ENCYCLOPEDIA OF WORLD BIOGRAPHY

SECOND EDITION

A
Barbosa

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INTRODUCTION

The study of biography has always held an important, if not explicitly stated, place in school curricula. The absence in schools of a class specifically devoted to studying the lives of the giants of human history belies the focus most courses have always had on people. From ancient times to the present, the world has been shaped by the decisions, philosophies, inventions, discoveries, artistic creations, medical breakthroughs, and written works of its myriad personalities. Librarians, teachers, and students alike recognize that our lives are immensely enriched when we learn about those individuals who have made their mark on the world we live in today.

This new edition of the *Encyclopedia of World Biography* (*EWB*) represents a unique, comprehensive source for biographical information on nearly 7,000 of those people who, for their contributions to human culture and society, have reputations that stand the test of time. Bringing together the first edition of *EWB*—published nearly 25 years ago—and the supplemental volumes that appeared over the years, this set features fully updated and revised versions of *EWB*'s original articles, including expanded bibliographic sections, as well as a cumulative index to names and subjects. Also, to round out the first set's already illustrious, carefully selected list of entrants, an additional 500 articles enhance *EWB*'s coverage of women and multicultural figures who, in the past, may not have received adequate attention in general biographical reference works.

Articles. Arranged alphabetically following the letter-by-letter convention (spaces and hyphens have been ignored), the articles begin with the full name of the person profiled in large, bold type. Next is a boldfaced, descriptive paragraph that includes birth and death years in parentheses and provides a capsule identification and a statement of the person's significance. The long essay that follows is an average of 800 words and is a substantial treatment of the person's life. Some of the essays proceed chronologically while others confine biographical data to a paragraph or two and move on to a consideration and evaluation of the subject's work. Where very few biographical facts are known, the article is necessarily devoted to analysis of the subject's contribution.

Following the essay are a Further Reading section and, when applicable, a list of Additional Sources with more recent biographical works that have been published on the person since the original edition of *EWB*. Bibliographic citations contain both books and periodicals; in addition, this publication of *EWB* marks the first inclusion of Internet addresses for World Wide Web pages, where current information can be found.

Portraits accompany many of the articles and provide either an authentic likeness, contemporaneous with the subject, or a later representation of artistic merit. For artists, occasionally self-portraits have been included. Of the ancient figures, there are depictions from coins, engravings, and sculptures; of the moderns, there are many portrait photographs.

Index. The exhaustive *EWB* Index, contained in volume 17, is a useful key to the encyclopedia. Persons, places, battles, treaties, institutions, buildings, inventions, books, works of art, ideas, philosophies, styles, movements—all are indexed for quick reference just as in a general encyclopedia. The Index entry for a person includes a brief identification and birth and death dates. And every Index reference includes the title of the article to which the reader is being directed as well as the volume and page numbers.

Because *EWB* is an encyclopedia of biography, its Index differs in important ways from the indexes to other encyclopedias. Basically, this is an Index about people, and that fact has several interesting consequences. First,

the information to which the Index refers the reader on a particular topic is always about people associated with that topic. Thus the entry "Quantum theory (physics)" lists articles on people associated with quantum theory. Each article may discuss a person's contribution to quantum theory, but no single article or group of articles is intended to provide a comprehensive treatment of quantum theory as such. Second, the Index is rich in classified entries. All persons who are subjects of articles in the encyclopedia, for example, are listed in one or more classifications in the index—abolitionists, astronomers, engineers, philosophers, zoologists, etc.

The Index, together with the 16 volumes of articles, make *EWB* an enduring and valuable source for biographical information. As the world moves forward and school course work changes to reflect advances in technology and further revelations about the universe, the life stories of the people who have risen above the ordinary and earned a place in the annals of human history will continue to fascinate students of all ages.

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1

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Hugo Alvar Henrik Aalto

Hugo Alvar Henrik Aalto (1898-1976) was a Finnish architect, furniture designer and town planner. More broadly, he was a comprehensive designer with a humanistic concern for man and his total environment.

On Feb. 3, 1898, Alvar Aalto was born in Kuortane. After service during the war of national liberation, he studied architecture at the Helsinki Polytechnic Institute and graduated in 1921.

His first major design was for the Municipal Library, Viipuri (now Vyborg, Russia), which won the competition of 1927, although local conservatism prevented construction until 1934. The building includes an auditorium at ground level with a glazed wall overlooking the parkland. The library accommodation, in contrast, has blank walls and indirect lighting to prevent direct sunlight from annoying the readers. Aalto's building for the newspaper *Turun-Sanomat* in Turku (1928) demonstrates his feeling for structure, especially in the use of tapered columns.

The qualities of the Viipuri library and the Turku newspaper office emerge again in perhaps the most humanitarian design of the 20th century, Aalto's Tuberculosis Sanatorium in Paimio (1929-1933). The building is carefully sited among pine trees. The patients' rooms have full morning sunlight; artificial light is from behind the patient's head. Rooms are painted in soft tones with darker ceilings to create a restful effect. Sound is absorbed by carefully positioned insulation, cupboards are hung for ease of floor cleaning, windows are designed to be draftproof, faucets of washbasins are tilted to prevent splashing, and doorknobs are shaped to fit the hand. Aalto designed the furniture specifically for hospital use. The whole scheme is an essay in consideration by the designer for the user.

In 1932 Aalto designed his first chair with a plywood seat and back in one piece on a tubular metal frame. Soon he made his furniture entirely of wood, achieving in this material what Ludwig Mies van der Rohe and Marcel Breuer had done a few years earlier in tubular steel. Aalto perfected designs which could readily be mass-produced.

Aalto's competition entry for planning the Munkkiniemi district of Helsinki (1934), his Sunila Cellulose Factory and adjacent housing near Kotka (1935), and his plan for the city of Varkaus (1936) led him into the realm of urban development. His Finnish Pavilion (1938-1939) for the New York World's Fair resulted in a teaching appointment at the Massachusetts Institute of Technology, Cambridge, where he designed the Baker House Dormitory (1947-1948).

In 1944, at the conclusion of the Finnish-Russian War, Finland was forced to cede to the Soviet Union the Karelian Isthmus and resettle one-fifth of the nation's population. Aalto's planning schemes provided a lead in this immense task. The first reconstruction plan Aalto made was for the city of Rovaniemi. The garden city of Tapiola, designed by the National Housing Foundation of Finland in 1952, was an outgrowth of Aalto's concepts.

His most famed sculpture is at Suomussalmi, where the Finns successfully halted a Russian attack in 1940. The memorial, a leaning bronze pillar 30 feet high, was designed in 1960. His architectural masterpieces include the municipal building in Säynätsalo (1952) and the Vuoksenniska Church (1959).

Aalto's buildings are carefully integrated into the landscape. They also have internal spatial relationships that are enhanced by furniture and sculpture of his own design and by his concern for the workability of each component part within the building. ''The very essence of architecture consists of a variety and development reminiscent of natural organic life. This is the only true style in architecture,'' Aalto said in *Alvar Aalto; The Decisive Years*.

A member of the Academy of Finland since 1955, Aalto died in Helsinki on May 11, 1976.

Further Reading

The complete works of Aalto, with plans and photographs, were edited by him and Karl Fleig in *Alvar Aalto* (1963; 2d ed. 1965). See also Frederick Gutheim, *Alvar Aalto* (1960) and Schildt, Göran, *Alvar Aalto; The Decisive Years,* Rizzali, 1986. Aalto's furniture is discussed in the New York Museum of Modern Art publication, *Architecture and Furniture: Aalto* (1938). □

Henry Louis (Hank) Aaron

Henry Louis (Hank) Aaron (born 1934) was major league baseball's leading homerun hitter with a career total of 755 upon his retirement in 1976. He broke ground for the participation of African Americans in professional sports.

Henry (Hank) Aaron was born in Mobile, Alabama, in the midst of the Great Depression on February 5, 1934. He was the son of an African American shipyard worker and had seven brothers and sisters. Although times were economically difficult, Aaron took an early interest in sports and began playing sandlot baseball at a neighborhood park. In his junior year he transferred out of a segregated high school to attend the Allen Institute in Mobile, which had an organized baseball program. He played on amateur and semi-pro teams like the Pritchett Athletics and the Mobile Black Bears, where he began to make a name for himself. At this time Jackie Robinson, the first African American player in the major leagues, was breaking the baseball color barrier. Gaining immediate success as a hard-hitting infielder, the 17-year-old Aaron was playing semi-professional baseball in the summer of 1951 when the owner of the Indianapolis Clowns, part of the professional Negro American League, signed him as the Clown's shortstop for the 1952 season.

Record Breaker

Being almost entirely self-trained, Aaron in his early years batted cross-handed, '' . . . because no one had told him not to,'' according to one of his biographers. Nevertheless, Aaron's sensational hitting with the Clowns prompted a Boston Braves scout to purchase his contract in 1952. Assigned to Eau Claire, Wisconsin, in the minor Northern League (where coaching corrected his batting style), Aaron batted .336 and won the league's rookie-of-the-year award. The following year he was assigned to the Braves' Jackson-

ville, Florida team, in the South Atlantic (Sally) League. Enduring the taunting of fans and racial slurs from fellow players in the segregated south, he went on to bat .362 with 22 homers and 125 runs batted in (RBIs). This achievement won him the title of the League Most Valuable Player in 1953.

During the winter of 1953-1954 Aaron played in Puerto Rico where he began playing positions in the outfield. In the spring of 1954 he trained with the major league Boston Braves (later the Milwaukee Braves) and won a starting position when the regular right-fielder suffered an injury. Although Aaron was sidelined late in the campaign with a broken ankle, he batted .280 as a rookie that year. Over the next 22 seasons, this quiet, six-foot, right-handed batting champion established himself as one of the most durable and versatile hitters in major league history.

In 14 seasons playing for the Braves Hank Aaron batted .300 or more; in 15 seasons he hit 30 or more homers, scored 100 or more runs, and drove in 100 or more runs. In his long career Aaron led all major league players in runs batted in with 2,297. He played in 3,298 games, which ranked him third among players of all time. Aaron twice led the National League in batting and four times led the league in homers. His consistent hitting produced a career total of 3,771 hits, ranking him third behind Pete Rose and Ty Cobb. When Aaron recorded his 3,000th hit on May 7, 1970, he was the youngest player (at 36) since Cobb to join the exclusive 3,000 hit club. Aaron played in 24 All-Star games, a record shared with Willie Mays and Stan Musial. Aaron's lifetime batting average was .305, and in his two World Series encounters he batted .364. Aaron also held the record of hitting homeruns in three consecutive National League playoff games, a feat he accomplished in 1969 against the New York Mets.

A Quiet Superstar

Although Aaron's prodigious batting ranked him among baseball's superstars, he received less publicity than such contemporaries as Willie Mays. In part this was due to Aaron's quiet personality and to lingering prejudice against African American players in the majors. Moreover, playing with the Milwaukee Braves (which became the Atlanta Braves in 1966) denied Aaron the high level of publicity afforded major league players in cities like New York or Los Angeles. During Aaron's long career the Braves won only two National League pennants, although in 1957, the year Aaron's 44 homers helped him win his only Most Valuable Player Award, the Braves won the World Series. The following year Milwaukee repeated as National League champions, but lost the World Series.

Aaron perennially ranked among the National League's leading homerun hitters, but only four times did he win the annual homer title. It wasn't until 1970 that Aaron's challenge to Babe Ruth's record total of 714 homers was seriously considered by sportswriters and fans. By 1972 Aaron's assault on the all-time homer record was big news and his $200,000 annual salary was the highest in the league. The following year Aaron hit 40 homers, falling one short of tying the mark. Early into the 1974 season Aaron hit the tying homer in Cincinnati. Then on the night of April 8, 1974, before a large crowd at Atlanta and with a nationwide television audience looking on, Aaron hit his 715th homer off pitcher Al Downing of the Dodgers to break Ruth's record. It was the peak moment of Aaron's career, although it was tempered by an increasing incidence of death threats and racist hate mail which made Aaron fear for the safety of his family.

A New Career

In the Fall of 1974 Aaron left the Braves and went on to play for the Milwaukee Brewers until his retirement in 1976. At the time of his retirement as a player, the 42-year-old veteran had raised his all-time homer output to 755. When he left the Brewers he became a vice president and Director of Player Development for the Braves, where he scouted new team prospects and oversaw the coaching of minor leaguers. His efforts contributed toward making the Braves, now of Atlanta, one of the strongest teams in the National League, and he has since become a senior vice president for that team. In 1982 Aaron was voted into the Baseball Hall of Fame at Cooperstown, New York, and in 1997 Hank Aaron Stadium in Mobile, Alabama, was dedicated to him.

Further Reading

Begin with Hank Aaron's autobiography, *I Had A Hammer: The Hank Aaron Story* (1992). Available biographies of Hank Aaron include Rick Rennert, Richard Zennert, *Henry Aaron (Black Americans of Achievement)* (1993), and James Tackach, *Hank Aaron (Baseball Legends Series)* (1991). A good book for younger readers is Jacob Margolies, *Home Run King (Full-Color First Books)* (1992). Other books that look at Aaron's place in baseball history are Clare Gault, Frank Gault, *Home Run Kings: Babe Ruth, Henry Aaron* (1994) and James Hahn and Lynn Hahn, *Henry Aaron* (1981). Joseph Reichler, *Baseball's Great Moments* (1985) covers the two highlights of Aaron's career—when he struck his 3,000th hit and when he broke the homer record in 1974. Recent published articles include Hank Aaron, ''When Baseball Mattered,'' *The New York Times* (5/03/97, Vol. 146), ''Aaron Still Chasing Ball No. 755,'' *The New York Times* (8/27/96, Vol. 145), and ''Aaron honored With New Stadium,'' *The New York Times* (8/27/96, Vol. 145). Jules Tygiel, in *Baseball's Great Experiment* (1984), gives an excellent historical account of black players seeking admission into major league baseball. Art Rust, Jr., in *Get That Nigger Off the Field* (1976), furnishes sketches of black players who entered the majors during Aaron's time. David Q. Voigt, in *American Baseball: From Postwar Expansion to the Electronic Age* (1983), treats the black experience within the context of major league history since World War II. □

Abba Arika

The Jewish scholar Abba Arika (ca. 175-ca. 247), also known as Rav, founded a yeshiva, or academy, in Sura, Babylonia. The school remained an important center of Jewish learning until the 11th century.

Abba Arika was born to an aristocratic family in Kafri, Babylonia. As a young man, he went to Palestine to study at the academy of the eminent rabbi Judah I. Rabbi Judah had compiled the Mishna, a work containing the Oral Law, or body of unrecorded Jewish teachings or traditions. After acquiring considerable knowledge, Abba returned to Babylonia, where he became an inspector of markets and a lecturer at the academy at Nehardea. About 219 he moved to Sura on the Euphrates River and opened his own academy. His school gained an excellent reputation and attracted many students; in time its importance as a center of learning surpassed that of the academies in Palestine. Abba became known as Rav (master par excellence).

Rav was deeply concerned not only with the training of scholars but also with the education of all the members of the Jewish community. He therefore taught workers in the hours preceding and following the regular school day. Twice a year, in the spring and the fall, some 12,000 students came from all parts of the country to listen to lectures and discussions on Jewish law.

The Mishna was the basic text taught at Sura, where it was analyzed, discussed, and expounded. The debates on the Mishna in the Babylonian academies over the centuries were incorporated in the Gemara, an encyclopedic work which was completed about 500. The Mishna and the Gemara compose the Talmud. The Palestinian schools produced a Talmud in the 5th century, but it was not well preserved. The Babylonian Talmud thus became authoritative. Rav was a member of the last generation of *Tannaim* (teachers who are mentioned in the Mishna); he also belonged to the first generation of *Amoraim* (scholars whose commentaries are recorded in the Gemara).

In addition to his scholarly work, Rav wrote a number of prayers which were incorporated in the traditional liturgy. Among them is the inspiring *Alenu,* which entreats God to perfect the universe as a kingdom of the Almighty. He also composed the major poetic selections of the *Musaf,* or supplementary service, for the New Year.

Rav was devoted to the study of Judaism and valued this activity above worship and sacrifice in the temple. He extolled the importance of work and earning a livelihood, but he also displayed an affirmative attitude toward life and pleasure. ''A person will be called to account,'' he warned, ''for having deliberately rejected the permissible pleasures he can enjoy.'' Rav indulged in mystical speculation, but he abhorred superstition and discouraged indulgence in astrology. He always stressed that redemption can come only through repentance and good deeds.

Rav guided his school until his death about 247. The academy continued to exist until 1034.

Further Reading

It will be helpful to examine at least one tractate of the Mishna in relation to the Gemara in *The Babylonian Talmud,* edited by Isidore Epstein (trans., 34 vols., 1935-1948). Hermann L. Strack, *Introduction to the Talmud and Midrash* (trans. 1931), discusses the *Tannaim* and *Amoraim* and their contributions. For a list of the *Tannaim* and *Amoraim* by generations consult George F. Moore, *Judaism in the First Centuries of the Christian Era,* vol. 2 (1927); this work provides an excellent basic orientation in the Talmud. □

Abbas I

Abbas I (1571-1629), called ''the Great,'' was a shah of Persia, the fifth king of the Safavid dynasty. He brought Persia once again to the zenith of power and influence politically, economically, and culturally.

The greatest shah of the Safavids, Abbas I had a precarious beginning. His mild-mannered and ascetic father, Shah Mohammad Khodabandeh, could not cope with the leaders of the seven Turkish Shii tribes known as Qizilbash (Redheads), who helped the Safavids come to power. But they were so greedy for land and power that though they controlled the king they quarreled among themselves. They preferred an oligarchy to a central government with an autocratic shah. To weaken the dynasty and ensure their success, the Qizilbash killed most of the Safavid princes, including the heir apparent and his mother.

Abbas was born on Jan. 27, 1571. When his older brother, the crown prince, was killed, Abbas was rescued and taken to Khorasan, a northeastern province of Persia. A few years later, in 1588, he ascended the throne with the reluctant consent of his father and the help of loyal friends. In addition to internal difficulties, Shah Abbas was faced with impending attack by the colossal Ottoman Empire to the west and the constant menace of the Uzbeks to the northeast.

Early Military Conquests

Shah Abbas made peace with the Ottomans and concentrated on fighting the Uzbeks and on pacifying the country. In nearly 14 years of constant warfare he drove the Uzbeks beyond the Oxus. He took advantage of the weakness of the Russians after the death of Ivan the Terrible in 1584 and secured for Persia the provinces on three sides of the Caspian Sea whose rulers had been depending for protection upon the power of Russia. Abbas also sent his armies south and subdued the provinces on the northern shores of the Persian Gulf.

All of these advances would have come to naught had Abbas not been able to establish a strong central government with himself at the top. The main obstacles in his way were the power-hungry Qizilbash chieftains, with whose military and administrative help the Safavids had been ruling the Persians. Abbas decided to take away their power and influence.

Shah Abbas therefore had to establish direct contact with the Persian population and depend upon their loyalty. This he accomplished with great success. He moved the capital from Qazvin to Esfahan, which was not only more centrally located but was more Persian. He became an enthusiastic patron of Persian civilization and appointed Persians to posts of leadership and authority. Furthermore,

he robbed the Qizilbash of their military power by creating two new regiments: a cavalry regiment made up of Christians from the Caucasus and an infantry regiment recruited from the Persian peasantry. Their use of muskets and artillery not only overshadowed the sword and lance of the Qizilbash but prepared Persia in the struggle against the Ottomans.

War with the Ottoman Empire

Shah Abbas was fortunate in that the height of his power coincided with the decline of the Ottoman Empire. He was the contemporary of no less than five Ottoman sultans. Shah Abbas opened his campaigns against the Ottomans in 1602 and the hostilities lasted some 12 years, mostly with the Persian armies in control. In the peace treaty of 1614 the Ottomans agreed to retreat to the boundaries that existed before the victorious campaign of Sultan Selim I in 1500. With these victories Shah Abbas expanded the territory of Persia to its pre-Islamic limits. Partly for security and partly for commercial and political reasons, he transferred thousands of Armenian families from their homes in Armenia and settled them in the interior of Persia. The bulk of them were settled in New Jolfa, just across the Zayandeh Rud (river) from Esfahan. The thriving community still exists.

The struggle between the Persians and the Ottomans was not only religious, territorial, and military; it was diplomatic and commercial as well. The rising nations of Europe wanted to revenge themselves after centuries of Ottoman domination and at the same time clear the way for commerce between Europe and Asia. Realizing the animosity between the Ottomans and the rulers of Persia, they sent delegates to try to arrange coordinated assaults on Turkey from both east and west.

Relations with Europe

The early Safavids had been fanatic Shii Moslems and did not want to have any dealings with the infidel Christians. Shah Abbas, however, was tolerant. The coordinated assault never materialized, but he saw the diplomatic and commercial advantages of contact with Europe. Consequently, during his reign a long string of ambassadors, merchants, adventurers, and Roman Catholic missionaries made their way to Esfahan. Shah Abbas welcomed them all and used them for the advancement of his own policies. Two adventurers from England, the famous Sherley brothers, Anthony and Robert, were very close to the Shah. They helped him train the new army and took part in the campaign against the Ottomans. Later the Shah sent them in turn as ambassadors to the monarchs of Europe. He was lavish in his entertainment of accredited ambassadors, and sometimes he himself went a few miles out of the city to welcome them.

His religious tolerance was almost exemplary. On official occasions, especially when a foreign ambassador was being entertained, he would invite the religious leaders of Christians, Jews, and Zoroastrians. He was especially tolerant of the Christians, partly because they were the largest minority in Persia and also because he wanted to impress the Christian leaders of Europe. He built churches for the Armenian community in New Jolfa and allowed them to own their houses, ride horses, and wear any kind of clothes they pleased—privileges which non-Moslems did not have before or for long after Shah Abbas until modern times. Furthermore, he permitted the Christian monks from Europe, who had come to Persia for missionary purposes, to build their centers in the Moslem section of Esfahan. He was so friendly to the monks that they thought he was about ready to become a Christian. Shah Abbas did not discourage this illusion.

Opening of the Persian Gulf

Perhaps the main purpose of Shah Abbas in building friendly relations with Europe was commerce. Persian products, especially silk, were in demand in Europe. Knowing that trade with Europe through the vast Ottoman Empire was not practical, he turned his attention to the Persian Gulf. The Portuguese had come to the region about a century earlier and had virtual monopoly of the trade. To Shah Abbas, who wanted to do business with all the countries of Europe, the Portuguese monopoly was too limiting. In a series of maneuvers in which he used the British fleet somewhat against the latter's plans, Shah Abbas defeated the Portuguese in 1622. Having become master of the Persian Gulf, he opened it to Portuguese, Spanish, British, Dutch, and French merchants. He gave Europeans special financial, legal, and social privileges. He gave orders to all provincial governors to facilitate travel and lodging for them. These same privileges, which were granted by a strong government for the purpose of enhancing trade, were later used by the strong

European governments as means of imperialism in all of the Middle East. Usually Armenians acted as agents of the Shah for trade with the European merchants.

Shah Abbas was as cruel and suspicious in his relations with the Qizilbash leaders as he was kind and open in his dealings with the common people. Having been brought up in an atmosphere of intrigue, he, like many monarchs of the time, had his complement of executioners who were kept quite busy. One of the victims was his own son and heir apparent. His power was more absolute than that of the sultan of Turkey. While the sultan was limited by the dictates of the Moslem religious laws as interpreted by the chief religious leader of the realm, the Shii Safavids were not so limited. Theirs was a theocracy in which the shah, as representative of the hidden imam, had absolute temporal and spiritual powers. He was called the Morshed-e Kamel (most perfect leader) and as such could not do wrong. He was the arbiter of religious law. Later, when Persian kings became weak, the interpreters of religious law, Mujtaheds, dominated the religious as well as the temporal scene.

On the other hand, the love of the common people for him was genuine, and the cry of ''long live the Shah'' whenever he passed among them was spontaneous. From the records it appears that he spent most of his time among the people. He was a frequent visitor of the bazaars and the teahouses of Esfahan. Often he mixed with the people in disguise to see how the common people were faring. These practices produced a wealth of stories about Shah Abbas that Persian mothers still tell their children.

He was an enthusiastic patron of Persian architects and with their help built Esfahan into one of the most beautiful cities of his time. In order to make Shiism, which is more a manifestation of Persian nationalistic mystique than of its Arab Islamic origin, somewhat self-sufficient with a center of its own, Shah Abbas built a beautiful mausoleum over the tomb of the eighth imam in Mashhad. He inaugurated pilgrimages to the shrine of Imam Reza by walking from Esfahan to Mashhad. He built roads, caravansaries, and public works of all sorts. Undoubtedly, the Safavid period was the renaissance of Persian civilization since conquest by the Arabs in the 7th century. That this was done by a dynasty of Turkish origin signifies the assimilating power of Persian culture. Shah Abbas died in the forty-second year of his reign in Mazanderan on Jan. 21, 1629.

Further Reading

The best short account in English of the life of Abbas I is in Percy Sykes, *A History of Persia,* vol. 2 (1915; 3d ed. 1930). Other background studies which discuss Abbas include Donald N. Wilber, *Iran: Past and Present* (1948; 4th ed. 1958); A. J. Arberry, ed., *The Legacy of Persia* (1953); and Richard N. Frye, *Persia* (1953; 3d ed. 1969). □

Ferhat Abbas

Ferhat Abbas (1899-1985) was the first president of the provisional government of the Algerian Republic. His political career reflected the failure of the middle-class moderate elements to dominate Algerian nationalism.

Ferhat Abbas was born on Oct. 24, 1899, at Taher in the department of Constantine, Algeria, into a pro-French family of provincial administrators and landowners. In 1924, while a student of pharmacy at the University of Algiers, he helped to found the Association of Moslem Students, over which he presided for 5 years. He graduated in 1932, opened a pharmacy in Sétif, and served on municipal and provincial councils in eastern Algeria.

Until World War II Abbas accepted the validity of the colonial system and became a major spokesman for political reforms and the assimilation of Algerians and the French. In 1936 he even wrote, ''I will not die for the Algerian fatherland, because this fatherland does not exist,'' a point of view which he later jettisoned. Although he joined the French army medical corps in 1939, in February 1943 he drew up the Manifesto of the Algerian People, which marked a rupture with the assimilationist dream and called for the internal autonomy of Algeria. After spending time in jail, in March 1944 he founded the Friends of the Manifesto, but following riots and massacres in Sétif on May 8, 1945, he was again interned.

In 1946 Abbas was released and served as a member of the French Constituent Assembly in Paris. The same year he founded a new party, the Democratic Union of the Algerian

Manifesto. In 1947 he became a member of the Algerian Assembly.

By 1954 Abbas, who had married a Frenchwoman and championed dialogue with France, finally realized that the Algerian condition could not be changed through legal means. French colons in Algeria refused to fulfill the promises that Paris had made to Algerian nationalists and attempted to repress the nationalist movement. Nonetheless, the insurrection of November 1954, which ignited the 8-year Algerian revolt, surprised Abbas and other moderates. In May 1955 he secretly joined the National Liberation Front and openly rallied to its ranks on April 22, 1956, by meeting in Cairo with the chiefs of the rebellion. On Aug. 20, 1956, he became a member of the National Council of the Algerian Revolution.

After the French arrested Ahmed Ben Bella, the revolutionary leader, in October 1956, Abbas assumed a more important role in the struggle for independence, and on Sept. 18, 1958, he was named president of the first provisional Algerian government. He lost this post in 1961 and took no part in the negotiations at Évian, which led to Algerian independence in July 1962.

In the subsequent civil war between Ben Bella's forces and the provisional government, Abbas supported Ben Bella and became president of the first Algerian Constituent Assembly. His political experience and profound knowledge of middle-class Algerian personalities made him a convenient ally for the more radical victors. But he criticized the new constitution and the regime for its ''fascist structures,'' and on Aug. 14, 1963, he resigned as president of the Assembly.

In July 1964, when an insurrection broke out, Abbas was put under house arrest. Freed in June 1965, on the eve of the coup which replaced Ben Bella with Col. Houari Boumediene, Abbas retired from public life to Sétif. He died in 1985.

Further Reading

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Berenice Abbott

Bernice Abbott (1898–1991) was one of the most gifted American photographers of the 20th century.

Berenice Abbott's work spanned more than 50 years of the twentieth century. At a time when ''career women'' were not only unconventional but controversial, she established herself as one of the nation's most gifted photographers. Her work is often divided into four categories: portraits of celebrated residents of 1920s Paris; a 1930s documentary history of New York City; photographic explorations of scientific subjects from the 1950s and 1960s; and a lifelong promotion of the work of French photographer Eugène Atget. As a woman and a serious artist, Abbott faced numerous obstacles, not least of which was denial of the recognition she was due. Only recently has the high quality of her work been adequately appreciated. As one writer put it, ''She was a consummate professional and artist.''

Bernice Abbott was born into a world of rigid social rules, especially for women, who were expected to accept without question certain cultural dictates about clothing, manners, proper education, and other areas of everyday life. Abbott was an independent and somewhat defiant girl who hated such arbitrary constraints. One of her earliest acts of ''rebellion'' was to change the spelling of her name; Bernice became Berenice. ''I put in another letter,'' she told an interviewer, ''made it sound better.''

Abbott's childhood was not especially happy. Her parents divorced when she was young, and though Abbott remained with her mother, her brothers were sent to live with their father. She never saw them again. This was a severe blow and may partly explain why Abbott never married or had her own family. She said she never wed because ''marriage is the finish for women who want to work,'' and in her era this was largely true.

''Reinvented'' herself in New York

At age 20 Abbott headed for New York City to ''reinvent'' herself, as one writer put it. She rented an apart-

ment, studied journalism, drawing, and sculpture, and formed a circle of friends, many of whom were ''bohemians'' rebelling against the strict social rules of the day. Friends who remembered her from those days said Abbott was shy and ''looked sort of forbidding.'' After three years Abbott had had her fill of New York and decided to go to Paris, something unmarried young women rarely did by themselves. In fact, that such a move was sure to generate controversy probably contributed to Abbott's decision to pursue it.

Photography became her calling

In Paris Abbott studied sculpture, but she ultimately found it unsatisfying. In 1923 photographer Man Ray, whom she had known in New York, offered her a job as his assistant. Abbott knew nothing about photography but accepted the job. ''I was glad to give up sculpture,'' she said. ''Photography was much more interesting.'' She worked for Man Ray for three years, mastering photographic techniques sufficiently to earn commissions of her own. Indeed, her work became so successful that she decided she had finally found her calling and opened her own studio.

Photographic portraits had become quite fashionable in Paris, and Abbott gained a solid reputation. She photographed some of the most distinguished people of the day, including Irish writer James Joyce; French writer, artist, and filmmaker Jean Cocteau; and Princess Eugènie Murat, granddaughter of French emperor Napoleon III. Her works have been called ''astonishing in their immediacy and insight,'' revealing much of the personality of her sitters, especially women. Abbott herself commented that Man Ray's photographs of women made them ''look like pretty objects''; she instead allowed their character to come through.

Championed work of Eugène Atget

While her star was on the rise, Abbott ''discovered'' some pictures of Paris that she called ''the most beautiful photographs ever made.'' She sought out the photographer, an aged, penniless man named Eugène Atget. For almost 40 years Atget had been making a poor living photographing buildings, monuments, and scenes of the city and selling the prints to artists and publishers. Abbott's keen eye detected the originality of these photos, and she befriended the old man. When Atget died in 1927, Abbott arranged to purchase all of his prints, glass slides, and negatives—more than a thousand items in all. She became obsessed with this massive collection, spending the next 40 years promoting and preserving Atget's work, arranging exhibitions, books, and sales of prints to raise money. She donated the collection to New York's Museum of Modern Art in 1968, by which time she had almost singlehandedly brought Atget from total obscurity to worldwide renown. Some critics have claimed that Abbott's devotion to Atget's works hampered her career. But she denied this, insisting, ''It was my responsibility and I had to do it. I thought he was great and his work should be saved.''

Photographs documented New York City

Abbott's career took a new turn when she returned to New York in 1929. Inspired by Atget's work and by the excitement she felt in the air, she began a new project: photographing the city as no one ever had. She spent most of the 1930s lugging her camera around, shooting pictures of buildings, construction sites, billboards, fire escapes, and stables. Many of these sites disappeared during the 1930s as a huge construction boom in New York swept away the old buildings and mansions to make way for modern skyscrapers. Several of these photos were published in a 1939 book called *Changing New York.* In it Abbott wrote, ''To make the portrait of a city is a life work and no one portrait suffices, because the city is always changing. Everything in the city is properly part of its story—its physical body of brick, stone, steel, glass, wood, its lifeblood of living, breathing men and women.''

This task of documenting the city was not an easy one, especially for a woman. Abbott was ''menaced by bums, heckled by suspicious crowds, and chased by policemen.'' Her most famous anecdote of the period came from her work in the rundown neighborhood known as the Bowery. A man asked her why a nice girl was visiting such a bad area. Abbott replied, ''I'm not a nice girl. I'm a photographer.'' Finances presented further obstacles, and she spent her own money on the project until 1935, when the Federal Art Project of the Works Progress Administration began to sponsor her work. Until 1939 she was able to earn a salary of $35 a week and enjoyed the participation of an assistant. When funding ran out, however, she had to abandon the project.

Took on scientific community

Abbott continued working during the 1940s and 1950s, though largely outside the spotlight. She became preoccupied during this period with scientific photography, hoping to record evidence of the laws of physics and chemistry, among other phenomena. She took courses in chemistry and electricity to expand her understanding. Again her iron determination served her well.

The scientific community looked on her efforts with suspicion, both because of its skepticism about photography's usefulness and its hostility toward women who ventured into the virtually all-male enclave of science. She spent years trying to convince scientists and publishers that texts and journals could be illustrated with photographs, fighting the conventional belief that drawings were sufficient. In all, as Abbott told an interviewer, the project was a minefield of sexism: ''When I wanted to do a book on electricity, most scientists . . . insisted it couldn't be done. When I finally found a collaborator, his wife objected to his working with a woman. . . . The male lab assistants were treated with more respect than I was. You have no idea what I went through because I was a woman.''

Photographs showed beauty in science

Political events rescued Abbott when the Soviet Union launched the first space satellite in 1957, initiating the ''space race.'' The U.S. government began a new push in

the field of science. In 1958 Abbott was invited to join the Massachusetts Institute of Technology's Physical Science Study Committee, which was charged with the task of improving high school science education. At last Abbott was vindicated in her insistence on the value of photography to science. Her biographer, Hank O'Neal, has said that her scientific photos were her best work. This is a subject of some debate, but many agree that she was able to uniquely demonstrate the beauty and grace in the path of a bouncing ball, the pattern of iron filings around a magnet, or the formation of soap bubbles.

In her later years Abbott did some photography around the country, in particular documenting U.S. Route l, a highway along the East Coast from Florida to Maine. During this project she fell in love with Maine and bought a small house in the woods of that state, where she lived for the rest of her life. As the popularity of photography grew in the 1970s and her life's work became recognized, Abbott was visited there by a string of admirers, photography students, and journalists. She became something of a legend in her own time, honored as a pioneer woman artist who conquered a male-dominated field thanks to ''the vinegar of her personality and the iron of her character.'' But perhaps most importantly, students of the medium recognized the talent and artistry behind Abbot's work, among which reside some of the prize gems of twentieth-century photography.

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Grace Abbott

The social worker and agency administrator Grace Abbott (1878-1939) awakened many Americans to the responsibility of government to help meet the special problems of immigrants and of children.

Grace Abbott was born and raised in Grand Island, Nebraska. Her father was lieutenant-governor, and her mother was an abolitionist and suffragist. Grace received her bachelor's degree from Grand Island College in 1898 and taught for several years at Grand Island High School. She did graduate work in political science and in law at the University of Chicago, receiving a master's degree in 1909. The year before, greatly attracted to the pioneering social work of Jane Addams, she became a resident of Hull House in Chicago and collaborated effectively with Addams for over a decade.

She shared Addams' interest in the cause of world peace, and she worked effectively to advance women's suffrage. But very early she became preoccupied with the problem of immigrants. For over 20 years many Americans had been worried that the flood of immigrants—as many as a million in a single year—arriving from eastern and southern Europe constituted a severe threat to American life and institutions. These ''new immigrants''—as they were called—seemed dangerously ''different'' in language, dress, religion, and their disposition to cluster in the cities (as most people in this era were also doing). Other Americans—like Addams and Abbott—believed that it was not the immigrants who were ''new,'' but America—increasingly urban, industrial, impersonal; to them, the problem was how to help the newcomers find and maintain their families, get jobs, and learn to play a knowledgeable part in a democracy.

From 1908 to 1917 Abbott directed the Immigrants' Protective League in Chicago. Close personal contact with immigrants made her aware of how difficult it was for new arrivals from Poland, or Italy, or Russia to find the relatives or friends they depended on; how hard it was to get jobs that were not exploitative; and how tricky it was not to be abused by the political machines. A trip in 1911 to eastern Europe deepened her understanding of the needs and hopes of the immigrants. Abbott's point-of-view is eloquently summarized in her *The Immigrant and the Community* (1917). To Abbott, the ''new immigrants'' were every bit as desirable as additions to America as were the older arrivals. In modern American society, they needed help; and, while the states and local philanthropic organizations such as the Immigrants' Protective League could and should help, the federal government had an important role to play. It was wrong, she argued, to concentrate on restricting or excluding immigration; the government should plan how best to accommodate and integrate the newcomers. She was not successful in redirecting federal policy; the acts of 1921 and 1924 drastically reduced the number of new immigrants. But her writings and her work with the Immigrants' Protective League helped develop a more widespread and a more generous understanding of the difficulties the immigrants encountered.

Work in the Children's Bureau

In 1912 Congress established the Children's Bureau in the recognition that children were entitled to special consideration in schools, in the workplace, in the courts, and even in the home. In 1916 Congress passed a law prohibiting the shipment in interstate commerce of products made by child labor. It remained for the Children's Bureau to make the law effective. Julia Lathrop, the first head of the bureau, in 1917 asked her friend Abbott to head up the child labor division. She proved to be an exceptionally able administrator. However, within a year the Supreme Court invalidated the law as an infringement upon the rights of the states to deal with child labor as they thought best. Abbott resigned and for the rest of her life worked to secure an amendment to the Constitution outlawing child labor. To her regret, this effort, too, was frustrated by states-rights feelings and by the concern that the amendment would jeopardize the rights of parents and churches to supervise the rearing of children.

After a brief period back in Illinois, Abbott returned to Washington in 1921 as the new head of the Children's

Bureau. Probably her most important responsibility was to administer the Sheppard-Towner Act (1921), which extended federal aid to states that developed appropriate programs of maternal care. Abbott had been appalled to find that infant mortality was higher in the United States than in any country where records were kept, and she was convinced that the best way to reduce that mortality was to improve the health of the mother, before and after childbirth. The Supreme Court rejected protests against this dramatic extension of federal government responsibilities for social welfare. Abbott, while seeing to it that the over 3,000 centers across the country met federal standards, showed herself sensitive to the special concerns of localities. Though Congress terminated the program in 1929, the act, as administered by Abbott, was a pioneering federal program of social welfare.

Abbott never lost faith that the American people would, when properly informed and led, support enlightened welfare programs. She was optimistic that the New Deal of Franklin Roosevelt and of her old friend Frances Perkins would realize many of her dreams. She had the satisfaction of helping draft the Social Security Act of 1935 which, among other things, provided federal guarantees of aid to dependent children.

Ill health prompted her to resign in 1934. She became professor of public welfare at the University of Chicago, where her sister, Edith Abbott, was a dean. She lived with Edith until her death in 1939. Quiet and forceful, compassionate and efficient, singularly immune to cant or prejudice, Grace Abbott epitomized the enormous contribution made by her generation of women. She helped make America a more decent place.

Further Reading

There is an excellent summary of Abbott's life in *Notable American Women* (1971). Edith Abbott wrote three helpful articles about her sister in *Social Service Review* (1939 and 1950). Grace Abbott's role is clearly indicated in Clarke A. Chambers, *Seedtime of Reform: American Social Service and Social Action, 1918-1933* (1963). Abbott wrote many reports, articles, and books. Among the most instructive are *The Immigrant and the Community* (1917) and two volumes of documents, with critical introductions, *The Child and the State* (1938).

Additional Sources

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Lyman Abbott

Lyman Abbott (1835-1922) was American Protestantism's foremost interpreter of the scientific, theological, and social revolutions challenging the nation after the Civil War.

Lyman Abbott was born on Dec. 18, 1835, in Roxbury, Mass., the son of Jacob Abbott, clergyman and author of the celebrated ''Rollo'' books for children. Upon graduation from New York University, young Abbott successfully practiced law but soon entered the Congregational ministry. His first pastorate after ordination in 1860 was in Terre Haute, Ind., and although Civil War sympathies in the community were divided, Abbott ardently upheld the Union. With the coming of peace, he joined the American Union Commission in the healing work of reconstruction. When a subsequent New York pastorate left him discouraged, he turned to a new calling, journalism. He wrote for *Harper's Magazine* and edited the new *Illustrated Christian Weekly,* then joined Henry Ward Beecher in the editorship of the *Christian Union* (after 1893 the *Outlook*). With Beecher's withdrawal in 1881, Abbott became editor in chief; until his death in 1922, this influential journal was Abbott's major vehicle of expression.

Abbott also succeeded Beecher in 1888 as pastor of the prestigious Plymouth Congregational Church in Brooklyn. For 10 years his quiet, conversational sermons (quite in contrast to those of the colorful Beecher) and his Sunday evening lectures on current topics brought him widening fame, as did his many speaking engagements and much-admired books. In sum, no Protestant leader had so large a following over such a long period as did Abbott, and no churchleader surpassed him in interpreting the great issues of the day for American Protestants.

It was Abbott's mission to persuade Americans that science and faith were compatible, that the new scientific

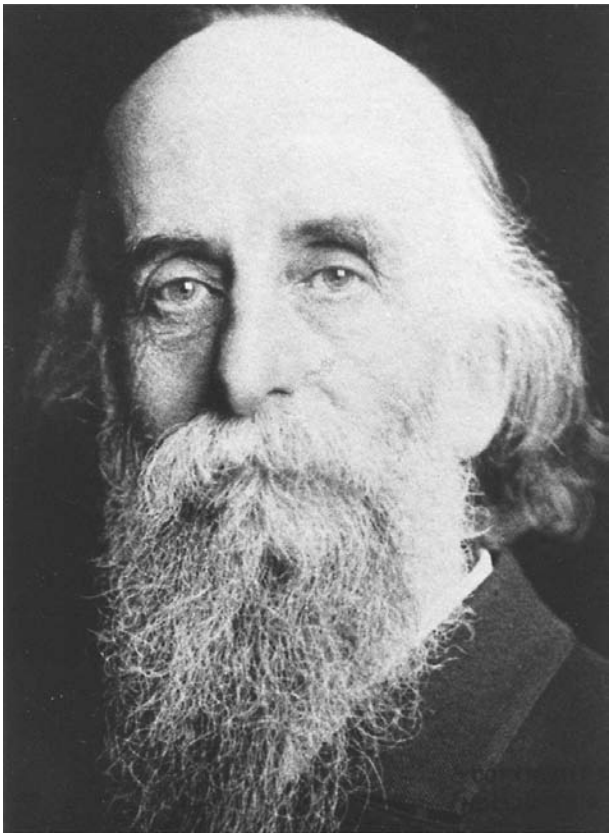

theory of evolution was ''God's way of doing things,'' and that the new liberal theology did not mean the death of God. For him the new science and scholarship further proved that God governed the world, man was essentially good and constantly improving, and history was progressing in accordance with a divine plan. He wished to make religion relevant to life, believing that ethics rather than creeds were central to Christianity and that the churches should speak to social problems.

Abbott possessed a rare ability to sense the way the wind was blowing, and he seldom attempted to go against it—not because he was cowardly but because he was by nature a moderate who distrusted radicalism in all forms. He was an evolutionist but not a Darwinian, a religious liberal but not an agnostic, an antislavery man but not an abolitionist, a temperance advocate but not a prohibitionist, and an industrial democrat but not a socialist.

Abbott had a long and full and satisfying life, knowing the love of his wife and six children and the adulation of thousands. When he spoke, an entire generation of Protestants listened.

But Abbott was neither an original nor a profound thinker, and the limitations of his moderate, essentially middle-class position are suggested by the fact that he acquiesced in the increasing segregation of African Americans, lamented the extension of political rights to women, deplored labor violence, rationalized American imperialism, vociferously urged early intervention in World War I (following the lead of his friend Theodore Roosevelt, whom he had backed in 1912 for the presidency on the Progressive party ticket), and approved the suppression of wartime dissent.

Further Reading

Ira V. Brown, *Lyman Abbott* (1953), is a fine biography. Abbott's own *Reminiscences* (1916) is helpful. For Protestantism's response to the challenges of modernism, industrialization, and urbanization see Charles H. Hopkins, *The Rise of the Social Gospel in American Protestantism, 1865-1915* (1940); Aaron I. Abell, *The Urban Impact on American Protestantism, 1865-1900* (1943); Henry F. May, *Protestant Churches and Industrial America* (1949); and Francis P. Weisenburger, *Ordeal of Faith: The Crisis of Church-going America, 1865-1900* (1959). □

El Ferik Ibrahim Abboud

El Ferik Ibrahim Abboud (1900-1983) was a military leader who instituted the first military government of the independent Sudan, but who yielded to civilian rule when he was unable to solve the country's problems.

Ibrahim Abboud was born on Oct. 26, 1900, at Mohammed-Gol, near the old port city of Suakin on the Red Sea. He trained as an engineer at the Gordon Memorial College and at the Military College in Khartoum. He received a commission in the Egyptian army in 1918 and transferred to the Sudan Defense Force in 1925, after its creation separate from the Egyptian army. During World War II he served in Eritrea, in Ethiopia, with the Sudan Defense Force, and with the British army in North Africa. After the war, Abboud rose rapidly to commander of the Sudan Defense Force in 1949 and assistant commander in chief in 1954. With the declaration of independence for the Sudan in 1956, he was made commander in chief of the Sudanese military forces. After the Sudanese army staged a coup d'etat in November 1958, overthrowing the civilian government of Abdullah Khalil, Gen. Abboud led the new military government.

Between 1956 and 1958 Sudanese nationalist leaders from both major parties sought to find solutions to the seemingly intractable problems of building a nation, developing the economy and creating a permanent constitution. Neither Ismail al-Azhari, leader of the Nationalist Unionist party and the first prime minister of the Sudan, nor his rival, Abdullah Khalil, the Umma party leader and successor to al-Azhari as prime minister, was able to overcome the weaknesses of the political system or to grapple with the country's problems. Parliamentary government was so discredited that Gen. Abboud, who formerly had remained studiously aloof from politics, led a coup d'etat on Nov. 16, 1958, to end, in his words, ''the state of degeneration, chaos, and instability of the country.''

Chief of the Military Government

At first Abboud and his ruling Supreme Council of Twelve had the tacit support of the Sudanese politicians and

people. The country was tired of the intrigues of the politicians and was prepared to permit the military to inaugurate an efficient and incorruptible administration. There was opposition only within the military in the first few months of the military government. This was the result of disagreements among the senior military leaders. But within a year many younger officers, and even cadets, rose to challenge Abboud's position. All of them were quickly suppressed.

Abboud's Regime

Abboud moved swiftly to deal with the Sudan's problems. The provisional constitution was suspended and all political parties dissolved. The price of Sudanese cotton was lowered, and the surplus from the crop of 1958 and the bumper crop of 1959 was sold, easing the financial crisis. An agreement was reached with Egypt concerning the division of the Nile waters, and although the Sudan did not receive as great an allotment as many Sudanese thought equitable, Egypt recognized the independence of the Sudan, and frontier conflicts ceased. Finally, in 1961, an ambitious 10-year development plan was launched, designed to end the Sudan's dependence on cotton exports and many foreign manufactured imports.

Although Abboud dealt with the important economic problems and improved foreign relations, he made little attempt to capitalize on his successes to forge a political following outside the army. His political independence certainly enabled him to act decisively, but his actions frequently alienated large segments of the population, which his government ultimately needed to remain in power without resort to force. He sought to meet demands of the population for increased participation in government by instituting a system of local representative government and the ''erection of a central council . . . in a pyramid with the local councils as a base.'' The creation of such councils clearly shifted increased power to the rural areas, whose conservatism would counter complaints from the more liberal urban critics who were becoming increasingly frustrated by increasingly arbitrary administration.

''Southern Problem''

In spite of its weaknesses, Abboud's government might have lasted longer if not for the ''southern problem.'' Abboud was personally popular or, at least, respected. He was even invited to the White House in 1961, where President John F. Kennedy praised the Sudan for having set a good example for living in peace with its neighbors.

In the non-Arabic, non-Moslem southern Sudan, however, the arbitrary rule of the military government produced a more negative reaction than in the north. Thus, the government's vigorous program of Arabization and Islamization in the south provoked strikes in the schools and open revolt in the countryside. Opposition to the government was met by force, and many southerners fled as refugees into the neighboring countries. By 1963 the conflict had escalated to a civil war in which the northern troops held the towns while the southern guerrillas roamed the countryside. Finally, in August 1964, in a desperate attempt to find a solution to the enervating campaign in the south, Abboud established a 25-man commission to study the problem and make recommendations for its solution. When the commission, in turn, asked for public debate on the ''southern question,'' the students of Khartoum University initiated a series of debates that soon turned into a forum for open criticism of all aspects of the administration. The government banned these debates, precipitating student demonstrations in which one student was killed. The situation rapidly deteriorated, and within two days the civil service and the transport workers were on strike. Demonstrations followed in the provinces. Rather than suppress the opposition by armed force and bloodshed, Abboud dissolved his government on Oct. 26, 1964, and called for the formation of a provisional cabinet to replace the Supreme Council. Abboud himself was forced to resign on Nov. 15 in favor of a civilian provisional government, and he retreated into retirement, thus ending the Republic of the Sudan's first period of military rule.

Abboud lived in Britain for several years, but died in Khartoum on Sept. 8, 1983, at the age of 82.

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Abd al-Malik

Abd al-Malik (646-705) was the ninth caliph of the Arab Empire and the fifth caliph of the Umayyad dynasty. He overcame the dissidents in the Second Civil War and reorganized the administration of the Islamic Empire.

The son of Marwan I, Abd al-Malik was born in Medina and lived there until he was forced to leave in 683 at the beginning of the Second Civil War. In this war the rule of the reigning Umayyad family was challenged by Abdullah ibn-az-Zubayr from Mecca. Marwan I was proclaimed caliph in Damascus in 684 and secured his position in Syria and Egypt before his assassination in 685.

Abd al-Malik succeeded to the caliphate in a difficult situation. Shiite rebels occupied much of Iraq, and there were also troubles in Syria. To free his hands, Abd al-Malik made a truce with the Byzantine emperor in 689. He then attacked Iraq, but it was not until 691 that the Zubayrid army there was defeated. A year later Mecca fell after a siege to Abd al-Malik's general al-Hajjaj, and Abdullah ibn-az-Zubayr was killed. The empire remained disturbed, and three separate revolts by men of the Kharijite sect were not quelled until 697. The final pacification was largely effected by al-Hajjaj, governing Iraq and the lands to the east from Al Kufa, but his severity provoked many wellborn Arabs of Iraq to revolt under Ibn-al-Ashath from 701 to 703.

With the restoration of Umayyad rule over the empire it became possible once again to mount campaigns on the frontiers. Abd al-Malik achieved little in Central Asia, Afghanistan, and Anatolia, but in North Africa the Byzantines were defeated, Carthage was occupied in 697, and a base was established at Kairouan; thus the way for the Arab advance to Morocco and into Spain was prepared.

In administrative matters Abd al-Malik took the important step of making Arabic the official language of Islam. He also unified fiscal and postal administration, eliminating the local systems that had been retained in the provinces conquered from the Byzantine and Persian empires. Similarly, he discouraged the use of Byzantine coinage that carried the emperor's likeness, and he struck golden dinars and silver dirhems inscribed with passages from the Koran. These measures made the Arab Empire more definitely Islamic and helped to counteract the divisive influence of tribalism. Abd al-Malik began the building of the magnificent Dome of the Rock at Jerusalem on the site of the Jewish Temple. Through the efforts of al-Hajjaj an improved way of writing the Koran with vowel marks was first developed during Abd al-Malik's reign.

Further Reading

There is no work no Abd al-Malik in English. The sources for the events of his reign are studied in detail in Julius Wellhausen, *The Arab Kingdom and Its Fall* (1902; trans. 1927). There are brief accounts in such works as Carl Brockelmann, *History of the Islamic Peoples* (1939; trans. 1947), and Philip K. Hitti, *History of the Arabs* (1940). □

Abd al-Mumin

The Berber Abd al-Mumin (ca. 1094-1163) was the founder of the Almohad dynasty in North Africa and Spain.

Little is known of the background of Abd al-Mumin except that he was born about 1094 in a village close to Tlemcen (in present-day Algeria) and was a member of the Berber Zenata confederation. As a young man, he studied religious science at Tlemcen. About 1117, while on a visit to Bougie seeking to further his knowledge, Abd al-Mumin became a student and disciple of Ibn Tumart, the founder of the Almohad reform movement. For 13 years Abd al-Mumin was one of the principal supporters of Ibn Tumart, accompanying him into banishment in the Atlas Mountains, where he served on the council of advisers to Ibn Tumart and took part in Almohad military expeditions.

Some time before Ibn Tumart died in 1130, he designated Abd al-Mumin to succeed him in leading the Almohad community. But probably because Ibn Tumart had ruled by dint of his personal religious and charismatic qualities, neither his death nor Abd al-Mumin's succession was announced for 3 years. Possibly also of significance was the fact that Abd al-Mumin did not belong to the Masmuda confederation of Berbers, from which the main body of the Almohads was drawn. In 1033 Abd al-Mumin proclaimed himself caliph (*amir al-muminin*), which signified, over and above his leadership of the Almohads, his independence of the Abbasid caliphate in Baghdad.

Abd al-Mumin's 30-year reign as caliph is noteworthy for the propagation of the Almohad reform movement by conquest and for the establishment of a unified Berber empire in North Africa and Spain. The first target for conquest was the Almoravid state in Morocco, against whose immorality and espousal of the Maliki school of law the Almohad movement had been directed. A long campaign, which consisted first of raids and eventually of siege operations against the Almoravid center, culminated in the conquest of the capital, Marrakesh, in 1147. This, however, did not signal the conquest of Morocco, as two simultaneous Berber uprisings in the south and on the Atlantic coast proved. Abd al-Mumin ruthlessly suppressed these uprisings, and he used them as an occasion to purge those of his followers whose loyalty was suspect. Thousands are said to have been slain.

Having built a strong, reliable base in Morocco and western Algeria, Abd al-Mumin undertook the conquest of Spain and of present-day Algeria and Tunisia. Moslem, that is, southern Spain was captured from the Almoravids in a series of campaigns between 1146 and 1154, when Granada fell; Algeria was taken from its Berber and Arab rulers by 1151; and in 1159 Abd al-Mumin led an expedition against Tunisia, parts of which had been occupied by the Normans of Sicily. Thus, by 1160 Abd al-Mumin had built in North Africa and Spain the largest empire ever ruled by Berbers, united by both religious and political affiliation.

In the opinion of some scholars, Abd al-Mumin ultimately compromised, if not betrayed, the religious principles of the Almohad movement by securing the succession to the caliphate for his son, thus establishing a dynasty based on heredity rather than piety. Nevertheless, it cannot be denied that Abd al-Mumin deserves equal credit with Ibn Tumart as a founder of the movement which dominated political and religious life in the Moslem West until the early 13th century.

Further Reading

There is no detailed study of Abd al-Mumin. Relevant material may be found in Henri Terrasse, *History of Morocco* (2 vols., 1949-1950; trans., 1 vol., 1952). □

Abd al-Rahman I

Abd al-Rahman I (731-788) was emir of Islamic Spain from 756 to 788. Known as "the Immigrant," he established the rule of the Umayyad dynasty in the Iberian Peninsula.

Born near Damascus, Syria, Abd al-Rahman I was the son of the Umayyad prince Muawiya ibn Hisham and a Berber concubine named Rah. In 750 he was one of the few members of his family to escape slaughter by the Abbasids, and thus, as the Umayyad line was extinguished in the East, he made his way to the western Islamic world to establish a base of power. Accompanied by his freedman Badr, he traveled across North Africa, finally gaining refuge among his mother's tribe, the Nafza Berbers of Morocco. Using this base, he sent Badr to Spain to prepare the groundwork for his political aspirations.

On Aug. 14, 755, Abd al-Rahman landed at Almuñécar and was soon acknowledged as chief by various settlements of Syrian immigrants, still loyal to his family. Finally, after defeating the last governor of Islamic Spain, Yusuf al-Fihri, he entered the capital, Cordova, on May 15, 756, and was proclaimed emir in the main mosque there.

News of Abd al-Rahman's triumph spread quickly across the Islamic world, striking terror in the hearts of the rival Abbasids but gladdening thousands of Umayyad supporters, who soon flocked to Spain. Many of the prince's relations and Syrian aristocrats who had been removed from power in the East became the new upper crust of Cordovan society. During his 32-year reign Abd al-Rahman had to deal with numerous uprisings, several of which were supported by the Abbasids. One of the most serious was the revolt of the Yemenite Arab al-Ala ibn Mugith, whom Abd al-Rahman ordered decapitated. From 768 to 776 the emir faced an even more serious revolt led by the Berber chief Shakya. Later, a coalition of disaffected Arab chiefs called on Charlemagne for help against the Umayyad ruler. The Frankish king vainly besieged Saragossa in 778, and part of his army was wiped out in the Pass of Roncesvalles by a Basque ambush as it returned to France, an episode chronicled in the *Song of Roland*.

Through his policy of attracting opposing interest groups and dealing sternly with rebellion, Abd al-Rahman achieved a modicum of stability. He perfected the Syrian administrative bureaus introduced earlier in the century and further centralized government operations in Cordova, which by the end of his reign began to resemble a great capital. Blond, habitually dressed in white, and blind in one eye, he was skilled in oratory and poetry no less than in the military arts. On Sept. 30, 788, Abd al-Rahman I died in Cordova.

Further Reading

A short biography of Abd al-Rahman I is in Philip K. Hitti, *Makers of Arab History* (1968). For general background see W. Montgomery Watt, *A History of Islamic Spain* (1965). □

Abd al-Rahman III

Abd al-Rahman III (891-961) was the greatest of the Umayyad rulers of Spain and the first to take the title of Caliph. During his reign Islamic Spain became wealthy and prosperous.

Abd al-Rahman III, called al-Nasir or the Defender (of the Faith), was born at Cordova on Jan. 7, 891, the son of Prince Muhammad and a Frankish slave. Like most of his family, he was blue-eyed and blond, but he dyed his hair black to avoid looking like a Goth. In 912 he succeeded his grandfather, Abd Allah, as emir. The first period of his half-century reign was marked by campaigns of pacification against various rebellious groups. Between 912 and 928 he steadily wore down the forces of Umar ibn Hafsun, whose coalition of neo-Moslem peasants from southern Spain proved the most serious challenge yet mounted against Cordova's authority.

During the next phase of his reign Abd al-Rahman was able to concentrate his energies on foreign problems. He applied pressure to his Christian enemies to the north and waged a diplomatic campaign against Fatimid influence in North Africa. In 920 he stopped the southward advance of King Ordoño III of León and in 924 sacked Pamplona, the capital of Navarre. Abd al-Rahman was defeated at Simancas in 939 by Ramiro II of León, who was unable, however, to press his advantage further. In 927 Abd al-Rahman captured Melilla on the Mediterranean coast of Morocco as an advanced defense against possible moves by the Tunisia-based Fatimids; this was followed in 931 by the conquest of Ceuta. From these two bases the Spanish ruler extended an Umayyad protectorate over much of western North Africa which lasted until the end of the century.

An astute politician, Abd al-Rahman adopted the supreme titles of Caliph and Prince of the Believers in 929, a significant political decision designed to legitimize his imperial pretensions over the claims of Abbasid and Fatimid rivals. The assumption of the caliphal title reflected the total pacification of Islamic Spain, for the powerful group of orthodox Islamic theologians had always opposed any challenge to the religious unity of Islam, symbolized in the Abbasid caliphate.

After reigning for 25 years, Abd al-Rahman III launched the construction of a luxurious pleasure palace and administrative city, Madinat al-Zahra, just outside Cordova. Begun in 936, the construction took 40 years, and for a while the Caliph spent one-third of his annual income on it. He occupied the palace in 945, moving most of the governmental administrative bureaus there. Cordova itself, as the capital of Islamic Spain, became during his reign the greatest metropolis of western Europe, rivaling Constantinople.

Abd al-Rahman III died at the apex of his power on Oct. 15, 961. He had pacified the realm, dealt ably with his Fatimid rivals, and stabilized the frontier with Christian Spain.

Further Reading

The definitive study of Islamic Spain during the lifetime of Abd al-Rahman III is in French, E. Lévi-Provençal, *L'Espagne musulmane au X siècle* (1932). For a general survey in English see W. Montgomery Watt, *A History of Islamic Spain* (1965). □

Abd el-Kadir

The Algerian political and religious leader Abd el-Kadir (1807-1883) was the first national hero of Algeria. In 15 years of armed struggle against the French occupation of Algeria, he became a symbol of tenacious resistance to colonialism.

In May 1807 Abd el-Kadir was born in the province of Oran into a famous family of marabouts (holy men). He received a traditional education and mastered the subtleties of Islamic theology. At the end of his adolescence he visited Mecca and several Middle Eastern countries. The trip greatly influenced his development.

In November 1832, 2 years after the French occupation of Algiers had begun, the Algerian tribes designated Abd el-Kadir to conduct a holy war against the invaders. At the age of 24 this pious marabout became transformed into an energetic and highly capable warrior. In the struggle that followed, his vision was always more religious than nationalistic, but his example helped forge the embryo of the Algerian nation.

Abd el-Kadir's first task was to unite under his authority tribes torn by internal rivalries and others content to collaborate with the invaders. French errors facilitated his task: in an 1834 treaty they recognized Abd el-Kadir's sovereignty over the province of Oran and gave him the arms and the money to consolidate his power.

Once Abd el-Kadir felt strong enough, he revolted against the French, who reacted in 1836 by sending to Algeria the 19th-century master of counter insurgency warfare, Marshal Bugeaud de la Piconnerie. Bugeaud defeated his adversary but proved to be a better soldier than a diplomat, since the Treaty of Tafna (1837), which he negotiated with Abd el-Kadir, extended the control of the marabout over a portion of the province of Algiers.

During the following years Abd el-Kadir reorganized the territory under his command and founded a theocratic state. He set up an administration, organized a regular army, levied taxes, and created an arsenal. By 1839 two-thirds of Algeria acknowledged his sovereignty.

Disturbed by his success, the French government again ordered Bugeaud to contain the upstart. Abd el-Kadir was defeated and took refuge in Morocco. The French used his presence there to declare war against the Moroccans and defeated them at the battle of Isly in 1844. Abd el-Kadir returned to Algeria and organized the resistance anew. Abandoned by his followers and declared an outlaw by the Moroccan sultan, Abd el-Kadir surrendered in 1847.

He ended up in a French prison, where he remained until 1852, when the French allowed him to retire to Damascus. In 1865 he refused the offer of Napoleon III to become the viceroy of Algeria. In 1870 he condemned the insurrection of the Algerian Kabyle Berbers. Abd el-Kadir died in Damascus on May 26, 1883.

Further Reading

The most complete biography of Abd el-Kadir in English is Wilfrid Blunt, *Desert Hawk: Abd el Kadir and the French Conquest of Algeria* (1947). An older study is Charles Henry Churchill, *The Life of Abdel Kader* (1867). Background information is contained in G. B. Laurie's military history, *The French Conquest of Algeria* (1909). □

Mohamed ben Abd el-Krim el-Khatabi

The Moroccan Berber leader Mohamed ben Abd el-Krim el-Khatabi (ca. 1882-1963) organized the resistance against European colonialism in northern Morocco from 1920 to 1927. He inspired a generation of militant nationalists, who liberated Morocco in 1956.

Son of an Islamic schoolteacher, Abd el-Krim was born at Ajdir in the Rif mountains into the important Berber tribe of the Beni Ouriaghel. After his Koranic studies his family moved to Tetuán in 1892, where he attended a Spanish school and came into contact with European culture. He completed his studies in Fez at the Moslem university of Qarawiyin.

In 1906 Abd el-Krim edited an Arabic supplement of a Spanish newspaper in Melilla. In the following year he became a secretary in the Spanish Bureau of Native Affairs; his work provided him with a precise knowledge of the mining resources of the Rif and the abusive aspects of colonialism. In 1914 he was named the chief religious judge for the region of Melilla and emerged as an important figure in northern Morocco. He was familiar with the Occident and the ideas which agitated the world on the eve of World War I. He commanded enough influence in his tribe to incite the Beni Ouriaghel to fight against the pretender Bou Amara, who revolted against the Moroccan sultan.

In 1917 Abd el-Krim's father was accused by the Spaniards of collusion with the Germans and he took to the maquis. In August 1917 Abd el-Krim was imprisoned for protesting against the French and Spanish presence in Morocco.

A few months after his release in 1919, Abd el-Krim and his younger brother joined their father in the mountains. Their goal was to established an independent state in the Rif. When his father died in September 1920, Abd el-Krim assumed the leadership of the rebellion. He organized the Rifian tribes, uniting them in the face of opposition from leaders of religious orders. He also delegated emissaries to propagandize his cause overseas and to obtain aid from foreigners. Tactically, he prepared for a long guerrilla war, taking advantage of the region's steep mountainous terrain and the inaccessibility of the Rifian coastline.

During the spring of 1921 his forces defeated 50,000 Spanish troops at Anual. They chased the Spaniards to

Melilla but failed to attack the city, a strategic error which later cost Abd el-Krim dearly.

Following his success at Anual, Abd el-Krim created a permanent political organization for his conquered territories. The tribal chiefs meeting in a national assembly created the Confederated Republic of the Rif Tribes with a central government presided over by the prince, or emir, Abd el-Krim. His financial resources included tax revenues, ransom demanded for captured Spaniards, and outright subsidies paid by German concerns interested in exploiting the mining riches of the Rif. The army, amounting to about 120,000 men, was well equipped but operated along traditional Moroccan military lines.

Nothing in Abd el-Krim's physical appearance revealed princely qualities. He was short and stout with a ruddy complexion and always dressed in rustic mountaineer robes. Married to four women, as permitted by the Moslem religion, and the father of four children, he nevertheless led an austere life. Although a devout Moslem, he was no fanatic: his ideals were nationalistic, not religious. He was a legendary figure in the whole country, but only a few Rifians met him directly. His despotic temperament made him more feared than loved, and on several occasions he became the target of assassins.

In 1925 the French, fearful of the repercussions of Abd el-Krim's victories on their own protectorate in southern Morocco, advanced on the Rif. Initially, the emir obtained brilliant military victories and even menaced the city of Fez, but a successful counterattack by a coalition of Franco-Spanish forces in 1927 led Abd el-Krim to surrender.

The French deported him with his family to Réunion Island, where he remained in exile for 20 years. In 1947 Paris authorized him to move to France, but during the trip through the Suez Canal he jumped ship and demanded asylum from King Farouk. When Col. Nasser came to power in 1952, Cairo was transformed into the center of the Arab nationalist movements, and the old Abd el-Krim became the historical and spiritual reference for all anti-colonial resistance. He died in Cairo on Feb. 6, 1963, without over having returned to independent Morocco.

Further Reading

Two books dealing with Abd el-Krim and his resistance to colonialism are David S. Woolman, *Rebels in the Rif: Abd El Krim and the Rif Rebellion* (1968), and Rupert Furneaux, *Abdel Krim: Emir of the Rif* (1967). □

Muhammad Abduh ibn Hasan Khayr Allah

The Egyptian theologian and nationalist Muhammad Abduh ibn Hasan Khayr Allah (1849-1905) was a founder of modernist reform in Islamic religion, of the Arabic literary renaissance of the last hundred years, and of Egyptian nationalism.

Muhammad Abduh, born to peasant stock, was brought up in the village of Mahallat Nasr in the Nile Delta. His first education consisted of the traditional memorization of the Koran. In 1862 he studied at the Ahmadi mosque-academy in the provincial city of Tanta. In 1866 Abduh left Tanta for Cairo, where he completed the course of study at the Azhar mosque-university. In contrast to many of his fellows, Abduh pursued secular subjects such as history and natural science.

One of the turning points in Abduh's life was the arrival in Cairo in 1872 of the enigmatic political activist Jamal ud-Din al-Afghani, who, over three continents, clamored for the regeneration of the Moslem world. The two men became fast friends, and under Jamal's influence Abduh began to extend the range of his vision from Egypt to the whole Moslem world.

Teacher and Journalist

Having finished his studies in 1877, Abduh became a teacher at both the Azhar and the new Dar al-Ulum (seat of learning). In 1880 he was asked to edit *Al-Waqai al-Misriyah* (Egyptian Events), the official gazette. Under his editorship it became the model for a new standard of modern, straightforward prose as well as a vehicle for liberal opinion.

But Abduh's life was not yet to become tranquil. When the revolt of Col. Urabi took place in 1882, Abduh was implicated and was exiled. He took up residence in Beirut and then went to Paris, where Jamal ud-Din had established himself. Together they edited the short-lived but highly influential journal *Al-Urwa al-Wuthqa* (The Strongest Bond), which called for reform at home and lashed out against colonialism in the Moslem world.

Abduh spent 1884 and 1885 traveling before taking up residence again in Beirut, where he began to teach from his home and to lecture in mosques. He was soon invited to teach in an official school. In 1888 Abduh returned to his native land, where he had become a national figure. He shortly entered the judiciary of the ''native courts,'' serving first in the provinces and then, in 1890, in Cairo.

Official Career

In 1899 the khedive appointed Abduh chief mufti (jurisconsult) of Egypt, and in the same year he was also appointed to the advisory legislative council. His tenure as mufti was marked by his liberalism in interpretation of the law and by reform of the religious courts.

Abduh's career also attained great distinction in his advocacy of educational reforms. In 1895 Khedive Abbas II appointed him to a newly formed commission charged with reforming the venerable Azhar, and Abduh was thus able to implement at least in part many of his liberal ideas.

Abduh tried to mediate between the teachings of Islam and Western culture. To this end he ceaselessly prodded the hidebound traditionalists at home while fending off Western writers who he felt misunderstood Islam. After his return to Egypt, he advocated the efficacy of education over that of revolution in national regeneration.

Literary Output

Abduh's writings were considerable. Among his religious books special mention should be made of *Risalat al-Tawhid* (1897; Epistle on the Unity [of God], a work summarizing his theological views); *Al-Islam wa-al-Nasraniyah maal-Ilm wa-al-Madaniyah* (1902; Islam and Christianity in Relation to Science and Civilization); and *Al-Islam wa-al-Radd ala Muntaqidih* (1909; Islam and a Rebuttal to Its Critics).

In the area of language and literature Abduh wrote extensive commentaries on several classical Arabic literary works and coedited a 17-volume work on Arabic philology; in the mundane field his *Taqrir fi Islah al-Mahakim al-Shariyah* (1900; Report on the Reform of the Shariyah Courts) should be noted.

Most ambitious of all Abduh's works was his *Tafsir al-Quran al-Hakim* (1927-1935; Commentary on the Koran). The huge project was never completed, but the 12 volumes that appeared are the most important expression of modernist views of the scripture of Islam.

Further Reading

The principal studies on Abduh in English are in C. C. Adams, *Islam and Modernism in Egypt* (1933); Uthman Amin, *Muhammad Abduh* (trans. 1953); and Malcolm H. Kerr, *Islamic Reform: The Political and Legal Theories of Muhammad Abduh and Rashid Rida* (1966). Relevant but more general are J. M. Ahmed, *The Intellectual Origins of Egyptian Nationalism* (1960); Nadav Safran, *Egypt in Search of Political Community* (1961); and Albert Hourani, *Arabic Thought in the Liberal Age* (1962). A serious study which includes a discussion of Abduh, is Majid Fakhry, *A History of Islamic Philosophy* (1970). □

Abdul-Hamid II

The Turkish sultan Abdul-Hamid II (1842-1918) was a ruler of the Ottoman Empire. A reactionary autocrat, he delayed for a quarter century the liberal movement in the empire.

Born on Sept. 21, 1842, Abdul-Hamid was the son of Sultan Abdul-Medjid and of Tirimujgan, a Circassian. He obtained the throne in 1876, when his brother Murad V was ousted by a liberal reform group led by the grand vizier Midhat Pasha.

In fulfillment of promises made before his accession, Abdul-Hamid issued the empire's first constitution on Dec. 23, 1876, a document largely inspired by Midhat Pasha. It provided for an elected bicameral parliament and for the customary civil liberties, including equality before the law for all the empire's diverse nationalities. The issuance of the constitution undercut European ambitions and stalled, at least temporarily, pressure for reform.

The Sultan, however, was an autocrat by nature. In February 1877 Midhat Pasha was dismissed and exiled. Abdul-Hamid's reactionary measures continued when he prorogued the new parliament in May. From this time until 1908, the Sultan ignored the constitution.

The excuse for the Sultan's actions was war with Russia, declared April 24, 1877. Military successes by the Slavic states and losses in the Caucasus caused the Ottomans to bow to the Russian presence at Yesilkoy (San Stefano) only 10 miles from Istanbul. The settlement of San Stefano in March 1878 was harsh for Turkey because it provided for Bosnian-Herzegovinian autonomy, the independence of Serbia, Montenegro, and Romania, establishment of ''Greater Bulgaria,'' and an indemnity and cession of territory to the czar. The terms were ameliorated by a revision announced in Berlin on July 13, 1878.

Economic Reforms

Domestically, German influence was on the rise (British support had helped Midhat Pasha). Germans reorganized the army and the country's tangled finances. Foreign control over finances was confirmed by a decree issued December 1881 consolidating the public debt and creating the Ottoman Public Debt Administration. Its function was to collect assigned revenues, such as those from monopolies on tobacco and salt and assorted excise taxes, and to use these funds to reduce the indebtedness owed European bondholders.

The Ottoman Public Debt Administration proved a spirited agency for economic betterment. Tax collection techniques improved and revenues increased; technologi-

cal innovations were introduced in industries supervised by the agency; Turkish public administration training began here; improvements were made in transportation with railroad mileage increasing notably; and the credit of the empire improved to a point where foreign economic investments resumed.

Abdul-Hamid was anxious to appear as a religious champion against Christian encroachment. He encouraged the building of the Mecca railroad to make Islam's holy places more accessible. He subsidized the pan-Islamic policy of Jamal-ud-Din al-Afghani, whom he invited to Istanbul but virtually imprisoned there, and encouraged widespread support for himself as the head of the caliphate.

Rebellion in the Empire

Neither pan-Islamic nationalism nor efforts at economic development could quiet internal unrest, however. Revolts broke out in various parts of the empire; Yemen, Mesopotamia, and Crete were particularly troubled. In Armenia, whose inhabitants wanted changes promised at Berlin, a series of revolts occurred between 1892 and 1894, culminating in persecutions and massacres of an estimated 100,000 Armenians. Abdul-Hamid became known as ''Abdul the Damned'' and the ''Red Sultan.''

The government engaged increasingly in espionage and mass arrests. By 1907 both military and civilian protests were widespread. Leadership in the movement fell to a Salonika-based liberal reform group, the Committee of Union and Progress. In the summer of 1908, dogged by police, the leaders fled to the hills; but when the III Army Corps threatened to march on Istanbul unless the constitution was restored, Abdul-Hamid complied. He also called for elections and appointed a liberal grand vizier.

On April 13, 1909, Abdul-Hamid, unreformed as ever, supported a military-religious counter coup which ousted the liberal Young Turk government. Again the III Army Corps intervened, Istanbul was occupied, and on April 27 the committee deposed the Sultan in favor of his brother, Mehmed (Mohammed V). Abdul-Hamid was confined at Salonika until that city fell to the Greeks in 1912. He died at Magnesia on Feb. 10, 1918.

Further Reading

A good biography is the contemporary account by Sir Edwin Pears, *Life of Abdul Hamid* (1917). More recent is Joan Haslip, *The Sultan: The Life of Abdul Hamid* (1958). Background information is in M. Philips Price, *A History of Turkey from Empire to Republic* (1956; 2d ed. 1961); E. E. Ramsaur, *The Young Turks: Prelude to the Revolution of 1908* (1957); Bernard Lewis, *The Emergence of Modern Turkey* (1962; 2d ed. 1968); and, from a more European viewpoint, W. N. Medlicott, *The Congress of Berlin and After: A Diplomatic History of the Near Eastern Settlement, 1878-1880* (1938; 2d ed. 1963). □

Shaykh 'Abdullah al-Salim al-Sabah

Shaykh 'Abdullah al-Salim al-Sabah (1895-1965) ruled Kuwait for 15 years (1950-1965), a period of spectacular development and change, both human and material. His crowning achievement came when Kuwait attained independence from Great Britain in 1961.

Shaykh 'Abdullah al-Salim al-Sabah succeeded his cousin Shaykh Ahmad al-Jabir al-Sabah as the Amir of Kuwait on February 25, 1950. Long before his accession to the throne, Shaykh 'Abdullah had been supportive of the political reform movement that emerged during the period between world wars; in fact, he was an early favorite of the reformers. Before the advent of the oil boom, leading merchant notables constituted the primary source of the Arab shaykhdom's prosperity, contributing the largest share of the government's revenues. In 1921 these notables had successfully challenged the autocratic rule of the Sabah family, demanding the establishment of a consultative council (*al-Majlis al-Istishari*) and participation on the issue of succession.

As a result, a council was established, but it lasted only two months; rivalry and infighting crippled it and resulted in its voluntary dissolution. The ruler remained sole authority. Propelled by the deteriorating economic situation of the 1930s, the merchants once again rose up, demanding parliamentary government. In 1938 they formed a secret society—*al-Harakah al-Wataniyyah* (The National Bloc)—that demanded the restoration of the 1921 council. The ruler, Shaykh Ahmad al-Jabir, eventually consented in order to avoid confrontation; a second council was established in 1939, headed as before by Shaykh 'Abdullah.

Architect of Modern Kuwait

During the next 11 years, 'Abdullah played a leading role on the domestic political scene, handling administrative and financial responsibilities with facility. After ascending to the throne in 1950, he began presiding over the swiftest and most complete transformation of the country in its history. A spectacular development program made impressive gains in the fields of education, health, and other social services. Hundreds of schools were built to meet the demands of increasing numbers of students; the government recruited large numbers of highly qualified teachers from more advanced Arab countries such as Egypt and Palestine. A full range of health services was provided for Kuwaitis and expatriates alike; Kuwaiti citizens were entitled to free housing and guaranteed employment. Similarly, Shakyh 'Abdullah laid the infrastructural foundations for the tremendous material progress in modern Kuwait.

Once cognizant of the full extent of its tremendous wealth, Kuwait offered help to the less fortunate Arab countries, both for humanitarian reasons and as part of its quest

for recognition and Arab solidarity. The Kuwait Fund for Arab Economic Development (KFAED) was established by Shakyh 'Abdullah immediately after independence in 1961. The disbursement of large sums of development aid remained a respected tradition and a major plank in Kuwait's foreign policy, both in Africa and the Arab world.

Independence and Prosperity

During the first decade of 'Abdullah's reign, Kuwait was still a British protectorate; the British political agent was solely responsible for foreign affairs. In the late 1950s and early 1960s, however, in a time of growing Arab nationalism, certain political events took place in the Arab East that left their impact on Kuwaitis as well as on British imperialists. The rise of the Kuwaiti intelligentsia, influenced by Nasserism and by the Iraqi revolution of 1958 and the subsequent overthrow of the pro-British Hashemite dynasty there, induced Shakyh 'Abdullah in 1961 to terminate the 1889 ''Exclusive Agreement'' with Great Britain. Britain in turn was becoming more and more aware of the need for decolonization, especially after the 1956 Suez War fiasco. Kuwait was declared a sovereign and independent Arab state in June 1961. Within a month the new state joined the Arab League.

Shakyh 'Abdullah promulgated Kuwait's first constitution on November 11, 1961, and the first elections to the new 50-member National Assembly were held on January 23, 1963. Kuwait joined the United Nations that same year. The constitution guaranteed freedom of the individual and the press; discrimination on the grounds of race, social origin, or religion was forbidden by law. Islam was designated the official state religion; however, other religious practices were permitted as long as they did not violate public order or morality. All male citizens 20 years and older could run for public office—not as candidates of political parties but on independent platforms. While political parties were prohibited, trade unions were allowed.

The constitution designated Kuwait a hereditary emirate and limited succession to the descendents of Shaykh Mubarak (ruler of Kuwait, 1896-1915). The ruler, or Amir, was declared immune and his person inviolable. Government was divided into three branches: executive, legislative, and judiciary. However, the Amir, as head of state, and a council of ministers appointed by him held executive power, while legislative power was shared by the Amir and the National Assembly. Technically all legislation had to pass by a two-thirds vote of the assembly; but in actuality its legislative powers were eclipsed by the more powerful Amir, whose cabinet constituted one-third of the assembly. While the cabinet ministers were held accountable to the assembly, the prime minister (always the crown prince, by tradition) was not. In other words, ministers could be subjected to a vote of confidence, but the prime minister could not. Thus, Shakyh 'Abdullah and the Sabah family retained firm control of the government.

The tremendous social and political changes that occurred during Shakyh 'Abdullah's reign led to the transformation of Kuwait from a benevolent, autocratic government to a representative one. It thereby became a model for other Gulf states yet to embark on modernization. Today, Shakyh 'Abdullah is remembered as the wise, prudent, and benevolent *pater familias* who introduced democracy and development to that small city-state.

Further Reading

Although Shakyh 'Abdullah al-Salim al-Sabah is listed in *International Who's Who,* there is no authoritative biography of him in English; his reign is briefly treated, however, in a small number of books, the most important of which is H. R. P. Dickson's *Kuwait and Her Neighbours* (London, 1956). The author was a long-time British political agent in the Gulf. Other sources include: Zahra Freeth and H. V. F. Winstone, *Kuwait: Prospect and Reality* (1972); Ahmad Mustafa Abu Hakima, *The Modern History of Kuwait* (London, 1983); and Jacqueline S. Ismail, *Kuwait: Social Change in Historical Perspective* (1982). For inter-Arab politics in the late 1950s and early 1960s see Malcolm Kerr, *The Arab Cold War: Gamal 'Abd al-Nasir and His Rivals, 1958-1970* (1971). □

Abdullah ibn Husein

Abdullah ibn Husein (1882-1951) was an Arab nationalist and political leader who established and became king of the Hashemite Kingdom of Jordan.

Born in the Islamic holy city of Mecca, Abdullah ibn Husein was the second son of Husein ibn Ali in the city's leading family, which claimed descent from the prophet Mohammed. In 1891 he moved to Constantinople (modern Istanbul) and was raised and educated in the Ottoman capital. Following the Young Turk Revolution in 1908, the new Ottoman government appointed Husein ibn Ali the sharif of Mecca, the protector of the holy places, which was a position his family had often held. Abdullah represented the Hejaz Province of western Arabia in the reorganized Ottoman parliament and participated in Arab political movements concerned with the question of autonomy or independence for Arab areas of the multinational Ottoman Empire.

Even before the outbreak of World War I in 1914, Abdullah had discreetly contacted British officials in Egypt to learn Great Britain's attitude toward Arab political aspirations in the event of Ottoman involvement in war. Consequent negotiations led in part to the Arab Revolt of June 1916, in which Abdullah and Arab troops assisted British efforts to drive the Turks out of Syria.

Following the war, Britain could not harmonize the pledges it had made to the French, the Zionists, and the Arabs—especially the Arab expectation for a separate and fully independent Arab state for the Fertile Crescent and Arabia. The Arab National Congress at Damascus in 1920 elected Abdullah king of Iraq and his brother Faisal king of Syria, but the French seizure of Damascus in July 1920 upset the plans. Abdullah moved north in 1921 with troops to support Faisal's claims, but the pragmatic Abdullah acquiesced in Britain's immediate proposal to accept the newly created emirate of Transjordan, the largely arid terri-

tory east of the Jordan River. This land became formally independent in 1946, and the Hashemite Kingdom of Jordan in 1949.

During the first Palestinian War of 1948-1949, Abdullah's British-trained Arab Legion held central Palestine, which Abdullah annexed in 1950 over the objections of Palestinians and the other Arab states. Because of this and the general opinion that he was a moderate and was willing to reach an accommodation with Israel, Abdullah was killed by an embittered Palestinian on July 20, 1951, in Jerusalem—the nationalist of one generation assassinating the nationalist of an earlier one.

Between World Wars I and II Abdullah had ruled as a realistic, capable desert emir, but he was not cognizant of new social and political forces emerging in the Arab world following World War II and the Palestinian conflict. Abdullah failed completely in his ambitious dream of building a greater Syrian union with himself as king, just as his father had failed before him.

Further Reading

Two volumes by Abdullah are *Memoirs of King Abdullah of Transjordan,* edited by Philip P. Graves (trans. 1950), and *My Memoirs Completed* (trans. 1954). James Morris, *The Hashemite Kings* (1959), presents a popular story of Husein ibn Ali and his sons. British views of Abdullah are provided by Alec S. Kirkbride, a personal friend and adviser, in *A Crackle of Thorns: Experiences in the Middle East* (1956), and by John Bagot Glubb, the leader of the Arab Legion, in *The Story of the Arab Legion* (1948) and *A Soldier with the Arabs* (1957). Ann Dearden, *Jordan* (1958), is a good survey of the emirate. P. J. Vatikiotis, *Politics and the Military in Jordan: A Study of the Arab Legion, 1921-1957* (1967), includes material on history and politics during the interwar era.

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Abdullah ibn Yasin

The North African religious leader Abdullah ibn Yasin (died 1059) was the founder and spiritual leader of the Moslem Almoravid movement.

Little is known of the life of Abdullah ibn Yasin until he stepped into North African history about 1050 as a missionary to the Sanhaja Berbers of the western Sahara. Himself a Berber, Ibn Yasin had been trained in the Maliki school of jurisprudence. He was living in the town of Nafis in the Moroccan High Atlas when he was invited by two Sanhaja leaders to instruct the Berber tribesmen of the Sahara in the true principles of Islam. Ibn Yasin proved to be a stern disciplinarian in the Maliki tradition, insisting that the Berbers abide by the letter of Moslem law in such matters as marriage, taxation, and punishment of criminals. Rather than give up their traditional practices, the Berbers denounced Ibn Yasin and his preaching.

Discouraged by this failure, Ibn Yasin withdrew with a small group of loyal followers to a Senegal island. There he established a ribat, or monastery-fortress, whose inhabitants (Arabic, al-Murabi-tun; English, Almoravids) gave their lives to religious instruction and devotion and to holy war against infidels. This combination of religious instruction, military discipline, and communal life directed from the ribat was as noteworthy for its success as his previous preaching was remarkable for its failure. In spite of the fact that the rules which Ibn Yasin imposed on his followers were strict and the corporal punishment which he personally inflicted for infractions, severe, his adherents soon numbered in the thousands, enough to subdue those very Berbers who had rejected his teachings. There is little doubt that the opportunity which Ibn Yasin gave the tribesmen for raiding and the taking of booty lent his doctrines an attraction which they had lacked at first.

About 1055 Ibn Yasin felt his forces were strong enough to undertake the conquest of urban centers in Morocco and Ghana. It is indicative of the increasing importance of warfare in the Almoravid movement that he turned over the leadership of the armies to one of his earliest followers, Yahya ibn Umar, retaining for himself the direction of spiritual and civil affairs. With this division of command, expeditions were sent against Sijilmasa in the north and Aoudaghost in the south.

The motives for attacking Sijilmasa were probably complex. Ostensibly, religion provided the occasion for the attack, inasmuch as a group of religious scholars had complained to Ibn Yasin that they were being persecuted by the ruler of the city. Tribal feelings were probably involved too, since the Berbers ruling the city belonged to the Zenata confederation while the Almoravids were Sanhaja. Finally, the fact that large amounts of booty were taken indicates the possibility that economic factors were involved. Northward expansion was continued in subsequent years into the cities of southern and central Morocco, in all of which Ibn Yasin attempted to impose the Maliki code of Islamic law. Thus, before his death in battle in 1059, he had created a base for the military expansion of the Almoravid empire into North Africa and Spain and laid down the guidelines by which it was to be governed.

Further Reading

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Kobo Abe

An important figure in contemporary Japanese literature, Kobo Abe (1924-1993) attracted an international audience for novels in which he explored the

nihilism and loss of identity experienced by many in post-World War II Japanese society.

Abe's works were often linked to the writings of Franz Kafka and Samuel Beckett for their surreal settings, shifting perspectives, grotesque images, and themes of alienation. The labyrinthine structures of his novels accommodated both precisely detailed realism and bizarre fantasy, and his use of symbolic and allegorical elements resulted in various metaphysical implications. Scott L. Montgomery stated: ''Abe's most powerful books . . . displace reality in order to highlight the fragility of an identity we normally take for granted.''

Many critics contended that Abe's recurring themes of social displacement and spiritual rootlessness derived from his childhood in Manchuria, a region in northern China seized by the Japanese Army in the early 1930s, and by his brief association during the late 1940s with a group of avant-garde writers whose works combined elements of existentialism and Marxism. In 1948, the year that he published his first novel, *Owarishi michino shirubeni,* Abe earned a medical degree from Tokyo University. Although Abe never practiced medicine, his background in the sciences figured prominently in his fiction. For example, *Daiyon kampyok* (1959) is a science fiction novel set in a futuristic Japan that is threatened by melting polar ice caps. The protagonist of this novel is a scientist who designs a computer capable of predicting human behavior. After the machine foretells that its creator will condemn government experiments on human fetuses that would insure Japan's survival in a subaqueous environment, the scientist's wife gives birth to a child with fish-like fins instead of arms. While a reviewer for the *Times Literary Supplement* deemed the novel's plot ''too phantasmagorical and implausible,'' several critics favorably noted Abe's accurate use of scientific terminology.

Abe garnered international acclaim following the publication of *Suna no onn* (1962; *Woman in the Dune*). This novel relates the nightmarish experiences of an alienated male teacher and amateur entomologist who is enslaved by a group of people living beneath a huge sand dune. Condemned to a life of shoveling the sand that constantly endangers this community, the man gradually finds meaning in his new existence and rejects an opportunity to escape. William Currie remarked: ''Like Kafka and Beckett . . . , Abe has created an image of alienated man which is disturbing and disquieting. But also like those two writers, Abe has shown a skill and depth in this novel which has made it a universal myth for our time.'' With Hiroshi Teshigahara, Abe wrote the screenplay for a film adaptation of *Woman in the Dune* which was awarded the Special Jury Prize at the 1964 Cannes Film Festival.

Abe's next three novels further examined human estrangement and loss of identity. *Tanin no ka* (1964; *The Face of Anothe*) details a scientist's attempts to construct a mask that covers his disfiguring scars. *Moetsukita chiz* (1967; *The Ruined Ma*) follows a private detective who gradually assumes the identity of the person he has been hired to locate. *Hakootok* (1973; *The Box Ma*) focuses upon a man who withdraws from his community to live in a cardboard box in which he invents his own idyllic society. Jerome Charyn commented that *The Box Ma* ''is a difficult, troubling book that undermines our secret wishes, our fantasies of becoming box men (and box women), our urge to walk away from a permanent address and manufacture landscapes from a vinyl curtain or some other filtering device.'' In Abe's succeeding novel, *Mikka* (1977; *Secret Rendezvou*), the wife of a shoe salesman is mysteriously admitted to a cavernous hospital even though she is not ill. While searching for her at the facility, the woman's husband discovers that the hospital is run by an assortment of psychopaths, sexual deviants, and grotesque beasts.

Abe's novel *The Ark Sakur* (1988) is a farcical version of the biblical story of Noah and the Flood. Mole, the protagonist, is an eccentric recluse who converts a huge cave into an ''ark'' equipped with water, food, and elaborate weapons to protect himself from an impending nuclear holocaust. Mole's vision of creating a post-apocalyptic society inside his ark is thwarted by a trio of confidence men whom he enlists as crew members and by the invasion of street gangs and cantankerous elderly people. Edmund White observed: *The Ark Sakura* may be a grim novel, but it is also a large, ambitious work about the lives of outcasts in modern Japan. . . . It is a wildly improbable fable when recalled, but it proceeds with fiendishly detailed verisimilitude when experienced from within.''

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Iorwith Wilber Abel

Labor organizer Iorwith Wilber Abel (1908-1987) helped introduce industrial unionism during the 1930s. He later served 13 years as president of the United Steelworkers of America.

Iorwith Wilber Abel was born on August 11, 1908, in Magnolia, Ohio, a small town fifteen miles south of the industrial city of Canton. Abel was reared in a typical working-class family by parents of mixed ethnic origins. His father, John, a skilled blacksmith, was of German background, and his mother Welsh. Abel attended the local elementary schools and graduated from Magnolia High School. In 1925 he went to work for the American Sheet and Tin Mill Company in Canton, where he became a skilled iron molder. Abel changed jobs frequently, finding employment in the 1920s with the Malleable Iron Company and Timken Roller Bearing, among other Canton firms. He also found time to study for two years at the Canton Business College. Then in 1930 the Great Depression hit and Abel found himself unemployed. Desperate for work (he had married in June 1930), he took a job in a brickyard where he did unskilled labor for twelve hours a day at minimal wages. Abel subsequently claimed that his experience as an ''exploited'' worker taught him the need for social reform and the virtues of trade unionism.

By the middle of the 1930s Abel again had a job as a skilled foundryman with the Timken Company. There he participated actively in the labor upheaval of the 1930s which gave birth to the Congress of Industrial Organizations (CIO) and industrial unionism for the nation's mass-production workers. In 1936 he helped found Local 1123 of the Steel Workers Organizing Committee (SWOC) at Timken and served successively as the local's financial secretary, vice president, and president. He was known around Canton as a union hell-raiser and in one year alone allegedly led 42 wildcat (unauthorized) strikes. But he also served as a responsible, competent union official, one who caught the eye of SWOC president Philip Murray.

In 1937 Murray appointed Abel to the SWOC staff as a field representative. Five years later, in February 1942, Murray appointed him director of SWOC District 27 in the Canton region and that same year he was elected to the position by the first constitutional convention of the United Steelworkers of America (USA). He held the district director's position for ten years, until the death of Philip Murray in 1952, when Abel moved up to the secretary-treasurer's office. Abel served as secretary-treasurer for twelve years, during which time he traveled around most of the United States and Canada meeting various local union officers and acquainting himself with the grievances of members. He played a major role in three national steel strikes and kept in closer touch with rank-and-file union members than the increasingly distant and debonair union president, David McDonald.

Elected USA President

As McDonald's aloof leadership style precipitated discontent among USA members, Abel in November 1964 announced his candidacy for the union presidency. In a heated campaign Abel charged McDonald with ''tuxedo unionism'' and with selling out the workers to the bosses through the steel industry's Human Relations Committee, which was supposed to eliminate strikes. He promised to be more militant and to bargain harder with employers. The election proved so bitter and contested that more than a month passed before final results were tabulated. Abel won by a margin of a little more than 10,000, of which over

7,000 came from Canadian locals. In December 1965, Abel was also elected to a vice presidency of the AFL-CIO.

Although he had promised to give rank-and-file members a greater voice in the union and to be more aggressive in bargaining with employers, Abel behaved in a manner similar to McDonald. In practice, he preferred to reach accommodations with employers rather than call workers out on strike. As he watched technological change raise productivity and reduce the need for labor, Abel sought to win union members a shorter work week, earlier retirement, better pensions, and more leisure time. Working cooperatively with members of the steel industry and federal officials, Abel at first won many of his goals. But as foreign competition increasingly threatened the steel industry in the 1970s, the union found itself on the defensive. Thus in 1973 Abel signed an agreement with the steel companies which promised to eliminate strikes for a four-year period. The so-called Experimental Negotiating Agreement (ENA) worked well between 1973 and 1977 and was renewed that year. This arrangement was later abandoned when the steel industry went into recession.

When Abel voluntarily retired from office in 1977, the union had increased its membership by over 40 percent, from under one million members to 1.4 million. Abel had campaigned for laws which improved workplace health and safety and to insure pension guarantees. One of Abel's chief critics was Edward Sadlowski, a Chicago union leader who ran for the presidency when Abel stepped down. But Abel supported Lloyd McBride, who won.

After retiring, Abel moved to Sun City, Arizona. Right before his death in 1987 he returned to his roots, settling in Malvern, Ohio, a few miles from Canton. Abel died of cancer a day before his 79th birthday and was survived by his second wife and two daughters. As reported by Robert D. McFadden in the *New York Times* from an interview with the Associated Press a year prior to his death, Abel thought public opinion in regards to organized labor had turned for the worse. He attributed this decline to people forgetting the struggles of early laborers, current fears as to the state of the economy, and the younger element who ''think they get benefits like we have and holidays, vacations, medical insurance and all that because employers want to give them that.'' Until the end, he remained one of the staunchest advocates for workers, but not against management. Rather, he believed in workers working with management to meet common goals.

Further Reading

There is no full biography of Abel. A brief sketch is available in Gary Fink, ed., *Biographical Dictionary of American Labor Leaders* (1984). For histories of the steelworkers' union and Abel's role see Lloyd Ulman, *The Government of the Steel Workers' Union* (1962); John Herling, *Right to Challenge: People and Power in the Steelworkers' Union* (1972); and the autobiography of David McDonald, *Union Man* (1969). For Abel's own ideas on unionism and collective bargaining, see the published version of his Fairless Lectures at Carnegie-Mellon University, *Collective Bargaining, Labor Relations in Steel: Then and Now* (1976). Obituaries can be found in the August 24, 1987 issues of *Time* and *Newsweek*. □

Peter Abelard

The French philosopher and theologian Peter Abelard (1079-1142) was a leading thinker of the Middle Ages. His reputation outside academic circles is based upon his more human qualities as reflected in his love affair with Heloise.

In comparison with the literary and intellectual activity of the 9th century (the so-called Carolingian Renaissance), the period from 900 to 1050 contained few figures of cultural importance. Toward the end of the 11th century, however, the monastic and cathedral schools of northern France began to produce a series of gifted thinkers. This reawakening was part of the social, economic, and cultural transformation of Europe during the 12th century. The intellectual revival in particular was significant in laying the foundations for the development of scholastic philosophy and theology. The two most important figures in the early stages of this development were Anselm of Canterbury and Peter Abelard.

Although writing before most of the works of Aristotle had been recovered, Abelard made an important contribution to philosophy and logic by his solution to the problem of universals. His theological writings also had great influence, especially his work on Christian ethics and his contribution to the development of the scholastic method.

Abelard was born at Le Pallet in Brittany near Nantes in 1079. His father, Berengar, was lord of Pallet. Since Abelard was the eldest son, it was expected that he would be knighted and succeed his father. He sought, however, an ecclesiastical career as a teacher in one of the cathedral schools that then flourished in northern France. Leaving home at the age of 15, he studied logic or dialectic under Roscelin of Compiègne. Several years later, having been at various schools, he went to Paris to study under William of Champeaux, head of the cathedral school and archdeacon of Notre Dame. Abelard must have seemed a difficult student, for he questioned the method and conclusions of his master and raised points in class that embarrassed William in front of his students. According to Abelard, it was in such public debate that he later forced William to rethink his position on the question of universals.

Early Career

In 1102 Abelard set up his own school at Melun. He quickly attracted students and, on the basis of his growing reputation, shifted his lectures to Corbeil, closer to Paris. About 1106 poor health forced Abelard to visit his home in Brittany. He returned to Paris in 1107 and taught at the cathedral school. But under pressure from William, Abelard moved his lectures to Melun and later to the church of Ste-Geneviève, located on a hill on the southern edge of Paris. There he taught until the entrance of his parents into monastic life about 1111 forced him to return to Brittany to help reorganize family affairs.

Although many of Abelard's works in logic were written later in his life, his thinking on this subject seems to have been formed in the early period of study and teaching. Eventually he was to produce two sets of glosses on the parts of Aristotle's logic that were then known, *Categories* and *De interpretatione*. He also glossed the logical treaties of Porphyry and Boethius. Much of this material was eventually drawn together in an extensive work entitled *Dialectica*.

The problem of universals was the most pressing philosophical question in Abelard's day. This problem concerned the degree of reality possessed by a universal concept, such as ''man'' or ''tree.'' Some thinkers approached the problem with Platonic presuppositions and tended to give a high degree of reality to the universal concept. According to this ultrarealist position, the universal exists in reality apart from the individuals embraced by that category. This separately existing universal is the archetype and cause of the individual things that reflect it. On the other hand, the ultranominalist position maintained that the universal was only a concept in the mind, a term that conveniently related individual things which, apart from such an arbitrary classification, would have little or nothing in common.

Abelard took a different approach to this problem. Beginning with the question of how men come to know a universal, he maintained that they know such only through their experience with individual things that make up a class. According to Abelard, the quality that individual things in a class have in common is a universal, but such a universal never exists apart from the individual thing.

Affair with Heloise

The decision of his parents to enter the religious life or the development of his own interests led Abelard upon his return to Paris to seek instruction in theology. Journeying to the cathedral school at Laon, northeast of Paris, Abelard studied under the most renowned master of this subject, the elderly Anselm of Laon. As had happened so often in the past, Abelard found the teaching shallow and boring, and in response to the urging of his fellow students he lectured on the scriptural book of Ezekiel. The resulting breach between Abelard and Anselm precipitated Abelard's expulsion from Laon, and in 1113 he returned to the cathedral school in Paris, where he taught theology for a number of years in relative peace.

By mutual agreement of Abelard and Fulbert, a canon at the Cathedral in Paris, Abelard became a resident in Fulbert's house and tutor of his young, cultured, and beautiful niece Heloise. Abelard and Heloise fell in love, and after some months Fulbert discovered their affair and forced Abelard to leave his house. At this time Abelard was about 40 years old and Heloise about 18.

Heloise, however, soon found that she was pregnant, and with Abelard's cooperation she left Paris in order to have the child in the more secluded and secure surroundings of Le Pallet, where Abelard's relatives lived. She gave birth to a son, Astralabe, and soon afterward at the request of Fulbert and over her objections Heloise and Abelard were married in Paris. The marriage initially was to have remained a secret in order to protect Abelard's reputation as a committed philosopher and to leave the way open for his advancement in a Church career. Fulbert, however, was concerned about his own reputation and that of his niece, and he openly acknowledged Abelard as his nephew-in-law.

The denial of the marriage by Abelard and Heloise angered Fulbert, and Abelard in order to protect her sent her to the convent at Argenteuil. Fulbert, thinking that Abelard was seeking to annul the marriage by forcing Heloise into the religious life, hired men to seize Abelard while he slept and emasculate him. This crime resulted in the disgrace of Fulbert and the death of those who had attacked Abelard. More importantly, it brought a temporary end to Abelard's teaching career, and both he and Heloise adopted the monastic life, she at Argenteuil and he at St-Denis, the famous Benedictine monastery north of Paris.

Monastic Years, 1118-1136

Abelard's life at St-Denis was difficult not only because of the public disgrace occasioned by his emasculation and the exposure of his affair with Heloise, but also because separation from the cathedral schools and subjection to the authority of an abbot were new and unpleasant experiences for him. Abelard's reputation attracted students, and his abbot permitted him to set up a school in a daughter priory separate from the monastery.

The resumption of teaching by Abelard brought criticism from his rivals, especially Alberic and Lotulf of Rheims, who maintained that a monk should not teach philosophy

and that Abelard's training in theology was insufficient. They specifically attacked a work on the Trinity that Abelard had written for his students at St-Denis. Alberic in particular was instrumental in calling a council at Soissons in 1121 which condemned Abelard's work and placed him under ''house arrest,'' first at St-Médard and then at St-Denis. Additional friction with his fellow monks forced Abelard to flee to a priory of St-Denis in Provins, located in the territory of the Count of Chartres, who was friendly toward him.

In spite of these reversals, Abelard still found time to write for his students. His most famous work, *Sic et non,* seems to have been written in this period. It was intended to provide source materials for students to debate theological questions. Conflicting quotations from earlier Christian authorities were placed side by side, and the introduction indicated the procedures the student should follow in arriving at a solution to the problems. The work did not attack traditional authorities, but it suggested that reliance on authority should be combined with a critical examination of the theological issues involved in each problem as well as an examination of the intention and merits of the authorities quoted.

In 1122 the abbot of St-Denis allowed Abelard to found a primitive hermitage on a piece of land between Provins and Troyes. There he built a school and a church, which he dedicated to the Paraclete, or Holy Spirit. This period of quiet teaching away from the centers of civilization was interrupted in 1125 by opposition from representatives of a new type of piety, probably Norbert of Prémontré and Bernard of Clairvaux. Seeking the safety of his homeland, Abelard returned to Brittany to accept the abbacy of the unruly monastery of St-Gildas, on the coast near Vannes. For 10 years Abelard struggled to bring order to the monastery at the risk of his life, and he was able to befriend Heloise and her fellow nuns, expelled from Argenteuil by the abbot of St-Denis, by deeding to them the hermitage of the Paraclete.

Return to Teaching

In 1136 Abelard returned to Paris to teach at the church of *Ste-Geneviève*. For the next 4 years he continued to attract students as well as opposition from Bernard and others. During this period Abelard wrote a work on ethics which took as its title the Socratic admonition, ''Know thyself.'' In this work Abelard stressed the importance of intention in evaluating the moral or immoral character of an action.

The opposition of Bernard was instrumental in provoking a second trial of Abelard's orthodoxy. A council was convened at Sens in 1140, which resulted in the second condemnation of Abelard. Convinced of his innocence, Abelard decided to take his case before the Pope. He began his journey to Italy, but illness forced him to terminate his journey in Burgundy at the Cluniac priory of St-Marcel near Chalon-sur-Saône under the protection of his former pupil Peter the Venerable, Abbot of Cluny. There he died on April 21, 1142.

Further Reading

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4th Earl of Aberdeen

The British statesman George Hamilton Gordon, 4th Earl of Aberdeen (1784-1860), was noted for his work in the area of foreign affairs. He was prime minister of Great Britain at the outbreak of the Crimean War in 1853.

George Hamilton Gordon was born on Jan. 28, 1784, in Edinburg, Scotland. His father died when George was 7 and his mother when he was 11; he was brought up by his guardians, William Pitt and Henry Dundas (Lord Melville). George was educated at Harrow and St. John's College, Cambridge. On the death of his grandfather in 1801, he became the 4th Earl of Aberdeen.

Travels on the Continent during 1802-1804, especially in Greece, quickened Aberdeen's interest in classical studies and archeology. In 1805 he married Lady Catherine Elizabeth Hamilton. She died in 1812, and in 1815 he married her sister-in-law, Harriet, the widow of Lord Hamilton.

Aberdeen's diplomatic career began in the Napoleonic era. He was sent by the foreign secretary, Lord Castlereagh, as special ambassador to Austria in 1813 to effect a final coalition against Napoleon. Aberdeen signed the Treaty of Töplitz with Austria and was present at the Battle of Leipzig in October 1813. Somewhat at odds with the more conservative Castlereagh, Aberdeen retired after the Treaty of Paris was signed in 1814; he was created a peer of the United Kingdom.

For the next decade Aberdeen remained in relative seclusion, improving his estates in Scotland. The Greek war

of independence returned him to an active role; he joined the Duke of Wellington's Cabinet in 1828, first as chancellor of the duchy of Lancaster and then as foreign secretary. In the short-lived Wellington government (1828-1830), Aberdeen helped design a settlement guaranteeing the territorial integrity of an independent Greece. He was again out of public office until he joined Prime Minister Robert Peel's first Cabinet as secretary for war and the colonies in 1834. This brief ministry ended in 1835, and Aberdeen was out of office until 1841.

The most important part of Aberdeen's public career began in 1841, when he became foreign secretary in Peel's second ministry. Both men were advocates of free trade, and an entente with France was basic to this policy. Aberdeen, who had convinced Wellington in 1830 to recognize the Louis Philippe regime, now worked closely with F. P. G. Guizot, the French foreign minister, and avoided the danger of war in several disputes. Aberdeen also settled two boundary questions with the United States by the Webster-Ashburton Treaty of 1842 and the Oregon Treaty of 1846. The most notable action of this ministry was the repeal of the British Corn Laws in 1846; Aberdeen supported Peel in this and continued to identify with him after his government fell later that year. Aberdeen was especially opposed to the belligerent foreign policy of Lord Palmerston.

On Peel's death in 1850, Aberdeen was recognized as the leader of the Peelites (Tory liberals), and in December 1852 he became prime minister of a coalition government. His Cabinet contained six Whigs, six Peelites, and a Radical. It was a Cabinet of talent but also of strong personalities (William Gladstone, Lord Palmerston, and Lord Russell), and Aberdeen was unable to maintain control. The major differences were in foreign policy. The fear of Russian power by Palmerston and Russell was not shared by Aberdeen and Gladstone, but public opinion through the press forced a reluctant Aberdeen into the Crimean War in March 1854. The war at the outset was popular, but the Aberdeen Cabinet was soon accused of mismanaging it. Stories of inadequate shelters, archaic medical care, and mounting British casualties flooded the press. Aberdeen could not withstand the parliamentary attack and resigned in January 1855 to be replaced by his rival, Palmerston.

The Crimean War marked the end of Aberdeen's public career. The war sickened him, and he never ceased to blame himself for Britain's involvement. He died in London on Dec. 14, 1860.

Aberdeen, as a politician and diplomat, was a compromiser. This characteristic was both his strength and his weakness. It helped to make his career as a foreign secretary, but he was too timid to lead the country in a time of crisis.

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William Aberhart

As premier of the province of Alberta, Canada, from 1935 to 1943, William Aberhart (1878-1943) was the first political leader who made the theories of social credit a basis for government.

William Aberhart was born on a farm in Huron County, Ontario, on Dec. 30, 1878. He was educated in the local schools, attended business college, and later received a teacher's certificate. After 2 years in a rural school, he moved to the small manufacturing city of Brantford and became a public school principal. In 1910 he received a bachelor of arts degree extramurally from Queen's University, an achievement which gave him great satisfaction. In the same year he moved with his wife and two daughters to Calgary, Alberta.

In 1915 Aberhart was appointed principal of a new high school in a prosperous, middle-class area. Although his enormous energy and organizing abilities brought him wide respect as a principal, he was less admired as a teacher of mathematics and commercial subjects because of his dependence on rote.

Religious revivalism was a strong influence in Aberhart's boyhood. In Brantford he had led a Bible class associated with a Presbyterian church and espoused premillennialist teachings. He established Bible classes successively in one Presbyterian and two Methodist churches in Calgary, leaving each because of disagreements with clergy more theologically liberal than himself and his inability to work with any group he could not dominate. From 1915 he built up a large Bible class in association with a local Baptist church, and this led to the establishment of the nondenominational Prophetic Bible Institute, directed by Aberhart.

As one of the first regular broadcasters on the Canadian prairies, Aberhart had a ready-made audience among his religious followers. He responded to the devastating effects of the Great Depression on the farm economy of Alberta by adding to his evangelical radio message the doctrines of social credit, which had originated with an English engineer, Clifford Hugh Douglas. Always the teacher who reduced complexity to simple formula, Aberhart asserted that the answer to poverty in the midst of plenty was to make purchasing power equal to productive power by issuing paper credit. Promising $25 a month to every Albertan, the

new Social Credit party under Aberhart's leadership swept into office in the provincial election of 1935, ousting the United Farmers of Alberta government, in office since 1921. After considerable delay and a threatened revolt within the party, Aberhart's government passed legislation to give the province control over banking and credit, but these measures were either disallowed or declared unconstitutional in the courts.

By Aberhart's death on May 23, 1943, social credit theories were disappearing before wartime prosperity, and they were lost entirely when the province became rich on oil and natural-gas development. Increasingly conservative Social Credit governments continued to hold power in Alberta thereafter.

Further Reading

Much of Aberhart's career may be traced in numerous volumes on social credit; his character is examined in John A. Irving, *The Social Credit Movement in Alberta* (1959). Also useful are C. B. Macpherson, *Democracy in Alberta: The Theory and Practice of a Quasi-Party System* (1953), and J. R. Mallory, *Social Credit and the Federal Power in Canada* (1954).

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Ralph David Abernathy

Civil rights leader Ralph David Abernathy (born 1926) was the best friend and trusted assistant of Martin Luther King, Jr., whom he succeeded as president of the Southern Christian Leadership Conference, a nonviolent civil rights organization.

Ralph David Abernathy, one of 12 children, was born in Marengo County, Alabama, about 90 miles outside of Montgomery. Originally named David, he was nicknamed Ralph by one of his sisters after a favorite teacher. His father William, the son of a slave, supported his family as a sharecropper until he saved enough money to buy 500 acres of his own, upon which he built a prosperous self-sufficient farm. He eventually emerged as one of the leading African Americans in the county, serving as a deacon in his church and on the board of the local African American high school and becoming the first African American there who voted and served on the grand jury. Ralph aspired early on to become a preacher and was encouraged by his mother to pursue that ambition. Although Abernathy's father died when he was 16 years old, the young man was able to obtain a Bachelor of Science degree in mathematics from Alabama State University and a Master's degree in sociology from Atlanta University in 1951. During this time he worked as the first African American DJ at a white Montgomery radio station. While attending college he was elected president of the student council and led successful protests for better cafeteria conditions and living quarters. He earned the respect of both students and administrators, and he was later hired as the school's dean of men.

Montgomery Bus Boycott

Before obtaining his first degree, Abernathy was ordained as a Baptist minister and, after completing his education, served as minister at the Eastern star Baptist church in Demopolis, near his home town of Linden. When he was 26 he accepted a position as full time minister at the First Baptist Church in Montgomery, Alabama. Three years later, Martin Luther King accepted a call to another of Montgomery's leading African American churches, Dexter Avenue Baptist. During this time King and Abernathy became close friends.

In 1955 an African American seamstress from Montgomery named Rosa Parks refused to relinquish her bus seat to a white passenger and she was arrested and later fined. This began an important historic phase of the civil rights movement. Through hurried meetings in their churches ministers, along with the National Association for the Advancement of Colored People (NAACP), began a boycott of the city busses until all African Americans were assured better treatment. The ministers formed the Montgomery Improvement Association (MIA)—a name suggested by Abernathy—to coordinate the boycott and voted a young minister named Dr. Martin Luther King, Jr. their president.

The MIA convinced African American taxi-cab drivers to take African American workers to their jobs for a ten cent fare. When the city government declared that practice illegal, those with cars formed carpools so that the boycotters wouldn't have to return to the busses. After 381 days, the boycott was over and the busses were completely desegregated, a decision enforced by a United States district court. During 1956 Abernathy and King had been in and out of jail and court, and toward the end of the boycott on January 10, 1957, Abernathy's home and church were bombed. By the time the boycott was over it had attracted national and international attention, and televised reports of the activities of the MIA encouraged African American protesters all over the South.

Nonviolent Civil Rights Movement

King and Abernathy's work together in the MIA commenced their career as partners in the civil rights struggle and sealed their close friendship, which lasted until King's assassination in 1968. Soon after the boycott they met with other African American clergymen in Atlanta to form the Southern Christian Leadership Conference (SCLC) and press for civil rights in all areas of life. King was elected president and Abernathy the secretary-treasurer. This group began to plan for a coordinated nonviolent civil rights movement throughout the South, the ultimate purpose of which would be to end segregation and to hasten the enactment of effective federal civil rights legislation. In the early 1960s when the civil rights movement began to intensify because of student lunch counter sit-ins, nonviolent demonstrations, and efforts to desegregate interstate busses and bus depots, Abernathy moved to Atlanta, Georgia, to become the pastor of West Hunter Baptist Church. In Atlanta he would be able to work more closely with the SCLC and King, who had returned to the city at an earlier date.

The SCLC attempted to coordinate a desegregation movement in Albany, Georgia, in December 1961, but were not as effective as they hoped to be with their work there. Abernathy was arrested along with King during the Albany demonstrations, but they were quickly released from jail because the city leaders did not want to attract national attention to conditions in the city. In the spring of 1963 the leaders of the SCLC began to coordinate their efforts to desegregate facilities in Birmingham, Alabama. Publicity about the rough treatment of African American demonstrators at the hand of Eugene ''Bull'' Conner, the city's director of public safety, directed the eyes of the world on that city's civil rights protest. Abernathy found himself in jail with King once again. More than 3,000 other African Americans in the city also endured periods of incarceration in order to dramatize their demands for equal rights. The Birmingham demonstrations were successful and the demands for desegregation of public facilities were agreed upon. In the wake of the demonstrations, desegregation programs commenced in over 250 southern cities. Thousands of schools, parks, pools, restaurants, and hotels were opened to all people regardless race.

March On Washington

The success of the Birmingham demonstration also encouraged President John F. Kennedy to send a civil rights bill to Congress. In order to emphasize the need for the bill, leaders of all the nation's major civil rights organizations, including the SCLC, agreed to participate in a massive demonstration in Washington, D.C. The ''March on Washington'' on August 28, 1963, attracted over 250,000 African American and white demonstrators from all over the United States. By the next summer the Civil Rights Act had been signed into law, and a year later, in 1965, the Voting Rights Act had passed.

On April 4, 1968, during a strike by city sanitation workers in Memphis, Tennessee, King was assassinated, and Abernathy succeeded him as the leader of the SCLC. Abernathy's first project was the completion of King's plan to hold a Poor People's Campaign in Washington during which white, African American, and Native American poor people would present their problems to President Lyndon B. Johnson and the Congress. Poor people moved into Washington in mule trains and on foot and erected ''Resurrection City.'' Abernathy once again found himself in jail, this time for unlawful assembly. After the Poor People's Campaign, Abernathy continued to lead the SCLC, but the organization did not regain the popularity it held under King's leadership.

Abernathy resigned from the SCLC in 1977 and made an unsuccessful bid for the Georgia fifth district U.S. Congressional seat vacated by prominent African American statesman Andrew Young. Later, he formed an organization called Foundation for Economic Enterprises Development (FEED), designed to help train African Americans for better economic opportunities. He continued to carry out his ministerial duties at the West Hunter Street Baptist Church in Montgomery, and lectured throughout the United States. In 1989 Abernathy published his autobiography, *And The Walls Come Tumbling Down* (Harper, 1989), which garnered criticism from other civil rights leaders for its revelations about the alleged extramarital affairs of Martin Luther King.

Further Reading

Ralph Abernathy's biography is *And the Walls Came Tumbling Down: An Autobiography* (1991). The first published biography of Abernathy is Catherine M. Reef, *Ralph David Abernathy (People in Focus Book)* (1995). There is a substantial amount of biographical material about him in Stephen Oates' biography of Martin Luther King, Jr., *Let the Trumpet Sound* (1982). Some information about Abernathy is also available in Flip Schulke, editor, *Martin Luther King, Jr.; A Documentary . . . Montgomery to Memphis* (1976) and in David J. Garrow, *The FBI and Martin Luther King, Jr.* (1981). There is information about Abernathy in a publication by the Southern Christian Leadership Conference entitled *The Poor People's Campaign, a Photographic Journal* (1968). □

Israel Abrahams

The British Jewish scholar Israel Abrahams (1858-1925) wrote works on Jewish history, literature, and sociology. He aided immensely in the popularization of many areas of Jewish knowledge previously accessible only to scholars.

The son of a scholarly family, Israel Abrahams served both as student and teacher in Jews' College in London. He was reader in rabbinics and Talmudic literature at Cambridge as successor to Solomon Schechter, who came to the United States to head the Jewish Theological Seminary.

Abrahams's endeavors included founding of the Jewish Historical Society of London, editing (1888-1908) with Claude G. Montefiore the *Jewish Quarterly Review,* contributing to many encyclopedias, and lecturing in England and the United States. He enjoyed a felicity of style in the use of the English language, which made his writings very attractive to lay people who desired authoritative Jewish information.

One of Abrahams's major works is *Jewish Life in the Middle Ages* (1896). He presents much new information in this portrayal of medieval Jewish life—including the Jews' daily routine and basic beliefs and practices, as well as their relations with other Jewish and non-Jewish communities. Contrary to the opinion of other scholars who asserted that the Jews sought isolation from the Christian community in order to preserve their autonomy, Abrahams insisted that the Jews did not eschew contacts with the Christians whenever the political climate permitted. The book is not arranged according to countries but into sections that deal with the home, family relations, personal rites, synagogue and school, business dealings, and relations between Jews and non-Jews.

Another major work by Abrahams is *Hebrew Ethical Wills* (2 vols., 1926), in which he presents with English translations a vast array of spiritual wills prepared by Jewish saints and scholars over the ages. His other works include *Chapters in Jewish Literature* (1899), *A Short History of Jewish Literature* (1906), *The Book of Delight* (1912), an annotated edition of the Authorized Daily Prayer Book (1912), and *Studies in Pharisaism* (2 vols., 1917-1924). He was coauthor with David Yellin of a biography of Maimonides (1903).

Abrahams tended toward the Reform interpretation of Judaism. While he did not accept political Zionism, he was greatly devoted to the Hebrew language and worked for the introduction of the natural method in Hebrew language instruction. His departure from the orthodox philosophy of Judaism was undoubtedly responsible for otherwise inexplicable errors in his exposition of some Jewish ritual practices.

Pioneer endeavor like that performed by Abrahams in making English translations and interpretations of basic Jewish scholarly texts available to the large reading public stimulated the publication of Jewish classics for the general reader by organizations such as the Jewish Publication Society of Philadelphia.

Further Reading

Abrahams's own *The Book of Delight* (1912) is a collection of lectures, which reveal his interests and insights. A biography is Herbert Loewe, *Israel Abrahams* (1944). □

Creighton W. Abrams

An outstanding tank commander in the U.S. Army during World War II, General Creighton W. Abrams (1914-1974) continued to serve in the army in various capacities including commander of U.S. forces in Vietnam from 1968 to 1972 and as Army chief of staff from 1972 to 1974.

Creighton W. Abrams was born on September 15, 1914, in Springfield, Massachusetts. He graduated from West Point in 1936 with a mediocre academic record and a reputation as a prankster. After finishing the Cavalry School at Fort Bliss, Texas, he served with the First Cavalry Division and later with the newly created First Armored Division.

During World War II, Abrams emerged as one of the most aggressive and effective tank commanders in the U.S. Army. He was promoted to lieutenant colonel in September 1942 and in September 1943 he was given command of the 37th Tank Regiment. His regiment led the sweep of Gen. George Patton's Third Army across Europe. In December 1944 it broke through German lines to relieve the defenders of Bastogne. Abrams himself is said to have worn out six tanks during the war, and his outfit was credited with having destroyed more than 300 German vehicles, 150 guns, and 15 tanks. No less an authority than Patton designated Abrams the ''best tank commander in the Army.''

Following World War II, Abrams carried out a variety of tasks. As director of tactics at the Armored School at Fort Knox, he rewrote the field manual on armored tactics. He subsequently commanded the 63rd Tank Battalion in Europe and the Second Armored Cavalry Regiment. In the Korean War he served as chief of staff of three different army corps.

Promoted to the rank of brigadier general in 1956, Abrams served as deputy assistant chief of staff and as a division commander in Europe. During the domestic crisis caused by racial integration of the universities of Mississippi and Alabama in the early 1960s, he assumed command of the federal troops readied for possible intervention. He was subsequently promoted to major general and appointed vice chief of staff.

Top Commander in Vietnam

In April 1968, Abrams succeeded his West Point classmate Gen. William Westmoreland as commander of U.S. forces in Vietnam. In style, at least, the two men were polar opposites. Westmoreland was formal in manner, immaculate in attire, and by-the-book in approach, while Abrams was informal, even casual, studiedly rumpled in appearance, and crusty in manner. Earthy in language and usually found chomping on a cigar, Abrams also loved gourmet food and classical music. Soft-spoken and tactful, he could, however, in Westmoreland's words, ''erupt like a volcano, face crimson, fist pounding the table.''

His task in Vietnam was among the most complex and challenging ever faced by an American military leader. During what has been called the Vietnamization period, he was responsible for holding the line militarily in South Vietnam while the United States executed a gradual withdrawal and turned over military responsibility to the South Vietnamese. Although the number of U.S. troops available to him was reduced much more rapidly than he would have preferred, Abrams maintained relentless pressure on Vietcong and North Vietnamese positions in South Vietnam. He gradually shifted American strategy from the search and destroy operations Westmoreland had favored to one that concentrated on defending the population of South Vietnam. He also presided over a vast augmentation of the South Vietnamese armed forces, leaving them with one of the largest and best equipped armies in the world. To buy time for Vietnamization, Abrams planned and executed incursions against North Vietnamese supply lines in Cambodia in 1970 and in Laos in 1971.

Succeeds Westmoreland Again

In all, Abrams handled a thankless assignment capably. He won the respect and in some cases the devotion of those under him, and in contrast to Westmoreland his plain and earthy demeanor won accolades from a skeptical U.S. press corps. He went out of his way to win the confidence of his Vietnamese counterparts, and he acquired in Vietnam a kind of ''father-savior image.'' When he left Vietnam in June 1972, the South Vietnamese Army was much stronger than when he had come. (In the fierce battles following the North Vietnamese Easter offensive, South Vietnam, with heavy U.S. air support, turned back the enemy.)

Abrams succeeded Westmoreland as Army chief of staff in October 1972. During the little more than two years he served in that capacity, he struggled to protect the Army against the anti-military backlash that developed in the aftermath of the Vietnam War. He presided over a major reorganization which increased the number of divisions from 13 to the 16 he felt the United States needed to maintain its global commitments. He made possible this expansion by streamlining the army's support services, eliminating seven headquarters around the world at an annual savings of millions of dollars.

Abrams died on September 4, 1974, of complications from surgery for lung cancer.

Further Reading

A good overview of the European campaigns of 1944-1945 is found in Russell Weigley, *Eisenhower's Lieutenants* (1981). Abrams's command in Vietnam is sympathetically appraised in Bruce Palmer, Jr., *The 25-Year War: America's Military Role in Vietnam* (1984), and more critically assessed in Guenter Lewy, *America in Vietnam* (1978).

Additional Sources

Sorley, Lewis, *Thunderbolt: General Creighton Abrams and the army of his times,* New York: Simon & Schuster, 1992. □

Isaac ben Judah Abravanel

The Jewish philosopher and statesman Isaac ben Judah Abravanel (1437-1508), or Abarbanel, is noted for his biblical commentaries and for his attempt to prevent the expulsion of the Jews from Spain in 1492.

Isaac Abravanel, a descendant of an old and distinguished Spanish family, was born in Lisbon, Portugal. In addition to intensive religious training, he received a broad liberal education and acquired a thorough grounding in Greek, Latin, and Christian literature. Like his father, Isaac was highly successful in both his commercial and diplomatic careers. He served as treasurer under the Portuguese kings Alfonso V and John II. Falsely charged with plotting against the monarchy, Abravanel fled in 1483 to Castile, Spain. There he devoted himself to his commentary on several biblical books of the prophets.

In 1490 Abravanel was appointed treasurer to the Spanish monarchs Ferdinand and Isabella. But in 1492 Torquemada, the head of the Spanish Inquisition, persuaded the royal couple to expel the Jews from Spain. Despite Abravanel's important services to the Crown, his attempts to have the decree of expulsion revoked were unsuccessful. He went into exile with his fellow Jews and moved to Naples, where he was soon given a financial post in the government. In 1495 a French invasion forced him to leave Naples. After some years of intermittent wandering, he settled in Venice in 1503. He died there in 1508 and was buried in Padua.

His Writings

Abravanel's most important works are the commentaries which he wrote on almost all the books of the Old Testament. He employed what might be termed a critical or scientific approach in his biblical studies. He examined the historical episodes in the Bible in the light of economic, political, and social factors and often drew analogies to his own times. In dating biblical books, he often deviated from tradition, and he did not hesitate to consult the works of Christian scholars.

Abravanel also wrote a number of philosophical and theological works. His *Rosh Amana* (Pillars of Faith) and *Sefer Mifalot Elohim* (Book of God's Works) show the influence of the 12th-century Jewish philosopher Maimonides. In general Abravanel developed a negative view of culture and civilization. He was influenced by the Stoics in his condemnation of luxurious living and by the Cynics in his criticism of the political state. His pessimism was balanced, however, by a firm belief in the miraculous coming of the Messiah, which he expounded in *Maayene Hayeshuah* (Founts of Salvation), *Yeshuath Meshiho* (Salvation of His Messiah), and *Mashmia Yeshua* (Proclaimer of Salvation). These works contributed to the subsequent rise of false messiahs.

Further Reading

The major scholarly work on Abravanel is B. Netanyahu, *Don Isaac Abravanel: Statesman and Philosopher* (1953), which contains an extensive bibliography. Specialized studies are Jacob S. Minkin, *Abarbanel and the Expulsion of the Jews from Spain* (1938), and the chapter on Abravanel in Joseph Sarachek, *The Doctrine of the Messiah in Medieval Jewish Literature* (1932; 2d ed. 1968). A brief general summary of Abravanel's life and thought is in Meyer Waxman, *A History of Jewish Literature* (4 vols., 1930-1931; 5 vols. in 6, 1960). Julius Guttman, *Philosophies of Judaism* (1933; trans. 1964), includes a brief discussion of his thought. □

Abu Bakr

Abu Bakr (ca. 573-634) was the first caliph, or successor of Mohammed as ruler of the Arab state. He held together the political structure created by Mohammed at Medina, defeated separatist revolts, and initiated the expansion of Islam into Syria and Iraq.

Friend of Mohammed and three years younger, Abu Bakr was born in Mecca of the tribe of Quraysh and became a merchant. He was possibly the first mature man to accept Mohammed as the Prophet and to become a Moslem. After conversion he spent much of his wealth in buying and setting free Moslem slaves. However, his clan gave him little protection, and he suffered indignities from Mohammed's opponents. As Mohammed's closest friend and adviser, he alone accompanied him on his Hijra, the migration from Mecca to Medina in 622.

In Medina, Abu Bakr helped Mohammed in many unobtrusive ways, and his knowledge of the genealogies and intrigues of the numerous Arab tribes was a great asset. The two men were further bound together by Mohammed's marriage to Abu Bakr's daughter Aisha in 623 or 624. Abu Bakr did not command any important military expedition for Mohammed, but he was the leader of the pilgrimage to Mecca in 630 and was appointed to lead the public prayers during Mohammed's last illness. By signs as slight as these, he was marked out as caliph.

On Mohammed's death in June 632, the future of the state was uncertain, but the oratory of Omar (later the second caliph) persuaded the men of Medina to accept Abu

Bakr as caliph. Much of his reign was occupied with quelling revolts. One had already broken out in Yemen, and soon there were about five others in different parts of Arabia. The leaders mostly claimed to be prophets, and the revolts are known as ''the wars of the apostasy,'' though the underlying reasons were mainly political. The chief battle was that of Yamama in May 633, when Musaylima, the strongest insurgent leader, was defeated and killed by a Moslem army under Khalid ibn al-Walid.

Mohammed had foreseen the need for expeditions outside Arabia to absorb the energies of his Arab allies and prevent their fighting one another; and Abu Bakr, despite the threatening situation after Mohammed's death, sent an expedition from Medina toward Syria. As Arabia was pacified after the revolts, other expeditions were sent to Iraq, then a part of the Persian Empire, and to Syria. Shortly before Abu Bakr's death in August 634, his general Khalid, following a celebrated desert march from Iraq to Damascus, defeated a large Byzantine army at Ajnadain in Palestine and gave the Arabs a foothold in that country. Thus, in the short reign of Abu Bakr the embryonic Islamic state was not only preserved intact but was launched on the movement of expansion which produced the Arab and the Islamic empires.

Further Reading

There is no work solely on Abu Bakr by any Western scholar. His reign is briefly treated in Carl Brockelmann, *History of the Islamic Peoples* (1939; trans. 1947); Philip K. Hitti, *History of the Arabs* (1937; 8th rev. ed. 1963); and Bernard Lewis, *The Arabs in History* (1950). □

Abu-L-Ala al-Maarri

Abu-l-Ala al-Maarri (973-1058) was a celebrated Arab poet who lived in what is today Syria and Iraq. A writer of poems, commentaries, elegies, and religious tracts, he was a skeptic and cynic.

Abu-l-Ala was born in Maarra, a small town in northern Syria near Aleppo; his family was highly respected. He received a good education for his day, in spite of the fact that he was partially blinded by smallpox at the age of 4. Syria was recognized at that time as a highly intellectual and cultural area, and Abu-l-Ala received his education in Aleppo, Tripoli, and Antioch under the best Syrian scholars. He seems to have studied to be a professional encomiast like his predecessor al-Mutanabbi but soon rejected this calling because of his proud nature.

Soon after the age of 20 Abu-l-Ala returned to Maarra, where he lived off the fees he received from his pupils until 1010. He then moved to Baghdad, the intellectual center of Islam. But he left after 19 months because he refused to write flattering verses for those in power. This period was the turning point in his life. To date, he had won distinction as an erudite savant and as an accomplished poet in the style of al-Mutanabbi, a poet he admired. But Abu-l-Ala's great works appear only after his visit to Baghdad. His later poetry is filled with many unorthodox ideas that he could have come across only in Baghdad.

He reached his hometown to find his mother had died. This affected him immensely. It is said that afterward he lived in a cave and adopted ascetic habits. He was nicknamed ''the double prisoner'' because of his blindness and seclusion.

But Abu-l-Ala's fame continued to draw students to him. He eventually amassed great wealth in his retreat. He passed his last 40 years in retirement but not idleness. This is evident by his long list of compositions. He is best known for two collections of poems entitled *Sakt al-Zand* and *Luzumiyat* and for many letters.

The problem of Abu-l-Ala's orthodoxy is often debated. He is usually held to be a heretic because of his chiding works on the Koran. His ideas are unusually skeptical of many accepted doctrines of his day. He was a monotheist, but his God was little more than an impersonal fate. He did not accept the theory of divine revelation. Religion in his view was the product of man's superstitions and the need for society to control these feelings. And he was always against religious leaders' taking advantage of their unsuspecting followers for their own personal benefit. He did not believe in a future life, and it was against his better wisdom to have children because of the miseries of living. He was a vegetarian and an ascetic. He did believe in a religion of active piety and righteousness, and thus his ideas were much like the Indian thought of his time.

Further Reading

There are a few fine works that translate some of Abu-l-Ala's compositions and include biographical and critical commentary: D. S. Margoliouth, *The Letters of Abu-l-Ala* (1898); Ameen F. Rihani, *The Quatrains of Abu-l-Ala* (1904); and Henry Baerlein, *The Diwan of Abu-l-Ala* (1908). One of the best descriptive works on Abu-l-Ala is in German: Carl Brockelmann, *Geschichte der arabischen Litterature* (2 vols., 1898-1902; rev. ed. 1943-1949). The best work in English is Reynold A. Nicholson, *A Literary History of the Arabs* (1907; 2d ed. 1930). Nicholson also wrote the valuable *Studies in Islamic Poetry* (1921). More general works are Philip K. Hitti, *The History of the Arabs* (1937; 8th rev. ed. 1963), and James Kritzeck, ed., *Anthology of Islamic Literature* (1966). □

Abu Musa

Abu Musa (born about ca. 1930) left the Jordanian army in 1970 to join the Palestine Liberation Army (PLO). In 1983 he emerged as a leader of the hard-line PLO opposition to Yasser Arafat.

Abu Musa was born Said Musa Maragha in the West Bank area of what was then Palestine in the early 1930s. During the Arab-Jewish fighting of 1948 the

Jordanian army entered the West Bank, ostensibly to help the Palestinian Arabs defend themselves. After the Palestinian Arabs were defeated, however, the Jordanians stayed on, and later annexed the West bank to their own kingdom.

When he reached adulthood, Abu Musa joined the Jordanian army. His unit participated in the Arab-Israeli War (Six Day War) of 1967, which resulted in the Israeli occupation of the West Bank, along with other Arab territories.

Three years later Abu Musa found himself in the middle of the fighting between the Jordanian army and the guerrillas from the Palestinian Liberation Organization (PLO) who had set up base camps in Jordan to support their fight against Israel. Like many others of the West Bankers in the Jordanian army, Abu Musa found his first allegiance was to his Palestinian roots. He became one of the highest-ranking officers in the PLO's Yarmouk Brigade, which was made up of defectors from the Jordanian army.

Despite these defections, the Jordanian forces soundly defeated the PLO, which then moved most of its military bases to South Lebanon. The Palestinians became deeply entangled in the civil war which wracked Lebanon from 1975 onwards: PLO fighters combined with the Lebanese leftist militias in the ''Joint Forces.'' In 1976 Abu Musa was the commander of the Joint Forces in South Lebanon at a time when the Syrians were trying to suppress them. In the course of one of the many battles against the Syrians, in the Lebanese town of Nabatiyeh, Abu Musa was wounded in the leg and had to leave active duty.

Returning to action, Abu Musa became deputy chief of operations for all the PLO forces. When Israel invaded Lebanon in 1982 he was one of the chief strategists in the PLO's defense of the capital, Beirut. After the PLO was finally evacuated from Beirut, Abu Musa joined a convoy to the Syrian-occupied parts of eastern Lebanon.

A few weeks later Abu Musa was one of the most prominent of a group of Palestinian fighters who publicly accused PLO leader Yasser Arafat of authoritarianism, favoritism, and other shortcomings. Their opposition to Arafat was soon backed by the Syrians who were critical of Arafat's move toward favoring negotiations with Israel. In December 1983 Abu Musa led those Palestinians (this breakaway group was sometimes referred to as the ''Fatah Uprising'') who, with help from the Syrian army, moved against the remaining positions of Arafat loyalists in northern Lebanon. Soon after, this group became known as the Palestinian National Liberation Organization and remained pro-Syria.

In 1984 Abu Musa was one of the leaders of the National Salvation Alliance, which from its headquarters in the Syrian capital, Damascus, contested Arafat's leadership of the Palestinian movement. The alliance was unable to command a majority of Palestinian support during its first year's existence. Slowly it increased its influence. In 1989 Abu Musa stated that if given the chance, his group would try Arafat for treason. As peace talks flowed and ebbed throughout the Middle East in the late 1980s and early 1990s, Abu Musa and his followers became more and more vocal about their support for King Hussein of Jordan. As reported in the *New York Times* in 1994, Musa summed up this support by stating, ''In essence, the Palestinians of Jordan trust the King. I know we are not getting a good deal. I know that it may be that we are not all going to have the chance to go back to Palestine. But I also know he has done his best and will continue to do so.'' Impeding peace negotiations, Musa's Palestinian National Liberation Organization sometimes claimed responsibility for terrorist attacks, as when it took responsibility for killing three Israeli soldiers on Israel's frontier with Jordan in 1996.

Little is known about Abu Musa's personal history. Generally admired in Arab circles for his military capability, he retained some affectations from his days as a regular army officer, including his habit of usually carrying a cane.

Further Reading

There are no works in English which say much about Abu Musa in person. However the general political background to his emergence can be understood from a reading of Quandt, Jabber, and Lesch, *The Politics of Palestinian Nationalism* (1973), or from Helena Cobban, *The Palestinian Liberation Organization: People, Power and Politics* (1984). Three worthwhile newspaper articles can be found in the *New York Times,* November 12, 1989; July 24, 1994; and July 3, 1996. □

Abu Nuwas

Abu Nuwas (ca. 756-813) was the most famous Arab poet of the Abbasid era. His style was extravagant, and his compositions reflected well the licentious manners of the upper classes of his day.

Abu Nuwas was born in Ahwaz on the Karun River in western Persia. His father was Arab and his mother was Persian. At a young age he was sold into slavery because of family poverty; a wealthy benefactor later set him free. By the time Abu Nuwas reached manhood, he had settled in Baghdad and was writing poetry. It was at this time that because of his long hair he acquired the name Abu Nuwas (Father of Ringlets).

Gradually he attracted the attention of the caliph Harun al-Rashid and was given quarters with the other poets at court. His ability as a poet no doubt was one reason for Abu Nuwas's success with the Caliph, but after a while he became known as a rake and participated in less reputable pastimes with the ruler. Abu Nuwas spent some time in Egypt but soon returned to Baghdad to live out his remaining years. It is said he lived the last part of his life as an ascetic.

Abu Nuwas wrote about the way he lived. His chief topics were wine and pederasty. The Persian poets of a later era used wine in their poems only as a metaphorical symbol, but for Abu Nuwas the glories of debauchery and dissipation could never fully be expressed. He depicted with humorous realism his experiences in life, admitted his sins with remarkable frankness, and wrote that he would never repent although he recommended that others not follow his example. With ironic tones he composed a dirge for

his own body wasting away from bad habits. He closed one poem by stating that he never expected his sins to be found out by God because he was too unimportant for God to take notice of his actions.

When reading Abu Nuwas's poetry, one must recognize that the majority of Arab poets—far more than Western poets—are more interested in clever formulations of their poems than in the actual content of their ideas. Thus exaggeration is to be expected.

Further Reading

The vast body of Abu Nuwas's work remains untranslated from Arabic. In English the only major work about Abu Nuwas, which also contains many of his poems, is W.H. Ingrams, *Abu Nuwas in Life and Legend* (1933). Ingrams divided his biographical discussion into three parts: the actual, the apocryphal, and the mythical. Two other most reliable works are Reynold A. Nicholson, *A Literary History of the Arabs* (1907; 2d ed. 1930), and Philip K. Hitti, *The History of the Arabs* (1937; 8th rev. ed. 1963). In both these works Abu Nuwas is seen in relation to his contemporaries. See also James Kritzeck, ed., *Anthology of Islamic Literature from the Rise of Islam to Modern Times* (1966). □

Bella Stavisky Abzug

Liberal lawyer and unconventional politician, Bella Stavisky Abzug (born 1920) works energetically for civil and women's rights. She served three terms as a New York Congresswoman.

Bella Stavisky Abzug was born on July 24, 1920, in the Bronx, New York. She was the daughter of Emanuel and Esther Savitsky, Russian Jewish immigrants who owned a local meat market. During her youth she worked in her father's store until it failed in the 1920s and he turned to selling insurance. In 1930 her father died, which left her mother to support the family with his insurance money and jobs in local department stores. She attended an all-female high school in the west Bronx and eventually entered Hunter College, where she excelled as a student, earning her degree in 1942.

Student Activist

Abzug was elected as president of her high school class and later as student body president at Hunter College. She taught Hebrew and Jewish history on the weekends and marched in protest against the spread of Nazism in Europe and against British and American neutrality during the Spanish Civil War. In World War II she joined the ranks of thousands of American women entering war production industries and worked in a shipbuilding factory. In 1944 she married Maurice Abzug, a stockbroker and novelist. They had two daughters.

By the time she entered Columbia Law School Bella's career as a litigation lawyer, politician, and activist was well along. At Columbia she was editor of the *Columbia Law Review*. After her graduation in 1947 she joined a firm that specialized in labor law, one of the most confrontational areas of law practice. In the 1950s she worked as a labor lawyer and represented civil rights workers. She launched a lifelong commitment to helping poor and oppressed people gain justice and a decent life in the days following World War II. During this time such commitments were viewed with suspicion as part of the ''red scare.'' She defended many individuals, such as New York school teachers accused of subversive activities during the anti-communist crusade of Senator Joseph McCarthy.

Civil Rights

In the early 1950s she was deeply involved in the early Civil Rights movement. While carrying her second child in 1962, she undertook a case to defend an African American man accused of raping a white woman with whom he had been having an affair. Although she ultimately lost the case, Abzug was able to delay the man's execution for two years by appealing the conviction twice to the Supreme Court. Her arguments in the case were nearly two decades ahead of their time, and the Warren and Burger Courts would eventually accept similar arguments made for guaranteeing a fair trial and prohibiting cruel and unusual punishment.

During the 1960s Abzug joined in the movement to ban nuclear testing. She helped to found the Woman's Strike for Peace organization, leading the organization in demonstrations that took place in New York and Washington, D.C. After the signing of the Nuclear Test Ban Treaty she helped to refocus the antinuclear movement into an

antiwar movement as the U.S. became more deeply involved in the Vietnam War.

In the late 1960s Abzug struggled to forge a broad, progressive coalition across party lines to address the concerns of the poor, ethnic minorities, and women's groups in shaping a new national agenda. During these years she became active in the Democratic party, and after the insider fiasco at the Chicago Democratic Convention in 1968 she joined with other liberal Democrats to found the New Democratic Coalition.

Elected to office

Running for office in 1970, supported by her ties to labor and a strong backing from the Jewish vote, Abzug was elected to the U.S. House of Representatives from New York City's 19th ward. During her first year in Congress she gained national attention by her bold and daring political initiatives on behalf of liberal causes, as well by wearing her wide, trademark hat within the halls of congress. On her first day in office she introduced a bill calling for the withdrawal of troops from Vietnam by July 4, 1971. Although conservative forces in Congress defeated the bill within a week, Abzug established herself immediately as an unconventional politician who would take on her opponents using a brusque and often confrontational style. During her tenure she co-authored the Freedom of Information and Privacy Acts, she was the first to call for President Nixon's impeachment in the 1970s, and she cast one of the first votes for the Equal Rights Amendment.

In 1972 redistricting eliminated Abzug's congressional district, and she decided to run in the 20th district against a popular liberal incumbent, William Fitz Ryan. She lost the primary, but Ryan died before the general election in November, and Abzug became the Democratic nominee. She won in the November election and served in the House until 1976 when she gave up her seat to run for the Senate, a race she lost to Daniel Patrick Moynihan. She then ran in the Democratic mayoral primary in New York, but was defeated by Edward Koch. Never one to give up, she told reporters who assumed she was finished with politics, ''I'll thank you not to write my obituary.''

Continuing Activism

Abzug continued to make headlines fighting for peace and women's rights long after leaving office. President Jimmy Carter appointed her as co-chair of the National Advisory Committee for Women, but was apparently unprepared for the demands that the committee would make. When the committee met with President Carter, several of the members spoke to him about the cuts in social services and pointed out their negative impact on the nation's women. After that meeting Abzug was dismissed from the committee, an action that sparked the resignation of several members, including the other co-chair, and gave rise to a massive public outcry against Carter for the firing.

Throughout her long and controversial political career, Abzug has retained a place in the limelight with her characteristic sharp tongue and unconventional style. Her hats along with her defiance of codes of dress and demeanor have won her a reputation as a nonconformist. But above and beyond the flair of her personality, it is the issues she supports that are her deepest concern. As she wrote in the introduction to her autobiography, ''I am not evoking a wild fantasy when I claim that I'm going to help organize a new political coalition of the women, the minorities and the young people, along with the poor, the elderly, the workers, and the unemployed, which is going to turn this country upside down and inside out.''

Abzug continues to devote her energies to women's rights and reproductive freedom. As chair of New York City's Commission on the Status of Women she directs a National Parity Campaign to increase the number of women in elective office. In 1991, she presided over the Women's Congress for a Healthy Planet and her presence at the United Nations 4th Women's Conference in Beijing garnered considerable attention. She is also co-chair of the Women's Environmental Development Organization (WEDO), and as senior advisor to UNCED Secretary General Maurice Strong she successfully campaigned to incorporate key issues of the women's agenda into official statements approved at the Earth Summit.

Further Reading

Bella Abzug has written her own autobiography, *Bella,* edited by Mel Ziegler and published by the Saturday Review Press in 1972. While it chronicles Abzug's political career up to that time, she remained in Congress four more years and was active later. There is a biography of her by Doris Faber, *Bella Abzug* (William Morrow, 1976). She is listed in *Political Profiles: The Nixon/Ford Years,* Facts on File, v. 5 (1979). She has also been written up in the *New York Times Biographical Service* in February and December, 1978. Numerous contemporary articles have appeared about her in publications such as *Time, Newsweek, The New Republic,* and *Life.* □

Chinua Achebe

Chinua Achebe (born 1930) is one of the foremost Nigerian novelists. His novels are primarily directed to an African audience, but their psychological insights have gained them universal acceptance.

Chinua Achebe was born into an Ibo family on Nov. 15, 1930, at Ogidi in Eastern Nigeria. He was educated at a government college in Umuahia, and he graduated from the University College at Ibadan in 1954.

While working for the Nigerian Broadcasting Corporation, he composed his first novel, *Things Fall Apart* (1959), at a time when Nigerian prose fiction was represented solely by the fantastic folklore romances of Amos Tutuola and the popular stories of urban life of Cyprian Ekwensi. Achebe's novel introduced serious social and psychological analysis into Nigerian literature. It is set in the early days of colonization and tells the tragedy of a warrior hero who rigidly identifies with the values of traditional Ibo society. For this reason, he lacks the required flexibility of mind and heart to

adapt to changing conditions under incipient European impact. This novel won immediate international recognition.

With his next novel, *No Longer At Ease* (1960), Achebe turned to the last phase of the colonial regime, describing with his usual poise and insight the tragic predicament of the young African idealist. His foreign education has converted him to modern standards of moral judgment without alleviating the inner and outer pressures of traditional mores. The catastrophe derives from the hero's inability to make his choice; it is the drama of a bungled destiny in a bewildering time of rapid cultural change.

Arrow of God (1964) reverted to the past once more. As the high priest of the village deity, the central character is a tribal intellectual who sees the weaknesses of the traditional outlook and senses the need for change. His mental alertness and consequent skepticism lay him open to the charge of betraying his own people. In a desperate outburst of arrogance he attempts to restore his prestige and to reassert the power of his god, but he merely succeeds in alienating the villagers, who begin to turn to the Christian missionaries.

So far, Achebe had been concerned with the clash of cultures, which is an all-pervading theme in the African novel. But by the mid-1960s the exhilaration of independence had died out in Nigeria as the country was faced with the terrific political problems common to the many polyethnic states of modern Africa. The Ibo, who had played a dominant role in Nigerian politics, now began to feel they were being reduced to the status of second-class citizens by the Moslem Hausa people of Northern Nigeria. Achebe turned his creative insight to an imaginative critique of public mores under independence. The result was *A Man of the People* (1966), a bitter portrayal of a corrupt Nigerian politician. The book was published at the very moment a military coup swept away the old political leadership and its abuses. That timing made some Northern military officers suspect Achebe played a role in the coup, but there was never any evidence supporting the theory.

During the Biafran succession from Nigeria (1967-70), however, Achebe served Biafra as a diplomat. He traveled to different countries publicizing the plight of his people, focusing especially on the Ibo children being starved to death and massacred. He wrote articles for newspapers and magazines about the Biafran struggle and living in Enugu, the designated capital of Biafra, and founded the Citadel Press with Nigerian poet Christopher Okigbo.

Writing a novel at this time was out of the question, he said during a 1969 interview: ''I can't write a novel now; I wouldn't want to. And even if I wanted to, I couldn't. I can write poetry—something short, intense, more in keeping with my mood.'' Three volumes of poetry emerged from this mood, as well as a collection of short stories and children's stories.

After the fall of the Republic of Biafra, Achebe continued to work as a senior research fellow at the University of Nigeria at Nsukka, a position he had assumed several years before. He also devoted much time to the Heinemann Educational Books' Writers Series, which was designed to promote the careers of young African writers, became director of Nwamife Publishers, Ltd., and founded *Okike: A Nigerian Journal of New Writing*.

In 1972, he came to the United States to become an English professor at the University of Massachusetts at Amherst (he taught there again in 1987), and in 1975 he joined the faculty of the University of Connecticut. He returned to the University of Nigeria at Nsukka in 1976 and was appointed a professor emeritus there in 1985.

His novel *Anthills of the Savanna* was published in 1987 and appeared on the short-list for the Booker Prize. Set in the imaginary West African nation of Kangan, it tells the story of three boyhood friends and the deadly effects of one's obsession with power and being elected ''president for life.'' Its release coincided with Achebe's return to the United States and teaching positions at Dartmouth College, Stanford University and Bard College, among other universities.

Over the years, Achebe has received dozens of honorary doctorates and several international literary awards. He is an honorary member of the American Academy and Institute of Arts and Letters, and his work has been translated into more than 40 languages. In 1994, he fled to Europe from the repressive Nigerian regime, which threatened to jail him. However, he later returned to Nigeria to serve as president of the town union of his native village of Ogidi, honored as such because of his dedication to his ancestors' myths and legends.

Further Reading

Information on Achebe is in Gerald Moore, *Seven African Writers* (1962); Ulli Beier, ed., *Introduction to African Literature: An Anthology of Critical Writings from 'Black Orpheus'* (1967); Cosmo Pieterse and Donald Munroe, eds., *Protest and Conflict in African Literature* (1969); *Contemporary Literary Criticism* Vol. 51 (1989); Zell, Hans M. et al, *A New Reader's Guide to African Literature* (1983). □

Dean Gooderham Acheson

The American lawyer and statesman Dean Gooderham Acheson (1893-1971) served as secretary of state in President Harry Truman's Cabinet.

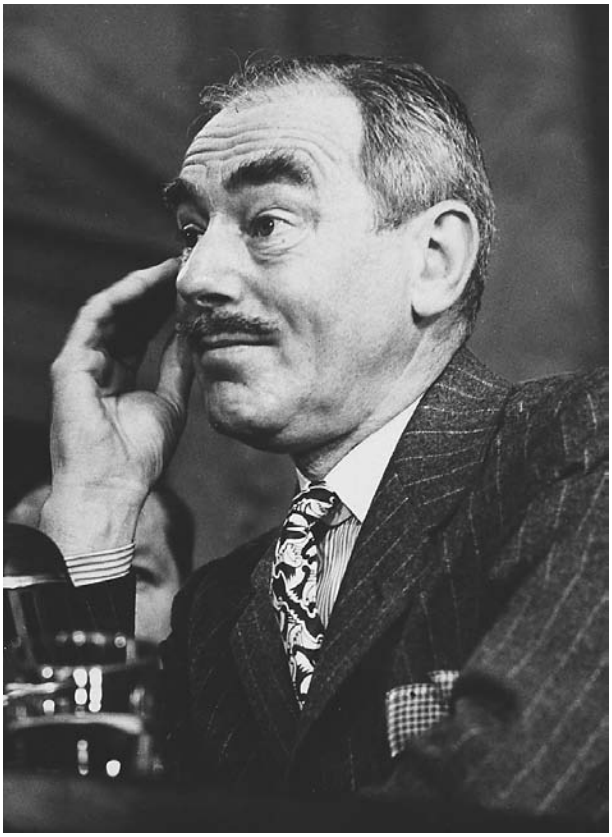

Dean Acheson was born in Middletown, Conn., on April 11, 1893, the son of Edward Campion and Eleanor Gooderham Acheson. His father, the Episcopal bishop of Connecticut, provided a genteel upbringing which led to Groton and afterward Yale, where Acheson received his bachelor's degree in 1915. During the succeeding 3 years he served briefly as an ensign in the U.S. Navy and earned his law degree at Harvard. In May 1917 he married Alice Stanley. Three children were born to the Achesons—Jane, David Campion, and Mary Eleanor.

From the beginning Acheson seemed destined for a successful career. Possessed of high intelligence, a deep sense of moral rectitude, and aggressive energy, he had in addition the grace of the patrician and the friendship of such distinguished and influential people as Felix Frankfurter of the Harvard Law School and, later, the Supreme Court of the United States.

Following his graduation from Harvard, Acheson became private secretary to Supreme Court justice Louis D. Brandeis. In 1921 he entered the prominent Washington law firm of Covington, Burling, and Rublee, where he practiced for the next 12 years. President Franklin D. Roosevelt first brought Acheson into public service in May 1933 with an appointment as undersecretary of the Treasury. Acheson resigned 5 months later following a disagreement on the President's gold-purchasing program and returned to his Washington law practice.

In 1941 Acheson again entered the government, this time as assistant secretary of state for economic affairs. He remained in the State Department, except for one brief interlude, until 1953. His long and significant record there reflected a practical rather than a contemplative mentality, which attracted him especially to Harry Truman's forthright leadership. As undersecretary of state from 1945 to 1947, Acheson broke with Truman only on the Palestinian question, convinced that the nation was embarking on a unilateral commitment to Israel's defense against the Arab states which could ultimately prove embarrassing, if not costly.

Acheson's most memorable contributions, as undersecretary and, from 1949 to 1953, as secretary of state, came in his implementation of the containment policy from the Marshall Plan to NATO. Despite his achievements, these years in the State Department were trying ones. The alleged loss of China to Communist leadership in 1949 exposed the Truman administration to charges of treason. Acheson, always loyal to his friends and associates, refused to testify against Alger Hiss, then under trial for spying, or to condemn past American policy toward China. These actions rendered him totally vulnerable and roused a storm of accusations such as few commanding public figures in American history have faced.

Upon his retirement from the State Department in 1953, Acheson returned to Covington and Burling, remaining in public life only as a member of special governmental committees, as a presidential adviser, and as a critical observer of men and events. He served in the late fifties as foreign policy chief of the Democratic Advisory Council of the Democratic National Committee. He died in Sandy Spring, Md., on Oct. 12, 1971.

Further Reading

Acheson's own writings are voluminous. Three of his books which develop his views of external policy, politics, and government are *A Democrat Looks at His Party* (1955), *A Citizen Looks at Congress* (1957), and *Power and Diplomacy* (1958). His autobiography, *Morning and Noon* (1965), terminates with his appointment to the State Department in 1941. Acheson's personal record of his State Department experience is *Present at the Creation: My Years in the State Department* (1969).

No book-length biographies of Acheson have yet appeared. McGeorge Bundy, ed., *The Pattern of Responsibility* (1952),

includes excerpts and paraphrases of Acheson's many speeches during his secretarial years and is a good source of information on his views toward world affairs. The volumes covering the years 1949 to 1952 of *The United States in World Affairs* (1950-1953), prepared by Richard P. Stebbins for the Council on Foreign Relations, are replete with observations on Acheson's leadership. Also useful is the survey of postwar American foreign policy, William Reitzel and others, *United States Foreign Policy, 1945-1955* (1956). Acheson's role as an adviser to Kennedy is discussed in Seyom Brown, *The Faces of Power* (1968). □

John Emerich Edward Dalberg Acton

John Emerich Edward Dalberg Acton, 1st Baron Acton (1834-1902), was a major English scientific historian and Catholic philosopher. His work is distinguished by the application of rigorous standards of accuracy and ethical principles to history.

John Acton was born on Jan. 10, 1834, in Naples. He was educated in England at Oscott College and in 1848 went to Munich, then a center for the general revival of Catholic scholarship. Ignaz von Döllinger, a member of the Munich group and follower of Leopold von Ranke, introduced Acton to Ranke's new scientific history and to recent developments in Catholic scholarship.

When Acton returned to England in 1859, he succeeded John Henry Newman as editor of the Catholic monthly *Rambler* (after 1862 the *Home and Foreign Review*). Acton advocated the application of scientific historical methods to Christianity, believing it possible to reconcile Christianity with the findings of history and thus to strengthen the Roman Catholic Church. Acton's *Review* was publicly censored in 1862 by Cardinal Wiseman. In 1864, after Pius IX rejected Döllinger's appeal for a less hostile attitude toward historical criticism of Christianity, Acton abandoned his editorship of the *Review*. During the controversy in 1870 over papal infallibility, Acton attacked papal temporal power and continued to criticize the misuse of history. He further provoked English Roman Catholic circles in 1874 with his letters to the *Times,* citing historical examples of papal inconsistency.

Acton's historical writings consist largely of lectures. However, his importance resulted less from his published works than from his personal influence, his insistence on scientific methods, and his prescient concern with political morality. His essay ''Democracy in Europe'' (1878) and two lectures delivered at Bridgnorth in 1877 (published in 1907)—''The History of Freedom in Antiquity'' and ''The History of Freedom in Christianity''—are the only completed portions of his projected *History of Liberty*. Influenced by Edmund Burke and Alexis de Tocqueville, Acton saw liberty threatened by democracy and socialism as well as by the evils of highly concentrated state power. Conscience, the fount of freedom, had higher claims than those of the state. He was a critic of racism and nationalism, with his liberalism rooted in Christianity.

Acton was one of the founders of the *English Historical Review* and wrote an essay on modern German historians for the first volume (1885). He was appointed professor of modern history at Cambridge University in 1895. His inaugural lecture, ''The Study of History,'' and his courses, ''Lectures on the French Revolution'' and ''Lectures on Modern History,'' made a great impression on scientific historiography at the time. Acton was to be the editor of the great multivolume *Cambridge Modern History,* but only the first volume appeared before his death in 1902.

Further Reading

The best book on Acton is Gertrude Himmelfarb, *Lord Acton: A Study in Conscience and Politics* (1952). Other works are David Mathew, *Acton: The Formative Years* (1946), and Lionel Kochan, *Acton on History* (1954).

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Robert and James Adam

The British architects Robert (1728-1792) and James (1730-1794) Adam were the leading practitioners of the neoclassic style in the late 18th century. Their graceful, elegant work is based chiefly on ancient Roman and Renaissance motifs.

Robert Adam was born on July 3, 1728, at Kirkcaldy, Fifeshire, Scotland. James Adam was born in Edinburgh on July 21, 1730. They were the second and third sons of William Adam (1689-1748), a prominent Scottish architect. There were two other sons—John, the oldest of the children, and William—and six daughters. Robert was educated at Edinburgh High School and the university and received a sound architectural training from his father.

About 6 months before their father's death, John and Robert took over control of the family business. John practiced little as an architect, confining his attention more to the business side of the firm. One of the daughters, Elizabeth, became an efficient member of the business.

Robert's principal work from 1750 to 1754, in collaboration with James, was the completion of their father's masterpiece, Hopetoun House, West Lothian, Scotland. They reacted against the ponderous moldings and robust decoration of the Palladian school and introduced in the Yellow

and Red Drawing Rooms (the latter not finished until 1758) a fresh note of rococo lightness and elegance in the ceiling plasterwork in accordance with the French taste then fashionable in England. Robert also redesigned the outlying pavilions of the house in a manner that anticipates his mature neoclassic style.

His first independent work was the design of Dumfries House, Scotland (1751-1754), again with remarkably fine rococo ceiling decorations. It was probably here that the cabinetmaker Thomas Chippendale commenced his long association with Robert in the furnishing of Adam houses.

In 1754 Robert traveled to Rome; during 4 years' study there under the guidance of the artist C. L. Clérisseau, Robert made thousands of drawings of classical and Renaissance buildings and monuments, of decorations in the ancient tombs, and of the ''grotesques'' in the Loggias of the Vatican painted by Raphael and his pupil Giovanni da Udine. After an excursion to Dalmatia, Robert published *The Ruins of the Palace of the Emperor Diocletian at Spalatro* (1764).

On his return to Britain in 1758, Robert set up an architectural practice in London with James. Robert executed new interiors at Hatchlands, Surrey (1758-1761), for Admiral Boscawen. Through the same patron's influence, Robert was employed to design the new screen and gateway to the courtyard of Admiralty House, Whitehall, London (1760). In 1759 he revised the plans of John Carr of York for Harewood House, Yorkshire, and designed all the interiors, which were carried out during the following 12 years.

The interior decorations of these houses mark the breakaway from the fashionable Palladian and rococo taste and the rise of the neoclassic style, which was to be popular for the next 30 years. The style was based on the enormous repertoire of classical motifs that Robert had built up in Rome: festoons of husks and bellflowers, swags and garlands, vines, vases, tripods, gryphons, sphinxes, paterae, formal arabesques, and scrolls of foliage. Many of these motifs had been used earlier by Sir Christopher Wren, James Gibbs, William Kent, and other architects, but the freshness of the Adam style lay in the highly personal refinement, delicacy, and elegance that Robert gave them. He attenuated the height of columns beyond the proportions laid down by the Roman architect Vitruvius and by Andrea Palladio (Osterley Park House, Middlesex) and combined both Roman and Greek elements in a single Ionic capital (Syon House, Middlesex), thus giving it the dignity of one and the elegance of the other. Robert scaled down the elements of a design to give it a lightness and grace unknown in the early Georgian age.

In 1773 the brothers published the first volume of *The Works in Architecture of Robert and James Adam,* the second volume followed in 1779, and the third was published posthumously in 1822. In the introduction to this work, they claimed ''to have brought about . . . a kind of revolution in architecture and decoration, against the pretensions of numerous imitators'' and ''by means of a series of delicate ornaments and mouldings'' to have recaptured ''the beautiful spirit of antiquity.''

Robert died in London on March 3, 1792, and was buried in Westminster Abbey. James died in London on Oct. 20, 1794. Some 3000 drawings by Robert and other members of his firm are preserved at Sir John Soane's Museum in London.

Architecture and Furniture

The work of Robert Adam falls roughly into three phases of stylistic development. His early exteriors, as at Bowood, Wiltshire (1761-1767), and Kedleston Hall, Derbyshire (1765-1770), are composed of boldly projecting masses with giant orders of Roman character, heavy architraves, entablatures, and pulvinated friezes. At Kedleston, Robert again took over from another architect, in this case, as at Nostell Priory, Yorkshire, from James Paine. The south front of Kedleston, with the bold convexity of its dome contrasting with the concave curve of the sweeping perron below, illustrates the quality of ''movement'' which Robert expressed powerfully in his early work: ''the rise and fall, the advance and recess, with other diversity of form in the different parts of a building, so as to add greatly to the 'picturesque' of the composition.'' In this early work Robert displays much influence of Sir John Vanbrugh and Kent, two architects whom he greatly admired. Similar bold characteristics appear in Robert's early interiors, such as the Marble Hall and Saloon at Kedleston (1765); the Anteroom at Syon (1759), where he achieved a sense of Roman magnificence; and the Drawing Rooms at Kedleston and Saltram House, Devonshire. The ornament of his early ceilings is bold and sparse and sometimes of compartment form (Croome Court, Worcestershire, 1760; Syon, 1759). His fireplaces are bold in scale, with fully sculptured caryatid figures (Hatchlands, 1758-1761; Harewood, 1759-1771; Kedleston, 1765-1770).

Robert's later exteriors, as in his London street houses (ca. 1769-1780), lose the three-dimensional quality and become more flat and linear, with shallow relieving arches, flush windows, and recessed porticoes. His interiors likewise at this time lose their bold ornament in favor of fine-scale motifs in shallow relief but still of satisfying quality, as in the Galleries at Harewood and Syon (1759). After 1780 his ornament became more finicky in character and crowded closely into the containing spaces, as in the later rooms at Osterley (1761-1780). His later fireplaces became smaller in scale; they had formal neoclassic ornament in shallow relief or were merely inlaid in colored marbles.

The same development is apparent in Robert's furniture designs, from the bold character of the early Syon side tables with straight, square, tapering legs to the mature form of the Osterley Drawing Room side tables and eventually to the excessively attenuated forms of the late designs, especially for looking glasses (Apsley House, London, ca. 1775). Chippendale is proved by bills to have made furniture to Robert's designs for Sir Laurence Dundas (1765), and Chippendale absorbed the neoclassic spirit so successfully that he continued to supply furniture in the new idiom for most of Adam's important houses (Nostell; Harewood; and Newby Hall, Yorkshire).

The final phase of Robert's career was that of large-scale public works. Examples are the Register House, Edinburgh (1772-1792), and Edinburgh University (1788-1792).

James Adam assisted his brother, especially in his later commissions. James's important independent works were the facades of Portland Place, London (1776), and Glasgow Infirmary (1792-1796).

Influence of the Adam Style

Although the Adam style was much criticized by Sir William Chambers, Horace Walpole, and other architects, it was universally adopted not only throughout Great Britain and Ireland but in the United States (by Charles Bulfinch and Samuel McIntire), Russia, and Sweden. The imitation of Adam ornament of excessively fine scale and finicky character in poor materials such as *papier-mâché* contributed toward the discrediting of the style after 1780 and the consequent reaction in favor of plainness and severity of decoration as expressed in the work of Henry Holland and James Wyatt. But at the height of its vogue, and later in Victorian, Edwardian, and modern times, when Adam revivals took place, the style was recognized as achieving a distinctive beauty, charm, and elegance unsurpassed in the history of architecture and decoration.

Further Reading

The primary work on the Adam brothers is their own *The Works in Architecture of Robert and James Adam* (3 vols., 1773-1822; facsimile reproduction, 1959). The first monograph is John Swarbrick, *Robert Adam and His Brothers* (1915). The most complete study of the brothers, their drawings, and their works is Arthur T. Bolton, *The Architecture of Robert and James Adam, 1758-1794* (2 vols., 1922). Both Swarbrick and Bolton include photographs of Adam buildings and interiors that no longer exist.

A valuable general work is James Lees-Milne, *The Age of Adam* (1947), covering the development of the Adam style, its antecedents, and its influence abroad. An account of the early life and tours abroad of the two brothers, based on letters, drawings, and family papers, is admirably presented in John Fleming, *Robert Adam and His Circle in Edinburgh and Rome* (1962).

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Ansel Adams

Ansel Adams (1902-1984) was not only a masterful photographic technician but a lifelong conservationist who pleaded for understanding of, and respect for, the natural environment. Although he spent a large part of his career in commercial photography, he is best known for his majestic landscape photographs.

Ansel Easton Adams was born on February 20, 1902, in San Francisco, California, near the Golden Gate Bridge. His father, a successful businessman, sent his son to private, as well as public, schools; beyond such formal education, however, Adams was largely self-taught.

His earliest aspiration was to become a concert pianist, but he turned to photography in the late teens of the century; a trip to Yosemite National Park in 1916, where he made his first amateurish photos, is said to have determined his direction in life. Subsequently, he worked as photo technician for a commercial firm.

He joined the Sierra Club in 1919 and worked as a caretaker in their headquarters in Yosemite Valley. Later in life, from 1936 to 1970, Adams was president of the Sierra Club, one of the many distinguished positions that he held.

Ansel Adams decided to become a full time professional photographer at about the time that some of his work was published in limited edition portfolios, one entitled *Parmelian Prints of the High Sierras* (1927) and the other, *Taos Pueblo* (1930), with a text written by Mary Austin.

His first important one-man show was held in San Francisco in 1932 at the M. H. de Young Memorial Museum. Subsequently, he opened the Ansel Adams Gallery for the Arts, taught, lectured, and worked on advertising assignments in the San Francisco area; during the 1930s he also began his extensive publications on the craft of photography, insisting throughout his life on the importance of meticulous craftsmanship. In 1936 Alfred Stieglitz gave Adams a one-man show in his New York gallery, only the second of the work of a young photographer (in 1917 Paul Strand was the first) to be exhibited by Stieglitz.

In 1937 Adams moved to Yosemite Valley close to his major subject and began publishing a stream of superbly produced volumes including *Sierra Nevada: The John Muir Trail* (1938); *Illustrated Guide to Yosemite Valley* (1940); *Yosemite and the High Sierra* (1948); and *My Camera in Yosemite Valley* (1949).

In 1930 Adams met the venerable Paul Strand while they were working in Taos, New Mexico, and the man and his work had a lasting effect on Adams' approach to photography by shifting his approach from a soft formulation of subjects to a much clearer, harder treatment, so-called ''straight photography.'' This orientation was further reinforced by his association with the shortlived, but influential, group which included Edward Weston and Imogen Cun-

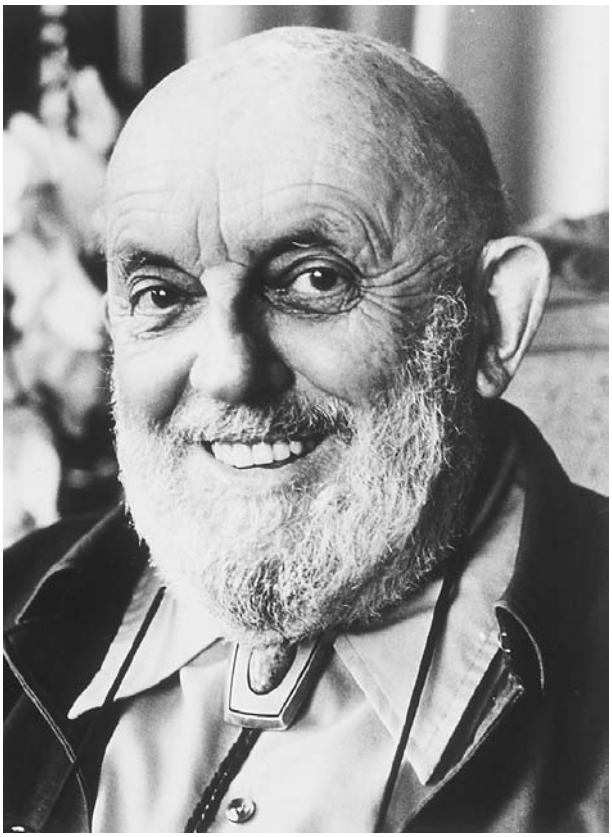

ningham and called itself f/64, referring to the lens opening which virtually guarantees distinctness of image.

Throughout much of his early career Adams worked both on commercial assignments and in pursuit of his own vision. He saw no inherent conflict between the two approaches since, as he affirmed, ''I don't have any idea that commercialism or professionalism is on one side of the fence and the creative side is on the other. They're both interlocked.''

In one sense Ansel Adams' work is an extensive documentation of what is still left of the wilderness, the dwindling untouched segment of the natural environment. Yet to see his work only as documentary is to miss the main point that he tried to make: without a guiding vision, photography is a trivial activity. The finished product, as Adams saw it, must be visualized before it is executed; and he shared with 19th century artists and philosophers the belief that this vision must be embedded within the context of life on earth. Photographs, he believed, are not *taken* from the environment but are *made* into something greater than themselves.

During his life, Ansel Adams was criticized for photographing rocks while the world was falling apart; he responded to the criticism by suggesting that ''the understanding of the inanimate and animate world of nature will aid in holding the world of man together.''

Further Reading

A great deal has been written by and about Ansel Adams; of particular value are two books that are superbly illustrated with his work. Nancy Hewhall's *Ansel Adams: The Eloquent Light* (1963) provides a good analysis of his work and place in the history of photography; and Ansel Adams' book *Examples: The Making of 40 Photographs* (1983) is a firsthand account of his working methods. For a deeper understanding of his thinking see his essays ''What is good photography?'' (1940), ''A personal credo'' (1944), and ''Introduction to Portfolio One'' (1948) all in Nathan Lyons, *Photographers on Photography* (1966). In 1985 *Ansel Adams: An Autobiography,* written with Mary S. Alinder, was published with 277 illustrations. □

Charles Francis Adams

An American diplomat and politician, Charles Francis Adams (1807-1886) was minister to England during the Civil War. By helping to preserve the neutrality of the British, he frustrated Confederate hopes for foreign aid and intervention in the war.

Charles Francis Adams was born in Boston on Aug. 18, 1807. He spent 8 of his first 10 years in Europe, where his father, John Quincy Adams, was a diplomat. After graduating from Harvard in 1825, the young Adams studied law and began to practice 4 years later. His deep interest in public affairs led him into political activity, and he served several terms in the Massachusetts Legislature during the 1840s. Never an abolitionist, although he believed slavery to be wrong, Adams worked with the Conscience Whigs and Free Soil party to prevent slavery's geographical extension. In 1848 he was the vice-presidential candidate of the Free Soilers. He became a Republican in the mid-fifties and was elected to Congress in 1858 and 1860. He advocated compromise with the South during the secession crisis of 1860-1861 to prevent civil war. His appointment by President Abraham Lincoln as minister to England in 1861 was a reward for his long career as an able advocate of Whig-Republican principles and moderate antislaveryism.

Adams's ministry was marked by a series of crises in Anglo-American relations resulting from the exigencies of the Civil War and from Confederate diplomatic maneuvers. He had to contend not only with the British, who disliked the disruption in trade caused by the war, but also with Confederate agents, who, believing that British aid to the South could assure its success, sought diplomatic recognition and material aid. Adams's main preoccupation, therefore, was to prevent British sympathy for the South from being translated into active support. A severe test of his diplomatic skills occurred in November 1861, when an American warship stopped the British ship *Trent* and removed two Confederate diplomats on board. Alarmed by angry British reaction to this event, Adams recommended the immediate release of the Confederates; the Lincoln administration finally agreed.

Adams's efforts met with general success, as the British remained officially neutral throughout the war. Occasion-

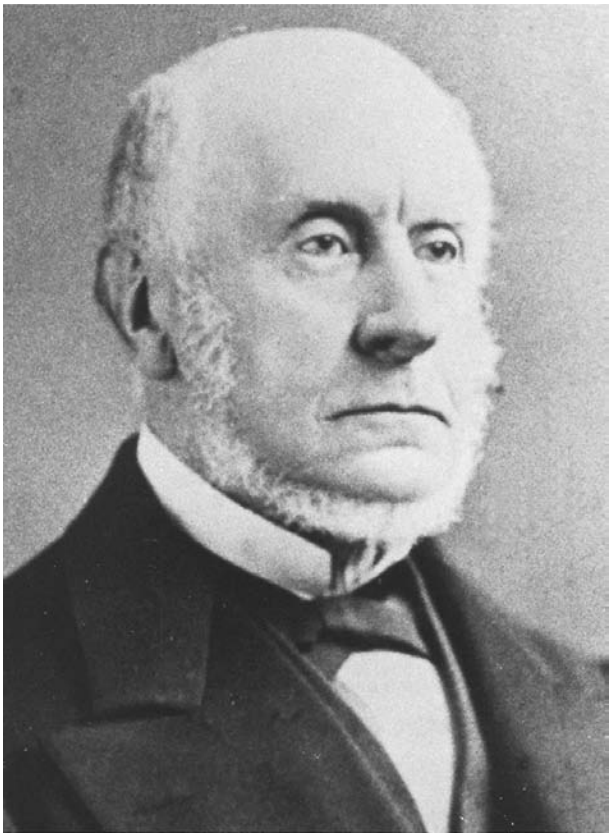

ally, however, the Confederates were able to circumvent England's official policy, as when they purchased the warships *Nashville, Florida,* and *Alabama* from British shipbuilders. The evidence that Adams collected to demonstrate such violations of neutrality later enabled the United States to sue for damages. Furthermore, his persistent protests to the British government led to the detention of other ships being built for the Confederacy.

After a series of Confederate defeats in 1863, the diplomatic situation eased, and for the remainder of Adams's ministry he faced relatively minor problems. Following his resignation in 1868 and his return from England, he became active in politics again as an opponent of Radical Reconstruction. In 1872 the Liberal Republicans considered nominating him for president, and in 1876 the Massachusetts Democrats ran him for governor. Unsuccessful in both, Adams spent the remainder of his time in literary pursuits until his death in Boston in 1886.

Further Reading

The most complete biography is Martin B. Duberman's excellent *Charles Francis Adams, 1807-1886* (1961). The background of Adams's work can be followed in the old but still useful Ephraim D. Adams, *Great Britain and the American Civil War* (2 vols., 1925).

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Gerald Adams

Gerry Adams (born 1948) is the elected president of Sinn Fein, the political arm of the Irish Republican Army (IRA) in Northern Ireland. Although his reputation has been somewhat tarnished because of his ties to the admitted terrorist organization, Adams has gained worldwide attention for his part in the historic IRA cease-fire that lasted from August, 1994, until February, 1996, and the peace talks with England. Although the cease-fire broke within 18 months, Adams will no doubt be a major player in any subsequent negotiations.

Before the Government of Ireland Act was passed by the British Parliament in 1920, the island of Ireland was united and was a colony of Great Britain. In 1921, the country was partitioned into two sections. The independent Republic of Ireland contained 26 of Ireland's original 32 counties, while Northern Ireland consisted of six counties and remained under British rule. Since the country was divided, violent skirmishes have occurred between Northern Ireland's Protestants, some of whom, as unionists, support the retention of ties with Great Britain, and the Catholic minority, a percentage of whom favor the republican cause and seek a union with the Republic of Ireland, refusing to accept the division of Ireland or retention of ties with the British. Northern Ireland's Catholics protest what they see as gerrymandering, or dividing their country in such a way as to give an advantage to one group. Indeed, Protestants are a majority in Northern Ireland; in the late 1990s, the population stood at approximately 900,000 Protestants and 600,000 Catholics. This minority status hinders any republican efforts; treaties stipulate that any change of the status of Northern Ireland can only come about with the consent of a majority of the people in the country.

This was the backdrop in Northern Ireland on October 6, 1948 when Gerry Adams, the eldest of ten children, was born in a working-class area of Belfast. He was educated at the Catholic schools of St. Finain's and St. Mary's. As a teenager, Adams worked as a bartender in a pub that had mostly Protestant patrons. He became active in politics in 1964 when republican demonstrators rioted against the Royal Ulster Constabulary (RUC), Northern Ireland's largely Protestant police force. Adams subsequently joined Sinn Fein, although the organization was illegal at that time. Meaning ''we ourselves'' or ''ourselves alone'' in Irish Gaelic, Sinn Fein is a party committed to an independent Ireland free of British intervention; it also considers itself the only lawful government of Ireland.

By the end of the 1960s, Adams was playing a prominent role in Sinn Fein, helping to launch groups to target

discrimination against Catholics in housing, employment, and civil rights. Another aim of the republican crusade was the repeal of the Special Powers Act which gave police the power of search, arrest, detention and imprisonment and included the right of police to deny inquests into their activities. Protests by Sinn Fein and its supporters met with threats by loyalist extremists. Tensions were further ignited because Sinn Fein viewed the RUC as being biased in supporting the loyalist cause and failing to protect republican demonstrators.

As unrest grew, paramilitary organizations increased their activity. The IRA was formed in 1919 as a nationalist organization seeking a united, independent Ireland; it claimed that terrorism was necessary to prompt unification. In 1969, the outlawed IRA split into two branches, the Officials and Provisionals, and the Provos embarked on an intensified terrorist campaign. Illegal Protestant paramilitary groups—such as the Ulster Volunteer Force and the Ulster Defense Association/Ulster Freedom Fighters—responded with their own terrorist operations. As violence burgeoned, British army troops took to the streets of Belfast and Derry in August of 1969. The British subsequently instituted the Emergency Provisions Act (EPA) and the Prevention of Terrorism Act (PTA). The EPA allowed British forces to stop and questioned anyone, while the PTA allowed anyone to be arrested and detained for up to seven days.

In the midst of this civil uprising, Adams married Colette McArdle in 1971. The couple eventually had three children. As a prominent republican leader, however, Adams was forced to lived apart from his family for safety reasons.

On January 20, 1972, a day henceforth known as ''Bloody Sunday,'' British troops killed 13 unarmed Catholic protestors and injured 150. In March of that same year, the British removed the Ulster government and directly ruled Northern Ireland from England. The partisan violence, which became known as ''The Troubles,'' continued. Between 1971 and 1975, more than 2,000 people in Northern Ireland were jailed without being charged or put on trial. Adams himself was arrested in 1972 and interred on a British prison ship.

In January of 1973, by which time Adams had been released from prison, the *New York Times* reported the killing of five Catholics, supposedly in response to IRA bombings. The reporter noted, ''there is speculation that the renewed violence is connected with the take-over of a new chief of staff, Gerry Adams.'' Although he has never confirmed it, Adams was allegedly a member of the IRA and a Belfast brigade commander. On July 20, 1973, Adams, along with 16 other suspected IRA members, was arrested by security forces. Adams, who was visiting his wife and new baby, was seized after soldiers burst into his home. In the *New York Times,* a spokesman for the British Army called the arrests a ''major coup'' that ''dealt a severe blow to the . . . IRA command structure in Belfast.''

Adams was imprisoned under the Special Powers Act and was held without trial from 1973 to 1977. During this time, Adams preached the republican cause to other inmates. His writings in Long Kesh prison camp became the basis of his book *Cage Eleven*. After being released from Long Kesh, Adams traveled to London during an IRA truce to take part in secret negotiations with William Whitelaw, the British administrator of Ulster. Such an assignment spoke of Adams's growing influence in Sinn Fein. Indeed, Adams was elected vice-president of the party in 1978. That same year, he was arrested again when police detained 20 suspects following a bombing in Belfast that killed 12 people.

In 1981 international support for Sinn Fein grew when ten Catholic prisoners died after staging hunger strikes to protest British policy in Northern Ireland. When Britain allowed Northern Ireland to again convene its own Parliament in 1982, Adams won a seat, but he refused to accept it because it required taking an oath to the British crown. Adams advanced even further in Sinn Fein, being elected president in 1983. The high-profile post had its risks; Adams was shot four times in a 1984 daytime attack by a squad of Protestant gunmen. With Adams's ascension into Sinn Fein's top political office, the group gained the presence of an author and speaker who vowed to give voice to the opposition of Britain's presence in Northern Ireland. He would not be seen on television, however; in 1988 legislation was passed that prohibited broadcast media from interviewing republican spokespersons.

In 1993 Adams's stateside publisher, Sheridan Square Press, wanted to bring him over to publicize two books: *The Street,* a collection of short stories about Belfast, and *Cage Eleven,* Adams's memoirs about time spent in an Irish prison. The United States denied Adams a visa, something they had

done eight times since he had been elected president of Sinn Fein. As Adams's Irish publisher told *Publishers Weekly,* the visa denial was the work of British influence: ''They don't want anyone as articulate as Gerry Adams . . . talking about the situation.'' (Adams was banned from British soil until 1995.) However, American President Bill Clinton ignored British opposition and broke precedent in 1994 when he granted Adams a visa to travel to the United States on three separate occasions. A reporter for *Time* later called the move ''an enormous step in giving [Adams] international stature.''

Part of the reasoning behind the United States's new stance was the recognition of Adams's work to resolve the conflict in his homeland. In May of 1987, Sinn Fein published *A Scenario for Peace* which offered a political solution to Northern Ireland's continuing troubles. Beginning in 1988, Adams and John Hume had held discussions concerning peace in Northern Ireland. Hume is the centrist left-wing leader of the Social Democratic and Labour Party (SDLP), who, like Adams, is a leading Roman Catholic figure in Belfast. In September of 1993, Hume, Adams, and Albert Reynolds helped revive the Irish Peace Initiative which outlined principles and suggested processes to build peace in Northern Ireland. This spurred further developments such as the Downing Street Declaration and the Joint Framework Document. In the Downing Street Declaration, British Prime Minister John Major stated that his government would engage in peace talks if Sinn Fein's leaders and the IRA would adopt a nonviolent policy.

In August of 1994, the IRA announced a cease-fire; six weeks later, Protestant forces also invoked a cease-fire. Political leaders around the world praised the cease-fire and the notion of all-party talks. Former Irish Prime Minister Albert Reynolds stated, ''In the silence offered by the stifling of the guns, none of us should be afraid to talk peace.'' After 25 years of violence and centuries of discontent, hopes were raised that the various factions in Northern Ireland could negotiate a form of government acceptable to all of its citizens.

The efforts of Adams and Hume were critical in convincing the IRA that a cease-fire would bring political results. Adams became a champion of the peace process, stating in 1994, ''I want to take the gun out of Irish politics.'' However, a reporter for Britain's *Guardian* newspaper commented, ''As the Republican movement's most visible leader, all the IRA's worst atrocities inevitably land at his door.'' Still, during the cease-fire, Adams traveled extensively promoting the republican platform.

Both Sinn Fein leadership and the IRA grew frustrated by the changing demands the British government placed on inclusion to the talks. Britain insisted on unilateral disarmament by the IRA, but the IRA refused, viewing it as a ploy by Britain to promote the view that the IRA had surrendered. Irish representative Reynolds noted that disarming ''was not a condition laid down before the cease-fire.'' Then the British government stipulated that elections in Northern Ireland could replace an arms surrender as a precondition to admitting parties to the talks. Such elections would determine the number of delegates each group could send to all-party talks, another stipulation that Sinn Fein viewed as tacitly unfair.

As the months passed without progress, dissatisfaction with the British government increased. In the fall of 1995, Adams allegedly twice kept the IRA from breaking the cease-fire and resuming bombings. On February 9, 1996, however, a bomb exploded in London, killing two people. The IRA claimed responsibility, ending the cease-fire and halting the peace process. Within 48 hours, 500 soldiers were deployed to republican strongholds in Northern Ireland. Adams claimed that he did not know in advance that the IRA would end the cease-fire. Nonetheless he was quoted in *Time* as saying, the British ''broke the commitments they made when the IRA agreed to the cease-fire. They promised all-party talks, but after 18 months we got nothing.''

Another IRA bomb exploded in London on February 18, 1996. Yet in Northern Ireland, hope remained that peace could be salvaged. In *Time,* Catholic priest Denis Faulk noted, ''three years ago we would have been slagging each other off over a bombing like the one in London. but now everyone is talking about maintaining the peace. The days of the paramilitaries are numbered. No one wants to go back to war.''

The renewed terrorist campaign raised questions about the influence Adams actually has with the IRA and if anyone can control the fragmented (by design) organization. In response to the bombings, the British government banned high-level contacts with Sinn Fein. On May 30, 1996, elections took place in Northern Ireland, with Sinn Fein coming in fourth and garnering more than 15 percent of the vote. Despite Britain's earlier statement that these elections would determine the number of delegates each political group could send to the peace talks, British Prime Minister John Major said a resumption of the IRA cease-fire was a prerequisite for Sinn Fein's inclusion. Still, Adams remains an important figure in the peace process. Belfast city councilor Alex Attwood commented in *Time* in 1996 that ''Adams and his first-line managers are the best and the brightest. People may not like them, but they need to be sustained if we are going to secure peace.'' In 1997, Adams won a seat in the British parliamentary elections as a Member of Parliament for West Belfast in Northern Ireland. As in 1982, he refused to accept it because it required taking an oath to the British crown.

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Hank Adams

Originally a staunch supporter of the Kennedys, Hank Adams (born 1944) moved into the arena of Native American activism in 1964. Eventually he became the director of the Survival of American Indians Association, a group dedicated to the Indian treaty-fishing rights battle.

Hank Adams was born in 1944 on the Fort Peck Indian Reservation in Montana at a place known as Wolf Point, but more commonly referred to as Poverty Flats. He graduated in 1961 from Moclips High School, where he was student-body president, editor of the school newspaper and annual, and a starting football and basketball player. Following graduation he developed an interest in politics and moved to California where he was a staunch supporter of President John F. Kennedy and a campaign worker for the president's brother, Robert F. Kennedy, in the 1968 Democratic primary.

In 1964, Adams played a behind-the-scenes role when actor Marlon Brando and a thousand Indians marched on the Washington State capitol in Olympia to protest state policies toward Indian fishing rights. Indians reserved the right to take fish in ''the usual and accustomed places'' in numerous treaties negotiated in the 1850s. State officials and commercial and sports fisherman tried to restrict the amount, time, and places where Indian people could fish, thus prompting the treaty-fishing rights battles.

Adams began his activist career in April 1964 when he refused induction into the U.S. Army until Indian treaty rights were recognized. His attempt failed and he ultimately served in the U.S. Army. In 1968, Adams became the director of the Survival of American Indians Association, a group of 150 to 200 active members primarily dedicated to the Indian treaty-fishing rights battle. Late in 1968, he actively campaigned against state regulation of Indian net fishing on the Nisqually River near Franks Landing, Washington. For this and his role in the fishing-rights battles, Adams was regularly arrested and jailed from 1968 to 1971. In January 1971, on the banks of the Puyallup River near Tacoma, Washington, Adams was shot in the stomach by an unknown assailant. He and a companion, Michael Hunt, had set a fish trap about midnight and remained to watch it. That section of the Puyallup River had been the scene of recent altercations as Indian people claimed fishing rights guaranteed by treaties, despite state laws to the contrary. Adams recovered from the gunshot wound and continued to fight for Indian fishing rights in the state of Washington into the mid-1970s. □

Hank Adams

Henry Brooks Adams

The American historian and author Henry Brooks Adams (1838-1918) lived in an era of remarkable change and recorded the implications of the period with great perception. He is best known for ''Mont-Saint-Michel and Chartres'' and ''The Education of Henry Adams.''

Henry Adams was born in Boston on Feb. 16, 1838, the fourth of seven children of Charles Francis and Abigail Brooks Adams. Henry's mother was the daughter of one of Boston's wealthiest men; his father was the son of John Quincy Adams, sixth president of the United States, and the grandson of John Adams, second president. The boy grew up in a household which contained Boston's largest private library and in which politics and history were perpetually present.

Entering Harvard in 1854, Adams proved himself an able student, but the proffered reward of high class standing did not tempt him to become a conformist even in this period of rigid college regulations. He wrote for the *Harvard Magazine,* acted for the Hasty Pudding Club, and at his graduation in 1858 was chosen Class Day Orator. Although he had learned far more than a reader of his autobiography might imagine, he graduated without academic distinction. In the autumn he traveled to Germany, intending to study law at the University of Berlin. When he discovered that his German was inadequate for university study, he entered a

gymnasium (secondary school) for one semester. He toured Europe for 2 years, sending reports to a Boston newspaper.

Private Secretary

When Adams returned to America in 1860, he became private secretary to his father, newly elected to Congress, and again arranged to act as correspondent for a newspaper in his native city. The plans of father and son were abruptly altered in March 1861, when President Lincoln appointed the elder Adams minister to Great Britain. By the time the new minister and his private secretary sailed, Southern forces had fired on Fort Sumter and the Civil War had begun. Henry thought of seeking a commission, but his elder brother Charles, himself in the army, urged him to remain in England and advance the Union cause as a writer. Whether or not the reports Henry published in the *New York Times* and elsewhere contributed to the war effort is an open question, but the 7 years he spent with his father in England unquestionably contributed greatly to his education. He met Sir Charles Lyell and John Stuart Mill and at their urging read the works of Auguste Comte and Herbert Spencer; in the course of time these influences would reorient his thinking on politics, economics, and science. During this period Henry Adams published three long and promising articles in the influential *North American Review*.

The Educator

Adams returned to the United States in 1868 and settled in Washington, where he reported on the political scene for the *Nation* and for some newspapers. The Adams family was accustomed to wielding power, and he doubtless dreamed from time to time of holding high office, but the political realities of Washington in the ''gilded age'' seem to have brought him quickly to the conviction that his role would be that of critic and commentator rather than political leader. His brilliant, acerbic articles were soon making him famous and men in and near the White House infamous. In the autumn of 1870 he reluctantly quit Washington for Boston to become editor of the *North American Review* and assistant professor of history at Harvard.

At Harvard, Adams's teaching assignments were concentrated in the medieval period, but his methods were modern and innovative, emphasizing student participation rather than lectures, and critical understanding rather than the memorization of names and dates. In 1872 Adams married the wealthy and intelligent Marian Hooper and took her to Europe for a year-long wedding trip. This was the beginning of the happiest and most productive period of his life—a period which, ironically enough, he omits entirely from his autobiography. By 1876 he was ready to offer his Harvard students a course on the history of the United States from 1789 to 1840. From that course he developed materials for the books upon which his reputation as a historian rests: *Documents Relating to New England Federalism, 1800-1815* (1877); *The Writing* and *The Life of Albert Gallatin* (1879), a classic political portrait; *John Randolph* (1882); and the monumental *History of the United States during the Administrations of Jefferson and Madison* (9 vols., 1889-1891).

Observer and Critic of Society

Adams resigned as editor of the *North American Review* in 1876 in an election-year dispute with the loyal Republican publishers. The following year he left Harvard and settled with his wife in Washington, where he could more easily pursue his historical research. In 1879 they returned to Europe, spending much of the winter in London, often in the company of their close friend Henry James. Before their return to America in the fall of 1880, an anonymous novel treating the political and social life of Washington appeared under the title *Democracy;* Adams's authorship of this sprightly piece was to remain a well-kept secret until 1909.

Living in Washington again, the Adamses established their own little court—a splendid circle of sentimental cynics which included John Hay and his wife, the brilliant geologist and writer Clarence King, and the aging senator Don Cameron and his wife, Elizabeth. Elizabeth, always a favorite of Adams, served as the model for Catherine in his second novel, the pseudonymous *Esther* (1884). The title character was based on Adams's wife, and it is a tender and touching portrait. In 1885 Marian Adams's father died; she sank rapidly into a manic-depressive condition and on December 7 committed suicide. ''For twelve years I had everything I most wanted on earth,'' Henry Adams wrote to a friend; suddenly he seemed to have nothing.

Six months after his wife's death, Adams and the artist John La Farge set out for Japan. Adams returned in time to stand by his father's deathbed in November 1886. He went to Washington next and completed the *History*. More travels followed, notably a trip to Polynesia, again with La Farge, in 1890. One of the native women Adams admired provided materials for *Memoirs of Marau Taaroa, Last Queen of Tahiti* (1893). From the South Seas the writer-traveler journeyed to France.

In 1904 Adams privately printed *Mont-Saint-Michel and Chartres,* a classic study of the architecture, thought, and spirit of the Middle Ages (a trade edition appeared in 1913). In this book the Virgin of Chartres stands as a symbol of 13th-century unity. For his next major work he also found a dominant symbol in France: the dynamo he observed at the Paris Exposition of 1900 somehow expressed for him the ''multiplicity'' of the 20th century. This was the subject of the book for which he is best remembered, *The Education of Henry Adams* (private edition 1907; published 1918). Customarily called his autobiography, it is really the history of an era.

Adams spent his last years in Washington, surrounded by nieces and visited by a new generation of America's social and political elite. He approved of President Wilson's decision to enter World War I because he hoped it would lead the country into a permanent Atlantic alliance. Adams died quietly in his home on March 26, 1918. He was buried in Rock Creek Cemetery beside the grave of his wife with no marker save the beautiful statue he had commissioned Augustus Saint-Gaudens to execute for her.

Further Reading

Ernest Samuels's exemplary biography in three volumes is the standard authority: *The Young Henry Adams* (1948), *Henry Adams: The Middle Years* (1958), and *Henry Adams: The Major Phase* (1964). J. C. Levenson, *The Mind and Art of Henry Adams* (1957), is rigorous and thorough. George Hochfield, *Henry Adams: An Introduction and Interpretation* (1962), is also useful. □

Herbert Baxter Adams

As a historian and teacher, Herbert Baxter Adams (1850-1901) was important in establishing the professional study of history in American universities.

Herbert Baxter Adams was born in Shutesburg, Mass., on April 16, 1850. He entered Amherst College in 1868 and initially showed interest in journalism, editing the college newspaper and occasionally reporting for papers in Amherst, Boston, and New York. However, according to Adams himself, hearing one lecture during his senior year changed his mind and made him decide to study history.

After graduation Adams taught for one year, but he knew that the pursuit of his goal required foreign study, and so in 1874 he left for Heidelberg and Berlin. He received his doctorate from Heidelberg in 1876, having already accepted a position at the newly established Johns Hopkins University, where he would remain until his death. It is not coincidental that Adams began his career at the same time that Johns Hopkins opened its doors, for the educational goals of the man and the institution were identical. The university was to be a research institution where graduate-level instruction using the seminar method would be available for advanced students. Adams, with his German training, was determined to inaugurate through the seminar system the scientific study of history based on careful, critical examination of the sources. He hoped to make the study of history an independent professional pursuit rather than a mere branch of literature.

In 1881 Adams was put in charge of the Historical Seminary, the institution for the training of advanced students, in which he supervised several men who were to become famous historians. In 1882 he issued the first number of the *Johns Hopkins University Studies in Historical and Political Science,* which he founded so that scholars at the university could publish the results of their research. He continued as editor for 18 years.

As a historian, Adams specialized in the study of local political institutions of America's colonial period. He tried to show the derivation of these institutions from German and English models—an approach usually called the ''germ theory'' of American politics. His primary role, however, was as a teacher, editor, and organizer. After 1883 he did not publish any of his own scholarly work in history except for a biography of the American historian Jared Sparks in 1893. After 1884 he was secretary of the American Historical Association, of which he was the leading founder and the effective executive head until declining health forced him to resign in 1900. He died on July 30, 1901.

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Adams's career may be traced in W. Stull Holt, ed., *Historical Scholarship in the United States, 1876-1901: As Revealed in the Correspondence of Herbert B. Adams* (1938). John Martin Vincent's essay in Howard W. Odum, ed., *American Masters of Social Science* (1927), is more directly biographical, but it does not reveal as clearly Adams's contributions to the historical profession. John Higham and others, *History* (1965), places Adams in historical context. □

James Luther Adams

James Luther Adams (1901-1994) was the leading 20th century Unitarian theologian and a skillful proponent and defender of religious and political liberalism. A major American social ethicist, he combined a concern for the Christian tradition with openness to the social sciences and active involvement in religious and secular associations.

Adams was born in Ritzville, Washington, on November 12, 1901. His family background prepared him hardly at all for a role as a champion of liberalism. His father, James Carey Adams, was a Baptist country preacher, a premillenarian who later became a Plymouth Brother. Letta Barrett Adams, his mother, was also a devout believer. It was his educational experiences that provided the foundation of his liberal thinking. The ''new law'' he came to live by at the University of Minnesota was the scientific humanism of John Dietrich and the ''new prophecy'' he proclaimed was the anti-Rotarianism of H. L. Mencken. But Adams's railing against religion was a turbulent eddy, catching the eye but hiding the deep currents of a profound religious sense. He entered Harvard Divinity School in 1924 and was greatly influenced by Unitarianism, the tradition of social responsibility, and the historical, critical methods of the school. Marxism and Anglo-Catholicism, with their emphasis on community, provided Adams with a necessary complement to humanism's ''individual psychology of self-culture.''

Adams's journey to Europe in the summer of 1927, following his ordination as a Unitarian minister, had a lasting effect on his approach to ethics and theology. While there, he became familiar with the writings of Paul Tillich and witnessed the Nazi festival in Nuremberg. These experiences deeply influenced his understanding of culture and human nature and his assessment of liberal theology. Upon his return from Europe he married Margaret Anne Young in September of 1927 and became pastor of the Second Church in Salem, Massachusetts.

Given his active involvement in and commitment to the development of the Unitarian Church, it was no surprise in 1935 that he was called to teach at the Unitarian Seminary in Chicago. Before taking up that charge he returned for a year of study in Europe where he placed himself under the spiritual direction of a Roman Catholic priest and researched the liturgical movement at Maria Laach (a Benedictine monastery). In Germany he studied the relation of religion to fascism and democracy. He sought to bring both secular and sacred together in his personal religious journey, a journey which led to his detention by the Gestapo on more than one occasion. Adams supported the Allied cause in the war, a war which he understood as related to a wider issue: the linkage between the totalitarianism of the Axis and the social inequalities in the United States. The strength and vitality of his religious liberalism and the constant interplay between principles and events are evident in his criticism of all parties in the war.

On his return from Europe in 1936, Adams had begun a teaching career at the University of Chicago, a career he continued at Harvard Divinity School and other universities. His influence on ethicists and theologians is legendary. He wrote several books and hundreds of essays and reviews. He continued to teach informally through prolific correspondence, lectures, writing, translating, and, most importantly, personal contact. One consistent way in which he interacted with events and societal problems, thereby fleshing out his teaching and writing, was through memberships in associations. He was president of the Society of Christian Ethics, the Society for the Scientific Study of Religion, and the American Theological Society, as well as an active member of the American Civil Liberties Union along with a host of other religious and political organizations.

Over six decades he strongly influenced American Christian ethics through his translation and introduction of European thinkers to American theologians. Paul Tillich's theology is widely known in America primarily due to Adams's editing and translating. Adams's interpretation of Tillich's thinking in *Paul Tillich's Philosophy of Culture, Science and Religion* is the classic text on the German theologian's early years. Conversely, Adams's influence on Tillich was strong: in the latter's words: ''I have learned from him (Adams) the emphasis on the practical, social as well as the political, application of the principle of *agape* to the situation of the society in which we live.''

The influence of metaphysicians such as Tillich on Adams is counterbalanced by the strong historical sense evident in his biblical prophetic awareness and his analysis of the left wing of the Protestant Reformation. Concern for the person in society and history consistently led him to the field of sociology. Karl Marx, Ernst Troeltsch, Max Weber, Karl Mannheim, and Ferdinand Toennies profoundly affected Adams's interpretation of social ethics and the historicity of men and women.

One of Adams's most important contributions to 20th century theology was his reformulation of religious liberalism. His method of reformulation was forcefully dialectical, focussing now on community, then on the individual, now on God, then on man. Adams's dialectical sense fostered in others a willingness to engage in the task of translating ethical formulations for a new age, yet cautioned that new understandings were not the final answer. Thus, vital reformulation results only if theory and practice exist dialectically. They do in Adams primarily because no answer is final and because community facilitates discernment of the interaction between theory and practice. Theory may be correct, but the test is application to the present situation and reflection upon the interaction of event and theory.

Adams was a driving force in the United States in social ethics for the second half of the 20th century. His last book, *An Examined Faith: Social Context and Religious Commitment* (1991), was published when he was 89 years old. Through his writings and teachings, Adams developed a version of natural law doctrine based in liberal religion. His aim was to critique contemporary social injustices while simultaneously informing action to reshape these unjust practices. Adams died of heart failure at his home in Cambridge, Massachusetts, in 1992.

Further Reading

The best introduction to James Luther Adams is his volume of essays entitled *On Being Human Religiously,* edited and introduced by Max L. Stackhouse (1976). An analysis of Adams's theological ethics and an extensive bibliography will be found in John R. Wilcox's *Taking Time Seriously: James Luther Adams* (1978). His last book is *An Examined Faith: Social Context and Religious Commitment,* Beacon Press (1991). Adams is profiled in ''Remembering James Luther Adams,'' *The Christian Century,* December 7, 1994; and his version of natural law is discussed in Douglas Sturm, ''Natural Law, Liberal Religion, and Freedom of Association: James Luther Adams on the Problem of Jurisprudence,'' *Journal of Religious Ethics,* Spring 1992. □

John Adams

The second president of the United States, John Adams (1735-1826) played a major role in the colonial movement toward independence. He wrote the Massachusetts Constitution of 1780 and served as a diplomatic representative of Congress in the 1780s.

John Adams was born in Braintree (now Quincy), Mass. His father was a modest but successful farmer and local officeholder. After some initial reluctance, Adams entered Harvard and received his bachelor's degree in 1755. For about a year he taught school in Worcester. Though he gave some thought to entering the ministry, Adams was repelled by the theological acrimony resulting from the period of the Great Awakening and turned to the law. After studying under James Putnam, Adams was admitted to the Boston bar in 1758. While developing his legal practice, he participated in town affairs and contributed his first essays to the Boston newspapers. In 1764 he married Abigail Smith of

Weymouth, who brought him wide social connections and was to share with sensitivity and enthusiasm in the full life that lay ahead.

Early Political Career

By 1765 Adams had achieved considerable distinction at the Boston bar. With the Stamp Act crisis he moved into the center of Massachusetts political life. He contributed an important series of essays, *Dissertation on the Canon and Feudal Law,* to the *Boston Gazette* and prepared a series of anti-Stamp Act resolutions for the Braintree town meeting, which were widely copied throughout the province.

In April 1768 Adams moved to Boston. He defended John Hancock against smuggling charges brought by British customs officials and acted as counsel for Capt. Thomas Preston, the officer in charge of British troops at the Boston Massacre. Adams undertook the Preston defense somewhat reluctantly, fearing its consequences for his own local popularity, but the need to provide Preston with a fair trial persuaded him to act—with no damage, in the end, to his own reputation or practice. Indeed, a few weeks later Adams was elected representative from Boston to the Massachusetts Legislature.

In the spring of 1771, largely for reasons of health, Adams returned to Braintree, where he divided his attention between farming and the law. Within a year, however, professional and political considerations drew him back to Boston. In 1773 he celebrated the Boston Tea Party as a dramatic challenge to British notions of parliamentary supremacy. The next year he was one of the representatives from Massachusetts to the First Continental Congress, where he took a leading role in developing the colonists' constitutional defense against the Coercive Acts and other British measures. Although Adams favored the various petitions Congress made to the King, Parliament, and the English people, as well as the scheme of nonimportation agreements, he nonetheless hoped for more vigorous measures. All the while, however, he had to guard against the suspicion held by many other delegates that the New Englanders were plotting independence. Upon his return to Massachusetts, Adams was chosen for the governor's council but was negatived. During the winter of 1774-1775 he carried on, under the pseudonym Novanglus, an extended debate with Daniel Leonard over the proper constitutional relations between the Colonies and Parliament. Adams's recommended solution at this point was a commonwealth system of empire, with a series of coequal parliaments joined by common allegiance to the Crown.

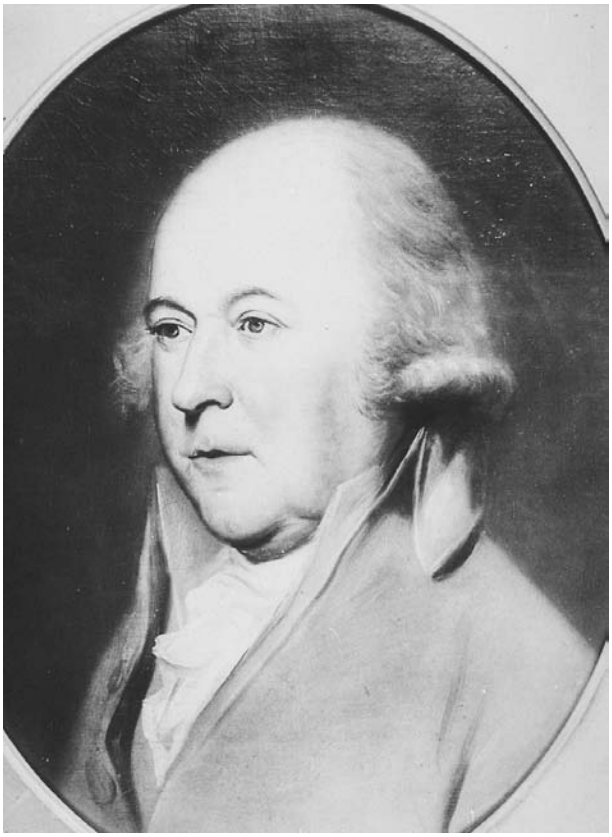

After the battles of Lexington and Concord, Adams returned to Congress, carrying the welcome instructions from the General Court for measures to establish American liberties on a permanent basis, secure from attack by Britain. He now believed that independence would probably be necessary. Congress, however, was not yet willing to agree, and Adams fumed while still more petitions were sent off to England. The best chance of promoting independence, he concluded, was through the device of instructing the various colonies to adopt new forms of government following the breakdown of their provincial regimes. Replying to petitions from several provinces seeking advice on their governments (petitions which Adams and others had solicited), he recommended that they adopt new governments modeled on their colonial regimes and framed by special conventions.

By February 1776 Adams was back in Congress. There he presented, first privately in response to the requests of several delegates and then publicly in a pamphlet entitled ''Thoughts on Government,'' his specific proposals for the reconstruction of the provincial governments. Adams was at last fully committed to American independence. In May, Congress finally passed a resolution that, where no adequate governments existed, measures should be taken to provide for the ''happiness and safety'' of the people. For this resolution Adams wrote a preamble which in effect asserted the principle of independence. A month later he seconded Richard Henry Lee's resolution for the formal declaration of independence, the contracting of foreign treaties, and the construction of a continental confederation. A member of the committee appointed to bring in the formal statement, Adams contributed little to the content of the Declaration of Independence but served, as Thomas Jefferson later reported, as ''the pillar of its support on the floor of the Congress.'' On another committee Adams drew up a model treaty that encouraged Congress to enter into commercial but not political alliances with European nations. Exhausted by his duties, he temporarily left Philadelphia in mid-October for Massachusetts. For the next year or so he continued to serve in Congress.

Diplomatic Career

On Nov. 28, 1777, Congress elected Adams commissioner to France, replacing Silas Deane, and in February Adams embarked from Boston for what was to prove an extended stay. Upon arrival, Adams found that France had already granted diplomatic recognition to the United States and contracted treaties of commerce and amity. With nothing specific to do, Adams spent the next year and a half trying to keep busy: attempting to secure badly needed loans for Congress, transmitting lengthy letters on European affairs, and learning with mixed fascination and repugnance about the ways of French court and national life.

When he learned that Benjamin Franklin, one of his fellow commissioners, had been appointed sole American plenipotentiary in France, Adams returned to Boston, where in the fall of 1779 he was elected from Braintree to the state constitutional convention. For the next few months he devoted his time to the convention, preparing what became the basic draft of the new Massachusetts constitution.

In the meantime Adams had been tapped by Congress for another diplomatic post, this time as commissioner to contract peace and then a commercial treaty with Great Britain. He embarked in mid-November and arrived in Paris on Feb. 9, 1780. Again he found his situation frustrating, largely because he had been instructed to make no significant moves without the prior approval of the Comte de Vergennes, the French foreign minister. Between Adams and Vergennes there quickly developed a mutual dislike—duplicated in Adams's relations with Franklin, a man more flexible and less demanding in his relations with the French foreign minister. In the face of all this, Adams spent considerable time writing his friends in Congress to complain of his difficult position. Having been further commissioned minister plenipotentiary to the United Provinces, Adams finally secured recognition by The Hague in the spring of 1782, and in October he signed the first of several desperately needed loans with a group of Dutch bankers.

He returned to Paris to negotiate the terms of peace with the British representatives. Adams and the other two American commissioners, Franklin and John Jay, ignored their instructions to make no agreement without first consulting Vergennes; they feared (correctly) that France wished to pressure the United States into peace arrangements inconsistent with national interest (for example, leaving certain coastal areas in British hands). The American commissioners concluded provisional articles of peace and sent the results home to Congress. These were duly signed as the definitive treaty of peace on Sept. 3, 1783.

The Dutch loans and the treaty of peace were the major products of the diplomatic phase of Adams's public career. Before returning permanently to the United States, however, he spent 3 frustrating years as American envoy to the Court of St. James in London, attempting without success to negotiate a commercial treaty and to clear up various diplomatic issues carried over from the Revolution. Rebuffed by British officials and unsupported by a weak Congress, Adams finally asked to resign. Formal letters of recall were sent in February 1788. During the last year and a half of his stay, he composed his three-volume *Defense of the Constitutions of Government of the United States of America,* an extended attempt to defend the American concept of balanced government against the criticisms of the French statesman A.R.J. Turgot.

The Presidency

With his return to Boston, Adams began the final stage of his public career. He was chosen vice president in 1789 under the new Federal constitution, a position he was to fill, again with considerable frustration because of its powerlessness, during both of Washington's administrations.

As the election of 1796 approached, the Jeffersonian Republicans began forming an opposition to the Federalists' financial program and seemingly pro-British foreign policy. The Republicans presented Jefferson as their presidential candidate. The Federalists split into two factions, with Adams as one candidate and Thomas Pinckney (backed by Alexander Hamilton) as the other. In spite of Hamilton's efforts, Adams ran well ahead of Pinckney and became the second president of the United States. Jefferson, a scant three electoral votes behind, became vice president.

Adams took office on March 4, 1797. From the first his presidency was a stormy one. His Cabinet, inherited from Washington and dominated by Hamilton's followers, proved increasingly difficult to control. Foreign policy problems, generated by the outbreak of war between revolutionary France and a counterrevolutionary coalition of European nations, created internal political crises of magnitude. The outbreak of revolution in France had tended to polarize political discussion in the United States as well as in Europe between ''aristocratic'' and ''democratic'' positions. More particularly, the war between England and France raised questions of whether the United States would maintain a strict neutrality—in fact impossible because of efforts by both England and France to control American trade—or align itself, at least sympathetically, with one of the countries. While most Americans professed the desire to remain neutral in the contest, the Jeffersonians were sympathetic with France and the Federalists with England. Adams found himself caught in the middle.

In 1797 French diplomats attempted to bribe the three-man commission sent by the United States to negotiate various points in dispute between the two nations. The immediate result was an outburst of anti-French sentiment, which the Hamiltonians worked hard to inflame. Adams became caught up in the furor as well, making numerous statements during the spring and summer of 1798 that fanned emotions even higher. Taking advantage of the situation, the Federalists in Congress, with Adams's tacit approval, developed a war program consisting of substantial increases in the American navy, a large provisional army, the Alien and Sedition Acts (aimed at controlling potential subversives within), and a system of tax measures to finance the entire program. The Federalist goals were two: to prepare for an expected war with France and to attack the Jeffersonian opposition.

For a while it seemed that the Federalist measures would carry the day. But during the late summer and fall of 1798 the prospect of peaceful accommodation with France

increased, and public discontent with the Federalist war program (helped along by the cries of the Jeffersonians) broke through the surface. President Adams, at home in Massachusetts during much of this time, became convinced that war with France was not necessary and that the Federalist policies, if continued, were likely to result in serious internal disorder. Early in 1799 he committed himself to a plan of peaceful accommodation with France—a decision that enraged most of the Hamiltonians and left them sitting far out on a political limb, with a military establishment and no foreign invader to fight.

By 1800 the split between Adams and the Hamiltonian wing of the Federalist party was complete. Adams dismissed the main Hamiltonians from his Cabinet, and Hamilton openly opposed Adams for reelection. But the President's peace initiatives were both enlightened statesmanship and good politics. The young nation was unprepared for any major external war, and the possibility of serious internal conflict if the war program was continued seems to have been real. Moreover, as various individuals reported, by late 1799 France was prepared for an honorable accommodation with the United States, so there was no longer reason for conflict. Politically, Adams's peace decision made comparable sense. The Federalist split no doubt weakened his chances in 1800, but the Jeffersonians were already scoring heavily in their attacks on Federalist policies. Continued defense of such policies would almost certainly have led to political disaster. In the end Adams lost the election to Jefferson by a narrow margin.

Adams later described his peace decision as ''the most splendid diamond in my crown,'' more important than his leadership in the revolutionary crisis, his constitutional writings, or his diplomatic service. He left the capital, however, bitterly disappointed over his rejection by the American people, so distressed that he even refused to remain for Jefferson's inaugural in 1801.

Adams spent the remainder of his life in political seclusion, though he retained a lively interest in public affairs, particularly when they involved the rising career of his son, John Quincy Adams. John Adams divided his time between overseeing his farm and carrying on an extended correspondence concerning both his personal experiences and issues of more general political and philosophical significance. He died at the age of 91, just a few hours after Jefferson's death, on July 4, 1826.

Further Reading

The most complete modern biography is Page Smith, *John Adams* (2 vols., 1962), although Smith does not differentiate clearly enough the central themes of Adams's career. Still useful is Gilbert Chinard, *Honest John Adams* (1933). For the early career of John Adams see Catherin Drinker Bowen, *John Adams and the American Revolution* (1950). Adams's election to the presidency is fully detailed in Arthur M. Schlesinger, ed., *History of American Presidential Elections* (4 vols., 1971). Manning J. Dauer, *The Adams Federalists* (1953), and Stephen G. Kurtz, *The Presidency of John Adams: The Collapse of Federalism, 1795-1800* (1957), examine Adams's feud with Hamilton and the split within the Federalist party. For the political thought of Adams three studies are relevant: Correa M. Walsh, *The Political Science of John Adams* (1915); Edward Handler, *America and Europe in the Political Thought of John Adams* (1964); and John Howe, *The Changing Political Thought of John Adams* (1966). □

John Couch Adams

The English mathematical astronomer John Couch Adams (1819-1892) was a principal figure in the discovery of the planet Neptune.

Born at Laneast, Cornwall, on June 5, 1819, to a farm family of modest station, John Couch Adams early demonstrated a remarkable capacity for mathematics. He was admitted to Cambridge University on a scholarship in the fall of 1839, and when he graduated in 1843 he was appointed to the faculty, spending virtually the rest of his life there.

The chain of events in which Adams figured so prominently began long before his birth. In 1781 William Herschel had discovered the planet Uranus. From then on, astronomers had sought to account for the movement of Uranus according to the rules which governed the motions of the other planets. By Adams's day it was apparent that their attempts had failed. Although a new orbit had been computed as late as 1820, the refractory planet was already departing from its predicted path by about 1 minute of arc. Although such a small angle is almost inconceivable by the layperson (it is the angle subtended by a nickel at a distance of 100 yards), it represented an intolerable error for 19th-century astronomy.

Finding the Unknown Planet, Neptune

Adams's initial attack on Uranus, begun upon his graduation in 1843, lasted 2 1/2 years. Like earlier efforts, it was based on the law of universal gravitation, according to which the planet describes an essentially elliptical orbit around the sun with slight deviations caused by the attractions of other planets. Adams premised his work on the assumption that the computations of previous mathematicians had been spoiled by an unknown planet, whose actions on Uranus they necessarily failed to take into account. In September 1845 he presented his result to the director of the Cambridge observatory, indicating the approximate spot in the sky where the unknown planet should be found.

So unprecedented was Adams's prediction that no one knew how to treat it. Not until June 1846, when U.J.J. Leverrier in France published a similar result, did the English decide to drop their observational commitments and undertake the extensive search program to locate the planet. As was to appear later, they actually charted the planet on August 4 and 12 among the thousands of observations made. Before they could analyze all the data, however, the planet was discovered at Berlin on September 23 from the computations of Leverrier. Although Adams officially lost the honor of the discovery, the merit of his work was recognized, and his scientific reputation was established.

During the remaining 45 years of his life, he made important contributions to celestial mechanics and received many honors. He died in Cambridge on Jan. 21, 1892.

Further Reading

Adams's professional work is republished in *The Scientific Papers of John Couch Adams* (2 vols., 1896-1900). There is no biography. Two accounts of Adams's greatest achievement are Sir Harold Spencer Jones, *John Couch Adams and the Discovery of Neptune* (1947), and Morton Grosser's highly readable *The Discovery of Neptune* (1962). □

John Quincy Adams

John Quincy Adams (1767-1848) was the sixth president of the United States. A brilliant statesman and outstanding secretary of state, he played a major role in formulating the basic principles of American foreign policy.

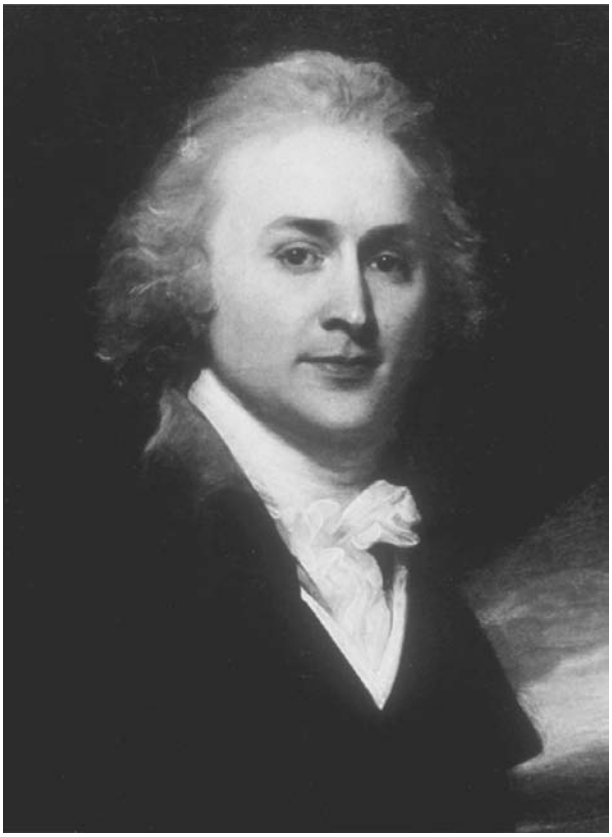

Born in Braintree (now Quincy), Mass. on July 11, 1767, John Quincy Adams was the eldest son of John and Abigail Smith Adams. In 1779, at the age of 12, he accompanied his father to Europe. Precocious and brilliant—at 14 he accompanied Francis Dana, the American minister, to Russia as a French translator—he served as his father's secretary during the peace negotiations in Paris. Except for brief periods of formal education, he studied under his father's direction. When he entered Harvard in 1785, he was proficient in Greek, Latin, French, Dutch, and German.

After his graduation Adams studied law and began to practice in Boston in 1790. More interested in politics than the law, he made a name for himself with political essays supporting the politics of President George Washington. Those signed ''Publicola'' (his answer to Thomas Paine's *Rights of Man*) were so competent that they were ascribed to his father, who was then vice president.

The Diplomat

In 1793 Washington appointed young Adams minister to the Netherlands. From this vantage point he supplied the government with a steady flow of information on European affairs. Sent to London in connection with Jay's Treaty, he met Louisa Catherine Johnson, the daughter of the American consul, and married her on July 26, 1797. Although it was not a love match, the marriage was a happy one marked by deep mutual affection. In 1797 Adams became minister to Prussia, concluding a commercial treaty incorporating the neutral-rights provisions of Jay's Treaty.

On his return to the United States in 1801, Adams was elected to the Massachusetts Senate. Two years later he became a U.S. senator. Nominally a Federalist, he pursued an independent course. He was the only Federalist senator from New England to vote for the Louisiana Purchase. The Massachusetts Federalists forced him to resign in 1808 because they were angered by his support of Jefferson's commercial warfare against Great Britain and his presence at a Republican presidential nominating caucus.

Adams severed his connections with the Federalists and in 1809 accepted an appointment from Republican president James Madison as minister to Russia. He did much to encourage Czar Alexander's friendly disposition toward the United States. It was partly due to Adams's encouragement that Russia made an offer to mediate between Great Britain and the United States, which led to direct peace negotiations to end the War of 1812. As a member of the peace commission at Ghent, Adams and his colleagues (Henry Clay, Albert Gallatin, James A. Bayard, and Jonathan Russell) found the British commissioners so intransigent that they were obliged to conclude a treaty short of American expectations. In 1815, as minister to great Britain, Adams worked to lessen the tension between the two nations by welcoming Lord Castlereagh's friendly overtures.

The Secretary of State

In March 1817 President James Monroe appointed Adams secretary of state. Adams, who was then 50, was not a prepossessing figure. He was short, plump, and bald; his best feature was his penetrating black eyes. Inclined to be irascible, and very much aware of his own intellectual powers, he disciplined himself to conceal his impatience. ''I am,'' he wrote in his diary, ''a man of reserved, cold, austere, and forbidding manners. . . . '' He was ill at ease in large gatherings, but in intimate circles he could be an entertaining companion. Imposing rigid moral standards on

himself, he was inclined to judge others harshly. He had an almost Puritan sense of duty and a passion for work, which kept him at his desk for long hours not only in connection with official duties but in the scholarly researches that gave him so much pleasure. Every day he found time to make lengthy entries in his diary, which constitutes one of the most revealing sources for the political events of his era. His wife, witty and gracious, somewhat compensated for her husband's social shortcomings; Louisa Adams's weekly evening parties were among the most popular in the capital.

Adams and Monroe worked together in the greatest harmony and understanding, for they were in complete agreement on the basic objectives of American foreign policy. They wished to expand the territorial limits of the nation, to give American diplomacy a direction distinct from that pursued by the European states, and to compel the other powers to treat the United States as an equal. Monroe closely controlled foreign affairs, but he relied heavily on Adams, who proved a shrewd adviser, an adroit negotiator, and a talented writer whose state papers formulated administration policy with logic and a tremendous command of the relevant facts.

The most difficult negotiations undertaken by Adams were those culminating in the acquisition of Florida and the definition of the western boundary of Louisiana. In 1819 Adams was able to exploit Andrew Jackson's invasion of Florida to force Spain to settle both issues in the Transcontinental Treaty, which Spain ratified in 1821. Adams's familiarity with the complexities of the history of Louisiana enabled him to obtain a boundary settlement favorable to the United States and to fix the northern boundary so that American interests in the Columbia River region were protected. During the crisis precipitated by Jackson's unauthorized seizure of Spanish posts in Florida, Adams was the only Cabinet member to recommend that the administration completely endorse the general's conduct.

Equally taxing and less successful were the prolonged negotiations with the French minister over indemnities for confiscation of American ships and cargoes during the Napoleonic Wars, France's commercial rights in Louisiana, and trade relations in general. In 1822 Adams concluded a treaty providing only for a gradual reduction of discriminatory duties. His efforts to persuade Great Britain to open West Indian trade to American ships were unsuccessful. In the midst of these demanding negotiations, Adams conducted an extensive correspondence with American diplomats, reorganized the State Department, and drafted a masterly report for Congress on a uniform system of weights and measures. In 1822 Monroe formally recognized the new independent states in Latin America. Adams's instructions to the first American emissaries reflected his misgivings about the future of these states, which were largely dominated by authoritarian regimes.

When France intervened in Spain in 1823 to suppress a revolution, Adams did not share the view that this presaged a move on the European powers, who had banded together in the Holy Alliance, to restore Spanish authority in South America. He was far more concerned about Russian attempts to expand along the Pacific coast. Consequently, he welcomed Monroe's decision in 1823 to make a policy declaration expressing American hostility to European intervention in the affairs of the Americas. To the President's declaration, later known as the Monroe Doctrine, Adams contributed the noncolonization principle, which affirmed that the United States considered the Americas closed to further European colonization. In 1824 the American minister in Russia, acting on instructions from Adams, obtained an agreement in which Russia withdrew north of latitude 54′40′′, but Adams was not able to persuade the British to vacate the Columbia River region.

The President

In 1824 Adams was involved in a bitter four-cornered presidential contest in which none of the candidates received a majority of the electoral votes. Adams with 84 votes, largely from New England and New York, ran behind Andrew Jackson with 99 but ahead of William H. Crawford with 41 and Henry Clay with 37. The contest was resolved in Adams's favor in the House of Representatives when Clay decided to support him. Adams's subsequent choice of Clay as secretary of state raised a cry of ''corrupt bargain''; there was no overt agreement between them, but the charge was most damaging.

Adams's presidency added little to his fame. In the face of the absolute hostility of the combined Jackson-Crawford forces, he was unable to carry out his nationalist program. His proposals for Federal internal improvements, a uniform bankruptcy law, federally supported educational and scientific institutions, and the creation of a department of the interior were rebuffed. His sole success in dealing with Congress was the appointment in 1826 of two delegates to attend the Panama Congress, arranged by Simón Bolívar. This Adams achieved only after acrimonious debates in which hostile congressmen made much of the fact that American delegates would be participating in a conference attended by black representatives from Haiti.

Committed to a protectionist policy, Adams signed the Tariff of Abominations (engineered by the Jacksonians in 1828), although it was certain to alienate the South and displease New Englanders, whose manufactures were not granted additional protection. He never permitted political expediency to override his rigid sense of justice. Consequently, he alienated much Southern and Western opinion by his efforts to protect the interests of the Cherokees in Georgia. He also declined to use the power of patronage to build up a national following, although Postmaster General John McLean was appointing only Jackson men. Pilloried as an aristocrat hostile to the interests of the ''common man,'' Adams was overwhelmingly defeated by Jackson in the election of 1828.

The Congressman

At the end of his presidency, Adams expected to concentrate on the scholarly interests which had always absorbed so much of his time, but his retirement was brief. In 1831 he was elected to the House of Representatives, where he served for eight successive terms until his death. Although generally associated with the Whigs, he pursued an

independent course. For 10 years he was chairman of the Committee on Manufactures, which drafted tariff bills. He approved Jackson's stand on nullification, but he considered the compromise tariff of 1833, which was not the work of his committee, an excessive concession to the nullifiers. After 1835 he was identified with the antislavery cause, although he was not an abolitionist. From 1836 to 1844, when his efforts were finally successful, he worked to revoke the gag rule that required the tabling of all petitions relating to slavery. Session after session ''old man eloquent,'' as he was dubbed, lifted his voice in defense of freedom of speech and the right to petition. True to his nationalist convictions, he continued to advocate internal improvements and battled to save the Bank of the United States.

Adams suffered a stroke on the floor of the House of Representatives on Feb. 21, 1848. He was carried to the Speaker's room, where he died 2 days later without regaining consciousness.

Further Reading

The most important printed sources are Adams's diary, *Memoirs of John Quincy Adams. ..*, edited by Charles Francis Adams (12 vols., 1874-1877), and Worthington Chauncey Ford's edition of *The Writings of John Quincy Adams* (7 vols., 1913-1917), which stops in 1823. The best biography is Samuel Flagg Bemis's two volumes, *John Quincy Adams and the Foundations of American Foreign Policy* (1949) and *John Quincy Adams and the Union* (1956). Adams's election to the presidency is covered fully by Arthur M. Schlesinger, Jr., ed., *History of American Presidential Elections* (4 vols., 1971). Studies of Adams's diplomacy are Dexter Perkins, *The Monroe Doctrine, 1823-1826* (1927; new ed. 1966); Philip C. Brooks, *Diplomacy and the Borderlands: The Adams-Onis Treaty of 1819* (1939); Arthur Preston Whitaker, *The United States and the Independence of Latin America, 1800-1830* (1941); Bradford Perkins, *Castlereagh and Adams: England and the United States, 1812-1823* (1964). See also George A. Lipsky, *John Quincy Adams: His Theory and Ideas* (1950). □

Peter Chardon Brooks Adams

The American historian Peter Chardon Brooks Adams (1848-1927) stimulated studies of his field in the United States by outlining his belief that economic and geographic conditions affect the course of history.

Brooks Adams was born on June 24, 1848, in Quincy, Mass. His father, Charles Francis Adams, was the son of one U.S. president and the grandson of another. His mother, Abigail, was the daughter of Peter Chardon Brooks, a wealthy Massachusetts merchant.

After an unhappy childhood, Adams entered Harvard in 1866. He graduated from Harvard Law School and was admitted to the bar in 1873. But the practice of law never appealed to him, and so, independently wealthy because of a legacy from his maternal grandfather, he decided to pursue his own interests in writing and politics. He achieved prominence in the Massachusetts Democratic party and was widely mentioned in 1898 as a possibility for the governorship, but he broke with his party on the issues of imperialism and expansion, being an unremitting advocate of both. He was poorly suited to politics anyway, and all who knew him agreed that he was shy, gloomy, and eccentric.

He achieved real prominence through his writings. His first important historical work was *The Emancipation of Massachusetts* (1887), in which he attempted to show that Puritan Massachusetts had been a theocracy where freedom of religion, of speech, and of opinion had no place. More importantly, the book contained the first expression of Adams's primary preoccupation as a historian: the search for and demonstration of a law of history establishing the relationship between historical events and economic conditions.

This concept was sharpened by current political events in the United States. The controversy between the advocates of the free and unlimited coinage of silver and those who supported the gold standard imparted immediacy to his ideas, resulting in *The Law of Civilization and Decay* (1895), in which Adams argued that the course of civilization was determined primarily by economic conditions. The book attracted the favorable attention of Theodore Roosevelt, who, when he became president in 1901, gave Adams a considerable role as an adviser. In this position Adams advocated imperial expansion along with stringent regulation of American business.

In 1903 Adams became a lecturer at the Boston University Law School, remaining there until 1909. In 1912 he worked for Roosevelt's nomination by the Republican party. His efforts failing, he left to take a rest in Germany. This became the pattern of his life: frequent trips in search of health and occasional writing and lecturing, in which usually he merely repeated his previously expressed ideas. He died in Quincy, Mass., on Feb. 13, 1927.

Further Reading

The standard biography of Adams is Arthur F. Beringause, *Brooks Adams: A Biography* (1955), but its organization makes it somewhat difficult. Timothy Paul Donovan, *Henry Adams and Brooks Adams: The Education of Two American Historians* (1961), is an illuminating examination of the brothers' ideas. Thornton Anderson, *Brooks Adams: Constructive Conservative* (1951), is probably the clearest exposition of Adams's thought.

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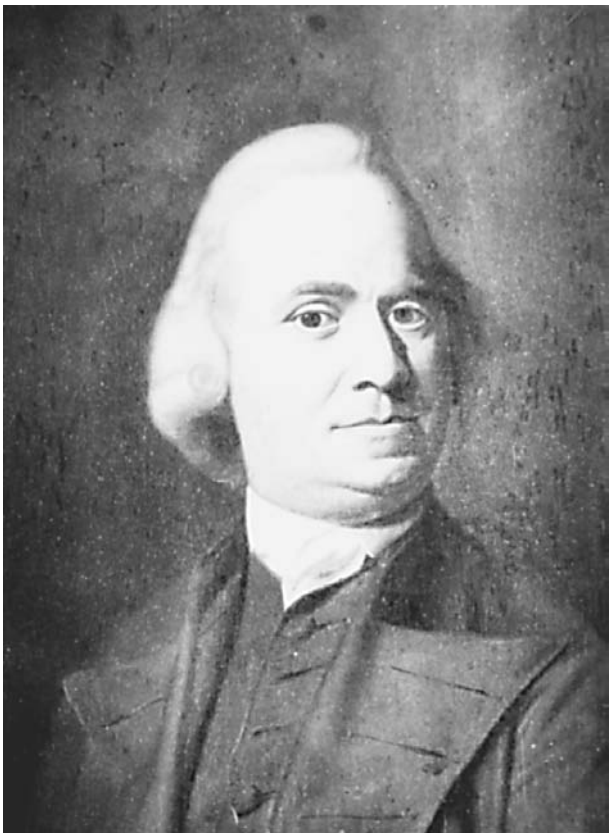

Samuel Adams

The colonial leader Samuel Adams (1722-1803) helped prepare the ground for the American Revolution by inflammatory newspaper articles and shrewd organizational activities.

A fundamental change in British policy toward the American colonies occurred after 1763, ending a long period of imperial calm. As Great Britain attempted to tighten control over its colonies, Adams was quick to sense the change, and his invective writings at first irritated and finally outraged the Crown officials. As a prime mover in the nonmilitary phases of colonial resistance, Adams undoubtedly pushed more cautious men, such as John Hancock, into leading Whig roles. However, his service in the Continental Congress and as a state official lacked political finesse. Once the struggle shifted from a war of words to one of ideas and finally of military encounters, Adams's influence declined.

Samuel Adams was born on Sept. 27, 1722, in Boston, Mass., the son of a prosperous brewer and a pious, dogmatic mother. When he graduated from Harvard College in 1740, his ideas about a useful career were vague: he did not want to become a brewer, neither did work in the Church appeal to him. After a turn with the law, this field proved unrewarding too. A brief association in Thomas Cushing's firm led to an independent business venture which cost Adams's family £1,000. Thus fate (or ill luck) forced Adams into the brewery; he operated his father's malt house for a livelihood but not as a dedicated businessman. In 1749 he married Elizabeth Checkley.

When his father suffered financial reverses, Adams accepted the offices of assessor and tax collector offered by the Boston freeholders; he held these positions from 1753 to 1765. His tax accounts were mismanaged and an £8,000 shortage appeared. There seems to have been no charge that he was corrupt, only grossly negligent. Adams was honest and later paid off the debts.

Adams's wife died in 1757 and in 1764 he married Elizabeth Wells, who was a good manager. His luck had changed, for he was about to move into a political circle that would offer personal opportunity unlike any in his past.

Growth in Politics

Adams became active in politics, and politics offered the breakthrough that transformed him from an inefficient taxgatherer into a leading patriot. As a member of the Caucus Club in 1764, he helped control local elections. When British policy on colonial revenues tightened during a recession in New England, passage of the Sugar Act in 1764 furnished Adams with enough fuel to kindle the first flames of colonial resistance. Thenceforth, he devoted his energies to creating a bonfire that would burn all connections between the Colonies and Great Britain. He also sought to discredit his local enemies—particularly the governor, Thomas Hutchinson.

Enforcement of the Sugar Act was counter to the interests of those Boston merchants who had accepted molasses smuggling as a way of life. They had not paid the old sixpence tax per gallon, and they did not intend to pay the new threepence levy. Urged on by his radical Caucus Club associates, Adams drafted a set of instructions to the colonial assemblymen that attacked the Sugar Act as an unreasonable law, contrary to the natural rights of each and every colonist because it had been levied without assent from a legally elected representative. The alarm ''no taxation without representation'' had been sounded.

Mature Propagandist

During the next decade Samuel Adams seemed a man destined for the times. His essays gave homespun, expedient political theories a patina of legal respectability. Eager printers hurried them into print under a variety of pseudonyms. Meanwhile Parliament unwittingly obliged men of Adams's bent by proceeding to pass an even more restrictive measure in the Stamp Act of 1765. Unlike the Sugar Act, this was not a measure that would be felt only in New England; Adams's audience widened as moderate merchants in American seaports now found more radical elements eager to force the issue of whether Parliament was still supreme ''in all cases whatsoever.'' In one of many results, Governor Hutchinson's home was nearly destroyed by a frenzied anti-Stamp Act mob.

Adams's hammering essays and unceasing activities helped crystallize American opinion into viewing the Stamp Act as an odious piece of legislation. Through his columns

in the *Boston Gazette,* he sent a stream of abuse against the British ministry; effigies of eminent Cabinet members hanged from Boston lampposts testified to the power of his incendiary prose. Adams rode a crest of popularity into the provincial assembly. As calm returned, he knew that the instruments of protest were developed and ready for use when the next opportunity showed itself.

The Townshend Acts of 1767 furnished Adams with a larger and more militant forum, projected his name into the front ranks of the patriot group, and earned him the hatred of the British general Thomas Gage and of King George III. Working with the Caucus Club, the radicals overcame local mercantile interests and demanded an economic boycott of British goods. This nonimportation scheme became a rallying point throughout the 13 colonies. Though its actual success was limited, Adams had proved that an organized, skillful minority could keep a larger but diffused group at bay. Adams worked with John Hancock to make seizure of the colonial ship *Liberty* seem a national calamity, and he welcomed the tension created by the stationing of British troops in Boston. Almost singlehandedly Adams continued his alarms, even after repeal of the Townshend duties.

In the succession of events from the Boston Massacre of 1770 to the Boston Tea Party and the Bill, Adams deftly threw Crown officials off guard, courted the radical elements, wrote dozens of inflammatory newspaper articles, and kept counsel with outspoken leaders in other colonies. In a sense, Adams was burning himself out so that, when the time for sober reflection and constructive political activity came, he had outlived his usefulness. By the time of the battles of Lexington and Concord in 1775, when he and Hancock were singled out as Americans not covered in any future amnesty, Adam's career as a propagandist and agitator had peaked.

Declining Power

Adams served in the Continental Congress between 1774 and 1781, but after the first session he occupied himself with gossip, uncertain as to what America's next steps should be or where he would fit into the scheme. He failed to perceive the forces loosed by the Revolution, and he was mystified by its results. While serving in the 1779 Massachusetts constitutional convention, he allowed his cousin John Adams to do most of the work. Tired of Hancock's vanity, he let their relationship cool; Hancock's repeated reelection as governor from 1780 on was a major disappointment. Against Daniel Shays's insurgents in 1786-1787, Adams shouted ''conspiracy,'' showing little sympathy for the hard-pressed farmers.

As a delegate to the Massachusetts ratifying convention in 1788, Adams made a brief show as an old-time liberal pitted against the conservatives. But the death of his son weakened his spirit, and in the end he was intimidated by powerful Federalists. He was the lieutenant governor of Massachusetts from 1789 to 1793, when he became governor. As the candidate of the rising Jeffersonian Republicans, he was able to exploit the voter magnetism of the Adams name and was reelected for three terms. He did not seek reelection in 1797 but resisted the tide of New England federalism and remained loyal to Jefferson in 1800. He died in Boston on Oct. 2, 1803.

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Jane Addams

As social worker, reformer, and pacifist, Jane Addams (1860-1935) was the ''beloved lady'' of American reform. She founded the most famous settlement house in American history, Hull House in Chicago.

Jane Addams was born in Cedarville, Ill., on Sept. 6, 1860, the eighth child of a successful miller, banker, and landowner. She did not remember her mother, who died when Jane was 3 years old. She was devoted to and profoundly influenced by her father, an idealist and philanthropist of Quaker tendencies and a state senator of Illinois for 16 years.

Jane Addams attended Rockford Female Seminary in northern Illinois, from which she graduated in 1881. The curriculum was dominated by religion and the classics, but she developed an interest in the sciences and entered the Women's Medical College in Philadelphia. After 6 months, illness forced her to discontinue her studies permanently and undergo a spinal operation; she was never quite free of illness throughout her life.

Finding a Career

During a long convalescence Addams fell into a deep depression, partly because of her affliction but also because of her sensitivity to the lot of women of her station in 19th-century America. Although intelligent middle-class women were frequently well educated, as Jane Addams was, society dictated a life of ornamental uselessness for them as wives and mothers within a masculine-dominated home. During a leisurely tour in Europe between 1883 and 1885 and winters spent in Baltimore in 1886 and 1887, Addams sought solace in religion. Only after a second trip to Europe in 1887-1888, however, when she visited Toynbee Hall, the famous settlement house in London, did she find a satisfactory outlet for her talents and energies.

Toynbee Hall was a social and cultural center in the slums of London's East End; it was designed to introduce

young ministerial candidates to the world of England's urban poor. Jane Addams hit upon the idea of providing a similar opportunity for young middle-class American women, concluding ''that it would be a good thing to rent a house in a part of the city where many primitive and actual needs are found, in which young women who had been given over too exclusively to study might restore a balance of activity along traditional lines and learn of life from life itself.''

Creation of Hull House

Hull House, in one of Chicago's most poverty-stricken immigrant slums, was originally envisioned as a service to young women desiring more than a homemaker's life. But it soon developed into a great center for the poor of the neighborhood, providing a home for working girls, a theater, a boys' club, a day nursery, and numerous other services. Thousands visited it annually, and Hull House was the source of inspiration for dozens of similar settlement houses in other cities. Its success catapulted Jane Addams into national prominence. She became involved in an attempt to remedy Chicago's corrupt politics, served on a mediation commission in the Pullman railroad strike of 1894, supported the right of labor to organize, and spoke and wrote widely on virtually every reform issue of the day, from woman's suffrage to pacifism.

Jane Addams served as an officer for innumerable reform groups, including the Progressive party and the Women's International League for Peace and Freedom (of which she was president in 1915), and she attended international peace congresses in a dozen European cities. Her books cover wide-ranging subjects: prostitution and woman's rights (*A New Conscience and an Ancient Evil,* 1912, and *The Long Road of Woman's Memory,* 1916), juvenile delinquency (*The Spirit of Youth and the City Streets,* 1909), and militarism in America (*Newer ideals of peace,* 1906). She received honorary degrees from a half dozen American universities and was an informal adviser to several American presidents. She died on May 21, 1935.

Further Reading

Most of the biographies of Jane Addams are satisfactory. Her two autobiographical works are of great interest: *Twenty Years at Hull-House* (1910) and *The Second Twenty Years at Hull-House* (1930). *Jane Addams: A Centennial Reader* (1960) is the best book of selections from her writings and includes valuable introductions by other authors. John C. Farrell, *Beloved Lady: A History of Jane Addams' Ideas on Reform and Peace* (1967), provides a fascinating analysis of her ideas.

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Joseph Addison

The English essayist and politician Joseph Addison (1672-1719) founded the ''Spectator'' periodical with Sir Richard Steele.

Joseph Addison was born on May 1, 1672, the son of the rector of Milston, Wiltshire. He was educated at the Charterhouse, an important boarding school, and then at Oxford, where he received a bachelor's degree in 1691.

Addison used poetry to further his political ambitions; his earliest poems include flattering references to influential men. In 1699 Addison was rewarded with a grant of money which allowed him to make the grand tour, a series of visits to the main European capitals, which was a standard part of the education of the 18th-century gentleman. One record of his travels is his long poem *Letter from Italy*.

In 1703 Addison returned to England to find that the Whigs, the party with which he had allied himself, were out of power. But his poem on the Battle of Blenheim won him an appointment as commissioner of appeal in excise. Addison continued to combine literary with political success. He was elected to parliament in 1707, and in 1709 he went to Dublin as secretary to the lord lieutenant of Ireland. In 1710 he founded the *Whig Examiner* to counter the Tory views of the *Examiner,* a periodical managed by Jonathan Swift.

In 1709 Addison had begun to write for the *Tatler,* a magazine edited by his friend Sir Richard Steele; Addison contributed in all 42 essays. The last issue of this periodical was published in January 1711. Two months later, under the

joint editorship of Addison and Steele, the first number of the *Spectator* appeared. Published every day, it ran for 555 numbers (the last issue appeared on Dec. 6, 1712). Although its circulation was small by modern standards, it was read by many important people and exercised a wide influence. Addison and Steele wrote 90 percent of the essays. Their purpose was, in their words, to bring ''Philosophy out of Closets and Libraries, Schools and Colleges, to dwell in Clubs and Assemblies, at Tea-Tables, and in Coffee-Houses.'' Some of the essays are concerned with literary and philosophical questions; others comment on good manners and bad, life in the country and in the town. Addison and Steele invented characters who represent different types, notably the old-fashioned country gentleman, Sir Roger de Coverley.

In 1713 Addison wrote *Cato: A Tragedy,* a play in which he undertook to imitate and to improve upon classical Greek tragedy. The play was a success, probably because some of the audience took it to be a political allegory. Alexander Pope wrote the prologue, and Samuel Johnson later praised the play as Addison's noblest work.

In 1714 Queen Anne died, and Addison shared in the Whigs' rise to power. He was known as a temperate, conciliatory politician. In 1717 he was appointed secretary of state; he retired the next year with a generous pension. Addison died on June 17, 1719.

Further Reading

The best biography of Addison is Peter Smithers, *The Life of Joseph Addison* (1954; 2d ed. 1968). Addison was much admired by the Victorians, and there is a long biographical essay in Thomas Babington Macaulay, *Essays: Critical and Miscellaneous* (1843). For a more recent view see Bonamy Dobrée, *Essays in Biography, 1680-1726* (1925). An invaluable guide to Addison's intellectual milieu is Alexandre Beljame, *Men of Letters and the English Public in the Eighteenth Century: 1660-1744* (1881; 2d ed. 1897; trans. 1948).

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Thomas Addison

The English physician Thomas Addison (1793-1860), one of a famous group of physicians at Guy's Hospital, London, was the first to describe a disease of the endocrine glands and the type of anemia now known as Addison's disease.

Thomas Addison was born in April 1793 at Long Benton near Newcastle-upon-Tyne. His father, Joseph Addison, was a grocer and flour dealer. Thomas studied medicine at the University of Edinburgh and took his doctorate in medicine in 1815. He then held various posts in London hospitals, and in 1819 he was admitted a licentiate of the Royal College of Physicians of London. Although now a fully qualified physician, he entered as a student at Guy's Hospital about 1820. In 1824 he was appointed assistant physician to that hospital and in 1837 full physician. An acute clinical observer and a brilliant teacher, he did much to create the fame of the medical school at Guy's.

Addison's medical writings were not numerous but very important. In 1829, in collaboration with John Morgan, he published the first work on toxicology in English. Much of his work—including his important observations on pneumonia, pulmonary tuberculosis, and fatty liver—appeared in the *Guy's Hospital Reports.* He gave the first description of appendicitis in his and Richard Bright's *The Elements of the Practice of Medicine* (vol. 1, 1839), most of which was written by Addison.

In 1849 Addison read to a London medical society a paper on anemia with disease of the suprarenal bodies. This type of anemia was unlike the anemias then known (it was always fatal) and at autopsy Addison had sometimes found disease of the suprarenals. The paper passed unnoticed. After further investigation Addison published in 1855 his classic work *On the Constitutional and Local Effects of Disease of the Supra-renal Capsules,* in which he described Addisonian (pernicious) anemia and Addison's disease.

Addisonian Anemia

This disease is described in the short introduction to the book. He gave a general description of this anemia, on which he had been lecturing since 1843. It occurred in persons past middle age and was almost always fatal. As he did not know its cause, he called it ''idiopathic anaemia.''

Addison's clinical description of this anemia is, so far as it goes, a classic, and hence it is often called Addisonian anemia. But in his time little was known about the microscopical examination of the blood, and he therefore did not know about the characteristic blood picture. These and some other features were first described in 1872 by Anton Biermer of Zurich, who called the disease ''pernicious anaemia.'' Outside the English-speaking world it is often called Biermer's anemia. The discovery in the period 1925-1930 of the cause of the disease and of satisfactory methods of treatment completely changed the outlook, and the term ''pernicious'' is now no longer appropriate.

Addison's Disease

The whole of the text of Addison's book is devoted to his description of a new disease characterized by ''anaemia, general languor and debility, remarkable feebleness of the heart's action, irritability of the stomach, and a peculiar change of colour in the skin, occurring in connection with a diseased condition of the 'supra-renal capsules.'''The excellence of his clinical description of the disease, and its priority, has never been doubted, and his account of the peculiar bronze color of the skin is outstanding. He described 11 cases, with an autopsy in each. In each he found a lesion in the suprarenal glands, and three-quarters of these lesions were due to tuberculosis.

Before Addison wrote, nothing whatever was known about either the function or the diseases of the suprarenal glands, and his book makes clear that one of its main objects was to stimulate others to investigate their function. But important scientific investigations of these glands, leading to the discovery of adrenaline (epinephrine) and cortisone and other steroids, were not begun until the end of the 19th century. By 1855 no disease of any other endocrine gland had been discovered, and Addison was therefore the founder of clinical endocrinology.

Later Life

Addison's interests all centered in Guy's Hospital, and he paid little attention to private practice. In the late 1850s his health began to decline, and in the hope of effecting an improvement he resigned his hospital posts early in 1860 and moved to Brighton. He died there on June 29, 1860.

Further Reading

There is an excellent biography of Addison by Sir Samuel Wilks, his former pupil and successor at Guy's Hospital, in *A Collection of the Published Writings of the Late Thomas Addison, M.D.,* edited by Wilks and Daldy (1868). Some additional details are in W. Munk, *Roll of the Royal College of Physicians of London,* vol. 3 (1878). For a discussion of later work on the adrenals see C. Singer and E. A. Underwood, *A Short History of Medicine* (1962).

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Konrad Adenauer

The German statesman Konrad Adenauer (1876-1967) was chancellor of the Federal Republic of Germany (West Germany) from 1949 to 1963.

A conservative, Francophile Rhinelander, Konrad Adenauer successfully presided over the creation of a Western-oriented German state after World War II. By providing an efficient political mechanism for German life, he aided the astonishing recovery of West Germany and its acceptance into the Western bloc during the cold war. As a statesman, he was often compared to the 19th-century German leader Otto von Bismarck. But while Bismarck led a largely Protestant, militarist, and aristocrat-dominated government, Adenauer shaped a heavily Catholic, civilian, business-dominated ''half-Germany'' firmly tied to the West.

Early Life

Konrad Adenauer was born in 1876 in Cologne, and his career was always closely connected with this city in the Rhineland region of Germany. Although his father was a Prussian soldier and minor civil servant, Adenauer shared the common ambivalence of the Rhinelanders to the Prussian-dominated German Empire.

Even as a young man, Adenauer was reserved, somewhat ascetic, and hardworking rather than brilliant in his studies. Severe thrift and the support of friends enabled him to study law at the universities of Freiburg im Breisgau, Munich, and Bonn. Adenauer then worked for an influential Cologne lawyer, who was the head of the local German Center party organization. (The German Center party had been formed by Catholics to protect their interests against the Protestant-dominated government.) Through hard work, ambition, and party contacts, Adenauer became an assistant to the lord mayor of Cologne in 1906. He soon became the equivalent of deputy mayor and finally lord mayor in 1917. During these years Adenauer had married and had three children.

Tenure as Lord Mayor

Adenauer faced many crises in his 16-year tenure as mayor. He successfully dampened the fires of revolution that swept Cologne at the end of World War I. After flirting with movements for a Rhenish state separate from Prussia (and possibly even Germany), Adenauer became noted as a strong representative of Rhineland interests against the central government in Berlin. As a leading member of the Center party, he was chairman of the upper house of the Prussian state legislature from 1920 to 1933.

Adenauer's life was not without dark sides. His first wife died during World War I, and he suffered severe facial injuries in an automobile accident which left him a victim of insomnia. In 1933 Adenauer, an opponent of Nazism, was driven from office by the new regime of Hitler. He was persecuted sporadically, and in 1934 and 1944 he was arrested by the Gestapo. On the latter occasion his second wife was mistreated and later died. Adenauer narrowly escaped being sent to the concentration camp at Buchenwald. But for the most part he spent the years from 1933 to the end of World War II quietly in his villa on the Rhine, cultivating his garden and avoiding politics.

West German State

When American troops seized Cologne, Adenauer was offered his old post of lord mayor. Although he was almost 70, his reputation as a good administrator untainted by Nazism gave him a political edge. Conflicts with the British occupation authorities late in 1945, however, led to Adenauer's dismissal. He then threw himself into reviving German Center party activities. He concurred with other former leaders of the party that it must broaden its base to include all faiths that supported democratic institutions. To achieve this end, he was a cofounder of a new political party—the Christian Democratic Union (CDU). With the backing of the Catholic Church and influential Cologne businessmen, Adenauer rapidly advanced from head of the local CDU (1945) to chairman of the party for the British Zone (1946) and finally for all of West Germany (1949). In 1948 he was elected president of the Parliamentary Council, a body that drew up the political foundations for a new German republic composed of the British, American, and French occupation zones.

Tenure as Chancellor

When the first federal parliamentary elections in 1949 resulted in a victory for the CDU, Adenauer outmaneuvered his many adversaries to become the first chancellor. The decisive single vote which gave him a majority was his own. He was reelected in 1953, 1957, and 1961.

As chancellor, Adenauer was often criticized for behaving more autocratically than the Basic Law (constitution) of 1949 intended. He generally left economic matters in the hands of private enterprise and of Ludwig Erhard, his capable economics minister. Although Adenauer had never before held a diplomatic post, he developed great stature as a statesman. He served as his own foreign minister from 1951 to 1955. A Franco-German rapprochement and a strong tie to the United States formed the basis of Adenauer's European and world policies. Although opponents scornfully dubbed him the ''chancellor of the Allies,'' Adenauer's negotiations with Germany's former enemies resulted in a plan of West European unity and prosperity which rivaled Charlemagne's empire in scope. From the early 1950s on, Adenauer offered to contribute to the European Defense Community and in 1954 to raise a new German army within NATO. Under his guidance West Germany became an active member of the Council of Europe, the West European Union, and the European Economic Community (European Union).

By the early 1960s Adenauer was an octogenarian and had come to be called *Der Alte* (the Old Man). He was increasingly out of touch with the new generation, liberal opinion, and the thaw in East-West relations. He resigned the chancellorship under heavy political pressure from his own party in 1963. When he died in 1967, his funeral occasioned an almost unprecedented foreign tribute to a German chancellor.

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Alfred Adler

The Austrian psychiatrist Alfred Adler (1870-1937) founded the school of individual psychology, a comprehensive "science of living." His system emphasizes the uniqueness of the individual and his relationships with society.

Although the psychiatrists Alfred Adler and Sigmund Freud (1856-1939) lived at the same time and in the same place, their views could hardly have been more opposite. Freud's theory of psychoanalysis was rapidly accepted and overshadowed Adler's individual psychology during their lifetimes. However, Freud's position has since been modified, largely by his own followers, and numerous new schools of psychology have emerged whose tenets are increasingly compatible with Adler's original position.

Alfred Adler was born in a suburb of Vienna, the second of seven children of a Hungarian-born grain merchant. In his childhood he suffered some illnesses and the death of a younger brother; these experiences contributed to his early decision to become a physician.

He attended classical secondary school and received a degree from the University of Vienna Medical School in 1895. He married Raissa Epstein, a Russian student.

Adler's early career was marked by a zeal for social reform, often expressed in articles in socialist newspapers. His first professional publication was a social-medicine monograph on the health of tailors.

In 1902 Freud invited Adler to join a small discussion group, which became the illustrious Vienna Psychoanalytic Society. Adler was an active member but did not consider himself a pupil or disciple of Freud. He could not agree with Freud's basic assumption that sex was the main determinant of personality, and all that this implied: the dominance of biological factors over the psychological; the push of drives, making for identical, predictable patterns; the part commanding the whole; pleasure-seeking as man's prime motivation. Whereas Freud tried to explain man in terms of his similarity to machines and animals, Adler sought to understand and influence man precisely in terms of what makes him different from machines and animals (concepts and values). This humanistic view characterized all the principles of his theory. Adler's views diverged ever more from those of Freud, and in 1911 he resigned from Freud's circle to formulate and found his own school.

Adler spent 3 years of World War I in military-hospital service. In 1919 he organized a child-guidance clinic in Vienna and also became a lecturer at the Pedagogical Institute. He was perhaps the first psychiatrist to apply mental hygiene in the schools. Working with teachers in child-guidance clinics, he carried out his innovative counseling before a restricted audience and dealt with the family and teacher as well as the child. This was probably the first "family therapy" and "community psychiatry" on record.

Beginning in 1926, Adler spent much time in the United States lecturing and teaching. When he saw the Nazi threat to Austria in 1932, he emigrated with his wife to New York. On May 28, 1937, he died suddenly while on a lecture tour in Aberdeen, Scotland. Two of his four children, Alexandra and Kurt, took up the practice of psychiatry in their father's tradition in New York City.

Adler had piercing eyes, a soft voice, and a friendly manner. He spoke slowly, with occasional silences, in a conciliatory, persuading tone. He was unusually open to people and was very sociable and hospitable. He loved the arts, especially music, and had a fine voice and enjoyed singing. He was a tireless worker, leaving little time for sleep. In therapeutic relationships he had a gift for disarming gentleness, acceptance, and encouragement.

Adler's Theory

Individual psychology, though not easy to master, has the kind of simplicity which comes with concreteness, dealing as much as possible with what can be observed and as little as possible with what must be taken on faith. Thus it can be explained in everyday language and can readily be demonstrated on actual cases. It probably covers more aspects of the personality than any other theory in that it deals with the healthy as well as the abnormal, individual and

group relations, and the physical and the psychological. Yet it hangs together with a marked self consistency because all the principles are interrelated. This cohesiveness reflects Adler's view of the person as an organism: a unit in which all the parts function cooperatively, even when differently, in subordination to an overall plan for the whole.

Goal-striving

Adler saw man imbued with a unitary dynamic force, a striving from below to above. Since this striving is an ''intrinsic necessity of life itself, like physical growth,'' there is no need to infer a further source of energy for it. Adler described it as directed toward superiority, overcoming, perfection, success, significance—always as these are variously envisioned by each individual. In the goal is ''the root of the personality.'' To understand the personality or any behavior, one must seek its purpose.

Self-determination

Adler found that an individual might respond to a perceived inferiority with greater or lesser inferiority feelings and with discouragement, compensation, or overcompensation. Thus the individual is not completely determined by objective factors. Within certain limitations, such subjective factors as interpretation and opinion are always decisive. Adler called this degree of self-determination man's creative power. It includes not only the ability to choose between several ways of regarding or reacting but also, more importantly, man's potential for spontaneity. Through it the individual arrives at his style of life.

Life Style

In spite of a certain unpredictability thus lent to all humans, there is a self-consistency in a person's actions which characterizes him uniquely. This ''coherence and unity of the individual in all his expressions,'' as Adler expressed it, is his life style. From the beginning, the young child checks his impressions, successes, and failures against one another. Soon practical requirements of the environment are learned, perceptions become selective, practiced responses become habitual, value guidelines are set up, and ''the child arrives at a style of life, in accordance with which we see him thinking, feeling, and acting throughout his whole life.''

Social Ties

Adler's psychology has been judged the first in a social-science direction. ''In addition to regarding an individual's life as a unity, we must also take it together with its context of social relations . . . [it] is not capable of doing just as it likes but is constantly confronted with tasks . . . inseparably tied up with the logic of man's communal life.'' Adler specified three main tasks of life: occupation, association with others, and love and marriage. He also referred to them as social ties, for they all require cooperation for their solution. Man's very uniqueness is influenced by his relations to others: ''The style of the child's life cannot be understood without reference to the persons who look after him.''

Social Interest

Adler also assumed an innate potentiality for coping with society, termed social interest. Unlike an instinct, it must be evoked and developed. Its subjective development is based in man's native empathy; the objective ''development of the innate potentiality for cooperation occurs first in the relationship of the child and the mother.'' Social interest represents a transcendence of the self, an absence of self-centeredness. It is a trait, like intelligence, and as such influences the direction of the striving, but it is the most important trait in the life style.

Adler stated unequivocally that social interest is the criterion of mental health. He based this finding solely on his observations as a psychiatrist that mentally healthy persons ''feel at home on this earth with all its advantages and disadvantages, and act as true fellowmen''; that is, they demonstrate a developed social interest.

The ''failures in life''—the neurotics, psychotics, and offenders—on the other hand, are characterized by intense inferiority feelings that keep them continuously concerned with themselves, or self-bound. They may become convinced of their inability to cope with life (the much-cited inferiority complex) or may strive for a personal goal of superiority, useful or meaningful to themselves only, in accordance with their private sense rather than common sense. They have most often developed a pampered life style in that they expect to receive without giving. Normality in these terms is tantamount to maturity, which involves growing away from helplessness toward taking responsibility for others, becoming an asset rather than a burden.

Therapist and Patient

The therapist's function, according to Adler, is not to treat ''mental disease'' but to divine the error in the patient's way of life and lead him to greater maturity. To this end Adler introduced a number of diagnostic approaches. Among these, his theory of dreams, the meaning of early childhood recollections, and the role of birth order in the family have become widely known and adopted. The understanding of the patient achieved in this way is not one of depth but of context in the larger whole of his total transactions. This is the basis for changing the patient's picture of himself and the world. In addition to this reorganization, Adler wished the patient to appreciate his own power of self-determination and have the courage to exercise it. To encourage the patient, the therapist must express a disinterested concern that evokes and fosters feelings of trust and fellowship—fulfilling a function at which the mother had failed.

Further Reading

The comprehensive source book for Adler is *The Individual Psychology of Alfred Adler,* edited by H.L. and Rowena R. Ansbacher (1956), which is a selection of Adler's own writings and is intended as a textbook on individual psychology. *Alfred Adler: Superiority and Social Interest: A Collection of Later Writings,* also edited by the Ansbachers (1964), includes a paper on religion and several case studies. Two standard biographies of Adler are Phyllis Bottome, *Alfred Adler: Apos-*

tle of Freedom (1939; rev. ed. 1957), and Hertha Orgler, *Alfred Adler, the Man and His Work: Triumph over the Inferiority Complex* (1939; 3d ed. 1963). Ruth L. Munroe, *Schools of Psychoanalytic Thought: An Exposition, Critique and Attempt at Integration* (1955), is a general consideration of psychoanalytic theory.

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Felix Adler

Felix Adler (1851-1933), American educator and social reformer, was one of the creators of the Society for Ethical Culture, a liberal religious movement in the United States and Europe. The motto of the society was "Deed not creed."

Felix Adler was born on Aug. 13, 1851, at Alzey in the Rhineland, Germany. He was the son of a rabbi. The family emigrated to the United States when Felix was 6. Adler graduated from Columbia College, New York, with highest honors in 1870. He prepared for the rabbinate in Berlin and Heidelberg, receiving a doctorate *summa cum laude* from the latter university in 1873. His exposure to biblical criticism, however, and growing concern with earthly human problems led him to renounce his rabbinical office upon his return to America. He soon became affiliated with the Free Religious Association, a group whose transcendentalist leanings had attracted the aging Ralph Waldo Emerson, and ultimately Adler succeeded the association's founder, Octavius Frothingham, as president. But in 1876 Adler and his friends formed a new group, the Society for Ethical Culture.

The Ethical Culture movement, which eventually spread abroad to London, Berlin, and Vienna, became Adler's main enthusiasm. His major writings expressed the society's philosophy: *Creed and Deed* (1877), *The Religion of Duty* (1905), *An Ethical Philosophy of Life Presented in Its Main Outlines* (1918), and *The Reconstruction of the Spiritual Ideal* (1924). Drawing upon Immanuel Kant's moral imperative (which stated that a man must treat his fellowmen as ends in themselves, not means), Adler contended that each man achieves individual excellency only through involvement in experiences which develop the excellencies of other men. Adler believed that a man's deeds, rather than his religious creed, are the essence of the religious life. The philosophy of Ethical Culture drew upon Judaism, Christianity, Emersonian transcendentalism, and socialism.

Adler lived according to his philosophy. Involved in education, he founded the free Workingmen's School in 1880 and other progressive schools and took part in projects leading to the establishment of the Child Study Association in 1907. In social work he participated in innovations in district nursing, cooperative workshops, settlement houses, and political reform clubs. He also served on governmental committees concerned with slum housing, vice, and child labor. From 1902 to 1933 Adler was professor of social and political ethics at Columbia University.

Adler married Helen Goldmark in 1880; they had five children. On April 24, 1933, after a short illness, Felix Adler died. A dedicated reformer who sought to advance ethics as the basis for human and social fulfillment independent of theism, he succeeded in inspiring a movement which has carried on his devotion to ethics in action.

Further Reading

Part 1 of Adler's *An Ethical Philosophy of Life Presented in Its Main Outlines* (1918) is autobiographical. Material may also be found in *The Fiftieth Anniversary of the Ethical Movement, 1876-1926* (1926); Horace J. Bridges, ed., *Aspects of Ethical Religion: Essays in Honor of Felix Adler* (1926); and Henry Neumann, *Spokesmen for Ethical Religion* (1951). David Saville Muzzey, the noted historian, includes a brief sketch of Adler in *Ethics as a Religion* (1951).

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Adonis

Adonis, born Ali Ahmad Said in 1930, was a Lebanese poet whose work reflected a radical vision of Arab history and culture, as well as a hunger for change and modernity.

Adonis is the pen name of Ali Ahmad Said, one of the most prominent Arab writers in the post-World War II period. Born in January of 1930 in Qassabin, a small mountain village in western Syria close to the Mediterranean, he studied at Damascus University, receiving his Licence es-Lettres, Philosophy in 1954. After a six-month spell of imprisonment in Syria in 1955 because of his political activities and membership in the Syrian National Socialist Party, he escaped to Lebanon to settle there in 1956, becoming a Lebanese national.

In 1960-1961, at a crucial stage in his intellectual development, he received a scholarship which enabled him to study in Paris. Adonis wrote extensively during this time. His poetry represented an attempt to create a fusion of his early influences, as he tried also to give poetic expression to his political and social beliefs. These urgings included the quest for national identity and the powerful drive to achieve the ''great leap forward'' of Arab society.

In 1957, at a significant point in the development of what was called the New Poetry, he joined another poet, Yusuf al-Khal, in founding the avant-garde journal *Shi'r* (*Poetry*), which was destined to play a major role in the development of Arabic poetry. In 1968 he established the equally influential, but more culturally and politically oriented journal *Mawaqif* (*Situations*), which became the avant-garde literary magazine in the Arab world.

From 1970 to 1985 Adonis was a professor of Arabic literature at the Lebanese University. He was deeply affected by the 10 years of horror during the Lebanese civil war, as reflected in his writings. In 1973, he obtained his Doctorat d'Etat at St. Joseph University in Beirut. In 1976 he held a visiting professorship at Damascus University, and in 1980-1981 he was a professor of Arabic at the Sorbonne in Paris. In 1985 he taught for a semester at Georgetown University in the United States. He also taught at the prestigious academic institution College de France, where he lectured on Arabic poetics. He later held a professorship at the University of Geneva, where he lectured on Arabic poetry.

Adonis's youthful years coincided with the years of upheaval, revolutionary fever, struggle against colonialism, and search for modernization and revival throughout the Arab world. The achievements of such figures as Kahlil Gibran (author of *The Prophet*) had contributed significantly to the burgeoning of a new sensibility, a fresh poetic language, and new imagery and rhythmic structures. Adonis's formative years had been strongly influenced by this new trend, as well as by his readings in European poetry. Yet he had also been educated in the classical traditions of Arabic poetry by his father, a man well steeped in classical culture and Islamic theology.

In this intense atmosphere of search, lust for change, and political upheavals (particularly after the struggle for Palestine and the foundation of Israel in 1948), the New Poetry began to explode, taking the form first of a rebellion against the prosodic and rhythmic system of organization which had dominated Arabic poetry from its earliest days. What became known as *al-shi'r al-hurr* (roughly, free verse) came into being, and Adonis's role in the evolution of this mode of writing was crucial.

The turning point in Adonis's work came with *The Songs of Mihyar the Damascene,* published in 1961, in which he seemed to discover the secrets of creating a balance between the social-political role assigned to poetry and the demands of a subtle, esthetically appealing, and symbolic language of absence. Adonis's poetry became richer, more dramatic, multi-voiced, more complex, and far more experimental, especially on the level of language and structure. But in the view of many, it never managed to surpass the songs of the magical *Mihyar*.

The most complex of his works, his 400-page *Mufrad bi-Sighat al-Jam '* (*Singular in the Plural Form;* 1977), is a dazzling piece of writing, but one which has remained a closed, esoteric world to the majority of readers.

Adonis is both a poet and a theorist on poetry, as well as a thinker with a radical vision of Arab history and culture. This philosophy is embodied at its most provocative stage in his major work, *al-Thabit wa al-Mutahawwil* (*The Static and the Changing*), a study of conventionalism and innovation in Arabic culture. Adonis has exerted a powerful influence on thinking about poetry, creativity, change, and modernism among both his contemporaries and the younger generations of Arab poets.

His name has become synonymous with rebellion, rejection, radical writing, and modernism (expressed in Arabic by the word *hadatha*), which he, more than any other figure, has labored to define, preach, and provide with a powerful poetic embodiment. Such books as his *Zaman al-Shi'r* (*The Time of Poetry*) and *Sadmat al-Hadatha* (*The Shock of Modernity*) are landmarks in the history of critical contemplation in the Arab world.

Well acquainted with the Western literary traditions, especially in poetry, Adonis produced some fine and influential translations of European, and especially French, poetry. Of particular importance are his translations—or more accurately, perhaps, his Arabic renderings—of the complete poetical works of St. John Perse and the dramatic works of the French poet of Lebanese origin Georges Schehadeh.

Some of Adonis's later poetry lost much of the abstractness and cerebrality of the works he produced in the

1970s. It also lost much of the lyricism and tone of yearning of his poetry in the 1960s. He displayed a new fondness for what may be called *the poetry of place,* in contrast to *the poetry of time* that had dominated his previous work.

In 1985, Adonis wrote a provocative book of literary criticism, *Al Shi riyya Al-Arabiyya* (*Arabic Poetics*), which was published in Beirut. Adonis focused on the ''dual siege'' of the Arab writer, who is caught between Western thought and Islamic traditions. In 1990, Adonis wrote *Introduction to Arab Poetics,* published by the University of Texas.

In 1994, his book *The Pages of Day and Night* (translated by Samuel Hazo) was released, and it received widespread acclaim. Many of the poems had a distinct aura of mystical timelessness to them. The works included lyrical, fantastical, and revelatory writings.

In Adonis's long writing career, he has twice been nominated for a Nobel Prize, and has published more than 20 books.

Further Reading

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Theodor W. Adorno

Retaining his intellectual roots in Hegel and Marx, the German philosopher Theodor W. Adorno (1903-1969) moved freely across diverse academic disciplines to probe into the nature of contemporary European culture and the predicament of modern man. He was a leading member of the influential intellectual movement known as the Frankfurt School.

Theodor W. Adorno was born in Frankfurt-am-Main, Germany, on September 11, 1903, as the only son of an upper middle class family. His father, Oskar Wiesengrund, was an assimilated Jewish merchant, and his mother, Maria Calvalli-Adorno, was a musically gifted person of Italian-Catholic descent. He adopted his mother's patronomic Adorno in the late 1930s.

An economically secure and artistically rich home environment were conducive to the development of his talents in both music and the humanities. While attending a gymnasium in Frankfurt, he was encouraged by his mother to take piano lessons. His mastery of the skills of piano playing deepened and sustained his interest in the philosophical as well as technical aspects of music.

At 17 Adorno enrolled at the Frankfurt University. Although his chief interest was in philosophy, he took courses in psychology, sociology, and music, and wrote a dissertation on Husserl's phenomenology. Impressed by the power and novelty of *Wozzeck,* Alban Berg's opera, Adorno decided to undertake a serious study of music. The two years that Adorno spent in Vienna among a group of innovative composers including Berg and Arnold Schoenberg provided him with a first-hand professional knowledge of contemporary music and led him even to attempt musical composition. But his gift was manifested in his consideration of the nature and genesis of the modern music, especially the atonal system of Schoenberg. In a number of articles Adorno propounded the view that Schoenberg had discarded the tonality which was bound up with the bourgeois phase of cultural development and therefore was not a universal or perennial form of music.

Upon his return to Frankfurt in 1925 Adorno wrote a *Habilitationsschrift,* the writing which qualifies a person for university appointment, dealing with the philosophical and psychological issues of that time in Germany. It was not approved. He was successful, however, with a writing on Soren Kierkegaard, sponsored by the theologian Paul Tillich. The chief contention of his *Habilitationsschrift* was that Kierkegaard, having rejected Georg Hegel's grandiose sys-

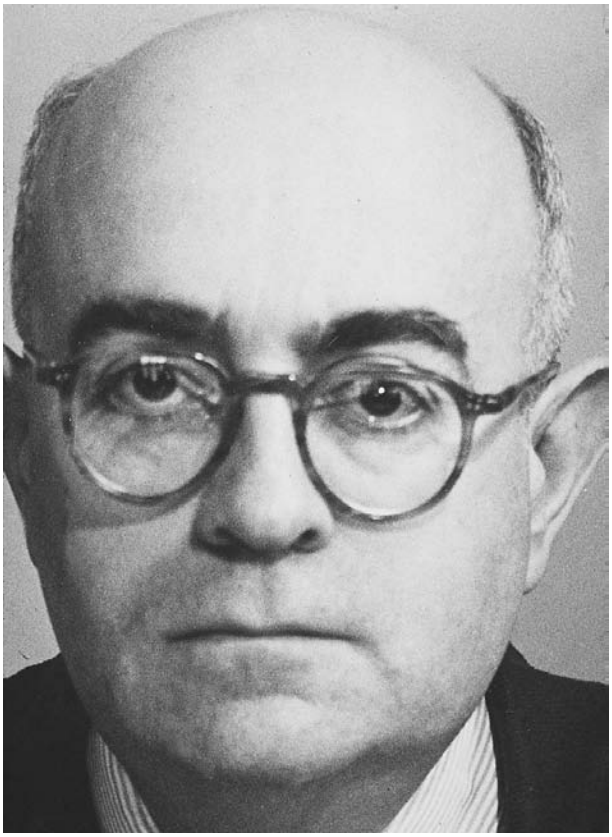

tematization of philosophy, retreated into pure subjectivity of his soul unhinged from the concrete social reality.

Adorno became associated with the Institute for Social Research, which was established in 1923 as an affiliated body of the Frankfurt, but it was personal rather than formal because of his youth and student status. It was Max Horkheimer, eight years Adorno's senior, who introduced Adorno to other senior scholars there who were embarked on a variety of projects aimed at determining the social conditions of Europe. Although Marxist and progressive in outlook, the researchers at the Institute were concerned with intellectual work rather than direct political action. Together they constituted what came to be known as the Frankfurt School credited with the creation of the Critical Theory.

Adorno began teaching philosophy at his alma mater in 1931 but the seizure of political power by Hitler disrupted his academic career and eventually forced him into exile. He took refuge first at Oxford, England, between 1934 and 1937 and thereafter in the United States until his return to Germany in 1949 to resume teaching at the Frankfurt University. The sufferings of the Jews and the crimes of the Third Reich became two of the major concerns in his philosophical reflections to the end of his life.

Early Writing Career

Adorno's association with the Institute was marked by the inclusion of his article entitled ''The Social Condition of Music'' in the first issue of the Institute's official journal in 1932. His article entitled ''Jazz'' in the same journal in 1936 revealed his life-long prejudice against that form of music which he argued was devoid of any aesthetic value.

Of more lasting value is his article on ''The Fetish Character of Music and the Regression of the Listeners'' in the 1936 issue of the Institute's journal. Here Adorno makes the observation that the commercially oriented music industry manipulates the musical tastes of the listeners by seductive psychological methods. He points out how helplessly the listeners are seduced into accepting the arbitrary cuts and interruptions in radio broadcasting. He maintains that such cuts are made for commercial gains and at the expense of the integrity of the original composition and performance and in utter disregard for the intelligence of the listeners. This article is valuable because it contains his lines of arguments against the culture industry to be developed more fully in his later writings.

During his stay in the United States between 1937 and 1949 Adorno was engaged in a number of projects which the members of the Institute for Social Research conducted individually or collectively. Although Adorno was disappointed by the quantitative analysis of cultural phenomena which he undertook at Princeton, he played a leading role in a large collaborative project which resulted in the publication of the influential book *Authoritarian Personality*.

Toward the end of the war Adorno and Horkheimer wrote *Dialectic of Enlightenment* published in Amsterdam in 1947. Defining enlightenment as demythologizing, the authors trace the process of taming of nature in Western civilization. The main thrust of the argument is that in the name of enlightenment a technological civilization which sets humans apart from nature has been developed and that such a civilization has become a cause of dehumanization and regimentation in modern society. They contend that the notion of reason is accepted in that civilization mainly in the sense of instrument for controlling nature, and subsequently people, rather than in the sense of enhancing human dignity and originality. In the new edition of the book published in 1969, shortly before Adorno's death, the authors declare that the enlightenment led to positivism and the identification of intelligence with what is hostile to spirit (Geistfeindschaft).

Return to Germany

After World War II many members of the Frankfort School remained in the United States or in Great Britain, but Horkheimer and Adorno returned to Germany. They were expected to provide intellectual leadership for postwar Germany. Horkheimer accepted the position of the Rector of the Frankfurt University and invited Adorno to join him. Adorno returned to Germany in 1949 although he spent a year in the United States in 1952.

Adorno lived up to what was expected of him by pouring out articles and books and by training a new generation of German scholars. His writings, voluminous as they were, however, did not contain many innovative ideas but rather restatement, in more elaborate forms and in a somewhat extravagant writing style, of the ideas which he had presented in his previous articles and books. But the true extent of his originality cannot be determined until the projected 23 volumes of his complete works are available.

In 1951 he published *Minima Moralia: Reflections from Damaged Life* consisting of articles which he wrote during the war. The most personal of his writings, the short essays in this book were written in an aphoristic style reminiscent of Arthur Schopenhauer and Friedrick Nietzsche. The purpose of the book is to examine how ''objective forces'' determine even the most intimate and immediate experience of an individual in contemporary society.

The *Negative Dialectics,* published in 1966, is a sustained polemic against the dream of philosophers from Aristotle to Hegel to construct philosophical systems enclosing coherently arranged propositions and proofs. One of the most terse statements in the book is ''Bluntly put, closed systems are bound to fail.'' As this statement indicates, his aim in this book is to vindicate the vitality and intractability of reason.

Prisms, another major work published in 1967, contains essays on a wide range of topics from Thorstein Veblen to Franz Kafka. However, the main theme running throughout the book is the gradual decomposition of culture under the impact of instrumental reason. In this book and in *Aesthetic Theory,* his last major work unfinished at the time of his death in 1969 but edited and published posthumously, Adorno advances the thesis that the integrity of creative works lies in the autonomous acts of the artists who are at once submerged under and yet triumphant over social forces.

A persistent critic of positivism in philosophy and sociology and a bitter foe of commercialism and dehumanization promoted by the culture industry, Adorno championed individual dignity and creativity in an age increasingly menaced by what he regarded as mindless standardization and abject conformity. At a time when many academic philosophers were weary of dealing with large questions for fear of violating the canon of rigorous philosophical reasoning, Adorno boldly asserted that the function of philosophy is to make sense out of the totality of human experience.

Adorno, who was hailed as one of the ideological godfathers of the New Left Movement in the 1960s because of his indictment of both capitalism and communism, was criticized and humiliated by his former followers for his opposition to violent social activism. He was once forced out of his lecture room by female students at the Frankfurt University.

Further Reading

Theodor Adorno has the reputation of being one of the most obscure writers of this century. Virtually all of his translators into English seek the readers' forbearance for the inadequacy of their translations. The Suhrkamp Verlag, a German publisher, has embarked on the publication of his complete works in 23 volumes under the editorship of Rolf Tiedemann. David Held, *Introduction to Critical Theory: Horkheimer to Habermas* (1980) and Martin Jay, *The Dialectical Imagination: A History of the Frankfurt School and the Institute of Social Research, 1923-1950* (1973) are useful guides to the Frankfurt School and contain valuable information on Adorno's role in the movement. Martin Jay, *Adorno* (1984) contains a brief biography of Adorno followed by expositions of his major ideas. Friedemann Grenz, *Adornos Philosophie in Grundbegriffen* (Suhrkamp Verlag, 1974) offers a clear and authoritative interpretation of Adorno's philosophy.

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Edgar Douglas Adrian

The English neurophysiologist Edgar Douglas Adrian, 1st Baron Adrian of Cambridge (born 1889), shared the Nobel Prize for Physiology or Medicine with Sir Charles Sherrington for their discoveries regarding the functions of neurons.

Edgar Douglas Adrian, born in London on Nov. 30, 1889, was the second son of A. D. Adrian, legal adviser to the Local Government Board. He entered Trinity College, Cambridge, in 1908 and graduated with honors in the natural sciences in 1911. He then embarked on research in physiology, and in 1913 he was elected a fellow of Trinity. Thereafter he took his clinical courses at St. Bartholomew's Hospital, London, and he graduated in medicine at Cambridge in 1915. During the remainder of World War I he studied service men suffering from nerve injuries and nervous diseases, and after the war he lectured on the nervous system at Cambridge. There he was Foulerton research professor of the Royal Society from 1929 until 1937, when he became professor of physiology in Cambridge University.

Early Researches on Single Nerve Fibers

Much experimental work during the 19th and early 20th centuries had shown that, when an isolated motor nerve was stimulated electrically, the resulting nerve impulse not only caused contraction of the muscle associated with that nerve but was accompanied by a change of electric potential (the action current) at the active point of the nerve. This current passed along the nerve at great speed. It was sufficiently strong to be measured by a very delicate capillary electrometer, and the oscillations produced in the mercury level could be recorded by photography on a moving strip of paper. At any point on the nerve the activity lasted for only a few thousandths of a second, and that point became temporarily refractory to further stimulation as soon as the impulse had passed it. In 1909 Keith Lucas proved the important ''all-or-none'' principle in muscle, that is, in a motor nerve. This principle implied that, in a nerve fibril, a stimulus just strong enough to cause a contraction in the muscle fibers which it supplied produced a maximum con-

traction in these fibers. In a motor nerve an increase in the stimulus acted by bringing more nerve fibers into action.

By the early 1920s practically all the work in this field had been done on motor nerves because the instruments then available were not sufficiently sensitive to detect the extremely minute impulses produced by the stimulation of sensory nerves. Adrian had been a pupil of Keith Lucas, and before the war, while he was Lucas's assistant, they had discussed the possibility of amplifying the minute currents in sensory nerves and of sensitive methods for recording them. Lucas died in an airplane accident in 1916, and when Adrian returned to Cambridge after the war he began experiments on the lines previously discussed with Lucas. By 1927, using a three-or four-valve amplifier, he had attained a 5000 amplification. By varying the tension in a frog's muscle Adrian showed that the ''all-or-none'' principle applies also to sensory nerves. But he soon found that his results were influenced by the fact that even the smallest sensory nerves receive impulses from many end organs. It was therefore necessary to study the reactions in single nerve fibers.

The reactions in a single nerve fiber were first demonstrated in 1926 by Adrian, working at Cambridge with a Swedish collaborator. In a frog muscle they were able to dissect out a strip containing a single muscle spindle attached to a single nerve fiber. When this muscle spindle was stimulated by stretching the muscle strip, they obtained a regular series of responses at intervals of 0.03 second. Adrian also found that in all the sense organs that give a prolonged discharge under a constant stimulus—such as muscle spindles and tactile endings—the record shows a rhythmic series of impulses, their frequency depending on the rate of development of the stimulus and on its intensity. In the case of a muscle spindle the frequency therefore depends on the extent and rapidity of the stretch. The stimulus acts as a trigger to release a nerve impulse. The total activity of a fiber can be increased by increasing the frequency of the impulses produced, but not by increasing the strength of the stimulus. The message in a nerve fiber can therefore be varied only by changing the frequency and duration of the discharge.

These experiments also showed that nerves possess the power of adaptation. A steady current passed through a frog muscle produced only one impulse, owing to the very rapid adaptation of the nerve. But steady tension on a muscle spindle, in which adaptation is very slow, produces a succession of impulses in the nerve fiber.

Adrian then turned to the sequence of events in sensory end organs in general. By 1928 he had shown that, in the case of pressure on the skin, the frequency of the impulses varied with the rate of increase of pressure and declined when the pressure remained constant. But when an object touches the skin, there is at that moment a sudden and rapid outburst of impulses, after which the impulses cease. In the case of pain he was unable to obtain clear-cut results or to confirm that pain is due to impulses in specific pain fibers. It seemed possible that pain might be due to very slow impulses.

Activity of Nerve Cells

In 1931 Adrian began to study impulses arising automatically in the brain, for example, in the cells of the respiratory center. In the isolated brain of a goldfish he found the impulses had a regular frequency of 20 to 60 a minute, corresponding in frequency with the gill movements of an intact fish. In an attempt to reduce the number of nerve cells concerned in the reactions, he next investigated the persistent activity that occurs in excised portions of the central ganglia of the water beetle *Dytiscus,* in which the activity shows the characteristic rhythm of the respiration in that insect. He concluded that the activity of nerve cells is probably due to a slow depolarization of the cell body or its dendrites. The active state in a group of nerve cells implies a surface change like that in the nerve fiber, but, contrary to the momentary change in the nerve fiber, it can persist for long periods and vary in intensity.

It was for the researches described up to this point that Adrian shared the Nobel Prize in 1932.

Rhythm of the Higher Centers

In 1929 Hans Berger discovered that, if electrodes were applied to the head of a conscious subject, a rhythmic disturbance having a frequency of about 10 per second could be recorded. These waves—Berger's alpha rhythm—were often present when the eyes were closed but disappeared when they were opened. The tracing recording the waves was called an electroencephalogram (EEG). About 1934, and later, Adrian studied these waves thoroughly and greatly extended their usefulness in conditions such as epilepsy. He showed that the rhythm occurs essentially in an inattentive subject. If the subject's eyes, when open, gaze at a uniform screen or are covered by glasses that blur the vision, the rhythm decreases only slightly. Adrian found that the waves were produced in a large area of the occipital and parietal regions of the cortex. He also found that, if the subject looked at a screen illuminated by a light flickering at, say, 18 flickers a second, the brain rhythm kept pace with the rate of flicker. In 1934 he also showed that the cerebellum has a spontaneous rhythm of very high frequency waves (150 to 250 per second).

Special Senses and Cortical Representation

A cat, when dropped in any position from a height, always lands on its feet owing to positional impulses received by the vestibular nucleus in the hindbrain. During the war Adrian found that this nucleus reacted to two different kinds of responses, and he studied variations in them induced by changes in the position of the body. In 1943 he studied the impulses received by the cerebellum of a monkey when various parts of its body were moved passively, and he was able to define the different areas in the cerebellum associated respectively with the forelimb, the hindlimb, and the face region.

In 1943 Adrian also studied the relative sizes of the sensory receiving areas of the cerebral cortex connected with different parts of the body in various animals. He found

that the size of an area depended on the importance of the information received by it. In humans, the fingers, important in exploring the environment, received generous representation. In the cat the emphasis is on the forelimb, and in the pig the whole of the receiving area appears to be devoted to the snout. In 1946 Adrian found that in the pony and sheep the area devoted to the nostrils is as large as that for the whole of the rest of the body.

Adrian's last writings on neurophysiology (1950-1956) dealt with the olfactory sense. The primary olfactory fibers are so short and thin that it was not possible to record from them, but he obtained records from the olfactory bulb. Deep anesthesia suppressed the spontaneous discharges from the olfactory bulb, and records were then made of the discharges produced by the animal inhaling various odoriferous substances. In the cat he distinguished three different types of discharge, associated respectively with ethereal, oily, and fishy odors. He also obtained important evidence of a process of adaptation in the olfactory nerves.

Later Life

In 1951 Adrian retired from his chair and became Master of Trinity College, Cambridge, an office which he held until 1965. He was vice-chancellor of the University of Cambridge from 1957 to 1959 and chancellor from 1968. He was also the first chancellor of the University of Leicester. In 1942 he was appointed to the Order of Merit, and in 1955 he was created 1st Baron Adrian of Cambridge.

Adrian was the recipient of many honors in addition to his Nobel Prize. In 1923 he was elected a Fellow of the Royal Society. He was its Croonian Lecturer in 1931 and its Ferrier Lecturer in 1938; he received its Royal Medal in 1934 and its Copley Medal—its highest award—in 1946. He served as its Foreign Secretary from 1946 to 1950, and he was president of the society from 1950 to 1955. In 1924 he was elected a Fellow of the Royal College of Physicians of London, and he received several honors in that college. He was president of the Royal Society of Medicine in 1960-1962, and he was awarded that society's Gold Medal in 1950. From 1962 to 1965 he was a trustee of the Rockefeller Institute. He was an honorary fellow of many foreign learned societies, and he received honorary degrees from 33 universities throughout the world.

Throughout his career Adrian wrote numerous scientific articles and published three books, each of which marks a stage in his researches: *The Basis of Sensation* (1928), *The Mechanism of Nervous Action* (1932), and *The Physical Background of Perception* (1947).

On August 4, 1977, Adrian died in London, England. Although he retired from Cambridge in 1965, he continued to live at the college almost until his death. Throughout his life, Adrian was active, enjoying sports such as mountain climbing, fencing, sailing, and bicycle riding. Adrian also took a keen interest in the arts, and particularly enjoyed painting, even meriting an exhibition of 80 of his works at Cambridge.

Further Reading

A short biography of Lord Adrian will be found in *Nobel Lectures, Physiology or Medicine, 1922-1941* (1965). This work also contains his Nobel Lecture, which summarizes his earlier work, mainly on single nerve fibers and the end organs. There is a brief discussion of Adrian's work in general in C. Singer and E. A. Underwood, *A Short History of Medicine* (1962); and a few extracts from his writings are given in E. Clarke and C. D. O'Malley, *The Human Brain and Spinal Cord* (1968). Reference may also be made to J. F. Fulton, *Physiology of the Nervous System* (1949). Later biographical material appears in *Notable Twentieth-Century Scientists,* Volume I (Detroit: Gale, 1995) and *Nobel Laureates in Medicine or Physiology* (1990), edited by Daniel Fox, Marcia Meldrum, and Ira Rezak. □

Aelfric

The Anglo-Saxon monk Aelfric (955-ca. 1012) was a scholar and writer. His works, especially his collections of sermons, are stylistically the most accomplished in Old English. They were designed to explain Christianity to his fellow citizens in an organized fashion.

Aelfric was born near Winchester, England. His youthful studies at Winchester coincided with the revival of Benedictine monasticism in England. To this movement he contributed varied writings which preserved, translated, and disseminated the Christian tradition. Aelfric was undoubtedly influenced in his task by the recent example of King Alfred, who wished to make the learning of the past available to his subjects in the vernacular instead of Latin.

The chronology of Aelfric's works is not absolutely certain, but soon after he became a monk at Cerne Abbas, Dorset, in 987, he began producing texts explaining Christianity's message and history. He wrote his first series of 40 Catholic homilies in 989 and his second series in 992. These two collections explained the Gospel as it was read to the faithful every Sunday and on feast days; they utilized the critical interpretations of Saints Augustine, Ambrose, Jerome, and Bede and were theologically conservative in aim and outlook. Their prose is rhetorically brilliant yet always clear. In the second series Aelfric introduced such refinements as heavy alliteration, balanced clauses, and a rhythmic sentence ending, or cursus. For these innovations he drew on both ornamented Latin prose and traditional Old English poetry.

Between 992 and 1002 Aelfric revised and expanded the *Catholic Homilies,* produced other didactic religious writings and translations, and wrote three Latin works intended to aid students of the language: a grammar, a glossary, and the *Colloquy,* a charming exercise text for use in vocabulary drills, which is full of information about Anglo-Saxon occupations and livelihoods. A series of *Lives of the Saints* and free translations, often including commentary, of

the first seven Old Testament books (the Heptateuch) occupied much of his time between 1002 and 1005.

In 1005 Aelfric became abbot of a new monastery at Eynsham, where during his remaining years he continued to revise and expand his cycles of homilies and to write supplementary works of instruction and edification, including letters to Wulfstan, Archbishop of York, himself a noted vernacular homilist. Aelfric died between 1010 and 1012.

Further Reading

The most comprehensive accounts of Aelfric's life, writings, and chronology are the two chapters by Peter Clemoes in Peter Clemoes, ed., *The Anglo-Saxons* (1959), and in Eric G. Stanley, ed., *Continuations and Beginnings: Studies in Old English Literature* (1966). For background on the Anglo-Saxon Church see Margaret Deanesly, *The Pre-Conquest Church in England* (1961). Stanley B. Greenfield, *A Critical History of Old English Literature* (1965), surveys Aelfric's literary context. Peter Hunter Blair, *An Introduction to Anglo-Saxon England* (1956), provides an excellent guide to Anglo-Saxon history, institutions, and culture.

Additional Sources

White, Caroline Louisa, *Aelfric: a new study of his life and writing,* Hamden, Conn.: Archon Books, 1974. □

Aeschylus

The Greek playwright Aeschylus (524-456 B.C.) is the first European dramatist whose plays have been preserved. He is also the earliest of the great Greek tragedians, and more than any other he is concerned with the interrelationship of man and the gods.

Aeschylus was born at the religious center of Eleusis. His father, Euphorion, was of a noble Athenian family. In 499 B.C. Aeschylus produced his first tragedy, and in 490 he is reputed to have taken part in the Battle of Marathon, in which the Athenians defeated the Persian invaders.

In 484 Aeschylus won first prize in tragedy in the annual competitions held in Athens. In 472 he took first prize with a tetralogy, three tragedies with a connecting theme and a comic satyr play. It embraced *Phineus, The Persians, Glaucus of Potniae,* and the satyr play *Prometheus, the Fire Kindler*. Defeated in one dramatic competition by Sophocles in 468, Aeschylus later won first prize with another tetralogy: *Laius, Oedipus, The Seven against Thebes,* and the satyr play *The Sphinx*. In 463 he won first prize with the tetralogy now known as *The Suppliants, The Egyptians, The Danaids,* and the satyr play *The Amymone*. In 458 he gained his last victory with the trilogy *Oresteia*. The date of another trilogy, the *Prometheia,* is unknown, but it was probably produced sometime between *The Seven against Thebes* and the *Oresteia*. Only 7 of the perhaps 90 plays that Aeschylus wrote are preserved.

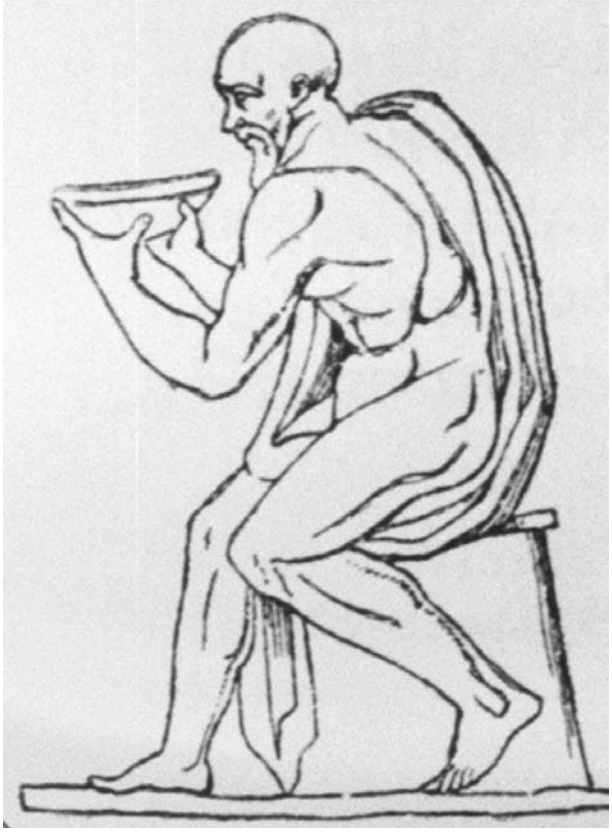

Aeschylus was acquainted with the Greek poet lon of Chios, and he may also have known Pindar, Greece's greatest lyric poet. Aeschylus's son and the descendants of Aeschylus's sister also wrote tragedies. The legend that Aeschylus stood trial for divulging the Eleusinian Mysteries but was acquitted on the grounds that he was never initiated may be simply a reflection of his religious environment. He was greatly influenced by the poet Homer, describing his own works as ''slices of Homer.''

Aeschylus retired to Sicily, and tradition says that he was ignominiously killed by an eagle which, in its desire to split open a turtle it was carrying, mistook his bald head for a boulder. His tomb at Gela in Sicily became a shrine, and his own epitaph recorded his military, not his literary, exploits.

Contributions, Style, and Philosophy

Because Aeschylus was writing for the Greek theater in its formative stages, he is credited with having introduced many features that became associated with the traditional Greek theater. Among these were the rich costumes, decorated cothurni (a kind of footwear), solemn dances, and possibly elaborate stage machinery. Aeschylus also added parts for a second and a third actor; before his time plays were written for only one actor and a chorus. He is said to have acted in his own plays and designed his own choral dances.

Aeschylus is a master of the grand style. His language is ingeniously elaborate. He loves to impress his audience,

and he does not hesitate to display his geographic knowledge in long, pompous descriptions. His character drawing is handled chiefly through contrast. The chorus is not always more intelligent than the characters, but its importance is formidable. Some have said that the style of Aeschylus is more lyric than epic.

Corresponding with his grand style are his grand ideas. Mighty themes and mighty men cross his stage. Aeschylus has been described as a great theologian who attempts to present a purified conception of the godhead and who is deeply interested in the problem of theodicy, or vindicating the justice of a god in permitting evil. In a real sense, in the figure of the supreme Greek deity, Zeus, Aeschylus completes the concept of henotheism, concerned with the worship of one god without denying the existence of other gods and developed by Hesiod and Solon.

The Plays

Modern scholarship has shown that the first of Aeschylus's plays was *The Persians* (*The Suppliants* was formerly thought to be the earliest because of its heavily lyric content). *The Persians* is the only play on a historical subject that survived from Greek drama. The play is set at the Persian capital soon after the Battle of Salamis. The queen, Atossa, is disturbed by a dream which portends disaster for her son Xerxes, who is on an expedition against the Greeks. A messenger arrives and announces terrible losses and defeat for the Persians. The ghost of Darius, father of Xerxes, warns against any further invasions of Greece.

This play is seen from a Persian point of view, and not a single Greek is mentioned. Aeschylus does not seek to glorify the Greeks but to show how an entire people can be guilty of national hubris, or pride. The gods are credited with the victory. Overweening hubris and imprudence can lead to destruction.

In *The Suppliants* the chorus is the protagonist. There are 50 sons and 50 daughters and only three characters: Danaus, Pelasgus, and the Egyptian herald. Pursued by the 50 sons of Aegyptus, the 50 daughters of Danaus seek refuge with Pelasgus, King of Argos. The Danaids do not want to marry the sons of Aegyptus, who are their cousins, and Pelasgus, after a democratic consultation, decrees that the State will protect them. The action ends with prayer and supplication to Zeus. Whether the theme of this play is abhorrence of incest is not clear; what is clear is the emphasis placed on Zeus as the upholder of justice.

Aeschylus was probably the first to dramatize the Oedipus story in *The Seven against Thebes*. The play concentrates on Eteocles, son of Oedipus and king of Thebes. The city is attacked by Polynices, Eteocles's brother, and six other warriors, and the brothers die at each other's hands. Eteocles is the first real character in Greek drama. This is the first play with a prologue and the chorus is less important. There is little action but considerable stiff stylization.

Prometheus Bound has often been described as a static play because the main character, Prometheus, is chained to a mountain peak and cannot move. He is being punished for defying the authority of the newly established cosmic ruler, Zeus, by bringing fire to mankind. Prometheus bemoans his lot and proclaims that he will be freed by a descendant of Io—Heracles—13 generations later. He indicates clearly that he has saved mankind from destruction and is the source of all knowledge. Zeus is depicted as an absolute tyrant and Prometheus as a suffering but defiant rebel. Both are guilty of hubris. Both must learn through suffering: Zeus to exercise power with mercy, understanding, and justice, and Prometheus to respect authority. Absolute power is no more acceptable than absolute defiance. Reason (Prometheus) and power (Zeus) must be balanced to promote a harmonious society.

Aeschylus's masterpiece is the *Oresteia,* the only extant trilogy from Greek drama. The three plays—*Agamemnon, The Choephori,* and *The Eumenides*—though they form separate dramas, are united in their common theme of *dikē,* or justice. King Agamemnon returns to his home in Argos after the Trojan War only to be murdered by his scheming wife, Clytemnestra, in collusion with her paramour, Aegisthus. Orestes, the son of Agamemnon and Clytemnestra, is in exile; he is enjoined by Apollo to wreak vengeance on his mother and Aegisthus. Orestes' sister Electra assists him in carrying out the vengeance. For the killing of his mother Orestes is pursued by the blood deities, the Furies. On his flight he reaches Athens, where he is tried and acquitted by the tribunal, called the Areopagus. The Furies are gradually transformed into the ''Kindly Ones,'' the Eumenides.

The *Oresteia* is concerned with the problem of evil and its compounding. The evil of the Trojan War brings on evil at home, which in turn must be avenged. In the act of vengeance another evil is also committed, for the ancient law says that ''unto him that doeth it shall be done.'' How can this seemingly endless chain of evil be broken? Aeschylus proclaims that Zeus is the answer to this problem of theodicy. Aeschylus believes that suffering is an innate part of the pattern of the universe and that through suffering emerges a positive good.

Albin Lesky has noted (1965) that ''Aeschylean tragedy shows faith in a sublime and just world order, and is in fact inconceivable without it. Man follows his difficult, often terrible path through guilt and suffering, but it is the path ordained by god which leads to knowledge of his laws. All comes from his will.''

Further Reading

A good study of the plays of Aeschylus is Herbert Weir Smyth, *Aeschylean Tragedy* (1924). Another treatment, which includes other writers' views on Aeschylus, is Leon Golden, *In Praise of Prometheus: Humanism and Rationalism in Aeschylean Thought* (1966). More specialized studies of Aeschylus are Gilbert Murray, *Aeschylus: The Creator of Tragedy* (1940); Friedrich Solmsen, *Hesiod and Aeschylus* (1949); J. H. Finley, Jr., *Pindar and Aeschylus* (1955); and Anthony J. Podlecki, *The Political Background of Aeschylean Tragedy* (1966). Peter D. Arnott, *An Introduction to the Greek Theatre* (1959), includes scholarly background material as well as an in-depth treatment of Aeschylus and the *Agamemnon*.

Chapters discussing various aspects of Aeschylus's works are contained in the following books: Gilbert Norwood, *Greek Tragedy* (1920; 4th ed. 1953); H. D. F. Kitto, *Greek Tragedy: A Literary Study* (1939; 3d ed. 1961), *Form and Meaning in*

Drama: A Study of Six Greek Plays and of Hamlet (1956; 2d ed. 1968), and *Poiesis: Structure and Thought* (1966); William Chase Greene, *Moira: Fate, Good, and Evil in Greek Thought* (1944); and D. W. Lucas, *The Greek Tragic Poets* (1955; 2d ed. 1959). A fine work, which includes discussions of Aeschylus and his times, is Albin Lesky, *Greek Tragedy* (1938; trans. 1965; 2d ed. 1967). □

Affonso I

Affonso I (1460-1545) was a king of Kongo whose reign marked the high point of Portuguese and Christian influence in the kingdom, as well as the failure to establish relations between Europe and Africa on the basis of equality.

After the Portuguese navigator Diogo Cão reached the Kingdom of Kongo in west-central Africa in 1482, contacts between Kongo and Portugal multiplied. The Portuguese dispatched a technical assistance mission to Kongo, and in 1491 the Kongo king Nzinga Nkuwu was baptized under the name João I.

One of João's sons, Nzinga Mvemba, was baptized Affonso and upon his father's death in 1506 he assumed the throne of Kongo. Thereafter, relations between Portugal and Kongo became much more active. Missionaries, teachers, masons, carpenters, and military advisers were dispatched to King Affonso, who paid for their services with slaves, copper, and ivory. Serious problems soon developed, because many of the Portuguese preferred to engage in trade—especially the slave trade—rather than to exercise their crafts. Portuguese commercial establishments on the island of São Tomé also interfered in Kongo-Portuguese exchanges.

In 1512 Affonso requested tighter royal control over the activities of Portuguese nationals. King Manuel I decreed a royal monopoly over trade with Kongo, dispatched an envoy with jurisdiction over all Portuguese nationals, and submitted an extensive plan for the acculturation of Kongo involving the adoption of the Portuguese legal system, feudal titles, and court etiquette. Manuel's instructions were largely ineffective, and the Portuguese colony in Kongo was soon divided between a royal faction and a faction favorable to São Tomé interests, with the latter increasingly gaining the upper hand. The slave trade became the predominant European occupation; although Affonso himself was involved in this activity and did not object to it in principle, he strongly resented the traders' indiscriminate seizure of Africans, even including members of the Kongo nobility.

Portuguese missionary and educational activities declined. The number of missionaries during the reign of Affonso seems never to have exceeded 10, all of them residing at court. One of Affonso's sons, Dom Henrique, studied in Lisbon and Rome and served as bishop of São Salvador, the capital of Kongo, from 1520 until his death in 1526. By that time, however, the disruptive effects of the Portuguese presence had reached such dimensions that Affonso decreed the expulsion of all Europeans except missionaries and teachers. But he was forced to rescind his order and to content himself with setting up a board of inspectors to control all commercial transactions conducted by foreigners. Affonso's efforts in 1529 and 1539 to secure Vatican support through the dispatch of a mission to Rome met with no real success. The increasing disruption of Kongo royal authority culminated with the attempt by eight Portuguese to shoot Affonso in church on Easter Day, 1540. With this incident the reign of King Affonso ended, although the actual date of his death is not known. Portuguese factions supported rival contenders for the throne, and one of Affonso's grandsons, Diogo I, eventually ascended to the throne.

The reign of King Affonso left lasting memories in Europe and Africa. Kongo remained nominally Catholic during the following century, and lineal descent from Affonso became a recognized requirement for succession to the throne. At the same time, whatever illusions might have been entertained on both sides regarding the possibility of peaceful interaction between the cultures of western Europe and Africa were shattered in the reign of King Affonso; and a relationship that had started on a quasi-idyllic note deteriorated in less than one generation into the ruthless exploitation of Africa by Europeans.

Further Reading

There are discussions of Affonso I in Jan Vansina, *Kingdoms of the Savanna* (1966), a political history of Central Africa, and in James Duffy, *Portuguese Africa* (1959), which stresses colonial problems caused by Portuguese occupation. □

Aleksandr Nikolaevich Afinogenov

The Soviet dramatist Aleksandr Nikolaevich Afinogenov (1904-1941) mixed lyricism, melodrama, and comedy in his portrayals of average Russians in everyday pursuits.

On April 4, 1904, near Ryazan, Russia, Aleksandr Afinogenov was born. His father was a railroad worker, an active Communist, and, after the Revolution, a writer. Aleksandr grew up in proletarian surroundings during the consolidation of proletarian ideology. The characters in his plays often come from the proletariat and reflect that point of view. Afinogenov was too young to take part in the Revolution, which began in 1917. He graduated from the Moscow Institute of Journalism in 1924.

His first play, *Robert Tim,* was performed in 1924. During the 1920s Afinogenov's creative writing took second place to his political activity. He joined the Communist party in 1922 and soon became a leader of Proletcult, the organization for the development of proletarian culture.

Afinogenov's task was to train playwrights and actors and disseminate proletarian literary views. He directed the First Moscow Workers' Theater of Proletcult during the late 1920s; it performed plays designed to uplift the workers' spirit and encourage the building of communism. Specifically for this purpose, Afinogenov adapted and staged a story by Jack London, the American author, as well as several of his own plays. One play was *The Eccentric* (1929), which depicts the obstacles that bureaucratism and careerism present to the progress of communism.

The most popular, and sensational, of Afinogenov's plays is *Fear,* first performed in 1930 by the Moscow Art Theater. At the time Afinogenov was deeply dedicated to furthering a new Communist art, based on Marxist principles of dialectical materialism. He was not blind, however, to the corruption and weaknesses in the Soviet bureaucracy, and he did not favor using terror to advance communism. *Fear* portrays a research scientist who is partial to the views of the prerevolutionary intelligentsia. The scientist publishes a study of those sense stimuli that condition the behavior of high Soviet bureaucrats. Fear is found to be the main stimulus. Although one character defends the Soviet bureaucracy as preferable to the czarist bureaucracy, the public saw *Fear* as a direct attack on the regime, and the play was attacked by orthodox Marxist critics. It became popular again in the 1950s, when the Soviet premier, Nikita Khrushchev, attacked the bureaucratic legacy of Joseph Stalin.

During the 1930s Afinogenov continued in his dual capacity as director and playwright. His *Salute to Spain!* (1936) praised the Republican forces in the Spanish Civil War. His dramas of the late 1930s were lyrical, psychological portrayals of everyday Soviet life. *On the Eve* (1941) was an expression of outrage at the Nazi invasion of the Soviet Union. Afinogenov was killed on Nov. 4, 1941, during an aerial bombardment of Moscow.

His diaries and notebooks, published in 1960, are a valuable source of information on Soviet writers of the 1920s and 1930s. His plays are very popular in the Soviet Union.

Further Reading

There is no adequate biography of Afinogenov in English. In Russian see A. Karaganov, *Aleksandr Afinogenov* (1964). Afinogenov's work is discussed in Vera Alexandrova, *A History of Soviet Literature, 1917-1964: From Gorky to Solzhenitsyn* (1963). For a more detailed discussion of Afinogenov's drama in the context of Soviet theater consult Spencer E. Roberts, *Soviet Historical Drama: Its Role in the Development of a National Mythology* (1965). □

Michel 'Aflaq

Michel 'Aflaq (1910-1989) was the founder and spiritual leader of the Arab Socialist Resurrection party, called the Ba'th party, for more than 25 years. He lived in Syria until 1966, and after being forced into exile, he assumed power within the Ba'th party in Iraq.

Michel 'Aflaq was born in 1910 in the Midan Quarter of Damascus, Syria, to a Greek Orthodox family of five children. His father was a local wheat dealer. 'Aflaq was educated in Greek Orthodox schools in Damascus and won a scholarship to study at the Sorbonne in Paris. He graduated from the Sorbonne with honors in history in 1936 and returned to Damascus to teach at the Tahjiz secondary school. 'Aflaq quit teaching in 1944 to concentrate full time on political activities.

While in France 'Aflaq was close to many Communists and wrote articles for several French Communist publications. In the late 1930s he became disenchanted with the Communists and the Syrian Communist party, and in 1940 he founded the Arab Resurrection party, known as the Ba'th party. He also in 1946 founded the party newspaper, *al-Ba'th,* which became a principal vehicle for his prolific writings.

Michel 'Aflaq was a dedicated Arab nationalist and a firm believer in socialism. A philosopher and visionary more than a practical politician, he had a strong personality and was highly intelligent. His long political career ultimately left him with influence in various parts of the Arab world outside his native land. In the 1940s and 1950s 'Aflaq organized political meetings and rallies in Syria and motivated party workers by providing long-range political analysis. He would often rely on his long-time friend, close companion since childhood, and party co-founder Salah al-Din al-Bitar to put these theories into policies.

'Aflaq's long political career took many turns. In 1947, and again in 1949, he ran unsuccessfully for the Syrian Parliament. But in between, in August 1949, he served as minister of education in a Hashim al-Atasi cabinet. In 1954 the party he and al-Bitar founded merged with the Socialist party of Akram al-Hawrani under the new name Arab Socialist Resurrectionist party. Al-Hawrani was a populist from the northern Syrian city of Hama. The new party also made the decision in 1954 to expand operations into neighboring Arab countries, and party leaders were present at several international socialist conferences in the mid-1950s.

Between 1958 and 1963, when the Ba'th party took power in both Syria and Iraq, 'Aflaq was engaged in considerable political maneuvering. He and his party initially supported the 1958 union of Egypt and Syria, but only 18 months later 'Aflaq fled to Beirut, Lebanon, disillusioned. He returned to Syria in September 1961 when the union with Egypt was dissolved and immediately tried to reassert his authority, which al-Hawrani had in the meantime tried to usurp. A May 1962 party national congress expelled al-Hawrani, but factionalism continued to plague the party as some in the party wanted to reestablish links with Egypt.

In February 1963 the Ba'th party took power in Iraq. The party also seized power in Syria the following month. But the party's rise to power only intensified party factionalism in Syria and Iraq, and the process undermined 'Aflaq's leadership of the Ba'th party movement. Over the

years 'Aflaq had been unable to develop strong ties with the young military members in the Syrian Ba'th party who paid little attention to the older civilian leaders of the party. In 1965 'Aflaq lost his position as secretary general of the party, a position he had held for 25 years, but was given the honorary title of founder-leader.

Although he was in exile from Syria after February 1966, this was not the first time he had trouble or had to leave his country. During the 1940s and 1950s he was jailed frequently. He went into exile briefly in 1953, in 1959, and in 1964. In November 1966 the young military leaders of the Ba'th party in Syria threw 'Aflaq out of the party. However, he went on to become a leader of an international branch of the party from a base in Baghdad. Branches of the Ba'th party existed in most Arab countries, and 'Aflaq was the visionary for many of their leaders.

From the party's beginning 'Aflaq was the chief author of its ideology. The basic doctrine of the Ba'th party was summarized by its slogan: ''Unity, liberation, socialism: One Arab nation having an immortal mission.'' This Arab nation was a permanent entity in history, and Arabism was defined as the feeling and consciousness of being Arab. For 'Aflaq and his supporters, the Arab nation comprised the entire area between the Sahara desert and the Atlantic and the Persian Gulf. The party proposed to make this Arab nation modern and secular, with full rights of citizenship for women. Islam would be secularized and made part of Arab culture, and all religious, communal, regional, racial, or tribal divisions would be subsumed into one Arab nation.

The overriding priority of the party was given to Arab unity, but the party did not develop a clear strategy for achieving unity. Liberation, the second Ba'th goal, was exceedingly popular with the post-World War II Arab generation, which wanted to be done with all forms of foreign domination. The third part of 'Aflaq's triad, socialism, in the early years of the party played a secondary role to concerns about Arab nationalism and unity and liberation. The form of socialism envisaged then was mild and allowed for private enterprise. Despite 'Aflaq's close ties in the early 1930s to Communism, the party constitution did not show any strong ties to Marxism.

The role of the party in 'Aflaq's conception was to be the vanguard of the people, and this vanguard represented the new Arab generation which would bring the people out of decades of neglect and backwardness into a new nation. Ba'th means resurrection. While the elitist role of the party was evident, in the early, formative years the system of government which the party espoused was not clear. The Ba'th party did use the electoral process to gain access to power in Syria, but abandoned that process in 1957 when the opportunity of unity with Egypt emerged.

'Aflaq clearly captured the imagination of politically aware Arabs in many countries, especially in the period 1946 to 1956. This was a time of incredible expansion of his party in Syria and elsewhere. The stress on nationalism, unity, and liberation won many hearts and minds. In the late 1960s and 1970s, however, when these parties obtained power in Syria and Iraq, practical considerations of policies and running governments divided the Ba'th party elites, and a new generation with different views emerged, leaving 'Aflaq with vastly diminished status in his movement in his later years.

'Aflaq lived his last years with the title of Pan-Arab General Secretary of the Iraqi Ba'th party, a position which ceremonially placed him above Iraqi President Saddam Hussein, though 'Aflaq's contributions to politics were minimal. He lived in Baghdad in virtual isolation until his deteriorating health necessitated a move to Paris to seek treatment. On June 10, 1989, 'Aflaq underwent heart surgery but never left the hospital, dying two weeks later. At the time of his death, a statement was issued by the Ba'th party leaders, stating 'Aflaq ''led Arab masses for decades in their struggle against imperialism and for Arab unity.'' The statement also claimed that 'Aflaq had converted from Christianity to Islam during his life, but did not want this information to be interpreted politically, so he didn't make this announcement during his lifetime.

Further Reading

Michel 'Aflaq and the Ba'th Party are discussed prominently in several good books written about postindependence Syria. Among the better books are: *Political Leaders of the Contemporary Middle East and North Africa,* edited by Bernard Reich (1990); *The Struggle for Syria: Study of Postwar Arab Politics, 1945-1958,* by Patrick Seale (1965); *The Ba'th Party: A History from Its Origins to 1966,* by John F. Devlin (1976); *Syria,* by Tabitha Petran (1972); *The Arab Ba'th Socialist Party History, Ideology, and Organization,* by Kamel S. Abu Jaber (1966); *The Struggle for Power in Syria,* by Nikolaos van Dam (1979); and *Syria Under the Ba'th, 1963-1966,* by Itamar Rabinovich (1972). □

Aga Khan

Aga Khan (chief commander) is the title of the imam, or spiritual leader, of the sect of Moslems known as Nizari Ismailis. The title was granted in 1818 by the Shah of Persia.

The Ismailis are Shias, one of the two great sects of Islam. Unlike the Sunnis, the major group, the Shias believe that the imam must be a descendant of the prophet Mohammed through Hasan and Husain, the sons of his daughter Fatima. The Ismailis, who trace their origin to the 8th century, were formed around the followers of Ismail, a descendant of Husain. One branch, the Nizari Ismailis, established itself in Persia in a number of strong fortresses in the 11th century.

Aga Khan I

Hasan Ali Shah (1800-1881) had the title Aga Khan bestowed on him for his services to Fath Ali, the Persian ruler, whose daughter he married. The Aga Khans thus have the status of princes of the royal house of Persia. Aga Khan I rebelled against Fath Ali's successor and had to flee to India in 1840. He was welcomed by the British rulers of India as

an ally since they were then on bad terms with Persia. In return for his support during the war against Afghanistan (1839-1842) and in the conquest of Sind, he was given a pension and the title of Highness.

The British valued the Aga Khan's support, as they hoped this would show the large Moslem population of India that they were not anti-Moslem, even though they were making war on Moslem countries. The Aga Khan's support was of particular importance in western India, where there were considerable numbers of Ismailis. Most belonged to the group known as Khojas, descendants of converts made in the 14th century by missionaries sent by the Ismailis from Persia. These converts belonged mainly to the trading classes, with businesses centered in Karachi and Bombay but with links to East Africa and other points along the coast of the Indian Ocean. Aga Khan I used these trading links to knit the Khojas into a tightly organized group. Because they regarded him as a semidivine figure, they were willing to pay, as the tenets of the sect demanded, about an eighth of their income to him. This became the Aga Khan's source of immense wealth. His son Aga Khan II, Ali Shah, died in 1885 after only 4 years in office.

Aga Khan III

Aga Khan III, Sultan Sir Muhammad Shah (1877-1957), was born on Nov. 2, 1877, in Karachi. At the age of 8 he succeeded his father, Aga Khan II, as imam. Under him the office reached its greatest influence. The Aga Khan enjoyed international fame, and his personal charm, great wealth, and intelligence made him a popular figure in European society. His friendships with the great and famous in politics, business, and the arts were enhanced by his devotion to horse racing. This was a family tradition, and the Aga Khan's stables were among the finest in the world. His horses won the Derby three times, in addition to many other famous races.

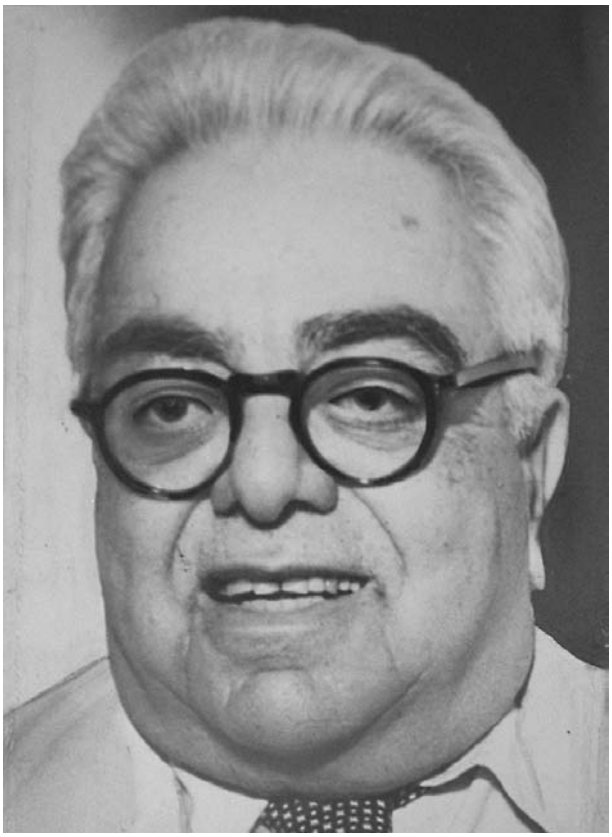

Aga Khan III

To outsiders the Aga Khan's luxurious style of living and his enthusiasm for horse racing seemed incongruous with his position as the spiritual leader of his people. It must be remembered, however, that he did not hold office by virtue of his own spiritual merit; the office itself was sacred, and his inheritance of it by direct line from the Prophet assured his sanctity. Nor did his followers regard the pleasures that he enjoyed with such gusto as unbecoming an imam. On the contrary, these were precisely the pleasures they believed all men should enjoy. Furthermore, as a public man he worked for causes of importance to Moslems everywhere, and as imam of the Ismailis he was deeply concerned with their welfare.

The Aga Khan's highly placed friends in England, including King Edward VII, were responsible for his first major public appointment—membership in 1902 in the Council of the Viceroy of India. This honor was a continuation of the attention the government of India had paid to his family, and for the next 40 years he was closely involved with Indian politics, especially when Moslem interests were affected. His good standing with the British, as well as his natural dignity and charm, led to his choice by Moslem groups in India as their spokesman and representative.

He presided over the meeting of the All-India Moslem Educational Conference in Delhi in 1904. His value for Moslem interests, even though he belonged to a sect regarded as heretical by the orthodox, was recognized by Mohsin-ul-Mulk, the head of the trust that ran the Moslem college at Aligarh. The Aga Khan became involved in the college's fundraising projects and its transformation into a full-fledged Moslem university. The Aga Khan's real entrance into the political life of Indian Islam came in 1906, however, when he led a delegation to the governor general to argue for special safeguards for Moslems in any constitutional changes that would take place in India. The Indian National Congress was demanding the introduction of representative government, and the Moslems were afraid that this would mean their domination by the Hindu majority. The governor general gave the Aga Khan's delegation an encouraging response, and the Moslem leaders then organized the All-India Moslem League to watch over their political interests. The Aga Khan was elected its first president in 1906 and retained the office until 1913. By then the league was becoming more critical of the British government, and the Aga Khan was anxious to maintain his political neutrality.

In the years immediately after World War I, the Aga Khan sought without much success to get the British government to deal not too harshly with Turkey, which had been an ally of Germany. He was also unable to make any contribution to Indian politics in the early 1920s, when Gandhi

was seeking to work for Moslem-Hindu cooperation against the British by supporting the Khilafat movement, which was based on loyalty to the sultan of Turkey as the caliph, or spiritual leader, of Islam.

The Aga Khan's ability to bring together the various factions of Indian Moslems led to his choice as their spokesman at the Round Table Conferences, which were held from 1931 to 1933 in London to discuss India's political future. By this time the Moslems were not the only ones concerned about their fate if India should become free, and other minority groups were demanding protection from the ''threat'' of Hindu majority rule. Once more the Aga Khan used his diplomatic skills to press for separate representation for the different minority groups under the new constitution. The result was the Communal Award of 1933, which was regarded by the Indian National Congress, the major proponents of nationalism, as a divisive force in Indian politics. During these years the Aga Khan was his country's delegate to the League of Nations, and he was elected president of the League in 1937.

The Aga Khan was also very active as imam of his religious community. He saw the responsibilities of his office not as religious in the sense that they entailed a concern with theology and worship, but as social and economic, to strengthen the Ismaili community. He was particularly interested in the advancement of women, and he forbade those of his group to veil their faces, as did Moslem women in most countries. He used his great wealth to establish banks that lent money at low interest rates to his followers, thus encouraging trade and commerce. He also encouraged the construction of schools and hospitals in India, East Africa, and the Middle East, sometimes in cooperation with local governments. One widely publicized aspect of his career, the ceremony of weighing him on anniversaries against gold, diamonds, or platinum, was directly related to these philanthropic interests. The money raised on such occasions was used for furthering the social concerns of the group.

The Aga Khan spent most of his adult life in France, partly because of his enjoyment of French culture but also for the important political reason that this arrangement kept him from being identified too closely with any one of the geographic areas where he had followers.

He married four times. His first wife was a cousin, whom he divorced after what he called ''a sour sham of marriage.'' In 1908 he married the first of his three European wives, the ballerina Theresa Magliano. They had one son, Aly Khan. After her death in 1926, he married Andrée Carron in 1929 and divorced her in 1943. They had one son, Sadruddin. Yvette La Brousee, whom he married in 1944, survived him. He died on July 12, 1957, in Geneva.

It had been assumed that the Aga Khan would appoint his oldest son, Aly Khan, as his successor to the office of iman, but he named instead Prince Karim, Aly Khan's son. He explained that he believed it was in the interest of the Shia Moslem Ismaili community that he be succeeded by ''a young man brought up and developed during recent years and in the midst of the new age and who brings a new outlook on life to his office as imam.''

Aga Khan IV, Prince Karim, was born in Geneva on Dec. 13, 1936. In contrast to his father, he was noted for his serious approach to life. He traveled to the different centers of the Ismaili community throughout the world to be acknowledged as ''Imam of the Time.''

Further Reading

Aga Khan III wrote an autobiography, as Sultan Muhammad Shah, *The Memoirs of Aga Khan: World Enough and Time* (1954). His political views are in his *India in Transition: A Study in Political Evolution* (1918). Another useful source is Naoroji M. Dumasia, *The Aga Khan and His Ancestors* (1939). A relevant religious group is discussed in Syed Mujtaba Ali, *The Origin of the Khojas and Their Religious Life Today* (1936). S. M. Ikram, *Modern Muslim India and the Birth of Pakistan* (1950; 2d ed. 1965), places Aga Khan III in the context of the Indian nationalist movement. □

Jean Louis Rodolphe Agassiz

Jean Louis Rodolphe Agassiz (1807-1873), a Swiss-American naturalist, was an outstanding comparative anatomist. He promulgated the glacial theory and opposed Darwin's theory of evolution by natural selection.

Paleontology was just beginning to emerge as a science during Agassiz's time; speculations about the distribution of species and their relationships to each other were becoming a major preoccupation of naturalists, and science was taking on an increasingly important place in the curricula of educational institutions. Agassiz played an important role in all these developments, both in Europe and in America.

Louis Agassiz was born at Môtier-en-Vuly in French Switzerland on May 28, 1807. His father, the last of a line of seven Protestant clergymen, instilled in Louis the religious qualities that marked his life, and his mother, Rose Mayor Agassiz, encouraged the precocious taste for science that led him to neglect his books in order to collect a huge assortment of pets.

Early Education

Destined for a career in medicine, Agassiz was sent to school at Bienne at the age of 10, and at 15 to the College of Lausanne. In 1824 he began medical training at the University of Zurich, and in 1826 he matriculated at Heidelberg, where his interest in natural history increased under the influence of the distinguished staff, which included Friedrich Tiedemann and Heinrich Bronn. In the following year at the University of Munich, he came under the lasting influence of Ignaz von Döllinger, a pioneer embryologist.

While at Munich, Agassiz, then only 21 years old, published the work that launched him on his long and distinguished scientific career, *The Fishes of Brazil* (1829), prepared from the collections of two eminent naturalists, J.B. von Spix and Karl von Martius. This was the most

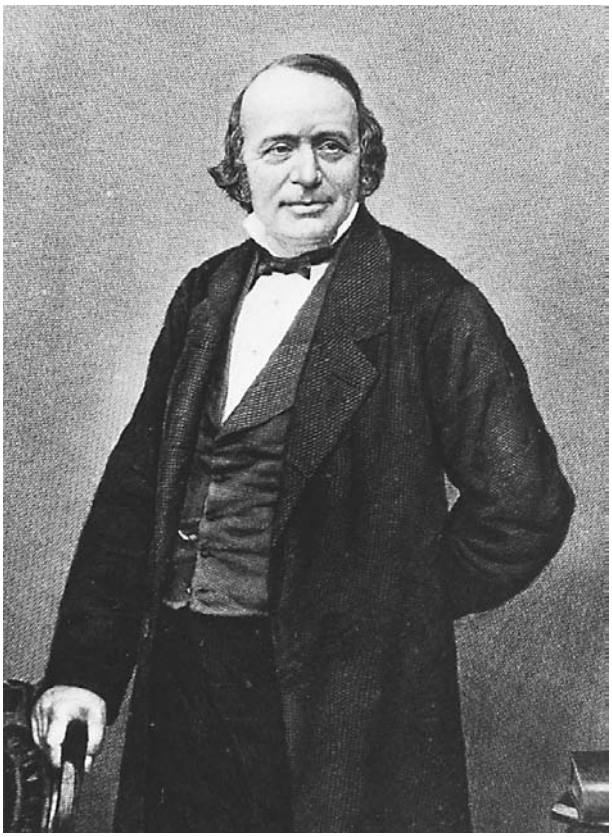

important account of a local fish fauna published to that time. During the following winter he began work on his *Recherches sur les poissons fossiles* (1833-1844).

Influence of Cuvier

Agassiz moved to Paris in the fall of 1831. Still pursuing medical studies, he nevertheless spent a part of each day with the fossil fish collection in the Museum of Natural History of the Jardin des Plantes. Georges Cuvier, the brilliant comparative anatomist (who at this time was developing a new system of animal classification), immediately became interested in the young naturalist, gave him a corner in one of his own laboratories, and offered him the material he himself had been collecting for years for his own work on fishes. Agassiz worked under Cuvier and adopted his views of the plan of creation, which put Agassiz bitterly at odds with all ''developmental'' or evolutionary theories.

Cuvier had noted the succession of types in geological history but saw no genetic connection between any of the four great classes he recognized—Vertebrates, Articulates, Mollusks, and Radiates. Working with Cuvier's delineation of types, Agassiz regarded his own investigations as glimpses into the divine plan, of which the structures of the types were the expression. Divine ideas, he held, were especially embodied in animal life, each species being the ''thought unit.'' Agassiz viewed the marvel of structural affinity in creatures of widely diverse habits and outward appearance as a result of the association of ideas in the divine mind—not, as Charles Darwin thought, as proof of common descent. Agassiz further developed the notion that species were created in the localities where they were destined to pass their lives, that is, common forms found in widely separated areas were proof not of migration but of separate creation. Throughout his life he used these ideas to combat every form of evolutionism.

Work on Glaciers

While teaching at Neuchâtel in 1836, Agassiz became interested in glacial action. He concluded that it had probably been a major agency in shaping the topography from the North Pole to the Mediterranean and Caspian seas. He studied ongoing glacial action and other parts of Europe, and in 1840 he published his first comprehensive discussion in *Études sur les glaciers* (2 vols.). This was followed by other works in 1846 and 1847, in which he established his expanding theory of general glacial action wherever the earth's surface bears drift material and polished or striated erratic boulders.

Move to America

Agassiz left for America in September 1846. On his arrival in Boston, the following month, he was hailed as an internationally famous scientist and was lionized by the scientific community. He gave lectures at Lowell Institute and embarked on an extremely successful lecture tour, which included most of the major eastern cities. Charmed by the enthusiastic receptions he received, convinced that America offered unprecedented opportunities for a naturalist, and disturbed by political problems in Europe, Agassiz decided to make America his permanent home. In 1848 he accepted the chair of zoology and geology that had been created especially for him by Abbott Lawrence at Harvard University. His first wife had died in Switzerland, and in 1850 he married Elizabeth Cabot Cary of Boston. His son, Alexander, and two daughters joined their father in America.

Although Agassiz remained America's most popular naturalist until his death and gained a reputation as a great teacher, he produced no more works of the caliber of those published in Europe. His *Contributions to the Natural History of the United States* (1857-1862), a projected 10-volume work of which only 4 were published, was his most ambitious undertaking. Its most important portion, the ''Essay on Classification,'' was a statement of the idealistic point of view about to become outmoded because of the Darwinian revolution. Agassiz had no sooner published his first volume than he embarked on a bitter debate with Asa Gray, a fellow Harvard professor and enemy of several years' standing, over the theory of evolution.

Institutional Accomplishments

Agassiz was a fund-raiser without parallel in 19th-century American science. He was instrumental in securing legislative grants and private gifts to establish Harvard's museum of comparative anatomy, where an enormous working collection for the specialist and a series of displays for general instruction were assembled. He became the museum director in 1859. The museum's profound influence during the next few decades as a center of scientific

research and study can hardly be exaggerated. With other members of the elite group of American scientists (led by Alexander Dallas Bache) with whom he had become associated, Agassiz helped found the National Academy of Sciences during the Civil War. Only a few months before his death, Agassiz secured an endowment to establish a summer school of science on Penikese Island, which became the first American teacher-training institute. Here teachers learned to see nature and to teach others how to see it by the method of direct experience that Agassiz had used successfully at Harvard.

Agassiz was ill at frequent intervals for several years. He died in Cambridge on Dec. 14, 1873. His last work, another argument against the theory of evolution, appeared in the *Atlantic Monthly* shortly afterward.

Further Reading

The outstanding work on Agassiz is Edward Lurie, *Louis Agassiz: A Life in Science* (1960). Other works are valuable for his correspondence and for assessment by contemporaries: Arnold Guyot, *Memoir of Louis Agassiz, 1807-1873* (1883); Elizabeth Cary Agassiz, ed., *Louis Agassiz: His Life and Correspondence* (2 vols., 1885), especially important for the many letters to and from eminent European and American scientists; Jules Marcou, *Life, Letters, and Works of Louis Agassiz* (2 vols., 1896), which includes a complete bibliography; and Lane Cooper, *Louis Agassiz as a Teacher* (1917; rev. ed. 1945), which offers testimony of students about Agassiz's methods. For general background on Agassiz's mode of thought, John T. Merz, *A History of European Thought in the Nineteenth Century* (4 vols., 1904-1912), is still without a rival. A. Hunter Dupree, *Science in the Federal Government* (1957), gives the institutional background for Agassiz's work in America. □

James Agee

The writer James Agee (1909-1955) was a poet, journalist, novelist, and screenwriter. He also was the author of *Let Us Now Praise Famous Men,* an eloquent and anguished testimony about the essential human dignity of impoverished sharecroppers during the 1930s. The book is regarded as one of the most significant literary documents associated with the Great Depression.

Born November 27, 1909, in Knoxville, Tennessee, James Agee was the son of Hugh James and Laura (Tyler) Agee. His father worked for a small construction company founded by his father-in-law, while his mother had close ties to the Anglo-Catholic church and enjoyed writing poetry. His father's death in a car accident when James was six strongly influenced his life. He later described the incident in his autobiographical novel *A Death in the Family,* which was published posthumously (1957) and won a Pulitzer Prize. For most of his career he was a journalist writing for Henry Luce publications (*TIME, Fortune, LIFE*) and a screenwriter. As a reporter in 1936, his encounter with three families of sharecroppers in Alabama became the basis for the very personal documentary-style book *Let Us Now Praise Famous Men,* which was an ambitious literary attempt to honor people enduring extreme poverty.

Not long after his father's death Agee moved with his family to the mountains in south-central Tennessee where he attended St. Andrews, a small Episcopalian school, from 1919 to 1924. He established a deep friendship with Father James Harold Flye that developed into a life-long correspondence. While at St. Andrews he experienced the spiritual crisis which he later described in his novel *The Morning Watch* (1951).

He spent one year at high school in Knoxville before attending Philips Exeter Academy in New Hampshire from 1925 to 1928. As a student at Harvard College (1928-1932) he wrote numerous short stories, poems, and essays. His work on a parody of *TIME* magazine helped him get a job after graduation as a reporter for *Fortune* magazine. Through another *Fortune* writer, the poet Archibald MacLeish, Agee submitted a collection of poems that was selected by the Yale Series of Younger Poets and published as *Permit Me Voyage* (1934).

For *Fortune* (1932-1938), Agee wrote long articles on a wide range of business and cultural topics, including the Tennessee Valley Authority and the American highway system. In 1936 he was assigned to do an article on tenant farming in the South. Accompanied by photographer

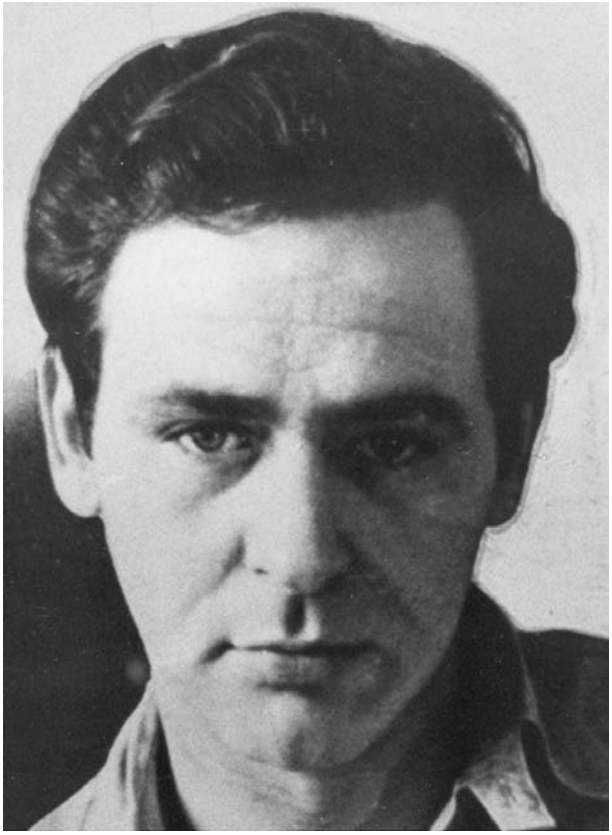

Walker Evans, who was employed by the Farm Security Administration, Agee spent several weeks with three poor families in Alabama.

A departure from traditional journalism, his impassioned article was rejected by the magazine. He spent several more years writing a book that made use of a number of literary techniques to describe the dignity of these anonymous people. Combining elements of documentary journalism, poetry, autobiography, and philosophy, and including many of Evans' photographs, the work was published as *Let Us Now Praise Famous Men* (1941). It initially sold only 600 copies; however, after it was reissued in 1960 it was recognized by scholars and critics as one of the most significant literary documents produced during the Great Depression

In 1939 Agee took a job reviewing books for *TIME* magazine. From 1941 to 1948 he wrote film reviews for *TIME,* and, after writing a cover piece on the impact of the atom bomb in August 1945, he wrote on political and cultural issues until 1947. From 1942 to 1948 he also wrote film reviews for *The Nation* magazine that established him as one of the nation's best-known and respected writers about films and the movie industry. In 1949 and 1950 he contributed several long film essays (on Charlie Chaplin, D.W. Griffith, and John Huston) to *LIFE* magazine.

To support his work on two novels (*The Morning Watch* and *A Death in the Family*) that were based on experiences from his childhood, Agee shifted his attention in the late 1940s from journalism to screen writing. He was involved with two independent productions: *In the Street,* about children in Harlem, and *The Quiet One,* about a school for delinquent children, which won an award for best film at the Venice Film Festival. For Hollywood, he worked on adaptation of Stephen Crane's *The Bride Comes to Yellow Sky* and *The Blue Hotel,* as well as director John Huston's *The African Queen,* which earned an Oscar nomination for best screenplay (1952).

In the early 1950s he worked for the Twentieth-Century Fox studio, wrote a script about Abraham Lincoln for the television series *Omnibus,* wrote a screenplay based on the life of the French Impressionist painter Paul Gauguin, and worked on scripts about the Tanglewilde Music Festival and colonial Williamsburg.

Agee's lifestyle, included heavy drinking and smoking, vices that interfered with his writing and severely impaired his health. He suffered the first of several heart attacks in 1951 while working on *The African Queen,* and later died of a heart attack on May 16, 1955, at the age of 45.

Although he was employed for almost his entire writing career as a journalist or scriptwriter, and despite his early death, Agee produced a considerable and diverse body of creative work, including poetry, essays, and novels. *Let Us Now Praise Famous Men* challenged the traditional conventions of reporting and literature and helped define a new genre of personal journalism that became more common in the 1960s.

Although Agee never fulfilled his personal ambition as a writer, the critical success of his novel *A Death in the Family,* published after his death, and the delayed recognition of *Let Us Now Praise Famous Men* established his reputation as one of the most talented writers of his generation.

In the 1930s Agee was twice married and divorced (to Via Saunders and to Alma Mailhouse, with whom he had one child) and was later married to Mia Fritsch, with whom he had three children.

Further Reading

To appreciate Agee as a writer one should read *Let Us Now Praise Famous Men* (1941) and the novel *A Death in the Family* (1957). To understand his religious and personal struggles one can read his short novel *The Morning Watch* (1951) and also the *Letters of James Agee to Father Flye* (1962). For perspective on Agee as a film critic and screenwriter, see the two volumes of *Agee on Film* (1958, 1960). Agee's poetry can be found in *The Collected Poems of James Agee* (1968) and examples of his journalism are available in *James Agee: Selected Journalism* (also 1968).

For information on Agee's life the best biography is *James Agee: A Life,* by Laurence Bergreen (1984). Also valuable is *The Restless Journey of James Agee* (1977) by Genevieve Moreau, which includes more analysis of his writing. Views of Agee by those who knew him can be found in *Remembering James Agee* (1974), edited by David Madden, and *Agee: His Life Remembered* (1985), edited by Ross Spears and Jude Cassidy. For a look at the legacy of the people and conditions featured in *Let Us Now Praise Famous Men,* see *And Their Children After Them* by Dale Maharidge and Michael Williamson (1989). □

Agesilaus II

Agesilaus II (ca. 444-360 B.C.), a Spartan king and general, dominated Spartan politics. Through military might he made his state supreme in Greece by about 380 B.C.

Agesilaus was a son of the Spartan king Archidamus II. Agesilaus was not in the direct line of succession after his elder brother King Agis II died, but the powerful military commander Lysander contrived to have Agis's son disqualified as a bastard fathered by Alcibiades and engineered Agesilaus's election as king about 399. Lysander hoped to exploit the lame and inexperienced Agesilaus, but the new king asserted his power and dismissed Lysander from service.

Agesilaus's first command was in Asia Minor against the Persians in 396-394. He failed to gain any permanent advantage but amassed a huge amount of booty. Meanwhile Sparta's supremacy in Greece was broken by the states in central Greece. Lysander was killed in Boeotia, and the other of Sparta's dual kings, Pausanias, was banished for incompetence in the face of the enemy. Agesilaus was recalled from the field and marched his army homeward. He broke through the enemy lines at Coronea, where he was wounded, and reached Sparta well laden with loot.

Agesilaus thus became in effect sole king, and he dominated the politics of Sparta until his death.

From 394 to 388 Agesilaus tried in vain to break a stalemate with the states of central Greece, which held the Isthmus of Corinth. He therefore entered into an alliance with Persia and negotiated a general peace with Persian backing in 386. Thebes alone remained independent; Agesilaus mustered his troops and subdued Thebes.

The King's Peace, as it was called, was a triumph for Persia and restored Sparta's supremacy. Agesilaus, however, failed to reform Sparta's ways and in particular to offset its dwindling population. He enforced Sparta's rule in Greece by ruthless methods, which appealed to the militarist strain in the Spartan character, and between 385 and 379 he subdued Mantinea, Phlius, Thebes, and the Chalcidian League. Sparta now dominated the Greek world, with Persia in the east and Syracuse in the west as allies.

The tide turned in 379-378. Thebes broke away from Spartan dominance. Athens followed Thebes into a coalition when a Spartan officer, Sphodrias, made an unsuccessful treacherous attack on Athens in time of peace and Agesilaus shielded him from the consequences. Saddled with a war against Thebes and Athens, Agesilaus invaded Boeotia in 378 and 377 but achieved nothing. In 376 he became ill, and his coruler at the time, Cleombrotus, failed to invade Boeotia. Thebes resurrected the Boeotian League, and Athens formed a maritime coalition. In 371 a new King's Peace was made, but Agesilaus again broke it. This time Epaminondas, the Theban commander, was not intimidated. A Spartan army under Cleombrotus invaded Boeotia and was decisively defeated by Epaminondas; Sparta's empire collapsed. The old king Agesilaus organized Sparta's defenses in 370 and again in 362. He led a Spartan force fighting the Persians in Egypt in 361 and died at sea while returning.

Further Reading

Ancient sources on Agesilaus II are Xenophon's *Agesilaus* and *Hellenica;* ''Life of Agesilaus'' in Plutarch's *Lives;* and ''Agesilaus'' in *The Lives of Cornelius Nepos*. Modern works which discuss Agesilaus II include J. B. Bury, *A History of Greece to the Death of Alexander the Great* (1900; 3d rev. ed. 1951); M.L.W. Laistner, *A History of the Greek World from 479 to 323 B.C.* (1936; 3d rev. ed. 1957); N.G.L. Hammond, *A History of Greece to 322 B.C.* (1959; 2d ed. 1967); and A. H. M. Jones, *Sparta* (1967).

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Agha Mohammad Khan

Agha Mohammad Khan (ca. 1742-1797) was the founder of the Qajar dynasty that ruled Persia until 1924. The memory of this vengeful ruler is universally execrated; yet he did keep Persia intact at a time of struggle.

Following the death of Nader Shah in 1747, many tribal chiefs rose in revolt in the hope of taking over the leadership of the country. In the melee Mohammad Hoseyn Khan, the head of the Qajar tribe, was killed, and his son Mohammad, 5 years old, was castrated by order of Adel Shah, the nephew of Nader Shah. Henceforth, the boy's name was prefixed by ''Agha,'' a title used in Persia for eunuchs. This cruel deed was perhaps one of the chief causes of the evil in Agha Mohammad's character and behavior. He became a misanthrope and hostile to everyone.

After years of warfare among the rivals for the throne of Nader Shah, Karim Khan Zand became the undisputed ruler in 1750. He married Agha Mohammad's sister and ordered his young brother-in-law to live in Shiraz, his capital, as a hostage. Agha Mohammad was quite free in Shiraz and was even permitted to venture out of the city for hunting. But his hatred was so strong that whenever he was in Karim Khan's presence he would secretly cut the rug on which he was sitting.

In 1779, when Karim Khan was at the point of death, Agha Mohammad found excuses to remain out of the city. By prearrangement his sister notified him when Karim Khan had died. Agha Mohammad immediately galloped toward the north and reached Esfahan, a distance of 316 miles, in

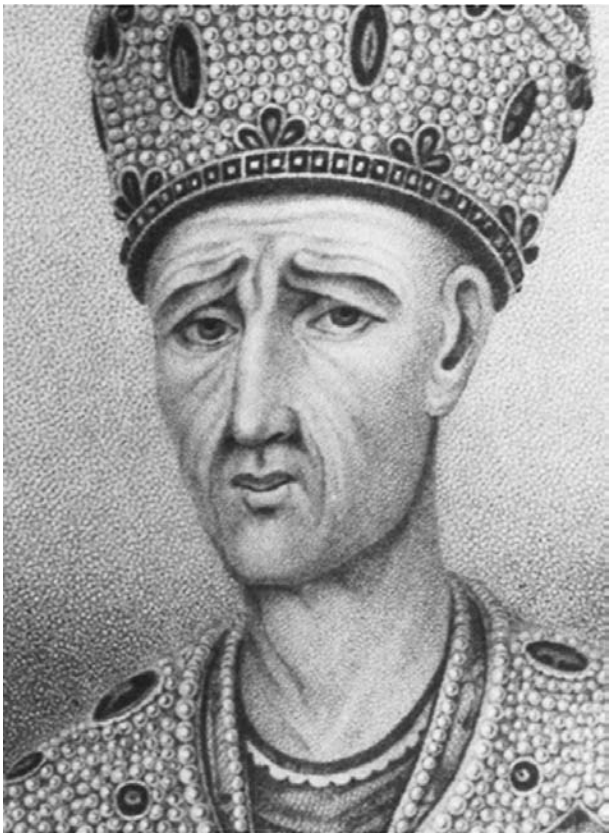

less than 3 days. From there he hurried to the southern shores of the Caspian Sea and was welcomed by his tribesmen. While he was busy uniting and strengthening the Qajars, the Zands were torn by fratricide and a bitter struggle for succession.

In the end, the two protagonists for the throne of Persia were Lotf-Ali Khan Zand, a grandnephew of Karim Khan, and Agha Mohammad Khan. These two were of opposite character. The cruelty and treachery of Agha Mohammad were matched against the nobility and gallantry of Lotf-Ali. Agha Mohammad won the contest in 1794, aided by the treachery of Haji Ebrahim, a counselor of Lotf-Ali Khan. The young prince was blinded and strangled, and the province of Kerman, which had aided Lotf-Ali, was devastated and its population savaged.

Agha Mohammad Khan chose Tehran as his capital and from there solidified his rule and expanded his domain. His main foreign foe was Catherine the Great of Russia, and their dispute was over Georgia, whose governor, Heraclius, had renounced his allegiance to Persia and had accepted Russia's protection. In the ensuing struggle Catherine, who had her hands full in Europe, did not come to her protégé's aid. As a result, Agha Mohammad captured Tiflis and put the population to the sword. On his return he was crowned shah of Persia in March 1796.

Catherine sent a punitive expedition which reached as far south as Baku, but she died and her son Paul reversed her orders. Agha Mohammad, delighted at the news, decided to go to the Caucasus and capture Shisha, the one city which had resisted him the previous year. The city surrendered without a struggle, but three days later in June 1797 three of his servants killed Agha Mohammad Shah.

Sir John Malcolm, a British representative at the time, in his *History of Persia* describes the eunuch shah's character: ''The person of that monarch was so slender that at a distance he appeared like a youth of fourteen or fifteen. His beardless and shrivelled face resembled that of an aged and wrinkled woman; and the expression of his countenance, at no times pleasant, was horrible when clouded, as it very often was, with indignation. . . . The first passion of his mind was power; the second avarice; and the third revenge. In all these he indulged in excess, and they administered to each other. . . . His knowledge of the character and feelings of others was wonderful; and it is to this knowledge, and his talent of concealing from all the secret purpose of his soul, that we must refer his extraordinary success in subduing his enemies.''

Further Reading

The best account of Agha Mohammad Khan's life in English is in Sir John Malcolm, *History of Persia* (2 vols., 1815; rev. ed. 1829). Sketches of his life are in E. G. Browne, *A Literary History of Persia* (2 vols., 1902-1906; new ed., 4 vols., 1953-1956), and in Percy Sykes, *History of Persia* (2 vols., 1915; 3d ed. 1930). More modern studies include W. B. Fisher, ed., *The Cambridge History of Iran,* vol. 1 (1968), and Hamid Algar, *Religion and State in Iran: 1785-1906* (1969). □

Agis IV

Agis IV (ca. 262-241 B.C.) was a Spartan king who tried with youthful idealism to return Sparta to the ancient laws of the country and paid for his failure with his life.

Agis, the son of Eudamidas II, was elected one of Sparta's dual kings in 244 B.C. At that time full Spartan citizenship depended on the possession of land and the ability to subscribe to the *syssition,* the daily group meal which constituted a civil and social occasion. The number of citizens had shrunk rapidly as the ownership of land became concentrated in the hands of a few families, and circulation of foreign money widened the gulf between rich and poor. Agis proposed that all land be redistributed to 4,500 men as citizens and to 15,000 noncitizens, or *perioeci,* who served in the military, and that all debts and mortgages be canceled.

To show his good faith, Agis surrendered the royal estates. Though his altruism gained him support among the younger men, vested interests opposed him. Nonetheless, Agis and his friend Lysander, one of the ephors, pushed his proposals through the assembly after deposing the other of Sparta's dual kings, Leonidas. Agis, however, was unable to implement these proposals because the newly elected ephors of 242 B.C. were in opposition (the five ephors were magistrates who exercised control over the kings). He therefore instigated a bloodless revolution, replacing the ephors with men he trusted. One was his uncle, Agesilaus, a very wealthy and astute man, who persuaded Agis to burn all records of debts and mortgages but then obstructed the actual redistribution of land. This delaying tactic began to undermine Agis's position.

At this critical time the Achaean general Aratus asked for a Spartan army to defend the Isthmus against attack by the Aetolian League. As sole king and Sparta's military commander, Agis left for war, and most of his supporters went with him. In his absence Leonidas returned, was reinstated as king, organized all those whose vested interests were in danger, and got his own supporters elected ephors in 241.

Agis returned disheartened by the treachery of Agesilaus, but he did not use the army for a coup d'etat, preferring to take sanctuary in the temple of Athena. Decoyed onto common ground, he was arrested, put in prison, and condemned in a mock trial. Agis, his mother, and his grandmother were executed.

Agis had the merits and the failings of a young king. He was a puritan, a visionary, and a statesman who saw the need for reform; but he was ingenuous, impetuous, and impractical. His mistake was to use unconstitutional methods to reform the constitution and to dethrone Leonidas when he himself relied on Leonidas's royal position. Agis's inexperience caused him to underestimate the strength and the unscrupulousness of the vested interests of financial conservatism, and his bad judgment of individuals caused his own failure. But his short reign was important. The status

quo had been revealed as a folly, and his martyrdom in the cause of social justice and Spartan nationalism was both an inspiration and a warning to the next royal reformer, Cleomenes III.

Further Reading

Plutarch's *The Lives of the Noble Grecians and Romans* contains a good biography of Agis IV. Background works which discuss him briefly are Max Cary, *A History of the Greek World, 323-146 B.C.* (1932; 2d rev. ed. 1951), and Humphrey Michell, *Sparta* (1964).

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Giovanni Agnelli

Italian industrialist Giovanni Agnelli (born 1920) was a leading capitalist in Italy, controlling a group of enterprises that employed 360,000 workers and had annual sales of over $15 billion.

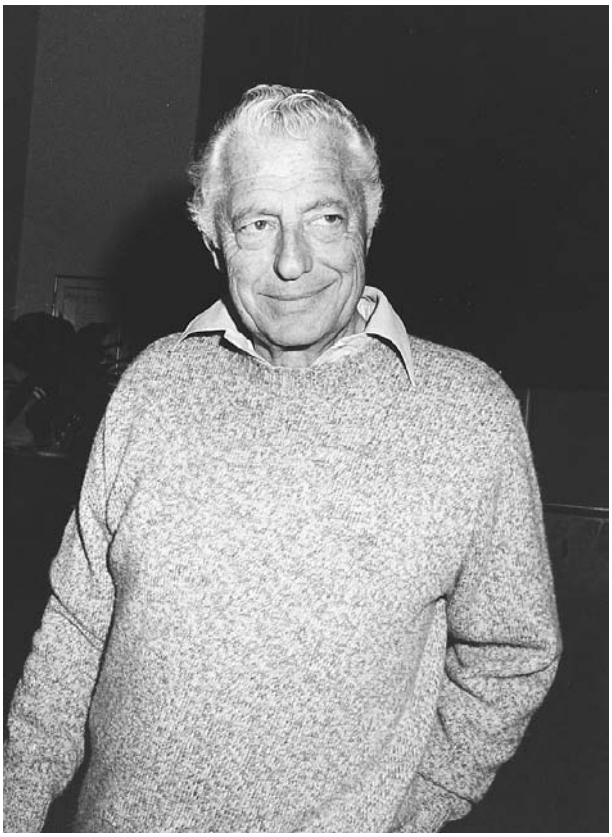

Giovanni Agnelli reigned for thirty years as one of the most prominent industrialists in Europe, spending his youth as one of the most notorious playboys in Europe. Born in Turin, Italy, he was known as Gianni Agnelli or ''L'Avvocato'' (the lawyer) because he once received a law degree. His grandfather, Giovanni Agnelli, Sr. (1866-1945), established FIAT (Fabbrica Italiana Automobili Torino, the Italian Car Factory, Turin) at the beginning of the 20th century. When Giovanni's son, Edoardo Agnelli, died in an airplane accident, Gianni and his younger brother Umberto became heirs of the largest private enterprise in Italy.

At the time of their father's death, neither Gianni nor Umberto were willing or able to take over the management of the FIAT empire. During the years of Fascism their grandfather allowed all management and power to be concentrated in the hands of Vittorio Valletta. Valetta found it profitable for FIAT and himself to collaborate with the Italian Fascists and German Nazis before and during the war and all the way to the 1943 armistice. The Valletta reign continued after the war and after the death of Giovanni Agnelli, Sr. in 1945. Giovanni Jr. was not prepared for the task, even though from childhood his main goal was to become the head of FIAT and manufacture automobiles. Valletta retired in 1966 and died in 1968.

Playboy to Patriarch

Giovanni Agnelli, Jr. was 46 when he took over FIAT, and his 20 years in the ''wilderness'' had been spent mostly as a millionaire playboy rather than as a financial and industrial genius. He finally arrived at the headquarters of FIAT in Turin during a period of extraordinary economic expansion in Italy (''the economic miracle''). After 1966 he found himself with total power over a company which had major problems. Valletta had reigned in the old heavy-handed paternalistic style and left Giovanni with an ossified organization incapable of adjusting to the new economic realities of the 1960s. The great empire was overwhelmed by confusion, disorganization, and internal power struggles among its executives. Neither executives or engineers were willing to accept major changes in procedure or attitude for fear of losing the power of their particular fiefdoms. The scenario which developed presented Agnelli in public as ''Mr. Capitalist'' of the Italian business world, while inside his own company he was confronted by colleagues who wanted to stop him from affecting any real changes. The story of Giovanni Agnelli is that of a continual battle for control and renewal of FIAT between 1966 and 1985, from which he emerged eventually as the victor.

Successes and Failures

His record at the helm of the industrial giant is marked with both successes and failures through some very difficult times. Where Valetta had conducted an unrelenting and autocratic witch hunt against leftists and labor organizers, Agnelli pursued pragmatism above everything. He made alliances in a business-like fashion regardless of politics, using persuasion and strategy to subdue even his strongest rivals. At the beginning of his reign, Agnelli invisioned expanding FIAT internationally, much as Volkswagen had done. This turned into disaster, and a grandiose scheme of

joining with French car makers dried up sooner than the ink on the agreement.

The 1970s were trying times for Agnelli, as well as for every established industry connected with the automobile. The 1974 OPEC crises made the Western world vulnerable to oil producers' blackmail. Agnelli's main battle was with government controlled or protected enterprises. He believed in strong administrations in the Valetta tradition, but always retained the ultimate controls himself. At the time many believed that FIAT was a lost cause. But Agnelli never lost optimism, although he put up a front of desperation to convince his workers to produce more for less money.

He attempted to forge an alliance with workers and unions in a grand design for a renaissance of capitalism. He played cat-and-mouse with unions but took advantage of their errors so as to make them inconsequential in the decision-making process at FIAT. In the 1980s he eventually succeeded in putting a car on the market whose popularity once more made FIAT a profitable enterprise. Furthermore, in the 1980s he waged a battle against publicly owned enterprises by taking control of some and helping in the privatization of others.

The Agnelli Empire

By the end of his reign in 1996, the $46.5 billion FIAT empire included a major publishing company, a food producer, an insurance company, and accounted for 25 percent of the capitalization of the Milan Stock Exchange. In 1927 the grandfather Giovanni Agnelli, Sr. created IFI, a financial holding company that sold preferred stock to outsiders but retained all the common stock for the Agnelli family. IFI owns 33 percent of FIAT, as well as common stock in large insurance companies, a department store chain, an important Italian newspaper, a soccer team, and numerous other enterprises. Agnelli's empire is one of the largest in Europe. Out of 20 million Italian workers, about 1.5 million are directly or indirectly dependent upon FIAT and the decisions made be Giovanni Agnelli and his heirs.

In 1996 Agnelli, diagnosed with cancer, finally retired from his post as chairman of FIAT, being replaced by a loyal lieutenant, Cesare Romiti. His son Giovanni, also a member of the board, is being groomed as his eventual replacement.

Further Reading

A history of Agnelli's influence on Italian power is Alan Friedman, *Fiat and the network of Italian Power* (1989). Giovanni Agnelli is discussed as part of the ''economic miracle'' in *Fortune* (May 1968). A journalistic approach to Agnelli between 1966 and 1985 is Guiseppe Turani, *L'AVVOCATO,* Spreling & Kupfer, editors (Milan 1985). An earlier book on the period, Antonio Mosconi, *Il gruppo dell' impressa industriale,* analyzes the dichotomy between public and private capitalism in Italy. Articles about the end of Agnelli's reign include John Tagliabue, ''Agnelli says he will retire from Fiat post,'' *New York Times* (Dec. 12, 1995), and Maureen Kline, ''Fiat Chairman Agnelli to End Era By Stepping Down,'' *Wall Street Journal* (Dec. 12, 1995). An account of the recent history of the Fiat empire is Charles P. Wallace, ''The Next Mr. Fiat?,'' *Fortune* (Oct. 14, 1996). □

Spiro Theodore Agnew

Between the time of his nomination as Richard Nixon's running mate in August 1968 to his resignation in October 1973, Vice President Spiro T. Agnew (1918-1996) was a leading spokesman for those Nixon called ''The Silent Majority'' of Americans. The charge of bribe-taking, which forced Agnew's resignation from office, preceded by less than one year President Nixon's own resignation.

Spiro Theodore Agnew was born November 9, 1918, in Baltimore, Maryland, to Greek immigrant restaurant owner Theodore S. Anagnostopoulous and a Virginia-born widow named Margaret Akers. The family surname went through two changes after it left Gargaliani, Greece, metamorphosing from Anagnostopoulous to Aganost before arriving at Agnew. The elder Agnew lost his business during the Depression, but had restored his fortunes by the time his son was ready for high school. Agnew attended public schools in Baltimore before enrolling in Johns Hopkins University in 1937, where he studied chemistry. He was, in his own words, a ''typical middle class youth'' who spoke and wrote very well, gaining experience writing speeches for his father's many appearances before civic, ethnic, and community groups.

After three years of studying chemistry Ted Agnew transferred to law school at the University of Baltimore, where he attended night classes. He supported himself by working for an insurance company, where he met his future wife ''Judy,'' Elinor Isabel Judefind.

Service in Two Wars

In September of 1941 Agnew became one of the early draftees in President Franklin D. Roosevelt's peace time Selective Service System. After the attack on Pearl Harbor, Agnew was sent to Fort Knox to train as a tank officer. He married Judy after graduation in May 1942. Sent to the European theater, Agnew commanded a tank company in the 10th Armored Division, won the Bronze Star, took part in the Battle of the Bulge, and was discharged a captain.

He returned to civilian life with the great wave of hundreds of thousands of veterans seeking to recover their old lives or build new ones. The first of four children was born to Agnew and his wife in 1946, spurring Agnew to complete his interrupted legal studies in 1947. He had a good job with an insurance company and had just purchased a new home in Baltimore County when the Korean War broke out in 1950. Abruptly recalled to active duty for a year, he lost both his income and his home.

Successful Legal Career

Mustered out a second time, Agnew joined the lower management levels of a Baltimore supermarket chain. He was not only a skillful personnel manager, but developed a friendship with Judge Herbert Moser, who served on the

company's board of directors. Moser helped him make connections, and soon Agnew's legal career took off.

Agnew had all the attributes of the successful American attorney. He was articulate, persuasive, flexible, knowledgeable, confident, well-groomed, and energetic. As clients became more numerous, the growing Agnew family prospered.

Entrance into Politics

Despite his growing law practice, or perhaps because of a desire to expand it, Agnew became involved in Baltimore County local politics. His father was a well-connected Democrat, and Agnew registered as a Democrat early in his adult life. A friend and associate, Judge E. Lester Barrett, persuaded him to switch to the Republican party where he began working for local and national campaigns. In 1957 he served his first public office when he was appointed to the Zoning Board of Appeals of Baltimore County. In 1960 he ran his first campaign, for associate circuit judge. Although he lost that election, the next year saw him winning the seat of Baltimore county executive, the first Republican to do so in seventy years.

His run as county executive was generally considered to be very successful, and he gained a popular following which served him well when he ran for governor of Maryland in 1966 and won. He ran against Democratic civil rights hard-liner and millionaire contractor, George Mahoney. Notwithstanding the overwhelming Democratic edge in registration, Agnew captured half of the votes, defeating Mahoney 453,000 to 371,000.

Turn to the Right

Governor Agnew proved to be a progressive, urban-oriented executive with moderate civil rights leanings and liberal credentials. While in office he passed tax reform, increased funding for anti-poverty programs, passed legislation removing barriers to public housing, repealed a law banning interracial marriage, spoke out against the death penalty, passed a more liberal abortion law, and drafted the nation's toughest clean water legislation. However, around the time of the urban riots and the rise of the anti-war movement in 1968, the tone and tolerance of Agnew's administration began to undergo alteration. He began arresting civil rights demonstrators, speaking harshly against the rising waves of protest, encouraging a sharp increase in police powers and the use of the military in civil disturbances.

At the 1968 Republican Convention in Miami Beach, Agnew was persuaded to place Richard Nixon's name in nomination. When Nixon won the nomination he accepted Agnew as his running mate. A key sentence uttered by Agnew in his vice presidential acceptance speech was, ''I fully recognize that I am an unknown quantity to many of you.'' In truth, as the governor of a small southern state he was relatively unknown within the party. Former Vice President Nixon wanted someone who was a Southerner, an ethnic American, an experienced executive, a civil rights moderate, a proven Republican vote-getter with appeal to Democrats, and a law and order advocate. Agnew fit all these qualifications.

Agnew's strengths generally helped the ticket, although several of his racially offensive gaffs created momentary fears about the wisdom of the choice. The Nixon-Agnew victory over Humphrey-Muskie was close yet clear cut, with a half million popular votes separating victors and losers.

Vice President—and Resignation

As vice president, Agnew was assigned a then-unprecedented office in the White House and was urged to help shape federal-state policies and other domestic matters. He learned his job quickly, making up for a lack of foreign and national experience by attacking administration opponents through attention-getting speeches. Relying on a crack team of writers led by William Safire, Patrick Buchanan, and Cynthia Rosenwald, the vice president became noted for coining phrases, lashing out against college radicals, dissident intellectuals, American permissiveness, and a ''liberal'' media elite. In New Orleans on October 19, 1969, he lamented that ''a spirit of national masochism prevails, encouraged by an effete corps of impudent snobs who characterize themselves as intellectuals.'' At the Ohio State graduation ceremony of June 1969 he characterized the older generation's leadership as the ''sniveling hand-wringing power structure.'' With these and similar speeches Agnew became widely known and much sought after as a speaker. The media became attracted to him and gave him considerable attention.

Resigning In Disgrace

Agnew won renomination to Nixon's team in 1972 and undoubtedly contributed to the overwhelming victory over McGovern-Shriver in that year. However, early into his second term he was advised that he was under investigation by federal prosecutors looking into allegations that he had regularly solicited and accepted bribes during his tenure as county executive and Maryland governor. As the cloud of Watergate began to envelope Richard Nixon and the presidency, the situation became increasingly untenable.

This intolerable political situation developed into an intricate plea bargaining process. As a result, federal authorities produced Agnew's ''nolo contendere'' plea of October 1, 1973. He pleaded no contest in Federal court to one misdemeanor charge of income tax evasion and was fined $10,000 and put on probation for three years. He was also forced to resign his office. His legal expenses, fines and other fees, totaling $160,000, were paid by his good friend Frank Sinatra. He was disbarred by the state of Maryland in 1974. The second of America's vice presidents to resign (John C. Calhoun had done so the previous century), Agnew was the only one to quit under a cloud of scandal.

After retreating from politics Agnew rearranged his life with considerable resiliency, becoming an international business consultant and the owner of several lucrative properties in Palm Springs, California, and in Maryland. He also wrote a best selling novel, *The Canfield Decision* (1986), and a book defending his record, *Go Quietly . . . Or Else* (1980), in which he suggests that Richard Nixon and Alexander Haig had planned his assassination if he refused to leave his post. In 1981 he was sued by three citizens of Maryland who sought to have the money he had reportedly received illegally from the state returned. After a few years of legal maneuvers the citizens won their case and Agnew had to reimburse $248,735 to the state coffers.

Agnew died of leukemia on September 17, 1996, at the age of 77.

Further Reading

The key to Spiro Agnew's importance to America lies in his speeches, which take up a good part of John R. Coyne, Jr.'s *The Impudent Snobs* (1972). Other collections are found in Spiro T. Agnew, *Frankly Speaking* (1970). Early biographies by Jim G. Lucas, *Agnew Profile in Conflict* (1970), and Robert Curran, *Spiro Agnew: Spokesman For America* (1970), shed light on Agnew's pre-vice-presidential career. His own book, *Go Quietly . . . Or Else* (1980), alleged his innocence of the charges that drove him from the office of vice-president. □

Shmuel Yoseph Agnon

The Israeli author Shmuel Yoseph Agnon (1888-1970) is noted for his folkloric yet sophisticated novels. He received the Nobel Prize for literature in 1966.

On July 17, 1888, S. Y. Agnon was born Shmuel Yoseph Czaczkes in the town of Buszacz, Eastern Galicia (then part of Austro-Hungary). His father was descended from a long line of Talmudic scholars. The young Shmuel's studies encompassed the whole gamut of Jewish writings: the Bible, Talmudic and Midrashic lore, medieval philosophical treatises, rabbinic writings, and Hasidic tales.

As a youth of 15, Shmuel began to publish his stories and poems in Hebrew and Yiddish. In 1908 he arrived in Palestine, where young *halutzim* (pioneers) were establishing the base for a Jewish state. There he assumed the name of Agnon, and his fame as an original and colorful novelist began to spread. Dwelling chiefly on Hasidic folklore and legend, his tales captured the spirit and flavor of a way of life deeply rooted in Jewish tradition.

From 1913 to 1924 Agnon lived in Germany, where he married Esther Marks. They later had a son and a daughter. While in Germany, he collaborated with Martin Buber on a book of Hasidic tales. In 1924 he returned to Palestine and settled in Jerusalem, a city to which he always remained deeply attached.

Agnon's works mirror Jewish life from the 18th century to the present. In *The Bridal Canopy* (1931) he unfolds a picaresque tale of a pious man, Reb Yudel Hasid, who travels throughout town and village to solicit dowries for his three marriageable daughters. This work is set in a world bygone, anchored in faith and governed by a benevolent providence. This seemingly simple, pietistic way of life is

also reflected in a shorter novel, *In the Heart of the Seas* (1935), which tells of the journey of a group of Hasidim to the land of their ancestors in the early 19th century.

In *A Simple Story* (1935) and *A Guest for the Night* (1939) the reader is ushered into the 20th century with its new and threatening forces. *A Guest for the Night is* based on Agnon's journey to his birthplace in the mid-1930s. World War I has shattered the old faith and traditions and on the horizon looms the still greater menace of World War II. *Yesteryear* (1945) is based on Agnon's experiences in Palestine before World War I. The protagonist of the novel, Yitzhak Kumer, is a somewhat weak, naive, and simple pioneer in search of self-fulfillment but overwhelmed by problems. The work tells the deeply moving story of characters struggling to turn an age-old dream into reality.

In the last decades of his life, stirred by the atrocities of World War II, Agnon infused new currents and nuances into his writings. His stories became more symbolic and took on a Kafkaesque quality. In *Betrothed, A Whole Loaf,* and *Edo and Enam,* Agnon appears as a master of enigma. The settings of these later works are often phantasmagoric, and the plots are frequently parables of the vicissitudes of modern life. Through Midrashic and mystic allusions, Agnon provides the key for deciphering the hidden meanings of these later tales.

S. Y. Agnon died on Feb. 17, 1970, and was buried on the Mount of Olives with great honors.

Further Reading

Two major works on Agnon are Arnold J. Band, *Nostalgia and Nightmare: A Study in the Fiction of S. Y. Agnon* (1968), a biographical as well as critical study, and Baruch Hochman, *The Fiction of S. Y. Agnon* (1970), an evaluation of Agnon's works against historical and literary backgrounds.

Additional Sources

Fisch, Harold, *S. Y. Agnon,* New York: F. Ungar Pub. Co., 1975.
Shaked, Gershon, *Shmuel Yosef Agnon: a revolutionary traditionalist,* New York: New York University Press, 1989. □

Agostino di Duccio

The Italian sculptor Agostino di Duccio (1418-1481) evolved a highly personal style in relief sculpture. He executed his major works in Rimini and Perugia.

One of 10 children of a weaver, Agostino di Duccio was born in Florence. He left the city in 1433. This early departure and the style of his first independent work, an altarpiece with scenes from the life of St. Gemignano (Modena, ca. 1442), suggest that he may have studied sculpture under Jacopo della Quercia in nearby Bologna.

Agostino returned to his birthplace in 1442, but by 1446 he was forced to leave Florence for Venice because he was charged with the theft of silver from the Church of SS. Annunziata. Perhaps by 1450, and certainly by 1454, Agostino was engaged in the most important enterprise of his life: the sculptural program for the Tempio Malatestiano in Rimini. His collaborator was Matteo di Pasti.

Executed with extraordinary precision, assurance, and delicacy, the reliefs of Rimini are carved in a style so dependent on finely incised curvilinear patterns that they evoke such far-ranging analogies as Oriental calligraphy, the ''Neo-Attic'' style of Greco-Roman art, and the ethereal designs of Agostino's younger compatriot Sandro Botticelli.

From 1457 to 1462 Agostino was in Perugia, chiefly engaged on the facade of the small oratory of S. Bernardino. The main emphasis is on the tympanum over the entrance door; the sensitive, frail figure of the saint is framed by angels playing musical instruments, and the angels are surrounded by a ring of gay and charming cherubim heads.

In 1463 Agostino worked briefly in Bologna preparing a model for the facade of S. Petronio. That same year he received commissions for two colossal figures for the Cathedral of Florence. The first, probably executed in stucco, is lost; the second, in marble, was not finished by Agostino, and the marble block was used 40 years later by Michelangelo for his *David.* During the next decade Agostino completed various smaller works, including the attractive tabernacle for the Church of the Ognissanti in Florence. In 1473 he again left Florence and spent his last years in Perugia executing a series of commissions that reveal a somewhat weary repetition of his fresher and more incisive earlier works. Agostino is presumed to have died after 1481.

Further Reading

There is no adequate monograph on Agostino. Useful information and critical insights are presented in John Pope-Hennessy, *The Virgin and Child by Agostino di Duccio* (1952) and *Italian Renaissance Sculpture* (1958), and in Charles Seymour, Jr., *Sculpture in Italy, 1400-1500* (1966). □

Georgius Agricola

The German mineralogist and writer on mining Georgius Agricola (1494-1555) is a major figure in the history of technology. His main contribution was his book on mining and metallurgy, ''De re metallica.''

Georgius Agricola, whose real name was Georg Bauer, was born at Glachau in Saxony on March 24, 1494. Virtually nothing is known of his family, his childhood, or his schooldays. At school his teachers Latinized his name to Georgius Agricola, a customary practice at the time.

Years of Study and Research

Agricola entered the University of Leipzig at the age of 20 and was awarded a degree in 1517. He began teaching Latin and Greek in the town school of Zwickau in 1518, and

within a year he was made the principal. From 1522 to 1524 Agricola was a lecturer in the University of Leipzig. Then, in order to further his studies of the natural sciences, philosophy, and medicine, he spent 3 years studying in Italy at the universities of Bologna, Padua, and Venice.

By 1526 Agricola had returned to Germany, and a year later he took the job of physician in the little town of Joachimsthal, Bohemia. At that time Joachimsthal was in the center of one of the most productive metal mining regions in Central Europe, and Agricola was soon deeply involved in studying the closely related techniques of mining and metallurgy. After 3 years' residence in Joachimsthal, he finished his first book on mining, a hand-book on mineralogical and mining terms.

By now Agricola was fully committed to his research into mining and metallurgy. Around 1530 he left his medical post in Joachimsthal and toured German mines for 3 years. However, the lure of his native Saxony brought Agricola to Chemnitz in 1533, and he was appointed city physician. He lived and worked there for his remaining years. In 1543 he married a widow of Chemnitz, and they had at least five children.

Publications and Civic Activities

Five of Agricola's books were published in a one-volume edition in 1546 in Basel, comprising *De ortu et causis subterraneorum,* a pioneer study of physical geology; *De natura eorum quae effluunt ex terra,* dealing with subterranean waters and gases; *De natura fossilium,* the second in importance of Agricola's works, being the first proper study of mineralogy; *De veteribus et novis metallis,* dealing mostly with the history of metals; and *Rerum metallicorum interpretatio,* a dictionary of Latin and German mineralogical and metallurgical terms. In 1548 a curious little book, *De animantibus subterraneis,* appeared; it is a not very sound study of animals which live underground. He wrote more than two dozen works, many of which have survived, on mining, metallurgy, medicine, and religion.

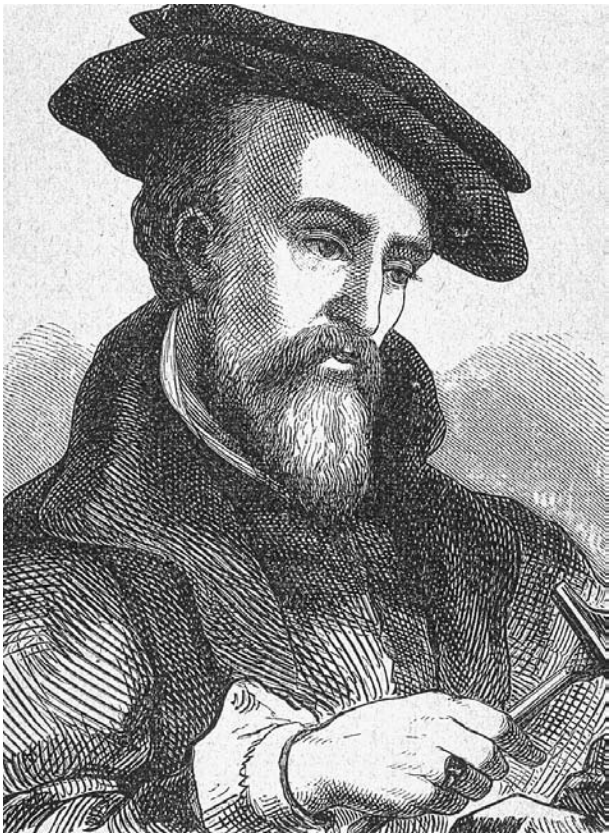

In 1546 Agricola began to take an active interest in public affairs. He became a burgher of Chemnitz and served four terms as burgomaster. Although he was a staunch Catholic living under a Protestant monarchy, other political duties and civic responsibilities came his way and indicate the high esteem with which he was regarded. He died on Nov. 21, 1555.

"De re metallica"

Agricola's masterpiece, *De re metallica,* was the most important 16th-century book on any aspect of technology. He appears to have begun it about 1530, when he left Joachimsthal, and it took 20 years to complete. The printing was delayed until 1553, because of the time required to prepare the illustrations, and its publication in Basel in 1556 was a year too late for the approval of the author.

De re metallica consists of 12 books and covers every aspect of the industry. Hundreds of mining operations are described, and there are sections dealing with such related problems as surveying, geology, smelting, assaying, and administration. No less important and interesting than the text are the hundreds of delightful wood-cuts, which are technical drawings the like of which had not been printed before. Although they are not the only surviving illustrations of 16th-century engineering, they are the most realistic and reliable because they are based on actual practice rather than on speculation.

For 2 centuries *De re metallica* was the standard work in its field. Agricola had, for the first time in mining history, attempted to place the subject on an organized and scientific footing. More than a dozen editions appeared before 1700 in Latin, German, and Italian.

Further Reading

Agricola's *De re metallica* is his essential work. The fully documented translation by Herbert Clark Hoover and his wife, Lou Henry Hoover (1912), is recommended. There is a biography of Agricola in German but no full-length biography in English. Bern Dibner, *Agricola on Metals* (1958), is primarily an analysis of *De re metalica* but also provides some information on Agricola's life. Background material is in Frank Dawson Adams, *The Birth and Development of the Geological Sciences* (1938), and William B. Parsons, *Engineers and Engineering in the Renaissance* (1939), which contains a description of Agricola's techniques of mining and metallurgy. □

Emilio Aguinaldo

The Philippine revolutionary leader Emilio Aguinaldo (1869-1964) fought for independence of the Philippine Islands, first against Spain and then against the United States.

Born on March 23, 1869, Emilio Aguinaldo grew up in Kawit in Cavite Province and was educated in Manila. Appointed to a municipal position in his home province, he was also the local leader of a revolutionary society fighting Spanish rule over the Philippines. By an agreement signed with rebel leaders in January 1898, Spain agreed to institute liberal reforms and to pay a large indemnity; the rebels then went into exile.

When war broke out between Spain and the United States in April 1898, Aguinaldo made arrangements with the U.S. consuls in Hong Kong and Singapore and with Commodore George Dewey to return from exile to fight against Spain. On June 12 Aguinaldo proclaimed the independence of the Philippine Islands from Spain, hoisted the national flag, introduced a national anthem, and ordered a public reading of the declaration of independence.

When he realized that the United States would not accept immediate and complete independence for the Philippines, he organized a revolution against American rule that resulted in 3 years of bloody guerrilla warfare. He was captured on March 23, 1901, by Gen. Frederick Funston. Funston and several other officers, bound hand and foot, pretended to be prisoners and were taken to Aguinaldo's camp by Filipinos loyal to the United States. Released and given weapons, they easily captured Aguinaldo, who then took an oath of allegiance to the United States and issued a peace proclamation on April 19. The bitterness caused by the war was soon transformed into friendship as Americans and Filipinos joined to work toward Philippine independence. Aguinaldo retired to private life, and his son entered West Point in the same class as Gen. Funston's son.

In 1935 Aguinaldo ran unsuccessfully for president of the Philippine Commonwealth against Manuel Quezon. After the Japanese invasion of the Philippines in 1941, he cooperated with the new rulers, even making a radio appeal for the surrender of the American and Filipino forces on Bataan. He was arrested as a collaborationist after the Americans returned but was later freed in a general amnesty. He explained his action by saying, ''I was just remembering the fight I led. We were outnumbered, too, in constant retreat. I saw my own soldiers die without affecting future events. To me that seemed to be what was happening on Bataan, and it seemed like a good thing to stop.''

In 1950 he was named to the Council of State, an advisory body for the president, and in his later years he was chairman of a board which dispensed pensions to the remaining veterans of the revolution. He died in Manila on Feb. 6, 1964.

Further Reading

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Ahad Haam

The Russian-born author and philosopher Ahad Haam (1856-1927), whose real name was Asher Tsvi Ginzberg wrote essays on the Jewish nation that caused great debate within the Zionist movement.

Asher Ginzberg was born in Skwera in the Russian district of Kiev. His father, a fervent Hasid, was learned and affluent, and he educated his son in the spirit of Hasidism. Even as a youth, Asher was renowned as an expert in Talmudical and Hasidic literature. At the age of 17 he married, remaining in his father's home while continuing his studies of all aspects of Jewish learning. He later became interested in secular culture, Western languages, and science.

In 1884 Ginzberg settled in Odessa, where he remained for the next 20 years. There he actively joined in the work of the Lovers of Zion. In 1889 he published his first programmatic article, ''This Is Not the Way,'' under the pseudonym Ahad Haam (meaning ''one of the people''). In this essay he attempted to demonstrate that, without a revival of the national consciousness which had dwindled over the long years of exile, the program of the Lovers of Zion could not succeed. In the same year he founded in Odessa the Sons of Moses, an organization dedicated to providing the future leadership for a Jewish national revival.

In 1891 Ahad Haam made his first visit to Palestine. He wrote the article ''Truth from Palestine,'' which aroused intense reactions and vehement opposition among Zionists. In 1896 he became head of Achiasaph, an important Hebrew publishing house in Warsaw. In the following year he founded in Berlin the monthly *Hashiloach* and remained its editor until 1902. He then was employed by the Wisotsky Tea Company, first in Odessa and from 1907 in London.

Ahad Haam visited Palestine five times and in 1922 permanently settled there. He undertook the collection of his many articles and letters, took an active part in the community life, and continued in his Zionist speculations. In 1927 he died and was buried in Tel Aviv.

Ahad Haam was an original and penetrating thinker. He was one of the first opponents of Theodor Herzl's political Zionism, and he proposed instead national redemption through a spiritual Zionism. Such a goal, he thought, could be reached only through a center of learning, ethics, philosophy, and science in Palestine. This center would safeguard the Jewish nation against cultural assimilation and would strengthen feelings of national solidarity among Diaspora Jewry. He argued that solutions to the economic and political problems of millions of Jews were unattainable, since ''an ingathering of the exiles would be nothing short of miraculous.'' But he stressed that a spiritual revival of Judaism was well within the realm of the possible. The influence of Ahad Haam upon Jewish literature and Zionist thought was great, and he found many adherents among both political leaders and Jewish authors.

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Ahmadou Ahidjo

Ahmadou Ahidjo (1924-1989) was the president of the Federal Republic of Cameroon and one of the most influential leaders of the French-speaking African states.

Ahmadou Ahidjo was born in August 1924, in Garoua, an inland river port on the Benue River in northern Cameroon. The son of a Fulani chief, he attended secondary school in Yaoundé, the Cameroon capital, to prepare for a career in the lower echelons of the civil service. Unable to complete his education, he became a radio operator for the post office, a position he held until 1946 when he entered territorial politics. In 1947 he was elected to the trust territory's first Assembly and was reelected in 1952. His growing importance in Cameroon politics was emphasized when, in 1953, in addition to his functions as territorial deputy, he was elected to the Assembly of the French Union. He served that body as one of its secretaries in 1954 and as vice president for the 1956-1957 session.

Cameroon was granted responsible government in 1957, and André Marie Mbida, leader of the Démocrates Camerounais party, became the territory's first prime minister. Ahidjo, who had joined the Démocrates during the previous year and whose influence among the northern deputies was widely acknowledged, was appointed vice premier and minister of the interior in the Mbida government. When Mbida was forced to resign in February 1958, Ahidjo, who had broken with him earlier, took over as premier.

On January 1, 1960, the former French Cameroon Trust Territory became an independent republic, and in May Ahidjo was elected his country's first president. When, on October 1, 1961, the Cameroon Republic and the former British Trust Territory of the Southern Cameroons merged to become the Federal Republic of Cameroon, he became president of the federation. On March 23, 1970, Ahidjo, as the only candidate of the ruling Cameroon National Union (CNU), was reelected to his second seven-year term as president.

Personality and Political Views

Ahidjo began his career as a deputy from the Benué region in the north, representing northern sectional interests. As his outlook broadened, he helped found a number of northern-based political associations. Then in 1956 he joined the Démocrates, a party that had been founded by Catholic intellectuals in the south. A devout Moslem, he brought to the Démocrates both northern support and a national outlook. In 1958, following his break with Mbida, he organized a new political party, the Union Camerounaise (UC), which became the governing party when Ahidjo succeeded Mbida as prime minister. The UC came to dominate Cameroon's political scene, absorbing other parties and groups until 1966, when it merged with the

remaining East and West Cameroon parties and became the country's only party, under the new name of the Cameroon National Union. Since Ahidjo was president of the UC, he also became president of the CNU.

Ahidjo was by nature retiring and not given to personal ostentation and flamboyant public display. These qualities contributed to a political style marked not only by dignity and an air of quiet command, but also by a capacity for occasional firm, even ruthless, action (as demonstrated in 1962 when, at a single stroke, he jailed all four leaders of opposition parties). His political philosophy included espousal of the single-party state, a commitment to pan-African ideals, and a somewhat vaguely defined brand of African socialism. He was a firm proponent of intra-African cooperation—trying to bring peace between rival factions in Cameroon's north and south—and his government played key roles in various regional organizations, as well as in the broader-based Organization of African Unity.

Voluntary transfer of power

In November 1982, Ahidjo resigned the presidency and handed over power to his prime minister and long-time associate, Paul Biya, but stayed on as head of the country's single political party. A power struggle broke out, however, and Ahidjo was accused of plotting against the government.

He went into exile in France in August 1983 and in early 1984 was sentenced to death in absentia by a Cameroon court. Though the sentence was later commuted to an indefinite term of detention, Ahidjo never returned to Cameroon. He died of a heart attack November 30, 1989, in Dakar, Senegal.

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Conrad Aiken

Conrad (Potter) Aiken (1889-1973), poet, essayist, novelist, and critic, was one of America's foremost men of letters and a major figure in American literary modernism.

In Conrad Aiken's ''Silent Snow, Secret Snow,'' a young boy named Paul withdraws from his parents, teacher, and people with authority over his life. He enters a private, autistic world in which it seems as if he were cut off from everyone else by a wilderness of silence and snow. That private world seems mysterious in a delightful way, and by the end of the story, Paul has completely enveloped himself in it. There is no sign that anyone will ever be able to reach him again.

''Silent Snow, Secret Snow'' is one of Aiken's most powerful stories. One of its principal achievements lies in making the reader sense the force and pleasure that a private world like Paul's can have.

A world like that might once have been attractive to Aiken himself. He was the son of wealthy, socially prominent New Englanders who had moved to Savannah, Georgia, where his father became a highly respected physician and surgeon. But then something happened for which, as Aiken later said, no one could ever find a reason. Without warning or apparent cause, his father became increasingly irascible, unpredictable, and violent. Then, early in the morning of February 27, 1901, he murdered his wife and shot himself. Aiken (who was eleven years old) heard the gunshots and discovered the bodies.

The violent deaths of his parents overshadowed Aiken's life and writings. Throughout his life, he was afraid that, like his father, he would go insane, and, like Paul in ''Silent Snow, Secret Snow,'' he withdrew from threats in the world around him. He disliked large gatherings and refused to give public readings from his works. He became deeply interested in psychoanalytic thought, and it became a central concern in his works.

After the tragedy, Aiken was taken to Massachusetts to live with relatives. He graduated from the Middlesex School and Harvard, where his classmates included T.S. Eliot, with whom he established a lifelong friendship. He lived in England for several years, but his main home for most of his life was Massachusetts. During his last 12 years, however, his

home was the brickfront rowhouse in Savannah next to the one in which his parents died.

Aiken wrote or edited more than 50 books, the first of which was published in 1914, two years after his graduation from Harvard. His work includes novels, short stories (*The Collected Short Stories* appeared in 1961), criticism, autobiography, and, most important of all, poetry. He was awarded the National Medal for Literature, the Gold Medal for Poetry from the National Institute of Arts and Letters, the Pulitzer Prize, the Bollingen Prize, and the National Book Award. He was awarded a Guggenheim Fellowship, taught briefly at Harvard, and served as Consultant in Poetry for the Library of Congress from 1950 to 1952. He was also largely responsible for establishing Emily Dickinson's reputation as a major American poet.

The best source for information on Aiken's life is his autobiographical novel *Ushant* (1952), one of his major works. In this book he speaks candidly about his various affairs and marriages, his attempted suicide and fear of insanity, and his friendships with Eliot (who appears in the book as The Tsetse), Ezra Pound (Rabbi Ben Ezra), and other accomplished men.

In an interview for the *Paris Review* toward the end of his life, Aiken claimed that Freud's influence could be found throughout his work. In both his poetry and his fiction, Aiken tried to realize motivations buried in the subconscious. He believed that if they were left there, unspoken and unacknowledged, they could have as disastrous an effect as they had on his father's life. For Aiken, literature was a means to awareness, a route by which a man could become aware of the dark motivations hidden within himself.

Psychoanalytic thought is central in Aiken's writings. In his novel *Great Circle* (1933), for example, the central character has to learn to accept his past—with, of course, the help of a psychoanalyst. *Blue Voyage* (1927) is ostensibly about a voyage to England, but in fact the real voyage in this stream-of-consciousness novel is in the mind.

Aiken was principally successful as a poet, but his poetry has also been severely criticized. The central problem with much of the poetry is that it seems to lack great intensity. It conveys feelings of indefiniteness; emotion seems dispersed or passive. But those who criticize the poetry in this way have missed the nature of Aiken's poetic task. He cannot speak with the intensity and precision of other poets because he is, as it were, seeing and showing us things for the first time. He is dealing with aspects of man's psychology that are by their very nature indefinite and, in any precise way, undefinable. In this respect, his poetry reminds us strongly of the work of Mallarmé and other French symbolists.

Like the symbolists, Aiken is also a master of poetic music. Some poets are read less for the sound of their verse than for their ideas. Although Aiken presents grand intellectual schemes rooted in psychoanalytic thought, his greatest achievement is in the sound of his poetry—that is, in the creation of formal patterns of sound. There is great pleasure in simply reading and hearing the sound of his verse.

Aiken trained himself comprehensively in traditional English prosody, but his poetry shows little awareness of the revolutions in prosody that Pound and William Carlos Williams were effecting during his life. But the poetic effects he created are reminiscent of experiments in other arts in the late 19th and early 20th centuries. The sound of his poetry reminds one of the music of Debussy or, to name one of Aiken's American contemporaries, Charles Tomlinson Griffes. In painting, he reminds one of Whistler, particularly the Whistler of the Nocturnes.

Aiken sketches out moods, sensations, feelings, and attitudes with the music of his verse, but it is done as impressionistically as in, for example, Griffes' ''The White Peacock'' and ''Nightfall.'' Aiken was at his best in poetic evocations of emotional and subconscious states which are better understood through suggestion than through direct statement.

Aiken's experiments with poetic music link him to some of the major poets of the New York School, particularly John Ashbery. The New York poets have generally been somewhat more experimental technically, but in the creation of ''pure poetry''—poetry dependent on internal music for its unity and effect—they have clear affinities with him. Aiken should be seen in part as a transitional figure between the fin-de-siècle world of aestheticism and symbolism, on the one hand, and the poetic experiments of Ashbery and the New York School, on the other.

The magic of Aiken's poetry is in its ability to suggest through sound, image, and rhythm the things that would otherwise remain unknown to us. That accomplishment by itself places him among the most significant American poets of his generation.

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Alvin Ailey

Alvin Ailey (1931-1989) founded the Alvin Ailey American Dance Theatre and won international fame as both a dancer and choreographer.

During the 1960s and 1970s, Alvin Ailey shaped modern dance into a popular art form. In 1969, he founded the American Dance Center, a dance school that teaches a variety of techniques. Five years later

he founded the Alvin Ailey Repertory Ensemble, a junior dance company. But mainly through the auspices of the Alvin Ailey American Dance Theater established in 1959, Ailey greatly impacted the dance world. Known for its ''vibrant artistry and repertory, and for Ailey's motivating humanist vision,'' his company drew enthusiastic responses from audiences, while touring the world.

The 30-member company has executed more than 150 pieces in some 67 countries. Ailey's modern dance company has presented classic pieces by early dance pioneers, including the dancer, choreographer, and anthropologist Katherine Dunham, whose Afro-Caribbean-based works had a lasting impact on Ailey. In addition, his company has performed many works by younger black choreographers such as Bill T. Jones, Ulysses Dove, Judith Jamison, and others.

Ailey also produced his own celebrated dance pieces, dealing with his memories of church services and forbidden dance halls in the all-black neighborhood of the Texas town where he spent his early years. His energetic, diverting dances also used blues, jazz, Latin, and classical music. About Ailey's works John Gruen wrote in *The Private World of Ballet,* ''His work is marked by the free use of disparate elements of the dance vocabulary. At its best, the Ailey group generates an uncommon exhilaration, achieved by a tumultuous and almost tactile rhythmic pulse. Ailey's own best works are charged with a dazzling and uninhibited movement and life. The exuberance and poignancy of the black experience are well served in Ailey's splendid [dance pieces] *Revelations, Blues Suite,* and *Cry.*''

In addition, Ailey staged dance productions, operas, ballets, and had works performed on television. He received honorary degrees in fine arts from colleges and universities and prizes for his choreography, including a *Dance* magazine award in 1975; the Springarn Medal, given to him by the National Association for the Advancement of Colored People (NAACP) in 1979; and the Capezio Award that same year. In 1988 he was awarded the Kennedy Center Honors prize.

Inauspicious Beginnings

Alvin Ailey, Jr. was born into a large extended family on January 5, 1931, in Rogers, Texas, a small town not far from Waco. Alvin Sr., a laborer, left his son's mother, Lula Elizabeth, when Alvin Jr. was less than one-year-old. While the United States was in the midst of the economic Great Depression, jobs were particularly scarce for black men and Alvin Sr. struggled to make ends meet. Six years later, Alvin Jr. was sent to his mother. At the age of six, Alvin Jr. moved with his mother to Navasota, Texas, where he recalled in an interview in the *New York Daily News Magazine,* ''There was the white school up on the hill, and the black Baptist church, and the segregated theaters and neighborhoods. Like most of my generation, I grew up feeling like an outsider, like someone who didn't matter.''

In 1942, when Ailey was 12, he and his mother relocated to Los Angeles, where his mother worked in an aircraft factory. As a teenager Ailey showed an interest in athletics, joining his high school gymnastics team and playing football. An admirer of pioneering dancers Gene Kelly and Fred Astaire, Ailey took tap dancing lessons at the home of a neighbor. But his interest in dance was really stimulated when a high school friend took him to visit the Hollywood modern dance school run by Lester Horton, whose company was the first racially integrated one in America. Unsure of what opportunities would be available for him as a dancer, however, he left Horton's school after one month.

After graduating from high school in 1948, Ailey contemplated becoming a teacher. He entered the University of California in Los Angeles and began studying the romance languages. When Horton offered him a scholarship in 1949, Ailey went back to the dance school but left again after one year, this time to attend San Francisco State College.

Directed Horton's Troupe

For a time Ailey danced in a San Francisco nightclub, then he returned to the Horton school to finish his training. By 1953, when Horton took the company east for a New York City debut performance, Ailey was with him. When Horton died of a heart attack, the young Ailey took charge as the company's artistic director, choreographing two pieces in Horton's style to be presented at the Jacob's Pillow festival. After the works received poor reviews from the festival manager, the troupe broke up.

Despite the setback, Ailey's career stayed on track. A Broadway producer invited him to dance in *House of Flowers,* a musical adaptation of Truman Capote's book. While a member of the cast, Ailey spent the next five months broadening his dance knowledge by taking classes at the

Martha Graham school with Doris Humphrey, and with Charles Weidman and Hanya Holm. He also studied ballet with Karel Shook, cofounder of the Dance Theatre of Harlem, and acting with legendary acting instructor Stella Adler. From the mid-1950s through the early 1960s, Ailey appeared in theatrical and musical productions on and off-Broadway, among them *The Carefree Tree; Sing, Man, Sing; Jamaica;* and *Call Me By My Rightful Name.* He also played a major theatrical part in the play, *Tiger, Tiger, Burning Bright.*

In the spring of 1958, Ailey and another dancer with an interest in choreographing recruited 35 dancers to perform several concerts at the 92nd Street Young Men's and Young Women's Hebrew Association (YM-YWHA) in New York City, a place where modern dances and new choreographers were seen. Ailey's first major piece was inspired by blues music. Viewers saw the debut performance of *Blues Suite,* set in a Southern ''bawdyhouse.'' Observed Julinda Lewis-Ferguson in her book, *Alvin Ailey, Jr.: A Life in Dance,* ''The characters interact with anger, tenderness, love, and a whole range of familiar and recognizable emotions.'' The performance drew praise, with Jack Anderson of the *New York Times* calling *Blues Suite* ''one of Mr. Ailey's best pieces.'' Ailey scheduled a second concert at the Y, to present his own works, and then a third, which featured his most famous piece, *Revelations.* Accompanied by the elegant jazz music of Duke Ellington, *Revelation'* s audience is deftly pulled into African-American religious life. Julinda Lewis-Ferguson described the piece in her book: ''*Revelations* begins with the dancers clustered together in a group, in the center of the stage, arms stretched over their heads. . . . They appear to be bathed in a golden blessing from heaven. . . . The highly energetic final section of the work starts off with three men running, sometimes on their knees, trying to hide from their sins or from the punishment for their sins. . . . The finale, ''Rocka My Soul in the Bosom of Abraham,'' is both a spiritually powerful conclusion to the suite and a purely physical release of emotion.'' In the *New York Post* Clive Barnes described *Revelations* as ''powerful and eloquent'' and a ''timeless tribute to humanity, faith, and survival.''

Established Own Dance Company

Ailey established the Alvin Ailey American Dance Theater, composed of a troupe of eight black dancers, in 1959. One year after formation, Alvin Ailey's dance theater became the resident dance company at the Clark Center for the Performing Arts at the 51st Street and Eighth Avenue Young Men's Christian Association (YMCA) in New York City. In 1969, they moved to Brooklyn, New York, as the resident dance company of the Brooklyn Academy of Music, an arts center with three theaters. But they were unable to create the Lincoln Center they had hoped for in that borough and moved back to midtown Manhattan in 1971.

By the mid-1960s Ailey, who struggled with his weight, gradually phased out his dancing and replaced it with choreographing. He also oversaw administrative details as the director of his ambitious dance company. By 1968, the company had received funding from private and public organizations but still had financial problems, even as its reputation spread and it brought modern dance to audiences around the world. Ailey also had the leading African-American soloist of modern dance, Judith Jamison, and having been using Asian and white dancers since the mid-1960s, Ailey had fully integrated the company. He had organized his dance school in 1969, and by 1974, he had a repertory ensemble too.

In the early 1960s the company performed in Southeast Asia and Australia as part of an international cultural program set up by President John F. Kennedy. Later they traveled to Brazil, Europe, and West Africa. Ailey was choreographing dances for other companies too. He created *Feast of Ashes* for the Joffrey Ballet, three pieces for the Harkness ballet, and *Anthony and Cleopatra* for the Metropolitan Opera at Lincoln Center in New York City.

Ailey also worked on projects with other artists, including one with the jazz musician Duke Ellington for the American Ballet Theater. His company also gave a benefit performance for the Southern Christian Leadership Conference (SCLC). For Ailey the decade culminated with the performance of *Masekela Language,* a dance about the need for racial equality in South Africa, based on the music of Hugh Masekela, a black South African trumpeter who lived in exile for speaking out against apartheid. In her book Julinda Lewis-Ferguson described the piece as ''raw, rough, almost unfinished, just like the buildings of the South African townships.''

Ailey's Solo *Cry* A Smash Hit

By the late 1970s Ailey's company was one of America's most popular dance troupes. They continued touring around the world, with U.S. State Department backing. They were the first modern dancers to visit the former Soviet Union since Isadora Duncan's dancers performed there during the 1920s. In 1971, Ailey's company was asked to return to the City Center Theater in New York City after a performance featuring Ailey's celebrated solo, *Cry;* danced by Judith Jamison, she made it one of the troupe's best known pieces.

Dedicated to ''all black women everywhere—especially our mothers,'' the piece depicts the struggles of different generations of black American women. It begins with the unwrapping of a long white scarf that becomes many things during the course of the dance, including a wash rag, and ends with an expression of unquestioning belief and happiness danced to the late 1960s song, ''Right On, Be Free.'' Of this and of all his works, Ailey told John Gruen in *The Private World of Ballet,* ''I am trying to express something that I feel about people, life, the human spirit, the beauty of things. . . . My ballets are all very close to me—they're very personal. . . . I think that people come to the theater to look at themselves, to look at the state of things. I try to hold up the mirror. . . . ''

In 1980, Ailey suffered a mental breakdown which put him in the hospital for several weeks. At the time he had lost a close friend, was going through midlife crisis, and was experiencing financial difficulties. Still, he choreographed a number of pieces for the company during the 1980s, and his

reputation as a founding father of modern dance grew during the decade.

Ending a legendary career, Ailey died of a blood disorder called dyscrasia, on December 1, 1989. Thousands of people flocked to the memorial service for him held at the Cathedral of St. John the Divine. ''Alvin Ailey was a giant among American artists, a towering figure on the international dance scene,'' Gerald Arpino, the artistic director of the Joffrey Ballet, told the *Washington Post.* ''His works have elated and moved audiences throughout the world. His spirit soars in his creations and he has enriched and illuminated our lives.'' Indeed, African American modern dance has firmly been entrenched in popular culture thanks to the presence of Ailey, creator of 79 dance pieces.

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Pierre d'Ailly

The French scholar and cardinal Pierre d'Ailly (1350-1420) is known chiefly for his efforts in healing the Western Schism of the Church. His scientific and philosophical writings are also important.

Pierre d'Ailly was born at Compiègne. He spent most of his life in association with the University of Paris, graduating in theology from the College of Navarre in 1380 and becoming master of the college in 1384 and chancellor of the university in 1389.

One of the university's chief concerns was the Western Schism (1378-1417), in which rival popes claimed legitimacy. At first D'Ailly supported the Avignon pope Benedict XIII, but he soon became a radical leader of the Conciliar movement. The Conciliarists argued that a general council of the Church is superior to the pope and that therefore a general council could end the schism by choosing a new pope satisfactory to all parties. D'Ailly played a prominent part at the Council of Pisa (1409), which elected a new pope, Alexander V. In 1411 Alexander's successor, John XXIII, made D'Ailly a cardinal. When the rival popes refused to resign, however, the Council of Constance (1414-1418) was called. D'Ailly was an acknowledged leader and effected the decision to have the contending popes abdicate. The council then elected a new pope, Martin V, and the schism was ended. D'Ailly himself was a candidate for the papal throne, but he lost the election because of opposition from France's enemies, England and Burgundy. He retired for safety to Avignon, where he served Martin V.

Pierre d'Ailly wrote prolifically. His works on the nature of the Church had the most lasting influence. He developed the theory of conciliarism and the concept that the only infallible body in the Church is the whole of the faithful. These ideas were later shared by the Protestant reformers. He was an advocate of the calendar reform later made by Pope Gregory XII; and, like many important thinkers of his day, he took great interest in astrology, which he felt was consistent with religion. His book on geography, *Imago mundi,* was read carefully by Columbus, who said that it inspired his voyage of 1492 by suggesting the feasibility of sailing from Spain west to India. D'Ailly also wrote on astronomy, meteorology, mathematics, logic, metaphysics, and psychology. He died in Avignon in 1420.

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William Maxwell Aitken

William Maxwell Aitken (Lord Beaverbrook; 1879-1964) was a Canadian businessman and politician who left an indelible mark on politics and journalism on both sides of the Atlantic. Aitken rose to prominence as a merger king in Canada before gravitating into British politics and mass-circulation journalism. In 1916 he was elevated to the peerage as Lord Beaverbrook.

William Maxwell Aitken was born in Maple, Ontario, on May 25, 1879, the fifth of ten children of Jane and William Aitken. His father's itinerant career as a minister of the Church of Scotland left a moral and geographic imprint on young Max, who grew up in New Brunswick on Canada's Atlantic coast. He imbibed Presbyterian values in a region that was seeing its once strong prowess in the wood, wind, and water industries eroded by technological and regional shifts in the Canadian economy. Max's early personality displayed a bumptious opportunism brought on by the limited scope for advancement in Atlantic Canada; Aitken's entire career may be seen as a steady gravitation from the margins of economic, social, and political power to its center—from the Atlantic provinces to Montreal and ultimately to London, the seat of imperial political and financial power. Other New Brunswick ''boys'' would follow similar patterns: Louis B. Mayer to Hollywood and Richard Bedford Bennett to the Canadian prime ministership.

An apt student with a penchant for math and reading, Max cut his entrepreneurial teeth selling magazines and insurance door-to-door. The study of law briefly beckoned but did not overcome his restlessness, and in 1898 Aitken headed for Canada's ''last best west,'' where in Calgary he joined his boyhood friend R.B. ''Dick'' Bennett in operating a bowling alley. Sensing that finance capitalism was the lifeblood of Canada's booming economy, Aitken returned east to use his persuasive personality in the possibilities of company promotion. As secretary to Halifax promoter John F. Stairs, Aitken quickly acquired a reputation and growing wealth as the seller of bonds in Canadian industrial and utility ventures, some of which extended south to Cuba and the Caribbean. The limited capital pool of the maritime provinces prompted Aitken to shift his focus in 1906 to Montreal, Canada's financial hub. Aitken's arrival in the Canadian business establishment was reinforced by his marriage that same year to Gladys Drury, daughter of a well-placed Halifax family; three children followed: Janet (1908), Max (1910), and Peter (1912).

In Montreal Aitken capitalized on the opportunities for industrial consolidation in the hothouse of national industrial development. He assembled integrated companies out of hitherto fragmented industries, the creation of Canada Cement in 1909 and the Steel Company of Canada in 1910 being the best examples. These activities had a two-fold outcome. They made Aitken very wealthy; he was by 1910 a millionaire with a reputation as a bold ''money spinner'' capable of remaking the Canadian industrial landscape. They also drew him deeper into the transatlantic web of financial dependence that underlay the Canadian economy. At the same time, Aitken's business methods—alleged stock watering and questionable promotional tactics—affixed a lifelong stigma to his name.

From his arrival in England in 1910 to his death in 1964, Aitken was principally concerned with British politics and journalism. Few abiding principles pervaded his activities in these years; as in business, he was interested in power and the deal-making that underlay it. Aitken understood the power of modern mass democracy—so evident in the sway of his mass-circulation daily newspapers—and the necessary accommodations that turned broad public sentiment into policy. His ventures into amateur history bespoke this instinct: titles such as *Politicians and the Press* (1925) and *Men and Power, 1917-1918* (1956) were best-sellers.

In 1910 Aitken won election as a Conservative member of Parliament for Ashton-under-Lyne; it would be his only elected office. While he excelled at the rhetoric of politics, he faded in the day-to-day practice of politics. Knighted in 1911, he drifted into back room political intrigue and began investing in the *Daily Express,* a profitable example of mass-circulation ''new journalism.'' World War I gave scope to his charismatic qualities: he sensed the importance of ''propaganda'' on the home front. He extolled the exploits of Canadian troops in Flanders and later headed the Pictorial Propaganda Committee in England. He drew poets, writers (including Rudyard Kipling and Arnold Bennett) and filmmakers into the war effort. In 1918 he became Britain's minister of information. He played a role in the downfall of Prime Minister Asquith in 1916 and then served his successor, Lloyd George. In 1916 he received a peerage as Lord Beaverbrook, a move some alleged was designed by Lloyd George to forestall the bumptious Canadian from seeking his own job.

In the interwar years Beaverbrook continued to build his journalistic empire; he became a prototype of the modern ''press lord.'' His control of the *Daily Express* was complemented by addition of the *Sunday Express* and the *Evening Standard*. The papers often reflected Beaverbrook's personal enthusiasms: empire free trade in the late 1920s and a fascination with Europe's totalitarian regimes. He visited both Stalin's Russia and Hitler's Germany. When war came again in 1939, Beaverbrook quickly abandoned his inclination to appeasement and rallied to the cause of war, serving his friend Churchill as minister of aircraft production in 1940-1941 and then as an adviser in various guises, including a continued championing of Russia as an ally. Despite his penchant for organization and quick results, the ''Beaver'' proved a mercurial colleague, prone to egotism and intrigue.

Peace saw Beaverbrook devote his energies to his newspaper empire and to his philanthropic nostalgia for his New Brunswick birthplace. He relished his social eminence in England, in Canada, and at his holiday homes in Jamaica and the south of France. Widowed in 1927, Beaverbrook maintained a wide circle of amorous relationships, including friendships with novelist Rebecca West and actress Tallulah Bankhead. In 1963 he married the widow of his childhood chum Sir James Dunn (1874-1956), a millionaire steel maker. Within a year Beaverbrook died of cancer, on June 9, 1964, and was buried in Newcastle, New Brunswick.

Further Reading

Beaverbrook was author of 11 books. As author, he was by turns amateur historian, political insider, and polemicist. His work is best sampled and not exhaustively read. *Canadians in Flanders* (1916), *Success* (1921), and *Men and Power* (1956) are most characteristic. Anne Chisholm and Michael Davie have written a definitive biography, *Beaverbrook: A Life*

(1992), a book that overshadows A. J. P. Taylor's *Beaverbrook* (1972), a work clearly influenced by Taylor's own friendship with Beaverbrook. □

Jalal-ud-din Mohammed Akbar

Jalal-ud-din Mohammed Akbar (1542-1605) was the third Mogul emperor of India. The administrative system that he built was copied by the British, and it is discernible in contemporary India.

On Nov. 23, 1542, Akbar was born at Umarkot, Sind, while his father, the emperor Humayun, driven from the throne of Delhi, was escaping to Persia. Humayun died in 1556 soon after his return to Delhi, and Akbar was proclaimed emperor on February 14, under the regency of Bairam Khan. The regent wrested control of northern India from the Afghans, who had defeated Humayun, but in 1560 Akbar rid himself of the regent and assumed full imperial powers. By 1605 Akbar had made himself the master of the Indo-Gangetic Basin, Kashmir and Afghanistan in the north, Gujarat and Sind in the west, Bengal in the east, and part of the Deccan to the Godavari River in the south.

The Emperor presided over a Hindu-Moslem cultural synthesis which culminated in a golden age of culture. Though he never learned to read or write, he was a cultivated man, and surrounded himself with the best minds of his generation. He patronized liberal Moslem intellectuals such as Shirazi, Faizi, and Abul Fazl, the author of *Ain-i-Akbari* and *Akbar Nama,* two important Mogul historical works. Akbar welcomed to his court mystics such as Salim Chishti and engaged in dialogues with Jesuit priests. He also invited Abul Fatah Gilana, who had written a commentary on Avicenna, to his court.

Committed to the policy of universal tolerance (*sulahkul*), Akbar considered himself the ruler of all his subjects and the Commander of the Faithful. Through his marriages with Rajput princesses, he brought Hindus to the ruling dynasty and gave three of the highest positions in his cabinet to Hindus. He abolished taxes such as the *jizya,* a poll tax, that discriminated against non-Moslems. Akbar patronized Indian music and arts, and in many buildings, notably at Fatehpur Sikri, near Agra, he adopted Hindu elements in architecture. Every week he appeared in public, and he held an open court.

Akbar participated in the religious festivities of all groups, allowed the Jesuit fathers to establish a church at Agra, and discouraged cow slaughter. In 1575 at Fatehpur Sikri he built a house of worship to which Moslem, Hindu, Jain, Christian, Parsi, and other theologians were invited for dialogue. In 1582 he promulgated a new religious movement, *din-i-ilahi,* which did not attract many converts.

Jalal-ud-din Mohammed Akbar (on chair)

In administration Akbar introduced far-reaching changes in revenue collection. To achieve balance of power, he separated revenue collection in each province from military administration, thereby using the collector to check the power of the commander. He built up a military cadre, preferring to pay cash salaries rather than award land grants. The emperor died on Oct. 17, 1605.

Further Reading

The best biography of Akbar is Vincent A. Smith, *Akbar, the Great Mogul: 1542-1605* (1917; 2d ed. 1958). The fullest information on Akbar's reign is provided by Abul Fazl in *Ain-i-Akbari,* edited by S. L. Goomer (trans., 3 vols., 1871; 2d ed. 1965), and in *Akbar Nama* (trans., 3 vols., 1897-1921); see also Laurence Binyon, *Akbar* (1932). There is a chapter on Akbar in Bamber Gascoigne's *The Great Moghuls* (1971), a scholarly and beautifully illustrated work. Histories of the Moguls include Michael Prawdin (pseudonym for Michael Charol), *The Builders of the Mogul Empire* (1963), and A. B. Pandey, *Later Medieval India: A History of the Mughals* (1963). □

Anna Akhmatova

The Soviet poet Anna Akhmatova (1889-1966) is the best-known member of the Acmeist movement. Her work is characterized by subtle understatement,

careful variations in rhythm, and spontaneous recording of everyday emotions.

Anna Akhmatova, the pen name of Anna Andreyevna Gorenko, was born on June 23, 1889, near the Black Sea port of Odessa. Her father, a retired naval officer, moved the family to St. Petersburg when Anna was a young girl. She attended the Tsarskoe Selo Women's Gymnasium near St. Petersburg, where she met Nikolai Gumilev, whom she married in 1910. He was also a poet of the Acmeist movement, which proclaimed a return to precise, direct expression of poetic emotion.

Anna Akhmatova lived mainly in St. Petersburg and at her nearby country home, Komarovo, but traveled abroad several times: in 1910-1911 to Paris; in 1912 to northern Italy; and in 1965 to Oxford, England, where she was awarded an honorary degree. Throughout her life St. Petersburg played an important thematic role in her poetry. It was the city of such great writers as Fyodor Dostoevsky, Nikolai Gogol, and Aleksandr Pushkin, and it represented Anna Akhmatova's affinity to the 19th-century Russian prose tradition.

Her early life was marked by immediate success in poetry and the anguishing failure of her marriage to Gumilev, whom she divorced in 1918. Her first books, *Evening* (1912), *Rosary* (1914), and *Anno Domini MCMXXI* (1921), testify to the trials of her marriage. Gumilev was executed in 1921 as a counterrevolutionary, and their only son, a historian, spent most of the years from 1939 to 1956 in a Soviet prison camp. These events compounded Anna Akhmatova's misfortune and led to the book of poems *Requiem* (1963), which is a testament to the suffering not only of the poet but of all Russians during the horrifying days of Stalin's purges. In 1946 Anna Akhmatova was hounded by Stalin's minister of culture, Andrei Zhadanov, called ''a mixture of nun and harlot,'' and expelled from the Union of Soviet Writers. She had been reduced to silence before, from 1925 to 1940; she did not emerge from this final rebuke until after the death of Stalin. During the late 1950s and the 1960s she devoted herself to translations and to her own poetry.

Anna Akhmatova's poetic diction and her predominantly psychological themes were drawn from the humanistic tradition of 19th-century Russian prose. Her poetry imitates the rhythm and structure of conversational speech. Her work, like that of Boris Pasternak, whom she admired, was a sincere response to the inhuman cruelties of the age.

Anna Akhmatova was at work on her book *The Death of Pushkin,* a tribute to the perishing of genius at the hands of an insensitive society, when she died of a heart attack on March 6, 1966. She was accorded a Russian Orthodox funeral and was buried near Komarovo.

Further Reading

There is no adequate biography of Anna Akhmatova. Personal reminiscences about her are in the moving account by Osip Mandelstam's widow, Nadezhda Mandelstam, *Hope against Hope: A Memoir* (trans. 1970). Helen Muchnic, *Russian Writers: Notes and Essays* (1971), has an interesting discussion of Anna Akhmatova and her contemporaries. The definitive critical book on her poetry is in Russian: Boris M. Eikhenbaum, *Anna Akhmatova* (1923). A useful study is Leonid Strakhovsky, *Craftsmen of the Word: Three Poets of Modern Russia* (1949). The broadest selection of her poetry in English is *Forty-seven Love Poems,* translated by Natalie Duddington (1927).

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Akiba ben Joseph

The Palestinian rabbi Akiba ben Joseph (ca. 50-ca. 135) was a founder of rabbinic Judaism. He developed a method of Hebrew scriptural interpretation.

The early life of Akiba ben Joseph is enshrouded in legends, anecdotes, sayings, and numerous references in the Talmud. He was born in the vicinity of Lydda to a humble peasant family. Until well on in years, he was an illiterate shepherd employed by the wealthy Ben Kalba Sabua, whose daughter Rachel married Akiba on condition that he devote himself to learning. Her father opposed the match and banished Rachel from his home.

Akiba labored hard to earn a meager livelihood. When his child started school, Akiba accompanied him, and together they learned to read. Despite many discouragements, Akiba persevered in his studies and at the age of 40 entered the rabbinical academy of Johanan ben Zakkai, a Pharisaic teacher, at Yabneh (Jamnia). In the academy Akiba, himself a commoner, invariably championed the plebeian viewpoint rather than the patrician.

In the year 96 Akiba went with other rabbis on a mission to Rome to persuade the emperor Domitian to revoke an anti-Jewish edict. Shortly after their arrival, Domitian was assassinated, and his successor, Nerva, adopted a more humane policy toward the Jews. From a convert to Judaism in Rome, Akiba received a generous bequest, which enabled him to establish an academy at Bnei Berak near Jaffa. He attracted thousands of students, to whom he lectured under the shady boughs of a palm tree.

Akiba developed a new method of textual interpretation which attached significance and meaning to every word, letter, jot, and tittle of the scriptural text. It was imaginative, but unlike the logical system employed by Hillel, it was rather artificial. With this new approach Akiba was able to adjust the law to the needs of the times. His disciples applied this approach in the Midrashic (biblical expositional) works they compiled.

Another of Akiba's outstanding contributions to scholarship was his arrangement according to subject matter, in divisions and subdivisions, of the earlier collections of the Oral Law, which heretofore had been organized hazardly. His system was further developed by his disciple Rabbi Meir, and it was set up in its present form, the Mishnah, by Judah I (Judah Hanasi, the Prince) about 200.

Akiba played an important role in the Bar Kochba revolt against Rome (132-135) and insisted on continuing to teach the Law, though to do so was a capital offense. He was imprisoned, tortured, and executed by the Romans, dying with the *Shema Yisroel* (''Hear O Israel,'' Deuteronomy 6:4), Israel's profession of faith, on his lips.

Further Reading

Herbert Danby's translation of the Mishnah (1933) is excellent. A splendid account of Akiba's life, times, and thought is in Louis Finkelstein, *Akiba: Scholar, Saint and Martyr* (1936). Finkelstein's chapter, ''Akiba,'' in Simon Noveck, ed., *Great Jewish Personalities in Ancient and Medieval Times* (1959), is essentially a summary of his book-length study. Morris Adler, *The World of the Talmud* (1959), deals with the background of the Talmud.

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Akihito

The 125th emperor of Japan, Akihito (born 1933), succeeded to the throne upon the death of his father, Hirohito, Jan. 7, 1989. He formally took office Nov. 12, 1990.

Crown Prince Akihito was born Dec. 23, 1933, to Emperor Hirohito and Empress Nagako. In keeping with rigid tradition, the boy was separated from his parents (except for once-a-week visits) at the age of three and brought up by court attendants. It was evidently a loveless, lonely existence made worse by World War II, when he was moved out of Tokyo for safety from Allied bombing attacks.

At war's end, the American occupying forces ended the boy's isolation, enabling him to attend high school and college with the sons of the established privileged classes. In addition, a Philadelphia Quaker, Elizabeth Gray Vining, was hired to tutor the royal heir in Western customs and values. It was a happy choice. Vining awakened the young man's interest in many things besides tropical fish and horseback riding.

The postwar constitution of Japan, written by the United States, stripped the emperor of all but ceremonial powers and religious obligations as chief priest of Shinto. Emperor Hirohito never seemed comfortable in the new role of being only the ''symbol of the state,'' and after a long illness he died on Jan. 7, 1989, at the age of 87. Although Akihito became emperor at once, he had to observe a long period of mourning before official enthronement.

During this time, tradition and rituals enabled the new emperor to hold the attention of his nation. He further endeared himself to the people by establishing his goal of serving as a constitutional monarch (not unlike British rulers). And unlike his father, Akihito adopted an informal style in dealing with his subjects, sometimes shaking hands instead of waiting to receive a bow. In general, the emperor won the affection of his people.

Akihito was the first emperor to marry a commoner, Michiko Shoda, in 1959, daughter of a successful industrialist, whom he met on a tennis court. Akihito also became the first emperor to raise his own children. Such innovations made the empress unpopular with her mother-in-law and others at the imperial court. In time, however, Michiko's style and grace prevailed. The couple raised Crown Prince Naruhito, Prince Akishino, and daughter Nori.

On Nov. 12, 1990, at the age of 56, Akihito ascended the Chrysanthemum Throne in an elaborate ritual attended

by representatives of 158 countries. Empress Michiko ascended her own smaller throne (the Michoda) set up nearby. The ceremony cost an estimated $80 million, and included 3,400 guests, with many world leaders and dignitaries in attendance. Akihito continued a 2,600-year line of successor emperors, but he stated before the coronation that a monarch still should be accessible. ''I find it natural that the imperial family should not exist at a distance from the people,'' Akihito said.

The Emperor and Empress travel the world representing Japan, and wherever they go, it is a major event. In 1992, they toured China in an effort to improve relations and build commerce. In 1994, the royal couple made a whirlwind 16-day tour of the United States, their first since ascending the throne, and their stay included a large white tie dinner with President Bill Clinton and First Lady Hillary Rodham Clinton. In a speech in Washington, D.C., Akihito talked about the 50 years of support between the United States and Japan. ''It is my earnest hope that peaceful interchange will continue to flourish for many more years to come and that the Pacific will become a true ocean of peace,'' the Emperor said. The tour included 10 cities, including Los Angeles, where the royal couple visited the Japanese American National Museum.

The royal couple is described as sincere, respectful, and diplomatic. Wherever they travel, it becomes a large media event, yet they appear to handle the notoriety with grace. Both the couple and their children are accomplished musicians; Akihito plays cello, and the Empress plays the harp. They make their home in a Western-style house outside of Tokyo.

Further Reading

For background information on Japan see *The Japanese* (1977) by Edwin O. Reischauer, U.S. ambassador to Japan, 1961-1966. A later assessment is Richard J. Samuels, ''Japan in 1989,'' in *Asian Survey* (January 1990). The education of the young Akihito is described by his tutor Elizabeth Gray Vining in *Windows for the Crown Prince* (1952). An insightful look at Akihito's Japan is Steven R. Weisman's ''Japan's Imperial Present,'' in the *New York Times Magazine* (August 24, 1990). The preparation for the enthronement ceremony was reported by Elizabeth Bumiller in the *Washington Post* (November 11, 1990). □

Lucas Alamán

The Mexican statesman Lucas Alamán (1792-1853) was the leading spokesman and theorist for the Conservative party. He is also one of Mexico's major historians, especially of the 19th century, although his works were written to justify the Conservative position.

Lucas Alamán was born in Guanajuato on Oct. 18, 1792, of an aristocratic family, which owed its fortune to the district's silver mines. He attended the Mexico City College of Mining. In 1810 he witnessed the sack of Guanajuato by rebels under Father Miguel Hidalgo y Costilla, and much of his conservative sentiment stemmed from his vivid memory of this event. He studied in Europe from 1814 to 1820, principally in Spain and France.

Alamán was a member of the Mexican delegation to the Spanish Cortes from 1821 to 1823, and upon his return to Mexico he was installed as minister of foreign relations, serving until 1825. The short, stout, spectacled Alamán soon demonstrated that he was a shrewd and subtle politician despite his diffident manner, and he became a prominent figure on the Mexican political scene. He is credited with obtaining British recognition of the Mexican republic and with establishing the National Archives and the Museum of Anthropology. Alamán returned to the Cabinet as minister of foreign relations in 1830, becoming the dominant figure throughout the regime of Gen. Anastasio Bustamante. Alamán's accomplishments included improving Mexican credit in international financial markets, a law closing Texas to further North American settlement, and substantial efforts to stimulate economic development. He advocated a protective tariff to encourage wealthy landowners to invest in industry, and in 1830 he founded the Banco de Avio, a government-sponsored institution which offered loans to private individuals at modest rates to assist modernization and expansion of existing industry. Alamán headed the bank until 1833.

Alamán is remembered principally, however, for his historical works. He wrote them during the 1830s and

1840s, when he became the chief Conservative theorist and spokesman and edited the party's newspapers, *El Tiempo* and *El Universal*. History was a political weapon for Alamán, and his books were dedicated to defending the Conservative cause. His principal works were *Disertaciones sobre la historia de la república méjicana* (3 vols., 1844-1849; Dissertations on the Mexican Republic), covering the period from the conquest to independence, and *Historia de Méjico* (5 vols., 1849-1852; History of Mexico), examining the years 1808 to 1848. Employing a biographical approach in the style of William H. Prescott, he glorified Agustín de Iturbide, the Conservative who had won Mexican independence, and condemned Father Hidalgo, characterizing his uprising as a proletarian revolt against civilization. Alamán extolled the virtues of the Spanish colonial heritage, stressing its superiority to the liberal doctrines of the United States. Yet he also criticized colonial governmental abuses and defended Mexican independence.

Alamán returned to the Ministry of Foreign Relations in 1853, heading a Conservative coterie that restored Gen. Antonio López de Santa Ana to the presidency. Alamán's plan to dominate the government collapsed with his death on June 2, 1853.

Further Reading

There are few studies of Alamán in English. The best is Charles A. Hale, *Mexican Liberalism in the Age of Mora, 1821-1853* (1968). □

Pedro Antonio de Alarcón

The Spanish writer and politician Pedro Antonio de Alarcón (1833-1891) is best known for his novels and short stories, which depict in a lively, humorous manner the customs of the Spaniards of his region, Andalusia.

Pedro Antonio de Alarcón was born in Guadix in the province of Granada on March 10, 1833, the fourth of 10 children. He studied law and soon became involved in politics. A radical revolutionary, he led an insurrection in Granada against the clergy and army. In 1853 he went to Madrid to pursue a literary career but returned to Granada the following year. He was a member of the famous Cuerda Granadina (Granada Club), a group of dissident young artists and bohemians.

Alarcón soon returned to Madrid, where he contributed political articles to journals and became widely known as the editor of *El Látigo* (The Whip), an anticlerical, antidynastic newspaper. His first novel, *El final de Norma* (1851; The End of Norma), an extravagant, adolescent work about the love of a violinist for a singer, attests to his romantic temperament. In 1859 he served with the army in Morocco during Spain's war with the Moors; he described his experiences in *Diario de un testigo en la guerra de Africa* (1859-1860; Diary of a Witness of the African War).

Alarcón changed his radical political views as a result of a duel in which his life was spared. He became a conservative and a staunch defender of religion and embarked upon a political career. In 1863 he was elected a deputy to the Cortes, and after the revolution of 1868, which ended the reign of Isabella II, he was appointed minister to Sweden but renounced the post before serving. He became a member of the Council of State in 1875.

Alarcón wrote his masterpiece, *El sombrero de tres picos* (*The Three-Cornered Hat*), in 1874. This novel, based on a popular ballad, presents a vivid, detailed picture of Andalusia in the days of Charles IV. The colorful setting, fast pace, and wit inspired Manuel de Falla's ballet as well as operas in French, German, and English. Another short novel, *El capitán Veneno* (1881; Captain Venom), and a collection of short stories, *Historietas nacionales* (1881; Native Stories), demonstrate considerable narrative skill. Alarcón also published three popular travel books and a volume of poems.

In 1877 Alarcón became a member of the Spanish Royal Academy. His subsequent preoccupation with morality in art, the subject of his address on admission to the academy, mars his longer novels, such as *El escándalo* (1875; The Scandal) and *La pródiga* (1881; The Prodigal). They are too moralistic and melodramatic. With the failure of *La pródiga,* Alarcón withdrew from public life and ceased to write fiction. In his autobiography (1884) he remarked bitterly on the adverse criticism many of his books had received. He died in Madrid on July 20, 1891, after a prolonged illness.

Further Reading

The definitive book on Alarcón is in Spanish, José Fernández Montesinos, *Pedro Antonio de Alarcón* (1955). Works on Spanish literature in English include James Fitzmaurice-Kelly, *A New History of Spanish Literature* (1898; rev. ed. 1926); Ernest Mérimée, *A History of Spanish Literature* (1908; rev. ed. and trans. 1930); George Tyler Northup, *An Introduction to Spanish Literature* (1925; 3d rev. ed. by Nicholas B. Adams., 1960); and Richard E. Chandler and Kessel Schwartz, *A New History of Spanish Literature* (1961). □

Juan Ruiz de Alarcón y Mendoza

The Spanish playwright Juan Ruiz de Alarcón y Mendoza (1581-1639) was a major figure of Spain's Golden Age, 1580-1680. His work is distinguished by mastery of humorous dialogue and by use of a thesis, or basic premise, to satirize common human failings.

Juan Ruiz de Alarcón was born in Mexico to parents from distinguished Spanish families. He was educated in both Mexico and Spain and obtained two law degrees. He returned to Spain in 1614 and became a playwright, and there he received most of his acclaim.

Perhaps Alarcón's colonial background and certainly his physical defect (he was hunchbacked) inspired the monstrous jibes directed at him, such as ''dwarfed camel,'' ''monkey,'' and ''trunk poet.'' Although Alarcón returned the barbs in kind, bitterness may account for the presence in his plays of characters who lack physical grace but possess impressive moral strength. At the same time, several of his physically attractive characters invite disapproval because of some moral defect. For example, the handsome but scandalmongering Don Mendo in *Las paredes oyen* (*The Walls Have Ears*) loses the lovely Ana to Don Juan de Mendoza, who describes himself as ''poor, ugly and with a very undistinguished appearance.''

Alarcón wrote less than 30 plays, all in verse. In spite of his output, relatively small in his day, he ranks among the European comic geniuses. His most famous play is *La verdad sospechosa* (*The Suspected Truth*), which the French dramatist Pierre Corneille adapted and in part literally translated as *Le Menteur* (1644; *The Liar*). *The Suspected Truth* tells the story of a personable young university graduate who is, in the 17th century sense, a complete caballero except for one notable moral defect: impulsive lying. From this Alarcón developed multiple situations affording sparkling entertainment while pointing out a moral.

Many of his protagonists have a ruling passion, a convention adopted by the French playwright Molière in, for example, *L'Avare* (1668; *The Miser*). One early play by Alarcón, *No hay mal que por bien no venga* (*From Evil Good Always Springs*), features a protagonist to whom comfort is the motive for every decision or act, whether important or trivial, except in matters of honor. In *Mudarse por mejorarse* (*His Eye on the Main Chance*) the indecisive Don Garcia loses the love of the beautiful, wealthy Clara because of his vacillation between her and her niece.

Occasionally Alarcón departed from writing his customary thesis plays. Then he abandoned his usual moderation for a more exuberant style, as in *El anticristo* (*The Anti-Christ*) and the second part of *El tejedor de Segovia* (*The Segovian Weaver*).

Further Reading

There is no biography of Alarcón in English. He is included in two general studies, George Tyler Northup, *An Introduction to Spanish Literature* (1925; 3d ed., revised by Nicholas B. Adams, 1960), and Richard E. Chandler and Kessel Schwartz, *A New History of Spanish Literature* (1961). His complete works have been published in Spanish, *Obras completas de Juan Ruiz de Alarcón,* edited by Agustin Millares Carlo (3 vols., 1957-1968). □

Alaric

Alaric (ca. 370-410) was a leader of the Visigoths who clashed repeatedly with the Roman Empire and led his troops in the sack of Rome in 410.

The Visigoths had been driven from their homeland in central Europe into Roman territory by the attacks of the neighboring Huns. After the Visigoths inflicted a massive defeat on the Eastern Roman army in 378, they were persuaded by the emperor Theodosius I to settle in the Roman province of Lower Moesia (northern Bulgaria) as Roman mercenaries.

Alaric was born near the mouth of the Danube about 370. The Visigothic troops in Roman service chose him as their leader about 390. In 395, dissatisfied by the commands given him, Alaric attacked Thrace, Macedonia, and Greece. In 397 the strongman of the Western Roman Empire, General Flavius Stilicho, sailed to Greece and convinced Alaric to leave there and settle in Epirus.

In 401 Alaric invaded Italy for the first time. After a battle with Stilicho in April 402, he was persuaded to withdraw. He returned in 403 and was defeated at Verona, but Stilicho allowed him to escape to the Dalmatia-Pannonia area.

Alaric became restless again in 408 and demanded heavy payments for his services from the emperor Honorius. The fall of Stilicho and the massacre of many families of barbarian mercenaries in Roman service provided Alaric with excuses for attacking Italy. He laid siege to Rome but withdrew on the payment of 5,000 pounds of gold. In 409, when the Emperor refused to meet his renewed demands, Alaric returned to Rome. He set up a rival emperor, Priscus Attalus, but removed him when Attalus began to act too independently.

Alaric was still interested in coming to terms with the Roman government. However, when his camp was treacherously attacked in July 410 by Sarus, a Visigoth loyal to the Emperor, Alaric saw this as an act approved by the imperial government and decided to attack Rome. He entered the city on August 14, and for the first time in 800 years barbarians sacked the city. Although Alaric on the whole spared the holy places, perhaps because the Visigoths were Christians, the population suffered heavily. He carried away numerous captives, including Galla Placidia, the sister of the emperor Honorius.

Alaric moved south, seeking food and land for his people. His ultimate destination appears to have been Africa. He sacked Capua and Nola on the way but failed to take Naples. He reached Rhegium (Reggio Calabria) on the coast, but the fleet that was to carry him to Africa was wrecked. Turning north again, he died at nearby Consentia (Cosenza) in 410 and was buried in the Bucentus (Busento) River.

While his sack of Rome gained Alaric the reputation of a terrible barbarian, he was actually a man who passed most of his life within the imperial system, trying only to profit as much as possible from his own power.

Further Reading

Some ancient sources on Alaric are translated in Colin D. Gordon, *The Age of Attila* (1960). Still the best accounts in English are J. B. Bury, *A History of the Later Roman Empire* (1923), and Thomas Hodgkin, *Italy and Her Invaders* (8 vols., 1880-1899). □

Ala-ud-din

Ala-ud-din (died 1316) was the second sultan of the Khalji dynasty of Delhi in India. His totalitarian rule marked the beginning of the imperialistic period of the sultanate and the rise to power of native Indian Moslems.

Not much is known of the early life of Ala-ud-din. He was appointed governor of Kara by his uncle and father-in-law, Sultan Jalal-ud-din Khalji, in 1292. Three years later he invaded Malwa, captured Bhilsa, a wealthy commercial center, and drew up plans to usurp the sultanate. In 1296 he became the first Moslem invader to penetrate the Vindhya Mountains into the Deccan and, after defeating the Hindu raja of Devagiri, obtained a booty that contained 17,250 pounds of gold, 200 pounds of pearls, and 28,250 pounds of silver. Supported by crack troops and armed with these riches, he assassinated his father-in-law and proclaimed himself the sultan of Delhi in 1296.

For the next 15 years Ala-ud-din waged wars relentlessly. By 1303 the western Hindu kingdoms of Gujarat, Ranthambhor, Chitor, and Rajasthan had been subdued. During the next 3 years he checked the advance of the Mongols into India and restored tranquility to India's northwest frontier. In 1305 he overran central India, bringing under his domination Malwa, Ujjain, Chanderi, and Mandawar. Two years later he made a second attempt on Devagiri, and by 1309 his army had reached the southernmost tip of India at Cape Comiron. By 1311 he was the richest sultan in the history of Delhi. He toyed with the idea of starting a new religion and of world conquest, even issuing coins referring to himself as Alexander II. But his advisers dissuaded him from pursuing such self-glorification.

A tyrannical ruler, Ala-ud-din instituted several harsh measures to quell rebellions. A widely pervasive secret service was established, marriage alliances among the nobility were forbidden without his express permission, and private property of the nobles was reduced. He revised the taxation system, reorganized the army, and stamped out corruption in the supplying of horses for the cavalry by requiring that they be branded. The Hindus were treated with special severity, and they bore the heaviest taxation. They were not allowed to possess weapons, ride on horseback, or cultivate luxury habits. The prices of all the necessities of life were controlled.

Such rigid price controls and the wealth that poured into the Sultan's treasury after the conquests in southern India enabled Ala-ud-din to undertake cultural and architectural activities on a lavish scale. Literati, physicians, astronomers, and historians thronged Delhi—many from Baghdad and Central Asia, which had been sacked by the Mongols. Delhi became the metropolis of the Moslem East under Ala-ud-din, and architecture was its greatest cultural achievement. Delhi's Jamaat Khana Mosque is highly ornate, spacious, and crowned by an immense dome.

But the excesses of a luxurious life made Ala-ud-din an invalid, and he became dominated by Malik Kafur, his most successful field commander. Ala-ud-din died in January 1316, and the Khalji dynasty came to an end only 4 years later.

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Ala-ud-din's career is superbly traced in K. S. Lal, *History of the Khaljis, A.D. 1290-1320* (1950; rev. ed. 1967). See also R. C. Majumdar, A. D. Pusalker, and A. K. Majumdar, eds., *The Delhi Sultanate* (1960); Vidya Dhar Mahajan and Savitri Mahajan, *The Sultanate of Delhi* (1961; 2d ed. 1963); A. B. Pandey, *Society and Government in Medieval India* (1965); and K. S. Lal, *Studies in Medieval Indian History* (1966).

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Alaungpaya

The Burmese king Alaungpaya (1715-1760) ruled from 1752 to 1760. Founder of the Konbaung dynasty, he infused new vigor into his people and engaged in conquests that expanded Burma's (now Myanmar) borders to an unparalleled extent.

Alaungpaya was born in the village of Moksobo on the western bank of the Irrawaddy River and given the name of Aung Zeya by his parents. His father was headman of the village, and when he later decided to relinquish the post, Aung Zeya succeeded him.

In 1737, when Aung Zeya was only 22, the belief spread among the superstitious people of the countryside that a new leader of great valor and courage would emerge among them to replace the ruler of the then weak Burman dynasty. After consulting various astrologers, the king arrested Aung Zeya, who denied that he was the would-be leader. He was released, and for the next 16 years he lived quietly among his fellow villagers of Moksobo.

In the intervening years the Mon, who were rivals of the Burmans and had been inhabitants of the country before the Burmans entered, renewed their attacks on the monarchy, toppling it in 1752. Their victory was short-lived, however. Aung Zeya, then 38, rose to lead the Burman resistance to Mon conquest and established a new dynasty that year at Moksobo, which he renamed Shwebo (as it is still known today). For himself Aung Zeya appropriated the title of Alaungpaya (the ruler who will someday become a Buddha).

After freeing upper Burma of Mon control, Alaungpaya moved down the Irrawaddy Valley against the adversary, finally capturing in 1755 the river port of Dagon, which he renamed Rangoon (''end of the battle;'' today Burma's capital).

Completing the conquest of lower Burma in 1757, Alaungpaya returned to upper Burma to end the attacks of raiders from Manipur to the west and to defeat the Shan princes as far east as the Salween River. In his series of conquests he was helped by his sons Hsinbyushin and Bodawpaya. Alaungpaya also played a major role in reestablishing and reforming many other aspects of Burmese life, such as ending a schism among the Buddhist clergy, prohibiting the drinking of liquor, and decreeing an end to cattle slaughter (for economic as well as religious reasons).

Alaungpaya died of wounds suffered in the explosion of one of his own siege guns during an assault on the Thai capital of Ayuthia. He had attacked Thailand to bring back Mon refugees and some Thai to repopulate lower Burma. The Konbaung dynasty, which he established, was the last dynasty to rule over Burma until the country's fall to British colonial rule in 1885.

Further Reading

Alaungpaya and his military victories in particular are the subject of a chapter in D. G. E. Hall, *Burma* (1950; 3d ed. 1960), one of the best histories of the country. A sensitive, accurate appraisal by the Burmese historian Maung Htin Aung is offered in *A History of Burma* (1967). There is also a good treatment of Alaungpaya and his place in Myanmar's history in John F. Cady, *A History of Modern Burma* (1958). □

Duke of Alba

Fernando Álvarez de Toledo, Duke of Alba (1507-1582), or Alva, was a Spanish general and statesman. Known as the Iron Duke because of his ruthlessness, he almost succeeded in putting down the rising in the Low Countries against Spain.

Fernando Álvarez de Toledo was born at Piedrahita on Oct. 29, 1507, into one of the oldest and most distinguished noble families of Spain. His father died when Fernando was young, and he was reared by a stern grandfather to be a strict Roman Catholic, a loyal servant of the king, and a disciplined soldier. By the age of 14 he was serving as an officer in the campaigns of Emperor Charles V against the French.

From 1531 Alba played a leading role in operations against the Turks, was promoted to general in 1533, and distinguished himself during the siege of Tunis in 1535. After defending Perpignan against a French assault in 1542, he was appointed by Charles V to serve Prince Philip as military adviser during the Emperor's absence from Spain. Alba joined Charles V in Germany in 1546 with the outbreak of the Schmalkaldic War and commanded the cavalry, which contributed heavily to the imperial victory at Mühlberg in 1547. In 1552 he took over general command of the Spanish forces in Italy, but when Maurice of Saxony

rose unexpectedly and successfully against the Emperor and won the alliance of Henry II of France, Charles recalled Alba to Germany to lead the resistance to the French armies. However, Alba could not prevent the defeat of the imperial forces, which led to the Emperor's abdication in 1556.

Philip II, on becoming king of Spain, named Alba governor of Milan and commander in Italy. There Alba waged a war against the papal army of Paul IV, a French ally. Avoiding a direct attack upon Rome lest there be a repetition of the sack of 1527, Alba compelled the Pope to accept a peace in 1557, which consolidated Spanish domination of Italy for more than a century. Returning to the Low Countries, Alba participated in the negotiations which resulted in the Peace of Cateau-Cambrésis (1559).

Rioting by Calvinist mobs in the Netherlands in 1566 led to Philip II's decision to send Alba to the Low Countries to crush them, root out Protestantism, and replace the ancient institutions of local and provincial government by ruling organs responsible only to Philip. Alba entered Brussels on Aug. 22, 1567, took over as governor general, and set up the Council of Troubles (called the Council of Blood by the people) to put down heresy and rebellion. The council operated with harsh rigor; even two of the most important noblemen in the country, the counts of Egmont and Hoorn, were arrested, tried, and beheaded; and over 1,000 men of all ranks were similarly punished (it was originally believed that the victims numbered about 6,000). Thousands fled abroad for safety.

Alba defeated the rebel armies of William the Silent and his brother, Louis of Nassau, in their forays into the Netherlands. He introduced a system of taxation into the Low Countries based primarily on the Spanish system of a sales tax of 10 percent on each transfer of goods; although the provinces bought their way out for the moment by lump-sum payments, there was profound anxiety that the prosperity of the Low Countries was being undermined. In 1572, the rebellion led by William the Silent shifted to the northern Netherlands. The next year Alba asked Philip II to allow him to return to Spain, and he sailed away from the Netherlands, still torn by rebellion, on Dec. 18, 1573.

On his return to Spain, Alba found himself in the King's disfavor. Nonetheless, in 1580 Philip entrusted the conquest of Portugal to him. Alba died in Lisbon on Dec. 11, 1582.

Further Reading

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Hassan Al-Banna

An Egyptian religious leader, Hassan Al-Banna (1906-1949) was the founder of the Muslim Brotherhood, which is considered the forerunner of contemporary movements of Islamic revivalism.

Hassan Al-Banna was born in the village of Mahmoudiyya, located northwest of the city of Cairo, to a traditional lower middle-class family. His father was a watch repairer and a teacher at the local mosque school where Al-Banna received his first lessons in Islam.

His religious inclination, activism, charismatic appeal, and leadership potential were evident from an early age. By the time he was 14 years old he had memorized the Koran, the holy book of Islam, and while still in secondary school he began to organize committees and societies stressing Islamic principles and morals. Later, while attending the Teacher's College in Cairo, Al-Banna attended lectures at

the Al-Azhar, the foremost Islamic university, where he was exposed to current religious thought as well as to Sufism—Islamic mysticism—which opened a new inner dimension towards Islam and helped in forming his future beliefs. It was in the city of Isma'illiyya, where Al-Banna was given the job of grammar teacher, that he began to preach his ideas and won his first followers, who encouraged him to form the Society of the Muslim Brethren in 1928.

The association's activities were in fact a reaction to conditions in the Islamic world and in Egypt during the 1920s and 1930s. World War I had brought about the defeat of the Ottoman Empire and an end to the Caliphate, the symbol of Islamic power and unity for the Islamic world. Secularization and Westernization were becoming acceptable to the various governments that ruled Muslim nations. Egypt, which had been occupied by British troops since 1882 and was ruled by a corrupt government and ineffectual king, was undergoing deep structural changes caused by modernization underway since the 19th century reforms of Muhammad Ali Pasha. In turn, modernization was accompanied by the penetration of capitalism and industrialization. These two forces undermined traditional crafts, trade, and village life, resulting in social dislocations as well as a growing economic gap between the rich and poor of the country.

Furthermore, the accompanying process of secularization posed a real threat to Islam, because only where the Shari'a (Islamic law) was the established legal system could there be a true Islamic society and could Muslims live out their lives within the true faith. Traditional elements were also concerned by the threat posed to their society and traditions by Western ideas, press, cinema, theater, and other cultural practices.

Rise of Conservative Ideals

During the second half of the 19th century Egypt had witnessed vigorous reformist efforts directed towards making Western thoughts and institutions more acceptable to Islamic society without undermining Islam itself. Such efforts had been led by important religious leaders such as Jamal Al-Din Al-Afghani, Muhammad Abdu, and Rashid Ridda. However, by the 1920s, with increasing political, social, and economic problems, Egypt witnessed a period of resurgence of conservative Islamic ideals. Al-Banna was the disciple of these earlier reformers; unlike them, however, he did not look for a way of compromise with Western ideas. What he called for was the institution of an Islamic state with a caliph as its leader and the Koran as the basis of its law.

The Ikhwan of the Muslim Brethren was to be the means of achieving these goals; the program reflected the ideas of Al-Banna, its ''Supreme Guide,'' regarding social, religious, and economic matters. Among other things, it called for a moral society in Islamic terms and an end to Westernization. Since the ills of society were blamed on the habits of the Europeanized upper classes who preferred to wear Western clothes, speak European languages, and bring up their children according to Western customs, habits of the rich were to be combatted.

Economically the wrongs enforced upon the urban and rural masses would be corrected by calling attention to poor conditions in villages, enforcing the religious Zakat tax intended to enable all to share in the wealth of the few, preventing usury, and adjusting government salaries by eliminating the huge gaps between upper and lower level jobs, as well as public sharing in the profits of industrial and other monopoly companies. Special attention was to be given to the technical and social needs of workers so as to help raise their standard of living.

As for the social program, one of the main concerns of the Ikhwan was the breakdown in the traditional role of the family and in familial interrelationships. What with the growing poverty, immigration of rural masses to urban centers, and other dislocation in Egyptian society, the family, the basic unit of Islamic society, was breaking down and the young, widows, and older members were often left homeless. The state had not stepped in to fill the gap caused by this dislocation. The Ikhwan's program, therefore, called for safeguarding the family and family traditions through enforcement of morality by a ban on prostitution, alcohol, night-clubs, and theater productions of immoral nature and censorship of radio programs, newspapers, and books. The morality of women was to be guarded carefully, no association of the sexes before marriage would be allowed, and even though women were to be educated, schools would be segregated at all levels.

Activity on the Political Level

On the political side, the program was quite nationalist in orientation. It called for a one-party structure, a party that would have the good of the nation and not that of its membership at heart. The building of a strong national army would be given priority, and ties with the Islamic world strengthened. Government corruption would be put to an end and the bureaucratic structure made more efficient. The ulama class of scholars would find a place within the government by becoming employed by it in both the civil service and the army.

Thus the Ikhwan began as a religious association with the intent of fighting Westernization and re-instituting Muslim laws and morality. They were concerned with the social dislocations of their time and searched for an answer to them. Their program proved to be popular, particularly among the urban masses and the traditional elements of society, as well as with the young professionals and university graduates who were aware of the poor social and economic conditions of Egypt and of the government's inability to deal with them.

Al-Banna himself was one of the chief sources of the popularity of the Ikhwan, whose membership was conservatively estimated at one million in the 1930s. He was described as a charismatic leader, a man of conviction who inspired great faith in his followers. He was not a violent person; however, he brought into existence the *Nizan Al-KhASS,* the secret military arm of the Ikhwan which undertook various acts of terrorism, such as the 1952 burning of foreign and Jewish institutions in Cairo and the murder of Egypt's Prime Minister Al-Nuqrashi in 1948. The latter kill-

ing provoked the assassination of Al-Banna himself in 1949 at the hands of King Farouk's secret police. The king, who once was allied with Al-Banna, had now found him too dangerous and eliminated him, even though Al-Banna declared himself innocent of Nuqrashi's death.

After the death of the Supreme Guide, the Ikhwan went underground. There was a brief interval of friendship with the Nasser regime after the 1952 revolution, but in 1956, after a failed assassination attempt on the life of Nasser, the Ikhwan were driven underground once more. Since the ideas of the Ikhwan were more moderate than some other contemporary militant Islamic sects operating in Egypt, the Ikhwan were becoming more acceptable to the Egyptian people and government in the 1980s. The government, however, continued to refuse to recognize the Ikhwan as an official political party with the right to join the political process in the country.

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Edward Franklin Albee III

American playwright Edward Franklin Albee, III (born 1928), achieved great success in the early 1960s with his early one-act plays and the immensely popular full-length work *Who's Afraid of Virginia Woolf?*

Edward Franklin Albee, III, was born on March 12, 1928, and as an infant was adopted by Reed A. and Frances Albee. His adoptive father was a part owner of the Keith-Albee theater circuit, which controlled many playhouses across the country presenting vaudeville acts, plays, and movies.

Albee attended private schools and spent the year 1946-1947 as an undergraduate at Trinity College in Hartford, Connecticut. Leaving college, he went to New York City, where he worked as a continuity writer for radio station WNYC, an office boy in an advertising agency, a record salesman for a music publisher, a counterman in a luncheonette, and a Western Union messenger. While working at these jobs, he had modest success as a poet.

In 1958 he began to write for the theater, and his first two one-act plays, *The Zoo Story* and *The Death of Bessie Smith,* debuted in Berlin in German translations in 1959 and the following year were taken to New York.

He also wrote *The Sandbox* in 1959 for the Festival of Two Worlds in Spoleto, Italy, where it was not performed, but it was produced in New York the following year. *The American Dream,* seen by some as an expanded version of *The Sandbox,* was presented in Manhattan in 1961. The brief one-act *Fam and Yam* premiered in Westport, Connecticut, in 1960. Critics called some of these plays ''brilliant'' and ''excellent'' and found them ''packed with untamed imagination.'' A few hailed Albee as the first American playwright of the absurd and hence a seminal figure.

The most exciting development in European drama in the post-World War II period was the advent of the so-called Theater of the Absurd, which had it philosophical roots in the existentialist school led by Jean-Paul Sartre and Albert Camus. As old as Aristotle, this school's undergirding was the view that existence precedes essence, or, in overly-simplified terms, that the concrete precedes the abstract. But the French existentialists added these refinements: reason alone is not adequate to explain human existence; anguish is common to all those who try to confront life's problems; and morality demands participation.

As filtered through the Theater of the Absurd, these ideas were altered or expanded to include the notions that the human condition is senseless and devoid of purpose or ideals and that, as psychoanalyst Philip Weiss puts it, ''conventional logical communication'' must be de-empha-

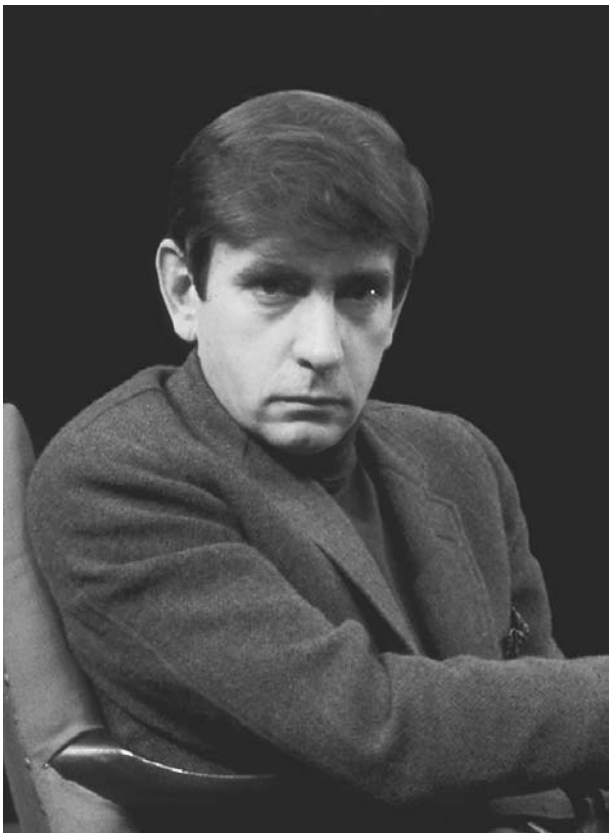

sized or regarded as well-nigh impossible. In Europe, Eugene lonesco was considered the most consistent practitioner of Absurdist drama. In the words of Jacques Guicharnaud and June Beckelman, lonesco's plays can be summarized as ''a return to nihilism,'' offering ''the message . . . that there is no message.''

In the words of Tom Driver in *History of the Modern Theater,* ''it was necessary, to have a popular playwright of the absurd [in America]. It was in this context that Edward Albee became a culture hero . . . after . . . *The Zoo Story,*'' because, as John MacNicholas puts it, this play was ''an exploration of the farce and agony of human isolation,'' a common Absurdist theme.

Years of Success and Criticism

After co-authoring the libretto of the opera *Bartleby* with James Hinton, Jr., in 1961, Albee had his greatest hit with *Who's Afraid of Virginia Woolf?* in 1962. Robert Corrigan in *The Theater in Search of a Fix* observed, ''Great drama has always shown man at the limits of possibility. . . . In *Virginia Woolf* Albee has stretched them some, and in doing so he has given not only the American theatre but the theatre of the whole world, a sense of new possibility.'' John Gassner in *Dramatic Soundings* called it ''pulsating moment-by-moment drama . . . [which] reaches the same order of harrowing dramatic power as Elizabethan melodrama.'' Even those whose general reception of the play was cool found something to praise, like Richard Gilman, who commented that ''the rhetoric . . . is straight-forward, cocky, brutal, knowing . . . tremendously *au courant* . . . and very funny.'' The play won the 1963 Antoinette Perry Award (Tony) as the best new drama of the season.

In the next five years Albee divided his talents between adapting the works of others and continuing to compose original plays. In selecting works to adapt, Albee showed an unfortunate predilection for the second-rate: in 1963 he dramatized Carson McCuller's novella *The Ballad of the Sad Café;* in 1966 he produced *Malcolm,* based on a James Purdy novel of no distinction; and in 1967 he rewrote the play *Everything in the Garden* by the then-deceased Giles Cooper.

In 1964 Albee's *Tiny Alice* was staged and, like most of those which followed, was greeted by either raves or boos. Thomas Adler thought it reminiscent of Pirandello in showing ''the universal human need to concretize the abstract, to discover or . . . to create a manageable representation of the unknown.'' Richard Gillman considered it ''far and away the most significant play on Broadway this year.'' At the other end of the spectrum, novelist Philip Roth blasted *Tiny Alice* for ''its tediousness, its pretentiousness, its galling sophistication, its gratuitous and easy symbolizing, its ghastly pansy rhetoric and repartee.''

In 1966 came *A Delicate Balance,* which won its author his first Pulitzer Prize, although such influential critics as Robert Brustein and John Simon dismissed it, the former declaring that ''its empty chatter is passed off as profound observation with the aid of irrelevant portentous subordinate clauses. . . . ''

In 1968 came a double-bill of short plays, *Box* and *Quotations from Chairman Mao Tse-Tung,* which, the playwright explained, ''both . . . deal with the unconscious primarily'' and which represented his closest approach to Absurdist theater. *All Over,* a play about death, came to New York in 1971 and encountered the range of critical reactions that was becoming standard.

Awarded a Second Pulitzer Prize

Albee won his second Pulitzer Prize with *Seascape* in 1975, which Harold Clurman (long an Albee supporter) in the *Nation* found ''rather charming'' and Brendan Gill in the *New Yorker* judged to be ''wryly written and sometimes touching,'' its plot ''a charming toy.'' But the naysayers were out in force again, with Jack Kroll in *Newsweek* summing it up as ''the ultimate in pure nagging.''

The year 1977 brought *Counting the Ways: A Vaudeville,* first presented in London, and *Listening: A Chamber Play,* which debuted in Hartford. Martin Esslin in *Plays and Players* found the former ''full of beauties,'' and Thomas Adler in the *Educational Theatre Journal* thought it had ''considerable charm and wit.''

The Lady from Dubuque in 1980 fared rather badly with the critics. Brustein wrote, ''It really is quite an awful piece,'' and Simon added that it featured ''the ultimate in witless nastiness, gratuitous offensiveness and, above all, . . . verbal infelicity.'' Albee did little better with his adaptation of Nabokov's novel *Lolita* in 1981, although more than one critic raised the question of whether the novel itself was not dated.

The Man Who Had Three Arms in 1982 drew from Dan Sullivan in the *Los Angeles Times* the grudging admission that ''[t]here is some juice in this one, even if it is mostly bile,'' but Frank Rich in the *New York Times* blasted it because ''it isn't a play—it's a temper tantrum in two acts.''

Finding the Sun (1983) provoked the comment from Linda Ben-Zvi in *Theater Journal,* ''There is much that is strong and theatrical about the piece . . . it plays well.'' *The Marriage Play* (1987) drew from Dana Rufolo-Hörhagen in *Plays and Players* the encomium that it ''is a resonant, poetical, and cleanly hewn-work.'' In 1994 *Three Tall Women* debuted in Manhattan. Essentially a monologue in the first act, it had an ingeniously-wrought second act in which the monologue was continued by three actresses, representing the protagonist at different stages in her life. This play won the Pulitzer Prize in 1994.

Besides writing for the theater, Albee directed some of his own plays and those of others at various off-Broadway houses and in Los Angeles and won an award from the *Village Voice* for directing Len Jenkins' *Five of Us*. Further, he joined with Richard Barr and Clinton Wilder to form the New Playwrights Unit Workshop, which assisted aspirant writers for the theater. Albee also served as chairman of the Theater Department of Fordham University in New York.

Albee wrote four screenplays, including an adaptation of *The Death of Bessie Smith;* composed an introduction to *Three Plays by Noel Coward;* contributed to the *National*

Playwrights Directory; and authored a biography of Louise Nevelson.

Albee's position in the history of American drama is difficult to assess. He had ardent admirers such as Ruby Cohn, who called him ''the most skillful composer of dialogue that American has produced'' in *Dialogue in American Drama,* and John MacNicholas, who wrote in the *Dictionary of Literary Biography* that his ''ideals about man and art and his formidable technical skills . . . place him in the first rank of the dramatists of his century.'' On the other hand, Driver thinks he ''achieved a popular and critical success out of all proportion to his substance and skill.'' The best and probably the fairest summary of Albee's career thus far is that of C.W.E. Bigsby in *Edward Albee: A Collection of Critical Essays:* ''Albee has remained at heart a product of off-Broadway, claiming the same freedom to experiment, and, indeed, fail, which is the special strength of that theater.'' Another assessment is Albee's receipt of three Pulitzer Prizes. Tennessee Williams and August Wilson won two Pulitzers each, the only other multiple winners among American playwrights. In 1997 Albee was the recipient of the Steinbeck Award for literary and humanitarian contributions by a writer.

Further Reading

There has been no definitive biography of Albee; until one appears, the essay by MacNicholas in the *Dictionary of Literary Biography* (1981) will have to suffice. Three collections of essays about Albee's work are worth attention: the aforementioned anthology edited by Bigsby (1975) with contributions by such critics as Esslin and Clurman; *Edward Albee,* edited by Harold Bloom (1987); and *Critical Essays on Edward Albee,* edited by Philip Kolin and J. Madison Davis (1986). Information regarding the Steinbeck award can be reviewed at http://www.southhampton.liunet.com. □

Issac Albéniz

The Spanish composer and pianist Issac Albéniz (1860-1909) played an important part in the creation of a national Spanish music. His most famous work is the piano suite *Iberia.*

Issac Albéniz was born in Camprodón, in the province of Gerona, on May 29, 1860. An extraordinarily precocious child, he made his debut as a pianist in Barcelona at the age of four. When he was six his mother took him to Paris, where he took lessons from Antoine Marmontel, professor of piano at the Conservatoire. She tried to have him admitted as a student there, but, although he did brilliantly on his entrance examinations, the jury felt he was too young. On his return to Spain in 1868 he went on a concert tour of Catalonia with his father and was hailed as a child wonder. In 1869 the family moved to Madrid, where Albéniz enrolled at the Conservatory and studied with Mendizábal. In 1870, at the age of ten, he ran away from home and gave concerts in various cities of northern Spain. Being robbed on the road on this first adventure did not deter him from running away again in 1872 after a short return to his parents' home. This time he played concerts in Andalusia in the south of Spain and, in Cádiz, embarked as a stowaway on a steamship headed for South America.

In Buenos Aires he led a beggar's life until he received help in arranging some concerts. After a successful tour of South America that earned him good money, he went to Cuba. There he met his father, who, by a strange coincidence, had been transferred to Havana as a customs inspector. Although the father attempted to persuade his son to return to the family, young Albéniz asserted his independence and left for New York. Having spent all his money, he supported himself there as a porter and by playing in dockside bars. One of his money-making tricks was to turn his back to the piano and to play with the backs of his fingers. After a stay in San Francisco, he returned to Europe in 1873, going first to Liverpool and London and then to Leipzig, where he studied with Jadassohn and Reinecke.

In 1877 he returned to Spain and was able to obtain financial aid from Count Guillermo Morphy, private secretary to King Alfonso XII, to continue his studies at the Brussels Conservatory. His teachers there were Gevaert for composition and Brassin for piano. After a leave from the Conservatory for a trip to Cuba and the United States, he returned to Belgium and, in 1879, won first prize for piano at the Conservatory. In 1880 he met and auditioned for Franz Liszt, who accepted him as a student. After following Liszt to Weimar and Rome and travelling once more to South America, he settled in Barcelona in 1883. In the same year he married one of his students, Rosina Jordana, and came under the influence of Felipe Pedrell, a musicologist, composer, and folklorist, who encouraged him to compose in a nationalistic idiom.

Albéniz's adult career as a virtuoso pianist lasted a little more than a decade, and from about 1890 he devoted himself almost exclusively to composition. After studying with Dukas and d'Indy in Paris for a time, he lived in London from 1890 to 1893. There, in 1891, he met Francis Burdett Money-Coutts (Lord Latymer), a London banker whose avocation was writing poetic dramas. He offered to pay Albéniz handsomely if he would agree to set his dramas to music. Enticed by the generous remuneration, Albéniz agreed. Because Money-Coutts' librettos were weak and their subject matter held no particular appeal for Albéniz, the collaboration resulted in several mediocre operas (*Merlin,* part of *Lancelot, Henry Clifford*), the only exception being *Pepita Jiménez,* adapted by Money-Coutts from a novel by Juan Valera.

In 1893 Albéniz moved to Paris. He became part of its active musical life and was appointed an assistant teacher of piano at the Schola Cantorum. Frequent and stimulating contact with musicians such as Vincent d'Indy, Gabrielle Fauré, Claude Debussy, Ernest Chausson, and Charles Bordes forced him to reevaluate his accomplishments as a composer and to strive for greater mastery. The same year saw the first performance of Albéniz's opera *The Magic Opal* (libretto by Arthur Law) in London, followed by the premieres of *Henry Clifford* and *Pepita Jiménez* in 1895 and

1896, respectively, in Barcelona. In 1900 he moved back to Barcelona, returned to Paris in 1902, and settled in Nice in 1903.

During his last years, plagued by mental depression and severe physical illness (he was a victim of Bright's disease), he wrote his most celebrated work, the piano suite *Iberia,* published in four books from 1906 to 1909. Each of the four books was given its first performance by the French pianist Blanche Selva successively in 1906, 1907, 1908, and 1909. On May 18, 1909, Albéniz died in Cambô-les-Bains, in the French Pyrenees. He left two unfinished piano works, *Navarra* (completed by Déodat de Sévérac) and *Anzulejos* (completed by Enrique Granados). The French government awarded him the Grand Cross of the Legion d'honneur posthumously.

Although Albéniz composed some interesting orchestral works (*Catalonia, Rapsodia española,* and a piano concerto) and two good works for the stage *Pepita Jiménez* and the operetta *San Antonio de la Flórida*), he is known primarily as a composer for the piano. His contact with Felipe Pedrell influenced him to become a serious and ambitious composer and encouraged him to draw on Spanish folk material as a basis for his works. Albéniz turned to the folk music of Andalusia. He was captivated by its landscape, its people, and its folklore. He believed that he had Moorish blood in him, and he often stated that the one place where he felt most comfortable was the Alhambra in Granada. In his compositions Albéniz distills the essence and flavor of the haunting melodies, the strumming of the guitar, the exuberant rhythms, and the clicking of castanets, and presents them in a stylized, idealized artistic form. This approach is evident in a number of his popular compositions written before 1900: the *Seguidillas, Granada, Sevilla, Córdoba,* and the Tango in D Major.

His masterpiece, the piano suite *Iberia,* is a remarkable musical portrait of Spain. Although based on Andalusian folk material, it manages to capture the sights, sounds, colors—the soul—of all Spain. Fiendishly difficult technically, it challenges even the most gifted pianists. After reading the manuscript of the first book, the pianist Blanche Selva declared the piece unplayable. However, she eventually mastered it and went on to premiere the entire work. Musically the work is characterized by a variety of stylized Spanish dance rhythms, bold and piquant harmonies, unexpected modulations, rich textures, and occasional passages in which the piano imitates the guitar or castanets.

Debussy's reaction to the last piece in the fourth and final book, *Eritaña,* is a worthy summary of the entire work: ''Never before has music captured so many varied impressions, all of different colors. Our eyes eventually close, dazzled with having seen so many images.''

Further Reading

The following books have sections on Albéniz: Gilbert Chase, *The Music of Spain* (1941, 1959); Ann Livermore, *A Short History of Spanish Music* (1972); Harold C. Schonberg, *The Great Pianists* (1963) and *The Lives of the Great Composers* (1970); and David Ewen, *The World of Twentieth-Century Music* (1968). □

Juan Bautista Alberdi

The Argentine political theorist Juan Bautista Alberdi (1810-1884) wrote extensively on his nation's political problems. His ideas were incorporated in the Constitution of 1853.

Born in Tucumán on Aug. 29, 1810, Juan Bautista Alberdi was orphaned when still a young boy. He was then sent to Buenos Aires to continue his schooling. The new and unsettling environment caused him to leave school, but a strong attachment to his studies drew him again to the classroom. He decided on a legal career and entered law school in Buenos Aires.

Alberdi's intellect was not limited to legal matters. A man of charm and musical ability, he moved in select social circles. He founded and contributed to a journal of music and wrote a piano instruction booklet. In all this activity he did not neglect his law studies and frequently authored legal works.

The most important event in his student life was his introduction into the literary salon of Marcos Sastre. Sastre sponsored a group of young intellectuals renowned in Argentine history as the ''Generation of 1837.'' Led by the poet Esteban Echeverria and the educator Domingo Sarmiento, they devoured the latest philosophical and literary imports from France. No mere imitators, they formulated concepts which would eventually reshape Argentine life. Unfortunately their ideas incited the wrath of the dictator, Juan Manuel de Rosas, and most of them soon fled Argentina.

Alberdi joined the extensive expatriate community in Montevideo, Uruguay, in 1838. This was the beginning of a 40-year exile. He drifted briefly to Europe and basked in the vibrant intellectual atmosphere of Italy and France, then left for Chile, where he expanded his reputation with incisive works on international law, as well as poetry, satire, and polemics.

Immediately upon hearing of the fall of dictator Rosas in 1852, Alberdi wrote *Bases and Points of Departure for the Political Organization of the Argentine Republic*. In this masterwork of political science, Alberdi carefully constructed proposals for building a democratic and federal republic, drawing ideas from Jean Jacques Rousseau, Echeverria, and the Constitution of the United States. The plans he presented were written into the Constitution of 1853.

Still Alberdi remained absent from his homeland. His personality had evidently soured in exile, and his acerbic wit and biting sarcasm did little to endear him to his fellows. Convinced of the rectitude of his own views, he found little ground for compromise or conciliation. Consequently, he gladly accepted an appointment as Argentina's roving European minister. In 1880 Alberdi returned to Argentina to serve an abbreviated legislative term but soon went again to Europe. He died in Paris on June 18, 1884.

An exile most of his adult life, Alberdi wielded his broad influence almost exclusively through his profound writing. He was steeped in philosophy, law, and political science and applied them to the special circumstances and needs of his country. The brilliance of Alberdi's work is seen in the long-lived constitution so largely inspired by him.

Further Reading

The outstanding biography of Alberdi is in Spanish: Jorge M. Mayer, *Alberdi y su tiempo* (1963). This may be supplemented by another work in Spanish, Pablo Rojas Paz, *Alberdi, el ciudadano de la soledad* (1941). José L. Romero, *A History of Argentine Political Thought* (1946; trans. 1963), discusses Alberdi's concepts, especially in relation to the Generation of 1837. Recommended for general background are James R. Scobie, *Argentina: A City and a Nation* (1964), and Henry S. Ferns, *Argentina* (1969). □

Josef Albers

Josef Albers (1888-1976) was one of the leading artists and art and design teachers of the 20th century. His emphasis was on color as a medium in its own right.

Josef Albers was born in 1888 in Bottrop in the Ruhr District of West Germany. After receiving his education at the Teachers' Training School in Langenhorst and then at the Teachers College in Büren, he began his career as a teacher in the primary grades in the public school of Bottrop. His interest in art began with a visit to Munich and its museums and galleries in 1908. By 1913 he had completed his first abstract painting, and soon after he mastered the art of printmaking, especially woodcuts and lithographs.

In 1920 Albers became a student at the Bauhaus in Weimar, founded by Walter Gropius, and remained as a teacher when the Bauhaus was relocated first to Dessau and then to Berlin. During his years at the Bauhaus, both as an artist and as a teacher, Albers was concerned with the interrelationship of the fine and applied arts. Thus he taught furniture design and calligraphy in addition to painting and drawing. Among his designs was the first laminated wood chair intended for mass production. He used commercial methods to produce glass paintings and collages, as well as stained glass windows for architectural use. In his glass paintings of the 1920s Albers explored variations in optics and perception—both concerns that would be of great importance in his art as well as his teaching.

On the recommendation of the Museum of Modern Art, Josef and Anni Albers (also an artist, whom he married in 1925) were invited to teach at the newly-founded Black Mountain College in North Carolina. He became the first of the Bauhaus teachers to leave Germany, in the fall of 1933. Albers was a mature and accomplished artist when he arrived in America, and soon after he began an active lecture and seminar tour. Through these numerous public appearances and academic presentations, his ideas and methods reached a wide audience and ideas developed at the Bauhaus were brought to the United States.

Albers left Black Mountains College in 1949 and became chairman of the Department of Art at Yale University in 1950. Here he began his well-known series of paintings and prints to which he gave the title *Homage to the Square*. Albers' format for these works—a structure of three or four squares superimposed over one another according to precise ratios—allowed him to explore the optical and perceptual qualities of color in a neutral, non-representational manner. The squares represent only squares; they do not refer to objects in the natural world. Within this apparently limited format he demonstrated the endless and changing effects and relationships when different colors are combined. Color was allowed to function as a medium in its own right, rather than as a means to describe or refer to natural objects. The individual and his perceptions became Albers' subject. He rejected scientific and theoretical interpretations of his work, insisting that his interest lay in the magical properties of color, or color as a means of aesthetic revelation.

Until the mid-1960s Albers was known primarily as one of the leading teachers of art and design in the United States. Then in 1965 his work was included in the important and popular exhibition titled ''The Responsive Eye,'' presented by the Museum of Modern Art in New York. As a result of this exhibition the beauty of his paintings and prints was recognized and the historical importance of his experiments with perception was acknowledged. From then until his death in 1976 Albers' work was exhibited throughout the world, and he received numerous honorary degrees and awards.

In 1963 Albers had published *Interaction of Color,* the major statement of his artistic philosophy. The book is dedicated to his students, and the chapters explain problems to the reader and offer a series of visual exercises in the same way that Albers would present his ideas in the classroom. *Interaction of Color* represents Albers' legacy as a teacher and as an artist, the summation of a long and distinguished career.

Further Reading

Albers published his philosophy of art in an important and influential book, *Interaction of Color* (1963). Another major discussion of his art is F. Bucher, *Josef Albers: Despite Straight Lines. An Analysis of His Graphic Constructions* (1961). His paintings and prints are discussed in numerous exhibition catalogues from museums throughout the world. His contributions to the art of the 20th century are also discussed in major texts on modern art, such as H. H. Arnason, *Modern Art* (1977). □

Albert

Albert (1819-1861) was the husband of Queen Victoria and the Prince Consort of Great Britain. His most important achievements were the strengthen-

ing of the constitutional monarchy and the establishment of the royal family as a moral force in the life of the nation.

Albert was the second son of Ernest, Duke of Saxe-Coburg-Gotha, and of Louise, daughter of Augustus, Duke of Saxe-Coburg-Altenburg. He was born on Aug. 26, 1819, at Rosenau, Germany. Educated by a private tutor, he was advised and encouraged by his uncle Leopold, who became king of Belgium in 1831, and by Baron Stockmar, a friend and confidant of the Coburg family. After a short visit to England in 1836, Albert spent 10 months studying in Brussels. He then attended Bonn University and toured Italy with Stockmar.

Marriage to Victoria

His marriage to Victoria had, in effect, been settled in 1836, but they did not announce their betrothal until November 1839, more than 2 years after Victoria ascended the throne. Although the marriage was arranged for political and dynastic reasons, Victoria had fallen deeply in love with Albert, and he returned her devotion. Their marriage in February 1840 was not, however, enthusiastically supported by the English. Albert was never to win the unanimous support either of the populace or of the aristocracy.

During the first period of their marriage, Victoria was unwilling to offer Albert royal tasks commensurate with his real abilities. ''I am only the husband, and not the master in the house,'' he wrote to a close friend less than 3 months after his wedding. It took time for Albert to influence the Queen in public affairs, and even then he never fulfilled the role assigned to him by Stockmar of acting as her ''constitutional genius.'' However, he was a personality in his own right, keenly interested in music and in the progress of science and technology and deeply concerned about the duties of royalty in a changing social context.

Change of Albert's role came gradually following the birth of the Princess Royal in November 1840 and the replacement of Lord Melbourne as prime minister by Sir Robert Peel in 1841. Above all, the retirement to Germany in September 1842 of Baroness Lehzen, Victoria's devoted Hanoverian attendant, strengthened Albert's position. His increasing involvement in government affairs was also guaranteed by the domestic happiness that he afforded the Queen. A keen gardener and a fine shot, he was always happy in the country with his family. As Albert and Victoria shared the delights and the difficulties of bringing up their nine children, sketched and painted together, and played duets, she came to rely upon him more and more. In 1857 he received the title Prince Consort.

Domestic Policies

Albert respected Peel, with whom he had much in common—a distaste of faction, a strong sense of duty, and a high-minded seriousness; moreover, both recognized that politics had to take into account the economic and social changes that were transforming Britain into an industrially based economy. The events of 1848, a year of European revolutions, confirmed Albert's view that in the course of social change the interests of workingmen had to be safeguarded as well as those of the middle classes. ''The unequal division of property . . . is the principal evil,'' he wrote in 1849. ''Means must necessarily be found, not for *diminishing riches* (as the communists wish) but to make facilities for the poor. . . . I believe this question will first be solved here in England.''

Albert was one of the main architects of the Great Exhibition of 1851, which was held in London's newly built Crystal Palace. This exhibition was designed to display in international as well as national terms how society was being reshaped by science and technology. On the opening day of the exhibition, Victoria wrote in her diary, ''All is owing to Albert—All to Him.'' Although this was an exaggeration, it was certainly true that Albert's zeal and enthusiasm had inspired everyone connected with the originally hazardous and controversial enterprise.

Foreign Affairs

Deeply suspicious of Lord Palmerston, who had become foreign minister in 1846, Albert had his own network of foreign intelligence sources and his own approach to international relations. He and Victoria did not hide their feelings about the Palmerstonian policies that they honestly believed to be perilous. Their first clash with Palmerston came in 1847 on the issue of Portugal, and there soon were differences on France and Spain. When Palmerston resigned in 1851, there was sharp criticism both of Albert and

of the Queen. On the eve of the Crimean War (1853-1856), Albert was strongly attacked in the press for what were condemned unjustifiably as pro-Russian sympathies. Between the end of the Crimean War and his death, Albert remained strongly interested in European, and particularly German, politics. He was sympathetic to German unification under Prussian leadership. His advice was frequently taken on difficult issues, but in 1859 there were renewed differences both with Palmerston and with Lord John Russell on the Italian question. In 1861 Albert used his influence to prevent Britain from becoming embroiled in the American Civil War as a result of an incident involving the mail steamer *Trent*.

Albert died on Dec. 13, 1861, after an attack of typhoid fever. The Queen was desolate and throughout the rest of her long reign tried to model her actions on what she thought her beloved Albert would have done.

Further Reading

The standard biography of Albert is Sir Theodore Martin, *The Life of His Royal Highness the Prince Consort* (5 vols., 1875-1880). Other biographies are Roger Fulford, *The Prince Consort* (1949); Frank Eyck, *The Prince Consort: A Political Biography* (1959); and Hector Bolitho, *Albert, Prince Consort* (1964). Kurt Jagow's edition of *Letters of the Prince Consort, 1831-1861* was translated by E. T. S. Dugdale in 1938.

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Albert I

Albert I (1875-1934) was king of the Belgians from 1909 to 1934. He was especially concerned with the social welfare of his subjects and the development of commerce and industry in Belgium.

Albert was born in Brussels on April 8, 1875, the son of Philip, Count of Flanders, and Princess Marie of Hohenzollern. His uncle Leopold II was the reigning king of Belgium. The death of the only son of Leopold II in 1869 and the death of Albert's older brother in 1891 made Albert the heir to the Belgian crown. In 1900 he married Elisabeth, a daughter of the Duke of Bavaria. They had three children: Leopold, Duke of Brabant (1901), Charles, Count of Flanders (1903), and Marie José (1906). Albert began his reign on the death of Leopold II in 1909.

Both Albert's granduncle Leopold I and uncle Leopold II accepted the principle that Belgium was a parliamentary monarchy, but they had often taken a very strong executive stance toward Parliament. During Albert's reign the principle would be firmly established that the prime minister and his cabinet must enjoy the confidence of the Chamber of Deputies, the lower house of Parliament, and must be responsible to that body. During the years before World War I, the Catholic party emerged as the majority party within the Chamber of Deputies. The major issue in Belgian public life was universal manhood suffrage. In 1893 the Chamber had enacted it, but the measure was modified to award plural votes on the basis of marital status, education, and occupation. The Belgian Labor party launched a series of demonstrations and strikes to force the repeal of this law and the adoption of the ''one man, one vote'' principle, but to no avail.

With the onset of World War I on Aug. 1, 1914, Albert refused a German ultimatum demanding free passage of German troops over Belgian soil. He assumed command of the Belgian army and staged a successful retreat onto French soil where he established headquarters at La Panne. During the war the government-in-exile constituted a national union of Liberals, Catholics, and, for the first time, the Belgian Labor party. In 1918 Albert led the Allied offensive which recovered the Belgian coast.

With the end of the war Belgium returned to cabinet regimes and normal parliamentary politics, and the years from 1918 to 1929 were spent in restoration and reconstruction. In 1919 the controversial vote structure was repealed and replaced by a ''one man, one vote'' statute. Belgium was struck very hard by the global economic crisis after 1929, and the last 5 years of Albert's reign were marked by strong efforts to control rising unemployment and sociopolitical strife.

On Feb. 17, 1934, Albert I was killed while mountain climbing at Marche-les-Dames in southern Belgium. He was succeeded by his older son, Leopold, who reigned as Leopold III.

Further Reading

The War Diaries of Albert of Belgium, edited by R. van Overstraeten, was published in 1954. There is no definitive biography of Albert. Useful biographies include Emile Galet, *Albert, King of the Belgians in the Great War: His Military Activities and Experiences* (trans. 1931); Emile Cammaerts, *Albert of Belgium: Defender of Right* (1935); and Charles d'Ydewalle, *Albert and the Belgians: Portrait of a King* (1935). The Flemish question became increasingly important during Albert's reign, and Shepard B. Clough, *A History of the Flemish Movement in Belgium* (1930), is the best introduction to this subject in English. For general background see Adrien de Meeüs, *History of the Belgians* (trans. 1962). □

Albert II

The sixth king of the Belgians, Albert II (born 1934), succeeded to the throne upon the death of his

brother, Baudoin, July 31, 1993. He was formally sworn in August 9, 1993.

Belgium found itself unexpectedly with a new king when King Baudoin died on July 31, 1993. Baudoin had no children, and nine days later his younger brother, Albert, took the oath as king of the Belgians (the constitutional title of the Belgian monarch). Albert, born in Brussels on June 6, 1934, to King Leopold III and Queen Astrid, was only three years younger than Baudoin. He did not step aside in favor of his son, Philippe, as had been anticipated; at 33 years of age Philippe was rumored to be still unready for the responsibilities of the monarch.

The throne of Belgium was no longer itself in peril, as it had been under Leopold III because of his disputed role in the surrender of Belgium to the Germans in World War II. After Leopold's abdication in 1950, Baudoin had brought stability but not harmony to a country gripped by a struggle between Dutch-speaking Flanders and French-speaking Wallonia. At the time of his death Belgium had begun a far-reaching federalization that made the maintenance of Belgian unity as a country questionable. The wave of mourning over Baudoin's passing brought Flemings and Walloons together in support of the monarchy, and there was no support for an anarchist deputy who shouted in favor of a European republic before Albert took his oath. It was thought by some that the rush to full separation into independent states, anticipated for early in the next century, would be halted by the new king's influence and the resurgent commitment to the dynasty.

The extent to which Albert would be able to play the part of mediator and peacemaker remained uncertain, however. As a constitutional monarch, the king of the Belgians may take no independent political action. (When Baudoin, as a devout Catholic, found himself unwilling to sign a law permitting abortion, he withdrew from his office for a day to permit it to go into effect.) The monarch is compelled to be extremely careful in using his influence as a symbol, especially since the reigns of two previous kings, Leopold II and Leopold III, had been marked by bitter and never fully resolved controversy over their policies.

Subtlety, persuasiveness, patience, and imperturbability, as well as deep knowledge and understanding of issues, are required for a king. This is where there was anxiety about whether the new king could effectively carry through the healing and reconciliation for which he pleaded in his speech to the Parliament on taking the throne. His experience, apart from the largely honorary offices bestowed upon him as heir to the throne, was chiefly as an enthusiastic supporter of Belgian business interests abroad. Honorary chairman of the Belgian Office of Foreign Trade since 1962, he was often called ''Belgian's traveling salesman.'' As such he had been known as an affable head of numerous economic missions, with considerable expertise particularly in transportation issues. While leaving the hard work of negotiating to businessmen and economists, he provided the flattering presence of what the British call a ''royal.'' How effective he would be in the hornet's nest of Belgian domestic politics remained to be seen. His obvious desire to preserve Belgian national unity was aided by the fact that he had not taken sides in the Flemish-Walloon conflict.

The serene aura of King Albert II's Belgium was marred in 1996 by a series of unsettling scandals in the region. The murders of several children led to the discovery of a pedophile ring. Investigations surrounding these crimes started a chain reaction which ultimately led to the discovery of excess, corruption, and other serious inadequacies in the nation's system of law enforcement. The king, who has no powers of government, spoke out freely and expressed his outrage on more than one occassion. He called for ''profound change'' in the wake of nationwide demonstrations over the incidents.

On the personal side, King Albert II is an ardent fan of fast motorcycle driving (sometimes halted but not charged by highway police). He is known to enjoy good living, although he was not a member of the international ''jet set.'' Like his predecessors on the throne, he was lucky in his marriage. After a storybook romance, he married an Italian princess, Paola Ruffo di Calabria, in 1959. She became very popular in Belgium, so that Albert was soon dubbed ''Paola's husband.'' They had three children, Philippe, Astrid, and Laurent. In 1984 Princess Astrid married Lorenz, Archduke of Austria-Este. The couple's four children, Amedeo, Maria, Laura, and Luisa Maria, were born in Belgium. Because of uncertainty about Philippe's eventual readiness to follow his father to the throne, there was some speculation that Astrid might become queen, the first in Belgian history.

King Albert II and the members of the royal family take a deep interest in social and humanitarian issues including health care, wildlife, and the environment. These modern royals sponsor a site on the Internet with news and tourist information concerning the Kingdom of Belgium.

Further Reading

At the time of the king's inauguration biographical information was limited to brief press accounts.
Information can be found online at http://belgium.fgov.be. □

Leon Battista Alberti

Leon Battista Alberti (1404-1472) was an Italian writer, humanist, and architect. Through his theoretical writings on painting, sculpture, and architecture, he raised them from the level of the mechanical arts to that of the liberal arts.

Leon Battista Alberti, as a scholar and philosopher who moved in humanist circles in Florence and the papal court in Rome, was involved in all the central concepts of the Renaissance. He was concerned with reforming

his society and the arts in the image of ancient Roman culture. Throughout most of his writings the problem of man's relation to society is fundamental.

Leon Battista Alberti was born in Genoa on Feb. 14, 1404. He was the illegitimate son of Lorenzo Alberti, who belonged to one of the most prominent and oldest Florentine families but had been banished in 1401 from his native city. As a young boy, Leon Battista attended the famous school of the humanist Gasparino Barzizza in Padua, probably at the time Lorenzo Alberti was in Venice (1414). By 1421 Leon Battista was at the University of Bologna; while there he wrote a Latin comedy, *Philodoxeus* (ca. 1424). He received a degree in canon law prior to 1428, and it is probable that after earning his degree in Bologna he went to Rome. Sometime before 1431 Alberti was appointed prior of S. Martino in Gangalandi, Tuscany, which benefice he held until his death. In 1431 and early 1432 he accompanied Cardinal Albergati on a tour of northern Europe. On his return to Rome, Alberti became secretary to the patriarch of Grado and in October 1432 abbreviator at the papal court.

Soon after this Alberti wrote *Descriptio urbis Romae* as an index for an archeological map of Rome and in 3 months composed the first three books of *Della famiglia,* which is concerned with domestic life and the education of children. The fourth book of the treatise on the family, dealing with friendship, was written in Florence in 1437, and the entire work was revised in 1443. The sociological approach of this treatise remained central to his later writings.

The Treatises

In June 1434 Alberti accompanied the court of Pope Eugenius IV to Florence when it fled from the unrest in Rome. Florence, under the leadership of artists such as Donatello, Masaccio, and Filippo Brunelleschi, was then the art capital of Europe. Here Alberti composed his theoretical treatises on the visual arts. His treatise in Latin on painting, *De pictura,* was completed in 1435; the following year he prepared in Italian a briefer, more popular version, *Della pittura*. The Latin edition, dedicated to Gianfrancesco Gonzaga of Mantua, was written to persuade patrons that the art of painting was not merely a mechanical craft. The treatise explained for the first time in writing the mathematical foundations of one-point linear perspective as it was developed by the architect Brunelleschi, to whom the Italian version was dedicated; it also discussed antique themes and their appropriate expression. A Latin treatise on sculpture, *De sculptura,* may have originated at this time, although there is much uncertainty about its date.

As a member of the papal court, Alberti accompanied the Pope to Bologna in April 1436, and in January 1438 he was at Ferrara for the convocation of the council of the Latin and Greek churches. During this period Alberti wrote a work on law, *De iure* (1437), and another on the priest, *Pontifex* (1437). In 1442 Leonello d'Este, the ruler of Ferrara, recalled Alberti to advise him on a memorial equestrian statue of his father, Niccolo d'Este. Alberti's treatise on the horse, *De equo animante,* is related to this commission. His philosophical dialogue on peace of mind, *Della tranquillità dell'animo,* probably dates from the same period.

Alberti followed the papal court back to Rome in September 1443 and, probably at the instigation of Leonello d'Este, began to write the first five books of his important Latin treatise on architecture, *De re aedificatoria*. After Nicholas V was elected pope in 1447, Alberti finished the remaining five books, and the complete work was presented to the Pope in 1452 (first printed in 1485). The treatise not only relates architecture to the classical principles enunciated by the ancient Roman writer Vitruvius but, inspired by Alberti's previous concern for the family and society, studies architecture as a sociological phenomenon. For the remainder of his life, however, Alberti was more involved with the design and execution of architecture than with theoretical treatises.

The Architecture

The Rucellai Palace in Florence was begun by Alberti about 1447 and completed in 1451. The facade has three superimposed stories of classical pilasters. His first design for the facade was probably square and had a single entrance portal, but Bernardo Rossellino, who executed the building, lengthened the palace and constructed two portals, which contradicted Alberti's architectural principles.

In 1450 Sigismondo Malatesta commissioned Alberti to refurbish the Gothic church of S. Francesco at Rimini, later known as the Tempio Malatestiano. Alberti enclosed the exterior in a classical envelope of arcades at the sides and a triumphal arch motif on the facade. The great domed sanctuary, depicted in the foundation medal of 1450 and re-

lated, according to Alberti in a letter of 1454, to the Pantheon at Rome, was never executed, as the building was left incomplete at the death of Sigismondo in 1466.

In 1450, under the aegis of Pope Nicholas V, a great building program for the city of Rome was formulated, including additions to the Vatican Palace and the rebuilding of St. Peter's and the portion of the city near the Vatican called the Leonine Borgo. Except for some preliminary work at St. Peter's, this project was not carried out, but several features of the urban plan and of the palace additions suggest at least the counsel of Alberti.

Giovanni Rucellai, whose palace Alberti had designed, commissioned him in 1458 to complete the facade of the great Gothic church of S. Maria Novella in Florence. Limited by the medieval work of the lower part of the facade, Alberti created an ingenious compromise design in the classical mode that harmonized with the earlier portion. He also renovated the family chapel in S. Pancrazio for Rucellai and executed the Shrine of the Holy Sepulcher for the chapel in 1467.

In May 1459 Alberti followed Pope Pius II to Mantua. Probably at this time Lodovico Gonzaga of Mantua commissioned Alberti to build the church of S. Sebastiano, since its model was prepared by February 1460 and the foundation begun the following month. Alberti designed a centralized church plan with monumental entrance stairs leading up to a temple front facade; he altered the design of the facade in 1470, but it was never completed.

Late in 1464 Pope Paul II dismissed the papal abbreviators, including Alberti, which gave Alberti more time for his architectural commissions. For the church of S. Andrea in Mantua, he designed in 1470 a great Latin cross plan with transept and domed crossing; he described it as an ''Etruscan temple.'' Construction began in 1472, the year of his death, and was continued until 1493 by Luca Fancelli, who supervised Alberti's Mantuan commissions. Only the nave flanked by chapels was executed in the 15th century; S. Andrea was finally completed in the 18th century.

Lodovico Gonzaga was the patron of the Church of S. Annunziata in Florence, and in 1470 he commissioned Alberti to revise Michelozzo's earlier plan for the rotunda of the church. At the same time Alberti wrote a treatise on morality, *De iciarchia,* lamenting the corruption of the times. In September 1471, he served as a guide to the antiquities of Rome, when Lorenzo de' Medici and the Florentine representatives came to pay homage to the newly elected pope, Sixtus IV. In 1472, probably early in April, Alberti died at Rome.

Widespread Influence

Alberti's treatises on painting and architecture exerted a great influence on 16th- and 17th-century artistic thought. The teachings of the French 17th-century academies of painting and architecture represent a codification of artistic principles first formulated less rigidly by Alberti.

Of his architecture, the plan of S. Andrea, through its impact on Giacomo da Vignola's design for the Jesuit church, the Gesù, at Rome, was important for two centuries of church architecture. In the same way, the facade of S. Maria Novella, with its great scrolls, became the model for classicizing church facades, as seen also in the Gesù. In both his architecture and architectural theory Alberti paved the way for the High Renaissance architecture of Rome, exemplified in Donato Bramante's work of the early 16th century.

Further Reading

Alberti's treatises include *Ten Books on Architecture,* edited by Joseph Rykwert and translated by James Leoni (1955); *On Painting,* translated with an introduction by John R. Spencer (1956; rev. ed. 1966); and *The Family in Renaissance Florence,* translated with an introduction by Renée N. Watkins (1969). The standard biography of Alberti is in Italian: Girolamo Mancini, *Vita di Leon Battista Alberti* (1882; 2d rev. ed. 1911). A study in English is Joan Gadol, *Leon Battista Alberti* (1969). The fundamental study of his architectural style and theory is in Rudolf Wittkower, *Architectural Principles in the Age of Humanism* (1949; 3d rev. ed. 1962).

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St. Albertus Magnus

The German philosopher and naturalist St. Albertus Magnus (ca. 1193-1280), also known as Albert the Great, was a dominant figure in the evolution of Christian scholastic thought and a precursor of modern science.

Albert was born in Lauingen, Swabia. His family, the counts of Bollstädt, members of the lesser nobility, sent him to study at the new University of Padua in Italy. After two decades of liberal-arts study Albert was accepted into the Dominican order of mendicant friars in 1223. He studied theology in Germany and was the first German Dominican to become a master of theology at the University of Paris.

The political and social violence of the epoch was accompanied by equally bitter conflicts in the realms of philosophy and theology. In 1256 Pope Alexander IV ordered Albert to his court to defend the Mendicants against the professors of the University of Paris, who were members of the secular clergy. In 1263-1264 he served as the Pope's legate, preaching the crusade in Germany.

Biological and Physical Sciences

The works of Albertus Magnus embrace all the knowledge of the time in natural science and philosophy as well as in theology. His botanical writings, particularly *De vegetabilibus et plantis,* are noted for their accuracy and detailed descriptions of plant anatomy. His clear grasp of the empirical basis of a taxonomic scheme for plant evolution, evident in his explanation of mutable forms, was not to be surpassed until the Renaissance botanists rediscovered na-

ture. He also had qualities of the practical farmer and intuitive conservationist, advocating the proper use of manure, the planting of trees to arrest soil erosion, and the cultivation of vineyards.

Following the lead of Aristotle, he wrote voluminously of the animal world as well. *De animalibus* contains descriptions of many animal forms and sections on reproduction and embryology. Albertus Magnus had little knowledge of internal anatomy, treated anthropology philosophically rather than empirically, and presented an Aristotelian classification scheme for the animal kingdom. Furthermore, he was one of the first western European scholars to take careful note of the adaptation of animal form to the environment.

In the physical sciences he commented extensively on chemistry, geology, petrology, and the complex problem of the stability of mineral forms. Here he followed the Aristotelian conception of the four elements and the four qualities and avoided the fanciful notions of the alchemists by retaining a skeptical attitude toward the possibility of a true transformation of the base metals into gold or silver. He isolated the element arsenic, compiled a list of about 100 minerals and their properties, and made accurate observations of fossils. His ''chemical writings'' discriminate the basic processes of protochemistry, that is, sublimation, distillation, pulverization, grinding, heating, cementing, dissolving, coagulation, and liquefaction.

Autonomy of Reason

The operational principles underlying the scientific work of Albertus Magnus are evident in the following statements taken from his works:

> In science we do not have to investigate how God the Maker by His free will uses that which He has created for a miracle by means of which He manifests His power, but rather what may happen in natural things on the ground of causes inherent in nature.
>
> Science does not consist simply in believing what we are told, but in inquiring into the nature of things.
>
> A conclusion that is inconsistent with our senses cannot be believed; a principle that does not agree with experience gained by sense perception is not a principle, but rather the reverse of it.
>
> The investigation of nature should be pursued even unto individual things; knowledge of the natures of things in general is only rudimentary knowledge.

These precepts are indeed remarkable for a 13th-century scholar. They provide eloquent support for the claim that it was Albertus Magnus who first clearly established the autonomy of reason in the sphere of science and hence, at a critical moment in European history, prevented the rational studies of nature from being outlawed by the Church as a form of magic or necromancy or from being inundated by the tides of mysticism or dogmatic orthodoxy.

Further Reading

A modern biography of St. Albertus Magnus is S. M. Albert, *Albert the Great* (1948). The best analysis of his role in the evolution of medieval thought appears in the various writings of the great French historian Etienne H. Gilson: *Christianity and Philosophy* (1936; trans. 1939) and *The Spirit of Medieval Philosophy* (1932; trans. 1936). See also E. J. Dijksterhuis, *The Mechanization of the World Picture* (trans. 1961), and Fritz Paneth, *Chemistry and Beyond: A Selection,* edited by Herbert Dingle and G. R. Martin (1964). □

Madeleine Korbel Albright

A professor and foreign policy expert, Madeleine Korbel Albright (born 1937) was appointed by President Bill Clinton in 1992 to be the U.S. permanent representative to the United Nations and head of the U.S. delegation to that body. President Clinton was also responsible for her appointment as the Secretary of State in 1997.

In filling the sensitive diplomatic post of ambassador to the United Nations (U.N.), President Clinton turned to a prominent Washington insider with an extensive background in academia together with strong political connections. Rewarding Madeleine Albright for her support of

Democratic Party candidates and making her the second woman to serve as chief of mission at the United Nations, he also signaled the weight to be assigned to international frameworks in American foreign policy by making her a member of his cabinet.

Madeleine Korbel Albright was born on May 15, 1937, in Prague, the daughter of a Czech diplomat. At the age of 11 she came to the United States, joining her father, Josef Korbel, who was on an official assignment for his country at the U.N. but who then used the opportunity to seek political asylum in the United States for himself and his family.

Becoming a naturalized citizen, Albright pursued an academic career, starting with a B.A. from Wellesley College (1959). Pursuing graduate work at Columbia University, she received a master's degree in international affairs (1968), specializing in Soviet studies, and her Ph.D. in 1976.

Albright's subsequent career record highlights a combination of scholarly research and political activity. She was a coordinator for the unsuccessful presidential candidacy of Senator Edmund S. Muskie of Maine in 1976, later becoming his chief legislative assistant. In 1978 Albright was asked by one of her former professors at Columbia University, Zbigniew Brzezinski, National Security Adviser under President Carter, to join the National Security Council staff as a legislative liaison, where she remained until 1981. The following year was spent writing a book about the role of the press in bringing about political change in Poland in the period 1980 to 1982, a project conducted under a fellowship from the Woodrow Wilson Center for Scholars at the Smithsonian Institute.

Albright's next important career milestone came in 1982, when she joined the faculty of Georgetown University and expanded both her interests and personal contacts. As a research professor of international affairs and director of women students enrolled in the foreign service program at the university's School of Foreign Service, she taught undergraduate and graduate courses in international studies, U.S. foreign relations, Russian foreign policy, and central and eastern European politics. She was also instrumental in developing programs designed to enhance professional opportunities for women in international affairs. She also became affiliated with the Georgetown University Center for Strategic and International Studies as a senior fellow in Soviet and eastern European affairs. In October of 1989 she took over the presidency of the Center for National Policy, a Washington-based nonprofit research organization formed in 1981 as a Democratic think tank with a mandate to generate discussion and study about domestic and international issues. Having been divorced, she did all this while over the years raising three daughters by herself, and still found the time to be a board member on numerous institutes, national commissions, and civic organizations ranging from the Atlantic Institute, the Boards of Trustees of Wellesley College and of Williams College, and the National Democratic Institute for International Affairs to the Black Student Fund and the Washington Urban League.

Parallel with her research and teaching, Albright deepened her involvement in Democratic Party politics. She acted as an adviser to both Walter Mondale and Geraldine Ferraro during the 1984 presidential election year; and as an adviser to Michael S. Dukakis in 1988 when he failed in his bid to defeat Republican George Bush. She was more successful, however, in 1992, when she endorsed Arkansas Governor Bill Clinton's candidacy. During the campaign she served as his senior foreign policy adviser, and in the transition period as foreign policy liaison in the White House prior to her U.N. posting.

Based clearly on the strength of her personal views and familiarity with world politics, Ambassador Albright immediately became a presence to be reckoned with at the United Nations, especially since she also represented the world's most powerful country and largest contributor to the organization's activities and budget.

Already during the first year it became evident that she saw herself as a spokesperson to three different audiences: first, to the delegations assembled in debate at the New York headquarters, articulating the American position and preferences on global problems dominating the world organization's agenda; second, to President Clinton and his administration, formulating the stand of the U.S. government on U.N.-related topics; and third, to the American public, mobilizing support for policies pursued at, and through, the United Nations. Consequently, Madeleine Albright found herself involved simultaneously in political debate, maneuvering, and consultation in the U.N. arena over such controversial questions as peace-keeping, expanding the Security Council's membership to include pos-

sibly both Germany and Japan, and clarifying the precise authority and powers of Secretary-General Boutros-Ghali; in the U.S. policymaking process in Washington; and in the ongoing national debate over the direction of American foreign relations in the 1990s.

Madeleine Albright was nominated by President Clinton in 1996 for the position of Secretary of State. In 1997 the U.S. Senate unanimously confirmed her nomination. This appointment made Albright the first female to hold the position of Secretary of State. This designation also bestows her with the title of highest-ranking female within the United States government.

Shortly after her confirmation, Albright's Czech cousin revealed to reporters at the *Washington Post* that Albright's family were Czech Jews and not Catholics as she believed, and that three of her grandparents had perished in concentration camps. Albright stated that she was not totally surprised by the news and was quoted in *Newsweek* as saying, ''I have been proud of the heritage that I have known about and I will be equally proud of the heritage that I have just been given.'' A few months later, Albright flew to Prague, toured the Old Jewish Cemetery and the Pinkas Synagogue, and was honored by the Czech president.

Meanwhile, in her diplomatic duties, she continued to play hardball. She made efforts to charm North Carolina Senator Jesse Helms, Chair of the Senate Foreign Relations Committee. She interrupted her world travels to tour his home state, speak at his alma mater, and give him a t-shirt inscribed with ''Somebody at the State Department Loves Me.'' Her efforts paid off as Helms was persuaded to work on a measure where the U.S. would repay funds owed to the U.N.

Albright began a peace mission in the Middle East in the fall of 1997, first meeting with Israeli Prime Minister Benjamin Netanyahu in September to discuss Israeli-Palestinian relations. At a joint news conference, there appeared to be a wide gap between the goals of the Clinton administration and the Israeli government. Although Albright condemned terrorist activities, she also urged Netanyahu to make concessions. While in Jerusalem, she also visited the Hall of Remembrance at Yad Vashem, Israel's Holocaust Memorial.

She then conferred with Palestinian leader Yasser Arafat before addressing Jewish and Arab students in Jerusalem, and met with Syrian President Hafez al-Assad, Egyptian President Hosni Mubarek, King Fahd of Saudi Arabia, and King Hussein of Jordan. Albright vowed not to meet with Israeli and Palestinian leaders again until they were ''ready to make the hard decisions.''

Further Reading

Madeleine Albright's views on foreign policy can be found in her writings, which include *Poland, the Role of the Press in Political Change* (1983); *The Role of the Press in Political Change: Czechoslovakia 1968* (1976); and *The Soviet Diplomatic Service: Profile of an Elite* (1968). Information regarding her appointment as Secretary of State may be viewed at http://secretary.state.gov. Also see *Time,* July 28, 1997; August 4, 1997; September 15, 1997; *Newsweek,* February 24, 1997; September 15, 1997; *U.S. News & World Report,* September 1, 1997; September 22, 1997. □

Afonso de Albuquerque

The Portuguese nobleman Afonso de Albuquerque (ca. 1460-1515) is best known as governor of India. He is also considered to be the founder of the Portuguese imperial system.

Afonso de Albuquerque was born to a family of minor Portuguese nobility. He fought in Portugal's wars in Spain and Africa. He was sent on a voyage to India in 1503-1504 and went to the East again in 1506 with Tristão da Cunha. In 1507 they captured the island of Socotra in the Arabian Sea, from where Tristão da Cunha sailed for India and Albuquerque for Hormuz. Albuquerque took Hormuz, the principal spice-distributing center for the Persian Gulf, and proceeded to India. He reached Cannanore in December 1508 and revealed his secret instructions to supersede Viceroy Francisco de Almeida, with the title of governor. Almeida, refusing to give up command, imprisoned him until a powerful Portuguese fleet under Fernando Coutinho arrived in October 1509 with a confirmation of Albuquerque's appointment. He then assumed power.

Albuquerque was the major figure in the establishment of the Portuguese sea empire in the East. In 1510 he captured Goa, which he fortified and made the chief trading post and permanent naval base in India. To give it a stable character, he offered lands and subsidies to Portuguese men who would marry native women. In 1511 Albuquerque captured Malacca; from this base he could control the trade from the East Indies and the coast of China. During his governorship Portuguese vessels touched on the coast of China and sailed to some of the islands of the East Indies, gaining naval ascendancy in the Far East.

In Goa again in 1512, Albuquerque strengthened Portuguese administration there and in other coastal cities and prepared a fleet for a campaign along the coasts of Persia and Arabia. His unsuccessful attack on Aden in 1513 failed to close the Red Sea to Moslem shipping. On his return to India, he secured from the King of Cambay the right to construct a fortress in Diu. His success brought friendly overtures from the Shah of Persia, the Samorin of Calicut, and the kings of Siam and Malacca, as well as several other rulers.

Portugal now controlled the principal strategic points from the east coast of Africa to Malacca, with the exception of the Red Sea. A system of licenses (called *cartazas*) required all ships to prove that they had paid customs duties at Malacca, Goa, or Hormuz. An unlicensed ship, particularly if it belonged to Moslems, was subjected to seizure and sinking. Albuquerque's policies thus had made the Portuguese the predominant, although not the only, commercial force in the East until the 17th century.

In 1515 Albuquerque was superseded by enemies he had previously sent back to Portugal as prisoners. He voiced his bitterness: ''I am in ill favor with the king for love of men, and with men for love of the king.'' He died at sea on Dec. 16, 1515.

Further Reading

The best source for material on Albuquerque is by his son, Afonso de Albuquerque, *The Commentaries of the Great Afonso Dalboquerque* (1774; trans. with an introduction by W. de Gray Birch, 4 vols., 1875-1884). Edgar Prestage, *Afonso de Albuquerque, Governor of India* (1929), is a brief account. Elaine Sanceau, *Indies Adventure: The Amazing Career of Afonso de Albuquerque* (1936), is a pro-Portuguese treatment that makes extensive use of the sources. Richard Stephen Whiteway, *The Rise of Portuguese Power in India, 1497-1550* (1899; 2d ed. 1967), and Charles R. Boxer's scholarly *The Portuguese Seaborne Empire, 1415-1825* (1969) are excellent background works that rely on the writings of 16th century Portuguese historians for source material. See also K. G. Jayne, *Vasco da Gama and His Successors* (1910). □

Alcibiades

The Athenian general Alcibiades (ca. 450-404 B.C.) served Athens and its enemies alike and caused damage to every state that employed him.

Alcibiades was the son of Cleinias, a brilliant but unstable Athenian politician. Wealthy, handsome, and aristocratic, Alcibiades was brought up in the house of his guardian, Pericles, and groomed for a political career. He had every possible advantage and in addition possessed exceptional charm and ability as a conversationalist, thinker, and diplomat. Entering politics in the wartime atmosphere of the Peloponnesian War, he represented youth and became an intimate of the teacher of young men, Socrates. (They were portrayed together by Plato in his dialogues *Alcibiades* and *Symposium*.)

Alcibiades chose extreme democracy and an aggressive, imperialistic policy. In 420 B.C., during an uneasy peace with Sparta, by clever tactics he drove Athens into an alliance with Argos and other Greek states against Sparta. This policy, which never gained the full support of the majority in Athens, failed completely in 418, when Sparta defeated the coalition's forces at Mantinea. The debacle caused Athens to conduct an ostracism in order to decide between the conservative Nicias, the advocate of peace with Sparta, and the aggressive Alcibiades. With characteristic ingenuity Alcibiades arrived at a compromise with Nicias, a third party was ostracized, and the fundamental difference of policy was not resolved.

Even in the permissive society of his day, Alcibiades became proverbial for his extravagant and reckless behavior, and the distrust he aroused wrecked his career. In 415 he was the prime mover of the proposal to attack Syracuse and, together with Nicias and Lamachus, commanded the naval expedition to Sicily. Alcibiades was soon recalled on

charges of having profaned the Mysteries and of having mutilated religious statues (hermae) in a drunken spree on the eve of the fleet's departure.

On the way home Alcibiades escaped, reached Sparta, and became a military adviser to the Spartans. He gained for Sparta the alliance of Persia, instigated revolt by some colonies of Athens, and encouraged Sparta to base troops inside Attica against Athens. But he fell into disfavor with the Spartan king Agis, whose wife he seduced. Alcibiades subsequently transferred his services to Persia and then to Athenian antidemocratic extremists, with whom he planned a coup d'etat in Athens. When he failed to obtain Persia's aid, they discontinued to support him and seized power in Athens without him.

Alcibiades's political career now swung full circle. With the help of the Athenian extreme democrats, who still controlled the fleet, he was installed as commander of the navy. Winning brilliant victories against Sparta, which resulted in the restoration of democracy in Athens, he came home in 407 as the favorite of the democrats. But when the Athenian navy under a subordinate officer was defeated at Notium by the Spartan naval commander Lysander, Alcibiades anticipated trouble and withdrew into retirement near the Dardanelles. After the Peloponnesian War, Sparta demanded his head, and he was assassinated while a fugitive in Phrygia.

Further Reading

Ancient sources on Alcibiades include Thucydides's *The History of the Peloponnesian War,* Books V-VIII; Xenophon's *Hellenica I;* Plato's *Symposium* and *Alcibiades I;* and the ''Life of Alcibiades'' in Plutarch's *Lives*. For modern accounts see the chapter by W.S. Ferguson in J.B. Bury and others, eds., *The Cambridge Ancient History,* vol. 5 (1927), and H. D. Westlake, *Individuals in Thucydides* (1968). Background information is in J.B. Bury, *A History of Greece to the Death of Alexander the Great* (1900; 3d rev. ed. 1951), and N. G. L. Hammond, *A History of Greece to 322 B.C.* (1959; 2d ed. 1967). □

James Lusk Alcorn

James Lusk Alcorn (1816-1894) was a prominent member of the Whig party in Mississippi before the Civil War. After the war he became a leader of the Republican party in his state and served as governor and U.S. senator during the Reconstruction period.

James Lusk Alcorn was born on Nov. 4, 1816, in Golconda, Ill., and raised across the Ohio River in Livingston County, Ky. Here as deputy sheriff under his uncle, he learned how to deal with lawlessness, earned a reputation for physical bravery, and studied law, receiving his license to practice in 1838.

In 1844 he traveled down the Ohio and Mississippi rivers to the newly settled town of Delta in northwestern Mississippi. Aggressive and energetic in his law practice and in the acquisition of land, he quickly became a leading citizen. He joined the aristocratic Whig party and a year after his arrival was elected to the state legislature, where he served either as a representative or senator until 1857. He also became the foremost advocate of a centralized levee system to protect the rich delta lands of Mississippi from flooding.

During the period before the Civil War, Alcorn was a staunch unionist, but as a delegate at the secession convention he dramatically reversed his stand and voted for secession. After serving briefly as a state general, he retired to his plantation and limited his loyalty to his state, defying both the occupying Union Army and the Confederate government.

Considering the Republican party the successor to the Whig party, Alcorn joined it after the war, and he was elected governor in 1869. He made progress in reconstructing his war-torn state but had trouble handling the increasing violence inspired by the Ku Klux Klan. Although a former slave owner, he accepted the emancipation of the slaves and supported enfranchisement of African Americans, viewing them as a new lower class, like lowerclass whites, for whom he and others of his class would provide leadership. In 1871 he became a U.S. senator, but by this time another faction had formed in the Republican party advocating complete equality for African Americans. This split within the Republican party, plus a program of intimidation and violence by the Klan, enabled the Democrats to regain control of the state government in 1875. Since Alcorn, unlike many other former Whigs, refused to join the

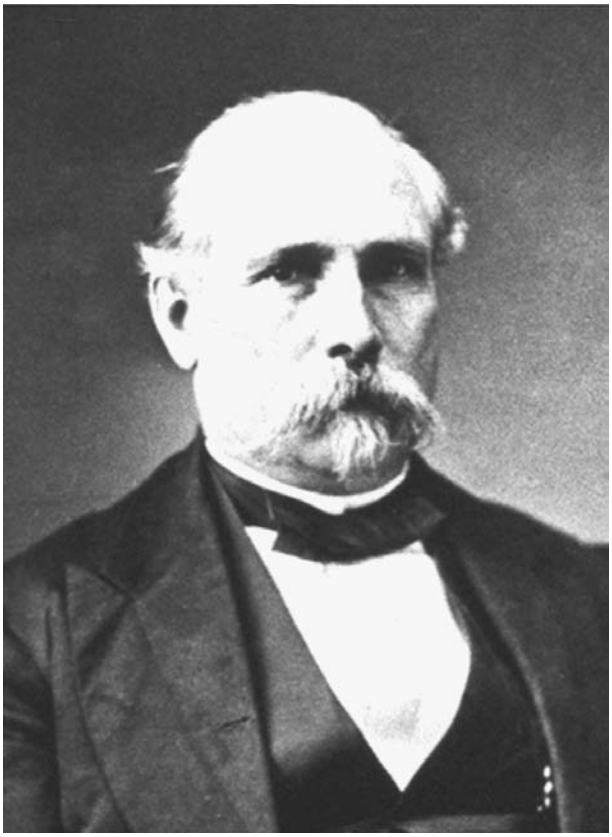

Democrats, his political career ended with the expiration of his term as senator in 1877. In 1890 he emerged from retirement to participate in the state convention which rewrote Mississippi's constitution that disfranchised African Americans. Alcorn died on Dec. 20, 1894, and was buried in the family cemetery on his plantation in the Mississippi Delta.

Further Reading

The only full-length biography of Alcorn is Lillian A. Pereyra, *James Lusk Alcorn: Persistent Whig* (1966), which emphasizes his public career. Material on Alcorn and Reconstruction can be found in James Wilford Garner, *Reconstruction in Mississippi* (1901). □

Amos Bronson Alcott

Amos Bronson Alcott (1799-1888), the most brilliant and visionary American educator of his time, was also the most extreme of the New England transcendentalists.

Bronson Alcott was born near Wolcott, Conn., on Nov. 29, 1799. His was an old New England family which had fallen on hard times, with the result that Alcott received only scanty schooling. However, he educated himself through much of his long life. He early discovered that he wanted to educate others, and he traveled as far away as Virginia to seek a post. Unsuccessful there as elsewhere, he turned to peddling in Virginia and the Carolinas. After his return to New England in 1823, he spent the next decade in a variety of teaching positions and seldom stayed long in any one place.

The school system in the United States at this time was marked by narrowness and rigidity, stressing memorization and discipline. Alcott felt that the basic impulses in the human being were noble ones and that education should consist in freeing the child from restrictions and giving full rein to his imagination. Education should encourage the child mentally, morally, spiritually, esthetically, and physically. For Alcott the body was as important as the mind, so he introduced into his classes such innovations as organized play and gymnastics; he also tried to introduce the study of human physiology. Alcott treated the children as adults through such devices as the honor system, and he led them to discover their personal views through constant use of the Socratic dialogue. But the picture of Alcott gently questioning a 6-year-old about infinity or punishing himself when a child misbehaved was enough to startle any school board, and it is no wonder he became an educational nomad.

If school boards found him shocking, the members of the emerging transcendentalist movement found him admirable though at times exasperating. His philosophy was eclectic. To the Quaker idea of inner vision, he added the idea of intuitive knowledge; he adopted the notion of preexistence; he believed that spirit was the only reality and that man's everyday world was merely an emanation of it; and he permeated this mystic philosophy with a feeling that was close to the ecstatic. He proved to be more Emersonian than even Ralph Waldo Emerson (the leading transcendentalist). The transcendentalists as a group were often accused of being visionary and impractical; Alcott was the personification of those qualities.

His impracticality showed in his family life. Married in 1830, he soon fathered a large family for which he could never provide. Besides schoolteaching, he attempted a bit of farming, a brief stint in communal living at Fruitlands (a cooperative community which he helped found near Harvard, Mass.), itinerant lecturing in the guise of paid ''conversations'' in the Socratic mode, and some writing. But it was not till he was an elderly man that his family's financial plight was relieved, when his daughter Louisa May Alcott published *Little Women,* a best seller.

Alcott's achievement lay in establishing the first ''progressive school'' in America, in Boston's Masonic Temple. *The Record of a School, Exemplifying the General Principles of Spiritual Culture* (1835) consists of his observations there as edited by his assistant, Elizabeth Peabody. The school lasted till 1839 despite Alcott's notoriously unorthodox methods. The blow that killed the school was his enrollment of a Negro girl.

In 1859 Alcott's friends got him appointed superintendent of the public schools of Concord, Mass., the native home of transcendentalism. Though he remained as innovative as ever, Concord had become tolerant and allowed him to do a good job. In 1879 he started the Concord Summer School of Philosophy and Literature for adults, which carried on until his death. Besides writing on education, he contributed mystical ''Orphic Sayings'' to the transcendentalist magazine, the *Dial,* and published poetry and reflective essays.

Thomas Carlyle caught the flavor of Alcott's unique personality: ''The good Alcott; with his long, lean face and figure, with his worn gray temples and mild, radiant eyes; all bent on saving the world by a return to acorns and the golden age; he comes before one like a venerable Don Quixote, whom nobody can laugh at without loving.''

Further Reading

There is little current work on Alcott, with the notable exception of *The Letters of A. Bronson Alcott,* edited by Richard L. Herrnstadt (1969). The only adequate biography is Odell Shepard, *Pedlar's Progress: The Life of Bronson Alcott* (1937), which corrects and extends the memoir of Alcott by F.B. Sanborn and William T. Harris, *A. Bronson Alcott: His Life and Philosophy* (1893; repr. 1965). The former can be supplemented by Hubert H. Hoeltje, *Sheltering Tree: A Story of the Friendship of Ralph Waldo Emerson and Amos Bronson Alcott* (1943). Alcott as an educator is treated in Dorothy McCuskey, *Bronson Alcott, Teacher* (1940).

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Louisa May Alcott

Louisa May Alcott (1832-1888) is one of America's best-known writers of juvenile fiction. She was also a reformer, working in the causes of temperance and woman's suffrage.

Louisa May Alcott was born in Germantown, Pa., in 1832. She was the daughter of Bronson Alcott, the Concord transcendentalist philosopher and educator. She and her three sisters spent their childhood in poverty. However, they had as friends, and even as tutors, some of the most brilliant and famous men and women of the day, such as Henry David Thoreau, Ralph Waldo Emerson, Margaret Fuller, and Theodore Parker. This combination of intellectual plenty and physical want endowed Alcott with an ironical sense of humor. She soon realized that, if she or her sisters did not find ways to bring money into the home, the family would be doomed to permanent poverty.

In her early years Alcott worked at a variety of menial tasks to help financially. At 16 she wrote a book, *Flower Fables* (not published for 6 years), and she wrote a number of plays that were never produced. By 1860 she was publishing stories and poems in the *Atlantic Monthly*. During the Civil War she served as a nurse until her health failed, and her *Hospital Sketches* (1863) brought the first taste of widespread public attention.

The attention seemed to die out, however, when she published her first novel, *Moods,* in 1865, and she was glad to accept in 1867 the editorship of the juvenile magazine *Merry's Museum*. The next year she produced the first volume of *Little Women,* a cheerful and attractive account of her childhood, portraying herself as Jo and her sisters as Amy, Beth, and Meg. The book was an instant success, so in 1869 she produced the second volume. The resulting sales accomplished the goal she had worked toward for 25 years: the Alcott family was financially secure.

Little Women had set the direction, and Alcott continued a heavy literary production in the same vein. She wrote *An Old-fashioned Girl* (1870), *Little Men* (1871), and *Work* (1873), an account of her early efforts to help support the family. During this time she was active in the causes of temperance and woman's suffrage, and she also toured Europe. In 1876 she produced *Silver Pitchers,* a collection containing ''Transcendental Wild Oats,'' an account of her father's disastrous attempts to found a communal group at Fruitlands, Mass. In later life she produced a book almost every year and never wanted for an audience.

Alcott died on March 6, 1888, in Boston. She seems never to have become bitter about her early years or her dreamy, improvident father, but she did go so far as to say that a philosopher was like a man up in a balloon: he was safe as long as three women held the ropes on the ground.

Further Reading

Ednah Cheney, ed., *Louisa May Alcott: Her Life, Letters, and Journals* (1889), is an early biography. Also of interest are Katharine S. Anthony, *Louisa May Alcott* (1938), and Marjorie M. Worthington, *Miss Alcott of Concord* (1958). A documented, full-length study of Miss Alcott's works is Madeleine B. Stern, *Louisa May Alcott* (1950). □

Alcuin of York

The English churchman Alcuin of York (c. 730-804) was an educator, statesman, and liturgist. In the total range of his talents he was unequaled by any other man of his time.

Born in or near York, Alcuin was early entrusted to the cathedral school there under the master teacher, Egbert, who had been a pupil of the great English historian Bede. When Egbert became archbishop of York, Alcuin had the rare good fortune to study under the scholars Aelbert and Eadbert. With the former, Alcuin visited the Continent to secure books and art treasures to enrich the library at York, which until its demolition in the Danish wars was the greatest library in the Western world.

Alcuin's education was firmly classical, since at this time the vast resources of Mediterranean erudition were being poured into England by such men as Paulinus, Theodore, and Hadrian. And under the impact of Bede, such secular studies as literature, science, history, and music, which were uncommon in early monastic schools, were

also included in the curriculum. Dedicated to learning, Alcuin was promoted by the time he was 30 from student to teacher, and later to master. In the meantime he was ordained deacon, but he never advanced to the priesthood.

Coming back from a visit to Rome in 781, Alcuin happened to meet the future emperor Charlemagne at Parma. The serious, learned, and sagacious teacher made a deep impression on the Frankish leader. He urged Alcuin to take charge of the palace school, which had been established not only to educate royalty and nobility, but also to prepare missionaries and scholars to instruct the heathen tribes he intended to integrate into his projected Christian empire. The proposal was approved by the Northumbrian bishops, and Alcuin gradually weaned himself from his beloved York. In 782 he joined Charlemagne in Frankland. From then on he visited England only occasionally as an agent and personal representative of Charlemagne.

Alcuin set about developing the school. His was not an original mind, but he brought to his task great persistence and a mind that was an extraordinarily capacious storehouse of knowledge. Gradually Charlemagne drew him into an ever-closer collaboration on matters of state-craft.

Besides establishing his school, which became a center of Western culture, Alcuin wrote important political and liturgical works. He composed a number of significant official documents, which were believed until recently entirely the work of Charlemagne. These included decisions of the thorny problems of iconoclasm and the Spanish heresy of adoptionism. Alcuin's liturgical guide took into account both universally and locally observed rites and served as the basis of the Missal until the Second Vatican Council.

After serving Charlemagne for many years, Alcuin withdrew to the abbey of St. Martin of Tours and died there in 804.

Further Reading

Eleanor Shipley Duckett, *Alcuin, Friend of Charlemagne: His World and His Work* (1951), is a definitive study of Alcuin's life, times, and work. Luitpold Wallach, *Alcuin and Charlemagne: Studies in Carolingian History and Literature* (1959), concentrates on Alcuin's political influence and examines the question of authorship of the state papers prepared for Charlemagne. Gerald Ellard, a renowned liturgist, in *Master Alcuin, Liturgist, a Partner of Our Piety* (1956), shows how capably Deacon Alcuin reorganized the sacramentary at the behest of Charlemagne. The best background studies of the age of Charlemagne are in German and French, but for a study of England in the 8th and 9th centuries Peter Hunter Blair, *An Introduction to Anglo-Saxon England* (1956), is excellent. See also Philippe Wolff, *The Cultural Awakening* (trans. 1968). □

Nelson Wilmarth Aldrich

United States senator Nelson Wilmarth Aldrich (1841-1915) was the ablest of a group of Republican conservatives who fought a rearguard action against progressivism during the administrations of Theodore Roosevelt and William Howard Taft.

A descendant of Roger Williams, Nelson Aldrich was born in Foster, R.I., on Nov. 6, 1841, and educated in the common schools of the area. His marriage to Abby Chapman in 1865 brought him a measure of wealth and gave him entry to society, but he was essentially a self-made man. After service in the Civil War, he rose to partnership in a wholesale grocery business. He invested shrewdly and ultimately became one of Rhode Island's foremost financiers.

A resourceful leader, Aldrich was a man of extraordinary charm, lucidity, and willpower. He served two terms in the Rhode Island Legislature and one in Congress before being elected to the U.S. Senate in 1881. There for 30 years he represented the corporate and financial world's point of view with wit, irony, and intelligence. He shared power with a half dozen other conservatives through the McKinley and first Roosevelt administrations but stood virtually alone as the spokesman of the Old Guard thereafter. More than any other senator, he was able to thwart, retard, or modify Roosevelt's progressive recommendations between 1905 and 1909.

Aldrich's conservatism reflected the arrogance of the self-made man and an almost unqualified belief that what was good for big business was good for the nation. He supported the gold standard and the protective tariff and generally opposed the regulation of business. He was also unsympathetic to social-justice measures and democratic procedural reforms. Yet he was realistic enough to accept the inevitability of change, and he endeavored to shape change along lines congenial to his own views.

In 1906 Aldrich succeeded in having the Hepburn rate bill amended to the railroads' partial satisfaction. The next year he sponsored the Aldrich-Vreeland emergency banking bill. As head of the National Monetary Commission created by that measure, he declared, ''I am going to have a central bank in this country.'' In 1911 his proposals, the so-called Aldrich Plan, were unveiled with strong banking and civic support. Many of these recommendations were incorporated in the Federal Reserve Act of 1913. Significantly, however, Aldrich opposed two of the act's key provisions: public control of the central board and the issuance of government notes.

For all his indomitable qualities, Aldrich was a gracious, pleasure-loving man. A connoisseur and collector of paintings, he maintained a luxurious estate and consorted almost exclusively with the social and economic elite. His daughter Abby was the wife of John D. Rockefeller, Jr. Aldrich died on April 16, 1915.

Further Reading

There is no modern biography of Aldrich. Nathaniel Wright Stephenson, *Nelson W. Aldrich: A Leader in American Politics* (1930), is a brilliant character study which suffers from its uncritical tone. Background studies of the period include Mathew Josephson, *The President Makers: The Culture of*

Politics and Leadership in an Age of Enlightenment, 1896-1919 (1940) and *The Politicos: 1865-1896* (1938); George E. Mowry, *The Era of Theodore Roosevelt and the Birth of Modern America, 1900-1912* (1958); and David J. Rothman, *Politics and Power: The United States Senate, 1869-1901* (1966). □

Sholom Aleichem

Probably the foremost writer of Yiddish literature, Sholom Aleichem (1859-1916) was a catalyst for its revival at the turn of the century. He is also "The Jewish Mark Twain," a folk artist who faithfully recreated the *shtetl,* village life of Russian Jews before modernity, anti-Semitism, and war destroyed that world forever.

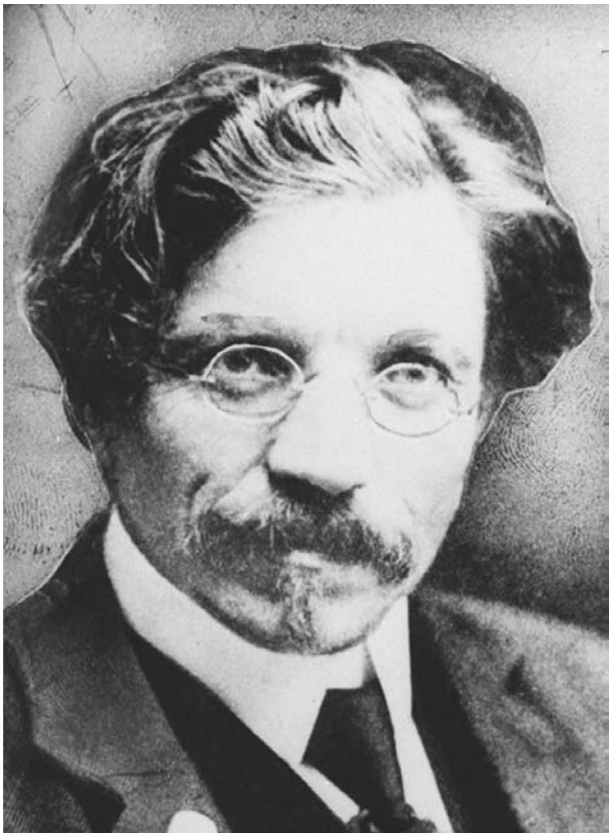

Sholom Aleichem was born March 2, 1859. He grew up in Woronko, a Ukranian village which he later recalled with affection. When he was 12, his father failed in business and the family moved to nearby Pereyaslav. A year later his mother died and his father remarried. The stepmother harrassed the children, and her curses, which Sholom recorded, became his first writing. He also composed *The Jewish Robinson Crusoe,* modeled on Daniel Defoe, and *The Daughter of Zion,* an imitation of a Hebrew novel by Abraham Mapu.

Early Writings

Recognizing Sholom Aleichem's intelligence and talent, his father enrolled him in a Russian school where he received a secular education and graduated with honors. But because he was eligible for the draft—eventually he avoided conscription—he was refused admission to a teachers' institute. He found employment as tutor to a young girl, Olga Loyeff, in 1877. When a romance developed he was abruptly dismissed by the girl's father. In 1880 he became the certified rabbi of Louben, the Jewish community's representative to the government. A Hebrew article he wrote during this period came to Loyeff's attention. Tutor and pupil were reunited. They married in 1883, and, after reconciliation with her father, moved to his estate. There, Sholom Aleichem began publishing stories in Yiddish under his pseudonym (Hebrew for "Peace be with you") because Yiddish was considered an inferior dialect for serious writing.

In 1887 he moved to Kiev and produced more stories, mainly about childhood, and novels, including *Sender Blank, Yossele Solovey,* and *Stempanyu*. In 1888 he founded *Die Yiddishe Folksbibliotek,* a magazine containing works by Yiddish authors. He was famous. But writing did not pay, and he supported his family as a trader on the stock exchange. In 1890, after losing his money, he moved to Odessa, then back to Kiev in 1893. Between 1890 and 1903 some of Sholom Aleichem's best known works—the letters of Menachem-Mendel, the Tevye and Kasrilevka stories, subjects to which he later returned—appeared. By 1903 he had left business altogether to write full time.

His life reflected the fortunes of European Jewry. Following the 1905 revolution and pogroms, he fled Russia. Until 1908 he lived in Switzerland, but after a bout of tuberculosis he had residences in the more healthful climates of Italy and Germany. At the outbreak of World War I he was forced, as a Russian alien, to leave Germany for Denmark. In December 1914 he came to America, where he lived until his death on May 13, 1916.

Writings in Exile

During his exile he continued writing stories, novels, and plays. Sholom Aleichem also went on reading tours, including a brief visit to America in 1907. Everywhere he was a celebrity. In Austro-Hungary students carried him from the stage on their shoulders and pulled his carriage home. Crowds greeted him on both arrivals in America. In 1909 admirers held an international jubilee honoring his 50th birthday and 25th anniversary as a writer. But, despite his fame, finances were meager. Books were pirated, publishers owning rights to the works withheld royalties, magazine editors failed to pay. The move to New York in 1914 was financed by its Yiddish cultural community.

In America he disliked the materialism and rivalries among Jewish groups, newspapers, and theaters. Two plays, a dramatization of *Stempanyu* and *Samuel Pasternak,* had disastrous runs in 1907. In 1914 he was ill and depressed over the death of a son, Misha. Though he contributed

regularly to the Yiddish press and his stories appeared in translation in *The New York World,* money remained a problem. But his popularity never waned. Huge audiences attended his readings, and over 100,000 people were at his funeral in 1916.

Early Yiddish fiction tended to be sentimental, romances with happy endings. Sholom Aleichem's subjects were real people and their problems. Menachem-Mendel moves from one financial catastrophe to another. Tevye is a milkman with seven daughters to support; Mottel, a cantor's son, an orphan. There are three major fictional settings: Kasrilevka, a *shtetl;* Yehupetz, a city; and Boiberick, a country town. Generally, the characters narrate their stories, capturing the rich vocabulary and cadences of Yiddish.

The works are studies of European Jews in recent times. But the themes are universal: poverty, endurance in adversity, conflict between tradition and progress, and nostalgia for a simpler life. The characters are treated with gentle humor. ''Laughter is healthful,'' Sholom Aleichem said.

Concerned with form, he studied Dickens, Tolstoy, Goethe, and Chekhov, as well as the major Jewish authors—Mendele, Bialik, and Peretz. In his works Yiddish was no longer a ''jargon'' reserved for commonplace affairs but a literary language, the inspiration for a new generation of Yiddish writers. His works have been translated into many languages, and the musical adapted from his stories, *Fiddler on the Roof* (1964), had productions world-wide.

Further Reading

Sholom Aleichem's works run to 28 volumes. All the major books, *The Adventures of Menachem-Mendel* (1969), *The Adventures of Mottel* (1961), and *The Great Fair* (an autobiography, 1958), are available in English, as are the novels, plays, and many of the stories. Among the story collections are *Inside Kasrilevka* (1948), *The Old Country* (1946), *Old Country Tales* (1966), *Stories and Satires* (1968), and *Tevye's Daughters* (1949). In addition, stories appear in anthologies, notably Melech Grafstein, *Sholom Aleichem Panorama* (1948) and Irving Howe and Eliezer Greenberg, *Treasury of Yiddish Stories* (1965). These also contain critical essays. Marie Waife-Goldberg's *My Father, Sholom Aleichem* (1969), an affectionate memoir, interweaves anecdotes with research. Frances and Joseph Butwin, *Sholom Aleichem* (1977) and Sol Gittelman, *Sholom Aleichem: A Non-Critical Introduction* (1974) analyze the works.

Additional Sources

Samuel, Maurice, *The world of Sholom Aleichem,* New York: Atheneum, 1986, 1970. □

O Aleijadinho

The Brazilian architect and sculptor Antônio Francisco Lisbôa, called O Aleijadinho (1738-1814), an exponent of the rococo style, is acknowledged to be his country's greatest architect and sculptor.

O Aleijadinho (a nickname meaning ''the little cripple'') was born in Ouro Preto in the state of Minas Gerais. He was the illegitimate son of the architect Manuel Francisco Lisbôa and a Negro slave girl. A lost document, dated 1790, was cited by his first biographer (Rodrigo Brêtas in the newspaper of Ouro Preto, 1858), who quoted from it extensively. The anonymous, contemporary author praised O Aleijadinho fulsomely, calling him ''the new Praxiteles, [who] honors architecture and sculpture equally.''

O Aleijadinho became physically disabled in his mid-30s and was described as ''so sickly that he has to be carried everywhere and has to have his chisels strapped to him to be able to work.'' Despite the contemporary recognition of his genius, social malice added to his physical agonies. He was not permitted to join the artists' religious fraternity but obliged to join one for mulattoes. Many commissions that he both designed and executed were assigned contractually to others while he was listed as a laborer.

In architecture, classicistic mannerism persisted in Brazil into the 18th century. About 1760, particularly in Minas Gerais, where gold and diamond rushes made the state prosperous, the rococo style began to be employed. Essentially it was a style of elliptical curves and sinuous rhythms enriched with irregular ornament. Ultimately it was derived from the architectural designs of Francesco Borromini through the Portuguese works of Italians: Guarino Guarini in Lisbon in the 17th century and Nicolò Nasoni in Oporto in the 18th century. O Aleijadinho's works are outstanding in the rococo both for inventiveness and harmony.

The undoubted architectural masterpiece of O Aleijadinho is the church of São Francisco de Assis, Third Order, in Ouro Preto (1766-1794). The ground plan is an attenuated rectangle. The central bay of the facade is a flat plane, and the lateral bays, concavely curved, end in round towers. A side view of the exterior offers an interesting rhythm of projections and recessions: the concave lateral bay of the facade, the convex curves of the tower, the flat nave wall, the polygonal forward thrust of the wider sanctuary area, its flat wall, and, finally, a slight, orthogonal saliency of a box-shaped, terminal spatial unit.

O Aleijadinho's designs are characterized by an effective blending of the straight and the curved. The facade of São Francisco, seen in elevation, is an interesting example. The flat, central bay is flanked by Ionic columns in the round; the apertures offer a variety of curves, as does the cresting; and straight pilasters mark the junctures of the curved lateral bays and round towers. O Aleijadinho executed the rococo medallion above the portal depicting St. Francis receiving the stigmata, the sculptural ornament above the portal, and all the interior sculpture.

O Aleijadinho's sculpture includes pulpits, portals, balconies, altars, statues, processional images, and caryatids. His sculpture always enhanced, as well as harmonized with, his architecture. The most dramatic example is his soapstone group of 12 prophets (1800-1805) for the church of Bom Jesus de Matozinhos at Congonhas do Campo. The atrium of the church is enclosed by a low wall which is opened in the front by a multiflight, monumental

stairway. The figures of the prophets are so disposed atop the atrium wall and staircase railing that the ensemble has been compared to a tremendous ballet. Ascending and descending the winding staircase, one is offered innumerable compositional arrangements. It is as though one could view Auguste Rodin's *Burghers of Calais,* from diverse angles *within* the group. The prophets' figures are in no way rococo. They loom above one's vision portentously as though hewn by a Romanesque Michelangelo.

Further Reading

The best sources of information on O Aleijadinho and his works are in Portuguese and French. In English important information is provided in Pál Kelemen, *Baroque and Rococo in Latin America* (1951). □

Mateo Alemán

The Spanish novelist Mateo Alemán (1547-c. 1615) wrote the first full-fledged picaresque novel, *Guzmán de Alfarache.* The book was widely read and translated and was imitated in Germany, France, and England.

Mateo Alemán was born in Seville and christened on Sept. 28, 1547. His parents were the physician Hernando Alemán, who practiced at the royal prison, and Juana de Enero, both descendants of converted Jews. By his own admission, Alemán received a very good education. He probably studied with the humanist Juan de Mal Lara. Alemán graduated from University of Seville (then called Colegio de Maese Rodrigo) in 1564. He studied medicine at the universities of Alcalá de Henares and Salamanca and in 1568 was licensed to practice.

Alemaán returned to Seville, where he quickly ran into economic and romantic problems (they followed him all his life). He married Catalina de Espinosa, in a manner not unlike a shotgun wedding. By 1571 he had joined a branch of the Ministry of Finances as an auditor. He was imprisoned for debt in 1580. After serving as a judge in Usagre and another term in jail for debt, he rejoined the Ministry of Finances in 1586. Alemán was a judge again in 1593, this time in the quicksilver mines of Almadén. The work was performed by criminals, whom he got to know well and about whom he wrote an unpublished confidential report. The importance of this experience is evident in the genesis of his picaresque novel.

The prologue to *Proverbios morales* (Moral Proverbs) of Alonso de Barros was Alemán's first published work. The first part of *Guzmán de Alfarache,* which came out in 1599, was an immediate success, and 23 editions were published before 1605. It was probably during these years that he visited Italy. Literary success, however, did not imply financial success. Back in Seville, Alemán was again imprisoned and was released after pawning 500 copies of *Guzmán*. This period coincides with his very close friendship with the writers Lope de Vega and Vicente Espinel. In Valencia in 1602 there appeared a spurious second part of *Guzmán,* signed with the pseudonym Mateo Luján de Sayavedra, almost certainly the Valencian lawyer Juan Martí. Alemán, who had finished in manuscript his second part, decided to rewrite it entirely (he gave Luján a place among his new characters), and it appeared in 1604. That year also saw the publication of his hagiographical work, *San Antonio de Padua,* which by 1623 had four editions.

Not long after, Alemán fulfilled his youthful desire to go to the Indies; he sailed from Cadiz on June 12, 1608, in the same fleet with the playwright Juan Ruiz de Alarcón and the new archbishop of Mexico, Alonso Garcia Guerra. Alemán apparently entered the service of the archbishop, and in Mexico in 1609 he published *Ortografía castellana* (Castilian Spelling), a book in which he propounded an unorthodox spelling, used in his *Sucesos de Don Frai Garcia Gera* (1613; The Life of Don Frai Garcia Gera), a biography of his master but mainly of autobiographical interest. Nothing is known of Alemán after that.

Guzmán de Alfarache was the work that gave final form to the picaresque, which had been developing since *Lazarillo de Tormes* was published in 1554. Alemán's novel profoundly influenced the German *Simplicissimus,* the English *Moll Flanders,* and the French *Gil Blas,* and many other works. *Guzmán* was translated into many languages, and the English version by James Mabbe, entitled *The Rogue* (1622), had five editions in 11 years.

Guzmán de Alfarache, the literary character, is born in Seville and is almost predestined, by family and surroundings, to be a delinquent. He tells the story of his life in the first person and with many digressive moralizations, which have been violently criticized. If the novel is interpreted, however, as a literary product of the Roman Catholic Reformation following the Council of Trent (1545-1563) and as a mirror of the moral and theological preoccupations of the age, then the meaning and structure of *Guzmán* emerge more clearly.

Further Reading

Donald McGrady, *Mateo Alemán* (1968), is the standard biography. An excellent study of *Guzmán de Alfarache* in its literary and historical perspectives is in Alexander A. Parker, *Literature and the Delinquent: The Picaresque Novel in Spain and Europe, 1599-1753* (1967). □

Miguel Alemán Valdés

Miguel Alemán Valdés (1902-1983), the president of Mexico from 1946 to 1952, represented a new generation in Mexican political life, one that had not fought in the revolution. He pushed the industrialization of Mexico.

Miguel Alemán was born on Sept. 27, 1902, in Sayula, Veracruz, the son of a local revolutionary hero. After studying law at the National University, he entered political life and served as a judge and a senator for the state of Veracruz. From 1936 to 1940 he was governor of that state.

In 1940, Alemán directed the successful presidential campaign of Manuel Ávila Camacho and was rewarded with the key Cabinet portfolio of secretary of the interior. He was in charge of enemy aliens during the war and of the relations of the central government with the states. He followed a hard-line policy, crushing strikes and disorders attributed to pro-Axis and rightist elements.

The election of the handsome Alemán to the presidency in 1946 swung the political pendulum to the right. He filled his Cabinet with businessmen and technocrats and emphasized industrialization rather than agrarian reform as the solution of Mexico's problems. Loans were negotiated for highway construction and the transformation of the national petroleum industry. National finance was given broad new powers as a development corporation.

Labor no longer held a favored position. The forced industrialization with its curb on wages and decline in real wages produced labor unrest. Workers and farmers were paying a high price to build an industrial society. Agricultural improvements including irrigation, fertilizers, mechanization, diversification, and colonization of new zones displaced land reform. In fact, larger individual holdings were permitted.

Alemán constructed grandiose public works, such as river valley projects in Michoacán and Veracruz, highways, and a magnificent university city in the Federal District. Social reform was not forgotten during Alemán's term. Social security coverage was extended, and the construction of schools and housing was pushed. The results of his efforts could be counted in multiplying industrial units, increased agricultural production and rising per capita income and gross national product.

In 1952, Alemán backed as his successor the minister of the interior Adolfo Ruiz Cortines, who pledged a more balanced national development. But Alemán remained a political force, the focal point for more conservative elements in the party and for the new middle-class banking, industrial, and commercial interests which had risen to power in Mexico. As president of the National Tourism Council, he played a major role in the development of the resort town of Acapulco and the promotion of the 1968 Olympics.

He died of a heart attack May 14, 1983, at his home in Mexico City.

Further Reading

There have been campaign biographies and some journalistic publications on Alemán but no scholarly study. The best work is George S. Wise, *El México de Alemán* (1952). Useful material is contained in Oscar Lewis's chapter ''Mexico since Cárdenas'' in Richard N. Adams and others, *Social Change in Latin America Today* (1960); in Howard F. Cline, *Mexico: Revolution to Evolution, 1940-1960* (1962); and in Frank Brandenburg, *The Making of Modern Mexico* (1964). General discussions of the Alemán administration may be found in Harry Bernstein, *Modern and Contemporary Latin America* (1952); in Hubert Herring, *A History of Latin America* (1955; 3d ed. 1968); and in Helen Miller Bailey and Abraham P. Nasatir, *Latin America: The Development of Its Civilization* (1960; 2d ed. 1968). □

Jean le Rond d'Alembert

The chief contribution by the French mathematician and physicist Jean le Rond d'Alembert (1717-1783) is D'Alembert's principle, in mechanics. He was also a pioneer in the study of partial differential equations.

Jean le Rond d'Alembert was born on Nov. 16, 1717, and abandoned on the steps of the church of St-Jean-le-Rond in Paris. He was christened Jean Baptiste le Rond. The infant was given into the care of foster parents named Rousseau. Jean was the illegitimate son of Madame de Tencin, a famous salon hostess, and Chevalier Destouches, an artillery officer, who provided for his education. At the age of 12, Jean entered the Collège Mazarin and shortly afterward adopted the name D'Alembert. He became a barrister but was drawn irresistibly toward mathematics.

Two memoirs, one on the motion of solid bodies in a fluid and the other on integral calculus, secured D'Alembert's election in 1742 as a member of the Paris Academy of Sciences. A prize essay on the theory of winds in 1746 led to membership in the Berlin Academy of Sciences. D'Alembert wrote the introduction and a large number of the articles on mathematics and philosophy for Denis Diderot's *Encyclopédie*. He entered the Académie Française as secretary in 1755.

D'Alembert had a generous nature and performed many acts of charity. Two people especially claimed his affection; his foster mother, with whom he lived until he was 50, and the writer Julie de Lespinasse, whose friendship was terminated only by her death. D'Alembert died in Paris on Oct. 29, 1783.

Rigid Body and Fluid Motion

D'Alembert's principle appeared in his *Traité de dynamique* (1743). It concerns the problem of the motion of a rigid body. Treating the body as a system of particles, D'Alembert resolved the impressed forces into a set of effective forces, which would produce the actual motion if the particles were not connected, and a second set. The principle states that, owing to the connections, this second set is in equilibrium. An outstanding result achieved by D'Alembert with the aid of his principle was the solution of the problem of the precession of the equinoxes, which he presented to the Berlin Academy in 1749. Another form of D'Alembert's principle states that the effective forces and the impressed forces are equivalent. In this form the principle had been applied earlier to the problem of the compound pendulum, but these anticipations in no way approach the clarity and generality achieved by D'Alembert.

In his *Traité de l'équilibre et du mouvement des fluides* (1744), D'Alembert applied his principle to the problems of fluid motion, some of which had already been solved by Daniel Bernoulli. D'Alembert recognized that the principles of fluid motion were not well established, for although he regarded mechanics as purely rational, he supposed that the theory of fluid motion required an experimental basis. A good example of a theoretical result which did not seem to correspond with reality was that known as D'Alembert's paradox. Applying his principle, D'Alembert deduced that a fluid flowing past a solid obstacle exerted no resultant force on it. The paradox disappears when it is remembered that the inviscid fluid envisaged by D'Alembert was a pure fiction.

Partial Differential Equations

Applying calculus to the problem of vibrating strings in a memoir presented to the Berlin Academy in 1747, he showed that the condition that the ends of the string were fixed reduced the solution to a single arbitrary function. D'Alembert also deserves credit for the derivation of what are now known as the Cauchy-Riemann equations, satisfied by any holomorphic function of a complex variable.

Research on vibrating strings reflected only one aspect of D'Alembert's interest in music. He wrote a few of the musical articles for the *Encyclopédie*.

He favored the views of the composer Jean Philippe Rameau and expounded them in his popular *Élemens de musique théorique et pratique* (1752).

Further Reading

D'Alembert's more important mathematical works are available in English, as are his many contributions to the *Encyclopédie,* the most significant of which is his *Preliminary Discourse*. His contributions are discussed in Thomas L. Hankins, *Jean d'Alembert: Science and the Enlightenment* (1970; reprinted, 1990). Excellent studies on D'Alembert as a *philosophe* are Ronald Grimsley, *Jean D'Alembert* (1963), and John Nicholas Pappas, *Voltaire and D'Alembert* (1962). The standard biography, in French, is Joseph Bertrand, *D'Alembert* (1889). A full account of D'Alembert's work in dynamics appears in René Dugas, *A History of Mechanics* (1950; trans. 1955). □

Arturo Alessandri Palma

Arturo Alessandri Palma (1868-1950) was twice president of Chile. He substantially altered Chilean society and paved the way for sweeping social and economic changes of later years.

The grandson of an Italian immigrant, Arturo Alessandri was born near Linares on Dec. 20, 1868. He graduated from the University of Chile with a degree in law in 1893. His political career began with his election as deputy to Congress in 1897, in which capacity he served until 1915, when he was elected senator. While in Congress he also held several Cabinet posts.

Alessandri, popularly known as ''The Lion of Tarapacá'' because of his oratorical abilities, felt that Chile desperately needed social reformation, and he quickly became a leader of the Liberal Alliance, a coalition of parties organized to support this effort. For the presidential election of 1920, Alessandri was selected as the alliance's candidate. He won by a slim margin. His efforts to secure reform legislation were hampered by conservative control of the Senate, however, and not until March 1924 did the alliance secure majorities in both houses. But when the alliance broke up into bickering factions, the military intervened to force Congress to pass the reform bills in September 1924. Alessandri then resigned, seeing that the military demanded the dissolution of Congress and further political reforms, and left for Europe. The military group controlling the government increasingly was managed by conservatives, and a second military coup in January 1925 overturned the junta and recalled Alessandri.

Alessandri returned in March and immediately called a constitutional convention. The resultant Constitution of 1925 was designed to overhaul the political structure of the country and fortify executive power. However, Alessandri resigned again in October, when Carlos Ibáñez, his minister of war, refused to obey presidential orders. During the subsequent dictatorship of Ibáñez, Alessandri was forced to leave Chile and return to Europe.

After a short but intense period of chaos following the downfall of Ibáñez in July 1931, Alessandri was reelected president in October 1932. He inherited a country with an economy in shambles and on the brink of social revolution. He ruled sternly and, with the assistance of able but unpopular subordinates, managed to restore order and bring back a semblance of prosperity. He served out his full term and in December 1938 turned over the government to Pedro Aguirre Cerda. Alessandri returned to public service in 1944, when he was elected to the Senate, and remained there until his death on Aug. 24, 1950.

Further Reading

A short and well-balanced summary of Alessandri's career appears in Robert J. Alexander, *Prophets of the Revolution: Profiles of Latin American Leaders* (1962). One of the best studies of the Alessandri era is in John R. Stevenson, *The Chilean Popular Front* (1942).

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Jorge Alessandri Rodriguez

Jorge Alessandri Rodriguez (1896-1986/1987) was a president of Chile who attempted to restore national prosperity while dealing with problems of reconstruction following the catastrophic earthquake of 1960.

Jorge Alessandri, son of the Chilean president Arturo Alessandri, was born on May 19, 1896. More reserved than his father and less drawn to politics, he graduated in 1919 with a degree in civil engineering and at first taught engineering. Also a successful businessman, he held the directorship of the major paper factory in Chile and was vice president of the Bank of South America.

Alessandri's introduction to politics, aside from a brief career as a congressman in 1925, came when he was named minister of finance (1948-1950) during the presidency of Gabriel González Videla. Alessandri balanced the nation's budget and actually secured a surplus, an unusual achievement in inflation-ridden Chile. In 1956 he was elected senator from Santiago.

Alessandri earned a reputation for being aloof and austere but able. A bachelor, he was said to be a father figure for the Chileans. Alessandri possessed a well-known name, was not closely connected officially with the traditional political parties, and was an outspoken critic of the increasingly unpopular Ibáñez administration (1952-1958). Thus, he was nominated for the presidency in 1958 by a

coalition of independent and conservative groups. Alessandri promised to give the nation an efficient administration manned not with politicians but with technical experts. His program appealed to the wealthy and middle classes, and in one of the closest elections in Chilean history, Alessandri won over Salvador Allende, the Socialist-Communist nominee.

Alessandri kept his campaign promises and attempted to deal with Chile's runaway inflation by instituting a strict austerity program. Between 1958 and 1960 he had some success in stemming the rise in the cost of living and in stabilizing the currency. However, his efforts at economy were halted when devastating earthquakes rocked southern Chile in May 1960. Huge outlays of money to rebuild the territory were required. Alessandri's essentially rightist orientation and his reluctance to attack the pressing problems of agrarian reform, unemployment, and housing resulted in a loss of popularity for the conservative parties. In the presidential election of 1964, Eduardo Frei, a Christian Democrat, was victorious, and conservative domination of Chile was shattered.

Alessandri's political fortunes subsequently took a turn for the better, and in 1970 he was supported by a revitalized conservative coalition for the presidency. Beaten in the election by Socialist Salvador Allende, Alessandri endorsed the winner in the subsequent run-off election in Congress which had become necessary because of Allende's narrow margin of victory in the general elections. Alessandri then retired but maintained his independent political stance. He died around 1986.

Further Reading

There is no adequate study of Alessandri in English. Two works which deal with Chile during his administration are Federico G. Gil, *The Political System of Chile* (1966), and Frederick B. Pike, *Chile and the United States, 1880-1962* (1963; 2d ed. 1965). Both provide valuable insights into the character of the Alessandri government. □

Alexander I

Alexander I (1777-1825) was emperor of Russia from 1801 to 1825. His leadership in the defeat of Napoleon and his statesmanship at the Congress of Vienna contributed to a rare attempt at massive political reconstruction of Europe.

The eldest son of Czar Paul I, Alexander was born on Dec. 12, 1777. He was removed from the care of his parents and brought up under the careful guidance of his grandmother, Empress Catherine II. His principal tutor was César La Harpe, a Swiss revolutionary who, however, was willing to compromise with czarist absolutism as a means to achieve his end. La Harpe was an ardent disciple of the Enlightenment and instilled in his student a sincere attachment for its philosophy. Alexander did not master the Russian language, but he spoke fluent English and excellent French. He ended his formal education after his marriage to Elizabeth (Princess Louise of Baden) in September 1793.

The Succession

At the court of Catherine II, Alexander was groomed to become her successor. But at his father's residence in Gatchina, where Alexander was a frequent visitor in the later years of Catherine's reign, he learned the art of warfare according to Prussian style. The exact military drill demanded of the soldiers by Paul I appealed to Alexander. At Gatchina, Alexander befriended Aleksei Arakcheev, who later became a close adviser.

Since the relationship between Catherine and her son Paul was hostile, she attempted to change the succession to Alexander. A letter from Alexander to Catherine in 1796, the year of her death, reveals that he was fully aware of the plan and had approved it. Paul reigned for 5 years. On March 11, 1801, a palace uprising led to Paul's murder, with the collaboration of Alexander. None of the participants in the conspiracy was tried or officially punished, but there is evidence that Alexander never entirely freed himself from the memories of that night.

Foreign Policy

The succession of Alexander I to the throne brought closer relations between Russia and England. Alexander ordered the recall of the Cossacks that Paul had sent to conquer India, and diplomatic relations were improved. This disturbed Napoleon because in 1801 France was at war with England, and he had made plans to dispatch a French

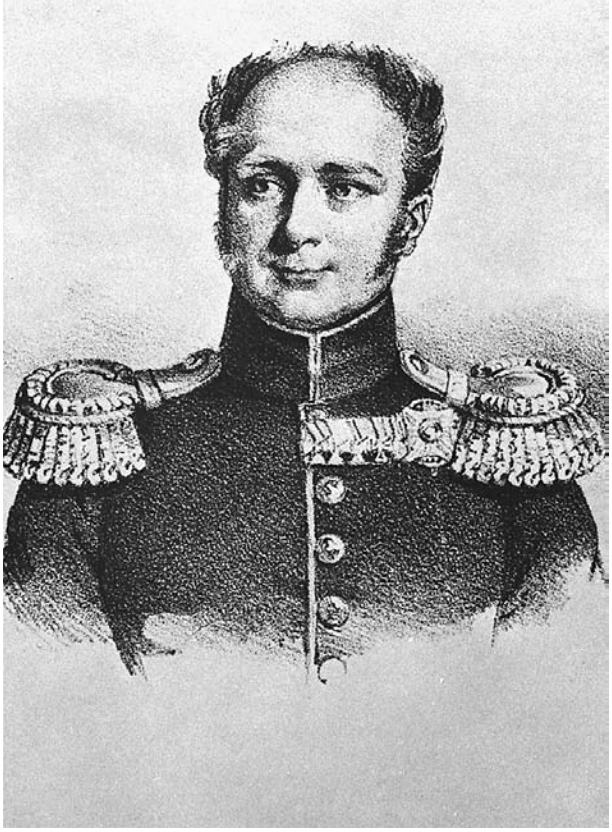

expedition to join the Russian force undertaking the conquest of India. Alexander distrusted Napoleon and resented the unceremonious way in which he dealt with the crowned heads of the German and Italian states. In spite of their differences, a Franco-Russian treaty of amity was signed on Oct. 11, 1801, which called for close cooperation in all matters of common interest and for joint endeavors to keep peace.

In June 1802 Alexander, without consulting the minister of foreign affairs, Count Kochubey, established a personal friendship with Frederick William III of Prussia that lasted through peace and war.

On April 11, 1805, an Anglo-Russian treaty was signed for the liberation of Holland, northern Germany, Italy, and Switzerland from Napoleonic rule. In the ensuing war an Austro-Russian army of 90,000 men commanded by Gen. Mikhail Kutuzov was routed at the Battle of Austerlitz (Dec. 2, 1805). Alexander wept like a child during the retreat.

The war continued until July 1807, when the Franco-Russian treaty was signed at Tilsit. The alliance with France was not popular in Russia, and Mikhail Speranski, Alexander's secretary of state, felt that the Treaty of Tilsit contained practically all the ingredients of a future war between Russia and France. His fears were realized when Napoleon's army invaded Russia in June 1812. The severe Russian winter, however, proved insurmountable and led to disaster for Napoleon. By the Final Act of the Congress of Vienna on June 9, 1815, part of Poland was set up as a constitutional kingdom, and Alexander became its king.

Domestic Policy

When Alexander became czar, he was expected to initiate far-reaching constitutional and social reforms because of his liberalism. These hopes were nurtured by the early enlightened measures of his regime: the annulment of vexatious prohibitions enacted by Paul, provision for a broad amnesty, liberation of trade, permission to import foreign publications, removal of restriction on traveling abroad, and partial reform of the harsh penal procedure.

At Alexander's request Speranski drew up plans for constitutional reform. He recommended reforms of the government based on the doctrine of separation of powers—legislative, executive, and judicial—all of them, however, emanating from the czar. The right to vote was to be granted to all property owners. Although Speranski favored the eventual abolition of serfdom, he saw the difficulties in achieving emancipation.

Alexander rejected the doctrine of separation of powers, but Speranski did persuade Alexander to create a state council, a body to review laws passed by the emperor, although its decisions were not binding on the Crown. Alexander also approved Speranski's legislation of 1810-1811 for the reconstruction of the executive departments.

Speranski raised the civil service standards and instituted financial reforms. These measures infringed on the privileges of the landowning and bureaucratic classes, and to placate the nobility Alexander dismissed Speranski in 1812.

Alexander created the Holy Alliance in 1815, an agreement between the rulers of Russia, Austria, and Prussia that they would conduct themselves according to Christian principles. The Alliance became a symbol of repression and reaction, and Alexander's policies became more and more conservative.

The fact that Speranski's constitutional reforms were not carried out and that Alexander failed to fulfill his promise resulted in the emergence of organized political opposition in the form of secret societies. This opposition came from members of the upper classes and led to an abortive coup d'etat on Dec. 14, 1825. Alexander I had died on November 19.

Further Reading

The historian Nikolai M. Karamzin, a contemporary of Alexander I, described the achievements of Alexander I in *Karamzin's Memoir on Ancient and Modern Russia,* translated with an analysis by Richard Pipes (1959). Marc Raeff, *Michael Speransky: Statesman of Imperial Russia, 1772-1839* (1957), is a biographical study with extensive analyses of the political activities and projects of Count Speranski. Evgenii V. Tarle, *Napoleon's Invasion of Russia, 1812* (1938; trans. 1942), is imbued with patriotism and often alludes to parallels between the Napoleonic invasion and threatened attack by Nazi Germany.

A good biography of Alexander I is Alan McConnell, *Tsar Alexander I: Paternalistic Reformer* (1970). Recommended for general historical background is vol. 2 of Michael T. Florinsky, *Russia: A History and an Interpretation* (1953), the most thorough narrative of prerevolutionary Russian history available in English, which is particularly strong on the 19th and early

20th centuries. Alexander A. Kornilov, *Modern Russian History from the Age of Catherine the Great to the End of the Nineteenth Century* (1917; trans. 1943), gives an excellent picture of internal policies. The setting of Leo Tolstoy's novel, *War and Peace* (1868), is the Napoleonic invasion of Russia during the reign of Alexander I.

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Alexander II

Alexander II (1818-1881) was emperor of Russia from 1855 to 1881. He is called the "czar liberator" because he emancipated the serfs in 1861. His reign is famous in Russian history as the "era of great reforms."

Eldest son of Nicholas I, Alexander was born in Moscow on April 17, 1818. Vasili Zhukovski, the poet and courtier, was his principal tutor. Alexander spoke Russian, German, French, English, and Polish. He acquired a knowledge of military arts, finance, and diplomacy. From an early age he traveled extensively in Russia and abroad; in 1837, for example, he visited 30 Russian provinces, including Siberia, where no member of the royal family had ever been. Unlike his father, Alexander had experience in government before he acceded to the throne. He held various military commands and was a member of the state council (from 1840) and of the committee of the ministers (from 1842); during Nicholas's absence Alexander acted as his deputy.

Alexander's political philosophy eludes precise definition. However, there is ample evidence to indicate that he was an admirer of Nicholas's autocracy and bureaucratic methods.

Emancipation of the Serfs

Before he became czar, Alexander was not sympathetic to emancipation. He changed his mind because of Russia's technological and military backwardness in the Crimean War and because he believed that the liberation of the serfs was the only way to prevent a peasant uprising. Through a burdensome arrangement in which local commissions made studies and reported their findings to the government, an emancipation law was eventually formulated and proclaimed in 1861.

The new law stated that serfs were free to marry, acquire property, engage in trades, and bring suits in courts. Each estate proprietor had to prepare within a year an inventory determining the area of land actually in the possession of the peasants and defining the annual payment or services due from the liberated serfs. Each peasant household received its homestead and a certain amount of land (generally the same amount the family had cultivated for its own use in the past). The land usually became the property of the village commune, which had the power to redistribute it periodically among the households. The government bought the land from the owners, but the peasants had to redeem it by payments extending over 49 years. The proprietor kept only the portion of his estate that had been farmed for his own purposes.

The emancipation law of 1861, which liberated more than 40 million serfs, has been called the greatest single legislative act in history. It was a moral stimulus to peasant self-dignity. Yet there were many problems. The peasants had to accept the allotments, and generally they did not receive enough land and were overcharged for it. Since they became obligated for the payment of taxes and redemption reimbursements, their mobility was greatly limited. The commune replaced the proprietor as master over the peasants. The settlement, however, was on the whole liberal, despite some unsolved problems and the agrarian crises that emerged in part from its inadequacies.

Domestic Reforms

Because the emancipation of the serfs ended the landlords' rights of justice and police on their estates, it was necessary to reform the entire local administrations. The statute of 1864 created provincial and district assemblies, which handled local finances, education, scientific agricul-

ture, medical care, and maintenance of the roads. The elaborate electoral system dividing voters into categories by class provided substantial representation to the peasants in the assemblies. Peasant and proprietor were brought together in order to work out local problems.

During Alexander's reign other reforms were initiated. The cities were granted municipal assemblies with functions similar to those of the provincial assemblies. The Russian judicial system and legal procedures, which were riddled with inequities, were reformed. For the first time in Russian history, juries were permitted, cases were debated publicly and orally, all classes were made equal before the law, and the court system was completely overhauled. Censorship was relaxed, and the universities were freed from the restrictions imposed on them by Nicholas I. The army, too, was reformed by Gen. Dimitri Miliutin, military schools were reorganized along liberal lines, and conscription was borne equally by all social groups.

Despite all these reforms, Alexander II became the target of revolutionaries in 1866. Terrorist activity continued throughout the 1870s. The underlying reasons were the lack of far-reaching social and constitutional reforms; the bloody suppression of the peasant uprisings, especially the slaughter of Bezna; the Polish insurrection of 1863 and its bloody defeat; and the general ultrareactionary trend of official policies. Conservatives and nationalists were welcomed by the Czar, but the liberals were alienated. The radicals went underground and espoused the cause of political and social revolution. A member of a terrorist group murdered Alexander II on March 1, 1881.

Foreign Policy

Encroachments begun under Nicholas I against Chinese territory in the Amur River valley were regularized by treaty in 1860. The Russians successfully repressed the Polish uprising of 1863. In 1877 Alexander went to war against Turkey on behalf of the rebellious Balkan Christians of Bosnia, Herzegovina, and Bulgaria.

Further Reading

Two full-length biographies of Alexander II are E. M. Almedingen, *The Emperor Alexander II* (1962), and Walter M. Mosse, *Alexander II and the Modernization of Russia* (1958; rev. ed. 1962). Jerome Blum, *Lord and Peasant in Russia, from the Ninth to the Nineteenth Century* (1961), is a comprehensive study of the social and economic conditions of rural Russia from earliest times to the emancipation of the serfs in 1861. Geroid T. Robinson, *Rural Russia under the Old Régime* (1932), begins where Blum's book stops, and it discusses the peasant question from the emancipation act to the Revolution. George Fischer, *Russian Liberalism, from Gentry to Intelligentsia* (1958), traces the evolution of liberal forces from 1855 to 1905 as a transition from domination by the gentry to domination by professional groups. Hugh Seton-Watson, *The Decline of Imperial Russia, 1855-1914* (1952), is a thorough and well-balanced survey of both internal and foreign policies.

The most thorough narrative of prerevolutionary Russian history available in English, particularly good for the 19th and 20th centuries, is Michael T. Florinsky, *Russia: A History and Interpretation* (1953). Alexander A. Kornilov, *Modern Russian History from the Age of Catherine the Great to the End of the Nineteenth Century* (1917; trans. 1943), gives an excellent picture of internal policies in the 19th century. □

Alexander III

Alexander III (1845-1894) was emperor of Russia from 1881 to 1894. During his autocratic reign Russian absolutism asserted itself for the last time.

Alexander was born on Feb. 26, 1845. His father, Alexander II, appointed the historian K. P. Pobedonostsev to tutor the heir apparent in Russian history and law in 1861. Alexander's mind and character were largely molded by Pobedonostsev, who instilled ardently nationalistic views in his young pupil. As heir apparent, Alexander took part in the administration of the state. During the war with Turkey in 1877-1878 he held a military command.

Alexander married Princess Sophie Frederica Dagmar of Denmark (known in Russia as Maria Fedorovna) and was a devoted husband and the father of five children. He preferred country life at Gatchina to the pomp of the St. Petersburg court.

Alexander's autocratic opinions were profoundly influenced by Pobedonostsev, who became director general of the Holy Synod of the Russian Orthodox Church in 1880, and by the journalist M. N. Katkov. Alexander followed Pobedonostsev's advice in making political decisions and in appointing personnel to higher offices. Katkov's influence was exercised through his articles in the reactionary *Moscow News,* which Alexander read regularly.

Counterreforms and Policies

Alexander issued an imperial manifesto on April 29, 1881, which ended the constitutional reforms of his father and proclaimed the absolute power of the emperor. The law of Aug. 14, 1881, empowered the government to declare a state of emergency in any part of the realm; administrative officials in the areas under the emergency regime were vested with broad extrajudicial and executive powers: arrest, imposition of fines, and confiscation of property without trial; transfer of cases from criminal court jurisdiction to that of military tribunals; the closing of schools; the suspension of periodicals; and the removal of officials. Enacted as a provisional measure for 3 years, the law was renewed and operated until the Revolution of 1917. The law of July 12, 1889, retained the township as a peasant institution but subjected it to the control of a new official, the land captain, who was empowered to suspend or remove elective peasant officials, arrest and fine peasant officials without a trial, and veto decisions of township and village assemblies.

The act of 1890 introduced significant restrictions in the organization of the provincial assemblies. The electors who chose the members of the assemblies were segregated in three electoral colleges on a class basis: nobles, all other

electors except peasants, and peasants. Women were denied direct vote but could exercise their electoral rights through male representatives. Jews were totally disfranchised. The act of 1892 limited the right to vote in municipal elections to owners of real estate of a specified value and to proprietors of important commercial and industrial enterprises.

The law of Dec. 28, 1881, made it compulsory for serfs to redeem their land allotments, although the payments were lowered. Measures were taken to promote the expansion of peasant landholding areas, and a bank was founded to assist peasants in buying land. But under the passport law of June 1894, peasant were still denied a passport—that is, the right to seek employment outside the village—without the consent of the village assembly.

The government strove to prevent depreciation of the paper ruble and to link it eventually to precious metal by building up the gold reserve. Beginning in 1880, the government took an active part in building and administering the railways, and by 1894 it had taken over 24 lines.

Alexander III is known as the ''czar peacemaker'' because under his rule the empire remained at peace except for minor, although costly, military expeditions in central Asia. Relations with England were greatly improved, and France replaced Germany as Russia's ally. He died on Oct. 20, 1894.

Further Reading

Hugh Seton-Watson, *The Decline of Imperial Russia 1855-1914* (1952), thorough and well balanced, surveys both internal and foreign policies. Michael T. Florinsky, *Russia: A History and an Interpretation,* vol. 2 (1953), is the most complete narrative of prerevolutionary Russian history in English and is particularly strong on the 19th and early 20th centuries. □

Alexander VI

Alexander VI (1431-1503) was pope from 1492 to 1503. Because of his worldly life, he is often considered the most notorious of the Renaissance popes.

On Jan. 1, 1431, Alexander VI was born Rodrigo Borja at Játiva, Spain. He studied law at the University of Bologna and first rose to prominence in 1455, when his uncle was elected pope as Calixtus III. Like his uncle, Rodrigo changed his name to Borgia, the Italian form of Borja. When Borgia was 25, his uncle made him a cardinal, and at 26 he became vice chancellor of the papal court, a position he filled competently for 35 years. Borgia lived a secular life in Rome and did not become a priest until 1468, when he was 37 years old. Priesthood, however, did not change the character of his life. He had children by several mistresses, but there is certainty only about the mother of four of his children—Cesare (1475), Giovanni (1476), Lucrezia (1480), and Goffredo (1481); she was Vanozza de' Catanei. Handsome and attractive to women, Borgia was also intelligent, a good public speaker, and popular with the citizens of Rome.

The Pope

At the conclave of Aug. 6-10/11, 1492, the cardinals elected the 61-year-old Borgia as pope, and he took the name of Alexander VI in honor of the ancient empire builder Alexander the Great. His pontificate began well. The populace was pleased by his election, and he began extensive building projects and worked industriously at papal business. But trouble began in 1494, when King Ferrante of Naples died. The Kingdom of Naples had once been a possession of the French throne, and King Charles VIII of France decided to reclaim it. He invaded Italy and reached Rome in December 1494. Alexander feared deposition but managed to negotiate his freedom. He then joined forces with Venice, Germany, Spain, and Milan and expelled Charles from Italy.

Meanwhile, Alexander faced the monumental task of regaining control of the Papal States, which had fallen into the hands of local nobles during the pontificate of his predecessor, Innocent VIII. Alexander delegated this task to his son Cesare Borgia, who accomplished it with brutal determination. But Cesare's marriage to the French princess Charlotte d'Albret in 1499 forced his father into a very unwise course of action. The marriage committed Alexander to friendship with the new French king, Louis XII. In exchange for French help in reconquering the Papal States,

Alexander did not hinder Louis's conquest of Milan. Thus Alexander betrayed his countrymen and reversed his anti-French policy. Alexander VI died on Aug. 18, 1503, perhaps of malaria.

An Evaluation

Alexander VI has been widely condemned for his conduct. He disregarded priestly celibacy and preferred political machinations to spiritual leadership. He practiced simony (selling Church offices) and was notorious for his nepotism. He used his position to enrich his children, supported a mob of Spanish relatives in Rome, and created 19 Spanish cardinals. He shocked his contemporaries by openly acknowledging his children.

In Alexander's favor it must be said that his morals were no worse than those of his contemporaries and that he had the real virtue of sincere love for his family. He was devastated with grief when his son Giovanni was mysteriously murdered; and although he used his daughter Lucrezia as a political pawn in her three marriages, he could hardly bear to be separated from her. Alexander was frequently maligned and satirized in his own day, but the more vicious rumors (that he poisoned his enemies, for example) are unfounded. Alexander VI was a genial, intelligent, and able man who reflected the morality of his times; if he is to be condemned as a pope, he should nevertheless not be judged too harshly as a man.

Further Reading

The classic account of Alexander VI's career is Ludwig Pastor, *The History of the Popes from the Close of the Middle Ages,* vol. 6 (trans. 1923). Good discussions may be found in M. Creighton, *A History of the Papacy during the Period of the Reformation* (5 vols., 1882-1894; rev. ed., entitled *A History of the Papacy from the Great Schism to the Sack of Rome,* 6 vols., 1897), and in Philip Hughes, *A History of the Church,* vol.3 (1947). A shorter account, absorbing and vivid, is by Will Durant in *The Story of Civilization* vol. 5: *The Renaissance: A History of Civilization in Italy from 1304-1576* (1953). □

1st Earl Alexander of Tunis

The British field marshal Harold Rupert Leofric George Alexander, 1st Earl Alexander of Tunis (1891-1969), was the supreme Allied commander of the Mediterranean theater in World War II. He was governor general of Canada from 1946 to 1952 and British minister of defense from 1952 to 1954.

Harold Alexander was born in Northern Ireland on December 10, 1891, the third son of the 4th Earl of Caledon and of Lady Elizabeth Graham Toler, daughter of the 3d Earl of Norbury. Educated at Harrow and Sandhurst, Alexander served in the British army with distinction in France during World War I. Wounded three times and mentioned in dispatches five times for gallantry in action, he received the Distinguished Service Order and the Military Cross.

Following graduation from the Staff College and the Imperial Defence College, he saw combat in India in 1935 and was again mentioned in dispatches. He served in various staff and command positions, and as a major general he commanded the 1st Division at the outbreak of World War II. The division went to France in 1939 as part of the British Expeditionary Force. When the German blitzkrieg of May 1940 forced France to surrender, Alexander, then a lieutenant general and commander of the I Corps, directed the evacuation of British and French troops from Dunkirk.

Alexander became a full general and took command of the British army forces in Burma in March 1942. He successfully carried out a difficult withdrawal to India, where the British, soon reinforced by American troops, prepared for offensive operations in Southeast Asia.

In August 1942 Alexander was assigned to take command of the British Middle East forces. He defeated Field Marshal Rommel's Italo-German army at Alam Halfa in late August and early September. On October 23 in the Battle of El Alamein, Alexander launched an offensive that precipitated a German and Italian retreat of 1,500 miles across Libya to southern Tunisia with the British in pursuit.

Meanwhile, Anglo-American forces under the supreme Allied commander Dwight D. Eisenhower had landed in French Northwest Africa on November 8, 1942, and to-

Alexander of Tunis (far right)

gether with French forces moved into Tunisia. On February 19, 1943, at the height of an American disaster inflicted by Rommel at Kasserine Pass, Alexander became Eisenhower's deputy and commander of the 18th Army Group. Alexander took command of all the Allied ground forces. They expelled the Germans and Italians from Tunisia in May 1943 and cleared the entire North African shore of Axis troops.

As commander of the 15th Army Group, Alexander directed the Allied invasion of Sicily in July 1943 and the subsequent ground operations, which included General Bernard Montgomery's British 8th Army and General George Patton's U.S. 7th Army. Alexander's leadership was largely responsible for the conquest of the island in 38 days.

Alexander then played an important role in the secret negotiations leading to the surrender of Italy. He headed the ground forces that invaded southern Italy in September 1943 and directed Montgomery's 8th Army in the eastern part of the country and General Mark Clark's U.S. 5th Army west of the Apennines. Alexander coordinated the capture of Naples and the Foggia airfields by October 1, 1943.

Then he began what turned out to be a grueling advance toward Rome. Through tangled, easily defended terrain, in the face of incredible difficulties, and against tenacious German opposition, Alexander engineered the Allied progress to the Gustav Line in the Cassino area. Attempting to go around the resistance, he executed the Anzio amphibious landing on January 22, 1944. It failed to dislodge the Germans from the Gustav Line or from Rome. As a consequence, battles at Cassino and Monte Cassino were fought during January, February and March, but they resulted in a stalemate. Alexander then shifted the bulk of the 8th Army west of the Apennine Mountains in April. On May 11 he launched the massive Operation Diadem. This broke the Gustav Line, brought relief to the beleaguered Anzio beachhead, and liberated Rome on June 4. Later in 1944, promoted to field marshal, Alexander became supreme Allied commander of the Mediterranean theater. He engineered the air, sea and ground movements that broke the German Gothic Line, seized all of Italy and compelled the Germans to capitulate in April 1945.

In 1946, Alexander was made a viscount and named governor-general of Canada. He served there until 1952, when he was named both an earl and minister of defense in Sir Winston Churchill's cabinet. He retired in 1954 and was involved in business until he died on June 16, 1969, in Slough, England.

A man of great personal charm, Alexander was handsome, self-possessed, modest and distinguished in appearance. Field Marshal Alan Brooke, Chief of the Imperial General Staff, said Alexander was always ''completely composed and appeared never to have the slightest doubt that all would come out right in the end.'' Eisenhower called him ''broad-gauged,'' meaning that he worked on an Allied rather than a narrowly nationalistic basis. His most important qualities were his ability to impart and instill confidence among superiors, colleagues and subordinates and his capacity to persuade a multitude of Allied contingents to work together toward common goals. He was known for his charm and imperturbability.

Further Reading

The Alexander Memoirs, 1940-45 (1962) is disappointing but cannot be disregarded. The best portraits of Alexander and the best assessments of his contributions are found in the histories of World War II and in the memoirs of other high-ranking participants. Among the latter are Dwight D. Eisenhower, *Crusade in Europe* (1948); Mark W. Clark, *Calculated Risk* (1950); Winston S. Churchill, *Closing the Ring* (1951); Lucian K. Truscott, *Command Missions: A Personal Story* (1954); and Sir Arthur Bryant, *The Turn of the Tide* (1957). □

Alexander of Yugoslavia

Alexander (1888-1934) was king of the Kingdom of the Serbs, Croats, and Slovenes from 1921 to 1929 and, after changing the name of his country in 1929, king of Yugoslavia until 1934.

Alexander Karageorgevich was born on Dec. 16 (N.S.; Dec. 4, O.S.), 1888, at Cetinje, Montenegro, the second son of Peter I, King of Serbia, and Princess Zorka of Montenegro. Alexander shared his father's exile in Geneva, Switzerland, until 1899, when he was sent to the imperial Russian court in St. Petersburg to be edu-

cated. He returned to Serbia in 1909, succeeding his brother George as heir to the throne held by Peter I since 1903.

Having led the first Serbian army to victory over the Turks at Kumanovo on Oct. 24, 1912, in the First Balkan War, Alexander was also in command during the Second Balkan War against Bulgaria in 1913. Advanced age and declining health led Peter I to appoint Alexander regent of Serbia on June 24, 1914. As commander in chief of the Serbian armed forces, Alexander shared the privations of the Serbian retreat across Albania before the advancing Austro-German armies in 1915. He led his victorious forces into Belgrade on Oct. 31, 1918. On December 1 the Kingdom of the Serbs, Croats, and Slovenes was proclaimed with Alexander as prince regent.

The kingdom's adoption of the centralist ''Vidovdan'' constitution on June 28, 1921, angered the Croats, who favored a federal state organization guaranteeing autonomy to the historical regions. At the death of Peter I on August 16, Alexander became king. On June 8, 1922, he married Marie (1900-1961), a daughter of King Ferdinand of Romania. They had three sons: Peter (born Sept. 6, 1923), Tomislav (1928), and Andrea (1929).

The murder of the Croatian leader Stefan Radić and a follower in the Skupština (Diet) on June 20, 1928, by a Montenegrin Serb deputy resulted in the withdrawal of the Croatian deputies from the Skupština. Convinced of the failure of the parliamentary system, Alexander abrogated the Vidovdan constitution on Jan. 6, 1929, changed the country's name to Yugoslavia on October 3, and began a period of authoritarian, personal rule. On Sept. 3, 1931, he proclaimed a new constitution, allowing only a ''government's'' party to exist, which was to receive two-thirds of the Skupština seats upon gaining a plurality in the national elections. This constitution increased Croatian disaffection.

In foreign affairs Alexander, a consistent friend of France, supported the French-backed Little Entente, which opposed Hungarian and Bulgarian revisionism, and hoped for French support against Italy. On a state visit to France, King Alexander and French Foreign Minister Louis Barthou were assassinated at Marseilles on Oct. 9, 1934, by a Macedonian terrorist subsidized by the Croatian fascist organization called Ustaše, which was in the service of Italy and Hungary. The young Peter II succeeded his father under a regency headed by Alexander's first cousin, Prince Paul.

Alexander's death deprived Yugoslavia of strong leadership at a time when, because of internal disorder and the hostility of Germany and Italy, it was most needed. As a founder of the great South Slav state, Alexander was opposed by those favoring the weakening or dismemberment of Yugoslavia, as well as those who resented his authoritarian rule.

Further Reading

Few works have been written dealing primarily with the career of King Alexander. Stephen Graham, *Alexander of Yugoslavia: The Story of the King Who Was Murdered at Marseilles* (1938), provides a sympathetic picture of the King. The relevant sections of Robert J. Kerner, ed., *Yugoslavia* (1949), are useful. See also Alan Roberts, *The Turning Point: The Assassination of Louis Barthou and King Alexander I of Yugoslavia* (1970). A contemporary account of Alexander's Yugoslavia is Charles A. Beard and George Radin, *The Balkan Pivot: Yugoslavia, a Study in Government and Administration* (1929). For the political background of the Balkans during Alexander's reign see Hugh Seton-Watson, *Eastern Europe between the Wars: 1918-1941* (1945; 3d ed. 1962). □

Alexander the Great

Alexander the Great (356-323 B.C.) was the king of Macedon, the leader of the Corinthian League, and the conqueror of Persia. He succeeded in forging the largest Western empire of the ancient world.

With his Macedonian forces Alexander subdued and united the Greeks and reestablished the Corinthian League after almost a century of warfare between the Greek city-states following the Peloponnesian War. Thus Alexander set the stage for his conquest of the Persian Empire, motivated both by personal ambition and by the Greeks' centuries-old hatred for their perennial Asian foes since the Persian Wars. His campaigns were not only wars of liberation of Greek colonies in Asia Minor but also revenge for Persian depredations in Greece in years past. Within 11 years Alexander's empire stretched

from the Balkans to the Himalayas, and it included most of the eastern Mediterranean countries, Mesopotamia, and Persia. He died in Babylon contemplating the conquest of Carthage and perhaps Rome. His legacy was a fragmented empire, but he had inspired a new Hellenistic age of cosmopolitan culture.

Alexander was born in 356 B.C. to King Philip II of Macedon and Queen Olympias, the daughter of Neoptolemus, King of the Molossians. Alexander's sister was born the following year, and the two children grew up at the royal court in Pella. Since his paternal grandmother, Eurydice, was an Illyrian, Alexander was barely Macedonian in blood but clearly so in temperament. Of average height, he had deep-set dark eyes which shone out beneath a heavy brow, and a mass of dark, curly hair. As a youth, Alexander rarely saw his father, who was embroiled in long military campaigns and numerous love affairs. Olympias, a fierce and overly possessive mother, consequently dominated her son's early years and filled him with a deep resentment of his father and a strong dislike for women and wine, in which his father heavily indulged.

Education by Tutors

One of Alexander's first teachers was Leonidas, a relative of Olympias, who struggled to curtail the uncontrollable and defiant boy. Philip had hired Leonidas to train the youth in arithmetic, horsemanship, and archery. Alexander's favorite tutor was the Acarnian Lysimachus, who devised a game whereby Alexander impersonated the hero Achilles. This delighted Olympias, for her family claimed the hero as an ancestor. In Alexander's youthful mind, Achilles became the epitome of the aristocratic warrior, and Alexander modeled himself after this hero of Homer's *Iliad.*

In 343 Philip summoned the philosopher and scientist Aristotle from Lesbos to tutor Alexander. For 3 years in the rural Macedonian village of Mieza, Aristotle instructed Alexander and a small group of friends in philosophy, government, politics, poetry and drama, and the sciences. Aristotle prepared a shortened edition of the *Iliad,* which Alexander always kept with him. Aristotle believed in despotic control of the Persians, but Alexander agreed with the ideas expressed in Isocrates's *Philip* that Macedon should free the barbarians from despotism and offer them Greek protection and care.

Beginnings of the Soldier

The education at Mieza ended in 340. While Philip campaigned against Byzantium, he left the 16-year-old prince as regent in Pella. Philip's general Antipater cautiously but strongly advised Alexander, but other generals looked on Alexander as a pawn, more easily managed than Philip. Within a year Alexander undertook his first expedition against the Thracian tribes, and in 338 he led the Companion Cavalry and helped his father smash the Athenian and Theban forces at Chaeronea.

The brief relationship and military cooperation with his father ended soon after Philip had united all the Greek states except Sparta into the Corinthian League, over which Philip then governed as military leader. When Philip married Cleopatra, the daughter of his general Attalus, and expelled Olympias, Alexander with his mother and his closest friends fled Macedon and lived in Epirus with Olympias's family until Demaratus of Corinth brought about a reconciliation between father and son.

Alexander as King

In the summer of 336 at the ancient Macedonian capital of Aegai, Alexander's sister married her uncle Alexander, the Molossian king. In the festival procession Philip was assassinated by a young Macedonian noble, Pausanias. The reason for the act was never discovered.

Alexander sought the acclamation of the Macedonian army for his bid for kingship, and the generals, Antipater, and Alexander's own troops which had fought at Chaeronea proclaimed him king. Alexander then systematically killed all possible royal claimants to the throne, and Olympias murdered the daughter of Philip and Cleopatra and forced Cleopatra to commit suicide.

Although elected feudal king of Macedon, Alexander did not thus automatically gain command of the Corinthian League. The southern Greek states rejoiced at Philip's assassination, and Athens, under the staunch democrat Demosthenes, sought to lead the League. Throughout Greece independence movements arose. Immediately Alexander led his armies southward, and Thessaly quickly recognized him as leader. Alexander summoned members of the League to Thermopylae and received their recognition of his command. At Corinth in the autumn of 336 Alexander renewed the treaties with the member states. Sparta refused

to join. The League entrusted Alexander with unlimited military powers to campaign against Persia.

A Panhellenic Leader

A spirit of Panhellenism ruled the first stages of Alexander's career. A united Greece free of petty wars would bring to the barbarian worlds the Hellenic culture. As the descendant of Achilles, Alexander would correct the ills Persia had created for Greece and remove Persian intervention in Greek affairs. Although he became a Panhellenic leader, he nevertheless remained a Macedonian king bent upon conquering new territories.

Alexander did not prepare for war with Persia immediately. In the spring of 335 he conquered the Thracian Triballians south of the Danube. He secured Macedon and its northern borders without the help of the general Parmenion, who was already in Asia Minor, and Antipater, who governed as Alexander's regent in Macedon.

Destruction of Thebes

In Asia, Darius III, King of Persia, had become aware of Parmenion's presence in Asia and of Alexander's future plans. Darius attempted to bribe the Greek states to revolt, but only Sparta accepted the gold. However, when a rumor spread that Alexander was dead, Demosthenes prodded the Athenian assembly to unilaterally consider the Corinthian League defunct and Athens independent. Thebes at once rejoiced and slew its Macedonian garrison. Alexander, very much alive, raced southward and besieged Thebes. In the name of the League, Alexander waged war against the rebellious members but still attempted to negotiate peace. When Thebes rejected Alexander's demands, he leveled the city, killed the soldiers, and sold the women and children into slavery, sparing only the temples and the house of the poet Pindar. Alexander destroyed the city to warn others of the price of rebellion. Athens revoked its declaration of withdrawal from the League, honored Alexander, and offered to surrender Demosthenes.

Asiatic Campaign

In October 335 Alexander returned to Macedon and prepared his Asiatic expedition. In numbers of troops, in ships, and in wealth, Alexander's resources were markedly inferior to those of Darius. Parmenion was recalled to Pella to be Alexander's chief aide. The army was not Panhellenic but essentially Macedonian, led by a Macedonian king, and the expedition quickly became the royal Macedonian's personal campaign for aggrandizement and empire.

In the early spring of 334 the army crossed the Hellespont (modern Dardanelles) to Abydos, and Alexander visited ancient Troy. There he sacrificed and prayed, dedicated his armor to Athena, and took an antique sacred shield for his campaign. Not far away at the Granicus River, Alexander met Darius's army in May, employed for the first time his oblique battle formation, and defeated the Persians. To commemorate the victory, Alexander sent 300 sets of Persian armor to the Parthenon in Athens with the dedicatory inscription: ''Alexander the son of Philip, and the Greeks, all but the Spartans [dedicated these] from the barbarians who inhabit Asia.'' Alexander thus maintained the official propaganda that he was not only a king but the Panhellenic leader.

Western Asia Minor and Darius's capital at Sardis fell easily, followed by Miletus and Halicarnassus. The territories Alexander conquered retained their satrapal administrations, continued to pay the same taxes as before, and formed the foundations of his Asian empire.

By autumn Alexander had crossed the southern coast of Asia Minor, and Parmenion had entered Phrygia. Both armies spent the winter at the Phrygian capital of Gordium. Divine portents and miracles were ascribed to Alexander by the local peoples, Greeks, and barbarians. When Alexander cut the famous Gordian Knot to fulfill a prophecy, he himself started to believe the myths circulated about him.

When news reached Alexander of Greek naval victories in the Aegean, he sped eastward to the passes of the Taurus and Syria. By the late summer of 333 Alexander was in Cilicia, south of Darius and his armies. At Issus the two kings met in battle. Alexander was outnumbered, but utilizing the oblique formations he rushed the Persian center line and Darius turned his chariot and fled. The Persian line crumbled. In November, Alexander attacked the Persian royal camp, gained hoards of booty, and captured the royal family. He treated Darius's wife, mother, and three children with respect. Darius's army was beaten, and the King became a fugitive. Alexander publicly announced his personal claim to the throne of Persia and proclaimed himself king of Asia.

But before he could pursue his enemy into Persia, he needed to control the seas and the coastal territories of Phoenicia, Palestine, and Egypt to secure his chain of supply. Aradus, Byblos, and Sidon welcomed Alexander but Tyre resisted. In January 332 Alexander began his long and arduous siege of Tyre. He built moles to the island city, employed siege machines, fought off the Tyrian navy and army, and 8 months later seized the fortress.

Darius now sought to come to terms with Alexander and offered a large ransom for his family, a marriage alliance, a treaty of friendship, and the part of his empire west of the Euphrates. Alexander ignored Darius's offer, planning to conquer all.

Campaign in Egypt

From Tyre, Alexander marched south through Jerusalem to Gaza, besieged that city, and pushed on into Egypt. Egypt fell to Alexander without resistance, and the Egyptians hailed him as their deliverer from Persian hegemony. In every country Alexander had respected the local customs, religions, and peoples. In Jerusalem he had retained the priestly rule of the Temple, and in Egypt he sacrificed to the local gods. At Memphis the Egyptian priesthood recognized him as pharaoh, offered him the royal sacrifices, and invested him as king on the throne of Ptah. They hailed Alexander as a god. When Alexander visited the oracle of the Phoenician god Ammon at Siwa, the priest greeted him as the son of Ammon. From this time he seems to have accepted the idea of his own divinity. All across his Asian

empire, oracles confirmed Alexander's divinity, and the people paid him divine honors.

Alexander promoted Greek culture in Egypt. In 331 he founded the city of Alexandria, which became the center of Hellenistic culture and commerce. Devoted to science, Alexander dispatched an expedition up the Nile to investigate the sources of the river and the true explanation for its inundations.

Arbela, Babylonia, and Persia

In September 331 Alexander defeated the Persians at Arbela (modern Erbil); the event is also called the Battle of Gaugamela. The Persian army collapsed, and Alexander pursued Darius into the Kurdish mountains.

Abandoning the chase, Alexander systematically explored Babylonia, the rich farmlands, palaces, and treasuries which Darius had abandoned. In Babylon, Alexander celebrated the New Year's Festival in honor of the god Marduk, whereby the god extended his divine pleasure and confirmed the lawful monarchy. Alexander became ''King of Babylon, King of Asia, King of the Four Quarters of the World.''

The royal palace of Susa and its treasuries fell to Alexander in the summer of 331, and he set out for Persepolis, the capital of the Persian Empire. To prevent a royal uprising and to exact punishment for the Persian destruction of Athens in 480, Alexander burned Persepolis, a rash but symbolic act. In the spring of 330 he marched to Darius's last capital, Ecbatana (modern Hamadan). There Alexander left Parmenion in charge of the vast confiscated treasuries and all communications and set off in pursuit of Darius.

Darius had fled beyond the Caspian Gates with his eastern satraps. When Alexander caught up with them in July 330, the satraps had assassinated Darius. Alexander ordered a royal funeral with honors for his foe. As Darius's successor and avenger, Alexander captured the assassins and punished them according to Persian law. Now Persian king, Alexander began to wear Persian royal clothing and adopted the Persian court ceremonials. As elsewhere, Alexander employed local officials in his administration. He did, however, maintain his position of leader of the Corinthian League toward the Greek ambassadors.

Iran and India

At the Caspian Sea, Alexander became occupied with geography, the location of the Eastern Ocean, and its relation to the Caspian Sea. Consequently, he pushed eastward and for 3 years campaigned in eastern Iran. He secured the region, founded cities, and established colonies of Macedonians. In the spring of 327 he seized the almost impregnable high rock fortress of Ariamazes and captured the Bactrian prince Oxyartes. Alexander married Oxyartes's daughter Rhoxana to bind his Eastern empire more closely to him in a political alliance.

The Macedonians began to resent Alexander's Oriental customs and dress and his demand that they prostrate themselves before him. Parmenion's son Philotas conspired against Alexander, who executed the traitor according to Macedonian law and also ordered the death of Parmenion on false charges.

In the summer of 327 Alexander marched to the Punjab and the Indus Valley. The following year his first son died in India. In northern India, Alexander defeated the armies of King Porus. Impressed with his bravery and nobility, Alexander reestablished Porus as king and gained his loyalty. Continuing his progress eastward, Alexander reached the Ganges, where his armies refused to go farther, and after 2 days of struggle Alexander turned back. The army returned westward along the Indus, but when Alexander was seriously wounded while fighting the fierce Malli warriors, his army was overwhelmed with grief. They cheered his recovery, and all animosities were forgiven.

By July 325 the army and its fleet had reached the Indus Delta. The fleet continued north in the Persian Gulf, while the army began to march along the barren and inhospitable coast. Hardship and death brought havoc to the army, which joined up with the fleet weeks later. In January 324 Alexander reached Persepolis, which he had left 5 years earlier, and in February he was in Susa. But disorder had spread throughout the empire during Alexander's campaigns in the East.

Festival at Susa

Greatly concerned with the rule of his empire and the need for soldiers, officers, and administrators, Alexander attempted to bind the Persian nobility to the Macedonians to forge a ruling class. At Susa he ordered 80 of his Macedonian companions to marry Persian princesses. Alexander, although married to Rhoxana, married Stateira, a daughter of Darius, to legitimize his sovereignty.

When Alexander incorporated 30,000 Persians into the army, his soldiers grumbled. At Opis that summer, when he decided to dismiss his aged and wounded Macedonian soldiers, the angry soldiers condemned his Persian troops and his Persian manners. Alexander arrested 13 of their leaders and executed them. He then addressed the army and movingly reminded them of their glories and honors. After 3 days the Macedonians repented, and in a thanksgiving feast the Persians joined the Macedonians as forces of Alexander—but not as brothers.

Alexander's Death

In the spring of 323 Alexander moved to Babylon and made plans to explore the Caspian Sea and Arabia and then to conquer northern Africa. On June 2 he fell ill with malaria, and 11 days later, at the age of 32, he was dead. A few months later his wife Rhoxana bore him a son, who was assassinated in 309.

Alexander's empire was little more than a vast territory improperly ruled by the king and his bureaucrats. Nations and peoples did not blend harmoniously together but were governed by Macedonians for their King. The empire collapsed at his death, and nations and generals vied for power. The Greek culture that Alexander introduced in the East had barely developed. But in time, and under the ''successor'' kingdoms, the Oriental and Greek cultures blended and flourished as a by-product of the empire.

Further Reading

The most thorough study of Alexander, and perhaps the most accurate interpretation, is Ulrich Wilcken, *Alexander the Great* (1931; trans. 1932). Andrew R. Burn, *Alexander the Great and the Hellenistic Empire* (1947; 2d ed. 1962), is a delightful brief sketch and a fine interpretation of Alexander. W. W. Tarn, *Alexander the Great* (2 vols., 1948-1950), misrepresents Alexander's goals. Charles A. Robinson, Jr., has compiled a good general study of Alexander, *The History of Alexander the Great* (2 vols., 1953-1963). See also Kurt Emmrich, *Alexander the Great: Power as Destiny* (1965; trans. 1968). John W. Snyder discusses Alexander's military campaigns in *Alexander the Great* (1966). Margarete Bieber, *Alexander the Great in Greek and Roman Art* (1964), considers his portraits. A well-illustrated biography is Peter Bamm, *Alexander the Great* (1968). See also F. A. Wright, *Alexander the Great* (1934); Lewis V. Cummings, *Alexander the Great* (1940); and J. F.C. Fuller, *The Generalship of Alexander the Great* (1958). □

Samuel Alexander

The British philosopher Samuel Alexander (1859-1938) was a forceful exponent of metaphysics at a time when that subject had largely fallen into disrepute. His work shows a fine capacity for synthesis and system.

Samuel Alexander was born in Sydney, New South Wales, Australia, on Jan. 6, 1859. His early education was at Wesley College in Melbourne. He went to England in 1877 with a scholarship to Balliol College, Oxford, where he took the *literae humaniores* (humanities) degree, reading mathematics and philosophy. After graduation he stayed on at Oxford as a fellow of Lincoln College, where he taught philosophy. He was the first Jew to be a fellow at Oxford.

While at Oxford, Alexander was awarded the Green Moral Philosophy Prize for a dissertation in ethics, which formed the basis for his first publication, *Moral Order and Progress* (1889). This book secured Alexander a wide reputation and, in 1893, a chair of philosophy at the University of Manchester, which he held until his retirement in 1924. After retirement he continued to live in Manchester, where he was well known and well loved, a nearly legendary figure. The city and the university honored him in 1925 by erecting an impressive bust by the sculptor Jacob Epstein.

Alexander's major work came late in life with his Gifford Lectures, later published as a book, *Space, Time and Deity* (1920). The book is a complex metaphysics in the grand manner, portraying the world as an evolving hierarchy of emerging qualities: space-time, matter, life, mind, and finally deity. Each new quality depends on the lower ones but at the same time presents something genuinely novel.

In 1933 Alexander collected some of his papers on ethics and esthetics and issued them under the title *Beauty and the Other Forms of Value*. More of his papers were issued in book form after his death. Many of these pieces show a geniality and sense of fun quite different from his systematic works. Reading them, one comes to understand why a friend characterized him as "deep but gay."

In appearance Alexander was forceful and impressive. He looked every inch the philosopher, with a flowing beard, high forehead, and penetrating glance. A bachelor, he had a genius for friendship with persons of all ages and situations.

Further Reading

Alexander's *Philosophical and Literary Pieces* (1939), edited by his literary executor, John Laird, is prefaced by a long memoir which is a synthesis of information and anecdotes obtained from friends of Alexander. The volume also contains a complete bibliography. John W. McCarthy, *The Naturalism of Samuel Alexander* (1948), is a good critical work. For a contrary view see Milton R. Konvitz, *On the Nature of Value: The Philosophy of Samuel Alexander* (1946). Bernard Bosanquet, *The Meeting of Extremes in Contemporary Philosophy* (1921), contains valuable background material. □

Sherman Alexie

Winner of Washington State Arts Commission poetry and National Endowment for the Arts poetry fellowships, Sherman Alexie (born 1966) has published poems, stories, translations, and several books.

Sherman Alexie was born in 1966 and grew up in Wellpinit, Washington, on the Spokane Indian Reservation. Winner of a 1991 Washington State Arts Commission poetry fellowship and a 1992 National Endowment for the Arts poetry fellowship, Alexie has published more than two hundred poems, stories, and translations in publications such as *Another Chicago Magazine, Beloit Poetry Journal, Black Bear Review, Caliban, Journal of Ethnic Studies, Hanging Loose Press, New York Quarterly, Red Dirt, Slipstream, ZYZZYVA,* and others. His first book of poetry and short stories, *The Business of Fancydancing* was published by Hanging Loose Press in January 1992 and quickly earned a favorable front-page review from *The New York Times Book Review*. This first poetry book was the result of poems and stories written in Alexie's first creative writing workshop at Washington State University in Pullman. Alexie soon published a second collection, *I Would Steal Horses,* which was the winner of *Slipstream's* fifth annual Chapbook Contest in March 1992. In January 1993, he published a third poetry book, *Old Shirts and New Skins* (UCLA American Indian Studies Center). By early 1993, Alexie had written three books. Atlantic Monthly Press contracted to publish a collection of Alexie's short stories, *The Lone Ranger and Tonto Fistfight in Heaven*.

The Lone Ranger and Tonto Fistfight in Heaven was published to much critical acclaim. The short stories in this collection, like many of Alexie's other works, reveal his

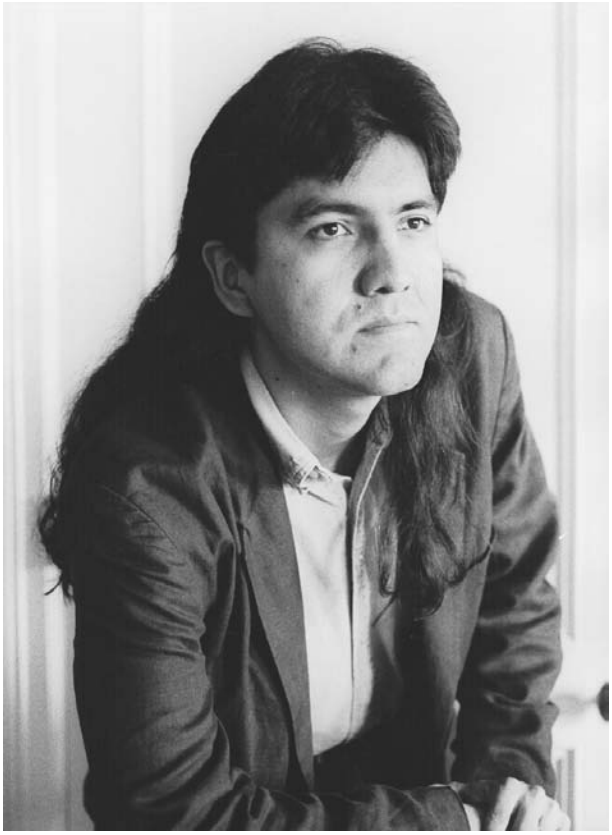

awareness of the despair, poverty, and alcoholism that is an unescapable part of the daily life of many Native Americans. Alexie poignantly stated: ''[Indians] have a way of surviving. But it's almost like Indians can easily survive the big stuff. Mass murder, loss of language and land rights. It's the small things that hurt the most. The white waitress who wouldn't take an order, Tonto, the Washington Redskins.''

While growing up in Wellpinit, Alexie read everything he could get his hands on, including auto repair manuals in the public library. He had aspirations of becoming a doctor until fainting three times in a high school anatomy class and deciding that an early career change was in order. He attended college for a while, but before dropping out, over 200 of his poems had been published. Alexie often refers to his writing as ''fancydancing,'' a name given the changes Native American veterans of World War II made to their traditional dances. Through the early 1990s many of Alexie's characters were wrought with hopelessness fueled by alcohol. By 1995 however the thrust of his writing was beginning to change and *People* called his then just-published *Reservation Blues* '' . . . a high-flying, humor spiked tale of culture and assimilation.'' Alexie told *People* that although many regard Native Americans as overly stoic, humor in fact is an essential part of their culture. In 1996 Alexie's next novel, *Indian Killer,* was released to favorable reviews. A thriller stocked with a cast of Indian characters representing facets of Native American culture, the novel presents a gripping mystery as well as historical facts and Indian myths. Judith Bolton-Fasman in the Christian Science Monitor commented, ''Alexie has profound things to say about the identity and the plight of the American Indian'' through his characters.

Although Alexie's writing is often emotionally cathartic, he writes for his people as well as for himself. In a 1995 interview he told the *Milwaukee Journal Sentinel* that he cherishes the difference his stories and poems have made in the lives of reservation Indians and he continues to write for this audience. Alexie feels that many Native American writers focus on the angst of Native Americans living in urban settings and the reservation Indians, who play prominent roles in his stories and poetry, are unfortunately ignored. Alexie told an audience of writers at the Native American Journalists Association that only American Indian writers can write of their people as only they, regardless of the sincerity of non-Indian writers, have the empathy and the intrinsic awareness of their people's emotions, lives, and humor. □

Alexis Mikhailovich Romanov

Alexis Mikhailovich Romanov (1629-1676), czar of Russia from 1645 to 1676, was an extreme conservative, a devoted churchman, and a firm believer in the divine origin of his power.

Born on March 10 (O.S.), 1629, in Moscow, Alexis was the son of Michael Romanov, the first of the dynasty which was to rule Russia until 1917. When Michael died in 1645, Alexis, only 16 years of age, succeeded to the throne. Although his formal education had been rudimentary and had stopped when he was 10 years old, Alexis was actually well educated by Moscow standards and had literary pretensions, even trying his hand at writing poetry.

Alexis's reign was beset by many popular revolts, the most serious one in southeastern Russia under the Cossack leader Stenka Razin. Other outbreaks included an insurrection by monks of the Solovetskii Monastery and civil revolts in the cities of Pskov, Novgorod, and Moscow. Although Alexis suppressed the uprisings, he also took steps to improve administration and justice in order to quiet the general discontent. Of major importance was his introduction of a new legal code in 1649. Although a great improvement over its predecessors, the reform had the unfortunate result of tying the peasants even more closely to the land and their landlords.

Alexis presided over renewed Russian expansion in the tradition of earlier Muscovite monarchs, but he was by no means a fighting ruler. Significantly his chief territorial acquisition, a large Polish territory centered on the Dnieper River and part of the later Ukraine, was gained by invitation from the Ukrainian Cossack inhabitants. After a prolonged conflict with Poland, the boundaries of the annexed territory

were confirmed by the Armistice of Andrusovo with Poland in 1667.

A conflict with Nikon, the patriarch of the Russian Orthodox Church, also figured prominently in Alexis's reign. Despite the dispute and Nikon's eventual exile to a northern monastery, the patriarch did enact, with Alexis's approval, the ecclesiastical reforms which led to the great schism within the Russian Church.

Unofficially titled ''the Quietest One,'' Alexis also displayed rougher characteristics. He often lost his temper and once slapped his father-in-law in the face, pulled his beard, kicked him out of the room, and slammed the door on him.

Alexis was married twice, first to Maria Ilinishna Miloslavskii and after her death to Natalya Kirillovna Naryshkina. Alexis died suddenly on Jan. 29 (O.S.), 1676, in Moscow at the age of 47. Three sons and six daughters survived him, the two elder sons, Feodor and Ivan, by his first wife, and Peter, the future emperor, by the second.

Further Reading

The best sketches of the Czar are in Ronald Hingley, *The Tsars: 1533-1917* (1968), and in Robert N. Bain, *The First Romanovs (1613-1725): A History of Moscovite Civilisation and the Rise of Modern Russia under Peter the Great and His Forerunners* (1905; repr. 1967). The classic study of the Nikon episode is William Palmer, *The Patriarch and the Tsar* (6 vols., 1871-1876). See also John Bergamini, *The Tragic Dynasty: The History of the Romanovs* (1969).

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Alexius I

Alexius I (ca. 1048-1118) was Byzantine emperor from 1081 to 1118. He saved the empire from almost certain disaster and led it through the first encounter with the Crusades.

Nephew of the emperor Isaac I Comnenus (reigned 1057-1059), Alexius was raised by his strong willed mother, Anna Dalassena. Even as a youth, he was noted for his great military successes. Surviving shifts in regime, Alexius became the strong right arm of successive emperors and put down a number of rebellions. Driven to revolt himself, he secured the support of other aristocratic leaders and was proclaimed emperor on April 4, 1081.

Saving the Empire

When Alexius assumed power, the empire seemed about to collapse. Internal affairs were in chaos, and external enemies closed on all sides for the kill. Asia Minor, the empire's former heartland and chief source of manpower and revenue, was all but lost since the disastrous Battle of Manzikert (1071) had exposed it to devastation and occupation by the Seljuk Turks. To the north, the Asiatic Patzinaks (Petchenegs) menaced the Balkan frontiers. And Robert Guiscard, the Norman bandit chieftain who had forged a powerful state in southern Italy, was preparing to attack the empire in quest of a great Eastern realm of his own.

Alexius had little with which to work. He accepted humiliating terms with the Turks, scraped together hasty forces, and purchased naval aid from Venice to face the urgent Norman threat. The Normans were repulsed, and Alexius devoted the next years to freeing the Balkan provinces from combined menaces of a Bulgarian revolt and of invasions by the Patzinaks and another Asiatic tribe, the Cumans. Despite defeats, Alexius played them off against each other, and with Cuman help he defeated the Patzinaks crushingly at Levurnion in 1091. This victory, a turning point in Alexius's struggles, enabled him to consolidate his grasp on the throne.

First Crusade

Alexius turned next to the grim situation in Asia Minor. He realized his need for greater military strength, and at the same time he was anxious to cooperate with the papacy in ending the schism of 1054 between the Eastern and Western Churches. He therefore sent appeals to the Pope and others, urging Westerners to help him fight in the East. Prompted also by other, specifically Western motivations, the Latin response was the First Crusade. Desiring mercenary auxilia-

ries, the Byzantines were faced instead by a massive outpouring of uncontrolled and irresponsible military adventurers. The initial rabble, under Peter the Hermit, arrived in early 1096 and crossed precipitously to Asia to be massacred by the Turks. The main Crusader army arrived during the following winter.

In June 1097 the Crusaders and Byzantines jointly took Nicaea from the Turks. But ill feelings grew between them, and the Crusaders plunged on their own across Asia Minor toward Syria. The Emperor's failure to aid them in their siege of Antioch in 1097-1098 completed their estrangement. Alexius, however, remained determined to assert his rights of suzerainty over the principalities which the Crusaders established in the Holy Land after their conquest of Jerusalem in 1099. Meanwhile, Bohemund, Guiscard's ambitious son, seized Antioch for himself and returned to Italy to organize a new invasion of the Balkans. In the fighting that ensued from 1104 to 1108, Alexius beat Bohemund to a standstill and brought him to terms. But Bohemund's death in 1111 left the question of Alexius's claims to Antioch and to other Crusader territories unsettled, a problem which would be unraveled by later Byzantine emperors. In the closing decade of his life, Alexius renewed campaigns against the Seljuks, and a victory in 1117 won back for the empire at least some areas of Asia Minor.

The keynotes of Alexius's internal policies were the careful husbanding of limited resources and the astute conversion of liabilities into strengths. The realm he left behind was no longer the greatest power in Christendom, as it had been a century earlier, but it was on its way to a genuine recovery. Before Alexius died on Aug. 16, 1118, he was able to make a clear transfer of power to his son, John II Comnenus, who was to prove perhaps the most noble and admirable sovereign of the entire dynasty.

Further Reading

Alexius is the idealized subject of a biographical history by his daughter, Anna Comnena, *The Alexiad of the Princess Anna Comnena* (trans. 1928). The chief scholarly study of Alexius is in French: F. Chalandon, *Essai sur le règne d'Alexis I Commène* (1900). Chalandon's views are abridged and translated in his account in *The Cambridge Medieval History,* vol. 4, edited by H. M. Gwatkin (1923). For background information see G. Ostrogorsky, *History of the Byzantine State* (1940; trans. 1956; rev. ed. 1969), and *The Cambridge Medieval History,* vol. 4 (2d ed. 1966), part 1, edited by J. M. Hussey.

Additional Sources

Comnena, Anna, *The Alexiad of the Princess Anna Comnena: being the history of the reign of her father, Alexius I, Emperor of the Romans, 1081-1118 A.D.,* New York: AMS Press, 1978.

□

José Eloy Alfaro

José Eloy Alfaro (1842-1912) was an Ecuadorian revolutionary leader and president. He is the great hero of Ecuadorian radicals.

José Eloy Alfaro was born on June 25, 1842, in Montecristi in the coastal province of Manabi. His father, Manuel Alfaro, was a Spaniard who came to the town as a buyer of straw hats and settled down to live with Natividad Delgado, a girl with mixed white, Indian, and African ancestry. They had eight children, and their common-law marriage was legalized through a church wedding in 1863.

Eloy Alfaro was 22 years old when he started his revolutionary career by taking prisoner the governor of the province. From then till 1889, he was constantly engaged in efforts to subvert the successive governments of Ecuador, either as an independent guerrilla leader, as an officer in a bigger revolutionary movement, or as the backer of other revolutionaries. His originally successful business ventures in Panama and his marriage there to Doña Ana Paredes y Arosemena gave him the financial means to pursue these activities. Even though he invariably failed, his constant activity led to his recognition by liberals as a general, and his prestige further increased as a result of contacts with outstanding liberal revolutionaries from other countries.

In 1895 the coalition of moderates and extreme conservatives in power in Ecuador split, with the conservatives revolting. The liberals seized the opportunity and rose in the coastal city of Guayaquil. Lacking a military leader with sufficient prestige, they remembered Alfaro and called him back. The Old Fighter, as he was known, marched with his

army on Quito and soon had his authority established over the country.

Alfaro occupied the presidency from September 1895 until January 1901. His successor, Gen. Leónidas Plaza, had been his first choice for the post, but at the last moment he pressed for Plaza's withdrawal. Alfaro was unsuccessful, and relations between the two men remained cool. When, in 1905, Plaza handed over the presidency to his own candidate, Lizardo García, Alfaro overthrew the new president within 4 months and on Jan. 17, 1906, assumed that office himself.

Alfaro remained president until Aug. 11, 1911, when he was ousted for refusing to hand over the presidency to his legally elected successor—again originally handpicked by himself—Emilio Estrada. Alfaro and his followers were sent into exile. But within 4 months President Estrada died, and Alfaro immediately returned to Guayaquil to launch a revolt against the provisional government, which was favorable to Gen. Plaza. His attempt failed, and Alfaro was captured with his most important followers and sent to Quito. On the day of their arrival, Jan. 28, 1912, they were lynched by a mob that broke into the prison.

Alfaro did not deserve the way he died, but he certainly had been courting a violent death. With the exception of his years in the presidency, he had been a threat to his country's political stability for 50 years. As president, he condoned and occasionally even ordered political murders. Under him rapacious militarism became the curse of the country, and electoral fraud and nepotism were institutionalized. He pursued a bungling foreign policy. The essential aspect of his reforms was the separation of Church and State, by no means an unmixed blessing in the case of Ecuador. He was able to reduce the political influence of the great landowners of the central highlands, though at the cost of strengthening the power of the coastal oligarchy. Perhaps the greatest achievement of his 11 years as president was the completion of the railroad linking Guayaquil to Quito, through the efforts of Archer Harman, an entrepreneur from the United States.

Further Reading

There are several good biographies of Alfaro in Spanish. In English, Emeterio S. Santovenia, *Eloy Alfaro* (trans. 1935), is a biased, uncritical work. Background studies which discuss Alfaro include John Edwin Fagg, *Latin America: A General History* (1963; 2d ed. 1969), and Edwin E. Erickson and others, *Area Handbook for Ecuador* (1966). □

Conte Vittoria Alfieri

The Italian playwright and poet Conte Vittorio Alfieri (1749-1803) was a fervent adversary of political tyranny. His vigorous defense of freedom, the keystone of all his works, made him the idol of Italian patriots during the Risorgimento.

Born into a noble Piedmontese family on Jan. 16, 1749, Vittorio Alfieri received his early education at the Military Academy of Turin. Later, in characterizing his squandered adolescence, he especially criticized this school, where he was ''a donkey amongst asses, a fool being taught by the foolish.''

Travels in Europe

Alfieri spent most of the decade following 1766 in travel throughout Europe. He frequently had the opportunity to meet European sovereigns, but he generally declined because of his deep aversion to autocratic power. He was particularly repelled by the despotic and militaristic regimes of Prussia and Russia. Only in England was Alfieri pleased with the form of government and the freedom of the citizens.

During his travels Alfieri began a process of self-education. He discovered the works of the great Italian writers Dante, Petrarch, Boccaccio, and Machiavelli, as well as foreign classics. These 10 years also exposed Alfieri to the temptations of love to which he frequently yielded both at home and abroad. But in 1776 he met Louise de Stolberg, Countess of Albany, who was the wife of Charles Edward Stuart, the ''Young Pretender'' to the British throne. Alfieri rescued her from her much older, irascible, and alcoholic husband. They began living together in 1784 and spent most of the years until 1792 in Paris and in Colmer in Alsace. Then, opposed to the excesses of the French Revolution, Alfieri and the countess escaped with difficulty to Florence, where they remained until his death.

Dramatic Works

Alfieri is considered the greatest Italian tragic dramatist. His career as a tragedian began in 1775 with *Cleopatra,* a work he later renounced. Next there appeared two plays, *Filippo* and *Polinice,* which were first written in French and later cast into Italian verse. His subsequent tragedies are tightly written dramas in harmony with prevailing tradition and polished in their technique. While generally respecting the classical unities of time, place, and action, Alfieri sought greater plot advancement through action rather than narration. He gave a larger role to soliloquies and minimized the use of lengthy speeches to confidantes. Building upon the theatrical examples of Voltaire and Scipione Maffei, Alfieri wrote five-act verse tragedies dealing with illustrious figures and great problems. His protagonists often embody political stances—heroism, tyranny, treachery, or freedom.

Three major sources offered Alfieri material for his tragedies. Classical literature inspired *Antigone, Virginia, Orestes,* and two plays on Brutus (*Bruto I* was dedicated ''To George Washington, Liberator of America''). Modern history was the genesis for *Mary Stuart, Don Garcia,* and *The Pazzi Conspiracy*. The Bible inspired *Abel* and *Saul*. The latter is considered Alfieri's masterpiece. While his other tragedies generally display clear conflict between oppressor and oppressed, in *Saul* the tension exists solely within the mind of the protagonist, whose envy, hate, and suspicion give rise to self–torment. The collected tragedies were published in 1789.

Political Writings

Alfieri's first treatise on statecraft, *Of Tyranny* (1777), reflected both his personal views and his reading of the *Discourses* of Machiavelli and the *Spirit of the Law* of the French philosopher Montesquieu. Alfieri, although aware that his essay was neither original nor polished, nevertheless took pride in the youthful defiance and righteous anger which emanated from every page. In this book, dedicated ''To Liberty,'' Alfieri's fundamental premise—like Machiavelli's—is that the most perfect form of government was the Roman republic, where all citizens were protected by impartial laws. Like Machiavelli too, Alfieri believed that a tyrant's usurpation of power should be stopped by popular uprising. Alfieri also considered organized religion and the military unalterable enemies of free men. He alleged that anyone who accepted papal authority would be equally acquiescent to a political despot. In his concluding chapter—''What Government Would Be the Best Substitute for a Tyranny?''—Alfieri resists facile and general solutions. Instead, he cautiously urges all enlightened men to cherish freedom and to be aware that ''it is at the cost of many tears and much blood (never otherwise) that people pass from slavery to freedom.''

Among his other political works, *The Prince and Literature* (completed in 1786) is also important. In this treatise Alfieri states that literature is based on truth and morality and will flourish only in an atmosphere of freedom.

Later Works

After settling in Florence, Alfieri initiated a series of new literary activities. While polishing *The French-Hater* (an anti-French work in prose and verse), Alfieri taught himself Greek and translated numerous plays from that language. In six satirical comedies (published in 1803), he criticizes the faults of monarchy, oligarchy, and popular government. During these Florentine years Alfieri also wrote his autobiography, an important but sometimes imperfect source of personal history, which he completed only months before his death.

Alfieri died on Oct. 8, 1803. The sculptor Antonio Canova executed a marble monument which marks his tomb in the Church of Sta Croce in Florence, the burial place of innumerable illustrious Italians.

Further Reading

The Life of Vittorio Alfieri Written by Himself was translated by Sir Henry McNally in 1953. An 1810 anonymous translation of this work, entitled *Memoirs,* was revised by E. R. Vincent in 1961. An excellent translation of Alfieri's *Of Tyranny,* with notes and introduction, is by Julius A. Molinare and Beatrice Corrigan (1961). Gaudence Megaro, *Vittorio Alfieri: Forerunner of Italian Nationalism* (1930; reprinted, 1975), affords a wide view of Alfieri's role. See also Charles R. D. Miller, *Alfieri* (1936). There is an essay on Alfieri in William Dean Howells, *Modern Italian Poets* (1887). □

Raúl Ricardo Alfonsín

Raúl Ricardo Alfonsín (born 1927) was an Argentine politician who opposed the ruling military junta from 1976 to 1982. In 1983 Alfonsín was elected president of Argentina.

Raúl Ricardo Alfonsín was born in Chascomús, Buenos Aires province, Argentina, on March 13, 1927. After completing primary school, he entered the General San Martín Military Academy, graduating five years later as a second lieutenant (reserve). He joined the Unión Cívica Radical (Radical Civic Union, UCR, also known as Radical party) in 1945 and soon became active in the Movimiento de Intransigencia y Renovación (Movement for Intransigence and Renovation). This was a reform movement that attempted to give new life to the Radical party after its defeat in the February 1946 presidential elections which brought Gen. Juan Domingo Perón to power.

The same year he joined the Radical party, Alfonsín entered law school. Upon graduation in 1950 he returned to his hometown, where he began to practice law, published a newspaper (*El Imparcial*), and was elected a member of the Chascomús city council.

After the September 1955 military coup put an end to nine years of Peronist rule and banned all political activity by Gen. Perón's followers, the Radical party emerged as the best organized and strongest political force. However, be-

fore the 1958 presidential elections took place the party split. It went to the polls divided into the Unión Cívica Radical Intransigente (Radical Intransigent Union, UCRI), which eventually changed its name to MID, Movimiento de Integración y Desarrollo (Movement for Integration and Development), led by Arturo Frondizi and the Unión Cívica Radical del Pueblo (The People's Radical Civic Union, UCRP) under the leadership of Ricardo Balbín. Alfonsín joined Balbín's party and was elected provincial deputy, although Frondizi won the presidency.

In 1960 Alfonsín was reelected for a four year term, but his mandate was terminated in 1962 when President Frondizi was deposed by another military coup. The following year the military held elections. Since the Peronist party was still banned, Arturo Illia, the UCRP candidate, won the contest. Alfonsín was elected national deputy for a four year term and became vice-president of the Radical caucus, but once again a military coup put an abrupt end to his mandate when Gen. Juan Carlos Onganía deposed President Illia in 1966.

Return of Perón

The new military regime sought to transform Argentina and announced widescale reforms. Six years and two military coups later the armed forces decided to return the government to civilians, allow the Peronists to run for office, and put an end to Perón's long exile, permitting his return to Argentina. The call for elections brought about a heated debate within the Radical party. Balbín's longstanding leadership was challenged by a new reform movement, the Movimiento de Renovación y Cambio (Movement for Renewal and Change), created in 1972. Alfonsín was one of its founders and became its presidential candidate. Balbín and the party old guard successfully contained Alfonsín's challenge.

Defeated, Alfonsín supported Balbín, who received the endorsement of the Radical party. The March 1973 elections, however, returned the Peronists to power and eventually led to Perón's third term in office.

The Peronists stayed in power until 1976 when another military coup deposed President María Estela Martínez de Perón (Isabel), who had succeeded her husband in 1974. The coup put an end to a period marked by significant right-wing and left-wing violence, government corruption and inefficiency, and economic chaos.

The ''Dirty War''

Headed by a junta composed of the commanders-in-chief of the three armed forces, the new government announced the beginning of the ''Proceso de Reorganización National'' (Process of National Reorganization). While enacting unprecedented liberal policies intended to bring about economic development, it proceeded to establish a rigid authoritarian regime which became the most repressive government in the history of modern Argentina. Responding to guerrilla violence with state terrorism, the junta launched a brutal campaign that led to large scale human rights violations and killed thousands of innocent persons, including children.

Despite the ban on political activity, Alfonsín was an early critic of the junta's human rights violations. He was a co-founder and active member of the Asamblea Permanente por los Derechos Humanos (Permanent Assembly for Human Rights) which included prominent jurists, politicians, and churchmen. He also became its president, together with Monsignor Jaime de Nevares, Bishop of Neuguén.

By 1980 the armed forces faced serious economic difficulties and found themselves increasingly unable to solve the problems created by their anti-guerrilla campaign, especially the question of the *desaparecidos* (disappeared), persons who had been kidnapped by security forces and had literally disappeared. The defeat of the Argentine armed forces in the April-June 1982 war with the United Kingdom over the Falkland/Malvinas Islands hastened the deterioration of the military regime. A transition government headed by Gen. Reynaldo Bignone was given the task of holding elections and negotiating assurances that the armed forces would not be held accountable for their acts during the ''dirty war,'' as the military itself called the anti-guerrilla campaign. General Bignone failed to reach an agreement with political parties, and elections were set for October 30, 1983.

Alfonsín Takes Command

Taking the initiative, Alfonsín successfully altered the minority status of Renovación y Cambio within UCR and won his party nomination. Then, while the Peronists were still seeking a nominee, Alfonsín launched his campaign. He defined the elections as a contest in which the Radical party's democratic credentials were far superior to those of the Peronist party. He emphasized the need to restore the rule of law to Argentina, extolled democratic values, and projected an image of honesty and hope in the future that found a response not only among the middle class, but also made inroads in the traditionally Peronist working class. When the returns came in, Alfonsín had won the elections with 52 percent of the vote.

When Alfonsín took office on December 10, 1983, he faced a difficult task. He had to strengthen democratic institutions, weakened by successive military coups since 1930; curb the armed forces; dismantle the security forces that had carried out the repressive campaign of the 1970s; satisfy the demands of human rights groups and relatives of *desparecidos;* and bring about the economic recovery of a country burdened by a $45 billion foreign debt. Taking an exceptional step, he brought the members of the three military juntas that ruled Argentina between 1976 and 1982 to trial. Although he failed in his attempt to democratize the labor movement, he tackled inflation with a bold economic plan and, despite his austerity measures, managed to increase his support in the 1985 congressional elections.

Carlos Saul Menem, from the (Peronist) Justicialist Party, was elected President of Argentina in 1989 and reelected in 1995. Alfonsín remains the leader of the Radical Civic Union Party.

Further Reading

There is no full-length biography of Alfonsín in either English or Spanish. For more information on modern Argentine history, James R. Scobie, *Argentina: A City and A Nation* (1964, 2nd ed. 1971) provides an excellent background. For radicalism, see Peter G. Snow, *Argentine Radicalism: The History and Doctrine of the Radical Civic Union* (1965); David Rock, *Politics in Argentina, 1890-1920: The Rise and Fall of Radicalism* (1975); and David Rock (editor), *Argentina in the Twentieth Century* (*1975*). For current information on the World Wide Web, see: http://www.yendor.com/vanished/conadep.html (information on the disappeared); and http://www.buenosairesherald.com/thisweek/onth1.htm (Buenos Aires news weekly). □

Alfonso I

Alfonso I (1109?-1185) was the first king of Portugal. An accomplished warrior, he won independence from Castile and enlarged his realm at the expense of the Moslems.

Alfonso Henriques was born at Guimarães in the castle of his father, Henry of Burgundy, Count of Portugal. His ambitious mother, Teresa, daughter of Alfonso VI of León and Castile, ruled the county as regent after Henry died in 1112. When Alfonso rebelled against his mother in 1127 and took control of the county, he immediately faced an invasion by his cousin, the new king of León, Alfonso VII. The Leónese king refused to recognize the independence of Portugal until 1143, when Alfonso Henriques became a vassal of the pope; the two cousins then signed a treaty in Zamora under the auspices of the Church.

Alfonso was now free to enlarge his domain by conquering lands from the Moslems. His first great victory had been against the Almoravids at Ourique on July 25, 1139. This battle established Alfonso's reputation as a warrior, and it was about this time that he abandoned the title of count for that of king. On March 15, 1147, he captured Santarém, setting the stage for the major campaign of his career. In May a company of English, German, and Flemish Crusaders en route to the Holy Land arrived in Portugal and entered into a lucrative agreement with Alfonso. They joined the royal forces in the 17-week siege of Lisbon, which ended with the Moslems' capitulation on October 25.

Alfonso now addressed himself to the task of settling the Tagus Valley in order to assure its security against Moslem attack. Several of the Crusaders had accepted his offer of land grants, but the population was still not dense enough to resist Moslem incursions. The defense of this region was therefore entrusted to the Knights Templar, and the task of populating the empty lands between Lisbon and Leiria was assigned to the Cistercian monastic order.

Between 1150 and 1169 Alfonso campaigned constantly in the south. He succeeded in containing the Moslems and in making some territorial conquests. To secure peace with the new king of León, Ferdinand II, Alfonso offered him his daughter Urraca, whom Ferdinand married in 1165. Two years later, however, the kings quarreled and Alfonso invaded Galicia, the southern part of which was in dispute. In 1169 Alfonso aided in the siege of Badajoz but was in turn besieged by Ferdinand's troops, who had come to help the surrounded Moslems. Seeking to escape, Alfonso was caught in the gate of the city and broke his leg. He was captured by Ferdinand, and as part of the ransom arrangements he was forced to abandon all claims upon Galicia. As a result of his accident, the King never fought again, and the burden of military leadership passed to his son Sancho.

The year 1171 brought a heightening of the Almohad threat, but in 1172 Alfonso negotiated a 5-year truce with the caliph. As the decade drew to a close, Pope Alexander III officially recognized Alfonso's conquests and bestowed full royal dignity on him and on his successors. The last years of Alfonso's reign were marked by a continuation of the struggle with the Almohads. He died at Coimbra on Dec. 6, 1185, having reigned for 57 years.

The significance of Alfonso's reign as the beginning of a Portuguese national state is clear. But how and why Portugal was able to emerge as an independent power at this time are complex questions. Explanations based on a hypothetical Lusitanian spirit must be rejected in favor of answers founded on the political and geographic realities of the epoch. Although northern Portugal is well protected from Spanish incursions by the rugged Douro Gorge, the most significant roots of Portuguese independence lie in the political weakness of 12th-century Castile, which was unable to prevent the independence of either León or Portugal. Alfonso must thus be seen as a consummate politician who took full advantage of the moment to declare his country's independence.

Further Reading

A summary of Alfonso I's achievements, as well as a discussion of the political and geographic factors in the emergence of the Portuguese state, may be found in H.V. Livermore, *A New History of Portugal* (1966). □

Alfonso III

The Portuguese king Alfonso III (1210-1279) reigned from 1248 to 1279. He completed the conquest of Portugal from the Moslems and presided over the country's first parliaments.

On May 5, 1210, Alfonso was born in Coimbra, the second son of Alfonso II and Urraca. In 1227 he went to France, where he fought as a vassal of Louis IX against Henry III of England and in 1238 married Matilda, Countess of Boulogne.

While Alfonso was in France, a struggle developed in Portugal between his older brother King Sancho II and the Church hierarchy. When Pope Innocent IV directed the

Portuguese in 1245 to select a worthier king, the ambitious Alfonso was summoned, and he arrived in Lisbon in early 1246. Alfonso controlled only southern Portugal, and the civil war which broke out soon after his arrival was more hard-fought than his forces had anticipated. But the strong Castilian support desired by Sancho failed to materialize, and he abandoned hope of retaining his crown. Retiring to Toledo, Sancho died there in 1248.

To consolidate his rule over the divided kingdom, the usurper, who was declared king Alfonso III, launched a campaign to free southern Portugal from the Moslems. Faro fell in 1249, and the rest of the Algarve was secured for Portugal according to the terms of a 1253 pact with Alfonso X of Castile. Despite the fact that Alfonso III was already wed to Countess Matilda, he agreed to marry Beatrice, an illegitimate daughter of the Castilian monarch. Although this marriage brought Alfonso III into disfavor with the Church, Beatrice was received by the Portuguese with all the honors of a queen.

The hostility shown to him by supporters of his brother accentuated Alfonso's less noble characteristics—his overweening ambition, his lack of scruples, and his taste for vengeance. He confiscated the lands of Sancho's partisans and favored his own supporters with grants of land and money.

In 1254 Alfonso called the Cortes of Leiria, the first Portuguese parliament to include the third estate (commoners). The Cortes approved a number of fiscal reforms which the King had proposed. Throughout his reign Alfonso cultivated the support of the townsmen by protecting them against abuse of power by nobles and clergy.

Even though he owed his throne to the Pope, Alfonso was by no means a loyal servant of the Church. He opposed the Church's attempts to broaden the authority of the ecclesiastical courts, and he strove to preserve his traditional right to select bishops. Finally, in September 1275, the Pope ordered Alfonso to abide by the promise to obey Church authority that he had made in order to secure papal recognition of his status as Portuguese monarch. The King did not comply and was excommunicated; he maintained his political strength, however, until the end of his reign. After being reconciled on his deathbed to the Church, Alfonso III died in Lisbon on Feb. 16, 1279.

Further Reading

The life of Alfonso III is adequately covered in H.V. Livermore, *A History of Portugal* (1947). Also useful for general background is Bailey W. Diffie, *Prelude to Empire: Portugal Overseas before Henry the Navigator* (1960). □

Alfonso VI

Alfonso VI (1040-1109) became king of León in 1065 and of Castile in 1072. A fighting king of the Spanish Reconquest, he later feuded with the Cid and could not cope with the invading Almoravids.

Alfonso was the second and favorite son of Ferdinand I, Count of Castile and King of León. By the terms of his father's division of the realm, Alfonso became king of León in 1065. (The eldest son, Sancho, became king of Castile, and Galicia was allotted to the youngest son, Garcia.) Relations between Alfonso and Sancho were hostile from the start, and Sancho defeated him at Llantada in 1068. In 1071 the brothers joined temporarily to deprive Garcia of Galicia, but the following year Sancho again worsted Alfonso in battle, taking him prisoner but then allowing him to leave for exile in the Islamic kingdom of Toledo.

Alfonso spent 9 months in Toledo as the guest of the king al-Mamun, departing in October 1072 after his sister Urraca had engineered the assassination of Sancho. Alfonso was now king of Castile, but he was forced by Sancho's chief military aide, Rodrigo Diaz (the Cid), to disavow publicly his complicity in the murder of his brother.

From 1072 to 1086 Alfonso adopted an aggressive policy toward the Moslems. He extorted monetary tributes and in 1085 captured the ancient Visigoth capital of Toledo—his most glorious achievement. During this period he also strove to bring Spain out of isolation and into the orbit of European Christianity; he encouraged foreign pilgrimages to Santiago de Compostela, supported the Pope in supplanting the Spanish Mozarab liturgy with that of the Roman rite, and encouraged the activities of French monks.

The final stage of Alfonso's reign, from 1086 to 1109, was marked by a series of frustrating defeats at the hands of the Almoravid Berbers, who invaded Spain at the behest of Spanish Moslem leaders worried about growing Christian power. On Oct. 23, 1086, Alfonso suffered a humiliating defeat at Sagrajas, after which no Christian troops except those of the Cid were to have any success against the invader. The Cid's success in Valencia served only to deepen the hostility between the King and the former champion of his hated brother. The famous line from *Poem of the Cid*—"Were his lord but worthy, God how fine a vassal!"—alludes to Alfonso's pettiness and stubborn jealousy in dealing with the Cid, who remained loyal in spite of the King's rebuffs.

After the Cid's death in 1099, Alfonso finally heeded the call of the hero's widow, Jimena, and joined the Cid's troops at Valencia. But that city had to be abandoned to the Almoravids in 1102. The defeats continued unabated until the bitter battle of Uclés in 1108, in which Alfonso suffered the loss of his only son, Sancho. The King died in Toledo on June 30, 1109, leaving his realm in the hands of his daughter, Urraca, and in a state of insecurity and vulnerability from which it was not to recover fully for another century.

Further Reading

A fairly complete narrative of Alfonso's career, particularly episodes involving the Cid, is in Ramón Menéndez Pidal, *The Cid and His Spain* (trans. 1934). William M. Watt, *A History of Islamic Spain* (1967), is recommended for general background material. □

Alfonso X

Alfonso X (1221-1284) was king of Castile and León from 1252 to 1284. Also known as Alfonso the Wise, he was one of the greatest royal patrons of learning of the Middle Ages.

The eldest son of Ferdinand III and Beatrice of Swabia, Alfonso was born in Toledo on Nov. 23, 1221. As a youth, he was tutored in the arts of war and governance. In 1247 he drove the Arabs from Murcia, and in 1248 he played an important role in his father's capture of Seville. The following year he married Violante, daughter of James I of Aragon, who bore him 10 children.

Alfonso became king in 1252 and immediately embarked upon bellicose adventures. He fought Alfonso III of Portugal over some frontier posts in the Algarve. In 1254 he invaded Gascony and soon after laid claim to the throne of Navarre, a move which earned him the hostility of his father-in-law, the King of Aragon, with whom he finally made peace in the Treaty of Soria (1256). Alfonso spent much of the next 20 years in a vain attempt to gain the crown of the Holy Roman Empire, which he claimed by right of his German mother. Opposed in this strategy by three successive popes, he was at last obliged to back down under the threat of excommunication.

Alfonso's frequent absences from the country, moreover, proved an encouragement to rebellion. His Moslem subjects in Andalusia and Murcia revolted in 1262 with the help of Alfonso's tributary, the King of Granada, and the Merinid ruler of Morocco. A series of fresh disturbances followed during which Alfonso's eldest son, Ferdinand de la Cerda, carried the prime burden of military leadership. Ferdinand's death in 1275 precipitated a lengthy struggle over the succession to the throne.

The King's last years were clouded by the contest between the backers of his second son, Sancho, and those of his grandson Alfonso, the son of Ferdinand de la Cerda. In 1282 Sancho declared his father deposed. Alfonso the Wise, deserted even by the Queen, fled to Seville, disinherited Sancho, and called on Abu Yusuf of Morocco for help. Sancho, however, was able to meet this threat and contain the old king within Seville. There Alfonso X died, a tragic figure, cursing his son on his deathbed, on April 4, 1284.

Patron of Learning

Alfonso's greatest legacy was the *Siete partidas* (Seven Divisions of the Law). This work is not so much a legal codex as a learned essay on various kinds of law, covering all aspects of social life. As such, it is a repository of medieval Spanish custom. It had enormous influence on the future course of Spanish law and on the law of Spain's overseas possessions.

The scientific treatises compiled under Alfonso's patronage were the work of the ''School of Translators'' of Toledo, an informal grouping of Christian, Moslem, and Jewish scholars who made available the findings of Arab science to Europeans in Latin and Spanish translations. The King's main scientific interests were astronomy and astrology, as indicated by the *Tablas Alfonsies* (Alfonsine Tables), containing diagrams and figures on planetary movements, and the *Libros del saber de astronomia* (Books of Astronomical Lore), describing astronomical instruments.

Alfonso also patronized two ambitious historical compilations, the *Primera crónica general* (First General Chronicle) and the *General estoria* (General History), designed to present a complete history of the world. These writings mixed fact and fiction, especially when describing the ancient world, but they constitute a faithful representation of medieval man's attitudes toward his past.

Of Alfonso's poems, the most significant are the *Cantigas de Santa Maria* (Canticles of Holy Mary), written in Galician-Portuguese between 1257 and 1279. The canticles are written in troubadour style (the King called himself ''the Virgin's troubadour'') and contain a wealth of descriptive detail about medieval life. Alfonso also wrote satirical and love poems.

Further Reading

The definitive biography of Alfonso X is in Spanish. A concise historical study in English stressing Alfonso's humanistic pursuits is Evelyn S. Procter, *Alfonso X of Castile, Patron of Literature and Learning* (1951). A useful study of the Alfonsine literary corpus is John Esten Keller, *Alfonso X, el Sabio* (1967). Américo Castro, *The Structure of Spanish History* (trans. 1954), contains numerous insights into the interethnic background of the King's cultural pursuits; the scientific back-

ground is treated in Charles Homer Haskins, *Studies in the History of Medieval Science* (1924; 2d ed. 1927).

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Alfonso XIII

Alfonso XIII (1886-1941) was king of Spain from 1886 to 1931. His troubled reign was characterized by violent class conflict, political instability, and dictatorship.

Alfonso was born in Madrid on May 17, 1886, 6 months after the death of his father, King Alfonso XII. His mother, Maria Cristina of Hapsburg, served as regent during Alfonso's minority. She was very anxious to build up his physical strength, and he was encouraged to spend much time swimming, sailing, and riding. This Spartan open-air regime gradually changed the delicate child into a strong and energetic young man. His education was carefully supervised, and not for generations had a Spanish sovereign received as thorough an education. He was very fond of history and became an excellent linguist, but his chief joy was military instruction. The love of soldiering evident in his early boyhood was something he never outgrew.

On May 17, 1902, at the age of 16, Alfonso was crowned king of Spain. These were troubled times for his country. In 1898 Spain had suffered a humiliating defeat in the Spanish-American War and had lost Puerto Rico, Cuba, and the Philippines to the United States. The Catalan and Basque peoples in Spain were demanding autonomy, and in the cities socialist and anarchist labor groups were becoming increasingly violent. Political life was very unstable, and between 1902 and 1906 the young Alfonso had to deal with 14 ministerial crises and 8 different prime ministers.

In May 1921 Alfonso delivered a speech denouncing the parliamentary system in Spain, and in July a Spanish force of 10,000 men was annihilated by rebellious tribes in Spanish Morocco. The army and the monarchy came under increasing criticism. The situation became so critical that in September 1923 Gen. Miguel Primo de Rivera took over the government and set up a military dictatorship. Alfonso supported the dictator, and during a visit to Italy he introduced Primo as ''my Mussolini.''

In early 1930 the dictatorship came to an end; it had become so unpopular that even the army refused to support it. Alfonso's association with the dictatorship had disgraced him and the monarchy, and in the municipal elections of April 1931 the republicans won in Spain's main urban centers. Rather than risk civil war, Alfonso left the country. After traveling to Austria, Switzerland, England, and Egypt, he finally settled in Rome.

In 1931 Spain became a republic. The republicans, however, proved unable to bring political stability and social order to the country. In July 1936 the army rebelled, and the Spanish Civil War began. The war lasted until 1939 and was followed by the long dictatorship of Gen. Francisco Franco.

Alfonso remained abroad during the civil war, since Gen. Franco would not allow him to return. Early in 1941 Alfonso abdicated in favor of his son Don Juan, and on February 28 he died and was buried in Rome.

Further Reading

Good biographies of Alfonso XIII in English are Robert Sencourt, *King Alfonso* (1942); Sir Charles Petrie, *King Alfonso XIII and His Age* (1963); and Vincente R. Pilapil, *Alfonso XIII* (1969). For the social, political, and economic situation in Spain during Alfonso's reign, Raymond Carr, *Spain: 1808-1939* (1966), is highly recommended. □

Alfred

The Anglo-Saxon Alfred (849-899), sometimes called Alfred the Great, was king of Wessex from 871 to

899. He successfully halted the advance of Danish armies seeking to conquer the English, and he stimulated a revival of learning among his war-ravaged people.

The Anglo-Saxons were a group of Germanic tribes who had migrated to the island of Britain in the 5th and 6th centuries and had wrested control of what is now England from the native Britons. After their conversion to Christianity in the 7th century, they absorbed much Latin culture, which blended with their Germanic traditions to form a distinctive civilization and increasingly stable political and social institutions. The process of reducing the many Anglo-Saxon kingdoms to a unified nation under a centralized monarchy was still in its early stages when the Danes, another Germanic nation far more warlike than the Anglo-Saxons had become, began raiding the English coast in the last years of the 8th century. The raids became full-scale invasions. Alfred's courage and military skill, however, prevented the Danes from conquering England, although they were later successful, early in the 11th century.

Alfred was born in 849, the youngest of six children of Ethelwulf, King of Wessex. Alfred's youth was highlighted by two trips to Rome in 853 and 855, where he was honored by the Pope; it was also plagued by sickness and the insecurity of his position as youngest son. Although Alfred could neither read nor write, he loved the traditional poetry of the Anglo-Saxons, which he memorized as it was read to him. Asser, his biographer, says that on one occasion he was stimulated to learn these heroic songs by a desire to outdo his older brother and win the praise of his mother.

Military Leader

All of Alfred's brothers were dead by 871, and he became king at age 22. Wessex was the only Anglo-Saxon kingdom that had not been conquered by the Danes during the invasion of 866, and by 871 the Danes had established permanent settlements in the North Midlands and in East Anglia. Early in 878, while Alfred's armies were scattered for the winter, an army under Guthrum left Gloucester in Danish-controlled Mercia and made a surprise attack on the West Saxons, capturing much of the kingdom. Alfred, facing disaster, withdrew to the marshlands of Dorset with a small troop. The famous story of his taking refuge in the house of an old lady and, in his distracted state, letting her cakes burn through inattention, is unfortunately a later legend. But Alfred's situation was indeed desperate.

At Easter 878 he fortified the Isle of Athelney in Somerset, and his battles with Danish raiding parties encouraged more and more West Saxons to join him secretly. Seven weeks after Easter, Alfred left Athelney for a rendezvous of the militias of Somerset, Wiltshire, and Hampshire. Ten days later at Edington, near Chippenham, Wiltshire, Alfred's army decisively defeated the Danes. The invaders swore to leave Wessex, and Guthrum was baptized a Christian. The English were saved, and the King began at once to reorganize the land and sea defenses of the West Saxons in order to prevent further Danish inroads. These strategic innovations and Alfred's ability to use his forces well allowed him to turn back another major Danish attack during his reign. Launched from Scandinavia in 892, this invasion ended in 896 without appreciable success despite aid from the Danes already settled in England.

Cultural Influence

Having gained a respite from military crises, Alfred gathered around himself a dedicated group of English and foreign clerics. In 887, when he was 38, he began to learn to read English and Latin. Between 893 and 899 he and his scholars translated several major Latin works to make them accessible to his subjects and thus restore the preeminence in religion and culture England enjoyed before the Danish invasions. Alfred explained his aims in a moving preface to the translation (893) of St. Gregory's *Pastoral Care*. The later translations which he probably initiated or undertook himself included Bede's *Ecclesiastical History,* Orosius's *Universal History,* Boethius's *Consolation of Philosophy,* and St. Augustine's *Solioquies*. In his first attempts at translation, Alfred seems to have had the Latin text read and explained to him and then to have dictated a translation or paraphrase to scribes. In later works the quality of his prose improved, and he interpolated his own views on man's nature, trials, and destiny along with interesting comments on the world as the Anglo-Saxons knew it.

Alfred codified a set of laws for his kingdom and probably aided in the wide dissemination of the *Anglo-Saxon Chronicle,* a quasi-official record of the experiences of his

people. His intellect, imagination, and energy seemed to grow in his last years. On his death in 899, he left a record of achievement which earned him his reputation as the greatest Anglo-Saxon king, as well as a legacy of military preparedness and strategy on which were based the victorious campaigns of his immediate successors against the Danes.

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Horatio Alger

Horatio Alger (1832-1899) was the American author of prodigiously popular and influential juvenile novels and biographies.

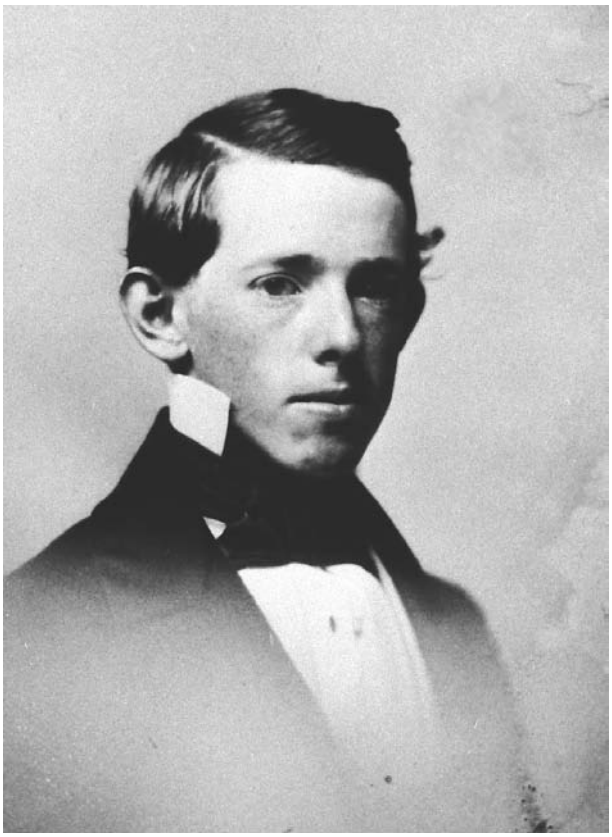

Horatio Alger was born in Revere, Mass., the son of a Unitarian minister. The fervent father so rigorously supervised his son's early training that at 9 the boy was known as ''Holy Horatio.'' Soon he was doing superior work at Gates Academy and, later, at Harvard, from which he graduated at 19. After a few years as a tutor and journalist, he acceded to his father's wishes and enrolled in the Harvard Divinity School; he received his diploma in 1860. But instead of entering the ministry, thanks to an unexpected inheritance he was enabled to go abroad, and free from parental supervision he enjoyed 7 months of bohemian travel. Returning home, he served as a Unitarian minister until 1866, when he moved to New York to make it his home until his very last years.

Having already published four moderately successful books for children, Alger decided to continue writing. With *Ragged Dick, or Street Life in New York* (1868) he scored his first formidable success. Attracted by the book, Charles O'Connor, a social worker, invited Alger to visit the Newsboys' Lodging House. The author served actively in the operation of this home for foundlings and runaways for 30 years. Much of the material for his subsequent books came from interviews with its young male residents: *Fame and Fortune* (1868), *Mark the Match Boy* (1869), *Rough and Ready* (1869), *Sink or Swim* (1870), *Ben the Luggage Boy* (1870), *Paul the Peddler* (1871), *Bound to Rise* (1872). After a trip to the Far West made at the urging of his publisher, Alger wrote *The Young Miner* (1879), *The Young Explorer* (1880), *Ben's Nugget* (1882), and *Joe's Luck* (1887). His instructive biographies about self-made political leaders sold widely: *From Canal Boy to President* (1881), concerning James A. Garfield; *From Farm Boy to Senator* (1882), about Daniel Webster; and *Lincoln, the Backwoods Boy* (1883). Altogether Alger wrote 109 books averaging 50,000 words each, plus some 100,000 words of shorter material, thus producing about 150,000 words a year during his literary career.

The typical Alger hero was a boy who, born poor, overcame odds by living virtuously and working hard and rose to fame and fortune. The preachment in the books that honesty, perseverance, and industry were certain to be rewarded was taken seriously and followed faithfully by many boys in the late 19th and early 20th centuries who read some of the estimated 20,000,000 copies sold in the United States alone. The author himself lived according to his favorite formula: he rose from poverty to the affluence possible on annual earnings of $20,000 during a period when money had at least three times its present value. Ironically, and unhappily for his credibility, Alger's own life story ended in poverty in his sister's home in Natick, Mass., where he died in 1899.

Further Reading

Frank Gruber, himself a prolific author of popular fiction, is chiefly interested in Alger's bibliography in *Horatio Alger, Jr.: A Biography and a Bibliography* (1961). More valuable for information about the author's life, his influence, and the quality of his writings are John W. Tebbel, *From Rags to*

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Nelson Algren

The American author Nelson Algren (1909-1981) wrote novels and short stories about underworld characters, often set in the slums of Chicago.

Nelson Algren has been called the poet of the under-world. His characters are the pimps and pushers, clowns and con-men, hustlers and hookers, lushes and junkies, grotesqueries and freaks—in short, the born losers of the world who live in what he called ''the neon wilderness.'' For more than half of his works the seamy streets of Chicago are his setting. His social realism has been compared to two other authors who wrote of the Chicago slums, Richard Wright (*Native Son*) and James T. Farrell (the Studs Lonigan series). Algren's work represents a continuation of the American realism begun with Stephen Crane's *Maggie: A Girl of the Streets,* Frank Norris' *McTeague,* and Theodore Dreiser's *Sister Carrie*.

So downbeat is his fiction that one of his most remembered lines is the closing of his frequently anthologized short story ''A Bottle of Milk for Mother'' in which a young murderer confesses his crime. ''I knew I'd never get to be twenty-one anyhow,'' he tells himself. That short story became part of his second novel, *Never Come Morning* (1942), about a Chicago South Side prizefighter-hoodlum. It was only a little more commercially successful than his scarcely noticed first novel, *Somebody in Boots* (1935), about the end of a Texas family of misfits.

Algren is best known for his novel *The Man with the Golden Arm* (1949), which won the National Book Award and was made into a successful motion picture by Otto Preminger starring Frank Sinatra. It is the story of a professional gambler with a ''lucky'' arm and a morphine addiction, ''a monkey on his back,'' a phrase Algren heard in the streets and made popular by using it in his novel.

A Walk on the Wild Side (1956), also made into a film, is a sequel to *The Man with the Golden Arm* and, like *Somebody in Boots,* is about a rustic from a Texas town. Critics felt that it was more than a re-writing of his first novel in that here Algren tightened his prose and laced it with comic interludes of Rabelaisian hilarity. But still there is the loser's mentality and Algren's gloomy humor. ''Sometimes I almost think it'd be money in my pocket if I'd never been born,'' one of his characters remarks in A *Walk on the Wild Side*.

Born Nelson Algren Abraham of Jewish, Swedish, and German ancestry in Detroit on March 28, 1909, he grew up in Chicago after his father, a machinist, moved his family there when Nelson was three years old. He lived in ethnic blue-collar neighborhoods of the city and worked his way through the University of Illinois, majoring in journalism and graduating in 1931.

Unable to find work during the Great Depression, he traveled south to New Orleans and Texas, visiting areas that served as the background of his first novel. During his days as a drifter he hustled at a carnival, worked in a service station, and peddled goods as a door-to-door salesman.

It was while he was in Texas that he decided to be a writer. His first step was to steal a typewriter and head back to Chicago. Like the characters in his subsequent stories, he was caught and arrested. He spent four months in jail in Alpine, Texas. The experience gave him material for future stories. When he returned to Chicago he sold one set in a Texas filling station to *Story* magazine.

During World War II he served in the European theater and, again in the fashion of his characters, he emerged as he had entered, a private. He was married twice and divorced each time.

At one point in his life he began a romance with Simone de Beauvoir, the French feminist writer, whom he came to know through a friend who was a French translator. The night Algren met de Beauvoir, he took her to a seedy bar

in the Chicago Bowery where they watched drunken old men and women dance to a small band. Later they visited a homeless shelter. The following day Algren took his enthusiastic new friend to see the electric chair, psychiatric wards, cheap burlesque shows, police line-ups, and the city zoo. Subsequently she went to Mexico with him and he visited her in Paris. De Beauvoir wrote about their relationship in several of her books and dedicated *The Mandarins* (1956) to him. He dedicated a book of essays to her. Although she returned to her long-time companion, Jean-Paul Sartre, she was buried wearing Algren's ring.

Algren had one other famous supporter, Ernest Hemingway, who selected him as second only to Faulkner among leading American authors of his day. Curiously, Faulkner and Algren were counterparts in another way. In 1986 the Modern Language Association reported hundreds of articles written on the southern writer with but two on Algren. Yet the Federal Bureau of Investigation's files on Algren outnumber those on Faulkner by 546 pages to 18, indicating a greater interest in the Chicago writer by J. Edgar Hoover and his staff than by literary scholars, many of whom objected to Algren's subject matter. The critic Leslie Fiedler called him ''the bard of the stumblebum,'' and Norman Podhoretz complained that he romanticized hustlers and prostitutes. One of his works, however, *The Neon Wilderness* (1947), a collection of 20 short stories, received generally high critical acclaim.

Algren's last novel, *The Devil's Stocking* (1983), about a black boxer accused of a triple homicide and based on the life of boxer Rubin ''Hurricane'' Carter, was published posthumously. It had been written after Algren moved east in 1974, living first in New Jersey and later in Sag Harbor, New York.

On May 8, 1981, he complained of pains in his chest and his doctor recommended that he go into nearby Southampton Hospital, but Algren refused, saying that on the following day he was having a party to celebrate his entry into the American Academy of Arts and Letters, an honor which had come to him belatedly. On the morning of his party a friend discovered him dead, lying face-up on his bathroom floor.

Like Chekhov, whose dead body was mistakenly placed in a freight car marked ''Fresh Oysters'' on route to the cemetery, Algren suffered further indignities after he died. When his tombstone arrived, his name was spelled wrong and had to be re-cut. Then the City of Chicago named a street after him, but residents complained that the new name caused them too much bother, so West Algren Street, like its namesake, vanished from the scene.

Further Reading

Additional information on Nelson Algren and his works can be found in Bettina Drew, *Nelson Algren: A Life on the Wild Side* (1989, 1991); Maxwell Geismar, ''Nelson Algren: The Iron Sanctuary'' in his *American Moderns: From Rebellion to Conformity* (1958); John Seelye, ''The Night Watchmen,'' with illustrations by Cathie Black, Chicago (February 1988); Nelson Algren, *Conversations with Nelson Algren* (1964); ''Nelson Algren, 72, Novelist Who Wrote of Slums, Dies,'' *New York Times* (May 10, 1981); Saul Maloff, ''Maverick in American Letters,'' *New Republic* (January 1974); George Bluestone, ''Nelson Algren,'' *The Western Review* (Autumn 1957); and Ross MacDonald, ''Nelson Algren,'' *New York Times* (December 4, 1977).

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Ali

Ali (ca. 600-661), the fourth caliph of the Arab and Islamic Empire, was the cousin and son-in-law of Mohammed. The Shiite branch of Islam regards him and certain of his descendants as inspired rulers and the only true heirs of Mohammed.

Ali was the son of Abu Talib, Mohammed's uncle and for a time his guardian. Abu Talib also was chief of the clan of Hashim of the tribe of Quraysh in Mecca. When Abu Talib was in financial straits, Mohammed took Ali into his household. Ali was there when, about 610, Mohammed received the first revelation and the call to be a prophet. Ali is said by some to have been the first male Moslem, but he could only have been about 10 years old at the time. He joined in the Hijra, the migration to Medina in 622, and shortly afterward married Mohammed's daughter, Fatima, who bore him two sons, Hasan and Husein. After Fatima's death in 632, Ali took other wives. The best known of his other sons was Mohammed ibn-al-Hanafiyya (son of the woman of the tribe of Hanifa). Ali took part in most of the military expeditions sent out by Mohammed from Medina and is reputed to have shown great courage.

After a dispute with Abu Bakr over some lands which Fatima had claimed to have inherited from her father, Ali recognized the caliphs Abu Bakr, Omar, and Othman and lived quietly in Medina. On one occasion he was left in charge of Medina when Omar was absent, and Omar also appointed him to the Council of Six to elect a successor. During the final insurrection against Othman in June 656, Ali remained openly neutral, though he is known to have been friendly with some of the insurgents.

On Othman's assassination Ali was elected caliph by the Moslems in Medina, but he was not recognized either by Muawiya, then governor of Syria, or by a Meccan group led by Aisha, Talha, and Zubayr. This latter group went to Iraq and raised a small army, which was defeated by Ali's troops at the Battle of the Camel near Basra in December 656.

Muawiya was more difficult to deal with. He and Ali with their armies confronted one another at Siffin in July 657, but after some skirmishes they agreed to an arbitration on the question of the caliphate. What happened next is obscure, but Ali refused to accept the decision of the two arbiters. He and Muawiya remained in a state of war, but there were no further hostilities, though Ali had to fight against dissidents among his own supporters known as the

Ali (center, on horse)

Harurites. While Muawiya brought Egypt and Syria under his control, Ali continued to rule Iraq, most of Arabia, and, at least nominally, the eastern provinces. On Jan. 24, 661, a man called Ibn-Muljam stabbed Ali with a poisoned sword to avenge some of the Harurites. Ali's son Hasan made a feeble effort to claim the caliphate, but he was easily defeated by Muawiya, who was then universally acknowledged as caliph.

Because of the mass of pious legends which have grown up around Ali, it is difficult to know what the real man was like. He seems to have been a devout Moslem but to have had no special gift for politics. Even moderate Shiites, however, claim that he was the most excellent of men after Mohammed and so was designated to succeed him. After his death and still more after the death of his son Husein, Ali's figure caught the popular imagination and a political party was formed around him and his descendants. This is the Shiite or Shia (that is, ''the party'') sect, which has several subdivisions. For the more moderate Shiites Ali is an inspired or charismatic leader, divinely preserved from sin and error, and his tomb at Nejef, Iraq, is a place of pilgrimage.

Although Shiite Moslems claim that Mohammed designated Ali as his successor, this is denied by Sunnite Moslems. Modern scholars have found no evidence that supports the Shiite claim.

Further Reading

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Muhammad Ali

Muhammad Ali (born Cassius Clay, 1942) was the only professional boxer to win the heavyweight championship three times. With his outspoken political and religious views he has provided leadership and an example for African American men and women around the world.

Born Cassius Marcellus Clay on January 17, 1942, at Louisville, Kentucky, Muhammad Ali began boxing at the age of 12. A white policeman named Joe Martin featured Ali on his early television show, ''Tomorrow's Champions,'' and started him working out at Louisville's Columbia Gym. An African American trainer named Fred Stoner taught Ali the science of boxing, instructing him to move with the grace and subtlety of a dancer.

''Float Like a Butterfly, Sting Like a Bee''

Ali built an impressive amateur record which led him to both the national Amateur Athletic Union (AAU) and Golden Gloves championships. At the age of 18 he competed in the 1960 Olympic games held at Rome, Italy, and won the gold medal in the light-heavyweight division. This led to a contract with a twelve member group of millionaires called the Louisville Sponsors Group, the most lucrative contract negotiated by a professional in the history of boxing. He worked his way through a string of professional victories, employing a style that combined speed with devastating punching power, described by one of his handlers as the ability to ''float like a butterfly, and sting like a bee.''

Ali's flamboyant style of boasting and rhyming and outspoken self-promotion garnered considerable media attention as he moved toward a chance to contend for the world heavyweight boxing championship. When he began to write poems predicting the outcome of his many bouts he became known by the another name: ''The Louisville Lip.'' Both the attention and his skill as a fighter paid off, and on

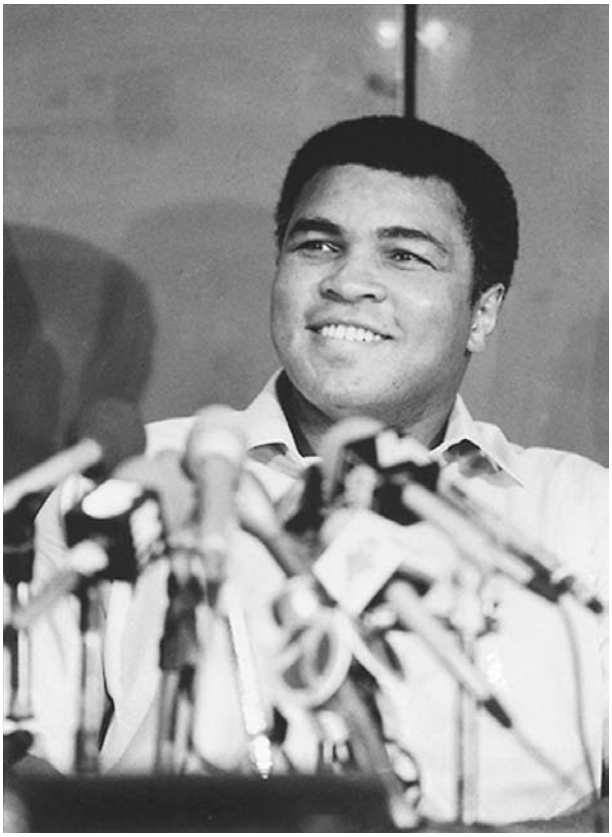

February 15, 1964, at Miami, Florida, when he was only 22 years old, he fought and defeated Sonny Liston for the heavyweight championship of the world.

''Beloved of Allah''

Meanwhile Ali, inspired by human rights activist Malcolm X, embraced the Black Muslim faith and announced that he had changed his name to Cassius X. This was at a time when the struggle for civil rights was at a peak and the Muslims had emerged as a controversial but major force in the African American community. Later he was given the name Muhammad Ali, meaning ''beloved of Allah,'' by the Muslim patriarch Elijah Muhammad.

In his first title defense, held at Lewiston, Maine, on May 25, 1965, he defeated the now challenger Sonny Liston with a first round knockout that many called a phantom punch because it was so fast and powerful that few in attendance saw it. Ali successfully defended his title eight more times.

On April 28, 1967, Ali was drafted into military service during the Vietnam War. As a Muslim and a conscientious objector he refused to serve, claiming an exemption as a minister of the Black Muslim religion. The press turned against him, calling him ''unpatriotic, loudmouthed, bombastic.'' Although he had not been charged or convicted for violating the Selective Service Act, the New York State Athletic Commission and World Boxing Association suspended his boxing license and stripped him of his heavyweight title in May of 1967. Ali's comment to *Sports Illustrated* at the time was, ''I'm giving up my title, my wealth, maybe my future. Many great men have been tested for their religious beliefs. If I pass this test, I'll come out stronger than ever.'' Eventually Ali was sentenced to five years in prison, released on appeal, and his conviction overturned three years later by the U.S. Supreme Court.

Vindication and Victory

The vindicated Ali returned to the ring in a victorious bout with Jerry Quary in Atlanta in 1971. Four months later he was defeated by Joe Frazier in Manila, who had replaced him as heavyweight champion when the title had been vacated. He regained the championship for the first time when he defeated George Forman (who had beaten Frazier for the title) in a bout held in Zaire in 1974. Ali fought Frazier again in the same year, and in 1975 won both matches and secured his title as the world heavyweight champion. In that year, to welcome Ali back, *Sports Illustrated* magazine named him their ''Sportsman of the Year.''

Ali began to employ a new style of boxing, one that he called his ''rope-a-dope.'' He would let his opponents wear themselves down while he rested, often against the ropes; then he would lash out in the later rounds. During his ensuing reign Ali successfully defended his title ten more times. Ali held the championship until he was defeated by Leon Spinks on February 16, 1978, in a bout held in Las Vegas, Nevada. Seven months later, on September 15, 1978, Ali regained the heavyweight title by defeating Spinks in a bout held at New Orleans. Ali thus became the first boxer in history to win the heavyweight championship three times. At the end of his boxing career he was slowed by a neurological condition related to Parkinson's disease. His last fight, the 61st, took place in 1981.

Role as Statesman

As his career wound to a close, Ali became increasingly involved in social causes, diplomacy and politics. He has campaigned for Jimmy Carter and other Democratic political candidates and taken part in the promotion of a variety of political causes addressing poverty and children. He even played the role of diplomat, attempting to secure the release of four kidnapped Americans in Lebanon in 1985. As a result, his image changed from gadfly to highly respected statesman.

At the 1996 Summer Games in Atlanta, the world and his country honored Ali by choosing him to light the Olympic torch during the opening ceremonies.

Further Reading

There are numerous books about Muhammad Ali. Some of the best include Thomas Conklin, *Muhammad Ali: The Fight for Respect* (1992), Thomas Hauser's three books, *Muhammad Ali: His Life and Times* (1992), *Muhammad Ali in Perspective* (1996), and *Muhammad Ali: Memories,* with photographer Neil Leifer. Other supplementary texts include Barry Denenberg, *The Story of Muhammad Ali: Heavyweight Champion of the World (Famous Lives)* (1996), *The People's Champ (Sport and Society),* edited by Elliott J. Gorn (1995), Arlene Schulman, *Muhammad Ali: Champion (Newsmakers)* (1996), Jack Rummel, *Muhammad Ali (Black Americans of*

Achievement) (1989), William R. Sanford, Carl R. Green, *Muhammad Ali (Sports Immortals)* (1993), John Stravinsky, *Muhammad Ali: Biography (Biographies from A&E)* (1997). Outstanding accounts of particular events in Ali's life and career are Norman Mailer's book about the return bout with Forman in Zaire, *The Fight* (1997), and Suzanne Freedman, *Clay v. United States: Muhammad Ali Objects to War* (1997). Recent articles on Ali have appeared in *The Boston Globe* (Oct. 1, 1984, Jan. 17, 1992), *Newsweek* (June 22, 1987), *New York Daily News* (Feb. 2, 1989), *New York Post* (July 14, 1987), *New York Times Magazine* (July 17, 1988), *Philadelphia Inquirer* (Aug. 12, 1990), *Spin* (Oct. 1991), *USA Today* (Feb. 25, 1994), and *Washington Post* (June 9, 1991). □

Sunni Ali

Sunni Ali (died 1492) founded the Songhay empire of West Africa. Best known as a great military leader, he was called Ali Ber, or "Ali the Great." There is much controversy about his attitudes toward Islam.

Almost nothing is known about the early life of Ali (who received the title of *sunni,* or *si,* when he became king of Gao) except that he was raised among his mother's people, the Faru of Sokoto, from whom he learned the use of magical powers. When he grew older, he lived with his father, Madogo, the tenth *si* of Gao. Madogo was a strong military leader, and he too taught Ali the techniques of magic. Thus by the time Ali became *si,* he was adept in the arts of both war and magic.

In 1464, when Ali succeeded the fourteenth *si,* Sulaiman Dama, Gao was still a tributary province under the Mali empire, which was then weakening. Trade in the western Sudan was becoming less secure as the Tuareg and the Mossi raided more freely from the north and the south. Thus Ali came to power in a centrally located and relatively strong state at a time when a power vacuum was developing in the Niger Basin, and he immediately advanced against the Mossi and then moved to throw off Mali rule. He succeeded in permanently freeing Gao from the once great Mali empire and laying the basis for the Songhay empire, which was even greater. He could defeat the Mossi only in battles, however, and never even attempted to conquer these formidable non-Moslem foes.

Wars of Conquest

Much of Ali's military career was spent subduing the great cities of the Niger River. During the first year of his reign he began a 7-year siege of the city of Djenné, which according to traditions had resisted 99 assaults by Mali. Meanwhile he expanded further to the west, defeating the Dogon, and the Fulani of Bandiagara. By about 1467 he had added the Hombori to the south.

Timbuktu had been held by the Tuareg since 1433, when they had taken it from Mali. In 1467 the local governor, Umar, petitioned Ali to come and liberate his city from its invaders. In January 1468 Ali advanced with such a formidable force that both the Tuareg and Umar himself fled. Then the Songhay entered and sacked the city. Ali's ruthless slaughter of most of the Moslem *ulema* there earned him the unanimous disdain and vituperation of the Moslem chroniclers who wrote the *Tarikhs,* which contain the main written sources of his deeds. In the following years Ali mounted additional attacks on the Mossi, Fulani, Tuareg, and other peoples. By 1471 the city of Djenné fell. In contrast to the harsh treatment Ali had accorded the Moslems of Timbuktu, whom he felt to have collaborated with a foreign enemy, here he was generous and accommodated the *ulema*.

During the next decade Ali extended his conquests in all directions, but he continued to nurse a powerful grudge against the Tuareg leader, Akil, who had escaped during the fall of Timbuktu. Akil had fled to Walata, where he still remained in 1480. Since a major part of Ali's military strength lay in his river navy, the isolated plains town of Walata presented special difficulties. Ali conceived a bold scheme to build a canal between Lake Faguibine and Walata in order to deploy his navy in an assault. This was a distance twice that of the modern Suez Canal. Soon, however, work was abandoned when the Songhay had to repel an attack of their nemesis, the Mossi. Ali never resumed construction of this canal, but traces of it are still to be found in Mali.

In the remaining years of his reign Ali led more attacks on the Dogon (1484) and the Gurme, Tuareg, and Fulani (1488-1492). He also again purged Timbuktu Moslems in 1486.

Ali and Islam

A major problem of Sudanic emperors was that of balancing urban, or Moslem, interests against those of the much larger rural, or non-Moslem, population. Rulers were generally Moslems themselves, but they always had to remain tolerant of established, local religions. Ali was a Moslem, and he performed all the routine Islamic rites; but he regarded Islam as a potential threat to his political power. He sought to retain his support in the rural masses, and he feared that he would be cut off from their support if the urban Moslems were granted too many privileges.

Ali's achievements were mainly military. During the early years of his reign he was constantly on the move, and he is remembered as having been undefeated. The task of administrative consolidation was, however, left to his successor, Askia Muhammad. Ali seems to have innovated a system of provincial governors, but it was not developed and Gao's control of its new territories was very tenuous. Songhay agriculture was frequently upset by his military levies, but he eventually alleviated this problem by incorporating more and more war prisoners into his own forces.

Ali depended more upon the fear and respect which he commanded as a strong magician-king than upon the love and admiration of his subjects, as he was a cruel and short-tempered man. He occasionally ordered the execution of even a trusted member of his retinue, only to later regret his loss. His general Askia Muhammad several times escaped such hasty sentences.

On his return from an expedition against the Gurma in late 1492 Ali died, possibly drowning while crossing a river. He was succeeded by his son, Baru, who tried to reject all Islamic influence, and was therefore felled by a Moslem-sanctioned coup led by Askia Muhammad within 4 months.

Further Reading

There is no full-length biography of Ali. A chapter on him, translated from a French source, appears in P. J. M. McEwan, ed., *Africa from Early Times to 1800* (1968). Other sketches of Ali's life can be found in Lavinia Dobler and William A. Brown, *Great Rulers of the African Past* (1965), and Adu Boahen, *Topics in West African History* (1966). Important general sources are E. W. Bovill, *The Golden Trade of the Moors* (1958; 2d ed. 1968); J. Spencer Trimingham, *A History of Islam in West Africa* (1962); and J. O. Hunwick, ''Religion and State in the Songhay Empire, 1464-1591,'' in the International African Seminar, *Islam in Tropical Africa,* edited by I. M. Lewis (1966). □

Ramiz Alia

Following the death of Enver Hoxha, Albania's long-time (1945-1985) dictator in April 1985, Ramiz Alia (born 1925) became the dominant political personality in the country.

Ramiz Alia was born on October 18, 1925, into a poor working-class family from the northern Albanian city of Shkoder. His parents subsequently moved to Tirana, the capital of Albania, where Alia was a student at the city's Gymnasium (academic high school) at the time of the Italian occupation of the country in April 1939.

Like many of his contemporaries, Alia joined the Fascist Lictor Youth Organization. By 1941 he had severed his ties with this group and had become a member of the Albanian Communist Youth Organization. Two years later he abandoned his studies and was admitted to the Albanian Communist Party. The following year he was appointed political commissar with the rank of lieutenant colonel in the Fifth Combat Division of the Albanian Army of National Liberation. His competent performance in this capacity brought him to the attention of Enver Hoxha and marked the beginning of what was to become a close relationship between the two Albanian leaders.

After the end of World War II in 1945, Alia resumed his duties as a member of the Central Committee and Secretariat of the Communist Youth Organization. In November 1948 at the First Congress of the Albanian Party of Labor (APL), the former Communist Party, Alia was elected to its Central Committee and assigned to the party's agitation and propaganda department. The following year he became president of the Communist Youth Organization, a post he held until 1955. In 1950 Alia was sent to the Soviet Union to study Marxist-Leninist theory, and he continued his studies there with several interruptions until 1954.

At this point he began his rapid ascent within the Albanian ruling elite under the patronage of Hoxha. By 1955 Alia was minister of education and the following year he joined the APL Politburo as a candidate (nonvoting) member. In 1958 Alia relinquished his post as minister of education to become the Central Committee's director of agitation and propaganda, a position he held until his appointment in September 1960 as Central Committee secretary for ideology and culture. At the Fourth APL Congress in February 1961, Alia was promoted to full membership in the Politburo.

Alia's rise to the inner circle of the leadership during the mid-1950s and early 1960s occurred at the time when Albania's relations with Russia had soured after Tirana had resisted Soviet pressures to de-Stalinize, improve relations with Yugoslavia, and abandon its industrialization program. Hoxha had rejected these demands on the grounds that they represented a ''betrayal'' of the doctrines of Marxism-Leninism and posed a threat to Albania's sovereignty. Alia was staunchly loyal to Hoxha during this critical period that culminated in the rupture of Soviet-Albanian ideological and diplomatic ties.

Similarly, Alia supported Hoxha's alignment with China during the 1960s. When tensions developed in the Sino-Albanian relationship following Beijing's rapprochement with the United States and Yugoslavia in the early 1970s, Alia again supported Hoxha's determined opposition to the new Chinese line. Relations between China and Albania reached the crisis stage following the death of Mao Tse-tung in 1976, and two years later economic ties be-

tween Tirana and Beijing were suspended. The Sino-Albanian break resulted in the loss of a significant source of foreign assistance for Albania's economic development plans and underscored Albania's diplomatic isolation.

It was against this background that the events leading to Alia's ascent to power unfolded. As Hoxha's health deteriorated following the heart attack he suffered in 1973, the Albanian leader began to give increasing thought to the selection of a successor. It was generally assumed that Prime Minister Mehmet Shehu, the second-ranking member of the leadership, would succeed Hoxha. It appears, however, that differences over both domestic and foreign policy issues had arisen between Hoxha and Shehu and that Hoxha had misgivings about Shehu's temperament and competence to govern effectively. In December 1981 the Albanian press reported that Shehu had committed suicide in ''a moment of nervous crisis.'' Given the massive purge of Shehu's supporters and the arrest of members of his family following his death, it is not improbable that Hoxha had engineered Shehu's demise to pave the way for the succession of Ramiz Alia.

In November 1982 Alia was appointed president of Albania while he continued to hold his important party positions. Upon Hoxha's death in April 1985, Alia was elected APL first secretary without opposition.

After assuming the leadership of Albania, Alia displayed considerable realism and sensitivity toward the problems confronting the country and the discontent these had fostered among the masses. By 1988 he had introduced a modicum of decentralization in economic planning and management, eased restrictions on Albanian intellectuals, and attempted to end Albania's isolation by improving ties with Western Europe and the Balkan states.

These measures, however, did not succeed in solving the nation's economic problems or curbing domestic unrest. The overthrow of the Eastern European communist regimes in 1989 intensified the demands for more radical changes. In response to these pressures, Alia in January 1990 announced a 25-point reform program that provided for the further liberalization of the structure and management of the economy, the legalization of private enterprise and foreign economic investment, significant expansion of civil liberties, and the strengthening of diplomatic and economic ties with other nations. This initiative elicited a mixed reaction from the people. While many Albanians welcomed the promised changes, others expressed their skepticism by fleeing the country or participating in demonstrations against the regime.

To underscore his determination to transform Albania into a ''democratic state,'' Alia purged conservatives and incompetents from leadership positions, disavowed Stalinism, and drafted a new constitution. Bowing to popular pressure, he ended the political monopoly of the Party of Labor by sanctioning opposition parties and calling for free elections in 1991. Irrespective of the outcome of these elections, it appears that Alia's reforms ushered in a new era in the country's history. He set a personal example by resigning all his positions in the Communist Party on May 5, 1991.

Alia resigned as president of Albania on April 3, 1992, after his loss in the March election to Sali Berisha. Berisha subsequently became Albania's first non-Communist president since World War II. Alia may have been ousted from the government regardless of the outcome of the elections, because, even though some Albanians believed that Alia had steered them through a basically nonviolent transition, he had become very unpopular.

Alia was charged with political corruption and placed under house arrest in September 1992. The charges against him included misappropriating government property and funds, misusing power, and abusing the rights of citizens during his five-year term. His detention was converted to imprisonment in August 1993. He and nine other personages were put on trial in April 1994. Although Alia pleaded innocent and expressed the belief that his arrest was politically motivated, he was found guilty on July 2, 1994, and sentenced to nine years in prison. This term was later reduced to five years. Alia had served only about one year of his time when he was released on July 7, 1995. His release was granted by the Court of Appeals because of a new Criminal Code that exempted him from serving his term; however, many believe his release was part of an effort to strengthen European relations, which were strained by the accusations that his imprisonment had been politically motivated. Albania had been admitted to the Council of Europe directly before Alia's release.

Alia's freedom was short-lived. In 1996, he was charged with committing crimes against humanity during his term and imprisoned in March. His trial began on Februrary 18, 1997. However, during a riot on March 1997, during which guards deserted the prison where Alia and other former communists were being held, Alia escaped. On June 9, 1997, the trial of Ramiz Alia was adjourned when he failed to appear before the court. Alia's whereabouts remain unknown.

Further Reading

There is currently no full-length biography of Alia available in English. An excellent recent account of Albanian politics and diplomacy since 1945 is found in Elez Biberaj, *Albania: A Socialist Maverick* (1990). This work includes a useful discussion and interpretation of the policies of the Alia regime between 1985 and 1989. Information on Alia's political career up to 1961 appears in *Who's Who in Eastern Europe: Albania, Bulgaria, Rumania, and Yugoslavia* (1961). Ramiz Alia, *Our Enver* (1988), provides some interesting insights into the relationship between Enver Hoxha and Alia along with details of Alia's rise within the ranks of the Albanian political leadership. Another book that includes discussions of Alia's activities is *The Cold War: 1945-1991* by Benjamin Frankel (1992). Many of Alia's speeches have been published in English translation in pamphlet form, e.g., ''Democratization of Socio-Economic Life Strengthens the Thinking of People'' (1990) and ''The Continuation of the Process of Democratization Is Vital for the Progress of the Country'' (1990). The magazines *New Albania* and *Albania Today* are also useful sources of information about Alia's policies and activities. Also see *Business Europa Briefing* (Winter 1995), *Chicago Tribune* (March 14, 1997), *CSCEE/EECR* (Summer 1995), *Current History* (November 1993), *New York Times* (March 16, 1992; April 4,

1992; May 22, 1994; July 8, 1995), and *RFE-RL Research Report* (July 22, 1994).

Saul David Alinsky

Saul David Alinsky (1909-1972) was a leading organizer of neighborhood citizen reform groups in the United States between 1936 and 1972. He also provided philosophical direction for this type of organizing movement.

Saul David Alinsky was born in Chicago, January 30, 1909, the child of Russian-Jewish immigrant parents, Benjamin and Sarah (Tannenbaum). Saul's parents were divorced when he was 13 years old, and he went to live with his father who had moved to Los Angeles. He later returned to Chicago to study at the University of Chicago from which he earned a doctorate in archeology in 1930. Upon graduation he won a fellowship from the university's sociology department which enabled him to study criminology. In 1931 he went to work as a sociologist for the Illinois Division of Juvenile Research while also serving at the Institute for Criminal Research and the Illinois Prison Board. At this time he married Helene Simon, with whom he had two children, a son and a daughter. His wife died in a drowning accident in 1947.

In 1936 Alinsky left his positions with the state agencies to cofound the Back-of-the-Yards Neighborhood Council. This was his first effort to build a neighborhood citizen reform group, a form of activity which would earn Alinsky a reputation as a radical reformer.

Back-of-the-Yards was a largely Irish-Catholic community on Chicago's southwest side near the famous Union Stockyards, which had been deteriorating for many years. Alinsky organized his neighborhood council among local residents willing to unite to protest their community's decline and to pressure city hall for assistance. The council had great success in stabilizing the Back-of-the-Yards neighborhood and restoring the morale of local residents.

With this success behind him, Alinsky in 1939 (with funds from the Marshall Field Foundation) established the Industrial Areas Foundation with himself as executive director to bring his method of reform to other declining urban neighborhoods. His approach depended on uniting ordinary citizens around immediate grievances in their neighborhoods and stirring them to protest vigorously and even disruptively. In Alinsky's first book, *Reveille for Radicals* (1946), he explained how neighborhood residents could be effectively organized as activists for reform.

For many years Alinsky's neighborhood reform work disappeared from public attention, and he became best known instead for his 1949 biography of the famous labor leader John L. Lewis. Alinsky admired Lewis because he had proved especially adept at organization building and using mass pressure to win reforms for his followers. When a wave of reform swept the American nation in the 1960s Alinsky again commanded public attention. A critic of many of the decade's young radicals who spoke the language of violence, Alinsky instead called on reformers to be more practical and to use the self-interest of ordinary citizens as the primary force for increased political participation. ''A guy has to be a political idiot,'' he told radicals, ''to say all power comes out of the barrel of a gun when the other side has the guns.'' For Alinsky, power came from stable local organizations and political participation by aroused citizens fighting for their rights.

President Lyndon B. Johnson's ''war on poverty'' offered Alinsky a grand opportunity to put his ideas about neighborhood reform into practice. In the mid-1960s he founded a neighborhood (TWO), which the journalist Charles Silberman called ''the most significant social experiment going on among blacks in America today.'' Soon thereafter Alinsky moved to Rochester, New York, where his Industrial Areas Foundation organized local African American residents to pressure the city's largest employer, the Eastman Kodak Company, to hire more African Americans and also give them a role in picking the company's employees. Simultaneously he participated in a federally-funded leadership training institute at Syracuse University which had been created as part of the ''war on poverty.''

But Alinsky's technique of rubbing a community's sores raw alienated some leaders, and in 1967 Alinsky found himself without a contract. He promptly labeled President Johnson's policies ''a huge political pork barrel.'' At the same time he found it increasingly difficult to work with local African American groups which were then being

swept up in the concept of ''Black power'' and who found it irksome to function under white leadership. Thus at the end of the 1960s Alinsky turned to training white middle-class citizens to organize and protest against the deterioration of their marginal urban and suburban neighborhoods. Always on the move, he organized white worker councils in Chicago, steelworkers in Pittsburgh, Indians in Canada, and Chicanos in the Southwest, where he influenced Cesar Chavez, who was later to found the first successful labor organization among California farm workers.

In 1971 Alinsky published his third book, *Rules for Radicals: A Political Primer for Practical Radicals,* in which he distilled his basic ideas concerning neighborhood reform. A year later, on June 12, 1972, he died of a heart attack near his home in Carmel, California, leaving his third wife Irene (his second marriage in 1947 to the former Ruth Graham had ended in divorce in 1970).

Further Reading

Two brief sketches of Alinsky can be found in *Who's Who in America 1970* and the obituary notice in the *New York Times* June 13, 1972. For Alinsky's ideas about protest and reform one might consult Marion K. Saunders, *The Professional Radical: Conversations with Saul Alinsky* (1956). For a study of one of his neighborhood groups in action in Chicago see Robert Bailey, Jr., *Radicals in Urban Politics, the Alinsky Approach* (1972).

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Mohamed Allal al-Fassi

The Moroccan nationalist leader Mohamed Allal al-Fassi (1910-1974) was one of the founders and later the president of the Istiqlal party, an erudite Islamic scholar, and an author.

Mohamed Allal al-Fassi was born in Fez on January 10, 1910, into a family which descended from a companion of the prophet Mohammed and included hundreds of famous Islamic scholars, as well as the first governor general of Moslem North Africa. Allal al-Fassi's father was a doctor of divinity and curator of the famous library of Qarawiyin University in Fez. His mother also belonged to a famous family with considerable influence in northern Morocco.

As a youth, Allal al-Fassi was one of the most fervent, gifted, and revolutionary theologians and nationalists in Morocco. Beginning as a lean boy with piercing blue eyes and blond hair, he developed into a stout spokesman for Morocco's traditional middle class. His personal evolution accurately reflected the transformations of Moroccan nationalism. His eloquence stirred small businessmen, artisans, and traders, who helped support him and the movement. His profound knowledge of Islamic traditions and his writings made him one of the most respected scholars in the Arab world. But his early puritanical drive and his desire to reform and revitalize Islam alienated him from many Moroccan political leaders.

In 1930, five years after he had published his first book of poems, Allal al-Fassi completed his examinations for a divinity diploma at the University of Fez. In the same year he led the attack against France's Berber policy, which appeared designed to intensify divisions in Morocco's population; arrested, he spent 13 months in prison. After he was freed, he became the president of the Movement of Moroccan Action, then of the Nationalist party. By 1937, as a result of his political activities, he was exiled to Gabon and the Congo, where he remained until 1946. During these years he learned French. After nine years of exile he returned to Morocco only to clash with Istiqlal leaders and Sultan Mohammed V. Forced into exile again, he moved to Cairo. In addition, he traveled to Europe, Asia, sub-Saharan Africa, and America, attempting to solidify his position as a Moroccan nationalist spokesman. For several years until 1953, Allal al-Fassi lived in the international city of Tangier, then moved back to Cairo. There, he championed the cause of armed resistance against the French in Morocco.

In 1953 when other politicians turned against the armed Moroccan terrorists who attempted to wrench their country free from France by employing urban guerrilla tactics, Allal al-Fassi became the only important Istiqlal leader to ally himself with them. When France granted Morocco its independence in March 1956, the Istiqlal needed Allal al-Fassi to negotiate with terrorist leaders and win them over to the party. After independence, therefore, he was reintegrated into the Istiqlal. By 1959 he became president, after more radical elements led by the trade unions split off. On June 2, 1962, he became minister of Islamic affairs, a post he resigned on January 5, 1963. In May 1963 he was elected to the parliament, which was disbanded in 1965.

As titular head of the Istiqlal, he then commanded the loyal opposition to King Hassan II. He and his followers campaigned for seven years against Hassan and constitutional reforms that ended parliamentary government, and he remained an outspoken proponent of Morocco's territorial claims to Spanish Sahara and Tindouf. Before Allal al-Fassi could see any real results of these years of work, however, he died of a heart attack May 19, 1974, during a visit to Romania to meet with President Nicolai Ceaucescu.

Further Reading

For Allal al-Fassi's early nationalist activities see John P. Halstead, *Rebirth of a Nation: The Origins and Rise of Moroccan Nationalism, 1912-1944* (1968), and, for his later years, Douglas E. Ashford, *Political Change in Morocco* (1961). One of Allal al-Fassi's books, first published in Arabic in 1948, was translated as *The Independence Movements in Arab North Africa* (1954). □

Ethan Allen

An American Revolutionary War soldier and Vermont leader, Ethan Allen (1738-1789) achieved a place in history by capturing Fort Ticonderoga in 1775. He championed Vermont's drive for statehood.

Ethan Allen was a distinct type of frontier soldier. His influence on the settlers of Vermont was comparable to that of John Sevier on the inhabitants of Watauga, East Tennessee, and of Thomas Sumter on the up-country men of South Carolina. Frontier people possessed clanlike loyalties, and they looked to strong men to lead them. Allen had all the credentials. Tall and broad-shouldered, he had great physical strength, along with ''rough and ready humor, boundless self-confidence and a shrewdness in thought and action equal to almost any emergency.'' When Vermonters were threatened by New York authorities who claimed the area and denied the validity of their land titles, they formed in 1770 a military association, an unauthorized militia which Allen commanded. The members were mostly rough, roistering young men, and they called themselves the Green Mountain Boys.

Allen was born in 1738, the eldest son of a substantial farmer in Litchfield, Conn. His father's early death left him with the responsibility of caring for his mother and seven other children, and it brought his schooling—he was preparing to enter Yale College—to a permanent end. Allen, however, had a genuine intellectual bent, and he was to write a number of pamphlets on such diverse subjects as the taking of Ticonderoga, Vermont's controversies with New York, and religion.

Revolutionary Career

From 1770 to 1775 Allen and his Green Mountain Boys harassed the New York surveyors, sheriffs, and settlers who had invaded Vermont, which was then commonly known as the Hampshire Grants. Allen himself speculated in lands, forming a company to sell tracts along the Onion River. As ''chieftain of the Grants,'' his authority uncontested, Allen sympathized with the colonists elsewhere in their opposition to British imperial policy, although the position of the Vermonters was complicated by the fact that they were currently petitioning the King to be reannexed to New Hampshire.

Even so, Allen felt the need to take British Fort Ticonderoga in case Anglo-American hostilities should erupt. The once-mighty fortress at the juncture of Lake Champlain and Lake George was now a crumbling and lightly garrisoned structure, but New York governor William Tryon had suggested that it be used as a base for bringing Vermont to heel. Moreover, Allen recognized that any large-scale effort by Britain to win an American war would undoubtedly include a southward invasion from Canada along the Lake Champlain-Lake George route.

According to Allen, word of the battles of Lexington and Concord ''electrified my mind, and fully determined me to take part with my country.'' When Allen, with the financial support of Connecticut, proceeded with his plan to grab Ticonderoga, he discovered that Massachusetts had commissioned Benedict Arnold to do the same thing. Allen and his men agreed to let Arnold join them, though it is doubtful that they recognized Arnold as joint commander, as Arnold subsequently claimed. The fracas over authority and the boat trip across the dark, squall-ruffled waters of Lake Champlain to the western shore were more troublesome to the Americans than the Redcoat garrison: 45 officers and men who were ''old, wore out, and unserviceable.'' Just before daylight on May 9, 1775, Allen easily overwhelmed the sleepy garrison ''in the name of the great Jehovah and the Continental Congress,'' or so he later said in describing his ultimatum to the British senior officer. The capture of Ticonderoga's heavy guns, sledged eastward the next winter to Washington's camp, hastened the British evacuation of Boston in 1776.

Soon afterward Allen appeared in Philadelphia and persuaded the Continental Congress to authorize the organization of a regiment of Green Mountain Boys under such officers as the citizens of Vermont should elect. Allen's further advice on the advantages of an invasion of Canada seems to have added some impetus to Congress's order to Gen. Philip Schuyler to advance northward from Ticonderoga against Montreal and other parts of the province. At a public meeting in Vermont, however, Allen's former subordinate Seth Warner was chosen instead of Allen to raise the

regiment of Green Mountain Boys—because, according to Allen, the older settlers constituted a majority of the voters at the meeting, and they considered him to be headstrong and radical.

Allen then joined Schuyler's army as a volunteer and was sent to operate behind the British lines with a body of Canadian recruits. He and John Brown, who was leading a similar group, decided to surprise and capture Montreal on their own. Unfortunately for Allen, word got to the town that ''Ethan Allen the Notorious New Hampshire Incendiary'' was at hand. When Brown's men failed to show up, Allen was easily overwhelmed. ''Mr. Allen's imprudence,'' as Schuyler noted, had brought about his defeat and capture.

Vermont Leader

Following a nearly 3-year captivity spent mainly in England and New York City, Allen was exchanged, but he never again had an active role in the Revolution. During his absence Vermont had declared itself free and independent and had unsuccessfully petitioned Congress for recognition as a state. Allen also failed to bring results, largely because of the opposition of New York and also New Hampshire, which disputed the claims of some Vermonters to lands on the east side of the Connecticut River. Between 1780 and 1788 Allen and his brothers Ira and Levi flirted with British agents in an effort to compel Congress to recognize Vermont's aspirations to statehood. If that body would not, they held up the possibility of conducting a separate peace or, after the war, uniting with Canada. Nothing came of these threats, though Vermont did not become the fourteenth state until 1791, 2 years after Allen's death. Allen is also remembered for authoring the only extended statement of deistic religious principles ever written in America, *Reason the Only Oracle of Man* (1784). Although vigorously condemned by orthodox Christian clergymen, the work probably had little influence at the time since all but a few copies were destroyed in a fire.

Further Reading

Two scholarly biographies of Allen are John Pell, *Ethan Allen* (1929), and Charles A. Jellison, *Ethan Allen: Frontier Rebel* (1969). Stewart H. Holbrook's popularly written *Ethan Allen* (1940) also has merit. Allen's own story of Ticonderoga is available, *The Narrative of Colonel Ethan Allen,* introduction by Brooke Hindle (1961). Recommended for general historical background are Allen French, *The Taking of Ticonderoga* (1928) and *The First Year of the American Revolution* (1934), and Matt B. Jones, *Vermont in the Making* (1939).

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Florence Ellinwood Allen

Florence Ellinwood Allen (1884-1966) was a pioneering woman in the U.S. justice system, serving in a variety of roles in the legal profession previously filled only by men.

Florence Ellinwood Allen was possibly the premiere pioneer female judge in United States history. In fact, any question that begins, ''Who was the first woman judge to . . . '' regardless as to how the question ends, the chances are good the answer is ''Florence Ellinwood Allen.'' She was Ohio's first female assistant county prosecutor, the first woman ever to preside over a first-degree murder trial, the first woman to pronounce a death sentence, the first woman to be elected to a Court of Appeals, and the first woman ever appointed to the U.S. Court of Appeals.

Early Life and Education

Allen was born in Salt Lake City, the daughter of Clarence Emir Allen, a professor of classical languages at Western Reserve University in Cleveland. With her father coaching her, she became proficient in Greek and Latin by age seven and was preparing for college by age 13. As a teenager she attended a lecture by suffragist leader Susan B. Anthony. Subsequently, she became Anthony's protégé and a lifelong feminist activist.

She earned a bachelor of arts degree from Western Reserve in 1904, then studied music for two years in Europe with hopes of becoming a concert pianist. That career was derailed by a nerve injury, but upon returning to Cleveland

in 1906 she became music critic for the Cleveland Plain Dealer, a job she held for three years.

Allen became interested in law early in the next decade, but would not be admitted to Western Reserve's law school because she was a woman. She attended the University of Chicago for one year before earning a law degree from New York University in 1913. She worked her way through N.Y.U. by serving as investigator for the New York League for the Protection of Immigrants and lecturing on music for the Board of Education.

Legal Career

Allen overcame discrimination to be admitted to the Ohio bar in 1914 and established a law practice in Cleveland that specialized in women's legal problems. She worked as a volunteer counselor for the Legal Aid Society, worked for the Woman's Suffrage Party of Cleveland and became a leader in Ohio's state campaign for women's voting rights. She was appointed assistant prosecutor for Cuyahoga County in 1919.

In 1921 Allen was the first woman in American history to become judge of a Common Pleas Court when she was elected to the bench in Cuyahoga County. She tried 892 cases from that bench, including eight murder trials. There she developed a reputation as a ''no-nonsense'' jurist. She did not hesitate to sentence fellow judges to prison when they were caught in wrongdoing. In 1925 she presided over one of her most famous cases, the trial of Frank Motto, who had been accused of murdering two manufacturers in a payroll robbery. Motto was convicted and Allen returned a sentence of death. In 1926 Allen was the first woman to be appointed associate justice on the Ohio State Supreme Court. During the 1920s Allen cultivated a friendship with Eleanor Roosevelt, and in 1934 Mrs. Roosevelt convinced her husband, President Franklin D. Roosevelt, to appoint Allen as the first female judge on the U.S. Court of Appeals, making her the country's foremost female jurist. During her 25 years on the Court of Appeals she handled cases dealing with taxation, patents, personal injuries, forgeries, contracts, interstate commerce, labor laws, and conflicts between federal and state authority. One noted trial in 1937-38 concerned a suit filed by 18 private utility companies against the Tennessee Valley Authority. Judge Allen ruled that the statute creating the T.V.A. was constitutional, and the U.S. Supreme Court upheld the decision.

When Associate Justice George Sunderland retired from the U.S. Supreme Court in late 1937, Allen was widely regarded as a potential successor, but Roosevelt nominated Sen. Hugo Black of Alabama. In 1958, however, Allen became the first woman to serve as the chief judge of a federal appellate court, a position she held briefly until her retirement in 1959. Upon her retirement from active duty she was named a senior judge of the Sixth Circuit Court of Appeals, and worked on her memoirs, titled ''To Do Justly.'' She broke a hip at the age of 81, and suffered ill health until her death one year later.

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Paula Gunn Allen

As a scholar and literary critic, Paula Gunn Allen (born 1939) has worked to encourage the publication of Native American literature and to educate others about its themes, contexts, and structures. Having stated that her convictions can be traced back to the woman-centered structures of traditional Pueblo society, she is active in American feminist movements and in antiwar and antinuclear organizations.

Paula Gunn Allen is one of the foremost scholars of Native American literature as well as a talented poet and novelist. She also collects and interprets Native American mythology. She describes herself as a ''multicultural event,'' citing her Pueblo/Sioux/Lebanese/Scottish-American ancestry. Her father, E. Lee Francis, born of Lebanese parents at Seboyeta, a Spanish-Mexican land grant village north of Laguna Pueblo, spoke only Spanish and Arabic until he was ten. Due to the lack of a Marionite rite in the area, he was raised Roman Catholic. He owned the Cubero Trading Company and was Lieutenant Governor of New Mexico from 1967 through 1970. Her mother, Ethel, is Laguna Pueblo, Sioux, and Scots. She converted to Catholicism from Presbyterianism to marry Francis.

Allen's great-grandfather, the Scottish-born Kenneth Gunn, immigrated into the area in the 1800s and married her great-grandmother, Meta Atseye, whose Indian name was Corn Tassel. Meta had been educated at the Carlisle Indian School to be, as Allen says in her introduction to *Spider Woman's Granddaughters,* ''a literate, modest, excruciatingly exacting maid for well-to-do white farmers' and ranchers' wives,'' but ''became the farmer-rancher's wife instead.'' Her grandmother, half Laguna, half Scottish-American, Presbyterian, first married a Sioux (Ethel's father) and then remarried a German Jewish immigrant, Sidney Solomon Gottlieb. Her mother grew up speaking and writing both English and Mexican Spanish.

Allen was born in Albuquerque, New Mexico, and grew up in Cubero, New Mexico, a Spanish-Mexican land grant village abutting the Laguna and Acoma reservations and the Cibola National Forest. She attended mission schools in Cubero and San Fidel, but she did most of her schooling at a Sisters of Charity boarding school in Albuquerque, from which she graduated in 1957. Her 1983 novel *The Woman Who Owned the Shadows* and some of

her poetry draws from this experience of being raised Catholic. However, Allen is well aware of the conflicting influences in her background: Catholic, Native American, Protestant, Jewish, and Marionite. In an interview with Joseph Bruchac for *Survival This Way,* Allen says: ''Sometimes I get in a dialogue between what the Church taught me, the nuns taught me, and what my mother taught me, what my experience growing up where I grew up taught me. Often you can't reconcile them.'' Her novel speaks to this confusion as the main character attempts to sort through the varying influences to reclaim a Native American women's spiritual tradition. On her journey, her protagonist uses traditional Laguna Pueblo healing ceremonies as well as psychotherapy, the Iroquois story of Sky Woman, and the aid of a psychic Euro-American woman.

Allen received both her bachelor's degree in English (1966) and her Master of Fine Arts degree in creative writing (1968) from the University of Oregon after beginning her studies at Colorado Women's College. She had three children and is divorced. She received her doctorate in American studies with an emphasis on Native American literature (1975) from the University of New Mexico. Two other writers from Laguna Pueblo are related to Allen—a sister, Carol Lee Sanchez, and a cousin, Leslie Marmon Silko.

Contributions to Native American Literary Scholarship

Allen is recognized as a major scholar, literary critic, and teacher of Native American literature. Her teaching positions include San Francisco State University, the University of New Mexico, Fort Lewis College in Durango, California, the University of California at Berkeley, and the University of California at Los Angeles, where she was a professor of English. Allen's 1983 *Studies in American Indian Literature: Critical Essays and Course Designs,* an important text in the field, has an extensive bibliography in addition to information on teaching Native American literatures. *The Sacred Hoop: Recovering the Feminine in American Indian Traditions,* published in 1986, contains her 1975 germinal essay ''The Sacred Hoop: A Contemporary Perspective,'' which was one of the first to detail the ritual function of Native American literatures as opposed to Euro-American literatures. Allen's belief in the power of the oral tradition embodied in contemporary Native American literature to effect healing, survival, and continuance underlies all of her work.

Allen writes from the perspective of a Laguna Pueblo woman from a culture in which the women are held in high respect. The descent is matrilineal—women owned the houses, and the major deities are female. A major theme of Allen's work is delineation and restoration of this woman-centered culture. Her work abounds with the mythic dimensions of women's relationship to the sacred, as well as the plight of contemporary Native American women, many of whom have lost the respect formerly accorded to them.

Elaborating on the roles and power of Native American women, Allen's ''Who Is Your Mother: Red Roots of White Feminism'' was published in *Sinister Wisdom* in 1984. In this startling article, Allen articulated Native American contributions to democracy and feminism, countering a popular idea that societies in which women's power was equal to men's never existed. She also has been a major champion to restore the place of gay and lesbian Native Americans in the community. These ideas were first published in 1981 in a groundbreaking essay in *Conditions,* ''Beloved Women: Lesbians in American Indian Cultures,'' and then reworked for the *Sacred Hoop.*

Allen says that her focus on women is intended to affect the consciousness of Euro-American women rather than men because, until the last ten years or so, the women in her culture were never considered weak, and she wants others to know that women were not held down in all cultures. Allen feels some ambivalence about the feminist movement because of this misunderstanding and the cultural chauvinism of Euro-American women, which has been personally hurtful to her and other Native women, but she admits that feminists provide the best audience for her work and have given her much support. In her family, the woman-centered tradition was so strong that her grandfather wanted to name her mother Susan B. Anthony.

Allen was awarded a National Endowment for the Arts Fellowship for Writing in 1978, and she received a postdoctoral fellowship grant from the Ford Foundation-National Research Council in 1984. Also at this time, she served as associate fellow at the Stanford Humanities Institute, coordinating the Gynosophic Gathering, A Woman Identified Worship Service, in Berkeley. She is active in the anti-nuclear and anti-war movements as well as the feminist

movement. She won an American Book Award in 1990 for *Spider Woman's Granddaughters: Traditional Tales and Contemporary Writings by Native American Women,* which is an attempt to correct the lack of stories by and/or about Native Women in literature collections. In her 1991 *Grandmother of the Light: A Medicine Woman's Sourcebook,* Allen expands her interest in the ritual experience of women as exhibited in the traditional stories. She traces the stages in a woman's spiritual path using Native American stories as models for walking in the sacred way.

Contributions to Native American Poetry

Besides her extensive work as a scholar, Allen is the author of numerous volumes of poetry. Because of her multicultural background, Allen can draw on varying poetic rhythms and structures, which emanate from such sources as country-western music, Pueblo corn dances, Catholic masses, Mozart, Italian opera, and Arabic chanting. In her work, a finely detailed sense of place resonates with landscapes from the city, the reservation, and the interior. She has been recognized by critics such as A. Lavonne Ruoff for her purity of language and emotional intensity.

Allen became interested in writing in high school when she discovered the work of Gertrude Stein, whom she read extensively and tried to copy. Other influences have been the Romantic poets, Shelley and Keats. Allen took up writing more seriously in college when she read Robert Creeley's *For Love* and discovered that he was teaching at the University of New Mexico, where she was a student. She took his poetry class, although she considered herself a prose writer at the time. Creeley introduced her to the work of the poets Charles Olson, Allen Ginsberg, and Denise Levertov—all of whom have been major influences on Allen. She left New Mexico to finish her bachelor's degree at the University of Oregon and studied with Ralph Salisbury, who was Cherokee, though she did not know it at the time. Feeling isolated and suicidal, Allen says that the presence of a Santee Sioux friend, Dick Wilson, and the discovery of N. Scott Momaday's *House Made of Dawn* made all the difference to her. Recent influences upon her work have been Adrienne Rich, Patricia Clark Smith, and E.A. Mares.

Allen's 1982 *Shadow Country* received an honorable mention from the National Book Award Before Columbus Foundation. Allen uses the theme of shadows—the not dark and not light—to bridge her experience of mixed heritage as she attempts to respond to the world in its variety. Allen's poetry has an infusion of spirits common to Native American literature, but represents not only her Native American heritage, but her multicultural heritage. She also uses her poetry to respond to personal events in her life, such as her mother's suffering with lupus (''Dear World'' in *Shadow Country*) and the death of one of her twin sons (''On the Street: Monument'' in *Shadow Country*). In the interview with Bruchac, Allen says, ''My poetry has a haunted sense to it . . . a sorrow and grievingness in it that comes directly from being split, not in two but in twenty, and never being able to reconcile all the places that I am.'' Allen's multicultural vision allows her to mediate between her different worlds to make a rich contribution to Native American literature as a scholar, writer, and educator.

Allen continued to receive attention in the 1990s, having her work examined and critiqued in such publications as *The Journal of Homosexuality, The Explicator* and *Ariel.* Also, in 1996 she cowrote an anthology of nine stories about Native Americans for young readers titled *As Long As the Rivers Flow.*

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Richard Allen

Richard Allen (1760-1831), American Methodist bishop, rose from slavery to freedom to become the first African American ordained in the Methodist Episcopal Church. He was the founder of the African Methodist Episcopal Church.

Richard Allen was born on Feb. 14, 1760, the slave of a Quaker lawyer in Philadelphia who sold him to a planter near Dover, Del. While laboring on his new master's farm, he showed an interest in religion, was converted, and joined a Methodist society. His master, who encouraged his religious work, was in turn converted and allowed Richard and his brother to earn their freedom. Allen educated himself. As a free African American, he traveled through Delaware, Maryland, New Jersey, and Pennsylvania, preaching to both whites and blacks and maintaining himself by cutting wood, laboring in a brickyard, and driving a wagon.

The warm, informal style of early Methodism won Allen's loyalty. He was one of two African Americans who attended the organizing conference of the Methodist Episcopal Church in 1784 at Baltimore. He traveled and preached effectively with white Methodist ministers but declined to accompany Bishop Francis Asbury into the slaveholding South.

In 1786 Allen was invited to preach occasionally at St. George's Church in Philadelphia. Preaching in the early morning or evening, he had particular success among African Americans. By the end of the year his prayer meetings included 42 African American members, and he thought of establishing a separate place of worship. At first he was dissuaded by persons of both races. But when the African Americans discovered that their increasing membership was to be forcefully segregated in the new gallery of St. George's, they refused to submit to this insult and withdrew in 1787. They formed the Free African Society for economic and social reasons. The new organization solicited funds and secured a place to meet, only to find that they had divided loyalties. A minority established the African Protestant Episcopal Church and kept the building, while the majority organized an independent Methodist Church with Allen's leadership and financial undergirding.

Bishop Asbury dedicated the new building, Bethel Church, when it was completed in 1794, and 5 years later he ordained Allen as the first African American deacon in Methodist history. Despite these ties, friction continued between the new congregation and Methodist leaders over supplying ministers and ownership of the Bethel property. When a legal decision supported the congregation's independence in 1816, all official connections with the Methodist Episcopal Church were severed.

African American congregations in other cities had encountered similar problems, and in April 1816 the representatives of 16 churches met at Philadelphia to organize the African Methodist Episcopal Church. Richard Allen was chosen its first bishop. In 1817 he denounced the American Colonization Society's plan to return the free African Americans in the United States to a colony in Africa. In 1830 Allen started the first national movement to resettle free African Americans in Canada. By the time of his death on March 26, 1831, his leadership had solidified the growing denomination and given it national standing. The African Methodist Episcopal Church continued to grow, becoming part of the antislavery movement and the Underground Railroad prior to the Civil War.

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Woody Allen

Woody Allen (born 1935) has been one of America's most prominent filmmakers, with a series of very personal films about the subjects that have always obsessed him: sex, death and the meaning of life.

"If I sat down to do something popular, I don't think I could," Woody Allen told interviewer Stephen Farber in 1985. "I'm not making films because I want to be in the movie business. I'm making them because I want to say something." When Allen was one of America's most popular stand-up comedians, his fans might have mocked those words, coming from a man whose first role models were Bob Hope and Groucho Marx.

Allen's own films have been made on modest budgets in New York City, where he lives, with no concessions to studio taste or control. Despite the growing seriousness of his work, audiences have never lost sight of Allen the performer and the character he created for himself in his days as a comedian: a nerdy neurotic whose only defense against a hostile universe is his sense of the absurd, which he fearlessly directs at any and all targets, beginning with himself. A very private man, Allen has reluctantly become a public figure, but through all the changes and controversies, "The Woodman" has remained a symbol of uncompromising integrity to his loyal fans. On that subject, he told Farber, "I never hold them cheaply . . . I never write down to them . . . I always assume that they're at least as smart as I am, if not smarter, and . . . I try to do films that they will respect."

Woody Allen was born Allen Konigsberg on December 1, 1935, in the Bronx and grew up in Brooklyn. He changed his name to Woody Allen when at age 17 he began submitting jokes to a newspaper column, eventually attracting the attention of a publicist who hired him to write gags for his clients. After graduation, Allen enrolled in New York University as a motion picture major and then in night school at City College, but dropped out of both to pursue his career as a comedy writer. Years later he told his biographer Eric Lax that when a dean recommended he "seek psychiatric help" if he ever wanted to get a job, he replied that he was already working in show business. "Well, if you're around other crazy people," the dean conceded, "maybe you won't stand out."

Fortunately, Allen had a remarkable gift for his chosen profession. In a recent *New Yorker* article, Adam Gopnik recalled, "Woody was famous among his contemporaries for possessing a pure and almost abstract gift for one-liners . . . that could be applied to any situation, or passed on to any comic, almost impersonally." Before he turned 20 Allen had sold 20,000 gags to the New York tabloids, married his childhood sweetheart Harlene Rosen and landed a job in the writer's development program at NBC. By the time he turned 23 he was writing for the network's biggest comedy star, Sid Caesar, and had signed with talent managers Jack Rollins and Charles Joffe, who would later produce his films. He had also hired a tutor from Columbia University to teach him literature and philosophy at home.

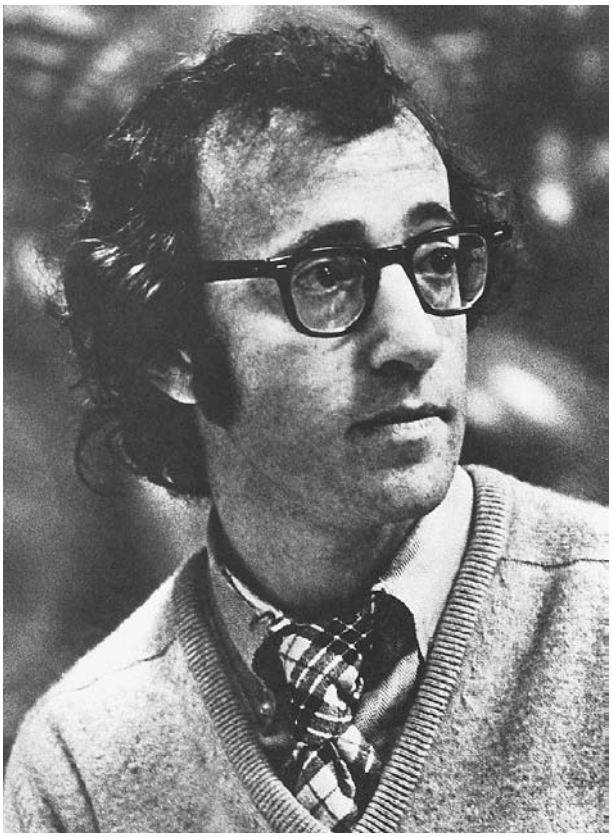

At the urging of his new managers, Allen began performing his own material in a small New York nightclub in 1960. Honing his craft in painful encounters with the audience night after night, six nights a week, he struck a gold mine of comedy material when he and Rosen divorced in 1962. (His jokes about his ex-wife eventually led to a lawsuit from Rosen that was settled out of court.) By this time Allen was beginning to appear on network television and was a hit at Greenwich Village's legendary coffee house, The Bitter End.

Unlike other comics of the time, who favored political humor, Allen made jokes about his own comic persona, the little guy tormented by big philosophical issues and his unfailing hard luck with women. This fact was appreciated by a *New York Times* reviewer, who called him "the freshest comic to emerge in many months."

National recognition was not long in coming. Success in clubs and on television led to a Grammy-nominated comedy album, *Woody Allen,* in 1964, followed by *Woody Allen, Volume Two* in 1965 and *The Third Woody Allen Album* in 1968. Allen's humor found a more up-scale outlet when he began writing humorous essays in the style of S. J. Perelman for the *New Yorker* in 1966. Three collections of these essays have been published: *Getting Even, Without Feathers,* and *Side Effects.*

Allen had long been a lover of movies, American and foreign, but the first one he wrote and acted in, *What's New, Pussycat?* (1965), was a bad experience. Recruited to write a comedy for hip young audiences, he found the experience

of sixties-style, big-budget improvisational filmmaking appalling. ''I fought with everybody all the time,'' he told *Cinema* magazine. ''I hated everyone, and everyone hated me. When that picture was over, I decided I would never do another film unless I had complete control of it.'' But the film made a fortune and established Woody Allen as a ''bankable'' movie talent.

True to his word, he made his directorial debut with a film so modest that no one ever thought to tamper with it. Released by AIP, a company specializing in low-budget action and horror films, *What's Up, Tiger Lily?* (1966) was a Japanese James Bond movie with new dialogue composed of dream-like one-liners put into the characters' mouths by Allen and some friends. ''All we did was put five people in a room and keep them there improvising as the film ran,'' Allen told *Rolling Stone.* Truly for the young and hip, *Tiger Lily* didn't make as much money as *Pussycat,* but it acquired an enduring cult following.

Besides the release of *Tiger Lily,* 1966 was also the year of Allen's marriage to actress Louise Lasser, who supplied one of the voices for *Tiger Lily,* and the Broadway opening of his first play, *Don't Drink the Water,* a comedy about an Jewish American family on vacation who get in hot water behind the Iron Curtain. *Don't Drink the Water* ran for over a year and spawned a movie directed by Howard Morris; Allen directed a television remake of *Don't Drink the Water* in December 1994. The marriage to Lasser ended in divorce after three years, but they remained friends, and she acted in Allen's first three hit comedies: *Take the Money and Run* (1969), *Bananas* (1971), and *Everything You Always Wanted to Know About Sex but Were Afraid to Ask* (1972).

Allen's early comedies, made for United Artists—a company that gave him complete control of his work as writer-director—recall the messy, anything-goes style of classic American comedies built around such free-wheeling talents as the Marx Brothers and W. C. Fields. Like the Marx Brothers, a reviewer for *Time* magazine wrote, Allen was ready ''to subordinate everything—plot, plausibility, people—to the imperative of a good joke.''

Perhaps because it demanded a more controlled style, he entrusted the film version of his second Broadway hit, *Play It Again, Sam* (1972), to veteran director Herbert Ross. But he played the lead himself, as he had done in the stage version of this romantic comedy about a man who fulfills his dream: to play the last scene of his favorite movie, *Casablanca,* in real life, with himself in the Bogart role. His co-star on stage and in the film was his new off-screen friend and romantic partner, Diane Keaton.

Keaton and Allen also co-starred in the two films written and directed by Allen which mark the end of his ''early, funny'' period. In *Sleeper* (1973), Allen's character wakes up from a cryogenic sleep to find himself trapped in a future society that looks suspiciously like Los Angeles. And in *Love and Death* (1975), which Allen considers his best comedy, he takes on his favorite themes in an epic satire of all of Russian literature.

It was Keaton's talents as an actress that inspired Allen to make his first serious film, a bittersweet comedy about a failed romance between two neurotics, and it was undoubtedly her personality that inspired him to create the title character, *Annie Hall* (1977). (She won an Oscar for her performance; the film won a total of four of the prized gold statuettes.) ''What is Woody Allen doing starring in, writing and directing a ruefully romantic comedy that is at least as poignant [distressing] as it is funny and may be the most autobiographical film ever made by a major comic?'' asked *Time* magazine. ''What he is doing is growing, right before our eyes, and it is a fine sight to behold.''

Keaton went on to star for Allen in *Interiors* (1978), and *Manhattan* (1979), a somber black-and-white film about cheating New Yorkers which ends with a salute to the last scene of Charlie Chaplin's *City Lights.* His career as a serious filmmaker had definitely begun.

Annie Hall also marked the beginning of a nine-picture collaboration with cinematographer Gordon Willis in which Allen's growing mastery of film-making techniques enabled him to create a new style for each new film. He imitated the style of Italian director Federico Fellini in his next, most controversial film, *Stardust Memories* (1980), in which he plays a filmmaker who seems to hate his fans. Despite the ensuing hue and cry, Allen told an *Esquire* interviewer in 1987, ''The best film I ever did, really, was *Stardust Memories.*''

When the executives who had given him artistic control of his work left United Artists and founded Orion Pictures, Allen worked off his contract with UA and joined them. Coincidentally, the move to Orion also marked the beginning of his collaboration with his new off-screen partner, actress Mia Farrow. Their first four films together all have a fairy-tale quality: *A Midsummer Night's Sex Comedy* (1982) mixes fairies and moonstruck lovers on a country estate; *Zelig* (1983) uses special-effects wizardry to tell the story of a human chameleon who achieved a peculiar kind of fame in the 1920s; *Broadway Danny Rose* (1984) transforms present-day New York into a never-neverland of show-business losers for a poignant romance between a brassy beauty and a hapless agent, and *The Purple Rose of Cairo* (1985) darkens the fairy-tale mood when a hero of the silver screen steps down into real life, with tragic consequences for a Depression-era housewife, touchingly played by Farrow.

Hollywood bestowed three Oscars on their next collaboration, *Hannah and Her Sisters,* in which Hannah (Farrow) is divorced from a hypochondriac, played by Allen, and married to a philanderer, played by Michael Caine. ''Tracking the career of Woody Allen is exhausting but exhilarating,'' began the *New York Times* review of *Hannah.* ''Just when we reach the top, another peak appears.'' But Allen, who told Eric Lax that ''the whole concept of awards is silly,'' was worried by the film's success. ''When I put out a film that enjoys any acceptance that isn't mild or grudging,'' he explained to Lax, ''I immediately become suspicious of it.''

After *Radio Days* (1987), a light-hearted look at Allen's childhood and the Golden Age of radio, the mood of his films darkened again. *September* (1987) replays the grim psychological dramas of *Interiors,* and *Another Woman* (1988) pairs Farrow with one of America's greatest ac-

tresses, Gena Rowlands, in a story of mid-life crisis. Allen briefly returned to comedy in the short *Oedipus Wrecks* (1989), about a man whose problems with his mother take a supernatural turn. He then made his most pessimistic film to date, *Crimes and Misdemeanors* (1989), in which a respectable married man (Martin Landau) murders his mistress (Anjelica Huston) and gets away with it, while Allen's character loses the woman he loves (Farrow) to a shallow fool (Alan Alda).

Before their off-screen relationship ended in a bitter child-custody suit, Allen and Farrow made three more films together: *Alice* (1990), a fairy tale recalling their early collaborations, in which a neglected housewife discovers love and life with the help of a Chinese herbalist who dispenses magic potions; *Shadows and Fog* (1992), a comic salute to the novels of Franz Kafka set in a Middle European country out of some German silent film, and *Husbands and Wives* (1992).

Released in a firestorm of publicity over the custody battle, Allen's last film with Farrow had the press looking for parallels to Allen's real-life romance with Farrow's 21-year-old adopted-daughter, Soon-Yi Farrow Previn. It also marked another new beginning for Woody Allen the filmmaker. Orion's impending bankruptcy obliged him to make the film for Tri-Star, while a less controlled style of filming, with a hand-held camera scampering to keep up with the actors, brought a new sense of life to this savagely funny contemporary look at marriage and infidelity. ''It's a good movie,'' observed the reviewer for *New York* magazine, ''yet a decade or so may have to pass before anyone can see it in itself.''

The hand-held camera still wobbles noticeably in *Manhattan Murder Mystery,* which reunites him with Diane Keaton, playing a married couple who suspect their next-door neighbor of murder. A pure comedy, Allen's first in many years, *Manhattan Murder Mystery* was a pit-stop for the filmmaker and his loyal fans before his 1994 film *Bullets Over Broadway,* the critically acclaimed melodrama set in the 1920s that focuses on a group of old Broadway stereotypes. He continued with comedy in 1995, releasing *Mighty Aphrodite,* a contemporary tale of a man obsessed with his adopted son's mother interspersed with scenes parodying Greek tragedy. The next release, *Everyone Says I Love You,* surprised his cast and fans alike, marking the director's first foray into musicals. Reports noted that he waited until two weeks after the film's stars signed their contracts to mention that he was making a musical, and that he chose actors who were not necessarily musically trained on purpose in order to evoke more honest emotion in the songs. Reviews were mixed.

Allen's interest in music extended to his off-screen life as well— starting in 1997, he regularly began playing clarinet for the Eddy Davis New Orleans Jazz Band every Monday at a club in New York City. Despite his diverse talents, however, Allen in real life can demonstrate his neurotic tendencies that are trademarks in his films. He told Jane Wollman Rusoff on the ''Mr. Showbiz'' web site, ''I've never made a movie where scholars sat around and said, 'This ranks with the greatest.' . . . It's a goal, but the trick is to have a great vision. That's not so easy.''

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Edmund Henry Hynman Allenby

The English field marshal Edmund Henry Hynman Allenby, 1st Viscount Allenby (1861-1936), was a commander during World War I. His fame rests largely on his leadership in the Allied victory over the Turkish armies in 1917-1918.

Edmund Allenby was born on April 23, 1861, in Southwell, Nottinghamshire, England. He attended the school of a local clergyman and then went to public school. After twice failing to pass the Indian civil service examination, he succeeded in passing the examination for the Royal Military College at Sandhurst.

Allenby was commissioned in the army in 1882 and sent with his unit to South Africa, too late for the battle of Majuba Hill, won by Boer force. He returned to England in 1886 and continued to advance in the army. He accompanied his regiment to South Africa again after the Boer War started in 1899, and there he made his reputation as an officer in action. The forces under his command were invariably successful in that long war.

At the end of the Boer War, Allenby was promoted from colonel to brigadier general and then to major general by the time World War I began. He was sent to France in command of a cavalry division. He later commanded the V Corps and the 3d Army. He was not an outstanding com-

mander in Europe; his forte was cavalry, and traditional cavalry units were not useful where the front was bogged down in trench warfare. With the need for a new commander in chief in the Middle East, Allenby, because of his unequaled cavalry experience, was chosen. Allenby and Douglas Haig, the British commander in chief in Europe, never had great confidence in each other, and the new assignment for Allenby removed a source of friction on the Western front in Europe. He had unlimited success in his new command. His armies captured Jerusalem and Damascus, defeating the Turkish armies in a brilliant campaign—the last time that cavalry was to be decisive in modern warfare. Allenby and the soldier-scholar T. E. Lawrence of Arabia emerged from that phase of the war as the greatest names.

After the war ended, Allenby was promoted to field marshal, made a viscount, and treated as a hero at home. He was also given the post of high commissioner for Egypt, which he retained until his retirement from public life in 1925.

Lord Allenby was married and had one son. He died on May 14, 1936. Known to his troops as ''the Bull,'' he had exhibited that animal's positive traits of strength and determination but also its weaknesses of bad temper and rash action.

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Isabel Allende

The author of several novels and a short fiction collection, as well as plays and stories for children, Isabel Allende (born 1942) has received international acclaim for her writing.

Allende earned the Quality Paperback Book Club New Voice Award nomination for her debut novel, *La casa de los espíritus* (1982; *The House of the Spirits*) —which became a best seller in Spain and West Germany in the 1980s and a 1994 movie—and the *Los Angeles Times* Book Prize nomination for *De amor y de sombra* (1984; *Of Love and Shadows*). In 1988 Allende's third novel, *Eva Luna,* was voted One of the Year's Best Books by *Library Journal.*

Many of Allende's books are noted for their feminine perspective, dramatic qualities of romance and struggle, and the magic realism genre often found in Latin American literature. Her female characters survive hardships—imprisonment, starvation, the loss of loved ones—but never lose their spirit or ability to love others. Of Allende's *House of Spirits,* which has been compared to that of the Nobel prize-winning author Gabriel García Márquez's *One Hundred Years of Solitude,* Lori Carlson observed in *Review:* ''There is a lot of love in *The House of the Spirits.* The love-making of powerful men and naive women, worn-out married couples and anxious rebels might even conjure up the reader's personal experience. But there is another kind of love in this book with which the reader cannot identify. It is a kind that requires forgiving the person whose torturous hand has shoved your face into a bucket of excrement. A spiritual force that can overcome a world sutured with evil, to beget art. Isabel Allende . . . tells in this, her first novel, a vibrant story of struggle and survival dedicated to her mother, grandmother, and 'other extraordinary' women in a country unnamed. Given the descriptions of events and people in the book . . . Chile quickly comes to mind.''

Allende was born on August 2, 1942, in Lima, Peru. Her parents, Tomás, a Chilean diplomat, and Francisca (Llona Barros) Allende divorced when she was three, and she traveled with her mother to Santiago, Chile, where she

was raised in her grandparents' home. Allende graduated from a private high school at the age of 16; three years later in 1962, she married her first husband, Miguel Frías, an engineer. Allende also went to work for the United Nations Food and Agricultural Organization in Santiago, where she was a secretary for several years. Later, she became a journalist, editor, and advice columnist for *Paula* magazine. In addition, she worked as a television interviewer and on movie newsreels.

Fled Chile

When her uncle, Chilean president Salvador Allende, was assassinated in 1973 as part of a right-wing military coup against his socialist government, Allende's life changed profoundly. Initially, she did not think that the new regime would endure, but later she came to realize that it was too dangerous to stay in Chile. As a result, Allende, her husband, and their two children fled to Venezuela. Although she had established a successful career as a journalist in Chile, Allende nevertheless had a difficult time finding work in journalism in Venezuela.

During her life in exile, Allende was inspired to write *The House of the Spirits.* The novel was adapted for the screen by the Danish writer and director Bille August and released in the United States in 1994. Based on Allende's memories of her family and the political upheaval in her native country, the book chronicles the personal and political conflicts in the lives of successive generations of a family in an anonymous Latin American country. These events are principally communicated through the memories of the novel's three central characters: Esteban and Clara, the patriarch and matriarch of the Trueba family, and Alba, their leftist granddaughter who falls into the hands of torturers during a military coup.

The House of Spirits was followed by *Of Love and Shadows,* which concerns the switching at birth of two infant girls. One of the babies grows up to become the focus of a journalist's investigation, and the revelation of her assassination compels the reporter and photographer to go into exile. The *Detroit Free Press* described *Of Love and Shadows* as ''a frightening, powerful work,'' in which Allende ''proves her continued capacity for generating excellent fiction,'' while the Toronto *Globe and Mail* commented that ''Allende has some difficulty in getting her novel started because she has to weave two stories separately, and seems to be relying initially too much on her skills as a journalist.''

On a lecture tour to San Jose, California, to promote the publication of *Of Love and Shadows* in the United States, Allende met William Gordon, a lawyer, who was an admirer of her work and with whom she fell in love. Having been divorced from her first husband for about a year, she married Gordon in 1988, and has lived with him in their suburban home in Marin, California, ever since.

Became Powerful Storyteller

Allende's next book, *Eva Luna,* focuses on the relationship between Eva—an illegitimate scriptwriter and storyteller—and Rolfe Carlé—an Austrian émigré filmmaker haunted by his father's Nazi past. The novel received positive reviews; for example, Abigail E. Lee in the *Times Literary Supplement* wrote, ''Fears that Isabel Allende might be a 'one-book' writer . . . ought to be quashed by *Eva Luna*.. .. Allende moves between the personal and the political, between realism and fantasy, weaving two exotic coming-of-age stories—Eva Luna's and Rolfe Carlé's—into the turbulent coming of age of her unnamed South American country.'' Further, Alan Ryan of the *Washington Post Book World* asserted that *Eva Luna* is ''a remarkable novel, one in which a cascade of stories tumbles out before the reader, stories vivid and passionate and human enough to engage, in their own right, all the reader's attention and sympathy.''

Allende followed up this novel with *Cuentos de Eva Luna* (1991; *The Stories of Eva Luna*), in which the heroine of *Eva Luna* relates several stories to her lover Carlé. According to Alan Ryan in *USA Today,* ''These stories transport us to a complex world of sensual pleasures, vivid dreams and breathless longings. It is a world in which passions are fierce, motives are profound and deeds have inexorable consequences.'' Anne Whitehouse of *The Baltimore Sun* noted that ''Ms. Allende possesses the ability to penetrate the hearts of Eva's characters in a few brief sentences. . . . These are profound, transcendent stories, which hold the mirror up to nature and in their strangeness reveal us to ourselves.''

The Eva Luna stories were followed by *El plan infinito* (1993; *The Infinite Plan*) which, in a stylistic departure for Allende, features a male hero in a North American setting. Gregory Reeves is the son of a traveling preacher and prophet who settles in the Hispanic barrio of Los Angeles

after becoming ill. As the only Anglo boy in the district, Reeves is tormented by local gang members. Eventually, he finds his way out of the barrio, does a tour of duty in Vietnam, and goes on to study law at Berkeley. *The Infinite Plan* received less praise than Allende's previous books; Michiko Kakutani of The *New York Times* described the novel as a ''Bildungsroman-cum-family saga that owes more to Judith Krantz than to Gabriel García Márquez,'' concluding that it is ''disappointing and mechanical.'' Still, as novelist Jane Smiley pointed out in her *Boston Globe* review, ''Not many [émigré authors] have even attempted writing a novel from the point of view of a native of the new country.''

Allende's latest work, *Paula* (1995), is a heartrending account of the circumstances surrounding the lengthy illness and death of her daughter in 1991. Commenting on the deeply emotive effect of *Paula,* the reviewer for *Publishers Weekly* declared that ''[only] a writer of Allende's passion and skill could share her tragedy with her readers and leave them exhilarated and grateful.'' In September of 1996, Allende was honored at the Hispanic Heritage Awards for her contributions to the Hispanic American community.

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Salvador Allende Gossens

Salvador Allende Gossens (1908-1973) was President of Chile from 1970 to 1973. He died in the Presidential Palace during the brutal military coup which installed a military dictatorship in Chile in 1973. Allende dedicated his life to the cause of socialism in Chile, serving as a congressman, senator, and government minister during his long public career.

Salvador Allende Gossens was born in Valparaíso, Chile, on July 26, 1908. Allende's family had a long tradition of political involvement in progressive and liberal causes. His father and uncles participated in the reformist efforts of the Radical Party in the 19th and early 20th centuries. His grandfather founded one of the first lay schools in Chile when the Catholic Church claimed hegemony over education. The family also had roots in Chilean freemasonry, with Allende's grandfather serving as a Most Serene Grand Master of the Masonic Order.

In an interview with French Marxist Régis Debray in 1971, Allende also credited an anarchist shoemaker, Juan Demarchi, for contributing to his early political education during his teenage years. In the shoemaker's shop, after school, Allende was introduced to revolutionary theory and the reality of artisan radicalism in early 20th-century Chile.

Following in the footsteps of his uncle Ramon Allende, who was the organizer of Chile's medical services during the country's war with Bolivia and Peru (1879-1883), Salvador Allende began his medical studies at the age of 18 and received his medical degree in 1932. His involvement in university politics as a leader of the Chilean Student Federation found him active in student protests against dictator Carlos Ibáñez (1927-1931), and Allende was arrested on more than one occasion. Allende's brother-in-law was the brother of Marmaduque Grove, leader of Chile's short-lived ''Socialist Republic'' of 1932. Shortly after Grove's government fell, Allende's father died and at the funeral Allende declared, ''I would dedicate my life to the social struggle, and I believe that I have fulfilled that promise.''

Allende married Hortensia Bussi, and the couple had three daughters—Paz, Isabel, and Beatriz. His family remained committed to his personal struggles and to his political commitments throughout his life, with Beatriz actually

shouldering arms alongside her father in the presidential palace during the 1973 military coup. His wife and other family members continued active resistance to the military government both within Chile and from exile after Allende's death in 1973.

Allende and Chilean Socialism

In 1933 Allende joined more well-known political leaders in founding the Chilean Socialist Party. As leader of the Socialists in Valparaíso, where he worked in public health, Allende was elected to the Chilean Congress as a deputy in 1937 and served as minister of health in a ''Popular Front'' government in 1939 and again in 1941, when he also assumed a major leadership post in the Socialist Party.

In 1943 Allende led a majority faction of the Socialists out of the Popular Front coalition, breaking with the old Socialist *caudillo,* Grove. Allende emerged as secretary general of the splintered party. As he was to do for the rest of his life, Allende declared his commitment to Marxism, socialism, democracy, and nationalism—to promote an independent and unique Chilean road to socialism.

From 1945 until his election as president of Chile, Salvador Allende served in the Chilean senate as a leading member of the Socialist Party. He served five years as vice-president of the Senate and two years as its president. In 1952, 1958, and 1964 Allende was the presidential candidate of leftist coalitions; in 1958 Allende barely lost the presidency to Jorge Alessandri. Shortly thereafter he visited Cuba in the first month of Fidel Castro's new government and enjoyed close contacts with Fidel, Raul Castro, and Che Guevara. Allende cherished a copy of Che Guevara's *Guerrilla Warfare* inscribed ''To Salvador Allende, who is trying to obtain the same result by other means, Affectionately, Che.''

In the Chilean Senate Allende consistently defended the interests of the working classes, attacked capitalism and imperialism, defended the Cuban Revolution, and vocally supported the guerrilla movements in Latin America in the 1960s and 1970s. Allende strongly supported OLAS, the Cuban-based solidarity movement for Latin American revolutionaries, and glorified the memory of Che Guevara after his death in Bolivia in 1967. Though rejecting violent revolution for Chile, Allende proclaimed the necessity for revolutionary change, for socialist transformation, ''through democracy, pluralism and freedom.''

The Allende Presidency

In 1970 Allende was elected president of Chile as the candidate of a leftist coalition called *Unidad Popular,* or Popular Unity. A coalition of Socialists, Communists, Radicals, Catholic leftists, and other minor parties, this coalition represented less than 40 percent of the electorate but was victorious in a three-way election by a narrow plurality. Seeking to carry out dramatic social, economic, and political reforms, including nationalization of Chile's major natural resources, large industries, banking, and trade, the Popular Unity coalition faced stiff internal opposition and the animosity of the Nixon administration in the United States. President Allende attempted to hold together his coalition and to deal with ever more intense internal opposition along with economic sanctions, both overt and covert, applied by the United States. Allende's commitment to socialism, though more moderate than many of his allies, nevertheless generated significant polarization of Chilean society. Economic difficulties, caused both by poor economic planning and by internal and external adversaries, exacerbated political conflict within the country.

By mid-1973 the Chilean economy was experiencing high levels of inflation and serious declines in productivity as the internal opposition to the government became more militant. Finally, on September 11, 1973, the armed forces mounted a nationally coordinated coup d'etat in which large numbers of civilians were killed, wounded, and or imprisoned. President Allende refused to surrender and leave the country as the coup leaders demanded, instead fighting against the military from the presidential palace with an automatic weapon given to him by Fidel Castro. Allende died during the coup, with conflicting reports claiming he committed suicide or was murdered by the soldiers who stormed the presidential palace after it was attacked by air force planes.

In his last broadcast from the palace to the people of Chile, Allende gave inspiration to his followers for the years of military dictatorship that were to follow: ''I have faith in Chile and in its destiny. Other men will overcome this dark and bitter moment, when treason stands to conquer. May you go forward in the knowledge that, sooner rather than

later, the great avenues will open once again along which free citizens will march in order to build a better society.''

Further Reading

Much has been written about the presidency of Salvador Allende in Chile, but there is no detailed study of his life and career in English. Allende's own writing and speeches provide a clear idea of his early commitment to improving the life of the majority of Chile's people and of his political values. Examples of Allende's speeches and interview material can be found in Salvador Allende, *Chile's Road to Socialism* (1973); Régis Debray, *The Chilean Revolution* (1971); and ''An Interview with Allende'' in *New Chile* (1973). A number of books dealing with Allende in the Chilean political system include Stefan de Vylder, *Allende's Chile* (1976); Paul Sigmund, *The Overthrow of Allende and the Politics of Chile, 1964-1976* (1977); Paul Drake, *Socialism and Populism in Chile, 1932-52* (1978); Arturo Valenzuela, *The Breakdown of Democratic Regimes: Chile* (1978); and Brian Loveman, *Chile* (1979). □

Washington Allston

America's first important painter of the romantic movement, Washington Allston (1779-1843) created landscapes, historical scenes, and literary pieces that exude dramatic terror as well as quiet mystery.

Washington Allston was born in South Carolina in 1779. After graduating from Harvard College in 1800, he returned to Charleston and sold his share of the family property to finance his career as an artist. In May 1801 Allston and the miniaturist painter Edward G. Malbone left for England.

Years in Europe

Allston studied at the School of the Royal Academy in London. He learned the use of underpainting and glazes to produce the rich atmospheric effect necessary to the realization of his later romantic paintings. Allston was in Paris in 1803-1804 and in Rome from 1804 to 1808, where he knew the English poet Samuel Taylor Coleridge and the American author Washington Irving. In Italy he especially admired the work of the great Venetian painters Titian, Tintoretto, and Paolo Veronese. He appreciated the bravura of their technique and the resonance of their tone (which, he later wrote, moved not only his senses but his imagination). He tried to emulate these qualities in his own grandiose historical and literary paintings and his landscapes and seascapes, such as the *Rising of a Thunderstorm at Sea* (1804).

Allston returned to America in 1808 and stayed in Boston, occupying the very room that the painters John Copley and John Trumbull had used. During this period he married and did many portraits of his family and friends, such as the soft, languorous portrait of William Ellery Channing (1809-1811), as well as humorous genre scenes. In 1811 he sailed with his wife and Samuel F. B. Morse for England, where his wife died in 1815. Among the paintings of this second English period were the *Angel Releasing St. Peter from Prison* (1812) and the *Dead Man Revived by Touching the Bones of the Prophet Elisha* (1811-1813), both developed into scenes of Gothic suspense.

American Period

Allston returned to America in 1818 (where he would remain for the rest of his life), residing in Boston but spending much time in Cambridge. His friends at this time included the portrait painter Thomas Sully and the sculptor Horatio Greenough. In 1830 Allston married Martha R. Dana, the sister of the novelist Richard H. Dana; Dana was a cousin of Allston's first wife. The couple settled in Cambridgeport, Mass. Allston continued to lead a rather rarefied existence: his friends were exclusively artists and writers. Allston's lack of sympathy for the widely popular president Andrew Jackson and all that he represented in terms of mass culture was behind his refusal of a commission to decorate the rotunda of the Capitol in Washington.

Times had changed in the United States, and Allston felt out of place. His old confidence was gone. The literati—people like Ralph Waldo Emerson and Dana—admired his work, but to the public he meant nothing. In America, portraiture and, to some extent, landscape were all that most people cared for. In Europe, Allston had painted scenes of either a dramatically bizarre or a sweetly joyous nature. In Europe he had pandered more openly to the emotions, liking especially themes of supernatural salva-

tion; his American paintings are usually more intimate and smaller in scale than those done in Europe.

Allston painted from memory several Italian landscapes, the most memorable being *Moonlight Landscape* (1819); with four mysterious figures in the foreground, it casts a quietly eerie spell. The heroic *Belshazzar's Feast* (1817-1843) was out of keeping with the more subdued mood of the American period. This huge canvas, begun in Europe, was taken up, put down, and taken up again at the end of Allston's life but never finished. Allston was preparing to work on the figure of the King on the day of his death. The painting was commissioned by 10 friends for $10,000; the image of the prophet Daniel interpreting the handwriting on the wall haunted Allston to the point that he found himself unable to undertake other commissions. Dana spoke of it as ''that terrible vision . . . the tormentor of his life. . . . '' In a sense, Allston's failure to complete this work demonstrates the isolation and frustration of the American artist who wished to do something more than portraiture and landscape in the first half of the 19th century.

Literary Inspiration

Few American painters of Allston's time drew from literature, and certainly none as deeply and broadly as he. He made frequent use of his literary background and interests in his painting: *Uriel in the Sun* (1817) was drawn from Book III of Milton's *Paradise Lost,* and *Flight of Florimell* (1819) from Spenser's *Faerie Queen*. Allston knew the Old and New Testaments well and sometimes chose to depict obscure passages, such as the *Dead Man Revived* from the account of 2 Kings, chapter 13. He produced a volume of poems in 1810 called *The Sylphs of the Seasons, with Other Poems*. ''The Sylphs of the Seasons'' dealt with the influence of each of the seasons upon the creative imagination. The most important of his writings, *Lectures on Art,* published posthumously in 1850 but neglected until the early 20th century, set forth a theory of art as creation and imagination and dealt systematically with such abstruse topics as invention and originality.

Allston's Importance

Allston probably influenced the course of 19th-century American painting more profoundly than any other artist. He did this not only in a general way by extending the scope of painting beyond the bounds of portraiture but also by originating certain fashions and propounding ideas that were continued. For example, the scene of the tiny figure dwarfed pictorially by the grandeur and vastness of nature (*Elijah Being Fed by the Ravens,* 1818) was taken up by many painters of the later Hudson River school. His tendency to think cyclically in terms of the beginnings and endings of periods of nature and empires (*Belshazzar's Feast*) led to the ''catastrophic'' paintings of Thomas Cole's ''Course of Empire'' series and others. Allston's insistence that colors and forms could produce psychological reactions in the spectator, regardless of the subject of the painting, anticipated the work of James McNeill Whistler and the thinking of early-20th-century theoreticians of nonobjective painting. Most specifically, Allston was the first American painter to draw more from the workings of his personal inner vision than from external reality. In the 19th century alone, he was the forebear of such painters as John Quidor and Albert P. Ryder.

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Diego de Almagro

The Spanish conqueror and explorer Diego de Almagro (ca. 1474-1538) had an important share in the Inca conquest and was the first European to visit Chile by land.

Diego de Almagro was a foundling, born probably in the town of Almagro, near Ciudad Real. His first 40 years are obscure, though he appears to have had a military career. He reached America in 1514 with the fleet that brought the Spanish conqueror Pedrarias (Pedro Arias de Avila) to govern the Isthmus of Darien.

In 1524 Almagro formed a partnership with Francisco Pizarro and the priest Hernando de Luque, Vicar of Panama, to investigate reports of Inca wealth to the south. The two lay partners had no financial means, but Luque was able to borrow the money. Pedrarias was uninterested in the enterprise and made no objection, and Pizarro sailed late in 1524. Almagro was delayed several months but then followed the present Colombian coast to a point near modern Buenaventura. Unable to locate Pizarro, he returned to the Isthmus to find him already there.

Gaspar de Espinosa then advanced 20,000 pesos de oro, which enabled the partners to sail again, each in his own ship. Again they divided company: Pizarro after many adventures reached the Inca city of Tumbes, while Almagro returned to Panama ahead of him. Pizarro then went to Spain to secure a royal commission for the Peruvian conquest. Almagro trusted him, as Luque obviously did not, to deal fairly with his associates and was angry upon learning that Pizarro had obtained the major concession for himself. Pizarro somewhat appeased him with explanations, but the two were never friendly thereafter, though Almagro continued to cooperate.

Pizarro invaded Peru first, and Almagro joined him at Cajamarca early in 1533 shortly before the Spaniards executed Sapa Inca Atahualpa. Almagro helped preside over the tribunal that condemned Atahualpa to death.

The four Pizarro brothers now had a firm grip on Peru, so Almagro for a time accepted Francisco's orders. He occu-

pied Riobamba in present-day Ecuador and then met Pedro de Alvarado, who had come from Guatemala to share the Peruvian wealth. Almagro prepared the way for a bargain whereby Pizarro paid Alvarado 100,000 pesos de oro to leave Peru.

Almagro next went to Tchili (Chile), where he hoped to win a rich realm for himself. Suffering great hardships, the party reached Coquimbo and there received an unfavorable report of the country ahead. Almagro turned back to Peru, where the Pizarros meanwhile had nearly crushed the rebellion of Inca Manco. Almagro scattered the remnants of Manco's army and then seized Cuzco, inviting war with the Pizarros. He defeated one Pizarrist army at the Abancay River but was then defeated and captured by Hernando Pizarro at the battle of Las Salinas near Cuzco. Had Francisco Pizarro been present, he might have spared his old partner's life. Hernando, however, had always hated Almagro and had him beheaded in July 1538 after a mock trial in which the major charge was rebellion against the Crown.

Almagro sired a mestizo son in Panama, known to the Spaniards as Almagro the Lad. The Lad headed the conspirators who murdered Francisco Pizarro in Lima on June 26, 1541. Young Almagro was executed by the Pizarrists the following year.

Further Reading

The classic narrative is William Hickling Prescott, *History of the Conquest of Peru* (2 vols., 1847; many later editions). Philip A. Means, *Fall of the Inca Empire and Spanish Rule in Peru: 1530-1780* (1932), covers Almagro's career in less detail. Frederick A. Kirkpatrick, *The Spanish Conquistadores* (1934; 2d ed. 1946), also deals with Almagro. Hoffman Birney, *Brothers of Doom: The Story of the Pizarros of Peru* (1942), gives the highlights of Almagro's career. Pedro Cieza de Léon's 16th-century work, *Civil Wars in Peru: The War of Las Salinas* (trans. 1923), describes Almagro's fight against the Pizarros and his death. □

Alp Arslan

Alp Arslan (1026-1072) was the second Seljuk sultan of Persia and Iraq and a member of the Turkish dynasty which revitalized Moslem rule in the declining days of the Abbasid caliphate.

Alp Arslan was born Muhammad ibn Daud in the Arab Empire's Persian province of Khurasan in 1026 (or 1029 or 1032). He was the great-grandson of Seljuk, chieftain of the Ghuzz Turkomans, who had invaded southwestern Asia in the 11th century.

Famed as a military leader, Alp Arslan—his name means ''Lion Hero''—began his career campaigning extensively for his father, Daud Chaghri Beg, commander of the Turkoman forces in Khurasan. Upon his father's death in 1059/1060, Alp Arslan succeeded. Meanwhile, Seljuk forces under Chaghri's brother, Tughril Beg, had ended a century of Shiite Buyid dominance in Baghdad, whereupon Caliph al-Kaim made him sultan. With Tughril's death in 1063, Alp Arslan succeeded, despite an attempt to enthrone Tughril's brother Suleiman.

The new sultan was immediately faced with internal opposition. His father's cousin, Kutulmish, carried Khurasan into revolt in 1064, and his own brother, Kawurd (founder of the Kirman dynasty), rebelled twice, in 1064 and 1067.

Between the suppression of recalcitrant subordinates, Alp Arslan campaigned against his neighbors. His first major move was a raid in 1064 into Georgia and Armenia, during which the Georgian king acknowledged Seljuk suzerainty. The following year the Sultan led his forces into Transoxiana. In 1070 he took Aleppo during a campaign into Syria. His holdings then reached from central Asia to the Mediterranean.

Alp Arslan was a courageous man, generous in his treatment of opponents. His strength lay in the military realm, domestic affairs being handled by his Persian vizier, Nizam al-Mulk, founder of the administrative organization which characterized and strengthened the sultanate during the reigns of Alp Arslan and his son. Military fiefs, governed by Seljuk princes, were established to provide support for the soldiery and to accommodate the nomadic Turks to the established Persian agricultural scene.

Meanwhile, not only the Seljuks but independent Turkish bands had been harassing the Byzantine frontier. When the Byzantine emperor, Romanus IV Diogenes, led his

forces into the sultanate in 1071 in retaliation, Alp Arslan left Syria and on August 26 met the invaders at Manzikert near Lake Van. This battle, which turned largely on the superior Turkish cavalry, was a crucial one since it opened Anatolia to Turkoman appropriation, although Seljuk authority was not consolidated there until the Rum sultanate was founded in 1155. An indication of Alp Arslan's character appears in his generous treatment of Romanus, who was sent home after the peace settlement with presents and a military escort.

In 1072, campaigning in Turkestan, Alp Arslan was stabbed by the captive commander of a recently conquered fortress. He died soon after, on November 24, and was succeeded by his son Malik Shah.

Further Reading

One of the few works on the Seljuks is Tamara Talbot Rice, *The Seljuks in Asia Minor* (1961). General coverage is provided in W. Barthold, *Turkestan down to the Mongol Invasion* (2 vols., 1898-1900; trans. 1928); Sir Percy Sykes, *A History of Persia* (2 vols., 1915; 3d ed. 1930); and Philip K. Hitti, *History of the Arabs: From the Earliest Times to the Present* (1937; 8th rev. ed. 1963). □

Rafael Altamira Y Crevea

The Spanish literary critic, historian, and jurist Rafael Altamira y Crevea (1866-1951) was, in his generation, the foremost Spanish proponent of the scientific method in history. He devoted his life as a jurist to international peace.

Rafael Altamira was born in Alicante on Feb. 10, 1866. He formed a lifelong attachment to his native city and was once described by a disciple as a man with ''a southern character, always enthusiastic and optimistic.'' He received his doctorate at the University of Madrid in 1887. His first major work, *History of Communal Property* (1888), established a European-wide reputation and was soon translated into Russian and German. His next work, *The Teaching of History* (1891), marked him as the major advocate of scientific historical writing in Spain. It gave a new direction to historical scholarship on the Peninsula.

Altamira had already published critical literary articles as a student. He maintained this interest through his early years as a professor, writing novellas and stories as well as literary criticism. In 1895 he founded the *Revista critica de historia y literatura Españolas, Portuguesas y Hispanoamericanas,* the first review of its kind in Spain.

In 1897 Altamira won a professorship at the University of Oviedo. He now set out to promote popular education through the creation of a university extension and to renew Spanish historical scholarship. During the next 15 years he published a monumental *History of Spain* (4 vols., 1900-1911), a *History of Spanish Law* (1903-1904), history textbooks for secondary schools, and numerous articles on Spanish history for the *Grande encyclopédie,* the *Cambridge Modern History,* and the *Revue historique*. In 1909-1910 he made an extended tour of Latin America to establish contacts between Spanish universities and the universities of that area. From 1911 to 1913 he was director of primary education in Spain.

Throughout his work Altamira maintained that true history was cultural history ''which the history of kings and battles obeys passively, like the skin obeys the muscles.'' In the intellectual world of Spain these views were considered revolutionary and made him one of the leaders of the generation immediately preceding World War I.

In 1919 Altamira was named to the committee to create an international court of justice, and in 1921 he was elected to the Permanent International Court at The Hague. Although he continued to teach and write on Latin American history as a professor at Madrid, he now devoted most of his energies to the cause of international peace, lecturing and writing on the subject in addition to his work on the Court.

The Spanish Civil War drove him into exile, first to The Hague, then in 1940 to Bayonne, France, and finally in 1945 to Mexico City. He maintained his interest in historical scholarship to the end. In 1951 he was nominated for the Nobel Peace Prize, but he died on June 1 before the vote was taken.

Further Reading

John E. Fagg's chapter, ''Rafael Altamira,'' in Bernadotte E. Schmitt, ed., *Some Historians of Modern Europe: Essays in Historiography by Former Students of the University of Chicago* (1942), discusses Altamira's historical writing and his reforms in Spanish education. □

Albrecht Altdorfer

The German painter, draftsman, printmaker, and architect Albrecht Altdorfer (ca. 1480-1538) contributed to the evolution of landscape painting. He was a major figure of the so-called Danube school, whose artists created a fantastic, picturesque style of landscape painting.

The son of the engraver Ulrich Altdorfer, Albrecht Altdorfer was probably born at Regensburg. In 1505 Albrecht was listed as a painter from Amberg when he became a citizen of Regensburg. By 1513 he was married and purchased a house at Regensburg.

Throughout his life Altdorfer was active in the affairs of his city. In 1519 he is mentioned as a member of the City Council for External Affairs, and in 1526 he was elected to the City Council for Internal Affairs. That year he was appointed city architect, in which capacity he supervised the building of the city wine cellars and slaughterhouse (1527). In 1528 he declined to allow the city to elect him mayor. His wife died in 1532, leaving him a childless

widower. Altdorfer was a member of the council which, in 1533, decided to adopt Lutheranism at Regensburg. In 1535 he traveled to the imperial court in Vienna on an official visit for the city of Regensburg. He died on Feb. 14, 1538, and was buried in the church of the Augustine Cloister, of which he had been named overseer in 1534. A prosperous citizen, at his death he owned several houses and had numerous other possessions.

The Paintings

Altdorfer's earliest preserved works are chiefly engravings and drawings, which show a marked interest in Italian prints, noticeable also in his first signed painting, the *Satyr Family* (1507). This panel, a *St. George in a Wood* (1510), and a *Holy Night* (1510-1515) are small and reveal a characteristically poetic feeling for the minutiae and light of landscape. In *St. George in a Wood* the landscape elements are so fused in color and detail with the figures as to render the latter almost indistinct, and in the *Holy Night* the mysterious moonlight shining on the bricks and wood relegates the figures to a secondary role.

After 1510 Altdorfer's paintings became larger, and he employed a more monumental and heroic language with vivid coloring. Particularly indicative is the altar (ca. 1518) for the monastery of Sankt Florian, near Linz, Austria. Consisting of scenes from the Passion and from the legend of St. Sebastian, the work is striking for its dynamic movements, bold spatial effects with strong foreshortenings and emphatic perspective schemes influenced by the painting of Michael Pacher, and dramatic lighting effects. These characteristics are also present, though more subdued, in the panels of the *Finding of the Body of St. Florian* (ca. 1520) and the *Birth of the Virgin* (ca. 1521). During this period, which lasted until about 1526, Altdorfer produced his first pure landscape paintings, of which the *Danube Landscape near Regensburg* (ca. 1521) is an outstanding example.

In the work of his last period, from about 1526, Altdorfer became increasingly interested in color and in architectural constructions of Renaissance inspiration. This may be observed especially in *Susanna at the Bath* (1526) and the *Allegory of Riches and Poverty* (1531). In *Lot and His Daughters* (1537) and the 22 surviving fragments of fresco decoration that he executed for the Emperor's Bath in the Bishop's Palace, Regensburg, about 1530, Altdorfer adopted Italian Renaissance figure forms but with a flavor that was distinctly German. His most important painting of the period, the *Battle of Alexander* (1529), commissioned by Duke Wilhelm IV of Bavaria, illustrates Altdorfer's ability to organize a multitude of detail of miniaturistic scale in a cosmological vision that embraces both sky and terrain. The personal fate of the protagonists, Alexander and Darius, is subordinated to the agitated action of the armies in the vast panorama.

Drawings and Graphic Work

Among Altdorfer's many drawings, the marginal illustrations he did for the Prayer Book of Emperor Maximilian I in 1515 hold an important place. Altdorfer's engravings share the general characteristics of the Nuremberg school, whose direction was determined by the graphic art of Albrecht Dürer. The earliest ones date between 1506 and 1511, and a larger group belongs to the later years of Altdorfer's life. His graphic work also includes several etchings of landscapes, about 1520, and woodcuts executed mostly between 1511 and 1522 by skilled woodcut artists after his designs.

Further Reading

There is an extensive literature on Altdorfer in German. In English see Emil Waldmann, ed., *Albrecht Altdorfer: Catalogue of Engravings and Etchings* (1923), and F. W. H. Hollstein, *German Engravings, Etchings, and Woodcuts ca. 1400-1700* (1954). For background information see Otto Benesch, *The Art of the Renaissance in Northern Europe* (1945; rev. ed. 1965).

Additional Sources

Wood, Christopher S., *Albrecht Altdorfer and the origins of landscape,* Chicago: University of Chicago Press, 1993. □

John Peter Altgeld

American reformer and jurist and a governor of Illinois, John Peter Altgeld (1847-1902) became nationally prominent when, in 1893, he pardoned three anarchists convicted of the Haymarket bom-

bing and, in 1894, was critical of the Federal government's intervention in the Pullman strike.

John Peter Altgeld was born at Nieder-Selters, Germany, on Dec. 30, 1847, and was brought to the United States by his parents when he was 3 months old. He grew up in Mansfield, Ohio, quitting school at the age of 12 when his father insisted that he work full time on the family farm.

In 1864 Altgeld volunteered for military service in the Civil War. After brief duty on the eastern front, he returned to Mansfield and entered high school against his father's wishes. He did so well in his studies that at 19 he was teaching school himself. At 21 Altgeld went west, working on a railroad-building crew in Arkansas until illness forced him to stop. Virtually penniless and still sick, he wandered eastward to Savannah, Mo., where he settled.

Beginning Politician

Altgeld's fortunes improved rapidly from this point as his talents and immense energy began to assert themselves. While teaching school, he studied law and was admitted to the bar in 1871. The next year he was appointed city attorney. In 1874 he won his first election as the Democratic and Granger candidate for county attorney. He resigned a year later to move to Chicago.

There Altgeld established himself in two areas, real estate and politics. He began to invest in property, and in the early 1880s he started constructing buildings as well.

Soon his transactions in real estate and office buildings involved hundreds of thousands of dollars. At the same time he built up political connections, which led to his nomination in 1884 as Democratic candidate for Congress. Although he failed to carry the normally Republican district, he ran well. In the same year he published *Our Penal Machinery and Its Victims,* in which he criticized the tendency of the penal system to discriminate against poor persons. In 1886 he was elected to the superior court of Cook County as the Democratic and United Labor party candidate.

Altgeld was an impartial and forceful jurist, but he was dissatisfied with the judgeship and worked for higher political office. His public-speaking appearances featured endorsements of antisweatshop legislation, 8-hour laws, and union rights—views published in his book *Live Questions* (1890). Failing in a bid for the U.S. Senate in 1891 and worn out by his varied commitments, he resigned his judgeship to devote himself to his most ambitious construction project, a 16-story skyscraper which he called the Unity Block.

Governor of Illinois

In 1892 Altgeld returned to politics as the Democratic gubernatorial nominee, winning the election by carrying Chicago decisively. As the first Democratic governor of Illinois since the Civil War, Altgeld rewarded loyal Democratic party members with patronage plums, being fairly ruthless in the dismissal of Republican appointees. However, his appointment of Florence Kelley, a leading settlement-house reformer, indicated his commitment to progressive ideas. Though the reform legislation passed during his gubernatorial years was not extensive, it did include a factory inspection law, a women's 8-hour law, and an act prohibiting discrimination against union members.

A National Figure

Altgeld achieved national notoriety in 1893, when he pardoned three anarchists who had been convicted of complicity in the infamous 1886 bomb-throwing incident that had killed several policemen at Haymarket Square, Chicago. (Four of the others convicted had been hanged and one had committed suicide.) Altgeld refused to take the politically expedient course of granting clemency on grounds of mercy; instead he attacked the conviction on legal grounds. His case against the presiding judge was worded very severely. Public reaction was largely negative, branding Altgeld as an anarchist and demagogue who sought to undermine the court system.

Altgeld's conduct during the Pullman strike in 1894 was widely censured, especially by conservatives. In May the men at George M. Pullman's works near Chicago had gone on strike, supported by the American Railway Union's national boycott of Pullman cars. President Cleveland's attorney general, Richard Olney (formerly a railroad lawyer), struck back early in July and got an injunction against the union leadership. Knowing that some minor violence had occurred, Altgeld stood ready to send state troops to maintain order, as he had in earlier strikes. But Olney and Cleveland ignored Altgeld and sent Federal troops to Chi-

cago. In spite of Altgeld's strenuous protest that Federal intervention without the request of state officials was unconstitutional, the strike was broken by the Cleveland administration's decision.

From 1894 to 1896 Altgeld was a leader of the growing anti-Cleveland element within the Democratic party. At the party's Chicago convention in 1896, Altgeld's views triumphed. Although he was not especially impressed with William Jennings Bryan, he was pleased that Bryan's nomination and the free-silver platform decisively repudiated Cleveland's leadership.

The remainder of Altgeld's career was less happy. He had overextended himself financially to build the Unity Block, and debts plagued him. His political power remained great, but his influence brought him little success. He was defeated for reelection in 1896, although he ran ahead of the rest of the Democratic ticket in Illinois. Though he successfully promoted Carter Harrison II for mayor of Chicago, Harrison proved to be very conservative. In 1899 Altgeld ran against Harrison as an independent and finished third in a three-way race. He figured prominently in Bryan's renomination in 1900, only to see Bryan defeated again. At the time of Altgeld's death on March 12, 1902, it seemed that public opinion had rejected his views. However, despite the widespread criticism of his major public acts, he had won the loyalty of many progressives, and his reputation—based on his sympathy for the disadvantaged—has grown rather than diminished in recent years.

Further Reading

Some of Altgeld's major speeches are collected in Henry M. Christman, ed., *The Mind and Spirit of John Peter Altgeld: Selected Writings and Addresses* (1960). There are two excellent books on Altgeld: Harry Barnard, *Eagle Forgotten: The Life of John Peter Altgeld* (1938), and Ray Ginger, *Altgeld's America: The Lincoln Ideal versus Changing Realities* (1958), which discusses some of Altgeld's contemporaries. These studies largely supersede the biography by Waldo R. Browne, *Altgeld of Illinois: A Record of His Life and Work* (1924). See also Arthur and Lila Weinberg, *Some Dissenting Voices* (1970). □

Louis Althusser

Aligned with the French Communist Party, philosopher Louis Althusser (1918-1990) strove to explain contemporary developments by reinterpreting the doctrines of Karl Marx and Friedrich Engels.

Louis Althusser was born at Birmandreis, Algeria (then a colony of France), October 16, 1918. He was briefly imprisoned in concentration camps in World War II. In 1948 he took his degree in philosophy from the Ecole Normale Supérieure in Paris and taught there for the next 32 years. In 1980 he strangled his wife and lived most of the next ten years, until his death in 1990, confined to mental asylums.

Intellectual Revolutionary

Prior to and through World War II, 1939-1945, Althusser was involved in the Roman Catholic youth movement and advocated some of the church's more conservative teachings. During the Nazi occupation of France his thinking underwent a radical transformation, as he along with many others embraced Marxist ideologies. During this time he found himself involved with the French Resistance and attracted to one of its more prominent activists, Helene Legotier, eight years his senior and a member of the French Communist Party (PCF). In 1948 Althusser also joined the party. After the war Legotier continued her activism, while Althusser spent most of his time in academia. His lectures and writings became very influential and he was seen by many to be the party's most outstanding intellectual.

Althusser attempted to reconcile the views of French *structuralism* with those of Marxism by denying the primary role of the individual subject in the face of historically unfolding social structures. His most important works are *For Marx* (1965), *Lenin and Philosophy* (1969), and his contributions to a book of essays called *Reading Capital,* all of which were popular with student revolutionaries during the decade of social upheaval in the 1960s.

While many Marxists were looking for a more ''humane'' alternative to the totalitarianism unfolding in the Soviet Union and a way to resolve the split caused by the Chinese revolution, Althusser, taking the opposite tack, proposed a purely scientific approach, one he ascribed to the maturing Marx himself in *For Marx,* (1970). In *Reading Capital* and in *Lenin and Philosophy and Other Essays* (1971) he aimed at an objective account of how the total society works from its technological top down, generating the classes that run and do the work of a society. In the latter collection he described how such a structure operates through the languages we speak in common. These, he said, tend to instill in people their sense of reality and of themselves and their social roles, all in the interest of perpetuating the order of the given society: this is the thought-controlling use of language called ''ideology.''

Structuralist Analysis

Althusser sketched the underlying fabric of a society with the help of French ''structuralist'' theory. This led to the development of a comprehensive and intricate Marxist model for society as a whole, although access to the model is made difficult by Althusser's style and terminology.

In the structuralist view society cannot be understood through the subjective experience of individuals seen as in some way differentiated from the unfolding processes in which they are enmeshed. A society functions as a single organism in a manner determined by its technology and its modes of production. Every individual action is solely determined by its role in relation to that technology. Althusser's critique was partly in reaction to prevailing individualistic philosophies, as well as the increasingly embarrassing historical degenerations of the Marxist system under Stalin. Critics of Altusser's thinking largely objected to the extreme austerity of a system which denies the primacy of the subjective experience, insisting that a system which so entirely

subordinates the individual to the ''total'' structure can never hope to sustain itself in any realm other than the theoretical.

The Chinese experience reminded Marxists that ''contradictions'' were the essence of their world view; unity is achieved only through the play of opposites, and all ''wholes'' contain and even consist of the struggles internal to them. As an organism breaks down food to build up nourishment, the state takes life to protect itself. Later disciples of Althusser would point out that both language and personality reveal inherent tensions in the makeup of the self. These as oppositions can be counted on to result in change and progress as they are products of the internalization of ''idealistic'' structures in the society as a whole. Marxists who preferred to see change as brought on from ''the bottom up'' (the oppressed, the working class) criticized Althusser for this scheme of resistance from ''the inside out'' (the repressed inside any group, body, or system: in the economic system, workers). Others found this to be one of his most fruitful new turns of thought.

Madness and Obscurity

Althusser long suffered as a manic depressive, Legotier acting as his nurse. In 1976 they were married, but in November of 1980 the philosopher strangled his wife to death and was committed to a Paris hospital for the insane. He spent the last ten years of his life in and out of various institutions. During this time he continued to write essays, attempting to explain his homicidal action in the light of a wider social analysis. A posthumous autobiography of collected memoirs, *The Future Lasts Forever,* was published in 1992.

Further Reading

A great deal has been written on Louis Althusser and his theories. The best source of information on Althusser's philosophy is his own published works, including *Essays in Self-Criticism* (London, 1976), *For Marx* (1970), *Lenin and Philosophy and Other Essays* (1971), *Politics and History* (London, 1972), *Reading Capital* (with Etienne Balibar) (London, 1970), and his posthumous *Politics and History* (New York, 1993). Books discussing Althusser and his theories include the first volume of a biography by his friend Yann Moulier Boutang, *Louis Althusser: une biographie, Volume 1: La formation du mythe 1918-1956, Althusser: A Critical Reader* (Cambridge, Mass., 1994); Gregory Eliot, ed., *The Althusserian Legacy* (New York, 1993); E. Ann Kaplan and Michael Sprinker, eds., and Robert Paul Resch, *Althusser and the Renewal of Marxist Social Theory* (Berkeley, 1992). In addition, the following works include discussions of Althusser and his contributions: Perry Anderson, *Considerations on Western Marxism* (London, 1976); Richard and Fernande de George, eds., *The Structuralists from Marx to Levi-Strauss* (1972); Margaret A. Majumdar, *Althusser and the End of Leninism* (1995); Steven Smith, *Reading Althusser: An Essay on Structural Marxism* (Cornell, 1984); Gregory Elliott, *Althusser: A Critical Reader* (1994); Michael Payne, *Reading Knowledge: An Introduction to Barthes, Foucault, and Althusser* (1997); and Ted Benton, *The Rise and Fall of Structural Marxism: Althusser and His Influence (Theoretical Traditions in the Social Sciences)* (1984). Essays on Althusser include John B. Davis, ''Althusser's View of the Place of Ethics in Marx's Thought'' in *Social Science Journal* (1990, Vol. 27), and Ned Jackson, ''The First Death of Louis Althusser or Totality's Revenge,'' in *History & Theory* (Feb. 1996). □

Thomas J. J. Altizer

The American thinker Thomas J. J. Altizer (born 1927) had a major impact on theology in the last half of the 20th century. Best known as the exponent and developer of ''the death of God,'' his work was little understood in his own time.

A descendant and namesake of Stonewall Jackson, Thomas J. J. Altizer was born September 28, 1927, in Cambridge, Massachusetts; his father was a distinguished attorney. He grew up in Charleston, West Virginia, and graduated there in 1944 from Stonewall Jackson High School. After one year at St. John's College he enlisted in the U.S. Army. Following Army service he enrolled in the College of the University of Chicago from which he graduated with honors in 1948. In 1951 he received the M.A. in theology at the divinity school and in 1955 the Ph.D. in history of religions at the Graduate School of the University of Chicago. His principal mentors during his graduate course were Joachim Wach, Mircea Eliade, and Paul Tillich.

From 1954 to 1956 he taught at Wabash College, and in 1956 he went to Emory University where he taught in the Graduate Institute of Liberal Arts and in the Graduate Division of Religion. In 1968 he became professor of English at the State University of New York at Stony Brook. Retaining his position in English, in 1970 he became chairman of a new interdisciplinary unit in religious studies at Stony Brook. He had already launched a rigorous program of thinking and writing about theology.

No American thinker in the last half of the 20th century worked more productively or with greater singleness of purpose toward the realization of his theological vision than Thomas Altizer. From the beginning that vision encompassed the restoration and realization of the biblical Christian apocalypse and the extension of the claims of that apocalypse to a dialogue with other world religions, notably Buddhism. Seeing Christendom as the historical negation of what had been announced in and by Jesus as the end of history (viz., the Kingdom of God), he saw in the modern ''death of God'' the historically actual realization of the primal apocalypse, the conscious realization that God had emptied himself of all absolute, transcent otherness and entered fully into the identity and difference of the human cosmos. This *kenosis* (self-emptying), enacted in the Incarnation, had, after centuries of Christian misreading, been realized through the dialectic of history, over which a wholly immanent God prevailed despite the Satanic interventions of Christendom and its orthodox theologians.

The dialectic of the biblical apocalypse—that of the identity of God, of the difference of God from himself and the world, of the world from itself and God—had been

preserved and renewed in the epic traditions of the Western world, in Homer and Virgil and above all in Dante, Milton, Blake, and Joyce. Without eschewing—indeed emphasizing—its biblical basis, Altizer's theology thus saw in the conditions of modern consciousness the ultimate fruition of original Christianity, the perfection of Jesus's re-presentation of God. That fruition marked the end of history as known to Western consciousness and, in religious terms, the beginning of the universal (but not absolute) religion.

The power and subtlety of Altizer's work were as little understood by professional theologians as by those in the popular media. That resulted largely from his having distanced himself critically from the two major options of 19th and 20th century Protestant Christian theology. While considered a ''radical'' by everyone, Altizer steadfastly rejected the liberalism of the 19th and 20th centuries (Schleiermacher, Harnack) and its claim to ground Christian faith in the religio-ethical personality of Jesus to which we have access by historical research. Just as steadfastly he rejected the 20th century rejection of liberalism by neoorthodox or neo-reformation theology (Barth, Brunner): in Jesus we have the Word of God thrown into the human condition as an alien word about and of the Wholly, Absolute Other. In high transcendence of these options, Altizer fashioned his theology by utilizing the linguistic forms of Hegel, Kierkegaard, and Nietzsche and the substance of the Bible, mediated by the arts: epic literature, music, painting, and sculpture. The professor Mark Taylor rightly wrote, ''When the history of twentieth century theology is written, one of its major chapters will be devoted to the work of Thomas J. J. Altizer.''

Further Reading

As of 1997 Altizer had written eleven major books. *Oriental Mysticism and Biblical Eschatology* (1961); *Mircea Eliade and the Dialectic of the Sacred* (1963); *The Gospel of Christian Atheism* (1966); *The New Apocalypse: The Radical Christian Vision of William Blake* (1967); *The Descent Into Hell* (1970); *The Self-Embodiment of God* (1977); *Total Presence* (1980); and *History as Apocalypse* (1985); and *The Theology of Altizer: Critique and Response* , edited by John B. Cobb, Jr. (1970), in which ten contributors evaluated Altizer's theology and he responded. In Thomas W. Ogletree's *The Death of God Controversy* (1966) Altizer's theology is evaluated and compared with that of two other ''radical'' theologians in the 1960s—William Hamilton and Paul van Buren. William Robert Miller in *The New Christianity* (1967) sets Altizer in the context of modern religious thought. In *America and the Future of Theology,* edited by William A. Beardslee (1967), Altizer both commented on the future of theology and had his own contributions to that future commented on by others.

The subtlest and most penetrating evaluations of Altizer's last three books are to be found in two major review articles: Charles E. Winquist, ''Thomas J. J. Altizer: In Retrospect,'' *Religious Studies Review* (October 1982) and Mark C. Taylor, ''Altizer's Originality,'' *Journal of the American Academy of Religion* (September 1984). □

Juan Álvarez

Juan Álvarez (1780-1867) was a Mexican soldier and statesman. A hero of the independence movement and the Mexican Liberal party, he is considered to be the most important liberal military leader before the 1850s.

Juan Álvarez was born in a small town in Guerrero on Jan. 27, 1780. His family, a prosperous one with Indian and Negro blood, moved to Mexico City but returned to Guerrero in 1807. In 1810 Álvarez became a soldier in the guerrilla army of the priest José Maria Morelos y Pavón in the fight for Mexican independence from Spain. Álvarez rose rapidly to commander of the Regiment of Guadalupe. During the long and unsuccessful rebel struggle he lost much of his inherited wealth.

After Morelos's death Álvarez raised troops from his own ranches; he kept fighting in the mountains around Acapulco at a time when most rebels had surrendered. In 1821 the former royalist officer Agustin de Iturbide defected and declared for independence. Álvarez accepted Iturbide's Plan of Iguala and seized the port of Acapulco in October 1821. He held that city until August 1822, when he retired from the military.

After independence Álvarez entered politics as a leader of the Liberal party and as a strong adherent of federalism. He was soon absolute master of the area which later became the state of Guerrero. There he lived modestly on a

small ranch, proud of the fact that he personally worked his lands. In 1823 he joined Antonio López de Santa Ana and Vicente Guerrero, a hero of the wars of independence, in a revolt against Iturbide, who had established a monarchy in Mexico. From 1830 to 1832 Álvarez again served with Guerrero, now the Liberal president. After Guerrero's death in 1831, Álvarez continued to fight the Conservatives. In the late 1830s he offered his services against the French invaders, and he extended his political influence over many of Mexico's southern states, Guerrero, Michoacán, Morelos, and Oaxaca.

In the 1840s Álvarez fought against Santa Ana and the Conservatives' attempts to establish a strong centralized government throughout Mexico. He also led a southern Mexican contingent against the North American invaders in 1847. In 1848-1850 he helped found the federal state of Guerrero (then comprising much of southern Mexico) and served as its first governor. In 1853 Santa Ana and the Conservatives again seized power, and Álvarez once more took up arms, keeping much of Guerrero virtually independent of the national government.

In 1855 Álvarez joined Ignacio Comonfort in launching the Plan of Ayutla, resulting in Santa Ana's overthrow and a return to a federal government with a new constitution. The dictator fled in August, and a junta proclaimed Álvarez provisional president, with Benito Juárez as minister of justice. Álvarez's presidency aroused dissension among the Liberals, and he had difficulty maintaining order. In December 1855 he gave the presidency to Comonfort and returned home.

Again during the Three-Year War (1857-1860), Álvarez commanded the Liberal southern division against the Conservatives. In 1864, although 84 years of age, Álvarez took arms against the French and Maximilian. Álvarez died on Aug. 21, 1867.

Further Reading

There are no major works on Álvarez in any language. For information on him and his times see such general histories of Mexico as Hubert Howe Bancroft, *History of Mexico* (6 vols., 1883-1888), and Justo Sierra, *The Political Evolution of the Mexican People* (1940; 2d ed. 1957; trans. 1969). □

Julia Alvarez

In her poetry and prose, Julia Alvarez (born 1950) has expressed her feelings about her immigration to the United States. She was born in New York City of Dominican parents, who returned to their native land with their newborn daughter. After her family's reimmigration to the United States when Alvarez was ten, she and her sisters struggled to find a place for themselves in their new world. Alvarez has used her dual experience as a starting point for the exploration of culture through writing.

Alvarez's most notable work, *How the Garcia Girls Lost Their Accents,* fictionally discusses her life in the Dominican Republic and the United States and the hardships her family faced as immigrants. Apparently the culmination of many years of effort, the 15 stories which make up the novel offer entertaining insights for a wide variety of potential readers that includes both Hispanics and non-Hispanics.

Background in the Dominican Republic

Reminiscing about her youth in an article in *American Scholar,* Alvarez wrote, ''Although I was raised in the Dominican Republic by Dominican parents in an extended Dominican family, mine was an American childhood.'' Her family lived close to her mother's family. Life was somewhat communal; Alvarez and her sisters were brought up along with their cousins and supervised by her mother, maids, and many aunts. Although her own family was not as well off as some of their relatives, Alvarez did not feel inferior. Her father, a doctor who ran the nearby hospital, had met her mother while she was attending school in the United States. While such extravagances as shopping trips to America were beyond their financial means, Alvarez's family was highly influenced by American attitudes and goods. Alvarez and her sisters attended the American school, and for a special treat, ate ice cream from the American ice cream parlor. The entire extended family was obsessed with America; to the children, it was a fantasy land.

As Alvarez acknowledges in her article in *American Scholar,* her family's association with the United States may

have saved her father's life. The members of her mother's family were respected because of their ties with America. Alvarez's uncles had attended Ivy League colleges, and her grandfather was a cultural attaché to the United Nations. The dictator of the Dominican Republic, Rafael Leonidas Trujillo Molina, could not victimize a family with such strong American ties. However, when Alvarez's father secretly joined the forces attempting to oust Trujillo, the police set up surveillance of his home. It was rumored that, respected family or not, her father was soon to be apprehended. An American agent and the offer of a fellowship at a New York hospital helped the family escape the country. Describing the scene as their plane landed in the United States in *American Scholar,* Alvarez wrote, ''All my childhood I had dressed like an American, eaten American foods, and befriended American children. I had gone to an American school and spent most of the day speaking and reading English. At night, my prayers were full of blond hair and blue eyes and snow. . . . All my childhood I had longed for this moment of arrival. And here I was, an American girl, coming home at last.''

American Experiences

Alvarez's homecoming was not what she had expected it to be. Although she was thrilled to be back in America, she would soon face homesickness, alienation, and prejudice. She missed her cousins, her family's large home, and the respect her family name demanded. Alvarez, her parents, and her sisters squeezed themselves and their possessions into a tiny apartment. As she related to *Brújula Compass,* the experience was like a crash: ''The feeling of loss caused a radical change in me. It made me an introverted little girl.'' Alvarez became an avid reader, immersing herself in books and, eventually, writing.

Alvarez went on to college. She earned undergraduate and graduate degrees in literature and writing and became an English professor at Middlebury College in Vermont. She received grants from the National Endowment for the Arts and The Ingram Merrill Foundation in addition to a PEN Oakland/Josephine Miles Award for excellence in multicultural literature. She published several collections of poetry including *Homecoming,* which appeared in 1984, and by 1987 she was working on a collection of stories. When Alvarez published *How the Garcia Girls Lost Their Accents* in 1991, the novel received considerable attention. The past decade had seen a surge of ethnic novels, and *Garcia Girls* came to be known as an exemplary example of the genre.

How the Garcia Girls Lost Their Accents

Rather than a straight narrative, *How the Garcia Girls Lost Their Accents* is a reverse- chronological order series of 15 interwoven stories chronicling four sisters and their parents. A comparison with Alvarez's article in *American Scholar* suggests that these stories are based on her own experience; like her family, the Garcia family is Dominican and displaced in America. Like Alvarez and her sisters, the Garcia girls struggle to adapt to their new environment and assimilate themselves into the American culture.

The first group of stories is dated ''1989-1972.'' Thus, the novel's first story seems to be its ending. Entitled, ''Antojos,'' which is Spanish for ''cravings,'' this story is a memory of one of the sisters, Yolanda, and her return to the Dominican Republic as an adult. Yolanda—whose story ends the novel and who acts as Alvarez's alter ego—has secretly decided to make her home there, having found life in the United States unfulfilling. When she ignores the warnings of her wealthy relatives and drives into the country for the guava fruit she has been craving, she faces disappointment. She is regarded as an American despite her native roots, and although she finds her guavas, her romantic journey is marred by her feelings as an outsider. Alvarez ends this story ambiguously—similar to the rest of the stories. The attempts of Yolanda and her sisters to lead successful lives in the United States are presented more as memory fragments than stories with definite beginnings and endings.

The next story focuses on Sofia, the youngest of the girls. At this point, however, the four girls are women, with husbands and careers. The details of Sofia's break with her father over her decision to take a lover before marriage are presented, and the events at a birthday party she prepared for her father are recounted. Sofia cannot be totally forgiven, nor can she ever return to the Dominican Republic; in the process of becoming an American girl of the 1960s, she has gone beyond the moral limits imposed by her father, who personifies life in the old world.

The third story relates some background information as it reveals a mother's perceptions of her four girls. During a family gathering, Mami tells her favorite story about each of the girls, and the reader learns that Sandi spent time in a mental institution after almost starving herself to death. The fourth story about Yolanda reveals that she too had a mental breakdown of her own after a failed relationship, and in the next story she becomes the narrator. In ''The Rudy Elmenhurst Story,'' Yolanda's tale of her reluctance to sleep with the dashing young man she loved because of his casual approach to the matter explains her ensuing trouble with men as well as her problems assimilating into American youth culture: ''Catholic or not, I still thought it a sin for a guy to just barge in five years later with a bottle of expensive wine and assume you'd drink out of his hand. A guy who had ditched me, who had haunted my sexual awakening with a nightmare of self-doubt. For a moment as I watched him get in his car and drive away, I felt a flash of that old self-doubt.''

The memories in the second section of the novel recall the years from 1960 to 1970. The girls are younger, and they are experiencing their first years as immigrants. Attempts they made to reconcile themselves to their new culture are challenged by their parents, who want their children to ''mix with the 'right kind' of Americans,'' and the girls are threatened with having to spend time on the island, which they have come to dread. In this section, the girls save their sister from a macho cousin's imposition, a pervert exposes himself to Carla, and Yolanda sees snow for the first time and thinks it is fall-out from a nuclear bomb.

The final story in this section, ''Floor Show,'' focuses on Sandi's perception of events as the family spends a scandal-

ous evening with an American doctor and his drunkenly indiscreet wife in a Spanish restaurant. Sandi is shocked and upset when this woman kisses her father and later dances with the flamenco dancers that the young girl had so admired. Cautioned by her mother to behave at the important dinner, Sandi does as she is told and stays quiet until she is offered a flamenco doll by the American woman, who seems to understand her desire for it. ''Sandi was not going to miss her chance. This woman had kissed her father. This woman had ruined the act of the beautiful dancers. The way Sandi saw it, this woman owed her something.'' The woman gave Sandi something more than the doll; her smile ''intimated the things Sandi was just beginning to learn, things that the dancers knew all about, which was why they danced with such vehemence, such passion.''

In third and final section, ''1960-1956,'' America is still a dream—the family is still on the island. The first story is divided into two parts and recalls the family's traumatic encounter with the *guardia,* or secret police, and their subsequent flight from their home. From that moment on, the tales regress to the girls' early memories of life in the huge family compound. Yolanda tells of the presents her grandmother brought the children from America and an ensuing encounter with her cousin, Sandi recalls her art lessons and the fright she had at the instructor's home, Carla remembers the mechanical bank her father brought her from F.A.O. Schwartz in New York and the maid who desperately wanted it.

Finally, Yolanda concludes the novel with one of her earliest memories—she stole a kitten from its mother and then abandoned it, even though she had been warned by a strange hunter: ''To take it away would be a violation of its natural right to live.'' The mother cat haunted the girl until she left the island, and, as Yolanda confides in her narration, ''There are still times I wake up at three o'clock in the morning and peer into the darkness. At that hour and in that loneliness, I hear her, a black furred thing lurking in the corners of my life, her magenta mouth opening, wailing over some violation that lies at the center of my art.''

The praise Alvarez received for her first novel outweighed the criticism that a new novelist often encounters. The *New York Times Book Review* found that Alvarez ''beautifully captured the threshold experience of the new immigrant, where the past is not yet a memory and the future remains an anxious dream.'' *Hispanic* 's critic wrote, ''Well-crafted, although at times overly sentimental, these stories provide a glimpse into the making of another American family with a Hispanic surname.'' And the *Library Journal* reported, ''Alvarez is a gifted, evocative storyteller of promise.''

Alvarez's second novel, *In the Time of Butterflies,* was published in 1994. This work recounts the lives and tragic end of the Mirabel sisters—Patria, Minerva, and Maria Terese (Mate)—who were assassinated after visiting their imprisoned husbands during the last days of the Trujillo regime in the Dominican Republic. Each sister in turn relates her own aspect of the narrative, beginning with their childhood and gradually defining how they came to be involved in the liberation movement. Their story is framed by that of the surviving sister, Dedé, who adds her own tale of suffering to the memory of her martyred sisters. *In the Time of Butterflies* received a favorable reaction from reviewers, some of whom admired Alvarez's ability to express the wide range of emotions brought on by the revolution. For example, the reviewer for *Publishers Weekly* observed that ''Alvarez captures the terrorized atmosphere of a police state, in which people live under the sword of terrible fear and atrocities cannot be acknowledged. As the sisters' energetic fervor turns to anguish, Alvarez conveys their courage and their desperation, and the full import of the tragedy.'' The novel was a finalist for the National Book Critics Award in 1994.

A collection of poems entitled *The Other Side/El Otro Lado,* was published in 1995. It deals with similar themes of biculturalism and the power of language. In the book's title poem a spirit conjuror commands Alvarez to serve her own people in the Dominican Republic. But in the end she returns ''to the shore I've made up on the other side, to a life of choice, a life of words.'' Her next work, *Yo!,* published in 1997, is based on Yolanda, one of her characters from her first novel, *How the Garcia Girls Lost Their Accents*. Each section of the novel is told from different characters' perspectives, all of whom depict Yolanda as they see her in order to provide a complex portrait.

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Luis W. Alvarez

The importance and variety of the discoveries and contributions of Luis W. Alvarez (1911-1988) are perhaps unmatched by any other 20th-century physicist. He received many awards for his work over the years, including the 1968 Nobel Prize in Physics for his work on a large liquid hydrogen bubble chamber.

Alvarez will probably be best remembered by the public for ingenious experiments that applied physics to other sciences. He x-rayed Chephren's pyramid in Egypt using cosmic radiation, only to find that there

were no undiscovered chambers inside. His application of elementary physics to the evidence on the John F. Kennedy assassination verified the Warren Commission finding that only a single assassin was involved. But perhaps his most dramatic discovery was made after his ''retirement'' by jumping into a totally new field, paleontology and geology. With collaborators that included his son, Walter, he analyzed a 65 million year old clay layer and showed that the great ecological catastrophe that killed the dinosaurs was caused by the impact of an asteroid or comet.

Alvarez was born June 13, 1911, in San Francisco. He began his career at the University of Chicago. His first published paper (as an undergraduate) described a measurement of the wavelength of light using a phonograph record, a parlor lamp, and a yard stick. While reading the original physics literature, he found a paper by Hans Geiger that described a new type of detector for charged particles. He proceeded to construct one of the first Geiger counters in America. Alvarez was the first Chicago undergraduate to present results of his research at the weekly departmental colloquium, sharing the time with a professor who reported on James Chadwick's discovery of the neutron. After hearing the talk, Arthur Compton invited Alvarez to collaborate with him on a study to determine the electric charge of the primary cosmic radiation.

Alvarez's first summer as a graduate student was spent on the roof of the Geneva Hotel in Mexico City, his Geiger telescope resting in a wheelbarrow that allowed him to periodically reverse the east-west orientation of his apparatus. He and Compton determined that the cosmic rays were mostly positively charged, and therefore presumably protons. After receiving his Ph.D. in 1936 Alvarez began work with Ernest O. Lawrence at the University of California, in part through family connections. Alvarez's father, a physician on the staff of the Mayo Clinic, had helped Lawrence get money for one of his cyclotrons, and his sister was Lawrence's part-time secretary. Arriving at the Old Radiation Laboratory, Alvarez made the first of his dramatic career changes as he prepared himself to become a practicing nuclear physicist. First, he became thoroughly familiar with all instruments in the laboratory, their use, and the physics that was being done with them. He did this by helping everyone with their experiments while becoming a skilled machine operator and repairman.

Emerging from the laboratory at each day's end, Alvarez would pick up a couple of volumes of physics journals from the university library; he eventually read every published nuclear physics article held there. Years later he would astonish his colleagues by reproducing a curve or a little known fact gleaned in these early efforts. He could usually cite the authors, journal, year, and often the location of the volume in the library and whether the item was on a right-or a left-hand page. By 1937 Hans Bethe had published his three-part compendium of all that was known about nuclear physics. Alvarez chose first to make a measurement that Bethe said couldn't be done and then to disprove one of Bethe's assertions. In just four years Alvarez discovered the radioactivity of tritium and the stability of helium-3, the magnetic moment of the neutron, and that nuclei cannibalize their own atomic electrons. He also demonstrated the spin dependence of the nuclear force, established a new standard of length using mercury-198, and made the first experimental demonstrations in a field now called heavy-ion physics.

World War II ended Alvarez's nuclear physics career. He soon found himself in Boston, figuring how to apply high-frequency radio waves to achieve military goals. Using optics ideas learned in his thesis work, Luie invented the linear phased array, which formed the basis of EAGLE, the first radar bombing system. He also invented VIXEN, a system to outfox German submarines by diminishing an airborne acquisition radar's power as a surfaced sub was approached, so that the listening skipper would believe the attack plane was going away. Alvarez solved the problem of landing planes in bad weather by inventing the radar-based Ground Control Approach (GCA), for which he won the 1946 Collier Air Trophy.

Upon his return to the Berkeley laboratory after the war, Alvarez made another career change, to that of a particle accelerator physicist. He realized the importance of team research and looked to the methods of Lawrence and Ernest Rutherford. Like them, he displayed an ability to select good people to work with him.

His first postwar machine was the proton linear accelerator, which has become the standard injector for many subsequent higher energy circular machines and is still referred to as an ''Alvarez accelerator.'' While preparing for his nuclear physics class one morning, he invented the Tandem van de Graaff, which was commercialized by High

Voltage Engineering. Alvarez was a superb teacher. His course in physical optics was thorough. The students were introduced to the full spectrum of electromagnetic radiation from gamma rays to radio waves with spellbinding tales of how radar was used during the Battle of Britain.

In the mid 1950s Donald Glaser invented a new detector called a bubble chamber. Alvarez immediately saw the potential this had for the study of the newly available high-energy particles, if it could be made to work with liquified hydrogen. He established a group to develop the liquid-hydrogen bubble chamber from the first small steady-state chambers to large pulsed chambers. Characteristically, he grew impatient with the small chambers and proposed a large one 72 inches in length. This was nearly eight times the size of the one then in action at Berkeley, and some people thought this would be too big a step. Alvarez was confident that the chamber could be made to operate and he convinced the money sources to help. The 72-inch chamber aided in the identification of many new particles. It was for this work that he received the Nobel Prize in Physics in 1968.

In 1977 he was presented a piece of rock that had been cut from a hillside in Italy by his geologist son, Walter. The rock had a thin clay layer in it. He was shown how the microscopic fossils (''forams'') in the rock became extinct right at the clay layer. These tiny forams had been destroyed at the clay layer. These tiny forams had been destroyed at the same time the dinosaurs had disappeared. Alvarez later described his experience in examining this rock as one of the most exciting moments in his life. The scientific consequences, which include the nuclear winter theory, are still being uncovered by geologists, paleontologists, physicists, chemists, and astronomers.

Alvarez was always solving practical problems that influenced his life. By his early fifties he needed bifocal lenses to correct his eyesight, and this convinced him that there must be a better way to solve this problem. The result was his invention of the variable focus lens and the formation of Humphrey Instruments.

While visiting Kenya, he was frustrated by how the image of the distant animals jumped around in the viewing port of his hand-held camera. He just couldn't hold the camera firmly enough to steady the image. He then invented a series of stabilized optical devices; and eventually he formed Schwem Technologies to develop and market them.

In addition to the 1946 Collier Air Trophy and the 1968 Nobel Prize in Physics, Alvarez also received the Einstein Medal in 1961, the 1964 National Medal of Science, a 1978 membership in the Inventors' Hall of Fame, and the 1981 Wright Prize.

Further Reading

Alvarez produced an extensive autobiography. A single volume version, *Alvarez: Adventures of a Physicist* was published in 1987, a paperback edition in 1989. He was honored by his colleagues with *Discovering Alvarez; Selected Works of Luis W. Alvarez with Commentary by His Students and Colleagues,* edited by W. Peter Trower (1987). □

Jorge Amado

The Brazilian novelist Jorge Amado (born 1912) was best known in the 1930s for his novels of social protest. By the 1950s he had evolved into a compelling storyteller more apt to poke fun at the establishment than to denounce it. His lyricism, imagination, and humor have given him a worldwide reputation and following.

Jorge Amado was born on his father's cacao plantation along the eastern seaboard of Brazil, an area just then emerging from a period of violent struggles for land among the intrepid frontiersmen who opened it up. His novels are almost all set either in this region or in the city of Salvador (Bahia), where he was sent to secondary school. As a 16-year-old contributor to short-lived reviews, he began rebelling against the stuffiness of literary canons, an urge to which he gave further expression in his first halting novel, *O pals do carnaval* (1931; Carnival Country).

In law school in Rio de Janeiro, Amado became increasingly radicalized. *Cacau* (1933; Cocoa) was a proletarian novel set in the region of his childhood, and *Suor* (1934; Sweat) indicated both its aim and its earthy style by its title. In 1935 Amado was jailed; two years later he was exiled and many of his works were banned. He alienated the authorities still further by publishing in 1942 a biography of Luis Carlos Prestes, the charismatic leader of the Brazilian Communist party. After World War II, under a new political regime, Amado served as a Communist member of the Brazilian Chamber of Deputies until the party was outlawed in 1948. He won the Stalin International Peace Prize in 1951.

Subsequently, however, he ceased to take much active interest in political affairs. His later novels lost their preachy quality and became steadily less concerned with social protest. This new aspect can be seen in his first big literary success, *The Violent Land* (1943). It depicts the rough-and-tumble of frontier life but is neither just a ''western'' nor a radical pamphlet. This novel reveals careful attention to characterization, plot and style. A sequel was published 15 years later, *Gabriela, Clove and Cinnamon*. It offers an especially sharp contrast to his earlier work by its heightened sense of humor and by its concern with the individual caught up in the process of social change, rather than with the broad issues of social justice. Instead of caricatures there are now characters. In its details, the novel is a loving portrayal of the Brazilian lifestyle. It received wide acclaim, was translated into several languages and became a best seller in the United States.

From *Dona Flor and Her Two Husbands* (1966), Amado's best-known novel, through such late works as *The War of the Saints* (1988), his characters gained greater individuality in an often magic, realist, contemporary Bahia. The international success of these works (they've been translated into more than 30 languages) flows from Amado's keen sensitivity for human foibles and his ironic depiction of

self-serving moralism, especially among those who seek to belittle others in order to give themselves false stature. His simple, almost poetic style, modeled on the ballad rhythms of the folk singer, helps give his novels an emotional intensity checked by his sardonic wit.

In addition to the Stalin International Peace Prize, Amado's honors include the Juca Pato Prize for ''Intellectual of the Year'' in 1970 from the Union of Brazilian writers. He was elected to the Brazilian Academy of Letters in 1961.

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Bhimrao Ramji Ambedkar

Bhimrao Ramji Ambedkar (1891-1956) was an Indian social reformer and politician who devoted himself to improving the life of untouchables, particularly of his own caste, the Mahars.

Bhimrao Ambedkar was born at Mhow, Madhya Pradesh. He attended Columbia University during 1914-1916 and received a doctorate in 1926. While at Columbia, John Dewey and other prominent teachers inspired Ambedkar and reinforced his commitment to social reform.

Two avenues existed for altering the conditions of Hindu untouchables in the early 20th century. Ambedkar rejected the more traditional approach of changing a caste's habits and image so that they resembled the norms associated with high castes. Instead, he tried to supplant such norms with the Western-based notion that all men, including Mahars, have rights of liberty and equality. Ambedkar made it his mission to create circumstances in which those rights could become fact. Sophisticated, articulate, with a political sense and an independent spirit bordering on egotism, Ambedkar set out to modernize untouchable castes.

Prior to 1935 Ambedkar sought to unify the Mahars through caste conferences, campaigns to enter temples hitherto closed to untouchables, and creation of newspapers for propaganda and communication. In 1924 Ambedkar organized the Depressed Classes Institute of Bombay, which carried on economic and educational uplift. Ambedkar also moved into the political arena because he believed that untouchables must take advantage of opportunities afforded by British constitutional reforms. As a member of the Bombay Legislative Council, he helped the Mahars and other depressed castes receive reserved legislative seats and employment. In the London Round Table Conferences, Ambedkar championed constitutional safeguards for untouchables.

These activities brought Ambedkar in collision with Mahatma Gandhi. Although Gandhi paternally sought to improve the condition of untouchables, he rejected Ambedkar's militant demand that untouchables mobilize politically and be given a status separate from that of other Hindus. Conflict between the leaders continued, punctuated by threats of fasts to the death and shaky compromises.

Ambedkar moved in new directions after the 1935 Government of India Act. He established a series of political parties which became foci for untouchable demands. In 1942 he served as legal member on the Governor General's Executive Council and contributed to the drafting of the Indian constitution.

Although political maneuvering brought limited benefits to untouchables, Ambedkar became convinced that he and his caste could not attain self-respect and economic well-being within Hinduism. Following 2 decades of exploring affiliation with other Indian religions, Ambedkar converted to Buddhism just prior to his death on Dec. 6, 1956. This dramatic rejection of Hindu restrictions and a concomitant effort to affirm a new way of life validated Ambedkar's claim to represent the interests and will of his people. Half a million Mahars followed him into Buddhism.

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Eric Ambler

Eric Ambler (born 1909) is considered one of the masters of the thriller novel involving international intrigue and espionage. Of the six novels he wrote before World War II, four have been adjudged outstanding examples of the genre.

Eric Ambler was born in London on June 28, 1909. In 1927 and 1928 he served as an engineering apprentice, providing background material for the engineer-protagonists who appear in many of his novels. He left engineering to become an actor and then an advertising copywriter, a position he held until 1937, when he became a full-time writer.

Ambler's first novel, *The Dark Frontier,* was published in 1936, and the second, *Background to Danger,* the following year. In his third novel, *Cause for Alarm,* published in 1938, he utilized many of the themes that were to recur in his later works. It is the story of Nicholas Marlow, a British production engineer who is sent to Italy as his firm's representative. His work is especially important to the Italian government, then allied with Germany, because his firm has been supplying high-speed automatic machines for artillery shell production. Marlow's predecessor in the job has allegedly died at the hands of a hit-and-run driver, but actually was murdered.

In Milan Marlow meets a general who claims to be an agent of Yugoslavia, but is actually a spy for Germany, and a Russian agent. Marlow deliberately allows himself to be lured into a scheme to furnish the details of his company's transactions, but the Italian secret police find out about his reports to the general and he becomes a wanted man. He then escapes to Yugoslavia.

In his book of criticism, *Bloody Murder,* Julian Symons notes, ''After World War I began, spy stories became unequivocally nationalist in tone and Right-wing in political sympathy.'' Ambler, however, changed all that when he ''infused warmth and political colour into the spy story by using it to express a left-wing point of view.'' Symons further observes, ''Almost all of the best thrillers are concerned, in

one form or another, with the theme of the hunted man.'' The last third of *Cause for Alarm* is about the attempts to arrest Marlow before he can escape over the border. This portion of the novel also involves a third feature of Ambler's fiction, his interest in ''the difficulty of moving from place to place.''

Also in 1938 Ambler published *Epitaph for a Spy,* about a foreign language teacher in a Paris school who inadvertently becomes involved in an international intrigue.

In 1939 Ambler published his finest novel, *A Coffin for Dimitrios*. It tells of the attempt by Charles Latimer, a British lecturer in political economy who writes detective stories as an avocation, to trace the history of Dimitrios Talat, who has led a career of murder, theft, and betrayal throughout Europe. Latimer comments on Dimitrios, ''It was useless to explain him in terms of Good and Evil . . . Dimitrios was not evil. He was logical and consistent; as logical and consistent in the European jungle as the poison gas called Lewisite and the shattered bodies of children killed in the bombardment of an open town.'' Symons judges this ''[h]is finest book of this period, . . . in which flashback follows flashback.''

The following year Ambler published *Journey into Fear,* another demonstration of his expert technique. Most of the novel takes place in the static environment of a small ship bound from Turkey to Greece to Italy. The triggerman in this novel exemplifies what Symons wrote about Ambler's killers in *Critical Occasions*. He states, ''The agents and spies involved on both sides are menacing and unpleasant, but not very important men. They murder casually, without any particular passion.''

Ambler served in the British Army from 1940 to 1946; he enlisted in the artillery, saw action in North Africa and Italy, and then was named assistant director of army kinematography for the War Office. He achieved the rank of lieutenant colonel and was awarded the Bronze Star.

While in the army he joined with Peter Ustinov to write the screenplay for *The Way Ahead* in 1944 and then wrote *United States* in 1945. On his release from military service he collaborated with David Lean and Stanley Haynes on the screenplay for *One Woman's Story* in 1949. *Highly Dangerous* and *Encore* were written for film in 1951, the same year he published his first novel in 11 years, *Judgment on Deltchev*.

In the 1950s he was more active as a screenwriter than as a novelist. He wrote the screenplays for *The Magic Box* (1952), *The Promoter* (1952), *Shoot First* (1953), *The Cruel Sea* (1953), nominated for an Academy Award, *Lease of Life* (1955), *The Purple Plain* (1955), *Battle Hell* (1957), and *A Night to Remember* (1958). In fiction he produced *The Schirmer Inheritance* (1953) and *State of Siege* (1956), generally considered his best postwar novel. The novel follows the story of an engineer in Sunda, an emerging nation between the Dutch East Indies and Malaysia, who is caught up in a coup d'état that fails (as it is supposed to fail).

The decade of the 1960s saw Ambler active in the novel again, as he wrote *A Passage of Arms* (1960), *The Light of Day* (1963), awarded an Edgar by the Mystery Writers of America, *A Kind of Anger* (1964), *Dirty Story* (1967), and *The Intercom Conspiracy* (1969). He also published the essay collection *The Ability to Kill* in 1963. Furthermore, he wrote screenplays for *The Wreck of the Mary Deare* (1960) and *Topkapi,* based on *The Light of Day* (1964); he ended his screenwriting with *Love, Hate, Love* (1970).

Besides his other work, Ambler joined with Charles Rodda under the joint pen name of Eliot Reed to produce three novels. Their works include *Skytip* (1950), *Tender to Danger* (1951), and the *The Maras Affair* (1953). In addition to *The Light of Day,* four of his novels have been made into movies: *Journey into Fear* (1942), *Background to Danger* (1943), *The Mask of Dimitrios* (1944), and *Epitaph for a Spy,* filmed as *Hotel Reserve* (1944).

Ambler produced four novels after 1970: *The Levanter* (1972), *Doctor Frigo* (1974), *The Siege of the Villa Lipp* (1977), and *The Care of Time* (1981).

He received many honors, including the Grand Master Award from the Mystery Writers of America, and was given the Order of the British Empire in 1981. Critical opinion of Ambler is best summarized in the words of author Graham Greene, who calls him ''our greatest thriller writer.''

Further Reading

Here Lies: An Autobiography was published in 1986. Comments on his work can be found in *Critical Occasions* (1966) and *Bloody Murder* (1972), both by Julian Symons, and in *Murder for Pleasure* by Howard Haycraft (1968). □

St. Ambrose

St. Ambrose (339-397) was the bishop of the Italian city of Milan. He was the outstanding leader, preacher, and author in the Western part of the Christian Church during the 4th century.

Born in the city of Trier (now in Germany), Ambrose was the son of one of the highest-ranking administrative officials of the Roman Empire, the praetorian prefect of Gaul. After the early death of his father, the family returned to Rome, where Ambrose received the liberal education appropriate to a high-ranking Roman who was to practice law and advance to high office in government service. In his late 20s he was employed in legal work at the imperial court, and at about 30 he was named governor of two provinces of northern Italy, in which capacity he resided at Milan. On the death of the bishop of Milan in 374, the people of the city demanded that Ambrose be made bishop, and he reluctantly yielded.

Ambrose's career as bishop had three important aspects: the quality of his thought as a Christian intellectual, his role in the final phase of the Arian controversy, and his impact upon the relations between Church and Empire.

The Western Church of the 4th century was notably lacking in men of high intellectual capacity, especially compared to such Eastern figures as Athanasius and Gregory of

Nyssa. Ambrose went far in the task of integrating the Christian faith with a total world view acceptable to the sophisticated Latin minds of his age. This task was soon to be brought to brilliant fulfillment at the hands of Augustine, who as a young man was much influenced by hearing sermons of Ambrose and who was baptized by him at Easter, 387. Deeply imbued with Neoplatonic currents of thought and widely read in religious authors whose language was Greek, Ambrose succeeded in communicating elevated conceptions of God and of the Christian pursuit of virtue. In particular, he effectively employed allegorical interpretations of the Old Testament and thus freed his hearers from the necessity of entertaining conceptions of God and of God's relations with men which appeared unworthy when understood at a literal level. A number of Ambrose's most important writings, for example, the commentary on Luke's Gospel, were the product of revising and combining the notes taken by enthusiastic listeners to his sermons preached on scriptural texts. His work *On the Duties of the Clergy* is one of the first comprehensive treatments of Christian ethics.

The Arian controversy had raged in the Eastern Church since the early 320s. The central issue was whether belief in Christ as being fully God could be reconciled with strict monotheism. The orthodox answer to this question was affirmative, an answer that was finally ratified in the East at the Council of Constantinople in 381. In the same year a Western council met at the Italian city of Aquileia with Ambrose as president. His commanding leadership and vigilant political maneuvering assured the victory of the orthodox party, and nonorthodox bishops were removed from their sees by government action. In a series of dramatic incidents in 385-386, Ambrose, defying even an imperial threat on his life, successfully stood his ground in refusing to turn over a church in Milan for use by the nonorthodox party, one of whose powerful supporters was the Emperor's mother.

Ambrose held tenaciously to the central conviction that the Emperor, as a Christian, must execute his responsibilities as ruler in accord with the requirements of Christian faith. Threatening to excommunicate the Emperor, the bishop blocked a powerful movement in 384 toward erecting again the old pagan altar and statue of the goddess Victory in the Senate house at Rome. When, in 390, the emperor Theodosius, in a fit of rage over a bloody riot in the city of Thessalonica, had his soldiers massacre several thousand inhabitants, Ambrose brought the ruler to do public penance for his act of vengeance, again under threat of excommunication. The great bishop of Milan is therefore an important figure in the history of the relations between Church and State in the Western world. Ambrose served as bishop of Milan for 23 years until his death in 397.

Further Reading

The standard comprehensive work on Ambrose is F. Homes Dudden, *The Life and Times of St. Ambrose* (2 vols., 1935). A treatment of smaller scope but of great sensitivity is in Hans von Campenhausen, *Men Who Shaped the Western Church* (trans. 1964). □

Amenemhet I

The pharaoh Amenemhet I (reigned 1991-1962 B.C.), though not of royal blood, was the founder of the Twelfth Dynasty of Egypt.

The mother of Amenemhet was apparently named Nefert and was a native of the nome, or province, of Elephantine, and he himself seems to have been born in southern Upper Egypt. His father was a commoner called Sesostris. Amenemhet is almost certainly identical with the vizier of the same name who was in charge of an expedition to the quarries of Wadi Hammamat in the second year of the reign of Nebtowere Mentuhotep III of the Eleventh Dynasty. Amenemhet was probably middle-aged when he became king after usurping his master's throne. He openly acknowledged his lack of royal ancestry, adopting as the first of three names in his new titulary the epithet Wehem-Meswet (Repeater of Births), thereby identifying himself as the inaugurator of a new era in the history of Egypt.

Amenemhet was a strong supporter of the god Amon of Thebes, whom he raised to the first rank among the deities of Egypt. Mindful of the difficulties his predecessors of the Eleventh Dynasty had experienced in controlling Lower Egypt from Thebes, Amenemhet transferred his seat of government to a site 18 miles south of Memphis, on the boundary between Upper and Lower Egypt, where he built the fortified city of It-towy (Seizer of the Two Lands). He erected

his pyramid nearby, west of the modern villages of Lisht and Maharraqa.

The first 2 decades of Amenemhet's reign were mainly spent in an organized effort to consolidate his position. In his bid for the throne, he had evidently received much support from the local nomarchs, or governors, of Egypt, and he made no attempt to abolish their hereditary privileges. However, to prevent rivalry between the nomes and dangerous territorial expansion by any one governor, the boundaries of each nome were strictly established. Early in his reign Amenemhet, accompanied by the nomarch of Beni Hasan, sailed up the Nile with a fleet of 20 ships as far as Elephantine, destroying any remaining pockets of resistance to his government. He may also have conducted an expedition against the inhabitants of Lower Nubia. In the north he carried out a tour of inspection of the Nile Delta, on the eastern frontier of which he repulsed raiding parties of Asiatic nomads. He constructed toward the eastern end of Wadi Tumilat a fortified station called ''Walls of the Ruler.''

In the twentieth year of his reign, Amenemhet made his eldest son, Sesostris I, coregent. Father and son ruled together for 10 years and dated events to the years of their respective reigns. During this coregency Sesostris seems to have begun the military occupation of Lower Nubia. By the year 29 the area as far as Korosko, halfway between the First and Second cataracts, had been conquered. Amenemhet's name is found in the diorite quarries in the Nubian Desert northwest of Toshka and near the turquoise mines in Sinai. Amenemhet apparently met his death as a result of a palace conspiracy while Sesostris was on an expedition against the Libyans.

Further Reading

The sources for the rise of the Twelfth Dynasty are discussed in William C. Hayes's chapter ''The Middle Kingdom in Egypt'' in J. B. Bury and others, eds., *The Cambridge Ancient History,* vol. 1 (2d ed. 1961). Also useful are H. E. Winlock, *The Rise and Fall of the Middle Kingdom in Thebes* (1947), and Alan H. Gardiner, *Egypt of the Pharaohs* (1961). □

Amenhotep III

Amenhotep III (reigned 1417-1379 B.C.) was the ninth ruler of the Eighteenth Dynasty of Egypt. The Pharaoh was a patron of the arts, and during his reign magnificent buildings and sculptures were created.

Amenhotep III came to the throne at a time when his country was at the height of its political power, economic prosperity, and cultural development. As a result of the conquests of his predecessors, particularly Thutmose I and III, Egypt was a dominant power in the Near East, and its sphere of influence stretched from the Fourth Cataract of the Nile to the banks of the Euphrates. Throughout his long and peaceful reign, Amenhotep combined the pursuit of worldly pleasures with a program of self-glorification on a scale grander than any undertaken before.

Amenhotep's reign may be divided into two phases. During his first 10 years he exhibited his skill and prowess as a sportsman in a series of big-game hunts, which were accorded wide publicity. His military career appears to have consisted of a single, relatively unimportant expedition into Upper Nubia in the fifth year of his reign. There is no mention of hunting expeditions after the tenth year or indeed of any activity involving the Pharaoh in physical exertion. In the tenth year Amenhotep arranged a marriage between himself and Gilukhipa, daughter of Shuttarna, King of Mitanni.

The second phase of Amenhotep's reign consisted of nearly 3 decades of luxurious ease, which witnessed an unparalleled output of splendid architectural works, sculpture, and fine craftsmanship. From the middle of his reign onward, Amenhotep probably spent much time amid the luxury of his great palace in western Thebes. Throughout this period the dominant influence in his life was his queen, Tiy, the daughter of a commoner. She occupied this unprecedented position not only in Amenhotep's reign but also in that of their son Ikhnaton.

Amenhotep's mortuary temple on the western plain at Thebes, which was demolished during the Nineteenth Dynasty, was apparently the largest of its class ever built. The two gigantic statues of the Pharaoh, the so-called Colossi of Memnon, which stood in front of the temple, still tower over the plain. Although the Aten (sun disk) probably emerged as

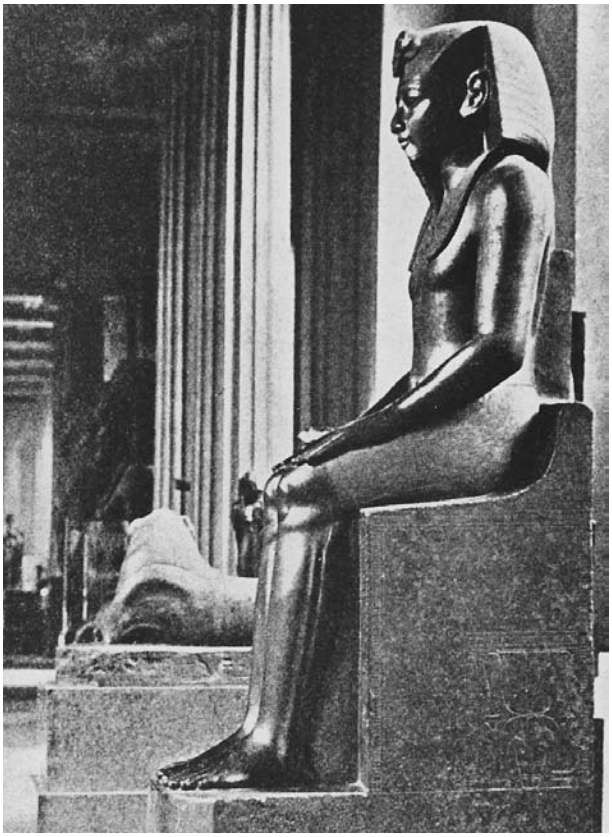

a recognized member of the Egyptian pantheon during the reigns of Thutmose III and Amenhotep II, it was not until the reign of Amenhotep III that the new god was officially honored, when the Pharaoh named his flagship and a royal palace after the deity.

During the last decade of his reign Amenhotep was ill and prematurely senile, but there was no reduction in his building activities or the scale of luxury in which he lived. He died at the age of about 55 and was buried in a huge, rock-cut tomb prepared for him in the western branch of the Valley of the Kings.

Further Reading

A well-illustrated account of the reign of Amenhotep III is given in Cyril Aldred, *Akhenaten, Pharaoh of Egypt: A New Study* (1968). This should be read in conjunction with William C. Hayes's chapter ''Egypt: Internal Affairs from Tuthmosis I to the Death of Amenophis III'' in I.E.S. Edwards, C.J. Gadd, and N.G.L. Hammond, eds., *The Cambridge Ancient History,* vol. 2 (2d ed. 1962).

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American Horse

American Horse (1840-1876) was a Sioux leader in Red Cloud's War in the 1860s and 1870s which was fought for control of the Bozeman Trail. His capture and death was one in a series of defeats for the Sioux after the Battle of the Little Bighorn and foreshadowed the Sioux surrender in 1877.

American Horse was one of the Lakota leaders during the Indian wars of the 1860s and 1870s. He is perhaps best remembered for his death at Slim Buttes, in revenge for the defeat of George Armstrong Custer and the U.S. Seventh Cavalry at Little Big Horn. He was known among his people as Iron Shield, but also was thought to be called Iron Plume according to newspapermen who reported on the Indian wars. He was often confused with the younger American Horse [''Wasechuntashunka''], the son of Sitting Bear. The younger American Horse was active in the Ghost Dance Movement of 1889, well after the elder American Horse died, and was a member of the True Oglala, also called the Bear People. Although some writers speculated that the younger American Horse was either a son or nephew to the elder man, George Hyde in *Red Cloud's Folk: A History of the Oglala Sioux Indians,* documented from interviews with He-Dog that the younger man was no relation to the elder American Horse.

It is not known when the elder American Horse was born. Historians have speculated that he was born as early as 1801 or as late as 1840. He was the son of Old Smoke, the leader of the Smoke People, who also were referred to as the Bad Faces [''Iteschicha'']. Chief Old Smoke's sister was Walks-As-She-Thinks, who was the mother of the famous Chief Red Cloud. Although not much is known about American Horse's early life, sources indicate his cousin Red Cloud and fellow Lakota Crazy Horse were life-long friends. During the 1830s and 1840s, the Oglala people split into two factions, the Smoke People and the Bear People, over a dispute about the leadership of the tribe. The latter group followed Chief Bull Bear, while the Smoke People were led by Chief Smoke. After the dispute, the Smoke People moved north of Fort Laramie, toward the Black Hills of the Dakotas. They used the Powder River country for buffalo hunting and fought frequently with the Crow Indians over that territory. Some of the Smoke people remained at Fort Laramie. Chief Smoke, who was described as fat and jovial, reportedly took up farming there just before he died in 1864.

American Horse Becomes a Leader

American Horse was one of a select group of ''shirt-wearers,'' who assisted the Oglala chiefs with their duties. Billy Garnett, a white trader, watched the ceremony at which American Horse, Crazy Horse, Young-Man-Afraid and Sword were made ''shirt-wearers'' in 1865. Steven Ambrose in *Crazy Horse and Custer* described the ceremony. After a feast, one of the wise and knowledgeable elders would describe the duties of a ''shirt-wearer.'' Such warriors were duty-bound to lead warriors in peace and in war, keeping the peace and respecting the rights of the weak. ''They must be wise and kind and firm in all things, counseling, advising, and then commanding. If their words were not heard, they could use blows to enforce their orders; in extreme cases, they even had the right to kill. But they must never take up arms against their own people without thought and counsel and must always act with caution and justice.''

Following the speeches, each of the warriors was presented with a shirt made from the hides of two bighorn sheep and decorated with scalps they had won in battle, feathers and quill work. After receiving the shirts more speeches were made where the warriors were told to care for the poor, widows, orphans and those who had little power. The four men were chosen, Ambrose said, ''because they were greathearted, generous, strong, and brave, and . . . would do their duty gladly and with good heart.'' Although they were not considered chiefs by their people, the shirt-wearers were looked upon as leaders.

With the California Gold Rush in 1849, settlers began moving west of the Mississippi in greater numbers. In 1862, Congress passed the Homestead Act, which provided western emigrants one-hundred and sixty acres of public land in the plains territory for ten dollars, if they promised to live there and farm the land for at least five years. During the next three years, some three hundred thousand settlers crossed the plains. While Indians periodically attacked settlers, stole livestock and raided newly-built towns, there was no organized warfare because the army was needed for the Civil War.

At about the same time, gold was discovered in Montana. Government treaties with the Indians in the 1850s had set aside the northern Wyoming area for Lakota hunting grounds. Ignoring those treaties, John M. Bozeman blazed a shorter trail to the Montana gold fields through the Lakota territory near the Powder River and Big Horn Mountains in 1862. In 1863 and 1864, he led settlers and miners across the same trail despite attacks from Indians who were protecting their land. In 1865, the Civil War ended and many projects to expand westward settlement began, including a transcontinental railroad, and forts built along the trails travelled by the settlers. Two of those forts were planned for the Bozeman Trail.

The government, well aware that its plans for westward expansion could be thwarted by an Indian war, directed that a peace treaty be signed with the Lakota. In October 1865, Major General S. R. Curtis and Newton Edmunds managed to get the some of the southern Lakotas to sign a treaty that listed all the Lakota bands, including those northern bands hostile to the invading whites. When attacks along the Bozeman Trail continued, the military realized that many of the Indians under such leaders as American Horse, Red Cloud and Crazy Horse had not agreed to the peace.

In January 1866, Colonel Henry E. Maynadier, commander at Fort Laramie, was ordered to do everything possible to get hostile groups to sign the treaty. When only a few of the bands came in to sign, E. B. Taylor of the Indian Office joined Maynadier in June 1866. He sent word to the Oglalas that they would receive guns and ammunition if they signed the treaty. It was enough to entice Red Cloud and some of his followers to Fort Laramie. However, Taylor attempted to deceive the group and did not tell them about the planned army forts. At the same time the talks were proceeding at Fort Laramie, Colonel Henry B. Carrington and seven hundred soldiers were making their way to the Powder River to build the first of the forts. When word reached the chiefs at Fort Laramie, they walked out of the negotiations in a rage.

The Fetterman Fight

In August, 1866, Carrington reached Piney Creek, which was about half way between the Powder and Bighorn Rivers, where he began building Fort Phil Kearny. Two infantry companies were sent further north on the Bozeman Trail to begin work on Fort C. F. Smith leaving Carrington three hundred and fifty soldiers. Fort Phil Kearny was one of the strongest forts ever built during the war for the Plains and provided a clear view all around to prevent any sneak attacks. However, not knowing anything about Indian warfare, Carrington built the fort about five miles away from his supply of wood.

Red Cloud set up his camp with some one thousand followers along the Powder River, close enough to the fort to harass the soldiers daily. As one of Red Cloud's chief lieutenants and a shirt-wearer, American Horse certainly was part of that group, although most historians do not mention him specifically. Charles King, in ''Custer's Last Battle,'' noted that in the 1870s, one of the reservations established

in the Black Hills ''was the bailiwick of the hero of the Phil Kearny massacre, old Red Cloud, and here were gathered most of his tribe . . . and many of his chiefs; some ''good,'' like Old-Man-Afraid-of-His-Horses and his worthy son, but most of them crafty, cunning, treacherous, and savage, like Red Dog, Little-Big-Man, American Horse, and a swarm of various kinds of Bulls and Bears and Wolves.''

The Lakota coordinated their efforts to harass the soldiers at the fort, particularly when they ventured out to get wood for fuel and construction. Throughout the summer, the Indians attacked vulnerable soldiers, killing one or two during each attack. By September, the number of attacks increased. Martin F. Schmitt and Dee Brown in *Fighting Indians of the West* said that when the Indians were not attacking the soldiers they ''raided wagon trains, stampeding or capturing horses and mules. They heaped hay on Carrington's beloved mowing machines and set them afire, stole most of his beef herd, shot up the herders, sent pursuing soldiers limping and crawling back to the fort with arrows driven into their bodies.''

By December 1866, the number of Indians in Red Cloud's camp had increased to about two thousand. Following Red Cloud's orders, the shirt-wearers planned to use decoys to lure as many of the soldiers into the open as possible for an ambush. In late December after two failed ambushes, the decoys again attacked a group going for wood. Carrington sent Captain William J. Fetterman and eighty soldiers to the rescue, but ordered him not to pursue the Indians past Lodge Trail Ridge. Convinced that he could destroy the entire Lakota nation with only a few men, Fetterman disobeyed orders. The shirt-wearers led by Crazy Horse took charge of the decoys on December 21 and led Fetterman's troops past Lodge Trail Ridge and into Peno Valley where the rest of Red Cloud's forces waited. After about twenty minutes of fighting, Fetterman's entire detachment was killed. A relief column was able to retrieve about half of the bodies while a messenger was sent to Fort Laramie for reinforcements. The next day, Carrington himself led a detachment to retrieve the rest of the bodies. When the reinforcements arrived, Carrington was recalled and Captain H. W. Wessells took over command.

For the next two years, Red Cloud, American Horse and other Lakotas harassed the soldiers at both Fort Phil Kearny and Fort C. F. Smith. In April, 1868, a new peace treaty was drawn up that required Fort Phil Kearny to be burned to the ground. The Lakota returned to the Powder River after the treaty was signed to hunt. In the summer of 1870, American Horse joined Red Cloud and a group of other Lakota leaders on a trip to Washington, where the 1868 treaty was explained in more detail. On the way, the Lakota leaders saw the number of white people inhabiting the country and, although they spoke in anger to the government officials they met, many of the leaders agreed to move to a reservation on the Missouri River. While Red Cloud moved to a reservation, American Horse, Sitting Bull, Crazy Horse, Black Moon, Gall and Man-Afraid-of-His-Horse, chose to remain free to follow the buffalo. There are some references to American Horse at the Spotted Tail Agency and the Red Cloud Agency during the early 1870s, but he apparently only was visiting and did not live at either Agency for any length of time.

Custer's Last Stand

In 1874, George Custer made a discovery during a reconnaissance mission in the Black Hills that eventually led to his death. Gold was discovered in the Black Hills and drew a new wave of miners and speculators to Indian lands. Although the government broke its treaty with the Indians by allowing whites into the Black Hills, it was decided to send a new delegation to the Lakota to negotiate the purchase of the sacred land. Some seven thousand Lakota came to the council with the government in September 1875. Because the Black Hills were (and are today) important to the Lakota religion, the Indians were in no mood to sell. Red Cloud said he would not take less than seventy million dollars as well as beef herds to last seven generations. Others just called for war. No agreement was reached and the miners continued to swarm into the Black Hills. By the New Year, ''there were eleven thousand whites in Custer City alone,'' according to Schmitt and Brown.

In December, 1875, the Lakota were told to move to one of the agencies immediately. Because it was winter, when no one moved about on the northern plains, the Indians remained where they were. Unfamiliar with the area and the tribal customs, the Interior Department ordered the military to force the Indians to the reservations. General George Crook, known to the Indians as Three Stars, was transferred to the region. On March 17, 1865, a detachment of his soldiers surprised a small Lakota camp under the leader He-Dog and destroyed all the tepees and winter stores of food. He-Dog moved his people to Crazy Horse's village. The following month Sitting Bull held a council to talk of war. At the same time General Crook attempted to recruit scouts at the Red Cloud Agency. Several of the older chiefs prevented the young warriors from going with Crook, who finally hired Crow scouts to lead him through the Black Hills. Crook led his troops east in search of more Indians while General Terry made his way to the Big Horn. Terry ordered Custer and the Seventh Calvary to find the Indians' trail and follow it until he found them or Terry himself. As the Indians under Sitting Bull prepared for war and hunted meat, many of the reservation Indians joined them. There were several minor skirmishes between soldiers and Lakotas before summer that year. By June, the Indians made camp at the Little Horn in the Big Horn Mountains.

Depending upon who tells the story, either Custer surprised Sitting Bull's camp or Sitting Bull cleverly ambushed the Seventh Calvary. Whichever version actually occurred, one-hundred and eighty-nine enlisted soldiers, thirteen officers and four civilians died on June 25, 1876 at the Little Big Horn, according to official military records. Others have indicated two hundred sixty-six soldiers were killed with another fifty-four wounded. Historians do not specifically mention American Horse at the battle with Custer, but evidence discovered a few months later indicates he and his band of Lakota probably were participants in the massacre.

After the celebration of their victory, the Lakota broke up into smaller bands and began their usual summer

hunting for buffalo. In the fall, many started moving toward the Agencies. American Horse and his band travelled with the Miniconjous leader Roman Nose. In all, there were some two hundred warriors in their camp along with many women and children. They had good conduct certificates identifying them as part of the Spotted Tail Agency and planned to go there for the winter.

The Death of American Horse

The military wanted vengeance for those who had died at the Little Big Horn. When military reinforcements arrived, General Crook began moving down the Rosebud while Terry moved toward Yellowstone in hopes of finding some of the escaping Indians. Crook travelled light with as few provisions as possible so that he could move faster. By September, his supplies were depleted and his troops were slaughtering horses for food. On September 7, he sent Captain Anson Mills, known to the Indians as Bear Coat, and a detachment of one hundred and fifty men to Deadwood to replenish supplies. Late in the afternoon, scout Frank Grouard found fresh signs of Indians at a stream near Slim Buttes and reported it to Mills. The general had accidently come across American Horse's camp of some thirty-five to thirty-seven lodges. He decided to attack it. On the morning of September 9, Mills surprised the sleeping Indians by stampeding the tribe's horses through the camp. Many of the Indians escaped into the surrounding bluffs and started firing back. Believing that Crazy Horse had heard the first shots and come to the rescue, Mills sent a message back to Crook asking for help.

Mills was able to hold the camp until Crook arrived. While herding the horses through the Indian camp that morning, Private W. J. McClinton spotted Custer's Seventh Cavalry guidon hanging on American Horse's tepee. He turned it over to Mills, who later was given American Horses' tepee as a reward. The soldiers also found articles of soldiers' clothing, gloves labeled with the name of Colonel Keogh of the Seventh Cavalry who was with Custer, a large number of guns and ammunition, about one hundred and seventy-five ponies many of which were branded with ''U.S.'' or ''7 C,'' cavalry saddles, a letter addressed to a private in the Seventh Cavalry as well as several tons of meat and other supplies. It was considered more than sufficient proof that American Horse had taken part in the massacre in June. But, according to news reporters at the scene, some of the Indians later said American Horse had not taken part in that battle and that other Indians had brought these things to their camp.

When Crook arrived about eleven o'clock that morning with his two thousand troops, there was still a small group of Indians in a gulch a few yards away from the lodges. They had managed to kill some of Mills' pack mules and harassed the soldiers taking over their camp. When talking failed to get the Indians to come out, Crook ordered Lieutenant William P. Clarke to assault the gulch, but reporters traveling with the army hampered the operation. After some two hours of exchanging shots, Crook heard the squaws' death-chants and ordered the shooting stopped. John G. Bourke in *On the Border with Crook* described the scene around him. ''The women and papooses [sic], covered with dirt and blood, were screaming in an agony of terror; behind and above us were the oaths and yells of the surging soldiers; back of the women lay what seemed, as near as we could make out, to be four dead bodies still weltering in their gore.'' During the afternoon, Sitting Bull, who was camped nearby, came to rescue the Lakota at Slim Buttes. After exchanging fire with the soldiers he withdrew, realizing he was badly outnumbered.

Further discussions with the hidden Indians resulted in thirteen women and children surrendering. Cyrus Townsend Brady in *The Sioux Indian Wars from the Powder River to the Little Big Horn* said that later it was learned that ''even the women had used guns, and had displayed all the bravery and courage of the Sioux.'' Crook asked the women to return to the gulch to tell the remaining holdouts that they would be treated well if they surrendered. A young warrior came out and received the same assurances, so he went back and helped American Horse out of the gulch along with about nine more women and children. The dead left behind in the gulch included two warriors, one woman and a child. American Horse had been shot in his gut and he was trying to hold his intestines in while he moved toward Crook. He also was biting down on a piece of wood to keep from crying out. He handed Crook his gun and sat down by one of the fires. He refused help from Crook's surgeon, but his wife apparently tried to stem the flow of blood with her shawl.

American Horse died that night. Mari Sandoz in *Crazy Horse: The Strange Man of the Oglalas,* reported American Horse said, ''It is always the friendly ones who are struck,'' before he died. Other writers indicate American Horse said nothing before he died. Some sources reported soldiers scalped him after he died. A total of ten Indians, at least half of them women or children, died in the battle at Slim Buttes, while three soldiers were killed and another twenty were wounded. It was the first of many defeats for the Lakota.

Further Reading

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Adelbert Ames

The American political leader Adelbert Ames (1835-1933) was active in Reconstruction politics, serving as U.S. senator, governor, and leader of the Radical wing of the Mississippi Republican party.

On Oct. 31, 1835, Adelbert Ames was born at Rockland, Maine. He served as a cabin boy aboard a trading schooner, was an outstanding student at school, and developed a strong sense of duty. He received an appointment to West Point Military Academy and graduated fifth in his class just as the Civil War was

beginning in 1861. He received the Congressional Medal of Honor for bravery at the First Battle of Bull Run, won promotion to the rank of brigadier general of volunteers, and by the end of the war had become lieutenant colonel in the regular army.

In 1868 he was appointed provisional military governor of Mississippi, where he worked hard to protect the newly freed slaves from harassment by whites and came to regard himself as their protector. As governor, he supervised elections in 1869, in which both black and white citizens participated to ratify a new state constitution and select officials for the civilian government. The newly elected legislature then chose Ames to represent the state in the U.S. Senate. In Washington he helped pass an extension of the Ku Klux Klan Act and emerged as the leader of the Radical wing of the Mississippi Republican party.

He was elected governor in 1873 but was unable to implement his program because of increasing terrorism aimed at intimidating voters, particularly African Americans, in order to reestablish white supremacy. His attempts to suppress this violence were unsuccessful, and Ames saw his party lose the next election to the Democrats. Disillusioned by his failure to aid the African Americans and isolated in the governor's mansion by a hostile Democratic legislature, Ames resigned his office in 1876.

He moved to New Jersey and then to Massachusetts, where he engaged in various business activities. In 1898, when the Spanish-American War began, he was appointed brigadier general of volunteers again and took part in the siege of Santiago, Cuba. After the war he retired but remained alert and active for the remainder of his long life. He spent his summers in Massachusetts and his winters in Florida, where on April 12, 1933, he died at the age of 98.

Further Reading

Richard N. Current, *Three Carpetbag Governors* (1967), contains a good, short sketch of Ames. Blanche (Ames) Ames, *Adelbert Ames: 1835-1933* (1964), is a long, detailed account of his life by his daughter. A more personal view of Ames can be gained from the book compiled by his wife, Blanche (Butler) Ames, *Chronicles from the Nineteenth Century: Family Letters of Blanche Butler and Adelbert Ames* (2 vols., 1957).

Fisher Ames

The American statesman and political essayist Fisher Ames (1758-1808) was a superb congressional orator, noted for his active support of Alexander Hamilton's policies and for his leadership in the Federalist party.

Fisher Ames was born in Dedham, Mass., on April 9, 1758, the youngest child of Nathaniel and Deborah Fisher Ames, and brother of Nathaniel Ames. The father, a versatile physician, tavern owner, and compiler of a famous almanac, died when Fisher was 6 years old. Ames entered Harvard at 12, studied the classics, was trained in elocution, and in 1774 graduated as an outstanding scholar. During the Revolution he served briefly in the militia, but primarily studied law. As a rising Boston lawyer in the 1780s, he won acclaim with essays condemning Shays' Rebellion and advocating the centralization of governmental power. At the state convention of 1788, Ames's persuasive oratory was influential in obtaining ratification of the Federal Constitution. After one term in the state legislature, he defeated the popular Samuel Adams and became Boston's representative in the first Federal Congress; he was reelected for three terms.

Brilliant, intensely emotional, and urbane, he quickly achieved recognition in the House of Representatives, where his initial objective was to strengthen the new Federal government against encroachment by the states. Gravitating to the emerging Federalist party, Ames vehemently defended Hamilton's financial system against the attacks of James Madison. An advocate of elitist government, he predicted calamity if French Revolutionary ideas spread in America. His opposition both to Madison's resolutions for anti-British commercial policies in 1794 and to the spreading pro-French Democratic societies was a New Englander's response to deteriorating relations with Great Britain. He sought to arouse Federalists against the "French mania," convinced that unless the "Jacobinism" of the Jeffersonian Republicans was uprooted the nation's liberty would be lost.

Ames's greatest political triumph was his memorable speech on April 28, 1796, in defense of Jay's Treaty with

Great Britain. Though weakened by a recent illness, he dramatically persuaded the House to join the Senate in support of the treaty. At 38, discouraged by recurring ill health and by congressional friction, Ames reluctantly retired from Congress.

In 1797 he returned permanently to his Dedham estate, where he enjoyed a congenial family life with his wife, the former Frances Worthington, and their children. He resumed his law practice, experimented with scientific farming, and wrote vivid, opinionated political essays in his role as a spokesman of the Federalist party. Though Ames avoided public life, he served a term on the Governor's Council and in 1800 gave a moving eulogy on Washington. In 1806 he declined the presidency of Harvard. Persistently disagreeing with Nathaniel, his Republican neighbor and brother, Fisher Ames despaired at the triumph of Jefferson. The orator's death on July 4, 1808, gave Federalists an opportunity to rally party members for an impressive funeral, while Nathaniel Ames condemned their ''mummery.''

Further Reading

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Jeffery Amherst

Jeffery Amherst, Baron Amherst (1717-1797), was commanding general of the British forces in North America and then governor general of British North America.

Born on Jan. 29, 1717, at Riverhead, Kent County, England, Jeffery, or Jeffrey, Amherst became a page to the 1st Duke of Dorset. Entering the army in 1731, he served as an aide to Gen. John Ligonier in the War of the Austrian Succession and participated in the battles of Dettingen, Roucoux, and Fontenoy. On Dec. 25, 1745, he became lieutenant colonel of the 1st Regiment of Foot Guards, and as an aide to the Duke of Cumberland he was present at the Battle of Laffeldt in 1747. Promoted to the colonelcy of the 15th Regiment of Foot, he accompanied Cumberland as commissary at the Battle of Hastenbeck.

Amherst was recalled to England in January 1758 and was given the rank of major general and command of an army of 14,000 men. His mission was to take the French fort of Louisbourg in Canada, which had been besieged since June 1, 1758; the garrison surrendered on July 26, giving the British their first important victory in the Seven Years War. After securing the Gulf of St. Lawrence, Amherst moved to Albany as commanding general in North America. His task was to drive the French from Lake George and Lake Champlain prior to joining forces with James Wolfe to besiege Quebec.

Ticonderoga fell to Amherst on July 27, 1759, and Crown Point on August 4. After he reached the northern limits of Lake Champlain, he learned of the fall of Quebec and closed his campaign. In recognition of his services, George III appointed him to the sinecure governorship of Virginia. In 1760 Amherst drove down the St. Lawrence from Oswego, meeting British forces from Quebec and from Lake Champlain, to take Montreal, which fell September 8. His conduct of operations during the Indian uprising led by Pontiac in 1763 has usually been criticized as inept. Amherst returned to England during the winter of 1763-1764.

In 1768, when George III decided that all governors should reside in the Colonies, Amherst resigned as governor of Virginia, giving up his military commissions as well. Several months later he was given additional military commissions and 20,000 acres in New York and was appointed to the sinecure governorship of the island of Guernsey. He declined to command the British forces in New England during the American Revolution. In 1776 Amherst served as

military adviser to the Cabinet and was made Baron Amherst. After France entered the war in 1778, he was appointed commander of the military forces in England and was active in the suppression of the Gordon riots. After the war he retired; in view of the approaching war with France in 1792, he was recalled to active duty. He left the army in 1795. A year later he was made a field marshal, the highest rank in the British army. He died on Aug. 31, 1797.

Further Reading

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Cuno Amiet

In addition to his strong personal qualities as a painter, the importance of Cuno Amiet (1868-1961) rests upon his having introduced French Postimpressionism into Switzerland. With Ferdinand Hodler he ranks as the first and most influential modernist Swiss artist.

Cuno Amiet was born in Solothurn, Switzerland, the son of the historian and local archivist J. J. Amiet in 1868. At the age of 15 he was apprenticed to the Swiss realist painter Frank Buchser, a powerful personality whose interest during the 1860s in the transcription of the effects of light prefigured that of the Impressionists. In 1887 and 1888 Amiet was enrolled at the Munich Academy, where he met his life-long friend Giovanni Giacometti (the father of the sculptor, Alberto), and in 1889 he and Giacometti transferred to the Académie Julian in Paris. During the summers he continued to work with Buchser until the latter's death in 1890.

Amiet found his academic training in Paris unsatisfying and, upon the advice of a friend, departed for Pont-Aven in 1892 and remained in that now-famous Breton village for 13 months. There he immediately came into contact with the painters and the work of the Gauguin circle (Paul Gauguin, himself, had left for Tahiti in 1891). It was this experience that made the deepest and most lasting impression on the artist and that made possible his full development as a colorist. While at Pont-Aven Amiet was also introduced to the art of etching by Armand Séguin.

Upon his return to Switzerland in June 1893 Amiet's new paintings were met with ridicule. It was only natural that he should therefore have been drawn to Ferdinand Hodler, an artist 15 years his senior and accustomed to doing battle with critics and the public. From 1898—the year in which he painted Hodler's portrait—through 1903, Amiet fell under Hodler's influence and sought a compromise between the color-rich, painterly manner of Pont-Aven and the strict draughtsmanship that Hodler had distilled from the German tradition. In 1904, when Hodler and Amiet were given major exhibitions at the Vienna Secession, Amiet was viewed as a young follower of Hodler, and he recognized the truth in this judgment. It was at this time that Amiet, returning to the path opened by the modern French art of Pont-Aven, developed into an independent artistic personality, and between 1904 and 1914 he produced some of the finest paintings of his career.

In February 1905 the Künstlerhaus in Zurich gave Amiet a one-man exhibition that, once again, proved to be controversial. This exhibition then travelled to Dresden, where, as the gallery director recognized, it was too far ahead of the public's ability to understand. Nevertheless, it was here that Amiet's work was seen by the future members of the first German expressionist group, called Bridge, or Brücke: E. L. Kirchner, E. Heckel, and K. Schmidt-Rottluff. Several weeks after Amiet's exhibition closed, Brücke was formally organized, and in 1906 Amiet was invited to join this important confraternity that he himself had inspired. He accepted the invitation, and his work was included in the first Brücke exhibition in December 1906. Amiet remained a member of Brücke until its dissolution in 1913, although his participation in its exhibitions and activities diminished in intensity after 1908. In 1907 Amiet had arranged for Brücke to show as a group in his native Solothurn, and was thereby instrumental in introducing yet another modernist current into Switzerland.

Amiet slowly forged his career over the years while working in the idyllic Bernese village of Oschwand. He was aware of the dangers of isolation but apparently needed the beauty of the landscape and the continuing attachment to his homeland for his personal and artistic growth. He settled in Oschwand in 1898, the year of his marriage to Anna Luder, a tavern keeper's daughter, and continued to live there until his death in 1961 at the age of 93.

Amiet had many students, and a stream of distinguished personalities including painters, musicians, writers, and scholars visited his studio. From 1910 onwards he received numerous official and private commissions, notably for the loggia of the new art museum in Zurich, the gymnasium (high school) frescos in Bern, and the exterior wall decoration of the new wing of the art museum in Bern. In 1919 he was awarded an honorary doctorate by the University of Bern.

The artist's physical isolation was largely overcome by a continuing participation in international exhibitions, an activity that reached its peak in 1912 with showings at Dresden, Munich, Cologne, Jena (with August Macke), Berlin, Frankfort, Hamburg, and Amsterdam. Although Amiet had not been in France since his return to Switzerland in 1893, he had by 1904 arrived at a style that remarkably paralleled the achievement of the Fauve painters at the same time. Both the Fauves (Matisse, Derain, Dufy, Vlaminck, Braque) and Amiet, working independently, had developed the possibilities inherent in the Postimpressionist works of Gauguin, Vincent van Gogh, and Georges Seurat. Amiet then exhibited his new paintings at the Salon des artistes independents in Paris during the years 1907-1909.

Although oil painting was Amiet's principal activity, he was a highly gifted watercolorist and printmaker. During the early 1920s he also turned his hand to sculpture and produced a group of expressive portrait busts in bronze and marble.

Amiet's career was singular by virtue of both its length (over three quarters of a century) and an astonishing variety of work that incorporated both French and German modernist elements. In 1934 and 1954 he was honored by major exhibitions at the Venice Biennale. In 1931 over 50 of his paintings, including some early masterpieces, were destroyed in the fire that consumed the Glaspalast (crystal palace) in Munich. Amiet surmounted this blow with an intense activity that ended only with his death 30 years later.

Further Reading

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Idi Amin Dada

As president of Uganda (1971-1979) Idi Amin Dada (born c. 1925) became notorious for massive violations of human rights, economic decline, and social disintegration.

Born between 1925 and 1927 in Koboko, West Nile Province, Idi Amin's father was a Kakwa. The Kakwa tribe exists in Uganda, Zaire (now Congo), and Sudan; some members of the tribe are associated with the Nubi, an uprooted population which emerged as a result of 19th century political upheavals. The Nubi (Nubians) are urbanized and individualistic, have a reputation for homicide and military careers, and are Muslims. Amin embraced Islam and attained a fourth grade education.

Amin was brought up by his mother, who abandoned his father to move to Lugazi. The death of his stepfather soon after separation from his mother led to speculation that he must have been either poisoned or ''bewitched'' by her.

Amin accompanied his mother and apparently acquired the militaristic qualifications prized by the British at that time: he was tall and strong, spoke the Kiswahili language, and lacked a good education, ensuring subservience. Enlisting in the army as a private in 1946, Amin impressed his superiors by being a good swimmer, rugby player, and boxer. He won the Uganda heavyweight boxing championship in 1951, a title he held for nine years. He was promoted to corporal in 1949.

Friendship with Obote

During the 1950s Amin fought against the Mau Mau African freedom fighters, who were opposed to British colonialism in Kenya. Despite his ruthless record during the uprisings, he was promoted to sergeant in 1951, lance corporal in 1953, and sergeant-major and platoon commander in 1958. In 1959 he attended a course in Nakuru (Kenya) where he performed so well that he was awarded the sword of honor and promoted to *effendi,* a rank invented for outstanding African non-commissioned officers (NCOs). By 1961 Amin and Shaban Opolot became the first two Ugandan commissioned officers with the rank of lieutenant.

In 1962 Amin participated in stopping cattle rustling between neighboring ethnic groups in Karamoja (Uganda) and Turkana (Kenya). Because of atrocities he committed during these operations, British officials recommended to Apolo Milton Obote (Uganda's prime minister) that he be prosecuted. Obote instead reprimanded him, since it would have been unpolitical to prosecute one of the two African commissioned officers just before Uganda was to gain her independence from Britain on October 9, 1962. Thereafter Amin was promoted to captain in 1962 and major in 1963 and was selected to participate in the commanding officers' course at Wiltshire school of infantry in Britain in 1963.

The need for pay increases and the removal of British officers led to an army mutiny in 1964. Amin was called upon to calm the soldiers. The resulting settlement from this

crisis led to Amin's promotion to colonel and commanding officer of the First Battalion Uganda Rifles. The 1964 events catapulted the army into political prominence, something Amin fully understood, and he used the political process to gain favors from his superiors.

Amin's close association with Obote apparently began in 1965 when, in sympathy for the followers of Patrice Lumumba (the murdered prime minister of Congo), Obote asked Amin for help in establishing military training camps. Amin also brought coffee, ivory, and gold into Uganda from the Congo so that the rebels there could have money to pay for arms. The opponents of Obote, such as the *Kabaka* (king) of Buganda (one of Uganda's ancient precolonial kingdoms), wanted an investigation of the illegal entry of gold and ivory into Uganda. Obote appointed a face-saving commission of inquiry and promoted Amin to chief of staff in 1966 and to brigadier and major-general in 1967. An attack on the *Kabaka*'s palace forced the king to flee to Britain, where he died in exile in 1969.

Amin Seizes Control

By 1968 the relationship between Obote and Amin went sour as the latter showed an interest in the young educated army officers and in creating paramilitary units. An attempted assassination on Obote in 1969 and Amin's suspicious behavior thereafter further widened the gap between the two men. These divisions became even more evident when Amin gave unauthorized assistance to the rebels fighting against the Sudanese government. It is unclear in light of these conflicts why Obote promoted Amin in 1970 to become chief of general staff, a position which gave him access to every aspect of the armed forces. Amin overthrew Obote's government on January 25, 1971.

Ugandans joyfully welcomed Amin. He was a towering charismatic figure and yet simple enough to shake hands with common people and participate in their traditional dances; he was charming, informal, and flexible: and because he married women from different ethnic groups, he was perceived as a nationalist. His popularity increased when he allowed the return of *Kabaka*'s body for a royal burial, appointed a cabinet of technocrats, disbanded Obote's secret police, granted amnesty to political prisoners, and assured Ugandans that he would hand power back to the civilians.

During this euphoric period, Amin's other personality began to emerge: ruthless, capricious, cunning, shrewd, and a consummate liar. His ''killer squads'' systematically eliminated Obote's supporters and murdered two Americans (Nicholas Stroh and Robert Siedle) who were investigating massacres that had occurred at Mbarara barracks in Western Uganda. It was becoming clear that Amin's apparent friendliness, buffoonery, and clowning were but a mask to hide a terrible brutality.

In 1972 he savagely attacked the Israelis and the British who previously had been his close foreign allies. The bone of contention was his inability to procure arms from these countries. Once Muammar Qaddafi of Libya agreed to help, Amin immediately expelled the Israelis and 50,000 Asians holding British passports. The sudden expulsion of Asian traders not only wrecked Uganda's once prosperous economy, it also earned Amin a negative international image.

Between 1972 and 1979 Amin's overriding policy was to stay in power at any cost. Though outwardly looking brave, Amin was a coward. He was, for example, terrified in 1978 when a story circulated that a ''talking tortoise'' had predicted his downfall. He constantly changed body guards, travelling schedules and vehicles, and sleeping places. His promiscuous life style enabled him to have several possible sleeping places. At one time he was married to four wives and had over 30 mistresses. He controlled the army through frequent reorganization. The powerful position of chief of defense staff was abolished and replaced by army, air, and paratroop commanders. Similarly, when he was out of the country he entrusted power to a defense council made up of several people, making it hard for opponents to plot against him. He also appeased his forces by lavishing on them free whisky, tape recorders, expensive cars, rapid promotions, and lucrative businesses previously owned by Asian traders.

Trying to Stay in Power

Amin used institutionalized violence or terror to eliminate his real and imaginary enemies. His success in using terror was partly due to divisions among Ugandans who on different occasions became his willing spies. The human cost of Amin's rule was devastating not only in terms of the loss of thousands of Ugandans, but also because of its dehumanizing effects. Human life became less important than wealth. The ritualistic and sadistic methods used in the

various murders led to conclusions by reputable doctors that Amin's ''mental ill-health'' must account for what transpired.

With most national funds devoted to the armed forces and to Amin's personal security, education, health, transport, food and cash-crop production, industrial and manufacturing sectors, and foreign investments were neglected. Despite his growing infamy, Amin was elected chairman of the prestigious Organization of African Unity (OAU) on July 28, 1975. Indeed, 1975 must have been a rewarding year for Amin, as his senior officers promoted him to field marshal. African countries also blocked in 1977 a United Nations resolution which would have condemned Amin for his gross violation of human rights. Through individuals and private companies in the West, Amin received torture equipment for his ''killer squads,'' had his planes serviced and pilots trained, procured hard liquor for the army, and had his coffee sold.

By the late 1970s Amin's luck was running out. Coffee prices had plummeted from a high of $3.18 a pound to $1.28; the United States' stoppage of the purchase of Ugandan coffee in 1978 exacerbated the situation, and Arabs, who had generously donated funds, were concerned about Amin's failure to show how Uganda was being Islamized and why he was killing fellow Muslims. The deteriorating state of the economy made it difficult to import luxury consumer goods for the army. To divert attention from this internal crisis, Amin ordered an invasion of Tanzania in October 1978, allegedly because the latter planned to overthrow his government. The invaders were repelled. Tanzanians and exiled Ugandan soldiers then invaded Uganda and continued their pursuit of Amin until his government was overthrown on April 11, 1979. Amin fled to Libya, which had assisted throughout the years and during the war, but he later moved to Jidda, Saudi Arabia. Amin remained in Saudia Arabia until he was expelled in the early 1990s, when he relocated to Bahrain.

A continuing instability in Uganda attested to the enormous drain which Amin's policies had upon the political, economic, social, and cultural life of that country. Amin has been remembered best as the tyrant of Uganda who was responsible for a reign which was overwrought with mass killings and disarray.

Further Reading

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Fernando Amorsolo

The Philippine artist Fernando Amorsolo (1892-1972) was a portraitist and painter of rural landscapes. He is best known for his craftsmanship and mastery in the use of light.

Fernando Amorsolo was born May 30, 1892, in the Paco district of Manila. At 13 he was apprenticed to the noted Philippine artist Fabian de la Rosa, his mother's first cousin. In 1909 Amorsolo enrolled at the Liceo de Manila and then attended the fine-arts school at the University of the Philippines, graduating in 1914. After working three years as a commercial artist and part-time instructor at the university, he studied at the Escuela de San Fernando in Madrid. For seven months he sketched at the museums and on the streets of Madrid, experimenting with the use of light and color. That winter he went to New York and discovered the works of the postwar impressionists and cubists, who became the major influence on his works. On his return to Manila, he set up his own studio.

During this period, Amorsolo developed the use of light—actually, backlight—which is his greatest contribution to Philippine painting. Characteristically, an Amorsolo painting contains a glow against which the figures are outlined, and at one point of the canvas there is generally a burst of light that highlights the smallest detail.

During the 1920s and 1930s Amorsolo's output of paintings was prodigious. In 1939 his oil *Afternoon Meal of the Workers* won first prize at the New York World's Fair. During World War II Amorsolo continued to paint. The Philippine collector Don Alfonso Ongpin commissioned him to execute a portrait in absentia of Gen. Douglas MacArthur, which he did at great personal risk. He also painted Japanese occupation soldiers and self-portraits. His wartime paintings were exhibited at the Malacanang presidential palace in 1948. After the war Amorsolo served as director of the college of fine arts of the University of the Philippines, retiring in 1950. Married twice, he had 13 children, five of whom became painters.

Amorsolo was noted for his portraits. He made oils of all the Philippine presidents, including the revolutionary leader Gen. Emilio Aguinaldo, and other noted Philippine figures. He also painted many wartime scenes, including *Bataan, Corner of Hell*, and *One Casualty*.

Amorsolo, who died in 1972, is said to have painted more than 10,000 pieces. He continued to paint even in his late 70s, despite arthritis in his hands. Even his late works feature the classic Amorsolo tropical sunlight. He said he hated ''sad and gloomy'' paintings, and he executed only one painting in which rain appears.

Further Reading

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Amos

Amos (active 8th century B.C.), the first of the literary prophets of ancient Israel, was the author of the biblical book bearing his name.

Amos was born in the Judean town of Tekoa, near modern Bethlehem, Israel. His activities probably took place during the reign of Uzziah, also called Azariah, King of Judah (reigned 783-742 B.C.), and Jeroboam II, King of Israel (reigned 786-745).

In his youth Amos was a shepherd. As a young man he tells of having received a divine commandment to go to the Israelite shrine at Bethel. Once there, he proceeded to fulminate against the popular errors of his day and was ousted by the head priest, Amaziah. Apparently, Amos was a prophet for only a short time, and he did not write down his prophetic messages and utterances. At that time, oracles such as those of Amos were preserved in an oral tradition; that is, they were transmitted by spoken word among Temple circles at Jerusalem. Amos's prophecies were probably written down before the kingdom of Israel was conquered by the Assyrians in 721 B.C.

His oracles are preserved in the biblical book of Amos, which is traditionally placed at the beginning of the Twelve Minor Prophets. Chronologically Amos is the earliest of these prophets, and his book offered a pattern for later prophetic books. The nine chapters are written in a poetic style with a prose introduction. They contain three kinds of composition: oracles telling of impending doom against Judah, Israel, and the neighboring peoples; a brief description of the life of the prophet; and a few verses that scholars generally agree are later additions.

Amos was particularly preoccupied with the moral corruption of his generation and their theological misconceptions. He denounced the corrupt aristocracy and its total neglect of the poor. He criticized those who made sacrifices to God but hypocritically neglected the moral law. He inveighed against those who presumed that they need give no accounting to God for their actions because they were His Chosen People. Above all, Amos shocked his contemporaries by dissociating his message and work from the prophets of his day and by foretelling doom and destruction for Israel. As a counterbalance to this apocalyptic message, Amos also predicted the restoration of the Davidic kingdom and the return of the Exiles. It is at this point that one can find a universalism in Amos which appears again for the first time in vivid form in the writings of Deutero-Isaiah. The God of Amos was not limited to one nation.

Amos has always been important in both Jewish and Christian theology and beliefs. The Talmud (Makkot 24a) states that all 613 commandments of Judaism are contained in one admonition of Amos: ''Seek Me and live.'' Amos is quoted in the New Testament and by the early Christian Church Fathers, who interpreted him as prophesying the doom of Judaism and the rise of Christianity.

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André Marie Ampère

The French physicist André Marie Ampère (1775-1836), with his original and penetrating analysis of the magnetic effects of current-carrying wires, was the founder of electrodynamics.

Born on Jan. 20, 1775, in Lyons, André Marie Ampère was the second child of Jean Jacques Ampère, a prosperous businessman, and Jeanne Antoinette Desutières-Sarcey Ampère. Once the boy had mastered the art of reading under his father's guidance, he showed a voracious appetite for everything in printed form. His principal love was mathematics and geometry. In these subjects his father's library soon failed to provide suitable material, so his father took him to the Lyons library, only to find that some of the best works in mathematics, such as most treatises by Leonhard Euler and Daniel Bernoulli, were in Latin. Young Ampère mastered Latin in a few weeks, as he had not only an uncommon talent for languages but also a consuming interest in the possibility of a universal language.

Intellectual Journey

Ampère married Julie Carron in 1799, and the responsibilities of married life helped him to start systematic work in mathematical physics. The years of his first public teaching position at the Collège de Bourg saw the publication of his essay on probability calculus. As a result, he was called to Paris to take the position of instructor at the Polytechnique. There he developed an absorbing interest in psychology and metaphysics, to the point that he wrote in 1805, ''I delve more than ever into metaphysics . . . how admirable is the science of psychology . . . the only thing that still has interest for me.''

The phrase is equally indicative of the impulsiveness of Ampère's intellectual journey. Shortly afterward, his brilliant but restless mind turned avidly toward the study of chemistry with the hope of elucidating the fundamental constitution of matter, as shown in his memoirs on molecular and atomic theories. But he kept returning to questions of physics and mathematics. During the first 15 years following his appointment at the Polytechnique, Ampère published memoirs on problems relating to geometry, calculus, mechanics, theory of gases, and optics. At the same time he

was also at work on a book which he wanted to publish under the title ''Introduction à la philosophie.''

Ampère's admission in 1814 to the Academy of Sciences followed a steady rise in the academic world. In 1808 he became inspector general of the University of Paris, in 1809 professor of analytical mathematics and mechanics at the Polytechnique. As inspector general he had to travel frequently, and it became his custom to name some of his scientific findings after the places where they occurred to him. Thus, he had his Theory of Avignon, his Demonstration of Grenoble, his Theorem of Montpellier, and his Proposition of Marseilles.

Achievements in Electrodynamics

In 1820, at the regular weekly meeting of the Academy of Sciences, Ampère heard a startling report: Hans Oersted, a few months earlier in Copenhagen, had discovered that a current-carrying wire had an influence on a magnetic needle. Two weeks later Ampère began his series of six weekly reports to the academy, much of which was published in the *Annales de chimie et de physique* (1820) and is now known as his first memoir on electrodynamics. In it he disclosed his historic discovery that in Oersted's experiment the magnet can be replaced by another current-carrying wire. Ampère also established that two parallel wires attract one another when the direction of current is the same in both and repel one another when the directions are opposite.

To this crucial experimental discovery Ampère added a wealth of experimental and theoretical details, many of which proved of lasting value. To provide for measurements independent of the earth's magnetic field, he devised a new instrument which he aptly called the ''astatic magnetic needle.'' He showed that current-carrying wire wound as a helix acts in every respect as a bar magnet. He theorized that terrestrial magnetism in part is due to the circulation from east to west of electrically charged material inside the earth. He also anticipated the findings of 20th-century physics as he described ordinary magnets as an assemblage of closed electric circuits. Last but not least, he made the first suggestion about the use of his discovery as a telegraph.

Ampère read his second memoir before the academy in 1822. In it he gave his now-famous formula for the force acting between two current-carrying wires: the force is proportional to the product of the currents in the two wires and to the length of the wires, and inversely proportional to the square of the distance between the two. The memoir was also a classic example of the clarification of a physical problem through the thorough analysis of the geometrical situations involved.

Enormous as was Ampère's achievement in electrodynamics, it was clearly not to be the ''last word'' in the field of physics. His search for a definitive comprehension of all available information led him to the ambitious project of drawing up a final coordination of all sciences. The first part of his *Essai sur la philosophie des sciences,* or analytical exposition of the natural classification of all human knowledge, was published in 1834. The second part was published posthumously in 1843 by Ampère's son, Jean Jacques, who earned a reputation as a literary critic and author.

Ampère lived his last years in a state of mental exhaustion. Apart from his preoccupation with the classification of sciences, he had no taste or energy for anything. Many of his books remained unopened and uncut. He did not even care to provide the publisher with title and preface for his widely used text on differential and integral calculus. But to the end, he attended faithfully to his official duties. As he left Paris in May, 1836, on one of his tours of inspection, he fell sick and arrived in Marseilles in grave physical condition. There a sudden seizure of fever proved fatal on June 10, 1836.

Further Reading

There are several good biographies of Ampère in French. In English there is an informative, scholarly account of his life in Rollo Appleyard, *Pioneers of Electrical Communication* (1930). M. Arago, ''Eulogy on Ampère,'' is available in English translation in the *Smithsonian Institution, Annual Report for the Year 1872* (1872). Good background sources include Philipp E. A. Lenard, *Great Men of Science: A History of Scientific Progress* (trans. 1933), and Harold I. Sharlin, *The Convergent Century* (1967). □

Roald Amundsen

The Norwegian Roald Amundsen (1872-1928) was the first explorer to reach the South Pole. One of the

greatest figures in the history of polar exploration, he was also the first to sail through the Northwest Passage.

Roald Amundsen was born in Borge. By age 15 he had determined on a career of exploration. He studied sailing techniques, steam navigation, scientific navigation, and terrestrial magnetism, and he trained himself to endure bitter cold and long travel.

After being a mate on an Antarctic expedition, he began at 25 to plan his own expedition. His aims were to attain the Northwest Passage and make magnetic observations near the North Magnetic Pole. His ship, the *Gjöa,* left Christiania harbor on June 16, 1903. Amundsen completed this voyage in 1906 by reaching the Pacific Ocean. He was the first to sail through the Northwest Passage, via Peel Sound, Roe Strait, Queen Maud Gulf, Coronation Gulf, Amundsen Gulf, Beaufort Sea, and Bering Strait. He had completed the first portion of his Arctic polar cap circumnavigation.

Robert E. Peary's attainment of the North Pole on April 6, 1909, convinced Amundsen that he should try to reach the South Pole. He resolved to reach the pole before the British expedition led by Robert F. Scott. After the establishment of three supply depots, on Oct. 29, 1911, Amundsen began the final dash to the pole with four companions and four sleds. On December 14 the Norwegian flag was flying at the South Pole. (Scott and his party did not arrive until Jan. 17, 1912.) On December 17 Amundsen began the return journey, completing 1,860 miles in 99 days.

In 1918 Amundsen left Norway in his ship *Maud;* his objective was to drift across the north polar sea from Asia to North America, but the polar ice pack made this an impossibility. He did reach Alaska, however, via the Siberian coast in 1920 and thus completed the Northeast Passage. This was the second portion of his circumnavigation of the world within the Arctic Circle.

The last phase of Amundsen's life was spent in new feats of polar exploration involving air travel. These were novel projects, more sensational than scientific in nature. In the spring of 1925 he flew in an airplane from Spitsbergen to within 150 miles of the North Pole. The next spring Amundsen, the American aviator Lincoln Ellsworth, and the Italian colonel Umberto Nobile used the dirigible *Norge* on the trans-Arctic flight from Spitsbergen to Teller in Alaska. The *Norge* passed over the North Pole on May 12, 1926. In 1928 Amundsen died in the Arctic during an air relief expedition in search of Nobile and the airship *Italia*.

Further Reading

Amundsen still awaits a definitive biography, but readers will find much in his own works: *The Northwest Passage* (2 vols., trans. 1908); *The South Pole* (trans. 1912); and *My Life as an Explorer* (trans. 1927). Two studies of Amundsen are Bellamy Partridge, *Amundsen: The Splendid Norseman* (1929), and Charles Turley, *Roald Amundsen, Explorer* (1935). There are numerous writings on polar history, but the best is L. P. Kirwan, *The White Road: A Survey of Polar Exploration* (1959; 1960 ed. entitled *A History of Polar Exploration*). □

Anan ben David

Anan ben David (active 8th century) was a Jewish religious leader in Babylonia who is believed to have founded the Karaite, or Scripturalist, sect about 760. The members of the sect were originally known as Ananites.

The account of the role of Anan in launching the Karaite sect must be viewed critically because it was written by a Rabanite opponent several centuries after Anan's death. The factual core contained in the available sources indicates that Anan was next in line of succession for the important hereditary office of exilarch, or head of the autonomous Jewish community in Babylon (now Iraq), because the reigning exilarch had died childless. However, Anan was passed over in favor of his younger brother Hananiah, who was less learned than Anan but more modest and pious. Anan was evidently rejected because he was apparently associated with a pseudo-messianic movement that displayed anti-Talmudic tendencies.

The Moslem chief of the region confirmed Hananiah for the post. Anan then proceeded to launch a secret organization of his followers, who were anti-Talmudists, and they

appointed him as their own exilarch. When this was discovered by the authorities, Anan was arrested, imprisoned, and condemned to the gallows. In prison he met a Moslem legal scholar, identified as Abu Hanifa, who advised him to defend his conduct on the ground that Anan's religion was a different and separate one from that of Hananiah and therefore Anan could not be charged with rebellion against legally constituted authority. Abu Hanifa also advised Anan to stress the fact that his group did not follow the fixed calendar introduced by Hillel II about A.D. 350 but determined its calendar, in the Moslem manner, by actual observation of the moon. This defense, bolstered by substantial bribes, helped Anan gain his freedom.

The current of opposition to the Oral Law and rabbinic interpretation of Hebrew Scripture was an outgrowth or continuation of the Saducean tendency that survived the destruction of the Temple. In Babylonian Jewry it took the form of a rebellion against the exilarchate, which was identified with authority and the upper strata of the Jewish community. Of the numerous rebel movements, only the Karaites have survived to this day.

Though Anan opposed the authority assumed by the rabbis in expounding the Law, he did not hesitate to expound the Law himself. He composed his own *Sefer Hamitzvot* (Manual of Precepts) in Aramaic, which reflected his rigorous and ascetic inclinations.

Strict Karaite Doctrines

Anan ben David maintained that in exile no meat should be eaten except that of reindeer and pigeons. He extended the prohibition against kindling a fire on the Sabbath (Exodus 35:3) to apply to the burning of lights on Sabbath eve, though the lights were kindled earlier. His followers could do nothing on the Sabbath, except attend prayer services. Fast days were multiplied in Anan's calendar, and feast days were turned into mourning in accordance with Hosea (8:10), ''And I will turn your feasts into mourning and all your songs into lamentation. . . . '' The 70 days believed to be the period of Haman's preparation for the massacre of Persian Jewry (Esther 3:12) he designated as a period of mourning along the lines of the Moslem Ramadan. On the theory that a man and his wife shall be one flesh (Genesis 2:24), the relatives of a spouse were not permitted to marry the kin of the other spouse to the fourth degree. Thus permissible marriages were restricted to a ludicrous degree and caused a problem in the Karaite community. The Karaites could not receive medical aid because of the Scriptural verse, ''I the Lord am thy Healer.'' These and similar prohibitions made life a gloomy affair for Anan's followers and impelled subsequent Karaite leaders to modify his rigorous code.

Further Reading

The best treatment of Anan ben David, which includes translated excerpts of his and other Karaite works, is in Leon Nemoy, ed., *Karaite Anthology* (1952). Volume 2 of Jacob Mann, *Texts and Studies in Jewish History and Literature* (1935; rev. ed. 1969), contains an interesting and valuable collection of documents. Good background material on the Karaites is available in Zvi Ankori, *Karaites in Byzantium: The Formative Years, 970-1100* (1959). □

Anaxagoras

The Greek philosopher Anaxagoras (ca. 500-ca. 428 B.C.) was the first to formulate a molecular theory of matter and to regard the physical universe as subject to the rule of rationality or reason.

Anaxagoras was born on the Ionian coast of Asia Minor in the town of Clazomenae, near Smyrna (now Izmir, Turkey). Nothing is known about his life before the age of 20, when he began to study philosophy. About 462 he moved to Athens, which was rapidly becoming an attractive cultural center. Anaxagoras was the first philosopher to take up residence in Athens. His teachings influenced the playwright Euripides, but his most famous pupil was Pericles, who dominated the political life of Athens during the 30 years Anaxagoras lived there.

Anaxagoras did not believe that the sun and moon were divinities, as the Greeks did, and he was prosecuted for his teachings. He returned to Asia Minor to a town allied with Athens, Lampsacus (now Lapseki, Turkey). Here he was treated with respect, and his memory was still honored a century after his death.

''About Nature''

Anaxagoras's views are preserved only in excerpts and summaries, more or less authentic. His book, written in prose, was entitled *About Nature*. It started with this assertion: ''All things were together, infinite in number.'' This abrupt beginning was intended as a blunt contradiction of an earlier contention that the universe was ''one continuous whole, which was not in the past,'' there being only an everlasting unchanging present. In direct opposition to this perpetually static monism, Anaxagoras propounded a constantly changing pluralism. He was the first philosopher to declare the number of separate things to be infinite (the universe as a whole having already been described as infinite).

Each of Anaxagoras's infinitely numerous separate things could be divided and further subdivided endlessly. All the things that were together were infinite not only in number but also in smallness: ''Of what is small, there is no smallest part, but always a smaller.'' By contrast with the thinkers who maintained that matter consisted of those smallest units which were the atoms or indivisible particles, Anaxagoras believed in the infinite divisibility of matter. Nevertheless, as often as this process of subdivision was repeated, the resulting product always emerged as a unit of matter, however infinitesimally small it might be. In this sense Anaxagoras may be regarded as the author of the first molecular theory of matter.

Concept of Mind

His infinitely divisible things, infinite in number, were originally all together. How they had come together and where they had come from were questions not propounded by Anaxagoras. Thus, his universe began with a vast indiscriminate jumble or species of magma, which in the course of time was set whirling by Mind: ''The whole rotation was controlled by Mind in such a way that in the beginning there was a vortical motion. At first the turning began on a small scale, but it spins more widely and it will spin even more widely.''

What is more, Anaxagoras's Mind itself was not an insubstantial, incorporeal, exclusively mental, spiritual, or divine entity. Unlike a theist, Anaxagoras described his cosmic Mind as being the ''most delicate and purest of all things.'' Nor was Anaxagoras a dualist in the conventional sense of one who counterposes mind against matter, for he declared that ''Mind even now is where all other things are too, in the surrounding plenitude as well as in the things that have been assembled and those that have been disassembled.''

Anaxagoras rebuked ''the Greeks for not thinking correctly about birth and death, since nothing is born or dies; on the contrary, everything is assembled out of existing things and then dissolved. Accordingly, the Greeks would properly call birth 'combination' and death 'dissociation.'''' In other words, any individual thing comes into being by combining preexisting components and is dissolved into its constituent parts when its existence is terminated. While individuals come and go, the building blocks or molecular particles persist. They move about freely and enter into new combinations without undergoing any change in their essential nature.

This unceasing flux of migration, combination, dissolution, and recombination is not senseless or chaotic. For Anaxagoras, cosmic Mind ''is infinite and absolute; it possesses perfect knowledge of everything, exerts the greatest power, and dominates all living things, the biggest and the smallest.'' Since all life in Anaxagoras's universe is under the control of Mind, each molecular interchange occurs according to rule. His universe therefore is thoroughly rational, and what he called ''Mind'' is analogous to what was afterward termed the ''laws of nature.''

Split-Level Universe

To this overall vision of an orderly cosmos, Anaxagoras contributed some valuable details. Of these, unquestionably the most spectacular was his discovery that the moon does not shine by its own light. By contrast, in the Hebrew Bible the moon was the lesser of the two great lights; like the sun, which was the biblical greater light, the Hebrew moon was self-luminous. Presumably it is because the earth too receives light from the sun that Anaxagoras declared the moon to be earth. His earth and moon resembled each other also in having ''flat areas and depressions.'' Anaxagoras's amazingly prescient description of the moon's ups and downs and his implicit denial that the lunar surface was perfectly spherical waited more than 2,000 years for visual confirmation by Galileo's telescope, and then more than 3 additional centuries for the direct physical proof provided by the American astronauts on the moon.

Anaxagoras believed (mistakenly) that the sun was a red-hot stone. Apparently generalizing from the instances of the sun and moon, he asserted that all the heavenly bodies were stone. His opinion that rock was the material of those bodies may have been inspired by the fall of a huge meteorite, said to have been as big as a wagon, near the Dardanelles when he was a young man. Since Anaxagoras correctly classified the meteorite as an object fallen from the sky to the earth, his universe was all alike. Later the cosmos was divided into an ethereal heaven, reserved for divinities, and the coarse earth, to which mere mortals were consigned. The painful process of reunifying this post-Anaxagorean split-level universe amounted to a return to the one world of Anaxagoras.

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Daniel E. Gershenson and Daniel A. Greenberg, *Anaxagoras and the Birth of Physics* (1964), is a collection of the ancient references to Anaxagoras, arranged in chronological order and analyzed as to content; the bibliography is annotated. Also useful is Felix M. Cleve, *The Philosophy of Anaxagoras* (1949). Among the general books on early Greek philosophy that discuss Anaxagoras are John Burnet, *Early Greek Philosophy* (1892; 4th ed. 1930); Theodor Gomperz, *Greek Thinkers: A History of Ancient Philosophy* (3 vols., 1896-1909; trans., 4 vols., 1901-1912); and G. S. Kirk and J. E. Raven, *The Presocratic Philosophers: A Critical History with a Selection of Texts* (1962).

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Anaximander

The Greek natural philosopher and astronomer Anaximander (ca. 610-ca. 546 B.C.) attempted to explain the origins of the universe through his theory of the apeiron.

Born in Miletus, Anaximander was the son of Praxiades. According to tradition, he was a pupil of the Greek philosopher Thales. Anaximander is said to have taken part in the founding of Apollonia on the Black Sea and to have traveled to Sparta. His book, *On Nature,* a title given by Alexandrian scholars to many works of its type, was still in use some 2 centuries after his death.

Anaximander was concerned with the origin of things. He found an explanation, having abandoned with Thales the old mythological cosmogonies, in his theory of the apeiron (the infinite)—that is, the universe is boundless and formless but is constituted of a single primary substance out of which all individual phenomena arise. This concept is

similar in some respects to the ''abyss'' found in Eastern cosmogonies. Connected with the process of genesis and dissolution is *dikē,* or justice, which works inexorably through the ages. Individual existences commit injustice against each other simply by coming into being and thereby lessening each other's viability, but atonement is made when dissolution comes to the transgressor in its turn.

The earth, in Anaximander's scheme, is shaped like a cylinder and floats at the center of the universe. There would therefore be no reason for it to fall in one direction or another. He believed that the earth was originally covered with water, it dried in part, and man sprang from aquatic forms which had moved onto the drier parts and adapted themselves to the new conditions. The stars, in his bold theory, were really parts of a great outer fire surrounding the compressed air that encircled the earth and they could be glimpsed through holes or vents in that atmosphere.

Anaximander was credited in antiquity with having introduced the gnomon (a sundial with a vertical needle) into Greece, with which he was able to determine the equinoxes. He is also reputed to have been the first Greek to draw a map of the inhabited earth and to teach a doctrine of organic evolution. Although it is difficult to assess his contribution properly because of the defective information about Greek philosophy before Plato, he appears as a boldly imaginative thinker who broke with the mythological explanations of the universe found in the Greek poetic and religious tradition in favor of explanations based on logical premises.

Further Reading

Selected passages from the fragments of Anaximander, with English translation and commentary, are in G.S. Kirk and J.E. Raven, *The Presocratic Philosophers: A Critical History with a Selection of Texts* (1962). Among the specialized studies of Anaximander, Charles H. Kahn, *Anaximander and the Origins of Greek Cosmology* (1960), is noteworthy. There are excellent discussions of Anaximander in John Burnet, *Early Greek Philosophy* (1892; 4th ed. 1930), and Kathleen Freeman, *The Pre-Socratic Philosophers* (1946; 2d ed. 1959). Albin Lesky, *A History of Greek Literature* (1958; new ed. 1963; trans. 1966), is also useful.

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Anaximenes

The Greek philosopher Anaximenes (active 546 B.C.), last of the important philosophers of Miletus, was perhaps the first philosopher to insist on an underlying physical law governing the universe.

The details of the life of Anaximenes are almost totally unknown, but he is said to have flourished in the year of the fall of Sardis. He wrote at least one work expounding his philosophical views, and although now lost it probably survived into Hellenistic times. What is known of Anaximenes's views emerges largely from discussion and criticism of his work by Aristotle and others. There is no question that Anaximenes was familiar with Anaximander's writings, since their views are very close.

Anaximenes postulated *aer,* meaning ''vapor'' or ''air,'' as the basic substance out of which all other things arise. He described it as being invisible when evenly distributed, but by the process of condensation it becomes visible as cloud, water, and finally earth and stone. Rarefaction, on the other hand, causes air to expand and become hot and then turn to fire. Thus, Anaximenes could explain the creation of all forms of matter through the mechanism of condensation and rarefaction of this substance, air, that is obviously composed of discrete particles.

Anaximenes also assumed the air to be in a state of perpetual motion. This provided an explanation for the changes of density which produced the infinite number of worlds that came into being and then disappeared, being reabsorbed into the infinite air. He equated the air that supports the universe with human breath, which is identified with the soul. This implication that air possessed life was compatible with the contemporary belief in the identification of air or breath with life.

In his cosmology Anaximenes describes the earth, the first heavenly body to take shape, as having come into being through condensation; it is flat and floats, as do all heavenly bodies, on the primal and indefinitely extended air. The other heavenly bodies are fire in substance and arose by rarefaction of the water given off by earth. Anaximenes went on to describe the universe not as a complete sphere like Anaximander's but as hemispherical, with the stars passing around, not under, the earth.

In his attempt to present a rational, scientific view, in the form of describing a natural process as responsible for making a world, and by reducing qualitative differences to quantitative differences, Anaximenes was only partially free from mythological beliefs. However, he provided a pattern to be followed by the natural philosophers in the development of science.

Further Reading

There is no full-length biography of Anaximenes, but G.S. Kirk and J.E. Raven, *The Presocratic Philosophers* (1962), gives a good account of his life and work, although it is somewhat difficult to read. Cyril Bailey, *The Greek Atomists and Epicures* (1964), is a very readable exposition in which the ideas of Anaximenes are clarified and placed in historical perspective. See also W.K.C. Guthrie, *A History of Greek Philosophy* (2 vols., 1962), and Felix M. Cleve, *The Giants of Pre-Socratic Greek Philosophy* (2 vols., 1965). □

José de Anchieta

José de Anchieta (1534-1597) was an influential Jesuit missionary in Brazil who was especially con-

cerned with the welfare of the Indians under Portuguese control.

José de Anchieta was born on March 19, 1534, in São Cristóvão de la Laguna on Tenerife in the Canary Islands. His well-to-do Spanish family sent him to the Jesuit College at Coimbra University, Portugal, in 1547. He entered the Society of Jesus in 1551. His biographers credit him with being an exceptionally intelligent student whose intellectual prowess compensated for physical infirmity.

In 1553 Anchieta accompanied Duarte da Costa, the second governor general of Brazil, to the New World. In 1549 the Portuguese King had established a central government for the huge but underpopulated American colony. One of his principal concerns was to introduce to Christianity the various Indian tribes, but this Christianization also served as an effective means of incorporating the diverse indigenous inhabitants within the pale of the Portuguese Empire. The Jesuits, first sent out in 1549, bore the primary responsibility of concentrating the seminomadic Indians into *aldeias,* or villages, where they could hear the word of God and learn the ways of the Portuguese. The Jesuits also looked after the spiritual welfare of the Portuguese officials and colonists in their new environment. Anchieta, then, was one of 128 Jesuits who arrived in Brazil in the 16th century with the task of transplanting Portuguese Church-centered civilization to that colony. Though few in number, the Jesuits left a lasting imprint on the new land because of their exceptional missionary zeal.

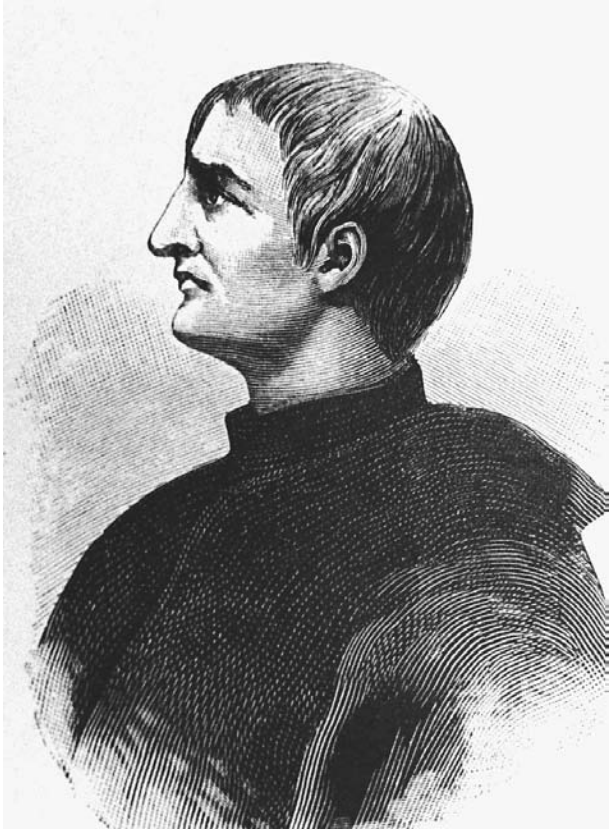

Anchieta began to teach in the south in São Vicente, Portugal's first permanent settlement in Brazil, founded in 1532. He helped to establish several Jesuit schools and in time taught at most of the important ones. His primary concern, however, was with the Indians, and wherever possible he helped to settle them into villages where, in addition to being instructed in Christian and European ways, they were protected from the labor demands of the Portuguese colonists.

Anchieta campaigned vigorously throughout his life to prevent the colonists from enslaving or exploiting the Indians. On more than one occasion he risked his life to prevent or to end warfare between the Indians and the Portuguese, or among the Indians themselves. Frequently he worked at the side of Father Manuel de Nóbrega, who was the Jesuit provincial of Brazil, and during one period was his secretary. Anchieta was instrumental in helping to found two of Brazil's most important cities, Sao Paulo and Rio de Janeiro.

The master of several Indian languages, Anchieta helped to make the Tupi tongue, the language of the principal Indian group along the coast, the lingua franca of the otherwise heterogeneous Indians. He wrote a grammar of the Tupi language which was later published in Lisbon and widely used by missionaries, compiled a Tupi-Portuguese dictionary, and translated prayers, hymns, and the catechism into the Indian language.

Anchieta's many letters and reports provided later historians with invaluable primary sources for the study of Brazil's development in the 16th century. They span the period 1554-1594 and discuss a wide variety of subjects, such as the civil authorities in Brazil, the bishops and prelates, the French incursions, the Society of Jesus and its activities, education, and the customs of the Indians. Anchieta also wrote poetry, composing his verses with equal ease in Portuguese, Spanish, Latin, and Tupi, as well as theatrical pieces, principally for didactic purposes.

In 1578 the father general of the Jesuit order in Rome appointed Anchieta to the office of provincial of Brazil, a position he held for 8 years. As before, he traveled extensively along the Brazilian coast to visit the principal settlements and missions from Pernambuco in the north to São Vicente in the south. Retiring from the office of provincial in 1585, he went to Espirito Santo to continue his teaching and missionary work. He died in Reritiba (today Anchieta) in the state of Espirito Santo on June 9, 1597.

Further Reading

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Dorothy Andersen

Dorothy Andersen (1901-1963) was the first medical researcher to recognize the disorder known as cystic fibrosis.

Dorothy Andersen was the first medical researcher to recognize the disorder known as cystic fibrosis. She devoted much of her life to the further study of this disease, as well as to study of congenital defects of the heart. During World War II, Anderson was asked to develop a training program in cardiac embryology and anatomy for surgeons learning techniques of open-heart surgery.

Dorothy Hansine Andersen was born on May 15, 1901, in Asheville, North Carolina. She was the only child of Hans Peter Andersen and the former Mary Louise Mason. Hans Peter Andersen was a native of Denmark and was employed by the Young Men's Christian Association (YMCA) in Asheville. Andersen's mother was a descendent of Benning Wentworth, for whom the town of Bennington, Vermont, was named.

Andersen was forced to take responsibility for her own upbringing early in life. Her father died when she was thirteen years old, leaving behind an invalid wife dependent on her daughter's care. They moved to Saint Johnsbury, Vermont, where Mary Andersen died in 1920. Her death left young Dorothy ''with not a single close relative,'' according to biographer Libby Machol in *Notable American Women.*

Andersen put herself through Saint Johnsbury Academy and Mount Holyoke College before enrolling in the Johns Hopkins School of Medicine, from which she received her M.D. in 1926. While still a medical student, Andersen published in the journal *Contributions to Embryology* two scientific papers dealing with the reproductive system of the female pig. After graduating from Johns Hopkins, Andersen accepted a one-year position teaching anatomy at the Rochester School of Medicine. She then did her internship in surgery at the Strong Memorial Hospital in Rochester, New York. For medical students an internship is normally followed by a residency, which ultimately leads to certification as a physician. Andersen found, however, that she was unable to find a hospital that would allow her to do a residency in surgery or to work as a pathologist, her other major interest. The reason for this slight, according to Machol, was that Andersen was a woman.

Denied the opportunity to have a medical practice, Andersen turned instead to medical research. She took a job as research assistant in pathology at Columbia University's College of Physicians and Surgeons that allowed her to begin a doctoral program in endocrinology, the study of glands. She completed the course in 1935 and was granted the degree of doctor of medical science by Columbia University. From 1930 to 1935 Andersen also served as an instructor in pathology at the Columbia Medical School. Andersen later accepted an appointment as a pathologist at Babies Hospital of the Columbia-Presbyterian Medical Center in New York City, where she stayed for more than twenty years, eventually becoming chief of pathology in 1952. By 1958 she had become a full professor at the College of Physicians and Surgeons.

Andersen's research interests fell into two major categories. The first of these involved a long and careful study of congenital (existing from birth) heart problems based on the examination of infants who had died of cardiac conditions. She began that study during her first year at Babies Hospital and was still publishing her findings on the subject in the late 1950s. Andersen's experience with cardiac problems was put to use during World War II when she was asked to teach courses for physicians who wanted to learn how to conduct open-heart surgery.

The second area of research, for which Andersen is probably best known, evolved out of her discovery in 1935 of cystic fibrosis. That discovery came about during the postmortem examination of a child who had supposedly died of celiac disease, a nutritional disorder. According to Machol, ''her researcher's sixth sense alerted, Dr. Andersen searched for similar cases in the autopsy files and in the literature.'' Eventually she realized that she had found a disease that had never been described in the medical literature, to which she gave the name cystic fibrosis. Cystic fibrosis is a congenital disease of the mucous glands and pancreatic enzymes that results in abnormal digestion and difficulty in breathing; it is believed to affect approximately one in fifteen hundred people. Over the next twenty-six years, Andersen was successful in developing diagnostic tests for cystic fibrosis but less successful in her efforts to treat and cure the disease.

Andersen died of lung cancer in New York City on March 3, 1963. A contributing factor may well have been her smoking habits. As Machol has written: ''Ashes from the cigarette that usually dangled from the corner of her mouth were virtually a part of her costume.'' Among the honors Andersen received were the Mead Johnson Award for Pediatric Research in 1938, the Borden Award for Research in Nutrition from the American Academy of Pediatrics in 1948, the Elizabeth Blackwell Citation for Women in Medicine from the New York Infirmary in 1954, a citation for outstanding performance from Mount Holyoke College in 1952, and, posthumously, the distinguished service medal of the Columbia-Presbyterian Medical Center.

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Hans Christian Andersen

The Danish author Hans Christian Andersen (1805-1875) enjoyed fame in his own lifetime as a novelist,

dramatist, and poet, but his fairy tales are his great contribution to world literature.

Hans Christian Andersen was born on April 2, 1805, in Odense, Denmark. His father was a shoemaker and his mother a washerwoman, and he was the first Danish author to emerge from the lowest class. At the age of 14, Andersen convinced his mother to let him try his luck in Copenhagen rather than be apprenticed to a tailor. When she asked what he intended to do there, he replied, ''I'll become famous! First you suffer cruelly, and then you become famous.''

For 3 years he lived in one of Copenhagen's disreputable districts. He tried to become a singer, dancer, and actor but failed. When he was 17, a prominent government official arranged a scholarship for Andersen in order to repair his spotty education. But he was an indifferent student and was unable to study systematically. He never learned to spell or to write the elegant Danish of the period. Thus his literary style remained close to the spoken language and is still fresh and living today, unlike that of most of his contemporaries.

After spending 7 years at school, mostly under the supervision of a neurotic rector who seems to have hated him, Andersen celebrated the passing of his university examinations in 1828 by writing his first prose narrative, an unrestrained satirical fantasy. This, his first success, was quickly followed by a vaudeville and a collection of poems.

Andersen's career as an author was begun, and his years of suffering were at an end.

A lifelong bachelor, he was frequently in love (with, among others, the singer Jenny Lind). He lived most of his life as a guest on the country estates of wealthy Danes. He made numerous journeys abroad, where he met and in many cases became friends with prominent Europeans, among them the English novelist Charles Dickens. Andersen died on Aug. 4, 1875.

Literary Career

In 1835 Andersen completed his first novel, *The Improvisatore,* and published his first small volume of fairy tales, an event that went virtually unnoticed. *The Improvisatore* has a finely done Italian setting and, like most of Andersen's novels, was based on his own life. It was a success not only in Denmark but also in England and Germany. He wrote five more novels, all of them combining highly artificial plots with remarkably vivid descriptions of landscape and local customs.

As a dramatist, Andersen failed almost absolutely. But many of his poems are still a part of living Danish literature, and his most enduring contributions, after the fairy tales, are his travel books and his autobiography. In vividness, spontaneity, and impressionistic insight into character and scene, the travel books (of which *A Poet's Bazaar* is the masterpiece) rival the tales, and the kernels of many of the tales are found there.

World fame came to Andersen early. In 1846 the publication of his collected works in German gave him the opportunity to write an autobiography (published in both German and English in 1847). This book formed the basis of the Danish version, *The Fairy Tale of My Life* (1855).

Fairy Tales

Andersen began his fairy-tale writing by retelling folk tales he had heard as a child. Very soon, however, he began to create original stories, and the vast majority of his tales are original. The first volumes in 1835-1837 contained 19 tales and were called *Fairy Tales Told for Children*. In 1845 the title changed to *New Fairy Tales*. The four volumes appearing with this title contained 22 original tales and mark the great flowering of Andersen's genius. In 1852 the title was changed to *Stories,* and from then on the volumes were called *New Fairy Tales and Stories*. During the next years Andersen published a number of volumes of fairy tales, and his last works of this type appeared in 1872. Among his most popular tales are ''The Ugly Duckling,'' ''The Princess and the Pea,'' and ''The Little Mermaid.''

At first Andersen dismissed his fairy-tale writing as a ''bagatelle'' and, encouraged by friends and prominent Danish critics, considered abandoning the genre. But he later came to believe that the fairy tale would be the ''universal poetry'' of which so many romantic writers dreamed, the poetic form of the future, which would synthesize folk art and literature and encompass the tragic and the comic, the naive and the ironic.

While the majority of Andersen's tales can be enjoyed by children, the best of them are written for adults as well and lend themselves to varying interpretations according to the sophistication of the reader. To the Danes this is the most important aspect of the tales, but it is unfortunately not often conveyed by Andersen's translators. Indeed, some of the finest and richest tales, such as ''She Was No Good,'' ''The Old Oak Tree's Last Dream,'' ''The Shadow,'' ''The Wind Tells of Valdemar Daae and His Daughter,'' and ''The Bell,'' do not often find their way into English-language collections. More insidious, though, are the existing translations that omit entirely Andersen's wit and neglect those stylistic devices that carry his multiplicity of meanings. Andersen's collected tales form a rich fictive world, remarkably coherent and capable of many interpretations, as only the work of a great poet can be.

Further Reading

The only complete collection of Andersen's tales in English is the translation by Jean Hersholt, *The Complete Andersen: All of the 168 Stories* (6 vols., 1949). His novels and travel books have all been translated but not in this century. Still one of the best sources of information about Andersen's life is his autobiography, *The Fairy Tale of My Life,* in a translation by W. Glyn Jones (1954). Excellent biographies are Fredrik Böök, *Hans Christian Andersen* (1938; trans. 1962), and Monica Stirling, *The Wild Swan: The Life and Times of Hans Christian Andersen* (1965). A good introduction to Andersen's method is Paul V. Rubow's essay, ''Idea and Form in Hans Christian Andersen's Fairy Tales,'' in Svend Dahl and H.G. Topsöe-Jensen, eds., *A Book on the Danish Writer Hans Christian Andersen: His Life and Work* (trans. 1955). □

Carl David Anderson

The American physicist Carl David Anderson (1905-1991) opened up the whole field of particle physics for research by his discoveries of the first known antiparticle, the positron, and of the meson.

On September 3, 1905, Carl Daveid Anderson was born in New York City of Swedish ancestry. He attended Los Angeles Polytechnic High School and in 1924 entered the California Institute of Technology, with which he would be associated throughout his life. In 1927 Anderson received his bachelor's degree, and then continuing in graduate school as a Coffin research fellow and next as a teaching fellow, he obtained a doctorate *magna cum laude* in 1930 under the physicist and Nobel laureate R. A. Millikan. After working with Millikan at Cal Tech as a research fellow for 3 years, Anderson was promoted to assistant professor in 1933, to associate professor in 1937, to full professor in 1939, and to chairman of the Division of Physics, Mathematics, and Astronomy in 1962.

In 1946 he married Lorraine Elvira Bergman. The Andersons had two sons, Marshall and David.

Discovery of the Positron

In the years immediately after receiving his doctorate Anderson discovered the positron, or positive electron—a revolutionary discovery because the positron became the first known antiparticle and the first known positively charged particle other than the ordinary proton. Anderson made his discovery during his and Millikan's quest to determine the nature of cosmic rays by allowing them to pass through a Wilson cloud chamber immersed in a strong magnetic field. By 1931 he had found evidence indicating that the rays produced charged particles whose tracks are very similar to those produced by ordinary electrons, except that they are bent by the magnetic field in the opposite direction.

Several explanations of these oppositely bent tracks were possible: that they were due to low-energy protons; that they were due to ordinary electrons moving backward; or that they were due to positive electrons. Although the last hypothesis was the most logical, it was also the most radical, and only after Anderson (with the help of S. Neddermeyer) was able to eliminate definitely the first two did he feel compelled to accept the third. His famous photograph taken on August 2, 1932 unambiguously displayed a positron traversing a lead plate placed in the cloud chamber.

By the following spring, P. M. S. Blackett and G. P. S. Occhialini, working independently at the Cavendish Laboratory in England, produced a number of cloud chamber photographs indicating that a positron-electron pair—that is, matter—can be created by a gamma-ray photon (electro-

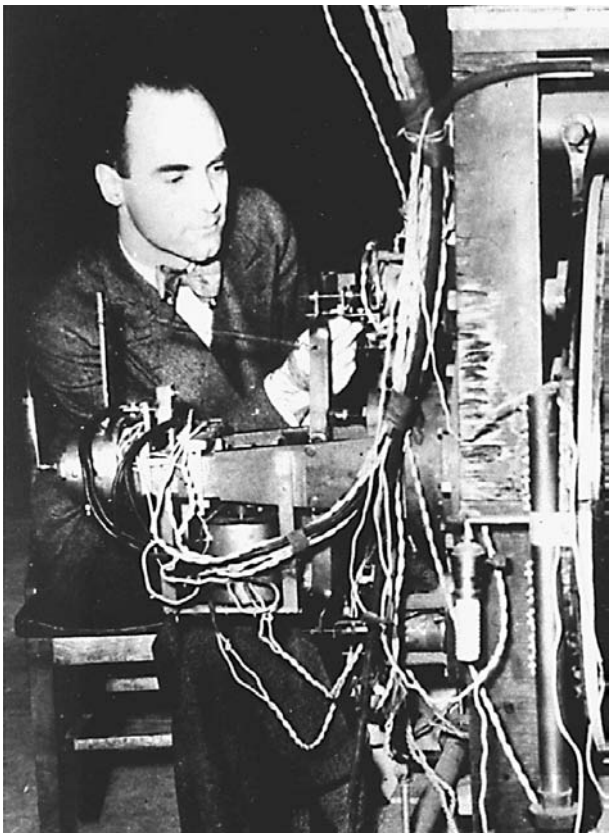

magnetic energy) interacting with the intense electromagnetic field surrounding a nucleus. They also recognized, as Anderson at the time had not, that Anderson's positron was the same particle that had been predicted by P. A. M. Dirac's 1928 relativistic quantum-mechanical theory of the electron. (Many physicists had believed Dirac's theory to be imperfect *because* it entailed the yet unobserved positron!) Subsequent work by Anderson and others established beyond doubt the proper experimental conditions for the materialization and annihilation of positrons.

In 1936 Anderson, again aided by Neddermeyer, made a second important experimental discovery: the existence in cosmic radiation of a very penetrating charged particle with a mass of about 200 electron masses, or of about one-tenth the mass of a proton. Anderson named these intermediate-mass particles mesotrons (later shortened to mesons) and believed them to be identical to the nuclear particle H. Yukawa had theoretically predicted less than 2 years earlier. It was later realized, however, that Anderson's meson is actually the mu meson (or muon), and Yukawa's meson is actually the pi meson (or pion). After World War II Anderson continued to cultivate the field of particle physics, which his momentous 1932 discovery had opened up for research.

Anderson received many honors, beginning, at just 31 years of age, with the Nobel Prize for Physics in 1936, which he shared with V. F. Hess. Anderson's contributions to the war effort earned him the Presidential Certificate of Merit in 1945. He received several honorary doctoral degrees and became a member of the National Academy of Sciences.

Anderson maintained his research and teaching activities until his retirement in 1976 with the title professor emeritus.He died in San Marino, California on January 11, 1991, at the age of 85.

Further Reading

There is a brief biography of Anderson as well as his own description of his prize-winning work in a Nobel Foundation publication, *Nobel Lectures Including Presentation Speeches and Laureates' Biographies: Physics, 1922-1941* (1965). Niels H. de V. Heathcote, *Nobel Prize Winners in Physics, 1901-1950* (1953), contains a short biography of Anderson. A historical-philosophical treatment of Anderson's discovery is in Norwood R. Hanson, *The Concept of the Positron* (1963). □

Judith Anderson

Judith Anderson (1898-1992) rose to prominence on stage and in films in America in the 1930s and 1940s, playing classical tragic heroines and dark character roles. She was probably most widely known for her film portrayals of the soap opera matriarch Minx Lockridge on NBC's *Santa Barbara* (1984-1987) and as a Vulcan High Priestess in *Star Trek III: The Search for Spock.*

Judith Anderson was born Frances Margaret Anderson in Adelaide, Australia, on February 10, 1898, to an English mother and Irish father. The latter had made (then quickly lost) his fortune in silver mines while his four children were still young. At an early age Judith was given lessons in singing and piano, but displayed a talent for elocution. After winning top honors in an elocution contest for recitation, she signed on as an actress with a touring Australian stock theater company, making her professional debut in 1915 in Sydney in *A Royal Divorce* at the age of 17. Three years later she and her mother traveled to America to explore the possibilities of success in the fledgling American film industry. But a letter of introduction from her Australian theatrical managers to movie director Cecil B. DeMille did little to impress. Anderson's features (not ''cute'' or ''beautiful'' by Hollywood standards) and her diminutive size (5 feet 4 inches) made her a liability, rather than an asset, to film acting at that time.

The mother and daughter pair then made their way across country to New York City to attempt to break into the legitimate theater. Judith would travel from one producer's office to the next looking for work, while her mother eked out a living for them as a seamstress in their one-room apartment. As luck would have it, Anderson was ''discovered'' by the director of the Emma Bunting Stock Company when, tired and ill from the flu, she collapsed in a producer's waiting room. Passing by, he offered her a place in the acting company at $40 a week (although she had to

Judith Anderson (far left)

supply her own costume). Within a year's time she was making $50 a week and playing leading roles. In 1920 she performed in a tour of the play *Dear Brutus* with one of the major stars of the day, William Gillette. Anderson had her first success on Broadway as Elsie Van Zile in a melodrama called *Cobra* (1924).

In the late 1920s and early 1930s she established herself as an actress of great emotional depth in serious dramas such as Eugene O'Neill's *Strange Interlude* and *Mourning Becomes Electra,* Luigi Pirandello's *As You Desire Me,* and Zoë Adkin's *The Old Maid*. She played Gertrude in Guthrie McClintic's production of *Hamlet* with John Gielgud in the leading role and Lillian Gish as Ophelia in 1937 as well as Lady Macbeth to Maurice Evans' Macbeth on Broadway in 1941 (a role she was to repeat several times both on stage and on television).

Perhaps Anderson's greatest stage triumph was the mythic, evil seductress Medea, which she first performed in 1947 in an adaptation especially written for her by her lifelong friend poet Robinson Jeffers (and for which she won a Tony award in 1948). One critic called her Medea ''pure evil, dark, dangerous, cruel, raging, ruthless. From beginning to end she maintains an almost incredible intensity . . . she moves with such skill through explored regions of pain and despair that she can hold her audience in suspense throughout the evening.''

Anderson's film career initially began in 1933, when she played a gangster's moll in *Blood Money*. She did not adjust well at first to the demands of film acting, but received an Oscar nomination in 1940 for her portrayal of the menacing housekeeper Mrs. Danvers in Alfred Hitchcock's mystery *Rebecca*. Her major films include *Kings Row* (1942), *Stage Door Canteen* (1943), *Laura* (1944), *And Then There Were None* (1945), *The Furies* (1950), *Salome* (1953), *The Ten Commandments* (1956), and *Cat on a Hot Tin Roof* (1958).

Her favorite actress was Sarah Bernhardt, who, like Anderson, excelled in dramatic roles and continued to act well into her seventies. In 1970 Anderson toured in a production of Shakespeare's *Hamlet,* playing the title role of the young, brooding prince at the age of 72. She was much maligned by critics in this endeavor, who, in this day and age of realism, could not overcome the anachronism of having someone of Anderson's age and gender play the role. Responding to questions about accepting roles in soap operas and popular films, she noted in an interview that ''Bernhardt . . . would have accepted a daytime drama if they offered her one.''

Anderson's acting can be described as very intense, focused, and controlled. She belonged to a generation of American actresses that included Ethel Barrymore, Helen Hayes, Laurette Taylor, and Katherine Cornell, women who represent the ''classic'' school of American acting, between the histrionic melodramas of the 19th century and the realistic ''kitchen sink'' dramas of the 20th. Her early training and success in elocution produced a mellifluous speaking voice, rich in tone and depth, which one critic referred to as ''heavy'' and ''haunted,'' belonging ''in the National Archives as a permanent treasure.''

She was named Dame Commander of the British Empire in 1960 by Queen Elizabeth II for her outstanding contributions to acting. She also won two Emmys for the two performances as Lady Macbeth she gave on television (1954, 1960) and another Tony award in 1982 playing the nurse to Zoë Caldwell's Medea. Anderson was married and divorced twice. She died of pneumonia at her beloved California home on January 3, 1992 at the age of 94.

Further Reading

Synopses and insights into Anderson's career can be found in the following works: ''Theatre Arts Monthly'' (1936, 1939), *Great Stars of the American Stage* (1952), and *Actors on Acting* (1970). □

June Anderson

An American opera singer, June Anderson (born 1953) specialized in roles from operas by Donizetti, Rossini, and Bellini that require *bel canto* singing, although she sang operas by many other composers.

June Anderson was born in 1953 in Boston and raised in Connecticut. When she was 11 she began taking voice lessons at her mother's urging. At the age of 14 she performed in her first opera, *The Princess and the Pea* by Ernst Toch. At the age of 17 she sang the part of Gilda in *Rigoletto* and, in the same year, was a finalist in the Metropolitan Opera National Council Auditions. Although she was the youngest singer to be named a finalist at these auditions, she decided not to continue training for a professional career and instead went to Yale University where she majored in French and graduated *cum laude*. She then challenged herself to become a well-known singer in two years, and if she failed to do so, to enter law school.

It was at this point that she began working with the vocal coach Robert Leonard, with whom she studied for many years. He was able to depend on her hard work and high standards to develop excellent breath control, which allowed the natural quality of her voice to project itself unhampered by lack of support. His approach was to build a great voice over time and not to rush the process of growth. Anderson agreed with this approach and frequently declined offers to sing roles that she felt were not suited to her vocal development even though they posed no technical difficulties for her. She worked hard to develop her voice, even though there were many discouraging moments, and as she said, '' . . . without a touch of luck, hard work doesn't necessarily pay off.'' It did, however, and she became a member of the New York City Opera Company, with which she made her debut in 1978 as Queen of the Night in Mozart's *Magic Flute*.

There were many operas in which she sang while at the New York City Opera Company, including *Le coq d'or* by Rimsky-Korsakov, *Rigoletto* by Verdi, the role of Donna Elvira in Mozart's *Don Giovanni,* three different roles in *Les*

Contes d'Hoffmann by Offenbach, *Il barbiere di Siviglia* by Rossini, *Giulio Cesare* by Handel, *La traviata* by Verdi, and a concert version of *I puritani* by Bellini. Although she received good reviews from New York critics, she felt that she was not being given the roles she felt ready for. As she put it, ''I sang very few performances and covered just about everything for other singers!''

It was through the recommendation of Sherrill Milnes that Anderson was brought to the attention of Giovanni Lupetin, an agent for European opera houses. He arranged for her to sing in several provincial houses, where she was heard by Italo Gomez, the manager of La Fenice in Venice. He was so impressed by her voice that he offered to mount a production of her choice. Without hesitation she chose *La sonnambula* by Bellini, which she felt ''was written for me.'' Anderson also signed a contract with La Scala, the opera house in Milan, to perform *La sonnambula* and with the opera house in Rome to perform *Semiramide* by Rossini.

European Debuts

It was at this point that June Anderson decided to move to Italy as she perceived her career to be developing more rapidly abroad than at home. Once she had made her debut in the major houses of Italy (she was the first non-Italian to win the prestigious Bellini d'Oro prize), offers to record and to perform came from all over the world. She sang *Die Feen* by Wagner in Munich in 1983. Her strong lyric vocal quality meant that repertoire outside the difficult *bel canto* style was possible for her, but she selected her roles with care. She sang in Canada and on the West Coast in the same year, performing *I puritani* in Edmonton and *Il barbiere di Siviglia* in Seattle.

In 1984 she again sang *Il barbiere di Siviglia,* this time in New Orleans; then *La sonnambula* in Venice; *La fille du regiment* by Donizetti in Parma; *Lucia di Lammermore,* also by Donizetti, in Geneva. In 1985 she began to sing operas that were not in the standard repertoire. In Pittsburgh she sang Verdi's *La battaglia di Legnano;* in Paris, Meyerbeer's *Robert le diable;* she also sang two Handel operas, *Samson* in Chicago and *Giulio Cesare* in Washington, D.C.

Although her life was centered in Italy, Anderson was acclaimed internationally both for the quality of her singing and the intelligence and willingness to work for the sake of the music rather than for herself. As she put it, ''I attack the music from the inside out.''

The following year Anderson made her debut at Covent Garden where she sang *Semiramide* to critical praise. She returned in 1987 to sing Lucia in *Lucia di Lammermore*. Her desire to explore further the lesser known works of the *bel canto* composers led her to accept roles in *Beatrice di Tenda* by Bellini in Venice, *Maometto II* by Rossini for San Francisco, and *Armida* by Rossini at Aix-en-Provence. She did not confine herself totally to unusual operas, however. During the same period she sang two standard works by Verdi—*La traviata* in Santiago and *Rigoletto* for both Covent Garden and for her Metropolitan Opera debut in 1989.

Recordings and Concerts

Throughout her career Anderson recorded and gave concert performances of several operas. By her own admission, the difficulties she encountered in finding adequately staged productions of *bel canto* operas caused her to consider whether she should increase the number of her recordings and concerts, avoiding the frustrations of the stage and permitting her to exert more control over the final result. In 1983 she presented Albinoni's *Il nasciemento dell' Aurora* in Vicenza and in Venice in concert form. In the same year she filled in for Monserrat Caballe in a concert performance of *Semiramide* at Carnegie Hall. That performance was very widely acclaimed, but resulted in no significant new offers for roles in the United States and was a contributing factor in her decision to move abroad to further her career. She returned to Carnegie Hall many times singing Handel's *Ariodante* and *Beatrice di Tenda* and Berlioz' *Nuits d'Ete*. She sang Bernstein's *Candide* in concert in London and planned to record the work.

Her recordings followed the thrust of her career, including some of the lesser known operas of the early Romantic period. She also recorded some of the French repertoire, which endeared her to the French, so much so that she was asked to perform in July of 1989 at the opening concert of Paris' new Opera Bastille. The French operas she recorded include Bizet's *La jolie fille de Perthe,* Adam's *Le postilion de longjumeau,* Auber's *La muette de portici,* and Halevy's *La juive*. In addition, she recorded Rossini's *Mose in Egito, Maometto II, Les soirees musicales, Il naciemento dell' Aurora,* and, for variety, Carl Orff's *Carmina burana* (a 20th-century work based on medieval Latin texts) and Bernstein's *Candide*.

Anderson's vocal qualities were admired by many critics on both sides of the Atlantic, even when her dramatic skills were not. She was compared to Joan Sutherland, Jennie Tourel, and Nellie Melba. Peter G. Davis in *New York* magazine wrote that her singing ''shows off the clarity, evenness and facility of an agile voice with an easy upper extension.'' Words such as ''creamy,'' ''lush,'' ''brilliant,'' and ''assured'' have been used to describe her voice. In her own words, she was ''a big lyric (soprano) with high notes and agility.''

After establishing herself as a prima donna in the United States and in Europe, June Anderson finally reached a level of achievement that placed her among the top international opera singers. Her special affinity for and ability to perform *bel canto* roles gave her career a direction and focus that served her well. The operas that require *bel canto* singing are written in a highly ornamented style that emphasizes the agility of the singer. The style flourished in the early Romantic period in Europe, particularly in Italy from about 1811 to 1843. Many singers find the unusual technical demands of the repertoire, particularly the high range and the rapid runs and ornaments, to exceed their ability to perform it well.

Throughout the 1990s, Anderson performed many roles for the first time, including Elena of *La Donna del Lago* in Milan (1992), Maria in *Mazeppa* at Carnegie Hall (1993), Desdemona in *Otello* in Los Angeles (1995), Rosalinde in

Die Fledermaus at the Metropolitan Opera (1995), Giovanna in *Giovanna d'Arco* in Barcelona and New York (1996), and Tatiana in Tokyo (1996). In 1997 Anderson assumed the role of Norma the Druid priestess for the first time at Chicago's Lyric Opera and received many good reviews. John von Rhein of the *Chicago Tribune* gave Anderson credit for ''not only taking on such a tough role at this stage of a comfortably settled career but—amazingly—pulling it off so well'' and asserted that her first playing of Norma ''had to be reckoned a qualified success.''

Anderson's talent was not narrowly confined, however. She appeared in many operas outside of the *bel canto* repertoire. Whatever period of music she sang, her performances were of exceptional quality.

Although some of her critics characterized her as tempermental and moody, her reaction to the impression that people are terrified of her is laughter. She described herself to Kathy Petrere of the *New York Times* in a 1995 interview as ''Jell-O with chilies. A really distinct flavor, but in the end it's Jell-O.'' She admitted to being a perfectionist who ''can't stand it'' when she made mistakes. Anderson also defined what she deemed most important in life as ''friendships,'' and noted, ''If I never sang another note in my life [my friends] would still be there.''As she commented in the same interview, ''Singing is my job, it's not who I am.''

Further Reading

Anderson has been reviewed frequently in magazines and articles. In the August 1986 issue of *Opera News* she appeared on the cover. In the *New York Times* on October 29, 1989, Walter Price wrote an article discussing her career and her debut at the Metropolitan Opera House. See also *Chicago Tribune* (February 7, 1997), *New York Times* (November 6, 1995; April 8, 1997), and *Opera News* (June 1997). Also see the June Anderson page online by Laurent Lacoquelle at http://pages.infinit.net/balza/junea.hmt. □

Marian Anderson

Marian Anderson (1902-1993) is remembered as one of the best American contraltos of all time. She was the first African American singer to perform at the White House and also the first African American to sing with New York's Metropolitan Opera.

Marian Anderson was born in Philadelphia on Feb. 17, 1902, and was educated in the public schools. She displayed a remarkable flair for singing when very young. Local supporters provided funds for study with Agnes Reifsneider and, later, Giuseppe Boghetti. When Anderson was 23, she entered a competition and won first place over 300 other singers, gaining her an engagement with the New York Philharmonic at Lewisohn Stadium. Further sponsorships enabled her to continue her studies in the United States and, after winning the Rosenwald Fellowship, in Europe.

Following debuts in Berlin in 1930 and London in 1932, Anderson concertized in Scandinavia, Germany, South America, and the Soviet Union. In Salzburg, Austria, she gave a sensational performance at the Mozarteum with famous conductor Arturo Toscanini in the audience. Upon hearing her sing, Toscanini reportedly told her she had ''a voice heard but once in a century.''

Return to the United States

At the end of her European tour, Anderson was an acclaimed sensation in the capitals of Europe, and American impresario Sol Hurok signed her to 15 concerts in the United States. On December 30, 1935, she opened her American tour at New York's Town Hall. The program was typical for Marian Anderson, consisting of songs by Handel, Schubert, Giuseppe Verdi, and Sibelius as well as several black spirituals. The performance was a resounding success, with critics welcoming her as a ''new high priestess of song.'' In the words of a *New York Times* contributor, the concert established her as ''one of the great singers of our time.''

Over the next several years Anderson sang for U.S. President Franklin Delano Roosevelt at the White House, and she returned to perform for King George VI and Queen Elizabeth of England during their 1939 visit to the United States. She made several cross country tours and soon was booking engagements two years in advance. In one year she covered 26,000 miles in the longest tour in concert history, giving 70 concerts in five months. After World War II ended, she again performed in major European cities. By 1950, it

was estimated that she had performed before nearly 4 million listeners.

Marian Anderson's contralto voice was notable for its power and exceptionally dark texture, particularly in the lowest register. The high voice changed quality—not unusual in a contralto of prodigious range—but idiosyncracies never obliterated the fine musicality and sincere emotion that marked her performances.

Victory Over Racial Discrimination

With Roland Hayes and Paul Robeson, Marian Anderson pioneered in winning recognition at home and abroad for black artists. In 1939, an incident involving the Daughters of the American Revolution did much to focus public attention on racism. The DAR denied Anderson use of their Constitution Hall in Washington, D.C. for an April concert. First Lady Eleanor Roosevelt resigned from the DAR in protest, and the U.S. government placed Lincoln Memorial at Anderson's disposal. Her concert there, on Easter morning, drew a live audience of 75,000, and millions more heard it over the radio.

In 1942 she established the Marian Anderson Award for talented young singers; among the recipients were Camilla Williams, Mattiwilda Dobbs, and Grace Bumbry. Anderson married Orpheus H. Fisher, a New York architect, in 1943.

In 1948 Anderson underwent a dangerous operation for the removal from her esophagus of a cyst that threatened to damage her voice. For two months she was not permitted to use her voice and was unsure if she would ever be able to sing again. When she was finally allowed to rehearse, her voice returned free of impairment. Following her recovery, Anderson made her first post-World War II tour of Europe, including stops in Scandinavia, Paris, London, Antwerp, Zurich, and Geneva.

Her Operatic Debut

On Jan. 7, 1955, Anderson sang Ulrica in Verdi's *Un ballo in maschera* (*The Masked Ball*) at New York's Metropolitan Opera House, and she returned the following season in the same role. This was the first time an African American person had sung with the Metropolitan since it opened in 1883.

Over the years, Anderson continued to add to her accomplishments. She sang at the presidential inaugurations of Dwight D. Eisenhower and John F. Kennedy. In 1957, as an emissary of the State Department, Anderson made a concert tour of India and the Far East that was filmed by CBS-TV. In 1958 President Eisenhower appointed her a delegate to the 13th General Assembly of the United Nations. Anderson gave her farewell concert at Carnegie Hall on Easter Sunday in 1965.

Describing the range and quality of her voice, *New York Times* music critic Harold C. Schoenberg wrote: ''Those who remember her at her height . . . can never forget that big resonant voice, with those low notes almost visceral in nature, and with that easy, unforced ascent to the top register. A natural voice, a hauntingly colorful one, it was one of the vocal phenomena of its time.''

Marian Anderson's honors included a doctorate of music from Howard University (1938) and honorary degrees from more than 20 other American educational institutions. She received the Springarn Medal from the National Association for the Advancement of Colored People in 1939 and the Bok Award of $10,000 from her hometown of Philadelphia in 1941. In addition to decorations from many foreign governments, she was awarded the Presidential Medal of Freedom in 1963. At age 89, in 1991, Anderson was honored as the subject of a 60-minute documentary broadcast over public television. She died on April 8, 1993.

Renewed accolades abounded in 1997, the centenary year of Anderson's birth. The Marian Anderson Study Center at the University of Pennsylvania was erected to hold her archives. On February 27, the day that would have been her 100th birthday, Robert Shaw conducted a tribute concert at New York's Carnegie Hall, joined by signers including Jessye Norman, William Warfield, and Roberta Peters. At noon the following Saturday, a gala of spirituals and art songs took place at Union Baptist Church, at 19th and Fitzwater Streets in Philadelphia—the church where Anderson prayed and sang as a little girl.

Further Reading

Information on Anderson can be found in the *Philadelphia Inquirer* (February 26, 1997); Hitchcock, H. Wiley, and Stanley Sadie, *The New Grove Dictionary of American Music* (Macmillan, 1986); Sims, Janet L., *Marian Anderson: An Annotated Bibliography and Discography* (Greenwood, 1981); and Tedards, Anne, *Marian Anderson* (1988). □

Maxwell Anderson

Maxwell Anderson (1888-1959), an American playwright noted for his verse dramas, tried to show men living by their beliefs even in a world where evil tends to dominate.

Maxwell Anderson was born in Atlantic, Pa., on Dec. 15, 1888. Since his father, William, was a Baptist clergyman who changed parsonages frequently, Anderson attended 13 schools in states from Pennsylvania to North Dakota. In 1911 he graduated from the University of North Dakota and married Margaret Haskett. He taught at Stanford University while earning his master's degree and held positions with the *Call-Bulletin* and the *Chronicle* in San Francisco. In New York from 1918 on, he contributed to the *New Republic,* worked on the *Evening Globe* and the *World,* and helped found a poetry magazine, *The Measure*.

The production of *White Desert* (1923) started Anderson's writing career on the New York stage. Of his eight plays produced prior to 1930, four were written in collaboration and one was an adaptation of a novel. His collabora-

tion with Laurence Stallings on *What Price Glory?* (1924) was successful. A realistic portrait of men in war, it proved a welcome contrast to earlier romantic treatments of the subject. *Saturday's Children* (1927), a compassionate though conventional domestic drama, was received favorably. Anderson collaborated on an interesting failure concerned with the Sacco-Vanzetti case, *Gods of the Lightning* (1928), in which propaganda overcame dramatic skill.

Anderson's reputation soared in the 1930s. *Elizabeth the Queen* (1930) is a moving story of love confronted by the realities of politics and ambition. *Mary of Scotland* (1933) has a memorable picture of a woman overcome in a political battle to the death. *Both Your Houses* (1933), with its political intrigue in Congress, received the Pulitzer Prize. Anderson's wife had died in 1931, and he married Gertrude Maynard in 1933. Two years later he won his first Drama Critics' Circle Award with *Winterset,* a mature treatment of the Sacco-Vanzetti materials with a daring use of verse; he won this prize again with *High Tor* (1936), an effective blend of fantasy and reality. *The Star Wagon* (1937) and *Knicker-bocker Holiday* (1938) were popular successes. In 1938 he helped organize the Playwrights Company.

With the exception of *Journey to Jerusalem* (1940), the influence of the war appears in all his plays from *Key Largo* (1939) through *Truckline Café* (1946); the most esteemed is *The Eve of St. Mark* (1942). Columbia University recognized his accomplishments with an honorary doctor's degree in 1946. In the following year his *Off Broadway: Essays about the Theatre* was published.

After World War II Anderson's reputation faded. Of his last eight plays, *Joan of Lorraine* (1946) and *Anne of a Thousand Days* (1948) are notable, but only *Lost in the Stars* (1949), a musical adaptation of a novel on South Africa, was a critical success.

Following the death of his second wife in 1953, Anderson married Gilda Oakleaf. He continued to enjoy relative seclusion and a rural atmosphere while avoiding personal publicity and Broadway habitats. His thirty-second and last full-length play, *The Golden Six* (1958), was a failure. Anderson died in Stamford, Conn., on Feb. 28, 1959.

Further Reading

Barrett H. Clark, *Maxwell Anderson: The Man and His Plays* (1933), and Mabel Driscoll Bailey, *Maxwell Anderson: The Playwright as Prophet* (1957), discuss the plays. The fullest bibliographical treatment is Martha Cox, *Maxwell Anderson Bibliography* (1958). Suggested background reading with critical assessments are Arthur Hobson Quinn, *A History of the American Drama from the Civil War to the Present Day* (1927; rev. ed. 1936); Eleanor Flexner, *American Playwrights, 1918-1938,* (1938); and Walter Meserve, *An Outline History of American Drama* (1965).

Additional Sources

Shivers, Alfred S., *The life of Maxwell Anderson,* New York: Stein and Day, 1983. □

Sherwood Anderson

The works of the American writer Sherwood Anderson (1876-1941) are graced by a psychological complexity absent from earlier American fiction. His stories stress character and mood, and his style is laconic and colloquial.

Sherwood Anderson was born on Sept. 13, 1876, in Camden, Ohio, the third of seven children. His father was an easygoing, improvident man whose itinerant habits resulted in spotty educations for his children. Sherwood had no formal education after the age of 14, although he did attend Wittenberg College for a short time.

Anderson had a belated writing career. He served in Cuba during the Spanish-American War, then began a successful business career in advertising. But it was while owning and managing a paint factory in Elyria, Ohio, that he began, about 1908, to write stories and novels.

The turning point in Anderson's life came in 1912, when, suffering from nervous exhaustion and amnesia, he suddenly deserted his factory. The next year, with his brother Karl, a well-known painter, he went to Chicago and fell in with the ''Chicago group''—Theodore Dreiser, Carl Sandburg, and others—through whose efforts his earliest work was published. *Windy McPherson's Son* (1916), his first novel, uses his father as the prototype for Windy, a drifter and teller of tall tales.

A second novel, *Marching Men* (1917), and a collection of prose poems, *American Chants* (1918), followed. Then Anderson published his masterpiece, *Winesburg, Ohio* (1919), a series of fictionalized sketches of ''grotesques,'' his term for people defeated by false dreams, people whose illusions have left them vulnerable to profound hurts from which they never recover. Perhaps the best sketch is ''Hands,'' the story of Wing Biddlebaum, a mournful eccentric who recounts his traumatic experience: he was once a loving small-town schoolteacher, but narrow-minded townspeople, acting on nothing more than a child's agitated and false report, branded Wing as a sexual deviant, drove him from the town, and almost lynched him.

The unity of *Winesburg, Ohio,* established by the presence of a perceptive observer (George Willard, a young reporter) and by the pervasive theme of human frustration, has led some critics to regard the book as a novel, a view taken by Anderson himself. Regardless of its genre, it is a significant expression of a theme associated with D.H. Lawrence—the psychological damage wrought by an industrial civilization—rendered with extraordinary compassion.

Despite his late start, Anderson was a prolific writer. *Poor White* (1920), a novel, was followed by *The Triumph of the Egg* (1921), a collection of stories, the most notable of which is ''The Egg,'' a haunting symbolist tale of a man who has violated his nature by accommodating himself to his wife's ambitions. *Many Marriages* (1923), a novel, was followed by *Horses and Men* (1923), a collection of stories which includes ''I'm a Fool,'' a superb, sympathetic treatment of the theme of American bravado.

Anderson's biggest money-maker, however, was the relatively weak novel *Dark Laughter* (1925), which attempts to measure the white man's crippling anxiety against the black man's tuneful laughter but succeeds only in contributing albeit unwittingly, to racial stereotypes.

Anderson was a heavyset Midwesterner with a leonine head and masses of wavy hair. He was comfortable only in casual clothes. An eccentric man, he once, in the 1920s, bought and edited two rival weekly newspapers in Marion, Va., one Democratic and one Republican. He was married four times; he had two sons and one daughter by his first wife.

Having deserted Ohio for Chicago, he traveled extensively in Europe. Although he continued to write until his death, his later work received scant attention. He died of peritonitis at Colon, Panama, on March 8, 1941.

Further Reading

For a long while the chief obstacle to an understanding of Anderson's life was his own notoriously unreliable autobiographical writings: *A Story-Teller's Story* (1924), *Notebook* (1926), and *Tar: A Midwest Childhood* (1926); the posthumously published *Sherwood Anderson's Memoirs* (1942) was reedited by Ray Lewis White in 1969. Probably the best studies of Anderson and his work are Irving Howe, *Sherwood Anderson* (1951), and James Schevill, *Sherwood Anderson: His Life and Work* (1951). More recent are Ray Lewis White, ed., *The Achievement of Sherwood Anderson: Essays in Criticism* (1966), and David D. Anderson, *Sherwood Anderson* (1967). □

José Bonifácio de Andrada e Silva

José Bonifácio de Andrada e Silva (1763-1838) was a Brazilian-born statesman and natural scientist. He was prominent in scientific and governmental affairs in Portugal and later played an important part in Brazil's struggle for independence.

José Bonifácio de Andrada was born on June 13, 1763, in the Brazilian seaport of Santos. He attended secondary school in nearby São Paulo. At the age of 20 he entered the University of Coimbra in Portugal, where he obtained a degree in philosophy in 1787 and in law in 1788.

In 1790 the Portuguese government commissioned Andrada to make a scientific survey of several countries of Europe. This led him to study mining, mineralogy, and chemistry in Paris and mining in Saxony. The survey took 10 years and gained him a reputation as a natural scientist of note.

After his return to Portugal in 1800, Andrada was appointed general intendant of mines. He also began a teaching career at Coimbra and held technical, scientific, and administrative positions. From 1808 to 1810 he fought against the Napoleonic invasion, rising to the rank of lieu-

tenant colonel and a command position. In 1819, after 36 years' absence from his native land, he returned to Brazil.

Brazil was in a state of political unrest. In 1807 the Portuguese monarch, Dom João VI, had fled before Napoleon's troops from Portugal to Brazil and had brought large numbers of Portuguese to govern the colony. In 1815 he elevated Brazil to the status of a kingdom, but dissension between native Brazilians and the Portuguese continued. Andrada arrived in Brazil at a time when Dom João was being pressured to return to Portugal, and Brazilians feared that the country's status as a kingdom would be lost. Dom João did return in 1821, and Andrada became an adviser and counselor to the prince regent, left behind. Andrada was instrumental in persuading the prince to declare the independence of Brazil and to assume the title of emperor as Dom Pedro I.

Andrada continued as an adviser to Dom Pedro, but his brothers, Martin Francisco and Antônio Carlos Andrada, who were deeply involved in politics, became too outspoken. In July 1823 the Emperor dismissed José Bonifácio from his position as counselor, and the three brothers joined the opposition in the constituent assembly. Pedro dissolved the assembly in November, and the Andrada brothers were exiled to France. In 1824 the Emperor decreed a constitution which was based on a document José Bonifácio and his brothers had formulated.

Andrada returned from exile in 1829 to find once more political unrest in Brazil, with native Brazilians opposing Portuguese-born Brazilians. The latter supported Dom Pedro I, but the strength of the opposition forced the abdication of the Emperor in 1831. He appointed Andrada as tutor to his son, the 5-year old emperor Dom Pedro II.

The Andrada brothers continued to be active in politics, although José Bonifácio, as tutor, was forced into the role of observer rather than participant. Opposition to him as tutor developed, and in 1833 he was suspended from his position and accused of conspiring and disturbing the public order; he was later acquitted. He died at Paquetá, an island near Rio de Janeiro, on April 6, 1838.

Further Reading

Although there are several biographies of Andrada in Portuguese, there is none in English. Histories of Brazil dealing with the period in which he lived are scarce. José Maria Bello, *A History of Modern Brazil, 1889-1964* (1966), contains many references to Andrada's influence on Brazilian history. An older history, Mary Wilhelmine Williams, *The People and Politics of Latin America* (1930; rev. ed. by Ruhl J. Bartlett, 1945), refers to Andrada in brief sketches of Brazilian history. □

Count Julius Andrássy

The Hungarian statesman Count Julius Andrássy (1823-1890) served as prime minister of Hungary and later as foreign minister of Austria-Hungary. He negotiated the Austro-German Dual Alliance of 1879.

Julius Andrássy was born into a distinguished Hungarian aristocratic family at Kassa (now Košice in Slovakia) on Mar.3, 1823. As a young man, he supported the policies of the moderate reformer Count Stephen Széchenyi. Later, however, he switched to the more radical Louis Kossuth, who opposed Austrian control of Hungary and advocated Hungarian nationalism. In 1848 Andrássy took part in the Hungarian revolution against Austria. After Hungary's defeat he lived in exile in Paris and London. By the mid-1850s Andrássy had become an advocate of a Hungarian compromise with Austria. Receiving amnesty in 1857, he returned to Hungary and joined forces with the middle-of-the-road liberals. Together with Francis Deák and Count Beust, he participated in the preparation and execution of the Austro-Hungarian Compromise of 1867. This agreement established the Austro-Hungarian Monarchy, or Dual Monarchy.

Andrássy was appointed prime minister and minister of defense of the new Hungarian government. He was convinced that Hungary's territorial integrity was gravely endangered by Russian-supported nationalistic stirrings among the empire's Slavic minorities and by Russia's own designs on the Balkans. He sought to neutralize this danger by strengthening and perpetuating the German-Hungarian leadership in the monarchy and by increasingly relying on Germany's support. In 1871 Andrássy became foreign minister of the Dual Monarchy, and he worked with much success to strengthen the empire's international position. In

the interest of this policy, he agreed to a partial rapprochement with Russia in the form of the Three Emperors' League (1872), but he made certain that Austria-Hungary's interests would be protected in the Balkan entanglement that followed the crisis of 1875.

At the Congress of Berlin (1878) Andrássy secured the right to occupy Bosnia-Herzegovina. From his viewpoint this action was aimed at counterbalancing Russia's increased role in the Balkans, while also taking account of his compatriots' wish to limit the number of Slavs in the empire. Although this ''occupation'' (turned into ''annexation'' in 1908) satisfied Austria-Hungary's immediate political interests, in the long run it proved to be a serious mistake, which contributed much to the eventual dissolution of the empire. For Andrássy personally, its ill effects were more immediate. Domestic dissatisfaction with the policy of expansion, coupled with the difficulties of the occupation itself, led to his resignation in 1879. But before he left office, he capped his career with the conclusion of the Dual Alliance (1879), which united Germany and Austria-Hungary and thus was the ultimate fulfillment of his foreign policy. (It remained the cornerstone of the foreign policies of both empires until 1918.)

Following his resignation, Andrássy withdrew from most political activity and died on Feb. 18, 1890, at Volosca in Istria. He was a man of culture, refinement, aristocratic charm, and broad European outlook. His younger son of the same name (with whom he is often confused) was a distinguished statesman in his own right.

Further Reading

There is no acceptable biography of Andrássy in English. The only major work that includes him is by his son, Count Julius Andrássy, Jr., *Bismarck, Andrássy, and Their Successors* (1927). Among the excellent books in English that deal extensively with Andrássy's foreign policy are Alfred F. Pribram, *The Secret Treaties of Austria-Hungary, 1879-1914* (1920; trans., 2 vols., 1920-1921); William L. Langer, *European Alliances and Alignments, 1871-1890* (1931; 2d ed. 1950); and George H. Rupp, *A Wavering Friendship: Russia and Austria, 1876-1878* (1941). □

Andrea del Castagno

The Italian painter Andrea del Castagno (1421-1457) was a leading artist in the early Florentine Renaissance.

Andrea del Castagno was born in a village in the hills east of Florence. He is first recorded in Florence in 1440, when he was commissioned to paint frescoes (now destroyed) showing condemned traitors hanged, a traditional job given to little-regarded artists. Like nearly all the major Florentine artists of the age, he visited Venice (1442), where in collaboration with the otherwise unknown Francesco da Faenza he executed a modest set of saints with God the Father on the vault of a chapel in S. Zaccaria. Back in Florence, Andrea designed a window and executed minor works for the Cathedral (1444-1445). His frescoes for the lawyers' guild in Florence (1444-1445, 1447) are no longer extant, nor are his frescoes completing the life of the Virgin (1450-1452) begun by Domenico Veneziano in S. Egidio, Florence.

No records exist for the great frescoes Andrea painted for the Carducci country house and for the convent of S. Apollonia in Florence (these are now assembled in the Castagno Museum, S. Apollonia). For the hall of the Carducci house he painted a Virgin and Child, Adam and Eve, and nine famous persons—a local version of the ''Nine Worthies'' common on medieval tapestries. In Andrea's version three Florentine poets, three Florentine soldiers, and three famous women are depicted standing in simulated marble niches, both niche and figure hard and bright. From earlier Renaissance artists like Donatello and Masaccio, Andrea learned to paint massive three-dimensional figures, but unlike his predecessors he was not interested in integrating these figures harmoniously with the environment. Rather, he used his knowledge of perspective to make the figures dominate the space.

Andrea began the frescoes for the refectory of S. Apollonia about 1447. On the upper part of the end wall are the *Crucifixion, Entombment,* and *Resurrection;* the muscular men in twisting robes are presented on a single plane. On the lower part of the wall is Andrea's famous *Last Supper*. Thirteen stony figures sit around a long table in front of a paneled marble wall. There is no emphasis on the figure of Christ but some on Judas, isolated on the other side of the

table. The room is actually drawn in rather deep perspective, the side walls half as long as the back one, but a shallow space suggested by the table and figures is what spectators register in this single case of elaborate perspective in Andrea's work. The frescoed monument to the general Niccolò da Tolentino (1456) in the Cathedral of Florence, like Paolo Uccello's earlier one to Sir John Hawkwood next to it, is a simulated sculpture; typically, Andrea eliminates Uccello's perspective brackets and flanks the base with muscular shield bearers. Andrea's other late frescoes, a *Trinity* and a *St. Julian* in SS. Annunziata, are more relaxed, letting light and air tone down the hard ascetic figures.

Andrea del Castagno died of the plague in Florence on Aug. 19, 1457.

Further Reading

The standard work on Andrea del Castagno is in Italian: Mario Salmi, *Paolo Uccello, Andrea del Castagno, Domenico Veneziano* (1936; rev. ed. 1938). There is no satisfactory monograph in English. □

Andrea del Sarto

The Italian painter Andrea del Sarto (1486-1530) was one of the most important painters of the High Renaissance. His highly expressive use of color is unsurpassed in Florentine painting.

With Michelangelo and Raphael working in Rome, Andrea del Sarto became the leading painter in Florence following the death of Fra Bartolommeo in 1517, and through his pupils, Il Rosso and Pontormo, he was a vital formative influence on the development of mannerism.

Andrea was born in Florence on July 16, 1486. He was the son of Agnolo di Francesco, a tailor (Italian, *sarto*), hence the name Andrea del Sarto. According to Vasari, who was a pupil of Andrea, he was trained with a goldsmith from the age of 7. An earlier source identifies Andrea's master, quite convincingly, as Rafaellino del Garbo, a highly competent and successful painter of the late 15th century. About the age of 20 Andrea set up an independent shop with Franciabigio, although he did not matriculate in the painters' guild until Dec. 11, 1508.

Early Period

In 1509 Andrea received his first important public commission for five frescoes in the entrance cloister of the Church of SS. Annunziata, Florence, depicting scenes from the life of St. Filippo Benizzi. Two further frescoes, the *Journey of the Magi* and the *Nativity of the Virgin,* added in 1511 and 1514, illustrate the very rapid development of his style. Of the panel paintings, the beautiful *Mystic Marriage of St. Catherine* (ca. 1512; Dresden) shows his deep understanding of Leonardo's art, particularly in the expressive and

compositional use of chiaroscuro (light and shade). Andrea was very selective in the ideas and motifs that he derived from his great contemporaries Fra Bartolommeo, Michelangelo, and Raphael. His figures are not idealized but warmly human and even humorous. He showed a notably early interest in Northern woodcuts by such artists as Albrecht Dürer, Martin Schongauer, and Lucas van Leyden; and his interest in sculpture was not confined to the antique but extended to the use of actual models by his friend Jacopo Sansovino, with whom he shared a workshop from 1511 to 1517.

Middle Period

Between 1511 and 1526 Andrea painted the famous monochrome fresco cycle in the cloister of the Scalzo, Florence, which is one of the masterpieces of High Renaissance art. The elaborate, painted architectural setting and the sculptural clarity of the narrative established new standards in monumental fresco painting.

Outstanding among the panel paintings of this period are the *Madonna of the Harpies* (1517; Florence) and the *Wallace Madonna* (1517-1518; London). In these mature works the outward gaze of the saints and the compelling vibrancy of the color demand the devotional involvement of the spectator.

It was probably in 1517 that Andrea married Lucrezia del Fede, a widow, whose portrait he had included in the *Nativity of the Virgin*. Despite Vasari's condemnation, which was so readily accepted and elaborated in the 19th

century, there seems to be no real evidence that Andrea suffered either moral or financial ruin as a result of this marriage.

Summoned by the French king, Francis I, he traveled to France in 1518, but his stay at Fontainebleau was very short for he was back in Florence by the autumn of 1519. The *Charity* (Paris) and the *Portrait of a French Lady* (Cleveland) are the only surviving paintings that he executed in France.

Andrea may have visited Rome in 1519-1520 in connection with the important commission from Pope Leo X for the decoration of the Medici villa at Poggio a Caiano, near Florence, since Andrea's fresco *Tribute to Caesar* (dated 1521) at the villa strongly suggests a direct experience of Raphael's work in Rome.

Late Period

Comparatively little is known of the later part of Andrea's life, although his presence is frequently documented in Florence and his paintings offer no real evidence of any extensive travels. In 1520 he purchased a site on the Via della Crocetta and built a house. In 1524 Andrea took his family to the Mugello to avoid the plague. There he painted the *Pietà* (Florence), which, though more restrained in its color and emotion than the earlier *Pietà* (ca. 1520; Vienna), forms the point of departure for the deliberately appealing beauty of the late works. The increasing idealization and the sometimes arbitrary but acutely expressive color of paintings such as the Quattro Santi (1528; Florence) and *St. Agnes* (1527-1528; Pisa Cathedral) provided a rich source of inspiration for the young generation of mannerist painters. Yet the powerful devotional feeling in these works is evident from the exaggerated praise that Andrea received from writers of the Counter Reformation.

He died of the plague on Sept. 29, 1530, and was buried by the religious confraternity of the Scalzo in the Church of SS. Annunziata.

His Character

Andrea seems to have been a kindly, unassuming man with high professional standards and a profound understanding of humanity. He was genuinely pious, sometimes working for a nominal fee or, as in the case of the *Madonna del Sacco* (SS. Annunziata, 1525), waiving his fee altogether. Vasari interprets this as timidity and weakness, but it is more likely that Andrea, who was patronized by the Pope and the King of France, was sufficiently prosperous to afford such generosity. His popularity in the 16th century is demonstrated by the survival of an exceptional number of copies of his works.

Commonly referred to as Andreino, he was short of stature, as noticeable in the self-portrait in the *Journey of the Magi* (SS. Annunziata). The most reliable record of his features is the self-portrait painted on a tile (1527-1528; Florence).

Further Reading

A complete reappraisal of Andrea del Sarto's role in the High Renaissance and the development of mannerism has been necessitated by two recent monographs that provide a thorough critical study of his life and works: Sydney J. Freedberg, *Andrea del Sarto* (2 vols., 1963), and John Shearman, *Andrea del Sarto* (2 vols., 1965), with a brilliant analysis of Andrea's use of color. An extensive discussion of the artistic developments in the early 16th century may be found in Sydney J. Freedberg, *Painting of the High Renaissance in Rome and Florence* (2 vols., 1961). □

Andrea Pisano

Andrea Pisano (ca. 1290-1348) was the most important 14th-century sculptor in Florence, as well as an architect.

Andrea Pisano, also called Andrea da Pontedera, was born in Pontedera near Pisa. He may have been trained in the shop of Tino di Camaino, a follower of Giovanni Pisano. Andrea's work before 1330 is unknown. According to Lorenzo Ghiberti, Andrea did many things for S. Maria della Spina, Pisa, though nothing extant can be assigned to him with certainty.

In a document of Jan. 22, 1330, Andrea's name appeared for the first time as *maestro delle porte* (artist of the doors) in connection with the first set of bronze doors for the Baptistery in Florence. He was *capomastro* of the Cathedral in Florence (1337-1340) and of the Cathedral in Orvieto (1347). He died sometime before July 19, 1348, when his son's name, Nino Pisano, appeared as *capomastro* in Orvieto.

His Works

The bronze doors of the Baptistery, which now adorn the south portal, are Andrea's masterpiece. In 1329 a member of the cloth merchants' guild, which was responsible for the decoration of the Baptistery, was sent to Pisa to study the doors of the Cathedral and later to Venice to secure a bronze founder for the project in Florence. According to a document of April 2, 1330, Andrea's wax model for the doors was finished. The doors, which were hung by March 15, 1336, are inscribed with Andrea's name. They consist of two large bronze wings decorated with 28 gilded reliefs set in quatrefoils. The lower 8 frames, 4 on each leaf of the doors, show the Seven Virtues plus Humility. The upper 20 frames tell the story of John the Baptist. In the narrative reliefs he relied on the mosaic cycle in the dome of the Baptistery and on Giotto's murals in the Peruzzi Chapel, Sta Croce, both of which tell the story of the Baptist. Andrea's style in these reliefs is Gothic and much closer to Giotto than to the Byzantine style of the mosaics.

The reliefs are medium high with, usually, a few figures moving across a shallow platform before architectural or landscape elements. The movements, dignified and restrained, spring from the rhythms Andrea established across the surface by deeply folded drapery and graceful, swaying postures. The figure sculpture is, in general, subordinate to the overall architectural framework of the portal.

Andrea was also responsible for a number of marble reliefs (1337-1340) on the two lowest registers of the Campanile of the Florentine Cathedral (now in the Cathedral Museum); in style they are similar to the bronze doors. A group of life-size kings, prophets, and sibyls (also in the Cathedral Museum) were intended to decorate niches in the Campanile. Though done more or less in Andrea's style, they are probably not autograph works. Two statues of Christ and St. Reparata (in the same museum), of remarkable quality, are commonly attributed to Andrea.

Further Reading

For the most up-to-date information on Andrea Pisano see John Pope-Hennessey, *An Introduction to Italian Sculpture,* vol. 1: *Italian Gothic Sculpture* (1955). □

Salomon August Andrée

The Swedish engineer and Arctic balloonist Salomon August Andrée (1854-1897) attempted the first balloon flight to the North Pole in 1897, but the three-man team perished.

Salomon August Andrée was born in Grenna, Sweden, on Oct. 18, 1854, the son of an apothecary. He obtained an engineering degree from the Royal Institute of Technology in 1873. After working in industry, he visited the United States in 1876, supporting himself as a janitor at the Swedish exhibit of the Centennial Exhibition in Philadelphia. During his short stay he became interested in ballooning and talked with the American balloonist John Wise of Philadelphia. In 1882-1883, after 2 years as assistant professor at a technical school, he wintered with the International Polar Scientific Program as aeroelectrical observer at the Swedish Spitsbergen Station. He then became first engineer in the Swedish Patent Office.

Andrée's ballooning began in 1893; after a grant to purchase a French balloon, he made a total of nine ascents. In 1895 the Swedish Academy of Sciences accepted Andrée's proposal to use a balloon to reach the North Pole. The balloon, called the *Ornen* (Eagle), was one of the largest ever produced. Made by Lachambre of Paris, it had a volume of 170,000 cubic feet, to be filled with hydrogen, and was constructed of varnished silk with rubberized seams. A cylindrical wicker car hung on suspension ropes. Danes Island (80°N, 11°E) in the Spitsbergen archipelago was selected as the launch location, but the winds proved unfavorable in the summer of 1896. On July 11, 1897, Andrée and two companions began the ascent, heading northeastward. Except for a few inconsequential carrier pigeon messages and marker buoys, no further word or sign was ever received form the party.

In the summer of 1930 a Norwegian scientific expedition accidentally discovered the Andrée campsite on White Island (81°N, 33°E). The bodies were returned to Sweden for heroes' funerals, together with diaries, photographic film, and camp remains. Mystery continued to surround the causes of the men's death, because ample food and fuel were found. However, in 1952 a Danish doctor proved that the deaths were caused by trichinosis contracted from polar bear meat. Although the team did not reach the North Pole, or even get near it, the expedition of the *Ornen* was a pioneering use of aviation in polar exploration.

Further Reading

The best English-language biography of Andrée appears in the Swedish Society for Anthropology and Geography, eds., *Andrée's Story: The Complete Record of his Polar Flight,* 1897 (1930). A popular fictionalized account of the flight is Per Olof Sundman, *The Flight of the Eagle* (trans. 1970). The importance of the Andrée expedition to polar aviation is best reported in John Grierson, *Challenge to the Poles: Highlights of Arctic and Antarctic Aviation* (1964). □

Giulio Andreotti

A long-time leader of Italy's Christian Democratic Party, Giulio Andreotti (born 1919) served his country in many important government positions.

Giulio Andreotti was born in Rome on January 14, 1919. He obtained a law degree with honors during Benito Mussolini's Fascist rule while beginning to participate in Catholic youth movements, especially as a journalist. He was the editor of the Catholic *Azione Fucina,* a weekly university magazine. He also collaborated with the Christian Democratic paper *Il Popolo* during its clandestine period.

When Italy was liberated in 1944 the young Andreotti became a member of the national council of Democrazia Cristiana (DC), the Catholic political party. In 1946 he was elected to the constituent assembly that was charged to draft the constitution of the new Italian Republic. In those same years Andreotti solidified his already prominent position by becoming one of the closest collaborators of Alcide De Gasperi, the Italian premier and indisputable leader of the DC in the post-World War II period. In this manner Andreotti reached the highest ranks within the DC and within the governmental apparatus at the same time, early in his political career.

Conservative Leader of His Party

At De Gasperi's death in 1954 Andreotti remained close to the centrist DC ''old guard'' leaders: he did not associate with younger Christian Democrats, such as Giuseppe Dossetti, who wanted to move the DC toward more liberal social and economic policies. In the 1960s Andreotti also resisted pressures within his party to form governmental coalitions with the Socialists. However, despite his opposition to the ideas of Christian Democratic left-wing leaders such as Aldo Moro, Andreotti always managed to maintain good relations with political adversaries within his party. In fact, he was a cabinet minister (Interior, Finance, Treasury, Defense, Industry) throughout the 1950s and 1960s under liberal DC premiers. This continued presence at the highest levels of Christian Democratic and governmental power can be attributed to Andreotti's noted skills in striking compromises with every group while never losing his political autonomy.

Throughout his long political career Andreotti built up a solid basis of personal support among voters within his electoral district in Rome. He was elected to Parliament continuously beginning with the first legislature. He was also noted as one of the Italian political personalities who received the highest number of personal preference votes written manually on the ballots.

In the 1970s Andreotti held the post of president of the Council of Ministers (premier) several times. Of particular note are the cabinets which he headed between July 1976 and early 1979. This was a most difficult time in Italian political life. In addition to a deep economic crisis, there were problems about left-and right-wing terrorism and about the continued growth of the DC's principal rival, the Italian Communist Party (PCI). In 1976 the PCI made consistent gains at the polls, following an extremely tense campaign where it was feared the DC would lose its position as the largest Italian party in favor of the PCI. While this *sorpasso* (overtaking) did not take place at that time, the strength of the Italian left made it extremely difficult for the DC to rule. It was then that Italy's moderate leaders turned to Andreotti and his political pragmatism.

Andreotti Takes Charge

From the point of view of Italian anti-Communist forces it could be said that Andreotti accomplished a political masterpiece with the cabinet he headed, in particular between March 1978 and January 1979. Andreotti managed to form a minority cabinet comprised of Christian Democrats only, but with the external support—in Parliament—of the PCI. In this manner the Communists stayed out of the government, but lent it their support, because they considered this as a first step toward a *compromesso storico* (historical compromise) which they advocated; that is, a nearly unprecedented alliance between the PCI and the DC to form a government together. Andreotti's government, however, simply reaped the benefits of Communist cooperation while avoiding a true *compromesso storico*.

At the end of this experience the losers were the Communists. The PCI lost the support of voters who disliked a cooperation with the Christian Democratic arch-enemy that did not result in a clear PCI influence on governmental programs and policies. The PCI then abandoned its attempts at *compromesso storico* and returned to the more traditional efforts of forming a left-wing government with the Socialists. One of Andreotti's many quips describes well the Communist situation at the time: asked whether power wears one down, Andreotti promptly replied that power wears down ''those who do not have it.'' Prophetic words, as the PCI steadily lost ground in the 1980s. Andreotti's great achieve-

ment, in the eyes of Italian anti-Communists then, was to have helped keep the PCI at bay at the time of its greatest strength between 1976 and 1979. Andreotti's ability in striking an unlikely political compromise—the external support by the PCI—was at the core of this success.

In the 1980s Andreotti often held the post of minister of foreign affairs. In that post he was noted for his pro-Arab policies, generally in agreement with other leaders of the European Economic Community but in contrast with American diplomacy. In the summer of 1989 Andreotti became once again premier by pacifying bitter disputes between Socialist and Christian Democratic coalition leaders such as Bettino Craxi and Ciriaco De Mita. Andreotti was considered a leading candidate to become president of the Italian Republic after Francesco Cossiga.

Andreotti began a rapid descent from power in 1992. Two important events occurred during this time that led to his decline: the collapse of communism in Eastern Europe and the occurrence of the most important Mafia trial in history, in which many Mafia bosses were convicted and sentenced to life in prison. The United States had been particularly interested in protecting Andreotti during the cold war, since Italy was on the borderline between East and West, but after the collapse of communism in Eastern Europe, his role was no longer as crucial.

In 1994, the Christian Democratic party collapsed under the weight of corruption investigations. Andreotti was accused of affiliation with the Sicilian Mafia, Cosa Nostra, and went on trial in September 1995. The complex trial was expected to last several years. He was also accused of the 1979 murder of a journalist, Mino Pecorelli, who supposedly had unflattering information about Andreotti that he planned to publish. Andreotti maintained his innocence and claimed the accusations were politically motivated. In reaction to his trial, Andreotti said, ''Everything considered, I have been very fortunate in life. . . . I think that in order to merit the next life one must undergo a severe trial. I would rather have had a trial of a different nature. But I believe in the justice of the afterlife and not just on earth, and that gives me a lot of serenity'' (*NetNews,* June 16, 1996).

Andreotti is the author of numerous books. Among them (all in Italian) are a biography of Alcide De Gasperi, *De Gasperi e il suo tempo* (1965), and three volumes of recollections and observations about world leaders whom Andreotti met in the course of his long political career: *Visit da Vicino* (1982); *Visti da Vicino-Seconda Serie* (1983); and *Visit da Vicino-Terza Serie* (1985).

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Mario Andretti

Mario Andretti's name is virtually synonymous with the sport of race car driving. A versatile driver with a charasmatic personality, he has won numerous races and seen two sons and a nephew become successful in the sport.

For many people all over the world, the name Mario Andretti is synonymous with automobile racing. From humble beginnings in a small Italian village, Andretti went on to become one of the most successful drivers in the history of the sport. Andretti's most amazing accomplishment was his versatility. He excelled in virtually every type of car and on every type of track there is, from 24-hour marathons to the Indianapolis 500. According to a 1989 poll, Andretti's name was better known to the American public than were the names of the next two most famous race car drivers—A. J. Foyt and Richard Petty—combined. During the peak years of his racing career in the 1960s and 1970s, Andretti earned a reputation as one of the sport's most daring drivers, as well as one of its most colorful personalities.

Though an avid racing fan from an early age, the circumstances of Andretti's youth were hardly conducive to a career as a top driver. He was born on February 28, 1940, in Montona, a northern Italian village near Trieste on the Istrian Peninsula. His father, Alvise, was a respected and influential farm administrator. The family lost all of its property during the Second World War, however, and after the war, the region became part of Yugoslavia. The Andrettis spent their first few years after the war in a camp for displaced persons. In 1948, Alvise moved the family to Lucca, a town near Florence, in order to maintain Italian citizenship. There he found a job working in a toy factory.

Bitten by Racing Bug Early

As young children, Mario and his twin brother, Aldo, became fascinated with cars and racing. The course of the Mille Miglia, Italy's famous 1,000-mile road race, went through Florence, and the boys were mesmerized by the noise and excitement of the event. Since the Andrettis lived across the street from a garage, the twins spent a great deal of their time hanging around mechanics and learning as much as they could about cars. Their hero was Alberto Ascari, one of the most famous drivers in Italy at the time. At the age of 13, Mario and Aldo entered a program for young race car driving hopefuls, against the wishes of their disapproving father. The only person Andretti told about his racing was an uncle, who also happened to be his priest. The youth racing program was eventually canceled because so many boys were getting injured, but the Andretti twins continued to pursue their hobby in secret.

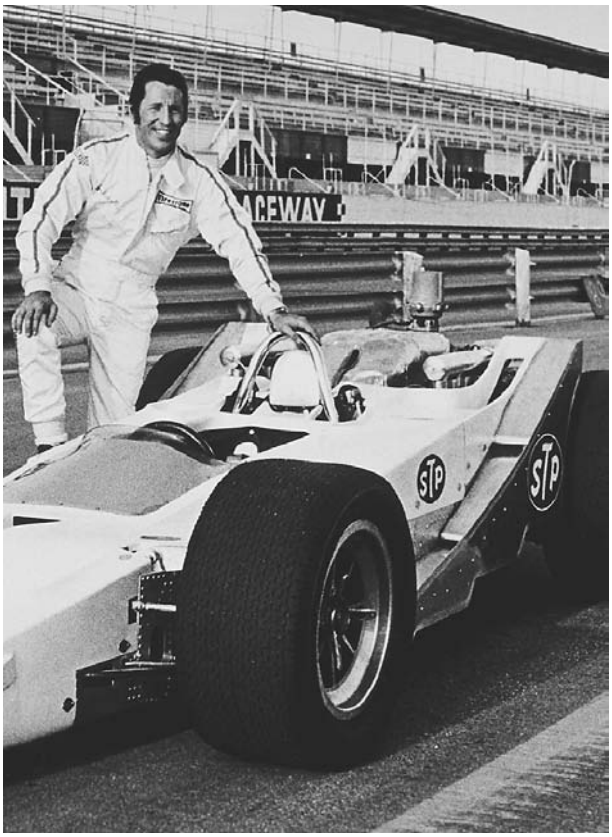

In 1955 the entire Andretti family moved to the United States, settling in Nazareth, Pennsylvania, where an uncle already lived. By 1958, the twins had saved enough money to buy their first car, a 1948 Hudson Hornet. They rebuilt the car themselves, and began racing it at the half-mile Nazareth Speedway. One brother would drive the Hudson, while the other would borrow a car. Still keeping their racing a secret from their father, the Andretti boys quickly began to dominate the local racing scene, winning one stock car race after another. Papa Andretti finally learned the truth when Aldo, by most accounts the more aggressive driver of the pair, was seriously injured in racing accident at Hatfield, Pennsylvania. The crash put Aldo into a coma for two weeks, and although he recovered from his injuries, he was never able to successfully resume his driving career.

Meanwhile, Mario's career was getting ready to shift into high gear. Working weekdays as a mechanic, he drove on evenings and weekends, gradually making his way through the ranks of three-quarter midget cars, midget cars, and modified racers. In 1961 he married his high school sweetheart, Dee Ann Hoch. Around the same time, he quit his garage job, and decided to devote his attention to full-time racing. In 1962 Andretti raced sprint cars on the United Racing Club's Eastern circuit. The following year, he won 11 American Race Drivers Club midget car races, including three races in two different states on Labor Day, 1963.

Took USAC Crown as Rookie

By 1964 Andretti had caught the attention of Clint Brawner, chief mechanic for prominent race car sponsor Al Dean of Dean Van Lines. When Dean's main driver, Chuck Hulse, was injured, he chose Andretti as his replacement. Now in the big leagues of auto racing, Andretti quickly began to make a name for himself on the United States Auto Club (USAC) circuit, finishing in the top ten in a number of races. In 1965, his first full year in top-level racing, Andretti emerged as a star of the speedways, exciting racing fans with his bold driving style. He was signed to a multi-year contract by the powerful Firestone racing team, and although he won only one race that year—the Hoosier Grand Prix at Indianapolis—he was constantly among the leaders, including an impressive third-place finish at the Indianapolis 500. That consistency earned him the USAC national championship for the 1965 season.

Andretti, now an American citizen, repeated as USAC champion in 1966. That season, he won eight of the 15 championship races he entered. During one three-race stretch—the Milwaukee 100, the Langhorne 100, and the Atlanta 300—Andretti led from start to finish, for a total of 500 miles. That phenomenal season established Andretti as the hottest driver on the Indy-car circuit, as well as an international celebrity.

Andretti won eight races again in 1967, but fell just short of the USAC championship, which was taken by A. J. Foyt. As the 1960s continued, he felt the urge to seek out new challenges. For Andretti, that meant trying to duplicate his Indy-car success in other forms of racing. In 1967 he stunned the world of stock car racing by winning the prestigious Daytona 500. The following year, Andretti became involved in the Formula One road racing circuit. He also began to race occasionally on dirt tracks. Although he enhanced his reputation as one of the world's most versatile drivers, Andretti won only four USAC races in 1968, finishing second in the standings to Bobby Unser.

Closed 1960s with Indy Win

After a string of disappointments at the Indianapolis 500, the most important of all races, Andretti finally broke through with a victory in 1969. The win at Indy helped lift Andretti to his third USAC championship in five years. He also won a 12-hour road race at Sebring that season. In 1970 Andretti suffered a series of crashes and mechanical problems, and he failed to win any major races. With an Indy trophy finally in his collection, Andretti decided to focus more energy on Formula One racing during the 1970s. He won the South African Grand Prix in 1971, but struggled through the next several seasons without a Grand Prix victory. He did, however, manage to win the USAC dirt track championship in 1974, a further show of his versatility.

In 1977 Andretti finally began to achieve the kind of success in Formula One racing that he had in Indy cars. He came in third in the standings among Formula One drivers that year, winning the U.S., Spanish, French, and Italian Grand Prix events. The following year, only his second racing Formula One full time, Andretti realized a life-long dream by becoming the Formula One World Champion. By the early 1980s, however, Andretti had pretty much retired from the Grand Prix circuit, and was once more ready to

concentrate on Indy cars. In 1984, at an age (46) generally considered over-the-hill for a race car driver, Andretti took his fourth Indy Car championship.

Drove Fast During Career Twilight

Although the victories started to come less frequently, Andretti continued to race competitively through the rest of the 1980s and into the first half of the 1990s, both in Indy Cars and in the occasional Formula One event. He won an Indy Car race in 1988 before encountering an extended dry spell. His last Indy Car win—the 52nd of his career—came in a 1993 race in Phoenix. That year, at the age of 53, Andretti set the all-time qualifying speed record of 234.275 miles-per-hour at the Michigan International Speedway. Andretti retired from racing following the Grand Prix of Monterey at the end of the 1994 season.

Meanwhile, the most famous race car driver in the world had spawned the most successful racing dynasty in history. Son Michael has become one of racing's top drivers in his own right. Andretti's other son, Jeff, and nephew John (Aldo's son) have also shown the Andretti magic behind the wheel. During the early 1990s, several Indy Car fields included four drivers named Andretti.

Mario considered making a one-race comeback in 1996, when a schism developed between Championship Auto Racing Teams (CART) and the upstart Indy Racing League (IRL) over control of the Indianapolis 500 field. As a protest against IRL's attempt to stock the Indy field with its members, CART created the U.S. 500, to be run on the same day as the Indy 500 at the same Michigan track on which Andretti had set his qualifying record a few years earlier. After weeks of contemplation, Andretti eventually decided against entering the U.S. 500. Even in retirement, however, Andretti remains a giant figure among racing fans. He is much in demand for appearances and endorsements. Although he has now left the driving to the next generation of Andrettis, his charisma and diverse skills will be difficult for his successors to match.

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John Albion Andrew

As governor of Massachusetts during the Civil War, John Albion Andrew (1818-1867) energetically organized the state's resources in support of the Union and pressed for vigorous prosecution of the war.

John Andrew was born on May 31, 1818, in Windham, Maine, where his father was the manager of a general store. After graduating from Bowdoin College in 1837, he moved to Boston to study law. A man of deep religious convictions, he became involved in public affairs as a supporter of humanitarian reform movements and then of antislavery. He entered politics as a Whig but helped organize the antislavery Free Soil party in Massachusetts in 1848; its failure left him politically stranded until the emergence of the Republican party in the mid-fifties. He was elected to a single term in the Massachusetts Legislature in 1857; 2 years later he helped organize legal aid for John Brown, an activity which brought him favorable public notice in his home state.

In 1860 Andrew was elected to the first of his five terms as governor of Massachusetts. From the beginning the problem of fighting the Civil War dominated his administration. The Federal government was generally ill equipped at the beginning to organize and carry on the war. The states, therefore, carried a major share of the burden, especially in the war's early years. Andrew readily accepted the challenge. Massachusetts-raised troops were the first to reach Washington after the firing on Fort Sumter, and in the following years Andrew created a state organization that raised emergency funds and enlisted, equipped, and supplied thousands of troops to the Federal cause. His energy and efficiency clearly marked him as one of the leaders of an unusually gifted group of men, the Northern war governors.

Deeply committed to the war, Andrew bombarded President Lincoln with both military and political advice. He was a supporter of Radical Republicanism and favored the speedy emancipation of the slaves and the extensive use of African American troops in the Union Army. Angered by Lincoln's slow response to such ideas, Andrew joined other Radicals in seeking another presidential candidate in 1864. But when it became clear that such a change would only benefit the Democrats, he supported the President. A superb politician, Andrew always retained a sense of the possible, once remarking, ''in respect to principles I am always radical. In respect to measures I am always conservative.''

After the war Andrew changed course to favor a relatively moderate Reconstruction policy. For example, he wanted the government to deal directly with former Confederate leaders and not, as the Radicals desired, politically proscribe them. He believed that Reconstruction necessitated the support of the South's normal leaders who alone could persuade other Southerners to accept the minimum demands of the North: emancipation, guarantees of civil rights for African Americans, disavowal of secession, and repudiation of the Confederate debt. In 1866 Andrew retired as governor, intending to remain active in politics. He died suddenly of a stroke in 1867 at the age of 49.

Further Reading

The only full-length biography of Andrew is Henry G. Pearson, *The Life of John A. Andrew, Governor of Massachusetts* (2 vols., 1904), which is useful for its detail. Eric L. McKitrick, *Andrew Johnson* and *Reconstruction* (1960), contains a sketch of Andrew stressing his political pragmatism and analyzing his attitudes on Reconstruction. A useful book on the

Radicals is Hans L. Trefousse, *The Radical Republicans* (1969). □

Charles McLean Andrews

The American historian Charles McLean Andrews (1863-1943) originated the version of colonial history that places the English settlements in America within the larger context of the British Empire.

Charles McLean Andrews was born in Wethersfield, Conn., on Feb. 22, 1863. He graduated from Trinity College in 1884 and began teaching at West Hartford High School. Dissatisfied, Andrews left in 1886 to enter graduate school at Johns Hopkins. There he worked under Herbert B. Adams, a leading figure in the movement to professionalize history and an exponent of the ''germ'' theory of history, which traced American political institutions from German origins. In keeping with his mentor's interest, Andrews studied towns in Connecticut. However, his dissertation, The River *Towns in Connecticut* (1899), questioned some of Adams's assumptions.

Andrews took his first teaching position at Bryn Mawr in 1889. His continued research to test the germ theory resulted in *The Old English Manor* (1892). The following year Andrews's interest shifted back to American colonial history, although he continued to teach and to write textbooks in European and world history.

Andrews married Evangeline Walker in 1895 and continued to teach at Bryn Mawr, taking a leave sponsored by the Carnegie Institution in 1903-1904 to work on a guide to manuscripts in the British Museum. In 1904 he saw publication of his *Colonial Self-Government, 1652-1689*. By 1907 Andrews's reputation was such that he was asked by Johns Hopkins to fill Adams's chair, which had been vacant 6 years. He moved to Johns Hopkins and published with Francis G. Davenport the *Guide to the Manuscript Materials for the History of the United States to 1783 in the British Museum and Other Depositories* (1908), a work Andrews believed would make him famous.

Unhappy at Johns Hopkins, Andrews moved to Yale to become professor of American history, edit the Yale Historical Series, and teach graduate courses in American colonial history. In 1912 another of his works, *The Colonial Period,* appeared. This book anticipated many of Andrews's later ones, emphasizing the interaction between England and the Colonies and the progressive antiquation of British colonial policy as compared with the innovative nature of colonial institutions. Seven years later Andrews combined his insights in social history and popular culture in two volumes, *The Fathers of New England and Colonial Folkways*.

In 1924 Andrews became acting president of the American Historical Association. His *Colonial Background of the American Revolution* (1924), regarded as one of his best books, maintains that an understanding of British colonial policy is essential to understanding the American Revolution. The next year Andrews became president of the association.

After his retirement from Yale in 1931, Andrews continued to labor on his final major work, *The Colonial Period of American History* (4 vols., 1934-1938), the first volume of which won a Pulitzer Prize. He failed to complete three additional volumes planned. He died on Sept. 9, 1943.

Further Reading

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Fannie Fern Phillips Andrews

Fannie Fern Phillips Andrews (1867–1950) was an educator who fought endlessly for the promotion of peace studies through an international bureau of education.

Fannie Fern Phillips Andrews was an educator who campaigned tirelessly for an international bureau of education to promote peace studies. Born in Lynn, Massachusetts, she was the daughter of a shoemaker father and a mother who was president of the Woman's Christian Temperance Union. Deciding at age three that she wanted to be a teacher, Andrews later attended Salem Normal School in Massachusetts and then taught for six years before receiving her degree in psychology and education from Radcliffe College in 1902. Her work in the public schools of Boston convinced her that students from different ethnic and economic backgrounds had to be taught to communicate and negotiate with each other. Her core belief that men who make war are spurred to conflict by their inability to understand one another's perspectives fueled her interest in ''teaching peace''.

The American Peace League

In 1908 she founded the American Peace League, an organization which sought to promote peace by teaching the principles of ''international justice'' in American schools. She extended her influence by organizing the Boston School-Parent group and serving as president of the Boston Home and School Association from 1914-1918. Andrews campaigned nationally for her ideals, and by 1915 League branches had been established in forty states. She

envisioned an international bureau of education which would promote understanding among nations. But the era just before the United States entered the World War was an inauspicious time to promote peace. Andrews, who eventually supported American involvement in the war, changed the name of the American Peace League to the American School Citizenship League in 1918, believing that the old title was too provocative during wartime.

International Attention

Andrews and the League received serious consideration from the highest branches of government for her plan to create an international bureau of education. She was engaged in the final planning stages of a multi-national conference to consider the logistics of such an institution when World War I erupted. She had already caught the attention of President Woodrow Wilson , however, and in 1918 he picked Andrews to attend the Paris Peace Conference . There she lobbied for the emerging League of Nations to include in its covenant a provision for her dream of an international bureau of education, but she was unsuccessful. During the war she received a post-graduate degree in international affairs, never losing sight of her goal of an international school curriculum which would promote justice and understanding. Andrews maintained her dedication to promoting peace studies until her death, serving in the International Law Association, the World Peace Foundation, and the International Guild.

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Roy Chapman Andrews

Roy Chapman Andrews (1884-1960) was an American naturalist, explorer, and author whose popular image was that of a romantic explorer in Asia.

Roy Chapman Andrews was born in Beloit, Wis., on Jan. 26, 1884. Fascinated by the natural wonders of southern Wisconsin, he chose his life's work at an early age. Immediately upon his graduation from Beloit College in 1906, he went to New York to seek employment at the American Museum of Natural History, volunteering to scrub floors when no other positions were available.

He assisted in the taxidermy department of the museum and soon received a field assignment to bring in the skeleton of a whale beached on Long Island. This initiated his scientific investigations of whales, and he was soon established as the world's leading whale authority. In his pursuit of these and other studies, Andrews traveled to Alaska, the East Indies, Japan, and Korea. He identified large ''devilfish'' off the Korean coast as the California gray whale, then considered an extinct species.

After 1915 Andrews concentrated on land explorations; his initial foray had been into the dense northern forests of Korea, but his dream was to test the theory of Henry Fairfield Osborn that central Asia was the home of primitive man and the source of much of the animal life of Europe and America. This work began in 1916 with a small zoological expedition to the periphery of the central Asian plateau in southwestern China and Burma. After a delay caused by World War I, during which Andrews served in Peking for the naval intelligence service, the youthful explorer returned to the United States to plan and finance his ambitious decade-long project. Andrews presented his project as a new type of exploration, a mammoth cooperative venture of various sciences, utilizing innovative techniques, including automobiles for desert exploration. He got the necessary financial support and set out in 1921.

He repeatedly led teams into the less-known portions of China, Borneo, and central Asia. He gained world fame because of his dramatic expeditions into the Gobi Desert, which led to the discovery of rich fossil fields, new geological strata, the first dinosaur eggs known to science, and skeleton parts of some of the largest and oldest known mammals, including the huge *Baluchitherium* and the tiny *Protoceratops andrewsi*. Political turmoil and another war stopped Andrews's Asian exploration in 1930. Two years later, after writing a full report of these expeditions, *The New Conquest of Central Asia,* he entered museum administration.

Andrews had taken a master's degree from Columbia University in 1913; he received honorary doctorates from

Brown University in 1926 and Beloit College in 1928. He served as director of the American Museum of Natural History from 1935 to 1942, then devoted the rest of his life to writing and lecturing. A spellbinding lecturer and storyteller, he relished his popular image as a romantic explorer, but claimed that life was really more dangerous in American cities than in the Gobi Desert. He died in Carmel, Calif., on March 11, 1960.

Further Reading

The best sources on Andrews are his own voluminous writings, particularly his autobiographical works: *This Business of Exploring* (1935); *Under a Lucky Star: A Lifetime of Adventure* (1943); *An Explorer Comes Home: Further Adventures of Roy Chapman Andrews* (1947); and *Beyond Adventure: The Lives of Three Explorers* (1954). The secondary sources are meager. Fitzhugh Green, *Roy Chapman Andrews, Dragon Hunter* (1930), is the only biography. Henry Chester Tracy, *American Naturists* (1930), repeats Andrews's own writings. Geoffrey Hellman, *Bankers, Bones and Beetles: The First Century of the American Museum of Natural History* (1969), recounts Andrews's association with the museum. □

Iury Vladimirovich Andropov

The Soviet leader Iury Vladimirovich Andropov (1914-1984) was the head for 15 years of the Soviet secret police. After Leonid Brezhnev's death in 1982 he became for 16 months the ruler of the Soviet Union.

Iury Andropov was born on June 15, 1914, in the southeastern Russian province of Stavropol, where his father was a railroad worker. He attended a secondary vocational school to learn river navigation, graduating in 1936. By then he was already active in the Young Communist (Komsomol) League, organizing Soviet youth to assist the Communist Party.

For several years he worked as a technician along the waterways in the Volga River basin. In 1940 he began a new career in the Komsomol organization, working to organize youth in the territory just taken from Finland in the Soviet-Finnish war of 1939-1940. He continued this work during the World War II, helping to coordinate guerrilla activities in areas controlled by the Finnish army. Following the war he was promoted to a post of Soviet administrator in the region.

He remained a minor official during the Stalin years. Though he served his Stalinist superiors loyally, he was not implicated in the secret police terror of that period.

His training combined with his lack of involvement in Stalin's crimes made him a good recruit for promotion in the years following Stalin's death in 1953. His advancement began when he entered the Soviet Diplomatic Service. After a short period of training in Moscow, he received in 1953 an appointment to the Soviet embassy in Hungary, a Soviet satellite country. The following year he was named ambassador to Hungary, a position he occupied until 1957. During that time he helped to remove from power the Hungarian Stalinist leader.

In late 1956 the Hungarians attempted to free themselves from Soviet control in a violent uprising, quickly repressed by Soviet troops. Andropov's activity in the repression is not known. He probably assisted in the restoration to power of those Hungarian Communists, led by Janos Kadar, loyal to the Soviet Union. Andropov performed his work well. In 1957 he returned to Moscow to take charge of relations between the Soviet Communist Party and other Communist countries, including the European satellites, the East Asian Communist states, and later Cuba. He held this post for 10 years, acquiring considerable experience in international relations during that time.

In 1967, his political responsibilities increased greatly. That year he was appointed chairman of the Soviet secret police (KGB, acronym for the Committee for State Security). He was chosen by the Soviet leaders in the Politburo for two major reasons. First, he was not a Stalinist; they could rely on him to maintain party control over the secret police. Second, he was not a close supporter of Brezhnev and could be counted on not to let the KGB fall under the control of the new party leader. One of the principal tasks which confronted Andropov was the restoration of the prestige of the secret police, whose reputation had suffered severely in previous years when public denunciation of Stalin's crimes had revealed its terrible abuses of power in carrying out

Stalin's terror. At the same time, he had to silence such Soviet ''dissenters'' as the physicist Andrei Sakharov and the novelist Alexander Solzhenitsyn, who were demanding further destalinization and publicly protesting violations of human rights in the Soviet Union. Their activities were reported and their writings published in the West.

Andropov remained chairman of the KGB for 15 years, longer than any other secret police chief since Stalin's death. He owed his lengthy term of service to his success at the job. During those years the KGB became one of the most efficient secret police organizations in the world. He organized a public campaign to raise the prestige of the KGB among the Soviet population. He appears to have prevented KGB officers from abusing their power for the sake of personal profit, as other party and police officials were doing. By the early 1980s Andropov had accumulated material from KGB investigations to prove widespread bribery and corruption within the Soviet bureaucracy. He appointed loyal party officials to high positions within the KGB and established his own reputation for efficiency and incorruptibility. His years of secret police leadership made him a major contender to become the next leader of the Soviet Union.

Meanwhile he was able to eliminate public dissent within the Soviet Union. He used several methods of repression. The KGB arrested dissenters for violating laws banning ''anti-Soviet propaganda.'' They were sentenced to years of hard labor in prison camps. Other were sent without trial to psychiatric hospitals for the criminally insane, where they were treated with mind-altering drugs. The most prominent dissenters, protected from harsh punishment by their international fame, had to accept permanent exile abroad. By the end of the 1970s the KGB had virtually wiped out all groups defending human rights and individual liberties in the Soviet Union and had enforced public silence on Stalin's crimes.

Andropov was rewarded for his success. In 1973 he became a member of the ruling party committee, the Politburo. He was its youngest member at that time. In mid-1982, his colleagues on the committee designated him Brezhnev's successor, making him a member of the Secretariat and permitting him to resign his post as chairman of the secret police. Within two days of Brezhnev's death on November 10, 1982, he received the formal party appointment of general secretary.

Andropov had only a brief time to be leader of the Soviet Union. He began in those months to rejuvenate the party leadership and to implement new policies. He appointed to the Politburo younger Communist officials, including a young expert on agriculture named Mikhail Gorbachev. He launched a campaign against corruption, making use of the secret police to hunt out and punish culprits within the state and party apparatus. He tried to improve industrial production by introducing measures punishing absenteeism and rewarding productivity. Finally, he launched a ''peace offensive'' intended to limit the introduction of new U.S. nuclear missiles in Europe. When in early September 1983 a Soviet fighter plane shot down a South Korean airliner flying over Soviet air space, he defended the hasty action of his frontier forces. The international protest over that incident seriously worsened Soviet relations with Western countries.

In late 1983 Andropov fell seriously ill. Suffering from an incurable kidney disease, he sought the agreement of his colleagues in the Politburo to the appointment of Mikhail Gorbachev as his successor. However, an older Politburo member, Konstantin Chernenko (whom Brezhnev had originally favored), was able to prevent this move and claimed the succession for himself. Andropov died in February 1984.

Further Reading

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Sir Edmund Andros

Sir Edmund Andros (1637-1714), an English colonial governor in America, was an able though arbitrary administrator. Because his regime conflicted with the interests of colonial Puritan leaders, he became a symbol of oppression.

Edmund Andros was born in London on Dec. 6, 1637. He was descended from the feudal aristocracy of Guernsey, and his father was master of ceremonies in Charles I's court. The family was royalist during England's civil war, and Andros served in the army following the Restoration. In 1666 he went as a major with an infantry regiment to protect the British West Indies against the Dutch. Six years later he became a landgrave in Carolina colony but showed little interest in the venture, possibly because, on his father's death in 1674, he became both bailiff of Guernsey and governor of the Duke of York's American possessions.

Though plagued by controversy with proprietors in New Jersey, Dutch settlers resenting British regulations, and boundary problems with Connecticut, Andros governed

New York with reasonable success, particularly in defending its Indian frontier and in gaining Iroquois friendship. Yet friction with the colonists increased, and, though an investigation later cleared Andros of charges of financial irregularities and favoritism in trading licenses, he was recalled to England. His knighting in 1681 and other honors show that he was still esteemed by the royal family. After the Duke of York became James II, Andros was named head of the Dominion of New England on June 3, 1686.

The attempt to merge England's separate northern colonies into a single dominion was extremely unpopular in America, and Andros's reputation has suffered accordingly. New England colonists never appreciated the need for consolidating defenses against the French and Indians, and they especially begrudged replacing their own representative assemblies with a single, appointive, advisory council. (Their resistance to this council's reimposition of existing taxes was quickly suppressed.) At first the merchants and large landholders supported Andros, but his vigorous enforcement of the Navigation Acts, his efforts to eliminate piracy, refusal to promote land speculation, and insistence on confirmation of land titles alienated them. Puritan clergymen, outraged when he permitted Episcopal services in Boston, plotted a rebellion. When the news came that William of Orange had landed in England, the Bostonians arose and captured Andros and several Dominion officials. After lengthy delays the prisoners were sent to England, where the charges against them were never pressed.

William and Mary needed competent subordinates and so named Andros governor of Virginia in 1692; thus he eventually served as executive for every royal province on the American mainland. To Virginia he brought the charter establishing William and Mary College. Though Commissary James Blair believed him unconcerned about the college and established church, Andros was an industrious and respected administrator; Edward Randolph called his the only good government in America. Resigning over differences with Blair, Andros returned to England in 1698, served for a time as governor of Jersey island, and died in London on Feb. 27, 1714. Although he was impatient, skeptical of democracy, and unable to understand Puritans, he had been a conscientious and generally capable official.

Further Reading

Nearly every history of the colonial period deals with Andros and the Dominion, but Viola F. Barnes, *The Dominion of New England* (1923), is most satisfactory. *The Andros Tracts,* edited by W. H. Whitmore (3 vols., 1868-1874), and Charles M. Andrews, *Narratives of the Insurrections, 1675-1690* (1915), provide additional insight. See also Gerard B. Warden, *Boston, 1689-1776* (1970). □

Fra Angelico

The Italian painter Fra Angelico (ca. 1400-1455) achieved a unique synthesis of the mystical, visionary realms of medieval devotional painting with the Renaissance concern for representing the visually perceived world of mass, space, and light.

The monastic life of Fra Angelico began about 1418 in the Order of Dominican Preachers in Fiesole, near Florence. His secular name had been Guido di Pietro, and his monastic name was Fra Giovanni da Fiesole. The appellatives Fra Angelico and Beato Angelico came into use only after his death to recall his spirituality as a man and an artist.

The painter's earliest known works were created at the monastery of S. Domenico at Fiesole in the late 1420s and early 1430s. The *Annunciation* of about 1430 (Museo del Gesù, Cortona) and the *Linaiuoli Altarpiece* (*Madonna of the Linen Guild,* Museo di S. Marco, Florence) reveal the essential directions of Fra Angelico's art. Reminiscences of the style of Lorenzo Monaco, the Camaldolese monk-painter who may have been Fra Angelico's first master in passages of rhythmic line and in the intimate narration of predella panels, are overshadowed by the impact of the more progressive styles of Masaccio and Masolino. The draperies of Fra Angelico's gentle people are modeled in chiaroscuro, and these Virgins, saints, and angels exist in a world constructed on the principles of linear and atmospheric perspective. Numerous large altarpieces and small tabernacles (Madonnas and Saints, Last Judgments, Coronations of the Virgin) were commissioned from the painter and his flourishing shop in the 1430s.

From 1438 to 1445 Fra Angelico was principally occupied with the fresco program and altarpiece for the Domini-

can monastery of S. Marco in Florence. The church and monastic quarters were newly rebuilt at this time under the patronage of Cosimo de' Medici, with Michelozzo as architect for the project. The frescoes by the master and his assistants are situated throughout the cloister, corridors, chapter house, and cells. In the midst of the traditional subjects form the life of Christ, figures of Dominican saints contemplate and meditate upon the sacred events, so that the scenes convey a sense of mystical, devotional transport. At the same time the dramatic immediacy is heightened by the inclusion of architectural details of S. Marco itself in some of the narrative scenes, most notably the *Annuniciation* with its view of a corner of the cloister.

A masterpiece of panel painting created at the same time as the S. Marco project is the *Deposition* altarpiece, commissioned by the Strozzi family for the Church of Sta Trinita (Museo di S. Marco, Florence; the pinnacles, as well as the predella now in the Uffizi, were painted earlier by Lorenzo Monaco). The richly colored and luminous figures, the panoramic views of the Tuscan landscape serving as a backdrop to Calvary, and the forthright division into sacred and secular personages reveal Fra Angelico as an artist in tune with the concepts and methods of the Renaissance. And yet, all of the accomplishments in representation do not diminish the air of religious rapture.

The final decade of Fra Angelico's life was spent mainly in Rome (ca. 1445-1449 and ca. 1453-1455), with 3 years in Florence (ca. 1450-1452) as prior of S. Domenico at Fiesole. His principal surviving work of these final years is the frescoes of scenes from the lives of Saints Lawrence and Stephen in the Chapel of Pope Nicholas V in the Vatican, Rome. The dramatic figure groupings serve to summarize the long tradition of 14th-and early 15th-century Florentine fresco painting. In the rigorous construction and abundant classical detail of the architectural backgrounds, the dignity and luxury of a Roman setting are appropriately conveyed.

In spite of the fact that his life unfolded in a monastic environment, Fra Angelico's art stands as an important link between the first and later generations in the mainstream of Florentine Renaissance painting.

Further Reading

John Pope-Hennessy, *Fra Angelico* (1952), is the standard monograph, but the biography is made obsolete by subsequent documentary findings. Frederick Hartt, *History of Italian Renaissance Art* (1969), is the best comprehensive survey. □

James Rowland Angell

James Rowland Angell (1869-1949) was a pioneer in the development of psychology in America and a leader in higher education.

James Rowland Angell was born May 8, 1869, in Burlington, Vermont, to James Burrill and Sara (Caswell) Angell. His father was president of the universities of Vermont and Michigan and his grandfather was president of Brown University. The Angell home was an academic environment visited by distinguished faculty and guests including Grover Cleveland, Andrew White, and Matthew Arnold. Angell's life was further enriched by travel. His family spent a year and a half in China, where his father served in a diplomatic post, and later traveled around the world.

Academic studies were not taken seriously by the young Angell until he read John Dewey's text on psychology during his sophomore year at the University of Michigan. That experience began an intellectual life which would lead him into the profession of psychology. After graduation (1890) he spent three years in graduate study. The first year he remained at the University of Michigan, receiving a master's degree in philosophy under the direction of John Dewey, a renowned philosopher. The second year he studied at Harvard with William James, a prominent psychologist, and graduated with a master's degree in psychology. The third year he traveled to Germany to further his psychology studies. At the end of that year his doctoral thesis was accepted at the University of Halle, contingent on a revision to improve its German. But instead he accepted a teaching position in psychology at the University of Minnesota. Soon after his arrival in Minnesota, he married his fiance of many years, Marion Watras. They had two children.

Teaching and Research (1893-1914)

One of Angell's chief delights was working with students. Beginning with his first teaching assignment at the University of Minnesota (1893), he worked long into the

nights, seeking to perfect his teaching talents. Using the Socratic method, he developed questions that provoked thinking and continued interesting the students. The next year, as an assistant professor of philosophy and psychology at the University of Chicago, he developed a psychology laboratory where he and graduate students collaborated on experimental research. During his years at Chicago he assisted over 40 doctoral students in psychology, a number of whom later became leaders in psychology (e.g., John B. Watson, an originator of behavioral psychology in America). Angell encouraged his students to study with other professors, particularly recommending minors in philosophy, biology, and education.

In the field of psychology, Angell is viewed as an early originator of functionalism, one of two major competing schools of thought during this period. Seeking to develop psychological principles and to advance the discipline, Angell applied the philosophies of James and Dewey in his laboratory. While his scholarly contributions to psychology have been eclipsed by later works of others, he was a pioneer in standardizing experimental procedures, developing apparatus and laboratory courses, and systematizing the principles of a new science. In addition to scholarly articles, he published two popular texts: *Psychology* (1904) and *Chapters from Modern Psychology* (1912). He was elected president of the American Psychological Association in 1908, the youngest person to have received that honor. During these years at Chicago he developed one of the more prestigious psychology programs in America.

Educational Administration (1912-1937)

As a professor Angell had to supplement his salary by teaching evenings and summers. So he welcomed the opportunity to enter college administration. In 1911 he became dean of faculties. Although he continued editing a psychology monograph series (1912-1922), his work in psychology virtually ended.

Functionalism, losing its chief spokesman, quickly faded in prominence. A leave of absence (1919) allowed him to assume chairmanship of the National Research Council and to oversee the fundraising for and construction of a new building for the National Academy of Sciences. The following year he returned as acting-president at Chicago, to be followed by the presidency of the Carnegie Foundation. Then in 1921 he accepted the presidency at Yale University, the first non-Yale graduate since 1766 to receive that honor.

In his autobiography, Angell raises some doubts as to his success at Yale; however, his alumni, students, and faculty often felt otherwise. During his tenure there the social life of students changed with the division of the university into smaller resident colleges; the curriculum and faculty were expanded with the addition of new programs of nursing and drama and the founding of the Institute of Human Relations; the campus was completely rebuilt with 35 new buildings; and the general financial situation improved—in particular, the endowment quadrupled. In sum, under Angell's leadership, Yale was transformed from a small liberal arts college to a ''true'' university.

After retiring from Yale in 1937, Angell accepted an appointment as educational counselor to the National Broadcasting Company. He was director of the New York Life Insurance Company, a trustee of the American Museum of Natural History, and a member of the Rockefeller Foundation. He died in Hamden, Connecticut, on March 4, 1949.

Further Reading

A brief autobiography by Angell is in Carl Murchison, ed., *A History of Psychology in Autobiography,* III (1936). A biographical essay by Walter S. Hunter, emphasizing his psychological research, is in *National Academy of Science, Biographical Memoirs,* XXVI. A student's perspective of Angell is found in Maynard Mack's ''Portraits from a Family Album,'' *Yale Literary Magazine* (Nov. 1931). A brief biographical sketch and several republished, complete obituaries are in *Yale Alumni Magazine* (April 1949). His *Chapters from Modern Psychology* (1912) is written for the general audience. A collection of his speeches and essays on education may be found in *Higher Education* (1938). Two critical books which comprehensively describe his tenure at Chicago and Yale are: *The Chicago Pragmatist* by Darnell Rucker (1969) and *Yale: The University College, 1929-1937,* vol. II, by George W. Pierson (1955). □

Maya Angelou

Maya Angelou (born 1928)—author, poet, playwright, stage and screen performer, and director—is best known for her autobiography, *I Know Why the Caged Bird Sings* (1970), which recalls a young African American woman's discovery of her self-confidence.

Maya Angelou was born Marguerite Johnson on April 4, 1928, in St. Louis, Missouri. Growing up in rural Stamps, Arkansas, with her brother, Bailey, she lived with her pious grandmother, who owned a general store. She attended public schools in Arkansas and California, and became San Francisco's first female streetcar conductor. Later she studied dance with Martha Graham and drama with Frank Silvera, and went on to a career in theater. She appeared in *Porgy and Bess,* which toured 22 countries; on Broadway in *Look Away;* and in several off-Broadway plays, including *Cabaret for Freedom,* which she wrote in collaboration with Godfrey Cambridge.

During the early 1960s, Angelou lived in Egypt, where she was the associate editor of *The Arab Observer* in Cairo. During this time, she also contributed articles to *The Ghanaian Times* and was featured on the Ghanaian Broadcasting Corporation programming in Accra. During the mid-1960s, she became assistant administrator of the School of Music and Drama at the University of Ghana. She was the feature editor of the *African Review* in Accra from 1964 to 1966. During this time she served as northern coordinator for the Southern Christian Leadership Conference at the request of Dr. Martin Luther King, Jr.

When she returned to the United States, Angelou worked as writer-producer for 20th Century-Fox Television, from which her full-length feature film *Sisters, Sisters* received critical acclaim. In addition, she wrote the screenplays *Georgia, Georgia* and *All Day Long* along with the television scripts for *Sister, Sister* and the series premiere of *Brewster Place*. She wrote, produced, and hosted the NET public broadcasting series *Blacks! Blues! Black!* Angelou also costarred in the motion picture *How to Make an American Quilt* in 1995.

Angelou has taught at several American colleges and universities, including the University of California at Los Angeles, the University of Kansas, Wichita State University, and California State University at Sacramento. Since the early 1980s, she has been Reynolds Professor and writer-in-residence at Wake Forest University.

Angelou has been a prolific poet for decades. Her collections include *Just Give Me A Cool Drink of Water 'Fore I Die* (1971); *Oh Pray My Wings Are Going to Fit Me Well* (1975); *And Still I Rise* (1976), which was produced as a choreo-poem on Off-Broadway in 1979; and *Shaker, Why Don't You Sing* (1983) *Poems: Maya Angelou* (1986); *Life Doesn't Frighten Me,* illustrated by celebrated New York artist Jean Michel Basquiat (1993); *On the Pulse of the Morning* (1993), recited at Bill Clinton's first Presidential Inauguration; *Soul Looks Back in Wonder* (1994); and *I Shall Not Be Moved* (1997), her first book of poetry in over 10 years.

Angelou's poetry is fashioned almost entirely of short lyrics and jazzy rhythms. Although her poetry has contributed to her reputation and is especially popular among young people, most commentators reserve their highest praise for her prose. Angelou's dependence on alliteration, her heavy use of short lines, and her conventional vocabulary has led several critics to declare her poetry superficial and devoid of her celebrated humor. Other reviewers, however, praise her poetic style as refreshing and graceful. They also laud Angelou for addressing social and political issues relevant to African Americans and for challenging the validity of traditional American values and myths. For example, Angelou directed national attention to humanitarian concerns with her poem ''On the Pulse of the Morning,'' which she recited at the 1993 inauguration of President Bill Clinton. In this poem, Angelou calls for recognition of the human failings pervading American history and an renewed national commitment to unity and social improvement.

Although Angelou began her literary career as a poet, she is well known for her five autobiographical works, which depict sequential periods of her life. *I Know Why the Caged Bird Sings* (1970) is about Marguerite Johnson and her brother Bailey growing up in Arkansas. It chronicles Angelou's life up to age sixteen, providing a child's perspective of the perplexing world of adults. Although her grandmother instilled pride and confidence in her, her self-image was shattered when she was raped at the age of eight by her

mother's boyfriend. Angelou was so devastated by the attack that she refused to speak for approximately five years. *I Know Why the Caged Bird Sings* concludes with Angelou having regained self-esteem and caring for her newborn son, Guy. In addition to being a trenchant account of an African American girl's coming-of-age, this work affords insights into the social and political tensions of the 1930s. Sidonie Ann Smith echoed many critics when she wrote: ''Angelou's genius as a writer is her ability to recapture the texture of the way of life in the texture of its idioms, its idiosyncratic vocabulary and especially in its process of image-making.''

Her next autobiographical work, *Gather Together in My Name,* (1974) covers the period immediately after the birth of her son Guy and depicts her valiant struggle to care for him as a single parent. *Singin' and Swingin' and Gettin' Merry Like Christmas* (1976) describes Angelou's stage debut and concludes with her return from the international tour of *Porgy and Bess. The Heart of A Woman* (1981) portrays the mature Angelou becoming more comfortable with her creativity and her success. *All God's Children Need Traveling Shoes* (1986) recalls her four-year stay in Ghana.

Widely celebrated by popular audiences and critics, Angelou has a long roster of recognitions, including: a nomination for National Book Award, 1970, for *I Know Why the Caged Bird Sings;* a Yale University fellowship, 1970; a Pulitzer Prize nomination, 1972, for *Just Give Me a Cool Drink of Water 'fore I Diiie;* an Antoinette Perry (''Tony'') Award nomination from League of New York Theatres and Producers, 1973, for performance in *Look Away;* Rockefeller Foundation scholar in Italy, 1975; honorary degrees from Smith College, 1975, Mills College, 1975, Lawrence University, 1976, and Wake Forest University, 1977; a Tony Award nomination for best supporting actress, 1977, for *Roots;* and the North Carolina Award in Literature, 1987. In the 1970s she was appointed to the Bicentennial Commission by President Gerald Ford, and the National Commission on the Observance of International Women's Year by Jimmy Carter. She was also named Woman of the Year in Communications by *Ladies' Home Journal,* 1976; and named one of the top one hundred most influential women by *Ladies' Home Journal,* 1983.

Angelou's autobiographical works have an important place in the African American tradition of personal narrative, and they continue to garner praise for their honesty and moving sense of dignity. Although an accomplished poet and dramatist, Angelou is dedicated to the art of autobiography. Angelou explained that she is ''not afraid of the ties [between past and present]. I cherish them, rather. It's the vulnerability . . . it's allowing oneself to be hypnotized. That's frightening because we have no defenses, nothing. We've slipped down the well and every side is slippery. And how on earth are you going to come out? That's scary. But I've chosen it, and I've chosen this mode as my mode.''

Further Reading

For biographical information, see the following periodical pieces: ''*The African-American Scholar Interviews:* Maya Angelou,'' in the *African-American Scholar* (January/February 1977); ''I Know Why the Caged Bird Sings,'' in *Ebony* (April 1970); and Mary Helen Washington, ''Their Fiction Becomes Our Reality,'' in *African-American World* (August 1974). For critical information see: Estelle C. Jelinek, ''In Search of the African-American Female Self: African-American Women's Autobiographies and Ethnicity,'' in *Women's Autobiography* (1980); Claudia Tate, *African-American Women Writers at Work* (1983); Carol E. Neubauer, ''Displacement and Autobiographical Style in Maya Angelou's *The Heart of a Woman,*'' in *African-American Literature Forum* (1983); and Mari Evans, ''Maya Angelou'' in *African-American Women Writers, 1950-1980* (1983).

Additional information can be found in ''Maya-ness is Next to Godliness,'' in *GQ* (July 1995) and ''Maya Angelou: A Celebrated Poet Issues a Call to Arms to the Nation's Artists,'' in *Mother Jones* (May/June 1995). □

An Lu-shan

The Chinese rebel leader An Lu-shan (703-757) led a great rebellion that nearly overthrew the reigning T'ang dynasty.

An Lu-shan was probably born in Ying-chou on the northwest border of China. His father, a Sogdian, was an officer in the army of the Northern Turks; his mother was probably from a noble Turkish family. Very little is known about his childhood and early life. He eventually became a soldier and by the early 730s was a lieutenant in one of the Chinese garrisons protecting the northeastern border of China against invasion.

This was the beginning of An Lu-shan's career as a rising young officer in the regional army. He appears to have distinguished himself by personally leading raiding parties against threatening Khitan armies. Not all of his exploits were successful. Perhaps overconfident, he was severely defeated in one expedition in 737. He was disgraced, and barely avoided execution. For a short time he lost his rank and titles, but within a year these were restored. By 740 An Lu-shan was second in command in one of the important border armies. After another promotion to deputy military governor, he became governor of the military province of P'ing-lu on the northeast frontier in 742.

Now holding high rank, An Lu-shan had several opportunities to visit the capital of Ch'ang-an. His appearance was that of a rough and simple frontier soldier, though it was later said that this rude exterior hid an already ambitious and scheming man.

During the 740s An Lu-shan enjoyed even greater rank and title as as a frontier commander. He was probably favored by the chief minister because he seemed simple. He was, moreover, illiterate and therefore no threat to any scholar-official in high civil office. In fact, when he came to the court, he played the part of a clown and was said to be immensely amusing to the emperor and his ladies.

There was, however, little burlesque in the career of An Lu-shan during the next decade. In 751 he led a disastrously

unsuccessful expedition against the Khitan. Fortunately for him, he still enjoyed imperial favor, and his life and career were saved. In 752 Li Lin-fu, the powerful chief minister who had been his patron, died. For the next 3 years a power struggle took place in which the participants tried to establish political power in the court and military power on the frontier. The aging emperor Hsüan-tsung (reigned 713-756) was unable to control the factions, and in the winter of 755-756 An Lu-shan, now the most powerful of the regional warlords, rose in rebellion against the dynasty. The rebels enjoyed great initial successes, capturing both T'ang capitals and forcing the Emperor to flee to the southwest. An Lu-shan was murdered by his own son in 757.

In 763, after much brutal fighting which devastated China, the rebellion An Lu-shan had begun was finally put down. The dynasty survived for another century and a half, but this rebellion dealt it a blow from which it never fully recovered.

Further Reading

For information on the career of An Lu-shan consult the *Biography of An Lu-shan* (1960), a translation by Howard S. Levy from the *Old T'ang History* (*Chiu T'ang-shu*), the standard, official history of the T'ang, complied by Liu Hsün and others, A.D. 945. E. G. Pulleyblank, *The Background of the Rebellion of An Lu-shan* (1955), is useful on the period preceding the rebellion. □

Anna Ivanovna

Anna Ivanovna (1693-1740) was empress of Russia from 1730 to 1740. She continued the policy of westernizing Russia initiated by Czar Peter I.

Born in Moscow on Jan. 29, 1693, Anna was the daughter of Ivan V, co-czar of Russia with his half-brother Peter I. After her father's death in 1696, she and her mother and sisters became dependent on Czar Peter I.

In 1710, acquiescing to Peter's wish, Anna married Frederick William, Duke of Courland. Although her husband died shortly after the wedding, the Czar ordered her, as the duke's widow, to take up residence in Mitau, the capital of Courland, counting on her to strengthen Russian influence in the duchy. That arrangement was quickly disrupted by a hostile political faction in Courland, which forced Anna out of Mitau; she was obliged to make her home in Danzig. In 1717 she was permitted to return to Mitau, where she remained as de facto ruler of Courland for 13 years. During that period she received slight attention from her homeland and no special consideration when, after the death of her uncle Peter I, the Russian throne was occupied first by his wife, as Catherine I, then by his grandson, as Peter II.

Anna's Courland experiences had important consequences for her later career: her regard for the German–speaking ruling class made her appear more partial to Germans than she actually was; her years of existence on a paltry allowance deepened her desire for luxuries; the pervasive political intrigues she encountered reinforced her distrustful nature; and lonely life led her to form an attachment for her secretary, ambitious Johann Ernst Biron, upon whom she became excessively dependent.

When Peter II, the last Romanov male in line of succession, died without having made provision for a successor, the Supreme Privy Council, a small body exercising dominant power in the Russian government, saw Anna as the Romanov most likely to be amenable to their suggestions. Accordingly, they informed her that the throne would be hers if she agreed to certain conditions that would, in effect, transfer power from the ruler to the Council. She agreed to the conditions and returned to Russia in February 1730. Once established as empress, however, she promptly disavowed the conditions.

During her reign Anna was held in generally low esteem. She persisted in her infatuation for Biron, whom she installed in her palace, showered with honors, and treated with unbecoming deference. Some of her official appointments led to the charge that she favored Germans over Russians. Moreover, even by the cruel standards of the time, she was immoderately severe in her treatment of any who aroused her disfavor; she was responsible for the arrest, torture, or exile to Siberia of thousands.

Despite her shortcomings, Anna did not work against Russian interests as they were then interpreted. Rather, she

entrusted major responsibilities to men who had served Peter I and would continue his policies.

As a result, in foreign affairs Russia was strengthened in three strategic areas: the War of the Polish Succession (1733-1735) brought the pro-Russian Augustus III of Saxony to the throne of Poland; the war with Turkey (1735-1739) confirmed Russian possession of Azov; and the selection of Biron as Duke of Courland in 1737 increased that duchy's dependence on Russia and thus improved Russia's position on the Baltic.

In domestic affairs, also, Anna followed in the steps of Peter I, continuing his policy of westernization. She declared St. Petersburg the capital and brought back the offices of government that Peter II had moved to Moscow. She created the Cadet Corps for training officers. She encouraged the sciences, promoted the arts in general, and approved the development of the ballet in Russia.

Having no direct heir, Anna was determined to ensure that her successor would come from her side of the Romanov family—that is, from the descendants of Ivan V rather than those of Peter I. To that end, she chose her niece Anna Leopoldovna to provide the heir and selected her husband. A son was born to them in August 1740 and christened Ivan. Two months later the Empress became gravely ill and, fearing the approach of death, formally named the infant as her heir. Shortly thereafter she appointed Biron to serve as regent during the minority of the child, who would succeed her as Ivan VI. The empress Anna died on Oct. 17, 1740.

Further Reading

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Anne

Anne (1665-1714) was queen of England from 1702 to 1714 and, after 1707, of Great Britain. During her reign England won a long war with France and persuaded Scotland to join in a new united kingdom of Great Britain. She was the last Stuart ruler.

On Feb. 6, 1665, Anne was born in London, the second daughter of James, Duke of York. Her father was a Roman Catholic, but her mother, Anne Hyde, was a Protestant, and Anne was brought up and remained a staunch Church of England Protestant. In 1677 her sister, Mary, to whom she was devoted, married William of Orange and moved to his country, Holland. Six years later Anne married Prince George of Denmark and established her own court in London. There the leading figure was Sarah Churchill, to whom Anne was greatly attached. Sarah was the wife of John Churchill, later 1st Duke of Marlborough, and she and her husband's family and friends dominated Anne's court.

Anne's father became king as James II in 1685. His reign was a difficult period for Anne, the more so when her Italian Catholic stepmother produced a male child who blocked the two Protestant princesses from the throne. Public dissatisfaction with James for his Catholicism and his excessive emphasis on royal power was already widespread. The birth of a Catholic heir crystallized discontent into revolution, and James was deposed in 1688. Anne's sister and her husband took the English throne as King William III and Queen Mary II.

With her sister back in England and Sarah Churchill and her friends close by, Anne was happier for a while. Then came Mary's death in 1694 and 4 years later a worse loss. Brought to childbed 15 times, Anne lost every child but one, the Duke of Gloucester, and in 1698 he died at the age of 9. This left no Protestant English heir to the throne and forced Parliament to provide for a German successor should both William and Anne die without surviving children, and this situation did, in fact, occur.

On March 8, 1702, Anne succeeded to the English throne. She was a semi-invalid, content—aside from concern for the Church of England and the appointment of individuals whom she favored—to leave major policy to the Duke of Marlborough and his friend Sidney Godolphin.

They in turn entrusted the management of Parliament to Robert Harley, leader of the Tories. The War of the Spanish Succession against Louis XIV of France was the great issue, and on this Anne loyally backed Marlborough and Godolphin. She rejoiced with them in the victory of Blenheim (1704) and, to a lesser degree, in the union with Scotland (1707).

When the Tories proved less enthusiastic about the war than the Whigs, the government was forced to rely on the Whig party, with its support among Nonconformists and commercial interests. Relations became strained between the Queen and Lady Marlborough, and into the widening gap moved Harley and Abigail Hill, one of the Queen's dressers. Harley strengthened Anne's resolution ''not to become the prisoner of a party'' (meaning the Whigs). He suggested a moderate government headed by himself. In 1708, despite the Queen's support, he was unable to effect such a change and was forced out of the government.

Two years later Anne recalled Harley to power, and he and his rival, Viscount Bolingbroke, presided over the last 4 years of Anne's reign and concluded the Peace of Utrecht (1713) with France. Meanwhile Anne's health had deteriorated. Her ideal of ''moderation above party'' vanished in the rivalry between Harley, who was growing lazy and sodden, and the brilliant Bolingbroke, who appealed to the Tory extremists. Perhaps Anne toyed with the idea of having her half-brother succeed her as ''James III.'' Certainly Bolingbroke did, with the hope of becoming the power behind another Stuart. Bolingbroke even got Anne to dismiss Harley, but she could not be persuaded to make Bolingbroke lord treasurer. A few days later, on Aug. 1, 1714, after a lingering illness, the last of the Stuarts died—to be succeeded by the first of the Hanoverian line, George I.

Further Reading

A recent satisfactory biography of Anne is David Green, *Queen Anne* (1970). Many of Anne's letters to Sarah Churchill are printed in the latter's *An Account of the Conduct of the Dowager Duchess of Marlborough* (1742 and later editions). From his reading of this work, Thomas B. Macaulay derived the prejudice against the Marlboroughs and the lack of sympathy for Anne that mark his *History of England from the Accession of James II* (2d ed., 5 vols., 1849-1861). His account is nonetheless worth reading. His grandnephew George M. Trevelyan is kinder to Anne in *England under Queen Anne* (3 vols., 1930-1934), while Geoffrey S. Holmes credits her with still more influence and character in *British Politics in the Age of Anne* (1967). See also G.N. Clark, *The Later Stuarts, 1660-1714* (1934; 2d ed. 1955).

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Okomfo Anokye

Okomfo Anokye (active late 17th century) was an Ashanti fetish priest, statesman, and lawgiver. A cofounder of the Ashanti Kingdom in West Africa, he helped establish its constitution, laws, and customs.

The original name of Okomfo Anokye was Kwame Frimpon Anokye (Okomfo means ''priest''). Some traditions say that he came from Akwapim in the Akwamu Kingdom southeast of Ashanti, but his descendants claim he was born of an Ashanti mother and Adansi father and was related to the military leader Osei Tutu (the other cofounder of the Ashanti Kingdom) through a maternal uncle. When Osei Tutu succeeded about 1690 to the leadership of the small group of Akan forest states around the city of Kumasi which were already grouped in loose military alliance, Anokye was his adviser and chief priest. Tutu and Anokye, who must be considered together, carried out the expansionist policy of their predecessors, defeating two powerful enemies, the Akan Doma to the northwest and the Denkyera empire to the south. To throw off the Denkyera yoke required a powerful unity that transcended the particularism of the Ashanti segments, and Anokye employed not only the political influence of his priesthood but also added the spiritual ties that transformed the loose Ashanti alliance into a ''national'' union in 1695.

Anokye and Tutu established rituals and customs of the Ashanti state to diminish the influence of local traditions. They designated Kumasi the Ashanti capital. They established a state council of the chiefs of the preexisting states admitted to the union and suppressed all competing traditions of origin. Finally, they reorganized the Ashanti army.

The war with Denkyera from 1699 to 1701 went badly at first, but when the Denkyera army reached the gates of Kumasi, Anokye's ''incantations'' supposedly produced defections among their generals. The Ashanti broke the Denkyera hegemony and captured the Dutch deed of rent for Elmina Castle. This gave the Ashanti access to the African coast and involved them henceforth in the commerce and politics of the coastal slave trade. After Tutu's death in 1717, Anokye is said to have returned to Akwapim and died there.

The greatness of Anokye the lawgiver and of Tutu the warrior is measured by the permanency of the nation they created, its symbolism and ritual alive today in the greater state of Ghana. A historical judgment on Anokye is that he enabled the Ashanti ''to succeed where Hellas had failed,'' that is, to retain their national unity after their war of liberation.

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The best general work that includes information on Anokye is W.E.F. Ward, *A History of Ghana* (1948; 4th ed. 1967), which treats the rise of the Ashanti in the context of Gold Coast history and gives a historical interpretation of the Okomfo Anokye-Osei Tutu tradition. The Anokye tradition is recorded in R.S. Rattray, *Ashanti Law and Constitution* (1929). Also useful for an understanding of Anokye and the Ashanti is A. Adu Boahen's account, ''Asante and Fante, A.D. 1000-1800,'' in J.F. Ade Ajayi and Ian Espie, eds., *A Thousand Years of West African History* (1965; rev. ed. 1969).

Basil Davidson, *Black Mother: The Years of the African Slave Trade* (1961) and *The Growth of African Civilization: A History of West Africa, 1000-1800* (1965; rev. ed. 1967), treat Anokye enthusiastically and vividly. John E. Flint, *Nigeria and Ghana* (1966), is more scholarly and tries to distinguish between the contributions of Tutu and Anokye. Anthropologist Ivor Wilks appears to doubt the authenticity of the Anokye tradition, or at least to question his contemporaneousness with Tutu; in his ''Ashanti Government'' in Daryll Forde and P.M. Kaberry, eds., *West African Kingdoms in the Nineteenth Century* (1967), he accounts for the rise of the Ashanti Union without reference to Anokye. □

Jean Anouilh

The French playwright Jean Anouilh (1910-1987) was an accomplished craftsman. His plays, from the frivolous and fanciful to the serious, exploit the artificiality of the theater to elucidate his views of the human predicament.

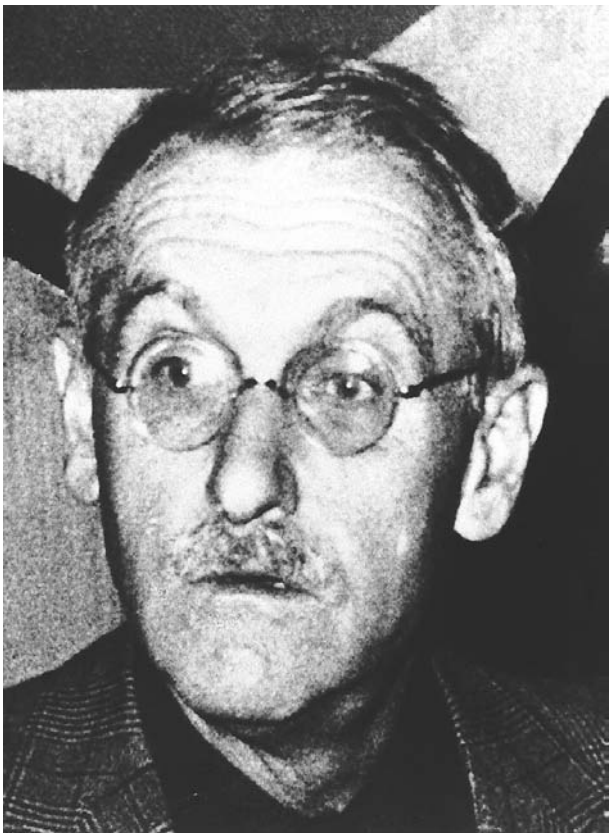

Jean Anouilh was born in Cérisole, near Bordeaux, on June 23, 1910. His father, a tailor, and his mother, a violinist in an orchestra, undoubtedly imparted to their son respect for craftsmanship and a love of art. Anouilh received his primary and secondary education in Paris, where he later studied law for a year and a half. In 1929 he went to work in an advertising agency, for which he wrote publicity and comic film scripts for 2 years. After a period in military service, he was briefly (1931-1932) secretary to the great actor and director Louis Jouvet and married Monelle Valentin, an actress who later created the roles of many of Anouilh's heroines.

From early childhood Anouilh had been fascinated by the stage. He haunted theaters and was writing plays at the age of 12. Like many a stagestruck youth, he tended to confuse real life with the theater, a view which led him to sacrifice in his early plays substance for theatricality. Undaunted by Jouvet's lack of encouragement and by the near or total failure of his first plays, Anouilh stubbornly resolved to devote his life to the theater. Success came in 1937 with *Le Voyageur sans bagages* (*Traveler without Luggage*). Anouilh's popularity steadily increased in the next two decades both in France and abroad.

Profoundly impressed by the plays of Jean Giraudoux and Luigi Pirandello, which broke with the tradition of the realistic theater, Anouilh recognized the value of poetry, of illusion and fantasy, and of irony as a means of portraying basic truths about human life. He held the growing conviction that the essence of the theater, that is, its quality of make-believe, mirrors the pretense and self-delusion of life; this led him to exploit the artificiality of the theater as a way of exposing the falsity of men's motives and even of their allegedly noblest principles and sentiments.

Anouilh's constant preoccupation with the technical production of his plays gradually led him to the role of director. In this capacity he produced, in line with his own views, plays by others, including Molière, as well as his own.

Completely absorbed in his work, Anouilh avoided other involvements and chose a secluded private life. His first marriage ended in divorce, and he married another actress, Charlotte Chardon, in 1953. One of his children, Catherine, also an actress, starred in her father's plays.

Although Anouilh grouped his plays in several categories according to their predominant tone—*pièces* (plays) *roses* (pink), *noires* (black), *brillantes* (brilliant), *grinçantes* (jarring), *costumées* (costumed), and *baroques* (baroque)—they all offer a unified and ever-deepening view of the human condition. His characteristic heroes are essentially rebels, revolting in the name of an inner ideal of purity against compromise with the immoral demands of family, social position, or their past. The fanciful or uncompromising efforts of the early heroes to escape from reality give way in most of the later plays to a profound bitterness caused by the recognition that no escape is possible. Among Anouilh's most admired plays are *Le Bal des voleurs* (1932; *Thieves' Carnival*), *Antigone* (1942), *L'Invitation au château* (1947; adapted as *Ring Round the Moon*), *La Valse des toréadors* (1951; *The Waltz of the Toreadors*), *L'Alouette* (1952; adapted as *The Lark*), *Becket* (1959), and *Ne réveillez pas madameDon't Wake the Lady*).

Anouilh died on October 3, 1987, in Lausanne, Switzerland.

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St. Anselm of Canterbury

The Italian prelate St. Anselm of Canterbury (1033-1109) was a theologian, Doctor of the Church, and archbishop of Canterbury. He was one of the great thinkers of the Middle Ages.

The 11th century witnessed a dramatic change in European history, the impact of which has been compared to that of the Protestant Reformation or the industrial revolution. Extraordinary economic expansion was accompanied by growth in political institutions and cultural life, especially in Italy and northern France. Anselm spent most of his life in these two countries, and he was involved in many of the cultural changes that took place.

Anselm was born at Aosta in the Italian Alps. His family was noble and seems to have been related to the house of Savoy, the leading territorial magnates of the region. But Anselm's parents no longer possessed political or social prominence, and the family's economic resources were declining.

After the death of his mother about 1056, Anselm argued with his father and left Aosta forever. He traveled across the Alps and contacted his mother's relatives in the kingdom of Burgundy. After a period of study in Burgundy and northern France, he went to the monastery of Bec in Normandy to study under its prior, Lanfranc, a leading teacher in northern Europe.

In 1060 Anselm entered the monastic life at Bec. His proficiency in learning was such that 3 years later, on the occasion of Lanfranc's departure from Bec in order to become abbot of St. Stephen's in Caen, Anselm was appointed prior of Bec and head of the monastic school.

Prior and Abbot of Bec

The office of prior did not initially alter Anselm's love for solitude and meditation. In spite of his teaching activity, little is known of Anselm during his first 10 years at Bec. After 1070, however, he became more active, and the demand from his students to write down some of his teachings resulted in the writing of several works of major import.

The first of these works was the *Monologion* (ca. 1077), a treatise which examines the existence and nature of God. In particular, two arguments are used. In order to make a comparative judgment (that one thing is *better* than another), it is necessary to have a superlative (the best against which everything else can be judged). For Anselm, God is that highest good. Anselm also used the argument of contingency—that is, everything must come into existence through the agency of something prior. It is thus necessary to posit a first cause or being on which everything else depends, for if there were nothing on which it depended, it could not exist. That first cause, for Anselm, is God.

The arguments used in the *Monologion* can be found in previous writers, especially in St. Augustine, on whose work Anselm based most of his thought. The structure and method, however, are new, and Anselm seemed motivated to construct an argument that was rational and could convince the non-Christian.

More revolutionary in nature was the work which Anselm entitled *Proslogion* (ca. 1078). It was the result of a ''discovery'' of a definition of God, and the ontological argument based upon the definition seemed to Anselm (and to many later philosophers) to be convincing by its very logical simplicity. Anselm's biographer, Eadmer, later described the discovery: ''Behold, one night during Matins, the grace of God shone in his heart and the matter became clear to his understanding, filling his whole being with immense joy and jubilation.''

The discovery of Anselm was a definition of God that was anticipated in part by Augustine and Seneca; namely, God was that being a greater than which could not be conceived. Using that definition as the basic content of anyone's idea of God, Anselm went on to argue that such a being necessarily existed not only as an idea in the mind but

also in external reality. The *Proslogion* was widely circulated and brought Anselm immediate fame among his contemporaries and succeeding generations. Although attacked in his own time and in later centuries, Anselm's ontological argument greatly influenced the course of philosophical and theological thought.

In 1078 Anselm was elected abbot of Bec, a position he held until 1093. In spite of the demands of the office, Anselm found time to complete several works on philosophy and theology. Among them were his philosophical works on grammar and truth and his theological treatises on free will and the devil. While these works are significant in the thought and development of Anselm, they did not make as great an impression on his contemporaries or later generations as did his earlier works.

From 1090 to 1093 Anselm was drawn into two controversies that changed his career. One was over the understanding of the Incarnation of Christ and the doctrine of the Atonement. Beginning in 1092, Anselm wrote two letters on this subject, and the ideas contained therein eventually bore fruit in a lengthy study entitled *Cur Deus Homo*. Although anticipated in part by earlier theologians, such as Tertullian, Anselm wrote the first work to deal so extensively with the Incarnation, and his method of presentation, as well as the precision of his ideas, makes this work one of the most influential in the history of theology.

The other conflict that influenced Anselm in this period was the political and ecclesiastical situation in England. Lanfranc had become archbishop of Canterbury in 1070. After his death in 1089, King William Rufus allowed the position to remain vacant to avoid creating a strong ecclesiastical opponent and to appropriate Church revenues. The King wished to avoid accepting an archbishop who would oppose royal control of the English Church. Illness and fear of eternal retribution, however, finally caused him to appoint a successor to Lanfranc, and to that post he called Anselm. In spite of Anselm's initial reluctance, he was consecrated archbishop of Canterbury on Dec. 4, 1093.

The Archbishop

Anselm's advocacy of Church reform and the recognition of Urban II as the rightful pope precipitated a conflict with the King. To gain support, Anselm convened a council of bishops and noblemen at Rockingham in 1095, but the indecisive results of that council and the growing animosity of the King forced Anselm to flee England in 1097.

Anselm went to central and southern Italy, where he remained for several years as a close associate of the papacy. After the death of William Rufus in 1100, his brother and successor, Henry I, summoned Anselm back to England. The problem of lay investiture and Henry's demand that Anselm renew his oath of feudal homage to the English king brought the two men into conflict. The opposition of the King soon forced Anselm to journey once more to Rome, and Anselm remained away from England until 1106. A compromise was finally worked out whereby the King gave up the right of investiture in return for a guarantee that Anselm would consecrate all candidates for episcopal and monastic office who had already been appointed by the King and had taken the oath of homage.

On the basis of this agreement, Anselm returned to England as archbishop and remained there for the last 3 years of his life. He found time to return to his writing, and completed works on the Sacraments and on the foreknowledge of God. His work was carried on after his death in 1109 by his students at Bec and Canterbury.

Further Reading

The best study of the life and works of Anselm is R.W. Southern, *Saint Anselm and His Biographer: A Study of Monastic Life and Thought, 1059-c. 1130* (1963), which includes an excellent study of the background and implications of *Cur Deus Homo*. Older but still useful works are R.W. Church, *Saint Anselm* (1870); Martin Rule, *The Life and Times of St. Anselm* (2 vols., 1883); and J. Clayton, *Saint Anselm: A Critical Biography* (1933).

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St. Anthony

The Egyptian hermit St. Anthony (ca. 250-356) played a large role in the development of Christian monastic life through the influence of his widely recognized sanctity and of his biography, written by St. Athanasius of Alexandria.

Anthony (also called St. Anthony of Egypt and St. Anthony Abbot) was born and raised in a Christian family at Como in Upper Egypt. He and his sister were orphaned when Anthony was between 18 and 20 years old. Six months later, influenced by Christ's words—''If thou wouldst be perfect, go and sell that thou hast and give it to the poor; and come follow me and thou shalt have treasure in heaven'' (Matthew 19:21)—Anthony gave his inheritance to the poor. He placed his sister with a group of virgins to be brought up in the holy life, and he went to live as a hermit near his native village. He sought instruction from other men who were also living in solitude.

Anthony's development as a hermit was marked by many temptations by the devil and demons. The terrible and fantastic forms that these took were represented later in literature and art about him. Anthony prevailed against demons in the shapes of wild beasts, evil thoughts, and human persons; his biographer attributes these victories to his constant faith and the use of the sign of the cross and the name of Jesus.

Later Anthony moved from the vicinity of Como to a remote tomb. Here, sustained by bread brought by friends, he continued his inner warfare. When he was about 35, he moved still farther out into the wilderness to an abandoned fort at Pispir across the Nile River. Anthony's reputation grew during the years he spent at the fort, and many hermits came to him for instruction in the discipline of the ascetic life. Finally, in 305, the first religious community of hermits was founded at Pispir.

St. Anthony (with white beard)

During the persecution of Christians by the Roman emperor Maximus about 311, Anthony went to Alexandria, where he visited and encouraged the captive Christians and himself sought martyrdom. When the persecution ended, Anthony moved again into the wilderness. He left his mountain on only one more occasion when, about 335, he visited Alexandria to join Athanasius in fighting the Arian heresy. In debates with heretics and philosophers Anthony demonstrated considerable learning and rhetorical skill.

But it was as a holy man that Anthony's fame spread. People came great distances to his wilderness retreat not only for instruction but also to benefit from the miracles reputed to occur at his bidding. He advised the great, such as the Roman emperor Constantine and his sons, and the imperial government.

Anthony died in 356, when he was more than 100 years old. Two disciples buried his body, not embalming it above ground in the Egyptian manner. His grave was unmarked, but his garments were sent to the Egyptian bishops Athanasius and Serapion.

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Susan Brownell Anthony

Susan Brownell Anthony (1820-1906) was an early leader of the American woman's suffrage movement and pioneered in seeking other equalities for women. An active abolitionist, she campaigned for emancipation of the slaves.

Susan B. Anthony was born on Feb. 15, 1820, in Adams, Mass., one of seven children. Her family had settled in Rhode Island in 1634. She attended Quaker schools and began teaching at the age of 15 for $1.50 a week plus board. When the family moved to Rochester, N.Y., in 1845, her brilliant father, Daniel Anthony, the dominant influence in her life, worked with important abolitionists. Frederick Douglass, William Lloyd Garrison, Wendell Phillips, and other guests at the Anthony farm helped form her strong views on abolition of slavery.

Woman's Rights

Though her family attended the first Woman's Rights Convention held in Seneca Falls and Rochester, N.Y., in 1848, Anthony did not take up the cause of woman's rights until 1851, when male hostility to her temperance efforts convinced her that women must win the right to speak in public and to vote before anything else could be accomplished. Her lifelong friendship and partnership with Elizabeth Cady Stanton also began in 1851, as did her temporary doffing of corsets in favor of the revolutionary ''bloomer'' costume—which was women's first major dress reform in the movement. Anthony attended her first woman's-rights convention in 1852; from then until the end of the Civil War she campaigned from door to door, in legislatures, and in meetings for the two causes of abolition of slavery and of woman's rights. The New York State Married Woman's Property and Guardianship Law in 1860 was her first major legislative victory.

Formation of Suffrage Movement

With the outbreak of the Civil War in 1861, woman's rights took second place. Susan Anthony organized the Women's National Loyal League, which mobilized the crucial petitions to force passage of the 13th Amendment to the Constitution to abolish slavery. In 1865 she began her battle in the content of the 14th and 15th Amendments, hoping to gain the franchise for women as well as for African American males. But her former male allies in the abolitionist struggle brushed her aside, saying the time was not yet ripe for woman's suffrage. Saddened but not deterred by this defeat, Anthony worked solely for woman's suffrage from this time to the end of her life, organizing the National Woman Suffrage Association with Stanton. The association's New York weekly, *The Revolution,* was created in 1868 to promote women's causes. After its bankruptcy in 1870, Anthony lectured throughout the nation for 6 years to pay its $10,000 debt.

In the 1872 presidential race Susan Anthony and 15 Rochester comrades became the first women ever to vote in a national election. That they were promptly arrested for their boldness did not dismay her, as she sought to test women's legal right to vote under the 14th Amendment by carrying the case to the U.S. Supreme Court. Her case was singled out for prosecution, and trial was set for 1873 in Rochester. Free on bail of $1,000, Anthony stumped the country with a carefully prepared legal argument, ''Is It a Crime for a U.S. Citizen to Vote?'' She lost her case, following some dubious legal maneuvering by the judge, but was unfortunately barred from appealing to the Supreme Court when her sentence was not made binding.

Later Years

Susan Anthony spent the rest of her life working for the Federal suffrage amendment—a strenuous effort that took her not only to Congress but to political conventions, labor meetings, and lyceums in every section of the country. Mindful of the nearly total omission of women from historical literature, in 1877 she forced herself to sit down with her colleagues to begin the monumental and invaluable *History of Woman Suffrage* in five volumes. She later worked with her biographer, Ida Husted Harper, on two of the three volumes of *The Life and Work of Susan B. Anthony,* which were drawn largely from her continuous scrapbooks (1838-1900), now in the Library of Congress, and her diaries and letters.

Up to just one month before her death in 1906, Anthony was still active: she attended her last suffrage convention and her eighty-sixth birthday celebration in Washington. She closed her last public speech with the words, ''Failure is impossible.'' When she died in her Rochester home on March 13, only four states had granted the vote to women. Fourteen years later the suffrage amendment, the 19th, was added to the Constitution.

Further Reading

The most complete work on Anthony is Ida Husted Harper, *The Life and Work of Susan B. Anthony* (3 vols., 1898-1908). Katharine Anthony, a distant relative and noted biographer,

had access to Miss Anthony's diaries and wrote the best recent biography, *Susan B. Anthony: Her Personal History and Her Era* (1954). Alma Lutz, *Susan B. Anthony: Rebel, Crusader, Humanitarian* (1959) and *Created Equal: A Biography of Elizabeth Cady Stanton* (1940), which also contains considerable material on Anthony, are more solid accounts than Rheta Childe Dorr, *Susan B. Anthony: The Woman Who Changed the Mind of a Nation* (1928). □

Antigonus I

The Macedonian Antigonus I (382-301 B.C.), having served as a general under Alexander the Great, became the most powerful of his immediate successors.

Antigonus was born in Macedon, the son of the minor noble Philip. Nothing is known of his youth; he was 26 years older than Alexander and probably did not associate with him until Alexander became king. In 334 Antigonus campaigned with Alexander in Asia Minor; and after the conquest of its upland regions in the following year, Alexander appointed him satrap of Phrygia for his good service and military ability.

While Alexander marched on through Syria, Egypt, and Persia and into India, Antigonus remained in Asia Minor consolidating his satrapy. Consequently, when Alexander died 10 years later, Antigonus held his territory with greater power and authority than the other ''successors,'' who scrambled for positions elsewhere.

Antigonus governed his kingdom well. In defending Phrygia against Persian partisans, Antigonus suffered the loss of an eye, which gave this tall Macedonian a rather ferocious appearance and gained him the nickname ''Monophthalmos'' (The One-Eyed). Antigonus ruled his domain with diplomacy and the constant awareness of the greatness of Greek culture and the freedom of the Greek cities in Asia Minor. This won for him the gratitude of the Greeks.

The years which followed Alexander's death were fraught with wars and political intrigues among the most powerful of Alexander's generals, including Antigonus. Alexander's counselor Perdikkas assumed the regency for Alexander's heirs, the half-witted epileptic Philip III Arrhedaeios, who was Alexander's half brother, and the posthumous son Alexander IV. Ptolemy gained control of Egypt and, in a fetishlike manner, of Alexander's body; Lysimachus became satrap of Greek Thrace but never obtained the political power Antigonus had developed in Phrygia; and Antipater continued to rule Macedon and Greece for the royal heirs as he had done earlier for Alexander.

Perdikkas had held the position closest to Alexander since Alexander's beloved Hephaestion had died; he also knew Alexander's last wishes. Perdikkas had persuaded the Macedonian troops in Babylon to await the birth of Alexander's child by the Persian Rhoxana and, if a boy, to elect by their feudal aristocratic methods the child as king. Perdikkas would assume the regency for the boy as grand vizier. Consequently, Perdikkas, as regent over Asia, sharply clashed with Antigonus in Asia Minor. Within a year Alexander's empire appeared to be divided between Antipater in Europe and Perdikkas in Asia. Although though Antigonus's satrapy was extended to include Pisidia, Pamphylia, and Lycia, Antigonus felt hemmed in.

Perdikkas sought to pacify the Asian borders, and he aided Eumenes, Alexander's secretary, in the conquest of the rebelling province of Cappadocia. Perdikkas also ordered Antigonus to send soldiers to help Eumenes, but Antigonus ignored the directive. Antigonus gathered in Europe the support of Antipater and Craterus against Perdikkas, whose ambitions to become king he suspected. Ptolemy also joined Antigonus's new coalition. Since Ptolemy had obtained Alexander's body against Perdikkas's wishes and now had joined Antigonus, Perdikkas in the spring of 321 struck out against Ptolemy's Egypt. Three attempts to cross the Nile Delta failed, and Perdikkas soon after was assassinated.

At the coalition's meeting at Triparadeisus, Antigonus was awarded the command of the royal army in Asia. In 320 Antigonus began several successful campaigns against the rebels Alcestas, who was Perdikkas's brother, and Eumenes.

Antigonus did not adhere to the agreements of the coalition very long, for he intended to obtain sole rule in Asia Minor and to expand his influence into Asia. In 319, when Antipater died, Antigonus alone of all the successor generals had the prospect of reuniting all of Alexander's empire.

Again in 318 Antigonus pursued Eumenes, who had built up a sizable force in Syria. Seleucus, whose power in Babylonia was weak, allied with Antigonus, but as Antigonus entered Syria and Babylonia, Seleucus found himself in a subordinate role and in 316 fled to Ptolemy's protection. Alexander's empire was now divided among Cassander in Macedon and Greece, Ptolemy in Egypt and Cyrene, Lysimachus in Thrace, and Antigonus in Asia from the Aegean Sea to the Indus Valley.

In 315 Ptolemy, Seleucus, and Lysimachus entered a coalition against Antigonus and began a 4-year war against him. Antigonus retained his power but lost Babylonia and the eastern satrapies in 311 to Seleucus. The short-lived treaty of 311 ended the hostilities. Although Antigonus did not emerge as victor, his prestige was enhanced. In 310 he invaded Babylonia unsuccessfully and retreated in 309. Ptolemy, meanwhile, secured Cyprus, invaded Cilicia, and agitated Greece and Athens against Antigonus, who finally struck back in 306. He gained Cyprus in June, when his son Demetrius I Poliorcetes defeated Ptolemy's fleet at Salamis. Though Antigonus and Demetrius now proclaimed themselves kings, they failed to subdue Ptolemy. By 302 Antigonus was master of Alexander's empire with the exception of Egypt.

In the spring of 301 Ptolemy and Lysimachus again challenged Antigonus, and in the ensuing war Antigonus died at the battle of Ipsus that same year. The victors divided his domain.

Further Reading

The formation of the Hellenistic kingdoms and the problems of Antigonus are discussed in Edwyn Robert Bevan, *The House of Seleucus* (2 vols., 1902); W. W. Tarn, *Hellenistic Civilisation* (1927; 3d rev. ed., with G.T. Griffith, 1952); and Pierre Grimal and others, *Hellenism and the Rise of Rome* (1965; trans. 1968). □

Antiochus III

Antiochus III (241-187 B.C.) was a Syrian king of the Seleucid dynasty, Alexander the Great's successors in Asia. Antiochus attempted to restore Alexander's empire to its former greatness, and the magnitude of this undertaking earned Antiochus the name Megas, "the Great."

The second son of Seleucus II and his wife Laodice, Antiochus was born in Babylonia. When his older brother, Seleucus III, was assassinated in Phrygia in 223, Antiochus succeeded him as king at the age of 18. His cousin Achaeus assumed military command and punished Seleucus's assassins. There was strong public support for Achaeus to ascend the throne, but he declined and remained loyal to his cousin. Achaeus governed in Asia Minor.

In 222 Molon and Alexander, the satraps of Media and Persia, revolted. Molon proclaimed himself independent and king, but by 220 his forces had abandoned him, and he and Alexander committed suicide. Then Achaeus sought power and occupied Antioch, but the populace deserted him. Antiochus foolishly overlooked the brief insurrection and instead prepared to attack Egypt. His forces easily gained coastal Phoenicia, Tyre, and Ptolemais, but Antiochus faltered at the fortress of Dora in northern Palestine. This gave Egypt a chance to reorganize its army, and on June 22, 217, Antiochus was defeated in Gaza by Ptolemy IV Philopater. Achaeus grew more and more independent, and the Parthian Arsacids in the northeast gained power. But in Jerusalem the Jews welcomed Antiochus and hailed his confirmation of their religious privileges.

In the winter of 217/216, Antiochus prepared to face the now-powerful Achaeus, and after 2 years of war Antiochus cornered him in Sardis. Through Cretan intrigue Achaeus was captured, mutilated, and then beheaded. Antiochus thus regained his western capital, but the powerful city of Pergamon still remained hostile.

Antiochus then set out to restore the former boundaries of the Seleucid empire. Between 212 and 204 he campaigned in Armenia, regained Parthia and Bactria as vassal kingdoms, and led expeditions into the Kabul Valley in India and across the Persian Gulf into Arabia. About 210 Antiochus made his 10-year-old son Antiochus coruler, as he feared his own death in these campaigns. In 204 Antiochus regained Phoenicia and southern Palestine from Egypt, for in that year Ptolemy IV had died and left his throne to his 4-year-old son Ptolemy V Epiphanes. Antiochus and Philip V of Macedon then decided to divide the Ptolemaic empire.

Fearing the growing strength of Antiochus, Rome dispatched its envoy in 200 to protect Egypt and halt Antiochus, but he disregarded the weak ultimatum. In 197 Antiochus again campaigned in Asia Minor to gain Ptolemaic territories. With Philip's defeat in Greece showing his weakness and with the Ptolemaic empire in distress, Antiochus began to dream of reuniting Alexander's empire. Rome, however, now proclaimed itself champion of Greece's liberty, and Rhodes sought to block Antiochus. After campaigning in Europe, rumors of intrigue regarding Egypt brought Antiochus back to Antioch in 196, where he met and welcomed the defeated Hannibal.

When Antiochus's son died suddenly in 193, rumors of assassination flourished, the anti-Roman faction gained strength, and in 192 war erupted in Greece. Antiochus landed in Greece and surprised the Roman occupation forces. Macedon deserted him and joined Rome, and many of the Greek states vacillated in their loyalties. Roman countercampaigns in 191 forced Antiochus to seek refuge in Chalkis and later in southern Thessaly, where he was defeated. After sea battles in the Aegean, Antiochus feared a Roman invasion of Asia Minor, which finally occurred in 190. Antiochus again met defeat at Magnesia, and the Peace of Apemea in 188 ended a century of Seleucid dominance in Asia Minor. Leaving his son Seleucus in Syria as coruler, Antiochus departed for Luristan, and in the following year he was killed by hostile tribesmen.

Further Reading

Edwyn Robert Bevan, *The House of Seleucus* (2 vols., 1902; repr. 1966), still provides the most thorough discussion of Antiochus III and the Seleucid empire. Pierre Grimal and others, *Hellenism and the Rise of Rome* (1965; trans. 1968), is disappointing in its discussion of Antiochus, as is W. W. Tarn, *Hellenistic Civilization* (1927; 3d rev. ed., with G. T. Griffith, 1952). For background material see W. W. Tarn, *The Greeks in Bactria and India* (1938; 2d ed. 1951), and M. Rostovtzeff, *The Social and Economic History of the Hellenistic World* (3 vols., 1941). □

Antiochus IV

Antiochus IV (ca. 215-163 B.C.), called Epiphanes, or ''God on Earth,'' was a king of Syria. He attempted to impose Hellenic culture on the Jews and thus precipitated the rebellion of the Maccabees.

The third son of Antiochus III, Antiochus IV succeeded his brother Seleucus IV as ruler of the Seleucid empire in 175 B.C. Nicknamed Epimanes, or ''Goon on Earth,'' for his eccentric behavior, Antiochus proved an energetic and capable ruler.

He maintained a vigorous foreign policy. In 169, in response to a planned invasion of Israel and Lebanon by the Egyptian king Ptolemy VI, Antiochus moved first, defeated the Egyptians in the Negeb, and advanced to the Nile at Memphis. He accepted Ptolemy's submission, and when a separatist movement crowned the Egyptian king's brother as Ptolemy VII in Alexandria, he left Ptolemy VI to deal with the usurper. Antiochus withdrew, keeping only Pelusium, the frontier fortress east of the Nile Delta, as pawn. The Ptolemaic brothers united in 168, and Antiochus again invaded Egypt while another of his armies took the Egyptian island of Cyprus. Antiochus was about to besiege Alexandria when an ultimatum from the Roman Senate ordered him to evacuate both Egypt and Cyprus. No match for Rome, Antiochus accepted and had to be satisfied with a ''victory over Egypt'' festival at Daphne.

Early in his reign Antiochus strengthened his control of Cilicia (modern district of Mersin and Adana), and he reduced Artaxias, the independent ruler of Armenia (modern eastern Turkey), to the status of a client king. In the later years of his reign, Antiochus campaigned in the eastern provinces. He strengthened Media in central Iran against the rising power of Parthia, farther to the northeast. He also attempted an unsuccessful invasion of Susiana in southern Iran, allegedly in order to loot the temple of Anaitis, and an exploration of the Persian Gulf fell short of an invasion of Arabia.

Antiochus relied on Macedonians and Greeks to man his kingdom's administrative services and the armed forces. He tried to increase the reservoir of talent by drawing native peoples into Hellenized cities and by reorganizing native cities along Greek lines, often renaming them Epiphania or Antiochea. These cities included Babylon, Uruk, Ecbatana, and Jerusalem. Asserting his divinity, Antiochus claimed temple treasures and imposed Greek cults. The policy proved disastrous in Judaea, where confiscation of some temple funds and enforced worship of Zeus Olympius in place of Jehovah caused an uprising and guerrilla warfare by the Maccabees from 167 to 164. Antiochus abandoned the policy before his death in Media in 163, but the tide of Asian reaction to Hellenism was rising, and the circle of Syria's enemies was closing in.

Further Reading

Antiochus IV is discussed in S. K. Eddy, *The King Is Dead* (1961). J.D.C. Pavry, ed., *Oriental Studies in Honor of Cursetji Erachji Pavry* (1933), contains a biography of Antiochus by C. A. Kincaid. There is an extensive treatment of Antiochus in W. W. Tarn, *The Greeks in Bactria and India* (1938; 2d ed. 1951), and a shorter account of his reign in M. Rostovtzeff, *The Social and Economic History of the Hellenistic World* (3 vols., 1941).

Additional Sources

Price, Walter K., *The coming antichris,* Chicago, Moody Press 1974. □

Antisthenes

The Greek philosopher Antisthenes (ca. 450-360 B.C.) was a devoted student and follower of Socrates and is credited with founding the Cynic Sect, which exerted great influence on the course of popular philosophy throughout antiquity.

Born in Athens of an Athenian father and a Thracian mother who may have been a slave, Antisthenes was denied citizenship because of his mother's social status. However, that proved no deterrent to his education, for he studied with the famous Sophist, Gorgias. Antisthenes also became a member of Socrates's circle and on his master's death turned to teaching, meeting with his students in the Gymnasium Kynosarges. It was perhaps from this meeting place that his group became known as Cynics (doglike), although popular etymology links the name with the style of life his followers chose.

Antisthenes wrote 10 volumes, which included a denunciation of Plato (to which Plato's *Euthydemus* is a reply); *Heracles,* which glorified the ancient hero for his benefactions to mankind; *Cyrus,* which praised Cyrus the Elder as a model ruler; *Alcibiades,* which denounced self-centered passion; *Archelaus,* which denounced tyranny; and *Politicus,* in which democracy is accorded the same treatment.

Antisthenes's teachings laid the groundwork for Cynic theory. Happiness may be acquired through virtue which is based on knowledge. This knowledge is not the carefully developed scientific knowledge which the Stoics favored later but simply the concrete knowledge of what words

mean. Contrary to Plato, his contemporary and rival, Antisthenes taught that only physical things are real and that a predicate different from the subject to which it refers is impossible to apply. This simplicity of physical theory affected the Cynics' ethics as well. Man must live with the understanding that all except his own individual freedom of spirit is to be held in contempt. Wealth, social position, and, above all, bodily pleasures are to be cast aside in favor of a life of hardship, toil, and concern for others. Heracles is the Cynics' model, and his life was often held up as an example of a human life lived according to the best principles.

As roving mendicants and preachers, the Cynics roundly criticized men for the folly of their conventions and for the delusions under which they lived. Particular targets of their attacks were religious celebrations with their sacrifices and elaborate rituals. In putting into practice their ideal of *anaideia* (shamelessness), they consciously outraged their fellowmen by carrying out acts in public which revealed their utter contempt for the opinions of men.

Antisthenes was important as the founder of a sect which offered a simpler and more natural way of life at a time when the values of the city-state were in serious decline and men had to seek for spiritual guidance elsewhere. If his and his followers' strictures were sometimes coarse, biting, and vulgar, they were nonetheless motivated by a deep concern for their fellowmen and a desire to share with them the freedom which could be found in independence of mind and spirit.

Further Reading

An excellent account of Antisthenes is in Donald R. Dudley, *A History of Cynicism: From Diogenes to the 6th Century A.D.* (1937), and in Farrand Sayre, *Diogenes of Sinope: A Study of Greek Cynicism* (1938). Also useful is Eduard Zeller, *Outlines of the History of Greek Philosophy* (1883; 13th rev. ed. by Wilhelm Nestle, 1928; trans., from Nestle's edition, by L. R. Palmer, 1931). Briefer but good introductory accounts of cynicism in the context of the intellectual history of Greece are in standard histories of Greek literature, such as Albin Lesky, *A History of Greek Literature* (1958; trans. 1966). □

Antonello da Messina

Antonello da Messina (ca. 1430-1479) was one of the first Italian painters to master the oil-paint technique. His further significance stems from his relationship to Flemish painting and his influence on Venetian painters of the late 15th century.

Giorgio Vasari, the 16th-century biographer, said that Antonello da Messina learned oil painting from Jan van Eyck, whom he had visited in Flanders. This is improbable as Jan van Eyck died when Antonello was 11 years old. Nevertheless, critics have continued to postulate a visit to Flanders to explain the Flemish qualities in Antonello's art as well as his mastery of oil painting. A different viewpoint, which has evolved recently, sees his apprenticeship to the painter Colantonio in Naples and his contact with Petrus Christus, a Flemish follower of Jan van Eyck, as the crucial factors in Antonello's early development.

Antonello was born in Messina, Sicily. Nothing is known of his early years. He was apprenticed to Colantonio probably about 1450. The court in Naples at that time was cosmopolitan, with French, Provençal, Spanish, Burgundian, and Flemish elements present. The youthful Antonello would have had opportunities to study Flemish painting there. By 1456 he was established as an independent master in Messina. In the same year his name appeared on the payroll of Duke Galeazzo Maria Sforza in Milan along with the name of Christus. Whatever Antonello had learned of Flemish art while in Naples would have been reinforced by the presence in Milan of Christus. In 1460 Antonello traveled abroad, though where is not known. From 1460 to 1465 he was in Messina. His whereabouts between 1465 and 1473 is unknown, though he was probably in Messina part of the time. In 1473-1474 he was again in Messina. In 1475-1476 he was in Venice, where, according to Vasari, he had gone to enjoy the licentious pleasures of the city. By September 1476 he was in Messina again. He dictated his will on Feb. 14, 1479, and died in Messina sometime before Feb. 25, the date of a document that speaks of him as dead.

The Works

Antonello's early works reflect a knowledge of Flemish painting. Among them the small *Crucifixion* in Sibiu, Roma-

nia, the *Three Angels* and the small panel *Penitent St. Jerome,* both in Reggio Calabria, and the *Portrait of a Man* in Cefalù are noteworthy. The *Portrait of a Man* is characteristic of Antonello's portrait art. The subject is posed at an angle rather than parallel to the picture plane, as was common among Italian profile portraits. This three-quarter view, characteristic of Flemish portraits, was Antonello's most conspicuous borrowing from the North.

Two panels of the *Virgin Annunciate* in Munich and Palermo are among Antonello's most ingratiating works. The closeup, bust-length pose gives the panels an appealing sense of intimacy. The picture in Palermo is especially fine with its strong geometric pattern and sense of crystalline space.

The altarpiece of St. Gregory in Messina is signed and dated 1473. In it Antonello shows an awareness of the art of Piero della Francesca in the emphatic fullness of the figures, their positions in space, and their rather dour and impassive expressions. There is, however, a certain softness resulting from Antonello's use of light which is his own.

The dismembered altarpiece for the church of S. Cassiano in Venice was Antonello's most influential painting in that city. The central panel, much cut down, is now in Vienna. The altarpiece is a *sacra conversazione* (a type of Madonna and Child painting) set beneath a soaring dome, which forecasts similar compositions by Giovanni Bellini and other Venetian masters of the 16th century. It has the same luminosity and sense of atmosphere so common in Venetian painting.

Further Reading

Two sound monographs on Antonello in English are Giorgio Vigni, *All the Paintings of Antonello da Messina* (1952); trans. 1963), and Stefano Bottari, *Antonello da Messina* (1955). For general background see Cecil Gould, *An Introduction to Italian Renaissance Painting* (1957), and Frederick Hartt, *History of Italian Renaissance Art* (1970). □

Michelangelo Antonioni

The Italian film director Michelangelo Antonioni (born 1912) demonstrated in such compelling and original films as *L'avventura* and *Blow-Up* his belief that the failure of human feelings is the cause of modern tragedy.

Born into an upper-middle-class family in Ferrara, Michelangelo Antonioni took a degree in political economics at the University of Bologna. Having decided on a film career, he worked with the directors Roberto Rossellini and Marcel Carné, among others. The first films Antonioni directed were three notable documentary shorts: *Gente del Po* (1947), *La funivia del Faloria* (1950), and *La villa dei mostri* (1950).

Antonioni's first full-length dramatic effort, *Cronaca di un amore* (1950), was distinguished by its disavowal of the fundamental precepts of Italian neorealism as practiced by the directors Vittorio de Sica and Rossellini and later modified by Federico Fellini. Antonioni's next work, *I vinti* (1952), proved an unsuccessful attempt to lend thematic unity to an episodic and discursive narrative. Considerably more interesting as indicators of the consistent subjects and themes of his film career were *Le amiche* (1955) and *Il grido* (1957). Both these narratives present the spiritual complexities that trouble Antonioni; they show human beings in quest of meaningful life in a hostile world.

With *L'avventura* (1960) Antonioni, after 10 years of virtual obscurity, suddenly set fire to complacent sensibilities of international film audiences and critics. A penetrating voyage into the tortured recesses of the mind, this film explores the difficulty of sustaining love in a cauterized and fraudulent society. This theme also provided the basis for the two subsequent works: *La notte* (1961) and *Eclipse* (1962). In both these films Antonioni stresses the impermanence of love and difficulties of communication.

Red Desert (1964) was Antonioni's first film in color. He used color to create psychological nuances and conceptual patterns not possible in chiaroscuro. The images of *Red Desert* explore the theme of human uneasiness in a world full of the splendors and miseries of technology. *Blow-Up* (1966) is a metaphysical mystery drama set in London. This film is an evocative mixture of asceticism and lyricism, which eludes patterns of interpretation and frustrates conventional expectations of plot and theme. *Zabriskie Point* (1970) suffers from the director's unfamiliarity with his American milieu. A portrait of troubled youth in a wealthy, neofascistic society, the work is nevertheless far superior to its American counterparts. In *The Passenger* (1975), Antonioni again explores the ills of modern society as the hero, a TV reporter, exchanges identities with a dead gun-runner in a futile effort to evade his own fate. *The Oberwald Mystery* (1980) is an adaptation of Jean Cocteau's play *The Eagle Has Two Heads;* shot on video, it is interesting mainly for its experimentation with color. *Identification of a Woman* (1982) follows a movie director's search for a new leading lady; here Antonioni returns to the theme of finding one's identity in contemporary society. The film was awarded a Grand Prix at the 1982 Cannes Film Festival.

Antonioni suffered a paralyzing stroke in 1985 and was unable to complete any film project until 1995, when he released *Beyond the Clouds.* Codirected by German director Wim Wenders, the film presents four stories that each explore the failure of a couple to establish true communication. When the film was shown at the Venice Festival the *Economist* noted that its ''main fascination is to watch how Mr. Antonioni looks back on his entire career and yet comes up with something different and modern.''

Perhaps no other body of cinematic work depicts the frustrations, delusions, and possibilities of life and love as profoundly and truthfully as that of Antonioni. His characters move in a real world but never make meaningful contact with their environment or with each other in their search for a truth that eludes them.

Further Reading

Analyses of Antonioni's artistry are contained in Jonathan Baumbach's ''From A to Antonioni: Hallucinations of a Movie Addict'' in W.R. Robinson, ed., *Man and the Movies* (1967); in Stanley Kauffmann's ''Some Notes on a Year with *Blow-Up*'' in Richard Schickel and John Simon, eds., *Film: Sixty Seven to Sixty Eight* (1968); in Sam Rohdie's *Antonioni* (Indiana University Press, 1990), and in William Arrowsmith's *Antonioni: The Poet of Images,* ed. by Ted Perry (Oxford, 1995). See also the relevant sections in Stanley Kauffmann, *A World on Film: Criticism and Comment* (1966), Dwight MacDonald, *Dwight MacDonald on Movies* (1969), *Economist* (September 16, 1995), *New Republic* (October 28, 1996). □

Mark Antony

The Roman politician and general Mark Antony (ca. 82-30 B.C.) was the chief rival of Octavian for the succession to the power of Julius Caesar.

Mark Antony (in Latin, Marcus Antonius) came from a distinguished Roman family. His grandfather had been one of the leading orators in Rome, and his father, Marcus Antonius Creticus, had died in an expedition against pirates. As a young man, Antony became involved in tribunate politics and the Roman East, two areas that were to play a major role in his later life. Among his closest friends was a young man, Curio, who as tribune was a key figure in the conflict between Caesar and the Senate and Pompey. In 58 Antony appears to have been among the supporters of the powerful and violent tribune Clodius.

Career with Caesar

Antony received his first overseas experience in the East when, during 57-55, he served with the Roman governor of Syria, Aulus Gabinius, and distinguished himself as a cavalry officer during campaigns in Palestine and Egypt. From there he went to Caesar in Gaul. In 52 he was elected quaestor in Rome and returned to Gaul to take part in the suppression of the revolt of Vercingetorix. In 50 he was elected tribune, an office that represented the people's interests.

Antony came into the office at a critical time. Caesar's command in Gaul was coming to an end, and a group in the Senate was set on bringing Caesar to trial for alleged misdeeds while consul and proconsul. Caesar depended upon the tribunes to look after his interests in Rome. Curio had played this role masterfully, and Antony tried to emulate him. He vetoed a decree that required Caesar to lay down his arms. When the Senate gave its magistrates special powers to ''preserve the state,'' Antony felt that the measure would be used against him and fled to Caesar. By doing so, he gave Caesar the opportunity to assert his power under the pretext of claiming that he was defending the people's representatives, the tribunes, against the arrogant power of the Senate.

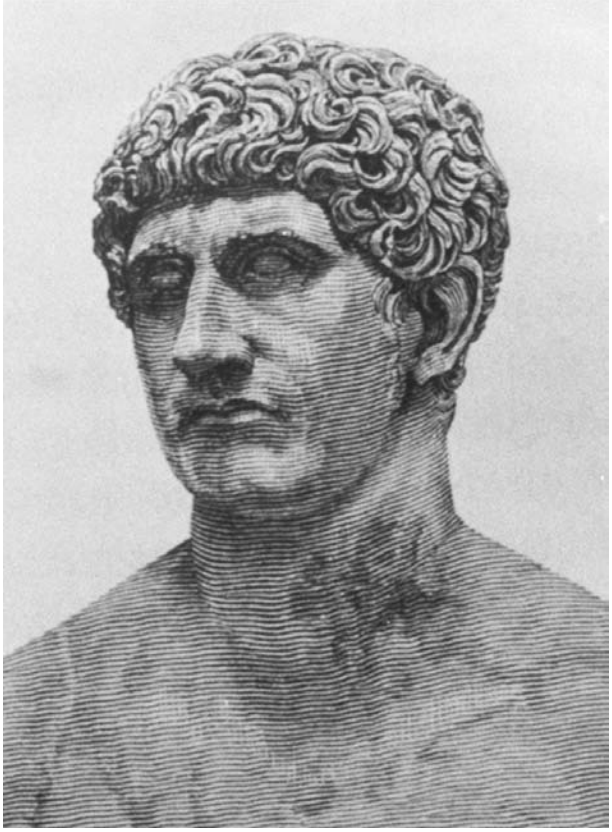

In the course of the civil wars against Pompey, the leader of the Senate faction, Antony was given several important military assignments and distinguished himself. After the victory of Caesar over Pompey at Pharsalus, Antony returned to Italy as Caesar's second in command. In 45 Caesar designated him as consul for 44.

Once again Antony found himself in a key position at an important time. Caesar was rapidly moving in the direction of monarchial government, in fact if not in name, and as a result a conspiracy formed to eliminate him. On March 15, 44, while one of the conspirators detained Antony outside the Senate, Caesar was assassinated. Antony was spared on the grounds that the aim of the conspiracy was to remove an illegal ruler but that slaying the consul, the chief legitimate officer of the Roman state, would besmirch the cause's image.

Second Triumvirate

With the death of Caesar, Antony was forced to fight politically a two-front war. One was against the conspirators. The other was with Caesar's supporters, who were undecided on how to avenge Caesar and also as to who would lead them. Antony initially adopted an attitude that was on the surface conciliatory toward the assassins of Caesar while he strengthened his power position. He might have ensured his supremacy without difficulty if the young Octavian, nephew of Caesar, had not appeared, claiming not only to be Caesar's adopted son and heir but also demanding Caesar's political legacy. Octavian was a man who not only could assume the mantle of Caesar as legiti-

mately as Antony but could also be used by the opponents of Antony as a pawn. Antony tried to strengthen his position by attempting to gain a new 5-year command in Gaul, thus using Caesar's old power base. However, Octavian, stressing his own position as the heir of Caesar, skillfully enticed some of Antony's legions to his side, and Decimus Brutus refused to yield the governorship of Gaul. When Antony attempted to attack Brutus at Mutina (modern Modena), he was in turn attacked by the armies of Octavian and the consuls. He was defeated and forced to retreat north.

In the following months Antony strengthened himself with the armies of the western provinces; while Octavian, realizing that the Senate was trying to use him, began to make political overtures to Antony. The result was the formation of the second triumvirate of Antony, Octavian, and Lepidus. Unlike the first triumvirate of Caesar, Pompey, and Crassus, which was a mere political alliance, this became a constitutionally established organ for ruling the state.

One of the first tasks undertaken by the group was the proscription of leading enemies. The most important of those killed was M. Tullius Cicero, hated by Antony because of his vitriolic oratorical assaults. Antony has often been blamed for these executions. However, this may reflect the propaganda of Octavian, who after the fact wanted to play down his role in the bloody events of these years.

Antony and Octavian now moved eastward to face the army of the conspirators led by Brutus and Cassius. The two forces met at Philippi in 42, and Antony's military skill carried the day.

Antony and Cleopatra

After this battle Antony's career entered its most famous period. While Octavian returned to settle veterans in Italy, Antony went east to order affairs in these provinces. He also prepared a war against Parthia, and needing Egyptian support he summoned Cleopatra, the Ptolemaic queen of Egypt, to Tarsus in 41. An immediate romance followed. This was interrupted when the news arrived that Antony's brother and wife were openly defying Octavian in Italy. Antony moved west and it looked as though fighting would erupt. However, a peace was patched up at Brindisi in 40 and sealed by the wedding of Antony with Octavian's sister, Octavia, after the death of Antony's first wife.

Antony went east again and, except for a return in 37 to aid Octavian against the pirate Sextus Pompey, remained there. In 36 Antony again took up his affair with Cleopatra. He found a complex situation in the East. The area had been seriously disturbed by the wars of Caesar and Pompey and the exactions of Brutus and Cassius. Furthermore, the Parthians were attacking Roman territory. Antony seems to have established good relations with the local dynasts and created for himself a certain amount of popularity, even though his financial exaction must have lain heavily on the provincials. His generals were successful in beating back the Parthians, although an expedition which Antony undertook to Parthia itself turned into a disaster.

In the meantime he was becoming increasingly involved with Cleopatra, politically as well as romantically. Cleopatra saw him as a wonderful opportunity to revive the past glories of the Ptolemies. What the ideas of Antony were is not clear. The picture of Antony enslaved to the Egyptian queen was in part the result of the propaganda efforts of Octavian. However, he certainly was dependent on Cleopatra for money, and he did make territorial concessions and grants of titles to Cleopatra's family.

At the close of 33 the second triumvirate legally came to an end. At the same time the crisis between Octavian and Antony was coming to a head. Antony still had support in Rome. However, Octavian played his cards well, raising public indignation by announcing Antony's divorce of Octavia for Cleopatra, reading Antony's will in which his strong ties to Cleopatra were stressed, and circulating such rumors as Antony's plans to move the capital to Alexandria.

Octavian systematically rallied the support of Italy, while Antony's Roman friends had mixed emotions about waging war on the side of the Egyptian queen. The two men and their armies met off Greece at Actium on Sept. 2, 31. In a confused battle the fleet of Antony was routed. With Cleopatra he fled back to Egypt, where he committed suicide upon the arrival of Octavian.

Further Reading

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Juan Bautista de Anza

The Spanish explorer Juan Bautista de Anza (1735-1788) opened the overland route from Mexico to California and established the first settlement at San Francisco.

Juan Bautista de Anza was born in Fronteras, Sonora, Mexico, where his grandfather and father had served as commanders. In 1738 Anza's father submitted a plan for opening a route from Sonora to California, but in 1739 the elder Anza lost his life in a campaign against the Apaches and the plan was dropped.

When Anza was 18 he volunteered for military service and rapidly rose to the rank of captain. In 1759 he became commander of the presidio of Tubac (south of modern Tucson). He led numerous campaigns against the Apaches and achieved a notable reputation as a soldier and leader.

By 1770 the Spanish settlements in California were in desperate condition. Routes by sea and over the peninsula of Baja California could not supply their needs, and there was great fear that California would have to be abandoned. Remembering his father's ambitions, Anza volunteered to

open a route from Sonora, and in 1773 Viceroy Antonio Maria de Bucareli granted him permission to attempt the journey. Setting out in January 1774 with 34 men, including the Franciscan Fray Francisco Garcés, Anza traveled to the Colorado River, where he established friendly relations with the Yuma Indians. Turning westward, he broke a trail across the southern desert to San Gabriel in Alta (upper) California.

Bucareli promoted Anza to lieutenant colonel and placed him in charge of recruiting colonists for a new California settlement. In 1775 he left Mexico with 240 colonists, including women and children. In March 1776 the group reached California with the loss of only one life, an almost unheard-of feat in those times.

Anza selected the site for the pueblo of San Francisco and then returned to Mexico, where Bucareli named him governor of New Mexico. Anza proved an excellent governor. His campaigns against the Apaches and Comanches brought peace to the northern frontier, and his reorganization of the defenses of the province strengthened Spanish domination in the area.

In 1781 the Yuma rose against the Spaniards, and Anza, who was unfairly blamed for the revolt, lost his post. However, he soon returned to office and served until 1786, when he requested transfer to a more healthful climate. He went to Tucson as commander and served there until his death in Arizpe in 1788.

Further Reading

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Michel Aoun

Christian Lebanese military leader Michel Aoun (born 1935) served as interim prime minister of Lebanon for two years before being driven out of power by Syrian forces in October 1990.

Michel Aoun was born in 1935 in Harat Hurayk in the southern suburb of Beirut, Lebanon. He obtained his bachelor's degree from the Freres school in Jumayza in Beirut. In 1955 he entered the Military Academy in Beirut and graduated in 1959. He specialized in artillery in his military career. He studied at Challonssur-Marne in France and at Fort Sill in Oklahoma. From 1978 to 1980 he had training at the prestigious Ecole de Guerre in Paris.

In 1982 he became commander of the newly established 8th Brigade of the Lebanese Army and in August 1983 he was in charge of the Suk al-Gharb region, which witnessed fierce battles in defense of the Lebanese legitimate authorities against the incursions of Syrian-armed proxy militias. On June 23, 1984, Aoun, who became a brigadier general, was appointed commander of the Lebanese Army. He was still in that post when he was chosen, on September 22, 1988, as the prime minister of the six-member Interim Cabinet.

The decision by outgoing President Amine Gemayel, just before his term expired, to appoint an interim cabinet was due to the inability of the Lebanese Parliament to elect a new president. This failure was caused by Syrian President Hafiz Assad's insistence that only his candidate should be elected by the Lebanese Parliament and that the meeting for the election must be held in Syrian-occupied West Beirut.

When President Gemayel appointed Brigadier-General Michel Aoun he was following the precedent set by President Bishara al Khuri in 1952. Before he resigned he appointed as prime minister a Maronite Christian who happened also to be the commander of the Lebanese Army, Brigadier-General Fu'ad Shihab. Although the newly appointed Aoun Cabinet was the legitimate government in accordance with article 53 of the Lebanese constitution, pressure was exerted by Syria on the three Moslem mem-

bers not to accept their cabinet posts. The Syrian authorities went further by claiming that the legitimate cabinet was that of outgoing Prime Minister Al-Huss. Thus from the outset the interim prime minister, Aoun, was faced with Syrian non-recognition and outright opposition. The more he was rebuffed by Syria the more he became adamant in his stand.

In an attempt to avert the resumption of fighting in Lebanon, the foreign ministers of the League of Arab States formed a committee on Lebanon, headed by the Kuwaiti foreign minister, in January 1989. This committee eventually met both Aoun and Al-Huss in Tunis on January 30, 1989. The Arab League Committee on Lebanon also met during the period February to April 1989 in Kuwait with the most prominent Lebanese leaders (both political and religious), but to no avail. These meetings were overshadowed by fighting which erupted between Aoun's Lebanese Army and the Christian Lebanese Forces on the one side and the Syrian Army in Lebanon and the Druze and Shi'a militias on the other side. The fighting was triggered by Aoun's decision, in February 1989, to close all illegal ports, which had adversely affected, among other things, the ports used by Druze and Shi'a militias, which prompted, in turn, the latter to bombard the Lebanese Ministry of Defence and Aoun's headquarters in Baabda in northeast Beirut. Aoun had realized that the conflict was inevitable because of the Syrian attitude toward his cabinet, so he defiantly declared on March 14, 1989, the war of liberation against Syria, hoping to get international support for his cause.

Aoun's appeal was met with the indifference of the West except for France, which supported him diplomatically and provided him with humanitarian assistance. The United States refused to get involved in the conflict between Aoun and Syria, especially as American hostages in Lebanon were being threatened by their pro-Syrian captors. Instead, the United States maintained that the League of Arab States ought to resolve the conflict. The Arab summit held in Casablanca in May 1989, in which Lebanon was not represented, failed to convince Syrian President Assad to withdraw his troops from Lebanon. The Casablanca Summit formed a tripartite committee of the foreign ministers of Saudi Arabia, Morocco, and Algeria to mediate the conflict between Aoun and Syria. Although the first statement issued by this committee was critical of Syria, the latter did not budge, knowing that the tripartite committee would eventually accept the Syrian stand as its military power on the ground was superior to that of Aoun.

In the meantime Syria increased military pressure on Aoun by continued bombardment and by imposing a naval blockade on the areas that were under Aoun's rule. Eventually, in September 1989, the tripartite committee called for a cease-fire, which was accepted by both Aoun and Syria. It also called for the convening of the members of the Lebanese Parliament in Ta'if, Saudi Arabia. In fact, 62 deputies (31 Christians and 31 Muslims) of the total 73 surviving members of Parliament met and agreed upon a blueprint of reforms, known as the Ta'if Accord, which transformed the Lebanese polity from a presidential to a cabinet political system.

While Aoun was not enthusiastic about these internal reforms, he was adamantly opposed to the part of the Ta'if Accord that legitimized the presence of Syrian troops in Lebanon. The accord stipulated that the Syrian troops would be redeployed after two years in the eastern regions of Lebanon but there was no mention of Syrian withdrawal from Lebanon. The accord paved the way for the election of a new president, and Aoun tried to pre-empt the election by issuing a decree dissolving Parliament, but with no success.

Syria's aim in supporting the accord was to delegitimize Aoun, which was not difficult because the latter entangled himself in a violent and destructive conflict with the Christian militia, the Lebanese Forces, during the period January through May 1990. Aoun's popularity, which had been based on his anti-Syrian stand and his call for free elections, a return to the rule of law, and the end of the rule of corrupt politicians and militia leaders, began to erode. Syria, which joined the anti-Saddam (Iraqi) forces by sending troops to Saudi Arabia alongside the U.S. troops, exploited the Gulf crisis to launch a major attack against Aoun on October 13, 1990, and occupied the region which was under Aoun's rule. Aoun sought political asylum in the French Embassy, and the Syrian-dominated cabinet that was installed in December 1990 refused to allow him to leave for France. In August 1991 the Lebanese government granted him a special pardon and, on August 29, Aoun was whisked off to France by French officials, where he continues to live in exile. In a 1995 interview with Daniel Pipes of the *Middle East Quarterly,* Aoun expressed his views on the state of affairs in Lebanon and his hopes for its future: ''My conception is a new Lebanon, a modern state, a state of law, all the while respecting public liberty; an honesty in the administration of the state, and very good relations with neighbors.''

Although Aoun's five-year suspension of citizenship decreed by the Lebanese government ended in August 1996, Aoun stated that he did not plan to return to Lebanon. According to an interview given to Gary Gambill and Marie Michel El-Zir of *Arab Studies Journal,* Aoun was certain his life would be in danger if he did return because the government fears ''that with my return the Lebanese will rally around the idea of independence. . . . They know how unpopular they are and how my popularity remains untouched.''

It is true that although Aoun lost his bid for power, he remained popular among the Lebanese communities. Many of his Christian supporters refused to vote in the 1992 election and stayed loyal to Aoun and his ideas. In the United States, the Aounist movement has become a powerful opposition group in the Lebanese emigrant community. Due in part to the lobbying of the Council of Lebanese American Organizations, the U.S. Senate passed Resolution 24 in July 1994 that condemned the Syrian occupation of Lebanon.

Further Reading

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the Soul of Lebanon (1987), and Marius Deeb, ''The External Dimensions of the Conflict in Lebanon: The Role of Syria,'' *Journal of South Asian and Middle Eastern Studies* (Spring 1989), and ''Lebanon in the Aftermath of the Abrogation of the Israeli-Lebanese accord,'' R.C. Freedman (editor), *The Middle East from Iran-Contra to the Intifada* (1991). See also *Economist* (August 31, 1991; June 17, 1995; September 7, 1996), *Middle East Quarterly* (December 1995), *New York Times* (August 18, 1991; August 30, 1991), *Wall Street Journal* (August 28, 1991), and *Christianity Today* (November 19, 1990). Also see the Web site for Americans for a Free Lebanon at http://www.aflnet.com. □

Apelles

Apelles (active after 350 B.C.) was one of the most prominent ancient Greek painters. None of his works has survived, but they are described by ancient writers.

Sources disagree as to whether Apelles was a native of Cos (Pliny), Colophon (Suidas), or Ephesus (Strabo and Lucian). In the early stages of his career he was a pupil of Pamphilus, the guiding spirit of the Sicyonian school of painting, and Apelles seems to have remained associated with that school. During his mature years he executed portraits for Philip of Macedon, according to Pliny in *Naturalis historia* (XXV, 93). After Philip's death Apelles became court painter to Alexander the Great. Alexander is said to have so admired Apelles' work that he ordered the execution of painted royal portraits to be made Apelles' exclusive prerogative.

After Alexander's death Apelles found employment in Alexandria at the court of Ptolemy I. He was implicated in a conspiracy to overthrow Ptolemy but managed to clear himself and regain the King's favor. The famous allegorical painting *Calumny,* described in detail by Lucian and recreated in the 15th-century painting by Sandro Botticelli, was perhaps created in an effort to convince Ptolemy of the painter's innocence.

The many anecdotes told about Apelles by ancient writers suggest a spirited, confident, at times even impudent personality, who was always ready to spar with his critics, including Alexander. On one occasion, when Alexander was discoursing on the art of painting, Apelles advised him to be silent because the boys who served as color grinders were laughing at his remarks (Pliny, *Naturalis historia,* XXV, 85). Apelles is also said to have told Alexander that his judgment in art was inferior to that of a horse (Aelian, *Variae historiae,* II, 3). Alexander seems to have taken the remarks in his stride.

As is the case with other Greek painters, no work by Apelles has survived, and what the ancient sources tell about his style is in some ways contradictory. On the one hand, he is described as a meticulous technician who never let a day pass without practicing his art, who outdid his contemporary Protogenes in subtlety of line, who was sensitive to criticism of the detail of his works, who painstakingly calculated the effect of his colors, and whose portraits were so precise that diviners claimed to be able to read their sitters' futures from their facial details.

On the other hand, Apelles seems to have written a treatise or memoir in which he conceded his inferiority to some of his contemporaries in composition and proportion (Pliny, *Naturalis historia,* XXV, 85) but maintained that they lacked his ''charm'' or ''grace'' (Greek, *charis*), an instinctive quality which seems to have involved, among other things, knowing when to stop working on a painting.

Many works by Apelles—portraits, mythological subjects, and allegorical scenes—are mentioned by ancient writers. The two most admired seem to have been *Aphrodite Anadyomene* (Aphrodite rising from the sea), originally in the Asklepieion in Cos and later placed by Augustus in the Temple of the Divine Caesar in Rome; and *Alexander Keraunophoros* (Alexander represented as Zeus holding a thunderbolt) in Ephesus. Some echoes of Apelles' works may be preserved in Pompeiian paintings, notably what seems to be a copy of *Alexander Keraunophoros* in the House of the Vettii.

Further Reading

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Virginia Apgar

Medical instructor and researcher Virginia Apgar (1909-1974) revolutionized the field of perinatology—the care of infants around the time of birth—with her development of the Apgar Newborn Scoring System. Her method of rating a newborn's health in five major categories allows doctors to quickly establish if a child requires medical attention. Implementation of this basic practice throughout the United States and around the world resulted in a significant increase in infant survival rates.

Virginia Apgar contributed to many areas of medicine during her career, including anesthesiology, infant care, and the study and prevention of birth defects. It was her work with new babies and mothers, however, that has left the greatest mark in the health sciences. She was the creator of the Apgar Newborn Scoring System, a method of evaluating the health of infants minutes after birth in order to ensure the delivery of proper care. Apgar also contributed to infant health through her discovery that some anesthetics given to women during childbirth had a negative effect on babies. Her findings led doctors

across the country to revise their use of painkillers during labor. Later in her career, Apgar was a vital force in the March of Dimes organization, where she directed research efforts, raised money, and educated the public about birth defects. Her lifetime of energetic work resulted in standard medical procedures for mothers and babies that have prevented thousands of infant deaths.

Specialized in New Medical Field

Apgar was born on June 7, 1909, in Westfield, New Jersey. Her childhood home contained a basement laboratory, where her father pursued scientific experiments with electricity and radio waves and built a telescope. Perhaps due to this atmosphere of curiosity and inquiry, Apgar set her sights on a scientific career in the field of medicine. After graduating from high school, she entered Mount Holyoke College with the intention of becoming a doctor. Although she received scholarships that helped to pay for her tuition, she still had to take a number of jobs to support herself through college. Despite the extra work, she graduated with a bachelor's degree in 1929.

Apgar's financial situation did not improve when she enrolled at the College of Physicians and Surgeons at Columbia University in New York City the following September. A month later, the stock market crashed, signaling the beginning of the decade of economic turmoil known as the Great Depression. Determined to stay in school, Apgar borrowed money in order to complete her course work. She emerged in 1933 with a medical degree and a fourth-place rank in her graduating class, but also with the burden of a large financial debt. Her high marks earned her a much sought-after internship in surgery at Columbia, but during this period of training Apgar began to consider how she could best support herself in the medical profession. She saw that even male surgeons had trouble finding work in New York City, and as a woman in what was then a male-dominated profession, she realized that her chances of success were even slimmer. She felt that she was more likely to be successful in the field of anesthesia.

Traditionally, nurses had been responsible for administering anesthesia, but at that time greater emphasis was being to be placed on the importance of anesthetics; doctors had begun entering the field in the hopes of making breakthroughs that would allow for improved surgery techniques. Women physicians, in particular, were encouraged to pursue medical anesthesiology, perhaps because it was still considered a female realm. So after finishing her internship at Columbia in 1935, Apgar began a two-year residency program in anesthesiology, during which time she studied not only at Columbia, but also at the University of Wisconsin in Madison and Bellevue Hospital in New York.

Apgar's choice of career did allow her to realize her goal of securing a job. She was hired as director of the anesthesia division at Columbia University in 1938. Her new position, however, proved to be a challenging one. She was the only person in the anesthesia area, leaving her with a heavy workload. In addition, she struggled to get surgeons to recognize the anesthesiologist as a fellow doctor, not a subordinate, and she fought against the policy that prevented anesthesiologists from being allowed to charge standard doctor's fees. Eventually, Apgar and her department began to receive more support and respect—she gradually increased the number of physicians in the division and won sufficient funding for the area and its employees in 1941, after threatening to quit her post if the school refused her requests. After World War II, anesthesiology began gaining more attention across the nation as an area of specialty and research, and Columbia University created a separate department of anesthesia for training physicians and conducting research. When the chair of the new department was selected in 1949, however, Apgar was passed over in favor of a male anesthesiologist. Instead, she was named a full professor in the department, making her the first woman to reach such a level at Columbia.

Apgar Newborn Scoring System Developed

It was in this position as a teacher and researcher that Apgar would make her greatest contributions to medicine over the next decade. She began to focus her work in the area of anesthesia used during childbirth. Apgar realized that the period immediately following birth was a critical time for many infants; however, babies were usually not evaluated carefully by doctors, who were often more concerned with the welfare of the mother. Because of this lack of an organized examination, many life-threatening conditions were not identified in infants. To provide a quick and efficient means of determining which babies required special care, she devised a five-part test that scored a child's heart rate, respiration, muscle tone, color, and reflexes. The test, known as the Apgar Newborn Scoring System, was to be scored one minute after birth; the recommended timing of the test was later expanded to five and ten minutes as well. Although developed in 1949, a description of the system was not published until 1953. It eventually became a world-wide standard among physicians. A study by Apgar involving a dozen hospitals and more than 17,000 infants evaluated by the Apgar score proved that the testing method was a predictable indicator of a child's survival and rate of development.

Another victory for infant health was won with Apgar's research into the effects of anesthesia given to mothers during childbirth. Collaborating with pediatrician L. Stanley James and anesthesiologist Duncan Holaday, Apgar monitored the blood levels, blood gases, and pH levels of newborns whose mother received anesthesia during labor. These measurements, combined with the application of the Apgar score system, were designed to indicate to doctors what kinds of problems—such as a low oxygen level or a pH imbalance in the blood—needed to be addressed if a baby was doing poorly. To take such measurements and facilitate treatments, Apgar became the first person to place a catheter in the umbilical artery, now a standard practice in neonatal care. In the course of her research, Apgar found that the anesthesia cyclopropane had a noticeable negative effect on a baby's overall condition. Immediately ceasing her use of the gas for mothers in labor, other doctors across

the country quickly followed suit after Apgar published her findings.

Conducted Birth Defect Research

After a more than twenty-year career at Columbia, Apgar left her post as professor to earn a master of public health degree at Johns Hopkins University. Her new career took her to the March of Dimes organization in 1959, where she was hired as the head of the division on congenital birth defects. In 1969, she became the head of the March of Dimes research program; during her three-year stint in this role she changed the foundation's emphasis from the prevention of the crippling disease polio to a concentrated effort to prevent birth defects. In an effort to educate the public about the topic, she gave many lectures and cowrote a book titled *Is My Baby All Right?* in 1972. Apgar left her research position in 1973 to become vice president for medical affairs and a fund-raiser. She was a great success in both roles, increasing donations to the charity and channeling the new money into research on birth defects, resulting in better prevention and treatment of many conditions. At the same time, she held a research fellowship at Johns Hopkins University and a position as clinical professor at Cornell University, where she became the first U.S. medical professor to specialize in birth defects.

During her lifetime, Apgar made significant contributions to science not only in the laboratory, but also in the classroom. She instructed hundreds of doctors and left a lasting mark on the field of neonatal care. Apgar received a number of awards recognizing her role in medicine. She was honored with the Ralph Waters Medal from the American Society of Anesthesiologists and the Gold Medal of Columbia University, was named Woman of the Year for 1973 by *Ladies' Home Journal,* and was the recipient of four honorary degrees. In addition, a prize in her name was founded by the American Academy of Pediatrics and an academic chair was created in her honor at Mount Holyoke College.

Apgar, who never married, was unrelenting in her pursuit of knowledge. In her sixties, she began a course of study in genetics at Johns Hopkins University. She also found time, however, for a number of personal interests, including music, gardening, photography, and stamp collecting. On August 7, 1974, Apgar died in New York City at the age of 65. She was remembered as an honest and encouraging teacher who inspired numerous doctors in their medical practice and research. The modern fields of anesthesiology and neonatal care are greatly indebted to her pioneering work.

Further Reading

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Sourou Migan Apithy

Sourou Migan Apithy (1913-1989) was a political leader in Dahomey (now Benin). He led one of the three power blocs which contributed to Dahomean instability.

Sourou Apithy was born in Porto Novo on April 8, 1913 and attended local mission schools. He studied in France, where he received a university degree in political science. He immediately found employment in France as an accountant and later operated his own accounting firm. In 1946 he was chosen to represent Dahomey in the Constituent Assembly and later was elected deputy to the French Assembly. He attended the founding meeting of the Rassemblement Démocratique Africain (RDA) at Bamako, Mali, and was elected one of its vice presidents. Two years later he broke with the RDA and associated himself and his party, the Parti Républicain Dahoméen (PRD), with the socialist aims of Senegal's Léopold Senghor. He was reelected a deputy in 1951 and again in 1956 and became mayor of Porto Novo in 1956.

In the 1957 elections for the legislature Apithy's party was opposed by the Union Démocratique Dahoméene (UDD), which was based in Abomey and was led by Justin Ahomadegbe, and by the northern Mouvement Démocratique Dahoméen (MDD) of Hubert Maga. Apithy's party won 35 of the 60 seats, and he became vice president of the Council. All parties campaigned for the De Gaulle plebiscite in 1958, but Apithy's plan to join Dahomey to the Mali Federation was blocked by Ivory Coast pressure and opposition from UDD.

In the Territorial Assembly elections of 1959, Apithy's party won 37 seats, the MDD 22, and the UDD 11 despite the fact that UDD candidates had received 30,000 more votes than the PRD. Violent protests caused Apithy to concede 9 of the PRD seats to the UDD and to agree to serve under Maga's leadership. Later that year Apithy was forced out of the government by a coalition of Maga and Ahomadegbe.

Troubled Presidency

Dahomey achieved independence in 1960, and Maga became its first president. However, he could not check inflation and unemployment, and he was deposed by a military coup in 1963. The coup leader, Col. Christophe Soglo, reorganized the government and then resigned, and in January 1964 Apithy became president of a civilian coalition government. Economic problems continued, the Bariba in the north revolted, there were strikes, and Apithy and his vice president, Ahomadegbe, differed on policies such as the recognition of Red China. The regional factions inherent in Dahomean politics during this time contributed to the

government's instability. In November 1965 Soglo once more intervened and attempted to force the three major parties to cooperate. After fruitless discussions Soglo reestablished a military regime, and Apithy fled the country.

From his exile in France, Apithy played no significant role in the later overthrow of Soglo in 1967, the military regime of Col. Alley, the restoration of civilian government under Emile Derlin Zinsou, and its overthrow in December 1969. After the last coup Apithy joined his old opponents Maga and Ahomadegbe in Dahomey and offered his services to the new regime.

Part of Presidential Council

In an alliance known as the triumverate, the three leaders formed the Presidential Council in May 1970 with the plan to rule Dahomey successively in two-year terms. Maga was the first chairman of the Council. However, the Council's power struggles made them vulnerable to a coup by Major Mathieu Kérékou in 1972, before Apithy's term had begun. He was placed under house arrest, as were Maga and Ahomadegbe.

The 1972 coup marked a distinct break from the previous systems of government, symbolized in the changing of the country's name in November 1975 to the People's Republic of Benin. Kérékou continued to rule and in 1981 released the three former presidents. In poor health on his release, Apithy died on November 12, 1989.

Further Reading

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Guillaume Apollinaire

Guillaume Apollinaire (1880-1918) was a great French lyric poet. A leading figure in the avant-garde before World War I, he produced criticism and theortical writings that have significantly influenced esthetic movements from cubism to those of the present day.

Guillaume Apollinaire was the pseudonym of Wilhelm Apollinaris de Kostrowitsky, the illegitimate son of an Italian army officer and a young Polish noblewoman. He was born in Rome on Aug. 26, 1880, and brought up in various towns in southern France where his mother happened to be sojourning. In 1899 Apollinaire went to Paris to live and, without money or diplomas, had difficulty. However, between odd jobs as a literary hack, tutor, bank clerk, and journalist, he managed to travel on the Continent and make two trips to London. Also he had a few love affairs that later figured in his poetry.

The most important aspect of Apollinaire's first years in Paris was his encounter with writers and artists. Jovial and full of enthusiasm, he became the welcome companion of the young modernists in the Bohemia of the day. He helped found little reviews and wrote articles defending what later was dubbed cubism. He wrote fiction, too, and poems that appeared in magazines, ultimately published in 1913 in a volume entitled *Alcools* (Alcohols). The originality of these poems lies more in the subtle handling of image and rhythm to express emotion than in technical innovation. Yet in correcting the proofs, Apollinaire rubbed out all punctuation and placed at the head of the collection a quite recent poem called ''Zone,'' which is a sort of manifesto of modernism and, in form, less orthodox than the others.

When war broke out in 1914, Apollinaire enlisted and found in combat new themes of poetic inspiration. Wounded in 1916, he was sent back to Paris, where the generation of future Dadaists and surrealists greeted him as a chief. In the following year the presentation of *The Breasts of Tiresias,* a burlesque play very much in the modern mood, and a lecture on the ''new spirit'' gave him considerable notoriety.

His second volume of verse, *Calligrammes,* appeared in 1918. Here Apollinaire demonstrates in metrical innovations the modernism which he preached for poetry in ''Zone.'' There are poems made of snatches of conversation, of enumeration, and of simple notation which infuse daily banalities with lyrical magic. There are the ''ideograms,'' which give the volume its title—''visual'' poems which imitate, in typography and in placement on the page, the subject matter.

The year 1918 was one of fulfillment for Apollinaire as an artist and a person. Hitherto unfortunate in love, particularly with the painter Marie Laurencin, he found happiness with Jacqueline Kolb, the ''beautiful redhead'' of the last poem in *Calligrammes*. They married in May. Six months later, at the age of 38, Apollinaire died of influenza in Paris.

Further Reading

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Apollodorus

The Greek painter Apollodorus (active ca. 408 B.C.) was recognized in antiquity as the inventor of a systematic technique for shading to simulate the appearance of mass and space. He achieved this through the modulation of light and shade, a technique which in Greek was called "skiagraphia."

As with all the famous Greek mural and panel painters, no work by Apollodorus survives, but information about him is preserved in ancient literary sources. His invention of shading is most clearly recorded by Plutarch, *De gloria Atheniensium* (*Moralia,* 346A): "Apollodorus, the painter who first invented the fading out (*phthora*) and building up (*apochrosis*) of shadow, was an Athenian . . . ." His surname, *Skiagraphos* (the Shader), is preserved by a scholiast on the *Iliad* and by Hesychius. Pliny the Elder also seems to be referring to the invention of shading when he remarks that Apollodorus "*primus species exprimere instituit*" (*Naturalis historia,* XXXV, 60), a phrase probably to be translated as "he first established a method for representing outward appearance."

The subjects of a few of Apollodorus's paintings are known. Pliny mentions a *Praying Priest* and an *Ajax Burned by Lightning,* both in Pergamon. There are also references to a painting of Odysseus wearing a cap, a *Herakleidai,* and an *Alcmena and the Daughters of Herakles Supplicating the Athenians*. Little progress has been made in identifying echoes of these pictures in the minor arts or in Romano-Campanian painting. Some traces are preserved, however, on Attic white-ground lecythi dating from the late 5th and early 4th centuries B.C.

It seems likely, based on what little monumental evidence there is to document the beginning of shading in Greek painting, that the first steps taken by Apollodorus in developing this technique involved the use of crosshatching and the thickening of inner contour lines as well as the admixture of light and dark tones. The technique seems at first to have been most commonly used for rendering the folds and mass of drapery, less often for rendering anatomy, and scarcely at all for depicting the spatial setting of figures.

The epigram "You could criticize this more easily than you could imitate it" is said by Plutarch to have been connected with the works of Apollodorus, and if the epigram was composed by the painter himself, it suggests an aggressive, confident personality. Pliny ascribes a Latin version of the same epigram, however, to Zeuxis, a younger contemporary of Apollodorus who also played a role in the development of shading.

Further Reading

Most of the ancient sources on Apollodorus are collected and translated in J. J. Pollitt, *The Art of Greece, 1400-31 B.C.: Sources and Documents* (1965). A modern account of Apollodorus is given in Mary Hamilton Swindler, *Ancient Painting* (1929). □

Apollonius of Perga

The Greek mathematician Apollonius of Perga (active 210 B.C.) was known as the "Great Geometer." He influenced the development of analytic geometry and substantially advanced mechanics, navigation, and astronomy.

Very little is known about the life of Apollonius, the last great mathematician of antiquity. He was born at Perga in Pamphylia, southern Asia Minor, during the reign (247-222 B.C.) of Ptolemy Euergetes, King of Egypt. When he was quite young, Apollonius went to study at the school in Alexandria established by Euclid.

Apollonius's fame in antiquity was based on his work on conics. His treatise on this subject consisted of eight books, of which seven have survived. Like most of the well-known Greek mathematicians, Apollonius was also a talented astronomer.

Apollonius had Euclid's great collection, the *Elements,* available and was thus able to draw upon the work of all previous major mathematicians. Also, Euclid's own work on conics, now lost, was a basis for Apollonius's further work.

Conics of Apollonius

The *Conics* was written book by book over a long period of time. The general preface to the work is given in Book I. Apollonius next outlines the contents of the eight books. The first four books are an "elementary introduction," that is, elementary in that they include those properties that are necessary to any further specialization. These books are thus an extension of the earlier conics by other mathematicians such as Euclid. Since most of these results were already well known, one might expect Apollonius's presentation to be more concise and to attempt a greater logic and generality. Beginning with Book V, more advanced topics are taken up. Book V is perhaps the best of the latter four.

Other Works

A number of other works by Apollonius are mentioned by ancient writers, but only one exists in its entirety today. The work, *Cutting-off of a Ratio,* was found in an Arabic version, and a Latin translation was published in 1706. It is concerned with the general problem: given two lines and a point on each of them, draw a line through a given point cutting off segments on the lines (measured from the fixed points on the lines) which have a given ratio to each other.

Another treatise, *Cutting-off of an Area,* was concerned with the same problem as the previous treatise except that the segments cut off were to contain a given rectangle or, in modern terms, have a given product.

Of a similar nature was the treatise *On Determinate Sections*. Here the general problem was: given a line with four points *A, B, C,* and *D* on it, determine a fifth point *P* on the line such that the product of lengths *AP* and *CP* is a given constant times the product *BP* and *DP*. The determination of

point *P* is equivalent to solving a quadratic equation and is no great challenge. But the treatise apparently included more elaborate considerations.

The treatise *On Contacts* (or *Tangencies*) was devoted to the general problem: given three things (points, straight lines, or circles) in position, draw a circle which passes through the points (if any) and is tangent to the lines and circles (if any). For example, if two points and a line are given, then the problem would be to draw a circle through the two points and tangent to the given line. There are ten possibilities; two of them were already in Euclid's *Elements*. Six cases were treated in Book I of *On Contacts,* and Book II dealt with the remaining two, including the most difficult case of three circles. To draw a circle tangent to three given circles became known as the Apollonian problem.

Another treatise was *On Plane Loci*. Restorations of this have been attempted by many geometers. It was presumably concerned with straight lines and circles only and with the problem of showing, given certain conditions on a point, that the point must lie on a straight line or a circle.

A work in applied geometry, *On the Burning-mirror,* was probably about the properties of a mirror in the shape of a paraboloid of revolution. Even though the property is not mentioned by Apollonius in his treatise, he probably knew that light entering such a mirror parallel to its axis is reflected to a single point, its focal point.

Apollonius was also known as a great astronomer. In the *Almagest,* the great astronomical work by Ptolemy (2d century A.D.), Apollonius is mentioned as having proved two important theorems. These theorems, dealing with epicycles and eccentric circles, enabled the points on the planetary orbits to be determined where the planets, as seen from the earth, appeared stationary.

Further Reading

The standard English translation of Apollonius's principal work, with modern mathematical notation, is Thomas L. Heath, ed., *Apollonius of Perga: Treatise on Conic Sections* (1896). Apollonius's work is described and analyzed by Heath in *A Manual of Greek Mathematics* (1931) and by Bartel L. van der Waerden in *Science Awakening* (1950; trans. 1954). For Apollonius's place in the development of analytic geometry see Carl B. Boyer, *History of Analytic Geometry* (1956). □

Aharon Appelfeld

One of the most important writers in the state of Israel, Aharon Appelfeld (born 1932), wrote feelingly of anti-Semitism and the Holocaust. He was a recipient of the Israel Prize for literature.

Aharon Appelfeld was born in 1932 into an assimilated Jewish family in Bukovnia, then part of Poland but later annexed to the U.S.S.R. (now Russia). His mother was killed during the Nazi occupation of Poland, and he was deported to a concentration camp. He managed to escape and joined the bands of children wandering in the forests of Poland. After three years he was picked up by the Soviet army in 1944 and worked in the kitchens in the Ukraine until the end of the war.

After 1945 Appelfeld traveled to Italy and finally went to settle in what is now Israel in 1946. Until then his main education had been in the concentration camp at Transniestra, and he did not go back to school, even in Israel. However, he studied Hebrew and Yiddish at the Hebrew University in Jerusalem as well as serving in the Israeli army. He also taught at the Haim Greenberg College in Jerusalem.

Appelfeld studiously avoided any realistic depiction of the Holocaust in his writings, preferring allegory to the fictional representation of historical events. He did not consider it easy for a survivor such as himself to play the role of intermediary between contemporary readers and the actual events themselves. There is a danger of the writer hiding the appalling events from himself, though this in turn can lead to what Appelfeld saw as a ''covenant of silence.''

One way out of this dilemma taken by a number of Jewish writers has been to retell biblical tales which have experiences that parallel those of the Holocaust. Appelfeld, on the other hand, chose a more personal style based upon a concern for small details. He avoided grand themes, and even many Israeli readers found some of his writing frustrating for its apparent placelessness and unwillingness to engage directly with historical events. Appelfeld's main concerns were individual alienation and the struggle by

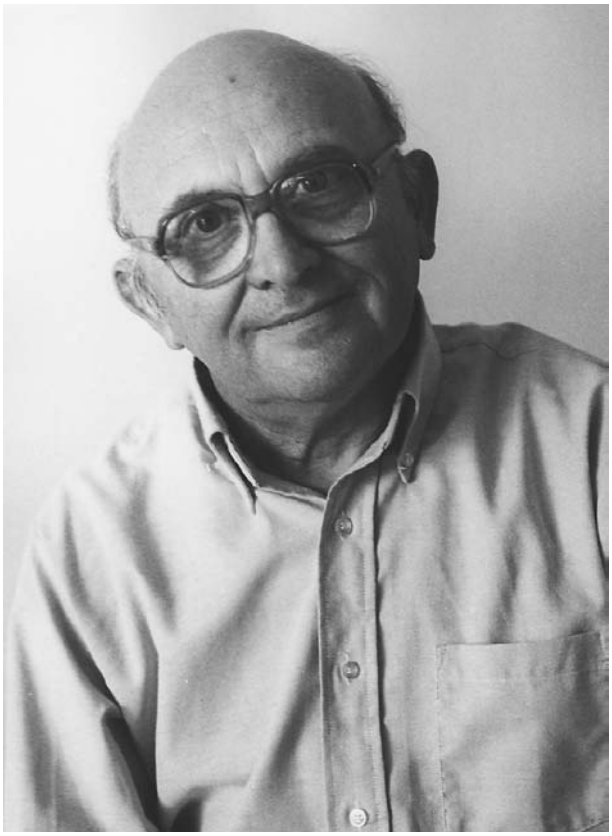

survivors of the Holocaust to discover meaning in a world where it appeared to be impossible to banish guilt for having survived while so many fellow Jews perished.

The Jews depicted in Appelfeld's stories frequently appear oblivious or reluctant to confront the true reality of their situation. *Badenheim 1939* (first published in English in 1980), for example, portrays a Jewish community in a town in Austria becoming the victims of an escalating anti-Semitism that finally leads to their deportation to Poland by the all-powerful Sanitation Department. Though outwardly life appears to continue as normally as possible, this is really a nightmare world that closely parallels that of Franz Kafka, whom Appelfeld saw as a close model for much of his writing. Even at the final denouement when the community is taken away in cattle trucks, one of the key figures in the story, Dr. Pappenheim, is left speculating that the dirty state of the coaches must mean that they were not going far.

Appelfeld tried to engage less the experience of the Holocaust itself than the social and moral climate among the European Jewish community accompanying its rise. While these Jews are seen as victims of this anti-Semitism, they are not entirely excused from moral guilt in failing to resist it. In *The Age of Wonders* (first English edition 1981) Appelfeld showed the refusal of a cultured literary Jewish family in Austria to face up to the true nature of their situation, with the recent arrival of the *Ostjuden* from Eastern Europe used as the explanation for their predicament. The novel presents a direct encounter between the past, narrated in the third person, and the present, in the first person, through the eyes of Bruno, the son who manages to survive. Within this framework, though, there occurs a vital literature of memory as the family life of assimilated European Jewry is recreated. The bright colors and happy laughter at the start of the novel give way to greyer tones as human relationships become progressively stretched.

Appelfeld's characters have difficulty with social relations. There is a strong suggestion of misogyny in his depiction of women, who are frequently seen as lacking moral depth and easily seduced by men. In a number of his stories the mother-son relationship is shown as the only one with any true meaning, whether it be Bruno and his mother in *The Age of Wonders* or Bartfuss and his mother in *The Age of Bartfuss* (first English edition 1988). Women are often shown as fighting unsuccessfully with their animal natures, such as the servant girl Louise in *The Age of Wonders,* or else remain rather placid and shadowy figures, such as Arna in *The Land of Cattails* (first English edition 1986).

Behind this mother-son relationship lies an unresolved quest for moral purity and social cohesion. *The Land of Cattails* can be read as usurping one of the major genres of European literature, that of the quest for adventure in the form of the romantic hero and his faithful lieutenant, whether this be Don Quixote and Sancho Panza, Kipling's Kim and the llama, or even Batman and Robin. In *The Land of Cattails* the central figure is Rudi, whose mother, Toni, embarks on a quest from Austria back to the homeland of her parents in Eastern Europe. The absurdity of the quest is revealed by the fact that most Jews are trying to flee from the home that Toni has imagined as a rural idyll free from the conflict of Vienna. When she does finally reach her destination ahead of Rudi the Jews are about to be deported, and she disappears. Rudi is left at the end trying to make what meaning he can of his life in the context of the progressive round-up of the Eastern European Jewish population.

Appelfeld's writing ultimately fits into the literary tradition of the outsider trying to establish and defend his or her own area of moral freedom. The sad story of Bartfuss in *The Age of Bartfuss* is set in contemporary Israel. Bartfuss is the quintessential outsider, as in the fiction of Camus or Sartre. He has come to doubt the integrity of his wife, Rosa, whom he avoids as far as possible, and is estranged from his disabled daughter, Bridget, who, after first fearing her father, tries desperately to forge some form of relationship with him. Bartfuss has a few friends from the time he was in Italy before going to Israel, though some refuse to recognize him, finding the past too painful. The one woman, Sylvia, who does recognize him from the past, tragically dies.

Appelfeld continued to be a major literary figure into the 1990s with *The Healer* (1990) and *The Railway* (1991). His books about the Holocaust continued to have a worldwide audience. He made frequent trips abroad, with public appearances to promote his books and to share with others the Holocaust experience. *The Immortal Bartfuss* and *The Healer* were translated into Japanese in 1996. During the 1997 Prague Writers Festival he participated in public conversations with Robert Menasse on ''The Disappearance of Centeral Europe''.

Appelfeld felt himself to be a writer still searching for roots in modern Israel. He continued to experiment with a language, Hebrew, that he had to learn as an adult. His relationship with religion was only a tenuous one, since the world of the concentration camps seemed to be one of blind fate. None of the characters in his stories find any solace in religion, and the ultimate hope, Appelfeld has suggested, lies more in the building of tribal and communal bonds than in turning unquestioningly to a religious faith.

Further Reading

For more information on Aharon Appelfeld, see Esther Fuchs, *Encounters with Israeli Authors* (1982); Lawrence L. Langer, *The Holocaust and the Literary Imagination* (1982); Alan Mintz, *Hurban: Responses to Catastrophe in Hebrew Literature* (1984); and David C. Jacobson, *Modern Midrash: The Retelling of Traditional Jewish Narratives by Twentieth Century Hebrew Writers* (1987). More information on Appelfeld and other literary artists can be obtained from the Israel Ministry of Foreign Affairs. □

Adolphe Appia

Adolphe Appia (1862-1928) developed theories of staging, use of space, and lighting which have had a lasting influence on modern stagecraft.

Adolphe Appia was born in 1862 in Geneva, Switzerland. His father, Doctor Louis Paul Amedee Appia, was a highly respected physician. Little is known about Adolphe's mother, Anna, who died when he was 24 years old. Appia's father was a stern Calvinist who was aloof and forbidding to his children, factors that contributed to the young Appia's shyness and introverted nature. The fact that the young Appia suffered from a stutter also must have made him more withdrawn. From an early age Appia had an inclination for the theater, but he grew up in an atmosphere that discouraged such interests. Appia, however, gained his father's permission to study music and in that way was able to pursue his love of the theater.

Appia was especially drawn to Wagner's operas and his theories of staging them. Although he admired the operas, Appia had no love for the use of the proscenium stage, elaborate costumes, or painted sets. Instead, he favored powerful, suggestive stagings that would create an artistic unity, a blending of actor, stage, lighting, and music. After a long study of the operas, Appia concluded that there was disunity because of certain jarring visual elements. The moving actor, the perpendicular settings, and the horizontal floor were in conflict with one another. He theorized that the scenery should be replaced with steps, ramps, platforms, and drapes that blended with the actor's movements and the horizontal floor. In this way the human presence and its beauty would be accented and enhanced. For Appia, space was a dynamic area that attracted both actor and spectator and brought about their interaction. Complementing his concept of space was his belief that lighting should be used to bring together the visual elements of the drama.

Appia, to gain his effect, studied every scene of the opera and worked out how the relationship of actor, scene, dialogue, music, and lighting combined to create a unified harmony. In 1906 he met and was influenced by Emile Jacques-Dalcroze (1865-1960). Dalcroze was the inventor of Eurythmics, a system in which his students responded rhythmically to musical scores. Working with Dalcroze, Appia evolved his own theory that the rhythm inherent in a text is the key to every gesture and movement an actor uses during a performance. He concluded that the mastery of rhythm could unify the spatial and other elements of an opera into a harmonious synthesis.

For most of his life Appia worked alone sketching and writing books and essays regarding his theories. Other innovators such as Gordan Craig (1872-1966) and Jacques Copeau (1879-1949) recognized his genius. Among Appia's important publications were *The Staging of Wagner's Musical Dramas* (1895), *Music and Stage Setting* (1899), and *The Work of Living Art* (1921).

Late in his life, in the 1920s, Appia began to receive the recognition he merited. In 1923 he staged *Tristan and Isolde* for Arturo Toscanini, then artistic director of La Scala. In 1924 he designed the staging for two parts of the *Ring* cycle in Basel. In 1925 he designed the settings and costumes for a production of *Prometheus,* also staged in Basel. The productions were not praised universally. Indeed, the conservative critics who chose to see Wagner as he had always been performed with traditional staging found Appia too ''Calvinistic'' for their tastes. Nevertheless, Appia's genius was finally recognized and his theories prevailed in spite of the critics. His theories of staging, use of space, and lighting have had a lasting influence on modern stagecraft.

When Appia died on February 29, 1928, his friend and follower Jacques Copeau wrote a tribute in which he accurately summed up the ''Master's'' radical reform of the stage: ''For him, the art of stage production in its pure sense was nothing other than the embodiment of a text or a musical composition, made sensible by the living action of the human body and its reaction to spaces and masses set against it.''

Further Reading

Appia set forth his theories in *The Work of Living Art: A Theory of the Theatre* (1921). Oscar G. Brockett discussed Appia's ideas in *History of the Theatre* (1968). An excellent critical biography is Walther R. Volbach, *Adolphe Appia Prophet of the Modern Theatre: A Profile* (1968).

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Jesse Applegate

Jesse Applegate (1811-1888) was an American surveyor, pioneer, and rancher. He is best known for his efforts in the settlement of Oregon, which he helped create as a U.S. territory.

Jesse Applegate was born in Kentucky on July 5, 1811, the son of a Revolutionary War soldier. In 1821 the family moved to Missouri, where Applegate grew to thin, wiry manhood. He attended Rock Spring Seminary (later Shurtleff College) at Shiloh, Ill., and studied mathematics and surveying under John Messenger. Later he taught school and continued private study with Justus Post to perfect his skills as a surveyor.

His education completed, Applegate became a clerk in the surveyor general's office in St. Louis, then worked in western Missouri as deputy surveyor general and farmed in the Osage Valley. In 1832 he married.

In 1843, because of economic hard times and the growing slavery controversy, Applegate joined a wagon train bound for Oregon. He took with him a large herd of cattle and was placed in charge of all the cattle. In Oregon he settled in the Willamette Valley, where he farmed and operated a mill, as well as did survey work. In 1845 he led a pioneer party that opened a southern road into Oregon by way of the Rogue and Humboldt rivers.

A Whig (and later a Republican), he was instrumental in organizing local territorial government in Oregon as a member of the legislative committee. Also, it was he who persuaded the British employees of the Hudson's Bay Company to support this provisional government, thereby bringing political unity to Oregon. He served on the committee that drafted Oregon's appeal for territorial status in 1847 and was principal author of the final draft.

In 1849 Applegate moved to southern Oregon to establish a ranch in the Umpqua Valley. He built a large home, which he called the Yoncalla, raised beef for sale to miners, and dispensed liberal hospitality to visitors. He was known to neighbors as a man who could walk 60 miles in a day.

Using his large library, Applegate wrote extensively for the newspapers, corresponded with prominent public men, and served his political party. He was a member of the Oregon constitutional convention of 1857, but left before it completed its work. Applegate had a hot temper and a dictatorial nature, working best when he was in sole command.

In later years he was called the Sage of Yoncalla, and to his home came such prominent visitors as Schuyler Colfax and Samuel Bowles. He helped throw Oregon's vote to Lincoln in the Republican convention in 1860 and promoted unionist sentiment during the Civil War. He also promoted the Oregon and California Railroad but refused to be subservient to railroad interests. He died on April 22, 1888.

Further Reading

Applegate's *A Day with the Cow-column in 1843* (1934), written during his trek to Oregon, helped popularize that state. See also his autobiographical *Recollections of My Boyhood* (1914). There is background on the history of Oregon and on Applegate's later career in Joseph Schafer, *A History of the Pacific Northwest* (1905; rev. ed. 1918); Charles H. Carey, *A General History of Oregon: Prior to 1861* (2 vols., 1935-1936); and Melvin Clay Jacobs, *Winning Oregon: A Study of an Expansionist Movement* (1938). □

Sir Edward Victor Appleton

The British scientist Sir Edward Victor Appleton (1892-1965) was a pioneer in radio physics who gained fame through his study of the ionosphere—the upper reaches of the atmosphere.

Edward Victor Appleton was born on September 6, 1892, in Bradford, Yorkshire, England. He was a brilliant student who excelled in the study of literature and language as well as science and mathematics. At age 16 he entered the University of London and two years later was awarded a scholarship for study at Cambridge University. Appleton left Cambridge in 1913, graduating with first-class honors in physics. He immediately began postgraduate work in crystallography with the distinguished physicist Sir Lawrence Bragg.

The advent of World War I interrupted this research effort. Appleton enlisted in the Royal Engineers and was assigned to signal duty as a commissioned officer. It was here that he was first introduced to radio, a means of communication then in its infancy in the military. The study of the theory and practice of radio wave propagation and reception, begun during the war, stimulated a life-long interest in the subject and brought Appleton renown as a scientist.

At the end of the war Appleton returned to the Cavendish Laboratory at Cambridge where, in collaboration with Balthazar van der Pol, he began an investigation of the operation of radio vacuum tubes. His original research in this area eventually led to the publication *Thermionic Vacuum Tubes* (1932), a scholarly monograph that long served as an introduction to the physical principles underlying these important electronic components.

In 1924 Appleton, at age 32, was made Wheatstone Professor of Physics at King's College, University of London. While at London (1924-1936) he made his most significant contributions to physics by studying radio transmission and the upper atmosphere. He was aided in this research by Miles Barnett, a young graduate student from New Zealand.

Guglielmo Marconi had succeeded in transmitting radio waves across the Atlantic Ocean for the first time in 1901. English physicist Oliver Heaviside and American physicist Arthur E. Kennelly postulated that this transmission was made possible by the presence of a layer of ionized gases in the upper atmosphere. These gases were believed

to reflect radio waves back toward the earth. The Heaviside-Kennelly layer, which later came to be called the ionoshpere, remained an hypothetical entity until its existence was experimentally verified by Appleton.

Appleton's critical experiments were made using the British Broadcasting Corporation's transmitter at Bournemouth and recording the strength of its signal when received at Cambridge. By varying the frequency of the transmitted signal and noting the interference between the direct (ground) waves and the reflected (sky) waves Appleton was able to prove that the Heaviside-Kennelly layer was located at a height of 60 miles above the surface of the earth. In subsequent experiments Appleton and his co-workers discovered the so-called ''Appleton layers,'' one of which was situated at a height twice that of the Heaviside-Kennelly layer and the other somewhat lower than the Heaviside-Kennelly layer. The electron densities of these layers were calculated, and the daily and seasonal variations of the Appleton layers were determined. The experimental techniques that led to these discoveries were later used by Sir Robert Watson-Watt in the development of radar.

Appleton's scientific achievements were recognized through the bestowal of a number of distinctions. In 1927 he was voted a fellow of the prestigious Royal Society of London; in 1941 he was knighted; and in 1947 he was awarded the Nobel Prize in Physics.

Appleton returned to Cambridge University as Jacksonian Professor of Natural Philosophy in 1936. He continued his ionospheric researches there in a field laboratory built for him by the university. With the coming of World War II Appleton left academic life in order to become a government scientist (1939). In his new role he served as secretary of the Department of Scientific and Industrial Research, a position which ultimately involved him with the organization and management of Britain's nuclear and radar programs.

In 1949 Appleton left government service to accept the post of chancellor at the University of Edinburgh. In addition to his administrative duties he maintained his interest in ionospheric physics and founded the influential *Journal of Atmospheric and Terrestrial Physics,* serving as its editor until his death. During his later years Appleton's international reputation led to his participation in a number of world-wide scientific activities including the International Geophysical Year of 1957. By the time of his death in 1965 Appleton had published 140 scientific papers, the majority dealing with the physics of the upper atmosphere.

Further Reading

For a full-length biographical study of Appleton see Ronald Clark, *Sir Edward Appleton* (1971). His scientific work had been evaluated in two excellent shorter pieces: Charles Süsskind, ''Appleton, Edward Victor'' in the *Dictionary of Scientific Biography,* edited by C. C. Gillispie (1970) and J. A. Ratliffe, *Biographical Memoirs of the Fellows of the Royal Society,* volume 12 (1966). On the ionosphere, see H. S. W. Massey and R. L. F. Boyd, *The Upper Atmosphere* (1958). □

Nathan Appleton

As a leading member of the New England mercantile-manufacturing community, Nathan Appleton (1779-1861) was instrumental in shaping sound institutions for trade, production, and banking in the early economy of the United States.

Nathan Appleton was born on Oct. 6, 1779, in New Ipswich, N.H. He attended the common schools and the local academy in preparation for college study. At the age of 15 he was admitted to Dartmouth College but decided instead to enter business. He accompanied his elder brother Samuel to Boston and learned bookkeeping in order to work as a clerk in Samuel's mercantile house. When he reached 21 in 1800, he became a full partner in the business, which continued until 1809. In the following year he joined his brother Eben and another merchant, Daniel P. Parker, in a similar venture, which prospered until it was dissolved in 1813.

That year marked Appleton's first move into manufacturing; he invested a portion of his mercantile earnings in a textile manufacturing concern in Waltham, Mass. His copartners were Francis C. Lowell and Patrick T. Jackson. Appleton soon put more capital into the textile business, including the formation in 1821 of the Merrimack Manufacturing Company, which grew into the early industrial town of Lowell, Mass. He and his partners pioneered in developing the production processes, labor system, and distribution methods of the American textile industry. The success of that industry propelled families such as the Appletons, the Lowells, and the Jacksons to positions of great prominence in the New England economic and social world.

Appleton's strong sense of public service led him into a political career during the years in which his business efforts prospered. He was one of two lobbyists chosen by the merchants of Boston to present their views to Congress during the War of 1812, and he served in the Massachusetts House of Representatives for 6 years between 1815 and 1827. He was elected in 1832 as a Whig to the U.S. House of Representatives, serving one full term and a portion of another term 10 years later. In his political life he fought strongly for the principles of high protective tariffs and hard currency.

Throughout his lifetime Appleton actively supported the efforts of the new American nation to establish its economic health and independence. He was a frequent contributor to the public debate on economic issues, writing newspaper articles, making speeches, and publishing pamphlets on money and banking, tariffs, and the need for the development of America's manufacturing sector. As a director of the Boston Bank, he worked toward a conservative, stable banking system, always opposing the inflationary and speculative operations of banks in the backcountry. He was a strong nationalist and a firm believer in Hamiltonian policies for the young nation. Appleton was among the influen-

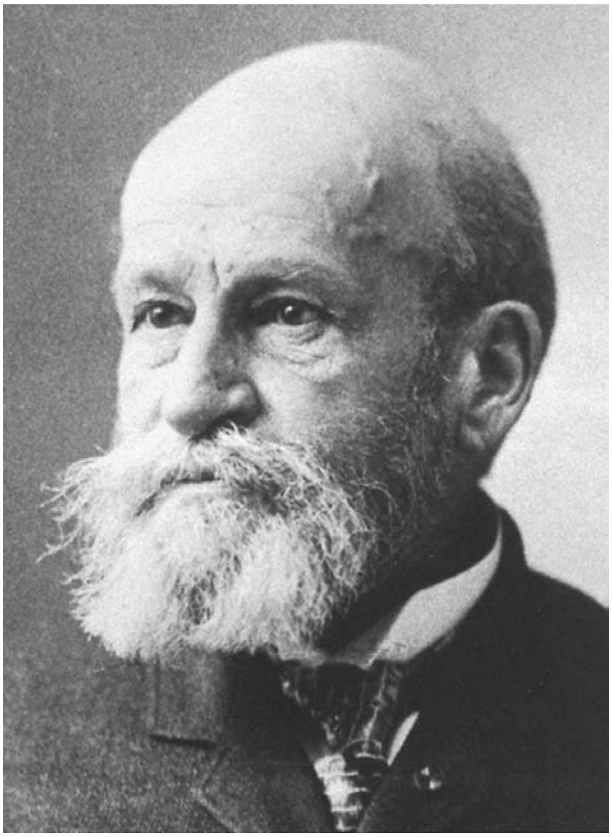

tial men who did so much to shape the basic institutions of the United States prior to the Civil War.

Further Reading

The best source on Appleton is Robert C. Winthrop, *Memoir of the Hon. Nathan Appleton, LL. D.* (1861; repr. 1969), which contains long sections of Appleton's ''Sketches of Autobiography.'' Also helpful is Kenneth Wiggins Porter, *The Jacksons and the Lees: Two Generations of Massachusetts Merchants, 1765-1844* (2 vols., 1937).

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Benigno Aquino

Benigno Aquino (1933-1983) of the Philippines was a leading opponent of the rule of President Ferdinand Marcos. His opposition ended in August 1983 when, after living in exile in the United States for three years, he returned to Manila and was gunned down at the airport. His death precipitated massive demonstrations against President Marcos.

''Nino'' Aquino was born in 1933 in Tarlac Province, Luzon, to a prominent family. At age 22 he became the nation's youngest mayor in his hometown of Concepcion. Just six years later he became governor of Tarlac province. In 1967 Aquino once again made history when he became the youngest senator elected in the country's history. Meanwhile he married Corazon Cojoangco; they raised five children.

Aquino became famous for his oratorical gifts and his brilliant mind, as well as his immense ambition. He emerged as the leading candidate for the presidency in 1973 when President Marcos was scheduled to leave office after completing the maximum two terms as president. The Marcos government had already begun its campaign against Aquino, labeling him as a Communist sympathizer because of the contacts he had established with insurgency leaders in central Luzon.

Aquino's ambition to be president was dashed when President Marcos declared martial law and dissolved the constitution. Marcos took all power unto himself and jailed his political opponents, including Aquino. Aquino spent over seven years in prison and was found guilty of murder, subversion, and illegal possession of firearms. Aquino denied these charges as well as the legitimacy of his trial and conviction by a military tribunal. In 1980 he was allowed to go to the United States for a heart bypass operation, and he remained in exile as a research fellow at Harvard University until his ill-fated return in 1983.

Following the assassination, and after appointing his own investigative commission of cronies, President Marcos was pressured to appoint a five-person non-partisan investigative board led by Judge Corazon Agrava. Marcos and the military stated that the assassination was carried out by a lone gunman in the pay of the Communist Party. The alleged gunman, Rolando Galman, was shot at the airport immediately following the shooting of Aquino, so he could not be cross-examined. The military carried out its own investigation and reported, not surprisingly, that no military personnel were involved in the death.

The official commission's majority report found that Aquino was not slain by the alleged Communist hireling as claimed by Marcos and the military but was the victim of a ''criminal conspiracy'' led by the military and including Gen. Fabian Ver, the armed forces chief of staff, the highest ranking general of the country, and a close friend and cousin of President Marcos. Ver's indictment included complicity in attempting to cover up the crime.

The commission's findings were astonishing, although from the beginning most Filipinos doubted the official version of the assassination. Almost no one believed that military generals would order the execution of Aquino on their own initiative, although no proof was ever presented that directly implicated the president. It is true that Aquino posed a threat as a possible unifier of the dispersed opposition. He had been the president's principal adversary for decades.

Ironically, the democratic opposition to Marcos was strongest after it lost its most famous leader. In death Aquino became more powerful than ever. The assassin of Aquino

could never have known how seriously the authority of President Marcos would be undermined by his act. As Marcos lost credibility, the economy of the Philippines deteriorated so that by 1985 the nation was in political and economic chaos. At the same time, the opposition used the assassination to its own advantage so that Marcos was forced to relent on many of his most onerous policies. The press began publishing critical commentary and the elections for the National Assembly resulted in a dramatic increase in the number of oppositionists elected.

In December 1985 the court exonerated General Ver and the others charged with Aquino's murder. Marcos promptly reinstated Ver to his former position. But popular unrest with Marcos' rule was growing steadily and within weeks would coalese around Aquino's widow, Corazon.

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Corazon Cojoangco Aquino

Corazon Cojoangco Aquino (born 1933) was the first woman to run for the office of the president of the Republic of the Philippines. The results of the 1986 election were so fraudulent that both Aquino and her opponent, the incumbent, Ferdinand Marcos declared victory. As a result of the election, the Filipino people rose in protest and Marcos was forced to flee the country and Aquino assumed the office of president.

Corazon Cojoangco Aquino was born on January 25, 1933, the sixth of eight children born to Jose Cojoangco of Tarlac, a prosperous province 65 miles northwest of Manila, the Philippines capital . The Cojoangcos were members of a wealthy landowning family prominent in politics.

Aquino attended an exclusive Catholic school for girls in Manila before travelling to America to attend Philadelphia's Raven Hill Academy. After earning a degree in French and mathematics from New York's Mount Saint Vincent College in 1953, she returned to the Philippines and enrolled in a Manila law school. While at law school she met her future husband, Benigno Aquino and married him in 1954. The marriage united two of Tarlac's most prominent families.

The Politician's Wife

Aquino's husband belonged to a family whose involvement in politics went as far back as the last century. One year after they were married, Aquino's husband was elected mayor of the city of Concepcion at the age of 22. Her husband was considered one of the Philippines' brightest political hopes.

Moving up in politics, Aquino's husband became the youngest territorial governor and later the youngest senator in the Philippines. Through out all her husband's political successes, Aquino stayed in the background, preferring to concentrate her energies on raising their four daughters and a son.

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As her husband rose in prominence, he became an outspoken critic of the regime of President Ferdinand Marcos. When Marcos declared martial law on September 21, 1972, Aquino's husband was one of the first persons arrested and put in jail. During the long years of her husband's incarceration from 1972 to 1980, Aquino's role as a quiet wife slowly changed. Becoming her husband's main link to the outside world, she was instrumental in having his statements passed along to the press and to activists outside the prison walls. From inside his cell, Aquino's husband even ran for a seat in Parliament, with his wife conducting a large portion of the campaign.

In 1980, Aquino's husband was released from jail in order to undergo heart surgery in the United States. Aquino's husband worked as a research fellow at Harvard University for the next three years. His family lived with him in the Boston area and his wife described the time as the best years of her life.

In 1983 supporters of the anti-Marcos factions persuaded Aquino's husband to return to the Philippines and to lead their cause. When his plane landed on the tarmac of the Manila International Airport on August 21, 1983, Aquino's husband was assassinated. A commission formed to investigate the murder indicted the military men assigned to escort him as well as their military superiors. However, the court which eventually tried them for the murder acquitted all 26 defendants.

Homemaker Turns Politician

Her husband's assassination served as the turning point of Aquino's life. As her dead husband became the rallying focus of anti-Marcos groups she, as his widow, became the unifying figure for the different factions of the opposition. Aquino was catapulted into the role of keeping the unity alive. On October 15, 1985, the Aquino presidential campaign was launched at the National Press Club in Manila by 250 founding members, many of whom were businesspeople and professionals.

Aquino agreed to run if one million supporters signed an endorsement of her candidacy and if President Marcos called for a snap election. The supporters collected more than one million signatures, and her candidacy was endorsed by six opposition political parties as the common candidate for president in the election called for February 7, 1986. The political support she amassed, and the exoneration of the military men tried for her husband's murder, made Aquino accept the mandate to run for the presidency, ''not in vengeance but in search of justice.''

She picked Salvador Laurel, leader of the opposition's largest faction, as her running mate. Initial negotiations fell through in a disagreement about which party's name to carry—her husband's LABAN (Fight) Party or Laurel's UNIDO (United Nationalist Democratic Organization). Before the deadline for filing candidacy she and Laurel agreed to run under the UNIDO banner.

Countering Marcos's charges of her political inexperience, Aquino counted as her main asset her diametrical opposition to the president. Her supporters considered her a fresh new face with a reputation for moral integrity. Her main assets in the campaign were her reputation for moral integrity along with her avowal of her slain husband's ideals. To these were added the quiet support of the influential Roman Catholic Church in the Philippines, whose prelate Jamie Cardinal Sin was instrumental in the Aquino-Laurel reconciliation.

The homemaker-turned-politician responded to the challenge with enthusiasm and a singular commitment to the cause of justice. Her opponent, Marcos, had extended his term of office for more than 20 years through a declaration of martial law and constitutional changes that increased his powers. The true results of the election may never be known as the incumbent forces used intimidation, scattered violence, and overt fraud to declare Marcos the winner. The people took to the streets in protest; some army leaders revolted; the United States expressed its indignation. Less than three weeks after his alleged election victory in February 1986, Marcos fled the Philippines. Aquino became the acknowledged president of the republic.

The Presidency and Beyond

Aquino admitted that she faced numerous challenges as the new Filipino president. The release of 441 political prisoners and the forced retirement of 22 pro-Marcos generals were among her first actions as president. She also reinstated the writ of habeas corpus, the right of a prisoner to appear before a judge, and abolished the government's ability to imprison people at will, which had been in effect since 1981. Aquino promised to promote the right to assemble peaceably, and free speech along with prosecuting corruption and abusers of human rights.

Protecting the countryside was another of Aquino's goals. She planned to accomplish this by disarming the private armies that roamed the rural areas and establish industries there. Aquino said she would revitalize the sugar industry by breaking the monopoly. She acknowledged the special relationship with the United States but emphasized that her concern was with the Filipinos, not the Americans.

Aquino knew her popularity would wane and that her leadership would be harshly criticized. At least seven coups were directed at her government during her tenure as president, many times by former allies who had helped her come to power. Besides dealing with factious parties both within her cabinet and in the nation, Aquino had to contend with natural disasters and frequent power failures.

In 1991, a constitutional amendment was passed by referendum which enabled Aquino to remain president until June 30, 1992. Her successor was Fidel Ramos, her former secretary of defense and Marcos' former deputy chief of staff of the armed forces. Ramos, who assisted Aquino in fending off the coup attempts, has continued to support Aquino's democratic ideals. Aquino has still retained her popularity with the Filipino people and works for reform by participating in cooperatives and non-governmental organizations in the Philippines.

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Yasser Arafat

Yasser Arafat (born 1929) was elected chairman of the Palestinian Liberation Organization (PLO) in 1969. Though originally an advocate of all-out guerrilla war, from 1974 on he and the PLO sometimes seemed to be seeking a negotiated resolution of the Palestinian problem. He was awarded the Joliot-Curie Gold Medal by the World Peace Council in 1975.

Yasser Arafat was born Abdel-Rahman Abdel-Raouf Arafat al-Qudwa al-Husseini on October 24, 1929 to a Palestinian family living in Cairo, Egypt. He was related, through his mother, to the Husseini family, who were prominent members of the Sunni Muslim community in Jerusalem. His youth was spent in Cairo and Jerusalem. At that time, the area of historic Palestine was ruled by the British, under a mandate (license) from the League of Nations. Palestine was also a magnet for Jewish immigrants from Europe, who sought to build a Jewish homeland there. Jewish immigration was opposed by most of the country's existing population, who for the most part were ethnic Arabs of both the Muslim and Christian faiths.

Youthful Politics

While still in his teens Arafat became involved with a Palestinian Arab nationalist group led by cousins from the Husseini family. When the British moved out of Palestine in 1948, fierce fighting broke out between the Jewish and Arab communities. The Jews were easily able to beat the Palestinians. As a result, around a million Palestinians were forced to flee their ancestral homeland and sought refuge in neighboring Arab nations. Two-thirds of prewar Palestine then became the Jewish state of Israel. The rest came under the control of two Arab neighbors, Egypt and Jordan.

After the Palestinians' 1948 defeat, Arafat went to Cairo, where he studied engineering. He founded a Palestinian student union, which expanded rapidly over the following years. At the end of the 1950s it was one of the main constituent groups in the new Palestinian nationalist movement ''Fateh''. (The name is a reverse acronym for *Harakat al-Tahrir al-Filastinivva*—the Palestinian Liberation Movement.)

Arafat was one of Fateh's most prominent founders and sat on the movement's central committee. Fateh rejected the many complex ideologies which were fought over in the Arab world in the late 1950s and rejected reliance on any of the existing Arab regimes. Its members argued that Palestinians should seek to regain their own country by their own efforts, which should include guerrilla warfare against Israel. This armed struggle was launched in 1965. The attacks did not seriously scar the Jewish military, but did increase Palestinian morale and Arafat's credibility.

Birth of the PLO

Meanwhile, in 1964, the Arab countries had created their own Palestinian confederation, which they called the Palestinian Liberation Organization (PLO). At that stage the PLO did not take on the Israelis directly.

In 1967, the Israelis defeated the Arabs in the full scale Six-Day War. Israel managed to occupy the rest of historic Palestine, along with chunks of Egyptian and Syrian territory. The Arab states were discredited by their defeat in the Six-Day War and the Fateh guerrillas who had long criticized them seemed vindicated. In 1969, Fateh and its allies were able to take over the PLO apparatus, and Arafat was elected chairman of the executive committee.

Many guerrilla camps were set up in Jordan along the border with Israel. In September 1970 Jordan's King Hussein sent his army against these growing camps, killing many Palestinians in what was known as Black September. Lebanon then became the guerrillas' main base of military operations. After this, the PLO engaged in terrorist acts, including the murder of 11 Israeli athletes at the Munich Olympics.

The Peace Process

In October 1973 Egypt and Syria attacked Israel in the Yom Kippur War, trying to regain the lands Israel had occupied six years earlier. They did not succeed in regaining the lands by force, but their action stimulated American efforts to seek a negotiated settlement in the region. In 1974 the PLO's ruling body, the Palestinian National Council (PNC), voted to seek inclusion in such a settlement, calling for the creation of a Palestinian national authority in those two areas of historic Palestine which the Israelis had occupied in 1967. (These were the West Bank—known by the Israelis as Judea and Samaria—and the Gaza Strip.)

In November 1974 the support of the Arab states enabled Arafat to participate in a debate on the Middle East at the United Nations General Assembly. His famous words there were: ''I have come bearing an olive branch and a freedom fighter's gun. Do not let the olive branch fall from my hand.'' But he failed to use his appearance to spell out the PLO's call for the creation of a Palestinian state *alongside* Israel, so the Israelis still refused to have any dealings with the PLO. In 1975, the United States government vowed to do likewise, at least until the PLO should openly recognize U.N. Security Council resolution 242 of 1967 and Israel's right to exist. Under pressure from Palestinian hardliners, Arafat and the PLO refused to satisfy this condition.

When Egypt's President Anwar Sadat launched his peace process with Israel in 1977-1979, the PLO opposed it. The Camp David accords signed by Egypt, Israel, and the United States in 1978 called for the institution of a Palestinian autonomy plan in the West Bank and Gaza, but this plan never went into effect. Most Palestinian residents of these occupied areas feared that 'autonomy' meant the continuation of Israeli rule, and they supported the PLO's call for an independent Palestinian state there.

In 1982 the Israeli government decided to try to smash the PLO's military capability in Lebanon. The Israeli army knocked out PLO positions in south Lebanon and encircled Arafat and his remaining forces in the Lebanese capital, Beirut. American diplomacy finally resulted in the evacuation of the PLO from Beirut.

In February 1983 the PNC voted to pursue a reconciliation with Jordan and Egypt, with a view to suing for peace with Israel. This angered the Syrians, who set about forming an internal PLO rebellion against Arafat's leadership. Then, in November 1984, Arafat convened a meeting of the PNC in the Jordanian capital. This provoked a final break with his pro-Syrian critics, and afterwards he felt freer to pursue his moves toward the Jordanians.

In February 1985, Arafat and King Hussein healed the rift which had divided them since 1970 and agreed on a joint strategy toward Israel. Their announced aim was the creation of a confederation between Jordan and a Palestinian entity which would be established in the West Bank and Gaza. They sought the help of the United States in pressing the Israelis to agree to this. One obstacle to be overcome was the Americans' ten-year-old ban on talking to the PLO. In midsummer 1985, plans were made for a series of diplomatic moves which would include Arafat's open acceptance of resolution 242. But by early 1986 King Hussein broke off negotiations with Arafat, citing PLO refusal to compromise.

The Oslo Accord was signed by Arafat and Israeli Prime Minister Yitzhak Rabin in the fall of 1993. The accord placed the city of Jericho, the Israeli occupied Gaza Strip, and eventually the remainder of the West Bank under Palestinian self-rule. Arafat was elected president in January 1996.

Late in 1996, Rabin's successor, Benjamin Netanyahu, signed the Hebron agreement with Arafat which removed Israeli occupiers from the last occupied city in the West Bank. In return, Arafat promised to amend the portion of the Palestinian National Charter which calls for the destruction of Israel.

Return to the Status Quo

The decision by Israel to build homes in Jerusalem started up the terrorism campaign in the Middle East. The resulting hostility between the Israelis and the Palestinians placed the peace process on very shaky ground. Jewish settlement in Jerusalem remains a controversial issue.

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Louis Aragon

Louis Aragon (1897-1982) was a surrealist author, poet of the French Resistance during World War II, and the leading Communist writer in France.

Louis Aragon was born in Neuilly on Oct. 3, 1897. He was educated to be a physician. In 1917, while in the army medical corps, he met André Breton, who enlisted his support in the ''surrealist revolution,'' a literary and art movement that emphasized the irrational and the unconscious. Aragon's poems and prose pieces of the 1920s are all strongly surrealist. The collections *Feu de joie* (Bonfire) and *Mouvement perpétuel* (Perpetual Motion) show not only the verbal gratuity that surrealism advocated but the lyrical transformation of humdrum reality as well. In prose, too, Aragon demonstrated the ''daily marvelous'' by drawing a veil of enchantment over a modern city, as in *Le*

Paysan de Paris (1926; Parisian Peasant). In his essays he lambasted everything and everybody representing established values.

When Aragon became a Communist in 1927, the boisterous and brawling surrealist broke with his companions to dedicate himself to a revolution that he considered more viable than Breton's. He married Elsa Triolet, the sister-in-law of the Russian poet V. V. Mayakovsky and an author in her own right.

Aragon radically shifted the basis of his art and wrote a series of four novels during 1933-1944 in a style that harkened back to 19th-century realism. The novels paint a panorama of French life before World War I. Although intended to be an indictment of the bourgeoisie, they do not show Aragon's political views so obviously as the next series, *Les Communistes* (1949-1951; *The Communists*), which deals with France of 1939-1940. For his next novel he went back a century; *La Semaine sainte* (1958; *Holy Week*) is about the painter Théodore Géricault and his times. With *La Mise à mort* (1965; *Death Blow*) Aragon returned to his own times and his own story. His interest in the work of painter Henri Matisse, whose work Aragon collected, led him to write the novel *Henri Matisse* (1971).

Aragon's personal story has been the subject of his poetry for, other than his surrealist ''exercises,'' it is essentially a poetry of self-expression. Its first great theme is patriotism, the sentiment which promoted a remarkable flowering of poetry in France during the Occupation. Among Resistance poetry, Aragon's volumes entitled *Le Crévecoeur* (1941; The Broken Heart), *Le Musée Grévin* (1943; The Grévin Museum), and *La Diane française* (1944; The French Diana) stand with the finest. The second great theme of Aragon's poetry is love, which surrealism exalted in particular. In volume after volume Aragon sang of his love for his wife, Elsa. Just as he rejoined, in the novel, the older tradition of didactic realism, in poetry he pushed back to romanticism for theme and form. With verses as regular as Victor Hugo's, his poetry is eminently accessible and direct in its appeal.

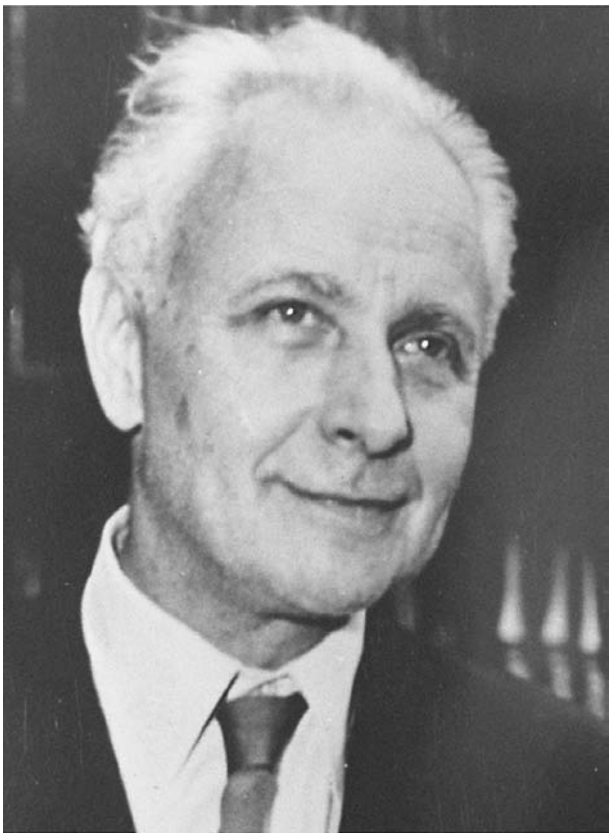

Aragon published numerous essays on art and literature and particularly in support of the political cause to which he devoted all his mature years. In 1937 he became editor of the newspaper *Le Soir*. During the war he helped found the Communist weekly *Les Lettres françaises*. Speaking at Communist meetings and serving in organizations of writers, Aragon gave unstintingly of his time to causes he thought worthy, defending and attacking with the same spirit that had made him the fire-brand of the twenties.

In 1981, French president François Mitterand made Aragon a member of the Legion of Honor. He died in Paris on December 24, 1982.

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Osvaldo Aranha

Osvaldo Aranha (1894-1960) was a leading figure in the group of Brazilian politicians from Rio Grande do Sul who came to power with President Vargas in 1930. During the following 30 years, Aranha remained a major figure in Brazilian political life.

Osvaldo Aranha was born in Alegrete in the state of Rio Grande do Sul on Feb. 15, 1894. He graduated from the Porto Alegre Law School in 1916 and for some years practiced his profession.

During the 1920s Aranha served his apprenticeship in politics as mayor of the town of Alegrete, and he was

wounded fighting in defense of the state regime during a revolt in 1926. In 1927 he was elected a member of the state legislature, and in 1928 he became a member of the Federal Chamber of Deputies.

When Getulio Vargas became governor of Rio Grande do Sul in 1929, he chose Aranha to head his Cabinet as secretary of justice. In this capacity Aranha became the intermediary of Vargas's government with the rebel group of young military men known as the *Tenentes,* who had organized two revolts against the government during the 1920s.

Vargas ran as opposition candidate for president of Brazil in 1930, and when he took a leave of absence from the governorship during the campaign, Aranha served as acting governor. After Vargas lost to the government of Washington Luiz, Aranha joined with the *Tenentes* in urging Vargas to go along with efforts to organize a revolt. Once Vargas had agreed, the rebels succeeded within 3 weeks in overrunning Brazil's northeast and Amazonian areas, as well as the three southernmost states. Thereupon army leaders in Rio de Janeiro overthrew President Luiz. Aranha was then sent to Rio by the rebel high command to negotiate with the military leaders the transfer of power to Vargas.

Minister and Diplomat

With the installation of President Vargas, Aranha became minister of justice, a post he held until his transfer to the Ministry of Finance in December 1931. In 1934 President Vargas named Aranha ambassador to Washington, D.C. There he worked out a program for resumption of payment on Brazil's foreign debt, which had been in default for 4 years. When President Vargas led a coup d'etat to establish a semifascist regime in November 1937, Aranha resigned his Washington post in protest. However, in March 1938 Vargas convinced him to enter the government once again, this time as minister of foreign affairs. He continued in this post until 1944.

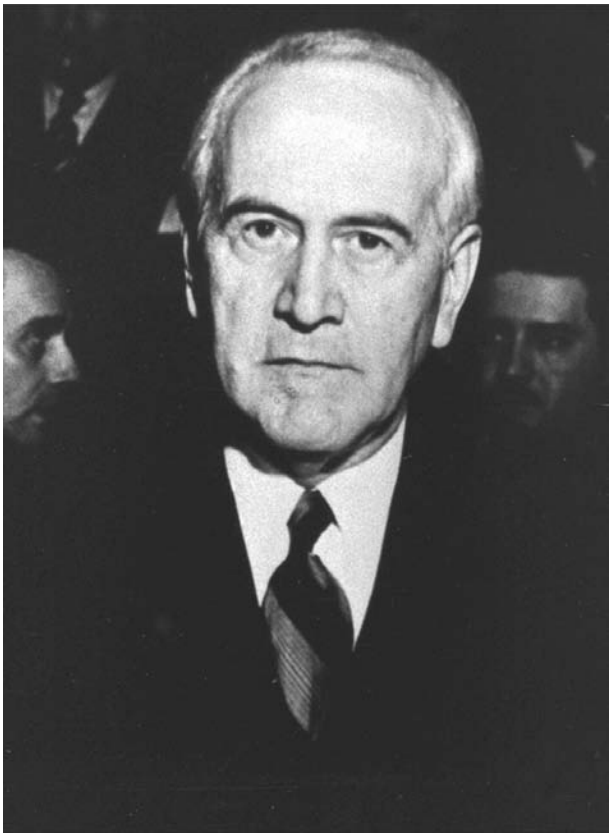

Aranha was a major force working for alignment of Brazil with the Allies in World War II. Once Brazil had entered the war on the Allied side in 1942, Aranha sought to stimulate popular support for Brazilian participation. To this end, he became vice president of the Society of the Friends of America. When the police refused to allow the society to function, Aranha resigned from the government in August 1944.

At this point Aranha broke with Vargas and became one of the organizers of the antigovernment party, the Uniao Democratica Nacional (UDN). The pressure of the UDN helped force Vargas to call elections for December 1945, but Vargas was overthrown before that date.

During the administration of Vargas's successor, President Eurico Dutra, Aranha returned to diplomacy. He served as ambassador to the United Nations, and in 1947-1948 was president of the UN General Assembly.

With the return of Vargas to the presidency at the end of 1950, peace was made between Vargas and Aranha. Aranha was named minister of finance in 1953, and it was reported that he though this a step toward his candidacy for president. However, President Vargas committed suicide in August 1954, and Aranha immediately resigned from the Cabinet. Aranha did not return to public office but held the status of an ''elder statesman'' until his death on Jan. 27, 1960.

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Aratus

Aratus (271-213 B.C.) was a Greek statesman and general of distinction whose main goal in life was the destruction of tyrants in the Peloponnesus.

Orphaned at the age of 7 when his family was massacred by a dictator, Aratus alone escaped to Argos. In 251 B.C., as leader of an exile assault force, he scaled the walls of Sicyon unobserved one night,

captured the guardroom, and at dawn harangued the Sicyonians into overthrowing their dictator. At the age of 20 he became the idol of the Sicyonian democrats.

Aratus was a shrewd diplomat. He recalled all Sicyonian exiles but averted civil war within Sicyon. He brought Sicyon into the Achaean League, one of the two Greek federations of city-states of the time. From 245 on, the Achaean League elected him general every alternate year. The general, not allowed to succeed himself, implemented federal policy and executed the league's strategy. Aratus now operated in a wider field. In 243 he made a brilliant night attack on Corinth, freeing its fortress, Acrocorinth, from the Macedonian garrison and making Corinth a member of the Achaean League.

Threatened now by the hostility of Aetolia, the other federation, and of Macedon, Aratus found an ally in Agis IV of Sparta, attacked Athens and Argos which were proMacedonian, and by a sudden strike defeated the Aetolians when they invaded Achaea. On the death of Antigonus of Macedon in 240, Achaea and Aetolia formed a coalition against his successor, Demetrius. Their armies attacked Macedon's allies in 237 and 235, Aratus being general in each of these years. Argos survived numerous attacks, but Megalopolis joined the Achaean League, and Achaea and Aetolia divided the other Arcadian cities between them. The alliance broke down in 229, when Aetolia made a separate pact with Antigonus Doson, the successor of Demetrius. However, Aratus won over Argos, bringing the Achaean League to its zenith in the Peloponnesus.

Between 227 and 224 the Spartan king Cleomenes III shattered the Achaean League. Aratus, holding out in Sicyon, called upon Macedon for help and became Antigonus Doson's adjutant in his conquest of the Peloponnesus. Achaea and its army helped Antigonus defeat Sparta at Sellasia in 222. The elimination of Sparta left Achaea and Aetolia again as rivals in the Peloponnesus, and fighting broke out in 220. Aratus mishandled the campaign and persuaded Philip V of Macedon and the Hellenic League to declare war on Aetolia. In 219 an alliance of Aetolia, Elis, and Sparta pounded Achaea until Philip came south and relieved Achaea. As adjutant to Philip, Aratus fostered Achaean interests, but the Achaean army declined and the league was on the verge of collapse when Aratus, again general, reorganized it in 217. Aratus died in 213 as general, being accorded heroic honors at Sicyon.

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□

Jacobo Arbenz Guzmán

Jacobo Arbenz Guzmán (1913-1971) was president of Guatemala from 1951 to 1954, during which time Communists were alleged to have acquired decisive influence. His overthrow by an invasion sponsored by the U.S. Central Intelligence Agency represents a watershed in that country's violent history.

Jacobo Arbenz Guzmán was born in Quezaltenango on September 14, 1913, the son of a Swiss pharmacist and a Latina mother. His father had emigrated to Guatemala in 1901 but, following the failure of his business, committed suicide. A family friend arranged for Arbenz's appointment to the Escuela Politécnica, the national military academy. A brilliant student and superb athlete, he graduated in 1935. Two years later he returned to the academy to teach science and history.

Arbenz soon learned that Guatemala's military structure discriminated against officers from lowly backgrounds. His 1939 marriage to the beautiful María Cristina Vilanova Castro provided his frustration with political content. Born to one of El Salvador's wealthiest coffee-growing families, her sense of noblesse oblige and horror over her father's association with the 1932 ''*matanza*'' combined to produce within her an intense concern for social justice. Her influence on Arbenz's political consciousness was great.

With his wife by his side, Arbenz played a critical role in the overthrow of long-time Guatemalan *caudillo* Jorge Ubico Castañeda in July 1944 and of his successor Federico Ponce Vaides in October. Arbenz was selected to the three-man junta which governed Guatemala until Juan José Arévalo Bermej's election as president. When Arévalo took office in March 1945, he appointed Arbenz minister of defense.

The 1944 Revolution

Arévalo established the tone for the Guatemalan revolution. His idiosyncratic ''spiritual socialism'' led to strong government support for social and economic reform. His program held great appeal for Arbenz, who gave to it his wholehearted allegiance. However, it alienated the powerful Guatemalan elite who longed for its halycon days before 1944. Arévalo survived some 25 attempted coups.

With Arévalo statutorily prohibited from serving consecutive terms in office, the two revolutionary parties turned to Arbenz as their candidate. His major opponent was expected to be Francisco Javier Araña, Arévalo's chief of the armed forces. Araña considered the revolutionary program already too extreme. Encouraged by Guatemala's elite, he organized his own party and announced his candidacy for president. Credible rumors circulated, nonetheless, that Araña planned a pre-emptive coup. The National Assembly impeached him for treason. Then, on July 18, 1949, Araña was machine-gunned to death.

Although allegations of Arbenz's complicity in Araña's assassination were never proven, he undeniably benefitted. In November 1950 he garnered over 60 percent of the vote, but he was unable to reconcile the profoundly polarized nation. Counterrevolutionary movements organized beyond Guatemala's borders, sheltered by the neighboring dictators. Arbenz continued to pursue his revolutionary objectives. His most controversial measure was Decree 900, an agrarian reform bill enacted in June 1952. It stipulated that the government would expropriate and redistribute uncultivated acreage from Guatemala's largest landholders. The largest of the large, and therefore the concern that stood to lose the most, was the United Fruit Company, which was a U.S. company.

United Fruit launched a massive public relations and lobbying campaign to convince the U.S. government that Arbenz had fallen prey to Communists. Officials did not need much convincing. Historically wary of Central American instability, Washington's suspicion of the Guatemalan revolution grew apace with the escalating cold war. By the time of Arbenz's election, the Truman administration had instituted an arms boycott. Still, some early State Department assessments predicted Arbenz would guide the revolution toward a more centrist position. Such sanguine forecasts evaporated with the agrarian reform bill. A consensus was reached that Arbenz had allowed the Soviets to establish a beachhead in Guatemala.

In truth, Arbenz was not a Communist and had no intention of turning Guatemala into a Soviet satellite. He realized that Communists were active in Guatemala, that they had their own party, and that they exerted some influence within the government and important societal institutions, particularly labor unions. Yet he understood that their number was small and that so long as they operated out in the open, promoted his program, and were excluded from the army and the police, they posed no substantive danger.

The U.S. Aids Overthrow

The Cold War ethos of the United States precluded drawing such fine distinctions. Either one opposed Communism or one was a Communist. The Eisenhower administration began to plot Arbenz's overthrow within months of taking office. By spring 1954 the Central Intelligence Agency had completed its planning and selected Col. Carlos Enrique Castillo Armas to lead an ''Army of Liberation.'' Desperate and isolated, Arbenz purchased arms from behind the Iron Curtain. Eisenhower initiated ''Operation PBSUCCESS.''

Castillo Armas' invasion on June 18, 1954, demonstrated that because Arbenz's power base never extended to Guatemala's Maya majority, he remained at the mercy of his armed forces, whose leadership was interested in preserving its own privileged status, not defending the revolution. Hence it was extremely vulnerable to a strategy of deception and psychological warfare. The Army of Liberation was never sufficiently strong to defeat the national army, but through an ingeniously orchestrated combination of clandestine radio broadcasts, bombing sorties, and minor skirmishes, it presented the appearance of such strength. Arbenz's officer corps panicked. So did Arbenz. Distrusting his army's loyalty, he ordered the distribution of arms to peasants and workers. His officers refused, demanding Arbenz's resignation instead. He no longer had the will to resist. Publicly denouncing the United States and United Fruit Company, on June 27 Arbenz, not yet 41, sought asylum in the Mexican embassy.

Guatemala experienced little other than bloodshed and oppression after its revolution ended so abruptly. Time was equally unkind to Arbenz. He and his family wandered from Mexico to Switzerland to Czechoslovakia and then to Uruguay. Increasingly depressed, Arbenz began to drink heavily. He found life no better in Cuba, where he migrated in 1960. He resented Castro's portrayal of him as an object lesson in how not to forge a revolution. He was also devastated by the suicide of his eldest daughter. In 1970 he moved to Mexico City. On January 27, 1971, he was found drowned in his bathtub from uncertain causes. Arbenz's death, like his life, remains an enigma.

Further Reading

There is no biography of Arbenz, but studies of the CIA operation in Guatemala contain valuable information concerning his life and presidency. These include Blanche Wiesen Cook, *The Declassified Eisenhower: A Divided Legacy of Peace and Political Warfare* (1981); Stephen Schlesinger and Stephen Kinzer, *Bitter Fruit: The Untold Story of the American Coup in Guatemala* (1982); Richard Immerman, *The CIA in Guatemala: The Foreign Policy of Intervention* (1982); and Jose Aybar de Soto, *Dependency and Intervention: The Case Study of Guatemala* (1982).

Earlier works tend to be more critical of Arbenz, and they too should be consulted: Ronald Schneider, *Communism in Guatemala, 1944-1954* (1958); Nathan Whetten, *Guatemala: The Land and the People* (1961); Mario Rosenthal, *Guatemala* (1962); Chester Lloyd Jones, *Guatemala Past and Present* (1966); and Richard Newbold Adams, *Crucifixion by Power: Essays on Guatemalan Social Structure, 1944-1966* (1970). □

Diane Nemerov Arbus

The American photographer Diane Nemerov Arbus (1923-1971) specialized in photographs of nontraditional subjects, including gays, the physically challenged, circus performers, and nudists.

Diane Arbus was born Diane Nemerov on March 14, 1923. The daughter of a wealthy New York businessman (the family owned Russeks department store on Fifth Avenue), Arbus led a pampered childhood. Being a member of a prominent New York family, she grew up with a strong sense of what was ''acceptable'' and what was ''prohibited'' in polite society. Her world was a protected one in which she never felt adversity, yet it seemed to her to be an unreal world. Ludicrous as it may seem, the sense of being ''immune'' from hardship was painful for her. An extremely shy child, Arbus was often fearful but told no one of her fantasies. Her closest relationship was with her older brother, Howard.

From the seventh through the twelfth grade Arbus attended Fieldstone School in the Riverdale section of the Bronx, a part of the Ethical Culture educational system. Here she became interested in myths, ritual, and public spectacle, ideas which would later inform her photography. At Fieldstone she also devoted much time and energy to art class—painting, sketching, and working in clay. During this period of her life Arbus and several of her friends began exploring New York on their own, getting off the subway in unfamiliar areas of Brooklyn or the Bronx, observing and following interesting or unusual passersby.

At the age of 14 Diane met Allan Arbus, a 19-year-old City College student who was employed in the art department at Russeks. It was love at first sight. Her parents disapproved, but this only served to heighten Diane's resolve to marry him as soon as she came of age. In many ways, Allan represented an escape from all that was restricting and oppressive in her family life. They were married in a rabbi's chambers on April 10, 1941, with only their immediate families present.

Early Career as Fashion Photographer

To ease financial pressures, Allan supplemented his job at Russeks by working as a salesman and also by doing some fashion photography. Arbus became his assistant. During World War II when Allan was sent to a photography school near Fort Monmouth, New Jersey, Arbus moved to nearby Red Bank and set up a darkroom in their bathroom. Allan taught her everything he was learning at the school. In May of 1944 Allan was transferred to another photography school, this time in Astoria, Queens. Then, late in 1944, he was sent to Burma. By this time Diane was pregnant with their first child, Doon, who was born April 3, 1945.

During the 1940s Arbus studied briefly under photographer Berenice Abbott. After Allan's discharge from the army, husband and wife teamed up as fashion photographers, working for Russeks and Bonwit Teller. Their first magazine assignment appeared in the May 1947 issue of *Glamour* and marked the beginning of a long association with Condé Nast publishing firm. Their trademark was to shoot models in action. Yet the Arbuses despised the shallowness of the fashion industry. Her real joy during this period was photographing friends and relatives; often she wore her camera around her neck at family meals.

On April 16, 1954, Arbus gave birth to her second daughter, Army. In addition to her fashion work with Allan, she photographed children—strangers in Spanish Harlem, the offspring of close friends, and, of course, Doon and Amy. Throughout the 1950s she also found herself increasingly attracted to nontraditional subjects, people on the fringes of normal society. This provided a release from the oppression she felt in the fashion world. During these years she also suffered from recurring bouts of depression.

In 1957 the couple decided to make a change. He continued to run their fashion studio, freeing her to photograph subjects of her own choice. She briefly attended Alexey Brodovitch's workshop at the New School and, on her own, made a detailed study of the history of photography. But Arbus found herself most drawn to the photographs of her contemporaries Louis Faurer and Robert Frank and, especially, to the unusual images of Lisette Model. In 1958 Arbus enrolled in a class Model was offering at the New School.

It was during this period of work with Model that Arbus decided what she really wanted to photograph was ''the forbidden.'' She saw her camera as a sort of license that allowed her to be curious and to explore the lives of others. Gradually overcoming her shyness, she enjoyed going where she never had, entering the lives and homes of others and confronting that which had been off-limits in her own protected childhood.

Career with a ''Candid Camera''

Model taught her to be specific, that close scrutiny of reality produces something fantastic. An early project Arbus undertook involved photographing what she referred to as ''freaks.'' She responded to them with a mixture of shame and awe. She always identified with her subjects in a personal way. Model once referred to Arbus' ''specific subject matter'' as ''freaks, homosexuals, lesbians, cripples, sick people, dying people, dead people.'' Instead of looking away from such people, as does most of the public, Arbus looked directly at these individuals, treating them seriously and humanely. As a result, her work was always original and unique.

When Arbus and her husband separated in 1960, her work became increasingly independent. During that period she began her series of circus images, photographing midget

clowns, tattooed men, and sideshow subjects. She frequented Hubert's Freak Museum at Broadway and 42nd Street, fascinated by what she saw. She returned again and again until her subjects knew and trusted her. She also frequented the Times Square area, getting to know the bag ladies and derelicts.

Arbus posed her subjects looking directly into the camera, just as she looked directly at them. She said, ''I don't like to arrange things; I arrange myself.'' For her, the subject was always more important than the picture. She firmly believed that there were things which nobody would see unless she photographed them. Arbus created photo essays of these subjects which she sold to magazines such as *Esquire, Harper's Bazaar,* and *Infinity*.

In the early 1960s Arbus began to photograph another group, nudists. She frequented nudist camps in New Jersey and Pennsylvania, agreeing to go naked herself in order to gain her subjects' trust. This period, 1962 to 1964, was a particularly productive one for her. Among Arbus' many accomplishments during this time was winning her first Guggenheim fellowship, which allowed her to photograph ''American rites and customs, contests, festivals. . . . ''

Three of Arbus' pictures were included in John Szarkowski's 1965 show at the Museum of Modern Art (MOMA), ''Recent Acquisitions''—one of two female impersonators back stage and two from her series on nudists. Viewers were shocked and often repelled by these frank images. A few years later her work was included, along with that of Garry Winogrand and Lee Friedlander, in Szarkowski's ''New Documents'' exhibition at the MOMA. The show, which opened March 6, 1967, marked the pinnacle of Arbus' career and included some 30 examples of her work. One critic called her ''the wizard of odds.'' Another asserted that she catered ''to the peeping Tom in all of us.''

From 1966 on Arbus struggled with bouts of hepatitis which often left her weak and depressed. Then, in 1969, Allan Arbus formally divorced her, marrying Mariclare Costello; soon after, they moved to California. During this difficult period Arbus photographed many of the leading figures of the 1960s: F. Lee Bailey, Jacqueline Susann, Coretta Scott King. She also did some lecturing at Cooper Union, Parsons, and Rhode Island School of Design in addition to giving a master class at Westbeth, the artists' community in which she lived.

Arbus committed suicide in her New York apartment on July 26, 1971. Perhaps the words of her longtime friend, photographer Richard Avedon, provide the most fitting epithet: ''Nothing about her life, her photographs, or her death was accidental or ordinary.'' Her unique vision, her personal style, and the range of her subject matter provided a seminal influence in 20th-century photography.

Further Reading

The standard work on Arbus' photography is the Aperture monograph *Diane Arbus* (1972). Patricia Bosworth's *Diane Arbus, a Biography* (1984) provides a good overview of the photographer's life. In addition, *Magazine Work* (1984), edited by Doon Arbus and Marvin Israel, includes both Arbus' own words and essays by those closest to her. Arbus is also included in Anne Tucker's *The Woman's Eye* (1973) and is the subject of numerous magazine and newspaper critiques. □

Archimedes

The work done by Archimedes (ca. 287-212 B.C.), a Greek mathematician, was wide ranging, some of it leading to what has become integral calculus. He is considered one of the greatest mathematicians of all time.

Archimedes probably was born in the seaport city of Syracuse, a Greek colony on the island of Sicily. He was the son of an astronomer, Phidias, and may have been related to Hieron, King of Syracuse, and his son Gelon. Archimedes studied in Alexandria at the school established by Euclid and then settled in his native city.

To the Greeks of this time, mathematics was considered one of the fine arts—something without practical application but pleasing to the intellect and to be enjoyed by those with the requisite talent and leisure. Archimedes did not record the many mechanical inventions he made at the request of King Hieron or simply for his own amusement, presumably because he considered them of little importance compared with his purely mathematical work. These inventions did, however, make him famous during his life.

Fact and Fancy

The many stories that are told of Archimedes are the prototype of the absentminded-professor stories. A famous one tells how Archimedes uncovered a fraud attempted on Hieron. The King ordered a golden crown and gave the goldsmith the exact amount of gold needed. The goldsmith delivered a crown of the required weight, but Hieron suspected that some silver had been used instead of gold. He asked Archimedes to consider the matter. Once Archimedes was pondering it while he was getting into a bathtub full of water. He noticed that the amount of water overflowing the tub was proportional to the amount of his body that was being immersed. This gave him an idea for solving the problem of the crown, and he was so elated he ran naked through the streets repeatedly shouting ''*Heurēka, heurēka!*'' (I have discovered it!)

There are several ways Archimedes may have determined the proportion of silver in the crown. One likely method relies on a proposition which Archimedes later wrote in a treatise, *On Floating Bodies,* and which is equivalent to what is now called Archimedes' principle: a body immersed in a fluid is buoyed up by a force equal to the weight of fluid displaced by the body. Using this method, he would have first taken two equal weights of gold and silver and compared their weights when immersed in water. Next he would have compared the weight of the crown and an equal weight of pure silver in water in the same way. The difference between these two comparisons would indicate that the crown was not pure gold.

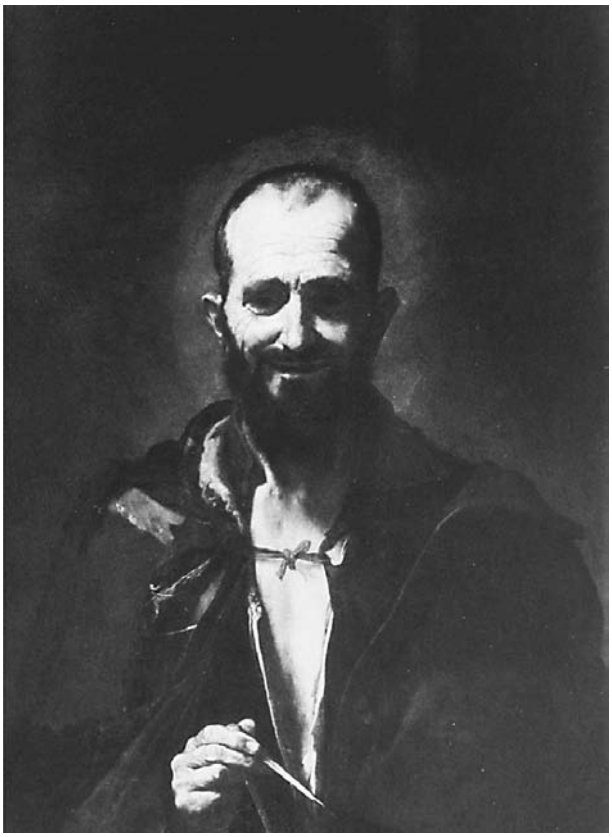

On another occasion Archimedes told Hieron that with a given force he could move any given weight. Archimedes had investigated properties of the lever and pulley, and it is on the basis of these that he is said to have asserted, ''Give me a place to stand and I can move the earth.'' Hieron, amazed at this, asked for some physical demonstration. In the harbor was a new ship which the combined strength of all the Syracusans could not launch. Archimedes used a mechanical device that enabled him, standing some distance away, to move the ship. The device may have been a simple compound pulley or a machine in which a cogwheel with oblique teeth moves on a cylindrical helix turned by a handle.

Hieron saw that Archimedes had a most inventive mind in such practical matters as constructing mechanical aids. At this time one use for such inventions was in the military field. Hieron persuaded Archimedes to construct machines for possible use in warfare, both defensive and offensive.

A Time of War

Plutarch in his biography of the Roman general Marcellus describes the following incident. After the death of Hieron, Marcellus attacked Syracuse by land and sea. Now the instruments of warfare made at Hieron's request were put to use. ''The Syracusans were struck dumb with fear, thinking that nothing would avail against such violence and power. But Archimedes began to work his engines and hurled against the land forces all sorts of missiles and huge masses of stones, which came down with incredible noise and speed; nothing at all could ward off their weight, but they knocked down in heaps those who stood in the way and threw the ranks into disorder. Furthermore, beams were suddenly thrown over the ships from the walls, and some of the ships were sent to the bottom by means of weights fixed to the beams and plunging down from above; others were drawn up by iron claws, or crane-like beaks, attached to the prow and were plunged down on their sterns, or were twisted round and turned about by means of ropes within the city, and dashed against the cliffs. . . . Often there was the fearful sight of a ship lifted out of the sea into mid-air and whirled about as it hung there, until the men had been thrown out and shot in all directions, when it would fall empty upon the walls or slip from the grip that had held it.''

Later writers tell how Archimedes set the Roman ships on fire by focusing an arrangement of concave mirrors on them he basic idea is that the mirror reflects to one point all the sun's light entering parallel to the mirror axis.

Marcellus, according to Plutarch, gave up trying to take the city by force and relied on a siege. The city surrendered after 8 months. Marcellus gave orders that the Syracusan citizens were not to be killed, taken as slaves, or mistreated. But some Roman soldier did kill Archimedes. There are different accounts of his death. One version is that Archimedes, now 75 years old, was alone and so absorbed in examining a diagram that he was unaware of the capture of the city. A soldier ordered him to go to Marcellus, but Archimedes would not leave until he had worked out his problem to the end. The soldier was so enraged, he killed Archimedes. Another version is that Archimedes was bringing Marcellus a box of his mathematical instruments, such as sundials, spheres, and angles adjusted to the apparent size of the sun, when he was killed by soldiers who thought he was carrying valuables in the box. ''What is, however, agreed,'' Plutarch says, ''is that Marcellus was distressed, and turned away from the slayer as from a polluted person, and sought out the relatives of Archimedes to do them honor.''

Archimedes had requested his relatives to place upon his tomb a drawing of a sphere inscribed within a cylinder with a notation giving the ratio of the volume of the cylinder to that of the sphere—an indication of what Archimedes considered to be his greatest achievement. The Roman statesman and writer Cicero tells of finding this tomb much later in a state of neglect.

Other Inventions

Perhaps while in Egypt, Archimedes invented the water screw, a machine for raising water to irrigate fields. Another invention was a miniature planetarium, a sphere whose motion imitated that of the earth, sun, moon, and the five other planets then known (Saturn, Jupiter, Mars, Venus, and Mercury); the model may have been kept in motion by a flow of water. Cicero tells of seeing it over a century later and claimed that it actually represented the periods of the moon and the apparent motion of the sun with such accuracy that it would, over a short period, show the eclipses of the sun and moon. Since astronomy was a branch of mathematics in Archimedes' time, he undoubtedly considered this

and his other astronomical inventions much more important than those which could be put to practical use.

Archimedes is said to have made observations of the solstices to determine the length of the year and to have discovered the distances of the planets. In *The sand Reckoner* he describes a simple device for measuring the angle subtended by the sun at an observer's eye.

Contributions to Mathematics

Euclid's *Elements* had catalogued practically all the results of Greek geometry up to Archimedes' time. Archimedes adopted Euclid's uniform and rigorously logical form: axioms followed by theorems and their proofs. But the problems Archimedes set himself and his solutions were on another level from any that preceded him.

In geometry Archimedes continued the work in Book XII of Euclid's *Elements*. In Book XII the method of exhaustion, discovered by Eudoxus, is used to prove theorems on areas of circles and volumes of spheres, pyramids, and cones. Two of the theorems are mentioned by Archimedes in the preface to *On the Sphere and Cylinder*. After stating the result concerning the ratio of the volumes of a cylinder and an inscribed sphere, he says that this result can be put side by side with his previous investigations and with those theorems of Eudoxus on solids, namely: the volume of a pyramid is one-third the volume of a prism with the same base and height; and the volume of a cone is one-third the volume of a cylinder with the same base and height.

There was no direct computation of areas and volumes enclosed by various curved lines and surfaces, but rather a comparison of these with each other or with the areas and volumes enclosed by rectilinear figures such as rectangles and prisms. The reason for this is that the area, for a simple example, of a circle with radius of length one cannot be expressed exactly by any fraction or integer. It is possible, however, to say as is done in Proposition 2 of Book XII of the *Elements* that the ratio of the area of one circle to another is exactly equal to the ratio of the squares of their diameters, or, in a more concise form closer to the Greek, circles are to one another as the squares of the diameters. The proof of this theorem relies on (theoretically) being able to ''exhaust'' the circle by inscribing in it successively polygons whose sides increase in number and hence which fit closer to the circle. Thus the curved line, the circle, can be closely approximated by a rectilinear figure, a polygon.

Recognizing this, it would be easy to conclude that the circle itself is a polygon with ''infinitely'' many ''infinitesimal'' sides. Even by Euclid's time this concept had a long history of philosophic controversy beginning with the well-known Zeno's paradoxes discussed by Aristotle. Archimedes, aware of the logical problems involved in making such a facile statement, avoids it and proceeds in his proofs in an invulnerable manner. However, a student with a knowledge of integral calculus today would find Archimedes' method very cumbersome. It should nevertheless be remembered that the theorems which make the work almost trivial to any modern mathematician were obtained only in the 17th, 18th, and 19th centuries, about 2000 years after Archimedes.

In modern terminology, the area of a circle with radius of length one is the irrational number denoted by π, and although Archimedes knew it could not be calculated exactly, he knew how to approximate it as closely as desired. In his treatise *Measurement of a Circle,* using the method of exhaustion, Archimedes proves that π is between 3 1/7 and 3 10/71 (it is actually 3.14159).

Large numbers seem to have some fascination of their own. A common Greek proverb was to the effect that the quantity of sand eludes number, that is, is infinite. To the Greeks this might seem especially true since their numeral system did not include a zero. Numbers were represented by letters of the alphabet, and for large numbers this notation becomes clumsy. In *The Sand Reckoner* Archimedes refutes the idea expressed by the proverb by inventing a notation which enables him to calculate in a reasonably concise way the number of grains of sand required to fill the ''universe.'' He takes the universe to be the size of a sphere centered at the earth and having as radius the distance from the earth to the sun. After saying this he also points out an alternative view of the universe that had been expressed by a contemporary astronomer, Aristarchus of Samos, namely, that the sun is fixed, the earth revolves about the sun, and the stars are fixed a long distance beyond the earth. Astronomical data, together with the assumption that there are no more than 10,000 grains of sand in a volume the size of a poppyseed, are the basis of calculations leading up to the conclusion that the number of grains of sand which could be contained in a sphere the size of the universe is less than 10^{51}, in modern notation.

Other known works by Archimedes that are purely geometrical are *On Conoids and Spheroids, On Spirals,* and *Quadrature of the Parabola*. The first is concerned with volumes of segments of such figures as the hyperboloid of revolution. The second describes what is now known as Archimedes' spiral and contains area computations. The third is on finding areas of segments of the parabola.

Another of Archimedes' works in mechanics, besides *On Floating Bodies* mentioned previously, is *On the Equilibrium of Planes*. From such simple postulates as ''Equal weights at equal distances balance,'' positions of centers of gravity are determined for parabolic segments.

As is true of all other mathematicians of antiquity, Archimedes usually wrote in a way which left no indication of how he arrived at the theorems; all the reader sees is a theorem followed by a proof. But in 1906 a hitherto-lost treatise by Archimedes, *The Method,* was found. In it Archimedes explains a certain method by which it is possible to get a start in investigating some of the problems in mathematics by means of mechanics. ''For,'' Archimedes writes, ''certain things first became clear to me by a mechanical method, although they had to be demonstrated by geometry afterwards because their investigation by the said method did not furnish an actual demonstration.'' Thus Archimedes is careful to distinguish between a heuristic approach to verifying a theorem and the proof of the theorem. *The Method* utilizes theorems from his mechanical treatise *On the Equilibrium of Planes* and provides an excellent example of the interplay between pure and applied mathematics.

Further Reading

The standard English translation of Archimedes is Thomas L. Health, ed., *The Works of Archimedes* (1897), which includes a supplement, *The Method of Archimedes* (1912). For biographical information see E. J. Dijksterhuis, *Archimedes* (1938; trans. 1956). Archimedes' place in the development of integral calculus is described in Carl B. Boyer, *The History of the Calculus and Its Conceptual Development* (1949). Works on mathematics for the general reader are Thomas L. Heath, *A Manual of Greek Mathematics* (1931); Bartel L. van der Waerden, *Science Awakening* (1950; trans. 1954); and James R. Newman, ed., *The World of Mathematics* (4 vols., 1956). See also Robert S. Brumbaugh, *Ancient Greek Gadgets and Machines* (1966). □

Alexander Archipenko

The Russian-American sculptor and teacher Alexander Archipenko (1887-1964) was an innovator in translating the elements of cubist painting into sculptural form.

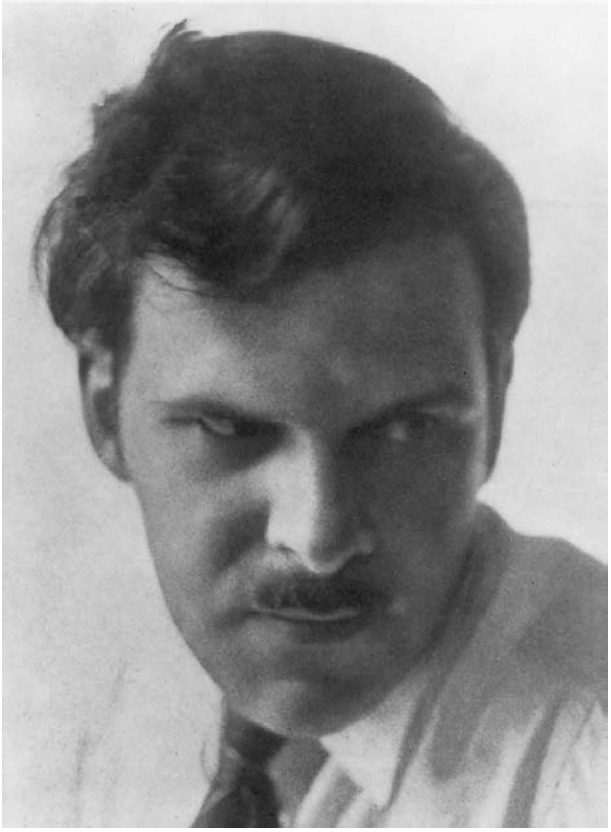

Alexander Archipenko was born in the Ukrainian city of Kiev. His father was professor of engineering at the University of Kiev, and his grandfather painted murals for churches. From 1902 to 1905 young Archipenko studied at the art school in his hometown. He was expelled for his rebellious nature: he had criticized his instructors for being too conservative. After working and exhibiting in Moscow for 2 years, he left for Paris at the age of 20 and entered the École des Beaux-Arts. Archipenko stayed there for only 2 weeks, as he found it more profitable to work on his own and to learn from other artists. He set up a studio near Fernand Léger's and through him came to know Pablo Picasso and Georges Braque. Archipenko shared with them an enthusiasm for primitive art, and from them he learned about cubism.

By 1909 Archipenko began to realize his cubist style. This first phase of his development displays no indecision or immaturity. His *Black Seated Torso* (1909) is a fine example of this period. During the next 3 years his style became fully developed, so much so that all his later sculpture tended to be variations of the forms of this period.

Archipenko favored the human female figure, but only as a convention. He interpreted it freely in abstract forms that featured convex and concave characteristics. From the beginning he liked to fuse mass and space in lyrical, rhythmic interplay so as to suggest movement. It has been said that he was influenced by the Italian futurists, notably Umberto Boccioni, whom he knew, but this seems unlikely because Archipenko never adopted the aggressively strident rhythms of the Italians.

In 1912 Archipenko made a number of figures inspired by the circus, his *Médrano* series. These assemblages of various materials such as wood, wire, glass, and mirror are in a quasi-cubist manner. They led to his "sculpto-paintings," in which he combined relief and polychromy. In these and other works he continued to open up voids within the solid mass of the figure, and he also juxtaposed arabesques against a static, frontal plane.

Archipenko received recognition early in his career, especially in Germany. He had his first one-man show at the Hagen Museum in Berlin in 1912. By 1953 he had been given exactly 100 one-man shows.

Archipenko's career as a teacher also began early. In 1912 he established an art school in Paris and soon opened a branch in Berlin. In 1923 he moved to the United States and became an American citizen. He founded the École d'Art in New York City and opened a summer art school in Woodstock, N.Y. He also taught at the Institute of Design in Chicago and numerous American universities. In 1962 he was elected to the National Institute of Arts and Letters.

It is generally agreed that Archipenko did his best work between 1910 and 1920. He was so dexterous that much of his sculpture appears facile. This is particularly true of his later work, in which he often appears to be straining for novelty and effect. For instance, in 1924 he started using motors to cause parts of the sculpture to move; he called this genre "Archipentura." His later sculpture is more complicated and decorative, and he seems to have been distracted by superficialities such as color. Archipenko revealed the extent of his virtuosity when, in the mid-1920s, he executed busts of Fritz Wickerts and Wilhelm Furtwängler in a somewhat naturalistic manner in order to capture a likeness. Archipenko continued work up to the time of his death in New York City on Feb. 2, 1964.

Further Reading

The only recent work on Archipenko is *Archipenko: Fifty Creative Years, 1908-1958* (1960). It contains an autobiographical sketch and essays and statements by 50 art historians. For background, plates, and commentary see C. Giedion-Welcker, *Contemporary Sculpture: An Evolution in Volume and Space* (1955; rev. ed. 1961), and Michel Seuphor, *The Sculpture of This Century* (trans. 1960).

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Elizabeth Arden

Elizabeth Arden (ca.1878-1966) was instrumental in the development of the modern cosmetics and beauty salon industry. She was also an astute businesswoman.

The 30 years of prosperity that followed the bitter depression of 1893 to 1897 set Americans on the road to the ''affluent society'' and swept away the old ideas of behavior that had ruled the Victorian age. Particularly notable was the greater freedom achieved by women, who entered the world of daily affairs and began to pay increasing attention to their personal appearance. No one capitalized more effectively on these fundamental trends than Elizabeth Arden, whose dictum to American women—''hold fast to youth and beauty''—helped to create the modern cosmetics and beauty salon industry and made her the sole owner of a $60 million business.

Arden was born Florence Nightingale Graham in 1878 (?) in Woodbridge, a suburb of Toronto, Ontario, Canada, to immigrant parents, her father Scottish and her mother English. Growing up in poverty, she was not able to finish high school but instead drifted from one job to another. In 1908 she moved to New York, where her brother lived. Her entree into the beauty salon business was fortuitous: she took a clerical job in a shop that specialized in ''facials,'' facial massage aided by simple oils and creams and embodying virtually no cosmetic applications. Although Graham was 30 by then, she looked 20 for she was blessed with a smooth, cream complexion. This was her only qualification for taking up the ''art of the healing hands,'' but it was all she needed.

Within a year she and a friend had opened their own shop on Fifth Avenue, a boulevard that was already exchanging its staid mansions in favor of upperclass shops and department stores. Soon she was the sole proprietress, doing business under the name of Elizabeth Arden: Elizabeth, because that was her former partner's name and she saw no reason to scrap its gold leaf lettering on the plate glass window, and Arden from the Tennyson poem, *Enoch Arden*. The new Elizabeth Arden added what became her trademark—a huge red door with a brass name-plate—and a new industry was born.

Cosmetics were still not accepted for ''nice'' girls in America as the Edwardian era came to a close, but in Paris ''*la belle époque* '' was ending in a burst of social permissiveness. Ignoring World War I, which had just broken out, and braving the submarine menace to cross the Atlantic, Arden went to France in 1914 and was entranced by what she saw: rouge, lipstick, and mascara which, when applied with skill, produced remarkable effects and were being widely adopted. She came back from Europe with many new ideas for her growing chain of salons and hired chemists to compound smooth, fluffy facial creams and a high-style line of cosmetics that were snapped up at premium prices through her shops.

A course of treatments at Elizabeth Arden's was not cheap, but it did not produce much net profit for the stores, either; some consistently operated at a loss as salons. But as outlets for her constantly expanding line of cosmetics, Arden's shops were very profitable. Innovation, in the classic entrepreneurial style, was her secret of success. Lipsticks came in wider and wider ranges of colors and shades to match a woman's coloring, hair, or costume. Face creams, usually based on petroleum ingredients, had been oily and unpleasant, but Arden's Amoretta was fluffy and luxurious; anything that felt that good had to be good for your skin. Inevitable, the cosmetics line demanded wider distribution, and eventually leading department stores everywhere could not afford to be without it.

Arden's first husband, like most of her other interests, was connected with the business. In 1915 she married her banker, Thomas Jenkins Lewis, who took over management

of the cosmetics lines. The partnership flourished but the marriage did not, and they were divorced in 1934. Prince Michael Evlanoff, a Russian émigré, brought little but glamour to her second marriage, and that soon wore thin; they were divorced in 1944, and Arden never married again. Yearning to be accepted by New York society, she achieved it through friendship with Elizabeth Marbury, of an old New York family, and Marbury's ally in the world of high culture, Elsie De Wolfe. The lavish charity balls that they helped with were highly successful, but it is likely that her prominence as a sportswoman was even more important.

Horse racing became Arden's passion, and, true to form, she made money at it at least some of the time. She established Maine Chance Stables (named for her former country home, which she had turned into a health resort), and in 1945 her horses' winnings totaled $589,000. The best was yet to come: in 1946 she appeared on the cover of *TIME* magazine—looking 40 but actually closer to 70—and the next year her horse, Jet Pilot, won the Kentucky Derby.

In business or at play, Arden was all business. Like the true entrepreneur she was, she knew just what she wanted and usually got it. Never losing the outward appearance of the woman who lived for beauty and refinement, she held her own in a violently competitive industry where her closest competitor, Helena Rubinstein (''that woman,'' she called her), possessed many of the same traits and racked up much the same success. But when it came to letting go, Arden could not, even as she neared 90. At her death on October 18, 1966, she had made no provisions for the disposition of the business in a manner that would minimize the inheritance taxes, and she was still the sole owner. A $4 million bonus to longtime employees; another $4 million to her sister, Gladys, who had managed the Paris branch; and a large bequest to the niece who had been her companion produced taxes that could be paid only by selling the company. It disappeared into the corporate maw of Eli Lilly and Company, but whatever it was that Florence Graham had brought to Elizabeth Arden, the new owners could not supply it and the name declined markedly in the hurly burly world of beauty care products.

Further Reading

Women in business are now getting more attention, along with women's history generally. Arden is included in *Notable American Women—the Modern Period* (1980) and is scheduled for inclusion in the *Dictionary of American Biography,* Supplement Eight. The book *Miss Elizabeth Arden* (1972), by Alfred Allan Lewis and Constance Woodworth, is readable, if not definitive. The best study of Arden is an article in the *New Yorker* magazine, April 6, 1935, ''I Am a Famous Woman in This Industry.'' See also the *TIME* cover story, May 6, 1946. □

Hannah Arendt

A Jewish refugee from Hitler, Hannah Arendt (1906-1975) analyzed major issues of the 20th century and produced a brilliant and original political philosophy.

Hannah Arendt was born in 1906 in Hanover, Germany, the only child of middle-class Jewish parents of Russian descent. A precocious child whose father died in 1913, she was encouraged by her mother in intellectual and academic pursuits. As a university student in Germany (1924-1929) she studied with the finest and most original scholars of that time: with Rudolf Bultmann in New Testament and Martin Heidegger in philosophy at Marburg, with the phenomenologist Edmund Husserl at Freiburg, and with the existentialist Karl Jaspers at Heidelberg. She remained close friends with Heidegger and Jaspers throughout her life.

After receiving her Ph.D. and marrying Gunther Stern, both in 1929, she worked on a biography of Rahel Varnhagen, a noted 19th-century hostess, which analyzed Varnhagen's relationship to her Jewish heritage. In 1933 Arendt was arrested and briefly imprisoned by the Gestapo for gathering evidence of Nazi anti-Semitism. She fled to France where she worked for Jewish refugee organizations until 1940 when she and her second husband, Heinrich Blücher, were interned in southern France. They escaped and made their way to New York in 1941.

Throughout the war years Arendt wrote a political column for the Jewish weekly *Aufbau* and began publishing articles in leading Jewish journals. As her circle of friends expanded to include leading American intellectuals, her writings found a wider audience. Her first major book, *The Origins of Totalitarianism* (1951), argued that modern totalitarianism was a new and distinct form of government which used ideology and terror to control the mass society that

emerged as European nation-states were undermined by anti-Semitism, racism, and imperialism. As the first major effort to analyze the historical conditions that had given rise to Hitler and Stalin, *Origins* was highly acclaimed and widely studied in the 1950s.

Labor, Work, and Action

A second major work, *The Human Condition* (1958), followed. Here and in a companion volume of essays, *Between Past and Future* (1961), Arendt gave explicit and systematic treatment to themes which had been present in her earlier work and which were to characterize all her mature writings. First was the radical character of the modern situation. In the face of unprecedented problems such as totalitarianism, mass society, automation, the possibility of travels through space, and the eclipse of public life, humans were no longer able to find solutions in established traditions of political authority, philosophy, religion, or even common sense. Her solution was as radical as the problem: ''to think what we are doing.''

In *The Human Condition* Arendt rethinks the *vita activa,* the three fundamental human activities of labor, work, and action, and their relationships. These activities were properly arranged, she argued, only when they were seen in relationship to the distinction between the public and the private. In her view the public provided the space of appearances among humans which speech and action required, and the private protected labor, the interaction of humans with nature and their bodies, from public view. When this distinction breaks down, as it has in modern times, mass society results in which neither true individuality nor true common action is possible.

The Human Condition also developed two other major themes of her work, freedom and worldliness. She was fond of quoting St. Augustine (on whose doctrine of love she wrote her doctoral dissertation): ''That there be a beginning, man was created before whom there was nobody.'' Freedom, or this human capacity for new beginnings, was the ''lost treasure'' bequeathed by no testament or tradition, rediscovered in every revolution, and radically threatened by mass society and totalitarianism.

The world, comprised of all fabricated things from houses to works of art, Arendt saw as providing a specifically human habitation which protected us and our creations from the ravaging processes of nature. Since this world existed before and continued after the appearance of each individual in it, it offered the possibility of a worldly immortality such that the character and achievements of humans could be remembered after they pass from the world. Here her thought had its most radically secular character. Action, the highest and most worldly human capacity, found worldly rather than divine solutions for its predicaments. Thus she quoted with approval Machiavelli's maxim to ''love our country more than the safety of our soul.''

The Human Condition established Arendt's academic reputation and led to a visiting appointment at Princeton—the first woman full professor there. Her Princeton lectures became *On Revolution* (1963), a volume which expressed her enthusiasm at becoming an American citizen by exploring the historical background and institutional requirements of political freedom.

The Banality of Evil

In 1961 she attended the trial in Jerusalem of Adolf Eichmann, a Nazi functionary who had been involved in the murder of large numbers of Jews during the Holocaust. Her reports, which appeared first in *The New Yorker* and then as *Eichmann in Jerusalem* (1964), were frequently misunderstood and rejected, especially her claim that Eichmann was more bureaucratic and banal rather than radically evil. Her public reputation among even some former friends never recovered from this controversy.

At the University of Chicago (1963-1967) and the New School for Social Research in New York City (1967-1975) her brilliant lectures and affectionate concern inspired countless students in social thought, philosophy, religious studies, and history. Frequently ill-at-ease in public, she was an energetic conversationalist in smaller gatherings. Even among friends, though, she might sometimes excuse herself and become totally absorbed in some new line of thought that had occurred to her. Playful in the company of men, after the death of her husband in 1970 she attracted marriage proposals from W. H. Auden and Hans Morgenthau.

During the later 1960s she devoted herself to a variety of projects: essays on current political issues (the Pentagon Papers, violence, civil disobedience) published as *Crises of the Republic* (1972); portraits of men and women who offered some illumination even in the dark times of the 20th century, which became *Men in Dark Times* (1968); and a two-volume English edition of Karl Jaspers' *The Great Philosophers* (1962 and 1966).

In 1973 and 1974 she delivered the prestigious Gifford Lectures in Scotland, which were subsequently published as *The Life of the Mind* (1979). Conceived as a volume on the contemplative life parallel to *The Human Condition* on the active life, it too was intended to focus on three human capacities: thinking, willing, and judging. While all three were independent of the active life, the political role of each was also examined, from the role of thinking in opposing evil to the ability of judging to measure the achievements and failures of our public life. Only the first two topics were actually addressed in the lectures she delivered; she died of a heart attack in New York City on December 4, 1975, as she was beginning work on the third. Fortunately, earlier lectures on Kant's *Critique of Judgment* suggested what her approach to judging would have been, and these were published posthumously as *Lectures in Kant's Political Philosophy* (1982).

Honored throughout her later life by a series of academic prizes, frequently attacked for controversial and eccentric judgments, Hannah Arendt died as she lived—a brilliant and original interpreter of human capacities and prospects in the face of modern political disasters.

Further Reading

The definitive biography of Arendt is Elizabeth Young–Bruehl, *For Love of the World* (1982). It includes a comprehensive bibliography. Arendt's political thinking is summarized in

Margaret Canovan, *The Political Thought of Hannah Arendt* (1974). Essays by Arendt on Jewish questions, Zionism, and the Eichmann controversy can be found in Ron H. Feldman, editor, *Hannah Arendt: The Jew as Pariah* (1978).

Several volumes of essays on Arendt have appeared. Melvyn A. Hill, editor, *The Recovery of the Public World* (1979) includes a a response by Arendt, and both *Social Research* (Spring 1977) and *Salmagundi* (Spring-Summer 1983) devoted issues to her. Her teaching style and its effect on students is described by Peter Stern and Jean Yarbrough in *American Scholar* (Summer 1978) and Melvyn A. Hill in *The University of Chicago Magazine* (Spring 1976). Of the many obituaries which appeared following Arendt's death, those in the *New York Review of Books* (January 22 and May 13, 1976) by Mary McCarthy and Robert Lowell are especially revealing.

Additional Sources

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Moshe Arens

Moshe Arens (born 1925) was an aeronautical engineer who became a leading Israeli statesman, serving as ambassador, minister without portfolio, and defense minister.

Moshe Arens was born in December 1925 in Kovno (Kaunas), Lithuania. His mother was a dentist and his father a businessman. In 1939 he immigrated with his family to the United States where he graduated from high school in New York City and served in the United States Army Corps of Engineers during World War II. He secured a B.S. degree from the Massachusetts Institute of Technology but went to Israel at the outbreak of its 1948 war of independence and served in the Irgun Zvai Leumi under the overall leadership led by Menachem Begin. After the war he settled in Mevo Betar but returned to the United States in 1951 to study at the California Institute of Technology where he received an M.A. degree in aeronautical engineering in 1953. He then worked for a number of years on jet engine development in the aviation industry in the United States.

In 1957 Arens returned to Israel and took a position as an associate professor of aeronautical engineering at the Technion (Israel Institute of Technology) in Haifa. He joined Israel Aircraft Industries in 1962, where he became vice president for engineering, while continuing his relationship with the Technion. He was involved in the design of airplanes and the development of missiles and won the Israel Defense Prize in 1971. He was active in Herut Party politics from the outset and was elected to the Knesset (parliament) in 1974. After the Likud election victory of 1977 he became chairman of the Knesset Foreign Affairs and Defense Committee. He voted against the Camp David Accords in 1978, but subsequently supported the Egypt-Israel Peace Treaty of 1979 as an established fact.

Arens was appointed ambassador to Washington in February where he was well regarded and gained substantial respect. He was seen as cool and articulate and was known for his reliance on detail and logic; he thought and calculated as an engineer. He listened to positions, contemplated them carefully, and provided thoughtful responses. He had close links and a long association with the United States and was among Israel's senior politicians who knew and understood the United States well. He spoke both Hebrew and English with an American accent and tended to speak English in a rapid-fire, somewhat professorial tone.

He regarded the West Bank (Judea and Samaria) as an integral part of Israel in keeping with the views of Vladimir Jabotinsky and Menachem Begin: these territories are historically part of Israel, and they serve a security purpose.

In many respects Arens was an ideological hawk and sought the maximum for Israel, but he often proposed and sought to implement practical/pragmatic policies as a means of achieving his objectives. In 1983 he became defense minister after Ariel Sharon resigned the post following the Kahan Commission's investigation into the massacres at the Sabra and Shatilla refugee camps outside Beirut. As minister of defense Arens established a series of operating principles. Reflecting a lack of experience in the Israeli Defense Forces (IDF), he permitted the generals to do the fighting while he concentrated his efforts on support and

policy. His experience was in defense-related industry, and he supported the military during his political career.

Arens' early opposition to the peace treaty with Egypt in 1979 was based on the extent of Israel's concessions. He thought Israel should have tried to retain its two sophisticated air bases in Sinai so new ones would not have to be built. He remarked in February 1982 that Israel ''should have tried for a better deal. It almost seems like madness to spend a billion dollars to build a mirror image of the two air bases, six or seven miles to the east of where they are at the present time.'' He also thought that the settlers in the Yamit area should have been allowed to stay. Furthermore, Egypt should have agreed to sell Israel oil from the Alma oilfields, which Israel discovered, at below market prices instead of the high spot market price.

Although sometimes seen as a potential successor to Prime Minister Yitzhak Shamir, Arens did not always see himself in that role. He expressed preference for airplane design rather than politics. In 1982, just prior to becoming ambassador to Washington, he was quoted as saying: ''I'm not crazy about it i.e., politics!. It's difficult, frustrating, much of it quite boring, though it has interesting aspects to it. I don't have driving political ambition to become Prime Minister of Israel.''

During the 1980s and early 1990s Arens served in government positions as Minister without Portfolio (1983-1984 and 1988), Minister of Foreign Affairs (1988-1990) and again as Minister of Defense (1990-1992). In 1992 he quit politics after Likud's defeat at the ballot box. With 18 years of government service Arens claimed that he had no plans to return in any official capacity. ''We let younger people take charge,'' he said.

After his retirement from active political life Arens wrote *Broken Covenant: American Foreign Policy and the Crisis between the U.S. and Israel* (1994). He also, served on the Board of Governors of the Technion in Haifa, where he was once a professor, and was a deputy director for the investment firm, Israel Corporation Ltd. In an interview with Michael Kapel (*The Australia/Israel Review,* March-April 1997) Arens demonstrated sharp political savvy and insight. Describing Arens lifelong contributions to the Israel government Kapel said, ''Arens has indelibly left his mark on the nation and many within Israel's cabinet still seek his influence and guidance even today.''

Further Reading

Merrill Simon's *Moshe Arens: Statesman and Scientist Speaks Out* (1988) provides a lengthy collection of statements by Arens and serves as an invaluable guide to his views. The interested reader should also consult more general works on Israeli society and politics. These include: Bernard Reich, *Israel: Land of Tradition and Conflict* (1985); Asher Arian, *Politics in Israel: The Second Generation* (Revised edition, 1989); and Bernard Reich and Gershon R. Kieval, *Israeli National Security Policy: Political Actors and Perspectives* (1988). A major problem at home that had international implications was discussed in Ze'ev Schiff and Ehud Ya'an, *Intifada: The Palestine Uprising—Israel's Third Front* (1990). Interviews with the Israel statesman can be found in publications such as *The Australia/Israel Reviw* and the *Jewish Bulletin of Northern California.* □

Juan José Arévalo

The administration of the Guatemalan president Juan José Arévalo (1904-1990) was marked by significant social welfare legislation, Communist infiltration of labor unions, and friction with the United States.

Juan José Arévalo was born Sept. 10, 1904, in Taxisco to Mariano Arévalo, a farmer and cattle rancher, and Elena Bermejo, a schoolteacher. His early schooling was in Guatemala City; later he won an Argentine government scholarship to study at the University of La Plata, where he earned a doctorate in philosophy in 1934. While in Argentina he married Elisa Martinez, a teacher. After obtaining his degree he became a minor official in the Guatemalan ministry of education, traveled in Europe, and eventually returned to Argentina, where he taught in several universities and wrote books on pedagogy.

When a revolution in 1944 toppled President Jorge Ubico, Arévalo returned to Guatemala and became a presidential candidate for the revolutionary parties. Although Arévalo had gained an international reputation through his writings, he was relatively unknown in Guatemala; thus there were few personal objections. This, together with his civilian, middle-class rural background, professional reputation, youthfulness, and imposing appearance, made his candidacy more acceptable. He overwhelmingly won the election of December 1944.

Beginnings of Reform

A new constitution went into effect on March 13, 1945, and Arévalo's six-year term began two days later. The new president's policy was what he called ''spiritual socialism,'' an ill-defined doctrine of psychological and moral liberation. He was not a ''materialistic socialist''; he did not think that man was ''primarily stomach.'' His socialism did not involve redistribution of material goods to equalize men who were economically different. He wanted to give every citizen not only the superficial right to vote but ''the fundamental right of living in peace with his own conscience, with his family, with his goods, with his destiny.''

During the first years of Arévalo's administration, legislation included a social security law, a labor code, and the Institute for the Development of Production as well as statutes regulating banking and monetary practices and the national airlines. During the latter half of the term, political difficulties caused by disunity within ranks of Arévalo supporters and the presidential ambitions of Col. Francisco Javier Arana, chief of the armed forces, plagued the government. Throughout his presidency Arévalo's attitude toward communism was ambiguous. Some leading Guatemalan Communists were kept out of the country and the party was

not allowed to register as an official political organization, but Communist infiltration of labor unions and of other political parties was significant. Arévalo's relations with the United States were strained, both because he refused to persecute Communist sympathizers and because his attempts at labor reform interfered with huge American fruit-growing interests in Guatemala. His support for exiled leaders from Caribbean dictatorships was also viewed with suspicion by the State Department.

Diplomat and Author

Leaving office in 1951, Arévalo became an ambassador at large, traveling in Latin America and Europe. After the revolution of 1954, which ousted President Jacobo Arbenz Guzmán, Arévalo went into exile and wrote books extremely critical of United States policy in Latin America. Prior to the scheduled 1963 presidential election, Arévalo announced his intention to run and clandestinely returned to Guatemala, but after the army revolution removing President Miguel Ydigoras Fuentes, he quietly left the country; the election was postponed. While still in exile Arévalo was appointed ambassador to Chile in January 1969. From 1970 to 1972 he served as ambassador to France.

Arévalo died in Guatemala City on October 6, 1990.

Further Reading

Two of Arévalo's books criticizing United States policy in Latin America have been translated into English: *Antikommunism* (sic) *in Latin America* (1959; trans. 1963) and *The Shark and the Sardines* (1961; trans. 1961). Brief accounts of Arévalo's background and presidency appear in K.H. Silvert, *A Study in Government: Guatemala* (1954); Robert J. Alexander, *Communism in Latin America* (1957); and Ronald M. Schneider, *Communism in Guatemala: 1944-1954* (1958). See also Gleijeses, Piero, *Shattered Hope: The Guatemalan Revolution and the United States, 1944-54* (Princeton University Press, 1991); Handy, Jim, *Revolution in the Countryside: Rural Conflict and Agrarian Reform in Guatemala, 1944-54* (North Carolina, 1994); *Journal of Latin American Studies: Juan Jose Arévalo and the Caribbean Legion* by Piero Gleijeses (February 1989); and Nyrop, Richard F., ed., *Guatemala: A Country Study* (Federal Research Division, 1983). □

Arnulfo Arias

Arnulfo Arias (1901-1988), thrice elected president of Panama and thrice removed before the end of his term, was an outspoken and popular political figure in his country from the 1930s through the mid-1980s.

Arnulfo Arias was born in Penonomé, Coclé Province, Colombia, August 15, 1901, more than two years before the American-backed revolt made Panama an independent country in November 1903. He went to high school in Binghamton, New York, and then attended the University of Chicago and Harvard University which awarded him a medical degree. After interning at Boston City Hospital, he returned to Panama in 1925.

The Arias family is one of several Panamanian middle-class families prominent in isthmian politics. In the 1930s Arnulfo entered into politics. He criticized the old Panamanian political establishment for being too agreeable to the United States, especially on matters related to the Panama Canal. In 1936, when Arnulfo was representing Panama in various diplomatic posts in Europe, his brother, Harmodio, president of Panama since 1932, negotiated a new canal treaty with the United States. This treaty did not replace the hated 1903 canal arrangement, but at least Panama obtained greater benefits in the Canal Zone. In 1940, after the new treaty was approved, Arnulfo became president of Panama.

Arnulfo took power just as the American military began pressing for greater territorial concessions from Panama to build defense installations to protect the Panama Canal. As a price for these concessions, Arnulfo demanded greater economic concessions from the United States. He championed the Spanish language and excited a generation of *panameños* with his nationalistic rhetoric. Irritated by this outburst of criticism, the U.S. government resisted Arias' demands. In Washington, American officials accused him of being pro-German, but in truth Arias (like Omar Torrijos several decades later) was really expressing the longstanding resistance by Panamanians against American domination of their country. After Arias was tossed out by a palace revolt in October 1941 the United States quickly obtained the defense sites agreement it wanted.

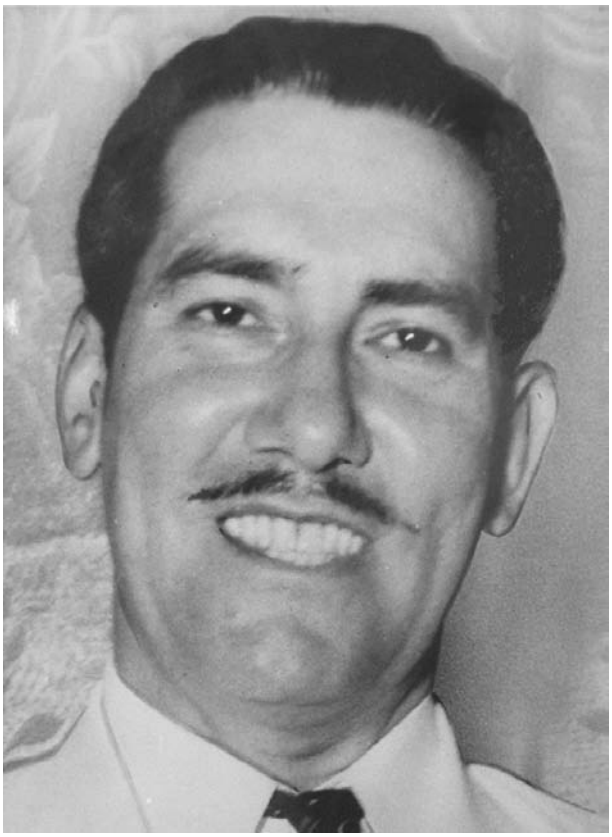

In 1948 Arias ran again, was elected, but had to wait 18 months before taking power. But once more he so frightened the old families and the national guard with his prolabor policies and anti-American rhetoric that the military kicked him out.

In 1964 Arias ran for a third time, in the months after a bloody confrontation between Americans and Panamanians in January 1964. But once again he was deprived of power by an apparent electoral fraud that gave the executive power in Panama to Marco Robles. Four years later Arnulfo, now aged noticeable but still a vigorous campaigner, ran again. He won a disproportionate victory, but less than two weeks after his inaugural on October 1, 1968, the national guard, under Omar Torrijos, kicked him out.

Arias went to Miami and waited until 1977 to return to Panama. Torrijos was still in power but the Panamanian economy was in trouble. Arias came back to Panama City to a tumultuous welcome from 100,000 enthusiastic followers. Though an old man, he had lost none of his hold on the Panamanian people. ''It's the fourth coming,'' said one of his supporters. True to form, Arias criticized the economic situation, Torrijos and the ''cult of personality,'' and especially the new canal treaties Torrijos signed with the Jimmy Carter administration in Washington.

Torrijos held on to power until his death in a helicopter crash in 1981, but Arias showed that he still had a powerful appeal to the ordinary Panamanians. Age had not mellowed him. He still criticized his followers. ''The Panamanian people are like oxen,'' he once said, ''you have to keep prodding them with a stick to keep them moving.'' On another occasion he said, ''Panama is like a village, what it needs is a mayor, not a president.''

In 1984, at 82 and nearly blind, Arias ran yet another time for Panamanian president and narrowly lost to Nicolas Ardito Barleta. Many *panameños* still remembered that Arias made Spanish the official language of Panama and gave women the vote in his first term in 1940-1941. Yet he remained a vigorous anti-communist. It probably did not matter that he lost, some of his supporters said, because the national guard would probably have kicked him out had he won. Arias died in 1988.

Further Reading

For more on Arnulfo Arias consult John and Mavis Biesanz, *The People of Panama* (1955); Walter LeFeber, *The Panama Canal* (1978); and David Farnsworth and James W. McKenney, *U.S.-Panama Relations 1903-1978* (1983). □

Oscar Arias Sanchez

Oscar Arias Sanchez (born 1941) was a Costa Rican politician, social activist, his nation's youngest president, and Nobel Peace Laureate (1987). A man of even temperament, Arias worked tirelessly to maintain peace both in Costa Rica and in the wider arena of Central America.

Oscar Arias Sanchez, president of Costa Rica 1986-1990, was born in the rural town of Heredia, not far from the national capital of San José, on September 13, 1941. For several generations his family had been heavily involved in politics and had often served in the national legislature and on several presidential cabinets. The Arias clan were also prominent coffee producers.

Arias was educated in private schools in Heredia and traveled extensively before studying law and economics at the University of Costa Rica. While attending classes there, he became dedicated to national politics, early becoming an active member of the PLN (*Partido de Liberación Nacional,* or National Liberation Party), whose ''Grand Old Man'' was charismatic ex-President José (''Pepe'') Figueres. Through his association with the PLN Arias became devoted to the twin goals of social equity and antimilitarism (Costa Rica had abolished its armed forces under Figueres in the 1940s).

Arias worked feverishly in the unsuccessful presidential campaign of the PLN's Daniel Oduber, gaining insight into political realities, and when he graduated with his bachelor's degree in 1966, he determined to continue his studies abroad. For the next three years he studied in England at the University of Essex and the London School of Economics, where his graduate thesis (published in 1971) had the provocative title *¿Quien gobierna en Costa Rica?* (*Who Governs Costa Rica?*). This work was virtually a sequel to a book published in 1970, after his return to his native country;

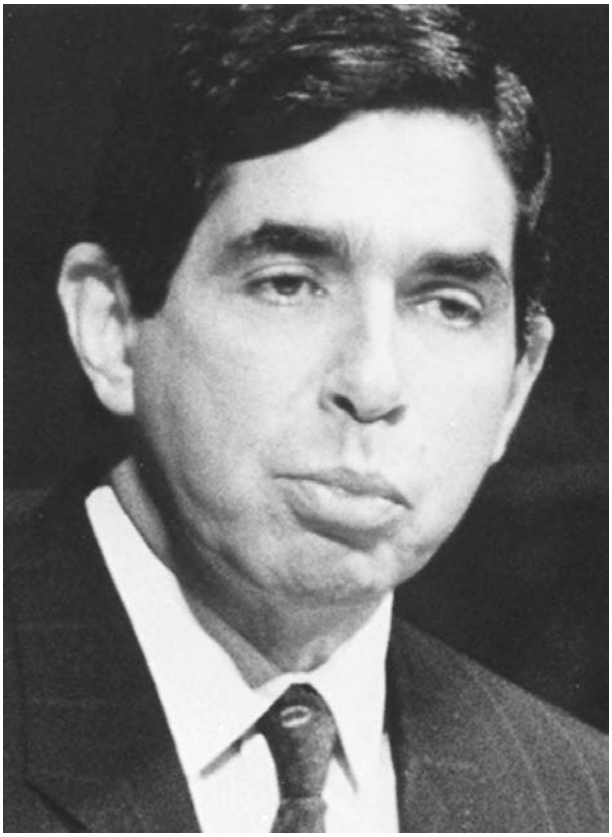

Grupos de presión en Costa Rica (*Pressure Groups in Costa Rica*). Hence, by the age of 30, Arias had an unusual set of credentials: he was a highly-educated, extremely well-traveled, published political thinker and activist. He was on the fast-track within the PLN.

Teaching political science at the University of Costa Rica, Arias was offered—and accepted—the crucial post of minister of national planning and political economy on the cabinet of Pepe Figueres, again president. He distinguished himself in his new position and became known for fair-mindedness and for attempting to de-ideologize social tensions in his nation. He held that cabinet post from 1972 to 1976, and also rose to a position of major power within the PLN itself, being named its international secretary in 1975, and later, in 1979, its head of party, or general secretary. He was also a family man, having married (in 1973) Vassar-trained biochemist Margarita Peñón Góngora and fathering a son (Oscar Felipe) and a daughter (Silvia Eugenia).

From 1978 to 1981 he served in the national legislature, where he became known for legislation making the government more accessible and responsive to the common people, leaving that position to help lead the successful campaign of PLN standard-bearer Luis A. Monge, elected president in 1982. Two years later Arias relinquished his duties as PLN general secretary to devote all of his energies to his own presidential campaign. His slogan was ''Roofs, jobs, and peace,'' at a time when the national economy was in stark recession and Central America was badly torn by the insurgencies in Nicaragua and El Salvador. He gained his party's nomination easily, but the election was a close one, and when he took the oath of office on May 8, 1986, he did so on the strength of 52.3 percent plurality; hardly a landslide or overwhelming mandate.

As president, Arias did his best to realize goals outlined in his earlier books, most notably in *Costa Rica in the Year 2000* (1977), in which he foresaw a more equitable distribution of wealth, more justice and better earnings for farmers and urban workers, a more open ''accessible'' government, and a true rule of law for all. He acted as he had written, as a non-radical, non-ideological populist.

It was in the realm of foreign affairs, however, that President Arias made his greatest impact. He successfully kept Costa Rica neutral in the threatening Central American upheaval. While he had little sympathy for the undemocratic Marxist Sandinistas in Nicaragua, he successfully resisted pressures from the Costa Rican right wing and Washington to aid and abet the anti-Communist Contra guerrillas. He also refused steadfastly to re-arm his nation, believing that diplomacy was the best answer. To that end he collaborated fruitfully with the governments of the region, met with their leaders, and was a major force in the Contadora Peace Plan first broached in 1986. The following year he produced his own ten-point peace plan, a plan that was applauded (in a nonbinding resolution) in the United States Senate (March 1987) with but one dissenting vote. It was agreed to and signed by all five Central American chief executives on August 7, 1987. The plan stressed withdrawal of all foreign elements from the insurgencies, total amnesty, cessation of hostilities, and democratization (free elections) as well as absolute recognition of national sovereignty.

Although the plan agreed to and signed did not result in immediate peace, it showed President Arias as a genuine international statesman, and the nobility of its ten points convinced the Nobel Prize Committee to award the 1987 Peace Prize to the Costa Rican.

Constitutionally unable to succeed himself, Arias relinquished power in April 1990 to opposition candidate Rafael A. Calderón, announcing that he planned to accept a visiting professorship at Harvard and to write on international affairs and crisis resolution. Following his presidency, Arias pursued these goals through a wide range of initiatives.

The Arias Foundation maintained three programs. The Center for Human Progress was created in 1990, with the objective of eliminating gender discrimination within the Central American Population. The Center for Peace and Reconciliation, also founded in 1990, was founded with the objective of promoting pluralistic participation in building peace in Central America. The Center promoted development in three program areas: demilitarization, conflict prevention and democratization. The Center for Organized Participation was founded in 1993, in collaboration with the Mott Foundation, the Kellogg Foundation and other international donors. Its mission was to strengthen citizen participation in Central America.

Arias was also active in the Carter Center in Atlanta, Georgia. This nonprofit, nonpartisan public policy institute was founded by former U.S. President Jimmy Carter and his wife, Rosalynn, in 1982, and Arias was active in two of the center's 13 programs. The International Negotiation Net-

work (INN) of the Carter Center was an international eminent person's group that included former heads of state and other prominent people who individually or collectively were capable of bringing parties to a conflict together, could serve as mediators in peace negotiations, monitor elections or conduct behind-the-scenes diplomacy. The INN included many distinguished members in addition to Carter and Arias, including: former president Olusegun Obasanjo of Nigeria, Lisbet Palme, Swedish Committee for UNICEF; Shridath Ramphal, former secretary-general of the Commonwealth of Nations; Marie-Angelique Savane, Office of the U.N. High Commissioner for Refugees; Eduard Shevardnadze, former Soviet foreign minister; Archbishop Desmond Tutu of South Africa; former Secretary of State Cyrus Vance; Nobel Peace Prize winner Elie Wiesel, and Andrew Young, former U.S. ambassador to the United Nations.

Arias was also a member of the Carter Center's Council of Freely Elected Heads of Government, a group of 26 current and former heads of government in the Western Hemisphere. The Council mediated and monitored voting, including elections in Panama, Nicaragua, Haiti, Suriname, The Dominican Republic, Guyana, Paraguay and Mexico.

Arias was a member of the Gorbachev Foundation, a think tank founded in 1992 by former Soviet leader Mikhail Gorbachev and located in San Francisco's Presidio National Park. In 1995, the first major forum of the Foundation included not only world leaders, but also scientist Carl Sagan, singer John Denver, and economist Milton Friedman.

The Inter-American Dialogue was an independent organization that sought to foster inter-American relations and which was closely tied to the administration of U.S. President Bill Clinton. The Dialogue's 1994 report, *The Americas in 1994: A Time for Leadership,* was endorsed by six former presidents, including Arias.

Arias also served on the Advisory Council of Transparency International, an independent nonprofit organization based in Berlin, seeking to counter corruption in international commercial transactions and, through its more than 60 national chapters, at national levels.

PeaceJam, an international outreach program, worked with youth in developing the skills of peacemakers. The program offered resources for teachers to guide students in structuring service projects in their communities or in participating in existing global peace projects that exemplified the values of the Nobel Peace Laureates. In 1997, in Amherst, Massachusetts, Arias spoke to high school students in the PeaceJam program. He told the students that at that moment PeaceJam member Aung San Suu Kyi of Burma was being held prisoner by the military for the crime of speaking out for democracy, free speech, and nonviolent protest. Arias said, ''My friends, we must not forget that education and free speech are rare-known privileges in many parts of the world.'' In a 1995 interview with PeaceJam correspondents Dawn Engle and Ivan Suvanjieff at his residence in Costa Rica, Arias was asked what one thing he would say to all the young people of the world. His reply was, ''I think the most important thing for the future generations is to understand that it is necessary to have ideals, to dream, to live a life of principles. It is necessary to understand that the brotherhood is more important than the self. It is necessary to comprehend that the problems of a neighbor in some way affect us too. It is necessary to live in a transparent, crystal-like world where everyone practices what they preach, to end hyprocrisy and to have the courage to fight for what you believe in. I would say don't give in to the naysayers, not to give up one's dreams of bettering the world. Understand that by fighting for the impossible, one begins to make it possible. In that way, no matter how difficult the task is, one will never give up. And it doesn't matter if they call us dreamers, idealists. I always said I would rather be Don Quixote than to be Pancho. Understand that the idealists of today will be the leaders of tomorrow. And we can't stop dreaming.''

Further Reading

A work by Oscar Arias published by the Woodrow Wilson International Center for Scholars is *The Quest for World Leadership* (1992). Published material about Arias in English includes Seth Rolbein, *Nobel Costa Rica: A Timely Report on Our Peaceful Pro-Yankee, Central American Neighbor* (1988); Kelli Peduzzi, *Oscar Arias: Peacemaker and Leader Among Nations (People Who Have Helped the World)* (1991); and Kelli Peduzzi, *Oscar Arias, Peacemaker (People Who Made a Difference)* (1993). Publications are available through the Carter Center in Atlanta, Georgia, describing the programs in which Arias was active. See indexes of the *New York Times, Miami Herald,* and *Latin America Regional Reports*. See also the Nobel Prize press release (1987). □

Ludovico Ariosto

The Italian Ludovico Ariosto (1474-1533) was the greatest narrative poet of the Italian Renaissance. His richly human masterpiece, ''Orlando furioso,'' adds a native bent for narration to an exquisitely polished octave stanza.

Ludovico Ariosto was born at Reggio Emilia: when he was 14, the family moved to Ferrara, where his father, Niccolò, was in service at the ducal court of the Este family. Five years later his father consented to Ludovico's abandonment of law studies in favor of literature. Ariosto was first employed at court in 1498; 2 years later his father died, leaving him to provide for nine younger brothers and sisters. In 1503 he entered the service of Cardinal Ippolito d'Este, who sponsored performances of Ariosto's neoclassical comedies, *Cassaria* in 1508 and *I suppositi* in 1509. His later comedies are the unfinished *I studenti* (1518-1519), *Il negromante* (1521), and the most successful of them, *La Lena,* performed under his direction in 1529.

In 1513 Ariosto met the beautiful Alessandra Benucci, whom he married secretly in 1527 to avoid the loss of Church benefices. In 1518 he entered the service of the cardinal's brother, Duke Alfonso d'Este. Except for a 3-year period when he governed the bandit-ridden Garfagnana

region for the duke, Ariosto was allowed more time for writing than he had been by Cardinal Ippolito. His *Satire* (*Satires*) treat ironically his problems in Ferrara, where the Este brothers failed to recognize his worth, in the Garfagnana, and on missions to the papal court.

Ariosto's *Orlando furioso,* a continuation of Boiardo's *Orlando innamorato,* went through three redactions, or versions (1516, 1521, and 1532). It is a romantic, comicepic retelling of the story of Roland (Orlando), the medieval French hero. Among a myriad of episodes about dauntless knights and enchanting women, the three main narrative threads are the Saracens' siege of Paris and their final rout; the insanity of Orlando, who was driven mad by unrequited love for Angelica, Princess of Cathay; and the love of the warrior woman Bradamante for Ruggiero. The progressive loss of reason by Orlando as he drifts from foreboding dream to hallucination to total madness is finely drawn. Ariosto's wise and realistic portrayal of human nature in all its intricacies in so fantastic a world—which includes even a moon journey—is a remarkable feat of poetry. By no means an outright parody, his poem exalts many values of the world of chivalry, such as love and fidelity. It influenced Cervantes, Spenser, and Shakespeare. Ariosto died in 1533 after completing the last version of his great narrative poem.

Further Reading

An excellent, free-ranging verse translation of Ariosto's masterpiece, *Orlando furioso,* was published in 1591 by the Elizabethan author Sir John Harington (repr. 1963). Later translations include those of Temple Henry Croker in 1755 and William Stewart Rose in 1825. The recent prose translation by Allan Gilbert (2 vols., 1954) includes his informative appreciation of the poem. The work's unique place in Italian Renaissance narrative poetry is ably discussed by Francesco de Sanctis in *History of Italian Literature* (2 vols., 1870; new ed. 1914; trans. 1931) and by Ernest Hatch Wilkins in *A History of Italian Literature* (1954). See also Edmund G. Gardner, *The King of Court Poets: A Study of the Work, Life and Times of Ludovico Ariosto* (1906; repr. 1968), and Benedetto Croce, *Ariosto, Shakespeare and Corneille* (1920; trans. 1920).

Additional Sources

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Aristarchus of Samos

The Greek astronomer Aristarchus of Samos (ca. 310-230 B.C.) hypothesized that the earth revolves yearly about the sun and daily rotates about its own axis. He attempted to determine the relative sizes and distances of the sun, moon, and earth.

Born on the island of Samos, Aristarchus studied at Athens in the Lyceum under Straton of Lampsacus, who was the head of the Peripatetic school from 288/287 to 270/269 B.C.

Heliocentric System

Though Aristarchus is known to have written on problems of vision, light, and color, his primary work was in astronomy, specifically on the interrelations of the sun, moon, and earth. With respect to their relative positions he pointed out that, mathematically, one can imagine the earth rotating about the sun as easily as the sun about the earth; all that is required is a vastly increased radius of the sphere of the fixed stars and the daily rotation of the earth about its own axis rather than the rotation of the sphere of the fixed stars. Though all serious astronomers in antiquity and the Middle Ages would have realized the mathematical equivalence of the geocentric and heliocentric hypotheses (and many do refer to it), arguments from physics compelled them to accept geocentricity, as Aristarchus himself does in his sole surviving book. Only with the abandonment of Aristotelian physics could the heliocentric hypothesis attain credibility.

Following many predecessors in the 6th to 4th century (Cleostratus, Meton, Eudoxus, and Callippus), Aristarchus tried to fix a ''Great Year''—a period in which integer numbers of days, solar years, and the various kinds of months would occur exactly. His Great Year of 2,434 solar years contains 45 exeligmi, and each exeligmus contains three periods in which the period-relation holds: 223

synodic months = 239 anomalistic months = 242 draconic months. Neither the exeligmus nor its third (both Babylonian period-relations) contains an integer number of years, though the exeligmus has an integer number of days. The 45 exeligmi of Aristarchus's Great Year are based on the following period-relations: 30,105 synodic months = 32,265 anomalistic months = 32,670 draconic months = 32,539 sidereal months = 889,020 days = 2,434 solar years.

Relative Sizes of the Sun and Moon

In his treatise *On the Sizes and Distances of the Sun and Moon,* using Euclid's laws of proportions, Aristarchus seeks to define the limits of the ratios of the sizes and distances of the sun, moon, and earth to each other. He uses the situation of a lunar eclipse, assuming that the diameters of the sun and moon are each 2° and the diameter of the disk of the cone of the earth's shadow at the distance of the moon is 4°; thus he uses a diameter of both sun and moon that is about four times what it should be (in another lost work he gave a more correct value of 0:30°) and ignores the variation in the distance and apparent diameter of the moon.

He arrives at the conclusions that the distance of the sun from the earth is between 18 and 20 times that of the moon from the earth, that the diameter of the sun is between 19/3 and 43/6 times the diameter of the earth and the diameter of the earth between 108/43 and 60/19 times the diameter of the moon, and that the diameter of the moon is between 1/30 and 2/45 of the distance of the moon from the earth. Though these results are not correct, their limitations are largely imposed by the state of the mathematics available to Aristarchus, though the erroneous estimate of the moon's diameter contributes. The method was more fully developed and fruitfully applied by Hipparchus a century later.

Influence of Aristarchus

Aristarchus is often called the ''Copernicus of antiquity.'' In a sense this is true, though the identification need not be taken as being in praise of either man. Both realized, as did many others, that a heliocentric system is equivalent to a geocentric system as far as the observed celestial phenomena are concerned; and both were willing, as others were not, to propound this mathematical hypothesis without reference to current theories of physics, and in particular to the laws of motion. Aristarchus wrote when Aristotelian physics and Platonic cosmology were both gaining acceptance and there was no one willing, or perhaps able, to construct an adequate alternative theory embodying his cosmology.

Copernicus was followed by many who questioned and eventually, with the help of new instruments and improved observational methods, disproved Aristotelian physics. The failure of Aristarchus and the success of Copernicus had less to do with their individual merits than with the intellectual milieu in which their views were expounded. In any case, Aristarchus's attempt to measure solar and lunar distance had a far greater influence on his successors than did his heliocentric theory.

Further Reading

The standard work on Aristarchus is Sir Thomas L. Heath, *Aristarchus of Samos, the Ancient Copernicus* (1913; reprinted, 1981). A chapter on Aristarchus appears in J.L.E. Dreyer, *A History of Astronomy: From Thales to Kepler* (1905; rev. ed. 1953). Discussions of his life and work appear in George Sarton's scholarly *A History of Science: Hellenistic Science and Culture in the Last Three Centuries B.C.* (1959) and in Benjamin Farrington's popularly written *Greek Science: Its Meaning for Us* (1949; rev. ed. 1961). See also Marshall Claggett, *Greek Science in Antiquity* (1955), and Giorgio de Santillana, *The Origins of Scientific Thought: From Anaximander to Proclus, 600 B.C. to 300 A.D.* (1961). □

Jean-Bertrand Aristide

The Reverend Jean-Bertrand Aristide (born 1953) was elected president of Haiti by a landslide in 1990 but then was deposed by a military coup in 1991. A radical populist, acclaimed by the masses and feared by Haiti's power elite, he remained in exile until 1994 when a U.S. military occupation of Haiti restored him to power.

Jean-Bertrand Aristide was born on July 15, 1953, in Douyon, a small town along Haiti's southern arm. Orphaned as an infant, he was raised by priests of the Society of St. Francis de Sales of the Roman Catholic Church. The Salesian Order, with European and American houses and members, focused in Haiti on the spiritual instruction of poor and orphaned children. As a dependent of the Salesians, Aristide received his early education in their parochial schools and later attended their seminary in Haiti and the University of Haiti. He was sent to Israel, Egypt, Britain, and Canada for biblical and other learning.

Aristide was ordained a priest in 1982. He also earned a graduate degree in psychology at the University of Montreal. He learned to read and speak French, Spanish, English, Hebrew, Italian, German, and Portuguese in addition to his native Creole. Aristide wrote poetry and composed hymns on his guitar.

In 1988 Aristide was expelled from the Salesian order for preaching too politically and for what Aristide called his ''fidelity to the poor.'' He had been warned by the Vatican and by his local bishop to preach less radically and to cease inflaming his parishioners against the Haitian state. From his ordination, Aristide had condemned Haiti's absence of democracy, arguing from his pulpit in the Church of St. Jean Bosco in the poorest part of Port-au-Prince that only a spiritual and political cleansing could save the country.

For all but the first five years of Aristide's life, Haiti had been ruled by the harsh family dictatorship of Francois (Papa Doc) Duvalier and by Jean-Paul (Baby Doc) Duvalier, his son. Human rights violations were legion. Ordinary Haitians were ceaselessly intimidated by paramilitary thugs known as the tonton macoutes. The ruling family and the

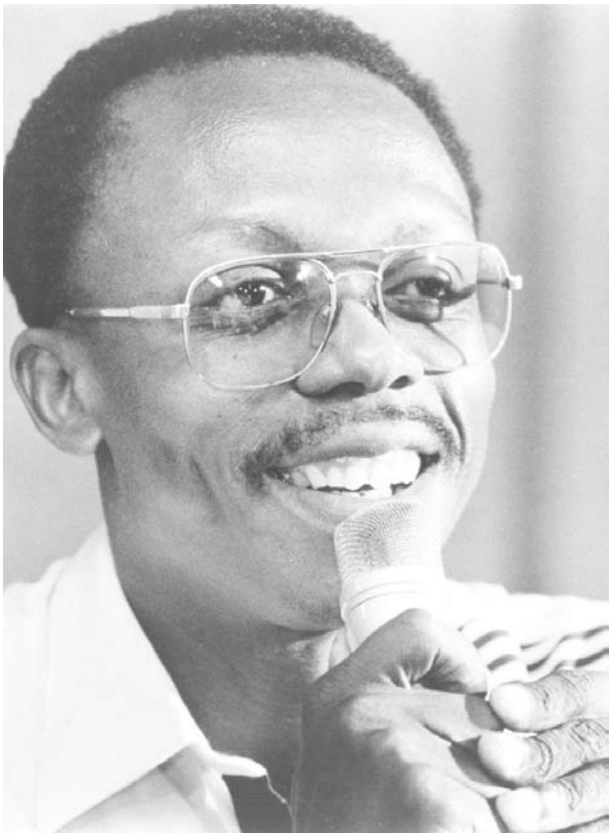

state were synonymous and preyed viciously on the people. Corruption was rife.

Aristide's antagonism to the dictatorship grew out of his religious convictions and his empathy with the sufferings of the Haitian people. He may have foreseen that the Duvalier dictatorship was crumbling; after months of popular protest, some of which was stimulated by Aristide's preachings, in early 1986 Baby Doc and his entourage fled Haiti for France.

The military juntas that succeeded Baby Doc also oppressed the poor. The regimes of both General Prosper Avril and Lieutenant General Henri Namphy were criticized from Aristide's pulpit. In retaliation, the tonton macoutes attacked the Church of St. Jean Bosco, killing 13 members of Aristide's congregation in 1988, two weeks before he was expelled from the Salesian order. The Roman Catholic Church ordered Aristide to Rome. But that ''transfer'' resulted in one of the largest street demonstrations in Haitian history, with tens of thousands of Haitians angrily blocking Aristide's departure by air.

Aristide had not been defrocked, despite his expulsion from the order. After 1988 he continued to work with the desperately poor of Port-au-Prince by running a halfway house for street children and by opening a medical clinic.

When the United Nations, the United States, and the Organization of American States finally persuaded the military men of Haiti to hold elections, Aristide was neither an early nor an expected candidate. The front runner was Marc Bazin, an experienced international civil servant, but there were many other well-known men of substance, as well as a leader of the macoutes, who also tendered their candidacies.

The character of the race for the presidency changed dramatically, however, when Aristide decided to run, only a few months before the poll in December 1990. His act was widely regarded as quixotic and sacrificial. But his messianic pledges of redemptive justice for victims of dictatorship and violence struck a responsive chord among the poor, nearly all of whom would be voting for the first time in the nation's only full and free election. He also spoke harshly against the United States, both as a supporter of the Duvaliers and as an exploitative force in the world.

A slight, wispy person, Aristide overwhelmingly vanquished his electoral foes. He won 67 percent of the popular vote, but his Lavalas (Avalanche) Party, which had had little time to organize, took only a comparatively small percentage of the seats in the Haitian parliament. Before Aristide was ousted by military men led by General Raoul Cedras on September 30, 1991, the new president had alarmed the commercial and old-line ruling classes of Haiti by preaching violence against macoutes and leading purges of persons suspected of being secret Duvalierists. His constructive accomplishments in office had been few, particularly since his hold on parliament had been ineffectual.

In the immediate aftermath of the coup the United States, the Organization of American States, and the United Nations embargoed Haitian exports and attempted to bar petroleum and other imports. But those efforts were only partially successful, and the masses suffered from economic sanctions much more than the military junta.

All three groups attempted to broker a settlement between Aristide, living first in Venezuela and later in the United States, and Cedras and his accomplices. Several agreements unraveled when Aristide changed his mind; others fell apart because the military leaders were endlessly suspicious of Aristide's real intentions.

In mid-1993 the Clinton administration and the United Nations persuaded Aristide and Cedras to meet near New York and to conclude an agreement that would return Aristide to the Haitian presidency for the final 27 months of his single, non-renewable term and provide an amnesty for the military. But Haiti's power elite refused to implement the agreement. President Clinton had over 23,000 U.S. troops sent to Haiti in what was termed ''Restore Democracy.'' The task of this military mission was to ensure the safe and successful transition to reinstate Aristide to power. On December 17, 1995, the Haitian presidential election took place and Rene Preval was elected to succeed Aristide.

Further Reading

For a sense of what Haiti was like during Aristide's formative years, read Amy Wilentz, *The Rainy Season: Haiti Since Duvalier* (1989). Amy Wilentz also translated and edited Aristide's writings as *In the Parish of the Poor* (1990). Aristide's own *Autobiography* was translated from the French by Linda M. Maloney (1990). Aristide in exile is described by Catherine Manegold in ''Innocent Abroad: Jean-Bertrand Aristide'' in the *New York Times Magazine* (May 1, 1994). For

Papa Doc and before, see Robert I. Rotberg, *Haiti: The Politics of Squalor* (1971). Only sketchy journalism describes the brief period of Aristide's ascendancy. □

Aristophanes

Aristophanes (c. 450-after 385 B.C.) was the greatest of the writers of the Old Comedy, which flourished in Athens in the 5th century B.C., and the only one with any complete plays surviving. He wrote at least 36 comedies, of which 11 are extant.

The Old Comedy was a form of drama which has no parallel in subsequent European literature. It was a mixture of fantasy, political and personal satire, knockabout farce, obscenity (probably of ritual origin), and, in the case of Aristophanes at least, delightful lyric poetry. It paid little attention to consistency of time or place or character and was not very interested in the logical development of a dramatic plot. This art Aristophanes practiced with superb skill. He brought to it a command of every kind of comedy, from slapstick to intellectual farce. In dialogue passages he wrote colloquial Attic Greek with splendid clarity and vigor, but he could also write beautiful lyric poetry as well, and he was a parodist of the highest class. He had a devastating way of deflating pomposity in politics, social life, and literature, but above all he had an inexhaustible fund of comic invention and sheer high spirits.

His Life

Knowledge of Aristophanes is confined almost entirely to his career as a dramatist. He was born in Athens between 450 and 445 B.C. into a family of which little is known except that they were not poor. He had an excellent education and was well versed in literature, especially poetry, and above all Homer and the great Athenian tragic dramatists. In addition, he was well acquainted with the latest philosophical theories. He has often been regarded as conservative in his outlook, especially in politics, and he was certainly well aware of the absurdities of some of the new developments of his day. But in many ways he was just as much a product of the new intellectual movement of the second half of the 5th century B.C. as was the tragic poet Euripides; this truth was not missed by his older contemporary and rival in comic drama, Cratinus, who coined the verb ''to Euripidaristophanize.''

All of Aristophanes's boyhood was spent in the Periclean Age, that interlude of peace between 445 and 431, when Athens was one of the two leading political powers in Greece and also the most important center of artistic and intellectual activity. When the Peloponnesian War broke out in 431, Aristophanes was still a youth. What part he played in the war is not known, but he probably saw some active service before it finally ended in 404. He lived for nearly 20 years after the war and died after 388. One of his three sons, Araros, was a minor comic dramatist.

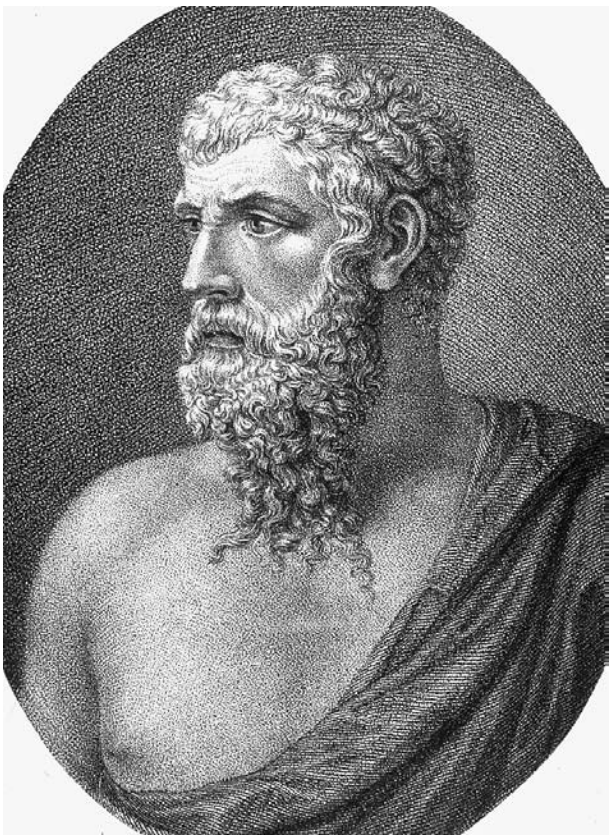

His Plays

Aristophanes's career as a dramatist started in 427, when he put on a play, now lost, called *The Banqueters*. A year later he brought out another play which has not survived, *The Babylonians,* which had a political theme and expressed some outspoken criticism of Athens's imperial policies. As a result, Cleon, the most influential politician of the day, hauled the author before the Council, apparently on a charge of treason, but no action was taken against Aristophanes. In 425 he produced the earliest of the extant plays, *The Acharnians;* the hero, tired of the war, makes a private peace with the enemy, which brings him into conflict first with the chorus of patriotic Acharnian charcoal burners and later with a swashbuckling soldier.

The following year came *The Knights,* a violent and abusive but often very funny attack on Cleon, who is represented as the greedy and dishonest slave of a dimwitted old gentleman, Demos (the Athenian people personified); the slave is his master's favorite until displaced by an even more vulgar and unscrupulous character, a sausage seller. At the time Cleon was at the height of his influence and popularity, and it says much for the tolerance of the Athenians that even in wartime the play could be produced and, moreover, awarded first prize in the competition for comedies.

In 423 Aristophanes turned from politics to education with *The Clouds,* in which a dishonest old farmer tries to obtain from Socrates an education of the new sophistic type in an attempt to avoid paying his debts. Aristophanes himself thought highly of the play, but it was a failure. A few

years later, after 420, he revised it, but the text that has survived is an incomplete revision that could not be performed as it stands. For this reason the play is not entirely satisfactory, but the comic inventiveness of several scenes and the interest of the portrayal of Socrates have always made it very popular. It has sometimes been described as an attack on Socrates, but the sympathetic picture of Aristophanes in Plato's *Symposium* suggests that the dramatist continued to be on quite good terms thereafter with Socrates and his associates.

In 422 Aristophanes produced *The Wasps,* an amusing and good-natured satire on the fondness of the Athenians for litigation. A year later he greeted the prospect of peace between Athens and its enemies with *Peace,* a rapturous and sometimes very bawdy celebration of the delights of peacetime existence in the Attic countryside.

During the 6 years of uneasy truce which followed the conclusion of peace in 421, Aristophanes presumably continued to write plays, but none of them has survived. The next extant play was *The Birds,* produced in 414, soon after the war had begun again with the great Athenian expedition to Sicily. This splendid drama, one of Aristophanes's most poetic and exuberant creations, deals with the adventures of two Athenians who migrate to Birdland; they persuade the birds to found a new city in the skies, Cloudcuckoobury, and then to blockade Olympus till the gods are forced to hand over their power to the birds.

Political unrest in Athens and intrigues in the winter of 412-411 resulted in an oligarchic revolution in May 411. Shortly before this Aristophanes had produced a conspiracy of his own: in *Lysistrata* he depicted the women of Greece banding together to stop the war by refusing to sleep with their husbands until they have made peace. With such a plot the play is inevitably bawdy, and much of the humor is forced, as if Aristophanes did not find it easy to jest in such depressing times. However, Lysistrata herself is one of his most attractive characters, and his sympathy for the plight of women in wartime makes the play a moving comment on the folly of war.

Another of the extant plays, *The Thesmophoriazousai* (Women Celebrating the Thesmophoria, which was a women's festival in honor of Demeter), is also usually dated to 411, but it may equally belong to the following year when the war situation was temporarily brighter for Athens. This lighthearted comedy deals with Euripides, who, faced with a supposed threat by the Athenian women to destroy him, sends an elderly relative in female disguise to speak on his behalf. When his champion is detected, Euripides attempts to rescue him from the police in a series of clever and hilarious parodies of scenes in the plays of the actual Euripides.

After 410 the Peloponnesian War situation gradually worsened, and in the winter of 407-406 Euripides died in Macedonia, to be followed in less than a year by his great rival Sophocles. Aristophanes clearly felt that the great days of tragedy were over, and in *The Frogs,* produced in 405, he showed Dionysus, the patron god of Attic drama, going down to Hades to bring Euripides back. When after many ludicrous adventures the god finally arrives in the Underworld, he acts as referee in a long poetic dispute between Euripides and Aeschylus, which contains much delightful comedy but also some serious criticism. The play was given the unprecedented honor of a second performance.

Just over a year later the long war finally ended, when the Athenians were starved into surrender in the spring of 404. This calamitous defeat broke something in the spirit of the Athenians, and though they soon regained considerable importance both in politics and in intellectual matters, they were never quite the same again. In the sphere of comedy the uninhibited boisterousness of the Old Comedy disappeared, and it was replaced by a more cautious and reasonable form which points toward the more refined but less fantastic and spirited comedy of manners practiced by Menander and the other writers of the New Comedy.

Aristophanes continued to write plays after the end of the war, and two of the surviving plays date from this period: *The Ecclesiazousai* (Women in Parliament) of 392, a skit on the ideas of communism in marriage and in ownership of property—ideas later put forward by Plato in the *Republic*—and *Plutus* (Wealth) of 388. The two plays are not without interest, but in them Aristophanes is little more than a shadow of the tumultuous comic genius who wrote *The Birds* and *The Frogs*.

Further Reading

There are many translations of Aristophanes's works in prose and verse. The best complete verse translation is probably by B. B. Rogers, *Aristophanes* (3 vols., 1924-1927), but the indelicacies of the original are often smoothed out, and the style of the rhymed verse is no longer fashionable. This is also true of the otherwise excellent versions by Gilbert Murray of *The Frogs* (1908) and *The Birds* (1950). Good modern verse versions of individual plays include: *The Birds,* translated by William Arrowsmith (1961); *The Clouds,* translated by William Arrowsmith (1962); *The Frogs,* translated by Richmond Lattimore (1962); *Ladies' Day (Thesmophoriazousai),* translated by Dudley Fitts (1959); *Lysistrata,* translated by Dudley Fitts (1954); and *Aristophanes against War: The Acharnians, The Peace, Lysistrata,* translated by Patric Dickinson (1957).

Gilbert Murray, *Aristophanes: A Study* (1933), is the best book on Aristophanes. Cedric Hubbell Whitman, *Aristophanes and the Comic Hero* (1964), contains a full and interesting discussion of his dramatic technique. There is a detailed treatment of Old Comedy, and of Aristophanes and the other important writers of the group, in Gilbert Norwood, *Greek Comedy* (1931). Katherine Lever, *The Art of Greek Comedy* (1956), includes a short account of Aristophanes and a quite good and not-too-technical account of the development of Old Comedy. A more detailed account of the origins of Old Comedy is in A. W. Pickard-Cambridge, *Dithyramb, Tragedy and Comedy,* edited by T. B. L. Webster (2d ed. 1962). There is an excellent short account of Athens in the second half of the 5th century B.C. in A. R. Burn, *Pericles and Athens* (1948). The social background of the period is examined in Victor Ehrenberg, *The People of Aristophanes: A Sociology of Old Attic Comedy* (1943; 3d ed. rev. 1962). □

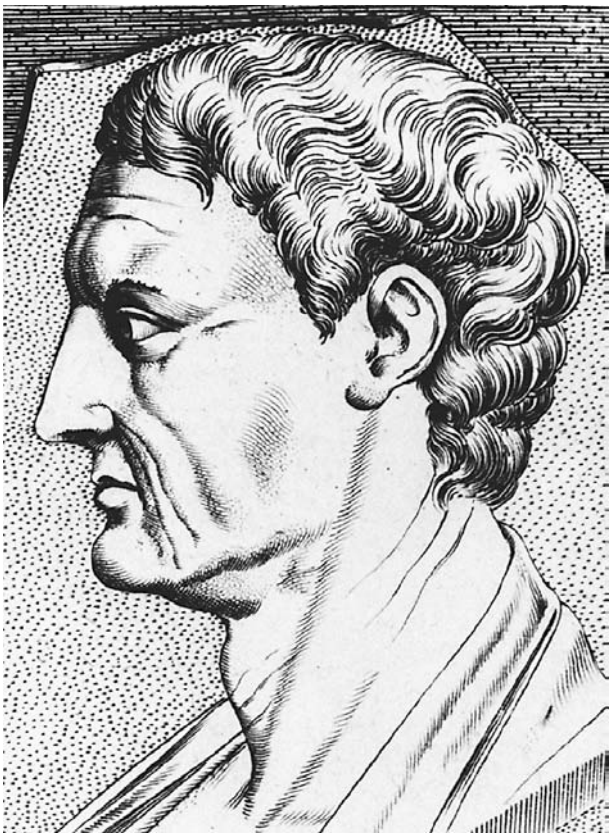

Aristotle

The Greek philosopher and scientist Aristotle (384-322 B.C.) organized all knowledge of his time into a coherent whole which served as the basis for much of the science and philosophy of Hellenistic and Roman times and even affected medieval science and philosophy.

Aristotle was born in the small Greek town of Stagiros (later Stagira) in the northern Greek district of Chalcidice. His father, Nicomachus, was a physician who had important social connections, and Aristotle's interest in science was surely spurred by his father's work, although Aristotle does not display a particularly keen interest in medicine as such. The events of his early life are not clear, but it is possible that his father served at the Macedonian court as physician to Amyntas II and that Aristotle spent part of his youth there.

At the age of 17 Aristotle joined Plato's circle at the Academy in Athens. There he remained for 20 years, and although his respect and admiration for Plato was always great, differences developed which ultimately caused a breach. On Plato's death in 348/347 B.C. Aristotle left for Assos in Mysia (in Asia Minor), where he and Xenocrates joined a small circle of Platonists who had already settled there under Hermias, the ruler of Atarneus. Aristotle married Pythias, the niece of Hermias, and in a fine hymn expressed his shock and dismay over Hermias's death at the hands of the Persians some time thereafter.

After 3 years in Assos with Theophrastus and Xenocrates, Aristotle went to Mytilene for 2 years. Later, Theophrastus and Aristotle made their way to the court of Philip of Macedon, where Aristotle became tutor to Alexander, who later gained immortality by becoming master of the whole Persian Empire. Scant information remains regarding the specific contents of Alexander's education at the hands of Aristotle, but it would be interesting to know what political advice Aristotle imparted to the young Alexander. The only indication of such advice is found in the fragment of a letter in which the philosopher tells Alexander that he ought to be the *leader* of the Greeks but the *master* of the barbarians (foreigners).

Peripatetic School

Aristotle returned to Athens in 335/334. Under the protection of Antipater, Alexander's representative in Athens, he established a philosophical school of his own in the gymnasium Lyceum, located near a shrine of Apollo Lyceus. The school derived its name, Peripatetic, from the colonnaded walk (*peripatos*). Members took meals in common, and certain formalities were established which members had to observe. The lectures were divided into morning and afternoon sessions, the more difficult ones given in the morning and the easier and more popular ones in the afternoon. Aristotle himself led the school until the death of Alexander in 323, at which time he felt it expedient to leave Athens, fearing for his safety because of his close association with the Macedonians. He went to Chalcis, where he died the following year of a gastric ailment. His will, preserved in the writings of Diogenes Laertius, provided for his daughter, Pythias, and his son, Nicomachus, as well as for his slaves.

His Writings

Aristotle produced a large number of writings, but relatively few have survived. Because of the great weight of his authority it was inevitable that several spurious treatises should find their way into the corpus of his work. His earliest writings, consisting for the most part of dialogues, were produced under the influence of Plato and the Academy. Most of these are lost, although the titles are known from the writings of Diogenes Laertius and from one of several *Lives* to come down from antiquity. They include his *Rhetoric, Eudemus* (*On the Soul*), *Protrepticus, On Philosophy, Alexander, On Monarchy, Politicus, Sophistes, Menexenus, Symposium, On Justice, On the Poets, Nerinthus, Eroticus, On Wealth, On Prayer, On Good Birth, On Pleasure, and On Education*. These were exoteric works written for the public, and they deal with popular philosophical themes. The dialogues of Plato were undoubtedly the inspiration for some of them, although the divergence in thought between Plato and his pupil—which was to become apparent later—reveals itself to a certain extent in these works too.

A second group of writings is made up of collections of scientific and historical material, among the most important

of which is the surviving fragment of the *Constitution of the Athenians*. This formed part of the large collection of *Constitutions,* which Aristotle and his students collected and studied for the purpose of analyzing various political theories. The discovery of the *Constitution of the Athenians* in Egypt in 1890 shed new light not only on the nature of the Athenian democracy of the 5th century B.C., but also on the difference in quality between the historical and scientific works of Aristotle and his successors. The prejudices and errors shown in the *Constitution* reveal a mind influenced by Plato and aristocratic social prejudices, while the factual discrepancies reveal the unreliable historical sources which Aristotle used for this type of treatise. Other works in this category are the *Pythian Victors, Barbarian Customs, Didascaliai* (lists of dramatic performances at Athens), *Homeric Questions, Problems,* and *Olympian Victors*.

The last group of writings is made up of those that have actually survived, and they consist of both philosophical and scientific works. Among them are *Prior Analytics, Posterior Analytics, Topics, Sophistic Arguments, Physics, On Heaven, On Generation and Corruption, Meteorology, On the Soul, History of Animals, On the Origin of Animals, Metaphysics, Nicomachean Ethics, Eudemian Ethics, Politics, Poetics, On Interpretation, On the Movement of Animals, On Feeling and the Senses, On Memory and Recollection, On Dreams, On a Dream, On Divination through Dreams, On the Long and Short Life, On Life and Death,* and *On Breathing*.

Upon the death of Theophrastus, who had kept Aristotle's manuscripts after the master's death in 322, these works were hidden away in a cellar in the Troad and not brought to light again until the beginning of the 1st century B.C., when they were taken to Rome and edited by Andronicus. Our texts derive from Andronicus's recension and probably do not represent works which Aristotle himself prepared for publication. The peculiarly clipped language in which they are written indicates that they are lecture notes of some sort organized from oral discussions of the material by Aristotle. From the time of his death until the rediscovery of these writings, Aristotle was best known for the works which today are the lost writings. Ironically, modern scholars find themselves in possession of works which their ancient counterparts lacked for several centuries, while the works extant in antiquity are lost today.

Philosophical and Scientific Systems

The extant writings, however, are sufficient to show the quality of Aristotle's achievement. The *Topics* and the *Analytics* deal with logic and dialectic and reveal Aristotle's contributions to the development of the syllogism and inductive inference. His view of nature is set forth in the *Physics* and the *Metaphysics,* and we see the premise established in these works which marks the most serious difference between Aristotelianism and Platonism: that all investigation must begin with what the senses record and must move only from that point to abstract thought. As a result of this process of intellectualizing, God, who for Plato is eternal Beauty and Goodness, is for Aristotle the Unmoved Mover, Thought contemplating Itself, the highest form of being which is completely lacking in materiality. Aristotle's God neither created nor consciously controls the universe, although the universe is affected by Him (it). Man is the only creature capable of thought even remotely resembling that of the Unmoved Mover, so man's highest goal is to reason abstractly, and he is more truly human to the extent that he achieves that goal.

But such a conclusion does not lead Aristotle to the moralist position taken by Plato, or by the Stoics or Epicureans in later times. Aristotle views men and their affairs from a cooler and more pragmatic point of view, and in the *Nicomachean Ethics* he analyzes the human situation from the point of view of reality as his researches reveal it to him. Man cannot be happy without the usual necessities of physical life, but those necessities do not suffice for true happiness. Since only the philosopher achieves a level of intellectual activity which might be taken seriously, it is the philosopher who achieves true human happiness through the use of his acutely developed ability to think abstractly.

Aristotle's work was often misunderstood in later times. The cardinal sin which later generations committed against this most dynamic of thinkers was to ascribe to his views a rigidity and certainty which they never had. The scientific and philosophical systems set forth in his writings are not conclusions which must be taken as absolute truth, but rather tentative positions arrived at through careful observation and analysis. Modern scholarship has helped to show the vitality of Aristotle's mind, but in the stagnant intellectual climate of imperial Rome and the totally unscientific Christian Middle Ages Aristotle's views on nature and science were taken as a complete system. As a result, his prestige was enormous but not for any reason that would have pleased him.

Aristotle shares with his master, Plato, the role of synthesizer and catalyst. Each of these two giants showed how the probings of the Pre-Socratics fell short of their goals, and each constructed philosophical systems on premises which they considered sound. Plato had a more direct influence on the development of that great mystical movement in late antiquity, Neoplatonism, and Aristotle had a more profound effect on science. Antiquity produced no greater minds than those of Plato and Aristotle, and the intellectual history of the West would be radically different without them.

Further Reading

Translations of the individual works of Aristotle are too numerous to mention, but a useful starting point is *Works,* translated under the editorship of W.D. Ross (12 vols., 1908-1952). A one-volume *Basic Works* was edited by Richard McKeon (1941). One of the best short introductions to Aristotle's writings is Geoffrey R.G. Mure, *Aristotle* (1964), highly readable but more limited in depth than the useful works of W.D. Ross, *Aristotle* (1923; 5th ed. rev. 1953) and *The Development of Aristotle's Thought* (1957). Other useful general works include D.J. Allan, *The Philosophy of Aristotle* (1952), and John Herman Randall, *Aristotle* (1960). For historical background see M.L.W. Laistner, *A History of the Greek World, from 479 to 323 B.C.* (1957). □

Arius

The Libyan theologian Arius (died ca. 336) was presbyter of the Christian Church in Alexandria and the first of the great heresiarchs.

Nothing is known of the early life of Arius except that he may have been born in Libya and may have studied under Lucian, the revered teacher and martyr of Antioch. It is certain that he was pastor of the Baucalis church on the Alexandrian waterfront, where he won many supporters by his preaching. He may have aspired to the episcopacy in Alexandria, which went instead to his fellow presbyter, Alexander.

Not until 318, however, did Arius become prominent and then only as a heretic. He began by criticizing the Trinitarian views of Bishop Alexander, accusing him of Sabellianism (an early heresy which did not distinguish clearly between the ''Persons'' of the Trinity). But when Arius explained his position, he caused greater alarm with his own views, and soon he was condemned and exiled from his diocese.

Arius sought refuge in the East, soliciting the support of his friend Eusebius of Nicomedia. Arius contended that the doctrinal error of which he was accused was his belief that the ''Son had a beginning but God [alone] is without beginning.'' And this view, Arius felt, deserved commendation, not persecution. Arius's doctrine of the Son was radically subordinationist; that is, he claimed the Son to be a ''creature'' of the Father and that ''there was [a time when] he was not.'' Prior to Arius, some religious thinkers had denied the humanity of Christ and some His divinity, but Arius was the first to deny both.

The Arian controversy grew to surprising proportions, soon involving most of the Church in the East and, later, the Church in the West as well. The recently converted Roman emperor Constantine was anxious to utilize the Church in the interests of political unity within the empire. He sent Bishop Ossius of Cordova, his ecclesiastical adviser, to Alexandria to determine the ''facts'' of the case and try to resolve the dispute. Constantine was not aware of the true nature of the controversy, as is shown by a letter he sent with Ossius, in which he referred to the Arian affair as an ''unprofitable question'' resulting from a ''contentious spirit.'' But Ossius soon discovered that settling the dispute would be no simple matter. After his investigation he went to Antioch and presided over a council that provisionally condemned Arius and his followers.

The real debate, however, took place a few months later at the first great ecumenical council of the Church at Nicaea in 325. There, with the Emperor presiding and some 220 bishops attending, Arius was condemned—an action that Constantine equated with ''the judgment of God.'' The council also promulgated a credal statement which declared the Son to be ''consubstantial'' with the Father. This belief could never be accepted by anyone holding Arian views.

After the council the Arian controversy did not die out but intensified. Arius, in exile in Illyricum, was no longer an active participant. In fact, he sought restoration and even wrote a ''confession'' which he believed to be acceptable to the terms of Nicaea. Not only was he refused admittance to Alexandria, where the great Nicene champion Anthanasius was now bishop, but in addition Constantine ordered Arius's books burned. Apparently, if Athanasius's account is trustworthy, Arius failed to obtain rehabilitation during his life. Technically it had been granted, but on the eve of the day Arius was to receive communion he died suddenly (ca. 336). It was several decades before Arianism itself was defeated and orthodoxy defined.

Further Reading

As with most heretics, Arius is known primarily through the eyes of his opponents; only a few letters of Arius himself survive. Modern studies of Arius and Arianism are scarce: Henry Melvill Gwatkin, *Studies of Arianism: Chiefly Referring to the Character and Chronology of the Reaction Which Followed the Council of Nicaea* (1882; 2d ed. 1900), and John Henry Newman, *The Arians of the Fourth Century* (1833; 4th rev. ed. 1876), are helpful but prejudiced and outdated. Of general surveys, G.L. Prestige, *Fathers and Heretics* (1940); Jean Daniélou and Henri Marrou, *The Christian Centuries,* vol. 1: *The First Six Hundred Years* (1963; trans. 1964); and Henry Chadwick, *The Early Church* (trans. 1967), can be consulted with profit.

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Sir Richard Arkwright

The English inventor and industrialist Sir Richard Arkwright (1732-1792) developed several inventions which mechanized the making of yarn and thread for the textile industry. He also helped to create the factory system of manufacture.

Richard Arkwright was born on Dec. 23, 1732, in Preston, Lancashire, England. Little is known of his early life except that he was from a large family of humble origin and obtained only the rudiments of an education. He was apprenticed to a barber in Preston, and when about 18 he set up on his own in Bolton, a textile town in Lancashire.

Sometime in the 1760s Arkwright began working on a mechanical device for spinning cotton thread, the spinning frame, which he patented in 1769. Problems still remained: the raw cotton had to be prepared for the invention by a hand process, and the invention had to be made practical and commercially successful. For this he needed funds and a mill where he could install the frame.

Probably for this reason in 1771 he moved to Nottingham, where a highly specialized kind of weaving, that of stockings, had already been fairly well mechanized. There Arkwright, whose inventions had reduced him to poverty, found a partner who supported his work and backed the construction of a mill run by waterpower (hence the later name of water frame).

Arkwright found that he could successfully use his thread for stockings and also as the warp, or longitudinal threads, in an ordinary loom onto which the weft, or cross threads, were woven. Heretofore, cotton thread had been used for the weft, but only linen threads had been strong enough for the warp. Now a textile made solely of cotton could be produced in England, and it eventually became one of the country's chief exports.

The production of thread was further improved in 1775 by Arkwright's patenting a practically continuous method which prepared the raw cotton for spinning. Apart from a completely mechanical loom, Arkwright had thus eliminated all the major obstacles to producing cotton cloth by machine.

Because thread production was now completely mechanized, all the hitherto separate operations could be coordinated and carried out under one roof, in a mill, or, as it was increasingly called, a factory. Arkwright paid as careful attention to the mill's operation as he did to his inventions. It was typical of his aggressive entrepreneurship that he was one of the first to apply the steam engine to his mills. While such a concentration of machines, driven by a prime mover, was not a new invention, Arkwright's rationalization of the factory system was nevertheless to become one of the most characteristic features of the industrial revolution.

Wealth and honors, including the bestowal of knighthood, came to him in the 1780s. He died in Nottingham on Aug. 3, 1792.

Further Reading

Two works have been written on Arkwright's relations with associates: George Unwin, *Samuel Oldknow and the Arkwrights* (1924), and R. S. Fitton and A. P. Wadsworth, *The Strutts and the Arkwrights, 1758-1830* (1958). Supplementary accounts of Arkwright's work may be found in T. S. Ashton, *The Industrial Revolution: 1760-1830* (1948; rev. ed. 1964), and in Abbott Payson Usher's ''The Textile Industry, 1750-1830,'' in Melvin Kranzberg and Carroll W. Pursell, Jr., eds., *Technology in Western Civilization,* vol. 1 (1967).

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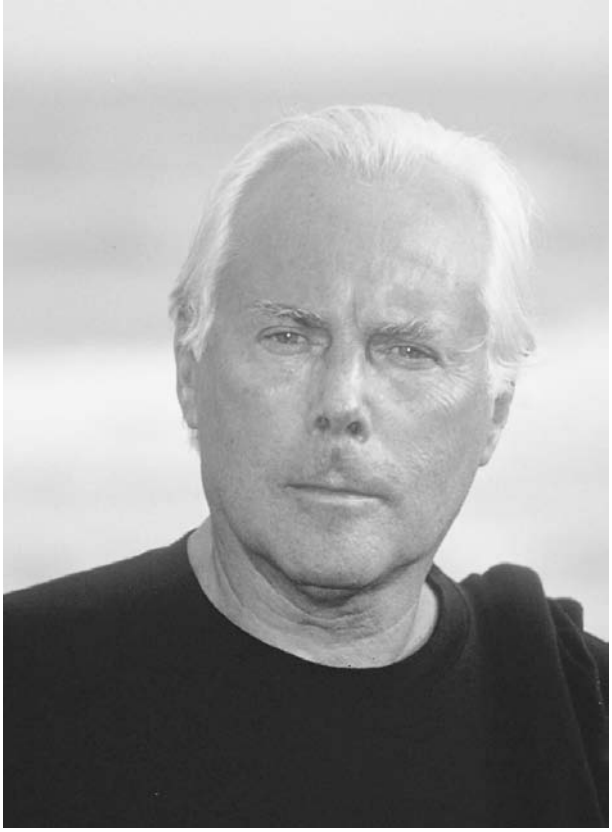

Giorgio Armani

Characteristically clad in jeans, a white shirt opened at the neck, and a navy cotton pullover, Giorgio Armani (born 1935) designs new fashions in his 16th-century palazzo in Milan. He is a recipient of the coveted Neiman Marcus Award, and has built an international reputation—as well as a fortune—on his revolutionary, unstructured jacket for men.

In April of 1982 *Time* magazine featured Giorgio Armani on its cover. Armani's first radically different blazer appeared in the fashion world under his own label between 1974 and 1975. His sartorial style exhibited a decidedly relaxed, even rumpled look. The designer softened these new jackets by pulling out the padding and lining and leaving out stiffeners of any kind. He combined thinner lapels with baggier pockets and longer jackets. ''Armani's unstructured look makes even his English wool suits feel as comfortable as silk pajamas,'' observed a writer for *People* magazine. And in *Esquire,* Rita Hamilton credited Armani's suit jackets with ''the kind of shape that defied the proper Italian establishmentarian look and mirrored the defiant, angry mood of political and social unrest.'' But, as American designer Donna Karan put it in the *New York Times Magazine,* ''fashion evolves.'' And Armani's designs did change by the end of the 1970s. Creating what would eventually be known as the ''wedge-shaped power suit,'' Armani extended the shoulders and even added padding to them. The lapels were widened, and the broadest point of the lapel, called the gorge, was lowered. The effect was similar to a style once worn by Hollywood sex symbols like Clark Gable. Still casual and comfortable, the new style was what the *New York Times* called a ''second sartorial innovation'' that endowed men with a ''broad-shouldered, slim-hipped glamour.''

In 1980, Giorgio Armani USA offered the American market a hybrid of the two styles. His more fluid sport coats of the first half of the decade could be compared to cardigan sweaters, with comfortable, sloping shoulders. These jackets were teamed up with T-shirts for a studied, informal look. The unmistakable Armani style evolved into an even more simplified version of the original groundbreaking blazer. In his spring 1990 women's collection, Armani ''called attention to the generous flow of jackets by stripping them of superfluous detail,'' wrote Dan Lecca in the *New York Times Magazine*.

Armani's feminine version of the menswear jacket looked like it was borrowed from Greta Garbo's closet, or so imply some fashion critics. ''My first jackets for women were in fact men's jackets in women's sizes,'' he told *Time* magazine. But it's Armani's use of strategically modified menswear fabrics and tailoring in women's suit jackets that is his ''special contribution,'' stated Geraldine Stutz, president of Henri Bendel department store in New York City, in the same publication. ''No one had ever done that before.'' While the jacket forms the foundation of the Armani empire, the Italian designer does create a variety of other garments as well. In 1982, for example, his fall collection featured felt hats, gaucho pants, and light suede hooded sweatshirts in what were described as ''jelly bean'' colors. Jackets were gold lamé for evening and longer for daytime wear. Fabrics included silk-lined cotton and mixtures of velvet, silk, wool, and linen, in a plethora of patterns and stripes. Whatever Armani chooses to offer in a collection, he is praised for that sense of relaxed comfort. ''It's the fit of the armhole,'' pinpointed Dawn Mello in *Vogue*. And ''somehow his clothes never seem to wrinkle.'' The man with the steel-blue eyes is not only a brilliant designer, he is also an astute business man. A writer for *Forbes* magazine noted that, in general, Armani ''sets prices to maximize profits rather than minimize output.'' The company Giorgio Armani SpA made $350 million in the international market in 1988, $90 million of which came from the United States. The designer has targeted several different markets while maintaining high profit margins. In Italy, Vestimenta sells the priciest line for Giorgio Armani Via. In 1988 it was possible to spend $1,800 for one of Armani's best American suits for men. Blouses ran for between $30 and $400, and blazers ranged from $650 to $800, made by Gruppo GFT. Designed for the 20-years-old-and-up crowd, the Armani label appeared on less pricey suits and sport coats: $700 and $360 respectively.

To capture the younger market, Armani opened a line of stores called Emporio (or Emporium, in English), first in Italy, then in the United States. These boutiques debuted in 1981 to offer quality designs for slimmer pocketbooks. Lo-

cal merchandise produced in quantity kept the prices low. For example, in 1982 a leather jacket could be purchased for between $250 to $300, skirts went for from $40 to $60, and blouses were priced at around $35. Jay Cocks wrote in *Time* magazine that ''One would be hard put to tell the difference, in fact, between a leather jacket from the Emporium and one from the couture line, without resort to the price tag; an X ray would come in handy too.'' Armani first stocked the Emporio with jeans, T-shirts, and brightly colored cotton bomber jackets. Many of these items were made of extra fabrics from the design studio. And despite the Armani eagle logo (i.e., his initials form an eagle), this clothing had a decided American flair to it: It was even referred to as ''Rafaelo Laureno'' after Ralph Lauren in the United States. But this style evolved, too, and became more truly Armani. He added dressier and more classic selections, borrowed from his couture line—but at a fraction of the cost. And the jackets alone became available in 250 fabrics and 25 styles by 1989. In that year, Armani opened an Emporio on New York City's Fifth Avenue offering many more items than just clothes. He added a wide selection of accessories, underwear, products for the home, and leather goods. Well-organized and hard-working, Armani has also been described by some of his employees as a ''maniac,'' noted the *New York Times Magazine*. He puts in 12-hour days at the design studio, devoting meticulous care to each phase of his work. In *New York* magazine, he explained, ''The more you expose yourself, the more attentive you must be to details.'' Just before the showing of a new collection, for example, Armani can be found revamping a model's makeup and making other finishing touches. In Milan, he is known as ''the Maestro.'' ''A seemingly stoic man who is often silent with strangers,'' observed Charles Gandee in *House & Garden,* ''he is compulsive about using time constructively.''

A writer for *Vogue* magazine described Armani as ''business class to the tips of his fingers,'' qualifying this by adding that that's the ''class where all the action is.'' The designer had originally set out to become a doctor, but only studied for three years toward that goal. His mother has been credited with saying he couldn't take the sight of blood. But apparently Armani claims he simply couldn't sit still long enough to do all the reading required of him. If he could start his career all over again, Armani has said he would become a director of plays and films.

After leaving college, Armani fulfilled his requirements in the Italian army by serving as a medical assistant. Three years later he took a job at the Rinascente department store (which has been described as the Sears of Italy) in Milan. There he gained experience as a window dresser and in the style office. And he got to know fashion buyers. From there he moved on to an experimental in-store boutique, where he tested new clothes for the store. Eventually he became acquainted with Nino Cerruti, who was looking for assistance in creating new menswear. Armani designed men's clothes for Cerruti for eight years. Then Sergio Galeotti, an architectural draftsman at a prestigious firm in Milan, convinced Armani to go into business with him. The two became equal partners in various ventures. By the mid-1970s, the team was ready to offer menswear under the now-famous black label of Giorgio Armani. Armani has also done free-lance work on two menswear collections for Emanual Ungaro. This experience taught him the importance of fine tailoring. And he has designed fashions for Zegna, Sicons, Mario Valentino, and Erreuno. By 1984 Armani was designing 29 collections for himself annually. And supplemental to his lines of clothing, he has garnered licensees for a wide scope of accessories, jeans, and perfume.

The private life of Giorgio Armani is ''absolutely banal,'' he told an interviewer in *Vogue*. Perhaps he was referring to the fact that he is a vegetarian who eschews smoking and alcoholic beverages. (He was once a bodybuilder, too.) It is still somewhat difficult to believe that Armani's life could have any commonplace aspect to it, considering that he lives and works in a 400-year-old palazzo (or palace) and owns two other Italian getaway homes (one in Forte dei Marmi and the other on an island near Sicily, called Pantelleria). The palazzo not only encompasses the design studio and Armani's bi-level apartment; it also has its own indoor pool, an apartment for Armani's widowed mother, and an apartment for his partner, Galeotti. And there is a columned amphitheater where Armani can show his latest collections. Now modernized, it was a ballroom in another era.

Twice a year Armani has his studio redecorated, ''to suit the style, spirit, and coloring of the season's collection,'' Gloria Noda reported in *Vogue*. And after having his apartment redesigned by American architect Peter Marino, Armani still wanted to make some refinements. Describing his rooms, he shared these thoughts with *House & Garden* writer Charles Gandee: ''I would like to have the time to fill them with personal objects, pictures, which can remove that aesthetically 'too perfect' look. And I would like as well to have the possibility of making some mistakes, thus bringing it closer to human nature.'' This philosophy is inherent in Armani's clothing designs as well. He fosters a sense of individuality and human sensuousness in his collections. Talking about style, Armani told an interviewer in *Self* magazine that ''Each face, each hair texture requires a personalized look.'' He went on to describe individual style as the ''correct balance of knowing who you are, what works for you and how to develop your own character.''

The 1991 spring collection of women's clothes by Armani seemed to be designed to enhance the wearer's sense of well-being. The collection included a softly tailored white silk and linen jacket with matching pants. There was also an off-the-shoulder dress paired with shorts, again in a combination of linen and silk, in a muted multiprint fabric design. For evening wear, Armani offered ''molten dinner suits and dresses paved in sequins, small crystals and pearls,'' as described in the *New York Times Magazine*. Cap-sleeved dresses with A-line skirts were also part of the new collection. In another article for the same magazine, Armani told Carrie Donovan that his goal in 1991 was to offer a look that's ''just a bit more modern and young.''

The 90s have been a busy time for Armani. He has been convicted of bribery (of tax officials in Italy), opened his chain of Armani Cafes, and developed a new fragrance. Giorgio Armani Neve is Armani's men's and women's skiwear and ski casualwear line, developed in 1995. His

1991 project, A/X: Armani Exchange, has been thus far disappointing in terms of sales. The chain of stores represented Armani's attempt to break into the American mass market, offering lower prices for the relaxed chic clothes.

Celebrities still count on Armani to make them look good for Hollywood's major events. Whoopi Goldberg told *People,* Armani ''just makes me look elegant.'' Other star fans of Armani include Jodie Foster and Jack Nicholson.

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Jacobus Arminius

The Dutch theologian Jacobus Arminius (1560-1609) criticized the orthodox Calvinist position on the doctrine of predestination. The result was a split in the Dutch Reformed Church, and followers of his position came to be known as Arminians.

Jacobus Arminius was born on Oct. 10, 1560, in Oudewater, Holland. After his early education in Utrecht, he studied at the universities of Leiden, Basel, and Geneva. At Geneva he trained under the French theologian Theodore Beza and won distinction in his studies. In 1588 Arminius was ordained in Amsterdam and eventually achieved the reputation of being a devoted pastor. In 1603 he became professor of theology at the University of Leiden and remained there until his death.

While at Leiden, Arminius became involved in a heated struggle over the teachings of the Dutch Reformed Church. The most important source of controversy was the doctrine of predestination. Dutch Calvinists had divided into two schools of thought: the supralapsarians, who held the orthodox position and taught that God had decreed who would be saved and damned before man's fall in the sin of Adam, and the infralapsarians, who maintained that God did not decree who should be saved and damned until after the fall of man. In either case, human decision was irrelevant to the process of salvation. The supralapsarian position was held by the Reformed Church, and Arminius was asked to refute a man who was preaching infralapsarianism. But Arminius eventually rejected both positions on predestination. Although he did not deny predestination, he held that God did not decree particular individuals to be either saved or damned. He stated that salvation was by faith alone and Christ died for all men. Thus, those who believe will be saved and those who reject God's grace will be damned.

Francis Gomarus, a colleague of Arminius at Leiden, was a strong supralapsarian and vehemently opposed his teachings. At Arminius's death on Oct. 19, 1609, the dispute had not been settled, and his followers, known as Arminians or Remonstrants, continued the strife, although they did not always adhere strictly to his ideas. The position of Arminius against the Calvinist doctrine of predestination was condemned by the national synod of the Dutch Reformed Church in 1618-1619. This step did not, however, end the Arminian movement, and it continued to play a role not only in the Netherlands but also in England.

In addition to his ideas on predestination, Arminius demonstrated a great interest in the reconciliation of all Christian Churches. He believed that conferences, and specifically a general church council, might help to bring Christians together.

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Philip Danforth Armour

Philip Danforth Armour (1832-1901) was a typical American industrial capitalist of the period following the Civil War. He helped build meat-packing into a great industry by using new technology and working out distribution methods for domestic and foreign markets.

Philip Armour was born on May 16, 1832, at Stockbridge, N.Y. His father was a farmer of Scotch-Irish and Puritan origins. Young Armour went to a district school, then to the nearby Cazenovia Academy, from which he was dropped. In 1852 he left for California and worked as a miner and, more successfully, as a contractor selling water and digging water ditches for miners. After 4 years—during which he accumulated some $6,000—he returned to the family farm but soon left it permanently. He became a provisions and grain dealer in Cincinnati and then in Milwaukee, two early hog-packing centers.

Meat-packing (largely of hogs) was a wintertime farm industry: slaughtering took place after the first frost; then the hog products were moved to local markets by commission men or dealers. Armour joined forces with Frederick B. Miles and later, in 1863, with John Plankton. As the Northern armies of the Civil War demanded more and more salt pork, the firm of Plankton, Armour and Company became one of the important suppliers. After 1875 Armour made Chicago his base; by this time his brothers were in partnership with him and were located in Kansas City and New York.

Armour was a leader in modernizing the meat-packing industry. Among new technological devices he introduced were the conveyor-belt system and the use of natural ice, which made continuous operations possible; live animals could be brought to city plants for slaughter and dressing. The early 1880s saw the installation of ice-making and cooling machines and the adaptation of these devices to refrigerate railroad cars and ships. Thus, transportation was revolutionized, making it possible to move dressed meats (and also fruits and vegetables) to branch offices, eastern markets, and Europe.

Armour blazed trails in two ways: his companies owned and operated their own freight cars, forcing special, lower carload rates from the carrier railroads; and he aggressively entered English, German, and French markets, breaking down local resistance to American hog and beef products. Other innovations in which Armour led were the imaginative use of animal by-products (in making soap, glue, fertilizer, neat's-foot oil, and pharmaceuticals) and the use of tin cans for vacuum-packing beef.

At its peak in the 1890s Armour and Company controlled 6,000 refrigerator cars moving over 150,000 miles of railway. This, curiously, was the chief reason for reformer Charles Edward Russell's hostility to the industry; his influential book, *The Greatest Trust in the World* (1905), accused the packers of terrorizing the railroads as well as defying Wall Street. Armour was attacked because he operated family-owned companies rather than publicly owned ones and because he got his working capital from local (Chicago and Kansas City) banks and his investment capital from the plowing back of profits.

Armour also figured prominently in the activities of the Chicago Board of Trade as a trader in grain and pork products, helping establish orderly futures markets. Thus, he broke a bear raid on pork in 1879 and prevented a corner in wheat in 1897-1898. In this connection his system of grain elevators was considered the largest and best in the world.

During the 1890s Armour gave large sums of money for the construction of low-cost housing for his workers and for the establishment of the Armour Institute of Technology and of a preparatory scientific academy. He died on Jan. 6, 1901. Reputed to be worth $50,000,000, he left an estate of $15,000,000.

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Edwin Howard Armstrong

The American electrical engineer and radio inventor Edwin Howard Armstrong (1890-1954) was one of a small group who made fundamental contributions to the development of radio.

Edwin Armstrong was born in New York City, where his father was the American representative of the Oxford University Press. Armstrong rode his motorcycle to classes at Columbia University, and he took a degree in electrical engineering in 1913. He remained at Columbia for the rest of his life, serving as research assistant to Michael Pupin and, on the latter's death in 1934, as professor of electrical engineering.

Armstrong had one of those turbulent careers typical of so many inventors, especially those working in new and

rapidly developing industries. Driven by a thirst for historical vindication and a love of legal combat, perhaps more than by the desire for money, inventors have plagued each other's lives to a remarkable degree. Armstrong took out his first patent before he finished college in 1913, and patents and disputes over them always seem to have occupied an inordinate amount of his time and effort.

His early and long association with Prof. Pupin gave Armstrong direct access to one of the best and most fertile minds in the electrical field. Armstrong's academic base also kept him free of connection with any of the many companies then vying for dominance in the radio field; he was one of the few men to successfully maintain such independence.

The radio was not one invention but a combination of inventions, many of them of disputed origin. Armstrong's first important contribution was his realization of the value of Lee De Forest's audion vacuum tube as a means of amplifying current. To Armstrong this realization appeared to rank alongside the invention of the audion itself. Armstrong's second contribution was the feedback circuit, another means of amplifying current, which he (and others independently) worked out in 1912. The following year he discovered that the audion could be used to generate high-frequency oscillations; again, there were several contemporary claims to this discovery.

While serving as a signal officer in World War I, Armstrong developed in 1918 the superheterodyne circuit, in which incoming high-frequency signals were beaten against low-frequency signals from a local oscillator so that they could be detected. After the war he sold his feedback and superheterodyne patents to the Westinghouse Company for $350,000 and received even more from the Radio Corporation of America (RCA) for a superregenerative invention. His last great contribution was frequency modulation (FM), a method of overcoming static in broadcasting, on which he worked from 1924 to 1933 in the face of indifference and even hostility from large manufacturers and broadcasters.

During his last years perhaps 90 percent of Armstrong's time was taken up by court battles with the National Broadcasting Company, and others; this poisoned his life. He died, an apparent suicide, in 1954.

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Louis Daniel Armstrong

Louis Daniel Armstrong (1900-1971) was an early jazz trumpet virtuoso, and he remained an important influence for several decades.

Louis Armstrong was born into a poor African American family in New Orleans on July 4, 1900. As a youngster, he sang on the streets with friends. In 1913 he was arrested for a prank and committed to the Waif's Home, where he learned the cornet and played in the band. On his release he began performing with local groups. Joe ''King'' Oliver, leader of the first great African American band to make records, befriended him, and Armstrong joined Oliver in Chicago in 1922, remaining until 1924, when he went to New York to play with Fletcher Henderson's band.

When he returned to Chicago in the fall of 1925, Armstrong began to cut one of the greatest series in the history of recorded jazz. These Hot Five and Hot Seven recordings find him breaking free from the conventions of New Orleans ensemble playing, his trumpet work notable for its inventiveness, rhythmic daring, improvisatory freedom, and technical assurance. In 1928 he started recording with drummer Zutty Singleton and pianist Earl Hines, the latter a musician able to match Armstrong in virtuosity. Many of the resulting records are masterpieces, the performances highlighted by complex ensembles, unpredictable harmonic twists, and

rhythmic adventurousness. During these years Armstrong was working with big bands in Chicago clubs and theaters. His vocals, featured on most post-1925 records, are an extension of his trumpet playing in their phrasing and rhythmic liveliness, and are delivered in a unique guttural style.

By 1929 Armstrong was in New York leading a nightclub band. Appearing in the theatrical revue *Hot Chocolates,* he sang ''Fats'' Waller's ''Ain't Misbehavin','' Armstrong's first popular song hit. From this period his repertoire switched mainly to popular song material, which presented a new challenge because of the relative harmonic sophistication. Some notable performances resulted. His virtuosity reached a peak around 1933; then his style underwent a process of simplification, replacing virtuoso display by a mature craftsmanship that used every note to maximum advantage. He re-recorded some of his earlier successes to considerable effect.

Armstrong continued to front big bands, often of inferior quality, until 1947, by which time the big-band era was over. He returned to leading a small group which, though it initially included first-class musicians, became over the years a mere background for his vaudevillian talents. During the 1930s Armstrong had achieved international fame, first touring Europe as a soloist and singer in 1932. After World War II and his 1948 trip to France, he became an inveterate world traveler, journeying through Europe, Africa, Japan, Australia, and South America. He appeared in numerous films, the best a documentary titled *Satchmo the Great* (1957).

In his later years the public thought of Armstrong as a vaudeville entertainer—a fact reflected in the bulk of his record output. But there were still occasions when he produced music of astonishing eloquence and brilliance. He died in New York City on July 6, 1971.

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Neil Alden Armstrong

The American astronaut Neil Alden Armstrong (born 1930) was the first person to walk on the moon.

Neil Armstrong was born on August 5, 1930, near Wapakoneta, Ohio, the eldest of three children of Stephen and Viola Engel Armstrong. Airplanes drew his interest from the age of six, when he took his first flight, and on his 16th birthday he was issued a pilot's license. A serious pilot even at this age, Armstrong built a small wind tunnel in the basement of his home and performed experiments on the model planes he had made.

Years of Training

Armstrong entered Purdue University in 1947 with a U.S. Navy scholarship. After two years of study he was called to active duty with the Navy and won his jet wings at Pensacola Naval Air Station in Florida. At 20 he was the youngest pilot in his squadron. He flew 78 combat missions during the Korean War and won three Air Medals.

Armstrong returned to Purdue and completed a degree in aeronautical engineering in 1955. He immediately accepted a job with the Lewis Flight Propulsion Laboratory of the National Advisory Committee for Aeronautics (NACA) in Cleveland, Ohio. A year later he married Janet Shearon.

An Aeronautical Career

Shortly afterward, Armstrong transferred to the NACA High Speed Flight Station at Edwards Air Force Base, California. Here he became a skilled test pilot and flew the early models of such jet aircraft as the F-100, F-101, F-102, F-104, F-5D, and B-47. He also flew a B-29 ''drop plane,'' from which various types of rocket-propelled planes were launched. More important for his later role, he became a pilot of the X-1B rocket plane, an earlier version of which had been the first plane to break the sound barrier.

Armstrong was selected as one of the first three pilots of NACA for the X-15 rocket plane, and he made seven flights

in this prototype spacecraft. Once he set a record altitude of 207,500 feet and a speed of 3,989 miles per hour. Armstrong received an invitation from the American space-flight program, but he demonstrated little enthusiasm for becoming an astronaut. His real love was piloting. Largely because of his experience with the X-15, he was selected as a pilot of the Dynasoar, an experimental craft that could leave the atmosphere, orbit earth, reenter the atmosphere, and land like a conventional airplane.

Astronautics: A Step into Space

In 1962, however, sensing that the days of the projected Dynasoar were numbered (it was canceled in 1963), Armstrong decided to become an astronaut and applied for selection and training. In September 1962 he became America's first civilian astronaut and moved to Houston, Texas, to begin training. Armstrong's attitude toward his job, at least prior to his first space mission, was summed up in a statement to a reporter in 1965: ''I rule out the possibility of agreeing to go up if I thought I might not come back, unless it were technically indispensable. Dying in space or on the moon is not technically indispensable and consequently if I had to choose between death while testing a jet and death on the moon, I'd choose death while testing a jet.''

Armstrong's first flight assignment as an astronaut was as backup, or alternate, command pilot for Gordon Cooper of the *Gemini 5* mission. Armstrong continued his specialized training on the Gemini spacecraft and was selected as the command pilot for the *Gemini 8* mission. With copilot David Scott he was launched from Cape Kennedy (now Cape Canaveral), Florida, on March 16, 1966. The *Gemini 8* achieved orbit and docked as planned with the Agena vehicle, but shortly afterward the vehicle went out of control. Armstrong detached his craft from the Agena, corrected the malfunction, and brought the Gemini down in the Pacific Ocean only 1.1 nautical miles from the planned landing point. His cool and professional conduct made a strong impression on the officials of the Manned Spacecraft Center in Houston. Armstrong continued his intensive training on the Gemini spacecraft and was selected as the backup command pilot for the *Gemini 11* mission, which was flown, however, by astronauts Charles Conrad, Jr., and Richard Gordon.

As the training for the Apollo program got under way, it was obvious that Armstrong rated high among those being considered for the important role of being the first American on the moon. He undertook his training program with the same cool, analytical, and almost detached approach that had always marked his attitude to flying.

During a routine training flight on the lunar landing research vehicle, a training device that permits astronauts to maneuver a craft in a flight environment similar to that in landing on the moon, Armstrong's craft went out of control. He ejected himself and landed by parachute only yards away from the training vehicle, which had crashed in flames. With his usual imperturbability he walked away and calmly made his report. Again, his behavior and attitude were noted by those who were evaluating candidates for the first crew to the moon.

Selection for the Moon Mission

In January 1969 Armstrong was selected as commander for *Apollo 11,* the first lunar landing mission. On July 16 at 9:32 A.M. Eastern Daylight Time (EDT), Armstrong, together with astronauts Michael Collins and Edwin Aldrin, lifted off from the Kennedy Space Center, Florida, aboard the Saturn 5 space booster.

Apollo 11 passed into the gravitational influence of the moon on July 18 and circled the moon twice. Armstrong and Aldrin entered the lunar module, named the *Eagle,* which then disconnected from the command and service module. As they descended toward the lunar surface, their computer became overloaded, but under continuous instructions from the mission control center at Houston, Armstrong continued the gradual touchdown. Suddenly a boulder field loomed in front of him. He quickly switched to manual control and guided the *Eagle* over it to a smooth landing with only 10 seconds of fuel left. At 4:17:40 P.M. EDT on July 20, a major portion of the earth population was listening to Armstrong's transmission, ''Houston, Tranquility Base here. The *Eagle* has landed.'' At 10:56 P.M. he set foot on the moon, saying, ''That's one small step for man, one giant leap for mankind.'' (Later, he stated that he had intended to say, ''That's one small step for a man, one giant leap for mankind.'')

Armstrong and Aldrin spent nearly two and a half hours walking on the moon. Armstrong reported: ''The surface is fine and powdery. I can pick it up loosely with my toe. It does adhere in fine layers like powdered charcoal to the

soles and sides of my boots. I only go in a fraction of an inch, maybe an eighth of an inch, but I can see the footprints of my boots.'' The astronauts deployed various scientific instruments on the moon's surface, including a seismograph and solar-wind particle collector, and collected rock and soil samples. They also left a mission patch and medals commemorating American and Russian space explorers who had died in the line of duty, along with a plaque reading, ''Here men from the planet Earth first set foot upon the Moon. We came in peace for all mankind.''

Armstrong and Aldrin returned to the *Eagle* and launched themselves to rendezvous with Collins, who had been orbiting in the *Columbia* spacecraft. On July 24 *Columbia* returned to earth. It splashed down at 12:50 P.M. EDT some 950 miles southwest of Hawaii and only 2.7 miles from its aiming point. After 18 days of quarantine to control any lunar microorganisms, Armstrong and the others traveled around the world for parades and speeches. The mission brought honors including the Presidential Medal of Freedom, the Harmon International Aviation Trophy, the Royal Geographic Society's Hubbard Gold Medal, and accolades from many nations. Armstrong became a Fellow of the Society of Experimental Test Pilots, the American Astronautical Society, and the American Institute of Aeronautics and Astronautics.

Career after NASA

Apollo 11 was Armstrong's final space mission. He joined Nasa's Office of Advanced Research and Technology, where he served as deputy associate administrator for aeronautics. One of his main priorities in this position was to further research into controlling high-performance aircraft by computer. In 1970 he earned a master's degree in aerospace engineering from the University of Southern California.

A private man, Armstrong rejected most opportunities to profit from his fame. He left NASA in 1971 and moved his family back to Ohio to accept a position at the University of Cincinnati. There he spent seven years engaged in teaching and research as a professor of aerospace engineering. He took special interest in the application of space technology to such challenges as improving medical devices and providing data on the environment. In 1978 Armstrong was one of the first six recipients of the congressional Space Medal of Honor, created to recognize astronauts whose ''exceptionally meritorious efforts'' had contributed to ''the welfare of the Nation and mankind.''

A member of the board of directors of Gates Learjet Corporation, in 1979 he piloted that company's new business jet to five world-altitude and time-to-climb records for that class of aircraft. Other boards Armstrong served on included those of USCX Corporation and United Airlines. In between his business ventures and such hobbies as fishing and sail-planing, he also chaired the board of trustees of the Cincinnati Museum of Natural History.

Armstrong did accept two further government appointments. In 1984 he was named to the National Commission on Space, which two years later completed a report outlining an ambitious future for American space programs. Also in 1986, Armstrong was named deputy chair of the Rogers Commission to investigate the explosion of the space shuttle *Challenger*. The commission's work resulted in major changes in NASA's management structure and safety practices.

From 1980 to 1982, Armstrong was chair of the board of Cardwell International. He accepted a similar post with Computing Technologies for Aviation (CTA) in 1982. CTA, which was based in Charlottesville, Virginia, provided software for flight scheduling and support activities, allowing corporate jet operators to maximize the efficient use of their aircraft. Armstrong stepped down as head of CTA in 1993. He later presided over the board of AIL Systems, Inc., an electronic systems company headquartered in Deer Park, New York.

In May 1997 Armstrong was named a director at Ohio National Financial Services Inc., a Cincinnati-based provider of diversified financial services. At that time, he also served on the boards of Cinergy Corp. and Cincinnati Milacron Inc. He maintained his residence at a farm near Lebanon, Ohio, and made occasional public appearances in nearby Wapakoneta, his boyhood home and the site of the Neil Armstrong Air & Space Museum.

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Samuel Chapman Armstrong

As an American educator, Samuel Chapman Armstrong (1839-1893) did much to advance the education of the African American. He was the founder of Hampton Institute in Virginia.

Samuel Chapman Armstrong was born on Jan. 30, 1839, on Maui in the Hawaiian Islands, the child of American missionaries. He spent his early years there, attending the Royal School at Punahou and, when that became Oahu College, continuing for 2 years. In 1860, carrying out the wishes of his father, who had recently died, he sailed for the United States and entered Williams College, in Massachusetts.

Although at first he was not particularly exercised over the issues of the Civil War, Armstrong found the excitement of his classmates infectious, and he volunteered for the Union Army in 1862. Given a captain's commission, he recruited a company near Troy, N.Y., which he led with distinction at the Battle of Gettysburg, earning a promotion to major. Shortly afterward, before his twenty-fifth birthday, he was appointed colonel of the 9th Regiment, United

States Colored Troops. His experiences aroused his interest in the future of the emancipated African American. At the close of the war he received the brevet rank of brigadier general and was referred to as General Armstrong the rest of his life.

Armstrong joined the Freedmen's Bureau, the Federal agency dealing with the problems of former slaves, and in March 1866 took charge of a large camp of African Americans near Hampton, Va. He soon began to consider means of educating his charges and in 1867 interested the American Missionary Association in supporting a school at Hampton.

In setting up the Hampton Normal and Industrial Institution in 1868, Armstrong drew upon his Hawaiian experience. There he had seen the Hilo Manual Labor School, in which the students paid their expenses and tuition by gardening, housework, and carpentry. He was convinced that the best way to train African American youths to be leaders and teachers of their own people was in a school that combined manual with academic instruction. Teaching them to work with their hands as well as their heads would carry out the motto of his institution: ''Education for Life.'' Discipline in the school was rigorous as Armstrong set out to eradicate habits learned in slavery and to equip his students to serve as examples in their personal lives.

Armstrong spent much time raising money from Northern philanthropists, and soon his school exerted a major influence on African American education. He also tried to extend the same principles to training Native Americans.

Although his ideas were later criticized by young African Americans as underestimating the students' capacities, his school met an immediate need, flourished then, and still survives. He died at Hampton on May 11, 1893.

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Thomas Augustine Arne

At a time when musical life of England was dominated by foreign music and musicians, Thomas Augustine Arne (1710-1778) was the most successful and popular native composer, keeping alive and advancing the traditions of the English baroque school.

Thomas Arne was born in London on March 12, 1710, the son of an upholsterer and coffin-maker. Educated at Eton, he spent 3 years apprenticed to an attorney before his obvious talents in music persuaded his father to allow him to pursue a career in this field. Arne's first major composition was a setting of Joseph Addison's *Rosamond* (1733). Arne's sister Susannah Maria, 4 years his junior, sang a leading role; later, as Mrs. Cibber, she was a famous dramatic actress and singer. In 1736 Arne married Cecelia Young, a soprano who later gave remarkable performances of music by her husband and by George Frederick Handel.

Arne quickly established himself as a major talent with music to three masques done at the Drury Lane Theatre: *Comus* (1738), adapted from John Milton by John Dalton; *The Judgment of Paris* (1740), by William Congreve; and *The Masque of Alfred* (1740), to a libretto by James Thomson and David Mallet, which concludes with an ''Ode in Honour of Great Britain,'' known now as ''Rule, Britannia,'' Arne's most persistently popular invention. Drury Lane launched a series of revivals of some Shakespearean plays, commissioning Arne to write music to some of the lyrics. *As You Like It* (1740) was followed by *Twelfth Night* (1741), *The Merchant of Venice* (1742), *The Tempest* (1746), and *Love's Labour's Lost* (1747). Many of Arne's most enduring

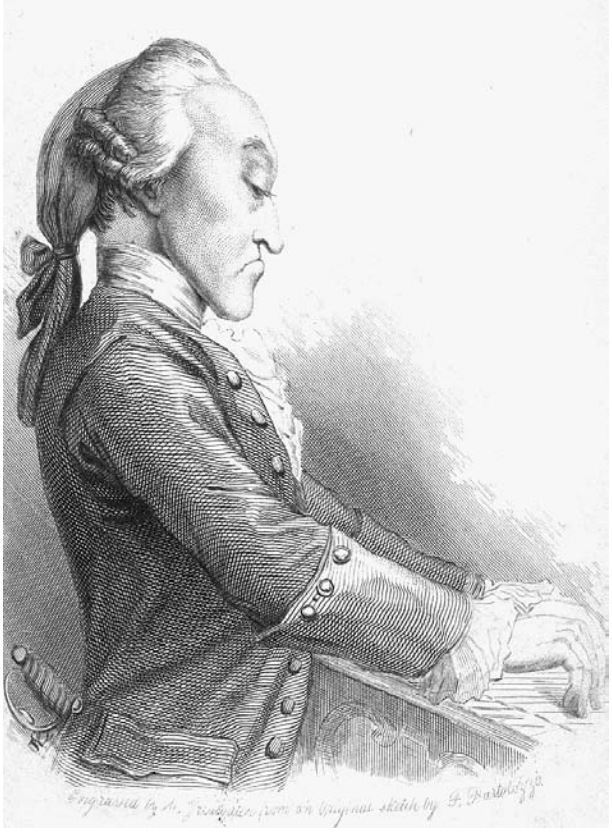

songs, such as ''Under the Greenwood Tree,'' ''When Daisies Pied,'' and ''Where the Bee Sucks,'' were written for these productions.

Arne spent the years 1742-1744 in Dublin, where he composed his first oratorio, *The Death of Abel*. On his return to London, he became the leader of the orchestra at Drury Lane, and in 1745 he was also appointed official composer for Vauxahll Garden. The music he wrote here, and later for Mary-le-bone and Ranelagh gardens, became extremely popular and was printed in such collections as *Lyric Harmony* and *The Vocal Grove,* then reprinted and rearranged in other publications for many decades in England and the American colonies.

In 1759 Oxford University awarded Arne the degree of doctor of music. Soon he left Drury Lane for Covent Garden, where he wrote operas in a wide range of styles. *Love in a Village* (1762) was a ballad opera, with spoken dialogue alternating with songs, some his own and some arrangements of popular airs of the day. *Thomas and Sally, or the Sailor's Return* (1780) is a true comic opera, with all original music and dialogue set as recitative. His most ambitious work was *Artaxerxes* (1762), an *opera seria* with a libretto adapted and translated by Arne himself from a play by the Italian dramatist Metastasio. It is the only example of a full-length opera in English for a period of many decades. Despite some contradictions in style, it had immediate success and held the stage for many years. A less successful piece was *Olimpiade* (1764), also from Metastasio, in Italian and completely in the Italian style.

Arne's catches and glees, written for the Madrigal Club, have proved to be durable works for social and school singing groups. His second oratorio, *Judith* (1761), is considered by some to be one of his finest works, and his setting of *Libera me* for solo voices and five-part chorus is an interesting and rare example of a setting of a Latin text from this period in England.

Arne also wrote concertos for keyboard, overtures for orchestra, lessons (or sonatas) for harpsichord, and trio sonatas, but this instrumental music has received little attention. He died in London on March 5, 1778.

Arne's dramatic and vocal works are his best; his greatest talent was for graceful, expressive, and memorable melodic lines. His contemporary Charles Burney offers this opinion in *A General History of Music:* ''From the death of Purcell to that of Arne, a period of more than fourscore years, no candidate for musical fame among our countrymen had appeared, who was equally admired by the nation at large. . . . In secular music, he must be allowed to have surpassed him [Purcell] in ease, grace, and variety.''

Further Reading

Brief biographies of Arne are Burnham W. Horner, *Life and Works of Dr. Arne, 1710-1778* (1893), and Hubert Langley, *Doctor Arne* (1938), neither of which is scholarly. Arne's place in the history of music in England is noted in Frank Howes, *The English Musical Renaissance* (1966). There is a discussion of some aspects of Arne's life and works in Charles Burney, *A General History of Music: From the Earliest Ages to the Present Period* (4 vols., 1786-1789; new ed., with notes by Frank Mercer, 1957).

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Achim von Arnim

The German writer Achim von Arnim (1781-1831) is known chiefly for his novels and his edition of German folk songs. He was an influential member of the German romantic movement.

On Jan. 26, 1781, Achim von Arnim was born in Berlin of an aristocratic Prussian family. He studied science and law at the universities of Halle and Göttingen but soon turned his attention to literature. After becoming acquainted with the poets Johann Wolfgang von Goethe and Clemens Brentano, Arnim traveled extensively through western Europe and England. He then settled in Heidelberg, where he, Brentano, and the poet Johann Josef von Görres formed the Heidelberg group of the German romantic school and founded a literary journal, *Zeitung für Einsiedler* (Newspaper for Hermits). Between 1805 and 1808 Arnim and Brentano compiled *Des Knaben*

Wunderhorn (*The Boy's Magic Horn*), the best-known collection of German folk songs. It consisted chiefly of actual folk poetry, although many of the verses were revised or even composed by the editors. The naive ''folk'' tone, however, was maintained throughout.

Arnim's personal lyric output was augmented in 1806 by his volume of war songs for use by the Prussian army. In 1808 he moved to Berlin, where he rejoined Brentano and began a series of stories and dramas on historical subjects. In 1809 Arnim published his novel *Gräfin Dolores* ''for the instruction and amusement of impoverished young ladies.''

In 1811 Arnim married Bettina Brentano, a writer of the romantic school and the sister of Clemens Brentano. At an early age she had become a close friend of Goethe, and her lively exchange of letters with him was published in 1835 as *Goethes Briefwechsel mit einem Kinde* (*Goethe's Correspondence with a Child*).

In 1813 Arnim became a captain in the Prussian army and fought in the war against Napoleon. He was also an editor of the patriotic newspaper *Der Rheinische Merkur*. His unfinished novel, *Die Kronenwächter* (1817; *The Crown Guardians*), concerns the mystical influence of undiscovered royal blood and a secret society on the life of a young adventurer. Arnim later became a gentleman farmer in Wiepersdorf, Brandenburg, where he died on Jan. 21, 1831.

Bettina von Arnim continued her literary work after her husband's death. She wrote polemical treatises for such liberal causes as the rights of workers and women. Her most famous political work was her declaration of principles, *Dies Buch gehört dem König* (1843; *This Book Belongs to the King*). She died on Jan. 20, 1859.

Further Reading

The most significant book in English on Arnim is Herbert R. Liedke, *Literary Criticism and Romantic Theory in the Work of Achim von Arnim* (1937), which emphasizes his theoretical position. An excellent general introduction to his life and writings may be found in Ralph Tymms, *German Romantic Literature* (1955). August Closs, *The Genius of the German Lyric* (1938; rev. ed. 1962), contains a brief discussion of his lyric poetry. L. A. Willoughby, *The Romantic Movement in Germany* (1930), offers a concise appraisal of the role of Bettina von Arnim in German literature.

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Benedict Arnold

Although he fought with skill and courage in many campaigns during the American Revolution, Gen. Benedict Arnold (1741-1801) is best known as the man who betrayed his country.

Benedict Arnold was born on Jan. 14, 1741, in Norwich, Conn., of a prominent family. As a young man, he worked for a druggist, fought in the French and Indian War, and engaged in trade with the West Indies. In 1767 he married Margaret Mansfield.

Career as a Soldier

When news of the battles of Lexington and Concord reached Arnold in April 1775, he set out at the head of a company of Connecticut militia for Cambridge, Mass., where George Washington was gathering an army to fight the British forces. His first engagement was the attack the next month on Fort Ticonderoga, where the British had a concentration of artillery. The operation was successful but Arnold got little of the credit, which went mostly to Ethan Allen and his Green Mountain Boys. His second assignment was with an expedition against Canada. Leaving Cambridge on Sept. 19, 1775, Arnold led his troops the length of Maine, by land and water and in snow and storms, reaching Quebec in early November. There he was joined by another column under Gen. Richard Montgomery, which had come

by way of Lake Champlain and Montreal. Together the two forces assaulted Quebec on December 31, but the attack failed, costing Montgomery his life and Arnold a severe leg wound. Arnold next went to Lake Champlain to prevent the British from using it as a highway from Canada to New York. He lost two naval battles on the lake in October 1776, but he had effectively delayed the British in their southward advance. In the same month Congress made Arnold brigadier general.

The winter of 1776-1777 was an unhappy one for Arnold. His hot temper, impulsiveness, and impatience had earned him many enemies, who now made all sorts of accusations against him—of misconduct on the march through Maine, of incompetence on Lake Champlain, and more. Worse yet, Congress in February 1777 promoted five brigadier generals, all Arnold's juniors, to major general. Only Washington's pleas kept Arnold from resigning from the army. Fortunately, the coming of spring gave him the chance for a successful operation. While visiting his home in New Haven, Arnold heard of a British attack on American supply depots in Danbury, Conn. He rounded up the local militia and raced to stop the enemy. Although he got there too late to prevent the destruction of the supplies, he did rout the British. A grateful Congress advanced him to major general on May 2, but he was still below the other five in seniority. Meanwhile, he faced a formal charge of stealing goods and property from Montreal merchants during the Canadian campaign. He was exonerated, but his anger at the charges moved him to resign his commission in July 1777.

Once again Washington pleaded with him, and Arnold reconsidered. Washington needed him for service in northern New York to block a bold British plan to split New England from the other colonies by sending Gen. John Burgoyne from Ticonderoga down the Hudson River to New York City. Burgoyne not only failed in his mission; he lost his whole army, which he surrendered at Saratoga, N.Y., in October 1777. Arnold played a major role in the two battles that culminated in the British defeat. Burgoyne himself said of Arnold that ''it was his doing.'' Congress rewarded Arnold by restoring his seniority among the major generals.

Arnold's next assignment was command of the garrison at Philadelphia, which the British had evacuated in June 1778. He married Margaret Shippen, daughter of a wealthy Philadelphian, in April 1779. (His first wife had died some years earlier.) Moving in aristocratic circles, Arnold lived lavishly and beyond his means, and he soon found himself heavily in debt. At the same time he was being charged with a number of offenses connected with using his military office for private gain. He demanded a court-martial, which Congress convened in May. The verdict handed down in December found him not guilty of most charges but ordered Washington to reprimand him. The general did this, but mildly, in April 1780.

End as a Traitor

By this time, however, Arnold had already started on the road to treason. Personally hurt by Congress's treatment and sorely in need of money, he had begun to funnel information on troop movements and strength of units to the British in exchange for money as early as May or June 1779. Early in the summer of 1780, he conceived the idea of turning over the strategic post at West Point, N.Y., to the English for £10,000. He persuaded Washington to place him in command there, but Arnold's plan fell through when his contact, Maj. John André, was captured on September 21 with incriminating documents. André was executed and Arnold fled to the British lines.

Arnold spent the rest of the war in a British uniform fighting his own countrymen. In 1781 he went to London, where he died 20 years later on June 14, despised in America and forgotten in England.

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The best biography of Arnold is Willard M. Wallace, *Traitorous Hero* (1954). Arnold's Canadian campaign is well presented by Justin H. Smith, *Our Struggle for the Fourteenth Colony: Canada, and the American Revolution* (2 vols., 1907). For his role in Burgoyne's defeat at Saratoga see Hoffman Nickerson, *The Turning Point of the Revolution* (1928; rev. ed. 1967). Carl Van Doren, *Secret History of the American Revolution* (1941), discusses Arnold's treason. □

Henry Harley Arnold

Henry Harley Arnold (1886-1950) was one of America's first military aviators. He became chief of staff of the Army Air Forces in World War II and was instrumental in the creation of the U.S. Air Force.

Henry Arnold was born on June 25, 1886, in Gladwyne, Pa. He graduated from the U.S. Military Academy in 1907 and joined the infantry. Early in 1911 he went to Dayton, Ohio, to take flying lessons from Orville and Wilbur Wright and later that year earned the twenty-ninth pilot's license issued in the United States. In 1916 he joined the Aviation Section of the Army Signal Corps and during World War I served as commander of the 7th Aero Squadron in Panama. Between the wars he was a vigorous advocate of air power and an active supporter of Billy Mitchell's attempt to create an independent air force.

The Army, however, retained control of the Army Air Corps, as its air arm was then called, and in 1938 Arnold became chief of the corps. He believed that air power would be the decisive weapon in the next war and thought that the airplane, especially the heavy bomber, should not be shackled to the Army. He encouraged development of the ''flying fortress,'' a bomber able to defend itself from enemy fighters and to drop bombs with pinpoint accuracy on industrial targets. Arnold maintained that strategic bombing—the selective destruction of key industries—would force an enemy to an early surrender, even without physical occupation of the country.

Arnold did not get all that he wanted, but in March 1942 the corps became the Army Air Forces and he became the chief of staff. Although technically his organization remained subordinate to the Army, it was actually independent, a fact underscored by Arnold's place as an equal on the Combined Chiefs of Staff (the agency composed of the American and British heads of service) and his promotion to five-star general. Arnold also saw to the development of the type of air force he wanted. His favorite maxim, ''A second-best air force is like a second-best hand in poker—it's no good at all,'' had led to the creation of the world's most powerful air force.

Arnold retired in 1946; a year later, owing largely to his efforts, the U.S. Air Force became an independent service. In his final report he warned that within 30 years the United States would need 3,000-mile-an-hour robot atom bombs, launched from space ships ''operating outside the earth's atmosphere.'' He believed that air power had made mass armies and navies obsolete. He died of a heart attack on Jan. 15, 1950.

Further Reading

Arnold wrote two books, both with Ira C. Eaker, giving his view on air power: *This Flying Game* (1936) and *Winged Warfare* (1941). The best source on Arnold is his memoir, *Global Mission* (1949). There is no satisfactory biography, although a complete account of Arnold's activities as chief of staff of the Army Air Forces is in the official *The Army Air Forces in World War II,* edited by Wesley Frank Craven and James L. Cate (7 vols., 1948-1958). For the military history of the war see J.F.C. Fuller, *The Second World War, 1939-1945* (1948; rev. ed. 1954); Kent Roberts Greenfield, *American Strategy in World War II: A Reconsideration* (1963); and Basil Collier, *The Second World War: A Military History* (1967).

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Matthew Arnold

The most characteristic work of the English poet and critic Matthew Arnold (1822-1888) deals with the difficulty of preserving personal values in a world drastically transformed by industrialism, science, and democracy.

Matthew Arnold was born at Laleham on the Thames on Dec. 24, 1822. His father, Dr. Thomas Arnold, one of the worthies whom Lytton Strachey was to portray somewhat critically in *Eminent Victorians,* became the celebrated master of Rugby School, and his ideals of Christian education were influential. As a young man, Matthew Arnold saw something of William Wordsworth, Robert Southey, and other veterans of English romanticism. Educated at Rugby and then at Balliol College, Oxford, he early began to write poetry. The closest friend of his youth was Arthur Hugh Clough, a poet and sometime disciple of Dr. Arnold, whose death Matthew Arnold would later mourn in his elegy ''Thyrsis.''

In 1844 Arnold took a second-class honors degree at Oxford, and the following year he was elected to a fellowship at Oriel College. After some teaching he became private secretary to Lord Lansdowne, who eventually had him appointed to an inspectorship of schools, a difficult, demanding job which required Arnold to do a good deal of traveling and which he held for most of his life.

Several of Arnold's early poems express his hopeless love for a girl he calls Marguerite. Scholars have been unable to identify an original for this girl, and whether she existed at all is a question. In 1851 Arnold married Frances Lucy Wightman, the daughter of a judge. The marriage was a happy one, and some of Arnold's most attractive poems are addressed to his children.

Career as a Poet

In 1849 Arnold, under the pseudonym ''A,'' published a collection of short lyric poems called *The Strayed Reveller;* the sale was poor and the book was withdrawn. In 1852 he published another collection, *Empedocles on Etna and Other Poems,* but this too, after a sale of 50 copies, was withdrawn. Two poems in this collection, however, require special notice. The first, ''Empedocles on Etna,'' is in dra-

matic form, though it consists mostly of a series of monologues in which the hero, a Sicilian philosopher, meditates on the transient glories and satisfactions of human life and then throws himself into the volcano. The second is Arnold's long poem on Tristram and Iseult, which again uses the monologue form. Tristram, watched over by Iseult of Brittany, is dying; he remembers his past happiness with Iseult of lreland, who arrives just before he dies for a brief, passionate reunion.

In 1853 Arnold published a collection called simply *Poems*; it included poems from the two earlier collections as well as others never before published, notably ''Sohrab and Rustum'' and ''The Scholar Gypsy.'' The former is a short epic; in style it is frequently reminiscent of John Milton but very beautiful in its own right. The Persian hero Rustum has never seen his son Sohrab, who is raised by the Tatars and becomes one of the bravest of their warriors. The two men meet in single combat, and just as the son recognizes his father, the former falls dead. ''The Scholar Gypsy'' is based on an old story of an Oxford student who left his university and joined a gypsy band; his spirit is supposed still to haunt the Oxford countryside. The poem contrasts the life of the legendary gypsy with Arnold's own times, which he finds sick, divided, and distracting.

Poems: Second Series (1855) includes another small blank-verse epic, ''Balder Dead.'' Arnold takes his subject from Norse mythology. Balder, god of the sun, has been killed by a trick of the evil Loki, god of mischief. The gods mourn his death, and Hermod goes to the land of the shades to persuade Hela to return Balder to the land of the living. Hela agrees on condition that all living things mourn for Balder; and so they do, with the fatal exception of Loki. Balder is resigned to his death, and at the conclusion of the poem there is a promise of better things when this generation of gods has passed away.

In 1857 Arnold was elected to the professorship of poetry at Oxford, and he held this post for the next decade. He was the first professor of poetry to give his lectures in English rather than in Latin.

In 1858 Arnold published *Merope,* a classical tragedy, which concerns the revenge of a young man on a tyrant who has killed the young man's father and married his mother. *New Poems* (1867) includes ''Thyrsis: A Monody,'' the pastoral elegy in which Arnold again celebrates the Oxford countryside and mourns the death of his friend Clough. The poem invites comparison with other great classical elegies in English—for example, Milton's ''Lycidas'' and Percy Bysshe Shelley's ''Adonais.'' In 1869 Arnold collected his poems in two volumes. An important new poem is ''Rugby Chapel,'' in which he pays tribute to his father. Although Arnold wrote both epic and dramatic poetry, his best poems are probably his lyrics, such poems as ''Dover Beach,'' ''To Marguerite—Continued,'' and ''The Buried Life.''

Literary and Social Criticism

In 1861 Arnold published his lectures *On Translating Homer* and in the next year *On Translating Homer: Last Words*. He first isolates the main characteristics of the Homeric style and then consides a number of translations of Homer and the degree of their success in duplicating these characteristics in English. The books are lively introductions to classical poetry and urge English writers to imitate Homer's ''grand style.''

Arnold's two-volume *Essays in Criticism* (1865 and 1888) includes essays on a variety of writers—Marcus Aurelius, Heinrich Heine, Leo Tolstoy, and Wordsworth among them. His critical essays are concerned with the discipline and preservation of taste at a time when literary standards were threatened by commercialism and mass education. With schoolmasterly repetitiousness Arnold attacks English provincialism, or ''Philistinism'' as he calls it. He particularly values the quality of ''high seriousness,'' an author's power to concentrate on the perpetually important issues in human life. Arnold suggests that his readers keep always in mind certain sublime moments in literature which will serve as ''touchstones'' in the judgment of contemporary work.

Of the several books which Arnold wrote on politics and sociology the most important is *Culture and Anarchy* (1869). He criticizes 19th-century English politicians for their lack of purpose and their excessive concern with the machinery of society. The English people—and the narrow-minded middle class in particular—lack ''sweetness and light,'' a phrase which Arnold borrowed from Jonathan Swift. England can only be saved by the development of ''culture,'' which for Arnold means the free play of critical intelligence, a willingness to question all authority and to make judgments in a leisurely and disinterested way.

Of the four books in which Arnold dealt with the threat to religion posed by science and historical scholarship, the most important is *Literature* and *Dogma* (1873). He argues that the Bible has the importance of a supremely great literary work, and as such it cannot be discredited by charges of historical inaccuracy. And the Church, like any other time-honored social institution, must be reformed with care and with a sense of its historical importance to English culture.

Arnold was one of the great Victorian controversialists, and his books are contributions to a national discussion of literature, religion, and education. His style is witty, ironic, and varied; he exhorts his readers, chides them, even teases them. His books were widely read, and in the magazines in which he regularly published he defended his views against all comers. In 1883 and 1886 he toured the United States and gave lectures, in which he tried to win Americans to the cause of culture.

On April 15, 1888, Arnold went to Liverpool to meet his beloved daughter, and he died there of a sudden heart attack.

Further Reading

Two important collections of Arnold's letters are *Letters of Matthew Arnold, 1848-1888,* edited by George W.E. Russell (2 vols., 1895-1896), and *The Letters of Matthew Arnold to Arthur Hugh Clough,* edited by Howard Foster Lowry (1932). The standard introduction to Arnold is Lionel Trilling, *Matthew Arnold* (1939; 2d ed. 1949). A more recent critical study, synthesizing earlier views, is William A. Madden,

Matthew Arnold: A Study of the Aesthetic Temperament in Victorian England (1967). Two excellent works devoted to Arnold's poetry are Wendell Stacy Johnson, *The Voices of Matthew Arnold: An Essay in Criticism* (1961), and A. Dwight Culler, *Imaginative Reason: The Poetry of Matthew Arnold* (1966). A contrasting approach to the poems is G. Robert Stange, *Matthew Arnold: The Poet as Humanist* (1967).

More specialized works include William Robbins, *The Ethical Idealism of Matthew Arnold* (1959); Patrick McCarthy, *Matthew Arnold and the Three Classes* (1964); and Warren D. Anderson, *Matthew Arnold and the Classical Tradition* (1965). ''Matthew Arnold'' in T.S. Eliot, *The Use of Poetry and the Use of Criticism* (1932; 2d ed. 1964), is an examination of Arnold by an influential 20th-century critic. □

Thomas Arnold

The English educator Thomas Arnold (1795-1842) was a headmaster of Rugby School, and through his efforts it became the model for other English public schools and for boarding schools throughout the Western world.

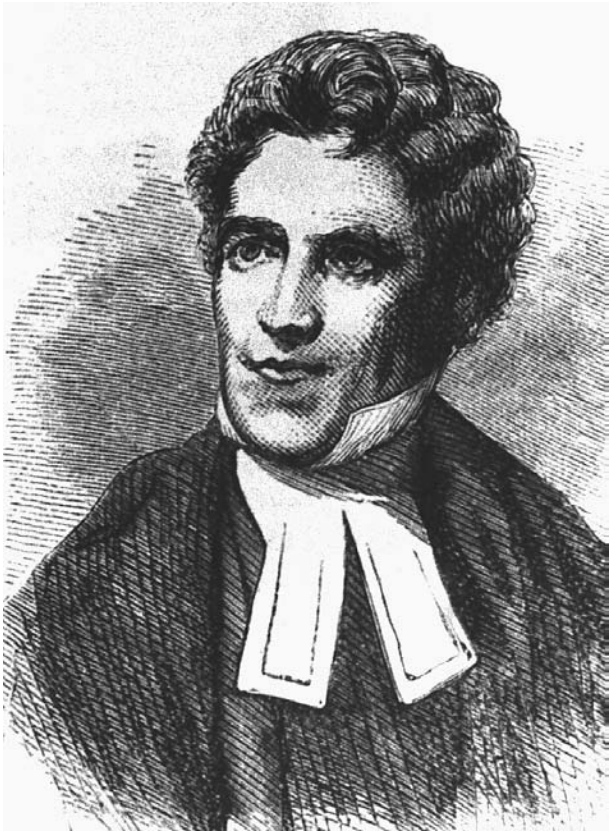

Thomas Arnold was born in West Cowes, Isle of Wight, England, on June 13, 1795, the seventh child of William and Martha Arnold. His father was the postmaster and customs agent for the Isle of Wight. Arnold received his early education from his mother and an aunt. He attended the preparatory schools Warminster and Winchester from 1803 to 1811, prior to his admittance to Corpus Christi College of Oxford University. He graduated first class in classics in 1814. Through the influence of a friend he became a fellow of Oriel College, Oxford University, in 1814—a position he held until 1819. While there, he was ordained a deacon in the Church of England in 1818.

Arnold married Mary Penrose in 1820. He taught in several preparatory schools until 1827, when he became headmaster of Rugby School. He retained this post until his sudden death on June 12, 1842. Arnold also held a position in the senate of the University of London during 1836-1838 and was appointed a lecturer in history at Oxford in 1841.

Arnold was very much interested in Church reform. A radical in terms of religious thought of the day, he sought a simplified base on which to build a reunited Christian Church. He entered into a well-publicized dialogue with John Henry (later Cardinal) Newman over the nature of the Christian Church and what it ought to be. Arnold's religious ideas influenced the way in which he approached his job as headmaster of Rugby. He assumed the duties of the chaplain when the post became vacant, and he was noted for his sermons to the student body, later published. He emphasized the ''Christian scholar'' and ''good character.''

Social reform also interested Arnold. Although he maintained that the class structure of England was essentially natural and unchangeable, he actively sought to improve the lot of the lower and emerging middle classes. His convictions regarding the aristocracy centered on its responsibility and duty to do what was ''right.'' In short, he wanted a useful aristocracy and a polished middle class. During the height of Parliament's debate over the reform bills of the early 1830s, Arnold published the *Englishman's Register,* a weekly journal supporting reform; it lasted only 3 months.

It is as headmaster of Rugby that Arnold is primarily remembered, however. The whole tone of the school was improved during his tenure. He is credited with broadening its curriculum, improving living conditions, raising the status of the masters, and inaugurating administrative reforms (for example, masters' conferences and student involvement in school affairs). What was once regarded as one of England's worst schools was, by the time of his death, famous for its successful graduates.

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Thurman Wesley Arnold

As assistant attorney general heading the Antitrust Division of the U.S. Department of Justice, Thurman Wesley Arnold (1891-1969) spearheaded the campaign against corporate monopoly carried on by the Roosevelt administration.

Born on June 2, 1891, the son of a prosperous lawyer and rancher, Thurman Arnold grew up in and around Laramie, Wyo., which still retained much of its raw frontier character. At the age of 16, having graduated from the University of Wyoming Preparatory School, Arnold went east to enter Princeton University. Although his years at Princeton were, by his own account, ordinary, he was elected to Phi Beta Kappa, and he determined on a legal career. He received his law degree from Harvard in 1914 and established his practice in Chicago.

In the spring of 1916 Arnold's field artillery unit of the Illinois National Guard was ordered to Texas to assist the United States expedition into Mexico to search for the guerrilla bandit leader Pancho Villa. Arnold was scarcely back in Chicago when the United States declared war against Germany and his unit was again mobilized. Just before going overseas, he married Frances Longan of Chicago. In later years the Arnolds had two sons.

Lawyer, Teacher, and Author

After the war Arnold returned with his wife to Laramie and established a fairly prosperous law practice. He became active in local Democratic party politics, serving one term as mayor of Laramie and several years in the Wyoming Legislature. In 1927, however, with an agricultural depression affecting business in Laramie, Arnold became dean of the University of West Virginia Law School. Three years later he accepted appointment to the law faculty at Yale University.

Arnold soon became known as a leading articulator of legal realism, the new theoretical movement that aimed to create a pragmatic science of the law. In two brilliant books, *The Symbols of Government* (1935) and *The Folklore of Capitalism* (1937), he cut through the abstractions and myths surrounding American political and economic institutions to explain the hard realities of matured industrial capitalism. Meanwhile he gave more of his time to government work under the New Deal, serving as special counsel for the Agricultural Adjustment Administration and as trial examiner for the Securities and Exchange Commission. In March 1938 he accepted an appointment from President Franklin Roosevelt as assistant attorney general in charge of the Antitrust Division of the Justice Department.

Antitrust Campaign

With the economy still badly depressed in 1938 despite persistent efforts to promote recovery, the Roosevelt administration launched an attack on price-fixing and other anticompetitive business practices as part of its effort to reverse the slump. Arnold and his staff, charged with leading the attack, went to work vigorously. Within 3 years the Justice Department had instituted more antitrust prosecutions than it had in the half century since the passage of the Sherman Act (1890). Arnold's staff quickly grew from about two dozen to 190 lawyers. The antitrust campaign had mixed results. Some notable suits were won, particularly that against the aluminum monopoly, and for the first time the government moved against the monopolistic practices of labor unions. But in the year or so before Pearl Harbor (1941), solidification of government-business partnership to maximize war production cut short the antitrust program and left Arnold with little official support within the Roosevelt administration. He finally resigned in 1943 to become associate justice of the U.S. Court of Appeals for the District of Columbia.

Arnold left after 2 years on the Federal bench to form a law partnership with Abraham Fortas and Paul A. Porter, and their firm became one of the busiest and most lucrative in Washington. Arnold generally remained out of the public eye, although he attracted considerable notoriety in the 1950s during several civil-liberties cases which the firm handled for former government officials investigated under the Truman administration's loyalty program. In the following decade Arnold remained reasonably active in his firm despite advancing age. He lived with his wife in Alexandria, Va., until his death on Nov. 7, 1969.

Further Reading

Arnold wrote an autobiography, *Fair Fights and Foul: A Dissenting Lawyer's Life* (1965). An excellent treatment of the realist movement in American legal theory, in which Arnold was a leading figure, is Wilfrid E. Rumble, Jr., *American Legal Realism: Skepticism, Reform, and the Judicial Tradition* (1968). Ellis W. Hawley, *The New Deal and the Problem of Monopoly* (1966), is equally good on the antitrust campaign carried out under Arnold's leadership in the late thirties. Broadus Mitchell, *Depression Decade: From New Era through New Deal, 1929-1941* (1947), and William E. Leuchtenburg, *Franklin D. Roosevelt and the New Deal, 1932-1940* (1963) may also be consulted on Arnold's career in the New Deal.

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Arnold of Brescia

The Italian religious reformer Arnold of Brescia (ca. 1100-1155) preached a doctrine of absolute poverty

and called for the Church to abandon economic and political power.

Arnold was born at Brescia, and little is known of his youth. He became an Augustinian canon regular and later prior of the monastery in Brescia. He first established himself as a severe critic of the Church in the rebellion against Bishop Manfred, the political ruler of Brescia. On this occasion Arnold outspokenly attacked all forms of ecclesiastical worldliness and corruption. Denounced as a schismatic by the bishop to Pope Innocent II, Arnold soon after heard his proposals for reform condemned by the Second Lateran Council (1139), which banished him from Italy.

Arnold went to France, where he became involved in the conflict between Bernard of Clairvaux and Peter Abelard, taking the side of the latter and possibly becoming his student. In 1140 the Council of Sens condemned Abelard and Arnold for doctrinal error, but whereas Abelard submitted to its decision, Arnold did not. He went to Paris, where he opened a school in which he continued his attacks on clerical corruption. He also continued his polemics against Bernard, who retaliated by arranging for Arnold's expulsion from France.

After a brief period in Switzerland and Bohemia, Arnold arrived in Rome in 1145, intending to reconcile himself to the Church and promise obedience to the pope, Eugenius III. But Rome was seething with political instability. Innocent II had died in 1143 in the midst of the crisis surrounding the establishment of a republican government, and a successor, Lucius II, was killed while leading a force against the republicans. Eugenius III had established a truce with the new republican regime, but it proved to be short-lived, and he was forced to flee in 1146. Amid this antipapal turmoil, Arnold's intention to submit to Church authority evaporated, and he began preaching to the populace, calling for an end to clerical corruption and papal politics and for a total reform of the Church. Himself an ascetic, Arnold preached a doctrine of absolute poverty. For Arnold, the gospel taught that all worldly goods belonged to laymen and princes but never to Christians. He thus implied that clergy owning property had no power to perform the Sacraments—a heretical implication which brought down upon him the implacable hostility of the Church. He was excommunicated on July 15, 1148.

Yet Arnold's preaching proved to be very effective among students, the lower clergy, and the poorer classes. A strong-willed and charismatic figure, he acquired such a large following that his movement took on political significance. Arnold's fortunes were tied to those of the republic; from it he received political protection, and to it he gave his learning, eloquence, and following. To control this evangelical and republican movement, Pope Adrian IV, who succeeded Eugenius III in 1154, became allied with the German king Frederick I (Barbarossa). When Frederick took Rome by force in 1155, the republican party was destroyed, and Arnold was seized as a political rebel. He was executed by secular authorities, and his ashes were thrown into the Tiber to prevent their being venerated as relics.

Arnold's career, however, was more that of a religious reformer than of a political agitator or revolutionary. His influence on republicanism was negligible, but his moral and religious teachings spread throughout Italy and abroad and were taken up by various lay and evangelical movements in the 13th and 14th centuries.

Further Reading

The best biography of Arnold is George William Greenaway, *Arnold of Brescia* (1931), which has a good bibliography. Contemporary sources bearing witness to Arnold's career include *The Deeds of Frederick Barbarossa* by Otto of Freising, edited and translated by Charles Christopher Mierow and Richard Emery (1953); and *Memoirs of the Papal Court* by John of Salisbury, edited and translated by Marjorie Chibnall (1956). Extended treatments of Arnold's career are presented in Pasquale Villari, *Mediaeval Italy from Charlemagne to Henry VII* (1910), and in Ferdinand A. Gregorovius, *History of the City of Rome in the Middle Ages* (6th ed., 3 vols., 1953-1957). □

Arnolfo di Cambio

Arnolfo di Cambio (1245-1302) was the most important Florentine sculptor and architect of the last half of the 13th century.

Arnolfo di Cambio was trained in the sculptural workshop of Nicola Pisano, where he assisted in carving the marble pulpit in the Cathedral, Siena (1265-1268). Shortly thereafter he left Nicola's shop to establish himself as an independent artist. Little is known of his activities until 1277, when he was working in Rome under the patronage of Charles of Anjou. Arnolfo's three earliest works date from the period 1265-1277: the monument to Adrian V in S. Francesco, Viterbo, made in collaboration with a Cosmati master; the monument to Cardinal Riccardo Annibaldi, of which remnants are in the cloister of St. John Lateran, Rome; and the seated portrait of Charles of Anjou in the Capitoline Museum, Rome. Arnolfo's early style was characterized by simple, geometric forms that gave the figures a certain blockiness and immobility. Drapery folds were deeply cut and arranged in regular patterns, often falling in V-shaped folds.

Arnolfo's services were requested in Perugia in 1277 for work on a fountain. Charles of Anjou gave him leave to go, though Arnolfo's presence in Perugia is not documented until early 1281. Presumably the fountain he worked on is the one known through three fragments representing *assetati* (thirsty ones) in the National Gallery of Umbria, Perugia, rather than the famous Fontana Maggiore in Perugia by Nicola and Giovanni Pisano, which was completed in 1278. Arnolfo signed his monument to Cardinal Guglielmo DeBraye (died 1282) in S. Domenico, Orvieto. This work, which has lost its canopy, revealed for the first time Ar-

nolfo's assimilation of the style of classical antiquity to which he had been exposed in Rome. This is especially noticeable in the Enthroned Virgin, who has a Junoesque quality. The monument to Cardinal DeBraye established a pattern for 14th-century funerary monuments that was repeated many times, especially in the work of Tino di Camaino.

In Rome, Arnolfo was responsible for erecting two ciboria, or altar canopies, one in S. Paolo fuori le Mura (1285) and the other in S. Cecilia in Trastevere (1293), where he combined his talents as sculptor and architect. Both are Gothic structures with give arches, triangular pediments ornamented with crockets, finials, and figure sculpture at the corners and in the spandrels. The muchadored bronze statue of the seated St. Peter located near the crossing of St. Peter's has been attributed to Arnolfo. This work was derived from an Early Christian marble prototype still preserved in the Vatican Grottoes. Other sculptural works done by Arnolfo in Rome during the 1290s include the statue of Pope Boniface VIII blessing and the funerary monument of Boniface VIII, both in the Vatican Grottoes, and the monument to Honorius IV in S. Maria in Aracoeli.

All of Arnolfo's purely architectural works are in Florence. The major one, the design for the Cathedral, was begun in 1296. This was an enormous undertaking that certainly justified the description of Arnolfo as ''the most famous and able church builder in the land.'' The same document, dated April 1, 1300, reveals that he was *capomastro,* or artistic director and chief builder, for the Cathedral. The Cathedral project included numerous statues for the facade. Those that have survived include the *Virgin Enthroned, Pope Boniface VIII Enthroned,* and the *Nativity* in the Cathedral Museum, Florence, and the *Dormition of the Virgin* in Berlin. A statue of St. Reparata, also in the Cathedral Museum, is usually attributed to Arnolfo. Two other churches in Florence, the Badia and Sta Croce, are associated with Arnolfo's name, as is the massive town hall, the Palazzo Vecchio, in Florence. Arnolfo died on March 8, 1302, in Florence.

Further Reading

The best English-language source on Arnolfo's sculpture is John Pope-Hennessy, *An Introduction to Italian Sculpture,* vol. 1: *Italian Gothic Sculpture* (1955). A standard monograph, in Italian, with numerous black-and-white photographs is V. Mariani, *Arnolfo di Cambio* (1943). Also recommended is G. H. and E. R. Crichton, *Nicola Pisano and the Revival of Sculpture in Italy* (1938).

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Raymond Aron

Raymond Aron (1905-1983) excelled as an academic scholar, teacher, and journalist. He applied the methods of sociology to the study of economics, international relations, ideology, and war.

Raymond Aron was born in Paris, France, on March 14, 1905, the year that brought the separation of church and state in that country. His father, Gustave, was a professor of law who had married Suzanne Levy. After the world depression struck France, Raymond married Suzanne Gauchon on September 5, 1933. Their union produced two girls, Dominique (Mrs. Antoine Schnapper) and Laurence.

Aron had already graduated from the prestigious Ecole Normale Supérieure, the intellectual center of some of France's greatest thinkers, and in 1928, when only 23 years old, he won his *agrégation* in philosophy. Over the next 10 years he expanded into sociology and economics and received a State Doctorat in 1933. He had already started his career with a lectureship at the University of Cologne in Germany (1930-1931) and as a staff member at the Maison Académique of Berlin (1931-1933).

Having departed just as Hitler assumed power, Aron returned to his native land to become a philosophy professor at the Lycée of Le Havre (1933-1934), and from there he became the secretary of the Center for Social Documentation of the Ecole Normale/Supérieure (1934-1939). Just before World War II began in 1939 he joined the humanities faculty of the University of Toulouse as associate professor of social philosophy. He was active in the military defense

against Germany in 1939-1940, and when France fell he joined Gen. Charles De Gaulle in London. Here he began his career as a journalist, serving as editor-in-chief of *La France Libre* and, after the liberation of France, as an editorial writer of *Combat* (1946-1947) and *Le Figaro,* a right of center newspaper within the old liberal tradition of France. Aron referred to himself as a ''Keynesian with a certain nostalgia for economic liberalism.'' For over 20 years he was one of the leading French columnists and thrived in the liberty allowed him by the paper. Later, when the newspaper was taken over by right-wing financiers led by Robert Hersant, he resigned in 1977 to preserve the editorial liberty that he had devoted his adult life to defending.

Aron remained a man of many talents, combining journalism, university teaching, and voluminous writing. He served as professor at the Ecole Nationale d'Administration and at the Institut d'Etudes Politiques (1945-1955). He then moved to the Sorbonne, where he joined the Faculty of Letters (1955-1968), and finally, in 1970, to that pinnacle of France's educational system, the Collège de France, where he served as professor of sociology until his death in 1983.

Aron's long career as teacher and writer brought him many honors. He was elected to almost all the major academies: Académie des Sciences Morales et Politiques, American Philosophical Society, American Academy of Arts and Sciences (honorary foreign member), British Academy, and Deutsche Akademie für Sprache und Dichtung. His prizes include Prix des Ambassadeurs (1962) for his book *Paix et guerre entre nations;* Prix Montaigne (1968) for the body of his work; Prix des Critiques (1973) for his *République impériale;* and Prix Goethe. He was elected as a chevalier, later officer of the Legion of Honor, and was awarded several honorary doctorates.

Aron's publications may be summarized by a book review by Stanley Hoffman published in the *New York Times Book Review* of June 17, 1979:

> The range of Raymond Aron's interests is immense. He is a philosopher, a sociologist, a political scientist, an economist; he is a scholar and a journalist. His 40-odd books and innumerable articles fall into two broad categories. Some are profound, often erudite reflections on the meaning of history, on the nature and forms of modern industrial society, on international conflict through the ages, on the evolution of political and social thought. . . . The second category consists of books and articles suggested by current events and debates, and especially by the political and intellectual tides in France. . . . What is common to both is Raymond Aron's relentlessly analytical and critical mind and his passionate defense of political liberalism. He is a descendant of the Philosophies of Enlightenment, and his intellectual godfathers are Montesquieu and Tocqueville.

Aron had for many years an intellectual mission: to defend the liberal order of the western world and to expose the left-wing myths that undermine the liberal tradition of freedom and private property. His views tended to range him with conservatively oriented groups; however, he insisted that, as a Keynesian liberal, he was neither rightwing nor left on all issues. His position depended on the issue: economic policy, North African policies, or relations between East and West.

His opposition to Marxism was based on several beliefs. In one of his most popular books, *The Opium of the Intellectuals* (1955, 1957), he contended that Marxism is mental opium and that many learned people create and believe false myths. These myths include the belief that history is progressive and liberating (whereas the victory of Marxism in Russia led to totalitarian controls), and that the proletariat is the collective savior of humanity, while in fact most workers, rather than becoming bearers of Marxism, just want a middle class standard of living.

Another highly influential publication, *The Century of Total War* (1954), presents a study of the inability of men to shape their destiny. ''Since . . . bourgeois Europe entered into the century of total war, men have lost control of their history and have been dragged along by the contradictory promptings of technique and passions.'' What was most decisive about World War I was the ''technical surprise,'' the vast use of deadly weapons. Industry discovered the means to provide the ''mass production of destruction.'' This happened with the replacement of old-time professional armies with armies of people, the masses. Popular passions hardened ideologies, especially nationalism, with the result that the war created a ''Europe of nationalities.'' The folly of men led to World War II, a conflict that became global but failed to bring the peace and liberty that west Europeans sought. ''European democracy and freedom and civilization are the victims, even more than Germany, of a victory won in their name.'' Raymond Aron died in 1983.

Further Reading

Reviews of Aron's work can be found in *New York Times Book Review* (June 17, 1979); *TIME* (July 9, 1979); *Commentary* (September 1979); *Best Sellers* (September 1979); and *National Review* (November 9, 1979).

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Jean Arp

The French sculptor and painter Jean Arp (1887-1966) was a pioneer of abstract art. His wooden reliefs and sculpture in the round are biomorphic in form and poetically allusive.

Jean Arp was born in Strasbourg. He studied at the Academy in Weimar in 1905-1907 and at the Académie Julian in Paris in 1908. He came to disapprove of formal instruction and moved to Weggis, Switzerland, where he

lived and worked in isolation. In 1912, after meeting Wassily Kandinsky in Munich, Arp exhibited with the Blue Rider group, and in 1913 he exhibited in the first Autumn Salon in Berlin. The following year he met Pablo Picasso, Robert Delaunay, under whose influence he began to work in a cubist vein, Amedeo Modigliani, and Max Ernst. In 1915 Arp settled in Zurich, where he met the painter Sophie Taeuber, whom he married in 1921.

Arp was one of the founders of the Dada group in 1916, which held its tumultuous meetings at the Cabaret Voltaire in Zurich. The Dadaists, reacting to the general disillusionment brought on by World War I, held up non-sense as the chief esthetic value to be realized in art and literature. Arp, now a committed Dadaist, abandoned the cubist rigors of the previous 2 years for an art that was whimsical in spirit and biomorphic in form. At this time he constructed painted wooden reliefs, whose curved shapes vaguely call to mind navels, clouds, and lakes. Arp's Dadaist art represented the fanciful and poetic, rather than the nihilistic and morbid, side of the movement, and he gave his works humorous titles. Among his Dadaist collages was a series in which bits of colored paper were pasted on cardboard; these he titled *Collage with Squares Arranged According to the Laws of Chance* (ca. 1917). But the bits of paper seem to have been placed with a concern for the effectiveness of the design. In 1919 Arp collaborated with Ernst and others to found the Cologne Dada group.

Arp settled in Paris in 1922, where he joined the surrealist movement. He participated in the first surrealist group exhibition held in Paris in 1925 and was officially a surrealist until 1930. In 1931-1932, as a member of the Abstraction-Création group, he made pictures out of bits of twine and torn paper and executed his first sculpture in the round of stone and wood.

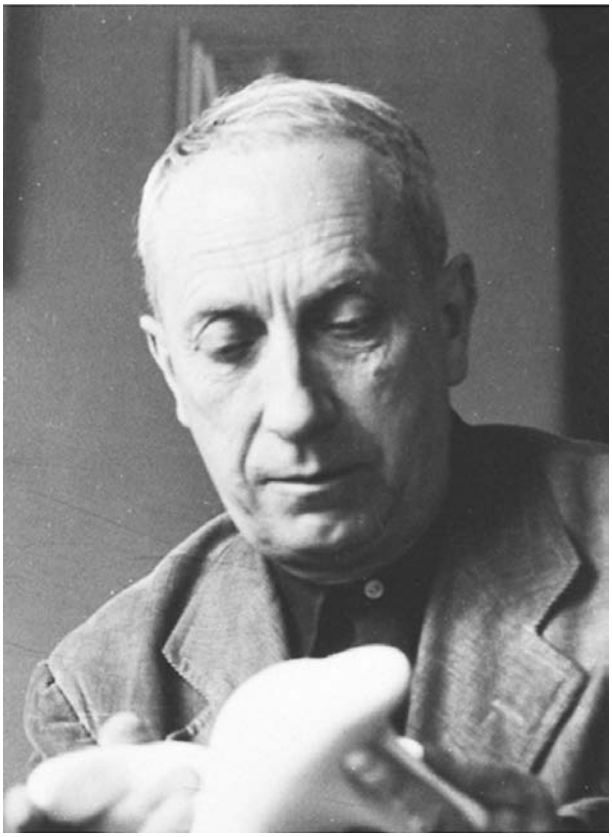

His sculpture in the round, like the wooden reliefs, is curving and vaguely suggests the world of nature, such as hills, clouds, or part of a torso, rather than the world of machines. Arp always brought his material, the stone or bronze, to a high degree of finish. He described his sculpture as ''concretions.'' ''Concretion,'' he wrote, ''designates solidification, the mass of the stone, the plant, the animal, the man. Concretion is something that has grown.'' Unlike Constantin Brancusi's sculpture, to which it is superficially similar, Arp's sculpture seems to be expansive rather than distilled or concentrated. Works such as the bronze *Shell and Head* (1933) and marble *Star* (1939-1960) seem to turn out to the world rather than turn in upon themselves.

Arp visited the United States in 1949 and 1950. He died in Basel, Switzerland.

Further Reading

Probably the best overall treatment of Arp in English is James Thrall Soby, ed., *Jean Arp* (1958), with equal attention given to the Dadaist wooden reliefs and the sculpture in the round. It contains essays by the Dadaist Richard Hülsenbeck, Robert Melville, and Carola Giedion-Welcker, as well as an essay by Arp. Two recent book-length treatments of Arp are Sir Herbert E. Read, *The Art of Jean Arp* (1968), and Edward Trier, *Jean Arp, Sculpture: His Last Ten Years* (1968). Hans Arp, *On My Way: Poetry and Essays, 1912-1947* (1948), is a collection of remarkably sensitive poems. Good background material is in A. H. Barr, Jr., ed., *Fantastic Art, Dada, Surrealism* (1936; 3d ed. 1947).

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Svante August Arrhenius

The Swedish chemist and physicist Svante August Arrhenius (1859-1927) is known for his theory of electrolytic dissociation.

Svante Arrhenius was born on Feb. 19, 1859, at Vik near Uppsala, the son of Svante Gustav and Carolina Thunberg Arrhenius. His father was a land surveyor and later a supervisor at the University of Uppsala.

Arrhenius's intellectual abilities became obvious early. Against his parents' wishes, the blond, blue-eyed, rubicund child taught himself to read at the age of 3. He acquired a fantastic arithmetical skill and a pictorial memory by observing his father adding columns in his account books. In his future scientific work, he was especially fond of discovering relationships and laws from masses of data. At the age of 8, he entered the fifth grade of the cathedral school, where he distinguished himself particularly in physics and

mathematics and from which he graduated, the youngest and ablest student, in 1876.

Theory of Electrolytes

Arrhenius entered the University of Uppsala, where he studied chemistry, physics, and mathematics. As he was not satisfied with his chief instructor in physics, he left Uppsala in 1881 to work on the conductivities of electrolytes at Stockholm under the physicist E. Edlund. In 1884 Arrhenius presented his results *(Recherches sur la conductibilité galvanique des électrolytes)* together with a new theory of electrolytes *(Théorie chimique des électrolytes)* in a 150-page dissertation for the doctorate at Uppsala. Although he compromised and moderated his radical ideas, his professors were not impressed and only grudgingly passed the dissertation.

Arrhenius's theory of electrolytes encountered widespread resistance from the scientific world, but it eventually found confirmation in the modern theory of atomic structure. Of the 56 theses advanced in his 1884 dissertation, only a few have not withstood the test of time or have had to be greatly modified. In order to explain the nonconductance of solid salt and pure water when tested separately and the conductance of an aqueous salt solution, Arrhenius postulated that when a solid salt is dissolved in water its molecules dissociate or ionize into charged particles, which Michael Faraday had called ions years before. Whereas Faraday assumed that such ions are produced only during electrolysis, Arrhenius proposed that they are already present in solution even without the application of an electric current. Chemical reactions in solutions are thus reactions between ions. Arrhenius's views were essentially correct for weak electrolytes (weak acids, bases, and other covalent substances), but for strong electrolytes his ideas were modified in 1923 by the Debye-Hückel theory of inter-ionic attraction.

Professional Recognition

With the aid of a travel grant from the Swedish Academy of Sciences, Arrhenius devoted his next few years to travel and study. He worked with Wilhelm Ostwald in Riga and Leipzig, with Friedrich Kohlrausch in Würzburg, with Ludwig Boltzmann in Graz, and with J. H. van't Hoff in Amsterdam.

In 1891 Arrhenius was appointed lecturer and in 1895, over strong objections, professor of physics at the Technical University of Stockholm, of which he became rector in 1896. During this time he courted and married Sofia Rudback. The couple had a son, Olav Vilhelm, who became a worker in soil science and agricultural botany. Three children were born of his second marriage, to Maria Johansson.

In 1901 Arrhenius was elected, with strong opposition, to the Swedish Academy of Sciences. The following year he received the Davy Medal of the Royal Society, and in 1903 he became the first Swede to receive the Nobel Prize in chemistry for his theory of electrolytic dissociation. He was appointed rector of the newly founded Nobel Institute for Physical Research at Stockholm in 1905, a position he held until his retirement in the spring of 1927.

Spectrum of Scientific Achievement

After his theory was accepted by the entire scientific world, Arrhenius turned his attention to other topics. He became interested in the widest application of the fundamental theory of chemical reactions. In 1902 he began to apply the laws of theoretical chemistry to physiological problems, especially those of serum therapy (immunochemistry). He found that organismic changes follow the same laws as ordinary chemical reactions and that no essential difference exists between reactions in the test tube and those in the human body.

Arrhenius became active in the fields of astronomy and cosmic physics, and he proposed a new theory of the birth of the solar system by the collision of stars. He used the ability of radiation pressure to transport cosmic material to explain comets, the corona, the aurora borealis, and zodiacal light. He also hypothesized that spores of living matter are transported by radiation pressure from planet to planet with the resultant spread of life throughout interstellar space. He developed a theory to explain the ice ages and other profound climatic changes undergone by the earth's surface. He reflected upon the world's supply of energy and the conservation of natural resources. He dreamed of a universal language and proposed a modified form of English. There was hardly a field of science to which he did not make original, if not universally accepted, contributions. During his last years he wrote several textbooks and many books of a popular nature, in which he made it a point to

indicate what was still to be done in the fields under discussion. Arrhenius had a healthy constitution, but he made great demands upon himself in order to maintain his extraordinary productivity. After a brief attack of acute intestinal catarrh in September 1927, he died on October 2 and was buried in Uppsala.

Further Reading

The biography by Wilhelm Palmaer, ''Svante Arrhenius, 1859-1927,'' originally in German, appears in an abridged translation in Eduard Farber, ed., *Great Chemists* (1961). A thumbnail sketch of Arrhenius and a brief evaluation of the electrolytic dissociation theory are contained in Eduard Farber, *Nobel Prize Winners in Chemistry, 1901-1961* (1963). Benjamin Harrow, *Eminent Chemists of Our Time* (1920), explains how Arrhenius formulated his theory of electrolytic dissociation. A popularized summary of his life and work may be found in Bernard Jaffe, *Crucibles: The Story of Chemistry, from Ancient Alchemy to Nuclear Fission* (1930; rev. ed. 1948).

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Antonin Artaud

Antonin Artaud (1896-1948) was one of the 20th century's most important theoreticians of the drama. He developed the theory of the Theater of Cruelty, which has influenced playwrights from Beckett to Genet, from Albee to Gelber.

Antonin-Marie-Joseph Artaud was born in Marseilles on September 4, 1896, the son of a wealthy shipfitter and a mother from a Greek background. At age five he suffered a near-fatal attack of meningitis, the results of which remained with him for the rest of his life.

He was educated at the Collège du Sacré Coeur in Marseilles and at 14 founded a literary magazine, which he kept going for almost four years. Still in his teens, he began to have sharp head pains, which continued throughout his life. In 1914 he was the victim of an attack of neurasthenia and was treated in a rest home; the following year he was given opium to alleviate his pain, and he became addicted within a few months.

He was inducted into the army in 1916, but was released in less than a year on grounds of both mental instability and drug addiction. In 1918 he committed himself to a clinic in Switzerland, where he remained until 1920.

On his release, he went immediately to Paris, still under medical supervision, and began to study with Charles Dullin, an actor and director. He soon began to find jobs as a stage and screen actor and as a set and costume designer. Within the next decade, he appeared on film in *Fait Divers* and *Surcourt—le roi des corsairs* (1924); Abel Gance's *Napoléon Boneparte* (1925); *La Passion de Jeanne d'Arc* (1928); *Tarakanowa* (1929); G. W. Pabst's *Dreigroschenoper,* made in Berlin (1930); and *Les Croix des Bois, Faubourg Montmartre,* and *Femme d'une nuit* (all 1930). On stage he had roles in *He Who Gets Slapped* (1923), *Six Characters in Search of an Author* (1924), and *R.U.R.* (1924).

At the same time, Artaud became seriously interested in the surrealist movement headed by André Breton and in 1923 published a volume of symbolist verse strongly influenced by Mallarmé, Verlaine, and Rimbaud, *Tric trac du ciel* (*Backgammon of the Sky*). Two years later, at the height of his involvement with the surrealists, he published *L'Ombilic des limbes* (*Umbilical Limbo*), a collection of letters, poems in prose, and bits of dialogue; it contained one complete work, the five-minute playlet *Le Jet de sang* (*The Jet of Blood*), which was finally produced in 1964.

Artaud broke with the organized surrealist movement in 1926, when Breton became a Communist and attempted to take his fellow-members with him into the party. Yet Artaud continued to view himself as a surrealist and in 1927 wrote the filmscript for *La Coquille et le clergyman,* perhaps the most famous surrealist film, and *Les Pèse-nerfs* (*Nerve Scales*), another collection containing various literary forms.

As A Producer

It was also in 1927 that he joined with Roger Vitrac and Robert Aron to found the Théâtre Alfred Jarry, named for the author of the 1896 play *Ubu roi,* which had so shocked the theatrical establishment of its time. Their theater had no permanent home, so they leased space in established theaters. In their first year they presented two programs, the first an evening of three one-act plays, one contributed by each of the founders, and Léon Poirier's *Verdun, visions d'histoire*. The following year they produced one evening which combined the film of Maxim Gorky's *The Mother* and the last act of Paul Claudel's *Partage de midi,* another of Strindberg's *Dream Play,* and their final effort, Vitrac's *Victor ou les enfants du pouvoir*.

Working as a theatrical producer gave Artaud an insight into the exigencies of the practical aspects of theater, with which he was not happy. Then, in 1931, he saw a Balinese drama at the French Colonial Exposition in Paris and found in this work, which stressed spectacle and dance, the ideal for which he had been searching.

As A Theoretician

In 1932-1933 he published his first work of dramatic theory, *Manifestes du théâtre de la cruauté* (*Manifestos of the Theater of Cruelty*), and in 1935 staged the first work based on his theories, an adaptation of *Les Cenci,* heavily dependent on the earlier works on that theme by the British poet Shelley and the French novelist Stendhal. Since one of Artaud's theories involved the breaking of the barrier between actors and audience, *Les Cenci* may be have been the first play ever staged in the round. In any event, it was a total failure.

Shattered, Artaud went to Mexico in 1930 and stayed there for the better part of a year, spending some time with the sun-worshipping Tarahumara Indians. On his return to France, he became engaged to a Belgian girl and tried to end his drug dependence. In May of 1937, giving a lecture in Brussels, he went completely out of control and began screaming at the audience. In the fall of that same year, on a visit to Ireland, he was declared mentally unfit, put in a straitjacket, and sent back to France. Ironically, it was shortly thereafter that his most important and influential work, *Le Théâtre et son double* (*The Theater and Its Double*), was published.

Diagnosed as schizophrenic, Artaud spent the next nine years in mental institutions, returning to Paris in triumph, acclaimed as a genius after his three-hour lecture-reading to an audience which included Nobel laureate Andre Gide, future Nobel laureate Albert Camus, and André Breton. Artaud died of cancer on March 4, 1948, in a rest home near Paris. Unlike his fellow theoretician of the drama, Bertolt Brecht, whose plays have been widely honored and frequently performed, Artaud had no success at all with his endeavors in drama, poetry, or fiction. His reputation rests entirely on his critical work.

In a word, Artaud called for a theater that is anti-intellectual. He believed that the drama of the past 400 years had become sterile and had no future. In the essay ''No More Masterpieces'' he laid the blame for the psychologically oriented drama on Shakespeare and elsewhere blamed Racine, but, wherever the responsibility lies, he asserted that the attempts ''to reduce the unknown to the known, to the quotidian and ordinary'' had brought the theater to the sorry state in which he found it.

Besides the psychological concerns, he also objected to the emphasis on the written word, the primacy of spoken poetry. In ''The Theater of Cruelty (First Manifesto)'' he said that ''it is essential to put an end to the subjugation of the theater to the text and to recover the notion of a kind of unique language half-way between gesture and thought.''

What Artaud offered as a substitute was the Theater of Cruelty. In the essays ''Letters on Cruelty,'' Artaud said, ''This cruelty is a matter of neither sadism nor bloodshed. . . . '' He went on, ''I do not systematically cultivate horror . . . cruelty signifies rigor, implacable intention and decision, irreversible and absolute determination.'' He added, ''It is a mistake to give the word 'cruelty' a meaning of merciless bloodshed and disinterested gratuitous pursuit of physical suffering. . . . Cruelty is above all lucid, a kind of rigid control and submission to necessity. There is no cruelty without consciousness. . . . ''

Yet, at the same time, it must be remembered that in one of his staged works Artaud picked as the theme the Cencis, a tale of rape, incest, and murder; that another of his works concerned the warped and dissolute Roman emperor Heliogabalus, and that one of his favorite British plays was '*Tis Pity She's a Whore,* also about incest and murder.

What Artaud's Theater of Cruelty had to offer instead of the conventional was a theater in which spectacle played the main role. Instead of poetic language, there would be a series of sounds and '' . . . these intonations will constitute a kind of harmonic balance, a secondary deformation of speech. . . . ''

There will be musical instruments, he said, which will be ''treated as objects and as part of the set.'' The lighting will be calculated to produce ''an element of thinness, density, and opaqueness, with a view to producing the sensations of heat, cold, anger, fear, etc.'' The dress should be ''age-old costumes of ritualistic intent,'' while the stage should be ''a single site, without partition or barrier of any kind.'' He adds: ''Manikins, enormous masks, objects of strange proportions will appear.'' As to the set, ''There will not be any set.'' Finally, there will be no script: ''We shall not act a written play, but we shall make attempts at direct staging, around themes, facts, or known works.''

While Artaud's theory was not successful in eradicating a theater based on texts, it made play-producers more conscious of elaborate sets, of movement (particularly the dance), and of an attention to myth, another of his concerns. Hence, his influence continued to be strong decades after his death in 1948.

Further Reading

No understanding of Artaud would be possible without a reading of the *The Theater and Its Double,* translated by Mary C. Richards (1958). The best biography in English is *Artaud and After* by Ronald Hayman (1977). Another excellent appreciation is *Artaud* by Martin Esslin, and important contributions appear in *The Theater of Revolt* by Robert Brustein (1964) and *Against Interpretation* by Susan Sontag (1966). Any good history of 20th-century theater will contain a good analysis, e.g., *History of the Modern Theater* by Tom Driver (1970).

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Chester Alan Arthur

The twenty-first president of the United States, Chester Alan Arthur (1830-1886) was reputed to be one of the leading spoilsmen in American politics when he took office, but he proved to be a dignified and an able administrator.

Political enemies claimed that Chester A. Arthur was Canadian-born and therefore ineligible to be president of the United States. Arthur himself never replied to the charges and said that he was born on Oct. 5, 1830, in Fairfield, Vt., the eldest of seven children of a Scotch-Irish Baptist minister. He was educated at Union College in Schenectady, N.Y., taught school, and studied law. Moving to New York City, he built up a successful law practice and became interested in Republican party politics.

Arthur rose steadily, if undramatically, in the Republican party by virtue of his willingness to perform the less exciting labors necessary to building a new political movement. New York City was slipping into the clutches of the Democratic party machine of William Marcy Tweed during the Civil War, but Arthur moved up steadily as the protégé of the state's governor. He served as engineer in chief, inspector general, and quartermaster general of New York, raising, equipping, and dispatching state troops for the Federal government. In 1863, when the Republicans were turned out of office, he stepped aside for a Democratic successor. By unanimous agreement he had been an excellent administrator.

Arthur as a Spoilsman

As a reward for his work for the party, in November 1871 President U.S. Grant named Arthur to be collector of customs for the Port of New York. In an age when political parties functioned almost primarily for patronage—the jobs and other ''spoils'' which accrued to the party in power—Arthur possessed one of the most powerful and lucrative positions in the patronage apparatus by the time he was 41. As collector, he supervised more than 1000 employees, and many of these were troops in the New York State Republican machine. Arthur helped oversee the distribution of the jobs and, at election time, supervised the collection of ''assessments''—contributions to Republican campaign funds which were virtually a requirement for holding a Federal job. The Customs House was no stranger to graft but Arthur himself was honest. He once said that ''if I had misappropriated five cents, and on walking down-town saw two men talking on the street together, I would imagine they were talking of my dishonesty and the very thought would drive me mad.''

In a sense, corruption would have been superfluous. Arthur was paid by a fee of one-half of all monies he recovered for the government from importers misrepresenting what they owed. In one famous case Arthur and two other officials divided $135,000. His pay generally ran to $40,000 a year until 1874, when his salary was set at $12,000.

Not all of this money stayed in Arthur's bank account. Like all political appointees, he was expected to make large donations to the party. These expenditures earned Arthur a prominent place in New York State's patronage-oriented Republican party. With Alonzo Cornell and Levi Morton, he stood second only to Roscoe Conkling in the control of New York's powerful political organization. His reputation among reformers was disgraceful but, until 1880, he could afford to ignore any pressures but Conkling's.

Arthur's nicknames—''the Gentleman Boss,'' ''the Elegant Arthur,''—indicate the figure he cut. Over 6 feet tall, stoutly built according to the specifications of the times, with a wavy moustache and bushy sidewhiskers, he dressed in fine, fashionable clothing. He was exquisitely urbane, dining well, drinking the best wines and brandies, and entertaining on a grand scale. None of this was extraordinary in middle-class New York City, but it made for a stunning contrast to the conservatively clothed and morally straitlaced Midwestern Republican politicians among whom he moved in Washington.

Accidental President

In 1880 Republicans divided sharply and bitterly over the nomination of a presidential candidate. The two principal hopefuls were former president U.S. Grant (Conkling and Arthur were among his chief advocates) and James G. Blaine. The deadlocked convention resolved the issue only by turning to a dark-horse candidate, James A. Garfield of Ohio. Conkling, the leader of the pro-Grant faction, was furious—for Garfield was friendlier to Blaine than himself—and he insisted that Levi Morton decline the offered vice-presidential nomination. Arthur was the Garfield group's second vice-presidential choice and, though Conkling remained adamant, Arthur accepted. Arthur continued to pay court to Conkling, however, even after the election had made him vice president of the United States. In fact, Arthur was in Albany, lobbying for Conkling's reelection, when news arrived that President Garfield had been shot in Washington by a deranged man who claimed he did it in order to make Arthur president. Garfield died on Sept. 19, 1881, and Arthur became president.

Historians tend to agree that Arthur was a much better president than anyone expected. He seemed sensitive to the dignity of his office, and, while he continued to send most patronage to his old allies, he generally extricated himself from their society. Though he offered Conkling a seat on the Supreme Court, he left one of Conkling's old enemies in the Customs House. Republicans on the side of reform were

chagrined at this new president, but Arthur could be surprising. He even supported and signed a landmark civil service bill (providing, among other things, for examinations as a prerequisite to holding some government jobs), and he permitted an investigation of post office frauds, which implicated several cronies.

Arthur remained what he had always been, a good administrator. But, as H. Wayne Morgan (1969) points out, ''Arthur liked the appearance of power more than its substance.'' He designed a flag for himself, relished military ceremonies, refurbished the shabby White House, and presented a perfect presidential appearance. He took little initiative in the significant events of his term, such as the Pendleton Civil Service Act and the construction of a modern navy.

Unfortunately for Arthur's political future (he would have liked to be reelected in 1884), he had alienated old supporters without winning over old enemies. In 1884 he had no real strength at the Republican Convention and was quietly shelved. He died in 1886. He had not inspired his contemporaries, and, though his biographers have been friendly, he has not inspired them either.

Further Reading

There are several biographies of Arthur, none of particular distinction. A standard account is George F. Howe, *Chester A. Arthur: A Quarter-century of Machine Politics* (1934). Matthew Josephson, *The Politicos: 1865-1896* (1938), is a highly readable, if sometimes inaccurate, history of 19th-century politics. H. Wayne Morgan, *From Hayes to McKinley: National Party Politics* (1969), updates Josephson's work and includes brief, incisive portraits of Arthur and other leading personalities of the era. □

José Gervasio Artigas

The patriot José Gervasio Artigas (1764-1850) is often referred to as the father of Uruguayan independence. While such a title is somewhat misleading, certainly Artigas is unchallenged as the greatest hero of Uruguay.

José Gervasio Artigas was born in Montevideo on June 19, 1764. He was a gaucho, or cowboy, until 1810, when he was attracted to a patriotic cause. A revolutionary junta in Buenos Aires desired to take the region of the viceroyalty of the Rio de la Plata out of the jurisdiction of Spanish control. From 1810 to 1811 Artigas commanded Uruguayan patriots in this war of independence against the Spanish. He conquered almost all of Uruguay except for the city of Montevideo. Then Artigas became the spokesman for those who were disenchanted with the leadership of Buenos Aires and wanted more autonomy for the provinces.

In 1813 Artigas-supporting delegates to a constitutional assembly in Argentina were rejected by the Buenos Aires government, and a civil war between the Artigas faction and Buenos Aires began. The differences between the two were fundamental and thus difficult to resolve. Artigas favored a limited federalist government that would leave a great deal of power to the local government. Buenos Aires essentially favored little provincial autonomy and a strong central government located in Buenos Aires.

Militarily, Artigas and Buenos Aires were well matched. He had the support of the region that would become Uruguay and, after 1815, the support of four river provinces that made up the Liga Federal, a confederation of provinces. Buenos Aires, in addition to the population of the province and city, had the revenue of the port facilities and the allegiance of some interior provinces.

Artigas participated in the successful siege of Montevideo, which the Spanish still held, and in 1815 entered Buenos Aires in triumph. But in 1816 he faced ultimate defeat when the Portuguese, hoping to add the provinces around the Rio de la Plata to Brazil, invaded Uruguay. Buenos Aires refused to support him, and after a 4-year struggle Artigas's forces were defeated. From then on Artigas lived in exile in Paraguay, no longer participating in Uruguay's struggle for independence. With the proclamation of Uruguayan independence in 1828, he was invited to return by his victorious followers, but he declined. He died in Asunción on Sept. 23, 1850.

Artigas's significance crossed national boundaries. In Uruguay he is most accurately remembered as the architect of a feeling of uniqueness and regional pride that eventually led to independence. He never favored independence for Uruguay, preferring always the concept of a confederation of all provinces making up the former viceroyalty of the Rio de la Plata. For Argentina he first articulated the principles of federalism in the ''Instructions of 13,'' which were incorporated in the Constitution of 1852. Under this constitution Argentina finally achieved a measure of stability, enabling it to grow into a position of real power in South America.

Further Reading

The most complete work on the life of Artigas is in Spanish. John Street, *Artigas and the Emancipation of Uruguay* (1959), is an excellent treatment in English. See also Simon G. Hanson, *Utopia in Uruguay: Chapters in the Economic History of Uruguay* (1938), and Clarence H. Haring, *The Spanish Empire in America* (1947). □

Cosmas Damian and Egid Quirin Asam

The brothers Cosmas Damian (1686-1739) and Egid Quirin (1692-1750) Asam, German artists who worked in architecture, painting, and sculpture, often as a team, achieved in their works a unity of the arts unequaled in Bavaria during the late baroque period.

The Asam brothers were sons of the painter Hans Georg Asam. Cosmas Damian was born on Sept. 28, 1686, and Egid Quirin on Sept. 1, 1692. They received their early training from their father. The brothers went to Rome in 1711, where they absorbed the style of the Roman high baroque, particularly from the work of the architect and sculptor Gian Lorenzo Bernini and his followers. Upon their return to Bavaria, Cosmas Damian worked as a painter, and his brother continued his studies under the sculptor Andreas Faistenberger in Munich.

The brothers collaborated in 1718 in the construction and decoration of the church of the Benedictine Abbey of Weltenburg on the Danube, near Regensburg, their most famous creation. Cosmas Damian was the architect and painter, and Egid Quirin produced all the sculpture for this most dramatic achievement of the period in Bavaria. The illusionistic ceiling fresco and the sculpture of the high altar, *St. George Slaying the Dragon,* were finished in 1721. The church interior exploits all the illusionistic devices of the Roman baroque—a dynamic oval ground plan, hidden light sources, agitated sculptural forms, and brilliant color and gilding—to give the on-looker a feeling that he is witnessing a heavenly vision in surroundings suggestive of the wonders of Paradise.

The most spectacular of Egid Quirin's works is the lifesize polychromed *Assumption of the Virgin* in the monastery church at Rohr (1718-1722). The group of the Virgin carried by angels floats, seemingly unsupported, in the air, above an altar conceived as a stage. Cosmas Damian executed numerous ceiling frescoes, including those for the church of St. Jakob, Innsbruck (1720-1723), the pilgrimage church at Einsiedeln in Switzerland (1723-1726), Brovnov Abbey near Prague (1731), and the abbey church at Osterhofen in Bavaria (1730-1735). All are noteworthy for complex and daring effects of perspective, rich color, and dramatic massing of figures, clearly revealing the influence of Roman ceiling painting, yet with a certain naive gaiety and heartiness that is distinctively Bavarian.

The last work on which the brothers collaborated was the house and attached church that Egid Quirin began to build in Munich in 1733 as his home and as a private chapel and votive offering. The small church of St. John Nepomuk (popularly called the Asam Church) is, after Weltenburg, the richest display of their respective talents. The ceiling fresco by Cosmas Damian was badly damaged in World War II. The sculpture and stucco decoration of the church are unsurpassed in their complexity, richness of color and forms, and unity of the whole. The group of the Holy Trinity, hanging above the altar, and the sculptures on the confessionals are among Egid Quirin's most startling and moving works.

Cosmas Damian died on May 11, 1739, before the church was finished, and Egid Quirin completed it. He died on April 29, 1750, in his house attached to the church.

Further Reading

The only works in English that discuss the Asam brothers at length are John Bourke, *Baroque Churches of Central Europe* (1958; 2d ed. 1962); Nicolas Powell, *From Baroque to Rococo* (1959); Eberhard Hempel, *Baroque Art and Architecture in Central Europe* (1965); and Henry-Russell Hitchcock, *Rococo Architecture in Southern Germany* (1968). The best monograph, in German, is Erika Hanfstaengl, *Die Brüder Cosmas Damian und Egid Quirin Asam* (1955), which also has the best photographs. □

Francis Asbury

Francis Asbury (1745-1816), English-born American clergyman, broke with the English Methodists in 1787 and established the Methodist Episcopal Church in America.

Francis Asbury was born on Aug. 20 or 21, 1745, in Staffordshire, England. His mother exerted great influence over Francis. She taught him to read the Bible before he was 6 years old and instilled in him a strong fear of sin. A shy, introspective boy who was intimidated by bullying classmates and a harsh schoolmaster, he had only 6 years of formal education.

Asbury had a religious awakening at the age of 14, after which he began to attend meetings of the Methodist Society. He soon became an exhorter and later a preacher. At the Bristol Conference of the Methodists in 1771, he volunteered to go to America as a missionary. He arrived in Philadelphia on Oct. 27, 1771, and went to New York to work under Richard Boardman, one of the first missionaries sent to America by the Methodist Society.

Asbury found church discipline lax and the city sinful. Without asking Boardman's permission, he borrowed a horse and rode into the countryside, thus making his first circuit in America by going to several New York communities.

A morose and solemn man, Asbury constantly subjected himself to spiritual and physical flagellation. A variety of physical problems plagued him during the 45 years in which he traveled the American continent; nevertheless, he rode at least 5,000 miles a year, preaching and exhorting at every opportunity.

Asbury's prestige grew as his circuit widened. He preached first in Pennsylvania, Maryland, Delaware, and Virginia and later in the South and the West. In October 1772 he received a letter from John Wesley informing the preacher that he was to replace Boardman as Wesley's assistant. The following year he was in turn succeeded by Thomas Rankin. There was constant tension between Asbury and Rankin, a result, in part, of Rankin's jealousy of Asbury and, in part, of Asbury's inability to work under anyone. Wesley ordered both to leave America during the Revolutionary War. Rankin returned to England but Asbury chose to remain in America, despite the fact that Methodists were suspected of Tory sympathies. He spent 6 months in seclusion at the Delaware home of Judge Thomas White, but his urge to preach overcame his caution and he returned to circuit riding. By 1780 his influence at the Baltimore

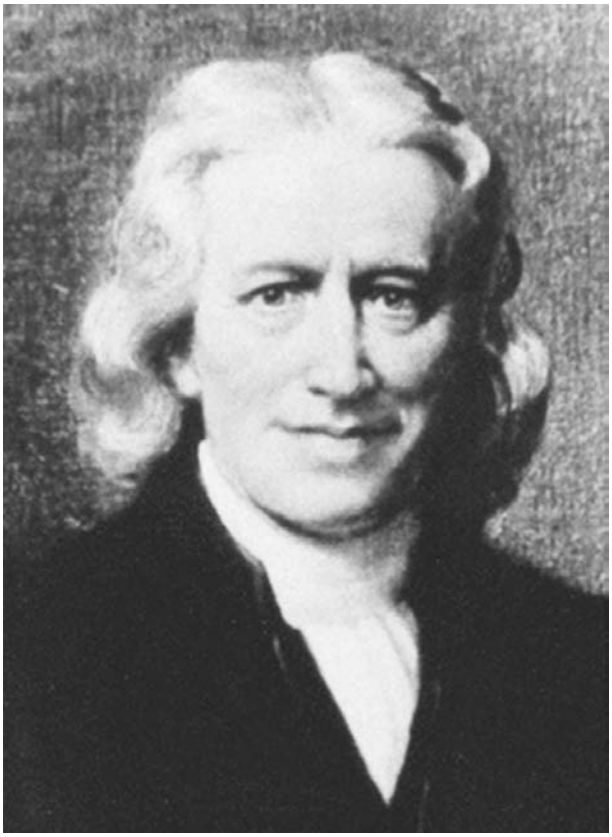

Conference was forceful enough to defeat a group of Methodists from the Southern states in a dispute over the Sacraments. He became the acknowledged head of the Methodist Church in America, and when, on Dec. 27, 1784, he was ordained superintendent, he became the titular head.

Asbury ruled his ever-increasing flock imperially, calling himself ''bishop.'' The Methodist Episcopal Church was formally established in America in 1787, when he broke with the English Methodists. His dominance was seriously threatened only once: in 1792 a group of dissidents led by James O'Kelly refused to submit to Asbury's rule and left the Methodist Church to form the Republican Methodist Church.

Eventually Asbury became so ill that he was compelled to accept the appointment of an associate, Richard Whatcoat. In a very real sense, Asbury was the founder of American Methodism. When he became superintendent in 1784, there were 83 traveling preachers and less than 15,000 Methodists. When he died on March 31, 1816, there were 212,000 Methodists, 2,000 local preachers, and 700 circuit riders.

Further Reading

Francis Asbury's own *Journal and Letters,* edited by Elmer T. Clark and others (3 vols., 1958), is an invaluable primary source. Herbert Asbury, *A Methodist Saint: The Life of Bishop Asbury* (1927), is a solid biography, and L. C. Rudolph, *Francis Asbury* (1966), provides additional detail. An excellent reference is Emory S. Bucke, ed., *The History of American Methodism,* 3 vols. (1964).

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Shalom Asch

The major works of the Polish-born writer Shalom Asch (1880-1957) are built on an epic scale, show profound insight into human character, and reveal prophetic vision. They depict patriarchal Jewish life with its devotional joys and fateful martyrdom.

Shalom Asch was born in Kutno, Poland, where he studied at a Hebrew religious school. At the age of 18 he left for Wocawek to become a Hebrew teacher. His reading was extensive in Hebrew, Yiddish, Russian, Polish, and German literatures, and he started writing in Hebrew. In 1899 he showed his work to the noted Yiddish writer H. L. Peretz, who advised him to turn to Yiddish as a medium of expression. From that time on, most of Asch's writing was done in Yiddish.

In 1900 he published his first short story, ''Moishele.'' Subsequently his sketches, short stories, and plays appeared in Jewish weeklies and periodicals. Like his childhood, they were steeped in sadness.

When Asch met the Polish writer M. M. Shapira, whose daughter Matilda he later married, his literary horizons broadened. The short story ''The Little Town'' (1905) opened a new chapter in Yiddish literature. The emphasis on poverty shifted now to the idyllic and romantic atmosphere of the small town, despondency gave way to faith, and satire turned to humor. A year earlier Asch had written his first play, *He Left and Returned.* His two following plays, *The Days of Messiah* and *God of Vengeance,* were performed in several European languages. Asch's reputation grew in the literary centers of the world.

At the outset of World War I Asch emigrated to the United States; several years after the war he returned to Poland. Later he took up residence in France, then moved again to the United States, where he became a citizen in 1938. For many years Asch was a member of the Jewish Agency for Palestine. He later resided in England, then moved to Israel in 1954 with the intention of settling there for the rest of his life. During a visit to his daughter in London he died in 1957.

Scope of the Work

Asch was extremely versatile in his literary forms, and the subjects that absorbed him covered a wide range. He wrote about life in little towns in Poland and in metropolitan New York, about social and religious problems, and about Zionism and the Nazi holocaust. His outstanding works—*Motke the Thief, God of Vengeance, Kiddush Hashem* (The Sanctification of God's Name), *Sabbetai Zvi, The Mother, and Three Cities* —depict the exaltations and degradations of environmental influences. The survival under adversity and the idealism and indestructible spirit of his people are transformed by his pen into sublime drama, comedy, and tragedy. In his Christian trilogy—*The Nazarene, The Apostle,* and *Mary* —he tried to bring out the common elements in Judaism and Christianity.

Asch started by depicting the provincial Jewish town and ended by opening international, intercultural, and interfaith vistas to Jewish literature. He was a writer of the highest order, both an idealist and a realist. His works have been translated into all major languages.

Further Reading

There is little material on Asch in English. Solomon Liptzin, *The Flowering of Yiddish Literature* (1963), includes a chapter on his life and works. Meyer Waxman, *A History of Jewish Literature* (4 vols., 1930-1936; rev. ed., 5 vols., 1960), discusses his work until 1935. For general background see Charles A. Madison, *Yiddish Literature: Its Scope and Major Writers* (1968).

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Mary Kay Wagner Ash

Texas make-up tycoon Mary Kay (Wagner) Ash (born ca. 1916) parlayed her early training in direct sales into a multi-million-dollar, Dallas-based cosmetics firm.

Although her choice of a cosmetics career was not unique, Mary Kay Ash proved incomparable at combining the skills she had acquired selling books door-to-door with her understanding of marketing to women. Successful beauty product entrepreneurs before her had proved this a lucrative field for women. A few, such as Madame C.J. Walker, Elizabeth Arden, and Helena Rubenstein, had ''invented'' a specialized product line and established highly effective sales networks. It was Mary Kay's reliance on women as in-home salespersons, her use of a signature color—pink—as part of the corporate identity, and her shrewd incorporation of premiums and incentives (such as pink Cadillacs and diamond jewelry) into company sales plans that brought her such astonishing financial success.

Clinging to the rather time-worn convention that ''a lady never reveals her age,'' Ash withheld the exact year in which her May 12th birth occurred; it is estimated by those who have known her to be 1916. She was born to Edward and Lula Wagner in rural Hotwells, Texas, and proved to be an eager and dependable student throughout her school years. She was, as well, a mainstay of her family; after her mother left each day for work, Ash prepared her physically challenged father's meals. Her capabilities and intellect were not sufficient, however, to lift her out of the domestic sphere. Due to her family's limited resources Ash was unable to go to college, and at age 17 she married and would go on to have three children.

During an era when it was uncommon for married women with a family to work outside the home, Ash became an employee of Stanley Home Products, often conducting several demonstration ''parties'' each day at which she sold company products, mostly to homemakers much like herself. As did many parents, Ash sought to provide the best for her children, and she believed that the quickest way to do so was for her to excel at a job. Energetic and a quick learner, Ash found that direct sales suited her well. She rose at Stanley to unit manager, a post that she held from 1938 to 1952. Although she spent a year studying at the University of Houston, she gave up on academics to return to the stimulation of sales challenges.

Following a divorce from her husband soon after the close of World War II, Ash moved in 1952 from her job at Stanley Home Products to a similar sales slot at World Gift

Company, where she remained for another 11 years. Throughout this time she was refining her theory of marketing and sales: provide a quality product, target that product at a specified market, and offer sales incentives not only to the sales force but to the customer as well. During her years at Stanley, Ash had developed effective techniques and strategies, and it was her belief that other women were able to do the same in selling. However, she had hit glass ceilings at both companies, and eventually quit, hoping to write a book about her techniques.

Instead, in 1963 she founded her own company, originally named ''Beauty by Mary Kay,'' a venture based primarily on a special skin care cream to which she had purchased the manufacturing rights. Since Ash had endured several decades of gender discrimination in the predominately male world of commerce and industry, she was determined in her own firm to offer career opportunities to any woman who was willing to devote the energy and creativity required to sell Mary Kay cosmetics. Before long she had built an effective force of female sales representatives who—like their doggedly positive chief executive officer—were eager to prove they were capable of *any* job.

Ash's second husband had died in 1963, only weeks after her company was established. She relied heavily on her oldest son to guide and advise her throughout the start-up phase of her cosmetics company; three years later she married Melville J. Ash and assumed the name that is so well-known today.

A relentless optimist with evangelical leanings, Ash published a carefully laundered autobiography in 1981; in 1984 she wrote *Mary Kay on People Management,* a volume that expanded on the now-familiar God-and-family theory of business success for women; and in 1995, she released another text on working women, *Mary Kay— You Can Have It All.* Among the tenets that she held as basic to her success was her idea that women needed to place ''God first, family second, and career third.''

Despite her conservative views, conventional approach to combining family and job responsibilities, and ultrafeminine appearance, Mary Kay Ash was a tough business person with a veteran's knowledge of marketing and sales. After her ''semi-retirement'' she served for a time at the Hastings Center, a think tank in Briarcliff Manor, New York.

Her predilection for flashy pink Cadillacs, gold-plated dinnerware, and layers of make-up aside, Ash helped innumerable women to careers and to the financial security that derives from earning one's own money. Though her personal views may not be typical of other women who have strived for their civil rights, Mary Kay nevertheless encouraged and empowered legions of women. Through her belief in women's abilities and her willingness to give them a chance, she made the dream of self-sufficiency a reality for hundreds of thousands of women worldwide.

Mary Kay Cosmetics now employs over 475,000 beauty consultants in over 25 countries throughout the world. Mary Kay Ash became involved in cancer research through fund raising after her husband, Mel, died of cancer in 1980. In 1993, she was honored with the dedication of the Mary Kay Ash Center for Cancer Immunotherapy Research at St. Paul Medical Center in Dallas. In 1996 a new foundation was started to research cancers which have historically affected women, the foundation was named the Mary Kay Ash Charitable Foundation.

To date, her autobiography *Mary Kay* has sold over one million copies. In 1987 Ash became the chairman emeritus of Mary Kay Inc.

Further Reading

Mary Kay Ash published an autobiography, *Mary Kay* (1981), providing an overview of her personal life and career as a cosmetics entrepreneur. She followed this in 1984 with *Mary Kay on People Management* and in 1995 with *Mary Kay—You Can Have It All* . See also *Contemporary Authors,* Volume 112 (Detroit: Gale, 1985). She also has been profiled in magazines, including portraits, in *People* (July 29, 1985) and *Fortune* (September 20, 1993).Additional information can be obtained from the Mary Kay Inc. web site at http://www.marykay.com. □

Abu al-Hasan Ali al-Ashari

The Moslem theologian Abu al-Hasan Ali al-Ashari (873/883-935) defended the basic Islamic belief that the Koran is the revealed book of God and that upon it and the Traditions of the Prophet the religion of Islam must be based.

Al-Ashari seems to have been born in Basra, in present-day Iraq. As was the custom, his education commenced with long exposure to the Koran and the collected Traditions of the Prophet and his Companions. Having mastered these, al-Ashari became a student of the head of the Mutazilite, or rationalist, school in Basra; eventually he would have succeeded his master had he not experienced a reconversion to the traditionalist position of Islam. This crisis in his life is said to have occurred in 912-913, and al-Ashari gave public notice of his intention to attack the Mutazilites from the pulpit. He spent the remainder of his life composing theological polemics against the enemies of the orthodox position. Al-Ashari died in Baghdad.

The rationalist movement in Islamic theology, whose adherents were known as the Mutazilites, had developed in the early 9th century, some 200 years after the death of the Prophet. The movement was influenced by the Neoplatonic and Aristotelian ideas which became known to Moslems through polemical discussions with Eastern Christians and Arabic translations of Greek philosophy. The rationalists, however, were deemed to have gone too far in attempting to harmonize revelation with reason. They were execrated by the traditionalist thinkers, who dubbed them Mutazilites, or ''withdrawers'' (from the community). The Mutazilites argued, for example, that God is just; if this is so, His creatures must have free will, or else sinners would be punished not for their own acts but for God's. The traditionalists balked at

this type of argument as placing a limit upon God's omnipotence—a limit, moreover, merely devised in the mind of one of His creatures.

This Greek-influenced rationalism in religion, though highly distasteful to the bulk of believers, caught the fancy of three of the early Abbasid caliphs in Baghdad, who persecuted prominent traditionalists with the usual result of producing martyrs for that party. The tide turned in 850, however, after the accession of the traditionalist caliph al-Mutawakkil, who in turn persecuted the Mutazilites. Theological rationalism had thus fallen from official grace by the time al-Ashari was born, but it fought a successful rearguard action for many years and was only finally discredited among the orthodox by al-Ashari and his followers.

In joining battle with the Mutazilites, al-Ashari declared for predestination. Both good and evil are the products of God's will, and the seeming freedom of choice which man has is merely the creation by God in man of the ability to perform an act. Perhaps the most crucial theological arguments of the time revolved around the problem of whether the Koran, which is held by Moslems to have been dictated to the Prophet by God through the angel Gabriel, is eternal with God or merely one of His creations. The Mutazilites argued that the Koran is not eternal, since only God can be eternal; it therefore is created. Al-Ashari held that it is the literal speech of God, therefore one of His eternal attributes, and hence uncreated.

The general tenor of al-Ashari's thought was to rely upon the Koran and the Traditions, as of course the bulk of believers had been doing. His greatest contribution, however, was to make respectable in the eyes of the traditionalists the rationalist apparatus as long as it was employed to support an Islam firmly based upon those two foundations.

Further Reading

The work which best places al-Ashari within his historical and intellectual context is Walter C. Klein's translation of al-Ashari's *Al-Ibanah An Usul ad-Diyanah* (1940). Two other books by al-Ashari were translated, with valuable notes, by Richard J. McCarthy, *The Theology of al-Ashari* (1953). A few other works by al-Ashari exist in Arabic, but they have not been translated into Western languages; the bulk of his writings have been lost. In English the most accessible sampling of al-Ashari's ideas, as well as those of other Moslem theologians, may be found in John Alden Williams, ed., *Islam* (1961). Al-Ashari's importance to early Islamic theology is discussed in W. Montgomery Watt, *Free Will and Predestination in Early Islam* (1948). See also his *Islamic Philosophy and Theology* (1962). □

Arthur Robert Ashe Jr.

World champion athlete, social activist, teacher, and charity worker, Arthur Robert Ashe Jr. (1943-1993) was the first African American player to break the color barrier in the international sport of tennis at the highest level of the game. After early retirement from sports due to heart surgery in 1979, Ashe used his unique sportsman profile and legendary poise to promote human rights, education, and public health.

Arthur Robert Ashe Jr. was born on July 10, 1943, in Richmond, Virginia. He was a member of the eleventh identifiable generation of the Ashe family and a direct descendant of a West African slave. The family line reached back to ownership by Samuel Ashe, an early governor of North Carolina. When Ashe was six years old his mother, Mattie Cordell Cunningham Ashe, died of heart disease at the age of 27.

Ashe's father nurtured both Arthur and his younger brother, Johnnie, with love as a strict disciplinarian. He worked as a caretaker and special policeman for a park named Brook Field in suburban North Richmond. Young Arthur lived on the grounds with four tennis courts, a pool, and three baseball diamonds. This was the passkey to his development as a future star athlete. His early nickname was ''Skinny'' or ''Bones,'' and he grew to six feet one inch with a lean physique. He was right-handed.

Ashe as Amateur Tennis Player

R. Walter (''Whirlwind'') Johnson, an African American general physician and tennis patron from Lynchburg, Virginia, opened his home in the summers to tennis prospects, including the great Althea Gibson several years earlier. Johnson used military-style discipline to teach tennis skills

and also stressed his special code of sportsmanship: deference, sharp appearance, and ''no cheating at any time.''

Ashe attended Richmond City Public Schools. He received an honorary diploma from Maggie L. Walker High School in 1961. After success as a junior player in the American Tennis Association (ATA, for African American players), he was the first African American junior to receive a United States Lawn Tennis Association (USLTA) national ranking. When he won the National Interscholastics in 1960, it was the first USLTA national title to be won by an African American in the South. The University of California at Los Angeles (UCLA) awarded him a full scholarship.

In 1963 Ashe became the first African American player to win the U.S. Men's Hardcourt championships. He also became the first African American to be named to a U.S. Junior Davis Cup team and played for ten years (1963-1970, 1975, 1976, 1978). (Earlier he could not make the U.S. Junior Davis Cup team because he was denied entry in two of five major events, in Kentucky and Virginia.) He became the National College Athletic Association (NCAA) singles and doubles champion, leading the UCLA Bruins to the NCAA title in 1965. He was All-American from 1963 to 1965.

A year later Ashe graduated from UCLA in the ROTC program with a bachelor's degree in business administration. After serving in the Army for two years, during which he was assigned time for tennis competitions, Ashe introduced a grassroots tennis program into U.S. innercities in 1968. This effort was the forerunner of today's national U.S. Tennis Association/National Junior Tennis League (USTA/NJTL) program, with 500 chapters running programs for 150,000 kids.

Ashe as Professional Tennis Player

Two events changed Ashe's life direction in the late 1960s. The first, in 1968, was a proposed boycott by African American athletes at the Olympic Games in Mexico City. The boycott issue partly involved a protest against racial segregation, or ''apartheid,'' in the Republic of South Africa. Ashe identified closely with such discrimination. The second event was in tennis. He was the first African American USLTA amateur champion and won the first U.S. Open Tennis Championships at Forest Hills, a new prize-money national event. The USLTA ranked him Co-Number One (with Rod Laver). His support changed from $28 per diem as a U.S. Davis Cup player to becoming a top money-winner when he turned professional in 1969. He took the Australian Open title in Melbourne in 1970. In 1971 he won the French Open doubles title with Marty Riessen. The next year he helped found the Association of Tennis Professionals (ATP).

In 1973 Ashe became the first African American to reach the South African Open finals held in Johannesburg and was the doubles winner with Tom Okker of The Netherlands. Black South Africa gave Ashe a name that day: They called him ''Sipho,'' meaning ''a gift from God'' in Zulu.

The year 1975 was Ashe's best and most consistent season. He was the first and only African American male player to win the ''Gentleman's Singles'' title in an historic victory on center court at the All-England Lawn Tennis Club at Wimbledon. Ashe dethroned the defending champion, Jimmy Connors. President Lyndon Johnson's comment was ''Brooke is the only Senator we got; and Marshall the only justice; and Ashe the only tennis player.'' In 1975 Ashe was ranked Number One in the world, won a singles title in Dallas, and was named ATP Player of the Year. He played as a member of the U.S. Aetna World Cup team, 1970 to 1976 and 1979.

Due to injuries, he sat out most of 1977. Wearing a footcast, Ashe (33) married Jeanne Moutoussamy (25), a professional photographer and television graphic artist. A decade later the couple had a daughter, Camera Elizabeth.

With Tony Roche, Ashe won the Australian Open doubles title in 1977. He almost defeated John McEnroe in the Masters final at Madison Square Garden in January 1979 and was a semi-finalist at Wimbledon in the summer, before a heart attack soon after the tournament ended his legendary career. After his quadruple bypass heart surgery, Ashe had to announce his retirement from competitive tennis.

Ashe as International Role Model

As his first post-retirement venture Ashe served as Davis Cup captain from 1981 to 1985. He was only the second captain in over 30 years to lead the U.S. team to consecutive victories, 1981 and 1982.

His new life was a rebirth with many directions. Ashe's Davis Cup campaigns, his protests against apartheid in South Africa, and his controversial support of higher academic standards for all athletes received much media attention. But he actually spent most of his time quietly dealing with the challenges of the ''real world'' through public speaking, teaching, writing, business, and voluntary public service.

In 1983 he had double bypass surgery. Ashe became national campaign chairman for the American Heart Association and the only nonmedical member of the National Heart, Lung and Blood Advisory Council. In the late 1970s he had become a consultant to Aetna Life & Casualty Company. He was made a board member in 1982. He represented minority concerns and, later, the causes of the sick.

Ashe developed social programs such as the ABC Cities program, combining tennis and academics; Safe Passage Foundation for poor children, which includes tennis training; Athletes Career Connection; the Black Tennis & Sports Foundation to assist minority athletes; and 15-Love, a substance abuse program conducted through the Eastern Tennis Association.

Kappa Alpha Psi Fraternity gave him their Laurel Wreath Award in 1986. He was inducted into the UCLA Sports Hall of Fame, the Virginia Sports Hall of Fame, and the Eastern Tennis Association Hall of Fame. He became the first inductee into the U.S. Professional Tennis Association Hall of Fame. He was the first athlete without a link to the Olympic Games to be awarded the coveted Olympic Order.

Ashe spent six years and $300,000 of his own funds to write *A Hard Road to Glory: A History of the African-American Athlete,* a three-volume work published in 1988. Ashe

won an Emmy Award for writing a television docudrama based upon his work. The research effort also earned him honorary doctorates from such universities as Virginia Union, Princeton, Dartmouth, Virginia Common-wealth, and South Carolina.

After brain surgery in 1988 came the shocking discovery that he had been infected with HIV, the virus which causes AIDS. Doctors traced this infection back to an unscreened blood transfusion after his second cardiac operation in 1983. To protect his family and his own privacy, he informed only a few friends and associates of his illness. But to avoid possible news reports he publicly disclosed that he was suffering from AIDS at a news conference in April 1992.

Ashe established the Arthur Ashe Foundation for the Defeat of AIDS as a new international organization, with half of the funds generated going to AIDS causes outside the United States. He rallied professional tennis to help raise funds and to increase public awareness of the AIDS epidemic. This foundation coordinated efforts with other groups to provide treatment to AIDS patients and to promote vital AIDS research. He addressed the General Assembly of the United Nations on World AIDS Day, December 1, 1992.

Arthur Ashe died of pneumonia related to AIDS on February 6, 1993, in New York City. Mourners paid their respects as Ashe's body lay in state at the Virginia governor's mansion, at a memorial service held in St. John's Cathedral in New York City, and at the funeral at the Ashe Athletic Center in Richmond. In 1996 Ashe's hometown of Richmond, Virginia announced plans to erect a statue in his honor on Richmond's Monument Avenue. The following year, a new tennis stadium at the National Tennis Center in Flushing Meadows, New York, was named for him. Up until his death, Ashe remained involved in tennis and sports. He served as a television commentator at tennis matches, sports consultant at tennis clinics and a columnist for the *Washington Post*.

Further Reading

Arthur Ashe: Portrait in Motion (written with Frank Deford, 1975, 1993) is a ''tennis diary'' written between Wimbledon 1973 and Wimbledon 1975. In 1981 he also wrote an autobiography (with Neil Amdur) dedicated to his slave ancestors, entitled *Off the Court*. The last autobiography, *Days of Grace: A Memoir,* co-authored with Arnold Rampersad, was completed by Ashe 48 hours before he died. Ashe's definitive work, *A Hard Road to Glory: A History of the African-American Athlete,* with Kip Branch, Ocania Chalk, and Francis Harris (1988) covered African-American athletic history from ancestral homelands to the present. For an intimate view of Ashe from a family perspective, see the touching book *Daddy and Me: A Photo Essay of Arthur Ashe and His Daughter Camera* (1993), with photographs and words by Jeanne Moutoussamy-Ashe. A balanced commentary by Kenny Moore, ''He Did All He Could,'' appeared in *Sports Illustrated* (February 15, 1993). An article by Terry Pluto, ''Statue Right of Way to Honor Ashe,'' appeared in the *Beacon Journal* (July 13, 1996). □

Ashikaga Takauji

The Japanese warrior chieftain Ashikaga Takauji (1305-1358) rose to a position of military hegemony during the civil wars of the 14th century and founded the second shogunate, or warrior government, of medieval Japan.

The Ashikaga shogunate (known also as the Muromachi shogunate because of the location of its central offices in the Muromachi section of Kyoto), although it underwent many vicissitudes, retained at least titular military overlordship of Japan from 1336 until 1573.

The first shogunate of the medieval age had been founded at Kamakura in the eastern provinces in 1185 by Minamoto Yoritomo. Yoritomo, as shogun or ''generalissimo'' appointed by the imperial court of Kyoto, had exercised strong personal rule over his vassal followers. When he died in 1199, his two young sons who succeeded him as the second and third shoguns were unable to maintain Minamoto control over the shogunate, and during the early 13th century, leaders of the Hojo family (who were related to Yoritomo by marriage) became the real rulers at Kamakura as shogunate regents.

The Ashikaga were one of the main branch families of the Minamoto clan. During the Kamakura period (1185-1333) they faithfully served the Hojo regents; but, as later events were to prove, they cherished the hope of one day reasserting the primacy of Minamoto authority among the military of the land.

Downfall of the Kamakura Shogunate

Although the Hojo regents were viewed by some as usurpers of the rights of the Minamoto, they administered the government of the Kamakura shogunate on a basis of feudal justice and with marked efficiency during much of the 13th century. The effort and expense required to repulse two attempts by the Mongols in 1274 and 1281 to invade Japan and the need to maintain defenses against a possible third attempt placed a great strain on the Hojo administration and contributed to the family's decline.

By the early years of the 14th century the quality of Hojo rule had deteriorated to the point where voices of discontent were being raised throughout the country. From early in their rise to power in Kamakura the Hojo regents had managed to keep the imperial court at Kyoto, the former seat of central government in Japan, in a state of almost total political impotence. As Hojo control weakened, however, an increasing number of people among both Kyoto courtiers and provincial warriors came to look to the Emperor for new leadership.

In 1324 and again in 1331 the Hojo uncovered plots against them in Kyoto and even went so far as to exile Emperor Daigo II from the imperial capital for his role in the second one. The anti-Hojo movement continued to grow in intensity, and in 1333 the Hojo were obliged to send armies from Kamakura in an attempt to control the fighting that had

erupted in the region of Kyoto. One of the commanding generals of the Hojo forces was Takauji, already the head of the Ashikaga family at 28. As he approached the imperial capital, Takauji suddenly announced his support of the exiled Daigo II and attacked and destroyed the branch offices of the shogunate in Kyoto. Almost simultaneously, another military force in the east entered Kamakura and decisively defeated the Hojo leaders and their immediate followers, thus bringing about the collapse of the Kamakura shogunate. The general who led this attack was Nitta Yoshisada, who, like Takauji, was the head of an important branch family (the Nitta) of the Minamoto clan.

Period of Imperial Restoration, 1333-1336

Upon his return to Kyoto from exile, Daigo II attempted to take advantage of the destruction of the Kamakura shogunate to reassert or ''restore'' the long-dormant authority of the throne. Although there had been powerful sovereigns earlier in Japanese history, the tendency since at least the 9th century had been for other families and groups to arrogate central ruling powers. The courtier family of Fujiwara, by installing themselves as regents to the throne, had, for example, been almost all-powerful at Kyoto during most of the 10th and 11th centuries. And in the 12th century the military of the eastern provinces became the new rulers of Japan through the establishment of the Kamakura shogunate.

Daigo II, an extraordinarily determined and headstrong person, attempted to exercise imperial rule directly and personally from his court in Kyoto. But he and his advisers were markedly unsuccessful in dealing with the needs of the most critical sector of Japanese society of the medieval age, the provincial warrior class. Before long, much of the discontent that had previously been directed at the Hojo regime in Kamakura was turned against Daigo II's court.

Probably the most important determinant of the fate of the brief Restoration government of 1333-1336, however, was the fierce rivalry for leadership of the warrior class that arose between Takauji and Nitta Yoshisada. Yoshisada managed to ingratiate himself with the court and to turn Daigo II and his chief advisers against Takauji. In the eighth month of 1335 Takauji went to the eastern provinces to quell a rising of remnants of the Hojo and their former followers. Three months later the Emperor, charging that Takauji intended to establish an independent territorial base in the east, commissioned Yoshisada to lead a punitive force against him. Thus began a protracted period of battling between the Ashikaga and Yoshisada, who was allied with other supporters of Daigo II. In an attempt to avoid being branded as a rebel, Takauji secured the backing of a rival branch of the imperial family that also aspired to the throne. In name at least, the struggle was thereby elevated to a dynastic dispute over imperial succession.

War between the Courts, 1336-1392

After several shifts in the tide of battle, the Ashikaga succeeded in occupying Kyoto in 1336 and in forcing Daigo II to abdicate in favor of their candidate. A few months later Daigo II escaped from the capital and fled south to Yoshino, where some of his leading supporters awaited him. Daigo II insisted that his ''abdication'' had been invalid and that he was still the legitimate sovereign of Japan.

From 1336 until 1392 there were two courts in Japan: the Southern court of Daigo II and his successors at Yoshino and the Northern court of Kyoto maintained by the Ashikaga. There was considerable fighting during the first few decades of the war between the courts, and the forces of the Southern court even recaptured Kyoto several times. However, the Ashikaga gradually reduced the opposition, and in 1392 they succeeded in reuniting the courts by persuading the Southern emperor to return to Kyoto and relinquish his claim to sovereignty to the Northern emperor.

Founding of the Ashikaga Shogunate

At the beginning of the war between the courts, Takauji had instituted a new shogunate in Kyoto. As a chieftain from the eastern provinces, Takauji would have preferred to locate his shogunate in Kamakura. But the need to do battle with the Southern court chiefly in the central region of Honshu dictated the advisability of choosing Kyoto as the site for the shogunate's headquarters. Nevertheless, Takauji and his advisers plainly conceived of themselves as the successors to the Kamakura shogunate, which they had helped destroy, and attempted to structure their government along the same lines as the latter.

In comparison with the Kamakura shogunate and the later Edo or Tokugawa shogunate (1603-1867), the Ashikaga shogunate was a weak ruling institution. Although it thoroughly dominated the Northern court and steadily reduced the fighting strength of the rival Southern court, the Ashikaga shogunate was hampered from the outset by a strong tendency toward regional separatism. Takauji and his immediate successors as shogun were obliged to give away much land and relinquish extensive governing rights to their leading generals in order to secure even a loose military hegemony over the land. Yet the Ashikaga hegemony was virtually nonexistent in areas distant from Kyoto, and by the end of the 15th century it had fallen apart completely. During the last hundred years or so of its existence, the shogunate founded by Takauji survived as a national governing body in name only.

Discord within the Shogunate

Nitta Yoshisada was killed in battle in 1338, and Emperor Daigo II died in 1339. Within a few years of the deaths of these great adversaries, Takauji nearly eliminated the offensive fighting power of the Southern court and was in a good position to seek a settlement with it. But in the early 1350s discord arose within the shogunate—involving several prominent vassal chieftains of the Ashikaga as well as Takauji and his brother, Tadayoshi—that precluded such a move.

Tadayoshi had performed important services in the rise of the Ashikaga family to national prominence in the early 14th century and had shared some of the ruling powers of the shogunate with his brother. Yet in the course of reestab-

lishing order within the shogunate, Takauji was driven to kill Tadayoshi, an act that darkened the final years of his life.

When Takauji died in 1358 at the age of 53, he was succeeded as shogun by his son, Yoshiakira. Takauji's life had been devoted almost entirely to fighting, and it remained for Yoshiakira and the third Ashikaga shogun, Yoshimitsu, to stabilize the Ashikaga hegemony and bring to an end the war between the courts.

Takauji's Image in History

The 14th century witnessed the only major dynastic schism in Japanese history, and many later nationalists have felt impelled to deal with what they regard as the major interpretational problem it presents: which of the two courts, the Northern or the Southern, should be regarded as ''legitimate''? By the late 19th century the most widely held contention was that, since Daigo II had never freely abdicated, the Southern court was legitimate during its existence from 1336 until 1392. A corollary to this was that those who had fought for the losing cause of the Southern court were loyalist heroes, and the Ashikaga and their allies were viewed as veritable ''traitors.''

In the period of ultranationalism and military aggression that led to World War II, Takauji in particular came to be vilified as the most heinous person in Japanese history. In 1934 a Cabinet minister, who was also a history buff and who had published an article that showed Takauji in a favorable light, was forced to resign his position. And during the war a noted scholar who many years earlier had tried sympathetically to analyze Takauji's ''faith'' was severely criticized.

Since the end of World War II Japanese scholars have been able to deal with the dynastic issue and the civil strife of the 14th century without fear of official censure. Their recent studies have evaluated Takauji more dispassionately and appropriately within the context of his times.

Further Reading

The best general treatment of Takauji and the period of the founding of the Ashikaga shogunate is in the early chapters of Sir George B. Sansom, *A History of Japan, 1334-1615,* vol. 2 (1961). A more detailed analysis of the dynastic issue in which Takauji became involved is presented by H. Paul Varley in *Imperial Restoration in Medieval Japan* (1971). This book also traces the course of the historical debate over which of the courts was ''legitimate'' and the process by which the opprobrium of the Japanese people came to be heaped on the memory of Takauji during the period before World War II.

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□

Laura Ashley

The British designer Laura Ashley (1925-1985) achieved renown for her genteel, Victorian inspired fashions in women's clothes and for her English Country manor style of furnishings for homes. Through her designs, books, and stores, she may be said to have served as an arbiter of fashion and life style.

Laura (Mountney) Ashley was born September 7, 1925, in Merthyr Tydfil, Wales, and died September 17, 1985, in Coventry, England. She was buried in Wales, where she was educated and grew up and where she established her world famous business of designing, manufacturing, and merchandising women's clothes and household items.

Her name had in her lifetime become synonymous with small, repetitive overall patterns; the use of natural fabrics; and a graceful simplicity in women's styles. Her dresses and blouses were noted for their Victorian-like high necks and full sleeves, the severity relieved by lace and ruffles. Particularly characteristic was her soft, floppy, wool felt hat with a broad flexible brim that could be worn down over the eyes and ears or pushed back so as to reveal the forehead. It became common to speak of a ''Laura Ashley look,'' a term applied to her garments, fabrics, and interior designs and even to the appearance of the young, expressionless, fresh-faced women who modeled her clothes.

She married Bernard Ashley in 1949. On a kitchen table in their flat in the Pimlico section of London they designed placemats, scarves, tablecloths, aprons, and dresses by the silkscreen method. They soon moved to a country home in Surrey and in the late 1950s to Carno, Wales, now the headquarters of the firm's international operations. She concentrated on creating the designs and her husband on printing and merchandising them.

Her life in the Welsh and English countryside, amidst farms and villages, clearly influenced the combination of Puritan function and Victorian nostalgia of her designs. ''Living quite remotely as I have done,'' she once said, ''I have not been caught up with city influences and we just developed in our own way.'' She declared about her success: ''It's not really a question of inspiration. What you make as a designer is an expression of yourself. I love music and painting and I prefer life in the country.'' Another time she said: ''The idea of four babies, cooking, sewing, and looking after the home suited me perfectly.'' Of fashion she remarked: ''I don't like ephemeral things; I like things that last forever. . . . ''

A major influence on her dress designing was her uniform as a Wren in World War II. She said about it: ''The uniform was a very good quality navy gabardine and you could press it and wear it with a clean white cotton shirt and collar and tie. There was a nice, cheeky little hat and comfortable black leather shoes.''

At another time, she said: ''I reckon that women looked their best at the turn of the century.'' She studied 18th and 19th century prints in museum collections for her miniature floral patterns. ''No one wants to live with a design that

jumps out at them,'' she explained. Her colors, too, were subdued.

Her success was quick and extraordinary. Her fabrics were first sold in two of the smaller but highly fashionable London department stores, Heal's and Liberty's, both of which had a tradition of featuring thoughtfully designed and esthetically pleasing objects. Liberty's, for example, continued to offer fabric and wall paper in patterns originally created by William Morris, the 19th century English poet and book and furniture designer.

Toward the end of the 1960s Ashley opened her first retail store in London. It was marked by natural wood floors, cabinets, and counters; trim painted in a deep blue-green; old-fashioned lounge chairs; and a general air of elegant informality. The first American shop opened in 1974 in San Francisco. By the time of her death there were over 200 Laura Ashley stores throughout the world, each looking much like the original one. The firm had 4,000 employees. In 1984 the stores alone grossed $130,000,000.

The Laura Ashley look, evoking a sense of permanence with its links to the past and its dependence on the natural, proved so popular perhaps because it contrasted dramatically during its emergence with the more transient and extravagant styles of French and Italian designers who appealed to mass clienteles with bolder expectations. ''I like the idea of a uniform,'' she once said. ''I think people should hang on to the things they like. They don't need closets full of clothes.'' One of her admirers, paradoxically, was the late trend-setting Princess Diana, the former wife of the Prince of Wales, heir to the British throne.

Laura Ashley preceded a generation of American designers working in a similar, restrained, classic style: Ralph Lauren, Calvin Klein, Ann Klein, and Perry Ellis. Although the volume of her retail business may have been less than that of other well-known clothes stylists, no other had quite her special influence or lent his or her name so definitively to an immediately recognizable look.

The Laura Ashley firm published three major books during her lifetime: *Fabric of Society: A Century of People and Their Clothes 1770-1870* by Jane Tozer and Sarah Levitt and *A House in the Cotswolds* and *The Laura Ashley Book of Home Decorating* by Elizabeth Dickson and Margaret Calvin, with a foreword by Laura Ashley. Through photographs of entire rooms, these volumes provided vivid glimpses of the environment of such novelists as Austen, Trollope, and Eliot. Perhaps even more, they serve as guides to many young persons today on how to furnish and decorate their homes.

Although early Laura Ashley products appealed mainly to women, the later ones, including upholstered chairs and sofas, furniture and drapery fabrics, wallpapers, and ceramic tiles, proved attractive to men as well. One particularly successful innovation of the Laura Ashley decorating style was to relate objects in a single setting to each other. Thus a Laura Ashley bedroom might have similarly patterned fabrics on bedspread, sheets, pillows, draperies, chaise lounge, and even the tiles in an adjoining bathroom. This organic integration of patterns made the typically small English chamber, however crowded, seem larger and quieter. The Laura Ashley look in home design, with its concentration on miniature and mid-sized floral patterns and its understated use of ornamental touches, provided a comfortable relief to the unrelieved starkness of modernism.

Further Reading

Up to the time of her death, no book had appeared which was devoted to her life and work. The titles mentioned in the text provide a good survey of the range of her interests and achievements in design. Many articles and interviews, indexed in the usual reference sources, may be found in leading American and British periodicals and newspapers, especially in the years immediately preceding her death. General books about fashion, providing a context for placing Laura Ashley, are *Fashion in the Sixties* by Barbara Bernard (1978); *The Fashion Makers* by Barbra Walz (1978); *Fashion from Ancient Egypt to the Present Day,* edited by James Laver (1965); and *Fashion and Reality,* by Alison Gernsheim (1963). □

William Henry Ashley

William Henry Ashley (ca. 1778-1838), American businessman, fur trader and explorer, and politician, was a leading figure in the organization and operation of the Rocky Mountain fur trade during the 1820s.

William Ashley was born in Chesterfield County, Va. His date of birth has been given variously as 1778, 1782, and 1785; modern scholarship tends to accept the earliest date. From Virginia young Ashley migrated to Missouri. By 1805 he had settled in the St. Genevieve area, where he became a supplier for local merchants and businessmen. He married Mary Able, then turned to land speculation, operating a plantation near Cape Girardeau. By 1811 he and Andrew Henry had moved to Washington County, Mo., where Henry worked a lead mine and Ashley processed saltpeter and manufactured gunpowder.

During this time Ashley served as justice of the peace for the St. Genevieve district and as an officer in the territorial militia. During the War of 1812 he received several promotions, becoming a lieutenant colonel in 1814. Five years later he advanced to the rank of colonel and in 1822 became a brigadier general.

He arrived in St. Louis in 1819 and became active in real estate speculation, banking, and politics. In 1820 he was elected the first lieutenant governor of Missouri, and 4 years later he lost a close election for the governorship.

His political activity remained secondary; Ashley's major interest was the fur trade. In 1822, with his former associate Andrew Henry, he advertised for ''enterprizing young men'' to enter the trade—and from that time on, the American fur business depended upon hired trappers (rather than Native Americans) to obtain the bulk of the furs. Ashley's advertisement encouraged a number of the most famous of the trappers and mountain men to enter the trade.

While working for Ashley, Jedediah Smith brought back news of South Pass; Ashley took wagons over it and later explored parts of the Colorado River Valley. In 1826 Ashley sold his interest in the trade and turned to the less risky business of supplying the trading companies.

In 1825 he married a second time, but Eliza Christy, his bride, lived only 5 years. In 1832 he married Elizabeth M. Wilcox. A slender, energetic man of medium height, Ashley had a narrow face with a prominent nose and jutting chin. His leadership abilities helped him remain in public life, and in 1831 he was elected to Congress to complete the term of Spencer Pettis, who had been killed in a duel.

Ashley claimed to support Andrew Jackson, but at the same time he favored the Second Bank of the United States. He was reelected to Congress in 1832 and 1834. At the close of his third term he ran a second time for the Missouri governorship but lost to Lilburn Boggs. Two years later, in 1838, he died of pneumonia.

Further Reading

There is no biography of Ashley, but Dale L. Morgan, ed., *The West of William H. Ashley* (1964), gives the most complete account of his life. See also Harrison C. Dale, ed., *The Ashley-Smith Explorations and the Discovery of a Central Route to the Pacific, 1822-1829* (1918). Dale L. Morgan, *Jedediah Smith and the Opening of the West* (1953), gives much collateral material. For a general account of the fur trade see Hiram M. Chittenden, *The American Fur Trade of the Far West* (3 vols., 1902; 2d ed., 2 vols., 1935).

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Harry Scott Ashmore

The American journalist Harry Scott Ashmore (born 1916) was the 1958 Pulitzer Prize winner for his reports and commentary on the Little Rock, Arkansas, school integration crisis.

Harry Ashmore was born July 28, 1916, in Greenville, South Carolina, in the northwest part of the state. His father, William Green Ashmore, was a merchant, and the Ashmore traced their lineage in Greenville County to the colonial period of American history. Harry's mother, Elizabeth Scott Ashmore, came from Scotch-Irish roots that began in America with her father's migration from County Antrim, Ireland. The Scotts were strong Presbyterians, but Elizabeth relented to the Baptist loyalties of the Ashmores.

Harry recalled in his boyhood a region marked by numerous textile mills that made it emblematic of the ''New South'' and its industrial character. Nonetheless, the people of the area were highly partisan in their Old South prejudices. Ashmore remembered that his relatives considered white supremacy a ''fact of life'' and the social dominance of whites over Blacks as the ''natural order'' of society. Both of Ashmore's grandmothers related with pride their husbands' military service in the armies of the Confederacy.

Early Newspaper Career

Ashmore graduated from Clemson College in 1937 and began a career in journalism. His work on the *Greenville Piedmont* included an assignment to study living conditions of the poor in northern cities, a report that his editor hoped would retaliate against northern journalists' exposés of wretched conditions in the Greenville area textile mills. Ashmore's investigation of New York City drew a notice in *TIME* magazine and won a measure of vindication for the South, but Ashmore later regretted that the effect was to make the South indifferent to the social evils in its midst.

In 1940 Ashmore married Barbara Edith Laier, a New Englander who was teaching at Furman University. The couple had one child, a daughter Anne. The next year Ashmore attended Harvard University as a Nieman Fellow and focused his studies on American history, primarily with Professors Paul H. Buck, Frederick Merk, and Arthur Schlesinger, Sr. Ashmore then saw extensive military service in World War II, fighting with George S. Patton's Third Army and winning decorations for his achievements.

After his return home, Ashmore became editor of the editorial page of the *Charlotte* (*N.C.*) *News,* a job that he accepted in part because his work on the Greenville paper had alienated the reigning Bourbon politicians in the state.

At Charlotte, Ashmore succeeded Wilbur J. Cash, a brilliant writer whose deflation of the South's sentimental mythology in his classic *The Mind of the South* greatly influenced Ashmore.

In 1947 Ashmore joined the *Arkansas Gazette,* a venerable Little Rock newspaper of longstanding Democratic party loyalties. He had by this time become a familiar name as part of a small group of Southern liberal journalists that included his good friends Harry Golden and Ralph McGill. As editor of the editorial page, Ashmore turned the *Gazette* against the segregationist movement in the Democratic Party led by Strom Thurmond of South Carolina and known as the ''Dixiecrat'' schism of 1948. Ashmore, always a voice of restraint, had initiated reforms in the *Gazette* that called for consistent courtesy titles (''Mr., ''Mrs.,'' and ''Miss'') for both African-American and white people. Ashmore also headed a team of scholars, organized by the Ford Foundation's Fund for the Advancement of Education, to study race and the public schools in the South. *The Negro and the Public Schools* was published one day before the United States Supreme Court issued its historic desegregation decision in *Brown vs. Board of Education* in 1954.

Work for Civil Rights

That decision raised a defiant South, with campaigns for massive resistance to court-ordered school integration. Ashmore at the *Gazette* won national attention for his calls for moderation and responsibility among Little Rock area citizens. Ashmore repeatedly criticized the defiant position of Arkansas Governor Orville Faubus and answered conservative journalists who spoke for white supremacy and racial segregation, James Jackson Kilpatrick of the *Richmond News-Leader* in particular. In Little Rock and around the state, white Citizens Councils led a boycott against the *Gazette* and had the encouragement of Faubus in their efforts. Ashmore received threats of violence to himself and his family, as Little Rock became the center of the nation's attention in the fall of 1958. Ashmore's coverage of these events was carried by *Life* magazine, and his editorials for the *Gazette* won Pulitizer Prizes in journalism for him and the newspaper.

In 1960 Ashmore accepted the invitation of Robert Maynard Hutchins to join the Fund for the Republic and to become the chairman of the executive committee of its Center for the Study of Democratic Institutions in Santa Barbara, California. The fund had been created by the Ford Foundation to advance the cause of civil rights and civil liberties and had been providing grant support for interracial organizations in the South. Ashmore maintained his interest in race relations in America and took on special assignments for major newspapers. He also served as editor-in-chief of the *Encyclopedia Britannica.*

Ashmore remained throughout his career a Democratic Party stalwart. He worked with the Adlai Stevenson campaigns of 1952 and 1956 as strategist and speechwriter. He is best characterized as a committed but pragmatic liberal. He spoke out against the militant and violent elements that became vocal in the civil rights movement after the death of Martin Luther King, Jr. and warned against the radical ideologies of the New Left movement of the 1960s. Ashmore opposed President Lyndon Johnson's conduct of the war in Vietnam, and in 1967 and 1968, with journalist Bill Baggs of the *Miami News,* he undertook an unsuccessful peace mission to Hanoi with the cooperation of the State Department. He also maintained his liberal commitments through his work with the American Civil Liberties Union and his service to that organization as its vice-president.

Harry Ashmore once said that he wanted to make journalism a bridge between the world of ideas and the world of men. His lively writings on history and contemporary affairs reflected that objective.

Further Reading

Ashmore wrote two books in the 1980s: *Hearts and Minds: The Anatomy of Racism from Roosevelt to Reagan* (1982); and *Hearts and Minds: A Personal Chronicle of Race in America* (1988); the former is heavily autobiographical and contains many useful observations of the half-century course of the civil rights movement. Ashmore wrote *Arkansas: A Bicentennial History* (1978) for the Norton series on the American states. *Mission to Hanoi* (1968), with William C. Baggs, recounts the secret diplomatic journey undertaken by the two journalists. Ashmore's *An Epitaph for Dixie* (1957) is a trenchant analysis of the South and its class and racial attitudes, and his article ''The Untold Story Behind Little Rock,'' written for *Harper's Magazine* (June 1958), provides a first-hand account of the integration crisis. A *TIME* magazine article, ''Damned Good Pro'' (October 14, 1957), is an appreciative tribute to Ashmore's editorial campaigns against the segregationists. □

Jehudi Ashmun

Jehudi Ashmun (1794-1828) was the white American governor of Liberia Colony, West Africa, whose leadership enabled the early settlement at Monrovia to survive armed attacks from local Africans.

Jehudi Ashmun was born on a farm near Champlain, N.Y., on April 21, 1794. He studied at Middlebury College and graduated from the University of Vermont in 1816. In 1818 after 2 years as principal of a theological academy in Maine he resigned following a misunderstanding over his marriage of that year. He failed as editor of the *Constellation,* a Baltimore religious weekly, and as editor of the *Theological Repository,* a Washington monthly magazine of the Episcopal Church.

While in Washington in 1820 Ashmun learned of the work of the American Colonization Society (ACS) and wrote several articles supporting it. Intrigued, he started a newspaper, the *African Intelligencer,* to publicize the ACS program of sending free African Americans from America to found a colony in West Africa. The newspaper did not last, but Ashmun was still enthralled by the first settlement established at Monrovia. In 1822 he published *Memoir of the Life . . . of Samuel Bacon,* concerning the ACS official who had helped settle the first contingent of African American emigrants before himself succumbing to malaria. In 1822

Ashmun was put in charge of 37 African Americans who were emigrating to Africa; his wife made the trip with him, for they expected to return to the United States.

When he arrived in Monrovia in August, Ashmun found the colony of about 120 people demoralized, without supplies or leadership from the ACS, and under military threat from hostile Africans. Assuming control without authorization from the ACS, he skillfully directed the fortification and successful defense of the settlement.

Despite the recurring malaria that weakened him and killed his wife and despite the early antagonisms of some ACS officials, Ashmun remained in Africa. Later, in executing the authoritarian orders of the ACS, he made enemies of the settlers, who, under Lott Cary, rebelled and forced him to retreat to the Cape Verde Islands temporarily in 1824. The most enlightened of the white colonial agents, still Ashmun did not believe in the equality of blacks and whites. With the help of Ralph R. Gurley, new secretary of the ACS, Ashmun liberalized the government of the colony and once more won the support of the Liberians. (Gurley later wrote a biography of Ashmun.) Between 1824 and 1828 he governed the settlement, built up and fortified Monrovia, and consolidated Liberian commercial and political control over the coastal areas north and south of the town.

Trade with the Africans was lucrative and most Liberians wanted to be merchants. Although he himself was a trader, Ashmun published a booklet, *The Liberian Farmer* (1826), to encourage agriculture. Ashmun's reports to the ACS provide the basic history of early Liberia, and he also published *History of the American Colony in Liberia, 1821-1823* (1826).

During his 6 years in Africa, Ashmun was in poor health. Early in 1828 he left Africa for the West Indies and then for the United States, hoping to regain his health. He died on August 25, shortly after his arrival in New Haven, at the age of 34. The survival of Liberia is his principal monument.

Further Reading

The authoritative account of Ashmun's life was written by his close friend, Ralph Randolph Gurley, *Life of Jehudi Ashmun: Late Colonial Agent in Liberia* (1835). It includes a number of letters and other documents written by Ashmun. For a detailed account of his career in Liberia see Charles Henry Huberich, *The Political and Legislative History of Liberia* (2 vols., 1947). A recent evaluation of Ashmun's work in the American Colonization Society is in P. J. Staudenraus, *The African Colonization Movement, 1816-1865* (1961). There is a brief biographical sketch of Ashmun in Stewart H. Holbrook, *Lost Men of American History* (1946). □

Hanan Mikhail Ashrawi

Spokesperson for the Palestinian delegation in the Arab-Israeli peace talks and later chair of a human rights group in the West Bank and Gaza, Hanan Mikhail Ashrawi (born 1946), a professor of English literature and a political activist, won international recognition for her articulate defense of Palestinian national rights. Her innate eloquence is further manifested by her literary accomplishments.

Hanan Mikhail Ashrawi was born October 8, 1946, in Nablus, one of the big cities of what was then central Palestine. The youngest of five children—all female—Hanan and the rest of the Mikhails moved around quite a bit during her childhood, mainly due to the 1948 war of Israeli independence and to demands placed on her father, a physician. From Nablus, her family moved to the warm city of Tiberias in the north where they remained until Israel became a state in 1948. With most Palestinian Arabs of that part of Palestine—now Israel—fleeing the war and ending in refugee camps in southern Lebanon and Syria, Mikhail's family moved to Amman, Jordan. Initially, her father, Daoud Mikhail, remained behind in the war-torn country, but he rejoined his family a bit later. While in Jordan, Hanan's father worked as a health inspector with that government.

Finally, in 1950 the Mikhails returned to the West Bank, settling in Ramallah, a city located six miles north of Jerusalem. The West Bank, which had been annexed by the Amman government in August 1950, came under Israeli occupation during the Six-Day War of 1967.

As a physician, Daoud Mikhail, along with his wife Wadi'a Mikhail, a nurse, provided his family with a comfortable standard of living. Daoud Mikhail was a liberal thinker and quite progressive in his philosophy. Brought up by his sisters when his mother died, he had learned to respect and admire the position of women and favored a greater role for them in society. Contrary to acceptable norms for most girls and women at the time, Hanan grew up believing that there was nothing she could not or should not do only because she was a woman. Her father's status and his social and political views undoubtedly influenced Hanan's personality and character and set her on a path which ultimately led to her activist and leadership roles.

Daoud Mikhail's activities with the Arab National Socialist Party had led to his imprisonment by the Jordanian authorities for a time. Later on he was involved in the establishment of the Palestine Liberation Organization (PLO). He died in 1988.

Hanan Mikhail received her B.A. and M.A. degrees from the American University of Beirut. While there she joined the General Union of Palestinian Students (GUPS) and became its spokesperson. She also taught political awareness classes to Palestinians in that city's surrounding refugee camps. ABC's World News Tonight anchor Peter Jennings met Hanan while in Beirut and described her as ''incredibly smart.'' In 1970, unable to rejoin her family in the West Bank, Hanan left Beirut to go to the United States to complete her graduate studies at the University of Virginia, where she received her Ph.D. in English and Comparative Literature.

Hanan met Yasser Arafat for the first time in 1969 while attending a GUPS convention in Amman; she joined Fateh, the largest of the PLO components, but then she left. She was able to return to the West Bank in 1973 under the Family Reunification Act. There she became involved in the women's rights movement and began to speak about coexistence with Israel and about a two-state solution for the Arab-Israeli conflict.

In 1975 Hanan Mikhail married Emile Ashrawi, an artist, filmmaker, and later a photographer in Jerusalem for the United Nations refugee relief group. They had two daughters.

Hanan Ashrawi came to world attention during her highly praised performance on ABC's Nightline ''town meeting'' from Jerusalem in April 1988, five months after the breakout of the Palestinian *intifada* (uprising against Israeli rule). That event catapulted her into the world of high politics and placed her under a substantial level of responsibility. Ashrawi, a professor of English literature and the former dean of arts at Beir Zeit University in the West Bank, became very involved in the talks with then Secretary of State James Baker that eventually lead to the 1992 Madrid peace conference. As a resident of East Jerusalem, she was denied a role as a negotiator by Israel, becoming instead the chief spokesperson for the Palestinian delegation. As such, and with the world as her audience, Hanan's articulate conferences on behalf of the Palestinian people, and her information duels with her Israeli counterpart, made her face one of the most recognizable in the world. Along with Faisal Husseini, the chair of the group and another West Bank personality, Hanan sat at the core of an influential team of advisers for the Palestinian delegation.

Ashrawi published many articles, conferred with heads of state, and addressed numerous international conventions. When arrested by the Israeli authorities along with Husseini, former President George Bush said, ''Hanan is on my mind.'' These Palestinians were soon released.

Ashrawi received her share of criticism, and not only from the Israelis. From the Palestinian corner, Ashrawi was criticized as too moderate and too accommodating to both the Americans and the Israelis.

After the signing of the September 13, 1993, agreement between Israel and the PLO, Ashrawi resigned her position on the Palestinian team. She then founded a human rights group that focused on women's issues in the West Bank and Gaza.

Her convictions and determination to bring freedom and democracy to the war-torn country of Palestine are described in her critically acclaimed memoir, *This Side of Peace*. The book draws from the imagery of her native Arabic, but Ashrawi wrote the book in English in order that it might be more widely read. Reviewer William B. Quandt of *Foreign Affairs Magazine* described the book as ''an appealing and powerful personal statement from a person of integrity and insight.'' Ashrawi plans to publish a novel dealing with the realities of the Palestinian-Israeli conflict.

Further Reading

The best source of additional information is *The New Palestinians: The Emerging Generation of Leaders* (1992) by John Wallach and Janet Wallach. See also Mikhail-Ashrawi, Hanan, *This Side of Peace* (Simon & Schuster, 1995); Victor, Barbara, *A Voice of Reason: Hanan Ashrawi and Peace in the Middle East* (Harcourt, Brace & Company, 1994). Periodical articles include *Commonweal,* June 16, 1995; *Foreign Affairs,* July-August 1995; *Interview,* July 1995; *Mother Jones,* March-April 1993; and *Publishers Weekly,* December 5, 1994. □

Ashurbanipal

Ashurbanipal (died ca. 630 B.C.) was the last great king of the Assyrian Empire. He was an able soldier and administrator, a scholar, and a patron of art and learning.

The events of the reign of Ashurbanipal are imperfectly known, and the course of his campaigns cannot be chronologically described. Designated crown prince in 672 B.C. by his father, Esarhaddon, Ashurbanipal succeeded to the throne 3 years later; his elder brother Shamash-shum-ukin was proclaimed king of Babylonia in the same year. Ashurbanipal's first task was the settlement of Egypt, recently conquered by Esarhaddon. Native princes were appointed as vassal rulers, but after repeated revolts by Egyptians the country was put under military occupation in 663 and Memphis and Thebes destroyed. Ashurbanipal then defeated Tyre, which had aided Egypt, and made an alliance with Lydia against the threat of Cimmerian hordes to the northeast. In 654 the Egyptians expelled the last Assyrian garrison and regained their independence.

Ashurbanipal spent the middle years of his reign in a bitter struggle with his brother. In 652 Shamash-shumukin rebelled with Elamite aid against Assyrian hegemony, and the revolt was joined by the Chaldeans of South Babylonia, the Arameans and Arabs, and the princes of Palestine. Ashurbanipal attacked Elam, starved the Babylonian cities into submission, and in 648 captured Babylon; Shamash-shum-ukin perished in the flames of his burning city. Ashurbanipal installed a puppet king, Kandalanu, in Babylon and subdued the Arabs. The Elamites after several years of warfare were forced to capitulate, and their capital, Susa, was destroyed. Among those who subsequently paid homage to Ashurbanipal was Cyrus, the first king of Persia.

Little is known of Ashurbanipal's last years, though private documents hint at shrinking frontiers and the dislocation of trade. Assyria's end was not far off, but few at the time of his death, about 630, would have dared to predict it.

The splendid reliefs from Ashurbanipal's palace at Nineveh (near Mosul, Iraq) depict him as a warrior and an intrepid hunter of lions. Thousands of cuneiform tablets found in the ruins of this palace show Ashurbanipal's wide range of interests. The dockets on some tablets show they had been copied, or borrowed, from the ancient temple libraries of Babylonia, and they comprise religious literature, scientific treatises, and historical records. The king's interest sprang from a degree of education unusual among monarchs of the ancient world, for he could read the ancient Sumerian texts and was an expert mathematician. His love of learning and his desire to uncover and preserve the past have earned him the title of the ''archeologist king.''

Further Reading

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Isaac Asimov

The author of nearly five hundred books, Isaac Asimov (1920-1992) is esteemed as one of the finest writers of science fiction and scientific fact in the twentieth century.

Asimov was born on January 2, 1920, to middle-class Jewish parents in Petrovichi, Russia, then part of the Smolensk district in the Soviet Union. His family immigrated to the United States in 1923, settling in Brooklyn, New York, where they owned and operated a candy store. In 1934, while attending Boys High School of Brooklyn, Asimov published his first story, ''Little Brothers,'' in the school newspaper. A year later he entered Seth Low Junior College, an undergraduate college of Columbia University. He transferred to the main campus in 1936, where he switched his major from biology to chemistry. During the next two years Asimov's interest in history grew and he read numerous books on the subject. He also read science fiction magazines and wrote stories. His first professionally published story, ''Marooned off Vesta,'' appeared in *Amazing Stories* in 1939. Asimov graduated from Columbia University with a B.S. in chemistry in 1939. He later earned an M.A. and Ph.D. After serving in World War II, Asimov became an instructor at Boston University School of medicine. Asimov died in 1992.

Asimov received his greatest popular and critical acclaim for *The Foundation Trilogy: Three Classics of Science Fiction* and his robot series. Comprised of *Foundation, Foundation and Empire,* and *Second Foundation, The Foundation Trilogy* describes the ''future history'' of a vast galactic empire. His books about robots—most notably *I, Robot;*

The Caves of Steel; and *The Naked Sun*—did much to legitimize science fiction by augmenting the genre's traditional material with the narrative structures of such established genres as mystery and detective stories, while displaying a thematic concern for technological progress and its implications for humanity. Many critics, scientists, and educators, however, believe Asimov's greatest talent was for popularizing or, as he called it, ''translating'' science for the lay reader. His many books on atomic theory, chemistry, astronomy, and physics have been recognized for their extraordinary clarity, and Asimov has been praised for his ability to synthesize complex data into readable, unthreatening prose. When asked about his prodigious output in such a wide range of fields, Asimov responded self-deprecatingly by saying he never had a thought that he didn't put down on paper. An editorial in *The Washington Post* concluded that he redefined the rule ''as to how many things a person is allowed to be an expert on'' and that his ''extraordinary capabilities aside, [his] breadth of interest deserves more admiration than it gets.''

Isaac Asimov is ''the world's most prolific science writer,'' according to David N. Samuelson in *Twentieth Century Science-Fiction Writers,* who ''has written some of the best-known science fiction ever published.'' Considered one of the three greatest writers of science fiction in the 1940s (along with Robert Heinlein and A. E. Van Vogt), Asimov has remained a potent force in the genre. Stories such as ''Nightfall'' and ''The Bicentennial Man,'' and novels such as *The Gods Themselves* and *Foundation's Edge* have received numerous honors and are recognized as among the best science fiction ever written. As one of the world's leading writers on science, explaining everything from nuclear fusion to the theory of numbers, Asimov has illuminated for many the mysteries of science and technology. He is a skilled raconteur as well, who enlivens his writing with incidents from his own life. ''In his autobiographical writings and comments,'' states James Gunn in *Isaac Asimov: The Foundations of Science Fiction,* ''Asimov continually invites the reader to share his triumphs, to laugh at his blunders and lack of sophistication, and to wonder, with him, at the rise to prominence of a bright Jewish boy brought to this country from Russia at the age of three and raised in a collection of Brooklyn candy stores.''

Asimov's interest in science fiction began when he first noticed several of the early science fiction magazines for sale on the newsstand of his family's candy store. Although as a boy he read and enjoyed numerous volumes of nonfiction as well as many of the literary ''classics,'' Asimov recalls in *In Memory Yet Green,* his first volume of autobiography, he still longed to explore the intriguing magazines with the glossy covers. But his father refused, maintaining that fiction magazines were ''junk! . . . Not fit to read. The only people who read magazines like that are bums.'' And bums represented ''the dregs of society, apprentice gangsters.''

But in August of 1929, a new magazine appeared on the scene called *Science Wonder Stories.* Asimov knew that as long as science fiction magazines had titles like *Amazing Stories,* he would have little chance of convincing his father of their worth. However, the new periodical had the word ''science'' in its title, and he says, ''I had read enough about science to know that it was a mentally nourishing and spiritually wholesome study. What's more, I knew that my father thought so from our occasional talks about my schoolwork.'' When confronted with this argument, the elder Asimov consented. Soon Isaac began collecting even those periodicals that didn't have ''science'' in the title. He notes: ''I planned to maintain with all the strength at my disposal the legal position that permission for one such magazine implied permission for all the others, regardless of title. No fight was needed, however; my harassed father conceded everything.'' Asimov rapidly developed into an avid fan.

Asimov first tried writing stories when he was eleven years old. He had for some time been reading stories and then retelling them to his schoolmates, and started a book like some of the popular boys' series volumes of the 1920s: ''The Rover Boys,'' ''The Bobbsey Twins,'' and ''Pee Wee Wilson.'' Asimov's story was called *The Greenville Chums at College,* patterned after *The Darewell Chums at College,* and it grew to eight chapters before he abandoned it. Asimov, in *In Memory Yet Green,* describes the flaw in his initial literary venture: ''I was trying to imitate the series books without knowing anything but what I read there. Their characters were small-town boys, so mine were, for I imagined Greenville to be a town in upstate New York. Their characters went to college, so mine did. Unfortunately, a junior-high-school youngster living in a shabby neighborhood in Brooklyn knows very little about small-town life and even less about college. Even I, myself, was

forced eventually to recognize the fact that I didn't know what I was talking about.''

Despite initial discouragements, Asimov continued to write. His first published piece appeared in his high school's literary semiannual and was accepted, he says, because it was the only funny piece anyone wrote, and the editors needed something funny. In the summer of 1934, Asimov had a letter published in *Astounding Stories* in which he commented on several stories that had appeared in the magazine. His continuing activities as a fan brought him to the decision to attempt a science fiction piece of his own; in 1937, at the age of seventeen, he began a story entitled ''Cosmic Corkscrew.'' The procedure Asimov used to formulate the plot was, he says, ''typical of my science fiction. I usually thought of some scientific gimmick and built a story about that.''

By the time he finished the story on June 19, 1938, *Astounding Stories* had become *Astounding Science Fiction.* Its editor was John W. Campbell, who was to influence the work of some of the most prominent authors of modern science fiction, including Arthur C. Clarke, Robert Heinlein, Poul Anderson, L. Sprague de Camp, and Theodore Sturgeon. Since Campbell was also one of the best-known science fiction writers of the thirties and *Astounding* one of the most prestigious publications in its field at the time, Asimov was shocked by his father's suggestion that he submit ''Cosmic Corkscrew'' to the editor in person. But mailing the story would have cost twelve cents while subway fare, round trip, was only ten cents. In the interest of economy, therefore, he agreed to make the trip to the magazine's office, fully expecting to leave the manuscript with a secretary.

Campbell, however, had invited many young writers to discuss their work with him, and when Asimov arrived he was shown into the editor's office. Campbell talked for over an hour and agreed to read the story; two days later Asimov received the manuscript back in the mail. It had been rejected, but Campbell offered extensive suggestions for improvement and encouraged the young man to keep trying. This began a pattern that was to continue for several years with Campbell guiding Asimov through his formative beginnings as a science fiction writer.

Asimov's association with the field of science fiction has been a long and distinguished one. He is credited with the introduction of several innovative concepts into the genre, including the formulation of the ''Three Laws of Robotics.'' Asimov maintains that the idea for the laws was given to him by Campbell; Campbell, on the other hand, said that he had merely picked them out of Asimov's early robot stories. In any case, it was Asimov who first formally stated the three laws: ''1. A robot may not injure a human being or, through inaction, allow a human being to come to harm. 2. A robot must obey the orders given it by human beings except where such orders would conflict with the First Law. 3. A robot must protect its own existence as long as such protection does not conflict with the First or Second Laws.'' Asimov says that he used these precepts as the basis for ''over two dozen short stories and three novels . . . about robots,'' and he feels that he is ''probably more famous for them than for anything else I have written, and they are quoted even outside the science-fiction world. The very word 'robotics' was coined by me.'' The three laws gained general acceptance among readers and among other science fiction writers; Asimov, in his autobiography, writes that they ''revolutionized'' science fiction and that ''no writer could write a *stupid* robot story if he used the Three Laws. The story might be bad on other counts, but it wouldn't be stupid.'' The laws became so popular, and seemed so logical, that many people believed real robots would eventually be designed according to Asimov's basic principles.

Also notable among Asimov's science fiction works is the ''Foundation'' series. This group of short stories, published in magazines in the forties and then collected into a trilogy in the early fifties, was inspired by Edward Gibbon's *Decline and Fall of the Roman Empire.* It was written as a ''future history,'' a story being told in a society of the distant future which relates events of that society's history. The concept was not invented by Asimov, but there can be little doubt that he became a master of the technique. *Foundation, Foundation and Empire,* and *Second Foundation* have achieved special standing among science fiction enthusiasts. In 1966, the World Science Fiction Convention honored them with a special Hugo Award as the best all-time science fiction series. Even many years after the original publication, Asimov's future history series remains popular—in the 1980s, forty years after he began the series, Asimov added a new volume, *Foundation's Edge,* and eventually linked the Foundation stories with his robot novels in *The Robots of Dawn, Robots and Empire, Foundation and Earth,* and *Prelude to Foundation.*

Asimov's first fiction written specifically for a younger audience were his ''Lucky Starr'' novels. In 1951, at the suggestion of his Doubleday editor, he began working on a series of science-fiction stories that could easily be adapted for television. ''Television was here; that was clear,'' he writes in *In Memory Yet Green.* ''Why not take advantage of it, then? Radio had its successful long-running series, 'The Lone Ranger,' so why not a 'Space Ranger' modelled very closely upon that?'' *David Starr: Space Ranger,* published under the pseudonym Paul French, introduced David 'Lucky' Starr, agent of the interplanetary law enforcement agency the Council of Science. Accompanying Lucky on his adventures is his sidekick, John Bigman Jones, a short, tough man born and raised on the great agricultural farms of Mars. Together the two of them confront and outwit space pirates, poisoners, mad scientists, and interstellar spies—humans from the Sirian star system, who have become the Earth's worst enemies.

Although the ''Lucky Starr'' series ran to six volumes, the television deal that Asimov and his editor envisioned never materialized. ''None of us dreamed that for some reason . . . television series would very rarely last more than two or three years,'' Asimov writes. ''We also didn't know that a juvenile television series to be called 'Rocky Jones: Space Ranger' was already in the works.'' Another problem the series faced was in the scientific background of the stories. ''Unfortunately,'' state Jean Fiedler and Jim Mele in

Isaac Asimov, ''Asimov had the bad luck to be writing these stories on the threshold of an unprecedented exploration of our solar system's planets, an exploration which has immensely increased our astronomical knowledge. Many of his scientific premises, sound in 1952, were later found to be inaccurate.'' In recent editions of the books, Asimov has included forewords explaining the situation to new readers.

Asimov's first nonfiction book was a medical text entitled *Biochemistry and Human Metabolism,* begun in 1950 and written in collaboration with William Boyd and Burnham Walker, two of his colleagues at the Boston University School of Medicine. He had recognized his ability as an explainer early in life, and he enjoyed clarifying scientific principles for his family and friends. He also discovered that he was a most able and entertaining lecturer who delighted in his work as a teacher. He told *New York Times* interviewer Israel Shenker that his talent lies in the fact that he ''can read a dozen dull books and make one interesting book out of them.'' The result was that Asimov was phenomenally successful as a writer of science books for the general public. Before his death in 1992, Asimov commented, ''I'm on fire to explain, and happiest when it's something reasonably intricate which I can make clear step by step. It's the easiest way I can clarify things in my own mind.''

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Asoka

Asoka (reigned ca. 273-232 B.C.), the third emperor of the Maurya dynasty, is considered ancient India's greatest ruler. He combined the piety of a saint with the practical qualities of a king, and in the history of Buddhism he ranks second only to Buddha.

By the 3d century B.C. the kingdom of Magadha under the hegemony of the Mauryas controlled almost the entire Indian subcontinent. Only the southern tip of India and Ceylon remained free of the Mauryas' political influence. However, Buddhist missionaries of Asoka extended religious influence into Ceylon, which became a stronghold of Theravada Buddhism through Asoka's efforts.

In his youth Asoka served as viceroy of Taxila and later of Ujain. He came to the throne in 273 B.C., but a disputed succession delayed his coronation until 269. In 261 he annexed Kalinga, a vast tract between the Mahanadi and Godavari rivers, killing over 100,000 people and taking 150,000 captives. This was the only aggressive war of his reign, and so shocked the King's conscience that 4 years later he publicly recorded on various edicts his profound sorrow and remorse. He devoted the rest of his life to the propagation of *dharma,* the Buddhist law of piety.

Life and Beliefs

To bring his precepts into harmony with his personal practice, Asoka gave up hunting, royal luxuries, and the use of meat in the royal kitchen. He established and endowed hospitals for men and animals, both within his own realm and in those of the neighboring powers. On the highways banyan trees were planted to provide shade, mango groves were laid to provide fruit, wells were dug, watering places constructed, and rest houses established to comfort weary men and animals.

He made pilgrimages to India's holy places, preaching the law of piety to his subjects along the way. Often he was absent from his capital for as long as 10 months. He appointed a special class of officers, *dharma mahamatras,* to propagate morality. He asked them to be teachers first, magistrates afterward. Declaring all his subjects to be his children, he considered himself to be the trustee of their welfare rather than a ruler. But Asoka, while utilizing the full force of his administration, recognized frankly that permanent improvement was to be based on genuine change of heart, not on royal measures. He exhorted his subjects to meditate; to practice nonviolence and noninjury toward fellowmen and animals; to revere parents, teachers, mendicants, and elders; to be kind to inferiors such as servants, serfs, and beasts of burden; to be truthful; and to respect the beliefs of fellowmen. He did not seek to establish a sectarian creed and lavishly gave to all religious sects.

Monuments of Faith

From the sixteenth year of his reign Asoka permanently recorded ethical doctrines by inscribing them on rocks, sandstone pillars, and cave walls in the various regional languages. There were Fourteen Rock Edicts incised at seven different places in the remoter provinces of the empire. Some of these are preserved practically complete to this day. The second great series is that of Seven Pillar Inscriptions, six of which exist in six copies each, engraved on monolithic sandstone pillars erected at various localities in the home provinces. The seventh, perhaps the most important edict, is found on one pillar only. The remaining inscriptions consist of two Kalinga Edicts in two recensions, or critical revisions, three Cave Inscriptions, two Tarai Pillar Inscriptions, and several minor pillar and rock edicts in several recensions. The number of distinct documents is perhaps 35. Some inscriptions are in Greek and Aramaic. Bilingual inscriptions have been discovered on many pil-

lars, making possible the decipherment of Brahmi and Kharosthi scripts. Many of the pillars contain Arabic numerals, India's gift to mathematics.

Asoka is reported to have built over 8,000 temples and more than 1,000 stupas, or tombs in honor of the Buddha. The stupa at Bhilsa still survives. The surviving gray sandstone pillars of his palace at Patliputra (modern Patna) display marvelous technical execution and brilliant art detail. The huge blocks of hard stone have an exquisite polish unmatched in India since the Asokan era. Asoka's lion seal carved on the Sarnath pillar has become modern India's state seal, and Asoka's wheel is represented on the central stripe of India's flag.

Anxious to spread his message across India, Asoka sent embassies to the Near East. His edicts mention Antiochus II, Theos of Syria, Ptolemy II, Philadelphos of Egypt, Magas of Cyrene, Antigonos Gonatas of Macedonia, and Alexander of Epirus. His son Mahendra and daughter Samghamitra went to Ceylon, which has been a Buddhist country since. A mission was sent to Burma, while others went to the Himalayan region and beyond. On the Indian subcontinent he sent his views to the Cola, Cera, and Pandya rulers.

Asoka's Empire

The empire Asoka ruled comprised, in modern terminology, Afghanistan south of the Hindu Kush, Baluchistan, Sind, Kashmir, the area of the lower Himalayas, and the whole of India and Pakistan proper except the southern extremity below the latitude of Madras. The central regions were governed directly from Patliputra, the outlying domains were divided among four viceroys, who were close relatives of the imperial family. A council of ministers advised the King, but in addition there was a well-defined bureaucratic structure, and five cadres are mentioned. In spite of Asoka's personal commitment to nonviolence, a standing army was maintained, the Kalinga Edict clearly enjoined people not to rebel for the Emperor ''even in his remorse'' had the power to crush them, and the death penalty was retained.

Not much is known about Asoka's family life. His inscriptions speak of two queens; Buddhist legends mention several. Very little is known about his sons, and how many they were. It is also not known how, when, and where the king-turned-evangelist died. A Tibetan tradition maintains that he died at Taxila. Two grandsons, Dasratha and Samprathi, succeeded him and divided the empire. But within 50 years of Asoka's death, a Brahmanical reaction, led by Pusyamitra, brought the dynasty to an end.

Further Reading

The most authoritative study of Asoka is Romila Thapar, *Asoka and the Decline of the Mauryas* (1961), which contains complete translations of the known inscriptions. B. G. Gokhale, *Asoka Maurya* (1966), discusses the influence of Asoka's personal philosophy on his empire. Asoka is discussed at length in Gertrude Emerson Sen, *The Pageant of India's History* (1948). See also Jawaharlal Nehru, *The Discovery of India* (1946). □

Les Aspin

President Bill Clinton's first secretary of defense, Les Aspin (1938-1995) spent 20 years of service in the House of Representatives. Despite his acknowledged intellect, he was a controversial committee chair in Congress and continued in that stance in the Cabinet, being replaced in late 1993. He served as head of the President's Foreign Intelligence Advisory Board until his death in 1995.

Les Aspin was born July 21, 1938, in Milwaukee, Wisconsin, the son of a Yorkshireman, Leslie Aspin, who had moved to the United States from England via Canada, and Marie Orth. Aspin graduated *summa cum laude* from Yale University in 1960 with a degree in history. He was a Rhodes scholar at Oxford University where he earned an M.A. in economics in 1962. He then studied at the Massachusetts Institute of Technology, from which he received a Ph.D. in economics in 1965.

Even before he finished his dissertation at MIT he had landed a position as an aide to William Proxmire, senator from Wisconsin and an ardent foe of government waste and extravagance. Aspin was Proxmire's campaign manager in 1964, thus gaining an education in electoral politics.

In 1963 Aspin served as a staff assistant to Walter Heller, who was head of President John F. Kennedy's Council of Economic Advisers. Three years later, at age 28, he entered the army, but did not leave Washington, serving as an economist at the Pentagon. While there he became part of the team of Secretary of Defense Robert S. McNamara, making several trips to Vietnam and learning how to analyze the mysteries of the Pentagon budget.

Released from active duty in 1968 after fulfilling his two-year service obligation, Aspin returned to Wisconsin to manage Lyndon Johnson's presidential campaign for reelection in that state. When Johnson withdrew his name from consideration, Aspin ran for the office of state treasurer, his first bid for elective office. He failed to win the primary so he turned to teaching economics at Marquette University. In 1970 he tried politics again, this time running for the Democratic nomination for the U.S. House of Representatives from the First Congressional District. He seemed to have lost, but a recount made him the victor by a narrow margin. He campaigned in the general election on a decidedly liberal platform supporting environmental positions, opposing the Vietnam War, and promising to promote full employment. Running at a time when antiwar feeling was high, Aspin soundly defeated his Republican opponent.

Aspin's first terms in Congress showed a maverick streak. He attracted much press attention with his campaigns to expose graft, fraud, and waste in governmental operations, particularly in defense contracts. That, and his questioning of the perks of general officers, made him *persona non grata* within the military, especially since he was a vocal member of the House Armed Services Committee.

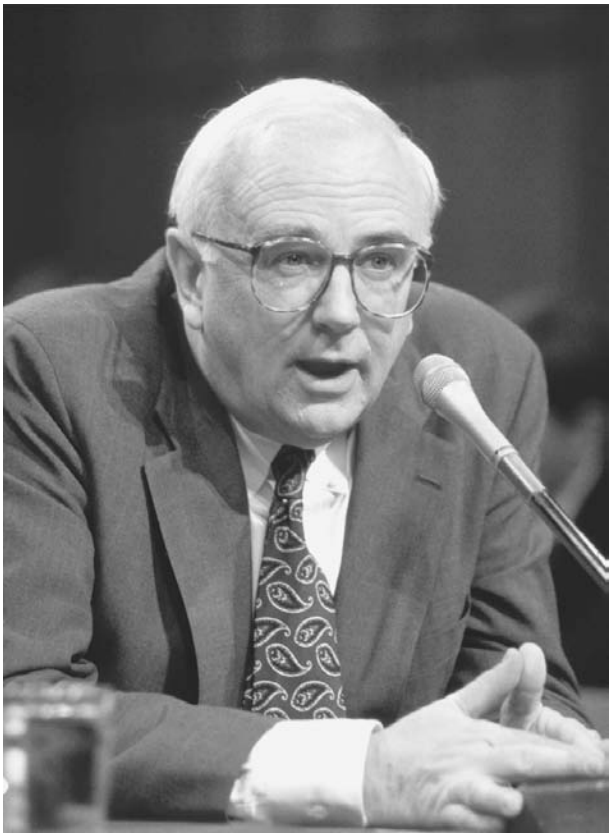

The off-year election of 1974, following the Watergate affair, brought a record crop of freshman lawmakers determined to reform the House's operations. Among the targets was the seniority system in congressional committees. Aspin led the fight to unseat F. Edward Hebert of Louisiana, a staunch friend of the military, as chair of the Armed Services Committee.

By the 1980s Aspin had seemingly become more conservative and more accepted by those supporting President Reagan's defense build-up. His record became more mixed; he was in favor of a nuclear arms freeze, but not for a moratorium on the use of nuclear weapons. He supported a 5 percent growth in defense spending and, most controversially, the MX missile. Indeed, his actions in 1983 and 1984 saved the MX missile when House liberals thought they had defeated the funding for it.

Aspin now began to be given important subcommittee assignments for the Armed Services Committee. He became chairman of the House Armed Services Subcommittee on Military Personnel and Compensation as well as serving as a member of the Subcommittee on Investigations and on the Budget Committee. By 1985 he was able to win the chairmanship of the Armed Services Committee, replacing the veteran Melvin Price.

The coalition that had supported Aspin for the chair did not hold together long. Liberals believed that he had promised them the elimination of the MX missile program, but instead he took the position of slowing down the growth of the program. These representatives felt betrayed when Aspin again saved the system at the behest of Reagan. Aspin then became the leader of a group called Defense Democrats who supported portions of Reagan's military program although advocating less resources for them. This group wished to accelerate the midgetman program and reduce, but not eliminate, funding for research on the so-called Star Wars missile program. This only partially assuaged Aspin's foes.

Aspin again became controversial with his position on Reagan's Central American policy. Despite his anti-Vietnam War history, he supported the administration's program of aid to the El Salvadorian government in the face of that government's bad record on human rights and late in 1986 supported the Reagan effort to extend military aid to the Contra rebels in Nicaragua. This angered many congressional Democrats who had fought hard against such aid.

Military conservatives were not happy either. Aspin had continued to attack waste in the Pentagon, to demand more efficiency in the Defense Department, and to reduce what he considered to be bloated retirement pay. The result was that, although he tried to mend fences with both sides and thought that he had succeeded by mid-1986, he almost lost his chairmanship in 1987. A coalition of conservatives and some aggrieved liberals sought to replace him with arch-conservative Marvin Leath of Texas. They succeeded in ousting him in the first vote on his chairmanship; but when the vote for a new chairman was taken two weeks later he won, as his friends widely publicized Leath's record.

Aspin continued to head the Armed Services Committee through 1992. He was as controversial as ever, even as the Bush administration reduced defense growth; and when President-elect Bill Clinton selected him to be Secretary of Defense there was some opposition and grumbling in both Congress and the military.

His tenure as Secretary of Defense was quite short, lasting less than a year. Problems beset him from the start: he seemed to disagree with the president's stance on gays in the military, he refused to send tanks to Somalia when requested by the military commander, and he argued against budget director Leon Panetta's suggested cuts in his department's spending. Critics charged him with being a poor administrator and with giving discursive and unproductive testimony to Congress. Despite his short tenure, Aspin made notable contributions to the nation's military. Rather than cut weapon and troop spending at the top, he provided a detailed ''bottom up'' review of the Pentagon needs for the future. He also presided over the unpopular closing of many obsolete military bases and reorganized the National Guard and other reserve components into a more streamlined force. Aspin suffered health problems and had a pacemaker installed. He resigned from the cabinet on December 15, 1993. Les Aspin died in May of 1995, following a stroke. He was serving as head of the President's Foreign Intelligence Advisory Board at the time of his death.

Further Reading

Most of the information on Aspin is limited to newspapers and periodicals. See the *Bulletin of the Atomic Scientists* (April

1987); the *New Republic* (February 2, 1987; August 27, 1992); *Newsweek* (April 1, 1985); *New York Times* (April 3, 1976; January 6, 1985; December 16, 1993; December 19, 1993); *Time* (May 29, 1995; June 5, 1995); and the *Wall Street Journal* (January 5, 1985; December 16, 1993). □

Eric Gunnar Asplund

Eric Gunnar Asplund (1885-1945) was a leader of modern design whom the magazine "Architectural Review" called the "high priest of functionalism in Sweden."

Gunnar Asplund was born in Stockholm. He studied at the Technical High School and then at the Academy of Art, graduating in 1909. That year he entered an architectural competition for the Swedish Church in Paris, basing his design upon Swedish traditional architecture. He also used this approach in two competitions for schools, one at Karlshamn (1912) and the other at Hedemora (1913); the latter was not built, being considered insufficiently monumental. In 1913 he won the competition for an extension to the Town Hall in Göteborg and toured Italy and Greece.

Returning to Sweden, Asplund won, in collaboration with Sigurd Lewerentz, a competition for the South Burial Ground within a wooded area of Stockholm. Asplund's First Mortuary Chapel for the Burial Ground has the plan of an Etruscan-Roman temple, but with its steep-hipped roof covered in wood shingles it blends into the landscape.

Asplund visited the United States to investigate library design with the aim of writing a program for a Swedish competition. His investigation so impressed the Stockholm Municipal Library Committee that no competition was held, and they invited him to submit a project; this Asplund did in 1921 and the building was completed in 1928. His design utilized the severe geometric simplicity of the late-18th-century romantic-classicists (or neoclassicists), whose designs were usually based on the cube, cylinder, and sphere.

The Stockholm Exhibition buildings of 1930 not only established modern architecture in Sweden but also established Asplund as the leader of a group of young architects within the Arts and Crafts Society. Four years later Asplund was given the commission for the extension to the 17th-century Göteborg Town Hall, which he had originally won in competition in 1913. His original design had been monumental and axially designed with a symmetrical entrance from the side of the building. His design of 1934, influenced by the work of the architect Le Corbusier, used classical proportions to express the structure. Internally, a spacious hall links the courtyard of the old building with nothing more than a glass wall to prevent the free flow of space. Swedish green marble, grained plywood, and a color scheme of white and blue contribute to the feeling of a totally modern structure. Asplund's last major work was the Woodland Crematorium (1935-1940); it is monumental and yet severely simple, notably in the entrance portico.

In all, Asplund designed 68 projects, of which 32 were constructed. They include an airport, schools, housing, shops, restaurants, and mausoleums.

Further Reading

The first book-length publication on Asplund was Gustav Holmdahl, ed., *Gunnar Asplund, Architect, 1885-1940* (1943; trans. 1950); it is well illustrated with plans, sketches, and photographs. Eric de Mare published a short monograph, *Gunnar Asplund* (1955). G. E. Kidder Smith, *Sweden Builds* (1950; 2d ed. 1957), discusses modern Swedish architecture generally and places Asplund in context with other modern Swedish architects.

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Nagy, Elemaer, *Erik Gunnar Asplund,* Budapest: Akadaemiai Kiadao, 1974. □

Herbert Henry Asquith

The English statesman Herbert Henry Asquith, Ist Earl of Oxford and Asquith (1852-1928), was prime minister of Great Britain from 1908 to 1916. His government sponsored significant social legislation, restricted the power of the House of Lords, and led Britain into World War I.

Herbert Asquith was born in Morley (near Leeds), Yorkshire, on Sept. 12, 1852, the son of a small employer in wool spinning and weaving. The death of his father when Herbert was 8 years old brought the family under the care of his mother's father, a wool stapler in Huddersfield. There Herbert and his brother, William Willans, went to day school; later they attended a Moravian boarding school in Fulneck. At the age of 11 Herbert was sent to London with his brother to live with relatives and to attend the City of London School, then under a celebrated headmaster, Dr. Edwin Abbott. Young Asquith distinguished himself as a classical scholar and, more pertinent to his ultimate career, displayed remarkable talents as a public speaker. Winner of a classical scholarship, he entered Balliol College, Oxford, in 1870. There he achieved first-class honors in humane letters, served as president of the Oxford Union, and was elected a fellow of Balliol.

The 7-year stipend from the fellowship smoothed his way as a student at Lincoln's Inn, for he chose not classical studies but the law for his career. He was admitted to the bar in 1876. The next year he married Helen Melland, daughter of a prominent Manchester physician, and settled in Hampstead on the edge of London.

Early Political Career

Asquith's law practice developed slowly, and his real ambitions, it soon became clear, were in politics. He entered the House of Commons in 1886 as Liberal member for

East Fife, a Scottish constituency which he represented for the next 32 years. His extraordinary maiden speech marked him out for future greatness. His defense (though unsuccessful) in 1888 of R. B. Cunninghame-Graham for unlawful assembly in Trafalgar Square on ''Bloody Sunday'' and his services (extraordinarily successful) in 1889 as junior counsel for Charles Parnell before the Commission of Enquiry (investigating Parnell's alleged approval of the Phoenix Park murders in Dublin) brought him to public notice. In 1890 he became a queen's counsel.

When William Gladstone and the Liberals returned to power in 1892, Asquith, now 40, was given Cabinet office as home secretary. In a government sharply divided over fundamental issues, he occupied himself largely with departmental details, working out a thoroughly satisfactory arrangement for public meetings in Trafalgar Square and enacting the Factory Act of 1895, which applied new standards of protection in industry. And though the Liberal government went from indifferent success under Gladstone to total failure under Lord Rosebury, Asquith emerged as a future leader of his party.

Asquith's wife had died in 1891, leaving him with five young children. Three years later he married Emma Alice Margaret (Margot) Tennant, daughter of a wealthy landed aristocrat and a woman distinguished in her own right in intellectual and social circles. Brilliant, vivacious, witty, even frivolous, she was a person altogether different from Asquith's first wife, and indeed, to all appearances, from Asquith himself. But it was an aspect of his character that, though serious in politics, for relaxation he preferred feminine company to masculine, especially if accompanied with wit and charm.

Asquith's political prospects seemed dimmed by the long Tory rule from 1895 to 1905; moreover, the Liberal party, already seriously weakened with the defection of the Unionists after 1886, was now almost hopelessly divided by the issues of the Boer War. Asquith, himself a supporter of the war, was often in conflict with Henry Campbell-Bannerman, party leader from 1898. In 1903, however, the Conservatives divided over the tariff issue, and the Liberals, the traditional party of free trade, reunited, with Asquith's oratory an instrument of revival.

Prime Minister

In the Liberal government of 1905 Asquith, as chancellor of the Exchequer, was second in command to Prime Minister Campbell-Bannerman. His extraordinary capacity in the Commons made him a leading spokesman for government policy, and when Campbell-Bannerman resigned in 1908, Asquith's succession to the premiership was a matter of course. The Asquith government represented the transition from Gladstonian liberalism with emphasis upon ''Peace, Retrenchment and Reform'' to the ''New Liberalism'' of the 20th century with objectives of social and economic reform. Under Asquith the Liberal party reached the height of its power but also suffered the first stages in its disintegration.

Asquith legislated old age pensions and national insurance against illness, disability, and unemployment. The chief obstacle was the Conservative-dominated House of Lords. Asquith forced the Lords to accept a revolutionary budget to finance pensions as well as dreadnoughts. He went on to attack the veto power of the Lords. The Lords finally gave way, and the Parliament Bill, which sharply restricted the Lords' role in legislation, became law in 1911.

However, the Asquith government was now beset with even more serious problems—the threat of prolonged turmoil in the agitation of ''votes for women''; protracted and intense industrial strife, often syndicalist in spirit; and the possibility of mutiny in Ulster, supported by the Conservatives and the military in England, in opposition to imminent Irish home rule. Asquith's qualities as advocate and orator were now ineffective. They could not mask his lack of any clear philosophy of government, his failure of positive leadership, and his ''wait and see'' attitude.

In August 1914 the Asquith government declared Britain's entry into World War I, despite the traditional Liberal adherence to peace. Asquith's ineffectiveness as a war prime minister led to the formation of a coalition Cabinet in 1915. In December 1916 the Cabinet forced Asquith's resignation; he was replaced as prime minister by David Lloyd George. Neither the Liberal party nor Asquith ever recovered from this crisis.

Last Years

Lloyd George led the coalition until 1922 but with Liberals in Parliament divided between his adherents and those of Asquith. In the election of 1918 the Asquith Liberals were reduced to 33, and Asquith himself was not reelected.

In 1920, however, he returned to the Commons; while he was greeted by enthusiastic crowds in the streets, his reappearance in the Commons chamber brought only a ''thin cheer.'' But it was now Lloyd George who was discredited, and the Liberals, under Asquith, made considerable recovery, although remaining less powerful than the Conservatives and Labour in the House of Commons.

In January 1924 Asquith refused overtures from the Conservatives for a new coalition, and with his support the first Labour government was formed. But later in the year the Conservatives returned to power, and Asquith again lost his seat. In 1925 he was created 1st Earl of Oxford and Asquith. Some reconciliation came within the Liberal party but very little between Asquith and Lloyd George, now the chairman of the small parliamentary party. Asquith resigned his titular party leadership in 1926. Soon after, his health failed, and he died on Feb. 15, 1928.

Further Reading

Asquith told his own story in *Memories and Reflections,* 1852-1927 (2 vols., 1928), and Margot Asquith hers in *An Autobiography* (2 vols., 1920). There are two good biographies of Asquith: J. A. Spender and Cyril Asquith, *Life of Herbert Henry Asquith, Lord Oxford and Asquith* (2 vols., 1932), is more detailed but less objective than Roy Jenkins, *Asquith* (1978, 1964). Both are based on the Asquith papers now in the Bodleian at Oxford. See also Winston Churchill, *Great Contemporaries* (1937), and for background Trevor Wilson, *The Downfall of the Liberal Party, 1914-1935* (1966).

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Hafiz Assad

Hafiz Assad (al-'Asad; born 1930) took power in Syria in 1970 and became president, a position he retained longer than any other person since Syrian independence in 1946.

Hafiz Assad was born on October 6, 1930 into a large, poor peasant family that lived in a rural, mountainous village of Qurdaha, southeast of the Syrian port city of Latakia. He was one of nine children of 'Ali Assad, a farmer, who opposed the French rule that prevailed in Syria prior to independence. Assad was a member of the minority Muslim religious sect called the Alawis and of the Haddadi Clan. The Alawis sect represented roughly 12 percent of the Syrian population but was dominant in the rural areas near Syria's coastline.

Assad received his primary education in his local village. Secondary education did not exist in the poor mountain regions of Syria in the 1940s so his family moved to the coast where Assad could receive the secondary education necessary to advance his career.

Assad's political views, personal attitudes, and social philosophy were molded in part by his Alawi background, the enormous poverty he witnessed in his youth, and the struggle he and his family experienced to improve their own lives. His original family name was said to be ''Wahish,'' which means ''wild beast,'' but the family apparently changed the name to ''Asad,'' which means ''lion.'' The original name reflected the lot associated with Alawis at that time. They were deprived, and many of their daughters often migrated to the rich homes in the Syrian capital of Damascus in order to seek work as servants or to take hard working, low paying jobs. Assad was determined from a young age that the next generation of Alawis would have a better life. As an adult, Assad had many colleagues who espoused his socialism, but few had the genuine humble background he did. His past resulted in both fierce determination and suspicions of his peers.

While still a teenager in the mid-1940s, Assad joined the Ba'th Party, which preached a mixture of socialism and Arab nationalism. The Ba'th Party at that time had a large following in the Alawi regions in part because the party advocated secularism in public life and a new non-sectarian national community, something always popular for many in minority groups.

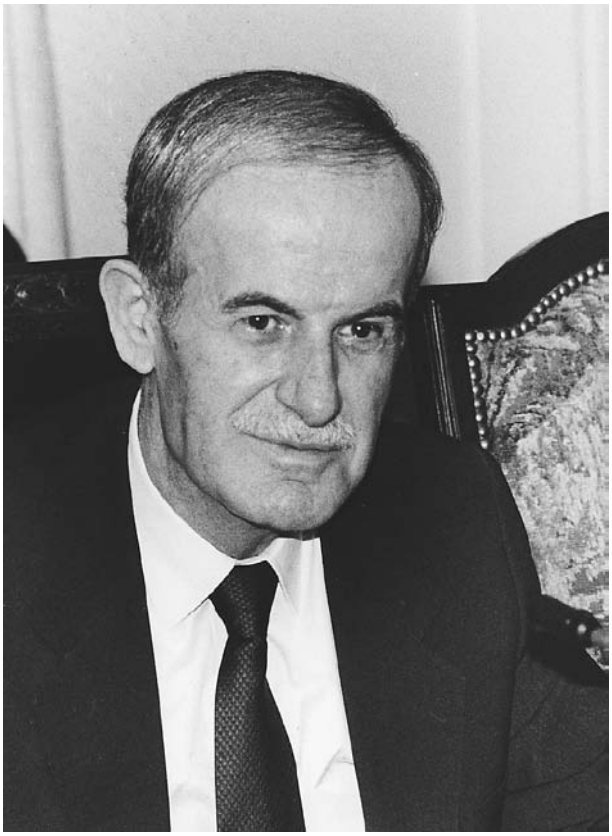

His Military Career

When he was admitted to the Homs Military Academy in 1952, Assad embarked on a military career. He was attracted by the hope that a military career would offer good pay and a chance for advancement. Three years later he graduated as a lieutenant in the Syrian Air Force, one of the first Alawis to join that service. In the service, he continued his political activities but also became a proficient combat pilot and a master in aerial maneuvers. He often performed his acrobatics on parade days in the skies above Damascus.

His expertise won him a place to further study military science in Russia in 1957 at a time of intense political activity in Syria which led to the 1958 union between Syria and Egypt. In the process of that union, the careers of many known Ba'th Party members in the armed forces were sacrificed, and Assad and some of his colleagues were assigned to posts in rural Egypt, far from their political bases. While in Egypt, Captain Assad joined forces with two other exiled Alawi officers—Salah Jadid and Muhammad 'Umran—and formed a secret military committee dedicated to terminating the union with Egypt and to throwing out the old Ba'th Party civilian leadership which had promoted the union in the first place.

Although some Ba'th officers participated in the 1961 coup which ended the union with Egypt, several, including Assad, were forced to temporarily quit the air force in a political purge. Assad then worked for two years as an official of the Ministry of Sea Transportation, a period during which he concentrated on Ba'th Party activities and, with other members of the secret military committee, planned the March 8, 1963, revolution which brought the Ba'th Party to power in Syria.

Following the Ba'th Party takeover, Assad was appointed commander of the air force with the rank of major. In 1964, he was promoted to the rank of general and placed on the party's regional command, and a year later he was made commander-in-chief of the air force. In that capacity, he joined ranks with Salah Jadid in 1966 to overthrow the Ba'th government of Amin al-Hafiz. In the new government, he became minister of defense.

The year 1967 was not a happy one for Syria or for Assad. The June defeat in the Six Day War at the hands of Israel was a bitter experience. Syria had half its air force planes destroyed on the ground and the troops lost one-seventh of Syria's territory to the Israelis. As defense minister, Assad should have been a target for major blame, but he deftly passed it along to the clumsy party apparatus and leadership for having ruined the military prior to the war due to its purges and choosing party over national interests. An absolute necessity for Assad was to rebuild and strengthen the armed forces, while others in the leadership—many of them radical and doctrinaire Marxists—sought consolidation of power and the championing of Marxist economic development. Assad was able to outmaneuver many opponents in 1968 and 1969 and challenged the party leadership and Salah Jadid. He even tried in 1969 to take over the government but was thwarted by Soviet pressure. The stage, however, had been set for a showdown between Assad and Jadid.

Assad Takes the Presidency

Assad did his homework well in the party, and when the showdown came with Jadid, he prevailed and took over the reins of government in November 1970. At that time Assad became prime minister. Four months later he was elected president, a position to which he was re-elected several times. To many observers his bloodless coup in 1970 represented merely the replacement of one Alawi officer with another. But below the surface there were several changes, including a shift away from a solely Marxist-socialist socio-economic policy in internal affairs and away from the uncompromising orientations in regional and international affairs which had isolated Syria from its neighbors in the post-1967 war period.

Assad was associated with a pragmatic group which sought a more moderate path of socialism in social and economic policy. This would allow Syria's commercial sector a freer existence and a more flexible and realistic foreign policy which would permit the ability to adjust to events and changing circumstances without the constraints of any ideological straightjacket. One factor precipitating Assad's coup was a fear among some that the directions in which policies were headed under Jadid were destined to undermine the whole Ba'th revolution on one level and the new found prominence of elements of the Alawi community on another.

The political position and power of Assad and the unprecedented political continuity he provided after 1970 was the result of his three principal pillars of support: the army, the Ba'th Party, and his Alawi community. In the early 1980s, as various groups tested Assad and his leadership, and as Assad suffered a heart attack, he had to rely more on an elaborate system of security, with many key security positions occupied by Alawi officers, including his brothers, cousins and nephews.

Serious outbursts of civil unrest occurred in Syria between 1979 and 1982, and these prompted increasingly heavy-handed, often ruthless, measures by security forces of the Assad government. Discontent of Alawi rule and perceived corruption and abuse of power, along with a stagnating economy burdened by heavy military expenditures, and a developing Muslim fundamentalist challenge to Assad's rule, was fueled by resentment on the part of the Syrian Sunni Muslim majority especially in the northern Syrian towns of Aleppo and Hama. Well over 10,000 Syrians died in Hama in 1982 when security forces leveled some one-fourth of the city.

The Assad presidency of Syria was a curious combination of pragmatism and decisive action, of cool and deliberate approaches to problem solving and rash impulses, of dogged determination and live-and-let-live policies, and of impassioned rhetoric and quiet diplomacy. His opportunism, astuteness, and ability to adjust put opponents off guard time and time again.

Assad's presidency, in the eyes of many Syrians, was strengthened by his handling of foreign policy matters and his emergence as a regional figure of stature. Assad was a champion of the causes of Arab unity, Palestinian na-

tionalism, and confrontation with Israel. He consistently said that a just and lasting solution to the Arab-Israeli conflict would only occur when the Arab world attained military parity with Israel, and he roundly attacked Egypt for breaking Arab ranks to negotiate with Israel.

A Tough Foreign Policy

His hard line toward peace negotiations and opposition to direct talks with Israel was consistent and was clearly demonstrated in his strong opposition to the Camp David Accords and the peace treaty between Israel and Egypt. He also opposed the May 17, 1983, Lebanese-Israeli withdrawal agreement, which he saw as a violation of Lebanese sovereignty and a threat to Syrian and Arab security. Syrian intentions and those of Assad in Lebanon may be unknown, but it is clear that Assad wanted a government in Lebanon he could trust and control and that he could not tolerate a Lebanon which had any separate relationship, overt or covert, with Israel.

Assad also sought to control the Palestinian national movement in order to prevent any Palestinian leadership from seeking a separate peace with Israel either directly or through Jordan. This stance would protect Syria from isolation and promote Syria as the champion of the Palestinian cause.

Assad's handling of relations with the United States and Soviet Union demonstrated the same qualities seen in his handling of other issues. While he came to rely heavily on the Soviets for military aid and political backing, he showed no intention of sacrificing Syria's independence to Soviet interference. His views of the United States were mostly negative, but he wanted to leave the door open to better ties. Assad was deeply suspicious of American policies in the region, in part because of American economic and military support for Israel, but he clearly recognized the importance of maintaining some relationship with all world powers.

Assad has carved out a unique role for himself and Syria in the Middle East peace process. He has been seen as trying to placate many sides involved in the process from the United States and the Palestinians to mending a long standing rift with Jordan. Assad was determined to remain true to his own personal agenda rather than another nation's interests and sought to act accordingly. Assad's feeble attempts at trying to come to terms with Israel and the possible return to Syria of the Golan Heights has been his in the mid 1990s. The emphasis on Syria as the one who held the key to Middle Eastern peace shifted the spotlight away from the allegations of massive domestic terrorism campaigns and rampant human rights violations Assad undertook in order to maintain power and thwart the chance for armed resistance to his policies. Wary of being viewed as the one who gave in, Assad was choosing to play his trump very carefully.

The longevity of the Assad regime in Syria resulted from Assad's ability to keep control of many diverse groups in Syria and his handling of regional issues, especially Lebanon and his confrontation with Israel. Syria's wars with Israel in 1967, 1973, and 1980 had a negative impact on the country, but Assad brought his armed forces back each time with more weapons, more men, and more sophisticated weaponry. The costs for Syria of Assad's continuous arms buildup were enormous because of the increasing share of Syria's resources needed to fuel the armed forces. President Assad was Syria's longest surviving head of state and a regional leader everyone had to reckon with, although he continued to confront and overcome serious domestic and regional challenges.

Further Reading

Assad and recent events in Syria are discussed prominently in several books written about post-independence Syria. Among the better volumes are: *Syria* by Tabitha Petran (1972); *Syria under the Ba'th, 1963-1966* by Itamar Rabinovich (1972); *Syria and the Lebanese Crisis* by Adeed Dawisha (1980); *Syria, Modern State in an Ancient Land* by John F. Devlin (1983); *The Ba'th and Syria, 1947-1982: the Evolution of Ideology, Party and State* by Robert W. Olson (1983); and *The Islamic Struggle in Syria* by Umar Ab-Allah (1984).

For further reading on Assad see also ''Just Kidding,'' *New Republic* (January 8-15, 1996); ''Holy Terror,'' *New Republic* (April 22, 1996); ''The Shame of Lebanon,'' *New York Review* (April 25, 1996) and ''Preparing for War,'' *Time* (December 9, 1996). □

Fred Astaire

Fred Astaire (1899-1987) was a preeminent dancer and choreographer who worked in vaudeville, revue, musical comedy, television, radio, and Hollywood musicals. He achieved admiring recognition not only from his peers in the entertainment world, but also from major figures in ballet and modern dance.

Fred Astaire, born Frederick Austerlitz on May 10, 1899, in Omaha, Nebraska, began performing in vaudeville with his sister, Adele, in 1905. The Astaires eventually became featured performers, and in 1917 they moved to the musical stage where they appeared in ten productions, most of them hugely successful, particularly two musical comedies with songs by George and Ira Gershwin (*Lady, Be Good* in 1924 and *Funny Face* in 1927) and a revue with songs by Arthur Schwartz and Howard Dietz (*The Band Wagon* in 1931).

When his sister retired from show business in 1932 to marry, Astaire sought to reshape his career. He settled on the featured role in *Gay Divorce,* a ''musical play'' with songs by Cole Porter. This show proved Astaire could flourish without his sister, and it also helped establish the pattern of most of his film musicals: it was a light, perky, unsentimental comedy, largely uncluttered by subplot, built around a love story for Astaire and his partner (Claire Luce) that was airy and amusing, but essentially serious—particularly when the pair danced together.

Astaire Goes to Hollywood

In 1933 Astaire married Phyllis Livingston Potter. Shortly after his marriage Astaire went to Hollywood. At RKO he had a featured part in the exuberant, fluttery *Flying Down to Rio* (1933). The film was a hit, and it was obvious Astaire's performance and screen appeal were a major factor in that success. *The Gay Divorcee* (1934), a film version of *Gay Divorce,* was the first of Astaire's major pictures with Ginger Rogers, and it scored even better at the box office than *Flying Down to Rio*. With this and seven more films in the 1930s (the most popular of which was *Top Hat* of 1935), they reached their full development as a team—one of the legendary partnerships in the history of dance, characterized by breathless high spirits, emotional richness, bubbling comedy, and beguiling romantic compatibility.

For these films Astaire created a rich series of romantic and playful duets for the team, as well as an array of dazzling and imaginative solos for himself. Astaire's musicality, together with the opportunity of working on such a classy, highly profitable project, made his films attractive to many of the top popular-song composers of the day: Irving Berlin, Jerome Kern, and the Gershwins.

By the end of the 1930s the revenues from the films with Rogers were beginning to decline and, after a disagreement over fees with the studio, Astaire left. The next years were nomadic but successful ones for Astaire. He made nine films at four different studios and continued to fashion splendid dances. He appeared with a variety of partners—tap virtuoso Eleanor Powell, Paulette Goddard, Rita Hayworth, Joan Leslie, and Lucille Bremer—and he also did a pair of films with Bing Crosby. Musically, Astaire continued to attract the best: Porter, Berlin, Kern, Harold Arlen, Harry Warren, and lyricist Johnny Mercer.

Retirement and Creation of Dancing Schools

In 1946 Astaire retired from motion pictures to create a chain of dancing schools, a venture that was eventually proved to be successful. In 1947 he returned to movies to make the highly profitable *Easter Parade* at MGM, opposite Judy Garland. Nine more musicals followed. His partners in these included Ginger Rogers for one picture, as well as Vera-Ellen, Cyd Charisse, Leslie Caron, Betty Hutton, Jane Powell, and Audrey Hepburn. This period was marked by a great personal tragedy for Astaire—the agonizing death of his beloved wife from cancer in 1954 at the age of 46.

By the mid-1950s the era of the classic Hollywood musical as Astaire had experienced it—indeed, defined it—was coming to an end, and Astaire moved into other fields. On television he produced four multiple award-winning musical specials with Barrie Chase as his partner. He also tried his hand at straight acting roles with considerable success in eight films between 1959 and 1982. Over the years he played a number of characters on television—usually suave ones—in dramatic specials and series. As he entered his 80s, Astaire, a life-long horse racing enthusiast, romanced, and in 1980 married, Robyn Smith, a successful jockey in her mid-30s. He died seven years later.

Ginger Rogers, Astaire's long time dance partner, passed away in April 1995. Rogers is often quoted as having said, ''I did everything Fred did, only backwards and in high heels.'' Their partnership lasted sixteen years, from 1933 to 1949.

Astaire's Legacy

Over the course of his long film career, Fred Astaire appeared in 212 musical numbers, of which 133 contain fully developed dance routines, a high percentage of which are of great artistic value, a contribution unrivaled in films and with few parallels in the history of dance. And, because he worked mainly in film, Astaire is that great rarity: a master choreographer the vast majority of whose works are precisely preserved.

Although the creation of many of Astaire's dances involved a degree of collaboration with others, the guiding creative hand and the final authority was Astaire himself. His choreography is notable for its inventiveness, wit, musicality, and economy. Characteristically, each dance takes two or three central ideas and carefully presents and develops them—ideas that might derive from a step, the music, the lyrics, the qualities of his partner, or the plot situation.

Astaire's dances are stylistically eclectic, an unpredictable blend of tap and ballroom with bits from other dance forms thrown in. What holds everything together is Astaire's distinctive style and sensibility: the casual sophistication, the airy wit, the transparent rhythmic intricacy, and the apparent ease of execution. Astaire also focused his atten-

tion on the problems of filming dance and settled on an approach that was to dominate Hollywood musicals for a generation: both camerawork and editing are fashioned to enhance the flow and continuity of the dances, not to undercut or overshadow it.

A perfectionist, Astaire spent weeks working out his choreography. Although his perfectionism, his propensity to worry, his shyness, and his self-doubt could make him difficult, even exasperating, to work with, he was an efficient planner and worker. His courtesy, enormous professionalism, and tireless struggle for improvement earned him the admiration of his co-workers.

Astaire's legacy continues to be revisited, sometimes with controversy. In January 1997, Astaire's image returned to television through special effects editing when Dirt Devil grafted their vacuum cleaners into dance scenes from Astaire's films for three of their commercials. The advertisements were completed and run with Robyn Astaire's blessing. The commercials, which aired during the Super Bowl, were panned by the press, the general feeling being that replacing Ginger Rogers with a vacuum cleaner was in poor taste.

Further Reading

Fred Astaire's autobiography which, shattering Hollywood tradition, he wrote himself (in longhand) is *Steps in Time* (1959). His work is discussed and analyzed in *Arlene* Croce, *The Fred Astaire & Ginger Rogers Book* (1972) and John Mueller, *Astaire Dancing: The Musical Films* (1985). Useful interviews with Astaire are included in Morton Eustis, *Players at Work* (1937) and in *Inter/View* (June 1973). Astaire can also be found on the World Wide Web. A listing of his movies can be found at http://dolphin.upenn.edu/~amatth13/fred.html. Information on Astaire can also be found at http://www.mrshowbiz.com/scoop/news/archive/1_9_97_8bogart.html. □

Francis William Aston

The British chemist and physicist Francis William Aston (1877-1945) invented the mass spectrograph and discovered the isotopic complexity of the elements.

Francis Aston was born on Sept. 1, 1877, at Harborne, Birmingham, where his father was a metal merchant and ran a small farm. He studied chemistry at Mason College (which later became the University of Birmingham). In his spare time he trained himself in the various arts of apparatus construction, especially glassblowing. When his scholarship expired, he took a post with a brewery firm. After 3 years he returned to the University of Birmingham. In 1910 an invitation arrived from J. J. Thomson to join him at the Cavendish Laboratory, Cambridge.

Separation of the Isotopes

Thomson was examining positive ''rays'' produced in electric-discharge tubes at low pressure. These were in fact atoms stripped of some or all of their outer electrons and thus carried an overall positive charge. Thomson had obtained parabolic tracks by submitting the rays to the simultaneous application of magnetic and electrostatic fields. With Aston's help he discovered that neon gas had a small component that gave a separate parabolic track. Since each parabola was characterized by a unique mass-charge ratio, deductions concerning particle masses could be made, and it was concluded that the atomic masses of the major and minor components of neon were 20 and 22 respectively.

Aston then attempted to separate the two components by physical means and to measure their densities on a quartz microbalance of his own devising. In 1913 he achieved a partial separation by submitting the gas to repeated diffusions through pipe clay; small, but significant, differences in gas density were found for the two samples obtained.

Mass Spectrograph

Gradually, the concept of isotopes was becoming clearer and more generally accepted, and in 1919 Aston worked out some ideas on a new instrument which could give results indicative of mass alone. Unlike Thomson's apparatus, Aston's invention employed magnetic and electrostatic fields producing opposite deflections in the same plane. By focusing the beams through fine slits, Aston ob-

tained a series of lines, each of which corresponded to a definite particle mass. The series of lines was a mass spectrum, and the original instrument was the first mass spectrograph.

With this equipment Aston began an examination of the isotopic composition of more than 50 elements. In those cases where neither the element nor any of its available compounds were volatile, he utilized a solid product containing the element as the anode of his discharge tube. In almost every case the isotopic mass was a whole number within the limits of experimental accuracy (1 in 1000). The only notable exception was hydrogen, 1.008. Thus isotopy was not a rare phenomenon, as some workers had supposed, but widespread and affecting most elements. Aston was led by these integral isotopic weights to conclude that all nuclei are composed of protons (of unit weight) and of negligibly light electrons.

The importance of precise values for the isotopic masses led Aston to design an improved mass spectrograph in 1925, with an accuracy of 1 in 10,000. A later instrument (1927) gave an accuracy improved by a factor of 10. With this refined apparatus he discovered a great many new isotopes, often present in only very small amounts in the natural element.

Assessment of His Work

Many important consequences flowed from Aston's work on the mass spectrograph. As he himself recognized, the fractional isotopic weight of hydrogen implied that if it were converted to helium substantial amounts of the mass would be converted into energy. Using Albert Einstein's relativity relationship, Aston predicted that the energy liberated in a nuclear reaction of this kind would be enormous. His opinions were justified when the first atomic bomb was exploded a few months before his death.

The more immediate importance of the mass spectrograph was its ability to give data on nuclear masses with great precision, thus laying the foundations of the atomic energy industry. More recently, the mass spectrometer has proved an indispensable tool for structural investigations in organic chemistry.

The importance of Aston's work was quickly recognized, and in 1921 he was elected a fellow of the Royal Society. The following year he received the Nobel Prize in chemistry. His authoritative book *Isotopes* first appeared in 1922 and was followed by many other editions up to 1941. His other book, *Mass Spectra and Isotopes,* appeared in 1933.

Other Interests

In addition to his work at the Cavendish Laboratory, Aston made some valuable scientific contributions to the study of astronomical eclipses. In 1925 he photographed the sun's corona from Sumatra. He made expeditions to study the solar eclipses of 1932 and 1936 in Canada and Japan respectively, though clouds prevented direct observations. However, Aston was able to study the polarization of the light in the neighborhood of the eclipsed sun.

Aston never married. He was often accompanied on his travels by his sister, Helen, to whom he was deeply devoted. He died at Trinity College, Cambridge, on Nov. 20, 1945.

Further Reading

There is no full-length biography of Aston. Edvard Farber, ed., *Great Chemists* (1961), contains a short biography, and an old but still useful source, Bernard Jaffe, *Crucibles: The Lives and Achievements of the Great Chemists* (1932), offers an adequate account of Aston's life and work. The Nobel Foundation's *Nobel Lectures, Including Presentation Speeches and Laureates' Biographies: Chemistry, 1922-1941* (1967) contains a brief biography and a résumé of the work for which Aston received the prize. F. J. Moore, *A History of Chemistry,* revision prepared by William T. Hall (1939), includes a brief sketch of Aston and places his work in historical perspective. □

John Jacob Astor

An American fur trader, merchant, and capitalist, John Jacob Astor (1763-1848) used his profits from fur trading to invest in a wide range of business enterprises. By the time of his death he was the richest man in America.

John Jacob Astor was born in Waldorf, near Heidelberg, Germany, on July 17, 1763. He was named after his father, a poor but convivial butcher. In spite of the family's poverty, Astor was sent to the local schoolmaster, who provided him with an exceptional education, considering the times. When Astor reached the age of 14, his father decided that his son should work with him. The boy assisted for 2 years before, in 1779, he struck out on his own. He joined a brother in London, where he learned English and worked to earn passage money to America. In 1783, after the peace treaty ending the American Revolution had been signed, he sailed for the United States to join another brother who had emigrated earlier. He landed at Baltimore in March 1784.

Astor soon joined his brother in New York and began to demonstrate his talent for business. He received a shipment of flutes from England, which he offered for sale. He also worked for several furriers and began buying furs on his own. In 1784 and 1785 Astor made furbuying trips to western New York for his employers, purchasing furs for himself at the same time. He acquired enough furs to make a trip to England profitable. In London he established connections with a reputable trading house, signed an agreement to act as the New York agent for a musical instrument firm, and used his profits from the furs to buy merchandise suitable for trade with the Native Americans. Not yet 22, he had already proved himself a shrewd and competent business man.

His initial success convinced Astor that a fortune could be made in the fur trade. He began to spend more time managing and expanding his business. Between 1790 and 1808 his agents collected furs from as far west as Mackinaw,

Mich. The Jay Treaty and the British evacuation of forts in the Old Northwest worked to Astor's advantage, and he expanded his operations in the Great Lakes region. Through an arrangement with the British Northwest Company, he purchased furs directly from Montreal. By about 1809 he was recognized as one of the leading fur traders in the United States.

Following the Louisiana Purchase, Astor turned his attention to the fur trade in the Pacific Northwest. Through shrewd political maneuvers he obtained a charter for the American Fur Company. His plan was to establish a main fort at the mouth of the Columbia River, with sub-forts in the interior. His fleet of ships would collect the furs and sell them in China, where goods would be purchased for sale in Europe; in Europe merchandise could be bought to sell in the United States when the ships returned.

Although the town of Astoria was established on the Columbia, the company's operations were unsuccessful. After the War of 1812 Astor renewed his efforts to gain control of the fur trade in North America. Through influence in Congress he secured legislation that prohibited foreigners from engaging in the trade except as employees and that eliminated the government's trading post serving independent traders. By the late 1820's he monopolized the fur trade in the Great Lakes region and most of the Mississippi Valley. This monopoly put him into direct competition with the Rocky Mountain Fur Company and British fur interests in the Pacific Northwest. However, by 1830 Astor's interest in the company had begun to decline.

Through his dealings in the fur trade Astor became involved in general merchandising. During the 1790s he had begun to import and sell a large variety of European goods. During this early period he showed little interest in establishing trade relations with China. Between 1800 and 1812, however, his trade with China expanded and became an integral part of his business dealings in Europe. The War of 1812 temporarily disrupted his plans, but it gave him an opportunity to purchase ships at a bargain price since declining trade had made merchants anxious to dispose of their fleets. After the war Astor had a sizable fleet of sailing vessels and again became active in the China and Pacific trade. For a time he was involved in smuggling Turkish opium into China but found the profits were not worth the risk and abandoned this venture. Between 1815 and 1820 he enjoyed a commanding position in the China trade. Thereafter his interest declined, and he turned his attention to other business activities. One explanation for Astor's success as a merchant was that he had the capital to buy superior merchandise at a low cost and a fleet of ships that could transport the goods to markets more quickly than his rivals.

Astor retired from the American Fur Company and withdrew from both domestic and foreign trade in 1834. He turned to other investments, including real estate, moneylending, insurance companies, banking, railroads and canals, public securities, and the hotel business. The most important was real estate. He had invested some capital in land early in his career. After 1800 he concentrated on real estate in New York City. He profited not only from the sale of lands and rents but from the increasing value of lands within the city. During the last decade of his life his income from rents alone exceeded $1,250,000. A reliable estimate placed his total wealth at $20-30 million (the greatest source being his land holdings on Manhattan Island) at his death in 1848, at the age of 84.

Further Reading

The most complete biography of Astor is Kenneth Wiggins Porter, *John Jacob Astor, Business Man* (2 vols., 1931). A somewhat critical work which deals extensively with Astor's interest in the fur trade is John Upton Terrell, *Furs by Astor* (1963). See also Washington Irving, *Astoria* (1836; repr. 1961); Meade Minigerode, *Certain Rich Men* (1927); and Harvey O'Connor, *The Astors* (1941). A background discussion of the fur trade that includes Astor is provided by Bernard De Voto, *Across the Wide Missouri* (1947). Social histories of New York that discuss Astor are Arthur Pound, *The Golden Earth: The Story of Manhattan's Landed Wealth* (1935); Frederick L. Collins, *Money Town* (1946); and Edward Robb Ellis, *The Epic of New York City* (1966). □

Nancy Langhorne Astor

American-born Nancy Langhorne Astor (1879-1964) became the first woman to serve as a member of the British Parliament, a position she held from 1919 to 1945.

Born in Danville, Virginia, on May 19, 1879, Nancy Langhorne grew up in the straitened circumstances of the post-Civil War South. Financial success eluded her father, Chiswell Dabney Langhorne, a former Confederate officer, until the 1890s. Then contracts with the Chesapeake and Ohio Railroad paid off, and thereafter he amassed considerable wealth. In 1892 he bought an estate, Mirador, near Charlottesville, where she spent her adolescence. She had seven brothers and sisters, one of whom, Irene, became the celebrated ''Gibson girl'' painted by her artist husband, Charles Dana Gibson.

Her family experience provided some of the basis for her later feminism. Her father exerted tyrannical rule, and her mother, Nancy Witcher Langhorne, accepted his authority and the conventional feminine role. Worn out by repeated unwanted pregnancies (she had 11 children, eight of whom survived) and by managing her family and household staff, she died of a heart attack at the age of 56. Astor was badly shaken by this event, but later she lamented her mother's restricted life. Women of that day, she wrote in 1951, had no ''independence. It seemed to me wrong then. I think it is wrong still.'' Her father's refusal to send her to college was a deprivation Astor regretted throughout her life.

At the age of 18, on October 27, 1897, Nancy married Robert Gould Shaw, a proper Bostonian. They had a son, Bobbie, but the marriage did not last. The couple separated in 1902 and divorced the following year. Not long after, on an ocean voyage, she met Waldorf Astor, the heir to one of the world's greatest fortunes. An Englishman despite his American roots, Waldorf coincidentally was born on the same day as her. Apparently that was not all they had in common, for they soon announced their engagement. The marriage took place in London on April 19, 1906. They had four sons and a daughter.

In the early years of their marriage the couple became involved in reformist politics. They were largely under the influence of Lloyd George, who as chancellor of the exchequer in 1909 prepared a social welfare budget that anticipated the welfare institutions of modern England. In 1910 on his second run for office her husband was elected to Parliament from Plymouth. Astor had worked extensively and effectively in his campaign.

Elected to Parliament

In 1919 her husband had to resign his seat in order to accept a peerage (and thus a place in the House of Lords) which he inherited at his father's death. Astor decided to run as a Conservative for her husband's vacated seat in Commons. She did so successfully, advocating policies of social reform—particularly those affecting women and children. Her campaign slogan was: ''Vote for Lady Astor and your children will weigh more.''

On December 1, 1919, Nancy Astor became the first woman seated in the British Parliament. She considered her success a feminist triumph. Always outspoken, she believed not just in women's equality but in women's superiority. ''I married beneath me,'' she once said. ''All women do.'' Her commitment was, however, really to the moral transformation she believed women could effect in government. ''Women,'' she urged, ''must be as brave about peace as the men were about war'' (1922).

A pacifist, she also championed temperance, women's rights, and benefits for children. In her early years in Parliament she introduced drinking-age legislation (her first speech on February 24, 1920, was on temperance) and worked on behalf of equal women's suffrage (women over 30 had received the vote in Great Britain in 1918, but not until 1928 was the age for women reduced to 21, the same as men). She also advocated equal opportunities for women in the civil service and the continuation of a women's police force. In addition, she supported the development of nursery schools for London's poor children, a project organized by Scotswoman Margaret McMillan. In the 1930s she campaigned for strict child labor laws and with her husband endorsed an extensive program of educational reform.

In international affairs, though committed to the ideals of peace, she remained a realist. On a trip to the Soviet Union in 1931 she confronted Joseph Stalin directly: ''When,'' she asked, ''are you going to stop killing people?'' When George Bernard Shaw, also on the trip but more impressed with Stalin, encouraged her to become a Fabian Socialist, she was skeptical: ''I would be a socialist,'' she said, ''if I thought it would work.''

''Wild Woman of God''

The Astors and their friends—collectively labeled the ''Cliveden set'' after the name of the Astor estate—erroneously earned a reputation in the 1930s of being pro-Nazi. In fact, both of the Astors mistrusted Hitler. She refused an opportunity to meet the German chancellor, and her husband came away from his only encounter thinking Hitler deranged. He had met with him to discuss the treatment of Christian Scientists (both of the Astors belonged to the sect) in Germany, but the conversation had turned to the treatment of the Jews, at which point Hitler had launched into a mad tirade. Both of the Astors favored, however, a policy of economic ''appeasement''—that is, they believed the strict economic sanctions imposed on Germany by the Treaty of Versailles at the end of World War I should be eased. By the late 1930s, however, both had come to oppose political appeasement; throughout the period, in any event, they had both voted in favor of increased defense appropriations. She summed up her position as follows: ''I am neither a Communist or a Fascist . . . I loathe all Dictatorships whether of the Russian or the German type—They are all equally cruel.''

In November 1939 her husband was elected Lord Mayor of Plymouth, a position he held throughout World War II. Both were active in civic affairs during the period, she especially working to boost public morale during the extensive German bombing of the city. She was often seen visiting air raid shelters and once herself sustained a near miss. Their house in Plymouth was damaged by the bombs. She also acted as an unofficial hostess to the thousands of American troops stationed in Plymouth prior to the Normandy invasion.

She decided—under pressure from her husband—to retire from office in 1945. She continued to travel and to speak publicly on occasion, but her political career was at an end. On May 2, 1964, Astor died, 12 years after her husband's death. They are both buried at Cliveden on the Thames.

Throughout her career Astor had sustained several close friendships. The most important of these was probably with Philip Kerr, like her a Christian Scientist and an active participant in English political life. Other friends included George Bernard Shaw, T.E. Lawrence, and Eleanor and Franklin Roosevelt (the former she referred to as ''Madam President''). When she met the Indian leader Mahatma Gandhi, she said, ''So this is the wild man of God.'' He replied, ''I have been warned to beware of Lady Astor—perhaps she is a wild woman of God''—a statement that seems to sum up the character of this remarkable woman.

Further Reading

Nancy herself wrote two books: *My Two Countries* (1923) and *The Astor Story* (1951, the latter her memoir. Her son Michael's *Tribal Feeling* (1963) provides further information about the family. The numerous biographies include Maurice Collis, *Nancy Astor and Her Friends* (1974), which provides many direct statements made by Astor taken from unpublished as well as published sources, some of which have been included in this article.

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Miguel Angel Asturias

Miguel Angel Asturias (1899-1974) was a Guatemalan novelist and the Nobel Prize winner for literature in 1967. His profound interest in the Indian culture and a prose style inspired by surrealism give his writings a special character.

Miguel Angel Asturias was born in Guatemala City on Oct. 19, 1899, a year after the rise to power of the Guatemalan dictator Manuel Estrada Cabrera. The figure of the dictator was to exert an important influence on his life. The dictatorship forced—for political reasons—the relocation of his family to the small town of Salamá, where Asturias came into close contact with the descendants of the Maya Indians. It thus made him keenly aware of political and social issues from an early age, and it provided him with a model for the dominant presence in his most celebrated novel, *Mr. President* (1946).

The Asturias family returned to Guatemala City in 1907, but Estrada Cabrera was not removed from office until 1920. By that time the author was a militant university student who could see only oppression stemming from the military regime that had replaced the dictatorship. His family therefore found it expedient to send him to London, from where he soon departed to settle in Paris in 1923.

Maya Works and ''Mr. President''

Asturias studied at the Sorbonne with Georges Raynaud, a specialist in the culture of the Mayan Quichés, and eventually finished in 1926 a translation of the *Popol Vuh,* the sacred book of the Mayas. Caught up in the legends and myths of the Indians of Guatemala, he wrote *Legends of Guatemala* (1930), a series of eight narratives and an allegorical play. The subject matter and the poetic vision of the author attracted favorable critical attention, especially in France, where the French symbolist poet Paul Valéry praised the book.

In 1933 Asturias returned to Guatemala and encountered another stifling regime—that of Jorge Ubico—which he endured until 1944, publishing only poetry, which was characterized by elegant cynicism. In 1946, with a more liberal government ruling the country, Asturias finally published the novel about an unnamed dictator in an unspecified Central American country that he had been working on as far back as 1922. It was *Mr. President,* in which the dictator is repeatedly likened to an idol of the type worshiped by the Mayas. A strikingly original novel, *Mr. President* treats a very real Spanish- American problem in a suggestive, poetic, but at the same time grotesque fashion.

From 1946 to 1954 Asturias served as ambassador to Mexico, Argentina, and El Salvador, continuing to publish throughout this time. Asturias's *Men of Corn* (1949), a novellike work of six parts, deals both realistically and imaginatively with the crisis that traditional Indian culture experiences when it is faced with modern, ''progressive'' technology. Here one can see the strong influence of the *Popol Vuh,* extending even to the title. (According to Maya legend, man was created from sacred corn.)

Asturias next published the three novels that make up his ''Banana Cycle.'' Less imaginative, less artistic than his previous work, they constitute an exposé of the exploitation of the Guatemalan fruit industry by American firms. *Strong Wind* (1949), *The Green Pope* (1954), and *The Eyes of the Interred* (1960) are sincere works that are marred by an excessively aggressive tone of protest. This shortcoming is also evident in *Weekend in Guatemala* (1957), a group of stories written in anger over an invasion of Guatemala by the exiled leader Carlos Castillo Armas with, Asturias contended, the support of the U.S. government.

Works in Exile

In 1954 Asturias lost his Guatemalan citizenship and went to live in Buenos Aires, where he spent the next 8 years. When a change of government in Argentina made it advisable that he once more seek a new home, Asturias moved to Europe. He was living in Genoa when his novel *Mulata* (1963) appeared. Here again Asturias deals with Indian myths, spinning a rich and exotic narrative fabric into which he weaves ancient patterns. The moon, the sun, and the devil are all drawn into a story about an Indian peasant who sells his wife to the god of corn for wealth and a sensual concubine called Mulata. The author's poetic prose flows more freely here than in his other fiction, but at the same time it is a difficult, intensely personal book, extracted from his very private world of images.

In 1966, the same year he won the Lenin Peace Prize, Asturias was named the Guatemalan ambassador to France by the new government of President Julio Méndez Montenegro. He held the post until 1970. In 1967 Asturias won the Nobel Prize for literature. He died on June 9, 1974, while on a visit to Madrid, Spain.

Further Reading

An incisive interview with Asturias and an evaluation of his work may be found in Luis Harss and Barbara Dohmann, *Into the Mainstream: Conversations with Latin-American Writers* (1967). Asturias and his work are also discussed in Enrique Anderson-Imbert, *Spanish-American Literature: A History* (1954; trans. 1963; 2d ed., 2 vols., 1969), and Jean Franco, *The Modern Culture of Latin America: Society and the Artist* (1967).

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Atahualpa

Atahualpa (ca. 1502-1533) was the Inca emperor of Peru whose capture and execution by Francisco Pizarro enabled the conquistadores to secure the Inca lands for the Spanish crown.

Atahualpa, whose name means ''virile-sweet,'' was a son of the emperor Huayna Capac, last of the family of Incas to rule an undivided empire which extended from present-day southern Colombia through Ecuador, Peru, and Bolivia into northwestern Argentina and northern Chile. At Huayna Capac's death (ca. 1528) in Quito, this vast territory was divided between two of his sons: Huáscar, who won the imperial throne in the capital city of Cuzco to the south, and his half-brother Atahualpa, who gained the northern portion of the kingdom, with its center in the city of Quito.

The division led to civil war between the half-brothers, reaching a peak in 1532 with the defeat and imprisonment of Huáscar. At this point the Spaniards entered Peru. Francisco Pizarro and about 180 men reached Atahualpa's base at Cajamarca in November 1532. The confrontation between the Spanish conquistador and the Inca, who had thousands of troops camped nearby, took place in the main square of the town. The Inca rejected the call of Pizarro's emissary, the priest Valverde, to swear obedience to the king of Spain and to acknowledge Christianity as the true religion, and he threw to the ground the breviary that was proffered. Pizarro then ordered his strategically placed troops to attack the soldiers with Atahualpa; the Peruvians were routed and the Inca seized by the Spaniards.

The capture of the head of the monolithic Peruvian state was the key to the subsequent Spanish conquest of the Inca empire. Atahualpa offered to purchase his freedom by filling the large cell in which he was imprisoned with objects of gold. The Spaniards took the treasure and declared that Atahualpa had fulfilled his agreement. But they refused to release him from their ''protective custody,'' since Pizarro feared for the safety of his vastly outnumbered and isolated troops.

Spanish accusations that Atahualpa was plotting against them and that, as was apparently the fact, he had successfully ordered, from prison, the assassination of Huáscar, gave Pizarro the excuse for placing Atahualpa on trial. The sentence that he be burned to death was changed to execution by strangulation when the Inca agreed to accept Christianity and be baptized. Atahualpa was garroted by the Spaniards on Aug. 29, 1533, leaving the leaderless empire open to complete subjugation by the European invaders.

Further Reading

The classic work by William H. Prescott, *History of the Conquest of Peru* (2 vols., 1847; many later editions), remains the best account of the conquest and the fate of Atahualpa. Philip Ainsworth Means, *Fall of the Inca Empire and the Spanish Rule in Peru: 1530-1780* (1932), relates the same events, also in a vivid prose style. J. Alden Mason, *The Ancient Civilizations of Peru* (1957; rev. ed. 1969), and Burr C. Brundage, *Empire of the Inca* (1963), describe the pre-Columbian period in Peru from an anthropological viewpoint and include brief accounts of the Spanish seizure of power. All of these works draw heavily from one of the great early Spanish narratives about the Inca empire and its conquest by the Spaniards, Garcilaso de la Vega's *Royal Commentaries of the Incas* (1609-1617; many later editions and translations).

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Ghazi Mustapha Kemal Atatürk

Ghazi Mustapha Kemal Atatürk (1881-1938) was a Turkish nationalist and political leader who was instrumental in the fall of the Ottoman sultanate and in the creation of modern Turkey.

Mustapha Kemal devoted his life to freeing Turkey from foreign domination. Under his benevolent dictatorship as president of the republic, he instituted lasting reforms that earned him the name Atatürk (the father of the Turks).

Mustapha was born in Salonika (now Greece, but then part of Turkish Macedonia), the son of a lower-middle-class Turkish customs official. He received a military education, and a teacher dubbed him Kemal (perfection) because of the youth's demand for quality performance. Kemal graduated from the military academy in Monastir in 1899 and then attended the war and staff colleges in Istanbul.

Military Career

In 1905, on the day Kemal was commissioned a lieutenant at the General Staff Academy in Istanbul, he was arrested for political agitation. Banishment to Syria failed to dampen his revolutionary ardor. He organized some officers of the 5th Army Corps in Damascus into a secret society, Vatan (fatherland). Kemal established branches during a secret visit to Salonika, where the organization became Fatherland and Liberty, then the Ottoman Society of Liberty, and subsequently part of the Committee of Union and Progress. Despite this political activity and narrow escape from a second arrest, Kemal was not active in the 1908 coup or in the Young Turk movement which toppled Abdul Hamid.

In 1911 Kemal secretly went to Libya to organize Senussi resistance against the invading Italians. A major in the Second Balkan War, he served as chief of staff to the army on Gallipoli. When World War I broke out, Col. Mustapha Kemal was serving in Bulgaria as the Ottoman military attaché. During the war he commanded armies on every one of the several Ottoman fronts. He gained national recognition during the defense of Gallipoli. Promoted to pasha and given command of the 2d Army Corps, he led his troops and 3d Army forces in the Caucasus campaigns of 1916 and then was sent to the Hejaz. Correctly predicting the reverses to be expected in the Iraq campaign, he resigned but returned to service in 1918. Kemal was in command of the 7th Army withstanding the assault on Aleppo at war's end.

Reunification of Turkey

Peace was restored by the Mudros armistice of Oct. 30, 1918. The following May, 4 days after the Greeks landed troops in Turkey, Kemal was appointed inspector general of the 3d Army in Anatolia. From here he launched an antiforeign movement that was to unify the Turkish elements in the empire against partition. At two conferences, at Erzerum on July 23 and at Sivas on September 11, he organized the Committee for the Defense of Eastern Asia Minor.

The Ferid Pasha government fell under this pressure, and new elections returned a Nationalist parliament. Its program, however, was sufficiently independent to prompt British occupation of the capital ostensibly to protect the Sultan. On March 20, 1920, the Ottoman parliament was dissolved. Some deputies fled to Ankara, where Kemal's committee convoked the first session of a new Grand National Assembly on April 23. It undertook both legislative and executive functions, with Kemal as president. Two governments were now functioning: the Sultan's in occupied Istanbul and Kemal's in Anatolia. This anomalous condition continued until the Allies forced the Sultan's assent to the Treaty of Sèvres on August 10, which established foreign control over large parts of the Turkish Empire. Thereupon the last vestige of the Sultan's power disappeared in Anatolia.

Opposition to foreign occupation was the keystone of Turkish nationalism, but dissension among the Allies was to be of major benefit to the Kemalists. Kemal's first success was peace with Russia in December. This border settlement was followed by a friendship treaty in March 1921. The Italians and the French, apparently anticipating an eventual Nationalist victory, were enticed into exchanging territorial claims for economic concessions. The result was that by mid-1921 only the Greeks and British occupied Turkish territory.

Greek troops moved through Anatolia in 1921 with considerable success to enforce the rule of the Sultan. As generalissimo of Turkish forces, Kemal had unlimited power during this campaign, and he was supplied by Russia, Italy, and France. The Greeks were stopped at Sakarya in September 1921 and driven out in a big campaign the following year. The Nationalists made Kemal a marshal and desig-

nated him Ghazi (victorious). The British concluded an armistice with the Turks at Mundanya on Oct. 11, 1922.

An international gathering at Lausanne in November 1920 set about revising the Treaty of Sèvres. The concurrent invitations issued the Nationalists and the Sultan's government precipitated the Grand National Assembly's dissolution of the sultanate of Mehmed VI on Nov. 1, 1922. On Oct. 29, 1923, Mustapha Kemal was elected president of the newly proclaimed Turkish Republic.

The interim period had been filled with the difficult task of negotiating the new treaty. The final document, signed July 24, 1923, established the compact, homogeneous entity known today as Turkey, freed of the onerous capitulations the Allies had expected to reimpose.

Turkish Republic

It had been Kemal's image as a national military hero which had assured the Nationalists a following in 1919. It was Kemal's determined leadership which assured the victory of 1923. It was to be Kemal's dictatorial guidance which subsequently defined the new Turkey.

Throughout the 1920s reform followed reform as the Turks undertook a shift from an Eastern to a Western orientation. President Kemal and his colleagues were Western-educated; the constitution of April 20, 1924, established in the republic a democratic state with elected representatives and all the typical popular guarantees. Yet Turkey remained a dictatorship throughout Kemal's time; he was a paternalistic ruler, convinced that he knew the nation's needs and how to satisfy them. Although democratic institutions were in existence, it was not the legislature which dominated but the Peoples' (in 1923 Republican Peoples') party, an outgrowth of the 1919 national group founded at Erzerum-Sivas. Kemal was party president. Policy was made in party caucus and then enacted as legislation by the Assembly. The party also selected and placed candidates, and there was no opposition slate. Kemal was reelected president of Turkey in 1927, 1931, and 1935 by the Assembly.

Kemal's Reforms

The haphazard reforms of the late 1920s were systematized by President Kemal in 1931 under six topics termed collectively ''Kemalism'': (1) republicanism, marked by the ending of the sultanate, the new republican constitution, and adoption of Western law codes in 1926; (2) secularism, eliminating the all-pervasive aspects of Islam from daily life, including polygamy, the Moslem calendar, and dervish religious orders; (3) populism, ending special privileges characterized formerly by religious exemptions, minority distinctions, and capitulations; the ancient Turkish peasant's democratic past was rediscovered and reemphasized, education fostered, the language purified, and the script romanized; (4) nationalism, concentrating on building Turkish pride through rewritten patriotic histories, emphasis on vernacular studies, and adoption of family names; (5) statism, introducing a form of state enterprise freed from outside manipulation and the foreign concessions of the past; it provided for the development of tariff-protected industries and increased government concern over agricultural output; (6) reformism, the continual revitalization of the movement to avoid its leadership's turning conservative and stagnating.

These Kemalist principles became the party platform in the 1935 elections and were added to the constitution in 1937. Kemal was an active president. Noted for his oratorical skill while in military school, he now utilized this asset to considerable advantage, moving readily about the country, eagerly explaining new laws. In one famous speech the President spoke over a period of 6 days.

Kemalist Turkey's foreign relations involved territorial settlements on Mosul and Alexandretta, an active role in the League of Nations after admission in 1932, and neighborly alliances in the Balkan Entente (1934) and the Saadabad Pact (1937). The most notable achievement was the Montreux Convention of 1936, by which Turkey regained control of the Straits.

Despite his posts as chief of state and party leader, Kemal was not a glory-grabber. He abhorred shallow ceremony and scorned pomp. In public life he was an incorruptible dynamo, but his riotous private life confounded many. Cirrhosis killed Atatürk on Nov. 10, 1938, his death accelerated by wild living and too much drinking.

Further Reading

Harold Armstrong, *Grey Wolf* (1932; published as *Gray Wolf: The Life of Kemal Ataturk,* 1961), and Lord Kinross, *Ataturk* (1965), are the two major works on Kemal's life. A good, thorough coverage of the period is in Donald Everett Webster, *The Turkey of Atatürk: Social Process in the Turkish Reformation* (1939). □

David Rice Atchison

David Rice Atchison (1807-1886), American lawyer and politician, was a leading Democratic senator during the 1850s. He advocated many unpopular causes, and his career reflected the rough and tumble of frontier politics.

David Atchison was born in Frogtown, near Lexington, Ky., on Aug. 11, 1807. After graduating from Transylvania College in 1825, he studied law and was admitted to the Kentucky bar in 1829. In 1830 he was admitted to the Missouri bar and established a successful law practice in the western part of the state. Between 1833 and 1838 Atchison rose from the rank of captain to major general in the Missouri militia.

During 1833 and 1834 Atchison acted as legal defense for the persecuted Mormons in Missouri and with their support was elected as a Democrat to the state legislature. Although he opposed anti-Mormon Democratic policies, his vigorous support of Andrew Jackson and his opposition to the Bank of the United States made him a leader of the state Democratic party. During the Mormon War of 1838 Atchison did much to mitigate the attacks on this religious

group. He was defeated for reelection to the state legislature in 1836, won back his seat in 1838, but was defeated again in 1840.

Atchison served as judge for the Twelfth Judicial Circuit from 1841 to 1843. During this period he stood between two factions of the Missouri Democratic party, which had split over questions of representation and monetary policies. Thus when Missouri's senator died in office in 1843, Atchison was appointed to fill the vacancy and was elected for a full term in 1849.

In the Senate, Atchison served as chairman of the Committee on Indian Affairs, sponsored land grants for Missouri railroads, and served as president pro tem of the Senate some 16 times. He also supported bills to promote immigration into Oregon and advanced extensive American claims for the Oregon territory. In advocating the annexation of Texas he broke with Missouri's senior senator, the powerful Thomas Hart Benton, whose rival he became. During the debates on the Oregon and Texas questions, Atchison gradually allied himself with the Southern faction of the Democratic party; by 1850 he was an active supporter of John C. Calhoun and leader of the proslavery Democrats of Missouri, and that year he contributed importantly to Benton's defeat for reelection. Atchison supported the Southern position on the organization of the Nebraska territory and the repeal of the Missouri Compromise. Failing of reelection in 1854, he left the Senate.

After the Kansas-Nebraska Act was passed, Atchison became one of the leaders of the movement aimed at preventing Kansas from becoming a free state. He encouraged slaveholders to settle in Kansas, crossed into Kansas with large groups to vote in the state elections, and led raids by ''Border Ruffians'' during the Kansas civil war.

When the Civil War began, Atchison worked to bring about the secession of Missouri; he later organized a Missouri unit for Confederate military service. His lack of success caused him to leave Missouri for Texas. There he lived until 1867, when he returned to Missouri and settled permanently as a farmer, in political retirement. He died on Jan. 6, 1886.

Further Reading

The only biography of Atchison is William E. Parrish, *David Rice Atchison of Missouri, Border Politician* (1961), a judicious but highly sympathetic study of a man almost invariably maligned by scholars. Atchison's role in passing the Kansas-Nebraska Act and his senatorial race against Benton are studied in P. Orman Ray, *The Repeal of the Missouri Compromise: Its Origin and Authorship* (1909). There is a discussion of the Kansas-Nebraska Act in Allan Nevins, *Ordeal of the Union,* vol. 2: *A House Dividing, 1852-1857* (1947). □

St. Athanasius

The Christian theologian St. Athanasius (ca. 296-373) was bishop of Alexandria, in Egypt. He was the most eminent Church leader opposing Arianism on the basis of the creed adopted by the Council of Nicaea in 325.

Athanasius was probably born at Alexandria. By his early 20s he was both a deacon in the Church and secretary to Alexander, Bishop of Alexandria. In 325 he accompanied Alexander to the Council of Nicaea, a meeting of Christian bishops that has become renowned as the first ecumenical council of the Church. The council was summoned by Emperor Constantine to deal with a controversy that had first arisen between Bishop Alexander and Arius, a presbyter at Alexandria. By 325 the dispute had broadened so as to appear to pose a threat to the unity of the Church in the eastern part of the Roman Empire. The controversy concerned the compatibility of belief in the oneness and transcendence of God with belief in the full deity of Jesus Christ. Arius, influenced by certain strands of Neoplatonic philosophical thought, taught that the Son of God, incarnate in Jesus Christ, could not possibly be ''God'' in the full and proper sense but was rather the most exalted of all God's creatures.

At the council Athanasius, though not a bishop, appears to have distinguished himself as a disputant against the Arian position. Under pressure from the Emperor to adopt a creedal formula in the interest of peace and unity, the majority of bishops ratified a statement, the Creed of Nicaea, whose crucial anti-Arian clause asserts that the Son of God is ''of one essence'' with God the Father. Arius and

two bishops who would not sign the creed were sent into exile.

In 328 Athanasius succeeded Alexander as bishop of Alexandria. It soon became clear that the Council of Nicaea had only served to suppress temporarily the open expression of Arian views, and that the Emperor, susceptible to pressure from bishops close to his ear, was more interested in avoiding political problems than in supporting orthodox theological doctrine. By 330 there had occurred the first scene in a long drama of alliance between emperors and Arian leaders that was to prove so vexing for Athanasius. Constantine wrote to Athanasius, directing that he restore Arius to communion in the Church at Alexandria. Athanasius refused, and his ecclesiastical opponents then made common cause with the Melitians, a dissident Christian sect in Egypt. At a council of bishops at the city of Tyre in 335, they charged Athanasius, not completely without basis, with acts of violence committed against the Melitians and voted that he be deposed from his see. Constantine soon thereafter banished him to the German city of Trier.

Thus occurred the first of Athanasius' five exiles from Alexandria, which account for 17 of 30 years of his life from 336. It is testimony both to his determination and to his popularity in Egypt that after more than 4 decades of opposition to Arianism he lived his last 7 years as bishop of Alexandria under the vigorously Arian emperor Valens; the Emperor feared the populace would revolt if he were to take further measures against their bishop.

Athanasius' positive significance as a churchman and as an author may be suggested by three points. First, a governing theme in his anti-Arian writings is the conviction that God alone and no lesser being is the agent of man's salvation. This means that the Christian's union with Christ the Saviour is union with God, who alone can bestow immortal life. It means, too, that the traditional Christian belief in the Holy Spirit is belief in one who also is unequivocally God because he performs the activity of God in bringing man's salvation to completion. Second, Athanasius played a role as conciliatory orthodox leader. He was able to see that a large body of conservative Eastern bishops, who were uncomfortable over the Nicene formula and who preferred to say that the Son was ''of like essence'' to the Father, were not in fact Arians. He did important preparatory work toward a reconciliation and coalition, which he did not live to see. Third, he was a warmly enthusiastic supporter of the Christian monastic movement emanating from Egypt and wrote a widely read biography of the monastic organizer St. Anthony. Athanasius died in Alexandria in 373.

Further Reading

The best study of St. Athanasius is in French. In English see F. L. Cross, *The Study of St. Athanasius* (1945). G. L. Prestige, *Fathers and Heretics: Six Studies in Dogmatic Faith* (1940), includes a section on Athanasius. Background information is in Philip Hughes, *A History of the Church,* vol. 1: *The Church and the World in Which the Church Was Founded* (1934; rev. ed. 1949); George L. Prestige, *God in Patristic Thought* (1936; 2d ed. 1952); and H. A. Wolfson, *The Philosophy of the Church Fathers,* vol. 1: *Faith, Trinity, Incarnation* (1956; 2d ed. 1965).

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Farid ed-Din Attar

Farid ed-Din Attar (ca. 1140-ca. 1234) was a Persian poet and Sufi mystic. Living during a turbulent era of political uncertainty, he turned inward, exploring the realm of God and paths to Him through mystical poetry.

Little about Attar is known with certainty. His name (literally, perfume of roses) indicates that, like his father, he was a druggist and followed the calling of a medical man. Supposedly reliable Persian sources vary in the year of his death by a span of 43 years. One reason for this obscurity is that, unlike other Islamic poets, he did not write flattering panegyrics about his own life and greatness. This is to his personal credit but unfortunate for the historian. We are certain only of the fact that he was born in Nishapur in northeastern Persia; he passed 13 years of his youth in Mashad and spent much of his life collecting the poetry of other Sufi mystics.

Attar wrote over 114 books on Sufism. According to his own writings, Sufism was meant to be a spiritual search for a union with God. This search throughout history has taken many forms, but for Attar it was quite specific. Parallels may be seen with Dante. According to Attar, the spiritual pilgrimage of man brings him through seven successive ''valleys.'' First is the valley of quest, where ascetic means are adopted; then follows the valley of love, which may be compared to Dante's earthly paradise; then follow the valleys of knowledge, detachment, unity, and amazement; and finally the valley of annihilation of the self is reached. This is the supreme state of divine union with God. Sufism was meant to be an all encompassing effort to live in a meaningful religious frame of mind.

The two best-known works of Attar are *Tadhkirat al-Awliya* (*Memoirs of Saints*), a prose work, and *Mantik al-Tayr* (*Conference of the Birds*). In *Conference* all the birds in the world are seeking God, who is called Simurgh. After a long search all but 30 birds perish. When they arrive at their destination, they realize that Simurgh (in Persian the word means 30 birds) is really themselves.

Attar died fleeing the Mongol hordes under Genghis Khan. Just before his death, Attar met a young poet, Rumi, to whom he gave some of his philosophical poems. Rumi perpetuated and added to the philosophical development of Sufism and the understanding of Attar.

Further Reading

Two of Attar's works have been translated into English. S. C. Nott translated *Conference of the Birds* (1954); and Bankey Behari (1961) and A. J. Arberry (1966) published abridged translations of *Memoirs of Saints,* both with excellent introductions. The best works about Attar are Eduard G. Browne, *A Literary History of Persia,* vol. 2 (1906), and Margaret Smith, ed., *The Persian Mystics: Attar* (1932). Attar is represented in A. J. Arberry, *Aspects of Islamic Civilization as Depicted in the Original Texts* (1964), and James Kritzeck, ed., *Anthology of Islamic Literature: From the Rise of Islam to Modern Times* (1966). For a discussion of the Sufism of Attar see A. J. Arberry, *Sufism: An Account of the Mystics of Islam* (1950), and Idries Shah, *The Sufis* (1964). □

Attila

Attila (died 453) was a chieftain who brought the Huns to their greatest strength and who posed a grave threat to the Roman Empire.

The Huns first appear in European records at the end of the 4th century A.D., when they descended from the Steppes and attacked the Germanic tribes on the northeastern edge of the Roman Empire, either subjecting them or driving them into the empire. By the 430s the scattered nomadic bands had been united into a powerful force which attacked both Germans and Romans alike.

Rua, the man responsible for much of this unity, died in 434 and left the kingdom to his nephews Attila and Bleda. For 10 years they ruled jointly and threatened the Eastern Roman Empire on several occasions. In 435 a ''peace'' was signed with the Romans, which among other things guaranteed the Huns an annual payment of 700 pounds of gold. In 441 the Huns attacked the provinces across the Danube. In 443 Attila so severely defeated the Roman general Aspar that the Romans had to purchase peace with an annual tribute of 6000 pounds of gold.

In 445 Attila murdered Bleda and united all the Huns under his own leadership. The Roman Priscus, an eyewitness who was an ambassador to Attila's court, describes him as short with a broad chest, flat nose, and beard sprinkled with gray. Attila ruled with absolute authority, his power based in large part on the extensive wealth from his conquests.

War with the Eastern Empire was renewed in 447, and the Romans were defeated in the bloody battle of Marcianopolis. In the peace treaty of 448 they were forced to cede extensive territory along the Danube. Attila then turned his attention to the Western Empire. Geiseric the Vandal urged Attila to attack the Goths so as to remove their pressure on the Vandals, and Attila moved to attack the Visigoths. At the same time the sister of the emperor Valentinian III, Honoria, asked Attila to rescue her from an unwelcome marriage. This gave Attila the excuse to move against Rome. Aëtius, the strongman of the Western Empire and one-time hostage of the Huns, created an alliance of Romans and Visigoths, and when the Huns invaded Gaul in 451, he defeated them on the Catalaunian Plains in Champagne.

Although defeated, the Huns escaped destruction and the next year attacked Italy. The important city of Aquileia was destroyed, but Attila did not attack Rome. An embassy from Pope Leo I was credited with dissuading him, but the growing fear of plague and famine probably determined the decision. In 453, while planning another attack on the Eastern Empire, Attila died suddenly from a hemorrhage, reportedly the result of excessive drinking at a wedding. After his death his sons divided his ''empire,'' and the power of the Huns was soon destroyed by internal strife. Attila proved to be a major threat to Rome in his lifetime but left no permanent power to challenge the empire.

Further Reading

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Clement Richard Attlee

Clement Richard Attlee, 1st Earl Attlee (1883-1967), was prime minister of England from 1945 to 1951. He led the labour government that established the welfare state in Great Britain.

Clement Attlee was born in Putney, near London, on Jan. 23, 1883, the son of Henry Attlee, a successful solicitor, and Ellen Watson Attlee, a cultivated and educated woman. The family was devoutly religious. Attlee attended Haileybury College and then University College, Oxford, where he read modern history and achieved second-class honors in 1904.

Heading for a legal career, Attlee joined the Inner Temple, studied and worked in chambers, was called to the bar in 1906, and set up his own office. After a visit to Haileybury House in east London, a boys' club supported by his old school, he moved to the East End. He continued practicing law, helped evenings in the club, and soon became its manager. He developed a new outlook and a new purpose. By 1908 he was a member of the Fabian Society (a socialist organization) and of the Independent Labour party, and he was a socialist in the practical sense of being committed to improving the lot of the working class.

In 1909 Attlee gave up his law practice and spent a brief period as secretary of Toynbee Hall, the best-known of the university settlements in the East End. Then he lectured at Ruskin College, Oxford, and was appointed tutor and lecturer in social science at the London School of Economics in 1913.

In 1914 he had leanings toward pacifism but concluded that the war was justified. Promptly commissioned, he served in Gallipoli and in Mesopotamia. He was discharged as a major, a title he continued to use, and returned to the London School of Economics. Still residing in the East End, he became the first labour mayor of Stepney in 1919 and a member of the executive committee of the London Labour party. In 1922 he was returned to Parliament from Limehouse, and that year he married Violet Helen Millar of Hampstead; four children were born to them.

Attlee now devoted full time to Labour politics. Ramsay MacDonald, as leader of the Opposition, appointed Attlee his parliamentary private secretary and then in 1924 in the first Labour government designated him undersecretary of state for war. Though at first excluded from the Labour Cabinet in 1929, Attlee became chancellor of the duchy of Lancaster in 1930 and a year later postmaster general. In the landslide victory for the National (coalition) government in 1931, Attlee, one of three surviving Labour members with front-bench experience, was made deputy leader of the party. Labour members of Parliament became almost hopelessly divided on armaments and diplomacy; in a tumultuous meeting in October 1935 Attlee was elected party leader, because of his demonstrated parliamentary qualities. It cannot be said that either Attlee or his party had imaginative views for dealing with Nazi Germany or Fascist Italy, but on the other hand the National government made no moves toward developing common policy. Attlee did reunite his party.

When war came and Winston Churchill formed a true coalition government in May 1940, Attlee joined the War Cabinet of five and in 1942 became deputy prime minister. He attended the San Francisco conference in April 1945, which established the United Nations. At Potsdam, the final wartime conference of the allies, in July 1945, power shifted from Churchill to Attlee after the overwhelming electoral victory of Labour at the polls. Attlee formed a strong government, and in nationalization of basic industries, the extension of social insurance, and the establishment of the National Health Service, he carried out most of his party's pledges. Under his guidance India and Pakistan became independent and England entered the North Atlantic Treaty Organization. Labour was less successful in dealing with economic problems; leadership shifted in 1951 to the Conservatives. Within the party Attlee managed to hold on, despite attacks from the left wing, until 1955, when he suffered a stroke and resigned after 20 years of leadership.

Attlee received the Order of Merit in 1951. In 1955 he was made a knight of the Garter and granted an earldom. For several years he was active in the House of Lords and devoted considerable time to writing and lecturing. He died on Oct. 8, 1967.

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Margaret Eleanor Atwood

One of Canada's most distinguished person of letters, Margaret Eleanor Atwood (born 1939) was an internationally famous novelist, poet, critic, and politically committed cultural activist.

Margaret Eleanor Atwood was born in Ottawa, Ontario, in 1939, moving to Sault Ste. Marie in 1945 and to Toronto in 1946. Until she was 11, she spent half of each year in the northern Ontario wilderness, where her father worked as an entomologist. She studied at Victoria College, University of Toronto, where she received a B.A. in 1961, and at Radcliffe College, Cambridge, Mass. (M.A. 1962). Atwood also studied at Harvard University, Cambridge, Mass., from 1962-63 and 1965-67.

In addition to her academic accomplishments, Atwood received many honorary degrees, including: D. Litt., Trent University, 1973; LL.D., Queen's University, 1974; D. Litt., Concordia, 1980; Smith College, Northampton, Mass., 1982; University of Toronto, 1983; University of Waterloo, 1985; University of Guelph, 1985; Mount Holyoke College, 1985; Victoria College, 1987; Université de Montréal, 1991; University of Leeds, 1994; and McMaster University, 1996.

She has received more than 55 awards, including two Governor General's Awards, the first in 1966 for *The Circle Game,* her first major book of poems; the second for her 1985 novel, *The Handmaid's Tale,* which was also shortlisted for Britain's Booker Prize and made into a fairly successful wide circulation movie. Her recognition was often reflective of the diversity of her work. Among awards, honors, and prizes was a Guggenheim fellowship, the Los Angeles Times Fiction Award, 1986; Ms. Magazine's Woman of the Year, 1986; Canadian Booksellers Association Author of the Year, 1989; Government of France's Chevalier dans l'Ordre des Arts et des Lettres, 1994; the Sunday Times Award for Literary Excellence, (London, U.K.), 1994; the Humanist of the Year Award, 1987; shortlisted for the Ritz Hemingway Prize (Paris), 1987; and Arthur C. Clarke Award for best Science Fiction, 1987.

Atwood clearly—quite early—enjoyed a career of remarkable distinction and success, not only as the highly prolific author of volumes of poetry, ten novels, two books of literary criticism, four collections of short stories, and three children's books and editor of two anthologies, as well as author of much uncollected journalism, but also as a major public figure, cultural commentator, and proponent of activist views in areas ranging from Canadian nationalism, through feminism, to such international causes as Amnesty International and PEN.

Most of her fiction has been translated into several foreign languages; a new Atwood novel becomes a Canadian, American, and international best-seller immediately (only Robertson Davies, among Canadian writers, has a comparable international public). There is a Margaret Atwood Society, a Margaret Atwood Newsletter, and an ever-increasing number of scholars studying and teachers teaching her work in women's studies courses as well as North American literature courses world wide.

Atwood is not only an acclaimed writer, serious as well as popular, in several genres, but outspoken, sardonically memorable, and distinctly quotable on moral and political private and public issues and a stalwart spokesperson for Canadian literature. Her popular and influential contribution to the never-ending quest for the Canadian identity, *Survival: A Thematic Guide to Canadian Literature* (1972), is, among other things, a manifesto for her *own* work; what began as a polemical political comment on Canadian cultural history is now a part of that very history.

She alternated prose and poetry throughout her career, often publishing a book of each in the same or consecutive years. While in a general sense the poems represent

''private'' myth and ''personal'' expression and the novels a more public and ''social'' expression, there is, as these dates suggest, continual interweaving and cross-connection between her prose and her poetry. The short story collections, *Dancing Girls* (1977), *Bluebeard's Egg* (1983), and especially the short stories *cum* prose poems in the remarkable, overtly metafictional collection *Murder in the Dark* (1983), bridge the gap between her poetry and her prose.

Her first six volumes of verse—*The Circle Game* (1966), *The Animals in That Country* (1968), *The Journals of Susanna Moodie* (1970), *Procedures for Underground* (1970), *Power Politics* (1971), and *You Are Happy* (1974)—are represented in *Selected Poems* (1976); the three subsequent volumes—*Two-Headed Poems* (1978), *True Stories* (1981), and *Interlunar* (1984)—in *Selected Poems II* (1986).

She wrote in an exact, vivid, witty, and often sharply discomfiting style in both prose and poetry. Her writing is often grotesque and unsparing in its gaze at pain and unfairness:

> you fit into me
> like a hook into an eye
> fish hook
> open eye
> (*Power Politics*)

''Nature'' in her poems is a haunted, explicitly Canadian wilderness in which, unnervingly, man is the major predator of and terror to the ''animals of that country,'' including himself. Her poetry works with myths, public and private; metamorphosis; process-product dualities of entrapment, like Blake's ''mind-forg'd manacles''; and the vertical movement from underground to surface exemplified by such mythic figures as Persephone and Orpheus.

The Canadian critic Northrop Frye and the little-known, much underrated Canadian poet Jay Macpherson, were key influences on her early books. *The Journals of Susanna Moodie* echo the national themes of *Survival,* the individual's struggle with wilderness ending in a sort of defeat: ''I planted him in that country/Like a flag,'' says Moodie of her drowned son. In *Power Politics* the grimmer, more mordant phases of Atwood's sex-war feminism become evident in poems with the power of a less vulnerable, more life-affirming Sylvia Plath.

Atwood's novels are social satires as well as identity quests. Her typical heroine is a modern urban woman, often a writer or artist, always with some social-professional commitment, fighting for self and survival in a society where men are the all-too-friendly enemy but women are often complicit in their own entrapment. Critics of Atwood, largely feminist in approach, see *Surfacing* (1972) as a Jungian ''search for the essential female self'' and *The Edible Woman* (1969) and *Lady Oracle* (1976) as comedies of female re-integration, the latter also being notable for its hilarious and skillful parodies of the female Gothic. *Life Before Man* (1979), the least comic, is slower, more somber, built on internal thought events, unified by the poetic subtexts drawn from the documentary detail of its setting in the Royal Ontario Museum.

Bodily Harm (1981) is explicitly political and feminist. Its heroine experiences violence and mutilation—bodily harm—in the double setting of the hospital where she endures her mastectomy and the tropical island from whose political violence she discovers she cannot stay aloof. She is there, it turns out, to ''bear witness'' to the torture inscribed on the female body of a companion, to record this mutilation in her reporter's language, and to acknowledge her own involvement through a compassion that releases the ''hope'' caught in ''Pandora's box.''

The Handmaid's Tale, a feminist rewriting (published in 1985) of the dystopia of Orwell's *1984,* is, like all dystopias, not a novel of the future but a critique of the present day in which the seeds of a destructive, misogynistic puritan revival are already planted. It is Atwood's closest approach to science fiction.

Cat's Eye (1988) is a self-portrait of the (female) artist returning to the Toronto of her childhood to recover her own past and with it a resurgence of her creativity. Her flashback recollections alternate with her satiric observations of the contemporary cultural scene in a narrative pattern found in most of Atwood's novels.

More recent books include a children's book, *For the Birds* (1990), and two volumes of short fiction, *Wilderness Tips* (1991) and *Good Bones* (1992). In 1993 Atwood published *The Robber Bride,* which was co-winner of Ontario's Trillium Book Award and won the City of Toronto Award.

Strange Things: The Malevolent North in Canadian Literature, the printed version of the four Clarendon Lectures delivered at Oxford University (England) in 1991 was published around the world in 1995. *Princess Prunella and the Purple Peanut* and *The New Oxford Book of Canadian Short Stories* were released in 1995.

Morning in the Burned House (1995) was her first book of new poetry in a decade. *Alias Grace* was first published in hardcover in the fall of 1996 and in the summer of 1997 as a paperback. It is the story of an infamous, 19th-century Canadian woman convicted as an accessory in the murder of her employer and his mistress. The lead character spends most of the novel in limbo between prison and an insane asylum, with doctors and psychologists attempting to diagnose her.

Atwood's literary works have also been recognized in other forms of artistic endeavor. In 1981, she worked on a television drama, *Snowbird* (CBC), and had her children's book *Anna's Pet* (1980) adapted for stage (1986).

One of the largest Atwood collections can be seen at The Thomas Fisher Rare Book Library, located at the University of Toronto. Manuscripts, reviews, critical responses, correspondence, and copies of both domestic and foreign editions are on display, though some areas of the collection are restricted access, requiring special permission for viewing or copying.

Atwood is known as a very accessible writer. One of her projects, the official Margaret Atwood Web site, is edited by Atwood herself and updated frequently. The Internet resource is an extensive, comprehensive guide to the literary life of the author, while also revealing a peek into

Atwood's personality with the links to her favorite charities, such as the Artists Against Racism site, or jocular blurbs she posts when the whim hits. As well, the site provides dates of lectures and appearances, updates of current writing projects, and reviews she has written. The address is: http://www.web.net/owtoad/toc.htm

She is also a talented photographer and watercolorist. Her paintings are clearly illustrative of her prose and poetry and she did, on occasion, design her own book covers. Her collages and cover for *The Journals of Susanna Moodie* bring together the visual and verbal media.

Further Reading

All Atwood's novels and her collected poems are widely and internationally available, as is considerable criticism and scholarship. Two collections, Arnold and Cathy Davidson's *The Art of Margaret Atwood: Essays in Criticism* (1981) and Kathryn VanSpanckeren and Jan Garden Castro's *Margaret Atwood: Vision and Forms* (1988), along with Sherrill Grace's book *Violent Duality: A Study of Margaret Atwood* (1980), are good places to start exploring her, but Atwood is a very accessible writer who is perhaps best approached directly.

See the official Margaret Atwood Web site, edited by Atwood herself, as well as BDD Online, at http://www.bbd.com and other web sites. □

Philippe Aubert de Gaspé

Philippe Aubert de Gaspé (1786-1871) was a French-Canadian author whose historical novel, "Les Anciens Canadiens," is one of the earliest landmarks in French-Canadian literature.

Philippe Aubert de Gaspé was born on his family's seigniory at Saint-Jean-Port-Joli, on the southern shore of the St. Lawrence. The family manor had been burned down by British troops during the Seven Years War and reconstructed on a more modest scale, and this incident is transferred to the novel.

Educated and called to the bar (1813) in Quebec, Aubert de Gaspé had a career in law and public administration until 1834. His disdain for petty calculation, either in money or in friendship, led to bankruptcy and imprisonment from 1838 to 1841. He spent the next 30 years living modestly on the family estate.

Aubert de Gaspé was preceded as an author by his son, Philippe Ignace François, who has serious claims to being the first French-Canadian novelist. *L'Influence d'un livre* (1837; The Influence of a Book), subsequently published as *Le Chercheur de trésors* (The Treasure Hunter), contains a chapter sometimes attributed to the father.

His Works

Aubert de Gaspé's first signed publication, which appeared in 1862, was an extract from his novel, which was published the following year. *Les Anciens Canadiens* (The Canadians of Old) is the kind of novel in which fictitious major characters live in a world of historical minor characters. Ostensibly used by the author as a vehicle for his descriptions of traditional Canadian life, the novel and its copious notes, together with his *Mémoires* (1866), constitute a personal record of a way of life which had disappeared. The posthumously published *Divers* (1893) adds some less well known memoirs. These descriptions range from popular storytelling to the dinner conversation of the rural aristocracy, though conspicuously omitting the professional life that the author had known all too well.

Endless notes and explanations show that Aubert de Gaspé—then 75—was combining personal memories of his own time with stories handed down from his grandparents. But the novel maintains the artistic illusion of giving firsthand impressions of the period of the Conquest, then a century old. The interest of the central narrative lies in its symbolic patterns, which amount to an acceptance of British rule and a desire for reconciliation, provided that the honor and values of the French Canadians be respected, particularly among the nobility. Aubert de Gaspé's vision of a gentlemen's bond in Canada had a wide appeal, which has proved durable. Although the seigniorial system had been abolished in 1854, the author himself continued to receive the deference of his *habitants* until his death at the age of 85.

Further Reading

A biographical study of Aubert de Gaspé by James M. Tassie is in Robert L. McDougall, ed., *Our Living Tradition* (1959). □

Wystan Hugh Auden

The English-born American poet W. H. Auden (1907-1973) was one of the preeminent poets of the twentieth century. His works center on moral issues and evidence strong political, social, and psychological orientations.

In the 1930s W. H. Auden became famous when he was described by literary journalists as the leader of the so-called "Oxford Group," a circle of young English poets influenced by literary Modernism, in particular by the aesthetic principles espoused by T. S. Eliot. Rejecting the traditional poetic forms favored by their Victorian predecessors, the Modernist poets favored concrete imagery and free verse. In his work, Auden applied conceptual and scientific knowledge to traditional verse forms and metrical patterns while assimilating the industrial countryside of his youth.

Wystan Hugh Auden was born on February 21, 1907, in York, England. His father was the medical officer of the city of Birmingham and a psychologist. His mother was a devout Anglican, and the combination of religious and scientific or analytic themes are implicit throughout Auden's work. He was educated at St. Edmund's preparatory school, where he met Christopher Isherwood, who later gained a wide reputation as a novelist. At Oxford Univer-

sity, fellow undergraduates were Cecil Day Lewis, Louis MacNeice, and Stephen Spender, who, with Auden, formed the collective variously labeled the Oxford Group or the ''Auden Generation.''

At school Auden was interested in science, and at Oxford, where he studied English, his chief interest was Anglo-Saxon. He disliked the Romantic poets Shelley and Keats, whom he was inclined to refer to as ''Kelly and Sheets.'' This break with the English post-Romantic tradition was important for his contemporaries. It is perhaps still more important that Auden was the first poet in English to use the imagery (and sometimes the terminology) of clinical psychoanalysis.

Early Travels and Publications

A small volume of his poems was privately printed by Stephen Spender in 1928, while Auden was still an undergraduate. *Poems* was published a year later by Faber and Faber (of which T. S. Eliot was a director). *The Orators* (1932), a volume consisting of odes, parodies of school speeches and sermons, and the strange, almost surreal ''Journal of an Airman'' provided a barrage of satire against England, ''this country of ours where no one is well.'' It set the mood for a generation of public school boys who were in revolt against the empire of England and fox hunting.

When he had completed school, Auden traveled in Germany. In 1937 he went with MacNeice to Iceland and in 1938 with Isherwood to China. Literary results of these journeys were *Letters from Iceland* (1937) and *Journey to a War* (1939), the first written with MacNeice and the second with Isherwood. Auden also wrote several plays in collaboration, notably 1935's *The Dog beneath the Skin* (another satire on England) and *The Ascent of F 6* (1931). More than a decade later Auden again worked in collaboration—this time with Chester Kallmann on the librettos for several operas, of which the most important was Igor Stravinsky's *The Rake's Progress* (1951).

In 1939 Auden took up residence in the United States, supporting himself by teaching at various universities. In 1946 he became a U.S. citizen, by which time his literary career had become a series of well-recognized successes. He received the Pulitzer Prize and Bollingen Award and enjoyed his standing as one of the most distinguished poets of his generation. From 1956 to 1961 he was professor of poetry at Oxford University. In his inaugural address, ''Making Knowing and Judging,'' he explored ideas about his vocation as a poet.

Poetic Themes and Techniques

Auden's early poetry, influenced by his interest in the Anglo-Saxon language as well as in psychoanalysis, was sometimes riddle-like, sometimes jargonish and clinical. It also contained private references inaccessible to most readers. At the same time it had a clouded mysteriousness that would disappear in his later poetry. In the 1930s his poetry ceased to be mystifying; still dealing with difficult ideas, however, it could at times remain abstruse. His underlying preoccupation was a search for interpretive systems of analytic thinking and faith. Clues to the earlier poetry are to be found in the writings of Sigmund Freud and Karl Marx. In the later poems (after ''New Year Letter,'' in which he turns to Christianity), some clues can be traced in the works of Søren Kierkegaard, Reinhold Niebuhr, and other theologians.

Among Auden's highly regarded attributes was the ability to think symbolically and rationally at the same time, so that intellectual ideas weretransformed into a uniquely personal, idiosyncratic, often witty imagistic idiom. He concretized ideas through creatures of his imagining for whom the reader could often feel affection while appreciating the austere outline of the ideas themselves. He nearly always used language that is interesting in texture as well as brilliant verbally. He employed a great variety of intricate and extremely difficult technical forms. Throughout his career he often wrote pure lyrics of grave beauty, such as ''Lay Your Sleeping Head, My Love'' and ''Look Stranger.''

Often Auden's poetry may seem a rather marginal criticism of life and society written from the sidelines. Yet sometimes it moves to the center of the time in history in which he and his contemporaries lived. In ''The Shield of Achilles'' he recreated the anguish of the modern world of totalitarian societies in a poem which holds one particular time in a mirror for all times. Auden was learned and intelligent, a virtuoso of form and technique. In his poetry he realized a lifelong search for a philosophical and religious position from which to analyze and comprehend the individual life in relation to society and to the human condition in general. He was able to express his scorn for authoritarian bureau-

cracy, his suspicion of depersonalized science, and his belief in a Christian God.

Later Works

In his final years, Auden wrote the volumes *City without Walls, and Many Other Poems,* (1969), *Epistle to a Godson, and Other Poems* (1972), and the posthumously published *Thank You, Fog: Last Poems* (1974). All three works are noted for their lexical range and humanitarian content. Auden's penchant for altering and discarding poems has prompted publication of several anthologies in the decades since his death, September 28, 1973, in Vienna, Austria. The multi-volume *Complete Works of W. H. Auden* was published in 1989.

Further Reading

Criticism and interpretation of Auden's works may be found in such studies as Stan Smith, *W. H. Auden* (1997), R. P. T. Davenport-Hines, *Auden* (1995), Anthony Hecht, *The Hidden Law: the Poetry of W. H. Auden* (1993), Allan Edwin Rodway, *A Preface to Auden* (1984), Edward Callan, *Auden: A Carnival of Intellect* (1983), Humphrey Carpenter, *W. H. Auden: A Biography* (1981), and Charles Osborne, *W. H. Auden: The Life of a Poet* (1979). In addition, Auden figures prominently in the autobiographies of some of his contemporaries. See, for example, Cyril Connolly, *Enemies of Promise* (1938; rev. ed. 1948), Christopher Isherwood, *Lions and Shadows: An Education in the Twenties* (1938), and Stephen Spender, *World within a World* (1951). The Oxford Group is examined in Michael O'Neill, *Auden, MacNeice, Spender: The Thirties Poetry* (1992). □

John James Audubon

The work of American artist and ornithologist John James Audubon (1785-1851) was the culmination of the work of natural history artists who tried to portray specimens directly from nature. He is chiefly remembered for his "Birds of America."

When John James Audubon began his work in the first decade of the 19th century, there was no distinct profession of "naturalist" in America. The men who engaged in natural history investigations came from all walks of life and generally financed their work—collecting, writing, and publication—from their own resources. The American continent, still largely unexplored, offered a fertile field, giving the amateur an unrivaled opportunity to make a genuine contribution to science—for an afternoon walk in the woods might reveal a hitherto unknown species of bird, plant, or insect to the practiced eye. Especially fortunate was the man with artistic ability, for there was an intense popular interest in the marvels of nature during this, the romantic, era; and anyone who could capture the natural beauty of wild specimens was certain to take his place among the front ranks of those recognized as "men of science." This is the context in which Audubon worked and in which he became known as America's greatest naturalist—a title which modern scholars using other standards invariably deny him.

Audubon was born in San Domingo (now Haiti) on April 26, 1785, the illegitimate son of a French adventurer and a woman called Mademoiselle Rabin, about whom little is known except that she was a Creole of San Domingo and died soon after her son's birth. Audubon's father had made his fortune in San Domingo as a merchant, planter, and dealer in slaves. In 1789 Audubon went with his father and a half sister to France, where they joined his father's wife. The children were legalized by a regular act of adoption in 1794.

Life in France and Move to America

Audubon's education, arranged by his father, was that of a well-to-do young bourgeois; he went to a nearby school and was also tutored in mathematics, geography, drawing, music, and fencing. According to Audubon's own account, he had no interest in school, preferring instead to fish, hunt, and collect curiosities in the field. Left to the supervision of his indulgent stepmother most of the time, while his father served as a naval officer for the republic, Audubon became a spoiled, willful youth who managed to resist all efforts either to educate or discipline him. When residence at a naval base under his father's direct supervision failed to have any effect, he was sent briefly to Paris to study art, but this disciplined study also repelled him.

With the collapse of a large part of his income following the rebellion in San Domingo, the elder Audubon de-

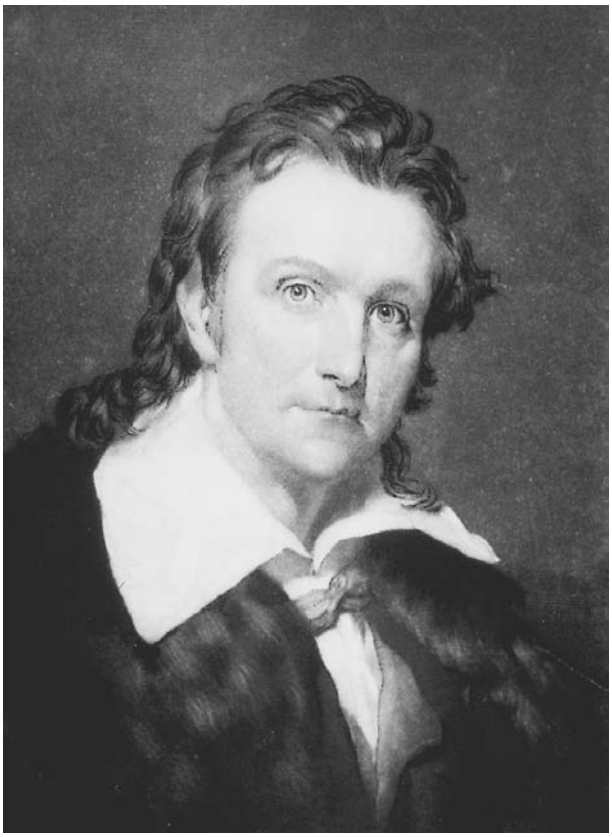

cided to send his son to America, where he owned a farm near Philadelphia. At first the boy lived with friends of his father and they tried to teach him English and otherwise continue his education, but after a time he demanded to be allowed to live on his father's farm, which was being managed by a tenant. There Audubon continued his undisciplined ways, living the life of a country gentleman—fishing, shooting, and developing his skill at drawing birds, the only occupation to which he was ever willing to give persistent effort. He developed the new technique of inserting wires into the bodies of freshly killed birds in order to manipulate them into natural positions for his sketching. He also made the first banding experiments on the young of an American wild bird, in April 1804.

Business Career

In 1805, after a prolonged battle with his father's business agent in America, Audubon returned briefly to France, where he formed a business partnership with Ferdinand Rozier, the son of one of his father's associates. Together the two returned to America and tried to operate a lead mine on the farm. Then in August 1807 the partners decided to move to the West. There followed a series of business failures, in Louisville, Henderson, and other parts of Kentucky, caused largely by Audubon's preference for roaming the woods rather than keeping the store.

During this period he married Lucy Bakewell. After the failures with Rozier, Audubon, in association with his brother-in-law, Thomas Bakewell, and others, attempted several different enterprises, the last being a steam grist and lumber mill at Henderson. In 1819 this enterprise failed and Audubon was plunged into bankruptcy, left with only the clothes he wore, his gun, and his drawings. This disaster ended his business career.

For a time Audubon did crayon portraits at $5 a head, then he moved to Cincinnati, where he became a taxidermist in the Western Museum recently founded by Dr. Daniel Drake. In 1820 the possibility of publishing his bird drawings occurred to him; and he set out down the Ohio and Mississippi rivers, exploring the country for new birds and paying his expenses by painting portraits. For a while he supported himself in New Orleans by tutoring and painting; then his wife obtained a position as a governess and later opened a school for girls. Thereafter she was the family's main support while Audubon tried to have his drawings published.

''Birds of America''

In 1824 Audubon went to Philadelphia to seek a publisher, but he encountered the opposition of friends of Alexander Wilson, the other pioneer American ornithologist, with whom he had had a bitter rivalry dating back to a chance encounter in his store in 1810. He finally decided to raise the money for a trip to Europe, where he was assured he would find a greater interest in his subject. He arrived at Liverpool in 1826, then moved on to Edinburgh and to London, being favorably received and obtaining subscribers for his volumes in each city. Audubon finally reached an agreement with a London engraver, and in 1827 *Birds of America* began to appear in ''elephant folio'' size. It took 11 years in all for its serial publication and subsequent reprintings. The success of Audubon's bird drawings brought him immediate fame, and by 1831 he was acclaimed the foremost naturalist of his country. This title was bestowed upon him despite the fact that he possessed no formal scientific training and no aptitude for taxonomy (the Latin nomenclature and the scientific indentification of most of the species in *Birds of America* is largely the work of a collaborator). He had, however, succeeded in giving the world the first great collection of American birds, drawn in their natural habitats with reasonable fidelity to nature.

With his great work finally finished in 1838, and the *Ornithological Biography* (a text commentary) in publication, Audubon returned to America to prepare a ''miniature'' edition. Simultaneously, he began to prepare, in collaboration with John Bachman, *Viviparous Quadrupeds of North America* (2 vols., 1842-1845). Audubon himself completed only about half the drawings in this last work; his powers failed during his last few years and his son contributed the remainder.

Final Years

With old age—and success—came a more kindly attitude toward his former rivals. In 1841 he bought an estate on the Hudson River and settled down to advise and encourage young scientists. It was during this period that the romantic picture of Audubon as the ''American Woodsman,'' the revered and adored sage and patron saint of the birds, began to emerge. (This image was kept alive by his daughter and granddaughter until 1917, when F. H. Herrick published the first critical biography of the artist-naturalist.) After several years of illness, Audubon suffered a slight stroke in January 1851, followed by partial paralysis and great pain, and died on the 27th.

Further Reading

Alice E. Ford, *John James Audubon* (1964), is a good biography by an art historian; Alexander B. Adams, *John James Audubon* (1966), gives a meticulous year-by-year chronicle of his activities. An earlier work, Francis H. Herrick, *Audubon the Naturalist* (2 vols., 1917), is still valuable for the scientific side. All of the earlier biographies, based on the account by Audubon's wife, are highly romanticized. Useful for background information on this period in American natural history is William M. and Mabel S. C. Smallwood, *Natural History and the American Mind* (1941). George H. Daniels, *American Science in the Age of Jackson* (1968), discusses the general scientific frame of reference. □

St. Augustine

The Christian philosopher and theologian St. Augustine (354-430) is best known for ''The Confessions'' and ''The City of God.'' After the authors of the New Testament, he has probably been the most influential Christian writer.

The greatest of the Latin Fathers of the Church, Augustine lived during a period in which the Roman Empire was in deep decline and Christianity was taking root as the official religion. It was a time of great political stress and widespread religious anxiety. Augustine's own spiritual struggles reflect the historical transition from a dying pagan antiquity to the Christian Middle Ages. *The Confessions* reveals much about his formative years, when he strove to overcome his sensual desires, find faith, and understand religious and philosophical doctrines.

Augustine was born at Tagaste (modern Souk-Ahras, Algeria) on Nov. 13, 354. Though his father, Patricius, was to become a Christian only when he was near death, Augustine's mother, Monica, was a devout Christian. She saw to his education in this religion, but in accord with what was then the custom, his baptism into the faith of his mother was deferred. Schooled in Latin grammar and literature at Tagaste and Madaura, Augustine showed promise and was sent to Cartage in 370 to study rhetoric. In Cartage, while successfully pursuing his studies, he abandoned the Christian moral teachings of his early years. He took a mistress, with whom he was to live for 10 years, and fathered a son, Adeodatus (The God-given).

Influence of Manichaeism

At the age of 19 Augustine read Cicero's dialogue *Hortensius,* a work that was an exhortation to philosophy. According to Augustine, ''Suddenly all the vanity that I had hoped in I saw as worthless, and with an incredible intensity of desire I longed after immortal wisdom'' (*Confessions,* III, 4). To this end, Augustine embraced the Persian religion of Manichaeism. The Manichaeans held that in the world there were opposing forces of good and evil, called Ormuzd and Ahriman, respectively. Their struggle with one another was represented in man by the conflict between the soul, the good element, and the body, the evil one. Manichaeism made a very strong appeal to Augustine because of its materialistic outlook and account of evil.

After having taught Latin grammar and literature at Tagaste, Augustine opened a school of rhetoric in Carthage in 373. During this time his confidence in Manichaeism was eroded. In particular, he found in its doctrines neither a satisfactory reason for the conflict of the forces of good and evil nor an account of the nature of human certitude.

In 383 Augustine went to Rome to teach rhetoric. But his students had the unpleasant habit of leaving their instructors just before the payment of fees was due. So the following year he took a civic post in Milan as professor of rhetoric. In Rome, Augustine had become sympathetic to the academic skepticism of Carneades and Cicero. The skeptics thought that certitude about any topic was not attainable and that therefore all of man's beliefs should be regarded as dubious.

Influence of Platonism

In Milan, Augustine was deeply impressed by the sermons of the bishop Ambrose. Around Ambrose there was a community whose members were as much Platonists as Christians. They regarded Platonism as compatible with, and an anticipation of, Christianity. Through reading certain Platonic writings, probably those of Plotinus and Porphyry, and meetings with Christian Platonists, Augustine was brought to accept such a viewpoint. The platonists' spiritualistic metaphysics and their idea that evil was only a privation of good replaced in Augustine's mind his earlier Manichaean materialism.

Augustine's skepticism began to dissolve in the face of his newly acquired convictions. Still, this extraordinary transformation was to him only an intellectual one. What was lacking, and what he now longed for in a state of torment, was the conversion of his will to Christianity and the acceptance of Christ.

Conversion to Christianity

This event is described in the famous ''garden scene'' in Augustine's *Confessions* (VII, 12). Upon hearing a child's voice repeating the words ''Take and read,'' Augustine opened his Scriptures at random and saw this passage in St. Paul's Epistle to the Romans (13:13): ''Not in rioting and drunkenness, not in chambering and impurities, not in contention and envy, but put ye on the Lord Jesus Christ and make not provision for the flesh in its concupiscences.'' Augustine then notes, ''I had no wish to read further and no need. For in that instant, with the very ending of the sentence, it was as though a light of utter confidence shone in all my heart.''

From then on Augustine was a confirmed Christian, and he was baptized by Ambrose on Easter 387. In 388 Augustine returned to Tagaste and established a religious

community. Ordained a priest in 391, he founded a similar community in Hippo (modern Bone, Algeria), becoming bishop there in 396. Until 430 Augustine busied himself with pastoral labors and wrote theological and philosophical works. On Aug. 28, 430, Augustine died, while Hippo was under siege by the Vandals.

Augustine's works are far too extensive to list even by title. There are commentaries on parts of the Bible and many disputatious tracts against the Manichaeans, the Donatists, and the Pelagians. His main works are *Contra academicos, De beata vita, De ordine, De immortalitate animae, Soliloquia, De libero arbitrio, De quantitate animae* (all completed between 386 and 388), *De musica* (begun between 386 and 388 and finished between 388 and 391), *De magistro* (composed between 388 and 391), *De doctrina Christiana* (composed in 396 with a fourth book added in 426), *Confessions* (400), *De Trinitate* (begun in 400 and finished in 417), *De genesi ad litteram* (begun in 401 and completed in 415), *The City of God* (begun in 413 and finished about 420), and *Retractions* (composed in 426-427).

Theory of Knowledge

One of Augustine's earliest works is *Contra academicos,* in which he attacks skepticism and lays the groundwork for the possibility of knowledge. He does so by calling attention to propositions that even the skeptic cannot doubt. First, one can be certain of exclusive disjunctive propositions. For example, it is certain that there is one world or more than one. It is also indisputable that, with respect to the world's having a beginning and an end, both are the case, or one and not the other, or neither. Second, though the senses are sometimes deceptive concerning the facts in a situation, one is certain of what appears to be the case. Error arises in man's judgments only when appearance is taken as reality. For example, one is not deceived in judging that a stick *looks* bent in water; error arises, however, when one states that the stick is *actually* bent. Third, the truth of mathematical judgments like two and two make four is immune from doubt. Lastly, in anticipation of René Descartes, Augustine points out that the experience of doubt and error presuppose the existence of oneself. A person cannot be in doubt or error unless he exists. In order to exist one has to be alive. Since both are known to be the case, one also realizes that he understands. Thus existence, life, and understanding are indubitable even to the skeptic.

Propositions of mathematics and logic have the special features of being eternally and necessarily true. Knowledge of these tends to be grouped by Augustine with the knowledge of standards that he thinks implied in comparative judgments about sensible things (for example, a standard of perfect beauty is implied in the statement, ''This is more beautiful than that''). But cognitions of eternal truths and standards are acts beyond the natural capacity of man's intellect, since this faculty is mutable and temporal. Required then, says Augustine, is an illumination from a source that is itself eternal, necessary, and unchanging—namely, God.

Augustine shares the view of many Greek philosophers that the end of man is happiness or beatitude and that such a condition is a consequence of the possession of wisdom. But, by contrast, wisdom for Augustine is Christian wisdom. Philosophical conceptions are useful to faith only as preparatory and explanatory devices.

Creation from Nothing

Augustine's Christian philosophy has as one of its cornerstones the thesis that God freely created the world from nothing. Augustine thus opposed the Neoplatonic notion of a world emanating from God through necessity. ''Creation from nothing'' also involves the rejection of the Greek view of world formation, which is based upon the model of an artist making a finished product from materials at hand. Such a model requires preexisting and independent material for a divine craftsman to work upon. According to Augustine, either such unformed matter must be conceived so abstractly as to be the same as nothing at all, or it is something having form and made by the Creator.

At first sight, Augustine would seem to have mitigated his uncompromising position on creation by his further theory of seminal reasons (*De genesi ad litteram,* VI, 6, 12). This theory, found also in Plotinus and the Stoics, claims that things may exist in a seminal or germlike condition, having a potentiality for form that is actualized only over a period of time and if circumstance permits. Augustine's acceptance of this theory was dictated largely by considerations of scriptural interpretation. It is, however, consistent with his view of creation from nothing and affords an illustration of his use of a philosophical idea to clarify a theological issue.

According to Genesis, different forms of things appeared at different times, the successive days of creation. On the other hand, Ecclesiasticus teaches that all things were made together. The appearance of inconsistency vanishes, however, if one says, as Augustine recommends, that all things were created together from nothing but that some were created from nothing in a seminal condition, to be brought to actual formation later.

Time as Extension

The dependence of creation upon God is also stressed in Augustine's treatment of time. (His most sustained and interesting treatment is in Book XI of *The Confessions.*) The Manichaeans claimed that the doctrine of creation from nothing contains no sufficient explanation of why God should create at any given moment rather than any other and that it further poses the unanswerable question of what God was doing before he created the world. Augustine rebuts such objections by insisting that they rest upon a mistaken assimilation of time to an event in time. Creation from nothing entails that time too is a creature, which came into being with other things created. Thus the notion of events before the beginning of time becomes meaningless.

Augustine became genuinely perplexed about the existence of the past and the future. He saw that man's temporal notions require time to be measurable and that measurability requires time to have magnitude. Yet, the past is

what *was* and *is not,* the future is what *will be* and *is not,* and the present is indivisible and extensionless. How then does time exist as a magnitude? His tentative answer is: ''The present of things past is memory, the present of things present is sight and the present of things future is expectation. . . . It seems to me that time is nothing else than extension; but extension of what I am not sure—perhaps of the mind itself'' (*Confessions,* XI, 20, 26).

Eternal Soul

Among the things that come to be in time is the soul of man. Augustine's view of the soul is thoroughly Platonic. For him it is a substance distinct from and superior to the body, which is joined to the body by a sort of vital attention. (In sensory experience the soul uses the body as an instrument, increasing its vital attention in one organ.) Augustine states that, though the soul is something that came to be, it cannot cease to be. To show this, he adapts arguments used in Plato's *Phaedo*. For example, the soul is what it is because it shares in a principle, life, which does not admit of a contrary. So, being a soul, it cannot die.

A theological problem attends the genesis of the human soul. Does God create each soul individually or did He create all souls together in making Adam's? On the former view, combined with a belief in original sin, God would create something that is evil. On the latter view, Adam would have passed on a human soul to his descendants that was made evil by his sin but was not evil when God created it. Traducianism is the name of the second position, and it was the one to which Augustine was inclined.

Philosophy of History

Augustine's interest in time also includes a view of historical time. In *The City of God* he makes a striking departure from Christian thinking about the historical significance of the Roman Empire. Before the 4th century Christians had naturally tended to look upon Rome as a satanic oppressor. When Christianity was officially recognized in 312, the empire seemed to may to have become the instrument for the fulfillment of the Gospels. Such people were stunned by the Ostrogoths' sacking of Rome in 410.

Three years later Augustine began *The City of God*. In it, Rome differs from the Church both as a reality and as an ideal. As a reality, Rome is one empire among others that have come and gone, and the fate of the Church need not be bound up with it. As an ideal, Rome is the earthly city opposed to the ideal of the heavenly city. According to Augustine, a people is a ''multitude of reasonable beings united by their agreement in the things that they respect'' (*City of God,* XIX, 24). The character of a society then is determined by the choices of the individuals who make it up. If the choice is of self-love rather than love of God, then one has the earthly city; if of God rather than self, then one has the heavenly city.

In contrast to Greek thinkers like Hesiod and Plato, Augustine does not talk about ideals as having existed in a remote past. Rather, he claims that the two ideals will only become historical realities at the end of time. Then the two cities will exist actually and separately. Members of the heavenly city will be with God, but members of the earthly city will suffer eternal punishment. Meanwhile, in the present, the two ideals are commingled in one historical reality. However qualified by Augustine, the implication is that Church and state can have at best an uneasy unity and that the true Christian will look elsewhere than to Rome, or any other state, for the fulfillment of his hopes.

Further Reading

One of the most commonly used translations of Augustine's works is *Basic Writings of Saint Augustine,* edited by Whitney J. Oates (2 vols., 1948). Henri I. Marrou, *Saint Augustine and His Influence through the Ages* (trans. 1957), is a fine introduction, which includes an account of Augustine's life and thought along with brief translations from his writings. Peter Brown, *Augustine of Hippo* (1967), is an outstanding biography covering both the theological and practical aspects of Augustine's career. Other works on Augustine's career and writings include Vernon J. Bourke, *Augustine's Quest for Wisdom: Life and Philosophy of the Bishop of Hippo* (1945); Jacques Chabannes, *St. Augustine* (trans. 1962); and Gerald Boner, *St. Augustine of Hippo: Life and Controversies* (1963).

Written from a Thomistic perspective, but still the most thoughtful account of Augustine's philosophy, is Étienne Gilson, *The Christian Philosophy of Saint Augustine* (trans. 1960). See also Herbert A. Deane, *The Political and Social Ideas of St. Augustine* (1963). For the thought of the period consult the monumental survey, A. H. Armstrong, ed., *The Cambridge History of Later Greek and Early Medieval Philosophy* (1967). □

St. Augustine of Canterbury

The Roman monk St. Augustine of Canterbury (died ca. 606) is known as the Apostle of England. He brought Christianity to England in the 6th century and became the first archbishop of Canterbury.

Gregory the Great, before he became pope, had seen in a slave market in Rome some young boys captured from the Angle tribe. He was said to have been so impressed by their light complexion and fair hair that he remarked, ''These are not Angles, these are angels.'' When Gregory became pope, his desire to convert the Angles to Christianity led him to commission a group of monks to take the gospel message to England. To lead the mission, Gregory chose a man for whom he had gained respect when they shared a cell in the monastery of St. Andrew in Rome, a monk named Augustine.

Until this time Augustine had followed the quiet and disciplined monastic life of work, prayer, and study of Scriptures. Out of a sense of duty he responded to Pope Gregory's directive and left the peace of the monastery with a contingent of 20 monks. They landed in the southeastern corner of England in 597.

King Ethelbert of Kent received the monks with some curiosity but, suspicious that Augustine might possess magical powers, insisted on meeting them outdoors, where he would not be as vulnerable. The King was impressed by

Augustine's courage and straightforwardness. Within a year, at Christmas of 597, Ethelbert agreed to accept baptism and became a Christian himself. Ten thousand of his people followed his example, giving Augustine a base out of which to operate.

Augustine continued to receive help from Rome, and more monks came to preach under his direction. Pope Gregory sent relics, vestments, books, and answers to Augustine's questions. After being appointed bishop over all of England in 601, Augustine tried to coordinate his activities with the Christian groups among the Celts and the Britons. On the Pope's advice Augustine did not destroy pagan temples but used them as churches once the idols had been removed and the buildings purified with holy water. King Ethelbert built Augustine a monastery and encouraged the missionary to make his headquarters at Canterbury in Kent rather than London in Essex, as Pope Gregory had suggested.

Augustine met with relatively little immediate success in his relations with the other Christian groups in England, who wanted to remain independent of Kent and were not happy that the Pope had sent a Roman to supervise their activities. But the seed he planted in southeastern England was to grow throughout the entire British Isles, involving them inextricably in the course of European Christianity. Augustine died sometime between 604 and 609.

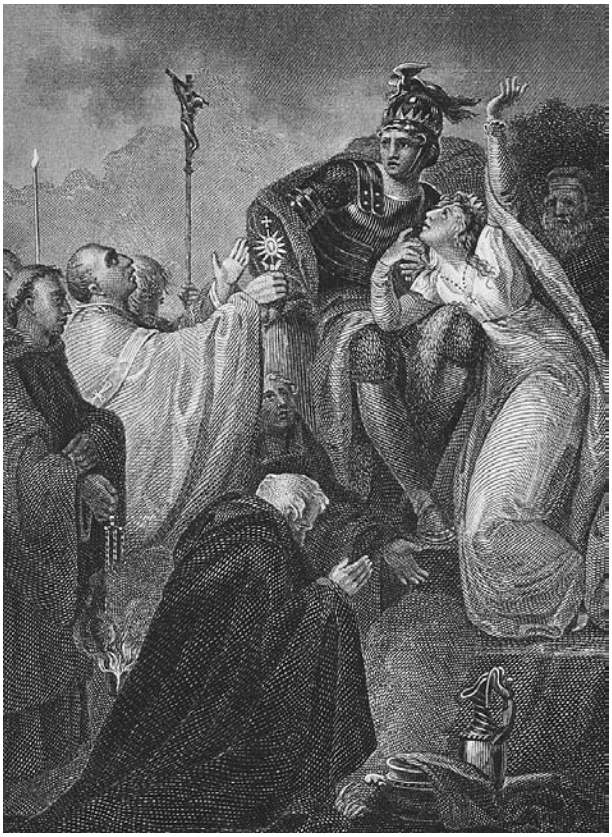

St. Augustine (seated on stage)

Further Reading

Cardinal Gasquet, *The Mission of Saint Augustine* (1924), is a thorough study of Augustine's work in England. Also a full-length study is Sir Henry H. Howorth, *Saint Augustine of Canterbury* (1913). □

Augustus

Augustus (63 B.C.-A.D. 14) was the first emperor of Rome. He established the principate, the form of government under which Rome ruled the empire for 300 years. He had an extraordinary talent for constructive statesmanship and sought to preserve the best traditions of republican Rome.

The century in which Augustus was born was a period of rapid change and, finally, civil war for Rome. Of the many factors which led to the civil wars, two are of crucial importance for understanding his career. By the middle of the 1st century B.C. Rome had conquered nearly all the lands bordering the Mediterranean, and Caesar's conquest of Gaul in 49 B.C. brought transalpine Europe into the sphere of Roman influence.

Rome and its provinces were governed throughout the republic by the Senate, composed largely of members of a small hereditary aristocracy. But the Senate was showing itself unequal to the task of governing the Mediterranean, and its authority was increasingly usurped by the generals in command of the victorious Roman legions. Because he had the support of his army and great personal popularity, Julius Caesar had become virtually a dictator in Rome following his conquest of Gaul. He was strongly opposed by the Senate and in 44 was assassinated by conspirators among them. It was at that juncture that Augustus entered the Roman political arena.

Augustus was born Gaius Octavius on Sept. 23, 63 B.C., in a house on the Palatine hill in Rome. His father, Gaius Octavius, held several political offices and had earned a fine reputation, but he died when Octavius was 4. The people who most influenced Octavius in his early years were his mother, Atia, who was Julius Caesar's niece, and Julius Caesar himself.

When Caesar's will was read, it was revealed that Caesar had adopted Octavius as his son and heir. Octavius was then at Apollonia studying oratory. Against the advice of his friends and family, Octavius—who changed his name to Gaius Julius Caesar Octavianus (English, Octavian)—immediately set out for Italy to claim his inheritance. He was only 18, rather frail physically, and although he had delivered the funeral oration for his grandmother when he was 12 and had won Caesar's admiration, he had given no previous indications of his ambitions or his genius for political maneuvering. Octavian displayed both these qualities in abundance as soon as he entered Rome in 43.

Rise to Power

Octavian's enemy in his rise to power was Mark Antony, who had assumed the command of Caesar's legions. The two men became enemies immediately when Octavian announced his intentions of taking over his inheritance. Antony had embarked on a war against the Senate to avenge Caesar's murder and to further his own ambitions, and Octavian joined the senatorial side in the battle. Antony was defeated at Mutina in 43, but the Senate refused Octavian the triumph he felt was his due. Octavian abandoned the senators and joined forces with Antony and Lepidus, another of Caesar's officers; they called themselves the Second Triumvirate. In 42 the triumvirate defeated the last republican armies, led by Brutus and Cassius, at Philippi.

The victors then divided the Mediterranean into spheres of influence; Octavian took the West; Antony, the East; and Lepidus, Africa. Lepidus became less consequential as time went on, and a clash between Antony and Octavian for sole control of the empire became increasingly inevitable. Octavian played upon Roman and Western antipathy to the Orient, and after a formidable propaganda campaign against Antony and his consort, Queen Cleopatra of Egypt, Octavian declared war against Cleopatra in 32. Octavian won a decisive naval victory, which left him master of the entire Roman world. The following year Antony and Cleopatra committed suicide, and Octavian annexed Egypt to Rome. In 29 Octavian returned to Rome in triumph.

Political Authority

Octavian's power was based on his control of the army, his financial resources, and his enormous popularity. The system of government he established, however, was designed to veil these facts by making important concessions to republican sentiment. Octavian was extremely farsighted in his political arrangements, but he continually emphasized that his rule was a return to the *mos maiorum,* the customs of the ancestors. Early in January of 27 B.C., therefore, Octavian went before the Senate and announced that he was restoring the rule of the Roman world to the Senate and the Roman people. The Senate, in gratitude, voted him special powers and on January 16 gave him the title Augustus, signifying his superior position in the state, with the added connotation of ''revered.'' A joint government gradually evolved which in theory was a partnership; in fact, Augustus was the senior partner. Suetonius, his biographer, said that Augustus believed that ''he himself would not be free from danger if he should retire'' and that ''it would be hazardous to trust the state to the control of the populace'' so ''he continued to keep it in his hands; and it is not easy to say whether his intentions or their results were the better.''

The government was formalized in 23, when Augustus received two important republican titles from the Senate—Tribune of the People and Proconsul—which together gave him enormous control over the army, foreign policy, and legislation. His full nomenclature also included his adopted name, Caesar, and the title Imperator, or commander in chief of a victorious army.

Character and Achievements

Suetonius has given a description of Augustus which is confirmed by the many statues of him. ''In person he was unusually handsome and exceedingly graceful at all periods of his life, though he cared nothing for personal adornment. . . . He had clear, bright eyes, in which he liked to have it thought that there was a kind of divine power, and it greatly pleased him, whenever he looked keenly at anyone, if he let his face fall as if before the radiance of the sun. . . . He was short of stature . . . but this was concealed by the fine proportion and symmetry of his figure.''

Augustus concerned himself with every detail and aspect of the empire. He attended to everything with dignity, firmness, and generosity, hoping, as he said himself, that he would be ''called the author of the best possible government.'' He stabilized the boundaries of the empire, provided for the defense of the frontiers, reorganized and reduced the size of the army, and created two fleets to form a Roman navy. His many permanent innovations included also the creation of a large civil service which attended to the general business of administering so vast an empire.

The Emperor was interested in public buildings and especially temple buildings. In 28 B.C. he undertook the repair of all the temples in Rome, 82 by his own count. He also built many new ones. In addition, he constructed a new forum, the Forum of Augustus, begun in 42 B.C. and completed 40 years later. It was with good reason that Augustus could boast that he had ''found Rome built of brick and left it in marble.''

Repairing the temples was only one aspect of the religious and moral revival which Augustus fostered. There seems to have been a falling away from the old gods of the state, and Augustus encouraged a return to the religious dedication and morality of the early republic. In 17 B.C. he held the Secular Games, an ancient festival which symbolized the restoration of the older religion. The poet Horace commemorated the occasion with his moving Secular Hymn.

Augustus tried to improve morals by passing laws to regulate marriage and family life and to control promiscuity. In A.D. 9, for example, he made adultery a criminal offense, and he encouraged the birthrate by granting privileges to couples with three or more children. His laws did not discourage his daughter Julia and his grand-daughter (also Julia), both of whom he banished for immoral conduct. Suetonius reports that ''he bore the death of his kin with far more resignation than their misconduct.''

Throughout his long reign Augustus encouraged literature, and the Augustan Age is called the Golden Age because Roman writing attained a rare perfection. It was above all an age of poets—Horace, Ovid, and most especially, Virgil. And in Virgil's great epic, the *Aeneid,* there is expressed for all time the sense of the grandeur of Rome's imperial destiny which culminated in the age of Augustus.

The Succession

Augustus suffered many illnesses, and these caused him to designate an heir early in his reign. But he had many deaths to bear and outlived his preferred choices, including his two young grandsons, and was finally forced to designate as his heir Tiberius, his third wife's son by her first marriage.

The first emperor died at Nola on Aug. 19, A.D. 14. On his deathbed, according to Suetonius, he quoted a line used by actors at the end of their performance: ''Since I've played well, with joy your voices raise/ And from your stage dismiss me with your praise.''

Further Reading

The main ancient source for Augustus's life is Suetonius's chapter ''The Deified Augustus'' in the *Lives of the Twelve Caesars.* The career of Augustus is also discussed in Tacitus's *History.* Augustus left an account of his own deeds called the *Res gestae,* or more popularly, the *Monumentum ancyranum.* John Buchan, *Augustus* (1937), is still the standard biography in English. Much that is valuable relating to Augustus's career may be found in T. Rice Holmes, *The Architect of the Roman Empire* (2 vols., 1928-1931), and in Ronald Syme, *The Roman Revolution* (1939). See also Henry Thompson Rowell, *Rome: In the Augustan Age* (1962). □

Augustus II

Augustus II (1670-1733), called Augustus the Strong, was elector of Saxony and king of Poland. Better known for his extravagance and promiscuity than for political shrewdness, he failed in his modest attempts to create a strong and independent Poland.

On May 12, 1670, Augustus was born Frederick August of Wettin, in Dresden, the second son of the Saxon elector John George III. He was trained for a military career. His powerful physique and apparently insatiable sexual appetite earned him the title ''the Strong.'' He succeeded as elector of Saxony when his older brother, John George IV, died without heirs in 1694. The next 2 years he spent commanding the armies of the Hapsburg Empire against the Turks in Hungary. He proved an inept and unimaginative commander.

When King John III Sobieski of Poland died in June 1696, Frederick August entered the international competition for the Polish throne. He renounced his Protestant faith, to the displeasure of his Saxon subjects, and with Hapsburg support and judicious bribes he was elected king on June 27, 1697. He entered Poland a month later as Augustus II and promised to uphold that nation's aristocratic constitution. Although the union of Saxony and Poland brought real economic advantages to both states, the absolutist tendencies of Augustus gained him bitter enemies.

Allied after 1699 with Denmark and Russia, Augustus provoked a disastrous war with Sweden, whose young king, Charles XII, captured Vilna, Warsaw, and Cracow in 1701. The Polish kingdom split apart. Some of the nobles supporting Augustus prepared to fight on with Russian help, while others accepted Sweden's leadership and elected Stanislas Leszczynski king in 1704. In September 1706, after occupying Poland and invading Saxony, Charles XII forced Augustus to renounce the Polish crown and recognize Stanislas in the Treaty of Altranstädt. The displaced king went back to soldiering and spent 2 years in Flanders fighting under the English general Marlborough against France.

When Peter I of Russia defeated Charles at Poltava in July, 1709, Swedish domination of the north collapsed. Augustus was then able to return to Poland, while Stanislas fled to Sweden. Led astray by the apparent popularity of his restoration, Augustus tried briefly to rule Poland without the Diet. Even his firmest supporters, however, demanded that he adhere to the constitution. The remainder of his reign was taken up largely by his unsuccessful efforts to subdue aristocratic factions supported by foreign powers. After finally making peace with Sweden in 1719, he tried to create an alliance with Austria and England to balance increasing Russian influence, but the plan was foiled by aristocratic rebellion. He spent his last years attempting to secure the succession of his apathetic son, Frederick August, and enjoying the pleasures of wine and his large, cosmopolitan retinue of mistresses. He died on Feb. 1, 1733, leaving Poland fragmented by aristocratic factions, and a potential victim of the rapacity of its powerful neighbors.

Further Reading

The most accessible study in English on Augustus II is the chapter by Prof. W. Konopczynski in the second volume of W. F. Reddaway, ed., *Cambridge History of Poland from Augustus II*

to Pilsudski (*1697-1935*) (1941). The most substantial biographies are in German. □

François Victor Alphonse Aulard

The French historian François Victor Alphonse Aulard (1849-1928) was a leading authority on the French Revolution.

On July 19, 1849, Alphonse Aulard was born at Montbron. His earliest interests were literary. Admitted to the École Normale in 1867, he received his doctorate in 1877. From 1871 to 1884 he taught literature, and by 1884 he had already published three volumes, *Parliamentary Eloquence during the French Revolution* (1882-1884). When, in the following year, the city of Paris founded a professorship of the history of the Revolution at the Sorbonne, he was named to fill the post.

View of the Revolution

The history of the French Revolution was at this time still the subject of violent political passions, for Frenchmen saw in the political problems of the late 19th century the continuation of conflicts and crises that had first exploded in 1789. Aulard insisted that the Revolution should be considered with the same critical detachment as all other periods of history. At the beginning of each year's lecture series, he would hand his students a list of ''the historian's Ten Commandments,'' among them: ''always use the sources; avoid unproved assertions; present facts impartially and objectively; when publishing something new do not bury interesting facts under insignificant rubbish; let your research be long and the results be short.'' Yet he also insisted that fervor was necessary for genuine comprehension. ''He who does not sympathize with the Revolution sees only the surface. In order to understand it, it is necessary to love it.''

As one who had come of age during the early years of the Third Republic, Aulard viewed the Revolution as primarily a political movement, the history of the origins of democracy and republicanism. Democracy he saw as the logical consequence of the principle of equality, and republicanism the consequence of national sovereignty. There was, however, no logic to the events themselves, which resulted from the complex interaction of men, ideas, and circumstances. His hero was Danton, whom he admired as a good republican, a patriot, an enemy of the Church, and a great compromiser.

Variety of Publications

During his lifetime Aulard wrote or edited over 60 books and pamphlets as well as hundreds of articles for *La Revolution française* (of which he was editor from 1887 until his death) and other publications. His major work on the Revolution was *Political History of the French Revolution* (1901). He believed he would be remembered mainly as the editor of *Acts of the Committee of Public Safety* (26 vols., 1889-1923). But his interests were broad, and he published extensively on the religious history of the Revolution—*The Cult of Reason and the Cult of the Supreme Being* (1892) and *The Revolution and the Congregations* (1903); economic history—*The Revolution and the Feudal Regime* (1919); and historiography—*Taine, Historian of the Revolution* (1907). He died in Paris on Oct. 23, 1928.

Further Reading

A useful work for understanding Aulard is Paul Farmer, *France Reviews Its Revolutionary Origins: Social Politics and Historical Opinion in the Third Republic* (1944). Pieter Geyl, *Napoleon: For and Against* (1946; trans. 1949), includes a chapter which compares Aulard's theories on Napoleon and the Revolution with those of other historians. Aulard's historical methodology is discussed in James L. Godfrey's chapter, ''Alphonse Aulard (1849-1928),'' in Bernadotte E. Schmitt, ed., *Some Historians of Modern Europe.* □

Aung San

The Burmese political leader Aung San (1915-1947) was the driving force behind the nationalist movement that won Burma (now Myanmar) its freedom from British colonial rule in 1948.

Born in the township of Natmauk on Feb. 13, 1915, Aung San was the son of fairly well-off parents. He graduated from one of the high schools set up by Burmese nationalists to demonstrate their independence of foreign-provided education, and he received his bachelor's degree from the University of Rangoon. As a university student, he was extremely active politically, serving as president of the Rangoon University Students' Union, breeding ground of nationalist leaders, and as one of the founders of the All-Burma Students' Union.

Editor of *Oway,* the Rangoon University student magazine, Aung San was expelled from the university in 1936 for printing a slashing personal attack on a college official. The attack had no connection whatsoever with mounting nationalist demands against the British colonial presence but led nonetheless to the 1936 students' strike, the major shaping event of pre-World War II Burmese nationalism.

Like various other Burmese nationalists of the period, Aung San wrote well in both Burmese and English. He was founding member of the anticolonial Red Dragon Book Club (together with U Nu, later to be independent Burma's first premier) and a member of the editorial staff of the only English-language newspaper in the prewar years, *New Burma.*

Aung San was elected general secretary of the extreme nationalist Thakin (Our Own Masters) party in 1938, and he became the leading young nationalist before World War II and one of the two or three key Burmese political figures in the country. He helped to found the All-Burma Peasants League and, together with Dr. Ba Maw, established the

Freedom Bloc to present a united front against the continuation of the British colonial presence. For such activities he was frequently interrogated and detained by the authorities.

Fight for Independence

Aung San went underground in late 1940 to escape arrest by the British and subsequently left the country surreptitiously to make contact with Japanese officials in occupied southeastern China. He traveled to Japan, then returned to Burma to lay the groundwork for subsequent Japanese-Burmese nationalist cooperation against the British.

When he returned to Japan in early 1941, he took with him 29 fellow young nationalists, none of them as prominent politically as himself. He feared that the departure of more prominent figures would arouse British suspicion. Aung San and these others were to lead the so-called Burma Independence Army into Burma from Thailand in 1942, in cooperation with the Japanese, and gain Burmese immortality as the ''Thirty Comrades.''

The Thirty Comrades were subsequently to rank as the greatest heroes of the Burmese nationalist revolution. Many were to play major political roles in postcolonial Burma, including Gen. Ne Win, who unseated elected premier U Nu in 1958 and 1962 and was Burma's head of government during most of the 1960s.

Suspicious of Japanese intentions toward Burma almost from the start, Aung San nonetheless accepted command of the Burma Defense Army, heretofore the Burma Independence Army. When Burmese ''independence'' was proclaimed in 1943, Aung San, who had been made a major general, was minister of war in the collaborationist Ba Maw government together with almost all of the other young nationalists. Despite his official position, however, he repeatedly spoke out against the sham character of Burma's alleged independence.

In August 1944 Aung San was the principal moving force behind the establishment of the Anti-Fascist Organization, the clandestine resistance force that subsequently became the Anti-Fascist People's Freedom League (AFPFL) and Burma's governing party for the first 10 years of independence after 1948. In March 1945 he led the Burma Defense Army, newly named the Patriot Burmese Forces, into open rebellion against Japan and subsequently into cooperation with the returning British military forces.

Elected president of the AFPFL in 1945 and reelected the subsequent year at a convention attended by 100,000 persons, the youthful Aung San emerged from World War II the best known and most popular of the Burmese political leaders. His demand to Britain for early independence was backed by the support of the overwhelming majority of his politically conscious countrymen. The British governor, Sir Reginald Dorman-Smith, however, regarded Aung San as a traitor and war criminal. Sir Reginald's failure to reach agreement with the Burmese leader led to his replacement by Sir Hubert Rance, with whom Aung San quickly agreed on the composition of an interim government to help rule Burma until independence and to prepare for such independence. Aung San was premier-designate of the soon-to-be independent government.

In January 1947 Aung San, now Burma's acknowledged political leader, led the Burmese delegation to London for independence talks with British premier Clement Attlee. On his return in February 1947 Aung San successfully negotiated the Panglong Agreement, which provided for the participation of various frontier-area peoples in the new Union of Burma, as the emergent Burmese federal state was to be called.

On July 19, 1947—six months before the coming of independence—Aung San, only 32, and most of the other top nationalist leaders of the country were shot to death by henchmen of an insanely jealous political rival, prewar premier U Saw. The anniversary of the assassinations, known as Martyrs Day, is Myanmar's most solemn national holiday.

Further Reading

A favorable picture of Aung San is U Maung Maung, ed., *Aung San of Burma* (1962), a compilation of sketches by persons with whom Aung San worked in the cause of Burmese nationalism. U Maung Maung, *Burma's Constitution* (1959; 2d ed. 1961), is another sympathetic work that places Aung San and his contribution to Burmese independence in an appropriate historical context. Frank N. Trager, *Burma, from Kingdom to Republic: A Historical and Political Analysis* (1966), provides an excellent historical account of the emergence of modern Myanmar, with suitable attention to Aung San's role. □

Aung San Suu Kyi

In 1988 Aung San Suu Kyi (born 1945) became the preeminent leader in Burma (now Myanmar) of the movement toward the reestablishment of democracy in that state. In 1991, while under house arrest, she was awarded the Nobel Peace Prize.

Aung San Suu Kyi was internationally recognized as a vibrant symbol of resistance to authoritarian rule. On July 20, 1989, she was placed under house arrest by the military coup leaders, called the State Law and Order Restoration Council (SLORC), who came to power in Myanmar on September 18, 1988, in the wake of a popular but crushed uprising against the previous, and also military headed socialist government. The nation's name had been changed from Burma to Myanmar in 1980.

Aung San Suu Kyi came from a distinguished Burmese family. Her father, Bogyoke (Generalissimo) Aung San, is known as the founder of independent Burma in 1948 and is widely revered in that country. He negotiated independence from the British and was able to weld the diverse ethnic groups together through the force of his personality and the trust he engendered among all groups. He was assassinated, along with most of his cabinet, by a disaffected Burmese politician, U (Mr.) Saw, on July 22, 1947, prior to

independence on January 4, 1948. That day remains a national remembrance holiday in Myanmar. His loss slowed the realization of state unity.

Aung San Suu Kyi was born in Burma on June 19, 1945. She spent her early years in Burma and then joined her mother, Daw Khin Kyi (all names in Burma are individual; there are no surnames), who was appointed as Burmese ambassador to India in 1960. She was partly educated in secondary school in India and then attended St. Hugh's College, Oxford University, where she received her bachelor's and master's degrees studying politics, economics, and philosophy. For two years she worked in the United Nations Secretariat in New York. In 1972 she married Michael Vaillancourt Aris, a well-known scholar on Central Asia, Tibet, and Bhutan. They had two sons, Alexander (born in 1973 and also known by his Burmese name, Myint San Aung) and Kim (born in 1977 and also called Htein Lin).

During 1985 and 1986, Aung San Suu Kyi was a visiting scholar at the Center for Southeast Asian Studies, Kyoto University, and in 1987 she was a fellow at the Indian Institute of Advanced Studies in Simla.

Daw Khin Kyi, her mother, had a stroke in 1988, and Aung San Suu Kyi came back to Rangoon, Myanmar, to help nurse her. While there, the tumultuous events of 1988 that convulsed the country took place. The popular rising against the previous socialist regime associated with the militarily-led Burma Socialist Party regime was a mass revolt against an authoritarian and economically failed administration. This revolt started as an apolitical student brawl; it was handled poorly by the military and spread, becoming a vehicle for expression of the pent-up political and economic frustrations dating from the earlier coup of 1962.

On August 26, 1988, Aung San Suu Kyi gained national recognition as the effective leader of the opposition National League for Democracy (NLD), later opposed to the military-led SLORC. Aung San Suu Kyi became the general secretary of the National League for Democracy and was a charismatic and effective speaker in favor of democracy throughout the country. She was placed under house arrest by the SLORC for attempting to split the army, a charge she consistently denied.

Although she was not allowed to run for election in the May 27, 1990, election, her party, the NLD, much to the astonishment and chagrin of the military, won 80 percent of the legislative seats. They were never permitted to take office. For the first years of her house arrest Aung San Suu Kyi was not allowed to have any visitors, but later her immediate family was allowed to be with her on occasional trips to Myanmar. In January of 1994 the first visitor outside of her family, U.S. Congressman Bill Richardson, a Democrat from New Mexico, was allowed to meet with her. She was recognized as a prisoner of conscience by Amnesty International. The United Nations and a large number of other national and international groups called for her unconditional release. She won many awards for democracy and human rights, including the Sakharov Prize for Freedom of Thought (European Parliament, 1991), the Nobel Peace Prize (1991), and the International Simon Bolivar Prize (UNESCO, 1992).

Aung San Suu Kyi remained under military surveillance and house arrest until July of 1995. The government continually restricted her movement throughout both the country and abroad. During Suu Kyi's first year of freedom, she was only permitted brief travel in and around her home city of Rangoon and did not travel outside of Myanmar. She continued, however, to serve as the vocal leader of the NLD and push for democracy.

Further Reading

Aung San Suu Kyi has written extensively on the life of her father, on a variety of events in Burma, on intellectual life in Burma and India under colonialism, and on literature and nationalism in Burma. These and other works and speeches, including several appreciations of her life and accomplishments, were published in English in 1991 as *Freedom From Fear and Other Writings*. See also David I. Steinberg, ''The Future of Burma, Crisis and Choice in Myanmar,'' *Asian Agenda Report #14* (1990). More information about Aung San Suu Kyi is contained in ''Stalking the Stunt Princess'' *Time International* (July 8, 1996). □

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Aurangzeb (left)

Aurangzeb

Aurangzeb (1618-1707) was the sixth Mogul emperor of India and the last of the "Great Moguls." He extended the Mogul Empire to its farthest boundaries, but his reign was harsh and marked by revolts.

Mohi-ud-din Mohammed Aurangzeb was born on Oct. 24, 1618, at Dohad and was the third son of Emperor Shah Jahan. At the age of 18 Aurangzeb became viceroy of the Deccan. In 1645 he became governor of Gujarat, the empire's richest province. Two years later he led an expeditionary force against the Uzbegs in Central Asia but was unsuccessful in establishing Mogul authority over Balkh (now northern Afghanistan). An expedition against Kandahar also failed.

In 1653 he returned to the Deccan to restore law and order and extended to the south the Mogul revenue system that had been established in northern India by Emperor Akbar. During this second viceroyalty his relations with his eldest brother, Dara Shukoh, who was Emperor Shah Jahan's principal adviser, deteriorated. Aurangzeb believed in territorial expansion and Moslem orthodoxy; Dara stood for imperial consolidation and a secular empire. Thus a clash for succession became inevitable.

When Shah Jahan fell ill in September 1657, Aurangzeb challenged Dara, defeated him, imprisoned their father, and assumed imperial authority on July 21, 1658. After liquidating his three brothers, he crowned himself emperor of India, assuming the title Alamgir (Conqueror of the World) on June 5, 1659.

Committed to making India an orthodox Moslem state, Aurangzeb restricted Hindu festivals and destroyed many Hindu temples. In 1664 the practice of *sati* (immolation of widows on funeral pyres) was enjoined. Poll tax on Hindus was imposed in 1679. Censors were appointed to enforce morals, and edicts were issued against drinking, gambling, prostitution, and narcotics. When a defiant Sikh guru, Tegh Bahadur, refused to embrace Islam, he was executed. Employment of non-Moslems was restricted in the imperial bureaucracy.

Such discriminatory policies naturally led to rebellions. In 1660 the Marathas began a revolt, followed by the Jats in 1669, the Satnamis in 1672, the Sikhs in 1675, and the Rajputs in 1679. Even the English East India Company took up arms against him in 1686. One by one all these revolts were subdued, but the victories were always short-lived. Mogul imperial unity was lost, and the treasury was exhausted.

Under Aurangzeb's piety and austerity, Mogul culture also suffered. Music and arts lost royal patronage, and the position of women rapidly declined. The Emperor strove to live up to the ideals of orthodox Islam. In his spare time he copied the Koran to provide for his funeral expenses. He was a man of literary tastes, and his own letters are a model of elegant Persian prose. At the age of 90, with all his faculties, except hearing, unimpaired, he died on Feb. 20, 1707. He is buried in Daulatabad.

Further Reading

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Jane Austen

The English writer Jane Austen (1775-1817) was one of the most important novelists of the 19th century.

In her intense concentration on the thoughts and feelings of a limited number of characters, Jane Austen creates as profound an understanding and as precise a vision of the potentialities of the human spirit as the art of fiction has ever achieved. Although her novels received favorable reviews, she was not celebrated as an author during her lifetime.

Jane Austen was born in 1775 at Steventon, in the south of England, where her father was rector of the parish. She was the seventh of eight children in an affectionate and high-spirited family. In 1801 she moved to Bath with her father, her mother, and her only sister, Cassandra. After the Reverend Austen's death in 1805, the three women moved to Southampton and in 1809 to the village of Chawton, where Jane Austen lived for the rest of her life. She never married, but received at least one proposal and led an active and happy life, unmarked by dramatic incident and surrounded by her sister and brothers and their families.

Austen began writing as a young girl and by the age of 14 had completed *Love and Friendship* (*sic*). This early work, an amusing parody of the melodramatic novels popular at that time, shows clear signs of her talent for humorous and satirical writing. Three volumes of her collected juvenilia were published more than a hundred years after her death.

Sense and Sensibility

Jane Austen's first major novel was *Sense and Sensibility,* whose main characters are Elinor Dashwood and her sister Marianne. The first draft was written in 1795 and titled *Elinor and Marianne*. In 1797 Austen rewrote the novel and titled it *Sense and Sensibility*. After years of polishing, it was finally published in 1811.

As the original and final titles indicate, the novel contrasts the temperaments of the two sisters. Elinor governs her life by sense or reasonableness, while Marianne is ruled by sensibility or feeling. Elinor keeps her wits about her under the strain of an affair during which her beloved becomes entangled with another girl. After his mother disinherits him, his beloved, an avaricious schemer, jilts him and he returns to Elinor—who has the sense to take him back. A more disagreeable moral revelation is evident in Marianne Dashwood's actions. She is in love with a scoundrel, who tires of her and goes off to London. She follows him there and is bitterly disillusioned by his callous treatment. She then gives up her romantic dreams of passionate fulfillment and marries a stodgy, middle-aged suitor. Although the plot favors the value of sense over that of sensibility, the greatest emphasis is placed on the moral complexity of human affairs and on the need for enlarged and subtle thought *and* feeling in response to it.

Pride and Prejudice

In 1796, when Austen was 21 years old, she wrote the novel *First Impressions*. The work was rewritten and published under the title *Pride and Prejudice* in 1813. It is her most popular and perhaps her greatest novel. It achieves this distinction by virtue of its perfection of form, which exactly balances and expresses its human content. As in *Sense and Sensibility,* the twin abstractions of the title are closely associated with the protagonists, Elizabeth Bennet and Fitzwilliam Darcy. Elizabeth is guilty of prejudice against the aristocratic Darcy, and he manifests excessive pride in his cold and unbending attitude toward Elizabeth, her sister Jane, and other members of the Bennet family.

The form of the novel is dialectical—the opposition of ethical principles is expressed in the relations of believable characters. The resolution of the main plot with the marriage of Elizabeth and Darcy represents a reconciliation of conflicting moral extremes. The value of pride is affirmed when humanized by Elizabeth's warm personality, and the value of prejudice is affirmed when associated with Darcy's standards of traditional honor.

During 1797-1798 Austen wrote *Northanger Abbey,* which was published posthumously. It is a fine satirical novel, making sport of the popular Gothic novel of terror, but it does not rank among her major works. In the following years she wrote *The Watsons* (1803 or later), which is a fragment of a novel similar in mood to her later *Mansfield Park,* and *Lady Susan* (1804 or later), a novelette in letters.

Mansfield Park

In 1811 Jane Austen began *Mansfield Park,* which was published in 1814. It is her most severe exercise in moral analysis and presents a conservative view of ethics, politics, and religion.

The novel traces the career of Fanny Price, a Cinderella-like heroine, who is brought from a poor home to Mansfield Park, the country estate of her relative, Sir

Thomas Bertram. She is raised with some of the comforts of her cousins, the children of Sir Thomas, but her social rank is maintained at a lower level. Despite their strict upbringing, the Bertram children become involved in marital and extramarital tangles, which bring disasters and near-disasters on the family. But Fanny's upright character guides her through her own relationships with dignity—although sometimes with a chilling disdainfulness—and leads to her triumph at the close of the novel. While one may not like the rather priggish heroine, one does develop a sympathetic understanding of Fanny's thoughts and emotions and learn to value her at least as highly as the more attractive but less honest members of the Bertram family and its circle.

Emma

Shortly before *Mansfield Park* was published, Jane Austen began a new novel, *Emma,* and published it in 1816. Again the heroine, Emma Woodhouse, is difficult to love but, like Fanny Price, does engage the reader's sympathy and understanding. Emma is a girl of high intelligence and vivid imagination who is also marked by egotism and a desire to dominate the lives of others. She exercises her powers of manipulation on a number of neighbors who are not able to resist her prying into their lives. Most of Emma's attempts to control her friends, however, do not have happy effects for her or for them. But influenced by John Knightley, an old friend who is her superior in intelligence and maturity, she realizes how misguided many of her actions are. The novel ends with the decision of a warmer and less headstrong Emma to marry Mr. Knightley. The triviality of some of the characters—particularly Emma's hypochondriac father—distresses many readers, but there is much evidence to support the contention of some critics that *Emma* is Austen's most brilliant novel. The saturation of a narrow human situation with the author's satirical wit and psychological penetration is here carried to its highest point.

Persuasion

Persuasion, begun in 1815 and published posthumously (together with *Northanger Abbey*) in 1818, is Jane Austen's last complete novel and is perhaps most directly expressive of her feelings about her own life. The heroine, Anne Elliot, is a woman growing older with a sense that life has passed her by. Several years earlier she had fallen in love with Captain Wentworth but was parted from him because her class-conscious family insisted she make a more suitable match. But she still loves Wentworth, and when he again enters her life, their love deepens and ends in marriage.

Austen's satirical treatment of social pretensions and worldly motives is perhaps at its keenest in this novel, especially in her presentation of Anne's family. The predominant tone of *Persuasion,* however, is not satirical but romantic. It is, in the end, the most uncomplicated love story that Jane Austen ever wrote and to some tastes the most beautiful.

The novel *Sanditon* was unfinished at her death in 1817. She died at Winchester, where she had gone to seek medical attention, and was buried there.

Further Reading

Jane Austen's career is described in R. W. Chapman, *Jane Austen: Facts and Problems* (1949). Chapman also edited the definitive editions of her novels and letters. The best critical study of the novels is Mary Lascelles, *Jane Austen and Her Art* (1939). Marvin Mudrick presents a vigorous view of her fiction in *Jane Austen: Irony as Defense and Discovery* (1952). The context of her novels is treated in Avrom Fleishman, *A Reading of Mansfield Park: An Essay in Critical Synthesis* (1967). □

John Langshaw Austin

The English philosopher John Langshaw Austin (1911-1960) taught a generation of Oxford students a rigorous style of philosophizing based on language analysis.

John Langshaw Austin was born in Lancaster on March 26, 1911. In 1924 he entered Shrewsbury School with a scholarship in classics. His distinguished work enabled him to win a scholarship in classics to Balliol College, Oxford. To his studies in classics and linguistics Austin now added philosophy. After taking first honors, he competed successfully for a fellowship at All Souls College. In 1935 Austin gave up this research fellowship to become teaching fellow and tutor at Magdalen College.

During World War II Austin had a commission in military intelligence. He quickly displayed an extraordinary talent for analyzing and relating vast numbers of facts about the capacities of the enemy. His responsibilities steadily increased, and prior to the Normandy invasion he was the chief organizer of all the intelligence available to the Allied armies. Of his work it has been said that ''he more than anybody was responsible for the life-saving accuracy of the D-Day intelligence.'' He retired as a lieutenant colonel, honored with the Order of the British Empire, the French Croix de Guerre, and the American Legion of Merit.

In 1945 Austin resumed teaching at Oxford, and in 1952 he was elected to the White's chair of philosophy. Austin's primary dedication was to teaching, and as a result he published very little. In his lifetime only seven short papers appeared. He once remarked to a friend: ''I had to decide early on whether I was going to write books or to teach people how to do philosophy usefully.''

Early in his career Austin devised a philosophical technique which grew directly out of his classical and linguistic studies. Philosophical work, he argued, could well begin with a thorough examination of the linguistic resources available. These would be the terms and usages of ordinary language rather than those of a technical vocabulary. Austin did not hold that an appeal to the usages of ordinary language should be the last word in philosophical arguments, but he did insist that ''it *is* the *first* word.'' Any distinction which has become fixed in everyday language, surviving centuries of use and succeeding in the competition with alternative distinctions, may well be thought to point toward

some real distinction in experience. Detailed investigation of such distinctions can hardly fail to get a philosophical discussion off to a productive start. As Austin put it, ''we are using a sharpened awareness of words to sharpen our perception of, though not as the final arbiter of, the phenomena.'' With ingenuity, subtlety, and wit, Austin developed strategies to collect and classify the abundance of words, idioms, and metaphors which are ordinarily invoked in discussions having a philosophical interest.

Austin's last work, *How to Do Things with Words,* published posthumously, was based on the William James lectures which he gave at Harvard University in 1955. In it he was moving toward a more general theory of types of linguistic utterance. But his death cut short these efforts at generalization, and it is not yet clear whether, as he believed, his technique can be used by others with the same impressive results.

His death came with little warning on Feb. 8, 1960, at only 48. He was survived by his wife, Jean Courts Austin, whom he had married in 1941, and their four children.

Further Reading

K. T. Fann, ed., *Symposium on J. L. Austin* (1969), contains several interesting biographical essays and a number of distinguished critical essays, most of them by friends or former students of Austin. G. J. Warnock, *English Philosophy since 1900* (1958), includes a section on Austin.

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Stephen Fuller Austin

The American pioneer Stephen Fuller Austin (1793-1836) was the chief colonizer of Texas. With the exception of Utah, no other state so owes its existence to one man.

Born in Austinville, Wythe County, Va., on Nov. 3, 1793, Stephen Austin moved to Missouri in 1798, where his father, Moses Austin, engaged in lead mining and land speculation. Stephen attended Colchester Academy in Connecticut and Transylvania University in Kentucky before returning home. In Missouri he served in the state legislature from 1814 to 1820, was a director of the Bank of St. Louis and an officer in the state militia, and became active in lead mining, land speculation, and manufacturing.

When the Panic of 1819 bankrupted the family enterprises, Austin moved to Arkansas, where he was appointed a district judge. In August 1820 he moved again, seeking in Louisiana a means of making enough money to repay the family's debts. In New Orleans he read law and worked on a newspaper.

His father died in June 1821, leaving Austin a newly acquired permit to colonize 300 families in Spanish Texas. He traveled to Mexico City in 1822-1823 to secure Mexican recognition of the Spanish grant. This done, he colonized the 300 families, as well as an additional 750 families under subsequent contracts.

Small of stature, lean and wiry, with fine features, thick hair, and brown eyes, Austin was a dignified and reserved man. A bachelor given to self-analysis, he led the Texan colonists by means of his forceful personality and persuasive writings. He mapped and surveyed much of Texas, translated Mexican laws, fixed the land system, and served as civil and military liaison with the Mexican authorities. He also organized the Texan defenses against the Indians.

In 1833 he journeyed to Mexico City to represent the Texan desire for separate statehood. He was arrested on charges of sedition and imprisoned, but never tried. Released in 1835, he returned to Texas, where he joined the faction fighting the dictatorship of Antonio López de Santa Ana. At the outbreak of the fighting, he became commander in chief of the Texan military forces, but in November 1835 he was sent to the United States to seek assistance and, later, recognition of independence.

At the end of the Texas revolution, he reluctantly ran for president of the new republic against the hero of the war, Samuel Houston. Defeated, Austin accepted the position of secretary of state in the Houston administration. He died on Dec. 27, 1836, of pneumonia. His quiet, effective leadership during the years 1821-1836 is recognized in numerous

ways in Texas; the capital city, a county, and a college are named in his honor. His statue in the national capitol was placed there by grateful citizens of the Lone Star State.

Further Reading

Eugene C. Barker's standard *The Life of Stephen F. Austin* (1925) depicts in detail the career of this remarkable colonizer and places him in the context of American history. David M. Vigness, *The Revolutionary Decades, 1810-1836* (1965), traces Austin's career in the Texas revolution. Most of the known writings by Austin are contained in Eugene C. Barker, ed., *The Austin Papers* (3 vols., 1924-1928).

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Richard Avedon

The American fashion photographer Richard Avedon (born 1923) was best known for his probing portraits that go beyond recording likenesses to explore the identity of society and to reflect dreams and desires.

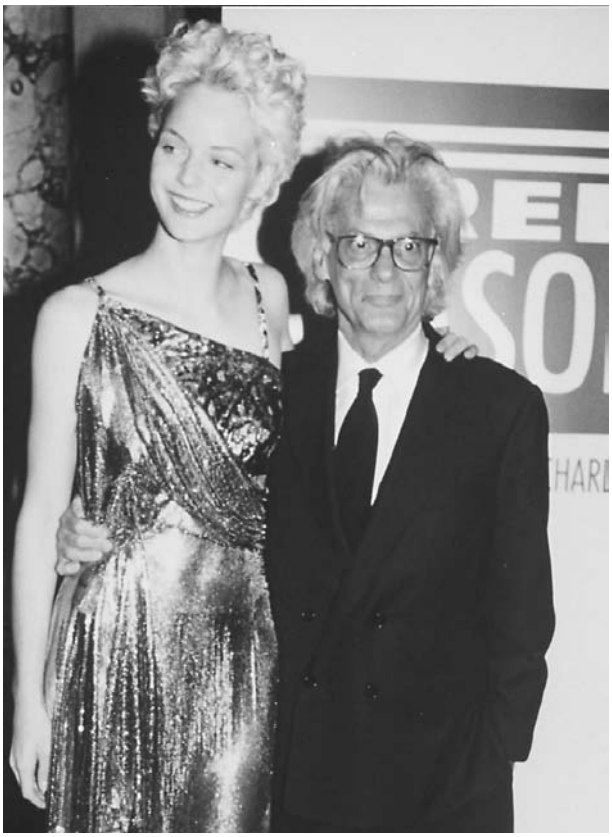

Richard Avedon was born in New York City on May 15, 1923. Educated in the New York City public school system, he left DeWitt Clinton High School without graduating. In 1942 he enlisted in the Merchant Marine's photographic section. Returning to civilian life in 1944, he worked as a department store photographer. A year later he was hired as a fashion photographer by Alexey Brodovitch, the art director of *Harper's Bazaar*. In 1946 he established his own studio and after that contributed photographs to *Vogue, Theatre Arts, Life, Look,* and *Graphis*.

Innovative Fashion Photography And Portraits

Traditionally, fashion photographs depicted elegant, aloof models in static poses. However, following the lead of the innovative Hungarian photographer Martin Munkasci, Avedon produced photographs blurred by the model's motion. By using a wide variety of settings and suggesting a plot through the model's expressive gestures, Avedon introduced an emotional complexity new to fashion photography. Later he took all his photographs in his studio, photographing the models in motion against the plain, white background that became his trademark. These fashion photographs, appearing in the editorial pages of *Vogue* and *Harper's Bazaar,* brought him prestige, but the lucrative part of his work was advertisements to which he seldom signed his name.

Avedon was also noted for his portraits, which first appeared in *Harper's Bazaar* but were later published in books and exhibited at museums and gallerys. Stylistically, the portraits and the fashion photographs are alike. The earliest ones, mostly of celebrities, are often blurred as the subject engages in some characteristic activity: Marian Anderson sings, Louis Armstrong plays his horn, Jimmy Durante tips his hat. Later Avedon did away with blurring and soft focus. Instead, a strobe light illuminates every pore and flaw of the subject's face, turning wrinkles into crevices. It was as if Avedon were trying to escape the elegant, youthful images of the fashion world by an intense scrutiny of old age and ugliness.

Of his portraits Avedon said, ''The way someone who's being photographed presents himself to the camera, and the effect of the photographer's response on that presence, is what the making of a portrait is all about.'' The tension between the self image the sitter is trying to project and Avedon's response to that image is somewhat hidden in these photographs because of Avedon's technique. The sitters face forward, virtually filling the picture which is often printed with the black edges of the negative forming a funereal frame. Printed in starkly contrasted black and white, subjects are isolated against a white background. Without a context, the viewer is forced to focus on the sitters' personalities as revealed by their faces and gestures. The frontality of the pose, the empty background, and the harshly revealing light suggest that the photographer has not intervened. The viewer seems to see the bare truth, which in these portraits is seldom flattering. However, as the title of his book, *Nothing Personal,* suggests, his savage vision

seems to be directed not at the subjects but at vanity and hypocrisy in general.

His portraits were virtually all of celebrities, but he did take a series of photographs of the insane, leading critics to claim that Avedon aimed his lens at the two classes of people least able to defend their privacy—the celebrated and the helpless. In any case, his later photographs are less harsh. The photographs of his father, done between October 1969 and August 1973, have been admired for their humanity as they trace his father's losing battle against incurable cancer.

Pictorial Studies of Everyday Americans

In his later work, undertaken for the Amon Carter Museum in Fort Worth, Texas, and published under the title *In the American West,* Avedon used his favorite white background and flat lighting. But the sitters were ordinary people rather than celebrities. Here he seemed to be following in the footsteps of the German photographer August Sander (1876-1964), who set about cataloguing archetypal Germans—butchers, aristocrats, Nazis. Avedon, too, labelled his sitters with their occupations: housewife, coal miner, drifter. Like Sander, Avedon believed that the human condition is essentially tragic.

Gentler but no less probing than his earlier portraits, these photographs explore the lives of marginal people, those scrabbling to fulfill the American dream. Like his earlier work, these subjects were photographed in flat light against a white background. The figures are sometimes framed off-center as if they had accidentally sidled into the camera's view, or they are cropped seemingly arbitrarily, reinforcing the notion that the viewer is seeing the people directly rather than through Avedon's eyes. The result is a sense of immediacy, of sincerity that is quite powerful.

Honors and Awards

Avedon has received many awards and honors over the years for his work. In 1958, *Popular Photography* voted him one of the ten greatest photographers in the world, and more recently, in 1989, he received an honorary doctorate from the Royal College of Art in London. He was appointed as the first and only *New Yorker* staff photographer by editor Tina Brown in 1992. In 1996, he was profiled by Helen Whitney in a television special called *Richard Avedon: Darkness and Light*.

Further Reading

Avedon's photographs appear in *Observations* (1959) with a text by Truman Capote; *Nothing Personal* (1964), with a text by James Baldwin; *Richard Avedon: Portraits* (1976), with an introduction by Harold Rosenberg; *Avedon: Photographs* (*1947-1977*), with text by Harold Brodkey; *In the American West* (1985); *An Autobiography* (1993); and *Evidence* (1994). Since the texts of these books are usually only loosely connected to the photographs, the best source of information on Avedon and his work is Janet Malcom's article ''Photography: Men Without Props'' in *The New Yorker,* September 22, 1975.

Avedon can be found on the Web at the A&E Biography site, http://www.biography.com, and on the *Time* site at http://wwww.pathfinder.com/@@EqwXNQYAtuDpY7OJ/time/magazine/domestic/1994/940328 /940328.photog. □

Averroës

The Spanish-Arabic scholar Averroës (1126-1198), also known as Ibn Rushd, was a leading philosopher of the Middle Ages. His commentaries on Aristotle became a major source for understanding the work of that thinker in the 13th and 14th centuries.

The tradition of Arabic philosophy, one of the monuments of medieval Islamic civilization, culminated in the work of Avicenna (980-1037), Avempace (died 1138), and Averroës. Avicenna expanded upon the work of such earlier Arab philosophers as al-Kindi (died 873) and al-Farabi (870-950) to form a more unified system based on Aristotelian and Neoplatonic concepts. Averroës defended that achievement against the criticism of the more conservative al-Ghazali (died 1111) and provided, through his commentaries on Aristotle's works, a view of man and the universe that conflicted with various theological dogmas of Islam and Christianity.

Averroës was a Spanish Arab. He was born in Cordova, Spain, and was educated there in mathematics, philosophy, theology, law, and medicine. He came from a family prominent in law, a profession that in Islamic society was closely associated with religion and theological concepts.

In 1153 Averroës visited Marrakesh in Morocco and caught the attention of the sultan, a noted patron of scholarship. It may have been at the sultan's suggestion that Averroës planned a commentary on all the works of Aristotle. While there Averroës observed the star Canope, which was not visible from Spain. This confirmed, for him, Aristotle's belief that the world was round.

Judge and Physician

Through the sultan's support Averroës became a judge in Seville in 1169. Later he returned to Cordova, where he became the chief judge. During this period he wrote the commentaries on Aristotle that became so important in the development of philosophy and science in Europe. These commentaries are of three types: short summations, or epitomes; long, elaborate explanations of the text; and a group intermediate in length. Their purpose was to present the true Aristotle without the accretions and misinterpretations of earlier generations.

In 1182 Averroës went to Marrakesh as physician to the sultan. He composed a medical handbook and urged other specialists to write on the subject of medicine.

In 1195, seemingly under attack by conservative theologians, Averroës retired from public life. He lived for a short time near Seville and then returned to Marrakesh, where he died in 1198.

Thought of Averroës

Only a portion of the works of Averroës were known to the Latin West in the 13th century, as many of his works were not translated until the second quarter of the 14th century. Consequently the Averroës that was known in the 13th century, on whom Latin Averroism was based, is different from the Averroës revealed through a fuller examination of his works.

On the basis of 13th-century interpretation, Averroës was held to affirm the following doctrines, which were the foundation of the school of Latin Averroism: the world was eternal rather than created; God was impersonal and, consequently, there was no divine intervention; there was one active reason, or Agent Intellect, for all mankind; there was no personal survival after death; and some truths of philosophy and theology could contradict each other and still be valid or true in their respective domains. Inasmuch as these doctrines were in direct opposition to Christian belief, Western theologians rejected them and the philosopher to whom they were attributed.

During the 14th century several other works of Averroës were translated into Latin. They indicated a more balanced, sometimes theologically conservative, thinker who seldom, if ever, denied the accepted Moslem dogma. From these works it is clear that Averroës never affirmed the possibility of double truth. Truth was one, and where philosophy contradicted religious dogma as revealed in the Koran, truth lay with the Moslem scriptures. Although there was one Agent Intellect for all men, Averroës seems to have continued to affirm personal survival, reinforced by the doctrine of the resurrection of the body. The world is eternal, for Averroës, because it depends on God, the creator, who is eternal. Averroës's God remained a personal deity who knew particular things in creation, because he knew himself and thus his creation.

Averroës's philosophical writing had a twofold purpose. First, writing after al-Ghazali, who had attacked Avicenna and all philosophy, and living in a society where conservative religious forces threatened his personal safety, Averroës defended Avicenna and Islamic philosophy. Second, within the context of philosophy itself, Averroës attempted to reconstitute a pure Aristotle, free from the corruptions of all earlier commentators and interpreters, including Avicenna.

Apart from those ideas associated with Averroës that conflicted with Christian doctrine and caused a series of theological crises during the 13th century, some aspects of Averroës's thought contributed directly to the development of Western philosophy in that period. It was largely through the work of Averroës that the Latin West became familiar with the ideas of Aristotle, ideas that had great importance for the development of medieval philosophy and science. Averroës's emphasis on logical demonstration as the major tool of scientific and philosophical inquiry was generally accepted. His emphasis on the concept of motion and the Prime Mover shaped the development of metaphysics and the conception of God in 13th-century European thought. Finally, Averroës's description of the way in which the human mind receives knowledge of the sensible world around it was generally accepted up to the 14th century. Through his association with Aristotle and the establishment of a school of Averroism, the name and thought of this Islamic philosopher were kept alive well into the 17th century.

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Oswald Theodore Avery

Avery (1877?-1955) was one of the founding fathers of immunochemistry and a major contributor to the scientific evolution of microbiology.

Oswald Theodore Avery was one of the founding fathers of immunochemistry (the study of the chemical aspects of immunology) and a major contributor to the scientific evolution of microbiology. His studies of the pneumococcus virus (causing acute pneumonia) led to further classification of the virus into many distinct types and the eventual identification of the chemical differences among various pneumococci viral strains. His work on capsular polysaccharides and their role in determining immunological specificity and virulence in pneumococci led directly to the development of diagnostic tests to demonstrate circulating antibody. These studies also contributed to the development of therapeutic sera used to treat the pneumonia virus. Among his most original contributions to immunology was the identification of complex carbohydrates as playing an important role in many immunological processes. Avery's greatest impact on science, however, was his discovery that deoxyribonucleic acid (DNA)) is the molecular basis for passing on genetic information in biological self-replication. This discovery forced geneticists of that time to reevaluate their emphasis on the protein as the major means of transmitting hereditary information. This new focus on DNA led to James Watson and Francis Crick's model of DNA in 1952 and an eventual revolution in understanding the mechanisms of heredity at the molecular level.

Avery was born on October 21, 1877 (one source says 1887), in Halifax, Nova Scotia, to Joseph Francis and Elizabeth Crowdy Avery. His father was a native of England and a clergyman in the Baptist church, with which Avery was to maintain a lifelong affiliation. In 1887 the Avery family immigrated to the United States and settled in New York City, where Avery was to spend nearly sixty-one years of his life. A private man, he guarded his personal life, even from his colleagues, and seldom spoke of his past. He believed that research should be the primary basis of evaluation for a scientific life, extending his disregard for personal matters to the point that he once refused to include details of a colleague's personal life in an obituary. Avery's argument was that knowledge of matters outside of the laboratory have no bearing on the understanding of a scientist's accomplishments. As a result, Avery, who never married, managed to keep his own personal affairs out of the public eye.

Avery graduated with a B.A. degree from Colgate University in 1900 and received his M.D. degree from Columbia University's College of Physicians and Surgeons in 1904. He then went into the clinical practice of general surgery for three years but soon turned to research and became associate director of the bacteriology division at the Hoagland Laboratory in Brooklyn. Although his time at the laboratory enabled him to study species of bacteria and their relationship to infectious diseases and was a precursor to his interest in immunology, much of his work was spent carrying out what he considered to be routine investigations. Eventually, Rufus Cole, director of the Rockefeller Institute hospital, became acquainted with Avery's research, which included work of general bacteriological interest, such as determining the optimum and limiting hydrogen-ion concentration for pneumococcus growth, developing a simple and rapid method for differentiating human and bovine streptococcus hemolyticus, and studying bacterial nutrition. Impressed with Avery's analytical capabilities, Cole asked Avery to join the institute hospital in 1913. Avery spent the remainder of his career there.

At the institute, Avery teamed up with A. Raymond Dochez in the study of the pneumococci (pneumonia) viruses, an area that was to take up a large part of his research efforts over the next several decades. Although Dochez eventually was to leave the institute, he and Avery maintained a lifelong scientific collaboration. During their early time together at the Rockefeller Institute, the two scientists further classified types of pneumococci found in patients and carriers, an effort which led to a better understanding of pneumococcus lung infection and of the causes, incidence, and distribution of lobar pneumonia. During the course of these immunological classification studies, Avery and Dochez discovered specific soluble substances of pneumococcus during growth in a cultured medium. Their subsequent identification of these substances in the blood and urine of lobar pneumonia patients showed that the sub-

stances were the result of a true metabolic process and not merely a result of disintegration during cell death.

Avery was convinced that the soluble specific substances present in pneumococci were somehow related to the immunological specificity of bacteria. In 1922, working with Michael Heidelberger and others at Rockefeller, Avery began to focus his studies on the chemical nature of these substances and eventually identified polysaccharides (complex carbohydrates) as the soluble specific substances of pneumococcus. As a result, Avery and colleagues were the first to show that carbohydrates were involved in immune reactions. His laboratory at Rockefeller went on to demonstrate that these substances, which come from the cell wall (specifically the capsular envelopes of the bacteria), can be differentiated into several different serological types by virtue of the various chemical compositions depending on the type of pneumococcus. For example, the polysaccharide in type 1 pneumococci is nitrogen-containing and partly composed of galacturonic acid. Both types 2 and 3 pneumococci contain nitrogen-free carbohydrates as their soluble substances, but the carbohydrates in type 2 are made up mainly of glucose and those of type 3 are composed of aldobionic acid units. Avery and Heidelberger went on to show that these various chemical substances account for bacterial specificity. This work opened up a new era in biochemical research, particularly in establishing the immunologic identity of the cell.

In addition to clarifying and systemizing efforts in bacteriology and immunology, Avery's work laid the foundation for modern immunological investigations in the area of antigens (parts of proteins and carbohydrates) as essential molecular markers that stimulate and, in large part, determine the success of immunological responses. Avery and his colleagues had found that specific anti-infection antibodies worked by neutralizing the bacterial capsular polysaccharide's ability to interfere with phagocytosis (the production of immune cells that recognize and attack foreign material). Eventually, Avery's discoveries led scientists to develop immunizations that worked by preventing an antigenic response from the capsular material. Avery also oversaw studies that showed similar immunological responses in *Klebsiella pneumonia* and *Hemophilus influenza.* These studies resulted in highly specific diagnostic tests and preparation of immunizing antigens and therapeutic sera. The culmination of Avery's work in this area was a paper he coauthored with Colin Munro MacLeod and Maclyn McCarty in 1944 entitled ''Studies on the Chemical Nature of the Substance Inducing Transformation of Pneumococcal Types. Induction of Transformation by a Desoxyribonucleic Fraction Isolated from Pneumococcus Type III.'' In their article, which appeared in the *Journal of Experimental Medicine,* the scientists provided conclusive data that DNA is the molecular basis for transmitting genetic information in biological self-replication.

In 1931 Avery's focus turned to ''transformation'' in bacteria, building on the studies of microbiologist Frederick Griffith showing that viruses could transfer virulence. In 1928, Griffith first showed that heat-killed virulent pneumococci could make a nonvirulent strain become virulent (produce disease). In 1932 Griffith stunned the scientific world when he announced that he had manipulated immunological specificity in pneumococci. At the time, Avery was on leave suffering from Grave's disease. He initially denounced Griffith's claim and cited inadequate experimental controls. But in 1931, after returning to work, Avery began to study transmissible hereditary changes in immunological specificity, which were confirmed by several scientists. His subsequent investigations produced one of the great milestones in biology.

In 1933 Avery's associate, James Alloway, had isolated a crude solution of the transforming agent. Immediately, the laboratory's focus turned on purifying this material. Working with type 3 capsulated pneumococcus, Avery eventually succeeded in isolating a highly purified solution of the transforming agent that could pass on the capsular polysaccharides' hereditary information to noncapsulated strains. As a result, the noncapsulated strains could now produce capsular polysaccharides, a trait continued in following generations. The substance responsible for the transfer of genetic information was DNA. These studies also were the first to alter hereditary material for treatment purposes.

Avery, however, remained cautious about the implications of the discovery, suspecting that yet another chemical component of DNA could be responsible for the phenomenon. But further work by McCarty and Moses Kunitz confirmed the findings. While some scientists, such as Peter Brian Medawar, hailed Avery's discovery as the first step out of the ''dark ages'' of genetics, others refused to give up the long-held notion that the protein was the basis of physical inheritance. The subsequent modeling of the DNA molecule by James Watson and Francis Crick led to an understanding of how DNA replicates, and demonstration of DNA's presence in all animals produced clear evidence of its essential role in heredity.

Avery also continued to work on other antigenic aspects of carbohydrates and the immune system. He was the first to create antibody-based treatments that were successful in protecting laboratory animals from infection, essentially by removing the protective capsular coat of the virulent cell. Collaborating with Dochez, he immunologically classified hemolytic (destructive to blood cells) streptococcus and identified many of the specific antigens at work. These efforts revealed that hemolytic streptococcus had many serological types. Eventually hemolytic streptococcus was identified as the infectious agent in scarlet and acute rheumatic fever and hemorrhagic nephritis (kidney disease). Avery's work was the foundation for the eventual discovery of effective antibiotics for hemolytic streptococcus.

Despite the fact that Avery guarded his personal life, some information is known about his interests outside of science. A musician, he played cornet with the New York Conservatory of Music Orchestra and organized his own band. He also painted water colors. An independent Republican, he was a commissioned captain in the U.S. Army Medical Corps during World War I, assigned to the Institute for Medical Research. He served on various advisory com-

mittees during World War II, including the U.S. Army Board for the Study and Control of Epidemic Disease.

A highly reserved individual, Avery preferred to be remembered by his scientific accomplishments. He was fondly remembered by many of his colleagues and former students and clearly recognized for his efforts in helping to solve the puzzle of heredity. His honors were many, including several honorary degrees, the Paul Ehrlich Gold Medal, and the Copley Medal of the Royal Society of London. He also was a member of the National Academy of Sciences and foreign member of the Royal Society of London. He continued to conduct research in laboratories at the Rockefeller Institute Hospital for several years after his retirement. Eventually, he moved to Nashville, Tennessee, in 1947. He died there on February 20, 1955.

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Avicenna

Avicenna (ca. 980-1037) was an Arabic physician and philosopher. He wove classical dicta into a rational, consistent system that dominated European medical thought from the late 12th to the 17th century.

Born in Afshana in the district of Bukhara, Avicenna, or Abu Ali al-Husain ibn Addullah ibn Sina, was the son of a government official. The family soon moved to the city of Bukhara, the capital of the province, and known throughout the Islamic world as a center of learning and culture. There Avicenna began his studies and by the age of 16 had mastered not only natural science and rudimentary metaphysics but also medical theory, having read, by his own account, all the books written on this subject. Not satisfied with merely a theoretical understanding of medicine, he began to treat the sick, obtaining empirical knowledge in this manner and also effecting remarkable cures.

The sultan of Bukhara appointed Avicenna as one of his physicians, who then had access to the sultan's vast library. By the time Avicenna was 18, he had read all the books. An early work written by Avicenna was an encyclopedia that included all branches of knowledge except mathematics; it ran to 20 volumes.

Avicenna had difficulty earning a livelihood after the sultan's death, and at the age of 22 he left Bukhara and wandered westward. At Jurjan, near the Caspian Sea, Avicenna lectured on logic and astronomy and wrote the first part of the *Canon,* his most significant medical work. He then moved to Ray (near modern Teheran), where he established a busy medical practice. There he is believed to have composed about 30 of his shorter works.

Physician to Rulers

When Ray was besieged, Avicenna fled to Hamadan, ruled by the emir Shams al-Daula. Avicenna became the emir's physician and confidant and was soon appointed to the office of vizier. Since his daylight hours were spent in attendance on the emir, Avicenna was forced to pursue his teaching and studying at night. Students would gather in his home and read the parts of his two great books, the *Shifa* and the *Canon,* already composed. He would dictate additional chapters and explain the principles underlying them to his pupils.

When Shams al-Daula died, Avicenna resigned his government office, went into hiding, and passed the time drafting a final, detailed outline of the *Shifa*. He sent a letter to the ruler of Isfahan, asking for a position in his government. When the new emir of Hamadan learned of this, he imprisoned Avicenna. While in prison Avicenna wrote several treatises. He longed to live in Isfahan, the jeweled city of central Persia, and a few months after his release from prison he, his brother, a pupil, and two slaves disguised themselves as religious ascetics and fled to Isfahan.

Avicenna spent his final years in the service of the ruler of the city, Ala al-Daula, whom he advised on scientific and literary matters and accompanied on military campaigns. An unexpected dividend of these excursions in the field was the completion of Avicenna's chapter of the *Shifa* dealing with botany and zoology.

Once, while Avicenna was ill, his slaves gave him an overdose of opium, ransacked his possessions, and escaped. Avicenna never fully recovered from this experience. In his last days he is said to have distributed alms to the poor, freed his slaves, and listened to readings from the Koran. He died during June 1037 and was buried at Hamadan.

Avicenna's Works

Although one Islamic bibliographer lists only 21 major and 24 minor works of Avicenna, other titles swell the total to at least 99 treatises dealing with philosophy, medicine, geometry, astronomy, theology, philology, and art. Young students in the Arab world still memorize his poems. The most significant of his scientific writings are the book on healing, *Kitab al Shifa,* a philosophical encyclopedia based on the Aristotelian tradition as modified by Moslem theology and Neoplatonic influences; and *Al-Qanun fi al Tibb,* or the *Canon,* which represents Avicenna's codification of Greco-Arabic medical thought.

If the *Shifa* exerted less influence in the West than did the *Canon,* this fact is explained partly by the difficulty of the subject matter and partly by the condition in which it reached Western scholars. When the *Shifa* was first translated into Latin during the 12th century, it was fragmented. The translators omitted the section on mathematics, presented only a small part of the chapters on physics and logic, and included a section on astronomy apparently written by someone else. Later translators were influenced by the efforts of their predecessors, and although parts of the *Shifa* originally overlooked or suppressed were translated subsequently, the composite nature of the work was not fully understood in the West until comparatively recently.

The *Canon,* in contrast, was rendered completely into Latin by one man, the great 12th-century translator of Arabic scientific works, Gerard of Cremona. The vast medical encyclopedia is divided into five books dealing with the theory of medicine, the simpler drugs, special pathology and therapeutics, general diseases, and pharmacopoeia.

Although much material in the second and fifth books was derived from the writings of Dioscurides, most data in the remainder of the *Canon* can be traced to three essential sources. Avicenna drew on the writings in the *Hippocratic Corpus* for fundamental doctrines. His sources for much of the anatomy and physiology were the writings of Galen. Avicenna's final authority was usually Aristotle. That Avicenna introduced the four causes of the peripatetic system into medical theory is indicative of adherence to Aristotelian principles, as is the fact that the entire *Canon* is arranged according to Aristotelian dialectic.

The synergistic quality of the *Canon* was certainly a major factor contributing to its success, and the work soon was regarded as superior even to its sources. Avicenna's book superseded the earlier medical encyclopedias and became the most important single work on medicine in the Western world. It remained a required text in certain European medical schools until the mid-17th century, and in certain Asian countries it is influential even today.

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Gen. Manuel Ávila Camacho

Gen. Manuel Ávila Camacho (1897-1955) was president of Mexico from 1940 to 1946. His administration is regarded as the transition from the agrarian to the industrial revolution in Mexico.

Manuel Ávila Camacho was born in Tezuitlán, in the state of Puebla. He began his military career when he entered the Constitutionalist forces as a junior officer in 1914. During the 1920s he served in various military capacities in Sonora, Michoacán, and Colima, where he directed operations against the *Cristeros* (rebels supporting the Church) as chief of the military zone. He became undersecretary of war for President Abelardo Rodriguez in 1933-1934 and secretary of defense under President Lázaro Cárdenas in 1939.

The official presidential candidate in 1940, Ávila Camacho triumphed over Gen. Juan Andreu Almazán in an election marred by violent clashes. There was little popular enthusiasm for the new president, who was not well known and heavy in appearance and speech. It was his task to

consolidate the gains and heal the divisions resulting from Cárdenas's presidency, and so he called for unity, adjustment, and moderation.

Ávila Camacho slowed down agrarian reform and emphasized irrigation and increased productivity. In terms of budget there was a shift from social to economic expenditures. He reached an equitable settlement with the U.S. government for the expropriated petroleum fields. Labor leadership passed into more conservative hands, and the movement was told that the administration intended to govern for all the people and not for a special class. During Ávila Camacho's administration the Social Security Institute was established, and a dramatic national campaign (''Each One Teach One'') against illiteracy was undertaken. The army was officially taken out of politics with the elimination of the military sector of the official party.

However, foreign affairs and specifically World War II dictated the course of Mexico during this period. In a radical departure from Mexico's traditional posture, Ávila Camacho aligned his nation with the United States. For Mexico it meant military and technical assistance and loans for refurbishing its transportation system and buying urgently needed machinery for industry and mining. After Pearl Harbor, Mexico severed diplomatic relations with the Axis powers and in May 1942 declared war. Despite inflation and corruption, the war significantly aided the development of the Mexican economy.

In April 1943 Ávila Camacho and President Franklin Roosevelt conferred in Monterrey on the joint war effort, beginning a pattern of visit exchanges between the executives of the two nations. At the end of his term, Ávila Camacho peacefully transferred the presidential power to his secretary of the interior, Miguel Alemán, who accelerated the industrial development of Mexico begun during his predecessor's term.

Ávila Camacho dropped out of public view after his presidency. He spent much of his time at his property La Herradura in the Federal District, where he died on Oct. 13, 1955.

Further Reading

Since there is no adequate biographical study of Ávila Camacho, one must turn to general studies of Mexico's war and postwar development: Sanford A. Mosk, *Industrial Revolution in Mexico* (1950); Frank Tannenbaum, *Mexico: The Struggle for Peace and Bread* (1950); Howard F. Cline, *Mexico: Revolution to Evolution, 1940-1960* (1962); and Frank Brandenburg, *The Making of Modern Mexico* (1964). There is a brief analysis of Ávila Camacho in Henry B. Parkes, *A History of Mexico* (1938; rev. ed. 1960), and in such standard textbooks as Hubert Herring, *A History of Latin America* (1955; 3d ed. 1968), and Helen Miller Bailey and Abraham P. Nasatir, *Latin America: The Development of Its Civilization* (1960; 2d ed. 1968). □

Lorenzo Romano Amedeo Carlo Avogadro

The Italian physicist and chemist Lorenzo Romano Amedeo Carlo Avogadro, Conte di Quaregna e di Cerreto (1776-1856), authored the hypothesis known as Avogadro's law, which ultimately clarified the foundations of molecular chemistry and physics.

Born in Turin on Aug. 9, 1776, Amedeo Avogadro came from an ancient legal family, whose name derived from the Latin *de advocatis* (concerning the law). He took a degree in philosophy in 1789, a baccalaureate in jurisprudence in 1792, and a doctorate in ecclesiastical law a few years later.

After several years of legal experience, Avogadro found his true avocation in the study of the physical sciences. Though largely self-taught, he achieved an extensive knowledge of the then-expanding studies of matter in the gaseous state. In 1809 he was appointed professor of physics in the Royal College at Vercelli. Up to that time his only scientific paper had concerned a topic in the new field of electricity.

His Great Memoir

In July 1811 Avogadro published his memoir in the Paris *Journal de physique*. He began by drawing attention to the discovery by the French chemist Joseph Louis Gay-Lussac that when gases combine they do so in simple integral proportions by volume. Gay-Lussac supplied the experimental evidence to generalize this property of volume ratios for all gases; that is, two volumes of ammonia (NH_3) are composed of one volume of nitrogen and three volumes of hydrogen, and so forth for many similar cases of simple, integral proportions.

On the basis of this type of evidence, Avogadro drew the logical conclusion that the number of ''integrant molecules'' in all gases is always the same for equal volumes. He also concluded that the ratios of the masses of the molecules are the same as those of the densities of the different gases at equal temperature and pressure and that the relative number of molecules in a given compound is given at once by the ratio of volumes of the gases that form it.

In a supplementary paper sent to the *Journal de physique* in 1814, Avogadro deduced the correct formulas for $COCl_2$, H_2S, and CO_2, and from postulating an analogy between carbon and silicon he asserted the correct composition of silica, SiO_2. From available data he calculated approximately correct atomic weights for carbon, chlorine, and sulfur. He contributed massively to an understanding of the properties and reactions of the new and ''changerous'' element fluorine. He published these and related findings in a four-volume work entitled *Fisica de' corpi ponderabili, ossia trattato della constituzione generale de' corpi* (1837-1841). This book influenced Michael Faraday's great career of discovery.

The simplicity and clarity of Avogadro's views, though cited by leading scientists, such as André Marie Ampère, were not compelling to the majority of contemporary chemists. This lack of interest was due in part to the novelty of the atomic theories which had been presented to the world a few years before by John Dalton; furthermore, the methodological temper of the times, deeply experimentalistic and empirical, prevented careful consideration of a purely logical inference from chemical facts unsupported by masses of laboratory data.

Another confusing aspect of the Avogadro memoir was the use of the ambiguous term ''molecule.'' Not only did this conflict with the vigorous Newtonian atomism of the English and French schools, but it implied a sequence of chemical reactions for which no decisive evidence was forthcoming. Dalton, for example, had postulated that water was formed by the simple addition of the element hydrogen to the element oxygen, or $H + O \rightarrow HO$, whereas the correct process implicit in Avogadro's hypothesis was $2H_2 + O_2$ (in the molecular form) $\rightarrow 2H_2O$.

Other Activities

When the first Italian chair in mathematical physics was established at the University of Turin in 1820, Avogadro received the professorship. Two years later, because of the turmoil gripping the country, the chair was suppressed. Avogadro returned to his position in 1834 and held it until his retirement in 1850. He married Donna Felicita Mazzi, by whom he had six sons. Two sons rose to positions of distinction: Luigi, who became general of the Italian army, and Felici, who became president of the Court of Appeal.

Avogadro also served Italy as a competent and honest civil servant. He held positions in the National Bureau of Statistics, helped to establish a national meteorological service, and in 1848 became a member of the Superior Council on Public Instruction. Modest and retiring, he was indifferent to honors and scrupulously avoided those public struggles for priority which were a characteristic of Continental scientific society in the mid-19th century.

Some indication of the fundamental nature of Avogadro's law may be seen in the fact that when modern thermodynamic theory was established at the end of the 19th century, the great German scientist and eventual Nobel laureate Walter Nernst entitled his textbook *Theoretical Chemistry from the Standpoint of Avogadro's Rule and Thermodynamics*.

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Chief Obafemi Awolowo

Chief Obafemi Awolowo (1909-1987) was a Nigerian nationalist, a political leader, and a principal participant in the struggle for Nigerian independence.

Obafemi Awolowo was born in Ikenné, Western State, Nigeria, on March 6, 1909. He received his early education in the mission schools of Ikenné, Abeokuta, and Ibadan. Often he worked at odd jobs to raise money for tuition fees, and his entrepreneurial spirit continued to express itself in the various careers which he subsequently sampled: journalist, teacher, clerk, moneylender, taxidriver, produce broker. His organizational and political inclinations became evident as he moved to high-level positions in the Nigerian Motor Transport Union, the Nigerian Produce Traders' Association, the Trades Union Congress of Nigeria, and the Nigerian Youth Movement, of which he became Western Provincial secretary.

Despite his interest in business ventures, Awolowo wanted to continue his formal education. In 1944 he completed a University of London correspondence course for the bachelor of commerce degree. His greatest ambition, however, was to study law, which he undertook in London from 1944 to 1946, when he was called to the bar. Returning to Nigeria in 1947, he developed a thriving practice as a barrister in Ibadan.

Political Career

During his residence in London, Awolowo moved to a position of prominence in the struggle for Nigerian independence. In 1945 he wrote his first book, *Path to Nigerian Freedom,* in which he was highly critical of British policies of indirect administration and called for rapid moves toward self- government and Africanization of administrative posts in Nigeria. He also expressed his belief that federalism was the form of government best suited to the diverse populations of Nigeria, a position to which he consistently adhered. Also in 1945 in London, he helped found the Egbe Omo Oduduwa (Society of the Descendants of Oduduwa, the mythical ancestor of the Yoruba-speaking peoples), an organization devoted to the study and preservation of Yoruba culture.

In 1950 Awolowo founded and organized the Action Group political party in Western Nigeria to participate in the Western Regional elections of 1951. The Action Group's platform called for immediate termination of British rule in Nigeria and for development of various public welfare programs, including universal primary education, increase of

health services in rural areas, diversification of the Western Regional economy, and democratization of local governments. The Action Group won a majority, and in 1952 Awolowo as president of the Action Group became leader of the party in power in Western Nigeria. In 1954 he became the first premier of the Western Region, on which occasion he was awarded an honorary chieftaincy. During his tenure as leader and premier, he held the regional ministerial portfolios of local government, finance, and economic planning. He was also chairman of the Regional Economic Planning Commission.

In 1959, confident of an Action Group victory in the federal elections, Awolowo resigned the premiership to stand for election to the federal House of Representatives. About that time he published his second book, *Awo: An Autobiography of Chief Obafemi Awolowo,* in which he once more endorsed federalism as the most appropriate form of government for Nigeria. He also outlined the successful history of the Action Group and was optimistic of Nigerian independence.

Power Struggle

However, the 1959 elections were to become an important turning point in Awolowo's career, for the Action Group was decisively defeated, and Awolowo found himself leader of the opposition in the Federal House of Representatives, while the deputy leader of the Action Group, Chief S. L. Akintola, remained premier of the Western Region. This situation led to a power struggle within the party which ultimately erupted in 1962 in disturbances in the Western Region House of Assembly. The federal government intervened and suspended the regional constitution. When normal government was restored, the Akintola faction had won; Akintola and his followers withdrew from the Action Group to form the Nigerian National Democratic party, which governed Western Nigeria until 1966.

In 1963 Awolowo was found guilty of conspiring to overthrow the government of Nigeria and was sentenced to ten years of imprisonment. In 1966, however, an attempted coup d'etat led to the suspension of the Nigerian federal constitution and the empowerment of a military government which promised a new constitution. That year, while in prison, Awolowo wrote *Thoughts on the Nigerian Constitution,* in which he argued for the retention of a federal form of government composed of 18 states. Later, in 1966, he was released from prison and the following year was invited to join the Federal Military Government as federal commissioner of finance and as vice chairman of the Federal Executive Council.

In 1968 Awolowo published his fourth book, *The People's Republic,* calling for federalism, democracy, and socialism as the necessary elements in a new constitution which would lead to the development of a stable and prosperous Nigeria. Although he praised the Federal Military Government for creating a 12-state federal system in 1967, he predicted further political difficulties because these states had not been based on ethnic and linguistic affinities.

Awolowo continued to serve the government as commisioner of finance and vice chairman of the Federal Executive Council throughout the years of Nigeria's civil war with Biafra (1967-1970). In his 1970 book, *The Strategy and Tactics of the People''s Republic of Nigeria,* he implied a position which he would state more firmly in subsequent years: that the government's post-war spending should be devoted to development rather than to the military. He resigned in 1971 to protest the government's continuation of military rule, and in 1975, following the overthrow of the Gowon government, issued a press release questioning the country's military spending. In 1979 and 1983 he ran for president as the candidate for the Unity Party of Nigeria, losing to Shehu Shagari. Awolowo returned to private life upon the overthrow of the Shagari government in December 1983. He died in Ikenné on May 9, 1987.

Further Reading

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Emanuel Ax

Emanuel Ax (born 1949), American pianist, winner of the first Artur Rubinstein International Piano Competition, became a major contemporary interpreter of the traditional piano literature who was also willing to explore serious new compositions for the piano.

Emanuel Ax was born in Lwow, eastern Poland in 1949. His father, a coach at the Lwow Opera House, was the pianist's first teacher. Ax commenced his study of the piano when he was seven years old. One year later his family moved to Warsaw, and soon after, having secured exit visas, they emigrated to Winnipeg, Canada, where they had relatives. In 1961, after a year and a half in Canada, the family moved once more, this time to New York City. Emanuel Ax, then 11 years old, enrolled in the Pre-College Division at Juilliard. His only formal piano teacher at Juilliard was Mieczslaw Munz, with whom he studied for four years, eventually winning the Young Concert Artists' Michaels Award, among other honors. He majored in French at Columbia University.

Musical Career

In 1969, Ax toured Latin America. In 1970, he entered the Chopin contest in Warsaw, and came in seventh place. Continuing difficulties during this phase of his career included placing third in the Viānna da Motta competition in Lisbon in 1971 and undistinguished recognition in the Queen Elizabeth Contest in Brussels in 1972. Despite this, Ax persisted and achieved a decisive breakthrough at the first Artur Rubinstein International Piano Competition in 1974.

Rubinstein cultivated his young protegé, counseling him, occasionally soliciting his advice, and in general treating him as a fellow artist. In 1979, Ax won the prestigious Avery Fisher Prize.

Ax became one of the most sought-after concert performers of this period. He often played chamber music at summer events in Aspen, Colorado, and maintained an extremely active schedule, giving as many as 90 concerts a year. He performed with virtually every major orchestra in eastern and western Europe, the United States, Latin America, and Asia. He has compiled an extensive and essential contemporary discography. In addition to his solo recordings, he has numerous releases with cellist Yo-Yo Ma, with whom Ax claimed to have a special musical rapport over the past 20 years. He has also won Grammy Awards.

Ax's expertise was concentrated on the standard piano literature, the Romantic and Classical repertoire cultivated by such pianists as Artur Rubinstein, among others. Ax did not limit himself exclusively to this piano literature, but it was his mainstay. In 1984, he performed Hans Werner Henze's *Tristan* (1974) with the composer conducting the New York Philharmonic. Ax explored current literature to uncover little known works he could present to the listening public, but he required that they be accessible to his particular expertise and audience. More characteristically perhaps, he presented compositions from the Romantic and Classical periods, for example the *Années de Pèlerinage* of Liszt, and he had an intellectual's grasp, as well as an artist's, of the details in the standard piano repertoire.

When learning a new composition, he focused his attention not exclusively upon the score, but read the scholarly secondary source literature including music criticism, biography, and history. At the same time, he was moving away from the keyboard, thus bringing a combined technical acumen and intuitive grasp to the individual work. Ax felt his primary responsibility to be communication with his audience, providing them with a serious experience that would enliven their grasp of the music, its composer, and the tradition in which both could be found.

Further Reading

Ax is discussed briefly in *Baker's Biographical Dictionary,* 6th ed. (1978). His concerts and recordings have been reviewed in all major newspapers and music journals. The pianist himself is the subject of the following articles: ''Who wants to be another Horowitz?'' S. Clark, *Village Voice* 23 (March 20, 1978); ''Emanuel Ax,'' interview with A. Kozinn, *Fugue* 4 (November 1979); ''Time Off with Emanuel Ax,'' interview with L.P. Yost, *Clavier* 19 (1980); ''Casual Conversation with a Touring Virtuoso,'' Paul Hertelendy, *Contemporary Keyboard* (February 1980); ''An Interview with Emanuel Ax,'' D. Manildi, *American Record* 45 (January-February 1982); ''Emanuel Ax Goes 20th Century,'' Allan Kozinn, *Keynote* (July 1984); ''Pianist Emanuel Ax: An Adventurous Virtuoso, ''Karen Monson, *Ovation* (April 1985).

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Alfred Jules Ayer

Alfred Jules Ayer (1910-1989) was a leading philosopher of the 20th century who rigorously attacked metaphysics. His major work was *Language, Truth and Logic*.

Alfred Jules Ayer was born in 1910. He was educated at Eton and Oxford University. After his graduation from Oxford, he studied at the University of Vienna, concentrating on the philosophy of Logical Positivism. From 1933 to 1940 he was lecturer in philosophy at Christ Church (College), Oxford. During World War II he served in the Welsh Guards and was also engaged in military intelligence. In 1945, he returned to Oxford where he became a fellow and Dean of Wadham College. In the following year, he became Grote Professor of the Philosophy of Mind and Logic at University College, London. In 1959, he returned to Oxford, where he became Wykeham Professor of Logic, a position he held until his retirement in 1978. He was elected a fellow of the British Academy in 1952 and honorary fellow of Wadham College, Oxford, in 1957. Among his many

awards, Ayer received an honorary doctorate from Brussels University in 1962 and was knighted in 1970. He was also an honorary member of the American Academy of Arts and Sciences and chevalier of the Legion d'Honneur.

Contributions to Philosophy

Ayer's books include: *Bertrand Russell: Philosopher of the Century* (Contribution), 1967; *British Empirical Philosophers* (editor with Raymond Winch), (1952); *The Central Questions of Philosophy* (1973); *The Concept of a Person* (1963); *The Foundations of Empirical Knowledge* (1940); *Freedom and Morality and Other Essays* (1984); *Hume* (1980); *Language, Truth and Logic* (1956); *Logical Positivism* (editor), (1960); *Metaphysics and Common Sense* (1970); *The Origins of Pragmatism: Studies in the Philosophy of Charles Sanders Peirce and William James* (1968); *Philosophical Essays* (1954); *Philosophy in the Twentieth Century* (1982); *Probability and Evidence* (1972); *The Problem of Knowledge* (1956); *The Revolution in Philosophy* (Contribution), (1956); and *Russell and Moore; The Analytical Heritage* (1971).

Language, Truth and Logic is one of Ayer's most important books and may be considered as one of the most influential philosophical works of the 20th century. In the second edition (1946), Ayer clarified some of his ideas and replied to his critics, but essentially his philosophical position remained the same. He called his philosophy ''logical empiricism,'' a variation of logical positivism, the philosophical orientation he learned in Vienna. He was largely influenced by the thought of the 20th century philosophers Bertrand Russell and Ludwig Wittgenstein and by the earlier empiricism of George Berkeley and David Hume.

The book is a milestone in the development of philosophical thought in the 20th century. The implications of Ayer's ''logical empiricism'' would be felt by many branches of the discipline of philosophy, especially metaphysics, ethics, and philosophy of religion, and also logic, mathematics, and the philosophy of science. Although Ayer acknowledged the influences upon his philosophical perspective, he remained an independent thinker, accepting no position uncritically.

Ayer asserted that the criterion of meaning is found in the ''verification principle'': ''We say that a sentence is factually significant to any given person if, and only if, he knows how to verify the proposition which it purports to express—that is, if he knows what observations would lead him, under certain conditions, to accept the proposition as being true, or reject it as being false.'' (*Language, Truth and Logic*). The a priori statements of logic and mathematics do not claim to provide factual content. Those statements can be said to be true only because of the conventions which govern the use of the symbols that make up the statements.

Ayer was known in the 20th century for his rigorous attack on metaphysics and as the main representative of the British empirical tradition. Genuine statements are either logical or empirical. Metaphysical statements do not purport to express either logical truths or empirical hypotheses. For that reason, metaphysical statements are pseudo-statements and do not have any meaning. The metaphysician had been tied to the attempt to construct a deductive system of the universe from ''first principles.'' These first principles, Ayer argued, can never be derived from experience. They are merely hypotheses. As a priori principles, they are hypotheses only, and therefore are tautologies and *not* certain empirical knowledge.

Theology, as a special branch of metaphysics which attempts to gain knowledge that transcends the limits of experience (for example, the affirmation of the existence of God) is not only false but it too has no meaning. Value statements in ethics and aesthetics are also meaningless, not genuine statements, and can be understood as emotive utterances of an imperative character.

Ayer therefore discovered for philosophy a function in the 20th century. Once the traditional tasks of philosophy have been discarded, philosophy can be seen as an intellectual discipline which endeavors to clarify the problems of science. Philosophy is, therefore, finally identical with the logic of science.

In *Language, Truth and Logic* Ayer argued that it is the task of the philosopher to give a correct definition of material things in terms of sensation. The philosopher does not deal with the properties of things in the world, but only with the way we speak of them. The propositions of philosophy are not factual, but linguistic in character: ''(Propositions) . . . do not describe the behavior of physical, or even mental, objects; they express definitions, or the factual consequences of definitions.''

In the second edition of *Language, Truth and Logic,* Ayer provided an extended reworking of his notion of the verification principle. It was this principle which was chiefly criticized by the philosophical commentators. It would seem that the verification principle, as formulated by Ayer, is a kind of meaningless metaphysical statement that the verification principle itself was supposed to prohibit.

In his later works, Ayer proceeded boldly, and with wisdom and clarity, to deal with the major problems that have confronted and confounded other 20th century philosophers: such problems as perception, induction, knowledge, meaning, truth, value theory, other minds, the mind-body dichotomy, personal identity, and intention. Ayer was always an original and bold thinker who, in later life, espoused a more selective assessment of metaphysics due to the works of his trusted colleagues. His views on death, dying and the afterlife were slightly altered after briefly dying for four minutes and subsequently being revived. His death on June 27, 1989 marked the end of the second golden age of British philosophy.

Further Reading

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Patricio Aylwin Azócar

A leader of the Chilean Christian Democratic Party for over 40 years, Patricio Aylwin Azócar (born 1918) was elected president of Chile in 1989. Strongly committed to social and economic justice, he strove to attain those goals in an environment of freedom and economic growth.

Patricio Aylwin Azócar was born in Viña del Mar, Chile, on November 26, 1918. Eldest son of Miguel Aylwin Gajardo, an eminent lawyer who served as president of Chile's supreme court, and Laura Azócar, Patricio Aylwin was raised in a family which participated intensely in Chilean social and political life. His brother, Andrés Aylwin, became a prominent human rights advocate and congressman; Arturo, another brother, also a skilled lawyer, served in the comptroller general's office in 1990.

Tuberculosis forced Aylwin's father to move the family to the Valley of Elqui in northern Chile when Patricio was less than a year old; the family returned to Valparaiso with his father's recovery. A stint in the judiciary in Valdivia and then a move to Santiago brought the family back to the nation's capital. They settled in a pleasant San Bernardo neighborhood. Patricio attended public school, distinguished himself in studies and such extracurricular activities as student politics, and meditated the lessons of an uncle, Guillermo Azócar, a socialist senator in the Chilean congress. Aylwin credited his uncle with stimulating his concern for ''social justice,'' a theme which would dominate his public career and his presidency.

Aylwin finished his secondary studies at the Internado Nacional Barros Arana and entered law school at the University of Chile in 1936. Classmate of a group of students who would become prominent Socialist and Radical Party politicians in the years to come—Eugenio Velasco, Clodomiro Almedya, Raul Ampuero, Felipe Herrera, Enrique Silva Cimma—Aylwin found himself also influenced by members of the Juventud de Acción Católica, under the spiritual guidance of Father Alberto Hurtado. This influence would push Aylwin into association with Eduardo Frei, Radomiro Tomic, Bernardo Leighton, and other founders of the Falange Nacional—the origins of the Chilean Christian Democratic Party to which Aylwin would dedicate much of his life. In law school Aylwin served on student-faculty committees considering university reforms, stimulated student forums, and emerged as one of the leaders of his student generation.

In 1943 Aylwin received his law degree and in 1946 he was appointed professor of administrative law at the University of Chile. By this time he had developed his writing and rhetorical skills, publishing in student and politico-religious magazines. In 1945 he joined the Falange Nacional, a group dominated by ex-members of the Conservative Party concerned with issues of social justice and the search for a Christian alternative to capitalism and Marxism. An article published in the magazine *Política Y Espiritu* called ''The Truth about the Coal,'' in which he defended workers against repressive measures taken by the government, drew the attention of Leonor Oyarzún Ivanovic, who met Aylwin in 1947. They were married less than a year later, in October 1948, and raised a family of five children, all of whom shared in Aylwin's political career to some degree.

Early Political Career

Aylwin is counted among the founding generation of Chilean Christian Democracy. He served as the party vice president from 1948 to 1950 and had already lost two elections by 1951—one for city council and another for congress. In 1951 Aylwin was elected president of the

Christian Democratic Party, a post he would hold repeatedly in the years to come, including the years 1965-1967 and 1987-1989, the latter during the tense transition from authoritarian to elected government in Chile.

In 1964 Christian Democrat Eduardo Frei was elected president of Chile and proclaimed his intention to carry out a ''peaceful revolution.'' This included agrarian reform, tax reform, and encouragement of labor unionization and community organization among the urban poor. Patricio Aylwin, as senator for the provinces of Curicó, Talca, Linares, and Maule, became President Frei's staunchest ally against both the opposition from the political right and the impatience of the political left. Within the Christian Democratic Party, Aylwin also supported Frei against critics who desired a faster, more intense process of change.

Aylwin reiterated his support for Frei and the government's program frequently, coming always back to a basic theme which would reappear in the first year of his own presidency (1990): ''We are carrying out an experiment, perhaps unique in this world, of pursuing at the same time social justice and economic development within the context of freedom and constrained by the fight to control inflation.'' Aylwin's efforts could not prevent the eventual splintering of the Christian Democratic Party nor its loss in the 1970 elections; he remained nonetheless a loyal party leader and supporter of President Frei, committed to peaceful social reform and democratic politics.

In Opposition to the Left and then the Right

When a leftist coalition, the Popular Unity Government, headed by President Salvador Allende, succeeded the Frei government, Aylwin became a vocal and effective leader of the opposition. The radical political and social reforms introduced by the Allende administration polarized Chilean politics and resulted in economic destabilization. As the political crisis came to a head, Aylwin engaged in negotiations with President Allende on behalf of the Christian Democratic Party, but was unable to arrive at a satisfactory resolution. Aylwin criticized the Allende government for not respecting the basic norms of democratic politics and noted that compromise was impossible ''when official spokespersons characterize the opposition as 'enemies of the people' who must be 'crushed and destroyed.''' By July-August 1973 Aylwin emphasized that the ''institutional stability of the republic was! gravely threatened.''

On September 11, 1973, a military coup ended the Allende government. Aylwin initially called upon the Chilean people and his party to collaborate with the military government, believing it to be temporary, but soon became a vocal opponent of the brutal dictatorship of Augusto Pinochet that would endure almost 17 years.

Aylwin, as president of the Christian Democratic Party until 1976, gradually moved the party to open opposition against the military regime. In 1978 he formed part of the ''Group for Constitutional Studies,'' which attempted to develop a political system to replace the dictatorship. He campaigned actively against the 1980 constitution imposed in a plebiscite orchestrated by Pinochet, continuing this opposition until the late 1980s.

In 1984 Aylwin delivered a speech in which he declared: ''The Constitution [of 1980] did not have in its origins the basic requisites for legitimacy and seeks to institutionalize an antidemocratic system.'' However, with the Chilean opposition unable to overthrow the Pinochet government, Aylwin would eventually be forced to abide by the rules set down by General Pinochet. In 1988, though, a plebiscite surprisingly prevented Pinochet from ruling eight more years. As a result, an election was set up in 1989 under the terms of the 1980 constitution, and Aylwin was elected president of Chile.

Aylwin had taken a key leadership role in constructing a broad coalition of parties and movements to defeat the Pinochet regime in the October 1988 plebiscite. As principal spokesperson for the ''Concertation For No'' he won praise and enhanced his prestige as a skilled, dedicated, sincere, and moderate politician. This made him the obvious compromise candidate of the ''Concertation of Parties for Democracy'' in the December 1989 elections—which he won by a 55 percent majority.

The Presidency

Aylwin took office on March 11, 1990, presiding over a coalition of 17 parties ranging from his own Christian Democrats, Socialists, and Radicals to small esoteric parties such as the Humanists. President Aylwin faced the practically impossible task of meeting the pent-up demand for social and economic improvements of the poorest of Chileans while sustaining economic growth. In addition, he inherited the legacy of human rights abuses, mass graves, and other aberrations of the military regime in a system in which the military still exercised considerable legal and physical force. Aylwin and his supporters declared that he would be ''President of all Chileans,'' that he sought ''truth and reconciliation,'' and that economic policy would seek gradually to improve the plight of the poor and maintain investment incentives to guarantee growth. In his first two months in the presidency Aylwin sent 28 proposed laws to the newly-opened congress, and others followed.

In 1991, the Organization of American States (OAS) held its annual meeting in Santiago in recognition of Chile's return to democracy. At that meeting, the OAS passed a resolution to defend democracy if it was threatened in any member county. Political instability and the crises in Haiti and Peru were discussed in White House meetings between the U.S. President George Bush and Aylwin. They agreed that restoring constitutional processes in Haiti and Peru was important for the democratic consolidation throughout the hemisphere.

President Aylwin was the first Chilean leader to make a state visit to the United States in 30 years. During his 1992 visit, President Bush cited Chile's transition to democracy and welcomed closer relations between the two countries. President Aylwin said, ''We are not asking for help but for understanding and cooperation.''

In 1993, the Chilean judicial system convicted the last two fugitives from justice in the case of Orlando Letelier, a

former Chilean foreign minister who was assassinated in Washington, D.C. in 1976. Letelier and his American aide, Ronni Moffitt, were killed by a bomb planted in their car as they drove through Washington. In November of 1980, a U.S. court determined that the government of General Pinochet was responsible for the murders. When Aylwin took office, he agreed to reopen the case. Retired General Manuel Contreras and Brigadier General Pedro Espinoza were indicted for ordering the assassination. General Contreras headed the Chilean secret police during the 16 years of Pinochet's military dictatorship and Espinoza was his deputy. The man who identified them was Michael Townley, the American who confessed to planting the bomb. Townley and five other defendants were sentenced to prison for their role in the assassination.

As Aylwin approached the end of his term, many social and economic reforms had been implemented. The government had dramatically reduced unnecessary regulation of business and had opened Chile's economy, which was growing at a rate of 7.5 percent a year, to the rest of the world. Ten percent or 1.3 million Chileans had risen out of poverty, in part due to a 40 percent increase in social spending.

Aylwin was limited to a four-year term by a temporary constitutional provision. Eduardo Frei Ruiz-Tagle, son of former president Eduardo Frei Montalva, was elected to a six-year term in December of 1993, under an agreement reached on the eve of the election. Frei, also a member of the Christian Democratic Party, received the highest percentage of votes ever received by a presidential candidate. He was sworn in as president on March 11, 1994, in Chile's first transition from one democratically elected government to another in 23 years.

Further Reading

Reference material and published studies on Patricio Aylwin's career are scarce. Occasional articles and editorials in English can be found in the *Journal of Interamerican Studies & World Affairs*. With his election in 1989 a number of studies in Spanish appeared, but no serious, critical biographies. For basic information and excerpts from his speeches and writing the following may be consulted: Julio Retamal Avila, *Aylwin: La Palabra de un Demócrata* (Santiago: 1990) and *Amanecer en Chile, Patricio Aylwin Presidente* (Santiago: 1990); Patricio Aylwin, *Un Desafio Colectivo* (Santiago: 1988) and *La Alternativa Democrática* (Santiago: 1984); and Ricardo Yocelevzky, *La Demócracia Cristiana Chilena Y el Gobierno de Eduardo Frei* (*1964-1970*), (Mexico:1987). □

Mohammed Ayub Khan

Mohammed Ayub Khan (1907-1974) was a president of Pakistan. Also, as commander in chief of the army and martial-law administrator, he molded the domestic and foreign policy of Pakistan.

Mohammed Ayub Khan was born on May 14, 1907, in the village of Rehanna in what is now Pakistan. His ancestors were Pathans, and his father had served as a *rissaldar,* or a noncommissioned officer, in a cavalry unit in the Indian army. Ayub attended village schools, then went to the Moslem college at Aligarh in 1922. He seems to have been an indifferent student, but his family background, ability at sports, and general intelligence led to his selection to attend Sandhurst, the officers' training school in England. He was among the first group of Indians to receive this training, and his accent, idiom, dress, and bearing always reflected his British army background.

Ayub was commissioned in 1927. He fought in Burma during World War II as second in command of his regiment. When India was partitioned in August 1947, he, like most Moslem army officers, chose to serve Pakistan. He received rapid promotion, becoming the first Pakistani army commander in chief in 1951.

Assumption of Power

Ayub's rise to power was a product of the years of economic and political instability that had followed the death of the two great leaders of Pakistan in its formative phase, M. A. Jinnah and Liaquat Ali Khan.

Ayub tells in his memoirs how, as commander in chief, he watched with growing disgust as corruption spread through every level of the nation and one ineffective government followed another. He and his fellow officers had urged the imposition of strong rule, and on Oct. 7, 1958, he

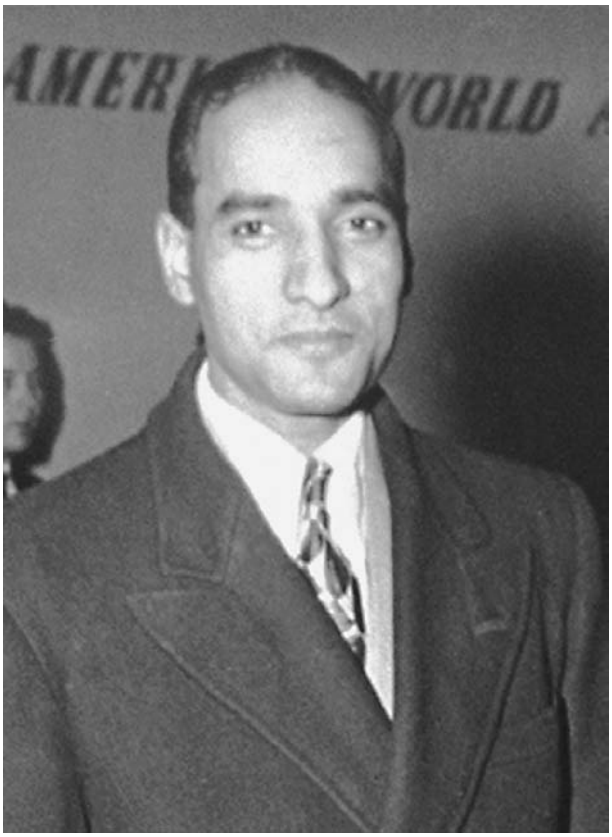

was asked by the president, Iskander Mirza, to take over the government because the civilian officials were losing control. Martial law was decreed, and shortly after taking over as chief administrator, Ayub forced Mirza to leave the country.

Although Ayub controlled the newspapers, dissolved political parties, and imprisoned those politicians he felt were disrupting the country, he did not make Pakistan into a police state. The civil service and the judiciary had a large measure of independence. Martial law had been imposed, Ayub insisted, only for ''clearing up the political, social, economic mess'' created by the corrupt politicians. Especially in the early years of his rule he was widely popular, and his policies brought rapid growth in agriculture and other sectors of the economy. The measure which he regarded as his greatest achievement was the creation of a new constitution. The first step had been the creation of basic democracies in 1960, giving the people the right to elect 80,000 village-level representatives, who elected Ayub president. Then in 1962 he promulgated a new constitution, under which free elections were held in 1965. Ayub ran into very strong opposition from Fatima Jinnah, who, as the sister of M.A. Jinnah, was one of the most revered figures in the nation. Ayub won with 63 percent of the votes, but the support Fatima Jinnah had received indicated the growing hostility to his regime.

Some of this hostility was related to Ayub's handling of foreign affairs, particularly relations with India. The interests of the Soviet Union, China, and the United States in the area further complicated his problems. Pakistan had entered into such American-sponsored organizations as the Central Treaty Organization (CENTO) and had received large-scale American aid. But Ayub grew disenchanted with the United States when it gave large amounts of military equipment to India during India's war with China in 1962. Pakistan's relations with India worsened, ending in the brief war in 1965, at which time the United States withdrew much of its military aid from Pakistan. Ayub then turned, with very considerable success, to building up friendly relations with Communist China and the Soviet Union. But the fact that Ayub had made peace with India rankled many Pakistanis, who believed that he should have been more aggressive.

Decline of Leadership

At the same time, charges of corruption were made against his government and his family with increasing frequency. It was alleged, apparently with considerable justification, that his sons had made vast fortunes through illegal use of their influence. Discontent was particularly strong in East Pakistan (now Bangladesh), where the people felt that they had been neglected by the officials in West Pakistan.

When Ayub became ill early in 1968, rumors spread that he had a heart attack and was paralyzed. The uncertainty about the country's future was increased when, after his recovery, an attempt was made to assassinate him in November in Peshawar. Violence became widespread in the main towns and cities, and Ayub was openly denounced. To appease his critics, Ayub announced in February 1969 that he would resign in March 1970, permitting a new president to be elected. This concession did not lessen the hostility, however, and law and order began to break down.

Ayub's Retirement

The danger to the country was increased by demands from East Pakistan leaders for virtual autonomy. Ayub considered declaring martial law once more, but the army leaders refused to give him their support, believing that he had become a liability to them. Realizing that he was without support, Ayub resigned on March 25, 1969, stating that as he had lost control of the situation, he could not preside over the destruction of his country. In a repetition of the events of 1958, martial law was decreed, and Yahya Khan, the commander in chief of the army, was appointed chief administrator. Ayub retired, apparently taking no further part in politics. Aside from the much-publicized business activities of his sons, Ayub shielded his private life from the public. Following Moslem social custom, only the most casual reference is made to his marriage in his autobiography. Ayub died at his home near Islamabad on April 19, 1974.

Further Reading

Friends, Not Masters: A Political Autobiography (1967) gives Ayub's own version of his career; he emerges as a strong-minded but modest man. Rais Ahmad Jafri, ed., *Ayub, Soldier and Statesman* (1966), is a collection of Ayub's speeches. For the general background of the period see Khalid bin Sayeed, *Pakistan: The Formative Phase, 1857-1948* (1960; 2d ed. 1968).

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Manuel Azaña Diaz

The Spanish statesman and author Manuel Azaña Diaz (1880-1940) was prime minister of the republic from 1931 to 1933 and briefly in 1936. He became president in 1936, a position he held until the republic fell in March 1939 to the Nationalists.

Manuel Azaña was born on Jan. 10, 1880, in Alcalá de Henares to middle-class parents. He attended the Colegio de Maria Cristina at the Escorial. In 1898 Azaña entered the University of Madrid to study law, after which he spent several terms at the Sorbonne. The experience in Paris gave him an introduction to the kind of Europeanism that was the theme of the literary and cultural movement called the Generation of 1898 in Spain. After practicing law in Paris, Azaña returned to Spain with anticlerical views and a taste for radical politics.

During the 1920s Azaña was secretary general of the Ateneo de Madrid, the most prestigious intellectual club in Spanish society, and worked as a writer, a translator, and a journalist. Perhaps his best work is the biography of the 19th-century writer Juan Valera, an outspoken social critic. In 1930 Azaña became president of the Ateneo.

By this time he had begun to move into politics by organizing a small party called Acción Republicana. With the advent of the republic in April 1931, Azaña was named minister of war in the provisional government and immediately proceeded with a reorganization of the military, which heartened radicals who felt the services had long been too powerful. He also helped draft the republican constitution, and in October 1931, upon the resignation of Niceto Alcalá Zamora, he became premier.

Azaña remained prime minister until September 1933, a time of great importance in the history of the republic. He was particularly instrumental in solving difficult constitutional questions that threatened to divide the coalition active in republican politics. He tried hard to achieve an equitable land reform, improve education, and modernize Spanish society, but his ministry was marred in a number of ways. Azaña's anticlericalism made him reluctant to intervene in anarchist attacks on the Church, but he did pass the stringent Law for the Defense of the Republic to punish political dissenters. His harshness in January and August 1932, and again in January 1933, against his political opponents did a great deal to introduce a climate of violence into Spanish politics. Increasingly he came to rely upon Socialist support and thus fatally divided public opinion, though the division probably was inevitable. In any case, when his administration found it impossible to maintain momentum in the wake of the economic crisis of the early thirties, the right triumphed in the elections of 1933 and Azaña was succeeded by Alejandro Lerrox. Yet, despite Azaña's errors, there was no question that in just 2 years Spanish society had moved significantly forward.

The right-wing government kept a close watch on Azaña, and when, in October 1934, rioting in Asturias threatened to plunge the country into civil war, Azaña was imprisoned for some months. In 1935 he became spokesman for a renewed left coalition that in January and February 1936 won a controversial election under the banner of the Popular Front. Azaña returned to the premiership until May 10, when he replaced Alcalá Zamora once again, this time as president of the republic. When civil war broke out in July, Azaña's influence diminished after he appointed the moderate Diego Martinez Barrio as prime minister. Azaña left Madrid in the fall of 1936, never to return permanently, and he spent much of the civil war period in virtual isolation in Catalonia. After the fall of Barcelona, Azaña went into exile in France. He died in Montauban on Nov. 3, 1940.

Further Reading

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Félix de Azara

Félix de Azara (1746-1821) was a Spanish explorer and naturalist. His scientific work in South America showed a marked advance over that of any predecessor in the regions he visited.

Félix de Azara was a native of Barbuñales in the Spanish province of Huesca. He attended a mathematical school at Barcelona and in 1767 became an army lieutenant with an engineering specialty. In 1775 he took part in the disastrous Spanish attack on Algiers commanded by Alejandro O'Reilly and received a promotion, as well as a severe chest wound.

In 1777 Spain signed the Treaty of San Ildefonso with Portugal, followed by the Peace of El Pardo a year later, by which the two countries agreed that military commissions should survey and determine the joint boundary of their South American possessions. Azara was assigned to the Spanish delegation headed by José Varela y Ulloa. Azara reached Montevideo in 1781 and from Juan José Vértiz, viceroy of Río de la Plata, received further instructions regarding the mission; Azara became its most important member.

Azara remained 20 years in South America and for 14 of these surveyed the boundary as far north as the confluence of the Guapuré and Mamoré rivers. This in-

volved considerable difficulties and frequent encounters with hostile Indians. It may be too much to say that he explored territory previously unvisited by white men, but certainly no such map as he skillfully prepared had ever been made. Azara, always a careful observer interested in nature, took the opportunity to collect biological specimens and make copious notes concerning the wildlife of the tributaries of the Río de la Plata and the Amazon. A Buenos Aires official, Gabriel Avilés del Fierro, confiscated Azara's map and some of the notes and tried to pass them off to the Madrid government as his own work. But Azara had companions on his travels, and too many knew the truth for the imposture to succeed. The explorer, after finishing the boundary work, undertook other missions, all involving exploration of uninviting backlands.

He returned to Spain in 1801 and visited his brother José Nicolás de Azara, the ambassador to France, and in Paris met several distinguished scientists with whom he continued to correspond throughout his life. Félix de Azara next turned to writing of his exploratory and scientific work. His most important publication appeared in France with the title *Voyage dans l'Amérique Méridionale depuis 1781 jusqu'en 1801* (1809).

When Napoleon invaded Spain in 1808, Azara offered his services to José de Palafox, the captain general of Aragon, but these were respectfully declined because of Azara's age. He nevertheless took what part he could in the Spanish resistance and sent a congratulatory message to King Ferdinand VII on his restoration in 1814. From then until his death on Oct. 20, 1821, Azara devoted himself to the agricultural and economic rehabilitation of Aargon from the devastation caused by the recent war.

Further Reading

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José Azcona Hoyo

José Azcona Hoyo (born 1927) was president of Honduras (1986-1990) and played an important role in the confrontation between the Contra and Sandinista forces.

José Azcona Hoyo was born in 1927. He graduated with a degree in civil engineering from the Honduran National Autonomous University and pursued additional studies in urban planning at the Technological Institute for Superior Studies in Monterrey, Mexico. Married and the father of two daughters, Azcona combined his engineering career with a growing interest in Liberal Party politics. From 1962 to 1974 he served as the director of the Liberal Action Front. In 1973 he assumed the positions of coordinator of liberal engineers in the Rodista Liberal Movement and general manager of the Honduran Federation of Housing Cooperatives. From 1975 to 1977 Azcona was a member of the Liberal Party's Central Executive Council, rising to the position of general secretary in 1982. In 1982-1983, during the presidency of Roberto Suazo Cordova, Azcona held cabinet rank as secretary of state of communications, public works, and transportation. In December of 1985 the longtime Liberal Party loyalist won the presidency of Honduras. When the new executive took office on January 27, 1986, it represented the first time in several generations that Honduras had witnessed the peaceful transfer of power from one elected civilian government to another.

The problems that President Azcona faced after his inauguration reflected a legacy of longstanding Honduran economic, social, and geo-political problems. Geography, for example, has not been kind to Honduras. Sharing frontiers with Guatemala, El Salvador, and Nicaragua meant that Honduras became, often much against her will, involved in the domestic disputes of her neighbors, disputes which frequently tended to spill across the Honduran border. Indeed, economic and political refugees from surrounding states would provide President Azcona with major challenges during his four years in office.

Furthermore, Azcona had to contend with significant economic problems. Honduras, like many other Latin American nations, had a large foreign debt. Interest on that

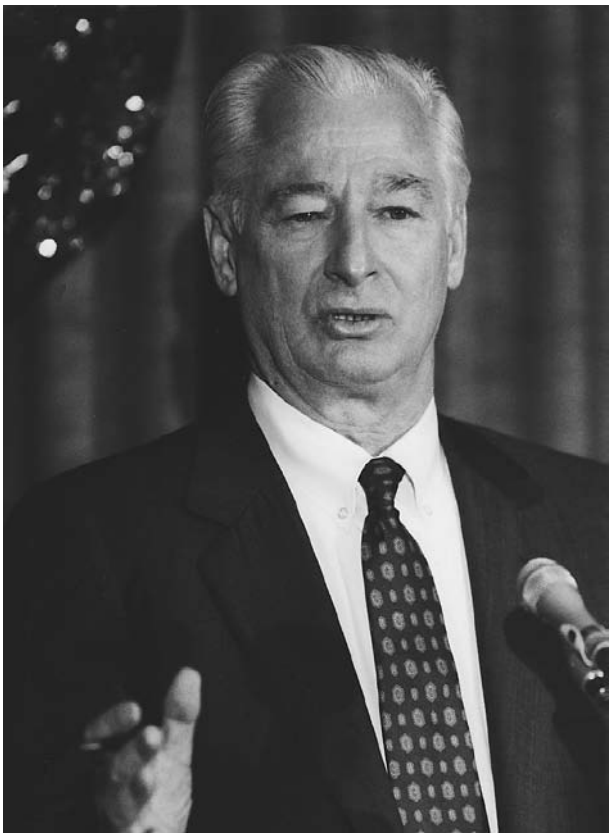

debt alone would drain off more than a quarter of Azcona's first budget. As one of the poorest nations in the Western Hemisphere, Honduras, with an average per capita income of less than $600 and unemployment hovering around the 25 percent mark, could not afford to allocate such a segment of national expenditures to service external obligations. The fact that interest rates and commodity prices are determined on a global scale serves to restrict Honduran options even further given the fact that most of the nation's international exchange comes from the sale of tropical commodities in the international marketplace. When these foregoing phenomena are factored into Azcona's disputed election victory, the deep divisions within his own political party, and the ever present and politically active Honduran military establishment, it was perhaps not surprising that many informed observers felt that the President would be hard pressed to serve out his constitutional term.

Azcona's controversial electoral victory in 1985 was perhaps predictive of the difficult tenure he would have as president. In terms of presidential votes cast, Azcona's opponent, Rafael Leonardo Callejas, was the clear winner. A governmental electoral commission, however, had ruled that the presidency would go to the candidate of the party that won the most votes in races for both national and municipal offices. Because Azcona's Liberal Party gained the most overall votes, it was able to claim the presidency even though Callejas had outpolled Azcona by several hundred thousand votes in their head-to-head contest. Callejas' National Party was, to say the least, bitterly disappointed with the outcome of the elections, thus providing the basis for much partisan political activity over the course of Azcona's four-year term.

Azcona's administration was also troubled by rising inflation, a weak national currency, and the repeated insistence on the part of international lending agencies that the Honduran authorities adopt stringent austerity measures to stabilize the economy. In addition to a troubled economy, President Azcona was constantly challenged during his term by internal violence that various observers attributed to such sources as the drug trade, left-wing guerrillas, military and/or right-wing death squads, and internal schisms among the Contra forces located in Honduras. Indeed, of all the problems that Azcona had to face, the Contras represented the greatest challenge of them all.

During his four year term in office, José Azcona had the difficult, if not impossible, task of attempting to reconcile the policy objectives of the United States vis-a-vis the Sandinista regime in Nicaragua with his own role as a Honduran and as a Central American. The establishment of American military bases in Honduras and the existence of Contra camps along the Honduran-Nicaraguan frontier were elements in the Central American policy of the United States that Azcona had to tolerate. Infusions of American economic and military aid represented a payment of sorts for Azcona's support, but as the Nicaraguan crisis deepened and as a series of Central American peace initiatives gained momentum, the president found himself caught between two competing forces. It is a testimony to Azcona's political and diplomatic skills, as well as more than a little bit of luck, that he was able to lead his country through this difficult period of isthmian turmoil. Indeed, Azcona's greatest achievement might well have been his own political survival, for in January of 1990 he was able to turn executive power over to Rafael Callejas, his opponent in the 1985 election and the victor in the November 1989 presidential contest.

In 1997, the federal prosecutor's office in Tegucigalpa announced in a communique its intention to bring charges of kidnapping, torture, abuse of authority and violation of the constitution against Azcona and other officials. It was alleged that drug trafficker Juan Ramon Matta Ballesteros was ''spirited'' out of the country, with the help of Azcona and others, in April of 1988, and taken by U.S. agents to America. He was sentenced to life in prison for conspiracy, possession and distribution of narcotics and kidnapping-related charges. He had been linked with the kidnapping, torture and killing of U.S. Drug Enforcement Agency agent Enrique Camarena in Mexico in 1985.

Further Reading

José Azcona Hoyo is listed in the 1989 edition of *The International Year Book and Statesmen's Who's Who*. As a contemporary personality, information on Azcona can best be obtained in such periodical literature as *TIME, Current History, Newsweek, The New Republic,* and *The New York Times*. □

Sayyid Ismail al-Azhari

Sayyid Ismail al-Azhari (1898-1969) was a political leader of the Sudan and is often called the father of the Republic of the Sudan.

Sayyid Ismail al-Azhari was born in Omdurman, the son of a religious notable. He studied at Gordon College in Khartoum and the American University in Beirut. He became a teacher of mathematics and then an administrator in the Anglo-Egyptian condominium government that ruled the Sudan during the colonial period. He and other educated Sudanese demanded greater participation in the administration of the country, and to promote their objectives they formed the Graduates' General Congress in 1938. Al-Azhari's election as secretary to the congress launched him into a career in politics.

Although the congress at first had no political aspirations, in 1942 it asserted its claim to act as the spokesman for all Sudanese nationalists. When the wartime British administration rejected this claim, the congress split into two groups: the moderates, who were prepared to work with the British toward full independence, and a more extreme group, led by al-Azhari, which distrusted the British and sought unity with Egypt in the postcolonial period.

In 1943 al-Azhari and his supporters from the congress formed the Ashiqqa (Brothers') party, the first true political party in the Sudan. His main support came from the Khatmiyya brotherhood, one of the two main Moslem

groups in the country. When the more moderate nationalists formed the Umma (Nation) party in 1945, its principal support came from the chief rival of the Khatmiyya, the anti-Egyptian Mahdist sect.

Between 1944 and 1953 al-Azhari, as the leading advocate for uniting the Sudan with Egypt, fought tenaciously against any act which appeared to weaken the ''unity of the Nile Valley.'' Thus, in 1948 he boycotted the elections to establish a legislative assembly in the Sudan, and his propaganda and demonstrations led to his arrest and imprisonment for subversion in 1948-1949.

The military coup d'etat in Egypt in 1952, which ended the regime of King Farouk and brought Col. Gamal Abdel Nasser to power, dramatically changed the situation in the Sudan. Farouk's government had exerted all its influence to unite Egypt and the Sudan and block Sudanese independence. Nasser and his half-Sudanese compatriot, Col. Naquib, were more flexible and not unwilling to permit the Sudan to achieve independence.

In 1952 an agreement was reached between Egypt, the Sudanese, and their British rulers for immediate internal self-government, to be followed within 3 years by an election to determine the future relationship between Egypt and the Sudan. Although his imprisonment and the quarrels within his own party had for a time undermined al-Azhari's power and prestige, he was able to reunite his followers under the banner of the National Unionist party (NUP) in time to campaign vigorously for the combined parliament and constitutional assembly which was to rule the Sudan for the next 2 years. Throughout the campaign al-Azhari emphasized his hostility to the British and his support for Egypt so that when the NUP won a victory in the elections of 1953, it was widely regarded as a victory for al-Azhari's efforts to link the Sudan to Egypt.

In 1954 al-Azhari became the Sudan's first prime minister. His government faced three major problems. The first was the critical constitutional question of the Sudan's relationship with Egypt. It soon became clear that the Sudanese people did not want to be tied closely to Egypt, and in his greatest act of statesmanship al-Azhari dramatically reversed the position which he had long advocated and, with the support of the principal political leaders, declared the Sudan independent on Jan. 1, 1956.

Then al-Azhari was faced with the second problem, the task of organizing a permanent government. His principal opponent, the Umma party, wanted a strong presidential system. Al-Azhari advocated a British parliamentary form of government, but he never resolved the issue during his tenure and the problem remained into the 1970s.

The third problem which confronted al-Azhari's government was the uniting of the black, non-Moslem Southern Sudanese with peoples and traditions very different if not opposed to the Arab, Moslem north. Neither by his background nor by his political convictions was al-Azhari sympathetic to the aspirations of the Southern Sudanese, and he sought to control the Southern Sudan by a combination of military and police repression on the one hand and negotiations and discussion on the other. The failure of the policy became apparent in 1955, when a mutiny in the Equatorial Corps precipitated disturbances throughout many of the districts in the south. Thereafter, relations between the Northern and the Southern Sudan remained the principal problem facing successive Sudanese governments. Their failure to meet Southern aspirations undermined their authority, just as it had drained al-Azhari's political strength.

These and other problems began to weaken al-Azhari's coalition. His reversal on unity with Egypt undermined the political strength of the NUP by depriving it of its principal ideology. The mutiny in the south damaged al-Azhari's prestige. More importantly, the fragile alliance between the Khatmiyya sect and the NUP began to disintegrate, leaving the Prime Minister without the popular support he needed to rule effectively. As a result, he reformed his coalition into a ''government of all talents'' in February 1956, but then his former Khatmiyya supporters deserted to form the People's Democratic party in June. In July he lost a vote of confidence in Parliament and resigned.

Al-Azhari opposed the government led by Abdullah Khalil, who replaced him, and also the succeeding military regime of Gen. Ibrahim Abboud. In 1961 al-Azhari was arrested and exiled for several months to Juba in the Southern Sudan. In 1964 the military regime resigned in the face of student-led demonstrations, and party politics reemerged in the Sudan. Al-Azhari sought to regain power, but without a strong political base even his skill as a politician was insufficient to lead a government in the Sudan. In March 1965 he became president of the Republic of the Sudan, but this was primarily an honorary position with little real

power. He remained president until May 1968, when a military coup d'etat ended his political life. Known as a skilled if not crafty politician, al-Azhari was respected but not loved. His tenacity to survive the many vicissitudes of Sudanese political life was even admired. Ironically, his most statesmanlike decision—not to press for unity with Egypt—destroyed the principles upon which his political life had been constructed, leaving only manipulation to achieve political power. He died on Oct. 26, 1969.

Further Reading

There is no full-length biography of al-Azhari. P. M. Holt, *A Modern History of the Sudan* (1961), contains a great deal on the life and work of al-Azhari. In K. D. D. Henderson, *The Making of the Modern Sudan* (1952), al-Azhari figures prominently. See also Mekki Shibeika, *The Independent Sudan* (1959). □

Nnamdi Azikiwe

Nnamdi Azikiwe (1904-1996) was one of the foremost Nigerian and West African nationalists and the first president of Nigeria.

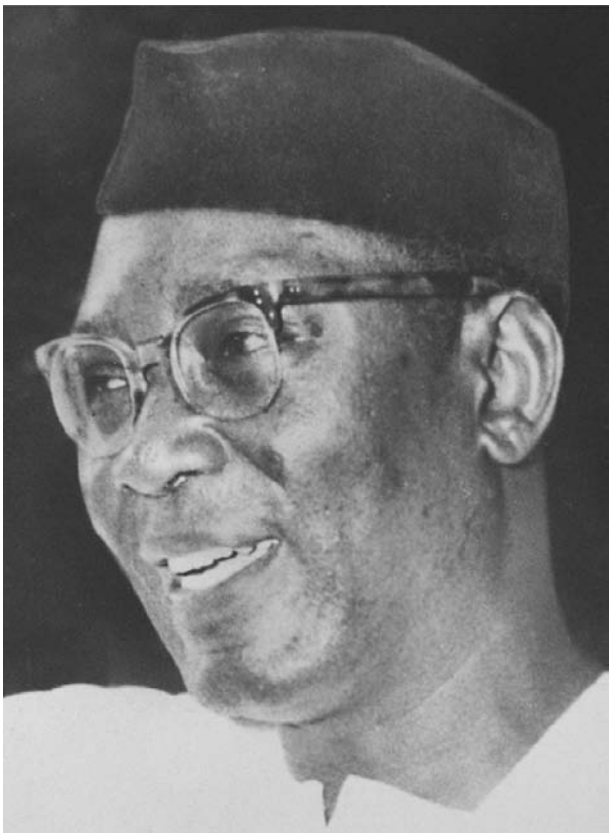

Nnamdi Azikiwe was born on Nov. 16, 1904, of Ibo parents in Zungeru, Northern Nigeria, where his father worked as a clerk in the Nigerian Regiment. His parents gave him the name Benjamin, but he later changed it to Nnamdi. He attended school in Onitsha, Lagos, and Calabar. In 1921, when he discontinued his secondary school education, he was fluent in the languages of the three major ethnic groups of Nigeria—the Hausas, the Ibos, and the Yorubas—a major asset for the future Nigerian nationalist. Between 1921 and 1924 he worked as a clerk in the Nigerian treasury in Lagos.

In 1925 Azikiwe went to the United States to study. He attended Storer College and then Howard and Lincoln universities. He received a bachelor of arts degree in political science from Lincoln in 1931 and advanced degrees from Lincoln in 1932 and the University of Pennsylvania in 1933. As a black penurious student (nicknamed Zik), Azikiwe worked at a wide range of mostly lowly jobs and was frequently a victim of racial discrimination. His American experience was certainly a source of his pan-African patriotism.

Between 1932 and 1934 Azikiwe taught political science at Lincoln University. At this time he began writing seriously, and his productions reflected his pan-African inclination. He devised a ''Syllabus for African History'' and wrote a book, *Liberia in World Politics* (1934), in defense of the black republic. In 1937 he published *Renascent African,* the most important single expression of his pan-African ideology.

Newspaper Career

In 1934 Azikiwe returned to Nigeria and accepted an offer to edit the *African Morning Post,* a new daily newspaper in Accra, Ghana, which he quickly made into an important organ of nationalist propaganda. In 1937 he returned to Lagos and founded the *West African Pilot,* which became ''a fire-eating and aggressive nationalist paper of the highest order.'' In the next decade Azikiwe controlled six daily newspapers in Nigeria: two in Lagos and four strategically placed in the urban centers of Ibadan, Onitsha, Port Harcourt, and Kano. These played a crucial role in stimulating Nigerian nationalism. To support his business ventures and to express his economic nationalism, Azikiwe founded the African Continental Bank in 1944.

Political Career

Azikiwe also became directly involved in political movements. In 1937 he joined the Nigerian Youth Movement, leaving it for the Nigerian National Democratic party in 1941. In 1944, on Azikiwe's initiative, the National Council of Nigeria and the Cameroons (NCNC) was founded to ''weld the heterogeneous masses of Nigeria into one solid block.'' Azikiwe was elected the council's general secretary and in 1946 its president. In this period his major political writings, apart from his newspaper articles, were *Political Blue Print of Nigeria* and *Economic Reconstruction in Nigeria* (both 1943).

Between 1947 and 1960 Azikiwe, as leader of the NCNC, held a number of elected public offices. He was a member of the Nigerian Legislative Council (1947- 1951), member of the Western House of Assembly (1952-1953), premier of the Eastern Region (1954-1959), and president of the Nigerian Senate (1959-1960). During these years he had

continued to play the single most vigorous role in Nigeria's march toward independence. While premier, he greatly expanded educational facilities in the Eastern Region and laid the foundation of the University of Nigeria at Nsukka, formally opened in September 1960.

On Oct. 1, 1960, Nigeria became independent, and Azikiwe was appointed governor general with the primeministership going to Sir Alhaji Abubakar Tafawa Balewa, deputy governor general of the Northern People Congress, the largest single party of the federation. On Oct. 1, 1963, Nigeria became a republic, and Azikiwe was named its first president, a position he held until he was deposed by the military coup of Jan. 15, 1966.

In the Nigerian-Biafran civil war, May 1967-January 1970, Azikiwe at first reluctantly supported Biafra, but in August 1969 came out against Biafran secession and in favor of a united Nigeria.

From 1978-1983 Azikiwe led the Nigeria People's Party (NPP); he was the NPP's candidate in the presidential elections of 1979 and 1983. He retired from politics in 1986.

Azikiwe died in eastern Nigeria on May 11, 1996, following a long illness. Marking his death, the *New York Times* commented that Azikiwe ''towered over the affairs of Africa's most populous nation, attaining the rare status of a truly national hero who came to be admired across the regional and ethnic lines dividing his country.''

Further Reading

Two useful short biographies are Vincent Ikeotuonye, *Zik of New Africa* (1961), and K.A.B. Jones-Quartey, *A Life of Azikiwe* (1965), which is more scholarly and more readily available. Good analyses of Azikiwe's political career may be found in James Smoot Coleman, *Nigeria: Background to Nationalism* (1958), and Richard L. Sklar, *Nigerian Political Parties: Power in an Emergent African Nation* (1963).

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Mariano Azuela

The Mexican novelist Mariano Azuela (1873-1952) initiated the novel of the Mexican Revolution, employing realism as a means of denouncing social injustices.

Mariano Azuela was born on Jan. 1, 1873, in Lagos de Moreno, in the state of Jalisco, where he received his primary education. Later he went to Guadalajara, the state capital, to pursue a career as a surgeon in the institute which had replaced the University of Jalisco.

Dr. Azuela's literary career began in 1896 with the publication in a Mexico City newspaper of a series of articles entitled *Impresiones de un estudiante* (A Student's Impressions). In 1907 he published his first novel, *Maria Luisa,* followed by *Los fracasados* (The Failures) in 1908 and *Mala yerba* (Weeds) in 1909. The theme of these novels was fate, continued in *Esa sangre* (That Blood), a posthumous novel published in 1956.

Having completed his medical studies, Dr. Azuela began practicing in Jalisco, where he acquired a drugstore and established his home. When Francisco I. Madero was elected president of Mexico in 1911, Dr. Azuela became mayor of Lagos and then director of education in Jalisco.

He became disillusioned with politics, however, and published *Andrés Pérez, maderista* (1911), his first novel on the theme of the Revolution; this was followed in 1912 by *Sin amor* (Without Love). With the downfall of President Madero, Azuela, persecuted by his enemies, joined the revolutionary forces of Julián Medina as a doctor and witnessed many aspects of the bloody struggle. When they were defeated, he emigrated to El Paso, Tex., and there in 1915 he wrote *Los de abajo* (*The underdogs*), his most famous novel. Its literary merit was not recognized until 1925; since then it has gone through many editions and been translated into numerous languages.

Many other novels about the Revolution followed. In 1917 Dr. Azuela moved to Mexico City, where he worked in a public dispensary, at the same time making penetrating observations of life among the lower classes, which he later used in many of his works.

In 1943 he began giving lectures in the Colegio Nacional on Mexican, French, and Spanish novelists, as well as recounting his own literary experiences. Several of his novels were dramatized, and others were made into movies. He retired after practicing medicine for 25 years.

In 1949 he won the National Prize for Literature. He died in Mexico City on March 1, 1952, and was buried there in the Panteón Civil in the Rotunda of Illustrious Men.

Further Reading

Azuela's contribution to the modern Mexican novel is assessed in Joseph Sommers, *After the Storm: Landmarks of the Modern Mexican Novel* (1968). See also John S. Brushwood, *Mexico in Its Novel: A Nation's Search for Identity* (1966).

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B

Andreas Baader and Ulrike Meinhof

Andreas Baader (1943-1977) and Ulrike Meinhof (1934-1976) were the best known founders and leading members of the West German "Red Army Faction" (RAF). Acting as Communist urban guerrillas, their names were joined by the media to make the popular designation of the "Baader-Meinhof Group," which West German police classified as a terrorist organization of violent anarchists.

Bernd Andreas Baader was born in Munich, Bavaria, on May 6, 1943. He attended several secondary schools but finally ended his formal education without graduating. In 1963 he moved to Berlin. In 1967 his girlfriend, Gudrun Ensslin, an active member of the leading organization of the extraparliamentary movement, the German Socialist Student Organization (SDS), brought him to the Berlin student protest scene, and Baader began to participate in its political activities.

On the night of April 2, 1968, Baader, together with Ensslin and two other persons, set two Frankfurt department stores on fire with fire bombs "to light a torch for Vietnam," as they put it. Baader and the others were found guilty of arson. Baader partly served his sentence and was released while his appeal was pending, but, together with Ensslin, fled the country when the appeal was rejected. On returning to Berlin he was rearrested in April 1970 and freed with guns by Ulrike Meinhof and others on May 14, 1970.

Meinhof was born in Oldenburg, Lower Saxony, on October 7, 1934. She passed her final high school examinations in 1955 and began to study education and psychology until 1960. She was strongly influenced by the political attitudes of her foster mother, Professor Renate Riemeck, a well known historian, Christian-pacifist, socialist, and protagonist of the West German extraparliamentary opposition throughout the 1950s and 1960s. Ulrike Meinhof took part in the 1958 anti-atom death campaign and joined the SDS. In 1960 she moved to Hamburg to work for the left-wing student monthly "Konkret" as chief editress. Her columns for "Konkret" helped her gain a reputation for being a serious and critically minded journalist and gave her a certain prominence within the extraparliamentary movement of the mid and late 1960s, the "Ausserparlamentarische Opposition" (APO).

Within the APO Meinhof, from an antiauthoritarian, radically socialist position, criticized the inflexible social and political structures of the West German "consumer society," calling for a fundamental change. When APO activities calmed down in the end of 1969, Meinhof belonged to those intellectuals who transformed the splitting of the APO into its most radical alternative—the "armed struggle"—thus confusing the antiauthoritarian rebellion of the students with socialist revolution. As Meinhof explained it, "to save the level of conscience of the [19]67/68 movement historically, to prevent the struggle from ceasing."

Terrorists Join Forces

With Baader—who defined politics essentially as longing for action—she shared the view that, after endless theoretical debates and verbal protests without real success, only violent political action could succeed in changing the political structures. In a "Konkret" article Meinhof had ex-

pressed sympathy for the Frankfurt arson, and she later revived her contacts with Baader and Ensslin. When both returned to Berlin from abroad, wanted by the police, it was Meinhof who hid and supported them, tired of seeing herself as a powerless intellectual ''desk-activist.''

After freeing Baader she evolved to be the theoretical head of the group, whereas Baader put his charisma to use in personal activism and organizing efforts. The first manifesto of the group was written mostly by Meinhof. It presented the concept ''urban guerrilla'' and constituted an uncritical adoption of South American theories of urban guerrilla warfare. Its strategic message was to provoke the state to activate its hidden repressive potential, its ''latent fascism,'' in order to dismantle its democratic legitimacy and to revolutionize the ''working masses.'' The RAF claimed to exert ''counter-violence'' in the tradition of anti-fascist resistance. Its practice was dominated by the primacy of military action and by the absoluteness of an all or nothing principle Baader verbalized as ''victory or death.''

Throughout 1970 and 1971 the group made headlines through numerous bank raids and street gun battles with police that took the first lives on both sides. In May of 1972 the RAF escalated the ''people's war'' by launching a massive wave of time bomb attacks against such spectacular targets as the headquarters of the Fifth U.S. Army Corps in Frankfurt and the U.S. Army Headquarters Europe (USAREUR) in Heidelberg. More than 20 people were wounded and four U.S. servicemen were killed. The RAF saw the bombing as a direct military support for the ''liberation struggle of the Vietnamese people,'' defining itself as the ally of the liberation movements in the Third World.

Arrest and Trial

The biggest police search in the history of the Federal Republic of Germany resulted in the arrests of Baader, Meinhof, Ensslin, and other hard-core members of the group during June 1972. Baader, Meinhof, and the others were accused of murder, robbery, and the founding of a ''criminal association.'' The Baader-Meinhof trial in a high security courthouse at Stuttgart-Stammheim began on May 21, 1975 and lasted until April 28, 1977, when all were sentenced to lifelong imprisonment.

Meinhof did not witness the outcome. Since 1972 she had been increasingly isolated within the group of RAF prisoners and, like most of them, had been held in nearly total isolation from the world outside the prison. Her relationship to Baader and Ensslin had become a rather strained one. Also, the RAF was in total political isolation within the German left. Meinhof hanged herself in her Stammheim cell the night of May 8, 1976.

The armed escalation between terrorism and the state reached its climax in the autumn of 1977, when the second generation of the RAF started another attempt to free Baader and the other prisoners by kidnapping a main representative of West German industry, Hans Martin Schleyer. As the West German government refused to exchange the RAF prisoners, the RAF, in cooperation with Palestinian terrorists, hijacked a Lufthansa jet in Mogadishu, Somalia, and took its crew and passengers hostages. A special unit of the Western German police intervened successfully, and the venture failed.

In that night of October 18, 1977, Baader shot himself with a pistol he had probably hidden in his cell. Ensslin and another leading member, Jan C. Raspe, also committed suicide in their cells at Stammheim.

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The most detailed and biographical work on Baader and Meinhof is Jillian Becker, *Hitler's Children: The Story of the Baader-Meinhof Terrorist Gang* (1977). Careful reading is advised due to essential inaccuracies and subjective, dubious interpretations. Two solid studies of the various aspects of the theme, containing authentic documents of the RAF and an analytic precis of the group's activities are: Walter Laqueur, ''Terrorism: A Study of National and International Political Violence (1977) and, by the same author, ''The Terrorism Reader: A Historical Anthology'' (1977). An introductory survey of the relevant literature on national and international terrorism is given by Yonah Alexander et al. (editors), ''Terrorism: Theory and Practice'' (1979).

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Baal Shem Tov

The founder of modern Hasidism was the Polish-born Israel ben Eliezer (ca. 1700-ca. 1760), who is generally known as Baal Shem Tov (Good Master of the Name).

Israel ben Eliezer was born to aged parents in Okopy, a small town in the Ukraine. He was apprenticed to the local teacher and was later employed as an aid to the sexton of the synagogue, where he spent his nights studying the Cabala, or Jewish mystic lore.

Israel married at the traditional age of 18, but his wife died shortly afterward. He then moved to Brody in Galicia, where he met and married the rabbi's sister. They moved to a distant village in the Carpathians. There Israel worked as a laborer, but he managed to devote considerable time to prayer and contemplation in the forest. He learned the use of medicinal herbs for the treatment of disease, and he became a *Baal Shem,* a master of the occult art of manipulating the name of the Ineffable and his ministering angels as a means of exorcising demons, driving out ghosts, and avoiding other evils. He ministered to his rural neighbors, both Christians and Jews, and performed miraculous cures of both body and soul. He is said to have undergone an *Hitgalut* (self-revelation) at the age of 36, through the mediacy of a divine spirit.

About 1740 the Besht (the common abbreviation of Baal Shem Tov) settled in Miedzyboz, Podolia. His kindliness and sanctity attracted many followers, who were called Hasidim (the pious). The Besht's teachings emphasized the love of God and trust in Him. God is everywhere and there is no place free of Him. The Besht taught that devoted and fervent prayer was a channel through which divine light flows to man and leads his soul to God. Gloom and sadness were anathemas to the Besht; one of his principles was, ''Serve the Lord with gladness.'' To aid men in their religious life, he introduced a new functionary into Judaism—the *Tzaddik* (the righteous), who has a highly developed awareness of the divine. The *Tzaddik* has become the hereditary leader of the Besht's followers.

The Besht used anecdotes and parables to illustrate his teachings. He wrote no works, but after his death compilations of his sayings and teachings were published. Hasidism had, and continues to have, a notable impact on Jewish life.

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Babar the Conqueror

Barbar the Conqueror (1483–1530) was a descendant of Tamerlane and Genghis Khan, who founded the Mughal (Mogul) dynasty of India and, although a devout Muslim, bequeathed a legacy of toleration for non-Muslims that characterized the Empire at its zenith.

''Strange and engrossing'' was Sir Wolseley Haig's description of Babar's early life. A descendant on his father's side of the great conqueror Tamerlane and on his mother's of the Mongol overlord Genghis Khan, Babar (also known as Zahir-ud-din Muhammed Babur) inherited the legacy of division and war that had followed in these great conqueror's wakes. Tamerlane's central Asian Empire lay divided into a number of separate city-states ruled over by his Timurid descendants, who styled themselves princes and constantly fought to enlarge their domains. The cities and towns, ruled by local potentates, dominated their surrounding countryside thus giving each populated community a strategic importance which grew as they continually changed hands. Of these cities and strategic locations, Samarkand was the most important.

One such state, Farghana, was ruled by Babar's father, Umar Shaikh Mirzà. A scant 11 years after Babar's birth, his father died, leaving the child-prince the task of consolidating his hold as ruler of the kingdom in an atmosphere of intrigue and danger. His father's throne had not been particularly secure and Babar's position was threatened by older claimants to the throne and by external foes who greedily eyed their neighboring kingdom. The next 18 years were characterized by a succession of wars, battles, and treaties, as Babar sought to shore up his position. Active in spirit and mind, Babar also began a record of his life, composing poetry and prose to leave a tale that few would match in central Asian, if not world, history and literature.

Babar scored some initial successes. In 1497, after a bloody siege of some seven months, he captured Samarkand and the capital of a cousin's domain named Transoxiana, situated near present-day Iran and Afghanistan. Transoxiana and Samarkand remained Babar's obsession for the next decade. In his memoirs, his frequent and gracious references to the land of his birth provide ample illustration of his desire to secure his position in his own kingdom. He was, however, denied this wish. Driven from Samarkand in 1501 by an ally of his cousin, Babar was only granted freedom by promising his sister's hand in marriage. For the next three years, Babar was an exile in his own land, wandering homeless, accompanied by a handful of loyal followers.

Nevertheless, fate favored Babar. In 1504, his enemies were again fighting among themselves. His most powerful foe, Shaibàni Khan, chief of the Uzbegs, who had driven Babar into exile, had conquered most of Transoxiana. Khan's victories, however, propelled his former enemies' followers straight into Babar's arms, and Babar found himself at the head of an army, some 4,000 strong. But Babar did not feel sufficiently strong to attack Shaibàni Khan; instead, he turned to more profitable adventures in the

Kingdom of Kàbul, now Afghanistan. Claiming the throne of a long-deposed cousin, he led a brilliant campaign and captured the capital Kàbul and thus the city-state.

Using Kàbul as a base of power, Babar looked to the southeast and the northwest, eager to reclaim the thrones which he felt were his by divine right. He briefly ventured into the ''fertile plains'' of the Hindùstàn, upper India in the early months of 1506. Leading his army through the famed Khyber Pass, Babar raided throughout the upper Indian plain over a four-month period, returning to his adopted homeland to subdue a rebellion. He returned to raid again the following year. Perhaps concerned with harnessing the power of his new territory, Babar did more than just make war; he tried to bring a certain order to his kingdom, collecting taxes and centralizing some power. His passion, however, remained the recapture of Samarkand and his father's throne in Farghana.

After slowly building up his strength, Babar felt confident enough to attempt the reconquest of his homeland in earnest. In 1510, the rivalries always simmering below the surface in Transoxiana had boiled over into a full conflict. Gradually expanding his domains, Shaibàni had overreached himself and incurred the wrath of the Shàh Isma'il, the powerful leader of a rival Timurid tribe, the larger cultural group of which Babar was a member. Later that year, Isma'il's smashing of the Uzbeg armies of Shaibàni revived Babar's hopes of regaining his lost territories. Concluding a temporary alliance with Isma'il in order to confront the Uzbeg threat, Babar was able to reconquer Samarkand and Farghana. By the end of 1511, he was once again lord over an extensive central Asian territory.

Babar's success was short-lived. The alliance with Shàh Isma'il collapsed and Babar's Uzbeg enemies immediately returned to the initiative. In a series of battles over the next year and a half, they drove Babar out of Farghana and Samarkand. More importantly, they thoroughly crushed his armies. In consequence, Babar's allies turned against him, attacking his camp and pushing him back to the relative safety of his throne in Kàbul. Upon his return, finding that his subjects had revolted in his absence, Babar was forced to turn his attentions toward home, and a certain calm descended on his life as he abandoned all hopes of reclaiming his throne. Although he continued the intermittent expeditions and forays that characterized the lives of these nomadic mountain tribes—if for no other reason than to maintain his position within Kàbul—he did not mount any major expeditions aimed at reconquering his lost territories or conquering new ones until 1519. He then turned his sights on northern India, entering what was effectively the second phase of his career.

''At the dawn of the sixteenth century'' writes historian Stanley Wolpert, ''India was . . . fragmented politically [and] divided spiritually into many relio-philosophic camps.'' This was perhaps an understatement. Any semblance of the old *Sultanate* (Empire) of Delhi had been shattered by Tamerlane's invasions at the end of the 14th century. In his wake, the empire had developed into a number of semi-independent governorships, the majority of these ruled by Muslim Afghani chiefs titled *Lodis.* The exception was the powerful Rànà Sàngà, chief of the Hindu Rajput confederacy, which lay to the south of the Delhi Sultanate. The elected head of this conglomerate was Ibràhim Lodi, who came to power in 1517. Ibràhim, however, was unable to secure the allegiance of all the chieftains and faced numerous threats to his hold on power. His position was so tenuous that he ignored the Portuguese trading centers and fortresses being established in the south despite their ominous implications. Ibràhim's foremost concern was the threat that was emerging from the rebellious western province of the Punjab and the capital city of Lahore.

Daulat Khàn Lodi, the governor of Lahore, was one of the key conspirators in the rebellions that plagued Ibrahim's rule. In 1523, Daulat learned that his governorship was to be rescinded and he was about to be deprived of power. Anxious to resist but lacking the forces to do so, Daulat appealed to neighboring Kàbul for aid, promising to recognize Babar as his sovereign. Babar recounts in his famous memoirs that for the past ''twenty years he had never ceased to think of the conquest of Hindustan'' and thus readily accepted the invitation. The truth of this statement has been questioned in light of Babar's numerous attempts to reconquer Samarkand and Farghana, and his limited incursions into northern India in the past. It is, however, of importance mainly for numbering the ''invasions'' of Hindùstàn by Babar and in determining whether Babar was more an opportunistic adventurer than conquering visionary. Regardless of which viewpoint one selects, Babar showed his characteristic determination as he responded to Daulat's request.

Five years of war followed, during which Babar laid the foundation of the Mughal empire, establishing a dynasty which would rule India until overcome by the Western Europeans in the 18th and 19th centuries. Employing superior military tactics and technology, Babar enjoyed successes against the Afghanis of northern India who had eluded him when he fought his own Timurid people. His first victory came in 1524 as his army defeated the Lodi army sent against Lahore by Ibràhim. Babar quickly consolidated his hold on the Punjab, unceremoniously ousting a surprised, and angry, Daulat Khàn, and formally annexed Lahore to his kingdom. Delayed for a year by concerns over another Uzbeg invasion, Babar returned to his conquest of Delhi in 1526.

Urged on by rivals to Ibràhim's throne who hoped to use Babar for their own ends, Babar cunningly played one off against the other and devoted his full attention to Delhi. In April of 1526, Babar's army met and decisively defeated the massed forces of Ibràhim at the Battle of Panipat. Facing a force, according to Babar's memoirs, of over 100,000 men and some 1,000 elephants (the ancient equivalent of the tank), Babar's army numbered only 10,000, but they included some of the finest horsemen of the day who were backed by ''foreign'' cannon, an innovation for the armies of central Asia. Positioning the cannon directly in front of the advancing elephants, and using the superior mobility that his mounted riders gave him to surround Ibràhim's army, Babar was able to break the back of the attacking

forces. Despite the sheer weight of their numbers, the Afghans found themselves assaulted on all sides, and after battling for the better part of the morning, they began to fall. Though the battle was closely contested, the Afghans fled the field by noon, leaving behind some 15,000 dead, including Ibràhim Lodi. It was a brilliant illustration of Babar's grasp of tactics and strategy. Delhi lay open before him.

Babar also displayed a deft touch in his dealings with the conquered Afghans, indicating that he had reflected on both the military and diplomatic lessons of his earlier failed attempts at conquest. While restraining his men from plundering and looting Delhi and the future Mughal capital of Agra as they advanced, he also protected the women and children of the upper classes from the savagery that was a common element of central Asian warfare. After securing the public treasures himself and saving those pieces with a cultural value, he liberally distributed the rest among his troops, thus ensuring their loyalty. It proved to be an astute move as the resistance to the Mughal power was not yet finished.

To the southwest, the Hindu Rajput Confederacy—under the leadership of Rànà Sàngà, ''child of the sun''—was readying itself to move against the Muslim invaders. Allied with Ibràhim's brother Mahmùd Rànà, a one-armed veteran who bore the scars of over 80 battles, Rànà Sangà assembled a huge army of some 100,000 horsemen, representing Hindu India's united stand against the Muslim Mughal invaders. When the battle took place in 1527, Babar's smaller forces were quickly surrounded by Rànà's army. Although the morale of Babar's forces sagged, it was said that he boosted his men's spirits by vowing to never touch forbidden drink again and distributing his silver and gold wine vessels among his beleaguered troops. Whether truth or myth, Babar was able to rally his army and seize the initiative from the over-confident Rànà. Adopting the tactics that had brought him success a year earlier, Babar used his artillery to good effect, blasting a hole through Rànà's assembled force and charging with his mounted troops. Ten long hours decided the Battle of Khanua; Rànà's forces were routed and Babar was master of northern India.

Although Mahmùd Lodi made one final attempt to restore the Sultanate of Delhi, his army was crushed in May 1529. Now Babar had only internal enemies to face. His government and army was riven by disputes over whether to establish an empire in India or return to central Asia. Territory won by strength of arms had still to be organized and administered, but the internal divisions of the ruling Mughals sapped the time and energy needed to implement the sinews of empire. Babar's descendents would have the responsibility for expanding and unifying the empire, for his fate was decided before he saw his work completed. Residing in Agra to record in verse and prose his adventures, Babar died in 1530, weakened in body and spirit from his years of warfare and from concerns for his seriously ill son Humàyùn. Although Humàyùn recovered to claim the empire his father had bequeathed, he faced many rivals and the glory days of the Mughal Empire were still in the future. Babar, however, had laid the foundations and established Muslim power in Northern India, leaving a legacy of culture and conciliation as well as power and military strength.

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Charles Babbage

Charles Babbage (1791-1871) was an English inventor and mathematician whose mathematical machines foreshadowed the modern computer. He was a pioneer in the scientific analysis of production systems.

Charles Babbage was born on Dec. 26, 1791, in Totnes, Devonshire. Much of his early education was under private tutors. In 1810 he matriculated at Trinity College, Cambridge. Appalled by the state of mathematical instruction there, Babbage helped to organize the

Analytical Society, which played a decisive role in weakening the grip of blind Newton-worship at Cambridge and Oxford.

In 1814, the same year in which he took his degree, Babbage married Georgiana Whitmore. They had eight children, only three of whom survived to maturity. Mrs. Babbage died in 1827.

Mathematical Engines

In 1822 Babbage produced the first model of the calculating engine that would be the consuming interest of his life. The machine produced mathematical tables, and since its operation was based upon the mathematical theory of finite differences, he called it a ''difference engine.'' The government was interested, and a vague promise of financial assistance encouraged Babbage to begin building a full-scale machine.

But he had underestimated the difficulties. Many of the precision machine tools needed to shape the wheels, gears, and cranks of the engine did not exist. Babbage and his craftsmen had to design them. The consequent delays worried the government, and the financial support was tied up in red tape.

Meanwhile the conception of a far grander engine had entered Babbage's restless brain, the ''analytical engine.'' It would possess (in modern language) a feedback mechanism and would be able to perform any mathematical operation. Babbage asked the government for a decision on which engine to finish. After an 8-year pause for thought, the government indicated that it wanted neither.

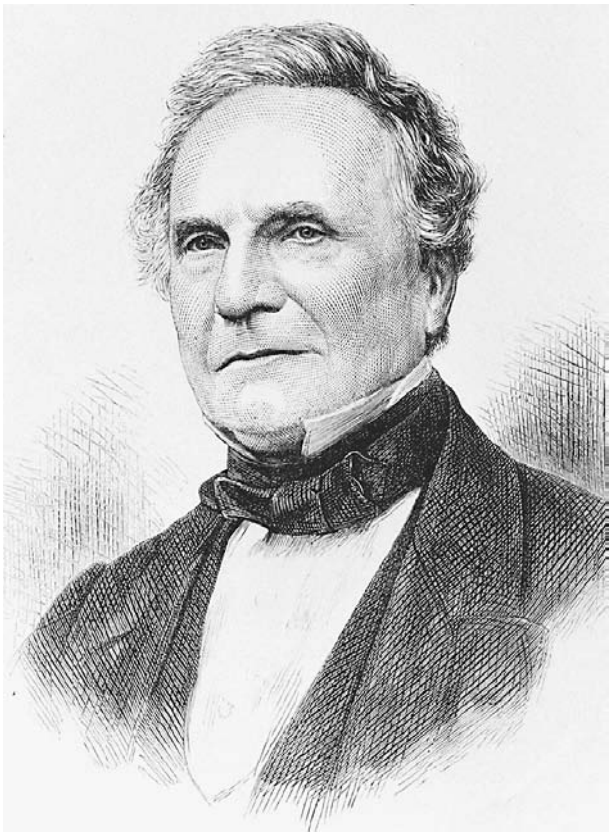

Between bouts with the government and work on his engines, the versatile Babbage managed to squeeze in an incredible variety of activities. He wrote on mathematics, the decline of science in England, codes and ciphers, the rationalization of manufacturing processes, religion, archeology, tool design, and submarine navigation, among other subjects. He was Lucasian professor of mathematics at Cambridge for 10 years, but he was better known for his interminable campaign against organ-grinders in the streets of London.

Always he returned to his great engines, but none of them was ever finished. He died on Oct. 18, 1871, having played a prominent part in the 19th-century revival of British science.

Further Reading

The best source on Babbage is Philip Morrison and Emily Morrison, eds., *Charles Babbage and His Calculating Engines: Selected Writings by Charles Babbage and Others* (1961). It contains an excellent short biography by the Morrisons, a selection of Babbage's works, and associated material on the engines. For more details on Babbage's life see Maboth Moseley, *Irascible Genius: A Life of Charles Babbage, Inventor* (1964). □

Bruce Edward Babbitt

Bruce Edward Babbitt (born 1938) was governor of Arizona (1978-1987), a presidential candidate (1988), and appointed secretary of the interior (1993) in the cabinet of President Bill Clinton.

Born on June 27, 1938, Bruce Babbitt was the second of six children born to Paul J. and Frances Babbitt, and grew up in Flagstaff, Arizona. His family had pioneered ranching and operated Indian trading posts in the 1880s, and they had become prosperous over time. From early childhood Babbitt enjoyed outdoor activities, including hiking and horseback riding.

A Roman Catholic, Babbitt chose to attend the University of Notre Dame, in Indiana, where he majored in geology, expecting to build a career around Arizona's array of mineral wealth. He earned a Bachelor of Science degree in 1960, graduating with honors. Two years later he completed his Master of Science degree in geophysics from the University of Newcastle in England, which he attended on a scholarship.

However, early in his career Babbitt changed his objectives. He decided, instead, on a career in political service in order to help those less fortunate than he. Babbitt entered law school to prepare for such service and received a degree from Harvard University in 1965. During his law school days he joined in civil rights marches in Selma, Alabama. After graduation he worked in the federal antipoverty pro-

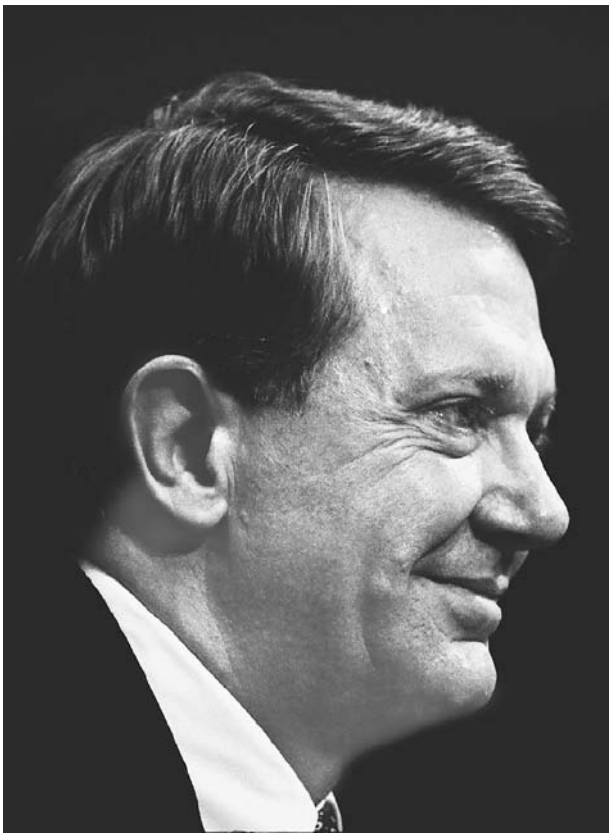

gram as a civil rights lawyer. Babbitt went on to be a special assistant to the director of Volunteers in Service to America (VISTA) from 1965 to 1967. Leaving government service, he returned to Arizona where he joined a law firm in Phoenix.

Babbitt was elected attorney general of Arizona in 1974. While holding that position he fought against land sale frauds, price-fixing, and insurance irregularities in his quest for consumer protection. In 1978 he became governor of Arizona. The sitting governor had resigned to become an ambassador and the first person to succeed in office passed away. As attorney general, Babbitt was next in line, becoming the youngest person to hold that office in the state's history. Shortly after assuming his new role, he had to campaign for election to a full term. He not only won that race, but sought and won reelection in 1982 for a full second term as well.

As governor, Babbitt showed a moderate ideological approach to politics. He believed that government should be streamlined and show fiscal restraint, but remain protective of civil rights and social justice. He pushed for environmental controls and water management in his first term. In his second term he supported better educational programs and child welfare programs. He also established an Office of the Child, and, having accomplished most of his major goals, chose not to run for reelection for a third full term.

While he was governor, Babbitt became active on the national level as well. He was a founding member of the Democratic Leadership Council (along with the future president, Bill Clinton), which focused on reforming the party's programs and strategies. He also served as chairman of the Democratic Governors' Association.

Babbitt decided to seek the 1988 presidential nomination in the Democratic Party. He was the first candidate to declare for the race. His issues included increasing taxes to cut the national budget deficit, creating tax incentives for business, establishing day care programs, expanding health care coverage, reforming federal welfare programs, and promoting environmental protection laws. While he attracted interest in his policy issues, his low-keyed, quiet campaign style and personality did little to attract voters. He withdrew from the race in February 1988, after the Iowa caucuses and the New Hampshire primary.

Babbitt returned home after his short-lived campaign to renew his law practice in Phoenix. He also served as president of the nonpartisan, nonprofit League of Conservation Voters.

In 1993 President Clinton appointed Babbitt to be the nation's 47th secretary of the Department of the Interior, which manages the federal government's large land holdings and natural resources such as oil, gas, timber, and minerals. He brought his intense interest in conservation and environmental protection with him to the position. He believed in the concept of ''public use,'' that the lands must be shared by accommodating environmental and recreational needs, along with the business needs of ranchers, miners, and loggers.

Several months later in 1993, word spread that Clinton was considering Babbitt for an appointment to the United States Supreme Court. He would have been the first nominee in decades not to have previously served as a judge. Environmental groups made a loud outcry to keep Babbitt as interior secretary. They felt that his concern for conservation and his consensus building approach to solving the issues of public land use could not be duplicated by anyone else. Whether or not this outcry affected the president's decision, Babbitt was not nominated as a justice.

As Secretary of the Interior, Bruce Babbitt often found himself in the center of debate as he dealt with many controversial issues. Upon entering office he immediately began to lobby for the establishment of a National Biological Service (NBS) to maintain baseline data concerning the country's natural resources, and to publish that information and use it to identify biological trends. His proposal drew a heavy backlash from private interest groups who did not want to see funding appropriations to the NBS. In 1993 he fought hard for a bill to impose land management controls and to increase grazing fees on public lands, but he met with intense opposition. including a filibuster by the Republican congress. During the following year Babbitt was instrumental in concluding a compromise between the environmentalist interests and sugar farmers in Florida over who would fund a massive restoration and clean-up of the Florida Everglades. In 1996 he campaigned to maintain the Environmental Species Act of 1973, which was under reassessment and scrutiny by the conservative majority. He was criticized by some because he relied heavily on moral and religious issues to argue this case. Babbitt, a master of public relations, traveled frequently to promote his agenda. As the

presidential election of 1996 drew near, he was accused by both liberals and conservatives of spending too much time ''on the road.'' Critics argued that he was in actuality spending public moneys to fund thinly disguised campaign for Clinton. Many of these controversies were abated when the president was re-elected, and Babbitt continued in his capacity as secretary of the interior.

Known as a family man, Babbitt married Harriet Coons, a trial lawyer, with whom he had two sons, Christopher and T. J.

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Milton Babbitt

The American composer Milton Babbitt (born 1916) is a leading figure among the most abstract and intellectual group of contemporary composers and a pioneer in the use of electronic synthesizers.

Milton Babbitt was born in Philadelphia on May 10, 1916, and grew up in Jackson, Mississippi. He attended the University of North Carolina, the University of Pennsylvania, and New York University. At school Babbitt was equally interested in mathematics and music; it was not until after World War II and study with composer Roger Sessions that he decided to devote himself to music.

Expands Schoenberg's 12-Tone Concept

Babbitt was intensely interested in Arnold Schoenberg's 12-tone music (which was little known at this time) and published several analyses that revealed new aspects of the 12-tone method of composition. Expanding Schoenberg's concept to include other elements of composition, he wrote *Three Compositions for Piano* (1947), *Composition for Four Instruments* (1948), and *Composition for Twelve Instruments* (1948), in which not only the tones but the durations, timbres, and dynamics are used in a preconceived order. This concept, called total serialization, became one of the dominant musical styles among advanced composers in the 1950s.

Calculations such as these result, of course, in a highly abstract kind of music in which the sounds simply embody the complex organization plans. Babbitt freely admitted that his music had little appeal to the general public. ''I believe in cerebral music,'' he wrote in his 1958 essay, ''Who Cares If You Listen?'', ''and I never choose a note unless I know why I want it there.'' In this essay he argues that composers should have the same intellectual freedom that abstract scientists, mathematicians, and philosophers enjoy. ''Pure'' thinkers such as these create for a very small audience of experts; no one but a specialist can understand their thoughts. Babbitt maintained that a composer should not worry about reaching a wide audience but must accept his isolation as a fact of modern life.

Pioneers the Use of Synthesized Sounds

In 1948 Babbitt started teaching at Princeton University and shortly thereafter became interested in the Mark I, an electronic music synthesizer; he helped design and build later models. These early synthesizers produced sounds according to specifications that were fed into the machines on punched tape; the resulting sound was then recorded. The operation was very complex, but the composer gained more control over the sound than he had in conventional electronic music of the era.

In such later compositions as *Vision and Prayer* (1961) and, his most widely acclaimed piece, *Philomel* (1963), Babbitt combined the human voice with synthesizer-produced sounds. Additional works include *Relata II* (1968), *Reflections for Piano and Synthesized Tape* (1974) and *A Solo Requiem* (1977), for soprano and two pianos. Babbitt's *Piano Quartet* (1996) was premiered at a concert held at the Kennedy Center's Terrace Theater in honor of his 80th birthday in May 1996.

In 1959 Babbitt assumed the directorship of the Columbia-Princeton Electronic Music Center. An influential teacher, his pupils formed the so-called Princeton school. He has received numerous honors and awards, including a Guggenheim Fellowship, and was elected to the National Institute of Arts and Letters in 1965. In 1982 Babbitt was awarded a special citation for electronic music by the Pulitzer Prize committee.

Further Reading

Babbitt's essay ''Who Cares If You Listen?'' is reprinted in Gilbert Chase, ed., *The American Composer Speaks: A Historical Anthology, 1770-1965* (1966). Eric Salzman, *Twentieth- Century Music: An Introduction* (1967), contains a discussion of Babbitt and serialism. *Sounds and Words: A Critical Celebration of Milton Babbitt at Sixty,* comprises a special issue of *Perspectives in New Music* (1976). □

Stephen Moulton Babcock

Stephen Moulton Babcock (1843-1931) was an American agricultural chemist. He perfected the Babcock test for determining the butterfat content of milk, a great stimulus to the growth of the dairy industry.

Stephen Babcock was born on Oct. 23, 1843, in Bridgewater, N.Y., of Puritan stock. After graduating from Tufts University in 1866, he attended Cornell, where he was also a chemistry instructor; he obtained his doctorate in Germany at Göttingen in 1879.

Babcock invented an early method of simple milk analysis while working at the Geneva, N.Y., agricultural experimental station in 1881. He was professor of agricultural chemistry at the University of Wisconsin from 1887 to 1913 (emeritus thereafter), where most of his discoveries were made. He helped direct the Wisconsin state experimental station from 1901 to 1913.

Babcock's central interest was the chemical analysis of milk; but in 1890 he succumbed to pressure from the dairy industry and his Wisconsin colleagues to take an interest in practical, commercial matters. After studying the previous work on butterfat testing, he favored using a chemical agent to liberate the fat globules from the casein content of milk, followed by centrifugal action to complete the milk separation; he settled on sulfuric acid as the agent. The Babcock test, which he developed in 1890, was a total success; simple and reliable, it not only tested milk quality but also made it possible to evaluate cattle, fix standards for municipal milk inspection, and set fair milk prices according to quality grading, which discouraged further watering or skimming of milk by farmers. Despite opposition the test was widely accepted by 1892. Babcock improved it over the years, refining the test as late as 1910. In view of the vast increase in milk output in the United States (ninefold growth between 1870 and 1900), Babcock's test was equaled as a technical advance in dairying only by the centrifugal cream separator. He refused a patent on the test, although it saved millions of dollars for American dairymen by providing data to improve stockbreeding and by cutting butterfat loss in cream separation. The Capper Award in 1930, worth $5,000, was the sole direct monetary gain he received for his discovery.

Babcock worked from 1896 on the biochemistry of casein and its influence on cheese making. In 1897 the enzyme galactase was isolated, to which the decomposition of protein in curd was traced. In 1900 the coordinate influence of another enzyme, pepsin, was discovered and in 1903 a cold-curing process for cheese perfected. Babcock also helped prepare the way for recognition of vitamin A by studying ''hidden hunger'' in animals.

A few months before his death, on July 2, 1931, the New York Legislature honored Babcock with a bill to preserve his birthplace, the farm at Babcock Hill, Bridgewater.

Further Reading

Babcock's personal papers are in the Wisconsin State Historical Society archives. The book that best describes Babcock's place in the history of the American dairy industry is Eric Lampard, *The Rise of the Dairy Industry in Wisconsin* (1963). See also T. Pirtle, *History of the Dairy Industry* (1926), and John J. Dillon, *Seven Decades of Milk* (1941). □

Isaac Emmanuelovich Babel

The Russian writer Isaac Emmanuelovich Babel (1894-1941) was a master of the short story. His compact, vivid stories of Jewish life in the Odessa of his childhood and of the Russian Revolution are written with great subtlety and intense moral passion.

Isaac Babel was born on July 1, 1894, in Odessa to middle-class orthodox Jewish parents. As a boy, he studied the Bible and the Talmud intensively at home, and at school he was an outstanding student, writing stories in French by the time he was 15. He absorbed a detailed knowledge of Jewish life and culture, which he used in many of his later stories. In 1915 he left home for St. Petersburg, where he was befriended by the writer Maxim Gorky, who as a magazine editor published two of Babel's stories in 1916. The Russian authorities, however, labeled the stories subversive and indecent, and Babel would have been prosecuted but for the outbreak of the Russian Revolution in 1917.

For the next few years Babel abandoned literature. He engaged in political, journalistic, and administrative activities for the Bolsheviks, and in 1920 he became a political commissar in a Cossack cavalry regiment fighting for the Bolsheviks in Poland. This experience was the basis of short stories he began publishing in 1923, which were collected in the volume *Red Cavalry* (1926) and established his fame. They are stories of extreme brutality, violence, and cruelty, often told with grim, ironic humor. Babel's style is ornate, with colorful imagery and startling metaphors, while his technique of moral understatement emphasizes shock and moral impact.

Babel's stories of Jewish life in Odessa, in a collection first published in 1926 but subsequently augmented, are largely based on his own, often painful boyhood and youth. ''The Story of My Dovecote'' recounts the terrifying experiences he and his family suffered as victims of a pogrom, or organized massacre. There are also extravagantly humorous tales of gangsters in the Odessa underworld.

Babel lived in France periodically from 1928 to 1934. He found writing increasingly difficult in the oppressive environment of Soviet literature during the 1930s. Although recognized as a major author, he was viewed with suspicion by U.S.S.R. authorities and published little during this period. He was arrested by the Soviet secret police on unspecified charges in 1939 and died in a Siberian concentration camp on March 17, 1941.

Babel's name was officially obliterated from the annals of Soviet literature for the 15 years following his arrest. In 1954 he was formally rehabilitated, and many of his works have been reprinted since then.

Further Reading

The most thorough biographical account of Babel is in his own *The Lonely Years, 1925-1939: Unpublished Stories and Private Correspondence,* edited by Nathalie Babel (trans. 1964).

There are valuable additional accounts, including reminiscences of the writer by his contemporaries, in Babel's *You Must Know Everything: Stories, 1915-1937,* edited by Nathalie Babel (trans. 1969). Both volumes contain important stories never before published. Interesting interpretations of his writing are in the introduction by Lionel Trilling to Babel's *Collected Stories* (1955), and in Edward J. Brown, *Russian Literature since the Revolution* (1963).

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François Noel Babeuf

The French political revolutionist and writer François Noel Babeuf (1760-1797) was active during the French Revolution. He was among the first to advocate socialism as a political institution for solving the problems of society.

François Babeuf was born in Saint-Quentin on Nov. 25, 1760. Before the French Revolution he was employed as a *commissaire à terrien* at Roye, a position in which he was supposed to help the landed aristocracy assert their feudal rights over the peasants. His occupation made him unpopular among the lower classes, and he himself did not like the nobility. In 1789, on the eve of the Revolution, he wrote the section of the petition from the village of Roye which requested the king to abolish all feudal rights.

In the early years of the Revolution, Babeuf held minor government posts in Somme, in Montdidier, and finally in Paris, where he settled in 1794. He is credited with having applied the word ''terrorists'' to the Jacobins of 1793-1794. After the Jacobins fell on 9 Thermidor (July 27, 1794) Babeuf supported the men who had defeated them. In 1794 he began to publish the *Journal de la liberté de la presse,* later known as *Le Tribun du peuple*. In an article written shortly after the Thermidorian coup, Babeuf expressed radical democratic ideas. At this time he began to call himself Caius Gracchus Babeuf, after the Roman social reformer.

In October 1794 Babeuf was arrested for attacking the government's economic policies. After his release the following year, he became one of the Directory's most violent critics. In *Le Tribun du peuple* he put forth his socioeconomic ideas and called for the establishment of a republic of equals. His theories, which formed the basis for 19th-century socialism and communism, were offensive to the Thermidorians. But he soon attracted a following of former Jacobins, and they opened a club at the Panthéon. In February 1796 the government closed the club and planned to take actions against the group, which was becoming a political menace.

Meanwhile, Babeuf and his supporters were plotting an attack upon the government. They wanted to implement the Constitution of 1793, because they believed that it would place governmental power in the hands of the people. However, their plan was betrayed by the spy Georges Grisel, and on May 10 Babeuf and the other leaders of the movement were arrested. On April 26, 1797, Babeuf was condemned to death, and he was executed the next day.

Further Reading

The two best works on Babeuf in English are Ernest B. Bax, *The Last Episode of the French Revolution: Being a History of Gracchus Babeuf and the Conspiracy of the Equals* (1911), and Philippe M. Buonarroti, *Babeuf's Conspiracy for Equality* (1828; trans. 1836; repr. 1965). Both books are not only biographies, but histories of the ''socialist'' conspiracy. Also very good on the conspiracy is David Thomson, *The Babeuf Plot: The Making of a Republican Legend* (1947). □

Polly Baca-Barragán

Elected to the Colorado House of Representatives and, later, to the state senate, Polly Baca-Barragán (born 1943) was the first Hispanic woman elected to those offices. She remains active in politics working on behalf of Mexican Americans and dealing with housing issues.

Polly Baca-Barragán is a pioneer in the growing field of Hispanic woman politics. A Colorado State Senator for 12 years, Baca-Barragán was the first woman chair of the House Democratic Caucus, and in 1985 she was elected chair of the Senate Democratic Caucus. She was the first and only minority woman to be elected to the Colorado Senate and the first Hispanic Woman to serve in leadership in any State Senate in the United States. A longtime activist at the local, regional, and national levels with civic groups, she is nationally known for her leadership skills and motivational presentations.

Baca-Barragán was born in Greeley, Colorado, in 1943. She is the daughter of Spanish Americans José Manuel, a former migrant farm worker, and Leda Sierra, a strong and fiercely independent woman. From her mother Polly learned that ''a woman must be her own person, independent and able to care for herself,'' Baca-Barragán stated in a 1988 interview contributor Gloria Bonilla-Santiago.

Encounters Racism as a Child

One of Baca-Barragán's early memories is from grade school, where she first began to notice racial discrimination. She and her family went to church and saw little girls inside in white dresses; somehow, Baca-Barragán knew she wanted to be seated with them. But the ushers came and told her family they had to sit on the side aisle because they were ''Mexican Americans.'' The center aisles were reserved for the Anglos who went to that church. In her interview, Baca-Barragán recalled clearly the experience: ''They assumed we were Mexican American from the other side of the tracks. They didn't want us there. My mother

forced my father to move into a low-income, racially mixed neighborhood, but it was not the Spanish neighborhood. We called it the Spanish American colony because we were from Colorado and from the old Spanish families. My mother was the strength in my family.''

At fourteen, Baca-Barragán's father was killed in an accident, and shortly after her mother died. She literally had to assume the role of an adult even though she had no role models. She raised her three younger brothers using common sense. She loved them and she did what she thought her mother would have done. Motivated by her neighbor, Baca-Barragán finished high school and won a scholarship to attend college. She recollected in her interview that she ''wanted to go to Colorado State University and major in Physics. My chemistry teacher told me about Madame Curie and told me I couldn't succeed in public life because I was 'Mexican American,' but I could in the scientific field because they had to judge you by what you were. So that's what I decided to be, a physics major. The principal at that high school was very bigoted. She tried to discourage me from applying to the state university.''

Although Baca-Barragán began university studies with a major in physics, she was soon drawn back to her ninth-grade desire to enter a field of power—law and politics. She plunged into campus politics, taking the vice presidency, and later the presidency, of the university Young Democrats; she was also secretary for her freshman class. Active as a volunteer for congressional campaigns, Baca-Barragán was a student volunteer of the Viva Kennedy Clubs for John F. Kennedy and worked as an intern for the Colorado Democratic Party.

After receiving her B.A. in political science in 1962, Baca-Barragán was recruited to work as an editorial assistant for a trade union newspaper in Washington, D.C. Shortly after, she was recruited to work for President Lyndon Johnson's administration as a public information officer for a White House agency. Next she joined the national campaign staff of the late Senator Robert F. Kennedy in his bid for President of the United States in 1968. That same year she served as the director of research and information for the National Council of La Raza in Phoenix, Arizona, where she met her husband, Miguel Barragán, a Chicano activist and former priest. The marriage produced two children, Monica and Mike, before ending in divorce. A few years later, adding to a long list of ''firsts,'' Polly became an assistant to the Chairman of the Democratic National Committee. Shortly after, she opened a public relations business in Adams County after returning to Colorado, where her professional experiences blossomed into her political career.

Wins Election in Colorado

In 1974, Polly Baca-Barragán won Colorado's 34th district seat in the state's House of Representatives, and four years later she was elected to the Colorado State Legislature as the first Hispanic woman senator. In 1977, she was elected the first woman chair of the House Democratic Caucus, and in 1985, she was elected chair of the Senate Democratic caucus. She was the first minority woman to be elected to the Colorado Senate and the first Hispanic woman to serve in leadership in any State Senate in the United States.

In her interview Baca-Barragán recalled a personal note Senator Edward Kennedy sent to her with his best personal wishes during her Legislative campaign, saying, ''We need more representation of the Chicano community in public office as we need more women, and Polly's the best of both. . . . She will represent a progressive, bright, and effective addition to the state legislature, one who will speak for all the people of her district.''

As a freshman legislator in the Colorado House of Representatives, Baca-Barragán broke an old rule of the seniority system which imposed a ''watch and wait'' attitude on first termers. In the 1975 session of the Colorado Legislature, she introduced nine House bills and carried six Senate bills in the House. Two of these House bills and three of Senate bills were passed by both houses and signed into law by the governor. Throughout her term she sponsored 201 more House bills and 57 additional Senate bills. Of these, 156 passed both houses and are now law. Some of her most notable bills are Senate Bill 118, providing for the protection of deposits of public monies held by the state and national banks (1986); Senate Bill 87, providing authority to the Colorado district courts to enforce foreign subpoenas, (1985); Senate Bill 139, concerning assessment of civil money penalties by the state banking board, (1985); House Bill 1117, continuing the short-term-loan revolving fund in the division of housing, (1985); House Bill 1336, regulating the operation of non state post-secondary institutions in

Colorado by the Colorado Commission of Higher Education, and many others.

As the *Denver Post* summarized, Baca-Barragán was known in Colorado as ''a democratic senator representing 63,000 Adams County resident. On the other hand, she is the Colorado politician who has the closest ties to the nation's Democratic Leadership in Washington, D.C. . . . In fact, Barragan, has better, more open links to the White House than Gov. Dick Lamm and other Democratic leaders in Colorado.'' Throughout her work Baca-Barragán won the respect of many leaders in the state of Colorado and nationally. By any standards, she must be judged a good policy maker.

Part of her success is attributable to her many volunteer and civic activities, which she has pursued throughout her career and which she views as a basic training ground for any politician. These activities included Chicano and minority activism, party politics, women's rights, professional and business development, and political and community organizing. Locally, she worked on the Board of Trustees of Labor's Community Agency, the Latin American Research and Service Agency, the Mile High United Way, and she has been on the Policy Advisory Council on the Division of the State Compensation Insurance Fund. On a broader scale, she served on the boards of the National Chicano Planning Council and Mexican American Legal Defense and Education Fund (MALDEF) and many others.

Baca-Barragán told the *Denver Post* that she is especially proud of her part in the founding of the National Congress of Hispanic American Citizens, better known as ''El Congreso,'' the country's first and only full-time Latino lobby at the nation's Capitol. Her experience at the state legislative committee level reads like a Who's Who of committee assignments: Rules; Business Affairs and Labor; Finance; Local Government; Agriculture, National Resources and Energy; Transportation; School Finance; State Affairs; Health, Environment, Welfare and Institutions; Legislative Audit; and Education. Baca-Barragán's legislation, moreover, has always been people-oriented. For example, in 1986 Polly Baca-Barragán introduced innovative legislation to correct inequitable financial burdens on Colorado property tax-payers, while still providing quality education. In addition, she introduced legislation to protect public monies in state national banks. In 1980 and again in 1984, she was elected Co-Chair of the Democratic National Convention and chaired the Colorado delegation to the 1978 Democratic Mid-term Conference. Baca-Barragán also gladly shared her extensive foreign affairs experience as a participant and panelist to major international conferences in Columbia, Mexico, the USSR, Israel, Egypt, Lebanon, Canada, Belgium, and West Germany.

It was her track record of performance and success at the national level as Senator that motivated her to be a candidate for the U.S. Congress in 1986. In a personal interview for *Hispanic Women Breaking Ground and Barriers,* Baca-Barragán commented on the disappointment she felt after losing the race: ''I've had two great pains in my life. The divorce was rejection by a male . . . but that's how I perceived it. The other was when I lost my race for Congress. This was rejection because I was an Hispanic woman. That's the only reason I lost that race. It's a great deal of pain. I don't know of a pain that is greater and that's why people don't take risks. It's a lack of confidence that you can't succeed or the willingness to withstand the rejection if you fail.''

After the long campaign, Baca-Barragán retired from public office and became President of Sierra Baca Systems, a consulting firm specializing in program development and assessment, leadership training, issue analysis and motivational presentations. In addition, Baca-Barragán has frequently appeared as a political commentator on both television and radio. She is nationally known for her leadership skills and for breaking ground in the area of politics for Latinas in the United States.

In 1988, she was honored as one of the original 14 members to be inducted into the National Hispanic Hall of Fame and being listed in the World Who's Who of Women. Though Baca-Barragán has no political aspirations at present, she continues to be active with national civic groups and serves on a bipartisan Commission on National Political Conventions. More recently, Baca-Barragán has been devoting her time to heading up the Colorado Institute for Hispanic Education and Economic Empowerment, whose mission is to ''create a pool of Hispanic leaders who are sensitive to cultural differences and gender issues, and who will jump on the fast track to leadership positions,'' according to Mercedes Olivera in *Vista.* ''If we are to have social cohesiveness as a nation,'' Baca-Barragán related in *Vista,* ''I feel strongly that we have to value the other people, their value system, culture, history. If we honor those differences, then we can look at the human thread that unites us all as human beings.'' □

Carl Philipp Emanuel Bach

Carl Philipp Emanuel Bach (1714-1788), a German composer, keyboard performer, and theorist, was a prolific composer of vocal and instrumental music, especially for keyboard instruments. He contributed to the formation of the so-called Viennese classical style.

The second surviving son of Johann Sebastian Bach, Carl Philipp Emanuel Bach studied with his father and musically was the most important and influential of the sons. His career as a whole has been said, by E.F. Schmid, to mark a development ''halfway between the world of his father and that of the Viennese classics.'' After schooling at Leipzig, he took a law degree at Frankfurt an der Oder in 1735. He moved to Berlin in 1738 and became keyboard player for the young crown prince, Frederick of Prussia, who in 1740 became King Frederick II. Bach remained in Frederick's service until 1767 as keyboard per-

former, composer, and accompanist to other members of the royal musical entourage, which included Frederick himself as flutist and a very distinguished circle of musicians.

Two early sets of keyboard sonatas, the ''Prussian'' Sonatas (1740) and the ''Württemberg'' Sonatas (1743), show that by the age of 30 Bach had achieved a fully mature style of composition, less rigorous in its contrapuntal organization than that of his father but with considerable power of invention and formal design and with evident stress on bringing to keyboard composition some of the intense expressivity associated mainly with vocal music; for example, the first of the 1740 Sonatas has an instrumental ''recitative'' as the slow movement.

The publication of his *Essay on the True Art of Playing Keyboard Instruments* (1753) made Bach the most renowned authority of the 18th century on keyboard pedagogy and composition; along with the treatises by Johann Joachim Quantz on the flute and by Leopold Mozart on the violin, it remains one of the principal monuments of 18th-century musical thought and practice. The essay also reflects Bach's preeminence as a keyboard performer, for which he was acclaimed throughout his life. When Charles Burney visited him in Hamburg in 1773, he wrote vividly of Bach's performance on his ''Silbermann clavichord, his favorite instrument, upon which he played three or four of his choicest and most difficult compositions, with the delicacy, precision, and spirit for which he is so justly celebrated. . . . ''

In 1767 Bach moved from the court of Berlin to a position in Hamburg as director of music at the major churches of the city, and he remained in Hamburg until his death in 1788. His duties called for extensive composition of sacred music, and his Hamburg works include two oratorios and a number of motets and cantatas. He also wrote more than 250 religious and secular songs. But by his own admission he attached the greatest importance to his instrumental music, and he continued in later years to set himself new problems in keyboard composition. The principal later works in this field are his Sonatas, Fantasias, and Rondos for Connoisseurs and Amateurs, published between 1779 and 1787.

A measure of Bach's importance to the inner development of 18th-century style may be seen in the unequivocal claim by Franz Joseph Haydn that he owed a great debt, which dated from his earliest apprentice years, to the music of C. P. E. Bach; and in Beethoven's remark in a letter of 1809 that works by C. P. E. Bach ''should certainly be in the possession of every true artist, not only for the sake of real enjoyment but also for the purpose of study.''

Further Reading

The best approach to the music and thought of C. P. E. Bach is through his own *Essay on the True Art of Playing Keyboard Instruments* (1753; trans. 1949). Other important early writings are his *Autobiography* (1773; trans. 1967) and Charles Burney's account of his visit with Bach in *The Present State of Music in Germany, the Netherlands, and United Provinces* (1773; 2d ed. 1775). A valuable recent study is Philip Barford, *The Keyboard Music of C. P. E. Bach Considered in Relation to His Musical Aesthetic and the Rise of the Sonata Principle* (1965).

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Johann Christian Bach

The German composer Johann Christian Bach (1735-1782) was a facile and prolific writer of vocal and instrumental works in the prevailing Italianate styles of his time. He played an important role in English musical life of the period 1760-1780.

Johann Christian Bach was the youngest surviving son of Johann Sebastian Bach. On the death of his father in 1750, Johann Christian went to Berlin to continue his musical education with his brother Carl Philipp Emanuel (21 years his senior), then court keyboard performer for Frederick the Great. In 1754 Johann Christian departed for an extended period in Italy, centered in Milan. In private service with a Milanese nobleman, he continued his studies with the renowned contrapuntal teacher Padre Martini, with whom he afterward remained on good terms. Bach's conversion to Catholicism in 1760 opened the way to a secure

position as organist at the Cathedral of Milan, the main significance of which, as he himself stated, was that it was not demanding and left him time to devote to composing instrumental music and, especially, Italian operas. In 1762 his opera *Alessandro nell'Indie,* on a familiar subject for *opera seria,* was performed in Naples.

Bach's active pursuit of a career as opera composer on the international circuit led to contacts with England, and in 1762 he settled there for good. He was soon appointed music master to the Queen and, together with Karl Friedrich Abel (a former pupil of his father's at Leipzig), he founded the famous Bach-Abel Concerts in London, which lasted from 1764 until 1782 and were among the most important musical events in England during this period. Bach was the leading virtuoso performer and composer of German origin in England at the time; an opera placard billed him as the ''Saxon Master of Music.''

In 1764 the 8-year-old Wolfgang Amadeus Mozart made his famous appearance as keyboard prodigy at the English court, beginning a close and lasting personal relationship with Bach. In 1778 Mozart wrote from Mannheim to his father that he had met Bach there and that ''I love him (as you know) and respect him with all my heart. . . . '' Mozart also wrote an aria (1778) based on the text *Non so d'onde viene,* ''which has been set so beautifully by J. C. Bach; just because I know Bach's setting so well and admire it so much, and because it is always ringing in my years, I wished to try and see whether in spite of all this I could not write an aria totally unlike his. . . . '' It is essential for an understanding of the music of Mozart and his times to realize that in the 1770s he was thoroughly familiar with the music of Johann Christian Bach and still wholly unacquainted with that of Johann Sebastian Bach.

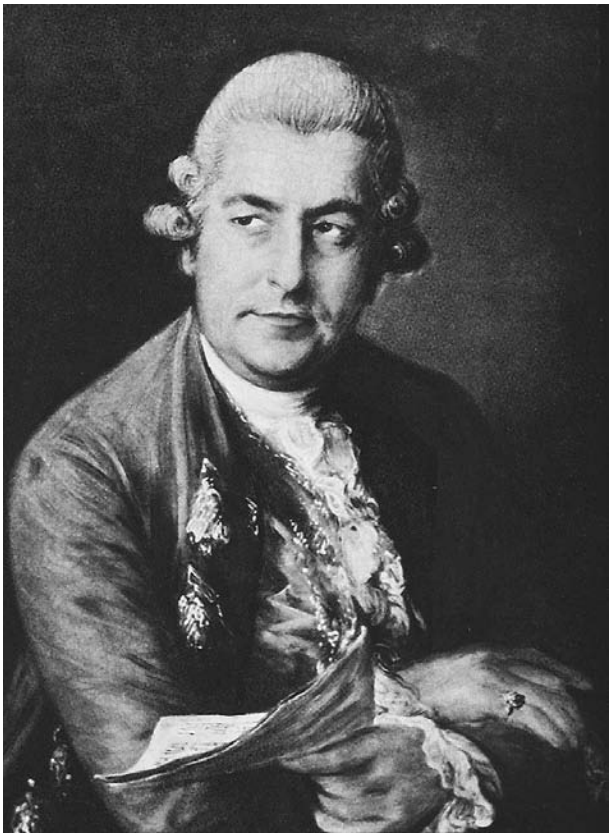

Further Reading

The major study of the life and works of J. C. Bach is C. S. Terry, *Johann Christian Bach* (1929). His relationship to the other members of the Bach family is best approached through the source material assembled in Hans T. David and Arthur Mendel, eds., *The Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents* (1945; 2d ed. 1966), and is also discussed in Karl Geiringer, *The Bach Family: Seven Generations of Creative Genius* (1954). Important too are the references to J. C. Bach in Charles Burney, *A General History of Music from the Earliest Ages to the Present Period* (4 vols., 1776-1789), and in the letters of Mozart in collections such as that edited and translated by Emily Anderson, *The Letters of Mozart and His Family* (3 vols., 1938; 2d ed., 2 vols., 1966).

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Johann Sebastian Bach

The works of the German composer and organist Johann Sebastian Bach (1685-1750) are the ultimate expression of polyphony. He is probably the only composer ever able to make full use of the possibilities of art available in his time.

Johann Sebastian Bach was born on March 21, 1685, in Eisenach, the youngest child of Johann Ambrosius Bach, organist at St. George's Church, and Elizabeth Lämmerhirt Bach. He was the culmination of the family's long line of musicians, beginning with his great-grandfather, Veit Bach, who was a professional violinist in Gotha, and the name Bach was considered a synonym for musician. The Bach family was extremely loyal to the Lutheran faith. Throughout the Thirty Years War (1618-1648) the religious turmoil affected four generations of Bachs, who remained unwaveringly faithful to their Lutheran persuasion.

Bach's first music lessons were on the violin, with his father as instructor. Having a beautiful soprano voice, he also sang in the choir at St. George's Church. On May 3, 1694, his mother died; his father remarried 6 months later but died scarcely 2 months after that. The oldest brother, Johann Christoph, assumed the care of the 10-year-old Johann Sebastian. The boy moved to Ohrdruf to live with his brother, organist at St. Michael's Church. From him Johann Sebastian received his first instruction at the harpsichord and perhaps at the organ.

Lüneburg (1700-1703)

In 1700 Bach was nearing his fifteenth birthday, an age when Bachs usually began to earn their own living. When an opening developed at St. Michael's School in Lüneburg, a scholarship was awarded Bach for his fine voice and his financial need. After his voice changed, he was transferred to the orchestra and played violin. At Lüneburg, Bach met the composer Georg Böhm, organist at St. John's Church, who influenced his early organ compositions. In 1701 Bach walked 30 miles to Hamburg to hear the renowned Jan Reinken, organist at St. Catherine's Church. At neighboring Celle, Bach heard the orchestra of Georg Wilhelm, which specialized in French instrumental music. On subsequent visits to Hamburg, Bach made the acquaintance of Vincent Lübeck, organ virtuoso, and heard German opera under the baton of Reinhard Keiser, the leading operatic conductor in Germany.

The artistic weapon of the Lutheran Church was the chorale, a hymn in the vernacular sung by the people during worship. It was preceded by a chorale prelude, an organ composition based upon a chorale melody. Bach composed almost 150 chorale preludes; his earliest ones in print are from the Lüneburg period. The influence of Böhm, whose favorite form was the chorale partita or chorale variation, is evident in two Bach works: *Christ, der du bist der helle Tag* (Christ, Thou Who Art the Bright Day) and *O Gott, du frommer Gott* (O God, Thou Righteous God).

Bach graduated from St. Michael's School in 1702, and the following year he accepted the position of violinist in the chamber orchestra of Duke Johann Ernst of Weimar. As substitute organist, he had the privilege of practicing long hours on the church organ, which prepared him for future church positions.

Arnstad (1704-1707)

In the summer of 1703 Bach was invited to test and demonstrate the organ in the new church at Arnstad. He made such an impression that a month later he was formally installed as organist. Bach had much time to practice on his favorite instrument and to develop his creative talent. His dramatic flair could already be seen in his Prelude and Fugue in C Minor and Toccata and Fugue in C Major. The first of his church cantatas, No. 15, *Denn du wirst meine Seele nicht in der Hölle lassen* (For Thou Will Not Leave My Soul in Hell), was performed on Easter 1704. Evidently Bach's choir was less than adequate, because after the performance he immediately requested to be relieved of his choirmaster duties. His request was answered with a reprimand suggesting that his poor relationship with the choir was the source of the problem. A second reprimand, resulting from a street fight with his bassoonist, further deteriorated his relationships at Arnstad. He did find some comfort in his companionship with his cousin Maria Barbara Bach, who was referred to as the ''stranger maiden'' seen in the balcony while Bach was practicing the organ.

In 1705 Bach obtained a month's leave to hear the renowned Dietrich Buxtehude, organist at St. Mary's Church in Lübeck. Bach walked the 200 miles to Lübeck and he was so impressed by the brilliant sound of choir, organ, and 40 instrumentalists performing the annual *Abendmusiken,* or evening music, that he remained there for 4 months without sending an explanatory message to Arnstad. Bach, too, must have made an impression because he was offered Buxtehude's position on his retirement, but the offer contained the traditional stipulation that he marry one of Buxtehude's daughters. Since she was considerably older than Bach and Maria Barbara was back in Arnstad, Bach turned down the offer. when he returned to Arnstad, he imitated Buxtehude and composed long organ preludes. Soon Bach was admonished, and he countered by making the preludes extremely short. In addition, he began improvising and accompanying the hymns with what were called curious variations and irrelevant ornaments. Needless to say, the congregation felt no regret when Bach accepted a post at Mühlhausen.

Mühlhausen (1707-1708)

In 1707 Bach was appointed organist at the Church of St. Blaise in Mühlhausen. It was a free imperial city, larger and richer than Arnstad, and a rich musical tradition had been developed during the previous 50 years by Johann Rudolf Ahle and his son Johann Georg. Every year, for example, they composed a cantata for the installation of the newly elected city council. Later that year Bach married Maria Barbara.

No doubt under the influence of Buxtehude, Bach wanted to present Mühlhausen with what he called ''well-ordered church music.'' He soon discovered that his pastor,

Johann Frohne, was an advocate of Lutheran Pietism. Frohne preferred simplicity in both the liturgy and the music, and the former organist, Johann Georg Ahle, had followed his wishes to a large extent. The very simple musical scores in the choir library reflected this approach. Bach soon became friendly with Reverend George Eilmar, an outspoken enemy of Pietism, who is thought to be the librettist of at least three cantatas which Bach wrote during the Mühlhausen tenure. The brilliant setting of Cantata No. 71, *Gott ist mein König* (God Is My King), written for the installation service of the city council on Feb. 4, 1708, certainly must have antagonized Reverend Frohne and members of the congregation who were in the audience. Bach scored the cantata for strings, woodwinds, trumpets, tympani, and the usual chorus and soloist. The council was so impressed by the performance that the music was printed and put into the city records. In spite of the council's support, the fundamental conflict between his musical ideas and those of Pietism advocated by his pastor caused Bach to look elsewhere for a new position. In his letter requesting an honorable dismissal, he states very clearly that his goal in life is ''with all goodwill to conduct well-ordered church music to the honor of God.''

Weimar (1708-1717)

When Bach arrived in Weimar late in the summer of 1708 as court organist to Duke Wilhelm Ernst, it marked the third time in 5 years that he had changed positions because of unfavorable circumstances. Hopefully, all would now be well, since his new position doubled his salary and he could work in an orthodox Lutheran environment. The years 1708-1710 saw an enormous output of organ music by Bach. Preludes, fugues, choral preludes, and toccatas poured from his pen. The very familiar Toccata and Fugue in D Minor dates from this early Weimar period.

Bach's primary reputation came from his organ playing, not his compositions. He was in constant demand as a recitalist and organ consultant. Typical is the reaction of Crown Prince Frederick of Sweden, who heard Bach play in Cassel in 1714. Frederick was so astonished at his virtuosity that he took a diamond ring from his finger and gave it to Bach. The musical historian Johann Mattheson, writing in 1716, refers to him as ''the famous organist'' of Weimar. In 1713 Bach was invited to succeed Friedrich Zachau, the teacher of George Frederick Handel, in the Liebfrauenkirche at Halle. The possibility of playing a 65-rank instrument was a great temptation to him. When he informed the duke of his leaving, the duke promptly raised his salary and promoted him to concertmeister. When the formal invitation from Halle came 2 weeks later, Bach refused it, much to the chagrin of the Halle authorities. They, in fact, accused Bach of simply using their invitation to get an increase in salary at Weimar.

For his cantata compositions Bach was blessed with two fine librettists, Erdmann Neumeister, a Lutheran pastor at St. Jacob's Church in Hamburg, who was especially interested in elaborate church music, and Salamo Franck, the custodian of the library of Duke Wilhelm Ernst. Some of the cantatas from the Weimar period are No. 142, *Uns ist ein Kind geborn* (Unto Us a Child Is Born), and No. 21, *Ich hatte viel Bekümmernis* (My Spirit Was in Heaviness). Bach also wrote a secular cantata, No. 208, *Was mir behagt* (What Pleases Me), to honor Duke Wilhelm's friend the Duke of Weissenfels. Bach did not hesitate to incorporate music from his secular cantatas into his sacred cantatas; for example, the very familiar ''Sheep May Safely Graze'' was taken from Cantata No. 208.

In his late Weimar years, especially beginning in 1716, Bach composed some of his grandest organ music. These compositions are not based upon a chorale but upon the architectonic nature of music itself. The brilliant preludes and fugues, with all their complexities, are miracles of tonal design. The great Passacaglia and Fugue in C Minor came from this period.

In 1716 the Kapellmeister, or court conductor, Johann Dreise died. Bach wanted this position and resented it very much when it was not offered to him. In addition, a quarrel developed between the duke and his nephew, Ernst Augustus. The duke actually forbade all his employees to have anything to do with his nephew. Bach would not tolerate such an infringement on his personal liberty and composed a birthday cantata for Ernst Augustus. At the same time Prince Leopold of Anhalt-Cöthen, a brother-in-law of Ernst Augustus, had heard of Bach through his sister's marriage. It appears that Bach investigated the musical opportunities at Cöthen and was offered a position.

If Prince Leopold had any doubts of Bach's capabilities, the proposed musical competition at Dresden between Bach and the great French organist Louis Marchand should have dispelled them. The contest was to include sight reading and improvisation. Bach welcomed the opportunity and agreed to read anything Marchand would put in front of him, provided the Frenchman would do likewise. Marchand agreed, but on the appointed day, evidently anticipating defeat, he left Dresden secretly by special coach.

When Bach requested his release to go to Cöthen, Duke Wilhelm refused on such short notice. Bach had already accepted money for the moving expenses and an advance in salary. When the duke would not release him, Bach became so angry that in punishment he was placed under arrest and confined to the country judge's place of detention from Nov. 6 to Dec. 2, 1717. Eight days later Bach began his duties at Cöthen.

Cöthen (1717-1723)

Bach's prime responsibility was to conduct the court orchestra, in which the prince himself participated. Leopold played both string instruments and the clavier. In the fall of 1719 Bach tried to meet Handel, who was visiting his family in Halle, but Handel had already left for London. An effort made 10 years later was also unsuccessful.

Tragedy struck Bach when he returned with the prince from Carlsbad in July 1720. He was informed that his wife had died and had been buried on July 4. Bach lost a great source of inspiration and encouragement in Maria Barbara. He again visited his old friend Reinken in Hamburg, from whom he had received instruction 20 years earlier. At this meeting Bach improvised on the melody *An Wasserflüssen*

Babylon (By the Waters of Babylon). Reinken paid Bach the highest compliment by saying, ''I thought this art was dead; but I see that it survived in you.'' Since Reinken was considered the foremost extempore player of his time, this was high praise indeed.

Late in 1721 Bach married Anna Magdalena Wülken. Only 20 years old, she had to take over the momentous role of wife to a man of genius and also that of mother to his children, the oldest of whom was 12 years old. But she seems to have been equal to both tasks. In addition, during the next 20 years she presented Bach with 13 children.

Bach produced his greatest instrumental works during the Cöthen period. The Cöthen instrumental ensemble consisted of 16 skilled performers, and evidently the first-chair men were capable enough to cause Bach to write special music for them. He wrote unaccompanied violin sonatas and partitas for Josephus Spiess, violinist, and six suites for unaccompanied cello for Ferdinand Abel, principal cellist. Bach's clavier music of the Cöthen period included English and French suites, the first part of the *Well-Tempered Clavier,* inventions, and the two notebooks for Anna Magdalena Bach. Bach also wrote his principal orchestral works during this period, such as the Overtures and the six Brandenburg Concertos. Interestingly, he wrote many of his keyboard works for the instruction of his own children.

Prince Leopold married his cousin, a princess of Anhalt-Bernberg, in 1721. She had no enthusiasm for music and successfully persuaded her husband to give his time and resources to more frivolous activities. The situation became so serious that Bach, who had been quite happy in Cöthen, decided to look for another position. In addition, the education of Bach's children became more and more a concern to him, and he wanted to provide a strong orthodox Lutheran climate for his family.

In 1722 Johann Kuhnau, cantor of the Leipzig St. Thomas's Church, died. The vacant post was offered to Georg Philipp Telemann from Hamburg, who declined, and then to Christoph Graupner of Darmstadt, who, in declining, recommended Bach to the council. After Graupner's refusal a member of the council remarked that since the best musicians were unavailable an average one would have to be selected. In February 1723 Bach played a trial service and presented Cantata No. 22, *Jesu nahm zu sich die Zwölfe* (Jesus Called to Him the Twelve). At a second appearance he presented his setting of the *Passion of Our Lord according to St. John*. More than a year after the death of Kuhnau, Bach was made cantor of Leipzig.

Leipzig (1723-1750)

One can appreciate the reluctance of the Leipzig committee to appoint Bach. He did not have a university degree, and his reputation was primarily as an organist, not as a composer. The other candidates were recognized composers, and Bach's ability as an organist was not needed since the cantor was not required to play at the services. His duties, rather, were primarily to provide choral music for two large churches, St. Thomas and St. Nicholas. A cantata was performed alternately at each church every Sunday. In addition, special music was required on festive days of the church year and for other occasions such as funerals and installations.

In his arrangement with the council, Bach promised to perform not only the musical duties but also other responsibilities in connection with the St. Thomas's School, such as teaching classes in music, giving private instruction in singing, and even teaching Latin.

In Leipzig he composed the bulk of his choral music. The list includes 295 church cantatas, of which 202 have survived, 6 great motets, the 5 Masses, including the B Minor Mass, and the great Passions and oratorios.

In 1747 Bach visited his son Carl Philipp Emanuel, who was in the service of Frederick the Great at Potsdam. Frederick had expressed the desire to meet the great Bach, and for the occasion Bach improvised a six-part fugue on a theme submitted by the King. Later Bach went home and completed the work, which he called a *Musikalisches Opfer* (Musical Offering). He dedicated it to Frederick with the words, ''A sovereign admired in music as in all other sciences of war and peace.'' Bach's last work was the *Art of the Fugue,* in which he demonstrated the complete possibilities of the fugal and canonic forms.

In his final years Bach was afflicted with gradual blindness, and he was totally blind the last year of his life. A few days before his death he dictated a setting of the hymn *Vor deinen Thron tret' ich allhier* (Before Thy Throne I Stand) to his son-in-law. The composition was prophetic. Following a stroke and a raging fever, Bach died on July 28, 1750. Four of his sons carried on the musical tradition of the Bach family: Wilhelm Friedemann and Carl Philipp Emanuel by his first marriage, and Johann Christoph and Johann Christian by his second.

For Bach, writing music was an expression of faith. His musical symbolism, his dramatic flair, even his insistence on no unnecessary notes—all served to profoundly interpret the text. Every composition, sacred and secular, was ''in the name of Jesus'' and ''to the glory of God alone.'' His influence on music is well stated in the words of Johannes Brahms: ''Study Bach: there you will find everything.''

Further Reading

The principal source for the life and works of Bach is Philipp Spitta, *Johann Sebastian Bach: His Work and Influence on the Music of Germany, 1685-1750* (2 vols., 1873-1880; trans., 3 vols., 1951). Albert Schweitzer, *J. S. Bach* (1905; trans., 2 vols., 1911), enumerates the principal sources of Bach's tonal language and his chief uses of it. Excellent short biographies of Bach are Wilibald Gurlitt, *Johann Sebastian Bach: The Master and His Work* (1936; trans. 1957), and Russell Hancock Miles, *Johann Sebastian Bach: An Introduction to His Life and Works* (1962). Hans T. David and Arthur Mendel, eds., *The Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents* (1945), treats Bach from the human-interest viewpoint. See also Karl Geiringer, *Johann Sebastian Bach: The Culmination of an Era* (1966). Bach's work in the context of the times is discussed in Manfred F. Bukofzer, *Music in the Baroque Era: From Monteverdi to Bach* (1947), and in Paul Henry Lang, *Music in Western Civilization* (1941). □

Alexander Dallas Bache

American educator and scientist Alexander Dallas Bache (1806-1867) was the first president of the National Academy of Sciences.

Alexander Bache, the great-grandson of Benjamin Franklin, was born in Philadelphia on July 19, 1806. He entered West Point at the age of 15. The youngest in his class, he graduated with highest achievement on July 1, 1825, and stayed on for a year as an assistant in engineering. During the following 2 years he worked as an Army construction engineer, assigned to Newport, R.I. There he met Nancy Clarke Fowler, whom he married in 1828. That year he resigned from the Army and accepted a professorship in chemistry at the University of Pennsylvania. As a member of the Franklin Institute for the Promotion of Mechanic Arts and of the American Philosophical Society in Philadelphia, he conducted notable scientific studies in general mechanics, terrestrial magnetism, and weights and measures.

Bache's interest in the broader problems of education became a full-time occupation in 1836, when he accepted the presidency of a new college for the education of ''poor male white orphan children.'' The college bore the name of its benefactor, Stephen Girard, a wealthy Philadelphia merchant who had died in 1831. Bache's first duty was to travel to Europe to find out how such a school could be organized according to Girard's innovative desires. After 26 months of intense investigation into 278 schools, he published the lengthy, exacting *Report on Education in Europe* (1839). This study of comparative education, covering ''the systems of general education'' as well as the education of orphans, was very influential.

Ironically, the knowledge that Bache acquired in order to set up Girard College was used more for the advancement of public education in Philadelphia. When the opening of the college was delayed by financial and political problems, he offered to help organize the city's newly established Central High School and became its first principal in 1839. Adapting ideas derived from his observations of the Prussian educational system, he planned the curriculum with emphasis on science (*Report to the Controllers of the Public Schools on the Reorganization of Central High School,* 1839).

During his years of involvement with public education, Bache continued to engage in scientific study. In 1843 President Tyler appointed Bache superintendent of the U.S. Coast Survey, a position he held until his death. Bache directed the expansion of the office's scientific activity. He was influential in establishing the National Academy of Sciences and was its first president (1863-1867). He died after a long, debilitating illness at Newport on Feb. 17, 1867.

Further Reading

Merle M. Odgers, *Alexander Dallas Bache: Scientist and Educator* (1947), is a substantial biography. A useful work is Benjamin Apthorp Gould, *An Address in Commemoration of Alexander Dallas Bache* (1868), which contains a bibliography of Bache's writings. A good background study is Adolph E. Meyer, *An Educational History of the American People* (1957; 2d ed. 1967). □

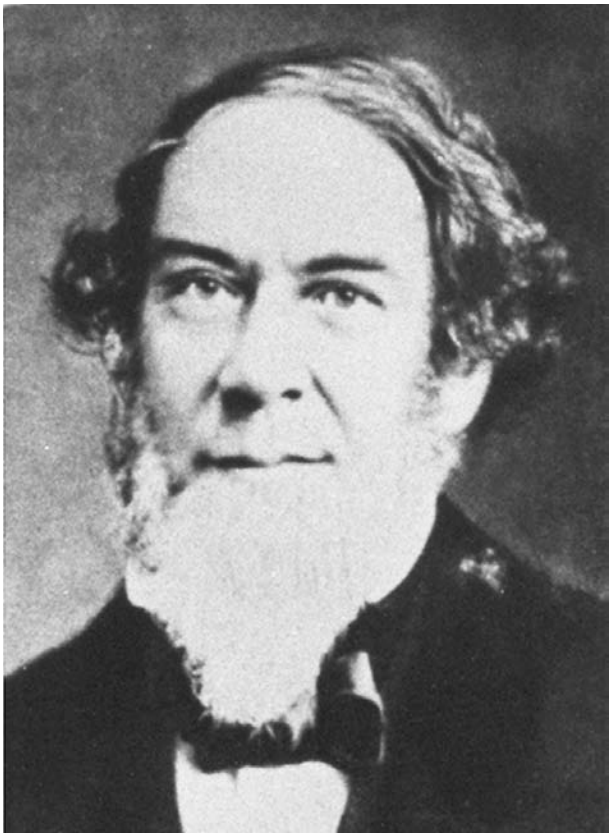

Isaac Backus

Isaac Backus (1724-1806), an American Baptist leader, was a major figure in New England church history and was instrumental in the eventual securing of the separation of church and state for the new United States.

Isaac Backus was born of Puritan parents on Jan. 9, 1724, and belonged to the first family to settle Norwich, Conn. His father died when Isaac was 16, leaving an estate which included an iron foundry that became, later, an indispensable source of munitions for the American Revolution. Backus grew up during the Great Awakening; his experience of the mystery of ''rebirth'' at the age of 17 induced him to leave Congregationalism for the New Light Separatists. In 1746 he preached his first sermon and acknowledged his special calling for the ministry. In early 1748 he became pastor of the First Baptist Church of Middleboro, Mass., a post he held until his death. His career revealed his shrewd organizational gifts and natural intelligence.

Backus's contributions to church history fall into three categories: his efforts for church growth, his theological undertakings, and his political action to separate church and state. In pursuit of the first, Backus traveled extensively on evangelistic missions throughout New England and even into the south. Moreover, he overcame initial misgivings about dangers to congregational autonomy and supported the Warren Association, a powerful vehicle of communication and counsel for New England's Baptist churches. He also served as a trustee of Rhode Island College (later Brown University) and helped soothe Baptist suspicions of higher learning. Backus's *History of New England Baptists,* in three volumes, chronicled the remarkable expansion of the Baptists.

Theologically Backus developed a modified Calvinism suited to the demands of the burgeoning, democratic society in which he lived. Though he was committed to the doctrine of human inability, his writings stressed a gospel of love, millennial hope, and evolving divine revelation through intuitional, not churchly, means. In 1756 he began to advocate adult immersion and closed communion to protect the faithful from the cold intellectualism of Congregationalist orthodoxy.

Finally, Backus labored tirelessly to free the Baptists from the encumbrances of state taxation for the Congregationalist establishment. Basing his arguments upon the Bible, John Locke, and Revolutionary experience, Backus formulated a clear justification for the separation of church and state. After 1769 he led the Grievance Committee of the Warren Association in handling Baptist tax delinquency suits and in petitioning the General Assembly, the British Crown, and, in 1774, the First Continental Congress for redress against civil coercion. Though a Revolutionary patriot, Backus vigorously but vainly protested the church establishment clauses of the Massachusetts constitutions of 1779 and 1780. He was also a delegate to the ratification convention in Boston, 1789, where he praised the national constitution for prohibiting a national church establishment.

Backus's most significant works on religious liberty were *A Seasonable Plea for Liberty of Conscience* (1770) and *Appeal to the Public* (1773). By the time of his death, on Nov.20, 1806, he had provided his successors with the instruments needed to convince Americans that church voluntarism, not church establishment, conformed to divine wishes and American ideals of freedom.

Further Reading

For Backus's writings see William G. McLoughlin, ed., *Isaac Backus on Church, State, and Calvinism: Pamphlets, 1754-1789* (1968), which includes a bibliography. Two studies of Backus are William G. McLoughlin, *Isaac Backus and the American Pietistic Tradition* (1967), and Alvah Hovey, *A Memoir of the Life and Times of the Rev. Isaac Backus, A.M.* (1858).

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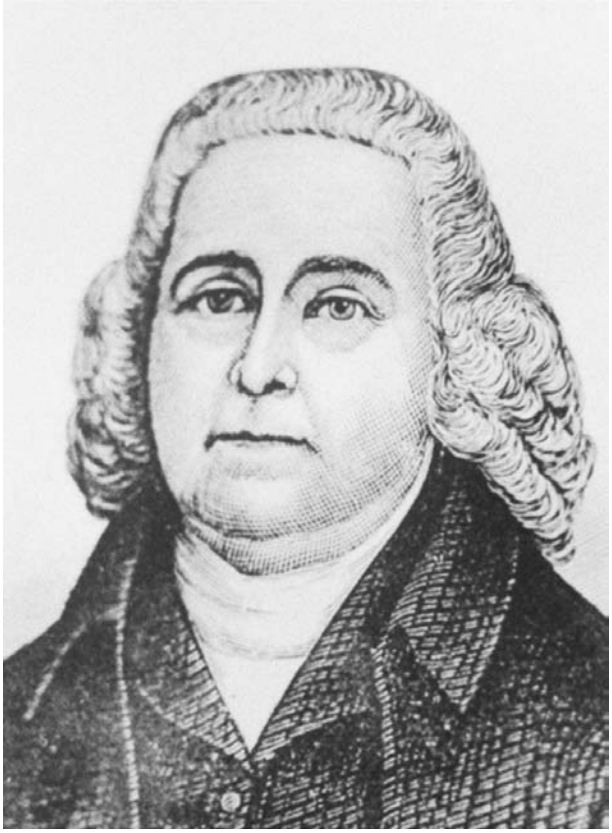

Francis Bacon

The English artist Francis Bacon (1909-1992) was one of the most powerful and original figure painters in contemporary art, particularly noted for the obsessive intensity of his work.

Francis Bacon (a collateral descendant of the great Elizabethan statesman and essayist of the same name) was born in Dublin on October 28, 1909, to English parents. He left home at the age of 16, and after spending two years in Berlin and Paris he settled in London with the intention of establishing himself as an interior decorator and furniture designer. However, he soon gave up interior decorating for painting, in which he was self-taught. The few early paintings that survive (he destroyed most of them) show that he began as a late cubist and then turned by 1932 to an agonized form of surrealism based partly on Pablo Picasso's works of about 1925 to 1928.

Gains Prominence after World War II

Bacon exhibited very rarely until 1945, and it was only after World War II that his paintings became known outside his immediate circle of friends. At this time he also began to paint the human figure, subjecting it at first to weird distortions and combining it with bizarre and disturbing imagery. The pictures that made his reputation are of such subjects as

a vaporizing head in front of a curtain and a screaming figure crouching under an umbrella. These startlingly original works are impressive not only as a powerful expression of anguish but also for the grandeur of their presentation and painterly quality.

By the early 1950s Bacon had developed a more direct treatment of the human figure, working almost always from photographs rather than from life. Images taken from newspaper clippings or from the photographs of humans and animals in movement by the 19th-century photographer Eadweard Muybridge were sometimes combined with borrowings from the well-recognized paintings of the old masters. For instance, a series of paintings inspired by the portrait of Pope Innocent X by the Spanish painter Diego Velázquez also incorporate a screaming face and pince-nez derived from a close-up of a wounded nurse in Sergei Eisenstein's film *The Battleship Potemkin*. Such a combination of motifs drawn from completely unrelated sources is very characteristic of Bacon's work. At the same time contemporary imagery is given a grandeur presentation akin to that of 16th- and 17th- century painting.

Major Themes and Subjects

From the 1950s through the end of Bacon's painting career and life in the early 1990s, the recurrent theme of his work was the isolation and anguish of the individual, with a single figure (usually male) seated or standing in a claustrophobic, windowless interior as if confined in a private hell. His subjects were artists, friends, lovers, and even himself. Working without preliminary studies and relying to a great extent on improvisation, Bacon used expressive deformations to extract every nuance of feeling and tension. His painting technique consisted of using rags, his hands and whorls of dust along with paint and brush.

Although Bacon had consistently denied the illustrational nature of his paintings, the facts of his life have tempted art critics and historians to draw links between his personal life and the subject matter of his paintings. One of the great tragedies of his life was the death, an apparent suicide, of his long time lover George Dyer. Dyer's death, the result of ingesting large quantities of drugs and alcohol, occurred just before the opening of Bacon's major retrospective in Paris, France, in 1971. Bacon's famous and moving *Triptych—May-June 1973,* was a three-paneled work of his dying friend hunched fetus-like on a toilet, shadowed in a door frame and vomiting into a sink. While admitting this to be his most personal work, Bacon was still loath to allow its narrative nature, insisting that the panels be framed individually to avoid the impact of storytelling.

In a period dominated by abstract art, Bacon stood out as one of the few great exponents of the figure-painting tradition. During the last decade of his life major retrospective exhibitions were mounted at such sites as the Marlborough Gallery in New York in 1984, Moscow in 1989, and the museum of Modern Art in New York in 1990. Bacon died of heart failure brought on by asthma in Madrid, Spain, on April 28, 1992.

Further Reading

Biographical and critical examinations of Bacon and his works include: Daniel Farson, *The Gilded Gutter Life of Francis Bacon* (1993); Michael Peppiatt, *Francis Bacon: Anatomy of an Enigma* (1997); Wieland Schmied, *Francis Bacon: Commitment and Conflict* (1996); John Russell, *Francis Bacon* (1993); and Hugh Marlais Davies, *Francis Bacon* (1986). □

Sir Francis Bacon

The English philosopher, statesman, and author Sir Francis Bacon (1561-1626) was the chief figure of the English Renaissance. His advocacy of "active science" influenced the culture of the English-speaking world.

Francis Bacon was born in London on Jan. 22, 1561, the younger son of Sir Nicholas Bacon and his second wife, Lady Anne Bacon. Through the families of both parents he had important connections with the political and cultural life of Tudor England. His father was lord keeper of the great seal under Elizabeth I, and his maternal grandfather had been tutor to Edward VI.

Bacon entered Trinity College, Cambridge, in April 1573 and completed his studies there in December 1575. He began to study law at Gray's Inn, but his studies were interrupted for 2 1/2 years while he served with Sir Amyas Paulet, the English ambassador to France. Upon his father's death Bacon returned to England, reentered Gray's Inn, and became a barrister in June 1592.

Bacon's literary work was accomplished, for the most part, during a life taken up with affairs of state. His public career began with his first election to Parliament in 1584. He early sought a position at court and Elizabeth I did make him Queen's counsel, but his ambitions for higher positions, supported by the Earl of Essex, were frustrated.

In 1592, on the anniversary of the Queen's coronation, Essex presented an entertainment composed by Bacon. In the speech in praise of knowledge he states his lifelong theme: "the sovereignty of man lieth hid in knowledge . . . now we govern nature in opinions, but are thrall to her in necessities; but if we would be led by her in invention, we should command her in action." Bacon tied himself closely to Essex and received many favors from him but later helped prosecute him for treason. While his part in the fate of Essex has been criticized as an ungrateful betrayal, it has also been defended as a duty painfully performed.

His Publications

Bacon's first publication, in 1597, was a collection of 10 essays mainly devoted to aphorisms on political behavior. These were expanded and 29 new essays published with them in 1612. A still further enlarged edition, including 58 essays, appeared in 1625.

Bacon was knighted 4 months after the accession of James I in 1603, and in 1607 he was appointed solicitor general. In the meantime he had published *The Advancement of Learning* (1605), hoping to move James to support science. *De sapientia veterum* (*On the Wisdom of the Ancients*), an interpretation of ancient myths, was published in 1609. In the next dozen years Bacon's fortunes soared. In 1613 he was appointed attorney general; in 1616 to the Privy Council; in 1617 lord keeper; and in 1618 lord chancellor and Baron Verulam.

In 1620 *Novum organum* (*New Method*), was published as Part II of *The Great Instauration*. The entire project was never completed, and this part is not complete itself, but Bacon's reputation as a philosopher of science rests mainly upon it. The plan for the renewal of the sciences had six parts: a survey of existing knowledge, Bacon's inductive logic, an encyclopedia of all natural phenomena, examples of the New Method's application, Bacon's discoveries, and an exposition of the New Philosophy that would finally emerge.

Last Years

In 1621, on his sixtieth birthday, Bacon was at the height of his career. He celebrated the occasion with a party at York House on the Strand, his birthplace. Among the guests was Ben Jonson. Five days later Bacon was created Viscount St. Albans. Disaster struck soon after. He was convicted by the High Court of Parliament for accepting bribes, sentenced to a fine and imprisonment, and banned from public office and Parliament. Here again, the degree of Bacon's guilt, which he admitted, and its moral evaluation have raised controversy.

The last 4 years of his life he devoted to writing *History of Henry VII, De augmentis scientiarum* (1623), *The New Atlantis* (1624), *Sylva sylvarum* (1627), and a number of other pieces.

He died on April 9, 1626, appropriately, however unfortunately, as the combined result of a scientific experiment and a political gesture. Leaving London, he decided to try the effect of cold in inhibiting putrefaction, and he stuffed with snow a hen he purchased from a woman along the way. He caught a chill and went to the nearby house of Lord Arundel, where the servants, in deference to his importance, made available the best bed. It, disastrously, was in a room that had not been adequately warmed or aired out, and Bacon contracted the bronchitis that brought about his death a week later.

Bacon's Philosophy

Bacon developed a dislike for Aristotelian philosophy at Trinity College, and he also opposed Platonism. He felt that Aristotle's system was more suited to disputation than to discovery of new truth and that Plato's doctrine of innate knowledge turned the mind inward upon itself, ''away from observation and away from things.'' Bacon's new method emphasized ''the commerce of the mind with things.'' Science was to be experimental, to take note of how human activity produces changes in things and not merely to record what happens independently of what men do. This is part of what Bacon means by ''active science.'' Still more fundamental is an ethical component. Science should be a practical instrument for human betterment. Bacon's attitude is best summed up in a passage from ''Plan of the Work'' in *The Great Instauration,* describing the sixth part, on ''The New Philosophy or Active Science.'' ''Man is the helper and interpreter of Nature. He can only act and understand insofar as by working upon her he has come to perceive her order. Beyond this he has neither knowledge nor power. For there is no strength that can break the causal chain. Accordingly these twin goals, human science and human power, come in the end to one. To be ignorant of causes is to be frustrated in action.''

In the aphorism which concludes Book I of *Novum organum,* two rules of scientific procedure are emphasized: ''to drop all preconceived notions and make a fresh start; and . . . to refrain for a while from trying to rise to the most general conclusions or even near to them.'' The fresh start requires the mind to overcome the influence of four ''Idols,'' tendencies that inhibit the search for truth. The Idols of the Tribe are common to mankind generally. The Idols of the Cave are the tendencies of each man to see truth in relation to his own particular interests and disposition. The Idols of the Theater are the traditional philosophical systems. The Idols of the Market Place are errors that arise from language.

Science should start with what Bacon called Tables of Investigation. The Table of Presence lists instances in which the phenomenon being studied occurs. The Table of Absence in Proximity includes the important negative instances; these are the ones most like the positive instances.

The Table of Comparison compares the degrees of the phenomenon.

Interpretation begins with a brief survey which will suggest the correct explanation of the phenomenon. Although this ''anticipation'' resembles a hypothesis, there is in Bacon's discussions no clear indication that he recognized the central scientific importance of devising and testing hypotheses. He goes on to consider ''prerogative instances,'' those most likely to facilitate interpretation, of which he classifies 27 different types. By following the method outlined, scientific investigation is supposed to produce, almost mechanically, a gradually increasing generality of understanding, a ''ladder of axioms'' upon which the mind can climb up or down.

Bacon's program was too ambitious and in its particulars it has been of little influence. His approach did serve, however, to encourage detailed, concrete observation and experimentation and a system of scientific theory tied to them. His identification as the Moses of modern science or the Columbus of the mind is therefore not entirely inapt.

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Nathaniel Bacon

Nathaniel Bacon (1647-1676) was an American colonial leader in Virginia and the leader of Bacon's Rebellion in 1676.

The period of American colonial history which followed the restoration of the Stuart monarchy in England (1660) was an era of political and economic instability. Typical of the way converging problems could lead to civil conflict was Bacon's Rebellion. The youthful Nathaniel Bacon took charge of discontented frontiersmen and, during the course of an Indian war, virtually assumed control of the colony of Virginia. The results of Bacon's Rebellion were not lasting; most of the legislative reforms were repealed at its end, and 23 of its leaders met their death by hanging.

Nathaniel Bacon was born on Jan. 2, 1647, at Friston Hall, Suffolk, England. He was the only son of Thomas Bacon, a wealthy landowner. A contemporary remembered him as being tall and slender, ''blackhair'd and of an ominous, pensive melancholy Aspect . . . not much given to talk, . . . of a most imperious and dangerous Pride of heart, despising the wiser of his neighbours for their Ignorance, and very ambitious and arrogant.'' These traits of character were evident in Bacon's withdrawal from Cambridge without completing a degree. Upon his marriage to Elizabeth Duke, the bride's father rejected the match and disinherited his daughter. Shortly thereafter, the impetuous Bacon became involved in a scheme to defraud an acquaintance. Disturbed by his errant son's behavior, Thomas Bacon helped Nathaniel and his wife leave England to settle in Virginia.

Arrival in Virginia

Nathaniel Bacon arrived in Virginia in 1674 with both money and influence to aid him. His father and brother-in-law had sent him off with £1,800 and with forewarning to influential relatives in Virginia. Hearing of Bacon's wish to settle on the frontier, Governor William Berkeley helped arrange the purchase of two estates; the governor also assisted Bacon by granting his application to engage in Indian trade. The governor later paid the new planter the honor of a seat on the Council. ''Gentlemen of your quality come very rarely into this country,'' he explained, ''and therefore when they do come are used by me with all respect.''

Bacon's Rebellion

A variety of causes contributed to Bacon's Rebellion. The immediate cause was the resumption of violent clashes with frontier Indians, including the killing of Bacon's overseer. Vigilante groups sprang up to protect the colonial settlements, and Bacon accepted command of the hastily organized forces. The underlying factors giving rise to the rebellion are variously described by contemporaries. Doubtless, the depressed price of tobacco exports (Virginia's main crop) and unhappiness with English mercantile laws laid bases for discontent. Other causes for dissatisfaction were the vast land grants in northern Virginia made arbitrarily by Charles II to his courtiers. Complaints also arose about the arbitrary governing system of Virginia, especially at the local level, and the inequities of heavy tax assessments. There can be little question, however, that the Indian troubles and Governor Berkeley's failure to react vigorously to demands for action by frontier settlers gave cohesion to Bacon's movement.

Bacon wrote to Governor Berkeley seeking permission to attack the Indians and then, without waiting for a reply, moved his vigilantes against the tribes. But instead of supporting this effort, the governor was furious, believing Bacon's actions would further antagonize the Indians. Hoping to marshal popular support, Berkeley proclaimed Bacon a rebel and dissolved the General Assembly, which had sat for 16 years, calling for new elections. Meanwhile, Bacon had returned a hero from an apparently successful foray against the Indians and was elected to the House of Burgesses.

When the General Assembly met in June 1676, Governor Berkeley decided to try to patch up his quarrel with Bacon. An elaborate public reconciliation was arranged, and Bacon was restored to a seat on the Council. But shortly afterward, the struggle was renewed. Probably, Bacon had expected to receive a formal commission from the governor and to return to his Indian campaign without delay. When this appointment was not forthcoming, he fled Jamestown, regrouped his men, and captured the city. Under duress, Berkeley issued the commission and also signed into law the series of legislative acts known as ''Bacon's Laws.'' It is doubtful that Bacon had much influence over this legislation, but the new laws did indicate some of the issues which had contributed to the controversies of the past months. The most important bill established universal manhood suffrage, while other acts provided for the popular election of church vestries, eliminated tax privileges for councilors, abolished plural office holding, and instituted rules to make the local county government more responsive. This action completed, Berkeley again tried to raise troops to reassert his authority. Failing in an open confrontation with Bacon's superior forces, Berkeley fled Jamestown and a civil war ensued.

Then Bacon's Rebellion collapsed. The immediate cause was Bacon's death, from disease and exposure, on Oct. 26, 1676. Important too was the English government's continuing support of Governor Berkeley: desperate reports of the ''uproars'' in Virginia had induced Charles II to send 1,130 troops to support the constituted government. Yet even before the troops landed, the rebellion had collapsed, and Governor Berkeley, gathering strength as the rebel forces disintegrated, was able to disperse the remaining rebels and execute their leaders. Berkeley's vindictiveness, however, led to conflicts with the King's representatives and his eventual recall to England in disgrace.

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Roger Bacon

The medieval English philosopher Roger Bacon (ca. 1214-1294) insisted on the importance of a so-called science of experience, or ''scientia experimentalis.'' In this respect he is often regarded as a forerunner of modern science.

Little is known about the details of Roger Bacon's life or about the chronology and motivation of his major works, the *Opus majus,* the *Opus minus,* and the *Opus tertium*. It appears that he was born in Ilchester, Somerset. At 13 he entered Oxford University, where he spent 8 years. Contrasting himself to other scholastics who received only a baccalaureate in the arts and then moved on to theology, Bacon took delight in having the advanced arts degree.

In the 1240s, perhaps in the early years of the decade, Bacon lectured at the University of Paris on the works of Aristotle. During this period he also wrote three works on logic. Within relatively few years there were three important events in Bacon's life: his return to England from France, the awakening of his scientific interests, and his entry into the Franciscan order.

A Universal Science

Early in his empirical pursuits Bacon envisioned a universal science which would promote the spread of Christianity, prolong life, aid health, and form a synthesis between theology and the science of experience. Theology for Bacon was more or less biblical theology, not the scholastic theology based on the *Sentences* of Peter Lombard, which Bacon may have known only superficially. He praised science as being ''most beautiful and most useful.'' Bacon had other reasons for urging Christians to take up a science of experience. In many respects his age had an

apocalyptic character, and there was considerable belief that a struggle with the antichrist was imminent. Bacon saw a science of experience as a Christian weapon for the fray.

It is quite likely that Bacon became a Franciscan in 1252. By Bacon's time, as even more so during the following century, the work begun by St. Francis had posed problems for his followers. Franciscans were required to take a vow of poverty, but their work had swelled to such size and importance that it was impossible to continue it unless the order owned or at least administered property and other possessions. However, the acquisition of property by the Franciscan order was seriously questioned by a group of friars who claimed a literal allegiance to St. Francis. Bacon joined this group.

Moreover, during this very period of struggle over the vow of poverty, the new orders, Dominican as well as Franciscan, were being attacked by the secular clergy, whose power was being diminished as the religious clergy grew in numbers and influence.

Period of Confinement

About 1257 Bacon was taken from England to France and, for unknown reasons, underwent some kind of confinement, perhaps even an imprisonment, in a French monastery. One theory is that his scientific interests made him suspect, but it is more likely that his views on Franciscan life proved unpopular with the friars in England. Actually, there are no grounds for thinking that this confinement had anything to do with an alleged conflict between science and religion.

During his period of confinement Bacon wrote his greatest works: the *Opus majus,* the *Opus minus,* and the *Opus tertium*. Differences among scholars concerning the order and purposes of these works underscore once again the many unknowns concerning Bacon's life. It seems that he intended to write a treatise on the sciences but soon realized the magnitude of such a task. Instead, he composed what is now known as the *Opus majus,* in which he made use of materials already written, added new material, and climaxed the work with a section on moral theory. With respect to the sciences, the overall tone of the *Opus majus* is a rhetorical plea, attempting to persuade the pope about the importance of experimental knowledge. There is no evidence that Bacon made any important contribution to science and much evidence that he was, instead, a reader, writer, and rhetorician in behalf of science. Concerning the *Opus minus,* a convincing theory is that it was written while the *Opus majus* was still in the hands of copyists and Bacon was reflecting on his omissions from the earlier manuscript. The *Opus minus* is thus a supplement to the *Opus majus*. The *Opus tertium* may well have been an expansion of what began as a preface to the earlier two works.

Observations and Writings

In many ways Bacon was ahead of his time. His works mention flying machines, self-driven boats, and an ''instrument small in size, which can raise and lower things of almost infinite weight.'' He studied the heavens. He seems to have studied the refraction of light under experimental conditions, but in his so-called science of experience he did not make any known advances into what is today called physics; and he did not make any known practical inventions.

After the three works previously mentioned, Bacon wrote a great part of *Communium naturalium,* one of his finest works. He also wrote a Greek grammar and a Hebrew grammar, and in 1272 he published *Compendium of the Study of Philosophy,* in which the old, angry, polemical Bacon reemerges. It is possible that an imprisonment in the final years of his life stems from the *Compendium,* in which he claimed to see in the then-warring factions of Christendom the presence of the antichrist and in which he took in general the extreme view of Franciscan life identified with Joachim of Fiore.

The length of his imprisonment and the causes of his release are again matters of educated guesswork. He was free enough late in life to write *Compendium of Theology*. He was not imprisoned at the time of his death, which occurred in 1294 (according to one account, on June 11).

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Amos Bad Heart Bull

Amos Bad Heart Bull (1869-1913) was an Oglala Lakota Sioux tribal historian and artist known for his pictographs.

Amos Bad Heart Bull was called ''the Herodotus of his people'' by Helen Blish, who rescued his 400 pictographs by having had them photographed before their interment. Through her intervention *A Pictographic History of the Oglala Sioux* was published to relate the transition of these proud Plains warriors into reservation Indians. The illustrations from this book have been featured in every television documentary about the Ghost Dance, the Battle of the Little Big Horn, and the deaths of Sitting Bull and Crazy Horse. The artist's pictures of Crazy Horse, his cousin, are the only surviving likenesses of him since Crazy Horse never allowed himself to be photographed. Fortunately, Blish was able to interview two of the artist's uncles, He Dog (Sunka Bloka) and Short Bull (Tatanka Ptecela), on the Pine Ridge Reservation in South Dakota, to learn a little about his life. Short Bull and He Dog told her that Amos Bad Heart Bull the Elder had been a band historian, a keeper of the winter count, and had created a hide chronicle on which the outstanding single event of each year was recorded. Since he died young, the task of bringing up his son fell to them, and to their brothers, Little Shield and Only Man. They told him stories of the battles they had fought in, and observed his interest in collecting treaties and documents about Indian-white encounters.

Self-Taught Artistry

Without any formal instruction, Bad Heart Bull began creating annotated drawings. Although he had been given no education, he taught himself to write using a system devised by the missionaries for the transcription of Lakota. He also learned English from the soldiers at Fort Robinson, where he had enlisted as a scout for the United States Army in 1890. From a clothing dealer in Crawford, Nebraska, he bought a used ledger in which he began his 415 drawings using black pen, indelible pencil, and blue, yellow, green, and brown crayons, and red ink. In some instances he painted with a brush so fine that the strokes can be seen only under magnification. In addition, some of the pictures are touched with a gray or brown wash in places. He worked at this project for about two decades recording the civic, religious, social, economic, and military life of the Oglala.

Amos Bad Heart Bull (bottom)

His technical innovations permitted multiple perspectives of an event. He portrayed masses of people engaged in dramatic actions by assuming a panoramic view. Depicting hundreds of men and horses in battle, or in religious ceremonies, or in processionals to a buffalo hunt from above, he captured tribal activities in long-shots or topographic views. Then, he would render close-ups of some aspect on the same page, framed and set-off to one side, so that one could study the psychological impact of the sweeping event upon an individual participant by means of a near-view insert. He experimented with other than stylized profile renditions, using full-face depictions, rear-views, rendering wounded horses from below, or showing dancers in three-quarter view. Another innovation was his use of foreshortening. These techniques added drama and realism to his pictures.

Each set of drawings tells part of a heroic epic. The first group shows tribal events before 1856. The councilmen (wakicunza) and their marshals (akicita) are shown deliberating in the camp council, a buffalo hunt, a sun dance, and the eight warrior societies in their regalia are shown. The next set of pictures tells the story of the conflicts with the Crow, their hereditary enemies on the Plains in sporadic skirmishes from 1856 to 1875. The third set narrates the

defeat of U.S. General George A. Custer on the Little Big Horn River in Montana. The next group of pictures shows the reorganization of Oglala society as it was forced to accept reservation existence. It opens with the ceremonies: the Sacred Bow, the Victory Dance, the Dance of the Black Tailed Deer, the Horse Dance, and the Vision Quest. These are followed by eight depictions of courting scenes, and ten of games. This section closes with the transition to agriculture. The next to last set depicts the Ghost Dance and the Battle of Wounded Knee. And the final set shows the fourth of July being celebrated in 1898 and in 1903 on the Pine Ridge Reservation. By grouping his pictures in these narrative sequences, the artist has conveyed the history of his band over 60 years. Because he preserved the most minute details of daily life, this constitutes an unparalleled historical record.

Rescued for Posterity

In 1926, Helen Blish was a graduate student at the University of Nebraska searching for examples of Plains art. From W. O. Roberts of the Pine Ridge Agency, she learned about Bad Heart Bull's drawings, which had been given, after the artist's death in 1913, to his sister, Dolly Pretty Cloud. Speaking through an interpreter, Blish spent her summer vacations from teaching in a Detroit high school, studying the art of Pretty Cloud's brother, kept in a trunk on the dirt floor of the one-room cabin on the reservation. It was only after much persuasion that she was permitted to rent it for a modest annual fee and to analyze the renderings for her master's thesis under the noted art historian Hartley Burr Alexander.

Following Lakota custom, the prized ledger book was buried with Pretty Cloud upon her death in 1947. Fortunately, though, Blish's work had been given to the American Museum of Natural History in New York City before her death in 1941. In 1959, the University of Nebraska Press decided to publish Bad Heart Bull's pictorial history and attempted to get permission to disinter the ledger, to no avail. However, it was found that Alexander had photographed the priceless document page-by-page in 1927; therefore, these illustrations were collated with Blish's manuscript and published in book form. Mari Sandoz, the biographer of Bad Heart Bull's cousin, Crazy Horse, encouraged the project from its inception, and wrote its introduction in the last year of her life. She said, ''Without doubt, the Amos Bad Heart Bull picture history is the most comprehensive, the finest statement as art and as report of the North American Indian so far discovered anywhere.''

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Pietro Badoglio

The Italian general and statesman Pietro Badoglio (1871-1956) played a large part in the Italian victories in World War I and in Ethiopia in 1936. He shared the responsibility for the Italian disaster in World War II.

Pietro Badoglio was born in Grazzano Monferrato. He graduated from military academy in 1890, served his first campaign in Africa from 1895 to 1898, and was attached to the general staff in Rome as a captain in 1906. An intelligent, though tough and taciturn, officer, he gained battlefield promotion to major in the Libyan campaign in 1911-1912. With the outbreak of World War I, he became a lieutenant colonel of the general staff. Defying the stationary warfare that ensued, Badoglio brilliantly broke through the Austrian lines in 1916, conquered Mount Sabotino (Gorizia), and brought a much-needed victory to Italy. Battle promotions to the top military hierarchy followed. As major general and assistant chief of general staff, he distinguished himself further, both in Italy's recovery from disaster in 1917 and in the crushing of Austria in 1918. Badoglio then headed the armistice commission and negotiated the Austrian surrender.

A senator and chief of army staff in 1919, Badoglio was appointed successively ambassador to Brazil in 1924, chief of general staff in 1925, field marshal in 1926, and governor of Libya in 1928. In 1929 he was ennobled as the Marchese of Sabotino and was awarded the highest Italian honor, the Collar of the Annunziata.

When the Fascist government bungled the early Ethiopian campaign in 1935, Mussolini hastily appointed Badoglio supreme commissar, and he achieved a rapid, total victory in 1936. Although promptly named viceroy of Ethiopia and titled the Duke of Addis Ababa, Badoglio preferred to return to Rome, the center of activity, rather than remain isolated in Africa. A Royalist rather than a Fascist soldier, a suspicious, calculating politician as much as a military professional, he remained aloof from Benito Mussolini and reserved his loyalties for King Victor Emmanuel III.

In 1936 Badoglio resumed the position of chief of staff, but his star had already begun to decline. When World War II broke out, he was aware of, as well as inherently responsible for, Italy's military unpreparedness, and he opposed Italian entry timidly and without conviction. He was forced to resign in 1940 after the first military defeats.

When the King deposed Mussolini in 1943, he appointed the 72-year-old Badoglio prime minister with a mandate to end the war. But Badoglio, no longer resolute or capable, brought Italy to the worst possible armistice in 1943: German occupation, Allied invasion, and civil war. He disgraced himself further by abandoning Rome to the Nazis and fleeing south with his government. He held power precariously and only through Allied support, which ceased with Rome's liberation in 1944. Futilely defending

his record in his last years, he died in Grazzano Monferrato in 1956.

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Leo Baeck

Leo Baeck (1873-1956)—rabbi, teacher, hero of the concentration camps, and Jewish leader—represented in his life and writings the drama, tragedy, and hopefulness of modern Judaism.

Leo Baeck was born May 23, 1873, in Lissa, a city in the Prussian province of Posen where his father was an Orthodox rabbi. There he received both a traditional Jewish education and secular training in the Lissa Gymnasium. He continued this dual interest in Judaism and secular thought through his studies at the Orthodox seminary Judische-Theologisches Seminar, the University of Breslau, the Berlin Hochschule fuer die Wissenschaft des Judentums (a liberal Jewish seminary), and the Friedrich Wilhelm University. In 1897 he received a rabbinical degree from the Hochschule and a doctorate from the University of Berlin.

Baeck's rabbinical experience included that of a traditional synagogue in the town of Oppeln, Silesia, and of the larger synagogue in Dusseldorf. Finally he was elected senior rabbi of the autonomous Jewish community of Berlin, a post which he held from 1912 until 1943 when he was deported by the Nazis to the concentration camp at Theresienstadt. He was a noted teacher, rabbi, and preacher, respected by Jew and non-Jew alike.

His reputation was built not only upon his scholarship but also upon his concern for the entire Jewish community. He was active in civic organizations like B'nai Brith and also in the Zionist movement, which was unusual for a German rabbi of his time. He was also known and respected by Christian leaders after the publication of his first book, *The Essence of Judaism* (1905), which responded to a critique of Judaism offered in Adolf von Harnack's book *What is Christianity*.

The Nazi Years and Their Aftermath

Baeck's reputation was sorely tried during the Nazi years. He served as leader of the council of German Jews established by Hitler in 1933 and later in Theresienstadt

served as head of the *Aeltestenrat,* a council of elders which was more a facade of Jewish autonomy than an actually independent body. Baeck has been criticized for his cooperation with the Nazis in their attempts to mask their atrocities with the appearance of justice. Nevertheless Baeck was able to utilize these positions to promote prayers of protest and to mobilize Jewish learning as a means of resistance to the Nazi effort to dehumanize the Jews.

After World War II Baeck went to London, and in 1953 he became a British citizen. While continuing his educational activities in England he also served on the faculty of the Reform Seminary, the Hebrew Union College, in Cincinnati, Ohio. He thus became associated with the Liberal Movement in Judaism, and the Liberal Jewish seminary in London is named after him. During this time he also travelled to Israel, lecturing at the Hebrew University.

His Thought

Baeck's thought had three central concerns: Jewish ethics, Judaism and Christianity, and the Jewish people. These are represented by three major works. His first book, *The Essence of Judaism,* began as an exposition on the continuity of Jewish thinking from the Bible through the great rabbinic teachers. By the time it was revised and expanded in 1922 Baeck had developed a three-fold understanding of Judaism. Jewish religion, he contended, is made up of, first, prophetic universalism, proclaiming God's unity to humanity; second, an optimistic and dynamic faith in God, in oneself, in others, and in humanity as a whole; and third, the historical task of the Jewish people as God's emissary to the world.

In each section of his book Baeck weaves quotations from the Bible and later Jewish writings into a compressed compendium of Jewish thinking. The first section gives primacy to the religious experience, the second to ethics, and the third to history. The book comprises a sketch of Judaism richly studded with authentic Jewish texts.

Baeck's various essays on Christianity explore the differences among the rabbis, Jesus, Paul, and the later church (his earliest writings on Christianity date from 1922; see in English *Judaism and Christianity,* 1958). Judaism, he contended, is a classical religion, by which he meant a religious tradition seeking a positive, active social life, while Christianity is a romantic religion, a tradition that is inward looking. This contention stimulated considerable controversy among German biblical scholars (see Krister Stendal's introduction to Baeck's *The Pharisees and Other Essays,* 1947).

Baeck continually emphasized the Jewish people as a cultural and historical group. His final work, *This People Israel* (1955, and in English translation 1964), captures the sweep and majesty of Jewish history while revealing his commitment to the Jewish people. The book, which began as an exposition of the greatness of biblical Judaism, was written in 1938 and destroyed by the Nazis. The rest of the book was composed while in the Theresienstadt concentration camp. The first half covers biblical history, giving insightful summaries of such perplexing problems as the levitical laws. The second half follows Jewish culture in its various incarnations in Europe, whether under Muslim or Christian domination, and into the modern world, including mention of all the major trends in Jewish thought and social development. The book concludes with an affirmation of the Jewish task.

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Leo Hendrik Baekeland

An American chemist, inventor, and manufacturer, Leo Hendrik Baekeland (1863-1944) invented Bakelite, the first plastic to be used widely in industry.

Leo Ernst Baekeland was born in 1863 in Ghent, Belgium. He took a bachelor of science degree from the University of Ghent in 1882 and began to teach there as an assistant professor; he received his doctorate in natural science in 1884 and continued to teach for another 5 years. In 1889 he went to the United States on a traveling scholarship, liked the country, received a job offer from a photographic firm, and decided to make America his home.

These were the years when science was first coming to the attention of American industry. In some European countries, notably Germany, industrial research was already helping to improve old products and processes and to develop new ones. This wedding of science and technology was just beginning in the United States, first in those industries that had been close to science from their beginnings, such as the chemical and electrical industries. The manufacture of photographic equipment and materials was one such industry. Baekeland began work to improve photographic film, and in 1893 he established the Nepera Chemical Company to manufacture Velox paper, a film of his invention which could be handled in the light. In 1899 he sold out to the leading firm in the field, Eastman Kodak, and used the money to set up his own private industrial research laboratory in a converted barn behind his home in Yonkers, N.Y.

At this laboratory Baekeland began a large number of experiments covering a range of subjects. One of these was an attempt to produce a synthetic shellac by mixing formaldehyde and phenolic bodies. Other experimenters had worked with these two substances, and it was known that the interaction was greatly influenced by the proportions used and the conditions under which they were brought together. Baekeland failed to synthesize shellac but instead discovered Bakelite, the first successful plastic.

Earlier plastics had only limited usefulness because of their tendency to soften when heated, harden when cooled, and interact readily with many chemical substances. Baekeland's new material did not suffer from any of these defects. Using temperatures much higher than previously thought possible, he developed a process for placing the material in a hot mold and adding both pressure and more heat so that a chemical change would take place, transforming the material in composition as well as shape.

He patented this process in 1909 and formed the Bakelite Corporation the following year to market the material. Bakelite soon became very successful and was widely used in industry as a substitute for hard rubber and amber, particularly in electrical devices. He retired from the company in 1939, honored for his success as a manufacturer and for his effectiveness as a spokesman for the whole concept of scientific research in the aid of industry.

Further Reading

There is no available biography of Baekeland. A sketch of his activities is in John Jewkes, David Sawers, and Richard Stillerman, *The Sources of Invention* (1958). An exhaustive study of the American Chemical industry is Williams Haynes, *American Chemical Industry* (6 vols., 1945-1954). The best study of plastics is Morris Kaufman, *The First Century of Plastics: Celluloid and its Sequel* (1963). □

Karl Ernst von Baer

The Estonian anatomist and embryologist Karl Ernst von Baer (1792-1876) was the first to describe the mammalian ovum. He also developed the germ-layer theory, which became the basis for modern embryology.

Karl Ernst von Baer was born in Piep on Feb. 29, 1792. He began his medical studies at the University of Dorpat in Estonia in 1810, and after graduating in 1814 he continued his studies at Vienna. After realizing his limitations as a practitioner, he studied comparative anatomy at the University of Würzburg, where he was taught by the influential anatomist Johann Döllinger. On completion of his studies, Baer accepted a position as prosector in anatomy at the University of Königsberg, and in 1819 he was appointed associate professor of zoology there. In 1822 he achieved the rank of professor.

At Königsberg he undertook his famous studies in embryology in collaboration with C. H. Pander. He worked first on the embryology of the chick but later investigated the problem of identifying the structure of the ovum of the dog and found it to be a small yellow spot floating in the follicular fluid. As a result of this work, he published in 1827 the first description of a mammalian egg, *Epistola de ovi mammalium et hominis genesi* (On the Origin of the Mammalian and Human Ovum). His reputation was further increased by the publication of his most famous work, *Entwicklungsgeshichte der Tiere* (1828-1837; Developmental History in Animals). In this work he developed the germ-layer theory, in which he held that in vertebrate eggs four ''layers'' of cells are formed and that each layer always gives rise to certain tissues in the adult organism. (The two middle layers were later regarded as one.) In this same work he outlined his discovery of the notochord in the chick embryo. He described it as a rod of cells which runs the length of the vertebrate embryo and around which the future backbone is laid down.

Laws of Development

Baer's work on the embryological development of animals led him to frame four laws. In these laws he was concerned with the question of how closely the development of an embryo of one species resembles that of other species and how closely its various embryonic stages resemble the adult stages of other species. His laws state that the embryo of a given species never resembles the adult of another species and that the embryos of even the most

similar species do not pass through the same states but, rather, become progressively different from each other. These ''laws of development,'' though much misunderstood by other biologists and in some cases used by them to support opposite views, were fruitful in later interpretations of embryology and evolution. Herbert Spencer used Baer's law (later known as the biogenetic law) to support his theory that the world is becoming increasingly differentiated and complicated.

In 1834 Baer left Germany to take up the position of librarian of the Academy of Science at St. Petersburg. In this position he advised the Russian government on a number of scientific matters. In 1837 he led a scientific expedition into Arctic regions, and from 1851 until 1856 he studied Russian fisheries and suggested many improvements. He retired to his native Estonia and died on Nov. 28, 1876, in Dorpat.

Further Reading

There is a very good account of Baer's biological work and influence in Edward Stuart Russell, *Form and Function: A Contribution to the History of Animal Morphology* (1916). Information is also in Joseph Needham, *A History of Embryology* (1934; 2d ed. 1959); Arthur William Meyer, *The Rise of Embryology* (1939); and Jane M. Oppenheimer, *Essays in the History of Embryology and Biology* (1967).

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Johann Friedrich Adolf von Baeyer

The German chemist Johann Friedrich Adolf von Baeyer (1835-1917) experimented in the organic field, notably achieving the synthesis of indigo. He received the Nobel Prize in chemistry in 1905.

Adolf von Baeyer was born in Berlin on Oct. 31, 1835. From an early age Adolf was devoted to the study of nature; for example, he planted date seeds in a series of pots which were nourished successively by milk, wine, and ink. The 8-year-old who conducted such endeavors was destined to become a superb experimentalist during 60 years of leadership and to garner many scientific honors.

Analysis of Organic Molecules

After comprehensive studies in physics and mathematics at the Friedrich Wilhelm Gymnasium in Berlin, Baeyer went to the University of Berlin, where he pursued the same course. One year later, convinced that chemistry was to be his life, Baeyer moved to Heidelberg to study. His doctoral research on arsenical organic compounds was completed in 1858 and indicated his future scientific focus—the analysis and synthesis of organic molecules.

At the new laboratories established in the Gewerbe institute in Berlin, Baeyer assembled a brilliant circle of chemists that rivaled the group gathered by A. W. von Hofmann at the University of Berlin. To this period belong Baeyer's studies of uric acid, which contributed to the clarification of the biochemical differences in the metabolic processes of mammals and reptiles.

The years from 1865 to 1885 were devoted to the painstaking investigation of the organic dyes, particularly indigo, alizarin, and isatin. This work contributed immensely to the German dye industry's phenomenal growth but brought no material rewards to Baeyer, who generously shared his insights and techniques with his students.

Other Investigations

Baeyer and his pupils also pioneered in the study of polyacetylenes, oxonium salts, and the internal architecture of aromatic compounds and other ring structures. Generally an experimentalist, he used the structure theory of his friend August Kekulé as the theoretical base on which to build his life's work. Baeyer proposed a ''centric'' formula for benzene, and a ''strain'' theory, correlating the stability of cyclic compounds with the ring angles, to account for the submolecular properties of complex compounds. His studies in the condensation reactions of ketones and aldehydes, plus his abiding interest in plant physiology, led him to propose a photosynthetic theory which stimulated much research on this important topic.

Baeyer was married and the father of four children. He was active in the German Chemical Society and occupied some of the most prestigious chairs in the German academic world. He lived for his science, his students, and his collaborators. These included Emil and Otto Fischer, Edward Hepp, and Richard Willstäter, all of whom achieved the highest ranking in the international chemical world. Baeyer's 300 important papers are one of the great monuments of German intellectual life.

Further Reading

Baeyer's autobiography, which covers only the first half of his life, is not available in English. The best short account of Baeyer is the essay by Richard Willstäter in Eduard Farber, ed., *Great Chemists* (1961). His technical achievements are treated in Eduard Farber, *The Evolution of Chemistry: A History of Its Ideas, Methods, and Materials* (1952; 2d ed. 1969), and in J. R. Partington, *A History of Chemistry,* vol. 4 (1964). □

Buenaventura Baez

Buenaventura Baez (1812-1884) was five times president of the Dominican Republic and dominated his country's history for 3 decades.

Born of wealthy mulatto parents in Azua de Compostela, Buenaventura Baez was educated in Europe and returned to his homeland as one of the best-educated Dominicans of his day. He opposed continuation of Haitian rule over the eastern part of Hispaniola. By 1843, and after the ouster of the Haitian ruler Jean Pierre Boyer, this rule existed in name only. When the Dominican Republic declared independence, Baez became a member of the Dominican constitutional assembly and speaker of the first congress.

Baez was a compromise choice for president in 1849. At the end of his term in 1853, he handed over power to his legally chosen successor, Pedro Santana—one of the rare times in Dominican history when this happened. Thereafter, Santana and Baez became implacable enemies, and Baez was soon exiled and did not return until 1856. In the personalistic manner of Dominican politics, this feud dominated the country's political life as the two leaders' followers struggled for control.

By 1855 Santana's harsh rule had caused a revolt, and he resigned. Baez returned and maneuvered himself into the presidency. Naturally, his first move was to exile Santana.

A revolt by tobacco growers in the Cibao Valley sent Baez into exile in Curaçao in June 1858, and Santana replaced him as president as the Dominican Republic entered the era of Spanish rule known as the Third Spanish Colony. The Dominican War of the Restoration against Spain began in 1863. After much fighting, the last Spanish troops departed in July 1865. A constitutional assembly elected Baez president, and he entered his third term on Nov. 14, 1865. However, by early May 1866 the country was again in revolt, and Baez returned to Curaçao.

Before Baez claimed the presidency for the fourth time, in May 1868, the Dominican government had made serious efforts to lease the Bay of Samaná area, one of the world's great natural harbors, to the U.S. government. Baez went even further, attempting to have his country annexed by the United States. On Nov. 29, 1869, representatives of both governments signed two treaties in Santo Domingo, one leasing the Bay of Samaná and the other annexing the Dominican Republic. In spite of a questionable Dominican plebiscite in favor of the annexation and U.S. President Ulysses S. Grant's firm support, U.S. Senate opposition killed the treaty. The lease treaty lapsed, and finally in December 1872 Baez rented the Samaná peninsula to an American corporation for $150,000 a year. The contract was rescinded a few months later, and by the end of 1873 Baez was toppled by yet another revolution.

The next few years were very confused; 1876 saw four presidents, the last being Baez as he started his fifth and final term in December. By February 1878 he was again in exile, this time in Mayagüez, Puerto Rico, where he died on March 21, 1884.

Further Reading

An excellent account of Baez's career is in Selden Rodman, *Quisqueya: A History of the Dominican Republic* (1964). Probably the classic work on the Dominican Republic is Sumner Welles, *Naboth's Vinyard: The Dominican Republic, 1844-1924* (2 vols., 1928). This work explains and interprets the history, culture, and society of the nation. Another useful work is Otto Schoenrich, *Santo Domingo: A Country with a Future* (1918). □

Joan Baez

American folk singer Joan Baez (born 1941) was recognized for her non-violent, anti-establishment, and anti-war positions. She used her singing and speaking talents to denounce violations of human rights in a number of countries.

By the age of 22, Joan Baez was already known as the ''queen of folk singers.'' Her rich and varied early experiences contributed significantly to her later ''anti-establishment'' attitudes. Her father, Albert V. Baez, was a physicist who came to the United States from Mexico at a very early age, and her mother was of West-European descent. Joan inherited her father's dark complexion, and the occasional racial prejudice she suffered as a child probably led to her later involvement in the civil rights movement. Although as an adult she claimed not to share her parents' Quaker faith, it undoubtedly contributed to what some called her keen ''social conscience.''

One of three sisters, Baez was born on January 9, 1941, in Staten Island, New York. She was exposed to an intellectual atmosphere with classical music during her childhood, but rejected piano lessons in favor of the guitar and rock and roll.

Her father's research and teaching positions took the family to various American and foreign cities. She attended high school in Palo Alto, California, where she excelled in music more than in academic subjects. Shortly after her high school graduation in 1958, her family moved to Boston where Baez's interest in folk music surfaced after visiting a coffeeshop where amateur folk singers performed.

From Boston Coffee Houses to Newport

She briefly attended Boston University where she made friends with several semi-professional folk singers from whom she learned much about the art. In addition to simple folk songs, she began to sing Anglo-American ballads, blues, spirituals, and songs from various countries. As she worked to develop her technique and repertoire, Baez began to perform professionally in Boston coffeehouses and quickly became a favorite of Harvard students. She was also noticed by other folk singers, including Harry Belafonte, who offered her a job with his singing group.

In the summer of 1959 she was invited to sing at the Newport (Rhode Island) Folk Festival. That performance made her a soaring phenomenon—especially to young people—and led to friendships with other important folk singers such as the Seeger family and Odetta. Although that performance brought her offers to make recordings and concert tours, she decided to resume her Boston coffeeshop appearances.

After her second Newport appearance in 1960, Baez made her first album for Vanguard Records, simply labelled *Joan Baez,* which was an immediate success. She was then such a ''hot item'' that she could tell CBS what songs she would sing and what props she would use in her appearance. In the following years Baez sang to capacity crowds on American college campuses and concert halls and on several foreign tours. Her eight gold album and one gold single awards attested to her popularity as a singer.

Her soprano voice has been described as ''so clear and so luminously sensual that it reminded everyone of their first loves.'' She had no need to take lessons to enhance her voice, which ranged over three octaves, but she needed practice in order to achieve command of the guitar.

Politics a Source of Controversy

While many critics agreed that her untrained singing voice was unusually haunting, beautiful, and very soothing, they saw her spoken words, lifestyle, and actions as discordant and sometimes anti-American. In the turbulent 1960s, Baez became a center of controversy when she used her singing and speaking talents to urge non-payment of taxes used for war purposes and to urge men to resist the draft during the Vietnam War. She helped block induction centers and was twice arrested for such violations of the law. She had already studied, understood, and adopted non-violent strategies as a way to effect changes where she perceived injustices to exist.

She was married to David Harris, a draft resister, in March 1968. She was pregnant with their son, Gabriel, in April 1969 and three months later saw her husband arrested for refusing induction into the military forces. (He spent the next 20 months in a federal prison in Texas.)

Baez Creates A Stir Among American Left

In the early 1970s, Baez began to speak with less stridence and by the end of the decade had offended dozens of her former peace-activist allies, such as Jane Fonda and attorney William Kunstler, when she publicly denounced the atrocities in Vietnam's Communist ''re-education'' centers. As she had done in the case of Chile and Argentina (without public outcries from former associates), Baez called for human rights to be extended to those centers in post-war Vietnam. Although her position seemed similar to that of Western intellectuals, it nevertheless created a stir among the American left (some of whom called for her own re-education). When some asked what right any American had to criticize the Communist government for anything it was doing after what the United States had done to the Vietnamese, she responded: ''The same right we have to help anyone anywhere who is a prisoner of conscience.''

Baez' Career Through the 1980s and '90s

In later years Baez' singing career faltered despite various attempts to revive it. Her 1985 effort featured a more conventional hairstyle and attire. Her supporters believed

she would regain her prominence in the entertainment industry because her voice, although deeper, retained the same qualities which earlier made her so successful. Meanwhile, she was quite busy throughout the world as the head of the Humanitas International Human Rights Committee, which concentrated on distracting (in any possible nonviolent way) those whom it believed exercised illegitimate power.

Baez has continued to make music and to influence younger performers. In 1987, Baez released *Recently,* her first studio solo album in eight years. She was nominated for a 1988 Best Contemporary Folk Recording Grammy Award for the song ''Asimbonanga'' from the album. Also in 1988, Baez recorded *Diamonds and Rust in the Bullring* in Bilbao, Spain. The album was released the following April. In 1990, Baez toured with the Indigo Girls and the threesome were recorded for a PBS video presentation, *Joan Baez In Concert*. In 1991, she released a compilation album, *Brothers In Arms,* featuring two new tracks. In 1993, two more Baez recordings were released: *Play Me Backwards,* consisting of new material; and *Rare, Live & Classic,* a retrospective of her career from 1958 to 1989, featuring 22 previously unreleased tracks. Another compilation CD, *Live At Newport,* containing previously unreleased performances from the 1963,1964 and 1965 Newport Folk Festivals was released by Vanguard records in 1996. Baez released another solo album, *Gone from Danger,* in early 1997.

The singer's interest in politics and human rights has continued as well. In 1993, she was invited by Refugees International to travel to Bosnia-Herzegovina in order to help bring attention to the suffering there. In September of that same year, Baez became the first major artist to perform in a professional concert on Alcatraz Island (the former Federal Penitentiary) in San Francisco to benefit her sister Mimi Farina's organization, Bread & Roses. She returned to the island for a second benefit in 1996 along with the Indigo Girls and Dar Williams. She has also supported the gay and lesbian cause, joining Janis Ian in a performance at the National Gay and Lesbian Task Force's *Fight the Right* fundraising event in San Francisco in 1995.

Further Reading

Bits of biographical data about Joan Baez may be found in her book *Daybreak* (1968) and in *Coming Out* (1971), which she co-authored with husband, David Harris. The latter chronicles a brief period after Harris's release from prison for draft evasion. The best sources for additional information about her anti-war activities are news and popular periodicals from 1968 to 1977.

Baez's 1987 autobiography, *And A Voice To Sing With*, is an excellent source of information as well. Other current sources include the January 17, 1997 issue of *Goldmine* in which she is profiled in an extensive 14-page cover story by Bill Carpenter.

Baez can be found on the web at http://baez.woz.org and on the *A&E Biography* site at http://www.biography.com/find/find.html. □

William Baffin

The English navigator and explorer William Baffin (ca. 1584-1622) discovered Baffin Bay and was active in the early exploration of the Arctic.

William Baffin's background and his activities prior to 1612 are either unknown or based on conjecture. He was probably born in London and appears to have been of humble birth. Self-educated but remarkably skilled in his profession, he wrote several accounts of voyages which demonstrate some exposure to classical literature. Little is known of his personal life, though Baffin's elderly widow appears in official documents as a somewhat quarrelsome petitioner of the East India Company. There is no evidence of any children surviving Baffin's death.

Baffin first appears in history in 1612, when he served as chief pilot aboard a vessel off the western coast of Greenland. In 1613 and 1614 he was with the Muscovy Company's whaling fleets off Svalbard (Spitsbergen), and in 1615 he explored the Hudson Strait. In 1616 the Northwest Passage Company employed Baffin as pilot aboard the ship *Discovery* under the command of Robert Bylot. This company, which had previously dispatched several other expeditions under such men as Henry Hudson and Sir Thomas Button, sought to discover a westward route to Asia.

The *Discovery* left England in March 1616. It passed beyond the farthest point reached by earlier expeditions, and Baffin explored the coast and inlets of the large bay subsequently named in his honor. Though Baffin failed to realize that Lancaster Sound, which he named in honor of one of the sponsors of the expedition, constituted an opening into the strait for which he was searching, he did chart and name the main features of Baffin Bay. The *Discovery* returned safely to England in August 1616.

Baffin, apparently convinced that the Northwest Passage could not be discovered from the western approaches, sought employment with the East India Company. His last two voyages (1617-1619 and 1620-1622) were to the East. In 1622 the fleet with which his ship sailed engaged in hostilities with a rival Portuguese fleet and besieged a Portuguese fortress in the Strait of Ormuz. During this siege Baffin ''received a shot from the castle into his belly, wherewith he gave three leaps, and died immediately.''

While chiefly known as the discoverer of Baffin Bay, Baffin made a significant contribution to early geography as a scientific navigator as well. He may have been the first seaman to determine longitude by use of the angular distance of the moon from some other celestial body. He was required to keep accurate logs, and in addition to astronomical observations he also recorded tidal movements and other phenomena. Some of the most important data collected by Baffin concerned magnetic variation in the Far North. His records of compass variations are permanently important in tracing the changes in the magnetic pole. Baffin was also an accomplished map maker.

Further Reading

An old but complete and interesting study of Baffin is Sir Clements R. Markham, *The Voyages of William Baffin, 1612-1622* (1881). This work includes an excellent historical introduction and numerous accounts of Baffin's voyages written either by himself or by others who accompanied him. Augustine Courtauld, *From the Ends of the Earth: An Anthology of Polar Writings* (1958), also includes excerpts from Baffin's writings. A brief account is in Jeanette Mirsky, *To the North! The Story of the Arctic Exploration from Earliest Times to the Present* (1934; rev. ed. entitled *To the Arctic! The Story of Northern Exploration from Earliest Times to the Present,* 1948). Other books of interest are Sir Clements R. Markham, *The Lands of Silence: A History of Arctic and Antarctic Exploration* (1921); Nellis M. Crouse, *The Search for the Northwest Passage* (1934); and Paul Emile Victor, *Man and the Conquest of the Poles* (trans. 1963). □

Walter Bagehot

The English economist, social theorist, and literary critic Walter Bagehot (1826-1877) was virtually the founder in England of political psychology and political sociology.

Walter Bagehot, born on Feb. 23, 1826, at Langport, Somerset, came of well-to-do, middle-class banking stock with literary leanings. At Bristol College (1839-1842) he was deeply influenced by studying anthropology with J. C. Prichard. He then spent 4 years at University College, London, where he and some friends formed a debating society. They also wandered about London in search of the great free-trade and Chartist orators. Even more crucial was his year of reading for a master's degree, especially in moral philosophy and political economy and in the early-19th-century English poets. Out of this reading came his first published essays, literary and economic, in a Unitarian journal, the *Prospective Review*. Yet he fumbled in finding his vocation, spending several wretched years reading for the bar at Lincoln's Inn before he decided against law as a career.

Bagehot sent letters back from a holiday trip in Paris which were published in seven installments as ''Letters on the French Coup d'Etat of 1851.'' He was absorbed with the problem of national character and saw the convergence between culture, social structure, and personality structure.

Victorian England was neither the time nor the place for a free-wheeling writer's career, except perhaps in fiction. Bagehot was too closely in touch with the reality principle to forsake a day-to-day base for a career as a man of letters. He decided upon a life as a banker.

In 1857, his life changed. He met James Wilson, founder and editor of the *Economist,* a political, literary, and financial weekly. Bagehot married Wilson's daughter, and when Wilson died suddenly, Bagehot became managing director and then editor, a post he held until his death. Every week he wrote several leaders, or editorials, on the money market and political trends.

Three Great Books

The new direction of his writings bore fruit in the three great books of his career. The first, *The English Constitution* (1867), is the one for which he is best known. It described and analyzed not how the Constitution was supposed to work but how it did actually work, especially in its fusion of powers rather than formal separation of powers, with stress on the Cabinet as ''a hyphen which joins, a buckle which fastens'' the legislative and executive parts of the state.

His second book, *Physics and Politics* (1872), made less of a splash but dug deeper. From his reading in the evolutionists and anthropologists Bagehot asked what the new sciences could show about the source of political societies and their development from primitive human life. He used as an evolutionary frame a scheme of three stages: the preliminary age, when the problem was to get any sort of government started; the fighting age, when cohesion was sought through enlarging loyalties and through custom and law; and the age of discussion, when innovation broke the ''cake of custom'' and offered freer choices to the members of society.

His third book, *Lombard Street* (1873), a classic in financial writing, was an exposition of how the money market actually works. In the last decade of his life Bagehot became immersed not only in the normal functioning of the money market but also in its neuroses, pathology, and therapy, so that his suggestions for getting greater liquidity by enlarging the central gold reserves and his invention of the treasury bill as a means of government borrowing were taken seriously.

Bagehot died at Langport on March 24, 1877. The only unfulfilled part of his life lay in the frustration of his ambition to be a member of Parliament. A man of ironic detachment and biting wit, he lacked any warmth of relation to an audience and the needed ''common touch.''

His pamphlet ''Parliamentary Reform'' clearly shows that, while he was formally a liberal, his deeper instincts were those of a Burkean conservative; that he had little enchantment with the liberal and radical cult of the common man; and that membership in the polity was for him not a ''leaves-of-grass'' abstraction but an operational fact which depended on political education and intelligence. His viability rests with his profound understanding of political psychology.

Further Reading

Norman St. John-Stevas, ed., *The Collected Works of Walter Bagehot* (4 vols., 1965-1968), supersedes the editions by R. H. Hutton (1889) and by Mrs. Russell Barrington (1915). Bagehot's *The English Constitution* has been reprinted many times; see the editions by Lord Balfour (1933) and R. H. S. Crossman (1963). Good editions of Bagehot's *Physics and Politics* are by Jacques Barzun (1948) and Hans Kohn (1956). Hartley Withers's edition of Bagehot's *Lombard Street* (1915) is also recommended. A selection of Bagehot's political and historical essays, including ''Letters on the French Coup d'Etat

of 1851,'' is in Norman St. John-Stevas, ed., *Bagehot's Historical Essays* (1965).

The best biography of Bagehot is Alastair Buchan, *The Spare Chancellor: The Life of Walter Bagehot* (1959). The best bibliography is in Norman St. John-Stevas, *Walter Bagehot: A Study of His Life and Thought* (1959). See also Leslie Stephen, *Studies of a Biographer,* vol, 3 (1902; published in one volume, 1907); C. H. Driver, ''Walter Bagehot and the Social Psychologists,'' in Fossey John Cobb Hearnshaw, ed., *The Social and Political Ideas of Some Representative Thinkers of the Victorian Age* (1933); Herbert Read, *Collected Essays in Literary Criticism* (1938; 2d ed. 1951); Max Lerner, ''Walter Bagehot: A Credible Victorian,'' in his *Ideas Are Weapons* (1939); George Malcolm Young, *Today and Yesterday* (1948); Asa Briggs, *Victorian People* (1954); and Walter Edwards Houghton, *The Victorian Frame of Mind, 1830-1870* (1957). □

William Chandler Bagley

William Chandler Bagley (1874-1946) was an educator and theorist of educational ''essentialism.''

William Chandler Bagley was born March 15, 1874, in Detroit, Michigan, to William Chase and Ruth (Walker) Bagley. The family came originally from Massachusetts but moved west for his father's employment as a hospital superintendent in Detroit. Bagley attended high school in Detroit and in 1891 enrolled in the Michigan Agricultural College (now Michigan State University) to study scientific agriculture. He received his bachelor's degree in 1895, but finding no immediate employment in his field, he took a position as a teacher in a one-room school in the town of Garth, a lumber community in the Upper Peninsula of Michigan.

His interest in teaching awakened with this experience, and in the summer of 1896 he began studies at the University of Chicago in the field of education and learning theory. Then, after a second year teaching at Garth, he enrolled as a full-time student, on borrowed money, at the University of Wisconsin, completing his master's degree in 1898. He then began work toward a doctorate in education and psychology at Cornell University, studying with Edward Bradford Titchener, a leading laboratory psychologist at that time. He completed the Ph.D. degree in 1900 with a dissertation entitled ''The Apperception of the Spoken Sentence.'' In the following year he was appointed to an elementary school principalship in St. Louis, and there he met and married Florence MacLean Winger. They had four children, two sons and two daughters.

Bagley's first faculty appointment was in 1902 at the Montana State Normal College at Dillon as professor of psychology and pedagogy and director of teacher training. He also served as superintendent of the local Dillon public schools, where he promoted such innovations as the use of college student teachers in the schools.

After several years there and in a similar faculty appointment at the State Normal School in Oswego, New York, in 1909 Bagley was appointed professor and director of the School of Education at the University of Illinois. During this period of expansion of American schools and of teacher education institutions, Bagley worked to create a strong faculty and to build an influential program in education at the University of Illinois. In 1917 he left Illinois to accept a professorship at Teachers College, Columbia University, in New York City. There he organized a department for the study of normal schools and teacher education. He continued in this position at Teachers College until his retirement in 1939.

Bagley's central professional goal was to determine the scientific theoretical basis for the professionalization of teacher education. His writings, books, and journal articles were widely influential at a formative time in American education. Most notable was his textbook *Classroom Management* (1907), which was a guide for beginning teachers to help them master the necessary skills and techniques for effectively controlling the classroom. Over 100,000 copies of the book were sold, and it remained in print until 1946. Management of the classroom was perceived as a strict ''chain of command'' model. The building principal, he wrote, was like the captain of the ship who issued orders (i.e., the course of study) to the teachers, who in turn saw that each student executed the assigned tasks (skills and knowledge). An efficient school system in Bagley's view required the ''unquestioned obedience'' of teachers and of students to the authority of principal and superintendent, though, he wrote, there might be some latitude, some choice and initiative on the part of individuals in the actual

day-to-day execution of the orders. The ultimate aim of education in Bagley's view was indeed efficiency—that is, social efficiency, or the ''development of the socially efficient individual.''

Other books by Bagley that were used extensively in teacher education classes were *The Educative Process* (1905) and *Educational Values* (1911), works that explored the limitations of the then current ''transfer of training'' theories and outlined his ideas on the need for a scientific basis for educational practice. For effective teaching, he stated, it is necessary that ''an adequate conception of principles based on the best data that science can offer . . . be added to a mastery of technique.'' Science, he concluded, rather than narrow psychological studies, must be the foundation of good teaching.

Bagley was also active in other publications' efforts to advance the professionalization of teaching. As early as 1905 he organized the *Inter-Mountain Educator,* the first journal of education studies in the northern Rocky Mountain region. He joined with several colleagues to found and edit the *Journal of Educational Psychology* (1910). He was editor of *School and Home Education* (1912 to 1914) and of the *Journal of the National Education Association* (1920 to 1925), and he worked with the Carnegie Foundation to create the Society for the Advancement of Education and to edit its journal, *School and Society,* in his retirement years. He collaborated on several grade school textbook projects, the most notable of which was the *History of the American People* which was written in cooperation with historian Charles A. Beard.

As an educational theorist Bagley was best known for his statement of an ''essentialist'' position in education, a view that emphasized the firm facts of the physical and social sciences as the ''essential'' basis of subject matter that all students must acquire. The view stressed the conservative function of education: schools must pass on the accepted values of the society as well as the realities of scientific fact and should not concern themselves with the satisfaction of individual interests and desires. In a widely influential address in 1938, ''An Essentialist's Platform for the Advancement of American Education,'' Bagley stated his socially conservative position in contrast with the ''soft'' pedagogy of the then current progressive education theory, which in his view overemphasized individual interests and freedom. It was time, he declared, to reassert the values of discipline, authority, tradition, and scientific truth. Language and mathematics skills were the essentials upon which any curriculum must be built, and these basics must underlie the socially useful curriculum and effective education for citizenship. The term ''essentialist'' passed from fashion by the 1950s, but the ideas contained in it remained a persistent force in American educational thinking over the years.

William Bagley remained active through continuing work with Teachers College students and colleagues in his retirement years. He died in 1946, at age 72, in New York City.

Further Reading

The following publications contain information on Bagley and his work: Erwin V. Johanningmeier, ''William Chandler Bagley's Changing Views on the Relationship Between Psychology and Education,'' *History of Education Quarterly* (Spring 1969); Henry C. Johnson, Jr., and Erwin V. Johanningmeier, *Teachers for the Prairie: The University of Illinois and the Schools, 1868-1945* (1972); and I. L. Kandel, *William Chandler Bagley: Stalwart Educator* (1961). □

Egon Bahr

The West German politician Egon Bahr (born 1922) made significant contributions to the lessening of tensions between the German Democratic Republic and the Federal Republic of Germany, which eventually led to the crumbling of the Berlin Wall in 1989 and reunification a year later.

Egon Bahr is a typical representative of the generation of Social Democratic leaders who rose to prominence in West Germany in the years immediately following World War II. Like Willy Brandt, his long-time mentor and associate, Bahr was too young to have been active in the politics of the Weimar Republic.

Bahr was born on March 18, 1922, in the small Thuringian town of Treffurt. After obtaining his high school diploma (*Abitur*), he was immediately drafted first into the compulsory labor service in Nazi Germany and later into the *Wehrmacht*. He served in the German army from 1942 to 1944, when he was dismissed because of his Jewish heritage. (Under the scheme of ''racial'' classifications introduced by the Nazis' Nuremberg Laws, Bahr counted as ''partially Jewish.'')

After the war Bahr turned to journalism. Although he had no formal training in this field, he was a natural talent. His first job was with the *Neue Zeitung,* the German-language newspaper founded by the American occupation forces. (The *Neue Zeitung* was a major nurturing ground for postwar German literary and journalistic talent. Its writers included, in addition to the brilliant editor Hans Habe, such later luminaries as the East German dissident novelist Stefan Heym). After the *Neue Zeitung* ceased publication, Bahr moved to West Berlin where he worked first for the newspaper *Tagesspiegel* and later became the Bonn correspondent for the West Berlin radio station RIAS (Radio in the American Sector).

Launching a Political Career

It was in Berlin that Bahr met Willy Brandt, whose ''idealistic alter ego'' he was to become. Brandt, too, started out as a journalist, although by the early 1950s he was already a rising star in the Social Democratic Party (SPD). When Brandt was elected mayor of West Berlin in 1960, he appointed Bahr his press secretary, a position that Egon Bahr was to keep until Brandt became the West German foreign

minister in 1966. As Willy Brandt's close personal friend, Bahr managed Brandt's public relations and more. Along with a group of other young Social Democrats in Berlin, which included Klaus Schütz and Heinrich Albertz, Bahr was a member of Willy Brandt's ''brain trust,'' a group of informal advisers which the mayor used as both a sounding board for his own ideas and as a source for generating new initiatives.

It was from the specific vantage point of politics in the former German capital after the building of the Berlin Wall that Bahr made his contributions to the theory and practice of East-West relations, the field in which he was to achieve his greatest triumphs. The building of the Berlin Wall demonstrated the futility of hoping for the success of ''rolling-back'' Communism in East Germany. At the same time, as leaders of West Berlin, Willy Brandt and his associates were acutely aware of the human consequences which the wall brought for the average citizen of the now completely divided city. It was to alleviate these human tragedies without yielding on matters of principle that Brandt and his ''brain trust'' developed the policy of dealing with, rather than attempting to ignore, the East German authorities. The aim was not to challenge the wall, but to make it more porous. The most important outcomes of that policy were the agreements at Christmas 1962 and Easter 1963 which allowed more than one million West Berliners to visit close relatives in East Berlin during these two holidays.

When Brandt became West German foreign minister in 1966 he appointed Bahr chief of the planning staff in the foreign office. After Brandt was elected federal chancellor in 1969, Bahr became his chief of staff in the chancellor's office. It was in the foreign ministry and later the chancellor's office that Bahr elaborated the ideas and diplomatic tactics that were to result in the series of treaties between West Germany, the Soviet Union, the East European countries, and the German Democratic Republic (GDR) that collectively became known as the *Ostpolitik*.

Bahr had aired the ideas that underlay the *Ostpolitik* concept some years before he and Brandt moved to Bonn. In retrospect, a famous speech which he delivered in July 1963 represented a turning point in the conceptualization of West Germany's foreign policy. Bahr summed up his ideas with the catchy slogan ''*Wandel durch Annäherung*'' (change through contact). Rejecting the earlier policies of confrontation with the East as counterproductive, Bahr argued that only by recognizing both the GDR's existence and acknowledging the Soviet Union's key role in the evolution of the relationship between East and West Germany could West Germany hope to overcome the division of the country. Put in the terms of old-fashioned diplomatic history, the road to East Berlin lay through Moscow.

In retrospect, of course, later changes in Germany and Eastern Europe proved Bahr right, but at the time his ideas aroused a great deal of controversy. The Christian Democrats accused him of deserting the united anti-Communist front of all West German political groups and of giving in to Moscow's demands for control of Eastern Europe and East Germany.

Bridging the Two Germanys

After 1969 Brandt, now chancellor, and Bahr had a chance to put their willingness to ''recognize the realities of 1945'' into practice. The *Ostpolitik* was a complicated process, but it was Bahr who played a crucial role in bringing about the most important of the so-called Eastern treaties, the pact between West Germany and the Soviet Union. Beginning in January 1970 Bahr was in charge of handling negotiations with the Soviet foreign minister, Andrei Gromyko. The talks with Gromyko resulted in the so-called Bahr-Gromyko paper, the basic outline of an agreement that became the basis for the formal treaty signed by West Germany and the Soviet Union in August 1970. Once that treaty had been achieved, the subsequent pacts with Poland, Czechoslovakia, and Hungary proved less difficult.

Bahr had in the meantime turned his attention to the East Germans. In 1972 he was appointed a member of the cabinet as minister for special affairs, and it was in this capacity that Bahr and his East German counterpart, Michael Kohl, sought to put relations between the Federal Republic of Germany and the German Democratic Republic on a new footing. The result was a package of agreements that ranged from treaties on transport between East and West Germany and between West Germany and the isolated West Berlin to the so-called Basic Treaty, which specified the terms of mutual recognition between the two countries.

These pacts laid the groundwork for the special relationship (for example, the West Germans insisted that the two states exchange ''permanent representatives'' rather

than ambassadors) between East and West Germany that was to prevail until the Communist regime in East Germany was toppled in the fall of 1989. Under the terms of the agreements West Germany recognized the existence and boundaries of East Germany, although the West Germans did not yield their claim that there should be a united Germany at some point in the future. In return, East Germany gave up its attempt to interfere in the relations between West Germany and West Berlin and permitted greater freedom of travel by West Germans in the GDR.

Willy Brandt was forced to resign as chancellor in 1974 after one of his personal assistants was unmasked as an East German spy. Egon Bahr stayed on in the cabinet of Helmut Schmidt as minister for economic cooperation, but he and Schmidt did not get along particularly well and after only two years Bahr resigned from the cabinet.

When Willy Brandt left the government he retained his position as chairman of the SPD, and Bahr's next major appointment, general secretary of the Social Democratic Party, once again brought him into close contact with Brandt. Unfortunately, Egon Bahr proved a far less successful party administrator than diplomat and international relations theorist. In the 1983 federal election the SPD suffered its worst defeat since 1961, and Bahr resigned as general secretary. He remained active in politics, however. In 1990 he was a member of the West German Bundestaq and an alternate member of the European Parliament. In addition, he continued his writings on the problems of future European security arrangements.

Bahr's most important legacy was undoubtedly the *Ostpolitik*. Commenting in 1982 upon the treaties that he had helped to negotiate ten years earlier, Bahr took pride in the fact that the *Ostpolitik* had begun the process of reducing tensions between East and West and that this process, in turn, had made possible increased contacts and travel between East and West Germans. By 1990 he could go a major step further and point out that the *Ostpolitik* also began the process which undermined the viability of the East German regime. The developments that had made the Berlin Wall porous also inaugurated the process that would eventually make it crumble.

Further Reading

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William Balfour Baikie

The Scottish explorer William Balfour Baikie (1825-1864) proved in an expedition up the Niger and Benue rivers that Europeans could penetrate the interior of tropical Africa and survive.

William Baikie was born on Aug. 27, 1825, at Kirkwall, in the Orkneys, the son of John Baikie, a Royal Navy captain. Young Baikie attended medical school in Edinburgh and in 1848 entered the Royal Navy as an assistant surgeon. During 1850-1851 he saw service with the fleet in the Mediterranean. He was a man of wide interests, which included literature, natural history, and foreign languages.

The third McGregor Laird trading expedition to the Niger River was formed in 1854. Its purpose was to explore the Benue River to the limit of navigation, open up trade with peoples on the banks of the river, collect objects of natural history, and inquire about the slave trade. Laird built a special vessel, the *Pleiad,* for this effort and put it under the command of Capt. John Beecroft. Baikie was appointed surgeon and naturalist, but when Beecroft died at Fernando Po before the expedtion left, the command fell to Baikie.

The venture proved highly successful. It was established that steamships could be taken up the Niger and Benue rivers, which was instrumental in opening up the interior to foreign commerce. Missionary stations were established, and over 250 miles of previously unexplored river (Benue) were explored and charted. No lives were lost to malaria due to the pioneering prophylactic use of quinine. Baikie's 118-day stay on the rivers proved that Europeans from temperate zones could penetrate the interior and survive there. Baikie described his 1854 expedition in his *Narrative of an Exploring Voyage up the Rivers Kwora and Binue.*

In 1857 he again set out for Africa on the fourth Niger expedition. This and another attempt in 1859 met the same fate: the steamer was wrecked shortly after starting up the river. Undaunted, Baikie decided not to return to England but established himself near the confluence of the Niger and Benue at Lokoja as an unofficial British consul and agent. He remained there until 1864, studying the country and its peoples. Most of his work from that 5-year period remains unpublished.

In 1864 Baikie finally left Lokoja to return home but died en route in Sierra Leone. In an age which called for daring and courage from explorers in Africa, Baikie was a match for other British explorers, but he differed from many in that he was an educated, scientific observer of the African scene, an intellectual rather than a daredevil.

Further Reading

Baikie's own account of the famous expedition of 1854 is *Narrative of an Exploring Voyage up the Rivers Kwora and Binue* (1856; repr. 1966). The Nigerian bishop Samuel Crowther was a member of the expedition and wrote his impressions in *Journal of an Expedition up the Niger and Tshadda Rivers* (1855). □

F. Lee Bailey

Francis Lee Bailey (born 1933) is a high-profile superstar attorney and best-selling author.

"The legal profession is a business with a tremendous collection of egos," proclaimed F. Lee Bailey to *U.S. News & World Report.* "Few people who are not strong egotistically gravitate to it." Not many would deny that Bailey is well-suited to his vocation; he has generated significant controversy throughout his career, often due to his capacity for self-promotion. He became the preeminent superstar lawyer, appearing on television and publishing books at a time when such activities were often criticized as grandstanding. Furthermore, noted Edward Felsenthal of the *Wall Street Journal,* the often flamboyant attorney "didn't get to be rich and famous by being cautious or carefully following rules. His career is pockmarked with run-ins with judicial authorities and others." Bailey has been involved in a number of high-profile cases, notably the trials of Patty Hearst, the Boston Strangler, and O.J. Simpson.

Bailey was born June 10, 1933, in Waltham, Massachusetts; his mother was a teacher and nursery school director. An outstanding student, he nonetheless dropped out of Harvard to serve as a fighter pilot in the U.S. Marine Corps; flying would become one of his few passions rivaling litigation. Bailey then moved on to law school at Boston University—achieving the highest grade point average in the school's history—and was admitted to the Massachusetts bar shortly after graduating in 1960. He married Florence Gott the same year; the two divorced in 1961.

Bailey attended Keeler Polygraph Institute in Chicago, where he became an expert in lie detector tests. It was in this capacity that he was enlisted by the defense in the case of George Elderly, a physician charged with murdering his wife. When Elderly's attorney was incapacitated by a heart attack, Bailey took over the defense. The doctor—whose story served as the basis for the television series and film *The Fugitive*—was acquitted. Soon thereafter, Bailey won a reversal of the conviction of another doctor, Samuel H. Sheppard, who was also accused of murdering his wife. Felsenthal cited a *New York Times* article from the period that labeled the dynamic young lawyer "the shiniest new star in the criminal law field."

This new standout did not shy away from the spotlight. Indeed, Bailey drew criticism for appearing on television talk shows and discussing various cases and was censured by the Massachusetts bar in 1970. While the idea of the "celebrity lawyer" sounding off to the press about the cases he pursues may sound ordinary, it was highly unconventional at the time. Bailey's contemptuous words regarding a New Jersey ruling so outraged the Supreme Court of that state that he was forbidden to practice there for a year. Meanwhile, he was profiled in magazines much the way a film star might be, with his second wife, Froma—formerly his secretary—standing by. He divorced her in 1972, marrying Lynda Hart that same year.

Around the same time, Bailey defended Ernest L. Medina in a court-martial over the Vietnam War's notorious My Lai massacre, an incident of extreme violence against Vietnamese civilians that gave impetus to the anti-war movement in the United States. Bailey won Medina's acquittal after calling a vast number of witnesses—including Medina himself. This victory was one of his greatest courtroom triumphs. As Felsenthal observed, Bailey "already was gaining renown for his eloquent oratory, his nearly photographic memory and his mastery at cross-examining witnesses."

Again, Bailey used this renown to further his career, writing *The Defense Never Rests* and *For the Defense,* books on the lawyer's craft for a popular audience, in addition to writing legal textbooks. He also became publisher of *Gallery* magazine in 1972. Though Bailey lost his defense of Albert DeSalvo, a mental patient who admitted to being the Boston Strangler—a serial killer who had murdered 13 women—the case did not damage his reputation. The same could not be said, however, for his defense of Patty Hearst. The daughter of a publishing tycoon, Hearst was allegedly kidnapped by a terrorist organization called the Symbionese Liberation Army (SLA) and forced to participate in a series of bank robberies. Despite her claim that she was coerced, the heiress was tried for the holdups.

Defends Hearst

Bailey conducted a spirited defense, placing Hearst on the stand along with 71 witnesses. It was his intention to show that his client went along with the SLA to save her life.

The jury felt otherwise, apparently, and convicted her; she served 22 months in prison and eventually hired another attorney, hoping to overturn her conviction on the grounds that Bailey had not represented her adequately. His insufficient attention to her legal needs, she asserted, was due in part to his focus on the book he planned to write about the case. President Jimmy Carter eventually commuted her sentence, and she abandoned her claim against the attorney. Even so, a San Francisco appeals court suggested that Hearst's argument had some merit. Bailey's loss marked a turning point in the public's perception of his courtroom prowess.

Bailey divorced Hart in 1980, waiting a full five years before getting married again, this time to flight attendant Patricia Shiers. He continued to publish books, including a book about flying and a novel, *Secrets;* he also lent his name to ads for a variety of office machinery, collected $10,000 per speaking engagement, and stumped regularly for one of his pet causes, the necessity of reducing lawsuits. ''Americans are the most litigious people in the world,'' he remarked in an interview with *U.S. News & World Report,* asserting that a variety of reforms—fewer jury trials, restructuring of legal fees to discourage the padding of hours, laws forbidding the possession of large sums of cash, and other changes—would help accomplish this goal. In *USA Today* magazine, Bailey claimed that he had ''never seen a major trial which lacked significant perjury, and I have yet to see that perjury punished.'' The government, he insisted, often overlooked such mendacity when it came from its own witnesses.

In 1982 Bailey was arrested for drunk driving in California; he was acquitted, thanks in large part to the defense conducted by Robert Shapiro, who would summon Bailey to the O.J. Simpson defense team some 12 years later. The drunk driving trial so enraged Bailey that he wrote a book, *How to Protect Yourself against Cops in California and Other Strange Places,* which alleged serious abuses by police and argued that driving under the influence of alcohol had become ''a number, not a condition.'' He furthermore asserted that political pressure had motivated police to go after celebrities in particular. While *Los Angeles* magazine called it ''a small (96 pages) gem of a book,'' *Newsweek* writer Mark Starr found Bailey's mini-opus less than compelling, calling much of its advice ''impractical,'' ''sophomoric,'' or ''just plain obvious.''

Another strike to Bailey's credibility came when he took on the case of aggrieved families of passengers on Korean Airlines flight 007, which was shot down over the Soviet Union in 1983. Though he made several public statements attesting to his commitment to the case, his firm put in a much smaller number of hours on the case than did the two other law firms working on it. Bailey aggravated other clients by traveling to Libya to discuss defending two men who were charged with blowing up Pan American flight 103 over Lockerbie, Scotland, even after undertaking the cause of relatives of that bombing's victims. To the latter, the expedition to Tripoli was a clear conflict of interest; Bailey denied that he intended to defend the Libyans, though a letter he had written to the U.S. government suggested otherwise.

Joins O.J. Defense Team

When Robert Shapiro enlisted Bailey to join the defense team of O.J. Simpson, opinion among the throngs of professional observers was divided. The football star turned actor was accused (and later acquitted) of murdering his ex-wife Nicole and her friend Ronald Goldman in Los Angeles. In the words of *Los Angeles Times* reporter Bill Boyarsky, ''a lot of lawyers and reporters wondered why the 'dream team' had hired a has-been.'' Although Boyarsky found these commentators ''off the mark,'' he found that at times during his early Simpson trial appearances Bailey didn't follow the advice of his own books. After a grueling nine-month trial the jury on October 3, 1995, announced the verdict of ''not guilty'' on two counts of homicide, making it seem clear that Bailey and the rest of the team knew their jobs well.

Bailey's questioning of Los Angeles police detective Mark Fuhrman—alleged by the defense team to be a racist who hoped to frame Simpson, who is black—was one of the most anticipated moments of the exhaustively chronicled trial. The attorney, perhaps not surprisingly, gave himself high marks. ''I'm not [stalwart television lawyer] Perry Mason,'' he stated in *Time,* adding, ''nobody is. Other lawyers whom I respect told me that given what I had to work with, it was good. [Celebrated author] Norman Mailer called me and said it was flawless. So I feel good.'' Whether it was, in *Los Angeles Times* commentator Boyarsky's phrase, ''Bailey's test, his chance to exhibit the skills he showed when he freed Sam Sheppard, to reclaim the reputation that was diminished after Patty Hearst, to prove that this is one lawyer who's not ready for retirement,'' remained to be seen.

Bailey and the rest of the Simpson team insisted that they had a witness who could attest to Fuhrman's racism, and Bailey himself claimed to have spoken ''marine to marine'' with the witness in question, Maximo Cordoba. Yet Cordoba's testimony was so inconsistent that in the minds of many observers it compromised the defense's Fuhrman strategy. Elizabeth Gleick of *Time* quoted prosecutor Marcia Clark's exclamation: ''This is the kind of nonsense that gives lawyers a bad name.''

Gleick felt that ''the defining face-off of the trial was not exactly what most observers expected,'' adding that Bailey, ''once America's most famous trial lawyer, was, by turns, sputtering, enraged and embarrassed. Instead of regaining his former glory after nearly two decades out of the limelight, he may in the end have scarred his reputation.'' Felsenthal of the *Wall Street Journal* similarly asserted that ''Americans who recently named F. Lee Bailey the most admired lawyer in the country might feel differently now that they have actually watched him in action in the O.J. Simpson case.''

Perhaps most off-putting to many observers was an apparent spat between Bailey and Shapiro. Though the two lawyers had been so close that Bailey had served as the godfather for Shapiro's child, reported Felsenthal, ''Bailey was accused of getting involved in a whispering campaign

to the media'' against his colleague. Central to this controversy was an article in the *New York Daily News* that was strongly critical of Shapiro while reporting his demotion from the position of lead counsel in the Simpson case; Bailey was alleged by some to have been the article's primary source.

If the celebrated attorney had indeed leaked damaging information about Shapiro to the media, said a legal-ethics expert quoted in the *Wall Street Journal* piece, he ''was putting his own interest ahead of those of his client.'' Bailey himself denied having said anything negative about Shapiro. In an analysis of the defense team—which also included Alan Dershowitz, a celebrity lawyer of a different sort—*Newsweek'* s David Kaplan wondered how Shapiro and Bailey might ''share courtroom time'' and concluded that ''there's no way both of them can play center stage.'' After the trial was over, Shapiro stated he would never talk to Bailey again, and *People* quoted Bailey openly assaulting Shapiro's courtroom skills. ''All Shapiro knew how to do was plead [guilty],'' stated Bailey. ''He was not a trial lawyer.'' Shapiro denied considering a plea bargain for Simpson.

In a television appearance, Bailey argued—as he long had—that a person ''in the business of defending criminal cases is going to live in controversy all of his or her life.'' Whether or not this is universally true, he has certainly been exemplary in this respect. At the same time, he has demonstrated unquestionable skills as a ''trial maven,'' as *Newsweek'* s Kaplan called him, and has been a trailblazer for the superstar attorneys that have followed in his wake. And after all, as Bailey noted to *U.S. News,* ''each lawyer makes somebody unhappy either by beating him, embarrassing him or tying him in knots.''

In 1996 Bailey's reputation again came under questioning. He was jailed after being slapped with contempt of court for failing to hand over illegally obtained shares of stock and money from a former drug-dealer client. The legendary defense lawyer was released from federal prison on his 44th day behind bars on April 16, 1996 after surrendering $16 million in disputed stock and his yacht.

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Florence Merriam Bailey

Florence Merriam Bailey (1863-1948) wrote numerous works for a wide range of people interested in birding.

A prominent ornithologist, Florence Merriam Bailey wrote numerous works for a wide range of people interested in birding. In addition to publishing technical guides for specialists in the field, Bailey was able to pique the interest of young people and novices through her informative and entertaining books.

The last of four children, Florence Augusta Merriam was born to Clinton Levi Merriam and Caroline Hart Merriam on August 8, 1863, in Locust Grove, a New York village in Lewis County. Merriam's mother was the daughter of County Judge Levi Hart. Her father, a merchant banker, retired about the time Merriam was born.

Merriam's love of nature was inspired by the natural setting of her family's home in the foothills of the Adirondack Mountains. It was also nurtured by her father and by her brother, Clinton, a physician and a naturalist, who eventually became the chief of the U.S. Biological Survey.

Because she planned to be a writer, Merriam attended the newly-opened Smith College in Northampton, Massachusetts, for four years as a special student. Although she left in 1886 without a degree, Smith awarded her one in 1921. While at Smith, Merriam led nature groups into the countryside, founded one of the nation's first Audubon societies, and wrote articles on birds for *Audubon Magazine.*

The Audubon articles became the core of her first book, *Birds through an Opera Glass* (1889), which was part of a series for young people. The first book's entertaining style, enhanced by close observation and enthusiasm for the subjects, became Merriam's hallmark.

In addition to her love of nature, Merriam was also interested in people. During the summer of 1891 she worked a month at a Chicago school for working girls, and that same winter she worked in a working girl's club in New York City. Her social service was curtailed when she contracted tuberculosis, an illness that prompted Merriam to travel west in 1893 in search of a better climate in which to recover.

Life in a small Utah town led to Merriam's *My Summer in a Mormon Village* (1894), a description of everyday Mormon life. From Utah, Merriam traveled to Palo Alto, California, where she attended Stanford University for six months. In the spring of 1894, she visited Twin Oaks, an area of California, to take notes on birds, and then moved on to observe in the mountains of Arizona.

Her trip west had a profound influence on her career. *A Birding on a Bronco* (1896), her first big western bird book, written for beginners in ornithology, became one of the first popular American bird guides. Merriam's *Handbook of the Birds of the Western United States* (1902) complemented Frank Chapman's *Handbook of Birds of Eastern North America* (1895). The handbook became a standard reference book—informative, succinct, technical, and filled with illustrations of the area's hundreds of species.

Birds of New Mexico (1928), originally intended for inclusion in a Biological Survey report, became in Merriam's hands a comprehensive book for general use. It won her the Brewster Medal of the American Ornithologist's

Union in 1931—she was the first woman to be thus honored. Two years later she received an honorary LL.D. from the University of New Mexico.

Both the handbook and the New Mexico volumes contain substantial contributions by biologist Vernon Bailey, who later became the chief naturalist of the U.S. Biological Survey. Merriam met Vernon at her brother's home in Washington, D.C., and married him on December 16, 1899. Shortly after their marriage, Vernon began a series of biological field trips to New Mexico, often accompanied by Florence. Over the years, each contributed to the other's books. Her New Mexico book and his *Mammals of New Mexico* (1931) are considered classics on western natural history.

Although Florence looked delicate, her arduous travels testified to her stamina and unflagging spirit. From one end of the country to the other, the Baileys journeyed by railroad, wagon, pack train, or on foot. Although the couple remained childless, Florence aimed to transmit her love of birds to young people. The subtitle of her fourth book, *Birds of Village and Field: A Bird Book for Beginners,* suggests that she had youngsters in mind.

When the Baileys were not away on a field trip, their home in Washington, D.C., was a gathering place for amateur and professional naturalists, young and old. Florence tirelessly promoted the Audubon Society of Washington, D.C., which she helped to found in 1887. She also directed and taught the society's program for teachers of nature studies.

The last major work of Florence Merriam Bailey, *Among the Birds in the Grand Canyon National Park* (1939), was published by the National Park Service just four years before her husband's death and nearly ten years before her own death on September 22, 1948, of myocardial degeneration. She is buried on the grounds of her childhood home in Locust Grove, New York.

In addition to Bailey's books, a tribute to her work in the West lives on in a resident of the higher mountains of southern California. A form of a chickadee, *Parus gambeli baileyae,* was named for her in 1908.

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Gamaliel Bailey

An American antislavery editor and a founder of the Republican party, Gamaliel Bailey (1807-1859) helped make the antislavery movement a major force in national politics in the mid-19th century.

Gamaliel Bailey was born on Dec. 3, 1807, in Mount Holly, N.J., the son of a Methodist minister. He was raised in Philadelphia, Pa., and graduated in 1827 from Jefferson Medical College. Restless and ill, Bailey shipped out on a trading vessel, which took him to China. He returned home expecting to practice medicine, but instead became the editor of *Mutual Rights and Methodist Baptist* in Baltimore, Md. When the paper failed, he joined an expedition to Oregon but was stranded in St. Louis, Mo. He walked east to Cincinnati, Ohio, where he settled.

In 1834 the great debate over slavery that took place at Lane Seminary in Cincinnati persuaded Bailey of the virtues of abolitionism. He became secretary of the Ohio Anti-Slavery society and joined James G. Birney in editing Birney's weekly, the *Philanthropist*. With Birney away lecturing and engaging in organizational activities much of the time, Bailey became the active and competent editor of this conservative abolitionist journal. He soon fully succeeded Birney and made the paper a strong western voice of gradualist abolition.

Bailey's appeal to reason did not save him from mob assaults, which he bore with fortitude, and from which he gained increasing respect. The 1840 schism in antislavery ranks separated radicals from moderates, and Bailey supported the new, moderate American and Foreign Anti-Slavery Society. Bailey's vision, however, went beyond the Liberty party of 1840 and 1844; he desired a broad-based party which could attract all shades of antislavery opinion. In 1847 he founded the *National Era* in Washington, D.C. Although William Lloyd Garrison derogated it as ''tainted with the spirit of compromise,'' it had an immediate effect on national politics.

Bailey drew together varied contributors, including the poet-reformer John Greenleaf Whittier. He mixed articles of general interest with those of sharp antislavery opinion. In July 1851 he began to serialize Harriet Beecher Stowe's epoch-making *Uncle Tom's Cabin*. By 1853 the *National Era* had 25,000 subscribers. Bailey also developed an antislavery ''salon,'' which brought together congressmen and others concerned with antislavery measures.

In 1855 Bailey met with antislavery Democrats to organize opposition to the Federal government's plans to make Kansas a proslavery territory. In 1856, at great sacrifice, he issued a daily edition of the *National Era* on behalf of the Republican presidential candidate John C. Frémont. Bailey interested himself in the Dred Scott case of 1857, which engaged hitherto-neutral northerners in the struggle against slavery extension.

Bailey did not live to witness the Republican triumph in 1860, and, indeed, he was superseded by practical Republicans, to whom antislavery was more a political issue than a moral crusade. His health, always delicate, required a trip to Europe in 1853. In 1859 he set out for Europe again; he died aboard ship on June 5. He was buried in Washington.

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Northwest (1897; repr. 1967), recognizes his importance. Louis Filler, *The Crusade against Slavery, 1830-1860* (1960), places him in the antislavery movement.

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D. (Donald) M. (Macpherson) Baillie

The younger of the famous "Baillie Brothers," D. (Donald) M. (Macpherson) Baillie (1887-1954) was a central figure in the theological debates attempting to reconcile Christian faith and the modern mind in Scotland before, during, and after World War II.

D. M. Baillie, D.D., professor of systematic theology at the University of St. Andrews from 1934 to 1954 and brother of Professor John Baillie of New College, Edinburgh, was born November 5, 1887, in Gairloch, West Ross-shire, Scotland. His father, the Rev. John Baillie, died when Donald was three, and the following year his mother moved her three sons to the Highland capital of Inverness to begin their formal education at the Royal Academy. The family moved to Edinburgh in 1905 to continue the boys' education at the university. Donald began in literary studies, but like his older brother he soon changed to philosophy, winning first class medals in both metaphysics and moral philosophy as well as the George Saintsbury Prize for English Verse. He matriculated at New College, Edinburgh in 1909, where he concentrated on theological and biblical studies with H. R. MacKintosh, H. A. A. Kennedy, and Alexander Martin. He also spent two semesters at the German universities in Marburg under Wilhelm Herrmann and Adolf Julicher and in Heidelberg under Ernst Troeltsch and Johannes Weiss. Baillie completed his ministerial training at New College in March 1913.

The outbreak of World War I coincided with the tragic death by drowning of Baillie's younger brother, Peter, who was just beginning work as a medical missionary in India. Baillie began his own pastoral work as an assistant in North Morningside Church, Edinburgh and in 1917 volunteered to serve with the Young Men's Christian Association (Y.M.C.A.) in France. He had to be relieved of his duties there due to a chronic asthmatic condition which plagued him all his life. He then filled an interim position at St. Boswell's Church in Edinburgh before accepting his first regular call to the United Free Church at Inverbie (1918-1923). He later served St. John's Church in Cupar, Fife (1923-1930) and St. Columbia's, Kilmacolm, near Glasgow (1930-1934), from which he was called by the recently reunited Church of Scotland to St. Mary's College, St. Andrews.

A devout and ecumenical spirit, though not without moments of severe depression and spiritual distress, much of Baillie's acute intellect and intense will were exerted in the preparation and delivery of more than 650 sermons, several of which have been gathered in two posthumous volumes, *To Whom Shall We Go?* (1955) and *Out of Nazareth* (1958). His earliest theological publication, done at the request of Professor MacKintosh, was a summary translation from the German of F. D. E. Schleiermacher's *The Christian Faith in Outline* (1922), followed by the exceptional Kerr Lectures delivered in Glasgow in 1926 and later published as *Faith in God and Its Christian Consummation* (1927, 1964). Without question, however, Donald Baillie's best known work was his widely acclaimed essay on incarnation and atonement, *God Was in Christ* (1948), which went through five printings including a separate German edition.

Baillie's ecumenical interests and contributions were highlighted by his participation as a steward in the World Missionary Conference in Edinburgh in 1910, as a Church of Scotland delegate to the Second World Conference on Faith and Order in Edinburgh in 1937, and as chairman of the Theological Commission of the Third World Conference on Faith and Order in Lund, Sweden, in 1952. In preparation for the latter he co-edited (with John Marsh) an inspiring challenge to Christian unity titled *Intercommunion* (1952).

As an elder in Martyrs Church, St. Andrews, during World War II Baillie chaired the local refugee committee, was the Scottish secretary of the Student Christian Movement, and was a leading sponsor of the experimental Iona Community. Although not doctrinaire politically, he believed strongly in the need not only for increasing religious but also social, political, and economic freedom tempered by a prophetic critique of any unjustifiable inequities in these areas. In his last years Baillie served as convener of the Church of Scotland's Committee on Inter-Church Relations, which was exploring closer ties with the Church of England. Several themes of these discussions were expressed in *The Theology of the Sacraments* (1957, 1964), edited by his brother John and published after his death.

A rare combination of pastor, preacher, scholar, and teacher, Baillie died of emphysema in Maryfield Hospital, Dundee, on October 31, 1954, at the age of 67 years. Perhaps his life is best summed up in the biographical tribute of an American student who, like so many others, had travelled thousands of miles to study with him. "The death of Professor D. M. Baillie is more than the passing of a great Scottish theologian, more than the passing of a great world-Church leader, it is the passing of a saint among men." □

John Baillie

The Scottish theologian and ecumenical churchman John Baillie (1886-1960) was a major influence mediating the conflicting currents of British, American, and European religious and philosophical thought during the middle years of the 20th century.

John Baillie, D.Litt., D.D., S.T.D., professor of divinity at Edinburgh University from 1934 to 1956 and brother of Professor D. M. Baillie of St. Mary's College, St. Andrews, was born March 6, 1886, in Gairloch, West Ross-shire, Scotland. John was the eldest of three sons born to the Free Church minister Rev. John Baillie and Annie Macpherson. His father died when John was four, and the following year his mother moved the three boys to the Highland capital of Inverness where they began their formal education at the Royal Academy. After finishing first in his class, he moved to Edinburgh in 1904 to attend the university, and the rest of the family joined him the following year. With the aid of several generous scholarships he was able to explore a wide variety of subjects, particularly English literature, though he confessed he gave up the art of poetry when his younger brother bested him for the Saintsbury Prize. During Baillie's undergraduate days all other academic interests were soon subordinated to his new-found passion for philosophy. He won first class medals in virtually every philosophical subject and was especially influenced by the brothers James and Andrew Seth (Pringle-Pattison).

Upon graduation in 1908 Baillie proceeded to New College, Edinburgh, to take up the four-year course preparatory to the United Free Church ministry. During this period he spent summers at the German Universities of Marburg and Jena, attending the lectures of philosophers Rudolf Eucken, Herrmann Cohen, and Paul Natorp as well as theologians Wilhelm Herrmann and Adolf Julicher. After finishing New College in 1912, he divided his energies between an assistantship in moral philosophy at Edinburgh under Pringle-Pattison and a pastoral position assisting James Black at Broughton Place Church.

The first severe shock to Baillie's youthful outlook came in May 1914 with the tragic news that his youngest brother, Peter, had drowned accidentally while preparing himself for work as a medical missionary in India. Coupled with the outbreak of World War I later that August and the death in battle of two close friends, Baillie soon volunteered for service under the Young Men's Christian Association (Y.M.C.A.) with the British armies in France. There he met Jewel Fowler, whom he married in April 1919, shortly before being released from service.

After the war Baillie took up the chair of Christian theology in Auburn Theological Seminary, New York, where he remained for seven years (1920-1927) prior to moving to Emmanuel College, Toronto, for another three years (1927-1930). In 1930 he was called to succeed William Adams Brown as Roosevelt Professor of Systematic Theology in Union Seminary, New York City. After four stimulating years on that distinguished faculty, Baillie was invited to return to New College at the same time that his brother had been appointed to the new chair in systematic theology at nearby St. Andrews. For the next 20 years the ''Baillie Brothers'' exercised an extraordinary influence upon each other, their students, and the major theological debates of their time.

Widely regarded as one of the great ''mediating'' theologians of the 20th century, Baillie's theological development can be briefly but accurately traced through several representative samples from his prolific writings. His sermons and addresses have been collected in three posthumous volumes: *Christian Devotion* (1962), *Baptism and Regeneration* (1963), and *A Reasoned Faith* (1963). His more strictly theological writings range from the massive and somewhat ''liberal'' *Interpretation of Religion* (1928), *The Place of Jesus Christ in Modern Christianity* (1929), and *And the Life Everlasting* (1933) through a more conservative phase represented by *Our Knowledge of God* (1939, regarded by many as his best book), *Invitation to Pilgrimage* (1942), and *What is Christian Civilization?* (1945) to the relatively moderate view exemplified by his insightful critique of *The Belief in Progress* (1950); the masterful British Association Lecture, *Natural Science and the Spiritual Life* (1952); the Bampton Lectures published as *The Idea of Revelation in Recent Thought* (1956); and finally his posthumously published Gifford Lectures, *The Sense of the Presence of God* (1962). However, no account of John Baillie's theological contribution would be complete without reference to his enormously influential *Diary of Private Prayer* (1937), which went through numerous editions and more than 20 translations, and its companion volume, *A Diary of Readings* (1955), which contains selections from Baillie's own devotional readings.

Like his brother, Baillie embodied a rare combination of theological reflection and religious practice. Beginning as a student steward at the epochal World Missionary Conference in Edinburgh in 1910, he went on to become an active worker in the Faith and Order Movement from the early 1930s and a member of the British Council of Churches almost from its inception. In 1943, the centennial of the Great Disruption, this son of a Free Church minister was elected moderator of the recently reunited Church of Scotland and convenor of its very influential Committee for the Interpretation of God's Will in the Present Crisis, whose report was later published as *God's Will for Church and Nation* (1946). He was also a member of the central committee of the first assembly of the World Council of Churches in Amsterdam (1948) and was elected one of its six presidents at the second assembly in Evanston, Illinois in 1954.

Perhaps the crowning achievement of Baillie's career was bestowed upon him in 1957 after his retirement as professor of divinity and principal (1950-1956) of New College when he was named a Companion of Honour to Queen Elizabeth II. After a brief tour of the southern United States and South America, Baillie returned to Edinburgh to work on his Gifford Lectures. The last year of his life was a tireless struggle against illness and pain, and upon completion of his lectures John Baillie died September 29, 1960, at the age of 74 years.

Further Reading

The life and thought of John Baillie is available in *The Theology of the Sacraments* by D. M. Baillie (London, 1957), which includes a biographical essay by John Baillie. John Baillie's works include *The Interpretation of Religion* (1928); ''Confessions of a Transplanted Scot,'' in *Contemporary American Theology,* edited by Vergilius Ferm (1933); *A Diary of Private Prayer* (1937); *Our Knowledge of God* (1939);

Invitation to Pilgrimage (1942); *The Belief in Progress* (London, 1950); *The Idea of Revelation in Recent Thought* (1956); *Christian Devotion* (1962), which includes a biographical memoir by Baillie's cousin, Isobel M. Forrester; and *The Sense of the Presence of God* (1962). Additional material about Baillie can also be found in Donald S. Klinefelter, ''The Theology of John Baillie: A Biographical Introduction,'' in *Scottish Journal of Theology* (December 1969) and in John A. MacKay, ''John Baillie, A Lyrical Tribute and Appraisal,'' in *Scottish Journal of Theology* (Summer 1956). □

James Addison Baker III

A Republican Party campaign leader, James Addison Baker, III (born 1930) helped elect as president both Ronald Reagan and George Bush. He also served as Chief of Staff and Secretary of the Treasury for Reagan and as Secretary of State for Bush.

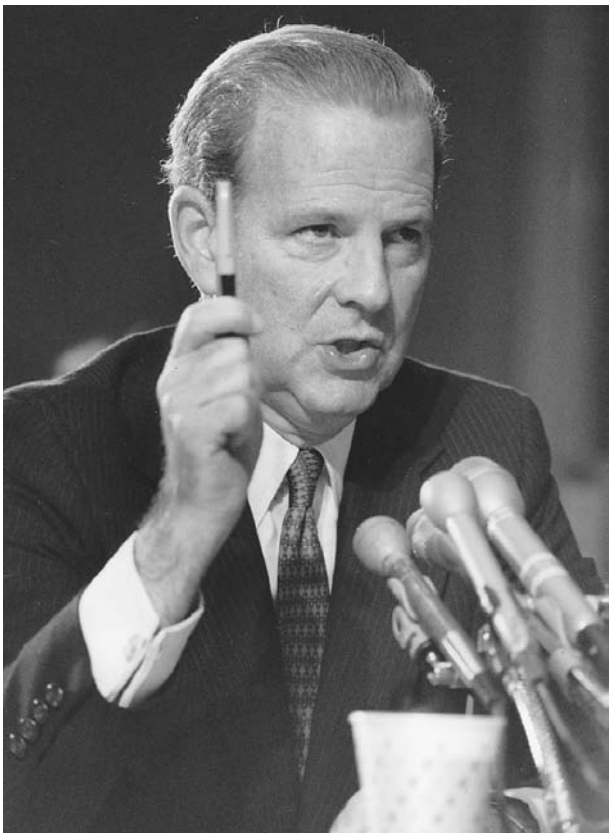

James Addison Baker, III, was born April 28, 1930, into a wealthy Houston, Texas, family. His great-grandfather had opened a law office in Houston that was to become one of the largest law firms in the country. His grandfather helped the firm grow and founded a bank. His father continued the legal tradition and had a great influence over Baker's formative years. His mother was the former Bonner Means.

Baker attended a college prep school in Pennsylvania. He studied classics at Princeton University and earned his Bachelor of Arts degree in 1952. After two years of active duty as a lieutenant in the United States Marine Corps, he entered the University of Texas School of Law at Austin. He received his law degree, with honors, in 1957. He later joined the American, Texas, and Houston Bar associations. As a corporate attorney, Baker practiced with the Houston firm of Andrews and Kurth from 1957 to 1975.

Baker had a long-term personal and political friendship with George Bush, who was a U.S. representative from Texas. Bush asked Baker to help manage his campaign for the U.S. Senate in 1970. Although Bush lost that race, Baker's political activities thrived. He switched political parties, becoming a Republican that year. Two years later he was working in the campaign for President Richard Nixon's reelection. In 1972 he became a state party official in Texas.

President Gerald R. Ford, with Bush's recommendation, appointed Baker as the Under Secretary of Commerce in August 1975. Baker joined Ford's campaign for reelection to the presidency in May 1976 as Deputy Chairman for Delegate Operations, and in August became National Chairman of the President Ford Committee.

Deciding to seek public office for himself, Baker entered the race for Attorney General of Texas in 1978, but lost the election. Afterward, he went back to campaigning for others.

Baker's friend and tennis partner George Bush decided to seek the presidency, and from January 1979 to May 1980, he headed Bush's campaign team for the Republican nomination. Bush faltered in his effort and became, instead, Ronald Reagan's teammate as the vice presidential candidate. Baker moved with Bush and became a senior adviser to the Reagan-Bush ticket.

Reagan was impressed with Baker's organizational skills and political strategies during the 1980 campaign. After the election, President Reagan appointed Baker White House Chief of Staff, beginning January 1981. He became a trusted adviser, reporting directly to the president. Because of his political contacts and experience, he also became an important link between the White House and Congress. Baker worked hard to win congressional acceptance of Reagan's tax reduction proposals.

In January 1985, at the start of Reagan's second term, Baker switched positions with Secretary of the Treasury Donald T. Regan.

Baker served as the 67th Secretary of the Treasury from February 1985 to August 1988. While in this office, he was active in trying to solve such problems as Third World debts and stabilizing the international monetary system, while continuing to support Reagan's tax reforms.

Baker resigned his cabinet position to direct the successful presidential campaign of George Bush. Within hours of his election, Bush nominated Baker to be Secretary of State. Baker was sworn in as the 61st Secretary of State on January 25, 1989 and served in this role till 1992, during which time he traveled to 90 foreign countries. He presided over American foreign affairs at the time of historic changes

in American-Soviet relations, with the tearing down of the Berlin Wall, the emerging democratic participation in Eastern European countries, arms control, and American troop withdrawal in Europe.

When Iraq invaded Kuwait on August 2, 1990, Baker played a key role in lining up wide support in the community of nations against the Iraqi dictator Saddam Hussein. In mid-January, 1991, U.S.-led coalition forces launched massive air strikes on Iraqi military targets in Iraq and Kuwait (Desert Storm). Thirty-seven countries shared the financial or military burdens of the effort to liberate Kuwait. The allies took great care to keep civilian casualties to a minimum. But Iraq directed most of its military attacks against civilians, firing numerous Scud missiles at cities in Saudi Arabia and Israel, a noncombatant. In late February, the allies launched a ground attack, and a few days later, Kuwait was liberated and the Gulf War was over.

Baker was honored in 1993 with a National Association of Arab Americans Peace Award, marking the second anniversary of the Madrid Conference, where he had played a key role. The historic handshake on the South Lawn of the White House ''was not just old enemies stepping across an important diplomatic threshold,'' but ''a decisive commitment to peace,'' said Baker. ''Palestinian autonomy and Israeli security have become inextricably linked.''

In 1997, Baker was asked by United Nations Secretary General Kofi Annan to be his personal envoy to the Western Sahara. He was asked to help get the faltering efforts to settle the differences between the Government of Morocco and the Frente POLISARIO over governing the former Spanish territory in the Sahara back on track.

In a 1995 interview with David Gergen, editor-at-large of *U.S. News & World Report,* Baker spoke of his book *The Politics of Diplomacy: Revolution, War & Peace, 1989-1992*. Baker told Gergen that to include his entire 12 years of service in government would have resulted in a book of unreasonable length. ''I wrote the book about my time as Secretary of State because the world changed during that 43 months. The world, as I had known it for my entire adult life, changed. There were so many historic things that happened with the collapse of Communism, the fall of the Wall, the implosion of the Soviet Union, the reunification of Germany, NATO, a Mideast peace, the Persian Gulf War, a war in Panama.''

Baker received the Presidential Medal of Freedom in 1991, and has been the recipient of many other awards for distinguished public service, including Princeton University's Woodrow Wilson Award, The American Institute for Public Service's Jefferson Award, Harvard University's John F. Kennedy School of Government Award, The Hans J. Morgenthau Award, The George F. Kennan Award, the Department of the Treasury's Alexander Hamilton Award, the Department of State's Distinguished Service Award and numerous honorary academic degrees.

Baker was a senior partner in the law firm of Baker & Botts and Senior Counselor to The Carlyle Group, a merchant banking firm in Washington, DC. He served on the boards of Rice University, Princeton University, the Woodrow Wilson International Center for Scholars in the Smithsonian, and the Howard Hughes Medical Institute.

Baker was Honorary Chairman of the James A. Baker, III Institute for Public Policy at Rice University in Houston. The institute was established in 1993 and named in his honor. Baker had early and strong ties with the university, and his grandfather has served as first chairman of the board of trustees.

Baker was described as an outstanding administrator. He was labeled a pragmatist, with a belief in negotiation rather than confrontation when dealing with Congress and foreign governments.

Baker married Mary McHenry in 1953, and they had four sons. She died of cancer in 1970. Three years later, he married Susan Garrett Winston, a mother of two sons and a daughter. Together they had another daughter, who was born in 1977.

Further Reading

Baker's *The Politics of Diplomacy: Revolution, War & Peace, 1989-1992* (1995) is also available in audio format. There is no book-length biography of Baker, but aspects of his activities have been discussed by people with whom he worked. Some campaign-related events are recorded in George Bush's autobiography, *Looking Forward* (1987), and in Jack W. Germond and Jules Witcover, *Whose Broad Stripes and Bright Stars?* (1989). Insight into his role as Chief of Staff and in his cabinet positions can be found in Donald T. Regan, *For the Record* (1988); Michael K. Deaver, *Behind the Scenes* (1987); and Larry Speakes, *Speaking Out* (1988). Biographical material is found in Ronald Brownstein and Nina Easton, *Reagan's Ruling Class* (1982). Articles on various issues authored by Baker can be found in *The Los Angeles Times* articles ''Will Netanyahu have the will to fight for peace?'' (June 9, 1996), ''NAFTA fight offers competing visions of U.S. international role'' (October 17, 1993), and ''China plays its China card: N. Korea or human rights?'' (April 10, 1994); and *The New York Times* article ''Our best defense'' (February 16, 1997). □

Josephine Baker

Josephine Baker (1906-1975) was a Parisian dancer and singer, the most famous American expatriate in France.

Josephine Baker was born in a poor, Black slum in East St. Louis, Illinois, on June 3, 1906, to 21-year-old Carrie MacDonald. Her mother hoped to be a music hall dancer; meanwhile, she was forced to take in laundry. She was of mixed ethnic background: Indian/Negro (as they would say in 1906) or Native American/African American (as we would say today). She descended from Apalachee Indians and Black slaves in South Carolina. Olive-skinned Eddie Carson, her father, was a vaudeville drummer and was not seen much by his daughter.

At the age of eight Josephine was hired out to a white woman as a maid; she was forced to sleep in the coal cellar with a pet dog and was scalded on the hands when she used

too much soap in the laundry. At the age of ten she returned, thankfully, to school. ''There is no Santa Claus,'' she said. ''I'm Santa Claus.'' Josephine witnessed the cruel East St. Louis race riot of 1917. She moved from the St. Louis area at the age of 13 and emigrated out of the United States at 19. ''That such a childhood produced an expatriate is not surprising,'' Phyllis Rose, one of her biographers, commented.

''Because I was born in a cold city, because I felt cold throughout my childhood . . . I always wanted to dance on the stage,'' Josephine offered as explanation of why she was determined to be a dancer (in the first of her five autobiographies). From watching the dancers in a local vaudeville house she ''graduated'' to dancing in a touring show based in Philadelphia (where her grandmother lived) at age 16. She had already been married twice: to Willie Wells (for a few weeks in 1919) and to Will Baker (for a short time in 1921). She took her second husband's name as her own—Josephine Baker.

It is hard to discover true biographical facts, especially when it comes to show people. We know that Josephine joined the chorus line of the touring show of *Shuffle Along* in Boston in August 1922. The comedy was produced in Manhattan by a renowned African American songwriting team, Noble Sissle and Eubie Blake; it was the first all-Black Broadway musical. Subsequently, Josephine was in New York for the *Chocolate Dandies* (at the Cotton Club) and the floor show at the Plantation Club in Harlem (with Ethel Waters). She drew the attention of the audience (at the end of the chorus line) by clowning, mugging, and improvising.

With her long legs, slim figure, and comic interludes, her special style as an entertainer evolved.

Baker Goes to Paris

African American performers were established in France already in the 1920s. ''Bricktop'' (Ada Smith, with her signature red hair) had moved from Harlem to Paris, where she owned a locally famous nightclub on the rue Pigalle. Bricktop claimed to have taught Josephine personal grooming, clothes-sense, and even writing—everything—from the moment the younger woman's arrived in Paris in October 1925. This is an exaggeration. Josephine went to Paris for a top salary ($250 a week; more than twice what she was paid in New York) to gyrate at the Théâtre des Champs Elysées as a variety dancer in *La Revue Nègre*. With other African Americans, including jazz star Sidney Bechet, she introduced *le jazz hot* and went on to international fame on the wave of French intoxication for American jazz and exotic nudity.

The Parisian cultural scene was ready for things African in the 1920s. African American music had penetrated to such European classical composers as Debussy, Ravel, and Stravinsky since at least 1908. But Parisians became aware of jazz only in the 1920s (the first jazz band in Paris played in 1917). African art and sculpture was one of the influences on the Cubist movement and Art Deco. Josephine's oval head, resembling a temple sculpture, and lithe body, her ''geometry'' (according to *Dance Magazine*) was perfect for anything Cubist or in the Art Deco style.

She was the favorite of artists and left-intellectuals such as Picasso, Pirandello, Georges Roualt, Le Corbusier, e.e. cummings, Jean Cocteau, Aleksander Wat, and Ernest Hemingway (who thought she was ''the most beautiful woman there is, there ever was, or ever will be,'' in hyperbole). But Josephine had not been to Africa and she knew nothing of the culture there, at that time. She had a relatively small repertoire of dance steps (''Charleston knock-knees for eight counts, camel-walk eight counts'') and a small vocal repertoire, too (her keynote song, ''J'ai deux amours,'' was repeated over and over again in various contexts); but the core materials were absolutely perfect with her body style and fitted to the era.

Josephine endured a breach-of-contract lawsuit about her abandoning *Le Revue Nègre* for a star billing at the *Folies-Bergère* in 1926. (The legal case was one of many in her life.) She was 20 when she was a sensation in the ''jungle'' banana dance: naked but for a string of rubber bananas around her waist. Soon banana-clad Josephine dolls were selling like hot cakes! Feet stomping, elbows flapping, knees bent, she would bump and grind a Charleston, puffing out her cheeks and crossing her eyes and always having a perpetual grin on her face (as stated by *American Heritage*). She was likened to a snake, a giraffe, and a hummingbird. Also, in 1926, she recorded her throaty voice for the first time. Magazine covers and posters added to her fame.

In December 1926 she opened her own nightclub in Pigalle called Chez Joséphine (later moved to rue Francois I, a more fashionable spot). She became a chic, affluent

woman with expensive idiosyncracies, like parading her pet leopard down the elegant Champs Elysées. She went on a world tour for two years in 1928-1930, and received thousands of love letters. But back in France she said: ''I don't want to live without Paris. . . . It's my country. . . . I want to be worthy of Paris.'' In addition she met, in the fall of 1926, Pepito Abatino, a Sicilian ''count'' who became her lover and manager (until about 1935, when they split up in anger, Abatino still loving her). In 1934 she took a title part in an operetta, a revival of Offenbach's *La Créole* at the Théâtre Marigny, opening in December for a six-month run. Josephine was in America with the *Ziegfeld Follies* in 1936 when Abatino died. While he was alive, Abatino helped Josephine evolve from a mere eccentric dancer to integrating her songs and speech and dance in performances; from being ''the highest-paid chorus girl in vaudeville'' to being ''one of the high-paid stars in the world,'' in part by controlling her scripts and the first two volumes of her memoirs. Returning to the *Follies* in the 1930s, her photographs, 20 feet high, flanked the theater entrance. In France she was called simply ''Joséphine'' or ''La Baker.'' In 1937 Josephine officially became a French citizen.

A Heroine in World War II

She married Jean Lion, a French industrialist. She had a miscarriage in 1938, and Lion divorced her in 1940, during the early months of World War II. When Germany occupied Belgium, Josephine became a Red Cross nurse, watching over refugees. When Germany finally occupied France itself, she worked for the French Resistance as an underground courier, transmitting information ''pinned inside her underwear'' to Captain Jacques Abtey. In October 1940 she began complicated journeys from London to Pau in southwestern France, through Spain and Portugal, and to Rio de Janeiro, Brazil (where she had theatrical bookings), back to Marseilles. In December 1940 she had the leading role in the Marseilles municipal opera production of *La Créole,* but she was sued for breach of contract after leaving Algiers, Algeria in 1941. A mysterious near-fatal illness with peritonitis kept her in a Casablanca clinic from June 1941 to December 1942. It left Josephine weak, but not too weak to entertain troops in North Africa and the Middle East as a sublieutenant in the women's auxiliary of the Free French forces. She was awarded the Croix de Guerre and the Légion d'Honneur by General Charles de Gaulle and the Rosette of the Résistance.

After the war Josephine returned to her beloved Paris, regularly appearing in the *Follies*. In June 1947 she married Jo Bouillon, a jazz bandleader; after several miscarriages they separated in 1957. In 1950 at her 300-acre estate in the Dordogne (with a medieval chateau), Les Milandes, she began adopting orphaned babies of all races and religions. She retired to look after the estate and family in 1956, but soon debts amounting to $400,000 were accrued, and she was forced back into show business in 1959, in a musical autobiography called *Paris mes Amours*, which opened at the Olympia Theatre in Paris in May.

Josephine more than once looked back to her childhood in America disconsolately. She was in a bind which many find themselves in: bound to one country but in love with another. She could never forgive the United States for its racism. But her song (written by Vincent Scotto), *J'ai deux amours,* was a constant reminder: ''I have two loves: my country and Paris.'' She visited America in the 1930s and 1940s and was disappointed. In 1951 her trip to New York was sullied by a racial incident at the Stork Club, where she was at first refused service. Walter Winchell, a columnist, linked her to communism (the ''Communist conspiracy'' was in the news, led by Senator J. McCarthy). In 1952 she told a reporter in Buenos Aires, Argentina: ''The U.S. is not a free country. . . . They treat Negroes as though they were dogs.'' As late as 1955, on her return to the United States, she was questioned by immigration officials about her alleged anti-American sentiments.

President John F. Kennedy made a difference to America. Josephine returned in August 1963 to attend the civil rights march in Washington, D.C. In October of that year she made a trip to Manhattan to sing, dance, and ''fight bias'' (as *The New York Times* said). She flaunted her age: she said she was 60 (she was only 57), but she seemed ageless to reporters.

Problems in Her ''True'' Home

In France there were also problems: she was evicted from her chateau with her adopted family in 1969. Princess Grace Kelly of Monte Carlo (who was also an American expatriate) and her husband, Prince Rainier, offered the Baker family a villa in Monaco. The Rainiers helped to put on the spectacle *Joséphine* in 1975, in which Josephine, aged 69, had a dozen costume changes and, with tears streaming down from sequined eyelids, ''stole the show'' once again.

Describing herself, Josephine Baker said ''I have never really been a great artist. I have been a human being that has loved art, which is not the same thing. But I have loved and believed in art and the idea of universal brotherhood so much, that I have put everything I have into them, and I have been blessed.'' (*Ebony* report of interview in 1975.) More than that, Josephine Baker pulled herself out of poverty and the trauma of humiliation and made herself an international star, principally due to her love of dancing.

She died in her sleep of a stroke on April 12, 1975, after 14 successful performances of *Joséphine*. The Roman Catholic funeral service was held at the Church of the Madeleine in Paris, which was, after all, her true home.

Further Reading

There are five autobiographies of Josephine Baker: *Les Mémoires de Josephine Baker,* Vol. I (Paris, 1927); *Voyages et Aventures de Joséphine Baker* (with Marcel Sauvage), Vol. II (Paris, 1931); *Une Vie de Toutes Couleurs* (memories presented by André Rivollet), Vol. III (Grenoble, 1935); *Les Memoires de Josephine Baker* (collected and adapted by Marcel Sauvage), Vol. IV (Paris, 1949); and *Joséphine* (with Jo Bouillon and Jacqueline Cartier), Vol. V (Paris, 1976). Books about Baker include *Bricktop* (1983) by her friend Bricktop (with Jim Haskins), *Josephine Baker* (1988) by Bryan Hammond (personal collection) and Patrick O'Connor (theatrical biography), *Jazz Cleopatra* (1988) by Phyllis Rose, and *Josephine:*

The Hungry Heart (1993) by Jean-Claude Baker (who called Josephine ''Mother'' although he was never legally adopted) and Chris Chase. Among the best articles are *Ebony* (June 1991), *Dance Magazine* (July 1989), *American Heritage* (November 1989), and *New Republic* (6 November 1989). □

Newton Diehl Baker

Newton Diehl Baker (1871-1937) was an American lawyer, mayor of Cleveland, and secretary of war from 1916 to 1921. He made his most indelible mark as a municipal reformer in Cleveland.

Newton D. Baker was born in Martinsburg, W.Va., of a family with deep southern roots. In 1892, after graduating from Johns Hopkins University, he took a law degree at Washington and Lee University. A disciple of Edmund Burke, he also admired Thomas Jefferson.

After practicing law briefly in Martinsburg, Baker went first to Washington, D.C., where he served as secretary to Postmaster General William L. Wilson, and then to Cleveland to resume practice. There his astuteness and speaking ability soon won the attention of Thomas L. Johnson, who began an extraordinarily constructive career as a reform mayor in 1901. The youngest man in Johnson's administration, Baker was also one of the most influential. As city solicitor from 1902 through 1912, he brilliantly handled most of the 55 suits brought by the traction interests to prevent reductions in streetcar fares. He also did much to publicize the inequitable tax structure.

Baker early supported Woodrow Wilson for the presidential nomination in 1912, and his success in breaking the unit rule at the convention helped assure Wilson's nomination. Baker had been elected mayor of Cleveland in 1911 and in 1913 was reelected. Furthering Johnson's ideal of a utopia of civic righteousness, he constructed a municipally owned power plant, organized a symphony orchestra supported by civic funds, improved hospital facilities, and in general raised the quality of Cleveland life.

Appointed secretary of war in March 1916, Baker served to the end of Wilson's second term. He was slow to revitalize the Army and Navy, partly because of Wilson's indecisiveness and partly because of his own pacifist leanings. He approved the decision to go to war, however, and despite much Republican criticism of his administration of the War Department, he proved a creditable, though not truly distinguished, secretary.

In 1921 Baker returned to Cleveland and the law. As successful at the bar as he had been as a municipal reformer, he was called the outstanding lawyer of the 1920s by Justice Oliver Wendell Holmes. Baker's practice was largely corporate. He became more conservative as he grew older and spent much of his time in the service of the utility interests he had once opposed. He was an ardent proponent of the League of Nations, and in 1928 he was appointed to

the World Court. Though critical of the New Deal, he did not break with his party. Baker died on Christmas Day, 1937, and was survived by his wife, two daughters, and a son.

A gracious and learned man, Baker had an unusually open mind. Though small and slightly built, he was a powerful orator. He was widely regarded as one of the most kindly and charming public men of his time.

Further Reading

Clarence H. Cramer, *Newton D. Baker* (1961), is the standard biography. Though appreciative in tone, it is quite objective. It should be supplemented by Frederick Palmer, *Newton D. Baker: America at War* (2 vols., 1931).

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Ray Stannard Baker

The American author Ray Stannard Baker (1870-1946) was a noted muckraking journalist before he became the official biographer of Woodrow Wilson.

Ray Stannard Baker was born in Lansing, Mich., on April 17, 1870. An 1889 graduate of Michigan Agricultural College (now Michigan State University), he later studied law and literature at the University of Michigan.

In 1892 Baker went to work for the *Chicago Record,* remaining for 6 years as reporter and editor. This introduced him to the misery of Chicago's poor, soup kitchens, charity wards, and thousands of homeless, starving men in the streets. ''My attitude was that of the frontier where I had grown up. Bums, tramps! Why didn't they get out and hustle? Why didn't they quit Chicago?'' he said. But his attitude began to change after he tried fruitlessly to help a youth find a job. He was haunted for the rest of his life by this ''Potato-Car Boy,'' whom he wanted to make the central figure in a novel.

Baker's experiences as a reporter in Chicago reversed, or at least challenged, his early attitudes. In 1894 he was assigned to go with Coxey's Army on their march on Washington to demand relief from unemployment. When Coxey's ''petition in boots'' left Massilon, Ohio, Baker thought it was a ''dishonest way for freemen to redress wrongs.'' But 12 days later he wrote sympathetically that the army was a ''manifestation of unrest in the laboring classes'' and should be looked upon as ''more than a huge joke.'' He returned to Illinois in time to cover the Pullman strike that began in May 1894 and broke into violence in July. Baker gave a full, sympathetic account of the strikers' complaints and of the violence on the company's part. He was critical of George Pullman's ''model city,'' with its high rents, and he handled the *Chicago Record* relief fund for the strikers.

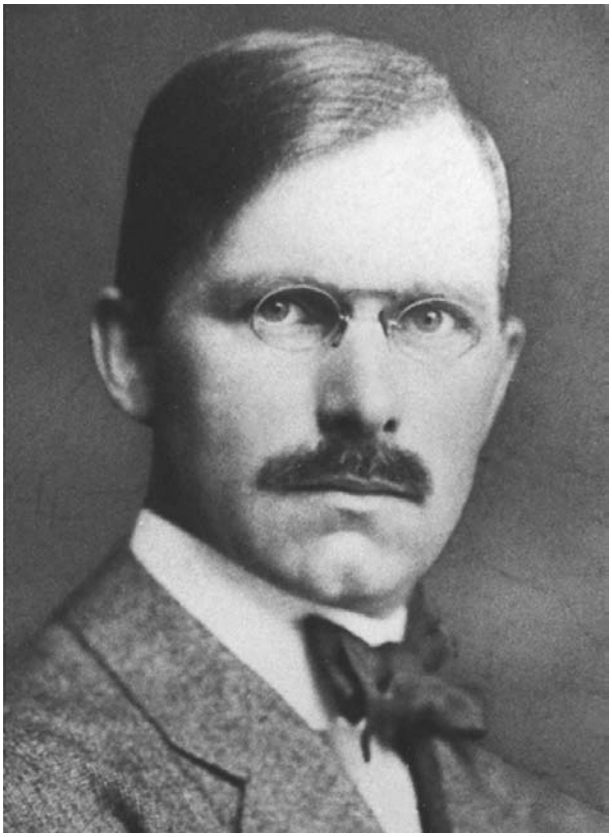

In 1896 Baker married Jessie Beal, and they had two children. Baker went east in 1898 to work for *McClure's Magazine*. Other staff members were muckrakers (exposé journalists) Ida Tarbell, Lincoln Steffens, and Frank Norris. Baker wrote about conditions in industry and moved politically toward independent ''progressivism.'' But in *Native American* (1941) he said he had never belonged to a political party and had ''never been a Socialist, nor a Communist, nor a Single Taxer''; and he looked back on his actions in the *McClure's* days as ''sheer bumptiousness.''

By 1906 he and the other muckrakers had become disenchanted. They broke away from *McClure's* and gained control of *American Magazine*. Although *American Magazine* was also a muckraking publication, Baker was about to enter a new phase of life. He had long wanted to write the ''great American novel,'' but instead he shifted to two new areas—writing essays under the pen name of David Grayson and producing the official biography of President Wilson. Baker wrote *Adventures in Contentment* and eight other books on the same theme under the Grayson name for 35 years. Baker spent 14 years on the Wilson project, going through 5 tons of the President's personal papers and becoming his intimate. The last two books of Baker's eight-volume *Woodrow Wilson: Life and Letters* won the Pulitzer Prize for biography in 1940. Baker died of a heart attack in Amherst, Mass., on July 12, 1946.

Further Reading

Baker's own writings include *Native American: The Book of My Youth* (1941) and *American Chronicle: The Autobiography of Ray Stannard Baker* (*David Grayson*) (1945). The best study of Baker is Robert C. Bannister, Jr., *Ray Stannard Baker: The Mind and Thought of a Progressive* (1966).

For background, works sympathetic to Baker are C. C. Regier, *Era of the Muckrakers* (1932), and Louis Filler, *Crusaders for American Liberalism* (1939; new ed. 1961). Studies critical of him are John Chamberlain, *Farewell to Reform: The Rise, Life and Decay of the Progressive Mind in America* (1932; 2d ed. 1933), and Granville Hicks, *The Great Tradition: An Interpretation of American Literature since the Civil War* (1933; rev. ed. 1935). See also Arthur S. Link, *Woodrow Wilson and the Progressive Era, 1910-1917* (1954), and David Noble, *The Paradox of Progressive Thought* (1958).

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Russell Baker

Russell Baker (born 1925) was one of the most distinguished practitioners of the personal-political essay in the English language.

Russell Baker was born in rural Morrisonville, Virginia on August 14, 1925. His early upbringing was not conducive to the development of the elegant, urbane literary style and trenchant criticism of contemporary city life he was to indulge in later. One of his earliest memories was of being nosed in his crib by an inquisitive cow. There were some pleasant memories of growing up close to nature: ''summer days drenched in sunlight, fields yellow with buttercups.'' However, it was not a very progressive community; Baker's father, a stonemason, died of untreated diabetes when the boy was five, even though insulin had been discovered nearly a decade earlier.

Baker's mother, trained as a schoolteacher, had studied for a year in college and encouraged her son's aptitude for language. During these earliest years there was much contention over child-rearing tactics between mother and mother-in-law, both of whom were strong-willed women. When Baker's father died in 1930, the younger woman took the occasion to leave her husband's large family—and Virginia—for good. Her destitution at the time was attested by the fact that she gave her youngest child, who was still a baby, up for adoption. Baker's mother moved to Newark, New Jersey, with Baker and his younger sister, boarding with her brother, who continued to have a steady job during this Depression era. What started out in 1931 as a temporary arrangement—until his mother should find work—lasted for six years, including a move by the combined families to nearby suburban Belleville. The best Baker's mother could manage was work as a laundress.

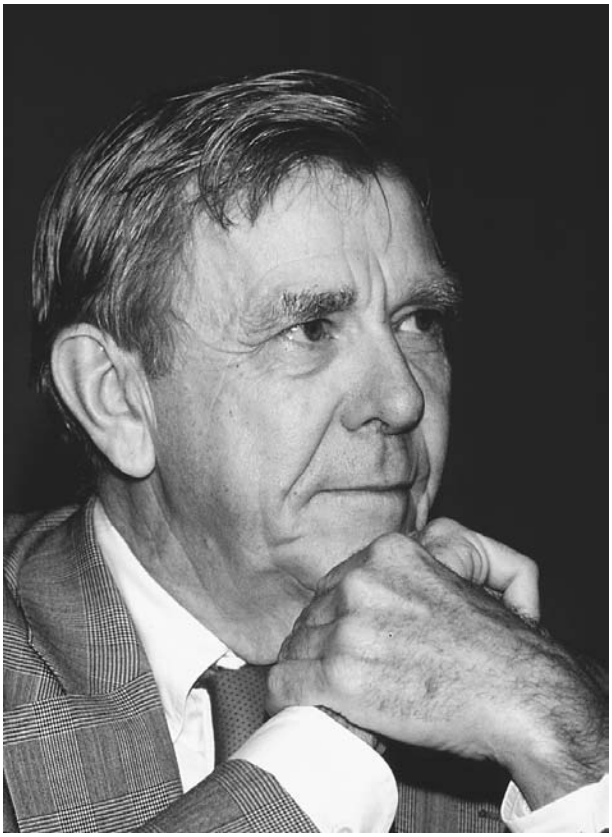

During this second phase of his life, Baker exchanged maternal for paternal uncles, resulting in an early exposure to heated political debate in the home, often centering on the relative merits of Herbert Hoover and Franklin Roosevelt. In the Belleville elementary school which he attended at this time, came the first taste of literary success: faced with a writing assignment on produce, the youngster came up with an essay on wheat. An ecstatic teacher read this production to her class, although they appeared to be unmoved

In 1937, on the advice of another brother, Baker's mother took her two children to live in Baltimore, home of a great essayist of that period, H. L. Mencken. The family struggled financially. Baker was able to contribute a bit with a part-time job as newspaper deliverer, but the nightmare of having to go on relief, of having to accept government-surplus food, smuggled surreptitiously into the home under flimsy camouflage, became a reality for these proud people.

By the end of the 1930s, however, the situation had eased. Baker, without any definite prospects of attending college, nevertheless completed secondary school in Baltimore's fine ''City College''—a college preparatory school with a rigorous traditional curriculum, including requirements in German, French, and Latin. When Baker was 16, his mother remarried and the family was able to move into a home of its own. At this time Baker remembers that he had only one strong professional ambition—to become a writer—although this did not seem likely to provide a viable livelihood. ''It gave me a way of thinking about myself which satisfied my need to have an identity.'' He was persuaded by a high school classmate to take the entrance examination for Johns Hopkins University, passed, and was admitted on scholarship in the summer of 1942—six months after America's entrance into World War II. Baker was able to complete only one year of college; he enlisted in the navy in 1943, spending the rest of the war in flight training in Florida, Georgia, and South Carolina.

After the war, Baker returned to Johns Hopkins. Visions of becoming another Hemingway obsessed him. After graduation in 1947, with the help of his creative writing teacher, he got a job on the *Baltimore Sun*. The idea was that this experience would be good training for a fledgling novelist (it had been so for Hemingway). But for two years Baker did not have an opportunity to write a single published sentence. Phoning in stories, he worked as a night police reporter ''prowling the slums of Baltimore, studying the psychology of cops, watching people's homes burn, deciphering semiliterate police reports of dented fenders and suicides.''

Baker was married in 1950. Four years later his big break came—but for the professional journalist rather than for the novelist. He landed a job with the Washington Bureau of the *New York Times* covering the White House, Congress, and national politics in general. For more than two decades, starting in 1962, he continuously wrote the ''Observer'' column for the *New York Times,* the medium through which he became known to millions of readers. Writing at the rate of two or three columns a week, Baker managed to maintain a level of excellence sustained over

comparable time by few others. The hallmarks of his style were irony and understatement, applied to a variety of subjects, political and personal. For example, topics on which he wrote included: stopping smoking, trimming a Christmas tree, the merchandising of presidential images, and the common cold as alibi.

Perhaps over the years there was a shift from the political to the more purely personal, but Baker continued to represent both broad streams of the English essay—the greater formality of 18th century Addison-Steele and the comparative subjectivity of Romantic Charles Lamb. In America, his predecessors were Ralph Waldo Emerson and Mencken. Baker was less acerbic than Mencken and more subtle than his only contemporary rival in quality and longevity, Art Buchwald. A unifying theme in all of Baker's writing was the glory of language and the need to safeguard it against depredation of both political jargon and commercial advertising.

In 1979, Baker won the George Polk award for commentary and a Pulitzer Prize for distinguished commentary. In 1983 he was awarded a second Pulitzer, in autobiography, for *Growing Up*. Baker embarked on a new facet of his career—college hall lecturer and wit—in the 1980s. Yet another career change was in the works for him in the early 1990s: PBS asked him to replace Alistair Cooke as host of the program ''Masterpiece Theater.''

Further Reading

An American in Washington (1961) and *No Cause for Panic* (1964) are volumes which represent the earlier, more formal Baker. *Poor Baker's Almanac* (1972) and *So This is Depravity* (1980) are ''Observer'' collections of essays which typify his later personal style. Baker can also be heard speaking about humor on a tape available through CBS.

Additional information can be found in ''Beyond Words,'' in *Entertainment Weekly* (December 31, 1993) and ''Master Observer,''*Time* (March 8, 1993). □

Sir Samuel White Baker

Sir Samuel White Baker (1821-1893) was an English explorer, author, and administrator who explored the Upper Nile and discovered Lake Albert. He also sought to suppress the slave trade in the southern Sudan.

Samuel Baker was born in London on June 8, 1821. He was a large man with prodigious energy and great bravery and determination. A firm believer in the economic potential of the tropics, he went to manage his family's plantations in Mauritius in 1844 and later established his own estates in Ceylon. The plantations in Ceylon prospered, and he returned to England with his family. After his first wife, Henrietta, died in 1855, Baker traveled in the Crimea, Asia Minor, and the Balkans. In 1860 he married Florence Ninian von Sass, a young and beautiful Hungarian, and the following year he arrived in Cairo determined to seek the source of the River Nile.

Traveling up the Nile to Berber, Baker spent a year wandering along the Atbara River and the Blue Nile, hunting and learning Arabic before returning to Khartoum, from which he and his wife launched an expedition up the White Nile in December 1862. Arriving at Gondokoro, the Bakers met the British explorers John Hanning Speke and James Augustus Grant, who had reached Lake Victoria and the Nile from the East African coast. In 1863-1864 Baker and his wife discovered and explored the eastern shore of Lake Albert, visited Kamrasi, the ruler of Bunyoro, and after many delays returned to London, where Baker wrote an extremely popular book about his explorations and the horrors of the Sudanese slave trade.

In the spring of 1869 Baker was approached by Ismail, the khedive of Egypt, to lead an Egyptian expedition to the Upper Nile to extend Egyptian control to Lake Victoria, to claim the territory for Egypt, and to end the slave trade. Baker was consequently appointed governor general of Equatoria Province and sailed up the Nile with a large expedition of 1200 troops, the most expensive expedition to penetrate Africa.

Baker had agreed to serve for 4 years. Unfortunately, the first year was wasted breaking through the great swamps of the Nile, whose sudd formations provide an almost impenetrable barrier to navigation. Baker reached Gondokoro

in 1870 and spent the second year organizing his men and establishing stations in Equatoria.

Frustrated at every turn, he began to employ increasing force to pacify the people and acquire supplies for his troops and followers. Although these raids alienated important tribes, Baker continued to push south into Bunyoro in 1872, where he was again forced to fight, this time against Kabarega, who had succeeded Kamrasi as ruler. Like most African leaders who had to deal with Baker and his forces, Kabarega refused to trust the intruders, and Baker possessed neither the tact nor the tolerance to allay his fears.

Nevertheless, when Baker retired to England and fame and fortune in 1873, he had struck the first blow against the Nilotic slave trade and had laid the foundations for colonial rule in the southern Sudan. He died in Devonshire on Dec. 30, 1893.

Further Reading

Dorothy Middleton, *Baker of the Nile* (1949), is a full-length biography. Also useful for information on Baker are Emile Ludwig, *The Nile: The Life-Story of a River* (1935; trans. 1937), and Alan Moorehead, *The White Nile* (1961). □

Sara Josephine Baker

Sara Josephine Baker (1873–1945) was a physician working toward improving the public health care and reducing infant mortality rates substantially in New York City.

Sara Josephine Baker was a pioneer in the field of public health and an activist in the women's movement. She was the first woman to receive a doctorate in public health. As the head of the Department of Health's newly created division of child hygiene, she reduced New York City's infant mortality rate to the lowest of all major cities worldwide. From 1922 to 1924 she represented the United States on the health committee of the League of Nations.

Born on November 15, 1873, in Poughkeepsie, New York, Baker was the daughter of affluent parents. Her Quaker father, Orlando Daniel Mosser Baker, was a lawyer and her mother was one of the first women to attend Vassar College. Baker's Quaker Aunt Abby stimulated her intellectually and instilled in her the courage to be a nonconformist. This background influenced her decision to enter medicine and establish innovative programs in preventive health, particularly in obstetrics (childbirth) and pediatrics (treatment of children).

Becomes a doctor

When Baker was 16 years old both her father and brother died in a typhoid epidemic. Devastated, she abandoned plans for attending Vassar and decided to go directly to New York Women's Medical College. She was determined to become a doctor in order to help support her mother and sister. In 1898, after four years of intensive study, Baker graduated second in a class of 18. She interned, or gained practical experience in medicine, at the New England Hospital for Women and Children, an outpatient clinic serving residents in one of the worst slums in Boston, Massachusetts. Later she moved to New York City with her roommate and fellow intern, where they set up a practice near Central Park West. Unable to make ends meet, Baker took a job as a medical inspector for the New York City Department of Health. She examined sick children in schools and worked toward controlling the spread of contagious disease.

Becomes first woman health official

In 1902 Baker was given the job of searching for sick infants in Hell's Kitchen. Located near the docks of Manhattan's West Side, Hell's Kitchen was a slum area where 1,500 children were dying each week of dysentery (a disease that causes severe diarrhea and dehydration). In 1908 the Department of Health established a division of child hygiene, with Baker as its director. She was the first woman in the United States to hold an executive position in a health department. There she shaped policies for innovative health reform and made preventive medicine and health education the responsibility of government. As Baker's program saved the lives of countless infants, she revolutionized pediatric health care in the United States and in other nations as well.

Starts innovative projects

One of Baker's projects was establishing ''milk stations'' throughout the city, where nurses examined babies, dispensed low-cost, high-quality milk, and scheduled checkups. In 1911 alone 15 milk stations prevented more than 1,000 deaths, and the next year 40 more stations were opened. Another of Baker's programs was the training and licensing of midwives, or persons who assist women in childbirth. Since many immigrant women were used to midwifery, they were reluctant to allow their babies to be delivered by male doctors in hospitals. Midwives were often unqualified, however, and infant death rates were high. Baker instituted a mandatory licensing program with results so successful that she was able to demonstrate that rates of infection for home deliveries were lower than those for hospitals.

Baker also started a program called the Little Mothers League to train young girls in the care of babies, since many girls were put in charge of their younger siblings while their mothers worked. Through this program nurses instructed schoolgirls in the feeding, exercising, dressing, and general care of infants. An even more significant method of reducing infant mortality was a foster care system Baker founded to give orphaned babies a better environment than that available in institutions. Her efforts helped reduce death rates from one-half to one-third of infants born in a year. She also introduced the concept of prenatal care to prevent infant mortality during and following childbirth.

Contributes to nation's public health system

Among Baker's other accomplishments were a school inspection system and the organization and streamlining of record-keeping procedures for health departments, which was adopted nationwide. She opened specialized clinics and instituted parent training by public health nurses. In 1912 she established the Federal Children's Bureau and made plans for creating a division of child hygiene in every state. Besides being a leader in the medical field, Baker was in the forefront of the fledgling women's movement. In 1915 she was invited by officials at the New York University (NYU) Medical School to lecture on child hygiene for a new course leading to a degree of doctor of public health. Since she did not have an actual degree in the field of public health herself, she offered to teach in return for the opportunity to earn the diploma. When Dean William Park turned down her request on the grounds that the medical school did not admit women, Baker refused the appointment.

Park searched in vain for a year for another instructor, finally giving up and admitting Baker and other women to the program. Baker's reception by some of the male students was hostile, but she continued teaching at NYU for 15 years. Along with five other women Baker founded the College Equal Suffrage League, an organization that campaigned for women's voting rights, and she marched in the first annual Fifth Avenue suffrage parade.

Appointed League of Nations representative

During her term as U.S. representative on the health committee of the League of Nations from 1922 to 1924, Baker was appointed consulting director in maternity and child hygiene of the U.S. Children's Bureau. After retirement she participated in more than 25 committees devoted to improving children's health care. She also served a term as president of the American Medical Women's Association. Baker died of cancer on February 22, 1945, in New York City. Her work laid the foundation for preventive health procedures that saved the lives of hundreds of thousands of babies, resulting in an improvement in mortality rates from one in six in 1907 to one in 20 by 1943.

Further Reading

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Morantz, Regina Markell, Cynthia Stodola Pomerleau, and Carol Fenichel, eds., *In Her Own Words: Oral Histories of Women Physicians,* Yale University Press, 1982, p. 30. □

Mikhail Mikhailovich Bakhtin

Russian philosopher and literary critic Mikhail Mikhailovich Bakhtin (1895-1975) was the central figure of an intellectual circle that focused on the social nature of language, literature, and meaning in the years between World War I and World War II. Though his major works were not widely read until after the 1960s, his ideas were later adopted by many academic spheres and have contributed to new directions in philosophy, linguistics, and literary theory.

Although relatively unknown outside Soviet intellectual circles during his lifetime, the writings of Mikhail Mikhailovich Bakhtin have a had a significant influence in the fields of literary theory, linguistics, and philosophy. In works such as *Problems of Dostoevsky's Poetics* (1929, 1963), *Rabelais and His World* (1965), and *The Dialogic Imagination* (1975), Bakhtin outlined theories on the social nature of language, literature, and meaning. With the spread of his ideas in the Western academic world, Bakhtin has become one of the major figures of twentieth-century literary theory.

Bakhtin was born on November 16, 1895, in the city of Orel in the southern part of Russia. He was the third of five children in a family that had been part of the nobility since the Middle Ages, but no longer held land or title. His father was a state bank official, as his grandfather had been. Although the family relocated at various times throughout Bakhtin's childhood, he was provided with a thorough education. At home, he and his older brother, Nikolai, received lessons in Greek poetry from a German governess. After the family moved to Vilnius, Lithuania, when he was nine, he attended schools in the Russian-ruled city. At the age of 15, Bakhtin traveled with his family to Odessa in the Ukraine, where he graduated from the First Gymnasium and then studied philology (the study of literature and language) at the University of Odessa for a year.

Attracted by Philosophical Ideas

In his early adolescent years, Bakhtin began to develop an interest in radical philosophical ideas. He immersed himself in a wide range of books, including the works of German philosophers Friedrich Nietzsche and Georg Wilhelm Friedrich Hegel. He was encouraged in his pursuits and exposed to a developing spirit of revolutionary change by his brother and a circle of friends, with whom he would hold discussions and debates about new concepts. This early habit of questioning established ideas would become a lifelong practice for Bakhtin. Another important theme of his life first appeared during these years. At the age of 16, he was stricken with osteomyelitis, a disease that causes inflammation and destruction of bone tissue. This

chronic condition and other bouts of poor health affected his work and activities for the rest of his life.

Bakhtin entered the University of St. Petersburg in Russia in 1914. There he studied philosophy and literature with a number of professors while sharing living quarters with his older brother. When the political turmoil of the Russian Revolution broke out in 1917, Nikolai joined the White Army, the military group supporting Russian royal rule against the Bolshevik revolutionary forces. With the defeat of the royal forces, Nikolai left for England. Bakhtin, however, stayed in school throughout this time and graduated in 1918.

Bakhtin Circle Established

Over the next ten years, Bakhtin began to develop the ideas that would lead to his major writings. Having moved with his family to the Belorussian town of Nevel in 1918, Bakhtin began meeting with a group of intellectuals that would become known as the ''Bakhtin Circle.'' The members of the group discussed such topics as the effects of the Russian Revolution on the social and cultural lives of Soviet citizens and the role of social reality in the meaning of artistic works and language. Bakhtin published his first paper the following year in a local journal. The two-page article was titled, ''Art and Responsibility.'' He would not publish again for another decade.

In 1920, he moved to the town of Vitebsk, where he held a number of jobs, including a teaching position at the Vitebsk Higher Institute of Education. His intellectual work from this time included a number of unpublished writings, including the notebooks he kept. At Vitebsk, Bakhtin was joined by his friends from his circle in Nevel, including Lev Vasilyevich Pumpiansky and Valentin Nikolayevich Voloshinov. In addition, new people such as Ivan Ivanovich Sollertinsky and Pavel Nikolayevich Medvedev joined the group. In 1921, Bakhtin formed another important relationship. Suffering from his continued battle with osteomyelitis, his health declined even further when he contracted typhoid. A woman who nursed him through this period of illness, Elena Aleksandrova Okolovich, became his wife later in the same year.

From 1924 to 1929, Bakhtin lived in Leningrad (the name given to St. Petersburg after the Revolution). Prevented from working because of his poor health, his only income was a small medical pension. He did, however, continue to meet with the members of the Bakhtin Circle in their homes, where he would occasionally give lectures. Papers published by his associates during this time reflect many of Bakhtin's ideas; whether the critic was the sole author, co-author, or simply the philosophical inspiration for these writings is a matter of debate. Some of the works in question include the book *The Formal Method in Literary Scholarship,* published in 1928 by Medvedev and the 1929 work *Marxism and the Philosophy of Language* by Voloshinov. These works reflect the basic idea of the Bakhtin Circle that language is fundamentally a sociological force. Just as society, or popular culture, is continually changing and growing with the exchange of experiences and ideas, so does the meaning of language take on new dimensions with every act of reading, listening, or responding. In this way, Bakhtin and his colleagues established the concept of the ''dialogic,'' or social nature of language, which was also extended to all artistic acts and utterances. These works by Medvedev and Voloshinov were couched in the language and themes of Marxism, making them acceptable for publication in the young communist state.

First Book Focuses on Dostoevsky

In 1929, Bakhtin published his first major work, a study of Russian novelist Fyodor Dostoevsky titled *Problems of Dostoevsky's Poetics.* Continuing the themes raised by Medvedev and Voloshinov, Bakhtin argued that in Dostoevsky's novels, the author does not use a single authoritative narrator to dictate the motives and meanings of actions and characters to the reader. Rather, characters are allowed to take on meaning through their interactions with others, gradually revealing their own world view, or ideology. This interaction of all the voices in the novel, including that of the narrator, is called a ''polyphonic dialogue'' by Bakhtin. He goes on to demonstrate this type of dynamic in other interactions of language, including the literary forms of parody and satire.

In 1929, Bakhtin and several members of his circle were arrested. The official reasons for Bakhtin's arrest included his religious practices—he had retained his Christian practices and beliefs even after all expressions of religion had been banned in the Soviet Union. He was sentenced, without a trial, to ten years of exile in the northern Soviet region of Siberia. With his health problems, such a severe sentence was a serious threat to Bakhtin's life. Several prominent political and cultural figures sympathized with the author's plight and lobbied for a reduced sentence. Due perhaps in large part to a favorable review of his Dostoevsky book by the Commissar of Enlightenment, Bakhtin's sentence was eventually reduced to six years in Kazakhstan. In 1930 he received permission to travel to the city of Kustani and find work himself, rather than being assigned a job by the government. He secured a position as an accountant in a local government office; he also helped train workers in the area in clerical skills. Although his exile officially ended in 1934, Bakhtin opted to remain in Kustani for another two years.

He returned to Russia in 1936, settling in Saransk and taking a teaching job at the Mordovian Pedagogical Institute. In 1937, he moved to the town of Savelovo; being only a hundred kilometers outside Moscow, he was able to once again appear in intellectual and academic gatherings. But the coming years were filled with a number of frustrations and disappointments. His physical health suffered another blow in 1938 when his right leg was amputated. Professionally, he seemed assured of success when a number of his papers were accepted for publication. But with the start of World War II, these works were not printed.

Carnival Theory Applied to Literature

This adversity seemed to spark a period of great productivity in Bakhtin. He gave lectures on the novel at Moscow's Gorky Institute and completed a dissertation on

sixteenth-century French satirist Francois Rabelais for the institute in 1940. This work, which was expanded and published in 1965 as *Rabelais and His World,* stands alongside *Problems of Dostoevsky's Poetics* as one of Bakhtin's most important writings. In this work, Bakhtin examines the cultural and political hierarchies that existed in European society in the Middle Ages and the early Renaissance period. He postulated that popular culture embraced an earlier way of life that stressed communal living and working that directly clashed with the increasing power of central governments and noble classes. The tension between the ''official'' world of power, government, and religion and the unacknowledged world of popular culture was only free to be expressed, according to Bakhtin, in the environment of the carnival—a holiday atmosphere in which all things held sacred and mighty were free to be subjected to laughter and satire, a time when all boundaries were temporarily dissolved. Bakhtin finds this kind of carnivalesque subversion in the novels of Rabelais, whom he credits with heralding the modern era and a new philosophy of history.

Although he began working as a German instructor in the schools of Savelovo in 1941, Bakhtin continued to concentrate on his writing, turning out articles on the novel that were later collected in *The Dialogic Imagination,* published in 1975. Bakhtin worked in Savelovo from 1942 to 1945 as an instructor in Russian. He returned to the Mordovian Pedagogical Institute in Saransk in 1945, where he attained the rank of department chair. After submitting and defending his dissertation in the late 1940s, he was finally awarded a degree of candidate in 1951. When the institute became a university six years later, Bakhtin's scholarship and reputation as a teacher earned him the position of head of the department of Russian and foreign literatures.

Reputation Increased in Later Years

Despite these advancements, Bakhtin's ideas were little known outside his academic and intellectual circles of friends. Beginning in the mid-1950s, his work began to earn a limited amount of recognition elsewhere. His book on Dostoevsky was mentioned in articles by American Vladimir Sedeno in 1955, Soviet critic Viktor Shklovsky in 1956, and literary critic Roman Jakobson in 1959. This increased interest by younger intellectuals resulted in a demand for publication of other works by Bakhtin, bringing about a revised version of the Dostoevsky book in 1963 and the first printing of his dissertation on Rabelais in 1965.

At this time of rising acclaim, Bakhtin continued to publish, but once again ill health limited his activities. He and his wife—who was also unwell—moved to Moscow in 1967 and then to Grevno in 1970 for medical care. After his wife's death in 1971 from a heart condition, Bakhtin settled in an apartment in Moscow. He spent his last years fighting both emphysema and his osteomyelitis, but he did not abandon his writing. He died in Moscow on March 7, 1975. After his death, more of his works were published and his influence gradually spread throughout the world, due in great part to the interest of Western academics. In this way, his own work took on a life of ongoing growth and interpretation—the kind of existence that Bakhtin had claimed for all acts of language. Long after the moment of writing and years after the death of the author, the works of Bakhtin have been the subject of numerous readings and responses that have added new dimensions to fields concerned with language and the nature of meaning, including linguistics, philosophy, and literary criticism.

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Mikhail Aleksandrovich Bakunin

Russian revolutionary agitator Mikhail Aleksandrovich Bakunin (1814-1876) was the leading spirit of 19th-century anarchism. He viewed revolution as the necessary means of destroying the political domination of individuals by the state.

Mikhail Bakunin was born on May 18, 1814, in Premukhino in the Tver Province to a retired diplomat and landowner. After finishing his studies at the artillery school, he received a commission as an officer in the Guards. It is said that his father was angry with him and asked that Mikhail be transferred to the regular army. Stranded in a desolate village of White Russia with his battery, Bakunin became depressed and unsociable. He neglected his duties and would lie for days wrapped in a sheepskin. The battery commander felt sorry for him; he had no alternative, however, but to remind Bakunin that he must either perform his duties or be discharged. Bakunin chose to take the latter course and asked to be relieved of his commission.

Bakunin went to Moscow in 1836, and from that date life began in earnest for him. He had studied nothing before, he had read nothing, and his knowledge of German was very poor. But he was blessed with a gift for dialectics and for constant, persistent thinking. He mastered German to study the philosophies of Immanuel Kant, Johann Fichte, and G. W. F. Hegel. In 1842, while living in Berlin, Bakunin published an impassioned essay declaring Hegelianism a revolutionary tool and ending with the dictum that was to become the motto of international anarchism: ''The passion for destruction is also a creative passion.'' Bakunin participated in the Paris Revolution of 1848, made a fruitless attempt to organize a secret revolutionary international campaign for a Czech revolt, and participated in the Dres-

den rebellion of 1849. He was imprisoned in Russia until 1857 and then exiled to Siberia. In 1861 he escaped from Siberia to Japan, and on his way to Europe he stopped off in the United States. He declared his intention of becoming an American citizen. The poet Henry Wadsworth Longfellow portrayed the Russian in his diary as ''a giant of a man with a most ardent, seething temperament.''

Mission in Life

In 1862 Bakunin joined the revolutionary leaders Aleksandr Herzen and Nicholas Ogarev in London. Bakunin's intention was to devote all his energies to fighting for the freedom of the Russians and all the Slavs. He had not yet devised his anarchist doctrines, and he found himself advocating some of Herzen's views. Temperamentally the two men were so incompatible that they could not be comrades-in-arms, though they remained good friends. Bakunin's instincts were all against moderation, and conspiratorial intrigue was his goal. He embraced the cause of land and liberty and plunged into plotting with immense zest. He had plans for agitating in the army and among the peasantry, and he played with the idea of a vast revolutionary organization ringing Russia with a network of agents at strategic points on the border. Siberia was to be served by a branch located on the western coast of the United States.

Concept of Revolution

Bakunin reached the conclusion that revolution is necessary, regardless of the point of the critique of society from which it starts. He frequently attempted to give a philosophical foundation to revolution. The whole history of mankind appeared to him as ''the revolutionary negation of the past. . . . Man has liberated himself (by breaking the divine commandment not to eat of the tree of knowledge); he has divided himself from animal and made himself man; he began his history and his human development with his act of disobedience and knowledge, that is, with rebellion and thought.''

Bakunin held that there are principles which are the moving force of both the individual and the historical process. These are human animality, thought, and revolt. Social and private economy correspond to the first, science to the second, and freedom to the third. Man has an innate instinct for revolt. therefore, man's perpetual rebellion, which may lead to self-sacrifice and self-destruction, does not depend on either right or obligation but is immediately bestowed along with his humanity. Revolution can be looked upon as a theoretically perpetual situation or as an almost-infinite process. In theory, revolution may at some time cease and be replaced by a new order; in practice, it lasts so long that it must claim the attention of at least a whole generation. According to Bakunin, the goal of his generation was to destroy; the reconstruction would be done by others who would be better, fresher, and wiser. Bakunin never abandoned this view.

Exponent of Anarchism

The failure of the Polish insurrection in 1863 was a big disappointment to Bakunin, who henceforth became absorbed in a campaign of universal anarchy. Anarchism called for the replacement of the state with a loose confederation of autonomous units that would both end the injustices of private property and assure individual freedom. The millennium was to be achieved through an international rebellion set off by small groups of anarchist conspirators. Bakunin's anarchism, in theory, meant not disorder but lack of domination, a system without political power. Bakunin was also a militant atheist and thought religion was as great an enemy of freedom as the state was. At the end he appears to have lost his confidence in spontaneous popular uprising as the only sure method of destroying state governments.

Bakunin died in Bern, Switzerland, on July 1, 1876. His lifelong friend Herzen once remarked about Bakunin: ''This man was born not under an ordinary star, but under a comet.''

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Joaquin Balaguer y Ricardo

An author and politician, Joaquin Balaguer (born 1907) served seven nonconsecutive terms as president of the Dominican Republic between 1960 and 1996.

Joaquin Balaguer y Ricardo was born on September 1, 1907. He received most of his education in the Dominican Republic, graduating with a law degree from the national university in Santo Domingo. He also did advanced studies in France.

Gains Prominence during Trujillo Regime

During the dictatorship of Rafael Trujillo Molina, Balaguer gained recognition both as a scholar and as a government official. His particular fields of scholarly research were history and international affairs, and he wrote a number of books on these topics.

Soon after completing his education, Balaguer went to work in 1932 for the Dominican government, rising through the ranks. By the 1940s he was in the diplomatic service and served as ambassador, first to Colombia and then to Mexico. Following these appointments he became secretary to the president.

When Trujillo arranged to have his brother Hector reelected to the presidency in 1957, he chose Balaguer as vice-president. Three years later, when pressure from the Organization of American States convinced the dictator that it was inappropriate to have a member of his family as president, Trujillo forced his brother to resign, and Balaguer succeeded to the post.

The position of Balaguer in the Trujillo regime was unusual. Mild of manner, soft-spoken, and short of stature, he had a reputation for being honest, which was rare among high officials of the dictatorship. It was also well known within the administration that he had used his limited influence to save a number of individuals from the vengeance of the dictator. Balaguer himself described his situation as president during the last months of the Trujillo dictatorship as that of being ''the most important prisoner in the republic.'' He was kept under strictest surveillance by Trujillo's various police forces and was given little opportunity to wield effectively the theoretical power of the office he occupied.

Political Turmoil and Exile in the Early 1960s

With the assassination of Rafael Trujillo in May 1961, Balaguer's role changed dramatically. During the remainder of the year he devoted himself to dismantling the dictatorship which he had inherited. He used the influence of Trujillo's son Rafael, Jr., to disarm private armies of the dictator's brothers but subsequently cooperated in exiling Rafael and his uncles. At the end of January 1962 the air force chief Rodriguez Echeverria ousted Balaguer and established a short-lived dictatorship.

Balaguer went into exile, and during most of the next three years lived in New York City. After the outbreak of civil war in April 1965 and intervention by U.S. troops, Balaguer returned home. With the establishment of a provisional government under President Hector Garcia Godoy and the calling of elections, Balaguer and former president Juan Bosch became the principal opponents for the presidency. Balaguer defeated Bosch by a substantial majority.

Elected to Presidency Six Times

The second Balaguer regime was turbulent. He sought to pacify the enmities surviving from the Trujillo regime and from the 1965 civil war, but political murders were frequent during his administration. He succeeded in partially rehabilitating the government's finances, which were in a cha-

otic state, and pushed through a modest program of economic development. Attempting to rehabilitate his reputation, Balaguer sought to maintain a democratic regime, but he was impeded by remnants of the Trujillo government, by left-wing extremists, and even by elements of the Partido Revolucionario Dominicano of Juan Bosch, who had lost all faith in democratic procedures in the Dominican Republic. Balaguer won re-election in 1970 and 1974, but he was defeated by Antonio Guzman in 1978 amid national economic strife and allegations of corruption within his administration.

Although in his mid-seventies, Balaguer continued his engagement in political life with an unsuccessful bid to regain the presidency in 1982. The candidate of the Social Christian Reform Party, he was returned to office in the election of 1986 and held the presidency through subsequent elections in 1990 and 1994. Labor unrest, violent anti-government protests, and calls for Balaguer's resignation followed his 1990 victory, when food and fuel shortages plagued the country, and Balaguer initiated a program of tight economic controls in an effort to limit inflation and reduce the government deficit. Ultimately, charges of election fraud led to the shortening of his seventh term to two rather than four years. In a special election held June 30, 1996, Lionel Fernandez Reyna emerged as Balaguer's successor with an international delegation that included former U.S. President Jimmy Carter monitoring the ballot procedures.

In November of that same year, Balaguer was named in a suit charging the misappropriation of more than $700 million in government funds during his time in office. Two additional suits named Balaguer as a conspirator in the murders of opposition journalists in 1975 and 1994. Balaguer's *History of Dominican Literature* (1955) was issued in English translation in 1978. His memoirs of the Trujillo era were published in 1996.

Further Reading

Because his career in public life extended over several decades, information on Balaguer may be found in such surveys as Frank Moya Pons, *The Dominican Republic: A National History* (1995), Emelio Betances, *State and Society in the Dominican Republic* (1995), Jan Knippers Black, *The Dominican Republic: Politics and Development in an Unsovereign State* (1986), and G. Pope Atkins, *Arms and Politics in the Dominican Republic* (1981). □

George Balanchine

The Russian-born American choreographer George Balanchine (1904-1983) formed and established the classical style of contemporary ballet in America. His choreography emphasized form rather than content, technique rather than interpretation.

George Balanchine, born Georgi Melitonovitch Balanchivadze in St. Petersburg, Russia, on January 22, 1904, was the son of a famous Russian composer. At the age of 10, he entered the Imperial Ballet School, where he learned the technically precise and athletic Russian dancing style. After the Russian Revolution of 1917, Balanchine continued his training in a new government theater. In 1921 he entered the St. Petersburg Conservatory of Music to study piano while continuing work in ballet at the State Academy of Opera and Ballet. He used a group of dancers from the school to present his earliest choreographed works. One of the students was Tamara Gevergeyeva, later known as Tamara Geva, whom Balanchine married in 1922. She was the first of his four wives, who were all dancers. In 1924, when the group was invited to tour Europe as the Soviet State Dancers, Balanchine defected.

He was discovered in 1925 in Paris by the ballet impresario Sergei Diaghilev. When Diaghilev's most famous choreographer, Nijinska, left his ballet company, Balanchine took her place; at the age of 21 he was the ballet master and principal choreographer of the most famous ballet corps in the world. It was Diaghilev who changed the Russian's name to Balanchine. Balanchine did 10 ballets for him. When Diaghilev died and the company disbanded in 1929, Balanchine moved from one company to another until in 1933 he formed his own company, Les Ballets. That year he met Lincoln Kirstein, a young, rich American, who invited him to head the new School of American Ballet in New York City.

With the School of American Ballet and later with the New York City Ballet, Balanchine established himself as one of the world's leading contemporary classical choreographers. Almost single-handedly he brought academic excellence and quality performance to the American ballet, which had been merely a weak copy of the great European companies.

In 1934 the American Ballet Company became the resident company at the Metropolitan Opera in New York. Audiences were treated to three new Balanchine ballets: *Apollo, The Card Party,* and *The Fairy's Kiss*—works that revolutionized American classical ballet style. But Balanchine's daring ballet style and the Metropolitan's conservative artistic policy caused a breach that ultimately terminated the alliance in 1938. His work in the next several years included choreography for Broadway shows and films and two ballets created in 1941 for the American Ballet Caravan, a touring group: *Ballet Imperial* and *Concerto Barocco.*

In 1946, following Kirstein's return from service in World War II, he and Balanchine established a new company, the Ballet Society. Initially financed by and limited to subscribers, in 1948 it was opened to the public. The performance of Balanchine's *Orpheus* was so successful that his company was invited to establish permanent residence at the New York City Center. It did so and was renamed the New York City Ballet. Finally, Balanchine had a school, a company, and a permanent theater. He developed the New York City Ballet into the foremost classical company in America, and to some critics, in the world. Here he created some of his most enduring works, including his *Nutcracker* and *Agon.* After the New York City Ballet moved to Lincoln Center's New York State Theatre in 1964, Balanchine added such wide-ranging works as *Don Quixote* and *Union Jack.*

Balanchine's choreography was not tied to the virtuosity of the ballerina, the plot, or the decor but to pure dance. The drama was in the dance, and movement was solely related to the music—a perfect dance equivalent to music. For Balanchine, the movement of the body alone created artistic excitement and evoked images of fantasy or reality. He emphasized balance, control, precision, and ease of movement. He rejected the traditional sweet style of romantic ballet, as well as the more acrobatic style of theatrical ballet, in favor of a neoclassic style stripped to its essentials—motion, movement, and music. His dancers became precision instruments of the choreographer, whose ideas and designs came from the music itself.

Balanchine died in New York City on April 30, 1983. Summing up his career in the *New York Times,* Anna Kisselgoff said, ''More than anyone else, he elevated choreography in ballet to an independent art. . . . In an age when ballet had been dependent on a synthesis of spectacle, storytelling, décor, mime, acting and music, and only partly on dancing, George Balanchine insisted that the dance element come first.''

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Vasco Núñez de Balboa

The Spanish conquistador Vasco Núñez de Balboa (ca. 1475-1519) explored Central America and discovered the Pacific Ocean. He was the first Spanish explorer to gain a permanent foothold on the American mainland.

Vasco Núñez de Balboa was born at Jerez de los Caballeros in the province of Estremadura. He was descended from an old and noble Galician family. To improve his meager fortune, Balboa went to the new Spanish colonies in America. In 1500 he sailed with Rodrigo de Bastidas on a preliminary reconnaissance of the Colombian and northern Panamanian coasts. He then settled in Hispaniola (present-day Haiti and the Dominican Republic) and tried farming but failed and fell heavily into debt.

Meanwhile, two would-be conquistadores, Alonso de Ojeda and Diego de Nicuesa, received crown licenses to settle the regions explored by Bastidas. Ojeda headed for the northern Colombian coast late in 1509 with 300 men, while Nicuesa sailed toward the Panamanian Isthmus with a force numbering over 700. Within a few months hostile Native Americans, disease, and starvation had reduced their combined forces to less than 100. Ojeda returned to Hispaniola, leaving his remnant under Francisco Pizarro to wait for the relief expedition of Martin Fernández de Encisco.

One of Encisco's provision casks contained an unusual cargo: Balboa had stowed away to escape his creditors in Hispaniola. At 35 the intelligent and willful Balboa was at the height of his physical powers. With these qualities and his knowledge of the area he soon became the group's leader. He convinced the men to leave the inhospitable site of Ojeda's camp at San Sebastián and to cross the Gulf of Urabá (now the Gulf of Darién) to a new location on the Isthmus (Santa Maria la Antigua, commonly called Darién).

There Balboa dispensed with the nominal authority of Encisco, sending him back to Spain. Nicuesa, another potential rival, was picked up with survivors and brought to Darién. They were soon returned to the mercies of the sea in a leaky, meagerly supplied ship.

By the end of 1510 Balboa's authority was certified by King Ferdinand, who commissioned him captain general

and interim governor of Darién. Balboa extended his conquest westward along the Central American coast and into the interior, subjugating the Native Americans or allying with them by a combination of terror and diplomacy. Strengthened by reinforcements form Spain and Hispanola, the group accumulated hoards of gold ornaments; they also learned about a sea to the south, bordered (so the Native Americans said) by fabulously gold-rich kingdoms.

While Balboa foraged the countryside, Encisco was undermining him at the court in Spain. Eventually, he persuaded the King to replace Balboa with the elderly Pedrarias (Pedro Arias de Ávila), who was sent off with a company of 1,500 men. Getting wind of this development, Balboa hastened to redeem himself by discovering the ''South Sea.'' With a small band of Spaniards and a larger number of Native American allies, he journeyed to the narrowest part of the Isthmus, fought his way across the hilly, swampy country, and on Sept. 25, 1513, ascended the summit of Darién. From that point he saw the vast expanse of the Pacific to the south. Balboa then marched down to the coast of the Gulf of San Miguel, waded into the water, and claimed the ''South Sea'' and all its adjacent territories for Spain. A nearby pearl fishery provided more material rewards.

King Ferdinand did not rescind his appointment of Pedrarias but made Balboa governor of the South Sea province and two bordering ones. The king was greatly pleased by the pearls and gold Balboa had sent him, and for the next 5 years a jealous Pedrarias was forced to share his authority with the conquistador. During that time Balboa sent back complaints about his rival's mistreatment of friendly Native Americans, while Pedrarias attempted to win over Balboa by offering his daughter in marriage.

At last Balboa decided to strike out once more on his own. On the southern Panamanian coast he constructed four brigantines and was about to sail off on another voyage of conquest when he was summoned to confer with Pedrarias. On his way to the meeting Pizarro arrested him. Balboa was accused of plotting treason and condemned, and in January 1519 he was beheaded.

Further Reading

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Emily Greene Balch

Pacifist, political activist, college professor, and social reformer, Emily Greene Balch (1867-1961) dedicated her life to humanitarian causes. In 1946 she shared the Nobel Peace Prize with John R. Mott.

Emily Greene Balch was born in Jamaica Plain, Massachusetts, on January 8, 1867. Her father and mother, Ellen Noyes and Francis V. Balch, were educated Unitarians who raised their six children to cherish high moral and religious standards.

When selecting a college after attending Miss Catherine Ireland's School in Boston, Balch chose Bryn Mawr. Entering in 1886, she studied economics and graduated with an A.B. degree in 1889. The initial recipient of the European Fellowship at Bryn Mawr, she went first to New York City to work under social reformer Jacob Riis, then used her award to attend the Sorbonne. From 1890 to 1891 she applied herself to ''the social question,'' and upon her return to the United States she worked in Boston with Charles W. Birtwell at the Children's Aid Society.

Now in her element, Balch became acquainted in 1892 with three other reform-minded women: Jane Addams, Katherine Coman, and Vida Scudder. That same year she helped found the Boston settlement Denison House, acting as its director for a brief time.

Following her social work experience, Balch turned to college teaching as a way to further advance the cause of reform. She prepared for this by studying at the University of Chicago, at Harvard University, and at the University of Berlin. In 1896 Balch joined Coman at Wellesley College as an assistant, teaching economics courses. She illustrated her lectures with her social work experiences and was highly regarded as an imaginative and dedicated teacher.

In 1902 Balch became president of the Women's Trade Union League of Boston, which she co-founded, and sat on a state commission organized to investigate minimum wages for women. In 1906 she announced her affinity for socialism and worked closely with others to advance its principles. These radical activities cost her the chance to move up quickly in the academic hierarchy at Wellesley.

Balch's research led to the publication of *Our Slavic Fellow Citizens* in 1910. She was appointed chairwoman of the economics and sociology department at Wellesley College in 1913. Two years later, in April 1915, she travelled to The Hague, where she was an American delegate to the International Congress of Women. The 42-member delegation included such notables as Addams, Alice Hamilton, and Louis Lochner.

Balch was on leave from Wellesley between 1916 and 1918. During that period she became active in pacifism and was connected with such groups as the American Union Against Militarism and the Women's Peace Party. Because of her outspoken views and radical behavior, renewal of Balch's contract at Wellesley was denied in 1919. That same year she accompanied another delegation to the International Congress of Women. While there, she was elected secretary-treasurer of the newly-formed Women's International League for Peace and Freedom (WILPF), which had Addams as its president.

Balch relied heavily on her spiritual convictions during these years and in 1921 joined the London Society of Friends. She dedicated herself to the success of the League of Nations, helping to ensure that the interests of smaller nations and of women and children were upheld.

By 1922, due to poor health, Balch resigned as secretary-treasurer of the WILPF, although she continued to work for the group on a voluntary basis. She travelled to Haiti with a commission established by Herbert Hoover in 1930 to investigate conditions in that occupied nation. Hoover subsequently removed U.S. troops from Haiti on the basis of the commission's report.

In 1935 Wellesley College invited Balch to speak at an Armistice Day program, ending its public disapproval of the former faculty member.

Balch worked tirelessly on behalf of world peace and in 1939 published *Refugees as Assets,* urging the United States to admit refugees from Nazis out of respect for humanitarian principles. After Pearl Harbor in 1941, Balch advocated support for Japanese-Americans held in U.S. detention camps.

Balch won the Nobel Peace Prize in 1946, an award she shared with John R. Mott, international Young Men's Christian Association (YMCA) official. Among those supporting Balch's nomination for the prize was Wellesley president Mildred McAfee Horton. Balch donated her $17,000 share of the prize money to the WILPF.

In poor health and living on a limited income during her later years, Balch nevertheless continued her activism. She was honorary chairwoman of the Women's International League, and in 1959 served on a commission that organized a 100th anniversary celebration in honor of Jane Addam's birth held the following year.

Balch entered Mr. Vernon Nursing Home in Cambridge, Massachusetts, in 1956 and died there of pneumonia at age 94 on January 10, 1961.

Further Reading

Both John Herman Randall, Jr.'s *Emily Greene Balch of New England, Citizen of the World* (1946) and *Improper Bostonian: Emily Greene Balch* (1964) by Mercedes M. Randall, are biographies of note. Further insight into Balch's activism can be found in *Beyond Nationalism: The Social Thought of Emily Greene Balch* (1972) by Mercedes M. Randall. □

Baldwin I

Baldwin I (ca. 1058-1118), a Norman known earlier as Baldwin of Boulogne and a chief lay leader of the First Crusade, reigned as king of Jerusalem from 1100 to 1118.

Son of the Norman Count of Boulogne, Baldwin joined the First Crusade with his brothers, Eustace and Godfrey of Bouillon. Baldwin soon left the main army to establish himself in Edessa (modern Urfa, Turkey), a Byzantine town beyond the Euphrates River, at the invitation of the Armenian prince Thoros. Upon the latter's death in 1098 Baldwin became head of the first crusading state in the

East. His wife, Godvere of Tosni, died shortly before this successful venture, and Baldwin soon authenticated his position by marrying Arda, an Armenian princess.

When Godfrey of Bouillon died in 1100, a group of knights in Jerusalem asked Baldwin to succeed him. This succession was opposed by the patriarch Daimbert, who wished to maintain his ecclesiastical control of the city, and by the crusader Tancred, who was suspicious of the use to which Baldwin might put his new power. It is indicative of Baldwin's strength that not only did he force Daimbert to crown him king (albeit in Bethlehem, not in Jerusalem), but he also kept Tancred at a distance until the latter departed the following year to assume the lordship of Antioch. In 1102 Baldwin deposed Daimbert, and his successors were all royal appointees.

Baldwin then set about to make his military position more secure. He had little effective power until he was able to control the coastal towns, which were vital for communications and supplies. He depended heavily on the loyalty of the vassals of the great fiefs, such as Tiberias, Haifa, and Caesarea, and to a lesser extent on mercenary troops and ships from the Italian cities. Once assured of the oaths of his knights, Baldwin commenced a systematic reduction of the ports so that by 1113 he controlled all the important ones in the vicinity of Jerusalem except Ascalon and Tyre. Although he still opposed Tancred, Baldwin was not above joining him on at least two occasions, in 1109 and in 1112, when preservation of the kingdom made cooperation advisable.

In 1113 Baldwin gave up Queen Arda for Adelaide of Salona, Countess of Sicily and mother of Count Roger II. The historian is obliged to see this as a political marriage which brought a dowry and possibly an heir to the kingdom, since Roger II was named as successor. Baldwin had never been divorced from his former wife, however, and 3 years later he approved the annulment of his union with Adelaide at the price of the enmity of the Sicilian court. Baldwin died near Ascalon on a raiding expedition in Egypt in April 1118. His successor in Jerusalem was his cousin, Baldwin II.

Baldwin I was an impressive figure. By his personal authority, with limited resources, and in the face of constant and powerful opposition from Cairo, Damascus, and his own associates, he established and maintained the kingdom of Jerusalem for 18 years.

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James Arthur Baldwin

The author James Arthur Baldwin (1924-1987) achieved international recognition for his bold expressions of African American life in the United States.

James Baldwin was born in Harlem, New York City, on August 2, 1924, the oldest of nine children. His father was a lay preacher in the Holiness-Pentecostal sect, and at the age of 14 Baldwin was also ordained a preacher. At 18 he graduated from DeWitt Clinton High School, and in 1944 he met Richard Wright, who helped secure a fellowship that allowed Baldwin the financial freedom to devote himself solely to literature. By 1948 Baldwin had concluded that the social tenor of the United States was stifling his creativity, and he went to Europe with the financial assistance of a Rosenwald fellowship. In Europe, Baldwin completed *Go Tell It on the Mountain* (1953), *Notes of a Native Son* (1955), and *Giovanni's Room* (1956).

Spokesperson for Civil Rights Movement

Returning to the United States after nine years abroad, Baldwin became known as the most eloquent literary spokesperson for the civil rights of African Americans. A popular speaker on the lecture circuit, Baldwin quickly discovered that social conditions for African Americans had become even more bleak while he was abroad. As the 1960s began—and violence in the South escalated—he became increasingly outraged. Baldwin responded with three powerful books of essays: *Nobody Knows My Name* (1961), *The Fire Next Time* (1963), in which he all but predicts the outbursts of black anger to come, and *More*

Notes of a Native Son. These highly inflammatory works were accompanied by *Another Country* (1962), his third novel. *Going to Meet the Man* (1965) is a group of cogent short stories of the same period. During this time Baldwin's commentary to Richard Avedon's photography was published under the title *Nothing Personal* (1964), and four years later came another novel, *Tell Me How Long the Train's Been Gone*.

In addition, the mid-1960s saw Baldwin's two published plays produced on Broadway. *The Amen Corner,* first staged in Washington, D.C., in 1955, was mounted at New York City's Ethel Barrymore Theatre in April 1965. Similar in tone to *Go Tell It on the Mountain,* it communicates the religious emotion of the Holiness-Pentecostal sect. *Blues for Mr. Charlie,* which premiered at Broadway's ANTA Theatre in April 1964, is based on the Emmett Till murder case.

The assassinations of three of Baldwin's friends—civil rights marcher Medgar Evers, the Reverend Martin Luther King, Jr., and the black Muslim leader Malcolm X— shattered any hopes Baldwin maintained for racial reconciliation in the United States, and he returned to France in the early 1970s. His subsequent works of fiction include *If Beale Street Could Talk* (1974) and *Just Above My Head* (1979). Nonfiction writings of this period include *No Name in the Street* (1972), *The Devil Finds Work* (1976), an examination of African Americans in the motion picture industry, and *The Evidence of Things Not Seen* (1985), a consideration of racial issues surrounding the Atlanta child murders of 1979 and 1980. A volume of poetry, *Jimmy's Blues* was issued in 1985.

Literary Achievement

Baldwin's greatest achievement as a writer was his ability to address American race relations from a psychological perspective. In his essays and fiction he explored the implications of racism for both the oppressed and the oppressor, suggesting repeatedly that all people suffer in a racist climate. Baldwin's fiction and plays also explore the burdens a callous society can impose on a sensitive individual. Two of his best-known works, the novel *Go Tell It on the Mountain* and the play *The Amen Corner* were inspired by his years with the Pentecostal church in Harlem. In *Go Tell It on the Mountain,* for instance, a teenaged boy struggles with a repressive stepfather and experiences a charismatic spiritual awakening. Later Baldwin novels deal frankly with homosexuality and interracial love affairs—love in both its sexual and spiritual forms became an essential component of the quest for self-realization for both Baldwin and his characters.

Themes and Techniques

Baldwin's prose is characterized by a style of beauty and telling power. His language seems deliberately chosen to shock and disturb, arouse, repel, and finally shake the reader out of complacency into a concerned state of action. His major themes are repeated: the terrible pull of love and hate between black and white Americans; the constant war in one possessed by inverted sexuality between guilt or shame and ecstatic abandon; and such moral, spiritual, and ethical values as purity of motive and inner wholeness, the gift of sharing and extending love, the charm of goodness versus evil. He tunes an inner ear to the disturbing social upheaval of contemporary life and to the rewarding ecstasy of artistic achievement. All such positive values are set in continual warfare against racism, industrialism, materialism, and a global power struggle. Everything demeaning to the human spirit is attacked with vigor and righteous indignation.

Final Works

Baldwin remained abroad much of the last 15 years of his life, but he never gave up his American citizenship. The citizens of France nevertheless embraced Baldwin as one of their own, and in 1986 he was accorded one of the country's highest accolades when he was named Commander of the Legion of Honor. He died of stomach cancer, November 30, 1987, in Saint-Paul-de-Vance, France, and was buried in Harlem. One of his last works to see publication during his lifetime was a well-regarded anthology of essays *The Price of the Ticket: Collected Nonfiction, 1948-1985*.

Further Reading

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Robert Baldwin

The Canadian politician Robert Baldwin (1804-1858) played a decisive role in articulating and applying the concept of "responsible government" that underlies the constitutional development of the Commonwealth.

Robert Baldwin was born on May 12, 1804, in York, Upper Canada, the son of a well-to-do physician. He studied law and was called to the bar in 1825. In 1829 he was elected to the House of Assembly of Upper Canada but was defeated in another election in the following year.

Responsible Government

For most of his political career Baldwin was a man of a single idea—responsible government. This principle alone, he felt, could cure the evils of the existing system of government in the British North American colonies. The root of the trouble lay in an irresponsible executive. The British-appointed governor was surrounded by a group of advisers

and hangers-on who filled most of the offices in the colonial administration and controlled all aspects of policy. Their privileged position allowed them to acquire large holdings of public lands and to obtain valuable bank and transportation charters for themselves. As a power elite, they were arbitrary and self-perpetuating, accountable only to the governor and, through him, to the British government in London.

Against this system, which was creating dangerous tensions in the colony, Baldwin proposed the simple principle of responsible government. By this he meant the British cabinet system, whereby a ministry or cabinet holds office only so long as it commands the support of the majority of elected members in the legislature. The ministers are thus responsible to the people's representatives and must leave office if their policies lose popular favor. Baldwin felt that the adoption of this form of government in the Canadas would ensure the loyalty of the majority of people to the British connection and at the same time would allow the colonies to develop along lines of local autonomy.

Political Struggle

Baldwin asserted the principle of responsible government unsuccessfully in 1836, when, after a difference of opinion on the workings of the principle, he resigned a position in the Executive Council, to which he had been appointed by the governor, Sir Francis Bond Head. The same year Baldwin submitted a memorandum on the subject to the Colonial Office in London which, if it did not impress the colonial secretary, was read and digested by Lord Durham, soon to be sent to the Canadas as a special commissioner to look into the breakdown of government after the rebellions of 1837.

Baldwin had no sympathy with the resort to arms undertaken in Upper and Lower Canada in a desperate effort to remedy grievances. At Bond Head's request he negotiated with the leader of the rebels at York, William Lyon Mackenzie, but took no part in the unpleasant aftermath of the uprisings. Baldwin was cheered when Lord Durham recommended the establishment of responsible government as an essential political reform in his famous *Report on the Affairs of British North America* (1839).

A member of the new parliament for the united Province of Canada that came into existence in 1841, Baldwin became solicitor general for the western part of the province. When the new governor general, Lord Sydenham, refused to include French-Canadian reformers in the ministry, Baldwin again resigned and went into opposition. He introduced resolutions in favor of responsible government into the Assembly in 1841 and gained a thorough debate on the issue. A year later Sydenham's successor, Sir Charles Bagot, asked Baldwin to take office again, this time in association with French-speaking reformers from Canada East led by Louis-Hippolyte Lafontaine. The attempt to establish responsible government was frustrated once more when another governor, Sir Charles Metcalfe, refused to accept his ministers' advice on political appointments; 9 of the 10 ministers resigned in 1843, and for the next 5 years Baldwin and Lafontaine acted in opposition to the governor and his measures.

Achievement of the Principle

Finally, in 1847, a new governor, Lord Elgin, was sent to Canada with instructions to apply the principle of responsible government in its full implications. With a majority of members of the legislature behind them, Baldwin and Lafontaine were invited in 1848 to from a second ministry, the so-called Great Ministry. The test came the following year when, in spite of hesitations, Elgin endorsed a controversial measure which had been recommended by his ministers and passed in the legislature, indemnifying those who had suffered property losses in the recent rebellion. The Rebellion Losses Act created an intense storm in which the parliament buildings in Montreal were burned to the ground by a furious mob. But the principle of cabinet government was now established in Canadian constitutional practice.

The ministry headed by Baldwin and Lafontaine went on to further reforms: the provision of new municipal institutions to Canada West, a new system of financial guarantees to aid in the building of railroads, and a scheme to secularize the Anglican King's College as the University of Toronto. In 1851, feeling out of temper with the impatient mood of younger reformers, the conservative-minded Baldwin resigned office. He left public life after an electoral defeat later in the year. Subsequently he gave his blessing to an alliance between his followers and another group led by Francis Hincks, a political merger which produced a liberal-conservative party and eventually the Conservative party.

Baldwin died in Toronto on Dec. 9, 1858. He was a man of serious purpose and outstanding integrity. During his lifetime he did not receive due recognition for his determined struggle to establish in Canada a great constructive principle for the management of public affairs.

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Stanley Baldwin

Stanley Baldwin, 1st Earl Baldwin of Bewdley (1867-1947), was three times prime minister of Great Britain. He was involved in the settlement of the general strike of 1926 and in the abdication of Edward VIII in 1936.

Stanley Baldwin was born on Aug. 3, 1867, at Lower Park, Bewdley, Worcestershire. An only child, he was the son of Alfred Baldwin, an ironmaster, and Louisa Macdonald, the daughter of a Wesleyan minister. Baldwin attended Harrow and then Trinity College, Cambridge, where his record was undistinguished. He entered his father's business and, characteristically, came to know every workman in the foundry. He became a magistrate and a member of local councils. In 1892 he married Lucy Ridsdale of Rottingdean; to them seven children were born.

In 1908 Baldwin entered Parliament as a Conservative from the Bewdley division of Worcestershire, succeeding his father. Baldwin spoke infrequently and attracted little attention. When the new War Cabinet was formed in 1916, Bonar Law, a friend of his father and chancellor of the Exchequer, asked Baldwin to be his parliamentary private secretary. He soon became joint financial secretary to the Treasury. In 1921 he entered the Lloyd George Cabinet as president of the Board of Trade.

Baldwin came to national attention in 1922 at the Carlton Club Conference, at which the Conservatives in the House of Commons, after a stormy meeting, voted to end the coalition under David Lloyd George. Baldwin's passionate attack on Lloyd George materially influenced the result and brought Baldwin the chancellorship of the Exchequer. He successfully negotiated the settlement of the American war debt and, because of Bonar Law's illness, was, in effect, leader of the House of Commons. In a series of speeches Baldwin's appeal became clear—a plain earnestness of manner, an unashamed morality and patriotism, an absence of showmanship, and a certain provincialism. His plea for ''tranquility'' and a return to normalcy reached the average voter. In 1923, on Bonar Law's retirement, the King, on the advice of elder statesmen, selected Baldwin as prime minister, passing over Lord Curzon because he was in the House of Lords.

In an effort to reunite the Conservatives, Baldwin proposed a protective tariff and plunged the country into a general election in 1923, which brought Conservative defeat and the first Labour government. Before the end of the following year another election returned the Conservatives to power with Baldwin as prime minister. In the coal crisis and the general strike of 1926 Baldwin acted firmly but with conciliation. But just when his influence was at its height, he failed to deal with the basic issues in the coal industry. His administration proved a disappointment even to some members of his government, for he produced no policy to deal with unemployment, gave no lead to education, and made no important contribution in foreign or colonial affairs. Social legislation was enacted only on the initiative of Neville Chamberlain, the minister of health. Baldwin himself was content to rest on the slogans ''Safety First'' and ''Trust Baldwin'' in the election of 1929, which brought defeat to the Conservatives.

In the financial and political crisis of 1931 Baldwin readily acquiesced in the formation of a national government under the Labour leader, Ramsay MacDonald, with Baldwin himself taking the post of lord president of the council. For 4 years he was content to remain in the background, where in fact he was the real power. But in the crucial area of foreign affairs his role was unimaginative, and, like most of his countrymen, he was slow to see the

necessity for rearmament in the face of Nazi and Fascist power.

In 1935 Baldwin replaced MacDonald. In this, Baldwin's third, administration he was at once confronted with the Abyssinian crisis, which was settled in Italy's favor and sharply lowered his prestige. His reputation was not revived in 1936 by the policy of nonintervention in the Spanish Civil War—a fiction so far as Continental powers were concerned. But 1936 was also the year of his greatest triumph—his masterful handling of the constitutional crisis over the proposed marriage of Edward VIII, the new king, to Mrs. Wallis Simpson. In his opposition Baldwin had the country behind him, as he knew he would.

Baldwin resigned in 1937. He was created an earl. He largely withdrew from public affairs, spending his declining years at Astley Hall in Worcestershire, where he died on Dec. 14, 1947.

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Arthur James Balfour

The British statesman and philosopher Arthur James Balfour, 1st Earl of Balfour (1848-1930), was prime minister of Great Britain. He later was chiefly responsible for the Balfour Declaration, favoring the establishment of Palestine as the national Jewish home.

Arthur James Balfour was born on July 25, 1848, at Whittinghame House, East Lothian, Scotland, the son of James Maitland Balfour, a country gentleman, and Lady Blanche Balfour, daughter of the 2d Marquess of Salisbury. Well educated, strong-minded, and evangelical in outlook, Lady Blanche dominated the early years of her children. Balfour was educated at Eton and at Trinity College, Cambridge.

Balfour pursued two careers, philosophy and politics, often simultaneously. As a metaphysician, his main concern was to find bases for modern religious belief. The doctrine of naturalism repelled him; he believed that one should be no more skeptical about religion than about science. His writings include *A Defense of Philosophical Doubt* (1879), *Foundations of Belief* (1896), and most important, his Gifford Lectures at the University of Glasgow, published as *Theism and Humanism* (1915) and *Theism and Thought* (1923). His scholarly honors were legion, including the presidency of the British Association for the Advancement of Science (1904) and of the British Academy (1921). In 1891 he was named chancellor of Edinburgh University and in 1919 chancellor of Cambridge. His cultivation of mind, social graces, and gift for conversation brought him a prestige in English life for which, it is said, one must go back to the 18th century British statesman Charles James Fox for an equal. He never married.

At the suggestion of his uncle, Lord Salisbury, Balfour entered politics and won a Conservative seat in the House of Commons in 1874. As parliamentary private secretary he accompanied Salisbury, now foreign secretary, to the Congress of Berlin in 1878. Balfour's own parliamentary gifts were not fully revealed until the Salisbury administration (1886-1892). Balfour served successively as secretary for Scotland, as chief secretary for Ireland (he restored order and enacted salutary land reforms), and finally in 1891 as first lord of the Treasury and leader of the House of Commons. When Salisbury retired in 1902 during his second administration, the succession as prime minister fell naturally to Balfour.

During his own government (1902-1905) Balfour proved more successful as a statesman than as a politician. His leadership brought proposals for military reform and legislation of monumental significance: the Education Act of 1902, unifying elementary education, and the Irish Land Act of 1903, greatly simulating outright ownership of land by Irish peasants. Also there came an end to diplomatic

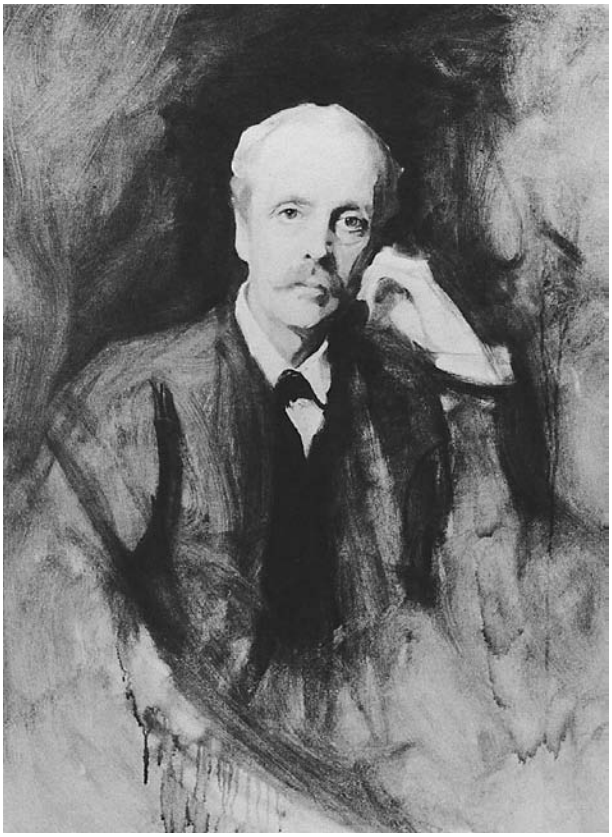

isolation, with the Entente Cordiale with France (1904) and the Anglo-Japanese Alliance (1905). But when Joseph Chamberlain challenged the sacred doctrine of free trade, splitting the party asunder, Balfour proved incapable either of restoring unity or indeed of developing a policy; the Conservatives, including Balfour, suffered total defeat in the election of 1906. A safe seat from the City of London was soon found for Balfour, who directed Conservative efforts to block the Liberal government's legislation program of fiscal and social reform. With the Parliament Act of 1911, which limited the role of the Lords, it was clear that Balfour had failed and he resigned the party leadership.

Balfour's political career was by no means at an end, however. In 1915 he joined the coalition War Cabinet as first lord of the Admiralty and was foreign secretary in the Lloyd George Cabinet. Balfour was largely responsible for the declaration (1917) which bears his name, authorized by the War Cabinet and affirming British support for a Jewish national home in Palestine. At the peace conference after World War I Balfour was active in the Council of Ten. In 1919 he shifted to the office of lord president of the Council and rendered distinguished service at the Washington Arms Conference (1922). He was created an earl in 1922. He presented the Balfour Report at the Imperial Conference of 1926, enunciating the doctrine of ''equality of status'' of the Dominions with Great Britain, which was formalized in the Statute of Westminster in 1931. Lord Balfour left office in 1929. He died on March 19, 1930.

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George Ball

George Ball (1909-1994) was a classic Atlanticist who promoted both strong ties between the United States and Western Europe and the development of an economically united Europe. He served as undersecretary of state during the Kennedy and Johnson administrations and wrote extensively on foreign affairs.

George W(ildman) Ball was born in Des Moines, Iowa, on December 21, 1909. He received both bachelor of arts and doctor of jurisprudence degrees from Northwestern University. Graduating from law school in 1933, Ball went to Washington, D.C., where he worked for Henry Morgenthau, first at the Farm Credit Administration and then at the Department of Treasury. In 1935 he returned to Chicago to practice law. In the late 1930s he became greatly interested in world affairs. When war began in Europe, Ball followed his friend and colleague, Adlai Stevenson, into the Committee to Defend America by Aiding the Allies, an interventionist organization usually known as the White Committee.

When the United States entered World War II, Ball reentered government service, developing a specialty in international economic affairs. From 1942 to 1944 he served in the Office of Lend-Lease Administration and the Foreign Economic Administration. In 1944 he was appointed director of the U.S. Strategic Bombing Survey in London. He returned to Washington in 1945 to work for Jean Monnet as general counsel for the French Supply Council, a post he held until his return to private practice in 1946.

Monnet's Influence on Ball

Monnet was probably the greatest single influence on Ball's subsequent thought and career. Out of the shambles left by the war, the brilliant French visionary sought to create a united Europe with an integrated economy. His dream captured Ball, who worked with him toward creation of the European Coal and Steel Community and the European Common Market. Ball also represented a number of Common Market agencies in the United States in the years that followed.

Ball became a classic Atlanticist, profoundly committed to the idea that Western Europe was central to America's future, as it had been to America's past, and that the well-being of the North Atlantic Treaty Organization (NATO) and the vitality of the European Common Market were the essential interests of the United States. He believed that events in the Afro-Asian world were relatively less important and should never be allowed to corrode the links between the United States and Great Britain and France.

Economic Affairs and Trade Matters

In the 1950s Ball aided Henry Wallace in his defense against McCarthyism and, most importantly, helped orchestrate the ''drafting'' of Stevenson as Democratic presidential candidate. He remained with Stevenson through the 1960 campaign, managing the candidate's affairs at the Los Angeles convention. Nonetheless, the victorious John F. Kennedy was induced to appoint him undersecretary of state for economic affairs in January 1961.

Secretary of State Dean Rusk had little taste for economic affairs and left Ball a clear field. For most of 1961 Ball concentrated on trade matters, working to eliminate trade barriers by reducing American tariffs and giving the president broad powers to retaliate against nations that restricted imports. He helped draft the Trade Expansion Act of 1962, which embodied his ideas.

In November 1961, Ball replaced Chester Bowles as undersecretary of state, the second-ranking position in the department. Rusk delegated power easily, giving Ball full authority whenever the secretary travelled or was otherwise preoccupied. Rusk was also unusually tolerant of dissent and allowed Ball free rein to express his views to the president.

The Congo Crisis

Spared complicity in the Bay of Pigs debacle and the Laotian situation Kennedy inherited, Ball was less fortunate in the Congo crisis. In the Congo, a government which had won independence from Belgium in 1960 was threatened by internal strife from which the former Soviet Union, Belgian industrialists, other western investors, and various Congolese politicians sought to benefit. Moise Tshombe, who became the darling of American conservatives, led a secessionist movement in the mineral-rich province of Katanga. Ball was probably more sympathetic to the Belgians than Rusk, but no less aware that colonialism in any form was doomed. Both men were obsessed with fear that the Soviet Union might gain a foothold in the Congo, which Ball purported to believe was the key to the destiny of Africa in the Cold War struggle. Neither man was as committed to the United Nation's policy of suppressing the Katanga secession by force as were Bowles, Stevenson, and Assistant Secretary for African Affairs G. Mennen ''Soapy'' Williams. Indeed, Ball and Stevenson argued bitterly on the issue. Taking charge of the problem, Ball successfully negotiated the political minefields, contained the Left, pacified the Right, satisfied advocates of the United Nations, and minimized the irritation of NATO allies.

Antagonized By de Gaulle

Ball's arch-antagonist in Europe was Charles de Gaulle, whose intensive nationalism could not abide the Monnet-Ball images of France's place in a united Europe. Ball led the ''theologians'' who sought the further integration of Europe. He was the force behind the American effort to drive Britain into the Common Market and to solve the nuclear weapons control issue with the Multilateral Force (MLF). Always de Gaulle thwarted him, and neither Kennedy nor Lyndon Johnson would allow him to undertake a broader challenge to the French leader.

Questioned American Involvement in Vietnam

Ball's most memorable role was not widely known until publication of *The Pentagon Papers* in 1971. Alone among senior foreign policy advisors of Presidents Kennedy and Johnson, he consistently questioned American involvement in Vietnam and argued that intervention would not succeed. In part his views were based on understanding of the futility of the earlier French effort. They were also based on an Atlanticist's conviction that Southeast Asia, like the rest of the Afro-Asian world, mattered little. If the United States could protect the sources of industrial power in Europe, the Middle East, and Japan, it would prevail in the struggle against Communism.

Life After Politics

In September 1966, weary of the struggle, Ball resigned—in a quiet, establishment-approved way that preserved future opportunities to serve. He returned to government briefly as ambassador to the United Nations in 1968. He resigned that post to help Hubert Humphrey's presidential campaign.

In private life, Ball built his fortune as an investment banker with Lehman Brothers and wrote regularly on foreign affairs. His criticism of the policies of the administrations of the 1970s and 1980s appeared in frequent articles and books. An articulate and forceful writer, he never lacked a forum for his views. Ball passed away in 1994, but his legacy as a friend of Europe lives on.

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Lucille Ball

The face of comedienne Lucille Ball (Lucille Desiree Hunt; 1911-1989), immortalized as Lucy Ricardo on *I Love Lucy,* is said to have been seen by more people worldwide than any other. "Lucy" to generations of television viewers who delighted at her rubber-faced antics and zany impersonations (among them Charlie Chaplin's Little Tramp), she was a shrewd businesswoman, serious actress, and Broadway star as well.

Born Lucille Desiree Hunt on August 6, 1911, she and her mother, DeDe, made their home with her grandparents in Celoron, outside Jamestown, New York, after her father's death in 1915.

Lucy's mother encouraged her daughter's penchant for the theater. The two were close, and DeDe Ball's laugh can be heard on almost every *I Love Lucy* sound track. But from Lucy's first unsuccessful foray to New York, where she won—and lost—a chorus part in the Shubert musical *Stepping Stones,* through her days in Hollywood as "Queen of the B's" (grade B movies), the road to *I Love Lucy* was not an easy one.

In 1926 she enrolled at the John Murray Anderson/Robert Milton School of Theater and Dance in New York. Her participation there, unlike that of star student Bette Davis, was a dismal failure. The proprietor even wrote to tell Lucy's mother that she was wasting her money. It was back to Celoron for the future star.

After a brief respite, the indomitable Lucy returned to New York with the stage name Diane Belmont. She was chosen to appear in Earl Carroll's *Vanities,* for the third road company of Ziegfeld's *Rio Rita,* and for *Step Lively,* but none of these performances materialized. She found employment at a Rexall drugstore on Broadway; then she worked in Hattie Carnegie's elegant dress salon, moonlighting as a model. Lucille Ball's striking beauty always differentiated her from other comediennes.

At the age of 17, Lucy was stricken with rheumatoid arthritis and returned to Celoron yet again, where her mother nursed her through an almost three-year bout with the illness.

Determined, she found more success in New York the next time when she became the Chesterfield Cigarette Girl. In 1933 she was cast as a last-minute replacement for one of the twelve Goldwyn girls in the Eddie Canter movie *Roman Scandals,* directed by Busby Berkeley. (Ball's first on-screen appearance was actually a walk-on in the 1933 *Broadway Thru a Keyhole.*) During the filming, when Lucy volunteered to take a pie in the face, the legendary Berkeley is said to have commented, "Get that girl's name. That's the one who will make it."

Favorable press from her first speaking role in 1935 and the second lead in *That Girl from Paris* (1936) helped win her a major part in the Broadway musical *Hey Diddle Diddle,* but the project was aborted by the premature death of the male lead. It would take roughly another 15 years for Lucy to attain stardom.

She worked with many comic "greats," including the Three Stooges, the Marx Brothers, Laurel and Hardy, and Buster Keaton, with whom she honed her extraordinary skill in the handling of props. She gave a creditable performance as an aspiring actress in *Stage Door* (1937) and earned praise from critic James Agee for her portrayal of a bitter, handicapped nightclub singer in *The Big Street* (1942).

Lucy first acquired her flaming red hair in 1943 when, after *The Big Street,* MGM officials signed her to appear opposite Red Skelton in Cole Porter's *DuBarry Was a Lady.* (Throughout the years, rumors flew as to the color's origin, including one that Lucy decided upon the dye job in an effort to somehow rival Betty Grable.)

It was on the set of an innocuous film, *Dance, Girl, Dance,* that Lucille Ball first met her future husband, Cuban bandleader Desi Arnaz. Married in 1940, they were separated by Desi's travels for much of the first decade of their marriage. The union, plagued by Arnaz's alcoholism, workaholism, and philandering, dissolved in 1960.

The decade prior to Lucy's television debut was filled with intermittent parts in films and the more satisfying role of Liz Cooper, the scatterbrained wife on the radio program *My Favorite Husband* (July 1947 to March 1951).

Determined to work together and to save their marriage, the couple conceived a television pilot. Studio executives were dubious. The duo was forced to take their "act"

on the road to prove its viability and to borrow $5,000 to found Desilu Productions. (After buying out Arnaz's share and changing the corporation's name, Lucy eventually sold it to Gulf Western for $18 million.) They persevered, and *I Love Lucy* premiered on October 15, 1951.

Within six months the show as rated number one. It ran six seasons in its original format and then evolved into hour-long specials, accumulating over 20 awards, among them five Emmys. *I Love Lucy* is one of television's four ''all-time hits.''

The characters Lucy and Ricky Ricardo became household words, with William Frawley and Vivian Vance superbly cast as long-suffering neighbors Fred and Ethel Mertz. More viewers tuned in for the television birth of ''Little Ricky'' Ricardo than for President Eisenhower's inauguration. The show was the first in television history to claim viewing in more than ten million homes. It was filmed before a studio audience, in sequence, and helped to revolutionize television production by utilizing three cameras.

I Love Lucy begat *Lucy in Connecticut* (1960); in turn, *The Lucy-Desi Comedy Hour* (1962-1967); then *The Lucy Show* (1962, with Vivian Vance, later called *The Lucille Ball Show,* running until 1974); and, finally, in 1986, the ill-fated *Life with Lucy,* with Gale Gordon.

The Lucy Ricardo character may be viewed as a downtrodden housewife, but compared to other situation comedy wives of television's ''golden years' she was liberated. The show's premise was her desire to share the show-biz limelight with her performer husband and to leave the pots and pans behind. Later series featured Lucy as a single mother and as a working woman ''up against'' her boss.

Following her initial retirement from prime time in 1974 Lucy continued to make guest appearances on television, too numerous to mention. Broadway saw her starring in *Mame* (1974), a role with which she identified. (Her other Broadway appearance after her career had ''taken off'' was in *Wildcat* in 1960.) Her last serious role was that of a bag lady in the 1983 made-for-television movie *Stone Pillow*.

Lucy was married to comic Gary Morton from 1961 until the time of her death on April 26, 1989, eight days after open-heart surgery. She was survived by her husband, her two children by Arnaz, Luci and Desi Junior, and millions of fans who continue to watch her in re-runs of *I Love Lucy,* which is now also available on video cassette.

Further Reading

Chapters devoted to Lucille Ball can be found in *Women in Comedy* (1986) by Linda Martin and Kerry Segrave and in *Funny Women* (1987) by Mary Unterbrink. Biographies include *The Lucille Ball Story* (1974) by James Gregory, *Lucy* (1986) by Charles Higham, and *Forever Lucy* (1986) by Joe Morella and Edward Z. Epstein. Desi Arnaz's 1976 autobiography, *A Book,* chronicles their years together from his perspective, and Bart Andrews' *Lucy and Ricky and Fred and Ethel: The Story of ''I Love Lucy''* (1976) features a complete plot summary for each of the show's episodes. *People* magazine paid special tribute to Lucy in its August 14, 1989, issue. □

Giacomo Balla

The Italian painter Giacomo Balla (1871-1958) was one of the founders of futurism, an Italian art movement.

Giacomo Balla was born on July 24, 1871, in Turin. He was already appreciated as an academic painter when he first encountered impressionist and divisionist painting during a visit to Paris at the turn of the century. The problems of light and color intrigued him. On his return to Rome he enthusiastically imparted his newfound postimpressionist theories to the painters Gino Severini and Umberto Boccioni. The poet F. T. Marinetti converted Balla to futurism.

Futurism was a movement with a program of belligerent modernism, both in an ethical and esthetic sense. A determined acceptance of the age of the machine and an admiration of speed were its main points. As a style, futurism evolved from the revolutionary tenets of analytical cubism. It brought to modern art an emphasis on the visualization of the kinetic principle and a contempt for all traditional modes of esthetic expression. Thus Marinetti declared: ''We have already put behind us the grotesque burial of passéist Beauty. . . . We shall sing the love of danger, the habit of energy and boldness. . . . We declare that the world's splendor has been enriched by a new beauty, the beauty of speed. A speeding motor car . . . is more beautiful than the Victory of Samothrace.''

Although Balla was one of five painters who signed the Futurist Manifesto of 1910, he did not take part (despite the fact that his name figured in the catalog) in the important exhibition of futurist painting in Paris in 1912. It was Balla, however, who that year painted the first, most original, and somewhat witty visual depiction of movement in the novel futurist manner; it depicted the legs of a lady and a dog on a leash in successive phases of the action of walking. Another painting in a similar style was *Rhythm of the Violinist*.

A more complex interpretation of the kinetic principle occurred to Balla after reading Severini's *Expansion sphérique dans l'espace* (Spherical Expansion in Space). In 1913/1914 Balla showed a marked preference for massive scrolls, with the help of which he re-created the illusion of depth. Also dating from this period are his cosmogonic themes (such as *Mercury Passing in front of the Sun*), which are among the most abstract pictures produced by the futurists.

During the 1920s Balla remained faithful to the futurist movement. Later on he painted figurative compositions and abstract studies. What he aimed at as a mature artist was a synthesis of physical movement and emotional and mental attitudes. Balla lived most of his life in Rome, where he died on March 6, 1958.

Further Reading

Information on Balla is in Alfred H. Barr, Jr., *Cubism and Abstract Art* (1936); James Thrall Soby and Alfred H. Barr, Jr., *Twenti-*

eth-Century Italian Art (1949); and Raffaele Carrieri, *Avant-Grade Painting and Sculpture (1890-1955) in Italy* (1955) and *Futurism* (1961; trans. 1963). □

Edouard Balladur

Edouard Balladur (born 1929) took the leadership of the French Government in March 1993, after a long career in civil service and, beginning in 1986, in politics. After an unsuccessful bid for the presidency in 1995, Balladur retired from the public spotlight.

Edouard Balladur became premier (prime minister) of the French Government in March 1993. After his election he distinguished himself perhaps more for his highly unusual popularity in the midst of deep economic crisis than for the solutions he attempted for France's economic woes.

Balladur became premier after conservative parties, including his own Gaullist Rally for the Republic (RPR), inflicted a resounding election defeat on the incumbent Socialists. As a result, Socialist President François Mitterrand found himself compelled, for the second time in his presidential career, to appoint a head of government from an adversary party. However, due to Balladur's conciliatory posture and personality, this second episode in *cohabitation* proved far less controversial than the previous one in 1986-1988 (with Jacques Chirac).

Balladur was described as a somewhat distant and haughty man of great poise, always elegant in manner, speech, and dress, yet endowed with a wry sense of humor. His personality apparently aided his relationship with the French president, but it cannot alone explain such success. Balladur's own political moderation was at the core of the relationship between president and premier. When the conservatives swept the elections, many commentators and pundits in Europe feared a sharp right-wing political turn in France. Yet, Balladur proved them wrong time and again.

While a staunch advocate of free-market economics, Balladur raised taxes in order to reduce a staggering budget deficit and promised to curtail the 10 to 11 percent unemployment rate. Even before his election he pointed out that the French economy was at its worst since the end of World War II and that the French public should not expect miraculous solutions to the crisis. Progress would come slowly and painfully. Balladur also pledged to do the following: keep the French franc as strong as his Socialist predecessors had; strengthen the process of European economic and political integration as much as possible; and privatize a number of state-owned enterprises. With the first two proposals Balladur was sure to appease Mitterrand, and with the latter his own conservative supporters and party allies.

Balladur's political and managerial abilities developed over a long period of time during which he stood out of the limelight. Born in 1929 in Smyrna, Turkey, into a French family, he was brought up in Marseilles in southern France. He attended the two top series of courses for future civil servants, the Faculty of Political Sciences and the National School of Administration (ENA) in Paris. After graduation, in the 1960s and 1970s he worked for Gaullist premier and president Georges Pompidou. At first he was the premier's adviser, and later he became Pompidou's deputy chief and then chief of staff at the Presidential (Elysée) Palace. After the death of Pompidou and a brief spell as a businessman, Balladur became a sort of ''gray eminence'' for Jacques Chirac, who had become the Gaullists' leader.

Balladur officially entered politics only in 1986, when he became minister of finance in Chirac's *cohabitation* cabinet. In that capacity between 1986 and 1988 Balladur embarked upon a major program of privatization of state-owned industries. While he left that task unfinished after a Socialist electoral victory in 1988, he reprised it immediately upon becoming premier.

While Balladur maintained a considerable degree of popularity in the few months after his appointment, he faced a number of serious and diverse crises. First of all, he was compelled to retreat to some extent from his pledge to keep a strong French franc. Tied to an intra-European monetary system, the franc had difficulty in maintaining its value *vis-à-vis* the German mark. The German central bank (Bundesbank) in turn kept interest rates high to defeat possible inflation within Germany. In order to keep a strong franc the French had to keep interest rates high as well, or capital would fly to Germany. High interest rates in turn helped deepen the recession. After Balladur's appointment, speculation against the franc began, in the expectation that interest rates would be lowered and/or the French currency devalued. Balladur then opted for a massive currency-rescue operation by the Bank of France, coupled with a small devaluation *vis-à-vis* the mark. While this was a risky course, it did help stop the speculators, at least for a time.

Another thorny issue for Balladur was the General Agreements on Tariffs and Trade (GATT). While the United States (and most European countries) preferred lower agricultural tariffs, France insisted on protection of French farmers from foreign competition. Militant French farmers periodically engaged in violent protests in order to keep the government on its protectionist course. At the same time, several French motion picture industry personalities campaigned to limit the number of American films shown in French theaters. After months of difficult negotiations, in December 1993 the Balladur government managed to settle for a compromise with the United States that left many French farmers and cinema personalities unhappy.

One more difficult episode involved the attempt to streamline the administration of state-owned Air France. When 4,000 job cuts at the airline were announced, Air France personnel went on strike. Since the French public, worried about unemployment, sided solidly with the Air France employees, the Balladur government chose to retreat. Balladur feared the strikes might spread to other sectors, and his problems worsened throughout 1994. French leftists protested Balladur's policy to increase government funding to private schools. Rioting fishermen de-

manded government price guarantees. Students took to the streets in contempt of expansion of the welfare state.

Despite these problems Balladur remained surprisingly popular, and he sought the French presidency in the election of 1995. Near the end of 1994, shortly before the first round of voting was scheduled (in April of 1995), Balladur and his administration were plagued by a series of scandals. The prime minister's popularity plunged desperately amid charges of illegal wiretapping, kickbacks to magistrates, and financial scandals involving various cabinet ministers. Jacques Chirac, an old friend and colleague of Balladur, ultimately won the presidency, but the friendship between the two was dissolved in the contest, and Balladur disappeared from from the public spotlight.

Further Reading

The only sources on Edouard Balladur in English are books on the Mitterrand presidency and/or national newspapers and magazines. For Balladur's role in the first *cohabitation* cabinet see Julius W. Friend, *Seven Years in France: François Mitterrand and the Unintended Revolution, 1981-1988* (1989); for the experience of that Gaullist cabinet in general see Wayne Northcutt, *Mitterrand: A Political Biography* (1992).

Additional Sources

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José Ballivián

José Ballivián (1805-1852) was a Bolivian patriot officer in the movement for independence from Spain, defended his country from invasion from Peru, and was president of Bolivia from 1841 to 1847.

José Ballivián was born to an aristocratic Spanish family in La Paz on Nov. 30, 1805. After a routine, local education, he entered the military as a cadet in the Spanish army stationed in Bolivia (Alto Peru) during the South American revolutions for independence. By 1820 he had changed sides, and he spent the next 5 years fighting for the patriot cause under Simón Bolivar and other great war heroes. At war's end in 1825, Ballivián was a young but respected colonel.

Little is known of Ballivián after independence until he helped lead a rebellion against the confederation of Peru and Bolivia under a single executive. The revolt failed, but the confederation was dissolved during war with Chile in 1839.

In 1839 Ballivián became a presidential aspirant; when he lost, he again led an unsuccessful revolt and was forced to flee to Peru and exile. In 1841, however, when Bolivia was invaded by the Peruvian general Agustin Gamarra, who dreamed of a union of the two nations, Ballivián was back in Bolivia heading its army as a general. He defeated the superior army of Gamarra at Ingavi in November 1841.

As Bolivia's second Great Liberator, Ballivián encountered little opposition when he claimed the presidency and began his firm rule. Ballivián was one of Bolivia's best 19th-century rulers. A cultured man, he began to work toward his dream of a modern Bolivia. He had the vast, unknown eastern section of the country surveyed, mapped, and made into the new and separate department (state) of El Beni, integrating the primitive section into the nation. He surrounded himself with competent men and worked toward a broader educational system, better river transportation, an adequate seaport on the Pacific coast, and creation of a free press.

In 1843 a grateful Congress formally elected Ballivián president and ratified the constitution he had prepared. He was reelected in 1846, but unrest was growing and revolutions were breaking out all over the country. For more than a year he repressed all serious opposition, but his growing harshness prompted even more unrest until Gen. Isidro Belzu and a large part of the army revolted in mid-1847. In December, convinced of the futility of resistance, Ballivián resigned the presidency and in January fled to Peru. After several unsuccessful attempts at a comeback, Ballivián left Peru and traveled to Brazil, where he died in Rio de Janeiro on Oct. 16, 1852.

The ghastly procession of dictators who followed Ballivián seriously retarded the development of Bolivia and made the Ballivián years appear a ''golden age'' of progress.

Further Reading

There is no adequate biography of Ballivián in any language. The best treatment of the man and his rule may be found in Alcides Arguedas, *Historia general de Bolivia . . . 1809-1921,* in Spanish (1922). Ballivián's career is recounted in Robert Barton, *A Short History of the Republic of Bolivia* (La Paz, 2d ed. 1968). Also of value are Enrique Finot, *Nueva historia de Bolivia: Ensayo de interpretación sociológia,* in Spanish (1946; 3d ed. 1964), and Harold Osborne, *Bolivia: A Land Divided* (1954; 3d ed. 1965). □

José Manuel Balmaceda Fernández

José Manuel Balmaceda Fernández (1840-1891) was the last of the strong 19th-century presidents of Chile. His personality and policies provoked a constitutional crisis between Congress and the presidency and led to a civil war.

José Balmaceda was born in Santiago, Chile. He was destined for the Church but entered politics instead as a liberal reformer. In 1878, after gaining a reputation as an orator and a forceful politician, he was sent as Chilean envoy to Buenos Aires, where his diplomatic skill helped to

keep Argentina from joining Peru and Bolivia against Chile in the War of the Pacific. He then was made minister of foreign affairs and of the interior, and in 1886 he became president of Chile.

Balmaceda's presidency was one of the stormiest in Chilean history. Despite the instability of his cabinets and the turbulence of opposing congressional factions, Balmaceda carried through an energetic program of public works. Though the country suffered setbacks from the 1886-1887 cholera epidemic and from incipient labor troubles, its flourishing nitrate industry brought growing prosperity. Balmaceda held that the state should have the major voice in controlling the economic expansion, and he thereby came into conflict with the business circles who believed in a laissez-faire policy.

In 1890 Balmaceda's policies and increasingly autocratic conduct of affairs precipitated a major constitutional crisis. The opposition made use of its majority in Congress to withhold funds and impose the appointment of a cabinet acceptable to itself. Balmaceda then replaced this cabinet by one of his own choice, dissolved Congress, and began to assume openly dictatorial powers. Congress attempted to depose him and civil war broke out. The navy supported Congress, and most of the army, the president. Congressional leaders established a junta at Iquique and set about raising an army in northern Chile, which they financed from the nitrate revenues. Balmaceda summoned a fresh Congress and began energetically to organize his forces. These forces, however, suffered defeat in the battles of Concón and Placilla, and the President was forced to abdicate and seek asylum in the Argentine embassy. There he committed suicide on Sept. 18, 1891.

Balmaceda—the handsome, gifted, and wealthy liberal reformer whose evolution into the most authoritarian of presidents ended in civil war and personal tragedy—remains one of the most striking and controversial figures in Chilean history. His defeat, vindicating the ultimate supremacy of Congress over the presidency, was regarded by his opponents as the triumph of democracy over dictatorship. His admirers claimed that it represented only the triumph of an oligarchy of wealthy families, backed by foreign nitrate interests, who felt threatened by the President's nationalist policies and his concern for social justice.

Further Reading

Balmaceda is the subject of a large and mainly polemical literature in Spanish. In English there is an essay by Lewis W. Bealer in A. Curtis Wilgus, ed., *South American Dictators during the First Century of Independence* (1937). Background studies that include a discussion of Balmaceda are Isaac J. Cox's chapter in A. Curtis Wilgus, ed., *Argentina, Brazil and Chile since Independence* (1934), and Luis Galdames, *A History of Chile* (1925; trans. 1941). Fredrick B. Pike, *Chile and the United States, 1880-1962* (1963), has exhaustive Chilean material and extensive footnotes and bibliography, but it has been criticized for the author's politically leftist outlook. □

Balthus

Balthus (born 1908) was a European painter and stage designer who worked within the Western tradition of figure painting. He is best known for his paintings of everyday life invested with a sense of mystery, symbolism, and eroticism.

Balthus was born Balthasar Klossowski in Paris, France, on February 29, 1908, to a Prussian family that had left Silesia five years before. His parents were both painters, as was his brother, and they lived in Switzerland and Berlin during the turbulent years before, during, and after World War I. Balthus did not study at the Academy of Fine Arts or in the studio of another painter. Instead, he taught himself by copying masterpieces at the Louvre Museum, as had many painters in the 19th century. He did attend sketching classes at the Grand Chaumiere, an informal art school, where he received criticism from Maurice Vlaminck and Pierre Bonnard, two prominent painters associated with the Ecole de Paris.

Balthus copied works by the French Neo-Classic painter Nicolas Poussin and the Italian Renaissance painter Piero della Francesca. The German poet Rainer Maria Rilke, a close friend of his mother, urged him to use his childhood nickname, Balthus, as his artistic name. Married twice with three children, Balthus lived most of his life in Paris but moved in 1977 to near Beatenburg, Switzerland.

Painting Style and Subject Matter

Balthus' work was always figurative, despite the strong tendency toward abstraction in the 20th century. Throughout his career the subject matter of his work was fairly constant, depicting street scenes, landscapes, portraits, and interior domestic scenes. He is best known for his paintings of adolescents, especially young girls who are often nude or partially clothed in intimate, indoor settings where the painter—and by extension the viewer—appear to be peeking. His manner of painting is often considered classical: the figures and objects are weighty geometric forms that appear frozen in time. Balthus' composition, derived from Renaissance models, used the inter-relationship of figures, objects, and setting to create a sense of space. The atmospheric stillness in Balthus' painting infuses the everyday activities he depicted with a psychological sense of mystery and intrigue.

Balthus worked outside the main artistic currents that developed in Paris, but during the 1930s he was in contact with the Surrealist group and he became friendly with the Swiss sculptor Alberto Giacometti. The Surrealists, who were interested in the psychology of the unconscious, were drawn to the dream-like quality of Balthus' paintings, their sexual ambiguity, and his confessed desire to shock. Balthus himself disavowed the erotic content in his work.

Later, he built up thick layers of oil paint on his canvases, called an impasto, and painted with bright, warm colors which made the paintings look like frescos executed

in plaster. The sense of bright light in them is almost Mediterranean, and it appears to dissolve distinctions between things, a pronounced difference from the sharp focus of his earlier work. Besides this further reference to Renaissance art he also executed work based on Japanese prints.

Designed Stage Sets for Artaud

Balthus did not paint continuously throughout his life. He also designed stage sets and costumes for the theater, most notably for his close friend Antonin Artaud, the dramatist, actor, and poet. Balthus did the set for Artaud's *Les Cencis* in 1935, a violent and scandalous story, and for productions of Shakespeare and Mozart's *Cosi fan Tutti.* Balthus fought in World War II in Alsace and was the director of the French Academy in Rome between 1961 and 1977.

Career Flourished First in U.S.A.

Earlier in his life Balthus was better known as a painter in the United States than in Europe where he had only two one-person shows between 1934 and 1946. The artist owes much of his fame to two American businessmen who took note of him in the 1930s. Connecticut millionaire James Thrall Soby, purchased Balthus' *The Street* in 1937 and then donated the painting, revised by the artist himself to censor an image of a boy grabbing a girl's crotch, to The Museum of Modern Art in 1956. Pierre Matisse, an art dealer, gallery owner, and son of Henri Matisse, began selling Balthus' work in New York in the 1930s. Matisse gave Balthus seven one-man shows in his gallery over the years as well. He was shown more in New York during the 1930s and 1940s and was the subject of an exhibition at the Museum of Modern Art in 1956 and at the Metropolitan Museum of Art in 1984.

Work Difficult to Categorize

Balthus' work is difficult to place within the history of 20th century art as he never embraced any of this century's major art trends and he was never associated with any group of artists. He remained a kind of solitary figure. His insistence on working figuratively ran counter to much of the mainstream art of this century, although he was held in esteem by many abstract painters for his purely formal strengths. Picasso owned at least one of Balthus' major paintings. What identifies his work as modern is the presence of a highly personal psychology in his painting and the challenging nature of his subject matter. Balthus' art is not an art of experimentation or innovation, but one of reinvestigation of traditional painting attitudes and techniques and of an attempt to reinvest Western painting conventions with new meaning. A renewed interest in Balthus can be explained by recent attempts by art historians to revise the orthodox history of modernism to explain the work of ideosyncratic artists such as Balthus and to acknowledge the continuing presence of figurative art throughout the 20th century.

Further Reading

For a thorough account of Balthus' life and a good number of color illustrations of work from all periods see Sabine Rewald's *Balthus* (1984), a catalog for his retrospective at the Metropolitan Museum of Art in New York in 1984. Another monograph with a text by Jean Leymarie, *Balthus* (1979), was published earlier. There are various catalogs on specific aspects of Balthus' work, such as *Balthus, Drawings and Watercolors* by Giovanni Carandente, but there is no real examination of the psycho-sexual content in his work. See also *Balthus Receives A Visitor* by Ted Morgan in the *New York Times Magazine,* January 9, 1994; and *Solitary In the City of Art* by Jed Perl in *The New Republic,* March 13, 1995. Balthus can be found on the Web at *A&E Biography,* http://www.biography.com/find/find.html. □

David Baltimore

The American virologist David Baltimore (born 1938) received the Nobel Prize in Physiology and Medicine for his work on retrovirus biochemistry and its significance for cancer research.

David Baltimore was born on March 7, 1938, in New York City, the son of Richard I. and Gertrude (Lipschitz) Baltimore. While still a high school student, he spent a summer at the Jackson Memorial Laboratory in Bar Harbor, Maine, experiencing biology under actual research conditions. This so affected him that upon entering Swarthmore College in 1956 he declared himself a biology major. Later he switched to chemistry to complete a research thesis and graduated in 1960 with a B.A. and high honors. Between his sophomore and junior years at Swarthmore, he spent a summer at the Cold Spring Harbor Laboratories, where the influence of George Streisinger led him to molecular biology.

Baltimore spent two years of graduate work at Massachusetts Institute of Technology (MIT) in biophysics, then left for a summer with Philip Marcus at the Albert Einstein Medical College and to take the animal virus course at Cold Spring Harbor under Richard Franklin and Edward Simon. He then joined Franklin at the Rockefeller Institute, completing his thesis by 1964 and staying on as a postdoctoral fellow in animal virology with James Darnell.

In 1965 he became a research associate at the Salk Institute of Biological Studies, working in association with Renato Dulbecco. Here he first met Alice S. Huang, with whom he also conducted research. He and Huang were married on October 5, 1968, and that same year they returned to MIT, where he held the position of associate professor of microbiology until 1971. In 1972 he rose to full professorship, and in 1974 he joined the staff of the MIT Center for Cancer Research under Salvador Luria.

Received Recognition For Cancer and Immunology Research

Baltimore received many awards for his work. In 1971 he was the recipient of the Gustav Stern award in virology, the Warren Triennial Prize, and the Eli Lilly and Co. award in microbiology and immunology. A year after being pro-

moted to full professorship at MIT, he was rewarded a lifetime research professorship by the American Cancer Society. In 1974 he was presented with the U.S. Steel Foundation award in molecular biology and the Gairdner Foundation Annual Award. His most prestigious award came in 1975 when he shared the Nobel Prize in Physiology and Medicine with Howard M. Temin and Renato Dulbecco for research on retro-viruses and cancer. Much of this work concentrated upon protein and nucleic acid synthesis of RNA (ribonucleic acid) animal viruses, especially poliovirus and the RNA tumor virus. His research demonstrated that the flow of genetic information in such viruses did not have to go from DNA (deoxyribonucleic acid) to RNA but could flow from RNA to DNA, a finding which undermined the central dogma of molecular biology—i.e., unilinear information flow from DNA to proteins. This process came to be called, facetiously, ''reverse transcriptase.''

Baltimore's interests later took him further into the study of how viruses reproduce themselves and into work on the immune systems of animals and humans, where he concentrated upon the process by which antibodies may develop. Central to much of this work was DNA technology, in which he maintained an active interest.

Baltimore proved himself an effective educator, conducting seminars with graduate students and younger colleagues. He also became successful at directing research rather than doing it himself, again working closely with students.

Research Debacle

In 1989 Thereza Imanishi-Kari, a collegue with whom he co-authored a 1986 paper on immunology for *Cell,* was charged with falsifying data. Imanishi-Kari, a Massachussets Institute of Technology Assistant Professor, was absolved when a top government ethics panel declared they found no wrongdoing in 1996. Although Baltimore was never implicated in any wrongdoing, the incident caused him to withdraw the paper. He was also pressured by colleagues to resign from his presidency at New York's Rockefeller University, which he did in 1991.

Baltimore Chairs AIDS Vaccine Research Panel

In December 1996, Baltimore became the head of a new AIDS vaccine research panel for the Office of AIDS Research at the National Institute of Health. The panel was formed to step up the search for an AIDS vaccine. He also became the President of the California Institute of Technology in 1997.

Further Reading

Short biographies of David Baltimore can be found in the 39th edition of *Who's Who in America* (1976-1977) and in the 14th edition of *American Men and Women of Science: Physical and Biological Sciences* (1979). He provided an autobiographical sketch in the *Nobel Lectures* (1977), and a *New York Times* interview (August 26, 1980) gives additional information.

For further reading, see: *Appeals Panel Reverses Fraud Finding* by K. Fackelmann in *Science News,* July 6, 1996; *Baltimore to Head New Vaccine Panel* by Jon Cohen in *Science,* December 20, 1996; and *A Shot In the Arm* by Mark Schoofs, *The Village Voice,* December 24, 1996. □

Honoré de Balzac

The French novelist Honoré de Balzac (1799-1850) was the first writer to use fiction to convey the total social scene prevailing within one country at a particular period in its history. Commonly regarded as the founder of social realism, he also had affinities with the romantics.

Born at Tours on May 20, 1799, Honoré de Balzac was sent as a boarder, at the age of 8, to the Oratorian College of Vendôme, an old-fashioned school where the discipline was harsh and conditions primitive. The semiautobiographical work *Louis Lambert* (1832) gives a fairly faithful account of this period of Balzac's life. The boy sought refuge from his surroundings in books, but excessive reading eventually brought on some kind of nervous malady, and he was brought home in 1813. The following year his family moved to Paris, where he completed his secondary education and in 1819 took a degree in law. The not inconsiderable legal knowledge Balzac acquired at this time, both in the lecture hall and in the office of the solicitor for whom he worked, was put to good use in a number of the novels and stories of his maturity that turn on disputed legacies (*Le Cousin Pons,* 1846-1847), marriage settlements (*Le Contrat de mariage,* 1835), petitions in lunacy (*L'Interdiction,* 1836), and bankruptcy proceedings (*César Birotteau,* 1837; *Illusions perdues,* 1837-1843).

Early Life

To his parents' disappointment, Balzac refused to enter the legal profession and instead declared his intention to devote himself to a literary career. His father gave him a small allowance on the understanding that at the end of 2 years he should produce a masterpiece or else abandon his ambitions. Although the expected great work did not materialize, Balzac persisted, and between 1820 and 1825 he wrote a number of sensational or humorous novels, some of them in collaboration with friends and none signed with his own name. These books were devoid of literary merit, but he earned his living by them and learned some useful lessons in the art of fiction.

Casting about for ways of making his fortune more rapidly, Balzac next set himself up as a publisher. In 1825, he launched one-volume editions of the works of the French authors Molière and La Fontaine, but they did not sell well. Undaunted, he acquired a printing business on borrowed capital and later a type foundry. These commercial ventures were also failures, and Balzac's brief business career ended in 1828, when his affairs were liquidated, leaving him with very large debts.

Thereafter he returned to literature and in 1829 published the first novel that he signed with his own name. This was *Le Dernier Chouan* (the title was changed in later editions to *Les Chouans*), a historical novel based on the Breton rebellion against the republican government in 1799. Balzac had undertaken careful research on the background, traveling to Britanny in order to ensure that his descriptions of the countryside and its inhabitants would be authentic. Since there was a vogue for historical novels, the book was well received. But real fame came to him 2 years later, when he published *La Peau de chagrin,* a semifantastic story in which the talismanic shagreen skin of the title is discovered to have the magical property of granting whatever wish the owner utters. Every time the skin is used in this way, however, it shrinks, and the young man who has acquired it knows that his own life-span contracts correspondingly. The tale thus becomes an allegory of the conflict between the will to enjoy and the will to survive, two principles which, according to Balzac, are utterly irreconcilable.

Author and Socialite

Throughout the 1830s Balzac engaged in furious activity, working hard and enjoying himself hugely, in reckless disregard of the moral he had enunciated in *La Peau de chagrin*. The constant struggle to earn enough to keep his creditors at bay drove him to impose on himself a timetable of work that eventually ruined even his robust constitution. And as the pressure of his commitments to publishers mounted, he increased his hours from 10 to 14 or even 18 a day, keeping himself awake by frequent cups of strong coffee.

Whenever Balzac earned a respite from his herculean toil, he would plunge into bouts of social dissipation which were only a little less exhausting. Though of sober disposition—he never drank to excess and considered the use of tobacco to be enfeebling—he enjoyed good food and was capable of devouring gargantuan meals. In appearance he was unprepossessing, a thick-set man with massive neck and fleshy chin, his enormous head crowned by a mop of greasy black hair. But his magnetic gaze unfailingly compelled attention. He did his best to offset the inelegance of his person by dressing splendidly and wearing ostentatious jewels. In spite of this strain of vulgarity, the liveliness of his conversation and the reputation his books had given him of being an expert on feminine psychology made him a welcome guest in a number of fashionable salons.

The Human Comedy

Balzac's lifework, apart from the early novels already mentioned and a few plays toward the end of his career, consists of a massive series of some 90 novels and short stories collected under the title *La Comédie humaine* (*The Human Comedy*). It was not until 1841 that this title, probably suggested to him by Dante's *Divine Comedy,* made its appearance. *The Human Comedy* was subdivided into smaller cycles of novels: ''Scenes of Private Life,'' ''Scenes of Political Life,'' Scenes of ''Parisian,'' ''Provincial,'' ''Country'' Life, and so on. There was a separate group of ''Philosophical Studies,'' in which Balzac gave freer rein to his love of the fantastic and the macabre and to his interest in metapsychical phenomena such as thought transference and mesmerism. The ''Philosophical Studies'' often have historical settings, whereas the rest of *The Human Comedy* consists of stories that are set in Balzac's own time and describe various aspects of French society during the period of the Bourbon restoration (1814-1830) and of the July Monarchy, which followed.

Apart from the unifying element provided by a common historical background, Balzac also devised an original method of linking the novels by causing characters that he had introduced into one novel to reappear in subsequent stories. This practice, extended more and more as *The Human Comedy* took shape, enhanced the realistic illusion and also permitted Balzac to develop the psychology of individual characters more fully than would have been feasible within the limits of a single novel.

Social and Ethical Assumptions

In the important preface to his collected works that Balzac wrote in 1842, he defined his function as that of ''secretary of French society.'' Accordingly, every class of people, from the cultivated aristocrat down to the brutish peasant, has a place in *The Human Comedy*. In the novel *Le Père Goriot,* lodging-house keepers, usurers, duchesses, students, retired clerks, and gangsters rub shoulders in a manner strangely convincing in spite of the inherent improbability of the situations.

Balzac often ascribed the basest motivations to his characters. He once wrote that the lust for gold and the search for pleasure were the sole principles that ruled humanity. Although capable of dramatizing cases of magnificent self-sacrifice or touching expiation (as he does in *Le Lys dans la vallée,* 1836, and *Le Curé de village,* 1838-1839), in the vast majority of instances Balzac presents naked self-seeking served by feverish energy and unflagging willpower. This is where the realism of his work shades off into something else. It was the French poet Baudelaire who first pointed out that Balzac was primarily a visionary, and it was he too who said that Balzac's characters were all replicas of their creator since they were all possessed of ''genius.'' In the sense that single-minded determination to achieve one's aim is part of genius, the remark has considerable validity. The monomaniac-the man obsessed by some transcendent purpose or passion or perhaps by some vice, to the point of sacrificing his own comfort and the welfare of his dependents—is constantly encountered in Balzac's more impressive novels, among them *Eugénie Grandet* (1833), *Le Père Goriot* (1834), *La Recherche de l'absolu* (1834), and *La Cousine Bette* (1846).

It is true that Balzac was writing in an age characterized more by individual endeavor than by collective effort. This was a period when the struggle for existence among the poor or for social advancement among the less fortunate was at its fiercest. The rigidly hierarchical framework of society which had existed before the French Revolution had disappeared, and no solidly stratified social organization had yet replaced it. Balzac himself deplored the anarchic individualism that he observed around him, and in the comments strewn through his novels he argues desperately in favor of restoring the authority of central government under an absolute monarch as a means of extinguishing the jungle warfare of conflicting interests. Human nature, in his view, was fundamentally depraved; any machinery, legal, political, or religious, whereby the inherent wickedness of men could be held in check ought to be repaired and strengthened. But this teaching went against the tendencies of the age; toward the end of his career, in the mid-1840s, Balzac could see France heading for a new popular revolution which would finally sweep away the domination of ''throne and altar.'' This gloomy prospect partly accounts for the deeper pessimism of his last works.

Marriage and Death

During his last years Balzac suffered increasingly from poor health, and his morale had been weakened by the constant frustrations and disappointments he endured in the one great love affair of his life. In 1832 he had received his first letter from Madame Hanska, the wife of a Polish nobleman who owned extensive estates in the Russian Empire. Balzac was flattered and excited, and he met her in Switzerland the following year. Thereafter they kept up an ardent correspondence, interrupted by occasional vacations spent together in different parts of Europe. In 1841 her husband died, but Madame Hanska obstinately refused to marry Balzac despite his earnest pleas. Only when he fell gravely ill, during a last visit to her mansion in the Ukraine, did she consent. The wedding took place at her home on March 14, 1850. The long journey back to France took a serious toll on Balzac's health, and he died in Paris on Aug. 18, 1850, only a few weeks after his return.

Further Reading

Herbert J. Hunt, *Honoré de Balzac* (1957) is a concise biography. More detailed is André Maurois, *Prometheus: The Life of Balzac* (1965; trans. 1965). Stefan Zweig, *Balzac* (1946; trans. 1947), still repays study. The fullest account of Balzac's literary output is Herbert J. Hunt, *Balzac's Comédie Humaine* (1959), in which the novels and other writings are studied in chronological order. In F.W.J. Hemmings, *Balzac: An Interpretation of ''La Comédie Humaine''* (1967), an attempt has been made to trace certain thematic patterns in the work as a whole. A thorough study of *The Comédie humaine* is Félicien Marceau, *Balzac and His World* (1955; trans. 1967). Other useful general studies are Samuel Rogers, *Balzac and the Novel* (1953), and E.J. Oliver, *Honoré de Balzac* (1964). □

Ba Maw

Ba Maw (1893-1977) was the first premier of independent Burma (now Myanmar) and the leader of the wartime government that ruled in cooperation with the occupying Japanese from 1942 to 1945.

Ba Maw was born in Maubin on February 8, 1893. His father was U Kye, who had been an official of the courts of former Burmese kings Mindon and Thibaw and who had actively opposed the establishment of British colonial rule. By far the most learned of the first generation of active nationalist agitators against the British imperial presence, Ba Maw was educated at Rangoon College and at Calcutta University in India. Like many other Burmese nationalists, Ba Maw turned first to teaching as a profession, becoming the first Burmese to be appointed to the faculty of British-run Rangoon College in 1917. He later studied at Cambridge University in England, qualified as a barrister-at-law at Gray's Inn, London, in 1924, and received a doctorate in philosophy from Bordeaux University in France. Upon his return to Burma in 1924, he entered the practice of law.

Nationalist Political Activities of the 1930s

Opposed to the detachment of Burma from British India because it might delay Burmese independence from Britain, Ba Maw was a leader of the faction of the divided General Council of Burmese Associations (GCBA, the country's first avowedly nationalist political organization) that became the Anti-Separation League. This wing of the GCBA won a majority in the 1932 elections. Two years later, Ba Maw became minister of education and public health in the government.

Ba Maw's advance in political prominence was partly the result of his defense of the nationalist Saya San, whose minor rebellion from 1930 to 1932 captured the popular

imagination, though it did not inspire widespread participation. Ba Maw—highly Europeanized, Christian (in a Buddhist country), and partly Mon (a minority among the racially proud Burman majority)—courageously, if opportunistically, defended Saya San against a charge of seditious treason. Saya San was convicted and, after various appeals by Ba Maw, executed in 1937.

Ba Maw exploited the Saya San revolt and trial to augment his image as a nationalist and patriot. His defense of the rebel, whose unarmed followers had used ''magic'' and amulets to protect themselves against British bullets, was probably the main factor in his rise to the premiership.

In 1936, building on the popularity derived from his defense of Saya San, Ba Maw founded the Sinyetha Wunthanu (Poor Man's) party, the first Burmese political organization to appeal directly to the economic interests of the masses. Only 16 Sinyetha candidates were elected to the 132-seat legislature, but in 1937 Ba Maw nonetheless managed to emerge as the first Burmese premier after independence from India. He seemed to suffer a steady decline in popularity during his two-year premiership, which was far less radical in practice than it had been in electoral promises.

Allying himself with such younger and more radical Thakin (Our Masters) nationalists as Aung San and U Nu, Ba Maw was the chief founder in 1939 of the Freedom Bloc, which sought to establish contacts with the expanding Japanese to assist in ousting the colonial British from Burma. Jailed by the British in August 1940, he escaped from Mogok jail in April 1942, when the Japanese advanced into the country.

Heads Provisional Government under Japanese Occupation

The same year Ba Maw was appointed head of the Provisional Administrative Committee by the Japanese, and in 1943 he assumed leadership of the Independence Preparatory Commission. When ''independence'' was granted by Japan on August 1, 1943, Ba Maw was named *adipati* (pseudo-royalist head of state) as well as premier.

Publicly Ba Maw seemed to revel in his new high status despite the restrictions inherent in the Japanese presence. Vanity had been one of his hallmarks, and he clearly enjoyed the privileges of his role as a pseudo-monarch. However, he was too wise and patriotic to be taken in by the Japanese or to feel no compassion for the material and psychological hardships of his countrymen, who had swapped a benevolent colonial ruler for a comparatively harsh one. Accordingly, he played a major role in mitigating the effects of the Japanese presence on his countrymen from 1942 to 1945.

Jailed by the Allies in Sugamo Prison, Japan, after the war, Ba Maw returned to Burma in 1946 but never again played a major political role. As a highly articulate critic, however, he persisted in challenging his country's younger rulers. He was jailed by military dictator Gen. Ne Win in 1966 for contact with proclaimed rebels against the regime. Following his release with other political detainees in 1968, Ba Maw returned to the private practice of law. He died on May 28, 1977.

Further Reading

Ba Maw's own perceptive account of the important years 1939-1946 can be read in his *Breakthrough in Burma: Memoirs of a Revolution* (1968). The same period is also treated by U Nu in *Burma under the Japanese: Pictures and Portraits* (1945; trans. 1954). A broader perspective is provided in, John F. Cady, *A History of Modern Burma* (1958). Also recommended is Frank N. Trager, *Burma: From Kingdom to Republic: A Historical and Political Analysis* (1966). A brief obituary appears in the *New York Times* (May 31, 1977). □

Amadou Bamba

The Senegalese religious leader Amadou Bamba (1850-1927) was the founder of the Mourides, the strongest and most influential African Islamic brotherhood in black Africa.

Amadou Bamba was born in M'Backe, Senegal, into a Wolof family of Toucouleur origins, the son of a minor Islamic holy man and teacher. A charismatic personality, Bamba aided in the mass conversion of the Wolof peoples from tribal paganism to Islam at the end of the 19th century, becoming the founder and marabout of the Mouride sect of Islam. Many Senegalese looked to the Mouride brotherhood for leadership and organization in the fight against the colonial invaders. Fearing a holy war against the Europeans under Bamba's inspired leadership, the French exiled him to Gabon from 1895 until November 1902, and again to Mauritania from June 1903 to 1907.

After 1911, however, fear of a popular uprising in Senegal declined, and the French began to regard Bamba in a new light. Upon his urging, thousands of his followers volunteered for the French army and worked to increase agricultural production during World War I. In 1919 Bamba was named a chevalier in the Legion of Honor. Until he died in 1927, however, he was never again allowed to return permanently to the holy village where he had become convinced of his calling, and he remained always under a cloud of suspicion. In Senegal, nationalists reassessed his historical role and now praise Bamba for his early resistance to the colonial regime.

Bamba was a legend in his own time because of his reputed mystical powers and saintly behavior. Two aspects of his credo powerfully affected the strength and devotion of his following. One was the belief that every Mouride who had worked for his marabout and had given him his tithe would go to heaven because of the marabout's personal intervention; there would be no need for the person to do anything more for his own salvation, even if he had sinned. The other aspect was the doctrine that work was like prayer and sanctified the individual. This belief resulted in a Calvinistic zeal for hard labor that made the Mouride brother-

hood into a tremendous ally of the most powerful economic forces in West Africa.

Further Reading

A work in French, E. Marty, *Études sur l'Islam en Senegal* (1917), provides the earliest and most comprehensive account of Bamba and the Mourides. The French administration used the study as the basis of their policy. In English see John Spencer Trimingham, *Islam in West Africa* (1959); Martin A. Klein, *Islam and Imperialism in Senegal: Sine-Saloum, 1847-1914* (1968); and Donald B. Cruse O'Brien, *The Mourides of Senegal* (1971). □

Toni Cade Bambara

Toni Cade Bambara (1939-1995), who initially gained recognition as a short story writer, has branched out into other genres and media in the course of her career, yet she continues to focus on issues of racial awareness and feminism in her work.

Born Toni Cade on March 25, 1939, in New York City, she later acquired the name ''Bambara'' after discovering it as part of a signature on a sketchbook in her great-grandmother's trunk. Bambara was generally silent about her childhood, but she revealed a few details from her youth. In an interview with Beverly Guy-Sheftall in *Sturdy Black Bridges: Visions of Black Women in Literature,* Bambara discussed some women who influenced her work: ''For example, in every neighborhood I lived in there were always two types of women that somehow pulled me and sort of got their wagons in a circle around me. I call them Miss Naomi and Miss Gladys, although I'm sure they came under various names. The Miss Naomi types . . . would give me advice like, 'When you meet a man, have a birthday, demand a present that's hockable, and be careful.' . . . The Miss Gladyses were usually the type that hung out the window in Apartment 1-A leaning on the pillow giving single-action advice on numbers or giving you advice about how to get your homework done or telling you to stay away from those cruising cars that moved through the neighborhood patrolling little girls.'' After attending Queens College in New York City and several European institutions, Bambara worked as a free-lance writer and lecturer, social investigator for the New York State Department of Welfare, and director of recreation in the psychiatry department at Metropolitan Hospital in New York City. As she told Guy-Sheftall, writing at that time seemed to her ''rather frivolous . . . something you did because you didn't feel like doing any work. But . . . I've come to appreciate that it is a perfectly legitimate way to participate in a struggle.''

Bambara's interest in black liberation and women's movements led her to edit and publish an anthology entitled *The Black Woman* in 1970. The work is a collection of poetry, short stories, and essays by such celebrated writers as Nikki Giovanni, Audre Lorde, Alice Walker, and Paule Marshall. *The Black Woman* also contains short stories by Bambara, who was at that time still writing under the name of Cade. According to Deck, Bambara saw the work as ''a response to all the male 'experts' both black and white who had been publishing articles and conducting sociological studies on black women.'' Another anthology, *Tales and Stories for Black Folks,* followed in 1971. Bambara explained in the introduction to this short story collection that the work's aim is to instruct young blacks about ''Our Great Kitchen Tradition,'' Bambara's term for the black tradition of storytelling. In the first part of *Tales and Stories,* Bambara included works by writers like Langston Hughes, Alice Walker, and Ernest Gaines—stories she wished she had read while growing up. The second part of the collection contains stories by students in a first year composition class Bambara was teaching at Livingston College, Rutgers University. Deck wrote that Bambara's inclusion of professional writers and students in a single work ''shows her desire to give young writers a chance to make their talents known to a large audience.'' Additionally, such a mixture ''would have helped her inspire young adults to read, to think critically, and to write.''

Most of Bambara's early writings—short stories written between 1959 and 1970 under the name Toni Cade—were collected in her next work, *Gorilla, My Love* (1972). Bambara told Claudia Tate in an interview published in *Black Women Writers at Work* that when her agent suggested she assemble some old stories for a book, she thought, ''Aha, I'll get the old kid stuff out and see if I can't clear some space to get into something else.'' Nevertheless, *Gorilla, My Love* remains her most widely read collection.

Deck noted that after the publication of her first collection, ''major events took place in Toni Cade Bambara's life which were to have an effect on her writing.'' Bambara traveled to Cuba in 1973 and Vietnam in 1975, meeting with both the Federation of Cuban Women and the Women's Union in Vietnam. She was impressed with both groups, particularly with the ability of the Cuban women to surpass class and color conflicts and with the Vietnamese women's resistance to their traditional place in society. Furthermore, upon returning to the United States, Bambara moved to the South, where she became a founding member of the Southern Collective of African-American Writers. Her travels and her involvement with community groups like the collective influenced the themes and settings of *The Sea Birds Are Still Alive* (1977), her second collection of short stories. These stories take place in diverse geographical areas, and they center chiefly around communities instead of individuals. With both collections, critics noted Bambara's skill in the genre, and many praised the musical nature of language and dialogue in her stories, which she herself likens to ''riffs'' and ''be-bop.''

Although Bambara admittedly favored the short story genre, her next work, *The Salt Eaters* (1980), is a novel. She explained in *Black Women Writers:* ''Of all the writing forms, I've always been partial to the short story. . . . But the major publishing industry, the academic establishment, reviewers, and critics favor the novel . . . Murder for the gene-deep loyalist who readily admits in interviews that the move to the novel was not occasioned by a recognition of having reached the limits of the genre or the practitioner's disillusion with it, but rather Career. Economics. Critical Attention. A major motive behind the production of *Salt.*'' The novel, which focuses on the recovery of community organizer Velma Henry from an attempted suicide, consists of a ''fugue-like interweaving of voices,'' Bambara's speciality. *The Salt Eaters* succeeded in gaining more critical attention for Bambara, but many reviewers found the work to be confusing, particularly because of breaks in the story line and the use of various alternating narrators. Others appreciated her ''complex vision,'' however, and further praised her ability to write dialogue.

Since the publication of *The Salt Eaters* in 1980, Bambara devoted herself to another medium, film. She told Tate in *Black Women Writers at Work:* ''Quite frankly, I've always considered myself a film person. . . . There's not too much more I want to experiment with in terms of writing. It gives me pleasure, insight, keeps me centered, sane. But, oh, to get my hands on some movie equipment.'' Bambara nevertheless remained committed to working within black communities, continuing to address issues of black awareness and feminism in her art.

On December 9, 1995, Bambara died of colon cancer in Philadelphia.

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George Bancroft

George Bancroft (1800-1891) was an eminent American historian and a diplomat and politician. He also founded the U.S. Naval Academy.

George Bancroft was born in Worcester, Mass., on Oct. 3, 1800. His father was a Unitarian minister. At 17 George went from Harvard to the University of Göttingen, Germany, where he received his doctorate in 1820. Returning in 1822 to America, he briefly joined the Harvard faculty, teaching Greek.

Unable to reform Harvard's teaching methods, Bancroft left to found (with J. G. Cogswell) a progressive school at Northampton, Mass. For 11 years the Round Hill School was a model of advanced pedagogy, attracting wide attention. For much of his life Bancroft was important in acquainting Americans with German culture.

Bancroft had left the school in 1831, having been drawn to politics and history. To the dismay of fellow intellectuals he ardently supported Andrew Jackson and Martin Van Buren. In 1837 he was named collector of the Port of Boston. Now high in the councils of the Democratic party, he was appointed secretary of the Navy by President James Polk. Bancroft instituted reforms in the service and founded the Naval Academy at Annapolis, Md.

From 1846 to 1849 Bancroft was minister to England, where he gathered additional materials to continue the history he had been working on for many years. The first volume of Bancroft's *History of the United States from the Discovery of the Continent* appeared in 1834. In the next 40 years nine more volumes were published, carrying the narrative to the close of the American Revolution.

In his first volume Bancroft stated his main theme, which, with variations, echoed throughout the history: ''The spirit of the colonies demanded freedom from the beginning.'' Like his fellow romantic historians John Lothrop Motley and William Prescott, Bancroft believed that liberty and progress had found their highest fulfillment in the United States.

Bancroft's writing was at its best in detailing the events during the 2 years leading up to July 4, 1776. In these pages he evoked with great skill the spirit of the Revolution. From 1849 to 1867 Bancroft remained busy at his history. In 1867 President Andrew Johnson, indebted to Bancroft as ghost

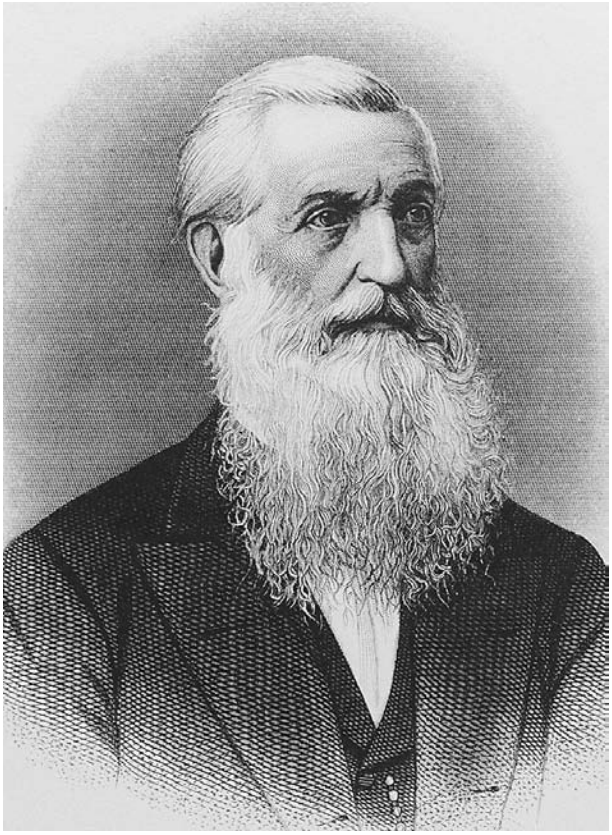

writer, named him minister to Berlin, where he remained until 1874, delighting in the company of Bismarck and distinguished German historians.

After Bancroft's diplomatic career ended, he published the two-volume *History of the Formation of the Constitution of the United States of America* (1882). Now past 80 he continued to write in the spirit of his youth. It was his ''loud and uncritical Americanism'' which repelled some of his contemporaries as well as later critics. His scholarship was not impeccable, his prose too lush. Yet he performed a remarkable pioneer service in organizing the materials of American history, giving it coherence and a foundation on which later scholars built. One of them said that they could see farther because they stood on his shoulders.

Fame and wealth from his histories came to the vigorous little man who stood tall in his country's esteem. His many admirers joined in mourning his death, in Washington, D.C., on Jan. 17, 1891.

Further Reading

The best biography of Bancroft is Russel B. Nye, *George Bancroft: Brahmin Rebel* (1944). Chapters on Bancroft appear in Michael Kraus, *The Writing of American History* (1953), and in William T. Hutchinson, ed., *The Marcus W. Jernegan Essays in American Historiography,* selection by Watt Stewart (1958). John S. Bassett, *The Middle Group of American Historians* (1917), and John F. Jameson, *The History of Historical Writing in America* (1891), are critical of Bancroft's work. An excellent analysis of Bancroft's writing is in David Levin, *History as Romantic Art: Bancroft, Prescott, Motley and Parkman* (1959).

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Hubert Howe Bancroft

The historian Hubert Howe Bancroft (1832-1918) was the first major collector of American documentary materials and the first historian of the Far West.

Hubert Howe Bancroft was born in Granville, Ohio, on May 5, 1832. He attended a local academy, was tutored by his mother, and planned to go to college. When he realized that the costs were too high for his parents, he left home at the age of 16 to work in his brother-in-law's bookstore in Buffalo, N.Y.

In 1852 Bancroft accompanied a consignment of his brother-in-law's books to California, where his father and brother had already gone. While there, Bancroft learned of his brother-in-law's death. After disposing of the books, he worked at odd jobs and then established a bookstore in Crescent City, Calif.

At the request of his sister, Bancroft returned to New York State. Unhappy there, he soon returned to California with another stock of books. He set up as a printer, publisher, and bookseller in San Francisco in 1858 and became an immediate business success.

In 1859 Bancroft married Emily Ketchum and began collecting books, originally to publish a *Hand-Book Almanac for 1860* on the Pacific Coast. The collecting fever had infected him. Spending the summer of 1862 and the year of 1866 in Europe, Bancroft looked for books about the Pacific Coast as well as for representatives to send books to him. By 1867 Bancroft was rich enough to consider retiring. Instead, he cast about for a use for his books and in 1869, the year of his wife's death, decided to write a history of the entire western half of the North American continent.

Bancroft began the writing of the history in 1871, utilizing a staff of assistants ranging in number from 6 to 50 to do research, condensing, and writing for him. The *History of the Pacific States* began with the 5-volume *Native Races of the Pacific States* (1874-1876). These anthropological accounts were criticized by professional scholars, so Bancroft traveled to the East Coast to solicit support but was not very successful.

Undaunted, Bancroft pushed ahead with his project, which was to include political and cultural, as well as natural, history. He put together another 28 volumes, including a 6-volume *History of Mexico* and a 7-volume *History of California*. A comprehensive edition, *The Works of Hubert Howe Bancroft* (1882-1890), which included books on the Indians, was sold throughout the West by

skillful promotion—some 6,000 sets worth over a million dollars.

Bancroft failed to achieve the literary fame he desired. Critics attacked him for his use of assistants, emphasis on local history, and pro-British and pro-vigilante positions. His reputation became better later, largely because of a change of emphasis in historical research in the United States and because of his historical collection. Bancroft tried for 20 years to sell his library to the University of California; not until 1905 were his efforts successful. The library was named after him, as was a professorship of history.

Bancroft continued to write on the history of the West as well as on other topics of the day. His election as president of the Pacific Coast branch of the American Historical Association in 1911 signaled increased respect for his work. He died in California, his adopted state, on March 2, 1918.

Further Reading

Bancroft's *Retrospection, Political and Personal* (1912; 3d ed. 1915) contains his view of his life, while his *Literary Industries* (1890) describes his ''factory'' methods. John Walton Caughey, *Hubert Howe Bancroft: Historian of the West* (1946), portrays Bancroft as an entrepreneur-historian and discusses his weaknesses. Michael Kraus, *The Writing of American History* (1953), and David D. Van Tassel, *Recording America's Past: An Interpretation of the Development of Historical Studies in America, 1607-1884* (1960), give short evaluations of Bancroft that are kinder to him than his contemporaries were. □

Hastings Kamuzu Banda

Hastings Kamuzu Banda (born 1905) was a leader in Malawi's struggle for independence, and he became the country's first president. An acknowledged nationalist, he nevertheless frankly advocated trade and diplomatic relations with white-dominated African countries.

Hastings Banda was born to poor parents of the Chewa tribe in the Kasungu District of Nyasaland, a British protectorate, which achieved independence as Malawi in 1964. Banda's early education at the Church of Scotland's Livingstonia Mission school in Kasungu fired his ambition for learning. About age 13 he set out to walk to South Africa to continue his education. He stopped to work in an African hospital near Salisbury, Southern Rhodesia (now Zimbabwe). An uncle helped him to reach Johannesburg, where he worked as a clerk in a gold mine.

Studies and Medical Career

Banda traveled to the United States in 1923 and earned a high school diploma from Wilberforce Academy in 1928. He worked as a Bantu language adviser at the University of Chicago until he earned a doctorate in 1931. He then entered Meharry Medical College in Nashville, Tennessee, and in 1937 received a doctorate of medicine. To qualify for practice in Great Britain, he went to Scotland and earned medical diplomas at the universities of Glasgow and Edinburgh in 1941. He also became an elder in the Church of Scotland. Banda first practiced at the Tyneside Mission for Colored Seamen (1944) and then in a London suburb from 1945 to 1953. His home was a gathering place for Nyasas and for early African nationalist leaders. In 1951 he published a paper criticizing racial policies in Southern Rhodesia, which was then pressing for a federation of Rhodesia and Nyasaland. When the federation was imposed in August 1953, Banda went to Ghana as a physician to the poor Zongo people and to campaign for the independence of his homeland.

Political Career

Banda agreed in 1958 to return home to lead Nyasaland out of the federation. However, he first headed a delegation to London to petition for a new constitution. He returned to Nyasaland on July 6, 1958. On August 1, 1958, he was elected president of the Congress party. Mounting anti-federation riots led to a state of emergency on March 3, 1959, and Banda was imprisoned in Southern Rhodesia for 13 months. Upon his release he assumed leadership of the Malawi Congress Party. In June 1960 he accepted a new constitution from Britain which gave Africans a majority in the Legislative Council. On February 1, 1963, he became his country's first prime minister. Independence came on July 6, 1964, and on July 6, 1966—when Malawi became a

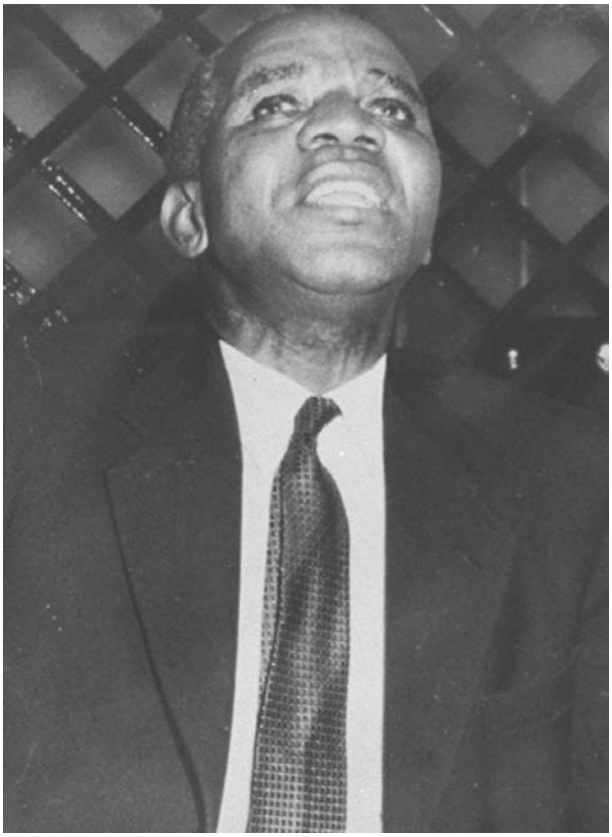

republic within the Commonwealth—Banda became Malawi's first president.

After independence and the creation of a one-party state, Banda had to reconcile the left-wing younger leadership with his own more conservative policies. His firm control—some called him dictatorial—was challenged by dissident ministers in an unsuccessful coup d'etat that lasted from 1964 to 1965. However, Banda's wide-based support among the people of Malawi was shown in 1967, when villagers directed police to conspirators plotting to kill him. Opposition was based partly on Banda's retention of British civil servants as department heads and partly on his frank recognition of landlocked Malawi's economic dependence on nearby white-ruled South African countries. Banda deplored segregation, but he believed the country could secure badly needed development loans from Rhodesia and South Africa. He maintained reasonable rapport with black African states while initiating trade, loan, and diplomatic relations with white African states.

Elected president for life in 1971, Banda maintained his leadership until economic issues associated with the loss of Western aid in 1992 and a serious illness in 1993 led to his defeat in Malawi's first multiparty elections, held in May 1994. He was succeeded in office by Bakili Muluzi of the United Democratic Front (UDF).

Legal Difficulties in the Mid-1990s

In 1995 Banda and two others were charged with conspiracy to commit murder in connection with the 1983 deaths of four political adversaries. Although the three were later acquitted, the scandal still raged in 1997 as the prosecution appealed a ruling made by the presiding judge in the case that blocked key evidence from the trial. In addition, the UDF government began a thorough inquiry into Banda's financial affairs, especially concerning the personal wealth he amassed from business ventures believed to have been bankrolled by public funds.

In 1995 Banda was dispossessed of the Press Trust, a successful conglomerate, and charged with fraud in the misappropriation of funds intended for the construction of a school in his home district. Banda was later pardoned in the fraud case due to his extreme age and ill health. In May 1997 the UDF Minister of Lands and Valuation directed the reallocation of 2,000 acres that Banda had illegally seized in 1978 and on which he had established a cattle ranch. Despite Banda's myriad legal woes, advanced age, and failing health, he remained a dominant force within the Malawi Congress Party, which in July 1997 was poised to merge with another opposition party, the Alliance for Democracy.

Further Reading

A full-length examination of Banda's career may be found in John Lloyd Lwanda, *Kamuzu Banda of Malawi: A Study in Promise, Power, and Paralysis* (1993). An earlier consideration is Philip Short, *Banda* (1974). His regime is discussed in relation to recent Malawi history in T. David Williams, *Malawi: The Politics of Despair* (1978). □

Sirimavo Bandaranaike

Sirimavo Bandaranaike (born 1916) became the first woman prime minister in the world when she was chosen to head the Sri Lankan Freedom Party government in 1960, following the assassination of her husband. She pursued policies of nonalignment abroad and democratic socialism at home.

Sirimavo (also Sirima) Ratwatte Dias Bandaranaike was born on April 17, 1916, to an aristocratic Kandyan family and was educated in a Roman Catholic convent in Colombo. Married to Solomon West Ridgeway Dias (SWRD) Bandaranaike in 1940 when he was a minister in the government of Ceylon, then a British crown colony, Bandaranaike's life was politically uneventful. She had the preoccupations of a housewife married to an eminent national leader who became the prime minister of Ceylon in 1956, eight years after its independence. In 1959, however, SWRD Bandaranaike was assassinated by a Buddhist monk, and such was SWRD's charisma that his party, the Sri Lankan Freedom Party (SLFP), chose Sirimavo Bandaranaike to be its leader.

First Woman Prime Minister

SWRD's assassination resulted in a brief period of political instability. The minority government of the United National Party (UNP) was unable to sustain itself in power after the elections in March 1960. Consequently, the country went to the polls again in July 1960. In this election Bandaranaike succeeded in mobilizing a parliamentary majority for her party and became the first woman prime minister in the world. When Bandaranaike became the prime minister she was not a member of the House of Representatives but of the Senate—the upper house—that her party was to abolish in 1971.

In office, Bandaranaike sought to carry forward her husband's policies, which had been tempered with socialist principles of a government-directed and controlled economy in contrast to the free economy advocated by the main opposition UNP party.

In foreign affairs, Bandaranaike staunchly believed in pursuing a policy of nonalignment (with neither East nor West), as her husband had done. She actively participated in the nonaligned conferences and also mediated the India-China border conflict during 1962.

Bandaranaik is credited with successfully negotiating with Indian Prime Minister Lal Bahadur Shastri an agreement pertaining to the political status of the plantation workers of Indian origin in Ceylon, most of whom had been disenfranchised soon after Ceylon became independent. The agreement, known as the Sirimavo-Shastri Pact, was signed in October 1964 at New Delhi. It specified the modalities of granting Ceylonese or Indian citizenship to the workers of Indian origin on a proportionate basis. In the domestic sphere, during her premiership, the American and British oil companies operating in Ceylon were nationalized and a state controlled commercial banking system was established.

Fall of Bandaranaike's Government

As the Parliament was nearing the end of its five year term, differences began to surface in the SLFP. A group of 14 members of Parliament revolted against Bandaranaike and crossed over to the opposition in protest against the enactment of the Press Bill, which enabled the government to take over the well-established independent media. Consequently, Bandaranaike's government fell.

Bandaranaike Returns As Prime Minister

In the elections that ensued in 1965, the SLFP was defeated by the UNP, although Bandaranaike herself retained her seat and became the leader of the opposition. She utilized the opportunity to consolidate the ''opposition party,'' concluding an agreement with the left parties that they would not contest each other in the event of a general election. This agreement paid off in the 1970 elections, and Bandaranaike was back as the prime minister and the SLFP and its allies secured a massive majority.

Soon, however, Bandaranaike found herself confronted with an insurrectionary situation of considerable magnitude. With unemployment among the Sinhalese educated youth swelling, a group of radicals calling itself the Jatika Vimukti Perumana (JVP)—National Liberation Front—launched an insurrection. With military assistance from the United States, the United Kingdom, the Soviet Union, Yugoslavia, India, and Pakistan, Bandaranaike finally overcame the insurrection and restored normalcy in the island.

Thereafter, Bandaranaike set about implementing her electoral promises, a major one of which was that the SLFP would convene a constituent assembly and give the country a republican constitution. This was duly done in 1972, and the island reacquired its ancient name, Sri Lanka.

Apart from this, major socialist measures taken by the government included the abolition of agency houses as well as the nationalization of tea estates and the imposition of land ownership ceilings. Credit also goes to her for having successfully negotiated an agreement with India over the disputed status of an uninhabited island, Kachchathivu, in the Palk Straits. Finally, Sri Lanka hosted the fifth summit of the nonaligned movement in Colombo and Bandaranaike became its chairperson in 1976.

Disastrous Defeat

Despite implementing its electoral pledge, the SLFP suffered a disastrous defeat in the parliamentary elections of 1977, and the party won just eight seats while the UNP won 140 of the 168 seats.

Yet Bandaranaike's worst days in her political life were to follow. The UNP government set up a presidential commission of inquiry to investigate charges that Bandaranaike

misused her office as prime minister for personal and family benefit. She refused to participate in the proceedings of the commission on the ground that she considered it to be a political vendetta against her. The commission sustained the charges against her and deprived her of civic rights for a period of seven years. Consequently, in October 1980 she was expelled from the Parliament. Intraparty factionalism also weakened her support basis. Her daughter Chandrika, along with her actor husband, formed one of the several splinter parties formed in this period. Stripped of her political rights, Bandaranaike took a place offstage. Early in 1986, however, she received a pardon from her successor, President Junius Jayewardene.

An Unprecedented Comeback

Bandaranaike turned heads by making an unprecedented comeback after 17 years out of office. She and her Sri Lanka Freedom Party, along with the People's Alliance coalition, emerged victorious in a March 24, 1994 provincial council election in the southern province of the country. Later that same year, Bandaranaike again became Prime Minister. Her daughter, Chandrika Kumaratunge, also briefly Prime Minister in 1994, became the President.

Further Reading

Two biographical studies are available. K. P. Mukerji's *Madame Prime Minister Sirimavo Bandaranaike* (Colombo, 1960) provides a survey of her life and activities before Mrs. Bandaranaike became the prime minister. The other, written by a journalist, Maureen Seneviratne, is entitled *Sirimavo Bandaranaike: The World's First Woman Prime Minister* (Colombo, 1975). For a brief biographical sketch, readers are advised to look up Ceylon Daily News, *Parliament of Sri Lanka,* 1977 (Colombo, 1980). For more current information, see: *Sri Lanka: Southern Surprise* in *Far Eastern Economic Review 1994,* April 7, p.25; and on the World Wide Web on the Women Political Leaders page at http://www.info.london.on.ca/~barnes/women/priminist.htm. □

Surendranath Banerjee

Surendranath Banerjee (1848-1925) was a major figure in early Indian nationalism. A believer in moderate means, he was deeply committed to achieving constitutional objectives by constitutional methods.

Surendranath Banerjee was born in Calcutta on Nov. 10, 1848, into a Brahmin family. His father was a distinguished physician. Banerjee received his early education at Doveton College in Calcutta. Upon taking a degree in English literature from Calcutta University, he went to London and in 1869 became the second Indian to succeed in the Indian civil service competitive examination, after an official effort to exclude him had failed.

Banerjee was appointed to a post in Sylhet in his homeland; however, in 1874 he was dismissed for a minor and apparently inadvertent procedural error. His efforts at reinstatement failed, and as a dismissed civil servant he was also refused admission to the bar. Banerjee felt he had been discriminated against because he was Indian. He embarked on a political career to organize Indian public opinion, to redress wrongs and protect rights, and to give Indians a serious role in the administration of their country and a voice in the counsels of their government.

On returning to Calcutta in 1875, he took a chair in English literature at the Metropolitan Institution (now Vidyasagar College) and subsequently founded and taught at the Ripon College (now Surendranath College). Banerjee was active in teaching for 37 years and considered it his chief vocation, though inseparable from his political work. In 1878 he became proprietor of the *Bengalee,* an English-language newspaper, through which he espoused liberal causes for nearly half a century. Banerjee was instrumental in founding the Indian Association in 1876, and he played a prominent role in the Indian National Congress from the time of its founding in 1885. He was president of the Congress in 1895 and 1902.

Banerjee was a believer in moderate means of political agitation, meetings, petitions, and legislative action. His grasp of the English language and his skills as an orator and debater made him an outstanding public speaker and a master parliamentarian. He reached the peak of his political career in opposing the partition of Bengal in 1905, an official action which was modified in 1911. During these years he was often called ''the uncrowned king of Bengal.''

But nationalist politics in India meant opposition, and increasingly there were others whose opposition was more vigorous and who came to center stage. Banerjee could accept neither the extremist view of political action nor the noncooperation of Gandhi, then emerging as a major factor in the nationalist movement. Banerjee saw the Montagu-Chelmsford reforms of 1919 as substantially fulfilling Congress's demands, a position which further isolated him. He was elected to the reformed Legislative Council of Bengal in 1921, knighted in the same year, and held office as minister for local self-government from 1921 to 1924. He was defeated at the polls in 1923. He died at Barrackpore on Aug. 6, 1925.

Further Reading

The basic source on Banerjee is his autobiography, *A Nation in Making: Being the Reminiscences of Fifty Years of Public Life* (1925), a classic account of the early nationalist movement. Recent studies of the period with interesting assessments of Banerjee's role are Daniel Argov, *Moderates and Extremists in the Indian National Movement, 1883-1920: With Special Reference to Surendranath Banerjea and Lajpat Raj* (1967), and J.H. Broomfield, *Elite Conflict in a Plural Society: Twentieth-Century Bengal* (1968). □

Dennis J. Banks

As one of the founders of the American Indian Movement (AIM), Dennis Banks (born 1932) has spent much of his life protecting the traditional ways of

Indian people and engaging in legal cases protecting treaty rights of Native Americans. He travels the globe lecturing, teaching Native American customs, and sharing his experiences.

Dennis Banks, Native American leader, teacher, lecturer, activist, and author, was born in 1932 on the Leech Lake Indian Reservation in northern Minnesota. In 1968, he helped found the American Indian Movement (AIM), which was established to protect the traditional ways of Indian people and to engage in legal cases protecting treaty rights of Native Americans, such as treaty and aboriginal rights to hunting and fishing, trapping, and gathering wild rice.

AIM has been quite successful in bringing Native American issues to the public. Among other activities, AIM members participated in the occupation of Alcatraz Island, where demands were made that all federal surplus property be returned to Indian control. In 1972, AIM organized and led the Trail of Broken Treaties Caravan across the United States to Washington, D.C., calling attention to the plight of Native Americans. The refusal of congressional leaders to meet with the Trail of Broken Treaties delegation led to the 1972 takeover of the Bureau of Indian Affairs offices in Washington, D.C.

Under the leadership of Banks, AIM led a protest in Custer, South Dakota, in 1973 against the judicial process that found a non-Indian innocent of murdering an Indian. As a result of his involvement in the 71-day occupation of Wounded Knee, South Dakota, in 1973, and his activities at Custer, Banks and 300 others were arrested. Banks was acquitted of charges stemming from his participation in the Wounded Knee takeover, but was convicted of riot and assault stemming from the confrontation at Custer. Refusing to serve time in prison, Banks went underground but later received amnesty from Governor Jerry Brown of California.

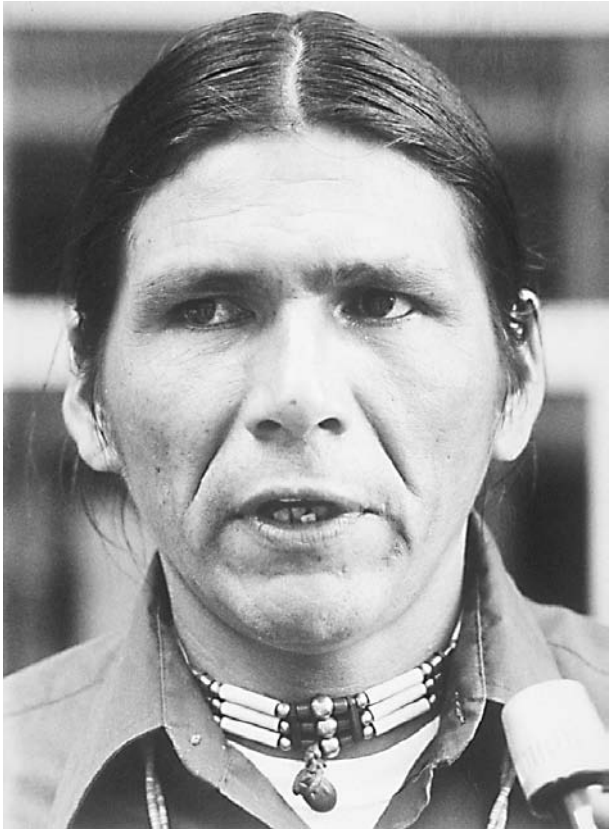

Between 1976 and 1983, Banks earned an associate of arts degree at the University of California, Davis, and taught at Deganawidah-Quetzecoatl (DQ) University (an all-Indian controlled institution), where he became the first American Indian university chancellor. In the spring of 1979, he taught at Stanford University in Palo Alto, California.

After Governor Brown left office, Banks received sanctuary on the Onondaga Reservation in upstate New York in 1984. While living there, Banks organized the Great Jim Thorpe Run from New York City to Los Angeles, California. A spiritual run, this event ended in Los Angeles, where the Jim Thorpe Memorial Games were held and where the gold medals that Thorpe had previously won in the 1912 Olympic games were restored to the Thorpe family.

In 1985, Banks left the Onondaga Reservation to surrender to law enforcement officials in South Dakota, and served 18 months in prison. When released, he worked as a drug and alcohol counselor on the Pine Ridge Reservation in South Dakota.

In 1987, Banks was active in convincing the states of Kentucky and Indiana to pass laws against desecration of Indian graves and human remains. He organized reburial ceremonies for over 1,200 Indian grave sites that were disturbed by graverobbers in Uniontown, Kentucky.

In 1988, Banks organized and led a spiritual run called the Sacred Run from New York to San Francisco, and then across Japan from Hiroshima to Hakkaido. Also in 1988, his autobiography *Sacred Soul* was published in Japan, and won the 1988 Non-fiction Book of the Year Award.

In addition to leading and organizing sacred runs (1988, 1990, 1991), Banks stays involved in American Indian issues, including AIM, and travels the globe lecturing, teaching Native American traditions, and sharing his experiences. He had key roles in the films *War Party, The Last of the Mohicans* (1992), and *Thunderheart* (1992). Banks is writing a book on Native American philosophy which will be published in Japan. He is a single parent and lives with his children in Kentucky. □

Sir Joseph Banks

Sir Joseph Banks (1743-1820) was an English traveler and animal and plant breeder, but most of all a scientific promoter. His whole adult life was directed toward the advancement of science.

Joseph Banks, born on Feb. 13, 1743, in London, was the son of William Banks of Revesby Abbey, Lincolnshire. At age 9 Joseph entered Harrow; 4 years later he transferred to Eton, where at age 15 he started a lifelong interest in natural history. He entered Christ Church, Oxford, in 1761, but he found botanical studies so stagnant that he had to go to Cambridge for tutoring.

In 1764 Banks began his travels. He collected plants in Newfoundland, toured western England and observed its natural and human history, and then in 1768 embarked on the *Endeavour* on Capt. James Cook's first voyage of exploration in the Pacific. Although most of the results of Banks's expeditions were never published, these findings did seep into the general body of knowledge through his key positions in science and his personal generosity in allowing people to use his materials.

After 1772 Banks became increasingly involved in administering scientific undertakings in England; his personal botanical collections, which were to become the finest private ones in England, consumed some time, however. By the mid-1770s Banks was supervising the collection and propagation of plants from all over the world at the Royal Botanical Gardens at Kew. In 1778 he became president of the Royal Society. For the next 42 years he presided over the scientific academy, developed an acquaintance with most branches of science, and became one of the most distinguished members of the scientific community. He encouraged and administered George III's introduction of Merino sheep into England between 1788 and 1820.

Banks used his considerable power and influence beneficently. During the dark years between 1789 and 1815, when the English government was almost exclusively concerned about surviving the French Revolution and Napoleonic Wars, Banks helped plan and looked after the interests of New South Wales, Australia, in London. On several occasions he also intervened with his own government and Napoleon's to protect scientists and their property against seizure.

Further Reading

Banks's personal papers were widely scattered in the 1880s but are slowly coming into print. See, for example, Warren R. Dawson, ed., *The Banks Letters: A Calendar of the Manuscript Correspondence of Sir Joseph Banks . . . in Great Britain* (1958). A major collection of material on Banks is in the Sutro Library of the California State Library, San Francisco Branch, which issued some material in *New Source Material on Sir Joseph Banks and Iceland* (1941). J.C. Beaglehole, ed., *The Endeavour Journal of Joseph Banks, 1768-1771* (2 vols., 1962), is a model for other editors to follow.

A recent biography of Banks is Hector C. Cameron, *Sir Joseph Banks, The Autocrat of the Philosophers* (1952). Older, but also of value, is Edward Smith, *The Life of Sir Joseph Banks* (1911). □

Benjamin Banneker

Benjamin Banneker (1731-1806), an African American mathematician and amateur astronomer, calculated ephemerides for almanacs for the years 1792 through 1797 that were widely distributed.

On Nov. 9, 1731, Benjamin Banneker was born in Baltimore County, Md. He was the son of an African slave named Robert, who had bought his own freedom, and of Mary Banneky, who was the daughter of an Englishwoman and a free African slave. Benjamin lived on his father's farm and attended a nearby Quaker country school for several seasons. He received no further formal education but enjoyed reading and taught himself literature, history, and mathematics. He worked as a tobacco planter for most of his life.

In 1761, at the age of 30, Banneker constructed a striking wooden clock without having seen a clock before that time, although he had examined a pocket watch. The clock operated successfully until the time of his death.

At the age of 58 Banneker became interested in astronomy through the influence of a neighbor, George Ellicott, who lent him several books on astronomy as well as a telescope and drafting instruments. Without further guidance or assistance, Banneker taught himself the science of astronomy; he made projections for solar and lunar eclipses and computed ephemerides (tables of the locations of celestial bodies) for an almanac.

In February 1791 Maj. Andrew Ellicott was appointed to survey the 10-mile square of the Federal Territory for a

new national capital, and Banneker worked in the field as his scientific assistant for several months. After the base lines and boundaries had been established and Banneker had returned home, he prepared an ephemeris for the following year, which was published in Baltimore in *Benjamin Banneker's Pennsylvania, Delaware, Maryland and Virginia Almanack and Ephemeris, for the Year of Our Lord, 1792; Being Bissextile, or Leap-Year, and the Sixteenth Year of American Independence, which commenced July 4, 1776*.

Banneker forwarded a manuscript copy of his calculations to Thomas Jefferson, then secretary of state, with a letter rebuking Jefferson for his proslavery views and urging the abolishment of slavery of the African American, which he compared to the enslavement of the American colonies by the British crown. Jefferson acknowledged Banneker's letter and forwarded the manuscript to the Marquis de Condorcet, the secretary of the Académie des Sciences in Paris. The exchange of letters between Banneker and Jefferson was published as a separate pamphlet and given wide publicity at the time the first almanac was published. The two letters were reprinted in Banneker's almanac for 1793, which also included ''A Plan for an Office of Peace,'' which was the work of Dr. Benjamin Rush. The abolition societies of Maryland and Pennsylvania were largely instrumental in the publication of Banneker's almanacs, which were widely distributed as an example of the work of an African American that demonstrated the equal mental abilities of the races.

The last known issue of Banneker's almanacs appeared for the year 1797, because of diminishing interest in the antislavery movement; nevertheless, he prepared ephemerides for each year until 1804. He also published a treatise on bees and computed the cycle of the 17-year locust.

Banneker never married. He died on Oct. 9, 1806, and was buried in the family burial ground near his house. Among the memorabilia preserved was his commonplace book and the manuscript journal in which he had entered astronomical calculations and personal notations.

Banneker's memory was kept alive by writers who described his achievements as the first African American scientist. Recent studies have verified Banneker's status as an extremely competent mathematician and amateur astronomer.

Further Reading

Two good biographical studies of Banneker are Martha E. Tyson, *A Sketch of the Life of Benjamin Banneker* (1854), and her *Banneker: The Afric-American Astronomer,* edited by Anne T. Kirk (1884). All the available source material has been brought together in Silvio A. Bedini, *The Life of Benjamin Banneker* (1972). Other treatments include a brief account in John Hope Franklin, *From Slavery to Freedom: A History of American Negroes* (1947; 3d ed. 1967); Shirley Graham's fictionalized biography, *Your Most Humble Servant* (1949); Wilhemena S. Robinson's sketch in *Historical Negro Biographies* (1968); and a chapter in William J. Simmons, *Men of Mark: Eminent, Progressive and Rising* (1968). Banneker's famous letter to Thomas Jefferson is in vol. 1 of Milton Meltzer, ed., *In Their Own Words: A History of the American Negro, 1619-1865* (3 vols., 1964-1967). For general background see E. Franklin Frazier, *The Negro in The United States* (1949; rev. ed. 1963), and Winthrop D. Jordan's monumental *White over Black: American Attitudes toward the Negro, 1550-1812* (1968). □

Edward Mitchell Bannister

African American artist Edward Bannister (1828-1901), though never afforded the opportunity of studying in a formal academic setting, earned praise and many honors for his New England landscape paintings.

Edward Bannister was a prominent New England landscape painter of the nineteenth century and enjoyed a career notable for the lack of prejudice with which it was judged. The African-American artist, though regretting to his death that he was not given a chance to study his art in a formal academic setting, nevertheless succeeded admirably and won great acclaim in his day. Sadly, most of his works did not survive the ages, but an essay on his work in *A History of African-American Artists, from 1790 to the Present,* described him as ''a professional artist who lived by his painting. . . . Bannister painted primarily what he knew intimately—the somber blue-gray skies with breezy white cumulus clouds in the late afternoon and the hilly sweep of the Rhode Island landscape and its Narragansett dunes and shores.''

Heritage Brought Good Fortune

Bannister was born in November of 1828 in Canada, a British colony that soon made the practice of indentured servitude illegal. His mother was of Scottish descent, his father a native of Barbados. The family lived in St. Andrews, a coastal village in New Brunswick, close to the border of Maine. Economic hardship came when Bannister reached the age of six and his father died; his mother later passed away when Edward was a teenager. After the death of his mother, he became a live-in servant for one of St. Andrews's more affluent citizens and his wife. When he left there, he joined the crew of a boat as a cook.

The sailing life suited Bannister well; he could supplement the adequate education he had received in St. Andrews with visits to museums and libraries in ports of call like Boston and New York. He eventually settled in Boston and took up the barber trade. With the introduction of the daguerreotype in the 1840s, a new market opened up in portraiture, and those with artistic skills were needed to tint these works, which were forerunners of the photograph. Bannister obtained a job doing so, but also continued to work as a barber. Through his profession he met his wife, Christiana Babcock Carteaux, an accomplished hairdresser and proprietor of two tony establishments in Providence and Boston. The couple married in 1857. His rendering of his wife is Bannister's only surviving portrait.

Won Acclaim with Earliest Artistic Endeavors

The new Mrs. Bannister encouraged her husband's artistic pursuits. Within a few years he had given up both barbering and tinting photographs and kept studio hours. He produced a number of paintings that were soon exhibited and sold around Boston. His efforts were also selected for group exhibitions at the Boston Art Club and Museum. Much of Bannister's artistic subject matter from this period was lifted from biblical themes, although he did execute portraits, landscapes, and scenes from history. He also received encouragement from other prominent African-Americans—and African-American artists—of the day. Yet Bannister felt his lack of formal training in the arts hindered him. In 1856 he attended lectures given by D. William Rimmer, a sculptor noted for his accuracy and verve in rendering the human figure. Soon Bannister and other artists began using the principles they had acquired from the lecture in drawing live figure models.

That same year, famed Boston artist William Morris Hunt returned from France. He brought with him a new style of landscape painting known as the Barbizon school, which Bannister soon adopted. ''It was a style that permitted Bannister to express both his observation of and reverence for nature,'' noted *A History of African-American Artists.* This love of nature had been a preoccupation with the artist since his childhood in the fishing village of St. Andrews, and as an adult he came to consider nature itself as a holy entity. Such an attitude mirrored philosophical trends then gaining currency in New England, especially in the writings of Ralph Waldo Emerson and Henry David Thoreau.

Bannister was also fortunate to reside in a city that was extremely tolerant. Boston was home to many African-Americans who were either born free or had escaped from slavery in the South. The city was the center of the abolitionist movement, where many of the most prominent opponents of slavery resided. Bannister's achievements as an artist were honored when he was still in his thirties. He was one of two artists included in the 1863 book *The Black Man: His Antecedents, His Genius, and His Achievements.* The Bannisters also became politically active during this Civil War period, enjoying particular success with a fundraising drive to address pay iniquities between black and white soldiers in the Union army. Christiana Bannister herself took part in the ceremonies sending off Massachusetts's first black regiment.

Achieved American Art's Highest Honor

In 1870 the Bannisters moved to Providence, Rhode Island, in part because of Christiana Bannister's connections there. The move allowed Bannister to more easily partake of the woods and natural landscapes just outside the town. He joined other prominent creative individuals in Providence in a building that housed numerous artists' studios. This period also marked an evolution in his subject matter, away from his usual biblical themes and toward more depictions of landscapes and shorelines. Around 1874 he visited a nearby farm to do some sketching, and from this he executed a painting he called *Under the Oaks.* He entered the work in the 1876 U.S. Centennial Exposition in Philadelphia, the country's first national art exhibition. The art of American masters from both the past and present—such as John Singleton Copley and Frederick E. Church—were part of the famed exhibition as well. Bannister's work took the bronze medal, the highest honor awarded to oil paintings by the Centennial jury.

When Bannister heard a report that his work had taken the prize, he rushed to the Exposition and asked about it at the information desk, where he was treated rudely. ''I was not an artist to them, simply an inquisitive colored man,'' he said in a conversation with a friend of his quoted in *A History of African- American Artists.* ''Controlling myself, I said deliberately, 'I am interested in the report that *Under the Oaks* has received a prize. I painted the picture.' An explosion could not have made a more marked impression. Without hesitation he apologized to me, and soon everyone in the room was bowing and scraping to me.'' After the Exposition, *Under the Oaks* was sold by an art dealer for $1,500, a large sum at the time. Unfortunately, its whereabouts (as well as that of the bronze medal) are unknown.

Integral Member of Local Arts Community

Bannister's success brought great civic pride to Providence and inspired its artistic community. A small group of prominent arts supporters soon founded the Rhode Island Museum of Art and School of Design in the city. A century later, the school remains one of the most prestigious art schools in the nation. In 1880 Bannister and a group of other artists chartered the Providence Art Club. It included both

artists and supporters of the arts, and its first exhibition in the spring of that year hosted the work of 64 artists. Bannister's silhouette can still be seen in the building's portrait gallery of its founders. He participated in discussion groups and readings of academic papers at the club's regular meetings and was honored with the title ''Artist Laureate.'' One colleague, according to *A History of African-American Artists,* described him as ''a person of gentlemanly bearing who could enter and leave a room with ease and grace. He conversed with more than ordinary intelligence on the principal topics of the day and all deemed it a privilege to be in his company.''

Bannister's hobbies included reading music, and sailing. His landscapes reflected the tranquillity of his personality. As his career matured, he accumulated other honors, including several from the Massachusetts Charitable Mechanics Association, which put on an important Boston juried show every year. Meanwhile, his wife established a nursing home for elderly black women that was still in operation in 1993. Yet Bannister's—and the Barbizon—style of painting eventually passed out of favor and what became known as the Hudson School rose to prominence in American art. In addition to suffering financially later in life, Bannister was plagued by memory loss, which restricted his activities. He died of a heart attack at a prayer meeting among his congregation at the Elmwood Avenue Free Baptist Church on January 8, 1901. Later that year, his friends among Providence's artistic community erected a memorial boulder at his grave site containing a bronze palette, a replica of his favorite pipe, and a poetic inscription. *Free Within Ourselves: African-American Artists in the Collection of the National Museum of American Art* praised Bannister as ''the only major African American artist of the late nineteenth century who developed his talents without the benefit of European exposure.''

Further Reading

Bearden, Romare, and Harry Henderson, *A History of African-American Artists, from 1790 to the Present,* Pantheon, 1993.

Perry, Regenia, *Free Within Ourselves: African-American Artists in the Collection of the National Museum of American Art,* Pomegranate, 1992, p. 23. □

Frederick Grant Banting

The Canadian medical scientist Frederick Grant Banting (1891-1941) was codiscoverer of insulin and a leader in other fields of medical research, including suprarenal cortex, cancer, silicosis, and aviation medicine.

Frederick Banting was born in Alliston, Ontario, on Nov. 14, 1891, to William Thompson Banting, a well-established farmer, and Margaret Grant Banting. He enrolled at the University of Toronto in 1911 in an arts course leading to theology. However, he decided that he wanted to be a doctor, and in 1912 he registered as a medical student.

With World War I under way, Banting left college in 1915 to join the medical corps as a private. Doctors were urgently needed, however, and he was sent back to finish his studies, graduating in 1916. He was commissioned in the Royal Canadian Army Medical Corps and proceeded to England, where he received exceptional surgical experience in several army hospitals.

On returning to Toronto in 1919, Banting was appointed to a residency in surgery at the Hospital for Sick Children, but in 1920 he set up practice for himself. He moved to London, Ontario, and opened an office. One evening, he read an article dealing with the relation of the islands of Langerhans to diabetes. Banting had been interested in diabetes since his school days when a classmate had died in coma. This event impressed him deeply, and now his mind eagerly seized upon possibilities which might be worthy of investigation.

Initiation of the Insulin Work

In 1920 Banting went to Toronto for an interview with the professor of physiology Dr. J.J.R. Macleod, a world authority in the field of carbohydrate metabolism. Banting described his ideas and his desire to search for the internal secretion of the pancreas; he begged for an opportunity to try out his theories in the physiology laboratory, but Macleod refused for he knew that Banting had no training in

research. Banting returned to Toronto several times to try to persuade Macleod. Finally, impressed by his enthusiasm and determination, Macleod promised Banting the use of the laboratory for 8 weeks during the summer. Macleod knew that if Banting was to have any success whatever, someone who knew the latest chemical techniques must work with him. Charles Best, completing the final year in the physiology and biochemistry course, had been working on a problem related to diabetes in Macleod's department. Banting and Best met and talked things over. Although no stipends were available, both were determined and decided that work would begin on May 17, 1921, the day following Best's final examination.

Discovery of Insulin

The first attempts to produce a diabetic condition upon which to study the effect of a pancreatic extract were not successful. Every effort was made to show that a neutral or preferably an acid aqueous or alcoholic extract of degenerated or intact dog pancreas and of fetal or adult beef pancreas always produced a potent antidiabetic material. The observations were repeated time and again until there was convincing evidence that the extract did produce the dramatic effect which was being sought in depancreatized animals.

As the material was extracted from the microscopic islands of Langerhans (cells of the pancreas, different from the majority, which are grouped together as islets of tissue named after Paul Langerhans, the German physician who first observed them), it was called ''isletin''; later the named was changed to ''insulin,'' meaning island. Again and again the same successful results were obtained, and when Macleod returned to Toronto, he was finally convinced that the elusive hormone had indeed been captured. On Nov. 14, 1921, Banting and Best presented their findings before the Physiological Journal Club of the University of Toronto, and later that month a paper entitled ''The Internal Secretion of the Pancreas'' was submitted for publication in the *Journal of Laboratory and Clinical Medicine*.

News of the discovery brought scientists from many parts of the world, as well as diabetics and their families, to Toronto. To accelerate production of the precious extract, Macleod suggested turning over further purification and development to Dr. J.B. Collip, a trained biochemist. Banting was then free to devote himself to clinical aspects of insulin.

Banting subsequently made a vigorous and sustained attack on the physiological problems associated with the suprarenal gland, facilitated studies on silicosis, made significant advances in knowledge of the etiology of cancer, and was mainly responsible for the initiation of aviation medical research in Canada even before the outbreak of war.

Nobel Prize and Other Honors

In 1923 Banting received the Nobel Prize in medicine jointly with Macleod. With characteristic generosity he divided his share with Best; Macleod did the same with Collip. That year the Banting and Best Department of Medical Research was established by the university with a special grant from the Ontario Legislature. In 1934 Banting was created a knight commander of the British Empire and the following year was elected a fellow of the Royal Society of London. He was killed in a plane crash on the coast of Newfoundland, Feb. 21, 1941, while on a war mission to England.

Further Reading

Two studies of Banting are Seale Harris, *Banting's Miracle: The Story of the Discoverer of Insulin* (1946), and Lloyd Stevenson, *Sir Frederick Banting* (1946; rev. ed. 1947). See also G.A. Wrenshall, G. Hetenyi, and W.R. Feasby, *The Story of Insulin: Forty Years of Success against Diabetes* (1962). □

Hugo Banzer Suárez

Hugo Banzer Suárez (born 1926), Bolivian president from 1971 to 1979, presided over the nation's largest economic boom. He remained politically active as head of the ADN party, and succeeded in winning the presidential election to reclaim power in 1997.

Hugo Banzer Suárez was born July 10, 1926, in Bolivia's (then) sparsely-populated Eastern Lowlands at Santa Cruz. He came from a family of pure Spanish blood in this ranching region noted for its fierce independence and its difference from the highlands, where the majority of Bolivians lived.

He was educated at La Paz and entered the military academy there, graduating as a cavalry lieutenant. After routine postings he was selected to receive training at the U.S. Army School of the Americas in Panama, beginning a long contact with the United States. In 1960 he was sent to train at the Fort Hood, Texas, Armored Cavalry School, and, after several years' command of the key 4th Cavalry Regiment in Bolivia, was sent as Bolivian military attaché to Washington, a post of great prestige. There, he expanded his already wide circle of American friends (chiefly military) and perfected his English. In this period he also served for one year under President Rene Barrientos Ortuño as minister of education.

In 1969 he returned home to the prized position of director of the military academy, a post he held until his dismissal by the left-leaning president Gen. Juan José Torres in January 1971. Torres reassigned Banzer to a ''safe'' frontier garrison, but the conservative, anti-Communist Banzer instead rallied other officers and seized the La Paz military headquarters. The coup, however, was abortive, and he was soon in exile in Argentina.

With unflagging energy, Banzer plotted and built up an anti-Torres organization from Argentina, often sneaking into Bolivia covertly. Within a few months he had gained support of the powerful MNR (National Revolutionary Movement) of ex-president Victor Paz Estenssoro, the ultra-conservative Falange, and much of the military.

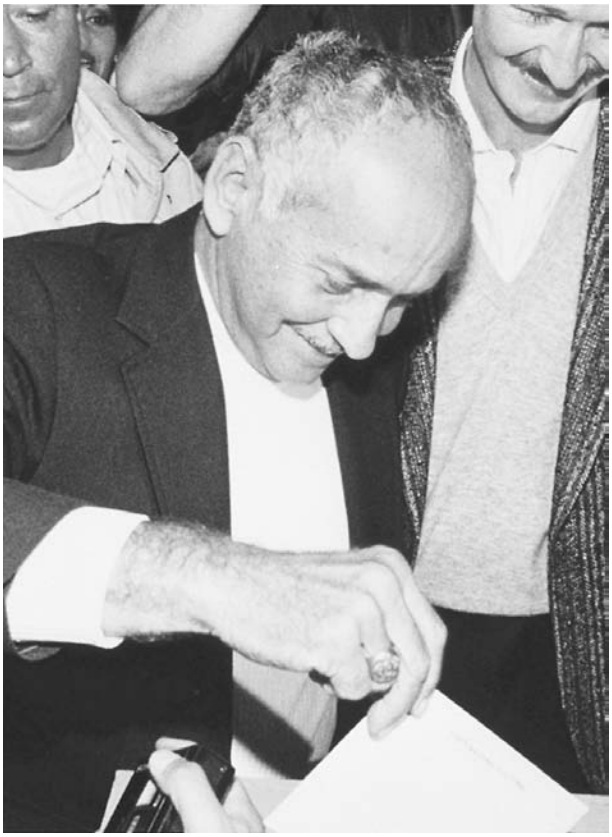

Sparks Revolution

Arrested in August 1971 during one of his secret visits to his native Santa Cruz, Banzer became the sparkplug of a revolution which broke out the next day, spearheaded by the elite Ranger regiment trained by American Green Berets—and, it is said, by a handful of American military advisors in that city. Most of the nation accepted the Banzer revolution (Bolivia's 187th), but there was considerable fighting for several days in La Paz.

Forms New Government

Nine days later, recognized by the United States, Banzer formed his government with a judicious mix of MNR and Falange leaders on the cabinet. In short order he dissolved the Soviet-style People's Assembly formed by Torres, invited back the Peace Corps, expanded the size of the Army, announced a campaign to attract foreign investment (he soon passed a very liberal law to facilitate this), and put a team to work on a five-year plan for social and economic development.

Early in 1972, to Washington's pleasure, Banzer expelled almost all Soviet diplomatic personnel for spying, and soon (under pressure from the International Monetary Fund) announced a devaluation of the peso from 12 to 20 per dollar. While a sound economic move, this angered many and put crowds in the streets, which in turn resulted in imposition of martial law.

Early in 1973 Banzer unveiled Bolivia's first five-year plan—a series of economic reforms together with a school-building program and social security benefits for the Indian majority. By and large, the plan was successful, albeit due to events beyond Banzer's control. The years 1973 through 1976 saw a major economic boom, as OPEC's price increases greatly boosted Bolivia's oil sales earnings; as tin prices rose dramatically; as natural gas exports began and grew phenomenally; as for the first time in history Bolivia exported agricultural products (mainly sugar and cotton from the Santa Cruz area).

To these gains were added substantial foreign loans, which, while adding a debt burden, *did* stimulate a great building boom. In short, through a combination of choice and chance Banzer found himself champion of the middle classes rather than of all Bolivians, and, since most benefits accrued to that sector, the poor again took to the streets. Banzer, incidentally, would survive a record 13 coup attempts.

Innovative Responses To Unrest

The innovative president responded in a very unique way; in late 1974 he informed Bolivians that he had just performed an ''autogolpe,'' or coup from above. This legerdemain permitted him to disband all political parties and rule by decree. In essence, he was following the post-1964 ''Brazilian Model'' of authoritarian rule hinged upon economic development. In fact, he reoriented Bolivia away from its traditional symbiotic relationship with Argentina to a heavy dependency upon Brazil both diplomatically and economically. So many long term economic packages were negotiated with Brazil that some Bolivians felt he ''sold out'' the nation's natural resources to that giant neighbor.

More than most Bolivian presidents, Banzer was willing to use force to suppress his critics. He literally invaded (and had the Air Force strafe) San Andrés University in La Paz, enacted censorship in the media, frequently used troops against striking miners, and often jailed or exiled dissidents. In the process, Bolivia was turning in the largest trade surpluses in its history and the middle classes—including importers, manufacturers, Santa Cruz agribusinessmen, and others—raked in the profits.

Turmoil In the Late 1970s

This situation could not last in faction-ridden Bolivia. The external debt multiplied, corruption flourished, inflation soared, and negotiations with Chile for access to the Pacific collapsed. With pressures building, Banzer suspended his autogolpe decrees in 1977 and agreed to an election in 1978 without his candidacy. The elections, patently fraudulent, were disallowed, and Banzer promptly resigned. Genuine elections held in 1979 were invalidated when no candidate received a majority, and in 1980, in new elections, Banzer himself ran at the head of a new party, the ADN (National Democratic Action), coming in second. He was hardly through with politics, however, and built the ADN into a major force for the July 1985 elections. Running against Victor Paz and the MNR (and a host of minor candidates), the supposedly unpopular Banzer took 32 percent of the vote to Paz's 27 percent, but Congress, charged with deciding the issue, favored Paz.

Not one to sulk in Santa Cruz, Banzer let himself be wooed by the increasingly conservative Paz—who needed ADN votes in Congress—and in October 1985 he signed the ADN/MNR ''Pact for Democracy,'' which assured Paz control of Congress and Banzer a probable 1990 presidency.

Changed Leader Announces Comeback

Controversial Banzer, who held continuous power in Bolivia longer than anyone else in the 20th century, was denounced for his harsh rule yet praised for continuing and accelerating distribution of land to the peasants. He was criticized for ''militarizing'' politics, yet he stepped aside voluntarily in 1978 rather than risk violence. He was castigated for becoming a ''tool'' of imperialism, yet he diversified Bolivia's economy and trading partners. He was, in short, a paradox unresolved. In August 1997, Banzer was elected president, after working hard to convince Bolivians that he is not the same repressive, dictatorial figure he was in the 1970s.

Further Reading

There is no adequate biography of Banzer in print. However, a great deal of information about him and the Bolivia of his era can be found in the following books: Christopher Mitchell, *The Legacy of Populism in Bolivia, from the MNR to Military Rule* (1977); Jorge Gallardo Lozado, *De Torres a Banzer* (Buenos Aires, 1972); Jonathan Kelly and Herbert S. Klein, *Revolution and the Rebirth of Inequality* (1981); J. Lademan, *Bolivia Since 1964* (1985); William J. McEwen, *Changing Rural Society. A Study of Communities in Bolivia* (1975); *To Get Votes, Bolivian General Changes Tune* in *The Christian Science Monitor,* November 19, 1996, by Jack Epstein; and *The General Tries Again* in *Economist,* May 31, 1997, pp. 34-36. □

Bao Dai

Bao Dai (1913–1997) was the last emperor of Vietnam. Opportunism, absence of a nationalist outlook, and lack of concern for social reform contributed to his political eclipse as a result of the 1955 referendum.

The son of Khai Dinah, who became emperor in 1916, Bao Dai was born in the protectorate of Annam, part of French-governed Indochina, on Oct. 22, 1913. At the age of 9 he was sent to school in France, where he later continued his primary education at the École des Sciences Politiques in Paris.

Named thirteenth emperor of Annam in 1926 upon his father's death, Bao Dai did not then ascend the throne because of his age and instead went back to Paris to continue his studies. He returned from France in September 1932 to be enthroned at the age of 19.

Bao Dai was subservient to the French during the pre-World War II years, developing in the same period a deserved reputation as a playboy. In 1933 he appointed Ngo Dinh Diem, later to be South Vietnam's first premier and president, the minister of interior in his government, but encouraged by the French, failed to cooperate when Diem proposed various reforms. Bao Dai's unsympathetic attitude and his subsequent canceling of various of Diem's awards and decorations encouraged a strong personal enmity between the two men.

Continuing on the throne during the wartime Japanese occupation, Bao Dai abdicated as emperor in 1945 under Communist pressure in favor of Ho Chi Minh's Democratic Republic of Vietnam. He was named supreme councilor by Ho but fled to luxurious retirement in Hong Kong in 1946. During the next 3 years he divided his time between Hong Kong and the French Riviera, adding to his already considerable reputation for self-indulgence.

In an attempt to undercut the appeal of Ho by exploiting the traditional office of emperor while retaining real power, France in 1949 encouraged Bao Dai to quit his comfortable retirement and to become head of state of the less than fully independent nation of Vietnam. The Bao Dai regime was quickly recognized by the United States, Britain, and various other Western states—primarily as a means of checkmating the Communists. Their actions, however, merely moved the Soviet Union and China to recognize Ho's Democratic Republic.

Much against Bao Dai's wishes, the French, encouraged by the United States, asked Diem to become premier after the 1954 fall of Dien Bien Phu. When a separate South

Vietnam came into being in July 1954 as part of the Geneva settlement, Diem was its political leader with Bao Dai its figurehead ceremonial chief. In a referendum in 1955, in which Bao Dai did not take part, Diem won endorsement for his plan to make South Vietnam a republic with himself as president (and Bao Dai once again a private citizen).

During the campaigning Bao Dai stayed in southern France, where he subsequently remained. In 1980 he published an historical memoir in French under the title *Le Dragon d'Annam* (The Dragon of Vietnam). A Vietnamese version of the book, *Con Rong Viet Nam,* was published in California in 1990. ''The dragon'' here is a Vietnamese idiom referring to the emperor, Bao Dai.

Meanwhile in Vietnam, the government initiated a project to rebuild the old capitol city of Hue and to restore the imperial palace of the Nguyen Dynasty to its original splendor. Bao Dai died in Paris, at the age of 83, on July 31, 1997.

Further Reading

Ellen J. Hammer, *The Struggle for Indochina* (1954; rev. ed. 1966), is a contemporary and scholarly account of the early 1950s and offers one of the best views of French policy, and Bao Dai's role in it, during these years. Robert Shaplen, *The Lost Revolution* (1955; rev. ed. 1966), also offers an excellent treatment of the Bao Dai-French relationship and the subsequent clash between the former emperor and Ngo Dinh Diem. A background book of outstanding quality is Bernard Fall, *The Two Viet-Nams: A Political and Military Analysis* (1963; 2d ed. 1967). □

Ehud Barak

On April 1, 1991, Ehud Barak (born 1942) was elevated to the rank of lieutenant general, becoming Israel's 14th chief of staff, and, at the age of 49, also the youngest in the history of the Israel Defense Forces (I.D.F.). In 1995, following the assassination of Yitzhak Rabin, Ehud Barak was named Israel's Foreign Minister. He became the leader of Israel's Labor Party in 1997.

A list of Barak's numerous military postings and career promotions after joining the army in 1959 traces his steady rise to the top of the Israel Defense Forces (IDF) chain of command. His immense contributions to Israeli national security were signified by the awarding of an *itur limofet,* the army's medal for distinguished combat service, plus four other citations for valor in secret operations, the details of which remain classified.

Ehud Barak was born in kibbutz Mishmar HaSharon in 1942. Soon after his IDF induction, when nearly 18, Ehud Barak was selected for the *sayeret matkal* elite special operations unit, going from platoon and company leader to its deputy commander and commander. During the 1967 Six Day War he commanded a mobile reconnaissance unit; in the 1969-1970 War of Attrition with Egypt along the Suez Canal he was in charge of an armored company; and during the 1973 Yom Kippur War he directed an armored battalion.

Meanwhile, Barak's secret exploits included leading a squad disguised as airport maintenance men that successfully stormed a Sabena airliner hijacked to Tel-Aviv in May 1972, safely rescuing 97 hostages. A month later, his special operations team reportedly captured five Syrian officers who were on an inspection tour in southern Lebanon. In spring 1973 Barak participated in the daring IDF raid into central Beirut that eliminated three Palestinian extremist leaders masterminding Palestine Liberation Organization (PLO) terrorist activities against Israeli, Jewish, and European targets. In 1976 Barak took part in the celebrated Entebbe rescue, and he is believed to have planned the April 1988 assassination in Tunis of Abu Jihad, the PLO's operations chief.

In 1974 Barak was appointed head of the IDF's Tank Commanders Course, and in the next six years he rotated from command of a regular armored battalion, a regular armored brigade, a reserve division and, finally, a regular division. Moving from field posts, in 1980 he directed the IDF Battalion Commander Course and then served in various staff positions, including both the General Headquarters' Intelligence Branch and the Operations Department.

In grooming him for top command as a professional soldier, the army sponsored Barak's higher education. He earned a Bachelor of Science degree from the Hebrew

University in Jerusalem in 1968, majoring in both physics and mathematics, and in 1978 he received an advanced Master of Science degree from Stanford University in systems analysis. Known for his sharp intellect and analytical skill, Barak was also an accomplished classical pianist and weekend gardener at his home in Kochav Yair, north of Tel-Aviv, where he lived with his wife and three daughters.

Barak's career took another leap on January 1, 1982, when he was promoted to the rank of major general and appointed director of the General Headquarters Planning Branch. During the 1982 ''Peace for Galilee'' War he returned to a field command and was deputy leader of a formation that operated in the Beka'a Valley in eastern Lebanon. From there he went on to become chief of IDF military intelligence on April 15, 1983, a position he filled until January 19, 1986, and his appointment as commander of the Central Command. After a year in that position Barak, on May 7, 1987, was chosen deputy chief of staff under General Dan Shomron, succeeding him as chief of staff four years later.

Ehud Barak pledged himself to restructuring the IDF, sensing that under the combined impact of the 1973 Yom Kippur trauma, the prolonged Lebanese intervention, and the added burden of coping with the *intifada* uprising in the annexed West Bank territories and Gaza Strip, the Israeli military had become a less-effective fighting machine. Convinced the army had become simply too large, too cumbersome, and too costly, he set about to fashion a smaller, more disciplined, and more mobile IDF, yet one equipped with and trained in the use of sophisticated state-of-the-art weaponry and capable of conducting multiple missions.

This agenda involved Barak in a number of far-reaching issues and decisions. First was the need to formulate a longer range defense doctrine. Second, he needed to find ways of maximizing a shrinking defense budget. Next, in conjunction with the budget, he needed to adopt a weapons procurement policy that assured a supply of modern equipment on a cost-benefit basis while sustaining Israel's own indigenous military industries and weapons development program. In the fourth place he needed to strengthen a strategic relationship with the United States. Fifth and finally, it was necessary to help define the societal role of the IDF, which was traditionally regarded as the social equalizer in Israel, and whose changing manpower needs no longer could cope with the increasing numbers of 18-year-old young adults registering for military service. In the midst of preparing the Israeli army for possible war threats beyond the year 2000, General Barak was unexpectedly summoned to cope with the more immediate security implications of the September 1993 Israeli-Palestinian act of mutual recognition. According to the joint declaration of principles and timetable, Barak's IDF were called upon to effect a phased withdrawal from Gaza and Jericho, redeploying forces while continuing to assure the safety of Israeli settlers in the disputed territories as well as of Israel as a whole.

Even before his scheduled retirement from the military, Ehud Barak was already touted as a natural contender for high political office as a prospective defense minister, and possibly even future prime minister. He made the transition to civilian life in 1994 at age 52 after 35 years of military service. The young chief of staff was taken into confidence by the late Yitzhak Rabin, then Prime Minister, who became a mentor to Barak. When Yitzhak Rabin was assassinated In 1995, Barak was appointed to the post of Foreign Minister by Shimon Peres, Rabin's successor. In 1996 Peres failed at his bid for election to the post, losing to Binyamin Netanyahu. Barak was then chosen on June 3, 1997 to replace Peres as leader of Israel's Labour Party. Barak favors a separatist compromise in the disputed territories of Israel and Palestine. He maintains an optimistic stance that a lasting peace can be realized without the sacrifice of Palestinian independence, but insists that Israel must retain an amount of the territory sufficient to insure perpetual security. He is a formidable contender to become the next Prime Minister of Israel in the elections that are scheduled for the year 2000.

Further Reading

There is little information published in English about Barak, although he is listed in *The International Who's Who, 1993-1994* (1993). Also see *U.S. News & World Report,* December 26, 1994; December 25, 1995; June 16, 1997, and *The Economist,* June 7, 1997. □

Imamu Amiri Baraka

The African American author Imamu Amiri Baraka (born 1934 as Everett LeRoi Jones) became influential during the 1960s as a spokesperson for radical black literature and theater.

Born as Everett LeRoi Jones in Newark, New Jersey, on October 30, 1934, Baraka studied at Rutgers, Columbia, and Howard universities and at the New School for Social Research. After taking a bachelor of arts degree at Howard in 1953, he spent two years in the U.S. Air Force in Puerto Rico.

Baraka's life may be divided into two major periods. As a resident of New York City's Greenwich Village, LeRoi Jones led the life of a typical white American. He married a caucasian woman, Hettie Cohen, and they had two children. He and his wife published *Yugen,* a poetry magazine, and he coedited a literary newsletter, *Floating Bear*. Jones's political commitment began when he visited Cuba in 1960.

In 1965 Jones moved to Harlem and began the second period of his life. Here he lived a totally African American and separatist life. As founder and director of the Black Arts Repertory Theatre School, he made every aspect of his life ''black'' and opposite to the ''white'' life he had previously known.

Religious Conversion and Political Activism

Converted to the Kewaida sect of the Muslim faith, he took the name Imamu Amiri Baraka and moved to Newark,

New Jersey. ''Imamu'' is the Swahili word for spiritual leader; ''Amiri Baraka'' is the Arabic name Jones adopted. In Newark he directed Spirit House, a religious, cultural, and educational black community. He lived with his second wife, their son, and his wife's three daughters by a previous marriage.

During the 1967 racial rebellions in Newark, Baraka was severely beaten and then arrested and charged with carrying a concealed weapon. The judge fined him $25,000 and read one of Baraka's poems, which he regarded as obscene, as justification for the exorbitant fine. National indignation was aroused by this injustice, and the fine was paid by the contributions of Baraka's supporters. He later appealed the case and won. The 1970 election of the African American Kenneth Gibson as mayor of Newark was due partly to Baraka's leadership of a fervent voter registration campaign among African Americans of the city.

As a black nationalist political leader, Baraka was a key figure in the organization of the Congress of African Peoples in 1970 and the National Black Political Assembly in 1972. Political writings during this period cover such topics as the development of a black value system and black political institutions and include the essay collection *Raise, Race, Rays, Raze: Essays since 1965* (1971). However, by 1974 Baraka had undergone yet another reassessment of his cultural and political orientation. In a dramatic turnabout he rejected black nationalism and proclaimed himself a Marxist-Leninist-Maoist. After 1974 Baraka produced a great deal of socialist poetry and essays espousing revolutionary politics.

Literary Achievement

The most startling feature of Baraka's literary work is his arresting vocabulary, which communicates shocking states of emotion as well as ideas that indicate new intellectual dimensions and frontiers of the mind. He was a brilliant myth-maker, breaking icons and clichés and destroying the stereotypes and shibboleths of the old racist myth—the myth of race and sex in America. As poet, essayist, and playwright, he pressed for new cultural understanding in the turbulent society of modern America.

Baraka's writing reveals the influence of black music on his sensibilities. Jazz especially influenced the rhythms of his poetry, although the imagery and style of his early poetry reflect wide reading in classical poetry of all countries and especially the influence of contemporary ''beat'' poetry. However, his subject matter was from the start almost entirely the plight of African Americans.

During the 1960s Baraka wrote three volumes of poetry: *Preface to a Twenty Volume Suicide Note* (1961), *The Dead Lecturer* (1964), and *Black Magic Poetry* (1969). His many plays of the period include *Dutchman* (1964), which won the Obie Award and marked the beginning of black revolutionary theater, *The Slave, Slave Ship, Arm Yrself or Harm Yrself or Harm Yrself, Jello,* and *The Toilet. Experimental Death Unit #1, A Black Mass, Great Goodness of Life,* and *Madheart* were published as *Four Black Revolutionary Plays* (1969). He authored three collections of nonfiction, *Blues People* (1963), *Home,* a group of social essays (1966), and *Black Music* (1967); a novel, *The System of Dante's Hell* (1965); and a group of short stories entitled *Tales* (1967). During this period he also edited *The Moderns: An Anthology of New Writing in America* (1963) and coedited an anthology of new African American writing, *Black Fire* (1968).

Later Works

While Baraka produced numerous political writings during the 1970s—some of which were later collected in 1984's *Daggers and Javelins: Essays, 1974-1979*—his literary efforts of the decade include the drama collection *The Motion of History, and Other Plays* (1978), as well as *The Sidnee Poet Heroical, in Twenty-Nine Scenes* (1979). A first *Selected Poetry* was issued in 1979 in addition to such later verse collections as *Reggae or Not! Poems* (1981) and *Transbluesency: The Selected Poems of Amiri Baraka/LeRoi Jones (1961-1995)* (1995). *Funk Lore* (1996) features poems written from 1984 to 1995. Both 1995's *Wise, Why's, Y's* and 1996's *Eulogies* offer his insight into notable African American figures of the 20th century. Baraka's autobiography was published in 1984.

Further Reading

Examinations of Baraka's literary achievement may be found in William J. Harris *The Poetry and Poetics of Amiri Baraka: The Jazz Aesthetic* (1985), Henry C. Lacey, *To Raise, Destroy, and Create: The Poetry, Drama, and Fiction of Imamu Amiri Baraka* (1981), Lloyd Wellesley Brown, *Amiri Baraka* (1980), Werner Sollors, *Amiri Baraka/LeRoi Jones: The Quest for a ''Populist Modernism''* (1978), Kimberly W. Bentson, *Baraka: The Renegade and the Mask* (1978), Theodore R. Hudson, *From LeRoi Jones to Amiri Baraka: The Literary Works* (1973), and Robert Elliot Fox, *Conscientious Sorcerers: The Black Postmodernist Fiction of LeRoi Jones /Amiri Baraka, Ishmael Reed, and Samuel R. Delany* (1987). □

Aleksandr Andreievich Baranov

The Russian merchant and explorer Aleksandr Andreievich Baranov (1747-1819) was the manager of the Russian American Company and governor of Russian America from 1799 to 1818.

Aleksandr Baranov was born in Kargopol, a small town near the Finnish border, on April 16, 1747, where he received a rudimentary education. He worked for a German merchant in Moscow as a youth and then returned to his home to marry and become a merchant. In 1780 he left his wife and emigrated to Siberia, where he became manager of a glass factory at Irkutsk and a fur trader.

Many fur-trading companies were operating in the Aleutian Islands, and in 1790 Baranov accepted the position of general manager of the American interests of the Shelekhov-Golikov Company on Kodiak Island, at Three

Saints Bay. For the next 28 years the development of Russian America was furthered by his aggressive administration. At first Baranov engaged in ruthless competition with the other fur-trading companies, establishing his reputation and making dividends for his company. In 1793 he launched the first ship built of native timber in Russian America, a crude vessel of about 100 tons.

In 1799 Czar Paul I and his Board of Commerce decided to establish a single powerful company in the Russian American colonies to better protect the natives and resist foreign penetration. An imperial charter was granted to the newly formed Russian American Company, giving it a trade monopoly on the American coast from latitude 55° to the Bering Strait, including the Aleutian, Kuril, and other islands in the northern seas. Its task was to discover new territories, occupy them as Russian possessions, and serve as the agent for the Russian government in America. A board of directors supervised affairs from St. Petersburg, but because of the long distances involved and Russian involvement in the Napoleonic Wars, Baranov, as manager of the company and governor of Russian America, exercised a great deal of independent authority.

Baranov overcame tremendous obstacles to become successful in the Alaskan frontier. He transferred company headquarters in 1808 from Kodiak Island to Sitka, where he built a fortified post and named it New Archangel. He was faced with the problems of hostile Native Americans, who were able to purchase firearms from traders, and shipping—bringing in food and supplies and sending furs out of Alaska. The colony, criminals from Siberia and natives who were little more than slaves, was short on manpower and food and racked with disease. Baranov began to rely more and more on American traders, including John Jacob Astor, who sent in food and items to trade with the Native Americans and took out cargoes of fur.

After 19 years in Alaska, Baranov requested a replacement, and after 9 more years one appeared. In November 1818 he finally left Alaska on a ship bound for European Russia, but he became ill when the ship stopped at Batavia. Baranov died on April 28, 1819, a few days after leaving port, and was buried at sea.

Further Reading

The best biography of Baranov is Hector Chevigny, *Lord of Alaska: Baranov and the Russian Adventure* (1942); his *Russian America: The Great Alaskan Venture, 1741-1867* (1965) devotes several chapters to the Baranov period. The American view of the Russian American Company is presented in Hubert Howe Bancroft, *History of Alaska, 1730-1885* (1886; many later editions), and Clarence Charles Hulley, *Alaska, 1741-1953* (1953). For a Russian view see S.B. Okun, *The Russian American Company* (trans. 1951). □

Samuel Barber

Samuel Barber (1910-1981) was among the leading figures in 20th-century American music and is perhaps best known for his *Adagio for Strings,* which has become one of the most recognized pieces in contemporary orchestral music.

Samuel Barber was born on March 9, 1910, in West Chester, Pennsylvania, into a middle-class professional family. His maternal aunt was the well-known singer Louise Homer. Barber's mother was an accomplished pianist, and his own musical studies started early. He began composing at the age of seven. In 1924 he entered the Curtis Institute of Music in Philadelphia, where he remained for nine years, studying composition and piano. He also studied voice, which undoubtedly influenced the cultivation of a strong lyrical style in his musical composition. It was at Curtis that Barber began a lifelong friendship with Gian Carlo Menotti, a newly arrived student from Italy. Although Barber made frequent trips to Europe (as a recipient of the Prix de Rome he spent several years at the American Academy in Rome), he was among the first American composers trained in his own country. The roots of European tradition nevertheless had been assimilated. Except for a brief period of teaching at the Curtis Institute, he maintained his independence, primarily through grants, commissions, and royalties.

Early Works

Barber's music covers a wide range. Vocal works include choral compositions and solo settings with piano, chamber ensemble, and orchestra. Barber set to music the texts of such literary figures as Matthew Arnold, James

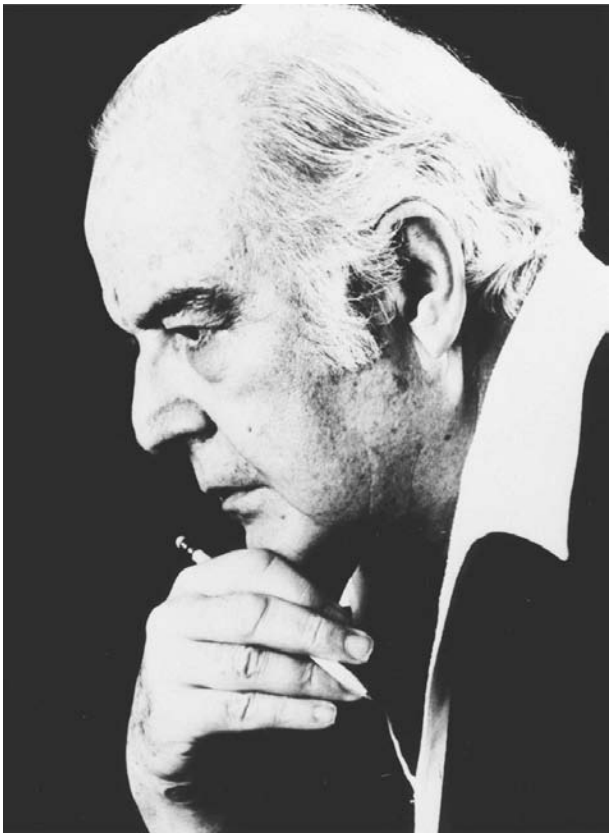

Joyce, William Butler Yeats, James Agee, Rainer Maria Rilke, and the philosopher Søren Kierkegaard. Among his orchestral works are three *Essays for Orchestra* and two symphonies. The performance in 1938 of his first *Essay* and of his best-known work, *Adagio for Strings,* with Arturo Toscanini conducting the NBC Symphony Orchestra, won Barber immediate national recognition. *Symphony No. 2* was commissioned by the Army Air Forces while Barber served as a corporal during World War II. Three concertos for violin, violoncello, and piano reveal his grasp of instrumental idiomatic virtuosity. He also wrote ballet music for Martha Graham (*Medea*) and the Ballet Society (*Souvenirs*).

Operas

It was inevitable that Barber would turn to opera. The Pulitzer Prize-winning *Vanessa,* with a libretto by Menotti (1958), was commissioned by the Metropolitan Opera, New York City. Limited to a few roles, it is a lyrical work of passionate intensity. Following the success of *Vanessa,* Barber was honored by another commission, *Antony and Cleopatra,* adapted from Shakespeare by Franco Zeffirelli, for the opening of the Metropolitan Opera House at Lincoln Center, New York City, in September 1966. This opera is more complex musically and more grandiose in scope and theatricality.

Major Themes and Techniques

It is difficult to classify Barber's style. His early works represent a conservative, traditional style based on European prototypes, and his later, more complex compositions remain outside experimental trends of the period. His structure is tonal, yet the earlier works are more simple and direct. Later works, such as *Symphony No. 2,* the *Piano Sonata,* and the *Piano Concerto,* another Pulitzer Prize winner, are more chromatic and dissonant. Twelve-tone serial technique is used in the *Piano Sonata*. Barber's instrumental works reveal traditional attitudes toward musical articulation and form. His themes are carefully molded and highly motivic. His contrapuntal texture is strong, and he used canonic, fugal, and ostinato procedures. His various settings for solo voice are very sensitive and expressive, especially in the evocation of youth. A beautiful example is *Knoxville: Summer of 1915,* derived from Agee's *A Death in the Family*. Because of his direct expressivity and warm lyricism he is generally regarded as a ''neoromantic,'' but this is a classification of attitude rather than of style.

After a period of artistic inactivity in the 1970s, Barber returned to composing with his *Third Essay for Orchestra,* which was performed by the New York Philharmonic orchestra in 1980. The premier of a second new work, an oboe concerto, was planned at the time of his death, January 23, 1981, following a long illness.

Further Reading

A sympathetic biography and analysis of Barber's music is Nathan Broder, *Samuel Barber* (1954; revised, 1985). A penetrating interpretation of Barber is given by Wilfrid Mellers in *Music in a New Found Land* (1965). A consideration of Barber's life and career may also be found in Barbara B. Heyman, *Samuel Barber: The Composer and His Music* (1992; reprinted, 1994). For additional information, see Don A. Hennessee, *Samuel Barber: A Bio-Bibliography* (1985). □

Klaus Barbie

Klaus Barbie (1913-1991) was a Nazi SS leader who was head of anti-Resistance operations in France during its occupation by Germany in World War II. After the war, Barbie worked covertly for U.S. Army intelligence in Germany prior to his escape to Bolivia. There he lived for over 30 years as Klaus Altmann before his arrest and return to France for trial as a war criminal.

Klaus Barbie was born October 25, 1913, in the town of Bad Godesberg, a few miles down the Rhine River from Bonn. The son of a school teacher, he spent an uneventful childhood as a good but not brilliant student with a gift for languages.

Barbie Joins Nazi SS

In 1935, three years after Hitler became chancellor of Germany, the 22-year-old Barbie joined the SS (*Shutzstaffel*), the Nazi party's cadre that swore loyalty not to Germany but to Hitler. He served in the SD (*Sicherheitsdienst*), the

intelligence and security branch of the SS, headed by Reinhold Heydrich.

The young Barbie was assigned to a number of posts in Europe in the next six years as the German war machine swept westward. He won a reputation as a shrewd, dedicated SS officer, earning promotions and commendations from admiring superiors.

Head of Anti-Resistance Operations in France

After Germany invaded France in 1941, Barbie became head of anti-Resistance operations there. He is widely believed to have been responsible for the torture and death of Jean Moulin, the clandestine head of France's anti-Nazi coalition. As head of the Gestapo at Lyon, Barbie also appears to have been responsible for a number of ''actions'' against innocent French Jews, including a raid on an orphanage in the town of Izieu which sent over 50 boys and girls to the gas chambers at the death camp of Auschwitz.

Recruited by U.S. Counter Intelligence Corps

When the war in Europe ended in the spring of 1945 with the Nazis' defeat, Barbie hid from the Allies until April 1947, when he was recruited by the Counter Intelligence Corps (CIC) of the U.S. Army in occupied Germany. Although the Army had a warrant for Barbie's arrest as a suspected subversive, the regional commander decided that his skills as an interrogator made him more valuable as a spy than as a prisoner, and over the next four years Barbie took on increasing responsibility for the Army, at one time running a ''net'' or spy network that included scores of informants in East and West Germany and France. By all accounts a crafty and skilled interrogator, Barbie soon became one of the Army's most trusted spies. In 1949, however, his presence became known to French war crimes investigators, who demanded that the ''Butcher of Lyon'' be turned over to them to stand trial for his crimes.

Army Hides Barbie

The Army took a fateful step. It decided not to surrender Barbie to the French, fearing that it would be embarrassed by his service and apprehensive that he might disclose wide-ranging U.S. intelligence efforts to the French. With the aid of Krunoslav Dragonovich, a shadowy Croatian priest, it placed Barbie in a so-called ''rat line'' that had previously been used to help Soviet and Eastern bloc citizens who had spied on behalf of the United States.

Aided by false papers that Dragonovich obtained from the International Red Cross under the name of ''Klaus Altmann,'' the Army delivered Barbie to Genoa, Italy. Here he and his wife and two young children boarded an Italian liner to Buenos Aires, Argentina. The ''Altmann'' family quickly moved to the mountainous city of La Paz, Bolivia, where Barbie supported himself as an auto mechanic.

Barbie Spies For Bolivia

His skills as a spy did not go unnoticed in the military government of Bolivia, and before long Barbie became a confidant of high-ranking generals. It is likely that he served as an adviser to that country's secret police; it is known that he became the director of Transmaritima Boliviana, a company organized to charter ships to bring supplies to landlocked Bolivia. He lived openly as any prosperous businessman might and was often seen in La Paz' cafes and restaurants.

True Identity Discovered

The past began to catch up with Barbie in 1971, when Beate Klarsfeld, a German-born homemaker married to French lawyer Serge Klarsfeld, discovered from a German prosecutor's files that Barbie was living in Bolivia under the name of Altmann. In a dramatic move, she went to La Paz and chained herself to a fence, demanding that ''Altmann'' be tried for his crimes.

Although her initial effort was unsuccessful—she was hustled to the airport by indignant Bolivian police—the spotlight of publicity was on Barbie to stay. For over a decade, ''Altmann'' denied that he was Barbie, but his identity was no secret to Bolivian military regimes. Finally, in 1982, a civilian government came to power, and in February 1983 it arrested Barbie and turned him over to French officials.

Barbie's return to France created tremendous publicity and soul-searching in that country, which had never fully come to terms with its mixed record of collaboration with, and resistance to, the Nazis. Shortly after his return, the prosecutor in Lyon announced that Barbie would stand trial

on several charges of ''crimes against humanity''—including the deaths of the French children from Izieu.

Barbie's expulsion to France had ramifications in America as well. The U.S. Department of Justice, following a five-month investigation, revealed Barbie's post-war role for U.S. intelligence and issued a formal apology to France for ''delaying justice in Lyon'' for nearly 33 years.

Like nearly all others who committed horrifying atrocities under the Nazi regimes, Barbie showed little remorse for his crimes. ''There are no war crimes,'' he said. ''There are only acts of war.'' When he was expelled from Bolivia, he seemed indifferent: ''I did my duty. I have forgotten. If they (the French) have not forgotten, that is their business.''

The French had not forgotten, but three years after his return, Barbie languished in a jail cell in Lyon, with no date set for his trial. A further postponement came in 1986 when the French Court of Indictments ruled that he could be tried for crimes against resistance fighters as well as for ''crimes against humanity.'' Barbie was imprisoned for life in 1987 for crimes including the murders of at least four Jews and Resistance Workers and 15,000 deportations to death camps. He was the last German war criminal of rank to be tried. Barbie died of cancer in a prison hospital in Lyons, France on September 25, 1991.

Further Reading

A recent biography of Barbie, which devotes considerable attention to the impact of his return on France, is *Unhealed Wounds: France and the Klaus Barbie Affair,* by Erna Paris (Methuen, 1985). Serge Klarsfeld's *The Children of Izieu* (1985) contains the full story of that tragic crime. A chapter on Barbie's affiliation with the United States is found in *Quiet Neighbors: Prosecuting Nazi War Criminals in America,* by Allan A. Ryan, Jr. (1984). The complete Justice Department report was published in 1983 by the Government Printing Office under the title *Klaus Barbie and the United States Government.* See also, *Voices From the Barbie Trial* by Ted Morgan in the August 2, 1987 edition of the *New York Times Magazine* and *Gestapo Chief Dies In Prison* by Paul Webster in the September 26, 1991 issue of *The Guardian.* □

Ruy Barbosa

Ruy Barbosa (1849-1923) was a Brazilian lawyer, journalist, and politician. He was probably the most intellectually gifted Latin American political figure of his time.

Ruy Barbosa was born on Nov. 5, 1849, in São Salvador, Bahia, into a long-established family of Portuguese descent. From 1866 to 1870 he studied in the law schools of Recife and São Paulo, where he enthusiastically joined the abolitionist movement. His liberal ideas were equally well articulated in his own abolitionist paper, *O Radical Paulistano,* and in his stirring speeches before organizations and student groups in São Paulo. Returning to Bahia after graduation, he joined the Liberal party and became the editor of the *Diário da Bahia* to continue his antislavery campaign.

Barbosa's first major publication appeared in 1877 with his translation of *The Pope and the Council,* a German work published about a decade earlier which attacked the doctrine of papal infallibility. The preface to this work is an outstanding example of his excellent prose style.

In 1878 he was elected to the national Chamber of Deputies, where he staunchly supported educational reform and abolition. In recognition of his detailed report on the national educational system, he was granted the title of Counselor of the Empire in 1881. His position on abolition, however, doomed his bid for reelection.

Long an admirer of British parliamentary monarchy, Barbosa favored decentralization of the empire rather than a republic. When abolition was decreed in May 1888, Barbosa immediately accelerated his demand for federalization of the empire in another of his papers, the *Diário de Noticias.* After the military coup which deposed Pedro II, Barbosa was selected as Manoel Deodoro da Fonseca's vice chief of the provisional government and was given the portfolios of the ministries of finance and justice, as well as being charged with writing the constitution.

As minister of finance, Barbosa inherited the failing imperial economy. His continuance of the *encilhmento* (a period of frenzied financial speculation on the Brazilian stock market) and authorization of the issuance of paper money only exacerbated the financial crisis. He resigned his position, along with the rest of Deodoro's Cabinet, during the ministerial crisis in January 1891, and later attacked Deodoro's successor, Floriano Peixoto, for his disregard of the constitution.

Accused of being one of the conspirators in the September 1893 naval revolt, Barbosa fled to Buenos Aires and later to London. While in London he wrote a series of letters giving his impressions and observations of the European scene. This series, later published as his excellent *Cartas da Inglaterra* (Letters from England), began in January 1895 with an eloquent plea for justice in the Dreyfus case.

Returning to Brazil after the election of Prudente de Morais in late 1895, he won a seat in the Senate and urged a general amnesty for all those implicated in the revolts of 1893-1894. He led the Brazilian delegation to the Second Hague Conference in 1907 and won international acclaim as ''The Eagle of The Hague'' for his stout defense of the legal equality of nations, his mastery of international law, and his splendid oratory in several languages. The next year he became a member of the Permanent Court of Arbitration at The Hague.

In 1909 Barbosa resigned his position as vice president of the Senate to oppose the military candidate Hermes da Fonseca for the Brazilian presidency. Although his antimilitarist campaign was the greatest popular electoral drive that Brazil had ever seen, political manipulation deprived him of victory.

During World War I Barbosa advised Brazilian neutrality and later refused, for personal and political reasons, to

head the Brazilian delegation to the Versailles Peace Conference. He died in Rio de Janeiro on March 1, 1923.

In addition to his political renown, Barbosa is also considered one of Brazil's greatest scholars and perhaps the outstanding prose writer of the Portuguese language. He was a preeminent linguist who spoke fluent English, French, Spanish, and Italian and possessed a commanding knowledge of the classical languages. His 40,000-volume multilanguage library was purported to be the largest private collection in Latin America.

Further Reading

The best book in English on Ruy Barbosa is Charles W. Turner's laudatory *Ruy Barbosa: Brazilian Crusader for the Essential Freedoms* (1945). By no means a complete biography, it does present an interpretation of the man and his thought based on extensive study of his writings and public activities. Harold E. Davis, *Latin American Leaders* (1949), includes an excellent biographical sketch of Barbosa. □

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2

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2

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2

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John Bardeen

John Bardeen (1908-1991) was the first person to win the Nobel Prize twice in the same discipline. The first award was made for his part in the discovery of the transistor, and the second for his part in developing the theory of superconductivity.

John Bardeen was born in Madison, Wisconsin, on May 23, 1908. He was the son of Althea Harmer and D. Charles R. Bardeen, who was professor of anatomy and dean of the medical school at the University of Wisconsin. John Bardeen graduated from Madison Central High School in 1923 and earned bachelor and masters degrees in electrical engineering from the University of Wisconsin in 1928 and 1929 respectively.

Early Work and Doctoral Studies

In 1929 and 1930 Bardeen worked as a research assistant in electrical engineering, investigating geophysical and other sorts of problems with professor Leo J. Peters. In 1930 Peters and Bardeen took positions with Gulf Research and Development Corporation in Pittsburgh, where they worked on some early applications of geophysics to petroleum prospecting.

Bardeen resigned from Gulf in 1933 to resume his formal studies. He earned his doctorate at Princeton University in 1936, with a mathematical thesis on the work function of metals. His advisor at Princeton was Eugene Wigner. Between 1935 and 1938 Bardeen was a member of the Society of Fellows at Harvard University, where he investigated further problems in the physics of metals with Percy Bridgman and J. H. Van Vleck. (It is worth noting that Van Vleck, who had first taught quantum mechanics to Bardeen in 1928 and 1929 at the University of Wisconsin, also gave Walter H. Brattain [one of the other inventors of the transistor] his first course in quantum mechanics when Brattain was a graduate student at the University of Minnesota.)

First Efforts at Theory of Superconductivity

From 1938 to 1941 Bardeen was an assistant professor of physics at the University of Minnesota. During this time he made his first efforts at devising a theory of superconductivity.

In a superconducting medium, electrical resistance drops to zero below the critical temperature, and currents once begun flow indefinitely. (The phenomenon was first observed in 1911 by Kammerligh Onnes for the element mercury, for which the critical temperature is 4.2 K.-Kelvin). In 1933 it was discovered that a fundamental property of superconductors is that they exclude magnetic fields from their interiors. Fritz and Heinz London were able to describe this property of superconductors in terms of macroscopic electrodynamic potentials, and in the same year Fritz London suggested that superconductivity was a quantum effect manifested on the macroscopic scale. It was more than 20 years, however, before a microscopic quantum theory of superconductivity was developed.

Bardeen's first attempt at a theory of superconductivity was based on the idea of a gap in the energy levels available to electrons. Electrons in superconducting states would be unable to absorb energy quanta unless the quanta were large enough to carry them over the energy gap into states representing normal conductivity, and they would consequently be trapped in superconducting states. Bardeen sug-

gested that the energy gap would arise from interactions of the electrons in a conductor with static displacements of the crystal lattice, but his theory was unsuccessful.

In 1941 Bardeen left the University of Minnesota for a position with the Naval Ordnance Research Laboratory that lasted the duration of World War II. His concerns during the war were with underwater ordnance and minesweeping.

Nobel Prize in Physics

Bardeen was hired in the fall of 1945 by Bell Telephone Laboratories. Here he became a member of William Shockley's semiconductor research division, playing a major part in the invention of the point-contact transistor. It was Bardeen who determined why Shockley's first design for a semiconductor amplifier would not work; the energy states of a semiconductor favored the formation of a layer of charge on its surface, and this charge screened the interior from the influence of an electric field that was required by Shockley's design. Walter H. Brattain, another member of Shockley's group, investigated the properties of the surface states, and from his experiments grew a practical semiconductor amplifier, the transistor. The transistor was first demonstrated on December 16, 1947, and Bardeen, Brattain, and Shockley were awarded the Nobel Prize in Physics in 1956 for their discovery.

Bardeen's interest in superconductivity was reawakened in 1950 by the discovery of the isotope effect; it was found that the critical temperature for a superconductor depended on the square root of its atomic mass. Bardeen concluded that the interaction of electrons with ions in a crystal lattice must play an important part in superconductivity, but he was still unable to explain the phenomenon. The Ginzburg-Landau equations, which gave a phenomenological description of the ordering of conduction electrons in a superconductor but did not explain the causes of that ordering, also appeared in 1950.

More Research on Superconductivity

Bardeen left Bell Laboratories in the fall of 1951 for a professorship at the University of Illinois. In 1955 he renewed his research on the phenomenon of superconductivity, this time with the aid of his graduate student J. R. Schrieffer and of Leon N. Cooper. In 1956 Cooper discovered that an attractive potential between pairs of electrons could give rise to a gap in the energy levels available to electrons, and hence to a condensation of electrons in superconducting states. The attraction between electrons is not direct, in fact, but arises from a dynamic interaction of pairs of electrons with the crystal lattice. An electron may produce a vibration of an ion in the lattice, and this vibration will be experienced by a second electron as an attraction towards the first electron. Bardeen, Cooper, and Schrieffer discovered that the pairing of the electrons is such that (for a state in which no current flows in the superconductor) an electron with a given momentum and spin will be paired with an electron having the opposite momentum and spin. The two electrons are not close together, and in order for the pairing to occur all pairs of electrons must have the same net momentum. Hence the superconducting state is stable against perturbations since one Cooper pair cannot be destroyed without destroying all of them. As well as the vanishing resistance of a super-conductor, the theory of Bardeen, Cooper, and Schrieffer justified the equations of Ginzburg and Landau and London's description of the magnetic properties of a superconductor.

Although a magnetic field is excluded from the interior of a superconductor, it is possible for a magnetic field to destroy superconductivity; the cost in energy to exclude magnetic flux from the superconductor may be greater than the energy gained in the transition to the superconducting state, and the superconductor reverts to its normal condition. For type I superconductors, the fields necessary to destroy superconductivity are quite small. In some type II superconductors fairly strong magnetic fields can be tolerated, and alloys designed to have type II superconducting properties can be used to make practical superconducting electromagnets.

For their successful model of superconductivity, Bardeen, Cooper, and Schrieffer were awarded the Nobel Prize in physics in 1972. Subsequent refinements of their work have produced ever better agreement of theory and experiment.

Honors and Awards

Among many other honors, John Bardeen was elected to the National Academy of Sciences in 1954. He married Jane Maxwell in 1938, and they had three children. After 1975 he served as emeritus professor at the University of

Illinois. He died in Boston on January 30, 1991, as the result of heart failure following surgery that had revealed the presence of lung cancer.

In 1994, The Minerals, Metals and Materials Society established the John Bardeen Award which recognizes individuals who have made outstanding contributions and shown leadership in the field of electronic materials.

Further Reading

Bardeen, Shockley, and Brattain recount their experiences in developing the transistor in their Nobel addresses: John Bardeen, ''Semiconductor research leading to the point contact transistor,'' *Nobel Lectures: Physics, 1942-1962* (Amsterdam, 1964); William Shockley, ''Transistor technology evokes new physics,'' *ibid.* ; and Walter H. Brattain, ''Surface properties of semiconductors,'' *ibid* . (Appended to each of these addresses is a short biography of the author.) Developments in the understanding of superconductivity through 1972 are discussed in their Nobel addresses by Schrieffer, Cooper, and Bardeen: J. R. Schrieffer, ''Macroscopic quantum phenomena from pairing in superconductors,'' *Science,* 180 (1973); Leon N. Cooper, ''Microscopic quantum interference in the theory of superconductivity,'' *Science,* 181 (1973); and John Bardeen, ''Electron-phonon interactions and superconductivity,'' *ibid.* Bardeen can be found on the World Wide Web on the Minerals, Metals and Materials Society's page, http://www.tms.org/Society/Honors/1997/Bardeen97.html. and at http://www.invent.org/book/book -text/5.html. □

Daniel Barenboim

Daniel Barenboim (born 1942) was an Israeli pianist and conductor. After receiving an international musical education, he established himself as one of the most highly regarded young conductors and performers in the world.

Daniel Barenboim was born in Buenos Aires on November 15, 1942. His Jewish Ukrainian parents were both music teachers who, on the advice of violinist Adolf Busch, allowed their prodigy son to début as a pianist at the age of seven in Buenos Aires. Two years later the family moved to Europe where Barenboim played at the Salzburg Mozarteum and studied conducting with Igor Markevich. The following year, 1952, the family settled in Israel, although Barenboim returned to Europe to study piano with Edwin Fischer. At this time, he met the conductor Wilhelm Furtwängler, who influenced Barenboim's conducting. He studied at the *Accademia di Santa Cecilia* in Rome where, as one of the youngest graduates ever, he received a diploma in 1956. During this period he also took composition lessons from Nadia Boulanger in Paris.

He made his début in England in 1955 and played a Mozart concerto at the Festival Hall for the bicentennial of that composer's birth. For his American début in 1957 he played Prokofiev's First Piano Concerto, with Leopold Stokowski conducting. The following year he played again in New York and gave concerts throughout the world as well.

Barenboim began conducting in Israel in 1962 and then appeared on the podium in Australia. In 1964, he made the first of his appearances with the English Chamber Orchestra, an ensemble he both conducted and performed with as a pianist regularly. He also toured with the English Chamber Orchestra in Latin America and the Far East. He conducted the London Symphony Orchestra in 1968 in New York and appeared with the Berlin Philharmonic Orchestra in 1969 and with the New York Philharmonic Orchestra in 1970. After 1970, he appeared regularly with the New York Philharmonic Orchestra, the Chicago Symphony Orchestra, and other major orchestras in the United States. He also frequently appeared with the London Philharmonic Orchestra and with the *Orchestra de Paris,* of which he was named conductor in 1975. He directed London's South Bank Summer Music festival for two seasons in 1968 and 1970. He conducted Mozart's *Don Giovanni* at the Edinburgh Festival in 1973, followed by *Le Nozze di Figaro* in 1975.

He appeared as conductor with many leading performers, including Artur Rubinstein, Clifford Curzon, and Isaac Stern. Further, he accompanied vocalists Fischer-Dieskau and Janet Baker in performances of *Lieder* and played chamber music with violinists Pinchas Zukerman and Itzhak Perlman and with the English cellist Jacqueline du Pré, to whom he was married in 1967. He gave the première of Alexander Goehr's Piano Concerto in 1972.

Barenboim established himself as an important interpreter of the Classical and Romantic repertories. He overcame initial opposition to his apparent flamboyance, manifest in the flexible tempo in his conducting of Mozart and Beethoven and his lavish attention to detail, which it was sometimes thought compromised the integrity of the score. His emotionalism was tempered and his judgment subsequently confirmed, however, and his intuitive powers as an interpreter were highly regarded. He branched out as a conductor to include the music of Bach, Bruckner, Tchaikovsky, Elgar, and the French composers in his programs.

His repertory as a pianist was comparatively narrow but also masterful. He recorded all the Mozart piano concertos, and his version of the complete Beethoven piano sonatas was especially well-received. He also recorded the Beethoven piano concertos and violin and piano sonatas. He performed the piano music of Chopin and Brahms as well.

In the late 1980s Barenboim was appointed as the Artistic Director of the Opera de la Bastille in Paris. He was not to last long in this position as the president of the Paris Opera Association forced Barenboim to resign his post because Barenboim refused to reduce his substantial salary.

After leaving the Opera de la Bastille, Barenboim was chosen to succeed Sir Georg Solti as the conductor of the Chicago Symphony Orchestra thanks to Solti pressing for Barenboim to take over the position.

Further Reading

An article on Barenboim appeared in *The New Grove Dictionary of Music and Musicians* (1980) and in *Baker's Biographical Dictionary* (1978). Irving Kolodin wrote an article on the conductor-performer, ''Barenboim's Maturing Art,'' for the *Saturday Review* (September, 1980). ''Daniel Barenboim, piano,'' by H. Goldsmith, may be found in *HiFi/MusAm* (March, 1981). Additional reading includes *Musiker im Gesprach—Daniel Barenboim/Maurizio Pollini,* by J. Meyer-Josten (Frankfurt-am-Main, no date) which was reviewed in *Musikerziehung* (February, 1981).

Additional information on Barenboim can be found in ''Playing With Ire'' in *Chicago* (September, 1995) and ''Daniel Barenboim: Banished From the Bastille, He'll Take Command in Chicago'' in *Ovation* (July, 1989). □

Willem Barents

The Dutch navigator Willem Barents (died 1597) was his country's renowned Arctic explorer, having discovered Spitsbergen and the Barents Sea.

Willem Barents was born on the island of Terschelling off the Friesland coast of the Netherlands. He became the pupil of Petrus Plancius (Peter Platevoet), a theologian-cartographer whose sermons are often said to have been lessons in geography and astronomy.

Barents took part in two unsuccessful Arctic voyages before his memorable discovery. In 1592 Jan Huyghen van Linschoten of Enkhuizen returned from a voyage to Goa with a Portuguese fleet and wrote a widely read *Itinerary*. This stimulated Dutch interest in the Orient, though at the time it seemed dangerous to contest the Portuguese monopoly of the route around the Cape of Good Hope. In 1595 Amsterdam merchants, undiscouraged by the English failure to find a Northeast Passage 40 years earlier, decided to resume the search. They prepared two ships, placing one under Jacob van Heemskerck and the other under Jan Corneliszoon Rijp. Barents, who as pilot sailed with Heemskerck, became the acknowledged leader of the expedition.

The ships left Vlieland, a small port near Amsterdam, on May 18, 1596, and about three weeks later discovered Bear Island, south of the then-unknown Spitsbergen; they so named the island because of an encounter with a polar bear whose hide did not prove vulnerable to Dutch blunderbusses. Pressing northward, the Dutch ships came on June 17 to Spitsbergen, uninhabited islands. During the rest of June the Dutch explored the western coast of the main island, thinking it a part of Greenland.

After a return to Bear Island, the ships separated, Rijp to resume exploration of Spitsbergen, and Barents and Heemskerck to cross the Barents Sea to Novaya Zemlya, previously discovered but not explored to its northern limit. Barents and Heemskerck rounded the northernmost point, naming it Hook of Desire, and sailed eastward, at first believing, from the open water encountered, that they had discovered the Northeast Passage. By November, however, the ice had grown thick and it finally imprisoned the ship. Barents and Heemskerck were 81°N at their highest latitude, beyond any point previously reached. Still close to Novaya Zemlya, realizing that they must build a solid shelter ashore in order to survive, they made one of logs and driftwood and moved into this ''Safe House'' in October. They lived there until June 1597, suffering but at first in good spirits, calling themselves ''burghers of Novaya Zemlya.'' At Epiphany they had a cheerful party on their remaining liquor and crowned one man ''king'' of Novaya Zemlya.

Conditions then deteriorated; the firewood gave out, and the ship was crushed by ice. The men began to construct two small boats. Scurvy had been present for months, and one of the worst sufferers was Barents. He left with the rest as they slowly worked down Novaya Zemlya, but he grew so weak that he could take no part in manipulating the craft. Barents died at the end of June, soon after asking Gerrit de Veer, chronicler of the expedition, to lift him up for a final look at Novaya Zemlya. Heemskerck and the other survivors reached the Kola Peninsula and were rescued there by Rijp, who had returned to Holland and come back for trade.

In the 1870s European ships visited Safe House and found it partially caved in by snow. Objects left there by the Dutch explorers are in the Rijksmuseum in Amsterdam.

Further Reading

A translation of Gerrit de Veer, *The Three Voyages of William Barents to the Arctic Regions,* was published by the Hakluyt Society in 1876. Hendrik Willem van Loon, *The Golden Book of the Dutch Navigators* (1916; rev. ed. 1938), provides a racy but accurate account of Barent's voyages and many others. Edward Heawood, *A History of Geographical Discovery in the Seventeenth and Eighteenth Centuries* (1912), is also accurate. Some information on Plancius and his influence on Barents is contained in George Masselman's study of Dutch discovery and expansion, *The Cradle of Colonialism* (1963). □

Simeon Bar Kochba

Simeon Bar Kochba (died 135) led the last Jewish revolt against Roman rule in Palestine, 132-135.

Simeon Bar Kochba is surrounded by legend, and little is known of his life. From references in the Talmud, the Dead Sea Scrolls, and Roman sources, he emerges as a self-confident and decisive but temperamental man of great vigor and valor. Signatures on documents found in 1951 and later in caves near the Dead Sea indicate that Bar Kochba's true surname was Bar Kosba, the ''son of Kosba'' or the ''man from Kosba.'' In the Talmud he is referred to as Bar Koziba, Aramaic for ''son of a lie.'' This play on his name was probably coined by his critics or by those who were deceived in their belief that he was the Messiah.

The major cause of the uprising led by Bar Kochba was the great hostility of the Jews toward the Romans, who had ruled Palestine since 64 B.C. The earlier Jewish revolt (A.D. 66-70) had resulted in the destruction of Jerusalem and the Temple. Later Roman emperors failed to fulfill their promises to rebuild the Temple, and in 130 the emperor Hadrian ordered the rebuilding of Jerusalem as a Greco-Roman city with a shrine to Jupiter on the site of the Temple. Moreover, Hadrian's decree against bodily mutilation was interpreted as prohibiting circumcision, an important part of Jewish ritual.

When Bar Kochba raised the standard of revolt in 132, thousands of Jews from every part of Palestine, as well as from other lands, enlisted in his army; even the hostile Samaritans joined him. The Jewish patriots had been preparing for the rebellion for some years, gathering arms and fortifying numerous caves connected by subterranean passages. At first Bar Kochba met with considerable success. He took Jerusalem, erected an altar on the Temple Mount, and started to build a wall around the city. He assumed the title of *N'si Yisrael* (the Prince of Israel).

Hadrian sent Severus, his ablest general, to quell the rebellion. Severus hesitated to meet Bar Kochba in the field and instead besieged and captured one fortress after another, forcing the Jews to flee to the mountains and hide in caves. Their last stronghold was better, southwest of Jerusalem, where they held out for about a year; there Bar Kochba was killed in 135. The revolt had failed, and aside from the heavy Jewish military casualties thousands died of famine. Roman losses, too, were so heavy that Severus in his final report to the Roman Senate omitted the customary phrase, ''I and the army are well.'' Bar Kochba, the hero, lived on in Jewish legend.

Further Reading

Accounts of Bar Kochba's rebellion may be found in the standard histories of the Jewish people. One of the best brief histories is Max L. Margolis and Alexander Marx, *A History of the Jewish People* (1927). A great multivolume history is Salo Wittmayer Baron, *A Social and Religious History of the Jews* (14 vols., 1952-1969). □

Ernst Barlach

The German sculptor Ernst Barlach (1870-1938), working predominately in wood, created important figurative carvings in that medium.

Ernst Barlach was born in Wedel, a small town near Hamburg, the son of a physician. He studied at the Hamburg School of Applied Arts (1888-1891) and the Academy of Art in Dresden (1891-1895). He briefly attended the Académie Julian while residing in Paris (1895-1896), but his stay in France did not leave any apparent mark on his sculpture.

Returning to Germany in 1897, Barlach periodically sketched for the journals *Jugend, Simplizissimus,* and *Die fliegende Blätter* and taught ceramics. One of his earliest known pieces, the *Cleopatra* of 1904, suggests the strong Art Nouveau interest of the time. Barlach's first mature work came as a result of a trip to southern Russia in 1906. He transformed his drawings of Russian peasants into small ceramic pieces, rounding out the generally rough features of the beggars, villagers, and shepherds. His work caught the eye of the Berlin art dealer and publisher Paul Cassirer in 1907. Two years later Barlach won the Villa Romana Prize and a subsequent year in Florence. Upon his return to Germany in 1910, and with Cassirer's continued support, he settled in the rural village of Güstrow, only occasionally traveling to Berlin.

Barlach began to carve in wood in 1907, and it became the principal material in which he worked throughout his life. He drew principally on the life of small German towns for his imagery, and his approach to the material recalls the simplicity and strength of expression found in Romanesque and Gothic sculpture of northern Europe. His works are only of single figures, and they depict man's loneliness, fear, and suffering. This pessimism, often emphasized by the gesture of the hands and the visionary gaze of the eyes, was spiritually akin to the mood of the German expressionist painters, but he was never affiliated with the expressionist movement. Like the graphic artist Kathe Köllwitz, he remained apart from any avant-garde movement or style.

Barlach's hatred of the suffering and chaos of war was forecast in his *Panic, Fright* (1912) and the *Abandoned Ones*

(1913). Like Daumier, Barlach depicted those who were left homeless by the conflagration. His themes remained constant, and he seldom altered his tendency to compose in a solid block form. His greatest works are his war memorials, and he is the sculptor who most successfully captured the terror of war in the 20th century. His best-known memorials are the *Hovering Angel* (1927) in Güstrow, the *Champion of the Spirit* (1928) in Mannheim, and the *Memorial for the Dead of World War I* (1928) in Magdeburg.

Barlach did not complete one ambitious commission, the facade figures for St. Catherine's Church in Lübeck (1930-1932), owing to the rise of the Nazis. Although he opposed the Nazis, he remained in Germany, where his work was condemned as degenerate; his Magdeburg and Güstrow memorials were removed. The continued persecution of the sculptor ultimately contributed to his death of heart failure in 1938.

Barlach's graphic work, both woodcuts and lithographs, reveals the same vital energy and bold composition found in his best sculpture. His work includes the *Modern Dance of Death* and illustrations for the writings of Goethe and Schiller. Barlach also illustrated some of his own plays.

Further Reading

The most important work on Barlach is the *catalogue raisonné* in German, Friedrich Schult, ed., *Das plastiche Werk* (1960). Schult also edited the catalogue raisonné of Barlach's graphic art, *Das graphische Werk* (1958). Two useful works in English are Alfred Werner, *Ernst Barlach* (1966), which provides a concise summary of and introduction to Barlach's sculpture, graphics, and dramatic pieces, and Carl Dietrich Carls, *Ernst Barlach* (1931; rev. ed. and trans. 1969), a good biographical study of the artist. □

Joel Barlow

American poet and diplomat Joel Barlow (1754-1812) is remembered as one of the Connecticut wits. He moved beyond New England to become one of the most cosmopolitan men of his generation.

Joel Barlow, born in Redding, Conn., on March 24, 1754, briefly attended Dartmouth and then went to Yale, from which he celebrated his graduation with the *Poem on the Prospect of Peace* (1778). As a collegian, he served briefly in the Connecticut militia in 1776. The nine years after his graduation were busily filled with schoolteaching, graduate study, further service in the Army as chaplain, newspaper editing and almanac making, a runaway marriage, preparing a revision on American principles of Isaac Watt's *Psalms* (1785), reading for the bar, and, with versifying friends, correcting overly democratic countrymen in the satirical *Anarchiad* (1786). His principal attention during these years, however, was directed toward completing and preparing for publication his long epic poem in heroic couplets, *The Vision of Columbus* (1787). This poem, dedicated to the king of France and sponsored by George Washington, brought Barlow something more than local fame as a forecaster in verse of what the new United States might become, both in commerce and in art.

In 1788 he went to Europe as agent for a company that wanted to sell western lands to French emigrants. That failing, he became a political journalist in France and England, to the dismay of his New England friends, because he was associated now with Thomas Paine, Horne Tooke, and Mary Wollstonecraft. In 1792 he published *Advice to the Privileged Orders,* in prose, and *The Conspiracy of Kings,* in verse, both antimonarchial tracts, and *A Letter to the National Assembly,* which brought him honorary citizenship in the new French Republic. The best-remembered of his writings of this period, however, is *The Hasty Pudding* (1796), written in homesick memory of a favorite New England dish.

Wealth came to Barlow suddenly and mysteriously, probably through shipping activities. As consul to Algiers (1795-1797), he arranged treaties with native rulers of Tripoli, Algiers, and Tunis. He was friend and adviser to young Robert Fulton and to Thomas Jefferson. In 1805 he returned to the United States, to expand and revise *The Vision of Columbus to The Columbiad* (1807)—a magnificently printed but woodenly written book. In 1811-1812 he was U.S. minister to France. He died in Poland on Dec. 24, 1812, en route as representative of President James Madison to a conference with Napoleon.

Further Reading

Selections from Barlow's writings are most readily found in V.L. Parrington, ed., *The Connecticut Wits* (1926). Biographical materials first gathered in Charles Burr Todd, *Life and Letters of Joel Barlow* (1886), and Theodore A. Zunder, *The Early Years of Joel Barlow* (1934), have been expanded in James L. Woodress, *A Yankee's Odyssey: The Life of Joel Barlow* (1958). See also John Dos Passos, *The Ground We Stand On* (1941), and Leon Howard, *The Connecticut Wits* (1943).

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Christiaan N. Barnard

The South African surgeon Christiaan N. Barnard (born 1922) performed the world's first human heart transplant operation in 1967 and the first double-heart transplant in 1974.

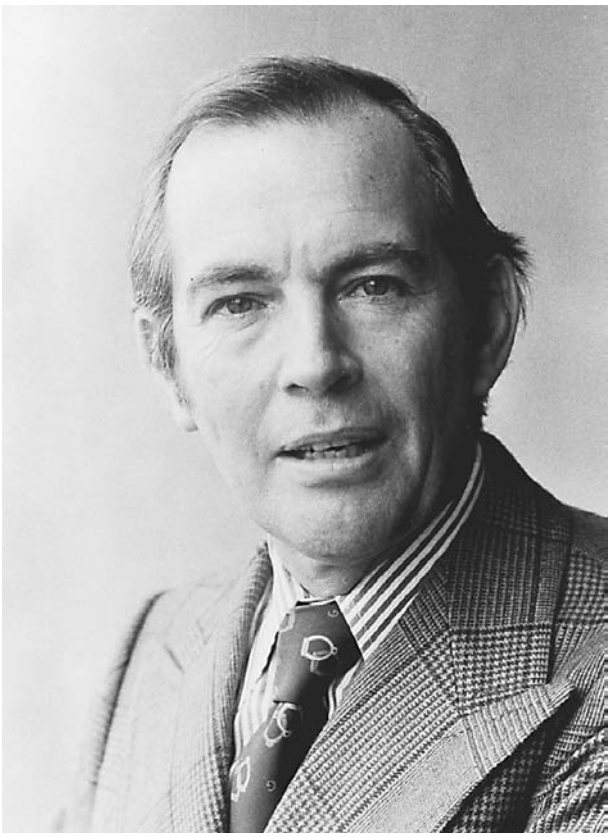

Christiaan N. Barnard was born on November 8, 1922, in Beaufort West, South Africa. He received his early education in Beaufort West and then went on to the University of Cape Town, where he received an M.D. in 1953. Barnard worked for a short time as a general practitioner before joining the Cape Town Medical School staff as a research fellow in surgery. With the hope of pursuing his research interests and gaining new surgical skills and experiences, he enrolled at the University of Minnesota Medical School (1955). After two years of study with Dr. Owen H. Wangensteen he received his Ph.D. from Minnesota and returned to his native country to embark upon a career as a cardiothoracic surgeon.

Before he left for America (1953-1955), Barnard had gained recognition for research in gastrointestinal pathology. He proved that the fatal birth defect known as congenital intestinal atresia (a gap in the small intestines) was due to the fetus receiving an inadequate supply of blood during pregnancy and that it could be remedied by a surgical procedure.

Upon his return to South Africa, he introduced open-heart surgery to that country, designed artificial valves for the human heart, and experimented with the transplantation of the hearts of dogs. All of this served as preparation for his 1967 human heart transplant.

Although Barnard was a pioneering cardiac surgeon, his innovations were founded upon a half-century of experimental heart surgery that preceded them. Of crucial importance was the first use of hypothermia (artificial lowering of the body temperature) in 1952 and the introduction in the following year of an effective heart-lung machine. These advances, combined with other techniques perfected in the 1960s, enabled a surgeon for the first time to operate upon a heart that was motionless and free of blood.

After a decade of heart surgery, Barnard felt ready to accept the challenge posed by the transplantation of the human heart. In 1967 he encountered Louis Washkansky, a 54-year-old patient who suffered from extensive coronary artery disease and who agreed to undergo a heart transplant operation. On December 2, 1967, the heart of a young woman killed in an accident was removed while Washkansky was prepared to receive it. The donor heart was kept alive in a heart-lung machine circulating Washkansky's blood until the patient's diseased organ could be removed and replaced with the healthy one.

In order to suppress the body's defense mechanism that would normally reject a foreign organism, Barnard and his team of cardiac specialists gave the patient large doses of drugs, which allowed the patient's body to accept the new organ. However, Washkansky's body was not able to defend itself against infection, and he died on December 21, 1967 of double pneumonia. Despite Washkansky's death, Barnard was rightly hailed around the world for his surgical feat. Within a year (January 1968) Barnard replaced the diseased heart of Philip Blaiberg, 58-year-old retired dentist. This time the accompanying drug dosage was lowered, and Blaiberg lived for 20 months with his new heart.

Barnard's innovations in cardiac surgery brought him honors from a host of foreign medical societies, governments, universities, and philanthropic institutions. As he travelled abroad to receive these awards, he was criticized for readily accepting the role of a celebrity. Nevertheless, after Barnard's successful operations, surgeons in Europe and the United States began performing heart transplants,

improving upon the procedures first used in South Africa. The first human heart transplantation in America took place on December 6, 1967, by Dr. Adrian Kantrowitz. But the patient, an infant, lived only 6 hours.

Seven years after his initial heart transplant, Barnard made medical history once again when he performed a ''twin-heart'' operation (November 25, 1974). This time he removed only the diseased portion of the heart of 58-year-old Ivan Taylor and replaced it with the heart of a 10-year-old child. The donor heart acted as a booster and back-up for the patient's disease-ravished organ. Although Barnard was optimistic about this new operation, which he believed was less radical than a total implantation, the patient died within four months.

Rheumatoid arthritis, which had plagued Barnard since the 1960s, limited his surgical experimentation in later years. As a result, he turned to writing novels as well as books on health, medicine, and South Africa, while serving as a scientist consultant. He has also been presented many honorary doctorates, foreign orders, and awards, including the Dag Hammarskjold International Prize and Peace Prize, the Kennedy Foundation Award, and the Milan International Prize for Science. Barnard was also featured in a BBC program about transplant surgery, ''Knife to the Heart: The Man With the Golden Hands,'' in early 1997.

Further Reading

Barnard's life can be studied in his autobiograpy, *One Life,* by Christiaan Barnard and Curtis B. Pepper (1969) and in two biographies: Peter Hawthorne, *The Transplanted Heart* (1968) and L. Edmond Leipold, *Dr. Christiaan Barnard, the man with the golden hands* (1971). On cardiac surgery see: R. G. Richardson, *The Scalpel and the Heart* (1970) and Stephen L. Johnson, *The History of Cardiac Surgery, 1896-1955* (1969). Other information on Barnard can be found in the *New York Times* (January 27, 1997); *Time* (October 7, 1996); and *People* (April 8, 1996). □

Edward Emerson Barnard

The American astronomer and astronomical photographer Edward Emerson Barnard (1857-1923) received the Lalande Medal from the French Academy of Sciences for his discovery of the fifth satellite of Jupiter.

Edward Barnard was born on Dec. 16, 1857, in Nashville, Tenn. His early education came mostly from his mother; he was employed at the age of nine in the studio of a Nashville photographer, where he remained for 16 years. His training in photographic processes and his knowledge of lenses were later of great value in his pioneer work in astronomical photography.

Barnard's interest in astronomy dated from 1876, when he read a stray copy of a popular book on astronomy and constructed his first telescope with a one-inch lens from a broken spyglass. Meeting Simon Newcomb the following year persuaded him that to do work in astronomy he must be well grounded in mathematics, so he worked in his spare time to educate himself.

During the next few years Barnard continued to work in the photography studio, pursuing his astronomical studies in the evenings. His discovery of a number of unexpected comets led to a fellowship at Vanderbilt University, where he received a bachelor of science degree in 1887. He was then appointed junior astronomer at the recently established Lick Observatory, which had a new 36-inch telescope, then the largest in the world. There he discovered the fifth satellite of Jupiter, followed by the faint and distant sixth, seventh, eighth, and ninth. He also began his photography of the Milky Way, securing the first of the beautiful photographs of its intricate structure for which he became famous.

Barnard accepted a position at the Yerkes Observatory in 1895, and in 1897 he began observing with the great 40-inch photographic telescope (still the largest refractor in the world) that had been secured through the efforts of President William Harper of the University of Chicago and Edward Everett Hale, the greatest astronomical entrepreneur of the period. Barnard next began the micrometric triangulation of some of the globular clusters, which he continued for nearly 25 years, hoping to detect motions of the individual stars.

The observatory's acquisition in 1904 of the 10-inch Bruce photographic telescope gave added impetus to Barnard's photography of comets and his mapping of the Milky Way. In all, Barnard collected 1400 negatives of

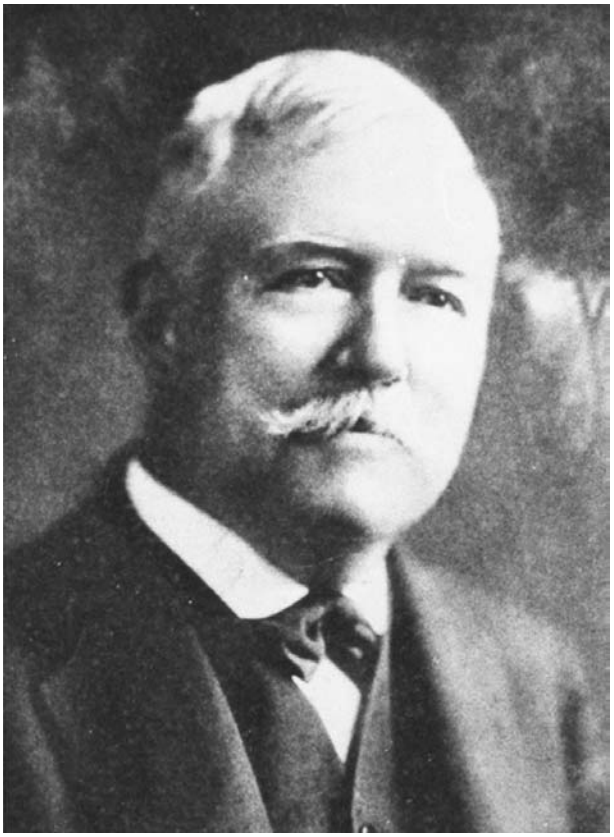

comets and nearly 4000 plates of the Milky Way and other star fields. His published papers number more than 900.

Barnard was married in 1881 to Rhoda Calvert of Yorkshire, England. He died in Wisconsin on Feb. 6, 1923, surviving his wife by two years.

Further Reading

The only account of Barnard's life, written with a firsthand knowledge of his work, is Edwin Brant Frost's biographical memoir in *Memoirs of the National Academy of Sciences,* vol. 21 (1926). Robert S. Richardson, *The Star Lovers* (1967), includes a chapter on Barnard. See also Frank Schlesinger's article, ''Historical Notes on Astro-Photography of Precision,'' in Harlow Shapley, ed., *Source Book in Astronomy, 1900-1950* (1960); Otto Struve and Velta Zebergs, *Astronomy of the 20th Century* (1962); and Willie Ley, *Watchers of the Skies: An Informal History of Astronomy from Babylon to the Space Age* (1963). □

Frederick Augustus Porter Barnard

Frederick Augustus Porter Barnard (1809-1889) was an American educator and scientist who, as president of Columbia College, worked to develop the institution into a modern university.

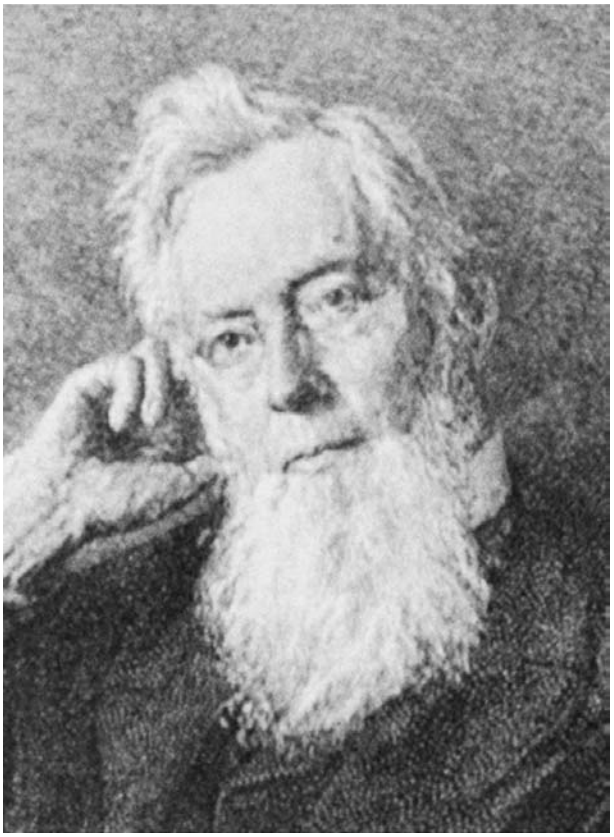

Frederick Barnard was born in Sheffield, Mass., on May 5, 1809. He attended Yale from 1824 to 1828, graduating second in his class. After two years of teaching at the Hartford, Conn., grammar school, he returned to Yale as a tutor. His growing deafness led to his acceptance in 1831 of a position at a Hartford school for deaf-mutes, and a year later he moved to the New York Institution for the Deaf and Dumb. In 1837 he was appointed professor of mathematics and natural philosophy at the University of Alabama, where he remained for 17 years, the last six as professor of chemistry. In 1854 he moved to the University of Mississippi as professor of mathematics and two years later became head of that institution.

Barnard's scientific activities and the many papers he published in his fields led to his election as president of the American Association for the Advancement of Science in 1860. Since the Civil War prevented further meetings until 1866, he remained president for the longest term in the history of the association.

The Civil War ended instruction at the University of Mississippi. Although a slaveholder, Barnard was a strong unionist. He refused a request from Jefferson Davis to aid the South in exploiting its natural resources and moved to Washington, D. C., where he worked on war maps for the Coast Survey. In 1863 he published a *Letter to the President of the United States by a Refugee ,* denouncing slavery, the Southern ''conspiracy,'' and Northern Copperheads; this letter was widely noticed in newspapers and periodicals.

Shortly afterward he was elected president of Columbia College in New York City. He took office in 1864, and throughout his 24-year term he strove to develop the college into a modern university. He revived a feeble school of mines that would become a leader in its field. He pushed for the elective system for undergraduates, introducing many new, advanced courses. Upon the foundations of a strong college he hoped to erect a graduate school of distinction. He worked to strengthen the schools of law and medicine and hoped to start a school of education offering comparable professional training. Lack of resources prevented the full realization of his ambitions in his lifetime.

An early advocate of higher education for women, Barnard pushed hard, though unsuccessfully, to engage Columbia in this task. When, six months after his death, Columbia opened a college for women, it was named in his honor.

Barnard continued to publish scientific papers until the year before his death. In 1888, at the age of 80, he asked to be relieved of his duties. He died on April 27, 1889.

Further Reading

John Fulton, *Memoirs of Frederick A. P. Barnard* (1896), written with the assistance of Barnard's wife, contains many useful excerpts from his writings. William F. Russell, ed., *The Rise of a University,* vol. 1: *The Later Days of Old Columbia College* (1937), is composed of selections from Barnard's annual reports as president of Columbia; arranged in topical order, the reports clearly present his ideas and attitudes. A description of what it was like to serve on the Columbia faculty under

Barnard is in John W. Burgess, *Reminiscences of an American Scholar: The Beginnings of Columbia University* (1934).

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Henry Barnard

American educator Henry Barnard (1811-1900) was influential in improving public schools and in promoting an educational literature in the United States.

Henry Barnard was born in Hartford, Conn., on Jan. 24, 1811. He graduated from Yale in 1830, taught briefly in Pennsylvania, and returned to Yale to study law. He was admitted to the bar in 1833-1834. Barnard's tours of the South and West and, in 1835, of Europe nourished growing interests in education and in politics that were finally combined when he was elected to the Connecticut Legislature in 1837. He secured passage of a bill creating a board of commissioners to supervise the state's faltering common schools, was appointed to the board, and in 1838 became its executive secretary.

Barnard, who found the schools poorly maintained and attended, wanted public education ''good enough for the best and cheap enough for the poorest.'' He believed that thorough moral training in the common schools was the surest safeguard of the community's happiness. An intensive campaign featuring public meetings and teachers' institutes, the creation of the *Connecticut Common School Journal,* which he edited, and a series of annual reports describing school conditions and suggesting remedies yielded legislation reorganizing the schools. But in 1842 a hostile assembly disbanded the board as ''a useless expense.''

Barnard accepted a similar position in Rhode Island, where, employing techniques developed in Connecticut, he energetically canvassed the state to express his belief that social unity and stability could be achieved through education. The result, in 1845, was an act creating the state's first school system.

In poor health, Barnard resigned in 1849 to return to Connecticut as head of the state normal school, a post which also included superintendency of the state's common schools. He tirelessly sought to keep educational issues before the people. His annual reports covered a vast array of educational topics and exerted a wide influence. Barnard's report for 1853 was later published as a history of Connecticut education; in 1854 he wrote an authoritative book on school architecture. Trips to Europe in 1852 and 1854 disclosed that his fame had become international. But, again in uncertain health, he resigned in 1855 to develop a new project, the *American Journal of Education.*

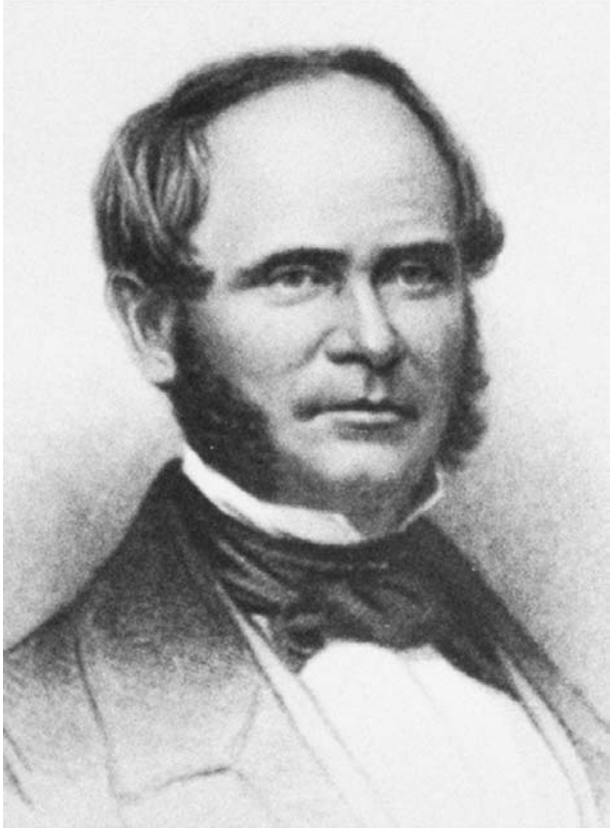

For 25 years the *Journal* provided a unique professional literature, disseminating all types of educational information at precisely the time that the nation was striving to establish public schooling on a secure footing. Carefully edited and frequently published by Barnard at his own expense, the *Journal* came to overshadow his other achievements. From 1858 to 1860 he served as chancellor of the University of Wisconsin and in 1866-1867 as president of St. John's College in Maryland. As the nation's outstanding educator, he was appointed the first U.S. commissioner of education in 1867, resigning three years later. He continued to edit the *Journal,* eventually producing thirty-two 800-page volumes, until his retirement in 1880. He died in Hartford on July 5, 1900.

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Djuna Barnes

Djuna Barnes (1892–1982) was a major literary figure in Paris of the 1920s and 1930s, who retired into reclusiveness and produced only a small body of work.

A major figure on the Paris literary scene of the 1920s and 1930s, Djuna Barnes was best known for her experimental novel *Nightwood,* one of the most influential works of modernist fiction. Described by Elizabeth Hardwick of the *Times Literary Supplement* as ''a writer of wild and original gifts,'' Barnes was acclaimed by such writers as ''Graham Greene, Samuel Beckett, Janet Flanner, Laurence Durrell, Kenneth Burke, Sir Herbert Read, and Dylan Thomas,'' Andrew Field pointed out in the *New York Times Book Review.* Field noted, too, that ''a list just as long could be made of important writers who borrowed heavily from her.'' Barnes was at various times a poet, journalist, playwright, theatrical columnist, and novelist. But her prolific career was brought to a voluntary end in the 1930s when Barnes virtually gave up writing and retreated into nearly half a century of silence. She lived like a recluse, ''a form of Trappist,'' Louis F. Kannenstine quoted her as saying in the *Dictionary of Literary Biography,* refusing to grant interviews or to approve the reprinting of most of her early writings. Because of this silence, Barnes's work is still not as widely celebrated as is that of many of her contemporaries.

Born in 1892 in Cornwall-on-Hudson, New York, Barnes began writing at an early age to support her mother and three brothers. She contributed frequently to New York City newspapers and to such magazines as *Smart Set* and *Vanity Fair.* In 1915, her first collection, *The Book of Repulsive Women: 8 Rhythms and 5 Drawings,* appeared as a chapbook. With the production in 1919 of three one-act plays by Eugene O'Neill's Provincetown Players, Barnes first gained serious recognition for her work. Her contributions to modernist publications of the day established her reputation among the avant-garde community. In 1920, Barnes left New York for Paris, where she was to live for the next twenty years and write the ''relatively small body of work'' upon which her ''literary reputation must ultimately rest,'' as Kannenstine stated. This small body of work consists of four volumes: *A Book, Ladies Almanack, Ryder,* and *Nightwood.*

A Book, a collection of Barnes's plays, short stories, poems, and drawings, appeared in 1923. The plays produced by the Provincetown Players are collected here, as well as early stories set in Paris and inspired by the people Barnes knew there. The poet Raymond Radiguet, who died at the age of twenty, is the inspiration for one story. Two Dutch sisters, friends of Barnes and fixtures of Paris cafe society, inspire two other stories. All of these characters ''are restless, estranged from society and themselves,'' Kannenstine wrote. Later editions of *A Book* were published as *A Night among the Horses* and *Spillway. Horses* adds several short stories to the original collection, while *Spillway* consists only of the short stories from the original collection.

In *Ladies Almanack,* published in 1928, Barnes based her characters on prominent lesbian writers of 1920s Paris, particularly those in author Natalie Barney's circle of friends. Written in Elizabethan prose, the book depicts a lesbian society in which one woman is sainted. Barnes described the book as ''a slight satiric wigging,'' as Hardwick quoted her. The satire, however, is gentle and amiable. ''The primary intention of *Ladies Almanack,*'' Kannenstine believed, ''is to confront the anomaly of sexual identity.'' The book was privately printed and distributed in Paris.

Barnes's first novel, *Ryder,* was also published in 1928. As in *Ladies Almanack,* there is an element of satire in the book. Barnes parodies ''biblical language, Chaucer, heroic couplets, mystical literature, the epistolary novel, mock-epic tales, and other forms,'' Donald J. Greiner explained in the *Dictionary of Literary Biography. Ryder* is ostensibly a family chronicle revolving around Wendell Ryder, his wife, mother, and mistress. Ryder brings misery to all the women in his life because of his conviction that he has a mission to love women. Told in nonchronological chapters, many of which could stand on their own, *Ryder* is a ''kaleidoscope of moods and styles,'' Joseph Frank wrote in *Sewanee Review.* Many of the qualities for which Barnes is known are first displayed in *Ryder.* ''Of the fantastical quality of her imagination; of the gift for imagery, . . .; of the epigrammatic incisiveness of her phrasing and her penchant, akin to the Elizabethans, for dealing with the more scabrous manifestations of human fallibility—of all these there is evidence in *Ryder,*'' Frank stated. Greiner believed that the publication

of *Ryder* moved Barnes into the ranks of important literary innovators. ''With *Ryder,*'' he noted, ''she joined [James] Joyce, [T. S.] Eliot, and [Ezra] Pound in breaking through the conservative restrictions on poetry and fiction by looking over her shoulder at past literary models while stepping toward the future with experiments in technique and structure that would influence writing for the next fifty years.''

Although *Ryder* was considered a bold experiment, it is *Nightwood,* Barnes's second novel, that most critics believed to be her most successful and important work. It is, Stephen Koch wrote in the *Washington Post Book World,* ''a recognized masterpiece of modernism.'' *Nightwood* combines comedy and horror in a fiction without narrative structure or conventionally developed characters. ''It would be more appropriate,'' Kannenstine believed, ''to speak of *Nightwood*'s situation than its plot.'' *Nightwood,* Frank explained, ''lacks a narrative structure in the ordinary sense.'' It is, however, organized according to nonliterary models. Various critics have demonstrated that *Nightwood* borrows its structure from poetry, music, drama, psychology, or the visual arts, but Kannenstine maintained that no one explanation of its structure was correct. Instead, ''all are correct: all of these function simultaneously,'' he declared. ''The novel is essentially transgeneric.'' It also incorporates a broad spectrum of literary styles, including that of the Elizabethans and Jacobeans, the writers of the Old Testament, and the Surrealists, while ''parodying the venerable traditions of plot, character, setting, and theme, and maintaining extreme authorial detachment,'' as Greiner wrote in the *Dictionary of Literary Biography.*

The book traces the love affairs of the young woman Robin Vote in 1920s Paris. She first marries Felix Volkbien, but leaves him for the journalist Nora Flood. She then leaves Nora for Jenny Petherbridge. Brokenhearted, Nora turns to Dr. Matthew O'Connor, but he is unable to relieve her suffering and eventually breaks down. ''The plot relates little more than the theft of one person's lover by another,'' Sharon Spencer observed in *Space, Time and Structure in the Modern Novel.* ''Yet, through the heightened intensity of its language, and through the adroit structuring of its disjunct elements, *Nightwood* leaves the reader with a coherent and powerful impression of spiritual agony.'' This agony is commented on by Stanley Edgar Hyman in *Standards: A Chronicle of Books for Our Time.* Hyman compared *Nightwood* to Nathanael West's *Miss Lonelyhearts,* another tragic novel of the 1930s. ''In the years since the 30s,'' Hyman wrote, ''we have had nothing to equal those two great cries of pain, in their combination of emotional power and formal artistry.'' ''For all its power,'' Koch said of *Nightwood,* ''this is the bleakest modernism of all, a modernism like a wailing wall.''

Although *Nightwood* has a tragic and even nightmarish side, it is also a humorous novel. Elizabeth Pochoda, commenting in *Twentieth Century Literature,* called *Nightwood* ''a tremendously funny book in a desperately surgical sort of way.'' The novel's humor lies in its wit and its use of paradox and hoax, Pochoda argued, and all actions in the novel ''are reduced to their initial hoax. Only then is sympathy allowable. The apparently touching love story of Robin and Nora is also a kind of hoaxing, and we are not permitted to weep with Nora over her loss. Once the bloodthirsty nature of such love is uncovered we are allowed the sympathy appropriate to such an inevitable delusion.'' Greiner, writing in *Critique: Studies in Modern Fiction,* saw the paradoxical combination of humor and sadness as fundamental to all black humor. Barnes's ''sense of humor is evident from the beginning,'' Greiner wrote, ''and her use of funny elements with a depressing theme reflects the perplexing mixture so vital to black humor.'' *Nightwood,* Greiner concluded, ''remains the most successful early example of the American black humor novel.''

While interweaving humor and horror, *Nightwood* explores the theme of ''man's separation from his primitive, yet more fundamental animal nature,'' Greiner observed in the *Dictionary of Literary Biography.* This separation between human and animal is expressed by Dr. O'Connor who, at one point in the novel, states that man ''was born damned and innocent from the start, and wretchedly—as he must—on these two themes—whistles his tune.'' As Pochoda saw it, the reduction of all actions in *Nightwood* to ''their initial hoax'' eventually reveals the futility of language to communicate truth. Beginning with a historical allusion, the novel ''turns its back on history, on faith in coherent expression, and finally on words themselves,'' Pochoda stated. ''The novel bows down before its own impotence to express truths.'' In the last scene of the novel, Robin is transformed into a dog. This scene of devolution into beast is written, in contrast to the exuberance of the rest of the book, in a plain and unenergetic style to show the ultimate failure of language to overcome the animal within man. ''The novel,'' Pochoda noted, ''ends in wordlessness and failure, with the impasse of life intact and its contradictions nicely exposed.''

Writing in the *International Fiction Review,* Robert L. Nadeau had a Freudian explanation for the devolution in *Nightwood.* He argued that the novel ''does not depict human interaction on the level of conscious, waking existence. It is rather a dream world in which the embattled forces of the human personality take the form of characters representing aspects of that personality at different levels of its functioning.'' The transformation of Robin into an animal takes place, Nadeau wrote, ''after she divests herself of the demands of the superego, or that whole complex of forms and values known as ''civilization,'. . . . She is an animal—pure and simple.''

In his biography *Djuna: The Life and Times of Djuna Barnes,* Field showed that much of *Nightwood* is autobiographical. He identified the main characters as friends of Barnes in Paris and found that Barnes herself was the character Nora. Robin was identified as Thelma Wood, a woman with whom Barnes had a love affair. But how much of the novel is taken from life is unclear. Field's account, Koch maintained, ''is sometimes impossibly evasive, especially on matters sexual.'' Hardwick saw the biography as being ''under considerable strain'' because Barnes ''was noted for her silence.''

Shortly after publishing *Nightwood,* Barnes ceased writing and, in 1940, she returned to New York City. For the

rest of her life she lived in a small apartment in Greenwich Village and published only one play and two poems. Her withdrawal from the literary world caused her reputation to pale. And Barnes's refusal to allow much of her earlier work for magazines to be reprinted kept the scope of her achievement unknown. In her book *Shakespeare and Company,* Sylvia Beach admitted that Barnes ''was not one to cry her wares.''

Despite her reserve, Barnes maintained a secure place in American letters because of *Nightwood,* which has been in print since it first appeared in 1936. *Nightwood,* Greiner wrote in the *Dictionary of Literary Biography,* ''stands high in the list of significant twentieth-century American novels.'' Nadeau described it as ''a truly great piece of American fiction,'' while Dylan Thomas, according to Field in the *New York Times Book Review,* called *Nightwood* ''one of the three great prose books ever written by a woman.'' Hardwick believed that to Barnes's name ''there is always to be attached the splendor of *Nightwood,* a lasting achievement of her great gifts and eccentricities.'' Barnes was, Koch maintained, a ''strange and impossible genius.'' Since the 1970s, some of Barnes's earlier writings have been found and reprinted in book form and a bibliography of her work has been assembled by Douglas Messerli. Greiner believed that ''Djuna Barnes's work will eventually receive the attention it deserves.''

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Phineas Taylor Barnum

Phineas Taylor Barnum (1810-1891), America's greatest showman of the 19th century, instructed and amused a nation with his museum and later his circus.

Speaking of his youth, P. T. Barnum said, ''I was always ready to concoct fun, or lay plans for moneymaking, but hard work was decidedly not in my line.'' Indeed, he succeeded in making a great deal of money by working hard at having fun. His love of a joke came to him naturally. When he was born in Bethel, Conn., in 1810, his grandfather deeded him a parcel of land known as Ivy Island. The growing boy was constantly reminded of his property. When he was 10 years old, he went to visit his estate and discovered it to be ''a worthless piece of barren land.''

Early Occupations and Joice Heth

When Phineas was 15, his father died, leaving his widow and five children penniless. Phineas immediately became clerk in a country store, where he learned the fine art of Yankee trading. During the next 10 years he was a shop owner, director of lotteries, and newspaper publisher. When he was 19 he eloped with a local seamstress, Charity Hallett (who would remain his wife for 44 years and give him four daughters). At 22, as publisher of the *Herald of Freedom,* he was jailed for libelously accusing a deacon of usury; upon his release 60 days later, Barnum was met by a band and ''a coach drawn by six horses'' for a parade back to town.

The embryo showman was developing, but it was not until 1835, when he encountered Joice Heth, that the Prince of Humbugs was born. Joice Heth was a disabled African American woman who, her sponsors claimed, was 160 years old and had been the infant George Washington's nurse. Seeing her possibilities as a human curiosity, Barnum purchased the right to exhibit her, along with the documents validating her age, and set her upon her couch in Niblo's Garden in New York City. She was extremely popular, but when interest began to flag, a newspaper item appeared suggesting that Joice was not human at all but an ''automaton'' made of whalebone, indian rubber, and springs. The exhibition hall was full once more, for Barnum always knew how to use the news as well as the advertising sections of newspapers. Finally, upon her death in 1836, when an autopsy proved that Joice had been no more than 80 years old, Barnum was as surprised and indignant as anyone else. He had learned, however, that ''the public appears disposed to be amused even when they are conscious of being deceived.''

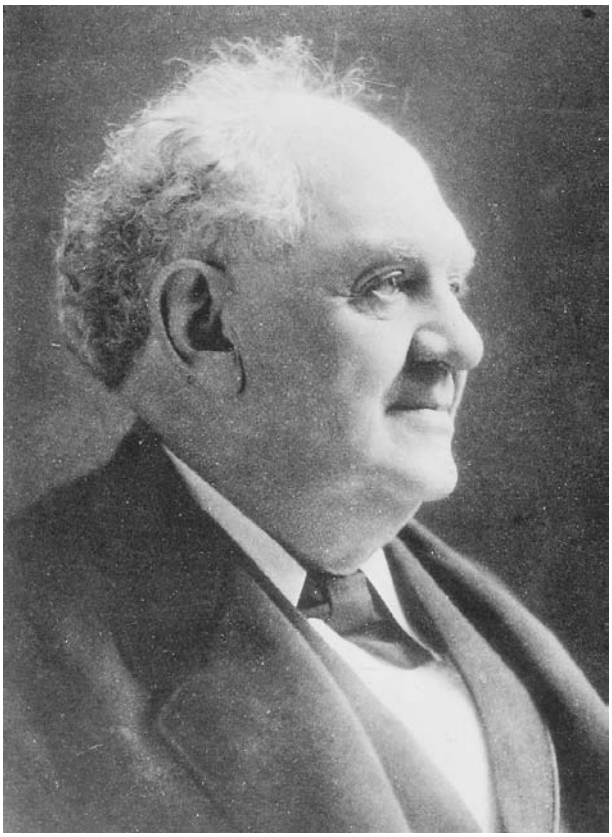

American Museum

For the next four years Barnum was an itinerant showman in the West and South. By 1840 he was back in New York, poor, weary of travel, and without prospects. When he heard that the struggling Scudder's American Museum (with its collection of curiosities) was for sale, Barnum determined to buy it. ''With what?'' asked a friend. ''Brass,'' Barnum replied, ''for silver and gold I have none.'' He mortgaged himself to the building's owner, proposing for collateral good references, a determination to succeed, and a ''valuable and sentimental'' piece of property known as Ivy Island. By the end of 1842 the museum was his, and a year later he was out of debt.

Barnum's American Museum was to become the most famous showplace of the century. Here, in constantly changing and elaborately advertised parade, the public could see educated dogs and fleas, automatons, jugglers, ventriloquists, living statuary, albinos, obese men, bearded women, a great variety of singing and dancing acts, models of Paris and Jerusalem, dioramas of the Creation and the Deluge, glassblowing, knitting machines, African Americans performing a war dance, conjoined twins, flower and bird shows, whales, mermaids, virtuous melodramas such as *The Drunkard,* a menagerie of rare animals, and an aquarium—''all for twenty-five cents, children half price.''

His showman's delight in seeking out the splendid and the curious knew no bounds. ''The one end aimed at,'' he said, ''was to make people think, and talk, and wonder, and . . . go to the Museum.'' His Great Model of Niagara Falls with Real Water was actually 18 inches high; the Feejee Mermaid was really a monkey's head and torso fused to a fish's tail; the Woolly Horse of the Frozen Rockies had in truth been foaled in Indiana. Only half in jest did Barnum seek to buy Shakespeare's birthplace, hire the Zulu leader who had recently ambushed a British force, and tow an iceberg into New York harbor. Altogether, the museum showed over 600,000 exhibits during its existence.

Tom Thumb and Jenny Lind

General Tom Thumb was Barnum's greatest attraction. Charles S. Stratton, a native of Bridgeport, Conn., was 25 inches tall and weighed 15 pounds when he entered Barnum's employ in 1842. When he died in 1883, at the age of 45, he had made millions of dollars and delighted international audiences. In the first of Barnum's many European junkets the General entertained Queen Victoria, King Louis Philippe, and other royalty with his songs, dances, and impersonations in miniature. Of the 82 million tickets Barnum sold during his lifetime for various attractions, Tom Thumb sold over 20 million.

In 1850 Barnum turned impresario, introducing the most renowned singer of her time, Jenny Lind, to the American public. The immensely profitable tour of this gracious ''Swedish Nightingale'' was prepared with ingenious public

relations but conducted with dignity and generosity by Barnum. Its success initiated the vogue of European concert artists visiting the United States.

Fires and Bankruptcy

Barnum's irrepressibility helped him overcome numerous professional misfortunes. Five times he was almost ruined by fire, but each time he recouped. In 1857 his famous house, Iranistan, fashioned after George IV's Pavilion at Brighton, burned to the ground. The original museum burned in 1865, and new museums burned in 1868 and again in 1872. Finally, in 1887, the great circus in its winter quarters, with most of its menagerie, was lost. But the showman's greatest financial catastrophe had nothing to do with show business. For years he had cherished the dream of building a city out of the farmland of East Bridgeport—a benevolent endeavor, he thought. In order to attract business, he signed some notes guaranteeing the debts of the Jerome Clock Company. As a result, he lost all he owned. Thus, in 1855, at the age of 46, the great Barnum was bankrupt. But he worked his way back, in part from successful lectures on ''The Art of Money Getting,'' and by 1860 he was free of debt once more.

Throughout his life Barnum was a political liberal, serving in the Connecticut Legislature in the late 1860s, where he diligently fought the railroad interests, and as mayor of Bridgeport in 1875-1876. A year after the death of his first wife, Charity, in 1873, Barnum married Nancy Fish, an English woman 40 years his junior.

''The Greatest Show on Earth''

In April 1874 Barnum opened his Roman Hippodrome in New York; this was to grow into the great circus. He did not invent the circus, an ancient form of entertainment, but along with his enterprising young partner, James A. Bailey, whose circus merged with Barnum's in 1881, he made it a three-ring extravaganza the likes of which had never been seen before. Barnum's last great coup was his 1881 purchase from the London Zoo of the largest elephant in captivity, Jumbo. Violent objections by the English only made Jumbo and the circus that much more appealing. The variety and splendor of the show delighted the American audiences that Barnum had trained, over the years, to be delighted. In 1882 the circus opened its season in Madison Square Garden, where it was to become an American institution; and everywhere the ''big top'' traveled, a ''Barnum Day'' was declared. Circling the arena in an open carriage as leader of the parade always brought roars of approval (and great satisfaction) to the aging genius.

By 1891 Barnum's body began to fail, though not his spirit. His child's delight in the joke, the curious, and the splendid had set an entire nation to wondering and laughing and buying. A few weeks before his death, Barnum gave permission to the *Evening Sun* to print his obituary, so that he might have a chance to read it. On April 7 he asked about the box office receipts for the day; a few hours later, he was dead.

Further Reading

Barnum's autobiography, *Struggles and Triumphs of P.T. Barnum* (1871; rev. ed. 1967), was frequently revised by Barnum until 1888. It is detailed, though somewhat self-righteous and therefore less appealing than Waldo Brown, ed., *Barnum's Own Story: The Autobiography of P. T. Barnum* . . . (1927; rev. ed. 1961). This work combines Barnum's first autobiographical venture of 1855, which offended some readers for its frank confession of humbugs, and the more staid book of 1871. Irving Wallace, *The Fabulous Showman: The Life and Times of P. T. Barnum* (1959), is one of the most interesting treatments, providing not only a history of Barnum's career but sketches of his most famous associates and an analysis of Barnum's happy effect upon American society of the 19th century. For a history of the circus see Earl C. May, *The Circus from Rome to Ringling* (1932), and Fred Bradna, *Big Top: My Forty Years with the Greatest Show on Earth* (1952). □

Pío Baroja y Nessi

The Spanish novelist and essayist Pío Baroja y Nessi (1872-1956) ranks as one of the major writers of Spain's Generation of 1898. His many works consistently reveal harsh criticism of his country and a pessimistic view of life.

Pío Baroja was born on Dec. 28, 1872, in San Sebastián. In 1879 the family moved to Madrid, where at 15 he began to study medicine. He received his doctorate in medicine at the University of Madrid in 1893 and spent the next year as a country doctor in Cestona, a small Basque town. Disgusted by the hardships and petty intrigues of country life, Baroja renounced his medical post in 1895 and the following year joined his brother Ricardo in managing a bakery in Madrid. The shock of the Spanish-American War in 1898 provoked in him, as in many of his contemporaries, a poraries, a protest against Spain's social abuses and the corrosive influence of the Catholic Church. Toward the end of 1898 he began to contribute articles to the journal *Revista nueva* and made the first of many trips to Paris. Two years later Baroja published *Vidas sombrías* (Dark Lives), a collection of short stories, and his first novel, *La casa de Aizgorri* (The House of Aizgorri), a depressing tale about the ruin of an alcoholic family. This novel and *El mayorazgo de Labraz* (1903; Lord of Labraz) and *Zalacaín el aventurero* (1909; Zalacaín the Adventurer) form the first trilogy, *Tierra vasca* (Basque Country). Baroja grouped most of his novels into cycles or trilogies.

After the bakery failed in 1902, Baroja devoted himself entirely to writing, turning out two or more books almost every year until his death in 1956. He was extremely shy, and except for several trips abroad, he lived a secluded and sedentary life. Baroja wrote his best novels between 1902 and 1912; among them are *Camino de perfeccíon* (1902; Road to Perfection), *La busca, Mala hierba,* and *Aurora roja* (1904; The Search, Weeds, and Red Dawn), *La feria de los discretos* (1905), *Paradox rey* (1906; king Paradox), and *El arbol de la ciencia* (1911; The Tree of Knowledge). He also

wrote about a dozen volumes of essays, of which the autobiographical *Juventud, egolatría* (1917; Youth, Egotism) is the best known.

Baroja's heroes are underworld characters—vagabonds, adventurers, prostitutes, anarchists—Whose cynicism and rebellious spirit embody the author's ideal of a life of action. Baroja believed that only action has any positive value in a hostile and absurd world. Personal failure is the dominant theme of a typical Baroja novel. Since the characters are committed only to a life of action, they lack a constructive purpose and are condemned to final ruin. The techniques he used to depict action in his novels include the sacrifice of structure to an almost haphazard flow of people, places, plots, and subplots, and the use of a style marked by short, choppy paragraphs.

Baroja enjoyed considerable fame within Spain and abroad, and many of his novels were translated into English. In 1935 he was admitted to the Spanish Royal Academy. His works influenced many younger writers, notably Ernest Hemingway, who visited Baroja in Madrid in 1956 to declare his debt to him. Baroja died on Oct. 30, 1956, at the age of 83.

Further Reading

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Salo Wittmayer Baron

Salo Wittmayer Baron (1895-1989), an Austrian-born American scholar and educator, was the foremost Jewish historian of the 20th century.

Salo Baron was born in Tarnow, Austria (now Poland), on May 26, 1895. From 1917 to 1923 he earned doctorates in philosophy, political science, and jurisprudence from the University of Vienna and a rabbinical degree from the Jewish Theological Seminary in Vienna. From 1919 to 1926 he lectured at the Juedisches Paedagogium (Jewish Teachers College) in Vienna.

Academic Appointments in the United States

In 1926 Baron traveled to the United States, where he was appointed professor of history and librarian at the Jewish Institute of Religion in New York City. In 1930 he became the first professor of Jewish history, literature, and institutions on the Miller Foundation at Columbia University, where he served with distinction until retiring in 1963. He was also the first director of Columbia's Center of Israel and Jewish Studies, established in 1950. After 1954 he was visiting professor at the Jewish Theological Seminary of America. In 1934 he had married Jeanette Meisel.

Baron was an active participant in communal and cultural activities as a member of a UNESCO Commission and of the U.S. Office of Education's Citizens Federal Commission on Education. As founder and president of the Jewish Cultural Reconstruction, Baron labored to restore libraries and reclaim Jewish cultural artifacts following World War II. He served as president of the American Academy for Jewish Research, the America Jewish Historical Society, and the Conference on Jewish Social Studies. He was a leading prosecution witness in the Adolf Eichmann trial in Jerusalem in 1961, providing testimony that established the historical context underlying Nazi activities.

Major Works

The prolific author of hundreds of books, articles, and reviews on topics of Jewish history, Baron is best known for his masterwork *A Social and Religious History of the Jews*. Originally published in three volumes in 1937, 18 volumes of a second greatly expanded and revised edition were issued between 1952 and 1983. Comprising a universal history of the Jewish people from ancient to modern times, taking social, religious, intellectual, economic, and political factors into account, as well as the interaction of Jewish with non-Jewish history, the work surpasses in scope and magnitude all previous attempts at a history of the Jewish race.

In addition to the mammoth *A Social and Religious History of the Jews,* the 19th volume of which Baron worked

on well into his 90s, his works include *The Jewish Community: Its History and Structure to the American Revolution* (3 vols., 1942), *Modern Nationalism and Religion* (1947),*History and Jewish Historians* (1964), *Ancient and Medieval Jewish History: Essays* (1972), and *The Contemporary Relevance of History: A Study in Approaches and Methods (1986)*. He also edited a number of works, including *Judaism, Postbiblical and Talmudic Periods* (1954) and the two-volume *Jubilee Volume: The American Academy for Jewish Research,* a 1980 collaboration with Isaac Barzilay. From 1939 to 1989 Baron was a contributing editor of the quarterly *Jewish Social Studies*.

Legacy of Scholarship

As professor of Jewish history at Columbia University, Baron trained a generation of Jewish scholars who later occupied chairs in Jewish studies at leading universities throughout the world. His research as well as his concern for training others contributed greatly to the advancement of Jewish scholarship, especially in the United States. At the time of his death in November 1989, Baron was hailed as ''undoubtedly the greatest Jewish historian of the 20th century,'' by historian Yosef Hayim Yerushaimi, himself the product of Baron's tutelage and the holder of the Salo Wittmayer Baron Chair of Jewish History, Culture and Society at Columbia University, a position established in 1980 to honor Baron's long association with the university.

Further Reading

For a comprehensive account of Baron's life and career, see Robert Liberles, *Salo Wittmayer Baron: Architect of Jewish History* (1995). Baron's obituary appeared in the *New York Times* (November 26, 1989). □

Luis Barragán

A Mexican architect and landscape architect, Luis Barragán (1902-1988) sought to reconcile traditional Mexican architecture with international modernism. Barragán has been termed a Surrealist, a Minimalist, and a Post-Modernist, yet his works are personal and evocative and often defy classification.

Luis Barragán was a 20th-century Mexican architect and landscape architect of vigorous and refined originality. He was born in 1902 in the state of Jalisco, where his family were builders by profession and also owned ranches. Growing up in Jalisco provided Barragán with a reserve of evocative regional images that would stay with him for the rest of his life and would appear with regularity in his designs.

Barragán was trained as an engineer and was entirely self-taught as an architect and landscape architect. This placed him outside the architectural mainstream and left him suspicious of architectural education, which, he felt, ''estranged [architects] from their own emotional and intuitive capacities.'' Barragán once admitted that the only place he felt like a stranger was among architects. He worked for the most part in professional isolation, and a sense of this isolation comes through in his mature works, which are pervaded by a mood of quiet solitude.

Not surprisingly, then, it was not architects who were Barragán's greatest heroes, but practitioners of other creative professions: poets, philosophers, painters, sculptors. This is not to say that other architects did not have an impact on him. His Mexico City works of the 1930s owe a certain debt to Le Corbusier, whom he met on a European sojourn early in the decade. His emphasis on walls as planes in space also owes a debt to Mies van der Rohe. But Barragán was one of those rare creative personages who could borrow from diverse, and sometimes aesthetically contradictory, sources and bring the parts to a point of resolution that seemed to owe little to anyone. His unique goal was to reconcile international modernism with the Mexican regional styles he remembered from his youth.

Barragán was not a builder of skyscrapers; indeed, it is difficult to imagine what they would have looked like considering his abhorrence to the glassiness of modernism and his devotion to the Mexican vernacular. Many of his best known works consist of private residences and their gardens, with the relationship between the two being of prime importance. Barragán's conception of the garden, in which running water usually plays a significant role, has been described as ''Persian'' or ''Islamic,'' with the garden con-

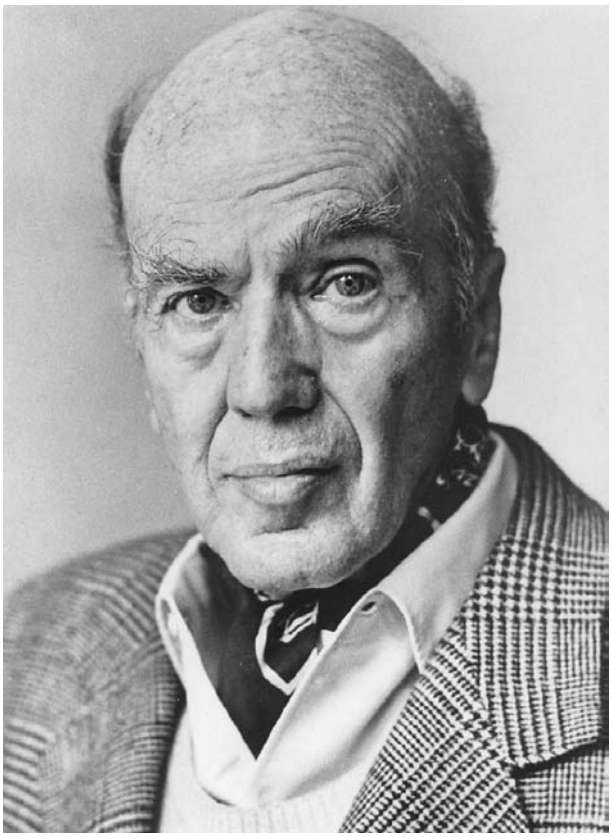

ceived of as the primary living space and the house itself as an adjacent area of retreat. An early visit to the Alhambra, with its compartmentalized and successive garden spaces, and the ideas of the French painter and landscape architect Ferdinand Bac, who ascribed a mystical, magical power to gardens, played seminal roles in Barragán's ideas about gardens and their relationship to houses.

Barragán's earliest Guadalajara works, such as the villa of G. R. Cristo of 1929, show quite literal references to Islamic architecture. The buildings of Morocco, which he learned of through books brought back from his first European journey in the early 1920s, were particularly influential.

In 1936 Barragán relocated to Mexico City, where his work underwent a transformation and became more in tune with the International Style. The new modernism had already been firmly established in the more cosmopolitan national capital, but it was not a style that was completely foreign to the newcomer from Guadalajara. Barragán had been in Paris in 1931-1932 and had attended lectures by Le Corbusier. Designs such as that in the Avenida Parque Mexico of 1936 have a markedly Corbusian feel, complete with ribbon windows, rooftop solaria, and machine-like interior fit and finish.

By the end of World War II Barragán's International Style phase had passed and he had returned to a more regional site-specific aesthetic. El Pedregal, for instance, is a housing development near Mexico City which Barragán laid out on a plateau of desiccated lava beds. Houses here were to be enveloped by lava rock walls in order to preserve the visual integrity of the site. Barragán's contributions include the master plan, demonstration gardens, entrances, and a fountain plaza.

Barragán's own house in the Tacubaya section of Mexico City was erected in 1947. In this work Barragán first successfully reconciled indigenous Mexican forms with the modernist aesthetic. The house looks inward to a courtyard, recalling provincial designs, while speaking in the rectilinear, austere language of the International Style.

Brilliant colors had become a Barragán trademark by the 1960s. His own previously stark-white house fell under the palette. New works as well, though Minimalist in form, were enlivened and humanized by the addition of color. The importance of color also comes through in Barragán's ''equestrian trilogy,'' which consists of two housing developments and a private estate. The architect, an avid horseman himself, conceived of the subdivision of Las Arboledas, begun in 1958, with horseman in mind. In this design Barragán provided special paths for horses and gathering places for riders where water, rectilinear planes, and brilliant colors come together with nature to form a surreal, and yet serene, environment. The Los Clubes subdivision, begun in 1964, follows a similar formula. Here, in 1967-1968, Barragán erected San Cristobal, a private estate consisting of a stable, horse pool, swimming pool, and house. Color also plays an important role in this ensemble, with pink, red, and purple drawing attention to the Minimalist elements of the design and at the same time providing relief from their starkness.

Barragán has been placed in many categories over the years: Surrealist, Minimalist, Post-Modernist among them. His compositions often do suggest the paintings of de Chirico, and he does reduce the elements of his structures to the bare essentials. He has more recently been called a Post-Modernist due to his emphasis on the wall over the void (he disliked window walls because they lacked the ''serene,'' protective quality of masonry), his use of sometimes quite brilliant color, and the site-specific, regionalist quality of his works.

In 1980 Barragán's long years of faithful, unassuming devotion to his art were given international recognition with the award of architecture's highest honor, the Pritzker Architectural Prize, the equivalent of a Nobel Prize for architecture. He died on November 22, 1988, at the age of 86, after a long bout with Parkinson's disease.

Further Reading

The Barragán bibliography is quite extensive and consists mainly of journal articles. There are two monographs on Barragán: *The Architecture of Luis Barragán* by Emilio Ambasz (1976) and *Luis Barragán* by Wiel Arets and Wim van den Bergh (Rotterdam: scheduled for 1990). The Ambasz book provides an illustrated listing of Barragán's work through 1976, as well as a lengthy bibliography of articles from both English and Spanish language journals. The entry on Barragán by C. Ray Smith in *Contemporary Architects* (1987) provides a chronological list of Barragán's works through 1984 as well as an updated bibliography. ''Luis Barragán: The Influential Lyricist of Mexican Culture,'' an article by Mario Schjetnan G. in

Landscape Architecture (January 1982), provides a particularly insightful interview with Barragán in which he discusses his design philosophy. □

Vicomte de Barras

The French statesman and revolutionist Paul François Jean Nicolas, Vicomte de Barras (1755-1829), was a member of the Directory during the French Revolution.

Paul Barras (pronounced bå-rås) was born at Fox-Amphoux of an old noble family of Provence. He embarked upon a military career and took part in the Native American campaign in the years before the French Revolution. Returning to France shortly before 1789 with the rank of captain, he embraced the new revolutionary ideas. On July 14, 1789, he took part in the attack on the Bastille, and on October 5-6 he was involved in bringing Louis XVI back to Paris from Versailles.

In September 1792 Barras was elected to the National Convention, where he voted for the establishment of a republic and the death of the king. Barras spent much of his time on missions in the south, although he attended the convention, sitting with the Jacobins. At the siege of Toulon he met Napoleon Bonaparte who commanded the artillery. By the summer of 1794 Barras had joined the forces determined to overthrow Robespierre, and he helped to bring down the Jacobin regime on 9 Thermidor (July 27, 1794).

Barras's popularity and influence grew during the period of the Thermidorian Reaction. When the Directory was established in 1795, he became one of the five directors. Because of his military background the government called upon him to put down the royalist uprising of 13 Vendémiaire (Oct. 5, 1795). Remembering the young artillery officer from Toulon, who was in Paris at the time, Barras appointed Gen. Bonaparte to defend the Tuileries. The rebellion was crushed and the government strengthened, and Bonaparte, with Barras's help, was given command of the Army of Italy. This was Bonaparte's first real opportunity to display his military ability. Furthermore, Barras bestowed his former mistress, Josephine de Beauharnais, upon his protégé and was best man at their marriage in March 1796.

Barras's prestige reached its high point in 1797, when Bonaparte imposed peace upon Austria. During 1798-1799 the French people began to tire of the Directory, and when Bonaparte seized power on 18 Brumaire (Nov. 10, 1799), the government had little support outside of the Chamber of Five Hundred. Barras, opposed to Bonaparte's action, immediately resigned and went into retirement on his estate of Gros-Bois. His disapproval of the Consulate led to his exile to Brussels.

In 1805 Napoleon, then securely on the throne of France, allowed Barras to settle at Marseilles, where he remained until 1813. In the last months of the Empire he lived in Rome, but after Napoleon's abdication in April

1814, he returned to Paris. No more acceptable to the returning royalists than to the departed Bonapartists, Barras remained under surveillance and completely detached from politics. He died at Chaillot in 1829.

Further Reading

George Duruy, ed., *Memoirs of Barras* (trans., 4 vols., 1895-1896), remains the best available source on Barras in English. Georges Lefebvre, *The Directory* (trans. 1964), is somewhat sympathetic toward Barras. The principal biographies of Barras, however, remain untranslated. □

Raymond Barre

Raymond Barre (born 1924) served as prime minister of France from 1976 until 1981, heading the last of the Gaullist-Giscardian governments that dominated the first quarter-century of the Fifth Republic. He remained politically active, noted for his expertise as a professional economist and his commitment to reducing the state's role in directing the economy.

Raymond Barre was born in 1924 on the French island of Réunion in the Indian Ocean. After completing secondary school there, he went to Paris to study law and economics, earning degrees from the Institute

for Political Studies in Paris and passing the *aggrégation* exam which allows individuals to teach in the university system.

Barre then pursued an academic career. At age 26 he joined the economics department of the University of Caen and subsequently taught at the Institute for Political Studies. He was appointed to the chair in political economy at the University of Paris in 1963.

Barre's early career was not restricted to academe. In the early years of the Fifth Republic (1958 to the present), he held a variety of advisory posts. For example, he served on the staff of the minister of industry from 1959 until 1962. In 1966, he was a consultant on wage and price policy for the Economic Planning Commission.

From 1967 until 1972, Barre served as vice president of the commission of the European Communities (Common Market) in charge of all economic and financial questions. He also helped develop French housing policy and served as a member of the board of directors of the Bank of France from 1973 until 1976.

Until then, Barre had never run for political office. His formal political career began in January 1976 when then Prime Minister Jacques Chirac appointed him minister of the economy and finance. That position did not last long. In August, President Giscard d'Estaing asked for and received Chirac's resignation and, in a surprising move, appointed Barre to succeed him as prime minister while retaining the Economics and Finance portfolio. Barre remained prime minister until Giscard's defeat in the 1981 presidential elections by François Mitterrand.

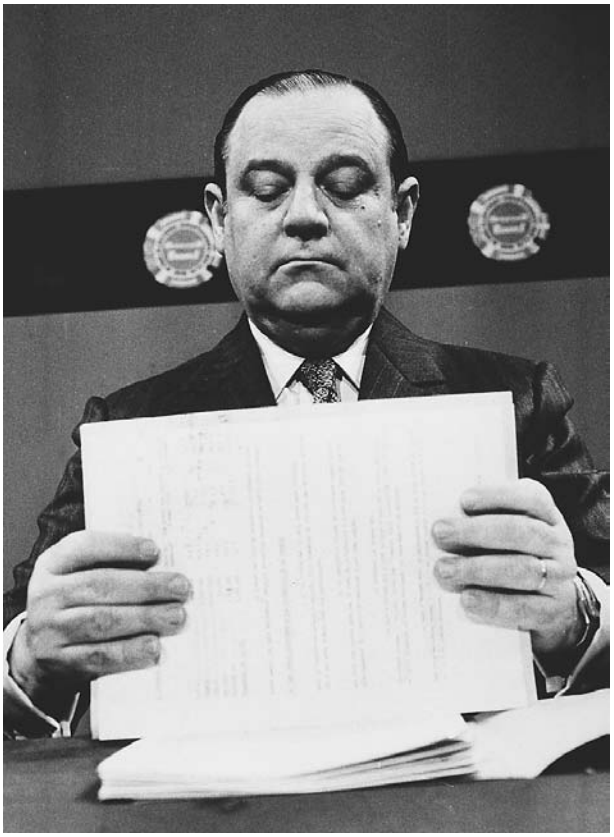

The years 1976-1981 were hard ones for the French economy. Like many other nations, France was still reeling from the slump that followed the 1973 oil embargo by the Organization of Petroleum Exporting Countries (OPEC). Although France actually was outperforming most of its competitors, Giscard and Barre thought the only longterm solution was to minimize state involvement and move toward a more classical market-driven economy. Therefore, they tried to loosen the general power the government had over investment, plant location, production, and other decisions. They refused to help out firms that were in danger of bankruptcy. The one area in which the Giscard-Barre team continued to strengthen state intervention was in aiding selected companies that could become ''national champions,'' single strong firms in each industrial area that would be competitive in both the domestic and international markets.

Those policies did not stem the decline or produce a new spurt of economic growth. Many observers felt that Barre and his policies were responsible for France's economic slump which persisted after 1976. For others, including Barre himself, the problems were seen as a necessary start in restructuring the economy, the benefits of which would only become apparent late in the 1980s or 1990s. Largely as a result of this economic decline, Giscard lost the presidency and the Gaullist-Giscardian coalition lost its majority in the National Assembly when elections were held in 1981. Barre was reelected to the Assembly and became one of the leading opponents of President Mitterrand and his Socialist government's economic policies.

The French presidential elections in 1988 saw Barre running for the position as a candidate from the Gaullist party. Although he was defeated by the incumbent, Mitterand, Barre continued to keep active in politics after his unsuccessful presidential campaign by backing Lyon, France as the home of the Central Bank of the United Europe.

Further Reading

There are no biographies of Raymond Barre. On his role in the Giscard years, see J. R. Frears, *France in the Giscard Presidency* (London, 1981), and for the ideas he and Giscard tried to implement, see Valéry Giscard d'Estaing, *French Democracy* (1977).

Concerning Barre's activities after leaving the post of the Prime Minister see ''Barre, Barre Black Sheep'' in *Economist* (April 2, 1988), and ''M. Rocard's Umbrella'' in *Spectator* (July 30, 1988). □

Auguste Maurice Barrès

The French writer and politician Auguste Maurice Barrès (1862-1923) was the author of numerous novels, essays, and articles and was a member of the

Chamber of Deputies and of the Académie Française.

Maurice Barrès was born in Charmes near Nancy and passed a happy childhood in a well-to-do family. In 1882 Barrès went to Paris to study law, but he soon became involved in the literary life of the Latin Quarter and acquired a reputation as a rebel and dandy. He flaunted his egotism, while also expressing a profound desire for action, in his first trilogy, *Le Culte du moi* (*Sous l'oeil des barbares,* 1888, Under the Eye of the Barbarians; *Un Homme libre,* 1889, A Free Man; and *Le Jardin de Bérénice,* 1891, The Garden of Bérénice). The themes of exoticism and fascination with death and decay occur in these early works, as well as in some later ones, such as *Du Sang, du volupté et de la mort,* (1894, Of Blood, Pleasure, and Death), *Greco ou le secret de Tolède* (1911, Greco or the Secret of Toledo), and *Jardin sur l'Oronte* (1923, Garden on the Orontes).

Barrès made his political debut in 1889 as a successful Boulangist candidate for the Chamber of Deputies. Although presenting himself for election four more times after 1893, he did not reenter the Chamber until 1906, as deputy from the first arrondissement in Paris—a seat he held until his death.

In his second trilogy, *Le Roman de l'energie national* (*Les Déracinés,* 1897, The Uprooted; *L'Appel au soldat,* 1900, The Calling of the Soldier; and *Leurs Figures,* 1902, Their Faces), Barrès analyzes himself and his relation to Lorraine, the province of his birth. This examination leads his to believe that the individual, as well as the nation, is formed by the land and the dead. A rejection of the formative forces, and thus of identity, can only lead to disaster for both the individual and the collectivity. These novels serve as the literary expression of Barrès's espousal of nationalism as a political philosophy and as a guide to action.

Prior to 1906, Barrès, the leading anti-Dreyfusard intellectual, had been a vehement opponent of the parliamentary republic. After his reelection to the Chamber, he assumed a more moderate stance, viewing his proper role in politics as that of moral mentor.

Alsace-Lorraine was at the core of Barrès's political thought and literary activity. Before World War I he published two novels—*Au Service de l'Allemagne* (1905, In the Service of Germany) and *Colette Baudoche* (1909)—dealing with the dilemma facing people of French culture who chose to remain in the occupied territory. When the war broke out, he welcomed the conflict as the occasion for France's moral rejuvenation, and he devoted himself to propaganda sustaining morale on the home front. After 1918 he was one of the most prominent advocates of a strong Rhine policy and full implementation of the Treaty of Versailles. He died in December 1923 and was honored with a national funeral.

Further Reading

Very little of Barrès's work has been translated into English, and there is no full-length biography of him in English. A view of aspects of his work and life is in Flora Emma Ross, *Goethe in Modern France, with Special Reference to Maurice Barrès, Paul Bourget and André Gide* (1937). Michael Curtis, *Three against the Third Republic: Sorel, Barrès, and Maurras* (1959), has a detailed biographical and critical study of Barrès as an antirepublican intellectual. John Cruickshank, *French Literature and Its Background* (vol. 5, 1969), is useful for the literary background of Barrès's time. □

Sir James Matthew Barrie

The British dramatist and novelist Sir James Matthew Barrie (1860-1937) is best known for his play *Peter Pan.*

James M. Barrie was born in Kirriemuir, Angus, Scotland, on May 9, 1860, the son of a poor, hardworking weaver. Influenced by his mother's interest in literature and art, the ambitious Barrie studied at the University of Edinburgh and then wrote prolifically for a Nottingham newspaper for two years. Determined to earn his living as a writer, he moved to London.

After achieving literary success, Barrie married the actress Mary Ansell in 1894. Their childless union was perhaps marred by the influence of his mother, and they were divorced in 1910. During this period he had become attached to Sylvia Llewellyn Davies and her sons. The tragic death of Mrs. Davies in 1910 hardened the heretofore lighthearted writer. He was further grieved by the accidental deaths of Mrs. Davies's two sons, whose guardian he had been.

Barrie received many honors in his lifetime. He was made a baronet in 1913 and was granted the Order of Merit for his service during World War I. He died in London on June 19, 1937, and was buried at Kirriemuir.

His Works

Like his immortal Peter Pan, Barrie never wanted to face the pain and unhappiness of the adult world. Thus much of his writing is emotionally sentimental as well as thematically autobiographical. His first published fiction, *Auld Licht Idylls* (1888), is a collection of folktales set in ''Thrums,'' a town based on Kirriemuir. These stories and his novel *The Little Minister* (1891) found immediate acceptance.

His play *The Professor's Love Story* (1894) and the dramatization of *The Little Minister* (1897) proved so successful that Barrie decided to concentrate on writing for the theater. He did, however, continue to produce outstanding prose works, among them *Margaret Ogilvy* (1897), which was a biography of his mother. The character of the hardworking ''little mother'' evident in this work recurs in several of his plays and novels.

Barrie's reputation as a dramatist was firmly established with productions of *Quality Street* (1901) and *The Admirable Crichton* (1902); both works possess charm and easy grace. *Peter Pan,* his greatest success, was based on a story

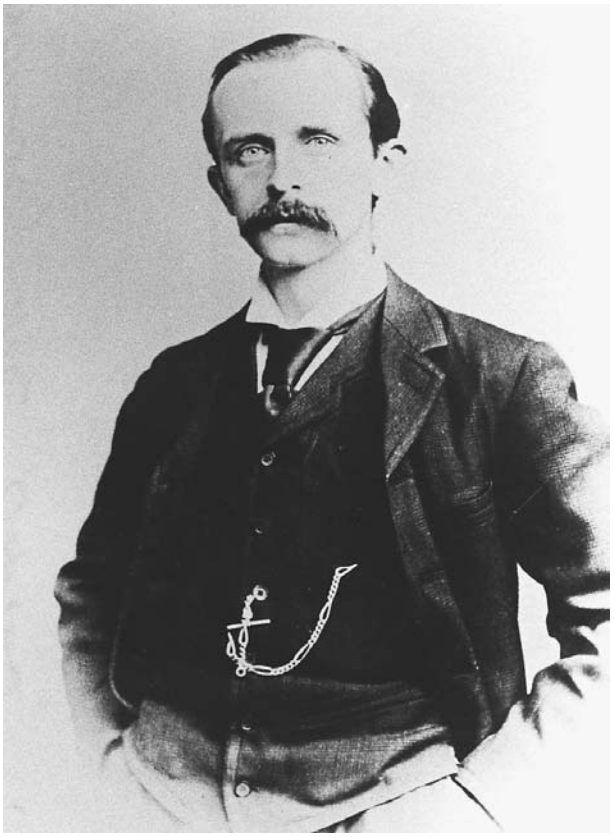

created for Mrs. Davies's sons. The drama promptly became a classic following its initial performance in 1904. The character of Wendy in this play appears to be an amalgam of Barrie's mother and Mrs. Davies.

In his social comedies—*The Admirable Crichton* and *What Every Woman Knows* (1908)—Barrie satirizes a topsy-turvy society whose class structure is rigid and antiquated. *The Twelve-Pound Look* (1910) criticizes feminine emancipation, and *Dear Brutus* (1917) advocates heavenly failure over worldly success. *Mary Rose* (1920), while light on the surface, has an underlying cynical vein.

Further Reading

The authorized biography of Barrie is Denis MacKail, *Barrie, the Story of J.M.B.* (1941). Also see Janet Dunbar, *J. M. Barrie: The Man behind the Image* (1970).

Additional Sources

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Hammerton, John Alexander, Sir, *J. M. Barrie and his books; biographical and critical studies,* New York: Haskell House Publishers, 1974. □

René Barrientos Ortuño

René Barrientos Ortuñ (1919-1969), populist Bolivian president from 1966 to 1969, identified himself with the forgotten Indian masses, allied Bolivia closely with the United States, crushed Che Guevara's guerrillas, and was killed in a mysterious helicopter crash.

René Barrientos Ortuño was born at Tunary, a village near Bolivia's second city, Cochabamba, on May 30, 1919. His father was of Spanish ancestry and his mother was Indian, and she ensured that her son's first language was Quechua, which would later endear him to a huge Indian constituency. Following the death of his father when he was very young, he was sent to a Franciscan orphanage, striking out when he was 12 and putting himself through a private high school by working odd jobs. Upon graduation, he entered the military academy in La Paz.

Before he could graduate, however, he was bitten by the political bug and was expelled for activism. He supported the new, radical MNR (National Revolutionary Movement), which was to dominate much of Bolivia's later history.

Expelled or not, Barrientos ended up in the Army and was a lieutenant in 1952 when the MNR in a bloody revolt seized power under Victor Paz Estenssoro. In this period the MNR was thoroughly reformist, dedicated to changing the society as well as the economy and to upraising the forgotten and landless Indian masses through education, land reform, and nationalization of major foreign holdings. Despite the fact that one reform soon implemented was a drastic paring of the strength of the armed forces to a miniscule 5,000 officers and men, Barrientos—who was briefly sent to the United States for flight training—was an enthusiastic supporter of Paz and his movement. Blending his penchant for reformist politics with his love for the military life, Barrientos in the mid-1950s, before becoming chief of the small Air Force, ran the U.S. Army-financed ''Civic Action'' program in his native Cochabamba province.

Paz announced in 1964 that he would again run for the presidency (he had fulfilled his first term, been succeeded by Hernán Siles Zuazo, and then served a second time). His air force commander, now well-known both in and out of the military, used his influence to try and become his running mate. Paz, however, balked and instead demanded that Barrientos resign from the military for meddling in politics. Before he could resign, however, Barrientos was wounded (in one of five separate assassination attempts during his life). Returning from treatment at an American hospital in the Panama Canal Zone, Barrientos was given a hero's welcome by the Bolivian people, and Paz reluctantly accepted him as vice presidential candidate. The Paz/Barrientos team won handily.

In November 1964, some three months after inauguration, the vice president, claiming that Paz was preparing a

dictatorship, began a coup in Cochabamba supported by Gen. Alfredo Ovando Candia: Bolivia's 184th coup. Paz was easily ousted, and a junta ruled Bolivia, with Barrientos and Ovando as co-presidents from May 26, 1965, to January 1966.

Not content with a co-presidency, Barrientos spent much of 1965 roaming the interior, haranguing the peasants in their native tongue and building a massive rural power base. He pledged to ''restore'' the 1952 Revolution, enforce honesty and efficiency in the government, and seek much-needed development aid from the United States. By the end of the year he had created the FRB (Bolivian Revolutionary Front), a coalition of basically conservative peasant and business interests.

In January 1966 he resigned from the junta and campaigned actively throughout the country for the upcoming elections, which he won easily in July, his FRB capturing 62 percent of the votes. His presidency was strongly supported by peasant organizations (which he repaid by spending half of his time helicoptering around the interior to be with them), the business and middle classes, the military, and the U.S. embassy.

Barrientos' rule was characterized by moderate economic growth, a concerted drive to lessen the extensive powers of organized labor (bloody strike-breaking by the Army became common); significant increases in U.S. aid, including Green Beret and Central Intelligence Agency (CIA) training teams which trained and advised the elite new Ranger regiment which crushed the Ché Guevara guerrilla movement in 1967; a growing centralization of political power at the expense of local and regional elites; and a quite successful courting of foreign investments. He made considerable progress in these areas, but his heavy-handed tactics (political arrests, exilings, martial law) alienated many. In negotiations with Chile (which had occupied the entire Bolivian seacoast in the 19th century War of the Pacific) to obtain a seaport he failed, disappointing more.

On April 27, 1969, again visiting his beloved interior, Barrientos was killed when the helicopter he was piloting hit a power line near Cochabamba. There is still considerable suspicion in Bolivia and elsewhere that the crash was not an accident but an assassination. Barrientos is still remembered fondly by many rural Bolivians as the president who cared.

Further Reading

There does not yet exist a biography of Barrientos, but a great deal of information on the man, his times, and his nation can be found in the following books: Dwight B. Heath, et al., *Land Reform and Social Revolution in Bolivia* (1969); James W. Wilkie, *The Bolivian Revolution and United States Aid Since* (1969); James M. Malloy and Richard S. Thorn, *Beyond the Revolution: Bolivia Since 1952* (1971); Christopher Mitchell, *The Legacy of Populism in Bolivia, from the MNR to Military Rule* (1977); and Herbert S. Klein, *Bolivia: The Evolution of a Multi-Ethnic Society* (1982). □

Justo Rufino Barrios

Justo Rufino Barrios (1835-1885) was a Guatemalan general and president whose sweeping innovations gave form to modern Guatemala and earned for him the sobriquet ''the Reformer.''

Justo Barrios was born on July 19, 1835, in the department of San Marcos in western Guatemala. His well-to-do parents had land holdings that extended into adjoining Mexico. He studied law in Guatemala City and became a notary, but in 1862 he returned home and engaged in farming until he joined the liberal revolution against conservative President Vicente Cerna.

The revolutionaries triumphed in June 1871, and their leader, Miguel Garcia Granados, became provisional president. Barrios, however, was the stronger personality. As military commander in the western departments, then as acting president, and finally as elected president after April 1873, he shaped the revolution and dominated Guatemala until his death.

Politically, Barrios ran an open dictatorship only slightly mitigated after 1879 by a charade of constitutionalism. He imposed internal peace and established central control over local affairs by means of appointed departmental governors (*jefes políticos*). As a lawgiver, he provided complete codes in many areas to replace the temporizing patchwork of legislation grafted on unrepealed Spanish laws accumulated since Guatemalan independence. In

1879 a compliant constituent assembly drafted a constitution accommodated to a strong executive, under which Barrios was overwhelmingly reelected in March 1880.

Barrios initiated far-reaching reforms of a pattern common to 19th-century liberals. He curtailed the powers of the Church by such measures as suppressing regular orders and nationalizing their properties, subjecting clerics to the civil courts, making civil marriage obligatory, and guaranteeing free exercise of all religions. Companion legislation provided for a public school system and made education laical, free, and compulsory. To encourage rapid economic growth of the country, he continued to promote coffee cultivation, offered land free or at moderate cost to prospective cultivators, and installed mechanisms to supply labor by Indians. To improve communications, he built roads and promoted railroad building, port development, and construction of telegraph, telephone, and cable lines. He stimulated immigration both for its direct effect and for the beneficial influence foreign settlers could exert on nationals.

Barrios also manipulated international affairs. He arranged a boundary settlement with Mexico that critics alleged served his own property interests better than the national welfare. Like other Central American strongmen, he intervened in neighboring states to overthrow hostile governments or to support those favorable to him. He proclaimed restoration of the Central American union, and when a previously compliant regime in EI Salvador did not respond favorably, he declared war. On April 2, 1885, he was killed on the battle filed at Chalchuapa, EI Salvador.

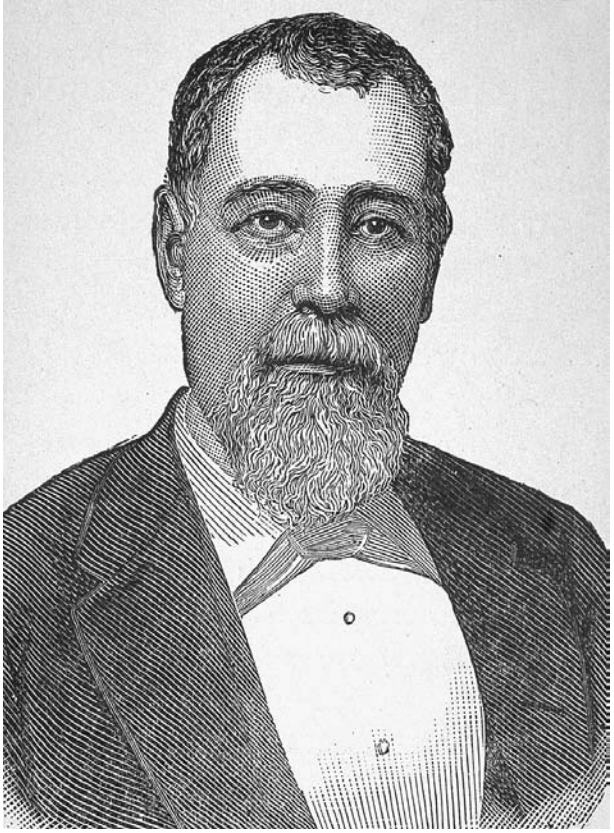

The Barrios regime set the pattern for ''liberal'' Guatemala until 1944. Barrios destroyed the traditional aristocracy but created another around the new entrepreneurs and other beneficiaries of his measures. He despised the Indian because of his cultural conservatism and his lack of sophistication; he believed him capable of no contribution to the new Guatemala other than as body given in labor or as an instrument of amalgamating the races.

Further Reading

The standard English source on Barrios is Paul Burgess, *Justo Rufino Barrios* (1926), an objective study by a Protestant missionary resident in Guatemala. Chester L. Jones, *Guatemala: Past and Present* (1940), contains a brief but excellent evaluation. □

John Barry

John Barry (1745-1803) was a U.S. naval officer during the American Revolution, distinguished by his gallant achievements. In the 1790s he was the senior officer in the American Navy.

John Barry, born in Ireland and always a staunch Roman Catholic, went to sea at an early age. In 1776 a Philadephia merchant selected him to be the master of a vessel trading with the West Indies. In that year Barry, already a veteran mariner, received a captain's commission in the Continental Navy. A myth persists that Barry was the first captain appointed to the first vessel purchased by Congress, but his initial ship was a hastily outfitted Philadelphia brigantine, the *Lexington*. He created quite an impression in his opening cruise by capturing a well-armed tender, giving safe convoy to several merchantmen, and eluding a British squadron. Barry's stature grew quickly, and he has been called the most popular officer in the Revolutionary Navy.

Barry's later commands were the *Effingham,* the *Raleigh* (which he had to run aground to avoid capture), and the *Alliance*. In the last years of the war he performed valuable service transporting supplies and dispatches between France and America. Unaware of the state of peace negotiations in Paris, he fought the last naval action of the Revolution more than a month after the conflict had officially ended. Barry remained in the service for two additional years, until the government sold the *Alliance*. The last captain to resign, he literally saw the Continental Navy come to an end.

Barry's retirement at his plantation home, Strawberry Hill, outside Philadelphia was not to be permanent. Congress, stung by the Barbary pirates' attacks on American shipping in the Mediterranean, resolved to create a new navy in 1794, and President Washington extended Barry a commission as senior captain in the service. After helping to supervise the naval construction program, he was made commander of the *United States,* the first of the new vessels to put to sea. The tall, white-haired Barry was accorded the

courtesy title of commodore, the second American naval officer ever to hold the title, and the first in 20 years. Between 1798 and 1801 Barry spent much of his time directing American naval operations in the West Indies, the period of the so-called Quasi-War with France. In semiretirement in 1802 the 57-year-old Barry was asked by President John Adams to assume command of the Mediterranean squadron, but ailing health compelled him to decline. He died the following year.

Further Reading

There is only one biography of Barry worthy of attention—an excellent study by a distinguished authority on the naval history of the Revolution, William B. Clark, *Gallant John Barry, 1745-1803: The Story of a Naval Hero of Two Wars* (1938). For early American naval history see Gardner W. Allen, *A Naval History of the American Revolution* (2 vols., 1913). □

Marion Shepilov Barry Jr.

Long-time mayor of Washington D.C., Marion Barry followed his third term in office with a conviction on cocaine possession charges, but Washingtonians had not seen the last of him. Released from prison in 1992, three years later, Barry assumed the office of mayor for the fourth time.

For over 20 years, politician Marion Barry has epitomized all that is good and all that is bad about big-city politics in America. The Southern-born civil rights activist fought to gain legitimacy for Washington, D.C.'s citizenry, wresting control of the capital city's governance from the U.S. Congress and taking important steps to cure the city's problems with crime and unemployment. As he moved from business organizer to school board member to mayor, however, Barry was increasingly implicated in the corruption and graft that seemed to pervade the city government. In 1990, after serving as mayor for 12 years, Barry was arrested and convicted on cocaine possession charges in an ugly and widely publicized scandal. Washingtonians had not seen the last of Barry, however, for in 1992 he was released from prison and elected to the city council by the capital's poorest ward, thus continuing one of the oddest political journeys in recent history.

Marion S. Barry was born on March 6, 1936, in tiny Itta Bena, Mississippi. When he was four, his sharecropper father died and his mother, Mattie B. Barry, moved to Memphis, Tennessee, where she worked as a domestic and married a butcher named David Cummings. Barry thrived in Memphis, earning high grades in school and becoming an Eagle scout. At the same time, he picked cotton, waited tables, and delivered papers to help his parents and seven younger sisters.

Barry's poor background made him an unlikely candidate for higher education, but his good grades led him to Memphis's all-black LeMoyne College, where he earned a bachelor's degree in chemistry in 1958. Barry received his

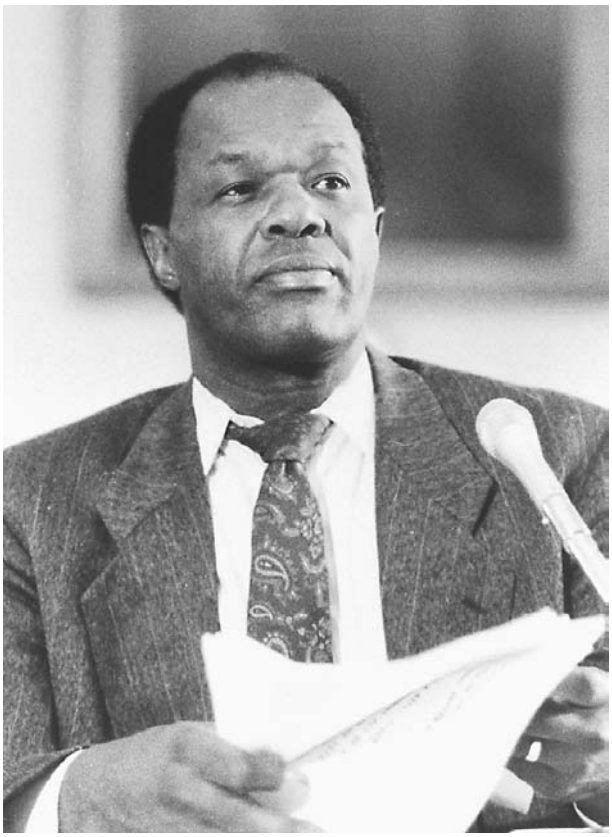

first taste of activism as a member of the college's chapter of the National Association for the Advancement of Colored People (NAACP). As chapter president, Barry led an effort to force a white college trustee to retract a disparaging remark he made about blacks while representing Memphis in a bus desegregation trial.

From LeMoyne, Barry went to Fisk University, a predominantly African American institution in Nashville where he earned his master's degree in chemistry. Barry helped form a NAACP chapter at Fisk, and in 1960, after participating in a workshop in nonviolence, organized the first lunch counter sit-ins in Nashville. Later that year, Barry and others interested in nonviolent protest met with the Reverend Martin Luther King, Jr., at Shaw College in Raleigh, North Carolina. There they established the Student Nonviolent Coordinating Committee (SNCC; often pronounced ''snick''), which became an important organizing force in the civil rights movement. Barry was named SNCC's first national chairman.

Through the early 1960s, Barry tried to balance education and activism as he shuttled between SNCC headquarters in Atlanta and teaching appointments at the University of Kansas, the University of Tennessee, and Knoxville College. ''He was totally political, totally committed to empowering the people, to getting people elected, not just getting them equality at the lunch counter,'' Lawrence T. Guyot, an SNCC veteran told the *New York Times.* In 1964, however, Barry gave up his doctoral work to labor full time for SNCC. He spent some time in New York City and then moved permanently to Washington, D.C., where he struck both friends and foes as a man with a mission. Gregarious, ebullient, and impatient, he soon became a leader of the capital's civil rights community. Washington's newspapers took one look at the six-foot-one-inch, 200-pound activist cloaked in African-style garb and dubbed him a ''dashiki-clad militant.''

Barry's early activities in Washington fell within the tradition of the protest movement. In January of 1966 he protested rising bus fairs with a successful one-day bus boycott. The following month, he formed the ''Free D.C. Movement,'' which lobbied to free Washington from direct Congressional rule. ''Free D.C.'' organized boycotts of merchants who wouldn't display its posters, thus forcing businesses to choose sides. Those who wanted customers in the predominantly black city chose ''Free D.C.'' Barry's opponents labeled him an ''extortionist and a caged panther,'' according to the *New York Times,* but the movement succeeded in gaining a form of home rule by 1973.

By 1967 Barry had begun to appreciate the resources of government. He split with the increasingly radical SNCC and, trading his dashiki for a business suit, persuaded U.S. secretary of Labor Willard Wirtz to appropriate $300,000 for ''Youth Pride,'' a one-month project that would hire 1,100 African American youths to kill Washington's rats and clean its streets. Reaction to Youth Pride was mixed. Conservatives attacked the program as typical of ''liberal'' coddling of criminals and misfits, while the U.S. Attorney's Office investigated it for graft and corruption. But the jobs program was popular among inner-city constituents, gave Barry an important means of distributing political favors, and made him a major player on the Washington, D.C. political scene. Barry quickly won other grants for the program and within months had expanded it to include Pride Economic Enterprises, a for-profit venture that ran several small businesses and a 55-unit apartment complex.

In 1970 Barry ran for and won a seat on the citizen's board of Washington's Pilot Police District Project, an organization that had been set up to create rapport between precinct officers and the African American community. The following year, he won a seat on the school board—D.C.'s main elected body before home rule—by claiming he could run the board better than his opponent, incumbent board president Anita F. Allen. Analysts thought that Barry's successful mediation of a dispute between teachers and the board helped him win the spot. Between 1972 and 1974, Barry served as school board president. In 1972 Barry also wed Mary Treadwell; their marriage lasted just four years.

In 1973 Congress approved limited home rule for D.C., opening the way for the first mayoral and city council elections in 100 years. On June 5, 1974, Barry announced he would run for city council president. That summer, after failing to win any major endorsements, he decided to run instead for an at-large seat, a post which he easily won. Shedding his business ties to become a full-time politician, Barry reached out to all minorities and crafted one of the country's strongest gay rights bills. In 1976 he won re-election with 78 percent of the vote. The next year, Barry's career almost reached a premature end. Radical Hanafi Muslims seized the District Building demanding cancellation of a movie on the life of Mohammed. In the chaos, they shot Barry in the chest, barely missing his heart. Barry recovered quickly, however, and was back to work a few weeks later.

On January 21, 1978, after three years in the city council, Barry announced his intention to run for mayor. Observers gave him little chance against fellow Democrats Sterling Tucker—city council president—and incumbent mayor Walter E. Washington. But Barry, who campaigned vigorously on promises to cut government waste, reduce infant mortality, and provide housing for the city's poor, made the three-way race work to his advantage, capturing the minority white vote while his opponents split the African American majority vote. Barry also received the support of the city's gay community and last minute endorsements from the *Washington Post* and the municipal unions. He won the primary with a 35 percent plurality and, on November 7, 1978, he took 66 percent of the vote against Republican Arthur A. Fletcher.

In the euphoria of his victory, the press mentioned Barry—the first former civil rights activist to become mayor of a large city—as a potential vice-presidential candidate or senator should the District of Columbia become a state. Barry himself concentrated on solidifying his political support. To show solidarity with the African American community, he provided housing projects and job programs, and moved to a working-class neighborhood in Ward 7. He courted labor and senior citizens by adding to the city's

work force, and he cozied up to business by making favorable zoning and development decisions.

Barry also faced a number of problems during his first term. Teachers went on strike, a long snowstorm paralyzed the city, and a $409 million budget deficit forced cuts in jobs and services. To raise funds, Barry asked for federal aid and borrowed money in the bond market. Beyond the workings of the city government, elements of scandal began to tarnish Barry's reputation. In 1979, the *Washington Post* charged that Mary Treadwell, the mayor's former wife and a co-founder of Youth Pride Inc., had skimmed $600,000 in federal money from a Pride-run low-income housing project.

Despite these controversies, Barry won overwhelming victories in the 1982 primary and general election. During his second term, Washington regained its fiscal health, witnessed a renewal of its downtown, and saw a decline in unemployment and crime. The failures of the second term, however, seemed to have been caused by extreme examples of oversight. First, the city's housing stock declined noticeably, while the Barry administration failed to spend $8 million in federal grants. Moreover, Barry's administration was blamed for prison disturbances and arson at its Lorton Correctional Facility in July of 1986 that injured 22 inmates and guards and damaged 14 buildings. Barry blamed the riot on publicity given to a prison consultant's report which predicted that overcrowding would cause an uprising. The report, Barry told the *New York Times,* was a ''self-fulfilling prophecy.''

Such incidents pointed out the uncommonly high level of responsibility held by Washington, D.C.'s mayor. In most cities, responsibility for prisons would be shared by city, county, and state. In Washington, D.C., responsibility and power rest strictly in the mayor's hands. By the end of Barry's second term, evidence suggested that Barry was unable to manage that responsibility. Treadwell and Barry's chief aid, Ivanhoe Donaldson, were convicted of financial crimes. A female city worker with whom Barry had a ''personal'' relationship was convicted of selling cocaine. And Barry's third wife, Effie Slaughter, whom he had married in 1978, was forced to decline a sharply discounted mortgage when the transaction was made public.

Despite the controversy, Barry won a third term in 1986, gaining 71 percent of the primary vote and 61 percent of the vote in the general election, in which he was opposed by Carol Schwartz, a city councilwoman who made an issue of the fact that Barry's son, Christopher, went to private schools. Barry began his third term with a jubilant four-day celebration, but conditions in his administration soon deteriorated. A blizzard hit and the city failed to respond adequately. Then a fiscal crisis forced the mayor to eliminate 1,223 jobs and increase taxes on business and consumers. Barry blamed the city's fiscal crunch on Congress, noting that the federal government's real estate went untaxed except for what Congress decided to appropriate.

To make matters worse, the law seemed to be closing in on the mayor himself. On December 22, 1988, police officers about to make an undercover drug buy from Charles Lewis, a former Virgin Islands official and an acquaintance of Barry, were called back when they learned that the mayor was in Lewis's hotel room. The incident led to a grand jury investigation into possible interference by the mayor in the drug investigation. On January 19, 1989, Barry appeared before the grand jury and testified for three hours. Later, he told reporters he had done nothing wrong.

By April, Lewis had been convicted on four counts of cocaine possession in the Virgin Islands and faced multiple charges in Washington. On November 6, 1989, Lewis pleaded guilty to two conspiracy charges and named Barry as a person for whom he bought crack. Finally, on January 18, 1990, police arrested Barry in Washington's Vista Hotel, charging that he had smoked crack in the room of Rhasheeda Moore. Released on bond, Barry checked into Hanley-Hazelden Treatment Center in West Palm Beach, Florida, where, according to his spokesman, he spent seven weeks being treated for alcoholism.

By February 15, 1990, a grand jury returned nine counts against Barry based on the Moore incident, his visits to Lewis, and possible perjury before the grand jury. That May, the jury returned six new counts, five accusing him of cocaine possession, one of conspiracy. If convicted on all 14 counts the mayor could have faced 26 years in jail and fines of $1,850,000. Barry contended that the government's case was the work of overzealous prosecutors out to get a big-city mayor; Jay B. Stephens, the U.S. Attorney for the District of Columbia, told the *New York Times* that his office was ''fairly enforcing the criminal laws without regard to the position or status of the offender.''

On June 13, 1990, shortly before his trial was set to begin, Barry announced he would not run for a fourth term: ''Now is a time for healing, for me personally and for you politically,'' the *New York Times* quoted him as saying. ''This decision is not related to my legal situation. It is related to my recovery and to what I know is best for my wife and son who suffered for so long through this ordeal.'' Barry's drug trial lasted eight weeks, attracting publicity throughout the nation. Many local residents were saddened and angered by testimony that portrayed the mayor as a drug user, testimony which included a video-tape taken during the Moore incident. Others were outraged by what they considered a vendetta by white prosecutors against one of the country's most prominent African American politicians.

On August 10, 1990, the jury answered the prosecutor's 14 counts with a conviction on a single misdemeanor charge of cocaine usage. It acquitted him on another misdemeanor, and it failed to reach a verdict on the 12 remaining charges. That fall, while he made his appeals, Barry made what seemed a desperate bid for an at-large council seat on the city council. The *Washington Post* described his campaign ''listless,'' ''haggard,'' and ''distracted.'' His candidacy flopped everywhere but Ward 8, where the city's poorest residents gave him a majority.

In October of 1990, Barry finally resigned as mayor of Washington, D.C. His lawyers were able to delay but not completely forestall U.S. District Judge Thomas Penfield Jackson's six month sentence—the longest allowed under federal guidelines. In sentencing Barry on September 27,

1991, Jackson accused Barry of giving an ''aura of respectability'' to the capital's violent drug culture, according to the *Los Angeles Times.*

In the spring of 1992, after serving his sentence, Barry returned to Washington politics. He rented a house in Ward 8 and ran for the city council, relying heavily on religious and African themes. Though opposed by almost every established politician, including the new mayor, Sharon Pratt Kelly, he campaigned vigorously and registered more than a thousand voters. On September 16, 1992, Barry took 70 percent of a record high turnout, defeating former ally Wilhelmina Rolark by a ratio of 3-to-1 in the primary. The following month, he won a two-year city council term in the general election, thus beginning a remarkable political rebirth.

Barry's unlikely return to public life continued into the mid 1990s. Late in 1993, Barry began to conduct polls, raise money, and line up potential support for a 1994 run for mayor. A January 1994 poll conducted by the *Washington Post* indicated that Barry was already more popular than mayor Sharon Pratt Kelly, whose administration was damaged by allegations of conflicts of interest in 1992. Personal healing accompanied political healing throughout January, when Barry married longtime friend Cora Lavonne Masters. The marriage, which was attended by Mayor Kelly, Jesse Jackson, poet Maya Angelou, and activist Betty Shabazz, focused on unity. Presenting himself as an example to Washington, D.C.'s largely poor population, Barry returned to politics with a successful campaign for a city council position in 1992.

In 1995 Barry assumed the office of mayor for the fourth time. The biggest challenges facing him were an estimated billion dollar debt and a possible take-over of the city's operations by the federal government. By spring Congress set up a financial control board when the city's schools, foster care programs, police force, and fire department began to show the effects of working under the huge deficit. But because Barry was able to establish a good relationship with Speaker of the House Newt Gingrich, according to the *New York Times Magazine,* ''Republican hard-liners don't get to play social engineer'' and massively reform the city. It is due to Barry's continued influence with the poorest members of his electorate that he was able to protect home rule of the district. However, Barry has ''considerably less money to bring home to the District'' with the reduced budget finally approved by Congress.

By May 1996 Barry was taking an indefinite personal leave. Friends attributed it to the long hours he has been working and the prostrate surgery he had undergone in December of the previous year. But rumors of Barry using drugs again; an investigation by the U.S. Attorney's Office into his dealings with real-estate investor, Yong Yun; allegations that Mrs. Barry misappropriated monies from the 1994 campaign; and the continued downsliding of city services made some wonder whether Barry's days in office were numbered. Indeed, *Newsweek* reporters Daniel Klaidman and Michael Isikoff wrote, ''While Barry is unquestionably revered by thousands of lower-income residents, there are ample signs that many others are increasingly disenchanted . . . Meanwhile, the mayor [continued to seek] 'spiritual rejuvenation,' . . . [while] insiders wondered whether the troubled reign of a shrewd political opportunist may finally be coming to a close.'' But Barry returned to work on May 13, 1996, after two weeks of personal introspection at retreats in Maryland and Missouri. Pronouncing himself spiritually renewed and mentally sharp, he denied rumors that his hiatus had been caused by drug or alcohol use or marriage problems. Although Barry appeared eager to resume his position as mayor, fiscal and racial troubles continued to plague Washington, D.C.

Concerned that racial divisions in the nation's capital had reached dangerous levels, Barry invited several religious, ethnic, business, and government to participate in a discussion of race relations on January 15, 1997 (the birthday of Martin Luther King Jr.). Despite the intentions of the hundreds who participated in Barry's ''Day of Dialogue on Race Relations and Polarization,'' it was clear that little had changed in the city, one of the most racially divided in the U.S.

In an attempt to solve the fiscal problems of Washington, D.C., Barry unveiled his proposed budget for 1998, a $3.3 billion spending plan. Arguing that cities restructure debt all the time, Barry said that if the control board refused the plan, he would be forced to cut millions more from the Police Department, the Fire Department, and the public school system, even though the control board has made public safety and education its highest priority. Based on a 1995 law that created the control board, an agreement on the budget must be reached by the Mayor, the City Council, and the board before the budget is sent to Congress for approval.

Further Reading

Jet, January 10, 1994, pp. 35-36; February 20, 1995, p. 6.
The New York Times, May 14, 1996, p. A14; December 27, 1997, p. A18; January 15, 1997, p. A16; February 4, 1997, p. A14.
The New York Times Magazine, October 29, 1995, pp. 38-41, 44-45, 54-58, 76.
Newsweek, May 13, 1996, pp. 32-33. □

The Barrymores

The Barrymores were a famous American theatrical dynasty who, for three generations and well over a hundred years, provided America with important actors.

The fortunes and misfortunes of the remarkable Barrymore family started in America in 1827 with the debut of seven-year-old Louisa Lane, beginning a career that lasted 70 years. Acting with established stars of the day, she married an Irish comedian, John Drew. Best known for her comic roles, Louisa Drew also excelled as a

theater manager. In 1861 she took over the Arch Street Theater in Philadelphia, becoming the second woman in America to assume theatrical management responsibilities.

The Louisa Lane-John Drew marriage produced three important actors: John, Jr., who eventually became one of the most important comic actors of his day (and incidentally provided a pattern and a measure of greatness for his niece and two nephews); Sidney, called Uncle Googan; and Georgiana, a spirited comic actor (who in 1876 married Maurice Barrymore and became the mother of the most celebrated Barrymores, Lionel, Ethel, and John).

Maurice Barrymore, born Herbert Blythe, was the son of an army officer stationed in India. Upon leaving Oxford University, he expressed an interest in acting; his horrified family suggested he change his name. He complied and also changed his country.

Because they were actors first and parents second, both Maurice and Georgiana Barrymore were on the road continually, and so the three children spent their early years in their grandmother's home. Maurice seems to have been an indulgent parent when home but almost forgot his children when away. Georgiana died of tuberculosis when her children were teenagers; thus their grandmother provided what stability they knew as children. Maurice had to be committed to a mental institution for the last two years of his life.

Ethel Barrymore

Ethel Barrymore (1879-1959)

Ethel Barrymore's early years were spent in a convent school; but by 1894 fortunes changed, particularly in theater management, and her grandmother, Louisa Drew, began touring again. Although Ethel would have preferred to become a concert pianist, she recognized that financial necessities required immediate returns. (In later life she said, ''We became actors not because we wanted to but because it was the thing we could do best.'') She joined her grandmother and Uncle Googan, making her professional debut in Montreal. For three years Ethel appeared in small roles, usually in productions headlined by more famous relatives.

In 1897, gaining recognition in London in the play *Secret Service,* she joined Sir Henry Irving in *The Bells* and *Peter the Great*. On returning to the United States, she appeared with her uncle John, and then in 1901 under Charles Frohman's management she had her own success in *Captain Jinks of the Horse Marines*. Other outstanding successes included *Alice-Sit-by-the-Fire* (1905), *Mid-channel* (1910), *The Constant Wife* (1920), and *The Corn Is Green* (1942).

Ethel Barrymore often played in vaudeville, using James Barrie's one-act play *The Twelve-Pound Look* as her vehicle. She also made films but, unlike her brothers, she never deserted the stage. Among the best films were *Rasputin and the Empress* (1932; the only production, stage or screen, in which the three Barrymores appeared together) and *None but the Lonely Heart* (1944).

In 1909 she married Russell Colt; they had three children. She carried on the family tradition by introducing her daughter, Ethel Colt, in the cast of the film *Scarlet Sister Mary*. In 1928 she was honored when a theater was named for her, and in 1952 she was awarded an honorary doctorate from New York University. Separated from her husband in 1920, she died in 1959 in Hollywood. She had found few roles worthy of her talent; nevertheless, she is recognized as one of America's greatest actors.

Lionel Barrymore (1878-1954)

The eldest of the Barrymore children, Lionel was the most reluctant to accept acting as a profession. From early youth he was interested in art, but at 15 he appeared in *The Rivals* with his grandmother. It was a near-disaster, but he continued in small roles, usually with a famous relative. His first public notice came as the organ grinder in John Drew's 1902 production with the improbable title *The Mummy and the Mockingbird*. He appeared with McKee Rankin and then married Rankin's actress daughter. In 1905 the newlyweds abandoned the stage; his interest in painting prompted Lionel to go to Paris to study at the Académie Julian. By 1909, convinced he had no career in art and lacking anything better to do, he returned to the stage.

Again great success was denied, though he continued in small parts on the stage and in the emerging silent-film field. In 1912 he joined D. W. Griffith in a one-reel film, opposite Mary Pickford, the script by Anita Loos. In 1917 he joined his brother, John, in *Peter Ibbetson*. His best role

came the following year in *The Copperhead*. This performance placed him alongside the other greats of his family.

In 1925 Lionel left the stage for Hollywood. He made over 70 films, not counting the Dr. Kildare series. In 1931 he won an Oscar for his performance as the courtroom lawyer in *A Free Soul*. He directed seven films and is also remembered for his radio performances in Dickens's *A Christmas Carol*.

Throughout his life he continued painting as an avocation. Late in life he devoted time to serious musical composition, at which he had some success; one of his works was played by he New York Philharmonic. He was divorced in 1922 and remarried in 1923. He died in Van Nuys, Calif., in 1954.

John Barrymore (1882-1942)

Of the three Barrymore children, John was most haunted by the bright and dark spell of his father. That Maurice ended in an institution was one shadow; John was deeply attached to his grandmother, and her death when he was 15 was another. Perhaps those events can help define the maelstrom of his final years: the talent that mocked itself, the alcoholism, the emotional instability.

John also tried to avoid a stage career, though not as successfully as Lionel. John too attempted a career in art, working for a short time as a newspaper illustrator. But in 1904 he made his New York theatrical debut and for the next several years appeared in musical and light comedy.

In 1916 he turned to serious works. He was cast in Galsworthy's *Justice,* the role establishing his fame. Then came *The Jest, Peter Ibbetson, Redemption,* and, in 1920, Shakespeare's *Richard III,* directed by Arthur Hopkins. Although very successful, it closed after four weeks when John collapsed. In 1922 he returned to Shakespeare in what may have been America's best *Hamlet* of the 20th century, again directed by Hopkins. John always became bored playing long runs; this production lasted 101 performances, breaking by one Edwin Booth's record for the same play. The following season John took the production on tour for nine weeks and then in 1925 presented it at the Haymarket in London, repeating the New York success. When *Hamlet* closed in London he moved to Hollywood, returning to Broadway only once, in 1940, in a mediocre comedy and a parodying performance, *My Dear Children*.

John Barrymore was an important Hollywood personality; his exploits on and off stage helped build the reputation of that glamorous city. Among his better films were *Grand Hotel* (with Greta Garbo), *Romeo and Juliet, Bill of Divorcement, Topaz,* and *Twentieth Century*.

His personal life was stormy. He was married four times, each marriage beginning bright and ending very dark. He had three children. Alcohol became a habit; by 1936 he had difficulty remembering lines. The Hollywood years had earned him a quick fortune, but it was spent even faster. Then, his ability to remember lines gone, he turned to radio in a failing attempt to avoid bankruptcy. He died on May 29, 1942, in Hollywood.

Further Reading

Each of the three Barrymores wrote an autobiography, and each seems to expect the reader to look elsewhere for such factual information as dates and places: Ethel Barrymore, *Memories: An Autobiography* (1955); Lionel Barrymore, *We Barrymores* (1951); and John Barrymore, *Confessions of an Actor* (1926). Gene Fowler, *Good Night, Sweet Prince* (1944), is an intimate biography of John Barrymore with many references to Lionel Barrymore; it deals with its subject as honestly as can be expected from a close friend. A newer work is Hollis Alpert, *The Barrymores* (1964). Barbara Marinacci, *Leading Ladies* (1961), includes a section on Ethel Barrymore. □

Heinrich Barth

The German explorer Heinrich Barth (1821-1865) greatly expanded European knowledge of the western and central Sudan in Africa.

Heinrich Barth was born on Feb. 16, 1821, in Hamburg. He showed remarkable linguistic skill and learned English, French, Spanish, Italian, Arabic, and several African languages. In 1839 he entered the University of Berlin.

From 1845 to 1847 Barth visited most of the Mediterranean countries and then decided to pursue an academic career. Starting as an unsalaried university lecturer, he proved to be unpopular with his associates and a poor teacher and was forced to cancel his classes.

Meanwhile, James Richardson was assembling the English Mixed Scientific and Commercial Expedition to establish trans-Saharan communications with the banks of the Niger for commercial reasons, to help stop the slave trade, and to collect historical, geographical, and scientific information. Needing scientists, he accepted Barth, and they were joined by Dr. Adolf Overweg, also from Hamburg. They set out for the Sudan, crossing the Sahara Desert from Tripoli. Near Lake Chad, Barth and Overweg parted from Richardson because of disagreements. Richardson died in March 1851 and Overweg in September 1852, leaving Barth to complete the expedition.

Barth traveled in the central and western Sudan, and when his contacts with Britain were severed, he was presumed to be dead or lost. But Barth had become fascinated with African life and was carrying on a systematic study of the Sudan.

In the field of geography, Barth's maps and writings gave more complete information on the Sahara and Sudan than had previously been available. In history he discovered fragments of the *Tarikh es Sudan* (History of the Sudan) and the *Diwan* (History of the Kingdom of Bornu) and wrote about the decline of the Fulani empire. In unknown areas he carefully recorded local languages, histories, and trading patterns and described the social and administrative structure of African kingdoms.

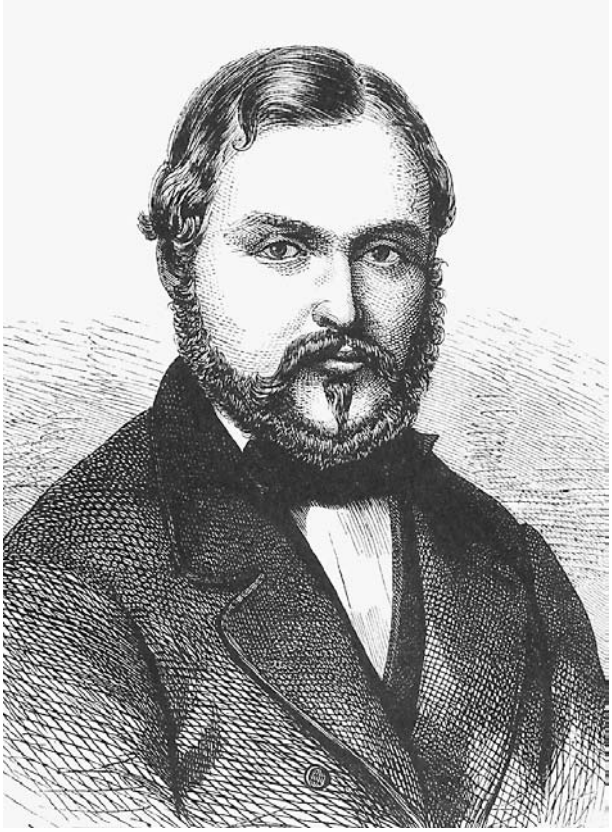

Barth's trip to Timbuktu confirmed the reports of the French explorer René Caillié, and Barth's exploration on the upper Benue confirmed that the Benue empties into the Niger and that the Shari empties into Lake Chad. He did extensive work in linguistics, including the compiling of vocabularies for 40 African languages in the Lake Chad area. In 1855 he crossed the Sahara to Tripoli and returned to England in September.

Barth published a five-volume account (1857-1858) of his years in the Sudan, which was of immense value and interest to serious students of Africa but considered dull by most of the reading public. He died in Berlin on Nov. 25, 1865.

Further Reading

The basic reference on Barth is the journal he kept of his 5-year stay in the Sudan. The first American edition was published as *Travels and Discoveries in North and Central Africa* (3 vols., 1857-1859). A shorter version was edited by the British scholar A. H. M. Kirk-Greene as *Travels in Nigeria* (1962). William H. G. Kingston and Charles Rathbone Low, *Great African Travellers* (1904), is a detailed study of Barth's travels. For a good discussion of the motives and methods of explorers, including Barth, see Paul Herrmann, *The Great Age of Discovery* (1958). □

Karl Barth

The Swiss Protestant theologian Karl Barth (1886-1968), a giant in the history of Christian thought, initiated what became the dominant movement in Protestant theology up to the present day.

Karl Barth was born on May 10, 1886, in Basel, the eldest son of a Swiss Reformed minister. Raised in an atmosphere of evangelical piety and theological learning, Karl decided at the age of 16 to become a theologian. Between 1904 and 1908 he was educated at the universities of Bern, Berlin, Tübingen, and Marburg and studied under the leading Protestant religious scholars of the day. In 1908 Barth was ordained to the Swiss Reformed ministry. He then served as pastor of congregations in Geneva (1909-1911) and in the village of Safenwil (1911-1921). In 1913 Barth married Nelly Hoffman, and they had three sons and a daughter.

Early Theology (1919-1931)

Thoroughly educated in the liberal Protestant approaches to Christianity, early in his career Barth came to be troubled by liberalism's easy marriage between Christianity and overconfident modernity. The uncritical support of World War I by leading German intellectuals, including some of Barth's teachers, however, irrevocably exposed for

him the bankruptcy of liberalism's religious anthropocentricity.

Faced with the task of preaching each week, Barth turned with fresh eyes to the Bible and discovered there what he was to call a ''strange new world.'' In 1919 his explosive *Commentary on the Epistle to the Romans* catapulted the unknown pastor into international theological prominence. Strongly influenced by the recently discovered 19th-century religious thinker Kierkegaard, *Romans* stressed the ''infinite qualitative difference'' between God and man. According to the Bible's own testimony, said Barth, revelation is entirely the gracious self-disclosure of the utterly transcendent and otherwise hidden God in the person of Jesus Christ. This revelation is the crisis or judgment of all human activities, including religion. In this work Barth strongly opposed liberal theology's blurring of the divine-human distinction and the subordination of Christian faith and ethics to the passing standard of each historical period.

Romans brought Barth an invitation to become professor of reformed theology at the University of Göttingen in Germany, where he remained from 1921 to 1925. This post was followed by professorships at the universities of Münster (1925-1930) and Bonn (1930-1935). During this period Barth's understanding of the nature and method of Christian theological reflection developed into the mature position of his monumental *Church Dogmatics*. The first volume of the work appeared in 1932, and at Barth's death in 1968 it had grown to 13 volumes and was the most comprehensive exposition of theology since St. Thomas Aquinas's *Summa theologica*. Leading up to this main work were writings such as the sermons and lectures included in *The Word of God and the Word of Man* (1924) and *Theology and Church* (1928); and *Anselm: Fides quaerens intellectum* (1931), a study of the great 11th-century theologian whose method of ''faith seeking understanding'' had a decisive influence on the direction of Barth's developed theology.

In these early years the theological movement which Barth had begun, variously called ''theology of the Word,'' ''theology of crisis,'' ''dialectical theology,'' ''Neo-Reformation theology,'' and ''neo-orthodoxy,'' attracted in varying degrees men who, with him, became the leading Protestant theologians of this century. Among them were Emil Brunner, Rudolf Bultmann, Dietrich Bonhoeffer, Paul Tillich, and Friedrich Gogarten.

Later Theology (1931-1968)

At Bonn, Barth assumed leadership of those Protestants in Germany who opposed the rising National Socialist or Nazi party. After Hitler came to power, Barth served as the chief drafter of the anti-Nazi Confessing Church's Barmen Declaration (1934), a confession of faith vigorously repudiating Nazi ideology on the basis of the gospel. The following year Barth was expelled from Germany. He returned to his native Basel and was a professor of theology at the university there until his retirement in 1962.

Barth's numerous writings after 1931, besides the successive volumes of *Church Dogmatics,* include *Credo* (1935), which comments on the Apostles' Creed; *The Knowledge of God and the Service of God* (1938), which is a good example of Barth's important recovery of the vital theological insights of the Protestant Reformation; *Dogmatics in Outline* (1947), which summarizes his theology; *Against the Stream* (1954), which includes some controversial essays on the cold war, describing communism in theological terms as far different from Nazism; and *Evangelical Theology: An Introduction* (1963), which contains the lectures he gave in the United States during his only visit, in 1962.

A lecture Barth delivered in 1956 entitled ''The Humanity of God'' (published in *The Humanity of God* [1960]) best describes the development which took place in his theology. He had begun, he said, with the ''otherness'' of God as the biblical theme which most needed attention; but the direction of his theological was toward a deepening concentration on Jesus Christ as the full revelation of God and therefore the sole object of theological thinking. In this light Barth had come to see more and more fully that the central theme of Scripture is the ''togetherness'' of the sovereign God and creaturely man in Christ—God's ''humanity'' in the Incarnation.

Barth's theological ''revolution'' was a dynamic, nonfundamentalistic recovery of the biblical message as the proclamation of the unique self-disclosure of God to man in Jesus Christ. He believed that Christian theology ought always to derive its entire thinking on God, man, sin, ethics, and society from what can actually be seen in Jesus as witnessed by the Old and New Testaments rather than from sources independent of this revelation. His voluminous writings explore the inexhaustibly fruitful implications of his total Christ-centeredness.

Thomas Oden said of him: ''Barth looked like a casting agency's idea of a German professor, with his shock of wavy gray hair, high forehead and cheekbones, craggy eyebrows. His owlish eyes peered occasionally over his horn-rimmed glasses, which often sat at the tip of his nose. He was known for his geniality, modesty, patience and sympathy, and above all a pixyish sense of humor.'' Barth's chief avocation was a passionate love of Mozart's music. He died on Dec. 9, 1968.

Further Reading

Numerous studies of Barth's life and thought are available. Among the best in English are Thomas F. Torrance, *Karl Barth: An Introduction to His Early Theology, 1910-1931* (1962); George Casalis, *Portrait of Karl Barth* (trans. 1963); Herbert Hartwell, *The Theology of Karl Barth: An Introduction* (1964); and Thomas C. Oden, *The Promise of Barth: The Ethics of Freedom* (1969).

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Richmond Barthé

Richmond Barthé (1901–1989) was a pioneer in American sculpture in the 1930s and 1940s in that he was one of the first African American artists to focus thematically on the lives of blacks, both in the United States and in Africa.

Trailblazing artist Richmond Barthé's sculpted works were seminal in that they focused on the lives of his fellow African Americans. He depicted African Americans at work in the fields of the South (*Woman with Scythe,* 1944), African Americans of distinction, and, in *Mother and Son* (1939), African Americans as victims of racial violence. He also sculpted images of African warriors and ceremonial participants.

Barthé was born on January 28, 1901, in Bay St. Louis, Mississippi, to Richmond Barthé, Sr., and Marie Clementine Robateau. His father died before Barthé was a year old, and his mother's sewing supported the family. She later remarried, to William Franklin, an old friend and Barthé's godfather. Franklin worked in various odd jobs, including as an ice man, delivering ice throughout the rural community. According to Barthé, he was artistically inclined from a very young age. In *A History of African American Artists,* he is quoted as saying, ''When I was crawling on the floor, my mother gave me paper and pencil to play with. It kept me quiet and she did her errands. At six years old I started painting. A lady my mother sewed for gave me a set of watercolors. By that time I could draw pretty well.''

As a teenager, Barthé's artistic talent had attracted attention among several of his mother's clients, and among his stepfather's ice customers as well. Barthé used to help in the delivery during the summer. One of the customers, who knew of and admired Barthé's work, told the young boy that he would injure himself carrying such large chunks of ice all day long. She arranged for him to get a job with the Pond family in New Orleans, a very wealthy family with several homes and an interest in supporting the arts. Barthé stayed with the Ponds for several years, working as their houseboy while being encouraged to continue drawing and painting. Around this time, Barthé met Lyle Saxon, a writer working for the *New Orleans Times-Picayune,* and the two men became good friends. Saxon was very interested in Barthé's work and remained a champion of the artist after he became a well-known novelist.

Around 1923, a Catholic priest took an interest in Barthé's work and began looking for a local art school for him to attend. In the South, however, no school would admit a black, so the priest paid for Barthé to attend the prestigious Art Institute of Chicago. Here, Barthé rapidly developed as an artist, studying with several important teachers. Barthé's most influential teacher was Charles Schroeder. It was ultimately Schroeder who suggested that Barthé try sculpture. Schroeder did not intend to suggest that Barthé, who was mainly a painter then, shift his medium, but for him to incorporate three dimensions into his art. It turned out, however, that Barthé was a gifted sculptor, as was immediately apparent from the creation of his first busts in art school. An Art Institute show included three of his works. From that show, Barthé received his first commission as a sculptor. The Lake County Children's Home in Gary, Indiana, saw Barthé's work and hired him to do busts of Henry O. Tanner and Toussaint L'Ouverture for its home. Barthé, who had taken no classes in sculpting, thus began a career as a sculptor. His talents so impressed his teachers at the Institute that they advised him not to take any classes, fearing that formal training might ruin the creative spark in his work.

Having taken up sculpture, Barthé's began drawing the kind of critical attention artists dream about but rarely achieve at such a young age. In 1929, just out of art school, Barthé received an offer for a one-man show in New York, a tremendous honor. Barthé, however, was reluctant to accept, feeling he had not fully developed yet, not wanting to show in an important art center such as New York until he had refined his form more. Barthé declined the offer and spent a year studying at the Art Students League in New York. In 1930, after returning to Chicago, he had a large show at the Women's City Club. The show was a major success and it won him a Julius Rosenwald Fund fellowship.

In 1931, Barthé felt he was finally ready for a New York show and one was arranged at the Caz-Delbo Gallery, a prestigious showcase. Barthé's work at this show drew high praise and Barthé moved to the city when his Rosenwald fellowship was continued. In 1933, he exhibited at the Chicago World's Fair and, in 1934, Xavier University in

New Orleans awarded him an honorary master of arts degree. In 1934, Barthé had a show at the Whitney Museum of American Art in New York, the preeminent contemporary art museum in the country. After the show, the museum purchased three of Barthé's sculptures for its permanent collection. By this time, Barthé was selling so much work that for the first time he could abandon side jobs and devote himself entirely to art.

Later in 1934, he went to Europe where the cultural heritage he observed fascinated him and where he also made several important sales to private collectors. In 1939, Barthé held his second one-man show in New York. It was his largest exhibition to date, including 18 bronze works, and was held at the Arden Galleries. Again, critical response was enthusiastic and on the strength of the work exhibited at these shows, Barthé was awarded a Guggenheim fellowship in 1940 and in 1941. In 1943, *The Boxer* was purchased by the Metropolitan Museum of Art in New York, America's largest and most important museum.

After the Second World War, the world of art began to change drastically, focusing on abstraction or distorted representations of reality. Barthé was not interested in these trends and was increasingly forgotten by the artistic establishment. As a result, Barthé began devoting much of his time to making portrait busts for wealthy New York clients, especially people involved in the theater. During and after the war, Barthé made busts of John Gielgud and Maurice Evans. Later works were of Lawrence Olivier, Katharine Cornell, and Judith Anderson. In 1946, he was inducted into the National Institute of Arts and Letters. By the end of the 1940s, Barthé had grown tired of the art scene in New York (and depressed over his exclusion from it) and he bought a house in Jamaica on the advice of his doctor who told him that living in the city was hurting his health.

Over the next several years, Barthé became a tourist attraction on the island, while continuing to work. In 1953, he completed a forty-foot statue for the city of Port au Prince, Haiti, depicting Jean Jacques Dessalines, leader of the 1804 revolution. He also designed several Haitian coins that are still in use. At first, Barthé enjoyed the prestige of being an expatriate black artist living in seclusion on a small Caribbean island, but by 1969 he had grown restless and decided to move to Europe. He first went to Switzerland and then, in 1970, he moved to Florence. He stayed in Italy for the next seven years, then sold everything he owned and moved to California, where he rented an apartment from an admirer. Growing increasingly impoverished and old, and getting sick as well, Barthé became a charity case. The actor James Garner, who had only recently met him, was shocked that he should be living so poorly and began secretly paying his rent and medical expenses. Other artists and actors began to help Barthé too. The city of Pasadena renamed Barthé's street Barthé Drive. A fund-raising drive was also mounted to found the Barthé Historical Society and to fund thirty Barthé scholarships for artists.

Barthé's last known work was a bust of James Garner, made in appreciation for all of Garner's help late in Barthé's life. Barthé died on March 5, 1989.

Further Reading

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Sir Frederic Charles Bartlett

The British psychologist Sir Frederic Charles Bartlett (1886-1969) made his main contribution through the development of applied experimental psychology in Britain during and after World War II.

Frederic Bartlett was born on Oct. 22, 1886. He was educated privately and at St. John's College, Cambridge, of which he became a fellow. Strongly influenced by the physician, ethnologist, and psychologist W.H.R. Rivers, Bartlett showed early leanings toward anthropology; but circumstances, not the least of which was the outbreak of World War I, led him to a career in psychology. After the war Bartlett returned to Cambridge, succeeding C.S. Myers as director of the psychological laboratory in 1922 and becoming professor of experimental psychology in 1931, a post which he held until his retirement in 1952. He died at Cambridge on Sept. 30, 1969.

Bartlett's early interests lay in the experimental study of perception and memory. He distrusted the overanalytical approach of the German workers and endeavored to make the conditions of his experiments as lifelike as possible. In his book *Remembering: A Study in Experimental and Social Psychology* (1932), which had considerable influence, he brought together the results of a long series of experiments. Bartlett laid special stress upon the extent of reconstruction, and even invention, that takes place in recall and upon the part played by attitude, interest, and social convention in governing it. He later carried further the approach developed in *Remembering* to the study of other higher mental processes, in particular, thinking, and published a short book on the subject, *Thinking: An Experimental and Social Study* (1958).

Problems in Applied Psychology

On the outbreak of World War II, Bartlett turned over the resources of his laboratory almost entirely to applied work, and problems were brought to him in ever-increasing numbers by the armed services and by various government bodies. These problems were concerned with such matters as equipment design, training methods, fatigue, and personnel selection. To tackle them, Bartlett brought together a noteworthy group of young experimental psychologists under the leadership of K.J.W. Craik. Many of these were subsequently incorporated into the Medical Research Council's Applied Psychology Research Unit, of which Bartlett assumed direction after Craik's death. While mostly concerned with applied work, Bartlett was always alert to its

potential scientific value and its importance for developing realistic theories of human behavior.

Outside experimental psychology, Bartlett retained his interest in anthropology, publishing the book *Psychology and Primitive Culture* (1923) and sponsoring the influential collective volume *The Study of Society: Methods and Problems* (1939). In his numerous papers on social issues, he invariably stressed the extent of common ground and the need to develop more disciplined research methods.

Bartlett played a leading part in the growth and development of psychology in Britain for more than 40 years. He was elected a fellow of the Royal Society in 1932, received seven honorary degrees, and was knighted in 1948.

Further Reading

Bartlett wrote a short account of his early life and of the history of the Cambridge Psychological Laboratory up to 1935 in Carl Murchison, ed., *A History of Psychology in Autobiography,* vol. 3 (1936). Muzafer Sherif, *Social Interaction: Process and Products* (1967), discusses social psychology and mentions Bartlett's contributions. □

Béla Bartók

Béla Bartók (1881-1945) was a Hungarian composer and pianist. His profound studies of folk songs not only revolutionized scholarship in this field but also furnished him with rich sources for his own creative work.

In the 19th century the wealth of Magyar folk music was virtually unknown to Hungarian composers. When Béla Bartók first transcribed a Hungarian folk tune in the field in 1904, he realized that this world of music was unknown to him. Subjecting it to systematic study, he soon gained a new basis for his musical esthetics. His mature work was founded on the assimilation of the essence of Hungarian folk music into his personal musical language. Appreciation of this accomplishment often lagged during his lifetime; in the quarter century after his death, however, Bartók's status as a major musical figure was firmly established.

Bartók was born in Nagyszentmiklós, Hungary (now Sânnicolaul-Mare, Romania), on March 25, 1881. His father was director of a government agricultural school; his mother, a teacher and pianist. She gave Béla his first piano lesson on his fifth birthday; his great gifts as pianist soon became evident, and at the age of 9 he began to compose. After he entered the Academy of Music at Budapest in 1899, his composing temporarily stopped. However, in 1902 the first Budapest performance of Richard Strauss's *Also sprach Zarathustra* inspired him to resume creative work. Bartók's first major composition was the symphonic poem *Kossuth* (1903). Three years later his first work based upon Hungarian peasant music was published: the *Twenty Hungarian Folksongs,* produced in collaboration with Zoltán Kodály (each composer set 10 songs).

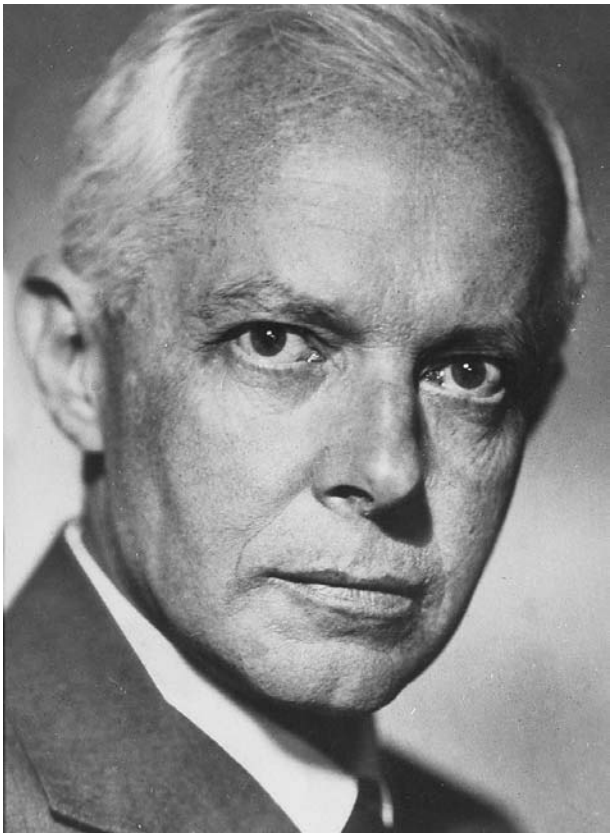

In 1907 Bartók became professor of piano at the Academy of Music in Budapest. His tenure lasted nearly 30 years, being interrupted occasionally for folk-song research and concert tours. His first wife, Márta Ziegler, and second wife, Ditta Pásztory, were both his piano pupils. He never taught composition, fearing that to do so might endanger his own creative work.

Important Bartók works composed between 1907 and 1922 include the opera *Bluebeard's Castle* (1911), the First and Second String Quartets (1909, 1918), the ballet *The Wooden Prince* (1914-1916), the two Violin and Piano Sonatas (1921-1922), and the pantomime *The Miraculous Mandarin* (1918-1919).

After World War I Bartók intensified his career as a concert pianist. He gave the first performances of his first two Piano Concertos (1927, 1930-1931). In 1927 he made his first United States tour, performing a number of his own works to mixed critical reception. Significant compositions include the *Two Rhapsodies* for violin and piano (1928), the Fourth and Fifth String Quartets (1928, 1934), the *Cantata profana* (1930), and the earliest books of *Mikrokosmos,* which is a series of 153 progressive pieces for piano on which Bartók worked from 1926 to 1939.

Bartók's Views on Folk Music

Bartók's artistic intent at this point in his career is excellently summarized in his essay ''The Influence of Peasant Music on Modern Music'' (1931). He describes the various ways in which folk music can be transmuted into contem-

porary art music. In the simplest form the folk melody may be taken over unchanged or only slightly varied, with the addition of an accompaniment and perhaps some opening and closing phrases. The additional material may be merely ornamental in nature, or it may be of primary importance. The next logical step is for the composer to invent his own imitation of a folk melody, then to treat it exactly like the borrowed tune. To Bartók it made no difference whether the composer invented his own themes or borrowed material. He stated emphatically that the composer ''has a right to use musical material from all sources. What he has judged suitable for his purpose has become through the very use his mental property. . . . The question of origins can only be interesting from the point of view of musical documentation.''

The highest form of folk-influenced music, Bartók believed, is that in which the folk atmosphere has been completely assimilated. He described such music as follows: ''Neither peasant music nor imitations of peasant melodies can be found in his [the composer's] music, but it is pervaded by the atmosphere of peasant music. In this case we may say he has completely absorbed the idiom of peasant music which has become his musical mother tongue.'' No better description could be given of the part played by folk music in Bartók's mature work.

Later Works

The political situation of Hungary became more and more unsettled in the mid-1930s. During this period Bartók produced important works: *Music for Strings, Percussion, and Celesta* (1936); *Sonata for Two Pianos and Percussion* (1937); *Contrasts* for violin, clarinet, and piano (1938); the Violin Concerto (1937-1938); and the Sixth String Quartet (1939). When Nazi Germany annexed Austria in 1938, he realized he would have to leave Hungary soon. After the death of his mother in 1939 his last tie was broken.

The following year Bartók and his wife settled in New York City. He was given a temporary appointment at Columbia University, transcribing the records of Serbo-Croatian folk songs in the Parry Collection, which lasted through 1942. Bartók's persistent ill health and resultant inability to perform publicly or to take another position left his financial situation precarious. Fortunately he received important commissions, and assistance from the American Society of Composers, Authors, and Publishers. The *Concerto for Orchestra* (1943) was commissioned by Serge Koussevitzky; the solo Violin Sonata (1944) by Yehudi Menuhin; and the Viola Concerto (1945) by William Primrose. The last-named work remained unfinished; it was completed by Tibor Serly, one of Bartók's pupils. Bartók worked on his Third Piano Concerto, which he composed for his wife, until a few days before his death. The last 17 measures were still incomplete when he died of leukemia on Sept. 26, 1945.

Bartók's works have steadily risen in popularity since his death. *The Concerto For Orchestra, Music for Strings, Percussion, and Celesta,* and *Sonata for Two Pianos and Percussion* have been widely performed and recorded; the six String Quartets belong to the classic repertory of 20th-century chamber music; and *Mikrokosmos* is considered standard piano-teaching material.

Further Reading

The standard biography of Bartók in English is Halsey Stevens, *The Life and Music of Béla Bartók* (1953; rev. ed. 1964). An excellent collection of essays from *Tempo* magazine, including selections from Bartók's writings, is *Béla Bartók: A Memorial Review* (1950). Agatha Fassett, *The Naked Face of Genius: Béla Bartók's American Years* (1958), gives a moving account of Bartók's last years. Bence Szabolcsi, *Béla Bartók, His Life in Pictures* (1956; trans. 1964), is a good pictorial biography. □

Bruce Barton

Bruce Barton (1886-1967), American business executive and Congressman, was the most famous advertising man of his day, thanks to his best-selling book *The Man Nobody Knows.*

Bruce Barton was born on August 5, 1886, in Robbins, Tennessee. Most of his youth, however, was spent in Oak Park, Illinois, where his father was pastor of the town's Congregational church. Young Barton showed an early interest in journalism. While still in high school he was both editor of the school paper and a reporter for the local weekly. He graduated from Amherst College in 1907, after having been voted Phi Beta Kappa, head of the student council, and ''man most likely to succeed.''

From 1907 to 1911 Barton was editor of two small magazines in Chicago, the *Home Herald* and *Housekeeper,* neither of which prospered. In 1912 he moved to New York City to become assistant sales manager in the publishing house of P. F. Collier and Son. It was there that Barton first revealed a talent for advertising. In 1913 he was assigned the task of writing the advertisements for the firm's *Harvard Classics* series of reprints. His eye-catching headlines and compelling texts helped sell over 400,000 copies. From 1914 to 1918 he tried his hand at journalism again, this time as editor of *Every Week* magazine. When that magazine failed he managed publicity for the United War Work Campaign, a fund drive for charitable organizations aiding the troops in World War I.

In 1919 Barton joined with fellow workers from the campaign to form the advertising agency that would later become known as Batten, Barton, Durstine, and Osborne. Barton was the chief copywriter and main creative force within the new agency. Barton could craft memorable lines for virtually any product or service—whether it be a correspondence school (''A wonderful two years' trip at full pay—but only men with imagination can take it'') or electrical appliances (''Any woman who is doing any household task that a little electric motor can do is working for three cents an hour; human life is too precious to be sold at a price of three cents an hour'').

United States Steel, seeking to improve its image after a damaging strike in 1919, was an early client. It was soon joined by such corporate giants as General Electric and General Motors. For General Mills, Barton created the character of ''Betty Crocker,'' one of the most enduring symbols in American advertising.

Yet it was not his business skills that won Barton his widest fame. The average American knew him best as the author of countless magazine articles and newspaper columns on the themes of optimism and success. So popular was his message that his writings were collected in books with such titles as *More Power to You* (1919), *Better Days* (1924), and *On the Up and Up* (1929). But by far his greatest success as a writer was *The Man Nobody Knows,* published in 1925. In it Barton attempted to rectify what he considered the ''sissified'' image of Jesus presented in the Sunday schools. In Barton's retelling of the gospel story, Jesus was a go-getting young executive who ''picked up twelve men from the bottom ranks of business and forged them into an organization that conquered the world.'' There were some who felt that Barton's portrayal of Jesus made religion seem too much a business, or business too much a religion. But the critics were a small minority. *The Man Nobody Knows* topped best-seller lists for two years. It was soon followed on the lists by *The Book Nobody Knows* (1926), Barton's reflections on the Bible.

When not directing his growing business or writing best-sellers, Barton was actively involved in politics. He was an early backer of his fellow Amherst alumnus, Calvin Coolidge, and from 1919 onwards he was a respected advisor to the national Republican party. In 1937 he ran for office himself, winning a seat in the U.S. Congress left vacant by the death of the incumbent.

During the two terms he represented his Manhattan district Barton emerged as one of the most effective opponents of President Franklin D. Roosevelt's New Deal. In 1940 he helped secure the Republican presidential nomination for dark-horse candidate Wendell Wilkie. Barton, meanwhile, attempted to unseat James Mead, the Democratic senator from New York. But in the end the master ad man fell victim to a clever slogan. President Roosevelt's sarcastic reference to his Congressional adversaries as ''Martin, Barton, and Fish (linking Barton to Joseph Martin, the House minority leader, and Hamilton Fish, an isolationist congressman) became a catch phrase of that campaign year and helped ensure Barton's defeat.

Barton never again sought public office. After the election he returned to the active management of his advertising agency. In its early years the agency was primarily known for institutional advertising designed to enhance the public image of large corporations. But after World War II, and particularly after the hiring of Ben Duffy as president in 1946, the firm moved aggressively into the advertising of consumer goods. Companies such as Lever Brothers, Campbell Soup, and Revlon were added to the agency's growing list of clients. When Barton retired as chairman of the board in 1961, Batten, Barton, Durstine, and Osborne was the fourth-largest advertising firm in the United States.

During his retirement Barton maintained an office on Madison Avenue and continued to write for the popular press. Bruce Barton died in New York City on July 5, 1967. He had married the former Esther Randall in 1913. She died in 1951. The couple had three children.

Further Reading

For Bruce Barton's place in advertising history, see Stephen Fox, *The Mirror Makers: A History of American Advertising and Its Creators* (1984). Martin Mayer, *Madison Avenue, U.S.A.* (1958) provides an inside look at Batten, Barton, Durstine, and Osborne during Barton's later years. □

Clara Barton

The American humanitarian Clara Barton (1821-1912) was the founder of the American Red Cross. Her work made her a symbol of humanitarianism.

Clara Barton was born on Dec. 25, 1821, in North Oxford, Mass. She was the youngest child of Stephen Barton, a farmer and state legislator who had served in the Revolution under Gen. Anthony Wayne; she later recalled that his tales made war early familiar to her.

Well-spoken and well-read, at the age of 15 Clara Barton began teaching at nearby schools. In 1850 she went to teach at Bordentown, N.J., where state tradition required

paid schooling and thus served few children. Barton offered to teach without salary if payment were waived. She later took pride in having established the first free school in New Jersey and having raised enrollment in Bordentown from 6 to 600. When town officials decided to appoint a male administrator over her, she resigned. At this time she suffered her first crisis of nervous illness, associated in part with uncertainty about her future.

In 1853 she obtained an appointment as copyist in the Patent Office in Washington, D.C., becoming the first woman in America to hold such a government post. She continued this work till April 1861, when the Civil War began and she determined to serve the Federal troops.

Civil War Activities

Although the U.S. Sanitary Commission was formed in June 1861 to aid soldiers, Barton had little association with it. (Casual reports later misnamed her as one of its founders.) Her own enterprise involved appeals for provisions to be carried into the war zones; she collected and stored them in Washington for personal distribution. In 1862 the U.S. surgeon general permitted her to travel to the front, and she implemented this order with directives from generals John Pope and James S. Wadsworth, who welcomed her work. Barton was present with Federal forces during the siege of Charleston, S.C., and also at engagements in the Wilderness and at Fredericksburg, Va., and elsewhere.

Barton's mission was not primarily that of a nurse. She became increasingly adept at obtaining and passing out provisions, though her courage and humanity made her a vital presence everywhere. In 1864 she made her most influential connection, joining Gen. Benjamin F. Butler with the Army of the James. She later visited the notorious prison camp at Andersonville, Ga., to identify and mark Union graves.

In 1865 she conceived the project of locating missing soldiers and obtained a note of endorsement from President Lincoln. She set up the Bureau of Records in Washington and traced perhaps 20,000 names. She also lectured on her experiences until her voice failed in 1868.

Franco-Prussian War

Barton's health continued to trouble her; in 1869 she went to Geneva, Switzerland, for rest and a change. There, officials of the International Red Cross, organized in 1864, urged her to seek United States agreement to the Geneva Convention recognizing the work of the Red Cross; the powerful U.S. Sanitary Commission had been unable to obtain it. But before Barton could turn to the task, the Franco-Prussian War began.

She offered her services to the Grand Duchess of Baden in administering military hospitals. Her most original idea (developed further in later situations) was to put needy Strasbourg women to work sewing garments for pay. Later, with the French defeated and Paris held by the Commune, she entered the starving city to distribute food and clothing. She served elsewhere in France—in Lyons again instituting her work system. She was awarded the Iron Cross of Merit by the German emperor, William I, in 1873; this was one of many such honors.

American Red Cross

Clara Barton settled in Danville, N.Y., where for several years she was a semi-invalid. In 1877 she wrote a founder of the International Red Cross, offering to lead an American branch of the organization. Thus, at 56 she began a new career.

In 1881 Barton incorporated the American Red Cross, with herself as president. A year later her extraordinary efforts brought about United States ratification of the Geneva Convention. She herself attended conferences of the International Red Cross as the American representative. She was, however, far from bureaucratic in interests. Although wholly individualistic and unlike reformers who worked on programs for social change, she did a great social service as activist and propagandist.

In 1883 Barton served as superintendent of the Women's Reformatory Prison, Sherborn, Mass., thus deviating from a career marked by single-minded commitment to her major cause. As a Red Cross worker, she went to Michigan, which had been ravaged by fires in 1882, and to Charleston, S.C., which had suffered an earthquake. In 1884 she traveled the Ohio River, supplying flood victims. Five years later she went to Johnstown, Pa., to help it recover from a disastrous flood. In 1891 Barton traveled to Russia, which was enduring famine, and in 1896 to Turkey, following the Armenian massacres. Barton was in her late 70s when the Cuban insurrection required relief measures. She

prepared to sail in aid of Cubans, but the outbreak of the Spanish-American War turned her ship into a welfare station for Americans as well. As late as 1900 she visited Galveston, Tex., personally to supervise relief for victims of a tidal wave. In 1900 Congress reincorporated the Red Cross, demanding an accounting of funds. By 1904 public pressures and dissension within the Red Cross itself had become too much for Barton, and on June 16 she resigned from the organization. (She even entertained unrealistic thoughts of beginning another one.) A figure of international renown, she retired instead to Glen Echo, Md., where she died on April 12, 1912.

Further Reading

Clara Barton was the subject of innumerable sketches and books, many merely eulogistic and even fanciful. She herself wrote *The Story of My Childhood* (1907), as well as enlightening accounts of her work, such as *The Red Cross in Peace and War* (1899). Most useful for general purposes is Ishbel Ross, *Angel of the Battlefield: The Life of Clara Barton* (1956). William E. Barton, *Life of Clara Barton, Founder of the American Red Cross* (2 vols., 1922), is adulatory but reproduces revealing letters. Percy H. Epler, *The Life of Clara Barton* (1915), details her life as it appeared to her contemporaries. □

Sir Edmund Barton

The Australian statesman and jurist Sir Edmund Barton (1849-1920) was a leading protagonist for federal union. As prime minister from the inauguration of the Commonwealth of Australia, he played a key role in the early phase of national administration.

Edmund Barton was born on Jan. 18, 1849, in Sydney and was educated there, graduating from the University of Sydney. He practiced law from 1871 and at the age of 30 was elected to the New South Wales Legislative Assembly. For 4 years from 1883 he was Speaker of the House. In 1889 and again from 1891 to 1893 he was attorney general.

For many years ''inherent laziness'' appeared to keep Barton from attaining the success his talents merited. But from the early 1890s he threw himself into the campaign to federate the Australian colonies. He was prominent in the Federal Convention which met in Sydney in 1891, helping to draft a bill to constitute the Commonwealth. When the aging Sir Henry Parkes retired, Barton accepted leadership of the federalists in New South Wales, and he kept the issue of colonial union alive in the face of strong opposition within the colonial legislature. Out of Parliament from 1894, he addressed hundreds of public meetings from which grew a movement to call the popularly elected Federal Convention of 1897. In the poll he gained three of every four votes cast in New South Wales and was subsequently made ''leader of the convention'' and chairman of its constitution-drafting committee. After the convention's recommendations were accepted by the various colonial electorates, Barton headed the delegation which sought approval of the measure by the British Cabinet.

With the Commonwealth Act in force, Barton was the only man acceptable to his colleagues as prime minister, and he was commissioned to form the first Australian Cabinet, which was sworn in on Jan. 1, 1901. In recognition for his services he was knighted in 1902.

Barton's administration quickly gained parliamentary approval for the Immigration Restriction Act, blocking admission of Asians by giving the immigration examiner the right to impose a dictation test in any European language he cared to choose. A separate act closed the door to South Sea Islanders and provided for repatriation of those already working on Queensland's sugar plantations.

He was soon plagued by what he described as ''rancorous party strife,'' and having attained his objective of a united Australia, he decided in September 1903 to accept the second judgeship in the newly formed High Court of Australia. His distinguished career on the Court continued until his death from heart failure on Jan. 7, 1920.

Further Reading

A useful biography is John Reynolds, *Edmund Barton* (1948), which contains an appreciative foreword by Robert G. Menzies. Comments on events leading to federation are given in Alfred Deakin, *The Federal Story: The Inner History of the Federal Cause, 1880-1900,* edited by J. A. LaNauze (1944; 2d ed. 1963). Background is provided in John Quick and Robert Randolf Garran, *The Annotated Constitution of the Australian Commonwealth* (1901); H. G. Turner, *The First Decade of the*

Australian Commonwealth 1901-1910 (1911); Bernhard Ringrose Wise, *The Making of the Australian Commonwealth, 1889-1900* (1913); George Houstoun Reid, *My Reminiscences* (1917); Arther Norman Smith, *Thirty Years: The Commonwealth of Australia, 1901-31* (1933); Louise Overacker, *The Australian Party System* (1952); and John Quick, *Sir John Quick's Notebook,* edited by L. E. Freedman (1965). □

John Bartram

John Bartram (1699-1777) was the first native-born American botanist. He achieved considerable international fame as a collector of botanical specimens.

John Bartram was born on March 23, 1699, near Darby, Pa. He spent his youth farming, which may have sparked his interest in plants. His attempts to learn botany by purchasing books brought him to the attention of some Philadelphians, most notably James Logan, who encouraged him in the more systematic pursuit of that science. In 1728 Bartram purchased a plot of ground near Kingsessing, just below Philadelphia on the Schuylkill River, where he laid out a botanical garden and built a stone house. This garden, which survives in part to this day, was a mecca for visiting botanists throughout his lifetime and afterward.

Probably through Logan, who was William Penn's secretary, Bartram came into contact with a fellow Quaker, Peter Collinson, the London naturalist who acted as a patron to several American scientists. Their correspondence after 1733 provides many insights into the circumstances of the adoption of new plants in the respective countries. Collinson arranged for Bartram to collect specimens for him in America, providing partial support for the relatively poor American. The relationship between the two scientists was very close, and Collinson thought of Bartram as his pupil. Bartram's contact with Collinson brought him to the attention of Carl Linnaeus and other European naturalists, and Bartram established, through his collection of seeds and plant specimens, a substantial European reputation before he was well known in America.

Collecting New World Specimens

Bartram made several long-range collecting expeditions, some of them financed partly by European naturalists. He traveled 1100 miles across the Blue Ridge Mountains in 1738, explored the Catskill Mountains in 1755, and in 1760 traveled through the Carolinas. He was, however, forced to farm and to practice medicine locally in order to support his large family. Only in 1765, when Collinson got him an appointment as botanist to the king, was he assured of a steady income of any sort. Bartram was very honest and blunt, and he told Collinson that the £50 he was to receive for the post was not enough.

His European reputation brought Bartram to the notice of other American naturalists, particularly Cadwallader Colden of New York and Alexander Garden of South Carolina. Although some correspondence and cooperation occurred between these American botanists, Garden and especially Colden (who had mastered the Linnaean system of classification) felt that Bartram lacked the systematic skills to go beyond simple collecting. Bartram seems to have been attracted to the field by a love of plants and living, growing things, rather than from any abstract sense of scientific accomplishment. He possessed excellent powers of observation but never became a systematic specialist in the modern sense of the word. His interests ranged also to geology, and he suggested a geological survey of the country to determine the potential usefulness of various parts of the North American continent. He also suggested a general western exploration expedition similar to that later accomplished by Lewis and Clark.

Bartram regretted his lack of opportunity to further his education and training in the sciences in the New World, and he became one of the founding spirits of what developed into the American Philosophical Society, America's first scientific society. Disagreement over the founding of this organization in 1743 may have contributed to Bartram's estrangement from his onetime sponsor James Logan. The Philosophical Society was not permanently founded at this time, and most of the support for Bartram's work continued to come from Europe, indicating that the Colonies were not yet strong enough to support a scientific establishment on their own.

Bartram was a person of very independent character, a complete individualist who, though he was willing to carry out projects for Peter Collinson, took little direction from others. Read out of a Quaker meeting for his unwillingness to acknowledge the divinity of Christ, he nevertheless carried his deep convictions to the point of freeing his slaves and rehiring them as paid servants. As for Native Americans, however, a frightening experience near Pittsburgh made him less tolerant. Thus, his humanitarianism, like his career, was individualistic rather than consistent.

His Significance

Bartram published journals of his travels, the most important of which was *Observations on the Inhabitants, Climate, Soil, etc . . . Made by John Bartram in His Travels from Pennsylvania to . . . Lake Ontario* (1751). The most significant part of his work was actual collecting of specimens for Collinson and others. In his celebrated garden he began some work with hybrid plants which, though not systematic, stimulated interest. The garden itself and Bartram's home became a focal point for botanical activity in the Colonies. His lack of knowledge of systematic classification seems, curiously, to have bothered his ambitious American friends more than it did the European scientists. Though some have suggested that he was in effect a ''creation'' of the gifted Londoner Collinson, at the time of his death, on Sept. 22, 1777, Bartram was regarded by Linnaeus as the greatest contemporary ''natural botanist'' in the world

Bartram married Mary Morris in 1723, by whom he had two sons. On her death in 1727, he married Ann Mendenhall, by whom he had five sons and four daughters.

Much of his energy was devoted to supporting this large family.

Further Reading

A selection of writings by John and William Bartram is available in Helen Gere Cruickshank, ed., *John and William Bartram's America: Selections from the Writings of the Philadelphia Naturalists* (1957). The standard biography of Bartram is Ernest Earnest, *John and William Bartram, Botanists and Explorers* (1940), replacing the older William Darlington, *Memorials of John Bartram and Humphrey Marshall: With Notices of Their Botanical Contemporaries* (1849). A popular account can be found in Josephine Herbst, *New Green World* (1954). General background is in Brooke Hindle, *The Pursuit of Science in Revolutionary America, 1735-1789* (1956).

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William Bartram

The American naturalist William Bartram (1739-1823) published an account of his botanical expedition to the southeastern United States that was widely read in his country and Europe.

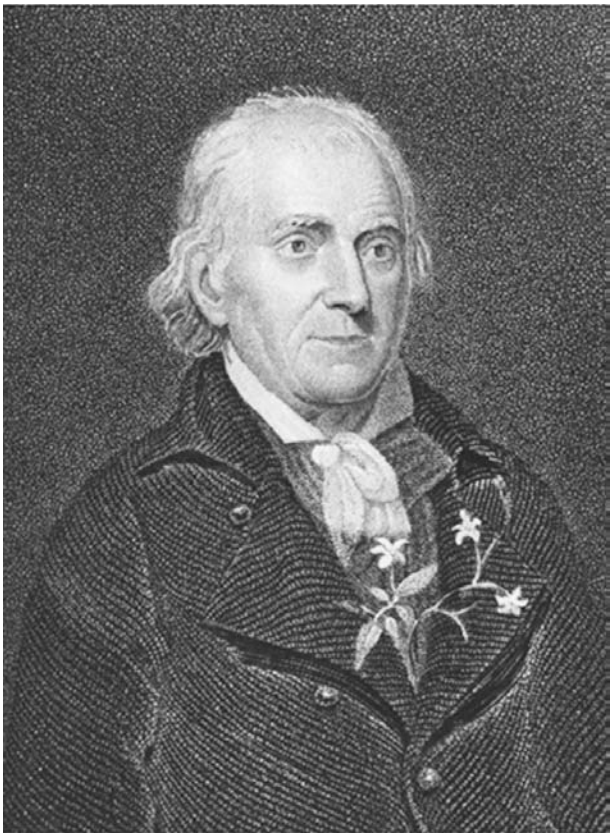

William Bartram was born on Feb. 9, 1739, near Philadelphia, Pa., in the house built by his father, John Bartram, the noted botanist. William displayed considerable talent for drawing in his youth but was not immediately interested in botanical work, instead engaging in trade for several years in Philadelphia and near Cape Fear, N.C. He began collecting botanial specimens in 1765-1766, while accompanying his father on a trip up the St. Johns River in Florida.

In 1768 Peter Collinson, a friend of the elder Bartram, showed some of the young man's drawings to George Edwards, the English naturalist, and to Dr. John Fothergill, a noted London physician. Fothergill extended his patronage to the young Bartram and in 1773-1777 sponsored his exploratory trip through the Southeast. Specimens were sent to Fothergill, but in 1778, on his return to Philadelphia, Bartram seems to have lost interest in continuing his work, refusing the offer of Benjamin Smith Barton to add to and publish his accounts.

On his father's death William began joint management of the gardens on the Schuylkill River with his brother John. By 1791 William had managed the Philadelphia publication, by subscription, of his account of his southeastern explorations, *Travels through North and South Carolina, Georgia, and E. and W. Florida,* his major contribution to science. It was immensely popular in Europe and went through many editions and translations, eventually providing inspiration to romantic poets such as Wordsworth and Coleridge (whose *Kubla Khan* and *Ancient Mariner* were influenced by the work). He also furnished materials to Benjamin Smith Barton which found their way into Barton's publications *Elements of Botany* and *Essay toward a Materia Medica*.

Bartram was influential in starting the young Scot Alexander Wilson on his study of North American bird life. Chronic ill health forced him to decline the position of professor of botany at the University of Pennsylvania, offered in 1782, and the post of botanist on the Lewis and Clark expedition.

His botanical work is noted for its splendid imagery and eloquence. His standards of completeness and accuracy were high, and his list of native species of birds was excelled only by the later work of his protégé and friend Wilson. His dependability was not great, however, and his actual production of major works was limited to the *Travels*. Neither he nor his brother John rivaled the scope of their father, but William clearly inherited his father's scientific talent. The *Travels* was the first comprehensive treatment of the southeastern United States, including descriptions of flora and fauna, geologic formations, and Native American tribes. William never married. He died suddenly at his beloved gardens on July 22, 1823.

Further Reading

Bartrams's major work has been reprinted as *The Travels of William Bartram,* an edition by Mark Van Doren (1955). The standard biography is Nathan Bryllion Fagin, *William Bartram, Interpreter of the American Landscape* (1933). Ernest Earnest, *John and William Bartram, Botanists and Explorers*

(1940), is also useful. General background is in Brooke Hindle, *The Pursuit of Science in Revolutionary America, 1735-1789* (1956). □

Bernard Mannes Baruch

American statesman Bernard Mannes Baruch (1870-1965), a successful financier, served as chairman of the War Industries Board during World War I. After World War II he was U.S. representative to the United Nations Atomic Energy Commission.

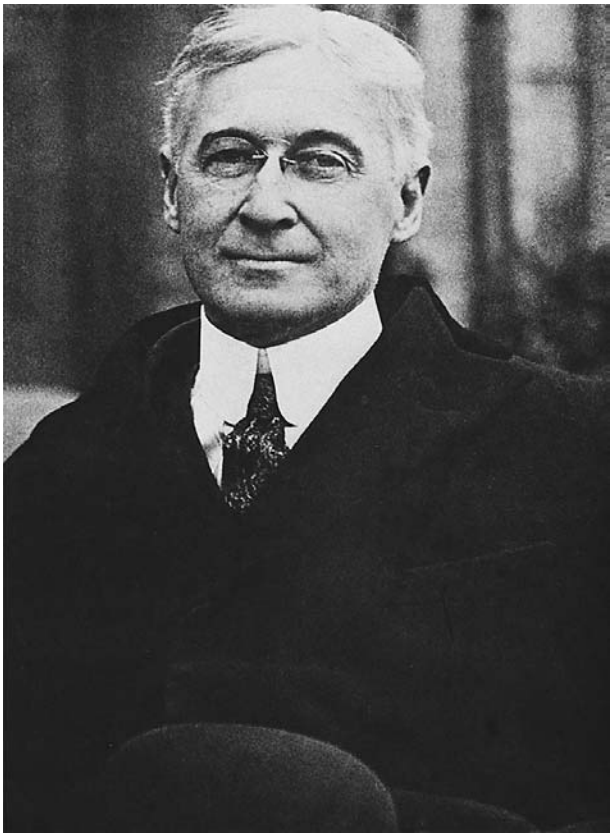

On Aug. 19, 1870, Bernard Baruch was born in Camden, S.C. His father, Simon Baruch, had been a surgeon in the Confederate Army, while Bernard's mother came from an old South Carolina family. The Baruchs left South Carolina for New York City when Bernard was a small boy, and he received his education in the public schools. He graduated from the College of the City of New York in 1889 and soon joined the Wall Street brokers A.A. Houseman and Company. Beginning as a ''runner,'' Baruch rose rapidly to partnership in the firm. He launched his own firm in 1903 and by 1910 had built a substantial and secure fortune.

Baruch married Annie Griffin of New York City in 1897. Three children were born to them. Baruch should have been a most contented man; his marriage was happy; his career prospered; he had time for sports and the theater. Yet there was another facet to Baruch that made him somewhat different from most Wall Street tycoons. His Jewish family placed more value on scholarship and service than on moneymaking and he was naturally drawn to a career of public service.

World War I

Woodrow Wilson first brought Baruch into Democratic politics during the presidential campaign of 1912, but it was not until 1916 that Baruch accepted a post in the intimate Wilson circle. Baruch was serving on the Advisory Commission of the Council of National Defense when war was declared in April 1917. In July he was named a member of the newly created War Industries Board. When the War Department fumbled its opportunity to control economic mobilization during the winter of 1917-1918, it became apparent to President Wilson that Baruch should become the chairman of the Board.

So many things were in flux in the War Department, in the operation of railroads, and in the control of fuel and food when Baruch became chairman that it is difficult to differentiate his work from that of others. Forces of reform converged from every direction. Although the United States did not complete its industrial organization and produce war material in quantity until the war's end, Baruch succeeded in coordinating American economic power for the first time in the nation's history. His work set precedents that were not overlooked by President Franklin Roosevelt when, in the 1930s, he organized the country to fight the Great Depression.

As the Versailles Treaty failed and the economic nationalism of the 1920s intensified, Baruch grew pessimistic about world affairs. He fought for industrial preparedness in a period when politically it was considered almost treasonous. He remained active in Democratic party politics, supporting William G. McAdoo for the presidency in 1924 and Al Smith in 1928. Malicious and false charges that he had profited personally from World War I hurt him deeply. He was also subject to anti-Semitic attacks. Perhaps the greatest blows were struck by the elder Henry Ford, who, in his newspaper, the *Dearborn Independent,* accused Baruch of being a part of a Jewish conspiracy to control the world's economy.

World War II

Baruch never recovered from Ford's insulting charges, and he refused public positions during World War II partly because of the terrible hurts inflicted by the auto magnate. Baruch may have served without portfolio during World War II, but he was not without influence. It was the ''Baruch Report'' that set the stage for the solution of the 1942 rubber crisis, so critical to Allied victory. It was Baruch who recommended James F. Byrnes of South Carolina for director of the Office of War Mobilization. Baruch, the ''park bench statesman,'' worked hard on plans for demobilization and postwar economic planning. He was on a mission to England as Roosevelt's personal emissary when he heard of the President's death.

United Nations

At 75 Baruch undertook his last public mission, as American representative to the United Nations Atomic Energy Commission. The Baruch Plan for international control of atomic energy faltered on the matter of inspection and became quickly embroiled in the politics of the cold war. A few scholars have seen the proposal as an attempt by the United States to retain a monopoly of atomic weapons, but at the time even some Soviet statesmen saw it as a valid first position for important negotiations.

Baruch resigned from the Commission in January 1947. He remained interested in politics and international affairs but shunned the national spotlight. He could look back on a life of action and commitment. The ''Wolf of Wall Street'' had found a political mentor in Woodrow Wilson. He had surmounted prejudices surrounding his origins, his work on Wall Street, and his religion, to become an adviser of presidents and ultimately an American elder statesman. He died in New York City on June 20, 1965.

Further Reading

The best biography of Baruch is Margaret L. Coit, *Mr. Baruch* (1957). Baruch's *My Own Story* (1957) and *The Public Years* (1960) are also informative. For Baruch and World War I see Grosvenor B. Clarkson, *Industrial America in the World War* (1923). For his part in the World War II see Donald M. Nelson, *Arsenal of Democracy: The Story of American War Production* (1946). Inis L. Claude, Jr., *Swords into Plowshares: The Problem and Progress of International Organization* (1956; 3d ed. 1964), discusses Baruch's work with the United Nations Atomic Energy Commission.

Additional Sources

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Mikhail Baryshnikov

Mikhail Baryshnikov (born 1948) was a ballet dancer who defected from the former Soviet Union to the United States. He explored both classical and modern ballet forms and was artistic director of the American Ballet Theater before resigning and establishing the White Oak Dance Project.

Mikhail Baryshnikov was born in Riga, Latvia, on January 27, 1948. His dance studies began in 1960. He trained for three years at the Riga State Choreographic School until his fifteenth birthday, when he traveled to Leningrad with an advanced student group. The son of Russian parents, Baryshnikov found a congenial home in Leningrad. Motivated to audition for ballet school there, Baryshnikov passed his entrance examination and was accepted into one of Russia's finest ballet training institutions (the Vagarova School). Here he studied with one of the great teachers of this century, Alexander Pushkin. He joined the Kirov Ballet in 1967, entirely bypassing the usual years in the corps de ballet. He quickly became one of that legendary company's most brilliant soloists.

In a dramatic and adventurously romantic leap to the West, Baryshnikov defected from the former Soviet Union in June 1974. Still a member of the Kirov, he had been dancing in Toronto, Canada, with a touring troupe from Moscow's Bolshoi Ballet. Following the group's final Toronto performance, Baryshnikov leaped into a waiting car—rather than the chartered bus transporting the Russian dancers—and disappeared into the Canadian wilderness, soon to reappear to thunderous acclaim on American stages.

The successes of his early career had been marked by formal competitions and roles in modern and classical repertory. He won a gold medal at the Varna, Bulgaria, ballet competition in 1966, and in 1968 he won the gold medal at the First International Ballet Competition in Moscow. His professional debut, in the ''peasant Pas de Deux'' of ''Giselle,'' would much later be echoed in the West in his New York City debut with American Ballet Theater in August 1974. His partner was Natalia Makarova, who had defected from the Kirov in 1970.

His Western admirers, critics and fans alike, immediately compared Baryshnikov with another of Pushkin's students, Rudolf Nureyev, who had fled the former Soviet Union and the haven of the Kirov Ballet in 1961. They found the 26-year-old Baryshnikov a restrained, less ostentatious proponent of the Russian ballet style than Nureyev. His technique was praised for its ease and purity, and his eleva-

tion and ballon (the ability to appear to pause, suspended in the air during leaps) were universally acclaimed. As Baryshnikov explored the various styles of American modern dance and contemporary ballet for which he had left the comparatively constrained environment of the Kirov, his abilities seemed limitless.

During his initial three years in the West, particularly as a principal dancer with American Ballet Theater from 1974 to 1978, Baryshnikov showed a voracious appetite for all the challenges that a welcoming dance world would present to him. He learned some 22 new roles, dancing the choreography of Antony Tudor, George Balanchine, John Neumeier, Roland Petit, John Butler, and Twyla Tharp, among others.

In a move that surprised many—because it presupposed a lower salary and less than the star-status billing—Baryshnikov joined the New York City Ballet in 1978. For 15 months he challenged himself with the unfamiliar style and rhythms of George Balanchine's choreography. The next phase of his career began in September 1980 when Baryshnikov became the artistic director of the American Ballet Theater.

Having successfully explored ballet in its classical form and in its contemporary styles, as well as the work of modern dance-makers, and finding himself at the head of one of the great American ballet companies, Baryshnikov continued his search for new avenues of expression in television and motion pictures. ''The Turning Point,'' made in 1977, introduced him to audiences unfamiliar with his ballet work and earned him an Academy Award nomination; ''White Nights'' (1986) was his next screen effort.

Baryshnikov was named the artistic director of the American Ballet Theatre in 1980. During his tenure he was credited with adding numerous modern pieces to the repitore and with improving the company's fortunes both artistically and financially. In September 1989 Baryshnikov resigned as the creative director of the American Ballet Theatre due to a power struggle with the company's executive director and the board of trustees. He then co-founded the White Oak Dance Project and continued to perform.

Baryshnikov, in discussing his career, summarized his experiences in a comment he made to Gennady Smakov, author of ''The Great Russian Dancers.'' The dancer said, ''No matter what I try to do or explore, my Kirov training, my expertise, and my background call me to return to dancing after all, because that's my real vocation, and I have to serve it.''

Further Reading

As is the case with most dancers, the most effective documentation of Mikhail Baryshnikov is the photograph. Most books focusing on him are in the category of photo albums attempting to illustrate his work through freeze-action shots.

Baryshnikov at Work, which is edited and introduced by Charles Engell France, features many photographs of the dancer by Martha Swope (1976). The same editor and photographer collaborated on *Baryshnikov in Color* (1980); this book also includes photographs of Baryshnikov by photographers other than Swope. Other books on this artist include: *Bravo, Baryshnikov* by Alan LeMond, with photos by Lois Greenfield and others (1978); *Baryshnikov on Broadway,* with photos by Martha Swope and an introduction by Walter Terry (1980); *The Making of a Dance: Mikhail Baryshnikov and Carla Fracci in Medea/ Choreography by John Butler,* photographed and edited by Thomas Victor, with an introduction by Clive Barnes (1976); and *Baryshnikov in Russia* by Nina Alovert (1985).

Baryshnikov's post American Ballet Theatre career is detailed in ''After Baryshnikov, What?'' in *Newsweek* (January 29, 1990); also in ''White Oak Dance Project: Baryshnikov Hits a New Personal Best'' in *Dance Magazine* (March, 1994) and in ''Modern Dance Junkie'' in *Village Voice* (March 25, 1997).

□

Johann Bernhard Basedow

Johann Bernhard Basedow (1724-1790), a German educator, stated a program for total reform of the educational system. His work lent support to the philanthropists who felt that social and political reforms could best be made by first reforming the schools.

Johann Basedow was born in Hamburg on Sept. 11, 1724. He attended the universities of Leipzig and Kiel and upon graduation became a teacher, first as a private tutor in a wealthy home, then in several schools in Denmark and Germany. In each job he was a failure, but these failures inspired his zeal for educational reform.

The Philanthropinum

Influenced by men of the French Enlightenment, Basedow thought that knowledge properly applied could lead to the perfection of man and his institutions. He expressed these ideas in the books *Appeal to Friends of Mankind and to Men of Power concerning Schools and Studies and Their Influence on Public Welfare* (1768) and *The Method Book for Fathers and Mothers of Families and for Nations* (1770). Prince Leopold, ruler of Anhalt, was so impressed with the reform potential of Basedow's ideas that in 1771 he hired him to found an experimental school at Dessau. The Philanthropinum opened in 1774, the first school to completely break with tradition. It drew many interested visitors from far and wide, who either praised the school extravagantly, as did Kant, or criticized it bitterly. In 1774 Basedow also published the huge *Elementarwerk,* an encyclopedic collection of the material that was to be taught to children from birth to age 18.

Philosophy of the System

According to Basedow, the principal goal of education should be to prepare children for a happy, patriotic life of service to the community. As the school functions for the individual, it performs a service also for the state; since the state is but a community of individuals, it will experience good fortune only to the extent that each individual member does. The curriculum should contain only those things that

can be shown to be useful. Basedow scorned the stress in the traditional schools on developing verbal skills, especially in Latin. Things that can be touched, seen, heard, and manipulated—to show the child the extent to which he can control his environment—should be substituted for the traditional verbal exercises, which deal with mere symbols.

Teaching methods should include observations by the children of objects and activities of the real world. The teacher should not impose his will but should encourage self-direction on the part of the pupil into purposeful activity. Basedow advised that at play children learn most effectively. Pure intellectualization that ignores the individual psychological makeup of the learner is to be avoided. Games, manual work in the garden and in the shop, physical training, hiking—these were the activities appropriate to youth. The teacher should guide these activities by a nonauthoritarian and humane interaction with the pupils.

At Dessau, Basedow put his ideas to practice. To toughen the body and to foster the ability to withstand hardship, there were several fasting days each month. Competition was encouraged by a system of awards for merit in several activities.

Basedow was a very difficult man to work with. He was emotionally unstable, had disagreeable habits, and would not brook dissent. As a result, he was forced to leave the Philanthropinum 4 years after he had founded it. He spent the remaining 12 years of his life writing articles expanding on his three major works.

Further Reading

There are many books on Basedow in German. No full-length study of him in English exists, although there are numerous articles in educational journals. For background information see Friedrich Paulsen, *German Education Past and Present* (1912), and R. H. Samuel and R. Hinton Thomas, *Education and Society in Modern Germany* (1949). □

Matsuo Basho

Matsuo Basho (1644-1694) was one of the greatest Japanese poets. He elevated haiku to the level of serious poetry in numerous anthologies and travel diaries.

The name of Matsuo Basho is associated especially with the celebrated Genroku era (ca. 1680-1730), which saw the flourishing of many of Japan's greatest and most typical literary and artistic personalities. Although Basho was the contemporary of writers like the novelist and poet Ihara Saikaku and the dramatist Chikamatsu Monzaemon, he was far from being an exponent of the new middle-class culture of the city dwellers of that day. Rather, in his poetry and in his attitude toward life he seemed to harken back to a period some 300 years earlier. An innovator in poetry, spiritually and culturally he maintained a great tradition of the past.

The haiku, a 17-syllable verse form divided into successive phrases or lines of 5, 7, and 5 syllables, originated in the linked verse of the 14th century, becoming an independent form in the latter part of the 16th century. Arakida Moritake (1473-1549) was a distinguished *renga* (linked poem) poet who originated witty and humorous verses he called *haikai,* which later became synonymous with haiku. Nishiyama Soin (1605-1682), founder of the Danrin school, pursued Arakida's ideals. Basho was a member of this school at first, but breaking with it, he was responsible for elevating the haiku to a serious art, making it the verse form par excellence, which it has remained ever since.

Basho's poetical works, known as the *Seven Anthologies of the Basho School* (*Basho Schichibushy*), were published separately from 1684 to 1698, but they were not published together until 1774. Not all of the approximately 2,500 verses in the Basho anthologies are by Basho, although he is the principal contributor. Eleven other poets, his disciples, also contributed poems. These anthologies thus reflect composition performed by groups of poets with Basho as the arbiter of taste, injecting his comments on the poems of others, arranging his works in favorable contrast to theirs, and generally having the ''last word.'' It was understood that he was the first poet of his group, and he expected a considerable amount of deference.

Early Life and Works

Basho was born in 1644 in Ueno, Iga Province, part of present-day Mie Prefecture. He was one of six children in a

family of samurai, descended it is said from the great Taira clan of the Middle Ages. As a youth, Basho entered feudal service but at the death of his master left it to spend much of his life in wandering about Japan in search of imagery. Thus he is known as a traveler as well as a poet, the author of some of the most beautiful travel diaries ever written in Japanese. Basho is thought to have gravitated toward Kyoto, where he studied the Japanese classics. Here, also, he became interested in the haiku of the Teitoku school, which was directed by Kitamura Kigin.

In 1672, at the age of 29, Basho set out for Edo (modern Tokyo), the seat of the Tokugawa shoguns and defacto capital of Japan. There he published a volume of verse in the style of the Teitoku school called *Kai-Oi*. In 1675 he composed a linked-verse sequence with Nishiyama Soin of the Danrin school, but for the next 4 years he was engaged in building waterworks in the city to earn a living. Thereafter, generous friends and admirers made it possible for him to continue a life devoted to poetic composition, wandering, and meditation, though he seems to have been largely unconcerned with money matters.

In 1680, thanks to the largesse of an admirer, Basho established himself in a small cottage at Fukagawa in Edo, thus beginning his life as a hermit of poetry. A year later one of his followers presented him with a banana plant, which was duly planted in Basho's garden. His hermitage became known as the Hermitage of the Banana Plant (Basho-an), and the poet, who had heretofore been known by the pen name Tosei, came increasingly to use the name Basho.

The hermitage burned down in 1682, causing Basho to retire to Kai Province. About this time it is believed that Basho began his study of Zen at the Chokei Temple in Fukagawa, and it has often been assumed erroneously that Basho was a Buddhist priest. He dressed and conducted himself in a clerical manner and must have been profoundly motivated by a mystical faith. Whatever experiences of tragedy or strong emotion that he suffered seem to have enlarged his perception of reality. His vision of the universe is implicit in all his best poems, and the word *zen* has often been applied to him and his work. His work and later life certainly could not be called worldly.

Travel Diaries

In 1683 the hermitage was rebuilt and Basho returned to Edo. But in the summer of 1684 Basho made a journey to his birthplace, which resulted in the travel diary *The Weatherbeaten Trip* (*Nozarashi Kiko*). That same year he published the haiku collection entitled *Winter Days* (*Fuyu no Hi*). It was in *Winter Days* that Basho enunciated his revolutionary style of haiku composition, a manner so different from the preceding haiku that the word *shofu* (haiku in the Basho manner) was coined to describe it.

Winter Days, published in Kyoto, was compiled under Basho's direction by his Nagoya disciple Yamamoto Kakei. Basho, wintering at Nagoya on his trip home to Iga, had summoned his disciples to compose a haiku sequence inspired by the season. Basho set the tone for the sequence by using the words ''wintry blasts'' in the first poem. The progress of the seasons was one of the main inspirations for the anthology, putting it in tune with the cosmic process. Nature, the understanding of its beauty and acceptance of its force, is used by Basho to express the beauty which he observes in the world. Basho enunciates the abstract beauty, *yugen,* which lies just behind the appearance of the world. The word *yugen* may be understood as the inner beauty of a work of art or nature which is rarely apparent to the vulgar. And the apprehension of this beauty gives the beholder a momentary intimation, an illumination, of the deeper significance of the universe about him. This view of the universe, while not original with Basho, was in his case undoubtedly inspired by some previous experience.

In 1686 *Spring Days* (*Haru no Hi*) was compiled in Nagoya by followers of Basho, revised by him, and published in Kyoto. There is an attitude of refined tranquility in these poems representing a deeper metaphysical state. The anthology contains one of the most famous of all Basho's haiku verse: ''An old pond/ a frog jumps in—/ splash!'' There has been much speculation on the significance of this verse, which has captured the fancy of many generations of lovers of Japanese poetry. But even the imagery alone can be appreciated by many different people at a variety of levels. Composition within the delicate confines of haiku versification definitely sets Basho off as one of the greatest mystical poets of Japan. The simplicity it exhibits is the result of the methodical rejection of much complication, not the simplicity with which one starts but rather that with which one ends.

In the autumn of 1688 Basho went to Sarashina, in present-day Nagano Prefecture, to view the moon, a hallowed autumn pastime in Japan. He recorded his impressions in *The Sarashina Trip* (*Sarashina Kiko*). Though one of his lesser travel diaries, it is a kind of prelude to his description of a journey to northern Japan a year later. It was at this time that Basho also wrote a short prose account of the moon as seen from Obasute Mountain in Sarashina. The legend of the mountain, where an old woman was abandoned to die alone, moved him also to compose a verse containing the image of an elderly woman accompanied only by the beautiful moon of Sarashina.

The Journey to Ou (*Oku no Hosomichi*) is perhaps the greatest of Basho's travel diaries. A mixture of haiku and *haibun,* a prose style typical of Basho, it contains some of his greatest verses. This work immortalizes the trip Basho made from Sendai to Shiogama on his way to the two northernmost provinces of Mutsu and Dewa (Ou). This diary reflects how the very thought of the hazardous journey, a considerable undertaking in those days, filled Basho with thoughts of death. He thinks of the Chinese T'ang poets Li Po and Tu Fu and the Japanese poets Saigyo and Sogi, all of whom had died on journeys.

Setting out early in the spring of 1689 from Edo with his disciple Kawai Sora, Basho traveled for 5 months in remote parts of the north, covering a distance of some 1,500 miles. The poet saw many notable places of pilgrimage, including the site of the hermitage where Butcho had practiced Zen meditation. The entire trip was to be devoted to sight with historical and literary associations, but Basho fell ill and again speculated on the possibility of his dying far from home. But he recovered and continued on to see the famous island of Matsushima, considered one of the three scenic wonders of Japan.

He proceeded to Hiraizumi to view ruins dating from the Heian Period. On the site of the battlefield where Yoshitsune had fallen, Basho composed a poem: ''A wilderness of summer grass/ hides all that remains/ of warriors' dreams.'' In the province of Dewa he was fortunate enough to find shelter at the home of a well-to-do admirer and disciple. Passing on to a temple, Risshakuji, Basho was deeply inpired by the silence of the place situated amidst the rocks. It occasioned the verse which some consider his masterpiece: ''Stillness!/ It penetrates the very rocks—/ the shrill-chirping of the cicadas.''

Crossing over to the coast of the Sea of Japan, Basho continued southwest on his journey to Kanazawa, where he mourned at the grave of a young poet who had died the year before, awaiting Basho's arrival. He continued to Eiheiji, the temple founded by the great Zen priest Dogen. Eventually there was a reunion with several of his disciples, but Basho left them again to travel on to the Grand Shrine of Ise alone. Here the account of this journey ends. The work is particularly noteworthy for the excellence of its prose as well as its poetry and ranks high in the genre of travel writing in Japanese literature. Basho continued to polish this work until 1694; it was not published until 1702.

Mature Works

In 1690 Basho lived for a time in quiet retirement at the Genju-an (Unreal Dwelling) near Lake Biwa, north of Kyoto, and he wrote an account of this stay. Early in 1691 he stayed for a time in Saga with his disciple Mukai Kyorai.

As for his poetry, *Waste Land* (*Arano*) had been compiled by the disciple Kakei and published in 1689. It is the largest of the anthologies and contains a preface by Basho in which he characterizes his preceding anthologies as ''flowery'' and henceforth establishes a new standard of metaphysical and esthetic depth for haiku. *The Gourd* (*Hisago*) was compiled by the disciple Chinseki at Zeze in the province of Omi in 1690. It foreshadows in its excellence the mature and serious versifying which was to be the hallmark of the anthology *The Monkey's Raincoat* (*Sarumino*) in 1691. Compiled by Basho's disciples under his attentive supervision, *The Monkey's Raincoat* is composed of a judicious selection of haiku from the hands of many poets. It was while Basho was staying at the hermitage in Omi during the spring and summer of 1690 that the compilation was made. *The Monkey's Raincoat* contains some of Basho's own finest and essential haiku. This anthology, which may be compared with the finest anthologies in the history of Japanese literature, is arranged according to the four seasons. The title is taken from the opening verse by Basho, a poem of winter: ''First cold Winter rain—/ even the monkey seems to want/ a tiny raincoat.'' Basho leads the contributors with the largest number of poems, followed by Boncho and Kyorai. But all the verses conform to Basho's tastes. The poems are linked by a subtle emotion rather than by a logical sequence, but they belong together.

In the late fall of 1691 Basho returned to Edo, where a new Banana Hermitage had been built near the site of the former one, complete with another banana plant in the garden. For the next 3 years Basho remained there receiving his disciples, discussing poetry, and helping in the compilation of another anthology, *The Sack of Charcoal* (*Sumidawara*) of 1694. The reason for the title, according to the preface, is that Basho, when asked if such a word could be used in haiku poetry, replied that it could. This anthology, together with its successor, *The Sequel to the Monkey's Raincoat* (Zoku Sarumino), exhibits the quality of *Karumi,* or lightness, an artistic spontaneity which is the fruit of a lifetime of poetic cultivation. It is a kind of sublimity reached by a truly great poet and cannot be imitated intellectually. *The Sequel to the Monkey's Raincoat* in 1698, appearing 4 years after Basho's death, is concerned with the seasons, traveling, and religion. It contains some of Basho's last and most mature poems.

In the spring of 1694 Basho set out for what was to be his last journey to his birthplace. At Osaka he was taken ill. Perceiving that he was near his end, Basho wrote a final poem on his own death: ''Stricken while journeying/ my dreams still wander about/ but on withered fields.''

Further Reading

Information on Basho and his works is available in Donald Keene, *Anthology of Japanese Literature: From the Earliest Era to the Mid-Nineteenth Century* (1955); Kenneth Yasuda, *The*

Japanese Haiku: Its Essential Nature, History and Possibilities in English (1957); Harold G. Henderson, ed. and trans., *An Introduction to Haiku: An Anthology of Poems from Basho to Shiki* (1958); Ryusaku Tsunoda, William Theodore de Bary, and Donald Keene, eds., *Sources of the Japanese Tradition* (1958; rev. ed., 2 vols., 1964), an anthology with commentary; R. H. Blyth, *A History of Haiku* (2 vols., 1963); Makoto Ueda, *Zeami, Basho, Yeats, Pound: A Study in Japanese and English Poetics* (1965); and Nobuyuki Yuasa's introduction to his translation of Basho's *The Narrow Road to the Deep North and Other Travel Sketches* (1966). □

Count Basie

(William) Count Basie (1904-1984) was an extremely popular figure in the jazz world for half a century. He was a fine pianist and leader of one of the greatest jazz bands in history.

The story of Count Basie is very much the story of the great jazz band that he led for close to 50 years (1935-1984), an orchestra with a distinctive sound, anchored by a subtle but propulsive beat, buoyed by crisp ensemble work, and graced with superb soloists (indeed, a catalogue of featured players would read like a Who's Who of jazz). But perhaps the most startling aspect of the band's achievement was its 50-year survival in a culture that has experienced so many changes in musical fashion, and especially its survival after the mid-1960s when jazz lost much of its audience to rock music and disco.

William Basie was born in Red Bank, New Jersey, on August 21, 1904. His mother was a music teacher, and at a young age he became her pupil. But it was in Harlem, New York City, that he learned the rudiments of ragtime and stride piano, principally from his sometime organ teacher, the great Fats Waller. Basie made his professional debut as an accompanist for vaudeville acts. While on a tour of the Keith vaudeville circuit he was stranded in Kansas City. Here, in 1928, after a short stint as house organist in a silent movie theater, he joined Walter Page's Blue Devils, and when that band broke up in 1929, he was hired by Bennie Moten's Band and played piano with them, with one interruption, for the next five years.

Moten's death in 1935 altered Basie's career dramatically. He took over the remnants of the band (they called themselves The Barons of Rhythm) and, with some financial and promotional support from impresario John Hammond, expanded the personnel and formed the first Count Basie Orchestra. Within a year or so the band had developed its own variation of the basic Kansas City swing style—a solidly pulsating rhythm underpinning the horn soloists, who were additionally supported by sectional riffing (i.e., the repetition of a musical figure by the non-soloing brass and reeds). This familiar pattern is evident in the band's theme song, ''One O'Clock Jump,'' written by Basie himself in 1937, which has a subdued, expectant introduction by the rhythm section (piano, guitar, bass, and drums), then bursts into full orchestral support for a succession of stirring solos, and concludes with a full ensemble riffing out-chorus. Like any great swing band, Basie's was exciting in *any* tempo, and in fact one of the glories of his early period was a lugubrious, down-tempo blues called ''Blue and Sentimental,'' which featured two magnificent solos (one by Herschel Evans on tenor saxophone and the other by Lester Young on clarinet) with full ensemble backing.

A Huge Success

By 1937 Basie's band was, with the possible exception of Duke Ellington's, the most highly acclaimed African American band in America. In the racially segregated context of the pre-World War II music business, African American bands never achieved the notoriety nor made the money that the famous white bands did. But some (Ellington's, Earl Hines's, Jimmy Lunceford's, Erskine Hawkins's, Chick Webb's, and Basie's, among them) did achieve a solid commercial success. Basie's band regularly worked some of the better big city hotel ballrooms and shared with many of the other 1,400 big bands of the Swing Era the less appetizing one-nighters (a series of single night engagements in a variety of small cities and towns that were toured by bus).

Some of the band's arrangements were written by trombonist Eddie Durham, but many were ''heads''—arrangements spontaneously worked out in rehearsal and then transcribed. The band's ''book'' (repertory) was tailored not only to a distinctive orchestral style but also to showcase the band's brilliant soloists. Sometimes the arrangement was the reworking of a standard tune—''I got

Rhythm,'' ''Dinah,'' or ''Lady, Be Good''—but more often a bandsman would come up with an original written expressly for the band and with a particular soloist or two in mind: two of Basie's earliest evergreens, ''Jumpin' at the Woodside'' and ''Lester Leaps In'' were conceived primarily as features for the remarkable tenor saxophonist Lester Young (nicknamed ''Pres,'' short for ''President'') and were referred to as ''flagwavers,'' up-tempo tunes designed to excite the audience.

Unquestionably the Swing Era band (1935-1945) was Basie's greatest: the superior arrangements (reflecting Basie's good taste) and the sterling performers (reflecting Basie's management astuteness) gave the band a permanent place in jazz history that even severe personnel setbacks couldn't diminish. Herschel Evans's death in 1939 was a blow, but he was replaced by another fine tenorist, Buddy Tate; a major defection was that of the nonpareil Lester Young (''Count, four weeks from tonight I will have been gone exactly fourteen days.''), but his replacement was the superb Don Byas; the trumpet section had three giants—Buck Clayton, Harry ''Sweets'' Edison, and Bill Coleman—but only Edison survived the era as a Basie-ite.

Perhaps the band's resilience in the face of potentially damaging change can be explained by its model big band rhythm section, one that jelled to perfection—the spare, witty piano of Basie; the wonderful rhythm guitar of Freddie Green (who was with the band from 1937 to 1984); the rock-solid bass of Walter Page (Basie's former employer); and the exemplary drumming of Jo Jones. Nor was the band's excellence hurt by the presence of its two great blues and ballads singers, Jimmy Rushing and Helen Humes.

''April in Paris''

The loss of key personnel (some to the military service), the wartime ban on recordings, the 1943 musicians' strike, the economic infeasibility of one-nighters, and the bebop revolution of the mid-1940s all played a role in the death of the big band era. The number of 12 to 15 piece bands diminished drastically, and Basie was driven to some soul-searching: despite his international reputation and the band's still first-rate personnel, Basie decided in 1950 to disband and to form a medium-sized band (first an octet and later a septet), juggling combinations of all-star musicians, among them tenorists Georgie Auld, Gene Ammons, and Wardell Gray; trumpeters Harry Edison and Clark Terry; and clarinetist Buddy DeFranco. The groups' recordings (*Jam Sessions #2 & #3*) are, predictably, of the highest quality, but in 1951 Basie reverted to his first love—the big band—and it thrived, thanks largely to the enlistment of two Basie-oriented composer-arrangers, Neil Hefti and Ernie Wilkins; to the solo work of tenorists Frank Wess and Frank Foster and trumpeters Joe Newman and Thad Jones; and to the singing of Joe Williams. Another boost was provided in the late 1950s by jazz organist Wild Bill Davis's arrangement of ''April in Paris'' which, with its series of ''one more time'' false endings, came to be a trademark of the band for the next quarter of a century.

A stocky, handsome, mustachioed man with heavy-lidded eyes and a sly, infectious smile, Basie in his later years took to wearing a yachting cap both off and on the bandstand. His sobriquet, ''Count,'' was a 1935 promotional gimmick, paralleling ''Duke'' (Ellington) and ''Earl'' (Hines's actual first name). He was a shrewd judge of talent and character and, ever the realist, was extremely forbearing in dealing with the behavioral caprices of his musicians. His realistic vision extended as readily to himself: a rhythm-centered pianist, he had the ability to pick out apt chord combinations with which to punctuate and underscore the solos of horn players, but he knew his limitations and therefore gave himself less solo space than other, less gifted, leaders permitted themselves. He was, however, probably better than he thought; on a mid-1970s outing on which he was co-featured with tenor saxophone giant Zoot Sims he acquitted himself nobly.

Among Basie's many recordings perhaps the most essential are *The Best of Basie; The Greatest: Count Basie Plays . . . Joe Williams Sings Standards;* and *Joe Williams/ Count Basie: Memories Ad-Lib*. There are also excellent pairings of Basie and Ellington, with Frank Sinatra, with Tony Bennett, with Ella Fitzgerald, with Sarah Vaughan, and with Oscar Peterson.

In 1976 Basie suffered a heart attack, but returned to the bandstand half a year later. During his last years he had difficulty walking and so rode out on stage in a motorized wheelchair, his playing now largely reduced to his longtime musical signature, the three soft notes that punctuated his compositional endings. His home for many years was in Freeport, the Bahamas; he died of cancer at Doctors' Hospital in Hollywood, Florida, on April 26, 1984. His wife, Catherine, had died in 1983; they had one daughter. The band survived Basie's death, with ex-Basie-ite trumpeter Thad Jones directing until his death in 1986.

Further Reading

The best source for early Basie is Ross Russell's *Jazz Style in Kansas City & The Southwest* (1971). Two studies of the life of the band are Ray Horricks' *Count Basie & His Orchestra* and Stanley Dance's *The World of Count Basie* (1980), the latter a composite study of Basie and the band through bandsmen's memoirs. There is also a short biography, *Count Basie* (1985), by British jazz critic Alun Morgan. *Good Morning Blues: The Autobiography of Count Basie* as told to Albert Murray was published posthumously in 1985. □

Basil I

The Byzantine emperor Basil I (ca. 812-886), also known as Basil the Macedonian, ruled from 867 to 886. Despite his unsavory rise to power, he was a gifted statesman who gave the empire new vigor and began its most durable dynasty.

Of obscure Armenian parentage, Basil was born in Thrace. According to one tradition, he was carried off into captivity by the Bulgars while an

infant; escaping in his 20s, he sought his fortune in Constantinople and took service with a kinsman of the Caesar Bardas, uncle and guiding influence of Emperor Michael III. About 858 Basil attracted the attention of the Emperor through his great physical strength and his way with horses. He rapidly rose to high ranks, became Michael's boon companion, and in an arrangement of convenience married the Emperor's mistress.

Basil's influence grew, and his ambition was kindled. In May 866 Michael proclaimed Basil his co-emperor. Allegedly because of Michael's incapacity but apparently more out of fear of his whims, Basil murdered his benefactor on Sept. 24, 867, and seized the throne. He also deposed the great patriarch Photius, who was then embroiled in a struggle with the papacy which deeply split Church sentiments in the Byzantine Empire.

For all his ruthless opportunism and brutality, Basil displayed genuine ability and a lofty sense of his office. Though he replaced Photius, he abided by Photius's policies of Eastern Church independence from Rome and of the Byzantine orientation of the newly converted Bulgarian Church. He later reconciled himself with Photius and restored him in the patriarchate in 877. Active as builder and patron, Basil scored his greatest domestic achievement by initiating a reform of the legal system. This grand project was not completed by Basil, but it was taken up and realized by his son and successor, Leo VI. Basil's legal work opened a brilliant new phase in the Byzantine extension of the living Roman law.

Basil's reign was active militarily. In the 870s his forces broke the heretical sect of the Paulicians, whose strongholds had weakened the eastern frontiers. His armies also pushed successfully against the Arabs, beginning the great momentum that Byzantium would develop in territorial reconquest in the next century. Basil's fleet reestablished Byzantine authority in Dalmatia, and he was the first emperor in perhaps 2 centuries to reassert Byzantine interest in Italy. His dispatch of the general Nicephorus Phocas (the Elder) to Italy inaugurated a new era of Byzantine recovery in the peninsula's southern territories.

Determined to establish his family on the throne, Basil made his three eldest sons his co-emperors. But in 879 Constantine, the eldest and Basil's favorite, died, and Basil was left emotionally shattered and mentally unhinged. Increasingly manipulated by Photius and alienated from his heir, Leo, Basil died on Aug. 29, 886, reportedly of a hunting accident.

Further Reading

The only full-length study of Basil I is by Albert Vogt in French. Vogt wrote the account of Basil in *The Cambridge Medieval History,* vol. 4 (1923). See also George Ostrogorsky, *History of the Byzantine State* (1940; trans. 1956; rev. ed. 1969); *The Cambridge Medieval History,* vol. 4 (2d ed. 1966), pt. 1, edited by J. M. Hussey; and Romilly Jenkins, *Byzantium: The Imperial Centuries, A.D. 610-1071* (1966). □

Basil II

The Byzantine emperor Basil II (ca. 958-1025) ruled from 963 to 1025 and was called Bulgaroctonus (Bulgar-Slayer). He was the last and greatest of the emperors who brought Byzantium to its military zenith.

The elder son of Emperor Romanus II, Basil and his younger brother, Constantine, succeeded in title as children upon their father's death in 963. Their position was exploited by two successive military usurpers, Nicephorus Phocas (963-969) and John I Tzimisces (969-976). Upon John's death, while Constantine remained in the background, Basil attempted to rule but became dependent upon his great-uncle, the eunuch Basil the Chamberlain. A cunning politician of long experience, the chamberlain helped Basil face the challenges of two more would-be usurpers, the aristocrats Bardas Sclerus and Bardas Phocas. Amid these struggles the chamberlain's tutelage became intolerable, and Basil drove him from office.

The rebellions of the two Bardases eventually drove Basil to seek military help from Prince Vladimir of Kiev; this alliance led to Russia's subsequent conversion to Byzantine Christianity. The unit of Russian soldiers sent by Vladimir helped Basil stop Bardas Phocas in 989, and Bardas Sclerus capitulated shortly afterward. These long struggles to guarantee his throne left deep scars on Basil's personality. Easy-going and dissipated in his youth, he was turned by his

ordeals into a dour, stern, self-denying ascetic. His experiences with ambitious warlords also bred in him a passionate hatred for the aristocrats and a determination to curb them.

With the aristocracy dominating the military high commands, Basil decided early to establish his own reputation as a soldier. An initial attempt at campaigning against Bulgaria, the deadly northern enemy of Byzantium, in 986 had proved an embarrassing failure. In 990, however, Basil resumed his efforts against Bulgaria, which would become the prime target of his mature military efforts. The 25 years of bitter war between King Samuel of Bulgaria and Basil that followed became both a personal duel and a fight to the death between the two enemy states.

With victories, devastation, and bold strategy, Basil wore Samuel down, segmented his territories, and crippled Bulgarian strength. The climax was reached in 1014, when the Byzantines captured the main Bulgarian army of some 14,000 men. Basil had these men blinded but left one in every hundred with one eye to serve as a guide. He sent them back to Samuel, who died from shock at the sight. Basil completed the annexation of Bulgaria and its incorporation into the empire with singular moderation and pragmatic wisdom.

The next years of the tireless Emperor's reign were spent in settling the empire's interests in eastern Asia Minor and the Caucasus. He began the dismemberment and annexation of independent Armenia. Then, still restless, Basil turned his attentions further westward. He planned an expedition to reconquer Sicily and expand Byzantine authority in Italy; but before he could undertake this campaign, Basil suddenly took ill and died on Dec. 15, 1025. A bachelor, Basil left the throne to his younger brother, Constantine VIII, during whose reign (1025-1028) began the rapid erosion of the strength Basil had built up.

Further Reading

The chief scholarly study of Basil II is in French. Good general accounts in English are in George Ostrogorsky, *History of the Byzantine State* (1940; trans. 1956; rev. ed. 1969), and in Romilly Jenkins, *Byzantium: The Imperial Centuries, A.D. 610-1071* (1966), part of which is reproduced in J. M. Hussey, ed., *The Cambridge Medieval History,* vol. 4 (2d ed. 1966), pt. 1. □

St. Basil the Great

St. Basil the Great (329-379), Bishop of Caesarea in the Roman province of Cappadocia, was influential in the development of monasticism in the Eastern Orthodox Church and played a role in the Arian controversy.

One of 10 children, Basil came from a wealthy and noble Christian family of Cappadocia (now in Turkey); his younger brother Gregory, later known as Gregory of Nyssa, also became a bishop and a distinguished theologian. When he was 22, after studying in his native Caesarea and in Constantinople, Basil went to Athens for 5 years to further his liberal education. There he met Gregory of Nazianzus, a fellow student, with whom he formed a lifelong friendship. Basil, his brother Gregory, and Gregory of Nazianzus are often referred to as the ''Cappadocian fathers.''

Cenobitic Monasticism

After teaching rhetoric for a time in Caesarea, Basil decided to abandon the pleasures of secular life and to pursue instead the ideal of Christian perfection. He visited notable Christian ascetics in Egypt and the Near East and then returned, when he was about 30, to his family's estates on the Iris River to lead a life of monastic retirement and rigid discipline. Influencing others by his example, Basil was the inaugurator in Asia Minor of cenobitic monasticism, a system in which monks live in communities under a shared rule of life. Basil's writings on monasticism are the single most important body of regulative documents in Eastern Orthodox monasticism.

Bishop of Caesarea

Because of his leadership and learning, Basil was drawn away from monastic affairs into the wider life and conflicts of the Church. Between 359 and 370 two successive bishops of Caesarea summoned him to their service, the second of them ordaining him a priest. But Basil's strong convictions resulted in strained relations with his superiors, and he often left Caesarea to work among his monasteries.

In 370, however, he was made bishop of Caesarea, and until his death in 379 he was one of the most important figures of the Eastern Church.

The most pressing problem Basil faced was the still unresolved Arian controversy, which had severely troubled the Eastern Church over the preceding 50 years. While the Arians asserted that belief in the full deity of Christ was incompatible with monotheism, the chief problem for the various non-Arian groups had come to rest in the question of whether it was possible to preserve the distinctions among God the Father, Christ the Son, and the Holy Spirit, while continuing to assert the full deity of all three.

Basil was certain that Arianism was heretical, but he also believed that the Nicene party, adhering strictly to the language of the Council of Nicaea (325), had not yet presented a defensible theological formulation of the orthodox position. He took the decisive step of agreeing with the Nicene party that there is only one divine substance (Greek, *ousia*) shared by Father, Son, and Spirit, but of insisting at the same time that each of the three is an individual hypostasis within the triune deity.

As a Church leader, Basil showed notable courage in defying the Eastern emperor Valens, who was intent on forcing a creedal statement tolerant of Arianism on the Church and banishing anti-Arian bishops. In his prolonged attempts to bring order and understanding to the chaotic conflict of parties in the Eastern Church, Basil tried repeatedly but without success to win the aid of the Roman papacy in approving the growing coalition of non-Arian parties. Too much of a moderate to be acceptable to the staunchly Nicene position of the papacy, he paved the way nonetheless for the final victory of his cause at the Council of Constantinople in 381, a victory he did not live to see.

Further Reading

A full-length work on Basil is W.K. Lowther Clarke, *St. Basil the Great; A Study in Monasticism* (1913). G.L. Prestige, *St. Basil the Great and Apollinaris of Laodicea,* edited by Henry Chadwick (1956), contains a brief account of Basil's life and a discussion of his correspondence with Apollinaris. There is a brief appreciation of Basil in Hans von Campenhausen, *The Fathers of the Greek Church,* translated by Stanley Godman (1959). □

Daisy Mae Bates

Daisy Mae Bates (1861-1951) was a social worker among the Australian aborigines. One of the first Europeans to win their confidence, she compiled a unique collection of material about them.

Daisy Bates was born Daisy O'Dwyer Hunt at Ballychrine, Tipperary, Ireland. Following the death of her mother, she was raised in the family of Sir Francis Outram, a retired officer of the Indian Civil Service. In 1884 she emigrated to Australia for health reasons, and at Bathurst, New South Wales, she met and married John Bates. She returned to Britain in 1894 and took up journalism but in 1899 emigrated to Western Australia, partly in connection with a pastoral lease in which she was interested and partly on behalf of the *Times* to investigate charges of white cruelty to the aborigines.

Bates's reports suggested that the aborigines were incompetently and unwisely managed but refuted the idea that they were being treated cruelly. Having discharged her commission, Bates remained in Western Australia and for 35 years lived as a solitary European among the aborigines. Her work was officially recognized by the Western Australia government, which commissioned her to study particular tribes and made her the state's traveling Protector of Aborigines.

The death of her husband and the acquisition of property in the north of Western Australia did not distract her from the service to which she had now clearly resolved to devote her life and for which, in 1933, she was made a commander of the British Empire. The aborigines accepted her as their friend and referred to her as *Kabbarli,* or grandmother. She was admitted to some of their initiation ceremonies, from which their own women were excluded on pain of death, and made copious notes on all she observed, which formed the basis of a book she published in 1938. She was still working among the aborigines at the age of 80, but in 1945 ill health compelled her to retire to Adelaide. She died on April 18, 1951.

Bates not only studied the aborigines but also helped to feed them, nurse them, and settle disputes between them.

She took care to respect their tribal rules and customs and was critical of missionaries who attempted to undermine their beliefs and convert them to those of a totally alien world. She regarded the aborigines as a race doomed to eventual extinction but was concerned that the process should be as painless as possible. In this regard she concluded that what was needed was not ''anthropological study of social laws'' but ''administration of British rule founded on our highest and best traditions.''

Further Reading

There is little written about Daisy Bates. The best source of information is her own account of her life, *The Passing of the Aborigines: A Lifetime Spent among the Natives of Australia* (1938; 2d ed. 1966). Winifred Holmes, *Seven Adventurous Women* (1953), has a lengthy discussion of her.

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Henry Walter Bates

Henry Walter Bates (1825-1892) was an English explorer and naturalist. His fame rests principally on his zoological work, especially his insect collection, and his discovery of the principle of mimicry.

Henry Bates was born in Leicester, the son of a manufacturer who intended him for a business career and apprenticed him to a hosiery maker. Bates had little formal education, but the Mechanics Institute in Leicester had a good library and offered evening courses. By attending the courses and reading, Bates learned Greek, Latin, French, draftsmanship, and composition. His growing interest in Zoology led him to spend his holidays roaming the countryside and collecting specimens.

In 1843 he met Alfred Russell Wallace, who later hit upon the idea of evolution and natural selection independently of Charles Darwin. The two young men decided to visit South America in the interest of science, but they were not able to leave until 1848 because of a lack of means. They arrived in Belém, Brazil, and spent 1 1/2 years exploring the Tocantins River. They next ascended the Amazon to Santarém and Óbidos, where they parted to explore separately. Bates went 370 miles farther up the Amazon to Ega, the first important town on the tributary Solimões, remaining there over a year before descending to Belém. For the next 8 years he made collecting trips along the Amazon and its tributaries. His farthest penetration was to Forte Boa (approximately 66°W), from which he wished to go to the Andes, but because of failing health he returned to England in 1859. He took over 14,000 specimens, mostly insects, of which about 8,000 had previously been unknown to science.

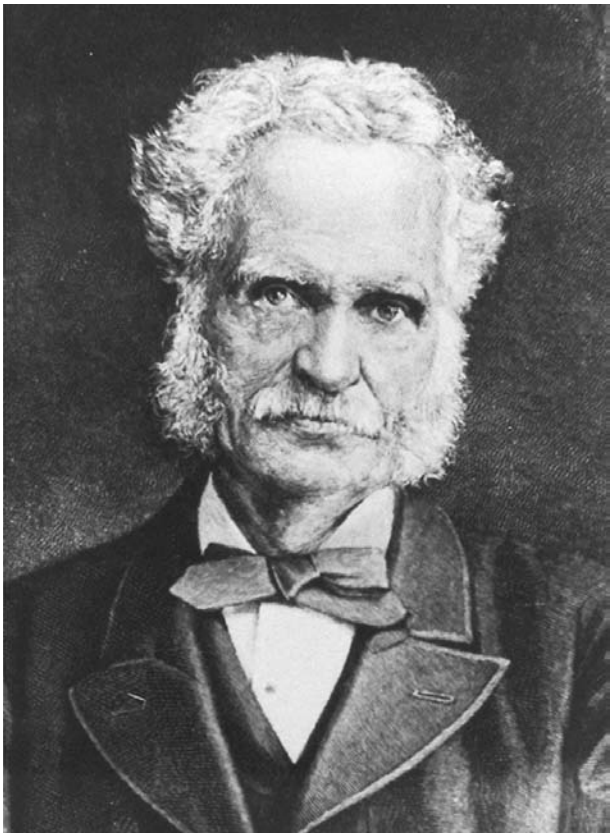

Bates reached England with health and financial circumstances both poor. He managed to publish his only book, *The Naturalist on the Amazons,* in 1863; Darwin contributed the preface. In 1864 Bates became assistant secretary of the Royal Geographical Society, a post he held until his death on Feb. 16, 1892. This relieved him of financial worries, enabled him to support his family, and gave him influence to use in behalf of many explorers, including some in the Africa he never visited. Besides his work for the society, Bates wrote papers for scientific journals and was considered a great authority, perhaps the greatest, on Coleoptera (beetles and weevils).

Bates was responsible for first formalizing the principle of mimicry, though it was further developed later. It is the principle of protective resemblance. Species of animals that are defenseless and edible develop resemblances to species that are injurious and unfit for food, thus gaining some immunity from attack. Animals may also come to resemble plants, though the phenomenon is most generally found among creatures structurally similar.

Further Reading

Barbara G. Beddall, ed., *Wallace and Bates in the Tropics: Introduction to the Theory of Natural Selection* (1969), offers excerpts from the writings of the two scientists. J. N. L. Baker, *A History of Geographical Discovery and Exploration* (1931; 2d ed. 1967), furnishes a concise account of Bates's travels in the Amazon region.

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Katharine Lee Bates

American poet and educator Katharine Lee Bates (1859-1929) was a leading force in the early development of Wellesley College in Massachusetts and a noted literary scholar. She captured her place in American history, however, when she penned the patriotic poem "America the Beautiful," which was first published in 1895. A musical setting of Bates's vision of the natural beauty and noble ideals of America later became a popular song that was unsuccessfully nominated to become the country's national anthem.

Katharine Lee Bates was an educator and writer who is best known for her poem, "America the Beautiful." After its publication in the *Boston Evening Transcript* in 1904, the poem gained nationwide popularity for its celebration of the spirit and natural beauty of the country. The musical setting of "America the Beautiful," created in the 1920s, was an unsuccessful contender to become the national anthem, but has remained one of the United States' most recognized and beloved songs.

Bates, the youngest of four children, was born August 12, 1859, in Falmouth, Massachusetts. Her father, William Bates, was a minister who had attended Middlebury College in Vermont and Andover Theological Seminary. Her mother, Cornelia Frances Lee Bates, was a schoolteacher who had been educated at Mount Holyoke College. The Bates had moved to the whaling town of Falmouth on Cape Cod in 1858, when William was offered the position of minister of the Congregational church there. Only a month after his youngest daughter was born, however, William Bates died of a spinal tumor. His death placed the family in economic straits. The pension provided to the Bates family was not sufficient to live on, so they all helped bring in extra money where they could. Bates's mother raised and sold vegetables and poultry and also worked as a seamstress. Her two brothers earned cash by picking cranberries, catching and selling herring and muskrat skins, and herding cows. Everyone in the household also did piece work taken in from a local tag manufacturer. Despite their impoverished situation and the necessity of long hours of work, Cornelia Bates strived to provide her children with an education.

Studied at Wellesley College

The family's fortune improved when they moved to Grantville, a town near Wellesley, Massachusetts, so that Cornelia could attend to an ailing sister. There, friends of the family secured a house for them and Bates was able to complete her schooling at Needham High School in the early 1870s. During her high school years, Bates discovered that a new college for women was being built in the nearby town of Wellesley. She set her sights on attending the new institution; after her family moved to Newtonville in 1874, she prepared for Wellesley by teaching and attending advanced courses at Newton High School. She was accepted to the college in 1876 and enrolled in Wellesley's second graduating class.

Bates thrived in the atmosphere of learning at Wellesley. In addition to the regular course work in her chosen fields of English and Greek, the college curriculum there included daily exercise such as boating and calisthenics as well as an hour of housework chores a day. Her favorite spot on the campus was the Browning Room, a quiet, comfortable room where she could peruse the papers of the poet Elizabeth Barrett Browning. She also enjoyed roaming the picturesque New England landscape around the college. Her solitary pursuits, however, did not keep her from being an active and admired part of the student body. She was elected by her fellow students to serve on the committee that drafted the class constitution and she was voted class president. During her student days at Wellesley, she decided to become an educator, an ambition she would fulfill in that very school. She also began to demonstrate her poetic abilities during this time, reading one of her poems at her graduation in her role as Class Day poet.

After her graduation in 1880, Bates began teaching at Natick High School. Only three years later, she became a member of the English department at Wellesley, where she

would remain for the rest of her career. She left a permanent stamp on the style and quality of education at the college, earning the respect and affection of both fellow teachers and students for her innovative ideas. In 1890, her duties increased when she was named chair of the English department. Despite her teaching and administrative duties, Bates found time to compile an impressive number of publications during her career. Her more than forty books included not only volumes of her own poetry (some of which was published under the pseudonym James Lincoln), but also translations of Spanish and Icelandic works of literature, children's literature, critical versions of literary works, anthologies, and literary histories. Her work earned her a reputation as a noted scholar in literature.

Poem Inspired by Travels

Bates occasionally traveled throughout the country and to Europe to continue her studies and to give lectures. Her journeys to the western states in the year 1893 provided the inspiration for the poem that made Bates famous. It was during that summer that she visited the World's Columbian Exposition in Chicago and marveled at the impressive architecture of the exhibition halls celebrating the wonders of the age. Continuing on to a lecture engagement in Denver, Colorado, Bates was further moved by the beauty of the landscape she viewed on a trek to the top of Pike's Peak. In her journal, Bates recorded the feelings of awe and pride that these events had created in her in a poem now known as ''America the Beautiful.'' The poem first appeared in a publication called *The Congregationalist* on July 4, 1895. The response to the work was very positive; after receiving a number of suggestions from readers, Bates wrote a revised version which was published in the *Boston Evening Transcript* in November of 1904. This new poem gained an even wider acclaim and soon was known throughout the country. As years passed, the patriotic poem continued to grow in popularity. In the 1920s, a contest to create a musical score for the poem was sponsored by the National Federation of Music Clubs. The resulting song captured the heart of Americans, and some felt that it should become the national anthem—an honor it did not receive. But the poem and its author had succeeded in becoming an established part of American cultural history.

Bates did not let her fame as the author of ''America the Beautiful'' distract her from her duties at Wellesley. She continued an active career as a scholar, teacher, and administrator until her retirement in 1925. Her family was an important part of her professional and personal life throughout these years: her sister Jane assisted with Bates' household chores and typing her manuscripts and her mother helped to translate Spanish literature and folktales for her books. Bates often entertained at her home, hosting gatherings for students and colleagues as well as noted literary guests such as the poets Robert Frost, Carl Sandburg and William Butler Yeats. She continued her own writing after her retirement, producing a number of articles and book reviews as well as a collection of poetry, *The Pilgrim Ship,* which was published in 1926. After a series of illnesses in her final years, Bates died of pneumonia on March 28, 1929, in Wellesley. While her literary studies and translations remain a respected body of work, it is her poem ''America the Beautiful'' that has become her most memorable contribution to American literature. The praises for the natural and spiritual resources of the United States contained in her verses captured a sense of national identity and pride that continues to resonate in the American imagination.

Further Reading

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William Bateson

William Bateson (1861-1926), an English biologist, was mainly concerned with evolutionary questions. His dissatisfaction with traditional Darwinian arguments about life's history led him to a career study of heredity and variation.

Under Darwin's influence, biologists of the last four decades of the 19th century turned their attention largely toward studies of the history of life. Using description and comparison of the structure and developmental characteristics of organisms as their primary tools they sought to delineate the basic life forms. Their second task was to determine variations from these forms and relationships amoung variations. Above all, they desired to reconstruct the lineage of all species. William Bateson directed his career toward a solution of the problems Charles Darwin could not answer.

Bateson was born on August 8, 1861. His father was a classics scholar and master of St. John's College, Cambridge. As a boy he showed mild interest in nature and demonstrated fair knowledge in natural history. His marks in science were encouraging, but few recognized his latent skill in this field. His father did not favor the pursuit of natural science. In this setting Bateson was described as ''a vague and aimless boy.''

When Bateson entered St. John's College in 1879 he experienced his first academic success and gained direction in science. In 1882 he won an honors examination, the Natural Science Tripos, and later gained a college scholarship. These successes led him to focus on biology. Adam Sedgwick and W. F. R. Weldon, renowned Cambridge scientists, contributed significantly to Bateson's knowledge and early understanding of biology.

The Iconoclast—Early Career

Bateson's first professional scientific work was done in the spirit of traditional biology. Study for the Natural Science Tripos introduced him to the acorn worm *Balanoglossus*. Little was known about the life history of

Balanoglossus, and Bateson wished to explore the possibility of its relation to the vertebrates. After two summers of study (1883 and 1884) under W. K. Brooks in America, Bateson published papers arguing for the position of *Balanoglossus* as a primitive chordate. Through this work he gained initial recognition as a biologist, and it led to his election as a Fellow of St. John's College (1885).

A seed of dissent was also found in Bateson's earliest professional work. While the *Balanoglossus* studies followed traditional biology in method and goal, Bateson weighted the evidence differently than did his forerunners and suggested a reorganization of the tree of phylogeny. Brooks had encouraged Bateson to view critically the conclusions about phylogeny reached through comparative studies in anatomy and embryology. Bateson came to regard these conclusions as speculative, not capable of being tested. Instead he gained an appreciation of experimental studies in heredity and variation.

In subsequent years Bateson became an outspoken critic of traditional biology. While he demanded high scientific standards for his own work and other's, his ideas were not popular, and he repeatedly failed to gain teaching appointments. His research during the early years of his career was meagerly funded through lectures and temporary fellowships, such as the Balfour Studentship, which he received in 1887.

Bateson's own program of research included rigorous experimentation and the extensive collection of facts. Through a survey of information acquired in this manner and the application of inductive reasoning, one could, Bateson believed, reach firm scientific conclusions. From 1886 to 1894 his work centered on the collection of information on variation in animals. His observation of discontinuity between species led him to believe that evolution does not take place through the selection of individuals possessing tiny, but advantageous, variations (Darwin's view). Instead, he believed that evolution, particularly the origin of a new species, takes place by great leaps in variation (hence the term discontinuous). This view was expressed in *Materials for the Study of Variation* (1894), a book that many regard as Bateson's best.

After ruling out the selective power of the environment as the driving factor in evolution, Bateson proposed that evolution can be understood through a study of inheritance which would, he expected, reveal the origin of variation—the phenomenon underlying evolutionary change. During the following years Bateson began an ambitious program of breeding experiments. He wished to know exactly the nature of the transmission of characteristics from parent to offspring. This understood, he could investigate errors in transmission—in short, he could study variation.

Bateson and the Discovery of Mendel

Through his work on heredity and variation, Bateson became peculiarly well suited to recognize the significance of Gregor Mendel's work. First published in 1866 and then forgotten, this work on the inheritance of characters in garden peas was discovered by Hugo De Vries in 1900. Bateson soon also read the republished paper and immediately advanced the view to students and colleagues. To his dismay, however, his former teacher and a bastion of scientific opinion in England, W. F. R. Weldon, reviewed Mendel's work and denied it any significance. Fearing that Mendel's view would be lost for a second time, Bateson formulated a vigorous defense that initiated a bitter controversy but ensured that Mendel would not easily be forgotten.

For Bateson, Mendel's view provided an answer to some vexing biological questions. First, it accorded well with a view supporting discontinuity of variation and, Bateson believed, solved the controversy about whether variation was continuous or discontinuous. Second, it proposed a hereditary unity underlying particular characters—a unity that is retained regardless of combination with other characters and maintained as a hereditary factor even if not manifested in visible character. Thus it answered the question of how a variation could remain distinct when the variable organism bred back into a large population of the normal type. Mendel's view also provided an experimental and quantitative method by which discrete characters could be followed through generations—a rigor that appealed to Bateson. It was, in fact, a principle that organized and explained all Bateson's preconceptions about the nature of organisms and evolution.

Mendelism also provided Bateson with hope for a union between his scientific conceptions and the mainstream of biological opinion. During the ten years following his discovery of Mendel, Bateson became the foremost proselytizer for the Mendelian view. In this task he met considerable success. Genetics, a term that Bateson himself applied to the study of heredity and variation, became a prodigious and respectable pursuit. Bateson subsequently gained serious and highly qualified students, among whom were R. C. Punnett, E. R. Saunders, and L. Doncaster. These students aided him in his most commonly remembered scientific achievements—the demonstration of Mendelian phenomena in animals, a determination of the distribution of hereditary factors that had initially been thought to be anomolous to the Mendelian view, and the discovery of the tendency for factors to be inherited in groups (the phenomenon later called linkage).

These achievements led to numerous honors and improvements in Bateson's academic position. In 1907 he was invited to give a series of lectures at Yale—the Silliman Lectures, published in 1913 as *Problems in Genetics*. In 1910 Bateson became director of the John Innes Horticultural Institution at Merton. There he continued his research and writing, but he slowly slipped from his leading role in biology.

The Conservative Period

Genetics acquired a distinctly materialistic bent in the second decade of the 20th century. Researchers at Columbia University under T. H. Morgan moved the field with their chromosome theory of inheritance. They proposed that the factors of inheritance—genes—were material units arranged serially on the chromosomes. Recognizing that they lacked the sophistication to investigate the manner by

which these proposed material factors were translated into visible characters, these researchers limited their investigation to the transmission of characters from one generation to the next. Studies of the frequencies at which factors were inherited together led to a positioning of factors on chromosomes. In essence, a genetic map was created.

Results from Columbia were impressive and convinced most biologists of the accuracy of the chromosome theory. Bateson was, however, philosophically oriented against a materialistic position. He believed that substance alone possessed no capacity to reproduce and manifest itself in a visible character. On the contrary, forces—waves, for example—by causing similar arrangements of substance could be the hereditary factors. This, applied to development, could explain the repetition of body parts or, applied to inheritance, could explain why offspring were similar to parents. Even variation was regarded by Bateson not as a change in substance, but as a change in arrangement brought on by a change in force or motion during development. Thus, for Bateson, inheritance and development were intimately bound. This union was ignored by Morgan and his colleagues. While they made great strides in characterizing inheritance, their refusal to deal with development indicated, Bateson believed, the weakness of their theory.

Few biologists shared Bateson's suspicion of materialism. That evidence for the chromosome theory was circumstantial did not bother them as it bothered Bateson. While Bateson called for a demonstration that material units on chromosomes gave rise to inheritable characters, they were satisfied that linkage groups correlated well with chromosome number—this correlation was the strongest evidence the Columbia group could initially produce for the chromosome theory. It was a popular theory, however, and it became more popular as the evidence mounted in its favor. Oriented against this trend, Bateson once again found himself critic of prevailing biological thought.

Despite failing health, Bateson continued his research at the John Innes Horticultural Institution until his death in 1926. In addition, he continued his lifelong avocation, the collection of art. His election as a trustee of the British Museum was related to the knowledge gained through this avocation. This final honor pleased him greatly and topped his impressive list, which included the Darwin Medal (1904), election as president of the British Association for the Advancement of Science (1914), and the Royal Medal (1920).

Further Reading

The most comprehensive biography of Bateson is the memoir by his wife, Beatrice Bateson. It includes samples of his letters and is found in the book *William Bateson, F. R. S. Naturalist* (1928, 1985), which also contains numerous papers and addresses by Bateson. Other biographical sources are William Coleman's article in the *Dictionary of Scientific Biography* and ''William Bateson'' by his student R. C. Punnett (*Edinburgh Review,* 1926). Lindley Darden gives a perceptive analysis of Bateson's adoption of the Mendelian view in ''William Bateson and the Promise of Mendelism,'' *Journal of the History of Biology* (1977), and A. G. Cock writes about Bateson's breeding experiments, discusses Bateson's conflicts with the conservative factions of English biology, and characterizes Bateson's approach to scientific investigation in ''William Bateson, Mendelism and Biometry,'' *Journal of the History of Biology* (1973). ''Bateson and Chromosomes: Conservative Thought in Science,'' *Centaurus* (1970) is a lengthy article by William Coleman on the factors which contributed to Bateson's rejection of chromosome theory. For a general study of biology during this period, see Garland Allen, *Life Science in the Twentieth Century* (1975). □

Fulgencio Batista y Zaldívar

Fulgencio Batista y Zaldívar (1901–1973) was a Cuban political and military leader. Army general in the 1930s, ''strong man'' and elected president in the 1940s, and dictator in the 1950s, he dominated Cuban politics for more than 2 decades.

Fulgencio Batista was born in Banes, Oriente Province, on January 16, 1901, the son of a poor railroad laborer. After attending a Quaker missionary school, he worked in a variety of menial jobs. At age 20 he joined the Cuban army.

The military afforded Batista an opportunity for rapid upward mobility. Ambitious and energetic, he studied at night and graduated from the National School of Journalism. In 1928 he was advanced to sergeant and assigned as stenographer to Camp Columbia in Havana. At the time, Cuba was going through a period of considerable turmoil. The growing economic depression added to public misery, and the overthrow of Gerardo Machado's dictatorship in 1933 released a wave of uncontrolled anger and anxiety. Unhappy with a proposed pay reduction and an order restricting their promotions, the lower echelons of the army began to conspire. On September 4, 1933, Batista, together with anti-Machado students, assumed leadership of the movement, demoted army officers, and overthrew Carlos Manuel de Céspedes's provisional government. Batista and the students appointed a short-lived five-man junta to rule Cuba, and on September 10 they named a University of Havana professor of physiology, Ramón Grau San Martin, provisional president. Batista soon became a colonel and chief of staff of the army.

Grau's nationalistic and revolutionary regime was opposed by the United States, which refused to recognize it, and by different groups within Cuba which conspired against it. On January 14, 1934, the unique alliance between students and the military collapsed, and Batista forced Grau to resign, thus frustrating the revolutionary process that had begun with Machado's overthrow.

Batista emerged as the arbiter of Cuba's politics. He ruled through puppet presidents until 1940, when he was elected president. Desiring to win popular support, he sponsored an impressive body of welfare legislation. Public administration, health, education, and public works improved. He established rural hospitals and minimum-wage laws, increased salaries for public and private em-

ployees, and started a program of rural schools under army control. He legalized the Cuban Communist party and in 1943 established diplomatic relations with the Soviet Union. The army received higher pay, pensions, better food, and modern medical care, thus ensuring its loyalty. On December 9, 1941, following the attack on Pearl Harbor, Batista brought Cuba into World War II on the Allied side. Air and naval bases were made available to the United States, which purchased most of Cuba's sugar production and provided generous loans and grants.

In 1944 Batista allowed the election of his old-time rival, Grau San Martin. After an extensive tour of Central and South America, Batista settled at Daytona Beach, Florida, where he wrote *Sombras de America* (1946), in which he surveyed his life and policies. In 1948, while still in Florida, he was elected to the Cuban Senate from Santa Clara Province. He returned to Cuba that year, organized his own party, and announced his presidential candidacy for the June 1952 elections.

Batista, however, prevented the election from taking place. Aware perhaps that he had little chance to win, he and a group of army officers overthrew the constitutionally elected regime of President Carlos Prio Socarrás on March 10, 1952. Batista suspended the 1940 constitution and Congress, canceled the elections, and dissolved all political parties. Opposition soon developed, led primarily by university students. On July 26, 1953, young revolutionaries led by Fidel Castro unsuccessfully attacked the Moncada military barracks in Oriente Province.

In a rigged election in November 1954, Batista was ''re–elected'' for a 4-year term. This time he neglected social and economic problems, and corruption and graft reached unprecedented proportions. Political parties and groups called for new elections but with little success. Fidel Castro began guerrilla operations, with the assistance of his Argentine compatriot, Ernesto ''Che'' Guevera, in Oriente Province. Soon other groups, like the Civic Resistance movement, organized into an urban underground and began terrorist warfare in Cuba's cities. An attack on the presidential palace in 1957 by the students and followers of deposed President Prio nearly succeeded in killing Batista. On December 9, 1958, U.S. financier William D. Pawley met with Batista on behalf of the State Department, offering sanctuary for Batista and his family in Florida. To his regret, Batista refused the generous American offer, and finally, defections in the army precipitated the crumbling of the regime on December 31, 1958. With rebel forces numbering over 50,000, Batista escaped to the Dominican Republic, and though a new president took office in Cuba, Castro soon arrived in Havana to take power. Later Batista moved from the Dominican Republic to the Portuguese Madeira Islands, where he wrote several books, among them *Cuba Betrayed* and *The Growth and Decline of the Cuban Republic,* which are apologies for his divisive role in Cuban politics. Batista never returned to Cuba, and died of a heart attack in Marbella, Spain on August 6, 1973.

Further Reading

The best-known work on Batista is Edmund A. Chester, *A Sergeant Named Batista* (1954), which, although eulogistic, contains valuable information on his life and policies. See also Robert Smith, ed., *Background to Revolution: The Development of Modern Cuba* (1966), and Hugh Thomas, *Cuba: The Pursuit of Freedom* (1971). Another good source is *Cuba: A Short History* (1993), edited by Leslie Bethell. □

José Batlle y Ordóñez

José Batlle y Ordóñez (1856-1929) was a Uruguayan statesman and newspaperman. The dominant political figure in his country's history, he was twice president of Uruguay and made it the most stable and democratic country in Latin America.

José Batlle was born in Montevideo on May 21, 1856, to a politically active family affiliated with the Colorado party. His father, Lorenzo, a general in the army, was president of the republic (1868-1872); he was ousted by an uprising, however, and the family lived in modest circumstances after that time.

Batlle was deeply committed to socially progressive goals from early youth. After completing preparatory school in Montevideo, he entered the National University in 1873. He led a student group working for social reform, but the coming of Uruguay's first true military dictator in 1876 discouraged him. In 1879, without having obtained a de-

gree, Batlle went to Paris in a self–imposed partial exile; he returned after 17 months, impoverished and frustrated by inaction.

In February 1881 Batlle began work as a journalist and political critic for *La Nación* of Montevideo. In 1886 he participated in a military uprising against the current dictator and was jailed briefly. Three months later, in July, he founded *El Día,* which remained his personal and partisan journal until his death. When the dictator Máximo Santos went into exile in November, Batlle undertook the goal of reorganizing the Colorado party and of cleansing it of its record of supporting oligarchic and dictatorial governments.

In 1887 Batlle briefly was *jefe político* (presidentially appointed governor) of Minas Department. He was sharply critical of the party's leadership, however, and resigned to run for the Chamber of Deputies. In what he felt was a rigged election, he was defeated. In 1890 he was elected a Colorado deputy for Salto Department but continued his strong criticism of national and party leadership. After a short civil war in 1897, he was elected a senator for Montevideo Department in 1898, despite the antagonism of senior Colorado leaders. Batlle was elected president of the Senate in a bitter fight that split his party, then in 1902 was elected president of the republic for the term 1903-1907. He remained the real chief of the country until his death.

Batlle's first presidential term was partially taken up by the country's last great civil war, in 1903-1904. As during many earlier clashes, conservative, rural, and oligarchic Blancos (the opposition party) fought Colorados. Peace in 1904 was facilitated by a division of influence between the great Blanco ranches of the interior and the Colorado-led urban groups. Batlle introduced reforms that were disappointingly mild in relation to his partisan language. The bases were laid for broad change, however.

Batlle was not allowed to succeed himself and spent the interim term (1907-1911) required by the constitution in Europe. He returned to the presidency in 1911. The state became deeply committed to progressive and democratic socialism, anticlericalism, broad government ownership of basic enterprises, extended rights for urban labor, greatly extended rights of popular democratic participation in politics, and broad programs for social improvement and distribution of goods and services. Batlle respected his bargain with the landowners, and reforms did not affect the interior.

Batlle influenced the country to adopt a unique political experiment, the plural executive, in 1918. This National Council of Administration had nine nationally elected members who shared some powers formerly given the single president. The office of president was retained, however. The plan was very inefficient and failed under the stress of the world depression of 1933. Batlle's goal had not been efficiency, however, but to preclude power to any one strong man. He was very successful in this goal.

Batlle remained politically active and held a seat in the Council for one term. He died in Montevideo on Oct. 20, 1929.

Batlle's 30 years of party dominance permitted him to implant his values in the country. He was modestly successful in training successors. Unlike any Latin American politician before or after, he held nearly all power, yet used it not for personal gain but to create a consensus in favor of modernizing and liberalizing middle-class goals. His political system survived, and although bitter economic and political crises began in the middle 1950s, the norms of his system endured to preclude military seizure of power, political dictatorship, or successful extremist attacks on the constitution by harshly persistent, radical Castroites.

Further Reading

The major works on Batlle are in Spanish. In English see Milton I. Vanger, *José Batlle y Ordóñez of Uruguay: The Creator of His Times, 1902-1907* (1963). General works on Uruguayan politics include Simon G. Hanson, *Utopia in Uruguay* (1938); Russell H. Fitzgibbon, *Uruguay: Portrait of a Democracy* (1954); Philip B. Taylor, *Government and Politics of Uruguay* (1962); and George Pendle, *Uruguay* (3d ed. 1965). □

Kathleen Battle

American soprano Kathleen Battle (born 1948) divided her career between the opera and concert singing. Her light, sweet voice and charming stage presence were especially suited to operatic ingénue roles.

Lyric coloratura soprano Kathleen Battle was born on August 13, 1948, in Portsmouth, Ohio. The youngest of seven children whose father was a steel worker, she attended public schools in a segregated school system. She remained relatively unexposed to opera until her teens and, no doubt aware of the limited opportunities afforded to African Americans, steered a practical course for herself, studying typing and shorthand in high school. Although she took the advice of a high school music teacher to study music at the University of Cincinnati College Conservatory, she opted not for the performance curriculum but for an education degree, which would enable her to teach. Her voice teacher during her college years was Franklin Bens.

Having received a bachelor's degree in 1970 and a master's in 1971, Battle taught grades four through six for the next two years in the Cincinnati public school system. Meanwhile, she continued to take voice lessons and also to study German and acting while taking singing jobs in and around Cincinnati.

In 1972 she auditioned successfully for Thomas Shippers, then the director of both the Cincinnati Symphony Orchestra and the Spoleto Festival. He arranged for her professional debut that year in a performance of the Brahms *Requiem* in Spoleto. Her American debut followed as a repeat performance of the piece with the Cincinnati Orchestra later that year.

The following year Battle came to the attention of James Levine while singing at the Cincinnati May Festival. He immediately engaged her in his guest-conducting tour around the United States. Included in this tour was the Ravinia Festival, to which she returned for several summers as an artist in residence. She moved to New York in 1975 after an engagement in a Broadway production of Scott Joplin's *Treemonisha*.

She made her professional operatic debut as Rosina in Rossini's *Barber of Seville* with the Michigan Opera Theater, and her New York debut followed in 1976 with the City Opera as Susanna in Mozart's *The Marriage of Figaro*. But it was again Levine who brought her rapidly to stardom. In 1977 he offered her the role of the shepherdess in Wagner's *Tannhauser* at the Metropolitan Opera, where her debut took place on December 22, 1977. Battle's physical beauty, captivating stage presence, and a seemingly effortless virtuosity quickly made her a favorite there; and the following years secured her reputation.

Possessing a light, sweet voice of extreme agility, Battle wisely avoided the heavier operatic roles. Among composers she favored Mozart for his precision and clarity of line, his rhythmic vitality, and the appropriateness of the color and weight of his music to her voice. Mozart roles included Pamina in *The Magic Flute,* Susanna in *The Marriage of Figaro,* Despina in *Cosi fan tutte,* and Blonde in *The Abduction* from the *Seraglio*. Other important parts were Zerbinetta in *Ariadne auf Naxos* and Zdenka in *Arabella,* both by Richard Strauss, another favorite composer; Oskar in Verdi's *Un ballo in maschera;* and Norina in Donizetti's *Don Pasquale*.

Battle did not limit her career to the opera, but divided appearances rather equally between opera, song recitals, and performances of vocal works involving larger ensembles. She achieved much commercial success for recordings of her song recitals, which were additionally attractive in that they frequently offered music other than the standard fare. Among her most popular song recordings are those with the guitarist Christopher Parkening (*The Pleasure of Their Company*), the violinist Itzhak Perlman (*The Bach Album*), and the trumpeter Winton Marsalis (*Baroque Duet*). In 1990 she presented a concert of spirituals, also recorded, with Jessye Norman (*Spirituals in Concert*). Although the concert received some criticism for its ''pseudo-Gershwin'' arrangements, both singers triumphed over what could have been an inappropriate artificiality. Battle often closed song recitals with a group of spirituals.

Other popular recordings are *Kathleen Battle Sings Mozart, Salzburg Recital,* and *At Carnegie Hall*. In June 1986 she gave a command performance, nationally televised, for President Reagan at the White House. She was awarded an honorary Doctorate from the University of Cincinnati in 1983.

Battle's reputation as a temperamental singer was well-known and was documented along with her rise to fame. In February 1994 she was dismissed from the Met's production of Donizetti's *Fille du Régiment* for what officials cited as her ''unprofessional actions during rehearsals.'' At the same time the company withdrew all other offers for future engagements.

Battle has been pursuing other avenues through a variety of professional performances. In 1995, Battle's voice was heard on four albums, and she appeared on the television special *An Evening with Kathleen Battle and Thomas Hampson*. She opened Lincoln Center's 1995-96 jazz season with a concert, and has appeared on tour throughout the United States. With Christopher Parkening she released *Angels Glory,* a compilation of Christmas songs for the 1996 season. *A Christmas Celebration* was released in 1997, and also includes music for the holidays.

Further Reading

One of the few opera singers to achieve commercial success, Kathleen Battle continued to be charted by all of the music magazines and journals, including *Billboard, Stereo Review,* and *Opera News*. Among the most substantial articles on Battle's career are ''Fortune's Favorite: A Conversation with Kathleen Battle'' in *Opera News* (March 13, 1982) and ''The Sweet Song of Kathleen Battle'' in *Fanfare* (1986). The circumstances surrounding her dismissal from the Met are detailed in *The New York Times* (February 8, 1994). □

Batu Khan

The Mongolian military leader Batu Khan (died 1255) conquered Russia and the adjoining territories

of eastern Europe and organized the Mongol state known as the Golden Horde.

Batu was a grandson of Genghis Khan, the conqueror of Asia and founder of the Mongol Empire. Batu early showed a talent for military and administrative affairs and distinguished himself in the service of his father, Juchi, who had been entrusted with the administration and expansion of the western section of the empire, then comprising the territory of central Asia and western Siberia. Following Juchi's death in 1227, this task fell to Batu.

Although the Mongols had defeated the Russians in a battle on the Kalka River in 1223, a serious attempt to conquer Russia, and perhaps Europe, was not undertaken until 1237. Exploiting disunity among Russian princes, Batu conquered their territories with unequaled brutality, and by 1241 all of Russia was under his control. While one of his armies proceeded as far west as Liegnitz (Legnica) in Silesia, where it defeated a combined force of Poles and Germans, Batu himself crossed the Carpathian Mountains and the Danubian plains to the Adriatic Sea and concentrated his forces in Hungary for a campaign against western Europe through the Danube valley. Upon receiving news of the death of Great Khan Ugedey (Ögödei), however, Batu decided to return to the east and withdrew his armies to the Volga River, subjugating Bulgaria, Wallachia, Moldavia, and the Cuman khanate in the Pontic steppes along the way (1242).

Having failed to obtain the title of Great Khan of Mongolia for himself or his ally Mongka (Möngkë, Mangu), Batu settled in the city of Saray on the lower Volga and attended to the administration of his own domain, which now extended from the Ob River in western Siberia to Poland and Bulgaria in eastern Europe and which came to be called the Golden Horde. In 1251, when Mongka finally became great khan, Batu received from him a recognition of complete autonomy.

At first brutal and irreconcilable in his treatment of the conquered lands, Batu grew tolerant and accommodating with age, allowing local native princes to rule their lands at their will as long as they remained loyal to him and regularly paid him the tribute collected among their subjects. He died in 1255, but his empire survived until the end of the 15th century.

Further Reading

Batu receives ample treatment by George Vernadsky in *A History of Russia,* vol 3: *The Mongols and Russia* (1953). Although quite controversial, it surpasses the earlier work of Jeremiah Curtin, *The Mongols in Russia* (1908). A popular account of the Mongol conquest is Harold Lamb, *The March of the Barbarians* (1940). □

Charles Pierre Baudelaire

The French author Charles Pierre Baudelaire (1821-1867) was the poet of the modern metropolis and was one of the first great French precursors of the symbolists. He has also been recognized as one of the 19th century's finest art critics and translators.

Charles Baudelaire was born on April 9, 1821, in Paris. His father, Joseph François Baudelaire, had been a friend of the philosophers C. A. Helvétius and A. N. de Condorcet and tutor to the young sons of the Duc de Choiseul Praslin. His mother, Caroline Archimbaut-Dufays Baudelaire, was born in London in exile in 1793 and died at Honfleur in 1871. In February 1827, when Baudelaire was not yet 6, his father's death led to a period of very close intimacy with his mother, for whom the boy felt a passionate love. Her remarriage near the end of the following year to the handsome officer Jacques Aupick must have seemed to her son a cruel betrayal. Baudelaire's stepfather, a capable and resolute man, rose to the rank of general, was named minister to Turkey in 1848 and ambassador to Spain in 1851, and in 1853 became a senator. But his nature was different from Baudelaire's, and he took a very dim view of his stepson's desire to be a poet.

Baudelaire was expelled from the Lycée Louis le Grand in 1839 before receiving his baccalaureate degree, but he managed to obtain it later that year. He registered for legal

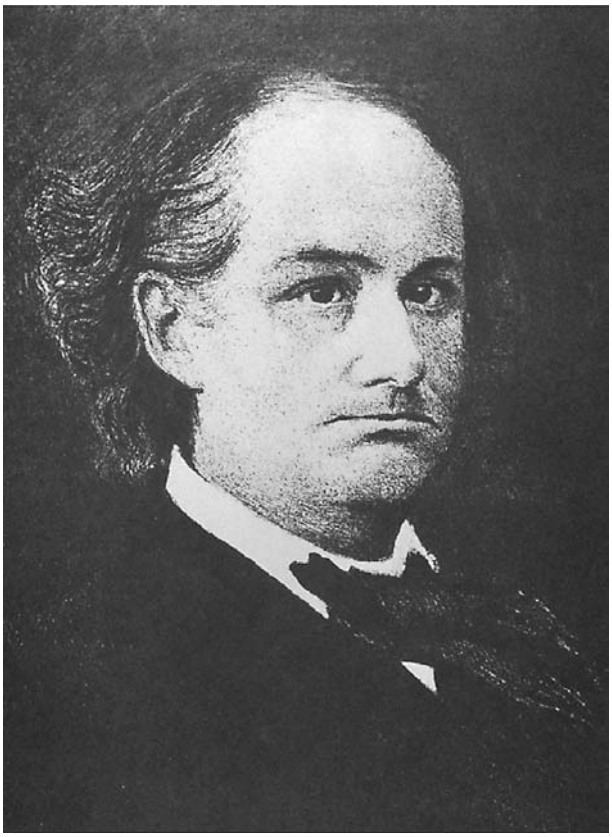

studies in Paris and for a time led a dissipated, bohemian existence in the Latin Quarter, where he probably contracted syphilis, which later caused his death. He may also have begun taking opium and hashish during these years. In 1841 his worried parents arranged a sea voyage to India to draw the young poet out of his dissolute environment. His ship sailed from Bordeaux but was damaged in a storm, and Baudelaire apparently went no farther than the island of Mauritius, to the east of Madagascar. He returned home, however, with ineffaceable memories of exotic lands and seas.

When he was 21, Baudelaire inherited a modest fortune from his father's estate, but his extravagance soon led to the appointment of a legal guardian whose conscientious control of his finances drove the poet nearly to despair. A long affair with a multiracial woman who called herself Jeanne Duval added to his suffering, though she seems to have been the person, along with his mother, whom Baudelaire loved most in life. She was his ''Black Venus'' and the inspiration for some of his most beautiful and most despairing poems. Other women frequently celebrated in his verses were the voluptuous Madame Sabatier (''la Présidente'') and green-eyed Marie Daubrun.

Baudelaire's significant early publications were two essays of art criticism (*Le Salon de 1845* and *Le Salon de 1846*) and two volumes of translations from the tales of Poe in 1856 and 1857. At the end of June 1857 appeared *Les Fleurs du mal,* his greatest work, for which Baudelaire was tried for offenses against religion and public decency. He was found guilty of the second charge and sentenced to pay a fine of 300 francs and to remove six poems from his collection.

As the years passed, ill health and financial problems added to Baudelaire's miseries. In 1864 he went to Belgium to deliver a series of lectures that ended in dismal failure. He suffered further terrifying attacks of illness, and he began to pray—'' to set out his sentinels for the night.'' In the midst of all this unhappiness he learned that Jeanne Duval might be going blind. Finally, in March 1866, he fell while visiting a church at Namur, Belgium, with friends. A few days later he was found dazed in a café and taken home, where he was later discovered paralyzed and aphasic. In July 1866 he was brought back to Paris and placed in a rest home. He died in his mother's arms on Aug. 31, 1867, and was buried 2 days later in the family vault in Montparnasse Cemetery, where a somber monument was unveiled to his memory in 1902.

Les Fleurs du mal

Baudelaire's most famous work is his collection of poems *Les Fleurs du mal,* whose title means both ''Flowers of Evil'' and ''Flowers of Suffering.'' Baudelaire believed that original sin pervades man's world, and a sense of theological evil looms over his thought like a cloud. But he proclaimed suffering ''a divine remedy for our impurities'' and wrote that ''it is one of the prodigious privileges of Art that . . . *suffering* put to rhythm and cadence may fill the mind with a calm *joy*.''

The first edition of *Les Fleurs du mal* (1857) contains only 100 poems, and the posthumous edition of 1868 suffers from having been put in order by friends after the poet's death. Thus the second edition of 1861 (the last arranged by Baudelaire's own hand) is most useful for a study of his art. It comprises an introductory poem, ''To the Reader,'' which is a powerful indictment of the current society, and 126 poems divided into six sections: Spleen and Ideal, Parisian Sketches, Wine, Fleurs du mal, Revolt, and Death.

Baudelaire's imagination and moral nature were deeply rooted in his Catholic background, and though his gloomy conception of humanity doomed by original sin is not alleviated by any assurance of salvation, it is important to recognize that Baudelaire does keep for man's spiritual nature a dimension of eternity. Love in Baudelaire's poetry, as elsewhere in his writings, is seen most often in dark and despairing terms, and many of his epithets for woman are extremely cruel. His grim vision of love is evident, for example, in the hideous imagery of the poem called *Voyage à Cythère* and in *Sed non satiata*.

Poems concerned with esthetics, such a *Correspondances, Les Phares* (The Lighthouses), *La Beauté, L'Idéal,* and *Hymne à la Beauté,* reveal Baudelaire's very complex ideas on the beautiful. While greatly influenced by the esthetic concepts of romanticism, Baudelaire also recalls significant elements in the great neoclassic writings of the 17th century in his concern with the moral, psychological, and religious aspects of man's nature, in his relatively small vocabulary, and in his powerfully compressed expression.

It is in his subject matter and the range of his sensibility that Baudelaire seems most modern. His poems on spleen and ennui bear the accent of his age; and his poetic imagery, with its marvelous interplay of the senses—for example, *Correspondances* and *Harmonie du soir* (Evening Harmony)—introduces a powerful new sensuousness into French poetry and gives a new literary importance to odors and fragrance which will be exploited later in the novels of Zola and Proust.

Baudelaire's vision of Paris in the 18 poems of the Parisian Sketches includes what he called ''the heroism of modern life.'' His Paris is a city of physical and spiritual and moral suffering, and the eyes of the men and women in the poems depicting it are full of unrest and sorrow. But over the great city are skies that make one think of eternity; and there is mystery and enchantment amidst the suffering.

In *Les Fleurs du mal* there are recurrent dominant images of ennui, time, and death. The clock is seen as a sinister god, terrifying and impassive (*L'Horloge*), and time is ultimately the victor over man. The last poem in *Les Fleurs du mal* is *Le Voyage,* representing death as a voyage that may lead to ''something *new*.''

Other Writings

Baudelaire's writings on the ''artificial paradises'' of wine, opium, and hashish mirror his concerns as artist and moralist. In his most famous writing on drugs, *Les Paradis artificiels: opium et haschisch* (1860), the opium essay is based on Thomas De Quincey's *Confessions of an English Opium Eater* but *Le Poème du haschisch* is Baudelaire's own. He knew from experience the hallucinations of both drugs and apparently suffered the miseries of addiction to

opium. He concludes that man cannot, without terrible danger, alter ''the primordial conditions of his existence''—if the artificial paradises enhance imagination, they destroy the ''precious substance'' of the will.

In the *Petits poèmes en prose* (1869), sometimes called *Spleen de Paris,* Baudelaire developed the prose poem into an exquisite form. The volume's 50 examples of this genre depict mostly a world of lonely people: old women, artists, children, workmen, crowds, widows, clowns, cold and perverted lovers—the poor and cynical and bored men and women of the great city. But again, beyond the suffering and misery, one finds Baudelaire's understanding of the strange ''heroism of modern life.''

Among Baudelaire's *Journaux intimes* (Intimate Diaries) the most notable are the two notebooks called *Fusées* (Skyrockets) and *Mon coeur mis à nu* (My Heart Laid Bare), a title that Baudelaire took from Poe. They contain invaluable insights into the poet's inner world—his intellectual, ethical, religious, and esthetic speculations and his comments on love and women, boredom, and material progress. There is constant evidence of Baudelaire's moral and intellectual elegance, of his dandyism, and of his violent antipathy to the society of his day; but above all, one is conscious in these pages of his inner distress—his fears and longings and his sense of the loneliness of the human situation.

Of Baudelaire's other volumes, the most significant are his translations from Poe: *Histoires extraordinaires* (1856), *Nouvelles Histoires extraordinaires* (1857), *Aventures d'Arthur Gordon Pym* (1858), *Eureka* (1864), and *Histoires grotesques et sérieuses* (1865); his criticism of art, music and literature: *Curiosités esthétiques* (1868) and *L'Art romantique* (1869) and such miscellaneous writings as *La Fanfarlo* (1847); and his violent diatribes against Belgium and the Belgians, *Amoenitates Belgicae* (1925) and *Pauvre Belgique* (1952).

Further Reading

Among the most useful English translations of Baudelaire are William Aggeler, *The Flowers of Evil* (1954), and Francis Scarfe, *Baudelaire* (1961), both in English prose with bilingual texts, and Lois Boe Hyslop and Francis E. Hyslop, Jr., *Baudelaire as a Literary Critic: Selected Essays* (1964) and *Baudelaire, a Self-Portrait: Selected Letters . . . with a Running Commentary* (1957). The best biography is Enid Starkie, *Baudelaire* (1958). Other valuable studies include W. T. Bandy, *Baudelaire Judged by His Contemporaries* (1933); Margaret Gilman, *Baudelaire the Critic* (1943); Percy Mansell Jones, *Baudelaire* (1952); Martin Turnell, *Baudelaire: A Study of His Poetry* (1954); Marcel A. Ruff, *Baudelaire* (1955; trans., slightly abridged by Agnes Kertesz, 1966); Henri Peyre, ed., *Baudelaire: A Collection of Critical Essays* (1962); and Lois Boe Hyslop, ed., *Baudelaire as a Love Poet and Other Essays* (1969). An early study of unusual value is Marcel Raymond, *From Baudelaire to Surrealism* (1933; trans. 1949). Robert T. Cargo, *Baudelaire Criticism, 1950-1967* (1968), provides a useful bibliography of scholarship with critical commentary. □

Étienne-Émile Baulieu

The French physician and biochemist Étienne-Émile Baulieu (Étienne Blum, born 1926) made major contributions to the knowledge of steroid hormones and developed RU 486, the first safe, effective contragestive medication (abortion pill).

Étienne-Émile Baulieu was born in Strasbourg, France, on December 12, 1926. His father, Léon Blum, homonym of the French prime minister, died when he was three and a half years old. He had been a renowned professor of medicine. Born in Alsace when that province was occupied by Germany, he had studied in Berlin and specialized in nephrology. Drafted into the German army, he was decorated with the Iron Cross. But at heart, as an Alsatian, he was truly French and passed on military intelligence to the French through his first wife's parents, who lived in Switzerland. When he was discovered, he joined the French army in Verdun in 1916. Marshal Pétain decorated him with the Legion of Honour.

After the discovery of insulin in Toronto, Canada, Leon Blum (Baulieu) was selected by the Rockefeller Foundation to be one of the first to use it for the treatment of diabetes. He remained until his death in 1930, at the age of 54, a famed specialist of diabetes. A widow for about ten years, his second wife, Étienne-Émile's mother, was 20 years younger. A Norman, she was an international lawyer and a

pianist. In four years of marriage she had three children. After Léon Blum died, his wife moved to Paris and cut all relations with her late husband's family just before his third child was born. Only when he was over 40 years old, and without his mother's knowledge, would Étienne-Émile discover, with admiration, the identity of his father.

When World War II broke out, Baulieu's family took refuge in the ''Free Zone,'' the southern part of France, which for two years was not occupied by the Germans. He was the only man in the family. In 1942-1943 he was a student at the high school (Lycée) Champollion in Grenoble. He became active in a youth communist organization. To escape from the Gestapo, he convinced his mother to leave for Annecy. He made false identification cards. That's how Émile Baulieu was born! He studied at the lycée and spent time in the Maquis resistance movement. When the Haute-Savoir was liberated, he became a member of the Alpine unit of the First French Army.

With the liberation of northern France, Baulieu wasn't really sure what he wanted to do. The Communist Party would have liked him either to enter the military or become a ''permanent''—i.e., professional—militant. But he decided on different future and registered both in a pre-med program and in the Faculty of Science for a Bachelor of Science degree, to please his mother.

Étienne Blum becomes Étienne-Émile Baulieu

Demobilized, he returned to Paris at the end of October 1944; Strasbourg was not yet liberated. He was registered at the University of Paris under his war name, to which he added his real first name, Étienne. He was also advised to keep that name to avoid the anti-Semitism which existed in the Communist Party.

He became an interne of Paris hospitals (1951-1955), doctor (1955), and a chef de clinique (1955-1957). Among the professors he had were Henri Mondor, Louis Pasteur Vallery-Radot, Jean Hamburger, and Paul Milliez.

Blinded in an experiment with haptoglobin, a protein he had discovered, Max-Fernand Zayle became Baulieu's mentor. But his protégé turned away from research on haptoglobin and instead decided to study hormones. The clinical cases he saw in the medical divisions headed by Lucien de Gennes and Jacques Decourt led him to his discoveries. He showed in 1960 that the main adrenal androgen, dehydroepiandrosterone sulfate, was a hydrophilic conjugated steroid, used as a marker of aging.

Paris had one Faculty of Medicine for more than 20,000 students. When Zayle was appointed to the chair in biochemistry, Baulieu had become, in 1958, associate professor of biochemistry. Tenured, he had felt freer to go on with a career dominated by research rather than by clinical practice.

The discovery of dehydroepiandrosterone sulfate by Baulieu got him an invitation from Seymour Lieberman, who at age 45 ruled the world of steroids. Baulieu was a visiting scientist at the Department of Obstetrics, Gynecology and Biochemistry at Columbia University in 1961-1962. Because of his former political activities, he got a visa to the United States only after petitions from academics. It was a new era; Jack Kennedy had been elected as president. About Lieberman, Baulieu wrote: ''This wise man is for me more than a father or a big brother, he is a model.''

It was Lieberman who introduced Baulieu to Gregory Pincus, a Boston University biochemist who had played a key role in the development of the contraceptive pill. The encounter led to Baulieu's interest in contraception and in the regulation of pregnancy.

Steroid Hormones

Back in Paris in 1962, Baulieu said later that by now he had become ''a truly professional researcher.'' He was invited to head a research unit called ''U-33'' at Kremlin Bicêtor, an important hospital of Paris. Into the 1990s he still directed that unit of the National Institute of Health and Medical Research (INSERM). His association—as a consultant—with the pharmaceutical enterprise Roussel Uclaf also dated from his return from the United States.

For three decades Baulieu worked with steroid hormones. His early research dealt with the biosynthesis of these hormones. His contributions concern every aspect of our knowledge of the steroid receptors: characterization, purification, immunology, mechanism of action, and regulatory mechanisms governing their concentrations. He described the progesterone receptor and the androgen receptor. He found a membrane receptor for steroid hormones (in *Xenopus laevis* oocytes) distinct from the classical intracellular receptors. His later findings included the biosynthesis in the brain of the ''neurosteroids.'' Yet Baulieu's name was associated, in the public opinion, in the late 1980s and 1990s with another of his important discoveries, RU 486, a steroid analogue.

RU 486 (Mifepristone)

Research done in the 1970s led to the synthesis by Baulieu of the ''abortion pill,'' RU 486, in 1980. RU stands for the chemical products of Roussel Uclaf, the French pharmaceutical company, a subsidiary of the German company Hoechst AG, and 486 is abridged for 38486, the real chronological number for the synthesis of the molecule (note that RU 1 dates from 1949!).

After trials in 20 other countries, RU 486, or mifepristone, was approved for use by French and Chinese authorities. In France some 4,000 cases per month were sold to the country's 793 authorized abortion clinics. Roussel Uclaf drew up five mandatory prerequisites before marketing RU 486: (1) abortion must be legal in the country where it will be available; (2) local public, medical, and political opinion must favor abortion; (3) synthetic prostaglandin must be available locally; (4) the distribution network must be strictly controlled; (5) patients should sign a consent form.

In the United States RU 486 won the backing of the American Medical Association (A.M.A.) on June 27, 1990, for testing and possible use. About 45 percent (some 230,000) of the nation's physicians belonged to the association. Abortion opponents, including such groups as the Na-

tional Right to Life, reacted against the endorsement while a coalition of groups on abortion rights, family planning, and women's health supported the A.M.A. decision. The debate in the United States was watched attentively abroad. In July 1990 Baulieu stated that he ''believe[d] the key to the future of RU 486 lies in the United States.''

When RU 486 is taken in conjunction with prostaglandins it is an extremely effective method of terminating pregnancy within the first nine weeks of gestation. By 1990 it was used for between a quarter and a third of all pregnancy terminations in France. The treatment requires three 200-milligram pills of RU 486. After 48 hours a small amount of prostaglandin is given either as an injection or a pessary. RU 486 blocks the normal action of progesterone on the cells lining the uterus to accept and sustain an embryo throughout development. The prostaglandin acts on the womb to contract and expel its contents. About 96 percent of women who received RU 486 and the prostaglandin within the first nine weeks of conception have a complete abortion within a day of receiving the prostaglandin. Side effects, if any, are minor.

Although RU 486 is often referred to as the ''abortion pill,'' opponents of abortion have named it the ''death pill.'' Baulieu describes RU 486 as a contragestive pill. Its action is contra-gestation, just as contraceptives are contra-conception. Apart from inducing abortion, RU 486 is considered a promising treatment for breast cancer, brain cancer, diabetes, and hypertension, as well as Cushing's syndrome.

By 1996, RU 486 had been used by over 200,000 European woman, but Roussel Uclaf held back marketing in the United States because of opposition by antiabortionist groups. In 1994, Roussel Uclaf gave patent rights to the Population Council, a nonprofit group in New York City. Clinical trials of the drug were conducted over a period of two years, and the Food and Drug Administration conditionally approved the drug in 1996. Final approval was withheld pending resolution of issues of manufacture, labeling and marketing. In 1997, the Population Council formed a new company, Advances for Choice, to take over the distribution of RU 486 in the United States.

DHEA, the Anti-aging pill

Baulieu began working with dehydroepiandrosterone sulfate (DHEA) in the 60s, but its popularity peaked as the ''fountain of youth'' of the 90s. DHEA is produced by the adrenal glands. Production peaks at about age 25 and declines into old age. Proponents of its use declared that it helped sleep, improved libido and generally resulted in overall better health. Opponents, including the National Institute on Aging, warned about a variety of side effects that could result from use of DHEA. Available by prescription, DHEA was also available as an over-the-counter drug, under provisions of the ''1994 Dietary Supplement Health and Education Act,'' which allowed marketing of nutritional supplements, provided labels did not contain health claims.

Baulieu became a professor of biochemistry at the Faculty of Medicine of Bicêtro, affiliated with University of Paris-South, in 1970. He was on the editorial boards of several French and international journals. He chaired several scientific committees. He was president in 1978 of the French Endocrinology Society. He was a member of the Scientific Advisory Board for the Special Program in Human Reproduction of the World Health Organization (WHO). Baulieu's research was supported by French sources, but also by the American National Institutes of Health (NIH) and the Ford Foundation.

Many awards were bestowed upon Baulieu. He was a laureate of l'Assistance Publique (Médaille de l'Internat) of the National Academy of Medicine (Dreyfous Foundation Prize, 1956; Specia Prize, 1964) and of the Academy of Sciences (1960). He received the Reichstein Award of the International Society of Endocrinology (1972), the Grand Prix Scientifique of the City of Paris (1974), the Roussel Prize (with E. Jensen, 1976), and the Gregory Pincus Memorial Award (with E. Jensen, 1978). He was R. S. McLaughlin Edward Gallic professor of the Royal College of Physicians and Surgeons of Canada (1976) and Harden lecturer (London, 1979). He became a chevalier of l'Ordre du Mérite (1967), chevalier of the Legion of Honour (1976; he was promoted to officer in 1982 and commander in 1990), and officer of l'Ordre du Mérite du Gabon (1979). He was listed among the 1,000 most cited scientists (ISI, 1981). He was a member of the French Academy of Sciences beginning in 1982. He was the first European medalist of the Society of Endocrinology (Great Britain, 1985). He received the A. and E. Wippman Scientific Research Award, Planned Parenthood of America (1989), the Albert and Mary Lasker Clinical Research Award (1989), and the Alan Guttmacher Award, USA Reproductive Health Professionals (1989). He became a foreign associate member of the U.S. National Academy of Sciences in 1990 and was awarded the Golden Plate, American Academy of Achievement, in 1990. He gave the Claude Bernard lecture of the Royal Society in 1990.

As the head of his medical research unit, Baulieu had many associates. In his acceptance remarks for the Lasker Award, on September 27, 1989, he declared: ''Any scientific achievement is the result of a collective effort, and my gratitude goes to my colleagues of yesterday and today, and to INSERM, our medical research institute in France, for permanent support.''

In New York in the early 1960s Baulieu became close to artists. He wrote, '' . . . it was very important for me. I understood that science is not as far from art as I had believed earlier.'' Among the artists with whom he closely associated were Jean Tinguely and Niki de Saint-Phalle.

Married at the age of 20, Baulieu had three children and seven grandchildren.

Further Reading

Books authored by Baulieu are *The Antiprogestin Steroid Ru 486 and Human Fertility Control* (1985), *Hormones: From Molecules to Disease* (1990) and *The Abortion Pill: Ru-486, a Woman's Choice* (1991). There are no biographies of Baulieu in English at this time. In French, see a short portrait in *La Recherche* (December 1989) and his autobiography, Étienne-Émile Baulieu, *Génération Pilule* (Paris: 1990). Although Baulieu's name has been mainly associated with RU 486, he contributed extensively to the knowledge of steroid hor-

mones. Important references can be found in his autobiography. The September 22, 1989, issue of *Science* analyzed RU 486—how the drug works, research on medical uses other than abortion, and how it was discovered—and published an article by Baulieu on the scientific issues, with references and notes. A book-length study is Lawrence Luder, *RU 486: The Pill That Could End the Abortion Wars and Why American Women Don't Have It* (1991). Articles about RU 486 can be found in *Newsday* (September 19, 1996) and (July 4, 1997); *Los Angeles Times* (September 19, 1996), (October 2, 1996) and (June 11, 1997) and *U.S. News & World Report* (September 30, 1996). Coverage of DHEA can be found in *Time* (January 23, 1995), (September 23, 1996) and (November 25, 1996); *Newsday* (August 1, 1995) and (April 29, 1997) and *U.S.A. Today* (September 5, 1996). □

Herbert Baum

Herbert Baum (1912–1942) was a German Jewish resistance leader in Berlin, who in 1933 started to organize a group of mostly Jewish anti-Nazis who maintained links with all major underground groups in the German capital, strengthening the morale of a Berlin Jewish community being deported to death camps in the East.

Except for the messianic Bar Kochba uprising of a.d. 132-135, the idea of self-defense and resistance played a relatively small role in Jewish history during the almost 2,000 years that elapsed between the Roman destruction of Jerusalem in a.d. 70 and the 20th century. These political and military catastrophes, which brought on the destruction of ancient Israel as a sovereign state, led to the dispersion of the majority of the Jewish population throughout the civilized world. Powerless and unwilling to accept the religion of the Christian majority, the best they could hope for was to be protected by a tolerant king or emperor. By the end of the Middle Ages, many of Europe's Jews found themselves confined to ghettoes, a minority that was either tolerated by rulers who deemed their skills economically valuable for their states, or one that often found itself persecuted in bloody pogroms, singled out as a destructive alien presence in a Christian society.

With the French revolution of 1789 and the appearance of democratic institutions in Europe in the 19th century, ghetto walls were literally knocked down and full civil rights, particularly in Western Europe, were guaranteed to Jews and other minorities. In Great Britain, France, Germany, Austria-Hungary, and other European constitutional states, Jews began to fully participate in the economic, political, and intellectual life of their nations. Many Jewish soldiers proudly served in their nations' armed forces. Discrimination against Jews remained in some countries (in Germany only Jews who converted to Christianity stood a chance of becoming university professors or officers in the armed forces), but in the first years of the 20th century it appeared that a new age of enlightenment was at hand—-an era in which all remaining religious and ethnic prejudices would soon vanish.

While most Jews in Western Europe were willing to be accepted by the imperfect but improving societies in which they lived, small but influential groups of intellectuals from assimilated Jewish backgrounds rebelled against both the religious traditions of their families and the dominant capitalistic ideals of their immediate environment. These intellectuals, whether in Berlin, Vienna, or Paris, were attracted to the powerful message of Karl Marx and other socialist thinkers, whose books envisioned a world free from age-old scourges of poverty, exploitation, and war. Marx, too, was born into an assimilated German-Jewish family, and for radical German-Jewish intellectuals—-many of whom were indifferent to Judaism as a religion and regarded themselves as culturally German—-acceptance of Marxist concepts of class struggle and secular redemption meant another milestone on the road to full acceptance into the modern world.

In Eastern Europe as well, Jewish intellectuals and many of the impoverished masses saw the road to a better future in terms of socialism. Large numbers of Jews in Poland and other Eastern European nations were also attracted to Zionism, which held that only by creating a Jewish Homeland in Palestine would the sufferings of their people finally end. Both Marxist and Zionist ideologies were militant ideologies that were essentially optimistic in tone, holding that a bright new future was close at hand. Both belief systems condemned what members of both movements saw as the passivity and political indifference of traditional Jewish attitudes, which they were convinced had been the inevitable result of a totally outmoded ''ghetto mentality.''

The First World War led to mixed results for Europe's Jews. Toward its conclusion, in 1917, the British Government pleased Zionists by declaring itself in favor of a Jewish National Home in Palestine. In Russia, two revolutions that same year cheered Jews and radical Marxists alike by first toppling the anti-Semitic tsarist regime and then creating the Bolshevik dictatorship led by Vladimir Lenin, a non-Jew, and Leon Trotsky, who was of assimilated Jewish background.

Meanwhile, in a briefly independent Ukraine, bloody pogroms led to the deaths of many thousands of Jews, while in newly independent Poland and defeated Hungary the Jewish minorities often suffered from harshly discriminatory legislation. In Germany, the humiliating WWI military defeat in November 1918 quickly unleashed a bitter spirit of recrimination and a search for the ''subversive un-German'' forces that had brought on a national catastrophe. Even though 12,000 German-Jewish soldiers had died defending the Fatherland, anti-Semitic demagogues, including an obscure Austrian living in Munich named Adolf Hitler, found the perfect scapegoat for Germany's woes in its Jewish minority. Hitler accused Jews of spreading the ''poison'' of Marxism and treasonously ''stabbing Germany in the back'' by engaging in profiteering and spreading defeatist and pacifistic ideas on the homefront.

In the late 1920s, the great majority of Germany's Jewish population of about 500,000 regarded themselves as

solid, respected citizens of a nation that offered them the security in which they could carry on their careers and raise their children. Most thought of themselves as ''German citizens of the Jewish faith'' and were thoroughly assimilated to German culture and values. The May 1928 parliamentary election comforted Jews because the most rabid anti-Semites in Germany, Hitler's Nazis, made a poor showing, receiving 810,000 votes, 2.6% of the total. But even in the late 1920s some of Germany's Jews disagreed with the optimism of the assimilationist majority, whose political affiliations ranged from democratic socialism to moderate conservatism. A tiny minority of probably less than 15,000 activists regarded themselves as Zionists—-but even among these only a handful of stalwart members felt equal to the hardships of emigrating to Palestine (in 1928 only 12 from Germany chose to go there).

Another minority of German Jews found themselves attracted to the powerful secular faith centered in Moscow and joined the German Communist Party (KPD). Although the great majority of Germany's Jewish population were urban middle-class professionals and unsympathetic to the ideals of a Communist revolution, some Jews (perhaps one-fifth of the total), who had been born in Poland or Russia, were not German citizens and made their livings as blue-collar wage earners, craftsmen, or peddlers. Some among this Jewish proletariat listened favorably to the KPD propaganda, which argued that neither bourgeois assimilation nor Zionism would end poverty and banish the intolerance of anti-Semitism, but that only a total economic, social, and cultural revolution, such as was being achieved in the Soviet Union, could create a world free of prejudice and discrimination. These beliefs were particularly attractive to Jewish intellectuals whose religious faith had crumbled but who still believed that all could be redeemed if only the next phase of history—-the destruction of capitalism and the creation of a universal socialist society—-was achieved. Indeed, one of the founders of the KPD, Rosa Luxemburg, who was murdered in 1919, had been born into a Polish-Jewish family.

Hitler Heads the German Reich

German Jews were as shocked as most other Germans when Adolf Hitler was appointed chancellor of the German Reich on January 30, 1933. Starting in March 1933, the rapid creation of a brutal dictatorship by Hitler and his National Socialist Party, as well as a Nazi-inspired boycott of Jewish businesses, created a mood of panic among many Jews, and about 53,000 fled Germany in 1933. But when the anti-Jewish terror was moderated somewhat, a significant number (about 16,000) returned from abroad. The organization that spoke for German Jews, the *Reichsvertretung der deutschen Juden,* counseled patience and urged its members to continue to be loyal to German authorities. The majority of the German Jewish population heeded this call. Jews loyal to either Zionist, Social Democratic, or Communist beliefs had little choice but to view the terrors of Nazism as an opportunity to test their ideals. The Zionist organizations grew rapidly, concentrating on preparing Jews, particularly the young and those with financial assets, to emigrate as quickly as possible to Palestine. Most endangered in the new Nazi state were those German Jews who before Hitler's seizure of power had been active in either the Social Democratic or Communist parties. More than any other group of German Jews in the early years of the Hitler dictatorship, these individuals suffered the most from Nazi repression.

Although the German Communists had made some efforts to prepare for the time when a Fascist dictatorship ruled Germany, when that moment actually came they were grievously unprepared. In March 1933, KPD leadership was decapitated when the leader of the party, Ernst Thälmann, was captured by the Nazis. Known to the rank-and-file as ''Teddy,'' Thälmann would be killed at Buchenwald in 1944. While underground cells (units) started to operate almost immediately, their effectiveness varied from place to place, and by 1936 the Gestapo had been able to ferret out and destroy the great majority of such conspiratorial units. From the start of the Nazi dictatorship, Jews with socialist political beliefs were customarily treated with a brutality that far exceeded that meted out to their non-Jewish comrades. The first concentration camps, which included Dachau near Munich and Oranienburg near Berlin, were rapidly filled in the spring of 1933 by individuals whose political beliefs were anathema to the Nazis.

While Germany's Jews prayed for their situation to improve, Jews and other anti-Nazis outside of Germany worked to help those still living in Germany, as well as to weaken and possibly hasten the collapse of the Nazi regime. Social Democratic, Communist, and other political foes of Hitler set up headquarters in Paris and Prague to train agents for missions in Germany and to lobby for governmental action against the Nazis. In the United States, an anti-Nazi boycott movement began in April 1933, with the goal of applying sufficient economic pressure to force the Nazis to stop persecuting Germany's Jewish population, or perhaps even toppling the regime itself. When it became clear that Hitler would not respond to such measures, new and more dramatic methods of alerting the world to the Nazi menace appeared on the scene. On July 3, 1936, the Hungarian-born Czech Jewish journalist Stefan Lux (1888-1936) committed suicide on the crowded assembly floor of the League of Nations in Geneva. Besides his dramatic gesture, he left behind letters pleading with the world's leaders to organize a system of collective security against the threat posed by Nazi Germany, which he described as a government composed ''without exception of real criminals.''

Other Jewish activists believed that killing the aggressor would send a more powerful message than would killing themselves. On February 4, 1936, a Croatian-born Jewish medical student named David Frankfurter (1909-82) shot and killed Wilhelm Gustloff, leader of Switzerland's Nazi movement. After surrendering himself to the Swiss police, Frankfurter stated that his aim in killing Gustloff was to warn the world of the dangers of Nazi aggression and subversion. He was sentenced to 18 years' imprisonment. Helmut Hirsch was much less fortunate. A German-Jewish student of architecture who fled to Prague after the Nazis came to power, Hirsch vowed to prove that Jews had the courage to

take up arms against Nazism. In Prague, Hirsch met Otto Strasser, a deadly foe of Hitler who believed Hirsch capable of carrying out a mission in the heart of Germany to kill the notorious anti-Semite Julius Streicher or possibly even Hitler. But the plot was poorly organized and Hirsch was arrested soon after crossing the frontier. Despite international protests, he was convicted by the Nazi People's Court and beheaded at Berlin's Plötzensee penitentiary on June 4, 1937.

Probably the most dramatic instance of world Jewish solidarity against Nazism and Fascism before World War II took place in Spain from 1936 to 1939, a time when Spain was torn apart by a bloody civil war. Supported by massive amounts of military aid from Nazi Germany and Fascist Italy, the rebel General Francisco Franco came close to seizing control of Spain in the final months of 1936. But the heroic defense of the city of Madrid in November and December of that year succeeded in part because of the appearance of International Brigades of volunteers who risked—-and in many instances lost—-their lives fighting in defense of the threatened Spanish Republic. Among the leaders of the International Brigades were many Jews, including General Manfred Stern, who founded and commanded the XI Thälmann Brigade of volunteers from Germany and Austria. At least 6,000 Jewish volunteers from over 50 countries fought in various units of the International Brigades; of these, about 500 came from German-speaking countries, most of which were by 1938 under Nazi rule.

Polish Jews Are Deported

A final and tragic act of Jewish defiance before the onset of World War II took place in 1938. In October, the Nazi regime began to deport to Poland large numbers of the almost 57,000 Polish Jews living in the Reich. The situation was compounded by the fact that Poland, whose dictatorial government was also anti-Semitic, had recently decreed that Polish citizens living abroad who had not visited Poland for five consecutive years would be deprived of their citizenship. This act of blatant discrimination meant that many of those Jews deported from Germany would not be accepted by Polish authorities. As a result, over 5,000 expelled Polish-Jewish refugees from Germany were forced in late October 1938 to live in horrible conditions in the village of Zbaszyn, in a no-man's-land just over the Polish side of the frontier. When a young man named Herschel Grynszpan (1921—1943?), who had fled Germany to Paris in 1936, learned that his parents had been deported to Zbaszyn, he vowed to make the Nazis pay for their cruelty and also to make a dramatic statement concerning Jewish rights. On November 7, 1938, Grynszpan went to the German Embassy in Paris with the intention of assassinating the ambassador; instead, he shot and killed a junior diplomat named Ernst vom Rath (ironically, vom Rath was known to be critical of Nazi policies). The diplomat's death provided the Nazis with a pretext for the bloody pogrom known as *Kristallnacht* (''Night of the Broken Glass''), which resulted in scores of Jewish deaths and immense destruction of property.

It was in this complex political and cultural environment that a small group of Berlin Jews defied the Nazi regime for almost a decade before the group was destroyed in 1942. Herbert Baum was the man largely responsible for their actions. He was born in 1912 into a poor Jewish family in the province of Posen (today Poznan in Poland), but a few years later the family moved to Berlin. There he joined Jewish youth organizations, including the German-Jewish Youth Community (DJJG) and the League of Jewish Youth (Ring). In both groups Baum quickly displayed strong qualities of leadership, but their vaguely idealistic bourgeois ideology soon seemed inadequate to him as the twin specters of Nazism and unemployment loomed on the German horizon. By 1931 he had become a member of the Communist Youth Organization and soon was regarded as a promising Communist activist. He met his wife Marianne in the Communist Youth movement and both were deeply convinced that only the creation of a Communist society would free Germany of the evils of capitalism and anti-Semitism. While most Berlin Jews quietly prayed for better times after Hitler came to power, Herbert Baum and his small circle of Communist activists openly defied the Nazis by building a complex, multitiered cell apparatus and distributing leaflets calling for an overthrow of the regime. As early as July 1934, Baum participated in a successful ''action'' that disseminated anti-Nazi propaganda to a Berlin populace that still included large numbers of passive anti-Nazis whose morale needed encouragement.

After the Nazi intelligence services succeeded in destroying most Communist and Social Democratic underground cells in 1936 and 1937, the Baum group remained virtually isolated in Berlin, and was ordered by the Communist leadership abroad to maintain itself as an exclusively Jewish organization in order to safeguard both itself and other still-existing resistance cells from Nazi infiltration. But while most members of the group were sympathetic to Zionist ideals, Baum and the inner circle of the organization were orthodox Communists for whom the writings of Marx, Engels, Lenin and Stalin were political wisdom incarnate. His iron devotion to the wisdom of the party's leadership even made it possible for him to accept the correctness of the Hitler-Stalin Pact of August 1939—-an event that prompted many Communists to quit the Party. Without denying his Jewish background, Baum believed that after the fall of Hitler Jews might still be able to live in a renewed German culture purged of Nazi racial hatred, and that as a German and a Communist temporarily transformed into a racial pariah he had a grave responsibility to help bring about this historical turnabout. It is significant that he never attempted to flee Germany or secure a visa in order to emigrate; although they doubtless had an idea of the fate that awaited them, the Baum group believed they had a duty to remain in Germany to hasten the pace of revolutionary change.

Baum's Group Destroys Goebbels Exhibit

By 1940, Baum, who worked as an electrician at the Siemens Electrical Motor Plant, had like most Jewish males remaining in Germany become a slave laborer (the first decree authorizing certain types of Jewish forced labor was

issued as early as December 20, 1938). But the hardship of slave labor was merely a prelude to what was to follow. In September 1941, German Jews were forced to wear a Star of David on their clothing in public. Then, on October 18, the final catastrophe began. A group of 1,013 men, women, and children, the first of what would eventually be 180 Jewish transports, left Berlin for the East and death. In the midst of fear and confusion among Berlin's Jews, Baum and his circle prided themselves on their realism, fully recognizing that their actions were essentially symbolic and could not by themselves topple a regime built on terror as well as propaganda. But symbols are powerful weapons, and there is little doubt that the partial destruction by arson of the Joseph Goebbels propaganda exhibit (''The Soviet Paradise'') in Berlin on May 18, 1942, was a significant psychological blow to the inner circles of the Nazi leadership. The German press was forbidden to publish any stories about the event, and so the German people were never informed that a small but well-organized resistance circle of Jewish Communists had destroyed a major Nazi propaganda show more than nine years after the Nazis came to power in Germany.

By this time, Germany's Jewish population had been reduced by emigration, suicide, and deportation to death camps from over 500,000 in 1933 to slightly over 100,000. Their mood was generally one of despair and resignation, not surprising given the fact that almost a decade of discrimination and persecution had inflicted a massive psychological toll. In the midst of this demoralization, in addition to the Baum group, there existed at least seven smaller illegal Jewish resistance organizations ready and willing to undertake acts of resistance. The growing confidence of Baum and his comrades on the eve of their exhibition attack could be seen in their ability to establish contacts with French, Belgian, and Dutch slave laborers at the Siemens plant where Baum and many of his group worked. The attack succeeded at least in part because Baum could count on the crucial support of Werner Steinbrink (1917-42) and Hildegard Jadamowitz (1916-42), two non-Jewish Communists who secured authentic documents, enabling them to pose as members of the Criminal Police (*Kripo*). A chemist, Steinbrink was able to secure incendiary materials for torching the Goebbels exhibit.

Goebbels, the regime's brilliantly unscrupulous propaganda chief, had designed the exhibition to keep the German fighting spirit at a fever pitch by documenting the evils of ''Jewish Bolshevism.'' After major military defeats at the gates of Moscow and Leningrad in the closing months of the previous year, a new Nazi military offensive was under way on Soviet territory and the elaborate exhibition in Berlin's Lustgarten was one way to keep the homefront ideologically primed to support a war-to-the-death on the eastern front. That part of the exhibition could be destroyed by a Jewish resistance unit in the capital of the Greater German Reich proved a severe propaganda defeat for Goebbels, for even though the destruction was not reported in press or radio, virtually the entire population knew about the incendiary act within a few days. But the powerful Nazi intelligence and police system was determined to destroy men and women who, though numerically weak in numbers and resources, had been bold and resourceful enough to achieve such a significant propaganda victory.

On May 22, 1942, Herbert and Marianne Baum were arrested, as were most of the leading members of his group. Herbert Baum was tortured and taken to the Siemens plant to identify fellow workers who had joined in the arson plot, but he refused to reveal anything. On June 11, his frustrated Nazi captors murdered him (the Gestapo simply informed the trial prosecution staff that Baum had ''committed suicide''). The trial of the Baum group's leaders resulted in a verdict that was a foregone conclusion—-death by decapitation. The sentence was carried out on August 18 at Plötzensee penitentiary in Berlin. Executed were Marianne Baum, Joachim Franke, Hildegard Jadamowitz, Heinz Joachim, Sala Kochmann, Hans-Georg Mannaberg, Gerhard Meyer, Werner Steinbrink, and Irene Walther. Franke, Jadamowitz, Mannaberg, and Steinbrink were all non-Jewish German Communists who had cooperated with the Baum group, and whose actions were deemed equally treasonous by a Nazi court. Sala Kochmann tried to kill herself during interrogation because of the intense torture used to make her reveal information, but was only able to fracture her spine. She was carried both to the trial and to her execution on a stretcher.

The fate of other Baum group members was decided in two other trials. The first of these resulted in indictments on October 21, with sentences rendered on December 10, 1942. All but three of the defendants were sentenced to death. Executed on March 4, 1943 were, among others, Marianne Joachim and Siegbert Rotholz. Of the three who escaped death sentences, all of whom were women, Lotte Rotholz received a sentence of eight years' imprisonment but did not survive the war, having been sent to Auschwitz extermination camp. Edith Fraenkel and Hella Hirsch received sentences of five and three years respectively, but they too were killed at Auschwitz in 1944. The final trial of Baum group members took place in June 1943. By then the battle of Stalingrad had taken place, and with the Third Reich fighting for its very existence the regime, and its Nazified system of justice, decided it no longer needed to show a merciful face. All of the defendants were found guilty and condemned to death, with sentences carried out on September 7, 1943; Martin Kochmann was among those executed. Of the 31 members of the group (not counting Herbert Baum) who died during the war, 22 were executed by decapitation, while nine died in death camps.

Only five members of the Baum group, Ellen Compart, Alfred Eisenstadter, Charlotte and Richard Holzer, and Rita Resnik-Meyer (Zocher), survived the war. Their oral testimony, as well as the Nazi court documentation, provides a picture of extraordinary courage in the midst of terror and demoralization. There were other, smaller, and less effective Jewish resistance groups in Nazi Germany, who also shared the daily dangers of carrying out conspiratorial work. Because most of these groups pledged allegiance to various forms of Marxian socialism, which was already a harshly punishable offense for the German ''Aryan'' population, the risks they took were made all the greater. It has been estimated that about 2,000 Jewish men and women were either

members of exclusively Jewish resistance groups or worked with non-Jews in various clandestine political activities in Nazi Germany during the years 1933 through 1945. This number—-given that the German-Jewish community in these years had a disproportionately high number of older people and was led by an elite that hoped to adapt itself to the Nazi dictatorship through compromise and emigration—-strongly suggests that a younger generation had appeared on the scene that would live, and die, not passively but resiliently in the face of adversity, courageously defying and resisting oppression.

The courage exhibited in Berlin by the Baum group would be repeated by other Jewish individuals or organizations many times during World War II in other parts of Nazi-occupied Europe. The Nazi conquest of Poland in September 1939 added a huge Jewish population of almost 2 million people to an expanded German Reich, while the conquest of France, Belgium, and the Netherlands in the spring of 1940 placed almost 600,000 more Jews under German control. While Polish Jews were often brutally treated from the very start of the occupation, Jewish communities both in Poland and in the German-occupied nations of Western Europe generally believed that their best hope for surviving was to accept the new situation as best they could, work hard at their daily tasks, and let their group interests be represented by German-approved Jewish Councils (*Judenräte*). The most radical elements within the Jewish community, the Communists, remained politically quiescent from September 1939 through June 1941 because during this period the party line was dictated by the Soviet Union's desire not to antagonize its new ''friend,'' Nazi Germany. Consequently, during this period there was little evidence of organized resistance to Nazi rule from within Europe's Jewish communities.

Hitler's invasion of the Soviet Union, which began on June 22, 1941, radically changed the situation of Europe's Jews. This was an ideological war between two totalitarian states, and for the Nazis any restraints that had inhibited their desire for a ''final solution of the Jewish question'' were now swept away. Throughout the summer and fall of 1941, special mobile SS murder squads (*Einsatzgruppen*) on the eastern front killed 1,400,000 Jews. By December 1941, the killing process had become ''industrialized'' when the first death camp using gas vans went into operation in Chelmno in western Poland near the city of Lodz. Throughout 1942, more death camps were set up in Poland: Belzec, Sobibor, and Treblinka. The infamous extermination camp of Auschwitz (Oswiecim) near the Polish city of Cracow, which began in 1940 as a concentration camp for Poles, after June 1941 received large numbers of Soviet prisoners of war. Auschwitz was actually a system of camps: Auschwitz I contained prisoners and administrative offices; Auschwitz II (Birkenau) was the death camp and included four gas chambers, while Auschwitz III (Monowitz) was a huge industrial slave labor camp where synthetic rubber was produced at the I.G. Farben Buna factory complex.

Because the Nazis took great pains to hide their systematic process of exterminating all Jews under their control, many Jews even in occupied Europe refused to believe that such plans were being carried out. Many continued their belief that Jews were being ''resettled'' in the German-occupied territories of occupied Poland and the Soviet Union, and that even Hitler would, or could, not carry out such horrendous deeds in the middle of a war when, at the very least, Jewish slave labor would prove valuable for the Nazi war effort. The various *Judenräte* continued to cooperate with the German authorities, hoping that somehow things would improve and that, while clearly many individual Jews would suffer terribly and perish, the Jewish people would survive the war and live to see the day when the Allies defeated Hitler. But by early 1942, a small but growing minority of Jews in both Eastern and Western Europe began to detect ominous signs of a new Nazi policy regarding the Jews, one of total annihilation. Though the Nazi leadership had hoped to keep their operations secret, as a few individuals escaped from death camps in 1942 young Jewish activists began calling for active resistance to the Nazis.

In occupied Polish and Soviet territory, young Zionists as well as Communists and other Jewish political factions began in December 1941 to draw up plans for armed resistance. In Vilna on January 1, 1942, Abba Kovner (1918-88) proclaimed a manifesto that called on the Jews of Lithuania to resist the Nazis and, if need be, die with pride while offering armed resistance. This was the first time that the killing of Jews by *Einsatzgruppen* was analyzed in terms of an overall master plan for the destruction of the Jewish people. Although the numbers of volunteers remained small, and virtually no weapons were on hand, on January 21, 1942, a Jewish combat unit called the United Partisan Organization was founded in Vilna. This organization remained intact and survived the end of the Vilna ghetto in the summer of 1943, fighting alongside Soviet partisans as a distinct Jewish combat unit under Kovner's command. In the Lithuanian city of Kovno (Kaunas), Jews formed resistance cells soon after the Nazis occupied the city in June 1941, but not until 1943 were Communists and Zionists able to unite to form a General Jewish Fighting Organization, which enabled 350 Jews to escape the ghetto in order to join partisan units in nearby forests and villages.

In occupied Poland, two rebellions in the Bialystok ghetto in February and August 1943 made clear that while the virtually unarmed Jews stood no chance of winning, at least here they would no longer permit the Germans to ship them to death camps without a final, bitter armed struggle. Without weapons, Jewish resistance groups almost invariably found their situation in the ghetto to be a militarily hopeless one. Only by working together with Soviet partisan units, which were often relatively well armed, did they stand a chance of effectively fighting the Germans. This was certainly true in the career of Yeheskel Atlas (1913-42), a Polish-Jewish resistance leader who had trained to be a physician. After the destruction of the Derechin ghetto in July 1942, Atlas organized a Jewish partisan unit of 120 which was subordinated to a Soviet partisan battalion. By August, Atlas's unit had attacked Derechin and killed 44 German policemen, and soon went on to launch another attack in which more than 30 Germans died. Also able to destroy a strategic bridge and blow up a train, the Atlas

group played an important role in a partisan attack in October that killed 127 Germans, captured 75, and seized significant amounts of weaponry. Atlas died in action on December 5, 1942, much mourned by his fellow partisans.

From 1942 to 1944, 27 Jewish partisan units came into existence. One of the most important was commanded by Yehiel Grynszpan and consisted largely of individuals who had escaped deportation to the Sobibor death camp in 1942. Operating out of the Parczew forest near Lublin, this unit received weapons from the Polish underground as well as supplies from Soviet airdrops and grew in size from 50 to 120 while carrying on raids against German police stations and communications lines. In Yugoslavia, which had the most important partisan movement of all Nazi-occupied nations, Jewish partisans played a significant role even though Jews were a tiny minority in the country and most had been killed by the Nazis by the end of 1942. Marshal Tito, leader of the partisans, had many close Jewish friends and advisors, including his prewar comrade and jailmate Mosa Pijade. A total of 1,318 Yugoslavian-Jewish partisans died in battle and ten of them received the nation's highest award, the National Hero decoration. In the Slovak national uprising of 1944, Jewish partisan participation was also significant; the 1,566 Jewish partisans represented about ten percent of the total number of partisans fighting the Germans in Slovakia.

Meanwhile, Jewish prisoners were active in resistance organizations in concentration camps and even in death camps. In 1943 a resistance movement that included Jews was created at the Buchenwald concentration camp; called the International Underground Committee, it concentrated on sabotaging armaments produced at the camp. At the Treblinka death camp at least 50 prisoners spent more than six months organizing a rebellion which broke out on August 2, 1943. Though the original plan to seize the camp had to be abandoned, during the uprising virtually the entire camp went up in flames and the Nazis plowed over the ruins. Of the 700 prisoners who tried to escape, about 70 lived to see the day of liberation. Another uprising, at the Sobibor death camp on October 14, 1943, resulted in the deaths of ten SS guards and the escape of several dozen prisoners, some of whom were able to join Jewish partisan units in the area. A final death-camp rebellion took place on October 6 and 7, 1944, at Auschwitz II (Birkenau) when a special crematorium detachment of prisoners used explosives provided by female Jewish prisoners working at a nearby factory to kill several SS men and destroy one of the crematoria. In this instance all of the rebels fell in battle or were later executed.

Jews Fight Back in the Warsaw Ghetto

The most dramatic instance of Jewish resistance to the Nazis during World War II took place during the Warsaw Ghetto uprising of 1943. As soon as Warsaw, Poland, was conquered in late September 1939, harsh measures were taken against the city's Jews, but since the Polish population was also treated in a brutal fashion by their German conquerors few Jews could imagine their ultimate fate. By October 1940, all of Warsaw's Jews had been herded into a ghetto, in which an average room contained 13 people. With no jobs for over 60% of the working-age population, and a daily food allocation per capita of only 184 calories, it was clear that the Nazi plan for the ghetto's population was one of death through starvation and disease. In October 1941 the German authorities decreed that leaving the ghetto without permission was an offense punishable by death. By summer 1942, inhumane conditions in the ghetto had led to the deaths of more than 100,000 of its inhabitants. Deciding that the time had come to start liquidating the ghetto, the Germans deported about 300,000 of its residents from July 22 until September 13, 1942. The great majority of those seized were taken to Treblinka, where they were killed.

Soon after the deportations began, on July 28 a Jewish Fighting Organization (ZOB) was founded by several of the Zionist youth movements active in the ghetto. At first it was weak, virtually without weapons, and unable to establish contacts with the Polish underground, the Home Army. Able to do little to prevent the deportation of friends and relatives, it felt abandoned by the non-Jewish Polish resistance movement outside the ghetto walls. By October, however, the morale of ZOB members was boosted when more factions joined the organization, as well as by the small amounts of weapons from the Home Army that had been smuggled into the ghetto. Training for future German assaults on the ghetto now took place under the leadership of Mordecai Anielewicz (1919-43), and when the Germans resumed their policy of deportations on January 18, 1943, they were met by a small but determined Jewish resistance group. One ZOB unit broke into a column of Jews being marched to the assembly point from which they would be shipped out of the ghetto, and at an agreed-upon signal they confronted the German guards in a face-to-face battle. Although many of the ZOB were killed, the Jews scattered in all directions, and within days a change of mood had taken hold of the ghetto. Encouraged by four days of fierce street fighting—the first in occupied Poland—most Jews now felt emboldened to refuse to show up for ''resettlement,'' hiding instead in newly built bunkers and other improvised hiding places. Frustrated in their efforts, the German authorities halted for the time being their efforts to deport Jews from the ghetto.

The temporary German retreat from the Warsaw ghetto in January 1943 buoyed Jewish spirits despite the continuing material privations. Civilians who had previously been skeptical or fearful of the idea of armed resistance now embraced it as their only hope for salvation. On April 19, 1943, the eve of Passover and the day before Hitler's 54th birthday, about 2,100 German soldiers and policemen entered the ghetto. They found its center deserted, for the entire population now accepted the resistance strategy of their underground fighters, a force of about 750 poorly armed young men and women. The resistance members were all young (only a few were over 30), had neither military training nor battle experience, and were armed with little more than pistols (they had only one machine gun) . On the first day of their ghetto operation, the Nazis were forced to withdraw after having lost a tank and an armored vehicle to Molotov cocktails. The German commander, SS-Major General Jürgen Stroop, chosen by Reichsführer-SS

Heinrich Himmler for his experience in antipartisan warfare, replaced a predecessor deemed inadequate for the task of pacifying an important urban ghetto.

For several days after April 19, bitter house-to-house fighting took place in the ghetto, frustrating the Germans because their Jewish foes usually managed to escape off the roofs of buildings and then retreat to the relative safety of their prepared bunkers. In a report of April 23 to Himmler, Stroop noted that some of the bunkers had been constructed in a ''most artful'' fashion and tried to explain the slow progress of his operation as a result of ''the cunning ways in which the Jews and bandits behave.'' Changing his strategy, Stroop then ordered that the ghetto be systematically burned down building by building. This approach turned the Nazi sweep of the ghetto into a bunker war in which the Jews were forced to retreat into their deep shelters. Despite heat and lack of air, food, and water, most of the Jewish resisters survived until forced to surrender because of gas bombs. A major Nazi victory took place on May 8 when ZOB headquarters on 18 Mila Street was captured. It was here that the uprising's commander, Mordecai Anielewicz, and a large number of his staff were killed in action. On April 23 Anielewicz had written his own epitaph in a letter to a ZOB officer serving outside the ghetto:

> Peace be with you, my dear friend; perhaps we shall still meet again. The main thing is that my life's dream has been realized: I have lived to see Jewish defense in the ghetto in all its greatness and glory.

The Jews of Warsaw fought and died alone, since all attempts by the Polish underground to assist them failed, and the several air raids by the Soviet Air Force on the ghetto area were of little military significance. On May 16, 1943, Stroop reported to Himmler that the fighting had ended and that ''the Jewish quarter of Warsaw no longer exists.'' In the same report, it was noted that 56,065 Jews had been captured or ''definitely destroyed,'' while admitting to only 16 dead and 85 wounded on the German side. To symbolize the Nazi victory, Stroop ordered the destruction of the Great Synagogue (which was situated outside the ghetto, now largely a pile of rubble). Even after May 16 hundreds of Jews remained in what was left of their bunkers, and they would emerge at night in search of food and water. While the Germans would continue to patrol the area and capture Jews, miraculously some survived until the summer of 1944, when they participated in another Warsaw tragedy, the great Polish Warsaw uprising of August—October 1944.

The Impact of the Uprising

Despite its failure, the Warsaw ghetto uprising of April—May 1943 made a significant impact on both Jews and non-Jews. As the first example of an urban uprising in Nazi-occupied Europe, Warsaw's Jews showed how a general rebellion could hold out for weeks if the fighters had the support of a populace willing to provide places of refuge as well as moral encouragement. Objectively viewed, the uprising was of minor military significance, tying down relatively few German men and supplies, and it was doomed from the start given that the German force's firepower exceeded that of the ghetto fighters by a ratio of at least 100 to 1. But in moral and psychological terms the martyrdom of young Jewish men and women fighting to the death against the Nazis marked a turning point in modern Jewish history, announcing to the world that a revival of the ancient Hebrew tradition of armed struggle was at hand.

Jews in other parts of Nazi-occupied Europe were deeply moved when they heard about the uprising in the Warsaw ghetto. In France, many Jews joined the general Resistance Movement (15 percent of French Resistance membership was Jewish, even though only about 1% of France's population were Jews). A number of distinctly Jewish resistance movements appeared in France, including one calling itself the Jewish Army, which was particularly active in the southern part of the country. In Belgium, a strong Jewish resistance movement carried out many missions, including a spectacular attack in April 1943 on a train carrying Jews to Auschwitz, a successful action that enabled several hundred Jews to escape.

In free countries, Jews served as members of regular armed forces units, but in British-controlled Palestine as early as 1940 the occupying authorities permitted the formation of separate Jewish ground crews for the Royal Air Force and similar auxiliary forces. About 3,000 Jewish volunteers served in the British forces in Greece in 1941; of these, about 100 were killed in action while about 1,700 became German prisoners of war. In 1942 a Palestine Regiment was authorized, but since it included Arab as well as Jewish volunteers it proved unpopular. Not until the final stages of World War II, in September 1944, did the British create a Jewish Brigade Group, which was the only Jewish military formation in World War II to fight under the Zionist flag as its official standard. Five thousand served in this unit, which saw action on the Italian front in April 1945, sustaining about 250 casualties.

An elite group of Jewish military volunteers were those Palestinians who became parachutists and in 1944 were dropped into German-controlled territories as part of Allied intelligence and spearhead plans. From about 250 volunteers, 110 finished their training and of these 37 were dropped into enemy territory in Italy, Austria, Hungary, Slovakia, Rumania, and Yugoslavia. Twelve of the parachutists were captured by the Nazis, and seven of these were executed. Several of the executed parachutists were women, including Hungarian-born Hannah Senesh (Szenes) and Slovak-born Haviva Reik. The full story of Jewish resistance to tyranny in World War II is a complex one, and much remains to be researched and written. Facing overwhelming odds, the members of the Jewish resistance movements in World War II could often do little more than somehow find inspiration from the words of the song of the Vilna partisans, ''Oh, never say that you have reached the very end.''

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L. Frank Baum

L. Frank Baum (1856-1919) wrote 69 books beloved by children, including *The Wonderful Wizard of Oz,* which became a classic movie.

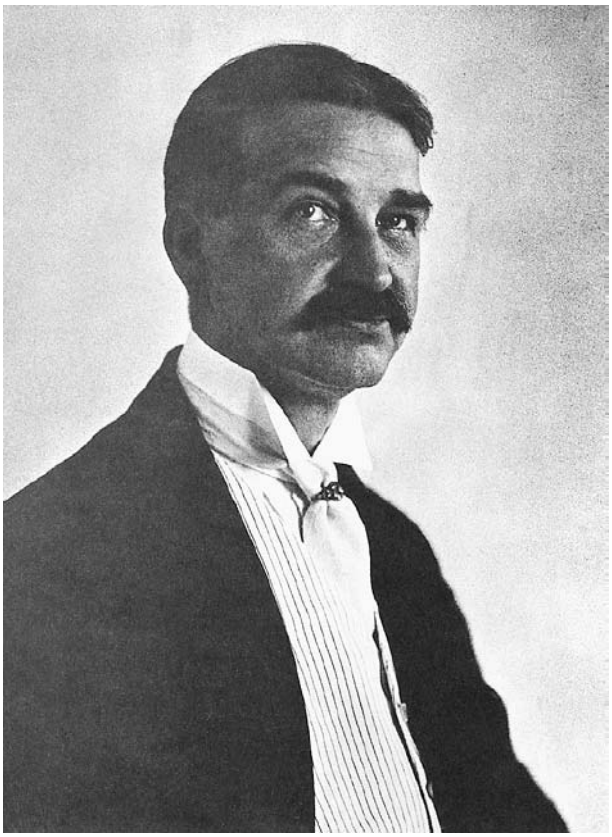

Lyman Frank Baum was born on May 15, 1856, near Syracuse, New York. His father, Benjamin, was a wealthy oil businessman, and young Frank (who disliked his first name and never used it) grew up in comfort. Because he had a weak heart, Frank led a quiet life as a child and was educated largely by tutors. A brief stay at a military academy was not successful, and Frank returned home to indulge his taste for reading, writing, stamp collecting, and chicken breeding. He also published two different monthly newspapers during his teenage years.

Baum grew up to become a man of great charm and many interests, yet he had little direction. He pursued a variety of careers ranging from acting to newspaper reporting to theatrical management to writing plays. One of his plays, *The Maid of Arran,* was a surprise smash hit, and Frank and his company toured with it throughout the United States and Canada in the early 1880s.

While at home on a break from the tour, Baum met and became engaged to Maud Gage, youngest daughter of prominent women's suffrage activist Matilda J. Gage. The strong-willed Matilda did not approve of the impractical Baum, but Maud, equally determined, insisted, and the two were married in November 1882. The marriage, apparently one of opposites, was a happy one, as Maud provided Baum with the stability and good sense he needed, and eventually for their children the discipline he was too gentle to perform.

Baum gave up acting when Maud became pregnant with their first child and all the scenery, props, and costumes for *The Maid of Arran* were destroyed in a fire. He worked for a time in the family oil business in Syracuse, still writing plays in his spare time, none of which were produced. In the late 1880s he and the family, which now included two sons, moved to the Dakota Territory, where Baum worked for a time as a shopkeeper and then as a newspaper editor, enjoying both jobs but failing financially in each.

By 1891 it was clear that his growing family, now with four sons, required that he find a job that would provide financial stability. They moved to Chicago, where he was first a newspaper reporter but soon took a better paying job as a traveling salesman with a crockery firm. At the suggestion of his mother-in-law, Baum began to write down some of the stories he made up to tell his sons every evening when he was home. One of these stories, *Mother Goose in Prose,* was published in 1897. The book sold well, and, on the advice of his doctor, Baum gave up his traveling job. Instead, he became the editor of a journal for window-dressers, which also did well.

Baum next decided to collaborate on a children's book with a friend, the artist W. W. Denslow. *Father Goose, His Book,* published in 1899, was a best-seller. One of the five books he published in 1900, also based on stories he had told his sons and illustrated by Denslow, was *The Wonderful Wizard of Oz,* which immediately broke records for sales and made Baum a celebrity. At the suggestion of his publisher, Baum's book, with substantial changes to fit the theatrical tastes of the day, was made into a musical in 1902, which also was a great success and toured the United States for years. A second Oz book, *The Marvelous Land of Oz,* a clever satire on the women's suffrage movement, was

published in 1904 and was very popular, and other Oz books followed, though none matched the originality or sales of the first two books. In addition, over the next two decades he wrote over 35 non-Oz books under various pseudonyms and aimed at various audiences. Most of these were ''pot-boilers,'' but they did well financially and helped make Baum a wealthy man.

Always looking for new outlets for his creativity, Baum became interested in films. In 1909 he founded a company to produce hand-colored slides featuring characters from his Oz books. These were shown while he narrated and an orchestra played background music. Although highly innovative, these ''radio-plays,'' as he called them, lost a great deal of money, and in June 1911 he was forced to declare bankruptcy. A later venture into the film business, the Oz Film Company in 1914, produced six movies but experienced severe distribution problems and also failed, though not as disastrously.

Using money Maud had inherited from her mother, the Baums moved to Hollywood, California, in 1910 for Frank's health, and there built Ozcot, a large home with an impressive garden. Here he produced additional Oz books, to a total of 14, which helped ease his financial problems. But with most of his fortune gone and his health failing, in his later years Baum lived quietly at Ozcot, gardening, writing stories, and answering the hundreds of letters he received from Oz-struck children. After a protracted illness in his gall-bladder and a 24 hour coma, he died on May 6, 1919, supposedly uttering, ''Now we can cross the Shifting Sands'' just a minute before expiring.

Baum's Oz books were so popular and profitable that after his death, with Maud's permission, the publishers continued the series using other writers. In addition, the lasting popularity of Oz was in no small way aided by film versions of *The Wonderful Wizard of Oz,* the 1925 silent version with Oliver Hardy as the Tin-Man, and most notably the 1939 classic MGM musical with Judy Garland as Dorothy.

Although Baum's avowed intention was merely to entertain children with unique American creations and American values, his Oz books have been endlessly criticized and analyzed, and they sometimes have been banned from libraries as being too imaginative, too frightening, or even too dull. Nonetheless, they constitute 20th century America's first and most enduring contribution to children's fantasy literature.

Further Reading

Frank Joslyn Baum (Baum's oldest son) and Russell P. MacFall produced an affectionate biography based on personal reminiscences and a variety of family materials, *To Please a Child: A Biography of L. Frank Baum, Royal Historian of Oz* (1961). This remains the prime source of information on Baum. An excellent introduction to Baum and his works is contained in Daniel P. Mannix's ''The Father of the Wizard of Oz'' (*American Heritage,* December 1964). Angelica Shirley Carpenter and Jean Shirley's *L. Frank Baum: Royal Historian of Oz* (1991) is of particular interest because of its many relevant photographs and illustrations. Less valuable are Raylyn Moore's *Wonderful Wizard, Marvelous Land* (1974) and *The Wizard of Oz and Who He Was,* by Martin Gardner and Russel B. Nye (1957). Michael Patrick Hearn, the editor of *The Annotated Wizard of Oz* (1973), presents a fascinating biographical and critical introduction. The book also has an excellent bibliography. Hearn's 1983 *The Wizard of Oz, by L. Frank Baum* is the best collection of critical views on Baum and Oz; it contains essays by the professor Edward Wagenknecht, who in 1929 was one of the first to view Baum's work as an important contribution to American literature, and by James Thurber, whose 1934 essay reveals him to have been a big Oz fan. Aljean Harmetz's 1977 book *The Making of the Wizard of Oz,* focusing more on the production of the 1939 musical film, contains ''Appendix B: About L. Frank Baum,'' a detailed overview of the major events in Baum's life. See also Henry M. Littlefield, whose essay (reprinted from *The American Culture,* 1968) posited the theory of Oz as a populist fable; Fred Erisman (essay from *American Quarterly,* Fall 1968), who views the Oz books as Baum's reaction to the Progressive dilemma; and Osmond Beckwith (*Children's Literature,* 1976), who views Oz through Freudian eyes. Also helpful are Marius Bewley's *Masks and Mirrors* (1970), which contains a chapter on ''The Land of Oz: America's Great Good Place,'' and the chapter ''L. Frank Baum and Oz'' in Roger Sale's *Fairy Tales and After* (1978). □

Ferdinand Christian Baur

The German theologian Ferdinand Christian Baur (1792-1860) combined historical, philosophical, and linguistic approaches in his pioneering work on the history and philosophy of Christianity. He and his followers are known as the Tübingen school of theology.

Ferdinand Christian Baur, the son of a Protestant minister and dean of the theological seminary at Blaubeuren, was born at Schmiden, near Stuttgart, on June 21, 1792. He received his early schooling at Blaubeuren and attended the University of Tübingen from 1809 to 1814. After serving as country vicar and teacher, he was professor of theology at Blaubeuren from 1817 until 1826.

Influenced by B.G. Niebuhr's history of Rome, Baur became involved in the study of ancient history and the history of religion. This led to his first major work, *Symbolism and Mythology, or the Nature Religion of Antiquity* (3 vols., 1824-1825), and to his appointment as professor of theology at Tübingen in 1826. There he settled down to a life of teaching, preaching, and scholarship.

In 1833 Baur published *Contrast between Catholicism and Protestantism according to the Principles and Main Dogmas of the Two Teachings.* This work criticized attempts to polarize the differences between Catholic and Protestant dogma. In it Baur also presented for the first time one of his most important concepts—the distinction between the Petrine (Jewish-Christian) and Pauline (Gentile-Christian) interpretations of early Christian development. This concept was expanded in his famous *Christian Gnosticism* (1835).

Baur's studies during the 1830s and early 1840s culminated in the important *Paulus, der Apostel Jesu Christi* (2 vols., 1845) and in the *Textbook of the History of Christian Dogma* (1847). In *Paulus* Baur established a new chronology of St. Paul's New Testament writings. He recognized only the Epistles to the Galatians, Corinthians, and Romans as genuinely Pauline. He attributed the writings on Paul in Acts of the Apostles to a later Paulinist writer who attempted to overcome Petrine-versus-Pauline party differences in the early Church. Continuing study of the literary sources of the Gospels led to the publication of *Critical Investigations concerning the Canonical Gospels* (1847), in which the Petrine and Pauline differentiation was further developed.

During the last decade of his life Baur published three volumes of his projected five-volume church history. The last two volumes were compiled from his lectures and were published posthumously. Baur died on Dec. 2, 1860, at Tübingen, having suffered a stroke during a meeting of the Academic Senate. He was one of the most dedicated and fruitful scholars of his time, and his major contribution was the freeing of Protestant theology from the fetters of supranatural and pietistic conservatism.

Further Reading

The most up-to-date study on Baur in English is Peter C. Hodgson, *The Formation of Historical Theology: A Study of Ferdinand Christian Baur* (1966). A modern translation by P.C. Hodgson, ed., *Ferdinand Christian Baur on the Writing of Church History* (1968), contains a lengthy and useful introduction to Baur and his work. □

Pina Bausch

The most controversial dancer/choreographer of her era was Pina Bausch (born 1940). She created the *Theatertanz,* an approach to dance expression, which became a trend.

Born July 27, 1940, in the industrial city of Solingen in Germany, Pina Bausch once said, ''I am no one's pupil.'' She began her studies at the age of 14 under the direction of Kurt Jooss at the Folkwang School, from which she graduated in 1959. Jooss was one of the most outstanding teachers and choreographers of the pre-Hitler period, a liberal mind, as demonstrated by his work *The Green Table,* an antiwar memorial. His spirit must have greatly influenced Bausch's development.

The second great influence came from the city of New York where she landed at the age of 19. She was one of few German dance students to go abroad on an academic scholarship and came to New York through the German American Exchange Program for the USA. She studied at the Juilliard School of Music with such teachers as Louis Horst, Josea Limogn, Paul Taylor, and Antony Tudor and danced with the Paul Sanasardo and the Danya Feuer Dance Company. She became a member of the New American Ballet and the Metropolitan Opera Ballet. But it was the city itself, its multifaceted life, that strongly impressed Bausch. She felt that the direction of her future life was determined in the two years of her stay in that city. ''New York is like a jungle, but at the same time it gives you a feeling of total freedom. In these two years I have found myself.''

Bausch returned to Germany in 1962, and became principal dancer with the newly founded Folkwang-Ballett. In 1968 she began choreographing for the Folkwang-Ballett and the following year undertook leadership of that company. In 1973, she went to Wuppertal and founded Tanztheater Wuppertal, for which she has created nearly 30 full-length productions. She had her dancers voice words, gibberish or small talk, as in her piece *Waltz*. In her stage designs, too, she often used seemingly outlandish and impossible ideas and gadgets to make her point visually, as in her highly dramatic version of *The Rite of Spring*. In this piece she covered the entire stage with peat so that one could not only see and hear but also smell the earthiness which characterized this production.

She soon became convinced that art must be a vehicle for social criticism; it must never be a mere means to beautify life. She was never interested in telling a dramatic or pretty story embellished with yesteryear's ornaments. Hers were not stories told, but experiences staged. Her works were not psychodramatic or physically poetic. Whatever she tried to convey she lifted out of any personal context and mostly gave it a sociopolitical meaning. Her choreographic approach was psychological only in as much as it emerged from the depth of her (and her dancers') being. Thus, the artistic *Gestalt* of her creations attained universal validity.

Like Bertolt Brecht, Bausch wanted her spectators to think about what they saw and heard and to draw their own conclusions. She expected a verdict of condemnation for many of life's injustices, especially those suffered by women. On stage, if not quite in life, she became a feminist activist. She defended the female against the male, since, in her eyes, the male was an aggressive part of society.

In her dance works she overcame technical and conceptual boundaries. The forcefulness of her appearance on the international dance scene was exemplary, inspiring many other choreographers in Europe. Her greatest deed was to have found a new original dimension in the art of dancing, breaking through all barriers of what was known until then as postmodern, using all theatrical and dramaturgic means to enforce an idea—which, in turn, also influenced the European theater, opening the way for a new movement quality on stage.

Bausch mainly worked in a spirit of defiance or out of a mood of defense, thereby creating unexpected contrasts. In concepts and gestures she could become aggressive to the point of arousing rejection from the onlooker. But she did not mind alienating part of her audience if she could only arouse anger and protest. She made this clear when she said: ''It is almost unimportant whether a work finds an understanding audience. One has to do it because one believes that it is the right thing to do. We are not only here to please, we cannot help challenging the spectator.''

This thought was magnified as the reality of her creative efforts, and her rich repertory proved her philosophy of life. *Come, Dance With Me,* for instance, searches for human happiness in a sea of futility. There is also no end to frustration in her *Bluebeard*. Symbolically, it takes place in a room covered by dead leaves. Male and female dancers incessantly reach out for each other, but their attempts at embracing and caressing make it painfully clear that there is no real communication. It is an impressive work, questioning the old clichéa about love and demonstrating our desperate craving for it. For *Nelken,* Bausch covered the floor with pink carnations. For *Palermo, Palermo,* it was rubble.

Café Muller, set to music by Henry Purcell, is a story of alienation and loneliness, although it contains no actual plot. Bausch was a master in dramatizing the monotony of everyday life. On a stage filled with chairs, one woman dresses and undresses uninterruptedly; a couple kisses and argues incessantly; a man enters and exits, making sexual advances toward both sexes; another couple bash each other against the wall, while another figure remains totally immobile in the background. Nothing else happens, but we are painfully reminded of the realities of life. Her *Rite of Spring* is shaped out of horror, out of dark despair; the sacrifice of the virgin for the coming of spring has a feel of earthiness and the brutal truth that we pay for life with death.

Nur Du (Only You), Bausch's interpretation of the American West, was her first site-specific work created outside Europe and came about after her visits to California, Arizona and Texas. The $1.2 million project was co- commissioned by Cal Performances at UC Berkeley (where the work premiered), UCLA's Center for the Performing Arts, James Doolittle's Southern California Theatre Association, the Music Center of Los Angeles County, the University of Texas Performing Arts Center and Arizona State University Public Events. With a background of giant redwoods, *Nur Du* was set to the sounds of rhythm and blues, jazz, New Age, Latin jazz and pop and 50s ballads. ''The U.S. premiere of *Nur Du* is three-plus hours of nonlinear neo-Expressionism, powered by brilliant dancing,'' Lewis Segal (Los Angeles Times, October 5, 1996).

The Window Washer, co-produced by the Goethe-Institut Hong Kong and the Hong Kong Arts Festival Society, premiered in 1997. In late 1996, Bausch brought 29 dancers from 14 countries to Hong Kong for three weeks to absorb the atmosphere and culture, then returned to Wuppertal to create the piece. As reported by Paul Moor/Wuppertal in *Time,* ''Given that Bausch's favored style is collage, the piece immediately latches onto the disorderly picture that the city initially presents: she strings together snapshots—a man having his torso sponged and hair blowdried, a woman firing off hilarious deadpan monologues at the audience, another man pulling mock snakes from the flowers with chopsticks and, later skiing down the crimson hill. By contrast, the conclusion comes off as blatantly metaphorical, as the dancers methodically climb the Red mountain one-by-one before exiting.''

Bausch's work tries to mirror the various stations of our existence in pantomime and danced images supported by music and the spoken word. It is a long path of passion from Wuppertal to Gethsemane. There are also a few light moments in her work, but many more moments in which to pause and gaze in silent amazement at a lost world which cannot find itself.

Further Reading

The only sources of information on Pina Bausch available at this time are in German and French. The most recent are Norbert Servos, *Pina Bausch-Wuppertaler Tanztheater oder die Kunst, einen Goldfisch zu dressieren* (1996); Maarten Vanden Abeele, *Pina Bausch* (1996); and Detlef Erler, *Pina Bausch* (1994). Reviews and biographical information can be found in the *Los Angeles Times* (February 1, 1996), (March 17, 1996), (May 15, 1996), (October 5, 1996), (October 12, 1996) and (May 5, 1997); *Time* (March 10, 1997); *The New York Times* (September 11, 1994), (November 19, 1994), (December 11, 1994), (September 22, 1996), (October 5, 1996) and (October 26, 1996); *The Christian Science Monitor* (November 22, 1994); and *The Wall Street Journal* (November 22, 1994). □

Richard Baxter

The English theologian, pastor, and Nonconformist Richard Baxter (1615-1691) was an advocate of ecumenism and the author of more than 160 books.

The only son of a gentleman of ''competent estate,'' Richard Baxter was born in Rowton, Shropshire, on Nov. 12, 1615, and was largely self-educated ''out of books'' with the ''inconsiderable help of country tutors.'' After ''it pleased God to awaken'' his soul at age 15, he studied theology. Ordained in the Anglican ministry in 1638, 2 years later he began assisting the vicar in Kidderminster, Worcestershire. During the Puritan Revolution he served as a regimental chaplain, but 2 years of campaigning broke his ever-precarious health. Convalescing in 1647 he wrote *The Saints' Everlasting Rest* (1650), a huge tome which comforts the afflicted and reflects on life here and hereafter.

Although ordained in the Church of England, Baxter objected to its ''diocesan episcopacy,'' whereby a bishop's authority extended over a diocese containing many parish churches. This, he believed, was contrary to what was practiced in the early ages of Christianity. In his view the rector of every parish ought to be a bishop, and no bishop could validly exercise authority over more than one established congregation.

Baxter resumed his pastoral work at Kidderminster. His ''awakening ministry,'' ''moving voice,'' handsome features, and sincerity built up a tremendous congregation. He continued to write prolifically; his writings, while often diffuse and digressive, are forceful, rational, and well informed. He began a series of ecumenical works in which he advocated the ''True Catholicism'' of a broad, universal Christian church. *The Reformed Pastor* (1656) and *A Call for the Unconverted* (1657) were popular and influential.

In *A Holy Commonwealth* (1659) Baxter defended monarchy as the best form of government—but only if the king subordinated himself to the law of ''God, the Universal Monarch.'' In 1660 Baxter was summoned to London to cooperate in plans to restore the monarchy. He worked for a Restoration Church of England which would be moderately episcopalian, including Presbyterians, Congregationalists, and moderate Baptists not as sects but as members of one mutually acceptable catholic body. But the Anglican hierarchy vehemently opposed this plan, and Baxter and others of like mind were forced into Nonconformity. Stringent laws ousted more than 2000 ministers, denying them the right to preach. Baxter, like John Bunyan, was ruthlessly persecuted. Under James II he was imprisoned for more than a year because he had allegedly attacked church and state covertly in his *Paraphrase of the New Testament* (1684).

Baxter's sufferings had been mitigated by marriage in 1662 to a woman 20 years his junior. Despite their differences of age and temperament, they found ideal companionship. She died in 1681, and he lovingly memorialized her ''cheerful, wise, and very useful life.''

Among Baxter's major works were *Methodus theologiae* (1665), *Reason for the Christian Religion* (1667), *The Christian Directory* (1673), *Catholick Theology* (1675), *A Treatise of Episcopacy* (1681), and his autobiography, *Reliquiae Baxterianae* (1696).

Baxter died on Dec. 8, 1691. He was too outspoken and intense to succeed in his own time as a ''reconciler.'' But if he had been heeded, the split between Anglicanism and Dissent, which has sullied British Christianity and is being healed only today, would have been avoided.

Further Reading

A study of Baxter should begin with *The Autobiography of Richard Baxter,* edited by J.M. Lloyd Thomas (1925; new ed. 1931), followed by F.J. Powicke, *A Life of the Reverend Richard Baxter* (1924). Hugh Martin, *Puritanism and Richard Baxter* (1954), untangles 17th-century politics and theology and provides basic bibliographical guidance. Richard Schlatter, ed., *Richard Baxter and Puritan Politics* (1957), admirably treats *A Holy Commonwealth* and related works. For the religious context see Irvonwy Morgan, *The Nonconformity of Richard Baxter* (1946).

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Pierre Bayle

The French philosopher and skeptic Pierre Bayle (1647-1706) was the author of the *Historical and Critical Dictionary.* This unique philosophy source book was one of the most influential works during the 18th-century Enlightenment.

Pierre Bayle was born in the village of Carlat near the Spanish border. His father was a Calvinist minister. As a young man, Pierre was educated by the Jesuits at Toulouse, and under their influence he converted to Catholicism for a brief period. When Bayle returned to Calvinism, he traveled to Geneva to escape persecution as a heretic. There be became acquainted with the philosophy of René Descartes. In 1674 Bayle returned to France incognito and tutored in Paris and Rouen. The following year he became professor of philosophy at the Protestant University of Sedan, and when this school was suppressed in 1681, Bayle settled in Rotterdam, Holland, where he taught philosophy until his death.

With a certain irony Bayle insisted that he was a genuine Protestant in that he protested everything that was said and done. This skeptical attitude was a major motif of contemporary philosophy. Rationalism, as a new system of thought, consistently undermined the notion of authority both in ecclesiastical matters and in the philosophic opinions of the ancients. Positively, skepticism presented itself as the guardian of faith by showing the futility of all human reason. Derivatively, skepticism became aligned with humanism as a proponent of toleration in matters intellectual, political, and religious.

Famous Dictionary

Scholarship then was not what it is today. More than a few of the great minds of the 18th century owed all or much of their knowledge of the history of philosophy to Bayle's *Dictionnaire historique et critique* (1697; *Historical and Critical Dictionary*). Very early in his career Bayle conceived the notion of correcting errors in previous encyclopedias and of supplying information missing in standard reference works. The two volumes of the *Dictionary* contained more than 2,500 pages of primarily biographical information arranged in alphabetical order, together with occasional articles on general subjects. By modern standards the *Dictionary* is a capricious, polemical, debunking work filled with long quotations and literary allusions in which there is little relation between the topic under discussion and the content. The texts are generally brief and accurate, with numerous citations of authorities in the margins.

The heart of the work is the critical notes that Bayle appended in small print at the bottom of the pages. These footnotes and notes on the notes often were 10 times as long as the original article. They include philosophical and theological digressions, attacks against personal enemies, and thorough skepticism. Bayle justified his attitudes by an appeal to the professional impunity of the scholar: ''Let an historian relate faithfully all the crimes, weaknesses, and disorders of mankind, his work will be looked on as a satire rather than history.''For example, Bayle wrote a factual account of the life of the biblical king David. In the notes he pointed out that although David's life was divinely inspired his behavior by ordinary standards was completely immoral. The reader was left with a dilemma concerning the infallibility of Scripture, since ''Either those actions are not good or actions like them are not evil.''

The reaction to the *Dictionary* was instantaneous; Bayle was both famous and infamous. The work was placed on the Index by the Roman Catholic Church and condemned by the Dutch Reformed Church. Promising revision, Bayle amended the work, and a second edition appeared in three volumes in 1702. Printers incorporated the original articles with the amended versions, and by 1720 the work had grown to four volumes. It became, in the words of one critic, ''the Bible of the eighteenth century.''

Further Reading

A full-length study of Bayle in English is Howard Robinson, *Bayle, the Skeptic* (1931). Additional studies which relate him to his milieu or to other figures include Leo Pierre Courtines, *Bayle's Relation with England and the English* (1938); Paul Hazard, *The European Mind, 1680-1715* (trans. 1953); H. T. Mason, *Pierre Bayle and Voltaire* (1963); Walter Rex, *Essays on Pierre Bayle and Religious Controversy* (1965); and Karl C. Sandberg, *At the Crossroads of Faith and Reason: An Essay on Pierre Bayle* (1966). For the intellectual background of the period see Ernst Cassirer, *The Philosophy of the Enlightenment* (1951), and Lester G. Crocker, *An Age in Crisis: Man and World in Eighteenth Century Thought* (1959).

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Augustinus Bea

The German cardinal and scholar Augustinus Bea (1881-1968) was a key figure at the Second Vatican Council, 1962-1965. A Jesuit, he was noted for his piety, scholarship, and progressive posture.

Augustinus Bea was born on May 28, 1881, in Riedböhringen, the son of a carpenter. He studied theology, philosophy, and philology at universities in Germany and Holland. In 1902 he entered the Society of Jesus and began his long career as an Old Testament scholar. His special interests were Oriental languages, archeology, and the doctrine of inspiration in the light of modern historical criticism. From 1924 to 1959 Bea worked at the Pontifical Biblical Institute at Rome. He was increasingly recognized as an eminent scholar, and in 1943 he decisively advised Pope Pius XII on a positive attitude toward the historical critical interpretation of the Bible.

In 1959 Pope John XXIII elevated Bea to the rank of cardinal. In 1960 he made him president of the newly created Secretariate for Promoting Christian Unity for the forthcoming Second Vatican Council. Christian unity was one of Bea's special interests, and as early as 1935 he had attended a congress of Protestant Old Testament scholars. Throughout the Council, Bea contributed much to such areas as the sources of revelation, eschatology, missions, mariology, celibacy, the life of religious orders, and liturgy. His biblical and historical arguments tended to supplant the juridical view of the Church, which is static and restrictive, with the biblical view, which is dynamic and positive. He played an important role in articulating and making credible the spirit of the *aggiornamento* (modernization). He also helped to provide a viable basis for ecumenical dialogue on the scholarly, as well as on the nonscholarly, level.

While holding that Roman Catholicism was the one true religion, Bea believed that from a biblical viewpoint man can attain salvation not only through Catholicism, Protestantism, or the Eastern churches, but also through Judaism or any other non-Christian religion. He stressed that religious liberty must be the necessary and comprehensive mode of coexistence among all faiths. Observers agree that the adoption of the landmark declaration on the Jewish people was the special concern of Bea. He died at the age of 87 on Nov. 23, 1968, in Rome.

Further Reading

Bea published at least five books on topics related to the work of the Secretariat for Promoting Christian Unity, but the best summary of his own view of the Council is contained in his richly documented *Ecumenism in Focus* (1969). A full-length study of Bea is Bernard I. Leeming, *Agostino Cardinal Bea* (1964). Carlo Falconi, *Pope John and the Ecumenical Council: A Diary of the Second Vatican Council, September-December 1962* (trans. 1964), provides a lively portrait of Bea. He is discussed at length in Robert Blair Kaiser, *Pope, Council and World: The Story of Vatican II* (1963).

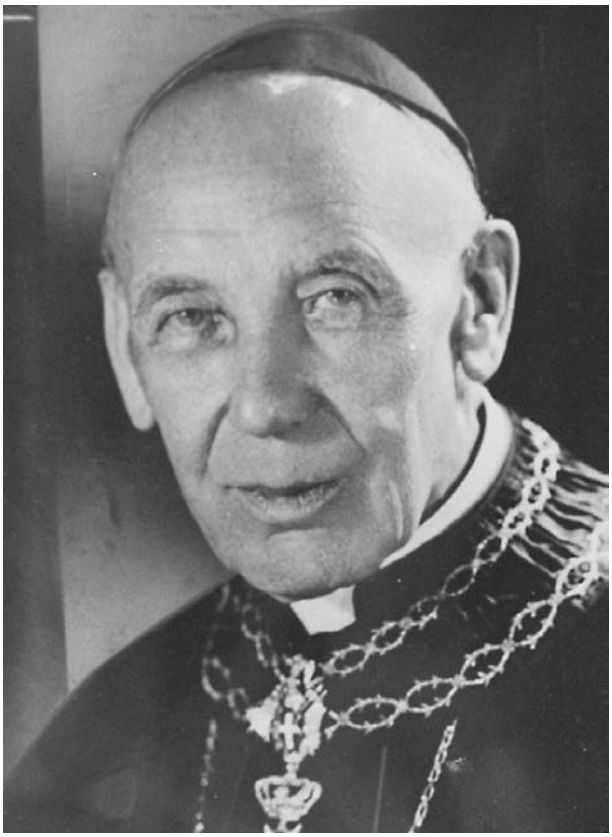

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Moses Yale Beach

An American inventor and newspaper entrepreneur, Moses Yale Beach (1800-1868) contributed to the technology of his time but was, above all, an important developer of popular journalism.

Moses Beach was born in Wallingford, Conn., on Jan. 7, 1800, the son of a farmer. He was apprenticed to a cabinetmaker in Hartford, where his exceptional industry enabled him to earn his freedom at the age of 18. Beach set up as a cabinetmaker in Northampton, Mass., and in 1819 he married Nancy Day. His bent for technical innovation was strong, and after moving to Springfield, Mass., he began a strenuous campaign to achieve success. His experiments with engines powered by gunpowder failed. A plan to introduce steam navigation on the Connecticut River might have succeeded, but Beach's funds gave out. Most successful was his design of a rag cutter for paper mills, but he did not patent it in time and so lost a fortune.

In 1829 Beach became associated with a paper mill in Saugerties, N. Y. Dissatisfied with its progress, in 1834 he joined his brother-in-law Benjamin Day in New York City as business and technical manager of the *Sun,* the first, and an outstanding example, of the ''penny'' newspapers which were bringing popularity to party-politics journalism. In 1835 Beach purchased part ownership of the *Sun* for $5,200. The *Sun* was then the most popular newspaper in the world, with 30,000 readers. Yet production expenses and the loss of advertising revenue occasioned by economic depression kept profits low. Accordingly, 3 years later Day sold Beach his own portion of *Sun* holdings for $40,000 (an action he later regretted). Although Beach was not a journalist in the same sense as his competitors James Gordon Bennett and Horace Greeley, the *Sun*'s continuing success was the result of his policies. In his 10 years of proprietorship he expanded the four-page paper from three columns to eight. He developed horse, rail, and pigeon services to speed news-gathering into his New York offices. He also contributed to the journalism of his era with such features as the ''Moon Hoax'' of author Edgar Allan Poe on April 13, 1844.

Beach's main accomplishments were, however, technical, as in his organization of the New York Associated Press and the Harbor Association, both intended to curb inefficiency and duplication of work among competitors in the newspaper business. Beach's *Weekly Sun* extended his paper to the countryside, and his *American Sun* in 1848 became the first paper to carry American journalism directly to Europe. Notable, too, was his pamphlet, *The Wealth of New York: A Table of the . . . Wealthy Citizens of New York* (1841, and subsequent editions).

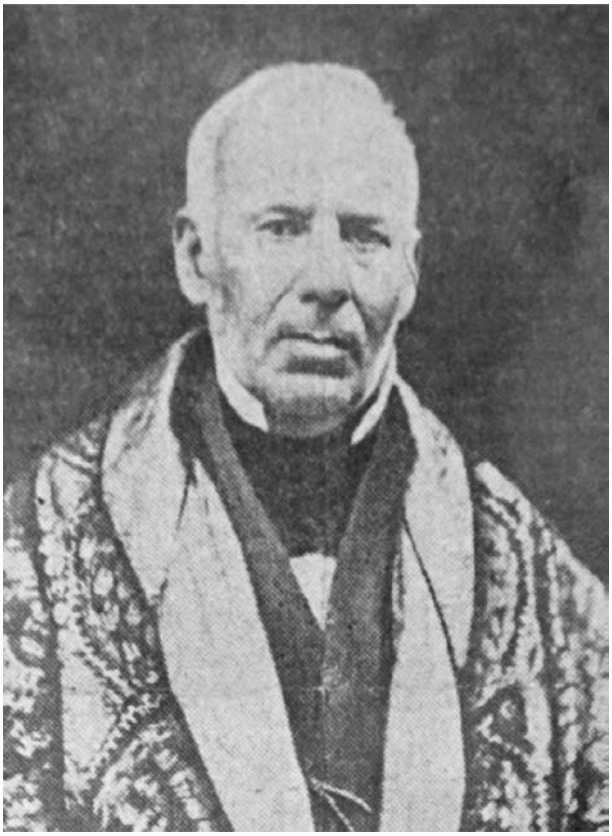

Although Beach was not conspicuous in public affairs, his good repute in 1846 did influence President James K. Polk to commission him to negotiate peace terms with Mexico. However, a false rumor of an American military defeat prevented Beach's departure.

When Beach's health failed, he retired to Wallingford and in 1848 turned over the *Sun,* with a circulation of 50,000, to two of his sons, the talented Moses S. Beach and Alfred Ely Beach. He died on July 19, 1868.

Further Reading

The one readily available study of Beach, emphasizing his journalistic career, is in Frank M. O'Brien, *The Story of the Sun, New York: 1833-1928* (1918; new ed. 1928). For background see Alfred M. Lee, *The Daily Newspaper in America: The Evolution of a Social Instrument* (1937), and Frank Luther Mott, *American Journalism: A History, 1690-1960* (1941; 3d ed. 1962). □

George Wells Beadle

The American scientist, educator, and administrator George Wells Beadle (1903-1989) demonstrated the role of genes in the control of biochemical reactions in living organisms.

George Beadle was born on October 22, 1903, in Wahoo, Nebraska. He obtained an undergraduate degree in biology in 1926 and a master's degree in 1927 from the University of Nebraska, where he developed a specific interest in genetics, especially that of corn. Beadle continued graduate study at Cornell University under the joint guidance of geneticist R. A. Emerson and cytologist L. W. Sharp during a period when studies combining the methods of cytology and genetics were most profitable. After receiving a doctorate in 1931, he joined the California Institute of Technology, first as a fellow of the National Research Council and then, until 1936, as an instructor of biology. He later served Harvard University as an assistant professor of biology (1936-1937) and Stanford University as a professor of biology from 1937 to 1946.

Recombination and Gene Action

The two most puzzling problems in genetic research at that time involved the mechanisms by which recombination occurs between linked genes and the ways in which genes control the development of the hereditary traits for which they are responsible. Beadle's greatest successes came in studies of gene action, especially through the development of methods of experimentation permitting both extensive and selective observations of phenomena previously known only from sporadic spontaneous occurrences. Interactions between tissues of different genetic constitutions had been occasionally observed in spontaneously occurring mosaics.

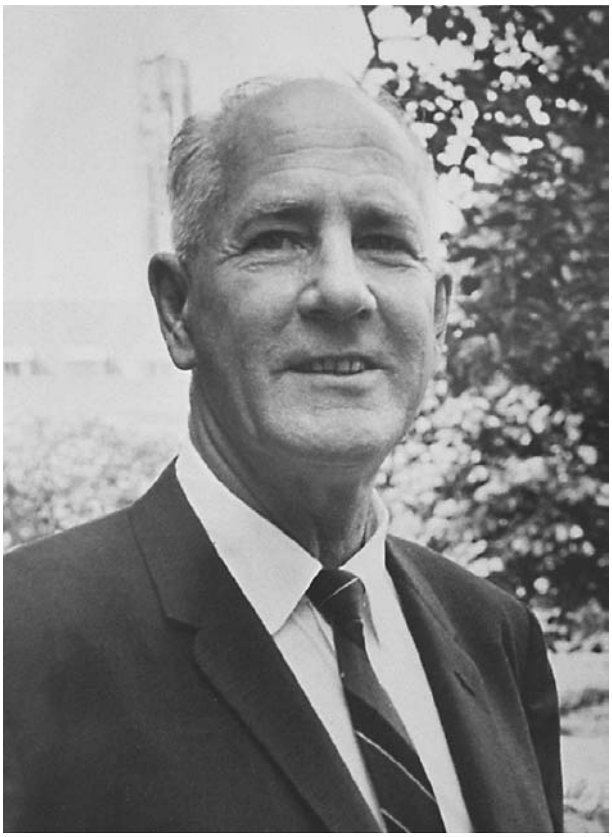

In 1935 Beadle and Boris Ephrussi at the Institut de Biologie Physico-Chimique in Paris succeeded in producing equivalent situations at will and involving any desired combination of genotypes by injecting organ buds from fruit fly (*Drosophila*) larvae into the body cavities of other larvae, where they continued to develop.

Enzyme-Gene Specificity

At about this time it was observed that, among species of microorganisms requiring a particular growth factor, some could use precursors not used by others. Presumably such differences were genetic, in which case it should be possible to induce mutations in genes responsible for nearly every step in the biosynthesis of every essential organic substance which could be fed to the organism. Selecting the mold *Neurospora* as an organism with suitable genetic and cultural characteristics, Beadle and E. L. Tatum in 1941 obtained definite support for that postulate. Afterwards the method became standard in biochemistry. Moreover, from the correlation between specific enzymes and specific genes, Beadle concluded that ''each enzyme protein has its master pattern present in a gene.'' (It is now known that the master pattern is transferred to the enzyme through the agency of messenger ribonucleic acid.)

Later Career and Honors

In 1946 Beadle was recalled to the California Institute of Technology to direct the division of biology. He gave up his own research efforts at that time. In 1961 he became president of the University of Chicago, a position he maintained until his retirement in 1968. By then he had accumulated more than 30 honorary degrees from many universities around the country and had been awarded memberships into several prestigious academic societies. However, chief among his accolades remains the Nobel Prize for Physiology or Medicine, which he shared with Edward Lawrie Tatum and Joshua Lederberg in 1958 for his work on the ''one gene-one enzyme'' concept.

In the 1960s Beadle renewed his interest in the genetics of corn and became a prominent figure in the ''corn wars,'' a debate among geneticists and archaeologists over the domestication of corn or maize in the Americas. Beadle contended that modern corn comes from a Mexican wild grass rather than a now-extinct species of maize. Beadle drew his conclusion from corn remains that show that domestication occurred at the time of the Mayans and Aztecs.

From 1968 to 1970 he directed the American Medical Association's Institute for Biomedical Research and from 1969 to 1972 served on the council of the National Academy of Science. He collaborated with his wife, Muriel Beadle, on the Edison Award-winning *The Language of Life: An Introduction to the Science of Genetics*. Beadle died June 9, 1989, in Pomona, California, at age 85 from complications of Alzheimer's disease.

Further Reading

Theodore L. Sourkes, *Nobel Prize Winners in Medicine and Physiology, 1901-1965* (rev. ed. 1967), contains a biographical sketch of Beadle and a description of his prize-winning work. Additional information is contained in Tyler Wasson, *Nobel Prize Winners* (1987) and in Maria Szekely, *From DNA to Protein* (1980). □

Dorothea Beale

English educator Dorothea Beale (1831-1906) was an instrumental figure in gaining acceptance for a more intellectual education for women. While principal of the Cheltenham Ladies' College in the late 1800s, she introduced courses such as history and physical geography into the traditional female-oriented curriculum and testified on the poor state of women's education for government commissions. Her ideas played a key role in launching reforms in women's education in England.

As the principal of the Cheltenham Ladies' College in England for almost 50 years, Dorothea Beale became a leading proponent of increased education for girls in the last half of the nineteenth century. Her educational reforms included expanding the curriculum for her students to include history, mathematics, and scientific concepts—a radical departure from the courses in needlework, music, and other domestic skills that were considered appropriate training for privileged young women at that time. Beale's beliefs that women should be educated so that

they could be better wives and mothers and that women do not require the same educational opportunities as men appear extremely conservative by modern standards. But by winning acceptance for her idea that women could and should be familiar with more intellectual academic topics, however, Beale paved the way for later educators who would open the doors of learning even wider for women of all classes.

Beale was born on March 21, 1831, in Bishopsgate, England. She was one of the 11 children of Dorothea Margaret Complin and Miles Beale. The importance that Beale placed on education stemmed from her family's firm belief that women should be given the freedom to pursue higher learning. Her father was a surgeon who was a proponent of social and educational reform; he felt his daughters should be given the opportunity to enrich their minds with all manner of education available and that they should be able to choose any type of career they pleased. Her mother's family also had a commitment to the intellectual training of women and boasted several women writers, including the feminist author Caroline Francis Cornwallis.

Surrounded by such concerns and ideas, Beale set her mind on becoming an educator at a very young age. Instead of playing outside, she preferred to stay indoors and study during her free time. Another activity she enjoyed as a small child was pretending to be the teacher of a make-believe girls school. She was an intense child who combined her strong will and self-discipline with her family's heavy emphasis on religion, resulting in a mystical outlook that she held throughout her life. Beale believed that she had been chosen by God to fulfill a sacred destiny, and her calling was to teach. A religious figure that she claimed she shared a special bond with was St. Hilda of Whitby, a seventh-century nun who was known for her great knowledge.

Beale's own education, however, did not reflect her family's concern with learning. She was schooled by governesses in her home, but the quality of the instructors was poor and they were continually being replaced. She also spent short periods of time at a boarding school in England and a finishing school in Paris. The result was an unsatisfying education lacking consistency or depth. Her own determination carried her through these times, however. Interested in pursuing her talent in mathematics, Beale arranged to attend lectures at Gresham College and Crosby Hall Institution in London. After the opening of Queen's College, Harley Street, Beale and her sisters began attending classes there in 1848.

First Woman on College Faculty

In keeping with her habits of hard work and intense study, Beale undertook a rigorous course of work at the college. She graduated from the school in 1849 at the age of 18 with certificates in six different areas: geography, mathematics, English, Latin, French, and German. Her high performance earned her an offer to teach at Queens; in accepting the position she became the first woman to hold a faculty post at the college. Her first assignment was as a tutor of mathematics. In the seven years she spent there, she later became a tutor of Latin and then head teacher of the school affiliated with the institution. During her stay, however, she became frustrated with the limited role that women faculty had at Queens. She also disapproved when the school began to lower its admissions standards. Unable to continue to compromise her own standards, she finally quit her job in 1856.

Beale soon found a new position as head teacher at the Clergy Daughters School at Casterton, where she began working in January of 1857. But this school was very disagreeable to her; she found the philosophical atmosphere to be very rigid and even the architecture of the building itself seemed to her to be unpleasant and unwelcoming. In addition, she was given strict guidelines on what she could teach. She was required to provide lessons in the Bible and Church history, ancient and modern history, physical and political geography, grammar and composition, English literature, Latin, French, German, and Italian. Beale had many ideas for reforms at the school, and she felt that her position of authority there should give her words some weight. She approached school authorities with the ultimatum that if her changes were not accepted, she would quit. Instead of giving in to her demands, the school fired her, and Beale left in defeat.

After these two failed ventures as a teacher, she returned to her family's home. There she did some teaching on a part-time basis and also began some writing projects. She produced two books in 1858, *The Student's Text-book of English and General History from B.C. 100 to the Present Time* and *Self-Examination.* Although she had suffered embarrassment and self-doubt for being unsuccessful in her first two teaching jobs, she did not give up faith in her chosen role as an educator. She realized that she could only fulfill her wishes in a place where she could give free reign to her ideas and abilities. Never again, she vowed, would she take a job that did not give her this level of independence and authority. With this renewed sense of purpose, in the summer of 1858 Beale joined 50 other applicants in seeking the position of principal of Cheltenham Ladies' College—the oldest private school for girls in England. She succeeded in winning the position and began an influential career at the school that would last for the next 50 years.

Introduced New Concepts in Education

Beale was an imposing figure on the campus of Cheltenham, invariably appearing in a black wool dress adorned with only a white scarf. An energetic, authoritative woman, she expected her teachers and students to share in her vision of education as a sacred duty and gift. She engaged in both teaching and administrative duties at the school, which at the time of her arrival was suffering from low enrollment and insufficient funding. Beginning with only 69 students, Beale managed to double that number within four years and secure adequate financial support for the school. With these matters in hand, she was able to concentrate even more fully on implementing the educational ideas that she had been developing her entire life.

In the classroom, Beale rejected the established idea of simply feeding required information to students. Instead she sought to instill a desire for knowledge that would guide a

woman throughout her lifetime. She altered the subject matter of classes as well. Rather than focusing solely on the social and domestic skills expected of young women of wealthy families, such as drawing, needlepoint, and playing the piano, Beale introduced more rigorously academic courses. She established classes in English history, German, and physical geography, using the geography course as a subtle means of including mathematics and scientific concepts into the curriculum. Beale understood that her methods could be seen as controversial, because at that time it was thought unnecessary, even unhealthy for girls to partake in serious studies. But she attempted to reconcile her new ways with public opinion by stating that a well-educated woman would make a better wife and mother than an uneducated one.

Beale experimented with a number of other innovative ideas at Cheltenham. She stressed the importance of a teacher's personality, disposition, and religious character in the success of education. This philosophy of becoming personally involved with the process of education was exemplified by Beale's own practices as principal—she took on the responsibility of supervising the boarding homes runs by the school and she insisted on personally evaluating every student on a weekly basis. To encourage a sense of discipline in her students she instituted a rule of silence during lessons, and to facilitate the appreciation of learning for its own sake, she did away with all competitions and prizes.

Testimony Spurs Education Reforms

Beale's success at reforming Cheltenham into a financially viable and forward-looking educational institution began to draw attention. In the 1860s, she was invited to testify on the state of women's education as part of a study by the British government's School Inquiry Commission. In her presentation for the commission, she described the appalling ignorance of middle- and upper-class young women who received the typical education allotted to girls at the time. In one example, she stated that among a group of over 100 girls taking an entrance exam, not one had been familiar with the concept of fractions, less than five could conjugate the French verb ''to be,'' and one girl was certain that the fourteenth-century poet Geoffrey Chaucer had lived only 100 years earlier. Her testimony and her rationale for improving women's education during this forum had an invigorating effect on education reforms in the country. But Beale's ideas for change continued to have a somewhat limited scope. While noting the necessity for improvement in the area of the quality of women's education, she did not argue that women should receive the same kind of training as men, because she felt that the different roles awaiting them in life did not call for such parity. She also displayed the prejudices of her class and did not concern herself with access to education for lower-class women. After the Commission released its findings based on the evidence presented by Beale and other female educators, she published an edited version of the report prefaced with her own introduction. The work appeared in 1869 as *Reports on the Education of Girls, with Extracts from the Evidence.*

The Cheltenham Ladies' College and Beale's reputation as a leading educator continued to grow throughout the rest of the 1800s. By the end of the century, the school had expanded to hold more than 1,000 students on a complex that covered 15 acres and included 14 boardinghouses. In addition, a 7,000-volume library had been constructed and a new department, St. Hilda's College, had been added to provide a kindergarten and secondary school. Beale herself became an active participant in a number of professional organizations and activities. She served as president of the Head Mistress Association from 1895 to 1897 and she continued to serve as a witness on education for various commissions. She founded an annual tradition of a teachers' retreat known as Quiet Days. She also returned to writing to support her efforts, producing such titles as *Home-Life in Relation to Day Schools* (1879), *A Few Words to Those Who Are Leaving* (1881), *Work and Play in Girls Schools* (1898), and in tribute to her greatest success, *History of the Cheltenham Ladies' College, 1853-1901* (1904). Her reform work brought her into contact with a number of other women in education, forming a close-knit network of personal and professional support. One of her closest colleagues was Frances Mary Buss, an educator at the North London Collegiate School.

In her later years, Beale received recognition and honors for her accomplishments and example in the field of education. She was awarded the freedom of the borough of Cheltenham in 1901, and the University of Edinburgh presented her with an honorary doctorate in 1902. Although deaf and in poor health toward the end of her life, she continued to work until only a few weeks before her death. Beale died from cancer on November 9, 1906. Her ashes were interred at Lady Chapel of Gloucester Cathedral, and a memorial service was held for her the following week at St. Paul's Cathedral. At her memorial, the educator was remember as a great woman whose religious inspiration had infused all those around her. Perhaps her greatest contribution was the ideals and knowledge that she had instilled in her own students. Many teachers trained at Cheltenham went on to play an important role in continuing the education reforms in England's girls' schools that had first begun with Beale's pioneering innovations.

Further Reading

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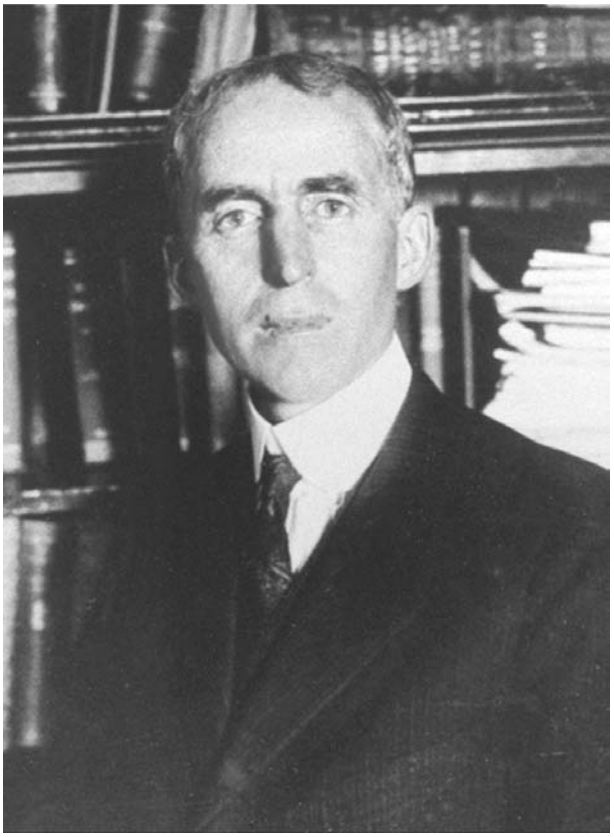

Charles Austin Beard

Charles Austin Beard (1874-1948), American historian and political scientist, was probably the most influential historical scholar of his time. He is best known for his emphasis on the role of economic interests in American history.

Charles A. Beard was born into a well-to-do family on a farm near Knightstown, Ind., on Nov. 27, 1874. He graduated from DePauw University in 1898. His interest in social problems was stimulated by a visit to Chicago's Hull House and subsequent study at Oxford in England, where he came in contact with economic reformers and helped found Ruskin Hall, a workingmen's school. In 1900 he married Mary Ritter, whom he had met at DePauw; they had a daughter and a son.

After taking his doctorate at Columbia University in 1904, Beard taught there until he resigned in 1917 in the midst of a controversy over academic freedom and the right of professors to criticize the government's war policy. After that, except for his participation in the New School for Social Research, he never again held a regular academic post. Financially well-off and the author of highly successful textbooks, Beard worked at his farm in New Milford, Conn. An amazingly prolific writer, he published, alone or with collaborators (particularly his wife), some 60 books and 300 articles. Between world Wars I and II he was nationally and internationally prominent as scholar, adviser, publicist, and polemicist on questions of public administration and various aspects of social and foreign policy.

Beard caused an early sensation with *An Economic Interpretation of the Constitution of the United States* (1913), a study of the property holdings of the Founding Fathers; it concluded that they ''were, with few exceptions, immediately, directly, and personally interested in, and derived economic advantages from, the establishment of the new system,'' and maintained that ''the Constitution was essentially an economic document.'' Viewing American history as a conflict between financial and agrarian interests, Beard carried his analysis further in his *Economic Origins of Jeffersonian Democracy* (1915) and most brilliantly in his and Mary Beard's *The Rise of American Civilization* (1927). The latter volume popularized a view of the Civil War as a ''Second American Revolution,'' in which capitalists carried out against the property interests of slaveholding planters ''the most stupendous act of sequestration in the history of Anglo-Saxon jurisprudence.'' In addition, the Beards charged that the 14th Amendment was planned from the beginning to be a bulwark for the property rights of corporations.

Ever a reformer and a longtime advocate of a planned democratic economy, Beard, in the manner of his teacher and colleague at Columbia, James Harvey Robinson, saw the writing of history as providing tools for progressive social change. By 1933, when he gave his presidential address to the American Historical Association, he was convinced of the radical subjectivity of historical knowledge: ''written history'' was merely ''an act of faith,''and the ideal of objectivity, he later asserted, was only a ''noble dream.'' As his economic determinist viewpoint lost rigidity, he was able to assess the Founding Fathers more traditionally in *The Republic* (1943).

During the 1930s Beard was a staunch continentalist and isolationist and vigorously opposed American involvement in World War II. His last years were devoted to a highly controversial study of the approach of war, in which he placed heavy blame upon Franklin D. Roosevelt: *President Roosevelt and the Coming of the War, 1941* (1948). Since Beard's death on Sept. 1, 1948, his historical methods and characteristic views of American history have been seriously attacked by new generations of historians.

Further Reading

Some biographical material appears in Mary Beard, *The Making of Charles A. Beard: An Interpretation* (1955). Beard's career is insightfully discussed and appraised in Richard Hofstadter, *The Progressive Historians: Turner, Beard, Parrington* (1968), and in Cushing Strout, *The Pragmatic Revolt in American History: Carl Becker and Charles Beard* (1958). Howard K. Beale, ed., *Charles A. Beard: An Appraisal* (1954), contains a number of useful assessments.

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Mary Ritter Beard

Mary Ritter Beard (1876-1958) was active in the struggles for women's suffrage and for trade union reform. With her husband Charles Austin Beard she wrote several books, including the multivolume *The Rise of American Civilization*. On her own she wrote several books about women, the most important of which was *Woman as Force in History: A Study of Traditions and Realities*.

Mary Ritter Beard was born into a secure, Republican, middleclass world in Indianapolis, Indiana, on August 5, 1876. Her father, Eli Foster Ritter, was an attorney by occupation and a zealous temperance advocate and stalwart of the local Methodist church. Her mother, Narcissa Lockwood, a former school-teacher active in local community and church activities, was primarily caught up in rearing her family of six, of which Beard was the elder daughter. At the age of 16 she attended DePauw University, not far from home, as had her father and as did all her siblings. In college she met and in 1900 married Charles Austin Beard (1874-1948).

The young couple spent two years in England, partly in Manchester, then the center of labor and feminist ferment, and both movements absorbed their energies. At Oxford, where her husband studied history and helped to found Ruskin Hall, a college designed for workingclass men, she discovered the militant women's movement and met and worked with leading English radical suffragists.

The Beards returned to the United States in 1902 and both began graduate study at Columbia University, but she soon left her academic studies in sociology. By then the mother of two children, she chose to devote her time to the struggles for women's suffrage and for trade union reform. For example, she helped the National Women's Trade Union League organize the New York shirt-waistmaker's strike in 1909 and protest the Triangle factory fire in which more than 100 young girls and women were killed.

She became an activist in the women's suffrage movement as organizer, publicist, and fundraiser. Her particular interest in workingclass women, a legacy from her years in England, led her to active participation in the Wage Earner's League, the Woman Suffrage Party's organization for working women. When a militant faction of the National Woman Suffrage Association began to form under the leadership of Alice Paul, Beard went with this group, originally known as the Congressional Union, later splitting away to form the Woman's Party.

Although Beard stayed with the women's suffrage movement for years, she slowly detached herself from the role of activist and moved toward the role of analyst and social critic. A break did finally come when, after the suffrage amendment was won in 1920, the Woman's Party centered its activities on the passage of the Equal Rights Amendment. Beard left the organization, choosing instead to support the idea of protective legislation for working women. She was one of many feminists, especially those concerned with working women, who initially opposed the Equal Rights Amendment (ERA).

Writing with a Partner

The Beards were partners for almost 50 years, raised two children, established an exciting and loving home together, and shared a political commitment that carried them often into the public arena on controversial issues. They are most well-known today for their collaboration on major works. The Beards' first joint venture, *American Citizenship,* appeared in 1914. In 1920 they issued *The History of the United States* . The first two volumes of their monumental history of the nation appeared in 1927. The total work is titled *The Rise of American Civilization*. In 1939 another two volumes of The Rise appeared, and in 1942 the concluding volume was issued. *The Rise of American Civilization* shaped the thinking of generations of Americans. *A Basic History of the United States,* their ''last will and testament of the American people,'' said her husband, was published in 1944.

Beard published two books alone while she was involved in activist politics. The first, *Woman's Work in Municipalities,* appearing in 1915, was a lengthy essay in the tradition of muckraking literature, demonstrating the varied and essential work of women in cities. In 1920 she published *A Short History of the American Labor Movement,* designed for readers with little knowledge of the struggle of working people in the United States. Her only other book written alone that did not deal with women was a long

essay, *The Making of Charles A. Beard,* which was published in 1955, seven years after her husband's death.

The rest of her long and active intellectual life was devoted to writing books and articles and speaking endlessly on what became the major theme of her public life—that women are and have always been a central force in history and culture, that women have been active, assertive, competent contributors to their societies, but that history books do not reflect their role. Women are left out of history, are made to seem invisible, she said, and she saw as her mission a reconstruction in order to end that invisibility.

Women had succeeded, after 80 years of active struggle, in acquiring the vote, but with that victory came the belief that women's history began with the suffrage struggle. To Beard, such a belief was a denial of all the histories of women, and, therefore, a denial of self in the women who were living in the present. The core of everything she wrote and everything she did was shaped by her conviction that women were undeniably a force in civilization, and that history and politics were incomplete without that recognition. She devoted her energies to trying to persuade all people, but women particularly, of their own historic past and of the power that was within their reach to change the present. She began a crusade for women's minds that took many forms.

Writing Alone

Most important, she wrote *On Understanding Women,* published in 1931, which ushered in the decade of her most creative work. In 1933 she edited a collection of writing by women called *America Through Women's Eyes*. In 1934 she edited, with Martha Bensley Bruère, *Laughing Their Way: Women's Humor in America* . In 1946 her most famous work appeared: *Woman as Force in History: A Study of Traditions and Realities*. Reprinted in 1962 and again in 1971, it had its third printing in 1973. In 1953 she published *The Force of Women in Japanese History*.

Woman as Force in History represents the culmination of her years of study and writing on the subject and stands as the mature statement of her thesis on the historic role of women. Many of the ideas and themes she developed in earlier years were pulled together and deepened in this major work. Her analysis of the ideas of the legal theories of William Blackstone and their impact on American feminists occupies a significant portion of what is new and of immense significance in this volume.

In pre-industrial times, she asserted, women were often discriminated against and were seen by theologians and moralists as evil and inferior, but in reality women so often defied law and custom that it is not possible to use any single formula to describe woman's role. Women of the ruling class often wielded great power, and women of the lower classes suffered as much or more from their class position as from their gender. It was not until the rise of democratic government and the expansion of political power to ordinary men that women as a group were excluded from positions of power. It was with the development of capitalism, she argued, that discrimination on account of sex, regardless of class, became pervasive, and it was during this time that women were driven out of the professions, out of politics, and out of power. The feminist movement, born during this period of diminished rights, assumed that such restrictions always existed and thus passed on a view of history that was invalid and incomplete.

Even in her role as intellectual and social critic, Mary Ritter Beard retained her activist impulse. In 1934 she wrote an extraordinary 50-page pamphlet entitled ''A Changing Political Economy as it Affects Women,'' which was a detailed syllabus for a women's studies course—the first of its kind—and she tried desparately to persuade many colleges and universities to establish such a course. Later in the 1930s, in an effort to create some tangible demonstration of women's lives and women's pasts, she developed the idea of establishing a women's archive. For five years she tried to establish, finance, organize, structure, house, and publicize what became the World Center for Women's Archives. The object of the center was to assemble and preserve all source material dealing with women's lives, a clearinghouse of information on the history of women.

In the spring of 1941 she was involved in a new project, a feminist critique of the *Encyclopaedia Britannica,* financed by the *Encyclopaedia* itself and carried out by a staff of three women that Beard selected. The final report, submitted after 18 months, is an intriguing 40-page document which is filled with provocative ideas for further research.

Mary Ritter Beard died in August 1958 at the age of 84, but the echo of her voice and the impact of her ideas remain.

Further Reading

The best way to become familiar with the ideas of Mary Ritter Beard is to read her books, especially *Woman as Force in History,* although this is not an easy work to understand. The only extensive appraisal of her life and work is Ann J. Lane's *Mary Ritter Beard: A Sourcebook* -(1978), which also contains significant selections from her writings and a thorough bibliography. Other valuable assessments are Berenice A. Carroll, ''Mary Beard's *Woman as Force in History:* A Critique,'' Massachusetts Review (Winter-Spring 1972) and reprinted in *Liberating Women's History: Theoretical and Critical Essays* , edited by Berenice A. Carroll (1976); Carl N. Degler, ''*Woman as Force in History by Mary Beard,'' Daedalus* (Winter 1974); and Ann J. Lane, ''Mary Ritter Beard: Women as Force,'' in *Feminist Theorists: Three Centuries of Women's Intellectual Traditions,* edited by Dale Spender (1983).

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Romare Howard Bearden

The American painter-collagist Romare Howard Bearden (1914-1988) was a leading abstractionist until racial strife in the United States led him to focus more directly on African American subject matter, with related changes in his style and technique.

An only child, Romare Bearden was born on September 2, 1914, in Charlotte, North Carolina. When he was still a child, the family moved to Harlem, New York City, where his mother was a well-known journalist and political activist. He received a bachelor of science degree from New York University because, he said, ''I thought I wanted to be a medical doctor.'' E. Simms Campbell, the renowned African American cartoonist, encouraged him to study painting with George Grosz, the German-born painter and satirical draftsman, at the Art Students' League in New York. ''It was Grosz,'' Bearden remembered with gratitude, ''who first introduced me to classical draftsmen like Hogarth and Ingres.'' Essential as formal institutions were to his development as a person and an artist, his association with African American artists and intellectuals of the Depression period cannot be minimized. Among these were the painters Norman Lewis and Jacob Lawrence and the writer Ralph Ellison, who maintained an atmosphere of social and political concern which heavily influenced Bearden's early work. Even though his concern for these problems in no way diminished later and all his works abound in ethnic subject matter, the mild-mannered, almost shy artist insisted that he was not a social propagandist. ''My subject is people,'' he said. ''They just happen to turn out to be Negro.''

Early in his career he emulated the styles of Rufino Tamayo and José Clemente Orozco, painting simple forms and echoing the crude power he had come to admire in medieval art. His paintings of everyday black life were forceful in color; the figures followed simple patterns and their statements were literal, as in graphic art rather than painting. By 1945 he had begun to adopt a less literal, more personal style, which proved to be the most congenial for his unique artistic expressions. In the 1950s, while working as a New York City Welfare Department investigator, he expressed his feelings in lyrical abstractions.

First Solo Shows Bring Recognition

Caresse Crosby launched Bearden in her Washington, D.C., gallery in 1945, following his service in World War II. In his first one-person show in New York the same year, 18 works were sold during the first two weeks, and the critics were ecstatic in their praise, calling his work ''vibrant,'' ''propulsive,'' and ''poetic.'' There were subsequent invitations to exhibit, including solo shows in Paris and New York.

By 1960 Bearden's personal style had firmly caught the imagination of the art world. Drawing on his boyhood memories of the Deep South and his experiences as a longtime resident of Harlem, he depicted the conditions in which African Americans lived with such stark reality that the collage or montage became a powerfully emotive art form. With the skill of a master, he made formidable use of disparate elements of photographs and documentary film, resulting in an uncommon immediacy in his work that extended its meaning.

Influenced by the Civil Rights Movement

The early 1960s brought a period of transition for Bearden. In 1963 a group of African American artists began meeting in his Harlem studio. Calling themselves the Spiral Group, they sought to define their roles as black artists within the context of the growing civil rights movement.

His ''Projections'' series, exhibited in 1964, caused a wave of controversy and excitement. The tormented faces of African American women hanging upside down on the cracked stoops of Harlem tenements, New York bridges soaring out of Carolina cotton fields, and African pyramids colliding with American folk singers strumming guitars prompted one critic to write that the show comprised ''a collection of headhunters.'' These startling images, constructed from newspaper and magazine photographs, had been enlarged from their original color into huge black-and-white photographs that provided the artist's desired effect of urgency.

The shock turned into solid success that brought Bearden many honors, including cover commissions for *Time, Fortune,* and the *New York Times* magazines; the National Institute of Arts and Letters achievement award (1966); and a 1970 Guggenheim Memorial Fellowship to write a history of African American art. In 1969 his book *The Painter's Mind* (Carl Holty, coauthor) was published. He also wrote a biography of Henry O. Tanner, the towering but unheralded African American artist of the late 19th and early 20th centuries.

His first full-scale exhibition in a European museum was held in May 1971 at the Rath Museum in Geneva, Switzerland. In his widely acclaimed ''Prevalence of Ritual'' retrospective at New York's Museum of Modern Art, also

held in 1971, many of the works displayed were collage paintings.

Focus on African American Life in the 1970s and 1980s

The primary subject of the last 25 years of Bearden's art was the life and culture of African Americans. His work covered rural themes based on his memories of the South as well as urban life and jazz. In the 1980s he produced a large body of work featuring compelling images of women. For many years he spent time annually on the Caribbean island of St. Martin, which brought tropical images to his work.

In 1986 Bearden was commissioned by the Detroit Institute of Arts to celebrate its centennial. He executed a mosaic mural, done in mosaic glass, titled ''Quilting Time''. The work is typical of Bearden in that it is rooted in his memories of his southern childhood and depicts an important aspect of African American culture. The brightly colored mosaic shows a group of women making a quilt. His use of mosaic tile late in his career developed from the technique of building his forms with very small pieces of paper, called *tesserae*. Since the paper was so fragile, Bearden preferred using mosaic tile for large public works.

Honors and Legacy

Bearden received the Medal of Arts from President Ronald Reagan in 1987. Less than a year later, on March 11, 1988, Bearden died of bone cancer in New York City. His estate made provisions for the establishment of the Romare Bearden Foundation to aid in the education and training of talented art students.

''Memory and Metaphor: The Art of Romare Bearden, 1940-1987'' was a major retrospective show containing nearly 150 works from Bearden's half-century career in the visual arts. Beginning at the Studio Museum in Harlem in 1991, the show traveled through 1993 to major museums in Chicago, Los Angeles, Atlanta, Pittsburgh, and finally the National Museum of American Art in Washington, D.C. His massive survey *A History of African-American Artists from 1792 to the Present* was posthumously published in 1993.

Further Reading

A complete examination of Bearden and his work is available in Myron Schwartzman, *Romare Bearden: His Life and Art* (1990). Additional information on Bearden's career may be found in Elton C. Fax, *Black Artists of the New Generation* (1977), Sharon F. Patton, *Memory and Metaphor: The Art of Romare Bearden, 1940- 1987* (1991), and the Smithsonian Institution's, *African American Visual Aesthetics: A Postmodernist View* (1995). □

Aubrey Vincent Beardsley

The English illustrator Aubrey Vincent Beardsley (1872-1898) was the most influential draftsman of his era in England. He was closely connected with the fin-de-siècle period.

Aubrey Beardsley was born in Brighton on Aug. 21, 1872. His father, the son of a local jeweler, lost the money he had inherited, so his mother supported the family by giving music lessons and working as a governess. Because of his mother's absence from home, Aubrey was sent to a nearby boarding school at the age of 6; his schooling was interrupted by attacks of tuberculosis. He began to draw in school, and by the age of 10 he was selling his drawings, which were imitations of Kate Greenaway's.

At the age of 15 Beardsley went to work in London, first for a surveyor and then in an insurance office. On the spur of the moment, he called on the painter Edward Burne-Jones, who prophesied that Beardsley would become a great artist. His first important commission, an enormous, highly paid one, to illustrate Malory's *Morte d'Arthur,* came at the age of 20; this work is a masterpiece. Beardsley's drawings in the first issue of the *Studio* magazine were a tremendous success; he said, quite rightly, that he had ''already far outdistanced the old men'' and that he ''had fortune at his feet.'' His illustrations for Oscar Wilde's play *Salome* were a great success, but Wilde did not like the drawings, for he feared that they overshadowed the play.

Beardsley was a bit of a dandy, with ''a face like a silver hatchet, and grass green hair,'' according to Wilde. Beardsley was a public character as well as a private eccentric before his twenty-first birthday. He said, ''I have one aim—the grotesque. If I am not grotesque I am nothing.'' Anxious to make the most of his life, which he knew would be short, he took on all kinds of commissions.

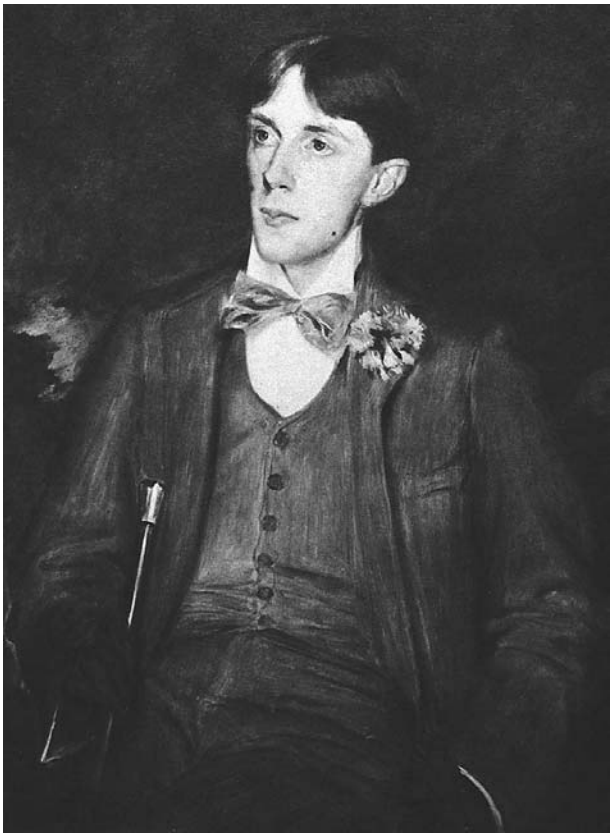

From its first issue, Beardsley was art editor of the *Yellow Book,* a magazine whose format and title were taken from the cheap French novel of the day. When Wilde was arrested, Beardsley's association with him in the public mind was so close that the publishers of the *Yellow Book* felt they had to get rid of him. Suddenly no respectable publisher would employ him.

Beardsley eventually made a connection with a new magazine, the *Savoy*. Many of the writers were former contributors to the *Yellow Book*. As with the *Yellow Book,* Beardsley was the outstanding attraction of the *Savoy,* and it was a great blow to the magazine when he had to suspend his contributions because of his health. He died in Menton, France, on March 16, 1898, at the age of 25, working right up to the end.

Beardsley was a designer of genius and a draftsman of a high order of talent. His illustrations are distinguished by a rhythmic, curving line that has many of the characteristics of engraving, and his whole conception of the art of illustration was profoundly personal and original. His style, overblown in manner and ''decadent'' in subject matter, was dominant in England and the United States during part of the ''great age of illustration.'' Through Sergei Diaghilev it had a strong effect on the Russian ballet. Beardsley's influence on Art Nouveau was profound, and the painters Wassily Kandinsky and Pablo Picasso were early admirers of his work.

Further Reading

The best book on Beardsley is Stanley Weintraub, *Beardsley: A Biography* (1967). Two earlier studies are Robert Ross, *Aubrey Beardsley* (1909), and Haldane Macfall, *Aubrey Beardsley: The Man and His Work* (1927).

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The Beatles

In the 1960s a new band known as the Beatles burst on the pop music scene and changed it forever. Band members included George Harrison (1943-), John Lennon (1940-1980), Paul McCartney (1942-), and Ringo Starr (1940-). With the release of three anthologies in the mid-1990s, the group remained one of the best-selling of all time.

On February 7, 1964, the Beatles arrived at Kennedy International Airport in New York City, met by 110 police officers and a mob of more than 10,000 screaming fans. The British Invasion—and in particular, ''Beatlemania''—had begun, and the ''mop-topped'' Beatles— John Lennon, Paul McCartney, George Harrison, and Ringo Starr —wasted no time in endearing themselves to American fans and the media, though many adults remained skeptical. According to the February 24, 1964, *Newsweek* cover story, the Beatles' music, already topping the charts, was ''a near disaster'' that did away with ''secondary rhythms, harmony, and melody.'' Despite such early criticism, the Beatles garnered two Grammy Awards in 1964, foreshadowing the influence they would have on the future of pop culture.

Inspired by the simple guitar-and-washboard ''skiffle'' music of Lonnie Donegan and later by U.S. pop artists such as Elvis, Buddy Holly, and Little Richard, John Lennon formed his own group, the Quarrymen, in 1956 with Pete Shotton and other friends. Expertise helped guitarist Paul McCartney, whom Shotton introduced to Lennon in 1957 at a church function, find a place in the band, and he in turn introduced Lennon to George Harrison. Only fourteen, Harrison, though a skilled guitarist, did not impress seventeen-year-old Lennon overmuch, but his perseverence finally won him a permanent niche in the developing ensemble. Stuart Sutcliffe, an artist friend of Lennon's, brought a bass guitar into the group a year later. Calling themselves Johnny and the Moondogs, the band eventually won a chance to tour Scotland, backing a little-known singer, Johnny Gentle. Renamed the Silver Beatles, they were well-received, but the pay was poor, and the end of the tour saw the exit of a disgusted drummer and the arrival of Pete Best.

L-R: Paul and Ringo (back), George and John (front)

With the help of Welshman Allan Williams, club owner and sometime-manager for many promising bands playing around Liverpool in 1960, the Beatles found themselves polishing their act at seedy clubs in Hamburg, West Germany. Living quarters were squalid, working conditions demanding, but instead of splintering the group, the experience strengthened them. Encouraged by their audiences' demands to ''make show,'' they became confident, outrageous performers. Lennon in particular was reported to have played in his underwear with a toilet seat around his neck, and the whole band romped madly on the stage. Such spectacles by the Beatles and another English band, Rory Storme and the Hurricanes, ultimately caved in the stage at one club. The Beatles' second trip to Hamburg, in 1961, was distinguished by a better club and a series of recordings for which they backed singer Tony Sheridan—recordings that proved critical in gaining them a full-time manager. At the end of that stay, Sutcliffe remained in Hamburg to marry, having ceded bass duties to McCartney. He died tragically the following spring, shortly after the Beatles joined up with Brian Epstein.

Intrigued by requests for Tony Sheridan's ''My Bonnie'' single, featuring the Beatles, record shop manager Brain Epstein sought the band at Liverpool's Cavern Club. Within a year of signing a managerial agreement with Epstein, the Beatles gained a recording contract from E.M.I. Records producer George Martin, and on the eve of success shuffled yet another drummer out, causing riots among Pete Best's loyal following. The last in a long line of percussionists came in the form of the Hurricanes' sad-eyed former drummer, Ritchie Starkey— Ringo Starr.

Despite initial doubts, Martin agreed to use Lennon and McCartney originals on both sides of the Beatles' first single. ''Love Me Do,'' released on October 5, 1962, did well enough to convince Martin that, with the right material, the Beatles could achieve a number one record. He was proved correct. ''Please Please Me,'' released in Britain on January 12, 1963, was an immediate hit. The biweekly newspaper *Mersey Beat* quoted Keith Fordyce of *New Musical Express,* who called the song ''a really enjoyable platter, full of vigour and vitality,'' as well as Brian Matthew, then Britain's most influential commentator on pop music, who proclaimed the Beatles ''musically and visually the most accomplished group to emerge since the Shadows.'' The Beatles' first British album, recorded in one thirteen-hour session, remained number one on the charts for six months.

The United States remained indifferent until, one month before the Beatles' arrival, E.M.I.'s U.S. subsidiary, Capitol Records, launched an unprecedented $50,000 promotional campaign. It and the Beatles' performances on *The Ed Sullivan Show,* which opened their first American tour, paid off handsomely. ''I Want to Hold Your Hand,'' released in the United States in January of 1964, hit number one within three weeks. After seven weeks at the top of the charts, it dropped to number two to make room for ''She Loves You,'' which gave way to ''Can't Buy Me Love.'' As many as three new songs a week were released, until on April 4, 1964, the Beatles held the top five slots on the Billboard list of top sellers, another seven in the top one hundred, and four albums positions including the top two. One week later, fourteen of the top one hundred songs were the Beatles'—a feat unmatched before or since.

Also in 1964, long before music videos had become commonplace, the Beatles appeared in the first of several innovative full-length feature films. Shot in black-and-white and well-received by critics, *A Hard Day's Night* represented a day in the life of the group. Its release one month before the Beatles began their second U.S. tour was timely. *Help,* released in July of 1965, was a madcap fantasy filmed in color. Exotic locations made *Help* visually more interesting than the first film, but critics were less impressed. Both albums sold well, though the U.S. versions contained fewer original songs, and *Help* was padded with pseudo-Eastern accompanying tracks.

The 1965 and 1966 albums *Rubber Soul* and *Revolver* marked a turning point in the Beatles' recording history. The most original of their collections to date, both combined Eastern, country-western, soul, and classical motifs with trend-setting covers, breaking any mold that seemed to contain ''rock and roll.'' In both albums, balladry, classical instrumentation, and new structure resulted in brilliant new concepts just hinted at in earlier works like ''Yesterday'' and ''Rain.'' Songs such as ''Tomorrow Never Knows,'' ''Eleanor Rigby,'' and the lyrically surreal ''Norwegian Wood'' made use of sophisticated recording techniques—marking the beginning of the end of the group's touring, since live performances of such songs was technically impossible at the time. The Beatles became further distanced from their fans by Lennon's comments to a *London Evening Standard* writer: ''Christianity will go. It will vanish and shrink. I needn't argue about that, I'm right and will be proved right. We're more popular than Jesus Christ now. I don't know which will go first, rock 'n' roll or Christianity. Jesus was all right, but his disciples were thick and ordinary. It's them twisting it that ruins it for me.'' While the British dismissed the statement as another ''Lennonism,'' American teens in the Bible Belt took Lennon's words literally, ceremoniously burning Beatle albums as the group finished their last U.S. tour amid riots and death threats.

Acclaimed by critics, with advance sales of more than one million, the tightly produced ''conceptual'' album *Sgt. Pepper's Lonely Hearts Club Band* was perhaps the high point of the Beatles' recording career. No longer a ''collection'' of Lennon - McCartney and Harrison originals, the four-Grammy album was, in a stunning and evocative cover package, a thematic whole so aesthetically pleasing as to remain remarkably timeless. Imaginative melodies carried songs about many life experiences, self-conscious philosophy, and bizarre imagery, as in ''A Day in the Life''—a quintessential sixties studio production. The Beatles' music had evolved from catchy love songs to profound ballads, social commentary, and work clearly affected by their growing awareness of and experimentation with Eastern mysticism and hallucinogenic drugs. Song like ''Lucy in the Sky With Diamonds'' were pegged as drug-induced (LSD), and even Starr's seemingly harmless rendition of ''A Little Help From My Friends'' included references to getting ''high.'' Broadening their horizons seemed an essential part of the

Beatles' lives and, influenced greatly by Harrison's interest in Indian religion, the Beatles visited the Maharishi Mahesh Yogi in Bangor, Wales, in 1967. It was there that news of Brian Epstein's death reached them.

The group's next cooperative project was the scripting and directing of another film, *Magical Mystery Tour,* an unrehearsed, unorganized failure. Intended to be fresh, it drew criticism as a compilation of adolescent humor, gag bits, and undisciplined boredom. The resulting album, however, featured polished studio numbers such as McCartney's ''Fool on the Hill'' and a curiosity of Lennon's , ''I Am the Walrus.'' The American LP added tracks including ''Penny Lane,'' ''Hello Goodbye,'' and ''Strawberry Fields Forever,'' which were immortalized on short films broadcast by Ed Sullivan. Solo projects in 1967 and 1968 included the acting debuts of Lennon in *How I Won the War* and Starr in *Candy,* Harrison's soundtrack to the film ''Wonderwall,'' and Lennon's eventual release of his and Yoko Ono's controversial *Two Virgins* albums.

Growing diversity pointed to disintegration, the early throes of which were evident in 1968 on the two-record set, *The Beatles,* the first album released by the group's new record company, Apple. The *White Album,* as it was commonly known, showcased a variety of songs, mostly disjointed, often incomprehensible. According to George Martin, as quoted in *The Beatles Forever,* ''I tried to plead with them to be selective and make it a really good single album, but they wouldn't have it.'' The unity seen in earlier projects was nudged aside by individuality and what appeared to be a growing rift between Lennon and McCartney. Whereas the latter contributed ballads like ''Blackbird,'' the former ground out antiwar statements, parodied the Maharishi, and continued to experiment with obscure production. Harrison, on the other hand, shone in ''While My Guitar Gently Weeps,'' aided by Eric Clapton's tasteful guitar solo. Starr, for the first time, was allotted the space for an original, the country-western ''Don't Pass Me By,'' which became a number-one hit in Scandinavia where it was released as a single. Overall, critics found the *White Album* a letdown after the mastery of *Sgt. Pepper,* though Capitol claimed it was the fastest-selling album in the history of the record industry.

Despite having little to do with its making, the Beatles regained some of their lost status with *Yellow Submarine,* an animated feature film released in July 1968. A fantasy pitting the big-eyed, colorfully clothed Beatles against the squattish Blue Meanies, the film was visually pleasing if not initially a big money-maker. The group spent minimal time on the music, padding it with studio-session throwaways and re-releases of ''All You Need Is Love'' and ''Yellow Submarine'' itself. The remainder of 1968 and 1969 showed the individual Beatles continuing to work apart. Starr appeared in the film *The Magic Christian,* and Lennon performed live outside the group with Yoko Ono, whom he had married, and the Plastic Ono Band.

After spending months filming and recording the documentary that would later emerge as the *Let It Be* film and album, the Beatles abandoned thirty hours of tape and film to producer George Martin. Since editing it down would make release before 1970 impossible, the album was put on hold. Instead, for the final time, the Beatles gathered to produce an album ''the way we used to do it,'' as McCartney was quoted in Philip Norman's book, *Shout!* The result was as stunning in its internal integrity as *Sgt. Pepper* had been. Schisms seemed to vanish on *Abbey Road,* with all Beatles at their best. Lennon showed himself sardonic but controlled in ''Come Together'' and ''I Want You—She's So Heavy,'' McCartney crooned ballads and doo-wop rockers alike in ''Golden Slumbers'' and ''Oh! Darling!''; and Harrison surpassed both of them with ''Here Comes the Sun'' and ''Something,'' hailed by Lennon as the best track on the album. Starr, always in the background, provided vocals for ''Octopus's Garden'' and uncompromising and creative drumming throughout. Wrote Schaffner, ''The musicianship is always tasteful, unobtrusive, and supportive of the songs themselves. . . . The Beatles never sounded more together.'' Yet another Grammy winner, it was a triumphal exit from the 1960s, and its declaration, ''And in the end, the love you take is equal to the love you make,'' read like an epitaph until the ''post mortem'' release of the heavily edited *Let It Be*.

American producer Phil Spector took over the *Let It Be* clean-up project from George Martin in 1970. The resulting album, brought out after fifteen months of apathy, bickering, and legal battles, was a mixture of raw recordings, glimpses of the Beatles in an earlier era, and heavily dubbed strings and vocals—as on McCartney's ''Long and Winding Road.'' Though most tracks were tightly and effectively edited, critics said the album lacked the harmony of earlier endeavors. According to Schaffner, Lennon later told *Rolling Stone,* ''We couldn't get into it. . . . I don't know, it was just a dreadful, dreadful feeling . . . you couldn't make music . . . in a strange place with people filming you and colored lights.'' The film, which strove to show the Beatles as honestly and naturally as possible, gave further evidence of disintegration. Band members were shown quarreling, unresponsive to McCartney's attempts to raise morale. Said Alan Smith of the *New Musical Express,* quoted by Roy Carr and Tony Tyler in *The Beatles: An Illustrated Record,* ''If the Beatles soundtrack album '*Let It Be*' is to be their last, then it will stand as a cheapskate epitaph, a cardboard tombstone, a sad and tatty end to a musical fusion which wiped clean and drew again the face of pop music.''

By the end of 1970, all four Beatles had recorded solo albums, and, in 1971, McCartney sued for the dissolution of the group. Throughout the seventies, promoters attempted to reunite them without success. The Beatles did perform on Starr's *Ringo* album in 1973—though not together in the studio, Lennon, Harrison, and McCartney contributed music, vocals, and backing. The tragic murder of John Lennon on December 8, 1980, quashed any hopes of a reunion among all of the Beatles. In the mid-1990s, however, the Beatles did release new music under the original band name. The living Beatles played over taped instrumentation and vocals left by Lennon. The singles ''Free as a Bird'' and ''Real Love'' were released as parts of anthologies featuring rare material and outtakes from Beatles recording sessions. ''Free as a Bird'' debuted with a music video in the United

States as part of a television anthology presented on ABC-TV in 1995.

Selected recordings include *Introducing the Beatles,* Vee Jay, 1963; *Meet the Beatles,* Capitol, 1964; *The Beatles Second Album,* Capitol, 1964; *A Hard Day's Night,* United Artists, 1964; *Something New,* Capitol, 1964; *The Beatles Story* , Capitol, 1964; *Beatles '65,* Capitol, 1964; *The Early Beatles,* Capitol, 1965; *Beatles VI,* Capitol, 1965; *Help,* Capitol, 1965; *Rubber Soul,* Capitol, 1965; *Yesterday . . . . and Today;* Revolver, Capitol, 1966; *Sgt. Pepper's Lonely Hearts Club Band,* Capitol, 1967; *Magical Mystery Tour,* Capitol, 1967; *The Beatles (White Album),* Apple, 1968; *Yellow Submarine* , Apple, 1969; *Abbey Road,* Apple, 1969; *Hey Jude,* Apple, 1970; *Tony Sheridan and the Beatles,* Polydor, 1970; *Let It Be,* Apple, 1970; *The Beatles 1962-1966,* Apple, 1973; *The Beatles 1967-1970,* Apple, 1973; *Rock 'N' Roll Music,* Capitol, 1976; *The Beatles at the Hollywood Bowl,* Capitol, 1976; *The Beatles Live! At the Star Club in Hamburg, Germany: 1962,* Lingasong, 1977; *Love Songs,* Capitol, 1977; *Rarities,* Capitol, 1979; *Anthology I; Anthology II,* Apple, 1996; *Anthology III,* Apple, 1996.

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Queen Beatrix Wilhelmina von Amsberg

Beatrix Wilhelmina von Amsberg (born 1938) became queen of The Netherlands in 1980. An intelligent and strong willed woman, she had to reconcile her personal independence with the duties of a constitutional monarch.

Queen Beatrix Wilhelmina von Amsberg was born January 31, 1938, at Soestdijk Palace in Baarn, The Netherlands. As the first-born child of Princess (later Queen) Juliana, the heiress to the Dutch throne, and Prince Bernhard, she was first in the line of succession after her mother. This status was confirmed with the birth of Marijke (later Christine) in 1947, a girl like the three other royal children. Under the constitutional provisions then in force, sons had priority over daughters in the royal succession. Thus, by then it was clear that Beatrix would not be displaced by a younger brother.

In May 1940, together with her grandmother, Queen Wilhelmina, and her parents and younger sister, Irene, she escaped from the German invasion of the Netherlands, going first to England and then to Ottawa, Canada, where she spent the war years. She lived there in a comfortable but less than palatial home, attended kindergarten and primary school with Canadian children, and acquired an impeccable English accent from schoolmates as well as teachers, although within the family she spoke Dutch of a very pure, cultivated kind.

In August 1945, she returned to her liberated homeland. Residing again at Soestdijk Palace, she continued her education in outside schools, first a progressive experimental school in nearby Bilthoven and then the Baarn Lyceum (secondary school), from which she graduated in 1956. She then enrolled at the University of Leiden (1956-1961), attending regular classes and tutorials and living as much like the other students as was possible in her position. She made friends among other students, who came from a wide range of society. She studied law, economics, and sociology which would aid her in her eventual royal tasks, but stopped short of writing a thesis and obtaining a doctorate in philosophy; instead she earned the degree of ''doctorandus,'' given to those who passed the general doctoral examination.

Her mother encouraged her to follow her heart rather than accept a husband chosen for political reasons among royalty or at least high nobility. Her choice of a German diplomat, Claus von Amsberg, who was of minor noble rank, aroused bitter controversy because he had served briefly in the German army during World War II. With characteristic firmness, she would not be dissuaded and received the necessary approval of the States General (parliament). The wedding was held in Amsterdam—the politically radical capital, most of whose once large Jewish population had been killed by the Nazis—in March 1966, despite vigorous protests and rioting. Her husband, who took Dutch nationality and was named Prince von Amsberg, quickly overcame the suspicions of the people by learning to speak impeccable Dutch within a short time and by committing himself wholeheartedly to Dutch interests and feelings.

On April 30, 1980, when her mother abdicated the throne, Beatrix immediately assumed the throne as there is no interregnum in The Netherlands. When the new queen was inaugurated (there is no royal coronation in The Netherlands) there was again violence in the streets, directed not so much against her personally as against social conditions, particularly the shortage of housing. Beatrix, inflexible in carrying through the solemn parade and ceremony despite jeers and smoke-bombs, nonetheless displayed comprehension of and compassion for the protesters. She settled into the routine of leadership of the Dutch state. In 1982, she visited the United States during the celebration of the bicentennial of the Dutch recognition of American Independence. She addressed Congress in a speech that she composed, although it was approved by the Dutch government. The speech emphasized, in particular, her country's and her own commitment to peace.

She had three sons, William Alexander (born 1967), John Friso (born 1968), and Constantine (born 1969). Her first born was the heir to the throne not as eldest son but as the first born, because the new Dutch constitution provided that the royal succession not discriminate between males and females. For several years beginning in 1982, Beatrix's husband withdrew from public life as part of his treatment for depression; it was reported that he had found difficulties with his mainly ceremonial public role, especially after Beatrix ascended the throne, which left him without a vigorous, independent career.

Shrewd investments in both the stock market and real estate market allowed Beatrix to become one of the most wealthy women in the world. Besides amassing substantial wealth, Beatrix paid an official visit to the former Dutch colony of Indonesia in 1995 as they celebrated the 50th anniversary of their independence from the Netherlands.

Further Reading

A popular account of Beatrix's life as a child is B. Hoffman, *Born To Be Queen* (1955). M. Rooy, *A Constitutional Question: The Marriage of Princess Beatrix* (1966) discusses the politically sensitive issue of her marriage to Claus von Amsberg. For the general history of The Netherlands, especially since World War II, see suggestions for further reading under JULIANA (Vol. 14).

For accounts on Beatrix's royal reign see ''Shrewd Managers of Regal Riches'' in *Fortune* (October 12, 1987) and ''Queen Travels to Former Colony'' in *Europe* (November, 1995). □

Pierre August Caron de Beaumarchais

The French playwright Pierre August Caron de Beaumarchais (1732-1799) was an outstanding dramatist of his day. His plays wittily satirized the privileged classes, the professions, and the court.

Beaumarchais was born Pierre August Caron in Paris on Jan. 24, 1732. His father, André Charles Caron, was a respected watchmaker. Pierre was the only boy among five adoring sisters and grew up lively, witty, and self-assured. Entering his father's profession, Pierre invented a mechanism which brought him the honor of becoming royal watchmaker to King Louis XV.

In 1755 Pierre made the acquaintance of Marie Madeleine Franquet, the wife of an elderly man who was clerk-comptroller in the royal household. Franquet was persuaded to yield his office to Pierre, and it was then Pierre's duty to escort the royal meat to table. So noble a calling prompted him to ennoble his name; it was at this time that he added the ''de Beaumarchais.'' A few months later, on the death of Franquet, Beaumarchais married his widow. She died 10 months later, and in 1768 he married another wealthy widow, Geneviève Leveque, who died after 2 years of marriage and the birth of a son. Later he met Marie Thérèse Willermaula, with whom he lived for 12 years. She bore him a daughter, Eugénie.

The rapid rise of the young watchmaker into royal society, plus his sharp wit and cocksure attitude, aroused much antagonism. There were numerous attempts to humiliate Beaumarchais before the royal family; and later he repeatedly became an object of public calumny. Though friends and family adored him, he was surrounded by bitter enemies most of his life.

Court Battles

Beaumarchais gained the friendship of Pâris-Duverny, one of the great financiers of Paris, and under his guidance amassed a small fortune from speculation. Shortly before his death the financier acknowledged a debt to Beaumarchais of 15,000 francs, but since the transaction had never been legalized, Pâris-Duverny's heir refused to pay the debt. In the ensuing legal action Beaumarchais was subject to being labeled a forger if the judgment went against him. This was the first of a series of vicious court battles in which Beaumarchais was involved.

Meanwhile Beaumarchais was thrown into prison as the result of a quarrel over an actress at the Comédie Italienne. At this point Beaumarchais became immersed in yet another legal struggle. The wife of his lawyer, Goezman,

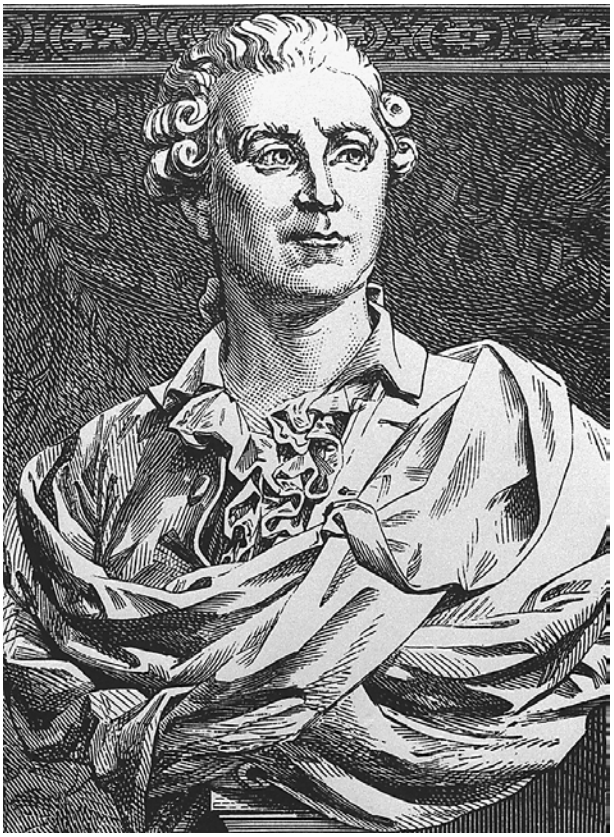

had demanded a bribe. Beaumarchais had publicized this, and Goezman retaliated by bringing an action for libel. The case was the scandal of Paris. Beaumarchais wrote hundreds of pamphlets, which were distributed throughout Paris. He pleaded his case with such ingenuity and with that he was able to turn a desperate state of affairs into a great popular success. He escaped severe punishment but suffered a loss of civil rights. Though all the judgments against him were eventually reversed, it seemed that his career as a courtier was ended. But Louis XV needed a man as shrewd as Beaumarchais and made the former watchmaker a secret agent, sending him off on wild exploits in pursuit of blackmailers throughout Europe.

Two Famous Comedies

Beaumarchais's career as a playwright began with two dramas: *Eugénie* (1765), based on a trip Beaumarchais had taken to Spain to chastise a young Spaniard who had jilted his sister; and *Les Deux amis* (1769; *The Two Friends*), which was a failure. With his two comedies, *Le Barbier de Séville* (1775; *The Barber of Seville*) and *Le Marriage de Figaro* (1784; *The Marriage of Figaro*), Beaumarchais achieved overwhelming success. They inspired operas by Mozart and Rossini and spread Beaumarchais's fame throughout Europe.

Both plays center on the barber, Figaro, and his master, Count Almaviva; Beaumarchais's own resemblance to Figaro is striking. Figaro is a master of intrigue; he is a rogue, an adventurer, a charmer, a heartbreaker, a smooth talker, and a delightful wit. But his antics expose the avarice of the age, and he is sensitive to its injustices.

In *The Barber of Seville* Figaro helps Almaviva win the hand of the young heiress, Rosine, from under the nose of her guardian, old Dr. Bartolo, who has secret plans to marry her himself. This play was the last of the private theatricals held in the Petit Trianon; Marie Antoinette played the part of Rosine.

In *The Marriage of Figaro* Figaro is about to be married to Suzanne, maid to Countess Almaviva (the Rosine of the earlier play). The intricate plots and counterplots of this dynamic masterpiece center on Figaro's attempts to foil his master's efforts to profit from the traditional right, as supreme lord, to preempt the husband's right with the bride before her wedding night. Several of the most charming subplots center on the erotic dreams and schemes of the teen-aged page, Chérubin. Louis XVI prohibited the play, but Beaumarchais stirred up public curiosity by constant readings. Many members of the court defended the play until the King relented, and it was at last produced, meeting a glorious reception.

Irony, verbal wit, and symmetrical plots as carefully balanced as the wheels of a watch raise these comedies far above the level of farce. Among 18th-century writers only Marivaux surpasses Beaumarchais and does so by the fertility of his imagination rather than by dramatic ability.

Once Beaumarchais had gained success as a playwright, he plunged into new financial operations. For many years he equipped a fleet that supplied arms to the American colonies in the Revolutionary War. This venture, as well as his attempt to publish the banned works of Voltaire, was largely a financial failure.

Although the social satire of his two great plays seemed to anticipate the changes that were about to take place in French society, Beaumarchais found himself singularly unprepared for the Revolution. In fact, he had just finished building an enormous mansion across from the Bastille prison, and twice the mobs came in search of him.

Beaumarchais was denounced by the revolutionist Jean Marat and thrown into prison in 1792, but by an extraordinary quirk of fate he was released just before the September massacres began. He was outside France during the worst part of the Reign of Terror, carrying out an arms mission which took him to England and Holland. When he returned to France, he was impoverished, and he died suddenly of a stroke in 1799.

Further Reading

The best biography of Beaumarchais is Cynthia Cox, *The Real Figaro: The Extraordinary Career of Caron de Beaumarchais* (1962). See also Elizabeth S. Kite, *Beaumarchais and the War of American Independence* (2 vols., 1918); Paul Frischauer, *Beaumarchais, Adventurer in the Century of Women* (trans. 1935); and Georges E. Lemaitre, *Beaumarchais* (1949). The outstanding critical study is in French: Jacques Scherer, *La Dramaturgie de Beaumarchais* (1954). In English the best critical work is J. B. Ratermanis and W. R. Irwin, *The Comic Style of Beaumarchais* (1961). □

Francis Beaumont

The English playwright Francis Beaumont (c. 1584-1616) was one of the major comic dramatists of the Jacobean period. Much of his work was done in collaboration with John Fletcher.

Francis Beaumont was born to an old and distinguished Leicestershire family. His father, who became one of the Queen's Justices of the Court of Common Pleas, was described by a contemporary as a ''grave, learned, and reverend judge.'' Francis attended Oxford University but left without a degree. In 1600 he entered the Inner Temple, one of the Inns of Court, perhaps with the intention of following his father into the law. But whatever his intention, he was never called to the bar.

Beaumont soon associated himself with the theater and wrote his first play, *The Woman-Hater,* about 1606. The chief characters bear some resemblance to the ''humours'' characters of Ben Jonson. Beaumont greatly admired Jonson, and this mildly satiric comedy was probably written in conscious imitation of the elder dramatist, who by this time had acquired some stature as a literary figure.

In his next dramatic effort Beaumont broke free of the Jonsonian influence and produced his delightful masterpiece, *The Knight of the Burning Pestle* (1607). In this charming mock-heroic play (supposedly written in 8 days and probably indebted for some of its episodes to Cervantes' *Don Quixote*), Beaumont's satire is aimed at several targets, but the laughter he provokes at their expense is never bitter. The play includes a burlesque of dramatic forms—such as the old-fashioned chivalric romance—as well as some good-natured ridicule of London audiences as represented by George the Grocer and his wife Nell, who station themselves on the stage and continually interrupt the action of the play. Although *The Knight of the Burning Pestle* was a failure when first performed, the play had a highly successful revival in 1635, after the author's death, and has remained a popular work ever since.

The remainder of Beaumont's career was spent in collaboration with John Fletcher. Although the two wrote no more than a dozen plays together, their names became so closely linked that by 1679 more than 50 plays were assigned to their joint authorship. The authorship of some of these plays is still in doubt; many were written by Fletcher alone or by Fletcher in collaboration with dramatists other than Beaumont. The most important of the authentic Beaumont and Fletcher plays are *Philaster* and *The Maid's Tragedy,* both written between 1608 and 1610. Beaumont's hand predominates in these plays, which did much to promote the form of drama known as tragicomedy. Plays of this type rely less on character and theme than on ingenuity of plot and the moving expression of sentiment.

Beaumont's literary career ended in 1613, when he married an heiress and retired. He probably lived the few remaining years of his life in Kent. He died on March 6, 1616, and was buried in Westminster Abbey.

Further Reading

Charles Mills Gayley, *Beaumont, the Dramatist* (1914), contains much information about Beaumont and his family. The most reliable guide to Beaumont's share in the ''Beaumont and Fletcher'' plays is E. K. Chambers, *The Elizabethan Stage,* vol. 3 (1923). □

William Beaumont

The American surgeon William Beaumont (1785-1853) is remembered for extensive studies of the human digestive system based on experiments on a live patient.

William Beaumont was born in Lebanon, Conn., on Nov. 21, 1785. He grew up on the family farm and attended village schools until 1806, when he left to become the village schoolmaster in Champlain, N.Y. He began studying medicine in his spare time, and in 1810 he became an apprentice to a doctor in Vermont. While still a student, he began a lifelong habit of keeping a journal describing daily events and the symptoms and treatment of patients. After his apprenticeship Beaumont served as a surgeon's mate in the War of 1812. He described in his journal grueling days and nights spent treating the wounded.

After the war Beaumont returned to private practice in Plattsburg, N.Y. In 1820 he reenlisted as an army surgeon and was sent to Fort Mackinac, Michigan Territory. His account of the journey contains vivid descriptions of the voyage along the recently completed Erie Canal and through the Canadian wilderness. He was the only doctor in the territory, and his practice included soldiers and their families, Native Americans, trappers, and settlers. In 1821 Beaumont returned briefly to Plattsburgh and married Deborah Platt.

On June 6, 1822, when Alexis St. Martin, a young Canadian, suffered a stomach wound in a hunting accident, Beaumont was called to treat him. He described the terrible wound: ''The whole charge, consisting of powder and duck shot, was received in the left side at not more than two or three feet distance from the muzzle of the piece . . . carrying away by its force integuments more than the size of the palm of a man's hand.'' With Beaumont's skillful surgery and subsequent care, St. Martin recovered but was left with a permanent opening in his stomach. When authorities threatened to send the young convalescent back to Canada, Beaumont supported him in his own house for several years. During this time he was able to study the digestive process by examining the interior of the patient's stomach as various foods were ingested. Beaumont's observations and chemical analyses of gastric juices provided the foundations for conclusions which are still valid.

In 1824, when Beaumont was transferred to Fort Niagara, N.Y., he attempted to take St. Martin with him, but the young man returned to Canada. President John Quincy Adams promoted Beaumont to the rank of surgeon in 1826. He served at Green Bay, Wis., and later at Fort Crawford, Wis. Meanwhile, he had finally persuaded St. Martin to come to Fort Crawford for further experiments, but his plans to take his patient to Europe for demonstrations and study were interrupted by an outbreak of cholera. Later in 1832 Beaumont used a 6-month furlough to take St. Martin to Washington, D.C., for an extensive series of experiments. Both the surgeon general and the secretary of war supported the project with funds and facilities, and they even enlisted St. Martin in the army as sergeant in exchange for his cooperation. These experiments led to Beaumont's *Experiments and Observations on the Gastric Juice and the Physiology of Digestion* (1833).

Beaumont had additional experiments in mind, but St. Martin returned to Canada forever in 1834. Beaumont's last post was in St. Louis, Mo., where he remained the rest of his life. After his retirement in 1840, he continued private practice until his death in March 1853.

Further Reading

No biography of Beaumont supersedes Jesse S. Myer, *Life and Letters of Dr. William Beaumont* (1912). Valuable references are the introduction by Sir William Osler to the 1941 reprint of the 1833 edition of Beaumont's *Experiments and Observations on the Gastric Juice and the Physiology of Digestion;* Genevieve Miller's prefatory comments to her edition of *William Beaumont's Formative Years: Two Early Notebooks, 1811-1821* (1946); and the relevant selections in Scott Earle, ed., *Surgery in America from the Colonial Era to the Twentieth Century* (1965). See also Richard H. Shryock, *The Development of Modern Medicine* (1936; rev. ed. 1947) and *Medicine and Society in America, 1660-1860* (1960). □

Pierre Gustave Toutant Beauregard

An American army officer and Confederate general, Pierre Gustave Toutant Beauregard (1818-1893) became a hero in the South with his capture of Fort Sumter and his victory at the First Battle of Bull Run. He was one of the Confederacy's eight full generals.

During the Civil War, P. G. T. Beauregard held six independent commands, ranging from Virginia to Tennessee to South Carolina. He proved to be a good but not a great general; his contentious personality brought him into conflict with Jefferson Davis and led to appointments in secondary theaters later in the war, where he failed to develop as a field commander. He won brief praise for his successful defense of Charleston, S. C., from naval assault in 1863 and of Petersburg, Va., from Grant's first attacks in 1864. Beauregard's life involved a series of paradoxes. Although he was considered an ardent Southerner, his Creole appearance and style seemed alien to the Confederacy. Before battle he indulged in visionary plans, but in action he became a calm, effective officer. He affected the manners of the antebellum South, yet after the war he helped develop a ''New South'' of business and industry.

Beauregard was born on May 28, 1818, in St. Bernard Parish, La., and was raised on a sugar plantation. He received his education at private French schools in New Orleans and New York City and at the U.S. Military Academy at West Point, N.Y., from 1834 to 1838. He served as a second lieutenant of engineers on coastal surveys and defenses in Rhode Island, Florida, Louisiana, and Maryland between 1838 and 1846.

Mexican War Service

When the Mexican War began in 1846, Beauregard helped fortify the captured port of Tampico, Mexico. In 1847 he served with the engineer company that acted as a staff for Gen. Winfield Scott during his campaign against Mexico City. Through reconnaissance reports Beauregard influenced Scott's choice of strategy in his victory at Cerro Gordo in April and in two of his later successes that resulted in the capture of Mexico City.

Between 1848 and 1860 Beauregard commanded the Louisiana coastal defenses and the construction of a new customshouse in New Orleans, and he received a promotion to captain. Marie Laure Villère, his wife since 1841, died at the birth of their third child in 1850. Beauregard later married Caroline Deslonde, who died in 1864. He lost his race for mayor of New Orleans in 1858 against the dominant Know-Nothing party. In January 1861 he was

appointed superintendent of West Point, only to be immediately removed as a secessionist.

Early Civil War Prominence

When Beauregard resigned from the U.S. Army in February 1861, the Confederate government gave him command of the batteries surrounding Fort Sumter in Charleston harbor. He began the bombardment on April 12 which led to surrender of the fort the next day. In June he was sent to Manassas, Va., to defend it against a Union advance from Washington, D.C. He planned to attack the Federal forces across Bull Run on July 21, but Union general Irvin McDowell struck first against the Confederate left flank Beauregard and Gen. Joseph E. Johnston, whose troops arrived from the Shenandoah Valley during the fighting, drove the Federal army from the field in the afternoon to win the first major battle of the war.

Shiloh Campaign and Defense of Charleston

In January 1862 Beauregard, after months of disagreement with Confederate president Jefferson Davis over strategy and Beauregard's own status as a subordinate under Joseph E. Johnston, agreed to become second in command to Gen. Albert Sidney Johnston, west of the Appalachians. After Johnston was killed during the first day of battle at Shiloh, Tenn., on April 6, 1862, Beauregard halted the Confederate attack in the evening because of confusion and fatigue among his troops. Since Union reinforcements had arrived already, his decision did not cost a victory, as some persons later charged. Beauregard withdrew the Confederate Army on April 7 in the face of counterattacks from the larger Federal force.

When Beauregard left his army in June to recoup his health, President Davis replaced him with Gen. Braxton Bragg and in August sent Beauregard to command the coastal defenses of South Carolina and Georgia. In January 1863 Beauregard temporarily drove off the blockaders at Charleston and in April defeated an attack on the harbor by Federal ironclads. His garrison lost Battery Wagner after a lengthy defense but withstood a heavy bombardment and a boat attack on Fort Sumter during the summer and fall.

Defense of Richmond and Petersburg

In April 1864 Beauregard received command of the Department of North Carolina and Southern Virginia. He had concentrated his troops by May 16 to drive back a Union force near Richmond, Va., and trap it between the James and Appomattox rivers. From June 15 to 17 Beauregard defended Petersburg, the railroad center for Richmond, against units of Gen. Ulysses Grant's army until the Confederacy's Robert E. Lee realized Grant's intentions and moved his troops to save the town.

In October, Beauregard accepted direction of Confederate military affairs in the West. He tried with little success to gather troops and oppose Gen. William Sherman's advance through Georgia and the Carolinas, until he was replaced by Joseph E. Johnston in February 1865. Beauregard, as Johnston's second in command, surrendered in April.

After the war Beauregard considered several foreign military offers but remained in the South to serve as president of the New Orleans, Jackson, and Great Northern Railroad and of the New Orleans and Carrollton streetcar line, which he revitalized. He lost control of both companies but continued until his death as a commissioner of the highly profitable Louisiana lottery. Through articles and memoirs he engaged in postwar disputes about wartime events with Davis and several Confederate generals. He participated in an abortive attempt to create a third political party (an alliance of businessmen and African Americans) during Reconstruction in Louisiana and served as state adjutant general from 1879 to 1888. He died on Feb. 20, 1893.

Further Reading

The fullest and most analytical biography is T. Harry Williams, *P. G. T. Beauregard: Napoleon in Gray* (1955). Older volumes are Hamilton Basso, *Beauregard, the Great Creole* (1933), and Alfred Roman, *Military Operations of General Beauregard* (1894), written primarily by Beauregard. See also Douglas S. Freeman, *Lee's Lieutenants* (3 vols., 1941-1944). □

Marchese di Becarria

Cesare Bonesana, Marchese di Becarria (1738-1794), was an Italian jurist and economist. He was

the author of the most influential and celebrated volume on criminal justice and a pioneer in systematic economic analysis.

Cesare Bonesana Beccaria was born into a noble family in Milan on March 15, 1738. Following his graduation from the university at Padua in 1758, he discovered and was deeply impressed by the writers of the French Enlightenment, especially the Baron de Montesquieu. About 1761 Beccaria joined a group of young intellectuals and reformers in northern Italy. A year later he published a monograph on the reform of the Milanese monetary system. From 1768 to 1771 he served as professor of political economy at the Palatine School in Milan. Thereafter he held a succession of public offices in Milan until his death on Nov. 28, 1794.

The intellectual ferment in 18th-century Europe produced no volume of greater or more enduring practical influence than Beccaria's *Dei delitti e delle pene* (1764; *Of Crimes and Punishments*). His achievement is even more remarkable when it is noted that the treatise was published by a man of 26 who possessed little knowledge or experience of courts or prisons and who required urging from his friends to complete the work. Beccaria's argument consists of a series of deductions from the utilitarian principle of ''the greatest good for the greatest number.'' The purpose of punishment is to protect society by preventing or minimizing the commission of crimes. One corollary of this proposition is that of ''penal proportion'': punishments should be greater or lesser depending on the degree to which the crime endangers society. A second deduction is the principle of economy in punishment: penalties should be no more severe than required for the purposes of crime deterrence; greater severity is tyrannical and self-defeating.

In connection with the last-mentioned point, Beccaria launched an eloquent and devastating attack on the brutal and irrational criminal procedures of his time, including torture, forced confessions, secret proceedings, and unregulated discretion of magistrates. His was one of the first important voices to protest capital punishment, and he may properly be regarded as a founder of the movements to abolish the death penalty that have persisted throughout the world to the present day.

The impact of Beccaria's book was immediate, and six editions were issued within 18 months. Frederick the Great of Prussia and Catherine the Great of Russia referred to the volume in projects for recodification of the criminal law. No doubt, this influence reflected a widely shared popular conviction of the necessity of reform, but the cogency and lucidity of Beccaria's argument are important in explaining the success of this work.

Beccaria's most important contribution to economics is his *Elementi di economia pubblica* (Elements of Public Economy), published posthumously in 1804. In it he anticipates a number of basic ideas, including the division of labor, the effect of population on food supply, and the relation of labor and capital.

Further Reading

Two studies that discuss Beccaria are Coleman Phillipson, *Three Criminal Law Reformers: Beccaria, Bentham, Romilly* (1923), and Marcello T. Maestro, *Voltaire and Beccaria as Reformers of Criminal Law* (1942). For an analysis of Beccaria's contributions to economics see Joseph A. Schumpeter, ed., *History of Economic Analysis* (1954). □

Stephen Davison Bechtel

Stephen Davison Bechtel (1900-1989) was a construction engineer and business executive whose firm, the Bechtel Corporation, concentrated on building oil pipelines and refineries, power plants, and factories.

Bechtel was interested in expanding the scope and the variety of his firm's operations, and he foresaw opportunity and profit in California's booming oil industry. He persuaded his father to take on the company's first oil pipeline job for Standard Oil of California in 1928; the line ran from the San Joaquin Valley to the Pacific. Bechtel became president of the Bechtel Company three years after his father's death in 1933. In 1937 he started up a new venture with a college friend, John McCone, the Bechtel-McCone Corporation. The firm specialized in engineering and building oil refineries and chemical plants.

Work in World War II

With the outbreak of World War II, both the Bechtel Company and Bechtel-McCone shifted their operations to meet defense demands. Bechtel was president and director of the California Shipbuilding Corporation, which built and ran a huge yard at Terminal Island in Los Angeles. He was also a vice president of the Marinship Corporation, which built a tanker shipyard at Sausalito. Together, the Bechtel shipyards furnished more than 460 freighters and 90 tankers during the war; Bechtel was the nation's third largest shipbuilder, behind Kaiser and Bethlehem.

Bechtel was also a member of the executive committee of Contractors Pacific Naval Air Bases, which built the Navy's airfields in the Pacific. His firm took on more pipeline and refinery construction in the United States. Bechtel-McCone sponsored the building of the Birmingham Aircraft Modification Center in 1943 and later operated the plant for the Army Air Corps. The center modified almost 6,000 planes for defense purposes and also manufactured trucks and airplane wings.

After World War II, Bechtel consolidated all his various domestic companies into the Bechtel Corporation, of which he was president. The firm carried out Bechtel's earlier goals of diversification and expansion into the energy field and also explored new geographic frontiers. It engineered and/or constructed oil pipelines and refineries, electric power plants, and chemical and industrial plants. Bechtel boasted

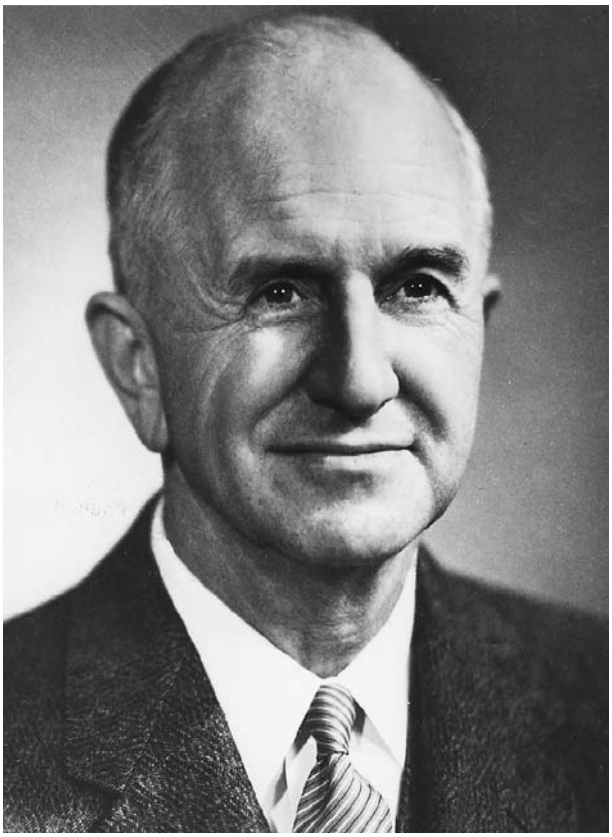

the firm would build anything anywhere, whatever the size or specifications.

Although Bechtel remained knowledgeable about the fundamentals of construction work, his special role within the corporation was as planner and policymaker. He had the ability to see the need for a particular project and to analyze the way his firm could organize, develop, and construct it. The 718-mile pipeline through the Canadian Rockies was one such Bechtel project. In 1949 at a luncheon in Los Angeles, Bechtel and oil company executives were discussing newly discovered oil fields in Alberta. Recognizing the increased demand for oil in the Pacific Northwest and the need for a pipeline, Bechtel reportedly began drawing maps and plans on the tablecloth. He ordered studies on the market for oil, the possibilities of financing, and the technical demands of laying the pipeline. In 1953 a Bechtel affiliate, Trans Mountain Oil Pipeline Company, completed the $93 million venture.

An International Corporation

After World War II, the Bechtel Corporation was also active in the Mideast. In 1948, the firm began construction of the huge oil pipeline through Saudi Arabia to bring crude oil from the Persian Gulf to Sidon on the Mediterranean. The company also built a mammoth oil refinery at Aden, on the Red Sea, for Anglo-Iranian Oil.

The power division of the Bechtel Corporation was responsible for the major construction of electric power plants for public utilities in California, Utah, Florida, Arizona, and Hawaii. Bechtel also built thermoelectric power plants in Korea. The huge electric power plant at Joppa, Illinois, became a Bechtel project in 1953 after the previous contractor became involved in a series of labor disputes. Beginning in the 1960s Bechtel was part of the Nuclear Power Group to construct nuclear reactors for electric power plants, and he continued to explore new technologies, new energy needs, and resources.

Under Bechtel's leadership, the Bechtel Corporation, later the Bechtel Group, grew from a large California-based construction firm to a giant corporation with interests and affiliates around the world. The company's style, like that of Bechtel himself, was to take on a series of large, imaginative, separate projects rather than to concentrate on one engineering or manufacturing process. Bechtel received numerous honorary degrees, including an LL.D. from the University of California where he was once a student, and various awards in construction, engineering, and business. He was a member of the Business Advisory Council of the Commerce Department and served on the Presidential Advisory Commission on Highways. He sat on the boards of other large corporations and was active in educational organizations.

Bechtel was married in 1923 to Laura Adeline Peart, and the couple had two children. His daughter was a registered nurse and his son became chairman of the Bechtel Group, of which his father was senior director. Bechtel died at the age of 88 in March of 1989.

Further Reading

There is no biography of Bechtel, but there are entries in the *National Cyclopaedia of American Biography* (1947-1952) and in the *Biographical Dictionary of American Business Leaders* (1983). An extensive profile appeared in *Fortune* (November 1955).

Additional information of the Bechtel Group can be found in Laton Mc Cartney's *Friends in High Places* (1988) and Bechtel's obituary can be found in *Time* (March 27, 1989). □

Ludwig August Theoder Beck

The German general Ludwig August Theodor Beck (1880-1944) actively fought Hitler's policy of aggression. He resigned from his official position to head the military resistance against Hitler that culminated in the unsuccessful coup of July 1944.

Ludwig Beck was born in the small town of Biebrich on the Rhine on June 29, 1880. He entered the German army in 1898, and his outstanding performance in military theory quickly destined him for a brilliant career with the general staff, which he joined as a captain in October 1913. During World War I Beck held several staff positions on the Western front. The bloodbaths of the battles of the Marne and Verdun and the slow and bitter retreat of

the German armies in 1917-1918 seem to have left a deep impression on him.

At the end of the war Beck, now a major, remained with the army and in the next 15 years served in a succession of command and staff positions. In October 1933 he was named head of the so-called Troops Office—a cover name for the general-staff office, which had been outlawed by the Versailles Peace Treaty of 1919. In 1935 his title was changed to chief of the general staff of the army. In this position Beck played a large role in the rapid rearmament ordered by Hitler. He initially approved of this action, but he soon became wary of the aggressive foreign policy that accompanied the call to arms. In 1935 Beck attached a memorandum to an operational plan of war against Czechoslovakia in which he warned Hitler against such an undertaking and threatened to resign if Hitler should go through with the attack. From 1936 to 1938 Beck's warning memorandums became more frequent as Hitler marched into the Rhineland and prepared to intervene in Austria. In the summer of 1938 Hitler's designs on Czechoslovakia became more evident, and Beck worked feverishly for a general resignation of the entire army leadership. But he remained alone in his departure from office in August 1938.

In retirement Beck withdrew to quiet study and wrote a number of treatises on military subjects. More importantly, however, he quickly emerged—with the conservative politician Carl Goerdeler—as the center of opposition against Hitler. Beck dedicated most of the war years to resistance and to the task of planning the government of post-Nazi Germany, in which he would be head of state. Beck's supporters made several abortive attempts to overthrow Hitler's regime. Then, on July 20, 1944, the coup d'etat which was to include the assassination of Hitler was staged. But the plan failed, and Beck committed suicide on the same day.

Further Reading

No works on or by Beck have yet been translated. There is information about him in Fabian von Schlabrendorff, *The Secret War against Hitler* (trans. 1965), and William L. Shirer, *The Rise and Fall of the Third Reich: A History of Nazi Germany* (1960). □

Carl Lotus Becker

American historian Carl Lotus Becker (1873-1945) was a proponent of the doctrine of historical relativism. He is best known for his book "The Heavenly City of the Eighteenth Century Philosophers."

Carl Becker was born on a farm near Waterloo, Iowa, on Sept. 7, 1873. He graduated from the University of Wisconsin in 1896, where he had studied history with Frederick Jackson Turner, and stayed on for 2 years of graduate work, followed by a year at Columbia University with H. L. Osgood and J. H. Robinson. He took his doctorate under Turner in 1907; in his thesis, *The History of Political Parties in the Province of New York, 1760-1776* (1909), he contended that the American Revolution was fundamentally a conflict over "who should rule at home."

In 1901 he married Maude Hepworth Ranney, a widow with a young daughter, and they had one son. Becker taught at Pennsylvania State College, Dartmouth, and Minnesota, and spent 14 years at the University of Kansas before he was appointed professor of modern history at Cornell University in 1917. His career was thereafter identified with Cornell.

In *The Declaration of Independence: A Study in the History of Political Ideas* (1922), Becker examined the central ideas of the Declaration, particularly the notion of natural rights, treating them as neither true nor false in any absolute sense but as prevailing assumptions of the age to be judged in terms of their functional effectiveness. The concept of a "climate of opinion," a phrase borrowed from A. N. Whitehead, Becker made famous in *The Heavenly City of the Eighteenth Century Philosophers* (1932). Here Becker advanced the paradox that the *philosophes* who had undermined the traditional intellectual world in the name of science were themselves dominated by a nonscientific faith in a rational universal order (a secular version of the Heavenly City). This thesis has been severely criticized, but the book remains a monument to Becker's literary artistry, a tour de force of high aphoristic with, written in a spirit of masterful detachment.

As early as 1910 Becker had rejected the claim that the writing of history involved the recovery of discrete facts which were waiting to be discovered; the "facts" of history, he noted, were present images and must necessarily partake

of present experience to have meaning. This was a favorite Becker theme, most memorably formulated in ''Everyman His Own Historian,'' Becker's presidential address to the American Historical Association (1931); in it he argued the subjectivity and relativity of historical knowledge, considering historians as ''story-tellers . . . to whom in successive ages has been entrusted the keeping of the useful myths.''

With the rise of 20th-century totalitarianism Becker found himself somewhat in the dilemma of those *philosophes* he had so keenly dissected; for if history verged on being transitory propaganda and if objective values were not to be sought for, then what basis was there for a morally grounded defense of democracy? Deeply committed to democracy, Becker now concluded that democratic values were indeed ''Some Generalities that Still Glitter'' (published in 1940) and that they had ''a life of their own apart from any particular social system or type of civilization.'' In the war years he revised his pragmatic relativism so as to give some positive answer to the question, ''What Is Still Living in the Political Philosophy of Thomas Jefferson?'' (published in 1943).

Becker died in Ithaca, N.Y., on April 10, 1945.

Further Reading

A rounded portrait of Becker as man, teacher, philosopher, and historian is provided by Charlotte Watkins Smith, *Carl Becker: On History and the Climate of Opinion* (1956). Raymond O. Rockwood, ed., *Carl Becker's Heavenly City Revisited* (1958), brings together criticisms and recollections by a number of historians, including distinguished former students who knew Becker well. Becker's ideas and his significance in the history of American thought are treated in detail in Cushing Strout, *The Pragmatic Revolt in American History: Carl Becker and Charles Beard* (1958), and Burleigh Taylor Wilkins, *Carl Becker: A Biographical Study in American Intellectual History* (1961). □

St. Thomas Becket

The English prelate St. Thomas Becket (1128?-1170) was murdered because of his defense of the special privileges of the clergy and his opposition to the ecclesiastical policy of King Henry II.

Thomas Becket (who called himself ''Thomas of London'') was the son of Gilbert Becket, merchant of London. He was educated at Merton Priory and later in London and Paris. Before 1143 he entered the service of Theobald, Archbishop of Canterbury, who recognized his abilities and allowed him to study at Bologna and Auxerre. Becket became archdeacon of Canterbury, canon of St. Paul's and of Lincoln, and provost of Beverley, in addition to other benefices.

Early in 1155 Becket became chancellor to the young king Henry II and was soon his trusted adviser; as well as controlling the King's secretariat, he raised money for the King's wars, accompanied the King's armies, conducted diplomatic negotiations, and had charge of the King's eldest son. In May 1162 Henry recommended Becket to the monks of Canterbury as successor to Theobald; he was consecrated archbishop on June 3 by the bishop of Winchester.

Quarrel with the King

Becket surprised and angered the King by resigning the chancery and showing that he intended to support the large claims to independence and special privilege which had been developed by the clergy in the preceding 50 years. Henry was determined to restore all royal powers as they had been in the time of his grandfather King Henry I; inevitably he and Becket were soon in bitter conflict. The first serious cause of friction was the problem of ''criminous clerks''—clergy accused of serious crimes. The question was whether these clerks should be judged and punished in the King's courts or in those of the Church, where they would escape capital punishment.

In October 1163 the King required the bishops to confirm unconditionally the ''customs of his grandfather,'' and he renewed the demand at Clarendon in January 1164. The bishops again refused, but Becket was persuaded to give a verbal promise. The customs, defining the rights of the King over the Church, were then written down for the first time, in 16 clauses later known as the Constitutions of Clarendon. Becket refused to seal them, and the King then promoted legal proceedings against him on unrelated, trumped-up charges. At Northampton (October 1164), Henry ordered the bishops and barons to judge Becket, who, however, forbade them and appealed to the Pope. He then fled se-

cretly to France and submitted the customs to the Pope, offering to resign, but Pope Alexander III ordered him to retain his office and condemned 10 of the customs. Alexander could not, however, give effective support to Becket, since he was himself a refugee, driven from Italy by the Emperor and the antipope.

For nearly six years Becket lived in exile, first in Pontigny, later in Sens, with a few followers. He attempted to negotiate with the King, the bishops of England, and the Pope. The bishop of London, the archbishop of York, and the bishop of Salisbury all actively supported the King; others who may have been more sympathetic to Becket were isolated by Henry's control of the ports and cowed by his ruthless methods.

Becket's only weapon was his power to excommunicate offenders and to lay an interdict on their lands. Even this weapon was blunted by the difficulty of finding anyone to convey and publish the sentences in England and by carefully devised judicial appeals to the Pope. Moreover, on two occasions the Pope, in response to threats and promises from Henry, forbade Becket to use his powers. Negotiations continued but came to nothing, as the King insisted on unconditional acceptance of the customs, while Becket insisted on inserting the words ''saving the honour of God and my order.''

Becket's Death

In June 1170 Henry infringed the rights of Canterbury by having his son crowned by the archbishop of York; this offense forced the Pope more definitely to Becket's side. Henry feared excommunication and an interdict not only on England but on his less loyal and more vulnerable Continental lands. He therefore allowed peace to be made with the archbishop, not mentioning the customs, and avoided giving Becket the kiss of peace. Becket, well aware of his danger, returned to England on December 1; on December 29 he was brutally murdered by four knights from the King's court. Henry denied that he had ordered or desired the archbishop's death; his guilt must remain an open question.

Becket was immediately regarded as a martyr, and miracles were reported. He was canonized on Feb. 21, 1173. His tomb attracted innumerable pilgrims to Canterbury and brought great wealth to the monks, who had done little for him in his lifetime. It was destroyed in 1538, and almost all representations of him were obliterated by royal order, for his memory was particularly offensive to King Henry VIII, bent on establishing supremacy over the Church.

Becket's struggle achieved very little. Most of the disputed customs passed into law, and the bishoprics of England were filled with men who had helped the King to oppose him. But on two important points the King had to give way. In 1172, in Avranches, when he was reconciled to the Church, he agreed to allow appeals from Church courts in England to the court of the Pope, without reference to the King's court, thus abrogating one of the customs. And in 1176 he agreed that ''criminous clerks'' should be tried and punished in the Church courts, excepting only those charged with first offenses. In both these matters Becket's opposition and death affected the law of England for nearly 4 centuries.

Further Reading

St. Thomas Becket has aroused controversy among historians as he did among contemporaries. There are few works on his life and times which are free from bias. The best is D. Knowles, *Thomas Becket* (1970). A popular biography is Richard Winston, *Thomas Becket* (1967). Z. N. Brooke, *The English Church and the Papacy* (1931), is the best general study in English. See also the more recent account by Austin Lane Poole, *From Domesday Book to Magna Carta* (1951; 2d ed. 1955). Becket's personality is examined in David Knowles, *The Historian and Character* (1963). A useful collection of sources is *English Historical Documents,* vol. 2, edited by David C. Douglas and G. W. Greenaway (1953). Pertinent readings are in Thomas M. Jones, ed., *The Becket Controversy* (1970). See also Robert Speaight's play, *Thomas Becket* (1938), and A. L. Duggan's novel, *My Life for My Sheep* (1955). □

Samuel Beckett

Samuel Beckett (1906-1989), the Irish novelist, playwright, and poet who became French by adoption, was one of the most original and important writers of the century. He won the Nobel Prize for literature in 1969.

Samuel Beckett stood apart from the literary coteries of his time, even though he shared many of their preoccupations. He wrestled with the problems of ''being'' and ''nothingness,'' but he was not an existentialist in the manner of the French philosopher Jean-Paul Sartre. Although Beckett was suspicious of conventional literature and of conventional theater, his aim was not to write anti-novels or anti-plays as some authors did. His work shows affinities with James Joyce, especially in the use of language; with Franz Kafka in the portrayal of terror; and with Fyodor Dostoevsky in the probing of the darker recesses of the human spirit. Beckett was inspired, rather than influenced, by literary figures as different as the Italian poet Dante (the *Divine Comedy*'s circles of Hell and Purgatory); the French philosophers René Descartes (the *cogito*) and Blaise Pascal (''the wretchedness of man without God''); and the French novelist Marcel Proust (time). Beckett's own work opened new possibilities for both the novel and the theater that his successors have not been able to ignore.

Beckett was born in Dublin, Ireland, on April 13, 1906 of middle-class Protestant parents. He attended the Portora Royal boarding school in Enniskillen, County Fermanagh, where he excelled in both academics and sports. In 1923 he entered Trinity College in Dublin to specialize in French and Italian. His academic record was so distinguished that upon receiving his baccalaureate degree in 1927, he was awarded a 2-year post as *lecteur* (assistant) in English at the École Normale Supérieure in Paris.

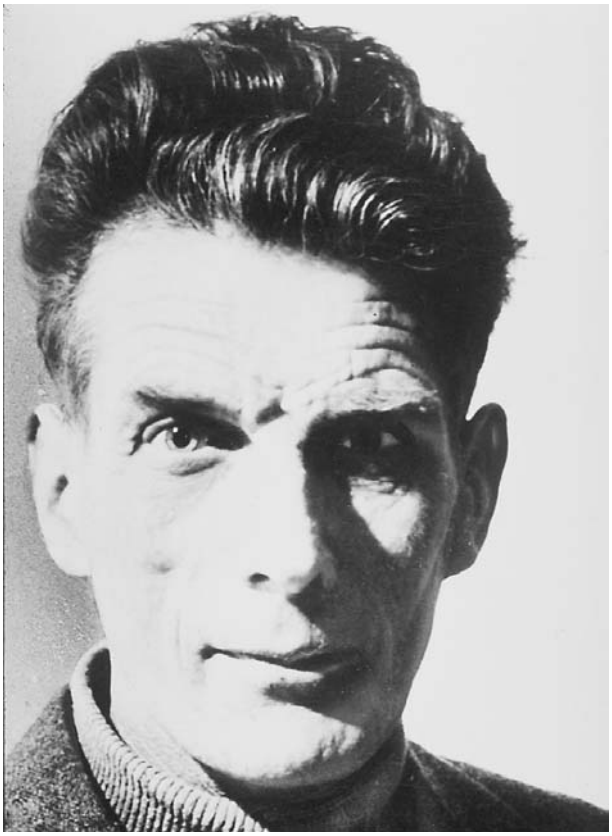

Literary Apprenticeship

In France, Beckett soon joined the informal group surrounding the great Irish writer James Joyce and was invited to contribute the opening essay to the book *Our Exagmination round his Factification for Incamination of Work in Progress,* a collection of 12 articles written as a defense and explanation of Joyce's still-unfinished *Finnegans Wake* by a group of Joyce's disciples. Beckett also moved in French literary circles. During this first stay in Paris he won a prize for the best poem on the subject of time in a competition sponsored by the Hours Press. His poem *Whoroscope* (1930) was his first separately published work and marked the beginning of his lifelong interest in the subject of time.

Beckett returned to Dublin in 1930 to teach French at Trinity College but submitted his resignation, after only four terms, saying that he could not teach others what he did not know himself. During the year he had obtained a master of arts degree. A penetrating essay on Proust, published in 1931, indicates how many of his subsequent themes Beckett was already beginning to consider at this time. After several years of wandering through Europe writing short stories and poems and employed at odd jobs, he finally settled in Paris in 1937.

First Novels and Short Stories

More Pricks than Kicks (1934), a volume of short stories derived, in part, from the then unpublished novel *Dream of Fair to Middling Women* (1993), recounts episodes from the life of Belacqua, a ne'er-do-well Irish reincarnation of Dante's *Divine Comedy* procrastinator of the same name who lived beneath a rock at the Gates of Purgatory. A blood brother of all Beckett's future protagonists, Belacqua lives what he calls ''a Beethoven pause,'' the moments of nothingness between the music. But since what precedes and what follows man's earthly life (that is, eternity) are Nothing, then life also (if there is to be continuity) must be a Nothingness from which there can be no escape. All of Belacqua's efforts to transcend his condition fail.

Although Beckett's association with Joyce continued, their friendship, as well as Joyce's influence on Beckett, has often been exaggerated. Beckett's first novel, *Murphy* (1938), which Joyce completely misunderstood, is evidence of the distance between them. Deep beneath the surface of this superbly comic tale lie metaphysical problems that Beckett was trying to solve. As Murphy turns from the repugnant world of outer reality to his own inner world, always more and more circumscribed until it becomes a ''closed system''—a microcosm where he finds a mystical peace—Beckett ponders the relationship between mind and body, the Self and the outer world, and the meaning of freedom and love.

When World War II broke out in 1939, Beckett was in Ireland. He returned immediately to Paris, where, as a citizen of a neutral country, he was permitted to stay even after German occupation. He served in the Resistance movement until 1942, when he was obliged to flee from the German Gestapo into unoccupied France, where he worked as a farmhand until the liberation of Paris in 1945. During these years he wrote another novel, *Watt,* published in 1953.

Watt, like each of his novels, carries Beckett's search for meaning a step further than the preceding one, or, as several critics have said, nearer the center of his thought. In many respects Watt's world is everyone's world, and he resembles everyone. And yet his strange adventure in the house of the mysterious Mr. Knott—whose name may signify: not, knot, naught, or the German *Not* (need, anxiety), or all of them—is Beckett's attempt to clarify the relationship between language and meaning. Watt, like most people, feels comfort when he is able to call things by their names; a name gives a thing reality. Gradually Watt discovers that the words men invent may have no relation to the real meaning of the thing, nor can the logical use of language ever reveal what is illogical and irrational: the infinite and the Self.

Writings in French

After the Liberation Beckett returned to his apartment in Paris and entered the most productive period of his career. By 1957 the works that finally established his reputation as one of the most important literary forces on the international scene were published, and, surprisingly, all were written in French. Presumably Beckett had sought the discipline of this foreign, acquired language to help him resist the temptation of using a style that was too personally evocative or too allusive. In trying to express the inexpressible, the pure anguish of existence, he felt he must abandon ''literature'' or ''style'' in the conventional sense and attempt to repro-

duce the voice of this anguish. These works were translated into an English that does not betray the effect of the original French.

The trilogy of novels *Molloy* (1951), *Malone Dies* (1951), and *The Unnamable* (1953) deals with the subject of death; however, here it is not death which is the horror or the source of absurdity (as with the existentialists), but life. To all the characters, life represents an exile from the continuing reality of themselves, and they seek to understand the meaning of death in this context. Since freedom can exist only outside time and since death occurs only in time, the characters try to transcend or ''kill'' time, which imprisons them in its fatality. Recognizing the impossibility of the task, they are finally reduced to silence and waiting as the only way to endure the anguish of living. Another novel, *How It Is,* first published in French in 1961, emphasizes the solitude of the individual consciousness and at the same time the need for others; for only through the testimony of another can one be sure that one exists. The last of his French novels to be published was *Mercier and Camier*. This work demonstrates Beckett's interest in wordplay, especially in its use of French colloquialisms. Written in 1946, it was not published until 1974.

The Plays

Beckett reached a much wider public through his plays than through his difficult, obscure novels. The most famous plays are *Waiting for Godot* (1953), *Endgame* (1957), *Krapp's Last Tape* (1958), and *Happy Days* (1961). The same themes found in the novels appear in these plays in more condensed and accessible form. Later, Beckett experimented successfully with other media: the radio play, film, pantomime, and the television play.

Later Works

Beckett maintained a prolific output throughout his life, publishing the poetry collection, *Mirlitonades* (1978), the extended prose piece, *Worstward Ho* (1983), and many novellas and short stories in his later years. Many of these pieces were concerned with the failure of language to express the inner being. His first novel, *Dreams of Fair to Middling Women* was finally published, posthumously, in 1993.

Although they lived in Paris, Beckett and his wife enjoyed frequent stays in their small country house nearby. Tall and slender, with searching blue eyes, Beckett retained the shy and unassuming manner of his younger days. Unlike his tormented characters, he was distinguished by a great serenity of spirit. He died peacefully in Paris on December 22, 1989, and was buried, as he had wished, in a small, quiet ceremony.

Further Reading

Near the end of his life, Beckett authorized a biography by James Knowlson, *Damned to Fame: The Life of Samuel Beckett* (1996). Another good source of biographical material on Beckett is Richard Ellmann, *James Joyce* (1959). Of the tremendous volume of critical studies, the two most penetrating are Hugh Kenner, *Samuel Beckett: A Critical Study* (1962; 2d ed. 1968), and Richard N. Coe, *Samuel Beckett* (1964). Ruby Cohn, *Samuel Beckett: The Comic Gamut* (1962), and the chapter on Beckett in Martin Esslin, *The Theatre of the Absurd* (1961; rev. ed. 1969), are also recommended. Various critical approaches to the many aspects of Beckett's work can be found in Martin Esslin, ed., *Samuel Beckett: A Collection of Critical Essays* (1965). Recommended for background are Claude Mauriac, *The New Literature* (1959); John Cruickshank, ed., *The Novelist as Philosopher: Studies in French Fiction, 1935-1960* (1962); and Jacques Guicharnaud, *Modern French Theatre: From Giraudoux to Genet* (1967). □

Max Beckmann

The German painter and graphic artist Max Beckmann (1884-1950) was one of the towering personalities of figurative expressionist art. His work is characterized by a sculptural monumentality, a vibrant use of color, and a profoundly philosophical outlook.

Max Beckmann was born in Leipzig, the son of a flour merchant. By the age of 14 Max was painting seriously. He attended the Weimar Academy (1900-1903) and then went to Berlin to study. He was influenced by the German impressionism of Max Liebermann and Lovis Corinth. In 1906, just before leaving for Italy on a scholarship, Beckmann married a fellow student. *His Great Death Scene* (1906), a painting clearly influenced by Edvard Munch, reflects the death of Beckmann's mother.

Back in Berlin, Beckmann visited the 1907 exhibition of Eugène Delacroix's paintings and produced a number of comparable large-scale works. He was also influenced by the monumental compositions of Peter Paul Rubens, as in the *Sinking of the Titanic* (1912). Beckmann's works of this kind were very successful, and the ''German Delacroix'' had exhibitions in Frankfurt and Magdeburg in 1911-1912. By 1914 Beckmann had apparently become aware of a new tension of the picture space, but his color was still quite conservative.

World War I

In 1914 Beckmann volunteered as a medical corpsman and was sent to the Russian front. In early 1915 he was transferred to a hospital in Flanders, where he daily experienced the horrors of operative procedures. By summer he was completely exhausted and was discharged from the army.

Beckmann went to Frankfurt, where his art now moved in an entirely new direction, expressing tension, loneliness, and disillusionment. His *Self-Portrait with Red Scarf* (1917) is a far cry from his confident early selfportraits. This is a man against the world, portrayed in a constricted space, the figure arranged with deliberate angularity within the picture frame. The landscapes of the period show a Munch-like isolationism.

Style between the Wars

Beckmann's style in the immediate postwar period appears to have been affected primarily by German Gothic art. Its compressed space was well suited to his increasingly philosophical and poetic compositions. The powerful color and roughhewn forms of the Gothic also appealed to Beckmann. Among the paintings of this period the most important is *Night* (1918-1919). In this work Beckmann moves toward protest, a protest against the violence, hunger, and rioting that became typical of this period just before inflation set in. As a prophecy of the violence of the Nazi period soon to follow, *Night* is one of the most disturbing works ever painted. It has a dreamlike reality that has been termed ''magic realism.'' During the early 1920s Beckmann played a leading role in the New Objectivity (Neue Sachlichkeit) movement, in which the artist depicted in the greatest detail and clarity his own emotions and the world around him without direct comment.

In 1925 Beckmann became a professor at the Städel Institute in Frankfurt. He married for the second time; his wife, Mathilde von Kaulbach, was the daughter of the famous Munich portrait painter. In 1928 there was an elaborate retrospective of Beckmann's work in Mannheim. Other exhibitions were held throughout Germany, with the National Gallery in Berlin dedicating a room to his paintings. During the late 1920s and early 1930s Beckmann's art took on a more mellow quality under the influence of contemporary French painting—Beckmann had a studio in Paris and spent the winters there. Without losing any of its symbolic and poetic quality, his work became more distinctly esthetic under the influence of painters like Henri Matisse.

When the Nazis came to power in 1933, they dismissed Beckmann from his position at the Städel and listed him as a ''degenerate'' artist. He moved to Berlin, where he lived until 1937. His greatest achievements of this period were large-scale triptychs like the *Departure* (1932-1935), the first in a series that he continued to execute for the rest of his life. This triptych is a poetic and allegorical comment on man's inhumanity to man, an oblique but still poignant reference to the physical and psychological tortures of the era and the ultimate liberation and triumph of the human spirit.

The Beckmanns fled to Amsterdam, where they preferred to remain unnoticed and maintained contact with very few people. Beckmann's diary for this period is filled with references to the lack of heat, proper food, and light and to endless air raids. He continued to paint, and the great *Blind Man's Buff* triptych (1945) is one of the most elaborate and complex works of a period in which Beckmann did five of these magnificent and powerful poetic compositions. *Blind Man's Buff* appears to be an allegory of the relationship between man and woman and the gods who control their lives.

Last Years

With the liberation of the Netherlands in 1945, Beckmann had an exhibition at the Stedelijk Museum in Amsterdam. The next year he had a major exhibition at the Curt Valentin gallery in New York City. In 1947 he accepted an invitation to teach at Washington University in St. Louis. The following year the City Art Museum of St. Louis gave him a retrospective, which brought him the highest acclaim in the art world. In 1949 Beckmann received first prize at the Carnegie International and taught at the Brooklyn Art Museum. In the summer of 1950 he died in New York.

Further Reading

There are no monographs on Beckmann in English. The best material in English is in two exhibition catalogs and a general survey: City Art Museum, St. Louis, *Max Beckmann,* with an introduction by Perry T. Rathbone (1948); Museum of Modern Art, New York, *Max Beckmann,* with an introduction by Peter Selz (1964); and Bernard S. Myers, *The German Expressionists: A Generation in Revolt* (1957; concise ed. 1963). A specialized study is Charles S. Kessler, *Max Beckmann's Triptychs* (1970).

Additional Sources

Lackner, Stephan, *Max Beckmann,* New York: H. N. Abrams, 1977. □

William Becknell

An American frontier soldier, trader, and politician, William Becknell (ca. 1797-1865) established the Santa Fe trade, which helped open the Southwest to settlement.

William Becknell was born in Amherst County, Va., but little is known of his family or youth. From the semiliterate letters he wrote as an adult, it is obvious that his education was rudimentary. In 1814 he was appointed ensign in the U.S. Rangers. Some time after his discharge in 1815 he worked as a salt maker in Saline County, Mo.

In June 1821 Becknell opened the Santa Fe trade when he advertised in the *Missouri Intelligencer* for ''a company of men destined to the westward for the purpose of trading horses and mules, and catching wild animals of every description.'' Intending to trade with the Comanches and to trap for furs in the Rocky Mountains, he and four companions left Franklin, Mo., in September. They moved westward on the Arkansas River and then south through Raton Pass (on the border of present-day Colorado and New Mexico). Just beyond the mountains they met a party of Mexican soldiers. To Becknell's surprise, the soldiers welcomed his party and encouraged them to continue to Santa Fe. There Becknell and his companions found a ready market for their trade goods, and on Jan. 29, 1822, Becknell and one companion returned to Franklin with news that the Mexicans wanted to trade goods.

Becknell hurried to organize a second expedition, this time taking 21 men and three heavily loaded wagons. He wanted to avoid the Raton Mountains, so he led the party across the Cimarron Desert (in present-day Kansas), where they nearly died of thirst. Once across that dusty waste,

Becknell hurried to Sante Fe and succeeded in locating a wagon route into the Southwest.

In May 1824 Becknell helped organize the first large train of traders who traveled together for protection from the Native Americans. This party of 81 men and 25 wagons returned to Missouri with $190,000 in gold and furs. For Becknell, this was the last overland trading venture. He stayed in the mountains to trap that winter, then returned to Missouri.

In 1828 Becknell was elected to the state legislature as a representative from Saline County; in 1830 he was re-elected. During the Black Hawk War of 1832 he served as captain of his county's militia company. Three years later, with some of his neighbors, he moved to Clarksville, in Texas. In 1836 he led a company in the Texas Revolution. Becknell died in Clarksville on April 30, 1865.

Described by a contemporary as ''a man of good character, great personal bravery, & by nature & habit hardy and enterprising,'' William Becknell represents the numerous American frontiersmen who tried many careers, as well as the few who made major contributions.

Further Reading

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Jim Beckwourth

Jim Beckwourth (ca. 1800–1866) son of a wealthy Virginian landowner and his slave. Freed from slavery as a young man, Beckwourth is known for his tall tale adventures of Indian battles, fur trading and scoutng in the U.S. Army.

Jim Beckwourth was born near Fredericksburg, Virginia sometime around the year 1800. His father was Sir Jennings Beckwith, the scion of a prominent Virginia family. His mother has commonly been known as ''Miss Kill,'' although it is not clear whether that was her real name or not. She was one of the Beckwith's slaves. Beckwourth's father moved to Missouri in 1806 and took Jim and his mother with him. They settled on a large farm where the Missouri and Mississippi Rivers meet near the town of St. Charles. Jim's father sent him to school in St. Louis from about 1810 until 1814. He was then apprenticed to a blacksmith in St. Charles. Beckwourth fought with the blacksmith and returned to his father's farm. He was set free on his nineteenth birthday, but it appears that he remained on his father's farm for a while after that. At some point he adopted his own version of the family name.

Although he may have made an earlier trip west, the first definite knowledge we have is that he joined William Henry Ashley's trapping and trading expedition to the Far West in 1824. At one point in that journey, Beckwourth was sent ahead to buy horses from the Pawnee tribe. Not finding them and without sufficient food, he made a desperate trip back to a trading post and would have starved to death if he had not been found by a friendly band of Native Americans. Beckwourth later wrote an account of the journey that casts himself in a favorable light and plays up his own role in the expedition. This tendency to exaggerate has led many later writers to discount the truth of his accounts, but quite often there seems to be a core of reality about them. The most famous incident is one in which Beckwourth claims to have saved Ashley from drowning, although it was later shown that it could not have happened the way he described. However, a similar incident did occur, and Beckwourth seems to be very familiar with it.

Beckwourth continued to trap and worked for William Sublette who was one of the buyers of Ashley's fur trading business. In 1827 he ''married'' a woman from the Blackfoot tribe. In 1829 he found himself unable to pay a debt, so he took refuge among his friends of the Crow tribe, where he married again. Beckwourth says he married eight women

while staying with the Crow. He soon led a successful raiding party against another tribe and was made a chief of the Crow. In later years, Beckwourth led the Crow in a great battle against their Blackfoot enemies in which he claimed that all the Blackfoot were killed and the Crow lost thirty or forty warriors. During this time Beckwourth continued to trap and sold his furs to the American Fur Company of St. Louis. In 1837, however, he was dropped from the Company's books and decided to look elsewhere for a livelihood.

Beckwourth found employment as a scout and mule driver for the U.S. Army in its war against the Seminole tribe of Florida. He took part in the Battle of Okeechobee that was fought on December 25, 1837, but after the war settled into routine, Beckwourth became bored and returned to Missouri and the fur trade. He was offered employment by Andrew Sublette, the younger brother of William. He took a trading party down the Santa Fe trail to Taos, New Mexico, where he married a local Mexican woman. In October 1842, Beckwourth and his bride headed north to what is now Colorado and opened a trading post on the Arkansas River that eventually grew into the city of Pueblo.

In 1843 Beckwourth left Pueblo with a trading party of 15 and headed for California, then a part of Mexico. They arrived in Los Angeles in January 1844. When the local residents rebelled against the Mexican officials, Beckwourth joined their side in the ''Battle'' of Cahuenga in 1845. He then left California for New Mexico and traded along the Santa Fe Trail until August 1848. He was hired as a guide by an official of the U.S. War Department, and their party traveled to Los Angeles, where they arrived on October 25, 1848. From there they went north to Monterey, the capital of California at the time. He took on a job as a courier to a ranch near the present-day city of Santa Maria, north of Los Angeles. On his way there he came upon the massacre of the Reed family who were living in the old Mission of San Miguel and led the posse that apprehended the murderers.

When gold was discovered in northern California, Beckwourth joined the California Gold Rush. He did not actively pan for gold but gambled and traded horses and made his living among the prospectors. In the spring of 1850 he traveled to the remote mining areas of the Sierra Nevada in the region of the present-day Lassen Volcanic National Park. One day he saw what looked like a low pass to the west. At the end of April he led three men to this pass, which was subsequently named Beckwourth Pass. It is just to the west of the California-Nevada border about 30 miles north of Reno. Beckwourth immediately saw that it could be a major entrance from the east into the goldmining region, and he and his companions spent the summer and fall of 1850 opening a road through the pass. During the spring of 1851 he actively promoted his ''New Emigrant Route'' and got capital from the merchants of Marysville, California to develop it. Beckwourth guided the first wagon train through the Pass in late July or early August 1851. When it arrived in Marysville in September 1851, there was so much celebration that the town almost burned down.

At about that time Beckwourth met T. D. Bonner. Bonner was the former president of the New Hampshire Temperance Society who had been forced to emigrate to California when he started drinking again. He became a justice of the peace in Butte County, California where Beckwourth met him. In the spring of 1852, Beckwourth had decided to settle in the ''pleasant valley'' that lay to the west of Beckwourth Pass. There he built a house and hotel for the travelers coming through the Pass. It developed into one of the main entry points for pioneers coming to California. In October 1854 Bonner came to live in Beckwourth's hotel, and he contracted to write Beckwourth's ''autobiography.'' By June of 1855 Bonner was back east and had signed a contract with Harper and Brothers in New York to publish it. When it came out in 1856 its tall tales and exciting adventures made it a bestseller, and Beckwourth became an instant celebrity.

Beckwourth stayed at his ranch (now Beckwourth, California) until November 1858. He then headed back east to Missouri, and the St. Louis and Kansas City newspapers recorded the visit of the famous mountain man. He moved to Denver, Colorado, where he married once again and settled down as the manager of a general store. He and his wife had a daughter who died in infancy. After her death, the marriage broke up, and Beckwourth moved in with a Crow woman. He became involved in various scrapes with the law, including a charge of manslaughter from which he was acquitted on the grounds of self-defense. He then joined the U.S. Army as a scout and took part in several actions against the Cheyenne tribe. In September 1866 he went to visit a Crow village on a mission for the Army. He died there, sometime around September 25, 1866. □

Gustavo Adolfo Dominguez Bécquer

The Spanish lyric poet Gustavo Adolfo Dominguez Bécquer (1836-1870) is noted for his *Rimas,* a collection of short lyric poems. This work had such a profound influence that it is considered the starting point of Spanish contemporary poetry.

Gustavo Bécquer was born in Seville on Feb. 17, 1836. Orphaned when he was 11, he went to live with his godmother, whose extensive library and affectionate care encouraged an early love for poetry and music. In 1852 he began to study at his uncle's art studio. Painting, however, did not suit Bécquer's introspective temperament. A shy, painfully sensitive boy, he preferred to walk alone, delve into folklore and art, and consort with other young poets. In 1854, against the wishes of his godmother, he went to Madrid in search of literary fame.

But fame was not forthcoming, and Bécquer had to turn to journalism. He translated newspaper articles and wrote literary and theater criticism. During this period, however, he did publish one volume of a cherished project, *Historia de los templos en España* (1857; History of the Churches in

Spain), and collaborated under a pen name in writing plays, some verses of which foreshadow the later *Rimas*.

By 1860 Bécquer had fallen hopelessly in love with Julia Espin y Guillén, but the relationship ended bitterly a year later. He then married Casta Esteban Navarro, with whom he had three children. The suffering and anguish caused by his unhappy love affair and disastrous marriage constitute the emotional background of *Rimas*. Written during the 1860s, these short poems voiced Bécquer's longing for love and for the realization of perfect beauty. Like the mystics, he aspired to express intelligibly a vision of ineffable beauty, glimpsed in the person of his beloved.

Unlike the inflated style of his contemporaries, Bécquer's diction is spare and simple, his verses delicate and light. Yet he achieves in each poem a maximum resonance by attending to the phonetic structure of words and by using images which affect the reader's sensibility and demand his active collaboration. Bécquer's ability to make words express much more than their conventional meanings anticipates the techniques of modern symbolic poetry.

Bécquer wrote most of his prose works from 1860 to 1865. These include 22 legends, which are based upon regional folklore and exploit the supernatural. While at the monastery of Veruela in 1864, he wrote a collection of nine letters entitled *Desde mi celda, cartas literarias* (From My Cell, Literary Letters). That same year he directed an important journal and was appointed official censor of novels.

In 1868 Bécquer separated from his wife and, in the wake of the revolution that ended the rule of Isabella II, went to Paris. He returned to Madrid in 1869, rewrote from memory the lost manuscript of *Rimas,* and resumed newspaper writing. The sudden death of his brother Valeriano in September 1870 depressed him abysmally, and he died only 3 months later, on December 22, exhausted by tuberculosis. His collected works were published posthumously in 1871.

Further Reading

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Antoine Henri Becquerel

The French physicist Antoine Henri Becquerel (1852-1908) was the discoverer of natural radioactivity.

Antoine Henri Becquerel was born in Paris on Dec. 15, 1852. Both his father, Alexandre Edmond Becquerel, and his grandfather, Antoine César Becquerel, were scientists. Following his graduation from the École Polytechnique in 1874, Antoine Henri worked as a civil engineer, but he also retained a strong interest in scientific problems. In 1878 he succeeded in the chair of his father who was professor of applied physics at the Conservatoire des Arts et Métiers. Ten years later Becquerel earned his doctor's degree with a dissertation on the absorption of light in crystals. He then became professor of applied physics at the Museum of Natural History in Paris in 1892 and professor of physics at the Polytechnique in 1895.

Prior to 1895 Becquerel did research on phosphorescence. He had inherited from his father a supply of uranium salts, which were known to be phosphorescent when exposed to light. Upon learning in January 1896 about W. C. Roentgen's discovery of x-rays, Becquerel's interest immediately turned to the question of whether all phosphorescent materials acted as sources of similar rays.

The results did not justify his hopes, but Becquerel stumbled on an unexpected phenomenon. After placing sheets of sulfate of uranium on photographic plates wrapped in black paper, he exposed the package to light for several hours. On developing the plates he obtained distinct pictures of the uranium sheets. Later he obtained pictures of medals which had been placed between the uranium and the plates. The uneven thickness of the medals blocked in varying degrees the effectiveness of the radiation from uranium. He also discovered that part of the radiation could be deflected by a magnetic field and that the radiations had an ionizing effect on the surrounding air.

For the discovery of natural radioactivity, which for a number of years was called Becquerel rays, he won the Nobel Prize in physics in 1903. In his Nobel lecture

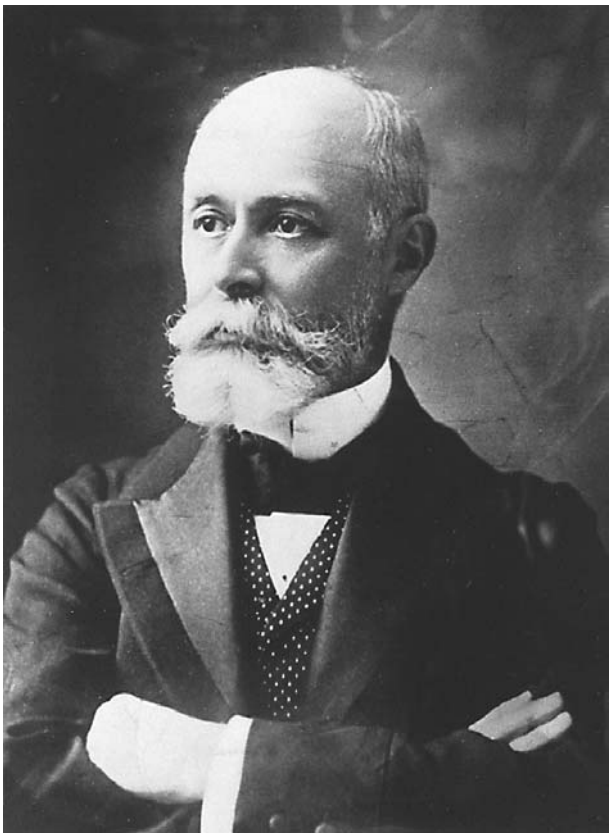

Becquerel noted that the new radiation indicated the possible modification of atoms which ''the methods at our disposal are unable to bring about (but which) could certainly release energy in sufficiently large quantities to produce the observed effects, without the changes in matter being large enough to be detectable by our methods of investigation.'' As a cause of that modification, he held out the possible existence of ''an external radiation'' hitherto undetected but which, when absorbed by radioactive materials, would be transformed into radioactivity without bringing about the transformation of the atoms themselves.

Becquerel's election as perpetual secretary of the Academy of Sciences in 1908 was one of the numerous honors bestowed on him. His death on Aug. 25, 1908, at Le Croisic did not signal the end of the lineage of scientists in the Becquerel family. From Becquerel's marriage to Lucie Zoé Marie Jamin a son, Jean, had been born; he became the fourth Becquerel to occupy the chair of physics at the Museum of Natural History and was also an able investigator of radioactivity.

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St. Bede

St. Bede (c. 672-735), known as the Venerable Bede, was an English monk, scholar, and theologian. His works were the crowning cultural achievement in England in the 8th century, ''the age of Bede.''

Bede was born in Northumbria, near Jarrow. When he was 7, relatives brought him to the Benedictine abbey at nearby Wearmouth; he passed the remainder of his life at Wearmouth and later at a new monastery at Jarrow. The period during which Bede lived was the ''golden age of English monasticism,'' and close relations with Rome and the papacy resulted in a free exchange of information and culture.

Bede's works are many and various; establishing their chronology with precision is difficult. He considered his major achievement to be his biblical commentaries, which were firmly rooted in traditional exegesis, with much use of allegory to expound scriptural meanings. He wrote two scientific treatises on chronology and the formation of the Church calendar, *De temporibus* (703) and *De temporum ratione* (725), to each of which was appended a chronicle of the ages of the world as established by God. Bede also wrote a number of saints' lives, full of edifying miracles, including two versions of the life of St. Cuthbert (ca. 704 and 721).

All of Bede's interests intersected brilliantly in the *Historia ecclesiastica gentis anglorum (Ecclesiastical History of the English People),* which he finished in 731. It is, in effect, a saint's life with the English nation as hero, and it illustrates the early medieval theological proposition that the workings of Divine Providence are visible in history. Bede's theme is the conversion of the Anglo-Saxons, after their settlement in Britain, by missionaries from Rome and Ireland. Exemplary miraculous passages illustrate the benefits derived by the English from heeding the message of the Gospel and the merits of those who devote their lives to propagating that message. Bede includes many documents giving important information about the early English Church, and he reveals his considerable narrative talents in many fascinating tales, such as that of Caedmon, the unlettered peasant who miraculously becomes the first religious poet in English.

Bede died at Jarrow in 735. He soon became a legend, revered for his holiness and learning. His greatest work, the *Ecclesiastical History,* was a constant model for historians throughout the Middle Ages.

Further Reading

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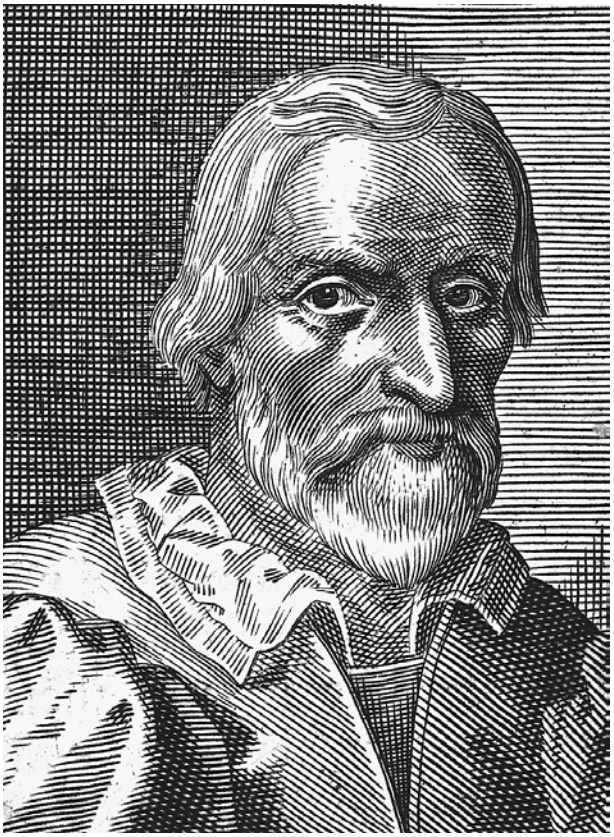

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Catharine Beecher

American author and educator Catharine Beecher (1800-1878) was responsible for creating a new social attitude that placed greater value on women's work in the home and their role as educators and moral guides for the young. Her book *Treatise on Domestic Economy* (1841) was a best-selling work that provided practical household advice while extolling the virtues of domestic life. She also was an active proponent for the creation of schools for women, arguing that for their special role as instructors of children, women required a thorough education.

Catharine Beecher was a nineteenth century proponent of women's rights and education for women. While she did not advocate a radical change in women's roles, she did fight for increased recognition of the importance of the work women did in managing homes and raising families. She also believed that women should expand their place in society by becoming teachers, allowing them to use their nurturing skills and moral conscience in a professional sphere. To encourage the spread of these ideas, Beecher published a number of books providing guidance and praise for domestic life, such as her extremely popular *Treatise on Domestic Economy* (1843). She also founded schools and organizations devoted to training women to become teachers. Beecher held the view that the woman, as educator and spiritual guide for families, was the basis of a well-ordered and moral society. This theme contributed to a growing feminist attitude that women did not have to be weak, passive creatures, but could be strong, contributing members of their communities.

Beecher was born September 6, 1800, in the town of East Hampton on Long Island, New York. She was the oldest child of Lyman and Roxanna Ward Beecher. Each of her parents had a strong influence on the values she touted as an adult. Her father was a Presbyterian minister who came from a family of Calvinist colonists. He was a prominent figure in the evangelical religious movement of the early 1800s known as the Second Great Awakening. His strong personality and religious convictions were apparent not only in the religious revivals that he held, but in his dominant presence in the Beecher home as well. Beecher's mother, also from a respected family, played a traditional role in the home and attempted to pass along her domestic skills to her children. Beecher was ambivalent about both the religious and domestic aspects of her life as a young woman. She initially disliked domestic duties, preferring to spend her time outside or studying. Later in life, however, she came to view domestic responsibilities as a valuable and sacred contribution to home and community. Similarly, her religious instincts fluctuated throughout her life, and she never was able to come to terms with her faith.

The Beechers moved to Litchfield, Connecticut, in 1809. The following year, Beecher entered Miss Pierce's school, a well-respected institution for young women. Her education there stressed not only the acquisition of social skills, but also the growth of a moral consciousness and leadership abilities. Beecher thrived at the school, but was forced to leave at the age of 16 after the death of her mother. She returned home to tend to the domestic duties of the household, including raising her younger brothers and sisters and doing the cooking and sewing for the family. After her father remarried in 1817, she remained for another year at home before taking a teaching job in New London, Connecticut, in 1818.

Focused on Education of Women

At the age of 22, Beecher was engaged to a Yale University professor of natural history named Alexander

Fisher. Her choice was not a whole-hearted one, however. While her father was quite pleased with Fisher, Beecher herself was concerned that his unaffectionate nature would not make him an ideal husband. The marriage never occurred—Fisher was killed in a shipwreck off the coast of Ireland in the spring of 1822. Beecher never again entertained thoughts of marriage. Instead, she turned her energies to what would become her life's main passion, the education of women.

In 1823, Beecher opened the Hartford Female Seminary in Hartford, Connecticut. At her school, she combined a solid core of courses in algebra, chemistry, history, Latin, philosophy, and rhetoric with an emphasis on developing the moral and religious character of her students. The institution was very successful, and as its principal, Beecher became a popular and respected figure in Hartfield. Her accomplishments and her growing reputation as a talented teacher inspired Beecher to write about her educational philosophy. In her 1829 essay, ''Suggestions Respecting Improvements in Education,'' she declared that the primary goal of education should be to provide a basis for the development of the student's conscience and moral makeup. To facilitate this kind of instruction in her school, Beecher unsuccessfully sought to hire an associate principal to manage the teaching of religion. Failing to secure an assistant, Beecher suffered from a nervous breakdown and left the school in the hands of her sister Harriet for several months while she recovered. Upon her return, she took on the task of religious and moral instruction herself.

With the beginning of the 1830s, Beecher became more interested in the roles her female students would take on in society. While she believed that running a home and raising a family was an important and influential contribution by women, she also felt that women should be given more responsibility and respect outside the home. She saw the field of teaching as the perfect professional arena for women—it allowed them an independent and consequential role in their community, but at the same time it was an acceptably ''feminine'' role. In addition, the growing populations of the western areas of the country were creating an increased demand for teachers. Beecher was appalled that in states like Ohio, perhaps one third of children did not have access to schools.

Founded School for Teacher Training

To encourage more women to become teachers, Beecher realized, there needed to be more opportunities for women to be educated and trained for the profession. She made it her mission to provide such training. In 1831, she left the East Coast to join her father in Cincinnati, Ohio, where he had been name president of the Lane Theological Seminary. There she opened the Western Female Institute, a school devoted to instructing young women so that they, in turn, could instruct others. Beecher hoped that her school could serve as a model for a nationwide system of teacher colleges. She presented her ideas on the subject in an 1835 lecture that was published under the title ''An Essay on the Education of Female Teachers.'' In Cincinnati, she began a fundraising effort to support her school and the creation of similar schools. But Beecher was not well-liked in the city; many people felt that she was a cultural elitist. Her abolitionist views were also suspect in an area divided on the issue of slavery. Unable to win the financial or philosophical support of residents, enrollment in Beecher's school steadily declined until it was finally forced to close in 1837.

The townspeople's opinions apparently had little effect on Beecher's own values, however. That same year, she published a tract that called on women to unite against the system of slavery, titled ''Slavery and Abolition with Reference to the Duty of American Females.'' In this essay, Beecher began to formulate her idea that women could have a powerful influence on the character of the nation by creating a virtuous and harmonious domestic realm, in this way providing a stable, moral basis for society. Writing became the new channel through which Beecher attempted to spread her philosophy and make a living. She began to turn out a large amount of material, but it was not until the publication of her *Treatise on Domestic Economy* in 1841 that she finally reached the wider audience that she sought. The book was an incredible success, going through almost 15 printings in as many years and earning her fame across the nation.

Celebrates Domesticity in Best-seller

The *Treatise* provided women with a practical and moral guide to domestic life. It presented information on such topics as cooking, child care, and general health care. In this way, it presented a handy single source of household knowledge that had not existed before. But even more important was the philosophy in which Beecher couched her advice. She saw such domestic concerns not as mundane drudgery but as ''the greatest work,'' a devotion to the welfare of others that provided the basis of a healthy society. The mission of women, according to Beecher, was to form the moral and intellectual character of children, and in order to fulfill this duty successfully, women required a quality education. Through their examples of skilled nurturing and intelligent teaching, women could use their home life as a secure base from which to reach out and create change in the rest of society. Beecher's ideas did not radically attack traditional gender roles, rather it justified and glorified them. This support of the family and social hierarchy struck a chord of comfort and stability in the public, making Beecher a celebrity.

With the success of her book, Beecher was able to found the Women's Education Association in New York in 1852. The organization was devoted to raising funds for the establishment of women's schools. Beecher was never satisfied with the amount of money raised by the organization (it eventually dissolved in 1862), so she undertook a number of public appearances across the country in which she solicited donations, promoted women's education, and discussed her books. She also sought donations from friends and relatives for her education ventures. She further supported educational causes by attending teacher's conferences and sustaining a correspondence with a wide range of people.

In the last years of her life, Beecher returned to the East, where she lived with various relatives. She had a particularly close relationship with her sister Harriet Beecher Stowe, best-known as the author of the novel *Uncle Tom's Cabin.* The sisters worked together to write an 1869 sequel to the *Treatise on Domestic Economy* entitled *The American Woman's Home.* Beecher was active in fighting for women's education for the rest of her years. She died in Elmira, New York, on May 12, 1878. Through her writings, public appearances, and the schools she helped to found, Beecher had helped to gain recognition for the value of women's work in society. Although she did not challenge the traditionally subordinate place of females, she did present a new vision of women as a strong and influential force that helped to determine the direction and conscience of the nation. Her emphasis on bringing women into the teaching profession also changed notions about women's education and careers, providing a basis for the continued growth of feminist thought in the nineteenth century.

Further Reading

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Henry Ward Beecher

Henry Ward Beecher (1813-1887), American Congregational clergyman, was an outstanding preacher and lecturer. He was probably the best known and most influential Protestant minister in the United States between 1850 and 1887.

Henry Ward Beecher, the fourth son of Lyman Beecher (whose mantle, reputation, and personality he inherited), was born on June 24, 1813, at Litchfield, Conn. Though an undisciplined student with a greater gift for speaking than studying, he graduated from Amherst College in 1834 and Lane Theological Seminary in 1837. He was ordained by the Presbyterian Church (New School) in 1838, serving first a small parish at Lawrenceburg, Ind., and then the larger Second Presbyterian Church in Indianapolis after 1839. Here he developed the oratorical style—a singleness of aim which sought to achieve a moral response and change in his hearers—that enabled him to become the most conspicuous preacher in the nation for several decades.

In 1847 Beecher moved to Brooklyn, N.Y., to become pastor of the newly formed Plymouth Church. He remained there the rest of his life and made it one of the most renowned and influential American pulpits, attracting crowds of 2,500 regularly every Sunday. His striking appearance, dynamic delivery, and ability to speak directly on topics of popular interest gained him a national audience. A stenographer recorded his sermons, which were regularly published and widely read.

With Beecher's uncanny sensitivity to the mood of the nation and the inherent egotism of a showman, his ministry exerted great power. From various platforms he spoke about political as well as religious issues. He was as well known for his Republican party affiliation and advocacy of political issues as for his liberalizing theological views. Frequently he took up the pen and as both author and editor gave his ideas broad circulation. When he became editor of *The Christian Union* in 1870, he created the first nondenominational religious journal.

Beecher left a legacy of over 40 published volumes, but only a few deserve note. *The Life of Jesus the Christ* (1871, expanded 1891) revealed his unorthodox views and led to charges of heresy that were intensified after he espoused evolution in *Evolution and Religion* (1885). His ideas generated some hostility but showed little originality or lasting significance. In contrast, his *Yale Lectures on Preaching* (3 vols., 1872-1874) revealed him at his best as lecturer and preacher.

Charges of adultery involved Beecher in church investigations and civil trials from 1870 to 1875, but he was never proved guilty and the publicity seemed to have little impact on his popularity. Increasing criticism of his liberalizing theological ideas led him to withdraw from his Congregational Association in 1882 to protect his colleagues. He served Plymouth Church until his death, on March 8, 1887, after a cerebral hemorrhage.

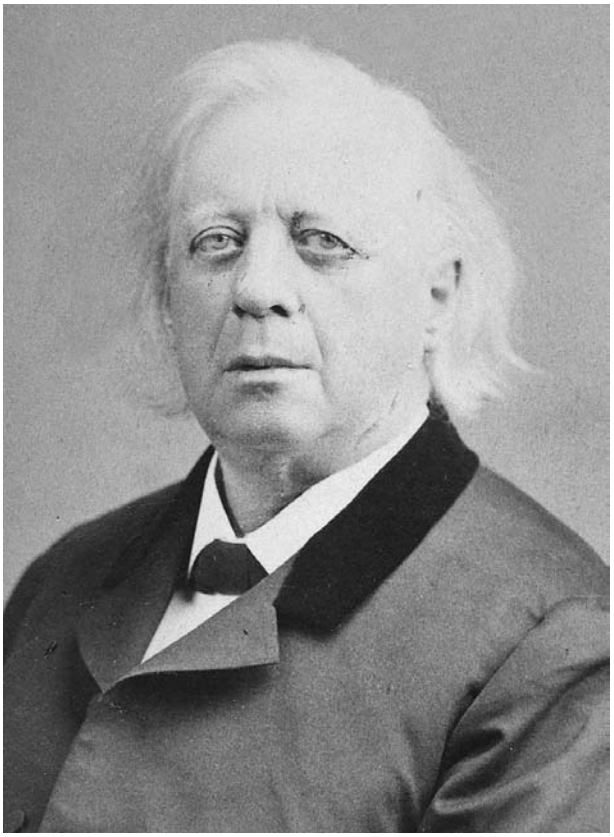

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Lyman Beecher

A Presbyterian clergyman, Lyman Beecher (1775-1863) was one of the outstanding American preachers and revivalists before the Civil War. He achieved national fame as reformer, educator, and central figure in theological controversies.

Lyman Beecher was born on Oct. 12, 1775, at New Haven, Conn. Son of a blacksmith, he was raised on a farm. Beecher entered Yale in 1793. The college president, Timothy Dwight, greatly influenced his religious beliefs and enthusiasm for revivalism. In 1799 he was ordained as pastor of the Presbyterian Church at East Hampton, Long Island, N. Y. Dynamic preaching and a published sermon against dueling earned him a modest reputation, and in 1810 he accepted the more prestigious pulpit of the Congregational Church of Litchfield, Conn.

For 16 years at Litchfield he attracted large crowds, and his influence extended beyond his own congregation. Persons warmed by his revivals were urged to support a growing list of voluntary societies and moral reforms, especially temperance. His defense of orthodox Christianity against Unitarianism in Connecticut was noted by church leaders, and he was invited to move to Boston, where he could be even more effective in that cause.

In 1826 Beecher became pastor of the Hanover Street Church of Boston. His efforts again resulted in spiritual awakening, and his reputation for defending orthodoxy against Unitarianism became widespread. During his years in Boston he edited a monthly, *the Spirit of the Pilgrims.* A fear of Catholicism began to emerge and led him to share in the nativist attack on that faith.

When he was invited to return to Presbyterianism to become the president and professor of theology of the new Lane Theological Seminary at Cincinnati, Ohio, his concern to Christianize the West and educate ministers for that task was linked to his desire to counteract growing Catholic influence in the Ohio Valley. The sense of purpose he felt in moving to Cincinnati in 1832 was well expressed in his *A Plea for the West* (1835). Until 1843 he also served as pastor of the Second Presbyterian Church there.

Despite his incentive and characteristic vigor, Beecher's years at Cincinnati were an unhappy climax to his career. A disruptive debate over slavery in 1834 so divided students and faculty that it took years for Lane Seminary to recover. Although he favored the antislavery cause, Beecher was not an abolitionist and preferred gradual emancipation. With strange irony in 1835 he was tried twice for heresy by conservative Presbyterians who found his orthodoxy too liberal. A trial by the Presbyterian General Assembly was avoided, but his position had contributed to a major schism in that denomination by 1838. Beecher remained at Lane until 1850. The last years of his life were spent in Brooklyn, N.Y., where he died on Jan. 10, 1863.

Further Reading

Lyman Beecher's *Autobiography,* edited by Charles Beecher (2 vols., 1864), is the best source on his life and was reprinted with a helpful introduction by Barbara Cross (2 vols., 1961). Chapters in Lyman Beecher Stowe, *Saints, Sinners and Beechers* (1934), and Constance Mayfield Rourke, *Trumpets of Jubilee* (1927), are as useful as the older, uncritical biographies. □

Ludwig van Beethoven

The instrumental music of the German composer Ludwig van Beethoven (1770-1827) forms a peak in the development of tonal music and is one of the crucial evolutionary developments in the history of music as a whole.

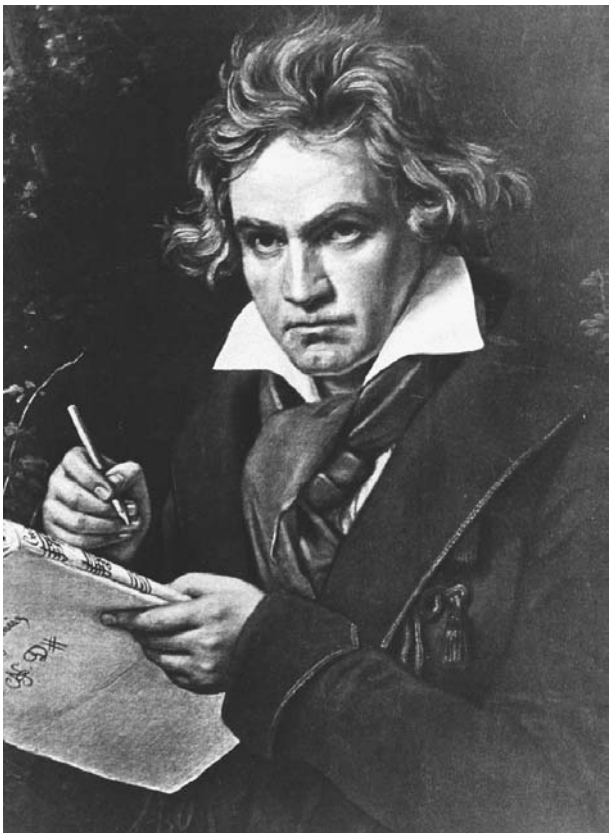

The early compositions of Ludwig van Beethoven marked the culmination of the 18th-century traditions for which Haydn and Mozart had established the great classical models, and his middle-period and late works developed so far beyond these traditions that they anticipated some of the major musical trends of the late 19th century. This is especially evident in his symphonies, string quartets, and piano sonatas.

In each of these three genres Beethoven began by mastering the existing formal and esthetic conventions of the late 18th century while joining to these conventions signs of unusual originality and power. In his middle period (from about 1803, the year of the *Eroica* Symphony, to about 1814, the year of his opera *Fidelio* in its revised form) he proceeded to develop methods of elaboration of musical ideas that required such enlargement and alteration in perception of formal design as to render it clear that the conventions associated with the genres inherited from the 18th century were for him the merest scaffolding for works of the highest individuality and cogency.

If Beethoven's contemporaries were able to follow him with admiration in his middle-period works, they were left far behind by the major compositions of his last years, especially the last three Piano Sonatas, Op. 109, 110, and 111; the *Missa solemnis;* the Ninth Symphony; and the last six String Quartets, Op. 127, 130, 131, 132, 133, and 135. These works required more than a generation after Beethoven's death to be received at all by concert audiences and were at first the preserve of a few perceptive musicians. Composers as different in viewpoint from one another as Brahms and Wagner took Beethoven equally as their major predecessor; Wagner indeed regarded his own music dramas as the legitimate continuation of the Beethoven tradition, which in his view had exhausted the possibilities of purely instrumental music. Beethoven's last works continue in the 20th century to pose the deepest challenges to musical perception.

Years in Bonn

Ludwig van Beethoven was born in Bonn, the Rhineland seat of an electoral court. His ancestors were Flemish (the ''van'' was no indication of any claim to nobility but merely part of the name). His father, a tenor in the electoral musical establishment, harbored ambitions to create in his second son a prodigy like Mozart. As Beethoven developed, it became increasingly clear that to reach artistic maturity he would have to leave provincial Bonn for a major musical center. At the age of 12 he was a promising keyboard virtuoso and a talented pupil in composition of the court musician C. G. Neefe.

In 1783 Beethoven's first published work, a set of keyboard variations, appeared, and in the 1780s he produced the seeds of a number of later works. But he was already looking toward Vienna: in 1787 he traveled there, apparently to seek out Mozart as a teacher, but was forced to return owing to his mother's illness. In 1790, when the eminent composer Joseph Haydn passed through Bonn, Beethoven was probably introduced to him as a potential pupil.

Years in Vienna

In 1792 Beethoven went to Vienna to study with Haydn, helped on his way by his friend Count Ferdinand von Waldstein, who wrote prophetically in the 22-year-old Beethoven's album that he was going to Vienna ''to receive the spirit of Mozart from the hands of Haydn.'' What he actually received from Haydn in lessons was little enough, and Beethoven turned to others of lesser talent in Vienna for help with counterpoint, including the contrapuntal theorist J. G. Albrechtsberger.

Beethoven rapidly proceeded to make his mark as a brilliant keyboard performer and improviser and as a gifted young composer with a number of works to his credit and powerful ambitions. He won entry into the musical circles of the Viennese titled upper classes and gained a number of lifelong friends and admirers among them. In 1795 his first mature published works appeared—the three Piano Trios,

Op. 1—and his career was in effect officially launched. From then until the end of his life Beethoven was essentially able to publish his works at approximately the rate at which he could compose them, if he wished to; in consequence the opus numbers of his major works are, with a few trivial exceptions, the true chronological order of his output. No such publication opportunities had existed for Haydn or Mozart, and least of all for Schubert, who spent his entire life in Vienna (1797-1828) in Beethoven's shadow, from the publication standpoint.

From 1792 to his death in 1827 at the age of 57 Beethoven lived in Vienna, essentially as a private person, unmarried, amid a circle of friends, independent of any kind of official position or private service. He rarely traveled, apart from summers in the countryside. In 1796 he made a trip to northern Germany, perhaps to look over the possibilities for a post; his schedule included a visit to the Berlin court of King Frederick William of Prussia, an amateur cellist, and the Op. 5 Violoncello Sonatas appear to date from this trip. Later Beethoven made several trips to Budapest and to spas in Bohemia.

In 1808 Beethoven received an invitation to become music director at Kassel. This alarmed several of his wealthy Viennese friends into unprecedented generosity; three of them (Princes Lichnowsky and Kinsky and Archduke Rudolph) formed a group of backers and agreed to guarantee Beethoven an annual salary of 1,400 florins on condition that he remain in Vienna. He thus became, in principle, one of the first musicians in history to be freed form menial service and to be enabled potentially to live as an independent artist-although, as it happened, the uncertain state of the Austrian economy in the Napoleonic era caused a sharp devaluation of the currency, cutting the value of his annuity, and he also had some trouble collecting it.

Publishing Practices of the Time

Although publishers sought Beethoven out and he was an able manager of his own business affairs, as his letters show, he was really at the mercy of the chaotic and unscrupulous publishing practices of his time. Publishers paid a fee to composers for rights to their works, but neither copyright nor royalties were known. As each new work appeared, Beethoven sold it as dearly as he could to the best and most reliable current publisher (sometimes to more than one). But this initial payment was all he could expect, and both he and his publisher had to contend with piracy by rival publishers who brought out editions of their own. Consequently, Beethoven witnessed a vast multiplication of his works in editions that were unauthorized, unchecked, and often unreliable in details. Even the principal editions were frequently no better, and several times during his life in Vienna, Beethoven hatched plans for a complete, authorized edition of his works. None of them materialized, and the wilderness of editions forms the historical background to the present problems of producing a truly scrupulous complete edition.

Personal Problems

Far overshadowing these general conditions were the two particular personal problems that beset Beethoven, especially in later life: his deafness and his obsessive relationship with his nephew Karl. Beethoven began to suffer from deafness during his early years in Vienna, and his condition gradually grew worse, despite remissions. So severe was the problem as early as 1802 that he actually seems to have contemplated suicide, as can be inferred from the so-called Heiligenstadt Testament, a private document written that year. It shows clear evidence of his deep conflict over his sense of artistic mission and his fear of inability to hear normally, to use the sense that should have been his most effective and reliable one. The turning points in his deafness actually came only later: first, about 1815, when he was compelled to give up all hope of performing publicly as a pianist (his Fifth Piano Concerto was written in 1809, an unfinished concerto in 1815); and after 1818, when he was no longer able to converse with visitors, who were thus forced to use writing pads to communicate (the famous ''Conversation Books'').

The second overriding problem (apart from his lifelong inability to form a lasting attachment to one woman, despite many liaisons) arose when he became the guardian of his nephew Karl on the death of his brother in 1815. Karl proved to be erratic and unstable, and he was a continuing source of anxiety to an already vulnerable man.

Beethoven's deafness and his undoubted tendency toward impetuousness and irascibility contributed to his reputation as a misanthropic and antisocial personality, one to be watched from afar and approached only with caution. As he retreated further into his work and as the works themselves became increasingly less comprehensible to his average contemporaries, the Vienna of light music and *Gemütlichkeit* saw him more and more as a kind of living embodiment of the artist beyond society. Later, as writers of the 19th century continued to cultivate this view of art, Beethoven became one of its mythical representatives, and his earlier biographers spread the image widely. Only by a careful reading of Beethoven's letters and the winnowing of reliable accounts from fanciful ones can one obtain a more balanced picture, in which one sees a powerful and self-conscious man, wholly engaged in his creative pursuits but alert to their practical side as well, and occasionally willing to conform to current demands (for example, the works written on commission, such as his cantata for the Congress of Vienna, 1814).

Beethoven's deafness was the major barrier to a continued career as the social lion of his early Vienna years, and it must inevitably have colored his personality deeply. But his complex development as an artist would probably in any event have sooner or later brought a crisis in his relationship to the surface of contemporary musical and social life. The trend was inward: in his early years he wrote as a virtuoso pianist-composer for an immediate and receptive public; in his second period he wrote for an ideal public; in his last years he wrote for himself.

It has long been commonplace in Beethoven biography to stress his awareness of contemporary political and philo-

sophical thought, particularly his attachment to the libertarian ideals of the French Revolution and his faith in the brotherhood of men as expressed in his lifelong ambition to compose a setting of Friedrich Schiller's ''Ode to Joy,'' realized at last in the Ninth Symphony. Frequently emphasized too is his undoubtedly genuine love of nature and outdoor life. But it is equally clear that no worthwhile estimate of Beethoven can be founded on a simple equation of these personal ideals with his music. In the Sixth Symphony (the *Pastoral*), Beethoven after great efforts found titles to suggest the allusions intended for each of the movements but sternly added in his sketchbook: ''More the expression of feelings than tone painting.'' And in the Ninth Symphony he diligently sought the most effective way to introduce the vocal movement (the finale) with Schiller's words, at last hitting on the complex scheme of an introduction that reintroduces the thematic material of the earlier movements, rejects each in turn, and then opens the way to the finale through an explicit prefiguration of the theme to which the first stanza of the ode is to be set. In short, Beethoven's preoccupations from first to last were primarily those of musical structure and expression, and as more becomes known of his inner biography, as seen in his sketchbooks, a much more satisfactory portrait will be possible.

Brief Summary of Beethoven's Works

The general pattern of Beethoven's development as a composer is from a brilliant and prolific early manhood to the slow, painstaking efforts of his later years, in which his rate of production of new works dropped sharply in precise proportion as the works themselves became vastly more complex. The longest continuous thread in his development is that of his sketchbooks, which he used assiduously throughout his career and kept carefully, long after their contents had apparently been fully spent. This was not due to mere self-consciousness and an evident desire to keep close track of his own development; in this way he maintained a usable store of potential ideas and means of elaboration. Sometimes an idea from earlier years crops up in later work; in addition, Beethoven was strongly given to revision as well as elaboration, and at times he could not resist carrying out several modes of developing a single thematic idea. One example is the subject of the finale of the *Eroica* Symphony, which also appears as an orchestral dance and as the basis for a powerful set of piano variations, Op. 35. Other wholesale revisions of finished works include the three overtures to his opera *Leonore,* as well as the opera itself (first version 1805, second 1806), revised again and called *Fidelio* (1814) with still another overture.

First Period

The division of Beethoven's career into three phases originated with A. Schindler and W. von Lenz in the mid-19th century and forms a convenient means of reference. The first period, extending from his beginnings in Bonn to about 1802, shows a wide spectrum of compositions in virtually every genre of the time. The major works of this phase are the First and Second Symphonies, the first three Piano Concertos (written for his own performance and withheld from publication for some years), the first six String Quartets (Op. 18), much piano chamber music, and more than half of the 32 Piano Sonatas. The piano plays a conspicuous role in Beethoven's early work, reflecting his dual ambition as composer and performer, and as an instrument it was his major vehicle for technical experimentation. He was the first to exploit a number of pianistic effects, such as the pedal and the use of registral extremes, in a way that foreshadowed much in later piano music.

In Beethoven's early works one can distinguish two extremes: at one extreme are compositions that lean strongly toward a deliberate note of popular appeal; at the other extreme are the most serious and inwardly developed compositions. To the first group belongs, above all, the Septet for mixed string and wind instruments, easily his most popular early work, republished many times in various arrangements and written to emulate the facile 18th-century ''serenade'' or ''divertimento.'' Typical of the second group are the carefully wrought String Quarters of Op. 18, the first two Symphonies, and the most elaborate of the Piano Sonatas (for example, Op. 13, the *Pathétique;* Op. 27, Nos. 1 and 2; and the three Sonatas of Op. 31). Some of the chamber music leans to one extreme, some to the other; a work that leans to both is the Clarinet Trio, Op. 11, of which the first two movements are fully serious and the finale a light set of variations on a popular tune.

Many early Beethoven works employ the principle of formal structure associated with the classical variation technique. This emphasis in the early Beethoven is extremely significant; it relates to his talent for improvisation, suggests his sense of contact with popular music, and at the same time prefigures his later growth in the direction of the elaboration of inherently simple musical ideas. Throughout his career Beethoven never lost sight of the possibilities inherent in the variation form, of which the final expression in his work may be seen in the *Diabelli* Variations for Piano, Op. 120.

Second Period

The works of Beethoven's middle years form an extraordinary procession of major compositions, entirely departing from the traditional proportions and, to some extent, the methods of earlier tonal music. The earlier ''facile'' level of composition is abandoned, and occasional regressions to earlier types of movement structure are suppressed (for example, the substitution of a conventional slow movement by a tightly compressed slow introduction to the finale in the *Waldstein* Piano Sonata, Op. 53). Even the most superficial view of Beethoven's new scheme of musical design must include the following observations. He works now with the intensive elaboration of single ideas, to an extent never previously attempted in classical instrumental music (for example, the first movement of the Fifth Symphony). He extends the time scale of the three-or four-movement formal scheme to a high degree (for example, the *Eroica* Symphony, the unusual length of which was noted by the composer on his autograph manuscript). He replaces the old third movement of the symphony and the quartet (minuet or other medium-tempo dance form) with a dy-

namic and rapid movement, always called scherzo (this had already been done in early works). He brings about the dramatization of instrumental effects and musical components to an unprecedented degree, partly through the juxtaposition of strongly dissimilar musical ideas, partly through the ingenious use of means of establishing expectations of a particular kind and then either delaying them or turning in an unexpected direction (for example, the first movement of the *Appassionata* Sonata, Op. 57, in which no full resolution of a cadence on to the tonic is permitted until the end of the movement; the opening of the *Rasumovsky* Quartet, Op. 59, No. 3; and the dramatic use of silence, as in the opening of the *Coriolanus* Overture, Op. 62).

If Beethoven's second period of development is taken to run from approximately Op. 53 (the *Waldstein* Sonata) to Op. 97 (the *Archduke* Trio) or to *Fidelio,* it includes the Third through Eighth Symphonies; the Fourth and Fifth Piano Concertos; the Quartets of Op. 59, 74, and 95; the two last Violin Sonatas, Op. 47 (*Kreutzer*) and Op. 96; the Violoncello Sonata, Op. 69; the Piano Trios, Op. 70 and 97; the Piano Sonatas from Op. 53 to Op. 90; and the opera *Leonore* (*Fidelio*). He also wrote a large number of songs and a remarkable Mass in C Major, Op. 86.

The last works that can be associated with this phase of activity issue onto a period of cessation of continuous composition—a kind of twilight area that separates the second period from the last and reaches from about 1815 to perhaps 1818. It marks the onset of Beethoven's extreme deafness and of his difficulties with his nephew but also the preparation for musical tasks of unparalleled complexity in this time.

Third Period

To attempt to characterize any truly significant aspects of Beethoven's last works in a few words would be beyond effrontery. The order of their composition is essentially the order of publication and thus of their opus numbers; and the great peaks of the last years are hedged in and about with a few smaller works tossed off to make money or to maintain the interest of avaricious publishers.

The procession of great monuments is essentially as follows: the last five Piano Sonatas (Op. 101, 106 called the *Hammerklavier,* 109, 110, and 111) written between 1815 and 1822; the *Missa solemnis* (1823); the Ninth Symphony (prefigured as early as 1815 and completed in 1824); and the last Quartets (from 1824 to 1826). Superficially obvious in these works is either vast expansion over the dimensions of even Beethoven's earlier works in the genre (for example, Ninth Symphony; the *Missa solemnis;* the *Hammerklavier* Sonata; and the Quartet, Op. 131) or extreme compression (for example, Op. 111, the last Piano Sonata, in two movements; and the Quartet, Op. 135). Obvious too is the renewed emphasis on fugal techniques, reflecting a lifelong desire to master the devices of tonal polyphony on a level to match that of Johann Sebastian Bach, whom Beethoven admired. The fugal movements include those in the Piano Sonatas, Op. 106 and 110; the *Missa solemnis;* the Ninth Symphony (parts of the scherzo and finale); and above all the *Grand Fugue,* Op. 133, originally designed as the finale for the Quartet, Op. 130, but then made a separate composition, with a new finale written for Op. 130.

The vastness and imaginative complexity of Beethoven's last works, especially the Quartets, baffled not only his contemporaries but later audiences and even professional musicians for some time after his death. In various ways they seem the fully logical outcome of a lifetime of deep exploration of the possibilities of tonal structure; in other ways they seem to exceed in depth almost any of Beethoven's other music and perhaps that of any other subsequent composer. That Beethoven himself was aware that they were beyond the capacities of the listeners of his time seems beyond doubt; that he expected later audiences to meet them with the requisite seriousness of interest and intent is, to judge from what is known of his character, a fair inference. An anecdote, perhaps apocryphal but entirely fitting, reports that Beethoven told a visitor who was bewildered by his last quartets, ''They are not for you but for a later age.''

Further Reading

The largest published collection of Beethoven's letters is Emily Anderson, ed. and trans., *Letters* (3 vols., 1961). A valuable selection of letters is J. S. Shedlock, *Beethoven's Letters: A Critical Edition* (2 vols., 1909). An important volume of little-known letters was edited and translated by Donald W. MacArdle and Ludwig Misch, *New Beethoven Letters* (1957). A large number of Beethoven's ''Conversation Books,'' the records of conversations between the composer and his associates and visitors during his last years, when his deafness had made normal discourse impossible, were in course of publication as of 1971 under the editorship of Karl-Heinz Köhler.

The most important contributions to Beethoven biography were produced in 19th-century Germany. *Beethoven as I Knew Him* (1840; trans. 1966) was written by a friend, Anton Schindler; his personal knowledge partially atones for his limited objectivity. The most authoritative biography is Alexander W. Thayer, *The Life of Ludwig van Beethoven* (trans., 3 vols., 1921; rev. ed. by Elliot Forbes, 2 vols. 1964). See also Walter Riezler, *Beethoven* (1938). Full-length introductory studies of Beethoven's work include Sir George P. Grove, *The Symphonies of Beethoven* (1884; 3d ed. entitled *Beethoven and His Nine Symphonies,* 1962); Donald F. Tovey, *A Companion to Beethoven's Pianoforte Sonatas* (1931) and his *Beethoven* (1944); Eric Blom, *Beethoven's Pianoforte Sonatas Discussed* (1938); Joseph de Marliave, *Beethoven's Quartets* (trans. 1961); and Joseph Kerman, *The Beethoven Quartets* (1967). See also Paul Mies, *Beethoven's Sketches: An Analysis of His Style Based on a Study of His Sketch-Books* (1929). □

Harrison Begay

Harrison Begay (born 1917) is a Navajo artist who specializes in watercolors and silkscreen prints.

Harrison Begay is one of the most famous of all Navajo painters. His watercolors and silkscreen prints have been widely collected. His work, which has won 13 major awards, has a sinuous delicacy of line and is noted for its meticulous detail, restrained palette,

and elegance of composition. His style has been so influential that disciples, like Baji Whitethorne, say that by studying his paintings one learns not only technique but also religion. The Navajo conception of the orderly balance of irreconcilable forces is exemplified in Begay's style, which is at once serenely still and vitally active.

Herds Family's Sheep

Harrison Begay was born on November 15, 1917, at White Cone, Arizona, to Black Rock and Zonnie Tachinie Begay. His mother belonged to the Red Forehead Clan, and his father adopted the Zuni Deer Clan. He was said to have been related to Manuelita, an esteemed medicine man. The boy herded his family's flock of sheep near Greasewood, where he still lives. In 1927, he was sent to school at Fort Wingate, from which he ran away to spend the next four years at home, studying alone as he tended the sheep. In 1934, he attended Fort Defiance Indian School in New Mexico, and later Tohatchi Indian School. He graduated from high school in 1939 as salutatorian.

The institution that conferred distinction upon him was Dorothy Dunn's studio at the Santa Fe Indian School. Among Begay's classmates were other Navajo painters: Gerald Nailor, Quincy Tahoma, and Andy Tsinajinnie. They were taught to depict pastoral landscapes and tribal traditions in smoothly-brushed forms placed flat on the picture plane. In *American Indian Painting,* Dunn summed up Begay's work as ''at once decorative and lifelike, his color clear in hue and even in value, his figures placid yet inwardly animated. . . . [H]e seemed to be inexhaustibly resourceful in a quiet reticent way.''

In 1940, Begay married Ramona Espinosa; the couple divorced in 1945. Also in 1940, he attended Black Mountain College in Blueridge, North Carolina, to study architecture for one year. In 1941, he enrolled in Phoenix Junior College in Arizona.

Serves in the United States Army

Begay was one of the 21,767 Native American veterans of the U.S. Army in World War II. From 1942 to 1945, Begay served in the signal corps. He participated in the Normandy campaign and was stationed in Iceland and in Europe. Upon his discharge, he stayed in Colorado until September of 1947. While there, he was briefly tutored by an artist in Denver. The army had trained him to be a radio technician, but his artistic talent enabled him to make a living as a full-time painter since his return to the reservation in 1947.

Works in Arts and Crafts Shops

He was given space to paint at Clay Lockett's Arts and Crafts Shop in Tucson, Arizona. He also painted in Parkhurst's Shop in Santa Fe, New Mexico, and in Woodard's Shop in Gallup, New Mexico. He prefers to work in watercolors, usually casein paints because oil painting takes too long. A prolific artist, he regularly exhibits at the Philbrook Art Center each May, and at the Gallery in New Mexico that sponsors exhibits for five days in August each year at the Intertribal Indian Ceremonials. He won two grand awards at the Intertribal festivities and has been a consistent winner at state and tribal fairs. The French government honored him with its Palmes d'Academiques in 1945.

Begay cofounded TEWA Enterprises, which made silkscreen prints of his work. His fine-lined, flat-colored designs were eminently suitable for serigraph reproduction. This method of duplication also made his work affordable to the general public. Begay has also specialized in sensitive renditions of animals such as fawns, antelope, deer, sheep, and horses. He is also fond of depicting looms as subjects, as in his often reproduced painting, ''Two Weavers'' of 1946.

In 1959, Begay had an Enemyway chant performed for him. He paid the singer who conducted the rite to protect warriors against the ghosts of slain enemies with a set of three paintings of the Navajo sacred mountains. A similar set of the four sacred mountains, each associated with a different color and a different direction, is now owned by the Museum of Northern Arizona at Flagstaff. In order to compose these paintings, Begay studied the Navajo origin myths recorded by Washington Matthews.

Begay also illustrated Ann Cromwell's *A Hogan for the Bluebird,* published in 1969. Cromwell's piece of Navajo fiction tells of a Navajo Indian girl who finds it difficult to readjust to the ways of her people after several years at the mission school.

In addition to Begay's considerable achievements in the art world, he is also the state champion long distance runner, having broken the record in the mile race.

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Menachem Begin

Menachem Begin (1913-1992) was active in the movement to establish an independent Jewish state in Palestine and in the early Israeli government. After serving many years in the Knesset, Begin became Israel's first non-Socialist prime minister in 1977.

Menachem Begin was born the son of Zeev-Dov and Hassia Begin in Brest-Litovsk, White Russia (later Poland), on August 16, 1913. He was educated in Brest-Litovsk at the Mizrachi Hebrew School and later studied and graduated in law at the University of Warsaw. After a short association with Hashomer Hatzair, he became a devoted follower of Vladimir Zeev Jabotinsky, the founder of the Revisionist Zionist Movement, and joined Betar (Revisionist Zionist Youth Movement). He became active in the organization, joined its leadership, and in 1932 became head of the Organization Department of Betar in Poland. Later, after a period of service as head of Betar in Czechoslovakia, he returned to Poland and, in 1939, became head of the movement there.

Earlier, during the Palestine riots of 1936-1938, Begin organized a mass demonstration near the British Embassy in Warsaw and was imprisoned by the Polish police. He was also active in organizing illegal immigration to Palestine during this period. In 1939 he married Aliza Arnold (who died in 1982), with whom he had three children—one son (Benjamin) and two daughters (Chasia and Leah). When the Germans occupied Warsaw, Begin escaped to Vilna, where he was arrested in 1940 by the Soviet authorities for Zionist activity and sentenced to eight years of hard labor. He was held in Siberia in 1940-1941, but was released because he was a Polish citizen. In 1942 Begin arrived in Palestine with the Polish army formed in the former U.S.S.R.

Active in Palestine

Toward the end of 1943, after having been released from the Polish ranks, Begin became commander of the Irgun Tzevai Leumi. This militant underground organization worked for the establishment of a Jewish state in Palestine by opposing the British rule through various means, including violence. He declared ''armed warfare'' against the Mandatory government in Palestine at the beginning of 1944 and led a determined underground struggle against the British, who offered a reward for his apprehension. He tried, at the same time, to avert violent clashes within the Jewish community in Palestine. But he was not always successful as a peace maker among Jewish factions. Begin was on board the Irgun ship *Altalena* when it approached Tel Aviv with a consignment of arms during the Arab-Israel ceasefire of June 1948 and was shelled by order of the new Israel government of Prime Minister David Ben-Gurion.

With the independence of the State of Israel in 1948 and the dissolution of the Irgun, Begin founded the Herut (Freedom) Party and represented it in the Knesset (parliament) of Israel starting with its first meetings in 1949. He became Herut's leader, retaining that position for more than 30 years. Herut was known for its right-wing, strongly nationalistic views, and Begin led the party's protest campaign against the reparations agreement with West Germany in 1952. He was instrumental in establishing the Gahal faction (a merger of Herut and the Liberal Party) in the Knesset in 1965. He also developed a reputation as a gifted orator, writer, and political leader.

He remained in opposition in parliament until the eve of the Six Day War of June 1967, when he joined the Government of National Unity as minister without portfolio. He and his Gahal colleagues resigned from the government in August 1970 over opposition to its acceptance of the peace initiative of U.S. Secretary of State William Rogers, which implied the evacuation by Israel of territories occupied in the course of the Six Day War. Later, Gahal joined in forming the Likud bloc in opposition to the governing Labor Alignment, and Begin became its leader.

As Prime Minister

In May 1977 Begin became Israel's first non-Socialist prime minister when the Likud bloc secured the mandate to form the government after the parliamentary elections. He also became the first Israeli prime minister to meet officially and publicly with an Arab head of state when he welcomed Egyptian President Anwar Sadat to Jerusalem in November 1977. He led Israel's delegations to the ensuing peace negotiations and signed, with Sadat and U.S. President Jimmy Carter, the Camp David accords in September 1978.

In March 1979 he and Sadat signed the Egypt-Israel Peace Treaty, with Carter witnessing the event, on the White House lawn in Washington. Begin and Sadat shared the 1978 Nobel Peace Prize for their efforts. For Begin, and for Israel, it was a momentous but difficult accomplishment. It brought peace with Israel's most populous adversary and significantly reduced the military danger to the existence of Israel by neutralizing the largest Arab army, with whom Israel had fought five wars. But, it was also traumatic given the extensive tangible concessions required of Israel, especially the uprooting of Jewish settlements in Sinai.

The Knesset elections of June 30, 1981, returned a Likud-led coalition government to power in Israel, contrary to early predictions which projected a significant Labor Alignment victory. Menachem Begin again became prime minister, and his reestablished government coalition contained many of the same personalities as the outgoing group and reflected similar perspectives of Israel's situation and of appropriate government policies.

''Operation Peace for Galilee''—the War in Lebanon—beginning in June 1982 occasioned debate and demonstrations within Israel. It resulted in substantial casualties and led, at least initially, to Israel's increased international isolation and major clashes with the United States. Many of these results were muted over time, but the war left a legacy that continued to be debated long after Begin retired from public life. It was also a factor in Begin's decision to step down from the prime minister's office.

A Strong Leader

Within Israel, Begin's tenure was marked by prosperity for the average citizen, although there were indications (such as rising debt and inflation levels) that ultimately this might prove costly. The standard of living rose, as did the level of expectations. The religious parties enhanced their political power and secured important concessions to their demands from a coalition which recognized their increased role in maintaining the political balance and from a prime minister who was, on the whole, sympathetic to their positions.

The major external relationship continued to be the one with the United States, and this underwent significant change during Begin's tenure. The ties were often tempestuous, as the two states disagreed on various aspects of the regional situation and the issues associated with resolution of the Arab-Israeli conflict. Nevertheless, United States economic and military assistance as well as political and diplomatic support rose to all-time high levels.

Begin's political skills were considerable and apparent. Despite his European origins and courtly manner, he was able to secure a substantial margin of popularity over other major political figures, particularly the opposition leaders. At the time of his resignation, he was the most popular and highly regarded of Israeli politicians, as the public opinion polls regularly indicated.

Later Years

Begin's decision to resign as prime minister of Israel on September 16, 1983, brought to an end a major era in Israeli politics. It was a shock to Israelis, notwithstanding Begin's earlier statements that he would retire from politics at age 70. Although no formal reason for his resignation was forthcoming, Begin apparently believed that he could no longer perform his tasks as he felt he ought to and he seemed to be severely affected by the death of his wife the previous year and by the continuing casualties suffered by Israeli forces in Lebanon.

Begin literally became a recluse, spending most of his remaining years secluded in his apartment. He was seldom seen in public; often he only left his sanctuary to attend memorial services for his wife or to visit the hospital. He died of complications from a heart attack on March 9, 1992, in Ichilov Hospital, in Jerusalem.

Ironically, less than three months after his death, Likud, the party created by Begin, under the leadership of Yitzhak Shamir, lost the parliamentary elections to Yitzhak Rabin's Labor party. According to Rabin, Begin was the best of the last ''of a special generation in the life of the Jewish people, characterized by the Holocaust and the resurrection.'' In the form of nationhood in 1948, and even in death, he maintained a significant influence on his nation's politics.

Further Reading

Begin wrote numerous articles and several books which include reminiscences and provide insight into his views of history. They include *Ha-Mered* (*The Revolt*), which describes the struggle of the Irgun and other Zionist organizations against the British and the Arabs in Palestine and constitutes memoirs of his years as head of the Irgun, and *Be-Leilot Levanim* (*White Nights*), reminiscences of his imprisonment in the Soviet Union. Two books in English about Begin provide sympathetic and detailed examinations: Eitan Haber, *Menachem Begin: The Legend and the Man* (1979), and Eric Silver, *Begin: The Haunted Prophet* (1984). Sasson Sofer's *Begin: An Anatomy of Leadership* (1988) is also a good resource. □

Hildegard Behrens

Hildegard Behrens (born 1937) was a German soprano noted for her highly dramatic performances, especially as Wagnerian heroines. She developed a vocal technique called ''chest singing'' which audiences and critics outside of Italy occasionally found disturbing and controversial.

Hildegard Behrens was born in Varel, a small town in northern Germany on February 9, 1937. Both her parents were doctors, and she was the youngest of their six children. She studied piano and violin as a child, but she had no professional aspirations. Instead, she went to the University of Freiburg in southern Germany to study law. Despite her intended career, she found herself spending most of her time at the school of music in the school chorus. She sat in on master classes as a spectator and had a boyfriend who was studying the violin and who later played with the Berlin Philharmonic.

Early Tutoring

Behrens decided upon a singing career at the comparatively advanced age of twenty-six. After three years studying law, she had passed her examinations but had already decided to pursue a career in music and to fall back upon the practice of law only if it were required. With a determination that she hoped would make retreat unnecessary, Behrens secured a teacher, Ines Leuwen, at the Freiberg Conservatory and studied with her for four years. Behrens had difficulties as a vocal student and Leuwen commented that she had ''a beautiful voice but no talent.'' It was only after Leuwen advised her to give up singing that Behrens, with nothing left to lose, relaxed and displayed her abilities. Leuwen admitted her mistake and resumed the task of seriously training her unusual pupil. The four years at the Freiburg Conservatory are the only formal training and, even more unusual, the only regular coaching the independent-minded singer received.

Professional Career

In 1971 Behrens joined the Düsseldorf opera studio as an apprentice, despite which status she debuted in Osnabrück in the role of the countess in Mozart's opera, *The Marriage of Figaro,* in February. She was then given full membership in the parent company, the Deutsche Oper, in Düsseldorf. Among other roles, she gave a notably intense performance as Marie in Alban Berg's opera *Wozzeck*. Herbert von Karajan, the famous conductor that regularly presented relatively obscure new performers in full-scale productions, placing them in sudden, risky opportunities for complete success and often ushering them into international careers as a result, heard her performance in this role in Düsseldorf. Behrens was in her early 30s when von Karajan scheduled her in 1972 for the 1977 Salzburg Festival production of the Richard Strauss opera *Salome*. On the basis of that future production, Behrens received invitations

to perform on the international opera circuit. In 1976 she sang the role of Leonora in Beethovan's *Fidelio* at Covent Garden in London; she appeared as Giorgetta in *Il Tabarro* in her debut at the Metropolitan Opera in New York City; and she sang in Janacek's *Katya Kabanova* at the National Theatre of Prague.

In the summer of 1977 at Salzburg, Behrens made her scheduled appearance in the title role of *Salome* with von Karajan conducting and achieved great success in the role, thus consolidating her international reputation. She appeared as well in Mozart operas at this time and did *Fidelio* at Salzburg, but had a temporary falling out with von Karajan. Against her own concept of the logic of the role of Salome, the conductor had someone else do the dance in the performance, a liberty with the drama of which Behrens did not approve. She resisted his offers for a performance of *Elektra* and a misunderstanding arose which temporarily placed them at odds. Behrens insisted upon her own interpretations of roles and expected respect for her capacity to immerse herself in an interpretation through clear thought regarding the role's musical and dramatic nature. She was open to guidance from a director, but wished the dramatic and musical interpretation she envisioned to be given preference. She and von Karajan agreed to film and record a performance of *Salome* after first developing a theatrical performance of the work. In 1992 she performed in *Elektra,* this time directed by Otto Schenk, in New York, finally bringing her hard-fought interpretation of the character to the stage.

In 1979, Behrens sang the title role in Richard Strauss's *Ariadne auf Naxos,* conducted by Karl Böhm. Behrens appeared throughout the world as both an opera performer and orchestral soloist. Among her many additional roles, she performed, and made her own, the Wagnerian heroines: Elisabeth, Elsa, Senta, Sieglinde, and, perhaps definitively in contemporary opera, Isolde at the Metropolitan Opera, and Brünnhilde in a highly individualized interpretation at the historic 1983 performance of *The Ring* at Bayreuth, conducted by Sir Georg Solti. This was a role she would repeatedly return to, most recently in April of 1997, where Behrens portrayal of Brünnhilde, this time conducted by James Levine, was not as acclaimed, but she nevertheless captivated audiences by bringing her own individualized portrayal out for all to see.

In 1985 she performed in the title role of *Tosca* in a performance that was televised throughout the world. This performance placed her among the heavy-hitters in opera and theater in the 1980s.

Performances in *The Ring* (1983, 1990, 1997), *Tosca* (1985, 1991), *Fedelio* (1992, 1995), *Elektra* (1992, 1993, 1994), as well as a collage performance of musical numbers in her 1996 recital with pianist Christoph Eschenbach, have kept Behrens extremely busy over the years. She has weathered it all—bad reviews, disagreeable directors, and artistic differences—to become one of the most renowned performers of our time.

Technique

Behrens developed the employment of the chest voice, the use of the tenor range by a female singer, which she exploited fully, a technique disturbing to American, English, and German opera audiences. She practiced in this tenor range, as well as in the customary soprano range, and employed it freely in her performances. She also believed in the power of her mind's determination in a given role to transform even the effect of her appearance upon the audience, through her concentration and clear thoughts about a given character.

Further Reading

Behrens was interviewed by T.P. Lanier in the February 2, 1980 issue of *Opera News* in an article entitled ''Free Spirit; Soprano Hildegard Behrens talks about her choices in life and work.'' Her art is discussed in ''Hildegard Behrens: eine Hommage,'' by O.F. Schuh, in the 1982 issue of *Opernwelt*. Her career and performances are dealt with in ''A Very Special Tosca,'' by Will Crutchfield, in the March 10, 1985 issue of *The New York Times Magazine*.

Behrens discusses her passion for music in the Deborah Seabury article ''Hunger For Work,'' which appeared in the February 27, 1988 issue of *Opera News*. Behrens is profiled in ''Bold and Back,'' by Hugh Canning, in the May 26, 1989 issue of the *Guardian*. Her 1997 performance in *The Ring* was reviewed in the April 29, 1997 issue of *The New York Times* . □

Peter Behrens

Peter Behrens (1868-1940) was Germany's foremost architect in the early 20th century, as well as a painter and designer. His buildings greatly influenced the architecture of the next generation in Europe.

Peter Behrens was born in Hamburg on April 14, 1868. He studied painting at the School of Art in Karlsruhe (1886-1889). He spent the 1890s in Munich as a painter and designer in the current Jugendstil, or German Art Nouveau style, and cofounded the Sezession group of artists, architects, and designers in 1893. In 1899 he joined the artists' colony on the Mathildenhöhe in Darmstadt, where, under the influence of J. M. Olbrich, he turned to architecture. Behrens's house at Darmstadt (1900-1901) was a characteristic Art Nouveau work.

During his tenure as director of the School of Applied Arts in Düsseldorf (1903-1907), Behrens designed a series of buildings, including the exhibition hall for the Northwestern German Art Exhibition at Oldenburg (1905). In this design, simple rectilinear geometry, plane surfaces, and incised linear decoration replaced the curvilinear forms of his residence.

In 1907 Behrens succeeded Alfred Messel as architect and designer for the German General Electric Company in Berlin. In this capacity he designed everything from company brochures, light fixtures, and electric teakettles to fac-

tory complexes. Of major importance were his industrial buildings, such as the Turbine Factory (1909), the High Tension Factory (1910), the Small Motors Factory (1910-1911), and the Large Machine Assembly Hall (1911-1912), all in Berlin, which have come to be considered as a point of departure for much of the architecture of the first half of the 20th century. The Turbine Factory, of exposed steel, concrete, and large areas of glass, was especially admired by the next generation of architects.

Some of Behrens's other works of this period, however, were firmly within the German neoclassic tradition. The best of them, such as the houses at Eppenhausen near Hagen, including the Schröder House (1908-1909) and the Cuno House (1909-1910), continued the simplicity of the Düsseldorf period. But in other buildings, such as the German Embassy in Leningrad (1911-1912), the classical style became inert and pompous. Behrens's classicism was to have its influence upon the next generation, especially upon the work of Ludwig Mies van der Rohe.

In the years following World War I, Behrens's work became expressionistic, as did, briefly, that of many German architects of the time. An example is his I. G. Farben Company Building at Höchst (1920-1924). In 1922 Behrens became professor of architecture at the Academy in Vienna; he built little of consequence after the mid-1920s. He died on Feb. 27, 1940, in Berlin.

Further Reading

The basic monographs on Behrens are old and in German. There is a chapter devoted to Behrens and his German contemporaries in Henry-Russel Hitchcock, *Architecture: Nineteenth and Twentieth Centuries* (1958; 2d ed. 1963).

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Emil Adolph von Behring

The German hygienist and physician Emil Adolph von Behring (1854-1917) is famous for his discovery of antitoxins and his pioneering work in the treatment of diphtheria and certain other diseases.

Emil Adolph von Behring was born on March 15, 1854, at Forsthausen, West Prussia. After training at the University of Berlin and passing the state medical examination in 1880, he entered the army medical service. While in the service, he worked for a time with K. Binz, pharmacologist and chemist, on iodoform, a chemical homolog of chloroform, which was then considered highly effective as a dusting powder for the treatment of deep ulcers. In 1889 he joined the staff of the Robert Koch Institute of Hygiene in Berlin, and it was there that his outstanding contributions were produced.

When Behring began his experiments, the germ theory of disease was becoming well established and immunology was a rapidly developing discipline. In Koch's laboratory Behring worked with the eminent Japanese bacteriologist S. Kitasato. In 1890 Behring presented two papers, one with Kitasato, discussing the immunity of animals to diphtheria and tetanus. They demonstrated that certain substances (antitoxins) in the blood serum of both humans and animals who had recovered from the disease, either spontaneously or by treatment, showed preventive and curative properties. Animals injected with this immune blood were shown to be resistant to fatal doses of bacteria or toxin. Further, animals treated with the serum after contracting the disease could be cured.

For prophylactic immunization against diphtheria, Behring suggested the injection of a mixture of toxin and antitoxin. This method, the forerunner of modern disease prevention, became practicable when certain reagents, for example, formaldehyde, were added to the mixture to produce a ''toxoid''; the reagents preserved the immunizing property of the mixture while removing its poisonous characters.

For these advances in serum therapeutics, Behring received the Nobel Prize in 1881, being the first medical man so honored; he was also created privy councilor with the title of *Excellenz* and received many distinctions and prizes. For the discovery of antitoxins and the development of vaccinations, Behring was honored with the epithet ''Children Savior.'' When he contracted pneumonia, he was already in

a weakened state of health and was unable to withstand the strain. He died in Marburg on March 31, 1917.

Further Reading

A biography of Behring and a description of his work are in Theodore L. Sourkes, *Nobel Prize Winners in Medicine and Physiology, 1901-1965* (1967). Charles Singer, *A History of Biology to about the Year 1900* (1931; 3d ed. 1959), and D. Guthrie, *A History of Medicine* (1946), are useful for historical background. □

Behzad

Behzad or Bihzad (died ca. 1530) is considered the most important painter of Persia in a period when the country produced many great painters.

Unfortunately, important as Behzad was, there is no record of his birth or death and very little information about his life. We know that he was a painter at the court of Sultan Hoseyn Beyqara, head of the principality of Herat (now in Afghanistan). Apparently Behzad was an orphan, and Mirak, the chief painter and director of the library of the court of Sultan Hoseyn, adopted and trained him. From childhood Behzad was acquainted with poets and artists such as Jami and Navayi. Sultan Hoseyn, who was an accomplished poet himself, recognized Behzad's genius and chose him to succeed Mirak as court painter and director of the library.

Behzad painted in Herat from about 1480 to 1505. At that time Herat and the whole northeastern region were annexed by the newly formed Safavid empire founded by Shah Esmail. The new monarch took Behzad with him to his capital, Tabriz, where he became painter and director of the library under Shah Esmail and his son, Shah Tahmasp. Behzad held these positions until his death about 1530. Like many famous painters of the time, he did not sign all his works, and many pictures which bear his name are not authentic.

Inasmuch as almost all miniature painting in Persia was done to illustrate books, usually the court painter was also the chief librarian. The artist would choose episodes from famous love stories such as Shirin and Farhad, Vis and Ramin, and Leyli and Majnun, or from the *Shahnameh,* the epic of kings, or any other book that caught his fancy. The artist's purpose was to give pleasure to his viewers, not to convey a message.

The Mongol invasion in the 13th century had separated Persia culturally and spiritually from the rest of the Moslem world and ushered in a most creative period in art. Of the numerous schools of miniature painting that developed, one was the Herat school, to which Behzad belonged. His genius, however, transcended the conventional forms in vogue at the time.

Behzad's work shows the Persian love for detail, but it is superior in conception and execution. His treatment of figures, vivid characterization, expression of movement through the skillful use of colors, and harmonious balance between figures and background were all improvements on the previous schools.

Behzad is also recognized as an innovator in that he introduced naturalism into Persian painting. The old expressionless faces and figures were discontinued. By the use of delicate lines he revealed the effort of breathing, the tension of muscles, and the varied expressions of the faces. In group pictures every person is alive and intent on what he is doing. Whereas the conventional schools sacrificed natural expression for beauty, Behzad's paintings have both beauty and expression.

Further Reading

The most detailed description of Behzad's miniatures is in Arthur Upham Pope, ed., *A Survey of Persian Art from Prehistoric Times to the Present,* vol. 3 (1939). More recent studies are Basil Gray, *Persian Painting* (1961), which is more readily available, and B.W. Robinson, *Persian Drawings* (1965). Behzad's life and work are also discussed in F.R. Martin, *The Miniature Painting and Painters of Persia, India, and Turkey from the 8th to the 18th Century* (2 vols., 1912), and Sir Thomas W. Arnold, *Painting in Islam: A Study of the Place of Pictorial Art in Muslim Culture* (1928). □

Johann Conrad Beissel

Johann Conrad Beissel (1690-1768), German-American pietist, was the founder of the Community of Seventh-Day Baptists at Ephrata, Pa. He was also a prolific hymn writer.

Johann Beissel was born in April 1690 in Eberbach, Germany. His father was an alcoholic baker who died 2 months before his son was born; his mother died when Johann was 8. As a boy, he was apprenticed to a baker who also played the fiddle; from him Beissel received his musical education. Beissel was a diminutive person who may have felt all the more inferior in that he grew up in sordid circumstances without education. He showed genuine musical ability and early displayed compelling religious fervor. A conversion experience at the age of 27 convinced him that celibacy was a prerequisite to holiness. Later in life he thanked God for preserving him from female allurements.

After being expelled from the district where he worked as a journeyman baker because of his religious beliefs, Beissel and two friends went to America. He arrived in Boston in 1720 and proceeded to the Anabaptist community in Germantown, Pa., where he spent a year studying weaving with a Baptist pastor, Peter Becker.

In 1721 Beissel organized a community of Seventh-Day Baptist monks at Muelbach in Lebanon County, Pa. His disciples, unable to stand the rigidity of Beissel's asceticism, gradually deserted the colony. In 1725 Beissel underwent apostolic immersion at the hands of Becker, assuming the rebirth name of Friedman Gottrecht.

Beissel founded the cloister at Ephrata on Cocalico Creek, 65 miles west of Philadelphia, in 1732. The community thrived, and by midcentury he was directing 100 converts, Spiritual Virgins, Solitary Brethren, and married couples pledged to celibacy. Several prominent people joined the cloister: Conrad Weiser, a Lutheran elder; Peter Miller, a theologian; and Frau Christopher Sauer, who deserted her distinguished printer husband to answer the call and later became a prioress. The congregation wore hooded monks' habits and, in addition, the women were veiled. Each of the brethren wrote a weekly confessional which Beissel read to the assembled congregation. The colony excelled in making books and illuminated manuscripts.

The community kept alive some of the enormous number of choral works and hymnals composed by their founder. Beissel's 1747 hymnal (in German), *The Song of the Solitary and Deserted Turtledove, Namely the Christian Church,* numbered 900 pages. His musical compositions had as many as seven parts, the lowest for instruments and the rest for voices. A choir of up to 25 men and women rehearsed 4 hours in the evening, and in processions at sunset and midnight concertized skillfully with soft, precise intonation; either Beissel or his song leader, Sister Anastasia, had perfect pitch.

His choral compositions present primitive realizations of the harmony of paradise, which Beissel claimed he received from angels. He relied mainly on women's voices, had little sense of meter, and avoided dissonance on accented words—the reverse of universal practice. As a relief from the full chorus, he employed antiphonal sound. He went so far as to set the entire *Song of Songs* twice for this ''aeolian-harp'' singing. Only 441 of his ''thousands'' of choral works are extant. When Beissel died, Peter Miller became leader of the declining community.

Further Reading

The basic materials on Beissel are found in Brothers Lamech and Agrippa, *Chronicon Ephratense* (1786; trans. 1889), and Julius F. Sachse, *The Music of the Ephrata Cloister* (1903). The latter includes Beissel's preface to the *Turtledove* hymnal. The most important modern assessment is Hans T. David, ''Ephrata and Bethlehem in Pennsylvania: A Comparison,'' in *Papers of the American Musicological Society, 1941* (1946). Robert M. Stevenson, *Protestant Church Music in America* (1966), gives a good brief discussion. Thomas Mann's novel *Doctor Faustus* (1948) contains a surprising passage on Beissel's music. □

David Belasco

David Belasco (1853-1931), American theatrical director-producer and playwright, attempted to bring veracity to the popular melodrama through meticulous detail in setting and lighting. He led in the movement that made the director the theater's dominant personality.

David Belasco was born in San Francisco, Calif., on July 22, 1853. He was educated in a monastery, which may have prompted the quasi-clerical garb he wore in later life—a style that earned him the name ''the Bishop of Broadway.'' He fled the monastery and joined a circus. By the age of 12 he was an actor on the San Francisco stage and had begun writing plays. In the following few years he joined companies barnstorming through the mining camps. In Virginia City, Nev., he served as secretary to Dion Boucicault, who inspired Belasco to try playwriting again. From 1873 to 1881 he was associated with several San Francisco theaters. His first play to attract attention was a collaborative effort with James A. Herne, *Hearts of Oak*. At 29 Belasco left for New York City, having acted more than 170 roles and written or adapted more than 100 plays.

His first position in New York was as a stage manager of the Madison Square Theater. In 1886 he became dissatisfied and joined the Frohmans as stage manager and house playwright. In 1890 he became an independent producer; his first real success was his own *The Heart of Maryland,* a melodrama inspired by the poem ''Curfew Must Not Ring Tonight.'' Belasco took unknowns and turned them into stars. The first of these, Leslie Carter, had suffered through a sensational divorce. Penniless, a social outcast, she came to Belasco, who trained her and then starred her in *Maryland* . It played for three seasons and was then taken to London.

During the 1890s the Theatrical Syndicate gained control of the theatrical world and individuals who refused to join found themselves with no theaters. In Washington, D.C., Belasco was forced to rent the barnlike Convention

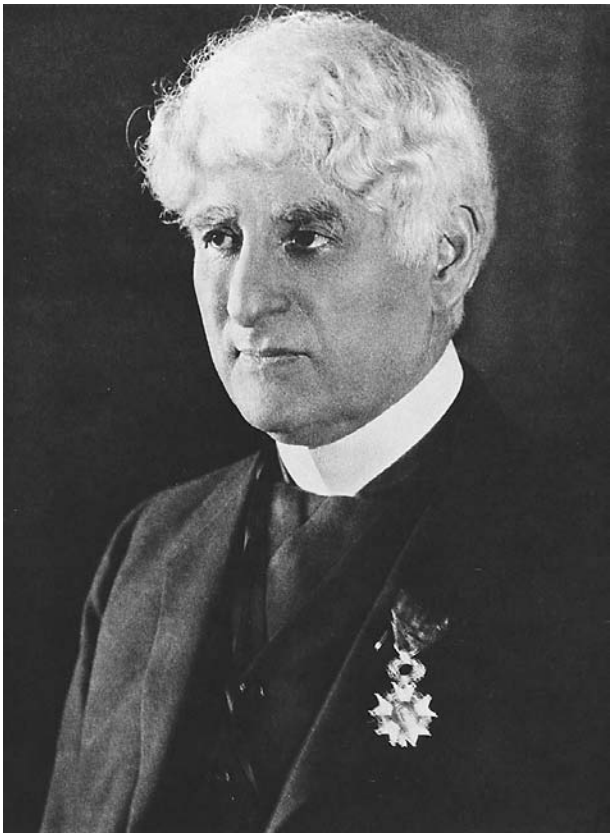

Hall, leaky roof and all, for his production of *Andrea* with Carter. During the fourth act there was a violent rainstorm, and the audience observed the play from under their umbrellas. In 1902 Belasco gained control of the Republic Theater in New York. In 1906 he began work on a new building on West 44th Street, which eventually became the Belasco Theater.

In addition to Carter, Belasco elevated David Warfield (a vaudeville entertainer), Lenore Ulric, Frances Starr, and Blanche Bates to stardom. Most of these stars had natural ability, but Belasco was also a master at handling publicity campaigns. Certainly Carter's past was in part responsible for her success. Belasco also preferred to work with unknown playwrights. He collaborated with John Luther Long to write *Andrea, Madam Butterfly,* and *Darling of the Gods;* and with Henry C. DeMille on *Lord Chumley* and *The Wife,* among others. *Madam Butterfly* and Belasco's own *The Girl of the Golden West* were later adapted as the librettos for the Puccini operas.

Belasco claimed to have been associated with the production of nearly 400 plays, most of them written or adapted by himself; but his writing, in a time when Ibsen, Strindberg, and Chekhov were introducing realism, remained filled with sensational melodrama or maudlin sentiment. His plays have virtually no lasting value. His advances in realism were in technical aspects of theater; his settings were accurate to minute detail, for rather than recreate a specific setting he preferred to buy it and then move it on stage. He particularly excelled in spectacular effect and in amazing mechanical contrivances. In lighting, he pioneered the use of color silks and gelatin slides, loving to create ''real'' sunsets. Also, in a day when productions were hurriedly put together, Belasco took time to perfect his work; even his most severe critics admit a ''tidiness'' not often found on the American stage. He excelled in creating a mood and tension in his crowd and mob scenes. Moreover, whatever was seen on stage was Belasco and the other artists were the instruments of his will. He died in New York on May 14, 1931.

Further Reading

Belasco presents his ideas in *The Theatre through Its Stage Door* (1919) and in a chapter in Toby Cole and Helen Krich Chinou, eds., *Directors on Directing* (1963). Craig Timberlake, *The Bishop of Broadway: The Life and Work of David Belasco* (1954), is an objective biography. The theater conditions Belasco knew are described in George R. McMinn, *The Theater of the Golden Era in California* (1941), and Robert Grau, *The Business Man in the Amusement World* (1910). Alan S. Downer, ed., *American Drama and Its Critics* (1965), contains material about Belasco. □

Fernando Belaúnde Terry

An architect, educator, and politician, Fernando Belaúnde Terry (born 1912) was twice elected president of Peru. In a country known for stagnant dictatorship, he sought to bring progress through democratic means.

Fernando Belaúnde was born in Lima, Peru, on October 7, 1912, to a distinguished family. His great-grandfather had been president, and an uncle was one of the country's foremost intellectuals. Rafael Belaúnde, Fernando's father, was a diplomat whose overseas assignments and dozen-year political exile caused the future president to spend most of his youth abroad. After attending high school in Paris, Belaúnde entered the University of Miami, where his father served on the faculty. Fernando later transferred to the University of Texas, which awarded him an architect's degree in 1935.

Belaúnde returned to Peru the following year and quickly climbed to the top of his profession. He taught architecture and urban planning at Lima's Catholic University and then at the National Engineering University, where he became dean of the School of Architecture. Belaúnde founded Peru's major architectural journal and established the Peruvian Urban Institute.

Entrance into Politics

In 1945 Belaúnde won election to congress as a member of the National Democratic Front, a reformist coalition supporting President José Luis Bustamante y Rivero. With the overthrow of that government by General Manuel Odría in 1948, Belaúnde returned to his profession. Meanwhile, he enhanced his reputation as a national leader by traveling extensively throughout the country and presenting his ideas in two books. Belaúnde advocated programs for economic development and social justice through the active intervention of a technocratic but highly democratic government.

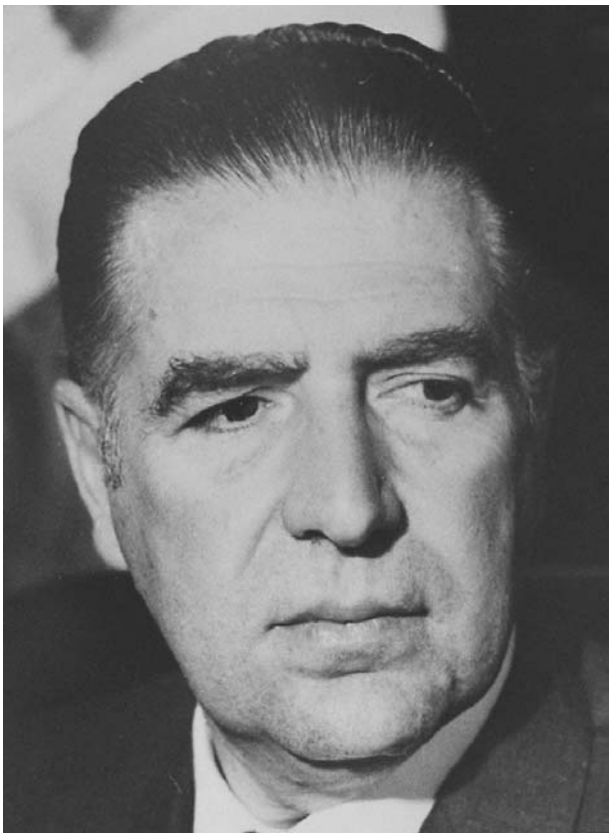

He placed special emphasis on plans for the neglected Peruvian hinterland.

Belaúnde ran for president in 1956 with the support of the hastily-formed National Front of Democratic Youth. After losing that contest to Manuel Prado y Ugarteche he founded the Popular Action Party, which he forged into a broadly-based national organization. In 1962 Belaúnde vied for the presidency with Victor Raúl Haya de la Torre, founder of the American Popular Revolutionary Alliance (APRA), and former dictator General Manuel Odría. Haya defeated Belaúnde by a handful of votes, but the armed forces charged that fraud had marred the election and annulled the contest. In a 1963 rematch between the same three contenders, Belaúnde triumphed with a substantial plurality.

His First Administration

The new administration posted several impressive achievements during its first two years. Large sums were spent on health and, especially, education. Under Belaúnde, Peru devoted a larger share of its national income to schools than any other Latin American nation. The regime also launched several expensive irrigation, highway, and public housing projects. Belaúnde's highly successful Popular Cooperation program provided tools, technical assistance, and money to local communities, whose members volunteered their labor for various public works. A weakened version of the administration's agrarian reform bill became law in 1964.

An opposition coalition of APRA and Manuel Odría's UNO party controlled the congress, however. They rejected several of the president's proposals and denied him the taxes needed to fund his other programs. Belaúnde sought low-cost development loans from the United States government. But these were denied because of Peru's enforcement of a 200-mile fishing limit and Belaúnde's demands for the nationalization of the International Petroleum Company (IPC), a Standard Oil subsidiary. Determined to continue his programs, Belaúnde secured less advantageous loans from European commercial banks. He also engaged in deficit financing which produced mounting inflation.

Belaúnde signed a compromise agreement with the IPC in August 1968. Surrounded by controversy, this negotiation produced a storm of protest from critics who charged that the president had been overly generous to the foreign firm. Reform-minded military officers earlier had offered to suppress the obstructionist congress and allow Belaúnde to institute his programs dictatorially by decree. The democratic president had rejected their offer. Now the generals took advantage of the IPC controversy to overthrow him. General Juan Velasco Alvardo ousted Belaúnde on October 3, 1968, nine months before the expiration of his six-year term.

The Second Administration

Belaúnde spent the next decade in the United States, teaching at Harvard and other universities. Meanwhile, the radical military regime established by General Velasco instituted sweeping but ill-fated reforms. In April 1980, with Peru's economy in deep depression, the military administration permitted an election for the restoration of constitutional rule. Belaúnde won a five-year term, polling an impressive 45 percent of the vote in a 15-man contest.

Although Belaúnde enjoyed a congressional majority during his second term, economic and political problems plagued his administration. A towering foreign debt, large budget deficits, rampant inflation, costly natural disasters, and weak markets for Peru's exports stifled his programs and forced the imposition of severe austerity. At the same time a Maoist guerrilla organization, the Shining Path, waged an unrelenting terrorist campaign against the government. Vigorous efforts by the police and armed forces to suppress this group produced widespread abuse of innocent citizens and denunciations from human rights groups.

In the presidential election of April 1985 the candidate of Belaúnde's Popular Action Party polled an embarrassing five percent of the vote, finishing last in a four-man contest won by Alán García of APRA. Since the end of his administration Belaúnde has largely played the role of diplomat. In 1985 he inaugurated Loyola University in Chicago's Latin American Studies Program, acted as Columbia University's visiting scholar for Latin American and Iberian Studies, and, since November 1986, served as a member of the Carter Centers' *Council of Freely Elected Heads of Government,* a panel which promotes and reinforces democracy in North and South America and observes elections in newly democratized nations.

Called ''The Architect'' by his admirers, Belaúnde was a spellbinding orator whose democratic ideals and visionary programs inspired the masses. He was more successful in the role of candidate than as chief executive, and has enjoyed much more respect and honor since the end of his presidency.

Further Reading

Belaúnde expressed his ideas in *Peru's Own Conquest* (1965) and *Pueblo por Pueblo* (1995). Pedro-Pablo Kuczynski, *Peruvian Democracy under Stress* (1977) is a sympathetic account of Belaúnde's first administration by a cabinet minister. David P. Werlich's *Peru* (1978) traces Belaúnde's career through his first term and provides background for his second presidency. The latter period is examined in David P. Werlich, ''Peru: The Shadow of the Shining Path,'' *Current History* (February 1984), and Ronald Bruce St. John, ''Peru: Democracy under Siege,'' *World Today* (July 1984). □

Manuel Belgrano

The Argentine political figure and revolutionary general Manuel Belgrano (1770-1820) is considered one of the founders of the Argentine Republic. Although he was not always victorious, his efforts saved the patriot cause at several crucial times.

Manuel Belgrano was born in Buenos Aires on June 3, 1770, into a wealthy and prominent *criollo* (Creole) family. He studied in Spain at the University of Salamanca in 1786 and at Valladolid, where he graduated with a degree in law in 1793. During his residence in Spain he studied languages and economics and acquainted himself with the ideas of enlightened French and Spanish authors.

When Charles IV named Belgrano secretary of the newly organized Consulado of Buenos Aires, he enthusiastically accepted. While on the Consulado he petitioned for certain reforms: he urged opening new educational institutes and called for legislation to foster development of agriculture, commerce, trade, and communications. Most of his proposals were considered too costly or were thought to threaten privileges held by Spaniards and were vetoed. Disillusioned with the Spaniards, he was convinced that no progressive reforms could ever be expected from them.

When the English invaded Buenos Aires in 1806, Belgrano, an honorary captain, found himself commanding troops despite the fact that he had no military experience. But he was instrumental in organizing forces which later expelled the invaders. Belgrano and other *criollos* consequently acquired a sense of their own importance and power.

After 1807 Belgrano became increasingly critical of the Spanish system and found others who agreed with him. A secret society of revolutionists was organized with Belgrano reportedly a member. His caustic comments on Spanish regulations were disseminated through the *Correo de comercio,* a newspaper he helped found in March 1810. In April he resigned from the Consulado, pleading illness. But in May, when news reached Buenos Aires that the Spanish junta established in 1808 had been disbanded, Belgrano and his compatriots quickly advocated the creation of a local junta. On May 25, 1810, when the junta was organized, Belgrano was elected a member.

War of Independence

The initial concern of the junta was defending Buenos Aires while securing the support of the surrounding provincial cities. Because of Belgrano's military record and the fact that other *criollos* had even less experience, he was named a general and ordered to assemble an army. In September 1810 the ill-equipped and poorly trained force made an unsuccessful foray into Paraguay. Belgrano was blamed for the disaster, but after an investigation he was cleared in August 1811.

He was subsequently appointed commander of an army defending the northwestern district from a Spanish invasion from Upper Peru (modern Bolivia). As a standard for the troops, he designed a banner which later became the national flag. With the outbreak of hostilities Belgrano was forced to retreat, but at the battle of Tucumán, on Sept. 24, 1812, he disobeyed orders, stood, fought, and checked further Spanish advances. Buenos Aires was spared, and his disobedience overlooked. Belgrano followed up the victory with an advance into the northwest. At Salta, on Feb. 20, 1813, he gained another stunning victory over the royalists, and the way was open for an invasion of Upper Peru. However, his armies were forced to withdraw after suffering a series of setbacks.

Belgrano, again in disfavor, was sent on a diplomatic mission to Europe to secure British recognition for the Buenos Aires government and to search for a monarch. He returned in February 1816, unsuccessful in obtaining either. Back in favor, he resumed his military career. At the Congress of Tucumán, Belgrano was an outspoken advocate for a declaration of independence and the establishment of a monarchy with a descendant of the Inca on the throne. Reappointed to his old command as chief of the army of the North, for the next 3 years he fought not only Spanish regulars but armies of provincial caudillos as well. The constant traveling and campaigning exhausted him. He returned to Buenos Aires in March 1820 and died on June 20.

Further Reading

The classic work on Belgrano remains Bartolomé Mitre, *Historia de Belgrano* (no date). Ricardo Levene, *A History of Argentina,* translated and edited by William Spence Robertson (1937), provides a general survey of the revolutionary era. Belgrano is also discussed in F.A. Kirkpatrick, *A History of the Argentine Republic* (1931), and Ricardo Rojas, *San Martín, Knight of the Andes* (trans. 1945). □

Grigorievich Belinsky

The Russian literary critic Vissarion Grigorievich Belinsky (1811-1848) was a major force in the intellectual and literary life of his country, and his writings form the foundation of Russian literary criticism.

Vissarion Belinsky was born on May 30, 1811, in Suomenlinna (Sveaborg), Finland, the son of a naval doctor. His youth was spent in Chembar, Penza Province, Russia, where his father was district physician. Vissarion attended the local grammar school and the Penza Gymnasium. In 1829 he entered Moscow University as a student of literature; his record was not brilliant because he was already weakened by tuberculosis and furthermore was concentrating all his energy (he is remembered by his contemporaries as ''furious Vissarion'') on literary projects outside the university. In 1831 he published some reviews and poems in *Listok*. The following year he was expelled from the university because his play *Dmitry Kalinin* attacked serfdom.

In 1834 Belinsky published a series of critical articles, ''Literary Reveries,'' in *Molva,* the literary supplement of the newspaper *Teleskop*. They reflected the ideas of the German philosopher F. W. J. von Schelling. Written in a pungent, if somewhat repetitive, style, this ''elegy in prose'' brought Belinsky instant fame. His claim that ''we have no literature'' was a healthy antidote to the many inflated claims then being made for Russian literature by hyperpatriotic critics and historians.

In 1836 the government suppressed *Teleskop*. In 1838 Belinsky worked on the *Moscow Observer,* but it too was closed a year later. Belinsky moved to St. Petersburg, where he became chief literary critic for the magazine *Fatherland Notes*. During this period his thinking was greatly influenced by the German philosopher G. W. F. Hegel and German idealism. In certain articles of 1839 and 1840 Belinsky, under Hegel's influence, even defended the institution of autocracy.

Belinsky experienced a moral crisis in 1841 and abandoned Hegelianism. His *Works of Alexander Pushkin* (1843-1846) is as much a history of Russian literature as it is a study of Pushkin. From 1841 until his death Belinsky published an annual survey of Russian literature, the last two of which (1846 and 1847) are among his most important theoretical statements. In 1843 he married his childhood friend M. V. Orlova.

In 1846 Belinsky joined the journal *Contemporary* and served as its chief literary critic until his death. In July 1847 Belinsky wrote what is probably his best-known work, *Letter to Gogol*. Not published until 1905, it was widely circulated in manuscript and became an important document among later revolutionaries. He died on May 26, 1848.

Belinsky was an important influence on later critics. He is regarded by contemporary Russian critics as the father of many tendencies which have became associated with socialist realism.

Further Reading

There is little material on Belinsky in English. The only full-length study is Herbert E. Bowman, *Vissarion Belinski, 1811-1848* (1954), which is devoted chiefly to Belinsky's intellectual development and is not always reliable. Richard Hare, *Pioneers of Russian Social Thought* (1951; rev. ed. 1964), contains a chapter on Belinsky that is short but sound. There is a useful section on Belinsky in Evgenii Lampert, *Studies in Rebellion* (1957). For general background Edward J. Brown, *Stankevich and His Moscow Circle, 1830-1840* (1966), is excellent.

Additional Sources

Jakovenko, Boris V. (Boris Valentinovich), *Vissarion Grigorievich Belinski: a monograph,* Melbourne: D. Jakovenko, 1986.

Randall, Francis B. (Francis Ballard), *Vissarion Belinskii,* Newtonville: Oriental Research Partners, 1987. □

Belisarius

The Byzantine general Belisarius (ca. 506-565) is one of the great commanders of history. He demonstrated that military skill and discipline could enable small or motley armies to win remarkable victories.

Originally from the Balkans, Belisarius rose to prominence in the imperial bodyguard and was advanced to high military command while still in his 20s. He won outstanding success in the war fought with Persia early in Justinian's reign. He further gained the Emperor's confidence through his loyalty during the Nika riots of 532, during which he commanded the massacre of the rioters. In addition, Belisarius married Antonina, a friend of Empress Theodora. His wife, though unfaithful and often embarrassing to him, had great influence at court, which was valuable when Justinian grew suspicious of him. Although Belisarius seems never to have been disloyal, Justinian was always fearful that so popular a commander might attempt to seize the throne, and he was always receptive to slanders circulated by the general's enemies.

During the first of Justinian's campaigns of reconquest against the Germanic kingdoms in 533, Belisarius led a small force against the Vandals of North Africa. Through two overwhelming victories he destroyed the Vandal regime and recovered North Africa for the empire. For this he was allowed to celebrate a triumph upon his return to Constantinople. In 535 Belisarius was sent to begin the conquest of Italy from the Ostrogoths. Making rapid progress northward from Sicily, he stormed Naples and occupied Rome. The Goths besieged him in Rome during 537-538, but they failed to dislodge him. In 540 the Goths agreed to surrender if Belisarius would become their emperor. He secured their capitulation but then refused the honor, leaving the Goths resentful and fanning Justinian's suspicions.

Recalled in temporary disfavor, he was sent in 541 to command imperial forces in Mesopotamia in renewed war with the Persians.

A new Ostrogothic king, Totila, emerged to undo the Roman occupation of Italy, and Belisarius was returned there in 544. The suspicious and parsimonious emperor refused, however, to give him adequate men and supplies, and Belisarius found it impossible to oppose Totila effectively. When Theodora's death in 548 deprived him of his last strong support at court, he requested recall. The Italian war was left to be finished later, by Narses, while Belisarius was allowed to retire to Constantinople.

Belisarius remained inactive until 559, when an attack by an marauding force of Huns threatened the capital, and the frightened Justinian called him out of retirement. Using his household retinue as a nucleus, he gathered a small force and drove the Huns away. Three years later Belisarius was implicated, probably falsely, in a plot against the Emperor's life. Justinian stripped him of his honors and retinue and kept him in enforced confinement for some time. This disgrace gave rise to the later legend that Justinian actually blinded Belisarius, who was then forced to beg in the streets. Somewhat restored to honor the following year, Belisarius died in March 565, only a few months before the death of Justinian himself.

Further Reading

Belisarius is prominently featured in the historical writings of Procopius, who was for many years his personal secretary. The most recent book on Belisarius is in French. In English, Lord Mahon, *The Life of Belisarius* (1829), is out of date. His career is, of course, presented fully in all accounts of Justinian's reign. His Italian campaigns are also described in Thomas Hodgkin's classic *Italy and Her Invaders,* vol. 4 (1896). □

Alexander Graham Bell

Scottish-born American inventor and teacher of the deaf, Alexander Graham Bell (1847-1922) is best known for perfecting the telephone to transmit vocal messages by electricity. The telephone inaugurated a new age in communication technology.

Alexander Graham Bell was born on March 3, 1847, in Edinburgh. His father, Alexander Melville Bell, was an expert in vocal physiology and elocution; his grandfather, Alexander Bell, was an elocution professor.

After studying at the University of Edinburgh and University College, London, Bell became his father's assistant. He taught the deaf to talk by adopting his father's system of visible speech (illustrations of speaking positions of the lips and tongue). In London he studied Hermann Ludwig von Helmholtz's experiments with tuning forks and magnets to produce complex sounds. In 1865 Bell made scientific studies of the resonance of the mouth while speaking.

In 1870 the Bells moved to Brantford, Ontario, Canada, to preserve Alexander's health. He went to Boston in 1871 to teach at Sarah Fuller's School for the Deaf, the first such school in the world. He also tutored private students, including Helen Keller. As professor of vocal physiology and speech at Boston University in 1873, he initiated conventions for teachers of the deaf. Throughout his life he continued to educate the deaf, and he founded the American Association to Promote the Teaching of Speech to the Deaf.

From 1873 to 1876 Bell experimented with a phonautograph, a multiple telegraph, and an electric speaking telegraph (the telephone). Funds came from the fathers of two of his pupils; one of these men, Gardiner Hubbard, had a deaf daughter, Mabel, who later became Bell's wife.

Inventing the Telephone

To help deaf children, Bell experimented in the summer of 1874 with a human ear and attached bones, a tympanum, magnets, and smoked glass. He conceived the theory of the telephone: an electric current can be made to change intensity precisely as air density varies during sound production. Unlike the telegraph's use of intermittent current, the telephone requires continuous current with varying intensity. That same year he invented a harmonic telegraph, to transmit several messages simultaneously over one wire, and a telephonic-telegraphic receiver. Trying to reproduce the human voice electrically, he became expert with electric wave transmission.

Alexander Graham Bell (on phone)

Bell supplied the ideas; Thomas Watson made and assembled the equipment. Working with tuned reeds and magnets to synchronize a receiving instrument with a sender, they transmitted a musical note on June 2, 1875. Bell's telephone receiver and transmitter were identical: a thin disk in front of an electromagnet.

On Feb. 14, 1876, Bell's attorney filed for a patent. The exact hour was not recorded, but on that same day Elisha Gray filed his caveat (intention to invent) for a telephone. The U.S. Patent Office granted Bell the patent for the ''electric speaking telephone'' on March 7. It was the most valuable single patent ever issued, and it opened a new age in communication technology.

Bell continued his experiments to improve the telephone's quality. By accident, Bell sent the first sentence, ''Watson, come here; I want you,'' on March 10, 1876. The first demonstration occurred at the American Academy of Arts and Sciences convention in Boston 2 months later. Bell's display at the Philadelphia Centennial Exposition a month later gained more publicity, and Emperor Dom Pedro of Brazil ordered 100 telephones for his country. The telephone, accorded only 18 words in the official catalog of the exposition, suddenly became the ''star'' attraction.

Establishing an Industry

Repeated demonstrations overcame public skepticism. The first reciprocal outdoor conversation was between Boston and Cambridge, Mass., by Bell and Watson on Oct. 9, 1876. In 1877 the first telephone was installed in a private home; a conversation was conducted between Boston and New York, using telegraph lines; in May, the first switchboard, devised by E. T. Holmes in Boston, was a burglar alarm connecting five banks; and in July the first organization to commercialize the invention, the Bell Telephone Company, was formed. That year, while on his honeymoon, Bell introduced the telephone to England and France.

The first commercial switchboard was set up in New Haven, Conn., in 1878, and Bell's first subsidiary, the New England Telephone Company, was organized that year. Switchboards were improved by Charles Scribner, with more than 500 inventions. Thomas Cornish, a Philadelphia electrician, had a switchboard for eight customers and published a one-page directory in 1878.

Contesting Bell's Patent

Other inventors had been at work. Between 1867 and 1873 Professor Elisha Gray (of Oberlin College) invented an ''automatic self-adjusting telegraph relay,'' installed it in hotels, and made telegraph printers and repeaters. He tried to perfect a speaking telephone from his harmonic (multiple-current) telegraph. The Gray and Batton Manufacturing Company of Chicago developed into the Western Electric Company.

Another competitor was Professor Amos E. Dolbear, who insisted that Bell's telephone was only an improvement on an 1860 invention by Johann Reis, a German, who had experimented with pigs' ear membranes and may have made a telephone. Dolbear's own instrument, operating by ''make and break'' current, could transmit pitch but not voice quality.

In 1879 Western Union, with its American Speaking Telephone Company, ignored Bell's patents and hired Thomas Edison, along with Dolbear and Gray, as inventors and improvers. Later that year Bell and Western Union formed a joint company, with the latter getting 20 percent for providing wires, circuits, and equipment. Theodore Vail, organizer of Bell Telephone Company, consolidated six companies in 1881. The modern transmitter evolved mainly from the work of Emile Berliner and Edison in 1877 and Francis Blake in 1878. Blake's transmitter was later sold to Bell for stock.

The claims of other inventors were contested. Daniel Drawbaugh, from rural Pennsylvania, with little formal schooling, almost won a legal battle with Bell in 1884 but was defeated by a 4 to 3 vote in the Supreme Court. The claim by this ''Edison of the Cumberland Valley'' was the most exciting (and futile) litigation over telephone patents. Altogether, the Bell Company was involved in 587 lawsuits, of which 5 went to the Supreme Court; Bell won every case. A convincing argument was that no competitor claimed originality until 17 months after Bell's patent. Also, at the 1876 Philadelphia Exposition, eminent electrical scientists, especially Lord Kelvin, the world's foremost authority, had declared it to be ''new.'' Professors, scientists, and researchers defended Bell, pointing to his lifelong study of the ear and his books and lectures on speech mechanics.

The Bell Company

The Bell Company built the first long-distance line in 1884, connecting Boston and New York. The American Telephone and Telegraph Company was organized by Bell and others in 1885 to operate other long-distance lines. By 1889, when insulation was perfected, there were 11,000 miles of underground wires in New York City.

The Volta Laboratory was started by Bell in Washington, D.C., with the Volta Prize money (50,000 francs, about $10,000) awarded by France for his invention. At the laboratory he and associates worked on various projects during the 1880s, including the photophone, induction balance, audiometer, and phonograph improvements. The photophone transmitted speech by light, using a primitive photoelectric cell. The induction balance (electric probe) located metal in the body. The audiometer indicated Bell's continued interest in deafness. The first successful phonograph record, a shellac cylinder, as well as wax disks and cylinders, was produced. The Columbia Gramophone Company exploited Bell's phonograph records. With the profits Bell established the Volta Bureau in Washington to study deafness.

Bell's Later Interests

Other activities took much time. The magazine *Science* (later the official organ of the American Association for the Advancement of Science) was founded in 1880 because of Bell's efforts. He made numerous addresses and published many monographs. As National Geographic Society president from 1896 to 1904, he fostered the success of the society and its publications. In 1898 he became a regent of the Smithsonian Institution. He was also involved in sheep breeding, hydrodynamics, and aviation projects.

Aviation was Bell's primary interest after 1895. He aided Samuel Langley, invented the tetrahedral kite (1903), and founded the Aerial Experiment Association (1907), bringing together Glenn Curtiss, Francis Baldwin, and others. They devised the aileron control principle (which replaced ''wing warping''), developed the hydroplane, and solved balance problems in flying machines. Curtiss furnished the motor for Bell's man-carrying kite in 1907.

Bell died at Baddeck, Nova Scotia, on Aug. 2, 1922.

Further Reading

Catherine D. MacKenzie, *Alexander Graham Bell* (1928), is interesting and contains much personal information. Thomas Bertram Costain, *Chord of Steel* (1960), a recent history of the telephone, discusses Bell at length. Herbert Casson, *The History of the Telephone* (1910), is still useful for the early story. See also Arthur Pound, *The Telephone Idea: Fifty Years After* (1926), and Frederick Leland Rhodes, *Beginnings of Telephony* (1929). For the story of Bell's persistent rival see Warren J. Harder, *Daniel Drawbaugh* (1960). □

Andrew Bell

The Scottish educator Andrew Bell (1753-1832) was the developer of the Madras, or mutual instruction, system of education, which enjoyed great vogue in the first 4 decades of the 19th century, especially in schools attended by the poor.

Andrew Bell was born in St. Andrews on March 27, 1753. In 1769 he entered St. Andrews University, where he excelled in mathematics and natural philosophy. After serving from 1774 to 1781 as a private tutor in the Virginia Colony, he returned to Scotland, where he continued tutoring and was ordained a clergyman in the Anglican Church.

Bell sailed for India in 1787. He was appointed superintendent of the Madras Male Orphan Society, where he developed the Madras system, which became his lifework and made him a leading figure in English education.

At the Madras school little progress was being made because neither the teachers nor the pupils showed any interest in learning. One day Bell came upon a local school where the native children were learning the alphabet by writing with their fingers in the sand. Fascinated by both the method and the zest of the children, Bell tried to introduce sand boards into his school, but the teachers resisted. Never easily thwarted, Bell chose an advanced student to teach the

others. This use of students to instruct other students was the heart of the Madras system.

In 1791 Bell returned to London and later published a pamphlet, *An Experiment in Education* (1797), discussing his methods and views of the Madras system. This plan received little public notice until Joseph Lancaster opened a school which was conducted in accordance with Bell's principles but improved upon the system. By the turn of the century the Madras system, also known as the Bell-Lancaster system, had become popularized, and Bell was asked to organize a school system in Dorset. In 1811 he became superintendent of the National Society for Promoting the Education of the Poor in the Principles of the Established Church.

The successful spread of the Madras system was due to a number of factors. It was inexpensive, was relatively efficient, and appeared at a time when interest in social reform, especially the education of poor children, was at a height in England.

Though most famous for the Madras system, Bell was also interested in the abolition of corporal punishment of children, more active learning situations in schools, and other practices far ahead of his time. On Jan. 27, 1832, after a lifetime of service to education, Bell died, and he was buried in Westminster Abbey.

Further Reading

The best biography of Bell is John Miller Dow Meiklejohn, *An Old Educational Reformer: Dr. Andrew Bell* (1881), which contains a discussion of Bell's life, educational system, and influence, as well as brief passages from his published works. *The Life of Reverend Andrew Bell* (3 vols., 1844), is a dry catalog of trivial information; the first volume is by Robert Southey, and the second and third by his son, Charles Cuthbert Southey. Background studies which briefly discuss Bell are John W. Adamson, *English Education, 1789-1902* (1930), and Mary Sturt, *The Education of the People* (1967). □

Daniel Bell

The American sociologist Daniel Bell (born 1919) greatly influenced American political and economic thought through his books *The End of Ideology* and *The Coming of the Post-Industrial Society* .

Born in Brooklyn in 1919 to Jewish immigrant parents, Daniel Bell was raised in New York's Lower East Side. Bell's early childhood was difficult. His father died when he was six months old and Bell's mother worked long hours in a factory to support herself and her son. She was forced to put Bell in a day orphanage. Bell's childhood was spent in a world characterized by poverty and the hopes and frustrations of a Jewish immigrant population drawn largely from Eastern Europe. For a variety of historical and sociological reasons, this population maintained a clear and persistent association with Socialist politics.

At the age of 13 the then Daniel Bolotsky joined the Young People's Socialist League, a youth organization of the Socialist Party. Particular components of this heightened political environment had a powerful effect on Bell's later views about leftist politics. Debates with the militant Young Communist League and the frustration of using non-violent means to advance the cause of American trade unionism in an age of union-busting made Bell sensitive to extremism on both the right and the left. It was the insights born of these experiences that later made Daniel Bell a prominent and astute observer of the American labor movement, first as a staff writer and editor of *The New Leader* and then as labor editor of *Fortune*.

Until he left *Fortune* in 1956, Bell wrote articles about the changing face of the American labor movement. He emphasized the declining role of ideology—specifically Marxism—in the movement. These articles became the working models for his controversial book *The End of Ideology* (1960). Bell's thesis in this book was that Marxism no longer evoked the passions of American intellectuals because it had become irrelevant to the American experience. Marxism emphasized righting the social and economic inequalities produced by capitalism. However, as Bell wrote, in America these inequalities were resolvable through existing political and administrative structures.

The development of these themes—the ''exhaustion of the political left'' and the irrelevance of ideology in American political thought—occupied Bell throughout his career as an American sociologist and policy analyst. They led him to construct his theory of the postindustrial society, which

was a theory of social change. He identified the United States, Germany, and Japan as societies undergoing major structural changes. The most significant of these changes were the displacement of the traditional market economy, the growing preeminence of the public sector in sponsoring basic scientific research, and a new reliance on stochastic methods and abstract thinking in the planning process.

In *The Coming of the Post-Industrial Society* (1973), Bell characterized this society as an arena in which the working political, cultural, and economic principles were contradictory and in conflict. Politically, there was an emphasis on democracy. Culture was undergoing both de-institutionalization and radicalization. In economics, there was an emphasis on rationalism and efficiency. This view constituted Bell's non-Marxist conflict theory of social change and was the first significant challenge to Talcott Parson's structure-functionalist view of contemporary American society. Bell's theory calls for a new philosophy of welfare state liberalism. Bell called it the philosophy of the ''public household.''

The Coming of the Post-Industrial Society and the call for a new philosophy of the public household were the fruits of Bell's work as chairman of the Presidential Commission on the Year 2000 (1966-1968). He helped articulate an agenda of social welfare and political problems which challenged the basis of American liberalism. His publications earned him a reputation as something of a futurist. Also cementing his stature as a futurist was his 1976 book *The Cultural Contradictions of Capitalism*. In this work Bell presages such later predominant theories as the relationship of capitalism and culture as modes of production and consumption, post structuralism, deconstruction, and quite accurately as Bell puts it, ''The underlying problem.. (of the) ..breakup in the very discourses—the languages, and the ability of a language to express an experience.''

Bell's futurism was of a specific kind. His task was to ask the questions which Western society must answer if there is to be domestic peace and stability in the future. Implicit in Bell's asking was the admonition to move slowly; to eschew extremism. This grew out of Bell's early experiences in the American trade union movement and out of his own intellectual struggle to reconcile the ''Hellenistic'' world view of Karl Marx and John Dewey with the ''Hebraism'' of Rheinhold Niebuhr. ''Hellenism'' has faith in the inevitability of social progress through science and reason. The ''Hebraic'' world view emphasizes the limits of planning and reason in human affairs.

Bell also earned the reputation of being a neoconservative precisely because of his predisposition to move slowly and to be wary of extremism. He shared the neoconservative designation with such peers and colleagues as Daniel Patrick Moynihan, Nathan Glazer, and Irving Kristol. The applicability of such labels is always debatable. What was not debatable was Bell's place in the social sciences. He was a relevant and challenging sociologist whose critical analyses of contemporary economic theory and American capitalism defied simplistic categorization. His self evaluation served well. Bell claimed to be ''a liberal in politics, a conservative in culture, and a socialist in economics.''

Beginning in 1969, Bell served as Henry Ford Professor of Social Science at Harvard University and in the late 1980s as a Pitt Professor at Cambridge University, England. In 1988 he traveled to the former Soviet Union, a place very close to his heart, to give a series of lectures at various universities. Together with Irving Kristol Bell founded and edited *Public Interest,* a social policy journal.

Further Reading

For information on Bell's earlier career as a journalist, see his autobiographical essay ''The Moral Vision of the New Leader'' in *New Leader* (December 24, 1973). For further information on Bell's development and on neoconservatism see Irving Kristol's ''Memoirs of a Trotskyist'' (*New York Times Magazine* (January 23, 1977). For discussions of Bell's theory of postindustrial society and neoconservatism, see Benjamin S. Kleinberg, *American Society in the Post-Industrial Age* (1973); Nathan Liebowitz, *Daniel Bell and the Agony of Modern Liberalism* (1985); and Peter Steinfel's, *The Neoconservatives* (1979). A Bell interview on his historic trip to the former Soviet Union can be found in the journal *Society* (September/October 1989) and an overview of several of Bell's reissued books appears in *The New Leader* (December 16-30, 1996). Bell's own major works are listed above and are joined by his anthology *The Winding Passage: Essays and Sociological Journeys, 1960-1980* (1980). □

Susan Jocelyn Bell Burnell

The radio astronomer Susan Jocelyn Bell Burnell (born 1943) discovered the first pulsar (stars that release regular bursts of radio waves) in 1967.

Susan Jocelyn Bell (Burnell) was born in Belfast, Northern Ireland, on July 15, 1943. Her father was the architect for the Armagh Observatory, which was close to their home. Her early interest in astronomy was encouraged by the observatory staff.

She studied at the Mount School in York, England, from 1956 to 1961. She earned a B.S. in physics at the University of Glasgow in 1965. That same year, she began work on her Ph.D. at Cambridge University. There, under the supervision of Antony Hewish, she constructed and operated a 81.5 megaherz radio telescope. She studied interplanetary scintillation of compact radio sources.

Bell Burnell detected the first four pulsars. The term ''pulsar'' is an abbreviation of pulsating radio star or of rapidly pulsating radio sources. Pulsars represent rotating neutron stars that emit brilliant flashes of electromagnetic radiation at each revolution, like beacons from a lighthouse. The observation of pulsars requires the use of radio telescopes. In 15 years, about 350 pulsars were found. Their pulse periods range from 33 microseconds to 4 seconds. A ''fast'' pulsar was discovered in 1982. Its short pulse period equals 1.5 microseconds. According to Joseph H. Taylor, Jr., ''it has become clear that hundreds of thousands of pulsars

must exist in the Milky Way Galaxy—most of them too distant to be detected with existing radio telescopes.

Discovery of Pulsar

For two years, Bell Burnell constructed the radio telescope which she would begin to operate in July 1967. Each complete coverage of the sky with the radio telescope required four days. Bell Burnell then had to analyze about 400 feet of paper chart. She noted: ''We analyzed (actually, we didn't, *I* analyzed) all this chart by hand.'' The signal of the pulsar occupied about half an inch of the 400 feet of chart.

For the first time in the history of radio astronomy, a large area of the sky had been repeatedly surveyed with an extremely sensitive radio telescope tuned to meter wavelengths. The subsequent discovery of the pulsar, in 1967, ranks as an important milestone in the history of astrophysics. It has been written that ''In an earlier age the pulsar would no doubt have been called 'Bell's star'; today it is simply known as CP 1919.'' ''CP'' stands for ''Cambridge pulsar.'' The pulsars appeared as an appendix to Bell Burnell's Ph.D. thesis.

In 1947 Sir Martin Ryle and Tony Hewish, from the Cavendish Laboratory in Cambridge, England, were jointly awarded the Nobel Prize in physics, with Hewish honored for the discovery of pulsars. This was the first time the prize was given for work in observational astronomy. The Nobel Prize announcement triggered a public controversy. Sir Fred Hoyle, the eminent British astronomer, argued that Bell Burnell should have shared the Nobel Prize.

Radio Astronomy Work

Bell Burnell held a Science Research Council fellowship from 1968 to 1970 and a junior teaching fellowship from 1970 to 1973 at the University of Southampton. During that time she studied the mid-latitude electron density trough in the topside ionosphere using data from the Alouette satellite, the enhancements of interplanetary scintillation, and their relationship to co-rotating streams in the interplanetary medium and to Forbush decreases. She developed and calibrated a 1-10 million electron volts gamma-ray telescope.

She was employed as a researcher at the Mullard Space Science Laboratory at the University College in London; as a graduate programmer from 1974 to 1976, then as an associate research follow from 1976 to 1982. She analyzed data from a rocket flight to study low energy x-ray emission from galactic features. With the x-ray spectrometer on the Ariel V satellite she observed galactic sources, including transient x-ray sources and binary star systems, globular clusters, active galaxies, and clusters of galaxies.

After 1982 Bell Burnell worked as a senior research fellow at the Royal Observatory in Edinburgh, Scotland. There she made infrared observations of galaxies with active nuclei coordinated with radio, optical, ultraviolet, and x-ray observations. She also observed infrared counterparts of galactic x-ray sources.

Bell Burnell was the editor of *The Observatory* from 1973 to 1976. Elected a fellow of the Royal Astronomical Society in 1969, she became a council member from 1978 to 1981. She was elected a member of the International Astronomical Union in 1979 and served on the Science and Engineering Research Council, Astronomy I Committee from 1978 to 1984.

Bell Burnell has received numerous awards for her professional contributions. In 1973 she received (jointly with Hewish), the Michelson Medal by the Franklin Institute in Philadelphia. In 1978 she was awarded the J. Robert Oppenheimer Memorial Prize from the Center for Theoretical Studies in Miami. In 1978 she was also given the Rennie Taylor Award by the American Tentative Society in New York. She received the Beatrice M. Tinsley Prize from the American Astronomical Society in 1987 and the Herschel Medal from the Royal Astronomical Society in 1989.

Bell Burnell was married in 1968 and has one son. In 1997 she headed the Physics Department at Open University in the United Kingdom.

Further Reading

A short biography of Bell Burnell appeared in John Daintith et al., *Chambers Biographical Encyclopaedia of Scientists* (1983). The first article on the pulsar, ''Observation of a Rapidly Pulsating Radio Source,'' was published by Antony Hewish, Bell Burnell, J. D. H. Pilkington, P. F. Scott, and R. A. Collins in *Nature* (February 24, 1968). On the discovery of pulsars, see the paper by Bell Burnell, ''The Discovery of Pulsars,'' in *Serendipitous Discoveries in Radio Astronomy,* edited by K. Kellermann and B. Sheets (1984). The chronology of the discovery is discussed by S. W. Woolgar in ''Writing an Intellectual History of Scientific Development: The Use of Discovery Accounts'' in *Social Studies of Science* (September 1976). The Nobel Prize controversy is detailed in Nicholas Wade, ''Discovery of Pulsars: A Graduate Student's Story'' (News and Comment) in *Science* (August 1, 1975). On pulsars, see Antony Hewish, ''Pulsars'' in *Scientific American* (October 1968); A. Hewish ''Pulsars and High Density Physics'' *Science* (June 13, 1975); Joseph H. Taylor, Jr., ''Pulsar,'' in *McGraw-Hill Encyclopedia of Science and Technology* (1982); Donald Backer and Shrinivas Kulkarni, ''Pulsar,'' in *McGraw-Hill Yearbook of Science and Technology* (1984). Further Information on Bell Burnell can be found in David E. Fisher's *The Origin and Evolution of Our Own Particular Universe's Cosmic Wormholes: The Search for Interstellar Shortcuts* (1992). Information about Bell Burnell's academic career can be accessed on the Internet through the Open University Physics Department's Web site at http://yan.open.ac.uk (July 29, 1997). □

Edward Bellamy

Edward Bellamy (1850-1898) was an American novelist, an economic propagandist, and a social reformer. His memorable achievement is the novel *Looking Backward.*

Edward Bellamy was born on March 26, 1850, in Chicopee Falls, Mass. His father, a Baptist minister, and his mother, a minister's daughter, were both descended from 17th-century New England families. In 1867 Bellamy failed to get an appointment to West Point; instead he studied literature for a year at Union College in Schenectady, N.Y. He spent much of the next year in Dresden, Germany, where he observed the prosperity of the state-owned china works. Traveling in England, he was appalled by the misery of the poor victims of what he called ''English serfdom.'' Returning home in 1869, he began to study law in the offices of a Springfield, Mass., firm. He was admitted to the bar in June 1871, opened his own office, took one case, and then completely abandoned the legal profession.

Bellamy accepted an editorial job on the staff of the *New York Evening Post,* and the following summer he returned to Springfield to write book reviews and editorials for the *Springfield Daily Union*. At about the same time he began publishing short stories in magazines. He continued his journalistic career until 1881, but his primary interest had become literature. By 1884 he had published four undistinguished novels. His marriage in 1882 and the birth of his first child in 1884 gave him economic reasons for concentrating his efforts on producing popular fiction, but the two events also gave him, he said, special reasons for working to improve the world in which his children were to live. Both ambitions were splendidly fulfilled when *Looking Backward: 2000-1887* was published in 1888.

In *Looking Backward* a young Bostonian wakes after a hypnotic sleep of 113 years to find himself in the world of the year 2000, from which greed, misery, and war have been extirpated. Private enterprise has been replaced by a benign state capitalism, and the resulting society is a true utopia. Bellamy's characters are thin, but his economic parables are well wrought. The persuasive force of the book became apparent at once through the organization of Bellamy Clubs and through the movement Bellamy called ''Nationalist.'' Speaking tours took much of his time and energy thereafter. From 1891 to 1894 he edited a weekly newspaper, the *New Nation*. Bellamy published *Equality* (1897), a sequel to *Looking Backward,* but it had much less force than his masterpiece. By that time his health was failing rapidly. He went to Denver for treatment of tuberculosis. He returned to Chicopee Falls the next spring and died there on May 22, 1898. A collection of his best short fiction, *The Blindman's World and Other Stories* (1898), was posthumously published with a preface by his longtime admirer William Dean Howells.

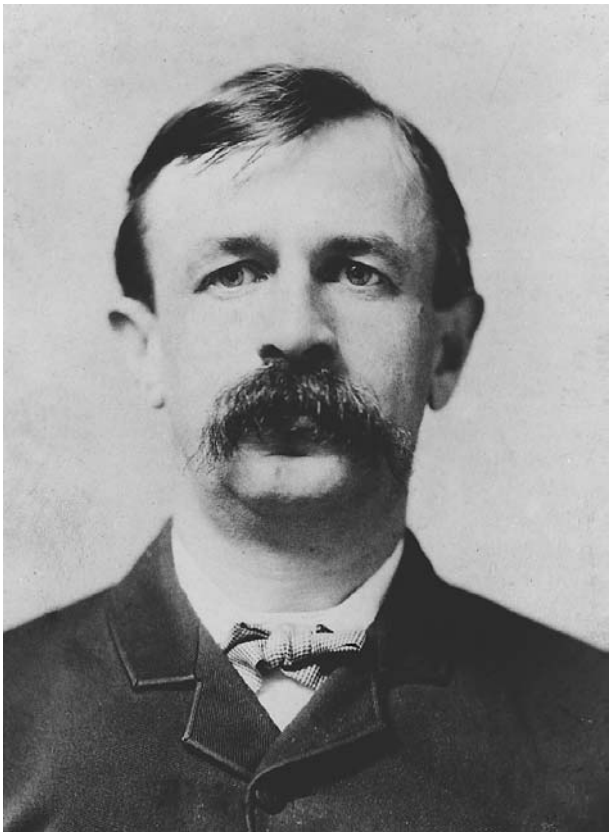

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St. Robert Bellarmine

The Italian theologian and Jesuit St. Robert Bellarmine (1542-1621) was a cardinal, an adviser to popes, and a strong defender of the Roman Catholic position in the controversies stemming from the Protestant Reformation.

Robert Bellarmine was born on Oct. 4, 1542, in Montepulciano. As a young man of 18, he entered the Jesuits and underwent that group's rigorous intellectual training and discipline. After he was ordained a priest in 1570, he was assigned to teach theology at the University of Louvain, then one of the centers of Roman Catholic defensive scholarship against the Reformation. The young, talented, and religiously sincere Jesuit quickly became known for his effective presentation of Roman Catholic beliefs. He was brought to Rome in 1576 to lecture at the new Jesuit College. He worked there for 12 years to consolidate the Church's theological positions, and out of this research came his most important publication, the three volume *Disputations on the Controversies about the Christian Faith against the Heretics of This Time.*

When Bellarmine was 50, he was made rector of the Jesuit College in Rome. Two years later, in 1594, he was appointed provincial superior of the Jesuits in Naples. Pope Clement VIII brought him back to Rome in 1597 to be his personal theological adviser and 2 years later made him a cardinal. In 1602 he was sent to Capua as archbishop but in 1605 was recalled to Rome, where he spent the rest of his life as a respected papal counselor.

Bellarmine was active in many areas of intellectual life. In 1610 he wrote a book defending the power of the pope. His careful thinking on the natural rights of men had wide influence in political philosophy for the next 200 years. When Galileo's theories of the earth revolving around the sun created a sensation, Bellarmine advised that they be withheld until they could be more solidly proved. It was the 75-year-old cardinal's sad task to tell Galileo later that the Office of the Inquisition had found his theories opposed to the Bible.

During his long career as a theologian and churchman, Bellarmine was consistently highly regarded. He was a man of strong self-control, putting aside his own feelings in the interest of his duty to the Church. He was kind and particularly concerned about the poor. It was discovered at his death in 1621 that he had quietly given away all his money; there was not even enough left to pay for his funeral. In 1930 Robert Bellarmine was cononized a saint of the Roman Catholic Church.

Further Reading

James Brodrick, *Robert Bellarmine: Saint and Scholar* (1961), is a sympathetic, fair treatment and the best biography in English. John C. Rager, *Democracy and Bellarmine* (1926), is a scholarly exploration of Bellarmine's ideas on government and their influence on the American Declaration of Independence. An examination of Bellarmine's philosophy is in E. A. Ryan, *The Historical Scholarship of Saint Bellarmine* (1936). □

Clyde Bellecourt

As one of the original founders of the American Indian Movement (AIM), Clyde Bellecourt (born 1939) has long been an activist for the rights of Native Americans. He was an essential participant in the occupation of both Wounded Knee and a Bureau of Indian Affairs Building in the early 1970s.

Born on the White Earth Reservation in Minnesota in 1939, Clyde Bellecourt was one of the founders of a national activist organization called the American Indian Movement (AIM) and a powerful force in major activist struggles of the early 1970s. AIM was founded by Dennis Banks, George Mitchell, and Bellecourt, all Ojibwa, in 1968. On February 27, 1973, they and other leaders led an armed occupation of Wounded Knee, South Dakota, after Dee Brown's book *Bury My Heart at Wounded Knee* (1971) had established the site as a nationally recognized symbol.

Bellecourt also helped draft twenty demands that were put before the government during the Indian occupation of a Bureau of Indian Affairs building in 1972. Among other things, the protestors demanded a separate government for Indians, the restoration of Indian lands, the renegotiation of all treaties, and a special agency in Washington, D.C., for the reconstruction of Indian communities. While the White House did not meet these demands, the government established a task force to meet with the protest leaders and promised to make no arrests for the occupation.

In December 1993 at an AIM conference, a tribunal was established to investigate charges against Bellecourt and his brother, Vernon. In November of 1994, the tribunal released its verdict: the brothers were found guilty of eight crimes, including collaboration with the U.S. government and drug related activity. As punishment, the two were banned from AIM for life.

Clyde and Vernon—key members of the National American Indian Movement, Inc. of Minneapolis, Minnesota—responded by calling the charges ''ridiculous'' and ''slanderous.'' They named Russell Means, Ward Churchill, and Glen Morris as instigating the matter after the Bellecourt brothers signed an open letter that expelled Churchill and Morris from National AIM.

Bellecourt remains active in promoting the rights and culture of Native Americans. He is the current director of the

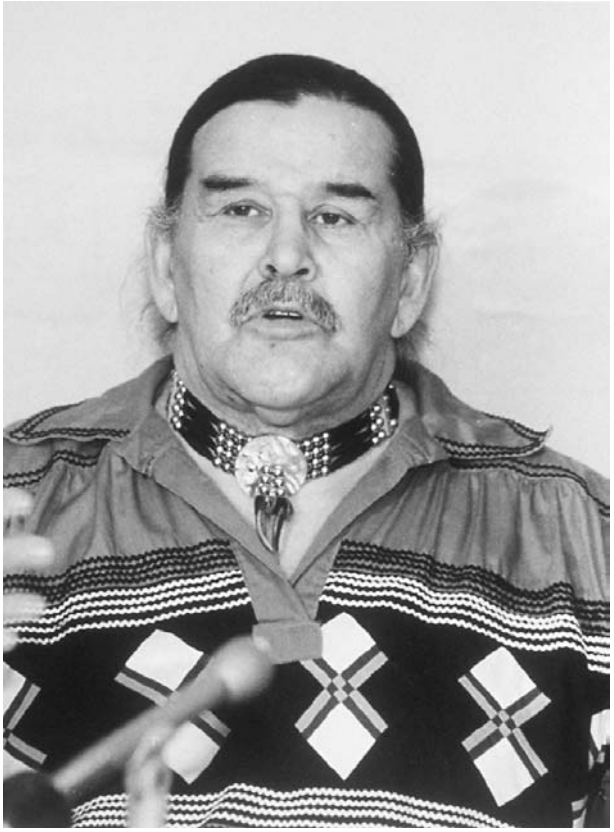

Peacemaker Center for Indian Youth, organizer of the National Coalition on Racism in Sports and the Media, and chairman of the Board of American Indian OIC.

Further Reading

More information on Bellecourt can be found in Peter Mathiessen, *In the Spirit of Crazy Horse* (Penguin, 1983) and *Native American Testimony: A Chronicle of Indian-White Relations from Prophecy to the Present, 1492-1992,* edited by Peter Nabakov (Penguin, 1992). □

Giovanni Bellini

The Italian painter Giovanni Bellini (ca. 1435-1516) introduced the Renaissance style to his native Venice. His importance can scarcely be overemphasized in that he brought Venetian painting up to date and set it on the path that led to the art of Titian.

Giovanni Bellini was the youngest member of an important artistic family. His father, Jacopo, was a painter who had been apprenticed to Gentile da Fabriano, the leading Italian painter of the International Gothic style. Jacopo is best remembered today for his sketchbooks, which he passed on to his artist sons, Gentile and Giovanni. Niccolosa, Jacopo's daughter and eldest child, married Andrea Mantegna in 1453; this marriage brought into the Bellini family one of the most important painters in 15th-century Italy. Gentile, as eldest son, assumed direction of his father's studio and enjoyed widespread fame as one of Venice's leading painters. It was he, for instance, who was sent to Constantinople to answer Sultan Mohammed II's summons for a painter.

Giovanni, probably born about 1435, has sometimes been thought to have been illegitimate, a notion that stems from the omission of his name from his mother's will. This viewpoint is not widely held today. Little is known of Giovanni's early years. His name first appears in a document of 1459. He was married to Ginevra Bocheta, and they had at least one child, a son, Alvise.

After 1470 there are numerous documents relating to Giovanni's activities. One record of 1483 mentions that he was named *pittore del dominio* (painter of the domain), probably in recognition for his work in the Doge's Palace. Other documents relate specifically to his commissions. A letter dated Nov. 29, 1516, mentions that the death of Giovanni Bellini was revealed that day.

Artistic Heritage

Giovanni's artistic heritage extended beyond the limits of his family. He seems to have derived little from his father's art beyond occasional motifs. Giovanni collaborated with Gentile on some projects but was relatively little influenced by his brother's style. In 1460 Giovanni was working in Padua, perhaps with Mantegna, who unquestionably exerted a strong influence on him. In Giovanni's

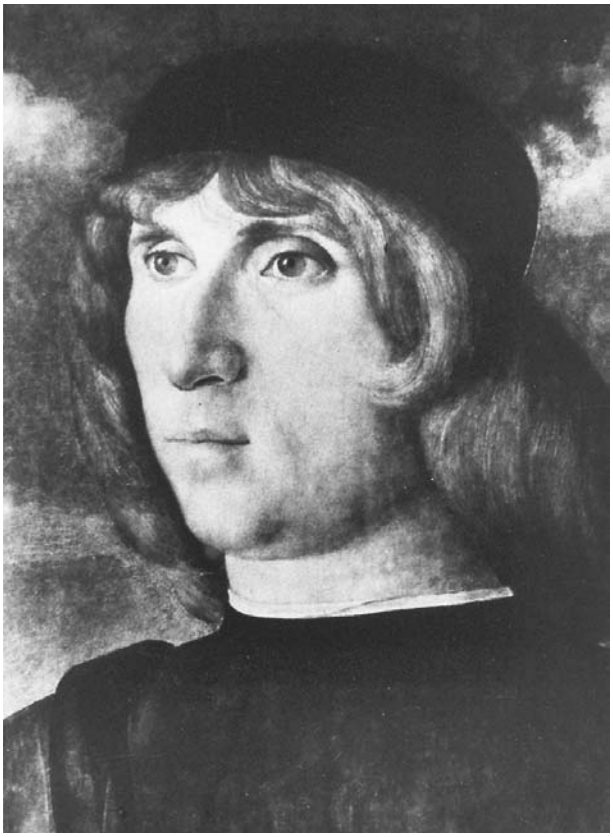

early works, such as the *Agony in the Garden* and the *Transfiguration,* there are direct parallels with Mantegna's art, especially in the severely foreshortened figures and the evocative rocky landscapes. Giovanni's presence in Padua, furthermore, would explain the marked influence of Donatello, which can be detected in his early work. Donatello had been in Padua to model the monumental equestrian statue of Gattamelata and to erect the sculptured high altar for the church of S. Antonio. Similarities can be recognized between Giovanni's *Pietà* in Venice and his masterful *Pietà* in Milan and Donatello's relief of the Dead Christ on the altar in S. Antonio. Moreover, Giovanni's type for the Christ Child would seem to owe something to Donatello's putti.

There is evidence that Giovanni traveled at least as far south as Pesaro on the Adriatic Sea. The impressive altarpiece *Coronation of the Virgin* (1469) would support such a trip. It is possible that there Giovanni may have met Piero della Francesca, who was working in nearby Urbino. He would certainly have seen Piero's work in Rimini and Ferrara, way-stops on the road between Venice and Pesaro. Piero's synthesis of form with color and light anticipated Giovanni's work in the same direction.

Of the profoundest significance in the development of Giovanni's style was the appearance of Antonello da Messina in Venice in 1475-1476. Antonello had mastered the oil-paint technique perfected earlier in the century in Flanders. Antonello's major work in Venice, the altarpiece (now dismembered) for the church of S. Cassiano, may be seen as a forerunner of Giovanni's impressive altarpieces.

Bellini's Mature Style

The altarpiece for the church of S. Giobbe (ca. 1490; now in the Academy, Venice) is a good introduction to Giovanni's fully developed Renaissance style. The Madonna Enthroned is posed on a dais before an apse. At her feet are music-playing angels; on either side are saints arranged in the familiar *sacra conversazione* manner. The figures exist by virtue of colored light, which fills the painting with an atmosphere that is nearly palpable. Heroic in scale, the S. Giobbe altarpiece established an ideal that was to inspire Venetian painters down to Titian. Other major altarpieces include the *Madonna with Saints* for S. Maria dei Frari, Venice (1488); the altarpiece for S. Pietro Martire, Murano (1488); the *Baptism of Christ* in Sta Corona, Vicenza (ca. 1500); the *Ascension of the Virgin* in S. Pietro Martire, Murano (ca. 1501-1504); the altarpiece in S. Zaccaria, Venice (1504-1505); and the altarpiece in S. Giovanni Crisostomo, Venice (1513).

Giovanni painted numerous Madonna and Child pictures. Most, like the *Madonna of the Trees* (1478), depict the half-length Madonna supporting the Child on a balustrade across the foreground, with a fabric hanging just behind her head. Sometimes, as in this example, slivers of landscape are seen on either side of the fabric hanging.

Like all Venetian painters, Giovanni executed portrait commissions. Among the finest are the glowing portrait of the doge Leonardo Loredan and the so-called *Condottiere*.

Noteworthy pictures of saints include *St. Francis* (ca. 1478) and the panels *St. Jerome Reading* in Florence, London, and Washington, D. C. The panoramic *St. Mark Preaching in Alexandria* was begun by Gentile and completed by Giovanni after Gentile's death in 1507. The *Martyrdom of St. Mark* was begun by Giovanni in 1515 and finished after his death by Vittore Belliniano, his pupil.

Giovanni also painted a few nonreligious pictures. The *Allegory* (ca. 1500) is significant for its beautiful landscape and quiet air. The group of five small allegories in the Academy, Venice, may have adorned a mirror frame. The masterpiece among Giovanni's secular works is the *Feast of the Gods* (1514); after Bellini's death Titian repainted portions of the landscape background. The *Feast of the Gods* creates a calm, rather pastoral mood compared with the more lusty pagan expressions of the same theme painted by Titian.

Bellini painted literally hundreds of works; more than 300 survive. With them he brought Venetian painting abreast of the more progressive work being done in Rome.

Further Reading

Philip Hendy and Ludwig Goldscheider's monograph, *Giovanni Bellini* (1945), is useful. See also Rodolfo Pallucchini, *Giovanni Bellini* (1959; trans. 1963). For general background see Cecil Gould, *An Introduction to Italian Renaissance Painting* (1957), and Frederick Hartt, *History of Italian Renaissance* (1970). □

Vincenzo Bellini

The operas of the Italian composer Vincenzo Bellini (1801-1835) form a link between the Italian tradition of the early 19th century and the late 19th century.

Vincenzo Bellini was born in Catania, Sicily. His father, Rosario, and grandfather, Vincenzo, held positions with the Biscari family and in local churches. Although both composed, none of their music is extant. Bellini displayed musical talent very early, learning to play piano at 3 and studying composition with his father at 6. His earliest works, written before he was 11 years old, have not been preserved. After studying with his grandfather, Bellini attended the Royal College of St. Sebastian in Naples, which was directed by Nicola Zingarelli, who composed both opera and church music. As important as the more conservative tradition of Zingarelli in Naples was that of the contemporary operatic scene, then dominated by Gioacchino Rossini.

Bellini's first opera, *Adelson e Salvini,* was performed at the Conservatory in 1825 and led to a commission from the impresario of the Teatro San Carlo in Naples for *Bianca e Fernando*. Between 1825 and 1835 Bellini composed 10 operas for Naples, Milan, Genoa, Parma, Venice, and Paris; all but two had some success. After the presentation of *La Sonnambula* in 1830, his European success was assured. Bellini was fortunate in having the services of one of the better librettists in Italy, Felice Romani, who, after 1827,

wrote the librettos for all of his operas except the last, *I Puritani*. Bellini's mature operas were opere serie of varying types. His three masterpieces are *I Capuleti ed i Montecchi, La Sonnambula,* and *Norma*. *I Puritani,* written somewhat in the manner of French grand opera, suffers from a weak libretto. Bellini also composed at least 28 sacred vocal works, 23 secular vocal works, 7 symphonies, and an oboe concerto.

Although Bellini made no significant changes in the outward structure of Italian opera, he did make certain contributions. His melodic style, often compared to that of Frédéric Chopin in its careful treatment of ornamentation, was written with the Italian *bel canto* style of singing in mind. Passages that seem uninteresting on paper come to life in performance by a gifted singer. In his recitatives Bellini gave careful consideration to text accents and moments of intense emotional expression. His handling of the orchestra in both recitative and aria always supports the dramatic intention. He gave the chorus an important role in the drama, instead of the perfunctory one then common. His influence was felt not only by his contempories but also by Giuseppe Verdi. Even that bitter critic of Italian opera, Richard Wagner, was impressed by *Norma*.

Further Reading

A full-length biography is Leslie Orrey, *Bellini* (1969). Bellini's relationship to other composers of his period is discussed in Alfred Einstein, *Music in the Romantic Era* (1947), and Donald J. Grout, *A Short History of Opera* (2 vols., 1947; 2d ed., 1 vol., 1965).

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Alhaji Sir Ahmadu Bello

The Nigerian political leader Alhaji Sir Ahmadu Bello (1909-1966) was the leading Northern spokesman during Nigeria's drive to gain independence from the British.

Ahmadu Bello was born in Rabah, North West State, a descendant of Uthman don Fodio, the renowned 19th-century Moslem leader of Northern Nigeria. Bello received his education first at the Sokoto Provincial School, then at Katsina Teacher Training College. In 1934, after teaching several years in the Sokoto Middle School, he entered the emirate administration as district head of Rabah. In 1938 he made an unsuccessful claim to the office of sultan of Sokoto. The new sultan immediately conferred upon him the traditional, now honorary, title of *sardauna* and elevated him to the Sokoto Native Authority Council.

As World War II drew to an end, Bello became involved in broader political concerns. In 1945 he assisted in the formation of the Youth Social Circle in Sokoto, a discussion group of Northern educators and civil servants. In 1948 this organization affiliated with the newly founded Northern People's Congress (NPC), originally conceived as a cultural organization but destined to become the leading political party in Northern Nigeria. Bello became increasingly active in the NPC and ultimately its president. In 1949 he was elected by the Sokoto Native Authority to the Northern House of Assembly. During the 1949-1950 discussions of constitutional reform he became a leading spokesperson for the Northern view of federal government. In 1952 in the first elections held in Northern Nigeria, he was elected to the Northern House of Assembly, where he became a member of the regional executive council and minister of works. In the following year he accepted the regional portfolio of community development and local government. In 1954 he became the first premier of Northern Nigeria, a position he held until his death.

As president of the NPC and premier of the Northern Region, Bello was perhaps the most politically powerful person in Nigeria during the first 5 years of independence. Despite this, his role in national politics remained anomalous. He had an expressed distaste for the Southern style of politics and had no desire for participation in the federal government, which would require his residence in Lagos. Although he participated in national discussions on constitutional reform and from 1952 to 1959 was a member of the Federal House of Representatives, he was concerned primarily with the development of the North and the protec-

tion of that region from what he considered Southern incursions. Therefore, when Nigeria became independent in 1960, Bello chose to remain premier of the Northern Region, while the deputy president of the NPC, Alhaji Sir Abubakar Tafawa Balewa, became prime minister of the Federation.

In 1964 Bello led the NPC into an alliance with the Nigerian National Democratic Party (NNDP) of the Western Region. The coalition party, called the Nigerian National Alliance, won a clear majority in the federal elections of 1964. In the fall of 1965 the NNDP claimed victory in a hotly disputed regional election, and the Western Region lapsed into chaos. Bello's attempt to support his political allies on this occasion was the immediate, though not sole, cause for an attempted coup d'etat in January 1966, during which Bello was assassinated.

Further Reading

The only book that deals specifically with Bello's life is his autobiography, *My Life* (1962). Although this is not an objective account, it is excellent in revealing Bello's view of his role in Nigerian political development. A discussion of the Northern People's Congress and Bello's role in it may be found in Richard Sklar, *Nigerian Political Parties: Power in an Emergent African Nation* (1963).

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Paden, John N., *Ahmadu Bello, Sardauna of Sokoto: values and leadership in Nigeria,* London: Hodder and Stoughton; Portsmouth, N.H.: Distributed in the U.S.A. by Heinemann Educational Books, 1986. □

Andrés Bello y López

The Venezuelan humanist Andrés Bello y López (1781-1865) is generally considered to be the most complete intellectual of 19th-century Latin America.

Andrés Bello was born on Nov. 29, 1781, in Caracas into a middle-class Creole family. His early education was entrusted to Cristobal de Quesada, a Mercedarian friar, then reputedly the greatest Latinist in Venezuela, who instilled in him a great love for the Latin and Spanish classics and the Spanish-Italian school of the 19th century. They were to exercise a lifelong literary influence on him.

In 1797 he entered the University of Caracas, receiving a bachelor of arts degree in 1800. He then studied law and medicine there. To augment his income, he tutored his friends, the most outstanding of whom was Simón Bolívar, the future liberator of South America. Bello's financial situation, always precarious, apparently worsened, and he abandoned his studies in 1802 to enter government service.

In addition to his administrative responsibilities, Bello wrote numerous poems, several in imitation of Virgil and Horace, all mediocre. He also edited the first newspaper published in Venezuela, the *Gazeta de Caracas* (1808), and wrote the first book published in the captaincy general, *Calendario manual y guía universal* (1810). At the same time he was involved in the revolutionary movement which was sweeping the country. When a provisional government was established in 1810, he was sent to London as part of a diplomatic mission headed by Bolívar. Bello remained in the British capital until 1829, serving as secretary to the Venezuelan, Chilean, and Colombian legations in turn.

Life in London was not pleasant, and Bello was frequently unemployed. Nevertheless, he collaborated with José María Blanco White in the publication of a magazine (*El Español,* 1810-1814) and with Antonio José de Irisarri in a similar enterprise (*El Censor americano*). Finally, he edited the *Biblioteca americana* (1823) and *Repertorio americano* (1826-1827). When he was offered a position in the Chilean government, he accepted, and with his second English wife and five children he departed England in 1829, to live the rest of his life in his adopted country.

In Chile, Bello was involved in nearly all aspects of the life. He was editor of the official government newspaper (*El Araucano,* 1830-1853); a senator (1837-1864); chief administrative officer of the Ministry of Foreign Relations (1829-1852); and the founder and rector of the University of Chile (1842-1865). He also helped write the Constitution of 1833 and wrote all the major presidential speeches from 1831 to 1833. His position as confidential adviser to presidents and government ministers gave him tremendous influence in Chilean politics.

Bello's influence was also great in Chilean cultural and social life. His Spanish grammar is perhaps the greatest ever produced. His civil law code is still in effect in Chile, with modifications, and it was adopted by many other Latin American countries. His works on philosophy are esteemed, and his book on international law was acclaimed a classic. He died in Santiago, Chile on Oct. 15, 1865.

Further Reading

There is no biography of Bello in English. Works which discuss him include Alva Curtis Wilgus, ed., *Argentina, Brazil and Chile since Independence* (1935); Robert N. Burr, *By Reason or Force: Chile and the Balancing of Power in South America, 1830-1905* (1967); and Simon Collier, *Ideas and Politics of Chilean Independence, 1808-1833* (1967). □

Joseph Hilaire Pierre Belloc

The French-born English writer Joseph Hilaire Pierre Belloc (1870-1953) was a noted poet, historian, essayist, and novelist. Throughout his literary career he was concerned with the problems of social reform.

Hilaire Belloc was born in Saint-Cloud, France, on July 27, 1870. He was the son of Louis Belloc, a French lawyer, and Bessie Raynor Parkes, his English wife. Political disorder sent the family to England later that year, and Hilaire was educated at the Oratory School in Birmingham. As a boy, he was a precocious poet, artist, and mathematician. He graduated from Balliol College, Oxford, where he had won a scholarship in history.

Belloc began his literary career with *Verses and sonnets* (1895). In 1896 he married the American Elodie Hogan, and they had three children. That same year he published *The Bad Child's Book of Beasts,* which, together with *Cautionary Tales and More Beasts for Worse Children,* formed a collection destined to become a classic. In 1899 Belloc began a series of biographies, which included two French revolutionaries (*Danton,,* 1899, and *Robespierre,* 1901) and many eminent literary and political figures of France and England. In 1902 he published *Path to Rome,* which is perhaps his most characteristic work in that it reveals his love of travel, gentle humor, and staunch Roman Catholicism.

During these years Belloc also became very active in political life. He became a British citizen in 1902, and in 1906 he was elected to Parliament. In 1910 he abandoned political office for journalism, which he felt was a more effective means of achieving reform. He joined with Cecil Chesterton in writing articles attacking imperialism and corruption in political life. In 1912 Belloc published *The Servile State,* which outlined his antisocialist and anticapitalist philosophy of distributism. His views were shared by G. K. Chesterton, and they founded the political weekly *New Witness* to press forward the fight for reform.

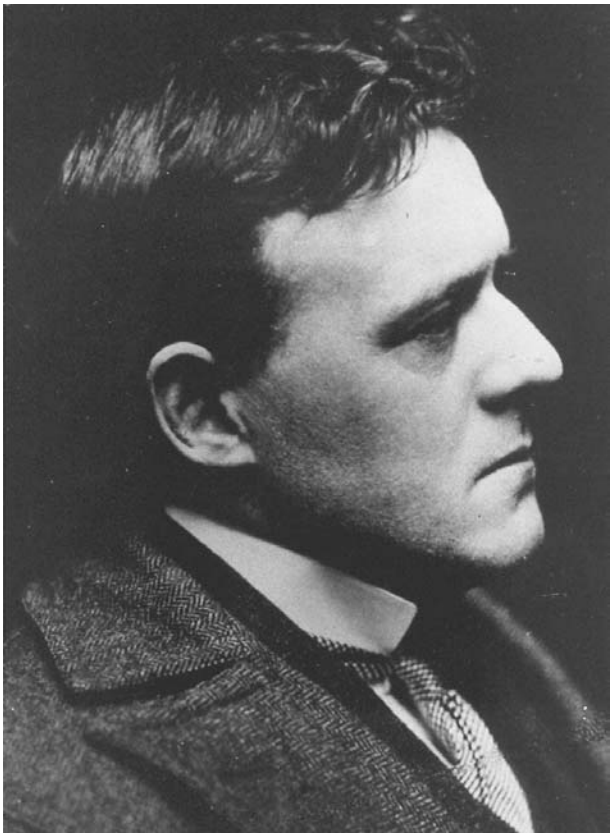

In the following years Belloc continued to publish prolifically. In 1942 he suffered a stroke, and though he wrote magazine articles occasionally, he published no more books. He died in 1953 from accidental burns.

Further Reading

A volume of Belloc's letters, *Letters from Hilaire Belloc,* selected and edited by Robert Speaight (1958), is helpful. The definitive biography of Belloc is Robert Speaight, *The Life of Hilaire Belloc* (1957). Two books by Belloc's sister throw light on his development during his early French years: Mrs. Belloc Lowndes, *''I, Too, Have Lived in Arcadia'': A Record of Love and of Childhood* (1941) and *The Young Hilaire Belloc* (1956). A short but useful summary is Reneée Haynes, *Hilaire Belloc* (1953). Full-length studies since J. B. Morton, *Hilaire Belloc: A Memoir* (1955), are few. □

Saul Bellow

An American author of fiction, essays, and drama, Saul Bellow (born 1915) reached the first rank of contemporary fiction with his picaresque novel *The Adventures of Augie March.*

Saul Bellow, born of Russian immigrant parents in Lachine, Quebec, on July 10, 1915, grew up in Montreal, where he learned Hebrew, Yiddish, and French as well as English. When he was nine his family moved to Chicago, and to this city Bellow remained deeply devoted. After two years at the University of Chicago, Bellow transferred to Northwestern University and obtained a bachelor of science degree in 1937. Four months after enrolling as a graduate student at the University of Wisconsin, he fled formal education forever.

During the next decade Bellow held a variety of jobs—with the WPA Writers Project, the editorial department of the *Encyclopaedia Britannica,* the Pestalozzi-Froebel Teachers College, and the Merchant Marine. More importantly, he published two novels, both with autobiographical overtones. *Dangling Man* (1944), in the form of a journal, concerns a young Chicagoan waiting to be drafted into military service. *The Victim* (1947), a more ambitious work, describes the frustrations of a New Yorker seeking to discover and preserve his own identity against the background of domestic and religious (Gentile versus Jewish) conflicts. Neither novel was heralded as exceptional by contemporary critics.

After World War II Bellow joined the University of Minnesota English Department, spent a year in Paris and Rome as a Guggenheim fellow, and taught briefly at New York University, Princeton University, and Bard College. Above all, however, he concentrated on writing fiction. With the publication of *The Adventures of Augie March* (1953), Bellow won his first National Book Award. A lengthy, free-form liberating story of a young Chicago Jew growing up absurd, *Augie March* combines comic zest and a narrative virtuosity rare in any decade. Bellow followed it in 1956 with *Seize the Day,* which is a collection of three short stories, a one-act play, and the novella that gives the title to the volume—a tautly written description of one day in the life of a middle-aged New Yorker facing a major domestic crisis. Some critics feel that Bellow never surpassed this novella.

Devotees of *Henderson the Rain King* (1959) enjoyed Bellow's return to a more free-flowing manner in describing an American millionaire's search to understand the human condition in his flight from a tangled marital arrangement and his adventures in Africa. His next novel, *Herzog* (1964), won him a second National Book Award and an international reputation. Doubtlessly based on personal sources, it portrays Moses Herzog, a middle-aged university professor, and his battles with his faithless wife Madeline, his friend Valentine Gersbach, and his own alienated self. Through a series of unposted letters, many of them highly comic, Herzog finally resolves his struggles, not in marital reconciliation but in rational acceptance and self-control.

In 1962 Bellow became a professor at the University of Chicago, a post which allowed him to continue writing fiction and plays. *The Last Analysis* had a brief run on Broadway in 1964. Six short stories, collected in *Mosby's Memoirs and Other Stories* (1968), and his sixth novel, *Mr. Sammler's Planet* (1969), elevated Bellow's reputation to the point where one critic wrote that if Bellow was not the most important American novelist, then whoever was had better announce himself quickly. Some critics called him the successor of Ernest Hemingway and William Faulkner.

Humboldt's Gift (1975) added the Pulitzer Prize and the Nobel Prize for Literature to Bellow's list of awards and led Frank McConnell to observe that his books ''form a consistent, carefully nurtured *oeuvre* not often encountered in the works of American writers.'' In her glowing review of his short story collection, *Him with His Foot in His Mouth and Other Stories* (1984), Cynthia Ozick declared: ''these five ravishing stories honor and augment his genius.''

Bellow's later novels have not received the same unequivocal praise. *The Dean's December* (1982) and *More Die of Heartbreak* (1987) retained his distinctive style but some believed the cynicism of the characters signaled a lessening of Bellow's own trademark humanism.

Since 1987, Bellow has released a number of novellas: *A Theft* (1989), *The Bellarosa Connection* (1989), *Something to Remember Me By* (1991), and *The Actual* (1997). These works have met with similarly mixed reviews.

Despite the recent coolness towards his work, Bellow's place in American literature seems secure, most notably for his ability to combine social commentary with sharply drawn characters. His best fiction has been compared to the Russian masters, Tolstoy and Dostoevsky.

Robert Penn Warren's review of *Augie March* in *The New Republic* in 1953 seems to sum up subsequent reaction to his work: ''It is, in a way, a tribute, though a back-

handed one, to point out the faults of Saul Bellow's novel, for the faults merely make the virtues more impressive.''

Further Reading

Full-length studies of Saul Bellow include Keith Michael Opdahl, *The Novels of Saul Bellow: An Introduction* (1967); John Jacob Clayton, *Saul Bellow: In Defense of Man* (1968); and Irving Malin, *Saul Bellow's Fiction* (1969). Useful introductory essays are Tony Tanner, *Saul Bellow* (1965); Earl Rovit, *Saul Bellow* (1967); and Robert Detweiler, *Saul Bellow: A Critical Essay* (1967). Irving Malin edited a collection of 12 essays, *Saul Bellow and the Critics* (1967). Another essay collection, edited by Harold Bloom, is *Saul Bellow* (1986). □

George Wesley Bellows

George Wesley Bellows (1882-1925) was a prolific and accomplished leader among American painters who approached representation of the American scene realistically.

George Bellows was born in Columbus, Ohio, on Aug. 19, 1882. At Ohio State University (1901-1904) he distinguished himself as an athlete, but he determined that he wanted to be an artist and went to New York City in 1904 without graduating. For a time he supported himself as a professional athlete. He studied at the New York School of Art under Robert Henri, who became an influential and lifelong friend.

Bellow's early paintings are swift and vivid character studies, of somber tonality. His development was very rapid, and from 1906 on his works were accepted in national exhibitions. He was fascinated with the spectacle of the great city: its buildings, crowds, types, and rivers. Though he was denounced by conservative critics as one of the ''apostles of ugliness,'' his technical brilliance made him more acceptable than any of the other painters of similar impulse. He became an associate of the National Academy of Design at the age of 27, the youngest person ever so honored, and was elected a full academician 4 years later. His work is marked by exuberance, variety of subject matter, humor, and vitality, always depicted with gusto.

In 1907 Bellows produced the first of several paintings of prizefighters in action in the ring; these expressed violent action with power and seeming spontaneity. He married in 1910, rebuilt an old house on 19th Street, and started his teaching career at the Art Students League. He was a teacher of the Henri variety—bringing out the individuality of each student with excitement and imagination. He spent several summers in Maine, where he painted windswept landscapes and sea scenes. In the summer of 1912 Bellows visited California and New Mexico—his only excursion to the Far West. He never went to Europe.

Bellows was well represented in the important Armory Show of 1913. The new European movements exhibited there may have had an unsettling influence on him, as they did on many progressive American painters who discovered that their innovations had been in subject matter rather than in method or form. In 1916 Bellows turned to lithography (at this time seldom used by serious artists) because its immediacy attracted him, His nearly 200 lithographs deal with a wide variety of subjects—genre scenes, nudes, portraits, landscapes, literary illustrations, and humorous or satiric commentaries. He was deeply and emotionally affected by World War I and recorded his reactions in a series of powerful and painful prints that have been compared with those of Goya. In 1918 he became interested in Jay Hambidge's theory of dynamic symmetry, which provided a geometric system of composition for controlling the artist's work. Hambidge (and Bellows) believed it was followed by many of the great artists of antiquity.

Bellows taught at the Chicago Art Institute in 1919; his sojourn there was remembered as a whirlwind of enthusiasm and activity. His illustrations for novels by Don Byrne and H. G. Wells (1921-1923) are rich in action, characterization, and imagination. Bellows's finest late works are undoubtedly the portraits of his wife, two small daughters, mother, and aunt. Brilliantly painted, with solid structural design and probing characterization, they are among the triumphs of American realism, legitimate successors to the best works of Thomas Eakins. Less successful are some of the late landscapes, which tend to be mannered in style and lurid in color, and the large *Crucifixion,* his only religious work.

A neglected attack of appendicitis caused Bellows's death on Jan. 8, 1925, in New York.

Further Reading

Charles H. Morgan, *George Bellows: Painter of America* (1965), is an excellent study both as biography and criticism, though lacking in documentation. Bellows's widow, Emma S. Bellows, compiled two volumes of reproductions soon after his death: *George Bellows: His Lithographs* (1928) and *The Paintings of George Bellows* (1929). See also George W. Eggers, *George Bellows* (1931), and Peyton Boswell, Jr., *George Bellows* (1942). The catalogs of the retrospective exhibitions at the Metropolitan Museum, New York (1925), the Whitney Museum, New York (1931), the Art Institute of Chicago (1946), and the National Gallery, Washington, D.C. (1957), contain valuable material.

Additional Sources

Morgan, Charles Hill, *George Bellows, painter of America,* Millwood, N.Y.: Kraus Reprint Co., 1979. □

Henry Whitney Bellows

Henry Whitney Bellows (1814-1882) was an American Unitarian minister and the founder of the U.S. Sanitary Commission during the Civil War.

Henry Bellows was born in Boston on June 11, 1814, the son of a wealthy merchant. He attended the progressive Round Hill School, which was run by the historian George Bancroft. Bellows was an outstanding student at Harvard College, graduating in 1832. Meanwhile, his father had lost his fortune, and Bellows, seeking work, taught school at Cooperstown, N.Y., then became a tutor to rich Louisianians. He returned north to enter the Harvard Divinity School. He accepted a pastorate in Mobile, Ala., but left because of distaste for slavery. His next charge was the First Unitarian Church (later All-Souls) in New York City, and though he was only 24 years old, he was instantly successful as a minister and in civic affairs.

Bellows had great energy, fluent and clear expression, and a desire to mediate rather than confound. Though he was no scholar, he kept abreast of social and theological controversies and reached solutions intended to serve all partisans. A good family man and a sincere friend, he helped establish several of the city's most famous clubs, including the Century and Harvard clubs. In 1847 he began publishing the *Christian Inquirer* (later the *Boston Christian Register*). During the 1850s he spent time and money freely to help Antioch College in Ohio. Typical of his conciliatory approach was his lecture in 1857, ''The Relation of Public Amusements to Public Morality,'' in which, in an era that readily accepted the view that the theater was evil, he justified its positive values.

The Civil War found the U.S. War Department ill-equipped to meet the unprecedented needs of its soldiers and unprepared to use properly the services of the numerous women who were eager to help. Low morale and the danger of epidemics threatened the armed forces. Women's aid committees were unorganized and frustrated. Bellows led a party of citizens to Washington to win the sanction and cooperation of the government in the creation of the U.S. Sanitary Commission, a national organization to supervise nurse, supplies, and personal services in camps and on the battlefields. Bellows's eloquent appeals to individuals and communities brought millions of dollars to the Commission, and his leadership gave authority to its work, making it inseparable from the military effort. Reports of the Commissions's achievements affected developments abroad, notably in the operations of the International Red Cross.

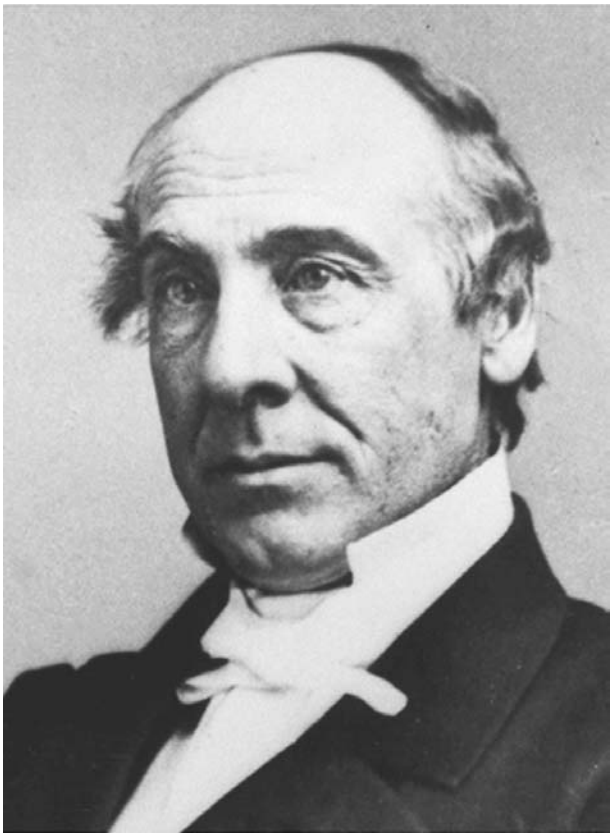

Following the war Bellows continued to exercise his abilities as an editor, an organizer (for example, of the National Conference of Unitarian Churches), and a civil service advocate. His visit to Europe in 1867-1868 resulted in his two-volume *The Old World in Its New Face* (1868). He died in 1882.

Further Reading

Bellows rated kindly estimates rather than formal biographies, for example, J. W. Chadwick, *Henry W. Bellows, His Life and Character: A Sermon* (1882). For his major achievements see Charles J. Stillé, *History of the United States Sanitary Commission* (1886), and William Q. Maxwell, *Lincoln's Fifth Wheel: A Political History of the United States Sanitary Commission* (1956). Conrad Wright, *The Liberal Christians: Essays on American Unitarian History* (1970), includes a chapter on Bellows's church work after the Civil War. Clinton Lee Scott, *These Live Tomorrow: Twenty Unitarian Universalist Biographies* (1964), contains a detailed though uncritical biography. See also Francis Phelps Weisenburger, *Ordeal of Faith: The Crisis of Church-going America, 1865-1900* (1959).

Additional Sources

Kring, Walter Donald, *Henry Whitney Bellows,* Boston: Skinner House, 1979. □

Pietro Bembo

The Italian humanist, poet, and historian Pietro Bembo (1470-1547) was the most influential man of letters during the High Renaissance in Italy.

Pietro Bembo was born in Venice. His learned father, Bernardo, was prominent in civic and diplomatic affairs, and Pietro benefited from residence and education in Florence, Venice, Padua, and Messina. In Florence he knew Lorenzo il Magnifico, the most famous of the Medici ruler-patrons. Bembo soon gained remarkable prestige in literary matters because of his vast classical culture and his ability to write fine Tuscan prose and poetry. He also served as secretary to popes Leo X, Hadrian VI, and Clement VII.

In 1530 his native city appointed Bembo historian of the Republic of Venice and head of the famous library

which was later called the Marciana. Pursuing an ecclesiastical career and fearing to lose lucrative benefices, he refrained from marrying and thus failed to legitimize his three sons, born of a Roman woman. In 1539 Pope Paul III made him a cardinal, and until his death in 1547 Bembo was considered a likely candidate for the papacy.

Subsequent generations of critics have considered Bembo's literary talents to be rather modest, yet his influence during his lifetime was immense. An accomplished Latinist, he nevertheless encouraged literary use of the vernacular, which he insisted should be Tuscan rather than any other dialect, and his *Gli Asolani* (1505) was the first prose work written in Tuscan by a non-Tuscan author. This work influenced many subsequent authors of love treatises by the predominantly literary way in which it dealt with philosophical questions about love. Many of Bembo's concepts were based on Marsilio Ficino's *Commentary* (1469) on Plato's *Symposium,* and Bembo continued Ficino's tendency to Christianize Plato's theory of love.

Ostensibly, *Asolani* teaches its readers ''not to err,'' since ''not to love'' is impossible. In the first of the three dialogues the character Perottino expounds the untoward results of love. In the second dialogue Gismondo exalts love indiscriminately. In the final dialogue Lavinello states that to love well one must follow reason, not the senses. Petrarchan *canzoni* (odes) adorn the dialogues.

The *Prose della volgar lingua* (1525; Prose in the Vernacular), in which Bembo again employed the dialogue form, is perhaps the earliest Italian grammar. It is a pivotal document in the centuries-long polemic about the Italian language (the *questione della lingua*), in that it strongly affirms the Florentine character of the national language. Bembo's history of Venice from 1487 to 1513 was published posthumously in 1553.

Further Reading

Ernest Hatch Wilkins, *A History of Italian Literature* (1954), contains material on Bembo. See also Francesco de Sanctis, *History of Italian Literature* (2 vols., 1870; new ed. 1914; trans. 1931), and Richard Garnett, *A History of Italian Literature* (1898). □

Sebastián de Benalcázar

The Spanish conquistador Sebastián de Benalcázar (died 1551) conquered large areas of Colombia and founded several cities in South America.

Sebastián de Moyano, the original name of Benalcázar, was probably born at Belalcázar in Estremadura, Spain. The year is sometimes given as 1495, but his own statement that he reached Santo Domingo (Hispaniola), in 1507, presumably as an adult, points to a considerably earlier birth date. Of poor parents, and originally a manual laborer, he adopted the name of his birthplace.

Benalcázar is known to have been at Nombre de Diós on the Isthmus of Panama in 1511, and he probably served with the explorer Vasco Núñez de Balboa. Under Pedrarias he went to Central America and took part in the founding of León, Nicaragua. On returning to Panama, he joined Francisco Pizarro and Diego de Almagro for the Inca conquest in Peru. From Cajamarca, Pizarro sent Benalcázar to govern the recently founded Spanish settlement of San Miguel de Piura in northern Peru. On the way Benalcázar received exaggerated reports of the wealth of Quito, Inca Atahualpa's original seat of power, and went there instead. He defeated the Quitan general Rumiñaui and entered the city, which he found disappointing as to riches. In 1534 Pizarro appointed Benalcázar governor of Quito, and the following year Benalcázar founded Guayaquil on the coast, a city soon abandoned and to be refounded by Francisco de Orellana.

Wishing to be independent of Pizarro, Benalcázar with a large expedition headed north beyond the former Inca limits in 1538. He fought the Quillacinga and Pasto Indians and founded the towns of Cali and Popayán in southern Colombia. From Popayán he went on to the Chibcha capital of Bacatá (Bogotá). There he found Gonzalo Jiménez de Quesada from Santa Marta already in possession. A little later Nikolaus Federmann from Coro in Venezuela also arrived. The three chiefs parleyed instead of fighting; Benalcázar and Jiménez became friendly in opposition to Federmann, who wished Bogotá for himself. In May 1539 they all departed for Spain to lay their cases before King Charles. Benalcázar received substantially what he desired,

the province of Popayán, or roughly southern Colombia. He returned there in 1540.

When the Peruvian rebellion led by Gonzalo Pizarro broke out, Benalcázar remained steadfastly loyal to the Crown. Though age now made further military activity difficult, he nevertheless took a force to Peru and commanded it in the final battle which saw Gonzalo defeated. Benalcázar described himself in a letter to the King in 1549 as ''very old and tired.''

Benalcázar's last year was troubled by personal enemies who charged him with many crimes, though the same charges could have been brought against any conquistador. He died at Cartagena, Colombia, in 1551 while on the way to Spain to plead his case.

Further Reading

There are no books in English devoted to Benalcázar. The major work is in Spanish: J.Jijon y Caamaño, *Sebastián de Benalcázar* (2 vols., 1936-1938). Valuable discussions of this conquistador are found in Frederick A. Kirkpatrick, *The Spanish Conquistadores* (1934; 2d ed. 1946), and Walker Chapman, *The Golden Dream* (1968). □

Jacinto Benavente y Martinez

The Spanish dramatist Jacinto Benavente y Martinez (1866-1954) was the most popular Spanish playwright of the first half of the 20th century. His sophisticated comedies of manners and of social satire signaled the beginning of modern theater in Spain.

Jacinto Benavente was born in Madrid on Aug. 12, 1866, the youngest son of a prominent pediatrician. He grew up in an atmosphere of learning, wealth, and social ease. His father loved the theater, maintained a large library, and practiced among aristocratic families, writers, and actors. A precocious child, Benavente learned several languages by the age of 16 and delighted in visiting the circus and in performing plays for household servants and friends.

In 1882 he enrolled in the University of Madrid to study law but gave up his studies 2 years later when his father died. Benavente lived an easy, comfortable life. He dressed elegantly, attended fashionable parties, and became a part of the refined but decadent bourgeois society depicted in most of his plays. About 1890, before he had established his reputation as a playwright, he worked successfully as an actor and gained a firsthand knowledge of staging techniques, which he later applied to his own productions.

In 1892 Benavente published his first work, *Teatro fantástico* (Fantastic Theater), eight short sketches based on dreams and fantasies. The following year he wrote a volume of poetry, *Versos,* and the prose work *Cartas de mujeres* (Letters from Women), which attests to his insight into the behavior of women and to his preference for feminine protagonists. In almost all his plays the only really strong characters are women; the men usually remain shadowy and unconvincing.

Jacinto Benavente (seated)

In 1894 Benavente's first play, *El nido ajeno* (Another's Nest), was staged. Its dramatic technique represented a stunning contrast to the grandiloquent style of José Echegaray. Benavente replaced action with a skillful, ingenious dialogue and emphasized the social and moral climate of the play at the expense of plot conflict. Rather than exploring the traditional concept of honor, he centered the story in the thoughts and feelings of the feminine protagonist. While *El nido ajeno* received a mixed response, unqualified success came in 1896 with *Gente conocida* (Eminent People). Spanish audiences enthusiastically applauded Benavente's innovations, and from 1896 to 1907 he produced 53 plays. Among them were *La gobernadora* (1901; The Governor's Wife), an exposure of corrupt provincial politics; *La noche del* sábado (1903; Saturday Night), an allegorical play which combines novel and drama; *Los malhechores del bien* (1905; The Misdoers of Good), a biting satire on the arrogance and hypocrisy of certain ''charitable'' ladies; and *Los intereses creados* (1907; Profits Made), a pessimistic examination of human behavior, which is generally considered his masterpiece. In *Los intereses creados* the characters are puppets who act according to the dictates of self-interest, commingling noble

impulses with base desires so that the former become necessarily tainted by the latter.

This play, together with *La malquerida* (1913; The Misbeloved), a rural tragedy in the classical manner about the love between a man and his stepdaughter, established Benavente's international reputation and won for him the Nobel Prize in 1922.

Ironically, Benavente's work declined in quality about the time the Nobel Prize was awarded. From 1920 to 1954 he produced nothing of merit, and today even his best plays are largely ignored by the Spanish public. This final decadence is due to the fact that although Benavente reformed the turn-of-the-century theater, he was not an authentic revolutionary. Primarily, he aimed to please his audience, Spain's rather complacent upper class, which had little knowledge or sympathy with the pressing economic or social problems. Consequently, Benavente produced a bland, conservative theater which, in contrast to the work of other Spanish writers of the Generation of 1898, avoided serious moral, religious, or social preoccupations. Thus it quickly became outmoded.

During the second broad period of his life (1920-1954) Benavente traveled extensively to Latin America, the United States, and the Soviet Union. From 1936 to 1939 during the Spanish Civil War, he lived in Valencia. Upon his return to Madrid he publically endorsed the Franco regime to the dismay of his former liberal acquaintances. He died on July 14, 1954, in Madrid at the age of 88, having written and staged 172 plays.

Further Reading

Some of Benavente's plays are contained in *Plays, by Jacinto Benavente* (4 vols., 1917-1924), translated by John Garrett Underhill. The best book on Benavente is Marcelino C. Peñuelas, *Jacinto Benavente* (trans. 1968); it places the man and writer in his age, studies his relationship with the Spanish and European theater of his time, and gives a detailed analysis of his representative plays. □

'Abd al-Hamid Ben Badis

Shaykh 'Abd al-Hamid Ben Badis (1889-1940) was the leader of the Islamic Reform Movement in Algeria between the two world wars. At a time when highly visible Algerian politicians were advocating Algeria's assimilation into France, Ben Badis and his followers vigorously affirmed the cultural and historical distinctness of the Algerian nation.

'Abd al-Hamid Ben Badis was born in 1889 at Constantine, which was the cultural and commercial capital of eastern Algeria. Both his father and grandfather held high offices in the French colonial administration and one of his brothers was a French-educated lawyer. But 'Abd al-Hamid chose a different path. After a private traditional education in Algeria, he enrolled at the venerable Zaytuna mosque university in Tunis, where he completed his studies in 1911. Subsequently he made the pilgrimage to Mecca and visited several major Middle Eastern cities.

In the Arab East and in Tunisia, Ben Badis was progressively won over to the world view and the agenda of the Islamic Reform (*Islah*) Movement. Pioneered at the turn of the century by Muhammad 'Abduh of Egypt, the reform movement called for the renewal and modernization of Islam by purging it of accumulated beliefs and practices inconsistent with the Koran (Qur'an) and the Tradition (*Sunna*) of the Prophet and by opening it up to the scientific methodology and learning that Muslim leaders of recent centuries had wrongly shunned. By invoking the example of the *salafs,* or earliest Arab Muslims, the reformers' program also promoted allegiance to Arab ancestors, to the Arab ''métropole'' in the east, and to the Arabic language, thus explicitly repudiating Europeanized Algerians' notion that salvation lay in merger with or into France.

In 1924 Ben Badis brought together in Constantine a group of reformists to discuss strategies. The next July they began publishing *al-Muntaqid* (*The Censor*) with the twin objectives of promoting the internal renewal of Algerian Islam and of protecting it against the many forms of secularist attack emanating from the colonial world. When the authorities closed this journal in November 1925 because an article supported the Rif rebellion in Morocco, Ben Badis replaced it with the monthly *al-Shihab* (*The Meteor*), which remained the reformists' principal publication until it was shut down at the advent of World War II. The reformists also began, in the 1920s, a network of independent schools for the propagation of Islam and the teaching of the Arabic language.

In attempting to renew Algerian Islam, Ben Badis and his colleagues were necessarily critical of an existing Islamic establishment they held responsible for Algerian Islam's sorry state. Sometimes they targeted the state-salaried *ulama* who staffed the official sponsored mosques. Far more frequently they attacked the *marabouts* (holy men) and the mystic brotherhoods and *zawiyas* whose unorthodox versions of Islam were deeply ingrained in popular culture and dominated the countryside where the great majority of Algerians lived. Since the official clergy were agents of the state and many of the *zawiya* leaders had been coopted by it as well, the reformists' attempts at religious renewal could not help but bear considerable political significance.

By 1931 some of the *zawiya* heads, smarting under reformist attacks, sought an agreement with the reformists on the basis of a common program of religious and moral renewal. Thus was created the Association of Algerian Muslim Ulama (AAMU) with 'Abd al-Hamid Ben Badis as its head. After a year of very uneasy symbiosis, the reformists expelled the traditionalist members and went on to form a purely reformist organization. There ensued a veritable war of religion in Algeria over the next four years. In 1933 alarmed authorities forbade Ben Badis and the reformers to preach in official mosques. The religious war culminated

with the assassination in 1936 of the official Malikite mufti of Algiers.

As the 1930s went on, Ben Badis found himself increasingly drawn into the political debates of the time. In 1936 Ferhat Abbas, Algeria's best known liberal, wrote that, having found no trace in history or in the present of an Algerian fatherland, France was his fatherland. Ben Badis replied that ''We, too, have searched history and the present and have determined that an Algerian nation was formed and exists in the same way as all other nations were formed and exist. It has its religious and linguistic unity, its culture, its traditions, and its good and bad traits like all other nations on earth. . . . This Muslim Algerian nation is not France, cannot be France, and does not wish to be France.'' But this explicitly political statement must be viewed in a cultural context. In other writings Ben Badis made a clear distinction between what he called ''ethnic nationality'' and ''political nationality.'' Providing the integrity and individuality of each ethnic nationality was respected, it was possible and even desirable for two or more of them to share the same political nationality. Thus, an Arabo-Muslim Algeria could find an acceptable home within the French empire.

During the mid-1930s Ben Badis feared that secular nationalists might work out agreements with the French that would further impinge upon Algeria's ethnic character. For philosophical and tactical reasons he rejected the radical nationalism of Messali Hadj. But he did urge the organization of a common front, the Algerian Muslim Congress, which came into existence in June 1936 and included reformists, assimilationists, and communists. After trying and failing in this collaborative effort to extract meaningful concessions from the French, the reformists pulled out of the congress, which disappeared by 1938.

Abd al-Hamid Ben Badis died in April 1940. The disappearance of his dynamic leadership, together with tight wartime security measures, produced a rapid decline in the influence of the AAMU. Historians believe, however, that it is due mainly to the efforts of Ben Badis and his followers that the concept of a distinct Arab and Muslim Algerian nation became a fixed element in the national discourse. The daily pledge pupils recited at the reformist religious schools went on to become the motto of independent Algeria: ''Islam is our religion; Arabic is our language; Algeria is our fatherland.''

Further Reading

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Ahmed Ben Bella

Ahmed Ben Bella (born 1918) was one of the ''historic chiefs'' of the Algerian war of independence and the first president of the Algerian Republic.

Ahmed Ben Bella was born into a modest peasant family on December 25, 1918, at Marnia, a small town near the Algerian-Moroccan frontier. In 1937, a few years after completing primary school, he was drafted into the French army. He remained in Marseilles until 1940, reaching the rank of sergeant, and then returned to Algeria for three years to work on his family's farm. He had considered staying in France, however, to play professional soccer.

In 1943 he returned to military duty and won both the Croix de Guerre and the Medaille Militaire for his wartime service in Italy. Back in Algeria by 1946, Ben Bella had become discouraged by the failure of the French to liberalize the colonial regime and joined the nationalist party, the Movement for the Triumph of Democratic Liberties (MTDL). In 1947 he was elected a municipal councilor for Marnia, and the next year he ran as an MTDL candidate for the Algerian Assembly. However, French interference in the elections impeded his ability to win.

MTDL Activities Led to Exile and Imprisonment

In the same year he became the local chief of a secret, nationwide organization, the Special Organization (SO) within the MTDL. Composed of about 1,800 members, its goal was to prepare for an armed struggle against French rule. By 1949 Ben Bella had become the national chief of the SO. In May 1949 he was implicated as one of the masterminds behind a holdup that had been carried out by members of the SO. Jailed in 1950, he escaped two years later and arrived in Cairo in 1953, where he joined other exiled militants of the MTDL. In March 1954 Ben Bella promised to aid the promoters of the armed insurrection which broke out in Algeria on November 1, and thus he became one of the nine ''historic chiefs'' of the war and a member of the external delegation of the National Liberation Front. He spent the next two years traveling and gunrunning between Cairo, Tripoli, Rome, Madrid, and Tetuán.

After the Congress of Soumman on August 20, 1956, which gave the internal chiefs predominance over the external delegation, Ben Bella met with President Habib Bourguiba of Tunisia and King Mohammed V of Morocco in Tunis, in order to seek their aid in ending the Algerian war. The airplane taking him and some companions from Rabat to Tunis was forced down over Algiers on October 22, and Ben Bella was taken to a French prison, where he remained for six years. In prison he avoided the clashes and squabbles that marked the rest of the war and that seriously divided the Algerian elite.

During his years of imprisonment Ben Bella, an avid reader, had the leisure to complete his education and develop a coherent political ideology. His imprisonment also kept him above intra-elite dissensions, and he was named vice-president of the Algerian provisional government, an honorary post created in September 1958.

The Era of Independence

When peace negotiations opened, the Algerian prisoners participated indirectly but actively in the proceedings. After the failure of the first talks at Melun in 1960, the negotiations at Évian led, in March 1962, to a ceasefire and the liberation of Ben Bella and his companions. A referendum in April 1962 ushered in Algerian independence.

At that moment the latent crisis between Ben Bella and the Algerian leaders in the provisional government, who refused to recognize his preeminence, broke out into the open. Two groups competed for control of the country: the provisional government, a French-appointed but powerless custodial government, and the army (ALN). Ben Bella, backed by soldiers of the Frontier Army commanded by Colonel Houari Boumediene, outmaneuvered the provisional government. He formed the Political Bureau at Tlemcen, near the Moroccan frontier, and rallied more partisans than did his adversaries.

Conflicts within the army, divided into antagonistic *Wilayas* (provinces) and external and internal forces, put Algeria on the verge of civil war during the autumn of 1962. The victory of Ben Bella's partisans restored some calm and permitted the holding of elections in October 1962, which legitimized the victory of the Political Bureau. The National Constituent Assembly proclaimed the Algerian Democratic and Popular Republic, and Ben Bella was charged with forming the first government. On September 15, 1963, he was elected president of the republic, by virtue of which he became chief of state and the head of the government at the age of 44.

First President of the Algerian Republic, 1963-1965

Massive in size and athletically strong, he looked somewhat like a Roman centurion. Having studied classical Arabic and the writings of Karl Marx while a prisoner in France, he surprised those who had known him before 1956 by his ability to tackle the problems of state. While imprisoned he had worked out a program which he presented at Tripoli once he was liberated. In it he stated his opposition to imperialism in all its forms and called for agrarian reform, nationalization of the means of production, abolition of privileges, and a return to Arab and Islamic traditions. To apply these principles, he began to construct powerful state structures once he assumed control.

After domesticating the labor unions and the single party, the National Liberation Front, Ben Bella attempted to strengthen these institutions. He succeeded so well in forging them into powerful organs that the army under Vice-President Houari Boumediene, fearing that it would be forced into a subservient role, ousted him from power on June 19, 1965. Thereafter he was kept in a secret prison without having had a trial.

Released to house arrest July 4, 1979, Ben Bella was formally freed October 30, 1980. He spent the next decade in exile in Switzerland and France, where he formed an opposition movement in the mid-1980s. He returned to Algeria in 1990. However, the country was plunged into civil war in 1992 when military leaders canceled elections and banned the Islamic Salvation Front (FIS), the political party which at the time was likely to win the election. In the mid-1990s Ben Bella headed the Algerian Democratic Movement and participated in talks held in Rome in late 1994 and early 1995 with other opposition leaders in an effort to bring an end to the civil war. He remained an outspoken critic of the Algiers regime.

Further Reading

An account of Ben Bella's life to the mid-1960s is Robert Merle, *Ahmed Ben Bella* (1965; trans. 1967). A historical consideration of the development of the FLN is provided in Henry F. Jackson, *The FLN in Algeria: Party Development in a Revolutionary Society* (1977). Two works, William B. Quandt, *Revolution and Political Leadership: Algeria, 1954-1968* (1969) and David and Marina Ottaway, *Algeria: The Politics of a Socialist Revolution* (1970), assess Ben Bella's presidency. □

Robert Benchley

Robert Benchley (1889-1945) was one of the most popular and influential humorists of 20th century America. He took his gentle, self-deprecating wit to celebrity in literature, the theater, and the movies.

The offspring of a prominent local family and the grandson of a lieutenant governor of the state, Robert C. Benchley was born in Worcester, Massachusetts on September 15, 1889. When he was nine, his beloved older brother Edmund was killed in the Spanish-American War, prompting the outburst from his mother, ''Why couldn't it have been Robert?''—a cry that became known around the community.

Early Career

Even in high school Benchley was active in theater, getting work as an extra with touring road companies when they appeared in Worcester. Sent to Phillips Exeter Academy with financial aid from his brother's fiancee, Lillian Duryea, he joined the drama club and did illustrations for the literary magazine. At Harvard, where his financial help from Duryea continued, he drew for the *Lampoon,* eventually becoming the president of the humor magazine's editorial board, and appeared in a number of shows produced by the Hasty Pudding Club. He also began to write and deliver humorous monologues.

From 1912 to 1914 Benchley worked for the Curtis Publishing Company and in 1914 was married to Gertrude Darling, a friend since childhood. In 1916 he was hired as a reporter for the *New York Tribune* through the influence of Franklin P. Adams. Later that year he moved to the *Tribune Magazine,* of which Adams was the editor; the magazine, however, lasted just over a year. He worked as a theatrical press agent for a few weeks and then as the aircraft news censor for the Aircraft Board, a position he resigned out of loyalty to a friend falsely accused of being pro-German.

Benchley became managing editor of *Vanity Fair* magazine in 1919; within a year his drama critic, Dorothy Parker, was fired for a blast at Billie Burke, the actress wife of producer Florenz Ziegfeld, and Benchley resigned in support of critical independence. In 1920 and 1921 he wrote a thrice-weekly column, ''Books and Other Things,'' for the newspaper the *New York World*. In April of 1920 he became the drama editor of *Life,* then exclusively a humor magazine, a position he held until 1929, and in 1921 he contracted with columnist-editor David Lawrence to do a weekly syndicated feature. In the same year he published his first book, *Of All Things,* a collection of familiar essays on topics ranging from the social life of the new to bridge-playing and fuel-saving. His subsequent books followed the pattern established here of essays gathered after their publication in periodicals.

It was in these years that he became associated with the Algonquin Round Table, a group of rising young literary lights who met daily for lunch at the hotel on West 44th Street in Manhattan. At various times the group included drama critic Alexander Woollcott; playwrights Marc Connelly, Robert Sherwood, and George S. Kaufman; humorist Dorothy Parker; and actress Katherine Cornell and was renown for the *mots* which originated there. Benchley's most quoted quip, delivered on a rainy day, was ''I've got to get out of these wet clothes and into a dry martini.''

The group put on a one-night theatrical piece, *No Sirree!*, in 1922, the year which saw Benchley's second book, *Love Conquers All*. The hit of the evening was the humorist's monologue ''The Treasurer's Report,'' a rambling and occasionally chaotic statement by an assistant treasurer filling in for his superior, who is ill. It became his best-known work. He was signed to present it professionally in the *Music Box Review,* which he did for nine months in 1923, and he took it to the screen in 1928.

Later Writings and Productions

The late 1920s and early 1930s saw his association with the fledgling *New Yorker* magazine become closer. In 1927 he began the occasional column ''The Wayward Press,'' which he wrote until 1939, and in 1929 he became the drama columnist for the magazine, a post he resigned in 1940. Meanwhile he published *Pluck and Luck* (1925), *The Early Worm* (1927), *20,000 Leagues Under the Sea, or David Copperfield* (1928), *The Treasurer's Report* (1930), *No Poems* (1932), and *From Bed to Worse* (1934).

Benchley's popularity in Hollywood continued to grow as he made more one-reel and two-reel shorts in 1928 and 1929, most of them monologues based on the model of

''The Treasurer's Report.'' In 1932 he played a cameo role in the full-length feature *Sport Parade,* the first of many such appearances. In 1935 he won an Oscar from the Academy of Motion Picture Arts and Sciences for his monologue ''How to Sleep'' and was nominated for another in 1937 for ''A Night at the Movies.'' Although he published *My Ten Years in a Quandary* in 1936, *After 1903—What?* in 1938, *Inside Benchley* in 1942, and *Benchley Beside Himself* in 1943, his interest in writing was decreasing and his absorption with film growing more complete. His total cinematic oeuvre comprised 49 short subjects, plus the aforementioned guest appearances.

Benchley died on November 21, 1945. There were three posthumous anthologies of his work, *Benchley—Or Else!* (1947), *Chips off the Old Benchley* (1949), and *The Benchley Roundup* (1954), all of them consisting largely of previously uncollected essays, some of which the humorist himself evidently did not wish to include in other anthologies.

His Humor

The importance of Benchley in the history of modern American humor is undeniable, but his humor has seldom been analyzed because it contains so many elements. Although he once did a short-lived magazine series depicting himself as the archetypal poor soul, that was not the most suitable persona for him because of the underlying intellectual quality of his work. Both in writing and on film he saw himself as bemused and semi-inept: that is, he was almost, but not completely, able to cope with human foibles and the unpredictability of inanimate objects. Further, he was capable of whimsy, as in ''The Benchley-Whittier Correspondence''; hyperbole, as in ''The Treasurer's Report''; the ridiculous, as in ''Chemists' Sporting Extra''; and satire, as in ''Tabloid Editions.''

Throughout his work, however, there runs a self-deprecating tone, unusual in a WASP blue-blood at a time when virtually all of the self-mocking humor was heavily ethnic (whether Irish or Jewish or German). It is perhaps best encapsulated in Benchley's wry observation, ''It took me fifteen years to discover that I had no talent for writing, but I couldn't give it up because by that time I was too famous.''

Further Reading

The best biography is by the humorist's son, *Robert Benchley: A Biography* by Nathaniel Benchley (1955). Others worth consulting are *Robert Benchley* by Norris W. Yates (1968) and *Robert Benchley: His Life and Good Times* by Babette Rosmond (1970). There are frequent mentions of Benchley in books about the Algonquin Round Table, such as *The Vicious Circle* by Margaret Case Harriman (1951) and *The Algonquin Wits,* edited by Robert E. Drennan (1968). The best filmography is in *Selected Short Subjects* by Leonard Maltin (1983).

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Julien Benda

Julien Benda (1867-1956) was a French cultural critic and novelist. He is best known for his *La Trahison des clercs* (''the treason of the intellectuals''), which became a lasting international catch-cry.

Julien Benda was born in Paris on December 27, 1867, the only son of a wealthy, assimilated Jewish family. His father had moved from Brussels, abandoning hope for an engineering career. He married his cousin (an active socialite) and became head of his uncle's export firm. He taught his son ''the religion of intelligence.'' Young Benda was educated at élite Paris lycées (Charlemagne, Condorcet, Henry IV, and Saint-Louis).

He became head of the family firm at age 21, when his father died, but his interests lay elsewhere. He too aspired to a career in engineering. Failing entry to the Ecole Polytechnique, he studied engineering at the Ecole Centrale. Finding the course distasteful because it emphasized application, he abandoned it, did his compulsory military service, and eventually took his degree in history at the Sorbonne at 26.

Benda increasingly led the life of wealthy young-man-about-Paris, frequenting the glittering society of the era, especially the circles (into which two of his female cousins had married) of the lawyer/political Eugene Carré and the great Casimir-Périer banking/political family. There he met such figures as Georges Clemenceau and Gabriel d'Annunzio and formed a contempt for polite society's ''irrationalism'' which, coupled with his philosophic interest in engineering and science, later became a central theme in his writing.

Only at age 30 did he leave his easy life and begin to write, provoked by that greatest of political affairs, the Dreyfus case. The Dreyfus case brought the term ''intellectual'' into currency and into controversy; it affected Benda profoundly. He contributed to the pro-Dreyfus *Revue blanche* (frequented by Lucien Herr, Léon Blum, and André Gide) and combined several articles into his first book, *Dialogues à Byzance* (1900). Revealingly, he took his title from Gen. Auguste Mercier's scornful remark that intellectuals who defended Dreyfus were like Byzantine philosophers who continued their studies with the Turks at their gates. Benda presented humanity as divided into two opposed psychological-cultural types, praised ''rationalists'' as necessary for civilization, and condemned both anti-Dreyfusards and most pro-Dreyfusards for lacking abstract

understanding and embracing emotionalism. He developed these notions throughout his career.

From the *Revue blanche,* Benda became an intimate of the most advanced circle of the day: Charles Péguy's Cahiers de la Quinzaine, where he encountered Daniel Halévy, Georges Sorel, varieties of socialism, and the new cult for Henri Bergson's philosophy. Péguy published Benda's elaborated psychology of culture; his attacks on the influence of the fashionable salons and of ''Bergsonism'' (which caused a furor); and his first novel, *L'Ordination,* a runner-up for the 1912 Prix Goncourt (which prompted a split between Péguy and Sorel).

In 1913 the family export business collapsed, forcing Benda to become a professional writer at age 46. He had already gained some notoriety. World War I advanced his career. He wrote extensively condemning ''Germanism'' in politics and culture and was rewarded with the ribbon of the Legion of Honour. His enhanced reputation gained him entry to the most prestigious publications, including Jean Paulhan's *Nouvelle Revue Francaise;* he produced numerous essays, fiction, a major critique of the aesthetics of French society (*Belphegor,* 1918), and *La Trahison des clercs* (1927). Benda's *Trahison* charged modern culture with abandoning intellectual tradition by embracing political passion and 'realist' ideology. It attacked, among others, Nietzsche, Kipling, D'Annunzio, Sorel, Péguy, Maurice Barrès, and (despite neo-classical elements in Benda's own works) Charles Maurras' right-revolutionary Action Francaise. It showed the influence of the neo-Kantianism prominent in French republican education (especially that of Charles Renouvier, erstwhile synthesizer of Kant and Comte). It made Benda a celebrity at age 60. He relished prominence. He continued to battle his critics (such as the Action Francaise, Gabriel Marcel, Jacques Maritain, Daniel Halévy, and Jacques Rivière); elaborated his rationalist creed through notions of eternity, Europe, French history, and two volumes of autobiography; attended conferences; and made two trips to America (1936 and 1938). He asked fellow travellers in a no-smoking compartment to extinguish their pipes simply because he liked rules to be obeyed.

However, political events increasingly affected Benda's high intellectualism. He criticized the weakness of democracy, attacked the French right and the menace of fascism, became active in the Popular Front, and called his fellow ''clercs'' to join his side. On the fall of France in 1940, he fled to Carcassonne; the Nazis confiscated all his books and papers in Paris. He wrote a clandestine pamphlet for the Resistance and smuggled several works out of France for publication abroad. The liberation found him still vehement, despite his age. He opposed de Gaulle and also opposed any mercy for collaborators (especially for Maurras). He finally married an old friend, Micia Lebas, daughter of a former provincial military governor. In his last years he published two final autobiographical volumes, and he scathingly condemned ''pure'' literature (Gide, Proust, and surrealism); existentialism (quarrelling with Sartre); and democratic practices. He praised Communist acts, but castigated Communist doctrine as another variety of irrationalism. He died at Foutenay-aux-Roses, outside Paris, on June 7, 1956, at age 88.

Urbane, independent, mocking, author of more than 40 books and innumerable articles, Benda had contact with the most controversial French figures of his time and influenced T. S. Elliot, Ezra Pound, Wyndham Lewis, Irving Babbit, and Herbert Read. His long life was one pre-eminently of writing and of literary/political battles. A brilliant polemicist, his career ironically mirrored his concern with the intellectual.

Further Reading

Benda is one of those figures who are more often invoked than examined. There are only two major studies of Benda in English, a literary analysis by Robert J. Niess, *Julien Benda* (1956), and a cultural/political analysis by Ray Nichols, *Treason, Tradition, and the Intellectual* (1978). Both works have extensive bibliographies which detail short pieces on Benda by such figures as T. S. Elliot. One of Benda's articles (on French democracy and the Nazi threat) is translated in Justin O'Brien (editor), *NRF: The Most Significant Writings from the Nouvelle Revue Francaise, 1919-1940* (1958). Selections from Benda's *Trahison* appear in M. Curtis (editor), *The Nature of Politics* (1963), and in G. B. de Huszar (editor), *The Intellectuals* (1960). There have been full English translations of Benda's *Trahison* (1928, reissued 1955) and *Belphegor* (1920). □

St. Benedict

The Italian monk St. Benedict (ca. 480-547) was the founder of the monastic order known as the Benedictines. His ''Rule'' introduced practicality, order, and emphasis on community into monastic life in the West.

The political and social disorder that accompanied the end of the Roman Empire induced many people to turn away from society. The idea of an isolated ascetic life had developed in the East, particularly in Egypt, where St. Anthony inspired many. Some individual hermits began to form monastic communities, but for the most part the emphasis was still upon the private war between the spirit and the world.

Knowledge of Benedict's life comes from the second book of the *Dialogues* of Gregory the Great, in which Gregory retells accounts he received directly from four of Benedict's close followers. Benedict was born about 480 in Nursia, 70 miles from Rome, to a distinguished family. He was sent to Rome to pursue his studies, but the vice of the city and of his fellow students impelled Benedict and his nurse to flee to the country.

The Hermit

Dissatisfied in his studies with his nurse, young Benedict left her secretly and disappeared into the wilderness of the Sabine hills. There, in Subiaco, he lived as a hermit in a

cave, receiving food from a neighboring monk who lowered bread to him over a cliff. Dressed in wild animal skins, Benedict fought the wars of the soul. Once when tempted by a vision of a woman, he threw himself into a brier patch to subdue his emotions.

''Benedict's soul, like a field cleared of briers, soon yielded a rich harvest of virtues,'' Gregory related. Others sought his guidance, and the monks of a neighboring monastery whose abbot had died prevailed upon Benedict to take his place. But the strict discipline and obedience demanded by the new abbot so angered the monks that they tried to poison him. Detecting the poison, Benedict ''went back to the wilderness he loved, to live alone with himself in the presence of his heavenly Father.''

Monte Cassino

Isolation was not Benedict's lot, however; soon other men gathered around him, and he organized 12 monasteries with 12 monks and an abbot in each. At regular intervals, under Benedict's direction they all gathered in the chapel to chant psalms and pray silently.

About 529 Benedict moved his community to Monte Cassino, a hill 75 miles southeast of Rome. He and his monks demolished an old temple of Apollo on the summit, replacing it with a chapel dedicated to St. Martin, and began construction of monastery buildings.

It is impossible to reconstruct Benedict's daily life at Monte Cassino; his chronicler was concerned only with relating the marvels—such as Benedict's detection of an impostor whom Totila, King of the Ostrogoths, had sent to the monastery in his place, and Benedict's prediction of the destruction of Monte Cassino, an event that actually took place in 589. The date generally given for Benedict's death is March 21, 547. He was buried at Monte Cassino next to his sister, St. Scholastica.

Benedictine Rule

The *Rule,* written during the years at Monte Cassino, was Benedict's foremost literary achievement; it was also the means by which he exerted such great influence on the history of monasticism, enabling the Benedictines to expand across Europe and dominate the religious life of the Middle Ages. Benedict's purpose was ''to erect a school for beginners in the service of the Lord,'' and he promised his followers, ''If then we keep close to our school and the doctrine we learn in it, and preserve in the monastery till death, we shall here share by patience in the Passion of Christ and hereafter deserve to be visited with Him in His kingdom.''

Unlike the rigorously ascetic and solitary life that was the model for Eastern monasticism, Benedict's plan involved life in a community in which all members shared. Government was the responsibility of an elected abbot who ruled the monks as a father did his children. The details of daily life were set forward but were not ''difficult or grievous.'' After 8 hours of sleep the monks got up for the night office, which was followed by six other services during the day. The remainder of the day was spent in labor and in study of the Bible and other spiritual books. A novice entered the community only after a probationary period, which tested him for the required virtues of humility and obedience.

Benedict believed that the life of the monk depended on his brothers in the community to which he was bound for life. The monk's daily duties and responsibilities were carefully outlined. He was to leave behind the world and grow to ''greater heights of knowledge and virtue'' in the seclusion of the monastery.

Benedict changed the monastic movement in the West. The chaotic pattern of isolated individuals or disorderly communities was transformed by a sense of organization and practicality. Men were brought together in communities ruled by discretion and moderation. In subsequent centuries the *Rule of Benedict* guided communities located over all of Europe.

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Pope Benedict XV

The Italian prelate Giacomo della Chiesa (1854-1922) reigned as Pope Benedict XV from 1914 to 1922. His pontificate was spent in dealing with the effects of World War I.

Giacomo della Chiesa was born at Pegli on Nov. 21, 1854. He studied at the University of Bologna and the Collegio Capranica in Rome and then became a papal diplomat. After 4 years in Spain he was recalled in 1887 to the Vatican Secretariat of State. In 1907 he was made archbishop of Bologna, in May 1914 he became a cardinal, and on September 3 of that year he was elected pope.

Benedict played no effective role in the war crisis. His predecessor, Pius X, had retired to a position of international isolation. Benedict, while condoning Austria's attack on Serbia as legitimate, tried to remain neutral. However, his belief that the fall of Czarist Russia would provide an opportunity for the expansion of Roman Catholicism weakened

his neutral stance. On the other hand, he refused to accede to the Western powers' urging that he condemn German belligerence. Benedict's policy was also influenced by his desire to prevent Catholic nations from fighting each other. His attitude vexed the Allies, who saw it as a further frustration of their war effort against Germany.

Benedict did make an elaborate effort to mediate between the warring powers in August 1917. But the entry of the United States into the war on the side of the Allies and the consequent hardening of the Allies' attitude nullified his attempt. The Pope organized extensive relief services for prisoners of war and for the victims of the war's devastation, but in 1919 he was excluded from the peace talks.

In the aftermath Benedict adapted Vatican administrative machinery to the territorial and national changes wrought by the war and the peace treaty. He did eventually succeed in reestablishing diplomatic relations with France and Great Britain, but his hope of reaching concordats with the new states set up by the Treaty of Versailles was not fulfilled until the reign of his successor, Pius XI.

Benedict's influence was greater within Italy. He firmly circumvented the Integralist movement, and he fomented the Unione Popolare, thus laying foundations for the Catholic Action movement of the 1930s. Within the Church his emphasis of an indigenous priesthood enabled Pius XI to implement this idea. Benedict condemned the association of any missionary activity with imperialism. In the hope that the collapse of Czarist Russia and the emergence of new sovereign states in eastern Europe would lead the schismatic churches to rejoin the Roman communion, he founded the Pontifical Institute for Oriental Studies in 1917. He died on Jan. 22, 1922. Although the main aims of his pontificate were unfulfilled, it may be said that Benedict laid the foundation for many of the policies carried out by his successors.

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Ruth Fulton Benedict

The American cultural anthropologist Ruth Fulton Benedict (1887-1948) originated the configurational approach to culture. Her work has provided a bridge between the humanities and anthropology, as well as background for all later culture-personality studies.

Ruth Fulton was born in New York City, the daughter of a surgeon. She entered Vassar College in 1905 and specialized in English literature. After graduation she taught English in a girls' secondary school.

In 1914 she married the biochemist Stanley Benedict, and the next 5 years were spent waiting for the children who never came and experimenting with a variety of creative tasks, such as writing poetry (her pen name as a poet was Anne Singleton), studying dance, and exploring the lives of famous women of the past. In 1919 she began to study anthropology and received her doctorate from Columbia University in 1923.

Configurational Theory

Her first anthropological work was a study of the way in which the same themes, such as the ''Vision Quest,'' were organized differently in different Native American cultures. During the next 9 years she was editor of the *Journal of American Folk-Lore* and did a substantial amount of fieldwork among the Native Americans of the South-west. In all of this early work she was impressed with the extraordinary diversity of human cultures, but she did not yet have any way of integrating this diversity.

In the summer of 1927, while doing fieldwork among the Pima, she developed her configurational theory of culture: each culture could be seen as ''personality writ large''—a set of emphases derived from some of the innumerable potentialities of the human personality. *Patterns of Culture* (1934), her best-known book, develops this theme. This book contrasts the Native American cultures of the Southwest as Dionysian and Appolonian, borrowing terminology from Nietzsche; and Kwakiutl and Dobuan cultures as megalomaniac and paranoid, borrowing terms from psychiatry. This eclectic choice illustrated her open-ended ap-

proach to history and her lesser concern with universals. She is sometimes associated with a theory of cultural relativity which treats all values as relative; actually she was deeply committed to the relevance of anthropology to man's control of his own evolution.

Cross-Cultural Studies

During the 1940s she devoted her energies to dispelling myths about race (*Race: Science and Politics,* 1940) and to a discussion of how warfare, now outmoded, could be superseded. During World War II she worked on studies of countries to which the United States had no access: Romania, the Netherlands, Thailand, and Japan. After the war she published *The Chrysanthemum and the Sword: Patterns of Japanese Culture* (1946), which was the best received of all the anthropological studies of national character. In 1947 she was elected president of the American Anthropological Association, and in 1948, belatedly, she was designated full professor of anthropology at Columbia University.

In 1947 Benedict inaugurated a great cross-cultural study, the Columbia University Research in Contemporary Cultures (France, Syria, China, Russia, Eastern European Jews, Czechoslovakia), in which 120 scholars from 14 disciplines and of 16 nationalities worked harmoniously together. In the summer of 1948 she visited Europe for the first time since 1926 and saw again at firsthand some of the cultures she had analyzed at a distance. She had gone to Europe against the advice of physicians, and she died a week after her return in September 1948, leaving a devoted group of younger collaborators to finish the work.

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Margaret Mead, *An Anthropologist at Work: Writings of Ruth Benedict* (1959), is a study of Mrs. Benedict's life that includes many of her shorter papers and a selection of her poems. Erik H. Erikson wrote *Ruth Fulton Benedict: A Memorial* in 1949. Her life and career are recounted in Hoffman R. Hays, *From Ape to Angel: An Informal History of Social Anthropology* (1958), and Abram Kardiner and Edward Preble, *They Studied Man* (1961). Marvin Harris, *The Rise of Anthropological Theory: A History of Theories of Culture* (1968), discusses the importance of her work.

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Edward Beneš

The Czechoslovak statesman Eduard Beneš (1884-1948) was president of his country from 1935 to 1938 and from 1940 to 1948.

As foreign minister of a small state created from territories of the former Austro-Hungarian Empire after World War I and precariously situated between Germany and the Soviet Union and bordered by hostile Poland and Hungary, Eduard Beneš supported the territorial settlements of the Paris Peace Conference of 1919, was a pillar of the French-East European alliance system, and was a zealous proponent of the League of Nations and of the settlement of international disputes through arbitration. The League's failure to maintain peace and France's refusal to honor its commitment to defend Czechoslovakia against German aggression led to the dismemberment of Czechoslovakia in 1938, and Europe's postwar prostration rendered any challenge to the Soviet-backed coup d'etat in 1948 impossible. Thus East Europe's most noted fighter for international cooperation and collective security lived to witness the defeat of those ideals and the loss of his country's independence.

Eduard Beneš was born on May 28, 1884, in Kozlany, Bohemia, the tenth and last child of a Czech farmer. He studied at the University of Prague and at the Sorbonne and École des Sciences Politiques in Paris. He received a doctorate of law at the University of Dijon in 1908 and then studied at the University of Berlin. He lectured at the Commercial Academy of Prague in 1909 and at the Czech University of Prague in 1913, by which time he had become a protégé of the Czechoslovak patriot Tomáš Masaryk.

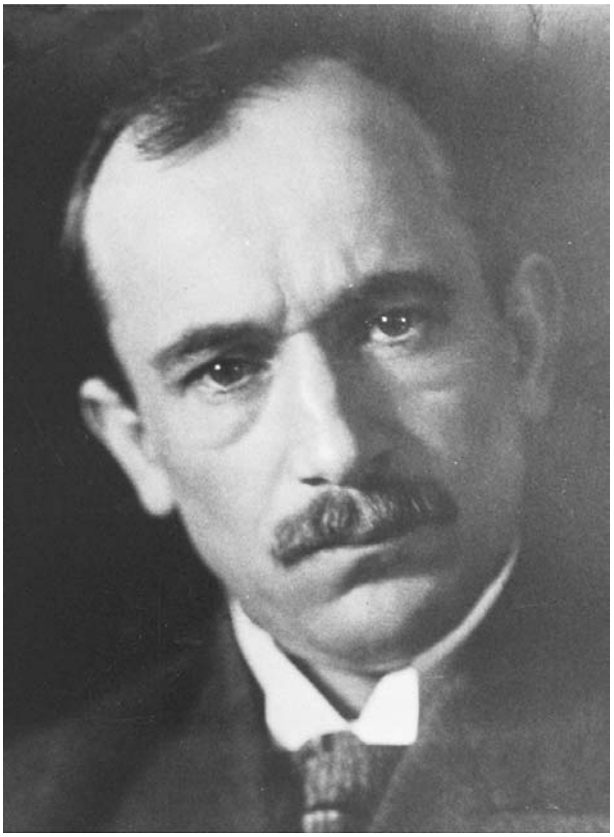

Cabinet Posts

After the outbreak of war in 1914, Beneš helped to form a Czech resistance movement in Prague, and in 1915 he assisted Masaryk in creating anti-Austrian propaganda in Switzerland. Traveling to Paris, Beneš, with Milan Stefanik, founded a Czechoslovak foreign committee, which became the Czechoslovak National Council in January 1916, with Beneš as secretary. Under Masaryk the council was transformed into the provisional government of Czechoslovakia on Oct. 14, 1918, with Beneš as foreign minister. In this position Beneš distinguished himself as the leader of the Czechoslovak delegation to the Paris Peace Conference in 1919, and he held this office in all the Cabinets until he was elected second president of the Czechoslovak Republic in 1935. In addition, he was the prime minister in 1921-1922.

To preserve the Paris Peace Conference settlements and combat the Hapsburg restoration in Hungary, Beneš helped to found the Little Entente of Czechoslovakia, Romania, and Yugoslavia (1920-1921), linked with France. Leader of the Czechoslovak delegation to the League of Nations from 1920 on, Beneš sat on its Council (1923-1927) and formulated the Geneva Protocol of 1924, which made the arbitration of disputes between League members compulsory. Although he signed a pact of friendship with Italy in 1923, Beneš clearly considered the French and Little Entente alliance systems the keystones of Czechoslovak foreign policy, and when he was approached in 1937 by Austria and Hungary to present joint resistance to expansionist Germany, he refused. Nevertheless, to counterbalance the growing power of Germany, Beneš restored Czech-Soviet diplomatic relations, favored Soviet entry into the League of Nations in 1934, and concluded a qualified mutual assistance pact with the Soviet Union in May 1935.

President of the Republic

Beneš succeeded Masaryk as president of Czechoslovakia on Dec. 18, 1935. German demands for the Sudetenland brought the collapse of the French—East European alliance system, for Czechoslovakia's allies deserted in the face of the German threat. The Munich Conference of Sept. 28, 1938, awarded Germany the Sudeten portions of Czechoslovakia. A week later Beneš resigned the presidency and left the country. He taught at the University of Chicago, as Masaryk had done.

When World War II broke out in September 1939, Beneš organized a Czechoslovak committee in France, but after the French collapse he fled to England, where he created a Czechoslovak provisional government under his presidency on July 21, 1940. To gain Soviet support, he signed a Soviet-Czechoslovak Pact of Friendship, Mutual Assistance, and Postwar Cooperation on Dec. 12, 1943, intending to create the role of East-West mediator for Czechoslovakia in the postwar order.

On March 18, 1945, Beneš conferred at Moscow, arrived on April 3 at Košice, Slovakia, to establish a provisional government, and reached Prague on May 10, when his government began nationalizing important sectors of the economy. In the elections of May 1946 the Communists received 38 percent of the vote, emerging as the strongest political organization in Czechoslovakia. The Constituent Assembly elected Beneš president of the republic and the Communist Antonin Zápotocky president of Parliament on June 19. The Communist Klement Gottwald was selected premier on July 3.

Weakened by two strokes in 1947 and unable to withstand the pressure of the Soviet Union and the demands of the Czech Communists, Beneš appointed a government of 12 Communists, 7 Communist sympathizers, and only 2 non-Communists, thereby reducing his own role to that of figurehead chief of state. Although loyal Czechoslovak troops had been ready to oppose the Communists by force, Beneš had refused to utilize them for fear of Soviet armed intervention, thereby sealing the loss of his country's independence.

Although Beneš refused to approve a new constitution passed by Parliament on May 9, 1948, providing for a single-list electoral ballot, elections under the new system resulted in a Parliament that was two-thirds Communist. Thereupon Beneš resigned the presidency on June 7, 1948, to be succeeded by the Communist premier, Gottwald. On September 3 Beneš died at his country house in Sezimov Usti. Among his publications are *My War Memoirs* (trans. 1928), *Democracy Today and Tomorrow* (1939), and the unfinished *Memoirs: From Munich to New War and New Victory* (trans. 1954).

Further Reading

Informative works on Beneš in English are Pierre Crabitès, *Beneš, Statesman of Central Europe* (1935); Godfrey Lias, *Beneš of Czechoslovakia* (1940); and Compton Mackenzie, *Dr. Beneš* (1946). Background studies that discuss Beneš include Hubert Ripka, *Munich: Before and After* (1939); Josef Korbel, *The Communist Subversion of Czechoslovakia, 1938-1948* (1959); and Paul E. Zinner, *Communist Strategy and Tactics in Czechoslovakia, 1918-1948* (1963), which is very useful for an assessment of Beneš's career. A chapter on Beneš's diplomacy is in Gordon Craig and Felix Gilbert, eds., *The Diplomats: 1919-1939* (1953).

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Stephen Vincent Benét

A poet and writer of fiction and dramatic adaptations, Stephen Vincent Benét (1898-1943) retold materials from American history, legend, and folklore with charm, humor, fervor, and a sense of theatricality.

Stephen Vincent Benét was born on July 22, 1898, in Bethlehem, Pa. His family, originating in Minorca, had emigrated to Florida in the 18th century. Benét's father, an ordnance officer, and his grandfather, a general, had served in the U.S. Army. His older brother was the poet and man of letters William Rose Benét.

Stephen spent his childhood in California and Georgia, where his father was stationed at government arsenals. His father had a discriminating taste in literature, and Stephen began to write as a child, winning prizes from the *St. Nicholas* magazine. He attended Summerville Academy and then entered Yale University in 1915, having already published a collection of dramatic monologues, *Five Men and Pompey*. While at Yale he issued another volume of verse. Among his undergraduate friends were Philip Barry, Archibald MacLeish, and Thornton Wilder—all would later distinguish themselves in literature. In his senior year he served as chairman of the *Yale Literary Magazine*.

Graduating in 1919, he tried advertising briefly but returned to Yale to receive his master of arts degree in 1920. After his novel *The Beginning of Wisdom* was published in 1921, he took a fellowship for study at the Sorbonne. He reentered the United States, married Rosemary Carr in 1921, and settled down to write. In 1923 he published *King David and A Ballad of William Sycamore* and won the *Nation* poetry prize. *A Ballad* showed his preoccupation with American subjects. The best of Benét's five novels, *Spanish Bayonet* (1926), is a historical adventure set in Minorca a decade before the American Revolution and in Florida a decade after it.

Benét spent from 1926 to 1928 in France writing his chief work, *John Brown's Body* (1928). This successful long narrative poem about the Civil War won a Pulitzer Prize in 1929. Though it is compounded of much knowledge, sincerity, romantic gusto, and literary talent, it does not deserve the frequently conferred label of ''epic,'' for it lacks the unifying philosophical vision and driving artistic purpose of an epic. It throws off interesting, varied flashes of American character and history, but it does not relate them adequately to contemporary America.

Benét returned to the United States in 1928 and settled in Rhode Island. His first collection of short stories, *The Barefoot Saint,* appeared in 1929. The following year he moved to New York City. *Ballads and Poems* (1931), was a gathering of 15 years of folk and other poems. Two years later he received the Roosevelt Association Medal. In 1936 *Burning City, New Poems* appeared, and he received a doctor of letters degree from Middlebury College, Vt.

Benét reinforced his position as a fantastic, humorous adapter of legend and folklore, collaborating with the composer Douglas Moore in a radio performance of *The Headless Horseman,* a redoing of Washington Irving's story. His volume of short stories, *Thirteen O'Clock,* contained ''The Devil and Daniel Webster,'' which became a minor national classic. Benét rewrote it as a one-act play and an opera; a movie and television production have also been

based on it. *Johnny Pye and the Fool Killer* (1938) adapts grotesque, macabre folk material to poetry.

The poem *Nightmare at Noon* (1940) warned the United States of the fascist threat. *Western Star* (1943), the beginning of a projected work on the settlement of the United States, won a Pulitzer Prize posthumously in 1944.

The life of this charming and popular humorist, romancer, and poet, whose faith that man could overcome his devils was concretized in his work, came to an untimely end on March 13, 1943.

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Benetton

Benetton, founded in 1965, and initially producing fine colorful knitwear, expanded to become the largest apparel network in the world. Benetton Group's diversification into a wide range of products and activities and its often controversial advertising techniques made the Benetton name a household word.

The Benetton clothing line was created by three brothers and their sister in a small knitting shop in Ponzano Veneto, Italy. When their father died, Luciano (born 1935) left school to work in a clothing store in order to support his mother, sister Giuliana, and younger brothers Gilberto and Carlo.

Luciano developed promotional and commercial expertise as a clerk in a textile store in Treviso. Later, as a representative of small textile establishments, he built up contacts with the Roman knitting magnates who were helpful when the family expanded its operation. As president of the Benetton Group, Luciano led the expansion of family holdings, particularly in the 1990s. He served as a senator of the Italian Republic from 1992 to 1994. Luciano is the father of four children, including Mauro Benetton, marketing director of the Benetton Group.

Giuliana Benetton (born 1937) gained her experience from ten years of handicraft work in knitting for women. She created new knitwear collections and oversaw product lines. Giuliana served on the board of directors of both Edizione Holding, the family owned financial holding company and Benetton Group. She is married and has four children.

Gilberto Benetton (born 1941), vice-president of the Benetton Group, president of Edizione Holding, and president of Benetton Sportsystem, also handled all Benetton sponsorships of athletic events. Through the Benetton Foundation, he created a sports complex in Treviso, Cittadella dello Sport, which was open to the public. Gilberto is married and has two children.

Carlo Benetton (born 1943) was involved with the manufacturing component of Benetton. He was responsible for production at headquarters and abroad. Carlo served as vice-president of Edizione Holding and was on the board of directors of the Benetton Group. He is the father of four children.

Mauro (born 1962), eldest son of Luciano, began working for the Benetton Group as a student and later managed a shop in Paris. In 1985 he moved to Benetton's headquarters in Ponzano, where he took charge of the relaunch of one of the Group's main lines, which then experienced a period of record growth. Mauro was appointed marketing director of the Benetton Group in 1992, at the age 30.

The Benetton family combined and optimized their expertise in marketing (Luciano), production (Giuliana), management and finance (Gilberto) and technical know-how (Carlo). They aimed at the casual wear market with color to catch the eye, first only in woolens but later in cotton. When regional small plants producing stockings came upon hard times, the Benettons bought their equipment at bargain prices. Now they were ready for a spectacular expansion. Between 1972 and 1976, they expanded into all types of clothing, from jeans to gloves to a complete Benetton wear model. Going into the 1990s there were 14 family members in the business.

The Benettons aimed to transform the fashion-fractionalized small handicraft style into an industry with minimum risks. To achieve this, they expanded in variety and size and decentralized production and distribution. They purchased large quantities of materials in raw form, benefiting from quantity discounts and controlling the processing (especially color) from its rawest form. However, 80 percent of production was performed in plants not owned by Benetton but controlled by the family. In distribution, various attempts were made to control all stores. At the beginning they would go into partnership with a friend who would in turn find others interested in having a Benetton store. Later, with international expansions, the holdings model was adopted, with the Benettons always having an exclusive contract. As a practical characteristic, the stores were about 400 square feet (while the competition was usually 1,500 square feet) and 50 percent of all working hours were dedicated to sales (the competition, 22.5 percent). This is probably why Benetton's productivity was four times greater than the competition.

Still, the success of the ''Benetton'' model is due to their trust. They wanted the stores to be exclusively Benetton, but allowed the owners to have 51 percent of the holdings. The

Benettons have always preferred to be partners with their producers and distributors rather than to seek vertical integration (where the managers of stores were salaried people with no direct share in the operation). The incentive was to make every representative a majority partner in his particular operation so that, as owners, they would strive to increase sales and profits. In the 1980s, the little 400-square-feet stores developed a turnover more than twice as large as those of competing companies. Specialization and standardization are the main instruments that allow high productivity. The Benettons found a happy mixture of personal incentives: outright ownership by each unit and overriding control of operations and a quality/product mix to conduct market penetration at low risk with high profitability.

The family entered into other business ventures assisted by loans from financial institutions. They eventually purchased the large well-known shoe manufacturer, Varese. In time, they allowed larger store units, depending on the sales as calculated pieces per square foot.

The 1980s saw a decline in the number of shops in the United States, but expansion into other global markets. Benetton increased the number of stores in the Far East and boasted 50 stores in China alone. By 1996 Benetton's presence was felt in over 100 countries, with 7,000 sales outlets for their main brands of United Colors of Benetton, Sisley, and 012. The sales network included 80 branches and 800 staff responsible for independent stores in specific geographic areas. In 1996 the largest store opened for business in London, England. The Benetton magazine, *Colors,* was introduced, using multicultural messages the company had featured in its ad campaigns of the 1980s.

In addition to their clothing lines, Benetton diversified into a variety of other enterprises through Edizione Holding. Acquisitions included Rollerblade, Prince tennis rackets, Nordica ski boots, Kastle skis, and Asolo hiking boots. Benetton, along with partners, also acquired Euromercato, Italy's leading superstore chain and interests in GS-Autogrill markets and restaurants. Other product lines included watches, stationery, cosmetics, linens, eyewear, books, the Twingo Benetton car (in collaboration with Renault), and a line of pagers through an agreement with Motorola. By 1995 Benetton sponsored sports teams in volleyball, basketball, and rugby. Benetton team Formula One World championships include the 1994 and 1995 World Drivers' championship and the World Car Makers' championships.

In the 1990s Benetton came under criticism for its use of controversial images in its advertising campaigns, including those depicting war, AIDS, racism, violence, and homelessness. While Benetton was pressured into removing offensive ads from billboards, the same ads were critically praised for their sociopolitical statements. A number of lawsuits were filed against Benetton by shopowners who claimed that the ads had caused a drop in sales, but these charges were difficult to prove. A downturn in the European economy impacted sales during this period. The images used in the ad campaign have been included in museum collections around the world and continue to spark debate.

Benetton, independently and in conjunction with other groups and organizations, contributed to many initiatives aimed at social problems. Examples include a 1995 campaign aimed at generating AIDS awareness in India. Support for War Child, a charity that helps children in war zones around the world, has also been praised. Autographed Toscani posters were offered to visitors at a clothes show event in exchange for donations to War Child. The Food and Agricultural Organization (FAO) of the United Nations invited Benetton to create a communications campaign for the first world food summit held in Rome.

Benetton's use of information technology facilitates the management of the global business from Ponzano Veneto. Students from around the world study at Fabrica, Benetton's arts and communications research center near Treviso, learning communications in all its forms and using the new technologies that will take them, and Benetton, forward into the future.

Further Reading

Additional information on the Benetton family can be found at their official Web site, www.benetton.com; in *Business Month* (February 1989); *Business Week* (March 5, 1990; April 10, 1995); *Los Angeles Times* (January 23, 1994; April 21, 1996); *New York Times* (November 23, 1993; March 20, 1997); *Washington Post* (January 21; August 29, 1995); and in Italian language references: P. Calvani, ''Perche tutti copiano il modello Benetton'' *Espansione* (1986); Giuseppe Nardin, *La Benetton* (1987); E. Rullani and A. Zanfei, ''Benetton: invenzione e consolidamento di un sistema internazionale,'' *Bolletino Ospri* (1984); G. Turani, ''Benetton sbarchera'a Milano e Wall Street,'' *La Repubblica* (December 15-16, 1985). □

Anthony Benezet

An American philanthropist and Quaker educator, Anthony Benezet (1713-1784) wrote and distributed antislavery tracts, promoted education for women and African Americans, urged better relations with the Native Americans, and composed a brief history of his sect.

Of a well-to-do Huguenot family, Anthony Benezet was born in Saint-Quentin, France, on Jan. 31, 1713. When he was 2, his family moved to Rotterdam to escape religious persecutions following revocation of the Edict of Nantes; shortly afterward they went to London. Anthony received a liberal education, was apprenticed to a mercantile house, and at the age of 14 joined the Quaker faith.

The family came to Philadelphia in 1731, and 18-year-old Anthony entered the merchant business with his three brothers. In May 1736 he married Joyce Marriott. Following a brief experience in manufacturing in Wilmington, Del., he decided to enter teaching. He attended Germantown Academy and then instructed in the Friends' English Public School in Philadelphia (1742-1754).

Distressed by the inferior education offered to women, Benezet established a girls' school in 1755. Through wide reading, travelers' reports, and the influence of Quaker minister John Woolman, he became concerned about slavery. Benezet corresponded with English emancipationists and began to write pieces for newspapers and almanacs, as well as free pamphlets, on the subject. His knowledge of French enabled him to communicate with the 450 Acadian exiles who came to Philadelphia in 1756; he solicited funds and obtained shelter for them and appealed to the Assembly in their behalf.

Benezet's health was poor, and in 1766 he retired to the quiet of his wife's hometown of Burlington, N.J., but he could not remain inactive. He wrote *A Caution . . . to Great Britain and Her Colonies on the Calamitous State of the Enslaved Negroes* (1766). This was his most important work; approved by the Philadelphia Yearly Meeting of Friends, it was widely distributed in Britain. He returned to teaching in Philadelphia in 1768. His *Some Historical Account of Guinea* . . . (1771) helped stir up English protests against the slave trade.

Benezet founded a school for African American children in 1770; after the Revolution it met for a time in his home. He taught until nearly the end of his life, and when his wife died in 1784, he endowed his school with what property he possessed. Overseers of the Friends' Public Schools were named trustees for the institution.

Yet African Americans were not his only interest. He published an essay, ''The Mighty Destroyer Displaced'' (1774), against excessive consumption of alcohol, which influenced Dr. Benjamin Rush to write a powerful temperance treatise. Benezet's *Short Account of the People Called Quakers* . . . (1780) was one of the earliest American histories of that denomination. Convinced the Native Americans had been mistreated, he worked to ameliorate their lot; in his last year he published *Some Observations on the . . . Indian Natives of This Continent*. Benezet died in Philadelphia on May 3, 1784.

Further Reading

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David Ben-Gurion

The Israeli statesman David Ben-Gurion (1886-1973) served as Israel's first prime minister and minister of defense.

The son of a lawyer, David Gruen was born on October 16, 1886, in Płońsk (Czarist Russia; now Poland). He received a traditional Jewish education, later adding some secular studies in Warsaw. In 1900 he was among the founders of the Zionist youth club Ezra; in 1903 he joined the Zionist socialist movement, Poalei Zion.

Early Political Career

Gruen arrived in Palestine in September 1906. Working as a laborer, he became politically active in the Poalei Zion party and was soon elected chairman. In 1910 he joined the party organ *Ha'ahdut,* beginning his long writing career. He changed his name at that time to the Hebraic David Ben-Gurion, after a defender of Jerusalem who died in 70 A.D. Zionism and socialism were both seen by the young Ben-Gurion as necessities for the future of the Jewish people. To him Zionism meant the obligation to come to Palestine, settle the land, and use Hebrew as everyday speech.

At the outbreak of World War I, Ben-Gurion was deported, and in 1915 with Yitzhak Ben Zvi (Israel's second president and a lifelong friend) he embarked for the United States. There he married Paula Munweiss, a trainee at the Brooklyn Jewish Nursing School. After the Balfour Declaration (1917) proclaiming the Jewish right to a national homeland in Palestine, Ben-Gurion called for volunteers to liberate Palestine from the Turks. In August 1918 he arrived in Egypt with the Jewish Legion, but the war ended shortly afterward. In 1920 Britain acquired Palestine as a mandate of the League of Nations. The terms of mandate echoed the Balfour Declaration in declaring the area to be a future Jewish national homeland. Progress toward achievement of this goal was slow, however, and the proposed Jewish state was not established until 30 years later.

After the war Ben-Gurion advocated a form of socialism based on the cooperative principle of the new kibbutz movement. During the 1920s and 1930s he emerged as the leader of Labor Zionism. He was among the founders of the important Jewish Federation of Labor (the Histadruth) in 1921 and acted as its secretary general for 14 years. In the early 1930s he became head of the Labor party (Mapai) and a member and later chairman (1935-1948) of the Zionist and Jewish Agency Executives, which was the official representative of the Jewish community. In 1937 Ben-Gurion agreed to the British Royal Commission's proposal to divide Palestine between the Arabs and Jews, since he believed that even a truncated Jewish state would serve the purposes of Zionism. But he was an outspoken opponent of the British White Paper of 1939, limiting Jewish immigration to Palestine and restricting land purchases by Jews.

Israeli Independence

In 1942 Ben-Gurion's Biltmore program, supported by all segments of the Zionist movement, openly declared the Zionist aim as nothing less than the creation of a Jewish state. However, British policy remained unchanged after World War II, despite the catastrophe that had befallen European Jewry in the Holocaust. Ben-Gurion then authorized an armed struggle against the British and adamantly

opposed immigration and land-sale restrictions, which threatened to turn Palestine's Jewish community into a permanent minority and made no provision for the great number of displaced Jewish people who wished to immigrate to Palestine.

Ben-Gurion, who throughout the years had made many attempts at Arab-Jewish rapprochement, now set about preparing for armed struggle with the Palestinian Arabs, which he saw as inevitable. In 1947 he was a major spokesman for the Zionist cause before the United Nations Special Committee on Palestine, which later that year proposed the partition of Palestine and the formation of a Jewish state. As the British mandate was about to expire, Ben-Gurion proclaimed the restoration of the state of Israel on May 14, 1948. After ending the 2,000-year exile of the Jewish people, he then led them to victory in the war of independence against seven invading armies from the Arab League nations.

Head of State

Serving as prime minister and minister of defense from 1948 to 1963 (except for a brief retirement from 1953 to 1955), Ben-Gurion revealed himself to be not only an astute party leader but also a great statesman. He protected Israel from sudden invasion by establishing a well-equipped and well-trained people's army. He forged the image of Israel as a modern democratic country based on parliamentary rule, a unique sociological and political phenomenon in the Middle East. During his premiership more than a million Jews, from 80 countries and speaking many languages, came to the homeland. The absorption and integration of the immigrants and the Israeli achievements in housing, agricultural settlement, employment, industry, education, health services, and trade, under the Ben-Gurion government, were among the remarkable accomplishments of the 20th century.

Ben-Gurion's premiership was characterized by his fiery oratory. Noted for his integrity and imbued with a messianic vision, Ben-Gurion met every challenge with the inspiration and determination of an Old Testament prophet. He urged the Israelis to study the Bible in order to understand themselves and their homeland. The supremacy of the spirit and the concept of a model state were also ideas on which he often spoke.

Among his significant achievements were negotiation of the reparations agreement with West Germany; establishment of French support prior to the Sinai campaign; consultations with leaders of France, West Germany, and the US (1959-1961) which consolidated Israel's international position and obtained economic assistance; initiation of aid programs to developing African and Asian countries; settlement of the Negev Desert; and resumption of trade at the port of Eilat. In 1956 Ben-Gurion answered Egypt's seizure of the Suez Canal by taking the Sinai Peninsula in a swift thrust almost to the banks of the Suez which inflicted a crushing defeat on the Egyptians. (Israel returned control of the Sinai but occupied it again from 1967-1979).

Resignation and Later Years

His last years as prime minister (1960-1963) were marred by the controversial Lavon affair, which split the Mapai party. Rather than compromise his principles, Ben-Gurion resigned from office. He retired to his desert retreat at Sde Boker and began writing a history of Israel. However, he never abandoned politics and subsequently formed his own Labor party (Rafi), a number of whose members were elected to Parliament. Feeling lonely after the death of his wife and lifelong comrade Paula in 1968, Ben-Gurion was often compared to an old, but still ferocious, lion in a desert retreat. Although he had no formal power, his roar was still loud enough to shake the country. He died in Israel on December 1, 1973. Moshe Dayan, the Israeli defense minister, later wrote of Ben-Gurion: ''The man and his leadership were one and inseperable.''

Further Reading

Ben-Gurion's *Israel: A Personal History* (1971) tells the story of his life and of the establishment of Israel. One of the best books on Ben-Gurion is Robert St. John, *Ben-Gurion: The Biography of an Extraordinary Man* (1959). Other works include David Ben- Gurion, *Ben-Gurion Looks Back in Talks with Moshe Pearlman* (1965); Maurice Edelman, *David! The Story of Ben-Gurion* (1964); and Michel Bar-Zohar, *The Armed Prophet: A Biography of Ben- Gurion* (1966; trans. 1967). □

Paul Ben-Haim

Paul Ben-Haim (1897-1984), Israeli composer, leader of the Eastern Mediterranean school, synthesized Eastern and Western approaches to music in compositions of exceptionally fine craftsmanship.

Paul Ben-Haim was born Paul Frankenburger in Munich into the family of the eminent German law professor, Frankenburger, at the end of the 19th century. He studied composition with Friedrich Klose and Walter Courvoisier and conducting and piano with Berthold Kellermann at the Munich Academy of Arts from 1915 to 1920. He was assistant conductor to Bruno Walter and Hans Knappertsbusch at the Munich Opera from 1920 to 1924, and he was the conductor of the Opera of Augsburg from 1924 to 1931. Returning to Munich in 1931, he devoted himself to composition. In that year he established himself in German music with *Pan,* a tone poem for soprano and orchestra; an oratorio entitled *Yoram,* based upon a biblical text; and his *Concerto Grosso*.

When the Nazis came to power in 1933, the composer emigrated to Palestine and there changed his surname from Frankenburger to Ben-Haim. He accompanied and arranged music for folk singers, an experience which brought the influence of Middle Eastern music to bear upon his compositional style. In 1937 he wrote a string quartet which synthesizes European and Eastern Mediterranean music, and in 1939 he wrote his *Variations on a Palestinian Tune*

for chamber trio. In 1941 he wrote an especially well-received quintet which may be said to consummate his initial efforts to fuse the music of his adopted land with the European tradition in which he had been trained.

Ben-Haim's *First Symphony* was completed on the day in 1940 when France fell to the Nazis, and this work may be said to express the tragic and intense period of history in which it was composed. In addition, Ben-Haim's *First Symphony* was the first real symphony to be composed in Palestine. His *Second Symphony,* composed in 1945, returned to the pastoral Mediterranean moods of the composer's work of the late 1930s. Both symphonies were first presented by the Palestine Symphony Orchestra.

Ben-Haim was the leader of a group of Palestinian musicians, many of them European émigrés, who developed a fusion of Eastern and Western musical traditions. Isolated during World War II, this group, many of whom had been thoroughly trained in European conservatories and academies of music, studied the music of the Middle East and came to incorporate its melodic and rhythmic character into the forms of Western music. Ben-Haim developed a method for notating the complex rhythms and the melodies of Middle Eastern folk music, which facilitated the merging of these traditions in modern Israel.

In 1953 the conductor Serge Koussetvitsky had the idea of a ''King David Festival'' to coincide with the commemoration of Jerusalem's 3000th anniversary. Koussetvitsky died before the works commissioned for the festival were all completed, but the Koussetvitsky Foundation did commission and Ben-Haim did complete *The Sweet Psalmist of Israel,* an orchestral work in the concertante style which successfully synthesized Eastern and Western elements of music. He received the Israel State Prize for this composition in 1957. Leonard Bernstein conducted it in New York in 1959, and it remained one of Ben-Haim's most widely admired works.

Ben-Haim was also a professor of composition at conservatories in Tel-Aviv and Jerusalem, positions which, in addition to his leadership of the Eastern Mediterranean school of composers, made him a principal figure in Israel's musical life. On the practical side, he was influential in the development of music education in Israel, and he also helped to form the musicians' union in his new country. He was awarded the Joel Engel prize of the city of Tel-Aviv on several occasions. Ben-Haim remained active in the musical life of Israel until his death in Tel-Aviv in 1984 at the age of 86.

Although considered neo-classical by some critics and late Romantic by others, there is no disagreement about the high professional standards of Ben-Haim's work. Perhaps because of their identification with the new state of Israel, some critics place his symphonies in the late Romantic tradition of nationalism, or perhaps national style, which includes the European composers Sibelius and Walton. However, a typical work, the *Sonata for Solo Violin,* written for the English violinist Yehudi Menuhin, shows a fusion of traditional, European classical elements and the drone and *hora* rhythms of Middle Eastern music. The Eastern folk music elements are most present in his vocal compositions, the songs and the psalms, which are perhaps his most lyrical compositions. ''Three Songs without Words,'' vocalises for high voice and piano, is among his most acclaimed works.

In Ben-Haim one can see two of the principal elements in modern European music—the late Romantic school of composers and the neo-classicism of Igor Stravinsky and others. However, just as Béla Bartók, through an intensive study of East-European folk music, developed a style of composition in which new melodic and rhythmic materials are used in the traditional forms of Western music, so Ben-Haim's work, in drawing upon the folk music of the Middle East, provides fresh materials for use in traditional forms. Composers who synthesize diverse elements in their music, such as Paul Ben-Haim, perhaps should not be narrowly categorized in terms of any of the individual strands which they have woven into their music.

Further Reading

Paul Ben-Haim is discussed in both *The New Grove Dictionary of Music and Musicians* (London, 1980) and *Baker's Biographical Dictionary,* 6th edition (1978). The composer's obituaries in *The New York Times* and the *Neue Zeitung* contain some information. There are two Israeli publications which provide extended treatment of the composer: J. Hirshberg, ''Paul Ben-Chaim—the early years,'' *Ariel* 45-46 (1978); and anon., *Paul Ben-Chaim,* (Tel-Aviv, 1967). □

Asher Benjamin

Asher Benjamin (1773-1845), an American architect, educated two, and possibly three, generations of 19th-century architects through his writings.

Asher Benjamin's importance to the architectural profession can be understood only in relation to late-18th-and early-19th-century trends. All architectural thought from the 14th to the mid-18th century was dominated by the writings of the Roman architect of the Augustan Age, Vitruvius. Sir Christopher Wren (1631-1723), his follower James Gibbs (1683-1754), and the 18th-century ''Palladians,'' including Colen Campbell, were the last of the major English Vitruvians. Gibbs and Campbell published architectural books from which lesser-known architects copied, and these books were imported to the United States. Benjamin adapted many of the designs to American use; he changed the stone details of expensive, monumental English buildings to constructions in wood to fit the scale and finances of the New England communities. Benjamin stated in his *The American Builder's Companion* (1806) that two-thirds of the contents of English architectural publications were unsuitable for the American craftsmanbuilder.

The Vitruvius-Palladio-Wren-Gibbs tradition in Europe was on the wane by 1750, but its ''colonial'' adaptations by Benjamin lasted almost until the Civil War. Benjamin also introduced some of the new ideals of post-1750 European architecture: a freedom from Vitruvian ideals, epitomized

by the romantic movement and, in the realm of classical architecture, by romantic classicism (neoclassicism). In *The American Builder's Companion* Benjamin admitted that many ''old fashioned workmen'' would follow in ''the footsteps of Palladio'' but that ''reform in some parts of the system of architecture is loudly demanded. . . . ''

Benjamin published seven works on architecture that were issued in a total of 45 editions. Many of his designs borrowed the Adam ''Federal'' style from Charles Bulfinch, but by the fifth edition (1826) of *The American Builder's Companion* Benjamin was introducing Greek revival detailing. He even seems to have opened a ''school'' of architecture in Boston; however, it was through his publications that Benjamin's fame spread. Numerous buildings in Chicago prior to the 1871 fire had a Benjaminesque flavor.

Benjamin's most noted designs are the West Church Meeting House (1806) and the First Church (1808), both in Boston; the Meeting House in Northampton, Mass. (1810); and the Rhode Island Union Bank in Newport (1817). He also built houses in Massachusetts and Vermont. Many churches and homes in New England attributed to Benjamin were constructed by carpenter-builders from designs in his books. The Congregational Church in Bennington, Vt. (1804-1808), for example, which has been attributed to Benjamin, was designed by Lavius Fillmore.

Further Reading

For general background and specific material on Benjamin see Talbot Hamlin, *Greek Revival Architecture in America* (1944), and Edmund W. Sinnott, *Meetinghouse and Church in Early New England* (1963). See also Benjamin's *The American Builder's Companion* (1806; 6th ed. 1827; repr. 1969). □

Judah Philip Benjamin

An American lawyer and statesman, Judah Philip Benjamin (1811-1884) served in the Cabinet of the Confederate president Jefferson Davis until the end of the Civil War.

Judah Benjamin was born a British subject on St. Thomas, British West Indies, Aug. 11, 1811. His parents moved to Wilmington, N.C., about 1813 and later to Charleston, S. C. Benjamin attended Yale College, where his student days were dogged with rumored scandal. He read law in New Orleans and was admitted to the bar in 1832. He and his friend John Slidell published a summary of decisions made by the territorial government and Supreme Court of Louisiana which became a standard legal guide. Benjamin devoted most of his attention to commercial law and became a widely admired practitioner. He once declined appointment to the U.S. Supreme Court.

Elected to the U.S. Senate in 1852, Benjamin strongly defended the South's position and was an acknowledged leader of the pro-Southern congressional faction. He resigned from the Senate in 1861 to become attorney general in the Confederate Cabinet. His brilliant legal mind made him invaluable to President Jefferson Davis, and as the bond of trust and friendship between the two deepened, Davis gave Benjamin increased responsibility. He called on him to serve as secretary of war for a brief time. But Benjamin earned Confederate congressional disapproval as secretary of war—various largely unavoidable military failures were fastened upon him—and many Southern lawmakers wanted the Jewish leader expelled from the government.

Davis yielded to pressure, yet defied it. After removing Benjamin from the war post, he appointed him secretary of state in 1862, and the choice was a wise one. Benjamin could not win foreign recognition of the Confederacy—the main goal of Confederate diplomacy; and he counseled President Davis too long in the ways of traditional negotiation. But when he realized that military reverses had cooled foreign ardor for Southern recognition, he persuaded President Davis to take a course of secondary diplomacy, which proved highly successful. Benjamin recognized that blockade-running was vital to sustaining Southern supplies, and he sent ''commercial agents'' to Bermuda, the West Indies, and Cuba to open ports to Confederate blockade-runners. The system, after mid-1863, was expanded and brought rich rewards to investors, shipowners, and the Confederate Army. In this area Benjamin performed his most valuable service to the South.

When the Confederacy collapsed, Benjamin escaped to England, where, bankrupt and without standing, he began a new career. Living a spartan and frugal life, he studied law and was called to the English bar in 1866. In 1872 he

attained the distinguished position of queen's counsel and was recognized as one of the leaders of English law. His book, *Law of Sale of Personal Property* (1868), was long a standard in England and the United States.

A romantic but tragic marriage doomed Benjamin to much loneliness, since his wife chose to live most of the time in France. He died on May 6, 1884.

Further Reading

For information on Benjamin see Pierce Butler, *Judah P. Benjamin* (1907); Robert Douthat Meade, *Judah P. Benjamin: Confederate Statesman* (1943); and Frank E. Vandiver, *Their Tattered Flags* (1970).

Additional Sources

Butler, Pierce, *Judah P. Benjamin,* New York: Chelsea House, 1980.

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Meade, Robert Douthat, *Judah P. Benjamin: Confederate statesman,* New York: Arno Press, 1975. □

Gottfried Benn

The German author Gottfried Benn (1886-1956) was an important expressionist writer. Influenced by his work as a physician, he demonstrated brutal anti-sentimentalism in both his poetry and prose.

Gottfried Benn was born at Mansfeld, Prussia, the son of a Lutheran minister. The poet's earliest influences were the stern discipline of his father, whom he grew to hate, and the gentle romanticism of his Swiss mother, whom he adored. Eldest son in a large family, he entertained his brothers and sisters with fairy tales of his own creation. Although interested in a literary career, he studied medicine and graduated with honors from the Kaiser Wilhelm Academy for Military Doctors.

His mother's death from cancer prompted Benn, then 26, to compose his first major poetic effort, *Morgue* (1912). This work emphasizes nature's indifference to human values and is characterized by melancholy cynicism. While serving as a medical officer during World War I, Benn composed semiautobiographical prose sketches which stressed the ''dissolution of natural vitality.'' He then received an appointment to a hospital in Berlin and soon after married Edith Brosin, an actress. After beginning a private practice among the poor of Berlin, Benn published *Flesh* (1917), his second volume of poetry. In this work his disgust with ''the stench of life'' is evident.

Despite personal difficulties, among them his wife's death in 1921, Benn continued to pursue his literary and medical careers. Collections of his poetry were published in 1922, 1928, and 1935. For a brief period he was attracted to Nazism, since he felt that the political theories of this movement would foster a new social order based on the philosophy of Friedrich Nietzsche. Considered reactionary, in 1932 Benn was removed from the faculty of the Prussian Academy by more liberal colleagues. But ironically, Hitler's regime was also hostile toward him. His prose works *After Nihilism* (1932) and *The New State and the Intellectual* (1933) supported the Third Reich but were banned because his poetry had been published by Jewish-owned firms. In 1935 Benn joined the army medical corps and served throughout World War II.

Benn was prevented from publishing by the Nazi government, but he privately printed a group of 22 poems in 1943. His second wife died in 1945, and he shortly thereafter married again. After the end of the war his work was banned by the Allies, but with the publication of *Static Poems* in 1948, he reemerged as a major poet. In 1949 he published several novellas, including *The Ptolemean*. Nihilistic thought continued to permeate Benn's work, but in *Static Poems* and *Intoxicated Tide* (1949) he grants that a precarious happiness may occur when man transcends biological and intellectual decomposition through art. Benn's autobiography, *Doppelleben* (Double Life), appeared in 1950. He died in West Berlin in 1956.

Further Reading

Michael Hamburger and Christopher Middleton, eds., *Modern German Poetry* (1962), contains some fine translations of Benn's poetry and a brief biographical sketch. There are several full-length studies of him in German but none in English. The section in Walter H. Sokel, *The Writer In Extremis: Expressionism in Twentieth-Century German Literature* (1959), is the outstanding analysis in English of Benn's art. □

Tony Benn

The British Labour Party politician Tony Benn (born 1925) held several cabinet positions between 1966 and 1979. He was a leading socialist and advocate of ''participatory democracy.'' He gained perhaps even greater notoriety in later years when he published a series of tell-all diaries about the British cabinet.

Anthony Neil Wedgewood Benn was born in London on April 4, 1925, the son of the Ist Viscount Stansgate, a prominent member of the Labour Party. He had a middle-class upbringing, which was strongly influenced by the radicalism of his father and the religious beliefs of his mother. He attended Westminster and New College, Oxford, where his education was interrupted by World War II. He joined the Royal Air Force in 1943 and was stationed for a time in Rhodesia.

In 1946 Benn returned to Oxford and completed a degree in politics, philosophy, and economics. As president of the Oxford Union he skillfully defended the policies of the postwar Labour government of Clement Attlee. In 1949 he married Caroline Middleton de Camp, and in the same year he began to work as a journalist and in broadcasting

with the B.B.C. Then, in 1950, he was elected Labour member of Parliament for Bristol South East, at 25 years of age the youngest member of Parliament.

During his first ten years in the House of Commons Benn was more of a radical than a socialist. He became identified with human rights issues such as divorce reform and opposition to capital punishment. His London home near Holland Park became a center of anti-colonial activity. He was a leading member of the H-Bomb Nuclear Committee. Ideologically, he remained near the center of the party and did not play a major role in the battles over nuclear disarmament and nationalization of industry (1960-1961).

In 1960 Benn's political career was placed in jeopardy by the death of his father. Under ordinary circumstances, he would inherit his father's title and a seat in the House of Lords, thus removing him from the focus of political influence. From 1954 on Benn had tried unsuccessfully to renounce the title. He now undertook a legal and political campaign for renunciation which involved re-election to his Bristol seat, from which he was then barred by an election court. With public opinion on their side, Benn's supporters pressed Parliament to enact the Peerage Act in 1963. This historic measure allowed him (and other prominent politicians) to sit in the Commons and gave a fillip to his career.

Benn served as postmaster-general under Harold Wilson from 1964 to 1966. Then he held the cabinet post of minister of technology (1966-1970). In 1969 this office became a ''super ministry'' when responsibilities for industry and power were added to it. As a cabinet member Benn was in the forefront of the technological revolution of the 1960s. He increased the functions of the post office, gave support to companies which employed new technology, and tried to increase economic growth.

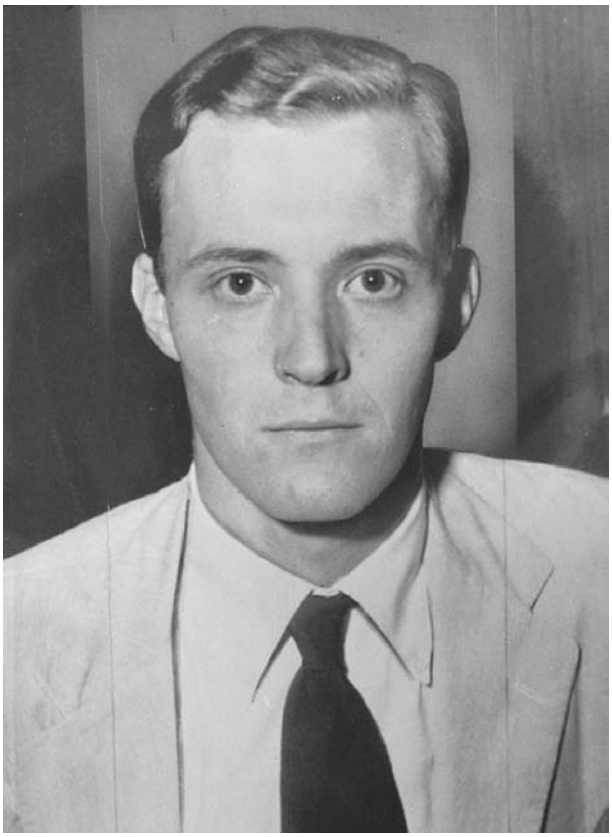

During the early 1970s, with the Labour Party in opposition, Benn's ideas became more socialistic. He employed his formidable debating skills to advocate policies that clashed with those of the moderate leadership of the party. He urged a significant extension of public ownership in the economy. He also favored ''participatory democracy'' in broadcasting, referenda on issues such as entrance into the European Common Market (European Union), and workers' cooperatives. He became a leading spokesman for the left wing of the party.

When Wilson again became prime minister in 1974, Benn returned to the cabinet as secretary of state for industry. In the following year he was transferred against his wishes to the less important post of secretary of state for energy, where he served until 1979. Benn was a candidate for the leadership of the party in 1976 after Wilson unexpectedly resigned. He lost decisively to James Callaghan, who became prime minister.

After 1981, when the Conservatives were returned to power under Margaret Thatcher, Benn was in disagreement with the leadership of the Labour Party. He criticized its policies as too moderate and advocated ''party democracy.'' This led to constitutional changes within the party, including the election of the leader of constituency parties, trade unions, and members of the House of Commons. These changes precipitated a split within the party in 1981, when some conservative members left to form the Social Democratic Party. In the election of 1983 Benn lost his Bristol seat but was returned as Member of Parliament for Chesterfield in a by-election held later in the year. He continued to be a leading member of the party but appeared to have lost much of his influence after 1983. In April of 1990, the zealous Benn made a final attempt to further his platform by starting his own party, the Labor Party Socialists, but little was ever heard from them again.

Benn had the unusual habit of keeping a meticulous chronicle of his own life. He carried a tape recorder with him into the cabinet chambers on a regular basis. These facts came to light in 1987 when Benn published *Out of the Wilderness,* the first in a series of his diaries. In 1988 a second book appeared, *Office Without Power*. Subsequent diaries were released in 1989 and 1990. The diaries detailed Benn's personal life as well as his professional experiences, but they were viewed by many as an exposé of the workings of the British government. Benn was accused by the press of violating the Official Secrets Act for divulging the privileged experiences of British cabinet meetings. Although the diaries caused quite a stir, they were panned by most critics, and Benn, whose public image already was less than endearing, suffered few repercussions because of them. In 1993 he put forth his personal political views in yet another book, *Common Sense*.

In all Benn's writings, interviews, orations, and other exhortations presented a consistent display of unabashed optimism which was rarely coincident with the realities of

daily life. During Benn's later years his critics and colleagues spent much energy in denying his credibility, although they spent equally as much energy trying to understand him at all.

Further Reading

The best account of Benn's career is Robert Jenkins, *Tony Benn: A Political Biography* (1980). This should be read together with Benn's book *Parliament, People and Power: Agenda for a Free Society* (1982), which consists of a series of interviews he gave to the *New Left Review*. See also: Henry Pelling, *A Short History of the Labour Party* (1982); Martin Holmes, *The Labour Government, 1974-79: Political Aims and Economic Realities* (1985); Harold Wilson, *A Personal Record: The Labour Government, 1974-76* (1970); and Barbara Castle, *The Castle Diaries* (1980, 1985).

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New Statesman & Society (October 7, 1994; September 8, 1995; December 8, 1995; February 28, 1997).

Canadian Dimension (February-March 1995). □

Alan Bennett

Although not a prolific playwright, Alan Bennett (born 1934) earned a solid reputation as one of Britain's finest writers for the stage and television.

In the summer of 1960 in Edinburgh there burst onto the British theater scene a revue which made immediate stars of its four author/participants—Alan Bennett, Peter Cook, Jonathan Miller, and Dudley Moore. Taken to London the following spring, *Beyond the Fringe* won the *Evening Standard* award as the best play; in New York it won the Antoinette Perry Award (Tony) and the New York Drama Critics Circle award for 1963. Robert Brustein wrote of the series of 23 sketches lampooning religion, the royal family, war, pornography, and Shakespearean history plays that it had ''no firm moral center . . . '' and that it was ''immoderate, irresponsible, . . . totally destructive . . . and violently funny.'' Several decades later, after *Monty Python* and *Saturday Night Live* on opposite sides of the Atlantic, it seems quite tame, with the Shakespeare parody the sketch that held up best. Three of the participants (Cook, Miller, and Moore) quickly parlayed their success in this production into transatlantic fame, while Bennett did not.

Born May 9, 1934, in Leeds, Bennett had served in the Intelligence Corps from 1952 to 1954 and had been graduated from Exeter College of Oxford in 1957. That he had proved exceptional as a student was demonstrated by his appointment as a junior lecturer in history at Magdalen College, Oxford, in the years 1960-1962. He had also worked as an actor on stage and television. Bennett turned to writing for television, authoring the series ''On the Margin'' in 1966, for which he was honored by the Guild of Television Producers the following year. From 1968 to 1973 Bennett added to his reputation with three plays for the stage: *Forty Years On* (1968), *Getting On* (1971), and *Habeas Corpus* (1973).

Forty Years On concerns the retirement ceremony for the longtime headmaster of a public (read ''private'') school not very subtly named Albion. The staff and students put on a play about the World War II era in honor of the occasion, but within the play are what Bennett calls ''memoirs,'' short sketches about English society which take place in various years from 1900 to 1945. The play was generally well received, with Irving Wardle of the *Times* of London writing that it was ''what Bennett needed to make the transition from revue-sketch writer to playwright''; it garnered the *Evening Standard* award for 1968. Acclaim was not universal, however: visiting *New York Times* critic Clive Barnes called the play ''fundamentally cheap and nasty'' and found it characterized by ''pretentiousness and ineptness.''

Getting On, a seriocomic look at British politics, deals with two members of Parliament and offers a paradox right at the start: the stodgy and stuffy George is in the Labour Party, while the more dashing and, not so incidentally, gay Brian is a conservative. A career in politics, one of them opines, ''fills in that awkward gap between the cradle and the grave.'' When Brian is blackmailed into not seeking reelection, Bennett concludes with the Voltairean observation that ''the only thing that matters in life is work.'' The play won the *Evening Standard* award for 1971.

Habeas Corpus is a sex farce, albeit at a sophisticated level, but with frequent descents into vaudeville and even burlesque, including lyrics sung to the tunes of ''The Isle of Capri'' and ''Shuffle Off to Buffalo,'' some speeches in doggerel, and more than one trouserless male. All of the characters are in the grip of some monomania: Dr. Wicksteed is a lecher, his son has developed the erroneous notion that he is going to die in three months, his daughter is obsessed with her flat-chestedness, and Canon Thrabbing is celibate but eager to remedy that condition. The conclusion: ''He whose lust lasts, lasts longest.'' The play was taken to New York in 1975, where it had a modest run.

Bennett continued to write for television, with ''A Day Out'' in 1972; ''Sunset Across the Bay'' in 1975; ''A Little Outing,'' ''A Visit from Miss Prothero,'' ''Me, I'm Afraid of Virginia Woolf,'' and ''Doris and Doreen'' in 1978; ''The Old Crowd,'' ''One Fine Day,'' ''Afternoon Off,'' and ''All Day on the Sands'' in 1979; ''Objects of Affection'' (including the five short works ''Our Winnie,'' ''A Woman of No Importance,'' ''Rolling Home,'' ''Marks,'' and ''Say Something Happened''), ''Intensive Care,'' and ''An Englishman Abroad,'' all in 1982; ''The Insurance Man'' in 1986; ''Talking Heads'' in 1987; and ''102 Boulevard Haussmann'' in 1991. He also wrote screenplays in the 1980s, authoring *A Private Function* in 1985 and *Prick Up Your Ears,* an adaptation of John Lahr's biography of playwright Joe Orton, in 1988, neither a conspicuous success.

For the stage he composed *The Old Country* in 1977, *Enjoy* in 1980, and his most resounding failure, *Kafka's Dick,* in 1986. In his introduction to the volume *Two Kafka Plays* in 1987, Bennett contributed numerous brilliant and

sensitive observations about the Czech author, opining that ''his life conforms in every particular to what we have convinced ourselves an artist's life should be'' and concluding that he ''never wholeheartedly felt himself a member of the human race.'' But in the play, an attack on the trivialization of great men, he seemed unable to resist being clever and witty, so that only the most sensitive spectator could realize that he himself was not joining in that trivialization.

In 1988 he adapted his television play ''An Englishman Abroad'' and wrote a one-acter, ''A Question of Attribution,'' to make an series titled *Single Spies,* which had a fine critical success. Two years later he wrote an adaptation of *The Wind in the Willows,* called by novelist Tom Sharpe the archetypal picture of English life.

He returned to earlier English history in 1991 with *The Madness of George the Third*. A critical success, it was exported to New York in 1993, although for only a limited run at the Brooklyn Academy of Music, the self-appointed temple of excellent drama that figures to do badly at the box office. A film version of the play was released in 1994 and fared much better. Bennett himself was nominated for an Oscar for best screenplay adaptation of the work. The year 1994 also saw the publication of his well received autobiographical work, *Writing Home*. According to Bennett the work is a collection of diaries, book reviews, essays, and more. In 1995 Bennett demonstrated his gift for multi-faceted entertainment when he did the narration for a sound recording of *Winnie-The-Pooh,* adding ''some much-needed grit to the almost terminal twee-ness of A.A. Milne's prose,'' according to reviewer Bret Harte.

Bennett's career was summed up by Burton Kendle in *Contemporary Dramatists* in this way: ''Alan Bennett's plays consistently dramatize man's desire to define himself and his world through teasingly inadequate language.''

Further Reading

Biographical material on Alan Bennett can be found in *Contemporary Drama* and *Contemporary Authors* . See also Bennett, Alan. *Writing Home,* (1994); *People Weekly,* (November 13, 1995; January 29, 1996). *Time,* (February 27, 1995). □

Arnold Bennett

The English novelist and dramatist Arnold Bennett (1867-1931) was the author of *The Old Wives' Tale,* a masterpiece of realism.

Arnold Bennett was born on May 27, 1867, in Hanley, one of the pottery-making ''Six Towns'' of central England. The youth, called Enoch, spoke with a stammer and was determined to make his living in literature. After attending local schools and working in his father's law office, he moved to London in 1888 to become a writer. In 1893 he was employed by the magazine *Woman,* and in 1898 he published his first novel, *A Man from the North*. During these years he began to call himself Arnold Bennett. In 1902 Bennett published two novel, *Anna of the Five Towns* and *The Grand Babylon Hotel* —the first realistic, the second sensational. They represent the pattern of his work: fiction of serious artistic purpose produced at the same time as material of no artistic value.

Bennett lived in France from 1902 to 1913. Shortly after his fortieth birthday he married Marguerite Soulié. The couple seemed happy but within a few years proved incompatible. During these years Bennett wrote magazine articles, self-help books, plays, short stories, and novels—a tremendous output. Most of it, however, was written only to make money. But *Tales of the Five Towns* and the trilogy *Anna of the Five Towns* (1902), *Leonora* (1903), and *Sacred and Profane Love* (1904) are worth mention, for in them Bennett began his realistic studies of life in the industrial ''Five Towns,'' changed from the actual ''Six Towns'' for reasons of euphony.

The Old Wives' Tale

The sight of an old woman in a restaurant in Paris in 1903 gave Bennett the idea for a novel that would, as he wrote, ''go one better'' than Guy de Maupassant's realistic novel *Une Vie*. While writing other books he nourished the idea, and in 1907 he began to write it. The novel came quickly, a thousand words or more each day. After various interruptions, including the writing of *Buried Alive* (1908) and the production of his play *Cupid and Commonsense* (1908), *The Old Wives' Tale* was completed and published in 1908. It is the story of the sisters Constance and Sophia

Baines from their girlhood in Bursley, one of the ''Five Towns,'' to their deaths 50 years later. Constance stayed at home; Sophia, like Bennett, escaped to Paris. The story realistically depicts the minute changes by which the girls become old women.

The Old Wives' Tale brought Bennett fame and money. He secured his position as an eminent author with the ''Clayhanger'' novels (*Clayhanger,* 1910; *Hilda Lessways,* 1911; *These Twain,* 1916), which are meticulous studies of love, marriage, and society in the ''Five Towns.'' Meanwhile, he capitalized on his position with light novels, a travel book about the United States, and several plays, of which *Milestones* (1912), written with E. Knoblock, is best known.

During World War I Bennett served his country as a journalist and civil servant. He separated from his wife in 1921, and in 1922 he met Dorothy Cheston, an actress, by whom he had a daughter in 1926. In the 1920s Bennett's critical reputation declined, and his carefully objective realism became old-fashioned. During this period his literary productions were not equal to his best, though *Riceyman Steps* (1923) evinced a brief return of his talent. His popular reputation, however, was never higher, and his novels and journalistic work made him one of the highest-paid writers of his day. Displays of his portrait on posters advertising his works made his pleasantly distinctive face with its heavy-lidded gaze and prominent teeth familiar to thousands. After a trip to France during which he caught typhoid fever, Bennett died on March 31, 1931.

Further Reading

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James Gordon Bennett

The Scottish-born American journalist James Gordon Bennett (1795-1872) developed editorial techniques that promoted readership and freed the press of its need for financial support from political parties and other special-interest groups.

James Gordon Bennett was born near Keith, Banffshire, Scotland, on Sept. 1, 1795. In his early 20s he migrated to Nova Scotia, where he taught briefly before going to the United States to work for a Boston book publisher. Bennett went to New York City, then Charleston, S.C., where he worked as a translator for the newspaper *Courier*. He soon returned north and worked for the *New York Courier*. Twice Bennett tried to launch a paper of his own, but each time his paper failed for lack of political support. These rejections caused him to turn his back on political patronage as being too uncertain and demeaning.

In 1835, at the age of 40, with $500 as working capital, Bennett launched the *New York Herald,* the paper that made him famous. An excessively egotistical man, he wanted to be the Shakespeare of journalism. By five each morning he was at his desk—a plank supported by two barrels. Brilliant but brassy, he issued a saucy, informative sheet and used sensational techniques, particularly in the Robinson-Jewett murder case, which was a sordid affair.

Bennett, who had a compulsion to be first with the news, initiated daily Wall Street reports, sent small boats out to intercept oceangoing vessels for news, initiated the society page, and was the first to use the telegraph extensively for news coverage. He insisted that advertisers change their ads frequently, a policy that skyrocketed consumer sales and caused merchants seeking similar results to flock to the *Herald*. He collected in advance.

Bennett's pugnacious writing and his flair for self-promotion frequently got him into trouble. He suffered severe beatings in the streets for inglorious references to his enemies. Twice he was mauled and caned by a former employer, and a few years later a Wall Street broker used a horsewhip on him. In 1850 a defeated political candidate and his two brothers knocked Bennett down and beat him as his wife watched helplessly. Finally Mrs. Bennett could no longer bear the pressures and the street indignities, and she fled to Europe with the three Bennett children.

In 1867 Bennett turned over the operation of the *Herald* to his son, James Gordon Bennett, Jr. The elder Bennett visited the office frequently, then kept in touch by direct telegraph wire until June 1, 1872, when he died in his sleep.

Though so abrasive in life that he was a social outcast, Bennett was praised after death. His old opponent Horace

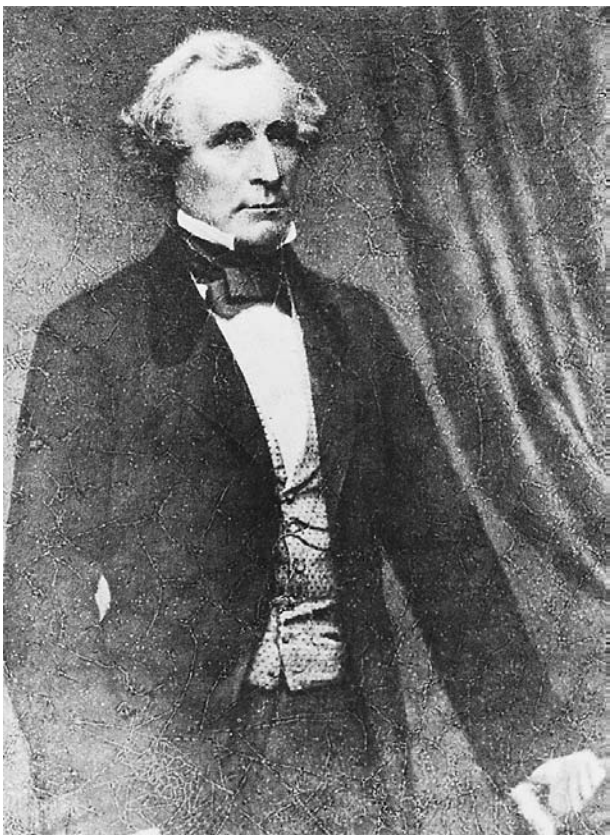

Greeley said that Bennett's success was due to personal journalism. The *New York Sun* more shrewdly remarked that Bennett emancipated the press ''from the domination of sects, parties, and cliques. . . . ''

Further Reading

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James Gordon Bennett Jr.

James Gordon Bennett, Jr. (1841-1918), American newspaper owner and editor, contributed to journalistic innovations and created a legend of personal authority and enterprise.

On May 10, 1841, James Gordon Bennett, Jr., was born in New York City. He was raised in Europe to avoid the stigma his father's bold editing of the *New York Herald* newspaper attracted to the family. Young Bennett served in 1861-1862 in the Civil War without distinction. In 1866 he climaxed several years dedicated to entertainment and sports by winning a grueling transatlantic yachting contest. The tall, straight, firm-jawed ''Commodore'' (so named by the New York Yacht Club) retained an interest in sailing and other diversions but now turned seriously to mastering newspaper work.

In 1867 his father made Bennett head of the *Herald*'s editorial department. That year the young man launched the *Evening Telegram,* which exploited sensational news. He was an editorial autocrat who hired and fired many brilliant and remarkable writers and editors. Bennett early projected his goal of making as well as reporting news. As in his scoop on the Custer massacre in 1876, he followed his father's goal of energetic news gathering.

Bennett's newspaper firsts were many, resulting from his bold planning and indifference to expense. Most famous was his 1869 assignment to Henry M. Stanley to find Dr. David Livingstone in Africa—a successful mission that won world acclaim. Other exploits included efforts to reach the North Pole and to find the Northwest Passage to the Pacific Ocean. Bennett published the distinguished reports of J.A. MacGahan, providing evidence of Bulgarian atrocities that helped spark the Russo-Turkish War of 1871. Notable, too, was Bennett's duel with financier Jay Gould, whose telegraph and cable systems taxed Bennett and others heavily. Acting with the mine owner John W. Mackay, Bennett set up rival systems which by 1887 had lowered the prices of messages drastically and created freer international exchange.

In 1887 Bennett started the *Paris Herald,* which over the years gratified American tourists abroad and enjoyed its own journalistic distinctions. It ran at a loss (as did the London edition, 1889-1891, which failed entirely) but helped explicate the American image abroad. The competition of publishers William Randolph Hearst and Joseph Pulitzer in the 1890s harmed the *Herald*'s prestige, but the paper revived during the Spanish-American War (1898), when Bennett's resourcefulness and knowledge of ships resulted in creative reporting. Bennett moved from notoriety to fame, and back again. For example, in 1907 he was required to pay a total of $31,000 in fines for having permitted publication of immoral advertisements.

Bennett's new *Herald* building in New York was long a showplace for its architectural charm. During the 1900s the *Herald* lost status as a journalistic leader, and Bennett, who

was said to have spent some $30 million from *Herald* revenues, gave up the lavish gestures and bold experiments which had made him an international legend. A bachelor until the age of 73, he married a widow in 1914. Convinced that he would die on his seventy-seventh birthday, he actually sank into a coma in Paris on May 10, 1918, and died 4 days later. He was buried at Passy, France.

Further Reading

Bennett has been treated as a phenomenon rather than as a noted journalistic figure. The initial tone was struck in Albert Stevens Crockett, *When James Gordon Bennett Was Caliph of Bagdad* (1926). Don C. Seitz, *The James Gordon Bennetts: Father and Son, Proprietors of the New York Herald* (1928), emphasizes the journalism of father and son. More anecdotal is Richard O'Connor, *The Scandalous Mr. Bennett* (1962). A succinct statement is in Oswald Garrison Villard, *Some Newspapers and Newspaper-Men* (1923; rev. ed. 1926). See also Al Laney, *Paris Herald: The Incredible Newspaper* (1947). □

John Coleman Bennett

The American Protestant social ethicist John Coleman Bennett (1902-1995) was a leading Christian thinker of the century who applied ethical principles to urgent issues of modern society.

John Coleman Bennett was born on July 22, 1902, in Kingston, Ontario, to American parents. He was educated at Williams College, Massachusetts, Oxford University, and Union Theological Seminary in New York City.

Academic Career

Bennett spent his entire career as a seminary teacher, beginning at Union Seminary in 1927. From 1930 to 1938 he taught at Auburn Theological Seminary in New York. In 1931 he married Anna Louesa McGrew; they had two sons and a daughter. Bennett's first book, *Social Salvation* (1935), was followed by *Christianity—And Our World* (1936). The former set forth his lifelong conviction that the problems of society must be an integral part of Christian thinking; the latter championed the existence of a universal or ''common'' morality upon which specifically Christian ethics builds and to which it can appeal.

Between 1938 and 1943 Bennett taught at the Pacific School of Religion, Berkeley, California. In 1939 he was ordained a Congregational minister. He published *Christian Realism* in 1941. Its title epitomizes Bennett's approach to social ethics: his conviction that the biblical-Christian perspective on the role of the individual in society is profoundly realistic, avoiding utopian optimism by its grasp of human sinfulness and avoiding fatalistic pessimism by its confidence in human dignity and possibilities under God.

In 1943 Bennett returned to teach at Union Theological Seminary. The first holder of the Reinhold Niebuhr professorship of social ethics (1960-1970), he became dean of the faculty in 1955 and was president of the seminary from 1964 until his retirement in 1970. He received several honorary doctorates from colleges and seminaries. Bennett wrote most of his books during this long tenure. Among them are *Christian Ethics and Social Policy* (1946), *Christianity and Communism Today* (1948; rev. 1960), *The Christian as Citizen* (1955), *Christians and the State* (1958), *Nuclear Weapons and the Conflict of Conscience* (editor; 1962), *When Christians Make Political Decisions* (1964), *Christian Social Ethics in a Changing World* (editor; 1966), and *Foreign Policy in Christian Perspective* (1966).

Participation in Ecumenical Movement

Bennett was prominent in the ecumenical movement. He was an official leader in deliberations on the church and the social order at the Amsterdam (1948), Evanston (1954), and New Delhi (1961) assemblies of the World Council of Churches, and he served the National Council of Churches of Christ in the Unites States in various positions. While at Union, Bennett fostered alliances with theological seminaries of various faiths, including the Jewish Theological Seminary and the Woodstock Theological Seminary, a Roman Catholic institution.

Political Activism

With his distinguished friend and colleague Reinhold Niebuhr, Bennett founded the influential journal *Christianity and Crisis* in 1941 and continued as its editor for many years. He became politically engaged as vice- chairman of the Liberal party in New York State (1955-1965) and, in

1960, as a leading Protestant defender of John F. Kennedy's candidacy against those who feared a Roman Catholic president. His involvement in political and social issues extended to participation in the civil rights movement, protests against the war in Vietnam, opposition to the use of nuclear weapons, and, late in his life, advocacy of gay and lesbian rights within the church. Bennett's final book *The Radical Imperative* was published in 1975, although he continued to contribute articles to *Christianity and Crisis* until 1993. Bennett died April 27, 1995.

Further Reading

Bennett's career is assessed in David H. Smith, *The Achievement of John C. Bennett* (1970), and Robert Lee, *The Promise of Bennett: Christian Realism and Social Responsibility* (1969). An obituary tribute by Leon Howell appeared in *The Christian Century* (May 24, 1995). □

Richard Bedford Bennett

Richard Bedford Bennett (1870-1947) was a leader of the Conservative party of Canada and prime minister during the Great Depression in the 1930s.

Richard Bedford Bennett was born at Hopewell, New Brunswick, on July 3, 1870, a descendant of pre-Loyalist settlers from Connecticut. After graduating from Dalhousie University in 1893, he practiced law in Chatham, New Brunswick, for 4 years and then moved to Calgary in the Northwest Territories. There he soon built up a successful legal business and established a connection with the E. B. Eddy Company that was to lead to his holding a controlling interest in it 25 years later. He also acted as solicitor for the Canadian Pacific Railway.

Bennett was a member of the Assembly of the Northwest Territories for 6 years and was elected to the Alberta Legislature in 1909, then resigned to contest and win the Calgary East Riding for the Conservatives in the general election of 1911. He did not run in the wartime election of 1917 but served briefly in the ministries of Arthur Meighen of 1920-1921 and 1926. He represented Calgary West from 1925 to 1938. On Meighen's retirement from public life in 1927, Bennett was chosen leader of the Conservative party. Promising to end the growing unemployment of the Depression by ''blasting'' his way into world markets, and fortifying Conservative coffers with $600,000 from his own fortune, Bennett defeated W. L. Mackenzie King in the general election of 1930.

In office Bennett proceeded to launch a modest public works program to provide employment, but his major response to Depression conditions was to increase the tariff to unprecedented levels, followed by an initiative which led to the establishment of preferential tariff arrangements within the British Empire. These policies probably further restricted Canadian export trade and increased the burden of the Depression on those who already felt it most. Such policies, the arbitrary treatment of protesters, and the apparent cold aloofness of the bachelor-millionaire prime minister made Bennett an increasingly unpopular leader.

After 4 years, under pressure from a small reform group within his party led by H. H. Stevens, and in the face of the coming election, Bennett began to move toward reform. Through his brother-in-law, W. D. Herridge, Canadian minister to Washington, he became greatly interested in Roosevelt's New Deal program. Early in 1935, to the shock of his Cabinet colleagues, who had not been consulted, Bennett announced in a series of radio addresses a ''New Deal'' of planning and social security. His government then enacted measures extending farm credit and establishing a natural-products marketing board, unemployment insurance, and minimum wages and maximum hours in industry. After Bennett's defeat in the election of 1935, most of this legislation was ruled unconstitutional by the courts. Bennett remained as leader of the opposition until 1938, when he retired to live in England. In 1941 he was created Viscount Bennett of Mickleham, Calgary, and Hopewell. He died in England on June 26, 1947.

Further Reading

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Richard Rodney Bennett

Richard Rodney Bennett (born 1936) was one of the most gifted and versatile composers to emerge from Britain's cultural renaissance after World War II, writing for films and television, opera and concert audiences.

Richard Rodney Bennett was born in Kent and received his musical training as a scholarship student at the Royal College of Music, where he was a pupil of Lennox Berkeley and Howard Ferguson. When Bennett was 18, he composed a piano sonata that revealed his unusual talent. It is recognized as being an important contemporary work.

In 1957 a scholarship awarded by the French government enabled Bennett to study with Pierre Boulez in Paris for two years. Although Boulez was one of the leaders of the musical avant-garde, he did not impose his style on the young composer. Bennett returned to England with a complete mastery of serial techniques, but he never used them in a doctrinaire manner. He had become a versatile composer, seemingly able to write convincingly in any style and for many different audiences. In 1970 Bennett accepted a two-year appointment as visiting professor of composition at the Peabody Conservatory in Baltimore, Maryland.

Bennett's opera *The Mines of Sulphur* (1963) has been called one of the most professionally adept and successful first full-length operas ever produced. It demonstrated that his abilities were particularly suited to writing operas and revealed his strong dramatic sense and his power to create atmosphere and depict characters in soaring melodic lines and colorful orchestration. The opera is through-composed, that is, there are no arias, and the dramatic intensity of the story is reflected at all times in the music. *The Mines of Sulphur* is a horror story, set in a dilapidated ancient mansion in the midst of a forest on a stormy night. A band of disreputable strolling players comes to this spooky place, and horrible deeds ensue. The choice of such a grisly, melodramatic plot shows Bennett's basically romantic attitude as a composer.

Bennett's next opera, *A Penny for a Song* (1967), is a complete contrast. It is a light-hearted political satire, for which the composer adopted a freely tonal idiom, very different from the chromaticism of the earlier opera. His third opera, *Victory,* based on Joseph Conrad's novel, was first performed in London in 1970.

Bennett composed two symphonies (1965 and 1967), a piano concerto (1968), *Epithalamion* (1966) for chorus and orchestra, a ballet called *Jazz Calendar* (1964) for jazz ensemble, various piano pieces and songs, and his own variations of Scott Joplin. He also wrote piano pieces and songs for children as well as a children's opera, *All the King's Men* (1968), and scores for young musicians.

Bennett is himself an accomplished performer. He recorded classics from Jerome Kern (1975) and Harold Arlen (1993) on the piano. On more than one occasion he collaborated on recordings with Elisabeth Lutyens, including a memorable performance on the basset horn on ''Clarinet Classics''.

Over the years his works provoke inspired performances from many distinguished performing artists, including Cleo Laine's London Clarinet Consort, Stephen Cleobury's King's Singers, the St. Louis Symphony Orchestra, and the Oregon Symphony. Julian Bream recorded Bennett's guitar sonatas (1982 and 1989). Bennett's Marimba and Percussion Concertos were recorded by Evelyn Glennie, Paul Daniel, and the Scottish Chamber Orchestra. In 1994 Bennett composed and arranged the sound track for the popular motion picture, *Four Weddings and a Funeral,* incorporating songs from many popular artists into the work.

Further Reading

Two general works which include material on Bennett and his music are Paul Henry Lang and Nathan Broder, eds., *Contemporary Music in Europe: A Comprehensive Survey* (1965), and Rollo H. Myers, *Twentieth Century Music* (1968). See also Joseph Machlis, *Introduction to Contemporary Music* (1961); Stewart Craggs, *Richard Rodney Bennett: a Bio-bibliography* (1990). □

William John Bennett

The American teacher and scholar William John Bennett (born 1943) was chairman of the National Endowment for the Humanities (1981-1985), secretary of the Department of Education (1985-1988), and director of the Office of National Drug Control Policy (1989-1990) During the 1990s he was codirector of Empower America and an active spokesperson for conservatism.

William John Bennett was born in Flatbush (Brooklyn), New York, on July 3, 1943. His family was middle-class and Roman Catholic. He grew up on the streets of Flatbush and described himself as ''streetwise.'' He first attended PS 92 but later transferred to Jesuit-run Holy Cross Boy's School. His family moved to Washington, D.C., where he graduated from Gonzaga High School, another Catholic institution.

Bennett was mostly raised by his mother, but he early found inspiration in such male American heroes as Abraham Lincoln, Roy Campenella, and Gary Cooper. From these life stories he derived an axiom that heroes are neces-

sary for moral development of children and that this development requires adult guidance as well as inspiration. His high school football coach also provided a role model of mental and physical toughness and convinced Bennett of the value of competitive sports.

Bennett went to Williams College to play football. He was an interior lineman who earned the nickname ''the ram'' from an incident where he butted down a coed's door. He worked his way through Williams, and later through graduate school, with scholarships and part-time and summer jobs and with student loans that finally totaled $12,000.

Graduating in 1965, he studied philosophy at the University of Texas and wrote a dissertation on the theory of the social contract. (At that time John R. Silber was chairman of the Department of Philosophy and later dean of the College of Arts and Sciences.) He did not study all the time. In 1967 he had a blind date with Janis Joplin, and he also played guitar with a rock and roll band called Plato and the Guardians. While working on his Ph.D., which he earned in 1970, Bennett taught philosophy and religion at the University of Southern Mississippi for a year (1967-1968). He went on to study law at Harvard University, and worked as a social studies tutor and hall proctor (1970-1971) until he earned his J.D. degree.

He then moved across town to Boston University, where Silber had just become president. There he served as an associate dean of the College of Liberal Arts for a year (1971-1972) before becoming an assistant professor of philosophy and an assistant to Silber from 1972 to 1976. One of his duties was to escort military recruiters through crowds of antiwar protesters, a duty made easier by his football training.

Opening the Door to Government Service

Meanwhile, he was becoming better known nationally. He served on a review panel for the National Endowment for the Humanities (NEH) in 1973 and was chairman of the ''Question of Authority in American High Schools'' project of the National Humanities Faculty, a conservative group, the same year. He next was associate chairman of the group's bicentennial study, ''The American Covenant: The Moral Uses of Power.'' He was also writing articles. Among these were ''In Defense of Sports'' in *Commentary* (February 1976); ''The Constitution and the Moral Order'' in *Hastings Constitutional Law Quarterly* (Fall 1976); and ''Let's Bring Back Heroes'' in *Newsweek* (April 15, 1977).

In May 1976 he became executive director of the National Humanities Center, which he had co-founded with Charles Frankel, a philosophy professor from Columbia University who took the office of president. When intruders murdered Frankel in 1979, Bennett assumed Frankel's position as well. The same year he co-authored *Counting by Race: Equality from the Founding Fathers to Bakke and Weber* with the journalist Terry Eastland. The book attacked affirmative action and the Supreme Court for legitimizing it.

A registered Democrat who described himself as sympathetic to ''neoconservative'' causes, Bennett drafted the arts and humanities section of the Heritage Fund''s *Mandate for Leadership* (1980), a series of recommendations for President-elect Ronald Reagan. He became a Republican and was rewarded by Reagan, who appointed him to replace Joseph Duffy as head of NEH in December 1981. One of his rivals for the job was Silber. As director, Bennett proved abrasive and controversial. He acceded to Reagan's budget cuts for the agency and criticized faddish projects, including three documentaries made with NEH funds: ''From the Ashes . . . Nicaragua Today,'' ''Women Under Siege,'' and ''Four Corners, A National Sacrifice Area?'' He argued for a return to a strict definition of the humanities and promoted summer seminars for high school teachers. His major goal, to teach students the core of Western values, appeared in *To Reclaim a Legacy: A Report on the Humanities in Higher Education* in November 1984. This report, along with Bennett's refusal to comply with Equal Employment Opportunity Commission affirmative action goals at NEH, earned him the enmity of women's and civil rights groups.

In November 1984 the office of secretary of the Department of Education became open when T. H. Bell resigned under right-wing pressure. Reagan had wanted to abolish the position, but decided instead to appoint Bennett after such conservatives as Jerry Falwell approved of him. In February 1985 he assumed the position.

Controversy in Two Jobs

Bennett proved even more controversial as the secretary of the Department of Education than he was at NEH. In his first press conference he supported Reagan's cuts in the

student loan program, saying that some individuals should not go to college and that others should divest themselves of stereos, automobiles, and three weeks at the beach. Later the same year Americans United for the Separation of Church and State sued to force him to observe the Supreme Court ruling that public school teachers could not teach remedial education at private schools at federal expense. He attacked the educational establishment; said some colleges and universities were overpriced; deplored the high rate of student loan defaults, particularly in proprietary schools; and denounced Stanford University's revised curriculum, which de-emphasized Western civilization in favor of a broader study of world cultures.

He favored education vouchers, merit pay, and a constitutional amendment mandating the federal government to remain neutral in the matter of school prayer. He emphasized moral education based upon the Judeo-Christian ethic while denouncing values clarification and cognitive moral development. He remained in the limelight with appearances as a substitute teacher of social studies in a number of city schools and with many speeches and articles in the popular press. He was the author of *First Lessons: A Report on Elementary Education,* published by the U.S. Office of Education in 1987, which lists his personal convictions concerning elementary education. The same ideas appear in *Our Children and Our Country: Improving America's Schools and Affirming the Common Culture* (1988). Bennett also wrote *American Education: Making It Work* (1988) and *The De-valuing of America: The Fight for Our Culture and Our Children* (1992). Bennett's focus in education was on the three C's: content, character, and choice. It was his tireless advocacy of these that left his most lasting legacy on the education agenda of the 1980s.

Bennett resigned from the Department of Education in September 1988 to join the Washington law firm of Dunnels, Duvall, Bennett, and Porter. He had married Mary Elayne Glover late in life (1982) and needed the extra income to support his two sons.

However, the pull of public service proved too great. In January 1989 President George Bush appointed him head of the Office of National Drug Control Policy with the mission to rid the nation of drugs. Bennett was once again in the throes of controversy because of his outspoken views and his abrasive personality. He himself was an inveterate smoker and successfully kicked the habit in order to set an example. He pushed for more severe penalties for drug dealers, even saying that he had no moral qualms about beheading guilty parties as was done in Saudi Arabia. He used the metaphor of a war in urging the use of American military forces in Colombia and Peru to destroy supplies and set a goal of making Washington a drug-free city. Bennett announced his resignation November 8, 1990, claiming much progress. However his critics disagreed. Bennett considered becoming chairman of the Republican National Committee (RNC) but decided to devote his time to speaking, writing, and becoming a senior editor of the magazine *National Review.*

In 1993 Bennett published an anthology titled *The Book of Virtues,* which included stories, poems, essays, and fables intended to teach children values. The book sold very well, bringing in a profit of $5 million for Bennett and prompting him to publish similar books, including *The Moral Compass: Stories for a Life's Journey* (1995).

Spokesperson for Morality

Bennett was strongly favored as a presidential candidate by the conservative wing of the Republican Party in 1994, but he did not run. Instead, he continued to speak out on various topics. He joined the campaign protesting Time-Warner's investment in Interscope Records, which produced some of the most hardcore gangsta rap. He later took aim at some television talk shows. Bennett's issues found their way into the 1996 presidential campaign; even without running, he helped set the national agenda. He was also in demand on the public-speaking circuit, commanding $40,000 per speech. He served as codirector of Empower America, an organization dedicated to the promotion of conservative ideas and principles. Michael Kelly of the *New Yorker* called Bennett the pitchman of the new moral majority and ''a leading voice of the force that is driving American politics right now—the national hunger for a moral society.''

Further Reading

There is no full-length biography of Bennett, but his profile and critiques of his programs appeared frequently in popular magazines. Examples of these are portraits in the *Wilson Library Bulletin* (Spring 1982), *Time* (March 20, 1985; September 9, 1985), and the *New York Times* (January 11, 1985). Critiques of his programs at NEH can be found in *Nation* (April 14, 1984) and *National Review* (March 8, 1985). A critique of his tenure at the Office of Education can be found in the *Chronicle of Higher Education* (September 21, 1988), while an appraisal of his success in the drug war is in *Newsweek* (January 29, 1990). Also see *New Republic* (June 17, 1996). For articles by Bennett see *Harper's* (January 1996) and *Newsweek* (June 3, 1996; October 21, 1996). See the Empower America Web site at http://www.empower.org.

Bennett's ideas are best explained in his books, including *Counting by Race: Equality from the Founding Fathers to Bakke and Weber* (1979); *Our Children and Our Country: Improving America's Schools and Affirming the Common Culture* (1988); and *The De-valuing of America: The Fight for Our Children and Our Culture* (1992). □

Jack Benny

Comedian Jack Benny (1894-1974) was one of the top stars of radio, television, and stage in a career which spanned over 50 years. A master of comic timing, Benny changed the nature of the weekly comedy show on radio and his likeable skinflint stage personna delighted audiences in the United States and around the world.

Jack Benny was born Benjamin Kubelsky on February 14, 1894, in Waukegan, Illinois. His father, Meyer Kubelsky, was a Lithuanian Jewish immigrant who arrived in New York in 1889. After marrying Emma Sachs four years later he opened a small haberdashery shop in Waukegan. Benjamin, the eldest child, had no desire to enter his father's business, but he had a natural talent for music which his parents encouraged by purchasing a small violin for him and paying for expensive lessons. Considered something of a prodigy around his home town, he played as a member of a musical group at various town and social functions.

Early Career

At the age of 15 Benjamin was offered a job at Waukegan's Barrison Theater playing violin in the pit for vaudeville and stage shows. Unfortunately (or perhaps fortunately), he was a poor student and an incorrigible clown, and in 1912 he was expelled from high school. Shortly thereafter Benjamin went on the vaudeville circuit with the leader of the Barrison Theater Orchestra, Cora Salisbury. Their act was billed as ''Salisbury and Benny: From Grand Opera to Ragtime.'' He reluctantly had changed his name, which he felt was too similar to that of violinist Jan Kubelik, to Ben K. Benny. It was not until Salisbury was forced to return home after a year and he teamed up with Lyman Woods that the act was booked in large towns and Benny began to introduce humorous musical numbers into the repertoire.

During World War I Benny enlisted in the Navy and soon became a performer in camp shows at the Great Lakes Naval Station. In one early performance Benny's violin act bombed so he started telling jokes. He became an instant hit with enlisted men and joined *The Great Lakes Revue,* which toured most major cities in the Midwest. Aside from his new act, Benny was given the lead in a comedy skit called ''Izzy There, the Admiral's Disorderly.'' Following his discharge Benny returned to vaudeville as a single act, ''Ben K. Benny—Fiddle Funology.'' He now considered himself a comedian and the violin became merely a prop. It was also at this time that he changed his name to Jack Benny so that audiences would not confuse him with another vaudevillian, Ben Bernie.

Throughout the 1920s Benny honed his comic skills, perfecting his timing and developing a suave stage personna. Unlike the zany comedians of the day he dressed in dapper street clothes and presented himself as a vain sophisticate. Benny's urbane brand of humor quickly established him as a star attraction at the large vaudeville houses, where he earned $750 per week. While a headliner at the Orpheum Theatre in Los Angeles in 1927 Benny courted and married Sayde Marks, who worked in the hosiery department in a store across the street. She was later to change her name to Mary Livingston, a popular character she played in the Benny radio show. In the year following his marriage Benny gained a national reputation as the witty master of ceremonies at the Palace Theatre in New York. A movie contract with MGM soon followed, and he was cast in two vaudeville-like films: *Hollywood Revue of 1928* and *Road Show* (1930).

A Radio Comedian

It was in radio, however, that Benny was to achieve his greatest success. Although he was earning $1,500 per week as a monologuist and skit performer in a Broadway revue called *The Vanities of 1930,* he knew that vaudeville was on its way out. In 1932 he joined the exodus of vaudeville stars to radio when Ed Sullivan convinced him to appear on his program. Later that year Canada Dry sponsored his first weekly radio program, initially on NBC and then shifted over to CBS. Over the next five years Benny developed a new program format for radio comedy. At first he borrowed heavily from his vaudeville routine of one-liners, but he soon realized that this insatiable medium devoured his material at a startling rate. It was Benny who discovered that the humor had to emerge from the character and that the key to longevity on radio was not novelty but familiarity. Radio listeners came to know the Benny personna as a lovable penny-pinching egotist, and before long he was one of the most familiar figures on the air.

Benny and his writers introduced other innovations as well. By placing Benny's fall guy character into funny everyday situations, audiences would howl with laughter anticipating his reaction. When a robber confronted him in one routine with the remark ''Your money or your life,'' Benny paused. Gradually the audience began to catch on. As the robber grew impatient and repeated his statement, Benny took a slight pause and responded ''I'm thinking it over.'' This joke was said to have generated the longest laugh in radio. It emerged as one of the many running gags in his show. This type of repetition was making his character more

familiar and predictable to his listeners. He garnered his audience's sympathy by playing the stooge to his regular ''gang'' of characters with whom he shared the spotlight. Each week, they poked fun at his cheapness, his age, or his self-delusions. One of the familiar trademarks of the Benny character was that he never admitted to being over 39 years old. Benny knew, however, that by letting his cast get most of the laughs, his character became not only the butt of the jokes but the center of attraction as well.

By the late 1930s Jack Benny was the king of radio. He led off the most important night of the week in the most important time slot on the top-rated network—Sunday at 7 p.m. on NBC. The time slots opposite his on the other networks were considered unsalable. It was at this time that he began his famous feud with Fred Allen, another leading radio comedian of the day. In reality the two had been good friends in vaudeville, but their mock war of insults provided them both with a substantial boost in the ratings. Their cutting remarks kept listeners in stitches well into the 1940s, their much awaited face-to-face confrontation drew the largest audience in the history of radio up to that time.

Throughout the 1940s Benny's popularity continued to grow. During World War II he contributed tirelessly to the war effort by selling war bonds and by entertaining the troops both at home and abroad. His experiences performing on the Armed Forces Radio System led him to quicken his delivery, and after the war Benny, who was a perfectionist in preparing his routines and an excellent editor of his own material, developed a slicker program with greater emphasis on comic situations.

Yet despite his success Benny, like many other comedians, was unhappy about his earnings on the show. Highly paid performers were being heavily taxed under the new rates established after the war. As a result, Benny formed his own company, Amusement Enterprises, to produce his and other programs. Although this allowed him to retain a higher percentage of his earnings, he sold the company for a huge profit to the CBS network in 1948. William Paley, the chairman of CBS, personally persuaded Benny to switch to his network with an enticing capital gains deal. Benny had been at NBC since 1933 but was put off by the coldness he perceived in the NBC hierarchy. He was the first entertainer in the unbeatable Sunday night lineup of stars on NBC to make the move to CBS. When others followed, in what became known as the ''NBC Raids,'' CBS took the lead in the ratings for the first time in its history.

The Move to Television

Benny's program remained on radio until 1955, but by 1951 his ratings were beginning to plummet. Television had arrived and was siphoning off a substantial portion of the radio audience. Although he was initially hesitant, Benny made his first appearance on television in 1950. His caution was not entirely unjustified since many radio comedians failed in front of the television camera. For the second time in his life Benny had to adapt to a new medium replacing an old one. Since television is essentially visual in nature, he had to develop new gestures—the mincing walk, the famous hand on the cheek, and his hopelessly harangued stare. In 1952 Benny's television program alternated every other week with his radio program. It was one of the most popular programs on television throughout the 1950s, but in 1964, after 32 consecutive years on the air, his program was cancelled. He continued to appear on television as a guest performer and in his own television specials until his death in 1974.

Few entertainers could match Jack Benny's skill and flexibility as a comedian. Aside from his mastery of stage, radio, and television, Benny appeared in 22 motion pictures. Two of these films, *To Be Or Not To Be* (1942) and *The Horn Blows at Midnight* (1945), are considered to be film classics, and in others, such as *Charley's Aunt* (1941) and *George Washington Slept Here* (1942), Benny proved h mself to be a talented film actor. In any medium Benny was a master of delivery, using the pause and the reaction to its maximum advantage. His ad lib abilities were said to be limited, but his timing was impeccable. His greatest accomplishment was perhaps the character he created: the frustrated violinist who relentlessly tortures his audience with a screeching rendition of ''Love in Bloom'' and who refuses to believe the putdowns of his many critics; the eternally vain tightwad who built an elaborate underground vault to protect his millions and who still owns a wheezing Maxwell automobile. Although a sensitive and generous man offstage, Benny's popularity sprang from his unique ability to embody in a sympathetic way the pettiness within us all.

Further Reading

An excellent analysis of Benny's radio work is contained in Arthur Frank Wertheim's *Radio Comedy* (1979). In addition, three Benny biographies are available: Mary Livingston Benny and Hilliard Marks with Marcia Borie, *Jack Benny* (1978); Irving A. Fein, *Jack Benny: An Intimate Biography* (1976); and Milt Josefsberg, *The Jack Benny Show: The Life and Times of America's Best Loved Entertainer* (1977).

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Jeremy Bentham

The English philosopher, political theorist, and jurist Jeremy Bentham (1748-1832) expounded the ethical doctrine known as utilitarianism. Partly through his work many political, legal, and penal reforms were enacted by Parliament.

Jeremy Bentham, the son of a lawyer, was born on Feb. 15, 1748, in Houndsditch, near London. A precocious child, he learned Latin, Greek, and French before he was 10. The ''philosopher,'' as he was known to his family, was an avid reader. After attending the famous Westminster school (1755-1760), he went to Queen's College, Oxford,

and took his degree in 1763 at the age of 15. He studied at Lincoln's Inn, receiving a master of arts degree in 1766. The following year he was called to the bar.

Bentham cared little for his formal education, insisting that ''mendacity and insincerity . . . are the only sure effects of an English university education,'' and he cared even less about succeeding as a practicing lawyer. He preferred to read and write papers on legal reform and to study physical science, especially chemistry. His father, who had amassed a considerable fortune in real estate speculations, died in 1792, and from that time on Bentham retired from public life and devoted himself to writing. In 1814 he purchased a mansion, and his home became a center of English intellectual life.

Bentham's Utilitarianism

In 1776 Bentham published *Fragment on Government,* which criticized the interpretations of English common law by Sir William Blackstone. Bentham attacked the notion that a social contract or compact had a legal basis. He continued to write on jurisprudence throughout his career: *Introductory View of the Rationale of Evidence* (1812), edited by James Mill, and the five-volume *Rationale of Juridical Evidence* (1827), edited by John Stuart Mill. In these criticisms of law, evidence, and even language (anticipating the ''definition in use'' theory of linguistic philosophy), Bentham was a consistent nominalist and instinctive utilitarian. Words and laws, men and institutions must be judged solely in terms of their actual usage and consequences.

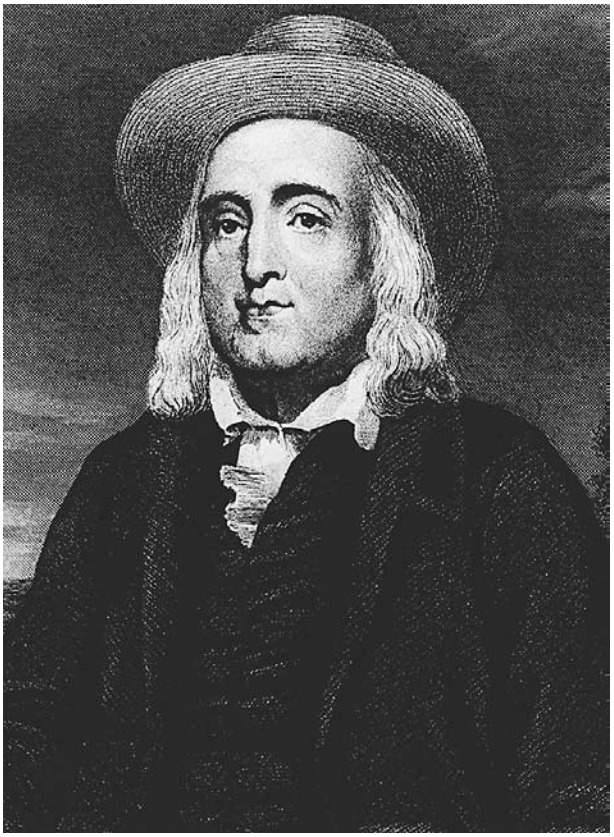

Utilitarianism may be defined as the thesis that an act is right or good if it produces pleasure, and evil if it leads to pain. Although this doctrine is almost as old as philosophy itself, the principle of utility received its classic expression in Bentham's *Introduction to the Principles of Morals and Legislation* (1789). Bentham had a talent for simplification; he reduced all ethical considerations to an immediate source. ''Nature has placed mankind under the governance of two sovereign masters, pain and pleasure.'' Utilitarianism aims to make morals and politics an exact science based on these objective criteria and to offer a quantitative method for evaluating both individual and institutional actions.

Men are often unhappy or are deprived of happiness by governments because they fail to perceive that the terms value, ought, good, and right are meaningless unless identical with utility, which is understood as pleasure or happiness. Bentham avoided the subjectivism of most hedonistic theories by acknowledging altruistic as well as egoistic pleasures and recognizing that pleasure often consists primarily in avoiding pain. He defined the community as ''the sum of the interests of its members'' and stated that utilitarianism aims at the ''greatest happiness of the greatest number.''

To determine the specific utility of actions, Bentham proposed a ''felicific calculus'' by which one can balance the pleasures and pains consequent upon one's acts. The value of an action will be greater or less in terms of the intensity and duration of pleasure and its certainty and possibility. One should also consider how an act will affect other people. In addition, the circumstances should be taken into account but not the motives, which do not matter.

Bentham's Personality

Bentham was a man of considerable irony and personal eccentricity. Given honorary citizenship by the new Republic of France in 1792, he scorned the French Revolution's ''Declaration of the Rights of Man,'' commenting that all talk of rights was ''nonsense'' and talk of absolute rights was ''nonsense on stilts.'' Although he spent 7 or 8 hours daily on his writing for more than 50 years, virtually all his published books are the product of editors. He habitually worked on several projects simultaneously without finishing them, and often there were several incomplete versions of the same topic. Bentham was fortunate in having editors of dedication and genius such as Étienne Dumont, James Mill, and John Stuart Mill. Bentham gave the editors total freedom; consequently some of the works bearing his name were thoroughly rewritten by others from conflicting versions or even scraps and notes.

Bentham's eccentricity took the form of obsession with certain ideas. Prison reform was a central concern of his for several years, and he solicited and received charters and money from the King for a model prison, the ''Panopticon.'' Bentham attributed the failure of this project to royal envy and added to his thousands of written pages on the subject a treatise on the conflict between Jeremy Bentham and George III ''by one of the disputants.'' Throughout his life Bentham conducted a lengthy, and largely unsolicited, correspondence with various heads of state suggesting methods

of legal and constitutional reform. Late in life he became concerned with how the dead could be of use to the living; in the work *Auto Icon* he suggested that, with proper embalming, every man could become his own monument and that notables might be interspersed with trees in public parks. In his will, which contributed to establishing University College, London, he stipulated that his clothed skeleton and wax head be preserved. He died on June 6, 1832.

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The standard edition of Bentham's writings is *The Works of Jeremy Bentham,* edited by John Bowring (11 vols., 1838-1843). Studies of Bentham include Charles Milner Atkinson, *Jeremy Bentham: His Life and Work* (1905); *Elie Halévy, The Growth of Philosophic Radicalism* (trans. 1928); David Baumgardt, *Bentham and the Ethics of Today* (1952); Mary Peter Mack, *Jeremy Bentham: An Odyssey of Ideas* (1963).

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Arthur F. Bentley

An early behavioral scientist in America, Arthur F. Bentley (1870-1957) was one of the intellectual fathers of contemporary political science. He was a positivist, nonrationalist "group theorist."

Arthur Bentley was born in Freeport, Ill., the son of an immigrant banker. He received a bachelor of arts degree from Johns Hopkins University. After spending a year in the universities at Berlin and Freiburg im Breisgau, Germany, he completed his doctorate at Johns Hopkins in 1895.

Bentley was not at home in the formal academic world, serving only a year as a teacher in sociology at the University of Chicago and a brief time 45 years later as visiting professor of philosophy at Columbia University. Instead, he engaged in an unusual series of enterprises, avocations, and scholarly endeavors. He spent 14 years in newspaper work, during which time he published *The Process of Government* (1908). He lent his financial and administrative skills to the American Red Cross during World War I. In 1924 he led the Progressive party in Indiana, and through the years he promoted various agricultural causes.

Bentley retired at the age of 40 and became a fruit grower in Indiana. Being financially independent, he had the leisure to engage in private intellectual pursuits: sociology, politics, philosophy, mathematics, psychology, linguistics, and epistemology.

Bentley scorned traditional political science. His interest was in "action" or "behavior," not in "mind-stuff." To him, a group was a way of action in which many men participated; law was activity; government was also activity. He made no distinction between the state and government or between law and government. He thought that the notion of a metaphysical state as an omnipresence behind government bordered on the ridiculous. Sovereignty was at best a legal or theoretical rationalization of behavior—past or proposed. He denied that social behavior was ever inspired by inner voices, faculties, or mind or that there was any such thing as public spiritedness. His strategy for political inquiry was empirical and inductive—his data, external behavior, especially group behavior.

Bentley's work was developmental. Each successive treatise was more technical, building upon the last and drawing from the work of others. Inevitably, he came to grips with fundamental problems, including the theory of knowledge itself. A tool for research, he saw, must be based upon an epistemology.

John Dewey and Bentley coauthored numerous articles and a book, *Knowing and the Known* (1960). Bentley's concept of trans-action as a medium of explanation (first acquired in Germany) was brought to maturation in his work with Dewey. In trans-action, systems of description and naming are employed to deal with aspects and phases of action. They held that trans-action was the key to the science of behavior.

Further Reading

One of the most useful books for gaining insights into Bentley's thought is Sidney Ratner's edited collection of Bentley essays, *Inquiry into Inquiries* (1954). It includes an excellent introduction by the editor and a complete bibliography of Bentley's works with the exception of *Makers, Users, and Masters,* written in 1918-1920 but published posthumously in 1969. Bentley's *The Process of Government* edited by Peter H. Odegard (1967), contains a useful introduction by the editor. See also Richard W. Taylor, ed., *Life, Language, Law: Essays in Honor of Arthur F. Bentley* (1957), and Sidney Ratner, ed., *John Dewey and Arthur Bentley: A Philosophical Correspondence, 1832-1951* (1964). William T. Bluhm, *Theories of the Political System: Classics of Political Thought and Modern Political Analysis* (1965), gives a detailed analysis of Bentley's work in its intellectual framework. □

Thomas Hart Benton

Thomas Hart Benton (1889-1975) was one of the principal American regionalist painters of the 1930s. He imbued the subjects of his work, people of the small towns of the Midwest and South, with a crude, zesty vigor.

Thomas Hart Benton was born in Neosho, Missouri, the son and grandnephew of a United States congressmen. He studied at the Art Institute of Chicago in 1907, then traveled to Paris, where he spent five years

observing new trends, familiarizing himself especially with cubism. Upon his return to the United States in 1912, he became a devotee of the synchromism advocated by his friend Stanton Macdonald-Wright. (Synchromism —''with color and sound''—was a nonobjective mode of painting, featuring intersecting planes. It was especially close to French orphism, a branch of cubism.) The work Benton submitted to the Forum Exhibition of American Painting of 1916 showed the influence of synchromism. But during most of this decade Benton was unable to resolve the conflicts he felt between nonobjectivity and realism in his painting. He later felt that the time spent in the Navy in 1918-1919 finally set him on his course toward an art devoted entirely to American subjects treated (he believed) in a realistic manner, devoid of traces of European avant-garde trends.

Murals Represented American Life

Between 1919 and 1924 Benton made studies for his projected series of mural decorations based on American history. From 1924 to about 1931 he traveled through the Midwest and the South, taking close note of the people he met and incorporating these observations in his paintings. Benton's murals generally show his overwhelming concern for the arrangement of figures and design, as in his paintings done in 1931 for New York City's New School for Social Research. In the New York murals a rhythmic movement sweeps through scenes of ordinary American folk shown purposefully at various activities—eating, dancing, or working. Benton's energetic, turbulent style is intended to suggest the vigor of the American people.

Benton produced a panorama of America's productive capacities in his scenes of mining, farming, and lumbering. He also painted scenes of burlesque houses, prize fights, and broncobusting, and he could capture the rapid, turbulent, and squalid growth of a boomtown. Occasionally he struck a poetic chord, as in his quiet scene of harvesting, *July Hay* (1943). Benton dealt with corruption, squalor, and inequality, but without the bitter indictments that are found in the work of such social realists as Jack Levine.

Benton wished to democratize art, to make it both intelligible and available to the general public (hence the large mural series). He planned a pictorial history of the United States in 64 panels, a project never completed. He was one of the most eloquent spokesmen for the major trend in American art during the 1930s—an art of a specifically American subject matter, done in a variety of naturalistic modes rather than in the European modernist styles of the previous decade.

Worked Throughout His Life

Benton continued to be productive well into his 80s. His portrait of Harry Truman, completed shortly before Truman's death, elicited this compliment from the equally earthy former president: ''the best damned painter in America.'' Benton died in his studio on January 19, 1975, at the age of 85. He had just finished the basic work on a mural illustrating the origins of country music, commissioned by the Country Music Foundation in Nashville. The 100th anniversary of his birth was celebrated in 1989 at his home for 40 years, Kansas City. The festivities included a ''bourbon bash'' (which had become an annual event in honor of the rugged image the artist had fostered), as well as the opening of a national tour of his work and the premiere of a film biography.

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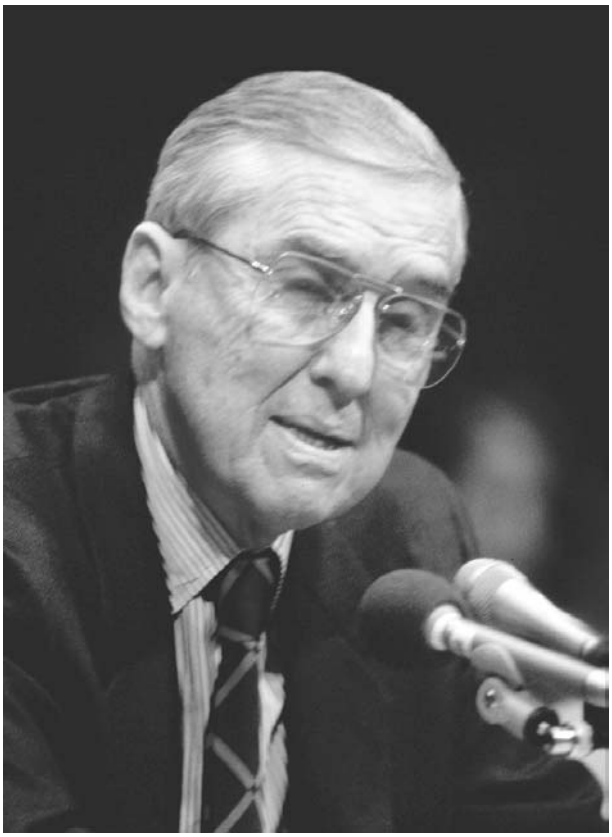

Lloyd Millard Bentsen

Lloyd Millard Bentsen (born 1921), senior United States senator from Texas, was Democratic vice-presidential candidate in 1988, sharing the unsuccessful ticket with Massachusetts Governor Michael Dukakis, and secretary of the Treasury from 1993-1994.

Texas Senator Lloyd Bentsen was the political surprise of the 1988 presidential campaign, distinguishing himself as the candidate who established a genuine rapport with millions of voters disillusioned with the general election campaign waged by the Democratic and Republican (GOP) presidential candidates. Bentsen was the ''star of the campaign,'' according to one political observer, even though his position on most major political issues placed him closer to the GOP than to the Democratic Party which nominated him for the nation's second highest office.

Lloyd Millard Bentsen, Jr., the son of Lloyd M. Bentsen, Sr., and Edna Ruth (Colbath) Bentsen, was born in Mission, Texas, in the Rio Grande Valley on February 11, 1921. Lloyd Senior, the son of Danish immigrants who had originally settled in South Dakota, migrated to the Rio Grande Valley during World War I and began the citrus farming and real estate investing which became the basis for the Bentsen family fortune, conservatively estimated at $50 million.

Lloyd Bentsen, Jr., grew up in McAllen, Texas; received a law degree from the University of Texas in 1942; and enlisted in the U.S. Army as a private. Assigned to the Army Air Force, Bentsen rose to the rank of lieutenant colonel while flying 50 missions over Europe. After returning to the Rio Grande Valley as a war hero, Bentsen was elected judge of Hidalgo County in 1946. Two years later he ran for the South Texas congressional seat. Bentsen recalled how upon hearing of the congressional campaign of another young war veteran, John F. Kennedy of Massachusetts, he obtained Kennedy's campaign literature. Bentsen substituted the P.T. boat silhouette with a cutout of a B-24 bomber, similar to the one he commanded during the war, and distributed the campaign literature as his own. The strategy was successful and Bentsen at the age of 28 became the youngest member of Congress.

Congressman Bentsen soon established an eclectic voting record that would come to typify the remainder of his political career, alternatively liberal and conservative on social issues but decidedly conservative on military and foreign affairs. Bentsen, for example, voted for a repeal of the poll tax, but opposed a ban on discrimination in federal employment. In 1950, after the North Korean invasion of South Korea, he proposed that President Harry S Truman give North Korea one week to withdraw from the South or ''be subjected to atomic attack by our Air Force.'' And in 1954 he called for American intervention in Indochina on the side of France.

In 1954 Bentsen announced he was leaving Congress to make his fortune. ''I could not make ends meet,'' he told an interviewer, on his then $12,500 annual congressional salary. Three weeks later Bentsen chartered the Consolidated American Life Insurance Company with $7 million provided by his father. Consolidated American Life eventually evolved into Lincoln Consolidated Inc., a holding company which controlled mutual funds, oil companies, a savings and loan association, and a funeral home. Bentsen, as its chief executive officer, had by 1970 an annual income of $80,000.

Now financially secure, Bentsen reentered politics, declaring, ''I wanted to do something more with my life, to be remembered for something more than my financial statement.'' The opportunity came in 1970 when he challenged Senator Ralph Yarborough in the Democratic primary election. Concerned about the defection of conservative wealthy Democrats to the growing Republican Party, former Governor John Connally convinced Bentsen that the defeat of Yarborough, a Populist politician, was imperative if conservatives were to retain their political control of the party and the state. Bentsen defeated Yarborough by portraying the senator as a big-spending, anti-Vietnam War radical out of touch with Texas political opinion and then beat Houston Congressman (and future President) George Bush in a general election campaign that showed fewer philosophical or political differences between the candidates of the opposing parties than the candidates in the Democratic primary.

After the death of Lyndon Johnson in 1973 and the defection of John Connally to the Republicans, Bentsen quickly assumed the leadership of the state Democratic

Party in Texas. Three years later he sought the Democratic presidential nomination. Styling himself a ''Truman Democrat,'' Bentsen hoped to win Southern voters, but was eliminated by two other Southerners, former governors Jimmy Carter and George Wallace.

Lloyd Bentsen was more successful as a political strategist and fundraiser. As chief architect of the Senate Democrats' 1986 campaign strategy, he was credited with the party's winning of five new Senate seats. He was by far the most effective fundraiser in Congress, having amassed $5 million for his 1988 Senate reelection campaign; his donors included powerful corporate interests inside and outside Texas.

Although 1988 Democratic presidential nominee Michael Dukakis and Bentsen differed on aid to the Contras (anti-government forces in Nicaragua), support for school prayer, federal financing of abortions, and gun control, party strategists hoped the Texan's selection as the vice-presidential candidate would boost the national ticket in the Southwest by luring back conservative ''Reagan Democrats'' who voted against the party in 1980 and 1984. Bentsen originally was to have campaigned in Texas, Oklahoma, and Louisiana to prevent landslide Republican victories in those states. However, his surprisingly strong appeal on the campaign trail and his outstanding performance in the national debate with Republican vice-presidential candidate Dan Quayle persuaded party strategists to have Bentsen campaign throughout the nation. His presence on the ticket, however, did not help the Democrats carry the Southwest. Texans gave Bentsen, who ran simultaneously for reelection and the vice-presidency, a victory in his Senate race while voting almost by the same margin for the Bush-Quayle ticket in the national contest. Named chairman of the powerful Senate Finance Committee in 1987, the four-term senator remained an important national figure.

Bentsen considered running for president in 1992, but instead supported Bill Clinton. The two had worked together during the mid-1980s as co-founders of a moderate group called the Democratic Leadership Conference. During the campaign, Bentsen gave advice and assistance to Clinton on the North American Free Trade Agreement (NAFTA) and by now was considered an expert in financial, trade, and tax issues. Thus it was no surprise when Clinton appointed him secretary of the treasury beginning in January 1993. Although Bentsen was at first reluctant to give up his seat in Congress, he accepted the position. However, it was soon apparent that Bentsen was going to have troubles in this position. As Fred Barnes said in the *New Republic,* his ''first year as treasury secretary wasn't exactly the epitome of cabinet clout.'' He was financially more conservative than Clinton. His advice to Clinton about an economic stimulus package was rejected, as was his opinion of Hillary Rodham Clinton's health care reform proposals.

Bentsen resigned his post as treasury secretary in December 1994. He commented that he had ''felt like an outsider for 12 years'' and was ''tired of the gridlock.'' Since his resignation, Bentsen has been named to the board of directors of Continental Airlines (1996) and become chairman of the board of directors of New Holland N.V., an international manufacturer of agricultural equipment. Bentsen and his daughter, Tina Bentsen Smith, also serve on the selection committee of The Lloyd Bentsen Award, by which a $10,000 honorarium is awarded each year to a parent of a child with Down's syndrome. The purpose is to honor that parent for his or her continued support and advocacy of family-centered, community-based, coordinated care for children with Down's syndrome.

Further Reading

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Eliezer Ben Yehuda

The Hebrew lexicographer and editor Eliezer Ben Yehuda (1858-1922) is known as the father of spoken Hebrew. He revived the Hebrew language and forged it into a modern and viable instrument of communication.

Eliezer Ben Yehuda was born in the small town of Lushki in the province of Vilna, Lithuania, where he received a traditional Jewish education. At an early age he moved from town to town in search of good religious and secular schooling. He completed his secondary education in Dvinsk. Realizing that he would not be accepted in a Russian university because of discriminatory laws against Jews, Ben Yehuda went to the University of Paris, where he studied medicine in 1879.

The struggle for independence in the Balkan countries made Ben Yehuda aware of the homelessness of the Jews and of the need to restore the ancient, wandering people to its homeland—Palestine. In 1879 Ben Yehuda published his first Hebrew article in *Hashahar* (The Dawn), the foremost Hebrew monthly of the time. He presented the then novel idea of the return to Zion and revival of the ancient Hebrew tongue as the spoken language of a resurrected people.

During his stay in Paris, Ben Yehuda succumbed to tuberculosis and had to postpone his plan to settle in Palestine. He went first to Algiers, where he continued to publish articles in the Hebrew press, including the weekly

Havazelet, printed in Jerusalem. In 1881 he was invited to Jerusalem as assistant editor of that weekly. His health having improved, he accepted the post. On his way he married Dvora Jonas, who shared his ideals. Upon his arrival in Jerusalem he organized a group which dedicated itself to the task of using Hebrew as a daily language. It took Ben Yehuda many years of persistent work to convince the skeptics that Hebrew could be made to live again. He was also bitterly attacked by religious factions in Jerusalem, who opposed the secular use of the holy tongue. In his own newspapers, which he had begun to publish, he coined new Hebrew terms and words for daily use. His children were the first in modern times to speak Hebrew as their mother tongue.

To make available the riches of ancient as well as modern Hebrew, Ben Yehuda concentrated his efforts on his monumental lifework, *The Dictionary of the Hebrew Language, Old and New*. He worked daily on the dictionary and continued the task during the years of World War I, which he spent in New York. At his death five volumes of the dictionary had been published. Ben Yehuda left enough material to complete the work. In all, 16 volumes were published, the last one appearing in 1959. Ben Yehuda also wrote textbooks in history and literature and translated literary works into Hebrew.

Ben Yehuda's first wife, Dvora, died in 1891. His second wife, Heinda, a sister of Dvora, was the first woman to write stories on life in the new Palestine. Ben Yehuda suffered from poor health; at times he endured hunger and persecution; yet at the end he witnessed the triumph of his ideal. The Hebrew language, which has become the national tongue of Israel, today serves as the mortar that cements the multilingual Jews who have come from the far corners of the world into one nation.

Further Reading

A fine biography of Ben Yehuda in English is Robert St. John, *Tongue of the Prophets: The Life Story of Eliezer Ben Yehuda* (1952).

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Carl Benz

German inventor Carl Benz (1844-1929) is one of the many individuals given credit for the creation of the first automobile. In 1885 he invented the motorized tricycle, which became the first "horseless carriage" to be driven by an internal combustion engine. Benz's contributions to automotive design also included the creation of such features as a carburetor and an electrical ignition system.

Carl Benz was a German engineer and inventor who was responsible for many contributions to the design of modern automobiles. He developed an internal combustion gasoline engine for his 1885 version of the "horseless carriage," which was initially a three-wheeled vehicle. Other innovations by Benz included a simple carburetor, an electrical ignition system, rack-and-pinion steering, and water cooling. For his development of the 1885 motorized tricycle, Benz is given credit by some for creating the first automobile, while others contend that the three-wheel design did not constitute a true modern car. Regardless of his right to the title of inventor of the automobile, Benz did leave his mark on the auto industry by pioneering one of the first marketable motorized vehicles and founding the automobile company that came to be known as Mercedes-Benz.

Benz was born in Karlsruhe, Germany, on November 25, 1844. His father was a railroad engineer who died of pneumonia when his son was two years old. The income that Benz's mother received after the death of her husband was small, and Benz was called upon to help support the family as soon as he was old enough. Even as a boy, Benz was fascinated with technology, and he was able to use his talents in this area to make extra money. His earliest jobs were fixing watches and clocks, and he later constructed a darkroom where he would develop pictures for tourists visiting the nearby Black Forest.

Benz's facility for technical matters was also displayed in school, where he worked as an assistant for a physics teacher. He continued his education at Karlsruhe Polytechnic and then went to work for an engine manufacturer. Benz had a very specific motive for working at the engine plant—he dreamed of creating a horseless carriage, and he wanted to learn as much as he could about engines. After gathering what knowledge he could there, in 1871 he moved on to a position with a wagon and pump company in Mannheim, Germany, where he gained more valuable experience. By 1872, he was ready to open his own engine shop. Just before starting his business, he married Berta Ringer.

Founded Successful Engine Companies

Benz was quite successful as a manufacturer, selling a large number of engines and winning the confidence of investors. With the financial backing of others, he founded the Mannheim Gas Engine Manufacturing Company, which he intended to use in part to develop his horseless carriage. Even though the venture quickly made a profit, Benz's investors did not want him to spend valuable resources on inventions. Benz unsuccessfully fought their decision and, after being in business for only three months, left the company. He quickly lined up new shareholders and founded a third business, Benz and Company, in October of 1883. The company was to sell stationary gas engines, but the new investors were also willing to support Benz's horseless carriage as long as it did not detract from the production of the primary product.

After two decades of planning his horseless carriage, Benz finally had the resources to make it a reality. In 1885, he debuted his automobile, a motorized tricycle that was

revolutionary primarily for its use of a gasoline-powered internal combustion engine. Earlier in the century, self-propelled vehicles had been developed with steam engines, but the internal combustion engine marked an important breakthrough for automobiles. It provided a lighter, more compact, and more efficient means of powering a vehicle. It was the adoption of the internal combustion engine that made Benz's car a truly practical and appealing consumer product. For this reason, many consider Benz's 1885 motorized tricycle the first automobile.

Horseless Carriage Demonstrated in 1885

Another important feature of Benz's vehicle was an electrical ignition system that used a battery to start the engine. This system became the basic model for all later ignitions. The tricycle also incorporated a carburetor, rack-and-pinion steering, a water cooling system, and rear springs. Benz held a public demonstration in the fall of 1885 to promote his invention, although he claimed to have first driven it the previous spring. On the road near his workshop, Benz and his wife began a ride on the automobile in front of a gathering of witnesses. After apparently forgetting to steer the tricycle, however, Benz quickly ran into a brick wall. Both passengers emerged from this early auto accident without injuries. The mishap did not dampen enthusiasm for Benz's creation—a positive review of the vehicle appeared the following summer in the publication *Neue Badische Landeszeitung*.

Benz continued to improve his design with the introduction of a second gear, a larger, 3-horsepower engine, and improved brakes and springs. The first sale of a Benz automobile occurred in 1887, after it had been displayed at the Paris Exhibition earlier in the year. At the Munich Imperial Exhibition in 1888, Benz was awarded a gold medal for his invention. This recognition brought in many orders for the automobile, which at that time was a novelty that was only affordable by the wealthy. Still, business was so good that the Benz Company grew to 50 workers by 1889 and soon moved to a larger factory where a new four-wheeled model began production in 1890.

Benz had given into the idea of a four-wheeled automobile reluctantly and only after much lobbying by others in his company who sought a more modern design. Unlike other automobile inventors, Benz did not feel that a car needed to physically resemble the traditional four-wheeled carriage. After the model of 1890, he was even more opposed to changes in his design. His opinions were so strong that after a major update of the Benz automobile in 1905, the manufacturer continued to drive his older models of the car.

Encountered Competition from Daimler Cars

One major challenger of Benz's claim to be the inventor of the automobile was a fellow German, Gottlieb Daimler. Daimler had created a better internal combustion engine and patented it five months before Benz's engine. The first vehicle in which he demonstrated his, however, was a bicycle, resulting in the first motorcycle. Those supporting Benz argued that the two-wheeled vehicle resembled the modern automobile less than the Benz tricycle. Regardless, Daimler also went on to become a successful producer of four-wheeled automobiles and became one of Benz's strongest competitors in both French and German markets. To try to gain a greater share of the French market, Daimler gave his car a French-sounding name—Mercedes—at the suggestion of a business partner. Despite their professional interest in each other, Benz and Daimler never met.

The Daimler company continued to do business after its founder died in 1900. Both it and the Benz company suffered a downturn during the economic depression after World War I. To strengthen their chances of survival, the companies merged to form Mercedes-Benz in 1926. By that time, Benz was no longer closely involved with the operation of the business, although he continued to receive recognition for his accomplishments as an automotive pioneer. His cars were collected by museums, and he was honored with a special procession of hundreds of automobiles from the city of Heidelberg to his home in Ladenburg in 1929. On that occasion, a number of prominent people made speeches in his honor and proclaimed him the inventor of the automobile. Two days later, on April 4, 1929, Benz died at his home in Ladenburg. Although later automotive innovators such as Henry Ford turned the car into a more successful product for the general public, Benz is remembered for his inventive genius and his groundbreaking work to create and market the first commercial automobile.

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Count Leopold von Berchtold

The Austro-Hungarian statesman Count Leopold von Berchtold (1863-1942) served as foreign minister of Austria-Hungary during the critical years 1912-1915. His uncompromising ultimatum to Serbia contributed to the outbreak of World War I.

Leopold von Berchtold, the son of a wealthy landowner in Moravia and Hungary, was born in Vienna on April 18, 1863. After some legal training, he entered the Austro-Hungarian foreign ministry in 1893; in the same year he married Countess Ferdinandine Károlyi, the daughter of one of the richest aristocrats in Hungary. After serving in Paris, London, and St. Petersburg, in 1906 he was named ambassador to Russia. He held this post until March 1911, when he became foreign minister.

Although Berchtold tried to maintain good relations with the Russian government while he was ambassador, the growing rivalry between the two powers over the Balkans undermined his efforts. As foreign minister of Austria-Hungary, Berchtold sought to strengthen the empire's shaky position in the Balkans. Initially he looked for a peaceful solution in agreement with the Triple Entente of England, France, and Russia. But the growing aggressiveness of South Slav (particularly Serbian) separatists, and Russia's increased efforts to eliminate Austria-Hungary's influence from the Balkans soon forced him to reconsider his position and to listen more attentively to Conrad von Hötzendorf's "war party."

Although honest and well-intentioned, Berchtold was essentially weak and indecisive. He was certainly not fit to handle the problems of his highly sensitive office in times of crisis. His limitations were evident in his vacillating policies during the Balkan Wars of 1912-1913. After this strife ended, Berchtold continued to be aware that Russian-supported South Slav separatism presented a great threat to the empire. Thus he decided to use the assassination in 1914 of the Austrian archduke Francis Ferdinand by a Serbian nationalist as a pretext for moving against Serbia, the major Slavic power in the Balkans. When his anti-Serbian campaign grew into a general war, he tried to persuade Italy and Romania to honor their treaty obligations. When Italy demanded compensation, however, he resigned (Jan. 13, 1915) rather than yield Austrian territory.

After the fall of Austria-Hungary, Berchtold lived in Vienna and on his Czech and Hungarian estates. He died on Nov. 21, 1942, in Hungary.

Further Reading

There exists nothing substantial on Berchtold in either English or German; his rather superficial diaries and memoirs are unpublished. His diplomacy, however, is detailed in many good works on the Hapsburg Empire and the origins of World War I: Ernst Christian Helmreich, *The Diplomacy of the Balkan Wars, 1912-1913* (1938); Arthur James May, *The Hapsburg Monarchy, 1867-1914* (1951) and *The Passing of the Hapsburg Monarchy, 1914-1918* (2 vols., 1966); Luigi Albertini, *The Origins of the War of 1914* (trans., 3 vols., 1952-1957); A. J. P. Taylor, *The Struggle for Mastery in Europe, 1848-1918* (1954); and Carlile Aylmer Macartney, *The Habsburg Empire, 1790-1918* (1968). □

Nicholas Alexandrovich Berdyaev

Nicholas Alexandrovich Berdyaev (1874-1948) was a Russian Philosopher and religious thinker. He was a leading exponent of Christian existentialism and bridged the gap between religious thought in Russia and the West.

Nicholas Berdyaev was born on March 19, 1874, in Kiev of noble parents (his grandfather had been a leader of the Don Cossacks). At the age of 12 he entered the Kiev Cadet Corps, a school for future officers of the emperor's Life Guard. He hated military life and 6 years later transferred to Kiev University, where he became a radical Marxist and a political activist. He left his aristocratic family and in 1898 was expelled from the University, arrested, and sentenced to 2 years of banishment in Vologda, in northern Russia.

It was during this period, a time of great intellectual activity, that Berdyaev broke with the Marxists. He read widely in philosophy and began a lifelong association with the Orthodox Church. After his release he traveled to Heidelberg in 1903 for further study. The next year he met his future wife, Lydia Tushev, and in 1905 they moved to St. Petersburg. There Berdyaev became a leader among the capital's intellectuals and was especially prominent in the salons of the Russian symbolists. His reputation in Russia was assured by his 1907 article in the anthology *Milestones*.

His attacks on the institution of the Holy Synod would have caused him serious trouble had the Revolution not interrupted proceedings against him. Although he at first welcomed the Revolution, he became increasingly anti-Bolshevik. In 1921 he served as professor of philosophy at Moscow University, but the following year his public criticism of the Soviets led to deportation. In September 1922 he left Russia forever. He first settled in Berlin (1922-1924), where he was president of the Russian Religious-Philosophical Academy, and then in Paris. The story of his life in France can be summed up by the long list of books which he wrote during this period. In 1924 he published the book which first brought him fame in Europe, *The New Middle Ages*. In 1926 he founded the influential journal, *The Way,* which he edited until 1939.

While continuing as head of his academy in Paris, he also wrote *Freedom and the Spirit* (1927), *Solitude and Society* (1934), and *Slavery and Freedom* (1939).

The German occupation was a harsh time for Berdyaev, although he was not arrested. On March 4, 1948, he died of a heart attack while at work on his last book, *The Realm of the Spirit and the Realm of Caesar*.

Further Reading

Of the books in English on Berdyaev, only a small number may be recommended to the general reader. Donald Lowrie, *Rebellious Prophet: A Life of Nicolai Berdyaev* (1960), is the best biography. Michel Vallon, *An Apostle of Freedom: Life and Teachings of Nicolas Berdyaev* (1960), includes a relatively detailed biography and, in the second half of the book, a comparatively lucid exposition of Berdyaev's basic ideas. M. Spinka, *Nicholas Berdyaev, Captive of Freedom* (1950), succeeds in putting Berdyaev into a helpful historical and European focus. Less helpful are Evgueny Lampert, *Nicolas Berdyaev and the New Middle Ages* (1945); Edgar Leonard Allen, *Freedom in God: A Guide to the Thought of Nicholas Berdyaev* (1950); Oliver Fielding Clarke, *Introduction to Berdyaev* (1950); and George Seaver, *Nicolas Berdyaev: An Introduction to His Thought* (1950).

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Bernard Berelson

Bernard Berelson (1912-1979), an American behavioral scientist, made major contributions in the fields of communications research, voting studies, and population policy. He virtually created the term "behavioral sciences" and became principally responsible for the establishment of the Center for Advanced Study in the Behavioral Sciences in Stanford, California.

Berelson was born in Spokane, Washington, on June 2, 1912. He received an A.B. from Whitman College in 1934, a B.S. in 1936 and an M.A. in 1937 from the University of Washington, and a Ph.D. from the University of Chicago in 1941. His graduate degrees were both in library science, and he served as a professor of library science and as dean of the Graduate Library School at the University of Chicago until he joined the staff of the Ford Foundation in 1951.

During World War II Berelson worked in Washington as an analyst of German opinion and morale with the Foreign Broadcast Intelligence Service (FBIS), which at that time was an affiliate of the Office of War Information (OWI). In 1944 he became a project director at the Columbia University Bureau of Applied Social Research, then directed by its founder, Paul F. Lazarsfeld. At the bureau he participated in the analysis of the famous Erie County panel study of the 1940 presidential election and was a co-author of *The People's Choice* (with Paul F. Lazarsfeld and Hazel Gaudet, 1944). Other projects of this phase of Berelson's career were a reader in public opinion and communication (edited with Morris Janowitz, 1950) and a text on content analysis (1952). An entire generation of graduate students studied these two books, and they are still in use today.

In 1951 Berelson joined the staff of the Ford Foundation in Pasadena, California, as director of what became its program in the behavioral sciences. The term "behavioral sciences" first entered general use during these years; Berelson didn't invent it, but he did much to popularize it. In 1952 the Ford Foundation established—under Berelson's guidance—the Center for Advanced Study in the Behavioral Sciences in Stanford, California, which remains a thriving intellectual institution and a monument to his initiative.

During his years at the Ford Foundation Berelson participated in the analysis of the Bureau of Applied Social Research's survey data from the 1948 general election. He had earlier served as a field director for this panel study of the population of Elmira, New York, and he became the senior author of *Voting: A Study of Opinion Formation in a Presidential Campaign* (1954). In addition to taking part in the analysis and writing of *Voting,* Berelson compiled the inventory of findings from voting studies that constituted an important appendix to the volume, and he wrote an influential chapter on the meaning of the voting process for democracy. In this chapter he reviewed how unqualified many voters are, how much they misperceive political reality, and how frequently they respond to irrelevant social influences. But instead of despair, he found in the aggregation of these superficially based votes a profound meaning for democratic society. An electoral system, he noted, must achieve a balance between "total political war between segments of the society and total political indifference to group interests of that society"—a requirement that means that a democracy sets different requirements for different individuals.

In 1961 the Population Council asked Berelson to direct a new communications research program at its New York headquarters. At the council Berelson soon became indispensable for his common sense, his good humor, and his challenging mind. He was appointed vice president in 1963; he became president in 1968 and served until 1974; he was president emeritus and a senior fellow from 1974 until his death. He was highly respected and extremely successful as a policy maker, as a foundation executive, and as a senior statesman in the international population field.

In both his personal and his professional style, Berelson was organized, goal-directed, and impatient with theory if it seemed not to be relevant for research or policy. He carried his learning lightly, but most of his colleagues thought that he was the most intelligent person with whom they had ever worked. He often described himself as a librarian, an educator, or a foundation executive, rather than as a behavioral scientist, but he wrote or edited 12 books in the social and behavioral sciences and he published some 90 articles, each written in a direct, jargonfree style that was unmistakable. He was in the forefront of those social scientists who were concerned with the ethical and value implications of their work, and he struggled with the ethical complexities that are inherent in all attempts to improve the quality of life in the Third World. Indicatively, his last publication was a long essay on the ethical issues involved in government efforts to influence fertility. The world has not seen the last of the attempts by governments to influence the fertility behavior of their subjects, and Berelson's humane guidance of action and research in this field will be felt for decades to come.

Berelson's career demonstrated that an orientation to empirical behaviorism on the part of a scholar who in many ways was the intellectual father of the behavioral sciences in the United States was not at all incompatible with either an orientation toward policies and programs (i.e., toward improving the world) or toward a moral position that knowledge must be used carefully. It also showed great respect for the rights of the people whose lives are affected.

Further Reading

Berelson's concept of the behavioral sciences is described in his article "Behavioral Sciences" in the *International Encyclopedia of the Social Sciences*. His contributions to the population

field are described in W. Parker Mauldin's article on him in *Studies in Family Planning 10* (October 1979). See also David L. Sills, ''Bernard Berelson: Behavioral Scientist,'' in *Journal of the History of the Behavioral Sciences* (1981). □

Alban Berg

The Austrian composer Alban Berg (1885-1935) adopted the revolutionary twelve-tone method, but he frequently combined it with tonality.

Alban Berg, Arnold Schoenberg, and Anton Webern have often been called the second Viennese school. (The first Viennese school included those classical composers of the 18th century who wrote many of their important works in Vienna; Haydn, Mozart, and Beethoven are the most outstanding representatives.) Schoenberg, the great innovator, first transcended the limitations of traditional tonality and then organized his new sounds according to the twelve-tone method.

Schoenberg's principal European disciples, Berg and Webern, followed his ideas but developed them in quite different directions. Webern pushed many of Schoenberg's innovative concepts as far as was possible in the 1940s. In fact, Schoenberg even said on one occasion, ''Webern always exaggerated!'' But Berg always seemed to be linking Schoenbergian techniques with those of earlier music: sometimes he used baroque or classical forms (sonata, rondo, passacaglia, fugue); at other times he quoted older compositions within the framework of the twelve-tone method (Wagner's *Tristan* prelude, Bach's chorale *Es ist genug,* a Carinthian folksong). Such links with the familiar aided in winning acceptance for Berg's music and in preparing the ear to accept even more complex contemporary styles.

Berg was born on Feb. 9, 1885, in Vienna. His father was an export salesman; his mother the daughter of a court jeweler. At the age of 14 Berg began to develop an intense interest in music, and the following year he composed his first songs. He neglected his school studies and failed in his matriculation examinations. Sinking into a profound depression, which was intensified by an unhappy love affair, he attempted suicide in the fall of 1903. He overcame this spiritual crisis, and after his graduation in 1904 he took the job of unpaid accountant in a government office.

A decisive change in Berg's life soon took place. His brother, who had read one of Schoenberg's newspaper advertisements as teacher of theory and composition, secretly took some of Alban's songs to Schoenberg. Impressed with the talent they revealed, Schoenberg invited Berg to become his pupil, at first without fee, later at modest cost. Compositions written during the period of study with Schoenberg include the Seven Early Songs (1905-1907), the Piano Sonata, Op. 1 (1908), the Four Songs, Op. 2 (1908-1909), and the String Quartet, Op. 3 (completed in 1910). Berg married Helene Nahowska in 1911. The World War I years were difficult for Berg. At first enthusiastic about his military

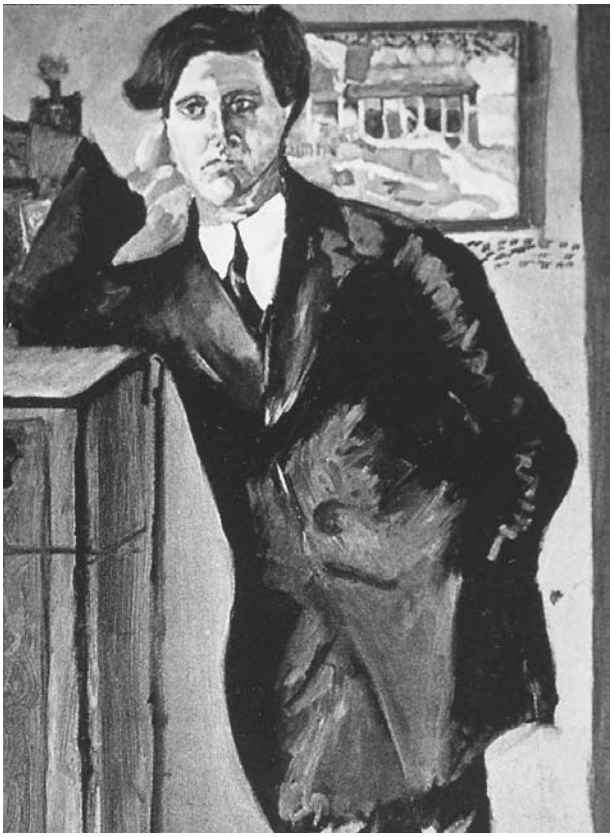

service, he soon suffered a physical breakdown caused largely by asthma, which had tormented him for years. He was transferred to office work in the Ministry of War and remained there until the war's end.

The Opera *Wozzeck*

Berg completed his first opera, *Wozzeck,* in 1921. He arranged his own libretto from a play by Georg Büchner. There are three acts of five scenes each. In Act I the protagonist is shown in his relation to the world around him; in Act II the drama develops; in Act III the catastrophe occurs, followed by an epilogue. Each act consists of a series of strict musical forms. The first act is composed of five character pieces; the second is a fivemovement symphony; and the third is made up of six ''inventions'' (the extra section being an elaborate orchestral interlude between the fourth and fifth scenes).

However, Berg did not want these forms to be obvious to the listener. He stated, ''From the moment when the curtain rises until it descends for the last time there must not be anyone in the audience who notices anything of these various fugues and inventions, suite movements and sonata movements, variations and passacaglias. Nobody must be filled with anything else except the idea of the opera—which goes far beyond the fate of Wozzeck. And that—so I believe—I have achieved!'' The continuing success of *Wozzeck* since its premiere in Berlin in 1925 proved that Berg was right.

Later Works

In the last 10 years of his life Berg turned to the twelve-tone method. Works employing this method include the Chamber Concerto for violin, piano, and wind instruments (1923-1925); the *Lyric Suite* for string quartet (1925-1926); *Der Wein,* a concert aria for soprano and orchestra (1929; text by Baudelaire in the German translation of Stefan George); *Lulu,* a three-act opera (1928-1935; text by Frank Wedekind, last act unfinished); and the Violin Concerto (1935). In these compositions the twelve-tone method is treated in a free and personal manner. The Chamber Concerto is preceded by a musical motto including the letters of Schoenberg's, Berg's, and Webern's full names, insofar as these can be translated into musical notation. In the *Lyric Suite* strict twelve-tone movements alternate with those in which the tonal material is more freely treated. The Violin Concerto has a tone row made up almost entirely of triads, a procedure that most twelve-tone composers avoided.

Early in 1935 the American violinist Louis Krasner commissioned Berg to write a violin concerto. While he was thinking about the form the work should take, a tragedy occurred in his intimate circle: the death of Manon Gropius, the 19-year-old daughter of Alma Mahler. Berg quickly composed the concerto as a tribute to her memory. It was completed on Aug. 11, 1935. Ironically, it became his farewell to life. An insect bite led to general blood poisoning. On Dec. 24, 1935, he died, his thoughts preoccupied to the last with his unfinished opera Lulu.

Further Reading

Two good biographies of Berg are H. F. Redlich, *Alban Berg: The Man and His Music* (1957), and Willi Reich, *The Life and Work of Alban Berg* (1963; trans. 1965). Both contain important selections from Berg's writings. René Leibowitz, *Schoenberg and His School* (1947; trans. 1949; repr. 1970), has a section on Berg. Leibowitz is not always accurate in details, but he communicates his appreciation for Schoenberg and his followers.

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Paul Berg

Paul Berg (born 1926) is best known for his development of a technique for splicing together DNA from different types of organisms. His achievement gave scientists a tool for studying the structure of viral chromosomes and the biochemical basis of human genetic diseases.

Paul Berg made one of the most fundamental technical contributions to the field of genetics in the twentieth century: he developed a technique for splicing together deoxyribonucleic acid (DNA)—the substance that carries the genetic information in living cells and viruses from generation to generation—from different types of organisms. His achievement gave scientists a priceless tool for studying the structure of viral chromosomes and the biochemical basis of human genetic diseases. It also let researchers turn simple organisms into chemical factories that churn out valuable medical drugs. In 1980 he was awarded the Nobel Prize in chemistry for pioneering this procedure, now referred to as recombinant DNA technology .

Today, the commercial application of Berg's work underlies a large and growing industry dedicated to manufacturing drugs and other chemicals. Moreover, the ability to recombine pieces of DNA and transfer them into cells is the basis of an important new medical approach to treating diseases by a technique called gene therapy .

Berg was born in Brooklyn, New York, on June 30, 1926, one of three sons of Harry Berg, a clothing manufacturer, and Sarah Brodsky, a homemaker. He attended public schools, including Abraham Lincoln High School, from which he graduated in 1943. In a 1980 interview reported in

the *New York Times,* Berg credited a ''Mrs. Wolf,'' the woman who ran a science club after school, with inspiring him to become a researcher. He graduated from high school with a keen interest in microbiology and entered Pennsylvania State University, where he received a degree in biochemistry in 1948.

Before entering graduate school, Berg served in the United States Navy from 1943 to 1946. On September 13, 1947, he married Mildred Levy and they had one son, John Alexander. After completing his duty in the navy, Berg continued his study of biochemistry at Western Reserve University (now Case Western Reserve University) in Cleveland, Ohio, where he was a National Institutes of Health fellow from 1950 to 1952 and received his doctorate degree in 1952. He did postdoctoral training as an American Cancer Society research fellow, working with Herman Kalckar at the Institute of Cytophysiology in Copenhagen, Denmark, from 1952 to 1953. From 1953 to 1954 he worked with biochemist Arthur Kornberg at Washington University in St. Louis, Missouri, and held the position of scholar in cancer research from 1954 to 1957.

He became an assistant professor of microbiology at the University of Washington School of Medicine in 1956, where he taught and did research until 1959. Berg left St. Louis that year to accept the position of professor of biochemistry at Stanford University School of Medicine. Berg's background in biochemistry and microbiology shaped his research interests during graduate school and beyond, steering him first into studies of the molecular mechanisms underlying intracellular protein synthesis.

During the 1950s Berg tackled the problem of how amino acids, the building blocks of proteins, are linked together according to the template carried by a form of RNA (ribonucleic acid, the ''decoded'' form of DNA) called messenger RNA (mRNA). A current theory, unknown to Berg at the time, held that the amino acids did not directly interact with RNA but were linked together in a chain by special molecules called joiners, or adapters. In 1956 Berg demonstrated just such a molecule, which was specific to the amino acid methionine. Each amino acid has its own such joiners, which are now called transfer RNA (tRNA).

This discovery helped to stoke Berg's interest in the structure and function of genes, and fueled his ambition to combine genetic material from different species in order to study how these individual units of heredity worked. Berg reasoned that by recombining a gene from one species with the genes of another, he would be able to isolate and study the transferred gene in the absence of confounding interactions with its natural, neighboring genes in the original organism.

In the late 1960s, while at Stanford, he began studying genes of the monkey tumor virus SV40 as a model for understanding how mammalian genes work. By the 1970s, he had mapped out where on the DNA the various viral genes occurred, identified the specific sequences of nucleotides in the genes, and discovered how the SV40 genes affect the DNA of host organisms they infect. It was this work with SV40 genes that led directly to the development of recombinant DNA technology. While studying how genes controlled the production of specific proteins, Berg also was trying to understand how normal cells seemed spontaneously to become cancerous. He hypothesized that cells turned cancerous because of some unknown interaction between genes and cellular biochemistry.

In order to study these issues, he decided to combine the DNA of SV40, which was known to cause cancer in some animals, into the common intestinal bacterium *Escherichia coli* (*E. coli*). He thought it might be possible to smuggle the SV40 DNA into the bacterium by inserting it into the DNA of a type of virus, called a bacteriophage, that naturally infects *E. coli.*

A DNA molecule is composed of subunits called nucleotides, each containing a sugar, a phosphate group, and one of four nitrogenous bases. Structurally, DNA resembles a twisted ladder, or helix. Two long chains of alternating sugar and phosphate groups twist about each other, forming the sides of the ladder. A base attaches to each sugar, and hydrogen bonding between the bases—the rungs of the ladder—connects the two strands. The order or sequence of the bases determines the genetic code; and because bases match up in a complementary way, the sequence on one strand determines the sequence on the other.

Berg began his experiment by cutting the SV40 DNA into pieces using so-called restriction enzymes, which had been discovered several years before by other researchers. These enzymes let him choose the exact sites to cut each strand of the double helix. Then, using another type of enzyme called terminal transferase, he added one base at a time to one side of the double-stranded molecule. Thus, he formed a chain that extended out from the double-stranded portion. Berg performed the same biochemical operation on the phage DNA, except he changed the sequence of bases in the reconstructed phage DNA so it would be complementary to—and therefore readily bind to—the reconstructed SV40 section of DNA extending from the double-stranded portion. Such complementary extended portions of DNA that bind to each other to make recombinant DNA molecules are called ''sticky ends.''

This new and powerful technique offered the means to put genes into rapidly multiplying cells, such as bacteria, which would then use the genes to make the corresponding protein. In effect, scientists would be able to make enormous amounts of particular genes they wanted to study, or use simple organisms like bacteria to grow large amounts of valuable substances like human growth hormone, antibiotics, and insulin. Researchers also recognized that genetic engineering, as the technique was quickly dubbed, could be used to alter soil bacteria to give them the ability to ''fix'' nitrogen from the air, thus reducing the need for artificial fertilizers.

Berg had planned to inject the monkey virus SV40-bacteriophage DNA hybrid molecule into *E. coli.* But he realized the potential danger of inserting a mammalian tumor gene into a bacterium that exists universally in the environment. Should the bacterium acquire and spread to other *E. coli* dangerous, pathogenic characteristics that threatened humans or other species, the results might be catastrophic. In his own case, he feared that adding the

tumor-causing SV40 DNA into such a common bacterium would be equivalent to planting a ticking cancer time bomb in humans who might subsequently become infected by altered bacteria that escaped from the lab. Rather than continue his ground-breaking experiment, Berg voluntarily halted his work at this point, concerned that the tools of genetic engineering might be leading researchers to perform extremely dangerous experiments.

In addition to this unusual voluntary deferral of his own research, Berg led a group of ten of his colleagues from around the country in composing and signing a letter explaining their collective concerns. Published in the July 26, 1974, issue of the journal *Science,* the letter became known as the ''Berg letter.'' It listed a series of recommendations supported by the Committee on Recombinant DNA Molecules Assembly of Life Sciences (of which Berg was chairman) of the National Academy of Sciences.

The Berg letter warned, ''There is serious concern that some of these artificial recombinant DNA molecules could prove biologically hazardous.'' It cited as an example the fact that *E. coli* can exchange genetic material with other types of bacteria, some of which cause disease in humans. ''Thus, new DNA elements introduced into *E. coli* might possibly become widely disseminated among human, bacterial, plant, or animal populations with unpredictable effects.'' The letter also noted certain recombinant DNA experiments that should not be conducted, such as recombining genes for antibiotic resistance or bacterial toxins into bacterial strains that did not at present carry them; linking all or segments of DNA from cancer-causing or other animal viruses into plasmids or other viral DNAs that could spread the DNA to other bacteria, animals or humans, ''and thus possibly increase the incidence of cancer or other disease.''

The letter also called for an international meeting of scientists from around the world ''to further discuss appropriate ways to deal with the potential biohazards of recombinant DNA molecules.'' That meeting was held in Pacific Grove, California, on February 27, 1975, at Asilomar and brought together a hundred scientists from sixteen countries. For four days, Berg and his fellow scientists struggled to find a way to safely balance the potential hazards and inestimable benefits of the emerging field of genetic engineering. They agreed to collaborate on developing safeguards to prevent genetically engineered organisms designed only for laboratory study from being able to survive in humans. And they drew up professional standards to govern research in the new technology, which, though backed only by the force of moral persuasion, represented the convictions of many of the leading scientists in the field. These standards served as a blueprint for subsequent federal regulations, which were first published by the National Institutes of Health in June 1976. Today, many of the original regulations have been relaxed or eliminated, except in the cases of recombinant organisms that include extensive DNA regions from very pathogenic organisms. Berg continues to study genetic recombinants in mammalian cells and gene therapy. He is also doing research in molecular biology of HIV–1.

The Nobel Award announcement by the Royal Swedish Academy of Sciences cited Berg ''for his fundamental studies of the biochemistry of nucleic acids with particular regard to recombinant DNA.'' But Berg's legacy also includes his principled actions in the name of responsible scientific inquiry.

Berg was named the Sam, Lula and Jack Willson Professor of Biochemistry at Stanford in 1970, and was chairman of the Department of Biochemistry there from 1969 to 1974. He was also director of the Beckman Center for Molecular and Genetic Medicine (1985), senior postdoctoral fellow of the National Science Foundation (1961–68), and nonresident fellow of the Salk Institute (1973–83). He was elected to the advisory board of the Jane Coffin Childs Foundation of Medical Research, serving from 1970–80. Other appointments include the chair of the scientific advisory committee of the Whitehead Institute (1984–90) and of the national advisory committee of the Human Genome Project (1990). He was editor of *Biochemistry and Biophysical Research Communications* (1959–68), and a trustee of Rockefeller University (1990–92). He is a member of the international advisory board, Basel Institute of Immunology.

Berg received many awards in addition to the Nobel Prize, among them the American Chemical Society's Eli Lilly Prize in biochemistry (1959); the V. D. Mattia Award of the Roche Institute of Molecular Biology (1972); the Albert Lasker Basic Medical Research Award (1980); and the National Medal of Science (1983). He is a fellow of the American Academy of Arts and Sciences, and a foreign member of the Japanese Biochemistry Society and the Académie des Sciences, France. Berg worked as a Professor of Biochemistry at Stanford University.

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Victor Louis Berger

Victor Louis Berger (1860-1929) was the first Socialist elected to the U.S. Congress. A principal founder of the Socialist Party of America, he remained one of its most important figures until his death.

Victor Berger was born in Nieder-Rehbach, Austria-Hungary, on Feb. 28, 1860. His parents were prosperous innkeepers. Berger attended the universities in Vienna and Budapest. At the age of 18 he emigrated to

Bridgeport, Conn., where he worked at a variety of jobs. In 1881 he became a teacher in the largely German-speaking city of Milwaukee, Wis.

Berger was active in Milwaukee politics almost from the beginning. The Germans of the city mixed old-country social-democratic politics with their athletic and social club activities, and Berger was suspended from his job once because of his radical ideas. Shortly after marrying in 1897, Berger abandoned teaching and became founder and editor of the *Wisconsin Vorwärts,* a German-language daily newspaper. Although he had been a member of the Socialist Labor party briefly, he was already head of his own local socialist organization. With Eugene V. Debs, and several others, he formed the Social Democracy of America in 1897 and the Social Democratic party in 1898. In 1900 and 1901 Berger helped engineer an alliance with a dissident faction of the Socialist Labor party: the product was the Socialist Party of America. Berger was elected immediately to the party's national executive board and never relinquished the seat.

Berger's Milwaukee branch of the party was by far its most successful. With a firm electoral base, Berger won additional support as the result of his cooperation with the labor movement and painstaking political organization. He set up locals in every precinct, saw that people voted, staged entertainments, and distributed patronage. Reward came in 1910, when Berger was elected to Congress (after several tries) and the Socialists captured the city administration. The party played a major role in the city's government for a half century, and Berger himself was reelected to Congress several times.

In 1918 Berger was sentenced to 20 years of imprisonment for his opposition to American entrance into World War I, but while free on appeal he was elected again to Congress. Congress refused to seat him, but at a special election in 1919 Berger was reelected by an even larger plurality. In 1921 the Supreme Court overturned Berger's conviction. He was seated in the House in 1923 and won reelection until 1928. On July 16, 1929, Berger died of injuries sustained in a streetcar accident in Milwaukee.

Berger was known as the head of the ''right wing'' of the Socialist party because of his advocacy of immediate, partial reforms while working for a socialist society. His more radical comrades spurned him as a mere progressive. His personal ambitions and vanity sometimes made him seem like a politico who was ''using'' the socialist organization to further his own career, but it is probably more accurate to describe him as cautious rather than conservative. He recognized that in a popular society such as the United States it was necessary to gain the confidence of the people in a party's right to rule before one could expect to be granted power, and that a political movement should not get too far ahead of its constituency.

Berger was a flexible politician, yet he could be irascible and petty in his intraparty dealings. His writings were considerable. In addition to his many pamphlets, Berger was the editor of the *Vorwärts* (1897-1901), the *Social Democratic Herald* (1901-1911), and the *Milwaukee Leader* (1911-1921).

Further Reading

There is no adequate biography of Victor Berger; one should first consult his writings. The best collection is his *Voice and Pen of Victor L. Berger: Congressional Speeches and Editorials* (1929). David A. Shannon, *The Socialist Party of America: A History* (1955), describes Berger and his policies objectively and sympathetically. An unsympathetic analysis may be found in Ira Kipnis, *The American Socialist Movement: 1897-1912* (1952). Howard H. Quint, *The Forging of American Socialism* (1953), provides a good account of Berger's movement. Marvin Wachman, *History of the Social-Democratic Party of. Milwaukee, 1897-1910* (1945), is valuable but dated. More recent is Thomas W. Gavett, *Development of the Labor Movement in Milwaukee* (1965). □

Ernst Ingmar Bergman

The works of Swedish film and stage director Ingmar Bergman (born 1918) are marked by intellectuality, metaphysical speculation, and symbolic and allegorical content.

Ingmar Bergman was born on July 14, 1918, in Uppsala, Sweden, the son of a Lutheran minister. He attended the University of Stockholm, where he became an active member of the student theatrical group. In 1942, after a brilliant production of *Macbeth,* the aspiring director was appointed to the Swedish Royal Opera. In the years following he divided his talents equally between stage and film efforts.

In 1945 Bergman directed his first film, *Crisis,* the story of an unhappy love affair which ends in suicide. Several films followed in close succession, but in 1956 with *The Seventh Seal* Bergman reached the pinnacle of critical and popular acclaim. *The Seventh Seal* is a medieval morality play about a moribund knight who, seeking to placate his religious doubts and unravel the mystery of the universe, challenges Death to a game of chess. Even Bergman's critics concede that this film has visual audacity and great dramatic power.

A year later Bergman directed *Wild Strawberries,* a brilliantly integrated work conceived in cinematic rather than literary or dramatic terms. A poignant study of the abyss between youth and old age, the effort projects a sad lyricism and warm Chekhovian glow. With his next film, *The Magician* (1959), Bergman returned to his earlier use of symbolism. It is the story of a group of wandering magicians and their encounters with otherworldly spirits. *The Virgin Spring,* a second venture into the medieval milieu, followed in 1960, as well as several lesser works.

In 1961 Bergman embarked upon his ambitious trilogy, beginning with *Through a Glass Darkly,* an intense, almost hysterical, study of familial violence. The second contribution, *Winter Light* (1962), presents the emptiness which follows loss of faith; while the final portion, *The Silence* (1963), explores with surreal imagery the dilemma of verbal inadequacy and the attendant terror of noncommunication.

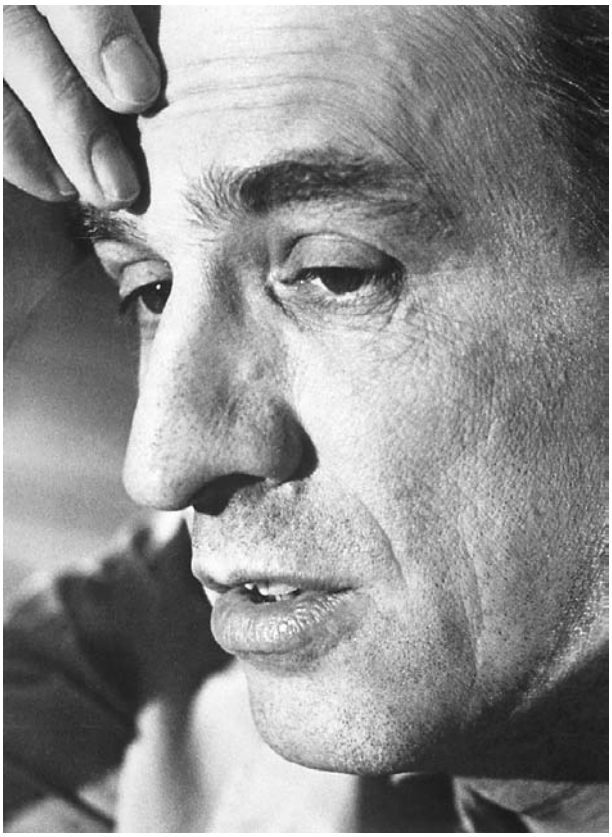

The trilogy is concerned with the problem of God's absence rather than His illusive presence and with the anguish arising from personal isolation rather than the enigma of human existence itself, and it presents Bergman's increasingly complex world view.

This sophistication is also evident in the coldly poetic lucidity and psychological ambiguity of *Persona* (1966). This masterpiece tells of a bizarre relationship between a young actress who has lapsed into catatonic silence and the loquacious nurse who cares for her. The film provides a fascinating insight into the dark recesses of human identity and the agonies of self-confrontation. *The Hour of the Wolf* (1968), about an artist who is haunted by spectres, marks what some feel is a regrettable return to Bergman's earlier use of mysticism. *Shame* (1968), an analysis of the degeneration induced by war, is as stylistically refined as *Persona* but lacks that film's oblique and richly textured inner resonance.

Due to tax problems Bergman spent much of the 1970s abroad and produced work for television in Norway and Germany as well as Sweden. His major theatrical films of this period include *Cries and Whispers* (1971) and *Autumn Sonata* (1978). Highly regarded among the television work are *Scenes from a Marriage* (1973) and *The Magic Flute* of the same year.

In 1982 Bergman released one of his most autobiographical films, the richly detailed *Fanny and Alexander*. Announced as his final film, it brings together many different themes from his previous works and is a powerful summary of his life and career. It is one of his most accessible films and quite possibly his best.

Since *Fanny and Alexander* Bergman has published an autobiography, *The Magic Lantern* (1988); and a novel, *Best Intentions* (1989); as well as continuing to write and direct for Swedish television and theater. *Best Intentions* was produced, from Bergman's script, for Swedish television in 1991.

Bergman's reputation has diminished, somewhat, in recent years, but he is still regarded as one of the great directors, and his films remain among the most widely recognized in the world. Many well-known American directors, such as Woody Allen, have paid homage to Bergman in their own films.

Further Reading

The most complete chronological study of Bergman's film career is found in Peter Cowie, *Swedish Cinema* (1966). For intelligent analyses of various films see Pauline Kael, *I Lost It at the Movies* (1965), *Kiss Kiss Bang Bang* (1968), and *5000 Nights at the Movies* (1982, expanded 1991); Stanley Kauffmann, *A World on Film* (1966); John Simon, *Private Screenings* (1967); Dwight Macdonald, *Dwight Macdonald on Movies* (1969); and Susan Sontag, *Styles of Radical Will* (1969). □

Henri Bergson

The French philosopher Henri Bergson (1859-1941) opposed mechanism and determinism and vigorously asserted the importance of pure intuition, duration, and liberty. Bergsonian thought is often referred to as vitalism.

Henri Bergson was born on Oct. 18, 1859, in Paris to a Jewish family of Polish and Irish ancestry. A brilliant student of classics and mathematics, he began to study philosophy in 1878 at the École Normale Supérieure. Three years later he started his long teaching career in Angers. He later taught at Clermont-Ferrand but returned in 1889 to Paris, where he spent the remainder of his teaching career. In 1900 he became a professor at the Collège de France, where his lectures attracted enormous audiences.

During World War I Bergson represented France in diplomatic missions to Spain and the United States; he was later active in the League of Nations. In 1921 he retired because of ill health but continued to meditate and write. Bergson was elected to the French Academy, and he received the 1927 Nobel Prize in literature. At the time of his death, in 1941, he was strongly attracted to Roman Catholicism but felt that he must remain a Jew as a protest against the Nazi occupation of France.

Philosophical Works

Charles Darwin's epic work *Origin of Species* was published in 1859. Within the next 30 years the doctrine of

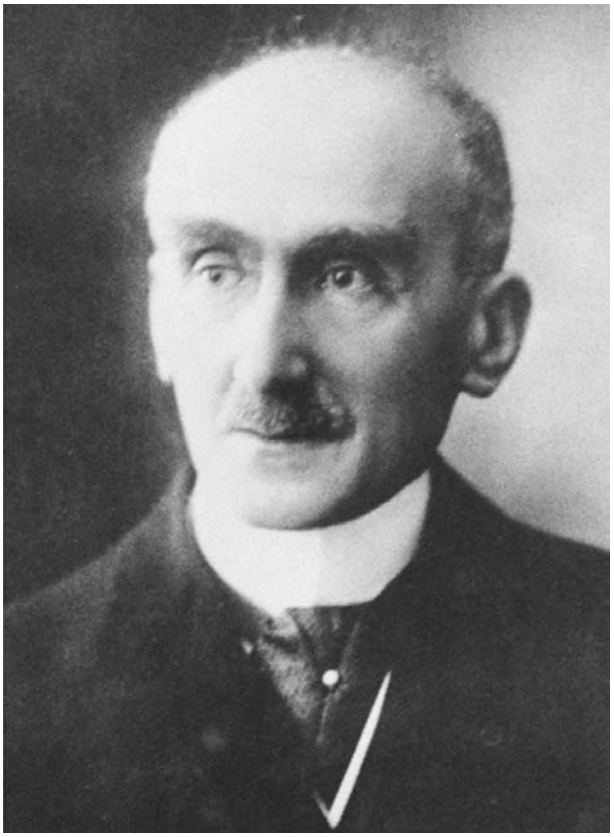

evolution—supported by the positivist methodology of empirical observation and controlled hypotheses—gained widespread intellectual acceptance. Bergson's writings, however, may be seen as a series of essays on the limitations of positivism and its narrow concept of evolution.

In *Time and Free Will* (1889) Bergson suggests that the distinction of philosophy from science indicates that there may be different modes of knowledge. In order to discover if science is the only valid from of cognition, he examines the data of experience to see whether the mind reads *from* nature or *into* nature. Bergson concludes that the immediate data of perception give man's mind an object extended in space; but equally important considerations—the object's duration and intensity—are given only by man's inner, temporal intuition. He criticizes determinism because it fails to consider the free variables of choice and deliberation.

In *Matter and Memory* (1896) Bergson continues this line of criticism by showing that the assumption of an exact one-to-one correspondence between mental image and physical stimulus completely fails to account for human consciousness. He points out that human ''consciousness is a memory'' that permits the body and mind to meet in action. Pure memory, as opposed to habitual or motor memory, selects one image from the large number of separate perceptions of an object. Elements of vitalism and pragmatism are evident in this work, especially in Bergson's view that sensation is not primarily a cognitive process but an action-oriented response of a living organism.

In *Introduction to Metaphysics* (1903) Bergson clearly distinguishes between science and philosophy. The scientific mind abstracts from reality by ''Freezing the flux'' of real duration into discontinues elements of juxtaposition and succession or space and time. This technique of reductive analysis is oriented toward the domination and control of nature. But metaphysics or philosophy attempts ''to dispense with symbols'' and to grasp the inner reality of things by intuition, a nonconceptual, empathetic seeing-into.

Bergson's best-known work, *Creative Evolution* (1907), argues that the traditional accounts of evolution ignore the fact of real, temporal duration. If evolution is reduced to mechanical laws, then time is merely another measure of place in which what is predictable or predetermined can occur. But Bergson holds that nature, like man, often exhibits unpredictable creative break-throughs. For example, the difference ''of kind rather than degree'' between sentient and conscious beings is a leap in the evolutionary scale. Man's capacities for thought, for symbolic communication in language, and for the invention of tools indicate ''the unique, exceptional success which life has won at a given moment of its evolution.''

In *The Two Sources of Morality and Religion* (1932) Bergson states that, just as scientific abstractions tend to eliminate the *élan vital,* or creative impulse, of nature, so can morality and religion become the residual abstractions of once-vital impulses. He compares ''closed societies,'' which reduce religion to blind adherence to dogma and ritual, to the ''open morality and souls'' of saints and heroes in whose works are found the creative moments of spirit that signal a radical transformation of humanity.

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Lavrenty Pavlovich Beria

The Soviet secret-police chief and political leader Lavrenty Pavlovich Beria (1899-1953) was a close associate of Stalin and was responsible for internal security—and terror—during the last 15 years of Stalin's rule.

Lavrenty Beria was the son of a Georgian peasant. In 1917, while a student at a technical school in Baku, he joined the Bolshevik party. He was involved in secutiry affairs for the Bolsheviks in Transcaucasia and quickly became the chief of Soviet security operations there.

In the 1930s, under Stalin's patronage, he rose to national prominence and in 1934 was elected to the Central Committee of the Bolshevik party. In 1935 he wrote an important book on the history of the Bolsheviks in Transcaucasia, a book that started the myth of a romantic young Stalin leading the revolutionary movement. Its publication firmly established his close relationship with Stalin. At the end of 1938, Beria—who had hitherto not been directly involved in the purge trials of the mid-1930s—became the head of Soviet security, then known as the NKVD. He concluded the era of the ''Great Purge'' by liquidating police officials, including his erstwhile superior, Yezhov. Though he ended the party purge, Beria initiated terrorist activities of his own, including wholesale deportations from the Baltic areas to forced labor camps.

During World War II Beria enhanced his prestige by assuming a wide variety of party, government, and military posts, even becoming a marshal of the Soviet Union. In 1946 he became a full member of the Politburo, the highest-ranking echelon of the Bolshevik party. However, he devoted most of his attention to secret-police work and was undoubtedly responsible for the lesser purges of 1949 (such as the ''Leningrad Case''). According to some accounts, by 1952 Stalin himself was alarmed by the amount of power wielded by Beria and planned to oust him.

When Stalin died in March 1953, Beria, V. M. Molotov, and G. M. Malenkov formed a triumvirate in an apparent effort to rule the Soviet Union. However, other Bolsheviks, fearing that once again power would be concentrated in one man, conspired to purge Beria. Officially, it was announced that Beria had been arrested in the summer of 1953, charged with espionage and various other offenses, and then tried and executed at the end of the year. But there are persistent and well-placed rumors that he was shot to death at a Politburo meeting soon after Stalin's death. In any case, news of his death was received with great relief by all levels of the population. As far as is known, Beria and his top aides were the last Bolsheviks of stature to have been executed. His name has been expunged from Soviet works, and he is generally regarded as one of the most heinous villains of the Stalin era.

Further Reading

There is no biography of Beria in English, but he is discussed at length in works concerning the Stalin era. These include Abdura Khman Avtokharnov, *Stalin and the Soviet Communist Party* (1959), and John Alexander Armstrong, *The Politics of Totalitarianism* (1961). Beria emerges as a particularly sinister character in the memoirs of Stalin's daughter, Svetlana Alliluyeva, *Twenty Letters to a Friend* (1967). □

Vitus Bering

Vitus Bering (1681-1741), a Dane in Russian employ, led two major exploratory expeditions that significantly expanded knowledge of the northern Pacific region.

Vitus Bering was born in the Danish town of Horsens in the summer of 1681. He became a lieutenant in the Russian navy in 1704, and during the Great Northern War he served in both the Black and Baltic seas. In January 1725 Peter I asked Bering to command the first Kamchatkan expedition, the aim of which was to determine the extent of the Siberian mainland and its relationship to North America.

Bering led the expedition over 6,000 miles of wilderness and reached Okhotsk on the Pacific coast on Sept. 30, 1726, nineteen months after leaving St. Petersburg. The group built ships and sailed to the Kamchatka Peninsula. The ship *Gabriel* was built there, and on July 14, 1728, Bering began his first exploration. The *Gabriel* sailed northward, rounding East Cape on August 14. Since the Asiatic coast trended westward and no land appeared to the north, Bering decided that he had fulfilled his mission; he turned back at latitude 67° 18′ to avoid wintering on a desolate and unknown shore. The expedition spent the winter at Kamchatka, where Bering saw numerous signs indicating land to the east. But bad weather during the following summer frustrated his attempts to locate this land, and the expedition returned to St. Petersburg in March 1730.

Great Northern Expedition

Since Bering had not explored the coast of Siberia beyond East Cape, critics claimed that he lacked courage and initiative and pointed out that the relationship between Asia and America remained a mystery. In defense Bering pro-

posed another exploratory mission, and in 1732 he was given command of the Great Northern Expedition. But what began as a fairly modest proposal was unrealistically inflated by the government. Bering was to locate and map the American coast as far as the first European settlement; other groups, coordinated by him, were to chart the Siberian coast and determine once and for all whether Asia and America were connected. Not only was Bering encumbered by a sizable scientific party, but he was also ordered to initiate economic development in eastern Siberia. Hopelessly overburdened, he was given full responsibility but was denied complete authority over his subordinates.

The first detachments left St. Petersburg in February 1733. Crossing Siberia with the throng of jealous officers, balky workers, and insubordinate scientists became a 3-year nightmare. By 1740 preparations at Okhotsk were completed, and the expedition sailed for Kamchatka, where it spent the winter. Bering set out in June 1741 with two ships, but the ships were soon separated and Bering continued alone on the *St. Peter*. He changed his course to the north and sighted land on July 16. A few days later he landed on what is now Kayak Island; but physically and morally exhausted and fearful of being trapped by contrary winds, Bering turned back toward Kamchatka.

The party sailed erratically southwestward, charting landfalls on the way. By the end of August, Bering was too ill to leave his cabin, and the first of many deaths among the crew occurred. On November 4 the coast of one of what are now called the Komandorskie Islands was sighted. With a battered ship and many sick men, Bering decided to winter on the island. Though he grew weaker each day, he continued to guide his men until his death on Dec. 8, 1741. He was buried on the island which now bears his name.

Forty-five of the 77 officers and men of the *St. Peter* eventually reached safety in 1742. The various parties of the Great Northern Expedition obtained significant geographic and scientific information: the strait, now named for Bering, dividing Asia and America, was discovered; the Siberian coast from the White Sea to the Kolyma River was charted; and the coast of America from Prince of Wales Island to the Komandorskie Islands was entered on the map.

Further Reading

The most authoritative and interesting work on Bering is F. A. Golder, *Bering's Voyages: An Account of the Efforts of Russians to Determine the Relation of Asia and America* (2 vols., 1922-1925). Peter Lauridsen, *Vitus Bering: The Discoverer of Bering Strait* (1889), is an apologia and strongly biased, but it is valuable as one of the first Western accounts to use Russian sources. Robert Murphy, *The Haunted Journey* (1961), is a popular work. An account of the expedition by the man who succeeded Bering is in Sven Waxell, *The American Expedition,* with an introduction and notes by M. A. Michael (1952). A short account is in Clarence C. Hulley, *Alaska, 1741-1953* (1953; rev. ed. entitled *Alaska, Past and Present, 1958*). □

Luciano Berio

Luciano Berio (born 1925), Italian composer, created some of the most advanced styles of music in the mid-20th century. His unique style is a result of the combination of Italian lyricism with a highly original idiom.

Luciano Berio was born in Onegia, northern Italy. His father and grandfather were church organists and composers. After preliminary study with his father, Berio entered the Milan Conservatory, specializing in piano, conducting, and composition and after graduation worked as an operatic coach and conductor. In 1951 he received a scholarship to the Berkshire Music Center at Tanglewood in Lenox, Massachusetts, where he studied with Luigi Dallapiccola, the Italian twelve-tone composer. Dallapiccola's influence is evident in the compositions Berio wrote after his return to Italy. *Nones* (1955), written to W. H. Auden's poem ''Ninth Hour,'' is ''totally controlled''; that is, not only the tones but also the durations, dynamics, and articulations follow a preconceived serial order.

In 1953 Berio attended the Darmstadt Summer School for New Music, where he met Karlheinz Stockhausen, Pierre Boulez, and other advanced young composers and became acquainted with their revolutionary musical ideas. Back in Milan, Berio established the first electronic music studio in Italy and started to compose in this medium. One of his first pieces was *Homage to Joyce,* in which the sound material is not electronically produced tones but is a reading of the opening section of the ''Sirens'' chapter of James Joyce's *Ulysses*. The sound of the words is distorted through tape manipulation so that meaning is lost and only expressive vocal sounds remain. Berio was fascinated with such sounds, and in many of his pieces he explored unusual manners of speaking and singing. In his discoveries the composer was greatly aided by his first wife, Cathy Berberian, the versatile American singer.

Circles (1961), for voice, harp, and percussion instruments, is another early piece that exploits the expressive quality of words. The words, an E. E. Cummings poem, are ''fractured,'' that is, separated into their component parts: single vowels and consonants. In *Visage* (1960) the singer emits cries, laughs, sobs, and moans, creating a whole drama on a preverbal level.

Berio was a characteristic 20th-century composer in that he did not repeat himself; each piece called for new sounds and embodied his developing aesthetic. *Sinfonia* (1968), an extraordinary composition written for eight singers (the Swingle Singers) and orchestra, is a vast collage of words and sounds, reflecting the complexity and disorder of modern life. Parts of it sound as though several radio programs were being played simultaneously. Underlying everything, a distorted but recognizable performance of the third movement of Gustav Mahler's Second Symphony can be heard. In addition, there are words from a Samuel Beckett play, student slogans from contemporary confronta-

tions, and fleeting references to a score of other composers ranging from J. S. Bach to Stockhausen. The piece is a Joycean bringing-together of everything in a time-destroying present. In spite of its unconventionality and complexity, the first performances were highly successful.

In the early 1970s, Berio began experimentation in opera, alongside his continuing orchestral, choral, and chamber pieces, notably the ongoing *Sequenza* series. However, despite the titular suggestion of *Opera* (1970), Berios's forays into the genre expectedly strayed from its traditional narrative structure while retaining its emotive peaks. Again working in collaboration with key figures of postmodern literature like Italo Calvino and Umberto Eco, Berio found an audience with subsequent ''operas'' such as *La Vera Storia* (1977), *Un Re in Ascolto* (1979), and *Outis* (1996), all of which deepened the composer's techniques of undermining normative conceptions of space and time. *Outis,* for example, was loosely based upon the classic myth of Odysseus, but lapsed in and out of a web of time frames, with Odysseus dying repeatedly in each scene. In the operas of Berio, characters were used less as coherent dramatic fictions and more as concepts on stage. Nonetheless, the works retained the color and excitement of opera, simultaneously celebrating the relationship with the legacy of musical history and interrogating that very relationship.

Berio became increasingly appreciated by a mass audience, and was hailed as a much-wanted link between popular audiences and the deconstructionist avant-garde. Accordingly, Berio was invited to give a series of oral dissertations for the 1993 Charles Eliot Norton lecture at Harvard University, a prestigious chair devoted to poetic expression in all the arts. Unfortunately, the lectures were ill received, the general consensus being that Berio's ideas were best expressed through his music.

Further Reading

Richard Steinitz's entry on Berio in *Contemporary Composers* (1994) provides an overall portrait of the composer as well as an exhaustive list of works. For a detailed companion to *Sinfonia,* see David Osmond-Smith's *Playing On Words: A Guide To Luciano Berio's Sinfonia* (1985). A good commentary on Berio's *Circles* appears in Wilfrid Mellers, *Caliban Reborn in Twentieth-Century Music* (1967). Joseph Machlis, *Introduction to Contemporary Music* (1961), and Peter S. Hansen, *An Introduction to Twentieth Century Music* (3d ed. 1971), contain a brief discussion of Berio. A good background book on the period is Otto Deri, *Exploring Twentieth-Century Music* (1968), which discusses the lives and analyzes the different styles of major 20th-century composers. □

Sali Berisha

The election of Sali Berisha (born 1944), the leader of the Democratic Party, as president of the Republic of Albania in April 1992 marked a stage in the country's transition from communism to political democracy. Berisha was involved in a series of scandals which led to his electoral defeat in 1997.

Sali Berisha was born on July 1, 1944, into a poor peasant family from the Tropoja district of northern Albania. After completing his education in local schools, he was admitted to the medical faculty of the University of Tirana, where he received his degree in 1967 ''with honors.'' Following graduation he specialized in cardiology and was subsequently appointed as an assistant professor of medicine at the university and as staff cardiologist at the Tirana General Hospital.

Although Berisha, like many other Albanian intellectuals and professionals, was viewed with suspicion by the regime of the Communist dictator, Enver Hoxha, he was nevertheless admitted to membership in the Albanian Party of Labor (Communist) in 1971. That same year he married Liri Rama, a pediatrician, and the couple eventually had two children, a daughter, Argita, and a son, Shkelzen.

During the 1970s Berisha gained distinction as the leading researcher in the field of cardiology in Albania and became professor of cardiology at the University of Tirana. In 1978 he received a United Nations Educational, Scientific, and Cultural Organization (UNESCO) fellowship for nine months of advanced study and training in Paris. Upon his return to Albania Berisha initiated a research program in hemodynamics that attracted considerable attention among his colleagues in Europe. He was selected in 1986 as a member of the European Committee for Research in the Medical Sciences, headquartered in Copenhagen. As Berisha's international reputation grew, he was invited to share the results of his research in European medical journals.

With the death in 1985 of Enver Hoxha, the long-time (1944-1985) Albanian dictator, Berisha hoped that the country's new leader, Ramiz Alia, would repudiate his predecessor's hard-line Stalinist policies and encourage change. But Berisha, along with a growing number of Albanian intellectuals, students, and young workers, was disappointed when these expectations were not realized. By 1989, as the countries of Eastern Europe began to abandon communism, Berisha and other advocates of reform became more outspoken in their calls for change in Albania. In an October 1989 interview with the Albanian Television Service, Berisha urged the regime to initiate a broad program of liberalization. The Albanian authorities, however, refused to permit the taped interview to be aired. When the Albanian government, responding to popular pressure, promulgated a series of economic and legal reforms in early 1990, Berisha applauded the initiative but urged the regime to expand the scope of these reforms to include the establishment of a market economy and a multiparty democratic political system.

By the beginning of 1990 Berisha had emerged as one of the most respected spokespersons for the reform movement in Albania. In an interview published in the newspaper *Drita* on May 20, 1990, Berisha demanded that the remaining barriers to freedom of thought and expression be ended, that Albanians be granted the right to travel freely within the country and abroad, and that Albania abandon its isolationist foreign policy. At a July 1990 meeting of the nation's intellectuals convened by President Ramiz Alia, Berisha urged the Albanian Party of Labor (APL) to surrender its political monopoly, sanction the drafting of a new democratic constitution, and remove all monuments to Stalin in the country. In an article published in the newspaper *Bashkimi,* Berisha condemned what he termed the ''cosmetic reforms'' of the Alia regime, which he charged had only served to aggravate unrest within the nation. Without political pluralism, he argued, there could be no true democracy in Albania. To underscore his break with Alia and the Communists, Berisha resigned from the APL at this time.

In December 1990, following a series of student demonstrations and outbreaks of violence that had forced the government to approve the establishment of a multiparty system, Berisha emerged as the leader of the Democratic Party (DP), the first and largest of the new opposition parties. He was formally elected DP chairman in February 1991 at the party's first national congress.

Although the DP was unable to match the organizational and financial resources of the APL, in the March 1991 parliamentary elections, it won 39 percent of the popular vote and emerged as the main opposition party in the National Assembly. When the newly elected APL government, however, was unable to govern the country following the outbreak of a general strike called by noncommunist trade unions, the DP agreed to participate in a coalition government mandated to address the nation's economic problems and make arrangements for a new election. By December 1991 Berisha and the DP had become sufficiently alarmed by the continued deterioration of the economy, breakdown of law and order, and reports of official corruption to withdraw from the ruling coalition and request new elections.

The March 1992 parliamentary elections resulted in a dramatic reversal of the results of the previous year, with the Democratic Party winning 62 percent of the popular vote and 92 of the 140 seats in the National Assembly. Following the resignation of President Alia, the DP-dominated National Assembly on April 8, 1992, elected Sali Berisha to the position. As the first noncommunist head of state, Berisha's election represented the first stage in Albania's transition from communism to democracy.

Upon assuming office, Berisha announced that the major goals of his government were to restore law and order, privatize and revitalize the economy, and strengthen Albania's external ties—especially with Western Europe and the United States. During the first two years of his presidency, Berisha could claim some notable successes in realizing his objectives. There was a significant decline in the nation's crime rate. After disastrous falls in production during 1991 and 1992, the country's gross national product rose by 8 percent in 1993. Additionally, by 1994 the country's runaway inflation rate and government budgetary deficits had been curbed while the private sector of the economy continued to grow. Albania had succeeded in ending its diplomatic isolation and expanded its relations with the European Union, the United States, and various international organizations and agencies. In 1994 Berisha was clearly the most popular and influential political personality in Albania.

Berisha's popularity, however, was short-lived. By October of 1995 he and his administration had endured harsh criticism for supporting legislation to exclude members of the old regime from participating as candidates in the 1996 parliamentary elections. Following the 1996 elections President Berisha was blamed for a series of pyramid schemes, the most notorious of which was known as the Gjallica pyramid scam. Albanians feared as much as $2 billion dollars may have been invested in the phony schemes. The public outcry soon escalated into rioting as Berisha's already waning support continued to erode.

The year 1997 was marred by increasing civil unrest in the country. Berisha lost favor with prominent nations and eventually dissolved his own government in March of 1997. He then attempted to establish a coup with himself in effect a dictator. The citizens responded with increased rioting. This general deterioration of the political climate kept Albania on the verge of civil war until parliamentary elections in June of 1997 resulted in a defeat for Berisha and his Democratic Party.

Further Reading

A brief biographical sketch of Berisha appears in the publication *Democratic Party of Albania* (1992). Useful accounts of political developments in Albania during the transition from communism to democracy appear in Elez Biberaj, ''Albania,'' in *Eastern Europe in Revolution* (1992), and in Nicholas Pano, ''Albania,'' in *The Columbia History of Eastern Europe in the Twentieth Century* (1992). For an account of more recent developments in Albania under Berisha, see Elez Biberaj,

''Albania's Road to Democracy,'' *Current History* (November 1993). Berisha's presidential activities are chronicled in the Albanian press and the daily *News Bulletin of the Albanian Telegraphic Agency*.

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George Berkeley

The Anglo-Irish thinker and Anglican bishop George Berkeley (1685-1753) developed a unique type of idealism based on an empirically oriented attack on abstract philosophizing combined with a defense of immaterialism.

Although born on March 3, 1685, at Dysert Castle in County Kilkenny, Ireland, George Berkeley considered himself to be English. He entered the county school at the age of 11 and in 1700 went to Trinity College, Dublin. He earned a bachelor of arts degree in 1704 and a master of arts degree in 1707, the year in which he became a fellow. Berkeley maintained his appointment until 1724, when he became dean of Derry, but taught at Dublin only until 1712. During this time he formed a club to discuss the ''new philosophy'' and wrote his most important works: *Essay towards a New Theory of Vision* (1709); *Treatise Concerning the Principles of Human Knowledge,* pt. 1 (1710); and *Three Dialogues between Hylas and Philonous* (1713).

Berkeley traveled to England in 1713. He was an intellectual and social success in London; he met the essayists Joseph Addison and Richard Steele and later contributed articles to the *Guardian*. The poet Alexander Pope described the young philosopher as possessed of ''every virtue under heaven.'' Most of Berkeley's introductions to English literati were arranged by his older Dublin colleague and fellow clergyman, the satirist Jonathan Swift. The most important of these contacts was Lord Peterborough, whom Berkeley accompanied to Europe as chaplain in 1714-1715. During this journey he may have met the French philosopher Nicholas Malebranche. Between 1716 and 1720 Berkeley resided mainly in Italy and France, and while traveling he lost the manuscript of the second part of *Principles of Human Knowledge,* which was never rewritten.

In 1721 he published a short treatise on natural philosophy, *De motu*. and an anonymous book on social reformation, *Essay towards Preventing the Ruin of Great Britain*. About this time Berkeley conceived the idea of establishing a college in the Bermudas to reform the manners of the English colonists and introduce the gospel to the ''American savages.'' Through the influence of his friends he received the necessary patents from Parliament and promises of financial assistance. In September 1728 he married Anne Foster, and shortly thereafter he sailed for the New World. From January 1729 until the fall of 1731 he lived in Newport, R. I. During this period he wrote *Alciphron,* a series of dialogues directed against freethinkers. The financing of the Bermuda scheme eventually failed and, after donating his books and property to Yale College, he returned with his family to London.

In 1734 Berkeley returned to Ireland as bishop of Cloyne, and he remained there for the next 18 years. Distressed at the widespread famine and disease in Ireland, he devoted himself to social and medical studies. In 1744 he created a considerable stir by publishing *Siris,* a work that extolled the virtues of tar-water as a cure for virtually all bodily ills and presented his final metaphysical and religious ideas. On the occasion of fighting between Catholics and Protestants, he wrote several liberal tracts promoting tolerance and humanity. Berkeley retired to Oxford University in 1752 and died suddenly on Jan. 14, 1753.

His Philosophy

The ''new way of ideas'' of British empiricism had been prepared for Berkeley by John Locke. In a broad sense empiricism is an attempt to derive all knowledge from experience. According to Locke, all knowledge is derived from the external five senses or the internal sense of reflection. But from a psychological viewpoint both sensations and concepts are found *in* the mind. Thus, even sensations are ideal as images which re-present external objects.

The ubiquity of ideas, as sense images as well as concepts, led Berkeley to original psychological and metaphysical views. In *Essay towards a New Theory of Vision* he argued that man does not immediately perceive either the distance of objects from him or their spatial relations to others. He states that distance and magnitude are suggested by past experience of the correlation between sight and touch.

According to Berkeley, it was a short step for him from the psychological recognition of the ideality of sense perceptions to the metaphysical acknowledgement of the immateriality of all reality. He was the first thinker to take the position of denying material reality. In *Principles of Human Knowledge* and *Three Dialogues* he argues that if the only evidence for an object's existence is its being perceived, then the conclusion is that existence consists entirely in being perceived or perceiving and that minds and their ideas constitute reality.

This immaterialist thesis, *Esse est percipi* (to be is to be perceived), is more important as a criticism of materialism than as an exposition of his own spiritualism. In Berkeley's view it is God and His active perception who preserves man from vanishing worlds when objects are not being perceived by him. This means that minds and ideas, which can be empirically verified, are the only realities and that reality is identical with appearance.

Further Reading

The standard edition of Berkeley is edited by A. A. Luce and T. E. Jessop, *The Works of George Berkeley, Bishop of Cloyne,* (9 vols., 1948-1957). The best biography is by A. A. Luce, *The Life of George Berkeley, Bishop of Cloyne* (1949). See also J. Wild, *George Berkeley: A Study of His Life and Philosophy* (1936); A. A. Luce, *Berkeley's Immaterialism* (1945); E. A. Sillem, *George Berkeley and the Proofs for the Existence of God* (1957); D. M. Armstrong, Berkeley's *Theory of Vision* (1960); and A. A. Luce, *The Dialectic of Immaterialism* (1963). □

Sir William Berkeley

Sir William Berkeley (1606-1677), English royal governor of the colony of Virginia, was a leading protagonist in Bacon's Rebellion. He made substantial contributions to the colony but was almost fanatically loyal to England.

William Berkeley was the son of Maurice Berkeley of Bruton, Somerset, and brother of Lord John Berkeley, a proprietor of Carolina. William was educated at Oxford, where he received a bachelor of arts degree in 1624 and a master of arts in 1629. Because of his family's influence at court, Berkeley won a place in the Privy Chamber and became a leading courtier. He exhibited literary skill; one of his plays, *The Lost Lady,* was published in 1639 and was later produced on the London stage. Berkeley was knighted by Charles I in July 1639.

Colonial Service

Berkeley's first chance for service in America came in 1632, when he was made one of England's commissioners for Canada. In 1641 Charles I appointed Berkeley governor of Virginia. The problems facing him in Virginia were formidable. He mollified disgruntled planters by granting them an important role in the government and rectifying abuses of previous administrations. Berkeley's vigorous prosecution of the Native American wars was crucial in winning the Virginians' confidence. He pressed the campaign on the frontiers, personally taking the field to command, and captured the aged Native American chief Opechancanough, thereby gaining a period of relative peace. His resolute action unified the colonists behind his leadership.

The unity which Berkeley engendered was exemplified during the Puritan Revolution in England. The governor's prestige ensured that Virginia would remain loyal to the Stuart cause. After Charles I was beheaded in 1649, Berkeley denounced Cromwell and proclaimed Charles II king of England. Eventually, in 1652, when Virginia was forced to submit to Cromwell's authority, Berkeley resigned his office and retired to his plantation at Green Spring, Va. Just prior to the Restoration (1660), the Virginia Assembly chose Berkeley to serve as governor until Charles II's wishes were known—a token of the high regard in which Berkeley was held.

William Berkeley (standing)

The Restoration

Upon Charles II's assumption of the throne in 1660, Berkeley was reappointed governor. Visiting England in 1661, he demonstrated the dual loyalty to the Stuarts and Virginia that characterized his career. He had returned to England both to pay homage to the new ruler and to support Virginia's complaints against new mercantile legislation. Evidence of Charles II's satisfaction with Berkeley was the designation of Virginia as the King's ''Old Dominion.'' Moreover, Berkeley was included among the eight proprietors of Carolina. But Berkeley was less successful in his work for the colony of Virginia. He could do nothing to relax the mercantile requirement that Virginia's tobacco be shipped to England. In a pamphlet (1662) he noted that thousands of Virginians were thereby ''impoverished to enrich little more than forty [English] merchants.'' He returned to the colony with little to show for his efforts.

Bacon's Rebellion

The uprising known as Bacon's Rebellion (1675-1676) reflected Berkeley's failure during his last years as governor. Within a short period, the governor, who had been called ''the Darling of the People,'' became a party to the struggle that has marred his reputation ever since.

There were several causes of Bacon's Rebellion: economic depression (resulting in part from English mercantile legislation), fears regarding the territorial integrity of Virginia, heavy taxation, inequities in the tax burden, and lingering complaints about local government. These afforded the fuel for rebellion; what provided the spark was renewed conflict with the bordering Native Americans. Because Berkeley reacted slowly to the Native American danger, vigilante forces were organized to protect the frontiers. Some colonists charged that Berkeley's lack of action was a result of his personal involvement in the Native American trade. Berkeley misjudged the situation. Nearing 70 years old in 1675, stubborn and irascible, he felt action by frontiersmen would make the situation worse. After a young planter, Nathaniel Bacon, demanded a commission to fight the Native Americans and then went into battle without the governor's consent, Berkeley proclaimed Bacon a rebel and removed him from the council. A state of civil war resulted, with Bacon holding the stronger hand.

Berkeley's Ignominy

The fury of Bacon's Rebellion was directed primarily against the Native Americans. The confrontation with Berkeley had always been uncertain, because he still retained the post of governor. After Bacon died in October 1676, the rebellion began to wane. Berkeley unwisely took vengeance by executing 23 rebel leaders and confiscating their property. He continued the executions over the objections of the King's commissioners, who were sent to replace Berkeley and report on conditions in Virginia. Instead of peace, a strained situation resulted, with Berkeley defying the King's commissioners. Finally, his health broken, Berkeley sailed unhappily for England. ''The King is not a little surprised to find a person, who has been so loyal, fall into such errors,'' Berkeley was informed. He soon died, never having an opportunity to defend himself before the King he revered.

Further Reading

A biographical account of Berkeley may be found in Philip Alexander Bruce, *The Virginia Plutarch* (2 vols., 1929). Two conflicting estimates of Berkeley's career and role in Bacon's Rebellion are offered in Thomas Jefferson Wertenbaker, *Torchbearer of the Revolution: The Story of Bacon's Rebellion and Its Leader* (1940), and in Wilcomb E. Washburn, *The Governor and the Rebel: A History of Bacon's Rebellion in Virginia* (1957). An excellent summary of the evidence is in Wesley Frank Craven, *The Colonies in Transition: 1660-1713* (1967). Readers interested in the first years of the Southern colonies can rely on Craven's *The Southern Colonies in the Seventeenth Century: 1607-1689* (1949). Authoritative also is Richard L. Morton, *Colonial Virginia* (2 vols., 1960). □

Adolf Augustus Berle Jr.

Adolf Augustus Berle, Jr. (1895-1971), was an educator, a diplomat, a government official, and a provocative interpreter of the United States corporate economy.

Adolf Berle was born in Boston, Mass., on Jan. 27, 1895. He earned his bachelor's degree from Harvard College in 1913 and his master's in 1914. He then entered Harvard Law School, from which he received his degree in 1916, at the age of 21.

Years of Public Service

After a year of law practice in Boston, followed by a year with the United States commission to negotiate the peace with Germany, Berle moved to New York City in 1919 to become a member of the law firm of Berle, Berle and Brunner, where he remained, taking frequent leaves for public and diplomatic service. He was professor of corporation law on the faculty of Columbia Law School from 1927 until he retired as professor emeritus in 1964. He was a member of the board of directors of such public, civic, and educational institutions as SuCrest and the Twentieth Century Fund of New York City, and École de l'Europe Libre, France. He was also chamberlain of New York City during 1934-1938.

In 1933 he began a long and distinguished career of high-level government assignments. He was a member of the original ''brain trust'' in the early years of President Franklin Roosevelt's first administration. He served as special counsel to the Reconstruction Finance Corporation (1933-1938), assistant secretary of state (1938-1944), United States ambassador to Brazil (1945-1946), chairman of the Task Force on Latin America (1961), and consultant to the secretary of state (1961-1962). At intervals throughout this period he also served as United States delegate to the Inter-American Conference for Maintenance of Peace (Buenos Aires, 1936-1937); and two Pan American conferences

(Lima, Peru, 1938; Havana, Cuba, 1940). He was president of the International Conference on Civil Aviation and chairman of the American delegation (Chicago, 1944). Berle died in New York City on Feb. 17, 1971.

Structure of the American Economy

Berle's scholarly works include numerous law texts, legal, social, and economic commentaries, and treatises on the United States corporate economy. By far the best-known and most frequently cited of these works are *The Modern Corporation and Private Property* (1932, coauthored with Gardiner Means), *The 20th Century Capitalist Revolution* (1954), and *Power without Property* (1959).

In *The Modern Corporation,* Berle and Means presented an analysis of the structure of the American economy, showing that the means of production were highly concentrated in the hands of the largest 200 corporations, that this concentration was increasing, and that within the large corporations which so dominated the economy there was a clear divorcement of ownership from control. Since the American private-property legal system had been based on the assumption that those who owned property possessed the rights and power to use it for their own benefit, the Berle and Means thesis called into serious question the operability of the legal system on which the private-enterprise economy had been built.

In the two later volumes Berle advanced the companion thesis that management of large corporate enterprise, in addition to having become liberated from the control of corporate owners (stockholders), had acquired sufficient power to have become liberated from the market forces of competition as well. He concluded, therefore, that much of the economic theory pertaining to the functioning of the marketplace, which served as a rationale for the free-enterprise market economy, had been rendered obsolete by the accumulation of immense power in the hands of corporate management. This provocative thesis generated much debate among economists and legal scholars, a debate that still continues.

Further Reading

References to Berle's work are found in numerous discussions on the American economy. *The American Economic System: An Anthology of Writings concerning the American Economy,* compiled by Massimo Salvadori (1963), contains a useful section on Berle's analysis of the modern corporation. See also George A. Steiner, *Government's Role in Economic Life* (1957), and Peter d'A. Jones, *America's Wealth* (1963).

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Irving Berlin

The American composer Irving Berlin (1888-1989) produced about 800 songs, many of which attained worldwide popularity. His patriotic songs, especially "God Bless America," seemed to epitomize the mass American sentiments of the era.

Irving Berlin was born Israel Baline in Tyumen, Russia, on May 11, 1888. The family of nine fled the persecutions of Jews in Russia in 1893 and settled in New York City, where, like so many other immigrants of that time, they lived on the Lower East Side. The family's first years in America were very difficult—at one time they all sold newspapers on the streets. Israel, the youngest child, was first exposed to music in the synagogue in which his father occasionally sang as cantor; he also received singing lessons from his father.

When the boy left home at 14, he made money by singing in saloons on New York's Bowery. He attended school for two years but had no formal musical education; he never learned to read or notate music.

It was while working as a singing waiter that Israel Baline, collaborating with a coworker named Nicholson on a song entitled "Marie from Sunny Italy," became I. Berlin, lyricist. This was the name he chose to appear on the sheet music when the song was published shortly after, in 1907.

Subsequently, Berlin began to gain recognition as a clever lyricist. He provided words for "Queenie, My Own," "Dorando," and "Sadie Salome, Go Home." The last was something of a success, and he was hired by a Tin Pan Alley

publisher to write words for new songs. Within a year, despite his continuing difficulty in writing English, Berlin was established as a rising talent in the popular-music business.

Somewhat belatedly music publishers became interested in exploiting ragtime, the highly original creation of African-American musicians in the South and Midwest during the 1880s and 1890s. Berlin contributed lyrics (and a few tunes) to several mild ragtime songs. In 1911 he wrote the words and music for ''Alexander's Ragtime Band,'' which started toward worldwide popularity when sung by Emma Carus in Chicago that year. It is ironic that one of the most famous of all ''ragtime'' songs employs a few conventional syncopations but no real ragtime at all.

Berlin's fame soared. He wrote his first complete musical score in 1914, *Watch Your Step,* followed by *Stop, Look, Listen*. In the Army during World War I he wrote a successful soldier show entitled *Yip, Yip, Yaphank* (1919), which contained ''Oh, How I Hate to Get Up in the Morning.'' In 1919 he founded his own music publishing company, Irving Berlin, Inc.

His most successful subsequent shows included *Ziegfeld Follies* (1919, 1920, 1927), *Music Box Revues* (1921-1924), *As Thousands Cheer* (1933), *This Is the Army* (1942), *Annie Get Your Gun* (1946), and *Call Me Madam* (1950). His best-known scores for films include *Top Hat* (1935), *Follow the Fleet* (1936), and *Holiday Inn* (1942).

Among Berlin's best known songs are ''White Christmas'' and ''God Bless America'' which are perennial holiday favorites to this day.

Commenting on the composer who produced more popular hits than any other of his generation, Harold Clurman wrote in 1949, ''Irving Berlin's genius consists not so much in his adaptability to every historical and theatrical contingency, but rather in his capacity to discover the root need and sentiment of all our American lives.''

Berlin's 100th birthday was celebrated in a televised special from Carnegie Hall. When he died in New York on September 22, 1989 he was remembered as a symbol of the nation. As fellow songwriter Jerome Kern was quoted in Alexander Woolcott's biography of Berlin: ''Irving Berlin has no place in American Music. He *is* American Music.''

Further Reading

Alexander Woollcott, *The Story of Irving Berlin* (1925), is an affectionate and stylishly written account of Berlin's early career. *The Songs of Irving Berlin* (1957?), a catalog of his works, was published by the Irving Berlin Music Corporation. For background on Berlin and American musical comedy see David Ewen, *Complete Book of the American Musical Theater* (1959; rev. ed. 1968) and *The Story of America's Musical Theater* (1961; rev. ed. 1968), Stanley Green, *World of Musical Comedy* (1960; rev. ed. 1968), and Laurence Bergreen, *As Thousands Cheer: The Life of Irving Berlin* (1990). □

Isaiah Berlin

British philosopher, Isaiah Berlin (born 1909), wrote widely on topics involving the history of ideas, political philosophy, and the relationship of the individual to society. He skillfully explored the history of ideas to find ways in which society can use large philosophical principles to secure individual conformity to social values.

Isaiah Berlin was born in Riga, Latvia, on June 9, 1909. The family moved often and eventually ended up in St. Petersburg. Even as a young child he witnessed some of the most profound events of the 20th century, when at the age of six he watched the Russian Revolution unfold in the streets below the family's apartment window. The family emigrated to Great Britain in March, 1920 when Berlin was eleven. By July of that same year, Berlin had won first prize for an essay in English. He was educated at St. Paul's School, London, and then attended Corpus Christi College, Oxford (B.A. in 1932, M.A. in 1935). He later was awarded many honorary degrees.

His early career was devoted to diplomatic work, and he served in the British embassies in Washington (1942-1945) and Moscow (1945-1946). At the British embassy in Washington, he was responsible for reporting on American public opinion during the war. He so impressed Prime Minister Winston Churchill with his reports that Churchill asked

to meet ''this man Berlin''. Shortly thereafter, Churchill found himself entertaining the American composer Irving Berlin. This type of mix-up between the two happened often, including a time in 1932 when Berlin was elected the first Jewish Fellow at All Souls College in Oxford and the Chief Rabbi of England congratulated Irving Berlin for the honor in the *Jewish Chronicle*.

Isaiah Berlin was a lecturer at various colleges at Oxford after 1933 and was a visiting professor at scores of American colleges—most notably Harvard, Princeton, and The City College of New York. He was president of the British Academy from 1974 to 1978 and a member of the board of governors of Hebrew University in Jerusalem. He was knighted in 1957 and received The Order of Merit in 1971. Berlin married Aline Elizabeth Yvonne de Gunzburg in 1956.

As a young man Berlin became an avid Zionist. He felt that Zionism was the natural liberation movement of the Jewish people, who after two millennia in exile had a right to their own homeland. Berlin's family was integral to the establishment of the Hasidic dynasty of Lubavitch during the Napoleonic Wars. He was related to Rebbe Menacham Schneerson, a Lubavitcher whose followers believed he was the Messiah, and violinist Yehude Menuhin. Aline Berlin's family was also prestigious in the Russian Jewish community, where as the Barons De Ginsbourg, served as grand bankers in Russia and Paris and as renowned philanthropists. He viewed the Jewish community as an extended family and for Berlin, a ''strong family feeling was one of the primary colors of human emotion.'' Throughout his career, Berlin retained a deep interest in human emotion and its effects on history and ideas.

Berlin was first and foremost a historian of ideas. He was most well known in America for his books *Karl Marx: His Life and Environment* (1939), *Four Essays on Liberty* (1969), and *Vico and Herder: Two Studies in the History of Ideas* (1976). At the heart of his philosophy of history is the conviction that the tools of science are the servants of historians rather than their masters. This means that science by itself cannot provide us with predictive explanations that account for social transformation. Natural selection may be able to explain the transformations among species but it cannot explain the more complex changes that take place within the interplay of ideas and political traditions. Furthermore, while the methods of science are indispensable for historical explanation, the historian cannot discover laws of historical development in the sense that the physicist can discover the laws of planetary motion. The historian must appeal to larger explanatory concepts than are to be found within a mechanistic science.

Two such concepts that often appear in Berlin's picture of history are the interrelated concepts of *monism* and *pluralism*. Monism represents the tendency on the part of human beings to see unity amidst diversity. More important, it involves a tendency to subordinate individual values to larger social values. Monism is, in many respects, utopian. Monists tend to picture humans as striving toward one ultimate end and individuals as servants of larger historical processes. For example, within psychology a monistic thinker would tend to see all behavior as deriving from a common source or a common principle. Sigmund Freud conceived of all human behavior as deriving from the fundamental desire of individuals to secure their own private pleasure; all human energy is libidinal and all human action is to be understood as the working out of this libidinal energy. Why is Shakespeare a great writer? The Freudian answer is monistic in the sense that Shakespeare's art was his way of sublimating sexual or libidinal energy.

Another kind of monistic thinker was Karl Marx, the 19th-century philosopher and economist whose ideas spawned 20th-century communism. Marx believed that all social behavior had a common root, namely, economics. For Marx, if one wished to explain any social or historical phenomenon, one merely had to discover economic factors that caused the phenomenon. For example, Marx believed that World War I was caused by capitalists in England, France, and Germany who were using their respective governments as a means of eliminating competitors. Both Freud and Marx were monists. Berlin suggested that monistic thinkers tend to see a common thread running through all human events.

Berlin was skeptical of all monisms. He held that the development of ideas and traditions is far more diverse than monists care to admit. Furthermore, there is no utopian ideal that history is moving toward. This view of history colors all of Berlin's other work. To illustrate this skepticism regarding monism we can examine Berlin's views on moral theory. Monism, he argued, has exerted a powerful influence within moral theory. Monistic moral opinions are

rooted in the belief that all our moral views must be derivable from a single moral axiom, such as the utilitarian ideal of maximizing social welfare. This moral ideal is monistic in the sense that it is pictured as basic or fundamental and therefore deserving of priority in all moral reasoning. Consequently, any moral opinion or principle that conflicts with this basic rule must be rejected. But this monistic picture of moral priority often comes into conflict with other basic intuitions such as the desire to protect individuals whose legitimate, autonomous behavior seems at odds with social welfare. For Berlin, monism fails precisely because no moral principle has universal priority. Rather, our moral lives are made up of fundamental compromises between competing principles, and there may be no ideal vantage point from which to determine what are the legitimate compromises.

Another example of this conflict between monism and pluralism within our moral lives involves the conflicting duty to respect the individual's right to be left alone (Berlin calls this negative freedom) and the corresponding duty to prevent others from becoming slaves of self-destructive desires such as drugs or alcohol or blatant ignorance. One is positively free when one is governed by ''rational motives'' and not controlled by irrational desires. Our duty to secure positive freedom may come into conflict with the individual's negative freedom, i.e., his or her right to be left alone. Berlin represents negative freedom as fundamental.

Berlin's pluralism can best be explained by a utopian or monistic critique. Berlin's support for the primacy of negative freedom was grounded largely on his experience with the Cold War and the tendency on the part of communists to use positive freedom as a means of enslaving millions. The communists argued that one can only be rationally free if one lives in a classless society devoid of economic differences. Furthermore, the Stalinist version of communism that controlled the former Soviet Union acted as if any violation of individual rights was permitted as long as it would contribute to the utopian ideal of a classless society. But surely monists need not be identified with Stalinist repression. One can still accept that there are modest versions of monism and utopianism which include both respect for the rights of individuals and modest concern for the public good.

Berlin's short work titled *The Hedgehog and the Fox* (1953) is a masterpiece of literary and interpretative philosophy which contains his description of Leo Tolstoy's philosophical views on history. Tolstoy, like Berlin, was profoundly skeptical that individuals, even powerful individuals such as Napoleon, understand and control the events within history. To see Napoleon as controlling history is similar to assuming that a drop of water can control the direction of the Mississippi River. For Tolstoy there was a pattern to history just as there is a direction to the Mississippi but we are unable to see this pattern just as the fish is unable to see the direction of the Mississippi. Tolstoy accepted that history is determined, but he was very skeptical that the materialistic philosophies of Marx or the spiritualistic philosophies of the German idealists could discern the pattern of human history. Finally, in Berlin's essay entitled ''From Hope and Fear Set Free'' he tackled the grand assumption of the West; namely, that the growth of knowledge will liberate individuals. His arguments against this view indicate the profound influence that Tolstoy had on his thought.

When asked to write an autobiography, Berlin refused and referred interested persons to the 1981 book, *Personal Impressions* as his reflections on the important figures whose ideas became visions that shaped their lives. Coupled with his books, *Against the Current* a book of essays on the history of ideas, *Russian Thinkers, Concepts and Categories* these philosophical writings provide the interested public with a comprehensive collection of his reflections and ideas. A collection of nine additional essays were released in 1997, based on lectures given between 1950 and 1972, and confirmed again the enormous breadth and erudition of Berlin's scholarship and intellect.

Further Reading

Isaiah Berlin was a clear writer whose literary elegance is marked by a simplicity and clarity that may be unequaled among 20th-century British philosophers. Perhaps his most well-known book is *Four Essays on Liberty* (1969), which contains his essay ''Two Concepts of Liberty.'' Here he spells out his views on positive and negative freedom. See other Berlin writings discussed in the text. For views on Berlin by contemporaries see Henry Hardy, ed., *Personal Impressions: Isaiah Berlin,* with an introduction by Noel Annan (1980). Although no autobiography exists, Berlin's views and reflections can be found in all of his works. Additional sources for insights into Berlin include: ''The Philosopher of Sympathy: Isaiah Berlin and the Fate of Humanism,'' *New Republic* (February 20, 1995); *The Sense of Reality: Studies in Ideas and their History: Isaiah Berlin* (1997). □

Louis Hector Berlioz

Louis Hector Berlioz (1803-1869) was a French composer, conductor, and music critic. His works contributed to the burgeoning romanticism and influenced orchestral techniques for more than a century.

Hector Berlioz is the epitome of the romantic artist, together with the writer Victor Hugo and the painter Eugène Delacroix. Berlioz helped to break old molds and create new forms full of strong contrasts of passion and emotion. He ranks indubitably as one of the most original creative musicians of all time.

Berlioz was born at La-Côte-Saint-André (Isère) on Dec. 9, 1803, the son of a doctor. His father, a cultured man, was his first teacher. Berlioz formed his lifelong attachment to the poetry of Virgil at this time. From the age of 12 he took music lessons; he studied flute and then guitar, and these were the only instruments he ever played. After reading some treatises on harmony he began to compose.

Musical Life in Paris

After matriculating at Grenoble in 1821, Berlioz continued his university studies at Paris in medicine for a year. But medicine did not interest him, and he threw himself wholeheartedly into Parisian musical life, frequenting the opera and studying scores, especially those of Christoph Willibald Gluck, Gasparo Spontini, and Carl Maria von Weber, at the Conservatory library. He became a student of Jean François Lesueur, a teacher at the Conservatory, from whom he learned to experiment in program music. By 1823 Berlioz was also working as a critic on *Le Corsaire* and composing. His first efforts went quite badly: two attempts to win the coveted Prix de Rome resulted in failure, and his new works suffered from bad performances.

In 1826 Berlioz entered the Conservatory. His father suspended his allowance, and Berlioz subsisted by singing in a theater chorus, writing a few articles, and giving lessons in flute and solfeggio. Despite this, his creative output flourished, and in 1828 he presented a concert of his own music at the Conservatory, including the *Waverley* Overture; excerpts from an opera, *Les Francs-Juges;* a cantata, *La Révolution grecque;* the *Resurrexit* from a Mass; another cantata, *La Mort d'Orphée;* and the *Marche des rois Mages*.

In the meantime Berlioz became passionately fond of the works of Shakespeare, especially performances of his plays by an English dramatic company, one of whose members was the actress Harriett Smithson, with whom he fell hopelessly in love. He also read a great deal in English romantic literature. Another important influence was the symphonies of Beethoven—his last and greatest musical discovery.

Berlioz's final literary discovery was Goethe; inspired by this poet, he composed *Huit scènes de Faust* in 1829, had the score published at his own expense, and sent it to Goethe. Goethe's musical adviser condemned it vociferously, and Goethe never replied to Berlioz.

A third try at the Prix de Rome with his cantata *Herminie et Tancrède* earned Berlioz the second prize. A fourth try with the cantata *La Mort de Cléopâtre* was not successful, but his fame was furthered by another concert of his works at the Conservatory. A critical moment occurred in 1830, the year of his *Symphonie fantastique,* when on his fifth try he won the coveted Prix de Rome with his cantata *Sardanapale*.

Roman Period

In the meantime, after an unhappy attempt to communicate his affections to Harriett Smithson, Berlioz turned to the pianist Marie Mok and proposed marriage to her. He left for Rome early in 1831 for a 2-year stay at the Villa Medici, promising to return at the end of that time to marry Marie. A little later he learned that she had married someone else and decided to rush to Paris to kill her and then himself. He changed his mind after getting as far as Nice and turned back to Rome.

Rome pleased him very little, but of his impressions of Italy were born the symphony *Harold en Italie* and the opera *Benvenuto Cellini*. During his stay in Rome he composed or finished several works—the overtures *Le Corsaire, Rob Roy,* and *Le Roi Lear* and the melologue *Lélio, ou Le retour à la vie*—plus works required under the rules of the Prix de Rome.

Years in Paris

Berlioz returned to Paris in 1832, where a concert of his works was given that included the *Symphonie fantastique* and *Lélio*. He met Harriett Smithson again; despite the opposition of his parents, he married her in 1833. The marriage was not a happy one. Harriett, no longer acting, became irritable and jealous and took to drinking.

Berlioz advanced as a critic, writing for a variety of journals. Although fairly well-paid for his musical criticism, he was in constant financial difficulties. He did not belong to the official musical circles; hence he had to go into debt to finance his concerts. All in all, through 1838 his life remained hard. During this period, however, there were performances of *Harold en Italie,* the *Grande Messe des morts* (*Requiem*), and *Benvenuto Cellini*. The failure of this opera was a bitter blow to Berlioz, who was ambitious for success as an opera composer.

On Dec. 16, 1838, however, at a concert of his works, Berlioz was honored and praised by the eminent violinist Niccolo Paganini, who later sent him a gift of 20,000 francs. This helped establish Berlioz's fame and redressed his economic situation in a definitive manner. Berlioz's appointment to the Conservatory library staff also contributed to his financial security. Successful performances followed of his dramatic symphony *Roméo et Juliette,* at which Richard Wagner was present as an admirer, and of his *Grande symphonie funèbre et triomphale* for chorus and band.

European Travels

A notable turn in Berlioz's career occurred in 1842 with the beginning of his trips outside France. He made a triumphal tour of Germany in the company of Maria Recio, a mediocre singer, with whom he became friendly after falling out with his wife. Trips to Austria-Hungary in 1845-1846 and to Russia in 1847 were not only musically successful but economically fruitful. There followed a trip to London in 1852 and to Weimar, Germany, in 1855, where Franz Liszt organized a Berlioz week.

Berlioz's principal compositions up to 1855 are the overture *Le Carnaval romain;* the dramatic legend *La Damnation de Faust;* a *Te Deum* for three choruses, orchestra, and organ; and the oratorio *L'Enfance du Christ*. He also published his important treatise on instrumentation, as well as books describing his travels in Germany and Italy. During this period Berlioz was passed over for the post of director of the Conservatory. His wife died in 1854; shortly afterward he married Maria Recio.

Last Works

During the years 1856-1858 Berlioz worked on his masterpiece, the opera *Les Troyens,* based on Virgil's epic. Between 1861 and 1862 he wrote his last opera, *Béatrice et Bénédict,* based on Shakespeare's *Much Ado about Nothing,* which he conducted at a festival at Baden-Baden, al-

though ill and distraught over the sudden death of his second wife.

In 1863 *Les Troyens* was performed at the Theâtre Lyrique in a drastically shortened form. Berlioz died in Paris on March 8, 1869, and it was only after his death that *Les Troyens* was given in its entirety.

Further Reading

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Bartolomé Bermejo

The painter Bartolomé Bermejo (active 1474-1498), beginning under Flemish influence, was among the first Spanish artists to change to the Italian Renaissance manner.

The real name of Bartolomé Bermejo was probably Bartolomé de Cárdenas. Bermejo, meaning reddish, is thought to have been a nickname, but he did sign one of his works that way. He was born in Cordova, and some scholars believe he was Jewish because of a Hebrew inscription in his *Christ Seated on His Tomb* and also because of the physical types in many of his paintings.

Bermejo worked in Catalonia, Aragon, and Valencia and may have traveled to Flanders, France, and Italy since these countries are a trinity of influences discernible in his art. However, pervading his works is a character all his own: a poetic blend of melancholy, serenity, and grandeur.

Bermejo's first documented work is the altarpiece he executed for the church of S. Domingo de Silos in Daroca (1474-1477). The central panel, *St. Dominic of Silos* (now in the Prado Museum), combines Spanish realism and Flemish miniaturist detail. To the naturalism of the saint's physiognomy is added an expression of enigmatic introspection. The impressive monumentality of the figure subordinates the array of incredibly lavish and refined detail.

St. Engracia (ca. 1480) is stylistically distinguishable from *St. Dominic of Silos*. Although both saints are enthroned and fail to occupy their thrones convincingly, the form of St. Engracia, unlike the corporally weighted figure of St. Dominic, responds to the ascending linear scheme of a slender, reversed S curve. Paradoxically, her weightless form is enveloped in heavy, voluminous garments through which she seems to rise like a visual metaphor of the transcendence of the soul. Her face is impersonal, lovely, and remote. Her throne is simplified, lacking Flemish minutiae of ornament.

Although Bermejo's early art was strongly influenced by the Flemish in its drapery rhythms, luxuriant ornateness, and minute details, in his portraits of actual persons the facial chiaroscuro (light and dark values) is softly graded and, combined with the depth of feeling in the expressions, lends an emotional profundity that is distinctly Spanish. An example of this combination of attributes is the donor in *St. Michael* (ca. 1472).

Bermejo signed the Pietà with *St. Jerome and the Canon Lluis Desplà* (1490) ''Opus Bartholomei Vermeio Cordubensis'' (Work of Bartolomé Bermejo, Cordovan). The style of this work argues strongly that he was conversant with the art of Giovanni Bellini and of the Venetian school in general. The scene is pervaded by a palpable atmosphere that softens all it envelops in an Italianate idealism. The foreground, middle ground, and background are interlocked in a tremendous and unified recession in space. Other works by Bermejo are *St. Catalina* (ca. 1478), with a Flemish landscape and city scene; the *Virgin and Child with Donor* (ca. 1485), with a Bellinesque background; and *St. Veronica* (1498).

It is believed that Bermejo died about 1500. He had two followers, Martin Bernat and Miguel Jiménez, and his art influenced a number of artists in Valencia and Aragon.

Further Reading

An informative source on Bermejo in English is Chandler R. Post, *A History of Spanish Painting* (14 vols., 1930-1966). The best sources are in Spanish.

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Jean Baptiste Bernadotte

The French-born Jean Baptiste Bernadotte (1763-1844) ruled Sweden and Norway as King Charles XIV John from 1818 to 1844. The founder of the present Swedish dynasty, he served as a marshal of the Napoleonic army before his election as crown prince of Sweden in 1810.

The son of petit-bourgeois parents, Jean Baptiste Bernadotte was born on Jan. 26, 1763, at Pau, France. He joined the army in 1780 and was a sergeant when the French Revolution began in 1789. Embracing the Revolutionary ideals, he rose rapidly in the ranks of the republican army. By 1794 he was a brigadier general and had served with the armies of the Meuse and the Rhine.

In 1798 Bernadotte served briefly as French ambassador to Vienna. Returning to Paris in the summer of that year, he married Désirée Clary. Her relationship with Napoleon—he had courted her in 1794 and her sister had married his brother Joseph Bonaparte—was to prove beneficial to Bernadotte. During 1798 Bernadotte was also minister of war for a short period, and he had become an influential political general by the time of Napoleon's return from Egypt in 1799. He did not, however, take part in the coup d'etat of Brumaire (November 1799), which established the Consulate under Napoleon. During the 4 years of the Consulate he commanded first the Army of the Vendée and then the troops at Hanover.

The creation of the empire in 1804 brought Bernadotte the title of marshal. He played an active role in the campaign against Austria in 1805 and fought at Austerlitz. In return for his services to France, and because of his relation to the Emperor, he was given the principality of Pontecorvo in June 1806. He took part in the Prussian campaign of 1806, but during the Battle of Jena (October 14) he refused to support Marshal Louis N. Davout, who was thus forced to engage the major portion of the Prussian army with only one army corps. Although he remained popular with his troops, Bernadotte was denounced by Napoleon and criticized by his fellow marshals for this action.

In 1808, as governor of northern Germany, Bernadotte came in contact with Swedish troops, who were impressed by his generous conduct. The 1809 campaign against Austria found him once again at the head of an army corps, but the Battle of Wargram marked the end of his military career with the French army. When the German troops under his command fled to the rear at the height of the battle, Bernadotte rode after them in a vain attempt to rally them. While riding full gallop to the rear, he met Napoleon advancing with reinforcements. The Emperor would listen to no explanation; he relieved the marshal of his command and ordered him off the battlefield.

Bernadotte returned to Paris in undeserved disgrace but was soon given command of the defense of the Netherlands. Then, in 1810, as he was about to take up his new post as governor of Rome, the Swedish government asked him to become crown prince of Sweden. After securing the approval of Napoleon and becoming a member of the Lutheran Church, Bernadotte was elected on Aug. 20, 1810, to succeed the aging and ailing Swedish king, Charles XIII. When he arrived in Stockholm in November, he was adopted by the king and took the name Charles John. He was popular with the Swedish people, and his political influence increased as the King's health continued to decline. Realizing that Sweden could never retake Finland from Russia, he followed a pro-Russian course in foreign policy, aimed at acquiring Norway. The occupation by French troops of Swedish Poemerania in 1812 and the ruinous Continental blockade resulted in a formal split with Napoleon, and in 1813 the crown prince took his adopted nation into the camp of the Allies.

Charles John led a Swedish army against France in the final years of the Napoleonic Wars, and after Napoleon's defeat Sweden was allowed to annex Norway, which had been part of the Danish kingdom. In 1818, when Charles XIII died, the crown prince ascended the throne. An ultraconservative throughout his peaceful reign, he almost outlived his popularity. On March 8, 1844, he died at Stockholm.

Further Reading

Sir Dunbar Plunket Barton wrote three books on Bernadotte, which completely cover the life of the soldier and king: *Bernadotte: The First Phase, 1763-1799* (1914), *Bernadotte and Napoleon, 1763-1810* (1921), and *Bernadotte: Prince and King, 1810-1844* (1925). Franklin D. Scott, *Bernadotte and the Fall of Napoleon* (1935), is an excellent account of Bernadotte during the years 1809-1815. □

Georges Bernanos

The French novelist and essayist Georges Bernanos (1888-1948) was concerned with the concrete reality of evil and with the struggle to achieve saintliness in an uncomprehending, hostile modern world. His work was Catholic in inspiration.

Georges Bernanos, born in Paris on Feb. 20, 1888, spent his childhood in a small village in the north of France. Between 1906 and 1913 he studied in Paris for degrees in arts and law and worked as a journalist for the extreme right-wing newspaper *Action Française*. He joined the army at the outbreak of World War I in 1914 and fought in the trenches. In the years after the war Bernanos suffered financial hardship, and only in his late 30s did he publish his first novel, *Sous le soleil de Satan* (1926; *Under the Sun of Satan*). This immediately successful novel deals with the struggles of a priest, Father Donissan, against the evil and temptation in the world around him and against his conviction of his own inadequacy. Further novels and polemical essays followed, the best-known being the novel *Journal d'un curé de campagne* (1936; *The Diary of a Country Priest*). In this book Bernanos treats the theme of saintliness. A young priest, living in poverty and slowly dying, remains faithful to his vocation despite his lack of success in fighting sin and evil in his parish. By complete self-sacrifice he achieves a degree of greatness of soul clearly regarded as saintly in quality.

During the 1930s Bernanos went to live on the Spanish island of Majorca, and during the Spanish Civil War of 1936-1939 he bitterly attacked the atrocities committed by the fascist side. In 1938 he left Europe for Paraguay and later Brazil, where he spent the years of World War II helping the cause of France with further books of political essays. In 1943 he published his last important novel, *M. Ouine* (*The Open Mind*). By now Bernanos's vision had become more violent, and the novel presents a somewhat incoherent picture of the corrupting influence of the schoolteacher Ouine, who is almost a personification of evil.

Bernanos's books draw their strength from his passionate sense of commitment and his refusal to compromise

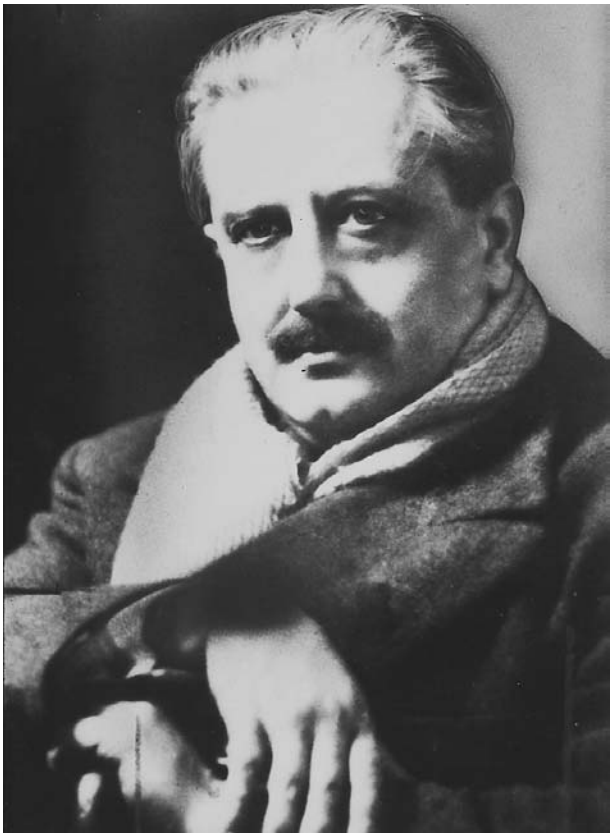

with complacent bourgeois attitudes. In his contempt for conformity and traditional values, he can be seen as a revolutionary—but of a very special kind, since his aims are not political but religious. His vision of a world corrupted by sin and dominated by evil is necessarily one of somewhat narrow appeal, and the hysteria and exaggeration that sometimes break through the surface of his religious novels give them an uneven quality which offsets their intensity.

In 1945 Bernanos returned to Paris, where he lived until his death in 1948.

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St. Bernard of Clairvaux

The French churchman St. Bernard of Clairvaux (1090-1153) was a Cistercian monk and founder and abbot of the monastery of Clairvaux. A theologian and Doctor of the Church, he dominated Europe through his eloquence and his counselling of popes and rulers.

Of a noble family in Burgundy, Bernard was a tall, handsome, slender youth endowed with great charm, a talent for eloquence, sensitivity, and a passion for learning. When he was 23 he persuaded two uncles, his five brothers, and about thirty other young nobles to enter the forlorn Cistercian monastery of Clteaux, founded in 1098 in a swampy area near Dijon. He chose it because, he said, ''I was conscious that my weak character needed a strong medicine.''

Life at Citeaux was austere and included manual labor, prayer, and study. Bernard's ascetic practices ruined his health, and he was often sick. In 1115 he was chosen to lead a group of 12 monks in founding a new monastery at Clairvaux, 70 miles from Citeaux. Bernard's personality, holiness, persuasive eloquence, and the beautiful Latin style of his writings soon made him and Clairvaux famous throughout Europe. He was sometimes very critical of the Church. He excoriated in colorful language the monks of Cluny for giving up manual labor and for their rich ceremonial dress and food. He was no less blunt with Pope Eugenius III in his *De consideratione ad Eugenium papam.*

Bernard soon became involved in the most important affairs of the Church. He played a key role in drawing up the

Rule of the Knights Templar and obtaining approval for it at the Council of Troyes in 1128.

In 1130 Innocent II, a man of character and responsibility, was elected pope by a minority of the cardinals. A few hours later the majority of cardinals elected the brutal intriguer Anacletus II. The decision in favor of the better man, Innocent II, was the result of the persuasive influence of Bernard. It was Bernard too who helped to convince the German emperor Conrad III not to repudiate the Concordat of Worms (1122) and to support Innocent II in the conflict which lasted until the death of Anacletus II in 1138.

Two years later Bernard became deeply involved in challenging Peter Abelard, the brilliant and arrogant teacher in Paris. Opponents of Abelard protested that his application of dialectic to theology was dangerous to the point of destroying faith. Bernard accepted Abelard's challenge to a debate at the Council of Sens in 1140. There Bernard presented a list of theses taken from Abelard's writings which showed how far Abelard had departed from the traditional faith. When asked to abjure them, Abelard said, ''I will not answer the Cistercian. I appeal to Rome,'' and left the assembly. After the Pope condemned the theses, Abelard accepted the decision and made peace with Rome and Bernard.

The fall of Edessa in 1142 led to a demand for a new crusade to protect the Holy land. Bernard launched his first appeal for a crusade at Vezelay, France, in 1146. His eloquence overcame widespread apathy. He preached the cause widely and even persuaded Emperor Conrad III to go. The failure of the Second Crusade left Bernard heartbroken and dimmed his prestige and popularity.

Bernard's name is sometimes associated with the ''two swords theory,'' whereby both the spiritual and temporal swords belonged to the pope and the Church—the temporal sword being used by the prince at the request of the Church. Bernard expressed this idea in his *De consideratione* and in a letter to Eugenius III. In each case, however, he recommended it to the time. Others expanded Bernard's statements into a general theory.

A prolific writer, Bernard composed treatises on asceticism, polemical works, commentaries on the Bible, and innumerable sermons. His originality is best seen in his biblical commentaries and sermons. Bernard's emphasis was constantly on love; his genius lay in his talent for communicating his musical teaching to others.

Further Reading

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Claude Bernard

The French physiologist Claude Bernard (1813-1878) originated the experimental approach to medicine and established general physiology as a distinct discipline.

Claude Bernard was born on July 12, 1813, in the village of Saint-Julien in the Rhône Department. His father, Pierre Jean François Bernard, was a wine maker. At 17 Claude went to the College of Thoissey, where he remained for only a year because his family could not afford to continue his education. He was apprenticed to a pharmacist in Lyons but left after 18 months.

A Medical Career

Bernard enrolled in the Paris School of Medicine in 1834, and in 1839 he passed the examination for an internship. After obtaining his medical degree in 1843, he embarked on a lifetime of research. Recognition of his work followed and he was awarded the prize in experimental physiology of the Academy of Sciences (1847), was named a chevalier of the Legion of Honor (1849), was granted the degree of doctor of natural sciences (1853), and was elected a member of the Academy of Sciences (1854). In 1854 at the Sorbonne, a special chair of physiology was founded, to which Bernard was appointed. He also became professor of medicine at the Collège de France and held both chairs concurrently for the next 13 years.

At the Collège de France Bernard delivered most of the lectures that were published in the series of volumes known as the *Leçons*. The first volume appeared in 1855 and the last one in 1879.

A few months after Bernard's *Introduction to the Study of Experimental Medicine* (1865) appeared, Louis Pasteur wrote, ''Never has anything clearer, more complete, more profound, been written about the difficult art of experiment.'' It has been reprinted and translated many times and remains a pertinent, widely read, and much-quoted classic. It established Bernard's literary reputation and led to his election to the Académie Française in 1869.

Bernard studied the gases in arterial and venous blood under the direction of J. L. Gay-Lussac, the chemist, in 1842; the work was not completed. Bernard's first paper, which appeared in 1843, gave an account of the chorda tympani

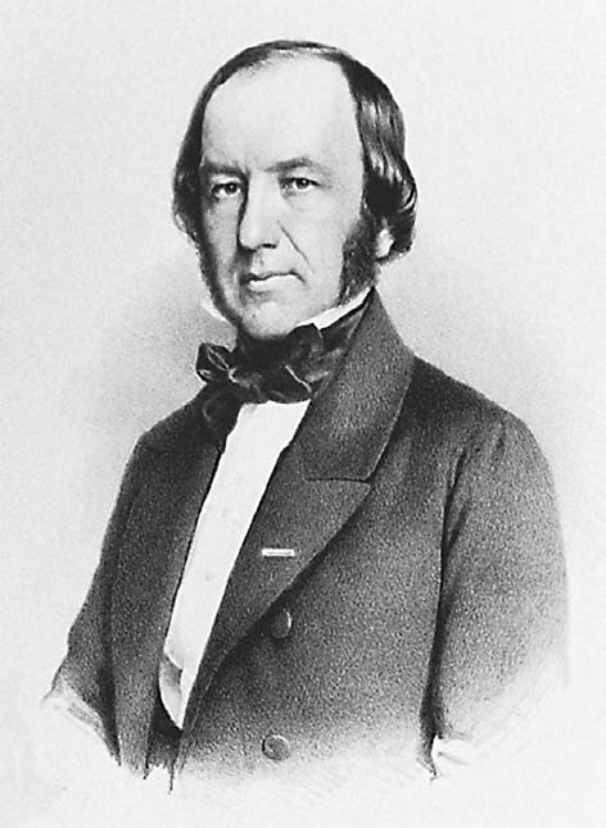

nerve, accurately describing its anatomy but misinterpreting its functions. His next investigation, into the role of gastric juice in digestion, was presented as his doctoral thesis in 1843. His third published work studied the function of the spinal accessory nerve, which he wrongly believed controlled the movement of the vocal cords.

Pancreatic Function

One of Bernard's major discoveries was to define the functions of pancreatic secretion. His experiments followed a chance observation that starved rabbits had clear urine, while on their normal vegetable diet they had cloudy urine. He deduced that the nutrition of a starved rabbit was maintained by breakdown of its own tissues. When he fed rabbits on meat, killed them, and examined their intestines, he found fine, whitish vessels, filled with emulsified fat called chyle, radiating from the lower intestines in the region of the pancreatic duct. He deduced that pancreatic juice must play a part in the absorption of fat from the intestine. In a series of investigations he further demonstrated that pancreatic secretion could digest starch, and he went some way toward defining the protein breakdown produced by pancreatic juice. He found that the pancreas did not begin to secrete until ingested food had passed into the duodenum. This effect is now known to be due to the action of a hormone, secretin.

Glycogenic Function of the Liver

In 1843 Bernard found that cane sugar injected into the veins of an animal was excreted in the urine, whereas a similar intravenous injection of glucose disappeared. He also found sugar to be present in the liver of dogs that were fed exclusively on meat. Several years later he discovered that injury to the floor of the fourth ventricle of the brain caused sugar to appear in the blood and urine, thus producing a form of ''artificial diabetes.'' Bernard demonstrated that blood leaving the liver contained larger quantities of sugar than did blood entering the liver, and he consequently introduced the concept that the liver has two functions: an external secretion of bile and an internal secretion of sugar which then enters the circulation.

After washing away the sugar in a freshly removed dog's liver Bernard noted that the liver was again rich in sugar a day later. He inferred that a sugar-forming (glycogenic) substance must be present in the liver, and in 1857 he isolated pure glycogen from the liver. Bernard evolved the theory that carbohydrate is stored as glycogen in the liver and released, when necessary, as glucose into the blood, and this hypothesis in its essentials has since been abundantly proved.

Vasomotor Functions

In 1851 Bernard cut the cervical sympathetic nerve in a rabbit and noted that part of the head, on the side of the served nerve, became warmer. In 1852 he showed that paralysis of the cervical sympathetic nerve in the dog causes drooping of the eyelid and constriction of the pupil on the side of the paralysis. Bernard went on to stimulate electrically the cut sympathetic nerve and found that the skin on the same side became pale and blood flow therein was reduced. Thus he defined both constrictor and dilator elements of the vasomotor system, by which blood vessel caliber, and hence blood flow, is determined.

Miscellaneous Researches

Bernard started to study the effect of curare, a South American poison, in 1844. During the next 12 years he demonstrated that the paralysis it produced arose from impairment of the functions of nerves as they entered the muscles. Studies on carbon monoxide poisoning, which started in 1846, led Bernard to conclude that red blood cells carried oxygen, bound to a chemical. The nature of this chemical substance, hemoglobin, was discovered by E. F. Hoppe-Seyler in 1857.

In a series of experiments on severed nerves, Bernard noted the degeneration of tissues robbed of their nerve supply. He thus discovered the trophic effects of nerves. He also cut the dorsal columns of the frog's spinal cord and thereafter noted the impairment of function in the legs. In experiments on muscle he demonstrated that actively contracting muscles utilize oxygen faster than resting muscles.

Bernard's contributions to physiological science were immense. He also explored the fields of clinical pharmacology and experimental pathology. He believed that the chief aim of physiological experimentation was to throw light upon morbid conditions. He regarded the physician of his time as an empiricist, awaiting the advances in medicine that would enable him to become a scientist, and he deplored the contemporary view of a physician as an artist.

Bernard died in Paris on Feb. 10, 1878. He was given a state funeral, the first occasion of which a French scientist was so honored.

Further Reading

The most comprehensive and readable biography of Bernard is J. M. D. Olmsted, *Claude Bernard, Physiologist* (1938). See also Michael Foster, *Claude Bernard* (1899). Short accounts of Bernard's life and work are in F. H. Garrison, *An Introduction to the History of Medicine* (1913; 4th ed. 1929), and in Henry E. Sigerist, *Great Doctors: A Biographical History of Medicine* (1932; trans. 1933). To understand the philosophy of Bernard's work it is essential to read his *An Introduction to the Study of Experimental Medicine* (1865; trans. 1927). □

Joseph Cardinal Bernardin

Joseph Cardinal Bernardin (1928-1996) was a major leader in the U.S.-based Catholic Church during the modern progressive era.

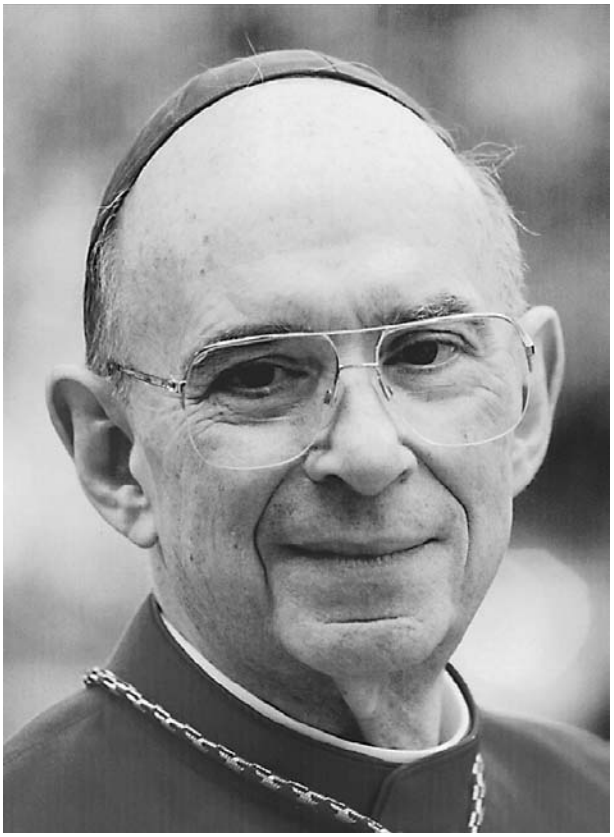

Joseph Cardinal Bernardin became the symbol, even if unknowingly, of the U.S. Catholic Church's struggle with modernity. A quiet, devout man, he rose in the ranks of the church in the 1980s to lead American Catholicism into a more progressive era. He was an instrumental part of the creation of the National Conference of Catholic Bishops' pastoral letters on nuclear weapons, the economy, and AIDS. Bernardin's positions ranged between innovation and traditional Vatican teachings; yet, with his skills of negotiation he was almost always able to forge a compromise. It was his ability to listen clearly as well as speak strongly that separated his vision and actions from other officials in the Catholic Church hierarchy. Bernardin's modesty did not allow him to view himself as a pure instrument of change, but only as a symbol doing the work that was required of him. As he once said in an interview with *Time* magazine, ''There is a real spiritual hunger on the part of the people. They are not reaching out to me. They are reaching out to the Lord. Perhaps there is a personal dimension, but I am just a symbol.''

Background

Born on 2 April 1928 in Columbia, South Carolina, to a family of Italian immigrants, Bernardin was the only Catholic boy on his block. These early experiences helped him acquire a great understanding and tolerance for other religions and opposite points of view. Initially intent on choosing a career in medicine, he attended the University of South Carolina for a year. Later, after deciding to enter the priesthood, he graduated with a degree in philosophy from St. Mary's Seminary in Baltimore in 1948. He received a master's in education from Catholic University in Washington, D.C., and was ordained a priest in 1952. Once ordained, Bernardin's skills shined, as he soon climbed the hierarchical ladder, moving to Atlanta and becoming the youngest bishop in the country by 1966. By 1968 Bernardin made Washington, D.C., his home as he became the general secretary of the National Conference of Catholic Bishops (NCCB) and its social action agency, the United States Catholic Conference. In 1972 he was named the archbishop of Cincinnati, Ohio, and was elected president of the NCCB in 1974, serving in that role until 1977. Bernardin brought to every position a strong confidence and a progressive agenda toward church policies. In 1982 Bernardin was named archbishop of Chicago, the largest archdiocese in the nation. This new foothold of power placed Bernardin in a prominent location to express his social activism.

Pastoral Letters

In February 1983 Bernardin was elevated to the Sacred College of Cardinals by Pope John Paul II. Bernardin succeeded the late John Cardinal Cody, who in his last days had been plagued by financial scandals and dissent by priests and followers who believed him to be uncaring and rigid. With Bernardin now in power, Chicago's more than 2.4 million Catholic's felt they had a leader who would listen. Bernardin's outspoken position on social issues was evident in 1982 when the first draft of the NCCB's antinuclear weapons letter was issued—''The Challenge of Peace.'' The letter questioned the morality of possessing nuclear weapons, let alone the use of such destructive forces. After much debate, discussion, and modifications, the pastoral letter was issued 3 May 1983. Bernardin's determination did not stop there; he urged his fellow bishops, both liberal and conservative, to fight for reductions in the amounts of government money spent on the military in general, believing it

wrong to waste resources on weapons while urban neighborhoods fell to ruin. In 1984 the NCCB examined the United States' economic structure. Once again Bernardin led the charge for the Catholic Church to take a moral stand, and the resulting pastoral letter, ''Economic Justice for All,'' cited systematic flaws. Although seen as too much of an activist by some officials and church laity, Bernardin continued to work within the framework of the Catholic Church, always seeking biblical and Vatican confirmation for all maneuvers. In 1987 he witnessed the scourge of the AIDS virus sweeping the nation and felt it was time for the church to react officially. The issue of AIDS was complex for the Catholic Church, as it touched upon several issues—condoms, homosexuality, sexual activity—that the church preferred not to deal with publicly. Bernardin, acknowledging this, pushed for the Catholic Church to allow teaching the use of condoms as a prevention of future transmission of the disease. Opposition was severe as some bishops and cardinals felt any change in the official stance would appear as if the church were condoning sexual behavior outside of marriage. Bernardin saw silence and a lack of information as a sinful act on the church's part. In the end the document was adopted and discussion of the use of condoms was permitted on a limited basis.

Vision

Joseph Cardinal Bernardin was a visionary in the Catholic Church, always looking toward the future but never neglecting the Church's rich past. His strong relationships with the laity and to John Paul II in the early 1970s before his elevation to pope served Bernardin well during difficult periods in his career. His open style created a level of comfort not known to many elder Catholics, as he symbolized the pinnacle of post-Vatican II Catholicism. Unafraid to challenge the status quo, he became a star of the American Catholic Church. In 1995 Bernardin was diagnosed with pancreatic cancer. After over a year of battling the illness, he died on November 14, 1996.

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Edward L. Bernays

Edward L. Bernays (1891-1995), American consultant to business and government, labored to bring public relations to the status of a profession.

Edward L. Bernays was born in Vienna, Austria, on November 22, 1891. His maternal uncle was the famed psychologist Sigmund Freud. When the boy was a year old the family emigrated to New York City, where his father became a successful grain merchant. After education in the city's schools, Edward enrolled in the Agricultural College of Cornell University. The elder Bernays had hopes that his son would one day join him on the grain exchange, but by the time of Edward's graduation from Cornell in 1912 he had decided to pursue a career as a journalist.

Bernays became editor of the *Medical Review of Reviews* in New York City. In 1913 he learned that the actor Richard Bennet planned to produce ''Damaged Goods,'' a play warning of the dangers of venereal disease. But the controversial nature of the subject was making it difficult for Bennet to raise funds for the project. Bernays volunteered to help. He set up a ''Sociological Fund Committee'' to finance the production and rally public support. Bernays enlisted so many of the city's notables to the cause that no one—not even the censors—could question the total respectability of the play. ''Damaged Goods'' opened without incident and was hailed as a valuable contribution to public awareness. Bernays had found a new career.

From 1913 to 1917 Bernays worked as a publicist for theatrical productions and promoted the appearances of such artists as Enrico Caruso and the Diaghilev ballet company. When the United States entered World War I Bernays offered his services to the government's Committee on Public Information. The committee, headed by ex-newspaperman George Creel, was designed to generate public support at home and abroad for America's war aims.

In 1919, after service with the American Peace Commission in Paris, Bernays returned to New York to apply the methods of the Committee on Public Information to the

business world. His partner in the new venture was journalist Doris E. Fleischmann. They married in 1922. For some years entertainers and corporations had employed ''press agents'' to secure favorable notice in the newspapers. As the world's first ''counsel on public relations,'' Bernays had loftier ambitions. He promised to actively shape public opinion in the interests of his clients.

Hair Nets, Soap, and Cigarettes

Bernays' campaigns for Venida hair nets and Procter & Gamble during the 1920s and Lucky Strike cigarettes during the 1930s provide good examples of his methods. At that time shorter hair styles were becoming the fashion among younger women. This development was a matter of no small concern to the manufacturers of Venida hair nets, who saw the market for their product disappearing along with longer tresses. Bernays was called upon for his advice. Soon prominent women were publicly expressing their preference for long hair over short and assorted authorities were warning of the dangers of unbound hair in factories and restaurants. In response, a number of state governments passed legislation requiring the wearing of hair nets on the job.

Despite Bernays' best efforts, the hair net was destined to pass into near-oblivion. Far more successful was his campaign for Procter & Gamble's Ivory soap. On the company's behalf he hired a medical consultant to survey American hospitals on their preference for white, unperfumed soap (like Ivory) over colored, scented soaps (its competitors). The advantages of Ivory, now duly certified by medical authorities, were given wide publicity. In addition, Bernays designed a number of special events to keep the name of Ivory soap constantly before the public. Under his urging Procter & Gamble established Ivory soap-sculpturing contests, judged by prominent artists, that eventually involved millions of schoolchildren across the nation. To promote Ivory's unparalleled ability to float, the company sponsored a soap-boat race in New York's Central Park.

Stranger still was Bernay's solution to the problem of women's aversion to Lucky Strike cigarettes' forest green pack. Women, who were just starting to be able to smoke in public by the early thirties, found that the pack clashed with their wardrobes. Rather than change the pack color, which was rejected by the parent company of Lucky Strikes, American Tobacco, as being too expensive, Bernays instituted a plan to instead change women's fashion to match the cigarette pack. Letters were written to interior and fashion designers, department stores, and prominent women of society pushing green as the new hot color for the season. Balls, gallery exhibitions, and window displays all featured green after Bernays got through with them. The result was that green did indeed become a very hot color for the 1934 season and Lucky Strike kept their pack color and female clientele intact.

Wide Range of Clients

Bernays earned his greatest fame through his promotion, for the electrical industry, of the 50th anniversary of the light bulb in 1929. Celebrations were held in 25 cities. Thomas Edison's birthplace was made a national landmark and a commemorative stamp was issued by the federal government. The anniversary year culminated in a Golden Jubilee celebration held in Dearborn, Michigan, on October 21, 1929, in which Edison was publicly honored by President Herbert Hoover, Henry Ford, and John D. Rockefeller, Jr.

Bernays provided public relations counsel to a wide variety of private and public organizations, including General Motors, the Columbia Broadcasting System, the National Association for the Advancement of Colored People, and Columbia University. In 1939 he was the publicity director for the New York World's Fair. During World War II his services were called upon by the Army, the Navy, and the Commerce and Treasury departments. After the war he was actively involved in the government's foreign information program.

Bernays strove throughout his long career to raise the status and standards of his profession. His lectures on public relations in 1923 at New York University were the first on that subject at a major university. He published widely in the field, including such classic works as *Crystallizing Public Opinion* (1923), *Public Relations* (1952), and *The Engineering of Consent* (1955).

Bernays retired in the early 1960s but continued as an consultant and advocate of public relations into his 100th year. He also, quite ironically in light of his work for Lucky Strike cigarettes in the 1930s, worked as an anti-smoking crusader. He died on March 9, 1995 in Cambridge, Massachusetts at the age of 103. Called nothing more than a huckster by his critics, Bernays nonetheless shaped our perception of the world we live in today. Neal Gabler wrote in his Bernays retrospective in *New York Times Magazine,* ''he not only taught generations of persuaders how to sway public opinion . . . but he was, in the cultural historian Ann Douglas's words, the man 'who orchestrated the commercialization of a culture.'''

Further Reading

Edward Bernays tells his own story in *Biography of an Idea: Memoirs of Public Relations Counsel Edward L. Bernays* (1965) and its companion volume *The Later Years: Public Relations Insights 1956-1986* (1986). Eric F. Goldman's, *Two-Way Street: The Emergence of the Public Relations Counsel* (1948) is a brief sketch, generally sympathetic to Bernay's role in the history of public relations. But public relations and its practitioners have long been the targets of social critics. For a particularly lively example, see Irwin Ross, *The Image Merchants: The Fabulous World of Public Relations* (1959). Newspaper and magazine articles include a Bernays interview in *Forbes* (September 23, 1985); an interesting overview in *Journalism History* (Spring 1985); a lengthy piece in *Social Research* (Summer 1994); and the Bernays retrospective/tribute in *New York Times Magazine* (December 31, 1995). □

Sarah Bernhardt

One of the first great ''stars'' of the world stage, Sarah Bernhardt, known as ''The Divine Sarah''

(1844-1923), dominated the theatrical scenes of both Europe and America for over half a century. In addition to being considered one of the greatest actors of all time, she was noted for her "larger than life personality" and extravagant lifestyle.

Sarah Bernhardt was born Henriette-Rosine Bernard into the Parisian *demi-monde* of courtesans and affluent gentlemen on October 23, 1844. She did not know her father, a Parisian who never married her Dutch Jewish mother, a woman who had little time or inclination to raise a young child in the social whirl of the Paris salon set. After a tumultuous childhood, Bernhardt was ready to commit herself to a religious life when a place was secured for her to study acting in the Paris Conservatoire (1859 to 1862). She debuted professionally in 1862 in Racine's *Iphigenie,* in which she displayed little of the talent that would propel her to stardom in just a few years.

Physically, Bernhardt was somewhat boyish in her physique; she also suffered from bouts of ill health that plagued her from childhood. Her most noted qualities as an actor were her "voice of gold" and her ability to breathe emotional life into classic roles and melodramatic heroines, lifting the former from the stultifying effects of tradition and lending nobility and depth to the latter. Bernhardt's professional career began in earnest in 1866 as a member of the theater company at the Odéon. Her first major successes came as a member of France's greatest theater company, the Comédie Française, starting in 1872. After a triumphant tour of England with members of the Comédie in 1878, she broke what was considered to be a lifetime contract with the company to pursue her own successes in 1880.

Bernhardt excelled in emotionally overwrought roles in the classical vein, such as the queen in Hugo's *Ruy Blas* (1879), the title role in Racine's *Phèdre* (1874), and Doña Sol in *Hernani* (1877). She also played several "breeches" roles (male parts played by women) throughout her career, such as Hamlet and the title role in Rostand's *L'Aiglon* (*The Eaglet,* about Napoleon's son), which was written especially for her. She is perhaps remembered most often for her portrayal of Marguerite Gauthier, the courtesan stricken with consumption, in Dumas' *La Dame aux Camélias* (*Camille* to most English-speaking audiences).

Her off-stage life was often just as harrowing as that of the characters she portrayed, with frequent bouts of physical ailments, financial difficulties, and numerous love affairs. Journalists of the day frequently painted her as an eccentric, and this contributed to her fame as much as her acting talent did. It is true that she sometimes slept in a coffin; whether she was at home or traveling Bernhardt always kept a large coterie of friends and admirers about her, as well as servants and a menagerie of exotic animals. She was a visual as well as theatrical artist, and many of her paintings and sculptures were popular. To her credit, she also had a weakness for humanitarian causes. During the Franco-Prussian War in 1870 she established a military hospital in the closed Odéon theater, and during World War I she contributed both money and fund-raising activities to support the war effort.

Bernhardt is best known in America for her famous "farewell tours" that she made between 1880 and 1918. The nine tours she made in America often had a financial rather than artistic motivation behind them. During one such tour she teamed with France's greatest male actor of the day, the comedian Constant-Benoît Coquelin (the only person to ever leave the Comédie Française, until Bernhardt), to perform Edmund de Rostand's *Cyrano de Bergerac,* among other plays.

Bernhardt also took a progressive approach to the new medium of film (which was looked down upon by the legitimate theater), unabashedly appearing in several films in her lifetime, including *La Dame aux Camélias* (1911), *Queen Elizabeth* (1912), and *Adrienne Lecouvreur* (1913). The success of *Queen Elizabeth* in America, one of the first dramatic silent features, enabled producer Adolph Zukor to start the Famous Players production company, which eventually became Paramount Pictures.

In 1894 she started her own resident theater company. She opened the Théâtre Sarah Bernhardt in 1899. Her leg was amputated in 1911 because of a chronic knee condition brought on by several injuries. However, she continued to perform, even though she was constrained to perform excerpts of her most famous roles lying in a prone position or propped up by an artfully-designed set piece. Her hotel room in Paris had been converted to a film set for *La Voyante,* but she died on March 26, 1923, at the age of 79 before the film was completed.

Bernhardt never performed any of her parts in anything but French, but she was hailed and revered as a great actress on both sides of the Atlantic regardless of her audiences' abilities to comprehend the language. This popularity is a testament to both her emotional and vocal power as an actress, as well as her contribution to the modern stage as a singular star rather than as a member of a company.

Further Reading

The life and work of Sarah Bernhardt is well-documented, sensationalized, and fictionalized in numerous books. The most prominent biographies in English are: *The Divine Sarah* by Robert Fizdale and Arthur Gold (1991), *Being Divine by* Brandon (1991), *Sarah Bernhardt* by Emboden (1975), and *Madame Sarah* by Skinner (1967). "The Divine Sarah" herself speaks in *Memories of My Life* (1907, 1968) and a later edited version of her memoirs and the novella *Dans les nuages* in *The Memoirs of Sarah Bernhardt* (1977), edited by Lesberg. Among the "personal glimpses" are *The Real Sarah Bernhardt: whom her audiences never knew, told to her friend Mme. Pierre Berton* (1924) and *I Knew Sarah Bernhardt* (1960). For information about Bernhardt and the theater of her day, see *Sarah Bernhardt and Her World* (1977), *Sarah Bernhardt: French Actress on the English Stage* (1989), *Bernhardt, Terry, Duse: the actress in her time* (1988), and *Bernhardt and the Theatre of Her Time* (1984). Finally, two novels utilize Bernhardt as their subject matter: *Sarah* by Joel Gross (1987), and *Dear Sarah Bernhardt* by Françoise Sagan. For a cinematic account of Bernhardt's life, see *The Incredible Sarah* starring Glenda Jackson in the title role (United Kingdom, 1976).

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Gian Lorenzo Bernini

The Italian artist Gian Lorenzo Bernini (1598-1680) almost singlehandedly created high baroque sculpture. His work in architecture, although more conservative, ranks him among the three or four major architects of the 17th century.

Gian Lorenzo Bernini was born in Naples on Dec. 7, 1598. His mother was Neapolitan. He was trained as a sculptor by his father, Pietro, who came from Florence. But Bernini was Roman: he was brought to Rome as a child; he remained there almost all his life; and he absorbed completely Rome's dual heritage of empire and papacy.

Not long after Pietro Bernini moved from Naples to Rome, he began work on the sculpture of the Pauline Chapel, the enormous addition to S. Maria Maggiore built for the reigning pope, Paul V. This commission gave the elder Bernini an opportunity to introduce his son, who was a child prodigy, to the Pope and the Pope's favorite nephew, Cardinal Scipione Borghese. The cardinal, a man of vast wealth with a real passion for art, was to become Bernini's first important patron.

In his youth Bernini made the customary studies of the work of Raphael and Michelangelo. But Hellenistic sculpture and Roman sculpture in the Hellenistic tradition were to influence his development far more, and it was largely from these ancient sources that he drew the powerfully dynamic and fluid style that was to characterize his mature work. Contemporary painting as well, by Caravaggio, the Carracci, and Guido Reni, was to play a role in his stylistic formation.

Under the rule of the Barberini pope, Urban VIII (1623-1644), Bernini dominated the artistic scene in Rome. His commissions were so large that he had to draw into his studio most of the sculptors then working in Rome. From this time on, Bernini's bigger works were usually executed by assistants, working from his designs and under his close supervision.

With Urban's successor, Innocent X, Bernini's fortunes changed. Finding the papal treasury empty and the purses of his predecessor's family filled beyond their wildest dreams, the new pope drove the Barberini from Rome and rejected everyone, Bernini included, who had belonged to their circle. At the same time sculptors and architects who had been envious of Bernini's fabulous success rushed to attack him on trumped-up charges that the lofty bell tower Bernini had erected on the facade of St. Peter's was pulled down. But Bernini's trials were short-lived. He was soon back in favor, hard at work for Innocent X, who had found it impossible to find another artist with half Bernini's talent. For the rest of his life each succeeding pope sought his services.

During Bernini's later years the spiritual content of his art deepened. Under the guidance of his close friend and religious counselor Father Gian Paolo Oliva, the head of the Jesuit order, he made intensive studies of the writings of St. Ignatius of Loyola and carried out the spiritual exercises the saint prescribed. He attended mass daily.

In 1665, when he was an old man, Bernini was called to France. The idea was to have the world's most famous artist, Bernini, serve the world's most powerful monarch, Louis XIV. The architect was to build a royal palace, a new and grander Louvre, for the King. Bernini's trip from Rome to Paris was like the triumphal procession of a great lord. But less than 6 months after he arrived, he was ready to go home, disillusioned by court intrigue and his lack of sympa-

thy for almost anything French. (In Paris he considered himself surrounded by cultural barbarians.) His designs for the Louvre were never carried out.

Back in Rome, Bernini's creative imagination remained undiminished even into old age, though as his strength failed him he depended more and more on assistants to carry out his designs. He died in Rome on Nov. 28, 1680.

Sculptural Style

Of Bernini's early work for Cardinal Scipione Borghese, the most spectacular is the life-size marble group *Apollo and Daphne* (1622-1624). Bernini was totally baroque in his choice of the monument of maximum drama: a split second of climax in the midst of movement and change. The story, told by Ovid, is that Cupid's arrows inflamed Apollo with love for the wood nymph Daphne, who was predestined to reject the love of all men. She fled with Apollo in pursuit, and at the moment he was about to overtake her she was transformed into a laurel tree. In Bernini's sculpture the metamorphosis is happening before our eyes. As Apollo reaches out to touch her side, Daphne leaps into the air. Branches filled with leaves sprout from her fingers, roots from her toes, bark from her thigh. Nothing like it had ever been done in sculpture before. The whole group, including the many fragile leaves on slender stems, was carved from one block of marble. From this single block Bernini created the wide range of textures with which he convincingly differentiated earth, bark, skin, cloth, leaves, and hair.

For Pope Urban VIII Bernini created the Triton Fountain (1642-1643) in the square where the Barberini had their palace. Its design is sheer fantasy. Four sinuous dolphins turn up their tails to support a giant two-sided sea-shell on which is seated a triton blowing a conch. Though the fountain is architectural in scale, it remains sculptural in concept. Throughout the whole mass there is not a straight line or a right angle. There is no division between the parts that are organic and those that are inorganic: all are equally undulant, equally alive. Water is an integral part of the composition. Rising in a great jet that spurts up from the triton's conch, it splashes down into the basins formed by the double shell and, spilling over the edges, falls into the surrounding pool. In all Bernini's fountains the movement of the water increases the sense of movement inherent in the sculpture. It contributes a still further dimension with its sound: water falling, splashing, breaking, dripping, and gurgling as it drains away. Bernini created the baroque fountain. It was one of his most brilliant achievements. His examples inspired a host of imitations throughout Rome and all of Europe.

During the reign of Innocent X, when Bernini was temporarily in disgrace, he created the Cornaro Chapel in the small Roman church of S. Maria della Vittoria (1644-1655). The central group in the chapel depicts the mystical vision of St. Theresa. The saint herself described how once, when she floated on air in ecstatic rapture, an angel appeared before her and plunged the golden arrow of Divine Love repeatedly into her heart.

In Bernini's concept of the vision, the saint and the angel, both of white marble, seem to float in a niche above the altar. They are bathed in divine light in the form of gilded rays from above but also by natural daylight that comes mysteriously and without explanation from a hidden window. The scene is set within a complex architectural niche that bows outward as if impelled by the force of the miraculous vision. The ceiling of the chapel is painted to give the illusion that part of the roof has melted away. Into the open space overhead floats a vision of heaven with angels on cloud banks who circle round the dove of the Holy Ghost. Below, along the side walls of the chapel, there are marble reliefs representing members of the Cornaro family, who kneel in prayer. Bernini's statue of St. Theresa, at the center of the chapel, is the most famous representation of ecstasy in art. The swooning saint sustained on a cloud appears in a void, removed from direct contact with earthly things. Overcome by her vision, she lies limp, head fallen back, eyes closed, arms and legs dangling. In sharp contrast, the violent agitation of her garments serves to reveal the agitation of her soul.

The high baroque portrait, which Bernini invented, is exemplified in the bust of Francesco d'Este (1650-1651). Always the mood is momentary, here conveyed by the sharply turned head and focused eyes. Often the lips are slightly parted, as if the sitter were about to speak. Elements surrounding the face serve to indicate social position. Here the magnificent wig with its cascade of curls sets up patterns of light and shadow, while the great, deeply cut drapery whose billowing folds engulf the torso makes the sitter appear larger than life.

The large marble *Angel with Crown of Thorns* that Bernini carved in the years 1667-1669 shows his late style. The statue was conceived as part of a large group of figures, each holding a symbol of the Passion of Christ. The angel's face is pained, but in these late works it is the drapery that becomes the major vehicle for the emotions. No longer is there any interest, as there was with the *Apollo and Daphne,* in realistic textures. Instead, the robe is transformed into a series of thin ridges whose sharp, insistent rhythms lick around the body like flames. The expressive intensity of works such as this reflects Bernini's own deepening mysticism at the end of his life.

Architectural Works

As an architect, Bernini was less radical than as a sculptor and more concerned with the monumental heritage of imperial Rome. For the plan of S. Andrea al Quirinale in Rome (1658-1670) he went back to the Pantheon with its alternating chapels that ring a circular dome. But Bernini changed the circular plan to an oval one to make the space more active, and he added an enclosed area for the high altar where the light pours down from a window. The interior is inlaid with the richest colored marbles and is accented with architectural ornament of such refinement that the effect is often compared to a jewel box.

Bernini's crowning achievement in architecture was St. Peter's Square in Rome (1656-1667). The section nearest the church is a trapezoid, but the main part of the square is

an enormous oval partially enclosed by two semicircular colonnades. The square provides a monumental entrance to St. Peter's and a place where crowds, up to half a million at a time, gather to receive the pope's blessing. Bernini is known to have visualized the square symbolically as arms reaching out to embrace a multitude of the faithful. Architecturally the idea of freestanding colonnades that contain the space of a circular square was Bernini's invention, but the inspiration went back to imperial Rome. Apart from the row of statues on the balustrade, Bernini's square has little ornament. The travertine columns are severely simple, unfluted Tuscan Doric. Individually they speak softly, but when hundreds are massed together the effect is amplified, like waves of the sea.

Universal Man

Bernini is the last of the so-called universal men in the world of art. Primarily a sculptor, the greatest since Michelangelo, he was also one of the great architects of the age. He was once widely famed as a painter, though few of his canvases can be identified today. He also created designs for an endless series of temporary objects—funeral decorations, processional chariots, intricate torches, portable thrones—all the paraphernalia of pageantry so dear to the hearts of the baroque age.

Bernini won fabulous acclaim for his theater spectaculars. He wrote plays and staged those by others in the vast theater of the Barberini Palace. For these he invented stage machinery to produce effects that amazed his audiences: rising platforms filled with people, sheets of water that seemed about to flood the theater, flames that seemed about to destroy it. John Evelyn, an Englishman in Rome in 1644, wrote in his diary: ''Bernini . . . gave a public opera wherein he painted the scenes, cut the statues, invented the engines, composed the music, writ the comedy, and built the theatre.''

Further Reading

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Daniel Bernoulli

The Swiss mathematician and physicist Daniel Bernoulli (1700-1782) is best known for his work on hydrodynamics, but he also did pioneering work on the kinetic theory of gases.

Daniel Bernoulli was born on Jan. 29, 1700, in Gröningen, Netherlands. He was the second son of Jean Bernoulli, a noted mathematician who began the use of ''*g*'' for the acceleration of gravity.

When Daniel was 11, he became the pupil of his 16-year-old brother, Nicholas. He continued his studies in Italy until he was 24 and received a doctorate in medicine. The following year he went to St. Petersburg, Russia, as a professor of mathematics. After 8 years he returned to Switzerland because of his health. He first taught anatomy and botany, then changed to experimental and speculative philosophy (or, in modern terminology, theoretical physics). He has been called the father of mathematical physics.

In 1738 Bernoulli published *Hydrodynamica*. In this treatise, which was far in advance of his time in many ways, is his famous equation governing the flow of fluids in terms of speed, pressure, and potential energy, upon which much modern technology is based, especially aerodynamics. Being interested in practical application as well as in theory, he devised a number of experiments which demonstrated the effects he predicted.

In this treatise is also found his remarkable treatment of gas pressure. Considering an enclosed gas as a swarm of moving particles in dynamic equilibrium, he derived the correct expression for the resulting pressure, thus anticipating the approach adopted about 100 years later.

Bernoulli won or shared 10 prizes of the Paris Academy of Sciences, a feat equaled by only one other person, his friend and rival Leonhard Euler. Because of a difference of opinion with Euler, Bernoulli became interested in sound phenomena and discovered that a closed organ pipe can produce only odd harmonics and that pressure determines the relative amplitudes of the harmonics. His last work involved the application of probability theory to various practical matters, such as inoculation and relative proportion of male and female births. He died in Basel on March 17, 1782.

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Dorothy Lewis Bernstein

Dorothy Lewis Bernstein (born 1914) conducted research focused on the Laplace transform, a mathematical function used in the solution of partial differential equations that has been widely applied in the twentieth century in conjunction with operational calculus.

Dorothy Lewis Bernstein is a distinguished mathematician and educator in the fields of applied mathematics, statistics, and computer programming. Her research focused on the Laplace transform, a mathematical function named after the French mathematician Pierre-Simon Laplace. The Laplace transform is used in the solution of partial differential equations (equations that contain the partial derivatives of functions of two or more variables) and has been widely applied in the twentieth century in conjunction with operational calculus. Bernstein was a pioneer in incorporating applied mathematics and computer science into the undergraduate mathematics curriculum. In 1979, she became the first woman president of the Mathematical Association of America, a national association concerned with college mathematics.

Bernstein was born in Chicago on April 11, 1914, to Jacob and Tillie Bernstein, who were Russian immigrants. The family lived in Milwaukee during Bernstein's youth. In 1930, Bernstein began her studies at the University of Wisconsin at Madison. During her junior and senior years, she studied mathematics under an independent curriculum. In 1934, based on an oral examination and her thesis on the complex roots of polynomials (mathematical expressions containing certain algebraic terms), she received both a bachelor's (summa cum laude) and a master's degree in mathematics.

After another year at Madison as a teaching fellow, Bernstein received a scholarship to the doctoral program in mathematics at Brown University in Rhode Island. As Ann Moskol indicates in *Women of Mathematics,* Bernstein's experiences at Brown reflect various forms of discrimination. Bernstein's graduate teaching was restricted to only three female students. When she sought advice on finding a teaching position, the graduate school dean advised her not to apply in the South because she was Jewish or in the West because of her gender. Bernstein underwent an unusually arduous doctoral examination, which her advisor later acknowledged was due to her gender and to her midwestern university credentials.

Nonetheless, Bernstein independently secured a teaching position at Mount Holyoke College in Massachusetts. Bernstein taught at Mount Holyoke from 1937 to 1940, completing her doctorate from Brown in 1939 with a thesis related to the Laplace transform. In 1941, Bernstein returned to Madison as an instructor. In the summer of 1942, she was a research associate at the University of California at Berkeley under the Polish mathematician and statistician Jerzy Neyman. In 1943, Bernstein took an instructorship at the University of Rochester in New York, where she became an assistant professor in 1946.

At Rochester, Bernstein's research was directed toward exploiting the computational potential of digital computers (their ability to perform complex mathematical operations on large amounts of data at high speeds) in solving partial differential equations. This research, intended for military application and conducted in affiliation with the Office of Naval Research, led to the publication of Bernstein's *Existence Theorems in Partial Differential Equations* in 1950. In 1951, Bernstein was a member of the Institute for Advanced Study in Princeton, New Jersey. Bernstein became an associate professor at Rochester in 1951, and a full professor in 1957. From 1957 to 1958, she was a visiting professor at the University of California in Los Angeles.

In 1959, Bernstein assumed a professorship at Goucher College in Baltimore, Maryland, where she chaired the mathematics department from 1960 to 1970 and directed the computer center from 1961 to 1967. She served on the board of governors of the Mathematical Association of America, the professional association with which she was most closely involved, from 1965 to 1968. As a department administrator at Goucher, Bernstein brought applied mathematics and the emerging field of computer sciene into the undergraduate mathematics curriculum, and integrated computer programming into her own courses in statistics. Moskol notes that Bernstein ''believed that applied mathematics not only made material more relevant to students, but it also motivated them to understand the axioms and theorems of pure mathematics, which could then be used in applied problems.'' Bernstein's practial vein was further indicated by the internship program she established for Goucher's math majors.

During her tenure at Goucher, Bernstein was also involved through the National Science Foundation in promoting computer programming instruction and the use of computers in advanced mathematics courses at area high schools. She helped establish the Maryland Association for Educational Use of Computers in 1972 and served on its governing board from 1972 to 1975. Bernstein was vice-president of the Mathematical Association of America from 1972 to 1974 and president from 1979 to 1981. She also served on the Joint Projects Committee and the Joint Committee on Women of the Mathematical Association of America, the American Mathematical Society, and the Society of Industrial and Applied Mathematics, and on the editorial board of the *Two Year College Mathematics Journal.* Bernstein retired from Goucher College in 1979.

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Eduard Bernstein

The German socialist Eduard Bernstein (1850-1932) was a leader of the revisionist, or evolutionary, wing of the German Social Democratic party.

Eduard Bernstein was born in Berlin on Jan. 6, 1850. As the family's financial resources were limited, his educational opportunities were restricted, and at 16 he became an apprentice in a bank. Within a few years he had risen to the position of bank clerk. In 1872 he joined the Social Democratic party (SPD) and became an active member of the party's Berlin organization. In 1878, shortly prior to the adoption of Chancellor Bismarck's antisocialist legislation, Bernstein traveled to Switzerland.

As a consequence of Bismarck's continued hostility toward the socialists, Bernstein remained in Switzerland and became the editor of the official SPD newspaper. After Bismarck brought pressure to bear in order to halt the smuggling of the newspaper into Germany, the Swiss government forced Bernstein to leave in 1880. He then went to London, where he met the German socialist Friedrich Engels, eventually becoming one of his close associates. Bernstein was also able to study the British labor movement and associate with the recently organized Fabian Society, an organization of socialists. Early Fabians such as George Bernard Shaw and Sidney and Beatrice Webb rejected revolutionary Marxism and advocated what they termed ''the inevitability of gradualness.'' This idea was to form a central part of Bernstein's mature ''revisionist'' position.

During the 1890s Bernstein began to make his break with orthodox Marxism clear. His revisionist position emerged in a series of articles in an official party publication, *Die neue Zeit,* in 1898. The reaction to these articles by groups within the SPD caused him to write a defense, *Evolutionary Socialism* (1899). In this classic statement of the revisionist position, Bernstein used scientific analysis to attack the premises of revolutionary Marxism. He demonstrated through statistics that workers were not becoming more impoverished and that capitalism was not becoming less stable and thus its collapse was not imminent. He rejected revolutionary tactics as self-defeating and advocated achieving reforms through moderate and constitutional methods. He also urged that the SPD, a working-class party, should attempt to win over the middle classes. Revisionism was officially condemned by the SPD in 1903, and the polarization of the party's revolutionary and evolutionary wings existed until after World War II.

By his death in 1932 Bernstein had long since ceased to be regarded as a leader or major theorist of the SPD. But when the party was reorganized in West Germany after World War II, many of Bernstein's ideas were incorporated in its programs. The new party gave up its revolutionary theory, emphasized action and reform, and attempted to broaden its political base by cutting across ideological and class lines.

Further Reading

Bernstein's major work, *Evolutionary Socialism! A Criticism and Affirmation,* is available in a good translation by Edith C. Harvey, with an excellent introduction by Sidney Hook (1961). The best study in English of Bernstein's life and work is Peter Gay, *The Dilemma of Democratic Socialism: Eduard Bernstein's Challenge to Marx* (1952). For background see George Lichtheim, *Marxism: An Historical and Critical Study* (1961; 2d ed. 1964).

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Leonard Bernstein

Leonard Bernstein (1918-1990) was an American composer, conductor, and pianist. His special gifts in bridging the gap between the concert hall and the world of Broadway made him one of the most glamorous musical figures of his day.

Leonard Bernstein was born Louis Bernstein in Lawrence, Massachusetts, on August 25, 1918, to Russian-Jewish immigrants. He changed his name to Leonard at the age of sixteen. The family soon moved to Boston, where Leonard studied at Boston Latin School and Harvard University. Although he had taken piano lessons from the age of 10 and engaged in musical activities at college, his intensive musical training began only in 1939 at the Curtis Institute. The following summer, at the Berkshire Music Festival, he met Serge Koussevitsky, who was to be his chief mentor in the early years.

On Koussevitsky's recommendation two years later, Artur Rodzinski made Bernstein his assistant conductor at the New York Philharmonic. The suddenness of this appointment, coming after two somewhat directionless years, was superseded only by the dramatic events of November 14, 1943. With less than 24 hours' notice and no rehearsal, Bernstein substituted for the ailing Bruno Walter at Carnegie Hall and led the Philharmonic through a difficult program which he had studied hastily at best. By the concert's end the audience knew it had witnessed the debut of a born conductor. The *New York Times* ran a front-page story the following morning, and Bernstein's career as a public figure had begun. During the next few years he was guest conductor of every major orchestra in the United States until, in 1958, he became music director of the New York Philharmonic.

Bernstein's multi-faceted career might have filled several average lives. It is surprising that one who had never given a solo recital would be recognized as a pianist; nevertheless, he was so recognized from his appearances as conductor-pianist in performances of Mozart concertos and the Ravel Concerto in G.

As a composer, Bernstein was a controversial figure. His large works, including the symphonies *Jeremiah* (1943), *Age of Anxiety* (1949), and *Kaddish* (1963), are not acknowledged masterpieces. Yet they are skillfully wrought and show his sensitivity to subtle changes of musical dialect. He received more praise for his Broadway musicals. The vivid *On the Town* (1944) and *Wonderful Town* (1952) were followed by *Candide* (1956), which, though not a box-office success, is considered by many to be Bernstein's most original score. *West Side Story* (1957) received international acclaim. Bernstein's music, with its strong contrasts of violence and tenderness, sustains—indeed determines—the feeling of the show and contributes to its special place in the history of American musical theater.

His role as an educator, in seminars at Brandeis University (1952-1957) and in teaching duties at Tanglewood, should not be overlooked. He found an even larger audience through television, where his animation and distinguished simplicity had an immediate appeal. Two books of essays, *Joy of Music* (1959) and *Infinite Variety of Music* (1966), were direct products of television presentations.

Bernstein had his greatest impact as a conductor. His appearances abroad—with or without the Philharmonic—elicited an excitement approaching frenzy. These responses were due in part to Bernstein's dynamism, particularly effective in music of strong expressionistic profile. It is generally agreed that his readings of 20th century American scores showed a fervor and authority rarely approached by those of his colleagues. His performances and recordings also engendered a revival of interest in Mahler's music.

There was some surprise when, in 1967, Bernstein resigned as music director of the Philharmonic. But it was in keeping with his peripatetic nature and the diversity of his activities that he should seek new channels of expression. After leaving the Philharmonic, Bernstein traveled extensively, serving as guest conductor for many of the major symphonies of the world including the Vienna Philharmonic and the Berlin Philharmonic. He became something of a fixture in those cities in the last few decades of his life.

More controversially, he also became caught up in the cultural upheaval of the late 1960s. He angered many when he claimed all music, other than pop, seemed old-fashioned and musty. Politically, too, he drew criticism. When his wife hosted a fund-raiser for the Black Panthers in 1970, charges of anti-Semitism were leveled against Bernstein himself. He had not organized the event, but the press reports caused severe damage to his reputation. This event, along with his participation in anti-Vietnam War activism led J. Edgar Hoover and the FBI to monitor his activities and associations.

In 1971 *Mass: A Theatre Piece for Singers, Players and Dancers* premiered at the Kennedy Center in Washington, DC. It was, according to biographer Humphrey Burton, ''the closest [Bernstein] ever came to achieving a synthesis between Broadway and the concert hall.'' The huge cast performed songs in styles ranging from rock to blues to gospel. *Mass* debuted on Broadway later that year.

Later Bernstein compositions include the dance drama, *Dybbuk* (1974); *1600 Pennsylvania Avenue* (1976), a musical about the White House that was a financial and critical disaster; the song cycle *Songfest: A Cycle of American Poems for Six Singers and Orchestra* (1977); and the opera *A Quiet Place* (1983, revised 1984).

In the 1980s Bernstein continued his hectic schedule of international appearances and social concerns. He gave concerts to mark the fortieth anniversary of the bombing of Hiroshima and a benefit for AIDS research. On Christmas Day, 1989, Bernstein led an international orchestra in Berlin, which was in the midst of celebrating the collapse of the Berlin Wall. In a typically grand gesture, Bernstein changed the words of ''Ode to Joy'' to ''Ode to Freedom.''

Despite health problems, Bernstein continued to tour the world in 1990 before returning to Tanglewood for an August 19th concert. He had first conducted a professional orchestra there in 1940, and this performance, 50 years later, was to be his last. He died in New York, on October 14, 1990, of a heart attack brought on by emphysema and other complications.

Further Reading

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Nabih Berri

Nabih Berri (born 1939) became the leader of the Shi'ite Muslims in Lebanon in 1980. He helped the Shi'ites achieve more prominent role in Lebanese politics.

Like many of his countrymen from south Lebanon, Nabih Berri's father was a merchant who had migrated to West Africa in order to escape the impoverishment and lack of economic opportunity in his native land. Nabih was born in 1939 in Sierra Leone, where his father had established a relatively successful business.

At the time of his birth the Shi'ite Muslims comprised the third largest sectarian group in Lebanon, but they had little political influence. In the 1943 national pact that served as the basis for the establishment of independent Lebanon, the predominant political offices—the presidency and the prime ministership—were given to the Maronite Christians and the Sunni Muslims. The Shi'ite Muslims (second in membership to the Sunni sect in all of Islam) were only accorded the post of parliamentary speaker—a distant third in terms of effective political influence. The lack of influence accorded to Berri's Shi'ite brethren reflected their general underdevelopment and poverty, whether measured in terms of income, education, health care, or occupation.

Nabih's biography is in large measure a mirror of the extraordinary modernization and change that took place in the Shi'ite community over the span of his lifetime. By the mid-1980s the Shi'ites, who had a much higher birthrate (until the 1990s) than any of the other sects in Lebanon, were clearly the largest single community in the country (representing as much as 40 percent of the population). They began demanding a more central role in the Lebanese political system, and were clearly unwilling to continue to accept the second or third class status that had long been their fate.

The career of Berri illustrates some of the changes that occurred. After working for a time for his father in Freetown, he attended the Lebanese University in Beirut and graduated from the Beirut Law School in 1963. After graduation Berri went to France, where he studied for a year at the Sorbonne. He was active in student politics, and served as president of the student body at the Lebanese University. He was also active, by the early 1960s, in ideological politics and especially in the Arab Ba'ath (or Renaissance) Party.

The Amal Movement

In 1974, after Berri had practiced law for a time in Beirut (and had also traveled to the United States), he changed political affiliation. Leaving the Ba'ath Party, he affiliated with a charismatic religious leader by the name of al-Sayyid Musa al-Sadr. Al-Sadr began organizing a political reform movement among the Shi'ites in Lebanon in 1959. Initially Berri played only a minor role in al-Sadr's movement, and the onset of civil war in 1975 somewhat eclipsed that movement.

However, several things happened in the late 1970s that brought the movement into the forefront and with it brought Berri into prominence. First, when al-Sadr disappeared during an August 1978 trip to Libya he became an authentic hero for the Shi'ites. The movement that he had created, the Movement of the Deprived, was reinvigorated as the Amal movement (''Amal'' means hope in Arabic, and it is also the acronym for the Detachments of the Lebanese Resistance).

Second, the Shi'ites became increasingly unwilling to remain in the crossfire between the Israelis and the Palestinian guerrillas who were deployed in south Lebanon. The Shi'a took up arms in their own defense, and by the late 1970s they were engaging in armed combat with the Palestinians, who had earlier been their allies. The deterioration of the relationship between the Shi'a and the Palestinians provided a context in which Amal could serve as a credible vehicle for communal self-defense.

The third development was the Iranian revolution of 1978-1979. The events in Iran provided the Shi'ites an inspirational model. Amal provided a vehicle for action, and one which possessed a profound cultural authenticity. It should be emphasized, however, that the Lebanese Shi'ite of the Amal movement did not desire to create an Islamic republic in Lebanon, but instead wanted to gain greater power in a multi-confessional state.

Berri Takes Charge

The disappearance of Musa al-Sadr created room for a new leader of the Shi'ite movement, and in 1980 Berri assumed that role. He was not without competitors. His opponents included the traditionally powerful political bosses who long dominated the Shi'ite community, a number of religious officials, and various Shi'ite groupings that wanted to hew more closely to the Iranian position.

By the time of the Israeli invasion of Lebanon in 1982, Berri's Amal movement was gaining significant strength and was clearly the most important political organization of the Shi'ites. Berri and many of his compatriots thought that the Israeli invasion had created a new situation replete with opportunities for the Shi'ites to increase their political power in a reformed political system. The Israelis had expelled the Palestinian Liberation Organization (PLO) from the south and Beirut and had decisively weakened the Lebanese militias and movements that had remained aligned with the PLO. In short, it appeared the Amal was going to make great gains.

Berri adopted a patient stance in the fall of 1982, but the Israelis sought to undercut Amal by creating proxy forces in south Lebanon. The new president of Lebanon, Amin Gemayel, seemed unwilling to even recognize Berri and his Amal movement. External powers—the United States, France, Italy, and Great Britain—that sent a multinational force to Beirut were slow to recognize the significance of the Shi'a.

Berri, indisputably a political moderate, had little to show for his moderation. As a result his hold over Amal was ever more in jeopardy throughout 1983. After a number of bloody episodes, including acts of terrorism by extremist Shi'ites and oppression of the Shi'ite suburbs of Beirut by the Lebanese army, Berri was forced to act. In February 1984, after Shi'ite areas had been shelled by the government, Berri called for the Lebanese soldiers to lay down their arms. His call was an effective one, since many of the soldiers were in fact Shi'ites.

Under his leadership, and in cooperation with the Druze leader Walid Jumblatt, Berri's Amal movement seized control of West Beirut and thereby emasculated the central government. Simultaneously, the multinational force was withdrawn and Syria's influence, reduced by the Israeli invasion, was reasserted. The result was that the allies of Syria, now including Berri (who had earlier tried to keep his distance from Damascus), gained power.

Under Syria's Influence

By the summer of 1984 Berri was installed in the government as minister of justice and minister for the South (a position of great symbolic significance). Unfortunately, this is not the end of the story. The years from 1985 on proved to be difficult for Lebanon and for Berri. Although the Syrians attempted to engineer a political settlement that would accommodate the demands of all of Lebanon's sectarian groups, they failed. In December 1985 Berri signed the Damascus tripartite agreement with Walid Jumblatt (the principal Druze leader) and Elie Hobeika (a Maronite militia leader), but the agreement did not produce the reform and stability many hoped it would. Instead, Lebanon remained a killing ground upon which no community could impose its will, while each major community had the means to veto the initiatives of others. In 1987 Berri's Amal movement was challenged in West Beirut by the Druze Socialist Party and other leftist groups. A year later Amal clashed with the Hizbollah in skirmishes that lasted for nearly two months. By the end of 1988 departing president Amin Gemayel appointed his chief of staff, General Michel Aoun, to form a military government. This led Berri to spend as much time out of the capital as possible. Aoun's cabinet lasted until November 1989 when his colleague and presidential candidate, Rene Mu'awwad was assassinated 16 days after his election. With much ground lost, Aoun was dismissed and eventually exiled to France by swiftly elected, Syria-friendly President Elias Hrawi. This also led Berri back to a cabinet position.

In October 1992 a new parliament was instituted by President Hrawi which appointed Berri to his current position of parliamentary speaker. While Hrawi's government brought much greater potential for gain for the already wealthy, under Syria's iron hand, the current parliament found it difficult to act on issues close to Lebanon. They were bombarded with accusations of corruption. Also Lebanese discontent with their own leaders submission towards Syria surfaced heavily and voter apathy was widespread.

Within the Shi'ite community Berri's challengers continued to erode his influence. Extremist Shi'ites who desired to establish an Islamic republic in Lebanon clashed repeatedly with Amal, and few knowledgeable observers believed that Berri could fail to take them into account. The problems Berri faced had been well illustrated in June 1985 when a TWA passenger jet was hijacked to Beirut. Amal was not responsible for the hijacking, but Berri quickly assumed control of the hostages, not only to assure their safety, but to deny a full-blown media victory to the perpetrators and the views they represented. Yet Berri was unable to solve the crisis without the major intervention of Syria (and even Iran), a clear indication of the limitations on his authority and an interesting omen regarding the future of Lebanon.

Nonetheless, Berri was an easy man to underestimate. He was intelligent, dedicated, honest, and had good political instincts. He was able to grasp the political mood of his constituency and was capable of doing what needed to be done in order to survive.

Further Reading

Although there is no published biography of Berri, the reader can find authoritative accounts of the Amal movement in the following sources: Edward Azar et al., *Emergence of a New Lebanon* (1984); Myron Aronoff, editor, *Religion and Politics* (1984); Nikki Keddie and Juan Cole, editors, *Shi'ism and Social Protest* (1986); Robin Wright, *Sacred Rage* (1985); and Martin Kramer, editor, *Shi'ism, Resistance and Revolution* (1986). A short but excellent biography was prepared by Tom Hundley for *Contemporary Newsmakers* (1985). For more information on Berri's role in the events of Lebanon, two good sources include Dilip Hiro's *Lebanon: Fire and Embers: A History of the Lebanese Civil War* (1993) and William W.

Harris's *Faces of Lebanon: Sects, Wars, and Global Extensions* (1997). □

Daniel J. Berrigan

Called "the priest who stayed out in the cold" and "holy outlaw," Father Daniel J. Berrigan (born 1921) never came to terms with the conservatism of the Catholic Church or with the militarism of the American nation. He lived his life as a militant servant of the Christian faith.

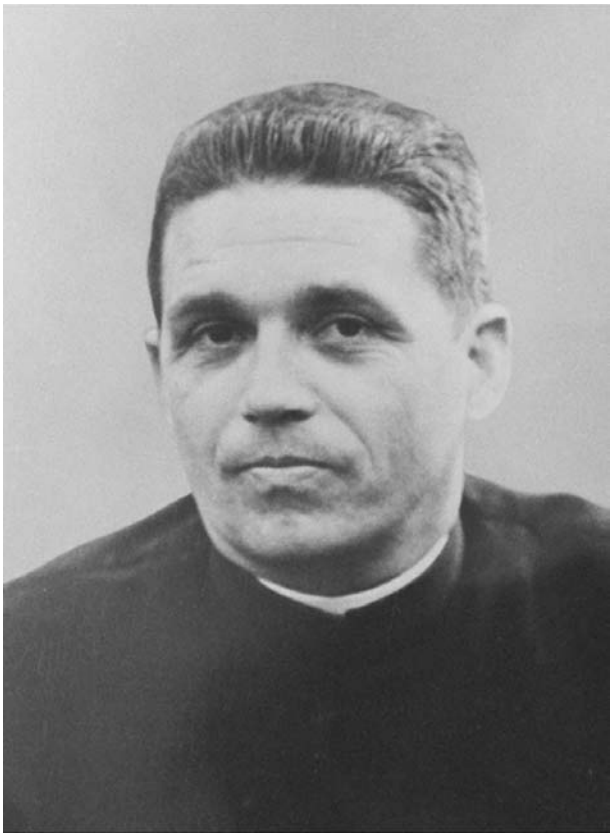

Daniel Berrigan was born in Virginia, Minnesota, on May 9, 1921. His father was a socialist farmer and railroad engineer who wrote poetry and raised his six sons in the brawling, argumentative atmosphere of a small farm near Syracuse, New York. Daniel was the frailest of the boys and from childhood had determined to enter the Catholic priesthood. When he was 18 he joined the Society of Jesus—the Jesuits. In 1952, after 13 years of training ("a most unfinished man"), he was ordained a priest. His brother Philip had also become a Catholic priest, though of a different order.

"The priesthood," wrote Berrigan, was "a sheepfold for sheep." Both he and Philip were influenced deeply by the activist theology that emerged from the concentration camps and resistance movements of World War II Europe. Soon after his ordination, the Church sent Berrigan to France. It was here that he was captivated by examples of worker-socialist-priests, ideas of civil disobedience, and by the notion that his task was to bring the Church to the world.

Returning to New York in 1954, he was assigned to teach theology at the Jesuit Brooklyn Preparatory School. In 1957 he was appointed professor of New Testament studies at Le Moyne College in Syracuse. That same year he won the Lamont Prize for his book of poems *Time Without Number*. His personal style was that of an earnest, chubby priest with well-shined shoes and a clean, white collar. But beneath this style was the substance of a church radical who burned to alleviate poverty and to bridge the traditionally awkward relationship between priests and laypersons. Conservative students began to whisper "subversive," but others adored him.

War Protestor

He returned to France during the summer of 1963, but it was not Paris that shattered the last remnants of Berrigan's outer respectability. Instead, it was the priests and parishioners whom he visited in communist Hungary, Russia, and Czechoslovakia. Churches in the eastern nations were all but illicit, and they survived at the edge of persecution and martyrdom—an impoverished dissenting minority. This was the Church of his ideals. He returned to America in 1964 so changed that friends failed to recognize him. His face was gaunt but serene. He wore turtleneck sweaters, ski jackets, cropped hair, and a puckish smile which belied his intensity.

Almost immediately he became embroiled in protest against America's burgeoning intervention in Vietnam. He and his brother Philip were among the first Catholic priests to speak out against the war. But, like others, they soon discovered that words were inadequate to their purpose. In 1964, with pacifist David Dellinger, they helped to draft a "declaration of conscience" to urge young men to resist the draft. A year later they joined with Yale chaplain William Sloane Coffin, Jr., and others in a coalition of churchmen called Clergy and Laity Concerned about Vietnam. Gradually both Daniel and Philip became more incensed at their own impotence to stop the war, or even to change peoples' patriotic support of the war. On October 27, 1967, a week after the famed March on the Pentagon where Daniel had been arrested, Philip Berrigan and three other men poured blood over draft records in the Baltimore, Maryland, Customs House.

Berrigan, along with Howard Zinn, a Boston University political science professor, and Tom Hayden, a founder of Students for a Democratic Society, flew to Hanoi, North Vietnam, to receive three prisoners of war who had been released on the eve of the Tet offensive.

In May 1968 Daniel and Philip Berrigan and seven others calmly walked into the Selective Service office in Catonsville, Maryland. Before the horrified eyes of the office clerks, they emptied the contents of draft files into wire trash baskets, carried them out to a nearby parking lot, doused

them with home-made napalm, and burned them. Then they joined hands and prayed as they awaited their arrests.

Imprisonment

The trial of the ''Catonsville Nine'' was a legal rite which served to draw American attention to an increasingly unpopular war, openly opposed by Roman Catholic priests and nuns. Daniel Berrigan used the event to create a dramatic play which soon was being performed all over the nation. In spite of their efforts to put the war itself on trial, the court convicted the Berrigans and gave them two-year sentences. They appealed the decision and, while free on bail, dropped from sight. Philip was captured 11 days later, but Daniel remained at liberty for four months, even making public appearances while the Federal Bureau of Investigation (FBI) chased him around the country. In August 1970 he was finally captured and sent to the Danbury, Connecticut, correctional facility. There he spent his time writing several volumes of poetry. Enraged over its own failures, the FBI accused the Berrigan brothers of conspiring to blow up parts of Washington, D.C., and of attempting to kidnap government officials. The charges were all thrown out of court in 1972.

After his release from prison in February 1972, Berrigan continued his ''witness-bearing'' against militarism, nuclear arms, racism, and injustice. Calling his post-Catonsville pacifist efforts ''Plowshares,'' as in the Biblical injunction ''to beat your swords into plowshares,'' Berrigan and his brother repeatedly pitted their freedom against the power of the state. During the late 1980s and early 90s, their protests included breaking into a defense contractor's plant to douse blood on nuclear missile nose cones, the disarming of two cruise missile launchers at a submarine construction site, and illegal entry aboard a destroyer under construction. From 1970 to 1995 Berrigan spent a total of nearly seven years in prison for various offenses related to his protests. In later years he regretted the level of American apathy and often complained that his protests received scant attention in the press.

Further Reading

Two quite similar books have been written about Daniel and Philip Berrigan: Francine DuPlessix Gray, *Divine Disobedience* (1970), and Richard Curtis, *The Berrigan Brothers* (1974). For autobiography of a sort see Daniel Berrigan, *Night Flight to Hanoi* (1968); *The Trial of the Catonsville Nine* (1970); and *Time Without Number* (1957). For a more recent account of the Berrigans' protests see *Fighting the Lamb's War: Skirmishes With the American Empire: The Autobiography of Philip Berrigan.* For an imformative interview with Father Daniel Berrigan see *U.S. Catholic* (August, 1996). □

Alonso Berruguete

Alonso Berruguete (c. 1486-1561) was the greatest Spanish sculptor of the 16th century. He evolved a personal mannerist style that is highly expressive and emotional.

Alonso Berruguete was born in Paredes de Navas, Valladolid, the son of Pedro Berruguete, Spain's first major Early Renaissance painter. Pedro was trained in Italy, and it is understandable that he would want his son to have an Italian formation. Alonso was in Florence from about 1504, the year of his father's death, until about 1517. He also spent time in Rome during this period.

Berruguete's original purpose was to train as a painter, but he had the opportunity to study sculpture under Michelangelo, whom he is said to have assisted in the execution of some works. Berruguete received minor commissions, such as the completion of paintings and sculptures left unfinished by other artists.

On his return to Spain, Berruguete executed an alabaster relief, the *Resurrection,* for Valencia Cathedral (ca. 1517), which compares favorably with early works by Michelangelo. It is Hellenistic in its anatomical beauty, multiple diagonals, and range of relief projection. The figure of Christ is the climactic center of interest: a vertical, stabilizing force amid a tumult of diagonals described in the agitated movements of the startled Roman soldiers.

In 1518 Emperor Charles V named Berruguete court painter. When illness prevented Berruguete from sailing to Germany with Charles V in 1520, the Emperor took it personally and turned a deaf ear to Berruguete's subsequent petitions for commissions. He then returned to his native village until 1523, when Charles V named him a scribe of the criminal section of the Chancery in Valladolid.

This gave Berruguete social status, an income, and work he could deputize. Henceforth, he set himself to amass riches and advance socially. He established a studio in Valladolid, hired a number of apprentices, and priced his works above those of all other artists. It was a time of great wealth in Spain; Berruguete had seen sumptuous riches in Italy and was determined to so live that his compatriots would accord him the reverence and acclaim enjoyed by Italian artists.

In 1528 Berruguete built himself a palace in Valladolid, opposite the monastery of S. Benito, for which he created his greatest altarpiece. He succeeded so well in his ambitions that in 1542 he sold the Emperor's benefice for 4,000 ducats. Two years before he died, he became a squire when the regent of Portugal, Princess Juana, gave him the village of Ventosa with its 120 inhabitants.

His Style

Berruguete discovered his own style in the mid-1520s. It provoked impassioned discussion, since expression was more important to him than formal considerations. His figures are like exposed nerves: writhing, throbbing, burning, keening, wailing, cursing. The emaciated anatomy is dislocated; the stance is unstable, in defiance of the logic of gravity; and the tortured draperies seem glued to the forms. His art is a projection of his state of mind, which he forces the spectator to share by the stridency of the convulsed forms, the relentless brilliance of color, and the feverish rhythms on a monumental scale.

Berruguete worked mostly in polychromed wood but also in marble, alabaster, stone, and unpainted wood (for choir stalls). It has been said that his genius lay less in sculpture and painting than in a rhetoric that was an eloquent fusion of both arts. Certainly he often painted the lights and shadows for his sculptures with complete indifference to the actual light in which they would be viewed, and sometimes he used his brush to depict cloth coverings which were not carved.

The Altarpieces

Berruguete's tremendous altarpieces filled the entire apse of the church and were subdivided by architectural elements lavishly decorated and acting as frames for the individual figures and the relief panels. This huge, exotically ornate framework was like a setting for an opera, and Berruguete used it to establish the notes of restlessness and imbalance which his sculptural actors clarified and augmented. He created a single spectacle of extravagant ornament, drama, and personages. The synthesis he intended depends on the total work; yet seeing the altarpiece of S. Benito (1527-1532; now in Valladolid Museum) in fragments, one can know intimately the awesome emotion of Abraham and Isaac in extremis or the exquisite poignancy of the suffering youthful St. Sebastian. In the almost complete altarpiece for the monastery of La Mejorada, Olmedo (1526; now in Valladolid), one can compare the synthesis and the isolated agony.

The consensus of opinion is that Berruguete carved and painted all his polychromed-wood figurative sculpture but relied heavily on assistants to execute such works as the alabaster *Transfiguration* in Toledo Cathedral (1543-1548) and his last work, the marble funeral monument of Cardinal Juan de Tavera in the Hospital of St. John, Toledo (1557-1561). Indeed, when Cardinal Tavera commissioned the choir stalls of unpainted wood in Toledo Cathedral (1539-1543), he urged Berruguete to execute them not by his own hand but rather ''by good apprentices.'' This fact does not settle the matter; each authority must decide for himself when it is the hand of the master and when not.

A year after Berruguete's death, his widow had to send to Cáceres an unfinished altarpiece which had been commissioned in 1547 and was being executed in Valladolid at the time of his death. Apparently, only the relief of St. Francis was by Berruguete. The stamp of Berruguete's genius was not only that he created a unique mannerist expression of ungovernable passion agitating tense, convulsed forms, the clamor of which claws and burns the soul in a spiritual ecstasy, but that, once having found his creative language, he never made a concession to a client's taste. Such an artist cannot found a school, but equally he does not pass without effect.

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Chuck Berry

Chuck Berry (born 1926), creator of the ''duck walk'' and known as the ''father of rock and roll,'' has been a major influence on popular music. Even though his career and life reached great peaks and declined to low valleys, he still prevails in music while his contemporaries have vanished.

''If there were a single fountainhead for rock guitar, Chuck Berry would be it,'' wrote Gene Santoro in *The Guitar.* Indeed, the list of artists influenced by the ''father of rock and roll'' is nearly endless. From the Beach Boys and the Beatles to Jimi Hendrix and on to Van Halen and Stevie Ray Vaughan, every popular musician knows the impact that Chuck Berry has had on popular music. As Eric Clapton stated, there's really no other way to play rock and roll.

Took up Guitar in Junior High

Born in 1926, Berry didn't take up the guitar until he was in junior high school thirteen years later. With the accompaniment of a friend on guitar, the two youths played a steamy version of *Confessin' The Blues* which surprised, and pleased, the student audience. The reaction from the crowd prompted Berry to learn some guitar chords from his partner and he was hooked from then on. He spent his teen years developing his chops while working with his father doing carpentry. But before he could graduate from high school, Berry was arrested and convicted of armed robbery and served three years in Algoa (Missouri). A year after his release on October 18, 1947, he was married and working on a family, swearing that he was forever cured of heading down the wrong path again.

In addition to carpentry, he began working as a hairstylist around this time, saving as much money as he could make (a trait that would cause him considerable grief later in his life). Near the end of 1952 he received a call from a piano player named Johnnie Johnson asking him to play a New Year's Eve gig at the Cosmopolitan Club. Berry accepted, and for the next three years the band literally ruled the Cosmo Club (located at the corner of 17th and Bond St. in East St. Louis, Illinois). At the beginning the band (which included Ebby Hardy on drums), was called Sir John's Trio and played mostly hillbilly, country, and honky tonk tunes. Berry's influence changed not only their name (to the Chuck Berry Combo) but also their style. He originally wanted to be a big band guitarist but that style had died down in popularity by then. Berry cited sources like T-Bone Walker, Carl Hogan of Louis Jordan's Tympani Five, Charlie Christian, and saxophonist Illinois Jacquet as his inspirations, borrowing from their sounds to make one of his own.

Met Idol Muddy Waters

While the swing guitarists had a major impact on his playing, it was the blues, especially that of Muddy Waters, that caught Berry's attention. He and a friend went to see the

master perform at a Chicago club, and with some coaxing, Berry mustered the nerve to speak with his idol. ''It was the feeling I suppose one would get from having a word with the president or the pope,'' Berry wrote in his autobiography. ''I quickly told him of my admiration for his compositions and asked him who I could see about making a record. . . . Those very famous words were, 'Yeah, see Leonard Chess. Yeah, Chess Records over on Forty-seventh and Cottage.''' Berry flatly rejects the story of him hopping on stage and showing up Waters: ''I was a stranger to Muddy and in no way was I about to ask my godfather if I could sit in and play.'' But he did take the advice and went to see the Chess brothers, Leonard and Phil. They were interested in the young artist but wanted to hear a demo tape before actually cutting any songs. So Berry hurried back home, recorded some tunes and headed back to Chicago.

''He was carrying a wire recorder,'' Leonard Chess told Peter Guralnick in *Feel Like Going Home,* ''and he played us a country music take-off called 'Ida Red.' We called it 'Maybellene'. . . . The big beat, cars, and young love. . . . It was a trend and we jumped on it.'' Phil Chess elaborated, ''You could tell right away. . . . He had that something special, that—I don't know what you'd call it. But he had it.'' After the May 21, 1955, recording session they headed back to the Cosmo Club, earning $21 per week and competing with local rivals like Albert King and Ike Turner. Unbeknownst to him, Berry shared writing credits for ''Maybellene'' with Russ Fralto and New York disc jockey Alan Freed as part of a deal Chess had made (also known as payola). The scam worked for the most part because by mid-September the song, which had taken 36 cuts to complete, was number 1 on the R&B charts. Berry was bilked out of two-thirds of his royalties from the song, but in later years he would reflect upon the lesson he learned: ''Let me say that any man who can't take care of his own money deserves what he gets,'' he told *Rolling Stone.* ''In fact, a man should be able to take care of most of his business himself.'' Ever since the incident that's just what Berry has done. He insists on running his career and managing his finances the way he sees fit.

Ten More Top Ten Hits

The next few years, until 1961, would see at least ten more top ten hits, including ''Thirty Days,'' ''Roll Over Beethoven,'' ''Too Much Monkey Business,'' ''Brown Eyed Handsome Man,'' ''School Days,'' ''Rock and Roll Music,'' ''Sweet Little Sixteen,'' ''Johnny B. Goode,'' ''Carol,'' and ''Almost Grown.'' Berry was a tremendous hit on the touring circuit, utilizing what is now known as his trademark. He explained its development in his autobiography: ''A brighter seat of my memories is based on pursuing my rubber ball. Once it happened to bounce under the kitchen table, and I was trying to retrieve it while it was still bouncing. Usually I was reprimanded for disturbing activities when there was company in the house, as there was then. But this time my manner of retrieving the ball created a big laugh from Mother's choir members. Stooping with full-bended knees, but with my back and head vertical, I fit under the tabletop while scooting forward reaching for the ball. This squatting manner was requested by members of the family many times thereafter for the entertainment of visitors and soon, from their appreciation and encouragement, I looked forward to the ritual. An act was in the making. After it had been abandoned for years I happened to remember the maneuver while performing in New York for the first time and some journalist branded it the 'duck walk.'''

The money from touring and record royalties were filling his pockets enough for Berry to start spending on some of the dreams he had long held. Around 1957 he opened Berry Park just outside of Wentzville, Missouri. With a guitar-shaped swimming pool, golf course, hotel suites, and nightclub, it was, next to his fleet of Cadillacs, his pride and joy. ''Now that's what I call groovy,'' he told *Rolling Stone.* ''To own a piece of land is like getting the closest to God, I'd say.''

Remakes Weaker Than Originals

Things seemed to be going smoothly until 1961, when Berry was found guilty of violating the Mann Act. Berry was charged with transporting a teenage girl across a state line for immoral purposes. He spent from February 19, 1962 until October 18, 1963 behind bars at the Federal Medical Center in Springfield, Missouri. For years Berry denied this, claiming he was acquitted and never served time. He finally admitted the truth in his autobiography. He used his prison term constructively though, taking courses to complete his high school education and also by penning some of his most notable songs: ''Tulane,'' ''No Particular Place To Go,'' and ''Nadine.''

By the time Berry was released from jail the British Invasion was about to take over. Groups like the Beatles were churning out cover versions of Berry classics and turning whole new audiences on to him. While some artists might have cried rip-off (the Stones have done over ten of his tunes), Berry sees only the positive aspects. ''Did I like it? That doesn't come under my scrutiny,'' he told *Guitar Player.* ''It struck me that my material was becoming marketable, a recognizable product, and if these guys could do such a good job as to get a hit, well, fantastic. I'm just glad it was my song.'' Even so, remakes of Berry hits are more often than not considerably weaker than his originals. While his style is remarkably simple, it is also next to impossible to duplicate with the same feel and sense of humor.

A Shrewd Rock and Roller

''Chuck Berry dominated much of the early rock scene by his complete mastery of all its aspects: playing, performing, songwriting, singing and a shrewd sense of how to package himself as well,'' wrote Santoro. As shrewd as Berry was, by the mid-1960s his type of rock was losing ground to improvisors like Eric Clapton, Mike Bloomfield, and Jimi Hendrix (all three of whom acknowledged Berry's influence, but were trying to break new ground). A switch from Chess to Mercury Records from 1966 to 1969 did little to help. He would continue touring throughout the 1960s without the aid of a regular backup band.

Berry's method since the late 1950s has been to use pickup bands comprised of musicians from the city he's playing in. This has led to many complaints from fans and critics alike that his performances are sometimes shoddy and careless. In his book, Berry gives his own reasons, stating that ''drinks and drugs were never my bag, nor were they an excuse for affecting the quality of playing so far as I was concerned. A few ridiculous performances, several amendments to our band regulations, and the band broke up, never to be reconstructed. Whenever I've assembled other groups and played road dates, similar conditions have prevailed.'' (Berry reportedly accepts no less than $10,000 per gig and plays for no more than 45 minutes; no encores.)

Another Hit and More Personal Strife

By 1972 Berry was back with Chess and produced his biggest seller to date, ''My Ding-a-Ling,'' from *The London Chuck Berry Sessions.* Selling over two million copies, it was his first gold record and a number 1 hit on both sides of the Atlantic according to *The Illustrated Encyclopedia of Rock.* He had hit pay dirt, but his obsession to have a bank account with a $1 million figure led to another run-in with the law. In 1979 Berry was convicted of tax evasion and spent just over three months at Lompoc Prison Camp in California. Perhaps the one thing that has caused him more pleasure/pain than money is his fancy for women, stated simply in his book: ''The only real bother about prison, to me, is the loss of love.'' He has said that he hopes to write a book one day devoted solely to his sex life.

Berry's legal troubles continued into his later years, when he was embroiled in accusations of drug possession and trafficking and various sexual improprieties in July of 1990. His estate was raided earlier that spring by the DEA, who had been informed that Berry was dealing in cocaine. The operation resulted in the confiscation of marijuana and hashish and pornographic videotapes and films, but charges against the entertainer were later dismissed. Berry was also involved in a class-action lawsuit regarding videotapes made of women without their consent. Meanwhile, more collections of Berry's hits continued to be released, including a well-received box set by Chess/MCA in 1989 and a live recording released in 1995.

While Berry's career has had the highest peaks and some pretty low valleys, he has survived while most of his contemporaries have vanished. In 1986 Rolling Stones guitarist Keith Richard, perhaps the ultimate student of the Chuck Berry School of Guitar, decided to put it all together with a 60th birthday party concert to be filmed and released as a movie, *Hail! Hail! Rock 'n' Roll.* It took place at St. Louis's Fox Theater, a venue which had at one time refused a youthful Berry entrance because of his skin color. The show featured Berry's classic songs with Richard, Johnnie Johnson, Robert Cray, Etta James, Eric Clapton, Linda Ronstadt, and Julian Lennon also performing. Berry has also been honored with a star in the Hollywood Walk of Fame, and induction into the Rock and Roll Hall of Fame. If that's not enough, ''Johnny B. Goode'' is riding around in outer space on the *Voyager I* just waiting to be heard by aliens.

Despite the accolades, in his own book Berry shrugs off his contributions, stating that ''my view remains that I do not deserve all the reward directed on my account for the accomplishments credited to the rock 'n' roll bank of music.'' Nevertheless, *Rolling Stone*'s Dave Marsh's words seem to be more appropriate: ''Chuck Berry is to rock what Louis Armstrong was to jazz.''

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Mary Frances Berry

Mary Frances Berry (born 1938) is a groundbreaking African American woman. She was the first black woman to head a major research university, was

appointed Assistant Secretary of Education by President Jimmy Carter in 1977, and became commissioner and vice chairman of the United States Commission on Civil Rights in 1980. She is a professor at the University of Pennslvania and remains active in a variety of social and political issues.

Born on February 17, 1938, in Nashville, Tennessee, Mary Frances Berry is the second of the three children of George and Frances Berry. Because of economic hardship and extenuating family circumstances, Mary Frances and her older brother were placed in an orphanage for a time. Throughout her early life, Berry was subjected to poverty and to the cruelty that accompanies racial prejudice. However, she proved to be a determined and resilient child with an innate intellectual ability and curiosity.

Berry persevered in her studies in the segregated schools of Nashville and eventually found a mentor, Minerva Hawkins, one of the black teachers at her high school. At the time, Berry was in the tenth grade, bored with school, and experiencing the usual uncertainties that come with adolescence. Hawkins challenged her to keep learning and growing so that she could one day reach her full potential. While Berry had someone with whom she could discuss academic subjects and her plans for the future, she also had the encouragement and support of her mother, who was determined to provide better opportunities for her children.

Berry recalled in *Ms.* that her mother would say, ''You, Mary Frances! You're smart. . . . You can think, you can do all the things I would have done if it had been possible for me. . . . You have a responsibility to use your mind, and to go as far as it will take you.'' In 1956 Berry succeeded in making herself, her mother, and her mentor proud by graduating with honors from Pearl High School.

Philosophy, history, and chemistry were Berry's main areas of interest as she began college at Fisk University in Nashville. She later transferred to Howard University in Washington, D.C. After earning her bachelor of arts degree in 1961, Berry began graduate studies in the department of history at Howard. As a grad student, she sharpened her skills in historical methodology and applied them in researching the black experience and U.S. history. In addition to attending classes and studying, she worked nights in various hospital laboratories to help defray college expenses.

Berry then decided to leave Howard University and continue her graduate studies in history at the University of Michigan. Her chosen area of study was U.S. history with a concentration in constitutional history. Because of her outstanding academic record, Berry was awarded the Civil War Roundtable Fellowship Award in 1965. The next year, with a Ph.D. to her credit, Berry accepted a position as an assistant professor of history at Central Michigan University. That same year, she also began studies for a law degree at the University of Michigan Law School. Berry reminisced in *Ms.* that her mother had always told her, ''Be overeducated. If somebody else has a master's degree, you get a Ph.D. If somebody has that, then you get a law degree too.''

In 1970 she was awarded her J.D. degree and accepted a full-time position as the acting director of the Department of Afro-American Studies at the University of Maryland. Educational administration suited Berry, and she was eventually named director of Afro-American Studies at the university. This promotion was followed by an appointment to the post of interim chairperson of the Division of Behavioral and Social Sciences. From 1974 to 1976 she served as provost for this division, thus becoming the highest-ranking black woman on the University of Maryland's College Park campus.

When the Board of Regents at the University of Colorado offered Berry the chancellorship of the university's Boulder campus in 1976, she accepted and became the first black woman to head a major research university. A year later, she took a leave of absence from her duties at Boulder to accept newly elected U.S. president Jimmy Carter's invitation to serve in the Department of Health, Education and Welfare (HEW). As the assistant secretary for Education from 1977 to 1980, Berry again broke new ground: she was the first African American woman to serve as the chief educational officer in the United States.

Appointed to U.S. Commission on Civil Rights

In 1980 President Carter appointed Berry to the U.S. Commission on Civil Rights, a bipartisan agency that monitors the enforcement of civil rights laws. Along with Berry, he appointed Blandina Cardenas Ramirez and commis-

sioned a massive affirmative action study. In doing so, Carter planted ''many seeds . . . that would later grow to entangle the commission in turmoil under [President Ronald] Reagan'' theorized James Reston, Jr., in *Rolling Stone.* When the affirmative action study was published, it supported setting goals and timetables for correcting historic discrimination of blacks and women, particularly in the workplace.

In his 1980 presidential campaign, Reagan had spoken against affirmative action, and the newly published study put him in an uncomfortable position. According to Reston, the Commission on Civil Rights was viewed by Reagan and his staff as ''a pocket of renegades that needed to be cleaned out.'' Reston continued: ''Reagan wanted his own people everywhere, and no agency—regardless of . . . its historic independence and bipartisanship—escaped attention.'' In 1984, Reagan attempted to fire Berry, a registered Independent, along with Democrat Ramirez and another Democratic commissioner.

In the *Washington Post,* Berry expressed her frustration over Reagan's attempt to remove members of the commission who disagreed with his viewpoints. She felt that his actions reduced the U.S. Civil Rights Commission from ''watchdog of civil rights'' to ''a lapdog for the administration.'' Berry and Ramirez successfully sued Reagan in a federal court and retained their seats on the commission. Berry became known as ''the woman the president could not fire.'' Joan Barthel wrote in *Ms.* that Berry's ''convictions [kept] her clinging stubbornly to her outcast's seat on the commission.'' Berry responded: ''I tell [my friends] the happiest day of my life was when Reagan fired me. . . . I was fired because I did what I was supposed to do. His firing me was like giving me an A and saying 'Go to the head of the class.'''

Scholarly Pursuits

Berry returned to Howard University as a professor of history and law in 1980. By 1987, she had accepted the post of Geraldine R. Segal Professor of American Social Thought at the University of Pennsylvania. Throughout the 1980s, she increased her involvement in social activism and published two books, *Long Memory: The Black Experience in America* and *Why ERA Failed: Politics, Women's Rights, and the Amending Process of the Constitution. Long Memory,* co-authored by John Wesley Blassingame, a professor of southern and African American history at Yale, uses autobiographies, poetry, and newspaper stories to document the responses of people of color to oppression and racism in the United States. The text is designed to be used in survey courses on the African American experience.

Why ERA Failed, published in 1986, suggests that the controversial Equal Rights Amendment failed because it lacked the broad consensus it needed at both the national and the local levels. Berry contends that ERA supporters made a mistake by not building state-to-state coalitions of support for the amendment. In addition, she maintains that certain U.S. Supreme Court actions—actions aimed at removing common forms of discrimination throughout the nation—actually worked against the amendment's passage; according to Berry, the American public became less inclined to support the idea of a sweeping constitutional amendment because judicial measures, no matter how small, were already being taken to curtail discriminatory practices.

Stepped Up Role in Global Activism

Academic analyses comprised only one part of Berry's professional life. In 1984 she wanted to raise the collective American consciousness on apartheid in South Africa. The issue of South Africa's government-imposed policy of racial segregation was being discussed by groups throughout the United States, but little was actually being done to end it. Berry felt that it was time to take action. On Thanksgiving Eve of 1984, Berry, TransAfrica head Randall Robinson, and Congressman Walter Fauntroy visited the South African embassy in Washington, D.C., and presented a list of demands: they wanted longtime political prisoner Nelson Mandela of the African National Congress—as well as other anti-apartheid leaders—set free, and they wanted a new South African constitutional conference planned. The three activists vowed that they would wait while the ambassador called Pretoria, the seat of the country's government, with their demands.

Their actions had been carefully planned for what is traditionally a slow news day. As Berry told *Ms.,* ''If you're going to help people in their struggle, you should be smart for them. . . . If your demonstration doesn't get media coverage, you might as well not have it.'' The media was indeed there to record Berry, Robinson, and Fauntroy being handcuffed and led away in a paddy wagon. The effect was just what the trio had hoped for. Barthel recounted in *Ms.:* ''Here was not just another campus radical; here was Dr. Mary Frances Berry, a member of the Commission on Civil Rights, a professor of history and law, a member of the bar, a scholar with published books to her credit, with more citations and honorary degrees than her wall could hold. Here was a former Assistant Secretary of Health, Education, and Welfare, once a provost at the University of Maryland, and chancellor at the University of Colorado at Boulder.''

Spearheaded Free South Africa Movement

Berry, Robinson, and Fauntroy were arraigned on Thanksgiving Day and released on their own recognizance. At a press conference the day after Thanksgiving, the trio introduced their Free South Africa Movement (FSAM). At 4:15 p.m. each day thereafter for a full year, a picket line formed at the South African embassy and ended with a press conference that invariably appeared on the evening news. Celebrities and activists such as Paul Newman, Tony Randall, Gloria Steinem, some of the Kennedys, and members of Congress came by to lend support. Altogether Berry was arrested five times, but she never gave up hope. ''Progressive politics is not passé,'' she told *Ms.,* ''and there are things we can do to make change, and to lay the groundwork for change later on.''

Over the next year, the Free South Africa Movement spread throughout the country. Colleges, universities, and

cities were divesting themselves of holdings in companies that operated in South Africa. Eventually Nelson Mandela was released from prison in South Africa and economic sanctions were imposed against the country. Early in 1992, Berry, Robinson, and Fauntroy had reason to rejoice when a referendum approved the dismantlement of apartheid. ''Now, we want to see a day when the black violence will end, and one man, one vote will come,'' stated Berry in the *Washington Post.* That day came in the spring of 1994, when Mandela—once a powerless prisoner of apartheid—became the new president in his country's first free and fair multiracial elections.

Tackled Child Care Issues

Having made an impact on the international front, Berry returned in the 1990s to domestic issues—like employment, pay equity, and the state of the American family. Family issues and women's rights were the topics of her 1993 book *The Politics of Parenthood.* Historically, notes Berry, child care was not the sole province of mothers. By the mid-nineteenth century, however, the tradition of the man as the breadwinner and the woman as the homemaker was firmly entrenched in American society. When women joined the work force in droves during the 1970s, the notion of women as primary care takers held on. ''Even among activists for parental leave,'' wrote Berry, ''the argument is that the *mother* needs more help because now women are out in the world. But the evidence from psychologists is that children can be cared for by anyone, so long as it's good, consistent care.''

Berry told Kenneth Walker in *Emerge* that the central civil rights message of her book is that until mothers are freed from the primary responsibility of child rearing, they cannot pursue their economic or other destinies. In response to Walker's statement that many people believe that the high crime rate and increasing number of troubled children is a result of the absence of a good mother, Berry replied, ''If my child is bad, it's because our whole extended family network is not working. To say my child is bad because he doesn't have a good mother, I mean, it's like an alien notion, because the mother [alone] is just not responsible.''

Reviewing Berry's book in the *Christian Science Monitor,* Laura Van Tuyl stated, ''Berry presents a dispassionate history of the women's movement, day care, and home life, showing the persistent obstacles to economic and political power that have confronted women as a result of society's definition of them as 'mothers.' [She] . . . attributes the failure of the Equal Rights Amendment, the languishing of the women's movement in the '80s, and years of bickering over federal parental-leave and child care bills to an unwillingness to rethink gender roles.''

Berry continues in her determined struggle for racial, economic, and gender-based justice. ''Basically, I'm an optimist,'' she remarked in *Ms.* ''I honestly believe—and I'm sorry, I know this sounds boring—that in the end, truth and justice will prevail. . . . My mother used to tell me, 'Remember, sometimes when it seems like you're losing, you're winning. It all comes out in the wash.'''

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Claude Louis Berthollet

The French chemist Claude Louis Berthollet (1748-1822) made many original contributions to both theoretical and applied chemistry. He was one of the foremost disciples of Lavoisier.

Claude Louis Berthollet was born on Dec. 9, 1748, in the village of Galloire on Lake Annecy. He attended the University of Turin in Italy, where he graduated in medicine in 1770. He moved to Paris in 1772 to study chemistry.

In 1778 Berthollet married and took a second doctorate in medicine at the University of Paris, where his Italian degree was not recognized. By 1780 his published research on chemistry had earned him admission to the Royal Academy of Sciences in Paris, and 4 years later he was appointed director of the Gobelin tapestry works. Here he made a special study of the chemistry of dyeing, on which he published an important two-volume work in 1791.

In 1785 Berthollet adopted the new system of chemistry based upon the oxidation theory of combustion, developed by the French chemist A. L. Lavoisier. In the same year Berthollet published an important paper on chlorine, describing the bleaching action of this gas in a solution of alkali, which revolutionized the bleaching industry. Unlike his mentor Lavoisier, Berthollet emerged from the French Revolution unscathed, having served the Revolutionary government as an adviser on technical matters.

A Scientific Debate

Berthollet's career reached its climax during the Napoleonic era. In 1798 Napoleon, who had a well-informed interest in science, chose Berthollet to accompany him on

the expedition to Egypt as a scientific adviser. Berthollet became a prominent member of the scientific and archeological institute which Napoleon established in Cairo. It was to this institute that Berthollet read his first papers on the subject of chemical affinity, that is, the forces by which chemical substances are attracted to one another. These papers formed the bases of his two important works on theoretical chemistry, *Researches into the Laws of Chemical Affinity* (1801) and *Essay on Chemical Statics* (1803). Berthollet maintained that the masses of substances involved in a chemical reaction could influence the products and that a chemical reaction could be reversed by varying the quantities of the substances. These views led Berthollet into a protracted scientific debate with J. L. Proust. Proust said that chemical compounds were formed in fixed proportions by weight of their elements. Berthollet argued that the proportion by weight of the elements in a compound could vary according to the mass of the reactants from which the compound resulted. Proust's view seemed vindicated in the light of John Dalton's atomic theory, which depends on the law of fixed proportions. However, the outcome was that Berthollet's important insight into the role of reacting masses was neglected for more than 40 years.

Berthollet's country home at Arcueil, near Paris, became the center for a group of distinguished young chemists and physicists, to whom he offered the facilities of his private laboratory. This group organized themselves into the Society of Arcueil in 1807 under Berthollet's leadership. His last days were clouded by the suicide of his son in 1810 following the failure of a chemical factory in which he had a major interest. Berthollet died at Arcueil on Nov. 6, 1822.

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Alphonse Bertillon

The French criminologist Alphonse Bertillon (1853-1914) was the inventor of the first scientific method of identifying criminals.

Alphonse Bertillon was born in Paris on April 24, 1853. He was the son of Louis Adolphe Bertillon, a physican and statistician. Because of Alphonse's poor scholarship, his father sent him to Great Britain, where he was forced to rely on his own resources. Returning to France, he was inducted into the army.

In 1879, having completed his service, he took a minor clerk's job with the Paris Prefecture of Police. One of his duties was to copy onto small cards the recorded descriptions of the criminals apprehended each day. Bertillon realized that the short descriptions he was laboriously re-recording were practically useless for the purpose of identifying recidivists, or criminal repeaters. He had a general familiarity with anthropological statistics and anthropometric techniques because of the work of his father and his elder brother Jacques, a doctor and statistician. Bertillon devised a system of identification of criminals which relies on 11 bodily measurements and the color of the eyes, hair, and skin. He added standardized photographs of the criminals to his anthropometric data. He first described his system in *Photography: With an Appendix on Anthropometrical Classification and Identification* (1890). The Bertillon system proved successful in distinguishing first-time offenders from recidivists, and it was adopted by all advanced countries.

It is commonly believed that Bertillon was the first to recognize the value of fingerprints. He was not; that achievement must be associated with Sir Francis Galton, Edward Henry, and Juan Vucetich. However, Bertillon was the first on the Continent to use fingerprints to solve a crime.

In 1888 the Department of Judicial Identity was created for the Paris prefecture of Police, and Bertillon became its head. He invented many techniques useful to criminologists. His use of photography was especially effective, and he did much to improve photographic techniques in criminology. Around the turn of the century, fingerprinting began to replace the Bertillon system and has now superseded it throughout the world.

Bertillon died on Feb. 13, 1914, in Paris. His anthropometric method of identifying recidivists represented a first step toward scientific criminology. It is said that his work played an important role in inspiring greater confidence in police authorities and in establishing a more favorable sense of justice toward the end of the 19th century.

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Jöns Jacob Berzelius

The Swedish chemist Jöns Jacob Berzelius (1779-1848) was one of the first European scientists to accept John Dalton's atomic theory and to recognize the need for a new system of chemical symbols. He was a dominant figure in chemical science.

Jöns Jacob Berzelius, the son of a clergyman-schoolmaster, was born on Aug. 20, 1779, at Väversunda, Sweden. He studied for 6 years at the medical school at Uppsala and then studied chemistry at the Stockholm School of Surgery. In 1808 he was elected to the Swedish Academy of Science and was appointed its secretary in 1818. He married Elisabeth Poppius in 1835 and on that occasion was made a baron by the Swedish king, Charles XIV.

Atomic Weights and Chemical Symbols

During the first decade of the 19th century, chemists were becoming aware that chemicals combined in definite proportions. This concept, sometimes known as Proust's law after the French chemist Joseph Louis Proust, showed that no matter under what circumstances separate elements combined, their proportions would always be in whole-number ratios. Berzelius was the first to prove beyond a doubt the validity of Proust's law and having been impressed by Dalton's theory of atoms, he proceeded to determine atomic weights. By 1818 Berzelius had obtained, with a high degree of accuracy, the atomic weights of no fewer than 45 elements.

While engaged in this work, Berzelius came to the conclusion that the system of full names for the elements was a hindrance, and he also rejected Dalton's set of symbols for the elements. As a substitute (and this system became the international code for the elements), Berzelius suggested that the initial of the Latin name or the initial plus the second letter be used to designate the element. Now O could be written for oxygen, H for hydrogen, and CO for carbon monoxide. By adding subscriptive numbers, other compounds could be symbolized, such as CO_2 for carbon dioxide and H_2O for water. Thus a new international language of chemistry came into use.

Electricity and Chemistry

The numerous experiments on the effects of an electrical current on chemical solutions had caught the imagination of the scientific world quite early in the 19th century. The electrical current used was that obtained from one of Volta's ''galvanic piles.'' Berzelius and Wilhelm Hisinger worked with the voltaic pile, and in 1803 they reported that, just as an electrical current could decompose water, it could separate solutions of salts so that the acids formed would go to one pole while the alkalies would be collected at the opposite one. In further experiments, with M. M. Pontin, Berzelius succeeded in producing amalgams of potassium, calcium, and ammonia, by using mercury as the negative electrode.

From these experiments in electrochemistry, Berzelius arrived at his own electrochemical theory, which stated that all compounds can be divided into their positive and nega-

tive parts. This so-called dualistic theory held that all compounds are divided into two groups: those that are electropositive and those that are electronegative. In any chemical reaction there is a neutralization of opposite electricities, and depending on the strength of the components, this reaction may vary from a very feeble one to ignition and combustion. The opposite of chemical combination, in Berzelius's view, was electrolysis, in which electric charges are restored and the combined molecular groups are separated.

Organic Chemistry

In 1807, when he was appointed professor of medicine at the Stockholm School of Surgery, Berzelius began his researches in organic chemistry. At this time very little was known about organic chemistry, especially its involvement in life processes. Berzelius realized that he himself knew nothing of physiological chemistry. He thought that there might be some chemical process associated with the functions of the brain but admitted that the understanding of this seemed impossible. He began analyzing animal substances such as blood, bile, milk, membranes, bones, fat, flesh and its fluids, and animal semen. He discovered that blood contains iron and that muscular tissue contains lactic acid, the same acid found in sour milk. Most of his work in this field was inconclusive, as he was the first to realize. He concluded that analyses of animal products needed to await the day of more sophisticated techniques and apparatus, and he gave up his studies.

Discovery of New Elements

At an early point in his career, Berzelius became interested in a rare mineral, Bastnäs tungsten, and undertook an analysis of it. He came to the conclusion that it contained an unknown metal, and he and Hisinger named it cerium after the recently discovered asteroid Ceres.

Some years later Berzelius discovered the element selenium, which was isolated from the sediment in lead tanks used in the manufacture of sulfuric acid. He named his new discovery after the Greek word for the moon. His next discoveries, of the elements vanadium and thorium, were named after the Norse goddess Vanadium and the god Thor.

Other Researches

Berzelius's *Textbook of Chemistry* went through many editions and was translated into the principal European languages. To this work he added his tables of atomic weights. He devised new methods of analysis and obtained values for combining weights not very different from those found today. He started by using the atomic weight figure of 100 for oxygen and related all of the other elements to it.

Much of Berzelius's work involved studies of minerals. He found that previous systems of classification were unreliable, so he proceeded to devise his own system, based not on description of crystal forms but on chemical composition. In 1836 the Royal Society of London awarded him the Copley Medal for this work.

Of great importance to chemical knowledge in the 19th century were two concepts in theory, both of which are associated with Berzelius: isomerism and catalysis. He remembered that the lactic acid he had discovered in muscle tissue behaved differently toward polarized light than the lactic acid of fermentation. Other examples of such behavior could be found, and Berzelius suggested that compounds of the same chemical composition which possess different chemical properties be called isomers, from the Greek word meaning equal parts. The importance of understanding isomerism was that it demonstrates that there is more involved in chemical structure than the ratios of the elements and atomic weight. The manner in which atoms are distributed in a molecular structure is a determining factor in the chemical properties of a compound.

In 1835 Berzelius advanced the theoretical concept of catalysis, or chemical change in which one agent produces the reaction without itself being changed. Berzelius wrote about this process as it applied to plant chemistry. He believed that in inorganic chemical reactions metals can act as catalytic agents. In summing up catalysis, Berzelius wrote, ''Thus it is certain that substances . . . have the property of exerting an effect . . . quite different from ordinary chemical affinity, in that they promote the conversion . . . without necessarily participating in the process with their own component parts. . . . ''

As secretary of the Swedish Academy of Science, and also for some years as librarian of the academy, Berzelius began in 1821 to publish the *Annual Surveys of Progress in the Sciences*. Publication was continued until his death, at which time 27 volumes had been issued. His massive correspondence with scientists has been published, and it is a comprehensive picture of the great chemical world which was unfolding in his day.

Personality and Character

It was perhaps natural that Berzelius, who achieved such great eminence early in the century, should have insisted on dominating the chemical sciences as they progressed. He was cheerful as a youth, but as he grew older and developed more and more health problems, he became conservative, argumentative, and even dictatorial. It has been said that when Berzelius condemned a new idea, it might just as well be forgotten, and that his insistence on the acceptance of his own ideas in part blocked the progress of chemistry. In his last years he was still denouncing some of his colleagues for what he termed their ''Swedish laziness.'' He died on Aug. 7, 1848, and was buried in Stockholm.

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Annie Wood Besant

The British social reformer and theosophist Annie Wood Besant (1847-1933) made important contributions to a number of reformist and religious causes. She was a leader among Europeans in reviving and disseminating Hindu religion and culture.

Annie Wood was born in London on Oct. 1, 1847, to a well-connected but declining family, mostly of Irish descent. Her 7-year marriage to Frank Besant, an Anglican vicar, by whom she had two children, ended in separation in 1873, when she declared herself an unbeliever. The next year Besant joined Charles Bradlaugh in his Secularist movement, preaching man's freedom from God and the devil and a future existence of beauty, wisdom, and love for a regenerated mankind. She became a vice president of Bradlaugh's Secular Society and wrote and edited much atheist journalism. With Bradlaugh, she was prosecuted for spreading birth-control information, and in consequence she lost the custody of her daughter and suffered much social persecution.

In 1885 Besant joined the Fabian Society, drawn in by the writer George Bernard Shaw soon after its founding. She was already known as a brilliant speaker, and she did effective work for the Fabians. Shaw described her as ''a sort of expeditionary force, always to the front . . . , carrying away audiences for us . . . , founding branches . . . , and generally . . . taking on the fighting. . . . '' She was one of the seven contributors to *Fabian Essays in Socialism* (1889), which Shaw edited.

In 1888 Besant organized a successful strike of 700 girls at the Bryant and May match factory. This strike demonstrated that unskilled Labor could successfully combine, by industry rather than by craft, and it was in effect a test for the famous London dock strike of 1889.

Besant joined the Theosophical Society, headed by the colorful and controversial Madame Blavatsky, in 1889. This movement, partly resembling spiritualism, then much in vogue, had the serious purpose of elevating the materialistic, scientific spirit of the West through preaching the mysticism and spirituality of Hinduism and Buddhism. Besant found in theosophy the ''hidden power'' she had been seeking. She served as president of the Theosophical Society from 1907 until her death.

Besant lived at the society's headquarters in Adyar, India, and frequently lectured there and in London to large audiences. She learned Sanskrit and translated the *Bhagavad Gita,* and she founded a Hindu college in Benares. During World War I she became a champion of Indian home rule, and she was fifth and last British president of the Indian National Congress. In the terrible disorders in the Punjab in 1919 she supported the imperial policy of repression, thus alienating the natives, who turned for leadership to Mohandas Gandhi.

Besant toured the Western nations during the 1920s with a young Hindu, Jiddu Krishnamurti, whom she regarded as the new messiah. After a period of failing health, Mrs. Besant died at Adyar on Sept. 20, 1933.

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Friedrich Wilhelm Bessel

The German astronomer Friedrich Wilhelm Bessel (1784-1846) established the modern ideals and standards of precision in astronomy and obtained the first measurement of the distance to a star.

Friedrich Wilhelm Bessel was born in Minden, North Rhine-Westphalia, on July 22, 1784. After a rather undistinguished schooling, he was apprenticed to a Bremen merchant house at the age of 15. In the course of his bookkeeping work, he acquired a facility in mathematics, and this, together with an interest in astronomy, led him to compute the orbit of Halley's comet from old observations made by T. Harriott of the comet's 1607 circuit. His results were published in a professional journal. This evidence of his ability gained him entry into the profession, starting as an assistant in the private observatory of J. H. Schroter in Lillienthal in 1806. Bessel became the outstanding astronomer of the 19th century and probably the most complete astronomer of all time.

In an era when astronomers had long since given themselves over to specializing in either the observational or the theoretical aspects of the science, Bessel was master of both. He became the director of the newly founded Royal Observatory in Königsberg in 1810. As a worker in, and director of, the observatory for more than 30 years, he complied a catalog of very accurate positions for 75,000 stars.

Observational Precision

By Bessel's day it was already well known that the earth is a difficult place from which to try to map the sky. In addition to being immersed in a dense atmosphere which distorts star positions, the earth was known to be a moving platform whose basic motion (an assumed annual revolution around the sun) was complicated by numerous smaller wiggles and wobbles. Therefore the task of producing precise astronomical information was extremely difficult. Besides getting the best instruments available and then ensuring that intrinsic errors had been eliminated or mitigated as far as possible, astronomers needed to convert their readings into usable data. Prior to Bessel, every astronomer had done it in his own way. Bessel not only reevaluated all of the corrections involved but established a logical, systematic scheme for applying them which has been followed universally ever since. Leaving nothing to chance, he even proved that different observers actually see a given event occur at different times and introduced the ''personal equation'' to correct for it long before the discipline of psychology arose and took interest in the question of individual differences.

Stellar Parallax

Bessel's enduring concern for both instrumental and mathematical facets of observational precision eventually combined to produce what was undoubtedly the crowning achievement of his life—the detection of stellar parallax. From the time of Copernicus it had been recognized that if the earth were in motion around the sun, the earth's motion would be reflected by annual shifts in the positions of at least some stars against the background sky. Attempts to discover such a parallax had been made by many prominent astronomers from Copernicus's time to Bessel's. But all had failed. Bessel, determined to add his efforts to the cause, decided on a somewhat different approach to the problem. The crucial part of any such project, of course, was the choice of the star: the nearer it was, the more likely the work was to succeed. Previous investigators had invariably chosen bright stars, on the supposition that all stars are about the same size and that the brightest ones are the nearest ones. By Bessel's era, however, this assumption was known to be questionable. Moreover, a new type of information was available, termed ''proper motion,'' which seemed to offer more reliable guidance in guessing which stars were most likely to be nearby. These data signified that some stars have measurable long-term drifts with respect to the rest of the stars. Reasoning that such stars must be closer than the rest, Bessel chose to work with the star that had the swiftest known motion (61 Cygni). After 1 1/2 years of careful observations and laborious calculations, Bessel separated the star's own motion from the various motions of the earth and

concluded in 1838 that the star was oscillating back and forth each year by about 3/10 of 1 second of arc.

The discovery of stellar parallax was a landmark in the history of astronomy. On the one hand, it signaled the official end of the dispute over Copernicanism. On the other hand, it constituted the indispensable beginning and foundation of all studies of the stellar system which depend on knowledge of distances.

In addition to his technical astronomical works, Bessel published the widely read series *Popular Lectures* (1848). He also made an important contribution to applied mathematics by systematizing the functions now known by his name. He died in Königsberg on March 17, 1846.

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Sir Henry Bessemer

The English inventor Sir Henry Bessemer (1813-1898) was a pioneer in the manufacture of inexpensive steel through his development of the steelmaking process which bears his name.

Henry Bessemer was born Jan. 19, 1813, in Hitchin, Hertfordshire. He left school to work for his father, a typefounder. In 1830 Bessemer set up his own business in London for producing art-metals, fusible alloys, and bronze powder. He was a prolific inventor, both before and after his key contribution to the iron and steel industries. He invented machines for composing type and for working graphite for pencils; at age 20 he was an exhibitor at the Royal Academy.

Fixed Converter

In 1854, following the rejection of an artillery invention, Bessemer sought an iron tougher than any then available and experimentally fused blister steel with pig iron. Apparently it was during these trials that he noted the effect of air in removing carbon from iron, a process essential for its conversion to steel. In 1855 he successfully produced a low-grade steel from molten pig iron in a side-blown fixed converter without any external source of heat. Bessemer patented the process in 1856 and described it in a paper, ''Manufacture of Malleable Iron and Steel without Fuel.'' Attracted by the promise of economy in time, labor, and fuel, many wrought-iron producers tried the process; all reported total failure to produce any useful material.

Bessemer, dumbfounded and discredited, sought both cause and cure. The principal causes were twofold: the ''blow'' left the metal full of oxygen, and typical British pig irons were phosphorus-rich. Both led to brittleness in forging. The former fault was recognized and cured by Robert Forester Mushet, while Bessemer's Swedish licensee, G. Göransson, established that phosphorus was the other trouble, but no immediate cure was forthcoming.

Tilting Converter

Bessemer and his associates set up a steelworks in Sheffield in 1858, using phosphorus-free ore from Sweden and one part of England. There the familiar bottomblown tilting converter, in which the air blast supports the molten metal, was introduced in 1860, but Bessemer was unable to raise much new support among ironmasters. By 1879, when Gilchrist and Thomas showed that phosphorus could be removed by using basic instead of acidic furnace linings and fluxes, the open-hearth steelmaking process, with its ability to accept cold scrap in the charge, had become established in Britain. Thus British steelmakers have never greatly utilized either acid or basic Bessemer plants; much of Europe and America, with their then less-developed iron industries, widely adopted the basic Bessemer process. In the United States part of the Bessemer process had been patented by William Kelly, and dual licenses were needed for its operation there. Any personal connection between these two men in their inventions seems most unlikely. Despite its initial

drawbacks, the process made Bessemer a millionaire. Today Bessemer steelmaking is rapidly giving way to various oxygen steelmaking methods.

Bessemer was knighted in 1879; he died in London on March 15, 1898.

Further Reading

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Charles Herbert Best

The Canadian medical scientist Charles Herbert Best (1899-1978) codiscovered insulin in 1921. He also discovered the enzyme histaminase, and his studies on choline established its importance as a dietary factor.

Charles H. Best was born on February 27, 1899, at West Pembroke, Maine. His parents, Dr. Herbert Huestes Best and Luella Fisher Best, were Canadian. Charles entered the University of Toronto in 1916, but interrupted his studies to join the Canadian army. After World War I he resumed his studies at the University of Toronto and graduated in May 1921.

Discovery of Insulin

The day after his examinations Best began work with Frederick Banting in the department of physiology. Best had been asked to assist in the chemical procedures involved in the research. He and Banting started their work on the extraction of pancreatic tissue and the treatment of depancreatized dogs. This project led to the discovery of insulin later that summer.

Best was appointed director of the Insulin Division of the Connaught Laboratories in January 1922. In 1924 he married Margaret Hooper Mahon, and in the following year, after he had received his medical degree from the University of Toronto, the couple went to England. There Best worked with Sir Henry Dale and obtained his doctorate from the University of London in 1928.

During his postgraduate work and throughout his medical training, Best continued to be actively involved in insulin production and studies on diabetes. He had numerous appointments at the University of Toronto; after Banting's death in 1941, Best became head of the Banting and Best Department of Medical Research.

Following the work on insulin Best continued his investigations in several different areas. In London he became interested in histamine. On his return to Toronto he and E.W. McHenry demonstrated the action of histaminase, an enzyme responsible for the breakdown of histamine. In 1928 Best organized a team to explore the sources of heparin and to test its effectiveness in the prevention of thrombosis.

Researchers had noted that after removal of the pancreas, and despite the use of insulin, the livers of dogs became swollen with fat. Best, with his colleagues J. M. Hershey, M. Elinor Huntsman, and others, investigated the cause of these fatty livers and found choline to be one factor preventing the development of fatty livers (a lipotropic factor). This was an important discovery since, when fatty livers do develop as a result of a deficiency of choline or related factors, fibrotic changes and, finally, cirrhosis may follow.

Best received honorary doctorates from 18 universities, and was the recipient of numerous medals, awards, and honors. He was a fellow of the Royal Society of London, the Royal Society of Canada, and the Royal College of Physicians and Surgeons of Canada.

Best retired from the University of Toronto in 1965 and spent much of his time traveling around the world with his wife. He died on March 31, 1978, in Toronto.

Further Reading

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Wrenshall, G. Heteny, and W.R. Feasby, *Story of Insulin: Forty Years of Success against Diabetes* (1962), and in Michael Bliss, *Discovery of Insulin* (1982). □

Rómulo Betancourt

Rómulo Betancourt (1908-1981) was the most important political leader of Venezuela during the middle decades of the 20th century. Founder of the nation's first modern political party, he was twice president.

Born on Feb. 22, 1908, in a small town in eastern Venezuela, Rómulo Betancourt was the son of lower-middle-class parents. In 1927 he enrolled at the Central University of Venezuela in Caracas. He had his first political experience as a leader of the student movement called the ''Boys of '28.'' This group directed its energies in opposition to the dictatorship of General Juan Vicente Gómez, ''the tyrant of the Andes.'' When the student revolt of 1928 failed, Betancourt was jailed for several weeks, and then sent into exile in Colombia. From there he traveled to other Latin American countries in search of support against Venezuela's repressive government. In Costa Rica he was swept up in communist revolutionary ideology and became a founder of that country's communist party. However, when the party decided to become a full member of the Communist International, he withdrew. Betancourt later called his early association with communism ''a youthful attack of small pox that left me immune to the disease.''

After Gómez died in December 1935, Betancourt returned home. Founding and editing the left wing newspaper *Orve* beginning in 1926, he assumed leadership of those trying to organize a democratic party, which took shape as the *Partido Democratico Nacional* (PDN). The government of General Eleazar Lopez Contreras suppressed the party in mid-1937, and Betancourt went into hiding. Captured in 1939, he was forced into exile again, this time in Chile. There he wrote and published his first book, *Problemas venezolanos* (1940).

President of Venezuela

With the inauguration of President Isaias Medina Angarita in 1941, Betancourt was allowed to return to Venezuela. The PDN, now legalized under the name *Accion Democratica* (AD), constituted the major opposition party to Medina, and put forth a presidential candidate to face the current government in the promised upcoming elections. Once again Betancourt promoted his party's views and their candidate through publication, this time by founding the newspaper *El Pais*. When the president reneged on his promise to allow open elections to determine his successor, the AD joined young military leaders in a coup d'etat in October 1945. As a result, Betancourt assumed control of Venezuela as provisional president.

During Betancourt's democratic administration, he instituted numerous economic and social reforms. Rent controls were established, and profit-sharing arrangements were encouraged between employers and their employees. But of major significance, Betancourt implemented an agreement with foreign oil companies operating in oil-rich Venezuela that they would pay 50 percent of their profits to the government. With the greatly increased revenues that resulted, the government established the Venezuelan Development Corporation and expanded the number of schools, teachers, and hospitals. The government also strongly encouraged organized labor and for the first time supported establishment of a peasant movement. It drew up an agrarian reform law and wrote a new constitution providing for universal adult suffrage and full democratic guarantees. After free elections in 1947, AD presidential candidate Rómulo Gallegos succeeded Betancourt to the presidency in February 1948.

Democratic Reforms Gained Him Second Term

President Gallegos' term would be a short one, however. Because of the radical changes promised in his campaign, he was overthrown in November by conservative military dictator General Marcos Perez Jiménez. Betancourt, although immediately forced into exile by the new military government, was the principal leader of the opposition to Jiménez's government. Despite Betancourt's efforts, the military dictatorship remained in power until January 1958; after its overthrow Betancourt was free to return to

Venezuela. He was elected president for a second time on a coalition government platform in 1958.

Profound social, economic, and political changes took place in Venezuela during Betancourt's second administration, many of which the president outlined in his *Romulo Betancourt: Posicion y doctrina* (1958). Land was distributed to over 50,000 families, organized labor grew, and collective bargaining became common. Through the Development Corporation and aid against foreign competition, industrialization was encouraged. Large road-building and electrical power programs were carried out, transforming Venezuela into a modernized, Latin American nation.

Political democracy in Venezuela was maintained in spite of mutinies by right and left-wing extremists, scattered guerilla warfare, and an assassination attempt on Betancourt's life in 1960. Elections at the end of 1963 resulted in the choice of the AD candidate, Dr. Raul Leoni, to succeed Betancourt, who was prevented from running for ten years by the election reforms that he himself had instituted. He is remembered in Venezuelan history as the first individual to gain the presidency through democratic election and relinquish it to another through democratic election as well.

From Politician to Author

Upon leaving office in March 1964, Betancourt went to live in Europe and Asia. He resided for a time in Bern, Switzerland before returning to Venezuela. There he wrote several books on his political ideas and the accomplishments of his second administration. Two of his works on oil, politics, and economics were translated into English. *Venezuela: Oil and Politics* (1979) and *Venezuela's Oil* (1978) focus on a nation's ability to achieve economic independence only through political independence. He cited examples from Venezuela's own history, from the period where it was controlled by American and British oil companies through its later assertion of economic autonomy as the world's third largest oil producer. Betancourt's writings were of considerable influence during the 1960 formation of the Organization of Petroleum Exporting Countries (OPEC).

Betancourt was respected for implementing the economic and social policies that enabled Venezuela to channel the benefits of its natural resources to its own people, rather than lose them to foreign interests. He was honored with numerous internationally sponsored awards during his lifetime, including honorary degrees from Harvard University and the University of California. Betancourt died of a stroke, September 28, 1981, at the age of seventy-three.

Further Reading

Although there is no full-length biography of Betancourt, extensive information on his career may be found in Robert J. Alexander, *Venezuelan Democratic Revolution: A Profile of the Regime of Rómulo Betancourt* (1964), and John Martz, *Accion Democratica: Evolution of a Modern Political Party in Venezuela* (1966). See also the chapter on Betancourt in Robert J. Alexander, *Prophets of the Revolution: Profiles of Latin American Leaders* (1962). □

Hans Albrecht Bethe

The Alsatian-born American theoretical physicist Hans Albrecht Bethe (born 1906), prolific and creative contributor to several vital fields of nuclear physics, discovered the mechanism of energy production by stars (including the sun).

Hans Bethe was born in Strasbourg, Alsace-Lorraine—(now part of France)—on July 2, 1906, to Albrecht Theodore Bethe, a physiologist, and Anna Kuhn Bethe. At the age of 22 he earned his doctorate at the University of Munich and was given an assistantship at the Institute of Theoretical Physics of the University of Frankfurt. After a year he transferred to the Technische Hochschule in Stuttgart and then for three years was *privatdozent* —unsalaried lecturer—in physics at the University of Tübingen. He worked at Cambridge University and in Rome in 1930-1931 and then returned to Tübingen as an assistant professor.

After Hitler came to power, Bethe fled first to England and then to the United States, where Cornell University welcomed him. At age 31 he was elevated to the post of Wendell Anderson professor of physics. In 1939 he married Rose Ewald, the daughter of Paul Peter Ewald, a professor of physics in Munich. They had a son and a daughter.

In 1939 Bethe published a paper, ''Energy Production in Stars,'' in which he advanced a theory of stellar fuel. He discovered that, by a series of transformations, carbon, acting as a catalyst, changes four atoms of hydrogen into an atom of helium of atomic weight four. During these transformations the carbon is rejuvenated and there is a very small loss of mass which is converted into the enormous amount of energy which stokes the stars. For this achievement as well as for his many important contributions to the theory of nuclear reactions, Bethe was awarded the Nobel Prize in physics in 1967.

Bethe published the first theory of electron-positron pair creation and an improved theory of how charged particles interact. The latter is a key to the determination of the amount of radiation shielding required by nuclear reactors and by astronauts in space. It is also critical to the understanding of cosmic-ray phenomena, the design of experiments in high-energy nuclear physics, the theory of the structure of metals, the shock-wave theory, the scattering of mesons, and the energy levels of the hydrogen atom.

In 1941 Bethe became a naturalized American citizen, and between 1943 and 1946 he worked as head of the Division of Theoretical Physics at the Los Alamos Scientific Laboratories, where the first nuclear bomb was being manufactured. His assignment was to determine the amount of uranium or plutonium that would be necessary to produce a nuclear explosion and to calculate the total energy that might be released in such an explosion. Bethe was also responsible for a group which had to determine the mechanism of assembling an atom bomb implosion; that is by bringing together, in a split second, a spherical ball of either

uranium or plutonium by means of a high explosive. After his work at Los Alamos, Bethe returned to his teaching position at Cornell University. He retired from Cornell in 1975 but maintains an office there and continues to serve as a lecturer and consultant.

In addition to his academic work, Bethe was also active in the disarmament movement and sought to educate the public about the destructive power of nuclear weapons. He remains committed to this cause. He sent a letter to President Clinton in 1997, calling for a complete ban on nuclear testing.

On July 2, 1996—Bethe's ninetieth birthday—it was announced that the American Physical Society would begin awarding the Bethe Prize for contributions to the field of physics.

Further Reading

R.E. Marshak, ed., *Perspectives in Modern Physics: Essays in Honor of Hans A. Bethe on the Occasion of His 60th Birthday, July 1966* (1966), contains an account of Bethe's career and a bibliography of his writings. He is discussed at length in Henry A. Boorse and Lloyd Motz, eds., *The World of the Atom* (1966). See also Stéphane Groueff, *Manhattan Project: The Untold Story of the Making of the Atomic Bomb* (1967) and Richard Feynman, *Surely You're Joking, Mr. Feynman!* (1985). □

Theobald von Bethmann Hollweg

The German statesman and chancellor Theobald von Bethmann Hollweg (1856-1921) led Germany during the first 3 years of World War I.

Theobald von Bethmann Hollweg was the son of a prominent commercial and agrarian family. After a rather routine rise in German political life, he became Prussian minister of the interior in 1905 and the imperial secretary of state for the interior in 1907. In 1909, after the fall of Bernhard von Bülow, he became imperial chancellor.

As a conservative of open mind and modern outlook, Bethmann Hollweg seemed a likely choice to heal divisions, such as the conflict between civilian and military, that were developing in Germany at that time. But in spite of some early achievements—such as the comprehensive social insurance law and liberal constitution for Alsace-Lorraine (both 1911)—he did not live not live up to expectations. His attempt to extend the franchise failed, and when Germany entered the war it had still not solved the problem of integrating the Social Democrats, the largest party in the Reichstag after the 1912 elections.

Diplomatically, Bethmann Hollweg inherited a situation as difficult as the domestic one, and he was no more successful on the international level. Germany was diplomatically isolated, and, worst of all, because of the naval race between Germany and England the relations of those two countries were deteriorating. When the British war secretary, Richard Haldane, came to Germany in 1912 on a diplomatic mission, Bethmann Hollweg was willing to be conciliatory. He was overruled, however, by Adm. Alfred von Tirpitz and the navy, which pushed through a new naval bill over Bethmann Hollweg's objections.

Although the chancellor sincerely tried to preserve peace in the summer of 1914, he was unable to control the military establishment's pressure for war. In any event, Bethmann Hollweg himself—with his ''blank check'' to Austria and his ''scrap of paper'' remark concerning Belgian neutrality—was partly responsible for the developing crisis. His wartime leadership was equally indecisive. He alienated the socialists and liberals by his apparent subservience to the military on questions of negotiated peace, annexations, and submarine warfare, and he alienated the right wing and the high command with his efforts in behalf of reform and civilian control of the military. In July 1917 Bethmann Hollweg was easily removed from office, and the establishment of a military dictatorship in Germany was virtually complete. He died in 1921.

Further Reading

Bethmann Hollweg's wartime memoirs, *Reflections on the World War* (2 vols., 1919-1921; trans., 1 vol., 1920), are well known. There is a good deal of information on him in Fritz Fischer's monumental *Germany's Aims in the First World War*

Theobald von Bethmann Hollweg

(1961; rev. ed. 1967; trans. 1967). See also J. W. Headlam, *The German Chancellor and the Outbreak of War* (1917). □

Henry Norman Bethune

Henry Norman Bethune (1890-1939) was a physician dedicated to service to humanity. He provided medical services to the poor in Canada, to the Republicans in the Spanish Civil War, and to the Chinese during their invasion by Japan.

Henry Norman Bethune was born in Gravenhurst, Ontario, on March 3, 1890. His father was a Presbyterian minister who had descended from a long line of clergymen, educators, and medical practitioners. His mother had been an evangelical missionary. Bethune's early commitment to maintain the family tradition of service to the less fortunate remained throughout his life.

Bethune left medical school at the University of Toronto in 1914 to enlist in the Canadian army. Wounded in action in France in 1915, he went back to the university to complete his medical studies. After graduation he joined the Royal Navy and then the Canadian air force.

During the early 1920s, he pursued postgraduate studies in medicine in London and Edinburgh, where he was elected a Fellow of the Royal College of Surgeons in 1922. In 1924 he opened a private medical practice in Detroit, Michigan. Two years later his health broke down. Discovering that he had contracted tuberculosis in both lungs, he sought treatment at the famous Trudeau Sanatorium in Saranac Lake, New York. With his condition worsening, Bethune eventually persuaded his reluctant doctors to perform a potentially fatal operation. Its success and his amazingly rapid recovery inspired him to give up private practice and to join the medical search for a cure for the disease that had nearly taken his life.

In 1928 he became the first assistant of Dr. Edward Archibald, the Canadian pioneer in thoracic surgery at McGill University in Montreal, Quebec. Over the next eight years, Bethune's invention of numerous operating instruments, his writings in medical journals, and his daring surgical techniques raised him to prominence in the international medical community.

In the early 1930s, as the Depression deepened in Montreal, Bethune became more conscious of the relationship between social and economic conditions and the incidence of tuberculosis. Through his concern for the welfare of those who were unable to afford medical treatment he opened a free clinic. In 1935 he attended the International Physiological Congress in Moscow. His purpose was to examine the system of socialized medicine in operation in the U.S.S.R.

On his return to Canada he organized a campaign to promote the introduction of a state medical care system. His open and persistent advocacy of his views alienated him from many of his professional colleagues and also moved him closer to the left. In 1936 he joined the Communist Party.

Shortly after the outbreak of the Spanish Civil War he resigned his hospital position and offered his services to the Spanish Republican government. Following a tour of the front in November 1936 he set up a mobile blood-transfusion service to rush bottled blood in refrigerated trucks to the wounded at the front. The scheme, which was the first of its kind in history, saved many lives, but Bethune refused to accept military discipline. Because of this the Spanish authorities asked him to return to Canada in June 1937.

To raise money to expand the blood transfusion service, he went on a North American fund-raising tour. During the tour Japan began its full-scale invasion of China. Unable to return to Spain, unemployed, and alone, Bethune decided to go to China.

In January 1938 he made a perilous journey of more than 600 miles from Hong Kong to the headquarters of the Chinese Eighth Route Army in northwest China. In the rugged mountainous area west of Beijing he put together a medical field service. There he constructed makeshift hospitals throughout the region, wrote textbooks on elementary medicine and surgery, and began training young Chinese in rudimentary medical techniques.

On horseback he led his mobile medical unit through the barren Wu Tai mountains of Shanxi province and across the Hebei plains to inspect personnel, revamp hospitals, and treat the wounded. During much of the time Bethune's unit was behind Japanese lines. Frequently called to battles, he and his team would race to the scene to set up their operating theater, which was seldom more than three miles from the firing.

Long hours, inadequate food, and overwork had weakened him. His eyesight was failing, his teeth were in poor condition, and one ear had become deaf. On a final inspection tour before a planned return to Canada to receive medical treatment and to raise funds for his work, he was called to battle. During an operation he nicked his finger. There were no surgical gloves. Infection led quickly to blood poisoning. Just before dawn, on November 12, 1939, in a tiny peasant hut in the village of Huang Shikou in Heibei province, he died.

Bethune's death received little attention in Canada or in China until the Cultural Revolution (1966-1976). During that decade of social and political upheaval the Chinese Communist leadership used Bethune as a symbol of selflessness, dedication, and responsibility—characteristics that they wanted the Chinese people to adopt. They published hundreds of millions of copies of an essay written by Mao Zedong called *In Memory of Norman Bethune*. Everyone was expected to read it, and many committed it to memory. Since the 1960s through books, movies, and study in the schools, Bethune has become a national hero in China.

In Canada, belated recognition was granted in 1972 when the federal government declared him ''a Canadian of national historical significance.'' The Presbyterian manse in which he was born was restored to period and a portion of it converted into a museum. It was opened in 1976 as the Bethune Memorial Home.

Further Reading

The first biography of Bethune was Ted Allen and Sydney Gordon, *The Scalpel, The Sword* (1952). A later work is Roderick Stewart's Bethune (1973). For Bethune's own writing, a good source is Roderick Stewart, *The Mind of Norman Bethune* (1977). The latter contains essays, medical articles, poetry, and letters written by Bethune. □

Mary McLeod Bethune

Mary McLeod Bethune (1875-1955), an African American teacher, was one of the great educators of the United States. She was a leader of women, a distinguished adviser to several American presidents, and a powerful champion of racial equality.

Mary McLeod was born in Mayesville, S.C. Her parents, Samuel and Patsy McLeod, were former slaves; Mary was the fifteenth of 17 children. She helped her parents on the family farm and first entered a Presbyterian mission school when she was 11 years old. Later she attended Scotia Seminary, a school for African American girls in Concord, N.C., on a scholarship. She graduated in 1893; there she had met some of the people with whom she would work closely.

Though she had a serious turn of mind, it did not prevent her from being a lively dancer and developing a lasting fondness for music. Dynamic and alert, she was very popular and the acknowledged leader of her classmates. After graduating from Scotia Seminary, she attended the Moody Bible Institute.

Career as an Educator

After graduation from Moody Institute, she wished to become a missionary in Africa; however, she was unable to pursue this end. She was an instructor at the Presbyterian Mission School in Mayesville in 1896 and later an instructor at Haines Institute in Augusta, Ga., in 1896-1897. While she was an instructor at Kindell Institute in Sumpter, S.C., in 1897-1898, she met Albertus Bethune, whom she later married.

Bethune began her career as an educator in earnest when she rented a two-story frame building in Daytona Beach, Fla., and began the difficult task of establishing a school for African American girls. Her school opened in October 1904, with six pupils, five girls and her own son; there was no equipment; crates were used for desks and charcoal took the place of pencils; and ink came from crushed elderberries. Thus began the Daytona Literary and

Industrial School for Training Negro Girls, in an era when most African American children received little or no education.

At first Bethune was teacher, administrator, comptroller, and custodian. Later she was able to secure a staff, many of whom worked loyally for many years. To finance and expand the school, Bethune and her pupils baked pies and made ice cream to sell to nearby construction gangs. In addition to her regular classes, Bethune organized classes for the children of turpentine workers. In these ways she satisfied her desire to serve as a missionary.

As the school at Daytona progressed, it became necessary to secure an adequate financial base. Bethune began to seek financial aid in earnest. In 1912 she interested James M. Gamble of the Proctor and Gamble Company of Cincinnati, Ohio, who contributed financially to the school and served as chairman of its board of trustees until his death.

In 1923 Bethune's school for girls merged with Cookman Institute of Jacksonville, Fla., a school for boys, and the new coeducational school became known as Bethune-Cookman Collegiate Institute, soon renamed Bethune-Cookman College. Bethune served as president of the college until her retirement as president emeritus in 1942. She remained a trustee of the college to the end of her life. By 1955 the college had a faculty of 100 and a student enrollment of over 1,000.

Other Activities

Bethune's business activities were confined to the Central Life Insurance Company of Tampa, Fla., of which she was president for several years; the Afro-American Life Insurance Company of Jacksonville, which she served as director; and the Bethune—Volusia Beach Corporation, a recreation area and housing development she founded in 1940. In addition, she wrote numerous magazine and newspaper articles and contributed chapters to several books. In 1932 she founded and organized the National Council of Negro Women and became its president; by 1955 this organization had a membership of 800,000.

Bethune gained national recognition in 1936, when President Franklin D. Roosevelt appointed her director of African American affairs in the National Youth Administration and a special adviser on minority affairs. She served for 8 years and supervised the expansion of employment opportunities and recreational facilities for African American youth throughout the United States. She also served as special assistant to the secretary of war during World War II. In the course of her government assignments she became a close friend of Eleanor Roosevelt. During her long career Bethune received many honorary degrees and awards, including the Haitian Medal of Honor and Merit (1949), the highest award of the Haitian government.

Bethune died in Daytona Beach on May 18, 1955, of a heart attack. She was buried on the campus of Bethune-Cookman College.

Further Reading

The best biography of Mrs. Bethune is Rackham Holt, *Mary McLeod Bethune* (1964). See also Catherine Owens Peare, *Mary McLeod Bethune* (1951), and Emma Gelders Sterne, *Mary McLeod Bethune* (1957). Edwin R. Embree, *13 Against the Odds* (1944), includes a chapter on Mrs. Bethune. Shorter accounts of her are in Russell L. Adams, *Great Negroes: Past and Present* (1963; 3d ed. 1969), and in Walter Christmas, ed., *Negroes in Public Affairs and Government,* vol. 1 (1966). Background studies include John Hope Franklin, *From Slavery to Freedom: A History of Negro Americans* (1947; 3d rev. ed. 1967), and Bernard Sternsher, ed., *The Negro in Depression and War: Prelude to Revolution, 1930-1945* (1969), which contains a selection by Bethune. □

Mongo Beti

Mongo Beti (born 1932) was one of the great Francophone novelists from Africa. His works satirize the French colonial world and dramatize the dilemmas of the quasi-Westernized African in acrid, sometimes ribald language and outrageous scenes.

Mongo Beti was born Alexandre Biyidi on June 30, 1932, in M'balmayo, a small village of the Beti people about 30 miles south of Yaoundé, the capital of Cameroon. At 19 he received the baccalaureate from the lycée at Yaoundé, and in 1951 he went to France on a scholarship to take advanced studies in literature, first at Aix-en-Provence and then at the Sorbonne in Paris. In 1966 he received the *agrégation* , or teaching certificate, from the University of Paris.

While a student at Aix he wrote his first (now self-repudiated) novel, *Ville Cruelle* (*Cruel City*), published in 1954 under the nom de plume Eza Boto. Considered a weak novel, it demonstrates strength in its melodramatic but often compelling naiveté, and it well expresses the confusion experienced by the rural Africans crowding into the new industrial lumber and pulping town of Tanga South, ''the kingdom of logs.''

First Novels Reveal Anti-Imperialist Sentiments

One of the major weaknesses of *Ville Cruelle* was its long, confessional monologues, but in his second novel, *Le Pauvre Christ de Bomba* (1956; *The Poor Christ of Bomba*), Beti mastered the exclamatory monologue to indict both France and the Church through the naive musings of the acolyte Denis, assistant to the well-meaning but ever obtuse Reverend Father Superior Drumont.

Mission Terminée (1957), Beti's third novel, is possibly one of his most successful and deeply humorous works. Again, his hero is a *naïf* whose initiation into life educates the reader into African verities as seen by an African. Here, however, the young Medza, having failed at the lycée, is initiated ''backwards'' into the life of the relatively untouched village of Kala, where his uncle's runaway wife has

fled. Sent by his own village to reclaim her, Medza learns to appreciate and then to respect the older life and, more particularly, becomes willing to accept the help of his heroic-sized ''country'' cousin, Zambo. Though at the novel's close the two leave Kala and even Africa for a life of wandering, Medza has discovered that ''the tragedy which our nation is suffering today is that of a man left to his own devices in a world which does not belong to him, which he has not made and does not understand.''

Beti's fourth novel, *Le Roi Miraculé* (1958; *King Lazarus*), confronts a powerful, pagan king with the missionary fervor of Le Guen, Drumont's vicar in the earlier years of *The Poor Christ of Bomba*. Though priding himself on being more astute and sensitive than the bumbling Drumont, Le Guen stirs up so much confusion and anger in the court of the king that the French Colonial Office has him recalled, for though Paris loves the Church it loves order and decorum much more.

Writer in Exile

Staunchly opposed to the foreign-controlled government in what was then French Cameroon, Beti moved to France. There, finding he could not support himself by writing, even with three well-received and increasingly popular novels to his credit, he turned to teaching, eventually gaining a professorship at a lycée in Rouen where he taught Latin, Greek, and French. A convinced Marxist, he refused to return to his native country even after it achieved independence in 1960. Despite professing himself anxious to visit Africa, he remained hostile to the Yaoundé regime of President Ahmadou Ahidjo. Instead, Beti remained in France with his wife and their three children, and devoted himself to teaching for more than a decade.

In 1972 Beti published a political essay critical of the Yaoundé government. Titled *''The Plundering of Cameroon,* the essay condemned Ahidjo and his officers as a puppet government of his country's former colonial rulers. The problems of decolonization would serve as the focus of the novels that Beti would once again begin to write.

In works that include *Remember Ruben* (1973) and *Perpetua and the Habit of Unhappiness* (1974), Beti turns a satirical eye upon the situation in the Cameroon, creating the fictitious dictator Baba Toura as the focus of his political satire. In *Remember Ruben,* a young orphan is take in by some villagers and befriended by a village boy. The two grow up and, though they part company for several years, eventually reunite; one as a revolutionary leader, and the other as a cast-off from an unjust society. The two characters would also serve as the subject of a 1979 work by Beti translated as *Lament for an African Pol,* which follows the effort of the two friends to start a revolt against the rule of unjust tribal chiefs. *Perpetua and the Habit of Unhappiness* also illustrates the inequities in postcolonial Cameroon through the lives of individuals, this time also depicting the lowly social status of that country's women. The novel would be adapted as a play in 1981.

Retains Focus on Political Injustice

Continuing to write from his self-imposed exile in France, Beti has woven his political concerns—particularly his concerns over continued French political influence in Cameroon—throughout his fiction. Like his novels of the 1970s and the 1980s, *L'histoire du Fou* (1994) illustrated the two economic and social levels of African society through the relationship between Zoaételeu, a provincial village elder, and his son Narcisse, who is idealistic and in search of meaning in his life. Political repression shadows each of Beti's characters in the novel's complex plot as Zoaételeu is falsely imprisoned without a trial and eventually released, only to find that his beloved son has been killed by an assassin—who turns out to be his own brother. As Robert P. Smith Jr. would note of *L'histoire du Fou* in *World Literature Today,* ''Beti's reasoning, sometimes dead serious and sometimes familiarly humorous, is powerful, and his style, reminiscent of Balzac with its detailed descriptions and colorful images, and of Proust with its interminable sentences, remains superb.''

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John Betjeman

Sir John Betjeman (1906-1984), Poet Laureate of Britain from 1972 to 1984, was the most popular English poet of the 20th century and a familiar personality on British television.

John Betjeman was born in London on August 28, 1906, the only child of a prosperous silverware maker of Dutch descent. A sensitive, lonely child, he knew early that he would grow up to forswear the family business in favor of poetry. He attended prep school at Highgate, London, where one of his instructors was a recent American arrival, T. S. Eliot, who proved unresponsive to the 10-year-old's poetic efforts. During his tenure at Dragon School, Oxford (1917-1920), Betjeman developed an abiding interest in architecture; he next attended Marlborough public school in Wiltshire, which he was to remember chiefly for its bullies.

He entered Magdalen College, Oxford, in 1925 and favorably impressed the great classics scholar C. M. Bowra with his knowledge of architecture, but negatively impressed his famous tutor C. S. Lewis by his academic indifference. At Oxford he struck up a lasting friendship

with Evelyn Waugh and may even have served as a model for one or more of the characters in Waugh's early novels; more importantly, Betjeman cultivated at Oxford a strong aversion to sports and an equally strong inclination towards esthetics. He left Oxford in 1928 without a degree.

Early Career

Betjeman taught briefly at Heddon Court School, Hertfordshire, and then worked for a while as an insurance broker before becoming, in 1931, an assistant editor of the *Architectural Review*. That same year he published his first book of verse, *Mount Zion*. Although somewhat mannered and certainly minor, the collection was distinguished by at least one poem, ''The Varsity Students' Rag,'' which quietly but effectively satirizes the mindless, boys-will-be-boys destructiveness of his former fellow Oxfordians.

In 1933 Betjeman became editor of the Shell series of topographical guides to Britain and married Penelope Chetwode, a writer by whom he had a son and a daughter, but who pursued her own writing career abroad for most of their married life. In 1934 he became film critic for the *Evening Standard* but was fired less than a year later for his overly enthusiastic reviews. Betjeman's second volume of verse, *Continental Dew: A Little Book of Bourgeois Verse* (1937), is undistinguished but for its foreshadowing of an attitude that was to fully surface in subsequent books: a deep-dyed distrust of ''modernity'' in all of its guises—its indifference to tradition, its runaway materialism, and its savaging of the landscape.

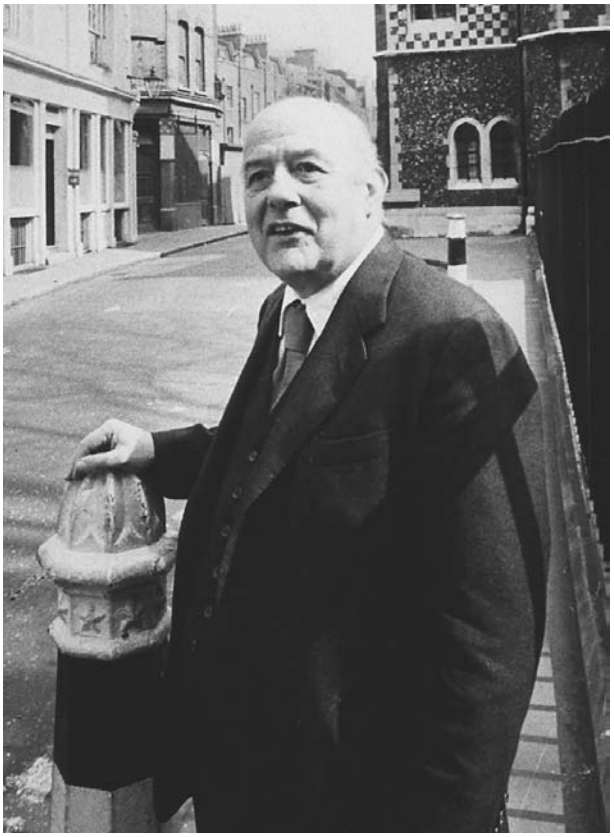

Betjeman's book titles and sub-titles are frequently thematic, as in his first book on architecture, *Ghastly Good Taste: a depressing story of the rise and fall of English architecture* (1933); it was followed by *University Chest* (1938) and then *Antiquarian Prejudice* (1939), which defines architecture for Betjeman as not mere building styles but as the total physical environment in which life is lived. His topographical writings, which celebrate actual places he loved and excoriate places he loathed, include *Vintage London* (1942), *English Cities and Small Towns* (1943), and *First and Last Loves* (1952).

Major Career

During World War II Betjeman served variously as United Kingdom press attaché to Dublin, as BBC broadcaster, and in the British Council books department. In this period he issued two volumes of verse that revealed him to be a serious poet and not a mere ''versifier'': *Old Lights for New Chancels* (1940) and *New Bats in Old Belfries* (1945). Although they share with most modern poetry a profound pessimism about life, these works established Betjeman as a distinctive voice and somewhat of an anomaly: in an age dominated by lyric-contemplative verse, Betjeman relied strongly on narrative, or at least anecdotal, elements; in an age of free verse, he wrote in tight metrical and stanzaic forms; in an age of poetic obfuscation, Betjeman, though not without his ambiguities, was accessible; in an age of tight Classical control of emotion, he was wistfully playful and even sentimental. In short, Betjeman was a throwback to the best-loved poets of English verse tradition—to Tennyson, Hardy, and Kipling.

In both volumes Betjeman made *humanly* evocative use of *place* (many of his poem titles are place names), reflecting the importance of topography in his work and projecting his thesis that as the landscape grows uglier the possibility of human happiness recedes. Both volumes sold well and were favorably reviewed, but Betjeman's reputation as an architecture and topography writer still outstripped his reputation as poet.

In the 1950s Betjeman continued to write prolifically on architecture and topography, produced a book of verse—*A Few Late Chrysanthemums* (1954), and did a year of BBC broadcasts (1957). Most important, he published his *Collected Poems* (1958), which was a huge seller, an astounding fact considering normal public indifference toward poetry and the consequent well-known indigence of almost all poets.

His popularity was enhanced by a blank-verse autobiographical poem, *Summoned by Bells* (1960), a quiet, introspective account of his first 22 years, and by two more verse collections, *High and Low* (1966) and *A Nip in the Air* (1975). Sandwiched between, in 1969 Betjeman was knighted and in 1972 he was appointed Poet Laureate of Britain.

Reputation and Last Years

His public acclaim notwithstanding, Betjeman had his detractors among poets, critics, and scholars, many of whom found him shallow or facile and branded him a Tory

traditionalist or an English provincial or a hopeless antiquarian. His defenders and admirers, however, included Edmund Wilson, W. H. Auden (who dedicated *The Age of Anxiety* to Betjeman), and Philip Larkin.

A London journalist once described Betjeman as ''looking like a highly intelligent muffin; a plump, rumpled man with luminous, soft eyes, a chubby face topped with wisps of white hair and imparting a distinct air of absentmindedness . . . [with] an eager manner, a kind of old-fashioned courtesy and a sudden, schoolboy laugh which crumples his face like a paper bag.''

Poor health curtailed Betjeman's writing efforts in his later years, but what energies he had were dedicated to his continuing campaign for the preservation of historic buildings. After suffering from Parkinson's disease of a number of years, Betjeman had a stroke in 1981 and a heart attack in 1983. He died on May 19, 1984, at his home in Trebetherick, Cornwall, attended by his companion of many years, Lady Elizabeth Cavendish.

Further Reading

The most helpful critical sources are W. H. Auden's introduction to Betjeman's *Slick But Not Streamlined* (1947); Bernard Bergonzi's ''Culture and Mr. Betjeman,'' *Twentieth Century* (February 1959); and Frank Kermode's ''Henry Miller and John Betjeman,'' *Puzzles & Epiphanies* (1962). The best biographical sources are Betjeman's own *Summoned by Bells* (1960), C. M. Bowra's *Memories 1898-1939* (1967), John Press's *John Betjeman* (1974), and an album of photographs, caricatures, and ephemera titled *John Betjeman: A Life in Pictures* by Bevis Hillier (1985).

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Bruno Bettelheim

Bruno Bettelheim (1903-1990), a controversial Austrian-born American psychoanalyst and educational psychologist, pioneered in the application of psychoanalysis to the treatment of emotionally-disturbed children

On Aug. 28, 1903, Bruno Bettelheim was born in Vienna. He received his doctorate from the University of Vienna in 1938. When Austria fell to Hitler, Bettelheim was sent to a concentration camp, but was able to go to the United States in 1939, becoming a citizen five years later.

During his formative years in Vienna, Bettelheim was influenced by World War I, the Bolshevik Revolution, and Sigmund Freud. Like other Viennese intellectuals, he could not accept the optimism and complacency of preexisting Western European ideals. In their search for new pathways, his generation chose between the new social changes reflected in Russian communism and later National Socialism, and the excitement of the new psychoanalysis pioneered by Freud. Bettelheim opted for psychoanalysis, yet his work always reflected interest in the impact of social systems on individuals.

Achieved Fame in the United States

Bettelheim married Trude Weinfeld in 1941, and they had three children. Except for two years at Rockford College in Illinois, he worked principally at the University of Chicago, where in 1963 he became Rouly professor of education and professor of psychology and psychiatry.

Bettelheim won fame from his books and articles in both the scientific and popular press. His passionate, intensely personal, and anecdotal style drew some criticism from the scientific community, though few questioned his talent for conceptualization and for developing provocative, imaginative ideas.

His major contributions came from his work at the Sonia Shankman Orthogenic School of the University of Chicago, a residential treatment institution for rehabilitating children with severe emotional disturbances, where he became principal in 1944. In *Love Is Not Enough* (1950) and *Truants from Life* (1955), he described the school's educational and therapeutic philosophy, largely his own creation. These ideas are elaborated, with case material, in *The Empty Fortress: Infantile Autism and the Birth of the Self* (1967). He viewed the behavior of severely withdrawn children as

resulting from overwhelmingly negative parents interacting with infants' susceptibility during critical early stages in their psychological development. The children hold themselves responsible for external catastrophes and withdraw into fantasy worlds as if to prevent further destructive behavior. Bettelheim likened this destructive dehumanizing of a child to the effects of Nazi concentration camps on the inmates, deriving many of these ideas from his own experience, described in *The Informed Heart* (1960). His treatment method involved an unconditional acceptance by the school's staff of all such children's behavior. For these theoretical and therapeutic views he had followers and critics. For example, Bettelheim's assumptions on autism have since been dismissed. It is widely acknowledged that autistic and emotionally-disturbed children are not the same.

A popular speaker, Bettelheim traveled widely in his work. *The Children of the Dream* (1969) reports his studies on an Israeli kibbutz of the methods and results of communal child rearing, which he felt had important implications for American education. His 1976 book, *The Uses of Enchantment,* was a popular psychoanalytical look at fairy tales.

Controversial Even in Death

In 1990 Bettelheim committed suicide. Soon after, allegations arose that he had falsified many of his credentials and had been physically abusive to the children in his care. Many feel his suicide is proof that the allegations were true, but others staunchly defend Bettelheim's work. Regardless of which interpretation is correct, Bettelheim's impact cannot be denied.

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Ugo Betti

The Italian playwright Ugo Betti (1892-1953) was one of the major figures of Italian theater in the 20th century. In his plays the question of guilt, justice, and redemption is of central concern.

Ugo Betti was born on Feb. 4, 1892, in Camerino. He was educated in Parma, where his family had moved. During World War I he fought as a volunteer artillery officer. After the war he took a degree in law and was a judge in the court of Parma until 1930, when he was transferred to Rome. In 1941 Betti received the Italian Academy's theater award. Following World War II he took a position at the library of the Ministry of Justice in Rome, which allowed him to devote more time to his writing. In 1949 he won the award of the Istituto Nazionale del Dramma, and in 1950 he received the Premio Roma. In the same year he became counselor of the court of appeal in Rome. Betti died in Rome on June 9, 1953.

Although Betti wrote poetry and fiction, his special interest lay in drama. A conspicuous part of his dramatic production is concerned with the psychology of the sexes and the study of psychological situations. Although some of these plays have naturalistic settings, there is almost throughout an attempt at symbolic rendition. This is noticeable in his first play *La padrona* (The Proprietress), given in 1927 at Rome's Teatro Odescalchi, and is stressed more in later plays of this type (*La casa sull'acqua,* 1928, The House on the Water), although there is an occasional return to realism (*Un albergo sul porto,* 1930, Harbor Hotel; *Marito e moglie,* 1942, Husband and Wife). Plays which, in a fablelike setting, attempt to prove timeless higher truths form another part of his drama: *L'isola meravigliosa* (1929, Wonderful Island) and *Irene innocente* (1946, Innocent Irene). The surrealist farce *Diluvio* (1931, Flood) satirizes middle-class values, a theme taken up again in a later trilogy: *Una bella domenica di settembre* (1935, A Beautiful Sunday in September), *I nostri sogni* (1936, Our People's Dreams), and *Il paese delle vacanze* (1937, Vacation Land).

Betti's main concern, the question of justice, of guilt and its atonement, appears as the central issue for the first time in *Frana allo scalo Nord* (1932, *Landslide*). During a court inquiry into an accident which caused the death of some laborers and a girl, the circle of those responsible becomes wider and wider. In the end it is humanity itself that is on trial, and Betti's judgment is that all men are guilty. This concept of a collective guilt, of corruption in the soul of every man, and of justice conceived as a transcendental force appears again and again (*Notte in casa del ricco,* 1938, Night in the Rich Man's House; *Ispezione,* 1942, Inspection). *Corruzione al palazzo di giustizia* (1944, *Corruption in the Palace of Justice*), perhaps the best of Betti's plays, carries his obsession with the theme to the ultimate: corruption has entered the very halls of justice, and an investigator investigates those that usually sit in judgment. Although in the end the truly guilty person confesses, again by implication all of humanity is involved, and the condemnation therefore is of all.

Further Reading

Biographical and critical material on Betti is available in two volumes of his plays: *Two Plays: Frana allo scalo Nord, L'aiuola bruciata,* edited and with an introduction by G.H. McWilliam (1965), and *Three Plays on Justice: Landslide, Struggle till Dawn, The Fugitive,* translated and with an introduction by G.H. McWilliam (1964). See also Lander MacClintock, *The Age of Pirandello* (1951). □

Joseph Beuys

The German artist Joseph Beuys (1921-1986) communicated intense emotion in his art using a wide variety of media in drawings, sculpture, and performances.

Joseph Beuys was born May 12, 1921, in Krefeld on the German/Dutch border near his parents' home in Cleves. The family moved from here to the nearby Rindern where his father and uncle owned a flour and fodder business in 1930. The geography of this border region of the lower Rhine valley left a permanent impression. Childhood memories of the common local wildlife—hare, stag, and swans—were to take on significant meanings in his mature art. As a child Beuys was fascinated with the role of the shepherd and carried around a large staff. Above all, an interest in science and the feeling of daily life in this particular geographic and historical setting formed the foundation of his artistic imagery. Beuys was educated in local schools with a concentration in natural science. He knew the local sculptor Achilles Moortgat and was aware of the work of Wilhelm Lehmbruck, which gave him his first impression of the potential power of sculptural form.

Early in World War II Beuys was inducted to serve as a radio operator and then as a pilot, but he was able to continue his studies intermittently. By 1943 he had begun making sketches based on his experiences and had come to the realization that science would not be his profession. One significant experience of the war years occurred in 1943. Beuys's plane was shot down while he was flying behind enemy lines in the Crimea. He landed in a region between the Russian and German lines populated by Tartar nomads. They discovered him unconscious and saved his life by wrapping his frozen body in fat and felt to conserve heat. The regenerative power of these natural materials was to be explored in many later sculptures made of these nontraditional materials.

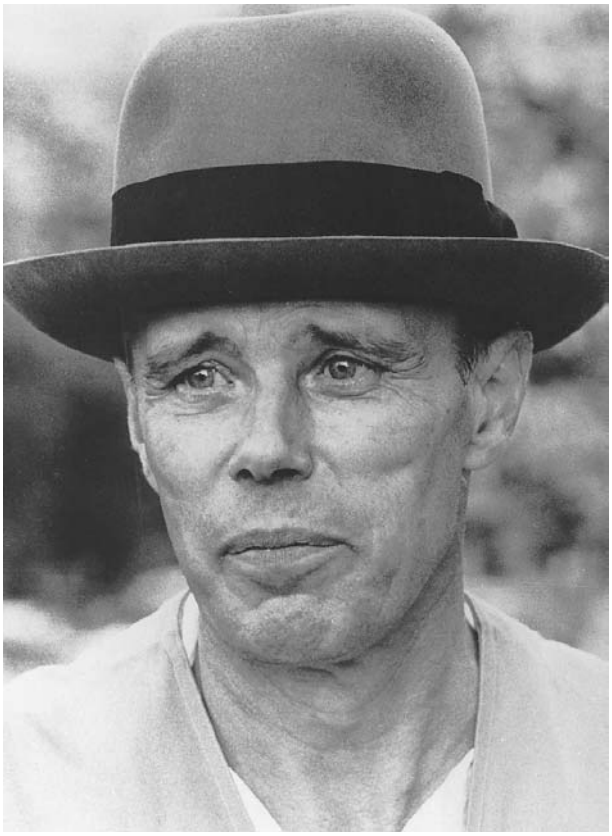

After the war Beuys exhibited drawings with a local group of artists in Cleves. In the same year he entered the Düsseldorf Academy of Art, becoming a student of the sculptor Ewald Mataré. His early sculptures were of natural elements—*Crystal* (1949) and *Moon* (1950)—but others such as *Sleds* (1949) and *Gas Cellar* (1954) begin the exploration of themes that dominated his later work based on traumatic war experiences. In these same years Beuys continued to produce a large number of drawings of organic matter, plants, animals, and myths.

From 1954 through the late 1950s Beuys experienced a personal crisis during which he withdrew to the farm of close friends and patrons where he worked in the fields and barns. During this period his concept of art coalesced and he found a way to communicate the social and personal values with which he would be concerned in the succeeding decades. A major installation drawn from work of this period on the theme of Auschwitz at the Hessisches Landesmuseum in Darmstadt is called *Concentration Camp Essen* (1958). It displays various materials including a picture of a starved and crippled girl, charred remains, a dead rat, small bottles of poison, lengths of blutwurst sausage, and electric plates with blocks of fat.

The use of organic materials such as fat relates the whole to the natural world. The transformability of fat from solid to liquid at different temperatures makes it an analogy for natural change and regeneration while at the same time it bears memories of crematoria. His rescue by the Tartar nomads had made fat seem an intensely meaningful material that could communicate a range of deeply personal and at the same time universal meanings. Beeswax shares the property of having different forms at different temperatures and was used by Beuys, along with honey, in his art. This complex intertwining of relationships and meanings is characteristic of Beuys's mature work, as is the use of unusual organic materials and the seemingly informal organization of the whole.

His youthful fascination with the shepherd was transformed into the idea of the artist as a shaman, a point of contact with the spiritual roots that nourish human existence. Like a shaman, Beuys wore emblems of his role, most particularly a flat brimmed felt hat that became his most identifiable characteristic. Beuys also developed the theme that every human is a sculptor, by molding thoughts, shaping them into words, and then expressing these as social ideas.

In 1962 Beuys was appointed professor at the Düsseldorf Academy of Art and in the same year became associated with the Fluxus Group. These artists, mainly musicians, were interested in breaking down the traditional categories of art and in bringing it closer to the audience through performance. Among other members were the video artist Nam June Paik, Charlotte Moorman, Wolf Vostell, and George Maciunas.

Beuys's performances, which he called ''actions,'' were intensely memorable, puzzling landmarks in his art. In *The Chief* (1963-1964), Beuys lay for nine hours wrapped in

felt with two dead hares, the only sound an occasional intense cry as from a stag. Another memorable action from this decade was *How To Explain Paintings to a Dead Hare* (1965) in which Beuys, head covered with honey and gold leaf, carried a dead hare through an exhibit of his pictures and then sat talking to the hare about them. For Beuys this action was about the source of ideas and how the intellect can be deadly in politics and education. His actions had the feel of mythic communications whose impact was hard to explain but intensely felt by observers. Multiple editions based on these performances gave them some permanence, such as the 1970 letterpress edition of a photograph of *The Chief* . Postcards, objects, films, and records were all issued in multiple editions. Images developed in actions often touched on trauma points of the culture as a whole and became increasingly political during the 1970s.

In the late 1960s, a time when students were actively involved in political issues, Beuys was accused of contributing to the disruption of the Düsseldorf Academy. In 1971 he invited students to his class who had been denied entry, with the argument that education should not be restricted to those who already have achieved competency. His activities culminated in his dismissal in October of 1972, and the start of litigation that was not resolved until his vindication in 1978. He was deeply involved in political issues and in working toward the creation of open educational opportunities, a Free International University.

Major exhibitions devoted to Beuys were organized in the 1970s, such as in 1979 at the Guggenheim Museum in New York. Enigmatic, powerful, mythic, Beuys's art defied boundaries and explanations. Direct experience of his art communicated intuitively by touching universal areas of shared imagery and memory. He died in Düsseldorf January 23, 1986, of heart failure after a long illness.

Further Reading

The catalogue to the Joseph Beuys exhibition at the Solomon R. Guggenheim Museum in New York (1979) by Caroline Tisdall contains an introductory biography and explanations of the many works in that show with over 500 photographs and a wealth of information on Beuys's associates and activities. *Joseph Beuys, Life and Works* by Götz Adriani, Winfried Konnertz, and Karin Thomas (Cologne, 1973, repr. Barron's 1979) presents a year by year chronology and has an extensive bibliography. *Joseph Beuys Drawings,* catalogue of an exhibition at the Victoria and Albert Museum (London, 1983), is devoted exclusively to an extensive survey of Beuys's drawings.

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Aneurin Bevan

Aneurin Bevan (1897-1960), Labour minister of health and housing between 1945 and 1951, was responsible for the creation of the British National Health Service. Throughout his life he fought to make Britain an independent democratic socialist nation.

Aneurin Bevan, born in 1897 in Tredegar, Wales, grew up steeped in the traditions of Welsh miners' radicalism: self-help organizations, religious dissent, trade unionism, and socialism. Unprecedented industrial unrest marked Bevan's youth. Like others of his class, his formal education ended at age 14, when he started to work in the mines. He soon became an activist and, initially, a supporter of syndicalism. An opponent of World War I, he avoided service and immersed himself in socialist and labor politics, winning a miners' scholarship to the radical Central Labour College in London.

In 1920 Bevan returned to Tredegar and to intermittent unemployment. He entered politics in 1922 when he was elected to the Tredegar Urban District Council. The early 1920s were spent dealing with the problems of long term unemployment and miners' demands for greater control over their work. During the 1926 general strike Bevan was active on miners' relief committees and became a prominent figure at union meetings. The miners' defeat caused Bevan to look more favorably upon electoral politics to achieve working-class control and socialism.

Member of Parliament

Elected Labour representative for Ebbw Vale, Bevan entered Parliament in 1929 at the time of the doomed Labour government of Ramsay MacDonald. Bevan and other left wing politicians pressed for more resolute economic action to deal with the depression and unemployment. In 1931 he criticized the formation of a ''national'' coalition government nominally under MacDonald but controlled by Conservatives.

From his very first years in Parliament Bevan articulated a lifelong position: he was committed to the Labour Party, but was highly critical of it—often volubly so—urging it to take more radical and socialist stands. He did not favor splitting up the party or consider becoming a Communist, but he wanted the party to be open to a wide spectrum of views. A spellbinding speaker who did not hesitate to use strong language, in the 1930s he criticized the government's and the Labour Party's inability to take a firm stand on the threat of fascism. He bemoaned Labour's failure to provide clear support to the Republicans in the Spanish Civil War and supported the formation of a popular front to unite Communists, socialists, and Labourites against fascism and the national government's appeasement of Hitler. In the late 1930s, along with other figures on the left of the Labour Party such as Stafford Cripps, Harold Laski, and Ellen Wilkinson, Bevan also was active in an independent Left publication, *Tribune*. Bevan's 1934 marriage to Jennie Lee, a Scottish socialist and Labour politician in her own right, provided emotional and political support in those troubled years.

World War II did not quiet Bevan's criticism. After Winston Churchill took over, Bevan was a loyal supporter of the wartime coalition. But he did not believe that the war should end all political discussion. Accordingly, he criticized Churchill for not forming a second front to aid the Russians and castigated the Labour Party for not pressing hard enough for socialist domestic policies. These opinions he expressed both in Parliament and in the *Tribune,* whose editor he became in 1942.

As the war drew to a close, Bevan argued that Britain should not participate in dividing the world into hostile Communist and non-Communist camps. European nations, particularly, should be free to form independent, democratic socialist governments. He also pressed for the continuation of public control of vital industries and the development of a comprehensive system of social services. Labour's 1945 landslide victory brought Bevan into the cabinet as minister of health and housing. This, combined with his membership on the Labour Party executive since 1944, placed him in a key position to shape the nature of post-war Britain.

National Health Service

The creation of the National Health Service probably was Bevan's greatest achievement, brought about by his unswerving commitment to a comprehensive, free, and high quality service and his sophisticated ability to cut through knotty political and administrative problems. Encountering strong opposition—particularly from doctors fearing that they would be turned into civil servants with little professional independence (and lower incomes)—the Health Service did not go into effect until 1948, but it soon had 93.1 percent of the population participating and doctors' general cooperation. Bevan was less successful in the area of housing. He was plagued by financial and material shortages and refused to compromise quality. Nevertheless, 1,016,349 permanent houses were built between 1945 and 1951.

From 1945 to 1950 Labour ministers worked together, notwithstanding debates and disagreements between the left and right wings of the party. The atmosphere changed in 1951 when an ambitious and costly arms program was launched, part of the growing Cold War. To fund this program, the new chancellor of the exchequer, Hugh Gaitskell, proposed charging fees for spectacles and dentures. Bevan believed that any dilution of the principle of a totally free and comprehensive service set a dangerous precedent. He particularly opposed the introduction of fees to fund the Cold War. When fees were imposed anyway, Bevan resigned from the government, where he held the post of minister of labour.

In late 1951 Conservatives came to power, and for the rest of Bevan's life—he died in 1960—the Labour Party was in opposition. Bevan served as the leader of a left wing faction, the ''Bevanites,'' arguing against rearmament and for an independent socialist foreign policy in Europe and the Third World, in opposition to the more conservative ''Gaitskellites.'' The frequently acrimonious contest between the two groups was carried out through *Tribune,* in the press and Parliament, and on the national executive of the Labour Party. Bevan had the support of constituency parties, but was opposed by many important trade union leaders. Bevan shaped and often dominated Labour politics at this time, but Gaitskell and the moderates triumphed.

In his last years, however, Bevan and Gaitskell united to argue against the Conservative handling of the Suez crisis. He also backed Gaitskell in arguing that Britain should not abandon the hydrogen bomb. Bevan had fought to set limits on Britain's development of nuclear weapons, but did not join many of his followers in the growing antinuclear movement. He died, therefore, as he had lived, fighting hard for the things he believed in even if it meant alienating followers and friends.

Further Reading

A comprehensive two volume biography is Michael Foot's *Aneurin Bevan* (1962, 1973). Jennie Lee's autobiographical memoir *This Great Journey* (1963) and her *My Life with Nye* (1981) are also useful. Bevan published one book of essays, *In Place of Fear* (1952). Two good general works are Ralph Miliband, *Parliamentary Socialism* (1972) and Kenneth O. Morgan, *Labour in Power* (1984).

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James Luther Bevel

James Luther Bevel (born 1936) was a civil rights activist of the 1960s who aligned himself with Martin Luther King, Jr.

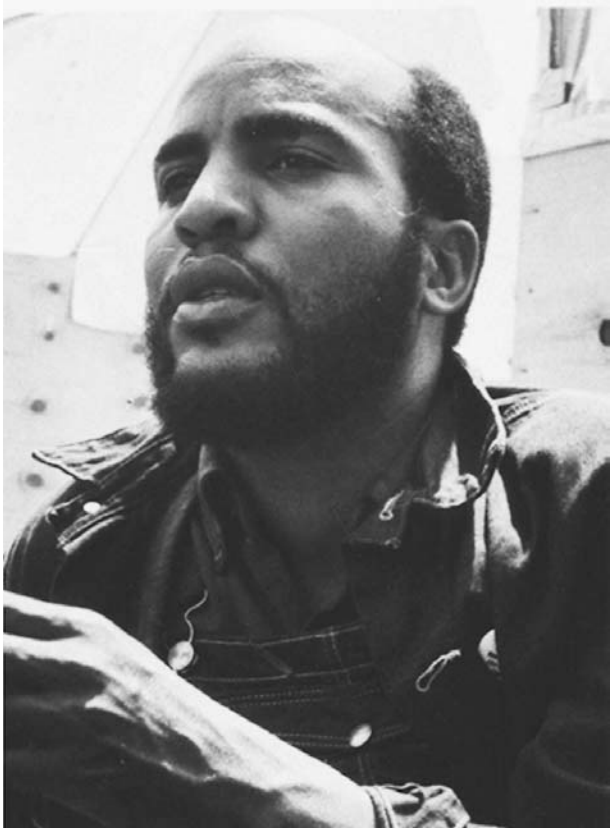

James Luther Bevel was born in the farming community of Ittabena, Mississippi, on October 19, 1936. This civil rights activist, minister, lyricist, and human rights advocate gained a national reputation for both his impassioned activism and managerial efficiency as one of Martin Luther King's top lieutenants in the freedom struggles of the 1960s. Bevel served briefly in the United States Naval Reserve from 1954 to 1955. He received a B.A. degree from the American Baptist Theology Seminary in 1961. He married another civil rights activist, Diane Judith Nash, and had two children: Sherrillyn Jill and Douglas John Bevel. Ordained in the Baptist ministry in 1959, Bevel pastored a church in Dixon, Tennessee, from 1959 to 1961.

Civil Rights Movement

James Bevel was philosophically committed to the notion that religion was part of the larger human rights struggle and that the church should serve as an institution of social change. He was chairman of the Nashville Student Movement from 1960 to 1961. In that same year, he was one of the founding members of the Student Non-violent Coordinating Committee (SNCC) and held the position of Mississippi field secretary. Interested not only in preaching ''the good word,'' but also dedicated to its permanence, he helped to create the Mississippi Free Press in 1960 to publish various religious and social-action pamphlets. In addition, he headed the civil action programs of the Albany Movement in Georgia to fight racism and discrimination.

As one of several young activists working with Martin Luther King, Jr., Bevel was made head of direct action and became a youth training specialist in the Southern Christian Leadership Conference (SCLC), which he joined in 1961. Within SCLC his organizational skills and ''we-can-do-it'' spirit allowed him to evolve into one of its most prominent young leaders. In 1963 he was asked to go to Birmingham, Alabama, as chief organizer of the Birmingham Movement of the SCLC, and in 1965 he became its project director.

Bevel, always involved in several groups at once, helped to sponsor the Council of Federated Organizations (COFO) from 1962 to 1964. This group created a statewide coalition of civil rights groups, including SCLC, SNCC, and the Congress of Racial Equality (CORE). This cooperative effort was unique in its attempts to help the Mississippi Freedom Democratic Party in registering Blacks to vote and making them politically active and socially aware.

In 1965, when the world turned its attention to the violent response of Birmingham, Alabama, to peaceful Black protest, James L. Bevel was there directing the campaign which eventually led to the Voting Rights Act of 1965, which opened up the political process to Blacks throughout the South. Always distinctive in his informal denim clothing, shaved head, and skull-cap, Bevel went to Chicago in 1966 as King's advance man for SCLC's ill-fated national opening of the housing campaign. In Chicago Bevel was program director of the Westside Christian Parish, where he had extensive dealings with gangs, recalcitrant political leaders, and a rapidly growing antagonism between older, more moderate Black leaders on one hand and young militants on the other. Bevel, who probably conducted as many nonviolence seminars as any single activist, used his skills in demanding that the Blackstone Rangers (a local gang) eschew violence as an avenue toward social change. He even went so far as to show a film on the 1965 Watts Riot in an attempt to forestall violent confrontations with Chicago's police during demonstrations. Though respected and somewhat revered, the young people of Chicago were not as receptive to Bevel's message as his southern audiences.

Composer of Freedom Songs

A man of many talents, James L. Bevel was also noted for his lyrical abilities. As a composer of freedom songs, Bevel's most popular works were: ''Dod-Dog'' (1959), ''Why Was a Darky Born'' (1961), and ''I Know We'll Meet Again'' (1969). This last song is a sentimental testament to Bevel's leader, friend, and mentor, the late Martin Luther King, Jr. With King when he was shot in 1968, Bevel saw his leader gunned down. James Earl Ray was the man arrested, indicted, and convicted of King's murder. Bevel believed that Ray was innocent. He even went to the jail-house and told him so, even though Ray rejected his help and refused to let him into his cell. Bevel told Ray that King was assassi-

nated by capitalists threatened by King's mobilization of the poor or by the military-industrial complex which was aghast at King's denunciation of the Vietnam War and his perceived left wing shift.

Influenced King's Views on Vietnam

Bevel's views on Ray and a possible conspiracy created consternation among his friends and many of King's followers. Yet it was Bevel who convinced King of the connection between the denial of civil rights in America and the war in Vietnam, as well as the plight of the poor world-wide. Bevel actually jarred King's thinking when he left his position as program director at SCLC to become executive director of the Spring Mobilization Committee to End the War in Vietnam in early 1967. Spring sought to create a national anti-war crusade and, after King had denounced the war, was eventually successful in having him address an anti-war rally that Bevel organized in New York.

Bevel was certainly one of the most influential, though least known, civil rights activists. Martin Luther King, Jr., would not have achieved many of his successes had it not been for men and women like James and Diane Bevel. As one of King's most effective front-men and as a dedicated worker who believed in direct-action, Bevel was a dynamic symbol of the new generation of leaders which included Andrew Young, Jesse Jackson, C.T. Vivian, Hosea Williams, and many others of both local and national prominence. Although not as well-known as some of these, Bevel's civil rights record did not go unnoticed. In 1963 he received the Peace Award from the War Resisters League and in 1965 was awarded the prestigious Rosa Parks Award by the SCLC.

Later Years

Following King's death, Bevel left the SCLC after unsuccessful efforts to refocus the organization's priorities on education, international arms reduction, and a retrial of King's accused assassin. He wrote and spoke extensively on nonviolent theology, continued to believe in Ray's innocence, and founded Students for Education and Economic Development (SEED).

By 1980 Bevel's political leanings had shifted to the right and he campaigned for Ronald Reagan. Four years later he ran unsuccessfully as a Republican for the House of Representatives from Chicago and, in 1992, was the vice-presidential candidate on the Lyndon LaRouche ticket. Bevel's association with Louis Farrahkan led in 1995 to his participation in the National Day of Atonement/Million Man March movement which encouraged African American males to rededicate themselves as husbands, sons, and fathers.

Further Reading

James Luther Bevel is not the subject of any single biography. He is mentioned, noted, referred to, and quoted in almost every book on the civil rights movement, on CORE, SCLC, and SNCC, as well as most works on Martin Luther King, Jr. General information about him can be found in the following works: *Who's Who Among Black Americans;* Gerold Frank, *An American Death* (1973); Stephen B. Oates, *Let the Trumpet Sound* (1982); August Meier & Elliott Rudwick, *CORE: A Study of the Civil Rights Movement 1942-1968* (1973); and Clayborne Carson, *In Struggle: SNCC and the Black Awakening of the 1960's* (1981).

Limited information on Bevel's activities can also be found online at http://www.libertynet.org/~wda/JLB.HTML.(July 29, 1997). □

William Henry Beveridge

The English economist and social reformer William Henry Beveridge, 1st Baron Beveridge of Tuggal (1879-1963), authored the Beveridge Report, which advocated cradle-to-grave social security legislation in Great Britain following World War II.

William Beveridge was born in Bengal, India, on March 5, 1879, the son of an Englishman employed in the Indian civil service. Educated at Oxford, Beveridge took firsts in mathematics and classics. He then studied law, but he found the prospect of following a legal career lacking in challenge. Instead he accepted an appointment as subwarden of Toynbee Hall, a settlement house in the East End of London.

Beveridge was soon lecturing and writing lead articles dealing with social issues for the *Morning Post*. These led to his appointment in 1909 as director of labor exchanges and head of the employment department of the Board of Trade. While in this post he played a leading role in the creation of a system of labor exchanges and a system of unemployment insurance. His first book was *Unemployment: A Problem of Industry* (1909). During World War I he served in several key posts dealing with manpower and food-rationing programs. He was knighted in 1919 and appointed permanent secretary of the Ministry of Food the same year.

Beveridge became director of the London School of Economics and Political Science in 1919, and when he left in 1937 to become master of University College, Oxford, the London School had a worldwide reputation. During World War II he served his government in various capacities relating to manpower problems. In 1941 he was named chairman of the Inter-Departmental Committee on Social Insurance and Allied Services. Late in 1942 the famous Beveridge Report was made public and became the basis for the comprehensive social security legislation adopted in the following years.

Beveridge was elected member of Parliament for Berwick in 1944 but was defeated in the general election less than a year later. He was elevated to a barony in 1946 and was an active participant in the House of Lords.

One of the hallmarks of Lord Beveridge's work was a strong commitment to applied methods of social research. He served as president of the Royal Statistical Society from 1941 to 1943 and of the Institute of Statisticians from 1948 until his death at Oxford on March 16, 1963.

Further Reading

Beveridge's autobiography, *Power and Influence* (1953), contains documents, excerpts from his articles and speeches, and a selected bibliography of his published work, giving the reader insight into both his public and private life. Janet P. Beveridge, his coworker and wife, gives an excellent picture in *Beveridge and His Plan* (1954). Background works which discuss Beveridge include Walford Johnson, John Whyman, and George Wykes, *A Short Economic and Social History of Twentieth Century Britain* (1967); W. N. Medlicott, *Contemporary England, 1914-1964* (1967); and Gertrude Williams, *The Coming of the Welfare State* (1967).

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Robert Beverley

Robert Beverley (ca. 1673-1722) is noted for "The History and Present State of Virginia," the first extensive analysis of Virginia's political and social development.

Robert Beverley, second son of Maj. Robert and Mary Beverley, was born in Middlesex County, Va. His father had emigrated from Yorkshire, England, about 1663 and had become a leading tobacco planter, attorney, and militia officer. Young Robert, schooled in England, inherited his father's plantation and 6,000 acres from two half brothers. He began public life as a scrivener for the secretary of state while studying law and Virginia politics. In 1697 he married Ursula Byrd, the 16-year-old daughter of William Byrd. She died in child-birth the next year, leaving an only son, William. Beverley never remarried.

Beverley held important posts as clerk for king and Queen County and clerk of the House of Burgesses. In 1699, 1700-1702, and 1705-1706 he represented Jamestown in the House. His unrelenting quest for land led to a lawsuit, necessitating a voyage to England in 1703, where he unsuccessfully appealed his case. Writing caustic letters home, he attacked Virginia's ruling clique as his father had done before him. He accused Governor Francis Nicholson and the surveyor of customs of scheming against the colony's liberties. Beverley's quarrelsomeness, despite his concern for Virginia's welfare, cost him his clerkship of King and Queen County. With his political position undermined, he was rarely active again in public life and after 1715 retired to his plantation, Beverley Park. Though he continued to acquire land, he remained unpretentious, leading a quiet life devoted to reading and studying nature.

While in London, Beverley had read John Oldmixon's history of British North America in manuscript. Appalled by its errors, he wrote *The History and Present State of Virginia* (1705), which appeared in print 3 years ahead of Oldmixon's account. In the original edition (which was also translated into French) Beverley combined shrewd insights into the Virginia of his day, sharp comments about the colony's leaders, and vivid descriptions of the natural world, all written with an engaging enthusiasm for his native land. Though a section on Virginia's early history is cursory and at times inaccurate, the book as a whole remains important. Beverley drew on John Smith's *General History of Virginia* but sketched the colony's development to 1704, incorporating valuable observations of his own. The author's descriptive powers are best revealed in the section on the culture of Native Americans in Virginia. This sympathetic account presents the Native Americans "in their simple State of Nature, and in their enjoyment of Plenty, without the Curse of Labour," an existence which Beverley himself appeared to envy.

In his last years Beverley revised but did not improve his volume, eliminating controversial comments but sacrificing the original verve. The new edition was published in 1722, the same year his compilation of the local laws, entitled *An Abridgement of the Public Laws of Virginia . . . ,* appeared. Beverley probably did not see either edition in print, as he died on April 21, 1722.

Further Reading

While there is no full-length biography of Beverley, an excellent introductory sketch appears in Louis B. Wright's edition of Beverley's *The History and Present State of Virginia* (repr. 1947). Louis B. Wright, *The First Gentlemen of Virginia: Intellectual Qualities of the Early Colonial Ruling Class* (1940), gives a sympathetic and lively account of Beverley and his contemporaries. Genealogical data are in John McGill, *The Beverley Family of Virginia: Descendants of Major Robert Beverley (1641-1687) and Allied Families* (1956). Valuable for an understanding of the historical background are Philip Alexander Bruce, *Social Life of Virginia in the Seventeenth Century* (1907; 2d ed. 1927), and Thomas J. Wertenbaker, *Patrician and Plebeian in Virginia* (1910) and *The Planters of Colonial Virginia* (1922). □

Ernest Bevin

The career of Ernest Bevin (1881-1951), English trade union leader and Labour politician, is often taken to symbolize the political rise of sections of the working class in 20th-century Britain.

Ernest Bevin was born on March 9, 1881, in Bristol, the son of poor, working-class parents. After finishing elementary school in Bristol, Bevin earned a precarious living in various manual jobs and was introduced to politics via the Social Democratic Federation (SDF), the Marxist party. He organized the dockers and transport workers and from 1910 to 1921 led the Dockers Union. Through his union activities Bevin became involved in national politics; his brilliant advocacy at a commission of inquiry on dock conditions in 1920 led to greatly improved conditions for the dockers and national recognition for Bevin.

The noted historian A. J. P. Taylor has bracketed Bevin at this stage of his career with J. H. Thomas, the leader of the National Union of Railwaymen. They were both outstanding union leaders of a new type. Though aggressively working-class in character, they were no longer willing merely to resist. Nor would they put off improvement till the distant dawn of socialism. They bargained with the employers as equals, displaying equal or greater skill, and they never forgot that compromise was their ultimate aim, whether with a strike or preferably without.

Bevin's most important contribution to modern Britain was as creator and general secretary of the Transport and General Workers Union from 1921 to 1940. Forging a national force out of scattered, locally organized, occupationally divided workers was a major achievement; in time, the T&GWU became the largest union in Britain.

In the late 1930s Bevin opposed George Lansbury and other pacifists in the Labour party and argued in favor of rearmament. When he entered Parliament in 1940, Bevin became a key figure in the wartime coalition as minister of labor and national service (1940-1945). Without him the Churchill government could not have achieved the levels of wartime production necessary to continue the war.

After the war Bevin served as secretary of state for foreign affairs (1945-1951) and was lord privy seal for a brief period in 1951. In spite of his controversial handling of the Palestine situation, he is generally regarded as a great foreign secretary. Perhaps this accolade springs from surprise that Bevin, a Labour minister, did not depart radically from traditional British policies in foreign affairs. He died in 1951.

Further Reading

The best source for Bevin's career is the uncompleted biography by Alan Bullock, *The Life and Times of Ernest Bevin* (1960). The two volumes so far published not only deal comprehensively with Bevin but also set him in the context of changing British society. Bullock's work is a fundamental source of 20th-century British social history. There is a useful biography by Francis Williams, *Ernest Bevin: Portrait of a Great Englishman* (1952). See also Sir Trevor Evans, *Bevin of Britain* (1946). To get the feel of Bevin's almost brutal power of argument and his handling of Labour party audiences, one should look at the Report of the Annual Conference of the Labour Party in 1931. A man like Bevin, whose strength lay in negotiation, organization, and domination of audiences in the labor movement rather than in originality of ideas, is best studied through others' reactions to him rather than through his own speeches and writings.

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Homi Jehangir Bhabha

The Indian atomic scientist Homi Jehangir Bhabha (1909-1966) made contributions of fundamental importance to quantum theory. He was the first chairman of India's Atomic Energy Commission.

Homi Jehangir Bhabha was born on Oct. 30, 1909, in Bombay, where his family were wealthy Parsis, the tiny but influential Zoroastrian sect of western India. After graduating from Elphinstone College and the Royal Institute of Science in Bombay, he went to Cambridge University, receiving a doctorate in 1934. During this period he worked with Niels Bohr on the studies that led to quantum theory. Later, Bhabha worked with Walter Heitler on the cascade theory of electron showers, which was of great importance for the understanding of cosmic radiation, and he also did significant work in identifying the meson. Bhabha received early recognition for his work, being elected to the Royal Society in 1941.

Bhabha returned to India in 1940, doing research on cosmic rays at the Indian Institute of Science at Bangalore. In 1945 he became director of the Tata Institute of Fundamental Research in Bombay, which he had been instrumental in founding. He was a skilled administrator, and through his scientific eminence, wealth, and friendship with Prime

Minister Jawaharlal Nehru, he gained a dominant position in the allocation of India's scientific resources.

Bhabha became the first chairman of the Atomic Energy Commission of India in 1948. Under his guidance Indian scientists worked on the development of atomic energy, and the first atomic reactor in Asia went into operation at Trombay, Bombay, in 1956. Bhabha was chairman of the first United Nations Conference on the Peaceful Uses of Atomic Energy, held in Geneva in 1955. At that time he predicted that man would find a way to limitless industrial power through the control of nuclear fusion. He advocated international control of nuclear energy and the outlawing of atomic bombs by all countries. Bhabha was strongly opposed to the production of an atomic bomb by India, even though the country had the resources to build one, arguing that nuclear energy should be used instead to relieve the poverty and misery of India's people. He refused a post in the Indian Cabinet but was scientific adviser to Nehru and to his successor, Lal Bahadur Shastri.

Bhabha received many honorary degrees from Indian and foreign universities and was a member of numerous scientific societies, including the National Academy of Sciences in the United States. He was the author of many articles on quantum theory and cosmic rays. Bhabha was killed, at the height of his prestige in the Indian scientific and political world, in an airplane crash in Switzerland on Jan. 24, 1966.

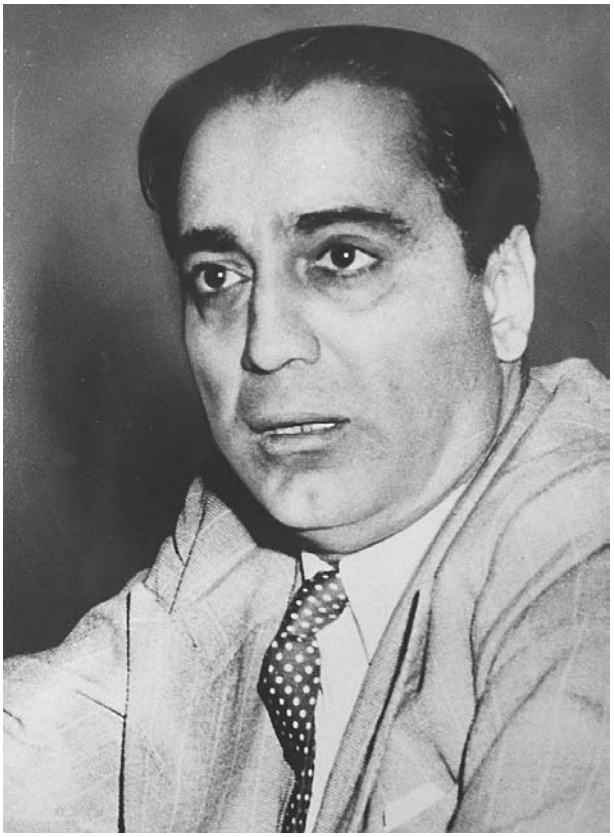

Further Reading

Although there is no book-length biography of Bhabha, there is an excellent account of his life and work in Jagit Singh, *Some Eminent Indian Scientists* (1966). For readers interested in Indian science generally, the Press Institute of India, *Science in India's Future* (1969), is an anthology of articles.

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Swami Bhaktivedanta Prabhupada

Swami Bhaktivedanta Prabhupada (1896-1977) was a Hindu religious teacher who at the age of 69 came to the United States where he taught the practice of devotion to Krishna and founded the International Society for Krishna Consciousness.

Abhay Charan De was born in Calcutta, India, in 1896 to a family strongly committed to devotion to Krishna. Although some considered Krishna one among numerous Hindu deities, for Abhay and his family Krishna was the supreme Lord of the Universe. Abhay entered Scottish Churches' College in 1916 and in 1920 passed his B.A. examination. He rejected his diploma in response to Gandhi's independence movement. In deference to his father he married Radharani Datta. He had one son by this marriage. His householder's life would present a constant conflict with his urge to devote himself completely to preaching Krishna consciousness.

Abhay became associated with the Gaudiya Vaisnava movement and took Bhaktisiddhanta Sarasvati as his spiritual master. Charanaravinda was the name Abhay's spiritual master gave him at initiation. Bhaktivedanta was a title his Godbrothers conferred on him in recognition of his devotional and scholarly qualities. The title Swami came in 1959 when he entered the disciplined order at the age of 63.

Abhay gained a reputation for his ability to preach in English. As his involvement in preaching and writing intensified, his business affairs and family involvement dwindled. His wife was less devoted to spreading the Krishna consciousness than was Abhay, and her drinking tea was a source of displeasure to him. When she sold his manuscript of *Srimad-Bhagavatam* for some tea biscuits, he left the family for good. During the 1950s he preached the *Bhagavadgita* and approached potential donors for support for his periodical publication *Back to Godhead*.

When he set out on a steamship from Calcutta to New York he had only a suitcase, an umbrella, and a supply of dry cereal. The ocean voyage was not an easy one for a 69 year old man plagued with seasickness. He settled on the Lower East Side of New York City, which was a haven for

hippies during the 1960s. There, in humble circumstances, he sought to instruct young men and women who were given to experimentation with drugs and sex what it meant to practice devotion to Krishna. Many were searching for gurus and when the word spread that an Indian swami had arrived it caused quite a stir. His followers were particularly attracted to the chanting of the *mahamantra:* Hare Krishna, Hare Krishna, Krishna Krishna, Hare Hare/Hare Rama, Hare Rama, Rama Rama, Hare Hare. They were not immediately attracted to his philosophy.

The basic regulations which he proclaimed were to become the minimal requirements for those who joined the International Society for Krishna Consciousness (ISKCON). They were in radical contrast with the lifestyles of those to whom he preached. Nevertheless, his preaching was surprisingly successful. First, there was to be no gambling. This included frivolous games or sports. In fact, one should not converse about anything except Krishna consciousness. Second, the use of all forms of intoxicants or stimulants, including alcohol, drugs, tobacco, coffee, and tea, was prohibited. Third, there was a dietary prohibition against the eating of meat, fish, or eggs. The diet was strictly vegetarian and consisted of food that had first been offered to Krishna. Fourth, there was to be no illicit sex. Sex was only for the purpose of producing Krishna-conscious children, and therefore all methods of birth control except abstinence were prohibited. Married couples were to have intercourse only when they knew that conception could take place and for that specific purpose.

Human beings have forgotten their true relationship to Krishna, and their liberation lies in a return to Godhead through the grace of Krishna. Human beings can remove the obstacles to that grace. This, taught Bhaktivedanta, can be done by chanting the *mahamantra*. One need not understand it—its transcendental sound will have automatic results and raise one to a spiritual plane. One should also engage in holy association. Associating with nondevotees will have a bad effect and result in an increase of sense gratification. Early in the movement new converts were even urged to sever contact with parents who were unsympathetic to the movement. One should also eat *prasadam* (food offered to Krishna). While preparing the food one should think only of Krishna. Eating the *prasadam* is a purifying act, equal to chanting the *mahamantra*. It is crucial that one accept a bonafide spiritual master who is in disciplic succession from Lord Krishna. One cannot return to Godhead without submitting to Krishna, and one can approach Krishna only through his representative.

Most of Bhaktivedanta's books are commentaries on sacred texts. His approximately 60 volumes remain one of the primary means of outreach for the movement. During his first 69 years in India, Bhaktivedanta initiated only one disciple. During his succeeding 12 years in the United States he initiated over 4,000. In 1970 Bhaktivedanta appointed a Governing Body Commission, with each member appointed over a specific part of the world. This board met annually under Bhaktivedanta's supervision. When he died in 1977, the structure for the continuation of the movement was in place.

Further Reading

An authorized biography of Bhaktivedanta is available in seven volumes through Bhaktivedanta Book Trust (*Srila Prabhupada-lilamrta*). Also available is a one-volume paperback abridgement entitled *Prabhupada*. One can also turn to issues of the magazine *Back to Godhead* and Bhaktivedanta's *Bhagavad-gita As It Is*.

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Maulana Abdul Hamid Khan Bhashani

Maulana Abdul Hamid Khan Bhashani (1880-1976) was a Muslim leader who used non-violent, mass civil disobedience techniques to promote nationalism in Assam, Bengal, and Bangladesh in the northeastern part of the Indian subcontinent.

A catalyst of Muslim nationalism, Maulana Abdul Hamid Khan Bhashani did for the masses of the northeastern part of the Indian subcontinent what Mohandas Karamchand Gandhi accomplished for the teeming down-trodden people of north, central, and south India. Unswerving in his belief in God and human dignity, Bhashani crusaded, at times singlehandedly, against the vested interests in Assam, Bengal, and later Bangladesh in favor of the deprived—landless peasants, workers, and hapless migrants.

Like Gandhi, Bhashani succeeded in institutionalizing political dissent and making opposition politics viable and respected. Also like Gandhi, he never accepted any position in government although he was elected to Assam, Bengal, and East Bengal assemblies and was himself the founder of the most effective political parties in Pakistan and Bangladesh. Ideologically, Bhashani was a Marxist and Islamist, at the same time both admiring the People's Republic of China and regretting that the Chinese lacked faith in God. Enigmatic, uncompromising, and candid, Bhashani was a charismatic leader who could motivate ordinary people to join his movement for social and economic justice.

A Life of Protest

Born in 1880 in the village of Dhangara, within the province of Bengal in British India, Abdul Hamid Khan Bhashani received his early education in a Madrasa, one of the religious schools for Muslim boys. As a boy of 12 he moved to Tangail, about 60 miles from Dhaka, now the capital of Bangladesh. After completing his religious schooling at Tangail and becoming a Muslim religious mentor, or Maulana, Bhashani enrolled in the Islamic Center in the United Provinces, known as the intellectual seat of militant

Islam in British India. Before he could complete the course he joined a politico-religious movement advocating militancy for Islam. A decade and a half later Bhashani became one of the most ardent followers of another politico-religious movement of the Islamic World—the Khalifate movement in 1919. Protesting the dissolution in Turkey of the Khalifate (Caliphate) by Kemal Ataturk landed Bhashani in jail for ten months.

Long before he joined the Khalifate movement Bhashani had been a crusader for peasant rights in Tangail against the oppressive landlords. Following a peasant uprising against the King of Santosh in which Bhashani played the leading role, he was expelled by the British from the Mymensing district which included Tangail. Uprooted but undiscouraged, Bhashani continued to organize peasant movements in northern Bengal.

In 1904, at the age of 24, Bhashani journeyed to Assam, the northeastern frontier province of British India, where he was moved by the suffering of the 2.5 million Bengali Muslim peasants, particularly the new settlers among them. He organized peasants against the prevalent usury system which led to pauperization and economic enslavement. His successful organization of a mammoth protest rally of different peasant groups in Sirajganj, known as *All Bengal Kissan Sammelon* (All Bengal Peasant Conference), led to the abolition of the much hated usury system.

During this period Bhashani tried to organize another peasant rally at Kagmari village in Tangail to mobilize resistance against oppressive practices of the landlords of Mymensing. With the help of British civil and law enforcement officials, the landlords prevented Bhashani from holding the meeting and, at the same time, forced him to leave Mymensing within six hours.

Return to Assam

In the early 1930s Bhashani again went to Assam with the hope of alleviating the suffering of Bengali Muslim peasantry. Unlike the earlier time, Bhashani was now an astute politician and an effective organizer of reform movements. Mobilizing the Muslim population of Assam, Bhashani established the provincial branch of the Muslim League and was elected its president in 1934.

His historic stand against political injustice made him popularly known as the religious leader of Bhashan Char or, in Bengali, *Bhashan Charer Maulana*. From that time, the title *Bhashani,* derived from the word *Bhashan,* stuck to him. For his uncompromising commitment to the cause of Muslim peasantry, Bhashani was arrested eight times during his 15 years of political leadership in Assam.

From 1934, when he established the Assam branch of Mohammad Ali Jinnah's Muslim League Party, to 1937, Bhashani completely immersed himself in the mass movement. He provided a much needed leadership to the Muslim peasantry, particularly the migrants from the neighboring provinces, for their struggle against repressive measures. His movement politics was perceived as a major threat not only by the Hindu landlords in Assam but by Muslim landlords as well.

In the mid 1940s the new congress government in Assam arrested Bhashani, fearing that he might transform the peasant movement into a political movement for the merger of Assam with the would-be Pakistan. Only after the partition of India in 1947, when most of Assam (with the exception of the district of Sylhet) became a part of India, was Bhashani released by the Assam government on condition that he leave India. Immediately he returned to East Bengal, which comprised the eastern flank of Pakistan.

Campaign for Bengali Language

After his return to East Bengal in 1948, the Maulana became one of the vanguards of the students' language movement demanding that Bengali be accorded equal recognition with Urdu, the language of West Pakistan, as one of the two official languages of the new Muslim nation of Pakistan. The same year, Bhashani dissociated himself from the Muslim League Party and formed a counter party, the Awami (nationalist) Muslim League Party, with himself as president and Shamsul Huq as general secretary. In essence, Bhashani founded the first organized opposition party in Pakistan.

Bhashani's opposition party was further strengthened when Hussain Shahid Suhrawardy, the last chief minister of undivided Bengal, and Sheik Mujibur Rahman, a prominent leader of the language movement who was later to become the charismatic leader of Bangladesh, joined the Awami Muslim League in 1949.

Late 1949 also saw the arrest of Bhashani, his tenth, but the first in Pakistan. He had organized a hunger march in Dhaka demonstrating against the food policies of the government which coincided with the visit to East Bengal of Liaquat Ali Khan, the first prime minister of Pakistan. In jail Bhashani, like Gandhi, went on a hunger strike and was released on health grounds the next year. When the language movement peaked in 1952 Bhashani was arrested once again.

Founds Two New Parties

In 1953, immediately after his release from jail, Bhashani organized a United (Jutka) Front, a coalition of opposition parties, along with A.K. Fazlul Huq, H.S. Suhrawardy, and Sheik Mujibur Rahman to contest the election of 1954. In that election the Jutka Front won a landslide victory over the provincial Muslim League Party, winning 290 of 300 Assembly seats. However, within two months the Front ministry, with Fazlul Huq as chief minister, was dismissed by the central government under pressure from the Muslim League. East Bengal was put under the governor's rule and Huq under house arrest.

In order to make his party appealing to the minority Hindu community, most of whom were peasants, Bhashani dropped the word ''Muslim'' from the Awami Muslim League. However, at the party's annual conference the following year Bhashani decided to start a new party because of serious disagreement with H.S. Suhrawardy, who was then the prime minister of Pakistan. The new party—the National Awami Party—linked not only an-

tiestablishmentarian associates in East Pakistan but also prominent progressive leaders from West Pakistan.

After the abrogation of the constitution in 1958 by Gen. Iskander Mirza and the subsequent military take over by Gen. Ayub Khan, Bhashani was arrested and held in prison for four years and ten months. He was released from detention only after he went on a hunger strike. In 1963 he led a Pakistani goodwill delegation to the People's Republic of China where he had meetings with Mao Zedong (Mao Tse-Tung) and Chou En-Lai.

In 1964 Bhashani challenged the Ayub regime by engineering the nomination for president of Fatima Jinnah, the sister and confidante of M.A. Jinnah, the founder of Pakistan. But the insurgents were beaten by Ayub Khan.

Bhashani's National Awami Party then split into two factions: a pro-Moscow and a pro-Beijing one, with the former headed by Muzaffar Ahmad and the latter by Bhashani. Bhashani now introduced ''Gherao,'' a form of sit-in designed to encircle the official against whom a protest was directed. This strategy created increasing momentum in his movement politics against the Ayub regime, ultimately contributing to the nation-wide mass movement causing the downfall of Ayub Khan.

Struggle for Justice Continued

Bhashani opposed not only Ayub and his successor, Yahya Khan, but also the charismatic leader of independent Bangladesh, Sheik Mujibur Rahman. His unyielding pursuit of public good was demonstrated when he lent his support during the march movement of 1971 to Sheik Mujib as the elected leader of the Bengalis fighting for state rights. He did this in spite of the fact that he still had reservations about Sheik Mujib, whose party won its first landslide victory in 1970.

During most of the nine-months-long Bengali liberation war in 1971, Bhashani lived in India convalescing from a serious illness. He irked Indira Gandhi and her government by reviving his old demand for uniting the peasantry of Assam, Bengal, and East Pakistan in a continued struggle for social and economic justice.

Toward the middle of November 1971, when India's intention to involve itself directly in the Bengali-Pakistani war became apparent, Bhashani advocated that Bengalis be given the chance to win their own war even if it meant prolonging their guerrilla struggle against the Pakistani military. This stand, along with his known pro-Beijing leanings and coupled with his pre-partition advocacy of a united front of peasantry cutting across national boundaries, made him suspect in the eyes of Indian leaders. After his return to the new nation of Bangladesh in March 1972, he led a hunger strike (1974) against Mujib's presidency and a long hunger march the same year.

After the assassination of Mujib in 1975, the Indian leadership's image of the Maulana worsened, particularly when he attracted world attention by organizing a long march of millions of Bengalis in protest against India's 1976 withdrawal of water from the international river, the Ganges, at Farrakka in West Bengal. As always, the Maulana inevitably took recourse (as did Gandhi) to direct action through non-violent civil disobedience.

On November 17, 1976, at the age of 96, Maulana Abdul Hamid Khan Bhashani died in Dhaka. Millions of Bengalis mourned for him and took pride in the legacies he left behind as a selfless, principled, and courageous leader of the Third World. His ''Islamic Socialism'' may have been puzzling to many, but his tangible contributions to political, social, economic, and religious reforms were beyond any doubt.

Further Reading

Additional information on Bhashani and his activities can be found in Zillur R. Khan, *Leadership in the Least Developed Nation: Bangladesh* (1983), and ''March Movement of Bangladesh: Bengali Struggle for Political Power,'' *Indian Journal of Political Science* (September 1972), as well as Sirajul Hossain Khan, ''Champion of Exploited,'' *Holiday* (November 21, 1976). □

Vinoba Bhave

Vinoba Bhave (1895-1982) was an Indian nationalist and social-reform leader who inherited Mahatma Gandhi's spiritual mantle. Bhave's most notable contribution was the creation of the *bhoodan* (land gift) movement.

Vinayak Bhave, renamed with the affectionate diminutive ''Vinoba'' by Mahatma Gandhi, was born on Sept. 11, 1895, into a high-ranking Chitapavan Brahmin family in Gagode village, south of Bombay. His father, a textile technologist, worked for the princely state of Baroda. Bhave credited his grandfather and his mother for his strong religious orientation.

Joined Gandhi's Movement

Bhave's education was concentrated in modern subjects, and he excelled in mathematics. He nonetheless left college in 1916 and started his spiritual quest. He began studying Sanskrit in Benares but within three months joined Gandhi's independence movement.

Constructive work and social reform were vital parts of the nationalist movement. Bhave excelled in confronting basic social and economic problems, and he made mass contact with the Indian people, especially with workers in the home industries, cloth spinning, and sanitation. In 1924 he led a temple-entry movement for ''untouchables'' in southern India and consistently worked on their behalf.

Began Sarvodaya and Bhoodan Movements

Bhave participated in the nationwide civil disobedience periodically conducted against the British, and was imprisoned with other nationalists. Despite these many activities, he was not well known to the public. He gained

national prominence when Gandhi chose him as the first participant in a new nonviolent campaign in 1940.

Following India's independence in 1947 and Gandhi's assassination in 1948, Bhave focused his efforts on *sarvodaya,* meaning ''welfare for all.'' At first Bhave was a reluctant leader and efforts were poorly organized, but the *sarvodaya* adherents were imbued with deep dedication and offered selfless service. Bhave revitalized the movement in 1951 while on a walking tour of Telangana. A communist-led peasant rebellion marked this area of Andhra Pradesh as India's major trouble spot. In one village, landless peasants stated that they needed 100 acres of land. Bhave asked the landowners to contribute the 100 acres and met with success. Thus, the *bhoodan* movement was born, and the *sarvodaya* movement again had a true leader.

Thereafter, over 5,000,000 acres of land were donated, and other *dan* (gift) movements developed. These included money, animals, implements, wells, and, the ultimate gift, the dedication of one's life to welfare activities. The eventual goal of the *bhoodan* movement was 50,000,000 acres, but there was not enough support to make it happen. However, material considerations aside, Bhave had rekindled the Gandhian emphasis on changing people's hearts, on nonviolence, and on self-help. In 1982, after suffering a heart attack, Bhave decided to end his life by fasting until his death.

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Bhumibol Adulyadej

Bhumibol Adulyadej (born 1927) was declared king of Thailand in 1946 and formally crowned four years later. He represented the Chakri Dynasty that has preserved the independence of Thailand for more than 200 years.

King Bhumibol Adulyadej, born on December 5, 1927, in Cambridge, Massachusetts, is the only Thai monarch ever to be born abroad. He was the youngest son of Prince Mahidol of Songkhla, and the direct grandson of King Chulalongkorn (Rama V), noted for the widespread reforms he introduced into Thailand.

After a short period of primary school in Bangkok, King Bhumibol left with his family for Switzerland, where he attended the Ecole Nouvelle de la Suisse Romande, and then received his Bachelier des Lettres diploma from the Gymnase Classique Cantonal of Lausanne. He entered Lausanne University to study science but, following the mysterious death of his elder brother, King Ananda Mahidol, in June 1946, he was declared king, although his formal coronation did not take place until May 5, 1950. On April 28 of that year he married Queen Sirikit of the Kittiyakara family. He returned to Switzerland to study political science and law, but was called back to Thailand to deal with pressing national needs.

The role of the Thai monarch is pivotal in the society of Thailand. Not only is he the figure that has preserved the Thai state in the face of repeated external threats through the 200 years of the Chakri Dynasty, he is also the symbol of the nation. Even more, he is the focus of the continuity of Thai values and social cohesion in spite of rapid social and economic change. He is the leading supporter of Buddhism in Thai society, and the stability that he provides through his very presence is what allows swings of political activity and military coups to take place without threatening the fabric of Thai society. There is no question that he is widely revered.

Used His Position To Help His Countrymen

Traditionally, the monarch in Thailand has been considered above politics, and for years King Bhumibol played an inconspicuous political role in keeping with that view. He was, however, drawn into current events on occasion to mediate crises or negotiate compromises, and it was a testament to his position and the reverence in which he was held that he succeeded.

Bhumibol was a symbol both of national unity and of modernity. Unlike other monarchs before him, Bhumibol visited every province of his country and suggested infrastructural improvements that might benefit the people. His personal work in rural areas was widely acclaimed because of his success in convincing hill tribes to switch their growing of opium to that of vegetables, fruit, and coffee. As a result, opium cultivation declined by 85%. Village roads, electricity, and irrigation systems were all part of Bhumibol's rural development efforts and modernization of Thai farming.

Describing himself as ''an amateur scientist,'' Bhumibol turned substantial portions of his Bangkok residence, the Chitralada Palace, into living laboratories where projects were undertaken to improve the standard of living. Royal Chitralada Projects included livestock improvement, milk production, hybridization of grains, bee keeping, fish breeding, reforestation, and various food processing techniques. According to the King's wishes, the palace grounds functioned as one great workshop and school for teaching and learning—all for the good of national development.

Because of his broad international training, the king was noted as a devotee of modern music and played the clarinet, as well as composed. He was said to have broad cultural interests, but the myriad ceremonial duties left him little time for personal interests.

King Bhumibol and Queen Sirikit had four children, a son and three daughters. The eldest child, Princess Ubon Ratana, was born in Lausanne, Switzerland, on April 5, 1951, and renounced her title when she married an American in 1972. Crown Prince Vijiralongkorn was born in Bangkok on July 28, 1952. He was a graduate of the Australian Royal Military Academy in 1975 and of the Thai Command and General Staff College in 1978. Princess Sirinthon was born on April 2, 1955, and was in a graduate education

program at Srinakharinwirot; and Princess Chulaphon, who was born on July 4, 1957, studied chemistry at Mahidol University in Bangkok.

Although Bhumibol preferred his people to politics, he nevertheless commanded enough respect to successfully intervene politically when necessary. In 1981 he was able to thwart an attempted coup against Premier Prem Tinsulanond by simply requesting that those involved cease their efforts. In 1992 the King's public chastisement of the military government's handling of pro-democracy demonstrations again restored order. Bhumibol was universally revered throughout Thailand and contributed greatly to his country's stability. On June 9, 1996, Bhumibol celebrated his 50th anniversary on the throne, becoming Thailand's longest ruling monarch.

The Chakri Dynasty accomplished the difficult task of keeping Thailand independent in the face of colonial threats and created a modern state while preserving its cultural traditions. King Bhumibol continued in that tradition by extending the power of the central government to its peripheral geographical areas and attempting to improve the lot of the rural poor. As the chief supporter and principal patron of Buddhism, the king was in some real sense viewed as the symbolic embodiment of that long tradition.

Further Reading

There is no English language biography of King Bhumibol, but of course there are constant references to him in all standard books on Thailand. The Public Relations Department of the Royal Thai government has published a pamphlet, *His Majesty King Bhumibol Adulyadej* of Thailand (no date).

There are many good sites on the Internet to find information about King Bhumibol. Two of the best are *His Majesty the King* (http://www.nectec.or.th/ bureaux/prd/) and the *Internet Thailand Homepage* (http://www.inet.co.th/). □

Benazir Bhutto

Benazir Bhutto (born 1953) became prime minister of Pakistan in 1988. Heir to the political legacy of her father, Zulfikar Ali Bhutto (prime minister from 1971 to 1977), she was the first woman in modern times to head the government of an Islamic state.

Benazir Bhutto assumed the prime ministership of Pakistan after 11 years of struggle against the military regime of General Mohammad Zia ul-Haq. She had taken up the leadership of the Pakistan People's Party—founded by her father, Zulfikar Ali Bhutto, who was deposed by General Zia in 1977 and executed in 1979. Over the following decade Bhutto mobilized opposition to the martial law regime, spending nearly six of those years in prison or detention. In a national election following the death of General Zia in August 1988, the People's Party won a plurality of seats in the National Assembly. Bhutto was invited by Pakistan's President Ghulam Ishaq Khah to form a government and was sworn in as prime minister on December 2, 1988.

Benazir Bhutto was born in Karachi, Pakistan, on June 21, 1953. She received her early education in Pakistan. From 1969 to 1973 she attended Radcliffe College in Cambridge, Massachusetts, where she obtained a B.A. degree *cum laude* in comparative government. Between 1973 and 1977 Bhutto read politics, philosophy, and economics at Lady Margaret Hall, Oxford University. In December 1976 she was elected president of Oxford Union, becoming the first Asian woman to head the prestigious debating society.

Bhutto's plans to enter Pakistan's foreign service ended with the deposition of her father and a decision to dedicate herself to restoring a democratically-elected government. Despite lengthy periods of imprisonment and her self-exile in Europe beginning in January 1984, she directed the rebuilding and restructuring of the People's Party. She traveled widely, presenting the case against the Zia regime, attacking its violations of civil and human rights. In Pakistan, opponents of the regime defied the government's ban on political activity despite mass arrests and intimidation. While relentless in her criticism, Bhutto counseled her loyalists against any resort to armed confrontation, preferring instead to wrest power through the political process.

Martial law ended December 30, 1985, but the civilian government that Zia, as president and army chief of staff, had installed three months earlier was based on nonparty elections. Hoping to revive the campaign for representative

government, Bhutto returned to Pakistan in April 1986. Traveling across the country, she attracted crowds that rivaled any in Pakistan's history.

On May 29, 1988, President Zia abruptly dissolved the Parliament and dismissed his hand-picked but increasingly independent-minded prime minister, Mohammad Junejo. Fears that Zia would somehow keep the People's Party from contesting forthcoming elections were removed by his sudden death. Yet the People's Party's failure in the November election to win an outright parliamentary majority resulted in a politically vulnerable Bhutto-led coalition government. An alliance of opposition parties made it difficult for the prime minister to advance the kind of legislative program that had been promised to deal with the country's pressing problems. In particular, matters of social justice, including repeal of fundamentalist laws considered degrading to women, could not be enacted. It was politically expedient to avoid antagonizing religious elements, some of whom believed it ''un-Islamic'' for a woman to be the head of government. Faced with severe financial constraints, the prime minister also made little progress in bringing reforms to the education and health sectors or in curbing bureaucratic corruption.

Bhutto took care not to offend a military establishment which had allowed the return to a democratic system and refrained from direct interference in domestic politics. The army was appeased in the area of military spending and given wide latitude in formulating and implementing certain foreign and domestic policies, most notably Pakistan's role in orchestrating the Afghan war and terms for peace. Her government's dependence on the military increased with the outbreak of serious civil disorders and violence arising from persisting ethnic and regional antagonisms made more lethal by weapons siphoned off from the Afghan conflict.

To her credit, Bhutto released political prisoners and took other steps to restore fundamental human rights. Heavy restrictions on the press were lifted along with limitations on assembly by unions and student groups. She also gained stature for her success in outmaneuvering the combined opposition in its tactics to oust her from office. Unlike her father, who favored socialist rhetoric and nationalized many economic institutions and activities, Bhutto emphasized economic growth and argued for decreased government subsidies and greater privatization in the economy. During her tenure, the prime minister demonstrated considerable skill in winning international diplomatic and economic support for Pakistan and effectively used the Kashmir dispute with India to rally domestic public sentiment without unnecessarily inflaming it. Among Pakistan's leaders she was considered the most inclined to strive for improved relations with India.

Bhutto married Asif Ali Zardari on December 18, 1987. The son of a politically active, wealthy landowning family from the Sindh Province, Zardari's background was similar to that of his wife—not surprising since Bhutto acceded to a traditionally arranged marriage. They had two children.

On August 6, 1990, President Ghulam Ishaq Khah, apparently supported by the Pakistan military, suddenly dismissed Bhutto from the office of prime minister. Citing government corruption, nepotism, and abuse of power, Khah dissolved the National Assembly and declared a state of emergency. Bhutto called her dismissal ''illegal and unconstitutional'' and worried about the fate of her People's Party. The caretaker government continued its campaign against Bhutto by arresting her husband October 10, charging kidnapping, extortion, and loan fraud. In elections held on October 24 Bhutto's party suffered a major defeat. The victorious alliance named Nawaz Sharif, a conservative industrialist, to be prime minister.

Bhutto, vowing to seek office in elections to come, spent the next few years trying to regain support and political favor. She served as chairperson of the standing committee on foreign affairs of the National Assembly and was again elected to the position of prime minister of Pakistan in October 1993.

In November of 1996, Bhutto was again ousted from her post, this time by Farooq Leghari, the man she had chosen for president. Again accused of nepotism and corruption, Bhutto was placed under house arrest, though never officially charged with anything. Less than a year later, Bhutto again attempted to regain power.

In Pakistan's general elections in February 1997, Nawaz Sharif celebrated a landslide victory over Bhutto's Pakistan People's Party. Sharif's Pakistan Muslim League (PML) won a resounding 134 of 217 seats in the National Assembly while Bhutto saw the PPP reduced to a mere 19 seats and virtually erased from the key Punjab provincial assembly.

In an interview with *Time* magazine in March 1997, Bhutto said, ''If the elections had been fair, free, and impartial, the Pakistan People's Party would have won on the basis of the development work we have done, on the basis of restoring peace, of increasing education and health expenditures, bringing the deficit down, repaying debt and bringing peace to Karachi. The results were engineered. . . . The whole thing was a fraud for the people of Pakistan.''

In her defeat, Bhutto said she no longer desired the prime minister's post. ''My father worked from morning to night. I worked from morning to night. My father, what did he get? He got hanged. What did I get? I got slandered,'' she said. ''Let there be a new leadership. I want my party to win the next elections, and I will help my party prepare to win. But I don't want to be prime minister.''

Further Reading

Benazir Bhutto is the author of two books, *Foreign Policy in Perspective* (1978) and her autobiography, *Daughter of the East* (1989). Several collections of her speeches and works have been compiled, including *The Way Out* (1988). Three books about Prime Minister Bhutto have been published in India: *Benazir's Pakistan* (1989), edited by M. D. Dharamdasani; *The Trial of Benazir* (1989), by Rafiq Zakaria; and *Benazir Bhutto: Opportunities and Challenges* (1989), by P. L. Bhola. *The News International,* a publication of the Jang Group, located at http://www.jang.group.com, gives up-to-date news of Pakistan's political climate. There is also a biography of Bhutto located on the World Wide Web entitled

Imran-net's Biography of Benazir Bhutto, which gives general background information on the ex-prime minister.

Useful for an reader's appreciation of the difficulties facing a woman in political life is *Women of Pakistan* (1987), by Khawar Mumtaz and Farida Shaheed. Additionally, Emma Duncan's *Breaking the Curfew* (1989) presents a highly revealing picture of Pakistan's troubled political scene. □

Zulfikar Ali Bhutto

Zulfikar Ali Bhutto (1928-1979), Pakistan's president and then prime minister, mobilized his country's first mass-based political party around a socialist ideology and highly independent foreign policy.

Zulfikar Ali Bhutto was born on January 5, 1928, in Larkana, a small town in the province of Sind. Although he came from a major landowning family in Larkana, he was brought up in cosmopolitan Bombay, away from the feudal environment of his ancestral home. After completing his high school education in Bombay, he proceeded to the University of California at Berkeley from which he graduated in 1950 with a Bachelor of Arts degree in political science. At Berkeley he became interested in socialism and delivered several lectures on the feasibility of socialism in Islamic countries—a theme which would dominate his party's manifesto 20 years later. Bhutto continued his education at Oxford, where he studied law.

Bhutto advocated a nonaligned foreign policy for Pakistan and opposed Pakistan's alliances with the United States. He believed that the United States was exerting pressure on Pakistan to adopt a conciliatory attitude towards neighboring India. The lingering post-partition animosity between India and Pakistan influenced Bhutto's hard-line thinking towards India. He was intent on gaining international support against India and securing Pakistan from a possible Indian attack. With this in mind Bhutto cultivated relations with China, which had been involved in a border conflict with India in 1962. Bhutto's astuteness in developing relations with China was later useful for the Nixon administration, which used Pakistan as a channel for initiating a dialogue with China. Bhutto also sought to strengthen relations with other Islamic countries, envisaging Pakistan's role as a leader not only of Muslim countries but also of other developing states.

Pakistan had been under military rule by a government headed by Ayub Khan since 1958. Bhutto, who served as minister of foreign affairs until asked to resign in 1966, realized that the toleration of the people for repressive government was diminishing. He felt that this adverse situation presented an ideal opportunity for him to assume leadership of Pakistan. In December 1967 Bhutto formed his own political party, the Pakistan People's Party, whose manifesto promised to alleviate the lot of the urban and rural workers and advocated an equitable distribution of wealth. His program not only appealed to the lower income groups but was supported by the urban intelligentsia which was seeking an end to the military regime and felt that Bhutto offered a new and dynamic plan and a necessary alternative to traditional religious parties.

Pakistan's defeat in the 1971 war with India led to the creation of Bangladesh. Bhutto, with the strongest party in the remaining western wing of the country, replaced Gen. Mohammad Yahya Khan as president. In April 1973 Bhutto became prime minister under a new constitution. His six years in office were marked by extensive nationalization of industries, banks, and educational institutions. Bhutto's policies, aimed at reducing the power of such traditional economic forces as major businessmen and feudal landlords, were well intentioned but lacked sufficient consideration of economic realities. His government's economic policies were implemented hastily by bureaucrats who did not have the requisite management skills and background. Consequently, the economy became chaotic and left most sections of society disaffected with the policies. Bhutto's frequently touted slogan of ''Islamic Socialism'' proved to be mere rhetoric in the face of daunting economic and social realities, especially the need to compromise with landed elites.

Confronted by increasing opposition, Bhutto introduced repressive measures which included press censorship and imprisonment of political opponents. In an attempt to show the ''democratic'' nature of his government and his continuing popular support, Bhutto decided to hold general elections in March 1977. Confident of his success, he underestimated the collaboration of the opposition parties. Although he won the 1977 elections, his opponents ac-

cused him of flagrant manipulation of votes and mounted a civil disobedience movement against his government. As public discontent and violence spread, Bhutto was forced to impose martial law in several major cities of Pakistan, paving the way for military involvement. He was deposed in a bloodless coup by Gen. Zia ul-Haq on July 5, 1977. Several charges were brought against him, including the murder while in power of a political opponent's father. He was sentenced to death and was hanged on April 4, 1979, despite appeals for clemency by world leaders and international organizations.

While Bhutto's policies in the domestic sphere were harshly criticized, his foreign policy won him some acclaim. He was intent on asserting Pakistan's role in international affairs and strove to fulfill his earlier ideal of Pakistan as a leader of developing countries. He attempted to pursue a foreign policy independent of both superpowers, which brought him into considerable conflict with the United States, especially over the issue of Pakistan's nuclear program.

In 1986, after two years of self-imposed exile, Benazir Bhutto, daughter of the executed president, returned to Pakistan. She became Prime Minister in 1988.

Further Reading

Shahid Javed Burki's *Pakistan Under Bhutto, 1971-1977* provides a comprehensive and analytical account of Bhutto's government. It also gives considerable details of Pakistan's political history prior to 1971. Piloo Mody's *Zulfi My Friend* gives insights into Bhutto's personality based on their shared experiences. *Politics in Pakistan: the Nature and Direction of Change* by Khalid B. Sayeed provides useful background information and analyses of Bhutto's political career. Bhutto wrote several books stating his views on Pakistan's domestic politics as well as its foreign policy. His last work was *If I Am Assassinated* (1979). Some other books by Bhutto are *The Great Tragedy* (1971), *Pakistan and the Alliances* (1969), *The Myth of Independence* (1969), and *Foreign Policy of Pakistan* (1964).

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Hayyim Nahman Bialik

The Russian-born author Hayyim Nahman Bialik (1873-1934) was the foremost Hebrew poet of modern time. He expressed the sentiments of his Jewish contemporaries, who had left the ghetto in search of a new way of life based on Judaism.

Hayyim N. Bialik was born in Radi, a village in the province of Volhynia, Russia. When he was 5, the family moved to the larger town of Zhitomir. His father, a pious man, eked out a living as a tavern keeper. At the counter he kept open a holy book, which he studied between serving drinks. His father died when Bialik was 7, and to support the family his mother spent her days peddling and her nights knitting. Bialik later wrote of her sorrowful lot in his poem ''My Song.''

At 16 Bialik was sent to the famous Talmudical academy of Volozhin, where he studied until 1891, when the czarist government closed the school. At this time Bialik began reading modern Jewish literature avidly and studied the Russian and German languages. During his last year at the academy, he published his first poem, ''To the Bird,'' which expressed the intense longing of a suffering people for its ancient homeland.

By 1900 Bialik moved to Odessa, which was a center for modern Jewish literary activity. The poet soon became the moving spirit of a distinguished circle, which included the eminent novelist Mendele Mocher Sefarim and the philosopher and essayist Ahad Haam. In 1903 Bialik became coeditor of the leading Hebrew monthly, *Ha-Shiloach*. During this period he published poetry, short novels marked by earthy realism and humor (*Aryeh, the Gross; Behind the Fence*), and autobiographical sketches (*Aftergrowth*)

In 1903 Bialik went to Kishinev, Bessarabia, to report on the pogroms that had taken place there. Deeply shaken by this experience, he wrote his famous poem ''In the City of

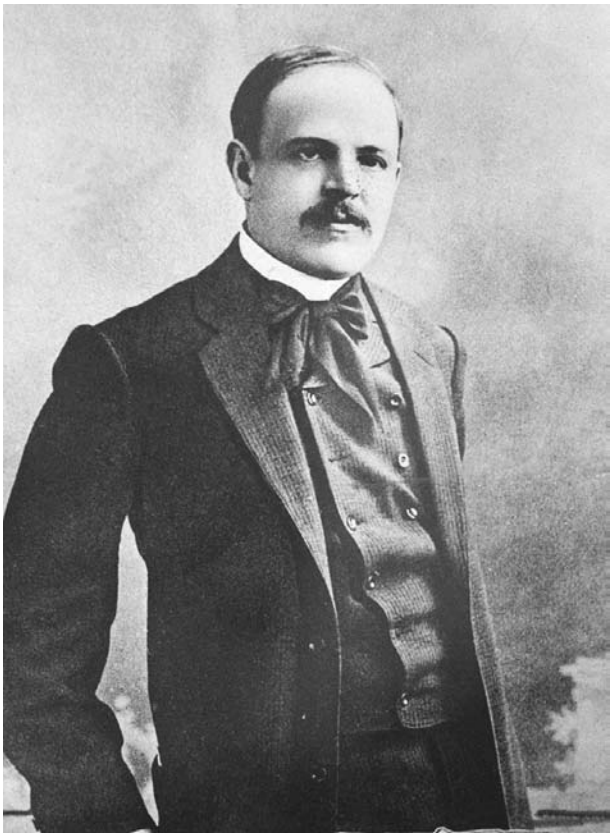

Slaughter.'' This work not only described poignantly the terror and devastation of the pogrom but also castigated the victims for their passivity and timidity in face of the onslaught. It aroused Jewish youth to take up arms in self-defense against the anti-Semitic attacks in the turbulent days that followed the unsuccessful Russian revolution in 1905. ''In the City of Slaughter'' was the first of a series of poems, prophetic in mood and style, which marked the period of ''sorrow and wrath'' in Bialik's creativity. In ''The Last Word,'' ''Summon the Serpents,'' ''Out of the Depth,'' and ''The Scroll of Fire,'' he bewailed the lot of his people, whose long years of suffering had dulled its sense of pride and self-respect.

In ''On the Threshold of the House of Prayer,'' ''If Thou Wouldst Know,'' and ''The Talmud Student,'' Bialik praised the spirit forged in houses of prayer and study, which enabled the Jews to endure suffering and degradation. In his epos, ''The Dead of the Wilderness,'' and his collection of Bible stories, ''And It Came to Pass,'' he linked the past with the present and imparted charm and wit to folk themes.

In 1921, following the Russian Revolution, Bialik and his fellow Hebrew writers were forced to leave Russia. He then lived in Berlin, where he founded the publishing house Dvir, through which he realized his lifelong dream of making available new editions of great works in Jewish literature. In 1924 he settled in Palestine, where he continued his literary and publishing endeavors. He also instituted many cultural activities. He played a large role in the development of the Hebrew University in Jerusalem and in the Hebrew Writers' Club. His other literary works include the *Sefer Ha-Aggada,* a collection of Jewish legend and lore based on the Talmud and Midrash, and translations of literary classics into Hebrew.

Further Reading

Translations of Bialiks's writings include *Complete Poetic Works,* edited by Israel Efros (1948), and two anthologies of legends and stories: *And It Came to Pass,* edited by Herbert Danby (1938), and *Aftergrowth, and Other Stories* , translated by I. M. Lask (1939). *Bialik Speaks: Words from the Poet's Lips, Clues to the Man,* edited by Mordecai Ovadyahu and translated by A. ElDror (1970), is a concentrated, 50-page compilation of Bialik's conversations on varied topics. Some critical commentary on Bialik is in Meyer Waxman, *A History of Jewish Literature* (4 vols., 1930-1941; 5 vols., 1960), and in Shalom Spiegel, *Hebrew Reborn* (1957).

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Marie François Xavier Bichat

The French anatomist, pathologist, and physiologist Marie François Xavier Bichat (1771-1802) was the founder of general anatomy and animal histology.

On Nov. 11, 1771, M. F. X. Bichat was born in Thoirett, Jura. His father, a physician, was his first teacher of anatomy. He studied anatomy and surgery at Montpellier and Lyons and later served as an assistant to P. J. Desault, a famous physician at the Hôtel-Dieu, a hospital in Paris. In 1800 Bichat, after the death of Desault, became physician at the Hôtel-Dieu. From 1799 onward he abandoned surgery and did only research in anatomy, performing as many as 600 autopsies in a single year. He investigated the structure of the body generally, rather than studying particular organs as separate entities. He broke down the organs into their common elemental materials, for which he introduced the term ''tissues.''

Bichat rejected the iatrochemistry of the later Cartesians, which was still influential at the time. According to this principle, disorders in the human frame are caused by an imbalance in the chemical relations of fluids in the body. He also rejected Stahl's animism, which maintains that there is a special ''Spirit of Life.'' Bichat was a follower of Albrecht von Haller's special form of vitalism, according to which the body possesses some truly vital functions such as motion, communication, and sensibility, while other characteristics of the body are not vital. In other words, he rejected the old theory that life is a collection of subtle fluids and maintained rather that life is a result of a combination of vitality and the vital functions of various tissues of the body. Bichat also rejected the reductionist philosophy, according to which all biological phenomena have to be reducible to the laws of physics and chemistry—an attitude becoming more and more prevalent in his own time. His definition

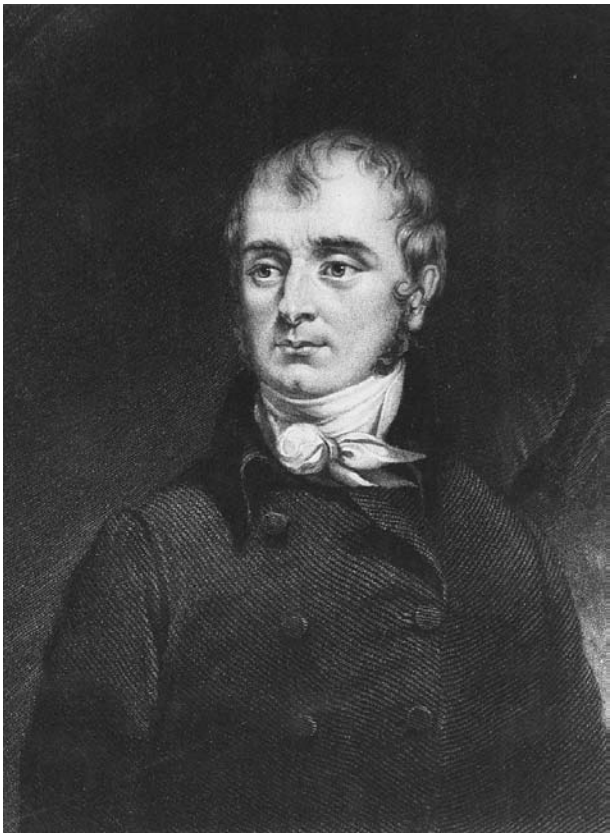

was that life consists of the sum of functions by which death is resisted. One of his most interesting works is *Physiological Researches on Life and Death.*

Bichat's experimental work had great influence and was quoted for a long time as a model of experimental exactitude and penetrating insight. In this context it is interesting to note that Bichat refused all his life to make use of the most advanced experimental tool for anatomy, namely, the microscope. His feverish activity weakened him, and in 1802, after a fall from the Hôtel-Dieu's staircase, he contracted a fever and died on July 22, only 31 years old. This brilliant man had an enormous impact on French science not only through his experimental work and new version of vitalistic philosophy, but also through his writing of basic textbooks and establishing of research institutions.

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Nicholas Biddle

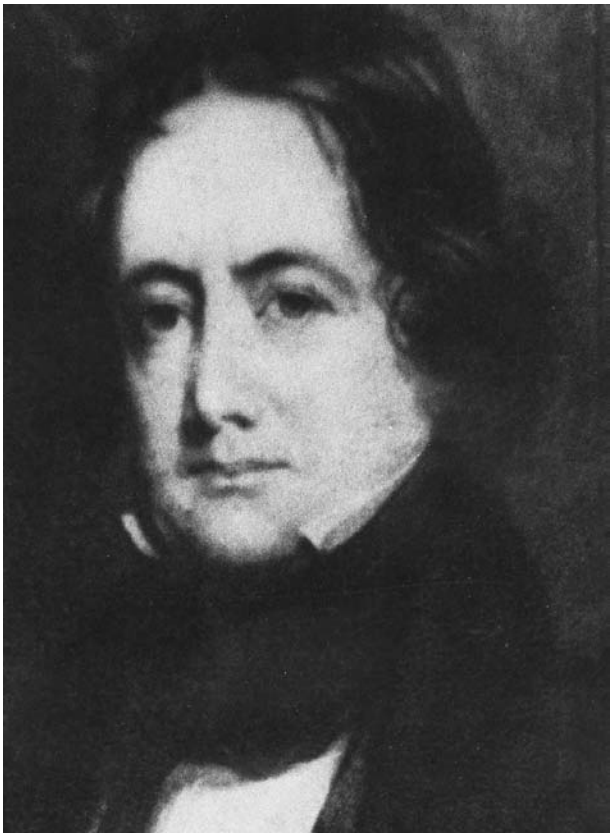

Nicholas Biddle (1786-1844) was president of the Second Bank of the United States from 1823 to 1836. He was an early advocate of the debated principle of central banking, and under his direction the Bank performed most of the functions of present-day central banks.

Nicholas Biddle was born into a prominent Philadelphia family on Jan. 8, 1786. He attended the University of Pennsylvania and graduated from the College of New Jersey at Princeton in 1801. He began the study of law, but, too young to enter practice, he lived in Europe from 1804 to 1807, first as secretary to John Armstrong, the U.S. minister to Napoleonic France, then as a traveler, and finally as a secretary to James Monroe, the U.S. minister in England.

Biddle then began practicing law but soon became dissatisfied. Between 1810 and 1823 he was the managing trustee of his wife's estate, one of the largest in Philadelphia; prepared the journals of the Lewis and Clark expedition for publication in 1814; edited (1812-1814) the *Portfolio,* a Philadelphia literary magazine; served in the lower house and senate of the Pennsylvania Legislature; prepared (1818) a digest of the *Commercial Regulations of Foreign Countries with Which the United States Have Commercial Intercourse* for the Department of State; and from January 1819 through 1821 was one of the five government directors of the Second Bank of the United States.

In January 1823 Biddle was elected president of the Bank—a mixed public and private institution—being acceptable to the government and the shareholders alike but serving as a director by presidential appointment. Under Biddle's administration the Bank, centered in Philadelphia with branches in the leading American commercial cities, performed a useful function for all economic interests and groups through facilitating the exchange of goods and payments in this predominantly commercial society. The currency supplied by the Bank, no matter where made payable, was received in most places at par, sometimes commanded a premium, and was never at a discount of more than 1/4 of 1 percent. Notes issued by local state banks circulated at par in the immediate vicinity of their issue, and this mixed national currency was elastic, uniform, sound, and completely adequate for the needs of the expanding economy. The developing transportation system, which united the vast geographical areas of the United States and connected them with Europe, was paralleled by a system of domestic and foreign exchange that facilitated payments and increased the profits of trade.

The American people as a whole seemed satisfied with the currency and credit system and the operations of the national bank, but President Andrew Jackson, who distrusted all banks, charged that the Second Bank of the United States was unconstitutional and that if its power was not checked it would enable a financial oligarchy to dominate the nation. Jackson began an assault upon the Bank in 1829, but many of the members of his party (the Democrats) in Congress did not agree. The Bank, in their opinion, was a useful and necessary arm of the Treasury, and they, in alliance with most of the opposition party (the National Republicans) rechartered the institution in 1832. President

Jackson, angered by this defiance of his expressed will, vetoed the rechartering bill and in the fall of 1833 removed the government deposits from the Bank's custody.

Biddle refused to accept defeat. A successor bank, the United States Bank of Pennsylvania, was organized in 1836, and when the Panic of 1837—in part a product of Jackson's financial policies—struck the nation, Biddle almost single-handedly restored national prosperity within a year. He resigned from the Bank in April 1839, believing it and the nation safe and secure. But shortly afterward the Bank of England, itself in danger, renewed financial pressure on the United States, and 2 years later the United States Bank closed its doors.

This costly failure not only discredited Biddle but also the principle of central banking, and it was not until the early years of the 20th century that the United States, through the creation of the Federal Reserve Banks (1912), once more returned to the system that had provided the national economy with a uniform, sound, and elastic currency. Biddle, completely disgraced, died on Feb. 27, 1844, and the general verdict on him and his career was stated by William Cullen Bryant, a Jacksonian editor and poet, who reported that Biddle had died ''at his country seat, where he had passed the last of his days in elegant retirement, which, if justice had taken place, would have been spent in the penitentiary.''

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John Bidwell

An American pioneer and agriculturist, John Bidwell (1819-1900) was instrumental in the settlement of California and remained active in its politics for half a century.

John Bidwell was born in Chautauqua County, N.Y., on Aug. 5, 1819. When he was 10 years old, the family moved to Pennsylvania; 2 years later they settled in Drake County, Ohio. At 17 Bidwell wanted an education so badly that he walked 300 miles to enter Kingsville Academy; after receiving his education he taught school until 1839.

Bidwell decided to seek his fortune in the West and spent time in Missouri and Kansas before joining a wagon train bound for Oregon in 1841. At Fort Hall, in Idaho, half the group, Bidwell among them, decided to go instead to California—making the first major overland trek to California.

In the Mexican province of California, Bidwell worked for John A. Sutter for 3 years before being naturalized and receiving a land grant, Rancho Chico (north of Sacramento), of 22,000 acres. Bidwell was early active in politics, and during the Bear Flag Revolt he served on the committee that drafted a declaration of independence from Mexico. In the Mexican War he advanced to the rank of brevet major.

In 1848 he prospected briefly, discovering gold on the Feather River, but the following year his title to Rancho Chico was confirmed, and thereafter he devoted himself to ranching and farming, gaining a reputation as his state's foremost agriculturist.

Although Bidwell was elected in 1849 to the California constitutional convention, he was notified too late to serve. He was also elected to the state senate that year as a Democrat, and in 1854 and 1860 he was vice president of the state Democratic convention.

At the outbreak of the Civil War, Bidwell took a strong unionist stance, for which in 1863 he was made a brigadier general in the state militia. He also switched his political alliance to the Union party and on that ticket was elected to Congress in 1864. After the war he became a Republican and was that party's unsuccessful candidate for governor in 1867.

Gradually Bidwell was converted to fringe parties, running unsuccessfully for governor in 1875 on the AntiMonopoly ticket and in 1890 on the Prohibition ticket. In 1892 he was the Prohibition party candidate for president, receiving a scant 264,133 votes nationally.

His last years were spent at Rancho Chico, where he employed Native Americans and attempted to direct them in the ways of the white man's civilization. Bidwell served on the state board of regents for the University of California, and he donated the land for Chico Normal School, a teacher-training institution.

Bidwell died at Rancho Chico on April 4, 1900. His widow later donated 1,900 acres of the estate as a natural park for the state.

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Owen Bieber

Owen Bieber (born 1929), president from 1983 to 1995 of the third-largest labor union in the United States—the United Automobile, Aerospace and Agricultural Implement Workers of America—is a central figure in the dramatic restructuring of the U.S. auto industry.

Elected UAW president in May 1983, Bieber led more than one million union members, most of whom work in the nation's auto plants. The plants and the U.S. companies that own them reeled in the 1980s from increased competition from lower-cost foreign carmakers and an early 1980s auto slump that saw sales fall to their lowest level since the Great Depression. More than 200,000 auto workers lost their jobs during that time because of the changes in the industry. Bieber struggled to find a balance between the companies' demands to be competitive and the needs of his members to keep their jobs.

Business Week reports one company negotiator as saying Bieber ''is a deliberate, hard-working man of great integrity who tempers his comments and actions with an eye for the political consequences.'' Those attributes helped Bieber negotiate some novel labor agreements at the domestic Big Three automakers—General Motors Corporation, Ford Motor Company, and Chrysler Corporation. For example, Bieber negotiated historic job guarantee programs that prohibit the companies from laying off workers when new technology eliminates their jobs. Instead, the companies must find new work for the employees and retrain them if necessary. In return, the union agreed to more moderate wage increases than are traditional in auto contracts. Bieber also negotiated the first labor contracts for GM's innovative Saturn small-car project, which began producing a new generation of American cars in 1990. The pact, which drew attention from other industries because of its startling departure from past labor-management practices, lets auto workers share in some management decisions on how the plant is operated. In return, the UAW agreed that Saturn workers would receive starting base pay that is 85 percent of the going rate at traditional auto plants.

Bieber, a large man at six-foot-five and about 250 pounds, ''is more purely a labor populist, not much given to trafficking with big thinkers outside the UAW or to serving on panels studying the problems of industry,'' writes Dale Buss of the *Wall Street Journal*. ''One of his strengths, supporters maintain, is that he understands the wants of rank-and-file workers and is himself a true believer in the trade-union gospel,'' Buss states.

Bieber's baptism in that gospel goes back many years, to his first job out of high school. A native of the small, northwest Michigan farm community of North Dorr, Bieber went to work in 1948 at the same auto supply plant that employed his father—McInerney Spring and Wire Company in nearby Grand Rapids. The younger Bieber's first job was bending by hand the thick border wire on car seats. He told Kathy Sawyer of the *Washington Post:* ''It was a hard job. After the first hour in there, I felt like just leaving. If my father hadn't worked there, too, I probably would have.''

But a year later, at age 19, Bieber was elected to his first union position—shop steward—at UAW Local 687 at the plant. Immediately, he started bargaining. He told the *Detroit News* that the negotiating began ''almost the second they gave me the steward button because there were grievances to take care of, and that's part of collective bargaining.'' Bieber was to become a highly skilled bargainer as he worked his way up the union ranks in Grand Rapids. In 1951 he became a member of the executive board of Local 687 and helped administer local union affairs. In 1955 he was elected to the local bargaining committee and helped run negotiations on local plant issues. In 1956, he was elected president of the local. As Senator John Kennedy's campaign for the U.S. presidency got under way later in the decade, Bieber—a devout Democrat—joined the effort.

His hard work and dedication brought him to the attention of leaders at the UAW's regional office in Grand Rapids and by 1961, he was assigned part-time as a union organizer in the region, which encompasses 62 of Michigan's 83 counties, covering the western part of the state and the Upper Peninsula. A year later, Bieber became a full time regional organizer and international union representative. In 1964 he became a servicing representative, helping advise local union officials at plants in his area. ''He was known as 'Big Dad' for the almost-paternal way he stood by union members in run-ins with management,'' writes Buss

of the *Wall Street Journal.* In 1972, he was appointed director of the region, a position he held until 1980, when he was elected a vice-president of the UAW and moved to the union's Detroit headquarters. There, Bieber served as director of the UAW's GM department, the union's largest department with more than 400,000 members. It was Bieber's first public exposure beyond Michigan, as GM's plants stretch from shore to shore. But the spotlight was harsh. By early 1982, with all the domestic automakers in the red because of depressed car sales and foreign competition, Bieber found himself helping negotiate the first concessions contract in the history of GM. Accustomed to some of the most lucrative contracts in America, GM workers agreed, among other things, to put off annual wage increases and eliminate some paid time off the job. But the decision was by no means unanimous. The rank and file ratified the contract by only a slim margin. Recalling how difficult the negotiating had been at the small plants in outstate Michigan and how, until 1982, bargaining at GM had always been lucrative for the union, Bieber told the Associated Press: ''I thought my life was going to get easier [in the GM department]. All of a sudden the bottom fell out and I got my baptism of fire.''

Elected President

In 1983 the UAW was forced to find a successor for then-president Douglas Fraser, who had reached the mandatory retirement age of 65. Bieber, who has a reputation for being tight-lipped, was the last of three men to declare his candidacy in late 1982, and nonetheless, was selected by the union's 26-member executive board in a 15-11 vote. The nomination, supported by a vote of delegates to the UAW's three-year constitutional convention, surprised some who noted at the time Bieber's shy public demeanor and lack of lengthy experience on the national labor scene. But one member of the UAW executive board put it this way to Mark Lett of the *Detroit News:* ''It's not that Owen bowled anybody over with his charisma. He isn't charismatic. But he also didn't offend anybody. I think we'd all agree that he's a good Christian gentleman who has integrity and can be trusted. . . . So what's wrong with a guy you can trust?''

Bieber's first three-year term was highlighted by the job security measures he won in the contracts with the Big Three automakers. Bieber, who sits on the Chrysler board of directors, also negotiated in 1985 a more than $2,100 payback for each Chrysler worker for concessions given to the automaker when it was struggling against bankruptcy from 1979 to 1983. That won Bieber overwhelming praise from UAW officials and workers and seemed to dispel past talk about his relative anonymity among union members nationwide. As John Coyne, president of UAW Local 212 in Detroit told John Saunders and Helen Fogel of the *Detroit Free Press:* ''I don't think anybody will say, 'Owen who?' again. He's made his mark.'' Clyde Templin, a union official from a Chrysler plant in Sterling Heights, Michigan, told the *Free Press,* Bieber even compares favorably with late UAW President Walter Reuther who was largely responsible for making the union the social and political power that it is: ''My own personal feeling is he [Bieber] is probably the best president we've had since Walter Reuther.'' Reuther, something of an idol in UAW circles, led the union from 1946 until his death in a plane crash in 1970. Bieber himself has often remarked that he plans to keep the UAW on the aggressive social and political course set by Reuther. ''I never had the opportunity to work closely with Walter Reuther,'' Bieber told Lett of the *Detroit News.* ''But all of us in the UAW leadership today identify with the Reuther era. You'll not see this ship of state veer from its established course.''

Fights for Rights

But there were problems in Bieber's first term, most notably the pullout of the 120,000 Canadian UAW members in 1985. The action, which followed friction between Bieber and Canadian UAW leader Bob White during 1984's GM contract talks in Canada, deprived the UAW of its international image for the first time in its 50-year history. Bieber also saw the union's requests for protectionism in the auto industry fall on deaf ears in Washington. The UAW demanded a national industrial policy to help protect jobs. It also proposed a requirement that foreign carmakers build a certain percentage of car parts in the United States to help create jobs for American workers.

''It's tougher than I anticipated,'' Bieber told the *Detroit News.* '' There are so many problems. I'm not feeling sorry for myself, but there are so many different problems today. Before, [union presidents worried about] how much money the companies made and if the workers would get their share. They never had the other problems that are out there now like world competition, the Japanese.'' The complex issues aside, however, Bieber said he was pleased to be the UAW president and looked for more years in that post. ''The good Lord willing, [and] good health, I hope to be around for some time,'' he told Joe Espo of the *Flint Journal.* In 1984 Bieber was named to Chrysler Corporation's 21-member board of directors. Doug Fraser, formerly head of the UAW, was on the board from 1980 until his retirement in 1984. Chrysler claimed that Bieber was being named as an individual and that the UAW had no proprietary claim to the seat. Industry observer's remarked that the seat really belonged to the Chrysler workers who had granted major concessions during the company's earlier financial problems and were the single largest bloc of shareholders in the corporation. In 1985 Bieber was in the ironic position of calling a strike against Chrysler when labor negotiations broke down. The strike was settled a week later following a 42-hour bargaining session amidst company accusations that the unnecessary $150 million strike was largely due to Bieber's confrontational and ineffectual bargaining style. Neither side was happy with the new contract. In 1989 Bieber told *WARD's Auto World* that future contract negotiations with the Big Three would center on non-economic issues such as job security, reduced work time, and in a precursor to the 1992 presidential election, national health care.

However, by 1992 Bieber and the UAW were mired in a bitter losing battle with Caterpillar Inc., a leading manufacturer of earth moving equipment. When contract negoti-

ations failed, Caterpillar became entrenched and began hiring replacement workers. The strike lasted five months before the UAW, now crushed, ordered its members back to work without a contract. In a desperate attempt to re-assert the power of the UAW as 1993 Big Three contract negotiations approached, Bieber made a fiery and angry speech at a 1992 UAW convention in San Diego. He warned the auto companies against pushing the union too hard, saying that '' . . . it takes two to make peace but only one to make a war.'' He warned the companies against ''whipsawing'' which is a union term for the policy of pitting one plant against another by threatening to close the one least cooperative and productive. Bieber also threatened the companies with future costly strikes:

> Do not forget that in the consumer-driven, retail, competitive markets in which you sell your products, you are especially vulnerable to lost production.

Bieber went on to defend the Union's policy with Caterpillar saying that the UAW hadn't capitulated and there is '' . . . more than one way to skin a Cat!'' Despite Bieber's speech, the UAW was still facing a bleak future and Bieber's stewardship of the union was doing little to improve the situation. The Caterpillar strike was a major defeat for the UAW and its ramifications were like shock waves to organized labor. In 1992 GM announced plans to close 21 plants and cut an estimated 50,000 UAW members from its workforce. By 1992 the UAW was successful in organizing only 8,000 of the estimated 100,000 workers employed by foreign car manufacturers with plants in the U.S. In 1978 the UAW represented 86 percent of the auto industry's workforce. It now represented only 68 percent, and since 1979 total UAW membership had fallen by 550,000 (1.5 million to 1.1 million). Consequently, Bieber was under tremendous pressure to cope with the falling fortunes of the UAW and pressure from within the Union for Bieber to retire before his scheduled departure in 1995.

However, Bieber did manage to hold onto his post and was succeeded in 1995 by Stephen Yokich, head of the UAW's GM department and long time rival.

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Sieur de Bienville

The French colonizer and administrator Jean Baptiste le Moyne, Sieur de Bienville (1680-1768), founded New Orleans in 1718. Largely through his leadership the French colony of Louisiana survived and eventually prospered.

Jean Baptiste de Bienville was born of an aristocratic family on Feb. 23, 1680, in Ville Marie, later called Montreal, Canada. In 1697, as a midshipman in the French navy, he served under the command of his elder brother Pierre le Moyne, Sieur d'Iberville, on an expedition to the Hudson Bay region. In the following year he traveled with his brother to rediscover the mouth of the Mississippi River and to colonize the area.

D'Iberville founded the colony of Louisiana at Biloxi in 1699, and Bienville remained as second in command to Governor Villantray. Bienville explored the lower Mississippi River in 1699 and the Red River in 1700, learning the Native Americans' languages in the process. On Villantray's death in 1701, Bienville became governor of Louisiana. In 1702 he transferred the colony to Mobile Bay, then Moved it to Mobile, which he founded.

When Louisiana became a monopoly of the French merchant Antoine Crozat in 1712, Bienville served under the new governor, Antoine de la Mothe Cadillac. In 1716 he commanded a military expedition that defeated the hostile Natchez Indians. Once again governor of Louisiana in 1717, Bienville founded New Orleans in the following year and made it his capital in 1722. In 1719 he twice captured Pensacola from the Spanish.

African American slaves had been brought to Louisiana under Bienville's direction; after he led an unsuccessful campaign against the Natchez Indians in 1723, he feared slave insurrections. Bienville therefore promulgated the *Code noir* (Black Code), which regulated the behavior of African American slaves for almost 100 years until Louisiana passed to United States control. The code was a detailed prescription of rights and duties and at the time was regarded as a humane document.

Summoned to France in 1725 to defend his leadership of Louisiana, Bienville was soon deprived of his authority. He remained in France until 1733, when the decline of the colony provoked his reappointment as governor and his return to Louisiana. He remained for 10 years, launched strenuous but indecisive campaigns against the Natchez and Chickasaw Indians, and finally retired to France, where he died in Paris on March 7, 1768.

Bienville was responsible, particularly after the death of D'Iberville in 1706, for keeping the colony alive. His heroic efforts overcame famine, Native American depredations, Spanish hostility, Canadian jealousy, and French neglect. The French tradition, which remains in Louisiana to this day, is a tribute to his skill as a colonial administrator.

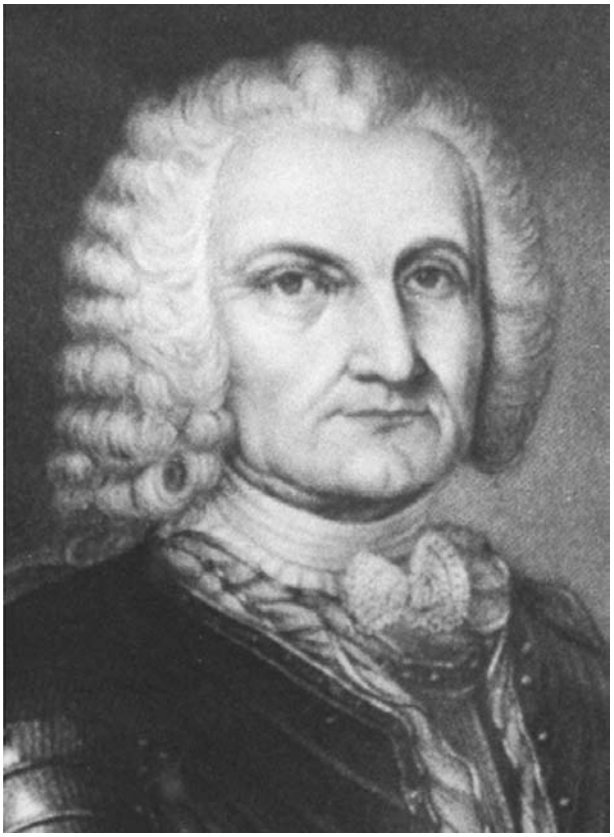

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Ambrose Gwinett Bierce

The American writer Ambrose Gwinett Bierce (1842-c. 1914) expressed the cynicism of the post-Civil War era and shaped both the materials and the methods of writers who later voiced the disillusionment following World War I.

Ambrose Bierce was born in Meigs County, Ohio, and reared in Kosciusko County, Ind. He was a printer's apprentice before enlisting and serving with distinction in the Civil War. He launched a journalistic career in California and continued it in London from 1872 to 1876. There he served on the staffs of the magazines *Fun* and the *Lantern,* contributed to *Hood's Comic Almanac,* and under the pseudonym Dod Grile published the books *Fiend's Delight* (1872), *Nuggets and Dust Panned Out in California* (1872), and *Cobwebs from an Empty Skull* (1874). Back in California he became an outstanding contributor to William Randolph Hearst's *San Francisco Examiner*. In 1897 he went to Washington, D.C., as a correspondent for the Hearst papers.

Bierce won attention as a fiction writer with *Tales of Soldiers and Civilians* (1891), later titled *In the Midst of Life* (1892, revised and republished 1898), and *Can Such Things Be?* (1893). Both collections were reminiscent of Edgar Allan Poe's tales of terror, but Bierce's stories were often sardonic in tone and built to surprise endings. Other books that helped him win the nickname ''Bitter Bierce'' included collections of witty satirical verses, *Beetles in Amber* (1892) and *Shapes of Clay* (1903). *The Cynic's Word Book* (1906), retitled *The Devil's Dictionary* when it was reissued in 1911, was a gathering of succinct, witty, and usually vinegarish definitions; for example: ''Patriotism, *n.,* Combustible rubbish ready to the torch of anyone ambitious to illuminate his name''; ''Edible, *adj.,* Good to eat, and wholesome to digest, as a worm to a toad, a toad to a snake, a snake to a pig, a pig to man, and a man to a worm.'' In *Fantastic Fables* (1899) Bierce adapted Aesop's techniques to narratives which moralized about the day's economic, social, and political dilemmas, and *The Shadow on the Dial* (1909) brought together a number of disillusioned essays.

Bierce spent several years editing his *Collected Works* (12 vols., 1909-1912). In June, 1913, he wrote a friend, ''Pretty soon I am going . . . very far away. I have in mind a little valley in the heart of the Andes, just wide enough for one. . . . Do you think I shall find my Vale of Peace?'' The next year Bierce went to Mexico, at that time torn and disrupted by civil war, and he disappeared.

Bierce's stress in his war stories on the psychological and physical impacts and on the meaninglessness of conflict anticipated Stephen Crane and the many writers who expressed disillusionment after World Wars I and II. Bierce mingled foreign phrases, latinate words, and vernacular phrasings in anticlimactic and periodic sentences to express forcibly his cynical attitude. His style foreshadowed that of one of the most influential American writers of the skeptical 1920s, H. L. Mencken.

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Albert Bierstadt

Albert Bierstadt (1830-1902) was the last of the older generation of American romantic landscape painters.

Albert Bierstadt, born in Solingen, near Düsseldorf, Germany, on Jan. 7, 1830, was brought to New Bedford, Mass., as a baby. At the age of 21 he determined to be a painter, and in 1853 he went to Düsseldorf to study. Bierstadt was trained to use a light, meticulous technique and drab coloring; as a result, his painting always tended to be rather stiff and dry. He returned to New Bedford in 1857, and the following year he went west on a surveying expedition. There Bierstadt first saw the scenic grandeur which would become the chief subject matter of his paintings.

With the opening of the West there was enormous popular interest in the romantic splendor of the mountain scenery, and Bierstadt came along at just the right time to make the most of the situation. He executed numerous small sketches on the spot, which he combined and rearranged in his studio to produce panoramas of large scale.

In his early paintings, such as the *Bombardment of Fort Sumter,* Bierstadt worked in a clear, luminous style which lent enchantment to the scene. His early sketches of the West, with their silvery light and poetic mood, marked the final flowering of the romantic style in American painting. His large canvases were ponderous and dry and too melodramatic. His colors became raw and the work lacked spontaneity. Yet in one canvas, *Hetch Hetchie Canyon,* done in the mid-1870s, he managed to combine the feeling of grandeur with a poetic mood and a magical light. He was tempted too often to overextend himself and, not being a painter of much intensity of feeling, was unable to sustain vitality when working on large scale. He loved publicity and was carried away by the uncritical enthusiasm of the general public rather than heeding the more carefully considered criticism of those who were better informed.

Although Bierstadt's sketches are fresher and more spontaneous, his huge canvases were eagerly sought and commanded prices from $5,000 to $35,000. His painting of Estes Park, Colo., executed for the 4th Earl of Dunraven, a noted game hunter in the Rockies, started a Bierstadt fad in Great Britain.

During his lifetime Bierstadt received many honors, and Congress purchased two of his paintings for the Capitol in Washington, D.C. He was decorated in Germany and Austria, and in France he was made a chevalier of the Légion d'Honneur. He became a member of the National Academy of Design in New York in 1860.

Bierstadt's considerable wealth enabled him to build a mansion at Irvington-on-Hudson, N.Y., where he lived in great style. Although he was honored as America's most successful painter, other artists resented him. In the 1880s new styles in painting caught the public's fancy, and

Bierstadt lost popularity. His house burned down, his fortune had been expended, and his work was regarded as old-fashioned and outdated. In the 1940s, after 50 years of oblivion, his work began to regain popularity as interest in American romantic painting revived. His smaller works, especially the earlier sketches, are now greatly admired, and he has been restored to the position he deserves.

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John Bigelow

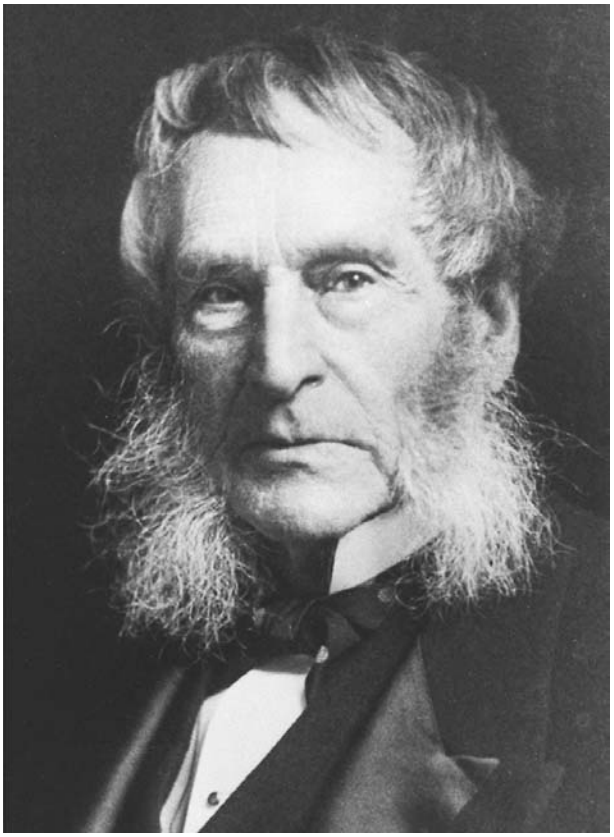

John Bigelow (1817-1911) was the American consul in Paris during the Civil War, and later he was minister to France. Also a journalist and editor, he took an active part in public affairs for more than 70 years.

John Bigelow was born on Nov. 25, 1817, in Bristol (now Malden), N.Y. He graduated from Union College in 1835. While studying law in New York City, he wrote political essays and reviews for newspapers and became involved in Democratic party politics. His friend Samuel J. Tilden secured him an appointment in 1845 as an inspector of Sing Sing Prison, where he won a reputation as an advocate of penal reform. In 1848 William Cullen Bryant invited Bigelow to become part owner and editor of the *New York Evening Post,* a liberal Democratic paper strongly committed to free trade and humanitarian reform. In 1855 the editors broke with the Democratic party because it supported the extension of slavery into Kansas. Bigelow joined the antislavery Republican party soon after, despite his dislike of its high-tariff policies.

In 1861 Bigelow, prosperous and widely known, retired from the *Evening Post*. Shortly thereafter, President Abraham Lincoln appointed him consul general in Paris. The Lincoln administration feared that European sympathy for the Confederacy would lead to diplomatic recognition and material aid. America's representatives abroad, therefore, were involved in efforts to prevent foreign intervention. Much of the European press was pro-Confederate, and Bigelow worked assiduously to establish a more favorable climate of opinion. He published numerous articles arguing the Union cause and warning against any French involvement with the South. He worked effectively behind the scenes, too—first as the American consul and later as minister to France (1865-1866)—to counter French opposition to the Union blockade of Confederate ports, to soften anger over the *Trent* affair, and to prevent any infringements of French neutrality. At the end of his tenure he tried to reverse French military intervention in Mexico.

In 1866 Bigelow resigned and returned to the United States. He engaged in active politics only briefly thereafter—to help Tilden, now governor of New York, in his campaign against political corruption in the state in the early 1870s, to run as a Democrat for secretary of state of New York in 1875, to work for Tilden's election as president in 1876, and to serve as a delegate to the New York constitutional convention in 1894. Bigelow's chief postwar literary achievements included the first publication (1868) of the authentic version of Benjamin Franklin's *Autobiography,* the manuscript of which he had found in France; the editing of 10 volumes of Franklin's works (1887-1889); the editing of Tilden's speeches and letters; and the writing of Bryant's biography (1890). Bigelow also contributed periodical and newspaper articles on a variety of social and political issues. As executor of Tilden's will, he helped establish the New York Public Library in 1895.

Further Reading

Bigelow's autobiography is *Retrospections of an Active Life* (5 vols., 1909-1913). Margaret A. Clapp, *Forgotten First Citizen:*

John Bigelow (1947), is a sympathetic and competent biography. □

John Thomas Bigge

John Thomas Bigge (1780-1843) was an English colonial judge and royal commissioner whose reports on the status of New South Wales and Tasmania stimulated reforms that led to the erosion of the penal nature of the colonies.

John Bigge was born on March 8, 1780, at Benton House, Long Benton, Northumberland, the second son of Thomas Charles Bigge, the sheriff of Northumberland, and his wife Jemima, both from wealthy though untitled gentry stock. Bigge was educated at Christ Church, Oxford, where he received his bachelor's degree in 1801 and his master's degree in 1804. In 1806 he was called to the bar at the Inner Temple and soon became a successful London barrister.

In 1810 Bigge took his sister to convalesce in Madeira, where he studied Spanish law and became an intimate of Sir Ralph Woodford. Woodford became governor of Trinidad in 1813 and the following year had Bigge appointed his chief justice. Woodford enlarged Bigge's powers by making him a judge of the Vice Admiralty Court, judge of intestate, prior of the Court of Consulado, and a member of the Court of Audencia.

In 1814 Bigge became senior member of the Trinidad Council and in 1815 was recommended for the title of alcalde mayor. Bigge overcame complex sociolegal problems and occasionally undertook important civil work for the governor, but he resented having to administer Spanish law and in 1818 he resigned.

Inspections and Inquiries

Bigge's success in Trinidad and Woodford's influence with Lord Bathurst, secretary of state for the colonies, facilitated Bigge's appointment on Jan. 5, 1819, to inquire into the ''laws, regulations, and usages'' of the colonies of New South Wales and Van Diemen's Land (Tasmania), with special reference to the administration, convicts, legal system, the Church, trade, revenue, and natural resources. By 1819 the Australian colonies were beginning to outgrow their penal foundations, and limited capitalistic growth had conditioned conflict between individual colonists and Governor Lachlan Macquarie. The British government had received many complaints about Macquarie's alleged despotism and especially about his favorable policy toward ex-convicts. But above all, the government wanted colonial expenses reduced.

Bigge arrived in Sydney on Sept. 26, 1819, on a salary of £ 3,000; Macquarie, 20 years Bigge's senior, was on £ 2,000. Bigge spent 17 months in the colonies and then presented three reports: in 1822 the ''State of the Colony'' and in 1823 the ''Judicial Establishments'' and the ''State of Agriculture and Trade.'' The reports were based on extensive travel and observation and the examination of nearly all of the male free settlers, about 60 ex-convicts, and hundreds of convicts, and they had far-reaching effects on the constitutional, legal, political, and economic development of eastern Australia, including Van Diemen's Land.

Bigge's cool detachment helped him to make an intensive, tireless, and skillful investigation that was, however, marked by clashes with Macquarie. Bigge's first report was critical of Macquarie's convict and public works policy; his second, supplemented by private reports to Bathurst, disapproved of Macquarie's use of legislative and executive powers and supported proposals to reform the colonies' legal systems; and his third was a valuable summary of colonial economic growth.

From 1823 to 1830 Bigge investigated and submitted reports on the colonies of Cape Colony, Mauritius, and Ceylon, which resulted in reforms of government and legal machinery. He then retired because of ill health; he died, unmarried, on Dec. 22, 1843, in London.

Further Reading

There is no biography of Bigge. J. D. Ritchie, *Punishment and Profit: The Reports of Commissioner John Bigge on the Colonies of New South Wales and Van Diemen's Land; Their Origins, Nature and Significance* (1970), is a brilliant account of the early career of Bigge and of his Australian experiences. He is discussed in all histories of Australia, notably in Charles M. H. Clark, *A History of Australia* (2 vols., 1962-1968). Clark also edited a useful collection, *Select Documents in Australian History* (2 vols., 1950-1955). Bigge's work in South Africa is discussed in Isobel E. Edwards, *The 1820 Settlers in South Africa: A Study in British Colonial Policy* (1934). For information on the colonial office background see J. J. Eddy, *Britain and the Australian Colonies, 1818-1831* (1969). □

Hermann Michael Biggs

Hermann Michael Biggs (1859-1923) was an American pioneer in the field of public health, concentrating on the application of the science of bacteriology to the prevention and control of contagious diseases.

Hermann Biggs was born on Sept. 29, 1859, in the village of Trumansburgh, N. Y. He attended the Trumansburgh and Ithaca academies and entered Cornell University in 1879. Deciding on a medical career, he left Cornell in 1881 to study at Bellevue Hospital Medical College in New York City. He returned to Cornell, however, to receive his degree in 1882. In 1883 Bellevue awarded him a medical degree. During his internship at Bellevue, Biggs developed an interest in microscopic pathology and the new science of bacteriology. In 1884 he visited Germany, a pioneering center of the germ theory of disease, and in 1885 he visited the laboratories of Louis Pasteur in France. Frequent trips to Europe in later years kept him in constant contact with the latest developments in bacteriol-

ogy. When he returned from his first European trip, he became a major member of the newly established Carnegie Laboratory at Bellevue, devoted to bacteriology. This was the first bacteriological laboratory in the United States to apply this science directly to public health—an application that was essentially the result of Biggs's guidance.

When a division of bacteriology was created within the New York City Department of Health in 1892, Biggs was appointed chief inspector. In 1901 he was appointed general medical officer of New York City and in 1914 became the commissioner of health for the state of New York. From such positions he guided the development of public health measures in New York, and New York, in turn, guided the nation.

One of Biggs's greatest fights was waged against tuberculosis, thought by many to be a nutritional disorder. As early as 1889 Biggs noted the potential public health importance of the discovery of the tubercle bacillus in Germany by Robert Koch. Fighting older ideas, he succeeded in establishing and enforcing control measures based on sound reasoning in bacteriology. These included the reporting of cases to the health authorities and the disinfection of places in which tubercular patients lived. He also advocated the establishment of special sanatoriums.

Biggs was instrumental in the adoption of programs for the identification and control of venereal disease through laboratory analysis; he advocated nursing measures to combat infant mortality; and he introduced, on an administrative level, the use of vaccines to prevent disease. He also advocated the concept of a public health center that would include clinics, hospitals, and diagnostic facilities. His ideas were defeated then, but the health care center has since become reality.

Biggs died on June 28, 1923. He was survived by his wife of 25 years, Frances Richardson Biggs.

Further Reading

The definitive biography of Biggs is C. E. A. Winslow, *The Life of Hermann M. Biggs* (1929). See also Winslow's short study, *The Contribution of Hermann Biggs to Public Health* (1929). For background material see George Rosen, *A History of Public Health* (1958). □

Steve Biko

Steve Biko (1946-1977), a political activist and writer, is regarded as the father of the Black Consciousness movement in the Union of South Africa.

Stephen Bantu Biko (a. k. a. Bantu Stephen Biko) was born in King Williamstown, Cape Province, South Africa, on December 18, 1946. He was the second son (third child) of Mzimgayi Biko. Raised and educated in a Christian home, Biko eventually became a student at Wentworth, a White medical school in Durban. There in 1968 he formed SASO (South African Students' Organization), an activist group seeking equal rights for South African black people. Expelled from Wentworth in 1972 (the stated cause being poor academic performance), Biko devoted his time to activist activities. His concept of black consciousness continued to develop as he next went to work for BCP (Black Community Programmes). By 1973 his political activities had caused him to be banned from Durban and restricted to his hometown. Back in King Williamstown, undaunted, he set up a new branch of BCP—only to have it banned there as well

Still, Biko continued to work for black consciousness. This led to repeated detentions and caused him to be placed in security over and over again. Yet he was *never* charged. In 1977 he became honorary president of the Black People's Convention he had founded in 1972. His appointment was to be for a period of five years, but nine months later he died of brain damage after being beaten by police officers while in detention.

Biko's short 30-year life was consumed with the development of an acute awareness of the evils of apartheid, the social system under which non-Whites lived in South Africa. Apartheid is based on the idea of institutionalized separate development for blacks and whites. To paraphrase Biko, he was able to outgrow the things the system had taught him. One of his unique characteristics may be summed up in the title of an edited collection of his writings, *I Write What I Like* (1978, Aelred Stubbs, ed.). Much of what Biko ''liked to write,'' not surprisingly, dealt with the definition of black consciousness and setting it out as an approach to combatting White racism in South Africa. Indeed the very

phrase ''I write what I like'' was boldly used as a heading to begin many of his political essays. One such essay was accompanied by the by-line ''Frank Talk,'' an aptly chosen pseudonym.

A magnetic, eloquent, tall, and large-proportioned person, Biko inspired love and loyalty. In 1970 he married Ntsiki Mashalaba, then a nursing student in Durban. When the couple had been restricted to King Williamstown, Ntsiki commuted to work at an Anglican mission 35 miles away in order to earn money to keep the family together. Biko's father died when he was four years old. His mother courageously supported her son's activities, welcomed him home during the years of restriction, helped protect him from the inquiring eyes of government security forces, and provided a Christian (Anglican) home environment for his children.

Biko's death echoed around the world—an irony, given the repeated attempts made to silence him while he lived. As a leader of South African blacks, Biko is likened in importance to others such as Nelson Mandela and Robert Sobukwe who preceded him. Like Biko, their influence was during the post-1948 years—that is, after the African National Congress began to gain support throughout the nation in the interest of black liberation. Mandela and Sobukwe, too, were repeatedly banned and imprisoned. In fact, it was while they were in detention in the 1960s that Biko formed SASO to fill the ''vacuum in South African politics'' that they had left.

Biko's ''Black Consciousness'' was a call to black young people to dissociate white control and black fear in South Africa and to adopt an attitude of psychological self-reliance in the struggle for liberation from white rule. The proponents of Black Consciousness urged blacks to withdraw from multiracial organizations. The resulting formation of the all-black SASO alienated some white liberal students—particularly those who belonged to NUSA (National Union of South African Students). These students' idealism was given a jolt by SASO's assertion of an independent black struggle.

The concept of Black Consciousness has been preserved in Biko's writings and in transcripts taken in the BPC-SASO trial at which Biko was called to testify, allowing him to break a three-year imposed silence. This trial was the only opportunity Biko had to speak out after 1973 when his travel, public speaking, and writing for publication had been banned. The trial also turned out to be the last time Biko was heard from before his death in Port Elizabeth on September 12, 1977.

The South African government disclaimed any responsibility in Biko's death, and official pronouncements about its circumstances revolve around talk of a hunger strike while others cite evidence of beatings. Twenty years later, in 1997, five former police officers acknowledged responsibility for his death of a brain hemorrhage. The officers made their confession to South Africa's Truth Commission, which has the power to grant amnesty to individuals willing to reveal their role in the violence against anti-apartheid activists.

The effect of Biko's death, seen by many as symbolic of black South Africa suffering under apartheid and the most widely publicized dramatization of the apartheid system in operation, added impetus to Black Consciousness—the very movement that repeated bannings and restrictions by government officials sought to quell. The idea of Black Consciousness is thought by many to have uplifted and inspired South African black people and to have given direction to their lives.

To Biko, black psychological self-reliance was the path to social equality. His vision of the future for South African blacks was one ''looking forward to a nonracial, just and egalitarian society in which color, creed, and race shall form no point of reference.'' Many hoped Biko's dream would become reality when apartheid was disbanded and in 1994, ANC leader Nelson Mandela was elected president of the country.

Further Reading

For a description of Biko's last public appearance as a witness for the defense in the *Trial of Sathasivan Cooper and Eight Others* (a.k.a. the BPC-SASO trial), see Millard Arnold (ed.), *Steve Biko: Black Consciousness in South Africa* (1978). This book consists primarily of court transcripts and affords the reader the opportunity to read Biko's views right before he died and the first expressed after three years of silence. For a biography of Biko written by a close friend, see *Biko* by Donald Woods (1978). Biko's writings have been collected in Fr. Aelred Stubbs, c.r. (ed.) *Steve Biko-I Write What I Like* (London, 1978). Newspapers all over the world after September 12, 1977, reported Biko's death. □

William Billings

William Billings (1746-1800) was the first native-born professional composer in the United States. He wrote hymns, sometimes with his own words, and was also a singing master.

The son of a Boston tanner, William Billings evidently received a common-school education. At an early age he went into his father's business. Billings enthusiastically joined the two-generations-old singing-school movement of the Congregational churches. He taught himself composition from hymnbooks, especially William Tans'ur's *Royal Melody Compleat, or The New Harmony of Zion* (London, 1755; reprinted in seven Boston editions, 1767-1774), which had a pedagogical preface on ''the grounds of musick.'' He chalked his notes on the tannery walls and hides and once declared there was nothing connected with the science of music that he had not mastered. He scoffed at the rules, proclaiming ''Nature is the best dictator.''

The Revolutionary patriot Samuel Adams enjoyed singing in Billings's viol-accompanied choir. The Brattle Street and Old South churches engaged Billings to teach hymns and anthems, as did many other Congregational churches in Massachusetts and Episcopal King's Chapel.

Billings was 22 when he wrote a remarkable round, ''Jesus Wept,'' for four voices, although he did not compose fuguing tunes, or contrapuntal part-songs, for another decade. Paul Revere engraved Billings's first hymnbook, *The New England Psalm-Singer* (1770). Eight years later Billings published a much improved version, *The Singing Master's Assistant,* in which he added a text beginning ''Let tyrants shake their iron rod'' to his earlier tune ''Chester.'' This hymn, of unexpected delicacy as well as lustiness, was very popular during the Revolutionary War. Another hymn, which reappeared with new words, ''Methinks I hear a heav'nly host,'' runs as a theme song through all his work. The contrived discords of ''Jargon'' may actually be satirizing Billings's own earlier primitivisms.

Billings left tanning to open a music shop, where pranksters on one occasion slung howling cats with their tails tied together over his sign. He was an energetic and good-humored man, blind in one eye, with a withered arm and legs of unequal length. He dipped snuff, not by the pinch but by the handful, from his leather coat pocket. His voice drowned out even a stentorian pastor of Brookline, who complained that he could not hear himself next to Billings. Billings, however, urged the propagation of soft music ''to refine the Ears.''

The last collections Billings published were *The Suffolk Harmony* (1786) and *The Continental Harmony* (1794). After the Revolution his music was considered outmoded in New England, and he died neglected. But it took a new lease on life in the South and on the frontier in the West.

Although Billings's compositions sound surprisingly medieval for the age of Mozart, they reflect American Revolutionary and Federal vigor. They represented a stage in the rising bourgeois culture of America. Through sheer bravado and industriousness Billings sometimes even achieved artistic success.

Further Reading

All of Billings's publications survive in rare-book collections. Harvard University Press brought out a facsimile edition of *Continental Harmony* with an introduction by Hans Nathan in 1961. The most convenient introduction to Billings's work is W. Thomas Marrocco and Harold Gleason, eds., *Music in America . . . 1620-1865* (1964). □

James Hadley Billington

The American scholar and author James Hadley Billington (born 1929) was a student of Russian history who became director of the Woodrow Wilson International Center for Scholars and later the Librarian of Congress.

James Hadley Billington was born June 1, 1929, in Bryn Mawr, Pennsylvania, the son of Nelson and Jane (Coolbaugh) Billington. He attended schools in the Philadelphia area and graduated from the Lower Merion High School, where he was the class valedictorian and had been elected school president in 1946. While in high school during World War II, he had become interested in Russian history and literature and began studying the Russian language. Billington later majored in European history at Princeton University, where he was inducted into Phi Beta Kappa. He earned his bachelor of arts degree and graduated first in his class in 1950.

Billington went to England as a Rhodes scholar at Balliol College for his graduate studies. He earned a doctor of philosophy degree from Oxford in 1953. Returning to the U.S., he joined the army. During his term of active duty, from 1953 to 1956, he rose through the ranks from private to first lieutenant.

The young scholar then embarked on his career of research and teaching. He became a history instructor at Harvard University in 1957 and an assistant professor of history and research fellow at the Russian Research Center in 1958. During this period his first book, *Mikhailovsky and Russian Populism* (1958), was published. The book, an expansion of his doctoral thesis at Oxford, was a biography of an important 19th-century liberal (non-Marxist) journalist and social critic. Billington called him the greatest of Russia's radical humanists. The book's analysis shed light on the political and social thinking in Russia before the Marxist revolution.

Billington transferred to his alma mater, Princeton University, in 1961. As professor of history, Billington's research and teaching interests sent him to university settings

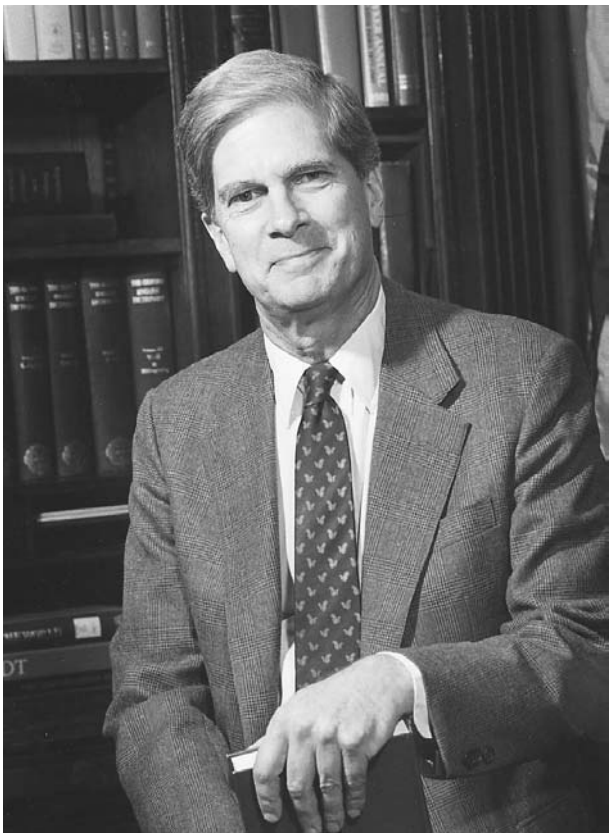

in Moscow, St. Petersburg, Tel Aviv, Puerto Rico, Helsinki, and Paris. His travels permitted him to gather material for his next books. *The Icon and the Axe: An Interpretive History of Russian Culture* (1966) is a massive book that traces 600 years of Russian civilization and emphasizes aspects of thought, culture, and religion that shaped Russia's character and temperament. The author focused on symbols that were important to Russian imagination and on spiritual and ideological patterns. The book demonstrated Billington's approach to research. He believed in interpretive scholarship and felt that understanding a nation requires a multidimensional investigation of its religion, literature, arts, and aspirations.

He contributed an essay on the social and religious relevance of art in culture to *The Arts of Russia* (1970). The essay showed his admiration for the artistic accomplishments of the Russian people.

Billington became director of the Woodrow Wilson International Center for Scholars in September 1973. The center was created by Congress in 1968 as a living memorial to the 28th President and is located at the Smithsonian Institution in Washington, D.C. The center grew under Billington's administration. American and foreign scholars were invited to spend time reflecting on the humanities and social sciences. Billington expanded the scope and activity of the center. He helped create the Kennan Institute for Advanced Russian Studies in 1974, believing that the relationship with the Soviet Union was America's most important international problem. He also helped start *Wilson Quarterly,* a scholarly magazine.

Billington's administrative leadership did not sidetrack him from creative pursuits. During 1973 he wrote and hosted the ''Humanities Film Forum,'' a series of 14 scholarly discussions on nationwide educational television. He was a guest commentator and historian-consultant for major television networks. He wrote articles for a variety of professional and popular magazines. In addition, he was a chairperson and a member of the Board of Foreign Scholarships, which directed academic exchanges with 110 countries under the Fulbright-Hays Act.

Billington wrote *Fire in the Minds of Men: Origins of the Revolutionary Faith* (1980). The book highlights philosophers who sparked European development in the period from the French to the Russian revolutions. This, as in his previous books, was massively documented. It was nominated for a National Book Award.

Recognized as a scholar of Russian history and culture, he was invited to participate in American-Soviet exchange meetings. He accompanied the leadership delegations of the Congress to the Soviet Union in 1979 and 1983. He went with President Reagan to the summit meetings in June 1988.

Active in his community, he was a vice chairman of the board of trustees of St. Albans School in Washington, D.C., and a member of the roundtable organized by the presiding bishop of the Episcopal Church of the United States.

President Reagan nominated Billington as Librarian of Congress. Although not trained as a professional librarian, his administrative and fund-raising experience at the Wilson Center and his reputation as a scholar made him a good choice for the nomination. On September 14, 1987, he was sworn in as the 13th head of the library, succeeding Daniel J. Boorstin. As librarian, Billington oversaw the largest collection of books, maps, photographs, recordings, motion pictures, and so forth in the world. Billington has been working to create a National Digital Library, which makes these documents available to the public via computer. Billington firmly believes that Americans need to stay in close touch with their history, and by digitizing the books in the Library of Congress, he told John Maclean of *Reader's Digest,* they are ''putting them into people's hands.'' Billington expects to have five million items digitized by the year 2000.

Billington continued to be involved in Russian relations. In 1991 he was invited to be an honored guest at an event welcoming back Russian emigres in Moscow. When he returned to the United States, the Russian chief of archival affairs entrusted him with 300 files dating back to the October Revolution of 1917.

The changes in Eastern Europe prompted Billington to write another book, *Russia Transformed: Breakthrough to Hope,* published in 1992. The following year he returned to Russia as part of a bipartisan delegation of House leadership.

Billington's contributions have been recognized in various ways. He received the Gwangwa Medal of the Republic of Korea in 1991, the Woodrow Wilson Award from Princeton University in 1992, and the Knight Commander's Cross of Order of Merit from the Federal Republic of Germany in 1996. He holds several honorary degrees, is a member of the American Academy of Arts and Sciences and the American Philosophical Society, and a Commander of the Order of Arts and Letters of France.

Billington married Marjorie Ann Brennan on June 22, 1957. They have two daughters and two sons.

Further Reading

There is no book-length biography of Billington. Short articles about him and his work have appeared at various stages of his career. Edward P. Morgan discussed Billington and the Woodrow Wilson Center in ''Wilson Center Immerses Scholars in Think Tank,'' *Smithsonian* (August 1977). Reactions to his appointment as Librarian of Congress appeared in Irvin Molotsky, ''A Scholarly Librarian,'' *New York Times* (April 18, 1987), and Ellen K. Coughlin, ''Director of Woodrow Wilson Center Is Said To Be White House's Choice for Librarian of Congress,'' *Chronicle of Higher Education* (April 22, 1987). A Billington interview is reported in Carla Hall, ''Chapter and Verse, American Style,'' *Washington Post* (April 18, 1987). See also John Maclean, ''Librarian for the People,'' *Reader's Digest* (June 1995), *Who's Who in America* (1996), and *Who's Who in the World* (1996). The web site for The U.S. National Commission on Libraries and Information Science also contains biographical information about Billington at http://www.nclis.gov/what/bios/billingt.html. □

Billy the Kid

William H. Bonney, known as Billy the Kid (1859-1881), was the prototype of the American western gunslinger. He was the youngest and most convincing of the folk hero-villains.

On Nov. 23, 1859, William Bonney was born in New York City but moved as a young lad to Kansas. His father soon died, and his mother remarried and moved west to New Mexico. Having killed a man for insulting his mother, Bonney fled to the Pecos Valley, where he was drawn into the cattle wars then in progress. He became a savage murderer of many men, including Sheriff James Brady and a deputy, and scorned Governor Lew Wallace's demand that he surrender. ''His equal for sheer inborn savagery,'' wrote journalist Emerson Hough, ''has never lived.'' Such statements sent Bonney's reputation soaring and won him the nickname Billy the Kid.

Enjoying such notoriety, Billy the Kid gave no quarter to a hostile world. Condemned to hang, he heard a Las Vegas, Nev., judge say: ''You are sentenced to be hanged by the neck until you are dead, dead, dead!'' ''And you can go to hell, hell, hell!'' Billy spat back for an answer.

There are few facts about Billy the Kid's career that can be verified. It is known that women found him attractive. To Native American woman named Deluvina, who pulled off her shawl and wrapped it around him when he was a handcuffed prisoner, Billy gave the tintype of himself which remains the only authentic likeness. Sally Chisum, chatelaine of a large ranch, reported: ''In all his personal relations he was the pink of politeness and as courteous a little gentleman as I ever met.''

Sheriff Pat Garrett and a large posse vowed to track Billy down and destroy him. In the fall of 1881 they trapped him at Pete Maxwell's house in Fort Summer, N.Mex., ambushed him in a pitch-black room, and shot him to death. The next day he was buried in a borrowed white shirt too large for his slim body. Admirers scraped together $208 for a gravestone, which was later splintered and carried away by relic hunters. Billy had lived exactly 21 years 7 months 21 days.

From the first Billy's fame was part of a folkloric, oral tradition; it had more to do with western chauvinism than with literal history. If his crimes are dated, his appeal is not, as attested to by the many books and movies based on his life.

Further Reading

An important source for material on Billy is Jefferson C. Dykes, *Billy the Kid: The Bibliography of a Legend* (1952), which lists and evaluates all the earlier material. Writers and publicists most responsible for Bonney's fame include Charlie Siringo, *History of ''Billy the Kid''* (1920), and Walter Noble Burns, *The Saga of Billy the Kid* (1926).

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Alfred Binet

The French psychologist Alfred Binet (1857-1911) was the founder of French experimental psychology. He devised tests for measuring intelligence that have been widely used in schools.

Alfred Binet was born in Nice on July 11, 1857. He studied law and medicine in Paris and then obtained a doctorate in natural science. He became interested in hysteria and hypnosis and frequented Jean Martin Charcot's neurological clinic at the Sâlpétrière Hospital. During this time Binet wrote *La Psychologie du raisonnement* (1886; The Psychology of Reasoning), *Le Magnétisme animal* (1887; Animal Magnetism), and *On Double Consciousness* (1889).

In 1891 Binet joined the Laboratory of physiological Psychology of the École Pratique des Hautes Études; the following year he became assistant director and in 1895 director. He held this post for the rest of his life. In 1895 he founded the experimental journal *L'Année psychologique,* in which he published articles on emotion, memory, attention, and problem solving—articles which contained a considerable number of methodological innovations.

Although trained in abnormal psychology, Binet never ceased to be interested in the psychology of intelligence and individual differences. After publishing *Les Altérations de la personnalité* (1892; The Alterations of the Personality) with C. Féré, Binet studied complex calculators, chess players, and literary creativity by the survey method. In 1900 he also became interested in suggestibility, a normal continuation of his work on hysteria.

Binet's major interest, however, was the development of intelligence, and in 1899 he established a laboratory at

the École de la Rue de la Grange aux Belles. Here he devised a series of tests to study intellectual development in his daughters Armande and Marguerite. His wellknown work, *L'Étude expérimentale de l'intelligence* (1903; The Experimental Study of Intelligence), in which he showed that there could be imageless thought, was based on these studies with his daughters.

Two years later, in response to the request of the minister of public instruction to find a means for enabling learning disabled children to benefit from some kind of schooling, Binet, in collaboration with Théodore Simon, created ''new methods for the diagnosis of retarded children's mental level,'' which were partly based on his earlier work. His scale for measuring intelligence was widely adopted. In 1908 the American psychologist Lewis M. Terman revised it (Stanford Revision). Binet himself improved his test in 1908 and 1911. He also continued to be interested in psychological applications to pedagogical problems: *Les Enfants anormaux* (1907; Abnormal Children), written with Simon; and *Less Idées modernes sur les enfants* (1909; Modern Ideas on Children). Binet died on Oct. 8, 1911.

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George Caleb Bingham

The American painter George Caleb Bingham (1811-1879) depicted life in Missouri around the middle of the 19th century. His best-known subjects are the masculine world of river boatmen and rural politics.

Although George Caleb Bingham is known today for his well-composed, candid genre paintings, he also painted portraits and landscapes. In fact, in his 40 years of work he created fewer than 50 narrative paintings, while his portraits probably total more than a thousand. Most of his genre studies were painted during a span of only 10 years. He spent most of his mature life in politics and portrait painting; his involvement in Missouri politics led to many portrait commissions. Thus, during his lifetime he was best known as a politician and portrait painter, rather than as the master of genre he is considered today.

Bingham was born March 20, 1811, in rural Virginia. Eight years later his family moved to Franklin, Mo., where his father operated an inn for 3 years before his death. When Bingham was 16, he was apprenticed to a cabinetmaker in the river town of Boonville, Mo. Soon after, determined to be an artist, he took up sign painting and about 1833 began painting portraits. He was largely a self-taught artist.

Self-portrait (1835) is typical of his early portraiture. The expression is strong, the handling stiff. In the spring of 1836, he married Sarah Elizabeth Hutchison and in the following winter went to Natchez, Miss., to do portraiture.

First Genre Paintings

In 1838 while on a 3-month visit to Philadelphia (where he studied at the Pennsylvania Academy), he made his first genre painting. Titled *Western Boatman Ashore,* it has been lost, like many of his paintings. His choice of western subjects reflected a deep interest in his fellow Missourians, a concern that also led him to take an active part in regional politics. During the next 7 years he was busy painting both portraits and political banners. It was not until 1845 that he took up genre painting in earnest.

Among his earliest and finest genre paintings is *Fur Traders Descending the Missouri* (1845), which depicts a man and a boy in a canoe in early morning. At the St. Louis Mercantile Library are detailed pencil and graywash drawings of these 2 figures as well as studies of 115 other figures that appear in his later works. Except for the addition of color, the figures in his finished paintings are identical with these wash drawings, so they were probably traced onto the canvas.

Political Paintings and Historical Works

Most of Bingham's finest narrative paintings were done between 1845 and 1856. Occasionally he repeated the same subject either exactly, as in the case of *County Election,* or with slight variations, as in the two versions of the *Jolly Flatboatmen*. Bingham's canvases of life on the Mississippi and Missouri rivers are as revealing, humorous, and lyrical as Mark Twain's later writing on the subject. Most of the men in these paintings are idle, and the serenity of such river subjects is in strong contrast to his riotous political scenes. As an active politician, Bingham knew his new subjects well. His three major political paintings, *County Election* (1852), *Stump Speaking* (1854), and *Verdict of the People* (1855), are packed with men talking or listening, drinking or drunk.

Binham's finest historical work is the *Emigration of Daniel Boone* (1851-1852), in which a youthful Bonne is shown leading pioneers through Cumberland Gap. This painting, as well as six of his others, was reproduced in contemporary prints. Though during his lifetime his work was seen widely through these reproductions, Bingham himself was not well know outside Missouri.

While engaged in painting these scenes of western life, Bingham traveled a great deal between Missouri and the East to take part in Whig activities and paint portraits. In 1848 he was elected to the Missouri State Legislature. In the same year his first wife died, and a year later he remarried.

In 1856 Bingham made his first trip to Europe, where he painted life-size, commissioned portraits of Washington and Jefferson; he also completed the *Jolly Flatboatmen in Port* in 1857, his last, most skillful and complex painting of this subject. He returned to St. Louis but, commissioned to paint a portrait of Alexander von Humboldt, returned in 1859 to Düsseldorf, Germany.

During the Civil War, Bingham was a captain in the Volunteer Reserve Corps; he was state treasurer from 1862 to 1865. In 1865 he began his last major canvas, *Order No.11,* a painting provoked by the injustice of a military order in 1863 which had forced many Missourians to leave homes that were then sacked and destroyed. Though effective as propaganda, this canvas lacks the clarity and vitality of his earlier figure paintings.

Bingham spent his last years in politics and portrait painting. In 1877 he was appointed professor of art at the University of Missouri. He died at Kansas City, Mo., on July 7, 1879. He was survived by his third wife, a son, and a daughter.

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Larry Bird

No player has left a mark on 1980s professional basketball comparable to that of Larry Bird (born 1956), the renowned forward for the Boston Celtics.

Bird took the NBA by storm as a rookie in 1979 and dominated the league almost without a break throughout his career as a professional basket ball player. He transformed the lackluster Celtics into a basketball superpower, leading the team to three national championships in five attempts. Every sort of honor and superlative has been lavished on the blond Indiana native. *Sports Illustrated* contributor Frank Deford has called him ''the greatest basketball player in the history of humankind,'' and few observers would argue the point. ''Each Bird game is a rich tapestry of fundamentals,'' writes Mike Lupica in the New York *Daily News.* ''He keeps the ball alive, he is the middleman on the fast break, he boxes out, he posts his man every chance he gets. He moves to the right place on defense, he blocks shots, he picks, he rolls. He dives after loose balls and makes perfect outlet passes. And four or five times down the court, he makes one of those plays that take your breath away.''

Although he gained a noticeable measure of poise during his years with the Celtics, Bird is a product of his rural upbringing in French Lick, Indiana. He is a modest man who avoids media exposure (to the extent that it is possible to do so), and his name has never been linked to scandal or sensation. Deford notes: ''Among those who know Bird well, the same catalog of qualities is cited again and again—honest, loyal, steadfast, dependable—his existence shaped by the contradictory, almost mystical ability to be the [center of attention], yet always to contribute to those around him.'' *New Yorker* correspondent Herbert Warren Wind concludes that Bird is the kind of man who derives one pleasure from life: ''pride in playing good, sound, imaginative basketball. He hates to see his team lose if it can possibly win. He has almost unlimited determination. . . . A man has to love a game deeply to work so hard to play it well day after day and night after night.''

Larry Bird was born on Pearl Harbor Day in 1956, the fourth of six children of Joe and Georgia Bird. His birthplace, West Baden, Indiana, is a small village just outside the slightly larger town of French Lick. Once a famous resort community with highly-prized mineral springs, French Lick had fallen upon hard times by the years of Bird's youth. His father managed to find factory work in the town, but the Bird family always struggled to make ends meet. According to Deford, Larry ''knew damn well that he was poor. No, it was not oppressive. But, yes, it was there. The Birds had enough coal to stay warm, but too many nights the old furnace would break down, and the house would fill with black smoke, and they would all have to stand outside, freezing,

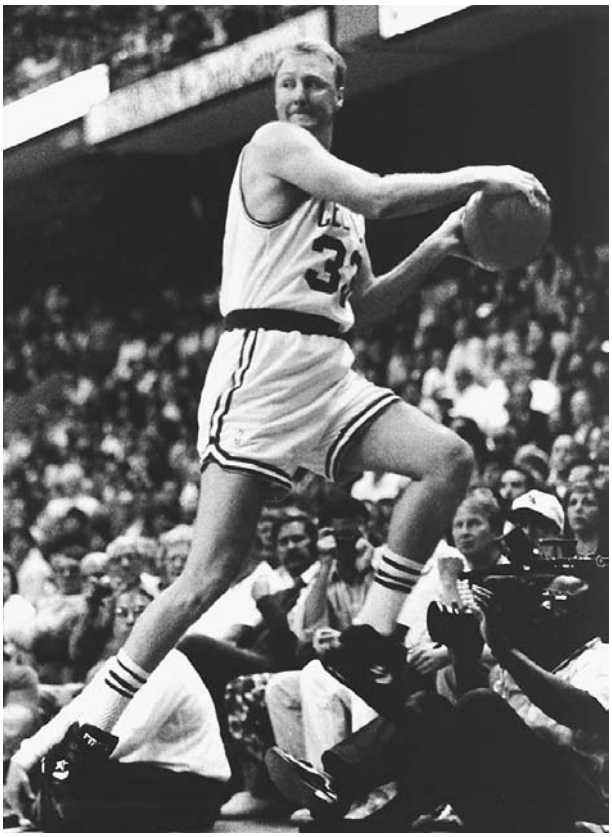

while Joe Bird tried to fix things.'' Bird and his brothers were all avid ball players, and as the next-to-youngest brother, he always competed valiantly to keep up with his older, bigger siblings. Wind writes: ''Striving to be as good as Mark, who was three years older, made Larry a much better basketball player than he might otherwise have been, and a more competitive one, too.''

Bird told the *New Yorker:* ''Basketball wasn't really my only love. We played lots of baseball, softball, rubber ball—we played ball all the time. When we were growing up, before we got a real basketball hoop, we used a coffee can and tried to shoot one of those small sponge-rubber balls through it.'' In fact, Bird did not settle on basketball as his primary sport until he was well into high school, even though he played the sport on an organized level as young as ten. When it finally seemed apparent that he might excel in the sport, he began to practice—hard—day and night. ''I played when I was cold and my body was aching and I was so tired,'' he told *Sports Illustrated.* ''I don't know why, I just kept playing and playing. . . . I guess I always wanted to make the most out of it. I just never knew.''

Bird honed his talents in one of the most rigorous basketball arenas, the celebrated Hoosier region where the sport reigns supreme. At Springs Valley High School in French Lick he played guard during his sophomore and junior years. He showed no spectacular ability at the time, and at six-foot-three he was not especially tall. Then fate—or rather, biology—intervened. By his senior year Bird had grown four inches. Almost overnight he had become an impressive physical specimen while retaining his agility and hustle. His senior year he averaged 30.6 points and 20 rebounds per game, and college scouts from all over the East flocked to see him play. He was actively pursued by a number of universities, but he decided to stay in state, entering Indiana University (of Bobby Knight fame) in the fall of 1974.

Bird lasted only twenty-four days at Indiana University. He was overwhelmed by the size and impersonality of the school, so he quickly returned to French Lick and entered junior college there. Within two months he had dropped out of that college as well and had entered into a brief and unhappy marriage. In order to support himself and his daughter, born after the marriage had dissolved, Bird took a job with the City Department of French Lick. He drove a garbage truck and helped to maintain parks and roads in the district. Such work may have seemed a low point to some people, but Bird told *Sports Illustrated* that he actually enjoyed it. ''I loved that job,'' he said. ''It was outdoors, you were around your friends. Picking up brush, cleaning it up. I felt like I was really accomplishing something. How many times are you riding around your town and you say to yourself, Why don't they fix that? Why don't they clean the streets up? And here I had the chance to do that. I had the chance to make my community look better.''

Overcomes Tragedies

Bird faced further tragedy during the same period when his father committed suicide. Shortly after that unfortunate event, Bird decided to return to college, this time at Indiana State. He had little confidence in his scholastic abilities, but felt that he could help the struggling Sycamores win some respect. By that time he had added two more inches in height and was weighing in at 220 pounds; to quote Wind, he was ''an altogether different commodity—a comparatively big man who could challenge the seven-footers at rebounding and in other phases of the game, because he was well built, had exceptional coordination for a man his size, and knew how to utilize the advantages his height gave him.'' Bird had to sit out his first season at Indiana State, and without him the Sycamores went 13-12. In 1976-77, his first year on the team, the same Sycamores earned a 25-3 record—their best in almost thirty years. The following summer Bird played for the United States team that won the basketball gold medal at the World University Games in Sophia, Bulgaria.

During his Indiana State years, Bird became ''the most publicized college player in the country,'' to quote Wind. Even then Bird showed his penchant for team play and for sharing the glory both on and off the field. Still, he averaged thirty points per game through his junior year and led the Sycamores to the quarterfinals in the 1978 National Invitational Tournament. He was drafted by the Celtics in 1978. At that point he had the option of playing professional ball right away, but instead he chose to stay in school, finish his degree, and be a Sycamore one more season. In his senior year the Sycamores won thirty-three straight games—a collegiate record for a single season—and advanced to the NCAA championships against a formidable Michigan State team led by Earvin ''Magic'' Johnson. Michigan State won the game which marked the first of many encounters between Bird and Johnson, but Bird walked away with player of the year trophies from the Associated Press, United Press International, and the National Association of Coaches.

Negotiations began with the Celtics for Bird's professional services. Already known for his unwillingness to cooperate with the press, Bird offered no comment as his agent demanded a record salary. The contract signed on June 8, 1979 gave Bird $650,000 per year for five years, a total of $3,250,000. This sum was unheard of for an untested rookie in any sport, and the Boston fans made no secrets of their expectations for their new headliner. Bird did not disappoint. He made the NBA All-Star team his first year, played in every regular season Celtics game, and led the team to a first place finish in its league. Even though the Celtics lost the Eastern Conference finals to the Philadelphia 76ers, Bird was named Rookie of the Year and finished third in the Most Valuable Player balloting.

Bird Soars with Celtics

Those who had predicted that Bird could never turn the dismal Boston franchise around had to eat their words. After Bird's debut, the team became a regular championship contender with wins in 1981, 1984, and 1986. ''There hasn't been a Celtics game at the Boston Garden in years that hasn't been sold out,'' writes Wind. ''Most observers attribute this long run of sold-out games to Bird's astonishing virtuosity and the leading role he has played in making the Celtics once again a spirited, exciting team, which has been

in contention for the championship just about every year.'' The excitement of Bird's play has only been enhanced by his long-standing rivalry with Magic Johnson, the mainstay of the Los Angeles Lakers. In fact, Johnson's Lakers are the only team that have bumped the Celtics from the championship, beating them in 1985 and 1987. *Time* magazine contributor Tom Callahan concludes that even when the Celtics were bested by the Lakers, ''somehow they [were] able to retrieve their preeminence in the next instant.''

Few would list Larry Bird among the flashiest or most spectacular individual players in the NBA. He is not particularly fast on the court, nor is he a remarkable jumper. Bird has achieved greatness the old-fashioned way: by being consistent, by contributing not as a grand-standing superstar but as a team player, and by attacking every game with every ounce of effort. ''The hours that Bird devotes to his job are astonishing,'' Deford notes. ''From himself on the court he seeks only consistency and considers that the true mark of excellence.'' Years and years of practice and play have made Bird an expert on the shifting patterns of the game and even on the behavior of the ball when it hits the backboard. As Wind puts it, ''he just knows where he should go, he beats other players to that spot, and his timing in going up for the ball is exceptional.'' Indeed, when ''spectacular'' is used to describe Bird's play, it is often in reference to passing and to diving for out-of-bounds balls. Wind concludes that Bird has showed ''how imaginative and enthralling a well-played basketball game can be.''

Perhaps not surprisingly, Bird has been dogged over the years by suggestions that he has been singled out for praise more because he is white than because he is good—that his superstardom is predicated on the general scarcity of great white players in the NBA. Deford is one of many who has sought to dispel this myth. ''Larry Bird is not a Great White Hope,'' Deford claims. ''Anybody who thinks that misses the point of Larry Bird. Little white boys today would much prefer to grow up to be Michael Jordan or Dominique Wilkins, for however clever and hardworking, they're also truly spectacular players. They can fly. But when kids imitate Larry Bird, mostly what they do, so humdrum, is reach down and rub their hands on the bottom of their sneakers. . . . He seems merely the sum of little bits—a bit more clever than you and me, a bit more dedicated, a bit better on his shooting touch. . . . In Bird's case, he probably has worked as hard as anyone in the ever has in sport, and he does possess an incredible sixth sense, but that has no more to do with his race than it does with his Social Security number.'' Wind too suggests that Bird's race has little to do with his stardom. ''I do not believe that it is the underlying reason Bird and the Celtics have set attendance records at home and on the road,'' the critic writes. ''As I see it, the explanation is that Bird's arresting over-all concept of basketball and his sturdy execution of it have made the Celtics game tremendously exciting to watch.''

Always somewhat injury-prone, Bird missed much of the 1988-89 season after major surgery on both heels. He continued to battle back problems and other injuries throughout the next few seasons, but retired from the Celtics after an illustrious 13–year career. He played his last game of basketball as a member of the U.S. Olympic Dream Team at the 1992 games in Barcelona.

After retiring as a player, Bird worked for the Celtics Front Office as a Special Assistant. Many thought he would replace M.L. Carr as coach, but the position was awarded to Rick Pitino. As a result, Bird returned to his home state to succeed Larry Brown as coach of the Indiana Pacers for the 1997–1998 season.

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Robert Montgomery Bird

Robert Montgomery Bird (1806-1854) was an American dramatist and novelist of true skill who gradually moved toward literary attitudes that foreshadowed late-19th-century realism.

Robert Montgomery Bird was born in New Castle, Del. His father died when the boy was 4. Bird attended medical school at the University of Pennsylvania, taking his degree in 1827 as part of a plan to restore the family fortunes. The family looked to him for support, but he had no real desire to practice medicine and he turned to literature, thus embracing a career that would be plagued by financial adversity.

At first Bird wrote only plays: romantic tragedies and comedies of Philadelphia life, such as *The City Looking Glass* (1828), and historical dramas, such as *The Gladiator* (1831), probably his most popular play. But the financial arrangements he made with Edwin Forrest, his producer, were based on a verbal understanding, not written contracts, and trouble resulted. Though Bird's plays were highly successful and his *Oralloossa* (1832) and *The Broker of Bogota* (1834) showed that his dramatic power was developing, he was not treated fairly by Forrest. The producer made a fortune but the playwright received only a pittance. Deeply discouraged, Bird gradually broke away from the theater.

Trying his hand at prose, Bird published *Calavar; or, The Knight of the Conquests* (1834) and followed it with a sequel, *The Infidel; or, The Fall of Mexico* (1835). These fictional accounts of the Spanish conquests gained the praise of historian William H. Prescott, but Bird earned little money from them. He next wrote *The Hawks of Hawk-*

Hollow (1835), the story of the ruin of a prominent loyalist family in Pennsylvania during the Revolution. In 1836 Bird published *Sheppard Lee,* perhaps the earliest novel to employ psychological therapy as its central device.

Bird's finest novel, which is still widely read, was *Nick of the Woods* (1837). It foreshadowed realism in that it relentlessly presented Native Americans as the exact opposite of the ''noble savage'' of James Fenimore Cooper's novels. Bird's work aroused considerable commentary. *Peter Pilgrim* (1838) and *Robin Day* (1839) are interesting but minor efforts, probably because he was seriously ill at the time.

Bird taught at the Pennsylvania Medical Academy from 1841 to 1843, and in 1847 he became an editor of the *Philadelphia North American,* where he remained until his death in 1854.

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King Birendra

Coming to the throne of Nepal at the age of 27 King Birendra (born 1945) sought to emphasize economic development and a decentralization of authority.

King Birendra (Bir Bikram Shah Dev) of Nepal was born on December 28, 1945, the eldest son of King Mahendra and Queen Indra. He had two brothers and three sisters, as well as numerous aunts, uncles, and cousins in the royal family entourage in and around the palace in Nepal's capital city. Birendra married Aishwarya R.L. Rana on February 23, 1970; they had three children—Crown Prince Dipindra, Prince Nirajan, and Princess Shruti.

Birendra was born while the Rana family still dominated the government of Nepal and the royal family was kept under strict surveillence. But the political movement that overthrew the Ranas occurred when the crown prince was only five years old, and his socialization into politics and society in Nepal and abroad was very different from that of his father, King Mahendra. Birendra's formal education, for instance, was in prestigious schools outside Nepal: St. Joseph's in Darjeeling, India; Eton in England; Harvard University; and the University of Tokyo. In the process, he was exposed to a rich assortment of theories and models on political and economic change in ''developing'' societies like Nepal, and he demonstrated an open and inquisitive mind on such subjects.

King Birendra came to the throne on January 31, 1972, the tenth ruler in the Shah dynasty in Nepal. He quickly demonstrated a different approach to the processes of governance than those adopted by his predecessor, and important changes in both the style and substance of policies were introduced. The preoccupation of King Mahendra with the minutia of political developments anywhere in Nepal was replaced by a new strategy that, in effect, downgraded politics and focussed instead on economic development themes and issues. The objective was to insulate economic programs from the narrow political and interest group concerns that had, supposedly, hampered their implementation under his father.

As a necessary accompaniment to this new approach, changes in the entourage of advisors around the king were required. The groups of experienced and politically astute bureaucrats that King Mahendra had used were quickly replaced by younger, well-educated ''modernistic'' technicians who presumably would be less inhibited by concerns for traditional familial or caste group interests. A new institution under direct palace supervision was established to do the necessary policy planning, usually with minimal participation by the ''narrow'' interest groups directly affected by these policies and programs. To manage politics outside of Kathmandu, the BVNC (Back-to-the-Village National Committee) was organized to assure the palace a controlling voice in regional and local councils on development programs.

The new approach sounded reasonable, but the results were less than impressive. While few institutions or persons directly challenged the palace coteries, few cooperated with their programs. A number of well-conceived policies in the education, health, and economic fields were adopted, but the officials and institutions that were supposed to implement them were virtually non-operative. By the late 1970s it was clear that some major changes in the palace's approach were necessary. King Birendra took several significant steps to meet the situation. In 1980 he held, on a universal suffrage basis, a popular referendum on the constitution his father had introduced in 1962. The vote went slightly in favor of the existing system, but with reforms. Birendra then introduced several basic changes in the constitution, including provisions for the election of the Rashtriya Panchayat (National Assembly) on a popular but non-party basis and the selection of a prime minister by the Assembly. The Assembly was elected in 1981; one prime minister was elected and then later removed by the Assembly on a non-confidence vote, and another prime minister installed.

Thus, the trappings of a democratic parliamentary system were in place in Nepal, but several necessary ingredients were lacking—primarily a legalized political party system. Freedom of speech, press, and assembly were more evident in the 1980s than at any other time since 1960, but still with some limitations. The palace continued to be the source of authority on all major issues, and the Assembly and the cabinet had no really effective limitations on the royal powers. If Nepal was booming ahead economically,

this might be of only limited importance, but for a decade or more there was virtually no real economic growth.

King Birendra, thus, had a number of difficult decisions to make, and within a limited time frame. His dedication to Nepal's welfare was accepted by most Nepalis, but there was more skepticism about the intentions of some of the important people in and around the palace. Birendra's announcement of his intention to introduce a substantive decentralization program which would transfer decision-making authority on many important issues from the Kathmandu bureaucracy to local and regional elected officials had the potential to be an important step in meeting some of Nepal's basic political, social, and economic problems. While King Birendra's intentions were not questioned, there were doubts about his ability to implement such a program within the existing political system.

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Vannoccio Biringuccio

The Italian mining engineer and metallurgist Vannoccio Biringuccio (1480-1539) is famous for his important book, *De la pirotechnica.*

Vannoccio Biringuccio was born in Siena, where he became embroiled in politics because of his friendship for the ruling Petrucci family. Probably because of his patron, Pandolfo Petrucci, he was able to travel during his early years through Italy and Germany and to begin to assemble the material which was to be the encyclopedia *Pirotechnica* (or *Pirotechnia*). Upon his return to Siena, Pandolfo made him director of the mines in nearby Boccheggiano.

After Pandolfo died in 1512, Biringuccio supported his son Borghese Petrucci and was named to a post in the Armory of the Siena Commune. In 1515 Biringuccio and the head of the mint, Francesco Castori, were accused of debasing the currency with the approval of Borghese. A popular uprising forced Borghese and his followers, including Biringuccio, to flee the city. Having failed to appear in 1516 to face the charges against him, Biringuccio was declared a rebel and exiled. During this period he traveled around Italy. In 1517 he made his way to Sicily.

Pope Clement VII intervened in the Siena crisis in 1523, and thanks to him, the Petrucci family was restored to power in the person of Fabio, a younger brother of Borghese. Biringuccio was also returned to favor, his property restored, and his position in the armory regained. In 1524 he was given a monopoly in the whole Siena dominion on the manufacture of saltpeter.

In 1526, while Biringuccio was on a mission in Florence, the Sienese people again rose up and this time banished the Petrucci forever. Biringuccio was classified as a rebel, and all of his property was again taken away. Later he took part in an assault upon Siena, but the whole effort was unsuccessful.

Between 1526 and 1529 Biringuccio made a second trip to Germany. When peace returned to Siena in 1530, he returned there. He held office as a city senator and in 1535 became architect and director of building construction of the Cathedral. Meanwhile, between 1531 and 1535, he was engaged in making arms and fortresses under contract to persons outside Siena.

In 1536 Biringuccio was invited to Rome but delayed going. He finally went when he became the director of both the papal foundry and papal munitions in 1538. It is probable that he died while in Rome, and though the exact date of his death is unknown, it occurred before April 30, 1539, for on that date a list appeared of his debts to his heirs.

The *Pirotechnica* was not printed until 1540, and in the next 138 years there were nine editions. In his masterwork Biringuccio explains the techniques for mining ores and extracting metals from them. Being less concerned with quoting authorities than with firsthand observations and operations, he tends to ignore the question of why metals behave as they do and to content himself with descriptions of what happens: ''I have no knowledge other than that gained through my own eyes.''

Further Reading

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James Gillespie Birney

A lawyer and presidential candidate, James Gillespie Birney (1792-1857) was the most influential American political leader of the antislavery movement in its early phases.

James G. Birney was born on Feb. 4, 1792, the son of a Scotch-Irish immigrant who settled in Kentucky in 1788 and became one of the state's richest men. He went to Transylvania University and graduated from Princeton in 1810. After studying law in Philadelphia, he was admitted to the bar in 1814 and settled in Danville, Ky. He married Agatha McDowell, of a prominent Kentucky family, in 1816

and was elected to the lower house of the Kentucky Legislature. He moved to Alabama in 1818 and bought a cotton plantation near Huntsville. Although he owned slaves, he favored the eventual abolition of the institution of slavery. Financial reverses forced him to sell his plantation in 1823, and he resumed his law practice in Huntsville.

Birney's conscience was increasingly troubled by slavery, and he did not hesitate to speak and write against it. In 1826 he began antislavery work in earnest. He became a member of the American Colonization Society, which hoped to eliminate slavery by resettling blacks in Africa, and was instrumental in forcing a bill through the Alabama Legislature prohibiting the importation of slaves into the state for sale or hire. A trip through the North in 1830 convinced him that slavery worked to the South's political, cultural, and economic disadvantage; a weeklong conversation with Theodore Weld, the abolitionist lecturer, who visited Alabama in 1832, reaffirmed his belief that it should no longer be tolerated. That year Birney was appointed southwestern agent for the American Colonization Society, but in 1833 he moved back to Danville because he felt that gradual emancipation might be achieved more readily in Kentucky than in Alabama and thus serve as an example to the South.

Birney soon decided that gradualism would not work and that slavery must be abolished immediately. He freed his slaves in 1834 and helped form the Kentucky Antislavery Society. He planned to publish an antislavery paper in Danville, but threats led him to move to Cincinnati, where he arrived in time to assume an important role in the formation of the Ohio Antislavery Society. He became editor of its paper, the *Philanthropist,* which first appeared in January 1836. Although his office was looted three times and Birney himself narrowly escaped injury at the hands of a mob, he made the paper one of the most influential abolitionist organs in the West.

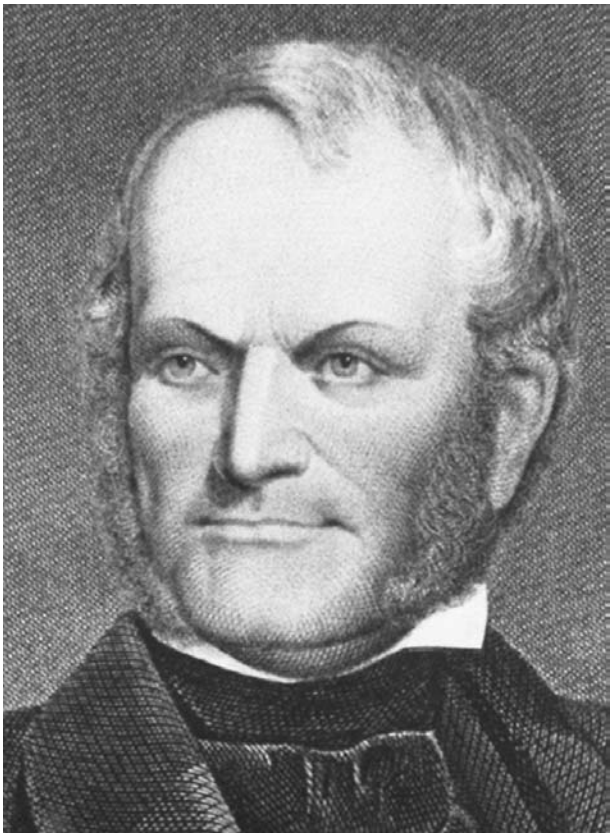

Birney was a believer in political action (as William Lloyd Garrison and some other abolitionists were not). The most effective way to abolish slavery, in Birney's view, was to elect men to Congress who would vote it out of existence. He left Cincinnati to become executive secretary of the American Antislavery Society in New York, and he tried vainly to persuade the dissident elements of the movement to work together. When the society split in 1840, Birney emerged as leader of its political action wing. That year he accepted the presidential nomination of the new Liberty party and polled 7,069 votes. In 1844, again the Liberty nominee, he drew more than 62,000 crucial votes, for 15,000 of them came from New York; if Henry Clay had won that state, Clay would have become president instead of James K. Polk.

Meanwhile, Birney had moved to Michigan and in 1841, after his wife's death, married the sister-in-law of the abolitionist Gerrit Smith. Birney's political future appeared to be bright, but a fall from a horse in 1845 left him partially paralyzed and ended his public career. He moved to New Jersey in 1853 and died on Nov. 25, 1857.

Further Reading

The biography of Birney written by his son, William Birney, *James G. Birney and His Times* (1890), is still useful. The best modern study is Betty Fladeland, *James G. Birney: Slaveholder to Abolitionist* (1955). Dwight L. Dumond, ed., *The Letters of James G. Birney* (2 vols., 1938), is indispensable. □

Abu Rayhan al-Biruni

Abu Rayhan al-Biruni (973-ca. 1050), a Moslem astronomer, mathematician, geographer, and historian, was the most acute interpreter of India to Islam in the Middle Ages.

Al-Biruni was born near Kath in Khwarizm (now a part of Uzbekistan) on Sept. 4, 973. His teacher in astronomy and mathematics was the eminent Abu Nasr Mansur, a member of the family then ruling at Kath. Al-Biruni made several observations with a meridian ring at Kath in his youth. In 995 the attack on the ruler of Khwarizm by the ruler of Jurjaniya drove al-Biruni into exile, presumably to Rayy, where he discussed with the astronomer al-Khujandi the latter's observations with a mural sextant. AlBiruni later wrote a treatise on this instrument and gave a detailed account of the observations in his *Tahdid*.

In 997 al-Biruni returned to Kath, where he observed a lunar eclipse that Abu al-Wafa observed in Baghdad; on the basis of the time difference they determined the longitudinal

difference between the two cities, one of the few instances in which this method, the only secure one available in antiquity, is known to have been applied.

During the next few years al-Biruni seems to have visited the Samanid court at Bukhara, as well as the court of the Ispahbad of Gilan. But he was busy collecting the enormous mass of information on the chronology of the ancient nations of Europe and Asia that he dedicated to the Ziyarid prince of Gurgan in 1000 and that in English is known simply as the *Chronology*. This remains the most significant source for the various Iranian calendars and for much of the history of central Asia.

By 1004 al-Biruni was in Jurjaniya. He became a prominent figure at the Jurjaniya court, being often employed as a diplomat and as a spokesman for the throne. He continued, however, making his astronomical observations under the Shah's patronage.

But the Shah had increasing difficulties with his brother-in-law, Sultan Mahmud of Ghazni. Finally, in 1017 Mahmud conquered Khwarizm and carried off al-Biruni as a prize of war. Al-Biruni was sent to the region near Kabul, where he commenced making observations in 1018. In 1022 and 1026 Mahmud conducted highly successful expeditions into India, and al-Biruni availed himself of the opportunity to learn some Sanskrit (though not as much as is generally thought; he depended heavily on pundits to translate for him), studying especially Indian astronomy, astrology, chronology, and social customs.

Most of his extant works were written in the 1020s and 1030s and reflect his interest in, and growing knowledge of, the Sanskrit astronomical texts current in the Punjab. These include *On Shadows* (ca. 1021), *Tahdid* (1025), *On Chords* (1027), *On Transits, India* (1031), and *Al-Qanun al-Masudi,* as well as the Arabic translation of Vijayanandin's Sanskrit *Karanatilaka*. These are fundamental texts for the history of Islamic and Indian astronomy of the 8th-10th centuries because of al-Biruni's extensive citations of earlier texts; they are also full of reports of al-Biruni's own observations, which are among the best made in the medieval period. He was not always as successful in his calculations.

Till his death soon after 1050 in Afghanistan, al-Biruni continued to write, turning his attention to problems of specific gravity, gemology, pharmacology, and Indian philosophy (the *Patanjali*), among other subjects. It is not clear when he wrote the *Tafhim,* his most important work on astrology. In all, the bibliography he himself drew up lists 113 titles, and this list can be expanded to 146; 22 are extant. He was, then, a most prolific author, and throughout his work, all of which is extremely technical, he maintained the highest standards of competence. He well deserved the epithet ''Master'' bestowed on him by his admiring contemporaries.

Further Reading

Many of al-Biruni's extant writings have not been published. He has been the object of many intensive studies, but the results are scattered among various scholarly journals. Some idea of the range of this scholarship can be gained from the volume issued by the Iran Society of Calcutta on the occasion of the thousandth lunar year since his birth, *Al-Biruni Commemoration Volume* (1951). See also George Sarton, *Introduction to the History of Science,* vol. 1 (1927); Eugene A. Myers, *Arabic Thought and the Western World in the Golden Age of Islam* (1964); and Seyyed Hossein Nasr, *An Introduction to Islamic Cosmological Doctrines: Conceptions of Nature and Methods Used for Its Study by the Ikhwan al-Safa, al-Biruni, and Ibn Sina* (1964).

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Aleksandra Pavlovna Biryukova

Aleksandra Pavlovna Biryukova (born 1929) was the highest ranking woman politician in the U.S.S.R. from 1986 to 1990, serving as a secretary of the Central Committee of the Communist Party of the Soviet Union and as a deputy prime minister for two years.

In the summer of 1989, Aleksandra Biryukova, a deputy premier of the Soviet Council of Ministers, traveled to Western Europe where in one week she bought $165 million worth of consumer goods. Some might say it was everyone's dream come true—a chance to go abroad and buy everything you want. But Biryukova had an important governmental assignment—to buy much needed consumer goods for the former U.S.S.R., items such as pantyhose, toothpaste, and other simple necessities taken for granted in Western society. Her buying trip was symptomatic of the grave problems of the Soviet economy. In traditional Soviet style, the minister herself was sent on the buying trip. This assignment was too important to delegate to lower-echelon civil servants.

A party activist and trade union official, Biryukova was appointed a secretary of the Central Committee of the Communist Party of the Soviet Union (CPSU) in 1986 by Mikhail Gorbachev and a candidate member of the Politburo in 1988. As a result of a governmental reorganization in 1988, she became a deputy prime minister with responsibility for social and consumer services. She thus became the highest ranking female politician in the U.S.S.R. In July 1990, after the stormy 28th Party Congress, Biryukova was retired from both the Central Committee and the Politburo. Except for Gorbachev and the new deputy general secretary of the CPSU, there was a complete turnover in the Politburo, whose representation and function were somewhat modified.

Becoming an Important Party Member

Biryukova was born in the Moscow region on February 25, 1929. Her family was of peasant origin, and she was Russian by nationality. In 1952 she graduated as an engi-

neer from the Moscow Textile Institute and subsequently worked as a foreman and shop supervisor at the First Printed Fabric Cotton Works in Moscow. In 1956, at the age of 29, she joined the CPSU. In 1959 she began work for the Textile and Knitwear Industry Administration of the *Moscow Sovnarkhoz* (the Economic Council of Moscow). In 1963 she became the chief engineer of a Moscow cotton combine (*Trekhgornaia manufaktura*), a position she held for five years. It was her last position directly involved with production. In 1968 she was elected a member of the Central Council of Trade Unions and of its presidium (1968-1986). In 1985-1986 she served briefly as deputy chairman of the Central Trade Union Council.

With her position in the trade unions, her political involvement mushroomed. She was elected to the Russian Republic (RSFSR) Supreme Soviet in 1971, where she served on the Commission on Industry until 1975, before becoming chairperson of the Commission on Working and Living Conditions of Women, Mothers, and Childcare. In 1979 she received a certificate of honor for her work with the RSFSR SS. She was elected a deputy to the U.S.S.R. Supreme Soviet in 1986, but not to the re-vamped Supreme Soviet in 1989. In 1971 she was also elected a candidate member of the Central Committee of the CPSU, becoming a full member in from 1976 till 1990. In 1988 she was appointed a deputy prime minister and reappointed by the new Supreme Soviet in June 1989.

During her years in trade union administration, Biryukova traveled to the United States and to several West and East European countries, including Germany, Austria, the Czech Republic, Slovakia, and Portugal. Her movements and activities began to be noticed abroad after her appointment in 1986 as a secretary of the Central Committee with responsibilities for light industry. As the first woman in the Secretariat since the early 1960s, she quite naturally received more attention. When she was appointed a candidate member of the Politburo in 1988, and shortly thereafter a deputy prime minister, her visibility further increased. In the period after 1986 she traveled extensively to countries such as Japan, Vietnam, Bulgaria, and India—receiving considerably more coverage for her activities in the Soviet and Western press.

Only Woman on Council of Ministers

The U.S.S.R. did not seem to capitalize on the fact that there was a woman on the Politburo after a hiatus of 27 years. Perhaps it was indicative of Gorbachev's general intention to promote and recognize women that he did not wish to make Biryukova a token showcase. Biryukova enjoyed a remarkable career for a Soviet woman. Although almost all Soviet women work, few rise to the highest levels of the party and government or even of the trade unions. Her appointment as a secretary of the Trade Union Council at the age of 39 was remarkable even though the trade union council was not a center of great political power.

Prior to *perestroika,* the role of trade unions in the U.S.S.R. was relatively innocuous. Everyone who worked belonged to a trade union. Trade unions primarily existed to administer worker benefits such as maternity leave, sick leave, health benefits, vacations, and so on. Expulsion from a trade union meant exclusion from the normal benefits workers receive and also, in most instances, denial of the right to practice one's trade or profession. Unions were not a workers' movement in the U.S.S.R. Biryukova, although an advocate on behalf of workers, adhered to the traditional Soviet view of the role of unions and is believed to have opposed the rise of such trade union movements as Solidarity in Poland in the early 1980s. In the late 1980s, in the era of *perestroika,* Soviet unions became more militant and powerful as workers demanded the right to strike, improved wages, and a guarantee of the basic necessities of life. The miners, for example, became a strident, powerful political force in the U.S.S.R. Strikes became commonplace, as did spontaneous worker demonstrations.

To move her from the trade unions in the age of *perestroika* and *glasnost* was probably a symbolic gesture as well as a promotion. She was a union official of the Brezhnev era. Could Biryukova have coped with the new trade union movements? It is hard to say, but she appears to have been a traditionalist in orientation. Her assignment as a member of the Secretariat after 1986 concerned light industry, the area of her early training as an engineer. In 1988 she was appointed a deputy prime minister of the Council of Ministers and chairperson of the Bureau of Social Development. She apparently had responsibility in the area of consumer goods and social services. As a deputy prime minister and the only woman on the Council of Ministers, she also spoke out on behalf of women.

Given the drastic state of the Soviet economy in 1989 and 1990, in which there were shortages of everything, it is not surprising that some officials resigned or were removed. Biryukova was released from the Politburo and Central Committee at the 28th Party Congress in July 1990, at the relatively young age of 61. It was presented as her retirement, although the true cause was due more to political changes than to age or illness. At the 28th Party Congress, candidate membership in the Politburo was abolished, which released Biryukova and several others from their duties. Biryukova also resigned from her post in the Council of Ministers. Biryukova faced a frustrating situation in the rapidly disintegrating Soviet economy. Since she was the only woman on the Politburo, Gorbachev sought a replacement—in itself a significant change from past practice. Galina Semenova, the editor of *Krestyanka* (*Peasant Woman*), was appointed secretary of the Central Committee for Women's Affairs and elected a full member of the Politburo by the congress.

Her passing from the Soviet political scene was not as significant as, for example, the resignation of Yegor Ligachev at the same party congress. However, there had been so few women at the highest echelons of Soviet power that the retirement of even one official created a significant vacuum.

Further Reading

There have not been any book-length biographies of Biryukova. It is unusual for a Soviet political figure to receive personal attention in the Soviet press. Biryukova, unlike Raisa Gorba-

chev, did not awaken public interest in the West, where she was known only to specialists. Gorbachev and Yeltsin, who captured the public imagination outside the U.S.S.R., were among the few Soviet politicians who received publicity in the international media. Several articles chronicled her activities and speeches, most notably her buying trip to the West, which was widely reported in the American press (July 1989). *Christian Science Monitor* reviewed her work (March 13, 1986), as did *New York Times* (January 24, 1989) and the *Washington Post* (January 24, 1989). Biryukova's retirement is briefly chronicled in Dawn Mann's ''Leading Bodies of the CPSU Transformed,'' in *Report on the USSR* (Radio Liberty, July 20, 1990). See also *Atlanta Constitution* (January 24, 1989), *Boston Globe* (January 24, 1989), *Time* (October 10, 1988), *Who's Who in Russia and the New States* (1993), and *Who Was Who in the Soviet Union* (1992). She is also listed in the *New York Times Biographical Service* (October 1988) and *Who's Who in the World* (1991). □

Abdullah Yaccoub Bishara

The Kuwaiti statesman Abdullah Yaccoub Bishara (born 1936) served as ambassador to Brazil and Argentina and as Kuwait's permanent representative to the United Nations for ten years before becoming the first secretary-general of the Gulf Cooperative Council in 1981.

Abdullah Yaccoub Bishara was born in Kuwait on November 6, 1936. He completed his primary and secondary education in Kuwait, then obtained his bachelor of arts degree from the College of Arts and Sciences at Cairo University (1955-1959). Upon his return to Kuwait he taught at al-Shuwaikh secondary school, from 1959 to 1961. Later he attended Balliol College, Oxford University, where he studied diplomacy and international relations.

Further study at St. John's University in the United States earned Bishara an M.A. degree in political science, after which he assumed his first diplomatic post, as second secretary for political affairs at Kuwait's embassy in Tunisia, 1963-1964. Between 1964 and 1971 he served as director of the Office of the Minister of Foreign Affairs in Kuwait.

Still early in his diplomatic career, Bishara was named Kuwait's permanent representative to the United Nations, where he served for ten years (1971-1981). As such, he participated in the U.N. General Assembly from 1976 until 1981 and was involved in all non-aligned conferences from 1971 to 1981. While serving in the United Nations, he was elected chairman of the Security Council in February of 1979 and represented Kuwait on the council for two years. Additionally, he headed several U.N. committees and was vice chairman of the United Nations Institute for Training and Research. Bishara headed the Arms Embargo Committee of the United Nations with respect to South Africa and contributed to the debate during 1980 and 1981.

His experience at the United Nations was recounted in his book entitled *Two Years in the Security Council*. In addition, several essays on political and economic issues written by Bishara have been published in English-language periodicals, and he delivered numerous lectures at American universities and organizations on the subjects of Middle East oil politics and the Persian Gulf. He maintained active membership in the Arab Thought Forum, based in Amman, Jordan. Bishara's diplomatic experience also included service as ambassador to both Brazil and Argentina from 1974 to 1981. Bishara assumed his responsibilities as secretary-general of the Gulf Cooperation Council in 1981.

The Gulf Cooperation Council (GCC) had been formed on May 26, 1981, when the heads of six Arab Gulf states (Saudi Arabia, Kuwait, Bahrain, Qatar, the United Arab Emirates, and Oman) signed an agreement in Abu Dhabi, establishing it as the first Arab collective cooperation pact. In many ways the idea of such a cooperative organization was emerging in the 1970s. In 1976, based on an initiative from Sultan Qaboos of Oman, the foreign ministers of Iran, Iraq, Kuwait, Bahrain, Saudi Arabia, and the U.A.E. met in Muscat, Oman, to discuss collective regional security and defense policy. The conference failed to come to any conclusions, but in the same year (1976) another attempt was made to arrive at an Arab Gulf consensus: Shaykh (Sheik) Jaber al-Ahmad al-Sabah, the ruler of Kuwait, who was at that time crown prince and prime minister, toured the Gulf countries to discuss joint action to preserve the Gulf's security in the face of political and economic challenges threatening this important area. As a result, Shaykh Jaber proposed the establishment of a Gulf union as an instrument for joint action, with the objective of achieving cooperation in all political, educational, economic, and informational matters.

While the genesis of the GCC lay in that Kuwait proposal, it would be five years before the idea became a reality. However, Kuwait's initiative and talks with the U.A.E. first led to the establishment of a joint ministerial council composed of the two prime ministers. Later consultations with Saudi Arabia, Bahrain, Qatar, and Oman also were successful. All of them endorsed the idea of establishing the Gulf Cooperation Council, which would have as its primary objective collective regional security. For the six governments concerned there was no difficulty in agreeing on the virtues of cooperation, but the necessary impetus to action was lacking. However, the fall of the Shah of Iran in 1979 and the rise of Khomeini's revolutionary regime in Tehran, followed by the outbreak of the Iraq-Iran war soon after, caused serious alarm in Saudi Arabia and the Gulf shaykhdoms.

Thus on May 25, 1981, shaken by the Iranian threat, the heads of the six Arab Gulf states met in Abu Dhabi and agreed to establish the Gulf Cooperation Council. The six signatories to the charter confirmed their efforts toward the unity of the Gulf Arab states and signalled their serious attempts to achieve coordination, integration, and close ties among themselves in all fields.

Abdullah Bishara's generation reached manhood in the mid-1950s. It was a tumultuous time for the whole Arab world, both the *Mashreq* (Eastern Arab world) and the *Maghreb* (Western Arab world). The Algerian revolution

against French colonialists, the defeat of the Arabs in Palestine and the disaster that befell the Palestinians in 1948, and the Tripartite aggression against Nasser's Egypt in 1956 were all vividly remembered by the Arabs of the 1950s and 1960s. Arab youths attributed Arab suffering and defeat to Arab fragmentation and absence of unity at the state level. It should be remembered that the two important goals of the Arab countries in both the *Mashreq* and the *Maghreb* have been Arab unity and independence from the European colonial powers: France in the *Maghreb* and Britain in the *Mashreq*. As stated in Article 4 of the GCC constitution, the ultimate aim is unity; the GCC conforms with the national aims of the Arab nation as expressed in the charter of the Arab League. The GCC could be seen by its creators and its first secretary general, Abdullah Bishara, as a step toward those grand goals: Arab economic integration, complementarity, and political solidarity.

But while the process of regional integration in the Gulf was proceeding relatively satisfactorily, decisions regarding application of natural resources were still made on the individual state level: sovereignty was still a sensitive issue for both the people and the governments of the six Gulf states. The GCC, as a regional organization, did not have supranational power over its six member states. However, in the 1980s it was successful in building solid institutions such as the Gulf Investment Corporation, created in 1983 with a capital of $2.1 billion.

The most important political and economic achievement was dealt with in the Unified Economic Agreement (1983) for the free movement and equal treatment of goods, including the elimination of customs duties on domestically-produced goods.

The Gulf Cooperative Council represented both a model of development and unity in the Arab East and a working example of interstate cooperation of Arab states sharing a common language, religion, and history. There was ample evidence that the GCC provided a positive example for the two Arab groupings that followed in the late 1980s. The Arab Cooperation Council (ACC), comprising Egypt, Iraq, Jordan, and North Yemen, was formed on February 15, 1989. Two days later it was followed by the establishment of the Arab Maghrebi Union (AMU), whose members were Mauritania, Morocco, Algeria, Tunisia, and Libya.

The creation of these councils was a sign that the Arab world was awakening to the significance and new meaning of unity and economic integration. However, the Iraqi's invasion and occupation of Kuwait on August 2, 1990, redivided the Arab world. The other five members of the Gulf Cooperative Council sided with fellow member Kuwait, as did most of the other nations in the Arab League.

Shortly after the invasion of Kuwait by Iraq, U.S. troops were sent overseas to force Iraq's withdrawal from Kuwait. In January 1991, Congress authorized the use of force, and battle began when Iraqi had not withdrawn by the deadline given them by the United Nations. The Iraqis fled Kuwait City on February 26, and February 28 marked the official cease fire of the Persian Gulf War.

Five years after the invasion of Kuwait, in a Radio National interview on October 5, 1995, Bishara commented on the effect of the war on the Kuwaitis. More than six hundred people were unaccounted for, and this had ''frozen the life of a lot of people'' who did not know if their relatives and spouses were alive or dead. Bishara did not classify Kuwait as a loser in the war. He stated that the country ''obtained a lot, and triumphed in its adversity and tragedy.'' Also, according to Bishara, the fact that Kuwait depends on Saudi Arabia and the United States for security now does not mean that it has lost it independence, but rather ''it's a fact of life that we came into this state of what they call 'interdependence.'''

Further Reading

Additional information on Abdullah Bishara and on the Gulf Corporation Council can be found in John A. Sandwick, editor, *The Gulf Cooperation Council: Moderation and Stability in an Interdependent World* (1987); *Cooperation Council for the Arab States of the Gulf,* Information Handbook (1982); Charter, Cooperation Council for the Arab States of the Gulf, May 25, 1981, and the Unified Economic Agreement, Cooperation Council for the Arab States of the Gulf, June 8, 1981, *American Arab Affairs* (Winter 1983-1984); Emile A. Nakhleh, *The Gulf Cooperation Council: Policies, Problems and Prospects* (1986); and Shireen Hunter, editor, *The Gulf Cooperation Council: Problems and Prospects* (1987). For more information on the Persian Gulf War see Otto Friedrich, ed., *Desert Storm: The War in the Persian Gulf* (1991), Norman Friedman, *Desert Victory: The War for Kuwait* (1991), and Majid Khadduri and Edmund Ghareeb, *War in the Gulf, 1990-1991* (1997). Articles specifically addressing Bishara's role and beliefs are in *Christian Science Monitor* (January 29, 1991); *New York Times* (October 30, 1990); and *Washington Post* (February 4, 1991). Also see the Radio National transcript at http://www.abc.net.au/m/talks/bbing/bb951008.htm.

There are two publications by Abdullah Bishara available: ''The Gulf Cooperation Council: Achievements and Challenges,'' *American-Arab Affairs* (Winter 1983-1984), in English, and *Two Years in the Security Council* (n.d.), in Arabic. □

Bridget Bishop

Bridget Bishop (died 1692) was a tavern keeper whose wild temperament and flamboyant dress eventually caused her to be tried and hanged for witchcraft.

The seventeenth century was a time of great religious excitement both in Europe and America. The turmoil over religious beliefs may have led to the search for witches, which reached a high point in the colony of Salem, in present-day Massachusetts, in the late seventeenth century. It had been widely believed even before the Puritans left England that witchcraft was a well-practiced profession in Europe. (A witch, it was thought, made a pact with the devil in exchange for supernatural powers.) In the fifteenth

and sixteenth centuries, thousands of people, mostly women and children, were tried and sentenced to death for this crime in Germany.

Witchcraft in history

Witchcraft had been a crime long before the trials in Massachusetts Bay Colony. The ancient Hebrews and Romans were convinced that some people had the power to enchant others or take the shapes of animals, and they believed that these people obtained their powers by making an agreement with the devil. In Europe during the sixteenth century, especially during the period of intense religious upheaval known as the Reformation, there was a renewed interest in witches. Tests for witchery, including a test to ''swim'' the suspected witches, or to dunk them in water until they were ready to confess their evil ways, became popular.

In England, King James II was an ardent believer in the evil of witchery. He had written a description of the antics of witches, which he spread throughout England, and offered a reward for exposing one of those who followed the devil. In the colonies, the brilliant preacher Cotton Mather had been caught up in the study of witches and had written about them in *Memorable Providences Relating to Witchcraft and Possessions.* Suspected witches were being brought to trial as early as the 1630s, and over the years many had been banished or put to death. Each colony came to hold witchery as a crime punishable by death.

By the 1690s, it seemed no one was safe from the devil. Even upstanding citizens in Salem and the surrounding communities were being accused of witchery. So who better to suspect of being a witch than Bridget Bishop?

Early life

Little is known of Bishop's early life, though she was noted for her unusual ways. She dressed gaudily for her day, outfitting herself in red bodices for daily wear and in laces, often brightly dyed, for evening. (Samuel Shattuck, who dyed many of Bishop's laces, would later testify against her at her trial.) She made quite a picture, dressed in her famous black cap, black hat, and red bodice looped with laces of different colors.

Bishop owned two taverns, one in Salem Village and one in Salem Town. She got along well with the men—especially the young ones—who patronized these taverns. Much to the dismay of her neighbors, she allowed them to play ''shovel board'' (shuffle board) at all hours. One neighbor had even found it necessary to storm the tavern late one night and throw the playing pieces in the fire to quiet the merriment. Later, the incident was used against Bishop when her accusers remembered that the very next day that neighbor had become ''distracted,'' or suffered a breakdown.

Known for temper

Bishop's temper alone was enough to make her suspect. All the community knew that often when her second husband bounced his wagon across the stream to their house, a loud and bitter argument followed. Before that, she had become the Widow Wasselbe when her first husband died under mysterious circumstances. Some, even then, had suspected her of causing Wasselbe's death. Later she married Thomas Oliver, but that marriage had not lasted. She finally married a successful lawyer, Edward Bishop, but sometimes she still called herself Bridget Oliver.

In 1679 Bishop had been accused of practicing witchcraft, but was rescued by the testimony of her minister, John Hale. Later, in 1687, she was again accused, and again acquitted. These charges stemmed from several claims against Bishop. She had been accused at least once of contributing to the death of a neighbor, and more than once of causing someone she had argued with to become ill. She had also been charged with taking part in the devil's sacraments on the Witches' Sabbath. On this day, it was believed, those faithful to the devil gathered together in the woods to worship him. The devil, in turn, would leave his mark on the body of each witch, a sign that he and the witch had made an agreement.

Origin of witch trials

Throughout the colonies the signs of a witch were well known: administering sacraments in the devil's name on the Witches' Sabbath, and dancing wildly and nude at the celebration in the forest. As in Europe, different colonies resorted to torture to extract the truth from suspected witches. Even before the Salem Witch Trials of 1692 to 1695, there had been more than 100 accusations of witchery in the colonies.

In 1692 a group of young Salem girls, for no apparent reason, began falling into wild fits and imagining that people's spirits—preparing to do evil—were separating from their bodies. Often they saw these people carrying the devil's book (in order to enlist others in their evil causes) and, just as often, they saw these people in the company of a dark man (presumably the devil in human form). These girls kept company with a female slave from the West Indies named Tituba, who was reported to have practiced some forms of magic. Spurred on by an overzealous witch-hunter, the minister Samuel Parris, the girls made accusation after accusation against Bishop and other suspected witches.

Examination

On April 19, 1692, Bishop was summoned to be examined by a preliminary court headed by John Hathorne (ancestor of the writer Nathaniel Hawthorne) . Also summoned that day were Giles Corey, the elderly husband of Martha Corey who once seemed ready to name his wife a witch but now stubbornly defended her; Abigail Hobbes, accused of falsely baptizing her own mother in the name of Satan; and Mary Warren, a servant girl whose imprisonment while waiting for this examination drove her insane.

The first part of the examination had the accusers confront the accused. The young girls had been instructed, perhaps by Parris, in what to do. When Bishop raised her arm, they did too. When she was asked whether she was a witch and she answered ''I do not know what a witch is'' and rolled her eyes, the girls rolled their eyes too. They acted as though Bishop controlled them. Although the girls'

actions did not seem to trouble Bishop, it influenced the opinions of the authorities. Bishop was sent to Salem Prison to await trial.

Trial

The Court of Oyer and Terminer met at Salem in June 1692. Acting as chief magistrate, or judge, was Deputy Governor Stoughton. Bartholomew Gidney, Samuel Sewell, John Richards, William Sergeant, Wait Winthrop, and Nathaniel Saltonstall served as additional judges.

Since much of the testimony against her had been brought out in the examination, Bishop was already convicted in the minds of many in the town. There was little real evidence against Bishop, but the colonists believed their certainty alone could determine her guilt. Cotton Mather, the most powerful minister in the area, described the trial and the colonists' attitudes: ''There was little occasion to prove the witchcraft, this being evident and notorious to all beholders'' (Starkey, p. 153).

Nevertheless, the judges listened to the parade of accusers. Bishop's earlier history was repeated: the noisy shovel board games late at night at her tavern, her bad temper, her first husband's mysterious death. Also, witnesses reported that as she was led to court, Bishop's sideward glance at the church had caused a board to detach from a wall and fly across the room.

Some women of the community searched Bishop's body for the always-evident sign that she had made a commitment to the devil. After sticking pins in her, they found an unusual spot, which they testified about in court.

Damaging testimony

Samuel Shattuck testified that Bishop was a flamboyant dresser who often came to him to have various pieces of lace dyed. Some of these pieces seemed too small for a woman to wear, he noted. (It was well known that witches often used dolls to represent their victims when casting spells; Shattuck implied that this was how Bishop used the lace pieces.)

William Stacy recalled that at age twenty-two he had been stricken with smallpox and that it was Bishop who nursed him back to health. (Bishop was said to have had power over men, which grew as she became older.) Later, however, Stacy had begun to doubt Bishop, and had talked with others about her. For this, he said, Bishop had plagued him. Once, he testified, the wheel of his wagon had stuck in a hole in the road. When he stepped out to look at it, however, the hole had disappeared. Now, although he was a decent father and husband, Stacy said, the shade of Bishop plagued him in his sleep.

Samuel Gray, Richard Corman, and Jack Louder were also pestered by the image of Bishop as they slept. Sometimes her image turned into a black pig, a monkey, the feet of a cock, or the face of a man. Gray suspected that because the men had declined her friendship she had punished their families. Bishop, Gray testified, had been the cause of the deaths of his and Shattuck's sons (she had first driven Shattuck's son insane) and of the daughter of another.

The most damaging testimony was given by John Bly. Bishop had employed him to tear down a cellar wall in her former house. Inside the wall, he claimed, he had found dolls (''poppets'') made of rags and hogs' bristles with pins stuck through them.

Bishop's own testimony worked against her too. She was found guilty of telling lies, since some of the details she gave conflicted with what others said. Also, according to the court, early questioning had supposedly shown knowledge of witchcraft, yet Bishop claimed to have no knowledge of it.

No defense

Any evidence in Bishop's favor was not allowed. While they were in jail, Bishop had asked Mary Warren, one of the other accused witches, about the claims made against Bishop. Warren told Bishop that the girls had manufactured the evidence against her. Bishop attempted to use Warren's statements in court, but the authorities would not permit the remarks of a person they considered insane to go on the record.

Bishop's son would have testified on her behalf, too, but he had been arrested after beating the truth about the false accusations out of an Indian servant and then accusing the girls who were the prime witnesses in all the trials of game-playing. He had even suggested that beatings might return the girls to their senses, too.

In the end, there were no witnesses to defend Bishop. Even John Hale, the minister who had defended her in 1687, was now convinced of her guilt. Meanwhile, the young girls continued to be bothered by the evil cast upon them, they were convinced, by Bishop.

Sentencing

Bishop was found guilty of witchery and sentenced to be hanged, but hanging was forbidden by an old Massachusetts law. Conveniently, an old colonial law that made witchcraft a life-or-death offense was ''discovered'' and, on June 8, 1692, again passed into law. On June 10, High Sheriff George Cowan reported that he had hanged Bridget Bishop on Gallow Hill from the branch of a large oak tree.

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Elizabeth Bishop

Elizabeth Bishop (1911-1979) was a poet whose vivid sense of geography won her many honors.

Elizabeth Bishop barely knew her parents. Her father died of Bright's disease eight months after she was born in Worcester, Massachusetts, February 8, 1911. Her mother, Gertrude, never got over the death of her husband William and suffered a nervous collapse, eventually going insane. She was removed to a sanatorium when her young daughter was five.

One of her earliest and most vivid memories of her mother was of a ride in a swan boat in the Boston Public Garden. Bishop was dressed in black, as had been her wont since her husband's death. ''One of the live swans paddling around us bit my mother's finger when she offered it a peanut,'' Bishop wrote. ''I remember the hole in the black glove and a drop of blood on it.'' Thus was the beginning of a lifelong habit of observing minute, yet significant, details.

Most of her early years were spent with relatives, whom Bishop later described as taking care of her because they felt sorry for her. She did not stay in one place too long, not always by choice. Her sudden removal from her carefree childhood home with her maternal grandparents in the coastal town of Great Village, Nova Scotia, was a traumatic experience. She loved Canada and was unhappy at the wealthy Bishop residence in Worcester, where her father had been born. She wrote in ''The Country Mouse,'' which was published posthumously:

> I had been brought back unconsulted and against my wishes . . . to be saved from a life of poverty and provincialism, bare feet, suet puddings, unsanitary school slates, perhaps even from the inverted *r*'s of my mother's family. With this surprising extra set of grandparents, until a few weeks ago no more than names, a new life was about to begin.

In ''The Country Mouse,'' a humorous account of the nine months spent as a reluctant guest at the home of Sarah and John Wilson Bishop, a successful contractor who had erected buildings at Harvard and Princeton, Bishop presents some of the scenes which found their way into her poems. One of the most poignant was the waiting room of a dentist office to which she had accompanied her Aunt Jenny (Consuelo in the poem). Although she was not yet seven, she was able to read and was browsing through the pages of a 1918 *National Geographic* while her aunt was being ministered to.

> ''Suddenly, from inside, came an *oh* of pain—Aunt Consuelo's voice—''

This did not surprise her, because she thought of her aunt as ''a foolish, timid woman.'' What caught her off guard was the realization that she was *her* ''foolish aunt . . . falling, falling . . . into cold, blue-black space.''

> '' . . . I felt: you are an *I,* you are an *Elizabeth,* you are one of *them* .''

It was the first time she had ever referred to herself in her poetry.

Bishop was more the observer with a vivid sense of place. She visited the Nova Scotia of her childhood, spent two years in Europe shortly after she graduated from Vassar, and travelled to North Africa, Mexico, Key West, and Brazil. She had stopped off in Rio de Janeiro en route to sailing the Strait of Magellan, but suffered a violent reaction after eating a cashew fruit. When she recovered she stayed on in Brazil for 15 years.

Bishop wrote sparingly, publishing only five slim volumes of poetry in 35 years, but what she wrote received high acclaim. In 1945 her work was selected from among over 800 entries in the Houghton Mifflin Poetry Competition, and the 30 poems submitted were published the following year as *North & South*. This collection, together with her second volume, *A Cold Spring,* earned her the Pulitizer Prize for 1956. She received the National Book Award for *The Complete Poems* in 1970, was the first American to receive the *Books Abroad/Neustadt International Prize for Literature* —she was chosen by an international jury of writers—and the National Book Critics Circle Award for *Geography III,* her last book of poems, in 1977.

As one can tell from her titles, her lifelong passion for travelling influenced her poetry. ''I think geography comes first in my work,'' she told an interviewer, ''and then animals. But I like people, too. I've written a few poems about people.''

Appropriately, one of her earliest poems, ''The Map,'' describes ''Labrador's yellow, where the moony Eskimo has oiled it'' and points out that because of cramped space the names of seashore towns run out to the sea and cities cross neighboring mountains. Yet maps are not merely guides to geographical places, nor are they aesthetic objects only. As

with most of her poems, ''The Map'' one sees is not just the colors of the rainbow confined to irregular shapes. One sees Bishop's poem as a guide to the way she views and senses the patterns of life.

''Man-Moth,'' inspired by a typographical error in the *New York Times*—the intended word was *mammoth*—describes the nocturnal New Yorker whose home is ''the pale subways of cement'' where

> Each night he must be carried through artificial tunnels and dream recurrent dreams. Just as the ties recur beneath his train, these underlie his rushing brain. . . . He has to keep his hands in his pockets, as others must wear mufflers.

The fantasy of the man-moth travelling through New York's underground and, when occasionally emerging to the street, seeing the moon ''as a small hole at the top of the sky'' has a Kafkaesque quality. When asked to contribute her favorite poem to an anthology called *Poet's Choice,* Bishop submitted ''Man-Moth,'' commenting on the misprint that gave her the idea: ''An oracle spoke from the page of the *New York Times,* kindly explaining New York City to me, at least for the moment.''

Other of her poems that have been highly praised included ''The Burglar of Babylon,'' a ballad set in Rio; ''A Miracle for Breakfast,'' about hunger; ''Jeronimo's House,'' one of her Key West poems; ''The Moose,'' about a bus trip; and ''The Fish,'' her most popular poem.

So frequently has this poem been anthologized that shortly before her death Bishop declared that she would rather have any of her poems but ''The Fish'' included in a collection, and, if publishers insisted, she asked that they print three of her other poems with it. In the poem the fish, wearing five old pieces of broken lines ''like medals,'' gets a reprieve and is returned to the sea.

One of the reasons for the popularity of this poem was the strong praise it received from Randall Jarrell. Bishop, who was uncommitted to any school of poetry, was also admired by poets as disparate as John Ashbery, Octavio Paz, Robert Lowell, and Marianne Moore. She also knew Ezra Pound, W.H. Auden, Pablo Neruda, and Carlos Drummond, one of Brazil's most popular poets, whose work she translated from the Portuguese.

But it was Marianne Moore who had the greatest influence of all of these. While still at Vassar, Bishop met Moore through the college librarian, Fanny Borden, niece of the accused ax-murderer Lizzie Borden. After an initial interview in the New York Public Library, the two poets began a long friendship, launched when Bishop helped Moore pilfer a few hairs from a baby elephant at a circus to replace strands of the rare hair on her bracelet. Bishop kept the adult elephants and the guard busy while Moore snipped away.

Moore helped to convince Bishop to abandon her plans to study medicine and to work at her poetry instead. Critics have said that the two poets shared the same gift of acute observation and understated wit. And each of them was fond of animals. Besides Moore, Bishop credited George Herbert and Wallace Stevens as being important influences on her.

Bishop died suddenly of a ruptured cerebral aneurism in her Boston apartment on October 6, 1979. She was 68 years old.

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Maurice Bishop

Maurice Bishop (1944-1983) was a leader of the New Jewel Movement which proclaimed the independence of Grenada in 1974. After a 1979 coup he served as prime minister of Grenada until his death in a subsequent coup in 1983.

Maurice Rupert Bishop was born May 29, 1944, on the island of Aruba, Netherland Antilles, of immigrant parents, Rupert and Alimenta Bishop. His parents had joined the intraregional migrant stream then taking advantage of the petroleum-based economic prosperity in the southern Caribbean islands. Returning to Grenada, where his father entered commerce, at the age of six, Bishop attended St. George's Roman Catholic Primary School. He then won a scholarship to Presentation College, the Catholic high school in Grenada. His high school career was distinguished. He won the Principal's Gold Medal for outstanding academic and general all-round ability; he founded the Historical Society and served as its first president; and he edited the school newspaper. On leaving high school Bishop worked for a short time in the civil service before going to London. There he attended Gray's Inn and earned his law degree from the University of London. He was called to the bar in 1969.

For two years Bishop practiced law in London, cofounding a legal aid clinic and demonstrating an active interest in campaigns against racial discrimination, especially against West Indians in England. But Bishop's political involvement began in earnest in 1970 when he returned to Grenada via Trinidad and Tobago. For by 1970 the Black Power Movement, originally begun in the United States, had already gained considerable appeal throughout the Caribbean. Trinidad found itself in the throes of an abortive revolution whose repercussions spread to the neighboring island of Grenada. At that time Grenada was in the firm grasp of Eric Mathew Gairy, a bizarre, corrupt, and paternalistic politician who had gained prominence through his role as a labor organizer. Gairy was also discussing the possibility of political independence for Grenada, despite the reservations of a large sector of the population.

Bishop established a law practice in St. George's, Grenada, and organized a demonstration supporting the Trinidad insurgents. Gairy retaliated harshly against the demonstrators, unleashing a security force composed of police, army personnel, and members of a para-military group called the Mongoose Gang. The security force showed scant regard for human rights or civil liberties. In November 1970 Bishop joined the protest by nurses against the poor conditions at the St. George's hospital and successfully defended them in court after their arrest. Bishop organized the Movement for Assemblies of the People (MAP) along with Kenrick Radix in 1972 to articulate the grievances of the masses against the Gairy government. As a result he was arrested and beaten several times. In March 1973 MAP merged with the rural-based group founded by economist and teacher Unison Whiteman, the Joint Endeavor for Welfare, Education and Liberation (JEWEL), to form the New Jewel Movement. This well-coordinated opposition to the Gairy government declared independence for Grenada on February 7, 1974.

Meanwhile, on Sunday, November 18, 1973, Bishop and five leading members of the New Jewel Movement were in Grenville, the second largest town on the northeastern coast, when Gairy's Mongoose Gang attacked and brutally beat them. Bloody and barely conscious, they were incarcerated without formal charges and denied bail or medical attention. Eventually released, Bishop had to seek medical assistance on the neighboring island of Barbados. ''Bloody Sunday,'' as the event came to be called, coalesced the opposition to Gairy. In January 1974 the New Jewel Movement and other groups called a general strike which lasted for three months and overshadowed the celebrations for independence on February 7. In one confrontation with the police on January 21, Bishop's father was shot and killed.

Bishop successfully contested the St. George's seat in 1976 and assumed the position of leader of the opposition in an ineffectual parliament. His New Jewel Movement controlled three of the six opposition seats won in a People's Alliance with the Grenada National Party and the United People's Party. Bishop used the parliamentary platform to publicize the program of the New Jewel Movement and relentlessly expose and condemn the actions of Gairy. At the same time, under Vincent Noel, an executive member of the New Jewel Movement, the Bank and General Workers Union was formed, enhancing the working class support of the political party. Apparently disturbed by the growing popular strength of the opposition, Gairy increased his repressive measures, especially those directed at the leaders of the New Jewel Movement.

On March 13, 1979, while Gairy was attending the United Nations session in New York, Bishop and his followers seized control of the government of Grenada. Proclaiming a People's Revolutionary Government, Bishop suspended the constitution. Promising new, democratic elections, Bishop became prime minister and minister of defense, and interior, information, health, and Carriacou affairs. Bernard Coard, a Brandeis University graduate in economics, became deputy prime minister, as well as minister of trade, industry, finance, and planning.

Bishop attempted to transform Grenadian society along the lines of the Cuban model. Voluntary mass organizations of women, farmers, youth, workers, and militia were established and declared to be a ''real democracy,'' presumably making the holding of elections redundant. As a self-declared Marxist he demonstrated only a superficial understanding of the principles of Karl Marx. Nevertheless, he established close diplomatic relations with Cuba and the Soviet Union, and most of the island's development projects—including the new airport at Point Salines—were sponsored by the socialist bloc. With this support Grenada weathered the economic crises of the early 1980s better than most of its neighbors.

Bishop's government, despite its achievements, failed to hold elections and stifled a free press and the opposition. Despite the hostility of the United States, Bishop made repeated attempts to establish diplomatic ties with Washington. An active prime minister, he led delegations to meetings of the Caribbean Community, the commonwealth heads of governments, the United Nations General Assembly, the Summit of Non-Aligned Nations, and the Organization of American States. He established close personal friendships with Fidel Castro of Cuba and Daniel Ortega of Nicaragua.

By late 1982 a deep rift had developed within the central committee of the People's Revolutionary Government, mainly over the issue of Coard's desire to have coequal status with Bishop. Matters reached a head on October 12, 1983, when a meeting of the central committee accused Bishop of spreading false rumors of an assassination plot. The following day Bishop was placed under house arrest. On Wednesday, October 19, 1983, a crowd of supporters released him and marched to the military compound at Fort Rupert. There troops under the command of General Hudson Austin captured and executed Bishop, three cabinet members, two labor leaders, and nearly a hundred civilians. Within six days the United States invaded Grenada, arrested the leaders of the coup, established an interim government, and terminated the Grenadian experiment. Bishop's body has never been publicly identified.

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Otto Eduard Leopold von Bismarck

The German statesman Otto Eduard Leopold von Bismarck (1815-1898) was largely responsible for the creation of the German Empire in 1871. A leading diplomat of the late 19th century, he was known as the Iron Chancellor.

Otto von Bismarck, born at Schönhausen on April 1, 1815, to Ferdinand von Bismarck-Schönhausen and Wilhelmine Mencken, displayed a willful temperament from childhood. He studied at the University of Göttingen and by 1836 had qualified as a lawyer. But during the following decade he failed to make a career of this or anything else. Tall, slender, and bearded, the young squire was characterized by extravagance, laziness, excessive drinking, needlessly belligerent atheism, and rudeness. In 1847, however, Bismarck made a number of significant changes in his life. He became religious, entered politics as a substitute member of the upper house of the Prussian parliament, and married Johanna von Puttkamer.

In 1851 Frederick William IV appointed Bismarck as Prussian representative to the Frankfurt Diet of the German Confederation. An ingenious but cautious obstructionist of Austria's presidency, Bismarck described Frankfurt diplomacy as ''mutually distasteful espionage.'' He performed well enough, however, to gain advancement to ambassadorial positions at Vienna in 1854, St. Petersburg in 1859, and Paris in 1862. He was astute in his judgment of international affairs and often acid in his comments on foreign leaders; he spoke of Napoleon III as ''a sphinx without a riddle,'' of the Austrian Count Rechberg as ''the little bottle of poison,'' and of the Russian Prince Gorchakov as ''the fox in wooden shoes.''

Minister-President of Prussia

In 1862 Frederick William's successor, William I, faced a crisis. He sought a larger standing army as a foundation for Prussian foreign policy; but he could not get parliamentary support for this plan, and he needed a strong minister-president who was willing to persist against opposition majorities. War Minister Roon persuaded the King to entrust the government to Bismarck. William attempted to condition the Sept. 22, 1862, appointment by a written agreement limiting the chief minister's part in foreign affairs, but Bismarck easily talked this restriction to shreds.

Bismarck's attempt to conciliate the budget committee foundered on his September 29 remark, ''The great questions of the day will not be decided by speeches and resolutions of majorities—that was the mistake of 1848 and 1849—but by iron and blood.'' Bismarck complained that the words were misunderstood, but ''blood and iron'' became an unshakable popular label for his policies.

Bismarck soon turned to foreign affairs. He was determined to achieve Prussian annexation of the duchies of Schleswig and Holstein at the expense of Denmark. The history of Schleswig-Holstein during the preceding 2 decades had been stormy, and there were a number of conflicting claims of sovereignty over the territories. Bismarck let the Hohenzollerns, the Prussian ruling family, encourage the Duke of Augustenburg in his claim for Holstein, and the duke established a court at Kiel in Holstein in December 1863. Bismarck then, however, persuaded Austria's Count Rechberg to join in military intervention against the Hohenzollern protégé. This ability to take opposite sides at the same time in a political quarrel for motives ulterior to the issue itself was a Bismarckian quality not always appreciated by his contemporaries. Austro-Prussian forces occupied Holstein and invaded Schleswig in February 1864. The Danes resisted, largely because of a mistaken hope of English help, which Bismarck reportedly assessed with the comment, ''If Lord Palmerston sends the British army to Germany, I shall have the police arrest them.''

Denmark's 1864 defeat by Austro-Prussian forces led to the 1865 Austro-Prussian Gastein Convention, which exposed Rechberg's folly in committing Austrian troops to an adventure from which only Prussia could profit. Prussia occupied Schleswig, and Austria occupied Holstein, with Prussia to construct, own, and operate a naval base at Kiel and a Kiel-Brunsbüttel canal, both in Holstein. King William made Bismarck a count.

Austro-Prussian War

Bismarck gave Austria a number of opportunities to retreat from its Holstein predicament; when Austria turned to the German Confederation and France for anti-Prussian support, however, Bismarck allied Prussia to Italy. In 1866 Austria mobilized Confederation forces against Prussia, whose Frankfurt representative declared this to be an act of war dissolving the Confederation. The resulting Seven Weeks War led to the defeat of Austria at Königgrätz (July 3) by the Prussian general Moltke. Bismarck persuaded king William to accept the lenient Truce of Nikolsburg (July 26) and Treaty of Prague (August 23).

Prussia's victory enabled Bismarck to achieve Prussian annexation of Schleswig-Holstein, Hanover, Hesse-Cassel, and Frankfurt. The newly formed North German Confederation, headed by Prussia and excluding Austria, provided a popularly elected assembly; the Prussian king, however, held veto power on all political issues. The victory over Austria increased Bismarck's power, and he was able to obtain parliamentary approval of an indemnity budget for 4 years of unconstitutional government. Bismarck was also voted a large grant, with which he bought an estate in Farther Pomerania.

Franco-Prussian War

As payment for its neutrality during the Austro-Prussian War, France claimed Belgium. Bismarck held that the 1839 European treaty prevented this annexation, and instead he agreed to neutralize Luxembourg as a concession to the government of Napoleon III. The French were, however, antagonized by Bismarck's actions. In 1870 he heightened French hostility by supporting the claim of Leopold von Hohenzollern-Sigmaringen to the Spanish throne. The French government demanded Leopold's withdrawal, and Vincent Benedetti, the French ambassador to Prussia, requested formal assurance that no Hohenzollern would ever occupy the Spanish throne. William, who was staying at Bad Ems, declined the request and telegraphed Bismarck an account of the interview. Bismarck edited this ''Ems Dispatch'' and published an abrupt version that suggested that discussions were over and the guns loaded. His action precipitated the French declaration of war against Prussia on July 19, 1870.

Bismarck's treaties with the South German states brought them into the war against France, and his work at field headquarters transformed these wartime partnerships into a lasting federation. Within 6 weeks the German army had moved through Alsace-Lorraine and forced the surrender of Napoleon III and his army at Sedan (Sept. 2, 1870). But Paris defiantly proclaimed a republic and refused to capitulate. The annexation of occupied Alsace—Lorraine became Bismarck's territorial justification for continuing the war, and the siege of Paris ended in French surrender (Jan. 28, 1871). Alsace-Lorraine became a German imperial territory by the Treaty of Frankfurt (May 10, 1871). The Prussian victory led to the formation of the Reich, a unified German empire under Prussian leadership. William was proclaimed kaiser, or emperor, and Bismarck became chancellor of the empire. Bismarck was also elevated to the rank of prince and given a Friedrichsruh estate.

Chancellor of the Reich (1871-1890)

Bismarck modernized German administration, law, and education in harmony with the economic and technological revolution which was transforming Germany into an industrial society. However, he developed no political system, party, or set of issues to support and succeed him. His *Kulturkampf,* or vehement opposition to the Catholic Church, was unsuccessful, and his anti-Socialist policies contributed to the wreckage of the Bismarckian parties in the 1890 election.

Among Bismarck's major diplomatic achievements of this period were the establishment of the Dreikaiserbund, or Three Emperors' League (Germany, Russia, Austria), of 1872-1878 and 1881-1887 and the negotiation of the 1879 Austro-German Duplice, the 1882 Austro-German-Italian Triplice, and the secret 1887 Russo-German Reinsurance Treaty. He served as chairman of the 1878 Congress of Berlin, and he also guided the German acquisition of overseas colonies.

The alliances that Bismarck established were not so much instruments of diplomacy as the visible evidence of his comprehensive effort to postpone a hostile coalition of the powers surrounding Germany. Restraining Russia, the strongest of these powers, required the greatest diplomatic effort. Bismarck's diplomacy is sometimes described as aimed at isolating France, but this is a misleadingly simplistic description of the complicated and deceptive methods he employed to lend substance to his statement, ''We Germans fear God, but nothing else in the world.''

Fall from Power

William I died March 9, 1888, but Bismarck remained as chancellor for Frederick III (who died June 15, 1888) and for 21 months of the reign of William II, last of the Hohenzollern monarchs. Court, press, and political parties discovered in the 29-year-old William an obvious successor to the power of the 73-year-old chancellor. William was intelligent and glib, with a singular capacity as a phrase maker, and his instability was as yet not widely recognized.

On March 15, 1890, William asked either for the right to consult ministers or for Bismarck's resignation; Bismarck's March 18 letter gave the Kaiser a choice between following Bismarck's Russian policy or accepting his resignation. Suppressing this letter, the Kaiser published an acceptance of Bismarck's retirement because of ill health and created him Duke of Lauenburg. Bismarck referred to this title as one he might use for traveling incognito.

Bismarck did not retire gracefully. Domestically he was happy at Friedrichsruh with Johanna, whom he outlived; and their children, Herbert, Bill, and Marie, frequently visited them there. Bismarck, however, used the press to harass his political successors, and he briefly stumped the country calling for more power to the parliament, of which he was an absent member from 1891 to 1893. Despite charades of reconciliation, he remained, to his death on July 30, 1898, thoroughly opposed to William II.

Historical estimates of Otto von Bismarck remain contradictory. The later political failure of the state he created has led some to argue that by his own standards Bismarck was himself a failure. He is, however, widely regarded as an extraordinarily astute statesman who understood that to wield power successfully a leader must assess not only its strength but also the circumstances of its application. In his analysis and management of these circumstances, Bismarck showed himself the master of realpolitik.

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Nur al-Din Abu Ishaq al Bitruji

The Moslem astronomer Nur al-Din Abu Ishaq al-Bitruji (ca. 1150-1200), also known as Alpetragius, expounded an astronomical system which revived the Eudoxan explanation and denied the Ptolemaic explanation of the anomalous motions of the planets.

Of the life of al-Bitruji virtually nothing is known, though at one point in his work he ascribes the genesis of his theory to the instruction of Ibn Tufayl. The problem faced by al-Bitruji was that faced by all Aristotelians who read Ptolemy's *Almagest*. Aristotle clearly stated that the planets must move with circular motions and implied that the center of these motions must be identical with the center of the earth; he further desired a mechanism to transfer the motion of the prime mover to the planetary spheres. Ptolemy, on the other hand, while preserving the principle of circular motions (on eccentrics and epicycles), placed the centers of these motions elsewhere than at the center of the earth; for Saturn, Jupiter, Mars, Venus, and Mercury he placed the centers of their uniform motions not at the centers of their respective eccentric deferents but at points called equants.

Eudoxus of Cnidus had already shown that it is theoretically possible to explain the two most obvious anomalies in planetary motion—retrogression and latitude—by means of homocentric spheres. Aristotle, by adding more spheres, converted this system to a mechanical model of the universe (though technical details make it impossible for such a model to yield correct predictions of the retrogressions and latitudes of Mars and Venus). Al-Bitruji followed the suggestion of Ibn Tufayl, as did the latter's other pupil Averroës, and attempted to adjust the Aristotelian solution in such a way that it would correspond to observed reality. The attempt failed owing to the inherent inadequacy of the homocentric system to describe the phenomena.

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Volume 2 of George Sarton, *Introduction to the History of Science* (3 vols., 1927-1947), contains a brief biography of al-Bitruji. See also Philip K. Hitti, *History of the Arabs from the Earliest Times to the Present* (1937; 10th ed. 1970), and Gérard de Vaucouleurs, *Discovery of the Universe: An Outline of the History of Astronomy from the Origins to 1956* (trans. 1957). □

Georges Bizet

With his opera *Carmen,* French composer Georges Bizet (1838-1875) revitalized the French lyric stage by challenging both the oversized species of grand opera and the tired repertory of the opéra comique.

Georges Bizet was born in Paris. He showed precocious ability in music and at the age of 10 was admitted to the conservatory. There he worked under Jacques Halévy and Charles Gounod in composition and studied piano, organ, and theory. His progress was so outstanding that he won several prizes, culminating in 1857 with the Prix de Rome for composition, which enabled him to live in Italy for 3 years.

Bizet had already composed a number of piano pieces, choruses, and orchestral works. By far the best is the Symphony in C Major, written in a month's time in 1855 but not

performed until 1935. Bizet regarded it as too imitative in style, and it does have touches of Gounod, Mozart, Rossini, and even Offenbach. Yet this symphony has such melodic charm, vivacity, and control of musical structure and orchestration that it ranks as a masterpiece of teen-age creation.

Bizet's operatic career began less spectacularly with the composition at the age of 18 of a one-act comic opera entitled *Le Docteur Miracle*. After arriving in Rome he wrote a second comedy, *Don Procupio* (1858-1859). Both pieces are rather Italianate in style, mildly attractive, but of no great consequence except as giving an early indication of theatrical talent.

After Bizet returned to Paris, he earned a living by giving private lessons and doing hackwork for publishers. It is possible that he might have had a career as a pianist, for he was by all accounts a remarkably fine player, applauded by Franz Liszt himself. Bizet had no desire, however, to perform publicly, choosing rather to devote himself to composition. The world of music was ultimately the better for that, although his efforts in the 1860s did not produce a single major success. A second symphony, known as the *Roma,* occupied him off and on from 1860 until its final revision in 1871, but it was a failure.

During this period Bizet also wrote several songs, some piano solos, and three operas bearing the earmarks of the gaudy tradition of French grand opera established 30 years before by Giacomo Meyerbeer. *Ivan le terrible* (1865), which was not performed until 1946, and *La Jolie fille de Perth* (1866) suffered most from this inheritance of inflated rhetoric and are now simply historical curiosities. *Les Pêcheurs de perles* (1863) has fared better. A failure in its own day, it gradually won a place in the French repertory. Its drama is old-fashioned and sentimental, and the musical score sags badly toward the end; but it contains enough good moments to keep it alive as a second-class, if not a first-class, opera.

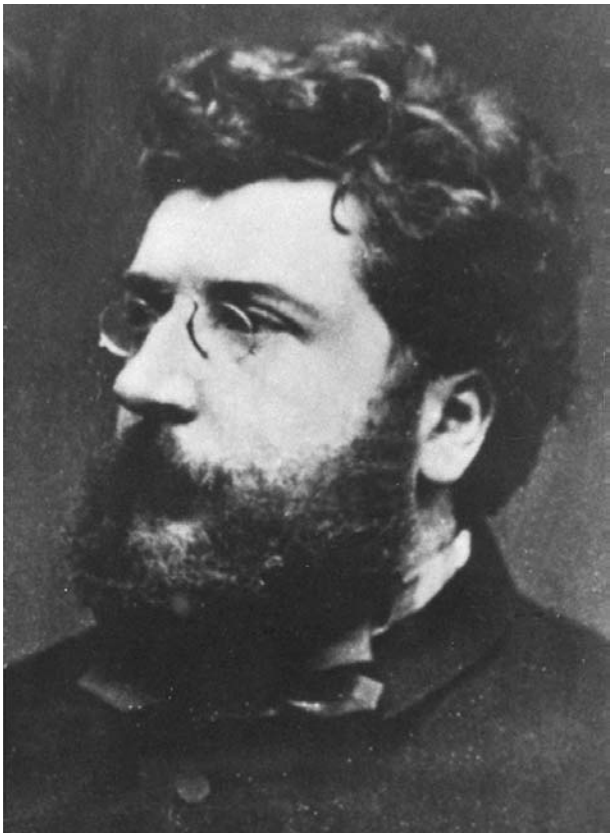

Bizet reached his stride in the 1870s. The opera *Djamileh,* a short love story with much exotic atmosphere and some excellent music, and 12 pieces for piano duet called *Jeux d'enfants* were composed in 1871. The following year he wrote incidental music for Alphonse Daudet's play *L'Arlésienne,* consisting of 27 numbers rich in melodic quality, with imaginative use of a 16-piece orchestra. The symphonic overture *Patrie* (1873) was less successful. Then came *Carmen* (1875), an opera as close to perfect as any ever written. Here Bizet was not innovative in his musical resources or form, but he created a faultless drama of real people and their passions (based on a story by Prosper Mérimée) expressed through music that is uniformly direct, relevant, colorful, and stamped with a personal accent.

Bizet brooded a good deal over the roles of intuition and reason in artistic creation and how they affected his own work. This may indicate some lack of self-confidence, and it perhaps accounts for the fact that he began and then put aside an extraordinary number of compositions. He left relatively few completed works and even fewer important ones. He was no advanced thinker in music, but at his best he commanded an unusual wealth of original melody linked to a fine sense for orchestral sonorities and impeccable craftsmanship.

Further Reading

The most complete biographical account of Bizet is Mina Stein Curtiss, *Bizet and His World* (1958). See also Martin Cooper, *Georges Bizet* (1938). Winton Dean, *Bizet* (1948), is useful for musical analysis and appraisal. Gerald E. Abraham, *A Hundred Years of Music* (1938; 3d ed. 1964), is recommended for a view of the century in which Bizet lived.

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Johannes Bjelke-Petersen

The Australian politician Johannes (Joh) Bjelke-Petersen (born 1911) was an extreme reactionary who dominated Queensland politics for years, serving as premier of Queensland from 1968 to 1988.

Johannes Bjelke-Petersen was born in Dannevirke, New Zealand, on January 13, 1911. His father, who was Danish, immigrated to Queensland, Australia, with his family in 1913. Johannes (or Joh, as he was widely known) left school at the age of 13. He remained a major peanut farmer at his home in Kingaroy and a leading businessman in the region throughout his political career. As a farmer he pioneered aerial spraying and seeding.

Bjelke-Petersen entered Parliament in 1947 as a Country Party (later renamed the National Party) member for the constituency of Nanango. He first entered the cabinet as minister for works and housing in 1963 and became premier in 1968.

A controversial figure, Bjelke-Petersen dominated Queensland politics for 20 years. In general, his hostility to civil rights, the environment, and issues of social welfare and his favoritism towards big business earned Queensland the sobriquet of Australia's ''Deep North.'' Very much in the tradition of agrarian populist politicians, he was a colorful figure, of whom it was said that ''were he able to finish a sentence he could become dictator of Australia.'' His inability to articulate took on legendary proportions. His favorite sentence was, with a slight stutter, ''Now, just you don't worry about that.''

Bjelke-Petersen was an outspoken reactionary in his politics. He strongly opposed union demands, land rights for Aborigines, and legislation that favored conservation over business. Like many populists before him, he was impatient with parliamentary procedures: he abused parliamentary arrangements, denied the Opposition its legitimate access to facilities, suppressed debate, denied information to the Opposition as well as to the media, and frequently forced through Parliament ill-conceived, hastily drafted legislation that reflected both a lack of consultation and Bjelke-Petersen's confrontational style. Queensland's lack of an upper house; the weakness of the Labor Party Opposition; Bjelke-Petersen's total domination of his coalition partner, the Liberal Party; and his domination of the cabinet room exacerbated his authoritarian tendencies.

Among many incidents that brought him to attention at a national level, in 1971 he declared a state of emergency in Queensland as a reaction to demonstrations against the touring South African Springboks (Rugby Union team).

Between 1972 and 1975 Bjelke-Petersen clashed with the federal Labor government under Gough Whitlam. Bjelke-Petersen established himself as a major political figure and a strong voice for states' rights, dedicating himself to a single cause: the obstruction and destruction of the first federal Labor government since 1949. In 1975 he played a key part in undermining that Labor government. In defiance of established tradition, Bjelke-Petersen selected his own candidate to fill a casual Senate vacancy in the federal parliament, so thwarting Labor's attempt to gain a majority in that House. That maneuver was critical to the events leading to the dismissal of Gough Whitlam as prime minister in November 1975.

Bjelke-Petersen continued his tough right-wing policies. For example, in September 1977 he banned political demonstrations—a ban which led to clashes with uranium protesters, unionists, students, liberals, communists, and well-known parliamentarians.

In 1952 he had married Florence (Flo) Gilmour, who was seen as an integral part of Joh's political as well as private life. As an extension of his political performance, Flo was unwavering in her partisanship and loyalty. She was elected to the federal Senate in 1980 as a National Party member for Queensland. There she commanded respect in her own right while simultaneously being seen as Joh's federal representative. Her homely appeal complemented her husband's hard dealing and lifted the fortunes of the National Party in Queensland between 1981 and 1986. The Bjelke-Petersens' combined success proved potent and was dubbed the ''Joh and Flo Show.''

In 1980, despite criticism by lawyers, civil liberties groups, and backbench members of Parliament, amendments were passed to the Police Act empowering the police to open their files to state and federal departments, government agencies, and certain private concerns. In 1982 Bjelke-Petersen passed the Commonwealth Games Act, which ensured that no protesters could come near the area in which the games were being played or approach any official or dignitary. The central concern of the legislation was to prevent disruption by Aboriginal groups or their white supporters who might wish to draw international attention to the plight of Queensland Aborigines.

In 1983 Bjelke-Petersen led his National Party to an electoral victory that enabled him to form a one-party state government, rather than governing in coalition with the Liberal Party. Owing to heavily malapportioned electoral districts which permitted county areas with one-quarter of the population of city constituencies, this National Party victory was gained on less than 40 percent of the vote, while Labor gained 44 percent. This biased system operated in total defiance of the principle of one person one vote, and was called the ''Bjelke-mander.''

On his own recommendation, Bjelke-Petersen was knighted by the Queen in 1984.

In 1986 he was returned to office, again demonstrating his remarkable personal popularity against which the Labor Party was powerless. In late 1986 Bjelke-Petersen sensed a loss of direction at the federal level among conservative forces and led a campaign, ''Joh for PM,'' to have himself elected to the federal Parliament. Public speculation about the source of his funding caused Bjelke-Petersen's campaign to falter and die. However, his campaign undermined the already squabbling conservative parties, ensuring their failure at the following federal election.

His interest in federal politics and scandals attached to campaign funding and to his administration of Queensland led to crisis within the Queensland National Party. Direct confrontation with his own leadership, both within and outside Parliament, led to his resignation under a cloud of suspicion on December 1, 1988. In the following local election in Queensland the Labor Party won, ending an extraordinary period in Australian politics.

The story had not ended for Bjelke-Petersen. On September 23, 1991, he went on trial for corruption and per-

jury. However, a hung jury ended the trial, and Bjelke-Petersen went free. It was later discovered that the jury foreman was a member of Bjelke-Petersen's National Party and had assisted in raising funds for his legal expenses. Following this incident, the Queensland government resolved to amend the Jury Act and set up a permanent criminal justice commission in order to prevent this kind of occurrence in the future.

Bjelke-Petersen's memoirs, *Don't You Worry About That: The Joh Bjelke-Petersen Memoirs,* were published in 1991.

Further Reading

Most of the following references are fairly critical of Bjelke-Petersen. Hugh Lunn, *Johannes Bjelke-Petersen* 2nd edition (1984); Alan Metcalfe, *In Their Own Right: The Rise to Power of Joh's Nationals* (1984); Evan Whitton, *The Hillbilly Dictator, Australia's Police State* (1989); Ross Fitzgerald and Harold Thorton, *Labor in Queensland from the 1880s to 1988* (1989); and Ross Fitzgerald, *A History of Queensland, From 1915 to the 1980s* (1984). See also *Contemporary Review* (July 1991); *Guardian* (August 29, 1989; September 23, 1991; October 27, 1991); and *Anarchist Age Weekly Review* (November 4, 1996). □

Bjørnstjerne Bjørnson

The Norwegian author Bjørnstjerne Bjørnson (1832-1910) is best known for his plays, which treat both historical subjects and contemporary issues. He was influential in the revival of Norwegian as a literary language.

The son of a rural pastor, Bjørnstjerne Bjørnson was born on Dec. 8, 1832. In 1850 he went to Christiania (Oslo) to cram for the university entrance examinations but soon gave up his studies to live by his pen. On a trip to Sweden in 1856, Bjørnson was filled with ''historical envy'' when he saw the monuments to Sweden's past greatness. He determined to create a Norwegian ''ancestors' gallery,'' historical dramas about Norway's saga heroes. At the same time he wanted to show that the Norwegians of the sagas were the spiritual ancestors of the present generation, so he conceived the idea of alternating saga dramas with stories about modern rural Norwegians who struggle with the same inner problems as their heroic forefathers.

With the stories—the best of which are *Synnøve Solbakken* (1857) and *Arne* (1859)—Bjørnson created a new style important for the development of literary Norwegian, a fusion of the saga style and the oral style of the Norwegian folk tales. In their day these stories, which made Bjørnson famous, were considered at times too realistic by a public accustomed to idealizations of the farmer, but today they are children's literature.

The saga dramas feature heroes who are caught between the old pagan ways and the new ideals of Christianity and who must die because they cannot reconcile these forces within themselves. The best of these is the trilogy *Sigurd the Bastard* (1862). With Henrik Ibsen's *The Pretenders* (1863), it represents the triumph of Norwegian historical tragedy.

During these years Bjørnson also wrote some of Norway's finest poetry, including its national anthem, and directed the first Norwegian theater in Bergen. In 1858 he married an actress, Karoline Reimers. One of their sons became a leading actor and producer, and a daughter married Ibsen's son.

By 1872 new intellectual impulses had begun to penetrate into Norway. Like Ibsen's, Bjørnson's authorship spans both periods, the ''national romantic'' period and the period of social realism that supplanted it. It was Bjørnson who wrote the first ''problem'' plays, showing Ibsen (who would do it much better) the way. *The Bankrupt* (1875) made Bjørnson famous abroad for its realistic treatment of the business world, a subject previously considered unsuitable for serious drama.

From this time on, Bjørnson's authorship follows, more closely than intended, the demand of the Dane George Brandes that literature ''take up problems for discussion.'' His novels, stories, plays, and poems teem with the latest thought from abroad (that of Charles Darwin, J.S. Mill, Herbert Spencer, and the Bible critics) and deal as well with the stormier issues within Norway. The novels *Magnhild* (1877), *The Heritage of the Kurts* (1884), and *In God's Way* (1889) deal, respectively, with a woman's right to divorce, school reform, and religious intolerance. The play *Leonarda*

(1879) is about divorce, while *A Gauntlet* (1883) attacks the new bohemian writers' demands for complete sexual freedom. *Beyond Our Power* (1883) and *Paul Lange and Tora Parsberg* (1898) show what Bjørnson was capable of when he dealt with powerful and personal subjects, and both are masterpieces.

A born leader, Bjørnson involved himself in the major controversies of an unusually stormy age, sometimes with all Norway behind him, sometimes alone. He began as a passionate defender of Norway's cultural and political independence, moved later toward pan-Scandinavianism, and ended fighting for world peace and the rights of all oppressed peoples.

Bjørnson was awarded the Nobel Prize for literature in 1903. He died in Paris on April 26, 1910. Although during his lifetime Bjørnson was considered Ibsen's equal, his reputation as an author has diminished considerably, but his influence in many areas of Norwegian cultural life is still strong.

Further Reading

Almost all of Bjørnson's work has been translated into English. Works about Bjørnson include Georg Brandes's excellent book, *Henrik Ibsen, Bjørnstjerne Bjørnson: Critical Studies* (1899), and Harold Larson, *Bjørnstjerne Bjørnson: A Study in Norwegian Nationalism* (1944). Useful surveys of Bjørnson and his times are in Harald Beyer, *A History of Norwegian Literature* (trans. 1956), and Brian W. Downs, *Modern Norwegian Literature: 1860-1918* (1966). □

Conrad Moffat Black

Canadian-born Conrad Moffat Black (born 1944) gained fame as an international press baron whose newspapers' daily circulation of 4.5 million was a total surpassed only by Rupert Murdoch and the US Gannett chain.

Born in 1944 to George Montegu Black, Jr. and Jean Elizabeth (Riley) Black, Conrad was named after his mother's father. His paternal grandfather, George Montegu Black, Sr., owned Western Breweries of Winnipeg. His father, George Montegu Black, Jr., ran Canadian Breweries (which had absorbed his father's firm) as a cornerstone of the famous Argus empire under E.P. Taylor. Black became the chairman and chief executive officer of Argus, as well as director of such famous companies as the Canadian Imperial Bank of Commerce, Confederation Life Insurance, and Eaton's of Canada—placing him at the center of Canadian business. Black was notorious for his outspokenly conservative views, while respected for his intellectual talents. He was born into the right circles and attended the top private boys' schools, Upper Canada College and Trinity College School—managing to get himself expelled from both. Before the age of 10 he was already knowledgeable about the life and times of Napoleon Bonaparte, an interest which provided a motif for his career. Some said there was a physical resemblance, others only a behavioral one.

Black's interest in acquiring newspapers began during his college years. Noted for his outspoken views and his love of Napoleon Bonaparte, he enrolled in 1962 at Ottawa's Carleton University. He went on to earn a law degree from Quebec's Laval University in 1970 and a master's degree in history from McGill University in 1973. His controversial master's thesis on Maurice Duplessis, the tyrannical provincial premier of Quebec, was eventually published as *Duplessis* (1977). Yet in other ways he remained a child of privilege, receiving a life membership in the prestigious Toronto club for his 21st birthday.

Unlike many of his more quietly powerful corporate friends, Conrad Black became an outspoken right-wing intellectual, a friend of Canadian prime minister Brian Mulroney, and admired by British prime minister Margaret Thatcher. He was a member of such important ideological organizations as the Canadian Centre for Arms Control and Disarmament, the Cultural Council of the Americas Society, and the Trilateral Commission. It is this desire to have his views heard that explains his business practices. In 1969, at the age of 25, when many are just beginning to read newspapers, he began purchasing them. He gained hands-on experience by running an ad sheet in Quebec called *The Eastern Townships Advisor* for which he sold advertising and wrote most of the copy. When Black sold this publication in the late 1960s, he used part of the proceeds to form the Sterling chain (which he still owned in 1990). Not until he wrestled control of Argus was he able to realize his grandiose vision. In 1978, building upon the 22.4 percent block of Argus shares from his father's inheritance, and following the death of Bud McDougald (one of Argus' founders), Black marshaled sufficient stock from the founders' heirs to gain control of the famous holding company. At the time he was only 33 years old. From these heights of power he was able to realize his dreams.

In 1978, soon after taking control, Black sold many of Argus' traditional holdings and began constructing Hollinger Inc., his media holding empire. The Argus name was put to rest and Hollinger Inc. became a conglomerate. Black purchased Quebec City's *Le Soleil* and Ottawa's *Le Droit,* some 182 small US newspapers, the *Jerusalem Post,* the *Cayman Free Press,* a 15 percent interest in *Financial Post* and *Saturday Night* magazine. He made his business the media, becoming a world-scale press baron. Less than a quarter of his operating company's revenues came from Canada in 1989. He owned newspapers and magazines in five countries. His most important purchase was London's prestigious *Daily Telegraph,* bought in 1985.

The cash flow generated from the *Telegraph*'s powerful success enabled Black to purchase major newspapers world-wide at rock bottom prices, since much of his competition was facing flagging sales and bankruptcy, due to the increasing impact of radio and television.

Conrad Black had an eye to history, as reflected in his academic training and fascination with Napoleon. He also had a strong sense of family irony. Robert Thomas Riley (1851-1944) was the son of one of Fleet Street's *Daily Tele-*

graph owners. He moved to Canada and founded Great-West Assurance Company. His second son, Conrad Stephenson Riley (1875-1960), expanded the business. Conrad Riley's daughter, Jean Elizabeth (1913-1976), married George Montegu Black, Jr. (1911-1976) and became the mother of Conrad Black. His purchase of the *Daily Telegraph* completed the family circle.

With the purchase of the *Telegraph,* Hollinger Inc. increased its ownership to 91 daily newspapers in the US, Canada, the UK, and Israel. In December of 1991, Black successfully acquired the bankrupt *John Fairfax Group Pty. Ltd.,* Australia's second-largest newspaper group. He was able to accomplish this despite strong opposition from Australian journalists who feared the impact of Black's conservatism.

In 1992 Black purchased the *Toronto Star* for $259 million and thus acquired a 23% interest in Southam Inc., the owner of Canada's largest string of daily newspapers. By 1996 he had acquired a controlling interest in Southam and struck fear into the Canadian newspaper industry by threatening to pull Southam out of the indispensable *Canadian Press,* the country's only national and bilingual news-gathering agency, in order to cut costs. In the meantime, Black planned to expand Southam's own news-gathering service and thus reduce its dependence upon the *Canadian Press*. Fortunately for Canada's major newspaper companies, Black revoked his plans when Hollinger Inc. purchased Southam outright and became its president. He now controlled 50% of Canada's daily newspapers.

Forced to sell his 24.9% interest in John Fairfax Holdings Ltd. (Black's Australian conglomerate) because of its stringent foreign ownership rules, Black's Hollinger International controlled 137 newspapers in the UK, Canada, the US, and Israel—with a combined circulation of more than four million. Black's world-wide readership was surpassed only by Rupert Murdoch's empire and the US Gannett chain.

Further Reading

Conrad Black is listed in *Canadian Who's Who; The Canadian Encyclopedia;* and *Debrett's Illustrated Guide to the Canadian Establishment* (1983). A full-length biography by Peter C. Newman, Canada's pre-eminent chronicler of the rich and famous, is titled *The Establishment Man: A Portrait of Power* (1982). Black himself has written an autobiography titled *Conrad Black: A Life in Progress* (1993). □

Hugo Lafayette Black

The American jurist Hugo Lafayette Black (1886-1971) was President Franklin D. Roosevelt's first appointee to the U.S. Supreme Court. Associate Justice Black was an ardent New Dealer and led the liberal and activist wing of the Court for more than 32 years.

The youngest in a family of eight, Hugo Black was born on a farm in the rural area of Clay County, Ala., on Feb. 27, 1886. The family, well off by rural standards, moved to Ashland, the county seat, so that the children would have better educational opportunities. Hugo attended Ashland College. Interested in law, at the age of 18 he enrolled in the University of Alabama Law School at Tuscaloosa. After 2 years he received his law degree and passed the bar examinations.

After a year of practice in Ashland, Black moved his office to Birmingham. In 1917 he became county prosecuting attorney. When the United States entered World War I in 1917, he enlisted in the Army. He received a captain's commission and served with several artillery units until his discharge in 1919. He resumed his law practice in Birmingham, and his reputation, as attorney for the United Mine Workers union and other unions, grew as the result of the high damages he won for his clients.

In 1921 Black joined the Birmingham chapter of the Ku Klux Klan, for political reasons, not because of a belief in the Klan's principles. His record as the prosecuting attorney of Birmingham is studded with examples of leniency toward African American defendants. Black resigned from the Klan in 1925, the year he announced he would run for the U.S. Senate.

Campaigning on a platform that called for aid to farmers, enforcement of prohibition, help to veterans, and immigration restrictions, Black won the seat. During his first term in the Senate he supported the efforts of Senator

George W. Norris of Nebraska to keep Muscle Shoals dams for public use. Both President Coolidge and President Hoover, however, vetoed legislation that would have made Muscle Shoals a government project. Black's dream came true when President Roosevelt, in 1933, signed the act creating the Tennessee Valley Authority.

The 1932 election, which Franklin Roosevelt won, also saw Black reelected to the Senate. During Roosevelt's first term Black supported him on most New Deal major measures. Black supported the reelection of Roosevelt in 1936 and in 1937 backed the President's court-packing plan. Black also conducted a series of major investigations into lobbying activities, ship subsidies, and trusts.

With the resignation of Associate Justice Willis Van Devanter in 1937, President Roosevelt made Black his first appointment to the Supreme Court. The decision caused a national furor. Opposition came from conservative Democrats and Republicans who did not wish to see one of the most zealous Roosevelt supporters elected to the highest tribunal. The Senate nevertheless confirmed his appointment in August 1937.

Black's career on the Court proved him a champion of individual liberty. On the Court only 3 years, he wrote the majority decision in *Chambers v. Florida* (1940), which demonstrated that he had never followed the Klan line. The case concerned the conviction of four African Americans for murder based on confessions obtained under third-degree conditions. The Court, led by Black, nullified the decision. In the same year Black wrote the majority decision in *Smith v. Texas,* a case concerning an African American who the Court declared had not received a fair trial because no attempt had been made to appoint African Americans to the jury.

Consistently a supporter of the guarantees in the 1st and 5th Amendments to the Constitution, Black was in conflict with Justice Felix Frankfurter. By early 1941 this opposition was shown in the vigorous decision that Black wrote opposing the right of state courts to prohibit picketing. Black continued to show concern for 1st Amendment guarantees when he rendered the majority decision in *Marsh v. Alabama* (1946), asserting that the Jehovah's Witnesses could not be prevented from freely distributing their religious literature.

Benchmark cases in which Black wrote the majority decisions are legion. In *Everson v. Board of Education* (1947), Black held for the majority that taxpayers' money could be used to transport pupils to parochial schools. However, he declared that more direct aid to parochial schools was not permissible under the 1st Amendment. In *Youngstown Sheet and Tube Company et al. v. Sawyer* (1952), Black declared that President Truman's seizure of the steel industry was beyond the chief executive's powers.

One historic decision written by Black inaugurated the expression ''one man one vote.'' In *Wesberry v. Sanders* (1964), Black ruled that ''as nearly as practicable one man's vote in a congressional election is to be worth as much as another's.'' The Supreme Court thus moved into the area of apportioning congressional districts.

Black married Josephine Patterson Foster, the daughter of a Birmingham physician, shortly after he resumed his law practice, following his discharge from the Army. Two sons and one daughter were born to them. Black's first wife died in 1951 and in 1957 he married his secretary, Elizabeth Seay De Meritte. On Sept. 25, 1971, Black died in Bethesda, Md.

Throughout his career on the high bench Black revealed that he was one of the most vigorous supporters of civil rights in the history of the Court. He failed to vote for the protection of basic civil rights in only a few instances. His decision in *Korematsu v. United States* (1945), for example, supported President Roosevelt's executive order authorizing the creation of military areas from which Americans of Japanese descent were excluded.

Black indicated in many cases he decided that some problems must be resolved ultimately by legislative bodies. However, he quickly struck down legislative or executive action which attacked fundamental freedoms. John P. Frank wrote in the *Yale Law Journal* in 1956: ''In general, he [Black] has preached the doctrine that government should at the same time be both all-powerful and all-weak. . . . ''

Further Reading

Although its early publication date causes it to miss some of the highlights of Black's career, Charlotte Williams, *Hugo L. Black: A Study in the Judicial Process* (1950), is a satisfying, frank, and concise biography. *Hugo Black and the Supreme Court: A Symposium,* edited by Stephen Parks Strickland (1967), is a useful study which examines all aspects of his career. John P. Frank, *Mr. Justice Black: The Man and His Opinions* (1949), sees Black as a liberal who furthered the New Deal. The best book on Black's civil liberties decisions is Irving Dilliard, ed., *One Man's Stand for Freedom: Mr. Justice Black and the Bill of Rights, a Collection of His Supreme Court Decisions* (1963). An excellent study of contrasts is Wallace Mendelson, *Justices Black and Frankfurter: Conflict in the Court* (1961; 2d ed. 1966). Leo Pfeffer, *This Honorable Court: A History of the United States Supreme Court* (1965), is a good background study.

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Joseph Black

The British chemist Joseph Black (1728-1799) is famous for his discovery of "fixed air" (carbon dioxide). He also discovered latent heat and was the first to recognize clearly the difference between intensity and quantity of heat.

Joseph Black was born on April 16, 1728, in Bordeaux, France, the son of a Scottish merchant settled in that city. Educated first at the University of Glasgow, he proceeded to the University of Edinburgh to complete his medical studies and presented his thesis there in 1754. This thesis, submitted, as was then customary, in Latin, was published in English in an expanded form in 1756 under the title *Experiments upon Magnesia Alba, Quicklime, and Some Other Alcaline Substances.*

The work described in this thesis sounded the death knell of the phlogiston theory and led in due course to the development of the modern system of chemistry through the work of Lavoisier and others. In his thesis Black showed by careful quantitative experiments that magnesia alba, a mild alkali, lost weight on heating; that this loss in weight was due to the release of an air, different from ordinary atmospheric air, which he named "fixed air" (now known as carbon dioxide); and that the ignited magnesia no longer effervesced with acids. Mild alkalies were thus shown to differ from caustic alkalies by containing "fixed air" in combination, and the same "fixed air" was later found by him to be produced in respiration, in fermentation, and in the combustion of charcoal. To appreciate the full significance of these results, it should be remembered that prior to Black's work it was believed that limestone (a mild alkali) on heating absorbed fiery particles (phlogiston) and was thereby converted to quicklime (a caustic alkali). Black's application of the chemical balance to the study of such chemical reactions demonstrated the falsity of this view and in the broader sense was perhaps his greatest contribution to science.

When Black moved to Glasgow in 1756 as professor of anatomy and chemistry, he turned his attention to the study of heat, applying to it the same quantitative approach he had used in his chemical work. He showed that different substances have different capacities for heat. Further studies led him to the discovery of latent heat and to the first reasonably accurate measurements of the latent heat of vaporization and freezing of water. James Watt later applied these discoveries in his development of the steam engine. Black returned to the University of Edinburgh in 1766 as professor of chemistry and medicine, a position which he occupied until his death on Dec. 6, 1799.

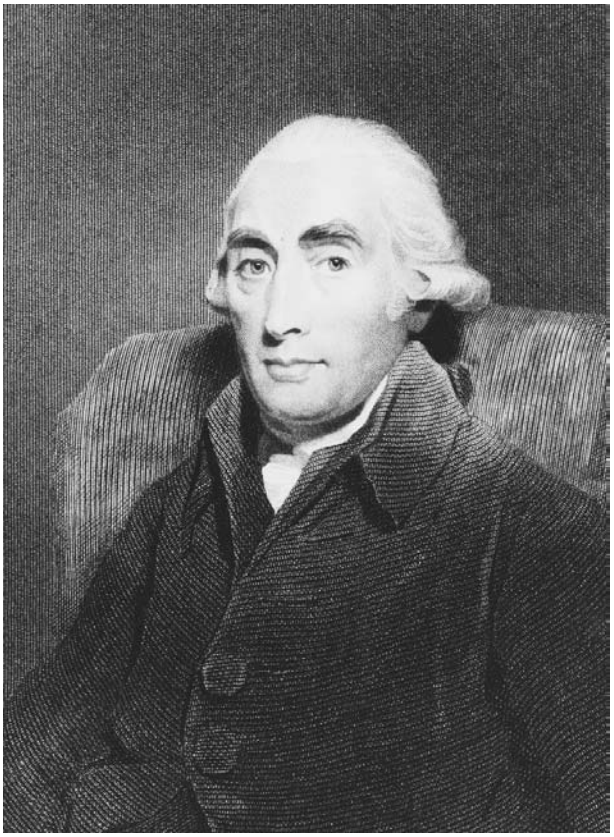

Further Reading

Black's work is recorded in most histories of chemistry, but an excellent account of his life and work in the setting of his times is in Andrew Kent, ed., *An Eighteenth Century Lectureship in Chemistry* (1950). Background works which discuss Black include Thomas W. Chalmers, *Historic Researches: Chapters on the History of Physical and Chemical Discovery* (1952), and Stephen Toulmin and June Goodfield, *The Architecture of Matter* (1962). □

Shirley Temple Black

Shirley Temple Black (born 1928) was an American who devoted her career first to films and then to public service. The United States ambassador to Czechoslovakia from 1989 till 1992, she was still remembered by millions of fans for her success as a child movie star in the 1930s.

Shirley Temple was born in Santa Monica, California, on April 23, 1928. She was the youngest of three children. Her father was a bank teller. As a child Shirley Temple began to take dance steps almost as soon as she began to walk, and her mother took her to dancing school when she was about three and a half years old. She also took her daughter on endless rounds of visits to agents, hoping to secure a show business career. Persistence paid

off. Little Shirley obtained a contract at a small film studio and one of the great careers in film history began.

Her first contract was with Educational Pictures Inc., for whom she worked in 1932 and 1933. She appeared in a serial entitled *Baby Burlesks,* followed by a two-reeler, *Frolics of Youth,* that would lead to her being contracted by the Fox Film Corporation at a salary of $150 per week. The first full-length feature that she appeared in for Fox was 1934's *Carolina*. It was another Fox release of that year that made her a star: *Stand Up and Cheer*. Although she only appeared in a subsidiary role, she made a big hit in this picture by singing and dancing ''Baby Take a Bow.'' She appeared in eight other full-length films (not to mention her ongoing work in serials and short subjects) that year, including *Little Miss Marker* and *Bright Eyes*. The first of these is especially notable because it was her first starring role. The culmination of 1934 was the Academy of Motion Pictures Arts and Sciences award of a special miniature Oscar to her ''in grateful recognition of her outstanding contribution to screen entertainment during the year, 1934.'' One cannot help but assume that the industry-dominated academy was most impressed by her status as the number one box office draw of the year, but her special Oscar was unique in that it represented the first and only time that an Oscar has been awarded on the basis of a poll of the film-going public.

Film Star of the 1930s

Through the rest of the decade Shirley Temple's star soared. And it was not only her delectable dimples and 56 corkscrew curls that would keep her at the top of the box office listings. She was a spectacularly talented child, able to sing and dance with style and genuine feeling. Gifted with perfect pitch, she was a legendary quick study who learned her lines and dance routines much faster than her older and more experienced co-stars. She would make 15 films in the next six years, becoming one of the most popular stars of the Great Depression years and making over $30 million for the newly organized Twentieth Century-Fox Film Corporation. The company's chief executive, Darryl Zanuck, arranged for a staff of 19 writers to exclusively develop film projects for her. Studio wags described her character, which evolved through such films as *The Little Colonel* (1935), *Captain January* (1936), *Wee Willie Winkie* (1937), *Heidi* (1937), and *Rebecca of Sunnybrook Farm* (1938), as ''Little Miss Fix-It'' whose cuteness and precocious presence of mind helped grown-ups through real-life difficulties. And as her popularity rose, so did her salary—to $10,000 per week.

But unfortunately little of the built-up popularity would be hers to claim by the time she was an adult. As she reports in her autobiography, her father's questionable management of her funds, coupled with both of her parents' healthy regard for their own interests, enabled only a fraction of the immense fortune that she earned to accrue to Shirley herself. By 1940 she had appeared in 43 feature films and shorts and an entire industry had sprung up whose products celebrated the glories of Shirley Temple: dolls, dresses, coloring books, and other sundry merchandise. She also earned enormous sums by commercially endorsing all sorts of products. These endeavors brought in an even larger amount of money than her studio salary. She got more fan mail than Greta Garbo and her picture was taken more frequently than President Franklin D. Roosevelt's. Shirley Temple will always be a symbol of the nation's longing for good times and good cheer during the severe economic woes of the Great Depression.

By the decade's end she was no longer quite a child, and when *The Blue Bird* (1940) proved unpopular at the box office and the next film that she starred in fared poorly as well, Twentieth Century-Fox devised a means of getting rid of the ''property'' that had saved the fledgling studio from bankruptcy. She would try to maintain her acting career through the 1940s but never again would she come even close to the stardom of her childhood. Film audiences would simply not allow the adorable girl who had sung ''On the Good Ship Lolly Pop'' and ''Animal Crackers (in My Soup)'' to grow up.

There had never been a child star so talented as she. Actress, singer, and dancer—Shirley Temple was a unique performer. The ''industry'' that rose up to promote her did not exist to support her stardom so much as it was a reflection of it. Moreover, Shirley Temple's true greatness as a screen idol has survived to the present day as her films are revived on television and re-released on videocassettes. New generations of fans have grown up marveling at her talent wholly apart from any studio hype or pressurized product tie-ins marketed to bedazzle them. Her matchless and enduring talent has proven to be enchantment enough.

It is arguable that nothing could have been done to preserve the lustre of her magic. Yet her ongoing struggles as an adult would prove her to be as heroic in her own life as she had ever been on the screen. A difficult first marriage to actor John Agar caused her to mature quickly. Almost immediately thereafter came the realization that her parents had been looking out for their own best interests rather than hers.

As she had done in so many of her films, she rallied. After marrying the successful California businessman Charles Black in 1950, with whom she raised her children (Linda from her first marriage and Charles and Lori from her second), she embarked on a career in television. The success of her two children's series enabled her to pursue her commitment to children's issues with vigor. In 1961 she co-founded the National Federation of Multiple Sclerosis Societies.

Her concern over domestic social ills caused her to realize that life as a private citizen could not satisfy her desire to make the world a better place. She ran for Congress in 1967 and was defeated. This was only the beginning of her involvement in public service. In 1969 she was appointed to serve as a representative to the United Nations. Her exemplary work at the UN led to a second career for Shirley Temple Black. In 1972 she was appointed representative to the UN Conference on the Human Environment and also served as a delegate on the Joint Committee for the USSR-USA Environmental Treaty. The next year she served as a US commissioner for the United Nations Educational, Scientific, and Cultural Organization (UNESCO).

Black overcame a great challenge in 1972 when she successfully battled breast cancer. When she publicly disclosed that she had a mastectomy, she gave courage to millions of women. Two years later she was appointed ambassador to Ghana, where she was warmly received by the people of that nation. Upon completion of her tour of duty in Africa, President Ford made her the US chief of protocol. In all of her various diplomatic functions, Black's intelligence, spirit, and zeal contributed greatly to her country's prestige and furthered its world position. Democratic President Carter paid tribute to her tact and flawless taste when he chose her (Black had been a lifelong Republican) to make the arrangements for his inauguration and inaugural ball in 1977.

But the triumphs of her adult life no more ruffled her poise and grace than her earlier tribulations. Her marriage and family life with Charles Black was as rewarding to her as her career as a diplomat was distinguished. Indeed, by 1981 she was such an established pillar of the public service community that she became one of the founding members of the American Academy of Diplomacy. In 1988 she was appointed Honorary Foreign Service Officer of the United States, the only person with that rank. She went on to serve as the US ambassador to Czechoslovakia from 1989 until 1992. Such honors are ultimately the true measure of her career's meaning. Latter-day film industry recognition such as the Life Achievement Award of the American Center of Films for Children or the full-sized Oscar that she was given in 1985 were echoes of a past that, while still resonant for ''Shirley Temple,'' were not quite relevant for Shirley Temple Black. According to Black, her more than 25 years of social service have been just as enjoyable as her years in Hollywood.

Black is working on a book about her diplomatic career, which, she told Susan Bandrapalli in a 1996 *Christian Science Monitor* interview, she expects to take quite some time to complete. Her first book, *A Child's Story* took eight years to write. Black also stated that she was concerned about the lack of civility in the world today and said, ''People should show more kindness and understanding.''

The title of a recent biography (*American Princess*) does not do her justice. Through her lifetime of service in the arts and public life, Black has exemplified the spirit of self-sacrifice and persistent striving that Americans have aspired to for generations. She is truly an American heroine.

Further Reading

Shirley Temple Black wrote a candid and tasteful autobiography, *Child Star* (1988), detailing her years in Hollywood. Anne Edward's *American Princess,* published the same year, is an adequately researched, if slightly sensationalized, treatment of her life. Jeanine Basinger has written a study of her films, *Shirley Temple* (1975), which comments briefly on her life but is mostly concerned with sketching her film career. Another satisfactory examination of her movies is *The Films of Shirley Temple* by Robert Windeler. Black's career as a diplomat and as an environmental and children's rights activist keeps her in the headlines of magazines and newspapers, and nostalgia for her days of childhood stardom will no doubt keep her name in the columns of other journals as well. See *Christian Science Monitor* (April 25, 1996), *People Weekly* (November 28, 1988). □

Nicholas Black Elk

Nicholas Black Elk (1863-1950) was an Oglala Sioux medicine man in the transition period from nomadic to reservation life for his people and then, as an interviewee, a source for Native American tribal traditions and Plains Indian spirituality.

Born in December 1863 within a paternal lineage of shamans, or medicine men, Black Elk was nearly 70 years old when John Neihardt, Nebraska's poet laureate, interviewed him and several other Sioux elders in May 1931. This contact, the result of Neihardt's search to find survivors of the Wounded Knee Massacre of December 1890, produced the literary classic in American western and Native American writing, *Black Elk Speaks,* published in 1932. Black Elk became known to the world beyond Pine Ridge Reservation through Neihardt's literary interpretation, which covered the first 27 years of his life.

The actual interviews highlighted prominent features of Plains Indian nomadic life, including accounts of military conflict with the United States government, concluding with the 1890 tragic encounter at Wounded Knee Creek, South Dakota. As a teenager, Black Elk had also been at the Battle of the Little Big Horn, Montana, the last stand of General George Custer in 1876. Ten years later he joined William (Buffalo Bill) Cody's Wild West Show on tour in the United States, Great Britain, and the European continent between 1886 and 1889.

The central event in Black Elk's life, however, occurred when he was nine years old while suffering from a life-threatening illness. He had then ''the great vision'' that took him to the spiritual center of the Lakota world where he was presented to the Six Grandfathers that symbolized *Wakan Tanka* or The Great Mysteriousness expressed in the powers of the four directions and of the earth and sky. In this transforming experience, Black Elk received instructions typical of shamanic initiation. For the rest of his life, the vision possessed determinative power. Especially in his young adult years, he sought to act out parts of it for the sake of preserving the unity and survival of his people. Aided by a wise elder and medicine man named Black Road, Black Elk launched his career as a shamanic healer at Fort Keogh, Montana, in the spring of 1881. Present as witnesses were his relatives, who had returned from Canada where they had been since 1877 following the death of the warrior Crazy Horse, a cousin of Black Elk's father.

The great vision, as told to Neihardt in 1931, became the center of the text of *Black Elk Speaks*. In remembering it so vividly, Black Elk resurrected its spiritual power, which had not waned despite his sincere conversion to Roman Catholicism in 1904. His depiction stands as a major source in visionary religious literature, attracting the interest in the

last half century of symbologists, depth psychologists, and scholars in comparative mythology and prompting pan-Indian revitalization movements of traditional rituals.

Twice married, Black Elk's wife of 1892, Katie War Bonnett, died in 1903. Nicholas, added as a Christian name, lived with his second wife, Anna Brings White, from 1905 until her death in 1941. The father of four sons and a daughter, Black Elk was particularly dependent upon the third and last child by Katie, Benjamin, who provided him a home in his failing years and who also proved enormously helpful to Neihardt's projects. A victim of tuberculosis, Black Elk was treated first in 1912 and as late as the last years of his life. From the fifth decade of his life, he suffered from poor eyesight.

Traveling as a catechist for Roman Catholicism, Black Elk visited the Wind River, Winnebago, and Sisseton reservations between 1908 and 1910. But he kept some traditional practices alive in performing dances for pageants for summer tourists to the Black Hills, first probably in the late 1920s and certainly after 1935. When first hosting Neihardt, he ritualized the occasion of the telling of the great vision and of his deep involvement in the corporate life of his people. The event was so potent that Christian missionaries required Black Elk to disavow any intent to renew the traditional practices of the Sioux. Thirteen years later, he gave Neihardt another interview which became a novel entitled *When the Tree Flowered* when it was published the year after Black Elk died. After the interview of 1944, no disavowal was required of the octogenarian.

In 1947 Joseph Epes Brown, later a scholar of Native American religion and culture, met Black Elk in Nebraska. Brown spent the next winter with the elderly spiritual teacher in Manderson, South Dakota. Through that contact and their conversations Black Elk provided the details of seven traditional rituals of the Oglala people which Brown published as *The Sacred Pipe*. They included a purification ceremony (the sweat lodge), crying for a vision, female puberty, marriage, soul-keeping, throwing the ball, and the great medicine of all traditional Plains people, the Sun Dance.

Even though there is no public evidence that Black Elk practiced the healing rituals of a shaman after he converted to Catholicism, all of his adult life, beginning with his first major exposure to the world of ''white'' America and Europe, was spent creatively blending native and Christian perspectives. As catechist, he retained the role of spiritual leader, focused as always on the welfare and future of his people. Black Elk's bicultural religious orientation went far beyond the impression mediated by Neihardt's first book, which has no mention of his later Catholic roles and which presents an elegy to the last generation of Plains Indian survivors before the dominance of the reservation. With a spirituality infused by hopefulness and imaged as the sacred hoop and the flowering tree—symbols of the corporate reality of his people—Black Elk was continually devoted to trying to find a way for the tribe to live. His own long life, despite bad health and the economic difficulties of existence on the reservation, testified to a strong determination to endure while facing threatening cultural changes. Within a decade of his death the Sun Dance was renewed under his nephew, Frank Fools Crow. Such an action reflected the impact of Black Elk on the reservation where, coming full circle, what he described but no longer performed became a living practice again. Through the books with Neihardt and Brown, Black Elk made the world at large heirs of his spiritual wisdom, ensuring in them that the rituals of empowerment of the Sioux people would not depend on oral tradition. He died on August 19, 1950, at Manderson and was buried from St. Agnes Mission Chapel in a barren cemetery.

Further Reading

Raymond DeMallie has edited, with an introduction rich in detail and insight, the interview notes from both Neihardt visits with Black Elk in *The Sixth Grandfather* (1984). Joseph Epes Brown remembered Black Elk as a Heyoka or clown-trickster in an interview, ''The Wisdom of the Contrary,'' in *Parabola* (1979). Several writers comment on Black Elk in Vine Deloria, Jr., editor, *A Sender of Words: Essays in Memory of John Neihardt* (1984). Clyde Holler has authored two articles that argue for Black Elk's bicultural religious perspective in *American Indian Quarterly* (Winter 1984) and *Journal of the American Academy of Religion* (March 1984). Will Gravely has reviewed the changing perspectives on Black Elk in *The Iliff Review* (Winter 1987). The place to begin, of course, is Neihardt, editor, *Black Elk Speaks* (reprinted in softcover 1991), and Brown, editor, *The Sacred Pipe*.

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Patrick M.S. Blackett

The British physicist Patrick M. S. Blackett (1897-1974) used a modified Wilson cloud chamber to obtain the first photographs of the tracks left by the particles involved in a nuclear disintegration as well as those produced by showers of cosmic rays.

Patrick Maynard Stuart Blackett was born on November 18, 1897, in London, England. At age 13 he entered naval training school, graduating four years later at the outbreak of World War I. He served in the Royal Navy as an officer throughout the war, participating in the

Battles of Jutland and the Falkland Islands. In 1919 Blackett resigned his naval commission to study physics at Cambridge University. There he met, and eventually worked under, the physicist Ernest Rutherford.

The opening of Blackett's scientific career coincided with two important developments in physics. The first was the work of C. T. R. Wilson, who had built a small cloud chamber in which the paths taken by atomic and subatomic particles could be momentarily viewed with the naked eye or photographed. As particles moved through the supersaturated air of the chamber water droplets were formed, marking their trails. The second was Rutherford's investigation of nuclear disintegration. Rutherford directed alpha particles (nuclei of helium atoms) emitted by radioactive materials into various gasses with the intention of disintegrating the nuclei of the gas molecules. When alpha particles sped through nitrogen they occasionally collided with nitrogen nuclei, knocking out protons and transmutating the nitrogen into oxygen. Rutherford was able to prove that alpha particles and nuclei had collided, but he was unable to determine precisely what occurred during the process of collision. He assigned Blackett the task of obtaining visible cloud chamber evidence of what happened before, after, and at the moment of impact of alpha particles and nuclei.

Blackett altered the cloud chamber so that it was capable of automatically taking 270 photographs per hour of the condensation trails left by particles moving through it. With this apparatus he obtained 23,000 photographs, which contained 415,000 alpha particle tracks. Of the 415,000 tracks, only eight revealed that an alpha particle had collided with a nitrogen molecule. By a careful study of these tracks Blackett was able to show that in each collision two particles emerged. The first particle was a proton; the second a heavy isotope of oxygen. These experiments, which took place in 1924, provided the first photographic evidence of the process of nuclear transformation.

Early in the 1930s Blackett turned from the analysis of alpha particle tracks in cloud chambers to the study of cosmic rays (charged particles coming from outer space). This change was precipitated by the arrival in England of the Italian physicist Giuseppe Occhialini, who brought with him new techniques for counting the incidence of cosmic rays. Blackett and Occhialini, working as a team, devised an apparatus that recorded the random appearance of cosmic rays. This new piece of equipment used Geiger counters to detect the rays and activate the cloud chamber so that the condensation tracks formed would be photographed automatically. Blackett's cosmic ray photographs revealed that this natural phenomenon manifested itself in showers of roughly equal numbers of positively and negatively charged particles. Further investigation of cosmic rays enabled Blackett to confirm Carl Anderson's earlier discovery of the positron. In 1948 Blackett was awarded the Nobel Prize in physics for his improvement of the Wilson cloud chamber and its uses in the fields of nuclear physics and cosmic ray study.

Blackett's inquiries into the nature of cosmic rays led him to become interested in astronomy and astrophysics and finally in terrestrial magnetism. For Blackett, the study of the earth's magnetic field provided a means of exploring the geological history of the planet. Using a sensitive magnetometer of his own design he was able to measure changes in the earth's magnetic field over a period of 500 million years as compared to the 400 year period previously studied. Blackett's work in paleomagnetism, as well as his cloud chamber experiments, resulted in his winning the Copley medal of the Royal Society of London in 1956.

Blackett combined a busy life in science with a full involvement in educational, military, and political affairs. He is especially remembered for his 1948 book, *Fear, War, and the Bomb; Military and Political Consequences of Atomic Energy,* in which he argued that the atomic bomb was not a decisive weapon and warned that a preventive war might erupt because America's large stockpile of atomic weapons posed a threat to the Soviet Union.

Further Reading

For a scholarly study of Blackett's scientific work see: Sir Bernard Lovell, ''Patrick Maynard Stuart Blackett,'' in *Biographical Memoirs of Fellows of the Royal Society,* Vol. 21 (1975). On a more popular level Blackett is discussed in Emilio Segré, *From X-rays to Quarks: Modern Physicists and Their Discoveries* (1980). Blackett's ideas on atomic weapons are to be found in his three books: *Fear, War, and the Bomb: Military and Political Consequences of Atomic Energy* (1949); *Atomic Weapons and East-West Relations* (1956); and *Studies of War* (1962). □

Black Hawk

A Native American war chief, Black Hawk (1767-1838) led his people, the Sauk, in a noble fight to preserve their tribal lands in Illinois, Wisconsin, and Missouri.

At the great Sauk village on the Rock River (near the present city of Rock Island, Ill.), Black Hawk was born and given the name Ma-ka-tai-me-she-kia-kiak (Black Sparrow Hawk). His tribe had a long tradition of trading furs to Spaniards and Frenchmen in St. Louis for supplies and weapons. It was there Black Hawk first heard of Americans, and he took a strong dislike to them when he learned they had made the Louisiana Purchase.

In 1804 William Henry Harrison negotiated a treaty with another Sauk chief, named Quashquame, and a Fox chief; in the treaty the Sauk and Fox tribes agreed to cede 15 million acres of their land to the United States; this cession included the Sauk lands in Illinois—and thus the site of their great village on the Rock River. Black Hawk, by now a rising war chief, always claimed that Quashquame and the other chief had made this treaty with no tribal authority and had in fact been induced to sign it while drunk.

During the War of 1812, because of his hatred of the United States, Black Hawk sided with the British and fought under Tecumseh, a charismatic leader preaching Native American unity against the Americans. In 1816 Black Hawk signed a document confirming the treaty of 1804, but afterward he claimed he was ignorant of the terms of the agreement. Between 1816 and 1829 he brooded about the loss of the Sauk and Fox lands east of the Mississippi River and worked to get British help from Canada for an Indian uprising. Also, in league with White Cloud, a Waubesheik medicine man and prophet, he sought a general Native American confederation against the United States.

In June 1831, under Black Hawk's leadership, the Sauk returned to their ancient village on the Rock River. However, American troops soon arrived at Rock Island at the request of the governor of Illinois. Black Hawk thereupon withdrew to the mouth of the Iowa River on the west side of the Mississippi.

A year later, in April, Black Hawk and 400 to 500 warriors and their families recrossed the Mississippi to fight for their lands in Illinois, Wisconsin, and Missouri. They believed they would receive help from Canada, and some Winnebago, Potawatomi, and Mascouten did join them. Before they could reach the site of their old village, however, American troops arrived, whereupon Black Hawk's army disintegrated.

The conflict known as the Black Hawk War began when Illinois volunteers assaulted those sent by the Sauk chief under a flag of truce to parley. Two Indians were killed in the fighting. Black Hawk led his warriors northward, pursued by troops and Illinois volunteers, which included young Abraham Lincoln. Hampered by hunger and by their women and children, the Sauk retreated west of the Mississippi to end the fighting. But they were attacked at the mouth of Bad Axe River in Wisconsin, were defeated, and surrendered. Black Hawk, two of his sons, and other chiefs, including White Cloud, were taken as prisoners to Fort Armstrong, commanded by Gen. Winfield Scott. There on Sept. 21, 1832, a new treaty was signed, called the Black Hawk Purchase, in which the Sauk gave up more of their land in return for an annuity and a reservation in Iowa.

In the spring of 1833 Black Hawk was taken east for a meeting with President Andrew Jackson. Afterward, he was confined for a short time at Fortress Monroe, Va., before being returned to Iowa. But Black Hawk's position as tribal leader had been undermined by younger men who did not want to fight the whites, and he spent his last days in Iowa, under the supervision of Chief Keokuk. He dictated his reminiscences to a journalist, J. B. Patterson, explaining his position and his attitudes before he died on Oct. 3, 1838, at his lodge on the Des Moines River.

Further Reading

The Autobiography of Black Hawk, edited by J. B. Patterson (1833), was republished in 1955 as *Black Hawk: An Autobiography,* edited by Donald Jackson. Other useful works include Frank E. Stevens, *The Black Hawk War: Including a Review of Black Hawk's Life* (1903), and William T. Hagan, *The Sac and Fox Indians* (1958). □

Harry Blackmun

Harry Blackmun (born 1908), appointed to the U.S. Supreme Court by President Nixon, became a highly regarded justice usually taking a middle-of-the-road position.

Harry A. Blackmun was born November 12, 1908, in Nashville, Illinois, but spent his youth in the Minneapolis-St. Paul area of Minnesota where his father, Corwin Manning Blackmun, was a businessman. There he developed a lifelong friendship with Warren Burger, a school classmate. Attending Harvard as a mathematics major, he thought of becoming a physician, but instead chose law, graduating in 1932 from the Harvard Law School, where he had studied under Felix Frankfurter. Returning to St. Paul, he served as law clerk to a U.S. circuit court judge, John B. Sanborn, whom he later succeeded on that court. In 1933 he took a teaching position at the St. Paul College of Law, and in 1945 he began teaching at the University of Minnesota Law School. He then had a private practice in Minneapolis until he became resident counsel for the famous Mayo Clinic in Rochester, Minnesota. Appointed by Eisenhower to the eighth circuit, he developed a reputation as a conservative, relatively progressive in civil rights matters and moderate in civil liberties cases.

Appointed to the Supreme Court by Richard Nixon, Blackmun was confirmed without opposition. In his first years Blackmun was frequently described as one of the ''Minnesota Twins,'' given the frequency of his agreement with Chief Justice Burger. This pattern changed in time, with Blackmun moving to a more liberal posture.

Blackmun's lower court career presaged his later judicial behavior. A believer in judicial restraint and limitation of the court's broad policy-making prerogatives, his decisions reflected his desire to keep issues narrow and avoid setting forth broad and bold principles.

Blackmun's Supreme Court opinions ranged widely. Generally devoid of any overarching ideology or philosophy, they reflected his own personal views and at times seemed somewhat contradictory. Very much a case by case justice, his absence of dogmatism contrasted with his more conservative colleagues such as William Rehnquist and Sandra Day O'Connor.

Blackmun wrote opinions of significance in four areas. In First Amendment cases, although he dissented from the Court's ruling that stopped the government from repressing *The Pentagon Papers,* he overturned a ''gag order'' imposed by a Nebraska court prohibiting commentary or reporting on a murder trial (*Nebraska Press Association* v. *Stuart,* 1975). Here he attempted to balance First Amendment rights of free press with Sixth Amendment rights of fair trial. He was conservative on obscenity cases, upholding a federal conviction which prohibited the mailing of obscene material even though the books involved were not obscene under applicable state law (*Smith* v. *California,* 1977). His landmark free speech cases were those overruling the commercial speech doctrine, extending speech protection to commercial advertising (*Virginia State Board of Pharmacy* v. *Virginia Citizens Consumer Council,* 1976) and to attorneys to advertise their professional services (*Bates* v. *State Bar of Arizona,* 1977). The press, consumers, and the general public all benefitted from these rulings.

Blackmun's most famous and controversial ruling was his opinion in *Roe* v. *Wade* (1973), declaring that the right of privacy included a woman's right to terminate her pregnancy by means of an abortion. This effectively invalidated the varying abortion statutes in 46 of the 50 states and provoked a moral, philosophical, and theological controversy that has seldom abated since that time. Blackmun found women's fundamental right to personal privacy in the Fourteenth Amendment's concept of personal liberty affording a woman protection in determining whether or not to terminate her pregnancy. The right, however, was not absolute, and he made clear that it could be regulated when the state's interest was ''compelling.'' Subsequently, he set aside state laws requiring women to get the consent of a spouse or a parent before having an abortion (*Planned Parenthood of Central Missouri* v. *Danforth,* 1976).

In the area of criminal law, Blackmun generally voted to curb the expansion of defendant's rights. He took a restrictive view of the ''exclusionary'' rule and modified the guarantees of the Fourth Amendment permitting routine police inventory searches of cars without warrants (*South Dakota* v. *Opperman,* 1976). He sustained the right of states to use six-member juries (*Ballew* v. *Georgia,* 1978), but held that due process does not require jury trials in state juvenile

delinquency proceedings (*McKeiver* v. *Pennsylvania,* 1971). On the other hand, he did not always vote for the government. He sustained the Miranda warnings given after an arrest and found police misconduct indefensible in a number of instances. His own personal distaste and abhorrence for the death penalty was reflected in opinions in that area which put him at odds with the Court's majority.

On environmental issues he called for an imaginative expansion of traditional standing concepts that would allow public interest groups to enter environmental cases. His rulings regarding legal problems of the poor, on the other hand, proved unsympathetic.

In the civil rights area, Blackmun's record was moderately progressive. He sustained the rights of African American children to enter private schools on the same basis as white children (*Runyon* v. *McCrary,* 1976) and struck at racial restrictions in private swimming clubs (*Tillman* v. *Wheaton-Heven,* 1973). He also held that Mexican American defendants had a right to proper representation on grand juries which were investigating them (*Castenada* v. *Partida,* 1977).

Although Blackmun was frequently harrassed and assailed by anti-abortionists, he retained his composure and dignity and, in the process, much public respect. He married Dorothy E. Clark on June 21, 1941, and was the father of three daughters. Blackmun has taught law as a visiting instructor at institutions including Louisiana State University Law School and Tulane University. He retired from the bench in 1994.

Further Reading

There is a good sketch of Blackmun's career up to the late 1970s in Leon Friedman, ed., *The Justices of the United States Supreme Court: Their Lives and Major Opinions,* Vol. V (1978). Good brief material is also available in Catherine A. Barnes, *Men of the Supreme Court: Profiles of the Justices* (1978) and *Congressional Quarterly, Guide to the U.S. Supreme Court* (1979). Although it would have to be obtained in a law library or Bar Association library, the January 1985 *Hamline Law Review* comprises a whole issue ''Dedicated to Justice Harry A. Blackmun on the Occasion of His Twenty-Fifth Year as a Federal Judge'' and includes articles affording lengthy assessments of his career. □

Sir William Blackstone

The famous English jurist Sir William Blackstone (1723-1780) is remembered for his *Commentaries on the Laws of England,* the first attempt since the 13th century to provide a comprehensive treatment of English law.

William Blackstone was born in Cheapside, London, on July 10, 1723, the posthumous son of Charles Blackstone, a merchant. He was educated at the Charterhouse School and at Oxford and entered the Middle Temple in London in 1740. He was elected a fellow of All Souls, Oxford, in 1744 and received the bachelor of civil law degree in 1745. Although he was admitted to the bar in 1746, he had limited success in practicing law and continued to hold several university posts and to lecture on English law. Shortly thereafter, Blackstone was appointed to the newly created Vinerian chair. In 1761 he was elected to Parliament and also received a patent of precedence giving him the rank of king's counsel. He resigned from his chair in 1766 due to his success at the bar that year, and in 1770 he was appointed a judge in the Court of Common Pleas, where he served, with no special distinction, until his death.

Commentaries on the Laws of England

Blackstone was the first since Henry de Bracton in the 13th century to present an encompassing treatment of English law. The *Commentaries* (1765-1769), which grew out of Blackstone's university lectures, is a very readable elementary text. Although its scheme of organization is borrowed from an earlier work by Sir Matthew Hale, *Analysis of Law,* it represents a radical departure from contemporary legal thought, which tended to treat the law as a catalog of unrelated writs and statutes. In *Commentaries,* Blackstone blended the intellectual traditions of the common law with those of 17th- and 18th-century English political philosophy.

Blackstone had only a vague grasp of systematic conceptions of law, and he was in fact frequently illogical, inconsistent, and uncritical. His purpose, however, was simply to provide literate men with entertaining and persua-

sive explanations of the existing legal order rather than to construct a critical and consistent jurisprudence. *Commentaries* performed a service for society and should be regarded more as a handbook for the layman than as a legal treatise.

In his treatment of law Blackstone argued a division between natural and positive (municipal) law by insisting on the existence of a natural law and maintaining that positive law which is not in accord with the principles of natural law is not law at all. But he held that there are few such principles and that most positive law concerns matters on which natural law is silent. Rights and wrongs are objects of law; rights are of persons or things, while wrongs are either public or private. Evidently, he regarded the law of gravitation, the law of England, and the law of nature as examples of the same principle, that is, the imposition of rules by a superior power on its subjects.

Blackstone's lack of precise terminology and use of loose phraseology result in contradictions. When he borrowed the scholastic definition of positive law, ''a right or just ordinance commanding what is right and forbidding what is wrong,'' he deliberately struck out ''right or just.'' Thus it is not clear whether he meant that whatever the law commands is right or that only laws that command what is morally right are really laws. He also reasserted the traditional equation of natural law with common law. Thus he did not directly face up to the problem of whether men only have those rights which the law gives them or whether law is simply the acknowledgment by the state of the natural rights inherent in each individual. According to Blackstone, Englishmen enjoyed only those rights which the common law proclaimed, but in fact Englishmen had created the common law to proclaim their rights.

Areas of Influence

Blackstone was active in the prison-reform movement, worked against the tendency to extend the list of capital offenses, and was critical of the poor laws. In some technical areas, such as contract laws, his thinking was in advance of that of most of his contemporaries.

He conceived his task as being educational reform rather than the building of a philosophic system. In the 18th century the Inns of Court had practically ceased to play their traditional role in legal education, and apprenticeship had largely replaced academic training. Blackstone gave the first regular university lectures on English law and sought not only to provide formal instruction for prospective lawyers but to present the basic elements of common law as an integral part of the academic education of English gentlemen.

In the United States, Blackstone's example contributed significantly to the development of law schools, and during the Revolutionary and postrevolutionary periods the *Commentaries* was the most widely read law text in America. After 1850 United States lawyers no longer tried to copy Blackstone, for living law was being shaped by the local institutions. By the middle of the 20th century few Americans had read Blackstone, even as a classic, but he remains a symbol for American lawyers.

Further Reading

There are two biographies of Blackstone: David A. Lockmiller, *Sir William Blackstone* (1938), and Lewis C. Warden, *The Life of Blackstone* (1938). The major critical treatments are A. V. Dicey, *Lectures on the Relation between Law and Public Opinion in England during the Nineteenth Century* (1905; 2d ed. 1914); Daniel J. Boorstin, *The Mysterious Science of the Law: An Essay on Blackstone's Commentaries* (1941); and ''Blackstone on the British Constitution,'' in Ernest Barker, *Essays on Government* (1945; 2d ed. 1951). See also Theodore F. T. Plucknett, *A Concise History of the Common Law* (1929; 5th ed. 1956). □

Elizabeth Blackwell

The first woman in America to receive a medical degree, Elizabeth Blackwell (1821-1910) crusaded for the admission of women to medical schools in the United States and Europe.

Elizabeth Blackwell was born on Feb. 3, 1821, in Bristol, England. Her parents emigrated with their nine children to New York City when Elizabeth was 12. Mr. Blackwell soon became an ardent abolitionist. In 1838 the Blackwells moved to Cincinnati, Ohio; within a few months Mr. Blackwell died and left his family unprovided for. The three oldest girls supported the family for several years by operating a boarding school for young women.

In 1842 Blackwell accepted a teaching position in Henderson, Ky., but local racial attitudes offended her strong abolitionist convictions, and she resigned at the end of the year. On her return to Cincinnati a friend who had undergone treatment for a gynecological disorder told Blackwell that if she could have been treated by a woman doctor she would have been spared an embarrassing ordeal, and she urged Elizabeth to study medicine. The following year Blackwell moved to Asheville, N.C., where she taught school and studied medicine in her spare time. Her next move, in 1846, was to a girls' school in Charleston, S.C., where she had more time to devote to her medical studies.

When her attempts to enroll in the medical schools of Philadelphia and New York City were rejected, she wrote to a number of small northern colleges and in 1847 was admitted to the Geneva, N.Y., Medical College. All eyes were upon the young woman whom many regarded as immoral or simply mad, but she soon proved herself an outstanding student. Her graduation in 1849 was highly publicized on both sides of the Atlantic. She then entered La Maternité Hospital for further study and practical experience. While working with the children, she contracted purulent conjunctivitis, which left her blind in one eye.

Handicapped by partial blindness, Dr. Blackwell gave up her ambition to become a surgeon and began practice at St. Bartholomew's Hospital in London. In 1851 she returned to New York, where she applied for several positions as a physician, but was rejected because of her sex. She estab-

lished private practice in a rented room, where her sister Emily, who had also pursued a medical career, soon joined her. Their modest dispensary later became the New York Infirmary and College for Women, operated by and for women. Dr. Blackwell also continued to fight for the admission of women to medical schools. During the Civil War she organized a unit of women nurses for field service.

In 1869 Dr. Blackwell set up practice in London and continued her efforts to open the medical profession to women. Her articles and her autobiography (1895) attracted widespread attention. From 1875 to 1907 she was professor of gynecology at the London School of Medicine for Women. She died at her home in Hastings.

Further Reading

Biographies of Elizabeth Blackwell include Rachel Baker, *The First Woman Doctor: The Story of Elizabeth Blackwell, M. D.* (1944); Ishbel Ross, *Child of Destiny: The Life Story of the First Woman Doctor* (1949); and Peggy Chambers, *A Doctor Alone: A Biography of Elizabeth Blackwell, the First Woman Doctor, 1821-1910* (1956). Elizabeth Blackwell's career is studied at length in Ruth Fox Hume, *Great Women of Medicine* (1964). There is a brief biographical sketch in Victor Robinson, *Pathfinders in Medicine* (1912; 2d ed. 1929). See also Elizabeth Blackwell, *Pioneer Work in Opening the Medical Profession to Women: Autobiographical Sketches* (1895), and Richard H. Shryock, *The Development of Modern Medicine: An Interpretation of the Social and Scientific Factors Involved* (1936; rev. ed. 1947). □

James Gillespie Blaine

James Gillespie Blaine (1830-1893) was the nearest thing to a political idol in a politically uninspiring era, serving in Congress from 1863 to 1881. As secretary of state, he laid the basis for American imperialism.

Of Scotch-Irish descent, James G. Blaine was born in West Brownsville, Pa., on Jan. 31, 1830. His father was a locally prominent officeholder, so Blaine was exposed to political talk—mostly a fierce Whig partisanship—from an early age. Though he was not really the genius that his followers later claimed him to be, Blaine graduated from Washington College in western Pennsylvania at the age of 13 and, soon after, taught at Western Military Institute, Georgetown, Ky. Blaine later maintained that he quit this position because of a growing distaste for Southern society, but this seems a politically convenient hindsight. In fact, Blaine wanted to study law, and a teaching position at an institute for the blind in Philadelphia provided him the opportunity to do so.

In 1850 Blaine married Harriet Stanwood of Augusta, Maine, and through her made connections which, 4 years later, took him further east in a curious example, for that time, of reverse migration. In Maine he became editor of a weekly newspaper and, a short time after, manager of the *Portland Advertiser,* the largest and most influential Whig newspaper in the state. Blaine soon took the paper into the Republican party; he was in fact one of the first Republicans in the state and was a delegate to the first Republican national convention in 1856. In 1858 he was elected to the state legislature and in 1859 was elected chairman of the Republican State Committee, a post he held until 1881, helping to make Maine one of the most solidly Republican states in the nation.

Personal Attributes

Blaine served as Speaker of the Maine House of Representatives during 1861 and 1862. He was then elected to Congress, where he also served as Speaker from 1869 to 1875. In 1876 he was elected to the Senate from the state of Maine and was also a prominent candidate for his party's nomination as president. This rise in politics was due to his party regularity, in which he never faltered, his driving ambition (he virtually nominated himself as head of the House Republicans upon the death of Thaddeus Stevens), and his high dignity. Blaine was a man of great personal charm who, while he had few intimate friends, claimed a wide circle of devotees willing to stand by and support him to the end. He had few interests outside of politics, but he had numerous gifts that stood him well in the highly personalized political world of the ''gilded age.'' His wit was as sharp in the smoking room as in the Capitol chambers, and he had an incredible memory for names and faces. One contemporary recalled standing with Blaine when a carriage stopped to greet them. ''There is a man on that front seat whom I have not seen for twenty-seven years,'' Blaine

said, ''and I have got just two minutes and a half to remember his name.'' He did. Blaine was also known as a man who presided fairly over acrimonious debates in the touchy Reconstruction congresses, thus earning respect from many Democrats as well as from his partisans.

''Mulligan Letters'' and Other Suspicions

Blaine hoped to be president in 1876 and was nominated as ''the plumed Knight'' by Robert Ingersoll in one of the most eloquent nominating speeches in the history of American conventions. But the Republicans were sensitive in that year to charges of political corruption, and Blaine's enemies in the party revived an affair which cast a shadow over his entire career. It had happened in 1869, when as Speaker of the House, Blaine had used his influence to preserve a land grant which the Little Rock and Fort Smith Railroad had been in danger of losing and, shortly thereafter, had acted as a sales agent for the railroad's bonds, pocketing a generous commission on sales to his Maine friends. The transaction had been recorded in a number of letters which Blaine had managed to secure but which were known to political enemies, who charged him with corruption. In an eloquent and emotional speech before Congress, Blaine quoted selectively from these ''Mulligan letters,'' pleading that he was guilty of no wrongdoing and that he had actually lost money in the affair.

Most Republicans were convinced, but the incident soured the reform wing of the Republican party, which opposed Blaine throughout his career, and the affair provided regularly resuscitated campaign material for the Democrats. In fact, in an age of pervasive political corruption, Blaine's actions had been unexceptional for a man in his position; congressmen and other political leaders regularly received ''favors'' for services rendered or influence they could exert. But Blaine was more than an ordinary congressman, and he was ambitious to be a great deal more. His connections with the Little Rock Railroad proved to be even more costly than he realized at the time.

Blaine always lived better than his visible means of support seemed to sanction. He had made some money investing in Pennsylvania coal properties in the 1850s but was never an extremely wealthy man. He steadfastly refused to discuss his financial affairs, however, insisting that they were strictly personal.

But the reform wing and the ''stalwart'' wing of the party, which was dedicated to blatant spoilsmanship, were strong enough in 1876 and 1880 to keep him from the presidential nomination. Finally, in 1884, the stalwarts were discredited and the reform wing was unable to resist Blaine's nomination. Unfortunately, it was not a Republican year and Blaine was narrowly defeated by the Democrat, Grover Cleveland.

Secretary of State

In 1889 Blaine was named secretary of state by President Benjamin Harrison. He had already served briefly in that post under James Garfield. He was a dynamic foreign minister. He pushed an aggressive attitude toward Great Britain and laid the basis for the Pan-Americanism and United States economic penetration of Latin America that would come to fruition later, under his admirer Elihu Root, during the presidency of Theodore Roosevelt. Blaine resigned from Harrison's Cabinet 3 days before the Republican convention in 1892, possibly in hopes of again receiving the party's nomination, but in vain. He was taken ill soon thereafter and, though a lifelong hypochondriac, neglected himself in his final illness. He died at the age of 62 on Jan. 27, 1893.

Further Reading

The most comprehensive biography of Blaine is David Saville Muzzey, *James G. Blaine: A Political Idol of Other Days* (1934). All the standard accounts of the era's politics take note of him. A fair sampling of different points of view would include Matthew Josephson, *The Politicos, 1865-1896* (1938); John A. Garraty, *The New Commonwealth, 1877-1890* (1968); and H. Wayne Morgan, *From Hayes to McKinley* (1969).

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Francis Preston Blair

The American journalist and politician Francis Preston Blair (1791-1876) was a close adviser of Presi-

dent Andrew Jackson. Blair joined the antislavery movement and was active in the newly created Republican party throughout the Civil War.

Francis P. Blair was born on April 12, 1791, in Abingdon, Va., but he grew up and was educated in Kentucky. He graduated from Transylvania University in 1811, studied law, and was admitted to the bar in 1817, although he never practiced. As a young man, he was in poor health, and all of his life he was frail-looking and small, weighing little more than 100 pounds; he married Eliza Gist over her father's objection that she would be a widow in 6 months. Yet Blair proved to be a prodigious worker for 50 years thereafter.

Jacksonian Politics

His family was active in politics: his father had served as attorney general of Kentucky, and an uncle was governor of the state, when Blair was a young man. In the political battles in Kentucky over financial and judicial reform, Blair himself became associated with the Relief party and the New Court, both reform groups. He contributed political articles to the *Argus of Western America,* an influential paper in Frankfort, edited by his friend Amos Kendall, and he became clerk of the state circuit court and president of the Commonwealth Bank.

When Andrew Jackson was elected in 1828, Kendall went to Washington as an adviser, and Blair became the editor of the *Argus*. He produced powerful editorials defending Jacksonian policies and, upon Kendall's recommendation, Jackson brought him to the capital in 1830 to establish an administration newspaper, the *Washington Globe*. John C. Rives of Virginia joined him as business manager, and they made the *Globe* one of the most potent political organs in the country. In 1833 they made an important contribution to contemporary political education (and to later historians) by beginning publication of an impartial report of the daily proceedings in Congress, the *Congressional Globe* (today replaced by the government publication *Congressional Record*).

Blair and Jackson became good friends, and Blair's articles in the *Globe* were faithful expressions of the President's views. Blair would consult with Jackson in the White House, taking notes on scraps of paper held on his knees as the President spoke, then would hurry off to convert these into slashing editorials. Blair attacked Henry Clay's American Plan of protective tariffs and internal improvements, the U.S. Bank, and the nullification doctrines of John C. Calhoun's South Carolina; he advocated hard money and the interests of the ''common man'' against the men of wealth. His editorials charged the Whigs with trying to enlarge the rights of property so much ''as to swallow up and annihilate those of persons'' and pledged the Democratic party to preserve the rights of the people. He took satisfaction in being called a radical and told President Van Buren, ''I feel myself to be a sort of Representative of the Mechanical Classes, the working people of all sorts . . . . ''In 1837, when Van Buren asked Congress to establish an independent treasury, Blair called it ''the boldest and highest stand ever taken by a Chief Magistrate in defense of the rights of the people . . . a second declaration of independence.''

Blair worked for the nomination of Van Buren in 1844. But when James K. Polk was elected president, Blair offered to continue the *Globe* as the Democratic administration paper. Polk refused, fearing that the journalist was not friendly toward him. He was right. Blair referred to Polk's narrow, rigid mind, his pettiness, and his ungenerous attitude. Blair remarked in 1848 that the voters were indifferent about the election because they ''had tried Tyler and Polk, and yet the country has not been materially hurt. If two such Presidents cannot injure the nation, nothing can!''

Antislavery Politics

Silver Spring, Blair's country home just outside Washington in Maryland, became the political mecca for Jacksonians during this period. However, Blair departed from many of his associates in 1848, when he supported the Free Soil cause. He had never been associated with abolitionism, but he said Van Buren's letters and speeches that year had converted him to the necessity of opposing the slave power. In 1852 he was prepared to back Thomas Hart Benton for the Free Soil nomination but later approved the Democrats' nomination of Franklin Pierce. When Pierce appointed ''Southern radicals'' to his Cabinet, Blair felt that Northern and moderate Democrats had been betrayed; and when the 1854 Kansas-Nebraska Bill passed—opening up the territories to slavery—Blair was roused to fight. ''I hope there will

be honest patriots enough found to resist it,'' he said, ''and that the present aggression will be rebuked. I am willing to devote the balance of my life to this object.'' He was then 63 years old. Stephen Douglas, in typical invective, called him ''a good Democrat fallen into 'Black Republicanism.'''

Blair was active in the Republican cause in 1856; and in 1860, although he would have preferred an ''old Democrat,'' he joined vigorously in the campaign for Lincoln and became the new president's valued adviser. One of Blair's sons was the attorney general in Lincoln's Cabinet, and another was first a congressman from Missouri and then a brigadier general in the Civil War.

In 1864 Blair met privately with Jefferson Davis in Richmond, Va., in an attempt to end the war, and he arranged the futile Hampton Roads Conference of 1865. After the war he wanted the Union restored ''as it was,'' and opposed the Radical Republican program for the South. His son Francis was the vice-presidential candidate on the Democratic ticket with Horatio Seymour in 1868, and in 1872 Blair supported Horace Greeley. The old Jacksonian unionist died on Oct. 18, 1876.

Further Reading

The only work that covers the life of Blair is William Ernest Smith, *The Francis Preston Blair Family in Politics* (2 vols., 1933), which provides something of a political history of the whole ''middle period'' of American history. Histories of the Jacksonian era, such as Arthur M. Schlesinger, Jr., *The Age of Jackson* (1945), have much information on Blair. Studies of the pre—Civil War era and of the war and the Reconstruction period provide material on his later life. Writings by and about his associates are useful, such as the biographies of Andrew Jackson, and Thomas Hart Benton, *Thirty Years' View* (2 vols., 1854-1856; repr. 1968).

Additional Sources

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James Blair

The British educator James Blair (1655-1743) was commissary of Virginia for the bishop of London and founder and first president of the College of William and Mary.

Born to a Presbyterian minister and his wife in Scotland, James Blair attended Marischal College, Aberdeen, for 2 years. He received a master of arts degree from the University of Edinburgh, where he remained to study divinity. In 1679 he settled as a minister of the Scottish Episcopal Church near Edinburgh. Two years later, because he scrupled to sign the Scottish Test Act, he was deprived of a living anywhere in Scotland. He went to London, where he became acquainted with Henry Compton, the bishop of London, who persuaded him to go to Virginia as a missionary.

After 5 years in Virginia, Blair was appointed commissary (deputy) to the bishop of London, with authority to supervise the discipline of the Anglican clergy, though without the power to confirm baptisms or ordain American-born ministers. In one of his first acts he convened the clergy to urge them to found a college. They readily complied with a plan for a grammar school, a philosophical college, and a divinity school, which soon won the approval of Governor Francis Nicholson and the General Assembly.

In 1691 Blair went to England to obtain a charter and funds for the college. When he returned to Virginia 2 years later, he was the first president and rector of the board of visitors of the College of William and Mary, founded ''to the End that the Church of Virginia may be furnished with a Seminary of Ministers of the Gospel, and that the Youth may be piously educated in good Letters and Manners, and that the Christian Faith may be propagated amongst the Western Indians, to the Glory of Almighty God.''

For its first 36 years the college was no more than a grammar school, without enough funds to hire the six professors contemplated in the charter. Some of the blame must be laid to Blair; he did no teaching yet demanded his annual salary of £150, which cut deeply into the college's funds. And although Blair could have done much for the college from the seat on the governor's council he assumed in 1694, his feuds with a succession of governors eroded his influence and alienated both the clergy and the gentry.

Blair brought a measure of English religion and culture to colonial Virginia through his control of the Anglican

Church and promotion of education. When he died on April 18, 1743, he left an estate of £10,000 to a nephew and only his library and £500 to the college.

Further Reading

The introduction by Hunter Dickinson Farish in the 1940 reprint of Henry Hartwell, James Blair, and Edward Chilton, *The Present State of Virginia, and The College* (1727), contains useful information on Blair. A short study of Blair's life is Daniel E. Motley, *Life of Commissary James Blair, Founder of William and Mary College,* series 19, no. 10, of the Johns Hopkins University Studies in Historical and Political Science (1901). For background see Philip Alexander Bruce, *Institutional History of Virginia in the Seventeenth Century* (2 vols., 1910; repr. 1964); Richard L. Morton, *Colonial Virginia* (2 vols., 1960); and Clifford Dowdey, *The Virginia Dynasties* (1969). □

William Blake

William Blake (1757-1827) was an English poet, engraver, and painter. A boldly imaginative rebel in both his thought and his art, he combined poetic and pictorial genius to explore important issues in politics, religion, and psychology.

William Blake was born in London on Nov. 28, 1757, the second son of a hosier and haberdasher. Except for a few years in Sussex, his entire life was spent in London. Its streets and their names took on spiritual symbolism in his writings, much as the place names of the Holy Land did in the writings of the biblical prophets whom Blake always regarded as his spiritual progenitors. From his earliest years he saw visions—trees full of angels, for example. If these were not true mystical visions, it is probably best to regard them not as hallucinations but as the artist's intense spiritual and sensory realization of the world.

At 10 Blake started to attend drawing school; at 14 he began a 7-year apprenticeship to an engraver, and it was as an engraver that Blake was to earn his living for the rest of his life. After he was 21, he studied for a time at the Royal Academy of Arts, where he formed a violent distaste for the academic canons of excellence in art.

In August 1782 Blake married Catherine Boucher, who had fallen in love with him at first sight. He taught her to read and write, and she later became a valued assistant. Although their marriage was to suffer from some of the normal frictions, his ''sweet shadow of delight,'' as Blake called Catherine, was a devoted and loving wife. On her authority there is a description of his appearance: short with a large head and shoulders; not handsome but with a noble and expressive face; his hair yellow-brown, luxuriant, and curling like flames.

Early Works

From his early teens Blake wrote poems, often setting them to melodies of his own composition. When he was 26, a collection entitled *Poetical Sketches* was printed with the help of the Reverend and Mrs. Mathew, who conducted a cultural salon and were patrons of Blake. This volume was the only one of Blake's poetic works to appear in conventional printed form; he later invented and practiced a new method.

After his father died in 1784, Blake set up a print shop with a partner next door to the family hosiery shop. In 1787 his beloved younger brother and pupil Robert died; thereafter William claimed that Robert communicated with him in visions and guided him. It was Robert, William said, who inspired him with the new method of illuminated etching that was to be the vehicle for his poems. The words, design, or some combination of the two was drawn in reverse on a plate covered with an acid-resisting substance; a corrosive was then applied. From these etched plates pages were printed and later hand-colored. Blake used his unique methods to print almost all his long poems with the exception of *An Island in the Moon* (ca. 1784), *Tiriel* (ca. 1789), *The Four Zoas* (ca. 1795-1803), *The Everlasting Gospel* (ca. 1818), and a number of short works. *The French Revolution* exists as printer's proofs.

As an engraver, Blake favored the line rather than chiaroscuro, or masses of light and dark. Blake's predilection for the line rather than ''blurs'' (as he called them) of color and mass had a philosophical as well as an artistic

dimension. To him the line represented the honest clarity of human day as distinguished from the mystery of night.

In 1787 Blake moved to Poland Street, where he produced *Songs of Innocence* (1789) as the first major work in his new process. This book was later complemented by *Songs of Experience* (1794). The magnificent lyrics in these two collections systematically contrast the unguarded openness of innocence with the embitteredness of experience. They are a milestone in the history of the arts, not only because they exhibit originality and high quality but because they are a rare instance of the successful fusion of two art media by one man.

After a brief period of admiration for the religious thinker Emanuel Swedenborg, Blake produced in disillusioned reaction *The Marriage of Heaven and Hell* (1790-1793). In this satire the ''devils'' are identified with energy and creative genius, and the ''angels'' with repression of desire and the oppressive aspects of order and rationality. Some of the same issues arise in *The Book of Thel* (1789-1791) and *Vision of the Daughters of Albion* (1793). The former portrays a timid shepherdess who is reluctant to commit herself to the risks of existence, while the latter shows a heroine who casts off such timidity and chooses psychic and sexual liberation.

Blake had become a political radical and was in sympathy with the American Revolution and with the French Revolution during its early years. At Poland Street and shortly after his move to Lambeth in 1793, Blake composed and etched short ''prophetic'' books concerning these events, religious and political repression in general, and the more basic repression of the individual psyche, which he came to see as the root of institutional tyranny. Among these works (all composed between 1793 and 1795) are *America, Europe, The Book of Urizen, The Book of Los, The Song of Los,* and *The Book of Ahania*. In these poems Blake began to work out the powerful mythology he refined in his later and longer prophecies. He presented this mythology completely in his first epic-length poem, *The Four Zoas* (ca. 1795-1803). This difficult but mighty myth shows how religious and social evils are rooted in the internal warfare of man's basic faculties—reason (Urizen), passion (Luvah), instinct (Tharmas), and inspiration or prophetic imagination (Los or Urthona, who becomes more markedly the hero of Blake's long epics). But Blake was apparently unsatisfied with *The Four Zoas*. Although he drew freely on it for his later epics, he left the poem unengraved.

Felpham Period

Blake spent the years 1800 to 1803 working in Felpham, Sussex, with William Hayley, a minor poet and man of letters. With genuine good intentions Hayley tried to cure Blake of his unprofitable and unseemly enthusiasms and secured him commissions for safely genteel projects—painting ladies' fans, for example. Blake finally rebelled against this condescension and rejected Hayley's help. One result of this conflict was Blake's long poem *Milton* (ca. 1800-1810). In this work the spiritual issues involved in the quarrel with Hayley are allegorized, and Blake's larger themes are dramatized through an account of the decision of the poet Milton to renounce the safety of heaven and return to earth to rectify the errors of the Puritan heritage he had fostered.

In 1803 Blake had a still more disturbing experience when a soldier whom he had evicted from his garden accused him of uttering seditious sentiments—a charge that in the witch-hunting atmosphere of the time was serious indeed. Blake was tried and acquitted, but he saw in the incident further confirmation of his views on the conflict between a sadistic society and the man of humane genius. The trial experience colors much of Blake's titanic final epic, *Jerusalem* (ca. 1804-1820).

Later Years

Back in London, living in South Molton Street, Blake worked hard at his poems, engraving, and painting, but he suffered several reverses. He was the victim of fraud in connection with his designs for Blair's *The Grave* and received insulting reviews of that project and of an exhibition he gave in 1809 to introduce his idea of decorating public buildings with portable frescoes. Blake wrote three prose pieces based on the events of this time: *Descriptive Catalogue* (1809), *Public Address* (1810), and *Vision of the Last Judgment* (1810).

The next decade is a somber and obscure period in Blake's life. He did some significant work, including his designs for Milton's poems *L'Allegro* and *Il Penseroso* (1816) and the writing of his own poem *The Everlasting Gospel* (ca. 1818), but he was sometimes reduced to hackwork and the public did not purchase or read his prophecies. After 1818, however, conditions improved. He became acquainted with a group of young artists who respected him and appreciated his work. His last 6 years were spent at Fountain Court, where Blake did some of his best pictorial work: the illustrations to the Book of Job and his unfinished Dante. In 1824 his health began to weaken, and he died singing on Aug. 12, 1827.

Continuing Influence

Blake's history does not end with his death. In his own lifetime he was almost unknown except to a few friends and faithful patrons, like Thomas Butts and the young disciples he attracted in his last years. He was even suspected of being mad. But interest in his work grew during the mid-19th century, and since then painstaking commentators have gradually elucidated Blake's beautiful, intricate, and difficult mythology. The 20th century has made him its own; he has been acclaimed as a kindred spirit by psychologists, writers (most notably William Butler Yeats), radical theologians, rock-and-roll musicians, and devotees of Oriental religion. He has furnished texts to a wide variety of rebels against war, orthodoxy, and almost every kind of psychic and personal repression.

Further Reading

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Ralph Albert Blakelock

The American painter Ralph Albert Blakelock (1847-1919) was one of the most original romantic artists of late-19th-century America.

Ralph Blakelock was born on Oct. 15, 1847, in New York City. After a year and a half of college he dropped out to take up painting. Entirely self-taught, by the age of 20 he was painting competent landscapes and exhibiting in the National Academy of Design. In his early 20s he journeyed to the Far West, wandering far from civilization and spending some time among the Indians; this experience resulted in a lifelong fascination with the forest and its Indian inhabitants.

Blakelock's early landscapes were relatively literal and tight, in the style of the Hudson River school of painters, though without their grandiosity. As he matured, he developed a more intimate, subjective style. His favorite theme was the deep forest with its wildness and solitude; the hours were sunset, twilight, or night—seldom full daylight. With the years he concentrated more and more on moonlight scenes; the characteristic Blakelock nocturne is a peaceful moonlit scene, trees silhouetted against the sky, the moon seen through a tracery of foliage, veils of atmosphere creating patterns of receding planes.

Blakelock's style was akin to the French Barbizon painters Narcisse Diaz and Théodore Rousseau. His pronounced decorative quality also suggested Japanese art. But he was not a follower of any school; his was a highly personal art, drawing its content from the American scene. With his contemporary the romantic artist Albert P. Ryder, Blakelock was one of the most individual painters of his period in America.

In 1877 Blakelock married Cora Rebecca Bailey; they had nine children. In money matters Blakelock was completely unworldly. He had few opportunities to exhibit his pictures and no wide reputation; to support his family, he sold his paintings for very low prices, often for $25 or less, seldom for more than $100. In the 1890s he began to show symptoms of mental breakdown; in 1899 he became mentally ill and spent the rest of his life in psychiatric hospitals. His schizophrenic delusion was that he was immensely wealthy—perhaps a compensation for his long struggle to support his family. He continued to paint until his death on Aug. 9, 1919; however, his work was of lesser quality.

Almost as soon as Blakelock went into the first psychiatric hospital, his work began to receive recognition. Within a few years paintings he had sold so cheaply were resold for several thousand dollars, benefiting neither Blakelock nor his family. By 1903 his work was being forged, so that eventually there were many more fakes than genuine works. Such was the final ironical touch to one of the most tragic stories in American art.

Further Reading

The only book on Blakelock is Elliott Daingerfield, *Ralph Albert Blakelock* (1914). The most complete account of his life and art, based on previously unpublished sources, is Lloyd Goodrich's catalog of the *Blakelock Centenary Exhibition* (1947) of the Whitney Museum of American Art. □

Louis Blanc

The French journalist, historian, and socialist politician Louis Blanc (1811-1882) greatly influenced the evolution of French socialism and modern social democracy.

Louis Blanc was born on Oct. 29, 1811, in Madrid, where his father was comptroller of finance for King Joseph, Napoleon's brother. Financially ruined by the fall of the French Empire, the Blanc family returned to Paris, and Louis managed to earn enough from his writings to study law.

In 1839 Blanc published his most famous essay, *L'Organisation du travail* (''The Organization of Labor''). He outlined his social thought, which was based on the principle, ''From each according to his abilities, to each according to his needs.'' His theories were based on solid research and expressed in vivid language. He argued that unequal distribution of wealth, unjust wages, and unemployment, all stemmed from competition. Unlike his predecessors, Blanc looked to the state to redress social injustice, but he believed that only a democratic republic could achieve an egalitarian commonwealth. Since every man has a ''right to work,'' the state must provide employment and aid the aged and sick. It would accomplish these aims through establishing ''social workshops''—producers' cooperatives, organized on a craft basis. The workers would manage these workshops, share in the profits, and repay the government loan. Eventually, the worker-owned factories, farms, and shops would replace those that were privately owned. Thus the whole process of production would become cooperative.

Though Marx criticized Blanc's ideas as utopian, French workers of the 1840s were intrigued by them. In 1846 there was a widespread demand for national workshops, and by 1848 ''the organization of labor'' had become a popular slogan. Articles in *La Réforme,* a radical

newspaper, popularized Blanc's proposals among the workers, who adopted them as a practical reform program.

Blanc supported the cause of liberals throughout Europe. In 1841 in *Histoire de dix ans, 1830-1840* (*History of Ten Years, 1830-1840*), he denounced King Louis Philippe's foreign policy as pusillanimous. France, he thought, had missed a golden opportunity in 1830 to give Europe liberal institutions.

A member of the provisional government formed on Feb. 24, 1848 (after the fall of the July Monarchy), Blanc persuaded his colleagues to guarantee the right to work, to create national workshops, and to establish the Luxembourg Commission to study and propose social experiments. But the national workshops became a makeshift relief program, a mockery of Blanc's ideas, and the government rejected his proposal for a ministry of labor.

By the middle of May, the coalition of right-and left-wing republicans, which had overthrown the Orleanist regime, collapsed. Though Blanc had been elected to the conservative National Assembly, that body expelled him from the government in May. It also abolished the Luxembourg Commission and on June 21 closed the workshops. These actions provoked a workers' revolt, which Gen. Cavaignac suppressed during the bloody June Days, and the ensuing reaction forced Blanc to seek asylum in England. While in exile he wrote a 12-volume history of the French Revolution to 1795 and a history of the Revolution of 1848. Blanc returned to France in 1871 and entered the Chamber of Deputies. There he led a futile fight for a radical constitution, opposing the one that was eventually adopted in 1875. In January 1879 he climaxed his long career by persuading the Assembly to grant amnesty to the Communards of 1871. Blanc died at Cannes on Dec. 6, 1882.

Further Reading

Most of Blanc's historical works and correspondence are available in English editions. The best critical study of the man and his work, in any language, is Leo A. Loubére, *Louis Blanc: His Life and His Contribution to the Rise of French Jacobin-Socialism* (1961). For an evaluation of the 1848 workshops see Donald Cope McKay, *The National Workshops: A Study in the French Revolution of 1848* (1933). J. P. Plamenatz, *The Revolutionary Movement in France, 1815-1871* (1952), traces the rise and fall of the alliance of moderate and radical republicans which established the short-lived Second Republic.

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Mel Blanc

Known in Hollywood as "The Man of a Thousand Voices," Mel Blanc (1908-1989) was the versatile cartoon voice creator of such unforgettable characters as Bugs Bunny, Porky Pig, and Daffy Duck.

Blanc's voices have become standard-bearers for American popular culture throughout the world, heard, by some estimates, by more than 20 million people every day. Each of his characters is distinctive and many developed a trademark line that became famous, like "I tawt I taw a puddy tat!" (Tweety), "What's up, Doc?" (Bugs Bunny), "Thhhhufferin' Thhhhuccotash!" (Sylvester), and "Beep-beep!" (Road Runner). Blanc did the majority of his work for Warner Bros., performing in over 3,000 cartoons for that studio in a career that spanned more than 50 years, but he also worked for other animated film makers and as a memorable radio actor.

Porky Born

Born in 1908 and growing up in Portland, Oregon, Blanc studied music, becoming proficient on the bass, violin, and sousaphone. But he discovered a more amazing instrument in his own voice. "I used to look at animals and wonder, how would that kitten sound if it could talk," he said in the *New York Times.* " I'd tighten up my throat and make a very small voice, not realizing I was rehearsing." After marrying and working for a short time as a radio actor, Blanc moved to Los Angeles and joined Leon Schlesinger Productions, a cartoon workshop that eventually developed the Looney Tunes and Merry Melodies characters for Warner Bros. While playing the part of a drunken bull in "Porky Picador," Blanc relates in his autobiography *That's*

Not All Folks, the actor who was then portraying Porky actually did stutter. When Blanc was later asked to play Porky, he left the stutter in the act, and his first major character was born. Blanc next developed the character who was to become his favorite, Happy Hare, in another Warner Bros. short. He lent a brash, Bronx accent to the wiseguy rabbit that eventually became Bugs Bunny. ''He's a little stinker,'' Blanc told the *New York Times.* ''That's why people love him. He does what most people would like to do but don't have the guts to do.'' More famous characters followed, including Pepe LePew, Wile E. Coyote, Elmer Fudd, Speedy Gonzales, and Yosemite Sam.

Branches Out

Despite his proficiency, Blanc did not own the rights to any of his characters and never earned more than $20,000 in a single year from Warner Bros., so he, was forced to pursue other activities. In the 1960s he was co-producer and voice animator for ABC's ''The Bugs Bunny Show,'' a Saturday morning series that featured Looney Tunes characters in new cartoons designed for television. He also provided the voices for Barney Rubble and Fred Flintstone's pet dinosaur, Dino, for the first prime-time cartoon series, ''The Flintstones.'' Through the years, Blanc also kept up his work in radio, primarily as an actor and special effects creator for ''The Jack Benny Show,'' on which he portrayed Benny's mexican gardener, Sy; his violin teacher, Mr. LeBlanc; his wise-cracking parrot; and his pet polar bear. Blanc also formed his own company to produce radio and television advertising. His last cartoon contribution came in the popular 1988 mixed-animation film ''Who Framed Roger Rabbit,'' in which he performed the voices of Bugs Bunny, Daffy Duck, Tweety, and Porky Pig. In assessing why his characters have become so endearing to all age-groups, Blanc told the *New York Times:* '' What we tried to do was amuse ourselves. We didn't make pictures for children. We didn't make pictures for adults. We made them for ourselves.'' Mel Blanc died in 1989.

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Antonio Guzmán Blanco

Antonio Guzmán Blanco (1829-1899) was a Venezuelan political leader who effectively dominated his country from 1870 to 1889. This period saw the first truly national government of Venezuela and a great surge of economic activity and material progress.

Antonio Guzmán Blanco was born to an aristocratic family in Caracas. His father, Antonio Leocadio Guzmán, was a leading Venezuelan intellectual, editor, and Liberal party spokesman. Young Antonio, very well educated in both law and medicine, saw that Venezuela's intermittent civil wars and revolutions were retarding its progress.

In 1859, a year after the ouster of dictator José Tadeo Monagas, Venezuela was again torn by civil strife—the Federalist War—and Guzmán Blanco joined the federalists, first as secretary and finally as virtual partner of federalist chief Gen. Juan Falcón. In 1863 Guzmán Blanco entered Caracas in triumph at the head of his army.

While Falcón was elected president, Guzmán Blanco took an important financial post and helped draw up the new federalist constitution of 1864. Later that year he was sent to England to negotiate a loan of £1,500,000, on which he received a fat commission. When he returned to Caracas, Falcón entrusted to him the economic reorganization and developmental planning of the nation.

Guzmán Blanco was again in Europe when he learned in late 1868 of a conservative revolution which had displaced the Falcón regime. Returning to Venezuela, he was soon chief of the liberal, federalist counterrevolution. In early April 1870 he again entered the capital in triumph. This time, however, he would not withdraw from power.

The Caudillo

Assuming the presidency, Guzmán Blanco determined to halt the political instability which had so long hampered the progress of his nation. By 1873, after quelling several revolts and restricting the traditional power of the provincial, landed oligarchy, he became the first truly *national* ruler, able to implement national programs.

In 1873, with the country pacified and the army now an instrument of the national government, Guzmán Blanco decreed universal manhood suffrage and direct election of the president. As a reward, he was elected president himself by a huge majority in April.

With this fresh and overwhelming mandate, he began to carry forward his ideas, striking first at the Church. Anticlerical like his father, he determined to limit the political and economic power of the Catholic Church in Venezuela. In short order the archbishop and papal nuncio were in exile for resisting his authority, and he established state control of education, civil marriage, and closure of the religious orders, finally closing the seminaries as well. While Guzmán Blanco never carried out his threat to nationalize the Church, he limited its power to its religious duties—a prime liberal goal.

In his first term Guzmán Blanco attempted to build up a personal political party to institutionalize his following but was largely unsuccessful. After allowing a chosen puppet to rule from 1877 to 1879, Guzmán Blanco reassumed the presidency from 1879 to 1884. From 1884 to 1886 he allowed Gen. Joaquín Crespo to be president and again resumed the presidency in 1886, ruling until 1888, when another puppet took over and Guzmán Blanco traveled again to Europe.

With his European contacts and his vision of the future, Guzmán Blanco's iron control of Venezuela began to bear fruit in development, stimulating European investment, loans, and increased trade. The stability he enforced worked economic miracles, and his government enacted good tariffs, built better roads, created a banking system, beautified Caracas, and maintained a glittering, cosmopolitan court.

The costs of this economic progress were high. Political repression, censorship, jailings, and exile were common as Guzmán Blanco enforced his vision upon his country. Prosperity was largely confined to the upper classes; the President himself obviously was prospering.

Bolstered by being named governor of several provinces and president of the National University, the ''Illustrious American,'' as Guzmán Blanco was called, found himself faced—while in Paris in 1889—with a revolution led by his own puppet. Making a realistic estimate, Guzmán Blanco determined to remain in Paris with his sizable fortune rather than confront the rebellion.

While his country backslid into political chaos and much of his work was undone, Guzmán Blanco lived on in Paris, dying there in 1899.

Further Reading

The best work on Guzmán Blanco is George S. Wise, *Caudillo: A Portrait of Antonio Guzmán Blanco* (1951). Also worth consulting is Edwin Lieuwin, *Venezuela* (1961; 2d ed. 1965), and Robert L. Gilmore, *Caudillism and Militarism in Venezuela, 1810-1910* (1964). □

Ana Blandiana

The Romanian Ana Blandiana (born Otilia-Valeria Coman, 1942) is known internationally as one of her nation's most outstanding poets. Deeply spiritual in her sensibility and patriotic in her loyalties, she wrote verse of traditional beauty and elegance, but also was a prominent dissident and later respected public voice for freedom and democratic change.

To Ana Blandiana, being a poet was ''sacred,'' ''a state of grace,'' ''destiny''. Thus, ''You cannot say of yourself, 'I am a poet', as you cannot say about yourself, within the limits of modesty, 'I am a genius.''' It is, however, also an ''obligation,'' a necessity like living that ''rips the writer away from mankind'' in order to be its attentive observer and special voice. Her poem about writing, ''The Gift,'' begins, ''My gift is tragic, like some ancient punishment . . . . / All I touch turns into words. . . . ''

Ana Blandiana was born Otilia-Valeria Coman on March 25, 1942, in Timisoara, a city in western Romania that once was a part of the Austro-Hungarian empire. Of Transylvanian peasant stock, she was the first daughter of a high school teacher. After the coming of communism, he could no longer teach and became an orthodox priest in nearby Oradea. In 1959 he was arrested and sentenced to five years of forced labor. Her father's influence and example can be seen not only in her intrinsically religious conception of existence, but also in her dissidence and independence of thought. Blandiana attended schools in Oradea and then went to the University of Cluj-Napoca from 1963 to 1967. After graduation she worked in Bucharest as a literary magazine editor and fine arts librarian. After a decade she was able to attend to writing full-time, not only poetry and prose fiction but also regular columns for cultural newspapers. From 1974 to 1991 she wrote for the major weekly *Literary Romania,* with a number of gaps during times the Nicolae Ceausescu government forbade the publication of her work. Blandiana married essayist Romulus Rusan in 1960. They had no children.

Ana Blandiana published her first poetry at the age of 17 in the year her father was imprisoned. Despite adopting a pen name, her work was banned at once because of her father. In 1964, the start of a period of liberalization of censorship and relative literary freedom in Romania, her debut volume finally came out. This work was a celebration, in exultant language, of ingenuous youthful sensuousness and idyllic communion with nature. But after Blandiana's first book was published, her father died in an accident. Although she remained a major voice in the Romanian poetic renaissance of the 1960s and one of its most eminent and productive poets after that, the accident separated her from what she termed her generation's ''euphoria.'' Her writing that followed—she produced a total of 17 volumes of poetry (three are selected anthologies, three others for young children), six essay collections, and three books of fantastic prose fiction, including a novel—

was more deeply serious. Still valuing human happiness, conjoined now with a nostalgia for a kind of original spiritual purity, her work always reflected the limits, disasters, sordidness, and unfulfillment of life. Her themes centered upon change and mortality—accepted without horror.

In Blandiana's imagery, life can be intoxicating, warm, a powerful but fleeting joy, vital, and sensual. Her loving couples often bask in drowsy summer dreaminess. Yet the eternal, frequently signified by cold or stark whiteness, is likewise a desired realm of the unstained and uncorrupted. The human condition of pain, loss, shame, and decay is transcended, just as in a recurrent motif churches (tangible, enduring edifices of the sacred mediating between the human and God) miraculously fly through the air like flocks of birds. An early poem deals directly with the dichotomy of appealing alternatives. It begins, ''Purity, I know, cannot bear fruit,'' and proceeds to celebrate the ''dance'' of ''microbes . . . all around'' in air and the earthly realm of fruitfulness. But then it sets up a contrast: ''Only snow is immaculate white,/The warm earth is impure at the root.'' For the poet whose words can achieve a kind of earthly immortality, the choice is more extreme: between ''silence and sin,'' or synonymously, ''Voiceless dream or resounding fame.'' Blandiana's lofty sense of the poet's duty thus paradoxically involves triumph in the arena of the tainted and insufficient. But for the human being, the appeal in life of the eternal, religious realm is likewise a direct yearning for authenticity, an inward sense of salvation that is a higher joy.

Throughout her career, Blandiana's poems remained graceful, dignified, musical, and evocative, making frequent use of traditional forms and imagery. Her poetry has been called ''astonishing'' and ''daring'' precisely because of its intent to be ''beautiful'' in an older, pre-Modernist, early-Romantic sense. Her poems often focus on her own human vulnerability, but she was never confessional in the sense of baring private, intimate experience or neuroses. Her representative humanity is from a woman's perspective, and her rich sensibility is bodied forth through visionary lyrical strategies—the poet's enduring role of expressing inward revelation, the imagination's fresh triumph in understanding the world emotionally and morally.

This latter imperative in fact grew in urgency, and her themes took on public dimensions as warnings and dissident, ironic parables as Romania's domestic climate became increasingly repressive in the 1980s. Her religious assumptions became an ethical obligation to bear witness to her society's conditions. Twice during the decade her work was totally banned: once for a group of outspoken protest poems, one of which attacked her fellow citizens for being ''compliant'' and ''vegetal,'' the second time because of a poetic children's fable about a strutting, egotistical tomcat who represented a sly satire of the nation's dictator (Ceausescu). Despite her fundamental faith, many late works before the downfall of the communist government turned somber and almost despairing. In ''The Cold Melt'' history is ''in slow motion,'' ''Only the progress of rust/To the heart of iron,'' and in ''Portrait,'' ''A sun of rats/In a firmament of asphalt'' becomes ''An Apollo of filth, the future's/Fur-covered star for some other/Century. . . . '' Much later, in 1997, in a very terse poem, ''So Cold'', she recalled how her emotions were avenged at witnessing ferocious dogs, '' . . . mad with fear.''

Blandiana's stature in Romania in the early 1990s was that of both a greatly respected writer and a widely known voice of decency and freedom, honored for her defiance and resistance. Fundamentally nonpolitical, she nonetheless came to play a number of prominent roles during and after the revolution. Briefly a member of the provisional government, from 1991 to 1993 she was president of a nonpartisan coalition of opposition interests. She was also president of the Romanian PEN Center, which she helped organize after 1989. Her works won numerous prizes at home as well as the Herder Prize in Austria and international fellowships to the United States (the Iowa International Writing Program) and to Berlin (from the German Academy of the Arts). Over 20 books of her works have been published in European languages, including English.

Further Reading

Blandiana's work is most readily available in excellent English versions by Peter Jay and Anca Cristofovici in *The Hour of Sand: Selected Poems 1969-1989* (1990), a collection that surveys the poet's career and also contains an informative introduction. A chapbook of 20 poems, *Don't Be Afraid of Me: Collected Poems* (1985) came out in Detroit. Andrea Deletant and Brenda Walker include 20 poems in *An Anthology of Contemporary Romanian Poetry* (1984) and 13 in *Silent Voices: An Anthology of Contemporary Romanian Women Poets* (1986), five works overlapping. In the journal *Romanian Civilization* (Spring 1993), Adam J. Sorkin presents 15 poems (some co-translated with loana Ieronim and Maria-Ana Tupan) along with a biographical and critical essay; nine of these poems plus one other are printed in *An Anthology of Romanian Women Poets* (1994) edited by Sorkin and Kurt W. Treptow. There is no book or full-length article on Blandiana in English, but briefer references and some analysis can be found, particularly in an essay by Ognyan Stamboliev in *Concerning Poetry* (Fall 1984); notices and translations in *Index on Censorship* (August 1989 and January 1991); reviews by Marguerite Dorian in *World Literature Today* (Autumn 1989 and Winter 1991); and a study by Adam J. Sorkin in *A.R.A. Journal* (1993).

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Sarah Gibson Blanding

Sarah Gibson Blanding (1898-1985) enjoyed the distinction of becoming one of the first women to serve in important U.S. government administrative posts during World War II.

Sarah Gibson Blanding began her career as an assistant professor of political science at the University of Kentucky in 1937. Her credentials included a year of study at the London School of Economics (1928-1929). She remained at the University of Kentucky, later becoming the dean of women, until 1941, when she became director of the New York State College of Home Economics at Cornell University. During her tenure there wartime demands for home-economics services quadrupled. She expedited requests for help by promoting food and nutrition education, child-care techniques, conservation and preservation of war materials in short supply, mass feeding, and maintenance of equipment.

Dewey Calls

Blanding's efforts at Cornell did not go unnoticed. During the last years of World War II Gov. Thomas Dewey of New York appointed Blanding to several state government posts, including director of the Human Nutrition Division of the State Emergency Food Commission and consultant to the State Defense Council's Division of Volunteer Participation. But her work was not limited to the local or state levels. As the war progressed, she was selected as the only female member of several national committees, which enhanced her reputation as an administrator.

The Presidency of Vassar

In February 1946 Blanding sought and obtained the post of president of Vassar College, succeeding Henry MacCracken, who had been president since 1915. She was selected because she was ''the best possible person, man or woman.'' *The New York Herald Tribune* noted that Blanding ''was a fresh, vigorous, and resourceful person with a mind of proved capacity, and, most of all, balanced judgment.'' She believed that her main mission was to maintain Vassar's high quality of education for women; ironically, this came at a time when the college, to help alleviate the overcrowding of men's colleges, began accepting male war veterans on the GI Bill as students working toward Vassar degrees.

National Honors

Blanding received national recognition for her efforts on behalf of women's education at Vassar. She toured often, lecturing that the balance of good and evil was so precarious that the scales could be tipped in either direction, so democracy was in a perilous position. In the process she received honorary doctorates from several colleges, including the University of Kentucky. She was appointed by President Harry S Truman to the National Commission on Higher Education, whose aim was to reexamine the system of education in the United States; later Governor Dewey appointed her to a committee to study the need for a state university system in New York. At her inauguration to the National Commission on Higher Education in October 1946, Blanding was given the War Department's Civilian Service Award for her service to the secretary of war. Cited during the ceremony were her exceptional efforts in developing activities for the Women's Army Corps and her leadership as a member of the army and navy committees on welfare and recreation. She was then appointed to the War Department Civilian Advisory Council and to the Chief of Staff 's Advisory Committee for the Women's Army Corps.

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Jean Nowell, ''New President Greets 1,440 at Vassar Opening,'' *New York Herald Tribune,* 8 September 1946, p. 33. □

Louis Auguste Blanqui

The French revolutionary Louis Auguste Blanqui (1805-1881) was an unrelenting enemy of every French regime of the 19th century. The most heroic figure in the French socialist movement, he spent most of his life in prison.

Louis Blanqui was born in Puget-Théniers, near Nice, on Feb. 1, 1805. While studying and working as a journalist in Paris, in 1824 he became involved with the secret society of the Carbonari. This was the first step in a lifetime attachment to the use of conspiratorial methods to achieve political and social change. In 1827 he escaped arrest after his first battle with the police. Blanqui took part in the street fighting of July 1830 and was decorated by the July Monarchy of Louis Philippe for his part in its birth.

Blanqui soon parted company with Louis Philippe's bourgeois monarchy and joined the extreme republican opposition. He was arrested in both 1831 and 1832 for plotting against the regime, but he invariably resumed his activities. Involved in two of the more elaborate conspiracies of the 1830s—the Society of the Seasons and the Society of the Families—he was arrested in 1836 for manufacturing arms. He received his first death sentence in January 1840 for his part in the May 1839 uprising. The sentence was commuted, and he was sent to the prison of Mont-Saint-Michel, where the harsh conditions permanently undermined his health. As a result of his illness, in 1844 he was transferred to a prison in Tours and was released in April 1847.

Upon learning of the February Revolution of 1848, Blanqui hurried to Paris, where he organized cooperation among the political clubs of the left. He pressured the provisional government for social reforms and advocated postponing elections until the country could be educated in republicanism. Apparently tolerant of the provisional republic, Blanqui at first opposed the leftist demonstration of May 15. But then he felt compelled to take part in order to keep the faith of his followers, and he led in the invasion of the new assembly. For this he was arrested and condemned to 10 years' imprisonment. He was deported by the government of the Second Empire to Africa in 1859 but was set free in August of that year.

Resuming his work in the republican secret societies, Blanqui was arrested again in 1861 and sent to the Sainte-Pélagie prison, where he had a large measure of freedom to study, reflect, and discuss his ideas. In 1865 he was even able to edit a journal from prison. To avoid deportation, he escaped in August 1865, going to Geneva and then Brussels, from which he was able to visit Paris secretly.

Taking advantage of early reverses in the Franco-Prussian War, Blanqui launched an uprising in August 1870; he was rescued from its failure by the fall of the Second Empire on September 4. Imprisoned at Cahors by the new government for another ill-timed insurrection in October, he was unable to play a part in the Commune. Condemnations to death and, later, deportation were not carried out because of his ill health, and in 1877 he was transferred to the island prison of Château d'If in the Mediterranean.

By this time the aging and ill Blanqui had become a symbol of resistance to oppressive government, and a campaign was undertaken to secure a pardon for him. In April 1879 he was elected to the Chamber from Bordeaux but was rejected by the Chamber. After receiving a pardon in June, he was defeated for reelection. He died on Jan. 1, 1881.

By the end of Blanqui's life his conspiratorial approach to revolution seemed outmoded to most socialists, but his lifelong willingness to suffer for his cause and his refusal to accept defeat assured his reputation as a hero of the left. Believing in the fundamental importance of the class struggle, he emphasized the necessity for the seizure of political power by a proletarian elite, which would then establish the collective ownership of the means of production. An extreme rationalist, he was violently anticlerical, seeing in the church—indeed, in all religion—the principal cause of human misery and the principal obstacle to progress.

Further Reading

Alan B. Spitzer, *The Revolutionary Theories of Louis Auguste Blanqui* (1957), shows that Blanqui must be taken seriously as a thinker, not merely as an insurrectionist. See also Neil Stewart, *Blanqui* (1939). The most famous work on Blanqui, a fictionalized biography, is in French: Gustave Geffroy, *L'Enfermé* (1897; rev. ed., 2 vols., 1926). The leading authority on all aspects of Blanqui's career, Maurice Dommanget, also writes in French. □

Albert Taylor Bledsoe

American political apologist for the Southern Confederacy, Albert Taylor Bledsoe (1809-1877) was at various times an educator, attorney, author, and clergyman.

Albert Bledsoe's forebears were among the early settlers of Kentucky, and Albert was born at Frankfort on Nov. 9, 1809. He was a fellow cadet of Jefferson Davis and Robert E. Lee at West Point and graduated in 1830. Bledsoe resigned from the Army after 2 years' service in the West. He entered Kenyon College in Ohio to study law and theology and then taught mathematics and French there (1833-1834). He took orders in the Episcopal Church and became an assistant to Bishop Smith of Kentucky. Because of his opposition to the mode of infant baptism, Bledsoe abandoned his clerical career.

Bledsoe was a man of near-genius and tried many careers. In 1838 he was admitted to the bar. He practiced law periodically in Washington, D.C., and Springfield, Ill. In Springfield his practice was in competition with that of Abraham Lincoln. After 10 years as an attorney, Bledsoe left this profession too. In 1848 he became a professor of mathematics at the University of Mississippi, and in 1854 he accepted a similar post at the University of Virginia. His interests in theology and philosophy resulted in two valuable treatises: *A Theodicy, or Vindication of the Divine Theory* (1853) and *Essay on Liberty and Slavery* (1856).

In 1861 Bledsoe's West Point training brought him a Confederate colonel's commission and assignments as chief of the War Bureau and assistant secretary of war. Two years later, Confederate president Jefferson Davis dispatched him to Europe to study historical justifications for the Confederacy. The result of Bledsoe's research was an 1866 classic of political argument: *Is Davis a Traitor? or Was Secession a Constitutional Right previous to the War of 1861?* The Confederacy's defeat left Bledsoe dedicated to a rigorous defense of Southern principles. In 1867 he founded and edited the *Southern Review,* a Baltimore-based quarterly. Bledsoe poured the great energies of his mind into this magazine, writing from three to five articles for each issue as he toiled tirelessly to redeem the vanquished South. Yet that impoverished region had no money and little support to give to

Bledsoe's efforts; to support his family, he was forced to depend upon the salaries of his schoolteacher daughters.

In the 10 years that Bledsoe edited the *Review,* he was the personification of the unreconstructed Southerner. He defended slavery and secession while damning democracy, industrialism, science, and new ideas. Although ordained a Methodist minister in the mid-1870s, he was constantly at odds with clergymen over various theological points. The long strain of controversy, accentuated by financial burdens and excessive work, proved his end. He died on Dec. 8, 1877, in Alexandria, Va.

A historian once observed of Bledsoe: ''When one turns to a subject of special sacredness to Bledsoe, one feels precisely as if one were walking in the Round Church of the Templars, and a knight suddenly rose from the floor and brandished his blade.''

Further Reading

Bledsoe's voluminous writings are the primary source for his life. No full biography of him has been written. For analyses of his career see James Wood Davidson, *The Living Writers of the South* (1869), and Douglas Southall Freeman, *The South to Posterity: An Introduction to the Writing of Confederate History* (1939). □

Eugen Bleuler

The Swiss psychiatrist Eugen Bleuler (1857-1939), noted primarily for his work on schizophrenia, was a renowned dissenter from the orthodox Freudian psychoanalytic approach to psychopathology.

Eugen Bleuler was born in Zurich on April 30, 1857. After taking his medical degree at the University of Zurich, he spent his professional life as director of the Burghölzi hospital, a neurological clinic near Zurich, and as professor of psychiatry at the University of Zurich. Bleuler's approach to mental illness included an appreciation of the importance of motivational factors in abnormal behavior, as well as an understanding that some of these motivational factors may be ''unconscious,'' that is, not recognized by the patient himself. Consequently, he was attracted to certain aspects of Sigmund Freud's psychoanalytical theory. Bleuler began an early correspondence with Freud, and he appointed as his chief assistant at the Burghölzi one of Freud's followers, Carl Jung. Also on the staff of the Burghölzi was another Freudian psychiatrist, Karl Abraham.

Bleuler was present at the first International Psycho-Analytic Congress in Salzburg in April 1908. The first periodical devoted exclusively to psychoanalysis, *Jahrbuch für psychoanalytische und psychopathologische Forschungen,* was directed by Freud and Bleuler and edited by Jung. Disagreements, both professional and personal, arose between Jung and Bleuler and, eventually, between Freud and Bleuler. Jung finally resigned his position at the Burghölzi, and Bleuler resigned from both the Swiss and the International psychoanalytic associations.

Defining Schizophrenia

Bleuler's contributions to psychiatry were in the field of psychosis. At the time he began his work, psychiatrists tended to think of dementia praecox (early insanity) as a single disorder. Bleuler argued that it was in fact a group of disorders which shared certain symptoms, such as a lack of contact with reality. He coined the term ''schizophrenia'' (splitting of the mind) as a general classification for these abnormalities. His choice of the term was dictated by his belief that the most characteristic aspect of the disorder was a splitting or dissociation of the patient's total personality. In this regard, Bleuler also introduced the term ''ambivalence,'' which refers to the often conflicting feelings and emotions, both positive and negative, that schizophrenics, and indeed even normal individuals, feel toward the same person, idea, or object. It has been suggested that Bleuler's own conflict with orthodox Freudian psychoanalysis may have been motivated in part by his puritanical feelings about sex and alcohol and may provide an example of his own concept of ambivalence.

Another aspect of schizophrenic behavior studied by Bleuler was the tendency of some patients to withdraw from contact with the reality of the outside world and to live in an ''inner world'' of their own making. He termed this escape from outer to inner life ''autism.'' Bleuler died in Zurich on July 15, 1939.

Further Reading

There is no full-length biography of Bleuler. Bleuler's *Textbook of Psychiatry,* edited by A. A. Brill (1951), contains a biographical sketch by Jacob Shatzky. Bleuler's life and work are often discussed in works on Freud. Ernest Jones's comprehensive *The Life and Work of Sigmund Freud* (3 vols., 1955) contains numerous references to Bleuler, especially vol. 2: *Years of Maturity*. Vincent Brome, *Freud and His Early Circle: The Struggles of Psycho-Analysis* (1968), deals with the pioneers in the field, including Bleuler. See also H. F. Ellenberger, *Discovery of the Unconscious* (1970). □

William Bligh

William Bligh (1754-1817) was an English naval captain and a colonial governor of New South Wales, Australia. Probably best known for his involvement in the mutiny on H. M. S. ''Bounty,'' he had a career fraught with controversy.

William Bligh was born on Sept. 9, 1754, in Plymouth, where his father was a customs officer. At 7 Bligh went to sea as a cabin boy and in 1770 joined the Royal Navy. Between 1776 and 1780 he was master of the *Resolution* on Capt. Cook's third voyage. In 1787 the British government dispatched Bligh to Tahiti with the *Bounty* to collect breadfruit plants in order to

provide cheap food for West Indian slaves. Reluctant to leave Tahiti, the crew, led by Fletcher Christian, mutinied soon after departing from the island and cast Bligh adrift together with 18 supporters. After an epic 6 weeks' voyage, Bligh reached Timor in the East Indies, having traveled 3,618 miles in an open longboat. Honorably acquitted by a court-martial in 1790, he returned to Tahiti and successfully introduced breadfruit plants into the West Indies.

Between 1795 and 1802 Capt. Bligh saw action against the French at Camperdown and at Copenhagen, where he was commended by Nelson. In the *Nore* mutiny of 1797 he was not charged with maltreating his crew and retained his command. Contributions to navigation and natural history resulted in his election as a fellow of the Royal Society in 1801. But Bligh's strong will, violent temper, and foul tongue totally eclipsed his attainments at times, and in 1805 he was reprimanded for using insulting language to a junior officer.

Sir Joseph Banks recommended Bligh's appointment as governor of New South Wales. Bligh arrived in 1806 with instructions to end the trading monopoly enjoyed by officers of the New South Wales Corps. The rum traffic was duly prohibited, other traders encouraged, and improved credit facilities offered to small farmers. But the officer faction resisted attempts to enforce the law, and Bligh soon collided with the fanatical John Macarthur, who represented the governor as a brutal tyrant bent on destroying the liberties and property rights of Englishmen. When Bligh had Macarthur tried for sedition, the officers conspired to replace the governor by Maj. George Johnston, senior officer on the station. After holding office for only 17 months, Bligh was deposed in what became known as the Rum Rebellion.

At a subsequent court-martial in London, Johnston was dismissed from the service and by implication Bligh was exonerated although criticized for tactless behavior. At a time when opposition which centered on the colony's courts could easily be construed as subversion, Bligh was an unfortunate choice for governor because he lacked political sense, and in endeavoring to uphold the law he precipitated a crisis.

Bligh subsequently became an admiral. He retired to Kent and died in London on Dec. 17, 1817.

Further Reading

Many books have been written about Bligh. Although Sir John Barrow, *The Mutiny and Piratical Seizure of H. M. S. Bounty* (1831; rev. ed. 1914), was not entirely unfavorable, until the 1930s Bligh was usually pictured as a brutal bully. The first substantial biography to portray Bligh in a sympathetic light was George Mackaness, *The Life of Vice-Admiral William Bligh* (2 vols., 1931; rev. ed. 1951), which contains an excellent bibliography. H. V. Evatt, *Rum Rebellion* (1938), brilliantly demolishes the case of the New South Wales conspirators. A highly critical account of Bligh's behavior on the *Bounty* is contained in Alexander Mckee, *H. M. S. Bounty* (1961). Madge Darby's intriguing *Who Caused the Mutiny on the Bounty?* (1965) exonerates Bligh and casts suspicion on Midshipman Edward Young. A brief but excellent introductory account which clearly indicates the main issues is John Bach, *William Bligh* (1967). J. C. Beaglehole, *Captain Cook and Captain Bligh* (1967), draws comparisons between their respective roles as commanders.

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Ernest Bloch

The Swiss-born American composer and teacher Ernest Bloch (1880-1959) was noted for orchestral and chamber music of highly individual style. He directed two music conservatories in the United States.

Ernest Bloch was born in Geneva on July 24, 1880. Showing musical gifts at an early age, he studied violin with Louis Rey and theory with Émile Jacques-Dalcroze. In 1897 Bloch went to Brussels, where he studied violin with Eugène Ysaye, and then to Frankfurt, studying composition with Iwan Knorr.

Bloch composed his first important work, the Symphony in C-sharp Minor, at the age of 21. In 1904, after having written some songs and a symphonic work, *Hiver Printemps,* he began to work on his opera, *Macbeth,* with a libretto by Edmond Fleg, and it was premiered in Paris in 1910. Bloch became a professor at the Geneva Conservatory in 1911. Among his pupils was the conductor Ernest Ansermet.

The compositions Bloch wrote between 1912 and 1916—*Three Jewish Poems;* settings of Psalms 137, 114, and 22; *Schelomo; Israel;* and String Quartet No. 1—when premiered during his first visit to the United States in 1917, brought him spectacular recognition. He soon settled in New York City with his family, teaching and lecturing. Among his pupils were Roger Sessions, George Antheil, Douglas Moore, Quincy Porter, Randall Thompson, Frederick Jacobi, Herbert Elwell, and Leon Kirchner.

In 1919 Bloch won the Coolidge Prize (*Suite for Viola and Piano*), in 1926 the Carolyn Beebe Prize (*Four Episodes for Chamber Orchestra*), in 1928 the Musical America Prize (an orchestral rhapsody, *America*), and in 1930 the Victor Prize (*Helvetia*).

As director of the Cleveland Institute of Music and the San Francisco Conservatory of Music (1920-1930), Bloch made a strong impact. He continued to compose works, such as the Concerto Grosso No. 1, which are tonal, classical in form, and conservatively modern. Bloch vitalized the atmosphere with his enthusiasm, informality, and rather stubborn opinions.

After 1930 Bloch returned to Europe to live, where he composed a sacred service, a piano sonata, a violin concerto, and some large orchestral works. The events leading to World War II affected him deeply, and he stopped composing for some time.

On his return to America, Bloch and his wife, Marguerite, settled in Agate Beach, Ore. He gave master courses for several summers at the University of California at Berkeley and became professor emeritus in 1952. Many of the 25 works he wrote during his final years are considered his peak achievements. They include four String Quartets, Symphony in E-flat, Sinfonia Breve, Piano Quintet No. 11, works for trombone, trumpet, and flute with orchestra, and several suites for unaccompanied stringed instruments.

In 1958, after a long illness, Bloch submitted to surgery; on July 15, 1959, he died. He had received many honors, medals, and honorary degrees, but he always remained unworldly, preferring the solitude of nature to the social life of big cities.

Further Reading

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Ernst Bloch

Ernst Bloch (1885-1977) was a humanistic interpreter of Marxist thought, justifying and amplifying the religious and philosophical appeal of the beliefs of Karl Marx.

Bloch was born in Germany July 8, 1885, and studied, taught, and died there, but he lived in exile from the Hitler regime after 1933 and in the United States from 1938 to 1948. Later, he became a professor of philosophy at the University of Leipzig, German Democratic Republic, and director of its Institute for Philosophy, 1948-1957, and, after 1961, honorary professor at Tübingen in the Federal Republic of Germany.

After studying philosophy, music, and physics in Munich and Würzburg and Berlin, Bloch became a private student of the social philosopher Georg Simmel in the German capital. Later, in Heidelberg and again in Berlin, Bloch associated with the most seminal thinkers of the German Empire (and later the Weimar Republic), among them Max Weber, György Lukács, Theodor Adorno, Walter Benjamin, and Bertolt Brecht.

Bloch gained his fame as a humanistic interpreter of Marxist thought, explaining the thrust of Marx's historical materialism in terms of a tendency on the part of all things to become more and better than they are. The material origin of this tendency in human beings lies in human drives, and first of all in the drive to escape hunger; it evolves in the directions set by human hope. In this, humanity is at one with the material universe, which itself is as much shaped by what it has not yet become as by what it already seems to be: ''possibility'' is a characteristic of nature as such; and, indeed, so is ''purpose,'' movement toward an end to history such that both movement and end will only be clear when complete. Human hope participates with nature in the striving toward this completion.

Nature itself may be said to be ''aware'' of, and lending direction to, this thrust, so that as long as there have been such dynamic ''objects'' in the world, there has also been this driving ''subject.'' Where existentialists of the same

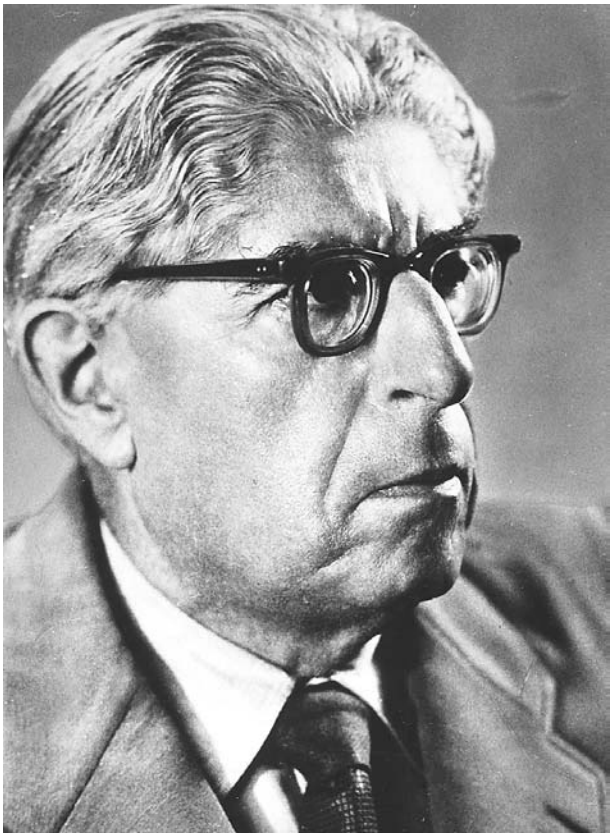

period saw only anxiety (*angst*) emanating from the uprootedness of human beings, Bloch saw hope in their striving for completion. The future was thus a decisive category for Bloch. His major work was *The Principle of Hope* (*Das Prinzip Hoffnung*) in three volumes: 1954, 1955, and 1959.

Bloch believed he could discern the end goal of human hope in the society imagined by communists, a society no longer marked by its oppositions, contradictions, and antagonisms, but blessed with the absence of these and of human estrangement. The lack of completion in matter or nature itself expressed itself in human beings as nature became an ''object'' for human ''subjects;'' that is to say, as things not-yet-what-they-could-be sparked and shaped the thinking of unfulfilled people, with the result that the latter were always at strife. The conditions of a communist society—e.g., total sharing—would presumably annul such limitations, fill in the gaps both materially and spiritually, and bestow peace.

It was Bloch's opinion that, in this treatment of matter and human history, he was taking the philosophy of Karl Marx a step or so further, justifying and amplifying its religious and philosophical appeal. The Communist Party where he taught in the German Democratic Republic, however, was annoyed by Bloch's inconsistencies: dialectical materialism had no room for such a ''subjectivity'' of ''objective'' matter, with the accompanying quasi-religious metaphysics. More centrally, Bloch was failing to see that not unfulfilled objects but a greedy ''ruling class'' taking over workers' products and their lives was the cause of alienation and strife in human affairs. The trouble was that Bloch's object-subject scheme was universal, making all people its prey and leaving all to settle subjectively for whichever remedies they preferred. If the real ''object'' to keep in view, however, was the class struggle, then the party was obviously the apt body of thinkers, or the best ''subject,'' to show society the way.

These disagreements had their practical results as Bloch defended reformist aims behind the anti-Soviet uprisings in Poland in 1955 and in Hungary in 1956 while the party backed their suppression. The differences led to Bloch's departure for West Germany in 1961. Nonetheless, in the West Bloch continued to express his opposition to what he saw as capitalism, imperialism, and militarism; and he gave his support to ''socialism with a human face'' in Czechoslovakia in 1968.

On the other hand, Bloch's thinking made him of great interest to Christian readers, especially those who took modern political philosophy and notions of historical development seriously. Such Christians saw points of convergence with their theology. Both communist critics and Christians who welcomed Bloch spoke of his system as a ''secular eschatology.'' This influence is explicit, for example, in Jürgen Moltmann and in works of the ''theology of hope'' appearing in the 1960s.

Some Bloch books were warehoused and not released for sale in the United States, where they are difficult to find. There are many commentaries in Europe, but almost none in the United States.

Works in German by Bloch include *Freiheit und Ordnung* (1946); *Das Prinzip Hoffnung* (1954, 1955, and 1959); *Subjekt-Objekt, Erläuterungen zu Hegel* (1951); *Thomas Müntzer als Theologe der Revolution* (1921); and *Wissen und Hoffnung. Auszüge aus seinen Werken* (1955).

Works in English by Block include *Atheism in Christianity: the religion of the Exodus and the Kingdom* (1972); *Man on his Own. An essay on the Philosophy of religion* (1970); *On Karl Marx* (1971); and *A Philosophy of the Future* (1970).

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Felix Bloch

Felix Bloch (1905-1983) is best known for his development of nuclear magnetic resonance techniques, which allowed highly precise measurements of the magnetism of atomic nuclei and became a powerful tool in both physics and chemistry to analyze large molecules.

Felix Bloch made many important contributions to twentieth-century solid-state physics, including several theorems and laws named for him. He is best known for his development of nuclear magnetic resonance techniques, which allowed highly precise measurements of the magnetism of atomic nuclei and became a powerful tool in both physics and chemistry to analyze large molecules. Bloch was awarded a share of the 1952 Nobel Prize for his work in this field. Bloch was born in Zurich, Switzerland, on October 23, 1905, the son of Agnes Mayer Bloch and Gustav Bloch, a wholesale grain dealer. Bloch's early interest in mathematics and astronomy prompted his family to enroll the boy in an engineering course at the Federal Institute of Technology in Zurich in 1924. His first year's introductory course in physics revealed to Bloch what his true career would be. After completing his studies in the Division of Mathematics and Physics at the Institute in 1927, Bloch studied at the University of Leipzig in Germany under Professor Werner Karl Heisenberg, who was engaged in ground-breaking research in quantum mechanics. Bloch earned his Ph.D. in physics from Leipzig in 1928 with a dissertation on the quantum mechanics of electronics in crystals.

Returning to Zurich, Bloch worked as a research assistant from 1928 to 1929. A Lorentz Fund fellowship allowed him to do research in 1930 at the University of Utrecht in the Netherlands, and later that year he returned to Leipzig to do more work with Heisenberg. An Oersted Fund fellow-

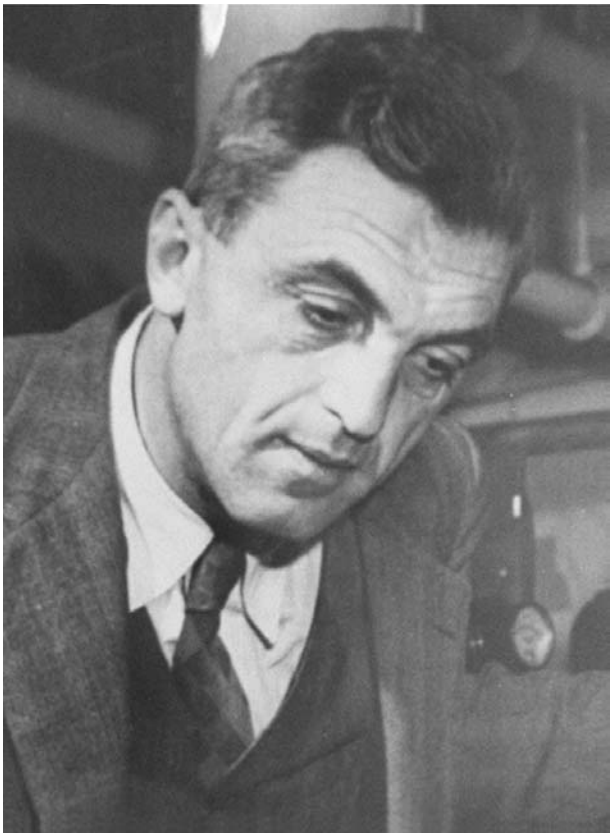

ship took him to the University of Copenhagen in 1931, where he worked with Niels Bohr, director of the university's Institute for Theoretical Physics. From 1932 to 1933 Bloch once again returned to the University of Leipzig, where he was a lecturer in theoretical physics. After Adolf Hitler came to power, Bloch, who was Jewish, left Germany, lecturing at Paris's Institut Henri Poincaré and working with Enrico Fermi in Rome on a Rockefeller Fellowship. In 1934, Bloch accepted an invitation to join the faculty of Stanford University in the United States as an assistant professor of physics. He became a full professor in 1936 and remained at Stanford in that capacity, with a few leaves of absence, until his retirement in 1971, when he became professor emeritus.

European refugees like Bloch were a boon to physics in the United States, as many of them—again, like Bloch—were theorists who added valuable insight to the discoveries of U.S. experimental physicists. Practicing physics in the United States, in turn, was advantageous to Bloch and his fellow refugees because they could attain professorship, accumulate graduate students, and secure research money and facilities with much greater ease in the U.S. than they could in Europe.

Even before he came to the United States at the age of twenty-eight, Bloch had made significant contributions to theoretical physics. His concept of the conduction of electrons in metals, presented in his Ph.D. thesis, became the foundation of the theory of solids. In 1928 he developed the Bloch-Fouquet theorem, which specifies the form of wave functions for electrons in a crystal. (Fouquet was a mathematician who solved an identical abstract math problem many years earlier.) Functions that satisfy the conditions of the theorem are called Bloch functions by physicists, who use them in theoretically probing the nature of metals. Bloch also derived the Bloch-Grüneisen relationship in 1928, which gives a theoretical explanation for Eduard Grüneisen's law about the temperature dependence of the electric conductivity of metals. The Bloch T 3/2 law describes how magnetization in ferromagnetic material is dependent upon temperature, Bloch walls are the transition region between parts of a ferromagnetic crystal that are magnetized with different orientations, and the Bloch theorem eliminates some of the possible explanations for superconductivity. In 1932 Bloch developed the Bethe-Bloch expression, extending the work of Bohr and Hans Bethe on the slowing down of charged particles in matter. He also advanced the quantum theory of the electromagnetic field and, once in the United States, worked with Nordsieck to resolve the infrared problem in quantum electrodynamics. Bloch began contributing to scientific publications in 1927, while still a student.

Soon after arriving at Stanford, Bloch's interest was drawn to the neutron, a nuclear particle that had been discovered in 1932 by James Chadwick. Otto Stern's experiments in 1933 suggested that the neutron had a magnetic moment (magnetic strength). As he explained in his Nobel Prize address, Bloch was fascinated by the idea that an elementary particle with no electrical charge could have a magnetic moment. Paul Dirac had explained that the electron's magnetic moment resulted from its charge. Clearly, Bloch explained in his Nobel address, ''the magnetic moment of the neutron would have an entirely different origin,'' and he set out to discover it. First, he needed direct experimental proof that the neutron's magnetic moment actually existed. He predicted in 1936 that the proof could be obtained by observing the scattering of slow neutrons in iron and that magnetic scattering of the neutrons would produce polarized neutron beams. These predictions were confirmed in 1937 by experimenters at Columbia University.

The next step was to measure the neutron's magnetic moment accurately. In 1939—the same year he became a naturalized American citizen—Bloch moved from theoretical to experimental physics and achieved that goal, working with Luis Alvarez and the cyclotron at the University of California at Berkeley. As Bloch described in his Nobel address, the two physicists passed a polarized neutron beam through an area with a weak, oscillating magnetic field superimposed on a strong, constant magnetic field. Bloch's experiments were halted by World War II, when he took a leave of absence from Stanford. He joined the Manhattan Project in 1941, whose goal was to produce an atomic bomb, and he worked on that goal at Los Alamos in New Mexico from 1942 to 1944, studying uranium isotopes. In 1944 he joined the Harvard University Radio Research Laboratory, where he was an associate group leader in counter-radar research.

The knowledge Bloch acquired of radio techniques at Harvard proved invaluable when he returned to his nuclear

magnetic moment research at Stanford in 1945. I. I. Rabi had developed a technique in the 1930s for measuring nuclear magnetic moments through resonance, that is, by exciting atomic nuclei with electromagnetic waves and then measuring the frequencies of the signals the vibrating nuclei emit. Rabi's technique, however, worked only with rays of molecules, was not particularly precise, and vaporized the sample being studied. Working with William W. Hansen and Martin Packard, Bloch used the basic principle of magnetic resonance —the reorientation of nuclei after being excited—to develop a new method of ''nuclear induction.'' In Bloch's technique, small containers of the material being studied (for Bloch, it was the hydrogen nuclei in water solutions) are placed in a strong electromagnetic field. A much weaker electromagnetic field controlled by radio frequencies then excites the nuclei. The nuclei, induced to spin by the electromagnetism, act like tiny radio transmitters, giving off signals detected by a receiver. These signals make it possible to measure the nuclear magnetic moment of an individual nucleus very precisely and provide a great deal of very accurate and valuable information about the nuclear particles emitting them. Precise measurements of magnetic moment and angle of momentum of individual nuclei made possible by Bloch's nuclear induction technique provided new knowledge about nuclear structure and behavior. Observations of changes in the frequency of the nuclear signals depending on the strength of the magnetic field aided the design of much improved magnetometers, especially useful in measuring the earth's magnetic field. Nuclear induction also provided new knowledge about the interaction of nuclear particles and about isotopes. Because magnetic moment is affected by surrounding charged electrons, and because each atom has a characteristic nuclear frequency, nuclear induction also yielded information about the atomic and molecular structure of solids, gases, and liquids—all without destroying the subject material, as Rabi's method had.

Bloch announced his discovery in two papers published in *Physical Review* in 1946. The first, a paper titled ''Nuclear Induction,'' described the theory of his technique and the second, written with Hansen and Packard and titled ''The Nuclear Induction Experiment,'' described the mechanics of the experiment itself. At about the same time, Edward Mills Purcell of Harvard University and his colleagues H. C. Torrey and Robert Pound published the nearly identical results of their totally independent work with protons in paraffin. Purcell and his group called their technique ''nuclear magnetic resonance absorption.'' Bloch and Purcell soon saw that their work, although it initially appeared different, was based on the same principle. The two men shared the 1952 Nobel Prize in physics for, in the words of the Nobel committee, their ''development of high precision methods in the field of nuclear magnetism and the discoveries which were made through the use of these methods.'' Although the two had not worked together, Bloch described Purcell at the time as his ''good friend'' and a ''distinguished scientist'' and commented in the *New York Times* that he was very happy to be sharing the award with his colleague. ''NMR,'' as Bloch's and Purcell's method came to be known, has become an invaluable tool of physics and analytic chemistry, revealing information about the molecular structure of complex compounds. The fact that NMR is nondestructive later led to its use as a sophisticated diagnostic tool in medicine. NMR scanners were developed that could produce images of human tissue that were both safer (because they did not use X rays) and more advanced that those produced by CAT scanners.

Bloch's prominence as a physicist was recognized by his election to the National Academy of Sciences in 1948. In April 1954 he was unanimously chosen to serve as the first director-general of CERN, the Conseil Européen de la Recherche Nucléaire (European Council of Nuclear Research) in Geneva, a twelve-nation project for research into peacetime uses of atomic energy. Again he left Stanford on a leave of absence, returning after 1955 to continue his research on nuclear and molecular structure and uses of NMR. He also worked with the theory of superconductivity.

Bloch married Lore C. Misch in Las Vegas in 1940. His wife was a professor's daughter and fellow German-born physicist who had immigrated to the United States a few years after Bloch. She had been working as a research associate at the Massachusetts Institute of Technology when the two met in New York at a professional society function. They had three sons, George, Daniel, and Frank, and a daughter, Ruth. In addition to his research, Bloch published many articles in professional journals, especially *Physical Review,* and he enjoyed piano playing, skiing, and mountain climbing. He held an endowed chair as Max H. Stein Professor of Physics at Stanford from 1961 until his retirement in 1971. He was also a fellow of the American Academy of Arts and Sciences and the American Physical Society. After retiring, Bloch returned to his birthplace of Zurich, where he died of a heart attack on September 10, 1983, at the age of seventy-seven.

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Konrad Bloch

Investigations by Konrad Bloch (born 1912) of the complex processes by which animal cells produce cholesterol have increased our understanding of the biochemistry of living organisms.

Konrad Bloch's research established the vital importance of cholesterol in animal cells and helped lay the groundwork for further research into treatment of various common diseases. For his contributions to the study of the metabolism of cholesterol, he was awarded the 1964 Nobel prize for Physiology or Medicine.

Konrad Emil Bloch was born on January 21, 1912 in the German town of Neisse (now Nysa, Poland) to Frederich (Fritz) D. Bloch and Hedwig Bloch. Sources list his mother's maiden name variously as Steiner, Steimer, or Striemer. After receiving his early education in local schools, Bloch attended the Technische Hochschule (technical university) in Munich from 1930 to 1934, studying chemistry and chemical engineering. He earned the equivalent of a B.S. in chemical engineering in 1934, the year after Adolf Hitler became chancellor of Germany. As Bloch was Jewish, he moved to Switzerland after graduating and lived there until 1936.

While in Switzerland, he conducted his first published biochemical research. He worked at the Swiss Research Institute in Davos, where he performed experiments involving the biochemistry of phospholipids in tubercle bacilli, the bacteria that causes tuberculosis.

In 1936, Bloch emigrated from Switzerland to the United States; he would become a naturalized citizen in 1944. With financial help provided by the Wallerstein Foundation, he earned his Ph.D. in biochemistry in 1938 at the College of Physicians and Surgeons at Columbia University, and then joined the Columbia faculty. Bloch also accepted a position at Columbia on a research team led by Rudolf Schoenheimer . With his associate David Rittenberg, Schoenheimer had developed a method of using radioisotopes (radioactive forms of atoms) as tracers to chart the path of particular molecules in cells and living organisms. This method was especially useful in studying the biochemistry of cholesterol.

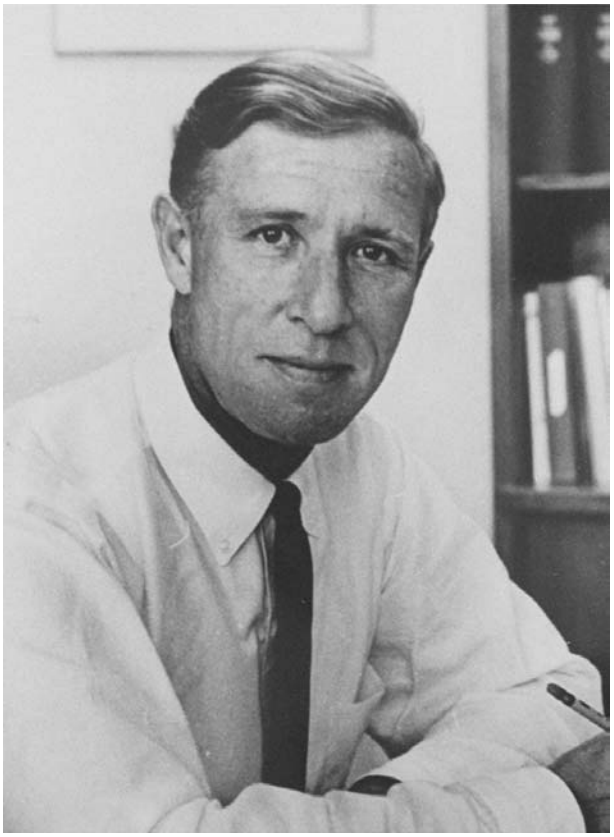

Cholesterol, which is found in all animal cells, contains 27 carbon atoms in each molecule. It plays an essential role in the cell's functioning; it stabilizes cell membrane structures and is the biochemical ''parent'' of cortisone and some sex hormones. It is both ingested in the diet and manufactured by liver and intestinal cells. Before Bloch's research, scientists knew little about cholesterol, although there was speculation about a connection between the amount of cholesterol and other fats in the diet and arteriosclerosis (a buildup of cholesterol and lipid deposits inside the arteries).

While on Schoenheimer's research team, Bloch learned about the use of radioisotopes. He also developed, as he put it, a ''lasting interest in intermediary metabolism and the problems of biosynthesis.'' Intermediary metabolism is the study of the biochemical breakdown of glucose and fat molecules and the creation of energy within the cell, which in turn fuels other biochemical processes within the cell.

After Schoenheimer died in 1941, Rittenberg and Bloch continued to conduct research on the biosynthesis of cholesterol. In experiments with rats, they ''tagged'' acetic acid, a 2-carbon compound, with radioactive carbon and hydrogen isotopes. From their research, they learned that acetate is a major component of cholesterol. This was the beginning of Bloch's work in an area that was to occupy him for many years—the investigation of the complex pattern of steps in the biosynthesis of cholesterol.

Bloch stayed at Columbia until 1946, when he moved to the University of Chicago to take a position as assistant professor of biochemistry. He stayed at Chicago until 1953, becoming an associate professor in 1948 and a full professor in 1950. After a year as a Guggenheim Fellow at the Institute of Organic Chemistry in Zurich, Switzerland, he returned to the United States in 1954 to take a position as Higgins Professor of Biochemistry in the Department of Chemistry at Harvard University. Throughout this period he continued his research into the origin of all 27 carbon atoms in the cholesterol molecule. Using a mutated form of bread mold fungus, Bloch and his associates grew the fungus on a culture that contained acetate marked with radioisotopes. They eventually discovered that the two-carbon molecule of acetate is the origin of all carbon atoms in cholesterol. Bloch's research explained the significance of acetic acid as a building block of cholesterol, and showed that cholesterol is an essential component of all body cells. In fact, Bloch discovered that all steroid-related substances in the human body are derived from cholesterol.

The transformation of acetate into cholesterol takes 36 separate steps. One of those steps involves the conversion of acetate molecules into squalene, a hydrocarbon found plentifully in the livers of sharks. Bloch's research plans involved injecting radioactive acetic acid into dogfish, a

type of shark, removing squalene from their livers, and determining if squalene played an intermediate role in the biosynthesis of cholesterol. Accordingly, Bloch traveled to Bermuda to obtain live dogfish from marine biologists. Unfortunately, the dogfish died in captivity, so Bloch returned to Chicago empty-handed. Undaunted, he injected radioactive acetate into rats' livers, and was able to obtain squalene from this source instead. Working with Robert G. Langdon, Bloch succeeded in showing that squalene is one of the steps in the biosynthetic conversion of acetate into cholesterol.

Bloch and his colleagues discovered many of the other steps in the process of converting acetate into cholesterol. Feodor Lynen, a scientist at the University of Munich with whom he shared the Nobel Prize, had discovered that the chemically active form of acetate is acetyl coenzyme A. Other researchers, including Bloch, found that acetyl coenzyme A is converted to mevalonic acid. Both Lynen and Bloch, while conducting research separately, discovered that mevalonic acid is converted into chemically active isoprene, a type of hydrocarbon. This in turn is transformed into squalene, squalene is converted into anosterol, and then, eventually, cholesterol is produced.

In 1964, Bloch and his colleague Feodor Lynen, who had independently performed related research, were awarded the Nobel Prize for Physiology or Medicine ''for their discoveries concerning the mechanisms and regulation of cholesterol and fatty acid metabolism.'' In presenting the award, Swedish biochemist Sune Bergström commented, ''The importance of the work of Bloch and Lynen lies in the fact that we now know the reactions that have to be studied in relation to inherited and other factors. We can now predict that through further research in this field . . . we can expect to be able to do individual specific therapy against the diseases that in the developed countries are the most common cause of death.'' The same year, Bloch was honored with the Fritzsche Award from the American Chemical Society and the Distinguished Service Award from the University of Chicago School of Medicine. He also received the Centennial Science Award from the University of Notre Dame in Indiana and the Cardano Medal from the Lombardy Academy of Sciences the following year.

Bloch continued to conduct research into the biosynthesis of cholesterol and other substances, including glutathione, a substance used in protein metabolism. He also studied the metabolism of olefinic fatty acids. His research determined that these compounds are synthesized in two different ways: one comes into play only in aerobic organisms and requires molecular oxygen, while the other method is used only by anaerobic organisms. Bloch's findings from this research directed him toward the area of comparative and evolutionary biochemistry.

Bloch's work is significant because it contributed to creating ''an outline for the chemistry of life,'' as E.P. Kennedy and F.M. Westheimer of Harvard wrote in *Science.* Moreover, his contributions to an understanding of the biosynthesis of cholesterol have contributed to efforts to comprehend the human body's regulation of cholesterol levels in blood and tissue. His work was recognized by several awards other than those mentioned above, including a medal from the Societe de Chimie Biologique in 1958 and the William Lloyd Evans Award from Ohio State University in 1968.

Bloch served as an editor of the *Journal of Biological Chemistry,* chaired the section on metabolism and research of the National Research Council's Committee on Growth, and was a member of the biochemistry study section of the United States Public Health Service. Bloch has also been a member of several scientific societies, including the National Academy of Sciences, to which he was elected in 1956, the American Academy of Arts and Sciences, and the American Society of Biological Chemists, in addition to the American Philosophical Society.

Bloch and his wife, the former Lore Teutsch, met in Munich and married in the United States in 1941. They have two children, Peter and Susan. Bloch is known for his extreme modesty; when he was awarded the Nobel Prize, the *New York Times* reported that he refused to have his picture taken in front of a sign that read, ''Hooray for Dr. Bloch!'' He enjoys skiing and tennis, as well as music.

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Marc Bloch

The French historian Marc Bloch (1886-1944) was the leading French medievalist of the 20th century. He inspired two generations of historians through his teaching and writing.

Marc Bloch was born at Lyons on July 6, 1886, the son of Gustave Bloch, a professor of ancient history. Marc studied in Paris at the École Normale and the Fondation Thiers, in Berlin, and in Leipzig. During World War I he served in the infantry, winning four citations and the Legion of Honor. When the French University at Strasbourg was revived in 1919, Bloch went there to organize the seminar on medieval history. He remained until 1936, when he was called to the Sorbonne to succeed Henri Hauser in the chair of economic history.

In 1920 Bloch presented his thesis *Kings and Serfs,* in which he tried to discover what freedom and servitude meant in the Middle Ages. It was a question he pondered throughout his career, continuing his investigations in major articles of 1921, 1928, and 1933 and in the pages of his *Feudal Society.* The thesis was symptomatic of Bloch's interests and sympathies. He saw the problem of liberty and servitude as one involving economic structures and systems of belief as well as legal norms and institutional practices.

From then until his death he continued to affirm that history must concern itself with the whole man, that the economic or legal historian must be first of all a historian of civilization.

Bloch's interest in men and their beliefs inspired his second major work, *The Magic-working Kings* (1924), a study of the supernatural character attributed to kings in the Middle Ages, in particular the belief in their miraculous powers of healing. His interest in men and their works inspired a series of articles on the spread of labor-saving inventions in the Middle Ages, medieval monetary problems, rural land distribution, and many other topics. In all of these, as in a series of lectures, *The Original Characteristics of French Rural History* (1931), he insisted that the economic and technical questions he was discussing were also questions of ''collective psychology.''

In 1929 Bloch and Lucien Febvre founded the *Annales d'histoire économique et sociale* to provide a place for innovative historians to express their views. The two editors made themselves the champions of ''history as one of the sciences of man'' which the resources of sociology, psychology, economics, medicine, and all other disciplines that study man should be used to serve. Bloch also contributed to the *Revue de synthése,* whose objective was to overcome the barriers between academic disciplines. His last historical work was *Feudal Society* (2 vols., 1939-1940), in which he described the legal institutions of feudalism in their broad cultural setting.

In 1939 Bloch was called back to the army. Avoiding capture in the defeat, he found refuge at Guéret, where he wrote a memoir of his war experiences, *The Strange Defeat* (1946). In this time of forced repose he also set down his reflections on his vocation, *The Historian's Craft*. The anti-Semitic laws soon forced him to leave the University of Paris for Clermont-Ferrand and then for Montpellier. When persecutions increased, he disappeared into the Resistance. In 1943 he reappeared briefly as ''Blanchard,'' then as ''Arpajon,'' ''Chevreuse,'' and ''Narbonne.'' Captured by the Germans in 1944, he was tortured and, on June 16, shot by a firing squad at Saint-Didier-de-Formans, near Lyons.

Further Reading

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Herbert Block

The American newspaper cartoonist Herbert Block (born 1909), better known as Herblock, was concerned with civil liberties and the attacks on them by demagogues and dishonest politicians.

Herbert Block was born October 13, 1909, in Chicago, Illinois. His pen name, Herblock, was suggested to him by his father David Julian, a chemist. His brother William, who was his earliest mentor and also active in journalism, induced him to enter that field. Block's first books were dedicated to ''Bill . . . , one of the best reporters in Chicago's newspaper history.'' His mother was Tessie, née Lupe. Endowed with a natural gift for drawing, he perfected it by attending the Chicago Art Institute part time; he also obtained a good general education at nearby Lake Forest College (1927-1929).

When only 19 Herblock began his career as journalist with the position of editorial cartoonist on the *Chicago Daily News* (1929-1933). He then moved to the Newspaper Enterprise Association (NEA) in Cleveland, Ohio, where his personal opinions, as always, guided his drawings toward a definite idea, which disturbed some of the management. As he explained, the NEA grew ''really jittery about my cartoons because they were afraid that if a client cancelled the cartoon they'd cancel the whole service. So it got to be a tussle at NEA.'' The job ended when he joined the Army

Information and Education Division (1943-1945), where he rose to the rank of sergeant. After discharge he accepted the job of editorial cartoonist on the *Washington Post,* where he found editorial views compatible with his own and management that did not become ''jittery.'' His cartoons were distributed by the Hall Syndicate and in the early 1950s appeared in 200 periodicals from Washington to Bangkok, including the *Manchester Guardian* and the *Economist* (London).

Herblock's cartoons were expressions of his personal concern for the human condition. He was a tireless searcher for truth and for the documents required to discover it. His cartoons were generally a product of this search. As he stated, ''I've often summed up the essential role of the political cartoonist as being that of the kid in the Hans Christian Anderson story who says, 'The emperor has no clothes on.''' Truth emerged as Block saw it. He told *Time,* ''My cartoons are opinion pieces and are recognized as such.'' Lowell Mellet, reviewing his work in the *New Republic,* observed that Herblock ''sees things in a way that never would occur to anybody else. . . . He is truly a great cartoonist. He makes some people laugh. He makes some people swear. He makes everybody think.''

In this light is is understandable that he produced many cartoons that attacked governmental policies intended to keep documents hidden from public scrutiny. It is important to remember that Herblock was still in the early years of his career when the Cold War broke out in the late 1940s and during its most tense phase in the 1950s. In his view far too many lower and medium level bureaucrats exercised their power to classify documents. Worse, they acted irresponsibly and capriciously, locking away information that had nothing to do with national security. They intended, rather, to remove from view data that would reveal wrong-doing and downright dishonesty in government. Numerous cartoons displayed the hostility of bureaucrats toward scientists, intellectuals, and even fellow civil servants who dared to raise their voices against the system. Careers of truly patriotic persons were ruined during this period.

It was the parading of false patriotism that particularly aroused him. He attained the height of his critical powers during the years when Joseph McCarthy was rampantly accusing persons in and out of government of communist sympathies or, worse, of being agents of the Soviet Union. To symbolize this dishonesty, Block displayed Senator McCarthy as an unshaven mud-slinger, smearing innocent people with unproven accusations dragged up from the sewer or garbage cans. He was convinced that the Federal Bureau of Investigation was involved in these violations of civil rights and wrote, ''If the last refuge of a scoundrel is patriotism, apparently the final inner sanctum of that refuge, for those who have made a racket of anti-communism, is the FBI.'' He was equally convinced that McCarthy personified a dangerous current of the times, enjoying wide support. ''No demagogue,'' he wrote, ''is an island of mud unto himself.''

From the later 1950s Richard Nixon became the chief villain. To journalists and politicians who showed only complacency to Nixon, and who excused him by trying to hold to middle-of-the-road politics, he affirmed, ''I don't know what's so fascinating about the 'middle of the road,' but for a lot of people this position has the kind of magnetic attraction that a coffee cup has for cigarette ashes; and it's regarded as the ideal place to dump any kind of decision. . . . In a choice between right or wrong, I think something better than a middle-of-the-road policy is needed.'' President Eisenhower held that position, and in Block's cartoons he is consistently depicted as a weak, ineffective politician, the unwitting partner of Richard Nixon. The cartoonist brought to light dishonest deals carried on by Nixon long before the Watergate scandal.

Block served the public well and he was widely honored: National Headliners' Club awards, 1940 and 1976; Pulitzer prizes in cartooning, 1942, 1954, and 1979; Heywood Broun Award from the American Newspaper Guild, 1949; Sigma Delta Chi (national journalism society) awards, 1949, 1950, 1952, and 1957; Sidney Hillman Award, 1953; Reuben Award (National Cartoonists Society), 1957; LL.D. from Lake Forest College, 1957, and Rutgers University, 1963; *Parents' Magazine* award for service to education, 1958; Lauterbach award for defending civil liberties, 1959; F. Lasker Award of New York Civil Liberties Union, 1960; distinguished service in journalism award of The University of Missouri, 1961; Golden Key Award, 1963; Capital Press Club Award, 1963; Bill of Rights Day Award, 1966; L.H.D. from Williams College (1969), Haverford College (1977), and University of Maryland (1977); Power of Print Award, 1977, and Fourth Estate Award, 1977, from National Press Club; American Cancer Society citation, 1979; Overseas Press Club citation, 1979 and 1994; human relations award from The National Education Association, 1979; World Hunger Media Award, 1984; Good Guy Award, National Woman's Political Caucus, 1989; Exceptional Merit Media Award, 1990; and the Thomas Nast Award, Overseas Press Club, 1995.

Block's books reproduced his cartoons and their captions and provide a more extensive commentary on his times. They put his cartoons in their historical setting. He sometimes wondered whether, given the menace of the atomic bomb, there would be any historians in the future—even any future. If there are, they will find in these works an invaluable commentary on Block's times.

Further Reading

There are no books on Herblock. There are some details on his career and ideas, as well as probing evaluation of his books and cartoons, in a large number of reviews. The most important of these are: *New York Post Magazine,* May 23, 1965; *Commonweal,* November 14, 1952, November 27, 1964, and February 9, 1973; *New York Times,* April 17, 1979; *Time,* January 23, 1950, and December 12, 1977; *New Republic,* October 13, 1952, May 17, 1954, January 23 and March 12, 1956, and December 15, 1958. □

Aleksandr Aleksandrovich Blok

The Russian poet Aleksandr Aleksandrovich Blok (1880-1921) was a leading figure in the Russian symbolist movement. His strongly rhythmic poetry is characterized by metaphysical imagery, dramatic use of legend, and responsiveness to history and to social life.

Aleksandr Blok was born in St. Petersburg on Nov. 28, 1880. His father was a professor of law, and his mother a writer and translator; Blok thus grew up in an upper-class intellectual milieu. Summers were spent at Shakhmatovo, the Bloks' country home near Moscow. There the famous chemist D. I. Mendeleev was a neighbor, and in 1903 Blok married Mendeleev's daughter.

Blok had begun to write as a boy. In 1903 some of his poems were published in D. S. Merezhkovski's magazine, the *New Way*. Blok's first book, the strongly symbolistic *Verses about the Beautiful Lady,* appeared in 1904. Although most critics ignored the volume, it was greeted enthusiastically by Valery Bryusov, Andrei Bely, and the ''older generation'' of Russian symbolists, and Blok's poetry and reviews soon appeared regularly in their magazines.

Bryusov, the editor of the *Balance* and a leading symbolist theorist and poet, strongly influenced Blok in the years 1903 and 1904. Under Bryusov's guidance Blok turned to themes of city life and began to use fresh rhythmic patterns and images that expressed the mysterious power of sensual love. Among his notable poems of this period are ''The Swamp Demon,'' ''The Unknown Lady,'' ''The Night Violet,'' ''The Snow Mask,'' ''The Factory,'' and ''From the Newspapers.'' The last two indicate Blok's growing social awareness.

By 1906, when he graduated from the philological faculty of St. Petersburg University, Blok was a recognized poet. That year Vsevolod Meyerhold directed and starred in Blok's one-act verse play, *The Puppet Show*. Though admired in literary circles, the play was never a popular success. Blok wrote several other plays, including the full-length *The Rose and the Cross* (1913), which was based on medieval French romances. Although rehearsed by Stanislavski's Moscow Art Theater, this play was not presented.

In 1907-1908 Blok was a reviewer for the magazine *Golden Fleece*. His articles combined evaluations of contemporary literature with a longing for the Russian past and for a vital connection between the intelligentsia and the people. In ''Russia'' and ''On Kulikovo Field'' (both 1908), he searched for a way to bring national history to bear on the present.

Despite his feelings of personal failure, from 1909 to 1916 Blok wrote poetry of high artistic achievement. ''The Terrible World,'' ''In the Restaurant,'' ''Night Hours,'' and ''Dances of Death'' are particularly indicative of his spiritual turmoil. Blok and his wife had a stormy marital relationship, but during a temporary reconciliation they traveled in Italy in 1909. This trip inspired Blok's exquisite cycle *Italian Poems* (1909).

During World War I Blok served as a clerk with a forward engineers' company. He greeted the 1917 Revolution sympathetically. Indeed, his poem *The Twelve* (1918), a combined lyric and narrative about 12 Red Guardsmen on city patrol, synthesizes Christian values and reformist principles. It brought Blok even wider popularity and enduring fame. The revolutionary leader Leon Trotsky remarked that although Blok was not ''one of us,'' *The Twelve* was ''the most significant work of our time.'' In his long, unfinished, autobiographical poem *Retribution,* Blok summarized social change at the turn of the century.

Under the Soviet government Blok was a member of the directorate of the state theaters and chairman of the Petrograd section of the Poets' Union. Hard times, political bitterness, and his own confused life made him old at 40. In one of his last published works, *The Decline of Humanism* (1921), he lamented the dissipation of European style and the loss of heroes who could persuade men to act rationally in true self-interest. Blok died in Petrograd on Aug. 7, 1921.

Further Reading

Many studies of Blok in Russian have recently appeared, as well as a new edition of his complete works. Studies in English are Cecil Kisch, *Alexander Blok, Prophet of Revolution: A Study of His Life and Work* (1960); Franklin D. Reeve, *Alexander Blok: Between Image and Idea* (1962); and Robin Kemball, *Alexander Blok: A Study in Rhythm and Metre* (1965). See also Renato Poggioli, *The Poets of Russia, 1890-1930* (1960).

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Allan David Bloom

Allan David Bloom (1930-1992) was an American political philosopher, professor, and author. An advocate of the Western philosophical tradition, he translated classic authors such as Plato and Rousseau, but he was best known for his criticism of American higher education and what he felt was the decline of liberal education.

Allan David Bloom was born in Indianapolis, Indiana, on September 14, 1930, to Allan and Malvina (Glasner) Bloom, both of whom were social workers of Jewish descent. The parents nurtured their son's intellectual curiosity and encouraged him to excel educationally. When the family moved to Chicago in 1946, 15-year-old Allan was immediately impressed with the University of Chicago and, as he later said, ''somehow sensed that I had discovered my life'' (*Closing of the American Mind,* 1987). At the age of 16 he entered that university's special program for gifted high school students where he studied the classics of Western literature in a curriculum strongly influenced by Robert M. Hutchins, a former president of the university.

Bloom received a B.A. degree from the University of Chicago in 1949 and began graduate work in cross-disciplinary studies with the elite Committee on Social Thought program. Here he came under the influence of Leo Strauss, a German immigrant and political philosopher who taught that some truths did not change but endured across the generations. Bloom came to believe that the goal of a truly liberal education should be to help students define themselves by those truths.

After completing his M.A. degree in 1953, Bloom attended the University of Paris in an exchange program with the University of Chicago, and he earned a Ph.D. degree in 1955. He then joined the faculty at the University of Chicago as a lecturer in political science, a position he held until 1962. In the 1957-1958 academic year he was a Rockefeller fellow in legal and political philosophy and did postgraduate study at the University of Heidelberg. In 1960 he published his first book, *Rousseau's Politics and Art: Letter to M. D'Alambert on the Theatre*.

Leaving Chicago in 1962, Bloom next served as a visiting assistant professor at Yale University, but in 1963 he moved to Cornell University as assistant professor of political science. He completed *Shakespeare's Politics* in 1964 and was tenured in 1965. At Cornell, Bloom developed a provocative and stimulating teaching style that could make students feel that learning was a rare privilege. As one student observed, ''Allan did not just make old texts speak, he made them sing'' (Clifford Orwin, ''Remembering Allan Bloom,'' 1993). In 1968, he completed his translation of Plato's *Republic*.

The late 1960s was a time of widespread student protest, and at Cornell an armed group of students seized a campus building and demanded that the traditional humanities curriculum be changed in favor of more ''relevant'' studies. In Bloom's opinion, the Cornell authorities made cowardly concessions and dropped courses that were essential to the curriculum. Dismayed, he took leave and went to the University of Tel Aviv and then to the University of Paris as a visiting professor during the 1969-1970 academic year. In 1970 he resigned from Cornell and accepted a professorship in political science at the University of Toronto, where he completed his translation of Rousseau's *Emile* (*or, on Education*) in 1979. That same year he returned to the University of Chicago as a full professor with the Committee on Social Thought, and remained there until his death on October 8, 1992.

For most of his career, Bloom was known in academic circles mainly for his translations of Rousseau and Plato, but the publication of *The Closing of the American Mind* in 1987 brought him fame and fortune, praise and vilification. In this best-seller, Bloom argued that cultural relativism threatened to extinguish the ''real motive of education, the search for the good life.'' Furthermore, relativism was ''unproven and dogmatically asserted'' for mainly political reasons, and it would destroy ''the West's universal or intellectually imperialistic claims, leaving it to be just another culture.'' Too many Americans embraced a view of ''openness'' that made ''surrender to whatever is most powerful, or worship of vulgar success, look principled;'' instead, Bloom called for a university that stood ''intransigently for humane learning,'' a place where ''True openness means closedness to all the charms that make us comfortable with the present.'' What students needed, Bloom argued, was immersion in the enduring works of Western culture such as Plato's *Republic,* which was ''*the* book on education'' because it showed how ''the real community of man'' was a community of ''those who seek the truth . . . , of all men to the extent they desire to know. But in fact this only includes a few.''

A storm of controversy followed publication of *The Closing of the American Mind*. Some readers accepted Bloom's views as accurate descriptions of American colleges and universities. Advocates championed his defense of traditional Western values as a forceful support of cultural and political conservatism. Numerous critics attacked the book for advocating an elitist education, and others criticized its failure to recognize historical change. Some critics saw value in studying classic philosophers but argued that this was inadequate in a modern world plagued with problems such authors could not possibly have foreseen or understood. Opinion on the value of Bloom's book was heated and divided, but if Bloom intended to spark debate on higher education, he was highly successful.

Bloom completed two other books before his death in 1992: *Giants and Dwarfs* (1990) and *Love and Friendship* (1993). The first continued some of the themes of educational criticism, while the second, published posthumously, explored the classical theme of eros and its modern interpretations. Both were analyses of Bloom's favorite authors, but neither approached the popular appeal of *The Closing of the American Mind*.

Further Reading

Allan David Bloom is listed in *Who's Who in America* (1988). For a sympathetic but balanced treatment of Bloom as a teacher, see Clifford Orwin, ''Remembering Allan Bloom,'' *American Scholar* (Summer 1993). For a critical review of his educational philosophy, see Nancy Warehime, *To Be One of Us: Cultural Conflict, Creative Democracy, and Education* (1993). A number of obituaries were written on Bloom, and one of the more accessible is Anthony DePalma, ''Allan Bloom, Critic of Universities, Is Dead at 62,'' *New York Times Biographical Service* (October 1992). Literally scores of reviews were written on Bloom's *The Closing of the American*

Mind (1987), and at least two journals devoted complete issues to the work: *Modern Age* (Winter 1988) and *Interchange* (January/February 1991). □

Amelia Jenks Bloomer

An American advocate of woman's rights in the early days of the feminist movement, Amelia Jenks Bloomer (1818-1894) spent most of her life working for the cause. She was also a reformer of women's clothing and helped promote "bloomers."

Amelia Jenks was born into a family of modest means in Homer, N.Y., on May 27, 1818. Her formal education was negligible, consisting of only a few years in grammar school. At the age of 22 she married Dexter Bloomer, a lawyer and part owner of the *Seneca Falls County Courier*. A man of Quaker background and progressive social principles, he encouraged his wife to write articles on temperance and other social issues for his newspaper and for other periodicals.

In 1848, at the age of 30, Bloomer attended the first public Woman's Rights Convention at Seneca Falls, N.Y., but she took no part in the proceedings. A few months later she began to publish her own temperance newspaper, *The Lily,* which was immensely successful, gaining a circulation of 4,000 within a few years. At this time in her career Amelia Bloomer was a small, slight, dark-haired woman with good features and a pleasant expression. Timid and retiring by nature, she was a sternly serious person, seemingly lacking in any sense of humor.

Prodded by Elizabeth Cady Stanton, who also lived in Seneca Falls, Bloomer devoted increasing space in *The Lily* to questions concerning woman's rights, such as unequal educational opportunities, discriminatory marriage and property laws, and suffrage. In 1851 *The Lily* supported the reform in women's dress which came to bear Bloomer's name. Female fashion in the 1850s consisted of unhealthy, tightly laced corsets, layers of petticoats that could weigh well over 10 pounds, and floor-length dresses that dragged in the filth of the era's unpaved and unswept streets. The bloomer costume dispensed with corsets in favor of loose bodices, substituted baggy ankle-length pantaloons for petticoats, and cut the gowns to above the knee. Such a costume had been worn at the utopian New Harmony colony in Indiana in the 1820s and as resort wear during the 1830s, and Mrs. Bloomer was by no means the originator of the revival in 1851. But her promotion of it attached her name to the sensation. Woman's-rights advocates, such as Elizabeth Cady Stanton and Susan B. Anthony, wore the reform dress for a year or so but abandoned it when they concluded that the ridicule it frequently elicited was preventing a fair hearing of their views. Mrs. Bloomer continued to wear the dress until the late 1850s, but, conservative by nature (she never shared the liberal religious views or abolitionist sentiments of her sisters in the movement), even she eventually opposed bloomers as inexpedient.

Bloomer moved to Council Bluffs, Iowa, in 1855, where she abandoned *The Lily* but continued to work actively in the woman's-suffrage movement of that state. She lectured and wrote widely, served as president of the state Woman Suffrage Association between 1871 and 1873, and corresponded with and arranged lectures for Lucy Stone, Susan B. Anthony, and Elizabeth Cady Stanton in Iowa. She retired increasingly into private life in the 1870s, troubled by poor health. She died at Council Bluffs on the last day of 1894.

Amelia Bloomer's work never matched the incessant and selfless activity of some of her contemporaries, but she contributed to the suffrage movement far more profoundly than the generally facetious use of her name would indicate.

Further Reading

Bloomer's husband, Dexter C. Bloomer, published the *Life and Writings of Amelia Bloomer* (1895) shortly after her death. Most of the general works on the 19th century woman's-suffrage movement take note of her. The most valuable work treating her career in some detail is Louise R. Noun, *Strong-Minded Women: The Emergence of the Woman-Suffrage Movement in Iowa* (1970). See also Eleanor Flexner, *Century of Struggle: The Woman's Rights Movement in The United States* (1959); Robert W. Smuts, *Women and Work in America* (1959); Aileen S. Kraditor, *The Ideas of the Woman Suffrage Movement, 1890-1920* (1965); Andrew Sinclair, *The Better Half: The Emancipation of American Women* (1965); and William L. O'Neill, *Everyone Was Brave* (1969). □

Leonard Bloomfield

The influence of the American linguist Leonard Bloomfield (1887-1949) dominated the science of linguistics from 1933—when his most important work, *Language,* was published—to the mid-1950s.

Leonard Bloomfield was born on April 1, 1887, in Chicago. He graduated from Harvard College at the age of 19 and did graduate work for 2 years at the University of Wisconsin, where he also taught German. His interest in linguistics was aroused by Eduard Prokosch, a philologist in the German department. Bloomfield received his doctorate from the University of Chicago in 1909.

After teaching German at the University of Cincinnati for a year, Bloomfield became assistant professor of comparative philology and German at the University of Illinois, where he remained until 1921. His *An Introduction to the Study of Language* was published in 1914.

In 1913-1914 Bloomfield studied in Leipzig and Göttingen, Germany, with the neogrammarian scholars August Leskien and Karl Brugmann. Neogrammarian historical philology emphasized the regularity of sound change in language without exceptions, any apparent exceptions being explained in terms of nonphonetic phenomena. This view represented a scientific advance over the earlier view that extraordinary, inexplicable sound change can take place. Bloomfield emphasized throughout his career the scientific neogrammarian methodology of seeking out regularity in sound change rather than appealing to random, meaningless change. This approach brought much order to historical linguistics.

Bloomfield adopted Ferdinand de Saussure's concept of language structure. Saussure emphasized that languages at any one time were systems of interrelated elements: lexical, grammatic, phonological. Bloomfield accepted Saussure's distinction between a diachronous (time being a variable) approach and a synchronous (time being a constant) approach to language. He utilized both approaches in his work. He envisaged diachronous language change in the course of the history of a language as a succession of language structures, each viewed synchronously.

Franz Boas was the first anthropological linguist to emphasize descriptive study of non-Indo-European languages as they exist today. Bloomfield, who acknowledged his debt to Boas, emphasized the value of synchronic descriptive linguistics, though he never deserted diachronic historical linguistics. Though trained in historical Indo-European, especially Germanic, philology, Bloomfield turned to a study of Tagalog, a Malayo-Polynesian language, during World War I. In 1917 he became interested in a more accessible language family, the Algonquian. His linguistic work with Indians of the Algonquian family in Wisconsin was not only descriptive; he also applied historical linguistic techniques to this language family. He showed that the neogrammarian methodology of assuming regularity in sound change was applicable beyond the Indo-European language family.

In 1921 Bloomfield became professor of German and linguistics at Ohio State University. There he met the behaviorist psychologist A. P. Weiss. Both men took a logical positivist approach to science; they agreed that a mechanistic rather than a mentalistic approach to human phenomena was necessary if the disciplines concerned with man were to be truly scientific.

Bloomfield was one of the founders of the Linguistic Society of America in 1924. He was professor of Germanic philology at the University of Chicago from 1927 to 1940, when he became professor of linguistics at Yale University. He died in New Haven, Conn., on April 18, 1949.

Influence of *Language*

In *Language* Bloomfield emphasized the need to be objective, to deal only with physically observable phenomena, and to develop a precise description and definition in order to make linguistics a true science. The period from the publication of *Language* in 1933 to the mid-1950s is commonly called the ''Bloomfieldian era'' of linguistics. Though Bloomfield's particular methodology of descriptive linguistics was not widely accepted, his mechanistic attitudes toward a precise science of linguistics, dealing only with observable phenomena, were most influential. His influence waned after the 1950s, when adherence to logical positivist doctrines lessened and there was a return to more mentalistic attitudes. Today linguists, especially the younger ones, are more concerned with the directly nonobservable mental processes by which human beings are uniquely capable of generating language.

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Ella Reeve Bloor

Ella Reeve ''Mother'' Bloor (1862-1951) was an American leader in fighting for the rights of those she characterized as ''the world's unfortunates,'' and worked tirelessly as a labor organizer, Communist leader, and social activist.

Mother Bloor is one of the most tireless and accomplished crusaders and agitators the United States has ever seen. Over more than 60 years she worked for woman's suffrage, the Women's Christian Temperance Union, organized and raised funds for such causes as the Sacco-Vanzetti case and the American League against War and Fascism, and also served as an accomplished labor organizer. A radical activist, Ella Bloor had little patience with ideological debate. Her single goal was ''to make life happier for the world's unfortunates.''

Early Life

Reeve was born July 8, 1862 near Mariner's Harbor on Staten Island and grew up there and in New Jersey, the self-described daughter of ''a rich old Republican over on Staten Island.'' Her ancestors had fought in the Revolutionary and Civil wars. She attended public schools, briefly went to the Ivy Hall Seminary, and then was taught by her mother at home. When Reeve was 17, her mother died in childbirth, and Ella was responsible for caring for her nine younger siblings.

Early Political Interests and First Marriage

Reeve's father leaned toward political and religious conservatism, so that when she became interested in social and political reform as a teenager, she turned to her great uncle, Dan Ware, who was an abolitionist, Unitarian, and freethinker. Ware had a strong influence on her intellectual growth. When she was 19 Reeve married Dan Ware's son, Lucien Ware, an aspiring lawyer. She gave birth to six children over eleven years, Grace, Harold, Helen, Buzz, and two who died in infancy. During those years Ella Ware was introduced to the woman's suffrage movement and became active in the Women's Christian Temperance Union and the Ethical Culture Society of Philadelphia. She also became interested in the labor movement and organized the Philadelphia streetcar workers in the early 1890s.

Her political activism caused tension in her marriage, and the couple separated and were divorced in 1896. However, Lucien Ware was not apolitical himself. He would go on to receive the Order of Lenin for helping the Soviet Union with the mechanization and collectivization of its agriculture, led the charge for the U.S. Communist Party's agrarian reform program, and introduced Alger Hiss to Whittaker Chambers in 1934 before dying in an automobile accident in 1935.

Second Divorce and Radical Exploration

After her divorce Reeve was active and independent, exploring possible occupations. She took courses at the University of Pennsylvania and wrote two children's books. She and her children then moved to the utopian community of Arden, Delaware, which was established by socialists. In 1897 she married socialist Louis Cohen, and the couple had two children, Richard and Carl, but were separated in 1902 and later divorced.

Political Activism

Reeve then became a political activist. She was always committed to improving the status of women but devoted her energies to left-wing politics and the labor movement. Ella Cohen met Eugene Debs in 1895, and he convinced her of the necessity of socialism. She joined the Socialist Labor Party in 1901. In 1905 she moved to Connecticut and became the state organizer for the party.

In 1906 her friend, writer Upton Sinclair, urged Ella Cohen to investigate conditions in the Chicago meatpacking industry. Sinclair wanted her to gather evidence for a government investigation documenting the charges he made against the industry in *The Jungle.* Richard Bloor, a fellow socialist and young pottery worker, went along to protect her. Sinclair feared it would be scandalous to have an unmarried team of investigators and convinced Ella Cohen to publish the reports under the name Ella Bloor. Although the couple quickly split up, she continued to use the name Ella Bloor for the rest of her life.

I would be too conspicuous going about unescorted to saloons and other places where men gather and talk,'' the *New York Times* quoted her as explaining. ''In explaining the investigation to the public, Upton Sinclair thought it best to refer to us as Mr. and Mrs. Bloor, and the name has clung to me ever since. Richard Bloor was a Welsh immigrant, about half my age, and there was no romance associated with our association.''

Socialism

Bloor spent the next twelve years organizing for the Socialist Party and for the United Cloth Hat and Cap Makers Union. Her work on behalf of coal miners won her an honorary membership in the United Mine Workers of America. Bloor opposed World War I as imperialist and was arrested for antiwar activities. In 1918 she was Socialist Party candidate for lieutenant governor of New York. Disillusioned by the support of many Socialist Party leaders for the war, in 1919 Bloor helped form the Communist party and the Communist Labor party, which soon merged. Bloor worked devotedly for the party for the rest of her life, recruiting members from among miners, farmers, machinists, steelworkers, and needle workers.

In 1925, at the age of 63, Ella Bloor hitchhiked from New York to San Francisco on a cross-country tour for the *Daily Worker.* She held meetings in cities along the way, recruiting party members and selling subscriptions. In the 1920s she was active in the unsuccessful defense of Nicola Sacco and Bartolomeo Vanzetti. She also continued her labor organizing work, traveling to the coal mines to support strikers.

The 1930s

When the Depression hit, Mother Bloor, as she was then called, went to Washington to join the hunger marches of the unemployed. By the 1930s, when she was in her seventies, Mother Bloor was a sought-after speaker for the Communist Party, traveled extensively, and served as middlewestern regional secretary of the Farmers National Conference. While traveling to North Dakota to rally support for the United Farmers' League, she met Andrew Omholt, a farmer, party organizer and Communist Party candidate for Congress in North Dakota who soon became her third husband. She continued her party campaigning and labor organizing through the 1930s. In 1937 she made her second visit to the Soviet Union as an honored guest at the celebration of the 20th anniversary of the October Revolution. She visited that country several times, twice as a delegate to the Red International of Trade Unions, and once extolled the Soviets for their ''democratic success.''

At the age of 72 in 1936 she served a 30-day jail sentence in Nebraska after a mass farmers protest meeting. Her final campaign was during World War II, when she spoke at public rallies and on the radio on the theme ''Win the War Against Fascism.'' In her lifelong fight for the ''world's unfortunates,'' Mother Bloor suffered more than 30 arrests (although she claimed it was over 100), countless threats of violence, and frequent harassment by police.

On March 2, 1951 Bloor suffered a spinal injury from a fall near her home at Coopersburg, Pennsylvania, about 40 miles north of Philadelphia. During her several-month stay at Quakertown Hospital she received visitors from across the country, most of whom she was unable to recognize. Hospital attendants said she sang often during her stay, especially ''The Star-Spangled Banner,'' singing all four verses. She spent a short time in a convalescent home before her death on August 10, 1951 from a stroke.

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Gebhard Leberecht von Blücher

The Prussian field marshal Gebhard Leberecht von Blücher (1742-1819) commanded the Prussian armies in the war against Napoleon, 1813-1815. He became a leading hero of the Germans in the struggle to end foreign domination of their lands.

Gebhard von Blücher was born in Rostock in the northern state of Mecklenburg on Dec. 16, 1742. The son of a captain in the cavalry, he became a cadet in a Swedish regiment. He was captured by the Prussians during the Seven Years War and, like so many others, allowed himself to be pressed into the Prussian service. He had reached the rank of captain when, in 1770, Frederick the Great dismissed him in his usual brutal fashion for some minor transgression.

After Frederick's death Blücher rejoined the Prussian army. He distinguished himself in the wars against revolutionary France and eventually became a general. Fortunately for Blücher, he had not been given a major command in the disastrous campaign of 1806, so he escaped its disgrace. As it was, he was forced to surrender to the French in the later stages of that campaign. Both the Prussian chancellor, Prince Hardenberg, and the minister of war, G. J. D. von Scharnhorst, thought highly of Blücher's talents; thus in 1809 he was given command of the Prussian cavalry with orders to reform and modernize it. In 1811, however, he was dismissed at Napoleon's insistence.

At the outbreak of war between Prussia and France in 1813, Blücher was given command of a joint Russo-Prussian army. After defeating the French in three engagements and recapturing Leipzig from them in October 1813, Blücher was promoted to field marshal. His impetuosity and dynamism, which contrasted sharply with the conduct of the generals of Prussia's other ally, Austria, earned him the nickname of ''Marshal Forward.''

In 1814 Blücher commanded the Prussian army that attacked France. After an initial success he was outmaneuvered by Napoleon and lost a series of engagements. Although he was forced to retreat across the border, Blücher was undaunted by this reverse. He resumed the attack as soon as his defeated army was assembled and rested, and he soon won a major victory over Napoleon at the Battle of Laon (March 10, 1814). Blücher then joined his army with that of the Austrians under Prince

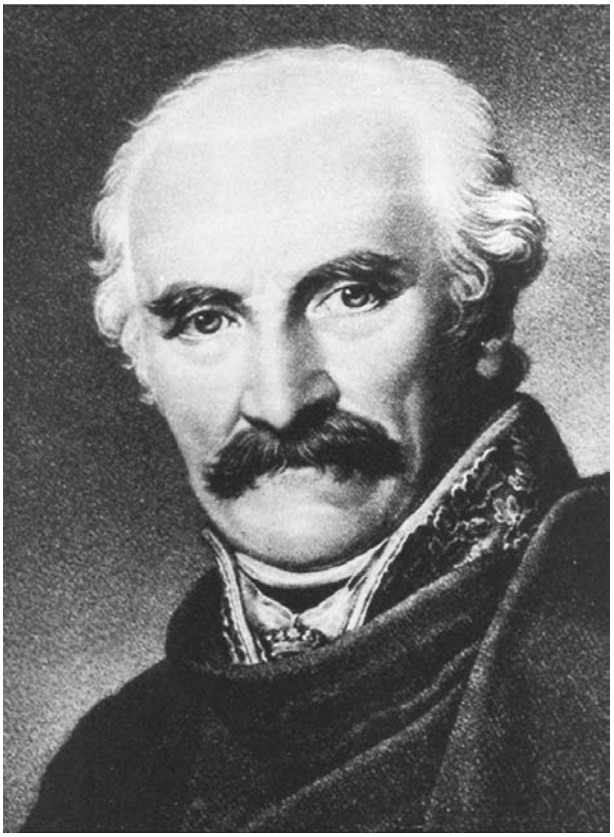

Schwarzenberg, and at the end of the month the Allies entered Paris and forced Napoleon to abdicate.

When the Emperor returned from his exile in Elba in 1815, Blücher was once again given command of the main Prussian army. Napoleon planned to defeat his enemies one at a time, thus forcing them to accept his return; he almost succeeded. Blücher, who was badly outmaneuvered, faced the French alone in the Battle of Ligny (June 16). He lost the battle, a good part of his army, and came close to losing his life. Fortunately for the Prussians, Blücher's chief of staff, Count August Gneisenau, was able to organize an orderly retreat in the direction of the English army, which was under the command of the Duke of Wellington. Napoleon had preceded Wellington and came within an ace of beating the English at Waterloo (June 18). But the English infantry held, and the arrival of Blücher's diminished army was enough to turn the tide once and for all against the French.

Prussia's success in the Napoleonic Wars was due as much to Gneisenau's organization and planning as to Blücher's leadership, and the field marshal readily acknowledged this circumstance. But it was the grizzled and energetic Blücher who captured the imagination of the Prussians, and many other Germans as well, becoming perhaps the first German national hero. Blücher died on Sept. 12, 1819, in Silesia.

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Guion Stewart Bluford Jr.

As a fighter pilot in Vietnam, Guion Stewart Bluford, Jr. (born 1942) flew 144 combat missions and attained the rank of lieutenant colonel. On August 30, 1983, with the lift-off of the STS-8 Orbiter *Challenger,* he became the first African American in space.

Distinguished pilot and aeronautics engineer Guy Bluford was the first black American to experience space flight. Bluford has flown three missions on the Space Shuttle, performing various experiments and returning to earth with exhilarating memories of his time in orbit. Although others have hailed the Philadelphia native as a hero and a role model for the black race, Bluford—who has earned a Ph.D. in aeronautical engineering—prefers to think of himself as a man whose accomplishments are not related to his skin color. He says that he would rather be seen simply as an astronaut, not a *black* astronaut, one of a hard-working corps and not a pioneer. ''I felt an awesome responsibility, and I took the responsibility very seriously, of being a role model and opening another door to black Americans,'' he said of his Shuttle flights in the *Philadelphia Inquirer.* ''But the important thing is not that I am black, but that I did a good job as a scientist and an astronaut. There will be black astronauts flying in later missions . . . and they, too, will be people who excel, not simply who are black . . . who can ably represent their people, their communities, their country.''

Washington Post correspondent Bill Prochnau called Bluford's life ''a study in contradictions: the story of a shy and reticent youth who will be known to history as a black pioneer, a youngster whose mother once thought him the least likely of her three sons to make a success of himself, a struggling student who persevered to earn a master's degree and a doctorate, a loner who says he has no best friends and no heroes but who is . . . seen as a hero himself, a self-described 'average guy' who became far more than average by pressing on when things got tough and by setting each new goal only after the last had been achieved.''

Early Years in Philadelphia

Bluford, known in his youth by the nickname ''Bunny,'' grew up in a middle-class, racially mixed neighborhood in Philadelphia. Both of his parents hailed from families of

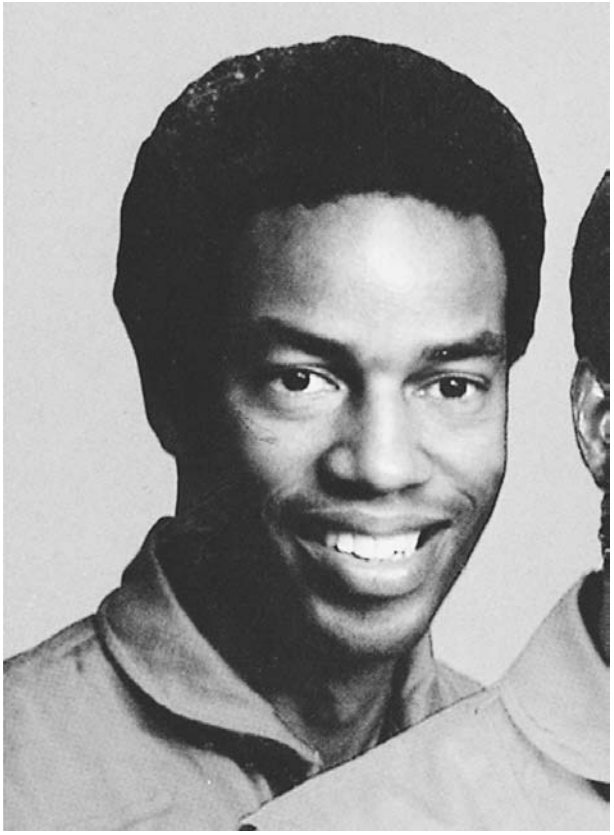

distinction. His mother, Lolita, was related to Carol Brice Carey, a well-known contralto and voice coach, and his father, Guion, Sr., was the brother of the editor of the *Kansas City Call.* Bluford's parents also had advanced educations. His father was a mechanical engineer until epilepsy forced him to retire early, and his mother worked as a special education teacher in the city's public schools.

Bluford was a quiet, private child who reportedly had few friends. He liked to spend his spare time building model airplanes and working crossword puzzles. He told the *Philadelphia Inquirer* that he was fascinated with his father's attitude toward work. ''He would charge out of the house every morning, eager to get to work,'' Bluford said. ''I thought if engineers enjoy work that much, it must be a good thing to get into.''

Bluford was deeply moved and inspired by his father's courageous struggle with ill health. Determined to become an aeronautics engineer, the young man devoted himself to his studies. On one occasion, a guidance counselor at Overbrook, the mostly white high school he attended, suggested that Bluford might not be college material. Nevertheless, he was able to maintain a C-plus average in the school's most difficult math and science courses. Bluford's brother Kenneth told the *Washington Post:* ''Bunny just had to work harder than the rest of us. He put in very long hours. He was always a little behind and trying to catch up. He was not like a kid who was unusually bright, with his mind darting all over the place, making discoveries here and there. In school, Bunny was always slugging it out.''

Bluford's parents paid no attention to the suggestion that their son would not succeed in college. In 1960 they sent him to Pennsylvania State University, where he was the only black student in the engineering school. He attended college on the Reserve Officers' Training Corps plan and once again earned adequate, if not exceptional grades. Barnes McCormick, a professor of aerospace engineering at Penn State, told the *Washington Post* that Bluford was ''a quiet fellow and an average student, not the sort you would expect to be interviewed about 20 years later.''

Fighter Pilot in Vietnam

During his senior year at Penn State, Bluford married another Philadelphian, Linda Tull. After graduating in 1964, he joined the U.S. Air Force and took flight training. He was assigned to the 557th Tactical Fighter Squadron at Cam Ram Bay in Vietnam, where he flew 144 combat missions, 65 of them over North Vietnam. His family at home was split philosophically about the war, but Bluford saw his activities in Vietnam as a patriotic duty that he needed to perform to the best of his ability. He earned numerous medals and citations for his flying, including an Air Force Commendation medal. He returned home a lieutenant colonel and began to work as a test pilot for new air force equipment.

Referring to Bluford's transformation from average student to extraordinary military officer and engineer, *Philadelphia Inquirer* contributor Fawn Vrazo observed: ''Between 1964, the year he graduated from Penn State, and 1978, the year he received a doctoral degree in engineering . . . something remarkable happened to Guy Bluford. School and military records suggest that he put himself through an incredible honing process—tightening up his determination and work habits until he became a perfectly disciplined and motivated specimen of an Air Force career pilot and engineer.'' Bluford was one of a handful of candidates chosen to attend the Air Force Institute of Technology near Dayton, Ohio. There he received his master's and doctoral degrees in aerospace engineering, with a minor in laser physics. He ranked consistently among the top ten percent of his class. He also continued to work as a test pilot and an instructor for would-be military aviators.

In 1978 Bluford submitted his application to the Space Shuttle program. He knew he had little chance of acceptance—some eight thousand other military personnel had also applied for only 35 openings. When he received the call telling him of his selection, he quietly celebrated the news with his wife and two sons. He told the *Philadelphia Inquirer* that he and several other black aviators who are now astronauts ''had to be ready in 1977 and 1978, when the doors of opportunity were opened to us and the cloak of prejudice was raised. As black scientists and engineers and aviators, we had to prove that black people could excel.''

Flew Space Shuttle Missions

Bluford was not the first black man in space—a Cuban astronaut had flown with the Soviet Union's space program. Bluford was, however, the first black American to be a member of a space flight. After years of training, he was named to the Shuttle's eighth mission, which commenced

on August 30, 1983. The week-long mission marked the first nighttime Shuttle launch and landing, and multiple experiments were performed during the flight. Upon returning to earth, Bluford discovered somewhat to his dismay that he was a national celebrity. He was greeted ceremoniously in a number of America's biggest cities, especially Philadelphia, and was in great demand as a public speaker. Bluford accepted this role reluctantly, protesting that he was simply another member of the Space Shuttle team.

''It might be a bad thing [to be first], if you stop and think about it,'' Bluford told the *Washington Post.* ''It might be better to be second or third because then you can enjoy it and disappear—return to the society you came out of without someone always poking you in the side and saying you were first.'' Tragically, the second black American in space, Ronald E. McNair, perished in the 1986 explosion of the Space Shuttle Challenger.

The Challenger disaster did little to dampen Bluford's enthusiasm for space travel, however. Of the two missions he has flown since 1983, one was a post-Challenger flight undertaken in 1991 to observe such phenomena as the Northern Lights, cirrus clouds, and the atmosphere. To date Bluford has clocked some 314 hours in space, and he is rarely at a loss for words when the subject turns to flying. Asked by the *Philadelphia Inquirer* to describe how it feels to rocket into space on the Shuttle, he said: ''Imagine driving down the street, and you look out the window, and all you see are flames. And your car is being driven by remote control, and you're saying to yourself, 'I hope this thing doesn't blow up.''' Bluford added that the Shuttle travels about three hundred miles *per minute.*

''The Right Stuff'' Knows No Color

According to Prochnau, Bluford's career proves ''that 'the right stuff' comes in hues other than white.'' Indeed, despite his disclaimers, Bluford has helped to open doors for minority scientists and aviators who want to be part of the nation's space program. He told the *Philadelphia Inquirer* that he is gratified that blacks and women have become part of the once all-white, all-male astronaut corps. ''It's an indication that black Americans are starting to become a part of the mainstream in American society, particularly the professions,'' he asserted. ''I'm sort of bringing black Americans into the astronaut program, breaking new ground. But I also anticipate that blacks in space will become more routine. All of this media attention will eventually fade away.''

What won't fade for Bluford is the perspective he has gained from traveling into space and orbiting the earth at 180,000 miles per hour. ''I've come to appreciate the planet we live on,'' he told the *Philadelphia Inquirer.* ''It's a small ball in a large universe. It's a very fragile ball but also very beautiful. You don't recognize that until you see it from a little farther off.'' He told a reporter for the Los Angeles *Daily News* that after traveling well over two million miles in space, his work remains ''a labor of love,'' and added, ''You want to stay up forever.''

In July 1993 Bluford resigned from NASA to become vice president and general manager of the Engineering Services Division of NYMA, Inc. The company, located in Greenbelt, Maryland, provides engineering and software expertise to several branches of the federal government—including NASA.

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Léon Blum

The French statesman Léon Blum (1872-1950) was the first Socialist, as well as the first Jewish, premier of France. In 1936 the government he headed enacted the most extensive program of social reforms in French history.

Léon Blum was born in Paris on April 9, 1872, into a wealthy family of Alsatian textile merchants. Although trained as a lawyer, he first gained public attention as a drama critic. Influenced by the Dreyfus Affair and by the socialist theories of Jean Jaurès, Blum joined the Socialist party in 1902. After the assassination of Jaurès in 1914, Blum was regarded as his spiritual and political heir.

After serving as executive secretary to the Socialist leader Marcel Sembat during World War I, Blum was elected to parliament in 1919. When the Communists broke away from the Socialist party in 1920, Blum became the leader of the weakened party and worked tirelessly to restore its fortunes. He also led the opposition to the conservative governments of Alexandre Millerand and Raymond Poincaré, and in 1928 his efforts were impressively rewarded when the Socialists won 104 seats in the parliamentary elections.

Alarmed by the threat of fascism after the Paris riots of February 1934, Blum worked for an antifascist alliance of Radicals, Socialists, and Communists—the Popular Front. This coalition won in the May 1936 elections, and Blum, as leader of the largest party in the Chamber, became premier in June. During the following 10 weeks his government accomplished a social revolution by enacting into law the 40-hour week and paid vacations for workers, nationalizing the major armaments industries, and bringing the Bank of France under public control.

But Blum's government was soon paralyzed by rightist dissidents, who feared social reform, and leftist critics, who denounced his nonintervention policy during the Spanish Civil War. Blum resigned in June 1937, when the Senate refused to grant him full powers to deal with the deepening fiscal crisis. After serving as vice premier in the succeeding government of Camille Chautemps, Blum headed a second, short-lived Popular Front Cabinet in March 1938.

In 1940 Blum refused to vote full powers to Marshal Pétain as head of the Vichy government, and he was indicted on charges of war guilt. When he was tried in 1942, his defense was so eloquently persuasive that the trial was indefinitely suspended. Subsequently deported to Germany with other prominent French Jews, he was freed by Allied troops in 1945. While in Nazi captivity Blum wrote *À l'échelle humaine* (*For All Mankind*), which summarizes the philosophical bases of his lifelong effort to reconcile the fundamental tenets of Marxism with the moral and intellectual exigencies of humanism.

After the war Blum was in poor health and declined to run for reelection to parliament. However, he presided for a month, beginning on Dec. 16, 1946, over an all-Socialist caretaker Cabinet that installed the Fourth Republic. Although officially in retirement after January 1947, Blum served as André Marie's vice premier in August 1948. He also retained leadership of the Socialist party and contributed a daily column to the party organ, *Le Populaire,* until his sudden death on March 30, 1950.

Further Reading

The definitive biography is Joel Colton, *Léon Blum: Humanist in Politics* (1966). Less sympathetic but useful is the essay in James Joll, *Three Intellectuals in Politics* (1960). For Blum's place in the history of the Third Republic see D. W. Brogan, *The Development of Modern France, 1870-1939* (1940; rev. ed., 2 vols., 1966).

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Judy Blume

Perhaps the most popular contemporary author of works for upper elementary to junior high school readers, Judy Blume (born 1938) is the creator of frank, often humorous stories which focus on the emotional and social concerns of suburban adolescents.

Although Blume is best known for her fiction for adolescents, she began her career by writing books for younger children, an audience she still continues to address; *Tales of a Fourth-Grade Nothing* (1972) and *Superfudge* (1980), two entertaining tales about ten-year-old Peter and his incorrigible baby brother, Fudge, are especially popular with readers. *Are You There, God? It's Me, Margaret* (1970) depicts eleven-year-old Margaret's apprehensions about starting her period and choosing her own religion. At the time of the book's publication, Blume was praised for her warm and funny recreation of childhood feelings and conversation, but was criticized for her forthright references to the human body and its processes. *Margaret* is now considered a groundbreaking work due to the candor with which Blume presents previously taboo subjects. *Forever* (1975), in which Blume relates the particulars of her eighteen-year-old heroine's initial sexual experience, created an even greater furor. Despite the fact that it was published as an adult book, protestors pointed out that Blume's name and characteristically uncomplicated prose style attracted a vulnerable preteen audience who could be influenced by the intimate details of the novel. In *Tiger Eyes* (1981), Blume relates the story of how fifteen-year-old Davey adjusts to her father's murder. Hailed by many critics as Blume's finest work for her successful handling of a complex plot, *Tiger Eyes* includes such issues as alcoholism, suicide, anti-intellectualism, and violence. *Letters to Judy* (1986) was a promoted as a response to the voluminous amount of mail that Blume receives from her readers. Selecting a number of representatives letters to reprint anonymously with accompanying comments, she created the book for a dual purpose: to enable children to see that they are not alone and to make parents more aware of their children's needs.

Reviewers commend Blume for her honesty, warmth, compassion, and wit, praising her lack of condescension, superior observation of childhood, and strong appeal to children. Critics are strongly divided as to the success of Blume's plots, characterization, writing style, and non-

judgmental approach; they object to her uninhibited language and permissive attitude toward sexuality, and complain that her cavalier treatment of love, death, pain, and religion trivializes young people and the literature written for them. However, most commentators agree that Blume accurately captures the speech, emotions, and private thoughts of children, for whom she has made reading both easy and enjoyable.

Further Reading

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Werner Michael Blumenthal

A World War II refugee, Werner Michael Blumenthal (born 1926) used his academic and business skills to reach the highest levels of American government, industry, and banking.

W. Michael Blumenthal, one of two children of Ewald and Rose Valerie Market Blumenthal, was born on January 3, 1926, in Oranienburg, Germany, a Berlin suburb. His father owned a women's clothing store that was confiscated by the Nazis in 1938. After selling all their possessions to secure Ewald's release from a concentration camp, the Blumenthals fled Germany for Shanghai, where they joined many other German Jewish refugees.

Michael and his family survived harsh wartime conditions, including internment by the Japanese. He learned several languages, attended school, and worked in a warehouse in Shanghai. He and his sister arrived as refugees in San Francisco in 1947. Blumenthal worked part-time while attending college. In 1951 he received a Bachelor of Science degree from the University of California at Berkeley, majoring in international economics. A member of Phi Beta Kappa, he was accepted at Princeton's prestigious Woodrow Wilson School of Public Affairs, where he earned the Master of Arts and Master of Public Affairs degrees in 1953. He received his Doctor of Philosophy degree in 1956 while teaching economics at Princeton.

Blumenthal, who became a naturalized citizen in 1952, was also a fellow of the Social Research Council, a research associate of the industrial relations section of Princeton's Economics Department, and a labor arbitrator for New Jersey. In 1957, on the advice of a businessman he met on a trip, Blumenthal abruptly switched from academic life to a business career. He accepted a position as vice president and a director of Crown Cork International Corporation, a bottle manufacturer located in Jersey City, New Jersey. But his new career, applying academic theories to practical everyday decision making, only lasted four years.

Through a Princeton connection Blumenthal accepted the federal government position of deputy assistant secretary of state for economic affairs in April 1961, serving under President John F. Kennedy. Blumenthal worked on Kennedy's Alliance for Progress, on commodity trade and tariff issues, bringing his academic knowledge and practical experience to the negotiating tables. In 1963 he was given ambassador rank and was U.S. deputy special representative for trade negotiation. From 1963 to 1967 he was chairman and chief negotiator of the United States delegation to the Geneva conference for the GATT (General Agreement on Tariffs and Trade) treaty among 52 nations.

After this success, he returned to the business world, where he stayed for almost ten years. He joined Bendix Corporation, first in their New York offices as president and a director. By 1972 he became chairman and chief executive officer of the parent corporation, a conglomerate with 86,000 employees headquartered at Southfield, Michigan. During his tenure sales doubled to almost $3 billion and Bendix was rated as one of America's best managed corporations.

Blumenthal supported Jimmy Carter's successful 1976 presidential bid against Gerald Ford, and was asked to join Carter's cabinet. On January 20, 1977, 30 years after arriving in the U.S. as a refugee, Blumenthal was unanimously confirmed by the Senate, becoming the nation's 64th secretary of the treasury.

As treasury secretary Blumenthal was responsible for guiding national fiscal policy; he was in charge of the collection, management, and expenditure of public revenues. He also fully supported President Carter's pledge to assist New York City during its fiscal crisis. At this same time, primarily due to international events, the American dollar had sharply declined and domestic inflation was rapidly increasing. Since national monetary policy was not under his control, Blumenthal operated his department under increasingly difficult conditions.

In the fall of 1979 President Carter, determined to exert more control over the nation's economy, replaced Blumenthal with William Miller and appointed Paul Volcker to be chairman of the Federal Reserve Board. Blumenthal returned to private industry as a director of the Burroughs Corporations in Detroit, Michigan, and became its chairman and chief executive officer in 1981. The manufacturer of computer systems and supporting office products had sales of $4.39 billion and 64,000 employees by 1985. Blumenthal's goal was to make Burroughs the second largest computer manufacturer (after IBM), becoming a $20 billion company by 1993. To achieve this, he merged Burroughs with Sperry Corporation in 1986, creating the nation's third largest producer of computers. Sperry, with $4.91 billion in sales and 73,447 employees, had aerospace, government and defense contracts, computer, and farm machinery divisions. However, the newly merged company, now named the Unisys Corporation, headquartered in Blue Bell, Pennsylvania, had financial difficulties beginning in 1989.

Under Blumenthal's guidance, Unisys had cut overhead and purchased desktop computer and data communications companies; while sales reached $10 billion, debt also increased. The market for Unisys mainframe computers fell. Customers of Sperry and Burroughs computers switched to smaller, less expensive versions. Overseas business suffered from devaluation of the dollar. Between August 1989 and October 1990 Unisys' condition worsened; despite drastic cost-cutting measures, its stock lost more than 80 percent of its shareholder value.

In April 1990 Blumenthal retired from the chief executive officer position, and on November 1, he resigned as chairman of the board and director. However, a new chapter in his life also began in April 1990, when he became a limited partner in the investment bank Lazard Freres Co. of New York. He later accepted the position of co-chairman of an international coordinating group of the bank and was sent to work in Paris, France.

Blumenthal's personal philosophy reflected his experiences in America. He believed that the United States provides unlimited opportunities, and that people are accepted for what they can do and are not judged on their background. Sometimes described as abrupt and aloof, Blumenthal was often responsible for eliminating jobs and closing unprofitable plants—decisions he found difficult to make. He looked forward to a period of social and economic innovation that would help eliminate the national deficit and solve social problems.

From his marriage in 1951 to the former Margaret Polley, Blumenthal had three daughters. He was baptized as a Presbyterian in the 1950s. His avocations included tennis and skiing. He served as a director of the Equitable Life Assurance Society of the United States, the Council on Foreign Relations, the New York Stock Exchange, and Tenneco Inc. He serves as chairperson of the U.S. Russia Investment Fund and is writing a book on Russian history.

Further Reading

W. Michael Blumenthal has been listed in *Who's Who in America* since 1970. A good personal description is the *Forbes* May 28, 1990, article by Jerry Flint, ''Master of the Game.'' His career with Unisys is detailed in a *Business Week* article on August 29, 1989, by Joseph Weber, ''This Is Hardly the Turning Point Unisys had in Mind,'' and in a *Computerworld* October 29, 1990, article, ''Losses force more Unisys cuts.'' See also *Business Week* (April 14, 1989; July 8, 1996), *Detroit News* (January 26, 1990; October 26, 1990). □

Nellie Bly

Journalist and reformer Elizabeth Cochrane Seaman, better known as Nellie Bly (1864-1922), gained fame at the end of the nineteenth century for her investigative reports of abusive conditions in the cities of Pittsburgh and New York. Her writing style was marked by first-hand tales of the lives of the underclass, which she obtained by venturing into their world in a series of undercover adventures. She riveted the attention of the nation with a more lighthearted assignment in the winter of 1889-90 when she successfully imitated Jules Verne's fictional journey *Around the World in Eighty Days* in only 72 days.

Elizabeth Cochrane Seaman, who wrote under the pen name Nellie Bly, was a journalist who gained nationwide fame for her investigative reports on abuses in various companies and public institutions. Her stories were not only reform-minded, but filled with first-hand adventure; she undertook such stunts as having herself admitted to an insane asylum, working in a factory sweatshop, and getting herself arrested in order to get a glimpse of the experiences of some of the most downtrodden of urban America. In her greatest escapade, Bly set out to imitate Jules Verne's imaginary trip around the world in less than 75 days while Americans anxiously awaited tales of her travel. Bly distinguished herself as a reporter at a time when the field was dominated by men, and her accomplishments won a greater measure of acceptance for other women journalists.

Bly was born Elizabeth Cochran on May 5, 1864, in Cochran Mills, Pennsylvania. She was the youngest of three children of Michael and Mary Jane Cochran. The Cochrans had both been married previously. Mary Jane, who came from a wealthy Pittsburgh family, was a widow with no children from her first marriage. Michael Cochran was a self-made industrialist who had begun his career as a laborer and eventually became a mill owner, property owner, and associate judge. He had seven children from his earlier marriage, including five boys. As a child, Bly was determined to keep up with her older brothers. She would join in even the roughest activities, including races and climbing trees, to prove herself their equal.

Bly was educated at home by her father in her early years, but he died in 1870 when she was only six years old. Her mother married a third time, but it was an unhappy relationship that ended in divorce. She and her mother lived for a while on the money her father had saved and Bly was sent to school near their home to prepare for a teaching career. While her performance at school was not impressive, she proved to be a creative and talented writer. At the age of 16, the family funds were depleted and Bly and her mother moved to stay near relatives in Pittsburgh. Around this time, she added the 'e' to her last name, feeling that ''Cochrane'' had a more elegant air.

Became Reporter in Pittsburgh

Once in Pittsburgh, Bly looked for a way to make a living so her relatives would not have to support her. At that time, a single woman had few professional options. Basically, she could become a teacher or a companion for a wealthy woman. Bly, however, wanted to become a writer. While the odds were not with her, Bly was able to make a profession out of writing due to her extraordinary personality and determination. She got her break in 1885, after a letter she had written to the *Pittsburgh Dispatch* caught the eye of the paper's editor, George A. Madden. In response to an editorial maintaining that women should remain at home rather than entering the professional or political sphere, Bly had written a spirited letter that argued women were perfectly capable of independent thought and meaningful careers. Impressed with the words of the piece, which was signed only ''Lonely Orphan Girl,'' Madden published an ad requesting to speak with the writer of the letter. Bly responded, and at a meeting between the two, Madden asked what kind of stories she might write if she could be a journalist. She indicated that she wanted to tell the stories of ordinary people, and so Madden gave Bly her first journalistic assignment—a piece on the lives of women. Upon receiving her submission, Madden was pleased with the results and published it under the ''Lonely Orphan Girl'' pseudonym.

For her next article, Bly suggested the topic of divorce. Her editor was unsure that a single young woman could write a convincing article on the subject, but Bly produced a well-researched piece that included some of her father's legal notes on divorce as well as interviews with women who lived near her. Madden agreed to publish the article, but insisted that she find a different pen name—it would seem inappropriate for a story on divorce to be signed by ''Little Orphan Girl.'' The story appeared under the name Nellie Bly—inspired, according to some stories, by the popular Stephen Foster song ''Nelly Bly''—and this became the moniker that she would work under for the rest of her career.

Uncovered Factory Hazards and Abuses

Bly was hired as a full-time reporter for the *Dispatch,* earning a salary of five dollars a week. Her initial stories concerned the welfare of Pittsburgh's working class and poor, and the depressed and dangerous conditions she uncovered led to a number of reforms. She developed a reputation for bringing her readers a first-hand look at these topics. To investigate an unsafe factory, she took a job there herself and reported how the establishment was a firetrap that paid low wages to women who were required to work long and difficult shifts. She also traveled to the slums of the city to present a picture of children forced to work all day in order to provide for their families. While Bly's stories raised the indignation of Pittsburgh's citizens and inspired changes, the institutions she attacked were displeased and threatened to remove their advertisements from the newspaper. To appease their customers, the editors of the *Dispatch* changed the focus of Bly's writing, giving her cultural and social events to cover. While the caliber of her writing remained high, Bly yearned to continue her investigative work. She decided to go to Mexico and write about the conditions of the poor there. For several months, she contributed stories about disparities in Mexican society to the *Dispatch.* She then returned to Pittsburgh in 1886.

Reported on Asylum Conditions

Seeking a job as a serious journalist, not just a society columnist, Bly moved to New York City in 1887. There she sold some of her stories about Mexico to newspapers, but found that no one wanted to hire a female as a reporter. Resourceful as ever, Bly managed to turn this experience itself into a story that she sold to her former employers in Pittsburgh. Finally, she managed to arrange an interview with the managing editor of the *New York World,* John Cockerill. Cockerill and the paper's owner, Joseph Pulitzer, liked Bly's stories, but were seeking something more dramatic and attention-getting. Bly was ready for the challenge. With Cockerill, she devised the idea of getting herself admitted to New York's insane asylum for the poor, Blackwell's Island, in order to discover the truth behind reports of abuses there. After being placed in the institution, Bly dropped her act of insanity, but found that doctors and nurses refused to listen to her when she stated she was rational. Other disturbing practices there included feeding the patients vermin-infested food, physical and mental abuse by the staff, and the admission of people who were not psychologically disturbed but simply physically ill or maliciously placed there by family members—as in the case of one woman who was declared insane by her husband after he caught her being unfaithful. After ten days in the asylum, Bly was removed by a lawyer from the newspaper, as had been previously arranged. The resulting stories by Bly caused a sensation across the country, effected reforms at Blackwell's Island, and earned her a permanent post at the *World.*

New York was ripe with possibilities for Bly's style of reporting, and she gained a national reputation for her daredevil methods of getting a story. To get an inside view of the justice system, she pretended to commit a robbery and found that women prisoners were searched by male officers because no women were employed by the jail. She also exposed a fraudulent employment agency that was taking money from unsuspecting immigrants, a health clinic where unqualified doctors experimented on patients, and a lobbyist who had successfully bribed a number of state politicians. Her work also included interviews with some of the most famous figures of the day, including Buffalo Bill and the wives of presidents Ulysses S. Grant, James Garfield, and James K. Polk.

Raced around the World

Bly's most notorious stunt, however, was her trek across the globe in the spirit of the 1873 book *Around the World in Eighty Days* by French author Jules Verne. Bly's plan was to accomplish the feat in only 75 days. Traveling alone, Bly began her journey on November 14, 1889, on an ocean liner heading from New Jersey to London. As she made her way from Europe to the Middle East, Ceylon, Singapore, Hong Kong, and Japan, Americans kept up on her progress through her stories sent in by cable. The *World* made the most of the adventure, turning Bly into a celebrity who inspired songs, fashion, and even a game. She returned to New York in triumph on January 25, 1890, after only 72 days. The town welcomed her arrival with a huge celebration and parade.

Bly was married in 1895 to Robert Livingston Seaman, a millionaire who owned the Iron Clad Manufacturing Company and the American Steel Barrel Company. She retired from writing to assist her husband in his businesses and became president of his companies after Seaman's death in 1904. Her business instincts were poor, however, and in 1911 she declared bankruptcy and returned to journalism. During this period of her career she covered World War I from the Eastern Front and then took a job with the New York *Evening Journal.* But her days as a household name were long past. Upon her death from pneumonia on January 27, 1922, in New York, few people remarked on her passing. Only the *Evening Journal* published a piece on her significance, calling her the country's best reporter. Despite her relative obscurity at the end of her life, Bly's impact was a lasting one. Her unique and energetic approach to reporting launched new trends in journalism, and her insistence on covering difficult topics—despite her gender—set a precedent for journalistic careers for women.

Further Reading

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Edward Wilmot Blyden

Edward Wilmot Blyden (1832-1912) was a Liberian educator and statesman. More than any other figure, he laid the foundation of West African nationalism and of pan-Africanism.

Edward Blyden was born in St. Thomas, Virgin Islands, on Aug. 3, 1832, of free, literate parents. A precocious youth, he early decided to become a clergyman. He went to the United States in May 1850 and sought to enter a theological college but was turned down because of his race. In January 1851 he emigrated to Liberia, a African American colony which had become independent as a republic in 1847.

He continued his formal education at Alexander High School, Monrovia, whose principal he was appointed in 1858. In 1862 he was appointed professor of classics at the newly opened Liberia College, a position he held until 1871. Although Blyden was self-taught beyond high school, he became an able and versatile linguist, classicist, theologian, historian, and sociologist. From 1864 to 1866, in addition to his professorial duties, Blyden acted as secretary of state of Liberia.

From 1871 to 1873 Blyden lived in Freetown, Sierra Leone. There he edited *Negro,* the first explicitly pan-Afri-

can journal in West Africa. He also led two important expeditions to Fouta Djallon in the interior. Between 1874 and 1885 Blyden was again based in Liberia, holding various high academic and governmental offices. In 1885 he was an unsuccessful candidate for the Liberian presidency.

After 1885 Blyden divided his time between Liberia and the British colonies of Sierra Leone and Lagos. He served Liberia again in the capacities of ambassador to Britain and France and as a professor and later president of Liberia College. In 1891 and 1894 he spent several months in Lagos and worked there in 1896-1897 as government agent for native affairs.

While in Lagos he wrote regularly for the *Lagos Weekly Record,* one of the earliest propagators of Nigerian and West African nationalism. In Freetown, Blyden helped to edit the *Sierra Leone News,* which he had assisted in founding in 1884 ''to serve the interest of West Africa . . . and the race generally.'' He also had helped found and edit the Freetown *West African Reporter* (1874-1882), whose declared aim was to forge a bond of unity among English-speaking West Africans. Between 1901 and 1906 Blyden was director of Moslem education; he taught English and ''Western subjects'' to Moslem youths with the object of building a bridge of communication between the Moslem and Christian communities. He died in Freetown on Feb. 7, 1912.

Writings, Ideas, and Hopes

Although Blyden held many important positions, it is more as a man of ideas than as a man of action that he is historically significant. He saw himself as a champion and defender of his race and in this role produced more than two dozen pamphlets and books, the most important of which are *A Voice from Bleeding Africa* (1856); *Liberia's Offering* (1862); *The Negro in Ancient History* (1869); *The West African University* (1872); *From West Africa to Palestine* (1873); *Christianity, Islam and the Negro Race* (1887), his major work; *The Jewish Question* (1898); *West Africa before Europe* (1905); and *Africa Life and Customs* (1908). His writings displayed conversancy with the main current of ideas as well as originality, and he was often controversial.

Blyden sought to prove that Africa and Africans have a worthy history and culture. He rejected the prevailing notion of the inferiority of the black man but accepted the view that each major race has a special contribution to make to world civilization. He argued that Christianity has had a demoralizing effect on blacks, while Islam has had a unifying and elevating influence.

Blyden's political goals were the establishment of a major modern West African state which would protect and promote the interests of peoples of African descent everywhere. He initially saw Liberia as the nucleus of such a state and sought to extend its influence and jurisdiction by encouraging selective ''repatriation'' from the Americas. He hoped, also in vain, that Liberia and adjacent Sierra Leone would unite as one nation. He was ambivalent about the establishment of European colonial rule; he thought that it would eventually result in modern independent nations in tropical Africa but was concerned about its damaging psychological impact. As a cultural nationalist, he pointed out that modernization was not incompatible with respect for African customs and institutions. He favored African names and dress and championed the establishment of educational and cultural institutions specifically designed to meet African needs and circumstances.

Further Reading

A full-length biography of Blyden is Hollis R. Lynch, *Edward Wilmot Blyden: Pan-Negro Patriot, 1832-1912* (1967). Edith Holden, *Blyden of Liberia: An Account of the Life and Labors of Edward Wilmot Blyden* (1966), is an important source containing biographical details and excerpts from Blyden's letters and published writings. See also Hollis R. Lynch, ed., *Black Spokesman: Selected Published Writings of Edward Wilmot Blyden* (1971), the only representative anthology of his writings. □

Franz Boas

The German-born American anthropologist Franz Boas (1858-1942) established the modern structure of anthropology and applied anthropological findings to problems in education, race relations, nationalism and internationalism, war and peace, and the struggle for democracy and intellectual freedom.

Anthropology in America was essentially preprofessional when Franz Boas began its study. The science was not established at any university; amateurs and semiprofessionals were active in it. Its subject matter comprised a miscellany of information about the evolution of man and his works; its theory was an accumulation of 19th-century speculations about race, geographical determinism, and unilinear (orthogenetic) cultural evolution.

Boas restructured anthropology in fundamental contributions on race (physical type) and human biology (growth); on linguistics (Native American languages); on cultures, in inductive field studies (Eskimo and Northwest Coast) and comparative studies; and on the aims, methods, and theory of the field. By 1911, when he published *The Mind of Primitive Man,* he provided anthropology with the framework used thereafter by most anthropologists and many other social scientists. The cultural anthropological principle that learning and habit (socialization rather than instinct and/or heredity) are the basis of human institutional behavior and its diversity in societies became fundamental in social sciences and social philosophy.

Boas was born in Minden, Germany, on July 9, 1858. He grew up in a home ''where the ideals of the revolution of 1848 were a living force'' and where he ''was spared,'' by parents who had given up their formal Jewish faith, ''the struggle against religious dogma that besets the lives of so many young people.''

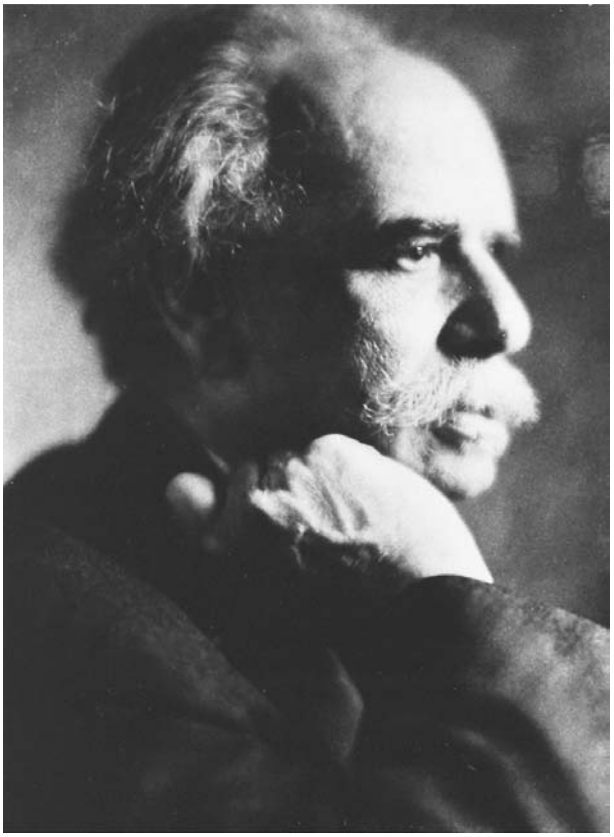

Boas attended the universities of Heidelberg, Bonn, and Kiel, completing his doctorate at Kiel in 1881. His principal dissertation was in physics; it involved him, however, in problems of psychophysics (forerunner of experimental psychology)—questions of human perception which became key problems of his later anthropological work.

Boas came to anthropology circuitously. He started his career as a geographer, and his first research—an expedition to Baffin Land (1883-1884)—was geographical. But with the ethnology he did on that expedition (published as *The Central Eskimo,* 1888) and the following museum year in Berlin with Adolph Bastian, an anthropogeographer-ethnographer, Boas made his choice. He studied anthropometry with Rudolf Virchow and started research on the Northwest Coast, in British Columbia, in 1885 as an anthropologist.

In 1887 Boas resigned his position as *dozent* in geography at the University of Berlin—which would have required by law a declaration of religious affiliation, unacceptable to him—married, and settled in New York. His first American position was assistant editor of *Science* (1887). On the Clark University faculty (1888-1892) he trained the first American to receive a doctorate in anthropology. He was chief assistant for anthropology of the World's Columbian Exposition in Chicago (1892-1893), organized its extensive ethnographical collections, and became the first curator for anthropology of the natural-history museum founded in Chicago (1894) to house the collection. For years he continued North Pacific Coast research, principally under the auspices of the British Association for the Advancement of Science, thus beginning the focus on the Kwakiutl people which lasted for more than 40 years.

In 1895 Boas became assistant curator of the American Museum of Natural History, New York City, and was its curator from 1901 to 1905. There he initiated the Jesup North Pacific Expedition, a major research program on man in the Americas. In 1896 he joined Columbia University as lecturer in physical anthropology and in 1899 became professor of anthropology, a post he held until retiring in 1936.

At Columbia, Boas became the most influential anthropologist of his time. He trained a generation of American anthropologists and founded or promoted major anthropological societies and journals, including the American Anthropological Association and its *Anthropologist,* the American Folk Lore Society and its *Journal,* the *International Journal of American Linguistics,* and the American Ethnological Society and its *Publications*. He carried out and promoted research on Afro-Americans, on race relations in Latin America, and on the Far East. As early as 1903, recognizing two great world areas of civilization, West and East, he attempted unsuccessfully to establish a United States Oriental institute. His publications include more than 30 books.

General Principles

The Mind of Primitive Man, a collection of Boas's 1894-1911 studies, established general principles of modern anthropology. Race, language, and culture have essentially independent historical careers and are not ''interchangeable'' terms in the classification of man. The ''race'' concept, far from being objective natural description, involves subjective typological characterization and has to be reduced by statistical analysis to the study of populations and their composition in family lines. Neither race or physical type (inborn human traits) nor geographical conditions (external factors) explain or determine the diversities of human cultures. The complexities of actual cultural histories and the universal fact of cultural borrowing or diffusion made untenable theories from the 19th century that human cultures evolved in a unilinear, orthogenetic progression, with diversities explained as differences in stage of development.

These critiques established the autonomy of ''cultures''—that cultural or behavioral communities and their institutions are the outcome of complex histories. Human behavior and the human mind, primitive or modern, are an expression of the cultural or behavioral contexts in which socialization occurs, the character of the traditional contextual material, and the extent to which tradition is open to question and change.

Field Research

Field research among living cultures is inherent in Boas's conception of modern cultural anthropology, and he set standards by precept and example. The native's viewpoint, rather than the observer's, is essential. To secure it, the ethnologist should strive for close association with the native community, and he should record information in the

native language when possible, train natives as informants, investigators, and recorders of their own culture, and learn to speak the native language. Boas practiced what he preached. He studied the Eskimo language before his Baffin Land expedition and became fluent in Kwakiutl on the Northwest Coast.

Human Biology

Boas led physical anthropology away from mere taxonomic classification into human biology. His *Changes in Bodily Form of Descendants of Immigrants* (1911), proving that head form (cephalic index) is not a fixed hereditary trait but is affected by environmental change, ended its routine use in race classification and challenged other genetic assumptions of traditional taxonomy. The implied relation between environmental and cultural conditions and human biological development led Boas to pioneer in studies of human growth. In them he initiated longitudinal studies and established the fundamental concepts of tempo of growth and of physiological age. *Race, Language, and Culture* (1940) is a major collection of his papers.

Linguistics Studies

Boas broke sharply with traditional philology in his *Handbook of American Indian Languages* (4 vols., 1911-1941). He used an inductive approach to derive the ''inner form'' of each language. His studies revealed a wider range of linguistic phenomena than had been thought to exist and opened new areas of study of the relations of language and thought. His work is the foundation of anthropological linguistics and its recent developments, both in structural linguistics and in the cross-cultural study of human cognition.

The Scientist as Citizen

As scientist and anthropologist, Boas accepted a moral obligation to spread scientific knowledge as widely as possible. He applied anthropology to public problems in *Anthropology and Modern Life* (1928) and *Race and Democratic Society* (1945) and in magazine articles. He exposed the fallacies of race prejudice, particularly anti-Semitism before and during the Nazi period and anti-Negroism at all times and places. He held that cultural anthropology impugns chauvinistic nationalism and affirms internationalism. He stood for academic freedom all his life. He fought Nazism by mobilizing more than 10,000 American scientists in the Committee for Democracy and Intellectual Freedom (1938-1939).

Boas died on Dec. 21, 1942. He changed the understanding of human nature and human behavior by eliminating the predeterminism of instinct and heredity and making human institutions cultural, subject to human control for human ends.

Further Reading

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Giovanni Boccaccio

The Italian author Giovanni Boccaccio (1313-1375) is best known for the *Decameron.* For his Latin works and his role in reviving Hellenistic learning in Florence, he may be considered one of the early humanists.

The culture of Giovanni Boccaccio is rooted in the Middle Ages, but his conception of life points forward to the Renaissance. Like his fellow poet Petrarch, he straddled two ages, and yet he was unlike Petrarch—a fervent admirer of classical and Christian antiquity—in his acceptance of the medieval tradition. Boccaccio's work reflects both his bourgeois mercantile background and the chivalric ideals of the Neapolitan court, where he spent his youth. He strove to raise Italian prose to an art form nurtured in both medieval rhetoric and classical Latin prose; he had immense admiration for his great Italian contemporaries Dante and Petrarch, as well as for the classical authors. In this sense Boccaccio's vernacular humanism contrasts with Petrarch's classical humanism.

Boccaccio's father, Boccaccio di Chellino, was a merchant from the small Tuscan town of Certaldo. About 1312 he went to Florence and there worked successfully for the powerful banking company of the Bardi and Peruzzi. The exact date and place of Boccaccio's illegitimate birth are unknown. Despite tales of his birth in Paris of a Parisian noblewoman, a story derived partly from some of Boccaccio's early works whose autobiographical value is disputed, it seems that he was born in 1313 in Certaldo or more likely in Florence, where he spent his childhood. Of these years he wrote, ''I remember that, before having completed my seventh year, a desire was born in me to compose verse, and I wrote certain poetic fancies.''

Early Life

In 1321 Giovanni began to study Latin. But his father did not encourage his literary interests, and by 1328 Boccaccio was in Naples to learn commerce, probably with the Bardi. After 6 years of fruitless apprenticeship, Boccaccio abandoned commerce and reluctantly studied canon law for another 6 years. Later he regretted this lost time. ''I do

not doubt that if, at an age most suited for this, my father had tolerated it with a serene mind, I would have become one of the celebrated poets; but because he strove to bend my talent first to a lucrative trade and then to lucrative studies, it happened that I am not a merchant, I have not turned out to be a canonist, and have not become a distinguished poet.''

However, the years were not wasted. Through his father's contacts (he was a financial adviser to King Robert of Anjou), Boccaccio was introduced to the cultivated society of the court at Naples. There he knew scientists and theologians, men of letters and the law. He learned astronomy and mythology and was introduced to Greek language and culture. He read the classical Latin authors, French adventure romances, and Italian poets. In the refined, and learned environment of Naples he matured and became a writer.

On Holy Saturday 1336, in the church of S. Lorenzo, Boccaccio saw and began to love ardently the young noblewoman whom he called Fiammetta in his works. She is said to have been Maria, the natural daughter of King Robert and the wife of the Count of Aquino, though there is no documentary evidence of her identity. Fiammetta returned Boccaccio's love for a time and was the inspiration for all his youthful works in Italian.

Italian Works

Boccaccio's earliest composition, probably preceding his love for Fiammetta, is the *Caccia di Diana,* 18 cantos in terza rima chronicling the events of the Neapolitan court under fictitious and allegorical names. The *Filocolo,* a prose romance inspired by Fiammetta about 1336, retells the tale of the noble lovers Florio and Biancofiore. Based on a French romance, it contains a vivid portrayal of Neapolitan society and two stories which later reappear in the *Decameron*.

The *Filostrato* (ca. 1338) is composed of nine cantos in octaves. For the first time the octave, a popular Italian verse form, is elevated to the dignity of literary art. The poem was composed at a time when Fiammetta's love was declining, and the poet expresses his sorrow through the young lover, Troilus, who is tormented by jealousy. Chaucer made an English version of the *Filostrato,* and Shakespeare derived his *Troilus and Cressida* from it. The *Tesdida* (ca. 1340), 12 books in octaves, was intended to fill the need for an epic poem in Italian.

In 1340 his father, who had been reduced to poverty by the bankruptcy of the Bardi, called Boccaccio back to Florence. On his return he wrote to a friend: ''About my being in Florence against my will I will write nothing to you, for it could sooner be shown with tears than with ink.'' Little is known of this period of Boccaccio's life, but his works written between 1341 and 1346 show a gradual shift in orientation. *L'Ameto* (1341-1342) is a pastoral romance in prose and terza rima, dedicated to a Florentine friend. *L'amorosa visione* (ca. 1342), dedicated to Fiammetta, is in terza rima. Both are moving idealizations of love in the form of allegory.

L'elegia de madonna Fiammetta (1343-1344) and the *Ninfale fiesolano* (1344-1346) mark a departure from allegory. *Fiammetta* is a psychological romance in prose, in which the situation of *Filostrato* is reversed—the woman, overcome by love, suffers abandonment, jealousy, and despair. But the author, who in his earlier works reflected his own emotions, now achieves an artistically detached and serene approach which results in a more subtle psychological analysis and a high degree of stylistic perfection. The *Ninfale fiesolano* is a narrative poem in octaves. A tragic idyll of love between the shepherd Affrico and the nymph Mensola, it explains poetically the origin of two rivers which join and flow into the Arno. It is Boccaccio's best work in verse; in its narrative maturity it foreshadows the *Decameron*.

In 1346 Boccaccio was in Ravenna at the court of Ostasio da Polenta; in 1347 he was a guest of Francesco degli Ordelaffi in Forli and thereafter may have sojourned briefly in Naples. In 1348 he was probably in Florence to witness the devastating pestilence which he described in the proem of the *Decameron*. In 1349, the year of his father's death, he was definitely in Florence, where he was increasingly esteemed. By this time he was working on the *Decameron,* which he completed by 1353.

The *Decameron*

The great pestilence of 1348 may have afforded Boccaccio the occasion to write his masterpiece; it provides the framework for this collection of 100 stories in Italian. While the Black Death rages in Florence, seven young ladies and three young lovers meet by chance in S. Maria Novella and agree to flee from the city to their country villas during the

epidemic. Against the somber background of death and desolation, portrayed in vivid detail, the group lives a carefree yet well-ordered life in the pleasant countryside for 15 days, avoiding all thoughts of death. They meet daily in the cool shade, where each one tells a story on a determined subject, and each day ends with a ballad. Each day a king or queen is named to govern the happy assembly and to prescribe occupations and determine a theme for the stories. The storytelling continues for 10 days, hence the title *Decameron* .

The tales have an abundance of subjects—comic, tragic, adventurous, ancient, and contemporary. The grouping around a particular daily theme organizes them into a unified structure. In his multitude of characters, from ridiculous fools to noble and resolute figures, from all times and social conditions, Boccaccio depicts human nature in its weakness and heroic virtue, particularly as revealed in comic or dramatic situations. There is an emphasis on human intelligence and a kind of worldly prudence with which characters overcome difficult situations, be they noble or ignoble. Boccaccio presents life from an earthly point of view, with a complete absence of moral intentions. If nothing is sacred, if a corrupt clergy is shown in all its greed and vanity, this offers stuff for amusement but never satire. And so, though the *Decameron* is not licentious, it is not moral either. Boccaccio in his old age repented having written it, but by then it was being read all over Europe. The prose of the *Decameron,* in its balanced, rhythmic cadences, became the model of Italian literary prose.

Latin Works

In the autumn of 1350 Boccaccio received as his guest in Florence Petrarch (Francesco Petrarca), whose biography he had written shortly before (*De vita et moribus, F. P.*). It was the beginning of a lifelong friendship, attested to by an abundant correspondence. Petrarch was to have considerable influence in orienting Boccaccio toward the moral austerity and philological discipline characteristic of humanism.

About 1350 Boccaccio began his *De genealogiis deorum gentilium,* an erudite work evidencing a vast and precise knowledge of classical sources. Its 15 books constitute the first encyclopedia of mythological science. Between 1350 and 1354 he was honored with a civic office and various diplomatic missions. Between 1354 and 1355, after a Florentine widow refused his advances, he wrote, in Italian, the prose *Corbaccio,* a satirical invective giving vent to the most ferocious misogynism.

From 1355 to 1360 Boccaccio composed several Latin works: *De casibus virorum illustrium* (in nine books, illustrious men from Adam to Petrarch tell of their fall from fortune to moral misery); *De montibus, silvis, fluminibus, stagnis seu paludibus, et de nominibus maris liber* (a dictionary of all the geographical names found in the classical authors); and *De claris mulieribus* (biographies of 104 famous women from Eve to Queen Joan of Naples, with moralistic intent).

Between 1357 and 1362 Boccaccio wrote his biographical *Trattello in laude di Dante* and also had as his guest the Calabrian monk Leonzio Pilata, whom he induced to translate the Homeric epics and to teach Greek. Of this he wrote later: ''Indeed I was the one who first, at my own expense, made the books of Homer and of various other Greek authors return to Tuscany.'' At this time his house became one of the most active centers of Florentine prehumanism.

In 1362 a Carthusian monk, Gioacchino Ciani, brought Boccaccio a prophecy of imminent death and exhorted him to abandon his worldly studies and devote himself to religion. Profoundly disturbed, Boccaccio thought of destroying his works but was dissuaded by Petrarch, who saw no contradiction between literary activities and the Christian life. Pressed by economic necessity, Boccaccio went to Naples that year to seek the help of an influential friend in finding a position. But he soon left, disillusioned, and spent 3 months with Petrarch in Venice (1363). He was twice Florentine ambassador to Pope Urban V (1365 and 1367) and made a final unsuccessful attempt to establish himself in Naples (1370). Thereafter he retired to Certaldo.

Though afflicted by illness, he enthusiastically accepted the task entrusted to him by Florence to give daily public readings of Dante's *Divine Comedy* at the church of S. Stefano in Badia. Beginning in October 1373, he read and wrote a commentary to the *Inferno* through Canto XVII. But weakened by illness and criticized for expounding the divine poem before an ignorant populace, he had to discontinue. His *Commento all'Inferno* is based on these lectures.

Boccaccio returned to Certaldo, where news of Petrarch's death reached him late in 1374. On Dec. 21, 1375, Boccaccio died in Certaldo. He was buried there in the church of SS. Michele e Jacopo.

Further Reading

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Umberto Boccioni

The Italian artist Umberto Boccioni (1882-1916) was the leading theoretician of futurism, the most

talented of its painters, and the creator of its first sculptures. He is considered the master of the innovative esthetic generated by the machine age.

Umberto Boccioni was born on Oct. 19, 1882, in Reggio Calabria. He went to Rome in 1900 and studied with Giacomo Balla, who revealed the theory of divisionism to him. Boccioni also studied at the Academy of the Brera in Milan. In 1904-1905 he visited Paris and Russia.

To Boccioni's searching spirit the meeting with the poet Filippo Marinetti in 1909 was an event of the utmost importance. Marinetti, the initiator and great orator of the futurist movement, converted Boccioni to his principles. Together with Gino Severini, Carlo Carrà, Balla, and Luigi Russolo, Boccioni signed the ''Manifesto of Futurist Painters'' in Milan in 1910.

Futurist Painting

Boccioni became the leading theorist of futurist art, both in painting and sculpture. He was the most intellectually active and artistically creative of all the futurist artists. One of his aims was to vitalize matter (*Materia,* 1912). Matter had to serve as the expression of emotion and states of mind (*States of Mind,* 1911). The term *linee forze,* or lines of force, signifies in Boccioni's work the energies which dominate matter and spirit. His famous picture *Forces of a Street* (1911) is a synthesis of the time and space elements and of form, color, and tone. All the lines of force are in action: the traffic in the streets, the light rays coming from the windows and doors, the light from the sky descending on the busy scene and adding a transcendental quality to it. Geometric forms and intensive colors are in perpetual interplay. The beholder is drawn into the vortex of this field of energies, which even includes ''painted sounds.'' Figures float through the picture in a shadowy, schematic manner. What is more important to Boccioni than the representation of the figures is the human reaction to the experience of the forces of the street. Pictures like this are the esthetic reflections of the industrial era.

The painting *Elasticity* (1912) is the synthesis of the movement of a galloping horse. Similarly, a synthesis of human movement is found in the paintings *Muscular Dynamics* and *Dynamics of a Human Body*.

Futurist Sculpture

Boccioni's first futurist sculpture dates from 1911. In 1912 he wrote his ''Manifesto of Futurist Sculpture,'' in which he propounded the use of unconventional, hitherto unacceptable materials. The ''totality'' Boccioni strove for was the simultaneous representation of the temporal evolution of an action. His revolutionary dictum for sculpture, ''Let us open the figure like a window and include in it the milieu in which it lives,'' is illustrated by *Development of a Bottle in Space* (1912) and *Unique Forms of Continuity in Space* (1913). Even rays of light were formally incorporated in such sculptures as *Head and House and Light*.

Boccioni took part in all the important futurist exhibitions in Europe and America, beginning with the Paris exhibition of 1912. His book *Pittura, scultura futuriste: Dinamismo plastico* (1914) is the most comprehensive statement of futurism written by one of the original members of the movement.

Boccioni was wounded in World War I. While convalescing, he was killed in a riding accident in Sorte in 1916.

Further Reading

In English, Boccioni's work is discussed in Alfred H. Barr, Jr., *Cubism and Abstract Art* (1936); James Thrall Soby and Alfred H. Barr, Jr., *Twentieth-Century Italian Art* (1949); and Raffaele Carriere, *Avant-Garde Painting and Sculpture in Italy, 1890-1955* (1955) and *Futurism* (1961; trans. 1963). There are several good works on the artist in Italian. □

Arnold Böcklin

The Swiss painter Arnold Böcklin (1827-1901) rejected the naturalistic trends of his time and created symbolic, mythological works.

Arnold Böcklin was born on Oct. 16, 1827, in Basel. He attended the Düsseldorf Academy (1845-1847). At this time he painted scenes of the Swiss Alps, using light effects and dramatic views subjectively to project emotional moods into the landscape. In 1848 this romantic introspection gave way to *plein air* (open-air) objectivity after he was influenced by Camille Corot, Eugène Delacroix, and the painters of the Barbizon school while on a trip to Paris. But after the February and June revolutions Böcklin returned to Basel with a lasting hatred and disgust for contemporary France, and he resumed painting gloomy mountain scenes.

In 1850 Böcklin found his mecca in Rome, and immediately his paintings were flooded by the warm Italian sunlight. He populated the lush southern vegetation, the bright light of the Roman Campagna, and the ancient ruins with lonely shepherds, cavorting nymphs, and lusty centaurs. These mythological figures rather than the landscapes became Böcklin's primary concern, and he used such themes as *Pan Pursuing Syrinx* (1857) to express the polarities of life: warm sunshine contrasts with cool, moist shade, and the brightness of woman's spirituality contrasts with man's dark sensuality.

When Böcklin returned to Basel with his Italian wife, he completed the painting which brought him fame when the king of Bavaria purchased it in 1858: *Pan among the Reeds,* a depiction of the Greek phallic god with whom the artist identified. He taught at the Academy of Art in Weimar from 1860 to 1862, when he returned to Rome. Called to Basel in 1866, he painted the frescoes and modeled the grotesque masks for the facade of the Basel Museum.

Böcklin resided in Florence from 1874 until 1885, and this was his most active period. He continued to explore the

male-female antithesis and painted religious scenes, allegories of Nature's powers, and moody studies of man's fate. He ceased working with oils and began experimenting with tempera and other media to obtain a pictorial surface free of brushstrokes.

Böcklin spent the next 7 years mostly in Switzerland, with occasional trips to Italy; he devoted much of his energy to designing an airplane. Following a stroke in 1892, he returned to Italy, bought a villa in Fiesole, and died there on Jan. 16, 1901. Many of his late works depict nightmares of war, plague, and death.

Further Reading

The major works on Böcklin are in German. In English, volume 7 (1906) in the ''Masters in Art'' series contains a biography and criticism. General works that discuss Böcklin are Bernard S. Meyers, *The German Expressionists: A Generation in Revolt* (1957); Peter Selz, *German Expressionist Painting* (1957); and Marcel Brion, *German Painting* (trans. 1959). See also H. W. Janson, *History of Art* (1962). □

Boyd Henry Bode

American philosopher and educator Boyd Henry Bode (1873-1953) was a leading spokesman for pragmatism in the philosophy of education. He supported progressive education, but criticized its excesses and opposed educational theories that he thought were undemocratic.

Boyd Henry Bode was born on October 24, 1873, to Dutch immigrant parents in rural northern Illinois, and he grew up in Grundy County, Iowa, where his father was a minister in the Christian Reformed Church, an offshoot of the Dutch Reformed Church. Bode's upbringing as a rural immigrant minister's son left a permanent imprint on his thinking. Although the father-son relationship was amicable and respectful, Bode was later to reject authoritarian religion on philosophical grounds.

Bode was the eldest of eight children and the only child allowed to pursue extensive formal education. He attended elementary school in Wellsburg, Iowa, and high school in Steamboat Rock, Iowa. He received B.A. degrees at Penn College and the University of Michigan, and eventually earned the Ph.D. at Cornell University in 1900. Upon graduation Bode entered college teaching in the department of philosophy at the University of Wisconsin.

Moving Toward Pragmatism

Bode began his teaching career as a philosophical idealist and a critic of the American philosophy of pragmatism, but gradually he became persuaded that pragmatism was the philosophy of America's future. The pragmatic view that truth comes out of human experience rather than through revelation and contemplation appealed to him. Pragmatism's support of science and experimentation to arrive at workable solutions to human problems also appealed to his developing philosophical point of view. In addition, pragmatism's championship of democracy, particularly as this was demonstrated in the works of John Dewey, fed Bode's own desires to bolster democratic institutions and to secure a more democratic American society.

Bode believed that the American experiment of democratic rule was the hope of the future. He advocated ''Americanization'' not only of the immigrants, but of other Americans, too. Too many Americans, new and old, were ignorant of democratic principles and ideals. All must be educated in the principles of democracy, not static principles frozen in historical time, but living principles that grew out of the people's experience. It was through a growing democracy and the proper understanding of American history and traditions that the common people would find their rightful place. Democracy became Bode's philosophical and educational theme.

As he was to write later in *Democracy As a Way of Life* (1937), Bode thought that democracy would result in freeing people's intelligence and that freed intelligence would, in turn, create more and better democracy. In addition, the great strides made in science showed that science was the primary method or tool of intelligence; therefore, mankind should apply science to the problem of how to live more democratically. In Bode's view, however, science could also be misused—as it often was in times of war, for example—and so there was a need for philosophers to help people think more deeply about how they used scientific knowledge and other kinds of knowledge. Thus, democracy and intelligence went hand in hand, and science and philosophy had major roles in helping achieve greater democracy and intelligence.

National Spokesman for Pragmatism

In 1909 Bode left Wisconsin to take a position in the department of philosophy at the University of Illinois, where his change to pragmatism was completed. The further he went in his development toward pragmatism, the more interested he became in the philosophy of education. In 1916 he became more fully involved in philosophy of education when he participated in teaching a seminar in the university's department of education, an assignment he continued over the next several years. Gradually he gained a reputation in philosophy of education through his teaching and publications, and in 1921 he was offered the position of head of the department of principles and practices of education at the Ohio State University. It was from this position that he became a nationally prominent leader in the field of philosophy of education and one of the recognized thinkers associated with progressive education.

Progressive education had many different kinds of supporters and advocates with varied points of view and it lacked any systematic, unifying philosophical foundation. Bode's initial approach to progressive education was as a critic, but one not totally unsympathetic to the movement. He sought to give progressive education a philosophical base, which he felt should involve translating ''pragmatic philosophy into educational procedures.'' At least some as-

pects of progressivism, he wrote in *Progressive Education at the Crossroads* (1938), were too much drawn to romanticism and to sentimentality about children and the spreading of ''sweetness and light.'' What was needed was a further underpinning of those progressive emphases on the individual, avoidance of imposition, and the securing of the free play of intelligence—all of which, Bode argued, reflected wider societal needs of the common man and the demands of democracy. Unless progressive education recognized these democratic imperatives, it would have no guiding principles. In short, progressive education had the choice of ''becoming the avowed exponent of democracy or else of becoming (only) a set of ingenious devices. . . . ''

In his efforts to give progressive education a philosophical base, Bode chided the progressives for some of their positions. To the progressive rubric that teachers should ''teach the child and not the subject,'' Bode replied that the traditional subjects stood for an educational value that we neglect at our own peril. If intelligence is to become free, he argued, it must understand how concepts are formed and what counts for evidence and truth, things which traditional subjects, if approached in the right way, help provide. While progressive education had made great strides toward moving education away from the authoritarian imposition of an earlier time, it needed to become more secure of its own aims.

Education to Strengthen Democracy

To Bode, what was needed was a recognition that the great strides made in science and technology had created a ''culture lag,'' where institutions and outlooks had not kept pace. In former times the young had been brought up with beliefs that reflected the world about them, but this was no longer the case. The great changes of science and technology had called into question the old values and beliefs, and, consequently, the young were growing up disillusioned and aimless. Education's function, then, was to help the young understand these value contradictions by transmitting the achieved values of civilization so that the young could see the contradictions and make intelligent value choices. A basic problem for the schools, then, was to help the young make sense out of a confused cultural heritage and to help them construct a philosophy of life. As the effects of the depression, the spread of totalitarian governments, and World War II took their toll, Bode became even more convinced that the schools must vitalize the meaning of democracy. What was needed was to educate the young in how to think.

Critics of Bode's philosophy of education have pointed to the lack of precise detail on how his ideas could be achieved. Furthermore, Bode has been criticized for a failure to set forth in exacting language the kind of curriculum he envisioned for the schools. However, Bode maintained that a democratic way of life is based on growth and change, rather than pre-determined, unchanging maxims. If democracy is truly based on growth and change, then it is futile to attempt to be too exact. Bode did, however, express strong convictions about the need for democracy and the power of a proper education to enable people to think more clearly. He insisted that ''form follows function,'' or outcomes follow action, and so the results that flow from sound thinking cannot be pre-established in any exact sense.

Bode retired from full-time teaching in 1944, but he continued to write, give an occasional lecture, and sometimes teach a summer session course until shortly before his death in 1953. Throughout his life as a philosopher and educator Bode exhibited a sturdy faith in democracy, human intelligence, and the power of education. His belief in the connection of these three things are his legacy to the contemporary world.

Further Reading

An interesting biography is Robert B. Bullough, Jr., *Democracy in Education: Boyd H. Bode* (1981), in which sections of the book are written in imaginative dialogue format, depicting conversations Bode actually had or may have had with his philosophical peers. Perhaps the best critical review of Bode's philosophy is J.J. Chambliss, *Boyd H. Bode's Philosophy of Education* (1963). Bode himself was the author of many articles and books. The two books which probably best illustrate his philosophical themes and emphases are *Democracy As a Way of Life* (1937) and *Progressive Education at the Crossroads* (1938).

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Jean Bodin

The French political philosopher Jean Bodin (1529/1530-1596) influenced European intellectual history through his formulation of economic theories and of principles of good government and through his advocacy of religious tolerance in an intolerant age.

Jean Bodin was born in Angers, the son of a tailor. He received his early education in Angers and Paris as a member of the religious order of Carmelites. After leaving the monastic life, he studied and later taught law at the University of Toulouse. In 1561 he began to practice law in Paris and at about the same time published two significant books. In *Methodus ad facilem historiarum cognitionem* (A Method for the Easy Learning of History), Bodin attempted to determine the principles of universal law through a study of history; in *Response aux paradoxes de M. Malestroit* (1568; Response to the Paradoxes of Monsieur Malestroit), he contended that the revolutionary rise in prices in the 16th century was caused by the great influx of gold and silver—an analysis which has earned him a distinguished position among early modern European economists.

Bodin won the favor of King Henry III of France and of his brother, the Duke of Alençon. In 1571 he became counselor to the duke and was appointed king's attorney at Laon in 1576. In the same year he served as a delegate of the

Third Estate (commoners) at the Estates General of Blois. There Bodin antagonized the clergy and nobility by favoring negotiation instead of war with the French Protestants. He also opposed the King's demand to gain additional revenue by selling public lands and royal demesnes. Because of his stand, Bodin lost favor with the King, but he continued to serve the duke.

Bodin's most famous work, *Six livres de la république* (1576; Six Books of the Republic), reflects his distress over the chaos in France during the Wars of Religion. The principles Bodin proposes for a well-ordered state are based on the doctrine of sovereignty. He believed the state needed one supreme authority to make and enforce law, an authority whose power was limited only by natural and divine law and by the ''fundamental laws'' of the land. Although he conceded that there could be different types of government, he thought monarchy the most stable because its sovereignty was not divided.

In 1583 Bodin returned to Laon as procurator to the presidial court and spent the rest of his life there. Bodin's interest turned from politics to religion, and his writings reflect this change. In *La Demonomanie des sorciers* (1580; The Demonomania of Witches), he advocated the burning of witches. In the *Heptaplomeres* (1588)—a colloquy between a Jew, a Moslem, a Calvinist, a Lutheran, a Catholic, a theist, and an epicurean—his characters eventually decide that since one religion is as good as another, they should live together in charity. In 1596 Bodin died of plague in Laon.

Further Reading

For specialized works on Bodin in English see the still-worthwhile chapter in J. W. Allen, *A History of Political Thought in the Sixteenth Century* (1928; rev. ed. 1957); Beatrice Reynolds, *Proponents of Limited Monarchy in Sixteenth Century France: Francis Hotman and Jean Bodin* (1931); and Julian H. Franklin, *Jean Bodin and the Sixteenth-Century Revolution in the Methodology of Law and History* (1963). □

Jacob Boehme

The German mystic Jacob Boehme (1575-1624) drew unique philosophical and religious ideas from his own spiritual experiences. His thought had a profound effect on German religious life and philosophy and influenced Quakerism in England.

Jacob Boehme was born at Alt-Seidenberg near Görlitz. His parents were peasants who apprenticed him to a shoemaker in Seidenberg. In 1599 he moved to Görlitz, where he prospered as a master cobbler. While still a young man, Boehme experienced mystical visions. These recurred as he grew older, and he became convinced that the inner mysteries of the universe had been opened to him. He had become, as he said, ''enwrapped in the Divine Light,'' and he decided to write an account of his visions, *Aurora* (1612). This work soon came to the attention of the Lutheran pastor in Görlitz, who tried to have Boehme expelled from the town as a ''villain full of piety.'' The town authorities, however, allowed Boehme to remain on the condition that he write no more books.

Boehme wrote nothing for 5 years, but then, encouraged by a vision, he again felt compelled to compose works that would set forth his ideas. The result was an astonishing number of writings, principally philosophical, theological, and devotional in nature. His most important works include *Von der Gnadenwahl* (Predestination), *Mysterium magnum* (Great Mystery), and *Der Weg zu Christo* (The Way of Christ; all 1623). The last is a collection of four of his devotional works dealing with true repentance, true resignation, regeneration, and the supersensual life.

While some of Boehme's thought remained within a traditional Lutheran framework, he also developed unorthodox ideas. He believed that man was saved by his own effort as well as grace, and he criticized institutional religion, referring to established churches as ''churches of stone.'' But it was his metaphysical speculations that were most novel and that brought him many followers. He believed that all creation proceeded from God ''by His self-differentiation into a negation of Himself.'' Thus, God manifests Himself in contraries. All things consist in yes and no, good and evil, dark and light, and the conflict between these opposites is the fundamental law of being. Boehme's primary religious concern was to demonstrate how the duality of life could be overcome through the reconciliation of opposites in spiritual unity.

Because of the Lutheran pastor's opposition, Boehme was finally obliged to leave Görlitz. He went to Dresden, where he was warmly received by the intellectual community. But he soon returned to Görlitz and, shortly after his arrival, died there on Nov. 17, 1624.

Further Reading

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William Edward Boeing

Capitalizing on the need for new technology in fighting World War II, William Edward Boeing (1881-1956) became a key figure in American aviation.

William Edward Boeing went from being a general businessman to a giant in the aviation business during the 1940s. Most of this success came as a result of the need for new weapons. World War II was the first major war to be fought with the extensive use of airplanes in a variety of capacities, and airplanes were what Boeing provided.

Background

Born in Detroit, Boeing studied at the Sheffield Scientific School at Yale University but left after two years without graduating. He then moved to Seattle, where he became a prominent timberman, landowner, and yachtsman. Inspired by the new field of aviation, he organized the Boeing Airplane Company in 1915 with a friend, Conrad Westervelt, hoping to build better airplanes than the wooden ones then being used. The Boeing Company began manufacturing airplanes in a seaplane hanger in Seattle, where he copied the designs of European planes used in World War I. Two of Boeing's seaplanes attracted the attention of the U.S. Navy, which encouraged Boeing to develop a new plane that would be used to train pilots. With America's entry into World War I the Boeing facilities expanded rapidly, but the company stagnated in the period between the wars. The company continued to have close ties to the military, and its reputation was based on building fighters during the 1920s and the 1930s. In 1934 his efforts were rewarded when he received the Daniel Guggenheim Medal for successful pioneering and achievement in aircraft design and manufacturing.

The Flying Fortress

During World War II the Boeing Company utilized technological innovations made during the 1930s. Boeing had begun expanding his factories in 1936 in anticipation of war, and the number of employees in the Seattle plants increased to 2,960 by the end of 1938, reaching 28,840 at the time of the Japanese attack on Pearl Harbor in December 1941. Boeing produced three basic types of planes for the military: the B-17 (designed in 1934), the B-29 (designed in 1938), and the Kaydet trainer. The B-17 Flying Fortress and the B-29 Superfortress were the foremost symbols of America's capacity to wage industrial warfare. Both bombers proved decisive in winning the war, particularly in the Pacific theater, where vast amounts of territory had to be covered. (A Boeing Superfortress carried the first atomic bomb dropped on Japan.) At the end of the war Boeing's contracts to produce the bombers ended as well. The company laid off temporary war workers, many of whom were women. He tried to diversify the company's products by experimenting with manufacturing other consumer goods, including furniture, but he quickly realized the difficulty of using airplane factories to manufacture other commodities.

A New Industry

During the 1950s the Boeing Company prospered, though Boeing's health failed and he no longer had any financial connection with it. In the years of prosperity that followed World War II the Boeing Company profited from the expansion of the commercial airline industry by building the Boeing 707 passenger plane. Furthermore, with the advent of the Cold War the government continued to place enough orders to keep weapons manufacturers in business. At the time of Boeing's death in 1956 the company that he had founded had made America's largest jet bomber, the B-52.

Further Reading

Peter M. Bowers, *Boeing Aircraft Since 1916* (Annapolis, Md.: Naval Institute Press, 1989). □

Hermann Boerhaave

The Dutch physician and chemist Hermann Boerhaave (1668-1738) was the leading medical teacher of the early 18th century. His works on medicine and chemistry had widespread use as basic textbooks.

Hermann Boerhaave was born on Dec. 31, 1668, at Voorhout, Holland, the son of a minister in the Dutch Reformed Church. A painful leg ulcer which affected him for 5 years during his youth excited his interest in medicine. He aimed first to combine a career as a pastor and physician. After entering the University of Leiden in 1684, he took courses in mathematics, natural philosophy, botany, and languages, as well as in theology.

In 1690 Boerhaave obtained the degree of doctor of philosophy and began medical studies. As a physician, he was almost entirely self-taught, medical instruction at Leiden being at a low ebb. He obtained his medical degree in 1693 from the University of Harderwijk.

Having come under suspicion of being sympathetic to the doctrines of Spinoza, Boerhaave abandoned the idea of an ecclesiastical career and began to devote himself exclusively to medicine and science. His private practice in Leiden was not lucrative but left him time to continue his studies and begin extensive experiments in chemistry.

His highly successful teaching career began in 1701. He taught medicine at the University of Leiden and gave private courses in chemistry. During the next 8 years he published in Latin his two major medical works, *The Institutes of Medicine* and *The Aphorisms concerning the Knowledge and Cure of Diseases*. Numerous editions were produced and the works were widely translated, even into Japanese. They continued to be used as textbooks for at least 50 years after his death.

Boerhaave was appointed professor of medicine and botany in 1709. In this post he greatly improved the collection of the celebrated botanical garden of the University of Leiden and carried out an extensive correspondence with the world's leading botanists. In 1714 he became professor of medicine and a physician to St. Cecilia Hospital in Leiden. There in his small clinic he established the value of bedside teaching for medical training.

He obtained the chair of chemistry in 1718 and for 11 years held three chairs simultaneously. His definitive *Elements of Chemistry* (1732) became very famous and was the source of his influence on 18th-century chemistry.

A tall and robust man of immense erudition, Boerhaave was a superb teacher. He was patient, unaffected, and readily approachable by his students. They flocked from all parts of Europe to hear his lectures, thereby increasing the renown of the University of Leiden. Boerhaave died, universally esteemed, in 1738 of heart disease.

Further Reading

The definitive study of Boerhaave is G. A. Lindeboom, *Herman Boerhaave: The Man and His Work* (1968). A good background book is Douglas Guthrie, *A History of Medicine* (1945; rev. ed. 1958). □

Allan Aubrey Boesak

Allan Boesak (born 1945), cofounder of the United Democratic Front (UDF), was a leading opponent of apartheid in South Africa and continues to be a spritual and political force.

Allan Aubrey Boesak was born on February 23, 1945, in Kakamas, N.W. Cape, South Africa. From an early age he developed his twin interests of religion and politics. Having always wanted to be a minister, Boesak at age 14 became a sexton in the Dutch Reformed Church's Sendingkerk (a ''colored,'' or mixedrace, offshoot of the white Dutch Reformed Church). After graduating from Bellville Theological Seminary in 1967, Boesak was ordained at age 23. He married Dorothy Rose Martin in 1969 and they had four children (he eventually divorced and later married Elna Botha in 1991). By his late teens Boesak had expressed increasing dissatisfaction with South Africa's *apartheid,* a strict form of segregation, especially after the government cited racial reasons to force his family to relocate.

From 1970 to 1976 Boesak studied at the Kampen Theological Institute in Holland, where he completed his doctorate on ethics. Returning to South Africa shortly after the 1976 Soweto uprisings, Boesak increased his political activities through the church. Boesak's appeal quickly spread beyond the 2.8 million ''coloreds'' to both black and white opponents of apartheid. In 1981 various black Reformed churches founded ABRECSA (the Alliance of Black Reformed Christians in Southern Africa) and elected Boesak as chairman. The alliance's statement reflected many of Boesak's beliefs. It rejected the use of religion as a cultural or racist ideology (as employed by the white Dutch Reformed Church according to the alliance). The alliance's statement furthermore rejected divorcing religion from political activism. Boesak and the alliance believed that the struggle against apartheid represented a struggle for Christianity's integrity.

Boesak first received international attention in August of 1982 when the World Alliance of Reformed Churches (WARC) met in Canada. WARC represented about 150 churches of Calvinist tradition in 76 countries with a combined membership of over 50 million. Boesak introduced a motion requesting that WARC declare apartheid a heresy contrary to both the Gospel and the Reformed tradition. The alliance adopted the Declaration on Racism, suspended South Africa's white Dutch Reformed Church, and unanimously elected Boesak president of the alliance. His new position made him spiritual leader to over 50 million Christians. This base of international support subsequently protected him against some forms of governmental repression. He held the post until 1989.

In January of 1983 Boesak suggested that all groups opposed to the government's new constitution should unite. The government of Pieter Willem Botha had proposed giving increased powers to the state president while allowing limited representation in parliament to the mixed-race people and Asians, while excluding South Africa's blacks, who formed 73 percent of the population. Boesak opposed the constitution on moral grounds since it excluded the majority of South Africans, entrenched apartheid and white domination, and accepted ethnicity as the criterion for politics in South Africa.

Following Boesak's suggestion, a steering committee established the United Democratic Front (UDF). In August of 1983, before some 20,000 supporters, Boesak helped launch the UDF at Mitchells Plain outside of Cape Town. Boesak was elected patron. By early 1986 the UDF, an umbrella organization for some 700 organizations representing about two million white, mixed-race, and black South Africans, was the largest and most powerful legal opposition force in South Africa. Its membership and especially its goals approximated those of the then-banned African National Congress (ANC).

Boesak increasingly appeared at the forefront of opposition to the white government. He believed that ''apartheid can never be modified,'' only ''eradicated.'' While Boesak preferred nonviolent protest, he questioned its success in South Africa: ''One cannot talk about violence if one is unable to do anything about it. In such a situation, nonviolence becomes an oppressive ideology. It aids and abets the oppressor.''

Verbally, Boesak termed South Africa's government the ''spiritual children of Hitler'' and the South African police a ''spiritual murder machine.'' Politically, he continued as a leader of the UDF and urged consumer boycotts of white businesses as well as a day of prayer for the overthrow of the white government. He opposed President Reagan's policy of ''constructive engagement'' toward South Africa.

On April 27, 1994, the first elections open to all South African citizens regardless of color were held. The ANC won over 62 percent of the popular vote and Nelson Mandela, who had been a political prisoner for over 27 years, was elected president. Boesak became president of the Association of Christian Students in South Africa, and founded the Foundation for Peace and Justice in Belleville. He also serves as the head of economic affairs for the African National Congress Western Cape. South Africa continues to see Reverend Boesak work as an articulate cleric-politician.

Further Reading

No biographies have yet appeared on Allan Boesak. He has written a number of books, including *Farewell to Innocence: A Socio-Ethical Study on Black Theology and Black Power* (1977), *Finger of God: Sermons on Faith and Socio-Political Responsibility* (1982), *Walking on Thorns: The Call to Christian Obedience* (1984), *Black and Reformed: Apartheid, Liberation, and the Calvinist Tradition* (1984), *A Call for the End to Unjust Rule* (1987), *Comfort and Protest: Reflections on the Apocalypse of John of Patmos* (1987), and *If This Is Treason, I Am Guilty* (1988). A thorough introduction to South Africa is *South Africa: Time Running Out* (Study Commission On U.S. Policy Toward Southern Africa, University of California, 1981, 1986). □

Anicius Manlius Severinus Boethius

The Roman logician and theologian Anicius Manlius Severinus Boethius (c. 480-c. 524) is best known for his influential work ''The Consolation of Philosophy.'' He also wrote theological treatises and transmitted to the Middle Ages portions of Aristotle's writings.

Born in Rome of an ancient family, Boethius probably received schooling in Athens or possibly in Alexandria. In any case he acquired a thorough knowledge of the Greek language and the philosophies of Plato, Aristotle, and the Stoics. He undertook to translate the works of Plato and Aristotle into Latin with the aim of reconciling the two philosophies. This task was never completed, but Boethius did translate Aristotle's logical works and wrote commentaries on two of them.

Boethius's most important purely philosophical work is his second and longer commentary on Porphyry's *Eisagoge* (*Introduction*) to Aristotle's *Categories*. Therein he discusses the status of universals in a text that was to become a classic in the late Middle Ages. Concerning universals, Porphyry had raised three questions. First, are species (for example, man), genera (for example, animal), and other universals realities or mental conceptions? Second, if they are realities, are they corporeal or incorporeal? Third, if universals are incorporeal, do they exist apart from sensibles or in union with them?

In his discussion Boethius presents Aristotle's solution on universals, as explained by Alexander of Aphrodisias (ca. A. D. 200). Briefly this solution states that species and genera are realities as well as mental conceptions. As realities, they are incorporeal and exist in union with sensible things. Accordingly, individual men exist with substantial likenesses to one another, but what they have in common does not exist in reality apart from them. On the basis of

substantial likenesses, the mind conceives of the species of man. The abstract conception is a true one, and it applies to individual men, though no species exists apart from individuals.

Plato's thesis that universals are realities that are incorporeal and exist apart from sensible things is mentioned by Boethius as an alternative but not necessarily as a preferable one. Boethius's neutrality is all the more striking when we realize that he was very much a Platonist in *The Consolation of Philosophy*.

In 510 Theodoric, the Ostrogothic king of Italy, had raised Boethius to the rank of consul. But by 523 Theodoric suspected that he was conspiring with Roman aristocrats and the Emperor in Constantiniple to overthrow him. Exactly what caused Boethius to fall out of favor with Theodoric has been the matter of some conjecture. It is known that there were Roman aristocrats interested in reuniting the Eastern and Western empires at the expense of Ostrogothic rule and that Boethius had made a contribution toward bridging the schism of East and West by writing four tracts between 512 and 522 on divisive theological issues. (In one of them, *De Trinitate,* Boethius made use of the Aristotelian categories of substance and relation to define the doctrine of the Trinity.) Whatever the precise details may be, Theodoric had Boethius put to death for treason in 524 or 525.

The Consolation of Philosophy was composed by Boethius during the last year of his life while he was imprisoned in Pavia. This work is a dialogue in prose and verse between the author and Philosophia, the personification of philosophy. In it Boethius maintains that happiness can be found in the most adverse of conditions. The underpinning for such an optimistic outlook is the contrast of providence and fate. A world created by a providential God contains no possibility of evil as a reality. In achieving a cosmic order, God uses the instrument of fate, which necessitates each individual occurrence. However unfortunate a fated event may seem to a person from his limited and peripheral point of view, he still has the freedom to turn his mind to a providential God at the center of things. A man will thereby rise above the apparent misery of his circumstances and find consolation.

Further Reading

Three specialized works on Boethius are Hugh Fraser Stewart, *Boethius: An Essay* (1891); Howard Rollin Patch, *The Tradition of Boethius: A Study of His Importance in Medieval Culture* (1935); and Helen M. Barrett, *Boethius: Some Aspects of His Times and Work* (1940). For Boethius as a precursor of scholasticism see Edward Kennard Rand, *Founders of the Middle Ages* (1928; 2d ed. 1929). For the philosophical era in which Boethius lived, a monumental work is A. H. Armstrong, ed., *The Cambridge History of Later Greek and Early Medieval Philosophy* (1967).

Additional Sources

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Gabriel Germain Boffrand

Gabriel Germain Boffrand (1667-1754) was a French architect and interior decorator whose mastery of the new Louis XV or rococo style widely influenced 18th-century architecture in France and abroad.

Gabriel Germain Boffrand codified and disseminated the supple rococo style which borrowed, in miniature scale, more from the Italian baroque of Francesco Borromini and Guarino Guarini than from the stringent academic classicism favored in France since the Renaissance. Boffrand's book *Livre d'architecture* (1745) indicates that he was aware of his role as mediator of the golden mean between reason and fantasy.

Through loss of documentation and the demolition of most of the palaces and town houses Boffrand built in Paris and in the province of Lorraine, relatively little evidence of his talents subsists. He is said to have begun his artistic training under the sculptor François Girardon, but there is proof that Boffrand worked for the first architect of the king, Jules Hardouin Mansart, from 1686 to 1691 and during 1693-1694. From 1694 to 1709 Boffrand worked on his own in Paris, Lorraine, and the Netherlands, building and remodeling private houses and small palaces. In 1709 he became, under the sponsorship of the new first architect, Robert de Cotte, a member of the Royal Academy and architect of the superintendence of buildings. Boffrand's remodeling of the Petit-Luxembourg is the principal surviving source of numerous examples of his interior designs, and it supplies clues for other attributions to him.

Between 1711 and 1715 Boffrand worked in Lorraine as first architect to Duke Leopold, building palaces at Nancy and Lunéville and the château La Malgrange, all destroyed. Two Parisian houses demonstrate Boffrand's style during the Regency period: the Hôtel de Villars (1713 and 1717) and the Hôtel de Parabère (1718-1720). In 1723 Balthasar Neumann, architect to the prince-bishop of Würzburg, brought his plans for the new Residenz to Paris for editing by De Cotte and Boffrand; the latter visited the site at Würzburg the next year. In 1736 Boffrand undertook the interior design of the Hôtel Soubise in Paris, his last and most notable work. The oval salon is the outstanding creation of the rococo style.

Boffrand was a master of integrating convex and concave spatial solids and rectilinear and curvilinear planes. His signal credit as an architect was in having concretized the evolution of the sometimes overly mannered and occasionally chaotic style called the rococo.

Further Reading

Fiske Kimball, *The Creation of the Rococo* (1943), weaves Boffrand into the fabric of the 50-year evolution of the rococo style but underrates his importance as an original contributor. A valuable background study is Germain Bazin, *Baroque and Rococo* (trans. 1964). □

Ricardo Bofill

The post-modern Spanish architect Ricardo Bofill (born 1939) fused the Classical syntax of architecture with modern building technology to create large scale housing projects recalling the grandeur of Louis XIV.

The son of a Venetian mother and a Catalan father, Ricardo Bofill was born on December 5, 1939, in Barcelona, Spain. He studied architecture at the Escuela Tecnica Superior de Arquitectura in Barcelona (1955-1956) and at the Architecture University of Geneva, Switzerland (1957-1960). In 1960 he founded the Taller de Arquitectura (Architecture workshop), based in Barcelona. The *taller* has an interdisciplinary approach to architecture and includes not only architects but designers, a mathematician, a musician, a poet, and a philosopher. Bofill became a highly romantic figure who generated the creative and intellectual drive for the team. His romantic spirit was captured in the renovated cement factory in Barcelona (1973-1975), which was the main office and studio of the firm. Other offices were located in Paris and New York.

Bofill's stated intentions with respect to the firm, published in *L'architecture d'un homme* (1978), were to create dynamic and ''magic'' spaces using powerful forms to produce distinctive images. Although these intentions are found in all their designs, each was adapted to different local circumstances. Bofill and his *taller* rejected the tenets of the International Style (particularly the works of Le Corbusier and Mies van der Rohe), declaring their own work as a ''brutal protest'' against functionalist modernism. Like many post-modern architects, Bofill accepted the lessons of many centuries of architectural history to create places for human life.

Bofill first gained international attention in the 1960s with two designs executed in the Catalan region of Spain, where the expressive works of Antonio Gaudi have played a major role. The Barrio Gaudi (1964-1968), a public housing project located in Rues, Tarragona (the hometown of Antonio Gaudi), includes an interlocking grid of apartments in a variety of sizes, each with individual balconies, pantile roofs (made of s-curved tiles), and a multilevel system of walkways and plazas. The communal roof garden (a consistent motif in Bofill's work) is a direct tribute to Gaudi. Bofill's design for the Catalan resort of Xanadu in Calpe, Alicante (1969-1983), consists of a seven-story block with cubical living spaces arranged around a central utility core. The design is characterized by vernacular motifs such as sloping pantiled roofs, arcades, and ''Mediterranean'' windows with shutters. With its swooping curves and figural shapes, Xanadu comes closer in spirit to the expressive work of Gaudi than the barrio which bears his name. Both the barrio and Xanadu display Bofill's continuing interest in creating ''garden cities in space.'' The culmination of these efforts occurred in Spain with the firm's design for Walden 7, Sant Just Desvern, Barcelona (1970-1975).

In the mid-1970s Bofill became involved with several projects designed for the French ''New Towns'' which surround Paris. All of these projects combine Bofill's interest in baroque spatial organization with a desire to return to traditional elements of urban planning. In these projects Bofill turned from the vernacular architecture of the Mediterranean to the Classical language which characterizes much of the grand architecture in France since the Renaissance. Using reinforced concrete structures and prefabricated concrete panels, he approached the Classical style on a truly monumental scale. His treatment of ''concrete like a noble material'' is reminiscent of the work of Louis Kahn. The monumental use of reinforced concrete also has precedents in the French architectural tradition with the works of Tony Garnier, Auguste Perret, and Le Corbusier.

Bofill and his *taller's* design for Les Arcades du Lac and Le Viaduc, in Saint-Quentin-en-Yvelines (1975-1981), located near Versailles, present a monumental arrangement of buildings on the scale of the visionary and unbuilt projects of the 18th-century French architects Ledoux and Boullee. The design is composed of densely massed buildings with orderly façades laid out along rigid axes and placed within formal gardens. The arrangement of the buildings and gardens allude to the Palace of Versailles and have even been described as a ''Versailles for the people.''

Bofill and his *taller* explored a more sophisticated use of the Classical syntax in their design for Les Espaces d'Abraxas (1979-1983) in the Marne-la-Vallee suburb of Paris. Abraxas is the word for the Mesopotamian symbol meaning good and evil which roughly translates as ''magic.'' The entire composition creates the impression of a gigantic ''theater'' and relates to Bofill's statement that ''daily life should not be banalized, but exalted to become rich and meaningful.'' In the design Bofill often stretches and inverts the traditional language of Classicism in a mannerist play of forms. The interior façade of the semicircular amphitheater has a giant seven-story colonnade with attached columns whose shafts are formed by panes of glass (in opposition to the solidity of traditional columns). The arc of the amphitheater is interrupted only by a single large opening, which Bofill refers to as an ''urban window,'' that creates a funneled perspective along the major axis of the composition.

Ricardo Bofill's post-modern sensibilities (rejecting the stylistic and ideological restraints of modernism and accepting the lessons of centuries of architectural history) have allowed him to create heroic public housing with advanced concrete techniques that evoke the splendors of past French rulers such as Louis XIV and Napoleon. He has been the subject of several exhibits, most notably a 1985 joint exhibit with Leon Krier, ''Architecture, Urbanism, and History,'' at the Museum of Modern Art in New York. In 1987 Bofill designed and built a public housing complex in New Jersey known as *Venice-on-the-Hudson*. Taking his inspiration from Frank Lloyd Wright, Bofill, in conjunction with the architectural firm of Kendall/Heaton Associates Inc. designed and completed the Alice Pratt Brown Hall for the Shepard School of Music at Rice University in 1989. Alongside these successes, Bofill's megalomania has been noted.

In *Crain's Chicago Business* (August 2, 1993), John Jacobs—a fellow architect—wrote that Bofill's 1992 design of R.R. Donnelley & Sons Co. Headquarters, at 77 W. Wacker Dr. in Chicago, is a design disaster which he refers to as ''Parthenon-on-a-Stick''. Bofill has alternately been praised and discredited as the creator of mass housing projects for the poor in France in 1992.

In 1976 Bofill founded one of Cuba's major human rights groups, the Cuban Committee for Human Rights. This group has been affiliated with several other groups whose common goals include human rights, amnesty, free art, and disarmament. Bofill was exiled to Miami in 1988, after spending 14 years in Cuba as a political prisoner. He became a commentator on Miami radio station WQBA, but was fired in 1990 after voicing his support of Cuban dissident Gustavo Arcos, who had led Bofill's Cuban Committee for Human Rights.

Further Reading

The most complete book on Bofill and his *taller* is *Ricardo Bofill/Taller de Arquitectura: Buildings and Projects 1960-1985,* introduction by Ricardo Bofill, postscript by Warren A. James (1988), which also includes an extensive interview with Bofill. An earlier book is *Ricardo Bofill/Taller de Arquitectura,* introduction by Christian Norberg-Schulz (1985). A book which places Bofill in the context of post-modern classicism is *Modern Classicism* by Robert A. M. Stern with Raymond W. Gastil (1989). Charles Jenck's *Architecture Today* (1988) provides a background to this period. Also see ''Venice-on-the-Hudson'' in *New York* magazine (June 1987), ''Classical Music'' in *Architectural Record* (March 1992) and ''Ricardo Bofill'' in *Architectural Digest* (April 1988). □

Humphrey Bogart

The American stage and screen actor, Humphrey Bogart (1899-1957), was one of Hollywood's most durable stars and a performer of considerable skill, subtlety, and individuality.

Humphrey Deforest Bogart was born on January 23, 1899, in New York City to Deforest Bogart, a surgeon, and Maud Humphrey Bogart, an illustrator. He attended several private schools, but performed poorly and was expelled at one point. Bogart spent several years with the U.S. Navy and worked briefly as a Wall Street clerk before entering the competitive world of Broadway theater. After a considerable struggle he achieved stature with his two most important stage appearances: in Maxwell Anderson's comedy *Saturday's Children* and Robert E. Sherwood's gangster morality play, *The Petrified Forest*. His characterization of the psychotic killer, Duke Mantee, in the latter, as well as in the popular film version with Bette Davis and Leslie Howard, led to typecasting him as a mobster in such movies as *Dead End* (1937), *Angels with Dirty Faces* (1938), and *The Roaring Twenties* (1940).

Achieved Star Status with Classic Films

Not until his performance as the cold, uncommitted private detective, Sam Spade, in John Huston's adaptation of Dashiell Hammett's *The Maltese Falcon* (1941), did Bogart reveal his potential as a screen personality. He projected, as one critic remarked, ''that ambiguous mixture of avarice and honor, sexuality and fear.'' His co-starring role with Ingrid Bergman as Rick Blaine in Michael Curtiz's war drama *Casablanca* (1943) added to his legend and led to his first Academy Award nomination. He lost, but the film won Best Picture honors. *To Have and Have Not* (1944), Hemingway's novel of the Depression transformed into a comedy of social consciousness by William Faulkner and Howard Hawks, cast Bogart with Lauren Bacall. The following year Bogart divorced his third wife and the two stars married; they had two children.

Although Bogart appeared in several poor movies, most of his films were above the standard Hollywood level, and *The Treasure of Sierra Madre* (1948) may be one of the greatest films ever released. His best motion pictures of the 1940s include *Sahara* (1943), a realistic World War II drama; *The Big Sleep* (1946), Hawks's sophisticated detective thriller based on the Raymond Chandler novel; and *Key Largo* (1948), Huston's toughened filming of the Maxwell Anderson play. Of Bogart's portrayal of the pathetic psychopath in Huston's study of human greed, *The Treasure of Sierra Madre,* Pauline Kael wrote, ''In a brilliant characterization, Humphrey Bogart takes the tough-guy role to its psychological limits—the man who stands alone goes from

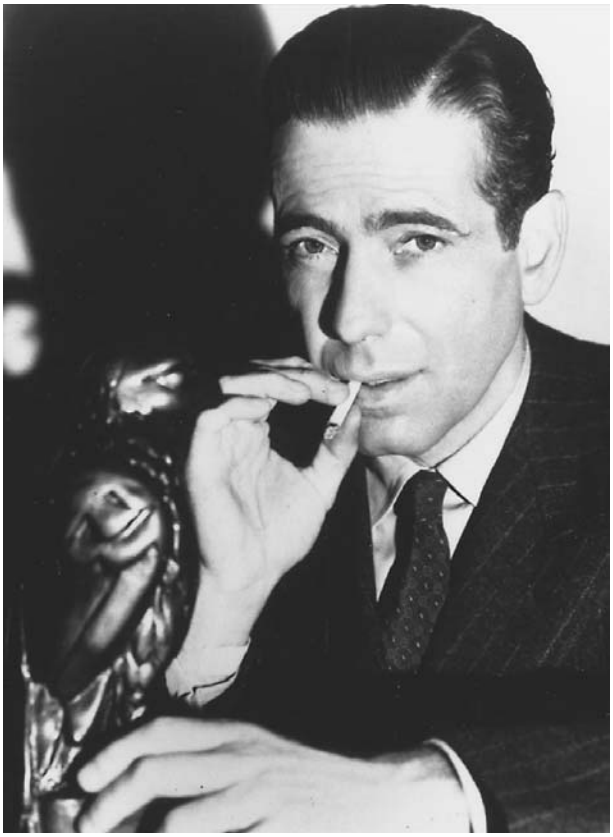

depravity through paranoia to total disintegration.'' What in Duke Mantee was mere melodramatic villainy had been transformed into grim psychological reality. In a very different film, the Huston/James Agee adventure comedy, *The African Queen* (1951), Bogart won an Academy Award for his humorously expressive depiction of the earthy, gin-guzzling skipper who brings life to a straight-laced Katharine Hepburn.

In Joseph L. Mankiewicz's Hollywood exposé *The Barefoot Contessa* (1953), Bogart gave depth to his role as a shattered, alcoholic film director. In *Beat the Devil* (1954), he portrayed a disreputable adventurer. *The Caine Mutiny* (1954) provided Bogart with one of his finest roles, as the deranged Captain Queeg. In his last film Bogart gave a strong performance as an investigator of sports corruption in the sharp-edged boxing drama *The Harder They Fall* (1956). A year later, after a long struggle with throat cancer, he died in Hollywood. At his funeral, Bogart's long-time friend Huston paid him tribute: ''He is quite unreplaceable. There will never be anybody like him.''

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Bohemund I

The Norman Bohemund I (ca. 1055-c. 1111) was one of the chief lay leaders of the First Crusade, in 1095-1099, and the self-proclaimed prince of Antioch.

The eldest son of the Norman adventurer Robert Guiscard, Bohemund became involved after 1080 in several Norman expeditions against the Byzantine Empire in southern Italy and on the Greek mainland. But when his father died in 1085, the Greek invasion came to a halt, and Bohemund returned to Italy to wrest what lands he could, including Taranto, from his half brother, Roger, the successor to the fiefs in Apulia and Calabria. In 1096 Bohemund joined the French contingent of the First Crusade on its way to Constantinople.

In spite of his reputation as an enemy of the Byzantines, he soon reached an agreement with Emperor Alexius and swore an oath of allegiance to him. But this only aggravated the rivalry between Bohemund and Count Raymond of Saint-Gilles for the position of supreme lay leader of the crusade. Although charming when necessary, Bohemund was ambitious, aggressive, and capable of duplicity when it served his ends. Princess Anna Comnena, daughter of Alexius, was both attracted and repelled by this Norman, whom she described as blond, clean-shaven, and very tall but beautifully proportioned. ''A certain charm hung about this man,'' she wrote, ''but was partly marred by a general air of the horrible.''

At the siege of Antioch in the spring of 1098, Bohemund was successful in breaching the city's walls. Once in command, he took the title of prince of Antioch, thus ignoring his promise of 1097 to give the fortress to the Emperor. In August 1100 he was captured by the Turkish emir of Sivas and held prisoner until he was ransomed in the spring of 1103. During his captivity Tancred acted as regent in Antioch.

When Bohemund's small and ill-equipped army was defeated in 1104 by the Turks at Harran near the Euphrates River, he returned to France. He married Constance, the daughter of King Philip, and remained in France until 1107, when he set out to lay siege to the Byzantine town of Durazzo. Emperor Alexius, however, contained him and forced him to a truce. Alexius finally took his revenge, and Bohemund became his vassal for Antioch. The crusader returned to Italy and died in Apulia in 1111.

Bohemund was a skillful military commander—one of the great Norman conquerors of the late 11th century. Constantly at odds with the Greek emperor and his own allies, Bohemund was a living denial of the ideals of Christian unity preached by the ecclesiastical leaders. Apparently, he was more interested in using the crusade for his own purposes—primarily to counter the Byzantine military force—than in rescuing the Holy Sepulcher from the infidel.

Further Reading

The best book on Bohemund is Ralph B. Yewdale, *Bohemund I, Prince of Antioch* (1924). Useful material may also be found in Steven Runciman, *A History of the Crusades,* vol. 1 (1951) and vol. 2 (1952), and in Kenneth M. Setton, ed., *A History of the Crusades,* vol. 1: *The First Hundred Years* (1959; 2d ed. 1969).

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Charles (Chip) Bohlen

Charles (Chip) Bohlen (1904-1973) was a Russian specialist who served in various government positions, including U.S. ambassador to the Soviet Union and interpreter and advisor to various presidents on Russian affairs.

Charles Eustis Bohlen was born on August 30, 1904, the son of Charles and Celestine (Eustis) Bohlen in Clayton, New York. One of three children, Bohlen grew up in Aiken, South Carolina, where his father, who had inherited a small fortune, was a banker and sportsman. At age 12 Charles moved with his family to Ipswich, Massachusetts. He graduated from St. Paul's School in Concord, New Hampshire, and matriculated at Harvard College, where he majored in modern European history (with one course in Russian history), gained admission to the exclu-

sive Porcellian Club, and played scrub football. His friends dubbed him ''Chipper,'' later reduced to Chip, his nickname.

After Bohlen took his B.A. at Harvard in 1927, he went on a world tour on a tramp ship. Although he had not intended to become a diplomat, his extensive world travels with his family as a child and his course work at Harvard caused him to enter the Foreign Service in Washington in 1929. He was assigned as vice-consul at Prague until 1931, when he became vice-consul at Paris. Here he began serious study of the Russian language. He attended Russian church services and perfected his language skills with Russian emigrees in street cafes. Assigned to study Russian language by the State Department (which anticipated recognition of the Bolshevik government), Bohlen spent one summer with a Russian family in Estonia.

When the United States resumed diplomatic relations with the Union of Soviet Socialist Republics in 1933, Bohlen was named vice-consul under Ambassador William C. Bullitt. Later he served as third secretary at the American Embassy, during which time he travelled extensively throughout Russia. Bohlen returned to Washington in 1935 to join the Division of Eastern European Affairs. Although Bohlen treasured his experiences in Russia, he conceded that he always felt a breath of refreshing air when he crossed the border. Returning in 1938, he found Russia was in convulsion because of the political purge trials which he personally observed. He scored somewhat of a diplomatic coup when in 1939 he learned details of the Russo-German pact which led to the Nazi attack on Poland, starting World War II.

The State Department reassigned Bohlen to Tokyo in 1940, and he was interned with other embassy personnel in 1941 after the Pearl Harbor attack. When Bohlen returned to Washington, he impressed presidential aide Harry Hopkins. As a result, he became President Franklin D. Roosevelt's personal Russian interpreter. Bohlen continued his diplomatic travels in 1943 when he accompanied Secretary of State Cordell Hull to the Moscow Conference which set the diplomatic framework for the United Nations International Organization. He remained in Moscow as first secretary until summoned in 1944 to be Roosevelt's interpreter at the Teheran Conference of Stalin, Churchill, and Roosevelt. After serving at the Washington conference at Dumbarton Oaks on international organization, he became liaison between the secretary of state and the White House until Roosevelt took him to the Yalta Conference as his interpreter, a task he would later perform for Harry Hopkins on his mission to Moscow. He attended the United Nations conference at San Francisco and went to the Potsdam conference as President Harry S. Truman's language expert. Increasingly he was not only serving as an interpreter but as an adviser to secretaries of state, including James F. Byrnes, George C. Marshall, and Dean Acheson.

Controversy surrounded Bohlen's appointment to Moscow as ambassador by President Dwight D. Eisenhower in 1953. Opposed by Wisconsin's Joseph R. McCarthy, who attacked Bohlen for his role at the Yalta Conference, he eventually won Senate confirmation by a vote of 74 to 13. McCarthy's performance so outraged Senate leaders Robert A. Taft and William Knowland that it marked the beginning of McCarthy's demise.

Political turmoil highlighted Bohlen's five years in Moscow as ambassador, a period which saw the rise and fall of Georgi M. Malenkov, the execution of Lavrenti P. Beria, the emergence of Nikita S. Khruschev, de-Stalinization, the revolt in Hungary, and the Suez crisis. Although his tenure was characterized by highly charged exchanges with Soviet diplomats, the Russians were disappointed when he was moved to the Philippine Embassy, a transfer that resulted from long-standing differences with Secretary of State John Foster Dulles. Later he became special adviser on Soviet affairs for Secretary of State Christian Herter. He finished his diplomatic career with five years of service at the difficult Paris Embassy for President John F. Kennedy and one year as deputy under secretary of state for political affairs, concluding over 40 years of service with the State Department. At age 69, Bohlen died of cancer in Washington, D.C., on December 31, 1973.

Further Reading

Bohlen's obituary appeared in the *New York Times* on January 2, 1974. Other references may be found in the *New York Times Index* and the *Reader's Guide to Periodical Literature*. His diplomatic correspondence may be found in the annual volumes of the *Foreign Relations of the United States* published by the State Department.

Bohlen wrote a superb autobiography just before his death, entitled *Witness to History, 1929-1969* (1973) and back-

ground materials can be consulted in Alexander DeConde, *A History of American Foreign Policy* (1978) and Paul Y. Hammond, *The Cold War Years: American Foreign Policy Since 1945* (1969).

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Eugen von Böhm-Bawerk

The Austrian economist Eugen von Böhm-Bawerk (1851-1914) is known for his achievements in public finance, criticism of the Marxian system, and an original reformation of the theory of capital and interest.

Eugen von Böhm-Bawerk was born Feb. 12, 1851, the son of the vice president of the Moravian provincial government at Brno in Moravia. He was educated in Vienna and, after completing his legal and economic education, devoted a part of his career to the civil service in the Austrian-Hungarian monarchy and the other part to scientific work in economics.

Theory of Capital and Interest

In 1881 he started his university career with a pamphlet, ''Whether Legal Right and Relationships Are Economic Goods.'' Between 1884 and 1888 he published his standard work, *Capital and Interest,* which made him famous. The first volume contained a history of interest theories. The second volume, *The Positive Theory of Capital,* was published in 1888. In this work Böhm-Bawerk, like other members of the Austrian school, claimed that all economic events and actions are finally determined by the consumer's estimation of utility and by his decision making (marginal utility).

So far Böhm-Bawerk had only refined the thoughts already developed by his teacher, Karl Menger. His originality lies not in this theory of estimation but in the usage of the time factor for the explanation of capital and interest. Man does not satisfy his needs directly; first he builds up capital (tools, machines, and plant facilities) by time-consuming action. Then, with these intermediate goods, he produces the means of consumption. Capital is a roundabout production which makes production more productive. Interest is a discount of future goods which are devaluated in comparison with present goods. For many reasons man undervaluates his future. If man gets more future good than the amount of present good he has lent, he will make a loan with his present good. For more than 30 years this work, especially the analysis of capital and interest, was considered a landmark in the development of economic analysis.

Civil Service

In the same year in which he published his theory of capital and interest Böhm-Bawerk went into civil service. Three times he was a minister of public finance (1895, 1897-1898, 1900-1904). He participated in the introduction of income tax and the gold currency and was instrumental in the elimination of the sugar subsidy at the Brussels Convention in 1902. Even as an overburdened high official, he found time to write his critical masterpiece, ''Karl Marx and the Close of His System,'' the refutation of Marx's value theory. In 1904, when the increased financial demands of Austrian armament endangered the balancing of the budget, he resigned. The government wanted to give him an eminent position in a bank, but he was interested only in the resumption of his academic work.

Due to chronic circulation trouble, which eventually led to his death, he was not very productive after 1904. Because he could not write a new edition of his work, he defended himself against many adversaries in the form of appendix notes. Even in these additions he showed his inner assurance and discipline.

Owing to his character and his achievements, he gathered a great number of admirers and disciples. But the time of his greatest influence is gone, and the investigation of consumer strategy and of the technical capital structure has been pushed into the background by the Keynesian theories.

Further Reading

An in-depth analysis of Böhm-Bawerk's economic theory is Robert E. Kuenne, *Eugen von Böhm-Bawerk* (1971). Background studies that discuss Böhm-Bawerk include John M. Ferguson, *Landmarks of Economic Thought* (1938), and Jacob Oser, *The Evolution of Economic Thought* (1963; 2d ed. 1970). □

Niels Henrik David Bohr

The Danish physicist Niels Henrik David Bohr (1885-1962) formulated the first successful explanation of some major lines of the hydrogen spectrum. The Bohr theory of the atom has become the foundation of modern atomic physics.

Niels Bohr was born on Oct. 7, 1885, in Copenhagen, the son of Christian Bohr and Ellen Adler Bohr. He studied physics and philosophy at the University of Copenhagen. His postgraduate work culminated in 1911 in a doctoral dissertation on the electron theory of metals.

In the same year he went to Cambridge University and worked with J. J. Thompson at the Cavendish Laboratory. By the spring of 1912 he was working with Ernest Rutherford at the University of Manchester. It was there that Bohr made some valuable suggestions about the chemical relevance of radioactive decay which proved to be most instrumental in formulating the concept of isotopes.

Secret of the Atom

Bohr's principal interest lay, however, in the planetary model of the atom, which Rutherford proposed in 1911. While pondering the implications of that model, Bohr became acquainted with Johannes Rydberg's studies of spectral lines and with J. J. Balmer's formula. As Bohr himself recalled in 1934, ''As soon as I saw Balmer's formula the whole thing was immediately clear to me.'' The ''thing'' was the recognition on Bohr's part that basically different laws govern the atom when it is not in its stationary state but is absorbing or emitting radiation. He was no longer at Rutherford's laboratory when he succeeded in developing this revolutionary notion into a consistent and concise picture of the atom.

Meanwhile, in 1912 Bohr married Margrethe Norlund shortly after his return to Copenhagen, where he was appointed assistant professor at the university.

When Bohr asked Rutherford to recommend his now historic paper ''On the Constitution of Atoms and Molecules'' for publication, Rutherford admitted that Bohr's ideas as to the mode of origin of the spectra of hydrogen were very ingenious and worked very well, but he was unwilling to agree with Bohr's own evaluation of the paper. It took a special trip by Bohr to Rutherford in Manchester and a series of evenings during which the two carefully went over every paragraph in the paper before Rutherford's objections could be overcome. When the paper was published, in three parts in the *Philosophical Magazine,* June, September, and November 1913, reactions were divided.

Some immediately expressed unreserved admiration, but there were doubters as well. In Einstein's eyes the paper was one of the great discoveries.

Copenhagen School

Bohr spent 2 years with Rutherford before returning to Copenhagen, where he began to think that the most effective cultivation of atomic and nuclear physics demanded a special institute, sheltering not only a well equipped laboratory, but also playing host to a large number of physicists from all over the world. In 1917 he approached the university with his plan, and as soon as the war was over the plan was enthusiastically approved. The institute was financed by public subscription, and the city donated a choice site to the Institute for Theoretical Physics, which soon established itself as the world center of theoretical physics.

Bohr's first major scientific award was the Hughes Medal of the Royal Society in 1921. The Nobel Prize followed the next year, but the finest tribute to Bohr was the steady stream of brilliant young physicists to his institute, which was dedicated on Sept. 15, 1920. Among the first to arrive at Bohr's institute was Wolfgang Pauli, and 2 years later, in 1924, came Werner Heisenberg, and shortly afterward Paul Dirac, to mention only some most important names in modern physics. In fact, there was hardly a major theoretical breakthrough in physics in the 1920s without some connection with the so-called Copenhagen school. Heisenberg's matrix mechanics, Erwin Schrödinger's wave mechanics, the demonstration of their equivalence by Max Born, Dirac, and P. Jordan, Pauli's theory of electron spin, Louis de Broglie's wave theory of matter—all entered the mainstream of physics through the animated discussions at Bohr's institute. Reminiscing on the 1920s, Bohr could rightly say that ''in these years a unique cooperation of a whole generation of theoretical physicists from many countries created step by step, a logically consistent generalization of quantum mechanics and electromagnetics, and has sometimes been designated as the heroic age in quantum physics.''

Principle of Complementarity

To use Bohr's own words, ''a new outlook emerged,'' which put the comprehension of physical experience into radically new perspectives. Bohr contributed an important part to that new outlook when he outlined his principle of Complementarity in 1927. According to Bohr, waves and particles were two complementary aspects of nature which, as far as human perception and reasoning went, represented mutually irreducible aspects of nature. The wider implications of such an outlook were further articulated by Bohr in subsequent years, as he came to grips with such philosophical questions as indeterminism versus causality, and life versus mechanism.

Bohr's famous extension of the principle of complementarity to the question of life versus mechanism came in 1932 in a lecture entitled ''Light and Life.'' In this lecture he first pointed out that an exhaustive investigation of the basic units of life was impossible because those life units would most likely be destroyed by the high-speed particles needed

for their observation. For Bohr, the units of life represented irreducible entities similar to the quantum of energy. According to him, the ''essential non analyzability of atomic stability in mechanical terms presents a close analogy to the impossibility of a physical or chemical explanation of the peculiar functions characteristic of life.'' Scientists who, because of the subsequent startling developments in molecular biology, claimed to have come to the threshold of a mechanistic explanation of life found no ally in Bohr. To the end of his life he held fast to the basic message of his now-classic lecture, as may be seen from his essay ''Light and Life Revisited,'' written in 1962, the year he died.

An even more fundamental aspect of the principle of complementarity was the recognition that the observer and the observed represented a continuous interaction in which the two influenced and altered one another, however slightly. This meant that the rigid line of separation between the subjective and the objective needed some modification. This also meant a radical modification of the physicist's concept of the external world. The impact of the new insight into the correlation of the objective and the subjective was enormous also on the philosophical temper of the age. It seems indeed that the enunciation of the principle of complementarity by Bohr produced an insurmountable stumbling block for a mechanistic or reductionist explanation of the realm of reality as it is conceived and experienced by man.

Compound Nucleus and the Fission Process

With the discovery of the neutron in 1932, attention rapidly turned from electrons, which form the outer part of the atom, to the nucleus. To understand the various phenomena produced when nuclei of atoms were exposed to bombardment by neutrons, physicists first turned to Bohr's atom model. There the electrons moved largely independently of one another and were subject mainly to a field of force that was the average effect of the motion and position of all of them. The great number of nuclear resonances seemed, however, to point toward a rather different situation. The recognition of this came from Bohr himself, who proposed in 1936 that the protons and neutrons in the nucleus should be considered as a strongly coupled system of particles, in a close analogy to molecules making up a drop of water. In such a system there had to be a very large number of resonance levels of energy, and it also followed that a fairly long time could elapse before the available energy would concentrate on a single neutron resulting in its emission.

This picture of the ''compound nucleus'' formed the basis of Bohr's other crucial contribution to nuclear physics, the analysis of the fission process. In a paper written jointly with John A. Wheeler in 1939, he showed in quantitative detail the behavior of the compound nucleus for the cases of radiation, neutron emission, and fission. On this last point their all-important contribution consisted in arguing that in the fission of uranium it was mainly the isotope U^{235} that produced the effect under the impact of slow neutrons. It then became immediately clear that to obtain either a large-scale or a sustained, low-rate energy process by fissioning uranium, one had to achieve a separation of U^{235} in sufficient quantities from uranium ore in which the nonfissionable U^{238} was predominant.

A Towering Figure

After 1939, Bohr's life was largely devoted to humanitarian efforts, such as intervening for the Danish Jews; he had to save human lives, including his own and those of his family. Moreover, he felt duty-bound to prevent science from turning into a tool of wholesale destruction. Following his escape to Sweden in September 1943, he was quickly flown to England and from there to the United States. There he lent his talents to the Manhattan Project, and during his stay at Los Alamos he did work on the initiator phase of the activation of the atomic bomb. He also began to stress the need for international control of atomic weapons and energy. His view and arguments helped shape the Acheson-Lilienthal plan and the Baruch proposals to the United Nations on behalf of the American government. In 1950 he submitted in a letter to the United Nations a plea for an ''open world where each nation can assert itself solely by the extent to which it can contribute to the common culture, and is able to help others with experience and resources.'' In the 1950s Bohr's principal contribution to science consisted in taking a leading part in the development of the European Center for Nuclear Research (CERN). It was at his institute that the decision was made to build the 28-Bev (billion-electron-volt) accelerator near Geneva.

From 1938 until his death he was the president of the Royal Danish Academy of Sciences, acted as chairman of the Danish Atomic Energy Commission, and supervised the first phase of the Commission's program for the peaceful uses of atomic energy. Bohr's last major appearance was to deliver the Rutherford Memorial Lecture in 1961, which gave a fascinating portrayal not only of the great master but also of his equally famous disciple.

Bohr's death came rather suddenly but quietly on Nov. 18, 1962, at his home. Einstein and he were possibly the most towering and influential figures of 20th-century physics.

Further Reading

The best biography of Bohr is Ruth Moore, *Niels Bohr: The Man, His Science and the World They Changed* (1966). Stefan Rozental, ed., *Niels Bohr: His Life and Work as Seen by His Friends and Colleagues* (trans. 1967), is a most valuable collection of essays contributed by Bohr's closest friends and associates. On Bohr's role in 20th-century physics one should consult the papers written in his honor on his seventieth birthday, W. Pauli, ed., *Niels Bohr and the Development of Physics* (1955). See also Niels Hugh de Vaudrey Heathcote, *Nobel Prize Winners in Physics, 1901-1950* (1953); Arthur March and Ira Freeman, *New World of Physics* (1962); and Henry A. Boorse and Lloyd Motz, ed., *The World of the Atom* (2 vols., 1966). □

Matteo Maria Boiardo

The Italian poet Matteo Maria Boiardo, Conte di Scandiano (1440-1494), is best known for his *Orlando innamorato.* This masterpiece is the first chivalric poem in which love is the dominant theme.

Matteo Maria Boiardo was born at Scandiano near Reggio Emilia. He went to Ferrara as a child and began classical studies. He held high positions at the court of Ferrara, particularly under the patronage of Ercole d'Este. Boiardo married Taddea dei Conti Gonzaga di Novellera in 1479. Although he preferred poetry and studies to politics, he was involved in the political events of his time as captain of the ducal forces at Modena from 1480 to 1482 and governor of Reggio from 1487 until his death on Dec. 19, 1494.

Literary Works

Boiardo's Latin eclogues, modeled on the Latin poet Virgil and written in honor of Ercole d'Este between 1463 and 1465, as well as numerous other Latin poems and translations from Latin authors, reveal his humanistic culture. Boiardo's first important work in Italian was the *Canzoniere,* or *Amorum libri tres.* Inspired by his unhappy love for Antonia Caprara, this collection of 50 sonnets, interspersed with 10 poems of various meters, was completed between 1472 and 1476 and published at Reggio in 1499. They are considered the finest Italian love lyrics of the 15th century.

Orlando innamorato was to consist of three books dedicated to Ercole and Isabella d'Este. The first two books (60 cantos in octaves) were published in 1484. The third book, interrupted in the ninth canto, was printed posthumously, together with the first two, at Scandiano in 1495. This work combines thematic material from the Carolingian cycle and the Breton romances, both of French origin.

Boiardo's poem, which reflects the interests of the court of Ferrara, tells a series of wonderful tales revolving about Roland's love for Angelica, Angelica's love for Rinaldo, and the pagan Ruggero's love for Bradamante (Ruggero was to be the mythical founder of the house of Este). The poem portrays a marvelous and extraordinary bygone age, and its adventures are enlivened by magic and monsters. While Boiardo's interest in moral values remains evident, he makes no religious distinction between pagans and Christians. Love is the only motivating sentiment, and the laws of honor and chivalry govern both Christian and pagan knights.

Boiardo intended to ennoble his popular source material by achieving a fusion of modern and classical poetry, but the language of his poem, rich in dialectal forms, was foreign to the refined tastes of the Renaissance. In the 16th century Francesco Berni rewrote the *Innamorato* in a more polished literary language. This adaptation completely altered Boiardo's poem, depriving it of its archaic charm; it was so well received, however, that the original was neglected until the 19th century.

Further Reading

There is no biography of Boiardo in English. Ernest Hatch Wilkins, *History of Italian Literature* (1954), contains a section on Boiardo and many references to his influence on Italian prosody. Francesco de Sanctis, *History of Italian Literature* (2 vols., 1931; trans. 1959), does not discuss Boiardo but deals intimately with that period of Renaissance literature. John Addington Symonds's classic work *Renaissance in Italy* (7 vols., 1898) includes Boiardo in a discussion of the art of the time in volume 1 and serves as useful background for the period.

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Nicholas Boileau-Despréaux

The French critic and writer Nicholas Boileau-Despréaux (1636-1711) is best known for the theory of poetics expressed in his "Art poétique." Through this work he became the foremost exponent of French literary classicism.

Nicholas Boileau was born in Paris, the son of a registrar in the Grande Chambre of Parlement. (His later claims to nobility could be substantiated only by fraudulent documents.) Boileau's mother died when he was 19 months old, and his childhood is reputed to have been very unhappy. After attending the Collèges d'Harcourt and de Beauvais, Boileau entered theological school in 1652. Quickly tiring of these studies, he turned to law, his family's traditional vocation. He was admitted as an advocate in 1656, but after his father's death in 1657, he decided to pursue a literary career. Boileau's three older brothers, especially Gilles, who became a critic and translator, were also active in the literary world.

Young Satirist

As a young man, Boileau enjoyed reciting his virulent satires between drinks at various Paris cafés. His physical description indicates that he was probably not attractive. He was short and had thin legs, humped shoulders, a large nose, and possibly an asthmatic condition.

Boileau's first collection, *Satires,* modeled on the works of the Latin poet Juvenal and dating from 1657, began as daring jibes not meant for publication. The poems were usually inspired by the political, social, and literary events

of the day. Satire I complains of corruption brought about by the major financiers of that time. Satire II supports his friend the dramatist Molière against the *Précieuses,* a coterie of popular writers whose works were written in a highly ornate and artificial style. Although Satires III and IV are famous because of their picturesque portrayals of frustrating city life and of country bumpkins at a banquet, Satires VII and IX indicate more accurately the formation of Boileau's literary tastes.

The clandestine publication of *Satires* in 1666 crystallized forces against Boileau. His most formidable enemy, in addition to a number of literary figures, was Colbert, minister in charge of awarding state pensions to poets. The attacks on Boileau were violent, and he was accused of cynicism, debauchery, plagiarism, and blasphemy.

Concept of Poetry

Boileau's transition from satirist to literary theorist is marked by the *Epistles,* modeled on the works of the Latin poet Horace. Epistles I and IV praised King Louis XIV's policies and contributed to Boileau's reconciliation with the governing powers. He was presented to Louis in 1674 and was assured of a pension and publication rights. Boileau did not, however, drop the satirical vein; in the *Lutrin* a quarrel among Paris church canons is made ridiculous through his treatment of it in a serious and elevated style.

During this time Boileau had been reading his *Art poétique* in prominent Paris salons, where it met with immediate success. The tenets of French classicism had been formulated from 1630 to 1650, and thus the *Art poétique* did not dictate the rules of this literary movement. In fact, the ideas in this work had also been expressed by a number of Boileau's contemporaries. But Boileau was original in that he captured the concept of classicism in a concise, forceful, and poetic form. In addition, his literary judgments were remarkably astute; he recognized the genius of, among others, the contemporary playwrights Molière and Racine.

The *Art poétique* is divided into four parts: style and versification, the less important poetic genres, the three great genres (tragedy, epic, comedy), and the vocation of the poet in general. Boileau placed great importance on certain often-repeated key words, such as *raison* (reason), *nature* (nature), *verité* (truth), and *vraisemblance* (likeness to truth). He believed that ''Only the true is beautiful'' and that the poet's role lies in the discovery and presentation of truth. Sincerity and a great desire for ideal truth are necessary to arrive at the essence of things. And once found, truth must be communicated by the poet in a style marked by simplicity, clarity, and grandeur, such as that found in Homer and the Bible. These rules on style are similar to those of the Greek philosopher Longinus, whose *On the Sublime* was translated by Boileau, but are opposed to those advocated by the *précieuses*. During the 18th century Boileau's theories influenced literature in England, Italy, Germany, Spain, and Russia.

Polemics of Later Years

Toward the end of Boileau's life the famous quarrel between two factions of the French literary world, the Ancients and the Moderns, called into question the nature of literary history and the cultural achievement of 17th-century France. The Ancients held that, since the greatest possible literary excellence had been achieved by the Greek and Latin authors, later writers should imitate the content and style of ancient masterpieces. Boileau's translation of Longinus put him on the side of the Ancients. The Moderns, however, recognized progress in the arts and exalted the French *tragédie galante* and the Christian epic. They were more socially sophisticated than Boileau's circle of friends and had the support of influential Parisian women. Thus when Boileau turned again to satire after a period of silence during his term as royal historian, he directed his vehemence against women (Satire X).

Boileau's last satire (Satire XII), a brilliant portrait of the hypocrisy in society's morals and religion, involved him in still another controversy with the government. His numerous friends and his literary importance did little to stave off his growing bitterness. In 1711, 2 months after a final refusal by the state to allow the printing of his satire, Boileau died of pleurisy.

Further Reading

The most complete and recent works on Boileau are in French. Books in English deal with specialized subjects; for example, A. F. B Clark, *Boileau and the French Classical Critics in England, 1660-1830* (1925), and Jules Brody, *Boileau and Longinus* (1958). Recommended for general historical background is E. B. O. Borgerhoff, *The Freedom of French Classicism* (1950).

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Derek Curtis Bok

Derek Curtis Bok (born 1930) served as dean of the Harvard Law School until he was named president of Harvard University in 1970. In this position he helped broaden the university's mission in its relationship to the larger community while retaining its tradition of intellectual and academic excellence.

Derek Curtis Bok was born March 22, 1930, in Bryn Mawr, Pennsylvania, to Curtis and Margaret Plummer Bok. He came from a prominent Pennsylvania family which includes great-grandfather Cyrus Curtis, founder of the Curtis Publishing Company; grandfather Edward Bok, the first editor of the *Ladies Home Journal* and author of the classic autobiography *The Americanization of Edward Bok;* and father Curtis, who was a novel-writing Pennsylvania Supreme Court justice. Bok attended Stanford University, where he received a B.A. degree in 1951 and was elected to Phi Beta Kappa. Following graduation he came close to selecting the Foreign Service as a career, but instead entered Harvard Law School, receiving an L.L.B. in 1954. During 1954-1955 he was a Fulbright Scholar in political science at the University of Paris, where he met and married Sissila Ann Myrdal, the daughter of Swedish sociologist Gunnar Myrdal. She earned a Ph.D. in philosophy from Harvard. The Boks were the parents of three children.

Derek Bok served as a legal officer in the U.S. Army from 1956 until 1958, during which time he earned his masters degrees in economics (1956) and psychology (1958) at George Washington University. It was during his army stint that his career objectives emerged and he decided he wanted to teach.

Bok went to the Harvard law school in 1958 as an assistant professor specializing in antitrust and labor law. He was lured to Harvard by one of his professors, Kingman Brewster, who later became president of Yale. Bok became a full professor in 1961 and was named to succeed Erwin Griswald as dean of the Harvard law school in 1968. His leadership began at a time of great student unrest, and he wasted little time in initiating reforms to meet the changing needs of students and society. He affirmed the link between the law school and wider concerns of racial unrest, the Vietnam War, and a perceived confidence gap between students and institutions. Symposia on Vietnam issues, increased minority recruitment, emphasis on success of lower ranking students, and emphatic opposition to Nixon Supreme Court nominee Harold Carswell were a few of his activist initiations as dean. His style and deliberate manner were tested by both faculty and students in a series of confrontations and resulted in respect for his ability as a mediator and problem solver. Bok's reputation soon became one of firm decision-making and of unwavering keeping of commitments.

Nathan Pusey, for 18 years president of Harvard University, announced his retirement from that position effective June 1971. The seven-man Harvard Corporation initiated a long search that resulted in the naming of 40 year-old Derek Bok as Pusey's successor. Significant in this decision was the choosing of someone whose primary credentials lay in decision-making, compromise, and conflict management, and of the first non-Harvard alumnus to be named president. (Later the university would award him an honorary bachelor's degree.)

Within a year after Bok's coming to Harvard as president the Vietnam War was settled. The issue of race then became the predominate societal concern of Harvard in the 1970s. Bok inherited a campus with African-Americans numbering only 290 of the 1,500 students and with few African-Americans in significant professional positions. Bok quickly realized the difficulty in making minority undergraduates feel at home in a tradition-bound intellectual atmosphere.

Unrest over admission and hiring policies precipitated a presidential letter in 1981 which publicly committed Bok to developing a strong minority presence at Harvard. ''Our minority students are welcome here as fully as any other group because they meet our intellectual standards (and) enrich our diverse community.'' Bok viewed affirmative action as a means of increasing a minority presence on campus but rejected the concept of a strict numerical quota. He filed an ''amicas curiae'' brief in the Bakke case on behalf of the University of California, Davis, regents. Arguing that although Harvard didn't reserve quotas for minority students, it did deny that a student had a right to admission based on academic merits alone. He further contended that racial problems would never be fully resolved until substantial numbers of African-Americans assumed positions of responsibility in major corporations, law firms, teaching hospitals, and agencies of government.

In the early 1980s the issue of divestiture of economic interests tied to South Africa surfaced at Harvard. Student demands at many major institutions led to the selling of such assets. Bok objected to such divestiture, saying he would need proof that such action would help overcome apartheid. For Harvard, divestment would have caused the diversion of millions of dollars and created a myriad of financial headaches. Bok strongly stated his opposition to the South African regime and pledged to chart a course best calculated to affect South African policy.

Bok stepped down as university president in 1991. His years as president of Harvard University were hallmarked by a broadening of the university's mission while holding fast to intellectual tradition and academic excellence. No longer was the undergraduate college student characterized as a prep school graduate and Harvard legacy. The leading intellectual center of the world was indelibly marked by his leadership.

Bok was a member of the American Bar Foundation, American Law Institute, and Phi Beta Kappa. His publications included several books and numerous journal and periodical articles. He and his family lived in a home near the campus where his leisure interests of gardening, tennis, and swimming provided diversion from his professional responsibilities.

Further Reading

Bok was the subject of several articles in *Time, Newsweek, Life,* and other periodicals at the time of his selection as president of Harvard and in the late 1970s and early 1980s when issues of divestiture, deregulation, and racial quotas were at the forefront. The following books by Bok should provide additional insight: *Beyond the Ivory Tower: Social Responsibilities of the Modern University* (1982); *Cases and Materials on Labor Law,* 9th ed. (with Archibald Cox) (1983); and, *Labor and the American Community* (with John T. Dunlap) (1970). □

Sissela Ann Bok

Although she was born in Sweden and educated at the Sorbonne University in Paris, Sissela Ann Bok (born 1934) may be considered one of the premier American women moral philosophers of the latter part of the 20th century. Respected by fellow scholars, she was also highly regarded by the media, which often sought her views on ethics and philosophy.

Sissela Bok was born in Stockholm, Sweden, on December 2, 1934, the daughter of Gunnar and Alva (Reimer) Myrdal. After studying in Europe she came to the United States, where she received her BA and MA degrees from George Washington University, concentrating in clinical psychology. She went on to earn her Ph.D. from Harvard University (1970) in philosophy. Meanwhile in 1955 she married Derek Bok, who later was named president of Harvard University. They had three children.

Bok taught at Harvard University, Radcliffe Institute, Simmons College, Tufts University, the John F. Kennedy School of Government, and Brandeis University. She published, in Sweden, *Alva: Ett Kvinnoliv,* a biography of her mother, Alva Myrdal, who shared the 1982 Nobel Peace Prize with Alfonso Garcia Robies. She wrote extensively for more than a dozen philosophical and ethical journals. However, Bok was probably best known for her books in the field of applied ethics, including *The Dilemma of Euthanasia* (1975), *Lying: Moral Choice in Public and Private Life* (1979), *Ethics Teaching in Higher Education* (1980), *Secrets: On the Ethics of Concealment and Revelation* (1984), and *A Strategy for Peace: Human Values and the Threat of War* (1989).

Medical Problems and Moral Questions

The Dilemmas of Euthanasia, edited with John A. Behnke (the editor of the journal *BioScience*), was a groundbreaking book that discussed the moral dilemmas created by a new medical success, that of the ability to keep terminally ill patients alive beyond the normal expectations. Bok and Behnke gathered together leading analysts in this new field of applied ethics to explore ways to resolve the obvious moral problems resulting from the possibility of the use of euthanasia to end the life of a terminally ill patient. Bok's contribution to the collection of essays was the article ''Euthanasia and the Care of the Dying,'' the introductory article in the collection and the one most influential in further discussions of the morality of euthanasia. In the preface of the book Bok asked what were the appropriate moral questions as euthanasia became more and more medically feasible:

> ''How far should physicians go in delaying death? Which of the many techniques for prolonging life can they, in good conscience, omit in caring for a terminally ill patient? What can patients ask doctors to do and forbear in those cases where there is a conflict between prolonging life and easing suffering? Is there anything a person can do before becoming a patient to decrease the chances of being reduced to intolerable levels of suffering, loneliness, and dehumanization?''

Lying: Moral Choice in Public and Private Life is one of the most significant books in philosophy written in the 20th century, and it alone established Bok's reputation as a moral philosopher of international renown. It is a book which intellectually lies at the heart of the debate over private and public morality, and it has had enormous influence upon the change of the moral mood in the United States. It is clear that the new direction of the medical profession to tell the truth about a patient's condition and prognosis was based in large measure upon Bok's book, in which she stated:

> ''But if someone contemplates lying to a patient or concealing the truth, the burden of proof must shift. It must rest, here, as with all deception, on those who advocate it in any one instance. They must show why they fear a patient may be harmed or how they know that another cannot cope with the truthful knowledge.'' The book concludes with a powerful paean to openness and honesty in speech and action:

> ''Individuals, without a doubt, have the power to influence the amount of duplicity in their lives and to shape their speech and action. They can decide to rule out deception wherever honest alternatives exist, and become much more adept at thinking up honest ways to deal with problems. They can learn to look with much greater care at the remaining choices where deception seems the only way out. They can make use of the test of publicity to help them set standards to govern their participation in deceptive practices. Finally, they can learn to beware of efforts

to dupe them, and make clear their preference for honesty even in small things.''

Teaching and Studying Ethics

Teaching Ethics in Higher Education, edited with Daniel Callahan of the Hastings Center, was a timely and important book that gathered together (with the support of the Rockefeller Brothers Fund and the Carnegie Corporation for Education) important ethicists to ponder the question of how to teach ethics, both on the college campus and generally within American culture. The concern of the book is to focus ''on the extent and quality of that (ethical) teaching, and on the possibilities and problems posed by widespread efforts to find a more central and significant place for ethics in the curriculum.'' Bok's particular contribution to the book was the essay ''Whistleblowing and Professional Responsibilities,'' which analyzed the moral conflicts which exist within government, particularly when one wants to stick one's neck out and report malfeasance and immorality within governmental operations. She clearly saw the differences that exist between dissent, breach of loyalty, and accusation, all putative forms of ''whistleblowing.'' Effective ''whistleblowing,'' according to Bok, requires an audience, some larger forum, where a rational appeal to justice can be made. And, of course, it also requires the political possibility of a concerted public response—a democratic and open society is necessary if ''whistleblowing'' is going to have any moral consequence at all.

Secrets: On the Ethics of Concealment and Revelation continues the exploration of moral issues begun in *Lying*. In this book Bok discussed the choices of how to act and how to shape one's moral conduct in private and public life. It is a comprehensive study of the phenomenon of keeping secrets in our society. In her analysis of secrets she includes the police and the journalistic, scientific, political, academic, and business communities. But secrecy, of course, is also an expression of personal choice, and therefore Bok analyzed the following topics: secrecy and morality, secrecy and openness, secrecy and self-deception, confessions, gossip, and secrecy and accountability. Secrecy is defined by Bok as ''intentional concealment,'' which she argued was a neutral definition so that no moral judgment may be made from the beginning that secrets are on the one hand determined as guilty or threatening, or on the other as awesome and worthy of respect.

A later book, *A Strategy for Peace: Human Values and the Threat of War,* was a major work, as substantial and important a book as had been written in the 1980s. (The topic was what Erik Erikson called the ''species-wide nuclear crisis.'') Based on lectures that Bok gave at Harvard University, the objective of the book is to propose a framework of moral principles to serve as a strategy for peace. She rejected the calls for a ''new ethics'' or, as she put it, ''some worldwide religious or psychological or political conversion after which peace will arrive, as it were, by itself.'' She also rejected utopian schemes of international harmony, such as world government and programs which propose the miraculous transformation of society. She was also fearful to entrust the survival of humanity to the uncertainties of a world balance of power. Bok remembered well Voltaire's dictum: ''Those who can make you believe absurdities, can make you commit atrocities.''

Belief in the Laws of Humanity

Bok relied for her concepts of peace and of strategy on Immanuel Kant's essay ''Perpetual Peace'' and the book *On War* by Carl von Clausewitz. These works have always been considered antithetical in their perspectives. Bok demonstrated instead that the perspectives of one can enrich the other and that together they can serve to provide the insights by which a strategy of peace can be generated to meet the current threat to universal human life. Precisely because the danger to future human life is so great, all of us have an unprecedented incentive, as Bok argued, ''to seek joint ways of breaking out of the impasse''; we are all ''under equal necessity'' to find a way out—or we all die.

She believed that the most basic ''laws of humanity,'' the most basic human drive for survival, now gives us a reason to confront our traditional enemies from the larger perspectives that survival requires. And those larger perspectives speak first the language of religion and morality, stressing character and principled conduct, found in thinkers of the Christian pacifist tradition represented by Tolstoy, Gandhi, and Martin Luther King, the medieval ''just war'' theorists, and the proponents of a ''perpetual peace''; the second voice emphasizes the need for competence, insight, and good planning and is represented by the political realism of such thinkers as Thucydides, Machiavelli, Clausewitz, Churchill, and Kissinger, who argued that the value of one's own survival must override all other values. Bok wanted to bring together the two traditions of thought: ''The language of morality and that of strategy are both indispensable in the face of the present crisis.''

Bok's global perspective informed by moral characteristics took seriously Kant's moral law to ''act only according to that maxim whereby you can at the same time will that it should become a moral law,'' which means practically that individuals, communities or nations, and a future federation of states would act only in a way which respected all human beings in their own right, rather than treating them merely as means to other ends. Moral constraints are thereby presented which can bring about a climate in which the threat of war can be reduced. They are constraints on violence, deceit, and breaches of trust—all of which predate debates about the complex problems of equality, liberty, justice, human rights, and all of which are ''common even in primitive human groups long before one can talk about states, much less an international community.''

Bok identified in Clausewitz's *On War* the argument that the objective of a war is survival and national self-preservation. The political goal of survival ought to be common to all wars, Clausewitz insisted, and for that reason he argued that defense is superior to attack as a form of fighting. Its object, preservation, is less costly and can more likely be achieved. But whatever the nature of the war, what matters most is survival. Consequently, Bok maintained, following Clausewitz, that nuclear wars have no place today in sound

political strategy; the massive piling up of nuclear weapons cannot any longer assure the survival of any nation.

Bok, a distinguished fellow at the Harvard Center for Population and Development Studies, published *Common Values* in 1996. Angered by ''the disgraceful accommodations with evil around the world that moral relativists have reached,'' Bok promotes pluralistic yet diverse social practices based upon a universally shared understanding and knowledge of ''certain minimal moral principles.'' Bok's concern with moral relativists is confusing. She believes that all, and not merely some, cultures recognize her ''certain minimal moral principles,'' although they may not live up to them. These values really are minimal, and include: ''duties of support and loyalty, injunctions against harm and deceit, and procedural justice''. Bok puts forth a call to arms in the defense of a universal morality and believes that the minimal moral values she attributes to every culture allow for an objective criteria by which to assess all social practices and cultures. Bok is at her best in *Common Values*. She explores far more questions than she offers answers for, but plants them in the reader's consciousness just the same.

Sissela Bok demonstrated that an academic philosopher can feel deeply for the moral anguish of a people in the face of changes in the fabric of our society. Her moderate and rational perspectives on these issues have already changed the way we, as a society, make moral decisions. Her philosophical influence has been noteworthy.

Further Reading

There is little published material on Sissela Bok. For further information see her contributions to the *Encyclopedia of Bioethics* (1978) and the bimonthly *Hastings Center Report* from the Hastings Center, Hastings-on-Hudson, New York 10706. See also the *Christian Century* (November, 1989); *American Health* (September 1989); and *JAMA, The Journal of the American Medical Association* (February 1989). The biography of her mother, *Alva Myrdal: A Daughter's Memoir,* was published in English in 1991. □

Viscount Bolingbroke

The English statesman and political writer Henry St. John, Viscount Bolingbroke (1678-1751), was head of the Tory opposition to Robert Walpole's Whig government and was also an early conservative political theorist.

Henry St. John was born in London on Oct. 1, 1678. He was educated at Eton and became a member of Parliament in 1701, rising to be secretary of war in 1704 and secretary of state in 1710. He was created Viscount Bolingbroke two years later. His major achievement as minister of Queen Anne's government was his negotiation of the Treaty of Utrecht, which in 1713 brought to an end the longest and last of the great European wars of Louis XIV of France.

Tradition has it that because Queen Anne, a devout churchgoer, considered Bolingbroke deceitful, irreligious, immoral, and conniving (all of which were true) she refused on her deathbed to name him first minister. This rejection, in addition to the arrival of the new king George I from Hanover, who was close to the Whigs, prompted Bolingbroke to flee to France in 1715, where he joined the forces of the Stuart Pretender. He soon abandoned the Jacobite cause but remained an exile in France for 10 years. During this period he began his studies in earnest and became a political and philosophical thinker of the first order.

Bolingbroke's major philosophical work, a set of essays entitled *Philosophical Fragments,* was written during these years in France (1726-1734). It contained essays critical of John Locke's notion of the social contract and important essays on religion which place Bolingbroke as an important figure in the deist movement. Many of Bolingbroke's philosophical ideas were the inspiration for *Essay on Man* (1734) by his friend Alexander Pope.

In 1726 Bolingbroke returned to England and became the center of a political and literary circle in opposition to Walpole's Whig government. Jonathan Swift's *Gulliver's Travels,* John Gay's *Beggar's Opera* , and Pope's *Dunciad* were all written as part of this politicocultural assault on Robert Walpole. Bolingbroke edited for 10 years a weekly journal, the *Craftsmen,* in which appeared in 1730 his ''Remarks on the History of England'' and in 1734 his ''Dissertation upon Parties.'' Both these works were thinly veiled attacks on Walpole's rule.

The culmination of Bolingbroke's opposition to Walpole and Whig hegemony was his essay ''The Patriot King,'' written in 1739 and published in 1749. It was a fervent plea for Frederick the Prince of Wales to strengthen the monarchy and to end the corrupt practices of Walpole's parliamentary management. With its cry for a return to the strong monarch represented by Elizabeth, this essay would influence George III and the young Benjamin Disraeli in the next century.

Bolingbroke lived to see Walpole out of power but never to see his Tory party in office. He died on Dec. 12, 1751, ending a career of politics and letters which saw him consistently the champion of the aristocracy and gentry classes against the new order of financial capitalism and commercialism represented and championed by the Whig party, Walpole, and the Bank of England.

Further Reading

David Mallet edited Bolingbroke's Works (5 vols., 1754), and Gilbert Parke edited his *Letters and Correspondence, Public and Private* (4 vols., 1798), written during 1710-1714, when Bolingbroke was secretary of state. The best treatment of Bolingbroke's political thought is Isaac Kramnick, *Bolingbroke and His Circle* (1968). Another perspective is given by Jeffrey Hart, *Viscount Bolingbroke: Tory Humanist* (1965).

Recommended for general historical background are Thomas Babington Macaulay, *History of England* (5 vols., 1849-1861; new ed. 1953), for the reigns of James II and William III, and George Macaulay Trevelyan, *England under Queen Anne* (3 vols., 1930-1934). The party politics of the period are treated

in Keith Feiling, *History of the Tory Party, 1640-1714* (1924); Robert Walcott, *English Politics in the Early Eighteenth Century* (1956); and Geoffrey Holmes, *British Politics in the Age of Anne* (1967).

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Simón Bolívar

Simón Bolívar (1783-1830) was a South American general and statesman who brought political independence to six present-day nations. Called the Liberator, he was the greatest military figure of South America.

Simón Bolívar was born on July 24, 1783, in Caracas, Venezuela, then part of the Hispanic colonial empire. His parents belonged to the aristocratic upper class, the Creoles. Orphaned at the age of 9, the boy early showed traits of independence and a strong will. Sent to Madrid in 1799 to complete his education, he came under the tutelage of an uncle who secured the proper instruction for the young aristocrat, which included his acquaintance with the decadent court of Charles IV and some of the noble families of Madrid. At the age of 18 Bolívar married Maria Teresa de Toro. In 1802 the couple went to Caracas, where after only 6 months of wedded life the young wife died.

In 1804 Bolívar returned to Europe, this time visiting France and Italy. He was greatly impressed by Napoleon, who had crowned himself emperor, and Bolívar dreamed of a similar glory for himself. The German scientist and traveler Alexander von Humboldt told Bolívar that the South American continent was ripe for independence. When Bolívar went to Rome, he made his famous vow on Monte Sacro to liberate South America.

Fight for Independence

Expressions of unrest and rebellion already existed in Hispanic America, but it was not until 1808 that the independence movement disturbed the solid structure of the Spanish Empire. That year Napoleon occupied the Iberian Peninsula, deposed the Bourbon dynasty, and appointed his brother Joseph king of Spain. All the colonies refused to recognize the usurper but were divided about the policy they should pursue. Some continued to adhere to the Spanish royal family, but others were bent upon independence and self-government. The struggle was waged from Mexico to Cape Horn, but two provinces took the lead: Argentina, then called the Viceroyalty of La Plata, and Venezuela. On April 19, 1810, the Spanish captain general in Caracas was overthrown, and a junta of native citizens took over his duties. Bolívar's participation in these events remains a matter of controversy. Three months later he was sent to London to obtain England's assistance, but his mission was a failure. He returned to Venezuela, and was followed by Francisco de Miranda, a leader in the conflict with Spain.

In July 1811 Venezuela cut its ties with Spain and proclaimed its independence, but this ''First Republic'' was a flimsy structure and soon came under counterrevolutionary attack. Bolívar had joined the army and had taken part in the ensuing struggle, but he had fallen out with Miranda, who had been appointed dictator and commander in chief. Bolívar had lost an important harbor fortress to the enemy, and Miranda used the defeat to end the war and conclude an armistice with the Spaniards. His action enraged Bolívar, who determined to continue the fight.

Fleeing to the neighboring province of New Granada (now Colombia), Bolívar organized a new army, routed the Spanish, and liberated Venezuela in August 1813. He was appointed dictator but was soon faced with internal dissensions which led to civil war. Again forced to flee, he took refuge in Jamaica and again tried to engage British support for his cause. Although this effort came to naught, one of his

most celebrated manifestos was composed there: the ''Letter from Jamaica.''

Obtaining assistance from the small republic of Haiti, Bolívar once more set forth for Venezuela, and a year later, in 1817, he achieved victory on the plains of the Orinoco valley. There he found an untapped reservoir of raw material and manpower. Two more years of inconclusive fighting followed before Bolívar made a sudden decision to attack the Spaniards from the rear, that is, from New Granada. In one of the most audacious operations of military history, he crossed the Andes and defeated the royalist forces at Boyacá on Aug. 7, 1819.

Colombian Republic

Bolívar's ambitious plans for the liberated colonies included the establishment of a republic in the Andes, to be called Colombia. It was to be composed of Venezuela, Colombia, and Ecuador and to be governed by a president appointed for life and by an aristocracy made up of the patriots who had fought for their freedom. The Colombian Republic was proclaimed in December 1819. Bolívar's triumph was only on paper, since the greater part of the territory was still occupied by the enemy; but in June 1821 he liberated Venezuela at the battle of Carabobo, and one of his most gifted officers, Antonio José de Sucre, freed Ecuador in the battle of Pichincha in May 1822.

When Bolívar entered the capital city of Quito in June 1822, he might have considered his ambition fulfilled. But his imperial dreams had grown. The next month he conferred with the Argentinian general José de San Martin at Guayaquil. These secret meetings have been the source of considerable speculation, but the outcome was clear: San Martin renounced his position as Protector of Peru, leaving the field to Bolívar. He entered Peru in 1823 and was victorious over the royal army at the battle of Junín in August 1824. Sucre, whom he left to terminate the campaign, inflicted a crushing defeat on the Spanish at Ayacucho in December 1824. The fight for independence had been won.

New States

Bolívar was now in an extraordinary position. He was president of Colombia, dictator of Peru, and president of the newly created Bolivia, a region which had been called Upper Peru in colonial times and had once belonged to the Viceroyalty of La Plata. This new country honored Bolívar in its choice of a name, and he composed its first constitution, an extremely autocratic and utopian document which lasted only 2 years. At this point in his career Bolívar harbored certain very ambitious projects, though he cannot be accused of a desire to become emperor; he wanted to be ''liberator or nothing.'' His purpose was the creation of an Andean empire, stretching from one end of South America to the other, and he pursued this aim along several paths.

Bolívar called for a confederation of the Hispanic American countries, and in 1826 he assembled a congress in Panama, but the league he had envisaged never materialized. He had another plan for the countries he had liberated—Venezuela, Colombia, Ecuador, Peru, and Bolivia; he wanted to unite them in a Federation of the Andes, with himself as president and with the Bolivian constitution as the permanent basis of government. This project also failed.

Rising Opposition

In 1826 civil war erupted in Colombia, and Bolívar returned in haste to prevent a clash between the conflicting factions. He gained a temporary reconciliation and called a new constituent assembly together in 1828, but its deliberations did not agree with his autocratic ideas, and he assumed the dictatorship once more.

By now the opposition to Bolívar had assumed such proportions that a conspiracy to eliminate him was set in motion. On Sept. 25, 1828, Bolívar escaped the daggers of the assassins by minutes. For more than a year he fought to preserve his political creation. A war with Peru prevented its encroachment on Colombian territory, but the voices of dissent in Venezuela, Colombia, and Ecuador were not silenced. A new congress elected in 1830 accepted the secession of Venezuela and, soon thereafter, of Ecuador. Bolívar finally realized that his goal was unattainable and reluctantly admitted that even his presence in Bogotá might spark further discord.

In April 1830, already an exhausted man, Bolívar agreed to leave his country. Possibly his death was hastened by the failure of his political plans, but more likely he died of tuberculosis, on Dec. 17, 1830, near the city of Santa Marta, Colombia.

Political Assessment

Bolívar died hated by his enemies and outlawed by his own country of Venezuela, but his reputation was restored soon after his death, and his fame has continued to grow to mythical proportions in Latin America ever since. He maintained the fight against Spain when all appeared hopeless, and he did not give up until he had overcome all the obstacles on the road to independence. He called himself ''the man of difficulties,'' and in truth he was that.

Bolívar's greatest political mistake was his failure to recognize the forces of nationalism which were soon to vitalize the Latin American countries. His desire to give his world a firm and stable foundation was justified, even though his methods were often erroneous. Latin America has continued to foster pronunciamentos and revolutions, in confirmation of Bolívar's most somber apprehensions. Since Bolívar passed into history, South America has not produced his equal.

Further Reading

Selected Writings of Bolívar, compiled by Vicente Lecuna and edited by Harold A. Bierck, Jr. (2 vols., 1951), illustrates the role played by Bolívar in the struggle for independence and expresses his ideas on union, solidarity, and government. J. B. Trend, *Bolívar and the Independence of Spanish America* (1946), stresses his political theories. Gerhard Masur, *Simón Bolívar* (1948; rev. ed. 1969), portrays Bolívar with great admiration but not as infallible. See also Hildegarde Angell, *Simón Bolívar: South American Liberator* (1930); Salvador de Madariaga, *Bolívar* (1952); and John J. Johnson, *Simón Bolívar and Spanish American Independence: 1783-1830* (1968). Useful background studies include Bernard Moses,

South America on the Eve of Emancipation (1908) and *Spain's Declining Power in South America: 1730-1806* (1919); Curtis A. Wilgus, *South American Dictators during the First Century of Independence* (1937); C. H. Haring, *Spanish Empire in America* (1947; rev. ed. 1963); Charles Gibson, *Spain in America* (1966); and Charles Gibson, ed., *Spanish Tradition in America* (1968). □

Heinrich Böll

One of Germany's most popular and prolific authors, Heinrich Böll (1917-1985) gained international fame—winning the Nobel Prize in 1972—as a chronicler of the Federal German Republic (1949-1990). Critics have generally emphasized his strong ethical stance, which stemmed from his personal philosophy of Christian humanism and sympathy for the downtrodden.

Born in Cologne and raised by devout but liberal Roman Catholic parents, Böll embraced humanistic ideals early in life. As a schoolboy he stood up to peer pressure and refused to join the Hitler Youth. In 1939, however, he was drafted into the German infantry, serving throughout the war and suffering several wounds. Returning to Cologne after the war, he published his first short story in 1947. Critical and popular acclaim followed quickly, enabling Böll to devote his life to literature.

Böll's early works focus on the impact of Nazi rule on ordinary people, particularly soldiers like himself, affected by events beyond their control. In *Der Zug war puenktlich* (1949; *The Train Was on Time*), a haunting story of a soldier who foresees his own death while waiting to be transported to the eastern front, and *Wo warst du, Adam?* (1951; *Adam, Where Art Thou?*), he describes the horror and absurdity of war. As a writer, Böll reacted to the war with anger and condemnation. While revealing the complicity of respectable institutions, such as the Catholic church, in Hitler's political success in Germany, Böll points to the catastrophic consequences of Nazi policies. According to Wilhelm Johannes Schwarz, Böll's ''predominant attitude to the war is disgust and vexation. . . . He tells only of its boredom, of filth and vermin, senselessness, and futile waste of time.''

Postwar Germany is the setting of Boll's novels of the 1950s. *Und sagte kein einziges Wort* (1953; *And Never Said a Word*) relates a family man's difficulties in adjusting to civilian life. This novel received much critical attention and helped establish Böll's reputation as a master storyteller. *Haus ohne Hueter* (1954; *The Unguarded House*) is about the struggle for daily survival in a warn-torn city as experienced by two fatherless boys.

Böll's novels written in the 1950s and 1960s examine Germany's efforts to forge a new identity while exorcising the demons of its Nazi past. As in his earlier work, he approaches his subject from an individual's point of view. Always a perceptive and ironic oberver, Böll mercilessly uncovers the moral blindness, historical amnesia, rapacity, vulgar consumerism, and indifference to human values of a production-oriented society that adopts materialism as a means of forgetting its infernal past. In *Ansichten eines Clowns* (1963; *The Clown*), a frustrated performer exposes the hypocrisy of prosperous Germans, including his own family, who subordinate ethical principles to opportunistic concerns. *Gruppenbild mit Dame* (1971; *Group Portrait with Lady*), an ambitious work that received a mixed response from critics, is structured as a biography based on accounts by the protagonist's friends and acquaintances. Late works, such as *Fuersorgliche Belagerung* (1979; *The Safety Net*) and *Frauen vor Flusslandschaft* (1985; *Women in a River Landscape*), treat the complex political reality of the last decade of the Federal German Republic.

Critics have praised Boll for his ability to convey his feelings and ideas in simple, concise, and effective prose. Furthermore, some commentators view Böll's style as a conscious protest against the formal complexity of classical German literature, comparing his work to that of Ernest Hemingway, whom Böll himself cited as an influence. The directness and accessibility of Böll's prose especially comes to the fore in his witty portrayal of the absurdity of everyday life, as exemplified by his two short story collections, *Wanderer, kommst du nach Spa* (1950; *Traveler, If You Come to the Spa*) and *18 Stories* (1966).

Although aware of his importance, critics have hesitated to bestow unqualified praise on Böll. As Robert C. Conard concluded: ''Böll has never received universal critical acceptance, not even from those who find his stories

some of the best written in the middle decades of the century. That sentimentalism and idealism dominate his work and that he cannot always adequately execute his intentions are the charges most often heard. Minor weaknesses in Böll's work, however, seem not to affect his popularity with a discriminating public. Already he stands in the company of two of his favorite writers: Dostoyevsky and Tolstoy. Like them, he has produced eminently readable work imbued with moral power.''

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Bertram Borden Boltwood

The American radiochemist Bertram Borden Boltwood (1870-1927) discovered the parent of radium and developed a method of geological dating.

Bertram Boltwood was born on July 27, 1870, in Amherst, Massachusetts. His paternal ancesters had come from Great Britain two centuries earlier and were a prominent family in New England. His father, a lawyer, died when ''Bolty'' was two years old, and the boy, an only child, was raised by his mother in her home town of Castleton-on-Hudson, New York. His mother's family had come to America from Holland, also in the 17th century.

Boltwood's mother was not wealthy, but she was affluent enough to send him to private school and, befitting her social position, destined him to attend Yale, his father's college. He entered Yale's Sheffield Scientific School in 1889 and upon completion of the three-year program took highest honors in chemistry. Next came two years of postgraduate work in Munich, where he specialized in analytical techniques and in the chemistry of the rare earth elements. In 1894 Boltwood returned to Yale, working as a laboratory assistant while studying for his doctoral degree. This program was enriched by a semester of physical chemistry in Ostwald's laboratory in Leipzig, and Boltwood received the Ph.D. from Yale in 1897.

A Scholar and Businessman

Even before graduation Boltwood had served as an instructor in analytical chemistry in the Sheffield Scientific School. He continued in this post, and later in physical chemistry with the same rank, until 1900, when he established a mining engineering and chemistry partnership with a schoolmate. While at Yale his mastery of chemical techniques made him a great resource for his colleagues. Those years were also devoted to translating German chemical texts and to improving laboratory apparatus: his automatic Sprengel pump, new design for a water blast, and lead fume pipe for the Kjeldahl nitrogen determination apparatus date from this period, while his invention of Boltwax, a product useful for vacuum seals, came later.

As a businessman with a private laboratory in New Haven in 1900, Boltwood analyzed ore samples sent by his partner working in the field in the Carolinas. Many of these samples contained rare earth elements and also uranium and thorium. The radioactivity of uranium had been discovered by Henri Becquerel in Paris in 1896, and that of thorium independently by Gerhard C. Schmidt and Marie Curie in 1898. Boltwood's interest in the rare earths, his expertise in analytical and physical chemistry, and his familiarity with such ores as monazite and uraninite made it almost inevitable that he would become fascinated with the popular science of radioactivity.

In a series of papers in 1902 and 1903 Ernest Rutherford, a physicist, and Frederick Soddy, a chemist, explained the phenomenon of radioactivity as the spontaneous disintegration of an atom and its transmutation into another element. The evidence for their theory was compelling, but mostly of a physical character. When Boltwood first began his radioactivity research in 1904, he felt that chemical evidence would provide essential confirmation. If the ratio of the amounts of radium and uranium in old, unaltered minerals was constant, this would imply a genetic relationship wherein uranium decayed in a number of steps to form radium, and this element in turn itself decayed to form other products.

Separating and measuring the minute traces of radium was all but impossible. But radium's first daughter product is an inert gas called emanation, which could easily be collected and which would give an accurate indication of the quantity of its parent that was present. Boltwood used a gas-tight electroscope to measure the radioactivity of the radium emanation and showed it to be directly proportional to the amount of uranium in each of his many samples.

He next decided to go beyond this circumstantial evidence of a connection between these two elements: he would seek direct proof by trying to ''grow'' radium. Uranium X was the only radioelement known to be between them, and its short half life meant that radium should be formed rather quickly. Yet, after a year, Boltwood remained unable to detect any radium emanation in his uranium solution. Since his faith in the disintegration theory of radioactivity did not waver, he could only conclude that an unknown, long-lived product lay between uranium X and radium, preventing rapid accumulation of the latter.

Search Continued at Yale

Boltwood's search for the parent of radium was interrupted by his appointment as assistant professor of physics at Yale College in 1906 and by the responsibility that fell upon him to supervise extensive renovations in the old laboratory. When he resumed his investigations he was inclined to accept actinium, one of the several new radio-elements discovered in that period, as the parent. The problem he faced, however, was that his own work, and that of such other radiochemists as Soddy and Herbert N. McCoy at the University of Chicago had determined the activities of members of the decay series relative to the first element in each series; if Boltwood placed actinium in the uranium series the sum of the constituents' activities would be greater than that of the mineral that contained them. A closer look at actinium showed it to have mixed with it a tiny amount of another radioelement bearing the chemical properties of thorium. Named ionium by Boltwood in 1907, it was indeed the immediate parent of radium.

This intensive study of the radioelements highlighted several examples of products that differed in origin, in half life, and perhaps in emissions, yet seemed to have identical chemical properties. Radiothorium, ionium, and uranium X, for example, were to the chemist thorium. Boltwood did not contribute to the conception in 1913 by Kasimir Fajans, and subsequently by Soddy, of isotopes and of the group displacement laws that regulated radioactive decay in the periodic table of the elements, but these theories were rooted in his experimental discoveries.

Other results of his familiarity with the radioelements were his belief that inactive lead was the end product of at least the uranium decay series and his observation that the geologically older rocks contained greater amounts of lead. From this he could estimate the rate at which lead accumulated. With encouragement and ideas from Rutherford, who by now was a good friend and a collaborator-by-post, Boltwood ''inverted'' the method and used the measured quantity of lead to calculate the age of rocks. This was a striking application of science, all the more so because his billion-year span for the age of the earth contradicted the conventional wisdom of only some tens of millions of years. By the 1930s, more data and a better understanding of isotopes brought widespread acceptance of this technique.

Except for a year (1909-1910) in Rutherford's Manchester laboratory, Boltwood remained at Yale for the rest of his life. He was made a full professor of radiochemistry in 1910, and in 1918 he was appointed director of the Yale College chemical laboratory. In that capacity he not only presided over the merging of the college and Sheffield chemistry departments, but over the design of a new university laboratory. His fame as America's leading investigator of radioactivity brought him election to the National Academy of Sciences and other organizations. Overwork seems to have caused a breakdown in his health, and his normally exuberant personality was clouded increasingly by periods of depression, culminating in his suicide in the summer of 1927.

Further Reading

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Ludwig Boltzmann

The lasting fame of the Austrian physicist Ludwig Boltzmann (1844-1906) rests on the statistical interpretation which he gave to classical thermodynamics.

Ludwig Boltzmann was born on Feb. 20, 1844, in Vienna, the son of Ludwig and Katharina Pauernfeind Boltzmann. In 1863 he entered the University of Vienna, where one of his teachers was Joseph Stefan, author of the law of radiation named after him.

Thermodynamics and Kinetic Theory

Evidence of the creativity of Boltzmann's intellect was the fusion of thermodynamics and molecular theory that characterized an early paper on the mechanistic meaning of the second law of thermodynamics. In it Clausius's famous formula for entropy, $\int(dQ/T) \geq 0$, was given for the first time in terms of the kinetic theory of gases. The paper was written toward the end of Boltzmann's studies in 1866, and shortly afterward he received his doctor's degree and became a privatdozent at the university. He was also chosen as Stefan's assistant at the university's Institute of Physics, named ''Erdberg'' after the locality. Stefan urged his assistant to become familiar with James Clerk Maxwell's work on electromagnetism. He also supplied Boltzmann with an English grammar when the latter disclosed his total ignorance of English. Such was the starting point of Bolztmann's lifelong interest in the English-speaking countries and their cultures, but especially in the thought of Maxwell, perhaps the foremost of 19th-century physicists.

Boltzmann left the institute in 1869, when he received an invitation from the University of Graz. During his 3 years there, he twice visited Heidelberg and Berlin and established contacts with Helmholtz, Kirchhoff, Bunsen, and the mathematician Koenigsberger. But he soon realized that his Austrian *Gemütlichkeit* clashed with the stiff formalism prevailing in German academic circles.

Between 1873 and 1876 Boltzmann served as professor of mathematics at the University of Vienna. The titles of

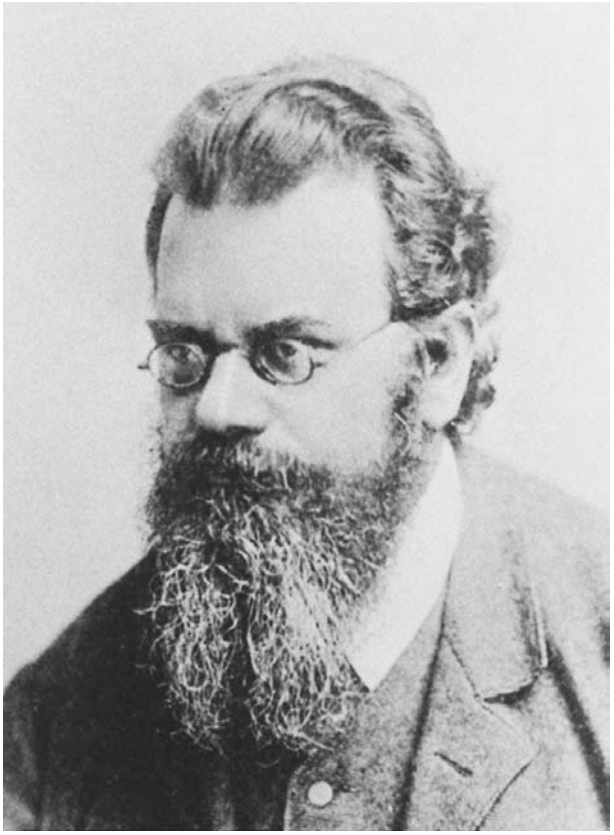

articles which he published while in Graz and Vienna indicate that his mind was increasingly absorbed in the interpretation of various aspects of thermodynamics, especially of its second law, on the basis of the kinetic theory of gases. Clearly, he was developing some extraordinary insight which had to surface before long.

Boltzmann was, however, already back in Graz, as professor of experimental physics, when this momentous breakthrough came in the history of physics. In 1877 he submitted two memoirs to the Academy of Sciences in Vienna. In the first of these, presented on Jan. 11, 1877, ''Remarks on Some Problems of the Mechanical Theory of Heat,'' Boltzmann made an incisive analysis of the formula $\int(dQ/T) \geq 0$ and argued that its validity was not based on the inherent laws of nature but rather on the choice of the initial conditions. According to him, one had to assume on the basis of the kinetic theory of gases that the perfectly elastic balls representing the molecules always tended to change their actual positions. Consequently, any configuration, however improbable, could conceivably occur as time went on: ''The calculus of probabilities teaches us precisely this: any non-uniform distribution, unlikely as it may be, is not strictly speaking impossible.''

It now remained to give this conclusion a rigorous derivation and quantitative applicability, which Boltzmann did in his memoir submitted to the academy on Oct. 11, 1877, ''On the Relation between the Second Law of the Mechanical Theory of Heat and the Probability Calculus with respect to the Propositions about Heat-Equivalence.'' He concluded that the entropy of a state is proportional to the probability of the configuration of its component particles. His formula, $\int(dQ/T) = 2\Omega/3$, is, however, better known in the form $S = k \log W$, which Max Planck gave it in 1901.

Later Years

His great memoirs of 1877 represented the culmination of his insights into thermodynamics and kinetic theory. It was therefore natural for him to turn to a new field, electromagnetism, mainly under the impact of his reading James Clerk Maxwell's papers and books. When the two volumes of Boltzmann's *Vorlesungen über die Maxwellsche Theorie der Elektricität und des Lichtes* (Lectures on Maxwell's Theory on Electricity and Light) were published in 1891-1893, he was at the University of Munich as professor of theoretical physics.

In 1894 he succeeded his revered teacher, Stefan, as professor of physics at the University of Vienna and stayed there for 6 years. During that period he published in book form his researches on the kinetic theory of gases, *Vorlesungen über Gastheorie* (1896-1898). When the publication of Boltzmann's *Vorlesungen über Mechanik* was completed in 1904, he had already behind him a 2-year stay at the University of Leipzig (1900-1902). It was there that his sensitivity to criticism began to show itself in spells of depression and grave anxiety. He felt deeply disturbed by the ascendency of energeticism, whose chief proponent, Wilhelm Ostwald, was also at Leipzig. Partly because of this, Boltzmann left Leipzig; but at the same time, he was flattered that Mach's chair of *Naturphilosophie* was offered to him at the University of Vienna. But Mach was still very much alive, and his virulent attacks on atomism also seemed to carry the day. Boltzmann came to be referred to as the last bastion of atomism.

Unfortunately, Boltzmann took the view that he was indeed deserted, although radioactivity had already been for several years a firmly established field of investigation and a powerful pointer toward the existence of atoms. But Boltzmann was brooding over what he considered the weakening of his creative powers. In a fit of despondency he took his life on Sept. 5, 1906, at the summer resort of Duino, near Trieste.

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María Luisa Bombal

María Luisa Bombal (1910-1980) was a Chilean novelist and story writer, one of the first to break away from the realistic tradition in Latin America.

María Luisa Bombal was born in Viña del Mar, Chile, on June 8, 1910. Her father was an Argentine of French origin and her mother was of German extraction. In 1923, on the death of her father, María Luisa journeyed to Paris with her mother and two sisters, and there spent her adolescent years. She came to adopt French as her own tongue and wrote her first literary pieces in that language. Perhaps this explains in part why her style is so clear, in the French manner, stripped of superfluous material, unlike the traditional Spanish prose style heavy with rhetoric.

Bombal graduated from the University of the Sorbonne in Paris with a thesis on the 19th century French writer Mérimée. She also studied dramatic art and participated in several theatrical groups, both in France and in Chile. During these formative years spent in Paris the literary and artistic movement of surrealism was in fashion, and a strong surrealist tendency can be seen in her novels and short stories.

Her Works

In 1931 Bombal returned to her native Chile, but soon left in 1933 to live in Buenos Aires, Argentina, where she became a member of the thriving literary group which included Jorge Luis Borges and Victoria Ocampo, publisher of the famous magazine *Sur*. Bombal worked for this journal, which published her two novels and short stories. Pablo Neruda, the Chilean poet and later Nobel Prize winner, was at the time consul of Chile in the Argentine capital, and under his inspiration Bombal composed her first novel, *The Final Mist* (*La última niebla*), which came out with critical acclaim in 1935. In 1938 her second novel, *The Shrouded Woman* (*La amortajada*) appeared. That same year she married an Argentine painter, but the marriage broke up two years later.

The following year Bombal took a brief trip to the United States where she met such important writers as William Faulkner and Sherwood Anderson. Back in Buenos Aires she published her stories ''The Tree'' (''El árbol'') and ''The New Islands'' (Las islas nuevas''). After a short sojourn in Chile in 1941, she went again to the United States where in 1944 she remarried, this time a French American.

During a long span of 30 years Bombal lived in New York where the only works she published were reworkings of her two novels in English versions written by herself, *The House of Mist* (1947) and *The Shrouded Woman* (1948). She added so much additional explanatory material to the original of *The House of Mist* that it almost became a different book, unfortunately losing much of its power and fascination.

Finally, in ill health, Bombal returned to spend her last few years in Chile, where she died in Santiago on May 6, 1980.

Her Importance to Literature

Bombal was one of the first Spanish American novelists to break away from the realist tradition in fiction and to write in a highly individual and personal style, stressing irrational and subconscious themes. During the 1930s when most of her fellow writers were turning out works emphasizing social conflict, Bombal turned inwardly for her inspiration and produced several works of remarkable artistic quality. She incorporated the secret inner world of her women protagonists into the mainstream of her novels. In this respect she may be regarded as a precursor of the later Boom writers of the 1960s and 1970s in Latin America. And she accomplished this in a prose charged with poetic vibration, filled with a sense of imminent tragedy, a melancholy atmosphere in which the factors of time and death play sombre roles.

In both her novels the reader sees almost everything through the eyes or sensations of the protagonist, who feels things deeply. The story line is relegated to a lesser role, particularly in *The House of Mist*. Poetry seems to flow from this crystaline prose, and Bombal uses repeated symbolic images (such as mist, rain, and wind) with good effect and in an elegant simple style. The heroine of *The House of Mist* lives most of the time in a dream world of her own fashioning, far from the reality of her unhappy marriage. In *The Shrouded Woman* the protagonist lies dead in her coffin, viewing the chief mourners who come by to see her one by one, reliving her love affairs and family relationships with a final clarity and futile wisdom. In ''The Tree,'' her most famous story, the reader encounters not only a deep psychological analysis of a woman, but also an impressive technique of point counterpoint. While Brígida listens to a concert, her life and its tragedy unfold, evoked by the power of music.

During most of her life Bombal did not achieve the fame she deserved, although in her last years the Chilean government granted her a stipend. With the keen interest in the feminist movement in later years, her works were read and commented on more widely.

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María Luisa Bombal is listed in *The Oxford Companion to Spanish Literature* (1978). Though there is no biography of Bombal in English, short studies on aspects of her life and works exist: M. Ian Adams, *Three Authors of Alienation: Bombal, Onetti, Carpentier* (1975); and Margaret V. Campbell, ''The Vaporous World of María Luisa Bombal,'' *Hispania* 44:3 (1961). Additional brief sketches in English appear in standard anthologies of Latin American literature. □

Joseph Bonaparte

The French statesman Joseph Bonaparte (1768-1844), older brother of Napoleon I, was king of Naples from 1806 to 1808 and king of Spain from 1808 to 1813.

Joseph Bonaparte was born on Jan. 7, 1768, in Corte, Corsica. He was the third child of Carlo Buonaparte and Letizia Ramolino but the first to survive infancy. He was educated in Corsica and France and studied law at Pisa. In the Corsican civil war, which marked the early years of the

French Revolution, he sided with the French, as did his brother Napoleon. When the anti-French forces were victorious, he and the entire Bonaparte family fled to the Continent.

Settling in Marseilles, he married Julie Clary, the daughter of a local merchant. During the first years of the Directory (1795-1799), Joseph served as a foreign diplomat. In 1796 he helped to negotiate the armistice with Sardinia; in 1797 he was minister to Parma and later Rome. He then sat in the Council of Five Hundred as a representative from Corsica.

Joseph played an insignificant role in the coup d'etat of Brumaire, which placed Napoleon at the head of the French government. In the years of the Consulate (1799-1804), he negotiated the treaties of Lunéville with Austria (1801) and Amiens with England (1802).

After the Bourbons were expelled from the kingdom of Naples in 1806, Napoleon named Joseph king of that poor, backward, and misgoverned state. Joseph introduced educational, judicial, and financial reforms, but his work was cut short in 1808, when Napoleon made him king of Spain. Although Joseph did all within his power to win over the Spanish people—he tried to learn the language, attended bullfights, professed devotion to the Catholic religion, and attempted to discipline the French army—they refused to accept a Bonaparte, as they had refused a Bourbon a hundred years earlier. Driven out of the capital in August 1808, after only 3 months on the throne, Joseph was restored to power by French troops, upon whom he depended during his brief reign.

As the French Empire disintegrated after 1812, Joseph was forced to abandon Spain in 1813 and return to Paris. He served as lieutenant general of France during the last months of his brother's reign. When Napoleon returned to France in March 1815, Joseph was once again at his side, but he played no important role during the Hundred Days. Following Napoleon's second abdication, Joseph went to the United States, where he remained for 17 years. In his declining years he lived first in Genoa and finally in Florence, where he died on July 28, 1844.

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Louis Bonaparte

The French statesman Louis Bonaparte (1778-1846), younger brother of Napoleon I, was king of Holland from 1806 to 1810.

Louis Bonaparte was born at Ajaccio, Corsica, on Sept. 2, 1778, the seventh child of Carlo Buonaparte and Letizia Ramolino. He received a military education in France, and in 1796 he joined his brother Napoleon in Italy, where he served 2 years with the army. In 1798 he accompanied Napoleon to Egypt as his aide-de-camp. Returning to France in 1799, Louis played no part in the coup d'etat of Brumaire. In 1802 Napoleon and Josephine arranged a marriage between Louis and Hortense de Beauharnais, Josephine's daughter by her first marriage. But the marriage was based on neither love nor mutual respect and proved to be an unhappy experience for both.

Louis showed no aptitude for military life and did not take part in the numerous French campaigns. In 1806 Napoleon placed him on the throne of Holland, but he was never satisfied with his younger brother's actions. The Emperor intended Holland to be a satellite kingdom governed in the best interests of France; Louis, however, chose to defend Holland's national interests. In 1808 Louis was offered the throne of Spain, which he refused; it was subsequently accepted by his brother Joseph. Napoleon's displeasure mounted through 1809-1810 because of Louis's

lax enforcement of the continental blockade, which was ruining Dutch trade. Finally, in 1810, after repeated attempts to bring his brother into line, Napoleon sent French troops into Holland and forced Louis to flee to Austria.

Louis had unsuccessfully tried to divorce his wife in 1810; and when he fled the empire, she remained behind with their three sons, the youngest of whom later reigned as Napoleon III. Louis took no further part in the affairs of the French Empire. After his brother's abdication in 1814, he settled permanently in Rome. During the revolutions of 1830 he encouraged the nationalist and liberal factions in Italy and expressed satisfaction that his two sons fought for Italian unity. In 1831 his older son, Napoleon Louis (his firstborn, Napoleon Charles, had died at the age of 5), was killed in battle during the Romagna campaign. His younger son, Charles Louis Napoleon, having assumed the leadership of the Bonaparte cause, was imprisoned in 1840 after two unsuccessful attempts to overthrow the reigning Orléans king. Louis did not live to see his son proclaimed emperor of the French in 1852. He died in Rome on July 25, 1846.

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St. Bonaventure

The Italian theologian and philosopher St. Bonaventure (1217-1274) was very influential in the development of scholasticism in medieval thought.

The quarter century from 1250 to 1275 has a particular character in the history of medieval thought. In this period Paris emerged as the leading university in Europe, a position it retained until the mid-14th century. Moreover, discussions in philosophy and theology, which earlier had centered on various disputed questions, began to be organized into systematic surveys of theology in the form either of commentaries on the *Sentences* of Peter Lombard or of works known as theological summaries, or *Summae*. These attempts at a logical arrangement of theological thought and at the exploration of every aspect of a theological question are the distinguishing characteristics of this period of scholasticism, which some historians have considered the high point of that movement.

Bonaventure born John of Fidanza, was the son of a fairly prosperous doctor. He received his early education in his birthplace, Bagnoregio, near Lake Bolsena in central Italy. In 1234 he went to Paris to study and became a master of arts. Influenced by the Franciscans throughout his education and having a great reverence for the life of St. Francis of Assisi, he entered the Franciscan order about 1243.

Bonaventure continued his studies in theology at the University of Paris and wrote commentaries on the Scriptures (1248) and on the *Sentences* of Peter Lombard (1250-1252). He received a license to teach in 1253, and probably from that time until his election as minister general of the Franciscan order in 1257 Bonaventure taught theology at the University of Paris.

Minister General of the Franciscan Order

By the middle of the 13th century the Franciscan order was becoming divided between those who wished to alter the rule and program of St. Francis in favor of the corporate possession of private property and activity in university education and political life, and those who wished to remain as faithful as possible to St. Francis's original ideal of poverty and missionary activity among the common people. By training and probably by inclination, Bonaventure was committed to the aims of the former group; that is, he advocated Franciscan participation in education and ecclesiastical affairs for which it was necessary to have the financial support provided by the corporate possession of property. But he made sincere attempts to heal the division in the Franciscan order.

As minister general of the Franciscans, Bonaventure led a very active life. Although he tried to make Paris the center of his administration, he visited Italy almost every year. In 1260 the order adopted as its new constitution a collection

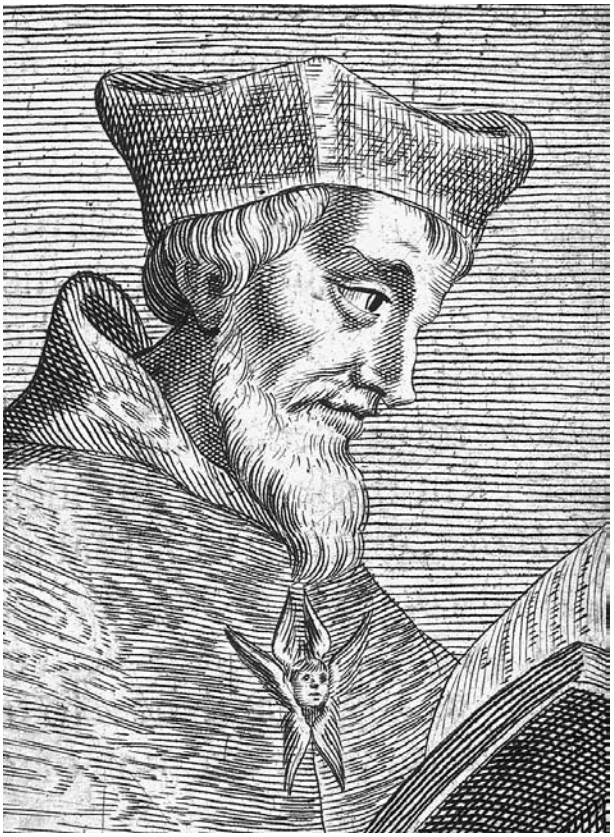

of Franciscan legislation compiled by Bonaventure. A biography of St. Francis written by Bonaventure was accepted as the official biography, and earlier biographies were required to be destroyed. Thus Bonaventure's views had a great and lasting influence on the activity and spirit of the Franciscans.

In recognition of his activity as general of the Franciscan order and as papal confidant, Pope Gregory X made Bonaventure cardinal bishop of Albano in 1273. Bonaventure helped to organize and conduct the Second General Council of Lyons in 1274. On July 15, before the end of the council, he died suddenly and was buried the same day in the Franciscan church in Lyons. He was canonized in 1482 and was later made a Doctor of the Church.

Thought and Writings

Bonaventure is numbered with Albertus Magnus, St. Thomas Aquinas, and John Duns Scotus as one of the greatest thinkers of the 13th century. The content of Bonaventure's thought as well as the style of much of his writing may be described as scholastic. Like many theologians before him, Bonaventure made an attempt to explore, within the limits of human reason, the doctrines of Christianity that are initially accepted on faith. In his commentary on the *Sentences,* one of the most extensive and highly structured commentaries ever produced, this theological inquiry was presented according to the pro and con of school debate, which was one of the most characteristic features of scholasticism.

Bonaventure was familiar with the thought of Aristotle and the Arabian philosophers. In some areas, such as his understanding of how men come to know external reality, Bonaventure was influenced by the Aristotelian epistemology. Such knowledge, for Bonaventure, is received through the senses and implanted upon the mind. In general, however, Bonaventure questioned many of the philosophical conclusions of Aristotle and Averroës. In contrast to other thinkers, such as St. Thomas Aquinas, Bonaventure was a strongly traditional theologian, closely tied to the thought and approach of St. Augustine. Bonaventure's theology was Christ-centered and non-apologetic; that is, he was not preoccupied with the problem of presenting the Christian faith to nonbelievers.

As a result of this approach, Bonaventure arrived at a series of distinctive positions. While he adopted the Aristotelian description of the process of empirical knowledge, Bonaventure maintained that certain ideas, especially values, are placed within the human mind and are recognized by means of divine illumination, an idea he drew from Augustine. Exemplarism and the general notion of Forms or Ideas played a very important role in the thought of Bonaventure, and he chastised Aristotle for rejecting the Platonic Ideas.

Perhaps the most important single controversy in which Bonaventure was involved concerned the Aristotelian idea of the eternity of the world. Unlike Aquinas, Bonaventure asserted categorically that the idea of the eternity of the world entailed a direct contradiction and consequently was a demonstrable falsehood.

Many of Bonaventure's writings may be described as mystical. Bonaventure's thought has as its final and often immediate aim the encouragement of the individual in his quest for and ascent to God. This strong mystical approach characterized most of Bonaventure's thought, which may thus be seen as a theology of aspiration.

Further Reading

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Horace Mann Bond

Horace Mann Bond (1904-1972) was an important figure in African American education during the 1930s and 1940s working to end segregation while still improving the education of African American students.

An imposing figure in a family that produced several important scholars and civil rights leaders, Horace Mann Bond had a career that exemplifies the dilemma of the black educator in the segregated South during the 1930s and 1940s: despising segregation and silently struggling to abolish it, while still helping to improve education for African Americans within its confines. Sociologist, college president, and philanthropic agent, Horace Mann Bond resolved this dilemma with intelligence and diplomacy. His work, and that of other educators like him, set into motion the historic forces that found expression in the civil rights movement of the 1950s and 1960s.

Background

Grandson of slaves, Bond was the child of an extraordinary couple. His mother was a schoolteacher, his father a minister. Both excelled in the network of religious and

educational institutions established in the South after the Civil War. Bond was an academic prodigy, graduating from high school at the age of fourteen. He attended Lincoln University, a black college in southeastern Pennsylvania. Lincoln placed a premium on W. E. B. Du Bois's notion that racial improvement in the United States would be accomplished by a ''talented tenth'' of African Americans. Bond quickly proved himself to be such a leader, graduating with honors in 1923. While taking graduate courses at Pennsylvania State College, Bond earned grades higher than those of his white classmates and returned to Lincoln in 1923 as an instructor. Bond then suffered the only setback to his success: he was dismissed from the college for tolerating a gambling ring in a dormitory he was supervising.

Difficulties

Despite his embarrassment at Lincoln, Bond had a reputation as a fine scholar, and he spent much of the next fifteen years alternating between various jobs as an administrator of African American schools and graduate work in sociology at the University of Chicago, from which he received his doctorate in 1936. Bond's administrative work at Langston University in Langston, Oklahoma, and at Alabama State Normal School in Montgomery taught him valuable lessons in the difficulties of education in the segregated South. To keep the white state legislature funding Langston, for example, Langston faculty had to ''fool'' visiting legislators into thinking the school taught only domestic sciences and ''honest labor and toil,'' giving visiting legislators sumptuous meals of fried chicken and mounting theatrical displays of teachers picking peas. After the whites left, satisfied that the blacks of Oklahoma were receiving education sufficient for their ''place,'' Langston got back to teaching. Throughout the 1930s Bond was engaged in a similarly difficult and often frustrating relationship with the Rosenwald Fund, a white philanthropy that donated large sums toward black education. The Rosenwald funding was instrumental in Bond's pursuit of his doctorate, as well as in securing Bond's major academic appointments to Fisk University in 1928 and to Dillard University in New Orleans in 1935. Nonetheless, the Rosenwald Fund, enamored of Booker T. Washington's notion that African American improvement was best pursued through industrial and agricultural labor, was often conservative and rarely challenged the segregated status quo in the South. That perspective privately annoyed Bond; during the Depression, however, no responsible educator could antagonize a steady source of funding. Believing in black academic excellence, Bond confronted white resistance to equality as a scholar, attacking one of the cornerstones of segregation: the belief that intelligence testing had ''proved'' the intellectual inferiority of African Americans.

Intelligence Testing

The U.S. Army had begun intelligence testing during World War I. In the 1920s various academics, such as Carl Brigham of Princeton, used the army data and other studies to argue that intelligence testing demonstrated the innate racial inferiority of African Americans. At Chicago, however, Bond had studied sociology in a department that had pioneered research in the impact of environment and society on individual personality. He had also supervised the creation of a statistical survey on the socioeconomic and educational condition of African Americans for the Tennessee Valley Authority. In a series of important articles, in a book titled *The Education of the Negro in the American Social Order* (1934), and in his dissertation, published as *Negro Education in Alabama: A Study in Cotton and Steel* (1939), Bond assailed intelligence testing for its cultural bias and ignorance of environmental factors in education. White academics argued that ''bright'' blacks moved North; Bond conducted empirical studies at Lincoln demonstrating no significant difference in innate intelligence between northern and southern African Americans. Many asserted that the decline of black schools was owing to African American indifference; Bond demonstrated that it resulted from poor financing by white-dominated school boards. Bond showed that exceptional black students were usually the products of exceptionally well-financed and well-administered black schools, rather than any genetic characteristic. Bond tied the poor educational performance of African Americans to their political disenfranchisement and economic exploitation. He revealed that in many counties where the majority or near majority of the population was African American, white school boards kept taxes low and financed good schools for white children by directing the bulk of black tax payments to white schools—even as black schools remained substandard. Black taxpayers, in other words, were financing education for their white neighbors. ''The School,'' he wrote in his 1934 book, ''has been the product and interpreter of the existing [economic] system, sustaining and being sustained by the social complex.'' With Du Bois he also inaugurated a revisionist history of southern Reconstruction, which—in contrast to the dominant ''Dunning'' school of southern history in his time—did not applaud the activities of the Ku Klux Klan in ''redeeming'' the South after the Civil War.

Administrator

Bond's scholarly work, although fairly radical for the time, was tempered by articles and speeches in which he lauded the work of ''Southern white gentlemen'' and racial moderates. He also did not recommend the abolition of the segregated school system but instead advocated financing it on a truly equal basis. Such gestures were necessary for the continued functioning of any southern educator committed to improving black education in the Jim Crow South. After 1939 Bond was foremost among such educators. That year he accepted the presidency of Fort Valley State College in Fort Valley, Georgia, a position he held until 1945, when he assumed the presidency of his alma mater, Lincoln. The first black president in the history of Lincoln, Bond held the office until 1957. He used his position to pursue several concerns: pan-Africanism and the development of African studies in American universities (following a trip to Africa in 1949), desegregation in Pennsylvania schools, assistance to the NAACP legal team that argued the Brown v. Board of Education (1954) suit before the U.S. Supreme Court, and the physical expansion of Lincoln and the improvement of its courses. He increased the number of black faculty mem-

bers at Lincoln and brought to campus its first Jewish professor. He aroused opposition to his presidency by his activism and in 1957 resigned his office owing to the increased combativeness of the board of trustees. He then became dean of the School of Education at Atlanta University, remaining there until his retirement in 1971. During that time he renewed his criticisms of intelligence testing and standardized achievement tests following a flurry of new activity in those fields in the early 1960s, but increasingly his energy was focused on helping the civil rights activities and political career of his son, Julian Bond . Horace Mann Bond died in December 1972.

Further Reading

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Julian Bond

Julian Bond (born 1940) was a civil rights leader who was elected to the Georgia House of Representatives in 1965. Denied his seat because of his endorsement of an anti-Vietnam War statement, he was seated by the Supreme Court in the Georgia House one year after his election.

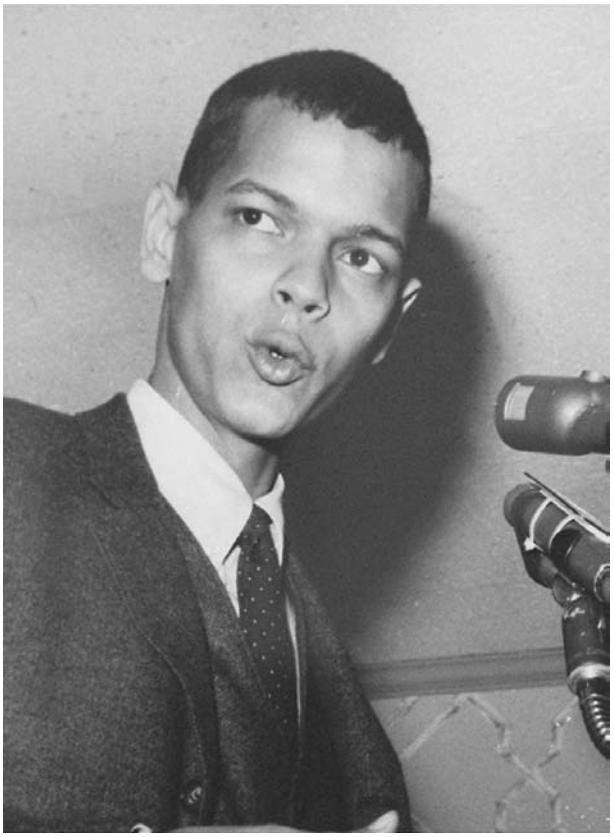

Horace Julian Bond, born on January 14, 1940, in Nashville, Tennessee, was the descendant of several generations of black educators and preachers. His father, Horace Mann Bond, was president of Fort Valley State College. When Bond's father was appointed to be the president of Lincoln University in Oxford, Pennsylvania, the family moved into an environment which was predominantly white. Bond's father caused quite a ferment at the university and in the surrounding community because of his protests against segregated facilities and white attitudes of racial superiority.

Young Julian, however, adjusted relatively easily to his new environment, attending elementary school with white children and winning the sixth grade award for being the brightest student in the class. He was sent to George School, a Quaker preparatory institution near Philadelphia, for his high school education. He encountered a few instances of racial prejudice during these years, but on the whole seemed to adjust well to the academic environment—although his grades were only average.

Civil Rights Movement

After deciding to attend Morehouse College in Atlanta, Georgia, for his higher education, Bond was somewhat fearful about moving there because of the stories of racial violence he had heard. He began college in 1957 when the civil rights struggle was gaining momentum following the Supreme Court's 1954 school desegregation decision and the 1956 Montgomery, Alabama, bus boycott led by Martin Luther King, Jr. In February 1960 four freshmen from North Carolina Agriculture and Technical College staged a sit-in at Woolworth's white-only lunch counter in Greensboro, North Carolina, in order to force its desegregation. The daring action of these students captured the attention and imagination of black—and some white—students throughout the country.

Bond was swept into the incipient civil rights movement at Morehouse more as a coordinator and a spokesman than as a participant in the demonstrations and sit-ins. Bond was one of the founders of the organization directing the Atlanta student movement, which was called the Committee on Appeal for Human Rights. Because the students were so eager to be part of the civil rights movement, Ella Baker, secretary of the civil rights organization known as the Southern Christian Leadership Conference (SCLC) suggested that interested students meet in 1960 at Shaw University in Raleigh, North Carolina, to coordinate their efforts. King, who was president of the SCLC; and James Lawson, Jr., a clergyman and an exponent of nonviolent resistance, spoke to the students, inviting them to become part of an existing civil rights organization. Several hundred students, Bond among them, finally decided that they would form their own organization, which they named the Student Nonviolent Coordinating Committee (SNCC).

Because of the abilities he had demonstrated working on student newspapers such as the Atlanta *Inquirer,* Bond was appointed communications director for SNCC, a position he held from 1960 until 1966. He became so active in

the movement during these years that he dropped out of college and dedicated his time to articulating SNCC's goals in press releases, feature stories, and fliers. He did not complete his degree at Morehouse until 1971.

Georgia State Legislator

Southern segregation meant that black faces were virtually nonexistent in public office, as policemen or firemen, on school boards, on juries, or in bar associations. Few blacks could pass the rigorous voting rights tests or pay poll taxes. As hundreds of Georgia blacks became eligible to vote because of the efforts of civil rights activists, SNCC workers felt that it was important that black candidates seek elective offices. When they sought a candidate for a seat in the Georgia House of Representatives in 1965, the SNCC workers encouraged Bond to run. The Bond name was well known; Bond was articulate and physically attractive; and the workers felt that he would be able to capture the votes needed for victory.

Bond, only after much coaxing, agreed to enter the race. He was 25 years old. He canvassed the 136th legislative district door to door, gained the confidence of the people, and easily won the seat. Bond stated that, proportionately, more people had voted in his district than in any other district in the state. Just before the legislative session opened in 1966, Bond was called by a newsman and asked if he endorsed an anti-Vietnam War statement released by SNCC. Bond said that he had not seen the release, so the newsman read it to him. Bond then said that he basically agreed with it. Unknown to Bond, the interviewing newsman had taped the conversation. When the other Georgia legislators learned about the interview indicating Bond's support of anti-war activists, they formally barred him from the House. That decision was appealed, and eventually reached the Supreme Court. The Court supported Bond and ordered the Georgia House to restore his seat. He was installed in January 1967, over one year after his election victory.

Bond was interested in securing effective civil rights laws, improved welfare legislation, a minimum wage provision, the abolition of the death penalty, increased funding for schools, and anti-poverty and urban renewal programs for the benefit of his constituents. Bond wrote that street protests were moving indoors. He said that it was the time to ''translate the politics of marches, demonstrations, and protests'' into effective electoral instruments.

The 1968 Democratic Convention

In 1968 Bond was one of the leaders of a delegation to the Democratic National Convention in Chicago whose purpose was to challenge the all-white Georgia delegation led by Governor Lester Maddox and to insure that black voters were represented by black delegates. The delegation won half of the seats from the traditional delegates, and Bond was subsequently nominated to be vice president of the United States. He declined because he was only 28 years old and the Constitution stated that a vice presidential candidate had to be 35.

Later Years

As the 1970s got underway, Bond started to fade from public attention. He limited his focus to helping the predominantly poor residents of his district, concentrating on such issues as street paving and garbage collection. He was criticized for involving himself in many other causes, especially those facing black Atlanta, and it sometimes seemed apparent that he was not entirely interested in politics. Bond continued to express his views, writing and giving speeches, but his popularity was on the wane. He served in the Georgia House until 1975 and then won election to the Georgia Senate. In 1977 Keith Thomas of the *Atlanta Constitution* wrote that a former colleague of Bond in the Georgia House had described him as the most ineffective legislator in the state. In 1976 he rejected an opportunity to join the administration of President Jimmy Carter and subsequently found himself somewhat isolated politically.

In the 1980s Bond narrowly survived a challenge to his Senate seat by an opponent who, according to Thomas, ''charged him with inaccessibility, absenteeism, and inattention to local concerns.'' In 1986 Bond gave up his Senate seat to run for U.S. Congress, but lost the Democratic primary to longtime friend and SNCC colleague, John Lewis. In 1987 Bond's marital problems became headline news when his wife charged him with adultery and cocaine use. The couple divorced in 1989 and, in a paternity suit the following year, Bond admitted to fathering the child of his alleged mistress and was ordered to pay child support.

Bond survived this difficult period of his life by continuing to write and speak. He narrated the highly acclaimed Public Broadcasting Service (PBS) documentary on the civil rights movement, *Eyes on the Prize,* hosted the television program *America's Black Forum,* wrote a nationally syndicated newspaper column titled ''Viewpoint,'' and contributed numerous newspaper and magazine articles. Since 1988 Bond has taught as a visiting professor at Drexel University, Harvard University, Williams College, the University of Virginia, and American University. In 1995 he was elected to his fourth term on the board of the National Association for the Advancement of Colored People (NAACP). Bond has made it clear that it is unlikely that he will reenter politics. ''I gave it 20 years. That's enough,'' he told the *Atlanta Constitution*. Yet, the former legislator believes his career is far from over. ''If people remember me, I hope it's not for what I've already done, but what I'm still going to do. And what that is, I have no idea. But I expect to be going a lot longer.''

Further Reading

Bond wrote a book in which he discussed his political views from a historical perspective entitled *A Time to Act; The Movement in Politics* (1972). There is a full-length biography of Bond's accomplishments by age 31 written by John Neary called *Julian Bond: Black Rebel* (1971). Neary is somewhat critical of Bond and generally fails to recognize his leadership talents. Roger M. Williams wrote a far more analytical biography of several generations of the Bond family entitled *The Bonds: An American Family* (1971). However, Williams at times borrows heavily from Neary's account of Julian Bond's life. □

Margaret Grace Bondfield

British union official and political leader Margaret Bondfield (1873-1953) was a lifelong advocate of improving the lives of working women, working toward this goal in her roles as a labor activist, suffragist, and politician. Beginning her career as a working class woman herself, her reform efforts eventually brought her into the highest levels of government; she served as a member of Parliament in the 1920s and in 1929 became the country's first female cabinet official when she was named minister of labour.

Margaret Bondfield was a prominent figure in British labor union leadership and progressive political movements in the first half of the twentieth century. Beginning her career as a shop assistant in her teens, Bondfield gradually worked her way up the ranks of union leadership. In her political work, she promoted better working conditions for women and voting rights for all adults. She served as a member of Parliament in the 1920s, becoming the country's first female cabinet member when she was named minister of labour in 1929. While her actions as a politician sometimes conflicted with the views of her fellow union leaders, her focus remained on the economic and social welfare of women throughout her career.

Bondfield was born on March 17, 1873, in Furnam, Somerset, England. She was the second youngest child of 11 in the family of William and Ann Bondfield. Both sides of her family had an interest in political activism. Bondfield's father was a foreman at a lace company by trade, but had participated in the working-class struggle for political reform known as the Chartist movement; he had also joined the Anti-Corn Law League to fight taxes on grain. Her maternal grandfather was George Taylor, a Congregationalist minister who was active in social and political issues. Bondfield attended the local school until she was 13, at which time she moved to Brighton to stay with family members and find work. There she lived a strenuous life as a shop assistant, working 65 hours a week and living in quarters over the shop. Her prospects improved when a women's rights advocate by the name of Hilda Martindale took an interest in the young woman and helped her continue her education.

Began Union Career in London

In 1894, when she was 21, Bondfield moved to London, where her brother Frank lived. Frank had become a printer and a trade union activist, and through him she became acquainted with a number of people and organizations promoting unions and socialism. After meeting the socialists Sidney and Beatrice Webb, Bondfield joined their moderately leftist group known as the Fabian Society. She also became a member of the Independent Labour Party at this time, establishing friendships and political connections with future prime minister Ramsay MacDonald and his wife-to-be, Margaret Gladstone. A third area she entered at this time was the world of trade unionism, which she began to support after meeting James McPherson, the secretary of the Shop Assistants' Union.

The Shop Assistants' Union admitted both male and female members, and it also worked in conjunction with the Women's Trade Union League (WTUL). Bondfield quickly moved into positions of authority in both organizations: she was elected to the National Executive Council of the Shop Assistants' Union in 1897 and served on the General Committee of the WTUL. From 1896 to 1898 she helped compile a survey of working conditions of shop assistants for another group, the Women's Industrial Council. The findings in the report eventually led to the passage of bills regulating the length of work days in the early 1900s. Bondfield's familiarity with the plight of shop assistants and her ability to clearly communicate the concerns of the group led to her selection as assistant secretary of the Shop Assistant's Union in 1898. She held this position for the next 10 years.

In her role as assistant secretary of the union, Bondfield traveled around the British Isles, giving lectures and recruiting new members. One of the people she convinced to support the union cause was Mary MacArthur, a woman she met in Glasgow who would become one of her closest friends. Together, the two worked on a number of issues relating to women in the workplace. At Bondfield's suggestion, MacArthur was named secretary of the WTUL, and in 1906 MacArthur founded the first union for women of all trades, the National Federation of Women Workers (NFWW). With MacArthur and others, Bondfield helped

win support for the Trade Boards Act of 1909. This bill established a minimum wage in four of the main industries employing women.

Fought for Women's Suffrage

During the same time period, Bondfield also expressed her feminist views by joining the suffrage movement, serving as president of the Adult Suffrage Society from 1906 to 1909. Her organization supported giving the right to vote to all adults and clashed with other groups who were willing to accept various limitations on voter eligibility. Ultimately, Bondfield gave her support to the restricted suffrage offered in the Suffrage Act of 1918, which only gave women the right to vote if they were the head of a household and over 30 years of age. In the 1920s, however, she renewed her fight for suffrage for all adult women.

In addition to her many union and political activities in the first decade of the century, Bondfield conducted studies of labor issues in American industries in Chicago, Illinois, and Lawrence, Massachusetts, in 1910. Back in England, she returned to her lecture tours until suffering from a physical collapse. In order to regain her health, she resigned from her office in the Shop Assistants' Union and refrained from all work for the next two years. In the fall of 1912, she returned to her campaign for the rights of women workers, lobbying for a better minimum wage law and adequate provisions for maternity and child care.

Led Women's Union through Transition

During the years of World War I, Bondfield devoted most of her energy to serving as the organizing secretary of the NFWW. She also, however, served on a number of wartime committees devoted to working-class issues, particularly demands on labor by the government. In addition, she became a dedicated pacifist; her views did not find favor with the British government, which in 1917 denied her permission to travel to peace conferences in Stockholm and the Hague.

After the war, Bondfield was caught up in a struggle to maintain her authority in the unions when the NFWW was merged with the National Union of General and Municipal Workers (NUGMW). In the years that followed, the NUGMW gradually reduced the number of posts available to women. When it became apparent in 1923 that Bondfield's position was being reduced to that of a powerless token female in the union hierarchy, she rebelled and declared she would quit. The leadership acceded to her demands and gave her the responsibility of overseeing all national women's issues. The same year, she became the first woman to chair the Trades Union Congress (TUC) General Council.

Elected to Parliament

Bondfield increased the scope of her political work when she was elected to Parliament from Northampton in 1923. During her first year in the government, she became parliamentary secretary to the Labour party's minister of labour, Thomas Shaw. She was defeated for her seat in 1924, but returned to Parliament in 1926. At that time, she became the target of much criticism from the unions, extremists in the Labour party, and her local voters when she gave her approval to a government plan to lower some unemployment benefits. Bondfield survived this political crisis after appearing before the various groups and defending her position.

After her reelection to Parliament in 1929, Bondfield became the first woman to hold a cabinet post in the British government when she was named minister of labour by Ramsay MacDonald. Her assumption of this duty came of the eve of the economic depression of the 1930s. When unemployment reached record numbers in the first half of 1930, Bondfield successfully fought for more funds for unemployment and for more relaxed standards for who could receive compensation. Her stay in office was short lived, however. After MacDonald switched political affiliations and formed the National government, Bondfield remained a member of the Labour Party. She lost her reelection bid in 1931 and was again unsuccessful in 1935. In the years that followed she also was voted out of the TUC General Council and she retired from her post at the NUGMW.

While her days as a prominent figure in trade unions and national politics were over, Bondfield continued working on her lifelong crusade for improvements in women's social and economic status. Her efforts included the founding of the Women's Group on Public Welfare in 1938, a group she served as president for the years 1938 to 1945. During World War II, she took on some wartime duties, undertaking a lecture tour of the United States with the support of the British Information Services and serving as an organizer for civilian evacuation systems. This level of energy and involvement in her later years was a reflection of the determined spirit that had carried her on an impressive journey from a the anonymity of a young shop assistant to one of the most powerful figures in the national government. Her work along the way had led to numerous improvements in the lives of workers and an increased voice for women through her fight for universal suffrage. Bondfield died at the age of 80 on June 16, 1953, in Sanderstead, Surrey, England.

Further Reading

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Dietrich Bonhoeffer

The German theologian Dietrich Bonhoeffer (1906-1945) had a major influence on post-World War II Protestant theology. Executed because of his part in the German resistance to Hitler, through his actions

and writings he called for Christian involvement in the world.

Dietrich Bonhoeffer was born on Feb. 4, 1906, in Breslau, the sixth of eight children. His father was a leading professor of neurology and psychiatry; his mother was the granddaughter of a distinguished church historian. When Dietrich was 6, his family moved to Berlin. He was educated at the universities of Tübingen (1923-1924) and Berlin, where he was awarded a doctorate in 1927 at the age of only 21.

Early Career

Bonhoeffer's doctoral dissertation, *The Communion of Saints* (1930), introduces some of his most characteristic emphases: a passionate concern that Christianity be a concrete reality within the real world of men; a wholly Christ-centered approach to theology, grounded entirely in the New Testament; and an intense preoccupation with the Church as ''Christ existing as community.''

After a year as curate of a German-speaking congregation in Barcelona, Spain (1928-1929), Bonhoeffer spent the academic year 1930-1931 in the United States as Sloane fellow at Union Theological Seminary. In fall 1931 he became a lecturer in theology at Berlin University, and his inaugural dissertation was published that year as *Act and Being*. Two collections of his lectures were later published: *Creation and Fall* (1937), an interpretation of chapters 1-3 of Genesis; and *Christ the Center,* published posthumously from student notes. The latter work foreshadows the central idea of his last writings—Christ's whole being is His being-for-man, and His powerlessness and humiliation for man's sake are the fullest disclosure of the power and majesty of God.

Resistance to Nazism

Bonhoeffer was one of the first German Protestants to see the demonic implications of Nazism. After Hitler came to power in 1933, Bonhoeffer helped organize the Pastors' Emergency League, which became the nucleus of the Confessing Church of anti-Nazi German Protestants. While serving as minister to a German-speaking congregation in London (1933-1935), he sought support from international Christian leaders for the German Christians who were protesting Nazism.

In 1935 Bonhoeffer returned to Germany and founded a clandestine seminary to train pastors for the illegal anti-Nazi church. The seminary, located chiefly at Finkenwalde, continued despite Gestapo harassment until 1937. Bonhoeffer organized the seminary as a living workshop in Christian community and developed close relationships with his students. Out of Finkenwalde came *The Cost of Discipleship* (1937), a clarion call to active obedience to Christ based on the Sermon on the Mount, and *Life Together* (1939), a brief study of the nature of Christian community.

As war became increasingly inevitable, friends arranged an American lecture tour for Bonhoeffer with the hope that he would remain in the United States indefinitely. But only 6 weeks after his arrival in New York, he decided to return to Germany to suffer with his people.

Bonhoeffer became a member of the German resistance movement, convinced after much soul searching that only by working for Germany's defeat could he help save his country. From 1940 to 1943 Bonhoeffer worked on a study of Christian ethics, which was grounded in the biblical Christ as the concrete unity between God and the world. The sections he completed were later published as *Ethics* (1949).

In January 1943 Bonhoeffer became engaged to Maria von Wedemeyer, a longtime acquaintance. In April, however, he was arrested; while incarcerated he wrote the correspondence that later appeared as *Letters and Papers from Prison* (1951). In these fragmentary but highly original writings he developed his earlier ideas into a highly positive evaluation of modern secular thought and life, and a strongly negative judgment on traditional religiosity. Bonhoeffer described modern secularization as the world's ''coming of age'' from earlier religious and metaphysical dependencies into autonomous ways of understanding and coping with life. In such a world ''religion''—as individualistic, otherworldly piety and dependence upon God as a ''supreme being''—is dying out. Bonhoeffer believed that a Christian should not be narrowly ''religious'' but should be fully involved in the world. His own participation as a Christian in the momentous political struggle of his time embodies this ''secular style'' of discipleship.

After the abortive attempt on Hitler's life by the resistance (July 20, 1944), evidence came to light that incriminated Bonhoeffer, and he was hanged at Flossenbürg on April 9, 1945.

Further Reading

The definitive biography of Bonhoeffer is Eberhard Bethge, *Dietrich Bonhoeffer: Man of Courage* (1970), written by the man who was Bonhoeffer's closest friend and the recipient of most of his prison letters. Other good biographical sources are Wolf-Dieter Zimmermann and Ronald G. Smith, eds., *I Knew Dietrich Bonhoeffer* (1965; trans. 1967), a book of reminiscences about Bonhoeffer by his friends, and Mary Bosanquet, *The Life and Death of Dietrich Bonhoeffer* (1968). Several full-length studies of Bonhoeffer's theology are available, including William Kuhns, *In Pursuit of Dietrich Bonhoeffer* (1967); John A. Phillips, *Christ for Us in the Theology of Dietrich Bonhoeffer* (1967); and James W. Woelfel, *Bonhoeffer's Theology: Classical and Revolutionary* (1970). □

St. Boniface

The English monk St. Boniface (ca. 672-754) is known as the Apostle of Germany because he organized the Church there in the 8th century.

Named Winfrith by his well-to-do English parents, Boniface was born probably near Exeter, Devon. As a boy, he studied in Benedictine monastery schools and became a monk himself in the process. For 30 years he lived in relative peace, studying, teaching, and praying. In his early 40s he left the seclusion of the monastery to do missionary work on the Continent. Because his first efforts in Frisia (now the Netherlands) were unsuccessful, Winfrith went to Rome in search of direction. Pope Gregory II renamed him Boniface, ''doer of good,'' and delegated him to spread the gospel message in Germany.

In 719 the missionary monk set out on what was to be a very fruitful venture. He made converts by the thousands. Once, the story goes, he hewed down the giant sacred oak at Geismar to convince the people of Hesse that there was no spiritual power in nature. In 722 the Pope consecrated him bishop for all of Germany. For 30 years Boniface worked to reform and organize the Church, linking the various local communities firmly with Rome. He enlisted the help of English monks and nuns to preach to the people, strengthen their Christian spirit, and assure their allegiance to the pope. He founded the monastery of Fulda, now the yearly meeting place of Germany's Roman Catholic bishops. About 746 Boniface was appointed archbishop of Mainz, where he settled for several years as head of all the German churches.

Over the years he kept up an extensive correspondence, asking directives of the popes, giving information about the many Christian communities, and relaying to the people the popes' wishes. In 752, as the pope's emissary, he crowned Pepin king of the Franks. In his 80s and still filled with his characteristic zeal, Boniface went back to preach the gospel in Frisia. There, in 754 near the town of Dokkum, Boniface and several dozen companions were waylaid by a group of savage locals and put to death. His remains were later taken to Fulda, where he was revered as a martyr to the Christian faith.

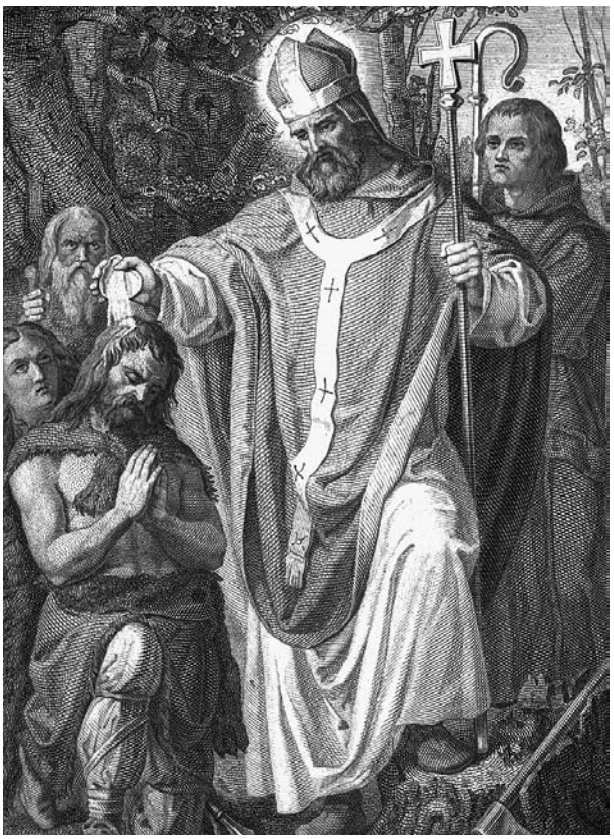

St. Boniface (standing)

Boniface was a man of action, but he was also sensitive to the feelings of those with whom he came in contact. His organizing genius and loyalty to Rome influenced Germany's Christianity for centuries.

Further Reading

The Life of Saint Boniface was written by a German priest, Willibald, shortly after Boniface's death. A translation of this work and some excerpts from Boniface's correspondence are contained in C.H. Talbot, ed., *The Anglo-Saxon Missionaries in Germany* (1954). A more modern interpretation of his life is given by Eleanor Shipley Duckett in *Anglo-Saxon Saints and Scholars* (1947). Godfrey Kurth's biographical study *Saint Boniface* (trans. 1935) contains a helpful bibliography.

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Pope Boniface VIII

The Italian prelate Benedetto Caetani (1235?-1303) reigned as Pone Boniface VIII from 1294 to 1303. During his pontificate he issued a new addition to canon law, participated in Italian political and dynastic struggles, and opposed King Philip IV of France.

The son of Roffredo and Emilia Caetani, Benedetto Caetani was born at Anagni. His family had important political and ecclesiastical connections, and during the 1250s Benedetto was sent to live with his uncle, the bishop of Todi. There he probably began the study of law, which he continued at Spoleto and, between 1263 and 1274, at Bologna, the center of legal studies in Christendom. In 1264 Benedetto received his first ecclesiastical appointment, a junior secretarial post in the legation of Cardinal Simon of Brie (later Pope Martin IV) to France. In 1265 Benedetto joined another legation, led by Cardinal Ottoboni Fieschi (later Pope Adrian V) to England, where he remained probably until 1268.

In 1276 Benedetto's old master Ottoboni, now pope, assigned him the duty of collecting crusade revenues in France. From this date on, Benedetto obtained steady and increasingly more responsible employment in the vast administrative and diplomatic bureaucracy of the late-13th-century papacy. In 1281, not yet a priest, Benedetto became cardinal deacon of St. Nicholas in Carcere Tulliano; in 1290 he became papal legate to France. In 1291 he was finally ordained a priest and in the same year became cardinal of St. Martin in Montibus.

Election as Pope

After the 6-month pontificate of the hermit-pope Celestine V ended with his resignation in December 1294, Benedetto Caetani was elected pope on December 24, and he took the name Boniface VIII. Celestine's brief pontificate and the unique circumstances of his resignation had created chaos in the world of ecclesiastical administration. Boniface first had to restore order in the papal system of government and justify the legality of his predecessor's resignation and, by implication, the legitimacy of his own election. As an administrator and legate, he was described by a contemporary as ''a man of deep counsel, a man of trust, secret, industrious, circumspect.''

Boniface had to defend himself against attacks within the Church from disaffected cardinals, particularly members of the powerful Colonna family, and from those ecclesiastical groups who had regarded Pope Celestine V as a saint and accused Boniface of having tricked the old pope into resigning. Boniface found supporters in his propaganda war with the Colonna cardinals, and in 1298 he promulgated his great law book, the *Liber sextus,* in which, among many other things, he recognized the legitimacy of papal resignation.

Conflict with Philip IV

In 1296, however, another problem had arisen, one which touched the very center of papal and temporal power: the question of taxation. The Church had long authorized, in certain cases, the collection of taxes on Church income and property by temporal authorities. The Church itself also collected taxes, and by the late 13th-century these early instances of taxation had become lucrative necessities to both the kings and the ecclesiastical powers who collected them. The taxes had begun as crusade subsidies, but they had become part of the financial transformation of 13th-century political and ecclesiastical organizations. The demand for a new tax on ecclesiastical revenues by King Philip IV of France elicited from Boniface VIII the bull (letter) *Clericis laicos,* in which the Pope not only forbade the collection of taxes from the clergy by laymen but also denied the French king authority over the clergy within his own realm.

Philip IV retaliated by forbidding the export of all money from France, and in 1297 Boniface came to terms with Philip by recognizing the technicality known as ''necessity of state'' as reason for emergency taxation, even of clergy, by an imperiled secular government. The position of France in Boniface's conflict with the Colonna cardinals and their allies, the Spiritual Franciscans, also contributed to the settlement between Boniface and Philip IV.

By 1300 Boniface had so successfully restored papal prestige that he proclaimed the first jubilee year. The crowds who flocked to Rome to receive the indulgences

that accompanied a papal blessing must have received the impression that the Church and the papacy were indeed at the greatest point of their power in history.

In 1301 another phase of the quarrel between Boniface and Philip IV began. Philip arrested the bishop of Pamiers on charges of heresy and treason and demanded that the Pope recognize the legality of his act. Boniface responded by denouncing Philip's act, calling a council which would meet in 1302 to consider the state of the Church in France, and addressing Philip with a second admonitory letter, *Ausculta fili,* in which he outlined the traditional superiority of popes to kings and emperors. In 1302 Philip called an assembly of all ranks of French society at Paris, the first meeting in history of a representative Estates General, at which his supporters presented a distorted version of Boniface's letter and urged further royal action against the Pope.

In 1302, when his council to discuss religion in France proved a failure, Boniface issued *Unam sanctam,* perhaps the most famous papal letter ever written. In this document Boniface presented the traditional ecclesiastical view of papal authority in the Church and in the world: ''Therefore, if the earthly power errs, it shall be judged by the spiritual power, if a lesser spiritual power errs it shall be judged by its superior, but if the supreme spiritual power errs it can be judged only by God not by man, as the apostle witnesses, 'The spiritual man judgeth all things and he himself is judged by no man.'''

In 1303 Philip's minister Guillaume de Nogaret met Boniface at Anagni; there he held the Pope prisoner and insulted and abused him. Released by the local inhabitants, Boniface proceeded to Rome, where he died several weeks later.

Assessment of Boniface's Life

Boniface was the target of much abuse both within and without the Church. His enemies portrayed him as a heretic, a sorcerer, a sodomite, and a traducer of the faith. His actions against the city of Florence earned him a place in Dante's *Inferno,* and between 1303 and 1311 Philip IV held the threat of a trial of Boniface and the possible repudiation of his pontificate by the Church over the heads of Boniface's weaker successors.

Boniface's conflict with Philip IV resulted in the Pope's public humiliation, the precipitous decline of papal prestige, and the first major affront to the late-13th-century concept of papal monarchy. Boniface has been described as carrying the medieval theory of papal authority to its highest point and at the same time has been condemned as rashly having thrown away both spiritual and temporal responsibility in what was essentially a political argument.

Yet Boniface's statements of Church policy, his stands against secular taxation of the clergy, and his defense of the legitimacy of his own election may also be understood as being well within ecclesiastical tradition and not exceptional for the period in which they occurred. By committing himself to power and law, Boniface became the greatest representative of the Church of order. His pontificate is one of the most important in the history of the medieval Church and has been the subject of a considerable body of scholarly and ecclesiastical works.

Further Reading

The texts in translation of Boniface's most famous letters are found in Brian Tierney, *The Crisis of Church and State, 1050-1300* (1964). The best biography is Thomas S.R. Boase, *Boniface VIII* (1933). Another excellent study is Charles T. Wood, *Philip the Fair and Boniface VIII: State vs. Papacy* (1967), which contains an exhaustive bibliography.

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Andres Bonifacio

Andres Bonifacio (1863-1897), a Filipino revolutionary hero, founded the Katipunan, a secret society which spearheaded the uprising against the Spanish and laid the groundwork for the first Philippine Republic.

Andres Bonifacio was born in Tondo, Manila, on Nov. 30, 1863. He grew up in the slums and knew from practical experience the actual conditions of the class struggle in his society. Orphaned early, he interrupted his primary schooling in order to earn a living as a craftsman and then as clerk-messenger and agent of foreign commercial firms in Manila. Absorbing the teachings of classic rationalism from the works of José Rizal, Victor Hugo's *Les Miserables,* Eugène Sue's *The Wandering Jew,* books on the French Revolution, and the lives of the presidents of the United States, Bonifacio acquired an understanding of the dynamics of the sociohistorical process. This led him to join the Liga Filipina, which Rizal organized in 1892 for the purpose of uniting and intensifying the nationalist movement for reforms.

When the Liga was dissolved upon the arrest and banishment of Rizal, Bonifacio formed the Katipunan in 1892 and thus provided the rallying point for the people's agitation for freedom, independence, and equality. The Katipunan patterned its initiation rites after the Masonry, but its ideological principles derived from the French Revolution and can be judged radical in its materialistic-historical orientation. The Katipunan exalted work as the source of all value. It directed attention to the unjust class structure of the colonial system, the increased exploitation of the indigenous population, and consequently the need to affirm the collective strength of the working masses in order to destroy the iniquitous system.

When the society was discovered on Aug. 19, 1896, it had about 10,000 members. On August 23 Bonifacio and his followers assembled at Balintawak and agreed to begin

the armed struggle. Two days later the first skirmish took place and a reign of terror by the Spaniards soon followed.

Conflict split the rebels into the two groups of Magdiwang and Magdalo in Cavite, on Luzon. Bonifacio was invited to mediate, only to be rebuffed by the clannish middle class of Cavite. Judging Bonifacio's plans as divisive and harmful to unity, Gen. Emilio Aguinaldo, the elected president of the provisional revolutionary government, ordered the arrest, trial, and execution for ''treason and sedition'' of Bonifacio and his brothers. On May 10, 1897, Bonifacio was executed.

Contrary to the popular view, the cause of Bonifacio's tragic death at the hands of other Filipino rebels cannot be solely attributed to his own personal pride. Rather, the correlation of class forces and the adventurist tendency of Bonifacio's group led to his isolation and subsequently to Aguinaldo's compromises with the American military invaders.

Further Reading

The best work on Bonifacio's life and career, which synthesizes all previous studies, is Teodoro A. Agoncillo, *The Revolt of the Masses: The Story of Bonifacio and the Katipunan* (1956). See also Agoncillo's *The Writings and Trial of Andres Bonifacio* (1963).

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Richard Parkes Bonington

The English painter Richard Parkes Bonington (1802-1828), a fresh and vivid artist in his own right, also served as the connection between French and English painting at a particularly important juncture in the history of art.

Richard Bonington was born on Dec. 25, 1802, at Arnold, near Nottingham, where his father, who was an amateur painter, was governor of Nottingham city jail. In 1817 or 1818 his father set up a lace factory in Calais, France, and trained Richard as a lace designer.

In Calais, Bonington took lessons from Louis Francia, who had been a close friend and associate of the English watercolorist Thomas Girtin; Francia passed on to Bonington the tradition of English watercolor painting at its peak. When his father sought to make him stop taking lessons from Francia, Bonington ran away to Paris. Francia had given him a letter of introduction to Eugène Delacroix, who mentioned in a letter the ''tall youth in a short coat who was silently making watercolor studies in the Louvre.'' Bonington worked on his own and also studied for a time with Baron Gros.

Bonington's work was quickly appreciated in France; indeed, Camille Corot maintained that it was the sight of a watercolor by Bonington in the window of an art dealer which determined his vocation. Every summer Bonington took off on a sketching tour, and lithographs from his drawings appeared in Baron Taylor's *Voyages pittoresques dans l'ancienne France* . In the famous Salon of 1824, the starting point of the Barbizon school, Bonington and his compatriots John Constable and Copley Fielding received gold medals. By this time Bonington was a close friend of Théodore Géricault and Eugène Isabey, as well as of Delacroix, with whom he shared a studio and who felt there was a great deal to be learned from the young man.

In 1825 Bonington accompanied Delacroix to England, where they made many studies of armor, and in 1826 he traveled with Delacroix's friend Baron Rivet to Venice, where his work took on a new splendor and poignancy. There he made some of his finest paintings, such as *View of the Grand Canal*. By this time Bonington was probably already suffering from tuberculosis, the ''white plague'' of the 19th century. He returned to England in 1827 and died in London on Sept. 28, 1828, at the age of 26, leaving a large body of work.

Impact on French Art

Although Bonington's art had certainly benefited from the example of his brilliant French friends, his influence on French painting was incomparably greater. He introduced into France a new quality of light and color in the treatment of the sea, the sky, and the landscape, as in *Normandy Coast;* he placed his medieval towns and the undulating French farmlands in the ever-shifting light of day. Under the

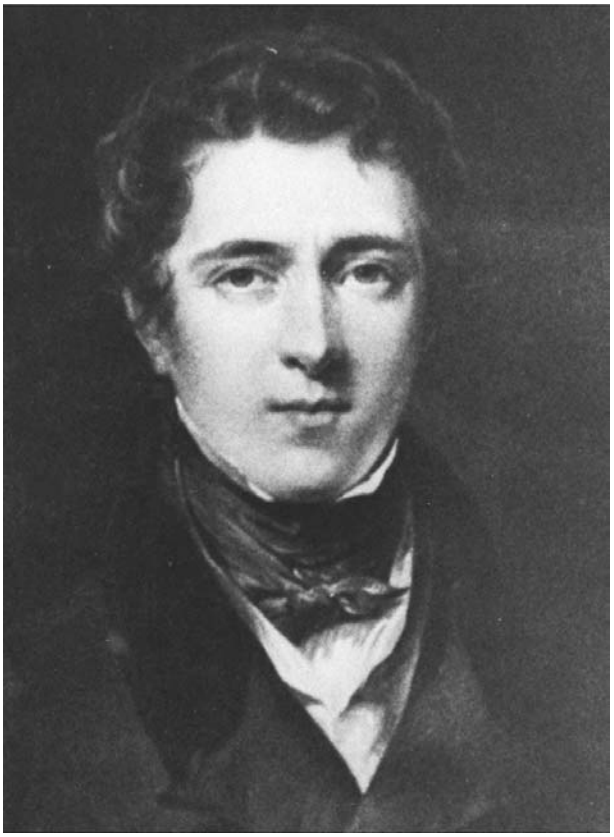

influence of Delacroix, Bonington painted groups of figures in interiors, particularly Shakespearean subjects. He read Sir Walter Scott, as everyone then did, and the medieval chronicler Froissart, whose language had a powerful charm for him. Bonington drenched his history pictures in local color, and he had a joyful sense of the past, exemplified in *Henry IV and the Spanish Ambassador,* with no interest in the dark and melancholy side of the romantic vision.

It was Bonington's ambition to blend the skill of the Dutch with the vigor of the Venetians and the light and atmosphere of the English; not altogether successful in the first two categories, he completely succeeded in rendering and passing on the extraordinary English magic. He brought the spontaneity and brilliant coloring of British landscape painting, particularly watercolor, to Delacroix, Géricault, and Isabey and hence to the Barbizon school, which in turn led to the impressionists.

Further Reading

The most authoritative account of Bonington is in Martin Hardie, *Water Colour Painting in Britain,* vol. 2: *The Romantic Period* (1967). Andrew Shirley, *Bonington* (1940), is well reasoned and extremely well written. Hugh Stokes, *Girtin and Bonington* (1922), contains some striking insights. The basic account is in Allan Cunningham, *The Lives of the Most Eminent British Painters,* vol. 2 (1879).

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Pierre Bonnard

The French painter Pierre Bonnard (1867-1947) was one of the most original and consummate colorists of the first half of the 20th century and one of the few great painters of the period to remain unaffected by cubism.

Pierre Bonnard was born at Fontenay-aux-Roses on Oct. 13, 1867. After a false start as a law student, he began to paint in earnest at the École des Beaux-Arts. He failed to qualify for the Rome Prize competition, and in 1888 he began to spend more time at the less formal Académie Julian.

The Nabis

At the Académie, Bonnard met Maurice Denis, Paul Sérusier, Paul Ranson, Édouard Vuillard, and Ker Xavier Roussel, who banded together as an artistic brotherhood by 1890 and named themselves the ''Nabis,'' a word derived from the Hebrew *nebiim* (prophets). This name appropriately reflected the occult and esoteric interests of the group, which met regularly at Ranson's studio. Sérusier had shown them a picture which he had painted under Paul Gauguin's direction in 1888 and which embodied the synthesist principles developed at Pont-Aven (Brittany) by Gauguin and Émile Bernard. In 1890 Denis summed up those principles in the journal *Art et critique,* which contained the famous dictum: ''Remember that a painting, before being a battle horse, a nude, or some anecdote, is essentially a flat surface covered with colors which have been arranged in a given order.''

Within the group Bonnard was known as ''the Japonizing Nabi,'' a reference to his flat, linear, and playful style, rich in a kind of freehand pattern. Bonnard and Vuillard were the least doctrinaire members of the group. Although Bonnard accepted the basic notions of his friends relative to the flat surface, it was his visual humor, sly and gently mocking, as well as his irrepressible delight in worldly activities, which distinguished his work from theirs. Good examples of Bonnard's style at this time are *Woman with Rabbit* (1891) and the *Croquet Game* (1892).

In 1891 Bonnard began to exhibit at the Salon des Indépendants and at the galleries of Le Barc de Boutteville, a dealer who represented the Nabis as a group. Bonnard's first one-man show was held at the Durand-Ruel Gallery in 1896. In addition to easel paintings, Bonnard executed decorative screens, posters (*France Champagne,* 1889-1890; *La Revue-blanche,* 1894; *L'Estampe et l'affiche,* 1896), book illustrations (*Marie by Nansen,* 1897-1899; Verlaine's *Parallèlement,* 1900; *Daphnis and Chloe,* 1902; Renard's *Histoires naturelles,* 1904), lithographs (notably the set *Quelques aspects de la vie de Paris,* 1895), sculpture, and stage sets.

Mature Work

After the turn of the century Bonnard adopted a lighter palette, and his art, at least superficially, approached that of the impressionists. His continued respect for the flat surface, however, and the intermittent arbitrariness of his colors and form distortions produced an essentially more abstract style. He began to make regular trips to the south of France after 1910, and he bought a house at Le Cannet in 1925, the year of his marriage to Maria Boursin (Marthe), his companion and model since 1895. The Mediterranean light had an ever-increasing effect on his paintings, which, although strongly sensual in character, never lack an underlying structure and are brilliant exploitations of the decorative possibilities of the picture plane (for example, the *Riviera* and the *Breakfast Room*).

Bonnard visited the United States in 1926, when he served as a member of the jury of the Carnegie International Competition. His late works are freer in expression and more luminous than ever. During World War II he lived in Le Cannet, and there he died on Jan. 23, 1947. Bonnard was mild in manner and in appearance. He had a reputation for witty commentary and a sharp critical sense.

Further Reading

An excellent study of Bonnard in English is John Rewald, *Pierre Bonnard* (1948). More richly illustrated are Antoine Terrasse, *Bonnard: Biographical and Critical Study* (1945; trans. 1964), and André Fermigier, *Pierre Bonnard* (1969).

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Pierre Gabriel Édouard Bonvalot

Pierre Gabriel Édouard Bonvalot (1853-1933) was a French explorer, author, and legislator. He explored central Asia in a decade when Russia was reaching toward India and France was expanding its empire.

On July 13, 1853, Gabriel Bonvalot was born in Épagne, in the Aube Department. He attended the institute at Troyes. In 1880 Bonvalot was financed by the French government to explore Central Asia. He and a scientist, Dr. Guillaume Capus, entered Turkistan from Semipalatinsk in central Asian Russia. They traveled southeast to Tashkent, from which point they explored the headwaters of the Syr Darya. They moved on to Samarkand and from there traveled to the river Amu Darya where it borders Afghanistan. Returning to Samarkand, they journeyed homeward by way of Bukhara and Khiva.

The goal of Bonvalot's second expedition was to penetrate central Afghanistan. Again the trip was financed by the French government. Bonvalot and Capus were accompanied by an artist, Albert Pépin. Leaving Paris in March 1886, they reached the Caspian Sea at Lenkoran, traveled by horseback to Teheran, and then retraced their old route from Merv to Samarkand. Turning southward, they were seized by Afghans at the border, imprisoned 25 days, and expelled.

Returning to Samarkand, Bonvalot journeyed eastward to Fergana. Finding that caravans crossed the Pamirs and Hindu Kush to India, he made a winter crossing of those lofty ranges to Chitral, in modern northwestern Pakistan. Again Afghans seized the party and this time held them 49 days until British Indian authorities intervened.

Bonvalot then suggested traveling directly across central Asia to Tonkin (Vietnam). The imperialist Duc de Chartres agreed to finance the project. His son, Prince Henri d'Orléans, accompanied Bonvalot. The expedition left Paris in July 1889. From Semipalatinsk they took a south-southeast course, crossed the Tien Shan range and the Takla Makan desert of Sinkiang, and entered Tibet. Despite a running dispute with Tibetan officials, the expedition came within a few-score miles of Lhasa and then took a caravan route eastward and entered China's Yunnan Province. Passing through Szechwan, the group reached the Red River at Manhao and entered Hanoi in late September 1890. After his return to France, Bonvalot propagandized for outright annexation of Tonkin. In 1894 he founded the Comité Dupleix, one of numerous contemporary colonialist organizations.

In 1898 Bonvalot headed an expedition organized to cross Ethiopia and join the Marchand expedition at Fashoda. He failed to obtain the cooperation of the Ethiopian emperor, Menilek II, and relinquished command before the expedition entered the Sudan.

In 1898 Bonvalot founded a journal, *La France de demain,* and was its editor until 1904. As a deputy from Paris in Parliament from 1902 to 1906, he continued his expansionist propaganda. His book on the government of colonies, *Une lourde tâche* (A Heavy Task), appeared in 1913, and he also wrote numerous books about his travels in Asia. He died in Paris on Dec. 10, 1933.

Further Reading

There is no full-length biography of Bonvalot. Useful political background is provided in Henri Brunschwig, *French Colonialism, 1871-1914; Myths and Realities* (trans. 1964). □

George Boole

The English mathematician George Boole (1815-1864) invented mathematical, or symbolic, logic and uncovered the algebraic structure of deductive logic, thereby reducing it to a branch of mathematics.

George Boole was born on Nov. 2, 1815, in Lincoln. He attended a primary school of the National Society and then a school for commercial subjects. This was the last of his formal schooling but not the end of his education, for he inherited a talent for self-study from his father, a shoemaker by trade but a philosopher by inclination. At the age of 16 young Boole became an assistant teacher in an elementary school. Four years later he opened his own school.

Meanwhile he had discovered mathematics. Disgusted with the poor quality of the texts that his students had to use, Boole began to study the works of the great mathematicians. Without guidance he mastered these books and was producing original mathematics by 1840, barely 5 years after beginning serious study of the subject.

In 1844 Boole's pioneering paper on the calculus of operators won the Royal Society's gold medal and established his reputation among mathematicians. Three years later he published *The Mathematical Analysis of Logic,* the slim booklet that initiated modern symbolic logic. In it Boole showed how all the ponderous verbalism of Aristotelian logic could be rendered in a crisp algebra that was remarkably similar to the ordinary algebra of numbers. ''We ought no longer to associate Logic and Metaphysics, but Logic and Mathematics.''

In 1849 Boole finally lost his amateur status. He was appointed professor of mathematics at the new Queen's College in Cork, Ireland. His best-known work, *An Investigation of the Laws of Thought on Which Are Founded the Mathematical Theories of Logic and Probabilities* (1854), is

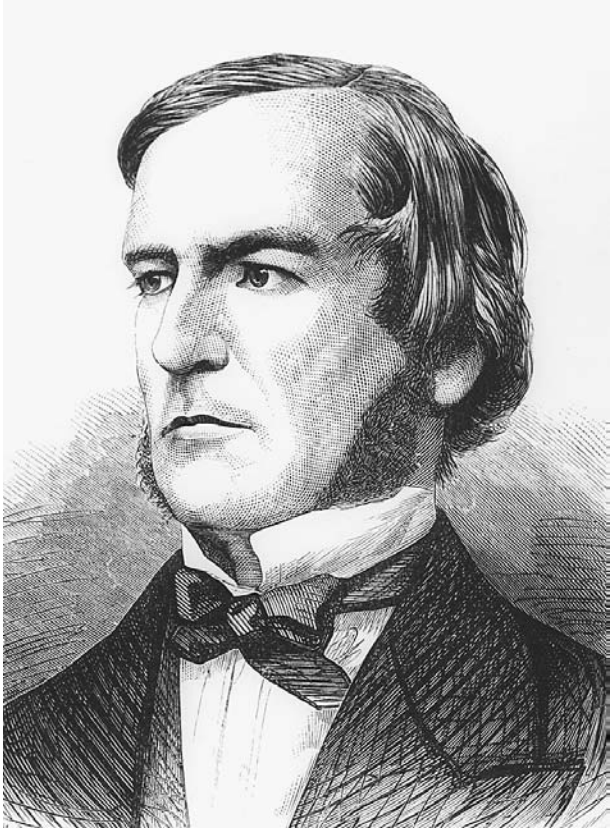

an elaboration of the 1847 booklet. In 1860 he published a text on the calculus of finite differences which remains the classic on that subject.

Boole married Mary Everest in 1855; she bore him five daughters. Their life together was serene but short, for Boole died on Dec. 8, 1864, of pneumonia. The citizens of Lincoln installed a stained-glass window in the Cathedral to his memory.

Boole's reputation continues to grow. In 1847 he pointed out that the value of his theories would depend largely upon the extent of their applications. Today, along with symbolic logic, Boolean algebra is of central importance in such diverse fields as probability, combinatorial theory, information theory, graph theory, switching theory, and computer design.

Further Reading

The biographical essay on Boole in E. T. Bell, *Men of Mathematics* (1937), contains minor inaccuracies and a questionable character analysis but is otherwise an excellent review of Boole's place in the history of mathematics. For a good discussion of Boole's fundamental ideas see Herbert Meschkowski, *Ways of Thought of Great Mathematicians* (1964). For modern developments consult J. Eldon Whitesitt, *Boolean Algebra and Its Applications* (1961). A concise history of symbolic logic is in Clarence Irving Lewis and Cooper Harold Langford, *Symbolic Logic* (1932; 2d ed. 1959).

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Daniel Boone

An American frontiersman and explorer, Daniel Boone (1734-1820) was the greatest woodsman in United States history. Hero of much farfetched fiction, Boone survived both legend making and debunking to emerge a genuine hero.

For all the myths about him, Daniel Boone was very much a real man born near Reading, Pa., on Nov. 2, 1734. At the age of 12 he became a hunter. He accompanied his family to North Carolina's Buffalo Lick on the Yadkin River in 1751 and, after working for his father, became a teamster and blacksmith. In 1755 he accompanied Brig. Gen. Edward Braddock as a wagoner on the ill-fated march to Ft. Duquesne. While on this march he met a teamster named John Finley, an old hunter, whose talk of the Kentucky wilderness eventually influenced Boone's career as a woodsman and explorer. When Braddock's command was destroyed at Turtle Creek (near modern Pittsburgh) by a French and Indian ambush, Boone fled for his life on horseback.

Early Expeditions

Daniel Boone married Rebecca Bryan on Aug. 14, 1756, and settled down in the Yadkin Valley, firmly believing that he had all the requisites of a good life—''a good gun, a good horse, and a good wife.'' But Finley's stories of fabled ''Kentucke'' never really vanished from his mind. In 1767 Boone led his first expedition as far westward as the area of Floyd County, Ky. On May 1, 1769, with Finley and four other companions, Boone opened the way to the Far West by blazing a trail through the Cumberland Gap. This trail soon became a highway to the frontier. As an agent for Richard Henderson and his Transylvania Company, Boone led the first detachment of colonists to Kentucky, reaching the site of Boonesborough on April Fool's Day 1775. There he began to build a fort to protect the settlement from the Indians, and that year he brought west another party, which included his own family.

Boone became the leader of the Kentucky settlement, as hunter, surveyor, and Indian fighter. He was a major of the Virginia militia when Kentucky was added to that state as an enormous county. The first of a series of misfortunes for Boone occurred in July 1776, when his daughter, Jemima, was captured by Shawnee and Cherokee tribespeople. He rescued her but 2 years later was himself captured by Shawnee tribespeople. Though he escaped and helped defend Boonesborough against Indian raiders, while on his way east with more than $20,000 in settlers' money (with which he was to buy land warrants) he was robbed of the entire sum. The settlers who angrily demanded satisfac-

tion were repaid by Boone in land. But from this time on, Boone was dogged by debts, lawsuits, and land-record technicalities until, as one of his kin said—exaggerating slightly—at the time of his death he did not own enough land to make a decent grave.

Moving Westward

Moving to Boone's Station, the scout held a succession of offices, including lieutenant colonel of Fayette County, legislative delegate, sheriff, county lieutenant, and deputy surveyor. In 1786 he moved to Maysville and was elected to the legislature. Misfortune continued to dog him, however: he lost his land because it had been improperly entered in the records. In 1788 he abandoned his beloved Kentucky and moved to Point Pleasant in what is now West Virginia. He was appointed lieutenant colonel of Kanawha County in 1789 and its legislative delegate in 1791.

When Boone lost the last of the Kentucky lands that he had discovered, protected, settled, and improved, he also lost faith. He moved all the way west to Spain's Alta Luisiana (or Upper Louisiana, now Missouri), where he obtained a land grant at the mouth of Femme Osage Creek. He had moved because the ''Dark and Bloody Ground'' of yore was filling up with settlers and he did not like to be crowded; when asked why he had left Kentucky, he answered, ''Too many people! Too crowded, too crowded! I want some elbow room.'' Actually, however, he hoped to settle on some land that would not be taken away from him by legalistic trickery. The Spaniards were pleased to have the famous Kentuckian as a colonist and gave him a large land grant, making him magistrate of his district. He must have viewed the subsequent annexation of Louisiana Territory by the United States with mixed emotions, including apprehension. His fears were justified when, once again, U.S. land commissioners voided Boone's claim. However, in 1814 Congress confirmed a part of his Spanish grant.

Daniel Boone's greatest satisfaction was neither in opening up new territory to settlement nor in becoming the subject of laudatory books but simply in being able to journey back to Kentucky about 1810 to pay off his outstanding debts; he was left with only 50 cents. After his wife died 3 years later, the famous Kentuckian spent most of his remaining years in quiet obscurity in the Missouri home of his son, where he died on Sept. 26, 1820.

Boone was moderately well known for the wilderness exploits that had been described in several books when Lord Byron devoted seven stanzas of his poem *Don Juan* to him in 1823. The poet made the recently deceased woodsman world famous, with the result that Boone became a target for belittlers and debunkers as well as mythmakers. The latter sought to inflate his real-life adventures; the former tried to destroy his legend. All failed because the difference between legend and reality in Boone's case was so small. If he was not a dime-novel superman in buckskins, he was an unsurpassed woodsman; and he was strong, brave, loyal, and, above all, honest. Although he was hardly the ''happiest of men'' (as Byron described him) and had been forced to flee from American land sharks to Spanish territory, he shrugged off his shabby treatment and accepted his fate without rancor. In short, the rough woodsman was something of a stoic. He was also a true gentleman and a great figure of American history.

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Daniel J. Boorstin

American historian Daniel J. Boorstin (born 1914) was a scholar with broad interests, best known as an advocate of a conservative, ''consensus'' interpretation of American history. He became Librarian of Congress in 1975.

Daniel J. Boorstin was born on October 1, 1914, in Atlanta, Georgia, but grew up in Tulsa, Oklahoma. His writings later reflected some of the spirit of his childhood home, a booming oil city full of

optimism and entrepreneurial possibilities. After graduating from high school at age 15, he entered Harvard University where he won the Bowdoin Prize for his senior honors essay in 1934. Awarded a Rhodes scholarship, he studied law at Oxford University's Balliol College and achieved a prestigious double first—first-class honors in two degrees, a B.A. in jurisprudence (1936) and a Bachelor of Civil Laws (1937).

Boorstin returned to the United States in 1937 and spent a year at Yale Law School, which subsequently (1940) awarded him a Doctor of Juridical Science degree. From 1938 to 1942 he taught legal history, American history, and literature courses at Harvard and Radcliffe. Meanwhile, like many American idealists and intellectuals in the 1930s, he became interested in Marxism. In 1938 he joined the Communist Party, but he left it the following year because of disillusionment with events in Europe, notably the signing of the Nazi-Soviet pact of 1939. Years later, Boorstin angered many radicals and liberals by testifying before the House Un-American Activities Committee and agreeing to provide the committee with the names of his former Party comrades.

Boorstin was admitted to the Massachusetts bar in 1942, and for a few months he practiced law as an attorney for a federal agency, the Lend-Lease Administration. Later in 1942 he resigned his government post to accept a teaching position at Swarthmore College. In 1944 he joined the faculty of the University of Chicago, where he remained for the next 25 years.

An Author with Firm Opinions

Boorstin's first book, *The Mysterious Science of the Law* (1941), described how Sir William Blackstone's *Commentaries* (1765-1769) were shaped by practical experience with the law rather than by *a priori* reasoning about social values. In a second book, *The Lost World of Thomas Jefferson* (1948), Boorstin argued that Jefferson was not, as most Jeffersonian scholars claimed, a speculative philosopher, but a man who derived insights from his experience with concrete situations.

Boorstin's belief that there was a striking contrast between American and European ways of thinking, and his conviction that American pragmatism was vastly superior to European devotion to abstract philosophical systems, became even more explicit in *The Genius of American Politics* (1953). In this slim volume Boorstin asserted that the American experience was in many respects exceptional. ''Givenness'' was the term Boorstin used for the quality that set Americans apart. The natural abundance of the land gave Americans exceptional opportunities and encouraged a faith in upward mobility. The fortuitous given in history was that American society had not had to pass through a feudal phase, with the result that the nation's body politic had been free of conflicts between supporters of an old regime and advocates of republican and bourgeois ideals. American realities, if judged by the standard of known historical precedents, were so close to ideal conditions that utopian ideological schemes would not appeal to Americans. The ''is'' of American life would be taken as the ''ought.'' Thus, a national consensus on the virtues of moderate liberalism and entrepreneurial optimism became the hallmark of American life. Even the Civil War had not, according to Boorstin, broken these broad continuities or produced fundamental changes in American institutions.

Boorstin's description of the American past was a sharp departure from the views of the previous generation of historians, the so-called progressives, for whom conflict and change were the crucial themes in the nation's history. Boorstin, therefore, was soon recognized as one of the leading proponents of a conservative, ''consensus'' interpretation of American life. Critics were quick to challenge his perspective, asserting that he ignored instances of deep-seated economic and ethnic conflict while giving inadequate attention to the many Americans whose experience did not fit neatly with his nationalist claims for the United States as a land of opportunity.

A Three-Volume History

The fullest expression of Boorstin's interpretation of American life may be found in his three-volume history of the United States. Some reviewers complained that the trilogy was seriously deficient because Boorstin said little about political and military history. However, the virtual absence of these topics was consistent with his view that the truly important themes in the American past were the social history of pioneering, invention, entrepreneurship, and the like.

In volume one, *The Americans: The Colonial Experience* (1958), Boorstin offered numerous examples in sup-

port of his thesis that the givens in the American environment, the country's vast size and wealth of its resources, quickly broke down or transformed every utopian scheme—Puritan Massachusetts, corporate Virginia, Penn's Pennsylvania, and Oglethorpe's Georgia—that Europeans attempted to establish in the New World.

In his second volume, *The Americans: The National Experience* (1965), which covered the period from the Revolution to the Civil War, Boorstin described the United States as a nation of practical folk who, in spreading westward across the continent, developed a faith in republicanism and individualism because the virtues of those ideas were daily demonstrated in their lives.

Finally, in *The Americans: The Democratic Experience* (1973) Boorstin gave his version of American life since the Civil War. It was still a story with many heroes, go-getter businessmen such as Gustavus Swift, and trend-setting inventors such as Thomas A. Edison. Nevertheless, the book closed on a somber note as Boorstin decried some of the trends he observed in 20th-century American life, especially what seemed to him the baneful influence of consumer culture and the mass media.

Boorstin's criticisms of certain aspects of contemporary American life were not entirely new themes in his writings. In 1962 he had published *The Image: or, What Happened to the American Dream* (reissued as a paperback in 1964 with a new subtitle, *A Guide to Pseudo-Events in America*), in which he charged that the mass media were cutting Americans off from the concrete experiences that had been the source of their earlier national greatness and plunging them into an unreal world of pseudo-experiences. Similarly, Boorstin had been deeply troubled by the outburst of radical protest that swept university campuses in the late 1960s. In his book *The Decline of Radicalism: Reflections on America Today* (1969) he had harsh words for the New Left radicals, asserting that they were advocating dissent, which tended to divide and destroy, rather than practicing disagreement, which allowed for discussion and, eventually, for agreement through compromise.

In 1969 Boorstin left the University of Chicago and joined the staff of the Smithsonian Institution in Washington, D.C. In 1975 he was appointed Librarian of Congress by President Gerald Ford and served in that position until 1987. In spite of his heavy administrative duties, he continued to write. His book *The Discoverers* (1983) was an ambitious project in which he traced the history of mankind's pursuit of knowledge about the world from Greek times to the present.

Academic Acclaim

Throughout his life, Boorstin received much acclaim for his historical scholarship. His three-volume history of the United States, *The Americans,* was awarded the Bancroft, Parkman, and Pulitzer Prizes. For his effort on *The Discoverers* he received the History of Science Society's Watson Davis Prize. Boorstin was the beneficiary of more than 50 honorary degrees and was decorated by the governments of France, Belgium, Portugal, and Japan. His work also earned him the Phi Beta Kappa Distinguished Service to the Humanities Award and the Charles Frankel Prize from the National Endowment of the Humanities. In 1989 Boorstin received the National Book Award for Distinguished Contributions to American Letters from the National Book Foundation.

In addition to his tenure at the University of Chicago, Boorstin also served as visiting professor at the University of Rome, the University of Geneva, the University of Kyoto, and the University of Puerto Rico. At the Sorbonne, in Paris, he was the first incumbent chair of American History.

Although his books proved exceptionally popular, Boorstin often stated that he wrote for the pleasure of writing rather than for compensation. As he entered his eighties, he continued to write and travel the lecture circuit. In 1992 he published *The Creators* which chronicled man's achievements in the arts. In 1994 he published a collection of essays on the role that the unexpected plays in history titled *Cleopatra's Nose: Essays of the Unexpected,* and in 1995, *The Daniel J. Boorstin Reader,* which included selections from most of his books. In all Boorstin authored or edited more than 26 works, which have since been translated into more than 25 languages.

Further Reading

Three short sources on Daniel J. Boorstin's life and thought are available: J. R. Pole, ''Daniel J. Boorstin,'' in *Pastmasters: Some Essays on American Historians* (1969), edited by Marcus Cunliffe and Robin W. Winks; ''Daniel J. Boorstin,'' in John Wakeman, ed., *World Authors, 1950-1970* (1975); and Frank Annunziata, ''Daniel J. Boorstin,'' in *Dictionary of Literary Biography: Twentieth Century American Historians* (1983).

A brief biography of Boorstin can be found on the Internet at http://www.epirotiki.com/solareclipse/boorstin.html (July 1997). For a synopsis of a recent Boorstin speech, see *The Stanford Daily Online* at http://daily.stanford.org/Daily96-97/10-10-96/News/Newboorstin10.html (July 1997). □

Charles Booth

The English social scientist Charles Booth (1840-1916) conducted a massive pioneering investigation of living and working conditions in London.

Charles Booth was born in Liverpool on March 30, 1840, into a family of merchants and shipowners. He early became a successful shipowner and in 1871 married the niece of the author T. B. Macaulay. After a serious illness Booth settled in London and turned his attention to the condition of the working classes. He was struck by the abundance of theoretical proposals for the relief of poverty and the absence of accurate quantitative evidence. In his view, the first need was to obtain facts, both ''to prevent the adoption of false remedies'' and to provide materials for others ''to find remedies for the evils which exist.''

In 1886 Booth began his survey of East London, at that time probably the area of greatest destitution in England. He and his assistants compiled 46 books of data, with family-by-family notations of economic level and occupation. He published a one-volume condensation of this information in 1889. In 1891 he produced a more general report on the rest of London. He worked through the 1890s with the help of the 1891 census, and his final text, in 17 volumes, appeared in 1902-1903 under the general title *Life and Labour of the People in London*. Booth organized this work into three series: ''Poverty,'' arranged geographically; ''Industry,'' categorized into 16 trades; and ''Religious Influences.''

Booth's most important discovery was that 30 percent of the million families in London lived at or below the bare minimum level for independent subsistence. His facts appeared, on one hand, to disprove the Marxist presumption of a massive, destitute proletariat and, on the other hand, to show the futility of private charity and the need for a program of welfare legislation.

Although Booth avoided specific recommendations, he concluded that the state must intervene to preserve capitalist competition by the ''removal of this very poor class out of the daily struggle for existence.'' He envisaged a dual system of individualism and socialism under which Britain could ''dispense with any socialistic interference in the lives of all [but the poor].'' Booth's work did much to lay a statistical basis for the structure of the welfare state; old-age pensions, health and unemployment insurance, and minimum wages were all instituted between 1908 and 1911.

Booth served on the official Poor Law Commission of 1905-1909, in which his views were essentially conservative. He died on Nov. 23, 1916. Beatrice Webb, his cousin and coworker, called him ''the boldest pioneer . . . , and the achiever of the greatest results, in the methodology of the social sciences of the nineteenth century.''

Further Reading

Aside from Booth's own volumes, there are accounts of his life and work by his wife, Mary Macaulay Booth, in *Charles Booth: A Memoir* (1918), and by Beatrice Webb in *My Apprenticeship* (1926; 2d ed. 1946). Albert Fried and Richard Elman, eds., *Charles Booth's London* (1968), is a volume of selections from Booth's survey with a useful biographical introduction.

Additional Sources

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Edwin Booth

Edwin Booth (1833-1893) was one of America's greatest tragic actors, introducing into his characterizations an artistic sensitivity and completeness that replaced the bombast of earlier times.

Edwin Booth had little schooling. Instead, he accompanied his actor father, Junius Brutus Booth, on the theatrical circuits, ostensibly to attend him but really to control the elder genius's drinking and erratic behavior, a problem Edwin himself later had. Edwin first took up drama in 1849 and thereafter played minor roles, until in New York, in 1851, his father's illness (real or feigned) permitted him to substitute as Richard III. Edwin was an immediate success.

Booth modestly continued his training in a variety of major and minor roles, first in California and later in the South. In Richmond, Va., he fell in love with Mary Devlin, who became his wife. Returning to New York in 1857, he was acclaimed for his brilliant and forceful portrayals of Richard III, Shylock, Romeo, and other Shakespearean characters. Booth surpassed the critical praise given to Edwin Forrest, who emerged from retirement in 1860 to challenge the young man.

At 31 Booth was America's foremost actor. His wife's death, however, caused him deep sorrow that exaggerated his already melancholy nature. He left the stage saying, ''The beauty of my art is gone—it is hateful to me.''

But acting was so deeply a part of the man that by 1864 Booth was back as star and manager of the Winter Garden Theater in New York. It was there that the three Booth

brothers—Edwin, Junius, and John Wilkes—gave their memorable performance of *Julius Caesar*. (This staged political assassination was soon to be followed by a real one.) While Edwin was at the zenith of his fame, having acted Hamlet for more than a hundred consecutive nights, he heard of his brother John Wilkes's murder of President Lincoln. Once more he retired from the stage in sorrow.

Assured that the public did not hold him responsible for his brother's action, Booth returned to acting in 1866 and was greeted by a tremendous and sympathetic ovation. At the Booth Theater in New York City he managed and acted in the most elaborate and artistic productions of Shakespeare America had ever known. Bankruptcy in 1873 made him renounce managership forever, and he thereafter concentrated on becoming what many critics insisted was the greatest actor of his time. His performances were sensitive, integrated in tone, gesture, and setting, and full of poetic power. He did not think of himself as an entertainer but as an artist who revealed the beauty and wisdom of great dramatic poetry.

Booth had earlier made a gift of his home to the acting profession, and it was there, at the Players Club in New York City, that he died.

Further Reading

Eleanor Ruggles, *Prince of Players: Edwin Booth* (1953), is a popular portrait of the actor. William Winter, *The Life and Art of Edwin Booth* (1894; rev. ed. 1906), is a deeply appreciative analysis of Booth's technique and temperament. Asia B. Clarke, *The Elder and Younger Booth* (1882), is still an interesting study of the professional and personal lives of the Booth acting family. A good brief account of Booth and other tragedians of his time is in Garff B. Wilson, *A History of American Acting* (1966).

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Evangeline Cory Booth

British-born humanitarian Evangeline Cory Booth (1865-1950) was one of the early commanders of the Salvation Army in the United States. Her work to help the nation's poor and her efforts to provide aid to U.S. soldiers in Europe during World War I won her the admiration of the American public. In 1934 she was elected general—the Salvation Army's highest post—culminating a lifetime of service to the religious charity.

Evangeline Cory Booth was a member of the founding family of the Salvation Army, a religious organization formed by her father with the aim of aiding the needy. In her role as commander of the Salvation Army in the United States, she gained acceptance for the group's work and ideals throughout American society, particularly after organizing assistance to soldiers during World War I. Her success in expanding the Salvation Army in the United States was apparent in the increased number of centers and followers during her tenure as well as her personal popularity among the public. In 1929 her work was recognized when she was elected to the post of General of the Salvation Army, making her the head of the entire organization.

Born into Salvation Army Family

Booth was born with the name Evelyne on December 25, 1865, in London, England, and was known to her family as Eva. She was one of the five children of William Booth, who in the year of Booth's birth, founded the East London Revival Society. The Society later took the name the Christian Mission before taking its final shape as the religious and charitable organization known as the Salvation Army. Like her siblings, Booth devoted her life to the work of the Army—to assist the poor and spread Christian values. She did not receive any formal education, but spent her adolescent years among the poor of London. Becoming a sergeant

in the Army at the age of 15, she sold the organization's publication, *War Cry,* in the streets. When she was a bit older, her assignment included selling matches in the impoverished area of Marylebone while dressed in rags like the poor around her. Although all the Booth children went on to hold high posts in the Army, it was Evelyne Booth who would serve for the longest period of time and bring the Army to a new level of influence and popularity. As an adult, she changed her name to Evangeline to emphasize the spiritual solace she hoped to bring to the poor while at the same time alleviating their physical suffering.

In 1895, at the age of 30, Booth arrived in Canada to replace her brother Herbert as field commissioner of the Salvation Army in that country. Having worked in some very rough environments in England, Booth found conditions around the city of Toronto to be relatively placid, and she worried that there would not be much for her to do in Canada. But she soon found her calling in the frontier areas of the north such as the Yukon and Alaska, where gold prospectors had formed unruly boom towns. For nine years she traveled and preached among the settlers and the native people of the area in what she later called ''one of the most arduous toils in my experience.''

Expanded Army in United States

But not even her challenging work in Canada could prepare her for the scope of her next task. In 1903, her sister Emma, the commander of the United States Salvation Army, died in New York City. Emma had created a solid foundation for the Army in the United States; at the time of her death its assets were worth 1.5 million dollars and almost 700 stations had been founded across the country. She was mourned as one of the country's greatest citizens—an estimated 75,000 people came to pay respects to her open casket and a New York newspaper compared the size of her funeral procession to that of president Ulysses S. Grant. Evangeline was selected to serve as the new U.S. commander, but she was intimidated at the prospect of trying to live up to her sister's greatness. Her father encouraged her, however, telling her that he believed she was destined to a career of great accomplishment. His daughter ultimately fulfilled his predictions. From the time of her induction as American commander in 1904, until her retirement from the post in 1934, the organization more than doubled the number of stations, its property holdings grew to a value of 48 million dollars, and its bank accounts increased to 35 million dollars.

Once arriving in New York, Booth immediately began to address the extreme poverty she found among immigrants there. One of the main problems was hunger; she attacked this by establishing bread lines and programs to feed school children. The public was incredibly responsive to her calls for help and surprised her by exceeding her expectations when she held donation drives. Other public service projects she took on were providing emergency relief during disasters, providing aid to hospitals, and helping the elderly. By focusing on such activities, Booth won over support from people who had initially been wary of the Salvation Army's religious overtones. She also used her oratorical talent to speak out on other topics that crossed religious boundaries, including women's rights and the prohibition of alcohol.

Won Appreciation for Wartime Service

It was her efforts to use the Salvation Army to assist soldiers in World War I, however, that won Booth and her organization the lasting respect and appreciation of the American public. Under the leadership of Booth, the Salvation Army sent members to the front lines of the war in Europe, where they cared for the wounded, established canteens, and loaned money to soldiers. This wartime aid was considered so important by the U.S. government that it excused Salvation Army members from military duty so they could be free to continue their charitable work. The country showed its appreciation for the Salvation Army after the war by donating 15 million dollars during a special nationwide project to assist the organization. In addition, the group and its leader were praised by some of the leading political and military figures of the war, including presidents Theodore Roosevelt and Woodrow Wilson, British prime minister Lloyd George, and U.S. generals John Joseph Pershing and Leonard Wood. Booth herself was recognized with a Distinguished Service Medal in October of 1919.

Elected General of Salvation Army

In the 1920s, the Salvation Army suffered a period of internal turmoil. After William Booth's death in 1912, his son Bramwell had become the second general, or head official, of the Salvation Army. While Evangeline was recovering from a throat operation in 1922, Bramwell Booth attempted to undermine her position by dividing the United States command into three separate groups, each with its own commander. Americans, however, were extremely supportive of the beloved U.S. commander and were quick to voice their disapproval of her brother's move. The general was forced to back off his position, but his reputation had been weakened. In 1929, the Salvation Army held its first election for the post of general and Bramwell Booth was replaced with Edward J. Higgins. When the next elections were held in 1934, Salvation Army members turned to the woman who had done so much to raise the image of the organization, electing Evangeline Booth to the position of general. She completed only one five-year term before retiring from the organization in 1939 at the age of 74. Having served the Salvation Army in three different nations during her long career, it seemed fitting that her last years were spent overseeing an organization that had grown to an international success with volunteers in more than 50 countries. Booth died in her adopted country of the United States at Hartsdale, New York, on July 17, 1950.

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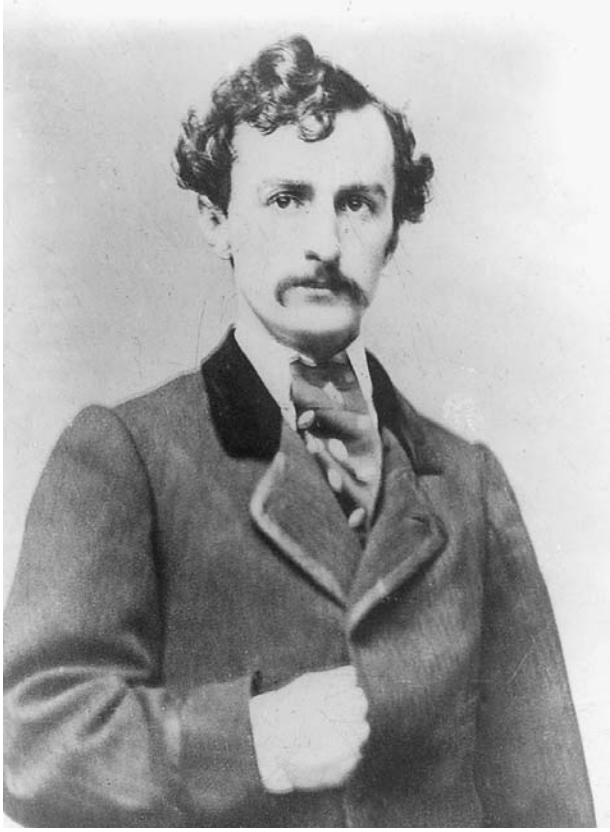

John Wilkes Booth

One of the most promising American actors of his time, John Wilkes Booth (1838-1865) was the assassin of President Abraham Lincoln in 1865.

John Wilkes Booth was born in Bel Air, Maryland, and attended school sporadically. A strikingly handsome youth, he attracted many people, and early decided to try the stage. Although unwilling to work at his parts, native talent enabled him to win acclaim as a Shakespearean actor, especially in the Richmond, Virginia stock company. In 1860—the year Lincoln was elected president—Booth achieved recognition across the country and played to approving audiences. Contemporary actors praised him as a ''comer,'' and his reputation seemed assured.

A respiratory problem in 1863 forced Booth to leave the stage temporarily, and he began conceiving a romantic ''conspiracy'' to abduct President Lincoln and deliver him to Richmond for a ransom of peace or an exchange of Confederate prisoners.

Sympathized with the South

Unlike the rest of the Booth family, John had always been a Southern sympathizer. He believed the Civil War to be a simple confrontation between Northern tyranny and Southern freedom. He enrolled six other Confederate sympathizers in his kidnapping scheme. Their efforts in March 1865 to capture Lincoln on the outskirts of Washington, D.C. were foiled by the President's failure to appear. Booth's frustration undoubtedly contributed to his decision to assassinate Lincoln.

Booth learned at noon on April 14 that Lincoln would attend Laura Keene's performance of *Our American Cousin* at Ford's Theater in Washington that evening. Vice President Andrew Johnson and Secretary of State William Seward were also to be killed, but Booth's confederates failed to carry out these murders. Booth went to the theater in the afternoon and fixed the door of the President's box so that it could be barred behind him. At about ten o'clock Booth entered the theater, shot Lincoln, and jumped to the stage, shouting ''Sic semper tyrannis! (Thus ever to tyrants!) The South is avenged!''

Pursued and Killed

Breaking a leg in his leap to the stage, Booth dragged himself from the theater to a waiting horse. The pain slowed him, and he and another conspirator were forced to seek a doctor. Dr. Samuel A. Mudd set the leg and fed the fugitives. For several days they tried to cross the Potomac, and when at last they succeeded, they journeyed to the farm of Richard H. Garrett, south of the Rappahannock River. Pursuers found them in Garrett's barn on April 26. When Booth refused to surrender, the barn was set afire. His figure was glimpsed briefly just as a shot was fired. Although one of the pursuers claimed to have shot Booth, it is unclear whether he was killed or committed suicide.

Booth's accomplices were rounded up and tried in one of the wildest travesties of justice ever perpetrated. Four of the conspirators were condemned to death. Dr. Mudd received a life sentence, as did two of Booth's accomplices. One accomplice died in 1867; the other and Mudd were pardoned by President Johnson in 1869.

Booth's tragedy lay in his twisted vision of patriotism. He never understood the horror caused by his act, and he died with these last words: ''Tell Mother . . . I died for my country.''

Further Reading

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Joseph Booth

Joseph Booth (1851-1932) was an English independent missionary in Malawi, Lesotho, and South Africa. Because of his radical religious views and egalitarian political outlook, his name became linked to a 1915 African rising in Malawi.

Joseph Booth was born in Derby on Feb. 26, 1851, into a very religious home. He was of an independent, inquiring mind and very early questioned his parents' religious faith. He was strongly pacifist with a critical attitude toward all authority. He became a restless, self-educated man and in the course of his life was an agnostic, a Baptist, a Seventh-Day Adventist, and a member of the Watch Tower Bible and Tract Society. Strangely enough, it was the reading of Thomas Paine which led him to the Christian faith.

In the 1880s Booth was a sheep farmer in New Zealand and a Baptist lay preacher in Australia. In 1891 he developed a scheme for self-supporting industrial missions in Africa to be run by lay people with practical educations, the aim being to foster independent African leadership. He traveled via England to the newly declared British Nyasaland Protectorate, where, in 1891, he started the Zambesi Industrial Mission near Blantyre. His first convert and friend was John Chilembwe, whom he baptized in a river. His ways of working aroused the suspicion of settlers, other missionaries, and the colonial government. He could not work with others sent to help him, and in 1896 the supporters of the Zambesi Industrial Mission broke with him.

With John Chilembwe, Booth visited the United States in 1897-1899, during which time they parted ways. In 1897 Booth published his book *Africa for the Africans* (he was the first known to have used this phrase). He then joined the Seventh-Day Baptists and returned to Malawi. In 1899 Booth and a group of Africans petitioned Queen Victoria on behalf of all Africans for education, political participation, and justice. Their actions caused the colonial government to pressure him to leave the protectorate about 1902.

Thereafter Booth worked with various organizations for the purpose of fostering African leadership and independence, mostly using South Africa as a base. He introduced the Watch Tower movement into Central Africa and used the mail and migrant workers to spread its literature and beliefs, thereby causing the colonial governments serious concern.

In 1915 John Chilembwe lost his life in an African uprising in Malawi. Although Booth was far away and had had nothing to do with Chilembwe for 15 years, his name was linked to the uprising and his ideas were considered the seed which led to it. He was therefore deported from South Africa in December 1915. In England he took part in independent religious activities until his death at Weston super Mare in 1932.

Further Reading

Booth's *Africa for the Africans* is almost unobtainable. The best source for information on Booth is George Shepperson and Thomas Price, *Independent African: John Chilembwe and the Origins, Setting and Significance of the Nyasaland Native Rising of 1915* (1958). □

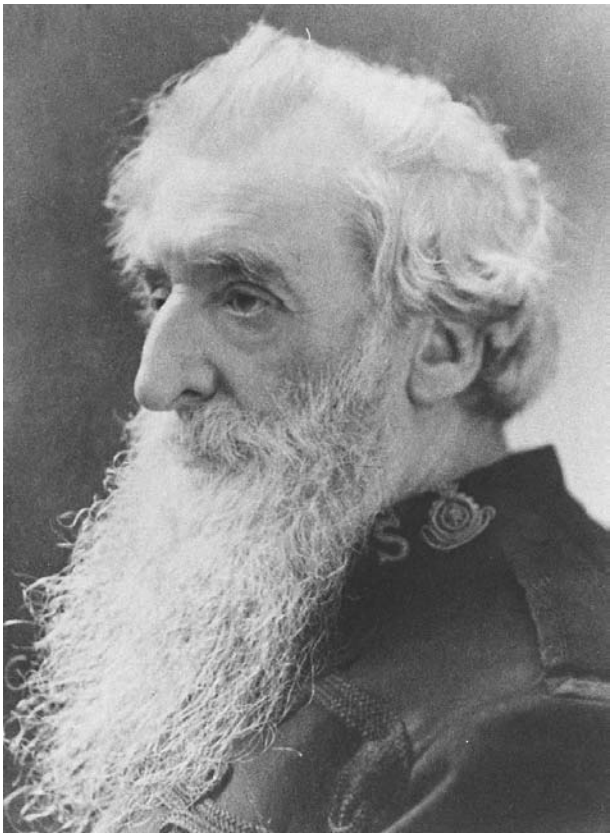

William Booth

The English evangelist William Booth (1829-1912) founded the Salvation Army, an international Christian organization for philanthropic and evangelical work.

William Booth was born near Nottingham on April 10, 1829. As a youth, he was apprenticed to a pawnbroker, but after a conversion experience he began street preaching for a Methodist chapel. In 1849 he went to London, where he worked as a pawnbroker. Three years later, however, he became a full-time Methodist lay preacher. In 1855 he married Catherine Mumford, an intelligent and determined woman. Encouraged by her in his theological studies, Booth was ordained a minister in 1858.

Booth's theology was simple and unchanging. He drew both his beliefs and his basic practice from the model set by John Wesley a century earlier. His creed required no systematic theological learning. He held that without personal acceptance of Christ as his Savior, the sinful man would die into eternal damnation. Although the opportunity for acceptance was freely offered to all, it was certain to be ignored by the masses in the sordid and pagan slums of the new industrial towns. Thus it was necessary to reach the ignorant, the drunkard, and the criminal and offer them the chance of repentance.

Driven by this purpose, in 1861 the Booths left Methodism and in 1865 established the Christian Mission in East London. During the next 12 years Booth developed the evangelical techniques later employed in the Salvation Army. Among these were the use of secular quarters and the enlistment of converted sinners as workers. Booth was not a political or social radical; he only gradually came to accept that social uplift might have to precede conversion. Thus he slowly built a social program of food kitchens, housing, and communal organization. He wrote, however, ''The Social is the bait, but it is Salvation that is the hook that lands the fish.''

The conversion of the Christian Mission into the Salvation Army occurred somewhat accidentally in 1878. Booth had earlier expressed his evangelical zeal in military terms, titles, and concepts. This organizational style, not unique to his army, was in tune with the current popularity of militarism and imperialism. The army's paper, the *War Cry,* appeared at the end of 1879. Although the army met considerable hostility through the 1880s, by 1890 Booth had become a figure of international renown. The day-to-day administrative labor of the Salvation Army fell increasingly to Bramwell Booth, General Booth's oldest child and his chief of staff and successor.

Mrs. Booth died in 1890, the year in which Booth wrote, with much assistance from the reforming journalist W. T. Stead, his famous book, *In Darkest England and the Way Out*. In it Booth colorfully and compassionately detailed the misery of the ''Submerged Tenth'' and insisted that the ''way out'' must transform men as well as their surroundings.

Further Reading

Of the biographies of Booth, two stand out: The best is St. John Ervine, *God's Soldier: General William Booth* (2 vols., 1934). An earlier biography is by a friend, Harold Begbie, *The Life of General William Booth: The Founder of the Salvation Army* (2 vols., 1920), which is well organized chronologically but lacks clarity of detail.

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Coutts, Frederick Lee, *Bread for my neighbour: an appreciation of the social action and influence of William Booth,* London: Hodder and Stoughton, 1978.

Robinson, Virgil E., *William Booth and his Army,* Mountain View, Calif.: Pacific Press Pub. Association, 1976. □

Betty Boothroyd

The first woman Speaker in Britain's House of Commons, Betty Boothroyd (born 1929), a Labour Party member, was the first Speaker in the 20th century chosen from an opposition party.

MPs (Members of Parliament) dragged Betty Boothroyd to the speaker's chair despite the traditional show of reluctance on April 27, 1992. Her triumph by 372 votes to 238 over former Northern Ireland Secretary Peter Brooke marked the first contested election for the coveted position for 40 years. MPs marked the occasion by breaking with another tradition and giving her a round of applause, normally not heard in the British House of Commons.

As controller of the Commons proceedings and spokesperson for the lower house of Parliament, Boothroyd became a familiar figure to the British nation. Although she refused to wear the knee breeches and wig traditionally worn by her predecessors, she added her own trademark to the familiar cry of ''Order, order'' long used to urge unruly MPs to behave themselves. She ended the twice weekly Prime Minister's Question Time sessions with a cry made familiar by barmaids in public houses and bars across the country: ''Time's up.''

Betty Boothroyd was born an only child in a politically active household in Yorkshire in October 1929. Both her parents were textile workers and trades unionists, and she joined the Labour League of Youth at only 16. After a brief spell as a dancer in the London West End Theatre she held a series of jobs as secretary to leading politicians. These in-

cluded two years in Washington D.C. as secretary to a Republican congressman and involvement in the 1960 Kennedy presidential campaign. She was also secretary to the one-time Labour cabinet minister, Barbara Castle. She shared Lady Castle's brisk, no-nonsense style but opted for a different brand of Labour politics. Boothroyd was known in her time on Labour's National Executive Committee (1981-1987) as a right-center opponent of what she called ''headbangers . . . and extremists and militants'' and a supporter of what was later to become the European Union.

It took five attempts before she was able to enter Parliament. Boothroyd contested seats in Leicester, in Peterborough, and two in North West England before being elected for the West Midlands seat of West Bromwich (later reformed as West Bromwich West) in 1973. An early sign of her ability to invade what were previously male-only preserves was her appointment as a Labour Party whip the next year. From 1975 to 1977 she was a member of the European Assembly, the unelected predecessor of the European Parliament. She served her apprenticeship for the Speaker's post as a deputy from 1987 to 1992. It was when she took on that role that a backbencher asked her how she wished to be addressed and she replied, appropriately for one with her show business background, ''Call me Madam.''

Madam Speaker Boothroyd never married. She preferred to concentrate her efforts on forging a ground breaking career in British politics. ''The Commons has never been just a career,'' she told an interviewer from *People Magazine*, ''It's my life.'' She proved an adept disciplinarian with Parliament's unruly elements. Some of her success in what remained a predominantly male-oriented world, was that MPs believed she had earned the status of ''good chap.'' During her tenure, although she presided over a chamber containing a record number of women MPs, she clearly relished her position. She controlled the daily proceedings with considerable gusto. Boothroyd remained meticulously fair in her dealings with MPs, maintaining statistical records of exactly whom she called on from which parties, so that there would be no accusations of bias.

The Speaker is traditionally a guardian of back bench rights, and Boothroyd amply demonstrated her independence of the executive. ''I rub my hands with glee when I am unpopular with both sides. . . . You've got to ensure that holders of an opinion, however unpopular, are allowed to put across their points of view,'' she told *People*. She permitted lengthy questioning of ministers over statements and in response to emergency questions. In July 1993 she was in the spotlight when she ruled that the Labour Opposition was entitled to stage the vote it sought on inclusion of the controversial social chapter covering workers' rights in the bill to ratify British acceptance of the Maastricht Treaty on European Union negotiated by Prime Minister John Major. She did so despite having to overrule an earlier decision by her deputy that such an attempt was out of order. When the vote on the Labour move was tied, Boothroyd used her casting vote to defeat the amendment and preserve the government's position.

There had been some criticism of her the previous month after she clashed repeatedly with ex-minister Michael Mates during his resignation speech in the Commons. MPs felt she had been unduly restrictive in application of the *sub judice* rules under which comment is limited if it could affect future legal proceedings.

The firmest indication of her readiness to protect the rights of Parliament came in July 1993 with what was perceived as a warning to the courts that Parliament did not interfere with their jurisdiction and they were not to interfere with Parliament's doings. Lord Rees-Mogg, a former editor of the *Times* and an opponent of the Conservative government's Maastricht treaty bill, was seeking to challenge the government's legislation in the courts. Left wing Labour MP, Tony Benn, asked the speaker for a ruling on whether Parliament's sovereignty was being challenged. She replied that the way courts were using the words spoken during parliamentary debates to assist in the interpretation of laws was questioning the Commons in a way previously thought impossible: The 1689 Bill of Rights provided that freedom of speech in Parliament ''ought not to be questioned in any place out of Parliament'' and when the Rees-Mogg case began she trusted that the judges concerned would respect the Bill of Rights. The case was dismissed and Benn and others believed that Boothroyd had earned her place in parliamentary history alongside the famous Speaker Lenthall in the 17th century, who defied the orders of a king who was seeking to seize five parliamentary opponents with the response: ''I have neither eyes to see, nor tongue to speak in this place but as the House is pleased to direct me, whose servant I am here.''

Following the election of Tony Blair as prime minister, and Labour's return to dominance in the House of Commons in May 1997, Boothroyd was unanimously re-elected Speaker. During the speeches and accolades that accompanied her renomination to the post, members of Parliament referred to her as ''Speaker of the Commonwealth. She not only has a public persona in Britain, but is well known all over the Commonwealth. She welcomes people of every nationality, colour, and religion throughout her working term to show them what we do, why it is important, and why that tradition of democracy needs to be spread even further . . . [S]he tries to spread friendship, kindness and understanding among Members of parties of all sizes and shapes and now even between different genders.''

Further Reading

Further details of Betty Boothroyd's political career can be found in the latest series of ''Parliamentary Profiles'' edited by Andrew Roth and available from Parliamentary Profile Services Ltd. (2, Queen Anne's Gate Buildings, Dartmouth Street, London SW1H 9BP). The role of the Commons speaker is outlined in Erskine May's *Parliamentary Practice,* the bible of parliamentary procedure, periodically revised and published by Butterworth & Co. (London). Valuable information, including speeches and parliamentary procedures, can be found on the World Wide Web under the pages devoted to the British parliament. Both the *Economist* (November 19, 1994) and *People Magazine* (February 28, 1994) wrote profiles on Betty Boothroyd. Parliamentary proceedings can also be seen each week on C-Span, the U.S. Congress' cable network. □

William Edgar Borah

United States senator William Edgar Borah (1865-1940) was influential in developing American foreign policy, particularly by his isolationist attitudes in the 1930s and his opposition to aid to France and Great Britain as World War II approached.

William E. Borah was born to William Nathan and Eliza West Borah on June 29, 1865, on a farm near Fairfield, Ill. The family had settled originally in Pennsylvania about 1750 and moved west at the turn of the 19th century.

Young William had little liking for farm life. He resisted a career in the ministry and, while still a schoolboy, ran away with a traveling troupe of actors. Then an older sister invited him to join her and her husband in Lyon, Kans., where William continued his education, entering the University of Kansas in 1885. Forced by illness to leave college after his freshman year, he read law at home and passed the Kansas bar examination in 1887. Hard times, however, forced him to leave Kansas, and he settled in Boise, Idaho.

Borah prospered and became prominent in Republican party circles. In 1895 he married Mary O'Connell, daughter of the governor of Idaho. Although Borah bolted the party to campaign for William Jennings Bryan in 1896, he rejoined it permanently in 1902. An unsuccessful candidate of the Progressive wing of the Republican party for U.S. senator in 1903, in 1907 he was elected to the Senate—where he served until his death. The senator was a political independent in his views. Although he was a corporation lawyer and champion of Idaho lumber interests, he also supported the working man. He led the Senate fight in support of President Wilson's income tax bill but opposed Wilson's trust-regulation policy. A nationalist and an imperialist before 1914, he led the most vocal opponents of Wilsonian internationalism after World War I.

Borah never traveled outside the United States, yet his significance in American history lies in his influence on foreign affairs. The ''Idaho Lion's'' commitment to isolationism, parochialism, legalism, and moralism in foreign affairs led him to oppose effective political and military intervention by the United States on the world stage during the 1920s and 1930s. He championed policy divorced from power and created illusions of peace in the United States just as violent forces were bringing on the most terrible war in modern times.

Borah opposed American membership in the League of Nations because he feared agreements committing the United States to the use of force at a time not of its own choosing. As a leader of the Senate ''irreconcilables,'' he mapped the strategy in the Senate that defeated the Treaty of Versailles. In the Washington Disarmament Conference (1922), Borah supported the Washington Treaty system to limit naval armaments and maintain the status quo in the Pacific, but he was among those senators who insisted upon a reservation disassociating the United States from the use of military power to enforce it. As chairman of the Senate Foreign Relations Committee after 1924, he enlarged the Kellogg-Briand Pact (out-lawing war) to include all the nations of the world, but he later refused to sanction the use of American arms to uphold the treaty.

With the rise of Hitler in Germany, Borah joined the isolationists' bloc in the Senate that imposed the neutrality legislation of 1935-1937. He did not believe that vital American interests were threatened by totalitarianism abroad. A war for democracy in Europe, he declared, would end democracy at home.

Borah opposed President Franklin Roosevelt's efforts to bring American resources to the support of the Western democracies and, when informed of approaching war in Europe at a White House conference in 1939, he refused to believe it, insisting that his information was more accurate than the President's. Still opposing President Roosevelt vigorously, the Idaho senator died on Jan. 19, 1940.

Further Reading

The best biography of Borah is Marian C. McKenna, *Borah* (1961). The three best books on Borah and American policy in the 1920s are Robert H. Ferrel, *Peace in Their Time: The Origins of the Kellogg-Briand Pact* (1952), and John Chalmers Vinson, *The Parchment Peace: The United States Senate and the Washington Conference, 1921-1922* (1955) and *William E. Borah and the Outlawry of War* (1957). For Borah and the coming of World War II the best books are Selig Adler, *The Isolationist Impulse: Its Twentieth Century Reaction* (1957), and Robert A. Divine, *The Illusion of Neutrality* (1962). □

Gail Borden

A pioneer in Texas, Gail Borden (1801-1874) became an inventor whose most notable contributions lay in condensing and preserving foods, particularly milk.

Gail Borden was born in Norwich, N.Y., on Nov. 9, 1801. His family moved to Kentucky in 1814. Taught surveying by his father, he helped lay out the city of Covington. The family soon moved to Indiana Territory; Gail, Jr., served briefly as Jefferson County surveyor and taught school. In 1821 he moved to southwestern Mississippi for health reasons. He taught school and worked as a deputy U.S. surveyor for 7 years.

Still searching for a better climate, Borden moved to Texas in 1829. After farming and raising cattle briefly, he returned to surveying. As Stephen Austin's superintendent of official surveys, Borden prepared the first topographical map of Texas. He headed the Texas land office from 1833 until the Mexican invasion. With his brother, Thomas, in 1835 he founded the first permanent Texas newspaper, the *Telegraph and Texas Land Register,* in San Felipe. The paper was soon moved to the new city of Houston, which Borden surveyed in 1836.

After Texas separated from Mexico in 1836, Borden helped write its constitution. In 1837 he was appointed the first Texas collector of customs by President Sam Houston. Borden surveyed and planned the city of Galveston, continuing as customs collector.

After his wife and children died in 1844 and 1845, Borden decided to alleviate the hardships of pioneers by making concentrated food that would not spoil. His first marketed product was a biscuit of dehydrated meat. At the first world's fair, the London Crystal Palace Exposition (1851), Borden's meat biscuit won him a membership in the London Society of Arts and a gold Council Medal, one of five awarded to Americans. The biscuit, tested by food specialists, retained nutrition and succulence indefinitely. The British saw in it a great, new American enterprise. Borden's biscuits were used by explorers and sailors, but his company failed in 1853 because competing suppliers of meat caused cancellations of army orders for the biscuits.

Visiting the Shaker community at New Lebanon, N.Y., in 1851, Borden observed sugar making with airtight pans and decided that milk could be condensed and could remain wholesome indefinitely. In 1853 he applied for a patent on a process for extracting 75 percent of the water from milk and adding sugar to the residue. The patent was denied on the grounds that the process was not new. Three years later, after demonstrating that the use of vacuum pans was novel and essential to the process, he received the patent.

The New York Condensed Milk Company (much later, the Borden Company) was formed in 1856, financed by Jeremiah Milbank. Several factories were established in Connecticut, New York, and Maine by 1861 and many more in the 1860s. Four more patents on condensed milk were awarded Borden in the 1860s. Early in the Civil War this milk was found to be of great value to the Union Army, and the output of Borden's plants was commandeered. Its use spread rapidly, especially after soldiers introduced it to civilians. Indeed, the Civil War era witnessed a vast increase in all canned-food consumption.

Next Borden patented a process for condensing fruit and berry juices. (It had not been known that spoilage is caused by bacteria, which can be heat-killed, until Pasteur's germ theory in 1864.) The U.S. Sanitary Commission bought Borden's condensed juices to serve to wounded soldiers. Borden also patented processes for making beef extracts and for concentrating tea, coffee, and cocoa.

Returning to Texas, Borden educated dairymen in sanitation, engaged in philanthropy, organized schools for African Americans and whites, built six churches, and supported poorly paid ministers, teachers, and students. He died in Borden, Tex., on Jan. 11, 1874, and was buried in White Plains, N.Y.

Further Reading

The only good biography of Borden, a highly sympathetic one, is Joe B. Frantz, *Gail Borden: Dairyman to a Nation* (1951). It is illustrated and contains much personal detail. □

Sir Robert Laird Borden

Sir Robert Laird Borden (1854-1937) was a Canadian political leader and prime minister who guided his country through World War I and, through astute bargaining, achieved equal status for Canada with England within the Commonwealth.

Robert Borden was born at Grand Pré, Nova Scotia, on June 26, 1854, the descendant of prerevolutionary American émigrés. He was educated at the Acacia Villa Seminary in Horton, Nova Scotia, and as a youth he taught at the Glenwood Institute in Matawan, N.J. Returning to his native province in 1874, he began the study of law and was called to the bar in 1878. Borden practiced first in Halifax, then in Kentville, and then again in Halifax, where in 1889 he became head of his own law firm. He seemed headed for a successful career as a lawyer until he became interested in politics.

Party Leader

In 1896 Borden was elected to the House of Commons as a Conservative member for Halifax. The party was beginning a 15-year period in opposition, and within a few years Borden made a respectable reputation for himself in Parliament. The party leader, Sir Charles Tupper, was a doughty fighter but old and somewhat discredited in certain quarters, and after his defeat in the general election of 1900 there was a general feeling that his career was over. Certainly Borden did not envisage that he would be Tupper's successor, and it

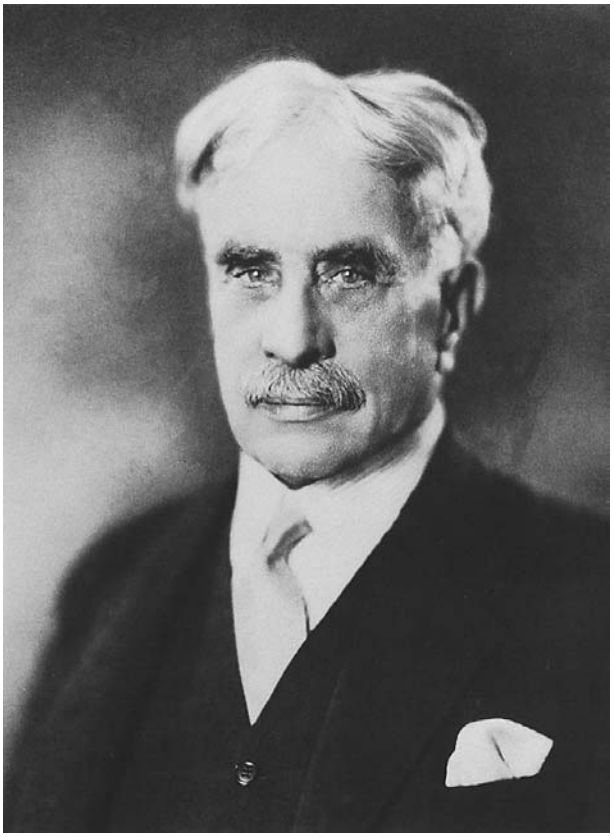

was with great surprise that he saw the party caucus turn to him. His first reaction to the offer was negative, but he finally agreed to accept the post for a year. The year stretched into two and then three, and Borden was soon permanent leader of the Conservative party.

Borden's tenure was neither easy nor immediately successful. In 1904 and 1908 the Conservatives were decisively beaten by Sir Wilfrid Laurier and the Liberals, and Borden was making little impact in the country. The issue that finally propelled Borden into power was that of reciprocity with the United States. The Laurier government had negotiated a treaty with the United States in 1911, an act that frightened Canadian businessmen and manufacturers, who had been sheltered so long behind the high tariff of the national policy. Borden had found his issue, and with it he attracted enormous support from the ''interests,'' garnered thousands of disaffected Liberal voters, and won a clear victory in the general election of 1911.

Head of Government

Borden's government was not particularly strong. His Quebec representation was weak, and the financial affairs of many of the English-Canadian ministers were not conducted ethically. Borden himself was above reproach, but he apparently lacked the ruthlessness necessary to become a first-class prime minister. Still, legislation on railways and civil service reform began to appear on the statute books, and the militia was reorganized and made more efficient. Not even the downturn in business that began in 1911 was enough to completely dampen enthusiasm in Canada.

Crisis in World War I

The outbreak of war in 1914 did not change the mood either. Borden's government immediately offered a contingent, mobilized it with impressive speed, and shipped it to England in the largest convoy ever to cross the Atlantic to that time. No one expected a long war, but by the time the first casualty reports began pouring into Ottawa from France in the spring of 1915, few could have doubted that the struggle would be difficult. Borden's task was formidable. He had to organize the government for war, a task that was never really accomplished. He had to see to it that industry was geared up for maximum production, a task that was well done. Above all he had to galvanize the Canadian people, both French and English.

This task was not accomplished; in fact, the reverse took place in Quebec. Borden did not understand the *Canadien,* and he permitted recruiting in that province to be botched. Few French-Canadian officers received important commands, patronage was rampant, and ethnic prejudice swept the nation. The whole crisis came to a head in 1917 when Borden decided that conscription was necessary to reinforce Canada's troops at the front. Quebec was opposed to conscription, and after Borden's efforts to unite with Laurier in a coalition failed, he determined on a coalition without Quebec. By October 1917 he had his Union government and his conscription bill, and in December 1917, after a blatantly racist campaign conducted by his party, he had a renewed mandate. Canada was badly split, and the irony of the situation was that conscripts did not reach the front in sufficient numbers to have major impact before the end of the war.

Relations with Britain

Borden achieved more success in his relations with the British. He had been appalled to discover that Canada was being treated as a backwater colony, despite the nation's massive war effort. After hard bargaining he wrung recognition from the British that Canada was equal in status to the mother country. He also won a voice in the councils of empire, representation at the peace conference, and separate representation in the League of Nations for the Dominion. These were no mean achievements.

By the end of the war, Borden was exhausted by his labors, and soon he began to seek release. In 1920 he passed the mantle of prime minister to Arthur Meighen and entered what he hoped would be a quiet retirement. But the following year he was called back to be Canadian delegate at the Washington Conference of 1921-1922, and in 1930 he was Canada's representative at the League of Nations. Meanwhile he was writing about constitutional questions and serving as the director of numerous private companies. Sir Robert Borden—he had been knighted in June 1914—died in Ottawa on June 10, 1937.

Further Reading

A source for information on Borden is Henry Borden, ed., *Robert Laird Borden: His Memoirs* (2 vols., 1938). Roger Graham, *Arthur Meighen* (3 vols., 1960-1966), also provides information on Borden.

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Jorge Luis Borges

The Argentine author, Jorge Luis Borges (1899-1986), was one of Latin America's most original and influential prose writers and poets. His short stories revealed him as one of the great stylists of the Spanish language.

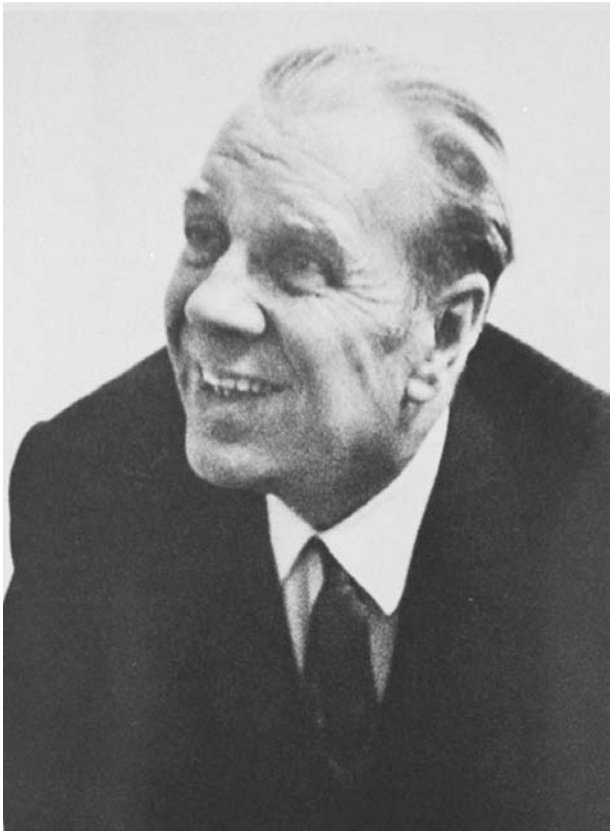

Jorge Luis Borges was born on August 24, 1899, in Buenos Aires. A few years later his family moved to the northern suburb of Palermo, which he was to celebrate in prose and verse. He received his earliest education at home, where he learned English and read widely in his father's library of English books. When Borges was nine years of age, he began his public schooling in Palermo, and in the same year, published his first literary undertaking—a translation into Spanish of Oscar Wilde's ''The Happy Prince.''

In 1914 the Borges family traveled to Europe. When World War I broke out, they settled for the duration in Switzerland where young Borges finished his formal education at the Collège in Geneva. By 1919, when the family moved on to Spain, Borges had learned several languages and had begun to write and translate poetry.

Early Work

In Seville and Madrid he frequented literary gatherings where he absorbed the lessons of new poetical theorists of the time—especially those of Rafael Cansinos Asséns, who headed a group of writers who came to be known as ''ultraists.'' When the family returned to Argentina in 1921, Borges rediscovered his native Buenos Aires and began to write poems dealing with his intimate feelings for the city, its past, and certain fading features of its quiet suburbs. His early poetry was reflective in tone; metaphors dominated, usual linking words were suppressed, and the humble, tranquil aspects of the city that he evoked seemed somehow contaminated by eternity.

With other young Argentine writers, Borges collaborated in the founding of new publications, in which the ultraist mode was cultivated in the New World. In 1923 his first volume of poetry, *Fervor of Buenos Aires,* was published, and it also made somewhat of a name for him in Spain.

In 1925 his second book of poetry, *Moon across the Way,* appeared, followed in 1929 by *San Martin Notebook*—the last new collection of his verse to appear for three decades. Borges gradually developed a keen interest in literary criticism. His critical and philosophical essays began to fill most of the volumes he published during the period 1925-1940: *Inquisitions* (1925), *The Dimensions of My Hope* (1926), *The Language of the Argentines* (1928), *Evaristo Carriego* (1930), *Discussion* (1932), and *History of Eternity* (1938).

Change in Style

In 1938, with his father gravely ill from a heart ailment, Borges obtained an appointment in a municipal library in Buenos Aires. Before year's end, his father died. Borges, himself, came close to death from septicemia, the complication of an infected head injury.

This period of crisis produced an important change in Borges. He began to write prose fiction tales of a curious and highly original character. These pieces seemed to be philosophical essays invested with narrative qualities and tensions. Others were short stories infused with metaphorical concepts. Ten of these concise, well-executed stories were collected in *Ficciones* (1944). A second volume of similar tales, entitled *The Aleph,* was published in 1949. Borges's fame as a writer firmly rests on the narratives contained in these two books, to which other stories were added in later editions.

In 1955, following the overthrow of the Peronist regime in Argentina, Borges was named director of the National Library in Buenos Aires. In that same year his sight deteriorated to the point where he became almost totally blind.

After *The Aleph,* he published an important collection of essays, *Other Inquisitions* (1952); several collections of

poetry and prose sketches, *Dreamtigers* (1960), *In Praise of Darkness* (1969), *The Deep Rose* (1975), and *The Iron Coin* (1976); and two collections of new short stories, *Dr. Brodie's Report* (1970) and *The Book of Sand* (1975). Aside from these works, Borges wrote over a dozen books in collaboration with other persons. Foremost among his collaborators was Adolfo Bioy Casares, an Argentine novelist and short-story writer, who was Borges's closest literary associate for nearly 40 years.

In 1961 Borges shared with Samuel Beckett the $10,000 International Publishers Prize, and world recognition at last began to come his way. He received countless honors and prizes. In 1970 he was the first recipient of the $25,000 Matarazzo Sobrinho Inter-American Literary Prize.

Borges married Elsa Astete Millan in 1967 but was divorced in 1970. He married Maria Kodama in 1986, shortly before his death on June 14, in Geneva, Switzerland.

Further Reading

The only full-length biography of Borges in English is Martin S. Stabb, *Jorge Luis Borges* (1970). The most valuable biographical information is in ''An Autobiographical Essay'' included in Borges's *The Aleph and Other Stories: 1933-1969* (1970). An interesting discussion with him is in Luis Harss and Barbara Dohmann, *Into the Mainstream: Conversations with Latin-American Writers* (1967). A useful profile of Borges is in Selden Rodman, *South America of the Poets* (1970). Helpful in defining the scope of Borges's achievement are Ana Maria Barrenechea, *Borges: The Labyrinth Maker,* which also contains a biographical essay, and was edited and translated by Robert Lima (1965); Ronald J. Christ, *The Narrow Act: Borges' Art of Allusion* (1969); and Carter Wheelock, *The Mythmaker* (1969). □

Cesare Borgia

The Italian leader Cesare Borgia (1475-1507) played an important part in Renaissance history. By intrigue and bravery he captured the Romagna, an area of Italy which remained a papal state until the 19th century.

Cesare Borgia was the first child of Vanozza de' Catanei and Cardinal Rodrigo Borgia, then archbishop of Valencia. They later had three other children: Giovanni, Lucrezia, and Goffredo.

The Borgia titles and estates in Spain were to be inherited by Pier Luigi Borgia, Cesare's older half brother, and an ecclesiastical career was chosen for Cesare. Thus upon the untimely death of Pier Luigi, Cesare did not succeed as heir to the Borgia secular fortune and titles, which passed instead to his younger brother Giovanni. In 1492, while still a layman, Cesare received the archbishopric of Valencia from his father, who became Pope Alexander VI that same year. In 1493 Alexander named Cesare cardinal deacon, and in 1494 Cesare was ordained a deacon.

These were exciting times in Italy. In 1494 King Charles VIII of France invaded Italy. His objective was Naples, over which he had a distant hereditary claim. On his march south he encountered little Italian resistance. Only after the Italians organized the military League of Venice, which threatened to cut his overextended supply lines, did Charles withdraw, and by 1497 French troops had evacuated Italy.

Immediately after Charles's withdrawal, papal forces turned upon the great Roman baronial families, especially the Orsini, who had helped Charles because of their opposition to the election of Alexander VI. Cesare's brother Giovanni commanded the papal militia during this period. Saddled with the mundane duties of a cleric, Cesare envied Giovanni's more active military career.

Rise to Power

In June 1497 the body of Giovanni Borgia, its throat cut, was found in the Tiber River. Several parties might have been involved in the mysterious murder, but many historians hold Cesare responsible since the death was of political advantage to him. Cesare now saw the possibility of being dispensed from his clerical duties and of assuming his brother's secular titles, wealth, and position as military leader of the Borgias and the papacy.

Unfortunately, the Spanish king, Ferdinand V (Ferdinand of Aragon), opposed the practice of releasing a cardinal from his office for political purposes. Thus Alexander could not release his son without angering the Spanish, his protectors against the French. However, in November 1497

France and Spain reached a truce in which they agreed to divide Naples. Since France was no longer Spain's enemy, Alexander could now approach the French king for help in seeking Cesare's release from the cardinalate. Louis XII, who had become king in April 1498 on the death of Charles, agreed to support Cesare's release in return for papal approval of the dissolution of his marriage. Alexander granted this request and thus became allied with France. In August 1498 he released Cesare from his clerical offices.

In February 1499 Louis gave Cesare command of a company of French cavalry. In March Cesare married Charlotte d'Albret, and in May he received from Louis the French duchy of Valentinois and the county of Diois. Having agreed to the Franco-Spanish partition of Naples, Louis planned an invasion of southern Italy. Milan lay on the supply route between France and Naples and was of strategic importance. In September 1499 Cesare commanded the French force that captured Milan and defeated its ruler, Lodovico Sforza.

In return for his services, Louis XII placed this French force at his disposal, and Cesare used it in his first attempt to capture the Romagna for Alexander. Like all popes, Alexander claimed dominion over the Romagna on the basis of the Donation of Pepin (756), which included the Romagna. Cesare's campaign went well. Before it was completed, however, Louis ordered the French force back to defend Milan from a counterattack by Lodovico Sforza, and Cesare's invasion of the Romagna ended in January 1500.

Success of Romagna Campaign

By 1500 Cesare had received all he desired: a reputation as a military leader, secular estates, and a wife. But the Borgias had paid a high price for Cesare's ambitions; by allying themselves with France they had lost the friendship and protection of the Spanish king. Since Cesare had acquired estates and a wife in France, he was determined to maintain the papal alliance with the French. To that end he ordered the murder of the husband of his sister Lucrezia, the Neapolitan nobleman Alfonso, Duke of Bisceglie. In August 1500, while recuperating from an earlier assassination attempt, Alfonso was strangled in the papal apartments. Alfonso's murder in Borgia-controlled Rome angered the Neapolitans and the Spanish and thus ended the possibility of Alexander's return to the old alliance.

Between October 1500 and August 1501 Cesare seized other territories in the Romagna. Again Louis XII provided him with a French army. During this second campaign Louis and Ferdinand of Aragon signed the Treaty of Granada (November 1500), which formalized their agreement to partition Naples. When the Franco-Spanish operation against Naples was launched, Cesare assisted his French ally, and on Aug. 1, 1501, Naples capitulated.

In June 1502 Cesare began his third and final campaign in the Romagna, and by December 1502 he had captured the entire area for the Pope. Most of the Romagna welcomed the Borgia rule, for Cesare introduced an efficient, enlightened, and centralized administration to the area. But Cesare's fortunes were soon to change.

Cesare's Downfall

In 1503 two events occurred which caused Cesare's downfall. First, Spanish forces turned upon the French in May and drove them out of southern Italy. In control of the Romagna and of papal financial support, Cesare accepted the French defeat calmly. However, the second event, the death of Alexander VI on August 18, ultimately proved disastrous to Cesare.

Because of Cesare's influence, Cardinal Piccolomini, a strong supporter of the Borgias, was elected Pope Pius III in September. He died, however, in October. When the cardinals met again in October to choose a successor, Cesare was tricked by Cardinal Della Rovere's promise of money and of continued papal backing for Borgia policies in the Romagna. He supported Della Rovere, who thus became Pope Julius II. Julius then disregarded his promises and decided to assume control of the Romagna himself. In December he ordered the arrest of Cesare, who won his freedom only by relinquishing key cities in the Romagna to Julius.

In April 1504 Cesare journeyed to Naples seeking financial assistance from friends and relatives. But both Julius and Ferdinand of Aragon feared the presence of a Borgia army, and in May their agents arrested Cesare. In August he was transported to Spain, where he was imprisoned until his escape in 1506. He made his way to Navarre, the kingdom of his brother-in-law Jean d'Albret. After Louis XII had refused to restore Cesare's French estates, Cesare joined d'Albret in fighting Louis's attempt to gain control of Navarre through support of insurrectionist feudal families.

On March 12, 1507, Cesare Borgia died in battle in Navarre. He had lived the life of a Renaissance knight and had captured the Romagna, richest of the papal states. His career was marked by political intrigue, but also by courage.

Further Reading

Most recent works on Cesare Borgia are not in English. Nevertheless, older works in English are still useful. The most thorough, though stylistically difficult, are R. Sabatini, *The Life of Cesare Borgia of France* (trans. 1912), and William Harrison Woodward, *Cesare Borgia: A Biography* (1913). More readable is Carlo Beuf, *Cesare Borgia: The Machiavellian Prince* (1942). For background information see John Addington Symonds, *Renaissance in Italy,* vol. 1: *The Age of Despots* (1875; 2d ed. 1880).

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Lucrezia Borgia, Duchess of Ferrara

Lucrezia Borgia (1480–1519) was Duchess of Ferrara, a renowned poisoner and political schemer

who, in actuality, was a pawn in the intrigues of her father and brother.

Lucrezia Borgia was born into the Renaissance world of Italy (1320-1520), a time when artists, sculptors, architects, scientists, and others rose to prominence. She was also born into one of the most notorious families in world history. Reputed to be evil, violent, and politically conniving, the Borgias were interested in claiming as much control of Italy as they could. And they were very successful.

Their prosperity was facilitated by the fact that Italy was not a unified nation but rather a collection of papal states, republics, duchies, and kingdoms organized around an urban center and the surrounding countryside, each with its own ruler. Although these individual states were powerful, their rulers were more inclined to fight each other than to band together against such enemy countries as France or Spain.

Italy desperately needed to unify and strengthen itself. Having lost much of its sea trade to France, Spain, and England, the Mediterranean was no longer the main site of commercial activity. Through the right political maneuvers, influential alliances could be formed and a great deal of power gained. It was a time of political turmoil and lethal intrigue; many political problems were solved by killing the person seen as the source of irritation. The males in the Borgia family followed the trend.

Lucrezia Borgia was the daughter of Cardinal Rodrigo Borgia, later to become Pope Alexander VI, and his mistress Vannozza Cattanei, who was also the mother of Lucrezia's two older brothers, Cesare and Giovanni. The job of raising Lucrezia, however, was given to Rodrigo's cousin, the widow Adriana daMila. While living in a palace in Rome, Lucrezia was educated at the Convent of St. Sixtus on Via Appia. Described as being slender, she was of medium height, with light-blue/green eyes and golden hair, which she later bleached to maintain its goldenness. A painting by Pinturicchio, ''Disputation of Saint Catherine,'' is said to be modeled after her, depicting a slender young woman with wavy, blonde hair cascading down her back.

The young girl was no more than 11 when she was first affected by the political ambitions of her father, Rodrigo, and her brother, Cesare. Desiring an alliance with Spain, they arranged a marriage contract between Lucrezia and the lord of Val d'Agora in Valencia; her dowry was set at 100,000 ducats. But two months later, the contract was mysteriously annulled without explanation. Historians assume that Rodrigo, who had instigated the annulment, had formed a new alliance involving his dynastic ambitions; he then arranged a marriage contract with another Spaniard, 15-year-old Don Gaspare, son of Count Averse in the Kingdom of Naples. This too was annulled that same year. The vacillating Rodrigo had decided it was more important to be aligned with the Sforza family of Milan.

The groom-to-be was the conceited, well-educated Giovanni Sforza, a 27-year-old with a fierce temper. He, too, stood to profit. Prior to his marriage to Lucrezia, Giovanni was only the lord of an insignificant Adriatic fishing town. Afterward, he would be a close relation to one of Italy's most powerful families. Having been elevated from cardinal to Pope Alexander VI, Rodrigo, the prospective father-in-law, had become even more powerful. During the Italian Renaissance, the papacy was treated as a lucrative and powerful prize for any family that could gain control of it. Marrying the pope's daughter would strengthen Giovanni's hold on his inheritance over the state of Pesaro. In addition, Giovanni's uncle, Ludovico Sforza, the ruler of Milan, took note of Giovanni after his engagement and offered him a lucrative command in the Milanese army. Through his generosity, Ludovico hoped to gain an ally in the Borgia camp.

The 13-year-old Lucrezia was married to Giovanni Sforza on June 12, 1493, in a sumptuous wedding with a retinue of 500 ladies. The wedding feast featured poetry readings and comedy performances, followed by gifts of jewels, gold and silver objects, brocade, rings, and gold table settings. The pope and other religious leaders reportedly threw food into the ladies' low-cut bodices, but bawdy behavior was not unusual in that time.

By the time she was 17, Lucrezia was said to be tired of her husband, claiming he often neglected her. Giovanni had his own grievances. Reportedly weary of the political intrigue of the Vatican and the arrogance of Lucrezia's brothers, he may also have heard that Cesare Borgia was considering ways to eliminate him. Now preferring a closer alliance with Naples than Milan, Lucrezia's father and

brother made plans to have the marriage annulled, claiming that Giovanni was impotent, that the marriage had never been consummated. Giovanni implored his uncle to intercede, but Ludovico, who had brought about the invasion of Italy by Charles VIII of France—an invasion that almost toppled Rodrigo from the papacy—was unwilling to do anything that would further provoke the pope. Sensing danger, Giovanni fled to Pesaro in the spring of 1497; Lucrezia withdrew to the Convent of San Sisto in Rome.

During the annulment process, statements from both camps served to hold the litigants up for social ridicule. Indignant over the charges of his impotency, Giovanni insinuated that Lucrezia's father and brother wanted Lucrezia for themselves. These accusations led to rumors about possible incestuous behavior that haunted Lucrezia throughout her life. In return for the right to keep the sizable dowry his wife had brought to the marriage, Giovanni reluctantly capitulated and signed a confession of impotency.

Cesare and Rodrigo then chose 17-year-old Alfonso of Aragon, the Duke of Bisceglie and son of the late king of Naples, as Lucrezia's next husband; Rodrigo sent his trusted Spanish chamberlain Pedro Caldes to carry out the marriage negotiations. But by the time her first marriage was officially annulled on December 27, 1497, Lucrezia was six months pregnant. This created more grist for the Italian rumor mill. Some speculated that Pedro Caldes was the child's father, others pointed to Rodrigo or Cesare. As a result of this scandal, Pedro was stabbed to death and thrown into the Tiber River along with one of Lucrezia's maids. Three months later, she gave birth to her son Giovanni, who was later legitimized by Rodrigo. Some scholars believe that Giovanni was actually a brother of Lucrezia's, although his parentage will probably never be known.

Alfonso of Aragon was reputed to be a handsome youth, with fine manners. The proxy wedding occurred on June 29, 1498, with the actual wedding on July 21. A wedding feast, similar to that of Lucrezia's first marriage, was celebrated with plays and masquerades, but the marriage was brief. Only a year later, political changes were once again stirring. Sensing that his alliance with the Borgias was no longer needed, Alfonso fled from Rome but was persuaded by Lucrezia to rejoin her and the pope at Nepi, where she was invested as governor of Spoleto. Lucrezia was again pregnant, and on November 1, 1499, gave birth to a son, naming him Rodrigo after her father.

On the evening of July 15, 1500, while returning home to the Vatican, Alfonso was attacked by hired killers and stabbed in the head, right arm, and leg. Lucrezia cared for him, called for doctors, and arranged for armed guards both day and night; she even prepared his food, fearing that someone might poison him. But on August 18, as Alfonso was still recovering, Cesare reputedly came to him and whispered in his ear that ''what was not finished at breakfast would be complete by dinner.'' Returning to Alfonso's room later that day, Cesare ordered everyone out and directed his strongman to strangle Lucrezia's young husband. Alfonso's executioner later confessed that Rodrigo had ordered the murder, but few believed his story.

Left a widow at the age of 20, Lucrezia spent most of her time weeping over the loss of her husband. Tired of watching her mourn, her father and brother sent her to Nepi in the Etruscan Hills. On her return to Rome in November 1500, she began assisting her father as a sort of papal secretary, often opening and responding to his mail when he was not in residence.

Italian society continued to feast on Borgia gossip at Lucrezia's expense. There were rumors that she frequently danced until late at night with her brother Cesare at his infamous parties at the Vatican. Whether or not she deserved this speculation is debatable, since many contemporaries commented on her reserve and piety. Some historians have suggested that she and Pope Alexander were guests at dinners her brother hosted but left before revelries began. Others feel she may have been an innocent victim of the hatred directed toward her father and brother.

Casting about for new alliances, Cesare and Rodrigo's attention now turned to the 24-year-old widower Alfonso d'Este, eldest son of Ercole d'Este, Duke of Ferrara. Cesare wanted to conquer the Romagna region, and therefore needed an alliance with the duchy of Ferrara—an important military power strategically placed between the Romagna and the Venetian Republic. Not surprisingly, neither Alfonso d'Este nor his father was too happy at the prospect of a wife whose first husband had been ridiculed as impotent and whose second husband had been murdered. In addition, the d'Este family was the oldest ruling family in Italy and considered the Borgia family upstarts, not in the same class.

But politics once again determined Lucrezia's married life. While the main powers of Italy, fearing the control it would give Rodrigo's papacy, roared in opposition, King Louis XII of France advised his ally, Ercole, to consent to the marriage. Further prodding came from another quarter. Rodrigo, as Pope Alexander VI, threatened to depose Ercole if he did not consent to the marriage. Ercole finally agreed, but in return he demanded a large dowry; reduction of his annual tribute to the Church; the position of archpriest of St. Peter's for his son, Cardinal Ippolito d'Este; and receipt of the cities of Cento and Pieve, along with the harbor of Cesenatico.

Lucrezia was eager for the marriage, for she regarded Rome as a prison and thought she would have a better chance of leading her own life away from her ambitious father and brother. She wrote often to her future father-in-law, who at one time was considering marrying her if Alfonso did not. Since this was clearly an arranged marriage, Ercole's envoys checked at court to ensure that Lucrezia's trousseau would bring to this third marriage as much as the dowry of 100,000 ducats accompanying her first marriage. With one dress alone costing 15,000 ducats, the envoys were assured that the total value of the trousseau would easily equal 100,000 ducats. In addition, Lucrezia would be taking along jewels, furniture, and a table service of silver and gold.

On December 30, 1501, the proxy marriage was held at the Vatican, and in early January, Lucrezia left Rome on her approximately 220-mile trip to Ferrara, adorned in her

colors of yellow and brown, with 150 mules carrying her baggage carts. She and her retinue of 1,000 were entertained at every city along the way. As the bridal party approached Ferrara, a disguised Alfonso rode out to catch a glimpse of Lucrezia; he was so pleased that he spent several hours in conversation with her, then returned home for the official welcome.

On February 2, 1502, the actual wedding ceremony was held with both Lucrezia and Alfonso in full regalia. Lucrezia wore black velvet with a cape of gold brocade trimmed with ermine, a net of gold and diamonds on her hair, and a necklace of rubies and pearls. Alfonso was dressed in red velvet, with even his horse attired in crimson and gold. Lucrezia had married a man who not only was interested in artillery, tournaments, dogs and horses, but who also played the viol and made pottery. He was also known for his cruelty, stinginess, and eccentricity.

The people of Ferrara adored Lucrezia, praising her for her beauty and ''inner grace of personality.'' Avoiding political machinations, she became a notable patron of the arts. Content to socialize with artists, courtiers, poets, and citizens of the Renaissance court, she helped make Ferrara a center for artists and writers. A lock of golden hair, given by her to the poet Pietro Bembo, can today be found in the Ambrosian Library in Milan, along with letters she wrote to him in the gallant manner of the day.

In 1503, Rodrigo died, along with many of Cesare's plans. Since Lucrezia had not yet borne any children for Alfonso, the king of France suggested to Ercole that he should seek an annulment of the marriage. The idea was discarded because both Ercole and his son Alfonso were by this time fond of Lucrezia; in addition, they did not want to repay her dowry. Finally, some stability appeared in Lucrezia's life. When Ercole died in 1505, she and Alfonso became the reigning duke and duchess of Ferrara. She requested that Giovanni, her illegitimate son, come live with her. When he was old enough to come to court, he was always introduced as her brother.

Lucrezia had several children by Alfonso d'Este. Although two died in infancy, one was stillborn, and there were at least two miscarriages, the couple had five children who survived infancy: Ercole II (b. 1508), Ippolito (b. 1509), Alessandro (b. 1514), Eleanora (b. 1515), and Francesco (b. 1516). Of these, only Ercole and Ippolito survived into adulthood.

In 1512, Lucrezia began to lead a retired life, perhaps caused by news of the death of Rodrigo, her son by Alfonso of Aragon. Though separated from her son, she had made sure he was well taken care of, selecting his governess, his tutor, and the stewards to oversee his duchy of Bisceglie (which he had inherited from his father). She began to spend more time in her apartments or in nearby convents, becoming withdrawn and ill-humored. Turning more and more to religion, piety, and charitable works, she took to wearing a hairshirt under her embroidered gowns as a form of penance. As the years progressed, her body thickened, and she was said to age greatly. She was also plagued by spells of melancholy. On June 14, 1519, while giving birth to a stillborn girl, she developed a debilitating fever. She died ten days later at the age of 39. A few days before her death, she wrote a letter to Pope Leo X asking his blessing and commending her husband and children to him.

Lucrezia Borgia was often accused of being frivolous and heartless, yet an examination of her life reveals that such assessments were not always deserved. Indeed, much of the innuendo about her illegitimate child and alleged incestuous behavior may have been in retaliation for the evil deeds committed by her father Rodrigo and brother Cesare (who also murdered their brother Giovanni). Many historians view her as a political pawn whose marriages were used to further the ambitions of both her father and her brother. Lucrezia was very much a product of her times, accepting these ambitions and their consequences for the good of the family.

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John Gutzon de la Mothe Borglum

An American sculptor and engineer who worked on a gigantic scale, John Gutzon de la Mothe Borglum (1867-1941) is best known for the Mt. Rushmore National Memorial in South Dakota.

Gutzon Borglum was born on March 25, 1867, in the Idaho Territory, the son of Danish immigrants. Restless and independent, he left home as a youth and made his way to San Francisco, where he enrolled at the Mark Hopkins Art Institute. His first formal training was under William Keith. Dissatisfied with painting, Borglum traveled to Paris in 1887 and studied sculpture at the Académie Julian; he also came under the influence of the French sculptor Auguste Rodin. After touring Spain and England, Borglum returned to the United States in 1901 and opened a studio in New York. In 1904 he won a gold medal at the St. Louis Exposition for his vigorous and powerfully modeled work *Mares of Diomedes.*

In the next few years Borglum executed a series of 12 Apostles for the Cathedral of St. John the Divine, New York City. In 1908 the Library of Congress accepted his 6-ton marble head of Lincoln. A group of Southern women commissioned an enormous image of Gen. Robert E. Lee for the face of Stone Mountain, Ga., in 1916. While the women planned a solitary figure, the sculptor envisioned additional

figures covering the entire length of the dome-shaped mountain. Dissension soon overtook the project, and unexpected expenses combined with personality conflicts led to a court fight. In a fit of rage Borglum destroyed his models, and the state of Georgia filed suit. Borglum won, but in 1925 he was dismissed from the Stone Mountain project (it was not finished until the spring of 1970).

Borglum's dream of carving gigantic figures in ''live'' mountain rock was realized, when he was commissioned to carve a national monument at Mt. Rushmore, S. Dak., in 1925 and began the work two years later. Impressed with the ''bigness'' of America, he believed that American art must also be gigantic. He chose to carve Washington, Lincoln, Jefferson, and Theodore Roosevelt because he believed that they represented the spirit and ideals of American geographic expansion and political development. On July 4, 1930, the head of George Washington was unveiled. Jefferson was completed in 1936, Lincoln in 1937, and Theodore Roosevelt in 1939.

The work, supervised by Borglum and his engineer, was carried out by a crew of local workmen. Each head was carved with dynamite and jackhammers. Financial problems caused frequent interruptions. Early in March 1941 Borglum left the work for a minor operation in Chicago, where he suffered a heart attack and died on March 6. His son finished his father's masterpiece. The entire project cost approximately $1,520,000 and took 16 years from inception to completion.

Borglum was a popular sculptor who never lacked commissions. Among his many works are an equestrian portrait of Gen. Philip Sheridan, three full-length figures for the U.S. Capitol, a statue of William Jennings Bryan, *Seated Lincoln,* and *Wars of America*.

His ability to execute sculpture on a grand scale qualifies Borglum as a skilled engineer as well as a talented artist. Modern critics and Borglum's contemporaries agree that his sculpture is good work but not great art. His major contribution to art was the expert technical knowledge which he displayed in handling monumental sculpture.

Further Reading

For a complete story of Borglum's greatest sculptural achievement consult Gilbert C. Fite, *Mount Rushmore* (1952). A personal portrait of Borglum, written by a friend, is Robert J. Dean, *Living Granite: The Story of Borglum and the Mount Rushmore Memorial* (1949). J. Walker McSpadden, *Famous Sculptors of America* (1924), devotes a chapter to Borglum's life and work. Written during Borglum's lifetime, it contains more information on the sculptor's early period than on later works. For a more recent but similar sketch see Wayne Craven, *Sculpture in America* (1968). □

Rodrigo Borja Cevallos

One of the founders of Ecuador's Democratic Left (Izquierda Democratica) party, Rodrigo Borja Cevallos (born 1935) was a former president of Ecuador.

Rodrigo Borja Cevallos was born June 19, 1935, in Ecuador's highland capital city, Quito. His family was descended from an aristocratic family of pure Spanish blood, and Borja was the first of seven children born to Luis Felipe Borja and Aurelia Cevallos. His father was active with the Socialist Party, while his grandfather was a distinguished Liberal jurist.

His primary and secondary school education was at the Colegio Americano in Quito. Borja was initially a casual student who excelled in athletics while gradually developing political interests. He graduated at the age of 19. At the Central University he became more serious about education, graduating with distinction from the Faculty of Law in 1960. His 500-page thesis on constitutional law was later used as a text elsewhere in Latin America. He then proceeded to Costa Rica for postgraduate work in political science, while directing his interests increasingly to national affairs.

While still a law student, Borja had joined one of Ecuador's two traditional parties, the PLR (Radical Liberal Party). In 1962 he was elected to congress, where he soon became one of the brightest young lights of the Liberals. With the seizure of power by the military in 1963, he left the nation to serve with the United Nations. Three years later he returned to Ecuador and joined the law school faculty at the Central University. He continued to be active in sports and was especially successful in automobile racing. In 1967 he married Carmen Calisto, with whom he had three daughters and one son.

In the 1968 elections the Liberals were defeated by the forces of former President Jose Maria Velasco Ibarra. When the new Velasco government negotiated an accord with the Liberals, the PLR underwent severe internal wrangling. The party's youth in particular were outraged by such unprincipled opportunism on the part of the Liberal leadership. Breaking away from the PLR, under Borja's direction they founded a new political party, the Izquierda Democratica, or ID (Democratic Left). It participated in congressional elections in 1970, with Borja winning as deputy from Pichincha, the state in which Quito is located.

The constitution was suspended shortly thereafter, and Borja was unable to take office. Instead, he devoted himself full time to the organization and growth of the ID. Traveling the length and breadth of Ecuador, Borja sought the establishment of the first truly national, mass-based political party in the nation. In 1978, with the most recent military government negotiating its withdrawal from power, Borja officially registered the ID with the Supreme Electoral Tribune, supported by the signatures of 45,000 members.

When national elections were convened, Borja was named presidential candidate for the ID. He finished fourth in the race, but in the process established his party as a major force in the nation. Subsequently elected to the national legislature, Borja became the leading spokesperson of what he termed Ecuador's ''center-left.'' The ID was the most active and constructive force in the legislature and, with the approach of elections in 1984, emerged under Borja as a prime contender for power.

That year Borja was opposed by several other broadly centrist, reform-oriented candidates, in addition to the high-powered and lavishly-funded campaign by Ecuador's political and economic conservatives on behalf of Leon Febres Cordero. In the first round elections Borja came in first, with Febres Cordero second and the other candidates trailing behind. It was widely assumed that Borja was assured of victory in the runoff. However, a combination of Febres' effective populistic campaigning and Borja's over-confidence helped contribute to a narrow victory by the former.

This led to four years of avowedly conservative government under President Febres—the period of so-called ''national reconstruction.'' Borja rededicated himself to strengthening his party, and especially to building organizational strength and popular support in the port city of Guayaquil, where he and his party had been overwhelmingly rejected by the electorate. By 1988 he and the ID were prepared for yet another electoral effort to win national power, and on this occasion Borja was successful. His first-round victory was anticipated, but few expected his opponent in the runoff to be the outrageously outspoken former mayor of Guayaquil, the populistic Abdala Bucaram. Following a bitterly acrimonious struggle marked by exceptionally vulgar exchanges initiated by Bucaram, Borja proved victorious by a margin of 47 to 40 percent (the remainder being null or blank votes). In August of 1988 Rodrigo Borja was therefore inaugurated as president of Ecuador.

Borja ascended to power at a particularly difficult time for the nation. His administration was confronted by high inflation, a severe economic recession, a huge foreign debt, and declining oil prices on the international market. Despite his status as a leader of social democracy in Latin America, Borja found himself forced toward economic austerity and a reduction of state activism. Responding to international pressures, he necessarily gave highest priority to a reordering of the nation's finances.

In pursuit of his expressed desire for a truly national and nonpartisan government, the new president negotiated with leaders of both the Christian democratic DP (Popular Democracy) and the Marxist sectors, especially the communists. Borja thereby sought to create a progressive force which would back his policies while countering the vigorous opposition of the political Right. It was his intention to restore public faith in basic freedoms of speech and expression, to reorder public finances, and to respond to the calls for social justice and popular welfare which, he had argued during the campaign, had been too long ignored by public officials.

Borja was notably active on the international front. As a prominent social democratic leader, he strengthened personal and political ties with such figures as Venezuelan President Carlos Andrés Perez and the Peruvian chief of state Alan Garcia. He also collaborated with leaders of other Andean nations in the subregional effort to curb drug trafficking, although carefully keeping his distance from Washington and the Bush administration. By the halfway point of his administration Borja was still struggling with financial and economic pressures which restricted his efforts to achieve domestic reform and greater social justice.

Both Borja and Izquierda Democratica understandably suffered a drop in popularity. However, the ID remained better organized than any other party in the country, although still weak in Guayaquil and other coastal centers. Borja left office in 1992, honoring the constitutional ban against a second presidential term. He remained the leader of the ID, eventually sharing that role with Andres Vallejo Arcos. In historic terms, Borja stood among the most prominent figures in a new generation of leaders who sought to lift Ecuador from traditional patterns in the effort to modernize the system and introduce reforms on behalf of the poor and the dispossessed.

Further Reading

At present there is no significant biography of Rodrigo Borja Cevallos. However, there are informative discussions of both Borja and the Izquierda Democratica in more broadly based studies. See John D. Martz, *Politics and Petroleum in Ecuador* (1987); Nick D. Mills, *Crisis, conflicto y consenso, Ecuador: 1979-1984* (1984); and David W. Schodt, *Ecuador; An Andean Enigma* (1987). For a summary of Borja's political views, prepared for the 1984 elections, see Rodrigo Borja, *Socialismo democratico* (1984). An excellent survey of national politics through the 1970s by a political scientist and former president (1981-1984) is Osvaldo Hurtado, *Political Power in Ecuador* (1980). □

Norman Ernest Borlaug

Norman Ernest Borlaug (born 1914) was a biochemist who was awarded the Nobel Peace Prize in 1970 for his work in developing varieties of cereal grains that would produce high yields in developing countries.

Norman Ernest Borlaug was born on March 25, 1914, near Cresco, Iowa, in the part of that state known as ''little Norway.'' His Norwegian immigrant parents were farmers, but when he graduated from high school in 1932 he left to attend the University of Minnesota. He received a Bachelor of Science degree in 1937, majoring in forestry. The same year he married Margaret G. Gibson. His graduate work in plant pathology at Minnesota earned him a Master of Science degree in 1940 and a Ph.D. in 1941.

Having received his doctorate, Borlaug became an assistant professor at Minnesota in 1942, but left the following year to work as a biochemist with the chemical firm of E. I. du Pont de Nemours. In 1944 he joined a new team of scientists sponsored by the Rockefeller Foundation to ''export the United States agricultural revolution to Mexico.'' Their work resulted in the International Maize and Wheat Improvement Center (CIMMYT) whose goal was the development of varieties of cereal grains (wheat, rice, and

corn) that would produce higher yields in the developing countries of the world.

The Green Revolution

The agricultural revolution in the United States was based largely on the massive introduction of new varieties of plants and animals, new machinery, and the use of chemical fertilizers, pesticides, and irrigation, all supported by a massive reorganization of agribusiness and rural life. In 1944, Borlaug and his colleagues found in Mexico exhausted fields, sometimes dating back to Aztec times. Their initial aim was to develop a variety of wheat which was adaptable to many different areas, resistant to a particular disease called rust, and responsive to the application of fertilizers.

The wheat used by Mexican farmers had long stems, naturally evolved over the ages in an effort to rise above the shade of surrounding weeds. When the yield of this wheat was increased, the heavy heads bent the thin stems over, a problem called ''lodging'' by farmers. Using two experimental plots, one in the north of Mexico and the other near Mexico City, Borlaug and the CIMMYT team drew upon Japanese short-stemmed wheat and developed a HYV (high yielding variety) that greatly increased production.

The success of the Rockefeller team with wheat and later rice led to the enthusiastic proclamation of a ''Green Revolution,'' the notion that world hunger could be solved, at least in the short run, by the adoption of these new varieties of grains and the cultivation methods that would allow them to work their miracles. Borlaug became much sought after as a consultant by India, Pakistan, Tunisia, Morocco, Afghanistan, and similar countries with large populations and small crop yields. In 1970 the work of CIMMYT was recognized when Borlaug was awarded the Nobel Peace Prize in Oslo. He was the 15th American to win the prize, but it was noted at the time that it was significant that he was a scientist, rather than a politician or statesman. The Nobel Prize was only one among many citations and honorary degrees which he received for his work.

Borlaug remained a researcher at the Mexican experiment station of CIMMYT until 1960 when he also became the associate director assigned to the Inter-American Food Crop Program of the Rockefeller Foundation. In 1964 he was made director of the wheat research and production program of CIMMYT and, that same year, associate director of the Rockefeller Foundation. He retired in 1983 but remained as a consultant. In 1984 he completed a tour of Latin America, Africa, and Asia, using his knowledge and prestige to press for adoption of CIMMYT's new hybrid corn. This variety, like the earlier ones of wheat and rice, was bred specifically to maximize the production of maize in those parts of the world where it remained the most important cereal crop.

Criticism of Borlaug's Methods

Over his long career Borlaug saw his Green Revolution go through periods of vast praise and harsh criticism. Initially, when applied carefully to the most suitable lands (especially lands easily irrigated), crop increases were spectacular. By the mid-1970s about 90 percent of Mexico's wheat crop was made up of HYVs, and in Asia and North Africa 35 percent of the wheat and 20 percent of the rice was HYV. At first, crop yields were up to 400 percent larger than with traditional varieties, but within a few years yields had dipped by nearly half. In part this was caused by bad weather, but energy prices were driving up the cost of fertilizers (so that less was used), and pests were finding the new cultivation methods to their advantage. Because they were both energy and labor intensive, the new crop varieties crowded out small farmers who could not afford to raise them. It was even charged that crop innovations made social conflict more certain by widening the gap between the rich and the poor farmers of the world. During the 1980s environmentalists criticized Borlaug's high-yield dependence on inorganic fertilizers and effectively pressured donor countries and philanthropic organizations to back away from such programs in Africa. Borlaug responded by saying, ''Some of the environmental lobbyists of the Western nations are the salt of the earth, but many of them are elitists. They've never experienced the physical sensation of hunger. They do their lobbying from comfortable office suites in Washington or Brussels. If they lived just one month amid the misery of the developing world, as I have for 50 years, they'd be crying out for tractors and fertilizer and irrigation canals and be outraged that fashionable elitists back home were trying to deny them these things.''

Sasakawa-Global 2000 Projects

Borlaug was lured out of retirement in 1984 by Japanese philanthropist Ryoichi Sasakawa who, along with former president Jimmy Carter, wanted to improve agricultural production in Africa. Borlaug's association with Sasakawa and Carter produced the Sasakawa-Global 2000 project. Although environmentalists still opposed his methods, yields of corn, wheat, cassava, sorghum, and cow peas were greatly increased in Ethiopia, Ghana, Nigeria, Tanzania, and Togo. During the 1995-96 season, Ethiopia recorded the greatest harvest in its history. Borlaug even made headway in Sudan, near the dry Sahel, until project efforts there were terminated in 1992 with the onset of civil war.

Borlaug continues to lead an active life by dividing his time between the CIMMYT where he advises young scientists, Texas A&M where he teaches international agriculture, and the Sasakawa-Global 2000 projects that operate in 12 African nations.

Further Reading

A brief first-hand account can be found in Norman E. Borlaug, *Land Use, Food, Energy and Recreation* (1982). A more technical description is Haldore Hanson, Norman E. Borlaug, and R. Glenn Anderson, *Wheat in the Third World* (1982). The standard secondary source is Lennard Bickel, *Facing Starvation: Norman Borlaug and the Fight Against Hunger* (1974), which deals also with the personalities involved in the early days of the Green Revolution.

An excellent account of Borlaug's contributions to the world can be found in the *Atlantic Monthly* (January 1997). □

Max Born

The German physicist Max Born (1882-1970) made his most outstanding contribution to modern physics in showing the inherently probabilistic nature of the basic laws of quantum mechanics.

On Dec. 11, 1882, Max Born was born in Breslau. He studied at the universities of Breslau, Heidelberg, and Zurich before he settled in Göttingen. In accordance with the advice of his father, Born did not specialize but attended courses in the humanities as well as in the sciences, especially mathematics. In Göttingen he followed with great enthusiasm the lectures in astronomy by Karl Schwarzschild but found no stimulation in the physics courses. He earned his doctorate with a dissertation in applied mathematics, namely, the analysis of the stability of elastic wires and tapes.

Although Born was inducted for the one-year compulsory military service, because of his asthmatic condition he obtained an early discharge. He went to Cambridge but within a few months returned to Breslau. In the fall of 1908 Born was back at Göttingen, where he later obtained the post of privatdozent (lecturer) in physics on the merits of his paper on the relativistic aspects of the electron. This was the start of his career as a physicist.

Born's first outstanding achievement in physics came in 1912, when in collaboration with T. von Kármán he worked out the theoretical explanation of the whole range of the variation of specific heat in solids. Although the official credit for this major feat went to Peter Debye, who independently did the same work a few weeks earlier, the topic became decisive in Born's future work as a physicist. It opened to him the two main lines of his subsequent research: lattice dynamics and quantum theory.

In 1912 Born made his first trip to the United States to lecture on relativity at the University of Chicago. On his return to Göttingen he married Hedwig Ehrenberg; they had two children. Born's close relationship with Albert Einstein began in 1915, when Born went to the University of Berlin to take over some of the teaching duties of Max Planck. There Born's 5-year-long investigation of the dynamics of crystal lattices was published as his first book. Between 1919 and 1921 he was at the University of Frankfurt am Main.

In 1921 Born succeeded Debye at Göttingen as director of the physics department. The work of Wolfgang Pauli, Werner Heisenberg, and Erwin Schrödinger produced the major advances in quantum theory, but it was Born who reduced these various efforts to a basic foundation. It consisted in showing that the square of the value of Schrödinger's psi function was the probability density in configuration space. This meant that quantum mechanics allowed only a statistical interpretation of events on the atomic level. The result was so fundamental and startling that such leaders of modern physics as Planck, Einstein,

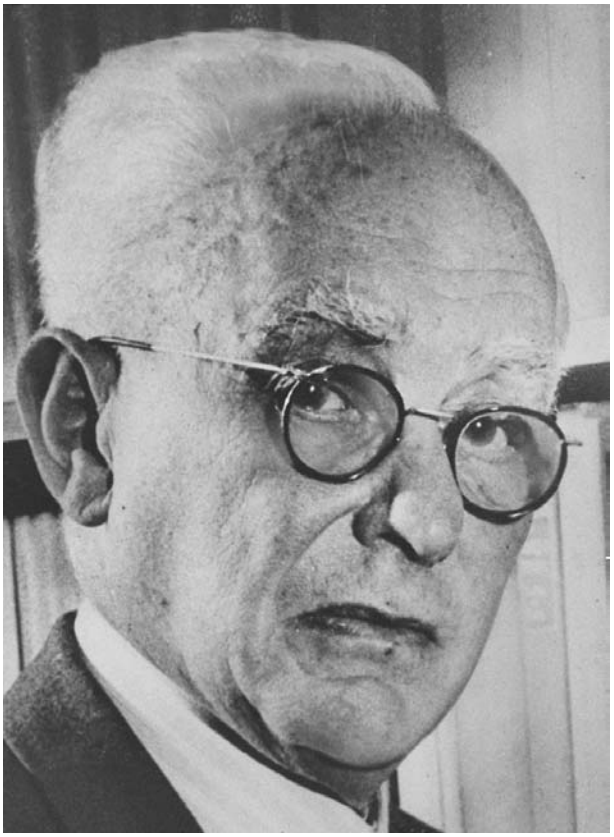

Louis de Broglie, and Schrödinger could not bring themselves to accept it unreservedly. Born attributed to their reluctance the fact that he did not receive the Nobel Prize until 3 decades later, in 1954.

Born further elaborated the implications of his major discovery in his guest lectures at the Massachusetts Institute of Technology in the winter of 1925/1926, the text of which appeared under the title *Problems of Atomic Dynamics,* probably the first monograph on quantum mechanics. Born's return to Göttingen signaled the beginning of a pilgrimage of young American physicists to Göttingen. His own work, however, became handicapped by nervous exhaustion in 1928. He therefore gave up research on atomic theory and wrote a textbook on optics, which became a classic in the field. In May 1933 he had to depart from Germany only a few months after Hitler came to power.

Following a short stay in South Tirol, the Borns went to Cambridge, where he concentrated on writing two books that also became classics: *The Atomic Theory* (1935) and *The Restless Universe* (1936), the latter a popular exposition. In 1936 the Borns went to India at the invitation of Sir C. V. Raman, a Nobel laureate physicist, but half a year later they were at Edinburgh, where Born succeeded Charles G. Darwin as professor of natural philosophy (physics).

Born stayed in Edinburgh 17 years, and his major achievements there are embodied in three books: one on the lattice dynamics of crystals, a new enlarged version of his textbook on optics, and *Natural Philosophy of Cause and Chance*. The last represented the text of his Waynflete Lectures at Magdalen College, Oxford. It shows Max Born at his philosophical best, for he retained all his life a keen interest in the deeper aspects of physics. This also explains his well-known concern about the ethical implications of science and about the role of science in the general fabric of human culture.

Born had already taken up residence in Bad Pyrmont near Göttingen in 1954 when he began to publish his startling articles on these topics. His view of the future was rather dim, though he pleaded for the attitude of ''hoping against hope.'' He died in Göttingen on Jan. 5, 1970.

Further Reading

An invaluable source on Born is the autobiographical *My Life and My Views* (1968), which contains priceless episodes from his life, an authoritative discussion of the genesis of his principal contributions to physics, and his reflections on the role of science in modern culture. A popular but informative discussion of the development of quantum mechanics is Banesh Hoffmann, *The Strange Story of the Quantum* (1947; 2d ed. 1959). Max Jammer, *The Conceptual Development of Quantum Mechanics* (1966), will probably be for many years the standard work on the topic. □

Dov Ber Borochov

Dov Ber Borochov (1881-1917) was an early Zionist thinker who reconciled Judaism and Marxism.

Dov Ber Borochov was born in an obscure Ukranian village in 1881 and died of pneumonia while on a speaking tour of Russia in 1917. In his brief lifespan he became what some described as a modern Moses Maimonides. That medieval philosopher had reconciled Judaism and Aristotelian thought. Borochov, perhaps the finest of the early Zionist thinkers, reconciled Judaism and Marxism. While orthodox Marxism contended that nationalism, no less than religion, was an opiate of the people, Borochov distinguished between two types of nationalism. The first type was that of the dominant group; the second was the expression of the dominated. His philosophical acumen enabled him to show how Marxist theory could be utilized for the sake of Jewish nationalism.

He was not only concerned with theory but also with organizing Jewish workers. His influence on the Poalei Zion (Zionist Worker's Party) extends from his own time through present day Israeli politics. His example stimulated Jewish immigration to the land of Israel and his forceful personality influenced many Russian Jews who formed the nucleus of the settlement (Yishuv) which would develop into the modern state of Israel. The Poalei Zion Party which bore his stamp became influential in Israeli politics and his thought remains influential today. In 1963 his remains were brought to Israel and buried in the Kinneret Cemetery together with those of many other early Zionists, some of whom he had opposed vigorously.

His Early Life

Borochov was born in Zolotonosha in the Ukraine and grew up in the slightly larger city of Poltava. He was educated in a Russian high school but was denied entrance to a Russian university. Unlike most Jewish radicals of his time he had never studied in a Yeshiva, a school of higher Jewish learning. While assimilated to the general culture, however, he felt the sting of anti-semitism and this pushed him into Zionism. His discontent with the Czarist system led him to join the Russian Social Democratic Party. In 1901, however, he established a Zionist Social Worker's Union at Yekaterinoslav and was expelled from the Russian Social Democratic Party. He himself, on the other hand, claims that his expulsion came because he was a bad influence on the workers since he ''taught them to think for themselves.''

His thought at that time centered on the problem of the Jewish people, on anti-semitism, and on the difference between the nationalism of dominating peoples and the nationalism of the dominated. This latter he identified with Zionism. He suggested that Marx and Engels had both recognized that the dynamics of socialism and the needs of workers were different in different contexts. Borochov's unorthodox Marxism claimed that Jewish problems could only be solved by merging the nationalism of the oppressed with the revolution of the workers. His focus on the problematic conditions of the Jewish people marked him as different from mainstream Marxists. His essay ''on the nature of the Jewish Mind'' (1902) is characteristic of his thought at this period.

Borochov and Poalei Zion

From 1905 to 1907 he worked with the World Zionist Organization, hoping to use it as a basis for the Jewish socialism he envisioned. His first major study of this period, ''The National Question and the Class Struggle'' (1905), described the different impact made by conditions of production in different social and historical contexts. He argued that together with the vertical class system of upper and lower classes there is also a horizontal one separating different ethnic-linguistic-cultural groups within a society. Jews represent an oppressed class on this horizontal level while the Jewish workers are the victims of the vertical class system. They are the only ones whose position in both systems is identical and only they can become the bearers of a national liberation movement.

During this period in his life Borochov helped organize and develop the Poalei Zion, the Zionist Worker's Party, throughout Russia. He attended the World Zionist Congress in 1904 and vigorously attacked Theodor Herzl's plan to settle Jews in Uganda. Such a program of territorialism (as it was called) went against his view of the political facts. Borochov argued that only the land of Israel presented an opportunity for Jewish colonization. Despite his usual realism he was naive about the Palestinian Arabs, who he claimed shared a common heritage with the Jews and who would willingly join them in a joint cultural revival. His arguments for this position were expressed in ''On the Question of Zion and Territory'' (1905). At the same time he was developing his own views of Zionism and socialism. His attack on Jewish assimilationists in ''On the Question of Zionist Theory'' (1905) demonstrated his insistence upon Jewish nationalism. Throughout 1905 he travelled up and down Russia organizing Poalei Zion groups for whom he became a delegate to the World Zionist Congress. In 1906 he crystalized his views in the programmatic statement ''Our Platform,'' which distinguished Poalei Zion from the World Zionist Organization. After the 1907 World Zionist Congress he led the Poalei Zion out of the World Zionist Organization, founding the World Union of Poalei Zion.

Years of Maturation

The third stage in his development, from 1907 to 1917, was spent largely in exile from Russia. First he went to Vienna and then in 1914 to the United States. There he contributed to the New York Yiddish Daily *Di Warheit* and engaged in research in Yiddish. His work during this time has been underestimated by many critics. He turned from theoretical studies to more concrete analysis of sociological data and Yiddish culture. He remained a controversial figure in American Zionist life. His support of the American involvement on the side of Russia in World War I—when many Jews retained sympathies with Germany—was controversial. The fruits of this period were both scholarly and personal. His study ''The Jewish Labor Movement in Figures'' and his scholarly articles on the Yiddish language show a keen sense of Jewish culture and sociological reality. His ideas matured and he synthesized various elements and themes in his work. He spread these ideas when, after the Russian revolution, he returned to Russia in 1917 for a speaking tour. During that tour he caught pneumonia and died in Kiev.

Further Reading

There is no full scale work devoted to Borochov in English, although much has appeared in Hebrew and Yiddish. An interesting chapter on Borochov can be found in Gershon Winer, *The Founding Fathers of Israel* (1971). The studies of Matityahu Mintz are extremely important, although most of them are in Hebrew. In English see his ''Ber Borokhov, in ''*Studies in Zionism*'' (April 1982). It would also be helpful to consult David Vital, *Zionism: The Formative Years* (Oxford, 1982). □

Aleksandr Profirevich Borodin

The Russian composer Aleksandr Porfirevich Borodin (1833-1887) was also a physician and research chemist. He epitomized the group of composers known as the ''Mighty Five'' and used folk music in conscious pursuit of a ''national style.''

Aleksandr Borodin was born in St. Petersburg. The name Borodin was that of a retainer to Prince Gedeanov; the prince acknowledged paternity and provided the mother and the boy with a name. Borodin was raised with many of the privileges of the nobility, and his education was broad in the tradition of the European gentleman. This included musical training and preparation for a profession: medicine.

While still a young medical intern, Borodin gained entry to the Mighty Five, partly on the strength of his keyboard ability—a defining factor of the 19th-century romantic Russian composer. His training had been that of the gifted dilettante; he now came under the influence of the taskmaster of the group, Mili Balakirev, and subsequently under the influence of the other members of the Mighty Five: Modest Mussorgsky, César Cui, and Nicolai Rimsky-Korsakov. Of them, Borodin alone stuck by his original and primary profession, although he gave up actual medical practice (''distasteful'') for research.

Although his works are relatively few, Borodin ranks a close second to Mussorgsky as a creative artist among the Mighty Five. His gift is marked neither by the uncertainty nor the verbosity of some of his colleagues and most of his musical heirs. Moreover, his confidence is not marred by the self-righteous certainty that led the next generation of Russian composers into relatively insignificant utterance.

Borodin's Second Symphony (the *Bogatyr* or *Heroic*) and his opera *Prince Igor* (finished posthumously by Rimsky-Korsakov and Aleksandr Glazunov) are his principal works of large proportions. In both he uses a developed folk style effectively, and in the opera he makes a major contribution to the subgenre of ''Russian music about the East.'' Borodin's happy gift for beguiling melody is attested

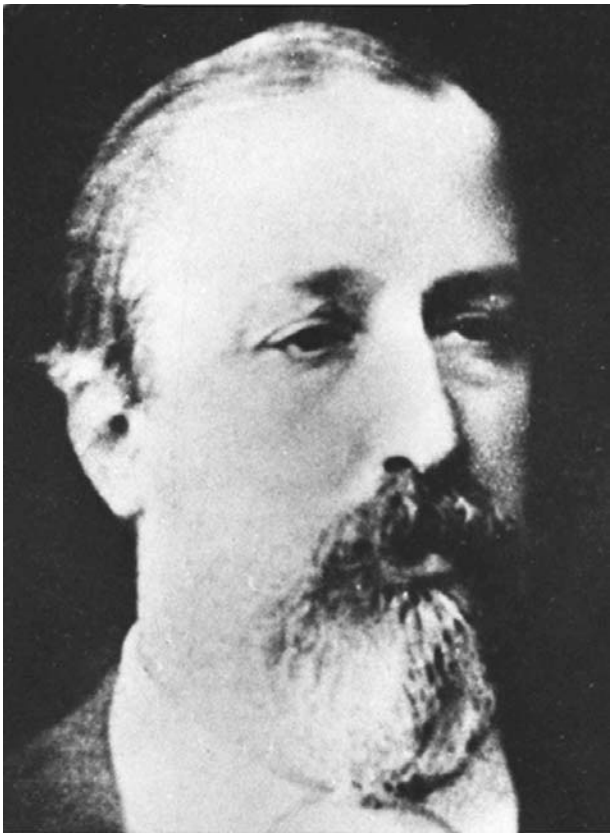

to by the adaptation of his *Prince Igor* music for the American musical *Kismet*. Other than the symphony and the opera, his most-played works are, perhaps, the two String Quartets, some of whose themes are also heard in *Kismet*. A few other chamber works and some 18 art songs nearly round out Borodin's complete list of works.

Some elements of Borodin's personal life and his creative procedures remain obscure. A significant store of Borodiniana has been, since the composer's death, in the hands of the Dianin family. Although the family has tried to present the composer to the world (the first Dianin was Borodin's laboratory assistant), they are too closely involved and Soviet puritanism is far too strong to allow for frankness about personal things; and the Dianins, none of them professional musicians, misjudge what is significant about the creative procedure. Sergei Dianin, a mathematician, in his Borodin biography (1963) supposed the composer to have combined musical elements as a chemist combines chemicals.

Borodin did not teach. He died in 1887, and his legacy was preserved by his friends and reappears in some of the work of Sergei Prokofiev. Borodin's few works, like those of Mussorgsky, are disproportionately important.

Further Reading

The basic biography of Borodin is Sergei Dianin, *Borodin* (trans. 1963). An earlier work is Gerald E. H. Abraham, *Borodin: The Composer and His Music* (1927). Books with substantial sections on Borodin include Abraham's *Studies in Russian Music* (1936); M. D. Calvocoressi and Gerald Abraham, *Masters of Russian Music* (1936); Donald Brook, *Six Great Russian Composers* (1946); Victor I. Seroff, *The Mighty Five: The Cradle of Russian National Music* (1948); and Mikhail O. Zetlin, *The Five: The Evolution of the Russian School of Music,* edited and translated by George Panin (1959).

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□

St. Charles Borromeo

The Italian prelate St. Charles Borromeo (1538-1584) was a leading reformer in the Roman Catholic Church.

Charles Borromeo was born into a family of means in the town of Rocca d'Arona in northern Italy on Oct. 2, 1538. He was a bright and personable boy of 12 when he received tonsure, the official initiation into the ranks of the clergy. After studying with tutors, he enrolled at the University of Padua, where in 1559 he received the degree of doctor of laws. That same year his mother's brother was elected Pope Pius IV. Within a few months the new pope had called Charles, then 21, to Rome to help in administering the affairs of the Church.

Charles was given the rank of cardinal to go with his position as personal assistant to the Pope. Pius IV made his talented and dedicated nephew secretary of state and relied heavily on his energy in directing the third session of the Council of Trent (1562-1563), as well as in handling the practical, political affairs of the city of Rome. In 1563 Charles was ordained a priest and consecrated archbishop of Milan, but he continued to live in Rome and work with his uncle. When he was given responsibility in Rome for the Church reform commanded by the Council of Trent, he brought about proper religious instructions in the parishes, saw that the elaborate worship rituals were toned down in the interest of devotion, and built a new seminary for the proper training of the clergy.

From 1566 Charles directed the Church in Milan, since his services in Rome had come to an end with his uncle's death in 1565. Over the years he was a remarkably effective bishop. The diocese of Milan was split among five diplomatic fronts on which he had to operate simultaneously. His popularity with the people disturbed the Milanese senate, and his disciplinary directives antagonized several religious groups. At one point an assassin was hired to kill him but failed.

Almost all of the people of Milan respected Charles's courage and tireless concern. When the plague of 1576-1578 struck Milan, Charles spent much of his time nursing the sick. The catechetical centers he established were so

effective that Protestantism made no headway in Milan. He died on Nov. 3, 1584, and was canonized in 1610.

Further Reading

The oldest and most complete biography of St. Charles Borromeo is G. P. Giussano, *The Life of St. Charles Borromeo* (1610; trans., 2 vols., 1884), written by a friend and disciple of the saint. Margaret Yeo, *Reformer: St. Charles Borromeo* (1938), is a modern, interesting sketch of his life. □

Francesco Borromini

The Italian architect Francesco Borromini (1599-1667) was the most daring and original architect of the Roman baroque, and his style is the embodiment of baroque extravagance. His works were influential throughout Europe and South America.

In the first half of the 17th century, Roman baroque architecture was dominated by two extraordinary figures: Francesco Borromini and Gian Lorenzo Bernini. Borromini represented the more imaginative and idiosyncratic side of baroque architecture; Bernini remained much closer to the aims and ideals of ancient Rome, both in sculpture and architecture, and his architectural works are sober and classical.

Borromini's style was essentially personal and thus was later denigrated by neoclassic critics. For the 18th and 19th centuries Borromini was the most licentious and extravagant architect in history, and his works aroused the most passionate disapproval, particularly in Protestant Europe and America, while being copied (and occasionally exceeded) in Latin America as well as in southern Germany, Austria, Spain, and Portugal.

Francesco Castelli, called Borromini, was born on Sept. 25, 1599, in Bissone on Lake Lugano. He was distantly related to the great architect Carlo Maderno.

As a boy, Borromini was sent to Milan to learn the mason's craft, and it was as a mason that he went to Rome, where his presence is recorded from 1621. He probably began as an ordinary mason at St. Peter's, but soon Maderno, the chief architect of St. Peter's, seems to have found him employment at S. Andrea della Valle (1621-1623). In any event, it is certain that Borromini's years in Rome were spent as a humble craftsman, at the very time when Bernini was making his reputation as a virtuoso sculptor.

This was probably the cause of the lifelong rivalry between the two men, which was exacerbated by difficulties at St. Peter's and the Palazzo Barberini in Rome, where Borromini worked under Bernini from 1629 to 1632. The rivalry was such that it may have been the cause of the profound melancholia which eventually led to Borromini's tragic death.

In the 1630s Borromini began to receive independent commissions, and his fame grew rapidly. In 1632 he commenced work at the Palazzo Spada. His famous gallery, designed with an illusionistic effect of perspective, has an unexpected wit that must have helped to make Borromini's name known.

Major Works

Far more important was Borromini's work at S. Carlo alle Quattro Fontane, begun in 1634. This tiny church, along with its courtyard, is one of the most important monuments of the baroque style in Rome. The work was divided into two phases almost 30 years apart, with the cloister and church designed and largely built in the 1630s and the facade designed in 1662 and still incomplete at Borromini's death in 1667. Owing to the fortunate survival of a considerable number of Borromini's drawings, it is possible to trace the evolution of the ground plan of S. Carlo from a straightforward oval on the long axis of the church, of the type which had been introduced into Rome in the late 16th century by Giacomo Vignola and others, to the present, extraordinarily complex series of curves and countercurves. In its final form the plan creates an undulating movement, so that all the walls of the church, both at ground level and at cornice level, seem to be in motion. What is more, the plan is not quite the same at ground level as it is at the cornice. Above the cornice there is an extraordinarily complicated transition, from quadrant arcs, via spandrels containing not-quite-circular roundels, to the simple elliptical shape of the dome, which in turn is complicated by an unusual pattern of coffering, based on octagons and the cross-shaped emblem of the Spanish order for whom the church was built.

Borromini's next major work, the Oratory of S. Filippo Neri, begun in 1637 for the Congregation of the Oratory, is much less daring in plan than S. Carlo, though the facade breaks new ground by receding in a shallow concave curve. The introduction of movement into the facade reached its highest point in Borromini's later works, such as the facades of S. Agnese (1652) and S. Carlo alle Quattro Fontane.

The facade of S. Carlo has a very marked concave-convex-concave movement in the lower story, but in the upper story Borromini introduced a small semicircular pavilion, above which he placed a large oval supported by angels. The pavilion follows the convex curve of the entablature below it, but the oval is mounted on an inward-curving wall, so that the rhythm of the upper part changes to concave-concave-concave before our eyes. This extreme complexity found little favor in Rome, where many people criticized Borromini's "extravagances," but this daring and lively treatment of a facade, which exploits the brilliant light and shadow of a hot climate, was much appreciated by architects in Spain, Portugal, and Latin America, and, slightly later, in Catholic Germany and Austria. The exuberant baroque of all these countries owes its existence to the example of Borromini, but most Roman critics and patrons preferred the architecture of Bernini with its classical overtones.

In 1642 Borromini began the church of S. Ivo alla Sapienza, the university chapel (the Sapienza was the Uni-

versity of Rome). The church was built at one end of an existing courtyard, which Borromini used to provide a concave facade two stories high, repeating the double arcades of the court. The plan of S. Ivo is even more complex than that of S. Carlo. It consists basically of an equilateral triangle with a deep apse in the middle of each side and with the points of the triangle cut off and rounded into curves going in the opposite direction to the apses. Many attempts have been made to explain this shape as symbolic—one of the most popular is that it represents the bee in the arms of the Barberini family—but it seems more likely that it resulted from Borromini's passion for geometry. The walls of S. Ivo are articulated by pilasters which carry a strongly emphasized cornice, which (like that of S. Carlo) defines a plan not quite identical with the ground plan. Above the cornice the whole extraordinary shape is gathered together into something which internally becomes a dome and lantern but externally has a totally different appearance. It can best be described as a convex-curved drum with a shallow tiled roof and a lantern that ends in a spiral ramp.

Borromini's Style

Not only is it difficult to describe Borromini's forms in the ordinary language of architectural analysis, but they also have a mathematical sophistication quite different in kind from the grandiose simplicity of Bernini's conceptions. This contrast is heightened by the fact that Bernini employed comparatively simple forms but overlaid them with the richest possible decorative elements, whereas Borromini, partly from necessity because of the nature of his commissions, restricted himself to painted stucco with sparse gilding, invented decorative motifs which seem to be vegetable in origin, and never employed figural sculpture on anything like the scale natural to Bernini.

The highly personal art of Michelangelo seems to have served as a starting point for Borromini, dating from the time when he worked as a mason at St. Peter's. Many of Borromini's ideas can also be traced back to the architecture of ancient Rome—but not to the accepted models of antiquity. From these sources he created an intensely personal style, in which some of his contemporaries even discerned (correctly) elements of the Gothic.

Borromini's Temperament

The neurotic face which looks out at us from the portrait that is the frontispiece to Borromini's *Opus architectonicum* is an excellent indication of his character. Although he was reasonably successful in his career and was made a knight of Christ by the Pope in 1652, Borromini seems to have been permanently embittered by Bernini's greater fame and, perhaps, by a restless quest for perfection. An early biographer tells us that he made wax and clay models as well as many drawings and that he destroyed a quantity of drawings a few days before his death.

The accounts of Borromini's last illness indicate that he suffered from a nervous complaint and had to be watched night and day. In the August heat of 1667 he stabbed himself with his own sword while his servant's attention was distracted. He recovered sufficiently to make a will and receive the last rites; he died on August 3. Being unmarried, he left his property to a nephew, on condition that he marry a niece of Carlo Maderno. Borromini was buried in Maderno's tomb in S. Giovanni dei Fiorentini, to which, at his own request, no inscription was added.

Just before his death Borromini began work on a collection of engravings of his buildings, but the project was never completed. Two large folio volumes appeared in 1720 and 1725 under the title *Opus architectonicum equitis Francisci Boromini*.

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Bernard Bosanquet

The English philosopher Bernard Bosanquet (1848-1923) was probably the most eminent member, certainly the most prolific writer, of the idealist school of philosophy which flourished in Great Britain in the late 19th and early 20th centuries.

Bernard Bosanquet was born on June 14, 1848, at Alnwick in Northumberland. He attended Harrow and continued his studies at Balliol College, Oxford, in classical literature and ancient philosophy. T. H. Green, a fellow and tutor of Balliol, was introducing philosophical ideas derived from the German philosopher Hegel, and Bosanquet came immediately under his influence and remained so for the rest of his life.

Hegelian Idealism

Green, like Bosanquet, came from an Evangelical Protestant background and, like many of his contemporaries, was deeply disturbed by the challenge of natural science to religion. In Hegelian idealism he found a system of thought which enabled him to reconcile the claims of religion and morality with science. Green, however, did not slavishly adopt Hegelianism. In particular, he propounded a more liberal social philosophy than he found in Hegel and insisted that the state could not claim absolute obedience from the individual. Its role was to "remove hinderances," such as poverty or ignorance, and to provide the individual

with a social environment which would enable him freely to develop into a mature, moral person. In following up the implications of this position, Green can justifiably be regarded as one of the founders of the welfare state.

Although Bosanquet accepted the same fundamental philosophy as Green, he followed Hegel more closely and gave to idealism a more conservative bias, probably because he brought to these issues a mind deeply immersed in ancient philosophy, particularly Aristotle. His first published work in 1878 was a translation of Schömann's *Constitutional History of Athens*. Furthermore, his classical training made him one of the few English philosophers interested in esthetics, and he wrote some of his best works on this subject.

Charity Organization Society

In 1881 Bosanquet resigned his post as fellow and tutor at University College, Oxford, which he had occupied for 10 years, and moved to London. In 1869 his half brother, Charles Bosanquet, had been one of the founders of the Charity Organization Society (COS) and had been its first secretary. The aim of the organization was to administer charitable funds to the poor, basing its support on the principle that the recipients should be in need owing to circumstances beyond their control—due to loss of occupation or sickness and not due to bad habits such as heavy drinking or other irresponsible behavior. This involved setting up a system of casework investigation by district committees in the deprived urban areas in order to examine and adjudicate on claimants for aid. Bosanquet played a notable part in setting up and serving on these bodies. Under his influence the COS constantly stressed the principle that aid should always be selective and be given in such a way that it never undermined individual responsibility.

Consistent with this principle, the COS opposed all efforts to induce the state to provide aid, and in the famous Poor Law Commission of 1910 C. S. Loch, who succeeded Charles Bosanquet as secretary of the COS, opposed the proposal (advocated by the Fabians Sidney and Beatrice Webb and afterward adopted by Lloyd George) to introduce old-age pensions.

Freedom of the Individual

Bosanquet's most important work, *The Philosophical Theory of the State* (1899), made him the target of considerable criticism. Its basic argument is a revival of Rousseau's concept of the General Will and a reformulation of Rousseau's paradox about ''forcing'' men to be ''free.'' Freedom, it is argued, does not lie in doing what a man wants to do but in doing what the General Will imposes upon him. Bosanquet's extension of this led him to argue that freedom lies not in the pursuit of self-interest or sectional interests but in the identification of personal with social interest as expressed by the state. This would appear to subordinate the individual to the state, and during the 1914-1918 war he and other idealists were blamed for advocating ideas which justified a totalitarian political system. These criticisms were grossly unfair and were often based on statements taken out of context and misconstrued. Fundamentally Bosanquet was concerned with establishing a relationship between the state and the individual that would enable the individual to develop his full stature as a responsible moral agent.

In the pursuit of this ideal he spent much time and energy in developing and encouraging various educational ventures, particularly adult education. He helped found the London School of Ethics and Social Philosophy, which in 1902 became the London School of Economics. He returned briefly to academic life in 1903 as professor of philosophy at St. Andrews University, Scotland, but retired in 1908. Bosanquet died in Hampstead, London, on Feb. 8, 1923.

Further Reading

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Hieronymus Bosch

The work of the Netherlandish painter Hieronymus Bosch (1453-1516) is characterized by unusual stylistic originality and an intensely personalized symbolism, which makes interpretation of the meaning of his paintings extremely difficult.

Between 1480 and 1515, the period of major activity by Hieronymus Bosch, the character and appearance of Netherlandish painting were profoundly altered by several factors. Most significant was the introduction of many of the artistic ideals of the Italian Renaissance in such important northern centers of painting as Bruges, Ghent, and Antwerp. Responsive to these new currents of Italian influence, such painters as Gerard David and Quentin Massys had begun to invest their panels with the stable forms and spatial clarity of Renaissance painting. Bosch, on the other hand, appeared totally indifferent to these progressive trends, retaining in his work the nervous linearism and decorative exuberance of the late Gothic. It is basically the intense subjectivism of his art, unfettered by orthodoxy and tradition, that makes Bosch a representative of the new age.

Hieronymus Bosch, whose real name was Jeroen Anthoniszoon, was born in the North Brabant town of 's Hertogenbosch (Bois-le-Duc). Both his grandfather and father had been painters in this relatively minor provincial center, and it is generally assumed that Bosch's early training was obtained locally. From 1486 until his death Bosch

was mentioned regularly in the records of the local chapter of the Brotherhood of Our Lady, of which he was an active member. According to these accounts, he was commissioned to paint several altarpieces for the Cathedral of 's Hertogenbosch and to execute designs for its stained glass windows, all of which have disappeared. In 1504 Philip the Handsome, Archduke of Austria, commissioned him to paint a *Last Judgment,* which also has not survived. Further knowledge of the painter's career is unobtainable, save in the form of the few available insights that can be gleaned from the forty-odd authenticated paintings from the master's own hand. Several of these panels bear signatures, but none is dated, thus creating a major problem in their relative chronology.

Early Style

Unlike most Netherlandish painters of the period, Bosch does not appear to have traveled widely. The formative influences on his style are still disputed, though such early works as the tabletop of the *Seven Deadly Sins* show a marked reliance upon manuscript illuminations rather than contemporary practices of northern panel painting. The nearly contemporaneous tondo *Cure of Folly* (ca. 1475-1485) reveals a penchant for social satire akin to that found in several of the works of the Antwerp painter Quentin Massys.

The *Marriage at Cana* represents a decisive change in Bosch's style. The draftsmanship is at once firmer and bolder, and there occurs for the first time the technique of painting directly on the panel in a flat, evenly lighted manner. Bosch used this spontaneous and buoyant style of painting throughout his career, and it distinguishes his work from that of his major contemporaries.

The artist's appearance is known from a presumed portrait in the *Arras Sketchbook* which shows Bosch in middle age, spry and alert, with a cynical outlook on the world. The early period of his art is closed by the panel entitled *The Conjuror,* in which a strange visionary quality begins to supplant the immediacy and direct observation of the earlier works.

Middle Period

The major paintings of this period (ca. 1490-1505) are the trio of great moralizing triptychs upon which the artist's reputation is mainly founded. Of the three, the earliest is probably the *Haywain,* which can be interpreted as an allegory of the evils of the world. In this instance Bosch's symbolism has been shown to be derived from Flemish proverbs and other forms of popular, didactic literature. The fantastic *Temptation of St. Anthony* in Lisbon (ca. 1500) is considered by most authorities to be Bosch's masterpiece. It is a fully resolved work in which the painter achieved pictorial richness in combination with iconographic complexity and expressive intensity. The most pessimistic of Bosch's visual sermons, the painting shows a world dominated by evil and the omnipresence of the devil and his fiendish agents. A cosmic, imaginary landscape provides the fiery scenario for one of the artist's most original and sensational displays of demonic inventiveness.

The most enigmatic of Bosch's paintings is the triptych of the *Garden of Earthly Delights*. This work, by virtue of its fantastic and recondite symbolism, stands at the summit of the painter's career. In 1605 the Spanish monk Sigüenza concluded that the painting was an allegory on the origin, diffusion, and punishment of sin revealed in terms of a psychological as well as a physical drama. Since that time there has been little substantial improvement upon this thesis despite numerous efforts by scholars to discover the key to the meaning of the work. In this connection, one is still obliged to concur with the art historian Erwin Panofsky that the ''real secret of his magnificent nightmares and daydreams has still to be disclosed.''

Late Period

Bosch's late style is characterized by an increased spiritual and pictorial asceticism. The *Epiphany* triptych initiates this phase with a new reliance upon broad forms and a simplified color scheme. A similar reduction of form and color to basic design elements is also observable in the small Madrid version of the painter's favorite theme, *Temptation of St. Anthony*. Solitary and contemplative, the simple figure of the hermit saint has been rendered physically and spiritually immune to a hostile world and its demonic occupants. One of Bosch's last works is the highly compacted and emotive *Christ Carrying the Cross*. Composed entirely of heads situated against a dark background, this panel provides a fitting climax to the artist's career. The arcane symbolism of the earlier works has here given way to an intense emotional and psychological drama into which the

spectator is inexorably drawn, achieving for Bosch's final statement the quality of grandeur and universal human appeal.

When Bosch died in 1516, he left no followers in the usual sense. Such painters as Jan Mandyn and Pieter Huys were imitators at best, who were capable of copying Bosch's external forms without any understanding of their profound underlying significance.

Further Reading

The best book on Bosch is Charles de Tolnay, *Hieronymus Bosch* (1937; trans. 1966). It contains a sensitive analysis of the artist's stylistic development as well as the most authoritative chronology of the paintings. Ludwig von Baldass's excellent *Hieronymus Bosch* (1943; trans. 1960) makes important contributions to knowledge of the meaning of Bosch's symbolism. An interesting thesis concerning the alchemical significance of many of Bosch's panels is in Jacques Combe, *Jerome Bosch* (1946; trans. 1957). □

Juan Bosch

Juan Bosch (born 1909) was a Dominican writer and political leader. As president of his country, he introduced wide-ranging social reforms.

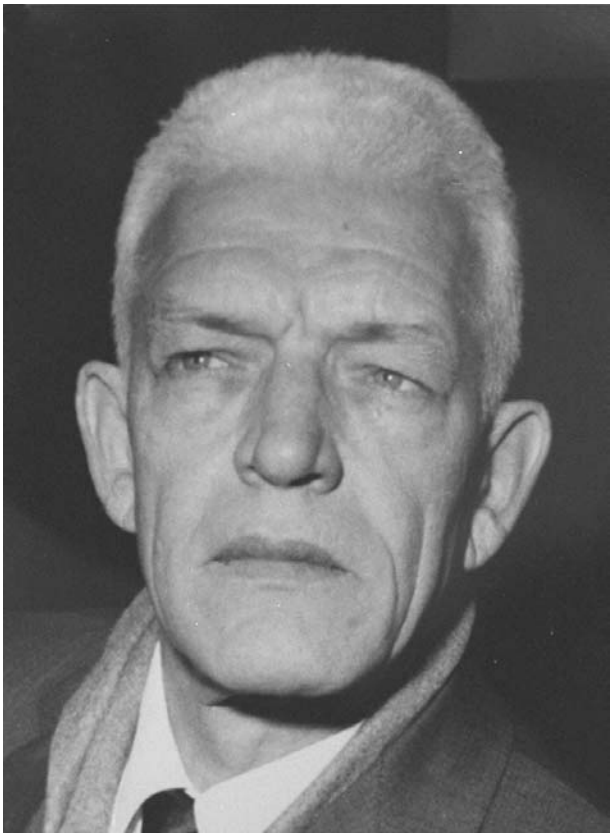

Juan Bosch was born on June 30, 1909, in La Vega, the son of immigrants. He received his education there and soon afterward joined the opposition to the tyrannical regime of General Rafael Trujillo, who had come to power in 1930.

In 1935 Bosch went into exile and became a leading figure among the younger expatriates. In 1939 he was one of the founders of the Partido Revolucionario Dominicano (PRD), or Dominican Revolutionary Party. The PRD became the most influential of the exile groups opposed to the Trujillo regime. In Cuba between 1944 and 1952 Bosch held various posts in its democratic leftist Autentico government.

Bosch was also gaining a considerable reputation as an important literary figure, specializing in short stories and also writing frequent sociological and political studies on his native country. After the overthrow of the Autenticos by General Fulgencio Batista in 1952, Bosch went to Costa Rica and in 1958 moved to Venezuela.

With the assassination of Trujillo in 1961, Bosch returned home. Soon after, he began to give weekly television appearances. His ability to explain difficult issues in simple terms soon won him a wide audience throughout the republic. The same qualities also catapulted him into national leadership and helped to bring wide popularity to his party.

Popularity Led to Presidency

Bosch emerged as one of the two major candidates in the first post-Trujillo election at the end of 1962, becoming president in February 1963. During his seven months in office Bosch sought to set a model for democratic government. He encouraged wide organization of the labor and peasant movements, sponsored passage of an agrarian reform law, and financed an extensive program for training local leaders of cooperatives, unions, and municipalities. The Bosch government also maintained the fullest civil liberties.

Reforms Led to His Overthrow

Dominican military leaders, unaccustomed to the ''turbulence'' of a democratic regime, overthrew Bosch in September 1963. He went into exile in Puerto Rico. When a revolt broke out in Santo Domingo in April 1965, seeking to restore Bosch to power, he gave it his blessing but made no serious attempt to return home. The uprising was frustrated by United States armed intervention, and a provisional government was established under Hector Garcia Godoy, a former member of Bosch's cabinet. In new elections a year later, Bosch was decisively defeated by the former president, Joaquin Balaguer.

Shortly after Balaguer was inaugurated, Bosch went into voluntary exile in Spain. There he grew increasingly pessimistic about the possibility for political democracy to thrive in his homeland. In 1968 he formally proclaimed his support for a ''popular dictatorship.'' He returned home in 1970, and in 1973 founded the Dominican Liberation Party (PLD). Bosch ran for president in 1994. Although he lost, the party gained political power and has become a major force in Dominican elections.

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Sir Jagadis Chandra Bose

Sir Jagadis Chandra Bose (1858-1937) was an Indian physicist and plant physiologist who did pioneering work in the measurement of plant growth and the responsiveness of plants to external stimuli.

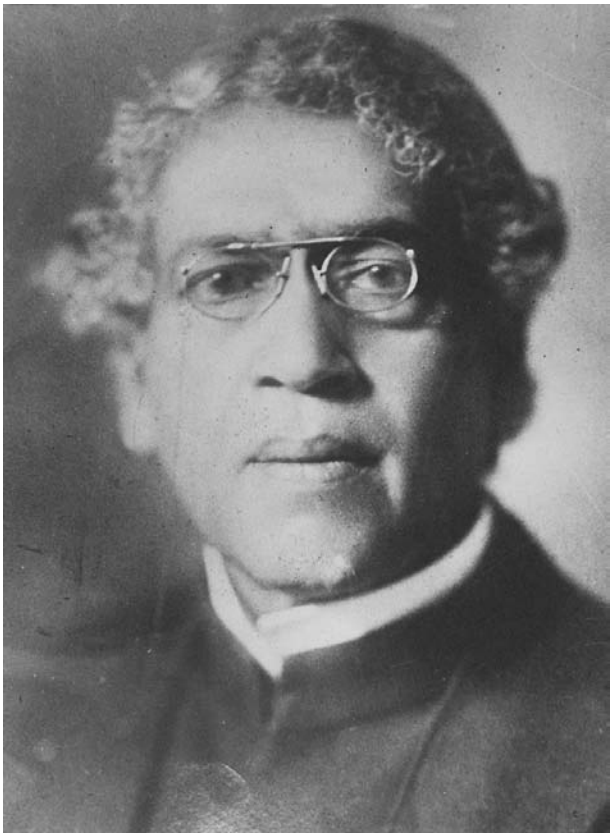

The life and scientific career of Jagadis Chandra Bose are rooted in the social ferment and the vital nationalism that made Bengal the intellectual center of India in the 19th century. He was born on Nov. 30, 1858, at Mymensingh (now in East Bengal), where his father was a deputy magistrate. The elder Bose sent Jagadis to the traditional village school to give him a grounding in Indian culture and then to St. Xavier's school and college in Calcutta, where a Jesuit teacher encouraged his scientific interests.

At great financial hardship to the family, Bose went to the University of London in 1880 to study medicine; after a year he transferred to Cambridge to study science. He received degrees from Cambridge in 1884 and from London in 1885. His teachers, including the famous physicist Lord Rayleigh, recognized his brilliance and recommended him to high British officials in India for employment. Bose became professor of physics at Presidency College, Calcutta. Although he encountered some discrimination as the first Indian to hold the post, within a few years he was acknowledged as a scientist of a caliber unknown before in India. At that time there was virtually no provision for scientific research in Indian universities, so his achievements were all the more extraordinary. In 1887 he married a Madras medical student, Abala Das, who shared in her husband's scientific interests.

Bose's first experiments, which concerned the transmission of electrical energy, were extensions of the work of such pioneers as James Clerk Maxwell and Heinrich Rudolph Hertz. This work led Bose to an interest in the possibilities of radio communication, and some of his experiments paralleled, if they did not actually precede, those of Guglielmo Marconi. Bose is said to have demonstrated radio transmission in Calcutta in 1895.

Researches in Plant Life

Bose then turned to the work that brought him his greatest fame: the measurement of the responses of plants to such stimuli as light, sound, touch, and electricity. His research convinced him that there were no clear-cut boundaries between the nervous systems of plants and of animals. To carry out his experiments, he invented the crescograph, an instrument capable of magnifying the movements of growth in plants 10 million times.

Bose's experiments brought him world fame while he was still a young man, and he made many lecture tours to the universities of Europe and America. The British government knighted him in 1916, the year after his retirement from Presidency College. The validity of his experiments was often attacked, partly on the basis of his experimental techniques, but more often because of the mystical, religious implications that he found in his research, as when he claimed that plants, like animals, adjusted to change through ''inherited memory of the past.'' He insisted that not only could no line be drawn between plants and animals but that his researches had shown there was no line between living and nonliving matter. He felt that he had substantiated in the laboratory the Hindu religious belief that the whole universe was an aspect of the Eternal One.

Bose was deeply patriotic, and his encouragement of research in the universities and in the Bose Research Institute, which he founded in Calcutta in 1917, was a reflection of his conviction that Indians must add scientific skills to their great religious tradition. He succeeded in communicating his own enthusiasm and excitement to a new generation of students, who carried on his work. He died on Nov. 23, 1937.

Further Reading

The most interesting biography of Bose is Patrick Geddes, *The Life and Work of Sir Jagadis C. Bose* (1920). Geddes, a town

planner and social scientist, examined Bose's life in the context of the social changes of that time. *Sir Jagadish Chunder Bose: His Life, Discoveries and Writings* (1921) is useful for examples of Bose's writings. Monoranjon Gupta, *Jagadishchandra Bose: A Biography* (1964), corrects some factual errors in Geddes's work, gives a fuller account of Bose's life, and lists Bose's numerous publications.

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Subhas Chandra Bose

Subhas Chandra Bose (1897-1945) was one of India's great nationalist leaders of the first half of the 20th century. He led the revolutionary Indian National Army during World War II.

Subhas Chandra Bose was born on Jan. 23, 1897, at Cuttack, Orissa, the ninth child of a lawyer of Kayasth caste. He attended a private school for European and Anglo-Indian boys run by the Baptist Mission and later a preparatory school. He was religious and spent much time in meditation.

At college in Calcutta, Bose became politically and socially aware. British insults to Indians in public places were offensive to him. He was personally implicated in an incident involving an English professor who had manhandled some students, and as a result Bose left the college.

Bose matriculated at Cambridge, and his high score on civil service exams meant an almost automatic appointment. He then took his first conscious step as a revolutionary and resigned the appointment on the premise that the ''best way to end a government is to withdraw from it.'' At the time, Indian nationalists were suffering shock and indignation because of the Amritsar massacre and the repressive Rowlatt legislation of 1919. Returning to India, Bose wrote for the newspaper *Swaraj* and took charge of publicity for the Bengal Provincial Congress Committee. His mentor was C. R. Das, spokesman for the aggressive nationalism of Bengal. Bose worked for Das when the latter was elected mayor of Calcutta in 1924. In a roundup of terrorists in 1925, Bose was arrested and sent to prison in Mandalay, where he contracted tuberculosis.

Bose in National Politics

Released from prison 2 years later, Bose became general secretary of the Congress party and worked with Jawaharlal Nehru for independence. Again Bose was arrested and jailed for civil disobedience; this time he emerged mayor of Calcutta. During the mid-1930s Bose traveled in Europe for his health, visiting Indian students and European politicians, including Hitler in 1936. He observed party organization and saw communism and fascism in action.

By 1938 Bose had become a leader of national stature and agreed to accept nomination as Congress president. He stood for unqualified *swaraj* (independence), including the use of force against the British. This meant a confrontation with Mohandas Gandhi, who in fact opposed Bose's presidency, splitting the Congress party. Bose attempted to maintain unity, but Gandhi advised Bose to form his own cabinet. The rift also divided Bose and Nehru. Bose appeared at the 1939 Congress meeting on a stretcher. Though he was elected president again, this time differences with Gandhi led to Bose's resignation. ''I am an extremist,'' Bose once said, and his uncompromising stand finally cut him off from the mainstream of Indian nationalism.

Bose then organized the Forward Bloc with the aim of consolidating the political left, but its main strength was in his home state, Bengal. He envisioned a strong state, a synthesis of fascism and communism.

When war erupted in Europe, Bose was again imprisoned for civil disobedience and put under house arrest to await trial. He escaped and made his way to Berlin by way of Peshawar and Afghanistan. In Europe, Bose sought help from Hitler and Mussolini for the liberation of India. He made propaganda broadcasts to England and India. He got Nazi permission to organize the Indian Legion of prisoners of war from Africa, but the legion remained basically German in training and command. Bose felt the need for stronger steps, and he turned to the Japanese embassy in Berlin, which finally made arrangements for Bose to go to Asia. Bose's impressive appearance and charisma attracted women admirers, including his Viennese secretary, whom

he secretly married and by whom he had a daughter. It was also in Germany that Bose acquired his popular name, ''Netaji,'' an equivalent of ''führer.''

Indian National Army

Arriving in Tokyo in May 1943, Bose attracted the attention of the Japanese high command, including Hideki Tojo, Japan's premier. The intelligence section of Japanese headquarters had already cooperated in founding an Indian National Army (INA) in Southeast Asia. Bose was flown to Singapore and became commander of the INA and head of the Free India provisional government. The INA included both Indian prisoners of war from Singapore and Indian civilians in Southeast Asia. Its strength grew to 50,000. The INA fought Allied forces in 1944 inside the borders of India at Imphal and in Burma. For Bose any means and any ally were acceptable in the struggle to liberate India. By the end of World War II none of Bose's Axis allies had helped decisively, and Bose then turned to the Soviet Union. On Aug. 18, 1945, Bose was en route to the Soviet Union in a Japanese plane when it crashed in Taipeh, burning him fatally.

Three officers of the INA were tried after the war in Delhi; the trial attracted so much popular sympathy (including statements by Nehru and Gandhi that the men were great patriots) that the British decision to withdraw from India followed. Bose indirectly and posthumously achieved his goal of Indian independence.

Further Reading

Of the numerous biographies of Bose, Hugh Toye, *The Springing Tiger: A Study of a Revolutionary* (1959), is one of the best. Also useful is Subbier Appadurai Ayer, *Unto Him a Witness* (1951). Other biographies by Indian authors are Probhash Chandra Roy, *Subhas Chandra* (1929); Uttam Chand, *When Bose Was Ziauddin* (1946); Jitendra Nath Ghosh, *Netaji Subhas Chandra: Political Philosophy of Netaji, History of Azad Hind Government, I. N. A. and International Law* (1929); Durlab Singh, *The Rebel President* (7th ed. 1946); Anthony Elenjimittam, *The Hero of Hindustan* (1947); Shri Ram Sharma, *Netaji, His Life and Work* (1948); and Dilip Kumar Roy, *Netaji, the Man: Reminiscences* (rev. ed. 1966).

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Jacques Bénigne Bossuet

The French prelate and writer Jacques Bénigne Bossuet (1627-1704) is best known for his sermons and orations. His ecclesiastical career traversed the principal milieus and encompassed the major religious questions of his time.

Jacques Bossuet was born in Dijon on Sept. 27, 1627. He was raised by his uncle Claude, the mayor of Dijon. Bossuet was tonsured at the age of 10, a logical step for a seventh son in eventual need of a career. He distinguished himself at the Collège des Godrans in Dijon and later at the Collège de Navarre in Paris, where he received a doctorate of theology in 1652. Ordained that same year, he was a leading figure in Parisian theological circles and also frequented the fashionable salon of Madame de Rambouillet.

Bossuet might have pursued a worldly career had he not come under the influence of Vincent de Paul, whose apostolic ideal included charity to the poor, missionary zeal, and counterreformatory activity. Partially motivated by him, in 1653 Bossuet took up residence in Metz, a frontier city with a diverse religious population. Until 1659 he was immersed there in religious studies, Catholic-Protestant relations, the Jewish apostolate, and civil and ecclesiastical affairs. His *Réfutation du catéchisme de Paul Ferry* (1655; Refutation of the Catechism of Paul Ferry) exhibits the firm but nonpolemical spirit which he brought to Catholic-Protestant relations.

After his return to Paris in 1659, Bossuet devoted himself to preaching in convents and churches as well as at court. In 1662 and 1666 he preached before the King during Advent, but it was not until the Advent sermons of 1669 that this worldly milieu was completely receptive to him. Between 1655 and 1687 he pronounced his famous funeral orations; among these were the orations for Anne of Austria (1667), Henrietta of France (1669), Henrietta of England

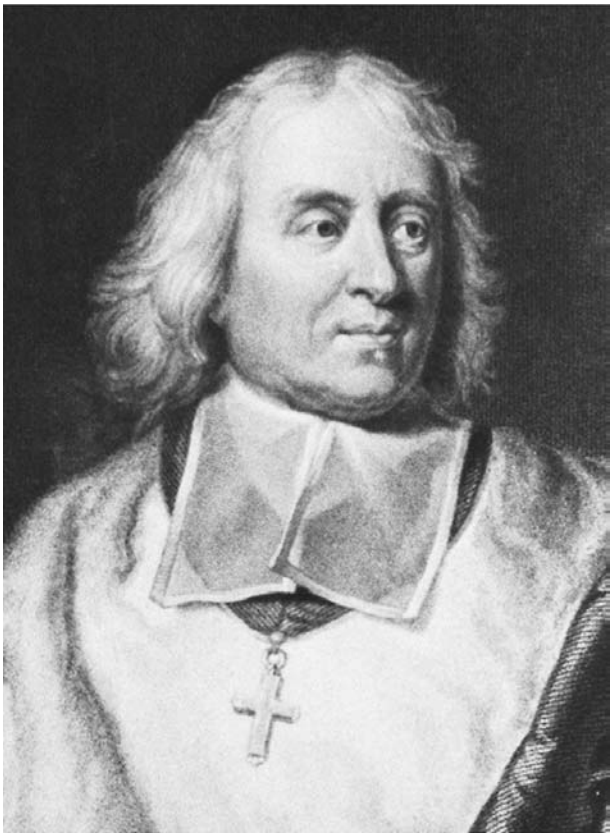

(1670), Maria Theresa (1683), and the Prince of Condé (1687).

In 1669 Louis XIV named Bossuet bishop of Condom and in 1670 tutor of the Dauphin. Bossuet strove to provide a practical education for his charge, composing such works as the *Discours sur l'histoire universelle* (Discourse on Universal History) and the *Traité de la connaissance de Dieu et de soi-même* (Treatise on the Knowledge of God and of Oneself) for the Dauphin's use. During this period he continued to address himself to the Protestant question, publishing *L'Exposition de la doctrine catholique* (1671; Exposition of Catholic Doctrine), and exercised a moderating moral influence at court. He was elected to the Académie Française in 1671.

Named bishop of Meaux in 1681, after the completion of his pedagogical task, Bossuet devoted himself to his pastoral duties with Vincentian zeal. He played a leading role in the Assembly of the Clergy (1681), which decreed the subordination of the national churches to the pope. The *Histoire des variations des églises protestantes* (1688; History of Variations of Protestant Churches) was Bossuet's last counterreformatory work. His *Instruction sur les états d'oraison* (Instruction in States of Prayer) and *Relation sur le quiétisme* (1698; Report on Quietism) were instrumental in the condemnation of the doctrine of quietism.

Chronic kidney stones gradually forced Bossuet to give up his pastoral duties, and he died at Meaux on April 12, 1704.

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Translated selections from Bossuet's works are available in *Bossuet: A Prose Anthology,* edited by J. Standring (1962), and in Bossuet's *Selections from Meditations on the Gospel,* translated by Lucille Corinne Franchère (1962). A biography of Bossuet in English is Ernest Edwin Reynolds, *Bossuet* (1963). Background studies include Albert Léon Guérard, *France in the Classical Age: The Life and Death of an Ideal* (1965), and G. R. R. Treasure, *Seventeenth Century France* (1966), which discusses Bossuet at length.

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James Boswell

The Scottish biographer and diarist James Boswell (1740-1795), who wrote *The Life of Samuel Johnson, LL.D.,* published in 1791, ranks as the greatest biographer in the history of Western literature. His private papers also reveal "Bozzie" as a most distinguished diarist.

James Boswell was born in Edinburgh on Oct. 29, 1740. He was the eldest of the three sons of the advocate Alexander Boswell, Lord of Auchinleck in Ayrshire from 1749, and Euphemia Erskine Boswell. The Boswells were an old and well-connected family, having held the barony of Auchinleck since 1504 and having intermarried with the nobility.

Early Life

As a child, Boswell was delicate and suffered from some type of nervous ailment. At 13 he enrolled in the arts course at the University of Edinburgh, studying there from 1753 to 1758. Midway in his studies he suffered a serious depression and nervous illness, but when he recovered he had thrown off all signs of delicacy and attained robust health. Boswell had swarthy skin, black hair, and dark eyes; he was of average height, and he tended to plumpness. His appearance was alert and masculine, and he had an ingratiating sense of good humor.

In 1759 Boswell matriculated at the University of Glasgow, continuing to prepare himself for a legal career. In 1760 he ran away to London, where the Earl of Eglinton introduced him to his circle of friends, including Laurence Sterne. Dazzled by metropolitan culture and by women, whom Boswell now discovered were attracted to him and he to them, Boswell determined to remain permanently in the capital by obtaining a commission in the Foot Guards.

Lord Auchinleck fetched Boswell home in June 1760, thereby beginning a 3-year struggle with his son, who by

now was in open rebellion. Boswell studied law at home until he passed his trials in civil law in July 1762, spending part of his free time scribbling verse that showed little merit. Still stubborn in his London plans, he worked out a compromise with his father whereby the elder Boswell agreed to supplement his annuity and to permit him to seek a guards commission in London.

Boswell, in anticipation of this trip, began in the fall of 1762 his journal. He wrote everything down, imaginatively reconstructing events. His generousness of mind enabled him to elicit memorable conversation from those he met, and he dramatically reported it in his journal.

Boswell's second London visit lasted from November 1762 to August 1763. During this period he met both Oliver Goldsmith and John Wilkes, and on May 16, 1793, he received an unexpected introduction to Samuel Johnson, whose works he greatly admired, in a bookseller's back parlor. Boswell called on Johnson a week later, and their friendship was cemented. Soon Boswell, convinced he could not obtain a guards commission, gave in to his father's desire for him to become a lawyer. He agreed to spend the winter studying civil law at Utrecht, Holland.

Johnson made a 4-day journey to Harwich to see Boswell off to Holland. After a year of study in Utrecht, whose sole redeeming feature was his courtship of Belle de Zuylen (Zélide), Boswell embarked on a grand tour (1764-1766). In Switzerland he obtained interviews with both Jean Jacques Rousseau and Voltaire. Boswell spent 9 months sight-seeing in Italy, and in the autumn of 1765 made a 6 weeks' tour of Corsica in order to interview Pasquale Paoli, the Corsican leader who was attempting to secure the island's freedom from Genoa. Boswell and Paoli became lifelong friends, and Boswell's Corsican visit later provided the basis for his first important publication.

Career and Marriage

Boswell received admission to the faculty of advocates of the Scottish bar on July 26, 1766. For the next 17 years he successfully practiced law in Edinburgh, making as he said a better lawyer than could have been expected from one ''pressed into service.'' Until 1784 his cherished trips to London were made only during vacations and not, to his regret, annually. In 1768 Boswell published *An Account of Corsica, the Journal of a Tour to That Island, and Memoirs of Pascal Paoli,* the first of his works to be based on his journal.

Between the time of his arrival in Edinburgh to practice law and 1769, Boswell amused himself—meantime maintaining a liaison with a divorcee, by whom he had a child—by pursuing not too earnestly a series of Scottish, English, and Irish heiresses. Eventually, on Nov. 25, 1769, he married an impoverished first cousin, Margaret Montgomerie. Boswell and his wife ultimately had five children.

During the first years of his marriage, Boswell was happy, hardworking, and chaste. In August-November 1773 he made his famous tour of the Hebrides with Dr. Johnson. That year Boswell was also elected to membership in The Club. By 1776, however, Boswell had begun to have intimations of failure—he had failed a government position, his practice had not become more notable, and he had returned to heavy drinking and to whoring.

Between 1777 and 1783 Boswell contributed a series of 70 essays to the *London Magazine* under the title of ''The Hypochondriack.'' His succession to Auchinleck in 1782, following his father's death, made Boswell an important man in Ayrshire and encouraged him to concentrate upon a political career. Unsuccessful in his application to several ministries, he finally pinned his hopes on William Pitt the Younger and Henry Dundas, the political manager of Scotland. His well-received pamphlet attacking Charles James Fox's East India Bill, *A Letter to the People of Scotland,* issued in 1783, did not gain him political preferment, however, and so in a second pamphlet, with the same title, published in 1785, Boswell turned against Dundas. By alienating him, Boswell blocked any hope of a political career in Scotland.

Life of Johnson

Samuel Johnson died on Dec. 13, 1784, and Boswell decided to devote sufficient time toward writing an adequate biography. He also decided to publish his journal of their Hebridean tour as its first installment. Accordingly, he went to London in the spring of 1785 to see his *Journal of a Tour to the Hebrides* through the press. This revised version of his original journal, coming from the happiest period of Boswell's life and recording 101 days spent with Johnson, probably excels all the other parts of Boswell's journal. The book achieved a great success, but it also provoked the charge of personal fatuity that has attached to Boswell's name since. Critics then as well as now could not understand how Boswell could record his own vanities and weaknesses with the objectivity of an historian.

Disliking the narrow provincialism of Scotland more and more, Boswell determined to transfer to the English bar. He was called to the Inner Temple on Feb. 9, 1786, and moved his family to London (late 1788). Thereafter he had almost no legal practice, and his principal activity became the writing of his *Life of Johnson*. His wife's death on June 4, 1789, came as a severe blow. His failure as a lawyer and as a political aspirant; his quarrel with the Earl of Lonsdale, which forced him to resign the recordership of Carlisle in 1790; his straitened financial circumstances; and his encumbrance with debts caused by the maintenance and education of his five children—all these furnished a somber backdrop to his labors of writing, revising, and completing the greatest of all biographies.

The Life of Samuel Johnson, LL.D was published on May 16, 1791, in a two-volume quarto edition of about 1,750 copies to immediate success and to critical acclaim for the work and derision for its author. Boswell enjoyed his fame, but he still wished for ''creditable employment.'' His last years were prevailingly unhappy, and he became a heavy drinker. Boswell saw the second edition of his *Life* through the press in July 1793 and was overseeing the third edition when he died in London after a sudden illness on May 19, 1795.

His Personality

Boswell appeared to his contemporaries as an intelligent, cultured, and congenial man, distinguished by the generosity of his spirit. Pride in his family and a desire for advancement were his ruling passions, but of almost equal importance were his social adaptability, good nature, passion for publicity, and compulsion to record all his activities. Boswell's frankness about his habits has led to an exaggerated emphasis on his instability of character, particularly on his drinking and whoring. The Calvinist instruction he had received as a child in the ''last things'' and the painfully vivid images of hell fixed in his mind when he was 12 years old warred all his life with his natural impulses and produced recurrent attacks of guilt and depression.

Literary Technique

Boswell was a writer of genius, particularly in his finest type of writing—the record of what he had observed. His three main works-the ''Journal'' section of his *Account of Corsica,* the *Tour to the Hebrides,* and the *Life of Johnson* — were all based on notes or journals written shortly after the events they describe. Long practice, however, enabled Boswell years later to take condensed notes and to expand them into a detailed scene.

The main characteristics of Boswell's works are accuracy, a sense of the dramatic, and an eye for significant details. In his *Life* Boswell skillfully dramatized many scenes, building up his effects gradually. The structure of the biography, although ostensibly that of year-by-year arrangement, actually achieves unity through its recurrent topics—religion, government, and death—and through the adept playing off of subordinate figures—Edmund Burke, Oliver Goldsmith, and Boswell himself—against Johnson. This latter technique projects Johnson into the spotlight as though he were the main character in a novel, one made up of a series of interconnected dramas in which Boswell has arranged all figures for maximum effect.

Further Reading

The standard scholarly edition of the *Life of Johnson* is that edited by George Birbeck Hill and revised and enlarged by L. F. Powell, volume 5 of which contains the standard scholarly edition of *Journal of a Tour to the Hebrides* (6 vols., 1934-1964). Boswell's private papers, rediscovered in the 1920s, were edited by Geoffrey Scott and Frederick A. Pottle, *Private Papers of James Boswell from Malahide Castle* (18 vols., 1928-1934; index, 1937).

The definitive biography, covering Boswell's early career, is Frederick A. Pottle, *James Boswell: The Earlier Years, 1740-1795* (1966), which supersedes W. Keith Leask, *Boswell* (1897). Other biographical sources include Chauncey Brewster Tinker, *Young Boswell* (1922), and Dominic Bevan Wyndham Lewis, *The Hooded Hawk: or, The Case of Mr. Boswell* (1946; republished as *The Hooded Hawk: James Boswell* 1952). The *Yale Editions of the Private Papers of James Boswell,* edited by Frederick A. Pottle and others, will constitute a virtual autobiography. To date, eight volumes in this series have been issued: *Boswell's London Journal, 1762-1763,* edited by Pottle (1951); *Boswell in Holland, 1763-1764* edited by Pottle (1952); *Boswell on the Grand Tour: Germany and Switzerland, 1764,* edited by Pottle (1953); *Boswell on the Grand Tour: Italy, Corsica, and France, 1765-1766,* edited by Frank Brady and Pottle (1955); *Boswell in Search of a Wife, 1766-1769,* edited by Brady and Pottle (1956); *Boswell for the Defence,* 1769-1774, edited by William K. Wimsatt, Jr., and Pottle (1962); *Boswell's Journal of a Tour of the Hebrides with Samuel Johnson* edited by Pottle (1962); and *Boswell: The Ominous Years,* edited by Charles Ryskamp and Pottle (1963).

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Louis Botha

The South African soldier and statesman Louis Botha (1862-1919), one of the most important Boer leaders, helped to establish the Union of South Africa and became its first prime minister.

Conflict had featured prominently in the relations between black and white on the one hand and Boer and Briton on the other during the greater part of the 19th century. In this setting the Boer had often been in danger of being crushed between the numerical superiority of the Africans and the economic, cultural, and military power of the British. Partly as a result, the Boer developed a nationalism whose moods ranged from a fierce pride in all things Afrikaans to distrust and, sometimes, hatred of the outsider. Considerations of security for the Afrikaner influenced the attitude of Louis Botha to the Africans, the British, and the nationalists in his community.

Botha was born into a farming family of Voortrekker (pioneer) and Irish stock near Greytown in Natal on Sept. 27, 1862. The turbulence of the times and the paucity of schools made higher education a luxury many farmers

could not give their children. Botha grew up with little formal schooling. His family moved to the Orange Free State, where young Botha established contacts with the Zulus which were to change the course of his life.

Military Career

Before King Cetshwayo of the Zulus died, he had indicated that his son, Dinuzulu, would succeed him. Prince Zibebu's challenge to the young monarch's authority resulted in civil war. In 1884 Botha joined the commando unit sent by the Boers to fight by Dinuzulu's side. The rebels were crushed, and the Boers acquired 3,000,000 acres of Zulu territory as payment for their help. A member of the surveying team, Botha was instrumental in transforming this land into the New Republic, which became a part of the South African (Transvaal) Republic when the British annexed Zululand in 1887. The union with the Transvaal led to Botha's election to the Volksraad (parliament).

In the Anglo-Boer war (1899-1902) Botha's genius as a military strategist came to the fore. A field cornet when hostilities commenced, Botha was appointed aide-de-camp to Gen. Lucas Meyer, who commanded the Boer forces in northern Natal. Meyer's task was to secure the southern borders of the republic. Botha fought in the battles around Dundee (1899), where his resourcefulness first received attention. Meyer fell ill during the fighting near the besieged British city of Ladysmith—the gateway to the Transvaal and the Orange Free State—and Botha assumed command.

Sir Redvers Buller was coming up from the coast to relieve Ladysmith. Botha met him near Colenso and wrought havoc on the British forces. Buller regrouped his army, Botha withdrew during the night, and Buller bombarded empty trenches. Botha again mauled the British on Spion Kop. But the eventual relief of Ladysmith in 1900 was a bitter blow to the Boers.

Fortune was against the Boers. Their communications were poor, and discipline was at a low ebb. In February 1900 the commander in chief of the Boer forces, Gen. Petrus Jacobus Joubert, appointed Botha his deputy. After Joubert died in Pretoria on March 21, President Paul Kruger asked Botha to assume provisional command of all the Boer forces with the rank of acting commandant.

Botha did not have much of an army to lead. The British were converging on the Transvaal, and demoralization had developed among some of the Boers. He organized a crack force and was able within a few months to put it on the field. It was this army which was later to make him the hero of Bakenlaagte. The Boers continued to lose ground, and by June 4 Botha was forced to send a letter to Lord Roberts, the British commander, requesting an armistice to discuss the capitulation of Pretoria, the capital. Roberts could consider unconditional surrender only, and by September Pretoria had fallen.

For Botha and the Boers, however, the war was not over. Roberts's rejection of the armistice offer had transformed it into a people's war. The front line was wherever there were Boer men, women, and children. The British retaliated by burning farms suspected of harboring saboteurs. Concentration camps were built to restrict the rebels.

A second attempt to end hostilities followed. Botha met the British in Middelburg in March 1901. Negotiations broke down when the Boers insisted on the retention of their independence and wanted an amnesty for their followers. In September, Kitchener announced that the Boers who did not surrender would be banished permanently and that the cost of maintaining their families would be charged against their property. Botha replied to this with increased guerrilla activity.

Botha tried once more to find a way to peace, and the treaty of Vereeniging was signed with the British on May 31, 1902. Its terms displeased the Boers, and Botha joined a delegation to England to plead for modification. Failing in this mission, they returned to South Africa, determined to extort maximum advantage from the Vereeniging settlement.

World War I

The wounds of the war had not healed when World War I broke out. Botha was convinced that it was in South Africa's interest to fight with Britain. He persuaded Parliament to approve his declaration of war against Germany and led the army which marched into South-West Africa. The German governor, Dr. Theodor Seitz, surrendered near Tsumeb on July 9, 1915. Botha imposed provisional military rule over the territory and then returned to Pretoria to start preparations for the expeditionary forces he was to send to Tanganyika and Europe. The British asked him to sit on the

War Cabinet, and in 1919 he was at Versailles, pleading for more humane treatment of the Germans.

The Statesman

In 1905 Botha and Jan Christiaan Smuts founded a Boer party, Het Volk (The People), which stood for conciliation and cooperation with the British. The Transvaal was granted responsible government in 1907, and on May 31, 1910, the Union of South Africa came into being, with Gen. Botha heading its first government. Among the problems he had to face were the rise of Afrikaner nationalism, the segregation of the Africans, discontented Indian labor, and restive white workers.

Botha's Boer critics were offended by his conciliation with the English, charged that cooperation served English ends at the expense of Afrikaner cultural interests, and demanded separate development for the Boers and the Britons. For Botha, their demands struck at the roots of Afrikaner security and survival. Crisis point was reached when James Hertzog insisted that the Dutch and English should be treated on a footing of real equality. Botha sympathized with Hertzog's demand but asked for his resignation, fearing that Hertzog's demand would split the nation. Hertzog refused and Botha formed a new cabinet—without Hertzog. This action widened the gulf between the Boers and the Britons and deepened the rifts in the Afrikaans community.

Like the Voortrekker leaders who had preceded him, Botha was an advocate of segregation of the races. He supported the bill that Hertzog had drafted in 1912, prohibiting the sale of land in white areas to the Africans and vice versa. This measure went through Parliament as the Natives Land Act of 1913 and created widespread ill-feeling among the Africans.

Botha's difficulties with the indentured Indian laborers transformed Mohandas K. Gandhi, a prosperous Johannesburg lawyer, into the father of nonviolent resistance. Botha also had to deal with two serious strikes by white workers in 1913 and 1914. He died in Pretoria on Aug. 27, 1919.

Further Reading

Three important biographies of Botha are Harold Spender, *General Botha: The Career and the Man* (1916; 2d ed. 1919); Lord Buxton, *General Botha* (1924); and Frans V. Engelenburg, *General Botha* (1929). Recommended for general historical background is Eric A. Walker, *A History of Southern Africa* (3d ed. 1968).

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Pieter Willem Botha

Pieter Willem Botha (born 1916) was inaugurated as the first executive state president of the Republic of South Africa in 1984 after serving for six years as prime minister. Botha's administration was characterized by civil unrest. His policies have been assessed as essentially opportunistic, swaying from the progressive front to the radical right wing. Botha is best known for his stubbornness, a trait which earned him the nickname of The Old Crocodile.

Pieter Willem Botha, who is widely referred to by the Afrikaans pronunciation of his first two initials—''pee-vee''—was born on January 12, 1916, at ''Telegraaf'' farm in the Paul Roux district of the Orange Free State. In South African parlance, he is an Afrikaner, that is, a white person who speaks Afrikaans, a derivation of the Dutch language, as mother tongue. However, he is also fluent in English.

Botha's early education was at Paul Roux. Later he attended secondary school in Bethlehem before entering the University of the Orange Free State in Bloemfontein to study law. But he left the university before completing a degree in order to begin a full-time political career, a decision made when he was only 20 years old.

The rural Orange Free State was among the most Afrikaans-speaking regions of South Africa, and for many decades it was a bastion of extreme political conservatism among whites. Thus, it was not surprising that Botha affiliated in 1936 with the right-wing, ethnically-oriented National party, though at the time this was still a minority party in South African white politics. Botha was initially

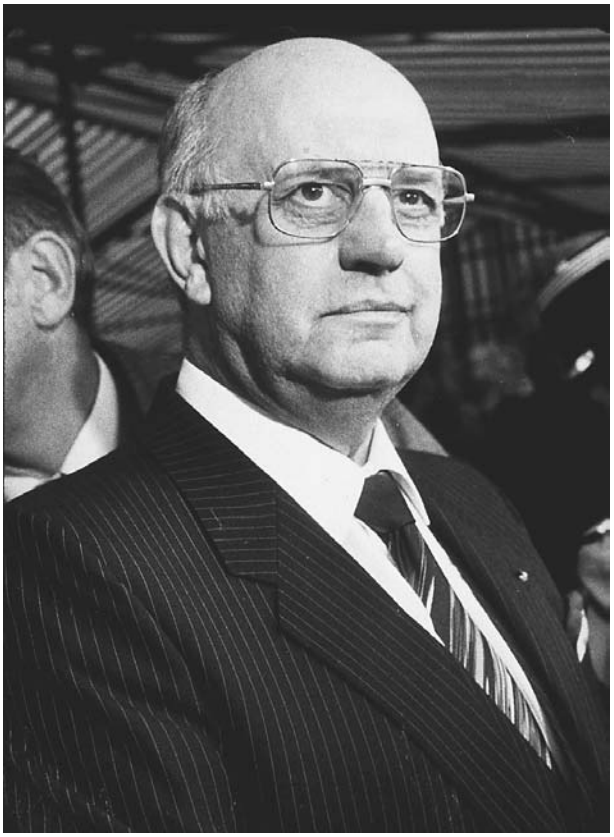

appointed by the party leader D. F. Malan as a political organizer for the Nationalists in neighboring Cape Province. Later he was made responsible for national publicity during the campaign leading up to the May 1948 general election, an election which the Nationalists unexpectedly won.

In the 1948 election Botha won a seat in the House of Assembly, the lower chamber of South Africa's bicameral parliament at the time, for the George constituency in the southern Cape Province. He would hold this seat for the next 36 years, becoming the assembly's longest serving member. Also in 1948 Botha was made chief secretary of the National party in the Cape Province, a post he held for a decade. His long association with the Cape Province is said to have somewhat eroded Botha's inherited conservatism in favor of what is referred to as traditional ''Cape liberalism.''

In 1958 Botha was appointed deputy interior minister under Prime Minister H. F. Verwoerd. Three years later he was promoted to full minister, gaining the portfolios of community development and biracial affairs. In 1964 he was made minister of public works, and two years later defense minister. Botha held this latter position for the next 14 years and was the responsible cabinet minister at the time of the South African military's ill-fated invasion of Angola at the end of 1975. During his long tenure as defense minister, annual military expenditures increased 20-fold, and South Africa, which had been subject to an international arms embargo since 1963, became virtually self-sufficient in the manufacture of weapons. Botha also created new opportunities in the military for women and nonwhite South Africans.

Early in his years as defense minister, Botha gained a reputation for toughness, known as ''kragdadigheit'' in Afrikaans, as well as for efficient administration. These qualities pushed him to the fore when Prime Minister B. J. Vorster unexpectedly resigned in 1978. During this time Botha was also prominent as the Cape provincial leader of his party. Nevertheless, his elevation to the premiership on September 28, 1978, was to some degree unexpected and aided by a well-publicized scandal in the Department of Information. This fatally compromised the reputation of its minister, Connie Mulder, another serious contender for the position and then the National party's leader in the important Transvaal province. Thereafter, in a series of speeches, Botha seemed to try to direct the country into reformist paths and away from the racial ''apartheid'' (separation) which had been an article of faith for the National party since 1948. The new prime minister told his fellow whites that they would have to ''adapt or die.''

Predictably, the right wing of the National party, especially in the Transvaal, strenuously resisted this suggestion, and for some years the ensuing struggle over policy within the governing party seemed to neutralize Botha's reformist intentions. Then in 1982 elements on the right of the National party finally broke off to form the new Conservative party, shifting the political balance in favor of ''reformism'' among remaining Nationalists. One result of this was the new South African Constitution of 1983, which continued to exclude all South African blacks (72% of the total population) from any participation whatsoever in the central institutions of the state. But it did for the first time admit Asians and mulattos to membership in Parliament (albeit in racially segregated chambers) and the national cabinet.

Concurrent with these changes, Botha's own role was restructured with his elevation through an indirect election of the new tricameral parliament to the post of executive state president (as distinct from the previous ceremonial position of the same name). The earlier position of prime minister had been abolished. Until the middle of 1985, however, there was little to suggest that Botha's constitutional or other reforms had lessened unrest within the country's black population, unrest that had in fact continued in one form or another for nearly a decade from the time of the Soweto uprisings of 1976-1977.

Over the course of time, Botha's liberalism was increasingly perceived as political opportunism. His lack of a firm resolve caused his policies to be received with question. He moved successfully for the repeal of the oppressive passbook system which precluded free mobility within the region by blacks, but the passbooks were replaced by a racially biased ID card requirement for all citizens (black and white). Scores of political prisoners were released, and the squatting practices of blacks were legitimized, but promises to invest all blacks and mulattos with full citizenship rights remained unfulfilled. The country was wracked by heavy rioting and was further plagued by outside sanctions imposed by the international community. This dubious relationship with the country's black population was further scarred by Botha's handling of an ongoing situation with the prisoner Nelson Mandela. In May of 1986 the government backed a series of commando attacks in Zimbabwe, Botswana, Zambia, and South Africa. The attacks initiated new rioting, which left dozens of people dead and tens of thousands homeless and caused an escalation of racial tensions. By June 12 a national state of emergency was declared by the government in Pretoria. Botha's government was condemned abroad for these activities. Existing international sanctions were augmented, including new sanctions from Zimbabwe and Zambia. Nonetheless, Botha and the National party held strong. The sanctions proved only mildly effective as the price of gold, South Africa's chief export, rose sharply. Botha's transient loyalties had migrated further to the right by the time of the Parliamentary elections in March of 1988. He banned many antiapartheid organizations and sanctioned the arrest of Archbishop Desmond Tutu.

By August of 1988, however, Botha had shifted his strategy once again. He relaxed his foreign policies toward Angola, Namibia, and other African states, although his intentions were regarded with suspicion, especially by Mozambique. Anti-squatting laws were re-introduced with a vengeance.

On January 18, 1989, Botha suffered a stroke which left him partially paralyzed. He refused to resign and was subsequently ousted from office by members of his own party. Despite the party's actions, he tenaciously retained the presidency amid persistent rumors of his resignation. On July 5, 1989, an historic meeting took place between Botha and Mandela. Mandela's release was not effected at that time,

but the meeting was hailed as a coup and a breakthrough between the white ruling party and the black majority. Botha officially resigned from the presidency on August 14, 1989. On May 6, 1990, he resigned from the National party.

Botha has persistently refused to apologize for his role in the establishment of the apartheid system which was eventually abolished under the administration of Frederik W. deKlerk, Botha's successor. Seven years later, in 1996 and 1997, Botha was implicated in a series of bombings which had taken place in the 1980s against the African National Congress.

Regarding South Africa's international relations, Botha's leadership brought several notable breaches in the country's long standing isolation in world affairs, although he simultaneously warned of an externally based ''total onslaught'' against the republic. He met with President Kaunda of Zambia in 1982, and in March 1984 he signed the ''Nkomati Accord'' with President Samora Machel of Mozambique. This agreement sought the pacification of the two countries' long common border. Later in the same year Botha officially visited seven Western European capitals, the first South African head of government to be so received in many decades.

Botha was married to Elsie Rossouw on March 13, 1943. They have two sons and three daughters. Botha received two honorary doctor's degrees, including a degree in military science from the University of Stellenbosch in 1976.

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Walther Bothe

The most outstanding contributions of the German physicist Walther Bothe (1891-1957) were the invention of the coincidence method for the study of individual atomic and nuclear processes and the discovery of a nuclear radiation later identified as neutron emission.

Walther Bothe was born on Jan. 8, 1891, in Oranienburg near Berlin. He went to the University of Berlin, where, in addition to physics and mathematics, he did considerable work in chemistry. He was a pupil of Max Planck and wrote under Planck's mentorship his doctoral dissertation on the molecular theory of refraction, reflection, dispersion, and extinction.

Understanding the Compton Effect

After serving as an officer in World War I, Bothe returned to Berlin, where he started research with the rank of *Regierungsrat* (government counselor) at the Physikalisch-Technische Reichsanstalt, the German equivalent of the National Bureau of Standards in Washington, D.C. His immediate superior was Hans Geiger, director of the laboratory of radioactivity and inventor of the Geiger counter. Bothe's first research in Geiger's laboratory concerned the single and multiple scattering of electrons, for which he developed comprehensive mathematical formulas.

The most crucial contribution of Bothe to the understanding of the Compton effect was made in collaboration with Geiger. Their work was based on the coincidence method developed by Bothe for the use of two or more Geiger counters. When a coincidence circuit of Geiger counters was coupled with a cloud chamber, it became possible to ascertain the time parameters of the ionization paths visible in the cloud chamber. This represented an important advance, and Bothe and Geiger used it to good advantage in the debate that ensued in the wake of the discovery of the Compton effect.

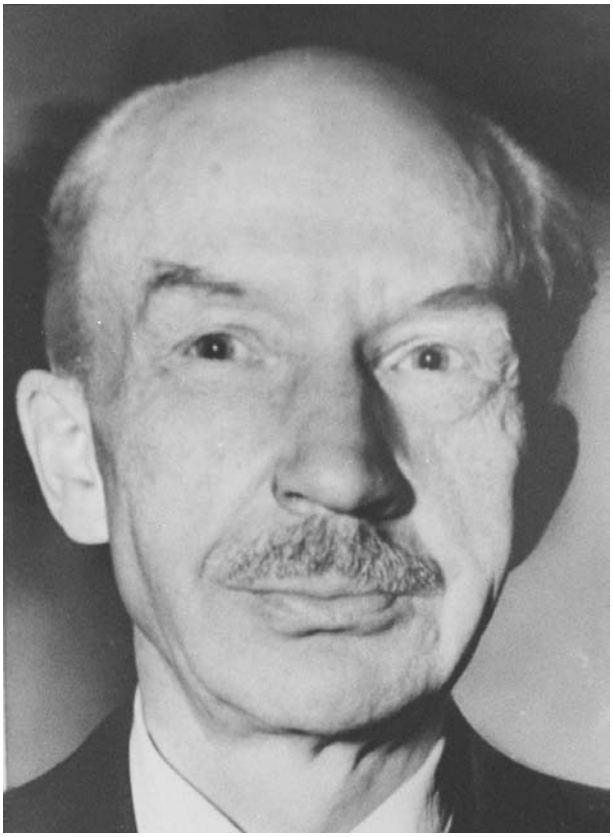

Neutron Emissions

In 1925 Geiger accepted an invitation to the University of Kiel, and Bothe succeeded him as director of the laboratory of radioactivity at the Reichsanstalt. Four years later Bothe provided further evidence of the enormous potentialities of his coincidence method. This time it did not consist in establishing the simultaneous occurrence of two phenomena but in the follow-up of the motion of one single particle amid a great number of simultaneous ionization effects. On such a basis Bothe demonstrated that the hard component of cosmic rays was not gamma radiation but a stream of particles, such as protons and light nuclei.

Simultaneously, Bothe began studying the bombardment of light elements by alpha particles. He found that when boron was hit by alpha particles a carbon isotope was formed with the simultaneous emission of a proton. Later he observed similar results with lithium, iron, sodium, magnesium, aluminum, and beryllium. In these processes two types of radiation also occurred, only one of which was isotropic. The isotropic one consisted of low-energy gamma rays. Far more elusive was the other type of radiation, which Bothe and Becker investigated more closely in their experiments with beryllium exposed to alpha particles from polonium. Two years later the Joliot-Curies showed that the anisotropic radiation could produce secondary protons, but it was James Chadwick, a few weeks later, who showed that the radiation emitted from beryllium, as originally observed by Bothe, consisted of neutrons. Thus Bothe played a pivotal role in ushering in the age of nuclear energy to which the knowledge and control of neutrons are crucial.

Institute for Physics

In 1930 Bothe became professor of physics and director of the Institute of Physics at the University of Giessen. Two years later he succeeded in the same capacity the Nobel laureate P. Lenard at the University of Heidelberg. In 1934 he became director of the Institute of Physics at the Kaiser Wilhelm Institute for Medical Research in Heidelberg. He energetically set about improving the research facilities of the institute. First he installed a Van de Graaff generator, with which he produced, in collaboration with W. Gentner, the first clear evidence of nuclear isomerism in the course of work with bromium-80. His second greatest achievement at the institute was the installation of a cyclotron in 1943. It was the only one of its kind to remain operational in Germany throughout the war.

Bothe's part in the German uranium project consisted in the study of neutron diffusion, and he became the first, with a paper published in 1941, to outline the socalled transport theory of neutrons. This and Bothe's derivation of the ''disadvantage factor'' in connection with the measurement of neutron density represented the two chief German wartime contributions to nuclear reactor theory. Bothe also developed noteworthy ideas on the multiplication of thermal neutrons in uranium and on the effect of the splitting of uranium atoms on the efficiency of the reactor.

When the Kaiser Wilhelm Institute was taken over by the occupation powers, he assumed the directorship of the Institute of Physics at the University of Heidelberg. Later he acted as director of both institutes, but finally he confined his work to the Kaiser Wilhelm Institute, which was renamed the Institute for Physics of the Max Planck Institute for Medical Research. In 1954 he received the Nobel Prize in physics in recognition of his coincidence method, which proved an invaluable tool in atomic, cosmic-ray, and nuclear physics. He also was awarded the Max Planck Medal from the German Physical Society and the Grand Cross for Merit from the Federal Republic of Germany, and he became a knight of the Order of Merit for Science and the Arts. He died on Feb. 8, 1957.

Further Reading

The history of modern physics as the background for Bothe's work is discussed in George Gamow's often-anecdotal *Biography of Physics* (1961). J. Yarwood, *Atomic Physics* (1958), contains a well-documented and technical account of Bothe's chief scientific discoveries. Volume 3 of *Nobel Lectures: Physics, 1942-1962* (1964), published by the Nobel Foundation, includes a biography of Bothe as well as his Nobel lecture. □

Sandro Botticelli

The Italian painter Sandro Botticelli (1444-1510) was one of the major Renaissance artists in Florence, which was the center for innovative painting in fifteenth-century Europe.

Sandro Botticelli was born several generations after Donatello, Masaccio, and their associates gave Florentine art its essential direction and just before it took a great turn in the High Renaissance work of Leonardo da Vinci, Michelangelo, and others. Botticelli worked in an established, almost traditional manner at a point just before the mode was generally perceived as no longer adequate.

Vagaries of Botticelli Criticism

A certain critical tradition has looked on Botticelli as a ''decadent'' artist, connected with the culture embodied in Lorenzo the Magnificent, de facto ruler of the city, poet, philosopher, and sophisticate. Successful in the 1470s and 1480s, then out of fashion and forgotten at the time of his death, Botticelli was greatly acclaimed in the 19th century, especially in England by the Pre-Raphaelites, who found that he legitimized their style, which combined the sensuous and the immaterial. Of late, scholars have considered this to be a misreading of Botticelli and have stressed his Florentine concern for solidly modeled form and religious exposition. Concurrently, however, admiration for his work has declined. Recent study has also tended to reject, as without contemporary support, the picture of him as first a member of Lorenzo's intellectual circle and later a devotee of the religious reformer Girolamo Savonarola.

Early Style

Son of a tanner, trained by a master whose name is not known, Botticelli followed in his first works the current version of the Florentine style, the prime practitioner of which was Andrea del Verrocchio. This style was not much concerned with the convincing rendition of space and emphasized the human figure, with dense modeling, sharp contour, and linear rhythm. Botticelli's major early works are *Fortitude* (1470, one of seven Virtues for a merchants' assembly hall; the other six are by Piero Pollaiuolo), two tiny panels of the story of Judith and Holofernes, and *St. Sebastian* (1474). In some of these he altered the appearance of muscular energy and physical action found in Verrocchio's work in the direction of nervous fatigue and contemplative repose.

These qualities are most evident in Botticelli's best-known works, *Spring* and the *Birth of Venus,* executed for a cousin of Lorenzo the Magnificent, Lorenzo di Pierfrancesco de' Medici, for his villa. They obviously reflect the contemporary literary culture, but their precise subject matter has been much debated and has never been agreed on; they were certainly designed in consultation with a scholar, but he may have invented an allegory for the occasion which was not recorded. Since Venus has a central position in both works, it is plausible to consider the two figures of Venus as a contrasting pair. There was a literary convention in philosophical-archeological writing of the time of contrasting the spiritual and the earthly Venus, which may well be a factor in the paintings, though not the entire theme.

Botticelli continued using this early style after 1480 (the *Birth* is perhaps as late as 1485), but meantime a new style emerged in frescoes such as *St. Augustine* (1480) in the Church of the Ognissanti, Florence; the *Annunciation* (1481) for S. Martino, Florence; and three frescoes (1481-1482) in the Sistine Chapel, Rome, executed during Botticelli's only trip away from Florence. These frescoes show a new concern with the construction of stagelike spaces and stiffer figures, also seen in a series of altarpieces of 1485 and 1489. A bow to the newly fashionable work of Domenico Ghirlandaio and of Flemish painting is implied, but the tense linearity of the figure reveals that Botticelli's art had not undergone any fundamental changes.

Mature Style

After 1490 Botticelli began to concentrate on paintings with many small figures, using the same cutting contour lines, so that the entire picture surface acquired a trembling vibrancy. Many works exhibited this new tendency, such as the *Calumny of Apelles,* a visualization of a description of a painting by an ancient Roman writer; the *Crucifixion,* with a rain of arrows descending on a view of Florence in the background, the only work by Botticelli definitely expounding Savonarola's view of the sinning city; the *Last Communion of St. Jerome,* the most intense of several works portraying physical collapse of the body; and the *Nativity,* (1501), which employed an archaic design of Fra Angelico, with a stylized cave suggesting pre-Renaissance landscapes, and an inscription referring to current prophecies of the end of the world.

In his late years Botticelli was crippled and failed to receive commissions, but he may have continued to work on his set of drawings (never finished) illustrating Dante's *Divine Comedy,* remarkable for their consistent evocation of an energized irrational space. By about 1504, when the young Raphael came to Florence to observe the new modes of Leonardo and Michelangelo, Botticelli's art must have seemed obsolete, although it had been widely imitated in the 1490s.

Further Reading

Herbert P. Horne, *Alessandro Filipepi, Commonly Called Sandro Botticelli, Painter of Florence* (1908), is a classic of biographical reconstruction. Lionello Venturi, *Botticelli* (1937), provides critical analysis. Botticelli is placed in the context of contemporary intellectual movements in Giulio Argan, *Botticelli: Biographical and Critical Study* (trans. 1957). Roberto Salvini, *All the Paintings of Botticelli* (trans., 4 vols., 1965), is up to date and reliable. □

François Boucher

The French painter François Boucher (1703-1770), a leading exponent of the eloquent and frivolous rococo tradition, was perhaps the greatest decorative

artist of the 18th century and a consummate draftsman.

François Boucher seems to have been perfectly attuned to his times, a period which had cast off the pomp and circumstance characteristic of the preceding age of Louis XIV and had replaced formality and ritual by intimacy and artificial manners. Boucher was very much bound to the whims of this frivolous society, and he painted primarily what his patrons wanted to see. It appears that their sight was best satisfied by amorous subjects, both mythological and contemporary. The painter was only too happy to supply them, creating the boudoir art for which he is so famous.

Boucher was born in Paris on Sept. 29, 1703, the son of Nicolas Boucher, a decorator who specialized in embroidery design. Recognizing his son's artistic potential, the father placed young Boucher in the studio of François Lemoyne, a decorator-painter who worked in the manner of Giovanni Battista Tiepolo. Though Boucher remained in Lemoyne's studio only a short time, he probably derived his love of delicately voluptuous forms and his brilliant color palette from the older master's penchant for mimicking the Venetian decorative painters.

Early Work

Boucher next joined the workshop of the engraver Jean François Cars, where he learned the fundamentals of this art and also provided many illustrations for the engravers in the workshop. Among the most notable was a series of drawings for Daniel's *Histoire de France,* engraved by Baquoy. Later, Boucher was to illustrate the Molière comedies, which were engraved by his boyhood friend Laurent Cars.

The engraver Jean de Julienne entrusted Boucher with the engraving of many of Antoine Watteau's drawings for the important *Recueil Julienne*. Boucher, who never knew Watteau personally, came to know his style intimately; the indelible impression it made upon him both stylistically and iconographically is evident in Boucher's painting.

In 1723 Boucher won first prize in the Academy competition, which normally would have meant going to Rome to study as a *pensionnaire du roi*. However, since he did not enjoy the favor of the Duc d'Antin, Superintendent of the King's Buildings, Boucher was denied the trip. By 1725 he had saved enough money to go to Rome with the painter Carle Vanloo. Boucher's sojourn in Italy seems to have affected his style very little, for the great classical schools of Italian painting were incompatible with his temperament. Upon his return to Paris in 1731, he was immediately swept up in the world of opera and high fashion, a world with which he was in complete harmony. And it was his destiny to provide it with an appropriate pictorial expression.

In 1733 Boucher married Marie Jeanne Buzeau, who frequently modeled for his paintings. Two girls and a boy were born of the marriage. Juste, the son, died at a young age; both daughters, Elizabeth Victoire and Marie Emilie, married pupils of Boucher: the painters Jean Baptiste Deshays and Pierre Antoine Boudouin, both of whom predeceased their father-in-law.

Boucher was admitted as a full member to the French Academy in 1734 with the diploma piece *Rinaldo and Armida*. The painting already reflected the major sources of his style, namely, Peter Paul Rubens, Watteau, and Tiepolo and other Venetian decorative painters.

Madame de Pompadour

Boucher soon caught the attention of Madame de Pompadour, who virtually adopted him as her official painter. The artist became her friend and teacher, instructing her in drawing and etching and serving as artistic counselor for her art purchases. Boucher decorated her several residences, most notably the châteaux of Bellevue and Crécy. Thanks to the patronage of Madame de Pompadour and her brother, the Marquis de Marigny, Director of the King's Buildings, the painter soon enjoyed the favor of Louis XV. In 1755 Boucher became inspector of the Gobelins tapestry works and in the following year, succeeding Jean Baptiste Oudry, its director. It was at this time that he executed many tapestry designs and decorations for the Paris opera and public fetes; some of his tapestry cartoons for the Gobelins and Beauvais works are masterpieces in this medium. Upon the death of Carle Vanloo in 1765, Boucher, once more through the efforts of Madame de Pompadour, was appointed First Painter to the King, and that year he also became director of the French Academy. He died on May 30, 1770, in Paris.

Boucher was an extremely prolific artist and seems to have been able to turn out his pink and blue ''confections'' with unparalleled ease. He executed more than 1,000 paintings, at least 200 engravings, and well over 10,000 drawings in various media. Although extremely prolific, he never bored by endless repetition, so extraordinarily inventive was he in his landscapes, portraits, genre themes, and mythological and religious scenes. Boucher lived long enough to see his artistic popularity wane, for after 1760 his work was attacked by the famed Encyclopedist and art critic Denis Diderot, an early exponent of a return to the antique.

Further Reading

There are no recent studies in English of Boucher's work. Worthy of consideration, however, are Lady Emilia Francis Dilke, *French Painters of the XVIIIth Century* (1899), and Catherine M. Bearne, *A Court Painter and His Circle: François Boucher* (*1703-1770*) (1914). Of particular interest is Edmond and Jules de Goncourt, *French Eighteenth Century Painters* (3 vols., 1880-1882; abr. trans. 1948), since it was this work that rehabilitated Boucher's reputation and significance in the evolution of rococo art. R.H. Wilenski, *French Painting* (1931; rev. ed. 1949), contains a chapter on Boucher and a list of his characteristic pictures. See also S. Rocheblave, *French Painting in the XVIIIth Century* (*1937; trans. 1937*); *Arno Schönberger and Halldor Soehner, The Rococo Age: Art and Civilization of the 18th Century* (1959; trans. 1960); Ian McInnes, *Painter, King and Pompadour: François Boucher at the Court of Louis XV* (1965); and Michael Levey, *Rococo to Revolution: Major Trends in Eighteenth-Century Painting* (1966).

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Brunel, Georges., *Boucher,* New York, N.Y.: Vendome Press, 1986. □

Dion Boucicault

The Irish-American playwright and actor Dion Boucicault (1820-1890) was a theatrical rather than a dramatic talent, more an adapter than a creator of plays. He was noted for ingenious stage effects.

Dion Boursiquot, later Boucicault, was born in Dublin on Dec. 26, 1820, a year after his mother's divorce from a wine merchant. When the budding actor dropped out of London University in 1837, he turned to the stage. His first success was *London Assurance* (1841), which imitated the earlier English comedy of manners. Because of the lack of an international copyright law, theater managers found it more profitable to adapt French plays than to gamble on untried native ones, so Boucicault became an adapter. He lived in Paris from 1844 to 1848, where he was married and shortly widowed.

In London he adapted French romantic melodrama for Charles Kean and learned from him the technique of staging sensational scenes—a knowledge that would serve him well in America. In 1853 Boucicault ''eloped'' with Agnes Robertson, a London star, to New York, where for many years she played leading roles in his plays. He branched out from costume melodrama to quasi-realistic and topical plays filled with sensational theatrical effects. *The Poor of New York* (1857) was based on the financial panics of 1837 and 1857. *Jessie Brown or The Relief of Lucknow* (1858) dramatized the Sepoy mutiny in India. Produced shortly before the Civil War, *The Octoroon* (1859) portrayed the love of a slave-holder for his beautiful slave. It was explosive material for Americans; yet, remarkably, the play was praised by both North and South. Though Boucicault brought Dickens's and Scott's tales to the stage, his most famous production from popular fiction was *Rip Van Winkle* (1865) for Joseph Jefferson, who continued to act the role into the 20th century.

The playwright's most lasting work, however, was with his native Irish material, notably *The Colleen Bawn* (1860), *Arrah-na-Pogue* (1864), and *The Shaughraun* (1874). Though later Irish dramatists were to disparage Boucicault, his native plays are full of comic roguery and the combination of farce and melodrama recognizable later in Synge, O'Casey, and Shaw.

In 1885 Boucicault disavowed marriage with Agnes Robertson, with whom he had lived for 32 years, and eloped with a young actress. Until his death in 1890 he lived with his wife, writing unsuccessful plays and teaching in an acting school in New York.

In 53 years in the theater Boucicault made contributions beyond his fine performances and almost 150 plays. He was the first to develop fireproof scenery; he advocated theater workshops for the training of actors; he campaigned for copyright law which would give the playwright ownership of his play. He developed the road company, which replaced local stock companies, thus improving the quality of provincial theater and making the star less important than the integrity of the play and its direction. Boucicault recognized that his plays were merely melodramatic and external, but he insisted that his first duty was to please the public, and this he did with immense success.

Further Reading

Townsend Walsh, *The Career of Dion Boucicault* (1915), is the best full-length study. Arthur H. Quinn, *A History of the American Drama from the Beginning to the Civil War* (1923; 2d ed. 1943), contains a sound review of Boucicault's plays, especially those produced in America. David Krause, ed., *The Dolmen Boucicault* (1964), provides an excellent introduction, with emphasis on the importance of the Irish plays.

Additional Sources

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Louis Antoine de Bougainville

Louis Antoine de Bougainville (1729-1811) was a French soldier and explorer. An accomplished scholar, he was also a man of action who fought in the Seven Years War, explored the Pacific Ocean, and was the first Frenchman to circumnavigate the world.

Louis Antoine de Bougainville was born in Paris on Nov. 12, 1729, and early established a reputation as a mathematician. A friend of the *philosophe* Jean le Rond d'Alembert, Bougainville was elected to the British Royal Society in 1754 in recognition of a work on calculus. He served with distinction as aide-de-camp to Gen. Louis Joseph de Montcalm in Canada during the Seven Years War, assisting in the defense of Quebec.

After the war Bougainville—at his own expense—founded a settlement in the Falkland Islands. In 1767, however, he was ordered to surrender the colony to France's ally Spain, which had a prior claim. In return he was given charge of the first official expedition to the Pacific, where he hoped to make discoveries and find an outlet for French expansion.

Circumnavigation of the World

Aboard the frigate *Boudeuse* and accompanied by the storeship *Étoile,* Bougainville sailed from Nantes in November 1766. Rounding the Straits of Magellan, he crossed the Pacific via Tahiti, which he named New Cytheria and which he described in romantic terms. He sailed on to Samoa, which he called the Navigator Group, and to the New Hebrides, which he called the Great Cyclades. From there, moving west, he was turned away from the Australian coast about 100 miles east of Cooktown by dangerous reefs.

Bougainville then headed north through the Coral Sea, rounded New Guinea after trouble with the winds, and sailed for home, touching at the Solomons, the Moluccas, and Batavia, and reaching Saint-Malo on March 16, 1769. He thus became the first Frenchman to circumnavigate the globe, and although none of his discoveries was of major importance he gained much useful information and prestige. The lucid narrative which he published in 1771 attracted much attention and strengthened belief in the concept of the ''noble savage.''

Later Career

Rather than return to the army, Bougainville remained in the French navy and fought against the British in the struggle over the American colonies. The major part he played in the Battle of Chesapeake Bay in September 1781 considerably advanced the American cause. His later quarrel with the commander of the French fleet, Adm. de Grasse, however, disillusioned him with the navy, and he retired at the end of the war, returning only briefly after the outbreak of the French Revolution to command the fleet at Brest.

As a royalist, Bougainville was out of favor during the Revolutionary period and narrowly escaped execution. Napoleon had a high regard for him, making him a senator and count of the empire in 1804, besides presenting him with the Grand Cordon of the Legion of Honor. He was also elected to the Academy of Sciences and to the Board of Longitude. Bougainville died on Aug. 31, 1811.

Further Reading

An account of Bougainville's travels is in his work, *A Voyage Round the World* (trans., 2 vols., 1967). For secondary treatments see J. C. Beaglehole, *The Exploration of the Pacific* (1934; 3d ed. 1966), and John Dunmore, *French Explorers in the Pacific,* vol. 1: *The Eighteenth Century* (1965). □

Pierre Boulez

Pierre Boulez (born 1925) was the most important French musician after World War II. His activities as composer, conductor, and lecturist made him the uncontested leader of music in the second half of the century.

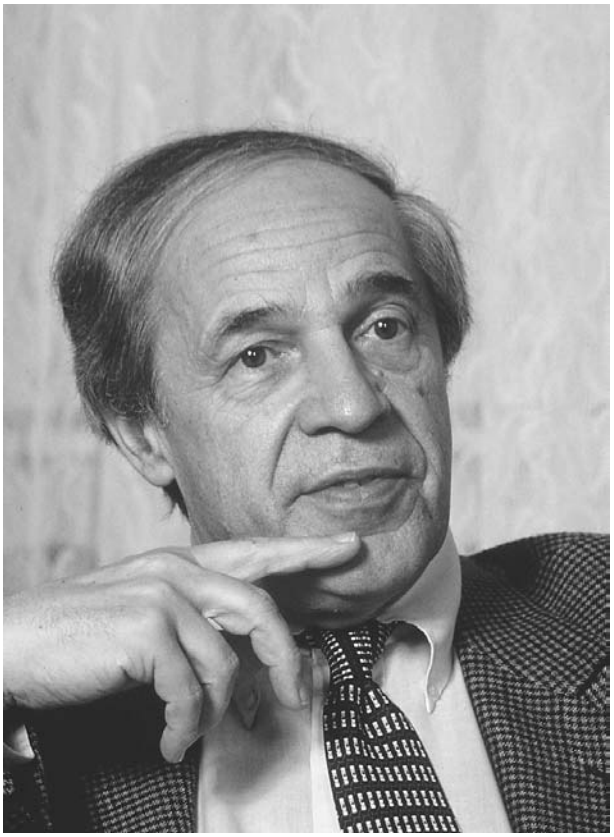

Pierre Boulez was born in Montbrison and attended a technical school, majoring in mathematics. Immediately after the war he went to Paris to study composition with Olivier Messiaen. Boulez, always a man of strong opinions, led a protest against Igor Stravinsky's neoclassic music and was one of the first French composers to adopt Arnold Schoenberg's twelve-tone method of composition. He attended the Summer School for New Music in Darmstadt, Germany, and became acquainted with Karlheinz Stockhausen, Luciano Berio, and other young avant-garde composers who were to create musical styles for the next two decades.

In time Boulez outgrew the strict Schoenberg dogma, and on the death of the founder of the Viennese school, Boulez published an obituary that created quite a stir. Entitled ''Schoenberg Is Dead,'' it was fashioned after the French proclamation on the death of their kings, ''The King is dead; long live the King.'' The new king in Boulez's view was Anton Webern, whose music is structurally purer than Schoenberg's and has fewer connections with 19th-century music.

Activity as Composer

Following cues in some of Webern's compositions, Boulez became one of the creators of the ideal of ''totally serialized'' music. This musical style includes a serial pattern not only for the notes, but also for durations, dynamics, and attacks. His *Structures* (1951) for two pianos was one of the first pieces in this style, which was to become one of the dominant styles of the next decade.

Soon after the creation of serialized music, Boulez was in the vanguard of another radical musical style, called aleatoric, or ''chance,'' music. In this kind of music certain elements are left up to the performer: the order of the notes, their duration, and, indeed, even the notes themselves. Boulez's Third Sonata for piano is so intricate that it is printed in several colors of ink, each representing different ''routes'' that the performer can follow. In aleatoric music no two performances are ever exactly alike, because there are so many alternatives from which the performer can choose.

Boulez's *Le Marteau sans maître* (1952-1954) is a setting of three poems by René Char, a surrealist poet, for alto voice and six instruments. Although structural devices associated with serial music are used in the piece, its outstanding characteristic is its luscious sound. The low register of the flute and the viola carry many of the melodies, surrounded by the ever-present shimmer of the vibraphone, xylorimba, and guitar. Two other works for voice and a small group of instruments are *Le Soleil des eaux* (1957) and *Improvisations sur Mallarmé* (1958).

The later compositions of Boulez show an interest in stereophonic effects gained through the use of spatially divided orchestral groups. His *Poésie pour pouvoir* (1958) calls for three orchestras and two conductors, a tape recording of a poem that has been subjected to all manner of distortion so that the words are incomprehensible, and recorded electronic sounds. *Pli selon pli* (1964) and *Figures doubles prismes* (1964) are also huge sound montages.

Activity as a Conductor

For several years beginning in the late 1940's, Boulez was the musical director of the Théâtre de France; and in an extension of that post he organized a series of concerts of avant-garde music in Paris, the Domaine Musica, in 1954. Further opportunities to conduct followed, particularly in Germany, but also in England and the United States. His conducting career gained further prominence in 1970, when he was engaged as Leonard Bernstein's successor as musical director of the New York Philharmonic Orchestra, as well as conductor of London's BBC orchestra.

Boulez left the Philharmonic in 1976 to form an experimental music research center, IRCAM, *Institut de Recherche et Coordination Acoustique/Musique* (Institute for Research of Coordination between Acoustics and Music) in Paris, France. Critical reviews of the first creation from the institute, *Répons* (Response), which toured the United States in 1986, were mixed. The success of IRCAM itself has also received cautionary praise. Although most critics applaud the intentions of bringing the best musicians together and providing them with complete freedom, the results have had little impact on the world of music.

Boulez answered those critical of IRCAM and the intentions of the institute in an interview with Dennis Polkow in *The Instrumentalist,* ''The problem is that people interested in the new piece will not be attracted to the horses, and people brought in by the horses will not be interested in the new piece.'' Boulez went on to express his desire as a musician to disturb the listener: ''If we don't disturb, we do not grow. If we have nothing absolutely new, we are only recreating the past, which is not very interesting and, in fact, is very dangerous. As difficult as it may be to grasp, all old music was once new music.''

Boulez continued to serve as guest conductor for the Chicago Symphony, the Cleveland Orchestra, and the Vienna Philharmonic while creating at IRCAM. One of Boulez's experiments with modern music was collaborating with rock musician Frank Zappa. Although Boulez achieved his greatest successes as a composer early in his career, his successes as a conductor and experimentalist have assured his place as one of the signature artists of the second half of the twentieth century.

Further Reading

Dennis Polkow interviewed Boulez, published as ''The Paradox of Pierre Boulez,'' in *The Instrumentalist,* June 1987, and David Schiff provides an overview of the career of Boulez in *The Atlantic Monthly* , September 1995. Two biographies are also available: Peyser, Joan, *Boulez,* Schirmer Books, 1976, and Vermeil, Jean, *Conversations with Boulez: Thoughts on Conducting,* translated by Camille Naish, Timber Press, 1996. □

Houari Boumediene

Houari Boumediene (1932-1978) was an Algerian revolutionary and military leader who won power by a military coup and led Algeria during a turbulent period after nearly 8 years of war.

Houari Boumediene was born on Aug. 23, 1932, into a poor peasant family in Clauzel near Guelma in eastern Algeria. His real name was Mohammed Ben Brahim Bou Kharouba, but in 1957 he adopted the name he later used as a nom de guerre. He derived it from the names of two western Algerian patron saints venerated by the population of Tlemcen and Oran, whom he helped organize for the revolutionary war.

Until the age of 14, Boumediene attended French and Koranic schools in Guelma, then went on to a conservative Moslem religious school in Constantine. When the French called him to serve in the colonial army in 1952, he fled to Tunis and then moved to Cairo, where he studied at al-Azhar University. His early formation and the years spent in the Middle East provided him with a solid Arabic background rarely to be found in other Algerians.

He discontinued his studies when the Algerian revolution broke out in November 1954 and trained as a commando at a military camp near Cairo. Passing through Morocco, he joined the underground resistance in western Algeria. In 1956 Boumediene became the military assistant of Abdelhafid Boussef, the revolutionary chief of Oran Province. After reaching the rank of colonel, Boumediene replaced him in October 1957. In September 1958 Boumediene was promoted to coordinator of military operations and head of the general staff in the west. In February 1960, probably on Boussef's recommendation, he became the head of a strengthened army general staff and made Gardimaou, Tunisia, his headquarters.

From that point on, Boumediene turned his attention to organizing a modern standing army in Tunisia and Morocco, indoctrinating his troops in revolutionary principles and the importance of Islam and demanding total loyalty from them. His success worried civilian leaders of the revolution, and in May 1962 at Tripoli differences between civilians and officers broke out into the open. Backed by the frontier army and aided by Ahmed Ben Bella, Boumediene decided to take over power. On June 30 the provisional government revoked Boumediene's command, but the majority of the military supported their chief, who, together with Ben Bella and a group centered in Tlemcen, marched on Algiers and crushed their opponents.

In the first Ben Bella government, formed Sept. 28, 1962, Boumediene served as the minister of national defense and became first vice president on May 17, 1963. In these posts he consolidated his hold over the army. Gradually Boumediene became disillusioned with Ben Bella's moves toward a Castro-styled Algeria and deplored government inefficiency. As Ben Bella succeeded in strengthening the party and labor unions, army officers feared that their influence on decisions would decline. Boumediene, in a series of well-planned maneuvers during the night of June 18/19, 1965, led the coup which brought him to power.

A Strong Personality

Boumediene had none of the charisma which his predecessor possessed, but gradually, as success marked his regime, this gaunt, red-haired ascetic developed into a self-confident head of state and gained popularity. Basically a moralist, he prided himself on his simple tastes and austerity. He was quiet and reserved, yet passionate when calling for sacrifice, discipline, and purity from his fellow Algerians.

In public he seldom smiled, spoke infrequently, and appeared dispassionate. Because of his authoritarian temperament, he picked the men he trusted and gave them his confidence, often disregarding the advice of others. Benevolent in his dictatorship, he understood the necessity of strengthening the country's institutions. Besides holding elections for a series of regional assemblies, he began to forge a solid administration and state institutions.

Once he assumed the presidency, he established plans for Algerian development and adhered to his programs. Benefiting from mounting oil and natural gas export revenues and hoping to exploit large deposits of iron ore, he supported technocrats in his government who developed a national petroleum industry. Then he embarked on a program of industrial diversification, earmarking nearly half of the 4-year (1970-1973) development investments (set at $5 billion) for industrialization. In a typically quiet manner he forced Algerians to participate in converting their country into one of the stronger powers of the ''third world.''

Recognizing the need for a positive relationship with the United States, Boumediene had Algeria exchange ambassadors with the U.S. in 1974 (the first time in seven years). In 1976, in another effort to improve global relationships, Algerians approved a constitution and held national elections to choose a president. Voters overwhelmingly elected Boumediene. He continued to focus on the industralization of Algeria as a major Arab leader until his death in 1978.

At the time of his death, Boumediene had ruled Algeria for 13 of its 16 years of independence. Although he was responsible for developing the oil and gas industries in Algeria, most Algerians lived in poverty. His last months were spent in a coma, as a result of Waldemstrom's disease (a rare blood and bone marrow disorder).

Further Reading

The most up-to-date biography of Boumediene is in David and Marina Ottaway, *Algeria: The Politics of a Socialist Revolution* (1970). It clears up many mysteries of his past and makes earlier accounts of his life outdated. See also William B. Quandt, *Revolution and Political Leadership: Algeria 1954-1968* (1969), and *Newsweek,* January 8, 1979. □

Joseph-Henri-Napoleon Bourassa

The French-Canadian nationalist and editor Joseph-Henri-Napoleon Bourassa (1868-1952) was one of the leading political figures of Quebec, a splendid orator, and the founder and editor in chief of ''Le Devoir,'' a leading Montreal newspaper.

Henri Bourassa was born in Montreal on Sept. 1, 1868, and educated at schools in that city and at Holy Cross College in Worcester, Mass. As a young man of 22, he was elected mayor of Montebello, a small town to which he had gone to recover his health. Six years later he won election to Parliament as a Liberal and as a follower of Wilfrid Laurier, the first French-Canadian prime minister. But before his first term in the House of Commons had run its course, Bourassa had broken with his chief.

The issue was Canadian participation in the South African War, to which Laurier had been forced reluctantly to concede by the demands of English Canadians. To Bourassa and to many other French Canadians, the Boers were a people very similar to the *Canadiens:* oppressed by the English, the Boers were a conquered people. Although Laurier maintained that sending troops to South Africa was not a precedent binding Canada to participate in every English war, to Bourassa a precedent was a precedent, and the disgruntled member of Parliament resigned his seat. Shortly thereafter his supporters returned him to Parliament in a by-election and in two general elections, in 1900 and 1904.

Nominally a Liberal, Bourassa had become wary of Laurier and wary of the English Canadians, whom he saw dominating the Prime Minister. By 1907 he had had enough and left Parliament to run for the Quebec legislature, which he, as a *Québecois,* felt should be his area of action. Soon Bourassa was the leader of a great nationalist movement in the province, an articulate spokesman for French-Canadian ideas and ideals, a defender of the *Canadien* way of life. By 1910 the nationalists could take on Laurier with some confidence, and in a crucial by-election in that year they defeated a Liberal candidate in the constituency that had once been Laurier's own. The next year, by linking with the Conservatives, Bourassa helped drive the Liberals from power nationally.

The victory turned sour, however, when the new government proved less responsive than the old, and Bourassa was soon thundering at the Tories from his organ *Le Devoir*. The events of World War I drove Laurier and Bourassa together once more, and in 1917 their efforts to oppose conscription foundered.

After the war Bourassa was something of a spent force, increasingly out of touch with thinking in his province. In 1925, 1926, and 1930 he was a successful Independent candidate for Parliament, and during World War II he was a frequent performer on nationalist platforms. When he died in Outremont on Aug. 31, 1952, at the age of 83, he was the grand old man of *Canadien* nationalism, but it had been 35 years since he had been a power in the land.

Further Reading

The only full-length biography of Bourassa is in French. Joseph Levitt in *Henri Bourassa and the Golden Calf* (1969) examines the social program of the Quebec nationalists, and Ramsay Cook in *Canada and the French-Canadian Question* (1966) discusses Bourassa at some length. See also Casey Murrow, *Henri Bourassa and French-Canadian Nationalism: Opposition to Empire* (1968).

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Robert Bourassa

Robert Bourassa (1933-1996) was Premier of the province of Quebec for two terms, 1970-1976 and 1985-1993. Bourassa's support for both nationalism and federalism made him an ambiguous leader. He coined the phrase *distinct society* to specifically identify Quebec's French bourgeois citizenry.

Robert Bourassa was born on July 14, 1933, to a lower middle-class family in Montreal's east end. His father, a federal civil servant, worked for the Montreal port authorities. From the age of 12, Bourassa knew he wanted to be a politician. He confided to a classmate, Jacques Godbout (now a well-known author and film director), that ''one day, I'll be premier of Quebec.'' Bourassa served as premier of Quebec from 1970-76 and also from 1985-93. He died of cancer at age 63 on October 2, 1996, after battling the disease for six years.

Bourassa graduated from Quebec's prestigious Jesuit college, Jean-de-Brébeuf, in 1953. He earned his law degree, along with the Governor General's medal, from the University of Montreal (1956). A Royal Society of Canada scholarship led to a Master of Laws (LLM) in political economy from Oxford University (1959) and a Ford Foundation Scholarship from Harvard (1960) enabled him to earn a Masters degree in public finance and financial law. From 1960-63, Bourassa worked as an economic advisor and fiscal advisor to the Federal Ministry of Revenue and taught economics at the University of Ottawa.

Bourassa married Andrée Simard, daughter of the wealthy Simard shipbuilding family, in 1958. The marriage cemented his ties with the Liberal party and gave him crucial contacts in the business community. The Bourassa's had two children, a son and a daughter.

Bourassa served as secretary and director of research for the Quebec Royal Commission of Inquiry on Fiscal Policy from 1964-65. During this time he gained confidence and encouragement from Premier Jean Lesage and was elected as the Liberal member for the Mercier riding. He returned to Ottawa as advisor to the Ministry of Finance from 1965-66.

As a novice member of the Quebec National Assembly, Bourassa struggled in the wake of the Liberal party's 1966 electoral defeat to convince René Lévesque not to leave the party. Bourassa, who believed that Quebec should be independent, was convinced that effective political independence for Quebec could only be achieved through monetary and fiscal independence. However, Lévesque left the Liberal party in 1968 to become the founding leader of the Parti Québécois (PQ). Lévesque's coalition movement dedicated itself to achieving political independence for Quebec while continuing economic association with the rest of Canada. Bourassa and Lévesque remained political rivals for the rest of their careers.

The Liberal party, using the theme ''Quebec au Travail,'' won the 1970 provincial election and Bourassa became Quebec's youngest premier. After only six months in office, Bourassa faced a major crisis when the Front du Libération du Québec (FLQ) terrorists kidnapped the British trade commissioner, James Richard Cross, and the minister of immigration and labour, Pierre Laporte. The FLQ cited the government's refusal to negotiate release of FLQ members who had been jailed for acts of terrorism as the reason for the kidnappings. Premier Bourassa called upon the federal government's Prime Minister, Pierre Trudeau, to declare a state of apprehended insurrection and to invoke the War Measures Act. In response to the government's sending in military forces, the terrorists murdered Pierre Laporte. By the end of the October Crisis, the FLQ terrorists had been arrested and deported. Both the Bourassa and Trudeau governments suffered considerable political damage when it

became known that nearly four hundred alleged separatists had been jailed by the Quebec provincial police without charges ever being made.

Bourassa's well-known and long-standing ambiguity between nationalism and federalism and between cultural/social sovereignity and economic feudalism surfaced during his first administration. When the Victoria Charter came up for ratification in 1971, Bourassa, in response to pressure from the Québécois neo-nationalists, refused to allow the Quebec government to ratify the charter. (The Victoria Charter entailed the patriation of the 1867 British North American Act, a Charter of Rights and Freedoms, and an amending formula that granted Quebec a veto over all future constitutional reforms. However, it did not entail any additional distribution of powers. The PQ and other francophones considered Quebec's independence in areas of immigration and communications essential for their ''distinct society'' and were staunchly opposed to ratification of the Charter.) Constitutional wrangling grew increasingly intense and bitter over the next two decades.

Bourassa's main achievements during his first two administrations resulted from his social, judicial, and economic policies. His government joined the national medicare plan and turned the provincial health and welfare system into the most progressive in North America. An Office of Consumer Protection, a Council on the Status of Women, and a Charter of Human Rights and Freedoms were created. Low-income groups were given access to a system of legal aid. The development of hydroelectric power along the rivers running into northwestern Quebec's James Bay provided economic growth for the entire province. Bourassa's achievements were rewarded by an overwhelming victory in the 1973 election with the Liberal party winning 102 of 110 seats.

Despite these achievements, the Bourassa government soon found itself facing a series of crises. Critics pointed to questionable patronage practices including support for government services and contracts which benefited friends of the Liberal party, mishandling of negotiations with militant, nationalistic public and para-public union centrals, massive cost overruns and scandals associated with the Montreal Olympics of 1976, and legislation which made French the official language of Quebec and streamed all immigrant children into French-language schools (Bill 22). When Bourassa called for an election in November of 1976, the Liberal party was out-maneuvered by the PQ. Consequently, Bourassa lost his seat in the Mercier riding and his party was reduced to 26 seats.

Within weeks, Bourassa resigned as leader of the Liberal party. He returned to teaching (Institut d'études européennes de Bruxells, Institut européen d'administration des affaires de Fontaineau, Johns Hopkins University in Baltimore, and Laval University in Quebec City) and made speeches on the economy, the flaws of sovereignity-association, and the European economic and political community. He contended that Quebec had all the powers it required under the federal system to ensure ''the pursuit of social progress, economic development and the cultural affirmation of Quebecers.''

When Claude Ryan, Bourassa's successor in the Liberal party, lost the 1981 provincial election to PQ's René Lévesque, he resigned as leader of the Liberal party. This opened the door for Bourassa's return. He returned to politics as a more confident, mature leader, believing that his ''most serious mistake in the 1970's was to have been too compromising'' with his adversaries.

Indeed, Bourassa's timing could not have been better. The economy was just emerging from a very serious recession and voters related well to Bourassa's job-creating megaprojects. His promise to seek a constitutional reconciliation with Ottawa attracted many moderate nationalists away from the politically declining PQ. The Liberal party won five by-elections in 1983 and another four in 1984. With widespread popular support behind him, Bourassa refused to seek a seat in the National Assembly. Instead, he preferred to rebuild the Liberal party and prepare for the 1985 provincial election.

The 1985 election catapulted Bourassa and the Liberal party back into power with 99 of the Assembly's 122 seats and 56 percent of the popular vote. Bourassa, defeated in his own Mercier riding but secured a membership with the St. Laurent riding, had pulled off a remarkable comeback. The Liberal party established a powerful but fragile coalition of francophone, anglophone, and allophone business interests, middle-class and upper-class professionals, the farming community, and the working class.

By early 1986, Bourassa had set forth his government's five minimum conditions for Quebec's signing the Constitution Act of 1982: explicit recognition of Quebec as a ''distinct society,'' a provincial veto over all major constitutional changes, the entrenchment and extension of Quebec's control over immigration, severe curtailment of the national government's spending powers in areas of provincial jurisdiction, and the guarantee that Quebec could name three judges to the Supreme Court.

In 1987 Prime Minister Brian Mulroney, a long-time friend and ally of Bourassa, met with all eleven provincial premiers at Meech Lake. The purpose of the meeting was to grant unanimous approval to the 1987 Constitutional Accord, better known as the Meech Lake Accord. Working closely with Bourassa, Mulroney was at first able to gain support from all other ten premiers. After Bourassa steadfastly refused any and all proposed amendments and declared that the accord's failure would be interpreted as a rejection of Quebec, Mulroney postponed a first minister's meeting until early June. It was too late to get the unamended accord past the Manitoba legislature.

The predicted outcry of nationalist and separatist resentment in Quebec materialized immediately. However, a widespread public opposition to the Meech Lake Accord developed throughout English-speaking Canada, galvanized by Bill 178. Bourassa had promised to ease the most discriminatory aspects of Quebec's Charter of the French Language (Bill 101), but instead brought in Bill 178 which denied businesses the right to use exterior bilingual signage and severely restricted the nature and amount of interior bilingual signage. The Bill also invoked the

''Notwithstanding clause'' of the national charter to prevent the legislation from being contested in the courts.

English-speaking Canadians did not like the attack on the charter or Quebec's arrogant dismissal of the Supreme Court ruling. Rather than becoming the much vaunted symbol of national reconciliation, the Meech Accord was used by nationalist extremists in both linguistic communities to propagate their respective separatist agendas for the colleague of Canada.

Even with nationalist sentiments running at an all-time high, Bourassa and the Labor party had a relatively easy 1989 re-election. Partly in response to pressure from the Parti Québécois (with Jacques Parizeau as its party leader), Bourassa created the Allaire committee and gave it a mandate to identify and define ''traditional demands'' to be presented after agreement was reached on the Meech Lake Accord. The Allaire Report, published in 1991, demanded the transfer of extensive federal powers just to Quebec, but the report was set aside by Bourassa at the Liberal party's policy convention in 1992.

The Parti Québécois capitalized on this situation by forcing an ailing Bourassa, who had been diagnosed with malignant melanoma in 1990, to call a 1992 referendum on Quebec's constitutional future. Bourassa endorsed the Charlottetown constitutional accord which failed. At the time of his 1976 defeat to René Lévesque, Bourassa was described by a Liberal party colleague as ''the most hated man in Quebec.'' He resigned as premier in 1993.

Although Bourassa's early political career was marked by ambiguity, by the end of his career Bourassa had clearly established his credentials as a federalist. In one of his final speeches Bourassa declared, ''I have never been able to conceive how Quebec could profit by dividing Canada into three parts.''

Bourassa's only book, *Gouverner le Quibec,* was released at a press conference in August, 1995. His book, which includes a transcription of four of his lectures given at the University de Montreal, traces highlights of his political career and provides a self-analysis of his strategies and decisions as Premier of Quebec. Bourassa died from malignant melanoma, a type of cancer, in 1996 at the age of 63.

Further Reading

Additional information on Robert Bourassa can be found in Réal Bertrand, *Robert Bourassa* (Outremont, Québec: 1983); Andrew Cohen, *A Deal Undone. The Making and Breaking of the Meech Lake Accord* (Vancouver/Toronto: 1990); Graham Fraser, *PQ, René Lévesque and the Parti Québécois in Power* (Toronto: 1989); Kenneth McRoberts, *Quebec. Social Change and Political Crisis,* third edition (Toronto: 1988); and Herbert Quinn, ''Political Resurrection in Quebec: The re-election of Robert Bourassa as Liberal Leader,'' in *Dalhousie Review* (Spring 1984). *Maclean's Magazine* (Sept. 28, 1992) has a strong rebuttal of Quebec's ''distinct society'' claim written by former Prime Minister Pierre Trudeau. □

Emile-Antoine Bourdelle

The French sculptor Emile-Antoine Bourdelle (1861-1929) was a pupil of Auguste Rodin and worked primarily in bronze and marble. He sought to restore monumentality to sculpture through an eclectic borrowing from both ancient Greek and medieval sculpture. Concerned with the public function of sculpture, Bourdelle reintroduced sculpture to its traditional outdoor and architectural settings.

Emile-Antoine Bourdelle was born in Montauban, France, the birthplace of Ingres, on October 30, 1861. His early interest in sculpture was inspired by his carpenter-cabinetmaker father. In fact, many of Bourdelle's earliest sculptural projects were in wood. A bust of the painter Ingres, completed when Bourdelle was just 15, won him a scholarship to study at the Ecole des Beaux-Arts in the nearby city of Toulouse. While in Toulouse he studied under the sculptor Maurette and executed numerous portrait busts before leaving for Paris in 1884.

The first years in Paris brought Bourdelle some success. He won an honorable mention at the exhibition of the Salon des Artistes Francais of 1885 and a medal at the Exposition Universelle of 1889. Bourdelle enrolled in the studio of the established master Alexandre Falguière for a brief period before working first with Jules Dalou and, later, as a pupil and assistant to Auguste Rodin between the years 1893 and 1908.

In 1888 Bourdelle began his great series of portrait busts and masques of Beethoven which occupied him until his death in 1929. Bourdelle's interest in Beethoven attested to his Romantic impulses, and the heads and masques show a clear affinity to the malleable, additive quality of Rodin's sculpture.

In 1893 Bourdelle entered Rodin's studio as a practitioner. Rodin seems to have exerted a certain influence on Bourdelle's early work, and the relationship between the two men was characterized by a mutual admiration. In fact, Rodin became one of Bourdelle's earliest and most enthusiastic admirers, but Bourdelle's spirit was far too eclectic to follow the style of one master. His sculpture was soon to take its own course. Bourdelle had already begun studying the monumental sculpture of both François Rude and Jean-Baptiste Carpeaux as well as the great traditions of ancient Greek sculpture, particularly the Archaic, and medieval religious sculpture. Such an eclectic borrowing from the past accounted for the range of styles that characterized Bourdelle's sculpture—at times spirited and Romantic as in his Beethoven bronzes and, at other times, taut and severe like his *Hercules, the Archer* (1900-1907). In each case Bourdelle's bold expressive energy shows through the surface.

Bourdelle's study of the great ages of monumental sculpture led to his lifelong concern for the public function of sculpture and its relationship to an outdoor setting. In 1893 he began his studies for the *Monument to the De-*

fenders of Montauban, which commemorated the noble resistance of the people of Montauban in the Franco-Prussian War of 1870-1871. Considered his first masterpiece, the monument took eight years to finish. Elevated on a high pedestal in a public square, the figures possess at once an archaic severity and tautness combined with a powerful expressiveness that conveys the heroic struggle of a united people. Bourdelle's first masterpiece was part of a general trend in the late 19th century that favored public monuments memorializing those who lost their lives for France and the newly established Third Republic.

Bourdelle's most important commission came from Argentina in 1912. His *Monument to General Alvear* was executed between 1912 and 1923, but was not placed in the public square in Buenos Aires until 1925. This equestrian monument depicts General Alvear, a hero from the Argentinian war of independence of 1814-1815, riding atop a tall plinth flanked by four allegorical figures representing the civic virtues Strength, Victory, Liberty, and Eloquence.

The traditional bonds that linked sculpture with architecture also interested Bourdelle. In 1913 Bourdelle received another major commission to decorate the Champs Elysées theater with sculptural frieze panels depicting various aspects of the dramatic arts—Tragedy, Comedy, Dance, Music, and the Muses. All were couched in the style of Archaic Greek sculpture, but the static element of Greek sculpture, so loved by Bourdelle's contemporary Maillol, was enlivened by Bourdelle's fascination with the representation of movement and energy through the expressive use of line and straining bodies. It has even been suggested that these reliefs were inspired by the dance of Isadora Duncan. Moreover, in his panels entitled *The Muses,* Bourdelle's striding figures seem to foreshadow some of the figures seen in the paintings from Picasso's classical phase of the 1920s.

With Bourdelle's *Virgin of the Offering* (1922) one immediately detects his fascination with monumental religious sculpture. Raised on a hill above Niederbruch in Alsace, the *Virgin of the Offering* is a colossal work some 20 feet tall. Bourdelle took a sacred subject and imbued it with a nobility and grandeur rarely surpassed in sculpture.

Never one to actively pursue official honors, Bourdelle saw himself more akin to the Medieval craftsman. Nevertheless, he was honored in 1924 when he was made a commander of the Legion of Honor. Though official honors came late to Bourdelle, his influence was widespread.

Emile-Antoine Bourdelle died outside Paris at Vésinet on October 1, 1929. Two years later, in 1931, a major retrospective of his work was held in Paris. The Musée Bourdelle, where many of Bourdelle's sculptures can be seen, was opened in Paris in 1949.

Further Reading

Much information on Bourdelle can be found in museum catalogues if the reader is able to read French. No monograph on Bourdelle exists in English. Useful background sources include W. J. Strachan, *Towards Sculpture* (1976), and A. M. Hammacher, *The Evolution of Modern Sculpture* (1969). □

Léon Bourgeois

The French statesman Léon Bourgeois (1851-1925) was one of the earliest proponents of the League of Nations and winner of the Nobel Peace Prize in 1920.

Léon Bourgeois was born on May 29, 1851, in Paris. He studied law in Paris and entered the civil service in 1876. By 1887 he was prefect of police for the department of the Seine.

Bourgeois's political career began in 1888, when he represented the Marne Department in the Chamber of Deputies. He established a reputation as one of the young leaders of the Radicals in the Chamber. From 1888 to 1895 he urged a number of social and economic reforms and established an independent position that was not identified with the old Radical program. He served as a Cabinet minister in several governments before 1895.

Because of his emphasis on a specific and comprehensive program of reform as constituting the very essence of radicalism, Bourgeois gained support from the left and organized a government. On Nov. 1, 1895, he became premier. As a result of opposition in the conservative Senate against any plan of social reform, a constitutional struggle developed over the Senate's right to veto budgetary supply, and Bourgeois was forced to resign on April 21, 1896.

The program of Bourgeois's government centered on reforms specifically directed toward the underprivileged: a progressive income tax, the extension of pension plans and of social security, and insurance programs. Bourgeois and his program were not socialist, though this accusation was leveled against him many times. His government was unable to achieve any of its specific goals, but it did encourage the cause of reform and was the first government to be supported by the Socialists.

Bourgeois served as head of the French delegations to the First and Second Hague Conferences in 1899 and 1907, where, according to a colleague, he ''expressed commonplace thoughts in a mellow voice.'' He was elected to the Senate in 1905. In 1916 and 1917 he was for a time minister of labor in Aristide Briand's wartime Cabinet. Bourgeois was president of the Senate from 1920 to 1923.

Bourgeois had been one of the original proponents of a league of nations. When the Paris Peace Conference took up the question in 1919, the French government designated him as the representative to the special committee whose task was the drafting of the Covenant of the League of Nations. When the League was in operation, he became the chief representative for France and served in both the Council and Assembly.

In 1923 Bourgeois gave up his position in the League because of illness. He died at his country estate near Épernay on Sept. 25, 1925.

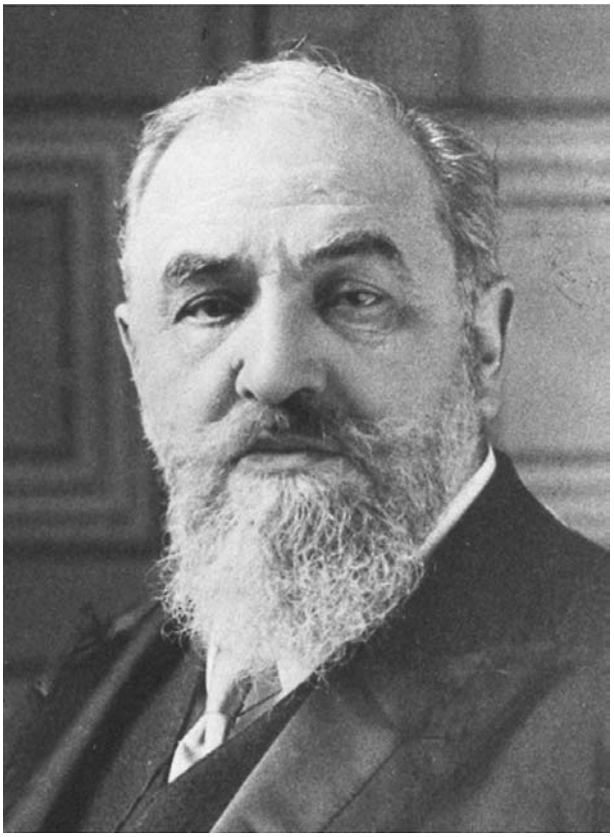

Further Reading

Guy Chapman, *The Third Republic of France* (1962), includes a scholarly evaluation of Bourgeois's political influence as well as some biographical information. See also Edward Mead Earle, ed., *Modern France: Problems of the Third and Fourth Republic* (1951). H. Schück and others, *Nobel: The Man and His Prizes* (1950; 2d ed. 1962), and Mortimer Lipsky, *Quest for Peace: The Story of the Nobel Award* (1966), discuss Bourgeois's work for peace. □

Louise Bourgeois

New York artist Louise Bourgeois (born 1911) was one of the most celebrated sculptors in the period following World War II. Although the stylistic evolution of her work defies art historical categorization and her iconography is completely intimate and overtly sexual, Bourgeois' sculptures are exemplary of 20th-century artistic currents during the most controversial period of American art.

At the age of 82, Louise Bourgeois represented the United States in the prestigious 1993 Venice Biennale. Bourgeois' sculptures were on special exhibit at the Brooklyn Museum and at the Corcoran in Washington, D.C.; her prints were on exhibit at the Centre Pompidou in Paris; and a selection of her drawings were shown at the Museum of Modern Art in New York. Although this may have been a hallmark year in Bourgeois' lengthy career, her relatively quiet emergence into American mainstream art began over fifty years earlier in New York City.

Bourgeois was born in Paris on December 25, 1911, and remained in France until 1938. She was the middle child of three born to Josephine Fauriaux and Louis Bourgeois. The family ran a tapestry gallery/workshop below their Paris apartment on the boulevard Saint Germain. Throughout her education, Bourgeois worked in the family business restoring tapestries, but her parent's avocation was not her own. In 1932 she earned a baccalauréat at Lycée Fénelon in Paris where her interest in geometry, developed during her school years, enabled her to pursue an education at the Sorbonne to study mathematics and philosophy. However, her love of geometry, coupled with an interest in the arts cultivated at the tapestry gallery, led Bourgeois to the Ecole des Beaux-Arts and a career in the arts.

In pursuit of a more liberal and less rigid artistic education, Bourgeois left the school. Between 1932 and 1938 she studied with such prominent artists and philosophers as Ferdnand Léger, Roger Bissiére, and Paul Colin. She attended various ateliers, including the Académie Julian, Académie Ranson, and the Académie de la Grande-Chaumiére. Her interest in the visual arts and the international spirit of early 20th-century Paris also led her to the Louvre where she worked as a docent and cultivated her knowledge of art history at the Ecole de Louvre.

In 1938 Bourgeois married art historian Robert Goldwater and moved to New York City. Upon her arrival in New York, Bourgeois immersed herself in painting, printmaking, and drawing. She enrolled at the Art Students League and fostered friendships with members of the American Abstract Artists group who were advocates of Cubism, Biomorphic Abstraction, and Surrealism in America. Bourgeois' preoccupation with the intellectual conception of line, surface, and form (principles of Analytical Cubism) became the stylistic foundation for her works on paper and canvas. Within one year she was exhibiting her work in print exhibitions at the Brooklyn Museum, the Philadelphia Print Club, the Library of Congress, and the Pennsylvania Academy of the Fine Arts.

In the 1940s Bourgeois began exhibiting her paintings in many Abstract Expressionist group shows, and in 1945 she was given her first solo exhibition at the Bertha Schaefer Gallery in New York. During this decade, while her colleagues were turning toward pure abstraction, Bourgeois embraced aspects of Surrealism and Automatism exemplified in her *Femme-Maison* series (ca. 1946-1948), and she began to develop a very personal symbolic iconography based upon the events that shaped her life in France. It was also at this time that Bourgeois began to explore the three-dimensional qualities of her designs and all but abandoned painting for sculpture. In 1949 she made her sculpture debut at the Peridot Gallery.

Bourgeois almost immediately investigated the possibilities of wood. These sculpted totem-like forms, reminiscent of a shuttle used for weaving, became symbols for her family members and a signature shape associated with Bourgeois throughout her career in the 1950s and 1960s. *Spiral Woman* (1953, New York: Robert Miller Gallery) is a six-foot wooden abstraction of the movement of a woman through space. *Blind Leading the Blind* (ca. 1947-1949, New York: private collection), a totemic composition related to the Gospels according to Matthew 15, is associated with the blind confidence in people who influenced Bourgeois' life.

Bourgeois turned from the media of wood and plaster to latex, marble, and bronze in the 1960s and 1970s. She began to sculpt landscapes exemplified by *Clamart* (1968, New York: Kolin Collection), the burial place of Bourgeois' parents and grandparents, and *Cumulus I* (1969, Paris: Musée National d'Art Moderne), a study of cloud formations. Both are studies of the calming and tranquil effects of the heavens and earth, and each reflects Bourgeois' love of repetitive conical shapes erupting through a thin layer of skin.

Concurrently, Bourgeois began to explore her sexual psyche through similar forms. Unlike her *Femme Maison* of ca. 1947 (Boston: Barbara Krakow Gallery), *Femme Maison 81* (New York: private collection) is no longer a surreal exposé of a female whose head is replaced with her home. It is a series of phallic totems growing in various directions. Her bronze 1984 *Spiral Woman* (New York: Dannheisser Collection) is a legged phallic symbol wrapped in a thick boa-like coil. *Fillette* (1968, New York: private collection), an erect uncircumcised penis, and *Fragile Goddess* (ca. 1970, New York: private collection), a headless and limbless female shape with protruding breasts and belly, are perhaps the most sexually explicit works of the artist's mature years. They relate to the aggressiveness and helplessness of the masculine female.

In 1994 she displayed *The Red Rooms* at Peter Blum's in New York. The work consists of two bedrooms representing parent and child respectively. The rooms, drenched in red and rife with symbolic furnishings, typify her highly personal themes. The Red Rooms is intended to expose moods from her childhood. Her spider drawings, *The Nest,* symbolic of the well-nurtured family, were seen in that same year at the Museum van Hedendaagse Kunst in Ghent.

Bourgeois taught for many years in the public schools in Great Neck, Long Island, as well as at Brooklyn College and the Pratt Institute. She was given a retrospective exhibition at the Museum of Modern Art in New York in 1982 and at the Rijksmuseum Kröller-Múller in Otterlo, The Netherlands, in 1991. Although Bourgeois will forever be immortalized through a Mapplethorpe portrait of the artist with *Fillette* in her arms, her oeuvre will exemplify the variety of artistic expressions among 20th-century American sculptors.

Further Reading

The most comprehensive information on the artist can be found in the catalogues *Louise Bourgeois* (accompanying her retrospective in Otterlo, 1991, and New York, 1982), Rubenstein's *American Women Sculptors* (1990), and Watson-Jones' *Contemporary American Women Sculptors* (1986). A discussion between the sculptor Alain Kirili and Bourgeois about the artist's early years and the symbolic nature of her work (''The Passion for Sculpture'') was published in *Arts Magazine* (March 1989) and is particularly enlightening. Bourgeois was also an accomplished art critic, and her articles ''Freud's Toys,'' *Artforum* (January 1990), and ''Obsession (of Gaston Lachaise),'' *Artforum* (April 1992) are both insightful and instructive. They reveal Bourgeois' evaluation of contemporary art in terms of sexual psychoanalysis.

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Blessed Marguerite Bourgeoys

The French religious Blessed Marguerite Bourgeoys (1620-1700) was the founder of the Congregation of Notre Dame, the first religious community for women established in Canada.

Marguerite Bourgeoys was born on April 17, 1620, in Troyes, France, the sixth of 12 children in a pious, middle-class family of comfortable circumstances. She received an elementary education in the neighboring ''little schools.'' In 1640 she came into contact with the Canonesses Regular of St. Augustine of the Congregation of Notre Dame, which later inspired her own foundation. This institute required solemn vows, conformed to the customary stringent regulations that confined nuns within cloister, and educated girls in boarding schools. Bourgeoys joined a pious confraternity of laywomen attached to the convent in Troyes, known as the Extern Congregation, and soon became its president.

Bourgeoys learned about Canada and its religious needs in 1653 when she met the governor of Montreal, Paul de Chomedey de Maisoneuve, during his visit to his sister who was the superior of the Troyes convent. He accepted Bourgeoys' offer of help rather than that of the nuns, whose organization and special apostolate seemed to him unsuited to rough frontier conditions and needs.

Arriving in Montreal on Nov. 16, 1653, Bourgeoys began a varied and laborious, but gratuitous social apostolate among the small French colony. In 1658 she became Montreal's first schoolmistress when she converted an abandoned stable into an elementary school. Later she started schools in and near the island of Montreal, including the city of Quebec. Several of these mission schools—eventually restricted to girls—trained Indian children; she opened a school to train older girls in household arts in 1665. She also trained and arranged marriages for the ''daughters of the king,'' poor orphans mostly, who had been sent to the predominantly male colony by Louis XIV. Mainly to enlist collaborators in her labors, she returned to France in 1658, 1670, and 1679.

Founding of the Congregation

On her second trip Bourgeoys obtained permission from Louis XIV to establish a group of laywomen, without vows and without cloister obligations, dedicated to educational work and subject to the local bishop. She composed a religious rule for her fledgling congregation, but because of doubts about the permanence of the group and misgivings concerning novel features such as the substitution of simple for solemn vows and the permission to work outside cloister, Bishop Laval of Quebec withheld his formal approval. His successor, Bishop Saint-Vallier, also denied permission but relented in 1698, two years before the founder's death. With this formal acceptance, the Congregation of Notre Dame of Montreal became the first religious institute founded in Canada.

Among the 24 sisters who pronounced the three vows of religion on this occasion was Bourgeoys, who was henceforth known as Sister of the Blessed Sacrament. Pope Pius XII beatified Marguerite Bourgeoys in 1950. In 1982 she was canonized.

Further Reading

A biography of Marguerite Bourgeoys is by Simpson, Patricia CND, co-director of the Marguerite Bourgeoys Centre, *Marguerite Bourgeoys and Montreal, 1640-1665 (McGill-Queen's Studies in the History of Religion. Series Two* (1997).

□

Habib Bourguiba

Habib Bourguiba (born 1903) was president of the Tunisian Republic and played a primordial role in leading his country's nationalist struggle for independence.

Habib Bourguiba was born on Aug. 3, 1903, at Monastir into a modest family. He completed secondary school in Tunis, adhering to the Destour, or liberal constitutional, party. In 1924 he won a scholarship to study political science and law in Paris. Upon returning to Tunis, he joined the bar and in 1930 launched his political career as a Destourian militant. He founded the newspaper *Tunisian Action,* in which he defined his political goal as the development of a modernist, revolutionary, and laic nationalism.

Early Political Life

In 1934 Bourguiba founded the more radical Neo-Destour party. His dynamism so disturbed the French resident general that Bourguiba was deported to the south, where he remained for two years. He was liberated when

the Popular Front government in France attempted to liberalize the colonial regime and initiated negotiations with nationalists in 1936. Talks failed to produce results, despite Bourguiba's moderation and his willingness to help reform the colonial system. His noteworthy achievement of the prewar years was the detachment of Tunisian workers from the Communist-dominated CGT and the creation of an autonomous labor union, the UGTT.

In April 1938 Bourguiba was again arrested and remained a prisoner in France until March 1943. The Axis forces liberated him and carried him off to Italy, where they tried to recruit him for their cause. However, Bourguiba declined. On the contrary, when returning to Tunisia in April 1943, he convinced Neo-Destour militants to support the Allies, hoping to win benefits from them after the war ended.

But in 1945 France returned to Tunisia as its colonial master. Bourguiba then sought external support among the Arab states and in the United States. Until 1950 he continued to hope that France would adopt a conciliatory position and accept his seven-point program designed to lead Tunisia toward internal autonomy. Instead, the French authorities in Tunis oriented reforms toward cosovereignty. For Bourguiba this was the signal for revolt.

Fight for Independence

Bourguiba carried the Tunisian case to the United Nations and simultaneously launched appeals for combat in Tunisia against French intransigence. In January 1952 he was arrested for a third time and remained incarcerated until July 1954. In Tunisia armed terrorists organized urban guerrilla attacks against Frenchmen, while the Tunisian elite refused to form a rubber-stamp government.

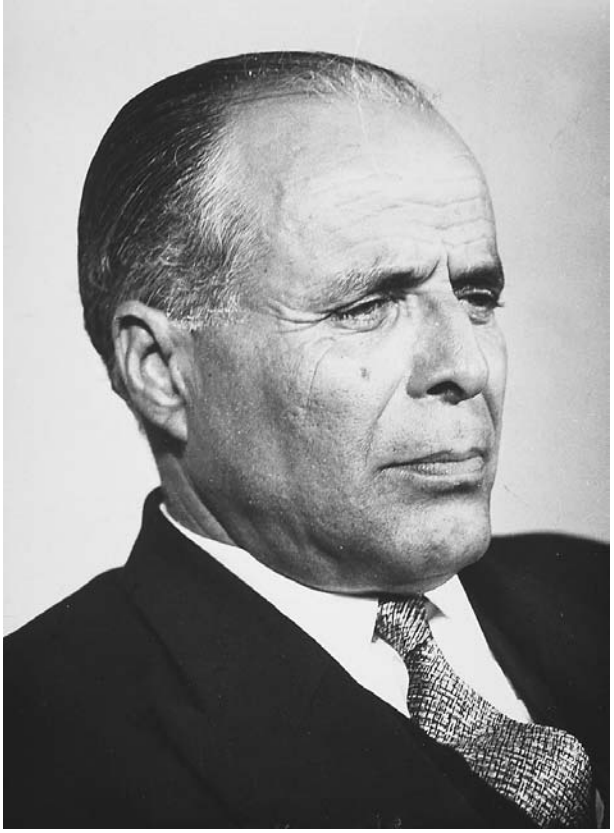

In 1955 the president of the French Council, Pierre Mendès-France, pressed by the Algerian War, recognized Tunisia's right to internal autonomy. In the difficult negotiations which followed, intransigent Tunisian nationalists and French colons attacked all compromises, but Bourguiba forced his followers into line.

Conventions were signed in May 1955, and Bourguiba returned to Tunisia as a hero. In March 1956 Bourguiba profited from the sudden independence of Morocco to reopen negotiations which led on March 20, 1956, to Tunisia's independence. In April he was elected president of the Constituent Assembly and chief of the government. The Assembly proclaimed Tunisia a republic in July 1957, and in 1959 it ratified the constitution, which established a presidential regime. Bourguiba was then elected president of the republic by universal suffrage.

Development of Bourguibism

Twenty-five years of political activity and nine years of prison permitted Bourguiba to realize his goal of independence by steps. Bourguibism was the name given to his tactics and his doctrine. Tactically, he willingly employed negotiations and persuasion first, but he used force when necessary to achieve his ends. His doctrine, more pragmatic than ideological, can be reduced to four essential points: decolonization by stages, laicization, pro-West foreign policy, and measured economic planning.

Bourguiba was very attached to the Occident and interested in continuity and order. Thus, he approached the problem of decolonization with caution and diplomacy. But inevitable tensions erupted over the Algerian War and the pro-Egyptian activities of Salah Ben Youssef, the secretary general of the Neo-Destour. The crisis of Bizerte in 1961, when French soldiers killed more than a thousand Tunisians, gravely compromised relations between Paris and Tunis, as did Bourguiba's unilateral decision to nationalize lands belonging to Frenchmen in 1964. Normalization of relations between the two countries in 1969 resulted from Bourguiba's constant desire to pass from confrontation to friendship.

A Moslem, but at the same time a reformist, Bourguiba gave Tunisia a laic constitution and even encouraged the nonobservance of major religious rituals, such as the fast of Ramadan. Despite fierce resistance to these innovations, Tunisia went further than its neighbors in desacralizing politics and social life. More in tune with Western liberalism than with Arab nationalism, Bourguiba turned Tunisia toward the West. As a crusading anti-Communist, he opposed Soviet and Chinese penetration into Africa and supported the United States in Vietnam. In return, the United States offered Tunisia significant economic aid. As for planning, 1962 marked a decisive turning point in Tunisia's economy and in Bourguiba's doctrine of liberalism. Under the direction of Ahmed Ben Salah, Tunisia formed agrarian and industrial cooperatives and state-run factories. But mis-

management and internal opposition to forced collectivization of land led Bourguiba in the fall of 1969 to dismiss Ben Salah and slow down Tunisia's conversion to socialism.

In November 1969 he was reelected to a new 5-year term as president, though he turned many of his presidential duties over to his prime minister because of an onslaught of medical problems. Bourguiba sought medical treatment and rest outside of Tunisia for most of 1970 and 1971. Although he faced political challenges when he returned, Bourguiba maintained governmental control.

His health improved during 1973, and Bourguiba became a peacemaker in an Arab-Israeli conflict, a role that seemed to be short-lived when Bourguiba and Libya's Colonel Muammar el-Qaddafi discussed creating a federation between their countries in early 1974. The talks of unification lasted only a week. Later that year he was named President for Life. He ruled rather unremarkably during the remainder of the decade, surviving political and medical problems. Bourguiba remained in office almost another decade.

The End of an Era

Bourguiba celebrated his 25th year of power in 1983 amid civil and religious unrest. A decline in the economy and the rise of Islamic fundamentalism led to the problems in Tunisia. The following year was marked by rioting and killing in the streets over an 80 percent increase on food prices. These food riots, combined with a 25 percent unemployment rate and increasing tensions with other African nations, marked the beginning of decline for Bourguiba.

In 1986, Bourguiba separated from his wife, his son, and his prime minister. Bourguiba also appointed all members to the Central Committee and Politburo (those positions were usually elected). In 1987 General Zine el Abidine Ben Ali was appointed prime minister (the third man to hold that office in 22 months). Ben Ali staged a coup and deposed of the President for Life, maintaining that Bourguiba was mentally unfit.

Further Reading

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Margaret Bourke-White

American photographer Margaret Bourke-White (1904-1971) was a leader in the new field of photo-journalism. As a staff photographer for *FORTUNE* and *LIFE* magazines, she covered the major political and social issues of the 1930s and 1940s.

Born in New York City on June 14, 1904, Margaret Bourke-White was the daughter of Joseph and Minnie White. (She added ''Bourke,'' her mother's name, after her first marriage ended). One of the original staff photographers for *LIFE* magazine, she was a pioneer in the field of photo-journalism. She photographed the leading political figures of her time: Franklin Roosevelt, Winston Churchill, Joseph Stalin, and Mahatma Gandhi. She also called attention to the suffering of unknown people, from the poor sharecroppers in America to the oppressed Black coalminers in South Africa. An adventuresome lady who loved to fly, Bourke-White was the first accredited woman war correspondent during World War II and the first woman to accompany a bombing mission.

Bourke-White first revealed her talent for photography while a student at Cornell University. Using a secondhand Ica Reflex camera with a broken lens, she sold pictures of the scenic campus to other students. After graduation she opened a studio in Cleveland, where she found the industrial landscape ''a photographic paradise.'' Initially specializing in architectural photography, her prints of the Otis Steel factory came to the attention of *TIME* magazine publisher Henry Luce, who was planning a new publication devoted to the glamour of business.

In the spring of 1929 Bourke-White accepted Luce's offer to become the first staff photographer for *FORTUNE* magazine, which made its debut in February 1930. Her subjects included the Swift meatpacking company, shoemaking, watches, glass, papermills, orchids, and banks. Excited by the drama of the machine, she made several trips to the Soviet Union and was the first photographer to seriously document its rapid industrial development. She published her work in the book *Eyes on Russia* (1931).

Bourke-White, working out of a New York City studio in the new Chrysler Building, also handled lucrative advertising accounts. In 1934, in the midst of the Depression, she earned over $35,000. But a *FORTUNE* assignment to cover the drought in the Plains states opened her eyes to human suffering and steered her away from advertising work. She began to view photography less as a purely artistic medium and increasingly as a powerful tool for informing the public. In 1936 she collaborated with Erskine Caldwell, author of *Tobacco Road,* on a photo-essay revealing social conditions in the South. The results of their efforts became her best-known book, *You Have Seen Their Faces* (1937).

In the fall of 1936 Bourke-White joined the staff of *LIFE* magazine, which popularized the photo-essay. Her picture of the Fort Peck dam in Montana adorned the cover of *LIFE's* first issue, November 11, 1936. On one of her first assignments she flew to the Arctic circle. While covering the Louisville flood in 1937 she composed her most famous single photograph, contrasting a line of Black people waiting for emergency relief with an untroubled white family in its car pictured on a billboard with a caption celebrating the American way of life.

In early 1940 Bourke-White worked briefly for the new pictorial newspaper *PM,* but by October she returned to *LIFE* as a free lance photographer. With Erskine Caldwell (to whom she was married from 1939 to 1942) she travelled across the United States and produced the book *Say Is This the U.S.A.?* In the spring of 1941 they were the only foreign journalists in the Soviet Union when the Germans invaded Russia.

During World War II Bourke-White served as an accredited war correspondent affiliated with both *LIFE* and the Air Force. She survived a torpedo attack on a ship she was taking to North Africa and accompanied the bombing mission which destroyed the German airfield of El Aouina near Tunis. She later covered the Italian campaign (recorded in the book *They Called It ''Purple Heart Valley''*) and was with General George Patton in spring 1945 when his troops opened the gates of the concentration camp at Buchenwald. Her photos revealed the horrors to the world.

In 1946 *LIFE* sent Bourke-White to India to cover the story of its independence. Before she was allowed to meet Mahatma Gandhi she was required to learn how to use the spinning wheel. Frustrated at the moment because of a deadline, she later reflected, ''Nonviolence was Gandhi's creed, and the spinning wheel was the perfect weapon.''

On a second trip to India to witness the creation of Pakistan, Bourke-White was the last journalist to see Gandhi, only a couple of hours before his assassination.

In December of 1949 she went to South Africa for five months where she recorded the cruelty of apartheid. In 1952 she went to Korea, where her pictures focused on family sorrows arising from the war. Shortly after her return from Korea she first noticed signs of Parkinson's disease, the nerve disorder which she battled for the remaining years of her life. Her autobiography, *Portrait of Myself,* was started in 1955 and completed in 1963. On August 27, 1971, Margaret Bourke-White died at her home in Darien, Connecticut. She left behind a legacy as a determined woman, an innovative visual artist, and a compassionate human observer.

Further Reading

Margaret Bourke-White wrote or co-authored 11 books. Her most famous is *You Have Seen Their Faces* (1937), with Erskine Caldwell, on social conditions in the South during the Depression. Also see her informative autobiography, *Portrait of Myself* (1963). There are two good collections of her photographs which also contain biographical information, *For the World to See: The Life of Margaret Bourke-White* by Jonathon Silverman (1983) and *The Photographs of Margaret Bourke-White,* edited by Sean Callahan (1972). □

Randolph Silliman Bourne

Randolph Silliman Bourne (1886-1918) was an American pacifist, cultural critic, and leader of the ''youth movement'' of the 1910s. His repudiation of official World War I attitudes inspired later pacifist dissenters.

Randolph Bourne was born on May 30, 1886, in Bloomfield, N.J. His father abandoned the family when circumstances became straitened. Randolph's hunched back and twisted features set him apart from other children, as did his academic brilliance. He was puritanic in his will to help support his mother, and following high school graduation he worked for a maker of automatic music rolls and then as a piano accompanist. His ''discovery'' of socialism stirred him, but at age 23, for lack of alternatives, he entered Columbia University in New York City.

At Columbia, Bourne's social and intellectual talents expanded. He shone academically and made many and varied friendships. Though then a follower of John Dewey, he was also a romantic who dreamed of a dedicated youth changing the world. Bourne distinguished himself by selling his essays to the *Atlantic Monthly* and, in 1913, publishing them in *Youth and Life;* the latter became a banner to idealists.

Columbia awarded Bourne the prestigious Gilder fellowship, which provided for an intensive tour of Europe. He met many intellectuals and observed strikes and student movements. In August 1914, following the outbreak of war, he fled Europe to make his career at home.

Bourne took up residence in Greenwich Village, New York City, which was seething with artists and revolutionary thinkers who became his friends, including John Reed and Van Wyck Brooks. He also joined the *New Republic,* just initiated by Herbert Croly. As ''contributing editor,'' Bourne occupied an uncertain position, but his fluency and varied interests seemed to assure his future.

He plunged into an intensive life of writing and companionship. His physical deformity affected his social relations, but he surmounted it in large measure. He investigated progressive systems of education and collected his articles in *The Gary Schools* (1916) and *Education and Living* (1917). He also prepared for the American Association for International Conciliation a symposium, *Towards an Enduring Peace* (1916). Meanwhile, he issued a constant stream of essays and book reviews for the *New Republic,* the *Seven Arts,* and the *Dial,* demanding a literature concerned with beauty, the poor, and internationalism. He was not highly original, deriving basic ideas from Dewey, William James, H.M. Kallen, and others, but he added a personal element which, for his admirers, had the flavor of genius.

America's entrance into World War I challenged pacifist and socialist circles. Bourne's intellectual intransigence singled him out from most of his associates. He repudiated John Dewey, who had accepted the war and American war aims on pragmatic grounds. Bourne's stand all but closed the *New Republic* to him, as well as other publications which suffered from censorship. Several of Bourne's best-known essays, such as his analysis of the state, were unpublished in his lifetime. These revealed his new alienation from the American mainstream and foreshadowed a later criticism of American life. Bourne was stricken with bronchial pneumonia on Dec. 17, 1918, and died 5 days later. His friends published his *Untimely Papers* (1919) and *The History of a Literary Radical* (1920). Best remembered is John Dos Passos' portrait of Bourne in his novel *1919* ''A tiny twisted unscared ghost in a black cloak/ hopping along the grimy old brick and brownstone streets still left in downtown New York,/ crying out in a shrill soundless giggle:/ *War is the health of the State.*''

Further Reading

Lillian Schlissel edited an anthology of Bourne's works, *The World of Randolph Bourne* (1965). His writings are replete with autobiographical details. Numerous essays by friends and admirers emphasize his idealism and personality. See, for example, Van Wyck Brooks, *Emerson and Others* (1927). Louis Filler, *Randolph Bourne* (1943), analyzes Bourne's career. Many additional details appear in John A. Moreau, *Randolph Bourne: Legend and Reality* (1966).

Additional Sources

Clayton, Bruce, *Forgotten prophet: the life of Randolph Bourne,* Baton Rouge: Louisiana State University Press, 1984. □

Boutros Boutros-Ghali

Appointed sixth secretary-general of the United Nations in November 1991, Egyptian lawyer, academic, civil servant, and diplomat Boutros Boutros-Ghali (born 1922) sought to reassert the leadership role of the United Nations in contemporary world affairs.

Boutros Boutros-Ghali was born on November 14, 1922, into one of the Egyptian Coptic community's most influential and affluent families. His father, Yusuf, served at one time as the country's finance minister, while a grandfather had been premier of Egypt from 1908 until his assassination in 1910. Boutros-Ghali's own cosmopolitanism and fluency in English and French, in addition to Arabic, can be traced to his patrician upbringing and formal schooling. After completing a law degree in 1946 at Cairo University, he spent the next four years in France, earning diplomas in higher studies in public law and in economics, as well as a Ph.D. in international law from Paris University in 1949.

Returning to Egypt, Boutros-Ghali became professor of international law and international relations at Cairo University. During his 28 years in academia he was a Fulbright scholar at Columbia University (1954-1955) and director of the research center at the Hague Academy of International Law (1967-1969). In addition to participating in many inter-

national conferences and delivering guest lectures at prestigious universities abroad, from Princeton to the Warsaw Institute of International Relations and Nairobi University, his list of scholarly publications ran to over 100 articles on foreign policy problems and at least 12 books. Membership on the UN Commission of International Law (1979-1992) gave him a better understanding of the workings of that body, which would serve him later in his career.

Boutros-Ghali left academia in October 1977, with what proved to be an exquisite sense of timing. Appointed minister of state for foreign affairs, he accompanied President Anwar Sadat on the historic journey to Jerusalem on November 19, 1977. Then he attended the Camp David peace summit the following September as part of the Egyptian delegation. During the 1980s he was also involved in domestic politics as a leading member of the National Democratic party and as a delegate to the Egyptian parliament from 1987. In May 1991 President Husni Mubarak promoted him to deputy prime minister for international affairs and minister of state for immigration and Egyptian expatriates. However, this deepening involvement in Egyptian national and external affairs ended toward the close of 1991 with the invitation to head the United Nations.

Upon assuming office in January 1992, UN Secretary-General Boutros Boutros-Ghali became the world's leading spokesman for post-Cold War internationalism, as well as its foremost practitioner. The new head of the United Nations insisted on viewing the end of the U.S.-Soviet rivalry and the precedent for collective enforcement measures against aggression established during the Kuwait crisis as presenting an historic opportunity for transforming the nature of world politics. Boutros-Ghali used his position to summon all countries and governments belatedly to fulfill the original 1945 UN Charter pledge of an integrated global system and, accordingly, championed the UN organization and its affiliate specialized agencies in promoting the cause of international peace and common security, economic development, and human rights through multilateral cooperation. But on the immediate and more practical level, much of his energy went toward putting the United Nations' own house in order.

The secretary-general's ambitious list of UN-related priorities included: streamlining the secretariat and coordinating the efforts of UN personnel headquartered in New York with those in Geneva, assuring that budgetary resources in the future would be commensurate with the increased number and complexity of the missions undertaken around the globe, prodding the United States and other permanent members of the Security Council, as well as the General Assembly, to redefine the UN's mandate, and stengthening the commitment of each of the more than 180 member-states to the world body. The highest priority assigned by Boutros-Ghali was to broaden the role of peacekeeping. His goal was to assure greater effectiveness by the eve of the United Nations' fiftieth anniversary in 1995.

This program of structural, procedural, and functional reform inevitably made Secretary-General Boutros-Ghali a controversial figure in world affairs. Against the backdrop of destabilizing events in Bosnia and Somalia, he found himself involved in sharp political differences not only with the United States and other Western governments, but also with UN military field commanders. This seemed uncharacteristic to the rather unassuming, former Egyptian statesman and man of letters. Nevertheless, he continued to commit UN resources in search of peace in Cyprus, the Middle East, Angola, Cambodia, and elsewhere.

Indeed, Boutros-Ghali's appointment had surprised many UN experts, who were inclined to dismiss him as excessively conservative and uncharismatic. They saw his selection as a gesture toward the Third World, especially its 51-member African bloc. Noting his age (69), they also rushed to predict he would be more of an interim caretaker than a voice for dynamic change by an action-oriented United Nations.

The secretary-general's critics apparently had underestimated his leadership qualities and inner resolve. Certainly, the biography of Boutros-Ghali, his long public career, and previous experience in international and Middle East diplomacy, underscored impressive professional qualifications for the sensitive UN position.

Boutros-Ghali has continued to remain committed to democratization throughout historically conflicted countries. He has overseen the deployment of over 70,000 UN peace keeping troops during his years in office. Boutros-Ghali remained a prominent and outspoken memeber of the United Nations until the end of his term in 1996.

Further Reading

Insight into Boutros-Ghali's thinking on current international politics and his approach to the United Nations can be found in his important special report to the Security Council entitled *An Agenda for Peace* (1992). Earlier major publications include: ''Contribution à l'Etude des Entences Régionales'' (XV Editions, Paris, 1949); ''Cours de Diplomatie et de Droit Diplomatique et Consulaire'' (Cairo, n.d.); ''Les Problémes du Canal de Suez'' (1957); ''Egypt and the United Nations'' in collaboration with the Carnegie Endowment for International Peace (1957); ''Le Principe d'Egalité des Etats et les Organisations Internationales'' (1961); ''Foreign Policy in a World of Change'' (1963); ''Contribution à une Théorie Générale des Alliances'' (Paris, 1963); ''L'Organisation del'Unité Africaine'' (Paris, 1969); ''Le Mouvement Afro-Asiatique'' (Paris, 1969); ''Les Difficultés Institutionelles du Panafricanisme'' (Geneva, 1971); ''La Ligue des Etats Arabes'' (Leyden, n.d.); and ''Les Conflits de Frontièeres en Afrique'' (Paris, 1973).

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Dirk Bouts

The Dutch painter Dirk Bouts (c. 1415-1475) was active in Flanders. His work is characterized by dig-

nity, sobriety, and a heightened sensitivity in the depiction of realistic landscape settings.

Dirk Bouts whose real name was Theodorik Romboutszoon, was probably born in Haarlem, where he may have studied under the painter Albert van Ouwater. Sometime before 1450 Bouts took up residence in the Flemish city of Louvain. His name appeared in the records of Louvain in 1457 and again in 1468, when he was appointed ''city painter.''

It is likely that Bouts spent some time in Bruges, as his earliest work, the *Infancy Altarpiece* shows the distinct and strong influence of Petrus Christus, the leading master of that city after the death of Jan van Eyck. The slightly later *Deposition Altarpiece* (ca. 1450) displays strong connections with the style of Rogier van der Weyden in both the figure types and the composition. About 1460, the period of the *Entombment* in London, the early, formative influence of Petrus Christus had been almost totally displaced by that of Rogier, though Bouts's personal vision began to emerge in the fluid and continuous landscape background.

The great *Last Supper Altarpiece* (1464-1467) marks the high point of Bouts's career. In this solemn and dignified masterpiece the painter achieved spiritual grandeur in the context of convincing physical reality. The central panel of the altarpiece is the most emphatically significant treatment of the theme of the Last Supper in Northern European art. The wings, which contain Old Testament prefigurations of the central theme, are freer and more loosely organized. Eschewing the symmetry and rigid axial construction of the main panel, Bouts produced rhythmic foreground compositions in combination with fluid and dramatic spatial recessions.

In 1468 Bouts was commissioned to paint four panels on the subject of justice for the Town Hall of Louvain. At the painter's death in 1475 only two of the paintings had been completed; they are among the most remarkable productions of his career. The unusual subjects, taken from the chronicles of a 12th-century historian, concern the wrongful execution by Emperor Otto III of one of his counts and the subsequent vindication of the nobleman by his wife. The finer of the panels represents the dramatic trial by fire which the wife was obliged to undergo to prove her husband's innocence. Rich draperies and sumptuous colors are applied to tall angular forms to create a work of rare formal elegance and high decorative appeal. In order to dignify the event, however, the artist has employed restrained gestures and expressions as well as a completely rationalized spatial setting. As in the *Last Supper Altarpiece,* a sense of solemn and hieratic importance is expressed by means of an austere and rigid geometry in the construction of both persons and places.

The late productions of Bouts's workshop, such as the well-known *Pearl of Brabant Altarpiece,* are characterized by the close collaboration of the painter's two sons, Dirk the Younger (1448-1491) and Aelbrecht (1455/1460-1549). In the paintings of his less gifted sons, the master's distinctive figure style was appreciably altered, though Dirk the Younger appears to have retained much of his father's sensitivity to the landscape.

In addition to his innovations in the depiction of landscape, Bouts made a substantial contribution to the development of the portrait. His *Portrait of a Man* (1462) localizes the sitter in an enlarged architectural setting while permitting the interior space to merge with the exterior through an open window. For the first time in Northern painting a common bond was forged between a particularized individual and the universal world of nature.

Further Reading

A full account of Bouts's career is in Max J. Friedländer, *Early Netherlandish Painting,* vol. 3 (trans. 1968). It contains a sensitive analysis of the style of Bouts and his major followers. For shorter notices see the excellent essays in Erwin Panofsky, *Early Netherlandish Painting: Its Origins and Character* (2 vols., 1953), and Charles D. Cuttler, *Northern Painting from Pucelle to Bruegel* (1968). □

Henry Ingersoll Bowditch

The American physician Henry Ingersoll Bowditch (1808-1892) did research on chest diseases and established the first board of health in Massachusetts. He was also an ardent antislavery crusader.

Henry I. Bowditch, son of the mathematician Nathaniel Bowditch, was born on Aug. 9, 1808, in Salem, Mass. He graduated from Harvard College in 1828, earned his medical degree there in 1832, and studied in Paris for 2 years with leading physicians, such as P. G. A. Louis.

He was in England in 1833, when William Wilberforce died. Wilberforce's antislavery writings had impressed him, and when Bowditch returned to Boston, he became a militant abolitionist. When slave masters came to Massachusetts to retrieve fugitive slaves, Bowditch, who belonged to a secretly trained group of abolitionists, joined his friends to protect the runaways. He was proud of his friendship with black leader Frederick Douglass.

Bowditch was a physician at the Massachusetts General Hospital from 1838 until his death. In 1846 he published *The Young Stethoscopist,* dealing with diseases of the chest. Five years later he advocated paracentesis (puncturing of the pleural cavity to drain liquid deposits) and showed how the technique had become less complex and painful. Tuberculosis was also one of his lifelong concerns, and he made detailed studies of its etiology, publishing his conclusions in *Consumption in New England; or Locality One of Its Chief Causes* (1862). When his son Nathaniel died on a Civil War battlefield from the lack of care, Bowditch wrote a pamphlet advocating an ambulance system to care for the wounded.

From 1859 to 1867 Bowditch was Jackson professor of clinical medicine at Harvard and then began his great ser-

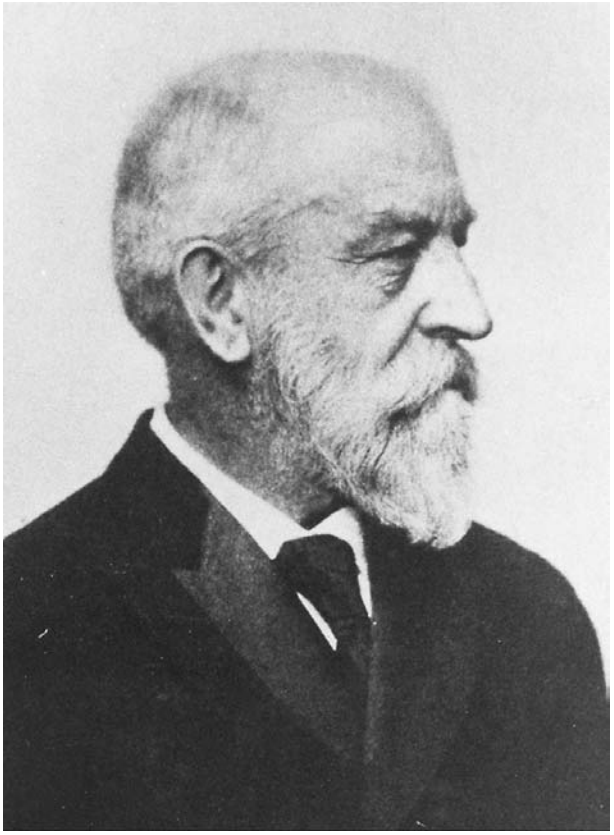

vice in behalf of public health. He founded the Massachusetts State Board of Health, the second of its kind in the United States, and became its first chairman (1869-1879). His most significant book, *Public Hygiene in America* (1877), was an important stimulus to the rising popular concern over public health. He was a fellow of the American Academy and president of the American Medical Association in 1877. He died on Jan. 14, 1892.

Further Reading

The best source for Bowditch's life is the biography with collected diaries and letters by his son, Vincent Yardley Bowditch, *Life and Correspondence of Henry Ingersoll Bowditch* (2 vols., 1902). □

Nathaniel Bowditch

Nathaniel Bowditch (1773-1838) was an American navigator and mathematician. An exceptional critic of European theoretical mathematics, he was the first American to publish a usable navigation guide, his edition of "The Practical Navigator" (1799).

Nathaniel Bowditch was born March 26, 1773, in Salem, Mass., the son of a shipmaster and cooper. Strained family finances forced him to leave school at 10 to help his father. At 12 he became a clerk in a ship chandlery and began a process of self-education, studying mathematics and foreign languages. In 1795 Bowditch went to sea; he had made five voyages by 1803, rising from clerk to master. He married Elizabeth Boardman in March 1798; she died the same year. In October 1800 he married Mary Ingersoll. They had six sons and two daughters.

During this time he had continued his scientific study, becoming fascinated by the problems of navigation. In 1799 he published a revised American edition of J. H. Moore's *The Practical Navigator,* in which he eventually corrected over 11,000 errors. The third edition, published in 1802, was so changed from the original that Bowditch published it as *The New Practical Navigator* under his own name. This handbook became and remains, in revised form, the standard navigational aid, and it was the first to be readily usable by the ordinary seaman.

When he retired from the sea in 1803, his mathematical abilities led to his appointment as president of the Essex Fire and Marine Insurance Company. This work, plus the management of estates and trusts, gave him both sufficient income and leisure for his scientific pursuits, and he declined offers of teaching posts at Harvard, West Point, and the University of Virginia. He continued his self-education and worked on a critical and annotated translation of Pierre Simon de Laplace's *Mécanique céleste,* considered the culmination of the Newtonian system, which was not formally published until 1829-1839. Bowditch refused to gather subscriptions to pay for publication, determined to pay the entire cost, $12,000, by himself. He was aided in this en-

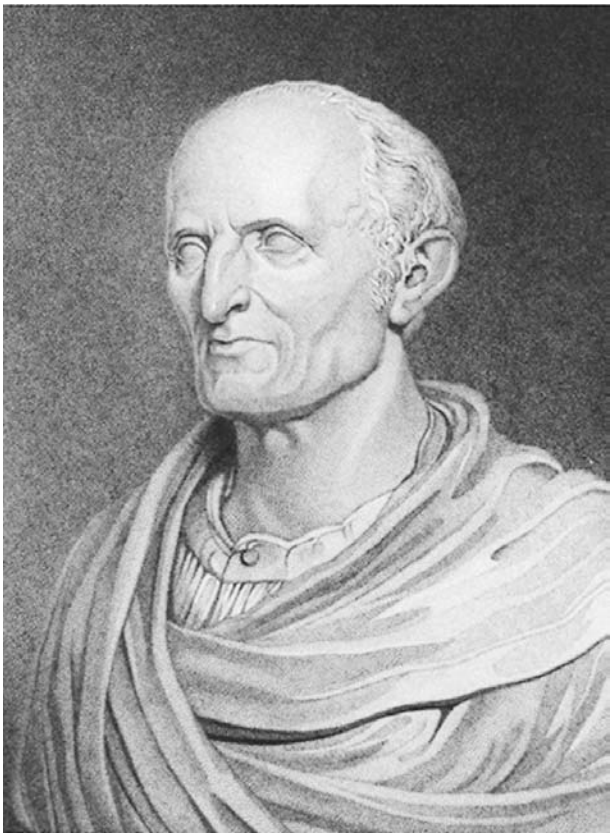

deavor by a large salary advance, achieved by becoming actuary of the Massachusetts Hospital Life Insurance Company in 1823. Bowditch corrected Laplace's errors, supplied mathematical proofs which Laplace had omitted, and showed where the French mathematician was guilty of using the work of other scientists without acknowledgment. Bowditch's annotated edition is nearly twice the size of the original and constitutes a major critical work; it was well received by most European scientists and earned Bowditch international fame.

Bowditch was not an original thinker but primarily a meticulous and exhaustive critic endowed with exceptional mathematical skills. He found his most receptive audience in Europe; few in America could follow his mathematical work. He died on March 17, 1838.

Further Reading

Two popular accounts of Bowditch's life are Alfred Boller Stanford, *Navigator: The Story of Nathaniel Bowditch* (1927), and Robert Elton Berry, *Yankee Stargazer: The Life of Nathaniel Bowditch* (1941). Nathan Reingold, ed., *Science in Nineteenth Century America* (1964), is useful for general background. □

James Bowdoin

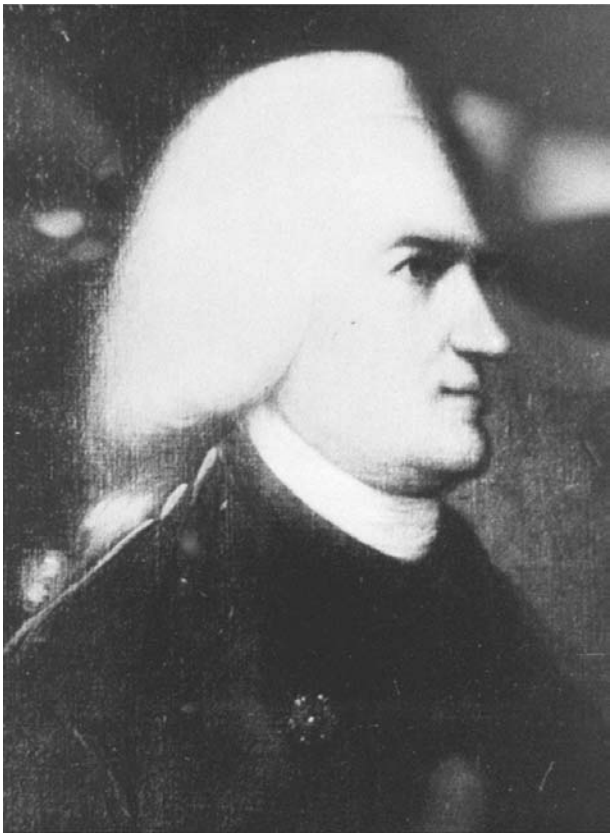

An American merchant and politician, James Bowdoin (1726-1790) participated in the political agitation before the American Revolution. His most important role, however, was as governor of Massachusetts during Shays' Rebellion.

James Bowdoin was descended from a Huguenot refugee who had arrived in the British colonies in the 1680s. His father was an enormously successful merchant and, at the time of his death in 1747, may have been the wealthiest man in New England. Throughout his political career, Bowdoin continued his mercantile activities, and some of his political stands were clearly related to the restrictive impact of British policies upon his functions as a merchant.

Bowdoin began his political career in 1753. He served in the Massachusetts House of Representatives and later in the Council of the General Court, where he generally opposed British policies. He aided in drafting many protests against British actions, and he corresponded with friends in England, asking for relaxation of British restrictions on colonial trading activity.

In 1774, as the Revolution approached, Gen. Gage denied Bowdoin his place in the council. During the same year Bowdoin served in a variety of Revolutionary organizations, but ill health caused him to decline service in the Continental Congress. He attended the convention which drafted the new state constitution in 1780. While many of the ideas embodied in that constitution were the work of John Adams, Bowdoin served as president of the convention and chairman of the drafting committee.

Along with the other states, Massachusetts was confronted with numerous problems in the 1780s: the adjustment of trade afflicted by war, the load of war debts, and the establishment of new lines of political authority in difficult economic circumstances. The crisis deepened toward the middle of the decade. John Hancock, the first governor of Massachusetts under the new constitution, retired in 1785; and Bowdoin, though lacking a popular majority, was chosen as his successor by the legislature. He attempted to meet the public debt, to strengthen the powers of the Confederation over foreign commerce, and to bring pressure against British restrictions on American trade through retaliatory legislation.

Bowdoin's major problem was in dealing with resistance in Massachusetts to foreclosure proceedings against indebted farmers. When courts were prevented from meeting by armed men, Bowdoin sent militiamen to deal with the ''rebels.'' In small-scale engagements in early 1787, the state militia rapidly put down a rebellion led by Daniel Shays. Those who feared the spread of disorder throughout the weak union that existed under the Articles of Confederation viewed Bowdoin as a hero. But in Massachusetts he lost political ground and was easily defeated by John Hancock that same year. Hancock pardoned those rebels still under threat of the death penalty. Bowdoin's last public service was in January 1788 as a delegate to the state convention which ratified the new constitution for the United States.

Bowdoin's suppression of Shays' Rebellion gave him a reputation as an upholder of public order; and Shays' Rebellion itself intensified interest in a stronger union among the

states. Yet his image as a partisan of the merchants and creditors may have contributed to the coming of that rebellion.

Further Reading

Aspects of Bowdoin's career are discussed in Thomas Hutchinson's 18th-century *History of the Colony and Province of Massachusetts Bay* (new ed. 1936). Herbert S. Allan, *John Hancock, Patriot in Purple* (1948), includes biographical material on Bowdoin. Marion L. Starkey, *A Little Rebellion* (1955), is a study of Shays' Rebellion. See also Albert Bushnell Hart, ed., *Commonwealth History of Massachusetts,* vol. 2 (1928) and vol. 3 (1929), and Robert J. Taylor, *Western Massachusetts in the Revolution* (1954).

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□

Elizabeth Bowen

The British writer Elizabeth Bowen (1899-1973) dealt with the strivings of the individual will to fulfill itself in an alien and hostile world. She is considered a major British novelist of the 20th century.

Born in Dublin on June 7, 1899, Elizabeth Bowen lived in Ireland until the age of seven, when her family moved to England. Her education completed, she returned to Dublin in 1916 to work in a hospital for World War I veterans. Two years later she moved back to England and enrolled in the London County Council School of Art. In 1923 she married Alan Charles Cameron and published her first collection of short stories.

In 1925 Bowen and her husband moved to Oxford, where she became friends with many literary intellectuals, among them Isaiah Berlin and Lord David Cecil. There she wrote her first four novels: *The Hotel* (1927), *The Last September* (1929), *Friends and Relations* (1931), and *To the North* (1932). The first two concern the dawning of romantic love in the young, innocent heroines, who eventually become aware of its futility, while the last two concern the destructiveness of illicit love.

In 1935 Bowen and her husband returned to London, where her friends included Cyril Connolly, Virginia Woolf, and many of the Bloomsbury group. In that same year she published her fifth novel, *The House in Paris*. Again the theme is the destructiveness of romantic excess. It depicts an affair which results in pregnancy, the suicide of the lover, and the heroine's rejection of her child, though in the end she begins to reconcile herself to the reality of her situation. In 1938 Bowen published her best-known and perhaps finest novel, *The Death of the Heart,* about an idealistic young girl whose demands for honesty and openness are met with hostility by her family.

During World War II Bowen worked as an air raid warden and wrote for the Ministry of Information. In her seventh novel, *The Heat of the Day* (1949), the society which in earlier novels was seen as inimical to romantic illusions has disappeared entirely in the chaos of war, and the protagonists float in a sea of their own confusion. After the death of her husband in 1952, Bowen returned to Ireland. Except for numerous trips to the United States as a lecturer, she remained there and continued to write, publishing *A World of Love* in 1955. The story concerns three women who become aware that their romantic fantasies about a man dead for many years have kept them from living in the present.

In 1960 she returned to Oxford. She published *The Little Girls* in 1964 and *Eva Trout, or Changing Scenes* in 1968. The latter concerns a heroine whose romantic passion blinds her to the reality of other people, causing them pain and bringing about her questionably accidental death at the hands of her illegitimate son. In addition to her 10 novels, Bowen published several collections of short stories, numerous reviews, and many other critical pieces. She died in 1973.

Further Reading

For the facts of Bowen's life, some sources are her own *Bowen's Court* (1942; 2d ed. 1964), about the Bowen family, and *Seven Winters* (1942), covering her childhood; and her chapter in John Lehmann, ed., *Coming to London* (1957), which gives her view of literary life in London in the early 1920s. For a detailed study of her novels, Andrew Bennett and Nicholas

Royle, *Elizabeth Bowen and the Dissolution of the Novel: Still Lives,* St. Martin's Press, 1995; or Renee C. Hoogland, *Elizabeth Bowen: A Reputation in Writing* New York University Press, 1994, are useful. For information on her short stories, read Phyllis Lassner, *Elizabeth Bowen: A Study of Short Fiction,* Macmillan Publishing, 1991. □

Claude Gernade Bowers

The American journalist, historian, and diplomat Claude Gernade Bowers (1878-1958) wrote partisan but influential works on American political leaders. He had a successful career as an editorial columnist and as an ambassador.

Claude Bowers was born in Westfield, Ind., on Nov. 20, 1878, the son of a merchant. His formal education consisted of private tutoring, high school in Indianapolis, and a brief period reading law. By chance he became a newspaperman, writing editorials for the *Indianapolis Sentinel* (1901-1903) and for the *Terre Haute Star* (1903-1906).

From his high school days, when he had read the writings of Thomas Jefferson, Bowers espoused the cause of democracy and the Democratic party. He ran unsuccessfully for the U.S. House of Representatives in 1904 and again in 1906. He served on the Terre Haute Board of Public Works (1906-1911) and was secretary to U.S. Senator John Worth Kern (1911-1917). Bowers then returned to journalism as editor of the *Fort Wayne Journal-Gazette*. During these years he wrote *Irish Orators* (1916), *The Life of J. Worth Kern* (1918), and his first major historical work, *The Party Battles of the Jackson Period* (1922).

Bowers's versatility as a writer earned him a position on the editorial staff of the *New York World,* at that time the major spokesman for the liberal wing of the Democratic party. He worked on the newspaper from 1923 to 1931, and then wrote an independent political column for two years.

In 1925 Bowers published *Jefferson and Hamilton: The Struggle for Democracy in America*. The book became a best seller and revitalized the reputation of Thomas Jefferson. The book increased the demand for Bowers's services as a political speaker, and he climaxed his oratorical career with a stirring keynote address at the 1928 Democratic National Convention. Shortly afterward he published another popular success, *The Tragic Era: The Revolution after Lincoln* (1929).

Bowers's historical writing is characterized by emphasis on personalities and dramatic confrontations. More than just a popularizer, he was thoroughly versed in the history of the periods with which he dealt, and he made particularly effective use of contemporary newspapers.

In 1933 President Franklin D. Roosevelt appointed Bowers ambassador to Spain, where he served with distinction through the turmoil of the Spanish Civil War. He was

assigned to Chile in 1939 and served there until his retirement in 1953. He died on Jan. 21, 1958, in New York City.

Bowers's other books include *William Maxwell Evarts* (1928), *Jefferson and Civil and Religious Liberty* (1930), *Beveridge and the Progressive Era* (1932), *Jefferson in Power: The Death Struggle of the Federalists* (1936), *Spanish Adventures of Washington Irving* (1940), *The Young Jefferson, 1743-1789* (1945), *Pierre Vergniaud: Voice of the French Revolution* (1950), *My Mission to Spain: Watching the Rehearsal for World War II* (1954), *Making Democracy a Reality* (1954), and *Chile through Embassy Windows, 1939-1953* (1958).

Further Reading

Bowers's *My Life: The Memoirs of Claude Bowers* (1962) may be supplemented by two other autobiographical works: *My Mission to Spain: Watching the Rehearsal for World War II* (1954) and *Chile through Embassy Windows, 1939-1953* (1958). The best summary of Bowers's influence as a journalist, historian, and politician is in Merrill D. Peterson, *The Jefferson Image in the American Mind* (1960).

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Samuel Bowles

The most noted member of an American newspaper family, Samuel Bowles (1826-1878) earned his reputation of fierce independence at a time when newspapers existed largely by means of partisan political support.

Samuel Bowles was born in Springfield, Mass., on Feb. 9, 1826, seventeen months after his father had founded the *Weekly Republican*. His father came from New England stock dating back to 1640. His mother was a descendant of Miles Standish. Even tempered and possessed of a quick, incisive mind, young Sam grew up in an early rising, hard-working, religious household.

Sam wanted to go to college, but at the age of 17 his father made him an office boy at the *Republican*. The elder Bowles wanted his son to be a printer, but Sam had neither the skill nor the inclination for it. He did, however, have the skill of persuasion. He talked his father into establishing the *Daily Republican* (March 27, 1844); his father agreed to the daily only if Sam took the ''main responsibility of working and pushing it.'' The daily started as an evening paper but shifted to a morning publication a year later.

In the same year Bowles married a Springfield schoolmate, Mary Schermerhorn of Geneva, N.Y. Two years later he obtained half-ownership of the *Republican* through a $10,000 inheritance.

By midcentury Bowles, a Whig about to turn Republican, was a power in Massachusetts and was beginning to acquire a national name for being an honest, impartial editor. By 1855 the *Republican* abandoned the Whig party. In July, Bowles called for a new party and participated in the organization of the Republican party.

Bowles's appearance at mid-life was impressive. He had a substantial beard, an intelligent forehead, and shaggy, projecting brows that partially masked his dark, luminous eyes. His gaze was penetrating, and although he was startlingly direct most of the time, he was a master of the art of listening.

Plagued all his life with intestinal illness, Bowles in later life was beset with headaches and sleeplessness. His vitality began to ebb when he was only 34. Sciatica and dyspepsia caused him to lose sleep and made him moody and severe.

Merriam, in *The Life and Times of Samuel Bowles* (1885), concisely sums up Bowles's influence: ''The great achievement of Samuel Bowles was that he built up under the limitations of a country town a paying newspaper which expressed the editor's personal opinions, bound by no party, by no school, by no clique.'' According to a competing editor, Bowles published ''the truth as he understood it.'' Once he had the information it had to be ''uttered at all costs.'' He always insisted that although he was an individual, the *Republican* was a public servant.

Bowles stressed accuracy and condensation long before they became important to newspaper editing. ''Put it all in the first sentence,'' Bowles said, antedating most editors and all professors of journalism. ''Don't suppose that anyone will read through six lines of bad rhetoric to get a crumb of news at the end,'' he frequently told his young protégés. In every part of the paper, Merriam states, Bowles pruned away verbiage remorselessly.

In 1877 Bowles was stricken by a series of paralytic attacks. In the weeks remaining to him, he put his affairs in order. He died on Jan. 16, 1878.

Further Reading

The best biography of Bowles is George S. Merriam's detailed, uncritical, and turgid account, *The Life and Times of Samuel Bowles* (2 vols., 1885). Merriam drew from the pages of the *Springfield Republican* and from the personal correspondence of members of the Bowles family. Far less detailed and less laborious is Richard Hooker, *The Story of an Independent Newspaper: One Hundred Years of the Springfield Republican* (1924). Hooker drew chiefly from Merriam and the *Republican,* but also gathered odds and ends from minor sources to bring the Bowles family story up to 1915. Frank L. Mott, *American Journalism: A History, 1690-1960* (3d ed. 1962), is recommended for general background.

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Isaiah Bowman

The American geographer Isaiah Bowman (1878-1950) is best known for his *New World,* a remarkable book on political geography. He was also director of the American Geographical Society and president of Johns Hopkins University.

Of farming stock, Isaiah Bowman was born at Waterloo, Ontario, Canada, on Dec. 26, 1878. At the age of 18 he became a teacher in a rural school. His immense ability was noted by the geographer Mark Jefferson, who offered Bowman a post at the Normal College in Ypsilanti, Mich., provided that he went to study in an eastern university. He had the good fortune to study at Harvard under the geographer William M. Davis.

On Bowman's graduation in 1905, Yale University offered him a post as instructor in the department of geology. There he remained for 10 years, teaching geography on modern lines, during which time he made three expeditions to South America (1907, 1911, and 1913). He published two scholarly works about these trips: *The Andes of Southern Peru* (1916) and *Desert Trails of Atacama* (1924). His first book, *Forest Physiography* (1911), shows that he al-

ready had a deep knowledge of physical geography in all its aspects.

In 1916 Bowman became director of the American Geographical Society. Under his direction the *Geographical Review,* replacing the earlier bulletins, became a model of good looks as well as a mine of scholarship. Several major monographs were issued, including his *The Pioneer Fringe* (1931) and a cognate volume prepared under his direction, *Limits of Land Settlement* (1937). But the book that delighted generations of geographers is Bowman's *The New World: Problems in Political Geography,* published in 1921 and reprinted many times. Part of its interest lies in Bowman's work as chief territorial specialist of the American delegation to the Paris Peace Conference in 1918-1919, though the book was not based solely on the experiences of that time but on the vast knowledge accumulated in previous years, including those when the American Geographical Society had housed the ''Inquiry,'' a research team of 150 workers.

Bowman resigned as director of the American Geographical Society in 1935 to become president of Johns Hopkins University. He served on numerous commissions, especially those concerned with international questions, and was an adviser on the plans to set up the United Nations. The full range of his activities, especially as an adviser to President Roosevelt and others, will probably not be revealed until his private diaries and files are opened. Bowman died in Baltimore on Jan. 6, 1950.

During his life he broadened the scope of geography, encouraged graduate schools, and made the American Geographical Society a world institution. Bowman belonged not only to the United States but to the international community working for peace.

Further Reading

John Kirtland Wright, *Geography in the Making: The American Geographical Society, 1851-1951* (1952), contains an analysis of Bowman's work for the society. See also John K. Wright and George F. Carter, ''Isaiah Bowman,'' in the *National Academy of Sciences Biographical Memoirs,* vol. 33 (1959), for the main events of his life and comments on his career.

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Barbara Boxer

Barbara Boxer (born 1940) is a Democratic Senator from California.

Barbara Boxer was one of six women elected to the U.S. Senate in 1992. Representing California as a Democrat, she was part of a larger movement that swept an increased number of women into positions of power within the government. A 10-year veteran of Congress, Boxer rose through her energetic and combative style, and her fealty to the liberal causes which had first inspired her entrance into politics—feminism and environmentalism chief among them. The product of a conventional background and upbringing, Boxer was inspired by the social upheavals of the 1960s to look beyond her home and family to make her mark on the world at large.

Boxer's origins and early years gave little hint of the career she would eventually pursue. She was born in Brooklyn, New York, the child of immigrants, in 1940. Boxer later recalled a conventional and happy middle-class childhood, which included education in the local public schools. As a ''child of the '50s,'' Boxer wrote in her memoir, *Strangers in the Senate,* she wore cinch belts and layers of crinolines, as well as hoop skirts, to conform to the dictates of fashion. Nonetheless, in high school, she and a friend took on the job of coaching the boys' baseball team, an unconventional choice.

Boxer made another unconventional choice when she entered Brooklyn College in 1958 and became one of the few women at the institution to chose a major of economics, instead of education. For her minor, Boxer chose political science. She also served as a cheerleader for the Brooklyn College basketball team.

In her final year of college, at age 21, Barbara Levy married Stewart Boxer, another student, who was then 23. The two moved into a one-room efficiency apartment at the back of a building on Ocean Boulevard, paying $90 a month in rent. When the building's owner failed to provide

promised amenities, such as a carpeted and painted lobby, the energetic Boxer circulated a petition in the building to pressure the landlord into fixing things up.

After graduating from college Boxer sought a job in the New York financial world to support her husband while he completed his law degree at Fordham University. She tried to enter one of the stockbroker training programs run by the big Wall Street firms, but was turned down on the basis of her sex. Boxer then took a job as a secretary, and studied for the stockbroker's exam independently. Even after she passed, Boxer was not allowed to sell securities and earn commissions, so she left her job and took a position with a firm that would allow her to do so.

Boxer was working as a stockbroker when the event that she later identified as the birth of her political consciousness took place: the assassination of President John F. Kennedy in 1963. With this event, and the later political assassinations of the 1960s, Boxer began to look beyond her own private life and aspirations to address larger social issues and concerns.

In 1965 Boxer moved with her husband to northern California. The couple had been determined to own a house and raise a family, and they felt that real estate was more affordable there than in the New York metropolitan area. While her husband was completing his exams at Fordham, Boxer quit her job and relocated to San Francisco to find a house. She was seven months pregnant with her first child at the time, and gave birth to her son—two months prematurely—the day after she arrived.

Boxer and her husband soon settled in San Francisco, and their second child, a daughter, came into the family in 1967. Although Boxer later recalled that she was primarily concerned with her family life during that time, she and her husband opposed the war in Vietnam, and felt strongly enough about their position to take part in a peace march, which wound through the city to Golden Gate Park.

Also in 1967, Boxer and her husband moved to the city suburbs, buying a $40,000 house in Marin County, north of the city. This area would later become the basis of her political constituency. The year after they had moved to Marin, Boxer witnessed the assassination of Robert Kennedy live on television, and this violent act, she later recalled, shocked her forever from her routine private life.

Joining with other women from her community, who were young, college-educated mothers like her, Boxer and her friends in the town of Greenbrae embarked on a number of social initiatives. Among their first efforts was a program called Education Corps of Marin, designed to train high school drop-outs for jobs. This program was eventually taken over by the local school system.

In addition, Boxer became involved in the environmental movement as well as in anti-war activities. In 1970 she oversaw publicity for a campaign to put a peace initiative on the ballot, which, surprisingly, carried the day. She worked for other local ballot initiatives and for progressive candidates. Marin Community Video and the Marin Alternative, a progressive, grassroots, political network, also earned her attention. At the same time Boxer devoted her energy to a number of women's and children's groups, helping to found the Kentfield After School Child Care Center, and taking part in Woman's Way, a women's support group.

Declares Candicacy

On the strength of these activities, Boxer declared her candidacy for elective office for the first time in 1971. Although her husband was equally well qualified to represent the progressive environmental constituency with which the couple had become involved, he could not afford to sacrifice his lucrative law practice for the $11,000 annual salary paid to members of the Marin County Board of Supervisors, so Barbara ran, becoming the first serious female candidate in two decades. Although Boxer won a three-way primary race, she ran into serious obstacles in her main campaign, many of which were related to her gender. Even women who worked told her of their doubts that she could care for her young children properly while holding down such a responsible position. In the final election, in November of 1972, Boxer lost by a narrow margin.

Following this defeat, Boxer re-entered the workforce. She took a position as a reporter for the *Pacific Sun,* becoming an associate editor of the publication from 1972 to 1974. At that time, she returned to the world of politics, as a congressional aide working for the representative from the Fifth Congressional District of California. Boxer held this post until 1976, when she ran again for the Marin County Board of Supervisors. This time, she was elected.

As a Marin County Supervisor, Boxer maintained her strong commitment to the environmental movement. She

urged the closure of all nuclear power plants in the state of California, and worked for other liberal causes during her six years in the post. From 1977 to 1982, she served on the Bay Area Air Quality Management Board, of which she was the president from 1979 to 1981. Boxer was also the president of the Marin County Board of Supervisors from 1980 to 1981.

Elected to House

In the early 1980s Boxer's local congressional district, the Sixth District of California, was redrawn in a manner that helped to insure the re-election of incumbent John L. Burton, a Democrat. When Burton, a longtime friend and mentor of Boxer, chose instead to retire, Boxer ran for the seat he was vacating in the U.S. House of Representatives. She won the 1982 election as a Democrat.

Boxer took office in Washington as a freshman representative at the start of 1983, and became president of the Democratic New Members Caucus of the House of Representatives. The district Boxer went on to represent for five terms, covering ten years, included parts of the city of San Francisco, as well as Marin County, her home base. In Congress, Boxer continued to champion the liberal causes that had brought her popularity with the constituents of this area in the past. Boxer was assigned to sit on the Armed Service Committee, where she was one of the few committed liberal members, and became co-chair of the Military Reform Caucus. Boxer was also appointed to the Select Committee on Children, Youth, and Families. In addition, she chaired the subcommittee on government activities.

In Congress Boxer made a name for herself as a staunch opponent of defense spending. She opposed the costs of stealth aircraft and the Patriot missile, pushing repeated floor amendments in the house to cut government spending for these projects. Boxer also voted against funding for the Nicaraguan contras. In addition, she lent support to the Congressional Black Caucus in its recommendation that the defense budget be cut in half.

Boxer became best known as a representative for publicizing particularly egregious cases of wasteful military spending. Posing for photographers with a $7,622 coffee pot for a cargo plane, and a $600 toilet seat cover, she dramatized the issue of government excess, bringing public pressure to bear on efforts to reform government procurement. As a result of these efforts, Boxer was able to take partial credit for a series of military procurement reform amendments, which included a 1988 measure to protect whistle-blowers, and a measure to allow competitive bidding for contracts to provide spare parts to the military. Despite her best efforts, however, Boxer was unable to keep the Presidio, a historical military base in San Francisco, off the list of military bases to eventually be closed.

Boxer opposed the entry of the United States into the Persian Gulf war in 1991, and she sponsored an effort that would have required prior Congressional approval of covert American actions in foreign countries. This resolution, which was seen a threat to the secrecy of war plans and anti-terrorist operations, was unanimously defeated on the floor of the House, as even Boxer withdrew her support for the amendment.

As a representative Boxer also maintained her commitment to women's issues. She was an original co-sponsor of the Family and Medical Leave Act benefitting workers with children or other family responsibilities, and she put up a strong opposition to the gag rule forbidding abortion counseling at federally funded health clinics. As a supporter of the Freedom of Choice Act, Boxer sponsored an amendment to provide federal funding for abortions in cases of rape or incest, which was passed, but vetoed by President George Bush. Boxer won the respect of the powerful former chairman of the House Ways and Means Committee, Dan Rostenkowski, in her fight to pass this bill, with her forthright appeal for his support of the abortion amendment.

Boxer also pursued a campaign to open up the men's club of Congress to greater participation by women. As part of this effort, she tried to win more extensive locker room facilities for female representatives, inspiring an apocryphal story about her presence in the men's locker room at an inopportune moment. The most important moment in her struggle to instill greater equality for women in the U.S. Congress, however, came during hearings to consider Clarence Thomas for a seat on the U.S. Supreme Court, when Boxer joined with other female representatives to bring their concerns about the treatment of Anita Hill to the attention of members of the Senate Judiciary Committee. The group of women was refused entrance to a meeting of this committee, after being told that ''strangers'' were not permitted in the room. Boxer was so incensed by the idea that she and the other female representatives were considered ''strangers'' in the Senate that she later wrote a book using this phrase as its title, describing the progress of women in politics in her lifetime.

Runs for Senate

The treatment of Hill at the Senate hearings proved to be a political watershed, and when California Senator Alan Cranston announced that he would relinquish his seat after being tainted in a savings and loan scandal, Boxer decided to give up her secure Congressional berth and run for the Senate as a long-shot candidate in 1992. She made the lack of female representation in the U.S. Senate a cornerstone of her campaign.

Boxer's first obstacle in her campaign for the Senate was a tough primary, with two strong male contenders who also had solid records on women's rights. With a strong fund-raising operation in place, as well as the support of groups such as EMILY's List, and the Hollywood Women's Political Committee, Boxer raised more than $2 million by the start of 1992, which allowed her to triumph in the June primary.

Boxer then went on to face Bruce Herschensohn, a conservative television commentator, in the general election. Despite her ten-year Congressional career, she cast herself as a Washington outsider, whose gender made her a gadfly to the establishment. This picture was somewhat damaged by the revelation during the campaign that she had bounced 143 checks at the U.S. House of Representa-

tives bank. Despite this setback, Boxer relied on her ability to identify issues that voters cared about, and get her position across in a punchy and appealing manner. In a year in which more women than ever before were elected to the Senate, Boxer won her race in November of 1992, becoming, along with Dianne Feinstein, one of two women to make up the California delegation.

As a senator Boxer has continued to push the liberal agenda she supported as a representative, and she has remained sensitive to issues of importance to women. She joined the effort to pressure Senator Bob Packwood, under fire for sexual harassment, to fully disclose his actions, and she mounted a campaign, with the other five women in the Senate, to punish a Navy admiral for the Tailhook sex scandal. Boxer has worked for increased funding for breast cancer research and domestic violence programs. She also staunchly supported an openly gay San Francisco woman for a job at the Department of Health and Human Services, and she fought to end restrictions on gays in the military.

In addition, Boxer has remained true to her roots in the environmental movement. She is on the Committee on Environment and Public Works and belongs to three of its subcomittees. She battled a plan to place a radioactive dump in the California desert and pushed for the restoration of ten wetlands areas in California. Boxer has also worked hard to restore the ailing economy of her home state. In the name of California jobs, she endorsed a controversial proposal to deploy National Guard troops along the Mexican border to cut down on illegal immigration. She also supported a move to give members of the agricultural industry more time to renegotiate federal water contracts.

As the ranking member of the Subcommittee on International Finance, Boxer promotes America's competitiveness in today's global economy by lowering trade barriers and expanding exports.

In support of her pro-choice stance, Boxer cosponsored the Freedom of Choice Act and pushed for passage of both the Freedom of Access to Clinic Entrances Act and the Family Medical Leave Act.

In an effort to keep in touch with the constituents of her vast state, Boxer began inviting voters to write to her, and she was soon receiving more mail than any other senator. This outpouring suggests that Boxer has done an effective job of reaching out to the voters of California. Boxer appears to be laying the groundwork for a long career in the Senate, capping her evolution into an effective feminist and liberal politician.

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Jean Pierre Boyer

Jean Pierre Boyer (1776-1850) was a president of Haiti whose most noteworthy activities were the promulgation of the Rural Code of 1826 and the negotiation of final French recognition of Haitian independence in the same year.

Jean Pierre Boyer was born in Port-au-Prince on Feb. 28, 1776, of a well-to-do mulatto family. Educated in Paris, he returned to the colony of Saint-Domingue to participate in the military campaigns of the 1790s. Exiled by the Haitian leader Pierre Dominique Toussaint L'Ouverture, Boyer returned with the French troops of Gen. Charles Leclerc, whose mission was to break the power of Toussaint and his associates and to reintroduce slavery to the colony. When Boyer discovered this motive he switched to the Haitian side, serving with distinction in the final struggles for independence.

After Jean Jacques Dessalines, the first ruler of independent Haiti, was assassinated in 1806, Gen. Alexandre Sabès Pétion emerged as the ruler of Southern Haiti. Boyer served him as secretary and minister and succeeded him as president of Southern Haiti upon Pétion's death in 1818. Soon thereafter, with the death of King Henri Christophe, the northern part of Haiti was peacefully reunited with the south.

Though the southern part of the country had a tradition of living under an ''easy boss,'' the north had a recent history of intense activity, economic progress, and a cash surplus in its treasury. It was Boyer's desire that his country progress without the repressive discipline of either a Christophe or a Dessalines. However, he was frustrated in these aims and actually presided over the disintegration of Haiti into a land of small, inefficient agricultural plots which produced only the food necessary for local consumption. The average Haitian spurned economic gain, seeking only to be his own master.

Rural Code

By 1826, with his treasury again empty, Boyer was convinced of the need to reintroduce discipline into Haitian agricultural life. After months of detailed planning, his famous Rural Code was promulgated on May 1.

The code reinstated the obligation of the masses to work on the land, to be legally attached to the land. A cultivator, once so classified, could not change either his class or residence without official permission. All workers were to bind themselves by contract to a proprietor. Laws against vagabondage and loafing were detailed and severe. The Haitian army was to enforce the code.

Unenforceable, the code failed. For 20 years the tradition of personal liberty had grown in Southern Haiti, and it greatly appealed to the population of the north after the end of Christophe's firm rule. The workers simply ignored the regulations. The large plantations, so necessary for a large-scale efficient agricultural system, were already broken up. Finally, the army itself, most of whose soldiers came from the peasantry, refused to enforce the code against its own social class.

Haitian Independence

The recognition by France of Haitian independence dealt the code its final blow. Boyer signed an accord whereby France renounced all claims against its former colony. Even though this involved an enormous cash settlement and 60 annual payments, Boyer felt the price worth paying to lift the fear of French invasion. The result was the utter disintegration of the Haitian army. It could not begin to enforce the Rural Code. As Leyburn (1941) says, ''By gaining political security Haiti had inadvertently lost its last chance of economic prosperity through a system of enforced labor.'' Sharecropping now had become a way of life in Haiti.

Another noteworthy aspect of Boyer's rule was the inadvertent establishment of permanent caste lines. Though he desired to eliminate color distinction in Haitian society, he was frustrated by the unfortunate fact of life that literacy was low among the black masses. Therefore Boyer soon ran out of blacks to promote into government positions. Thus the government became the province of the educated mulattoes, while the army, affording social status and a sinecure, became the property of the blacks. These divisions in its society, which became entrenched during Boyer's time, still plague Haiti.

Events in Haiti finally caught up with Boyer. During the late 1830s, young intellectuals among the dominant mulatto class, knowing Haiti was falling hopelessly behind the rest of the world in its development, called on him to introduce forced labor into the agricultural sector. Boyer, having once tried this without success, did nothing. Revolution broke out early in 1843; Boyer was soon on his way to exile in Paris, where he died on July 9, 1850.

Further Reading

An excellent source of information on Boyer is James G. Leyburn's classic work, *The Haitian People* (1941; rev. ed. 1966), which presents an interpretive overview of the history, culture, and society of Haiti. Among other useful works is Selden Rodman, *Haiti: The Black Republic* (1954; rev. ed. 1961). □

Robert Boyle

The British chemist, physicist, and natural philosopher Robert Boyle (1627-1691) was a leading advocate of ''corpuscular philosophy.'' He made important contributions to chemistry, pneumatics, and the theory of matter.

The seventh son and fourteenth child of the 1st Earl of Cork, Robert Boyle was born on Jan. 25, 1627, at Lismore Castle in County Cork, Ireland. His father was one of the richest and most powerful men in Ireland, and throughout his life Boyle enjoyed, in addition to his native talents, the advantages of position, family, and wealth. At the age of eight he was sent to school at Eton and then in 1638 to Geneva, Switzerland, where he was privately tutored for the next two years. Upon the death of his father, Boyle returned in 1644 to England, where after some initial delay he settled at the manor of Stalbridge in Dorsetshire, which he had inherited from his father.

Boyle devoted much time to study and writing, and although he wrote extensively on ethical and religious topics, he became increasingly interested in natural philosophy. He interested himself in nearly all aspects of physics, chemistry, medicine, and natural history, although it was chemistry that ''bewitched'' him and primarily occupied his time.

In 1652 Boyle left Stalbridge for Ireland, where 10 years of civil war had seriously disordered the family estates. During his stay he continued to pursue his scientific interests. In 1654 he settled in Oxford, then the scientific center of England. He there associated himself with a group interested in the ''new learning.'' This group, including many of the leading scientific figures of the day, quickly recognized Boyle's exceptional abilities, and he became a regular participant in their activities, pursuing particularly his interest in chemistry.

Pneumatic Investigations

Soon after his arrival in Oxford, Boyle's researches took on an additional dimension. Having learned in 1657 of the vacuum pump recently invented by Otto von Guericke, Boyle immediately set Robert Hooke, his brillant assistant (and later an eminent scientist in his own right), the task of devising an improved version. Utilizing this improved pump Boyle immediately began a long series of investigations designed to test properties of the air and to clearly establish its physical nature. Boyle's first account of these ''pneumatic'' investigations was entitled *New Experiments, Physico-Mechanical, Touching the Spring of the Air and Its Effects* (1660). He continued his study of air and vacuum throughout the rest of his life, and although his experiments with the ''Boyleian vacuum'' (as it came to be known) were repeated by many, no one in the 17th century surpassed Boyle's ingenuity or technique.

Boyle made extensive studies of the elasticity of the air and of its necessity for various physical phenomena, such as combustion, the propagation of sound, and the survival of animals. He verified Galileo's conclusions about the behavior of falling bodies by studying the rate at which a light body fell, both in air and in a vacuum. By placing a Torricellian barometer in the receptacle of his pump, he also verified that it was indeed air pressure which supported the column of mercury. When his conclusions about the relationship between the pressure of the air and the weight of the mercury it would support were challenged, he produced a series of experiments demonstrating that for a given quantity of air the volume is inversely proportional to the pressure, a relationship now known as Boyle's law.

Corpuscular Philosophy

The Sceptical Chymist (1661), although one of Boyle's more theoretical works and suffering from his usual lack of organization, well illustrates his contention that all scientific investigation must be firmly based on experiment. Directing his attack at what he conceived as the erroneous foundations of contemporary chemical theory, he brought forth extensive experimental evidence to refute the prevailing Aristotelian and Paracelsian concepts of a small number of basic elements or principles to which all compounds could be reduced by chemical analysis. He demonstrated that common chemical substances when decomposed by heat not only failed to yield the requisite number of elements or principles, but that the number was a function of the techniques employed. Accordingly, he denied that elements or principles (as thus defined) had any real existence and sought to replace these older concepts of chemical change with what he termed the ''corpuscular philosophy.''

Although he emphasized the necessity of basing scientific research on experiment, Boyle was not a simple empiricist. Behind his more specific and detailed work was a general theory of the structure of matter; and his continued advocacy of the mechanical philosophy—that is, explanation in terms of matter and motion—was one of his most significant contributions. According to Boyle's corpuscular philosophy, God had originally formed matter in tiny particles of varying sizes and shapes. These particles tended to combine in groups or clusters which, because of their compactness, had a reasonably continuous existence and were the basic units of chemical and physical processes. Any change in the shape, size, or motion of these basic clusters altered the properties of the substance involved, although chemical reactions were generally conceived as involving primarily the association and dissociation of various clusters.

Boyle also made significant contributions to experimental chemistry. He made extensive studies of the calcination of metals, of combustion, and of the properties of acids and bases. He emphasized the application of physical techniques to chemical investigation and developed the use of chemical indicators which showed characteristic color changes in the presence of certain types of substances. His pioneering study of phosphorus, during which he discovered nearly all the properties known for the next two centuries, well illustrates the effectiveness of his experimental techniques.

Science and Religion

An influential public figure, Boyle was often at court and was among those who in 1662 used their influence to obtain a charter for the Royal Society. He was a charter member of the society, as well as one of its initial council members, and provided the society with two of its most influential early officials: Henry Oldenburg, who had been tutor to Boyle's nephew, was appointed the society's first secretary, and Robert Hooke became its first curator.

In 1668 Boyle moved to London. As a leading figure of English science and a member of a prominent family, he was offered numerous honors, including a peerage and a bishopric, all of which he declined, insisting that he preferred to remain a simple gentleman. In 1680 he even refused the presidency of the Royal Society on the grounds that his conscience was, as he said, ''tender'' about subscribing to the necessary oaths.

Throughout his life Boyle maintained a deep and pervasive religious commitment. As an active supporter of missionary work, he was appointed by the King the governor of the Corporation for Propagating the Gospel in New England. He was particularly concerned, however, with demonstrating that science and religion were not only reconcilable but in fact integrally related, and in his effort to promote this belief he produced numerous essays and tracts on religion and natural theology. He died on Dec. 30, 1691, and in addition to leaving much of his estate for the furtherance of various Christian endeavors, he provided in his will for the establishment of an annual series of sermons, in his words, ''for proving the Christian Religion against notorious Infidels.'' These sermons, known as the Boyle Lectures, became by tradition one of the primary platforms for promoting the belief that in the study of nature could be found much of the evidence for religion.

Further Reading

Boyle's better-known writings are collected in Thomas Birch, ed., *The Works of the Honourable Robert Boyle* (5 vols., 1744; new ed., 6 vols., 1772), together with an account of his life which is the principal source of all subsequent biographies. Although not entirely satisfactory, the standard biography is Louis Trenchard More, *The Life and Works of the Honorable Robert Boyle* (1944). A briefer account, with extensive selections from his more important works, is Marie Boas Hall, *Robert Boyle on Natural Philosophy* (1965), while the significance of Boyle's chemical studies is discussed at length in her *Robert Boyle and Seventeenth-Century Chemistry* (1958). A case study of his work in pneumatics is contained in James Bryant Conant, ed., *Harvard Case Histories in Experimental Science* (2 vols., 1957). □

Zabdiel Boylston

Zabdiel Boylston (1679-1766) was the first American physician to use inoculation against smallpox in 1721 during a Boston epidemic.

Zabdiel Boylston was born March 9, 1679, near the present city of Brookline, Mass., and studied medicine with his father, Dr. Thomas Boylston, and a Dr. Cutter of Boston. He married Jerusha Minot in January 1705; they had eight children. Little is known of his career until June 1721. On April 15 of that year a smallpox epidemic had broken out in Boston. Cotton Mather had a slave named Onesimus, who had informed him that inoculation with the disease was commonly used in Africa to prevent a later, severe case. Mather circulated this information to the Boston medical community by pamphlet and on June 24 wrote Boylston, urging him to begin inoculation. On June 26 Boylston inoculated his son and two servants, and for several months he inoculated others.

Opposition against Boylston and Mather soon led to damage to their houses and an extensive pamphlet war. Though Boylston was called before the selectmen three times to explain his actions, the pamphlets, some jointly written, but mostly by Mather, began to convince many people of the value of inoculation. By February, 241 persons had been inoculated by Boylston; only six died of smallpox, four of whom had contracted the disease before inoculation.

His activities attracted the attention of Sir Hans Sloan in London, where similar experiments were taking place. Sloan invited Boylston to spend the years 1724-1726 in London, lecturing to the Royal College of physicians and working on his book, *An Historical Account of the Smallpox Inoculated in New England,* published in 1726. He also addressed the Royal Society, of which he was made a member in 1726. His account, republished in Boston in 1730, was very carefully documented, the first systematic clinical presentation by an American physician.

On his return to Boston in 1726, Boylston did little more of note. He corresponded with his European friends, inoculated occasionally when epidemics broke out, and retired in the 1740s. He spent his last years raising horses. He died March 1, 1766, after several years of pulmonary illness.

Further Reading

There are no books on Boylston. Brooke Hindle considers him in *The Pursuit of Science in Revolutionary America, 1735-1789* (1956). □

John M. Bozeman

The American pioneer John M. Bozeman (1837-1867), a trailblazer in the Far West, was responsible for opening a route form the Oregon Trail northwest to the Montana gold fields.

John Bozeman was born in January 1837 in Pickens County, Ga. He joined the gold seekers headed for Colorado in the spring of 1860, abandoning his wife and three small children. Unsuccessful in finding a paying claim in Colorado, he went to Gold Creek, in present Montana, in June 1862. When news came of the discovery of gold on Grasshopper Creek in the Beaverhead Valley (Montana), Bozeman joined the stampede that led to the founding of Bannack.

At this time there were two alternative routes from the east: the slow and expensive water route up the Missouri River to Ft. Benton, and then west along the Mullan road; or the Oregon Trail to Ft. Hall, then north or east by a circuitous route largely over barren plains. In May 1863

Bozeman and his partner, John M. Jacobs, left to open a shorter and more direct route that was to begin at Ft. Laramie on the Oregon Trail. They went to the Three Forks of the Missouri River (Montana), crossed the Gallatin Valley, and went through the pass (later known as Bozeman Pass) to the Yellowstone Valley (Wyoming). Harassed by Native Americans, they were able to reach the Platte River only with difficulty. The men assembled an emigrant party at the Deer Creek Crossing of the North Platte, near present Glenock, Wyo.

On the return journey in the vicinity of present Buffalo, Wyo., a large band of Native Americans forced the emigrant train to retrace its steps and take the longer route, west of the Bighorn Mountains; but the determined Bozeman, leading nine men, pushed forward on horseback, traveling at night, to further explore the way across the Great Plains.

Migration to Montana increased in 1864, following the discovery of gold at Virginia City (Montana). Bozeman, his partner Jacobs, and James Bridger were commissioned by the Missouri River and Rocky Mountain Wagon Road and Telegraph Company to guide expeditions form the Platte River to the Yellowstone Valley and on to Virginia City. Bridger chose the route west of the Bighorn Mountains; Bozeman again left the North Platte at present Glenock and directed a party along his route, the Bozeman Trail, characterized by easy grades and vast grasslands.

Bozeman was responsible for starting an agricultural colony in the Gallatin Valley to raise wheat and potatoes to feed the Montana miners. The townsite of Bozeman was laid out in August 1864. Bozeman was elected recorder of the district. The following year he encouraged the construction of the first flour mill in the valley, an enterprise so prosperous its capacity had to be doubled in 1866. Appointed probate judge of Gallatin County in 1865, he led no more wagon trains into Montana.

Recognizing the importance of the Bozeman Trail, the U.S. government attempted to protect emigrants form attacks by establishing three forts on the route in 1866. The Native Americans, however, reestablished their claims to the area in the Fettermann massacre, and after two years of strife the forts were abandoned. Undaunted by the danger, Bozeman and a companion ventured on the route. They encountered a group of Blackfeet at the crossing of the Yellowstone on April 18, 1867. Bozeman was killed, and his wounded friend escaped.

Further Reading

The standard work on Bozeman is Grace Raymond Hebard and E. A. Brinistool, *The Bozeman Trail*. Two histories of Montana give additional information about Bozeman: Merrill G. Burlingame and K. Ross Toole, *A History of Montana* (3 vols., 1957), which provides a scholarly interpretation by Burlingame of Bozeman's significance; and James McLellan Hamilton, *From Wilderness to Statehood: A History of Montana, 1805-1900* (1957). The Native American side of the story is in James C. Olson, *Red Cloud and the Sioux Problem* (1965). □

Hugh Henry Brackenridge

Hugh Henry Brackenridge (1749-1816) was an American lawyer and writer. His reputation as a writer rests almost entirely on "Modern Chivalry," a novel in which he humorously reveals the confusion and controversy that characterized the early years of the American Republic.

Born in Scotland, Hugh Henry Brackenridge was brought by his parents to frontier Pennsylvania in 1763. Educated in country schools, at 16 he became a schoolmaster at Gunpowder Falls, Md. In 1768 he entered Princeton, where with Philip Freneau he composed *The Rising Glory of America* for their graduation exercises in 1771. Though teaching and the study of divinity and law occupied the next several years, he wrote *A Poem on Divine Revelation* on receiving his master of arts degree from Princeton in 1774 and two patriotic plays, for presentation by his students, in 1775 and 1777.

In 1776 Brackenridge became a chaplain with the Continental Army, publishing a collection of his sermons as *Six Political Discourses Founded on the Scriptures* (1778). In 1779 he edited the short-lived *United States Magazine,* which contained important early writings of Freneau and Brackenridge's serialized allegorical narrative *The Cave of Vanhest*. A year later he was admitted to the bar and in 1781 settled in the frontier village of Pittsburgh, where he became a prominent, often controversial, citizen, founded its first newspaper, and opened its first bookstore.

Brackenridge wrote both in prose and in verse on law, politics, and Native American affairs, including *A Masque, Written at Warm Springs in Virginia* (1784); "The Trial of Mamachtaga," one of the earliest effective American short stories; an eyewitness account, *Incidents of the Insurrection in Western Pennsylvania* (1795); and *Law Miscellanies* (1814).

Modern Chivalry

Brackenridge's novel *Modern Chivalry* first appeared in two volumes in 1792; a third volume appeared in 1793, a fourth in 1797; new parts were issued in 1804 and 1805; the whole was expanded and revised in four volumes in 1816; a posthumous revised edition in two volumes appeared in 1819. Pretending to be "a book without a thought, or the smallest degree of sense," *Modern Chivalry* recites the adventures of quixotic Captain Farrago and his servant, Teague O'Regan, as they roam the countryside, with ignorant Teague bumbling into trouble by being elected again and again to public office, tarred and feathered or jailed for political or amorous activities—a democratic bumpkin used to satirize the peculiarities of democracy. Physicians, lawyers, army veterans, strong-armed and strong-voiced politicians, mob violence, and lovesickness all submit to Brackenridge's bantering, double-edged observations. This picaresque and satirical novel owes much to Cervantes, Henry Fielding, and Laurence Sterne. In language forth-

right, in humor often slapstick, sometimes fiercely ironic, it anticipates later satiric examinations of democracy by James Fenimore Cooper, Herman Melville, and H.L. Mencken.

Further Reading

Excellent biographies of Brackenridge are Claude Milton Newlin, *The Life and Writings of Hugh Henry Brackenridge* (1932), and Daniel Marder, *Hugh Henry Brackenridge* (1967). A complete edition of Brackenridge's *Modern Chivalry* was edited by Newlin in 1937, a modernized edition of the first four volumes by Lewis Leary in 1965.

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Ray Bradbury

Ray Bradbury (born 1920) was among the first authors to combine the concepts of science fiction with a sophisticated prose style. Often described as economical yet poetic, Bradbury's fiction conveys a vivid sense of place in which everyday events are transformed into unusual, sometimes sinister situations.

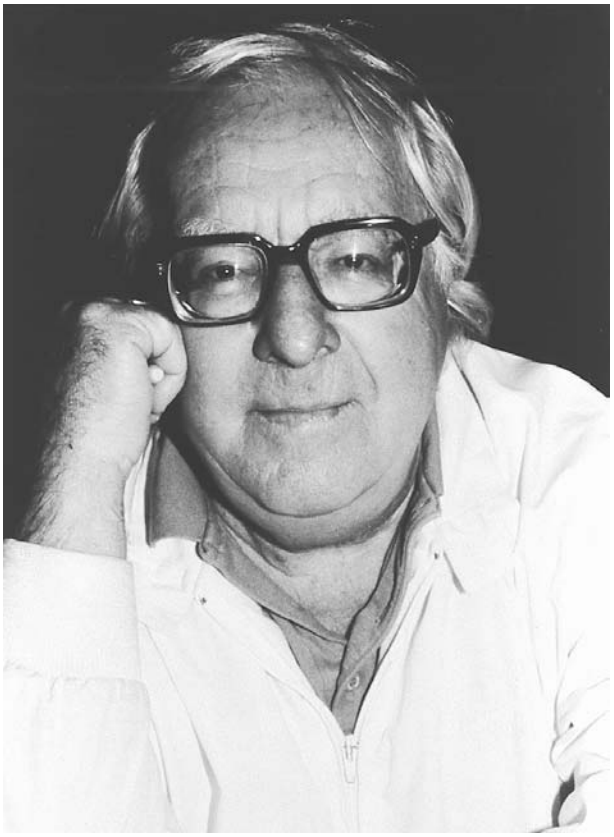

Bradbury began his career during the 1940s as a writer for such pulp magazines as *Black Mask, Amazing Stories,* and *Weird Tales.* The latter magazine served to showcase the works of such fantasy writers as H. P. Lovecraft, Clark Ashton Smith, and August Derleth. Derleth, who founded Arkham House, a publishing company specializing in fantasy literature, accepted one of Bradbury's stories for *Who Knocks?,* an anthology published by his firm. Derleth subsequently suggested that Bradbury compile a volume of his own stories; the resulting book, *Dark Carnival* (1947), collects Bradbury's early fantasy tales. Although Bradbury rarely published pure fantasy later in his career, such themes of his future work as the need to retain humanistic values and the importance of the imagination are displayed in the stories of this collection. Many of these pieces were republished with new material in *The October Country* (1955).

The publication of *The Martian Chronicles* (1950) established Bradbury's reputation as an author of sophisticated science fiction. This collection of stories is connected by the framing device of the settling of Mars by human beings and is dominated by tales of space travel and environmental adaptation. Bradbury's themes, however, reflect many of the important issues of the post-World War II era—racism, censorship, technology, and nuclear war—and the stories delineate the implications of these themes through authorial commentary. Clifton Fadiman described *The Martian Chronicles* as being ''as grave and troubling as one of Hawthorne's allegories.'' Another significant collection of short stories, *The Illustrated Man* (1951), also uses a framing device, basing the stories on the tattoos of the title character.

Bradbury's later short story collections are generally considered to be less significant than *The Martian Chronicles* and *The Illustrated Man.* Bradbury shifted his focus in these volumes from outer space to more familiar earthbound settings. *Dandelion Wine* (1957), for example, has as its main subject the midwestern youth of Bradbury's semiautobiographical protagonist, Douglas Spaulding. Although Bradbury used many of the same techniques in these stories as in his science fiction and fantasy publications, *Dandelion Wine* was not as well received as his earlier work. Other later collections, including *A Medicine for Melancholy* (1959), *The Machineries of Joy* (1964), *I Sing the Body Electric!* (1969), and *Long after Midnight* (1976), contain stories set in Bradbury's familiar outer space or midwestern settings and explore his typical themes. Many of Bradbury's stories have been anthologized or filmed for such television programs as *The Twilight Zone, Alfred Hitchcock Presents,* and *Ray Bradbury Theater.*

In addition to his short fiction, Bradbury has several adult novels. The first of these, *Fahrenheit 451* (1953), originally published as a short story and later expanded into novel form, concerns a future society in which books are burned because they are perceived as threats to societal conformity. In *Something Wicked This Way Comes* (1962) a father attempts to save his son and a friend from the sinister forces of a mysterious traveling carnival. Both of these novels have been adapted for film. *Death Is a Lonely Busi-*

ness (1985) is a detective story featuring Douglas Spaulding, the protagonist of *Dandelion Wine,* as a struggling writer for pulp magazines *Dandelion Wine* and *The Martian Chronicles* are often included in the category of novel. Bradbury has also written poetry and drama; critics have faulted his efforts in these genres as lacking the impact of his fiction.

While Bradbury's popularity is acknowledged even by his detractors, many critics find the reasons for his success difficult to pinpoint. Some believe that the tension Bradbury creates between fantasy and reality is central to his ability to convey his visions and interests to his readers. Peter Stoler asserted that Bradbury's reputation rests on his ''chillingly understated stories about a familiar world where it is always a few minutes before midnight on Halloween, and where the unspeakable and unthinkable become commonplace.'' Mary Ross proposed that ''Perhaps the special quality of [Bradbury's] fantasy lies in the fact that people to whom amazing things happen are often so simply, often touchingly, like ourselves.'' In a genre in which futurism and the fantastic are usually synonymous, Bradbury stands out for his celebration of the future in realistic terms and his exploration of conventional values and ideas. As one of the first science fiction writers to convey his themes through a refined prose style replete with subtlety and humanistic analogies, Bradbury has helped make science fiction a more respected literary genre and is widely admired by the literary establishment.

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Edward Braddock

Edward Braddock (1695-1755) was commander in chief of the British forces in North America during the French and Indian War of the 18th century.

Little is known of Edward Braddock's early life. In October 1710 he purchased an ensign's commission in the Coldstream Guards, his father's regiment; in 1716 he became lieutenant of the grenadier company; in 1734 he was captain lieutenant with an army rank of lieutenant colonel; in 1743 he was second major with an army rank of colonel; and in 1745 he became colonel of the regiment. He saw little action when he accompanied the 2d Battalion to Ostend, Belgium, in July 1745. That same year he served with the Duke of Cumberland in the suppression of the Jacobite rebellion. Two years later he commanded the 2d Battalion of the Coldstream Guards at Lestock's and was with St. Clair in the abortive attempt on Port L'Orient, France. Subsequently he was employed under the Prince of Orange at Bergen op Zoom, Netherlands. In 1753 he was appointed colonel of the 14th Regiment and joined his command at Gibraltar. Adored by his men, he was almost brutal in his relations with civilians and became the butt of satires by both Henry Fielding and Horace Walpole.

Promoted to major general in 1754, Braddock arrived in Alexandria, Va., in February 1755 as commander in chief of British forces in North America. His instructions bestowed more power upon him than ever held by any military officer in America. But his efforts were hampered by a lack of money, although Governor Dinwiddie, George Washington, and Benjamin Franklin made material contributions.

With the objective of capturing Ft. Duquesne at the forks of the Ohio River, Braddock commanded a force of 1,400 British regulars and nearly 700 colonial militia (whom he hated). Progress was slow as his column moved from Ft. Cumberland, for Braddock insisted upon using wagons rather than pack animals and so a new road had to be constructed. After 30 miles of a 110-mile march, Braddock accepted Washington's advice and left his heavy transport at Little Meadows, guarded by a regiment of his regulars; he pushed on ahead for fear the French would receive reinforcements. Poor relations with Native Americans left him open to surprise.

After crossing the Monongahela River on July 9, 1755, his advance guard was ambushed by 900 French, Canadians, and Native Americans under Daniel Beaujeau. Braddock refused to heed the advice of provincial officers to allow his men to take cover, instead holding them in the British traditional column formation. Exposed to an enfilading fire from the hidden enemy, the British regulars fled. It was only because the hostile natives stopped to take scalps that the British were able to gain the protection of their rear guard and retreat to Ft. Cumberland. Of the 1,459 soldiers under Braddock, 977 were killed or wounded. The 89 officers suffered 63 casualties. Braddock had four horses shot from beneath him before he suffered mortal wounds in the arm and lungs. Four days later he died at Great Meadows. His last words, according to tradition, were, ''We shall better know how to deal with them another time.''

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□

William Bradford

William Bradford (1590-1657), one of the Pilgrim Fathers, was the leader of the Plymouth Colony in America. His extraordinary history, ''Of Plymouth Plantation,'' was not published until 1856.

On March 19, 1590, William Bradford was baptized at Austerfield, Yorkshire, England. His father, a yeoman farmer, died when William was only a year old. The boy was trained by relatives to be a farmer. He was still young when he joined a group of Separatists (Protestant radicals who separated from the established Church of England) in nearby Scrooby. For most of the rest of his life, the best source is his *Of Plymouth Plantation.*

Becoming a Pilgrim

In 1607 Bradford and about 120 others were attacked as nonconformists to the Church of England. They withdrew to Holland, under the religious leadership of John Robinson and William Brewster, living for a year at Amsterdam and then in Leiden, where they stayed nearly 12 years. They were very poor; Bradford worked in the textile industry. In these hard years he seems to have managed to get something of an education because he lived with the Brewsters near a university. Bradford was attracted to the ideal of a close-knit community such as the Scrooby group had established. At the age of 23 he married 16-year-old Dorothy May, who belonged to a group of Separatists that had come earlier from England.

The threat of religious wars, the difficulty of earning a decent living, the loss from the community of children who assimilated Dutch ways, the zeal for missionary activity—these forces led the Scrooby group to consider becoming ''Pilgrims'' by leaving Holland for America. After many delays they chose New England as their goal, and with financial support from London merchants and from Sir Ferdinando Gorges, who claimed rights to the American area they sought, the Pilgrims readied to leave for America.

Signing the Mayflower Compact

But the terms arranged for the colonists by their deacon were treacherous; the backers and the settlers were to share ownership in the land the colonists improved and the dwellings they constructed. Many of the Pilgrims' coreligionists backed out of the enterprise, and a group of ''strangers'' was recruited to replace them. When one of their two ships, the *Speedwell,* proved unseaworthy, the expedition was delayed further. Finally, in September 1620 the *Mayflower* departed alone, its 102 passengers almost equally divided between ''saints'' and ''strangers.'' The men on board signed a compact that established government by consent of the governed, the ''Mayflower Compact.'' John Carver (with Brewster, the oldest of the saints) was elected governor.

On landing at Cape Cod in November, a group led by Myles Standish went ashore to explore; they chose Plymouth harbor for their settlement. Meanwhile Dorothy Bradford had drowned. (In 1623 Bradford married a widow from Leiden, with whom he had three children.)

The settlers soon began to construct dwellings. The winter was harsh; one of many who died of the illness that swept the colony was Governor Carver. Bradford became governor, and under him the colonists learned to survive. Squanto, a Native American who had lived in England, taught the settlers to grow corn; and they came to know Massasoit, chief of the Wampanoag tribe. A vivid report on these early adventures written by Bradford and Edward Winslow was sent to England and published as *Mourt's Relation* (1622); with it went clapboard and other materials gathered by the settlers to begin paying off their debts. (Unfortunately the cargo was pirated by a French privateer—a typical piece of Pilgrim bad luck.)

Bradford was responsible for the financial burdens as well as the governing of the colony until his death, though for some five years he did not officially serve as governor. These years saw the debt continue to grow (with great effort it was paid off in 1648).

Developing Plymouth Colony

The population of the colony gradually increased, and by 1623 there were 32 houses and 180 residents. Yet during Bradford's lifetime the colony, which began for religious reasons mainly, never had a satisfactory minister. John Robinson, a great pastor in Holland who had been expected to

guide the saints, never reached America. One clergyman who did come, John Lyford, was an especially sharp thorn in Bradford's side. Eventually he was exiled, with the result that the London backers regarded the colonists as contentious and incapable of self-rule.

Gradually as Plymouth Colony came to encompass a number of separate settlements, Bradford's particular idea of community was lost. After 1630 the colony was overshadowed by its neighbor, the Massachusetts Bay Colony. But in fact Plymouth never amounted to much as a political power. By 1644 the entire colony's population was still a mere 300. Plymouth did make other northern colonizing efforts attractive; it supplied important material aid to the Bay Colony, and it may have helped establish its Congregational church polity as the ''New England way.'' Bradford was admired by Governor John Winthrop of Boston, with whom he frequently met to discuss common problems.

Bradford the Man

Bradford's private life was distinguished by self-culture. He taught himself Greek and came to know classical poetry and philosophy as well as contemporary religious writers. He worked on his great history, *Of Plymouth Plantation,* from 1630 until 1646, adding little afterward. Most of the events were described in retrospect. He wrote as a believer in God's providence, but the book usually has an objective tone. Though far from being an egotist, Bradford emerges as the attractive hero of his story. The last pages reflect his recognition that the colony was not a success, and the book has been called a tragic history. Though he stopped writing his history altogether in 1650, he remained vigorous and active until his death in 1657.

Further Reading

A convenient modern edition of Bradford's history was prepared by Samuel Eliot Morison, ed., *Of Plymouth Plantation, 1620-1647* (1952). Another edition was published in 1962, edited and with an introduction by Harvey Wish. The best biography is Bradford Smith, *Bradford of Plymouth* (1951). G. F. Willison, *Saints and Strangers* (1945), an account of the Pilgrims, contains much material on Bradford. Background works include Harvey Wish, *Society and Thought in Early America* (1950); Ruth A. McIntyre, *Debts Hopeful and Desperate: Financing the Plymouth Colony* (1963); and George D. Langdon, Jr., *Pilgrim Colony: A History of New Plymouth, 1620-1691* (1966). □

William Bradford

The American printer William Bradford (1663-1752) is often referred to as ''the pioneer printer of the Middle colonies.'' He was involved in frequent controversies over freedom of the press.

William Bradford was born on May 20, 1663, in Leicestershire, England. His parents apprenticed him to Andrew Sowle, the foremost Quaker printer in London. The ambitious young man learned the trade, adopted Sowle's religion, and in 1685 married his master's daughter, Elizabeth. Bradford sailed to Pennsylvania in 1685. He carried a letter of recommendation from George Fox, the founder of the Quakers.

Bradford wasted little time in setting up shop. By the end of the year the first printing in the Middle colonies had appeared. It was an almanac, the *Kalendarium Pennsilvaniense,* by Samuel Atkins. In it Bradford asked forgiveness for some errors caused by haste and the disorders of travel. But he hoped his readers would be cheered that ''after great Charge and Trouble'' he had brought ''that great Art and Mystery of *Printing* to this part of *America*.''

The almanac got an unexpected reception. Printing in the New World was often a precarious business. Governor William Penn may have been uneasy about the establishment of a press in his colony; in any case, he took offense at one slight reference to him in the almanac. Atkins was swiftly reprimanded, and Bradford was ordered to print nothing without license from the Pennsylvania Council. In 1687 Bradford was told that nothing could be printed about the Quakers without their formal approval. In 1689 trouble arose between a new governor and the populace. The governor officially reprimanded Bradford for issuing Penn's original charter for the colony, in spite of the printer's plea that it was his business to print whatever was brought him by any party. For a time Bradford resigned his business and went to England, returning in 1690 to what he thought were better prospects. He was involved with William Rittenhouse in opening the first paper mill in British America. But trouble came again a few years later when Bradford took the minority side in a conflict among Quakers. His property was seized and he was arrested, though he escaped conviction.

In April 1693 the New York Council invited Bradford to become their public printer. His first New York production, called *New-England's Spirit of Persecution Transmitted to Pennsilvania,* discussed his own case. His New York business was wide and varied, including the printing of books, tracts, paper money, and the laws of the colony.

Bradford has numerous ''firsts'' to his credit in the history of American printing. From 1725 to 1744 he published the *New York Gazette,* the colony's first newspaper. After 1733 it had a rival, the *Weekly Journal,* published by Bradford's former apprentice and partner, John Peter Zenger. Bradford, as public printer, supported the government. Zenger was sponsored by a faction opposed to the government. When attempts were made to suppress Zenger, Bradford took a new side, against the government, in the famous freedom-of-press controversy.

Bradford's business, which included bookselling, grew lucrative. After 1723 he also did printing for New Jersey. He retired at the age of 80 and died on May 23, 1752. His son Andrew and his grandson William were also important early American printers and journalists.

Further Reading

A brief and interesting portrait of Bradford is in John T. Winterich, *Early American Books and Printing* (1935). The standard book on printing in the Colonies, Laurence C. Wroth, *The Colonial Printer* (1931; 2d ed. 1938), considers Bradford at length. For the background of freedom of the press, the most important book is Leonard W. Levy, *Legacy of Suppression: Freedom of Speech and Press in Early American History* (1960). □

William Bradford

The American journalist William Bradford (1722-1791) published an influential newspaper. Opponent of British policies, he followed words with heroic deeds during the Revolution and was known as "the patriot printer of 1776."

Born in New York City, William Bradford was the grandson of the William Bradford who introduced printing in the Middle colonies and gave New York its first newspaper. His uncle, Andrew Bradford, was responsible for Philadelphia's first newspaper. The tradition would be continued by William's own son, Thomas. The Bradfords must be recognized as one of the most influential families of printers in America for nearly 150 years. Young William learned the craft from his uncle, then visited London to improve his skills and prospects. In 1742 he returned to Philadelphia with printing equipment and stock for a bookstore. His career established, he married Rachel Budd from a prosperous New Jersey family.

Bradford carried on a profitable printing and bookselling business and issued two of the best colonial periodicals, the *Pennsylvania Journal* (begun in 1742), a weekly, and the *American Magazine* (1757), a monthly. The *Journal* rivaled Benjamin Franklin's *Gazette*. Bradford's paper, better printed and as well edited, circulated throughout the Colonies, including the West Indies.

A man of wide contacts in a prospering city, Bradford was successful in a number of ventures. In 1762 he and a partner formed the Philadelphia Insurance Company, designed to insure shipping and merchandise. The background for his other operations was the London Coffee-House for Merchants and Traders, which he opened in 1754, where men of influence met to transact business and exchange opinions. In time Bradford was able to consolidate most of his ventures in adjoining buildings. He was a powerful figure in a colony of critical importance. And he was in touch with his peers elsewhere.

Bradford's position in Philadelphia society and his interest in Pennsylvania's prosperity made him a key figure in the development of colonial opposition to Great Britain. During the French and Indian War he gained some military experience. One of the most vehement antagonists of the Stamp Act of 1765, he became a leader in the Sons of Liberty. At the same time he opposed some Americans who seemed too irresponsible, particularly William Goddard of the *Maryland Journal*. Bradford followed his own newspaper attacks on British policies with increasing emphasis on the importance of a continental congress. In 1774 his paper carried the famous picture of a dissected snake with the motto, "Unite or Die." He was the printer for the First Congress, and along with editors in other cities he also became a postmaster.

Bradford joined the Revolution, first with money and aid in communication, then as a soldier. Badly wounded at Princeton, after 1778 he gave himself to administrative work in the revolutionary cause. His service ruined both his health and his business. He died on Sept. 25, 1791.

Bradford was an example of the prosperous colonial figures with their own economic interests and intercolonial contacts, whose spirits grew steadily toward revolution, and who frequently gave the cause a rather moderate character.

Further Reading

The fullest source on Bradford is John W. Wallace, *An Old Philadelphian: Colonel William Bradford* (1884). Besides an extensive, though uncritical, biography, it includes sketches by associates and gleanings from his press. For background on newspapers and the Revolution, as well as information on Bradford, a helpful book is Arthur M. Schlesinger, Sr., *Prelude to Independence: The Newspaper War on Britain* (1957). Also useful is Carl and Jessica Bridenbaugh, *Rebels and Gentlemen: Philadelphia in the Age of Franklin* (1942). □

Charles Bradlaugh

The English freethinker and political agitator Charles Bradlaugh (1833-1891) successfully struggled to secure the right of nonbelievers to take seats in the House of Commons.

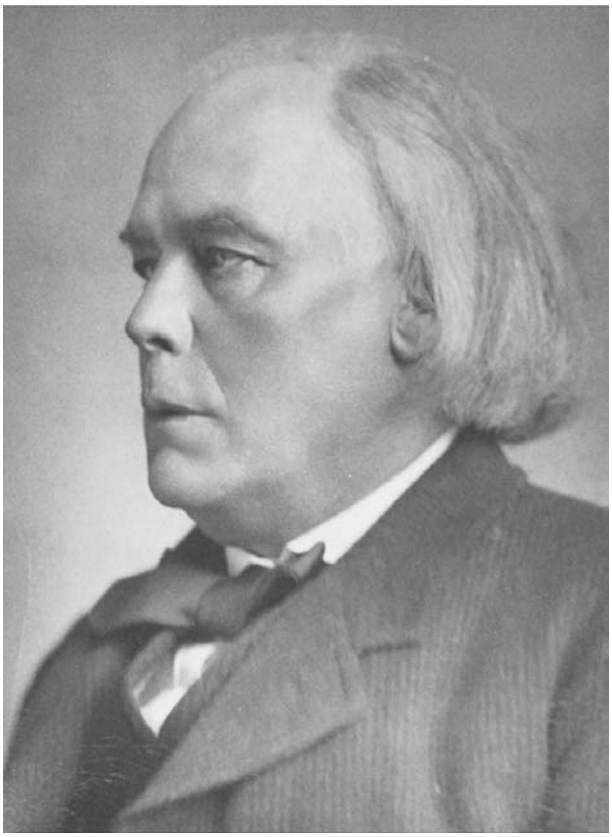

The son of a poor clerk, Charles Bradlaugh was born in London on Sept. 26, 1833. At 15 he abandoned Christianity for atheism. From 1850 to 1853 he was a private in the army in Ireland. Through these years he taught himself languages and law. By the end of the 1850s he had become the most powerful British propagandist for atheism, and in his public lectures he faced with courage and skill hostility and even physical abuse.

Bradlaugh became president of the London Secular Society in 1858. In 1860 he founded the periodical *National Reformer,* which continued as his vehicle until his death. In 1866 he organized the National Secular Society, which became the largest of such organizations in Britain. Through the 1860s he developed a large and devoted following among London workingmen. He was an early supporter of woman's suffrage, birth control, and republicanism. In 1874 Bradlaugh was joined by Mrs. Annie Besant, who became a vice president of the Secular Society.

Bradlaugh sought election to the House of Commons from Northampton; twice unsuccessful, he finally won in 1880. There then ensued a long controversy over his right to be seated. This dispute centered on the oath of office invoking God that all members were required to take. Bradlaugh offered to take this oath or to substitute an affirmation of allegiance for it. But the House refused him either option.

Over the next five years Bradlaugh was reelected four times but was not allowed to take his seat. Eight separate legal actions proceeded from the controversy. The constitutional issues raised were finally resolved by passage of Bradlaugh's Affirmation Bill in 1888. The House removed the records of his expulsions from its journals just before Bradlaugh's death on Jan. 30, 1891.

Bradlaugh was in no sense a true radical. His atheism and his political convictions were based on 18th-century individualism. He was suspicious of socialism and of government intervention even in hours of work. But he was a dedicated and honorable figure. G. J. Holyoake, his rival for Secularist leadership, called him ''the greatest agitator, within the limits of the law, who appeared in my time among the working people.''

Further Reading

Bradlaugh published *The Autobiography of Mr. Bradlaugh: A Page of His Life* in 1873. Anthologies of selections from Bradlaugh's voluminous writings are *Humanity's Gain from Unbelief, and Other Selections* (1929) and a centennial volume, *Champion of Liberty: Charles Bradlaugh* (1933). The standard biography is by his daughter, Hypatia Bradlaugh Bonner, *Charles Bradlaugh* (2 vols., 1894). A briefer, lively account is in Warren S. Smith, *The London Heretics, 1870-1914* (1967).

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Ed Bradley

An award-winning broadcast journalist, Ed Bradley (born 1941) remains best known for his work on the weekly news program *60 Minutes.*

Born on June 22, 1941, in Philadelphia, Pennsylvania, Edward R. Bradley received a B.S. degree in education from Cheyney State College in Cheyney, Pennsylvania. From 1963 to 1967 Bradley worked as a disc jockey and news reporter for WDAS radio in Philadelphia. From there he moved on to WCBS radio in New York. He joined CBS as a stringer in the Paris bureau in 1971. Within a few months he was transferred to the Saigon bureau,

where he remained until he was assigned to the Washington bureau in June 1974.

Until 1981, Bradley served as anchor for *CBS Sunday Night News* and as principal correspondent for *CBS Reports*. In 1981 he replaced Dan Rather as a correspondent for the weekly news program, *60 Minutes*. In 1992 Bradley was made host of the CBS news program, *Street Stories*.

Bradley has won seven Emmy Awards for broadcast journalism, two Alfred I. duPont-Columbia University Awards for broadcast journalism, a George Foster Peabody Broadcasting Award, a George Polk Award, and an NCAA Anniversary Award.

As a correspondent for CBS's *60 Minutes* since 1981, Bradley has become one of the most visible African-Americans on network television news. As Morgan Strong observed in *Playboy,* Bradley's ''soft-spoken and often intensely personal reports made him the first black reporter to become a comfortable part of America's extended TV family.''

Bradley's easygoing style belies his many achievements. Some have commented that he seems to have scaled the heights of the television news business more by a knack for being in the right place at the right time than by driving ambition. Michele Wallace of *Essence* called him ''a maverick by happenstance, a trailblazer by accident, an inadvertent explorer on the frontier of racial barriers.'' But Bradley is driven not by ambition in the usual sense—''If I never anchor the national news, that's fine,'' he told Wallace—but by a less tangible standard. ''I think I always need a new challenge,'' he commented to Kristin McMurran in *People.* ''I do need some adventure in my life.'' And he pointed out to Wallace: ''I've always been driven—but I'm not the kind of person who says 'This is going to take me here and that's going to take me there.' I don't have goals—I have standards of achievement.''

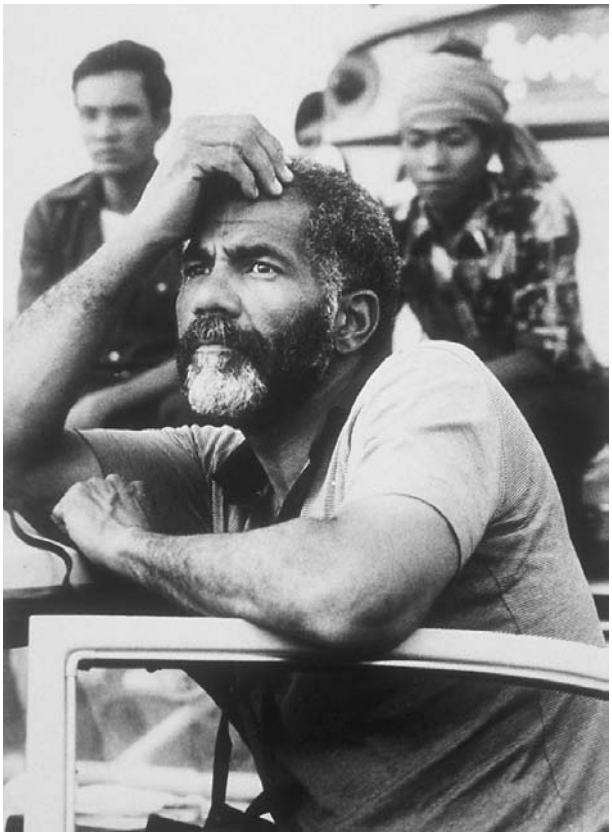

Bradley grew up in Philadelphia, Pennsylvania, in a neighborhood where ''if you didn't fight, you got beat up,'' he recalled to McMurran. ''We were poor, but there was always food on the table. I was raised by people who worked 20-hour days at two jobs each. . . . I was told 'You can be anything you want, kid.' When you hear that often enough, you believe it.''

Drifted Into Broadcast News

When Bradley graduated from college in 1964 he went to work as an elementary school teacher while moonlighting as an unpaid disc jockey at a local jazz radio station. He gradually moved into Philadelphia's WDAS news operation, reading hourly newscasts and still receiving no wages. He got the chance to cover his first hard news story when rioting broke out in north Philadelphia and WDAS found itself short-staffed.

''It must have been about two o'clock in the morning. . . . I was coming out of a club and turned on the radio,'' Bradley related to Tony Vellela in the *Christian Science Monitor.* ''I heard Gary Shepard reporting on this rioting that was going on.'' Bradley proceeded to the station to get a tape recorder and an engineer. ''For the next 48 hours, without sleep, I covered the riots. . . . I was getting these great scoops. . . . And that kind of hooked me on the idea of doing live stuff, going out and covering the news.''

Bradley proved himself a capable newsman, and the station began paying him a small salary. In 1967 he moved to WCBS, an all-news CBS Radio affiliate in New York City. He worked there for three and a half years before restlessness prompted him to take a vacation in France. ''I decided that I was born to live in Paris,'' he told Strong. After quitting his $45,000-a-year job and moving to the French capital, he planned to ''write the great American novel,'' according to McMurran. ''I didn't go to Paris for a career,'' Strong quoted him as saying, ''I went to Paris for my life.'' Bradley wrote poetry and enjoyed the cultural life of the city until he ran out of money. He subsequently took the only opportunity that would allow him to stay in Paris, becoming a stringer for CBS's Paris bureau where peace talks between the United States and North Vietnam were in progress. Paid by the story, Bradley was able to earn a modest living covering the conference. ''If they held the talks, I made the rent money,'' he told Strong. ''I remember once when the talks were suspended for 13 weeks and I got a check for $12.50. But I managed to survive.''

After a year, the journalist decided he wanted to get back into the news business full time. ''My ego wouldn't let me be part time,'' he admitted in *People.* He noted in *Playboy,* ''I decided I was either going all the way in or getting out,'' and became a war correspondent in Indochina for CBS-TV. He spent most of the next three years in Vietnam and Cambodia and was wounded in a mortar attack on

Easter Sunday in 1973. Reassigned to Washington, D.C., in 1974, the journalist returned to Vietnam in 1975 to report on the end of the war.

Covered the Carter White House

After the fall of Saigon, South Vietnam, which marked the defeat of the anti-Communist government, Bradley returned to the United States to cover Jimmy Carter's campaign for the U.S. presidency. Following the election, CBS assigned him to its Washington, D.C., bureau, where he became the network's first African American White House correspondent. Though the White House beat is considered a prestigious position, Bradley hated it. For one thing, he was CBS's second-string reporter in the capital. Secondly, as he told Strong, ''it was an office job. You go to the same place every day and check in . . . down in the basement in this little nook in the back of the White House press room. And if Jimmy Carter jumps, I [had] to be there to say how high. But it [was] no great fun, and it wasn't the kind of work I wanted to do.''

Chafing under the constraints of the assignment, Bradley acquired a reputation for being hard to get along with, one which has followed him ever since. He admits that his work in Washington did not bring out the best in him, but he feels the charge is unjustified. ''I don't think I'm abrasive or egocentric. I think I have a healthy ego, but my problem in Washington was that there were too many bullshit assignments,'' he explained to Strong. ''I had always worked overseas. . . . When I went out, I was the producer. So then to come back and have to report to a desk . . . it was all a big change for me. . . . I had not come up through the system.''

As soon as he could, Bradley left the Washington bureau to join *CBS Reports* and produce documentaries. The new job took him back to Southeast Asia to make ''What's Happening in Cambodia?,'' a program about refugees fleeing the country during the 1970s. While filming in the refugee camps in Thailand, Bradley and cameraman Norman Lloyd encountered some young Cambodians who were searching for missing relatives. ''It's the kind of thing that Norman and I do best,'' Bradley recalled in *TV Guide.* ''We breeze into this Cambodian joint, throw down some beers and say 'What are you guys doing here, man? No kidding! You're going to do *what?* Can we go with you? You can't get in, huh? *We'll* get you in.''' Bradley and Lloyd succeeded in getting the youths into the camp and after following them around for most of the day, captured a tearful mother-son reunion on camera.

Though Bradley resists being pigeonholed as a African American reporter and is said to hate covering ''black'' stories, some of his finest moments with *CBS Reports* came while focusing on racial issues. In ''Murder—Teen-age Style,'' for example, the reporter examined the problem of violence among African American gangs in Los Angeles. Producer Howard Stringer, who had to talk Bradley into taking the assignment, was quoted by *TV Guide's* Rod Townley as saying ''[Bradley]'s black . . . he's younger than most of our correspondents, hipper than most of our correspondents, and knows the world better than most of our correspondents.'' Stringer also noted that Bradley ''doesn't like and doesn't do well at really abstract stories. . . . Ed is a reporter.'' But the journalist combined both reportage and analysis in his ''Blacks in America: With All Deliberate Speed,'' a 1979 look at race relations in the United States that won him an Emmy and an Alfred I. duPont-Columbia University Award. The documentary contrasted the status of African Americans in Mississippi and Philadelphia in 1954 and 1979. ''To the credit of Bradley and his producer, Philip Burton, Jr.,'' wrote Axel Madsen in *60 Minutes: The Power and the Politics of America's Most Popular News Show,* ''the program reported both failures and occasional improvements and concluded that court actions, attempted enforcement, and massive media attention hadn't brought much change.''

CBS Reports also sent Bradley to China and Saudi Arabia and to Malaysia to make a documentary on the Vietnamese refugees known as ''boat people.'' ''The Boat People'' aired in 1979, earning Bradley an Emmy and several other awards. It was also excerpted on *60 Minutes* and may have been a deciding factor in the choice of Bradley to join the staff of America's most popular news program.

Bradley had been considered for *60 Minutes* when a fourth correspondent was added in the late 1970s, but Harry Reasoner was chosen instead. Then when Dan Rather left the news program to take over Walter Cronkite's position as anchor of the *CBS Evening News,* Bradley was asked to join Reasoner, Morley Safer, and Mike Wallace. In his book *Minute by Minute,* producer Don Hewitt wrote of Bradley, ''He's so good and so savvy and so lights up the tube every time he's on it that I wonder what took us so long.''

Bradley, as quoted by Hewitt, said, ''It soon became apparent that I was the front runner, if I believed Hewitt, who went around saying to everybody but me, 'If there's a better reporter than Bradley, I wish someone would point him out,' but still he never said it to me. Finally I was in Los Angeles . . . for a [question] and [answer] session with the TV critics, when a reporter in the back of the room . . . asked Bob Chandler, the CBS News vice president who looked after 60 Minutes, about who was going to replace Rather. Either Chandler was writing Hewitt's lines or Hewitt was writing his: 'If there is a better reporter than Bradley, etc. . . . ' was the answer. . . . The next week I was named to replace Dan Rather.''

The New Face on *60 Minutes*

Bradley's presence changed the chemistry of *60 Minutes,* with the substitution of his sensitive, compassionate approach to interviewing and reporting for Rather's more aggressive, sometimes pugnacious tactics. Aware that television audiences are notoriously fickle, Bradley felt that if ratings slipped, he would get the blame. But viewers seemed to accept him readily, though some critics have reacted less favorably. In 1983, for example, Mark Ribowsky wrote in *TV Guide* that Bradley had ''not succeeded in establishing a familiar persona for viewers, or made a story sizzle.'' And four years later, David Shaw, in the same magazine, called Bradley one of the ''least impressive of the correspondents [on *60 Minutes*]. '' Shaw faulted several of Bradley's stories for being ''simple'' and

''superficial'' and others for overlooking important questions, but nevertheless praised his ''tough-minded report'' on defects in the Audi 5000, a story which helped focus attention on a problem that led to the recall of 250,000 cars.

Coworkers and critics alike have pointed out Bradley's ability to establish a rapport with his subjects. Mike Wallace remarked that Bradley's approach is ''instinctive—he has no idea how he does it.'' Bradley himself resists analyzing his style; he remarked to Townley, ''I'd rather not think about it and just go out and do it, and it will come naturally.'' When Bradley profiled singer Lena Horne in December of 1981, for example, John Weisman of *TV Guide* described the journalist's work as ''a textbook example of what a great television interview can be.'' Intercutting Horne's performances with interview segments in which Horne discussed her personal and professional life, Bradley and producer Jeanne Solomon drew an intimate portrait of the singer that, as Bradley observed to Weisman, ''told a lot of things about our society. It told a lot about the way women are treated, a lot of things about the way blacks are treated. It told a lot of things about interracial marriages, difficulties in the film and entertainment industries and how those things have changed and not changed.'' Bradley has said that he feels ''Lena'' is among his best work, and Wallace called it ''as good a piece as I have seen on television in my life.'' ''Lena'' won Bradley his first Emmy as a member of the *60 Minutes* team.

Bradley's gift for winning his subjects' confidence was also crucial when he interviewed actor Laurence Olivier, who was ill at the time. There was some doubt about whether Olivier would have the stamina to complete the interview, but as Hewitt retold it, ''gradually, prodded by Ed's questions, the frail old man who had tottered into the room became Laurence Olivier, the actor. The interview went on for another hour and a half as Laurence Olivier and Ed Bradley jousted with each other. When Jeanne finally said 'cut' neither had fallen off his horse, and we wrapped one of the more memorable *60 Minutes* interviews.''

Not all of Bradley's interviews have been cordial ones. In one of his first pieces for *60 Minutes,* ''The Other Face of the IRA,'' Bradley spoke with Northern Irish activist Bernadette Devlin McAliskey, prompting a heated discussion of politics and religion, which culminated with McAliskey declaring, ''At the end of the day, God will be on the side of the winner, regardless of who wins, regardless of how he wins, because God always was and always will be.'' Other stories that required a more aggressive approach were Bradley's Emmy-winning study of convicted killer-turned-author Jack Henry Abbott and the story that Bradley described to *TV Guide* as the toughest he'd ever done: a report on the murder of CBS correspondent George Polk in post-World War II Greece.

The Polk investigation presented several difficulties. Many of the principals were dead, and as Bradley explained to Stephen Galloway in *TV Guide,* ''for the people who are still alive, you're asking them to talk about something that happened 45 years ago. It's difficult to trust their memory.'' The piece presented a personal difficulty for Bradley as well: he discovered that one of his journalistic heroes, retired CBS correspondent Winston Burdett, might have been involved in a cover-up to protect Polk's killers. ''I'd grown up listening to [Burdett] on the radio,'' reflected Bradley after what Galloway called ''one of the most riveting interviews of one journalist by another.''

After more than a decade of investigating and presenting thought-provoking subjects on *60 Minutes* and with six Emmy awards and numerous other honors to his credit, Bradley is no longer a new face but an ''ominous and undeflectable presence . . . imperturbable and arguably beyond reproach,'' commented Johnathan Schwartz in *Gentlemen's Quarterly.* ''He is adored without worship.'' In 1995 Bradley was the highest scorer in seven of eight categories among active CBS journalists in a viewers poll in *TV Guide.*

Occasional rumors of conflict with the *60 Minutes* production staff have subsided, as have speculations that Bradley is unhappy with his job. His need for adventure does not seem to have diminished, though, and he travels often, spending much of his life in hotels. The journalist summed up his attitude about his career in *People* in 1983: ''The bottom line is this job is fun. And when it stops being fun, then I'll stop doing it.''

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□

Francis Herbert Bradley

The English philosopher Francis Herbert Bradley (1846-1924) based his thought on the principles of absolute idealism. He rigorously criticized all philosophies based on the ''school of experience.''

Born in Clapham on Jan. 30, 1846, F. H. Bradley was educated at University College, Oxford. In 1870 he became a nonteaching fellow at Merton College, Oxford, a post he would be permitted to hold until marriage. Never marrying, he remained a fellow at Merton until his death. Although a sick and often suffering recluse, Bradley spent several winters with a mysterious American woman, Mrs. Radcliffe, for whom he wrote outlines of his metaphysics, which she later destroyed. In character, Bradley may be classified as an English eccentric. While he was a conscientious member of Merton, witty though reserved in his

speech and well versed in French literature, he was curiously impressed with his marksmanship and occasionally shot cats in the evening.

Bradley's first published work was a pamphlet, *The Presupposition of Critical History* (1876). In his first major work, *Ethical Studies* (1876), Bradley sought to refute John Stuart Mill's philosophy of individualism. The chapter ''My Station and Its Duties'' was influenced by G. W. F. Hegel's concept of the ethical community and placed the individual within, and dependent upon, the community. Continuing his critique of individualism and atomism in *Principles of Logic* (1883), Bradley attacked the method of Mill's inductive logic by holding that judgment and inference cannot begin with isolated, particular facts. For Bradley, thought must begin and end with universal statements. Finally, in his metaphysics, *Appearance and Reality* (1893), Bradley argued that the world of appearances is self-contradictory. Absolute reality, however, is a ''seamless whole, complete and harmonious.'' It transcends discursive thought, but it can be compared with the unity and wholeness felt in immediate experience. Bradley once defined metaphysics as the ''finding of bad reasons for what we believe on instinct.''

Bradley's ideas were widely debated by British and American philosophers in the first decades of this century, and his philosophic system is still worthy of study. He was the older brother of A.E. Bradley, the distinguished literary critic. Bradley died of blood poisoning on Sept. 18, 1924.

Further Reading

Richard Wollheim, *F. H. Bradley* (1960), is a short critical study with bibliographical references and a biographical note. The most recent work on Bradley is Sushil Kumar Saxena, *Studies in the Metaphysics of Bradley* (1967). For an appreciation of Bradley's literary style see T. S. Eliot, *Knowledge and Experience in the Philosophy of F. H. Bradley* (1964). For Bradley's place in the history of idealism, good sources are John H. Muirhead, *The Platonic Tradition in Anglo-Saxon Philosophy* (1931), and John Passmore, *A Hundred Years of Philosophy* (1957; 2d ed. 1966). □

James Bradley

The English astronomer James Bradley (1693-1762), one of the most determined and meticulous astronomers, discovered the aberration of light and the nutation of the earth's axis.

James Bradley, who was the nephew of the astronomer James Pound, was born at Sherborne, Gloucestershire, in March 1693. He studied at Balliol College, Oxford, and took orders in 1719, when he was given his living at Bridstow. In the meantime he had become a skilled astronomer in the techniques of the day, under the instruction of his uncle. In 1718 he was elected a fellow of the Royal Society, and at the early age of 28 he became Savilian professor of astronomy at Oxford and so resigned from Bridstow.

Bradley lived at a time when an astronomer had to be his own technician—repairing, maintaining, and even making his own equipment. High magnifications were obtained by telescopes with lenses of great focal length, often so long that they were not fitted to tubes. In 1722 Bradley measured the diameter of Venus with a telescope over 212 feet in length.

Bradley was a friend of Samuel Molyneux, who had an observatory at Kew near London. There in 1725 Bradley systematically observed the star γ Draconis, hoping to discover the parallactic motion of the stars, that is, a seeming change in the positions of the stars, scattered through space, mirroring the change in the earth's position in its orbit around the sun. His observations were close to what he expected; the star described a tiny ellipse with an axis of only 40 seconds of arc. But the direction of the ellipse was wrong, and he concluded that the effect did not arise from parallactic motion. Greatly puzzled by the result, he at last realized that it was due to the finite velocity of light, owing to the velocity of the earth as it moved in an ellipse, which created an aberration of light. This was a very remarkable piece of work, all the more memorable for the fact that Bradley gave almost precisely the modern value for the constant of aberration, about 20.5 seconds (the modern value being 20.47 seconds).

Out of his work on aberration, Bradley discovered nutation, the oscillation of the earth's axis, caused by the changing direction of the gravitational pull of the moon on the equatorial bulge. He concluded that nutation must arise from the fact that the moon is sometimes above and some-

times below the ecliptic, and it should therefore have the periodicity of the lunar node, that is, approximately 18.6 years. His observations of this covered the period from 1727 to 1747, a full cycle of the motion of the moon's nodes.

At Greenwich, as astronomer royal, where he found the instruments in a poor state of repair, he obtained some fine new instruments, including an eight foot mural quadrant, with which he compiled a new catalog of star positions. It was published posthumously and involved some 60,000 observations. F. W. Bessel's catalog in 1818, with 3,000 star positions, was largely based on Bradley's observations. Bradley's health failed, and he retired to Chalford, Gloucestershire, where he died July 13, 1762.

Further Reading

There is a thorough biography of Bradley in the preface to Stephen Peter Rigaud's edition of Bradley's *Miscellaneous Works and Correspondence* (1832), which is the source of practically all the short notices of Bradley's life that have appeared since. Bradley's career is also discussed in Henry Smith Williams, *The Great Astronomers* (1930), and Sir Oliver Joseph Lodge, *Pioneers of Science and the Development of Their Scientific Theories* (1960). □

Omar Nelson Bradley

U.S. General of the Army Omar Nelson Bradley (1893-1981) was one of the outstanding Allied combat commanders in World War II.

Omar Bradley was born in Clark, Missouri, on February 12, 1893. After his father's death he moved with his mother to Moberly, where he graduated from high school. He attended West Point, graduating in 1915 as a second lieutenant of infantry. During World War I he became a temporary major.

After the war Bradley served in various military capacities and graduated from both the Infantry School at Fort Benning, Georgia, and the Command and General Staff School at Fort Leavenworth, Kansas. In 1934 he graduated from the Army War College and went to Washington, D.C., for General Staff duty in 1938, becoming assistant secretary of the General Staff. In February 1941, promoted from lieutenant colonel to brigadier general, he became commandant of the Infantry School. He was promoted to major general in February 1942 and assigned to command the 82d Infantry Division and later the 28th Infantry Division.

Early in 1943 Bradley became Gen. Dwight D. Eisenhower's personal representative in the field in North Africa. Bradley soon rose to commander of the II Corps, which drove through German lines in northern Tunisia, captured Hill 609, took Bizerte, and helped end the war in Africa. He then was promoted to lieutenant general and in July 1943 invaded Sicily with his II Corps.

In the summer of 1943 Bradley was selected to command the 1st U.S. Army in the Normandy invasion and was designated commanding general, 1st U.S. Army Group. On June 6, 1944, his 1st Army landed in France and smashed through the German lines at Saint-Lô, resulting in the speedy liberation of France in July. On Aug. 1, 1944, he took command of the 12th Army Group, which eventually comprised the 1st, 3d, 9th, and 15th American armies, the largest body of American soldiers ever to serve under one field commander. In the spring of 1945, after his armies had broken the German winter attacks, captured the Siegfried Line, and reached the Rhine, Bradley was promoted to four-star general.

In August 1945 Bradley became administrator of veterans affairs; in February 1948, the chief of staff, U.S. Army, succeeding General Eisenhower; and in August 1949, the first chairman of the Joint Chiefs of Staff, serving two terms. He was appointed to the rank of general of the Army in September 1950, making him the fourth five-star general officer in the American Army.

Bradley held many United States and foreign military decorations and university honorary degrees. After 43 years of active service he was placed on the unassigned list in August 1953. He then pursued a business career, serving as Chairman of the Board of the Bulova Watch Company from 1958-73.

Bradley lived his last years in Texas, occasionally providing lectures on military leadership. He died having contributed 69 years of service to the U.S. military. Throughout his career Bradley was known as ''The GI's General,'' so it was only fitting that President Ronald Reagan eulogized

Bradley with ''He was the GI's general because he was, always, a GI.''

Further Reading

The most informative work on Bradley is his own autobiography and history, *A Soldier's Story* (1951). Other books containing authoritative information about him are Dwight D. Eisenhower, *Crusade in Europe* (1948), and a series of books prepared by the Office of the Chief of Military History, Department of the Army, *United States Army in World War II: Mediterranean Theater of Operations* (3 vols., 1957-1959) and *United States Army in World War II: The European Theater of Operations* (7 vols., 1950-1965). See also A. Russell Buchanan, *The United States and World War II* (2 vols., 1964), Kenneth S. Davis, *Experience of War: The United States in World War II* (1965) and *Newsweek,* April 20, 1981. □

Tom Bradley

The first African American mayor of Los Angeles, Tom Bradley (born 1917) won election five times, serving a record 20 years in a city where African Americans constituted a small minority of the electorate. He was twice (1982, 1986) the Democratic candidate for governor of California.

Born to an east central Texas sharecropper family of Crenner (Hawkins) and Lee Thomas Bradley on December 29, 1917, Bradley was one of seven children. When he was only seven years old his family moved to Los Angeles, where his mother worked as a domestic servant and his father at various jobs including waiting tables and Pullman car porter. A talented athlete, Bradley excelled in football and the 440-yard dash at Polytechnic High School in Los Angeles. After high school he enrolled at the University of California at Los Angeles to become a track star.

Dropping out of college Bradley joined the Los Angeles police force for what turned into a 21-year career (1940-1961) and rose through the ranks to lieutenant. In the 1950s Bradley enrolled in night school and completed his law studies at Southwestern University, where he received an LL.B. degree in 1956 and won admission to the California bar the next year. In 1941 Bradley married Ethel May Arnold, a member of the African Methodist Episcopal Church which he attended and where he later became a trustee. He was the father of two daughters, Phyllis, a school teacher, and Lorraine, a secretary. After his police career, Bradley practiced law briefly and in 1963 won a seat as Los Angeles' first African American city councilman. Reelected in 1967 and again in 1971 from a biracial district, Bradley often spoke for larger citywide concerns including what he perceived to be poorly planned off-shore oil drilling and its possible negative environmental effects.

Tom Bradley challenged incumbent Mayor Sam Yorty in 1969. In a bitter campaign, and in the runoff which ensued, Yorty painted Bradley as a 1960s radical and defeated him. By 1973 the apprehensions of Los Angeleans had cooled considerably on the issue of African American urban riots, and in this election Tom Bradley hired New York media consultant David Garth to package an effective advertising campaign. Garth presented Bradley as the politically responsible and temperate moderate that he was and would become as mayor. Bradley won a stunning upset, carrying 56 percent of the vote in a city in which African Americans comprised only 15 percent of the electorate. Bradley won reelection four times, several of those with even larger majorities. He carried 59 percent of the vote in 1977, 64 percent in 1981, and 67 percent in 1985, achieving a precedent-setting fourth term.

Throughout his terms as mayor, Bradley led and guided his city through a series of problems including the first energy crisis of 1973-1974. The crisis prompted the mayor to develop a program to make Los Angeles a leader in energy conservation and the ''solar city'' of America. Although sensitive to environmental concerns, Bradley was also an aggressive executive in encouraging economic development and private investment in his city. Initiatives to improve public transportation, control freeway construction, and vitalize the city's core were also undertaken. Mayor Bradley worked diligently during his early administrations to overcome the impersonal quality of urban leadership by holding ''open house'' days in branch offices in various parts of the city where citizens could meet their mayor.

A physically imposing figure of more than six feet tall and robust in appearance, Bradley paradoxically projected a soft, low-key, in-control image to the public. A deft politician with a calming influence, Bradley seldom embroiled himself in racial and political turmoil (much to the displeasure of radicals) and adroitly sidestepped the issue of forced cross-town bussing of school children which the courts settled. In the first six years of his administration he avoided new taxes and balanced the budget for his tax conscious electorate. An area in which he suffered considerable criticism was the rapid increase in homicides in 1979. Notwithstanding his career as an ex-police officer, the mayor supported and implemented a civilian commission to oversee the police department.

Although he opened up more city jobs for minorities than any previous mayor, Bradley was colorblind on most public issues and came down on the side of merit and efficiency in personnel management. Bradley also prided himself on fiscal conservatism, which the mayor's office called ''enlightened stinginess.'' In his third term Bradley cut back on city spending and public services (including street cleaning and library hours) when tax revenues were not sufficient to meet expenses. Tempted into statewide politics, Bradley ran as a Democratic candidate for the California governorship in 1982 and lost a hard-fought campaign to Republican George Deukmejian, an Armenian-American and former state attorney general. Mayor Bradley entered into the national slipstream of media consciousness in a large way when he won for his city the privilege of hosting the 1984 summer Olympic Games and played the role of official host. Although discussed in a preliminary fashion as a possible Democratic vice presidential candidate in 1984, the party instead chose Geraldine Ferraro. Bolstered by favorable results in straw polls, Bradley in 1986 again challenged Deukmejian in a contest for governor of California. However, he lost the race to Deukmejian.

Bradley's later administration was marred by conflict and scandal, largely as a result of the Rodney King incident and the riots that ensued when the involved officers were acquitted. On March 3, 1991, King was severely beaten by Los Angeles police officers, and the event was recorded on videotape. Four officers were charged with assault and controversial police chief Darryl Gates was suspended, then reinstated. Mayor Bradley urged Gates to resign, and when he refused, communication between the two disintegrated. A year later, when the verdict in the officers' trial sparked riots in South Central Los Angeles, Gates was again at the center of the controversy. A panel led by former FBI and CIA director William Webster held Gates responsible for not having an adequate plan to deal with potential unrest. But Webster also blamed Mayor Bradley for poor relations between the police department and city hall. Bradley confessed that he and Gates had not spoken for over a year before the riots. The riots had a devastating impact on the city and on Bradley's administration: 58 people were killed, 2,283 were injured, and there was over $750 million in property damage.*The Economist* wrote, ''Since the 1984 Olympics, his [Bradley's] administration has been pockmarked by petty corruption, inaction, and, of course, last year's riots.''

After the riots, Bradley was praised for forming ''Rebuild L.A.'', a task force established to put the city back in order. He also formed a program called, ''L.A.'s Best'', which provided afternoon activities for young people in an effort to keep them off the streets. In 1993 Bradley retired from the Mayor's office after a record 20 years and after 50 years of public service as police officer, city councilman, and then mayor. He was replaced by millionaire businessman Richard Riordan. Of his years as mayor Bradley said, ''Everything that I set out to do 20 years ago, I have accomplished. The Olympics were the major event of my life. . . . [the riots were] the most painful experience of my life.''

In 1996, Bradley suffered a heart attack while in a fast-food restaurant, but recovered. A reserved man who was known as a hard-working and conscientious administrator, Tom Bradley was among the leading African American political figures in the United States.

Further Reading

For his early life, see *The New York Times Biographical Service* 12 (April 1981) and 15 (June 1984) and ''Winning Mayor,'' *The Economist,* 279 (April 18, 1981). For Bradley's mayoral and public career, see ''Tom Bradley,'' *Biographical Dictionary of American Mayors, 1820-1980,* eds. M. Holli and P. Jones (1981); *Mayors of Los Angeles* (1968, 1980); *TIME* magazine, (October 2, 1982 and November 15, 1982); and *U.S. News and World Report,* 96 (March 6, 1984). See also *Contemporary Black Biography* (Vol. 2) (1992). □

Sir Donald George Bradman

Sir Donald George Bradman (born 1908) was an Australian cricketer—the greatest batsman, if not cricketer, of all time.

Donald Bradman was born in Cootamundra, New South Wales, on August 27, 1908, the youngest child of a farmer/carpenter. The family lived in Yeo Yeo and moved to Bowral in 1911 because of his mother's health. He learned his cricket from his maternal uncles George and Richard Whatman. His mother used to bowl left-armers to him in the backyard. Bradman developed his batting by throwing a golf ball against a tank stand and playing it with a stump and his fielding by throwing a golf ball at the bottom rail of a fence.

As a teenager Bradman played Saturday afternoon cricket in the country and quickly proceeded to amass huge scores. In 1926 the New South Wales Cricket Association, which was incidentally looking for bowlers, asked Bradman to play in trial games. While making modest scores, he nonetheless attracted the eye of the selectors as a player of the future. He played grade cricket with the St. George club in Sydney (he later played with North Sydney and, after moving to Adelaide, South Australia in 1935, with the Kensington club). After some impressive scores he played in his initial first class game for New South Wales against South Australia in 1927 and scored a century. After a series

of big scores at the beginning of the 1928-1929 season, he was chosen to play for Australia against Perry Chapman's English side. While performing poorly in the first test and being dropped to 12th man for the second, he scored two centuries in the remaining rubbers to establish his place in the Australian team.

Being a self-taught batsman, much criticism was directed at Bradman's lack of style, his tendency to play cross bat shots, and the problems he would encounter on softer English wickets. Bradman answered his critics by consistently amassing huge scores. Throughout his career he was a fast and high scoring batsman who could reduce even the best bowling attacks to seeming mediocrity. His initial tour of England in 1930 can only be described as a triumphal procession in which he established himself as a figure of international stature. He scored 2,960 runs on tour at an average of 98.66. In test matches he scored 974 runs at an average of 139.14, including scores of 131, 254, 334, and 452. On both the 1930 and 1938 tours of England he scored 1,000 runs before the end of May. He became the only player to achieve such a distinction. In the 1938-1939 season he scored six centuries in a row, equaling C. B. Fry's record. Only the bodyline bowling, where the ball is pitched short and aimed in the general direction of the head, employed by Douglas Jardine's 1932-1933 English side curbed Bradman. His average fell to 56.57, which would still be the envy of most batsmen. Such was the hostility generated by bodyline bowling (which was eventually outlawed) that diplomatic exchanges occurred between Australia and England.

Bradman's average in first class cricket was 95.14, and in test cricket it was 99.94, being only four runs short of a 100 average. He scored 117 centuries in first class cricket (29 in tests), a century every third time he batted. His centuries included 31 double (ten in tests), five triple (two in tests), and one quadruple century—his famous 452 got out against Queensland in 1930.

In 1936 Bradman was appointed captain of Australia to oppose Gubby Allen's touring English side. He continued captaining Australia until 1948, notwithstanding a five year absence from cricket caused by World War II. Bradman was a most successful captain. In the 24 tests while he was captain Australia won 15, lost three, and drew six. The team which toured England in 1948 had the distinction of never losing a game.

After retiring, Bradman was knighted in January 1949. He maintained contact with the game as a selector and administrator, having two stints as chairman of the Australian Cricket Board, 1960 to 1963 and 1969 to 1972. His most important decision as chairman was to cancel the visit of a South African team in 1971-1972 because of the expected bitterness and violence associated with opposition to South Africa's apartheid politics. From 1965 to 1973, Bradman served as President of the South Australian Cricket Association. After leaving cricket, he had a successful career in the finance industry, working for H.W. Hodgetts and Company on the Adelaide Exchange.

The late 1980s and 1990s saw a spate of biographical material on Bradman. In 1988 he released his book, *The Bradman Albums*, and two biographies of him, Charles Williams' *Bradman: An Australian Hero,* and Roland Perry's book, *The Don*, were published in 1996. Clearly time does not diminish Bradman's status as a hero in his native Australia, or anywhere else that appreciates cricket.

Further Reading

Bradman has been a continuing source of fascination for cricket writers. The most thorough biography is Irving Rosenwater's *Sir Donald Bradman* (1978). Michael Page's *Bradman: The Illustrated Biography* (1983) draws on information and memorabilia provided by Bradman. J. Wakley's *Bradman the Great* (1959) provides an extensive statistical account of Bradman's career. An additional biography is A. G. Moyes' *Bradman* (1948). Bradman also provided accounts of his career in *Don Bradman's Book* (1930), *My Cricketing Life* (1938), and *Farewell to Cricket* (1950). He also published two books about the sport, *The Art of Cricket* (1958) and *How to Play Cricket* (1935). For an English account of the bodyline tour see Harold Larwood and Kevin Perkins' *The Larwood Story* (1982). Bradman's impact on cricket is also assessed in Jack Pollard's *Australian Cricket: The Game and the Players* (1982). □

Anne Dudley Bradstreet

Anne Dudley Bradstreet (ca. 1612-1672) was a Puritan poet whose work portrays a deeply felt experience of American colonial life. She was the daughter and wife of Massachusetts governors.

Anne Dudley, born about 1612 probably in Northampton, England, grew up in the cultivated household of the Earl of Lincoln, where her father, Thomas Dudley, was steward. Tutored by her father and availing herself of the extensive library, she was highly educated. Her later work reveals familiarity with Plutarch, Du Bartas, Sir Walter Raleigh, Quarles, Sidney, Spenser, perhaps Shakespeare, and, of course, the Bible. At 16, she writes, she experienced conversion.

Shortly thereafter she married Simon Bradstreet, then 20 years old; orphaned at 14, he had been her father's protégé. He graduated from Emmanuel College and, like the Dudleys, had strong Nonconformist convictions. In 1630 the Bradstreets sailed to America aboard the *Arbella* with Dudley and the Winthrop company. The Bradstreets lived in Salem, Boston, Cambridge, and Ipswich, and settled finally on a farm in North Andover, Mass.

Bradstreet was a devoted wife and the mother of eight children. Her husband became a judge and legislator, later royal councilor and governor. His duties required that he be away from home frequently. Their wilderness life was hard; Indian attack was a constant threat, and Bradstreet suffered poor health. Yet, she managed to use her experience and religious belief in creating a small but distinguished body of poetry.

In 1647 Bradstreet's brother-in-law, the Reverend John Woodbridge, took some of her poetry to England, where,

without her knowledge, he had it published in 1650 under the title *The Tenth Muse Lately Sprung Up in America*. . . . For the most part the book consists of four long poems, which may actually be considered one long poem, traditional in subject matter and set, rather mechanically, in heroic couplets. ''The Four Elements,'' ''The Four Humours in Man's Constitution,'' ''The Four Ages of Man,'' and ''The Four Seasons of the Year'' are allegorical pieces, heavily influenced by Joshua Sylvester's translation of Du Bartas's *Divine Weeks and Works* .

Bradstreet herself added to and corrected her next volume, *Several Poems* . . . , published posthumously in Boston in 1678. In this volume she deals more with her New England life, her family and natural surroundings. It includes ''Contemplations,'' the fine, long reflective poem on death and resurrection in nature, as well as the dramatic poem ''The Flesh and the Spirit,'' the lively words of ''The Author to Her Book,'' and moving verses addressed to her husband and children. Her prose ''Meditations'' and some of her more confessional pieces remained in manuscript until 1867, when John H. Ellis published her complete works.

Most critics consider Bradstreet America's first authentic poet, especially strong in her later work. In her own day she was praised by Cotton Mather in his *Magnalia,* by Nathaniel Ward, and others.

Further Reading

The Works of Anne Bradstreet was edited by Jeannine Hensley, with an interesting foreword by poet Adrienne Rich (1967). John Berryman, *Homage to Mistress Bradstreet* (1956), is a moving biographical tribute. Samuel Eliot Morison's chapter on Anne Bradstreet in *Builders of the Bay Colony* (1930; rev. ed. 1958) is a colorful introduction to her life and work. A readable study of Mrs. Bradstreet's writings is Josephine K. Piercy, *Anne Bradstreet* (1965). □

Mathew B. Brady

The American photographer, publisher, and pictorial historian Mathew B. Brady (ca. 1823-1896) was famous for his portraits of eminent world leaders and his vast photographic documentation of the Civil War.

Mathew B. Brady (he never knew what the initial ''B'' stood for) was born in Warren County, N.Y. The exact place and year are not known; in later life Brady told a reporter, ''I go back near 1823-24.'' He spent his youth in Saratoga Springs, N.Y., and became a friend of the painter William Page, who was a student of the painter and inventor Samuel F. B. Morse. About 1839/1840 Brady went to New York City with Page. Nothing certain is known of his activity there until 1843, when the city directory listed his occupation as jewel-case manufacturer.

The daguerreotype process had been introduced to America in 1839, and Morse became one of the first to practice the craft and to teach it. Possibly Brady met Morse through Page, and perhaps he learned to take daguerreotypes from him. In 1843 Brady added cases specially made for daguerreotypes to his line of goods, and a year later he opened a ''Daguerreian Miniature Gallery.'' He was at once successful: the first daguerreotypes he put on public exhibition, at the Fair of the American Institute in 1844, won a medal, and he carried away top honors year after year.

Brady once said that ''the camera is the eye of history.'' He began in 1845 to build a vast collection of portraits, which he named ''The Gallery of Illustrious Americans,'' and two years later he opened a Washington branch, so that he could have portraits made of the presidents, cabinet ministers, congressmen, and other government leaders.

Brady sent 20 daguerreotypes to the Great Exhibition in London in 1851; they won him a medal and were greatly admired. In that year he traveled to England and the Continent. Shortly after his return he opened a second New York studio. His eyesight was now failing seriously, and he relied more and more upon assistants to do the actual photography. Chief among his many operators was Alexander Gardner, a Scotsman who was well versed in the newly invented collodion, or wet-plate, process, which was rapidly displacing the daguerreotype. Gardner specialized in making enlargements up to 17 by 20 inches, which Brady called ''Imperials''; they cost $750 each. Gardner was put in charge of the gallery in Washington in 1858.

Perhaps the most famous of Brady's portraits was the standing figure of Abraham Lincoln taken at the time of his

Cooper Union speech in 1861; Lincoln is reported to have said that the photograph and the speech put him in the White House.

When the Civil War broke out, Brady resolved to make a photographic record of it. The project was a bold one. At his own expense he organized teams of photographers—James D. Horan in his biography states that there were 22 of them—each equipped with a traveling darkroom, for the collodion plates had to be processed on the spot. Brady recollected that he spent over $100,000 and ''had men in all parts of the Army, like a rich newspaper.''

When the war ended, the collection comprised some 10,000 negatives. The project had cost Brady his fortune, and he became bankrupt. He could not afford to pay the storage bill for one set of negatives, which were sold at auction to the War Department. A second collection was seized by E. and H. T. Anthony, dealers in photographic materials, for nonpayment of debts. Today Brady's vast and brilliant historical record is divided between the National Archives and the Library of Congress in Washington, D.C.

Although he maintained his Washington gallery, Brady never fully recovered from his financial disasters. In 1895 he planned a series of slide lectures about the Civil War. While he was preparing them in New York, he became ill and entered the Presbyterian Hospital, where he died on Jan. 15, 1896.

Further Reading

James D. Horan, *Mathew Brady: Historian with a Camera* (1955), not only recounts the few known facts of Brady's career but gives a vivid account of life in America and the state of photography in the mid-19th century; Horan was the first biographer to have access to the records of Brady's heirs. Roy Meredith, *Mr. Lincoln's Camera Man: Mathew B. Brady* (1946), is somewhat conjectural and poorly documented; it is, however, useful for its illustrations. In 1911 the *Review of Reviews* published the 10-volume *The Photographic History of the Civil War,* edited by Francis Trevelyan Miller; a 5-volume reprint (1957) contains many Brady pictures. □

Sir William Henry Bragg

The English physicist Sir William Henry Bragg (1862-1942) was the founder of the science of crystal-structure determination by x-ray diffraction methods. He received the Nobel Prize in physics jointly with his son, William L. Bragg, in 1915.

William Henry Bragg was born on July 2, 1862, at Westward, Cumberland, England. He attended King's College, Isle of Man, and Trinity College, Cambridge, where he took honors in mathematics in 1884. A year later he became professor of mathematics and physics at the University of Adelaide, Australia. He married there.

In time Bragg turned to experimentation, and soon after W. C. Roentgen's momentous discovery of x-rays in 1895, Bragg set up and experimented with an x-ray tube. In the next few years he did basic work and published papers on radioactivity, the range of alpha-particles and their power to ionize gases, and the behavior of secondary electrons, particularly those produced by gammarays. This work led him to form his views on the nature of x-rays.

Bragg returned to England in 1908 as Cavendish professor of physics at Leeds. Four years later Max von Laue, W. Friedrich, and P. Knipping discovered the diffraction of x-rays by a crystal. Bragg, in a simple reinterpretation of Laue's elegant mathematical theory, looked upon the interaction as a reflection of the waves of a narrow incident beam from a large number of equally spaced parallel planes of atoms. The Bragg equation embraces both the corpuscular and wave theories of x-rays and relates the x-ray wavelength, the angle of reflection, and the spacing of the planes. Bragg immediately saw the importance of the discovery and was able, with his son, to determine the exact arrangement of atoms or ions in crystals of a variety of simple substances such as common salt, diamond, and copper. Previously the arrangements of atoms in the elements and their compounds were inferred by indirect chemical methods, partly dependent on molecular weights observed in the gaseous state or solution.

After World War I Bragg moved to London. First at University College and then as director of the Royal Institution, he was responsible for the spread of crystalstructure methods, and the sciences of metallurgy and mineralogy,

both predominantly concerned with solids, were reborn. Physicists could calculate properties of solids on the basis of atomic positions in the ideal crystal. Interpretation now extends to the endless variety of less perfectly ordered structures which make up the world of fibers, polymers, liquid crystals, and other aggregates of atoms, ions, and molecules, including proteins, enzymes, viruses, and other materials of life.

Bragg was president of the Royal Society from 1935 to 1940. He was kind and fatherly, admirable in the Royal Institution Christmas Lectures for juveniles, and an interpreter of science to the general public. He died in London on March 12, 1942.

Further Reading

A brief but adequate biography and an account of Bragg's work is in Nobel Foundation, *Nobel Lectures, Including Presentation Speeches and Laureates' Biographies: Physics, 1901-1921* (1967). His life and work are discussed in Bernard Jaffe, *Chemistry Creates a New World* (1957); George Gamow, *Biography of Physics* (1961); and R. Harré, ed., *Scientific Thought* (1969).

Additional Sources

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Jenkin, John., *The Bragg family in Adelaide: a pictorial celebration,* Australia: University of Adelaide Foundation in conjunction with La Trobe University, 1986. □

Tycho Brahe

The Danish astronomer Tycho Brahe (1546-1601) carried pretelescopic astronomy to its highest perfection and tried to steer a middle course between the Ptolemaic and the Copernican systems.

Tycho Brahe, referred to by his first name, was born on Dec. 14, 1546, the son of the governor of Helsingborg Castle. His upbringing and education were entrusted to his uncle, Joergen, a vice admiral. When only 13, Tycho began attending classes of rhetoric and philosophy at the University of Copenhagen, but almost immediately he was seized with a frustration which had to do with astronomy. It was the discrepancy between the predicted and observed time of a partial eclipse of the sun. His whole life was to be spent on perfecting astronomical observations and theories to eliminate discrepancies of this kind.

Tycho studied at the universities of Leipzig, Wittenberg, Rostock, Basel, and Augsburg (1562-1570). On his return to Denmark he went to live with an uncle, Steen Bille, the founder of the first paper mill and glassworks in that country. He was the only one in the family to approve of Tycho's addiction to astronomy. He let Tycho set up his own observatory and received in turn help from him in the alchemy shop. On the evening of Nov. 11, 1572, Tycho spotted a new bright star near Cassiopeia. Other astronomers too soon noticed the nova, but it was Tycho who provided the best evidence with his huge sextant that the new star was as immobile as the other fixed stars.

Tycho's book *De stella nova* (1573) was a landmark in astronomy and secured for him a lifelong career. First came his appointment at the University of Copenhagen, then the royal patent entrusting him with the construction of the famous observatory called Uraniborg (Castle of Heavens) on the island of Hven. Shortly after this took place (1576), Tycho delivered another blow at the belief codified by Aristotle that no change could occur above the orbit of the moon. In *De mundi aetherei recentioribus phenomenis* (1577) Tycho proved that the great comet of 1577 had to be at least six times farther than the moon. The book also contained the famous Tychonic system of planets. There a secondary center was occupied by the sun with Mercury and Venus orbiting around it, forming a small system. The sun with its small system turned around the immobile earth fixed slightly off-center to the sphere of the fixed stars. The three other planets, Mars, Jupiter, and Saturn, orbited around both the sun and the earth, and their orbits were centered not on the earth but on the sun. The sphere of the fixed stars made a full revolution each day.

Tycho left Denmark in 1587 and moved to Prague, carrying along the records of his observations and most of his instruments. In 1600 Johannes Kepler joined him as his assistant. It fell to Kepler to prepare for publication, following Tycho's sudden death in 1601, the latter's collection of

astronomical studies, *Astronomiae instauratae progymnasmata* (1602-1603).

Further Reading

The major work in English on Tycho is still the one by J. L. E. Dreyer, astronomer-editor of Brahe's works and correspondence, *Tycho Brahe: A Picture of Scientific Life and Work in the Sixteenth Century* (1890; repr. 1963). Less attentive to scientific questions is John A. Gade, *The Life and Times of Tycho Brahe* (1947), but it contains an ample and more modern bibliography. Tycho is discussed in George Sarton, *Six Wings: Men of Science in the Renaissance* (1957). □

Johannes Brahms

The German composer, pianist, and conductor Johannes Brahms (1833-1897) was one of the most significant composers of the 19th century. His works greatly enriched the romantic repertory.

Johannes Brahms stands midway between the conservative purveyors of the classic tradition, that is, the imitators of Felix Mendelssohn, and the so-called musicians of the future such as Franz Liszt and Richard Wagner. Brahms infused the traditional forms with romantic melody and harmony, respecting the inheritance of the past but making it relevant to his own age. His position of moderation effected a necessary balance in the creative output of the romantic century and led to high critical esteem by his contemporaries.

Johannes Brahms was born in Hamburg on May 7, 1833, the son of Johann Jakob and Christina Nissen Brahms. The father, an innkeeper and a musician of moderate ability, earned a precarious living for his family of five. Johannes received his first music instruction from his father.

At the age of seven Johannes began studying piano. He played a private subscription concert at the age of 10 to obtain funds for his future education. He also learned theory and composition and began to improvise compositions at the piano. To help out with family finances, Brahms played the piano in sailors' haunts and local dance salons. This contact with the seamier side of life may have conditioned his lifelong revulsion from physical intimacy with the women he idealized and loved.

Early Works

The late hours proved taxing to the 14-year-old boy and impaired his health. Brahms was offered a long recuperative holiday at Winsen-an-der-Luhe, where he conducted a small male choir for whom he wrote his first choral compositions. On his return to Hamburg he gave several concerts, but, failing to win recognition, he continued to play at humble places of amusement, gave inexpensive piano lessons, and began the hackwork of arranging popular music for piano.

In 1850 Brahms became acquainted with the Hungarian violinist Eduard Reményi, who introduced him to the rich tradition of gypsy dance tunes that were to be influential in his mature compositions. In the next few years Brahms composed several works for piano that are still in the repertoire: the Scherzo in E-flat Minor (1851), the Sonata in F-sharp Minor (1852), and the Sonata in C Major (1853). Reményi and Brahms embarked on several successful concert tours in 1853. At Hanover they met one of the greatest German violinists, Joseph Joachim, who arranged for them to play before the King of Hanover and gave them an introduction to Liszt at Weimar. Joachim also wrote a glowing letter to Robert Schumann expressing his enthusiasm for the young composer.

The next move was obviously to visit Weimar, where Liszt received them warmly and was greatly impressed with Brahms's compositions. Liszt hoped to recruit him for his coterie of composers, but Brahms could not adapt to the superficiality of Liszt's music. Although no open breach occurred, the two musicians did draw apart.

Friendship with the Schumanns

In 1853 Brahms wrote the Piano Sonata in F Minor. Later that year he met Schumann and his wife, Clara, with whom he formed a lifelong friendship. Schumann's enthusiasm for the young composer knew no bounds. In a long article in the *Neue Zeitschrift für Musik,* Schumann wrote of him, "I thought that someone would have to appear suddenly who was called upon to utter the highest expression of his time in an ideal manner. . . . " Schumann also arranged

for Brahm's first compositions to be published. During 1854 he wrote the Piano Trio No. 1, the *Variations on a Theme of Schumann* for piano, and the Ballades for piano.

Brahms was summoned to Düsseldorf in 1854, when Schumann had a mental breakdown and attempted suicide. For the next few years he stayed close to the Schumanns, assisting Clara in whatever way he could and remaining near her even after Schumann's death in 1856. To earn his living, he taught piano privately but also spent some time on concert tours. Two concerts given with the singer Julius Stockhausen served to establish Brahms as an important song composer.

In 1857 Brahms went to the court of Lippe-Detmold, where he taught the piano to Princess Friederike and conducted the choral society. Many of his folk-song arrangements were made for this choir. During the summer he went to Göttingen to be near Clara Schumann, for whose children he also arranged several folk songs. There can be no question but that he was in love with Clara, 14 years older than he, but either her wisdom prevailed and the idyllic relationship terminated or Brahms suffered from his lifelong inability to consummate his love for a woman he idealized. Whatever the reason, it speaks well for both of them that love was replaced by a warm friendship that lasted to Clara's death. While at Göttingen he became passionately interested in the soprano Agatha von Siebold, but this romance, although it brought him nearer to marriage than any other, soon terminated.

Works of the Middle Years

Brahms's Piano Concerto in D Minor (1858) was performed the next year with Joachim conducting at Hanover, Leipzig, and Hamburg. Only in Hamburg was it favorably received. During the Lippe-Detmold period Brahms produced the two Serenades for small orchestra, an evocation of an 18th-century form. He was also appointed conductor of a ladies' choir in Hamburg, for whom he wrote the *Marienlieder*.

In 1860 Brahms became enraged at the propaganda that the avant-garde theories of the ''New German'' school headed by Liszt were being accepted by all musicians of consequence and took part in a press manifesto against this group of musicians. During this period Brahms moved to Hamburg and buried himself in compositional activities with frequent public appearances sandwiched in. In the year of the manifesto he completed the Sextet for Strings in B-flat Major and the Variations on an Original Theme for piano, performed by Clara Schumann; the next year, the Piano Quartets in G Minor and A Major and the well-known *Variations on a Theme of Handel* for piano.

In 1862 his friend Stockhausen was appointed conductor of the Hamburg Philharmonic and the Singakadamie. Although Brahms was happy for his friend, he deeply resented being passed over for these important posts. He became more and more attracted to Vienna, and in 1863 he gave a concert there to introduce his songs to the Austrian public. They were well received, especially by the critic Eduard Hanslick, with whom Brahms became a fast friend. Brahms also met Wagner at this time, and, although the famous manifesto of 1860 made relations between the two composers difficult, each was still on occasion able to admire some things in the other's work.

In 1863 Brahms became conductor of the Singakademie in Vienna. A year later he resigned, but for the rest of his life Vienna was home to him. He began to do what he had always wished—to make composing the main source of his income—and as his fame and popularity grew, he composed more and more with only some occasional teaching and performing. In Baden-Baden in 1864 on a visit to Clara Schumann, he wrote the Piano Quintet in F Minor, and a year later the Horn Trio in E-flat Major.

In 1865 Brahms's mother, long estranged from her husband, died. During the next year he worked on the *German Requiem* in her memory.

The next years saw a proliferation of activity as a composer. His most important publications were the *Variations on a Theme of Paganini* for piano, the String Sextet in G Major, and several song collections. It is not always possible to date Brahms's compositions exactly because of his penchant for revising a work or adding to it frequently. Thus, the *German Requiem,* practically finished in 1866, was not published in its final form until 1869 and given its first complete performance that year. Yet some of the germinal material used in the *Requiem* dates back to the period around Schumann's final illness and death. The year 1869 also witnessed the composition of the *Liebeslieder* Waltzes for piano duet and vocal quartet and the *Alto Rhapsody* for contralto, male chorus, and orchestra, as well as the publication of his Hungarian Dances for piano duet.

Late Masterpieces

Brahms's father died in 1872. After a short holiday at Baden-Baden, Brahms accepted the post of artistic director of the Gesellschaft der Musikfreunde (Friends of Music) in Vienna. Imposing masterpieces continued to pour from his pen. In 1873 came the *Variations on a Theme of Haydn* in two versions, one for orchestra and the other for two pianos; the String Quartets Nos. 1 and 2; and the Songs, Op. 59. The next year produced the Piano Quartet No. 3; the Songs, Op. 63; and the *Neue Liebeslieder* Waltzes. Against this background of activity the details of his everyday life seem trivial. He composed, went on concert tours chiefly to foster his own music, and took long holidays.

During his earlier years Brahms had helped support both his mother and father. Now with that obligation over and with money coming in from all sides, he was exceedingly well off financially and could do as he pleased. He resigned the conductorship of the Gesellschaft der Musikfreunde in 1875, for even those duties were onerous to him. That summer he worked on his Symphony No. 1 and sketched the Symphony No. 2.

In 1880 the University of Breslau offered Brahms a doctorate, in appreciation of which he wrote the *Academic Festival Overture* and, for good measure, the companion *Tragic Overture*. During the intervening years he had discovered Italy, and for the rest of his life he vacationed there frequently. Vacations for Brahms meant composing, and masterpiece now followed masterpiece: the Violin Con-

certo in D Major (1878), the Violin Sonata in G Major (1879), the two Rhapsodies for piano (1880), the Piano Concerto No. 2 in B-flat Major (1881), the Symphony No. 3 (1883), and the Symphony No. 4 (1884). These are the highlights of years filled with innumerable other compositions and publications.

Much of the credit for the universal acceptance of Brahms's orchestral works was due to the activities of their great interpreter, Hans von Bülow, who had transferred his allegiance from the Liszt-Wagner camp to Brahms. In the composer's works he felt the logical continuation of the Beethoven tradition to be manifest, and Bülow lavished tremendous energy in seeing that these compositions received properly executed performances.

In his later works Brahms showed an austerity that is in a sense a reflection of his own growing inwardness. Always self-critical and impatient with insincerity, he now translated this reserve into the sparseness and restraint of his own compositions. This can be observed in the sonatas for various instrumental combinations written in 1886, the Concerto for Violin and Cello (1887), and the Violin and Piano Sonata No. 3 (1888).

His native Hamburg gave Brahms the keys to the city in 1889. As a thank offering, he composed the *Deutsche Fest- und Gedenksprüche* for eight-part chorus. He also became acquainted with the superb clarinetist Richard Mühlfeld, for whom he wrote his exquisite clarinet works. They performed these compositions all over Germany.

When he was about 60 years old, Brahms began to age rapidly and the range of his production was noticeably reduced. He often spoke of having arrived at the end of his creative activity. Nonetheless, the works of this last period are awesome in their grandeur and concentration, and the last of his published works, the *Vier ernste Gesänge* (Four Serious Songs), are among the high points of his creativity.

Brahms's already precarious health was impaired even further by the news of the death of Clara Schumann in 1896. On April 3, 1897, he died, ravaged by cancer of the liver. He was buried next to Beethoven and Schubert, honored by all Vienna and the entire musical world.

Further Reading

A full treatment of Brahms's works is in Edwin Evans, *Historical, Descriptive and Analytical Account of the Entire Works of Johannes Brahms* (4 vols., 1912-1936). For personal reminiscences of Brahms see Florence May, *The Life of Johannes Brahms* (2 vols., 1905; new ed. 1948), and George Henschel, *Personal Recollections of Johannes Brahms* (1907). The best general work on Brahms is Karl Geiringer, *Brahms: His Life and Work* (1936; rev. ed. 1947). Also very useful is the short work in the Master Musicians Series by Peter Latham, *Brahms* (1948). Daniel Gregory Mason, *From Grieg to Brahms: Studies of Some Modern Composers and Their Art* (1921; rev. ed. 1927), gives historical background. □

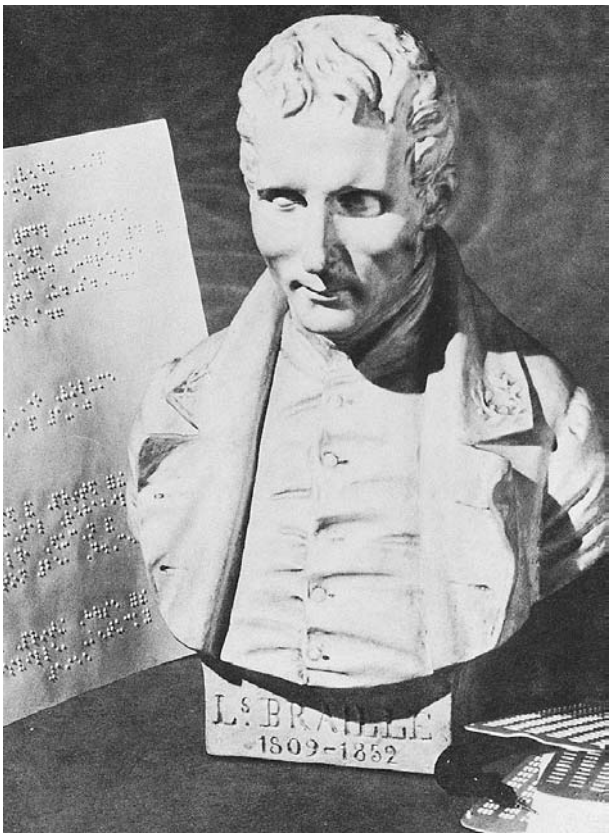

Louis Braille

Louis Braille (1809-1852) designed the coding system, based on patterns of raised dots, by which the blind can read through touch.

Braille designed a coding system, based on patterns of raised dots, which the blind could read by touch. Born in Coupvray, France, Braille was accidentally blinded in one eye at the age of three. Within two years, a disease in his other eye left him completely blind.

In 1819, Braille received a scholarship to the Institut National des Jeunes Aveugles (National Institute of Blind Youth), founded by Valentin Haüy (1745-1822). The same year Braille entered the school, Captain Charles Barbier invented sonography, or nightwriting, a system of embossed symbols used by soldiers to communicate silently at night on the battlefield. Inspired by a lecture Barbier gave at the Institute a few years later, the fifteen-year-old Braille adapted Barbier's system to replace Haüy's awkward embossed type, which he and his classmates had been obliged to learn.

In his initial study, Braille had experimented with geometric shapes cut from leather as well as with nails and tacks hammered into boards. He finally settled on a fingertip-sized six-dot code, based on the twenty-five letters of the alphabet, which could be recognized with a single contact of one digit. By varying the number and placement of dots,

he coded letters, punctuation, numbers, diphthongs, familiar words, scientific symbols, mathematical and musical notation, and capitalization. With the right hand, the reader touched individual dots and, with the left, moved on toward the next line, comprehending as smoothly and rapidly as sighted readers. Using the Braille system, students were also able to take notes and write themes by punching dots into paper with a pointed stylus which was aligned with a metal guide.

At the age of twenty, Braille published a monograph describing the use of his coded system. In 1837, he issued a second publication featuring an expanded system of coding text. Despite the students' favorable response to the Braille code, sighted instructors and school board members, fearing for their jobs should the number of well-educated blind individuals increase, opposed his system.

Braille grew seriously ill with incurable tuberculosis in 1835 and was forced to resign his teaching post. The Braille writing system—though demonstrated at the Paris Exposition of Industry in 1834 and praised by King Louis-Philippe—was not fully accepted until 1854, two years after the inventor's death. The system underwent periodic alteration; the standardized system employed today was first used in the United States in 1860 at the Missouri School for the Blind.

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□

Donato Bramante

The Italian architect and painter Donato Bramante (1444-1514) was the first High Renaissance architect. He transformed the classical style of the 15th century into a grave and monumental manner, which represented the ideal for later architects.

In the first decade of the 16th century Donato Bramante was the chief architect in Rome, which had just replaced Florence as the artistic capital of Europe because the patronage of Pope Julius II (reigned 1503-1513) attracted all the leading Italian artists to that city. It is particularly the triumvirate of artists—Michelangelo the sculptor and painter, Raphael the painter, and Bramante the architect—who dominated this period, usually called the High Renaissance, and whose influence overwhelmed the following generations.

Donato di Pascuccio d'Antonio, called Bramante, was born in 1444 at Monte Asdruvaldo near Urbino. Nothing is known of the first 30 years of his life. During that period, however, the court of Federigo da Montefeltro at Urbino was a flourishing humanistic and cultural center, attended by artists such as Piero della Francesca, Melozzo da Forll, and Luciano Laurana, who probably influenced the young Bramante. The first notice of Bramante dates from 1477, when he decorated the facade of the Palazzo del Podestà at Bergamo with a frescoed frieze of philosophers.

Lombard Style

In 1481 the engraver Bernardo Previdari issued at Milan a print after a design by Bramante, who had settled there about that time. The major interest of the engraving, which depicts the interior of a partially ruined church, is the careful perspective delineation of the architectural interior. Shortly thereafter Bramante entered into the service of the Sforza rulers of Lombardy as court architect. His first important commission was the reconstruction, beginning in 1482, of the church of S. Maria presso S. Satiro in Milan. As it was a basilica church with transept and dome over the crossing, there was not enough space for a deep choir. Through the ingenious use of sculptural and painted relief in perspective, Bramante feigned a choir. He also built a tall, octagonal sacristy richly decorated in the North Italian manner with relief sculpture covering even the shafts of the classical orders. Bramante also continued to paint, executing frescoes of armed men for the Casa Panigarola and the panel painting *Christ at the Column*.

In 1488 Bramante was called as consultant to the architects Amadeo and Cristoforo Rocchi for the building of the Cathedral of Pavia, but in 1492 he withdrew from the project with only the crypt completed. Meanwhile in 1490 he submitted an opinion on the project to complete the

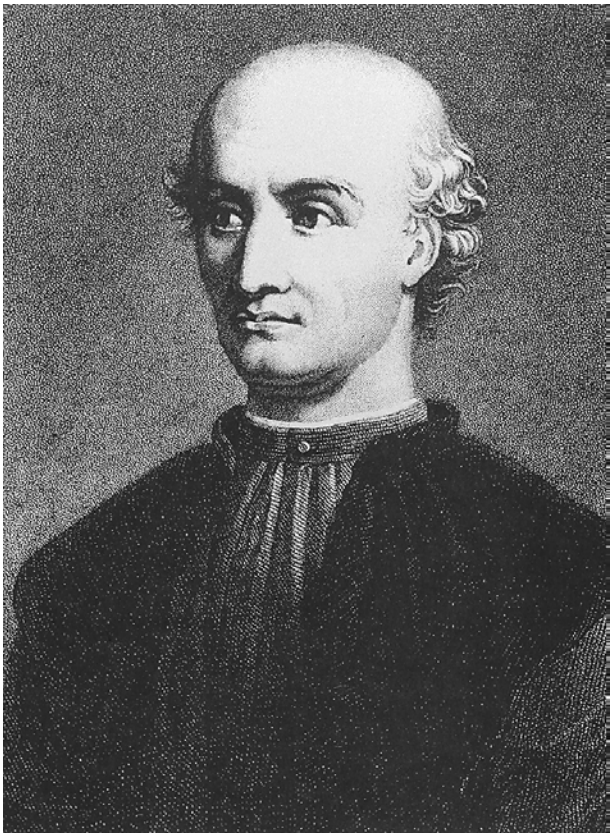

tiburio, or great crossing vault, of the Gothic Cathedral of Milan, in which he advocated a design conforming to the past style. Although there is no documentary proof, he presumably designed the large, square tribune with apsidal arms added to the Gothic church of S. Maria delle Grazie in Milan, beginning the work in 1492. The interior was made spacious and monumental, and the exterior was completed in the decorative Lombard style. At the same time Bramante began the Canons' Cloister of S. Ambrogio in Milan, whose southern wing alone was built; in 1497 he planned four more cloisters there, of which only the Doric and Ionic Cloisters were completed in the 16th century.

During 1493 Bramante was briefly and mysteriously absent from Milan, as letters of Duke Lodovico Sforza seeking him in Florence and Rome indicate, but Bramante soon returned to the ducal seat at Vigevano. He also wrote some sonnets at this time, which are preserved in a manuscript dated 1497.

Early Roman Style

When the French captured Milan in September 1499 Bramante fled to Rome, where he frescoed the arms of Pope Alexander VI at St. John Lateran, in preparation for the Holy Year of 1500, and explored the Roman antiquities. The impact of the ancient monuments is evident in his cloister of S. Maria della Pace in Rome (1500-1504). The simple gravity and monumentality of the small square court marks a distinct break with the Lombard style and foreshadows the new classicism of High Renaissance Rome. The ground-floor arcade is supported on piers with engaged Ionic pilasters; the upper floor alternates Corinthian columns and piers bearing an architrave.

The tiny circular Tempietto at S. Pietro in Montorio, in Rome (1502), with a Doric colonnade surrounding a small cella closed by a semicircular dome on a tall drum, represents the perfection of Bramante's Roman style. The architect intended the chapel to stand in the center of a circular, colonnaded court to emphasize its self-containment and centralization, but the court was never executed. The church of S. Maria della Consolazione (1504-1617) at Todi, probably executed after Bramante's design, is likewise centralized, being square with semicircular apses. The mass is built up of simple geometric forms capped by a drum and dome. The interior is characterized by a sense of quiet, harmonious spaciousness.

Papal Architecture and Late Works

With the election of Pope Julius II in 1503 Bramante soon became the papal architect, and he did extensive work in the Vatican Palace and began rebuilding St. Peter's. The tremendous Belvedere Court of the Palace (begun in 1503) was terraced up a hillside on three levels joined by monumental stairs and defined by arcaded loggias with superimposed orders. The lower terrace was to serve as a theater. Completed with many revisions in the late 16th century, it is now altered almost beyond recognition. Nearby is a spiral, ramped staircase (begun before 1512) that provides access to the statue court beyond the Belvedere Court. As a new facade for the Vatican Palace, Bramante designed a series of superimposed loggias (1509-1518), later converted into the Court of S. Damaso. Completed by Raphael, there are two superimposed arcades with Tuscan and Ionic pilasters and above them a colonnade of the Composite order.

In 1505 Bramante prepared a plan for the New St. Peter's which called for a centralized Greek cross with a large dome on a colonnaded drum at the crossing, four smaller domes, and corner towers. When the Greek cross plan was not accepted, he planned to lengthen one arm to form a nave and to add ambulatories in the apsidal arms. The foundation stone was laid in April 1506, but at the time of his death Bramante had erected only the four main piers and the arches which were to support the dome.

Bramante accompanied the Pope on the military campaigns to Bologna in 1506 and in 1510, and during the latter campaign he is reported to have entertained the Pope every evening with his commentary on the writings of Dante. In 1513 the Pope bestowed the office of *Piombatore,* or sealer of the papal briefs, on him. Bramante planned a huge palace on the Via Giulia for the papal courts of justice. It was begun in 1509, but with the death of the Pope in 1513 the work was abandoned, leaving only a few massive, rusticated blocks of the ground floor.

Bramante's last work was probably the Palazzo Caprini (after 1510; destroyed). It had a rusticated ground floor with shops and an upper story with coupled Doric half columns. Owned later by Raphael, it became the prototype for numerous palaces, especially in northern Italy, by Michele Sanmicheli, Giulio Romano, and Andrea Palladio. Bramante died on March 11, 1514, and was buried in Old St. Peter's.

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Constantin Brancusi

Constantin Brancusi (1876-1957), a Romanian sculptor who settled in France, revolutionized the art of sculpture in the 20th century. His work revealed the beauty of pure form in sculpture, but he endowed it with an organic mystery.

Constantin Brancusi was born into a family of poor peasants in the hamlet of Hobita in the province of Oltenia on Feb. 21, 1876. He taught himself to read and write and at the age of 18 entered the School of Arts and

Crafts in Craiova and graduated in 1898. He then studied sculpture at the Bucharest Art School until 1902. His *Ecorché,* or flayed nude, executed in 1902, is such an accurate study of the male anatomy that it is still used at the medical school in Bucharest.

Brancusi enrolled at the Académie des Beaux-Arts in Paris in 1904, where he studied with Antonin Mercié. But Brancusi was drawn to the innovative art of Auguste Rodin, from whom he learned that the purpose of sculpture is not merely the representation of the surface of forms but the evocation of the inner force that produces the surface. He exhibited for the first time in 1906 in Paris, showing a portrait at the Salon organized by the Societé Nationale des Beaux-Arts and three other works at the Salon d'Automne in the same year. In Brancusi's works of 1905-1907, particularly the series *Children's Heads,* he used Rodin's impressionistic system of modeling, in which the planes bounding the volume are fragmented to suggest the transitory expressions of the physiognomy. Brancusi declined Rodin's invitation to become his studio assistant because he felt it necessary to find his own way without being subjected to the master's over-whelming influence.

The nature of Brancusi's future work, in which he eliminated all that was not essential in order to suggest the primordial sentiment, was foreshadowed in *Prayer* (1907), a statue of a kneeling woman which concentrates attention on the generalized contour of the body and not analytically on its volume. Step by step he reached a greater degree of simplification, of abstraction of the real element, which was still figurative. The decorative value was obtained by geometrical stringency and skillfully polished surfaces, as in the *Wisdom of the Earth* (1909) and *The Kiss* (1910). These works embody his new esthetics, inspired by folklore, which permitted a return to the suggestiveness and naive simplicity of primitive art. He dissected the scheme of folk art, which he took as his model, and retraced the slope back to the path of its formation, to the sentiment that gave it birth.

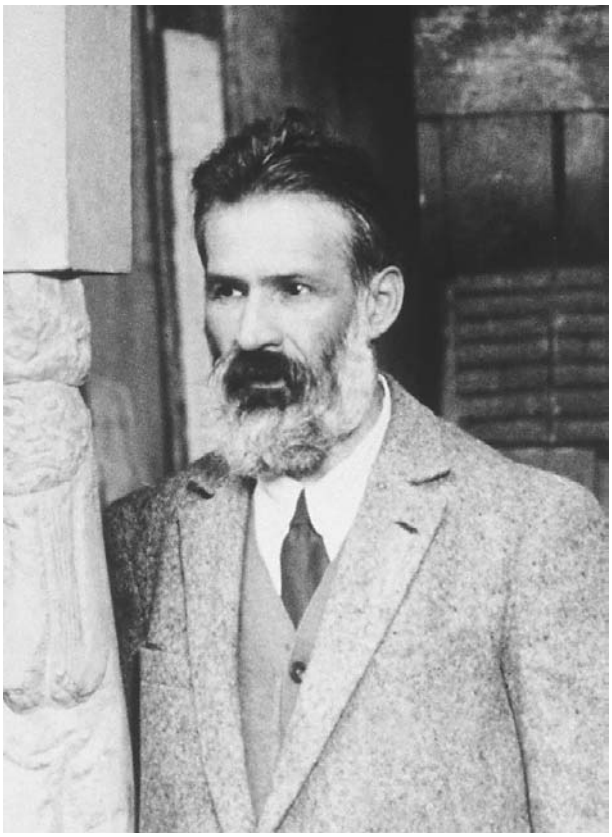

Maturity of His Art

By 1910 Brancusi's art took on the characteristics which were to revitalize sculpture. He worked in stone, wood, and bronze, perfecting his rendition of earlier themes, such as the portrait (*Mademoiselle Pogany* series, 1912-1933), the bird (*Magic Bird* cycle, 1912-1915; *Bird in Space* cycle, 1919-1940), the fish (*Fish* cycle, 1922-1930), and the column (*Endless Column* series, 1918-1937). In these works he projected his own rich inner life, at times haunted by fantasies of Romanian mythology, bypassing the intermediate representation of the human figure. Sculptures such as *The Witch* (1916) and *The Chimera* (1918) are sensitive incarnations of that sentiment which had given rise to Brancusi's native folklore. Brancusi's aim in his mature work was to reveal the crystalline structure of organic forms and to bring out the autonomous life of inorganic matter inherent in the very consistency of stone, metal, and wood.

Brancusi's Parisian studio was crowded with Romanian folk art. He led a simple life, similar to that of the peasants in his native province, which he never forgot, no matter how integrated he was in the French artistic movement. He was very successful and received numerous commissions. To honor the Romanian soldiers of World War I, Brancusi erected a monumental ensemble at Târgu-Jiu near his birthplace, which consists of the *Endless Column* in steel and the *Gate of the Heroes* and the *Table of Silence* with 12 chairs in stone (1937-1938). The structural and decorative elements of the monument were derived from the simple architecture and furniture of the Romanian peasants.

Brancusi died in Paris on March 16, 1957.

Contemplation and Liberation

Brancusi demonstrated that modern art, while preserving the harmony, balance, and humanism of its western European artistic legacy, could originate from the primordial ages of mankind which preceded the culture of classical antiquity. He invented forms that begin from reality but are not subject to it. His simple, calm forms, of organic perfection (although they have sometimes been considered abstract), reflect the creative attitude that is fundamental to modern plastic arts: renunciation of the method of interpreting sentiment by means of the poses and gestures of the human body (for example, the *Beginning of the World,* 1924; *Socrates,* 1923). Brancusi was interested in the stylization of forms in accordance with a logic governed by the requirements of expression (for example, *The Cock,* 1924). He reduced the image to the essential, pure form, as in his famed versions of *Bird in Space*.

The highly personal art of Brancusi cannot be labeled by the terms applied to modern movements, such as surreal-

ism, cubism, abstraction, or futurism. It expresses his profound grasp of the intuitive spirit of creation, which is ingeniously integrated with the major stylistic aspects of modern art.

Further Reading

The most important work on Brancusi in English is Sidney Geist, *Brancusi: A Study of the Sculpture* (1968). Geist also wrote the catalog for the retrospective exhibition held in 1969-1970, *Constantin Brancusi, 1876-1957* (1969). See also David Lewis, *Constantin Brancusi* (1957); Sir Herbert Read, *Constantin Brancusi* (1957); Carola Giedion-Welcker, *Constantin Brancusi, 1876-1957* (1958; trans. 1959); and Christian Zervos, ed., *Constantin Brancusi: Sculptures, peintures, fresques, dessins,* in French (1957). An important documentation of the bird sculptures is Athena T. Spear, *Brancusi's Birds* (1970).

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Louis Dembitz Brandeis

As an associate justice of the U.S. Supreme Court, Louis Dembitz Brandeis (1856-1941) tried to reconcile the developing powers of modern government and society with the maintenance of individual liberties and opportunities for personal development.

As the United States entered the 20th century, many men became concerned with trying to equip government so as to deal with the excesses and inequities fostered by the industrial development of the 19th century. States passed laws trying to regulate utility rates and insurance manipulations and established minimum-wage and maximum-hour laws. Louis Brandeis was one of the most important Americans involved in this effort, first as a publicly minded lawyer and, after 1916, as a member of the U.S. Supreme Court.

Brandeis was born on Nov. 13, 1856, in Louisville, Ky., to Adolph and Fredericka Dembitz Brandeis. His parents were Bohemian Jews who had come to America in the aftermath of those European revolutionary movements of 1848 that had sought to establish liberal political institutions and to strengthen the processes of democracy so as to safeguard the dignity and potential for self-development of the common man.

In 1875, at the age of 18, Brandeis entered the Harvard Law School without a formal college degree; he achieved one of the most outstanding records in its history. At the same time he tutored fellow students in order to earn money (necessary because of his father's loss of fortune in the Panic of 1873). Although Brandeis was not the required age of 21, the Harvard Corporation passed a special resolution granting him a bachelor of law degree in 1877. After a further year of legal study at Harvard, he was admitted to the bar.

Early Legal Career

In 1879 Brandeis began a partnership with his classmate Samuel D. Warren. Together they wrote one of the most famous law articles in history, ''The Right to Privacy,'' published in the December 1890 *Harvard Law Review*. In it Brandeis enunciated the view he later echoed in the Supreme Court case of *Olmstead v. United States* (1928), in which he argued that the makers of the Constitution, as evidence of their effort ''to protect Americans in their beliefs, their thoughts, their emotions and their sensations . . . conferred, as against the Government, the right to be let alone—the most comprehensive of rights and the right most valued by civilized men.''

During this stage of his career, Brandeis spent much time helping the Harvard Law School. Though he declined an offer to become an assistant professor, in 1886 he helped found the Harvard Law School Association, an alumni group, and served for many years as its secretary.

Years of Public Service

By 1890 Brandeis had developed a lucrative practice and was able to serve, without pay, in various public causes. When a fight arose, for example, over preservation of the Boston subway system, he helped save it; similarly, he helped lead the opposition to the New Haven Railroad's monopoly of transportation in New England. The Massa-

chusetts State Legislature's adoption of a savings-bank life insurance system was the result of his investigation of the inequities of existing insurance programs.

Brandeis also took part in the effort to bring legal protections to industrial laborers, and as part of this effort he contributed a major concept to Supreme Court litigation. In 1908, defending an Oregon law establishing wages and hours for women laborers, Brandeis introduced what came to be known as the ''Brandeis brief,'' which went far beyond legal precedent to consider the various economic and social factors which led the legislature to pass the law. Many lawyers followed the Brandeis brief and presented relevant scientific evidence and expert opinion dealing with the great social problems of the day mirrored in judicial litigation.

Appointment to the Supreme Court

President Woodrow Wilson offered Brandeis a position in his Cabinet in 1913, but the Boston lawyer preferred to remain simply a counselor to the President. Brandeis continued his investigations of the implications for democracy of the growing concentration of wealth in large corporations. In 1914 he published *Other People's Money, and How the Bankers Use It,* in which he set down his antimonopoly views.

Wilson's nomination of Brandeis to the Supreme Court on Jan. 28, 1916, aroused a dirty political fight. Six former presidents of the American Bar Association and former president of the United States William Howard Taft denounced Brandeis for his allegedly radical political views. Some anti-Semitism was involved, for Brandeis was the first Jew ever nominated for America's highest court. Finally, however, the fight was won in the Senate, and Brandeis took his seat on June 5, 1916, where he served with distinction until Feb. 13, 1939.

Brandeis often joined his colleague Oliver Wendell Holmes in dissenting against the Court's willingness to pose its judgments about economic and social policy against those of individual states. Also with Holmes, Brandeis bravely defended civil liberties throughout this era. If he did uphold wide use of state powers, it was only in the service of furthering individual self-fulfillment; he also rejected incursions of a state upon a citizen's liberty. Two examples are the Olmstead case (already noted), involving wiretapping, and *Whitney v. California,* in which Brandeis opposed a California law suppressing free speech.

Personal Interests

Brandeis married Alice Goldmark in 1891, and they had two daughters. Part of his personal life was his commitment to fellow Jews. He became a leading Zionist, supporting the attempt to develop a Jewish nation in Palestine.

Another of Brandeis's great interests was the building up of strong regional schools as a means of strengthening local areas against the threat of national centralization. To this end, beginning in 1924, he helped formulate and develop the law school and general library of the University of Louisville.

Brandeis died on Oct. 5, 1941. His commitments to justice, education, and Judaism were commemorated several years later in the founding of Brandeis University in Waltham, Mass.

Further Reading

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Marlon Brando

Beginning with his early career in the films of the 1950s, through his powerful roles in such classics as *On the Waterfront, A Streetcar Named Desire,* and *The Godfather,* Marlon Brando (born 1924) has captivated the American public with his intense on-screen presence, as well as with his personal life of controversy and excess.

Before James Dean, Marlon Brando popularized the jeans-and-T-shirt look, with and without leather jacket, as a movie idol during the early 1950s. The theatrically trained actor began to turn away from his youth-oriented persona with such movie roles as Mark Antony in *Julius Caesar* (1953). After winning an Academy Award for Best Actor for *On the Waterfront* (1954), he portrayed a wide variety of characters on-screen, garnering popular acclaim and critical consensus as one of the greatest cinema actors of the late twentieth century.

Early Career

Brando was born in Omaha, Nebraska, on April 3, 1924. He grew up in Illinois. After expulsion from a military academy, he dug ditches until his father offered to finance his education. Brando moved to New York to study with acting coach Stella Adler and at Lee Strasberg's Actors' Studio. While at the Actors' Studio, Brando adopted the ''method approach,'' which emphasizes characters' motivations for actions. He made his Broadway debut in John Van Druten's sentimental *I Remember Mama* (1944). New York theater critics voted him Broadway's Most Promising Actor for his performance in *Truckline Cafe* (1946). In 1947 he played his greatest stage role, Stanley Kowalski—the brute who rapes his sister-in-law, the fragile Blanche du Bois—in

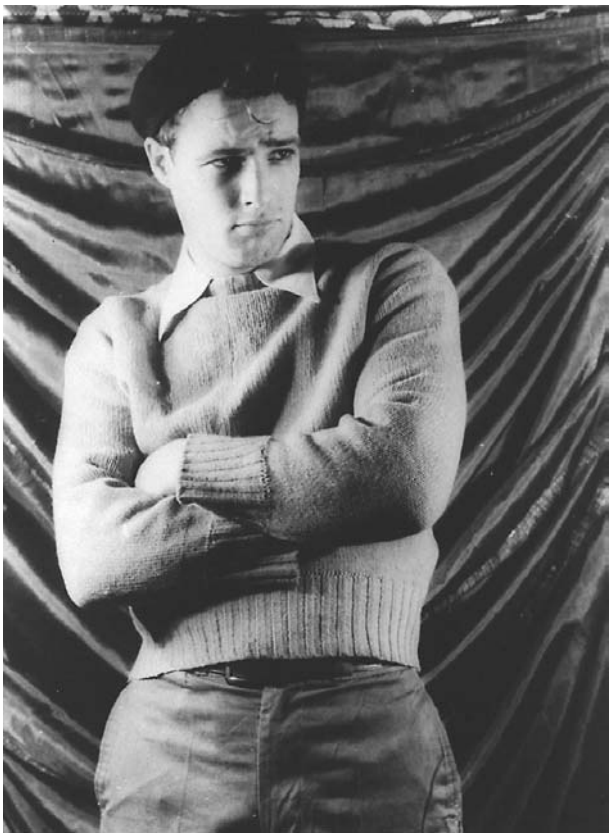

Tennessee Williams's *A Streetcar Named Desire.* As *The New York Review* surmised, ''The rest is stardom and gossip and a small handful of wonderful films.''

Hollywood beckoned to Brando, and he made his motion picture debut as a paraplegic World War II veteran in *The Men* (1950). Although he did not cooperate with the Hollywood publicity machine, he went on to play Kowalski in the 1951 film version of A *Streetcar Named Desire,* a popular and critical success that earned four Academy Awards. His next movie, *Viva Zapata!* (1952), with a script by John Steinbeck, traces Emiliano Zapata's rise from peasant to revolutionary to president of Mexico. Brando followed that with *Julius Caesar* and then *The Wild One* (1954), in which he played a motorcycle-gang leader in all his leather-jacketed glory. Next came his Academy Award winning role as a longshoreman fighting the system in *On the Waterfront,* a hard-hitting look at New York City labor unions.

Pinnacle

During the rest of the decade, Brando's screen roles ranged from Napoleon Bonaparte in *Désirée* (1954), to Sky Masterson in 1955's *Guys and Dolls,* in which he sang and danced, to a Nazi soldier in *The Young Lions* (1958). From 1955 to 1958 movie exhibitors voted him one of the top ten box-office draws in the nation. During the 1960s, however, his career had more downs than ups, especially after the MGM studio's disastrous 1962 remake of *Mutiny on the Bounty,* which failed to recoup even half of its enormous budget. Brando portrayed Fletcher Christian, Clark Gable's role in the 1935 original. Brando's excessive self-indulgence reached a pinnacle during the filming of this movie. He was criticized for his on-the-set tantrums and for trying to alter the script. Off the set, he had numerous affairs, ate too much, and distanced himself from the cast and crew. His contract for making the movie included $5,000 for every day the film went over its original schedule. He made $1.25 million when all was said and done.

Brando's career was reborn in 1972 with his depiction of Mafia chieftain Don Corleone in *The Godfather.* He refused his Academy Award for Best Actor as a protest of Hollywood's treatment of Native Americans. Brando did not appear at the awards show to personally deny the trophy. Instead, a Native American Apache named Sacheen Littlefeather read his protest. However, in September of 1994, Brando told the broker in possession of the award, Marty Ingels, that he now wishes to own it. Ingels would not return it.

Brando proceeded the following year to the highly controversial yet highly acclaimed *Last Tango in Paris,* which was rated X. Since then Brando has received huge salaries for playing small parts in such movies as *Superman* (1978) and *Apocalypse Now* (1979). Nominated for an Academy Award for Best Supporting Actor for A *Dry White Season* in 1989, Brando also appeared in *The Freshman* with Matthew Broderick. In 1995, he costarred in *Don Juan DeMarco* with Johnny Depp. Young people who have not seen Brando's amazing efforts in his early films will not find the same genius in his later movies. The small roles he has played do not demand the acting range for which he had once achieved so much praise. Janet Maslin of the *New York Times,* in her review of *Don Juan DeMarco,* wrote, ''Mr. Brando doesn't so much play his role as play along.'' The critic added, ''*Don Juan DeMarco* verges on the sad when its subject is vitality, since Mr. Depp's so clearly eclipses that of his co-star.''

In early 1996 Brando costared in afilm called *The Island of Dr. Moreau. Entertainment Weekly* reported that the actor was using an earpiece to remember his lines. His costar in the film, David Thewlis, told the magazine that he was nonetheless still impressed by Brando. ''When he walks into a room,'' Thewlis noted, ''you know he's around.''

A Life of Turmoil and Self-Indulgence

There have been countless pages of print written about Brando's reclusive and self-indulgent lifestyle, including two books released in 1994: *Brando: The Biography,* by Peter Manso, and *Brando: Songs My Mother Taught Me,* by Marlon Brando with Robert Lindsey. The book by Marlon Brando is obviously the one he authorizes, but Manso's book is a result of seven years of research and interviews with more than a thousand people. *Time* magazine, though, questioned Manso's ethics in conducting such excessive research: ''Driven to possess another man's life, Manso becomes the literary version of one of the late 20th century's scariest specimens, the celebrity stalker.''

It has been observed that Brando has perhaps loved food and womanizing too much. His best acting performances are roles that required him to show a constrained

and displayed rage and suffering. His own rage may have come from parents who did not care about him. *Time* magazine reported, ''Brando had a stern, cold father and a dream-disheveled mother—both alcoholics, both sexually promiscuous—and he encompassed both their natures without resolving the conflict.'' Brando himself wrote in his autobiography, ''If my father were alive today, I don't know what I would do. After he died, I used to think, 'God, just give him to me alive for eight seconds because I want to break his jaw.'''

Brando's acting teacher, Stella Adler, is often credited with helping him become a brilliant actor. Brando said in a reprint of Manso's book presented in *Premiere* magazine, ''If it hadn't been for Stella, maybe I wouldn't have gotten where I am—she taught me how to read, she taught me to look at art, she taught me to listen to music.''

Although Brando avoids speaking in details about his marriages, even in his autobiography, it is known that he has been married three times to three ex-actresses. He has at least 11 children ranging in age from two to thirty-eight. Five of the children are with his three wives, three are with his Guatemalan housekeeper, and the other three children are from other affairs. One of Brando's sons, Christian, told *People* magazine, ''The family kept changing shape. I'd sit down at the breakfast table and say, 'Who are you?''' Christian is now at a state prison in California serving a 10-year sentence for voluntary manslaughter in the death of his sister's fiancee, Dag Drollet. He claimed Drollet was physically abusing his pregnant sister, Cheyenne. Christian said he struggled with Drollet and accidentally shot him in the face. Brando, in the house at the time, gave mouth-to-mouth resuscitation to Drollet and called 911. At Christian's trial, *People* reported one of Brando's comments on the witness stand, ''I tried to be a good father. I did the best I could.''

Brando's daughter, Cheyenne, was a troubled young woman. In and out of drug rehabilitation centers and mental hospitals for much of her life, she lived in Tahiti with her mother Tarita (one of Brando's wives whom he met on the set of *Mutiny on the Bounty*). *People* reported in 1990 that Cheyenne said of Brando, ''I have come to despise my father for the way he ignored me as a child.'' After Drollet's death, Cheyenne became even more reclusive and depressed. A judge ruled that she was too depressed to raise her child and gave custody of the boy to her mother, Tarita. Cheyenne took a leave from a mental hospital on Easter Sunday in 1995 to visit her family. At her mother's home that day, Cheyenne, who had attempted suicide before, hanged herself.

Brando's years of self-indulgence are visible—he weighed well over 300 pounds in the mid-1990s. To judge Brando by his appearance and dismiss his work because of his later, less significant acting jobs, however, would be a mistake. His performance in *A Streetcar Named Desire* brought audiences to their knees, and his range of roles is a testament to his capability to explore many aspects of the human psyche. Brando seems perfectly content that his best work is behind him. As for his fans, they must accept that staying power is not what confirms the actor's brilliance.

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Willy Brandt

The German statesman Willy Brandt (1913-1992) became the first Socialist chancellor of the Federal Republic of Germany, or West Germany, in 1969.

Herbert Frahm, who later adopted the name Willy Brandt, was born in the North Sea port of Lübeck on Dec. 18, 1913, the illegitimate son of working-class parents. After a lonely and deprived childhood he found fellowship in the youth organizations of the Social Democratic party (SPD), the strongest bulwark of German democracy in the 1920s. He won a scholarship to a prestigious Lübeck gymnasium (secondary school), from which he graduated in 1932. He had joined a left-wing splinter group of the SPD strongly opposed to the rising tide of Nazi power. Thus, when Hitler came to power in 1933, he decided to change his name to Willy Brandt and flee from certain persecution. He therefore escaped the pursuit by secret police and the confinement in concentration camps which befell so many other SPD leaders.

Brandt spent the rest of the 1930s in Norway and eventually became a Norwegian citizen. But in 1940 he was again forced to flee the Nazis, and he spent the remaining war years in neutral Sweden. Throughout his exile Brandt worked as a journalist, and at the end of World War II he returned to Germany to cover the Nuremberg war crimes trials. Once again a German citizen, in 1949 he became an SPD representative of Berlin in the first West German Bundestag (parliament), and a year later he was elected to the city parliament of Berlin.

In 1957 Brandt became lord mayor of West Berlin. He became internationally known for his resistance to Soviet and East German pressures on the isolated city, especially during the Berlin Wall crisis of 1961. The SPD had dropped the last remnants of its revolutionary Marxist heritage in 1959. It was eager to attract a less radical and larger electorate, and Brandt's suave, youthful appearance and proven courage made him a leading contender for the leadership of the party. As candidate for the chancellorship (1961, 1965, and 1969) and as leader of the SPD (after 1964), Brandt led his party to solid political gains on a social reform platform. In 1966 he led the party into a ''grand coalition'' with the other major party, the Christian Democratic Union (CDU); he then became the foreign minister of West Germany.

In the 1969 Bundestag elections the SPD (with support from the small Free Democratic party) won a majority; Brandt, assuming the highest governmental office, became

chancellor. While not abandoning West Germany's commitment to Western European economic integration, Brandt took a softer line toward Eastern European governments. In the domestic sphere he initiated broad political, educational, and economic reforms. As chancellor, Brandt ably demonstrated to both his supporters and detractors that a Socialist leader could be effective, statesmanlike, and popular.

Ostpolitik

This policy of softer lines of governmental and economic dealings with Eastern European countries came to be known as *ostpolitik* . Brandt signed treaties and in doing so, relaxed tensions. This enabled both Germanies to enter the United Nations and Germans to cross borders. It also led to the Nobel Peace Prize, awarded to Brandt in 1971. It also led to his resignation. In 1974 Brandt's close aide, Günter Guillaume, was revealed to be an East German spy. Though this scandal led to his resignation, Brandt remained Chairman of the SPD for 13 more years.

Out of Office

Besides chairing the SPD, Brandt served as President of the Socialist International, an umbrella group for all Social Democratic Parties. In the early 1980s he chaired a worldwide panel known as the Brandt Commission. The Commission called for a more equitible distribution of the world's wealth; the advice was both lauded and ignored. Because of Brandt's efforts, the re-unification of Germany occurred, though more quickly than even Brandt ever imagined. Historians honor Brandt more than his own countrymen did; few of his contemporaries in the early 1970s realized how his efforts and policies prepared Germany for a united future. Brandt spoke of the slow and painful process of unifying Germany, and he remained an advocate of unity until the end of his life. Brandt died of cancer in 1992.

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Joseph Brant

Joseph Brant (1742-1807) was a Mohawk chief and ally of the British during the American Revolution. He was instrumental in moving the Mohawks to Canada following the winning of American independence.

Joseph Brant was born in the Ohio Valley and was called Thayendanegea (''he who places two bets''). His father was a sachem of the Iroquois Confederacy, to which the Mohawks belonged; however, Brant's mother was not a Mohawk, and as descent in the tribe was matrilineal, he never rose to the rank of sachem, although he did become a war chief.

As a boy, Brant attracted the protection of Sir William Johnson, British Indian superintendent, whom he accompanied on an expedition in 1755. Six years later, at 19, Brant was sent to Moor's Charity School in Lebanon, Conn., for an education. There he was converted to the Anglican Church and in 1763 left the school to work as an interpreter for a missionary. Thereafter he was constantly caught between a desire to convert his tribe to white ways and to lead them in war against the whites.

In 1764 Brant left the missionary, whom he had helped to translate religious tracts into the Mohawk language, to join the Iroquois contingent fighting under Chief Pontiac. Ten years later, when Guy Johnson, son-in-law of Sir William Johnson, became Indian superintendent, Brant became his secretary. At the outbreak of the American Revolution, Brant used his influence to persuade the Iroquois to join the British side and to discredit the Reverend Samuel Kirkland, a missionary who had succeeded in persuading the Oneida and Tuscarora (tribes in the Iroquois Confederacy) to join with the Americans.

Brant was war chief of the Mohawks when he met Sir Guy Carleton at a conference in Montreal. Brant was commissioned a captain and sent to England to be presented at court as a Native American ally of the Crown. Returning to the New World, he fought as commander of a Native American contingent at the Battle of Long Island in 1776 and was with St. Leger's expedition at the Battle of Oriskany in 1777.

Between 1778 and 1780 Brant led his Indian troops on raids in the Mohawk Valley, southern New York, and northern Pennsylvania, warning his followers that an American victory would mean destruction for all Native Americans. He and his followers were accused of perpetrating massacres such as those at Cherry Valley in 1778 and at Wyoming in 1779; though Brant always claimed that he did not join in these bloody aspects of the fighting, his troops were responsible for some reprehensible killings.

At the close of the American Revolution, Brant frustrated the attempt of Red Jacket, a rival Mohawk chief, to negotiate a peace treaty with the United States. Later he unsuccessfully attempted such a negotiation himself, whereupon he persuaded Governor Haldimaud of Canada to assign the Mohawks a reservation on the Grand River in Upper Canada. His journey to England in 1785 was successful in attaining an indemnification for the Mohawks for their losses during the war. He also made a trip to Philadelphia during which he was unsuccessful in negotiating peace with the United States.

Brant's later years were spent translating the New Testament and other religious documents into Mohawk and promoting Native American acceptance of the white man's ways. He was able to prevent speculators from getting the Mohawk lands on the Grand River, but his last years were saddened by the actions of his dissolute eldest son and by his quarrels with his rival, Red Jacket. He died on Nov. 24, 1807, at the Grand River Reservation.

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Mary (Molly) Brant

As consort of Sir William Johnson, Mary Brant's (1736-1796) influence with Indian leaders helped Johnson to pacify the Indian nations he dealt with as a representative of the British government. After his death, she was able to influence the Iroquois toward alliance with the British during the Revolutionary War.

Molly Brant is considered the most influential Mohawk woman in the New World from 1759 to 1776. She and Catherine Brant (her younger brother's wife) are the only women of the period on whose lives any extended documentation has survived. Brant was born in 1736 to ''Margaret'' and ''Peter,'' Canajoharie Mohawks registered as Protestant Christians in the Anglican chapel at Fort Hunter. Some reports do not list the names of her parents, but simply say she was the daughter of a sachem (chieftain), and came from Canajoharie, a Mohawk (Iroquois) village located in New York. Molly is said to have received her surname from her stepfather, Nickus Brant, a European thought to be part Dutch. He was a close friend of William Johnson, a British official responsible for maintaining Indian relations in the colonies during the time of the American Revolution. Brant is believed to have been a strong European influence on Brant and her younger brother Joseph. Active and gregarious, she is said to have become the object of Johnson's attention when in 1753, she accepted a British officer's challenge to participate in a horse riding competition between the British and the Mohawks. She later married Johnson in a Mohawk ceremony.

Acculturation, Iroquois Women, and Cultural Difference

A time of great upheaval and cultural change took place among all the Iroquois tribes during the eighteenth century, most markedly during the later half of the century, when colonials sought independence. Perhaps the Mohawks stood out as more notable recipients of cultural change because they were known for their aggressive resistance to European occupation. With the loss of their land along the Mohawk river in eastern-central New York, there was immense pressure on the Mohawk to culturally assimilate in order to survive. European culture was most visibly

different with regard to relationships between the sexes, and this succinctly cut at the basic fabric and structure of Iroquois life. For this reason, Molly Brant's life with Johnson, a powerful British official presiding over the British Indian Department's northern district, became a living illustration of acculturation. In her *Ontario History* article ''Molly Brant, Catherine Brant, and Their Daughters: A Study in Colonial Acculturation,'' Gretchen Green terms Molly and Catherine's ''individual marital conflicts'' as reflections of ''the larger cultural struggle, so that Molly and Catherine Brant serve as microcosms of the Mohawk people during the trying times of the late eighteenth century.''

Before the advent of the Europeans, the Mohawk were a matrilineal society, deriving the identity of their kinship ties through women. Relationships between the sexes were marked by a more equal distribution of power and validation for contributions made to the needs of the community. Primarily through their agricultural achievements and role as provider, Mohawk women were able to exert a greater degree of influence upon men's decisions than their European counterparts, and thus assertion of male dominance was met with resistance by Mohawk women. By withholding food, making their opinions known at village meetings, and utilizing their appointed clan positions in choosing the village chief/sachem, women banded together to get their agendas met in a way wholly unfamiliar to women in European culture.

Because British law did not recognize the Mohawk marriage of Johnson and Brant, she is said to have been the ''common-law'' wife of Johnson. She is considered by some sources to have been his mistress. Having married during the Seven Years War, Green states that Johnson is thought to have married Brant out of a desire to gain stronger and more influential political connections. Their marriage took place ''when Johnson was desperately seeking Iroquois support for the war effort against the French.'' He learned the Iroquoian dialects, adopted several Mohawk customs, but reportedly did not choose to live among Natives. Explaining his close relationship to Joseph Brant, Johnson said, according to Green, that he ''expected the young Mohawk would prove useful among the Indians because of his 'connection and residence.' It seems reasonable to assume that his relationship with Joseph's sister was in part similarly motivated, for it was said of Molly that 'one word from her [was] more taken Notice of by the Five Nations than a thousand from any white man without exception.'''

Influenced the American Revolution

Brant had been well known and was politically active in her village before joining Johnson at either Fort Johnson or at Johnson Hall, his residence located near Schenectady, ''on the edge of Mohawk territory.'' From 1754 to 1755, she is recorded as having accompanied to Philadelphia a delegate of elders to address Iroquois land conflicts. Other than these highlighted features, relatively little is known about her life in the village during her early years. Her correspondence, written in a clear and legible script, indicates that she may have attended the English school at Canajoharie as a child.

Unlike her predecessor Catherine Weissenberg who bore three children by Johnson, Brant's eight (some sources say nine) children received Johnson's surname. It is unknown whether any of the children were christened. Weissenberg, a German indentured servant, was Johnson's housekeeper at Fort Johnson. Whereas Johnson regarded Weissenberg beneath him in status, and her role in his household was kept to a minimum, it is noted that Molly Brant accepted no such strictures upon her role. She refused to do housework, leaving such chores to the servants and slaves, and in Johnson's absence, she is said to have controlled the affairs of the estate. There is some suggestion that in doing so, she also supervised the daily operations of the Indian Department, of which Johnson was superintendent.

Johnson Hall was elegant and considered plush by frontier standards. Brant was highly admired among Johnson's peers as a model hostess. She was mentioned warmly in correspondence and was as generous with her own people living in the village as she was with European guests. Using Johnson's position and line of credit with merchants, records indicate she made large purchases of blankets, clothing and alcohol, which she gave away to various Iroquois people. Traditional Iroquois custom entailed utilizing economic gain for the good of the community by distributing wealth during a ceremonial giveaway. The more one gave away, the more one rose in honor and prestige within the group. Brant participated in this practice with such purchases, in addition to distributing cash and providing meals. By so doing she gained increasing influence and thus became, in Green's words, ''the most influential Mohawk woman in the valley.''

After Johnson's death in 1774, Brant was turned away from his estate and she returned to Canajoharie, taking expensive clothing and luxury possessions with her. There she lived primarily on credit, engaging in commerce with the villagers. Because conflicts were rising between the Loyalists and Patriot colonials, Brant's influence among Indians was increasingly instrumental to the British. Both sides attempted to rally the support of the Six Nations, and Patriots regarded Brant as a threat to their interests. She, unlike most Mohawk, felt strongly that the interests of her people would be best served by an alliance with the Crown. Despite her tremendous popularity and respect among her people, she was unable to sway significant numbers toward action, for most preferred not to take sides in the British-American conflict.

Brant herself took an active Loyalist stance, housing Loyalist refugees, providing weapons, and infiltrating intelligence activities where possible. During 1777 she reportedly engaged in spy activities, which were instrumental in the British gaining military ground. As a result, American colonials and Oneida Iroquois Patriots exacted revenge by driving her from her home. Angered, she fled in exile into Canada, where she fiercely resumed Loyalist activities as a liaison among the Iroquois while residing at the Niagara garrison.

She was considered controversial because she advocated for both the British as well as for the Iroquois, even when to outward appearances, the interests of these groups

were in opposition. Brant spoke only her native tongue, styled her wardrobe after Mohawk tastes, and encouraged her offspring to do the same. She was an active dissident, remaining loyal to the preservation of her people, yet, she was criticized for involving them in a dispute that wrested their lands from them and left them subjugated and dispossessed. Molly Brant could not have known the outcome of the wars she attempted to influence. It may be only hindsight that her actions were considered contradictory, for she was behaving in accordance with the laws of her people, attempting to maintain progressive negotiations and an alliance with those she perceived as the greatest allies to the Iroquois.

The British supported her Loyalist endeavors, giving her provisions and doing what was necessary to foster her activism. As a political instrument among the Iroquois, she was unequaled. After the American Revolution, the British generously provided her with a pension, land in the area of her choosing, and an English home for her service to the Crown. In addition to this she received a substantial inheritance from Johnson's estate. Retiring from political affairs, Brant finally settled in Kingston, Ontario, near three of her daughters. She died in 1796 of unknown causes.

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Sebastian Brant

The German writer Sebastian Brant (1457-1521) was the author of the ''Narrenschiff,'' or ''Ship of Fools,'' one of the most famous secular works in European letters.

Sebastian Brant, born in Strassburg, lost his father as a child and was reared by his mother. He probably inherited a testy, sensitive nature from her. In 1475 he entered the University of Basel and received a baccalaureate degree in 1477. Though interested in the humanities and teaching them briefly, Brant studied law and taught and practiced it in Basel. He was also adviser and editor for several pioneer Basel publishers. In 1501 Brant returned to Strassburg as a legal adviser, and in 1504 he became municipal secretary, a post he held until the end of his life, while continuing publication and editorial work.

Brant was an admirer and confidant of Emperor Maximilian I. He was also a confirmed humanist, a staunch adherent of Catholicism, and an arch conservative, becoming ever more pessimistic about the future of the Holy Roman Empire, especially after 1517. He died in 1521.

Brant's masterpiece, the *Narrenschiff,* was published in 1494. It was illustrated by woodcuts, most of which are now recognized as being the work of Albrecht Dürer. A long, satirical narrative written in doggerel verse, this work influenced French and English as well as German works. Written in the vernacular, it was the first German work to pass into the stream of Western literature.

The *Narrenschiff* is not an allegory; instead it catalogs all types of fools in a direct satirical manner. From adulterers to mere fops, they risk eternal salvation and mar the image that the subjects of the Empire must maintain if the vulnerable Empire is to survive. A Latin translation (1497) by Brant's disciple Jacob Locher was responsible for the dissemination of the work in France and England. Thomas Shelton, Robert Copland, Richard Tarlton, and Thomas Dekker were among English writers of the 16th and 17th centuries unwittingly in Brant's debt. His work helped turn English literature from moral satire to satire of manners.

Brant wrote and edited numerous other works in Latin and German in religion, law, didacticism, and exhortation. He also published a volume of Latin verse.

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Georges Braque

The French painter Georges Braque (1882-1967) was, with Picasso, the founder of cubism, one of the most significant movements in Western art.

Georges Braque was born in Argenteuil, the son of a house-painting contractor who was an amateur artist. In 1890 the family settled in Le Havre, where Braque entered the École des Beaux-Arts in 1899. He went to Paris in 1900 and worked as a house painter. From 1902 to 1904 Braque studied at the Académie Humbert. As a result of his friendship with Raoul Dufy and Othon Friesz, both artists from Le Havre, Braque became allied with the Fauve movement in 1906. With Friesz he traveled to Antwerp in 1906, to La Ciotat in 1907, and several times to L'Estaque.

Braque's Fauve period proved transitory, and his Fauve works were relatively restrained. In the Paris version of *La Ciotat* (1907), for example, the colors, though vivid, are not dazzling, and the brushstrokes are applied in small rectangular units rather than in the broad, quick swatches used, for example, by Maurice Vlaminck.

Initial Cubist Phase, 1908-1909

By 1908 Braque had developed a great admiration for the work of Paul Cézanne, whose influence is discernible in Braque's *Houses at L'Estaque* (1908). In this protocubist painting the sensuousness and relative abandon of Braque's Fauve period have been cast aside. The houses have been reduced to simple cubes in shades of dull greens and grays. To underscore the geometrical severity, the windows and doors of the houses and details of the foliage have been eliminated. Braque and Pablo Picasso, who met at this time and were practically inseparable until 1914, precipitated the mature development of cubism.

Analytic Cubist Phase, 1909-1911

In cubist painting, planes merge and the distinctions between background and foreground and between one form and another become obliterated, as the object or figure seems to be viewed simultaneously from various angles. A masterpiece of Braque's analytic cubist period is the *Man with the Guitar* (1911), in which the figure of the musician, painted in somber earth colors and dissected into small fragments, in presented in a static triangular format. Details of the anatomy of the figure and the parts of the instrument seem to be discernible one moment, indiscernible the next. Braque's and Picasso's paintings of 1909-1911 are especially close and in some cases virtually indistinguishable, though Braque's work is more elegant, slightly more restrained, less emotional, and less expressive.

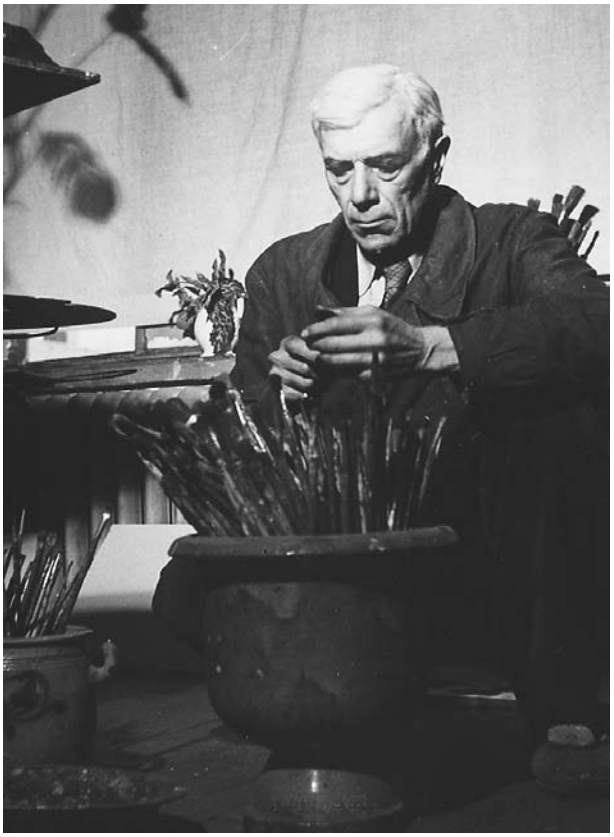

Synthetic Cubist Phase, 1911-1914

From 1911 on Braque became less dependent on physical reality as the starting point for his artistic conception. Instead of showing the object in its totality, though broken into smaller fragments, he took parts of several objects and arranged them in new combinations. From this time, too, he showed an interest in simulating the textures of wood, marble, and other materials in his paintings, and in his collages he incorporated into the composition bits of real cloth or wood. Thus, in addition to the ambiguous spatial effects of his analytic phase, Braque's synthetic phase featured new ambiguities between what was real and what was created by the artist. In his *Clarinet* (1913), for example, pasted newspaper fragments, charcoal, chalk, and oil paint are so manipulated as to simulate an actual tabletop. The letters from the newspaper clipping function only as decorative or formal elements. The softness of the textures and the oval curves within the rectangular frame produce a delicacy seldom found in Picasso's work of the same period.

Work after 1914

When World War I broke out, Braque was sent to the front and was wounded in 1915. After a long hospital confinement he began to paint again in 1917, adopting a course independent of Picasso. After 1918 Braque largely abandoned collage and the relative austerity of his synthetic cubist phase. A new richness and sensuousness of the painted surface became discernible in his work, but tempered by restraint and refinement. Although cubist devices

and passages occasionally occurred, they ceased to be fundamental to Braque's conception.

In the *Still Life with Guitar and Fruit* (1924) the individual integrity of the richly painted guitar and of the still-life elements is maintained. The objects are clearly placed on a table, but their exact spatial locations are a bit vague. The forms now swell and expand and the paint is handled with a creamy richness, yet the colors are tastefully kept within the orbit of browns and grays. During the 1920s Braque liked to use the human figure, often a female nude, in conjunction with his still-life objects. His *Nude* (1925) in Chicago displays a sensuous, monumental figure, somewhat in the manner of Pierre Auguste Renoir.

Braque continued to go his own way, unaffected by the latest changes in European painting. But the harmony and containment of his art did not preclude a richness and originality of expression, which was especially evident in the 1930s. His *Woman with a Mandolin* (1937) is a rich blend of shades of green, citrons, and purples. The woman, sitting before the elegant furnishings of the room, is rendered as a silhouette, reminiscent of the flat forms frequent in the synthetic cubist canvases.

Braque also executed some sculptures in plaster, about 50 lithographs, and etchings for Hesiod's *Theogony* (1931).

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Edwin B. Mullins, *The Art of Georges Braque* (1968), is a comprehensive study of the artist; over half the book is devoted to Braque's work after 1920. *Georges Braque: His Graphic Work,* with an introduction by Werner Hofmann (1961), is the authoritative work on Braque's graphics. See also John Russell, *G. Braque* (1959); Jean Leymarie, *Braque* (1961); and the chapter on Braque in Janet Flanner, *Men and Monuments* (1947). Background works on cubism include John Golding, *Cubism: A History and an Analysis, 1907-1914* (1959); Guy Habasque, *Cubism* (1959); and Robert Rosenblum, *Cubism and Twentieth-Century Art* (1960).

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Walter H. Brattain

The American physicist Walter H. Brattain (1902-1987), a co-inventor of the transistor, devoted much of his life to research on surface states.

Although he was born in Amoy, China (February 10, 1902), Walter Houser Brattain spent the early part of his life in the northwest of the United States. He was raised in the state of Washington on a cattle ranch owned by his parents, Ross R. Brattain and Ottilie Houser, and earned his B.S. degree in physics and mathematics at Whitman College in Walla Walla, Washington. Brattain earned that degree in 1924 and an M.A. degree from the University of Oregon in 1926. He then moved eastward, taking his Ph.D. degree in physics at the University of Minnesota in 1929. Brattain's advisor was John T. Tate, and his thesis was on electron impact in mercury vapor. In 1928 and 1929 he worked at the National Bureau of Standards in Washington, D.C., and in 1929 was hired by Bell Telephone Laboratories.

Brattain's concerns at Bell Laboratories in the years before World War II were first in the surface physics of tungsten and later in the surfaces of the semiconductors cuprous oxide and silicon. During World War II Brattain devoted his time to developing methods of submarine detection under a contract with the National Defense Research Council at Columbia University.

Following the war, Brattain returned to Bell Laboratories and soon joined the semiconductor division of the newly-organized Solid State Department of the laboratories. William Shockley was the director of the semiconductor division, and early in 1946 he initiated a general investigation of semiconductors that was intended to produce a practical solid state amplifier.

Crystals of pure semiconductors (such as silicon or germanium) are very poor conductors at ambient temperatures because the energy that an electron must have in order to occupy a conduction energy level is considerably greater than the thermal energy available to an electron in such a crystal. Heating a semiconductor can excite electrons into conduction states, but it is more practical to increase conductivity by adding impurities to the crystal. A crystal may

be doped with a small amount of an element having more electrons than the semiconductor, and those excess electrons will be free to move through the crystal; such a crystal is an *n-type* semiconductor. One may also add to the crystal a small amount of an element having fewer electrons than the semiconductor, and the electron vacancies, or holes, so introduced will be free to move through the crystal like positively-charged electrons; such a doped crystal is a *p-type* semiconductor.

At the surface of a semiconductor the level of the conduction band can be altered, which will increase or decrease the conductivity of the crystal. Junctions between metals and n-type or p-type semiconductors, or between the two types of semiconductors, have asymmetric conduction properties, and semiconductor junctions can therefore be used to rectify electrical currents. In a rectifier, a voltage bias that produces a current flow in the low-resistance direction is a forward bias, while a bias in the opposite direction is a reverse bias.

Semiconductor rectifiers were familiar devices by the end of World War II, and Shockley hoped to produce a new device that would have a variable resistance and hence could be used as an amplifier. He proposed a design in which an electric field was applied across the thickness of a thin slab of a semiconductor. The conductivity of the semiconductor changed only by a small fraction of the expected amount when the field was applied, which John Bardeen (another member of Shockley's division) suggested was due to the existence of energy states for electrons on the surface of the semiconductor. Charges occupying such states would form a layer that screened the interior of the semiconductor from external fields, and so drastically reduce any effect on the conductivity by such fields. Brattain undertook the investigation of the properties of the surface states, and in the course of his experiments he and Bardeen discovered a means of constructing a solid state amplifier that was distinct from Shockley's field-effect device.

Brattain began his experiments by measuring the change in potential of the surface of a crystal of silicon (with reference to an electrode near that surface) when it was exposed to light. Brattain subsequently found that by introducing an electrolyte between his reference electrode and the semiconductor surface and applying a bias to the electrode, he could greatly influence the potential produced by illumination of the semiconductor. He and Bardeen concluded that ions in the electrolyte migrated to the surface of the semiconductor and nullified the effect of the surface charge already there. It then became possible to observe Shockley's field effect.

Brattain and Bardeen next introduced a second electrode into their apparatus, which was a point contact on the semiconductor that was insulated from the electrolyte. Their semiconductor was a thin layer of n-type silicon on top of a block of p-type silicon, and they found that an increase of the bias on the first electrode in the forward direction would produce a decrease of the current flowing into the point contact under a reverse bias. There was some amplification observed in this circuit (and in other similar ones using silicon and germanium), but the factors were small, and the electrolytes used did not allow good response at high frequencies.

Bardeen and Brattain hoped to improve their devices by using a gold film in place of the electrolyte, and they intended to isolate it from the semiconductor (in this case a block of n-type germanium) by means of an oxide layer on top of the germanium. The oxide coating was inadvertently washed off, however, and the gold film made contact with the germanium. It was with this arrangement that a new effect was observed. A forward bias on the gold film increased the current that flowed to the point contact, which was the opposite effect from what had been observed previously. Brattain and Bardeen supposed that there was a current of holes flowing from the gold film into the semiconductor, and then into the point contact. The new amplifying effect was named the transistor effect.

Bardeen suggested that the gold film and point contact could be replaced by two closely spaced contacts. Brattain constructed the two contacts by wrapping gold tape around the point of a wedge of polystyrene and scraping the gold away from the point of the wedge. The wedge was then pressed against a block of n-type germanium. On December 16, 1947, the device was incorporated into a small amplifier that had a gain of more than 18 and good frequency response. A week later the amplifier was demonstrated for the staff of Bell Laboratories, although a public announcement was not made until June of 1948. For their invention Brattain, Bardeen, and Shockley were awarded the 1956 Nobel Prize in Physics. Brattain also received the Stuart Ballantine Medal, the John Scott Medal, and in 1974 was inducted into the National Inventors Hall of Fame.

Brattain continued to carry out semiconductor research at Bell Laboratories until he retired in 1967. Between 1962 and 1972 he frequently taught courses at Whitman College, and from 1965 until 1975 he took part in a research program to model cell membranes as phospholipid layers.

Brattain was elected to the National Academy of Sciences in 1959 and received many other honors. In 1935 he married Keren Gilmore, and the couple had one son. Following the death of his first wife, Brattain married Emma Jane Kirsch Miller in 1958. Brattain lived in retirement in the state of Washington.

On October 13, 1987, Brattain died in Seattle, Washington, but not without leaving a permanent legacy. In its January 1997 profile of 25 visionaries, *Workforce* cited Brattain, along with his co-inventors Bardeen and Shockley. ''AT&T's Bell Laboratories has,'' the article stated, ''spawned numerous inventions, but none more significant than the transistor . . . today, the transistor serves as the basic building block for all solid-state electronics.'' In the late 1990s, Brattain's invention could be found in cellular telephones, fax machines, computers, automatic cameras, satellites, and many other electronic devices.

Further Reading

The invention of the transistor has been described by Lillian Hoddeson in her article ''The discovery of the point-contact transistor,'' *Historical Studies in the Physical Sciences, 12* (1981-1982). Bardeen, Shockley, and Brattain also recount

their experiences in their Nobel addresses: John Bardeen, ''Semiconductor research leading to the point contact transistor;'' William Shockley, ''Transistor technology evokes new physics;'' and Walter H. Brattain, ''Surface properties of semiconductor,'' all in *Nobel Lectures: Physics, 1942-1962* (Amsterdam, 1964). Appended to each of these addresses is a short biography of the author.

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Fernand Braudel

Fernand Braudel (1902-1985) was the leading exponent of the so-called ''*Annales*'' school of history, which emphasizes total history over long historical periods and large geographical space.

Fernand Braudel was born August 24, 1902, in the small town of Luneville in eastern France. His father was an academic administrator. As a young *agrégé* in history, he went to Algeria in 1923 to teach in a lycée and to work on his *thèse d'état,* which was to be on Philip II of Spain and the Mediterranean. His thesis director, Lucien Febvre, made the fateful suggestion that Braudel invert the emphasis—the Mediterranean and Philip II. In 1935 he went to Brazil to teach in the university in São Paulo, Brazil, returning two and a half years later to France just before World War II, with an appointment in the IVe Section of the Ecole Pratique des Hautes Etudes (E. P. H. E.) in Paris. He spent the war in German prison camps in Mainz and Lübeck. During this time he wrote from memory his thesis, which has come to be considered the classic exemplary work of the *Annales* school of history. It was titled *The Mediterranean and the Mediterranean World in the Age of Philip II* (two volumes, 1949).

Elected in 1946 to the Collège de France, he joined his mentor, Febvre, as one of the founders in 1947 of the new VIe Section (economic and social sciences) of the E. P. H. E. He created the Centre de Recherches Historiques. On Febvre's death in 1956, he succeeded him as president of the VIe Section and editor of the journal *Annales E. S. C.* In 1963 he founded the Maison des Sciences de l'Homme, a structure housing national and international research groups, and became its administrator. From 1971 to 1984 he served as the president of the Scientific Commission of the annual Study Weeks sponsored by the Istituto Internazionale di Storia Economica 'Francesco Datini' in Prato, Italy. These were major meetings of economic historians of Europe (both east and west) specializing in the period between the 12th and the 18th centuries. In 1985 he was received in the Académie Française. He was awarded a long list of honorary degrees, memberships in national academies of science, and similar honors. He was widely-read and influential in southern Europe (Spain, Portugal, Italy, Greece, and Turkey), Eastern Europe (Poland and Hungary), Germany and the Low Countries, Britain, Quebec, and, since the 1970s, the United States, where a research center named after him was established at the State University of New York—Binghamton.

What was the nature of his accomplishment that he achieved so many honors, so much prestige and influence? Obviously he was a great organizer of scientific activity, as the list of his successive activities attests. But more important than that, he symbolized, incarnated, and promulgated an approach to history which responded to and was of great help in interpreting the long-term structures and middle-run cyclical shifts of the real social world.

There are three central themes which one may associate with Braudel as the culminating figure of the so-called *Annales* school of history. The roots of the *Annales* school itself, often traced to the work of French historian Henri Berr at the turn of the 20th century, was the creation in a formal sense of the collaboration of Lucien Febvre and Marc Bloch at the University of Strasbourg in 1929, where they founded the journal *Annales d'histoire économique et social*. The very title of the journal indicates the initial concern, the enormous neglect of both economic and social history in the standard kind of political history that had prevailed in France, Germany, and Britain since the mid-19th century. The *Annales* school was determined to get at the long-term economic and social structures beneath the surface ''events'' which Braudel was later to describe as ''dust.'' They turned toward the neglected arenas of rural life, demography, social ecology, everyday life, commerce, and mentalities and away from princes, generals, civil servants, and diplomats.

They were pushed by their subject matter to the work of sociologists, anthropologists, and economists for one fundamental reason. It was not only that the subject matter of *Annales* history was concerned with explaining, as opposed to merely describing, history. It was also that history was no longer seen as a mere collection of ''facts.'' Facts ''existed'' only as responses to historical ''problems.'' Intellectually, and therefore organizationally as well, the quest became the ''totality'' of human experience, and therefore the close collaboration of history and the social sciences.

Secondly, and this became Braudel's own great contribution, the *Annales* school saw time as a social—more than as a physical—phenomenon, whence the idea of a plurality of social times. The great trinity that Braudel constructed and used as the framework for his book on the Mediterranean was *structure, conjoncture, événement:* long-term, very slowly evolving structures; medium-term, fluctuating cyclical processes; and short-term, ephemeral, highly visible events. Braudel downplayed the time of events and rejected a fourth time, the universal very long-term, as mythical. History was consequently the story of the interweaving of the long-term structures and the cyclical movements (*conjonctures*).

Finally, 30 years after *The Mediterranean,* his second great work appeared in 1979—the three-volume *Civilization and Capitalism, 15th-18th Century*. In it he developed the theme of the three layers of economic life—the bottom

layer of everyday life, the middle layer of exchange (the arena of freedom), and the top layer of capitalist monopolies and constraints. This metaphor served to reorganize all of modern history into a constant struggle between the two bottom layers and the top layer of monopoly.

The contribution of Braudel was his sweep and therefore his relevance to the fundamental assessment of large-scale, long-term social change. His intellectual voice was stentorian—a firm line but one uncluttered by dogmatisms. His was a unifying influence, respectful of many strains but impatient of pomposity or foolishness. Above all, Braudel and the *Annales* school stood as a challenge to the narrow, the petty, the arrogance of power in the name of enduring realities, and the social change that is slow but inexorable.

Further Reading

A description of ''the *Annales* paradigm'' is to be found in Traian Stoianovich, *French Historical Method* (1976), to which Braudel wrote a foreword. Two appreciative articles, one by H. R. Trevor-Roper and one by J. H. Hexter, plus an autobiographical essay by Braudel, are to be found together in the *Journal of Modern History* (December 1972). A long critical article by Samuel Kinser is in the *American Historical Review* (February 1981).

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Ferdinand Braun

The German physicist Ferdinand Braun (1850-1918) received the Nobel Prize in Physics for his work on wireless telegraphy.

Karl Ferdinand Braun was born in Fulda, Germany, on June 6, 1850, the son of Konrad and Franziska (Gohring) Braun. Upon graduation from his local gymnasium, he entered the University of Marburg, later completing his Ph.D. at the University of Berlin in 1872 with a dissertation on the vibrations of elastic rods and strings.

Braun's career began at the University of Würzburg in 1872, where he worked as assistant to George Hermann Quincke, the eminent German physicist and authority on elastic vibrations—of which light (electromagnetic radiation) was thought to be a species. Braun remained with Quincke two years, publishing in 1874 the results of his research on mineral metal sulfides. He discovered that these crystals would conduct electrical currents in one direction only. This finding was important in electrical research and in measuring another property of substances, electrical conductivity. However, there were no immediate practical applications, and not until the early 20th century was the phenomenon employed in crystal radio receivers.

Braun next took a lectureship at the St. Thomas Gymnasium in Leipzig, a post he also held for two years. Then, from 1876 to 1880 he was extraordinary professor at the University of Marburg, his *alma mater*. In 1880 his itinerant career took him outside of Germany, to the University of Strasbourg in France, where he remained for three years engaged in research, leaving in 1883; he returned again in 1895 as professor of physics and director of the physics institute. In the intervening years, however, he worked in Germany. For three years he was professor of physics at the Technical High School in Karlsruhe, and in the year he left (1885), he also married Amelie Bühler; they had two sons and two daughters. This must have domesticated him, for he remained at his next job, in Tübingen, for ten years, helping to found the Physical Institute there.

After 1890 Braun produced much of the work for which he was later to become famous. Here, his skill as an inventor combined with his grasp of theoretical principles to effect two significant technological achievements—the coupled transmitter and coupled receiver for improved wireless performance (1899 patent) and the cathode-ray oscilloscope (1897).

Braun was attracted to the study of wireless transmission by the question of why it was so difficult to increase the range of transmission to more than 15 kilometers. Though he expected to extend the range of transmission through a mere increase in the production of the transmitter's power, his experience with Hertz oscillators proved that any attempt to increase the power output by increasing the length of the spark gap would find a limit beyond which the power output would only decrease. Braun found his answer in the creation of a sparkless antenna circuit—power from the transmitter was magnetically coupled through the trans-

former effect to an antenna circuit rather than directly linking it to the power circuit. Related to this work and complementing it was his investigation of aspects of radiotelegraphy, including directional transmission of electromagnetic waves, work on crystal detectors, and use of radio transmissions as beacons for navigation. For these achievements Braun received with Guglielmo Marconi of Italy in 1909 a Nobel Prize for his contributions to wireless telegraphy.

Braun also introduced the first oscilloscope by the use of alternating voltage to shift an electron beam (as it was later understood) within a cathode tube. The trace remaining on the tube's surface corresponded to the amplitude and frequency of the alternating-current voltage. Braun then made use of a rotating mirror to graph the trace he had produced. This invention proved to be an essential instrument in subsequent electronic research.

Despite his great achievements—in fact because of them—Braun's final years were not happy ones. In early 1915, only a few months after the outbreak of World War I, he travelled to the United States to testify on behalf of the Telefunken Co. in litigation involving radio broadcasting. There he remained until the United States entered the war, when it became impossible for him to leave. Though he lived with his son Konrad in New York City, which must have provided some comfort, he was unable to pursue his scientific interests. Deprived of a laboratory, and with little independent means, he spent his last years in inactivity, dying in Brooklyn on April 20, 1918.

Further Reading

Biographical information on Braun can be gleaned from several sources. Most extensive is the *Dictionary of Scientific Biography,* vol. II, Charles Gillispie, editor (1973). Also helpful is *Who's Who in Science: Antiquity to Present,* 1st. ed., edited by Allen G. Debus (1968). There is Heathcote, *Nobel Winners in Physics, 1901-1950* (1953), but it contains little information on Braun's life.

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Pierre Paul François Camille Savorgnan de Brazza

The Italian-born French explorer Pierre Paul François Camille Savorgnan de Brazza (1852-1905) is regarded as the founder of French Equatorial Africa. His fame rests on the methods he employed to secure the goodwill of Africans toward France.

Pierre Savorgnan de Brazza was born in Rome on Jan. 25, 1852, the scion of an old aristocratic family. Brazza's father was an Italian patriot and a liberal who refused to live under Austrian rule in Udine in northern Italy and settled in Rome, returning to his family estate only after the Friuli region had been ceded to Piedmont in 1859.

France's role as a protector of Italian nationalism explains why young Pierre sought permission to continue his studies at the French naval academy, where he was admitted in 1868. A midshipman by the time of the Franco-Prussian War, he volunteered for service with the French navy. After the end of the war, Brazza made his first trip to the coast of Gabon with the South Atlantic fleet in 1872-1874. It was at that time that Brazza, undaunted by the failure of a previous French expedition to penetrate to the heart of Equatorial Africa, conceived the idea of using the Ogooué River under the belief that it might connect with the Lualaba—the Upper Congo—recently discovered by David Livingstone. Having secured French citizenship and official approval for his petition to be placed on paid leave, Brazza returned to Gabon in 1875 and sailed up the Ogooué, only to discover that it could not possibly connect with the Lualaba. He then traveled overland to the Alima River (a right-bank affluent of the Congo) but was prevented by hostile tribes from reaching the great river itself, the proximity of which he had in any case failed to grasp.

Returning to Libreville in 1878, Brazza learned of Henry Stanley's successful navigation down the Congo and realized in retrospect what he had missed. Though completely outclassed by Stanley in the eyes of public opinion,

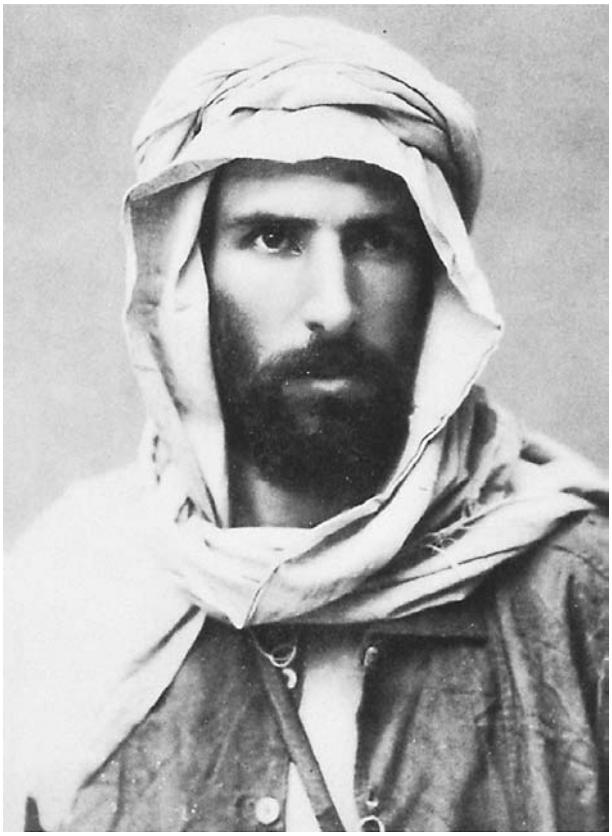

Brazza was invited to enter the service of King Leopold II of Belgium in an effort to secure possession of the Congo Basin for that monarch. Brazza warned the French government instead and secured their approval for his project to outrace Stanley, now working on Leopold's behalf. On Oct. 3, 1880, having successfully negotiated a treaty with the makoko (king) of the Bateke, Brazza set up a French post at the site of modern Brazzaville, while Stanley, who had ignored Leopold's urging to rush on to the Middle Congo, was methodically blasting a road through the Lower Congo rapids.

King Leopold tried to regain through diplomatic maneuvering what Stanley had lost on the ground, but Brazza, now at the peak of his popularity, mounted a skillful propaganda campaign and secured from a vacillating French government the ratification of the ''Makoko Treaty'' on Nov. 30, 1882. From 1883 to 1885 Brazza was back in Equatorial Africa, consolidating French claims over the area at the head of a sizable force.

The arbitration of differences between King Leopold and the French delegation at the Berlin Conference was shortly followed by the fall of Jules Ferry's ''colonialist'' Cabinet. The new administration was less favorable to overseas expansion but Brazza nevertheless managed to get himself appointed general commissioner for French Congo in 1886. In this capacity he personally supervised and coordinated the numerous expeditions whereby France secured control of the area between the Congo River and Lake Chad, thus containing German penetration from Cameroons.

Brazza's opposition to the granting of extensive land rights to private firms increasingly brought him into conflict with private interest groups, and in 1898, under a tenuous pretext, Brazza (then on sick leave in Algeria) was relieved of his position without having been given a chance to defend himself. Belated recognition came in 1902 in the form of an official pension, but not until 1905, when the abuses of the concessionaire system had resulted in a scandal, were his views vindicated.

Brazza's last trip to Africa, in 1905, was an inspection tour of conditions in the Congo. In the face of general hostility and deliberate noncooperation by the colonial civil service, Brazza bitterly described what ruthless private exploitation had done to the area that he had opened up to France 25 years earlier. He left the Congo a sick, heartbroken man and died on the way home at Dakar on Sept. 14, 1905, before he could witness the gradual elimination of the abuses he had denounced.

Further Reading

Extensive materials on Brazza can be found in Thomas F. Power, Jr., *Jules Ferry and the Renaissance of French Imperialism* (1944), and Henri Brunschwig, *French Colonialism, 1871-1914: Myths and Realities* (1960; trans. 1966). For general background see Robert William July, *A History of the African People* (1970).

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James Henry Breasted

The American Egyptologist and archeologist James Henry Breasted (1865-1935) established the study of Egyptology in the United States and became the foremost scholar in this field.

James Henry Breasted was born on Aug. 27, 1865, in Rockford, Ill. He graduated from North Central College in 1888 and attended Chicago Theological Seminary but transferred to Yale to study Hebrew. He received a master's degree from Yale in 1891 and, on the advice of William Rainey Harper, went to Berlin. There Breasted studied under Adolf Erman, who had just established a new school of Egyptology, concentrating systematically on grammar and lexicography. Breasted received his doctorate from Berlin in 1894 with a dissertation on the solar hymns of Ikhnaton. He also married the same year and made the first of his many trips to Egypt on his honeymoon, spending much time exploring, and learning Arabic.

Upon his return to the United States, Breasted joined the faculty of the University of Chicago in 1894 as an assistant in Egyptology. By 1905 he was a full professor in Egyptology and Oriental history. In addition, he became director of the Haskell Oriental Museum in 1901 and chairman of the Department of Oriental Languages in 1915, a post he held until 1925.

In his early scholarly years Breasted embarked on several ambitious projects, one being to translate all extant Egyptian historical texts into English. *The Ancient Records of Egypt: Historical Documents* (5 vols., 1906) became a standard work and established his reputation. Breasted also wrote monographs and textbooks. His *History of Egypt* (1905) was the first scholarly history of the ancient Nile written in the United States and attracted much favorable comment.

From 1905 to 1907 Breasted directed the Nubian expedition of the University of Chicago, which developed his interest in Egyptian religious thought. This culminated in the Morse Lectures at Union Theological Seminary, published as *Development of Religion and Thought in Ancient Egypt* (1912). Here he took an evolutionary posture and traced man's moral ideas from Egypt. Breasted also continued to write texts, alone and in collaboration. The most famous of these was *Ancient Times* (1916), revised as *The Conquest of Civilization* (1926). The emphasis was upon man raising himself through intelligence and religious growth.

In 1919 Breasted originated the Oriental Institute of the Near East and directed the first expedition to Egypt and western Asia in 1919-1920. He was released from teaching duties in 1925 to devote full time to the institute, became Burton distinguished service professor in 1930, and retired

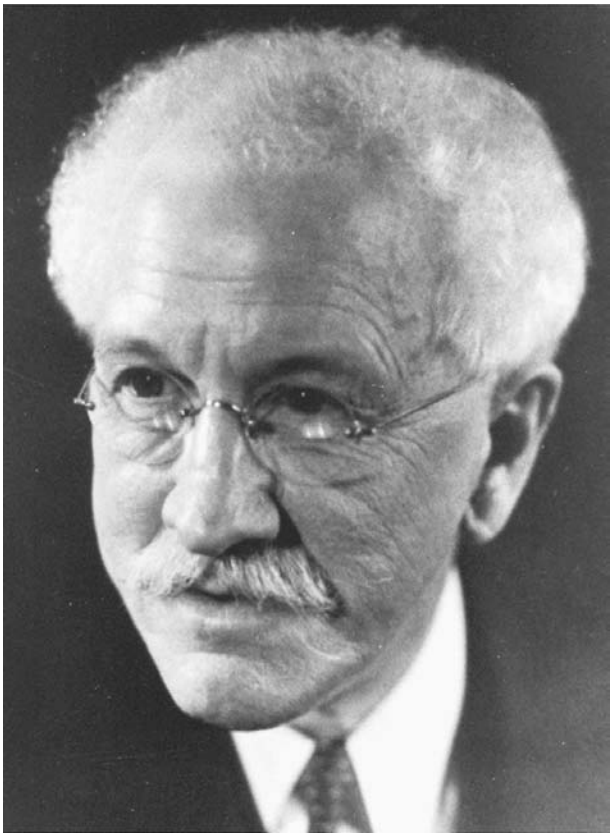

in 1933. In 1933 he also published his best-known work, *The Dawn of Conscience,* an elaboration of earlier ideas.

Breasted died in New York City on Dec. 2, 1935, having securely established the study of Egyptology in the United States.

Further Reading

The standard biography of Breasted is by his son: Charles Breasted, *Pioneer to the Past: The Story of James Henry Breasted, Archeologist* (1943). Breasted's place in American historiography is discussed in John Higham, Leonard Krieger, and Felix Gilbert, *History: The Development of Historical Studies in the United States* (1965). □

Jean de Brébeuf

Jean de Brébeuf (1593-1649), a French missionary to Canada, was a Jesuit priest who suffered martyrdom in North America.

Jean de Brébeuf was born on March 25, 1593, in Condé-sur-Vire, Normandy, where his family belonged to the petty landed aristocracy. He entered the Society of Jesus in 1617 and was ordained in 1622. For the next 3 years he was treasurer at the Jesuit secondary school in Rouen. In 1625, at his own request, he went to the newly opened Jesuit mission in New France.

In order to master the native tongue, Brébeuf left Quebec in October 1625 and lived for 5 months among the Montagnais, who belonged to the Algonquin nation. His missionary labors concentrated on the conversion of the Huron in southeastern Ontario.

Brébeuf was the first apostle to contact the Hurons, and evangelization involved the severest physical hardships, augmented by surroundings revolting to Christian norms of morality and European sensibilities. Added to this were the insults and calumnies heaped on him by jealous native sorcerers, who blamed the Jesuits for the periodic plagues, famines, and wars and who associated them with the shortcomings of the French colonists. During his initial stay, lasting 3 years, Father Brébeuf familiarized himself with Huron ways and translated the catechism into Huron, but he made no converts.

The English occupation of Quebec in 1629 necessitated Brébeuf's return to France. There he reverted to his former work as treasurer at the school in Rouen. When France and England signed a peace treaty in 1633, he returned to Quebec in company with its founder and his friend, the explorer Samuel de Champlain.

Brébeuf's second journey to Huronia was more successful. The natives were in awe of his unusual height, strength, and fortitude. Like his fellow Jesuits, they admired his nobility of character, leadership qualities, patience and prudence, and fluency in the local dialect. He found the

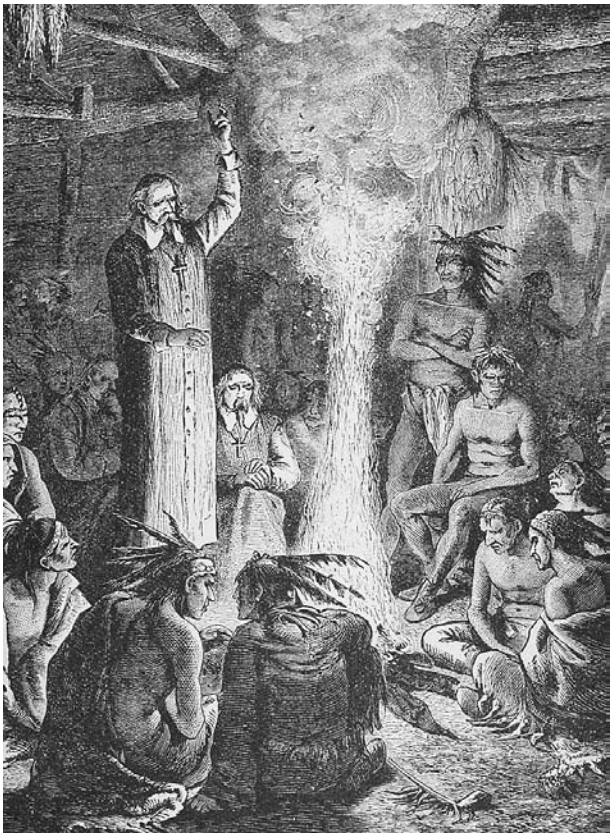

Jean de Brébeuf (standing, arm raised)

Huron more receptive to the Gospel and baptized numerous dying infants and adults, along with a small number of healthy adults. Yet the Huron condemned the missionaries to death for causing the epidemic in 1636-1637, and only the subsidence of the plague saved their lives.

Brébeuf was head of the Mission of St. Joseph, a community of Christian Native Americans at Sillery near Quebec, from 1641 to 1644, when he left for his third and final stay in Huronia. A rapid increase in conversions greatly strengthened his hopes for Christianizing the entire people. But on March 16, 1649, Iroquois braves—implacable enemies of the Huron, the French, and the missionaries—captured Fathers Brébeuf and Gabriel Lalemant at the mission station of St. Louis, dragged them a short distance to St. Ignace Mission, and tortured them for hours before killing them. These two, along with four other priests and two lay assistants, known collectively as the North American Martyrs, were beatified in 1925 and canonized in 1930.

Further Reading

Brébeuf's own narratives are collected in the monumental *Jesuit Relations,* edited by Reuben Gold Thwaites (73 vols., 1893-1901). Letters of Brébeuf and a report of his death, selected from the *Jesuit Relations,* are in Edna Kenton, ed., *The Indians of North America* (2 vols., 1927). Francis Xavier Talbot, *Saint among the Hurons* (1949), is a biography of Brébeuf. Recommended for general background is W. J. Eccles, *The Canadian Frontier, 1534-1760* (1969), which includes an extensive bibliography.

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Bertolt Brecht

The German author Bertolt Brecht (1898-1956) is probably the greatest German playwright of the first half of the 20th century. His works were often considered controversial because of his revolutionary dramatic theory and his political beliefs.

Bertolt Brecht was born on Feb. 10, 1898, in Augsburg. The son of a Catholic businessman, Brecht was raised, however, in his mother's Protestant faith. In 1917 he matriculated at the University of Munich to study philosophy and medicine. In 1918 he served as a medical orderly at a military hospital in Augsburg. The unpleasantness of this experience confirmed his hatred of war and stimulated his sympathy for the unsuccessful Socialist revolution of 1919.

Early Works

In 1919 Brecht returned to his studies but devoted himself increasingly to writing plays. His first full-length plays were *Baal* (1922) and *Trommeln in der Nacht* (1922; *Drums in the Night*). In September 1922 *Drums in the Night* was presented at the Munich Kammerspiele, where Brecht was subsequently employed as resident playwright.

Brecht's early plays, including *Im Dickicht der Städte* (1923; *Jungle of the Cities*), are works in which he gradually frees himself from the expressionist conventions of the avant-garde theater of his day, especially its idealism. He parodies and ridicules the lofty sentiments and visionary optimism of his predecessors (Georg Kaiser, Fritz von Unruh, and others) while exploiting their technical advances. *Baal* portrays the brutalization of all finer feeling by a drunken vagabond. In *Drums in the Night,* a drama on the returned-soldier theme, the hero rejects the opportunity for a splendid death on the barricades, preferring to make love to his woman. Such cynicism recalls Frank Wedekind, Brecht's most revered model. *Jungle of the Cities* decries the possibility of spiritual freedom and reasserts the primacy of materialistic values. In these two plays Brecht emphasizes the artificiality of the theatrical medium and disregards conventional psychological motivation.

In 1924 Brecht moved to Berlin and for the next 2 years was associated as a playwright with Max Reinhardt's Deutsches Theater. His comedy *Mann ist Mann* (1926; *A Man's a Man*) studies the social conditioning that transforms an Irish packer into a machine gunner and shows a development toward a terser, more intellectual style. By 1926 Brecht had begun a serious study of Marxism. Also during this period the director Erwin Piscator was teaching him much about

the techniques of experimental theater (for example, the use onstage of films, projections, and slides).

Plays with Music

Brecht collaborated with the composer Kurt Weill on *Mahagonny* (or *Kleine Mahagonny*), a play with music written for the Baden-Baden festival of 1927. They then wrote *Die Dreigroschenoper* (1928; *The Threepenny Opera*), which was triumphantly performed in Berlin on Aug. 31, 1928. This was the first work to make Brecht famous.

Brecht based *The Threepenny Opera* on Elisabeth Hauptmann's translation of *The Beggar's Opera* (produced 1728) by the English dramatist John Gay. While adapting and modernizing Gay's balled opera, Brecht retained the main events of the plot but added topical satirical bite through his own lyrics. In this work he develops to its first high point his own special language—that peculiar amalgam of street-colloquial, Marxist-philosophical, and quasi-biblical diction laced with cabaret wit and lyrical pathos and bound together with the unrelenting force of parody. Brecht borrows freely from many sources—among them François Villon and Rudyard Kipling—but his undisguised plagiarism generally supports sharp parody.

Brecht wrote several more plays with music in collaboration with Weill and with Paul Hindemith. Notable are *Aufstieg und Fall der Stadt Mahagonny* (1929; *The Rise and Fall of the City of Mahagonny*) and *Das Badener Lehrstück vom Einverständnis* (1929; *The Didactic Play of Baden: On Consent*). The latter deals with the issue of ''consent''—consent to the extinction of the individual for the sake of the progress of the masses. In *Die Massnahme* (1930; *The Measure Taken*), for which Hanns Eisler composed the score, Brecht publicly espouses Communist doctrine and concedes the necessity for the elimination of erring party members. The playwright's love of parody is well illustrated in *Die Ausnahme und die Regel* (1930; *The Exception and the Rule*) and in *Die heilige Johanna der Schlachthöfe* (1932; *St. Joan of the Stockyards*), in which a Salvation Army girl strives to save the souls of Chicago capitalists.

Dramatic Theory

Brecht uses the term ''epic theater'' to characterize his innovative dramatic theory. His new type of drama is non-Aristotelian—that is, his aim is not to purge the audience's emotions but to awaken the spectators' minds and communicate truth to them. In order to achieve this end, drama must not hypnotize or entrance the audience but must continually remind them that what they are watching is not real, but merely a representation, a vehicle for an idea or a fact.

Brecht uses the word ''alienation'' (*Verfremdung*) to describe his method of helping the audience to be receptive to his dramatic intentions. His technique of alienation includes elimination of most conventional stage props, use of charts, slides, and messages flashed on screens, direct involvement of the audience through characters who step out of their roles to function as commentators, and many carefully planned incongruities. Finally, Brecht requires that actors work in a new way: they must not identify with the dramatic characters but, on the contrary, must always demonstrate that they are playing a role. Alienation is Brecht's fundamental dramatic device, and his parody is of course closely dependent on this technique.

Major Dramas

From 1933 to 1948 Brecht was an exile, first in Scandinavia, then in the U.S.S.R., and after 1941 in the United States. In 1933 his books were among those publicly burned in Berlin. He continued to write in exile, and in 1936 he completed *Die Rundköpfe und die Spitzköpfe* (*The Roundheads and the Peakheads*) and *Furcht und Elend des Dritten Reiches* (*Fear and Misery of the Third Reich*), which directly attacked Hitler's regime.

In 1939 *Leben des Galilei* (*Galileo*) opened the sequence of Brecht's great plays; there followed *Mutter Courage* (1939; Mother Courage), *Der gute Mensch von Sezuan* (1941; *The Good Man of Szechuan*), and *Der kaukasische Kreidekreis* (1943; *The Caucasian Chalk Circle*). Other important works belonging to this period are *Herr Puntila und sein Knecht Matti* (1941; *Puntila and His Man Matti*) and *Der aufhaltsame Aufstieg des Arturo Ui* (1941; *The Resistible Rise of Arturo Ui*).

These plays demonstrate that Brecht's power and depth as a dramatist are to a high degree independent of, and even override, his theoretical principles. They display an astonishing capacity for creating living characters, a moving compassion, technical virtuosity, and parodic wit. *Mother Courage,* a series of scenes from the life of a camp follower during the Thirty Years War, is often misunderstood because the overwhelmingly vital portrait of the central character arouses the audience's sympathies. But Brecht's actual concern was to demonstrate the self-perpetuating folly of Mother Courage's naive collaboration with the system that exploits her and destroys her family.

Other Works

In 1948 Brecht settled in East Berlin, where he remained until his death. He and his wife, the actress Helene Weigel, founded the Berliner Ensemble in September 1949 with ample financial support from the state. This group became the most famous theater company in East Germany and the foremost interpreter of Brecht. He himself devoted much of his time to directing. He wrote no new plays except *Die Tage der Commune* (1949; *The Days of the Commune*) but adapted several—among them Molière's *Don Juan* and Shakespeare's *Coriolanus*. There is some evidence that he modified his austere conception of the function of drama and conceded the importance of the theater as a vehicle for entertainment.

The lyric poetry Brecht wrote in these years shows a concern for personal rather than universal or mass experience. Recent criticism has increasingly recognized Brecht's eminence as a lyric poet. His verse of the 1920s, in particular *Hauspostille* (1927; *Domestic Breviary*), is iconoclastic balladry of a savagely satirical kind. However, his keen interest in Chinese and Japanese poetic forms led through the *Svendborger Gedichte* (1939) to the austere delicacy of the *Buckower Elegien* (1954). Brecht also wrote *The Threepenny Novel* (1934), which is based on *The*

Threepenny Opera, and some skillful short stories, *Kalendergeschichten* (1949; *Tales from the Calendar*). He died of a heart attack in August 1956.

Further Reading

The best book in English on Brecht is Frederic Ewen, *Bertolt Brecht: His Life, His Art and His Times* (1967). A good introduction, which points up the political issues sharply, is Martin Esslin, *Brecht: The Man and His Work* (1960). John Willett, *The Theatre of Bertolt Brecht* (1959; rev. ed. 1967), concentrates on Brecht's technique and the writing and staging of his plays. Other useful works are Ronald D. Gray, *Bertolt Brecht* (1961), and Peter Demetz, *Brecht: A Collection of Critical Essays* (1962). Brecht's literary tradition is illuminated by Max Spalter, *Brecht's Tradition* (1967). His general importance in the modern theater is shown in Eric Bentley, *The Playwright as Thinker: A Study of Drama in Modern Times* (1946) and *What is Theatre? A Query in Chronicle Form* (1956). □

William J. Brennan Jr.

William J. Brennan, Jr. (1906-1997) served on the U.S. Supreme Court for 34 years, starting in 1956. During this time he consistently championed libertarian rulings and an expanded interpretation of the Bill of Rights and the Civil War amendments.

Born in New Jersey in 1906, a *magna cum laude* graduate of the University of Pennsylvania, William J. Brennan, Jr. was a scholarship student at Harvard's School of Law. His legal career had taken him to the New Jersey Supreme Court when he was nominated to the U.S. Supreme Court by President Dwight Eisenhower in 1956. After an initial recess appointment, the Democrat, Roman Catholic jurist was Senate-confirmed with the single dissenting vote of Joseph R. McCarthy of Wisconsin.

Professor Felix Frankfurter had always admonished his students not to be unduly swayed by professorial advocacy, that their guiding motto should be ''think for yourself.'' Years thereafter, when he served with one of those students, William Brennan, Frankfurter asked whimsically whether it was really necessary for Brennan to have taken his former teacher's admonition so literally. Indeed, Justice Brennan struck out on his own, with a creativity and diligence that won him a ''near great'' rating by the Court's observers. But President Eisenhower, who had sent him to the Court, was only slightly less irked by and disenchanted with Brennan's evolving record than with Chief Justice Earl Warren's (whose opinions Brennan joined in most instances). When Eisenhower was asked later if he had made any mistakes while he had been president, he replied: ''Yes, two and they are both sitting on the Supreme Court.'' ''Both'' referred to Warren and Brennan.

By inclination less of a judicial activist than Warren at the outset, and given to more careful, more communicatively-reasoned, expression, Brennan became a predictable member of the Court's libertarian wing. His abiding dedication to the freedoms of the First Amendment, notably those of speech and press, soon saw him assigned some of the leading libertarian opinions of the Warren Court era. Thus, he authored the tribunal's significant and unanimous judgment in *The New York Times Libel Case of 1964,* which established that a public official, in order to recover damages for a publication criticizing his official conduct, would have to show ''actual malice'' on the part of its publisher. Extolling the ''uninhibited, robust, and wide-open'' nature of debate on public issues, Brennan held that ''libel can claim no talismanic immunity from onstitutional limitations,'' that it must be ''measured by standards that satisfy the First Amendment.''

Justice Brennan, who served on the Court for three decades, continued to champion a generously expansive interpretation of the Bill of Rights and the Civil War amendments. In many ways he became the heir-apparent to Justice William O. Douglas's jurisprudence and his votes, especially after the latter's retirement from the bench in 1975. Together with Justice Thurgood Marshall, Brennan thus evolved into the leading libertarian activist on the (Warren) Burger court after 1969. In that role he continued to be the tribunal's foremost expert on, for example, the vexatious line between freedom of artistic expression and proscribable obscenity (predictably finding himself among the minority of four who dissented from the contentious 1973 decisions that accorded generous leeway to the states in judging what is obscene).

Probably the most devout member of the Court, Brennan's principled and consistent championing of the free

exercise of religion and an absolute separation of church and state rendered him the high tribunal's leading anti-establishmentarian. Thus, his 70-page concurring opinion in *Abington School District* v. *Schempp* and *Murray* v. *Curlett* (1963) held unconstitutional state-mandated bible reading and reciting the Lord's Prayer in public schools. Likewise, his impassioned dissenting opinions in such accommodationist holdings as *Roemer* v. *Maryland Public Works Board* (1976) and *Tilton* v. *Richardson* (1971) represented his creed that under the Constitution the state must resolutely stay out of the church and the church must resolutely stay out of the state.

Even more prominently, and equally consistently, Justice Brennan became watchdog and advocate on the egalitarian front, particularly in matters of race and gender. Joined almost always by Justice Thurgood Marshall and usually, although not always, by Justices Byron R. White and Harry A. Blackman, he more often than not succeeded in finding a fifth vote to provide victory for claims of invidious discrimination. This position went to the extent of embracing racial quotas, giving rise to allegations of support of reverse discrimination. Hence, he marshalled Justice Powell's vote and his authorship of that part of the famed *Bakke* opinion (1978) that sanctioned affirmative action by constitutionalizing resort to considerations of race as a ''plus'' in educational admissions. And in 1979, in what may well be the most clear-cut case of judicial legislating on behalf of remedial/compensatory race-conscious policies, he spoke for a five-member majority in *Steelworkers* v. *Weber* and gained Justice Potter Stewart's support. This decision, in the face of precise and express statutory language and patent congressional intent to the contrary, sanctioned racial quotas in employment, overridingly on the basis of what Brennan frankly termed the ''spirit'' rather than the ''letter'' of title VII of the Civil Rights Act of 1964.

Perhaps, however, Justice Brennan will be best remembered for his precedent-shattering opinion for a six to two Court in *Baker* v. *Carr* in 1962. There, over lengthy, bitter dissenting opinions by Justices Frankfurter and Harlan, Brennan was joined by Chief Justice Warren and Justices Black, Douglas, Clark, and Stewart. The majority opinion held that aggrieved individuals had a constitutionally guaranteed right to come to the judicial branch to scrutinize allegedly discriminatory legislative apportionment by the states. The decision, which set into motion a revolution in electoral districting, was a fitting tribute to the judicial resourcefulness and perseverance of its self-effacing yet determined author. It was in keeping with his frequent warning that ''the interest of the government is not that it shall win a case, but that Justice shall be done''

In *Brown v. Hartlage* (1982), Justice Brennan's ruling found that a state corrupt practices act violated the First Amendment's freedom of speech guarantee when it was applied to a political candidate's campaign promise. One of Brennan's last major decisions was in *Texas v. Johnson* (1989), which found a state statute criminalizing the desecration of religious objects was in violation of freedom of speech when it was used against a person who had set the American flag on fire as a political statement.

In 1990, Justice Brennan retired from the Supreme Court, as did his fellow Justice, Thurgood Marshall. Their departure left many court watchers anxious that the Supreme Court was losing two ''liberal'' justices, and would assume a more ''conservative'' tone. In particular, many lamented the loss of Justice Brennan's gift for seeing the Constitution as a living document, thus enabling him to foresee the impact of one decision on many other elements of constitutional law. In *ABA Journal* Laurence H. Tribe wrote, ''Justice Brennan did not view cases in isolation from one another. Rather, he saw them as building materials with which a constitutional vision could be elaborated. He appreciated deeply the interconnectedness of the constitutional edifice.'' Also, many cited Justice Brennan's special capacity to rally his fellow justices behind a deicision, even in his later years when the Supreme Court assumed a more conservative tone.

After Brennan died in a nursing home in Arlington, Virginia, on July 24, 1997, Attorney General Janet Reno said he ''stood up for people who had no voice. He devoted his long, rich life to helping the American justice system live up to its ideals.'' His intellect and charisma made him one of the most influential jurists in America's history.

Further Reading

In the wake of Justice Brennan's 1990 retirement, many periodicals profiled his career, and numerous biographies were written and planned. The February, 1991 *ABA Journal* gave a thorough overview of his career. Two books written shortly after Brennan's retirement were, *Justice Brennan: The Great Conciliator* (1995), by Hunter R. Clark, and *Landmark Justice: The Influence of William J. Brennan on America's Communities* (1991) by Charles Haar and Jerold Kayden. A major article is Stephen J. Friedman's ''William J. Brennan'' in Leon Friedman and Fred L. Israel, editors, *The Justices of the United States Supreme Court, 1789-1978* (1980). See also Stephen J. Friedman, *William J. Brennan, Jr.: An Affair with Freedom* (1967), which includes an article and several appreciations published in the *Harvard Law Review* (1966). Justice Brennan's opinions offer a rich fare in themselves. Generally, see Henry J. Abraham, *Justices and Presidents: A Political History of Appointments to the Supreme Court,* 2d ed. (1985). □

Clemens Brentano

Although the German poet and author Clemens Brentano (1778-1842) was one of the most versatile writers of the later romantic period, he is best remembered for his lyric poetry.

Clemens Brentano was born on Sept. 8, 1778, in Ehrenbreitstein, the son of an Italian businessman. He developed an early interest in literature and at the universities of Halle and Jena became acquainted with contemporary writers, especially Friedrich von Schlegel and Ludwig Tieck. In 1803 he married the poet Sophie Mereau, to whom he had dedicated his first important novel, *Godwi* (1801).

Godwi is an ''educational novel'' about the passionate adventures of a wealthy young man. It is experimental in form, and the novelist himself enters the plot as one of the characters. The sensationalism of this first work is continued in the suspense drama *Ponce de Leon* (1801) and in the novel *Chronika eines fahrenden Schülers* (Chronicle of a Wandering Scholar), which was begun in 1803 as a medieval tale of romance, mysticism, and black magic. The exotic religiosity of this novel is also to be found in the series of verse narratives *Romanzen vom Rosenkranz* (Romances of the Rosary), which Brentano began about this time.

In 1804 he settled in Heidelberg, where, with fellow romantics Achim von Arnim and Johann Josef von Görres, he edited the literary journal *Zeitung für Einsiedler* (Newspaper for Hermits). With Arnim he also compiled the most famous collection of German folk songs, *Des Knaben Wunderhorn* (*The Boy's Magic Horn*), in three volumes between 1805 and 1808.

After the death of his wife in 1806, Brentano traveled about Germany for a few years. He met the Grimm brothers in Kassel in 1807 and in 1809 joined a literary group in Berlin. After a brief sojourn in Bohemia and Vienna (where he composed a patriotic drama inspired by the Germans' fight against Napoleon), he returned to Berlin and wrote his most famous story, *Die Geschichte vom braven Kasperl und dem schönen Annerl* (*1817; The Story of Brave Caspar and Beautiful Annie*). In 1817 he also underwent a conversion to devout Catholicism.

Brentano devoted the next several years to recording the utterances of the stigmatized nun Katharina Emmerich. After her death in 1824 he lived in Frankfurt and Coblenz and in 1833 settled in Munich, where he associated with a group of Catholic romantic writers, including Görres. Among Brentano's later works was a collection of fairy tales (1838), which shows his imaginative powers to be as lively as ever. Brentano died in Aschaffenburg on July 28, 1842.

Further Reading

The best general discussion in English of Brentano's life and works is in Ralph Tymms, *German Romantic Literature* (1955). Another book with a good general treatment of the poet is L. A. Willoughby, *The Romantic Movement in Germany* (1930). There is a helpful discussion of Brentano's lyric poetry in August Closs, *The Genius of the German Lyric: An Historical Survey of Its Formal and Metaphysical Values* (1962). □

Franz Clemens Brentano

The German philosopher and psychologist Franz Clemens Brentano (1838-1917) is best known for his work in establishing psychology as an independent science.

Franz Brentano was born on Jan. 16, 1838, at Marienberg in the Rhineland into a family of the nobility, whose lineage is traceable to the 13th century and includes many famous members, among them the authors Clemens Brentano and Bettina von Arnim. Franz studied at the gymnasium at Aschaffenburg and then at the universities of Munich, Würzburg, Berlin, and Münster (1856-1860). Raised in an extremely pious and orthodox Catholic household, Brentano early decided to enter the priesthood and was ordained in 1864.

From the first his interests were divided almost equally between theology, philosophy, and mathematics. After a period of increasing doubts about fundamental dogmas of the church, the declaration of papal infallibility in 1870 precipitated his final break with the church 3 years later. Thereafter he turned his attention wholeheartedly to philosophy, which he was determined to pursue in a scientific manner, explicitly rejecting the then dominant trend of German idealism.

After the publication of his best-known work, *Psychology from an Empirical Standpoint* (1874), Brentano accepted a chair at the University of Vienna. In 6 years of teaching he gathered there a brilliant set of students through whom his own thought was further developed and more widely propagated. Brentano's teaching activity was disturbed by pressures from reactionary authorities who invoked a law forbidding marriage to clerics. In order to marry, Brentano had to give up his professorship and move to Leipzig. Thereafter he was allowed to return to his circle of colleagues and students, but only as a *privatdozent,* or lecturer. For 14 years he continued in this position; numer-

ous efforts to restore him to his professorship were derailed by political intrigues. Finally, in 1890, after the death of his wife, Brentano left Vienna and settled in Florence, where he devoted himself to writing and to correspondence with his wide circle of students.

In addition to his work on psychology, Brentano published important works on Aristotle, on ethics, and on esthetics. Brentano's work offers original insights in all the main branches of philosophy from logic to natural theology. He defended the objectivity of value judgments in ethics and esthetics and labored to construct a philosophical theism and a doctrine of immortality.

The onset of World War I drove him from his Italian haven to Zurich, where, now totally blind, he continued to dictate new manuscripts. He died in Zurich on March 17, 1917, and was survived by his second wife and a son, Johannes.

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There are few studies in English on Brentano. Two are important: Gustav Bergmann, *Realism: A Critique of Brentano and Meinong* (1967), and Jan Srzednicki, *Franz Brentano's Analysis of Truth* (1965), which contains a reliable bibliography of Brentano's works, some of which are available in English.

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Catherine Breshkovsky

Catherine Breshovsky (1844–1944) was the only Russian revolutionist whose adulthood spanned the entire revolutionary period—from the early 1860s to 1917—and whose lifework was devoted entirely to the welfare of the peasants.

Born to Olga Ivanovna and Constantine Mikhailovich Verigo, Catherine Breshkovsky would often remark later in life, ''I had wonderful parents; if there is anything good in me, I owe it all to them.'' From her father, she inherited frankness, good-heartedness, and a short temper; from her mother—a woman of gentility—she received an education from Bible stories. Her parents never whipped the children, never allowed a word of profanity. But in her childhood, Breshkovsky preferred solitude. In her memoirs, she would later explain that her tendency toward withdrawal sprang from feelings of being unwanted as a child; she recalled her mother saying once: ''When you were born, I detested you so much. . . . My other children behave like typical children, Katia is like a whirlwind.'' Known as a violent and furious child, Breshkovsky's habitual withdrawal led to sudden and frequent disappearances that drove her governess insane: ''Breshkovsky is a spider,'' she would scream.

As a child, Breshkovsky scrutinized events, people, even her own behavior, and could not accept personal failure. Often confused between the accepted evils of the culture around her and what she thought to be right and humane, she snuck peasant friends into her wealthy home—a tendency for which she was scolded. She could not understand why it was unacceptable to bring a peasant friend into her home, while it was acceptable to see a child hungry, dirty, and in rags. Whipped and exiled for trivial infractions, serfs were treated like chattel; their wives and daughters were used as concubines, their children often taken away and sold.

The lot of the serfs horrified Breshkovsky. She would run off to the serfs' huts, eat with them, confide in them, and listen to stories of their plight. Although her father treated his serfs exceptionally well, she was still dismayed by the contrast between the living conditions of the hut and of her own home. Thus, the young aristocrat developed a strong desire to rectify social wrongs. Bearing witness to the life of the serfs transformed her into a merciless fighter for peasants' rights. Throughout her entire life, when she herself was in dire need, Breshkovsky was giving away food, money, and clothing to the poor and destitute.

Interested in the realities of life, she was a fervent reader, with little interest in fiction. At the age of nine, she read the entire *History of Russia* by N. A. Karamzin. Many years later, she admitted with trepidation to her son Nicholas—a successful novelist—that she would most likely skip many pages of his books for lack of interest in fictional works. They were two opposites: she was a revolutionist; he was a liberal without much sympathy for the outlaws.

Seventeen when Tsar Alexander II issued the Emancipation Act in 1861, Breshkovsky was soon aware that it did little to improve the peasants' anguish and misery. Since her father was a government-appointed arbiter for the district, she was exposed to heartrending scenes, the sobbing of wives, the whipping and crippling of men. In spite of the suffering, peasants clung to the belief that the Tsar would soon issue the real Manifesto. Although rumors were spread that the corrupt officials substituted the false document for the real one, the peasants did not believe that the Tsar, their Little Father, would betray them.

Two years later, at 19, Breshkovsky, her mother, and sister left for St. Petersburg. On the train, a young prince—a favorite of the Tsar—returning from an official visit to Siberia accidentally entered their compartment. He spoke with fiery zeal about Russia's future now that Tsar Alexander had issued a series of reforms. The prince was Peter Kropotkin, who later became a revolutionary anarchist. Breshkovsky interpreted the incident as providential.

While in St. Petersburg, she joined the circles of liberal-minded young nobility, attending classes of higher education (though it was illegal for females to pursue higher education). But when her mother took ill, she returned home and opened a boarding school for girls, the earnings from which helped her teach peasant children free of charge. Always independent in spirit, at the age of 25, she

arranged a marriage with a broad-minded young nobleman, Nikolai Breshko-Breshkovsky. Marriages of ''convenience'' were not then uncommon among the radical Russian youth. The law required direct supervision of females by the nearest male kin; in order to break away from their often abusive fathers, many female revolutionists married close friends. Ordinarily, the couples would part the day after the wedding, sometimes never to see each other again.

Breshkovsky and her husband stayed in their district, however, where they opened a school and a cooperative bank for the peasants. But a desire to engage in more meaningful activities took Breshkovsky to Kiev. There, she was invited to join a group of radicals on their way to the United States to establish a socialist colony. ''Never,'' she replied, ''how can we leave Russia now, when there is much of importance to be done here?'' Instead, she began searching for companions, ''students not only of books but of life.''

Four years after her marriage, Breshkovsky faced one of her greatest challenges: she decided to devote herself, and everything she owned, to the cause of the revolution. Her husband and family begged the pregnant Breshkovsky to stay and pursue reforms in their own district, urging her to consider the needs of the child. Convinced that ''the call of the greatest and gravest duty'' bade her leave everything and everyone behind, with great pain she left her parents and husband. Before the winter of 1873-74 was over, she gave birth to a boy, whom she promptly entrusted to her sister-in-law. The separation from her son would last 23 years. ''The conflict between my love for the child and my love for the revolution and for the freedom of Russia robbed me of many a night's sleep,'' she wrote. ''I knew that I could not be a mother and still be a revolutionist.''

In the spring of 1874, thousands of young educated idealists left their homes and classrooms to go to the countryside and live with the peasants. In July, Breshkovsky and her two companions, Masha (Mariia) Kalenkina and Iakov Stefanovich, left for the Ukrainian villages. This ''going to the people'' movement was born of the belief that once the peasants heard the socialist ''gospel,'' they would rise and overthrow the yoke of oppression.

Breshkovsky's clear, strong voice, her choice of concepts and words that peasants could relate to, and her sincerity impressed the peasants everywhere. Dumbfounded in the presence of someone who could read, they held a printed page with reverence, and gathered in great crowds to listen to her. However, when the revolutionists singled out the Tsar as the primary cause for their oppression, the peasants refused to believe them, and many immediately dispersed. Breshkovsky often compared the tsarist regime with evil forces. Since, to the peasants, the mention of the Tsar and the devil in the same breath was scandalous, some visited local authorities to report such ''subversion.''

Disguised as peasants, and with false internal passports, Breshkovsky and her comrades were continually on the run from the police. In one of the villages, she and Masha Kalenkina took up lodging with a peasant family. There, one of the family's girls—having snooped through their belongings—confided to neighbor friends that the strangers had literature and maps. The news eventually reached the local chief of police who immediately confronted Breshkovsky and asked for her papers. She told him that she was a peasant woman from a northern Russian province. But in the course of interrogation, he tried to take her by the chin as nobility and officials then did to the serfs; instinctively, she backed off, inadvertently revealing that she was of aristocratic descent. The chief was elated, for the arrest of an important revolutionist meant a respectable reward from his superiors.

In October 1877, Breshkovsky was taken to St. Petersburg and brought before the court. The famous Trial of the 193 lasted several months. Female prisoners typically received light sentences, but Breshkovsky's arrogant refusal to submit to the authority of the tsarist court was her undoing. The first woman in Russia to be condemned to hard labor, she was sent to work in the mines at Kara, far east of Lake Baikal, in Siberia. After a stay of ten months, she was marched to Barguzin, a small prison town on the east shore of Lake Baikal.

Breshkovsky's later writings indicate that at Barguzin, she was condemned to the ''torture'' of enforced idleness. Forbidden to teach or meet with other prisoners, she nevertheless befriended three students in exile. With the help of a native guide, the four of them escaped the town, walking some 600 miles eastward across the mountains before the police caught up with them. Because of the strict order from St. Petersburg to capture Catherine Breshkovsky, the police were tenacious, and the attempted escape cost her four more years of hard labor at Kara. After Kara, she was marched again, this time 1,000 miles south to Selenginsk.

In Selenginsk, she met George Kennan who was collecting material for his book *Siberia and the Exile System*. After eight years in Selenginsk, Breshkovsky was permitted to travel within Siberia, allowing her to befriend some important individuals. Then, in 1896, her term of Siberian exile at last expired, leaving her free to return to Western Russia, though not to St. Petersburg.

Upon her return, Breshkovsky faced a new world. Her parents and husband had passed away. Brought up as an aristocrat, her 23-year-old son Nicholas snubbed his revolutionist mother. The peasants had changed, too, having matured politically. Believing them nearly ready for revolution, Breshkovsky began another missionary journey into the Russian countryside. For eight years the railway compartments were her home. As the name Catherine Breshkovsky disappeared from Western Russia, people talked instead of *Babushka* (''grandma'').

During these years, she coached the peasants and organized underground circles and terrorist attacks on government officials, though this work placed her on the list of the most wanted political criminals. She also helped establish the Socialist Revolutionary Party. In May of 1903, she left Russia via Odessa and Vienna to Geneva. The following year, she arrived in the United States to seek help for her cause.

Speaking in New York, Boston, Chicago, and other major cities, she was received everywhere with enthusiasm.

She stressed the strength of the revolutionary movement in Russia and appealed for both moral and material help. She reassured audiences that the Russian peasant had demonstrated that he was able to manage his own future and argued that, in only four decades since 1861, he had cast off the blind faith in the tsar and learned of his own worth. The most significant change, she stressed, was the peasants' ability to read and understand political issues. After her speech in Philadelphia, approximately 2,000 exhilarated Russian immigrants sang and shouted while carrying her around on their shoulders.

Shortly after her return to Russia, the government—with help from agent Evno F. Azeff—caught up with Breshkovsky and arrested her. Azeff, a well-known and much-trusted revolutionist, had infiltrated the Socialist Revolutionary Party to the very top. The list of charges against Breshkovsky was so long that it took the court clerk an hour to read it. Were it not for friends from abroad who pressured the Russian government, and the government's reluctance to create a martyr, Breshkovsky most likely would have received the death sentence. An American friend came from the United States and begged government officials to release her. They would not.

The government considered the 66-year-old woman a dangerous prisoner. A journalist reported that on her way out of court, she was escorted by a police officer in front of her carrying a naked sword and ten armed officers behind. By April 1910, she was making her second journey to Siberia. Sent to a small island in the Lena River, some 200 miles north of Lake Baikal, she was allowed limited correspondence with a few close friends, many of them outside Russia. For some time, the public in Western Russia heard little of her, until—in the winter of 1913-14—the newspapers reported that the 70-year-old prisoner had escaped from her place of exile. This time, the government sent 50 armed men to bring her back to face 16 months of incarceration. Following the first Russian Revolution in February 1917, she was freed.

The newly formed Provisional Government sent Catherine Breshkovsky a special invitation to return to Petrograd (formerly St. Petersburg) from her place of exile. Upon arrival in Moscow, she was placed in the deposed Tsar's state coach, receiving a military escort and royal treatment. At the railroad station in Petrograd, the crowd nearly stormed the station, trying to see and touch her. She later wrote, ''I do not think that anywhere in the world there ever was a bride who received so many flowers.'' Alexander Kerensky, then Secretary of Justice, addressed the crowd: ''Comrades, the Grandmother of the Russian Revolution has returned at last to a free country.'' Breshkovsky truly deserved the title; no other Russian revolutionist, male or female, had lived through the entire revolutionary period from the early 1860s to 1917. Her lifelong service to the cause of Russian peasantry extended from the cruel reign of Nicholas I to the ruthless rule of Joseph Stalin. Little did Kerensky know, however, that the Bolshevik coup d'état in October of 1917 would eventually exile both him and Breshkovsky from their ''free'' country.

Following the October 1917 Revolution, Breshkovsky remained in Russia, actively involved in the political struggle against the Bolsheviks, but in December of 1918—as the Civil War was consuming Russia—she was forced to leave. For the third time, she traveled east, across Siberia, this time not into Siberian exile but exile abroad. After she reached Japan in 1919, she left for the United States. From there, she moved to Czechoslovakia in 1924. In Prague, under extreme conditions, she continued to fight the oppressive Bolshevik regime. Her struggle for the Russian peasant did not stop with her exile; she continued working among the Carpatian Russians who lived in the territories then part of post-war Czechoslovakia. Breshkovsky's real strength of persuasion was not so much in her ability to charm and speak, as in her living example. After living in France for a short time, she returned to Czechoslovakia where she died at the age of 90.

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André Breton

The French writer André Breton (1896-1966) was the leader of the surrealist movement, which was the most important force in French poetry in the 1920s and 1930s.

André Breton was born in Tinchebray and was studying to be a doctor when he was drafted in 1915. The period of World War I was extremely important for Breton in orienting his career. Already interested in poetry, he met the writers Louis Aragon and Philip Soupault while in the army. Also influenced by meetings with the poets Guillaume Apollinaire and Paul Valéry and the nihilist Jacques Vaché, Breton became interested in the importance of reform and revolt in literature and in society. While in the army Breton was assigned to work in the psychiatric wards. The patients he observed and the study he made of neurology and psychology were, like his personal encounters, of great importance in forming his literary and social theories.

In 1918, together with Aragon and Soupault, Breton brought out the first issue of the review *Littérature*. And in 1919 Breton's first book of poems, *Mont-de-piété* (Pawn Shop), appeared. Breton grew progressively more interested

in dreams and psychic automatism. By 1924 he had organized a group dedicated to surrealism and had issued his *Manifeste du surréalisme*. In 1930 and 1934 he wrote two additional manifestos, which explained the principles of surrealism. From the beginning, surrealism was conceived of as a movement transcending the purely literary or esthetic concerns, and it turned increasingly in the direction of social participation. In 1926 Breton joined the Communist party but withdrew in 1935 because of the incompatibility between the total personal freedom that surrealism advocated and the individual submission that Marxism required.

Meanwhile Breton published some of his most important works, notably *Nadja,* an account of his relationship with a woman and their explorations of the ''daily magic'' of Paris, and *L'Immaculée Conception* (The Immaculate Conception), in which Breton and the poet Paul Éluard simulate various forms of mental derangement. During the rest of the 1930s Breton's chief publication was *L'Amour fou* (Mad Love), a work illustrating the importance of love, one of the basic articles of surrealist faith. By 1939 it had become apparent that the heyday of surrealism was over. Breton had been its life and soul, but the history of the movement had been marked by noisy repudiations and denunciations. After breaking with his former companions and the Communist party, Breton visited Mexico. He made New York City his headquarters during World War II. When he returned to Paris, existentialism had replaced surrealism, but Breton tried to keep surrealism alive. He organized exhibitions, promoted reviews, and published articles and texts until his death in 1966. Breton's theoretical work continues to have a great impact, and his creative work, although yet not fully appreciated, demonstrates rare poetic gifts.

Further Reading

A recent and thorough biography of Breton is Anna Balakian, *André Breton: Magus of Surrealism* (1971). J. H. Matthews, *André Breton* (1967), in the series ''Columbia Essays on Modern Writers,'' is an introduction by an authority on surrealism. Although older and not as comprehensive, other excellent studies in English are Georges E. Lemaître, *From Cubism to Surrealism in French Literature* (1941; rev. ed. 1947), and Anna Balakian, *The Literary Origins of Surrealism* (1947; rev. ed. 1965) and *Surrealism: The Road to the Absolute* (1959). Other works are Mary Ann Caws, *Surrealism and the Literary Imagination: A Study of Breton and Bachelard* (1966), and Herbert S. Gershman, *The Surrealist Revolution in France* (1969). □

Marcel Breuer

The Hungarian-born American architect Marcel Breuer (1902-1981) was among the most influential architects and teachers of the 20th century. From his early furniture design to his later massive concrete building forms, Breuer remained a bold innovator.

Marcel Breuer, born in Pécs, Hungary, on May 21, 1902, moved to Vienna when he was 18 years old. He enrolled at the Art Academy with the intention of becoming a painter, but his stay lasted less than six months, during which time he became thoroughly disillusioned with the eclectic approach, which stressed combination of various historical styles. Breuer decided instead to learn a craft, and he enrolled in the recently established school of design, building, and craftsmanship called the Bauhaus, in Weimar.

Within four years, inspired and influenced by the school's director, Walter Gropius, Breuer had become head of the furniture department. His deep interest in inexpensive, standardized, modular-unit furniture led to the design, in 1925, of the first chromium-plated, bent, steel-tube furniture. That same year the Bauhaus moved to Dessau, where Breuer was commissioned to design all the furniture for the newly built Gropius buildings. A product of Breuer's experimental designs of this period was the S-shaped cantilevered chair of 1928, which became one of the most widely used commercial chairs in the world.

Breuer left the Bauhaus in 1928 to set up his own practice as an architect and interior designer in Berlin. There he built a number of radically designed houses while working on several theoretical concepts. Among these latter was a plan for a hospital which proposed a multi-storied structure of reinforced concrete in a series of cantilevered steps.

When forced to flee Germany in 1933, Breuer went to London and entered a partnership with F. R. S. Yorke. But in 1937, at the invitation of Gropius, Breuer went to the United

States. Gropius was by this time chairman of the architecture department at Harvard University, and he asked Breuer to join him on the faculty. The two former Bauhaus colleagues also formed an architectural partnership in Cambridge, MA. Thus did Breuer influence a generation of young designers, both as a teacher, training such men as Philip Johnson, Paul Rudolph, and John Johansen, and as a successful practicing architect.

In collaboration with Gropius, Breuer designed a small vacation house for Henry C. Chamberain (1940) in Wayland, MA. Here the austere planar shapes of the Bauhaus style were modified by the use of a wood-frame exterior, a variation in keeping with native New England building traditions. Another interesting feature of Breuer's houses of the 1940s was the ''butterfly roof'' silhouette, visible in the Geller House (1945), Lawrence, NY. Breuer also continued to introduce local-regional touches into his designs, and he worked extensively with wooden siding and native stone.

After World War II Breuer moved to New York City and reestablished himself in private practice. During this period he designed several domestic buildings, including his own home in New Canaan, CT (1947), which is characterized by a wooden frame exterior hovering over a recessed basement. In 1953 Breuer, along with Pier Luigi Nervi and Bernard Zehrfuss, was chosen to design the new headquarters for UNESCO in Paris. The resulting Y-shaped, eight-storied Secretariat building is constructed of reinforced concrete; its curved facade is one way in which the building is successfully adapted to a difficult site.

Breuer received commissions for a number of American university buildings, including a dormitory at Vassar College (1951), Poughkeepsie, NY, and an auditorium for Sarah Lawrence College (1954), Bronxville, NY. In both buildings he combined the precision of the International Style with informal use of native materials. He also designed a church for St. John's Benedictine Abbey (1953-1961), Collegeville, MN, whose most striking feature is a monumental, detached concrete belfry set up on piers.

During the 1960s Breuer's buildings became more expressive, principally through the more daring use of concrete. In his Research Center for IBM-France (1960-1962) at the Gaude Var, Breuer employed a double-Y-shaped plan using massive concrete forms to impart a sculptural quality. His dramatically cantilevered Lecture Hall (1961) on New York University's Bronx campus makes similar use of roughly textured concrete, as does his design for the Whitney Museum of American Art (1966) in New York City. Breuer also designed the headquarters of the Department of Health, Education, and Welfare, in Washington, D.C.

Breuer retired from active practice in 1976 and died five years later, in late 1981.

Further Reading

Marcel Breuer: New Buildings and Projects (1970) by Tician Papachristou discusses Breuer's late work and has selections from his writings and opinions. An early work on Breuer is Peter Blake, *Marcel Breuer, Architect and Designer* (1949). A more useful work is a collection of Breuer's designs and projects, *Marcel Breuer: Buildings and Projects, 1921-1961,* edited by Cranston Jones (1962). An impressive collection of his work is David Masello*Architecture Without Rules: The Houses of Marcel Breuer and Herbert Beckhard,* W.W. Norton & Co., 1993. Breuer is showcased in Ezra Stoller, ''The Architectural Landscape,'' *ARTnews,* November 1987, 160-166. □

Henri Edouard Prosper Breuil

The French archeologist Henri Édouard Prosper Breuil (1877-1961) was a pioneer in the field of prehistoric archeology. He is especially known for his analysis of prehistoric cave paintings.

Henri Breuil was born on Feb. 28, 1877, at Mortain, Manche Department. After completing his theological studies, he was ordained a priest in 1900. He became professor of science at the seminary of Issy-les-Moulineaux.

Breuil's interest in Paleolithic art began with his study of Bronze Age sites near his hometown and in the region of Paris. He was an excellent draftsman and spent much time copying the remains of Paleolithic art in caverns. He reproduced them in color and related the style and color of the paintings to established periods of Paleolithic cultures for

which generally accurate dating was possible. By this careful synchronology he gradually developed an analytic power which enabled him to classify authoritatively the Paleolithic cave paintings of France and Spain.

The earliest and perhaps most famous classification and reproduction by Breuil concerned the Altamira cave paintings. They had been discovered in 1868 but had been decried either as forgeries or as very late Roman crudities. Breuil showed that they were genuine Paleolithic art on the basis of his previous studies of Paleolithic paintings at Font-de-Gaume and Les Combarelles. His copies of the Altamira paintings were published by the Institut de Paléontologie Humaine in 1908. In his analysis of the Altamira paintings, he assigned the hands, silhouettes, and tectiforms to the Aurignacian period. He estimated that the monochromes in semirelief belonged to the lower Magdalenian; the polychromes seemed to him to come from the upper Magdalenian period.

Breuil was lecturer in prehistory and ethnography at the University of Fribourg (1905-1910), professor of prehistoric ethnography at the Institut de Paléontologie Humaine (1910-1929), and professor of prehistoric art at the collège de France (1929-1947). He was made a member of the Institut de France in 1938. After World War II he spent close to six years traveling in Rhodesia, South Africa, and South-West Africa, examining thousands of rock shelters and copying the art.

Authorities acknowledged Breuil's archaeological modification of various periods of the early Paleolithic era as substantial and accurate. He not only developed a copying technique and a synchronology for dating the cave paintings but also contributed in large part to the technical vocabulary of the branch of paleontology dealing with primitive art. He refrained from any interpretive treatment of the painting, never drawing unwarranted conclusions concerning the religious ideas or the social mentality of the primitive painters. He died on Aug. 14, 1961, at L'Isle-Adam, Seine-et-Oise Department.

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The only biography of Breuil in English is Alan Houghton Broderick, *Father of Prehistory* (1963). See also André Leroi-Gourhan, *Treasures of Prehistoric Art* (1967). □

Kingman Brewster Jr.

Kingman Brewster, Jr. (1919-1988) served as president of Yale University from 1963 to 1977, greatly broadening the base of that university's student body and strengthening Yale's ties to the community. He then served as ambassador to Great Britain for four years.

Kingman Brewster, Jr., was born June 17, 1919, in Longmeadow, Massachusetts, to Kingman Brewster and Florence Besse Brewster, descendants of one of the state's first families. Following graduation from Belmont High School, Brewster entered Yale in 1937 and graduated with an A.B. in 1941. As a student he was an isolationist and a supporter of ''America First'' and once invited Charles Lindburgh to speak on campus. In 1942 he married Mary Louise Phillips. The couple had three boys and two girls. During World War II he served as a Navy fighter pilot and was discharge a lieutenant in 1946. He then entered Harvard Law School, receiving his law degree in 1948. During the next two years he served as legal counsel for the Marshall Plan in Europe and as a research associate in economics at the Massachusetts Institute of Technology. In 1950 he became an assistant professor of law at Harvard, specializing in antitrust and international law, and a full professor in 1953. He remained at the school the ten years until he was appointed provost at Yale University in 1960.

In 1963 the governing board of Yale elected Brewster president. A leadership controversy developed even prior to his presidency when, as acting president, he denied Governor George C. Wallace a campus speaking engagement shortly after the bombing of an African American church in Birmingham, Alabama. Opponents decried the ''denial of freedom of speech,'' while Brewster justified his decision as heading off possible inflamation of the African American community. The 1960s were difficult times for university administrators and especially for someone like Brewster

who openly sympathized with the anti-Vietnam War movement and with the African American civil rights activists.

Brewster's tenure as president was marked by widespread popularity among students, faculty, and alumni. His reputation as a ''good listener'' and his approachability assisted him in weathering controversies. This was particularly evident in the student strike in protest of the New Haven trial of Black Panther Bobby Seale. He not only rallied faculty forgiveness for the educational interruption and the support of the Yale Corporation, but publicly stated that he was ''skeptical of the ability of black revolutionaries to achieve a fair trial anywhere in the United States.'' Vice President Spiro Agnew accused the Yale president of lacking maturity and responsibility and called for alumni to demand that Brewster go.

Brewster's primary accomplishments as president of Yale University were the broadening of the base of the student body, admitting women (1969), dropping Reserve Officers Training Corps (R.O.T.C.), and fostering a new partnership between the traditionally staid administration and the student body. During this time the percentage of students who were children of alumni dropped from 30 to 15. The number of public high school graduates entering Yale grew to outnumber the private high school graduates who entered by a ratio of two to one. His critics accused him of not sharing decision-making, yet he met problems head-on, making him extremely vulnerable to personal attack and thus shielding the university. During the 1960s, Brewster also served as an advisor on several Presidential Committees. From 1965 to 1967 he served on the President's Commission on Law Enforcement and Administration of Justice. From 1965 to 1968 he served on the President's Commission on Selective Service.

In 1977 Brewster left his position at Yale when Secretary of State Cyrus Vance, a member of the Yale Corporation, recommended Brewster to President Carter for the post of ambassador to Great Britain. Despite his lack of diplomatic experience, the British press was pleased with the appointment, calling Brewster potentially the best ambassador since David Bruce. They described him as ''New England Patrician'' and expressed delight at his gold ring with his family motto in Norman French.

Ambassador Brewster wasted no time in beginning his new responsibilities. He was called to step in and resolve difficulties between United Nations Ambassador Andrew Young and the British Foreign Office. This was followed by smoothing out American/British difficulties over policy toward Rhodesia (Zimbabwe), which helped lead to the end of minority white rule in that country. He reveled in the ''good life'' of London opportunity and took advantage of the range of social occasions from dinner with Queen Elizabeth to quaffing a pint of ale in a working class pub, saying, ''Becoming aware of the richness and variety here is a lot of fun.''

After four years Kingman Brewster resigned the ambassadorship and returned to New Haven to live in his home just a block from the Yale campus. He took a part-time position with a New York law firm and devoted the rest of his time to writing a book on what he called the ''Volunteer Society'', which was never published. In 1986 he became Master of University College at Oxford University, and remained at Oxford until his death in 1988. On November 8, 1988, Brewster died of a cerebral hemorrhage.

Numerous institutions conferred honorary degrees upon Brewster, and he received several awards, including the Award of Excellence in Human Relations from the New York Council of Churches in 1970. He was made an officer in the Legion of Honor in 1977. In 1997 Brewster was honored with an exhibit at Yale's Sterling Memorial Library, *Innovation and Diversification: Yale during the Kingman Brewster Jr. Presidency, 1963 to 1977.*

Further Reading

There are no biographies or books with additional biographical information on Kingman Brewster. He was the subject of several articles in *TIME, Newsweek, The New Republic,* and similar periodicals at the time he became president of Yale and upon appointment as ambassador to Great Britain. Additional essays by and about him appeared in popular periodicals. The following books by Brewster should provide additional insight: *Antitrust and American Business Abroad* (with James Atwood) (1981); *Law of International Transactions and Relations* (1960); and *The Tanner Lectures on Human Values,* Vol. IV (1983). □

William Brewster

The English-born Pilgrim leader William Brewster (ca. 1566-1644) was the ruling elder of the Separatist group at Scrooby, England, before he and the congregation migrated to Holland and, finally, to New Plymouth in America.

William Brewster was 10 years old when his father was appointed postmaster and bailiff at Scrooby Manor, an official resting place on the main road from London to Edinburgh. In 1580 Brewster entered Cambridge University but left without a degree. He served briefly in the diplomatic service, returned to Scrooby to assist his father, and became postmaster upon his father's death in 1590. Brewster probably became a Puritan at Cambridge; but how he turned to Separatism, an extreme form of Puritanism, is unexplained. Nonetheless, when a Separatist congregation was formed at Scrooby, Brewster was its most important member, and services were held in the manor house.

The harassment of religious dissenters by James I convinced the Scrooby congregation to search for religious freedom in Holland, and certainly Brewster influenced that decision. Imprisoned while trying to emigrate, he was one of the last to reach Holland. The congregation eventually settled in Leiden, where Brewster taught English to students at the university. In 1617 he entered the printing business, specializing in Puritan tracts whose publication was prohibited in England. More importantly, Brewster was the congregation's ruling elder, second only to the minister, John

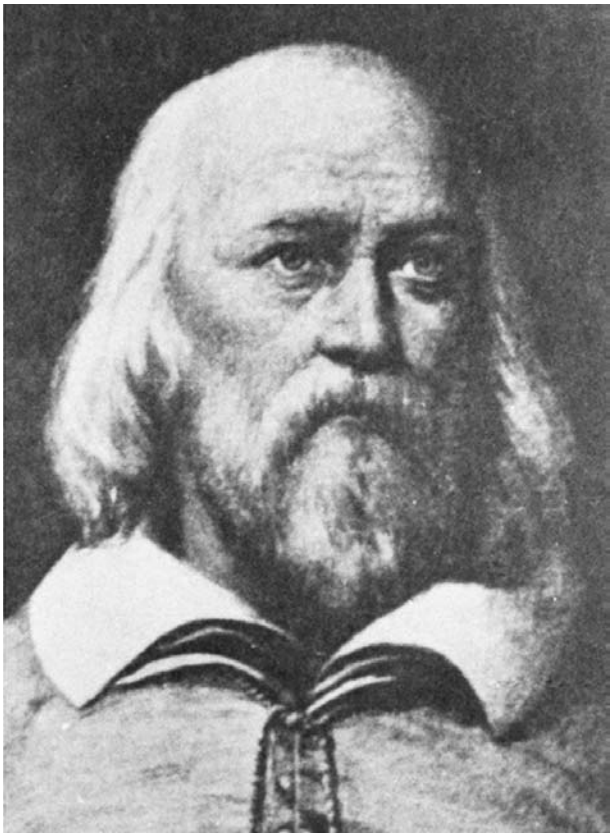

Robinson. As elder, he would have influenced the important decision to leave Holland for North America, but he was unable to participate in the preparations for emigration because the King's opposition to his printing activities had forced him into hiding.

Smuggled aboard the *Mayflower,* Brewster next appeared as one of the leaders of the infant Plymouth Colony in New England. He was one of the few who remained healthy during the early months of settlement, and he ministered to the many sick and dying. A trusted confidant in all matters regarding the colony's survival and progress, Brewster served as its religious leader. He led prayers and preached sermons, but without a university degree he could not become an ordained minister and thus could not administer the sacraments of communion and baptism. Despite this deficiency, however, he led the church well.

Of brewster's life in Plymouth little else is known. Like virtually all other men in the colony, he was a farmer. Certainly he assisted Governor William Bradford in making major political and economic decisions. However, perhaps because he was one of the oldest of the Pilgrims, had a large family to care for, and bore the responsibility for the religious life of New Plymouth, his name rarely appears in the records of the colony. At his death in 1644, Governor Bradford praised him for being ''sociable and pleasant amongst his friends, of a humble and modest mind, and tenderhearted and compassionate.''

Further Reading

There is no recent biography of Brewster. One of the best sources for information, especially on his contribution to Plymouth, is William Bradford, *Of Plymouth Plantation, 1620-1647,* edited by Samuel Eliot Morison (1952). Specific information as well as general background is in George F. Willison, *Saints and Strangers, Being the Lives of the Pilgrim Fathers* (1945); Bradford Smith, *Bradford of Plymouth* (1951); and George D. Langdon, Jr., *Pilgrim Colony: A History of New Plymouth, 1620-1691* (1966).

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Stephen Breyer

The general consensus on Stephen Breyer (born 1938), the 108th member of the United States Supreme Court, is that he has a brilliant legal mind. However, when those same observers try to label him as either a conservative or a liberal, or attempt to figure out how his decisions and opinions will shape the court, there is little agreement. Breyer is considered a centrist, a man who comes to the nation's highest court unlikely to radically transform the institution.

Like President Bill Clinton's other Supreme Court appointment, Ruth Bader Ginsburg, Breyer mirrors his president's political style: he has strong convictions, but he is known as much for his spirit of evenhandedness and compromise as for his passionate views on subjects.

Evidence of Breyer's centrist views became clear during his July, 1994 confirmation hearings before the United States Senate Judiciary Committee. Breyer sailed through the hearings with little rancor from either Republicans or Democrats, and won unanimous approval from the committee. Those hearings were vastly different from the contentious committee meetings that greeted other recent Supreme Court nominees. And, perhaps, Breyer's ability to appease political foes was one of the reasons President Clinton chose him as nominee.

Stephen Gerald Breyer was born on August 15, 1938, in San Francisco. His father was an attorney for the San Francisco School Board and his mother was active in Democratic political circles. Upon his appointment to the court, Breyer was quoted as saying he was moved by the fact that he was able to rise so highly in America considering that his grandfather, a cobbler, came to the country just two generations ago. A brilliant student, Breyer attended Stanford University, choosing it over Harvard at the request of his parents, and graduated as a Phi Beta Kappa member with

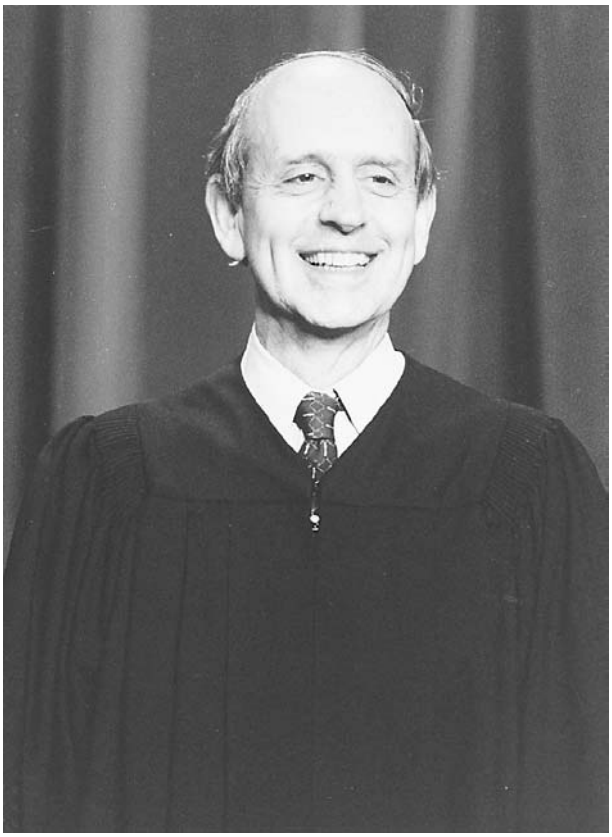

highest honors. He then studied at Oxford University in England as a prestigious Marshall Scholar. He received his law degree, *magna cum laude,* from Harvard.

Teaches at Harvard

Upon graduation, Breyer became a law clerk for Supreme Court Justice Arthur Goldberg. After a stint at the U.S. Department of Justice between 1965 and 1967, Breyer returned to Cambridge, where he taught law at Harvard. But ''he is no stranger to Washington politics,'' the *Boston Globe* noted of him upon his appointment to the Supreme Court. That is because in 1973 he was involved in the biggest political story of the century: Watergate, the scandal that revealed then-President Richard M. Nixon's role in the break-in of Democratic Party headquarters at Washington's Watergate Hotel. Breyer became part of the special prosecutor's force led by his former law professor, Archibald Cox. That job led to the position of assistant special counsel to the Senate Judiciary Committee in 1975. Massachusetts Senator Edward Kennedy, who once chaired the committee, named Breyer as chief counsel in 1979. The Judiciary Committee is the same group that, 19 years later, held hearings and voted on Breyer's confirmation to the Supreme Court. The *Boston Globe* reported that one reason for Breyer's success before Judiciary was because ''most of the lawmakers have longstanding ties to Breyer from his days as the committee's legal counsel.''

Appointed to Court of Appeals

After the 1980 elections, President Jimmy Carter, who had lost the presidency to Ronald Reagan, made his final judicial appointment before leaving office; he chose Breyer to serve on the U.S. Court of Appeals. Republicans, who could have opposed the nomination and allowed Reagan to pick his own nominee, did not oppose Breyer. In supporting Breyer's nomination to the Supreme Court 14 years later, the *Wall Street Journal* noted of his 1980 nomination: ''Mr. Breyer was the last Carter appointee confirmed by the Senate—confirmed even after the 1980 election because of his bipartisan support. For a president [Clinton] who needs a victory, this choice [of Breyer] is really easy.'' Breyer would become chief judge of the First Circuit Court of Appeals in Boston in 1990.

Once on the bench, Breyer began to develop the legal reputation that would lead to his Supreme Court nomination. Legal scholars describe his decisions in numerous cases before the appeals court as reasoned and moderate, and lacking passion. ''Breyer has not used his writings to launch a perceptible constitutional manifesto,'' the *Boston Globe* opined in an article analyzing Breyer's ''paper trail'' of opinions. He has adhered to the theory that cases need not be decided within the strict formal structures of a particular law; that is, Breyer has been known to consider not just the laws Congress has made, but the ''legislative intent'' behind those laws. He looks at the legislative history of the struggle to pass a law, and what congressmen and senators meant the law to do when issuing his rulings. He has also been known to consider the effects of his rulings in the future, and not just consider past precedents.

''Law requires both a heart and a head,'' the *New York Times* quoted him as saying during his confirmation hearings. ''If you don't have a heart, it becomes a sterile set of rules removed from human problems, and it won't help. If you don't have a head, there's a risk that in trying to decide a particular person's problem in a case that may look fine for that person, you cause trouble for a lot of other people, making their lives yet worse. . . . It's a question of balance.''

Observers say that such opinions fly directly in the faces of other sitting justices, such as Antonin Scalia, who is regarded as forming decisions based on strict interpretations of the law. While Breyer may not be able to win over Scalia to his views, he is seen as a ''coalition builder,'' someone who will occupy the political center of the court and woo other, centrist-leaning justices to his way of thinking. Or, as the *Boston Globe* reported, ''Breyer's capacity for consensus-building causes some court analysts to believe he could lead a new moderate-liberal coalition.''

On key controversial issues, Breyer has become known as a defender of First Amendment freedoms. On the First Circuit court he found that a federally-imposed ''gag order'' preventing family-planning clinics from providing abortion counseling was unconstitutional; it violated free speech provisions. He also wrote a majority decision that rejected the federal government's requirement that doctors working for the World Health Organization go through a ''loyalty check.'' Allowing the government to examine someone's political leanings as a basis for judging loyalty violated that

person's free speech rights, Breyer ruled. He also has a strong environmental record: in 1983 he ruled that oil companies and the federal government had no right to allow oil exploration in the environmentally sensitive George's Bank fishing area off the coast of Massachusetts.

Breyer is much more conservative when it comes to criminal cases. He has allowed improper police testimony to stand in a drug case, calling the police error ''harmless'' in light of the strong evidence against the drug dealers. Even friends, such as noted Harvard Law School professor and celebrity lawyer Alan Dershowitz, have expressed displeasure with some aspects of Breyer's opinions. Dershowitz was quoted in the *New York Times* as saying, ''A lot of 'liberal' or 'moderate' judges establish their liberal credentials by supporting women's rights and press rights, which are very popular with their constituencies, and then establish their conservative credentials by an almost knee-jerk, pro-prosecutorial approach in criminal cases. . . . This certainly characterizes . . . Breyer.''

Breyer's best known—and most controversial—work in the field of criminality occurred in 1987 when he served on the U.S. Sentencing Commission, a group dedicated to reviewing what sort of jail time criminals should receive across America. The commission's set of proposals drew mixed reviews, with some crediting Breyer for finally getting something down on paper after extensive meetings. But others say the guidelines are too strict, that they do not allow judges enough flexibility, and that in some instances the proposed sentences are too harsh.

As regards the new Supreme Court justice's personal life, he has been married to the former Joanna Hare since 1967. She is the daughter of former British Conservative Party leader Lord John Blackenham. The pair met in Washington, D.C., and after 16 years of marriage Joanna Breyer went back to school and received a Ph.D. in psychology. She works at the Dana-Farber Cancer Institute with children stricken with cancer. The Breyers own 160 acres in Plainfield, New Hampshire, and often visit there to hike. The couple have three grown children. Breyer is known as an avid birdwatcher, a good cook, a fan of both old movies and football. ''He has been known to wear the same suit for weeks while focusing on something he considers more important than wardrobe,'' the *Boston Globe* reported. He is Jewish, ''speaks with a hint of a British accent,'' according to the *New York Times,* and ''is more glib than smart and has an impish, often odd, sensibility that could come across as flakiness and could antagonize his potential colleagues on the Supreme Court.''

Breyer's other major hobby—bicycle riding—probably cost him his first chance at being named to the Supreme Court. In May of 1993, Breyer was being considered to fill the seat of retiring Justice Byron White. But he was hit by a car while bicycling in the Boston area and was hospitalized. During his recuperation, President Clinton summoned the judge to Washington for an interview. The *Boston Globe* reported him as telling a friend ''that he feared his prospects for the job were poor because he was ill at the meeting with the president . . . and nearly fainted afterward.'' But during the interview process it also became clear that Breyer had done what other recently rejected government nominees had done: he had failed to pay Social Security taxes on his part-time housekeeper. The same oversight forced Clinton to reject his first two choices for attorney general: Zoe Baird and Kimba Wood. Clinton eventually chose Ruth Bader Ginsburg over Breyer for the Supreme Court. But a year later, when Clinton chose Breyer to fill the seat of Justice Harry Blackmun, Breyer, quoted in the *Boston Globe,* was able to joke to the president, ''I'm glad I didn't bring my bicycle down.''

After being passed over in favor of Ginsburg in June of 1993, Breyer returned to Boston. Although many of his friends were critical of the way Clinton had dangled the job before Breyer and had made him travel while still feeling the ill effects of his bicycle accident, Breyer remained reserved and uncritical. After the rejection, according to the *Wall Street Journal,* Breyer called his friends, ''cheering them up, rather than vice versa.''

He returned to Boston to continue work on his biggest, non-legal project: helping design and construct a new $200 million federal courthouse in Boston. The courthouse is situated on the waterfront area known as Fan Pier. ''This most beautiful site in Boston,'' Breyer was quoted as saying in the *New York Times,* ''does not belong to the lawyers, it does not belong to the federal government, it does not belong to the litigants. It belongs to the people.'' According to all reports, Breyer threw himself into the project: interviewing and choosing architects, meeting with community groups, even visiting courts around the country that he and the architect either admired or wanted to avoid duplicating. In the end, the worldly and intelligent judge pressed for a courthouse that includes a community meeting hall, art exhibition space, and a restaurant.

Nomination Approved

In May of 1994, when Clinton was forced to fill another vacancy on the court, he returned to Breyer. White House officials were quoted as saying they liked the ''classy'' way Breyer handled his rejection a year before. Clinton called him ''a jurist who I deeply believe will take his place as one of nation's outstanding justices,'' according to a report in the *Boston Globe.* His confirmation hearings before the Senate Judiciary Committee were not controversial. The biggest concern was Breyer's financial stake in Lloyd's of London, the giant insurance firm. Some senators questioned whether Breyer's financial interest in Lloyd's clouded his rulings on environmental cases. If Lloyd's had to pay for certain toxic waste cleanups, the senators wondered how Breyer could rule impartially in those cases. Breyer responded that Lloyd's was not a direct party to any clean-ups he was involved in, but added that he would sell off his investment in the insurance concern anyway. Breyer was also accused by consumer activists, such as Ralph Nader, of siding with big business in all of the antitrust cases on which he ruled. When asked about abortion, he said it was ''settled law'' that women have a right to an abortion under *Roe v. Wade,* the landmark 1973 ruling. The committee approved his nomination 18 to 0.

In ascending to the Supreme Court, Breyer ''beat out'' Clinton's other top choice, secretary of the interior Bruce Babbitt. For about a month during the summer of 1994, Washington engaged in a great guessing game about who would get the nomination: Babbitt or Breyer. Babbitt was opposed by many Western senators who did not like his tough stand on cattle-grazing fees. Clinton liked Babbitt, however, because he had said he wanted more than a legal mind on the court; the president wanted someone who would bring a politician's passion to the court. But Babbitt's political disadvantages proved too great. As the *Boston Globe* reported, ''In the end, Breyer's greatest asset was the way he met a key element of Clinton's job description: someone with political skills who could sail through confirmation.''

How Breyer would actually fit into the liberal-to-conservative spectrum on the court was unclear; and since his appointment he has been the focus of controversy. Supreme Court justices have a way of surprising the presidents who appointed them to the court; some are more liberal than expected, some more conservative. But most court observers agree that Breyer sits on the opposite spectrum of Antonin Scalia, arguing not so much on political lines, but for a broader interpretation of the law. As Breyer himself was quoted in the *New York Times* as telling senators during his confirmation hearing, ''Consensus is important because law is not theoretical; law is a set of opinions and rules that lawyers have to understand, judges have to understand them, and eventually the labor union, the business, small business, everyone else in the country has to understand how they are supposed to act or not act according to the law.''

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Leonid Ilich Brezhnev

The Soviet political leader Leonid Ilich Brezhnev (1906-1982) held a number of important government posts and was a major figure in the post-Stalin era.

Leonid Brezhnev was born on Dec. 12, 1906, in Kamenskoe (now Dneprodzerzhinsk), a metallurgical center in the Ukraine. A member of a working-class family, he was obliged to leave school at the age of 15 and go to work. But he continued to study as a part-time student of surveying at a vocational secondary school, and graduated at the age of 21. In the years immediately following, Brezhnev held a number of minor government posts and at that time also joined the Communist party. Then he enrolled in the Kamenskoe Metallurgical Institute, graduating in 1935 as a metallurgical engineer. The field of engineering engaged him only briefly, however, for he soon became involved in government and party work. By the beginning of World War II, he was an important party leader in his native region.

After the outbreak of the war, Brezhnev served in the branch of the Red Army responsible for political indoctrination. There he held increasingly responsible posts, eventually achieving the rank of major general. When Brezhnev returned to civilian life in 1946, he continued to move steadily ahead as a party official. In 1950, with his election as first secretary of the Central Committee of the Moldavian S.S.R., one of the constituent republics of the Soviet Union, he gained national prominence. Two years later he left Moldavia for Moscow to serve under Stalin in the powerful Secretariat of the Central Committee of the Communist party.

The progress of Brezhnev's career was temporarily interrupted by Stalin's death in 1953. He was removed from the Secretariat and assigned to lesser posts, first in the Ministry of Defense and later in the Central Committee of the Kazakh S.S.R. But because he proved to be such a successful administrator, he was recalled to Moscow in 1956 to serve again in the Secretariat. He worked closely with Nikita Khrushchev, the head of the Secretariat and the most powerful man in the Soviet Union.

In 1960, with Khrushchev's support, Brezhnev was chosen chairman of the Presidium of the Supreme Soviet. This post brought Brezhnev great prestige but not great power. After three years he returned to the Secretariat, where he allied himself with other leaders who were dissatisfied with Khrushchev's record. In 1964 this group succeeded in ousting Khrushchev from power, whereupon Brezhnev immediately took over the most important of Khrushchev's former positions, that of first secretary of the party's Central Committee, and became the major personage in the Soviet Union. In 1966 his title was changed from first secretary to general secretary, the title under which Stalin had served. But Brezhnev was not as powerful as either Stalin or Khrushchev had been. Instead, according to the informal arrangement that had followed Khrushchev's removal, he became the first among equals and shared power with the chairman of the Council of Ministers and the chairman of the Presidium of the Supreme Soviet.

During the 1970s, Brezhnev oversaw the Soviet Union through a number of military interventions, beginning with the invasion of Czechoslovakia in 1968, now the Czech Republic, and warfare in the People's Republic of China in 1969. In order to maintain clout with the largely Communist Eastern European bloc, the Soviet Union turned to hostile enforcement of their political system. Perhaps the harshest such case was the Soviet attack launched on Afghanistan in 1979, which continued past Breshnev's life.

Although the end of the Brezhnev years saw the Cold War between the United States and the Soviet Union escalate, the two world powers still managed a high level of rapport. During the office of President Richard Nixon, the

two leaders of the United States and the Soviet Union often visited each other, easing tensions enough to allow a cooperative space program in 1975, a massive purchase of American wheat by the Soviets, and other such liasons.

The decline of Brezhnev's health was paralleled by the waning solidarity of Soviet power, as was evidenced by an increasing number of dissenting voices within the country such as Andrei Sakharov. Although countries such as Poland, which nearly broke free of Soviet control in 1981, were still no match for the might of Soviet armies, their mounting unrest foreshadowed the crumbling of the Communist Soviet Union in later years. Under Brezhnev, the Soviet economy had initially flourished, but by the mid-1970s it had reached a point of stagnation. After several years of serious ailment, Brezhnev died in Moscow on November 10, 1982, leaving the Soviet Union without coherent leadership until the regime of Mikhail Gorbachev.

Further Reading

Biographical information on Brezhnev is scanty. The best source in English is Grey Hodnett's article on Brezhnev in George W. Simmonds, ed., *Soviet Leaders* (1967). His career is also discussed in Robert Conquest, *Russia after Khrushchev* (1965), and in Myron Rush, *Political Succession in the USSR* (1965; 2d ed. 1968). For comprehensive discussions of the Brezhnev era, see *The Brezhnev Politburo and the Decline of Detente* (1984) by Harry Gelman or *Soviet Foreign Policy: The Brezhnev Years* (1983) by Robin Edmonds. □

Aristide Briand

The French statesman Aristide Briand (1862-1932) is best known for his efforts to preserve international peace in the period after World War I. He also played an important role in the separation of church and state in France.

Aristide Briand was born on March 28, 1862, at Nantes, where his parents were innkeepers. Educated in public schools in Nantes, he went to Paris to study law and returned to practice at Saint-Nazaire. There he entered politics and was defeated for the Chamber of Deputies in 1889. He then joined the syndicalist movement and became an advocate of the revolutionary general strike as the means of transforming society (the labor movement at this time also favored the general-strike tactic).

Moving to Paris in 1893, Briand worked as a journalist and campaigned unsuccessfully for the Chamber in 1893 and 1898. He began to acquire an important position in Socialist circles, where he associated with the more moderate parliamentary group of Jean Jaurès and René Viviani. He was finally elected to the Chamber as a Socialist in 1902. A supporter of participation in bourgeois ministries, he refused to accept the discipline imposed by the Socialist unification in 1905. Though he continued for a time to consider himself an independent Socialist, he preferred a ministerial career to one of permanent opposition.

A brilliant orator, Briand also demonstrated great skill in the arts of parliamentary maneuver. As reporter for the committee which prepared the legislation for the separation of church and state, he sought out Roman Catholic support and tried to minimize the inevitable offense to religious sensitivities. As minister of public instruction and worship (1906) and as minister of justice (1907), he assumed the responsibility of executing these laws.

When he became premier and minister of the interior (July 1909-February 1911), Briand broke with his revolutionary beginnings by his ruthless suppression of a rail-road-workers' strike. From then on he was accepted by the moderate majority as a man who could be entrusted with the leadership of the country. As minister of justice (January 1912-March 1913) and premier (January-March 1913), he campaigned successfully for the restoration of the 3-year military service favored by the right.

With the outbreak of World War I in 1914, Briand entered the national union Cabinet of Viviani, whom he succeeded in October 1915. Unable to break the costly military stalemate, Briand came under increasing attack, led by Georges Clemenceau, and his ministry fell in March 1917.

When Briand returned to power as premier in January 1921, he faced the growing problem of relations with Germany. Despite French occupation of Düsseldorf and other German cities, he was charged with making too many concessions under Allied pressure at the many international congresses of that year and was succeeded by Raymond

Poincaré. Briand became foreign minister in 1925 and held the post with one brief interruption for 7 years in several ministries, including four of his own.

With France's allies unwilling to guarantee its security, Briand saw the necessity of a Franco-German reconciliation, which he tried to promote through various concessions in response to the policy of ''fulfillment'' of the German foreign minister Gustave Stresemann. This approach led to the Locarno Pact of October 1925, in which Germany agreed to its western borders and was reaccepted in the concert of powers. For their efforts Briand and Stresemann shared the Nobel Peace Prize in 1926. Briand, indeed, sought to exploit all avenues toward lasting peace: military alliances, the Kellogg-Briand Pact of 1928 (a multilateral treaty outlawing war), and the League of Nations. In September 1929 he proposed a United States of Europe as the surest long-term means to peace.

The collapse during the 1930s of the instruments of peace which Briand had helped build does not detract from the nobility or the farsightedness of his effort. Fortunately, Briand did not live to see this outcome. After his defeat for the presidency in June 1931, he fell ill and resigned as foreign minister in January 1932. He died in Paris on March 7, 1932, and was accorded a state funeral.

Further Reading

There is no satisfactory biography of Briand, but one might consult the admittedly subjective work of Valentine Thomson, *Briand: Man of Peace* (1930). Edgar Stern-Rubarth, *Three Men Tried* (1939), is a discussion of Briand's Chamberlain's, and Stresemann's attempts to create a new Europe. Background information is in Kent Forster, *Recent Europe: A Twentieth Century History* (1965). □

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3

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3

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Fanny Brice

Fanny Brice (1891-1951) was a vaudeville, Broadway, film, and radio singer and comedienne.

Fanny Brice was born on October 29, 1891, on New York's Lower East Side. She was the daughter of Charles Borach, a saloonkeeper, and Rose Stern, a real estate agent. As a child she sang and danced in her father's saloon, and at the age of 13, after winning an amateur contest, she sang and played piano in a movie theater. Brice's acute sense of humor made its way into her act early on. She began to work parody into her songs and toured in burlesque. In 1910 she was asked by Max Spiegel to be in *The College Girls* at a major New York theater and also to do a benefit he was producing. Since this was an important job for her she asked Irving Berlin to write her some songs, one of which—''Sadie Salome, Go Home''—became a Brice trademark. The song told the story of a Jewish dancer who shocked her family by going on the stage. It required a Jewish accent for its comic effect. The audiences loved this character, and from then on Brice's most successful characters would be drawn from her own Jewish background.

Aside from discovering her forte, Brice was rewarded for this performance with a job on Broadway in Florenz Ziegfeld's *Follies* of 1910. This was the beginning of an association between the famous impresario and the talented comedienne that would last for 14 years. In 1911 she left New York and toured the vaudeville circuit, during which time she created two more characters which became her hallmarks: the ''vamp'' and the pretentious ''dancer.''

Following the tour she appeared as the major attraction at two important theaters: the Victoria in Times Square and the Victoria Palace in London. She also played a Yiddish soubrette, a part specifically written for her, in Shubert's *The Whirl of Society,* which also starred Al Jolson. She played the same part in another Shubert hit, *Honeymoon Express,* and she played the female lead in Jerome Kern's *Nobody Home*.

In 1916 Brice returned to the *Ziegfeld Follies* with her popular skit ''The Blushing Bride.'' She remained with Ziegfeld until 1924, in all appearing in seven editions of the *Follies* and four revues.

Brice was considered to be one of the greatest comediennes on Broadway. Although she was an attractive, graceful woman offstage, she elicited the audience's sympathy and laughter by bringing out the imperfections of her characters. She could be ugly, lack grace, and be mischievous—all for a laugh. She could bring out pathos and at the same time mock sentimentality. In her vaudeville number ''You Made Me Love You'' the first half was a heart rending song, followed by Brice laughing at her own sentiment by kicking her heels, winking her eyes, swinging on the curtain, and then lifting her skirt to show off her knock knees Not only did she make fun of herself but she parodied standard theatrical styles and actors of the period, such as the Barrymores. Brice also appeared several times with W. C. Fields in a popular family sketch.

In 1921 Brice introduced ''My Man'' to American audiences. She stood on an empty stage against a lamppost and sang the painful song about a woman whose total devotion to her ''man'' had brought nothing but unhappiness. Perhaps the pathos she brought to that character was from her personal experience—her husband, Nickie Arnstein, had just been jailed for embezzlement and she had to stand by

him. This was one of her few totally straight performances, and it is one for which she will be remembered.

In 1924 Brice, displeased with the material Ziegfeld was giving her, returned to vaudeville for a time. She played the lead role in the film ''My Man'' and then appeared in Billy Rose's (her third husband) *Sweet and Low* (1930) in which she introduced ''Babykins,'' a three year old in a high chair. This character was the starting point for another Brice trademark, ''Baby Snooks.''

In the Shubert's 1936 *Follies* she did a spoof of ''My Man'' in which she said that she had been singing about ''that bum'' for more than 15 years. This satire on the sentiment in the song was much more her style than the straight emotionality of the earlier delivery. In the same show she did a parody of Shirley Temple in an act with Bob Hope in which she played a child star who couldn't remember her lines.

Due to ill health Brice left Broadway for Los Angeles, where she made a few film appearance, including MGM's *Ziegfeld Follies* (1946) (she was the only Ziegfeld star who appeared in this film). She also immortalized ''Baby Snooks'' during her ten year radio series.

Despite her work in film Brice was a daughter of the stage. She knew exactly how to reach an audience and she gave her whole self with no reserves. During each performance she would get bigger and bigger until she seemed to envelop the audience with her whole being.

In 1938 *Rose of Washington Square,* a film suggesting the life of Brice, was made and Brice sued the producer. Yet it was through another film and Broadway show, *Funny Girl,* in which Brice was played by Barbra Streisand, that Brice's unique contributions to the theater became known to later generations. A fantasized version of her life focussing on her Ziegfeld days and her marriage to Nickie Arnstein, the play brings back to life her favorite characters and songs. Through this play her life has become inextricably linked with that of her characters, Sadie and ''Second Hand Rose''—the poor but spunky Jewish city girls.

Aside from her theater career, Brice was a dress designer, painter, and interior decorator. She had two children, William and Frances. She died May 19, 1951, of cerebral hemorrhage, at the age of 59.

Further Reading

A concise biography and analysis of Fanny Brice's work is included in *The Great Clowns of Broadway* (1984) by Stanley Green. Reviews, an interview, and a short biography can be found in *Famous Actors and Actresses on the American Stage,* Vol. 1 (1975) by William C. Young. Daniel Blum's *Great Stars of the American Stage* (1952) includes a short biography and photographs. For background information on the *Ziegfeld Follies* and Brice's role in their creation, see Randolph Carter's *The World of Flo Ziegfeld* (1974).

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James Bridger

American trapper, fur trader, and wilderness guide, James Bridger (1804-1881), was one of the most famous frontiersmen. He is credited with discovering the Great Salt Lake, Utah.

James Bridger was born on March 17, 1804, at Richmond, Va. In 1812 the family moved west to Missouri, where all but Jim soon died. At 13 he became a blacksmith's apprentice and apparently learned how to handle machinery, horses, and guns. In March 1822 Bridger started his frontier life by joining the party of trappers being organized at St. Louis by William H. Ashley. That year the men traveled up the Missouri to trap along its tributaries in the Rocky Mountains.

For the next 20 years Bridger and other mountain men roamed throughout the western third of the United States. While trapping in late 1824, Bridger reached the Great Salt Lake, which he thought was part of the Pacific Ocean. Historians are unsure if Bridger was alone when he found the lake but credit him with first reporting it.

During his years in the West, Bridger trapped for several leading fur companies and in 1830 became one of five partners in the Rocky Mountain Fur Company. By the early 1840s, however, he realized that the supply of furs was

nearly exhausted, and with Louis Vasquez he established Ft. Bridger. Built on the Green River in south-western Wyoming, this post became a major way station on the Oregon and California trails, a military fort, and a Pony Express station. In 1853 the Mormons drove Bridger and his partner away and confiscated their property because they purportedly had provided guns and anti-Mormon information to the Native Americans.

Bridger's career as a guide spanned from 1849 to 1868. During this time he led Capt. Howard Stansbury to Utah, Col. Albert S. Johnston during the so-called Mormon War, and Capt. William Raynolds to the Yellowstone. In 1861 he led Capt. E.L. Berthoud and his survey party west from Denver through the mountains to Salt Lake City, and for the next several years he guided army units sent west to guard overland mail. Between 1865 and 1868 he guided several expeditions and survey parties over the Bozeman, or Powder River, Trail. In 1868 he retired to his farm in Missouri, where he died on July 17, 1881.

During his years on the frontier Bridger had been married three times to Native American women. In 1835 he married the daughter of a Flathead chief. When she died, he acquired a Ute wife, and after her death he wed the daughter of a Shoshone chief. Described as tall and muscular by his contemporaries, Bridger was considered shrewd, honest, and brave. His life exemplifies the achievements of a leading frontiersman of the mid-19th century.

Further Reading

The best study of Bridger's career is J. Cecil Alter, *James Bridger, Trapper, Frontiersman, Scout, and Guide* (1925; rev. ed. 1962). This includes a thorough discussion of his actions and an evaluation of the many folktales surrounding his life. An earlier account is Grenville M. Dodge, *Biographical Sketch of James Bridger* (1905), supposedly based on stories Bridger told to the author. Dale L. Morgan, *Jedediah Smith and the Opening of the West* (1953), examines many of the same people and events from a different perspective and provides additional insight into Bridger's life and contributions. □

Harry A.R. Bridges

The American labor leader Harry A.R. Bridges (1901-1990) became one of the best known radical trade unionists during the 1930s and was thereafter a subject of political controversy. He devoted most of his life and career to the cause of maritime industry workers on the Pacific Coast.

For more than 40 years (1934 to 1979) Harry Bridges earned a reputation as one of the most radical, astute, and successful leaders in the American labor movement. He first came to national attention during the combined waterfront and general strikes which paralyzed San Francisco in 1934. Bridges emerged from this labor conflict as the dominant leader and spokesperson for Pacific Coast waterfront workers. Then, and for many years afterward, his enemies accused him of serving Communist purposes and the federal government several times tried unsuccessfully to deport Bridges. Bridges built his union, the International Longshoremen and Warehousemen's Union (ILWU), into one of the most militant and successful in the nation. Before he retired from active union service in 1979, Bridges also won plaudits from employers for his role as a labor statesman, which meant accepting technological innovations and less total employment on the waterfront in return for union and job security.

Harry Bridges was born in Melbourne, Australia, on July 28, 1901, the oldest of six children in a solidly middle-class family. His father, Alfred Earnest, was a successful suburban realtor, and his mother, Julia Dorgan, was a devout Catholic. Harry received a firm Catholic upbringing, serving four years as an altar boy and attending parochial schools from one of which he earned a secondary diploma in 1917. After leaving school he tried his hand at clerking but was bored by white-collar work.

The sea, however, enthralled Bridges. In late 1917, he found employment as a merchant seaman and remained at sea for the next five years. As a sailor Bridges saw the world, experienced exploitation, became friendly with his more radical workmates, and, for a time, even joined the Industrial Workers of the World (IWW), a left-wing, syndicalist American labor organization. When one of his ships made port in the United States in 1920, Bridges decided to be-

come an immigrant. He even took out his first papers as part of the process of establishing U.S. citizenship. But Bridges' carelessness in meeting the statutory timetable for filing final citizenship papers (as well as his alleged links to communism) became the basis for the government's later attempts to deport him.

Having settled in the United States, Bridges left the sea in 1922 and took up work as a longshoreman in San Francisco. He labored for more than ten years in one of the nation's most exploitative job markets and in a city whose waterfront employers had established a closed-shop company union. During that decade (1922 to 1933) Bridges lived in relative obscurity as an ordinary longshoreman, marrying for the first time in 1923 (he was to be divorced twice and married a third time) and leading a conventional working-class life.

President Franklin D. Roosevelt's New Deal changed all that. The labor upheaval of the 1930s lifted Bridges from obscurity to prominence. When discontent erupted among West Coast waterfront workers in 1933 and 1934, Bridges seized the moment and became a militant union agitator. In 1934 when labor conflict spread up and down the Pacific Coast and culminated in the San Francisco general strike, Bridges acted as the waterfront strikers' most effective leader. He led his followers to a great victory in 1934. The longshoremen in San Francisco won not only union recognition but also a union hiring hall to replace the traditional shape-up in which workers obtained jobs in a demeaning and discriminatory manner.

Building on this success, Bridges next tried to unite all the maritime workers of the Pacific Coast in the Maritime Federation of the Pacific (1935). His plans for waterfront labor solidarity were disrupted by the outbreak of a union civil war between the American Federation of Labor (AFL) and the Congress of Industrial Organizations (CIO). Bridges chose the CIO side, took his union members out of the International Longshoremen's Association (ILA)-AFL, and reorganized them as the ILWU. John L. Lewis, president of the CIO, appointed Bridges to the new union federation's executive board and also as regional director for the entire Pacific Coast. By 1939 Bridges had won a deserved reputation as one of the CIO's new labor men of power.

He had also won many more enemies. Employers found the ILWU to be an especially militant and demanding negotiating partner. Foes in the AFL, among public officials, and even within the CIO used Bridges' links to communism to undercut his influence as a labor leader. Secretary of Labor Frances Perkins tried to deport him in 1939. Through votes and investigations, Congress sought to accomplish the same goal. Not until 1953 when the Supreme Court ruled in Bridges' favor did the government cease its deportation efforts. The charges against Bridges were dropped, and the Supreme Court said, ''Seldom, if ever, in the history of this nation has there been such a concentrated and relentless crusade to deport an individual because he dared to exercise the freedom that belongs to him as a human being, and is guaranteed to him under the Consistution.'' While different branches of the federal government hounded Bridges, Lewis, in 1939, limited Bridges' sphere as a CIO leader to the state of California.

Despite his enemies inside and outside the CIO, Bridges led his union from victory to victory. The labor shortages associated with World War II, the Korean War, and the war in Vietnam, combined with the strategic importance of Pacific Coast ports in the shipping of war-related goods, provided the ILWU with enormous bargaining power which Bridges used to the fullest. He used the power his union amassed on the West Coast as a base from which to organize waterfront and plantation workers in Hawaii. The ILWU brought stable mass unionism to the islands for the first time in their history and thus transformed Hawaii's economic and political balance of power.

Bridges meantime initiated a long strike among Pacific Coast waterfront workers in 1948 that would win them the best labor contract such workers had ever had. But that was to be the last strike Bridges led as a militant labor leader. Shortly after that success for the ILWU, the CIO in 1949-1950 expelled Bridges' union as one of eleven charged with being under communist control and serving the interests of the Soviet Union. By 1960, however, Bridges won a new reputation for himself as a labor statesman. In that year he negotiated a contract with the Pacific Maritime Association which eliminated many union work rules, accepted labor-saving machinery, and tolerated a reduced labor force in return for either guaranteed jobs or annual earnings for more senior union members. A decade later, in 1971-1972, Bridges led his last long strike of 135 days, but it aimed mostly to ratify and strengthen the agreement of 1960,

rather than to dilute it. Bridges had made his peace with employers and relished his role as a labor statesman.

In 1968, Bridges was appointed to a city Charter Commission, and then in 1970 he was appointed to the San Francisco Port Commission. In 1977 he retired as ILWU president. During his last eight years as a union leader, Bridges had left far behind the radicalism and controversy that marked his earlier career. But both Bridges and his union remained distinctive. In an era of highly-paid union officials, many of whom lived ostentatious private lives, Bridges remained as abstemious as ever, living frugally on an atypically modest union salary; he had earned only 27,000 dollars a year. In an age of more conservative trade unionism, the ILWU still behaved as a union with a social conscience, promoting racial solidarity, opposing the war in Vietnam, and supporting disarmament and world peace. The ILWU built by Bridges was a legacy in which any trade unionist could take pride, but he always downplayed his role. In 1985 he said, ''I just got the credit . . . I just happened to be around at the right time.'' Bridges died on March 30, 1990, in San Francisco.

Further Reading

The standard biography is Charles P. Larrowe, *Harry Bridges, The Rise and Fall of Radical Labor in the United States* (1972). The same author's *Shape-Up and Hiring Hall* (1955) is the best scholarly treatment of labor on the West Coast waterfront. Irving Bernstein, *Turbulent Years: A History of the American Worker, 1933-1941* (1969) includes a fine brief sketch of Bridges. Gary M. Fink, editor, *Biographical Dictionary of American Labor Leaders* (1984) provides essential facts. □

Percy Williams Bridgman

The American experimental physicist Percy Williams Bridgman (1882-1961) was a pioneer in investigating the effects of enormous pressures on the behavior of matter—solid, liquid, and gas.

Percy Bridgman was born in Cambridge, Mass., on April 21, 1882, the son of Raymond Landon and Mary Ann Maria Williams Bridgman. At high school in Newton, Mass., he was led into the field of science by the influence of one of his teachers.

Bridgman received his doctorate from Harvard University in 1908 and remained there as a research fellow in physics. He married Olive Ware in 1912, with whom he had a daughter and a son. By 1919 he rose to a full professorship, and 7 years later the university appointed him Hollis professor of mathematics and natural philosophy.

In 1946 Bridgman received the Nobel Prize in physics. He was a fellow of the American Academy of Arts and Sciences and at one time served as president of the American Physical Society. He continued to work at Harvard several years after his official retirement, until he died on Aug. 20, 1961.

Bridgman's major work dealt with the building of apparatus for the investigation of the effects of high pressures, apparatus that would not burst under pressures never reached before. Quite by accident he discovered that a packed plug automatically became tighter as more pressure was applied. This proved a key to his further experimentation. Using the steel alloy Carboloy and new methods of construction and immersing the vessel itself in a fluid maintained at a pressure of approximately 450,000 pounds per square inch (psi), which Bridgman later increased to more than 1,500,000 psi, he reached, inside the vessel, 6,000,000 psi by 1950. To measure such hitherto unattainable pressures, Bridgman invented new measuring methods.

The most striking effect of these enormous pressures was the change in the melting point of many substances. Bridgman also found different crystalline forms of matter which are stable under very high pressure but unstable under low pressure. Ordinary ice, for example, becomes unstable at pressures above about 29,000 psi and is replaced by stable forms. One of these forms is stable under a pressure of 290,000 psi at a temperature as high as 180°F. This ''hot ice'' is more dense than ordinary ice and sinks completely in water.

In 1955 the General Electric Company announced the production of synthetic diamonds, which their scientists, working on methods and information derived from Bridgman's work, had produced from ordinary carbon subjected to extremely high pressures and temperatures.

Further Reading

Reflections of a Physicist (1950; 2d ed. 1955) is a collection of Bridgman's nontechnical writings on science. A detailed biography of Bridgman is in National Academy of Sciences, *Biographical Memoirs,* vol. 41 (1970). Niels H. de V. Heathcote, *Nobel Prize Winners in Physics: 1901-1950* (1954), contains a chapter on Bridgman. He is included in Royal Society, *Biographical Memoirs of Fellows of the Royal Society,* vol. 8 (1962), and in National Academy of Sciences, *Biographical Memoirs,* vol. 12 (1970).

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John Bright

The English politician John Bright (1811-1889) was one of the leading figures in 19th-century British radicalism. An outstanding orator, he was the most prominent British supporter of the North during the American Civil War.

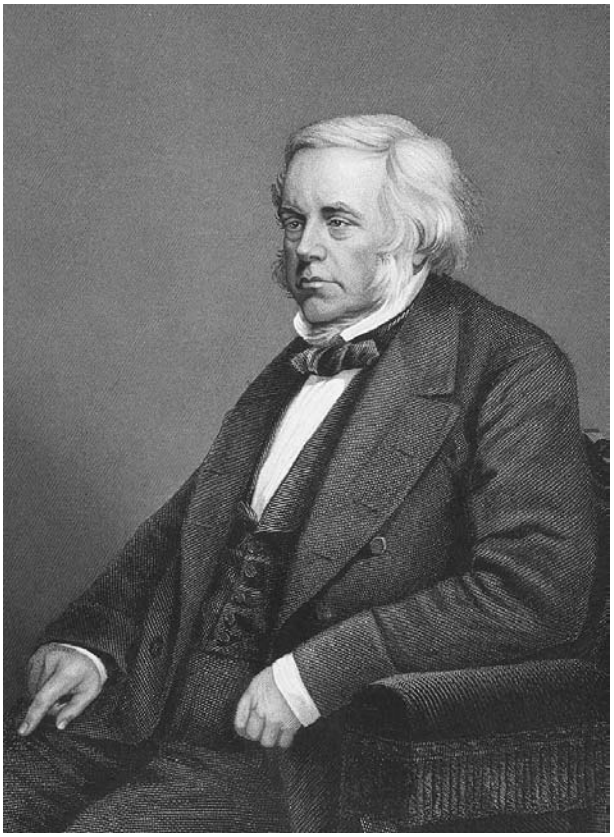

Born at Rochdale, Lancashire, on Nov. 16, 1811, John Bright was strongly influenced first by the Quaker religion of his family and second by the industrial environment in which he was brought up. His father was a textile manufacturer, and he himself went into the business when he was 16 years old. He revealed a growing interest in the politics of reform throughout the early 1830s, but it required an exceptional sense of commitment to break away from Quaker quietism into platform agitations.

The turning point of Bright's life was his meeting with the reformer Richard Cobden and his involvement in the Anti-Corn Law League, founded in 1839. He was returned to Parliament in 1843, and although his share in the affairs of the League was far smaller than that of Cobden, with whom his name was later bracketed both by contemporaries and historians, his share in following up the work of the league after the repeal of the Corn Laws in 1846 was greater. He pressed not only for further measures of free trade but for further extension of the franchise. He was also bitterly critical of aristocratic influences in British political life and of active British foreign policies which cost money and lives.

Although Bright's political career was lengthy, it was also fitful and interrupted. He was unpopular with most sections of political opinion for his opposition to the Crimean War, and in 1857, for local as well as national reasons, he lost his parliamentary seat at Manchester, the symbolic center of free trade. Instead, he secured a seat at Birmingham, which he represented until his death. Between 1858 and 1867 he was at the head of a reform agitation which he did much to inspire and to guide. He extended his appeal from religious dissenters to workingmen and in the course of devoted campaigns won disciples and made enemies. There was no subtlety in his approach, but he appealed with supreme confidence to underlying moral principles.

More interested in political activism than in administration, Bright nonetheless served under Gladstone as president of the Board of Trade (1868-1870) and in a later government as chancellor of the duchy of Lancaster (1880-1882). He admired Gladstone and contributed to the mobilization of working-class support for Gladstone in the industrial districts. Yet he resigned in 1882, when Gladstone intervened in Egypt, and opposed him in 1886 in the crucial debates on Irish home rule.

During the last phases of his career Bright was dogged by illness, and an element of conservatism, which had never been entirely missing from his temperament, came to the forefront. Animosity toward him disappeared in his last years, when he had the reputation of a patriarch. Yet he was a lonely man after the death of his second wife in 1878—his first had died in 1841 after less than 2 years of marriage—and he was out of touch with new forces in national politics. He died on March 27, 1889, and was buried simply in the Friends' Meeting House in Rochdale.

Further Reading

Bright's speeches, which must be carefully studied to understand the kind of appeal he made, were edited by James E. Thorold Rogers in 1879, his letters by H. J. Leech in 1885, and his diaries by R. A. J. Walling in 1930. The standard biography of Bright is George Macaulay Trevelyan, *The Life of John Bright*

(1913), but it is circumscribed and dated in its approach and needs to be supplemented by Herman Ausubel, *John Bright, Victorian Reformer* (1966), and Donald Read, *Cobden and Bright: A Victorian Political Partnership* (1967). The most penetrating account of Bright's political milieu and claim to leadership is given in J. Vincent, *The Formation of the Liberal Party, 1857-1868* (1966). See also the essay on Bright in Asa Briggs, *Victorian People: Some Reassessments of People, Institutions, Ideas and Events, 1851-1867* (1954; rev. ed. 1970).

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Richard Bright

The English physician Richard Bright (1789-1858) discovered the relationship of fluid retention and the appearance of albumin in the urine to kidney disease.

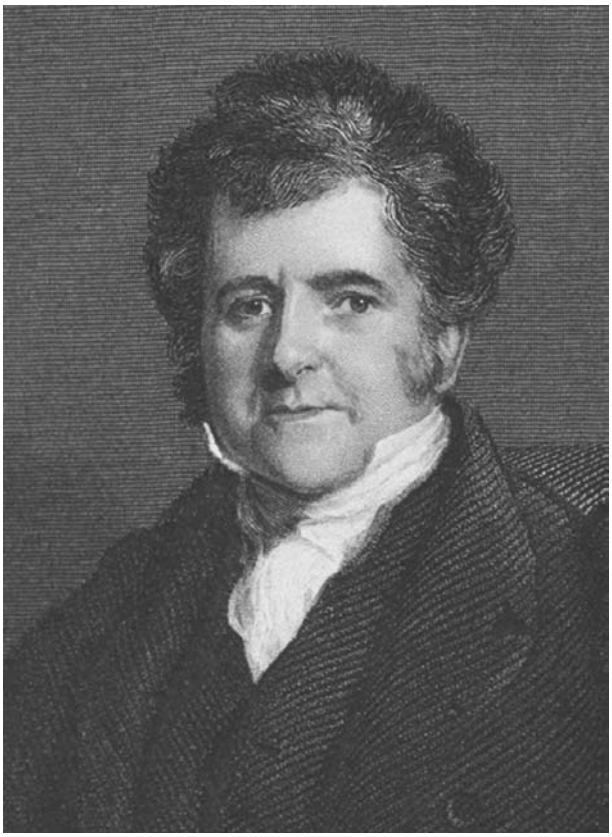

On Sept. 28, 1789, Richard Bright was born in Bristol, the third son of a wealthy merchant and banker. Richard Bright was educated at Exeter, matriculated in Edinburgh University in 1808, and began his medical studies there the following year. In 1810 he joined George Mackenzie on a trip to Iceland and contributed a chapter on botany and zoology to Mackenzie's *Travels in Iceland* (1811). Two years of training in clinical medicine at Guy's Hospital in London followed, and then he returned to Edinburgh, where he received his medical degree in 1813.

Bright studied in Berlin and in Vienna and first became known for his travelog, *Travels from Vienna* (1818), which contained his own illustrations. In 1816 he became a licentiate of the Royal College of Physicians and assistant physician at the London Fever Hospital. Four years later he was appointed assistant physician at Guy's Hospital and opened a private practice at the same time. He advanced to full physician by 1824 and became physician extraordinary to Queen Victoria in 1837.

As a student at Guy's Hospital, one of the world's foremost medical schools, Bright was exposed to the best teaching available. He was impressed with the importance of careful descriptions of disease. His instructors also emphasized the need for correlating clinical observations with gross pathological changes of specific organs after death. A reaction to the theoretical systems which had flourished in the previous century, this approach provided the first sound basis for diagnosis and a modern concept of disease; it contributed little to treatment.

In the first volume of *Reports of Medical Cases* (1827) Bright related dropsy with albuminuria with changes in the kidney and differentiated it from excess accumulation of fluid in cases with heart or liver disease. Although others had demonstrated earlier the presence of albumin in the urine of some patients with dropsy, Bright was the first to relate its presence to kidney pathology. What he described was chronic nephritis, later known as Bright's disease. A collaborative study of 100 cases in 1842, for which two wards and a laboratory were specially set aside, confirmed his thesis. The second volume of *Reports* (1831) dealt with diseases of the nervous system. Bright also published on other diseases, such as acute yellow atrophy of the liver.

Well liked as a teacher and much sought after as a consultant, Bright devoted most of his later years to private practice. At the time of his death from heart disease on Dec. 16, 1858, he had a worldwide reputation as a teacher of pathological anatomy and medicine, an author, and a physician.

Further Reading

William Hale-White, *Great Doctors of the Nineteenth Century* (1935), has a detailed account of Bright's life and work. Essays on Bright are in Samuel Wilks and G.T. Bettany, *A Biographical History of Guy's Hospital* (1892), and in R.T. Williamson, *English Physicians of the Past* (1923). A contemporary appreciation of Bright is in Thomas Joseph Pettigrew, *Medical Portrait Gallery* (4 vols., 1838-1840).

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Edgar Sheffield Brightman

A leading exponent of American Personalism, Edgar Sheffield Brightman (1884-1953) was an eminent philosopher of religion. His provocative idea of a God limited in power was a unique effort to solve the problem of suffering and evil.

Born in a Methodist parsonage in Holbrook, Massachusetts, on September 20, 1884, Edgar Sheffield Brightman showed an early interest in the scholarly life. He studied Greek in after-school hours when in high school in Whitman, Massachusetts, and began writing articles on stamp collecting when he was 16. By the time he was 18, he had had 46 such articles published. Before he entered Brown University in 1902, he worked for a year in a grocery store earning $3 a week. After receiving his bachelor's degree in 1906, he stayed on at Brown as an assistant in philosophy and Greek and completed his M.A. in philosophy in 1908.

Later that year he began studying for the ministry at Boston University and there came under the influence of Borden P. Bowne (1847-1910), the founder of the philosophy of Personalism. He was awarded a fellowship in 1910 and went to Germany to study with Adolf Harnack in Berlin and Wilhelm Herrman in Marburg. In 1912 he began teaching at Nebraska Wesleyan and, despite arduous responsibilities, completed his doctoral degree. He married Charlotte Hülsen, a young woman he had met in Germany, and one son was born to the couple just a year before the young bride died of cancer.

In 1915 he took a position at Wesleyan University in Connecticut and was so successful that he was made a full professor after only two years. Here he wrote his first book, *The Sources of the Hexateuch* (1918), a study of the documents of the early books of the Old Testament, a hypothesis which challenged the traditional view that Moses was their sole author. He promptly learned what it meant to be criticized by conservative fundamentalists. His second marriage, to Irma B. Fall, took place during this period, and two more children were born, Miriam and Robert.

In 1919 he was called to Boston University, where he taught until his death on February 25, 1953. He was named Borden Parker Bowne Professor of Philosophy in 1925 and also served as chairman of the board of the graduate school for 18 years. Some 80 students received their doctorates under him. His most famous student was Nobel Prize winner Martin Luther King, Jr., who later wrote how much he owed to the personalistic philosophy of Brightman and Bowne.

As a teacher Brightman was close to the ideal. Rigorous planning enabled him to do an amazing amount of scholarly work and yet give personal attention to his many students. Some attended weekly prayer meetings in his office. His religious outlook was one of thoughtful, committed reverence, and while he learned much from religions other than his own, especially Hinduism, he remained an active churchman and had widespread influence on clergymen and church leaders. He spoke of God as ''Christlike'' and believed that: ''To have faith in God is to have faith in the eternal power of truth, of love, and of persuasion as more potent than selfishness, trickery, and competition. A world in which men believe in God is totally different from a world of atheists.'' He was an opponent of literalism in religion and of irrationalism in theology. His liberalism extended into social and political thought. He knew what it meant to be black-listed by super patriots who could not understand why he opposed war and certain injustices in capitalism.

In demand as a lecturer, Brightman was an active participant and officer in professional associations, serving a term as president of the American Philosophical Association in 1936. He was an early champion of Latin American thought in the northern hemisphere and supported scholars who had to flee Europe or were oppressed by totalitarian regimes in South America. He wrote 16 books and over 100 scholarly articles. His challenging essay on Bertrand Russell's atheistic views earned high praise from Russell himself. His best known book was *A Philosophy of Religion* (1940), which went through 17 printings. His *Introduction to Philosophy* (1925, revised twice, and translated into Chinese, Spanish, and Portuguese) has been used as a college text for over 50 years. He died before he could complete his major systematic work, *Person and Reality,* but former students brought it to fruition in 1958.

His treatise on ethics, *Moral Laws* (1933), was a strikingly original effort to show how broad ethical principles such as the Law of Altruism and the Law of the Best Possible can be formulated. The best short statement of his philosophy may be found in *Nature and Values* (1945). Here he contrasted idealistic Personalism with scientific Naturalism. A selection of his writings was scheduled to appear in 1986, co-edited by the author of this biography.

His approach in philosophy was broadly empirical and his standard of truth was coherence—''inclusive systematic consistency.'' This truth criterion led him away from abstract theories of the self or soul as a substance to the view that the self is simply consciousness as it knows itself to be,—''the shining present.'' All knowing is a result of inference from immediate awareness. Practical certainty takes the place of logical necessity. Brightman's idealistic roots went back to Plato and included the thought of Leibniz, Berkeley, Kant, Hegel, and Bowne. His social thought may be characterized as ''communitarian Personalism.'' ''Persons are the only profits,'' he once wrote.

One of the clearest theistic thinkers of the century, Brightman's empirical approach to God by-passed traditional barren arguments and led to his conclusion that God

was not an eternal absolute above the temporal process but an immanent spirit present in the world working out his purposes. He wondered why a God who is all-powerful and totally good did not put a stop to the pain, suffering, and deformities of his creatures. Traditional theism sees things like natural catastrophes and severe birth defects as willed by God and as somehow serving an unknown goal.

Brightman, who knew suffering first-hand and was aware of the slow, wasteful process of evolution, could not attribute evils to a good God. He offered the unique proposal that God, though perfect in goodness and wisdom, was not infinite in power. The horrors of our world are not intended by him, but occur because there are certain brutish facts that are ''given'' in his nature. God creatively works with them but cannot suddenly decree that heavy objects will not fall or hurricanes will cease to blow. With this idea of God, religious people can have trust in a divine companion whose power is sufficient to guide the universe towards ''inexhaustible perfectibility'' and whose will is ever directed to his children's good.

Further Reading

Edgar Sheffield Brightman is listed in *The Encyclopedia of Philosophy,* Vol. 1. In addition to his key books, many of which are in public libraries and most in university libraries, there are two essays of interest: Andrew Reck, ''The Philosophy of Edgar Sheffield Brightman,'' in *Recent American Philosophy* (1962) and Daniel Callahan's ''Human Experience and God: Brightman's Personalistic Theism,'' in Michael Novack (editor) *American Philosophy and the Future* (1968). Martin Luther King, Jr. speaks of his debt to Brightman in his *Stride Toward Freedom* (1958). □

Albert Brisbane

The American social theorist Albert Brisbane (1809-1890) was the leading advocate of the kind of socialism known in the United States as Fourierism.

Albert Brisbane was born on Aug. 22, 1809, in Batavia, N.Y. His father was an influential landowner and his mother a talented and cultivated woman. At the age of 18, already concerned with the progress of man and society, he decided to pursue his studies with the great social thinkers in Europe and left for Paris.

In France, Brisbane studied under such distinguished philosophers as Victor Cousin and François Guizot but could not seem to find what he sought. He moved to Berlin, took instruction from G. W. F. Hegel, the grandest theorist of all, and enjoyed the city's progressive intellectual circles. Still unsatisfied, he traveled through eastern Europe and the Turkish Empire.

On returning to Paris, Brisbane's interest in ending human degradation was greatly intensified. He read a treatise by Charles Fourier and wrote that after finishing it he ''commenced pacing the floor in a tumult of emotion . . . carried away into a world of new conceptions.'' He then studied under Fourier himself for 2 years. In 1834 Brisbane returned to the United States as a disciple of the French socialists.

What had excited Brisbane were Fourier's ideas about the organization of labor. Brisbane simplified the theories, avoided the bizarre aspects, and emphasized the practical, seizing on the idea of ''attractive industry.'' In an ideal society, types of work would be assigned according to individuals' interests instead of by the cruel accidents of the marketplace and class structure. All work would be respected and paid for according to its usefulness, with the most disagreeable being the most highly paid. The reward for labor would be the gratification an individual found in doing it rather than in differences of prestige. This could be brought about only in new associations of men and women, called phalanxes.

In 1839 Brisbane began lecturing. His *Social Destiny of Man* (1840) and *Association* (1843) explained Fourier's new system of labor. Horace Greeley, an immediate and influential convert, helped Brisbane establish a newspaper, the *Future,* and when it failed gave him a column in his own *New York Tribune* that gained a national audience for Fourierism.

The 1840s were filled with rampant enthusiasm for utopian communities. Quickly, over 40 ventures calling themselves phalanxes were launched. Other communities, like George Ripley's Brook Farm, were converted to Fourierism. Brisbane, however, took no responsibility for them, for they met none of the requirements of careful preparation and financing. Most failed swiftly, and enthusiam for the ideas disappeared.

Though Brisbane could say truthfully that there had been no real trial of Fourierism, the times had moved on. He retired from his propagandizing; only in 1876, in a *General Introduction to Social Sciences,* did he try again to explain Fourierism to Americans.

Brisbane was married twice and had three children. He died on May 1, 1890, in Richmond, Va.

Further Reading

Brisbane's own *Albert Brisbane* (1893) is an autobiography to which a character study by his second wife, Redelia, has been added. For background on American socialism see chapters in Morris Hillquit, *History of Socialism in the United States* (1903; 5th rev. ed. 1910; repr. 1965), and Alice Felt Tyler, *Freedom's Ferment: Phases of American Social History from the Colonial Period to the Outbreak of the Civil War* (1944). A wide-ranging set of essays and an extensive bibliography is in Donald Drew Egbert and Stow Persons, eds., *Socialism and American Life* (2 vols., 1952). □

Benjamin Helm Bristow

Benjamin Helm Bristow (1832-1896) was an American lawyer, Kentucky unionist, and Federal official. As U.S. attorney in Kentucky, he fought the Ku Klux

Klan, and as U.S. secretary of the Treasury, he crushed the Whiskey Ring.

On June 20, 1832, Benjamin H. Bristow was born in Elkton, Ky. His choice of career and politics was influenced by his father, a lawyer and Whig unionist who served in the U.S. Congress. Bristow graduated from Jefferson College in Pennsylvania in 1851, read law in his father's office, and was admitted to the bar in 1853. When Kentucky was torn apart by the outbreak of the Civil War, Bristow raised a regiment for the Union—the 25th Kentucky Infantry—and became its lieutenant colonel. He was wounded at Shiloh but returned to service as lieutenant colonel and then colonel of the 8th Kentucky Cavalry.

The need for Union men in the Kentucky Legislature brought him election to that body in 1863, where he urged emancipation of slaves and ratification of the 13th Amendment. In 1865 he moved to Louisville, where he was appointed assistant U.S. attorney and promoted to U.S. attorney for the Kentucky district. In this post he was confronted by clashes between former secessionists and unionists, racial conflict, and the growing power of the Ku Klux Klan. With the courage and determination that marked his career, he moved against the Klan and against corruption in the Internal Revenue Service. He secured 29 convictions for violations of the Civil Rights Act of 1866, including one capital sentence for murder—putting a crimp in the Klan's style.

After President Ulysses S. Grant appointed Bristow U.S. solicitor general in 1870, he argued several important constitutional cases before the Supreme Court. He resigned in 1872. After a brief tenure as counsel of the Texas and Pacific Railroad, he was again called to Washington as secretary of the Treasury on June 1, 1874. The Treasury Department was riddled with corruption, and he began a housecleaning that made him the talk of Washington and nearly earned him a presidential nomination. His greatest achievement was the dissolution of the Whiskey Ring, an intricate network of collusion and bribery between Federal revenue officers and distillers by which the government was cheated of millions of dollars in taxes. By means of ingenious detective work using secret codes, Bristow's agents infiltrated the ring and obtained voluminous evidence of fraud. In May 1875 distilleries in St. Louis, Chicago, and Milwaukee were seized and their owners arrested. The government indicted 176 men, convicted 110, and collected more than $3,000,000 in back taxes.

Because Bristow's activities endangered members of Grant's inner circle, these men forced his resignation in June 1876. Meanwhile Bristow had emerged as the 1876 presidential candidate of Reform Republicans, but he fell short of the nomination. In 1878 he formed a distinguished law firm in New York. Bristow was elected the second president of the American Bar Association a year later. He died suddenly of appendicitis at his home in New York on June 22, 1896.

Further Reading

A full-length biography of Bristow is Ross A. Webb, *Benjamin Helm Bristow: Border State Politician* (1969). An excellent account of his activities in wartime and postwar Kentucky is in E. Merton Coulter, *The Civil War and Readjustment in Kentucky* (1926). Two large histories of the Grant administration discuss Bristow's prosecution of the Whiskey Ring: William B. Hesseltine, *Ulysses S. Grant: Politician* (1935), and Allan Nevins, *Hamilton Fish: The Inner History of the Grant Administration* (1936). □

Benjamin Britten

The English composer, pianist, and conductor Benjamin Britten (1913-1976) revitalized English opera after 1945.

Born in Lowestoft, Suffolk, Benjamin Britten had a normal preparatory school education, at the same time studying with some of the best musicians in England. At the age of 16 he entered the Royal College of Music on a scholarship. By then he had already composed a large quantity of music, and before long he was represented in print with the publication of the *Sinfonietta* for chamber orchestra, written when he was 19.

Prior to World War II Britten furnished music for a number of plays and documentary films. He also continued with other composing, the most prominent item being the *Variations on a Theme by Frank Bridge* (1937), his first

major success. He lived in the United States from 1939 to 1942. Despite the turmoil of war, the period from 1939 to 1945 was a highly creative one for him, climaxed by the production of his opera *Peter Grimes* (1945). A year later Britten helped to form the English Opera Company, devoted to the production of chamber opera and in 1948 he founded the summer festival at Aldeburgh, where he made his home. He performed frequently in public as pianist and conductor.

Britten's performance skills were impressive, but even more so were the amount and variety of music he composed. Early in his career he wrote a moderate amount of solo and ensemble music for instruments, among which is *The Young Person's Guide to the Orchestra* (1946), comprising variations and fugue on a theme by Henry Purcell, and later he composed several big works for the cello. Quite in the British tradition, though, music employing voices far outweighs the purely instrumental in his output. He wrote over 100 songs, mainly organized in the form of song cycles or solo cantatas, which he called ''canticles,'' and he made arrangements of several volumes of folk songs. Representative examples are the excellent *Serenade* for tenor, horn, and strings (1943); Canticle No. 3, *Still Falls the Rain* (1954); and *The Poet's Echo* (1967), six songs to poems of Aleksandr Pushkin. Complementing the solo pieces for voice are numerous large works involving chorus, such as A *Ceremony of Carols* (1942), the *Spring Symphony* (1949), the *Cantata Academica* (1960), and especially the *War Requiem* (1962), which are among his best and most popular compositions.

But it is his operas that carried Britten's name farthest. Beginning rather poorly with *Paul Bunyan* (1941), he made a spectacular turnabout with *Peter Grimes*. Following these operas came two chamber operas, *The Rape of Lucretia* (1946) and *Albert Herring* (1947); a new version of *The Beggar's Opera* (1948); *Let's Make an Opera* (1949), a work for children; *Billy Budd* (1951); Gloriana (1953), written for the coronation of Queen Elizabeth II; *The Turn of the Screw* (1954); *A Midsummer Night's Dream* (1960); and three dramatized parables for church performance. While by no means uniformly successful, they represent the most sustained and influential attempt by an Englishman to create an English repertory since the time of Purcell.

With so much music to his credit, Britten must certainly be counted among the most fluent of modern composers. He is also one of the least problematical. Leaving polemics and innovation to others, he settled for a conservative tonal idiom that offers few surprises in vocabulary, textures, or formal organization. His roots are strongly in the English past, centering on Purcell and earlier composers of the Elizabethan and Tudor periods. From Purcell, Britten said he learned how to set English words to music. From this source he also may have derived his attachment to vocal music, including opera, as well as his preference for baroque forms, such as the suite and the theme and variations. Britten's strengths are his masterful handling of choral sonorities, alone or in conjunction with instruments, his imaginative treatment of the word-music relationship, his sharp sense for the immediate theatrical effect, and his unusual interest and skill in writing music for children.

Britten's example stimulated English composition, particularly in the operatic field, as it had not been stirred for ages. The United States recognized his contributions to music when, in 1963, he was the first winner of the $30,000 Robert O. Anderson Award in the Humanities.

In addition to being remembered for his compositions, Britten also gained fame as an accompanist and as a conductor. In 1976 he was declared a life peer (the granting of a non-hereditary title of nobility in Great Britain). He died later that year.

Further Reading

The most recent study of Britten is Mervyn Cooke *Britten and the Far East,* Boydell & Brewer, 1997. Other recent sources are Peter J. Hodgson *Benjamin Britten: A Guide to Research,* Garland Publishing, Inc., 1996; and Peter Evans *The Music of Benjamin Britten,* Oxford University Press, 1996. Hans Keller and Donald Mitchell, eds., *Benjamin Britten: A Commentary on His Works from a Group of Specialists* (1952), is somewhat lavish in its praise but otherwise gives illuminating remarks on Britten's first 40 years. A good general treatment of his works is Patricia Howard, *The Operas of Benjamin Britten: An Introduction* (1969). There is a chapter on Britten in Joseph Machlis, *Introduction to Contemporary Music* (1961). Eric Salzman, *Twentieth Century Music: An Introduction* (1967), provides a good general survey of Britten's period. R. Murray Schafer, *British Composers in Interview* (1963), is a revealing exposition of the tastes and ideas of Britten and his contemporaries. □

Charlie Dunbar Broad

The English philosopher Charlie Dunbar Broad (1887-1971) published in all the major fields of philosophy but is known chiefly for his work in epistemology and the philosophy of science.

On December 30, 1887, C.D. Broad was born at Harlesden in Middlesex, now a suburb of London. He was the only child of middle-class parents and was brought up in comfortable circumstances in a household that included several adult relatives. His early education was at Dulwich College. There he was encouraged to concentrate on scientific subjects and mathematics. He earned a science scholarship to Cambridge University in 1906.

His work in science at Trinity College, Cambridge, was distinguished, but Broad felt that he would never be outstanding as a scientist. Partly owing to the powerful influence of a roster of eminent philosophers at Trinity, a group which included J. M. E. McTaggart, W. E. Johnson, G. E. Moore, and Bertrand Russell, Broad shifted his studies to philosophy. Here too he took first-class honors. In 1911 he won a Trinity fellowship for his dissertation, later published as *Perception, Physics and Reality*. There followed a decade of teaching in Scotland. During World War I, Broad worked as a consultant to the Ministry of Munitions, exempting him from military service in a war he did not support.

In 1920 he was elected to the chair of philosophy at Bristol University, and 3 years later he was invited back to Cambridge to succeed McTaggart as lecturer. There, having decided that marriage was not for him, he settled into rooms once occupied by Isaac Newton and into a fixed, routine life. Lecturing and writing were his chief concerns, and he avoided the famous weekly meetings of the Moral Science Club, which were dominated by the more articulate Ludwig Wittgenstein and Moore. In 1933 he was elected Knightbridge professor of moral philosophy at Cambridge.

Broad's lecture notes formed the basis of his numerous books, of which *Scientific Thought* (1923) and *Mind and Its Place in Nature* (1925) are perhaps the most important. His philosophical work is always competent and well informed if not highly original, and it is expressed in language of admirable lucidity and style. In addition to the usual academic subjects, Broad long pursued an interest in psychical research and urged other philosophers to do the same.

After his retirement from teaching in 1953, Broad lectured for a year in the United States. He then returned to Cambridge to live ''an exceptionally sheltered life.'' There he died on March 11, 1971.

Further Reading

Paul A. Schilpp, ed., *The Philosophy of C. D. Broad* (1959), includes a lengthy autobiographical essay in which Broad gives a very candid and rather unflattering appraisal of his own character and accomplishments. The same volume includes a number of critical, but more appreciative, essays by contemporaries, together with detailed replies by Broad. It also features a complete bibliography through 1959. Also worth consulting is the critical study of Broad's theory of perception, Martin Lean, *Sense Perception and Matter: A Critical Analysis of C. D. Broad's Theory of Perception* (1953). □

Sir Isaac Brock

The British general Sir Isaac Brock (1769-1812) captured Detroit and became known as the ''hero of Upper Canada'' during the War of 1812 against the United States.

Isaac Brock, born on Oct. 6, 1769, at St. Peter Port on the island of Guernsey, entered the army as an ensign in 1785. Rising by purchase according to the custom of the time, he became a lieutenant colonel in 1797, commanded his regiment in the North Holland expedition in 1799, and later fought in the naval battle of Copenhagen. Sent to Canada with his regiment in 1802, he was promoted to colonel in 1805 and commanded the garrison at Quebec until 1810. He then was placed in charge of all British troops in Upper Canada and was promoted to major general in 1811; after October of that year he was also in charge of the civil government.

Brock brought to his job military skill, magnetic personal character, and expert knowledge of the land and

people. Many of the Canadian settlers were former Americans, and one of Brock's problems was keeping the loyalty of the volunteer militia. The local tribes posed another problem. Brock had to influence them against raiding the American frontier, at the same time keeping them loyal to Britain. As for the regular army, Brock wrote that although his own regiment had been in Canada for 10 years, ''drinking rum without bounds, it is still respectable, and apparently ardent for an opportunity to acquire distinction.''

When the United States declared war on Great Britain in 1812, Brock organized the defense of Upper Canada. He called a special session of the legislature at York (present Toronto), and although it refused to suspend habeas corpus, it did vote supplies. After an American invasion was repelled by the newly formed militia, Brock launched a counterattack. Commanding an army of 1,330 men, including 600 natives led by Chief Tecumseh, Brock sailed down Lake Erie to Detroit, where Gen. William Hull had an American army of 2,500 men. Although Brock was outmanned, he did not hold his ground or retreat but in a daring move advanced on Ft. Detroit, and Hull surrendered without firing a shot. For this achievement Brock was acclaimed the ''hero of Upper Canada'' and named a knight commander of the Order of the Bath.

From Detroit, Brock hurried to the Niagara frontier to repel another American invasion of Canada, but on Oct. 13, 1812, he was killed at the battle of Queenston Heights. As he fell, his last words were, ''Never mind me—push on the York Volunteers.'' The war continued for over 2 more years, but Upper Canada was saved for Britain because of Brock's victories at Detroit and Queenston Heights.

In 1824, on the twelfth anniversary of his death, his remains were placed beneath a monument at Queenston Heights erected by the provincial legislature. In 1840 a fanatic blew up the monument, but in 1841 a new and more stately monument was erected, a tall shaft supporting a statue of Brock.

Further Reading

A biography of Brock is D. J. Goodspeed, *The Good Soldier: The Story of Isaac Brock* (1964). The best account of Brock's role in the War of 1812 is Morris Zaslow, ed., *The Defended Border: Upper Canada and the War of 1812* (1964).

Additional Sources

Richardson, John, *Major Richardson's Major-General Sir Isaac Brock and the 41st regiment,* Burke Falls Ont.: Old Rectory Press, 1976. □

Joseph Brodsky

Nobel Prize winner and fifth U.S. poet laureate, Russian-born Joseph Brodsky (born Iosif Alexandrovich Brodsky; 1940-1996) was imprisoned for his poetry in the former Soviet Union but was greatly honored in the West.

Joseph (Iosif Alexandrovich) Brodsky was born on May 24, 1940, in Leningrad (now St. Petersburg), where he attended school until about 1956. His father was an officer in the old Soviet Navy. The family fell into poverty when the government stripped the older Brodsky, a Jew, of his rank.

When he left school, Joseph began an intensive program of self education, reading widely and studying English and Polish. He worked in photography and as an aid to a coroner and a geologist. He translated into Russian the work of John Donne, the 17th-century English poet, and Czeslaw Milosz, a modern Polish poet. He also wrote his own poetry, which impressed Anna Akhmatova, one of the country's leading literary figures.

His powerful, highly individualistic writing troubled the Communist political and literary establishments, and he was arrested in 1964 for being a ''vagrant'' and ''parasite'' devoted to translating and writing poetry instead of to useful work. ''It looked like what I've seen of a Nuremberg trial,'' Brodsky reported years later of his hearing, ''in terms of the number of police in the room. It was absolutely studded with police and state security people.'' The court sentenced him to five years on a prison farm.

One member of the Leningrad Writers' Union, Frieda Vigdorova, dissenting from her colleagues and the court, outraged by the trial and sentence, made available to the outside world her stenographic record of the event. Brodsky's poems and translations were also circulated out-

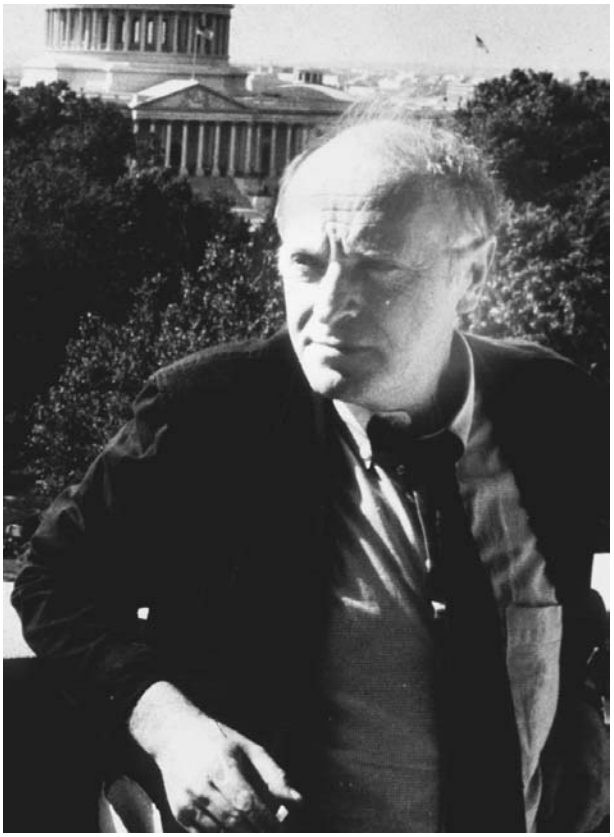

side the boundaries of what was then the Soviet Union. The resulting protest against his incarceration by leading writers inside and outside the country forced his release after a year and a half. In 1972 the authorities suggested he emigrate to Israel.

After stopping in Vienna, he went on to the United States, where he took up a series of academic posts at the University of Michigan, Columbia University, and Mount Holyoke College. He became an American citizen in 1977. The Soviet Government did not allow him to visit his parents before they died.

Yale University awarded him a Doctor of Letters degree in 1978. In 1979 Italy bestowed him the Mondello Prize. He was named a MacArthur fellow in 1981. The National Book Critics Circle first nominated him for a poetry prize in 1980 for his book *A Part of Speech,* and then awarded him its prize for nonfiction prose in 1984 for a selection of his essays, *Less Than One*. In 1987 he received both a Guggenheim fellowship and the Nobel Prize for Literature. The Library of Congress appointed him poet laureate in 1991.

A London Times Literary Supplement review of his poetry emphasized its ''religious, intimate, depressed, sometimes confused, sometimes martyr-conscious, sometimes elitist'' nature. Olga Carlisle, in her book *Poets on Street Corners* (1968), wrote, ''Not long ago while in Moscow I heard Brodsky's voice on tape, reading his 'The Great Elegy for John Donne.' The voice was extremely youthful and frenzied with anguish. The poet was reciting the elegy's detailed catalogue of household objects in a breathless, rhetorical manner, in the tradition of the poets of the Revolutionary generation. . . . There was a touch of Surrealism to this work—a new, Soviet kind of Surrealism—in the intrusion of everyday detail into the poem.''

Stephen Spender, the prominent English poet and critic, writing in the *New Statesman and Nation,* characterized Brodsky's poetry as having ''the air of being ground out between his teeth.'' He went on: ''[Brodsky] deals in unpleasing, hostile truths and is a realist of the least comforting and comfortable kind. Everything nice that you would like him to think, he does not think. But he is utterly truthful, deeply religious, fearless and pure. Loving, as well as hating.''

In an extended interview with David Montenegro, published in full in *Partisan Review* in 1987, Brodsky reveals his easy grasp of classical and colloquial English as well as his rich understanding of the technical nature of poetry both in its roots and its delicate complexity. Following are excerpts of questions and answers.

(Montenegro) What problems and pleasures do you find in writing prose that you don't find in writing poetry? (Brodsky) In prose you have a more leisurely pace, but in principle prose is simply spilling some beans, which poetry sort of contains in a tight pod. . . . In prose there is nothing that prevents you from going sideways, from digressing.

(Montenegro) What new problems does the modern poet face . . . ? (Brodsky) To think that you can say something qualitatively new after people like Tsvetaeva, Akhmatova, Auden, Pasternak, Mandelstam, Frost, Eliot, and others after Eliot—and let's not leave out Thomas Hardy—reveals either a very enterprising fellow or a very ignorant one. And I would bill myself as the latter.

(Montenegro) What is the power of language through poetry? (Brodsky) I think if we have a notion of Rome and of the human sensibility of the time it's based on—Horace, for instance, the way he sees the world, or Ovid or Propertius. And we don't have any other record, frankly. . . . I don't really know what the function of poetry is. It's simply the way, so to speak, the light or dark refracts for you. That is, you open the mouth. You open the mouth to scream, you open the mouth to pray, you open the mouth to talk. Or you open the mouth to confess.

(Montenegro) Some poets now don't use rhyme and meter, they say, because they feel such form is no longer relevant. . . . (Brodsky) They're entitled to their views, but I think it's pure garbage. Art basically is an operation within a certain contract, and you have to abide by all the clauses of the contract. . . . Meter and rhyme are basically mnemonic devices.

(Montenegro) Do you feel your work's been well translated into English? (Brodsky) Sometimes it has; sometimes it hasn't. On the whole, I think I have less to complain about than any of my fellow Russians, dead or alive, or poets in other languages. My luck, my fortune, is that I've been able to sort of watch over the translations. And at times I would do them myself.

(Montenegro) You knew Auden and Akhmatova, and they seem to have been very important to you. Could you

say something about . . . how they struck you or how they affected you? (Brodsky) I can tell you how. They turned out to be people whom I found that I could love. Or, that is, if I have a capacity for loving, those two allowed me to exercise it, presumably to the fullest. . . . Auden, in my mind, in my heart, occupies far greater room than anything or anybody else on the earth. As simple as that. Dead or alive or whatever. . . . Both of them I think gave me, whatever was given me, almost the cue or the key for the voice, for the tonality, for the posture toward reality.

In his Nobel acceptance speech, published in *Poets & Writers,* Brodsky made the following comments on the relation between poetry and politics: ''Language and, presumably, literature are things that are more ancient and inevitable, more durable than any form of social organization. The revulsion, irony, or indifference often expressed by literature toward the state is essentially the reaction of the permanent—better yet, the infinite, against the temporary, against the infinite. . . . Every new esthetic experience . . . can in itself turn out to be, if not a guarantee, then a form of defense, against enslavement.'' He declared that the power of literature helps us ''understand Dostoyevsky's remark that beauty will save the world, or Matthew Arnold's belief that we shall be saved by poetry.''

Brodsky was a master in creating tension between seemingly arbitrarily summoned images and tight subtle rhyming. A good example appears in the last stanza of his poem ''Porta San Pancrazio,'' which appeared in the *New Yorker* of March 14, 1994. (The poem, which he wrote in Russian, was translated by himself.)

Life without us is, darling, thinkable. It exists as
honeybees, horsemen, bars, habitues, columns,
vistas and clouds over this battlefield whose
every standing statue triumphs, with its physique,
over a chance to touch you.

''The Jewish Cemetery,'' translated by the prominent American poet W. S. Merwin, appears in Olga Carlisle's book *Poets on Street Corners*. It expresses succinctly his ethnic roots and transcendent humanity.

The Jewish Cemetery near Leningrad
a lame fence of rotten planks
and lying behind it side by side
lawyers, businessmen, musicians,
revolutionaries.
They sang for themselves,
got rich for themselves,
died for others.
But always paid their taxes first;
heeded the constabulary,
and in this inescapably material world
studied the Talmud,
remained idealists.
Maybe they saw something more,
maybe they believed blindly.
In any case they taught their children
tolerance. But
obstinacy. They
sowed no wheat.
Never sowed wheat,
simply lay down in the earth
like grain
and fell asleep forever.
Earth was heaped over them,
candles were lit for them,
and on their day of the dead raw voices of
famished
old men, the cold at their throats,
shrieked at them, ''Eternal peace!''
Which they have found
in the disintegration of matter,
remembering nothing
forgetting nothing
behind the lame fence of rotten planks
four kilometers past the streetcar terminal.

Joseph Brodsky succumbed to a sudden heart attack on January 28, 1996. In a unique memorial service Brodsky was eulogized exclusively in his own words, in the words of other poets, and with music. Brodsky's essays on Robert Frost were published in *Homage to Frost,* after his death.

Further Reading

Brodsky's work and comment on it have been published throughout the world. His books in English include *Elegy to John Donne and Other Poems* (1967; selected, introduced, and translated by Nicholas Bethell); *Selected Poems* (1973; translated by George L. Kline); and *Verses on the Winter Campaign 1980* (1981; translated by Alan Meyers). His Nobel acceptance speech appeared in *Poets & writers* for March/April 1988. The *Partisan Review* interview is reprinted in Montenegro's book *Points of Departure: International Writers on Writing and Politics* (1991). Carlisle's *Poets on Street Corners: Portraits of Fifteen Russian Poets* (1968) has a short summary of Brodsky's career and the texts of several of his poems in Russian with the English translation on facing pages. See also Jacob Weisberg, ''Rhymed Ambition'' in *The Washington Post Magazine* (January 19, 1992).

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Knight-Ridder/Tribune News Service, March 12, 1996; October 16, 1996. □

Louis Victor Pierre Raymond de Broglie

The French theoretical physicist Louis Victor Pierre Raymond de Broglie (1892-1987) was awarded the Nobel Prize in Physics for his discovery of the wave nature of electrons. He was the founder of wave mechanics.

Louis de Broglie the son of Victor, 5th Duc de Broglie, was born at Dieppe on August 15, 1892. After early education in Paris he entered the Sorbonne, where, as he intended to become a civil servant, he read history and graduated in that subject in 1910. He then studied the physical sciences at the Sorbonne and graduated in them in 1913. In the army during World War I he was active in wireless telegraphy. After the war he did research on theoretical physics at the Sorbonne, and in 1924 he was awarded his doctorate in science with a thesis on the quantum theory which already contained the basis of all his future work.

Origin of De Broglie's Theories

The discovery just before 1900 of the electron, x-rays, and the photoelectric effect had led to doubts regarding the accuracy of the hitherto accepted wave theory of light. Then Max Planck enunciated his quantum theory, according to which radiant energy is always absorbed in finite quantities, or quanta. In 1905 Albert Einstein postulated that light must consist of wave packets, or minute corpuscles in rapid motion, later called photons. By 1911 Lord Rutherford had explained his concept of the atom, and in 1913 Niels Bohr incorporated Planck's ideas into the Rutherford atom. The concept of the Bohr atom led at first to important results, but by about 1920 its usefulness in explaining experimental observations was rapidly declining.

De Broglie's Early Work

At the start of his researches in the early 1920s, De Broglie realized that neither the quantum theory of light nor the corpuscular theory of electrons appeared to be satisfactory. From his theoretical researches he suspected that an electron could not be regarded merely as a corpuscle, but that a wave must be associated with it. He then considered the possibility that in the case of matter, as well as light and radiation generally, it must be assumed that corpuscles are associated with waves.

De Broglie then assumed that any particle of matter, such as an electron, has ''matter waves'' associated with it. The velocities of propagation of these waves associated with any one particle differ slightly from each other. As a result, these waves combine at regular intervals along the direction of propagation to form a wave crest. This wave crest therefore also travels along the line of propagation, and its velocity (the ''group velocity'') is quite different from the velocities of the individual waves that combine to form it. The distance between two successive crests of the De Broglie matter wave is known as the De Broglie wavelength (λ).

The nature of the new matter wave postulated by De Broglie was not generally understood. But his hypothesis was not simply an imaginative attempt to envisage a vague possibility, because his theory was backed up by an elaborate mathematical analysis. The wavelength determines the character of the wave, and the moving particle is characterized by its momentum, that is, its mass multiplied by its velocity (my). He was able to deduce a very important equation for the wavelength of the De Broglie wave associated with a particle having a known momentum.

De Broglie's first two papers were published in 1922. The beginning of his theory of wave mechanics, marked by the introduction of his conception of phase waves, was made public by him in September 1923, and within a few months he published three more papers extending his views. His theoretical work was further coordinated and amplified in his doctoral thesis, published in 1924. The thesis attracted the attention of Einstein, who publicly expressed his high regard for this work. As a result, De Broglie's theory received much attention from theoretical physicists. But, as far as was then realized, there was no experimental confirmation of the theory.

Experimental Confirmation

From his theoretical work De Broglie predicted the interference phenomena that would result when a stream of electrons was directed against a solid screen having apertures approximating in size to the matter waves of the electrons. No one had then deliberately attempted such an experiment, as the technical difficulties were too great. But in 1925 Clinton J. Davisson and L. H. Germer had an accident while bombarding a sheet of nickel with electrons. To restore the nickel they heated it; they then found that it had become crystalline and that, relative to the electrons, it behaved as a diffraction grating. Their new results proved that an electron behaves not only as a particle of matter but also as a wave. The calculations made from these experimental results agreed perfectly with those obtained by using De Broglie's formula. These experimental results were not confirmed until 1927, but after that year experimental evidence favoring De Broglie's views greatly increased. This experimental confirmation was vital to the survival of his theoretical work.

De Broglie's Development of Wave Mechanics

Up to this time the De Broglie wave could be determined only in the immediate vicinity of the trajectory. De Broglie now investigated the mechanics of a swarm of particles and was thus able to define the characteristics of the matter waves in space. He was also able to predict accurately the splitting of a beam of electrons in a magnetic field and to explain this phenomenon without reference to any hypothetical electron spin.

In 1927 De Broglie put forward his ''theory of the double solution'' of the linear equations of wave mechanics, from which he deduced the law that a particle moves in its wave in such a manner that its internal vibration is constantly in phase with the wave that carries it. He soon modified this to his ''pilot-wave theory.'' As a result of criticisms, he temporarily abandoned these theories. But in 1954 he developed his original theory, which now envisaged the particle as constantly jumping from one trajectory to another.

Later Life

From 1924 De Broglie taught theoretical physics in the University of Paris and from 1932 he occupied the chair in that subject for 30 years. He was awarded the Nobel Prize for Physics in 1929. In 1933 he was elected to the Académie des Sciences, and in 1942 he became its Permanent Secretary. In 1944 he was elected to the Académie Française. He was elected a Foreign Member of the Royal Society of London in 1953 and was a member of many other foreign academies, including the National Academy of Sciences of the United States and the American Academy of Arts and Sciences. He received honorary degrees from six universities.

A far-seeing man, De Broglie saw by the middle of World War II that stronger links between industry and science were becoming necessary. In an effort to forge those links, and also to give the theoretical science a practical application, he established a center for applied mechanics at the Henri Poincare Institute, where research into optics, cybernetics, and atomic energy were carried out. His efforts to bring industry and science closer together were highly appreciated by the French government, which rewarded him a post as counselor to the French High Commission of Atomic Energy in 1945.

Among De Broglie's works for theoretical physicists are *Recherches sur la théorie des quanta* (1924), *Nonlinear Wave Mechanics* (1960), *The Current Interpretation of Wave Mechanics* (1964), and *La Thermodynamique de la particule isolée* (1964). Less difficult works are *Ondes et mouvements* (1926), *Matter and Light: The New Physics* (1939), and *New Perspectives in Physics* (1962).

In 1960 de Broglie succeeded his brother Maurice as the 7th Duc. He died in 1987.

Further Reading

For a short biography of De Broglie see *Nobel Lectures, Physics, 1922-1941* (1965), which also contains his Nobel Lecture of 1929. For a discussion of his work see N. H. deV. Heathcote, *Nobel Prize Winners: Physics, 1901-1950* (1953); and A. d'Abro, *The Rise of the New Physics,* vol. 2 (1939). □

Charlotte Brontë

The English novelist Charlotte Brontë (1816-1855) portrayed the struggle of the individual to maintain his integrity with a dramatic intensity entirely new to English fiction.

Charlotte Brontë was born in Thornton in the West Riding of Yorkshire on April 21, 1816, the daughter of an Anglican minister. Except for a brief unhappy spell at a charity school, later portrayed in the grim and gloomy Lowood of the opening chapters of *Jane Eyre,* most of her early education was guided at home by her father.

After the early death of her mother, followed by that of the two older sisters, Brontë lived in relative isolation with her father, aunt, sisters Anne and Emily, and brother Branwell. The children created fantasy worlds whose doings they recorded in miniature script on tiny sheets of paper. Anne and Emily devised the essentially realistic kingdom of Gondal, while she and Branwell created the realm of Angria, which was dominated by the Duke of Zamorna. Zamorna's lawless passions and amorous conquests make up the greater part of her contributions. Created in the image of Byronic satanism, he was proud, disillusioned, and masterful. He ruled by strength of will and feeling and easily conquered women, who recognized the evil in him but were drawn into helpless subjection by their own passion.

This dreamworld of unrestricted titanic emotions possessed Brontë with a terrible intensity, and the conflict between it and the realities of her life caused her great suffering. Thus, although her life was outwardly placid, she had inner experience of the struggles of will with circumstance and of desire with conscience that are the subject of her novels. Her conscience was an exceptionally powerful monitor. During a year at a school in Brussels (1843/1844) she seems to have fallen in love with the married headmaster but never fully acknowledged the fact to herself.

Brontë's first novel was *The Professor,* based upon her Brussels experience. It was not published during her lifetime, but encouraged by the friendly criticism of one publisher she published *Jane Eyre* in 1847. It became the literary success of the year. Hiding at first behind the pseudonym Currer Bell, she was brought to reveal herself by the embar-

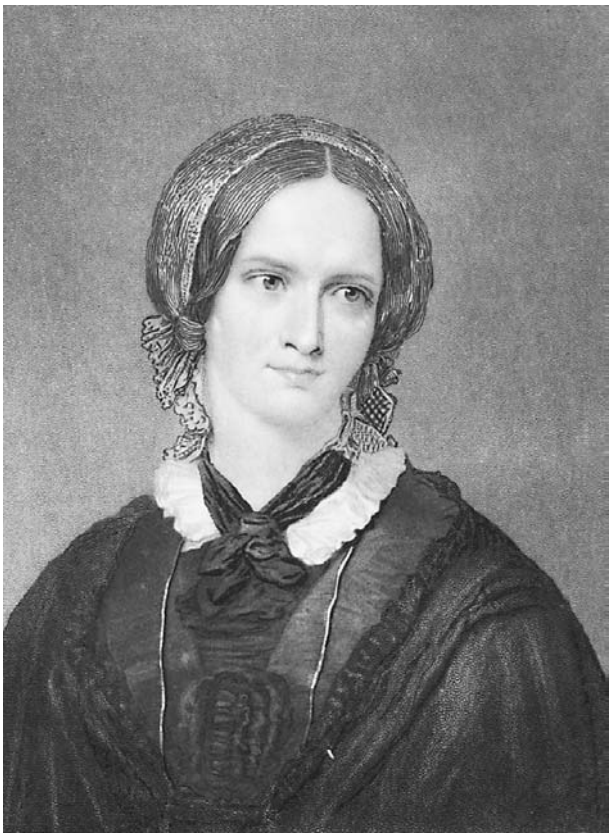

rassment caused by inaccurate speculation about her true identity. Of all Brontë's novels, *Jane Eyre* most clearly shows the traces of her earlier Angrian fantasies in the masterful Rochester with his mysterious ways and lurid past. But the governess, Jane, who loves him, does not surrender helplessly; instead she struggles to maintain her integrity between the opposing demands of passion and inhumanly ascetic religion.

Within 8 months during 1848/1849, Brontë's remaining two sisters and brother died. Despite her grief she managed to finish a new novel, *Shirley* (1849). Set in her native Yorkshire during the Luddite industrial riots of 1812, it uses social issues as a ground for a psychological study in which the bold and active heroine is contrasted with a friend who typifies a conventionally passive and emotional female. In her last completed novel, *Villette* (1853), Brontë again turned to the Brussels affair, treating it now more directly and with greater art. But in this bleak book the clear-sighted balance the heroine achieves after living through extremes of cold detachment and emotion is not rewarded by a rich fulfillment.

Despite her literary success Brontë continued to live a retired life at home in Yorkshire. She married a former curate of her father in 1854, but died within a year on March 31, 1855.

Further Reading

Still standard is Elizabeth Gaskell, *The Life of Charlotte Brontë* (2 vols., 1857). Winifred Gérin, *Charlotte Brontë* (1967), is reliable and more complete. Robert B. Martin, *The Accents of Persuasion: Charlotte Brontë's Novels* (1966), is the only book-length critical study. □

Emily Brontë

The English novelist Emily Brontë (1818-1848) wrote only one novel, "Wuthering Heights." A unique achievement in its time, this work dramatizes a vision of life controlled by elemental forces which transcend conventional categories of good and evil.

Emily Brontë was born in Thornton on Aug. 20, 1818, the daughter of an Anglican minister. She grew up in Haworth in the bleak West Riding of Yorkshire. Except for an unhappy year at a charity school (described by her sister Charlotte as the Lowood Institution in *Jane Eyre*), her education was directed at home by her father, who let his children read freely and treated them as intellectual equals. The early death of their mother and two older sisters drove the remaining children into an intense and private intimacy.

Living in an isolated village, separated socially and intellectually from the local people, the Brontë sisters (Charlotte, Emily, and Anne) and their brother Branwell gave themselves wholly to fantasy worlds, which they chronicled in poems and tales and in "magazines" written in miniature script on tiny pieces of paper. As the children matured, their personalities diverged. She and Anne created the realm of Gondal. Located somewhere in the north, it was, like the West Riding, a land of wild moors. Unlike Charlotte and Branwell's emotional dreamworld Angria, Gondal's psychological and moral laws reflected those of the real world. But this did not mean that she found it any easier than her sister to submit herself to the confined life of a governess or schoolmistress to which she seemed inevitably bound. When at the age of 17 she attempted formal schooling for the second time, she broke down after 3 months, and a position as a teacher the following year proved equally insupportable despite a sincere struggle. In 1842 she accompanied Charlotte to Brussels for a year at school. During this time she impressed the master as having the finer, more powerful mind of the two.

The isolation of Haworth meant for Brontë not frustration as for her sister, but the freedom of the open moors. Here she experienced the world in terms of elemental forces outside of conventional categories of good and evil. Her vision was essentially mystical, rooted in the experience of a supernatural power, which she expressed in poems such as "To Imagination," "The Prisoner," "The Visionary," "The Old Stoic," and "No Coward Soul."

Brontë's first publication consisted of poems contributed under the pseudonym Ellis Bell to a volume of verses (1846) in which she collaborated with Anne and Charlotte. These remained unnoticed, and *Wuthering Heights* (1847) was unfavorably received. Set in the moors, it is the story of the effect of a foundling named Heathcliff on two neigh-

boring families. Loving and hating with elemental intensity, he impinges on the conventions of civilization with demonic power.

Brontë died of consumption on Dec. 19, 1848. Refusing all medical attention, she struggled to perform her household tasks until the end.

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Elizabeth Gaskell, *The Life of Charlotte Brontë* (2 vols., 1857), is a basic source. Charles W. Simpson, *Emily Brontë* (1929), is reliable and incorporates subsequently revealed material. See also Muriel Spark and Derek Stanford, *Emily Brontë: Her Life and Work* (1953). □

Bronzino

The Italian painter Bronzino (1503-1572) was one of the leaders of the second generation of Florentine mannerists. He is noted chiefly for his stylized portraits, cold in color but impeccable in realism of detail.

Born at Monticelli near Florence on Nov. 17, 1503, Angelo di Cosimo, called Bronzino was trained principally under Raffaellino del Garbo and Pontormo. According to Giorgio Vasari, Bronzino's portrait appears in Pontormo's *Joseph in Egypt* (ca. 1515). In his earliest works, often produced in collaboration with Pontormo, Bronzino's style reconciles influences from his two masters. Intellectual dependence on the late-15th-century style of Raffaellino prevented Bronzino from fully understanding the visionary imagination of Pontormo, and Bronzino's fresco *St. Benedict* (ca. 1526-1530) in the Badia, Florence, with its hard modeling, classicizing types, and objectivity of form and detail shows the beginnings of his lifelong academicism.

After the siege of Florence in 1530 Bronzino fled to Urbino, but he was soon recalled to collaborate again with Pontormo on the frescoes for several Medici villas. Bronzino's contributions to the ceremonial decorations for the triumphal entry of Eleanor of Toledo into Florence in 1539 resulted in his appointment that year as official court painter to the grand duchy of Tuscany. The autocratic, sophisticated atmosphere of Cosimo I's court, precisely reflected in Bronzino's formal and frigid portraits of the 1540s, was already hinted at in the detached impersonality of the still-Pontormesque *Ugolino Martelli* (ca. 1535-1538). In *Eleanor of Toledo and Her Son* (ca. 1545) the emotionless, carved faces are set off against a brittle, cold display of color and brilliantly observed realistic detail. Such portraits, and works like the *Allegory with Venus, Cupid, Folly, and Time* (ca. 1546), disturbing in its ice-cold, fragile sensuality, had a farflung impact in courtly circles throughout Europe.

Although his study of Michelangelo's Florentine works was evident in Bronzino's works of the 1530s when he was forming his court style, later on Bronzino developed comparatively little within the general tendencies of painting under the repressive conditions of the Counter Reformation, even remaining apparently unaffected by such revolutionary works as Michelangelo's *Last Judgment*. The academic, as opposed to imaginative, qualities of Bronzino's style, clearly dominant in the confused compositions and overdesigned figures of such late narrative works as the fresco *Martyrdom of St. Lawrence* (1565-1569) in S. Lorenzo, Florence, brought him into sympathetic contact with such Florentine academic mannerists as Vasari and Francesco Salviati, who were, like Bronzino, prominent members of the Florentine Academy. Bronzino died in Florence on Nov. 23, 1572.

Further Reading

The standard monograph on Bronzino is in Italian. In English see Arthur McComb, *Agnolo Bronzino: His Life and Works* (1928). Useful background material is in Giuliano Briganti, *Italian Mannerism* (trans. 1962).

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Peter Brook

Peter Brook (born 1925) was a world renowned theater director, staging innovative productions of the works of famous playwrights.

Peter Brook was born in London in 1925, the son of immigrant scientists from Russia. A precocious child with a distaste for formal education but a love of learning, Brook performed his own four-hour version of Shakespeare's *Hamlet* at the age of seven. After spending two years in Switzerland recovering from a glandular infection, Brook became one of the youngest undergraduates at Oxford University. At the same time he wrote scripts for television commercials and introduced to London audiences his first professional stage production, Marlowe's *Dr. Faustus*.

Brook, called the ''golden boy,'' did his first production at Stratford Theatre, one of the world's most prestigious stages, at the young age of 21. It was Shakespeare's *Loves Labours Lost*. He spent the next several years staging acclaimed productions of plays. He worked at the Covent Garden directing opera, as well as designing the sets and costumes for his productions. Always seeking innovations and styles which would make his productions speak to modern audiences, he ended this experience with opera by calling it ''deadly theater.'' He directed plays with prominent actors, including Laurence Olivier in *Titus Andronicus* and Paul Schofield in *King Lear*. (Brook also directed the film version of this production.) In 1961 Peter Brook directed one of his seven films, the chilling Peter Shaffer adaptation of *Lord of the Flies.*

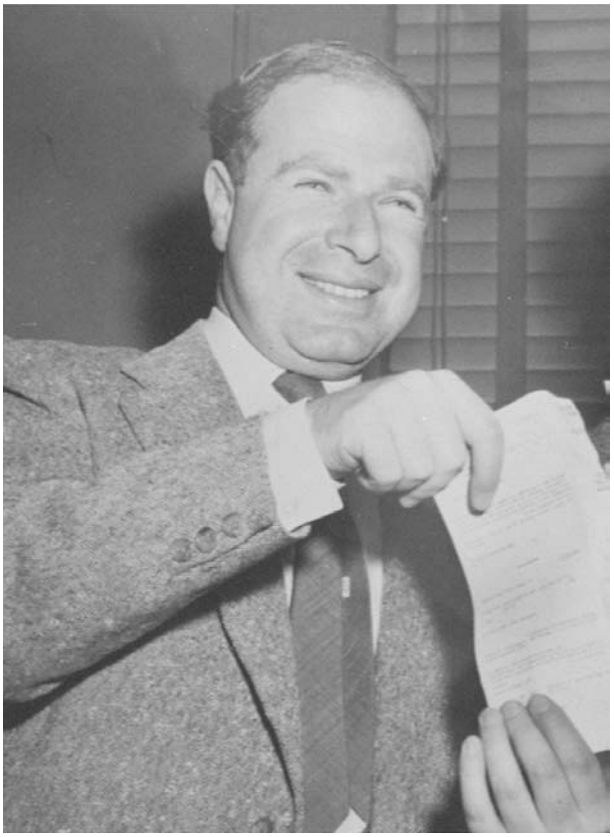

Despite his successes and the fact that he was named as one of the directors of the famous Royal Shakespeare Company in 1962, Brook continued to seek out alternative ways to create vibrant, meaningful theater. This search led him to direct a season of experimental theater with the Royal Shakespeare Company in which he was free from the commercial constraints of box office concerns. The season was called ''Theatre of Cruelty,'' a name taken from the works of Antonin Artaud, one of this century's most influential theater men. Brook's desire was to turn away from stars and to create an ensemble of actors who improvised during a long rehearsal period in a search of the meaning of ''holy theater.''

Out of this search would come the director's finest work. In 1964 Brook directed Genet's *The Screens* and Peter Weiss' *Marat Sade,* for which he received seven major awards and introduced Glenda Jackson to the theater. Influenced by Bertolt Brecht and Artaud, *Marat Sade* shocked the audience with its insane asylum environment. In 1966 he developed *US,* a play about the Vietnam experience and the horrors of war. The production reflected a collective statement by all of the artists involved and was certainly a departure from traditional theater. Jerzy Grotowski, one of the most important theater directors of this century and a man who profoundly influenced Brook, came to work with the company during this production. Brook also did an adaptation of Seneca's *Oedipus* by Ted Hughes, a renowned English poet who continued to collaborate with the director for many years. The culmination of this phase of Brook's work was his production of *A Midsummer Night's Dream* (1970). Using trapezes, juggling, and circus effects, Brook and his actors created a sense of magic, joy, and celebration in this interpretation of Shakespeare's play. It was a masterpiece of the theater.

After this highly successful production, Brook went to Paris and founded the International Center of Theatre Research. He wanted to find a new form of theater that could speak to people worldwide—theater which was truly universal. He also wanted to work in an environment of unlimited rehearsal time in order to allow for a deep search-of-self for all involved. The first production that came out of this third phase was *Orghast* (1971), which employed a new language based on sound developed by Ted Hughes. This production, performed at the ruins of Persepolis in Persia, used actors from many different cultures. Brook sought a communication that transcends language, to find the common experience of all of us. In 1972 and 1973 his group traveled across the Sahara and elsewhere in Africa with the *Conference of the Birds* project, performing in each village and learning their ancient rituals.

In the 1980s and 1990s, Brook saw a variety of his productions staged, both in Europe and America. He directed *The Cherry Orchard,* first in Paris in 1981, then later in New York in 1988. Other works during this time included *Tchin, Tchin* (1984), *Qui Est La* (1996), and *The Director Who . . .* (1996).

Qui Est La was staged in Paris and was a reinterpretation of *Hamlet*. Typically for Brook, his choices were anything but traditional. At one point in the play, a character delivered a speech in Japanese, which led James Fenton to observe in *The New York Review of Books* (1996), ''You are going to have to rely on your memory now, and on your imagination, as much as on what you see and hear.'' The play was not a complete *Hamlet,* as many might have hoped, but rather a combination of Shakespeare and Brook's dialogue about theater. Of the production, Fenton further observed, ''What is tantalizing - frustrating even - is to see suggested a whole production of *Hamlet*. . . . only to have it whisked away again as we return to the dialogue about theater.''

Brook never relied on traditional approaches in his direction. Although his next work, *The Man Who . . .* (1996), met better critical acclaim than *Qui Est La,* it too relied heavily on theory. Brook's objective with the play, as with many of his other works, was to transcend what separates all people, whether culturally or intellectually, and find a common language within the context of the play. In *The Man Who . . . ,* he painted portraits of insanity, taken from the case studies of Oliver Sacks, a psychiatrist whose work formed the basis for the opera *The Man Who Mistook His Wife for a Hat,* as well as the film *Awakenings* (1991). In the play's program notes Brook wrote, ''For a long while, within our theater work, I have been searching for a common ground that could involve the spectator directly. . . . whatever the social and national barriers, we all have a brain and we think we know it.'' His experiment met much critical success when performed at the Brooklyn Academy of Music in spring of 1996, though some reviewers didn't find the work entirely gratifying. In *The New Republic*

Robert Brustein wrote, ''[Brook] . . . persists in seeking One Worldism through theater experiments . . . The problem is that, whatever Brook's prodigious theatrical gifts, playwrighting is not among them. The piece grows tedious because it displays no dramatic progress.''

This type of work was highly experimental in the world of theater and was not accepted by all. Undeterred by opinion, Brook proceeded into exploration of this little known area of the theater. He believed that traditional theater had lost its meaning, and his journey was to learn about his own barriers and his own deceptions and to face them. Essentially a theater scientist with an intellectual approach to theater, he wanted to discover the soul. Brook had the courage to be an innovator in the world of the theater.

Brook wrote an important book, *The Empty Space* (1968), and was the director of over 60 productions, including an acclaimed production of Bizet's opera *Carmen*.

Further Reading

In 1988 Brook published his autobiography, *The Shifting Point. Peter Brook, A Biography* (1971) by J.C. Trewin is a thorough examination of Brook's work, and *A Midsummer Night's Dream. Directors' Theatre* (1968) by Judith Cook includes a short biography of the director. In 1996 several biographies were published, including *Peter Brook: Directors in Perspective,* edited by Albert Hunt and Geoffrey Reeves, as well as *Into Brook's Rehearsal - And Beyond - An Actor Adrift,* by Yoshi Oida with Lorna Marshall. The following books are examinations of individual productions or projects: *Peter Brook's production of William Shakespeare's* A Midsummer Night's Dream (1974) by Glen Loney; *The Making of* A Midsummer Night's Dream (1982) by David Selbourne; Orghast *at Persepolis* (1973) by Anthony Smith; *US: The Book of the Royal Shakespeare Production* (1968) by Peter Brook; and *Conference of the Birds: the Story of Peter Brook in Africa* (1977) by John Herlpern. For insight into Brook's theories see his book *The Empty Space* (1968). □

Sir James Brooke

Sir James Brooke (1803-1868) was a British empire builder and the first ''white ruler'' of Sarawak, Borneo. Founder of a dynasty, Brooke ruled with integrity, justice, and a sympathetic understanding of the indigenous population.

James Brooke was born on April 29, 1803, in Benares, India, son of Thomas Brooke, a judge of the High Court of India. At 15 James was sent to England for his schooling, and in 1819 he joined the armed forces of the East India Company. He was seriously wounded in the First Burmese War of 1824 and returned to England to recuperate. Upon his return to India in 1829, he resigned from the East India Company, and en route home again to England he visited China and Malaya.

Greatly impressed with the Malay Archipelago, Brooke invested in a yacht, the *Royalist,* and a trained crew, and in 1839 he arrived in northern Borneo to carry out scientific research and exploration. In Sarawak he met Pangeran an Muda Hashim, to whom he gave assistance in crushing a rebellion, thereby winning the allegiance of the Malays and Dayaks. In 1841 Muda Hashim offered Brooke the governorship of Sarawak in return for his help.

Raja Brooke was highly successful in suppressing the widespread piracy of the region. Malay nobles in Brunei, unhappy over Brooke's measures against piracy, arranged for the murder of Muda Hashim and his followers. Brooke, with assistance from a unit of Britain's China squadron, took over Brunei and restored its sultan to the throne. In return the sultan ceded complete sovereignty of Sarawak to Brooke, who in 1846 presented the island of Labuan to the British government.

Piracy, mainly by Sea Dayaks, continued to be a major problem, and in 1849, at the request of the sultan of Brunei, Brooke and his Malays raided the Sea Dayak area but did not gain a decisive victory. Shortly afterward, several vessels of the China squadron succeeded in stamping out piracy.

Early in his rule Brooke was concerned with the status of his dominion. The Chinese uprising, and the later Malay rebellion, made him aware of the need for foreign protection, and after the British government refused to provide a protective relationship, he toyed with the idea of turning Sarawak over to the Dutch. His heir designate and nephew, Capt. James Brooke (who had changed his name from Charles Johnson), was completely against any cession. Sir James continued his efforts to obtain England's recognition

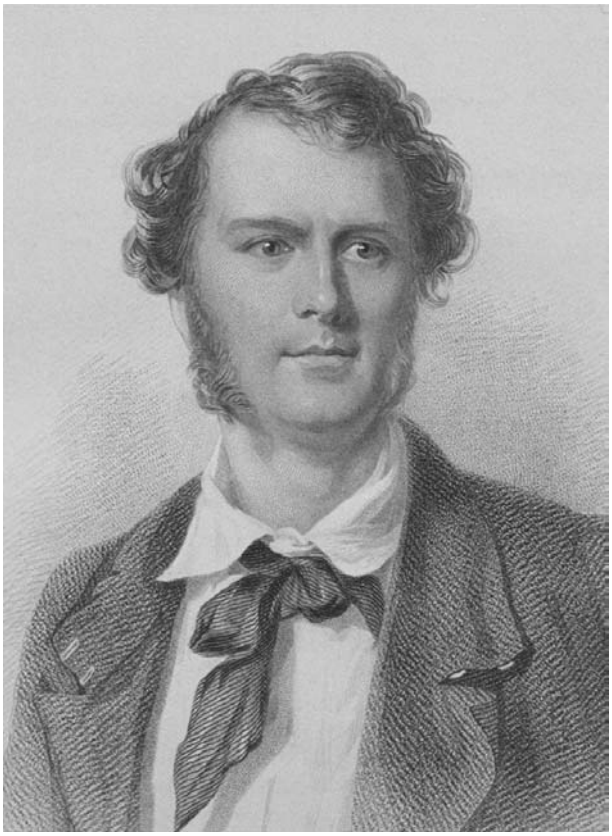

but without success. In 1863 he retired to England, where he died after a stroke on June 11, 1868.

It is generally conceded that Brooke was a poor administrator and incompetent at finances, but his understanding of the Malays, Dayaks, and other people of Sarawak was profound, and his improvement of their status was undeniable.

Further Reading

A biography of Brooke is Emily Hahn, *James Brooke of Sarawak* (1953). He is treated in some detail in Robert Payne, *The White Rajahs of Sarawak* (1960), and Steve Runciman, *The White Rajahs: A History of Sarawak from 1841 to 1946* (1960).

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Rupert Brooke

The English poet Rupert Brooke (1887-1915) was the poet-patriot hero of World War I. He is the most famous representative of Georgian poetry, a short-lived literary movement of the early 20th century.

Rupert Brooke was born on Aug. 3, 1887, at Rugby, where his father was a master at the school. At Cambridge University, Rupert achieved distinction as a scholar. Remarkably handsome and a superb athlete, he had a romantic disposition, evident in his undergraduate poetry, which ranged from the exuberantly amorous to the fashionably cynical. Like other youthful poets of this period, he vowed a rebellion against Victorianism. Mistrustful of Victorian sentimentalism and the devotion to beauty of the fin de siècle, the new poets dedicated themselves to achieve ''realism'' or ''truth to life.'' The intent of this rebellion was to produce vigorous and simple poetry which shunned affectedly literary phrasing and relied on a diction appropriate to the incidents of life which it portrayed.

This ''realism'' in Brooke's first volume, *Poems* (1911), was to excite some opposition from critics who found it too ''coarse,'' but otherwise it received little attention. Brooke and his friend and mentor Edward Marsh conceived the idea of an anthology of the works of contemporary new poets in order to develop a new audience for poetry. Walter de la Mare, John Masefield, D. H. Lawrence, and others contributed poems, and the resulting volume, *Georgian Poetry,* appeared at the end of 1912. The volume was instantly and continuously successful, and Georgian poetry became a recognized movement, with Brooke as its dominant figure.

But before the second volume of *Georgian Poetry* was published in 1915, Brooke had died. Disenchanted, after some years of travel, with ''a world grown old and cold and weary,'' he had, like many of his young and idealistic contemporaries, responded to the declaration of war in 1914 with enthusiastic idealism. While not on active service, Brooke died of blood poisoning at Skyros in the Aegean Sea on April 23, 1915. His death in the midst of popular success as a poet and within a year of the publication of his war sonnet ''The Soldier'' excited a deep response not only from contemporary poets, who published moving tributes, but also from politicians and from the general public.

Despite the banner of poetic revolution under which it was published, Brooke's verse is seen in retrospect to consist only in the simple, direct expression of sentiments traditional to the young romantic of English poetry, or sometimes, as in ''The Great Lover,'' merely in the rhetorical exaggeration of the commonplace. Like most of the poems in *Georgian Poetry,* his work is often meditative, imbued with a love of the English countryside, spiced by an easy sense of disillusionment at the transience of deeply cherished earthly experiences, and moved by an expressed desire for order and certainty and peace in a world seemingly less ordered than the playing fields and gardens and villages of Brooke's childhood.

Further Reading

Brooke inspired many biographical, personal, and critical tributes from his friends and contemporaries. The most distinguished work is Edward Marsh, *Rupert Brooke: A Memoir* (1918). Norman Douglas offers some interesting comments on Brooke in *Looking Back: An Autobiographical Excursion* (1933). Henry James's introduction to Brooke's *Letters from America* (1916) indicates the esteem in which contemporary men of letters held Brooke. An early study of Brooke is Walter de la Mare, *Rupert Brooke and the Intellectual Imagination: A Lecture* (1919). A more recent book is Christopher Hassall, *Rupert Brooke: A Biography* (1964). The most scholarly study of Brooke in relation to his literary milieu is in Robert H. Ross, *The Georgian Revolt: 1910-1922* (1965). Geoffrey Keynes compiled *A Bibliography of Rupert Brooke* (1954).

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Anita Brookner

Anita Brookner (born 1928), a British art historian specializing in 18th-and 19th-century painting, was the first woman to hold the rank of Slade Professor at Cambridge University (1967-68). Brookner is also a successful author, publishing several scholarly works, as well as seventeen novels. Her novel, *Hotel du Lac* (1984) won the Booker Prize, England's highest award for fiction.

Anita Brookner was born on July 16, 1928, in London, England. Her mother was a former professional singer and her father was a Polish emigré businessman. Brookner once admitted that her family's Jewish roots often made her feel like an outsider in her native land, that she could not be English no matter how she tried. ''I have never learned the custom of the country. We were aliens . . . tribal. I doubt that you ever get away from the people before you.''

After earning her B.A. from King's College, University of London, and her Ph.D. in art history at the Courtauld Institute of Art in London, Brookner went on to develop a successful career as lecturer and teacher of eighteenth and nineteenth century French art and culture. She was an instructor at the University of Reading (1959-64), Lecturer in Art History at Courtauld, and the first woman to achieve the prestigious title of Slade Professor at Cambridge University (1967-68).

Brookner wrote several scholarly books including *Watteau* (1968), *The Genius of the Future: Studies in French Art Criticism* (1971), *Greuze: The Rise and Fall of an Eighteenth Century Phenomenon* (1972), and *Jacques-Louis David* (1980). Although Brookner's works were generally well-received by academia, not all scholars agreed on the academic merits of her research. Dr. Graham Smith, retired professor and vice-principal of Wulfrun College (Wolverhampton, England), wrote the following for Wulfrun's *American Studies Resource Guide* (1996). ''Some very poor history in this [*Jacques-Louis David*] but it's an accessible biography and if treated with caution does have some useful material on the Revolution's pageant master. Take no notice of anything she says on the Revolution as a whole.''

A general malaise of spirit coupled with the boredom of a summer vacation prompted Brookner to write her first novel, *A Start in Life* (1981). During an interview for *The Paris Review* (Fall, 1987), Shusha Guppy quoted Brookner as saying, ''My life seemed to be drifting in predictable channels and I wanted to know how I deserved such a fate. I thought if I could write about it I would be able to impose some structure on my experience.''

Throughout her books, several parallels clearly exist between Brookner and her protagonists, who are almost always highly intellectual, emotionally reserved women alienated from the mainstream of life. Brookner herself made the comment, ''If my novels contain a certain amount of grief, it is to do with my not being what I would wish to be . . . more popular . . . socially more graceful . . . . '' This struggle to find a balance between inner acceptance and social acceptance is reflected in the strongly female themes that dominate Brookner's novels.

Brookner's second novel, *The Debut* (1981), received praise for perceptive character development and the clever intermingling of narrative and literary background. The protagonist, Ruth Weiss, a specialist in French literature, struggles to break free from the moral obligations that restrict her life. Weiss, hoping to emulate Balzac's female protagonist, Eugenie Grandet, goes to Paris to study. But Weiss' dream of being rescued by a hero fails. Weiss resigns herself to fate and returns to London to care for her querulous, aging parents.

Kitty Maule, protagonist in *Providence* (1984), is another intelligent woman disillusioned by the discrepancies between literature and reality. When Maule's affair with a colleague fails to earn his love, her yearnings for love and social acceptance into the British social milieu which he represents remain unfulfilled.

In *Hotel du Lac* (1984) Brookner uses melancholy wit, sharp observations, and ironically misdirected passions to relate another quiet victory of a lonely woman over emo-

tional predators. The novel won England's prestigious Booker Prize, the highest honor bestowed on books of fiction.

The main character of *Hotel du Lac* is middle-aged Edith Hope, best-selling author of romance novels. She is an industrious woman with literary sensibilities, trapped in doomed romantic yearnings. Single and financially independent, Hope leads a wellordered life that includes a socially desirable but boring fiance, whom she mocks; monthly trysts with her married love; and regular lunches with her best friend. Hope's deliberate avoidance of her own wedding transgresses the firm but unwritten conventions of her society. She becomes a social and emotional outcast, exiled to the secluded Hotel du Lac.

Hope views the other women residing at the hotel as social misfits. When the only male guest at the hotel, Mr. Neville, accuses Hope of living a wretched life because she is single, her sense of self-worth is further diminished. She is tempted by the thought that if she accepts a marriage of convenience with Neville she will regain her position in society.

Although Hope rejects his proposal, Neville's philosophy towards life causes Hope to reevaluate her own understanding of femininity, sex, and motherhood. By the end of the novel, Hope has come to a new acceptance of what she wants from life and returns to London and her married lover.

In *Family and Friends* (1985), the focus is not on a solitary woman but on a large Jewish-European family. Brookner explores the familial bonds of dependence that create a network of enduring and complex emotional relationships. Her prose style is tightly controlled and intelligent.

A Misalliance (1986) returns to familiar Brookner territory, the world of a professionally acclaimed woman who views herself as a failure. In Brookner's earlier novels, literature provided the novel's witty counterpoint. In *A Misalliance* Brookner calls upon her own world of art history to enrich the narrative.

Other Brookner novels include *Look At Me* (1983), *A Friend From England* (1987), *Latecomers* (1988), *Lewis Percy* (1989), *Brief Lives* (1990), *A Closed Eye* (1991), *Fraud* (1992), *Dolly* (1993), *A Family Romance* (1994), *A Private View* (1994), and *Incidents in the Rue Laugier* (1996).

Brookner's observant stories about British society have been compared to the works of Henry James and Jane Austen, while the wry isolation and secretive passions of her heroines are reminiscent of stories written by the Emily and Charlotte Brontë.

Further Reading

Reviews by Adam Mans-Jones (January 31, 1985), D.J. Enright (December 5, 1985), and Rosemary Dinnage (June 1, 1989) in *New York Review of Books* provide detailed critiques of several Brookner's novels. John Updike reviews of *Latecomers* in *The New Yorker* (May 1, 1989). Interviews with Brookner have appeared in *Publishers Weekly* (September 6, 1985), *Saturday Review* (''Self-Reflecting,'' May/June 1985), and *The Paris Review* (Fall, 1987). □

Gwendolyn Brooks

Gwendolyn Brooks (born 1917) was the first African American to receive a Pulitzer Prize for Poetry and is best known for her intense poetic portraits of urban African Americans.

Gwendolyn Brooks was born on June 7, 1917, in Topeka, Kansas. The eldest child of Keziah (Wims) Brooks, a schoolteacher, and David Anderson Brooks, a janitor who, because he lacked the funds to finish school, did not achieve his dream of becoming a doctor. Brooks grew up in Chicago and, according to George Kent, was ''spurned by members of her own race because she lacked social or athletic abilities, a light skin, and good grade hair.'' She was deeply hurt by this rejection and took solace in her writing. She became known to her family and friends as ''the female Paul Lawrence Dunbar'' and received compliments on her poems and encouragement from James Weldon Johnson and Langston Hughes, prominent writers with whom she initiated correspondence and whose readings she attended in Chicago. By the age of sixteen, she had compiled a substantial portfolio, consisting of over 75 poems.

Early Career

After graduating from Wilson Junior College in 1936, she worked briefly at ''The Mecca,'' a Chicago tenement building. She participated in poetry readings and workshops at Chicago's South Side Community Art Center, producing verse that would appear in her first published volume, *A Street in Bronzeville* in 1945.

In 1939 she married Henry L. Blakeley, and together they would raise two children: Henry, Jr., and Nora. When she married she became a housewife and mother. But instead of directing her creative energy entirely to domestic chores, Brooks wrote poetry when the children were asleep or later while they were in school. In this way she wrote several collections of poetry, which constitutes her early work: *A Street in Bronzeville, Annie Allen* (1949), *The Bean Eaters* (1960), and *Selected Poems* (1962). During this time she also wrote a novel, *Maud Martha* (1953).

The work of this period is characterized by her portraits of urban African American people involved in their day-to-day activities and by her technical form, lofty diction, and intricate word play. Critics have frequently labeled her early work as intellectual, sophisticated, and academic. Although these poems sing out against social and sexual oppression, they are frequently complex and, therefore, in need of close textual reading to uncover their protest and Brooks' own social commentary. In many of these works she criticized the color prejudice which African American people inflict on one another by calling attention to their tendency to prefer light-skinned African American people. In *Annie Allen* and *Maud Martha* she examined the conventional gender roles of mother and father, husband and wife, and found that they frequently stifle creativity out of those who try to

live up to artificial ideals. But this social criticism tends to be pushed back into the complicated language.

In recognition of these works, in 1950, Brooks was awarded a Pulitzer Prize for Poetry, and became the first African American to be granted this honor.

New Tone

In 1967, Brooks' work achieved a new tone and vision. She simplified her technique so that her themes, rather than her techniques, stood in the forefront. This change can be traced to her growing political conscienceness, previously hinted at in *Selected Poems,* after witnessing the combative spirit of several young African American authors at the Second Black Writers' Conference held at Fisk University that year. These works include: *In the Mecca* (1968), *Riot* (1969), *Aloneness* (1971), *Family Pictures* (1971), the autobiographical *Report from Part One* (1972), *The Tiger Who Wore White Gloves: Or, What You Are You Are* (1974), *Beckonings* (1975), and *Primer for Blacks* (1980). These works are much more direct, and they are designed to sting the mind into a higher level of racial awareness. Foregoing the traditional poetic forms, she favored free verse and increased the use of her vernacular to make her works more accessible to African Americans and not just academic audiences and poetry magazines.

During the 1970s, Brooks taught poetry at numerous institutions for higher learning, including Northeastern Illinois State College (now Northeastern Illinois University), University of Wisconsin at Madison, and the City College of the City University of New York. She continued to write, and while her concern for the African American nationalist movement and racial solidarity continued to dominate her verse in the early-1970s, the energy and optimism of *Riot* and *Family Pictures* were replaced in the late-1970s with an impression of disenchantment resulting from the divisiveness of the civil rights and ''Black Power'' movements. This mood was reflected in *Beckonings* (1975) and *To Disembark* (1980), where she urged African Americans to break free from the repression of white American society and advocated violence and anarchy as acceptable means.

Later, Brooks spent her time encouraging others to write by sponsoring writers' workshops in Chicago and poetry contests at correctional facilities. In 1985, she was named as the consultant in poetry for the Library of Congress. In short, she has taken poetry to her people, continuing to test its relevance by reading her poetry and lecturing in taverns, barrooms, lounges, and other public places as well as in academic circles.

In later years Brooks continued to write, with *Children Coming Home* (1992) and *Blacks* (1992). In 1990 Brooks' works were ensured a home when Chicago State University established the Gwendolyn Brooks Center on its campus. She continued to inspire others to write, focusing on young children by speaking and giving poetry readings at schools around the country.

In 1997, on the occasion of her 80th birthday, she was honored with tributes from Chicago to Washington D.C. Although she was honored by many, perhaps the best description of Brooks' life and career came from her publisher, Haki Madhubuti, when he said, ''She is undoubtedly one of the top 100 writers in the world. She has been a chronicler of black life, specifically black life on the South Side of Chicago. She has become almost a legend in her own time.''

Honors

In addition to her Pulitzer Prize, Brooks has been awarded an American Academy of Arts and Letters Award (1946), a Guggenheim Fellowship (1946 and 1947), a *Poetry* magazine award (1949), a Friend of Literature Award (1963), a Black Academy of Arts and Letters Award (1971), a Shelley Memorial Award (1976), an *Essence* Award (1988), a Frost Medal from the Poetry Society of America (1989), a Lifetime Achievement Award from the National Endowment for the Arts (1989), a Jefferson Award from the National Endowment for the Humanities (1994), as well as some 49 honorary degrees from universities and colleges, including Columbia College in 1964, Lake Forest College in 1965, and Brown University in 1974. Moreover, she was named poet laureate of Illinois in 1969 and was inducted into the National Women's Hall of Fame in 1988. In 1985 she reached the pinnacle of her career when she became the poetry consultant at the Library of Congress, the second African American and the first African American woman to hold that position.

Further Reading

The best source of biographical information is Brooks' own autobiography, *Report from Part One* (1972). Critical information

on Brooks includes Don L. Lee ''The Achievement of Gwendolyn Brooks,'' in *Black Scholar* (Summer, 1972); Gloria T. Hill ''A Note on the Poetic Technique of Gwendolyn Brooks,'' in *College Languages Association Journal* (December, 1975); Suzanne Juhasz ''A Sweet Inspiration . . . of My People: The Poetry of Gwendolyn Brooks and Nikki Giovanni,'' in *Naked and Fiery Forms* (1976); Hortense J. Spillers ''Gwendolyn the Terrible: Propositions on Eleven Poems,'' in *Shakespeare's Sisters* (1979); George E. Kent ''Aesthetic Values in the Poetry of Gwendolyn Brooks,'' in *Black American Literature and Humanism,* edited by R. Baxter Miller (1981); Mari Evans ''Gwendolyn Brooks,'' in *Black Women Writers, 1950-1980* (1983); and Claudia Tate ''Gwendolyn Brooks,'' in *Black Women Writers at Work* (1983).

Further biographical information on Brooks can found in Shirley Henderson ''Our Miss Brooks on Eve of Her 80th Birthday, Poet Offers Some Answers,'' in the June 6, 1997 issue of the *Chicago Tribune* and in Heather Lalley ''Paying Tribute to Illinois' Poet Laureate as Brooks Turns 80, City Finds Words to Describe Her Power to Inspire,'' in the June 5, 1997 issue of the *Chicago Tribune*. Her life and works are also the subject of George E. Kent *A Life of Gwendolyn Brooks* (1990). □

Phillips Brooks

American Protestantism's most respected figure in the last half of the 19th century, Phillips Brooks (1835-1893) derived his stature from his personal qualities rather than from his position as scholar, saint, or ecclesiastical statesman.

Phillips Brooks was born on Dec. 13, 1835, in Boston, the second of six sons of a family of affluence, respectability, piety, and learning. After graduation from Harvard and a brief, wretched teaching experience, he prepared himself for the Episcopal ministry at the Alexander, Va., seminary. Ordained a deacon in 1859, he served with growing distinction in two churches in Philadelphia, a city he loved. In 1869 he was called to Boston's Church of the Holy Trinity.

Brooks quickly became Boston's first citizen, knowing the sheer adulation of the worshipers who regularly packed Trinity to hear his compelling sermons and to view his serene yet radiant presence. His fame spread. In the entire annals of the Episcopal Church the power of his preaching is unmatched. Invitation after invitation to preach came his way, as did honorary degrees from the nation's leading universities and England's Oxford. Greatly admired abroad (he was an inveterate world traveler), he was the first American to preach in the Royal Chapel at Windsor. In 1891 he was elected bishop of Massachusetts, the culmination of a life of nobility. His unexpected death in 1893 caused Lord Bryce to observe that not since Lincoln's assassination had America so widely mourned the loss of a leader.

Brooks's mind was poetic rather than analytical. It is revealing that his pen produced the carol ''O Little Town of Bethlehem'' rather than enduring theological works. Although learned, Brooks was not an academician. He neither anguished over the shattering new findings of science and scholarship nor argued the case for Christianity philosophically. Rather, luminously and passionately, he presented to his people the full and joyous life open to all who accepted Christ as the revelation of what God is and man may be.

Brooks was not a narrow sectarian, however. One of his great services to the Protestant Episcopal Church was in moderating High Church tendencies and also in helping to prevent a change of name to ''The American Church.''

Standing an imposing six feet four inches and weighing 300 pounds, quite without effort on his own part Brooks commanded respect. He was also loved, for his manner was sunny and nonchalant, never pompous. Brooks never married, a decision he regretted in his last years; despite a legion of friends, he remained lonly without a wife or children.

Born to social and economic security and preaching primarily to ''proper Bostonians,'' Brooks had little to say about the problems challenging post-Civil War America. He probably had little comprehension of the exploitation, bitterness, and injustice at work in urban, industrial America. He was not a reactionary, but his conception of reform was of the most limited, patrician variety. Indeed in the year of his death, a year of desperate economic depression, both the manner of the man and the message of his preaching already seemed outmoded.

Further Reading

The most illuminating of Brooks's own writings is *Lectures on Preaching, Delivered before the Divinity School of Yale College* (1877). Alexander V. G. Allen, *Life and Letters of Phillips Brooks* (2 vols., 1900), is massive, splendidly written, and totally admiring. Two briefer but equally uncritical biographies are William Lawrence, *Phillips Brooks: A Study* (1903), and Raymond W. Albright, *Focus on Infinity* (1961). Albright's *A History of the Protestant Episcopal Church* (1964) is the standard study of that denomination. □

Joyce Brothers

The psychologist Joyce Brothers (born 1927) pioneered the trend to phone-in questions for professional psychological advice. Her rise to prominence in ''pop-psych'' in electronic media followed her unusual success on a television quiz show in the mid-1950s.

Joyce Brothers, popular psychologist of a radio, television, and reading audience since 1958, was born about 1927, one of two daughters to Morris K. and Estelle (Rapoport) Bauer. Both her lawyer parents taught their children the importance of academic excellence and the work ethic.

As a bright child, Brothers displayed many of the qualities that would help establish her professional career. She was an honors student in high school, received a B.S. degree with honors in psychology from Cornell University (1947),

and obtained her M.A. degree from Columbia University in 1949. She then married a medical student, Milton Brothers, and continued her research and teaching. In 1953 she earned her Ph.D. from Columbia, having completed her dissertation on the topic of anxiety avoidance and escape behavior.

After their daughter was born, Brothers gave up her teaching posts at Columbia and Hunter College (New York City) because she believed it vital in the early development of children to have one parent at home. (In 1974 she said that a father could be that parent, but generally the mother got that responsibility.)

Without her teaching salary the family was soon in financial straits because her husband's resident's income was minimal. To supplement their funds Joyce determined to try for an appearance on the television quiz show *The $64,000 Question* (1955). By laboriously memorizing 20 volumes of a boxing encyclopedia, Joyce Brothers became the only woman and the second person ever to win the top prize. She later remarked that she had good motivation ''because we were hungry.''

When the *$64,000 CHALLENGE,* which pitted experts in certain fields with the contestant, replaced *The $64,000 Question,* Brothers' boxing knowledge dismayed the seven ex-boxer experts. She answered each question correctly and brought her total earnings to $134,000, making her one of the biggest winners in the history of television quiz shows.

In spite of accusations of quiz show corruption and subsequent investigations which exposed the fact that some contestants were given answers prior to the shows, Brothers emerged unscathed in the quiz-fix scandal. She later revealed that the producers had planned to ''knock me out'' with impossible questions, but she had memorized her subject so thoroughly that she could provide all the right answers.

Her fame in the quiz shows led to her public psychologist career. In 1956 Brothers cohosted *Sports Showcase* , in which she interviewed prominent sports figures and discussed sports events. Her charm, dignity, and intelligence led to several appearances on television ''talk shows.''

By 1958 NBC offered her a trial on local afternoon programs in which she advised on the topics of love, marriage, sex, and child-rearing. When she proved an instant success, the same format was telecast nationally. Soon Brothers had several late-night shows (under various titles and formats) which included topics which had been tabooed earlier, such as menopause, frigidity, impotence, and sexual satisfaction. Much of her success was attributed to her sympathetic manner and her ability to discuss issues in laymen's terms rather than professional jargon. Brothers also gave personal advice on a number of phone-in radio programs. Some were taped, while others were ''live,'' which sometimes provided on-the-air drama.

To her colleagues who criticized her for giving advice without knowing her callers well enough, Brothers responded that she did not attempt to treat mental illness, nor did she practice therapy on the air, and that when needed she advised callers to seek professional help. Her supporters also suggested that her public performance approximated group therapy with its many advantages.

Brothers also wrote a syndicated newspaper column for 350 daily newspapers, authored magazine articles, and advised several manufacturers on women's needs. She authored several books, including *Ten Days To A Successful Memory* (1964), *How To Get Whatever You Want Out of Life, What Every Woman Should Know About Men,* and *What Every Woman Ought to Know About Love and Marriage* (1985).

In the 1970s Brothers spoke against sexist bias, citing the need to change textbooks because children quickly pick up sexist attitudes from them. She noted that non-sexist cultures tend to be less war-like because the man does not have to prove that he is big and strong and needs to protect the weaker woman. She called for children to learn that it is fine to be either male or female, thereby developing more positive attitudes about themselves.

Without tremendous organizational ability, Brothers could scarcely have managed her many and varied professional activities. Without her keen interest in learning new things (she taught herself plumbing in college and could do her own electrical wiring), her multi-faceted life would have been less stimulating and her impact on American society less significant. Since she pioneered the psychological phone-in show in the 1960s, the idea proliferated to the extent that by 1985 there was an Association of Media Psychologists to monitor for abuses.

In the 1990s Brothers authored several books, including *Positive Plus: The Practical Plan for Liking Yourself Better* (1995), and *Widowed* (1992). She wrote the latter after losing her husband in 1990, and it is a guide to dealing with grief for women who have lost their spouses. The movie rights to the story were optioned by ABC -TV, and a television movie is scheduled. Brothers also appeared in Garry Marshall's 1996 film, Dear God.

Brothers' books have been translated into 26 different languages, and she was a regular columnist for *Good Housekeeping* magazine. In her columns, she addressed family-oriented topics such time together and the secret to a successful marriage. In her June 1994 *Good Housekeeping* article she said, ''We are beginning to realize that real solutions to many of the nation's difficult problems may in fact be found in the home.'' Brothers also regularly wrote on other topical issues such as obsession and the elements of a healthy patient-doctor relationship. Throughout her career, Brothers guest-lectured at colleges and universities.

Further Reading

Biographical information on Joyce Brothers is limited primarily to interviews given in periodicals, her comments in electronic media, and newspaper accounts of her press conferences. A brief section entitled ''The Joyce Brothers Story'' in her book *Ten Days To A Successful Memory* (1964) gives insights into that period of her life when she became a successful quiz-show contestant. Additional materials may be gleaned from *Authors In The News,* Vol. 1 (1976); *Coronet* (November 1968), *New York Times* (January 5, 1971), *Newsday* (June 22, 1970), and *Good Housekeeping* (December 1980). A Web site with biographical information can be accessed at www.clark.net/pub/speakers/on-line/spkr1069.html. □

Harry Samuel Broudy

American philosopher and educator Harry Samuel Broudy (born 1905) received world-wide recognition for his philosophical theories about education, education in a democracy, the aesthetics of education as a dimension of learning, and the presuppositions of competency-based and performance-based teacher education.

Harry Samuel Broudy (born on July 27, 1905) emigrated with his parents, Michael and Mollie (nee Wyzanski) Broudy, from Filipowa, Poland to the United States in 1912 and took up residence in Milford, Massachusetts. After his high school graduation, Broudy chose to enroll at Massachusetts Institute of Technology (MIT), rather than follow his father's wishes and enter into rabbinical studies.

Broudy soon discovered that his real interests lay with literature, philosophy, and psychology, not with chemical engineering. He left MIT and earned his B.A. from Boston University in 1929; he was valedictorian for his graduating class. Broudy worked as a reporter for the *Milford Daily News* after his graduation. In 1932, he enrolled at Harvard University where he studied under the well-known philosophers William E. Hocking, C.I. Lewis, and Alfred North Whitehead. Broudy earned his M.A. from Harvard in 1933 and his Ph.D. in 1936.

It was the height of the Great Depression when Broudy graduated. Unable to find a position as a college instructor, he went to work as a supervisor at the Massachusetts Department of Education. In 1937, Broudy secured a faculty position at Massachusetts State College at North Adams where he taught psychology and philosophy. He transferred to Framingham State Teachers College in 1949 and remained there until 1957. Broudy married Dorothy L. Hogarth in 1947 and they had one child, a son named Richard.

It was during his years at Framingham State Teachers College that Broudy wrote *Psychology for General Education* (with E.L. Freel, 1956). He also served as president in both the Philosophy of Education Society (1953) and the Association for Realistic Philosophy (1955).

Broudy's philosophical views were based on a tradition of classical realism. He viewed philosophy as a classical discipline concerned with truth, goodness, and beauty. But he was also influenced by the modern philosophies, especially existentialism and instrumentalism. In his popular textbook, *Building a Philosophy of Education* (1954, 1961), Broudy put forth two major ideas central to his philosophical outlook; first, truth is independent of the individual knower, and second, there are universal structures to be found in humanity's struggle for education and the good life.

In 1957, Broudy was appointed professor of Philosophy of Education at the University of Illinois where he gained a reputation as one of America's leading educational philosophers. One issue which he frequently addressed was a concern for education in a democracy. (*Democracy and Excellence in American Secondary Education* with B.O. Smith and J.R. Burnette, 1964, and *Truth and Credibility: The Citizen's Dilemma,* 1981.) He believed that for a democracy to flourish, all citizens must have general knowledge (education) and moral commitment.

Broudy also studied the issues centered around society's demands on schools. (*The Real World of the Public Schools,* 1972, and *The Uses of Schooling,* 1988.) He saw education as the common link that united a diverse society and he urged the society to renew its commitment to the schools.

In his classic study *Enlightened Cherishing: An Essay in Aesthetic Education* (1972), Broudy sought to establish the relationship between the aesthetic dimension of learning and education. Broudy strongly believed that imagery held a central role in a child's ability to develop concepts, values, and language skills. In *The Role of Imagery in Learning* (1987) and *The Role of Art in General Education* (video, 1988) Broudy stressed the role of images in everyday experiences, particularly in the development of the educated mind.

Although he recognized the importance of John Dewey's philosophy of ''warranted assertion as an outcome of reflective thought,'' Broudy believed in ''warranted commitment,'' a rational process in which individuals decide upon principles and ideals to which they can then make a moral committment.

Broudy further believed that warranted commitment could best be achieved through a common formal study of the arts and sciences. According to this philosophy, schools could best withstand societal demands by remaining focused on the experiences and enduring aspects of human nature found in the arts and sciences. Broudy's philosophy was that of the classical realist; let the demands of external reality support individual rationality and social well-being.

A prolific author, Broudy was a major contributor to several collaborative works including *Exemplars of Teaching Method* with J.R. Palmer (1965); *Philosophy of Education: An Organization of Topics and Selected Sources* with M.J. Parsons, I.A. Snook, and R.D. Szoke (1967); and *Philosophy of Educational Research* with Robert Ennis and L.I. Krimerman (1973).

Broudy was also editor of the acclaimed educational journal *Educational Forum* (1964-72) and was a regular contributor to yearbooks for the National Society for the Study of Education.

Broudy's work brought him widespread recognition, including honorary doctorate degrees from Oakland University (1969), Eastern Kentucky State University (1979), and Massachusetts State College at North Adams (1981). He was distinguished visiting professor at Memorial University of Newfoundland (1974) and at California State University (1978). He filled several distinguished lectureships including the Bode Lecture (1960), the Kappa Delta Phi Lecture (1972), the Damon Lecture (1976), the De Garmo Lecture (1979), and the John Dewey Lecture (1983). He was a fellow at the Center for Advanced Study in the Behavioral Sciences (1967-1968), and he received a grant from the Spencer Foundation in 1983.

Broudy officially retired from University of Illinois in 1974, but remained active as professor *emeritus* in the College of Education. He wrote, lectured, and participated in other educational projects until the early 1990s when Alzheimer's disease forced him into full retirement.

Further Reading

Harry Samuel Broudy is listed in the *Biographical Dictionary of American Educators* (1978), the *Dictionary of American Scholars* (1982), *Leaders in Education* (1974), and *Who's Who in America* (1988-1989). A more detailed accounting of his philosophical beliefs is found in his autobiographical statement, ''Unfinishable Business,'' in *Mid-Twentieth Century American Philosophy,* edited by P.A. Bertocci (1974). A brief biographical review of Broudy's theory of aesthetic education is Ronald H. Silverman's ''Harry S. Broudy: Super Advocate for the Arts,'' *School Arts* (March 1979). □

Adriaen Brouwer

The Flemish painter Adriaen Brouwer (c. 1605-1638) exerted an immense influence on his contemporaries. His success as a painter of genre subjects ensured the popularity of scenes of peasant life in Dutch and Flemish painting of the 17th century.

Adriaen Brouwer was born at Oudenaarde in the southern Netherlands. There is no reliable account of his training as an artist. He lived in Holland, working in Haarlem and Amsterdam, from about 1625 until 1631. In Haarlem he undoubtedly knew and was influenced by Frans Hals. An early painting, typical of Brouwer's Dutch period, is the *Pancake Man,* which, with its lumpish, misshapen peasant types and strong local colors, recalls the 16th-century Flemish master Pieter Bruegel the Elder.

In 1631 Brouwer was in Antwerp, where he was listed as a master in the Guild of St. Luke (the painters' guild) and where he remained until his death, at only 32 years of age, in 1638. During these few years the artist produced some masterpieces. In works such as the *Peasants Playing Cards* the sharp local colors of the early period have been replaced by an all-embracing tonality and a more painterly handling, probably derived from Hals; and the observation of human foibles and passions has likewise become more acute and sympathetic. Despite their sometimes coarse subject matter, Brouwer's figure paintings are remarkable for their sensitive

color and refinement of execution. Not to be overlooked among the works of the last Antwerp years are his landscape paintings, which have a surprising freshness and poetic quality.

The records plainly show that Brouwer was a man of unconventional behavior: he undoubtedly led a rather bohemian existence and was frequently in debt. Nevertheless, it should be emphasized that the traditional picture of the artist as a dissolute and irresponsible buffoon is largely an invention of early biographers, who seem to have believed that Brouwer's manner of life resembled that of the uncouth boors in some of his tavern scenes.

Both Peter Paul Rubens and Rembrandt paid Brouwer the compliment of acquiring paintings by his hand for their own collections. Brouwer's principal followers in the rendering of peasant subjects were the Dutch painter Adriaen van Ostade and the Flemish painter David Teniers the Younger.

Further Reading

The best books on Brouwer are by Dutch and German scholars. An early attempt to define the artist's output is C. Hofstede de Groot, *Catalogue Raisonné of the Works of the Most Eminent Dutch Painters,* vol. 3 (trans. 1911). The fundamental study, still not supplanted, is Wilhelm von Bode's monograph in German, *Adriaen Brouwer, sein Leben und seine Werke* (1924), which contains all the documents relating to the artist's life; Bode regarded Brouwer as ''the most gifted Netherlandish master of the 17th century after Rembrandt and Rubens,'' and this assessment of the painter and his work has not been seriously modified by subsequent scholarly investigation. Gerard Knuttel, *Adriaen Brouwer, the Master and His Work* (trans. 1962), is a well-illustrated monograph which seeks to present a new critical evaluation of the painter and his artistic development. □

Earl Russell Browder

Earl Russell Browder (1891-1973) was the head of the Communist party of the United States during its most influential and prosperous period, 1930-1945. He was the best-known native-born Communist in American history.

Earl Browder was born on May 20, 1891, in Wichita, Kansas, one of 10 children. His father was a teacher in the local schools who had also been a Methodist minister and farmer and whose political convictions were avidly Populist. Browder's formal education ended with the third grade when, because of his father's poor health, he went to work to help support the family. At the age of 15 Browder followed his father into the Socialist party, but within a few years he moved on to the still more radical Syndicalist League of North America, led by William Z. Foster. After working briefly on a Syndicalist magazine, he took a correspondence course in law and became manager of a cooperative store in Olathe, Kansas.

Browder resisted conscription in World War I, like many other political radicals, and as a result he spent 16 months in state and federal prisons. Soon after he left prison, he joined the newly organized Communist party, which was forced to operate clandestinely because of steady government harassment during the ''Red Scare'' of the immediate postwar years. He also went to work as an editor for Foster's Trade Union Educational League (TUEL) in New York City. In 1921 Browder and Foster represented the TUEL at the Communist-inspired International of Labor Unions in Moscow. Two years later, after the underground Communist party merged with the legal Workers party to form what eventually became the Communist party of the United States, Browder became a top aide to Foster in his efforts to gain the leadership of the new organization.

In 1926 Browder returned to Moscow for another trade union conference and from there journeyed to China as part of an international Communist delegation. In China he edited an underground newspaper for a Communist propaganda agency called the Pan-Pacific Trade Union Secretariat, until shortly before the stock market crash in the fall of 1929. Returning to the United States, Browder helped Foster become general secretary of the party. When poor health soon forced Foster to assume the less strenuous post of party chairman, as Foster's protégé (and perhaps at the behest of the Stalin regime) Browder easily succeeded to the party leadership.

The mild-mannered Browder seemed an unlikely revolutionary. Yet during the 15 years of his leadership, the Communist party gained many new members and consider-

able respectability, especially within the American intellectual community. Browder managed to ride out several sudden and spectacular changes in the official Communist line that emanated from Moscow. From violent denunciation of the New Deal as the precursor of fascist dictatorship, the party moved in the ''Popular Front'' period (1935-1939) to temporary cooperation with non-Communist leftists and the New Deal; then in the 20 months following the Nazi-Soviet pact of August 1939, to insistence on strict American neutrality toward the European war; and finally, after Germany invaded the Soviet Union, to wholehearted support for the Roosevelt administration and the American war effort. In 1942 Roosevelt commuted a four-year Federal prison sentence Browder had received two years earlier for falsifying his passport. On the eve of the 1944 presidential campaign, Browder announced that the Communist party, to demonstrate its patriotism and to solidify bipartisan backing for Roosevelt, had been transformed into the Communist Political Association.

At the close of the war the party's membership, boosted by the wartime American-Soviet alliance and the party's apparent patriotic fervor, stood at an all-time peak of more than 75,000. But in the spring of 1945, with the war almost over, the party officially shifted once again, from cooperation with liberal capitalism to militant opposition to both the capitalist system and to the further expansion of United States power in the world. But Browder, an enthusiastic advocate of postwar cooperation with the established order, could not survive this latest shift in Moscow's thinking. That July a special convention of the Communist Political Association repudiated ''Browderism,'' dissolved the association, reestablished the Communist party of the United States, and denied Browder a place on the party's national committee. Early in 1946 the party officially expelled him.

After 1946 Browder, no longer even a rank-and-file Communist party member, continued to live in Yonkers, N.Y., earning a living mainly from writing and occasional editing jobs. His wife, the former Raissa Irene Berkman, whom he had married in Moscow during the 1920s, died in 1955. The Browders had three sons, none of whom followed a political career. The Federal government permitted Browder to live in peace after 1959, when it dropped an indictment returned against him 7 years earlier on the grounds that he had lied on his wife's citizenship application about her membership in the Communist party. Browder died on June 27, 1973, at the home of his son William, in Princeton, New Jersey.

Further Reading

There is no adequate biography of Browder. For information on his career—and on the history of the American Communist party, from which his career is inseparable—see Irving Howe and Lewis Coser, *The American Communist Party: A Critical History, 1919-1957* (1957); Theodore Draper, *The Roots of American Communism* (1957) and *American Communism and Soviet Russia, the Formative Period* (1960); and David A. Shannon, *The Decline of American Communism* (1959). □

Alexander Brown

The merchant and banker Alexander Brown (1764-1834) became one of America's first millionaires. He was a leading promoter of the city of Baltimore.

Alexander Brown was born and raised in Ireland, where he established himself as a linen merchant in Belfast. In 1800 he, his wife, and his sons emigrated to Baltimore, Md. He brought with him not only his stock of goods, but, evidently, a considerable amount of capital and advantageous connections with family members in business in England.

Brown's mercantile interests developed rapidly. One source reports that he obtained a monopoly of the linen trade in the Baltimore area. From an importer of foreign goods, Alexander Brown and Sons became an exporter of cotton and tobacco, a major shipper commanding a fleet of sailing vessels, and a commission brokerage and banking establishment with agents in all the major Southern ports.

Continuous growth was achieved despite the hazards of business in a developing country, the danger to shipping during the War of 1812, and economic panics, like that of 1819. Native caution, substantial capital, and a policy of strategic expansion seem to account for Brown's spectacular success. In 1810 he established a Liverpool branch of the business under his eldest son, William (later Sir William Brown). The English office, through which American remittances, credit instruments, and securities flowed, enabled the firm to take a large role in international trade and finance. In 1818 a Philadelphia office was opened by another son, John, and in 1825 a New York branch under still another son, James. Both of these firms were to continue in operation for more than a century under the name of Brown Brothers and Company.

In addition to his private banking concerns, Alexander Brown was a leading advocate of the Second Bank of the United States. He himself owned a large block of its stock, and he sold more to other buyers. Brown led the fight against the Bank's first officers, who were speculating in its stock, and helped to gain the appointment of more reliable businessmen to its board. He was a director of the Mechanics Bank of Baltimore and of the Baltimore branch of the Bank of the United States.

Brown and his son George were among the principal architects and persistent supporters of the Baltimore and Ohio Railroad, the first significant railroad line in America. It had been undertaken to maintain Baltimore's competitive advantage in an era when New York City had acquired the Erie Canal, and Philadelphia the Susquehanna Canal, to link them with markets in the West. By the mid-1820s the Browns were clearly Baltimore's most prominent capitalists.

From his first years in the city, Alexander Brown had also taken an active role in civic life. In 1804 he had helped organize a municipal waterworks; in 1825 he was one of the incorporators of the Maryland Institute of Art. In 1834, the

year of his death, his credit helped save Baltimore's Bank of Maryland.

Brown was one of America's very few millionaires in the antebellum period, leaving a personal fortune estimated at more than $2 million. After his death the mercantile aspects of his business were gradually diminished, and the companies he had founded became exclusively banking concerns.

Further Reading

Most of the sources for Brown's life are privately printed company histories, such as Frank R. Kent, *The Story of Alexander Brown and Sons* (1925). Bray Hammond, *Banks and Politics in America: From the Revolution to the Civil War* (1957), is recommended for general historical background. See also John Crosby Brown, *A Hundred Years of Merchant Banking* (1909). □

Benjamin Gratz Brown

The American politician Benjamin Gratz Brown (1826-1885) served Missouri as senator and governor and gained national prominence in 1872 as the vice-presidential nominee on the Liberal Republican ticket.

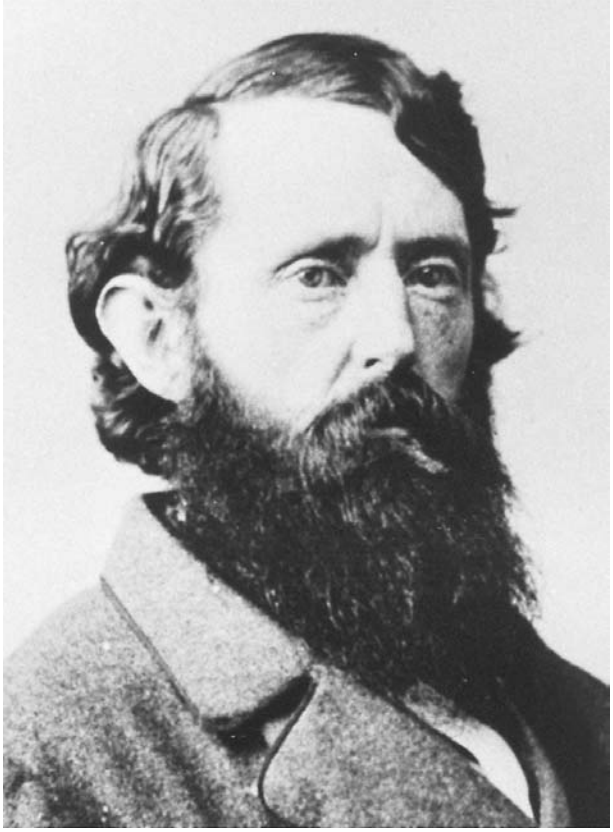

On May 28, 1826, B. Gratz Brown was born in Frankfort, Ky. He studied at Transylvania College and the Yale Law School, from which he graduated in 1847, and then settled in St. Louis, Mo., becoming a partner in a law firm. He quickly became involved in Missouri politics as a supporter of Thomas Hart Benton and spokesman for the Benton wing of the divided state Democratic party. Brown served in the Missouri Legislature (1852-1858) and furthered his political career as editor of the *Missouri Democrat* (1854-1859).

After the election of 1856 Brown's opposition to the expansion of slavery into American territories and to sectionalism, nullification, and secessionism led him to break with the proslavery Democrats and become one of the founders of the Missouri Republican party.

During the Civil War, Brown became a leading Radical Republican and served in the U.S. Senate (1863-1866). Influenced by John C. Frémont, whose drastic antislavery measures he approved, and seeking the support of antislavery German-Americans in St. Louis, Brown advocated a vigorous prosecution of the war and the passage of stringent wartime measures. He opposed Lincoln's moderation and objected to the Emancipation Proclamation because it did not free slaves in Missouri and other loyal border states. In 1864 Brown supported an abortive movement to replace Lincoln with Frémont as the Republican nominee for president. Later he opposed President Andrew Johnson's moderate plan of reconstruction and supported the Radical-sponsored Civil Rights Bill and Freedmen's Bureau Bill.

In 1864, however, Brown began his movement away from the Radical Republicans and in 1866 urged leniency toward former rebels and Confederate sympathizers. After his retirement from the Senate, he helped organize the Liberal Republican party in Missouri in association with Carl Schurz. In 1870 Brown was elected Liberal Republican governor of Missouri. His attempts to attract Democrats into the Liberal Republican party caused a split with Schurz.

In 1872 Brown was instrumental in expanding Liberal Republicanism into a national party, although Schurz quickly assumed leadership. At the Liberal Republican convention Brown threw his support for a presidential candidate to Horace Greeley, securing the vice-presidential nomination for himself. The Liberal Republicans acquired Democratic support but were badly beaten by the regular Republicans. Shortly afterward Brown retired from politics and devoted himself to business and law. By 1874 he had rejoined the Democratic party.

Brown's career reflected the turbulence and political chaos of the years from 1848 to 1877. While many of his political shifts were based on expediency and reflected the transient passions of the times, his commitment to nationalism and his advocacy of liberal reforms provided a measure of consistency beneath his political wandering.

Further Reading

The only full biography of Brown is Norma L. Peterson, *Freedom and Franchise: The Political Career of B. Gratz Brown* (1965), which is excellent not only in tracing Brown's tortuous career but also in relating Brown to the history of the period. This

work can be supplemented by Thomas S. Barclay, *The Liberal Republican Movement in Missouri, 1865-1871* (1926), and John V. Mering, *The Whig Party in Missouri* (1967). □

Charles Brockden Brown

The American novelist and magazine editor Charles Brockden Brown (1771-1810) was a predecessor of Edgar Allan Poe in horror fiction and a critic of contemporary literature.

Charles Brockden Brown was born in Philadelphia, Pa., on Jan. 17, 1771, the fifth son of Elijah and Elizabeth Armitt Brown, wealthy and liberal Quakers. Charles attended the Friends' Latin School, began the study of law, but soon gave evidence of the traits of melancholy, an interest in morbid psychology, and a commitment to literature that governed all of his short life.

With the brilliant and gifted Dr. Elihu Hubbard Smith, the dramatist William Dunlap, and others, Brown formed literary and scientific clubs in Philadelphia and New York to discuss current ideas and issues. This intellectual sociability, however, provided only interludes between long periods of introspective retreat when he read widely and wrote with almost fanatic intensity.

Brown was deeply affected by the yellow fever epidemics which broke out in both cities during this time and took the life of Dr. Smith in 1798. Mainly because of his parents' objection to marriage ''out of meeting,'' he remained a bachelor until 1804, when he married the Presbyterian Elizabeth Linn.

After the experimental novel *Alcuin* (1798), in which he expressed William Godwin's ideas on social justice and woman's rights, he undertook to Americanize the then popular Gothic novel of horrors. He gave it a local setting in the towns and untamed countryside he knew so well and added to its horrors from his knowledge of the pseudosciences and morbid psychology of his day. His was a complex personality, and his intense concern for moral issues was reflected in swift-moving plots; he produced in rapid succession *Wieland* (1798), *Arthur Merwyn* (1798-1799), *Ormond* (1799), and *Edgar Huntly* (1799).

Spontaneous combustion, sleepwalking, ventriloquism, compulsive behavior, and other scientific interests of the time often provided rational explanations for the seemingly occult mysteries that held suspense at a high level throughout the complex and often unresolved plots of these novels. Brown's skills, however, in dealing with extremes of character, swift-moving action, and a shifting narrative point of view gave them reader interest far beyond any other writing of the day.

Although recognized in his own time as a promising novelist, Brown was soon forced by illness and lack of financial success to turn to the editing of journals, in which his literary nationalism was tempered by his sound esthetic judgment of the work of others. His last years were devoted to the more commonplace novels *Clara Howard* and *Jane Talbot* (both 1804) and to effective tracts on current national problems.

Living at a time when a professional literary life was impractical because of the disorganized state of American intellectual society, Brown used his powerful, though imperfect, gifts to open many of the avenues which later writers like Poe, Nathaniel Hawthorne, and Herman Melville followed to achieve their masterworks.

Further Reading

The best general biography of Brown is Harry R. Warfel, *Charles Brockden Brown: American Gothic Novelist* (1949). Donald A. Ringe, *Charles Brockden Brown* (1966), provides a critical analysis of his major works, in biographical form.

Additional Sources

Warfel, Harry Redcay, *Charles Brockden Brown, American Gothic novelist,* New York, Octagon Books, 1974.

Allen, Paul, *The life of Charles Brockden Brown,* Delmar, N.Y.: Scholars' Facsimiles & Reprints, 1975.

Watts, Steven, *The romance of real life: Charles Brockden Brown and the origins of American culture,* Baltimore: Johns Hopkins University Press, 1994. □

Charlotte Eugenia Hawkins Brown

The African American educator and humanitarian Charlotte Eugenia Hawkins Brown (born Lottie Hawkins; 1882-1961) founded the Palmer Memorial Institute in North Carolina as a preparatory school for African Americans in the early 1900s and served as its president for over half a century.

The rural community of Sedalia, North Carolina, is the site of a memorial to Dr. Charlotte Hawkins Brown, African American educator-humanitarian. Sedalia is 90 miles from Henderson, where Brown was born in 1882. The granddaughter of slaves, Lottie moved to Cambridge, Massachusetts, during her childhood. There she attended the Alston Grammar School, Cambridge English High School, and Salem State Normal School. She changed her name to Charlotte Eugenia in 1900 and acquired the name Brown through her brief marriage to Edward S. Brown whom she met at Cambridge.

Also in 1900, Brown met Alice Freeman Palmer, then president of Wellesley College, who became her friend and mentor. Toward the end of her first year at Salem, in 1901, Brown was introduced to a representative of the American Missionary Association, a philanthropic organization which operated schools for African Americans in the South. The AMA representative offered her a job as teacher of its school in Sedalia, Guilford County, North Carolina. Even as a teenager, Brown was a visionary. Troubled by the lack of educational opportunities for Blacks in the southern region, she accepted the AMA's offer and returned to her native state in 1901 to teach African American children.

The school was housed in Bethany Congregational Church, but closed only one term after Brown's arrival. Many Sedalia residents wanted the school to continue and appealed to Brown to stay as its principal. She accepted their offer and vowed to justify their faith in her capability. To maintain Palmer's growth and contribute to its further development, Brown continually engaged in fund-raising efforts which were directed primarily toward northern supporters. Her appeals were undergirded with singing and persuasive speeches, and she touched the hearts of people who were responsive to an opportunity to provide an educational facility for southern African Americans.

The renamed Palmer Memorial Institute gained national recognition as a preparatory school for African Americans. In the beginning the school's curriculum emphasized manual training and industrial education for rural living. Later the curriculum was changed to emphasize cultural education. As Palmer and its dynamic founder-president became nationally known, Brown's circle of associates expanded to include Mary McLeod Bethune, Nannie Burroughs, Eleanor Roosevelt, W.E.B. DuBois, and Booker T. Washington.

In 1911 Palmer Memorial Institute was fully accepted by the Southern Association of Colleges and Secondary Schools at a time when few schools for southern African Americans had achieved such recognition. Over one thousand students graduated from Palmer during the presidency of Brown. Each student had been the beneficiary of counsel by a proud and able educator-humanitarian whose career was characterized by a determination to make them ''educationally efficient, religiously sincere and culturally secure.'' After more than half a century as the school's director, she resigned in 1952.

A recipient of honorary doctorates from several colleges, including Wilberforce, Howard, and Lincoln, Brown became the first African American woman to be elected (1928) to the 20th Century Club of Boston, organized to honor leaders in education, art, science, and religion. Brown died in 1961. Palmer Memorial Institute was closed ten years later.

Further Reading

Published biographical information on Charlotte Hawkins Brown is sketchy and extremely limited in number. Alva Stewart's article on ''The Charlotte Hawkins Brown Memorial Historic Site—Remembering the History of Black Education,'' *Wilson Library Bulletin* (October 1989); Constance Marteena's *The Lengthening Shadow of a Woman* (1977); *The Negro Almanac—A Reference on the African American,* Fifth Edition (1989); and the *Encyclopedia of Black America* (1981) are the best sources available at this time. Additional unpublished information is available through the Department of Cultural Resources, Historic Sites Section, Raleigh, North Carolina. □

George Brown

George Brown (1818-1880) was a Canadian politician and newspaper editor who stood for the principle of majority rule, favored expansion into the West, and gave powerful support to the movement for the federation of British North America.

George Brown was born in Alloa near Edinburgh, Scotland, on Nov. 20, 1818. Educated in Edinburgh, he emigrated to the United States with his father at the age of 20 and settled in New York. There the Browns began a newspaper, the *British Chronicle*. Not finding life in New York to their liking, they moved in 1843 to Toronto, Canada, where they established a Presbyterian newspaper, the *Banner*.

A year later the younger Brown founded the *Globe,* a political journal designed to appeal to the residents of Toronto and the Protestant rural area in the western part of the province. In this newspaper Brown began to expound the views that made him a power in politics: dissatisfaction with the system of equal representation in the legislature for the French-and English-speaking parts of the province and the favoring of its replacement by ''representation by population'' (''rep. by pop.''), which would ensure an English-speaking majority. He also thundered against the dominant influence which he felt was exercised by French-Canadians in the Conservative ministries of John Macdonald, and he criticized the power of the Roman Catholic Church in political affairs.

In Canada West, Brown was particularly concerned about the attempt to establish separate Roman Catholic schools with state support. Brown also urged the annexation of the Hudson's Bay Company territories to Canada, regarding them as a new agricultural frontier for the province and hoping to see Toronto outbid Montreal to become the commercial center for the West. His attitudes coincided with those of the Reform, or ''Grit,'' party in Canada West, and Brown slipped naturally into a position of leadership in the party. The *Globe* took over other Reform papers and soon became the official organ of the movement. It eventually became a daily, very widely read throughout Canada West. No editor or newspaper has since possessed the influence in central Canada which was wielded by Brown and the *Globe*.

Brown entered politics in 1851, being elected as a Reform candidate for the county of Kent, Canada West. In the legislature he soon made his mark as a critic and formidable debater, but his views about French-speaking Canadians made for an uneasy relationship with the reformers of Canada East, the Rouges. In 1858 there was a short-lived attempt to construct a Reform ministry headed by Brown and A.-A. Dorion, but the new administration could not win the confidence of the House. The next year Brown and the Reform party adopted the goal of a federal union for the two Canadas, leaving each part free to manage its local affairs.

In June 1864 the increasing political difficulties and frustrations of the early 1860s finally led to the creation of a coalition ministry to carry forward the plan of the union of all the British North American colonies. Brown's adherence was critical to the purpose of the new government, and there was much satisfaction when he swallowed his personal dislike of the Conservative leader, Macdonald, and joined the coalition. Throughout 1865 Brown worked for the cause of federation, resigning from the ministry at the end of the year, when he found he could no longer work with Macdonald and his Conservative colleagues. The break did not interrupt Brown's powerful support, on the platform and through the pages of the *Globe,* for the realization of a federal union in British America.

The first election after the formation of the Dominion of Canada, in July 1867, saw the Conservatives under Macdonald installed as the national government. Brown was defeated in this election, although he continued to play an active role in Ontario provincial politics. In 1873, with the accession to power of the Reformers, or Liberals as they were now beginning to be called, Brown was named to the Senate of Canada. Although relatively inactive in the upper house, he exerted a strong influence over the new Liberal prime minister, Alexander Mackenzie, who had been his protégé. In 1874 Brown was sent to Washington to negotiate a new reciprocity treaty with the United States, but the agreement was turned down by the U.S. Senate.

Brown's last years saw him much involved in the management of his newspaper, now a large enterprise. His life ended tragically when he was shot and fatally wounded by a

disgruntled employee whom he had recently discharged. Brown died on May 9, 1880.

Further Reading

The official biography of Brown, published shortly after his death, is Alexander Mackenzie, *The Life and Speeches of Hon. George Brown* (1882). The modern biography is J. M. S. Careless, *Brown of the Globe* (2 vols., 1959-1963). Brown is discussed by a fellow journalist, Sir J. S. Willison, in *Reminiscences, Political and Personal* (1919). A good background study of the period is Edgar Wardwell McInnis, *Canada: A Political and Social History* (1947; rev. ed. 1959). □

Helen Gurley Brown

American author and editor Helen Gurley Brown (born 1922) first achieved fame for her book *Sex and the Single Girl,* an immediate best-seller. After Gurley Brown became editor of the faltering *Cosmopolitan,* she transformed it into a sexy, upbeat top-selling magazine for young women in over 27 different countries.

Helen Gurley Brown was born in Green Forest, Arkansas, on February 18, 1922, and lived in Little Rock, Arkansas until her father, Ira M. Gurley, a schoolteacher, was killed in an elevator accident. Gurley Brown's mother, Cleo (nee Sisco), was left to raise their two daughters. (Helen's sister was partially paralyzed from polio.) ''I never liked the looks of the life that was programmed for me—ordinary, hillbilly, and poor,'' Gurley Brown wrote later, ''and I repudiated it from the time I was seven years old.'' She attended Texas State College for Women (1939-1941), Woodbury College (1942) and received her LL.D from Woodbury University in 1987.

Gurley Brown's first job was with radio station KHJ where she answered fan mail for six dollars per week. From 1942-1945 she worked as an executive secretary at Music Corp. of America, a Beverly Hills talent agency. Once, while reminiscing about her early career days, Gurley Brown recalled how secretaries were required to use the back stairs because the ornate lobby staircase was only for clients and/or male executives.

A major career move for Gurley Brown occurred in 1948 when she became the first woman to hold a copywriter position at Foote, Cone & Belding, a Los Angeles advertising agency. Her ability to produce bright, arresting prose won her two Francis Holmes Advertising Copywriters awards during her tenure at the firm (1948-1958).

She worked for Kenyon & Eckhardt, a Hollywood advertising agency as an account executive and copywriter from 1958-1962.

In 1959, at the age of 37, Helen Gurley married David Brown, then vice president for production at 20th Century Fox. (In later years Brown co-produced *Jaws, Cocoon,* and *The Sting.*) The couple had no children. Gurley Brown once remarked that one secret of their marital success was that her husband never interrupted her on Saturdays and Sundays when she was working upstairs in her office.

Gurley Brown's first book, *Sex and the Single Girl* (1962) revolutionized single women's attitudes towards their own lifestyle. The book became a national best-seller. At a time when *Reader's Digest* and *The Ladies Home Journal* still insisted that a ''nice'' girl had only two choices, ''she can marry him or she can say no,'' Gurley Brown openly proclaimed that sex was an important part of a single woman's lifestyle. According to Gurley Brown, ''The single girl is the new glamour girl.'' For emphasis, Gurley Brown recounted her own story, the saga of a self-proclaimed ''mouseburger,'' who through persistence, patience, and planning, advanced in her chosen field and then married the man of her dreams.

In 1965, Gurley Brown was hired as editor-in-chief of Hearst Corp.'s faltering general interest magazine *Cosmopolitan* . She revised the magazine's cover image, creating a devil-may-care, sexy *Cosmo* girl. ''A million times a year I defend my covers,'' Gurley Brown admitted. ''I like skin, I like pretty. I don't want to photograph the girl next door.'' The new *Cosmopolitan* often provoked controversy, especially when it published a nude male centerfold of actor Burt Reynolds in 1972.

Relentlessly upbeat, the magazine, like its editor, was filled with advice on how to move ahead in a career, meet men, lose weight, and be an imaginative sexual partner.

There was no time for the negative. ''I wasn't allowed to write critical reviews,'' movie critic Liz Smith confessed.

By 1990, *Cosmopolitan* had grown from a circulation of 800,000 in the United States to over 2.5 million. Hearst Corp. claimed that with its 27 international editions *Cosmopolitan* was now one of the most widely read women's magazines in the world and had become the sixth best-selling newsstand magazine in any category.

In the 20 years between publication of *Sex and the Single Girl* and *Having It All* (1982), Gurley Brown's advice changed little. She still refused to print four letter words but graphically described techniques for oral stimulation. ''I am still preoccupied with sex,'' she confessed. ''If you want to enchant a man and eventually marry him, you are good to him, easy with him, adorable to be around.''

During a *Fortune* magazine interview in Oct. of 1996, Gurley Brown shared several of her rules for being a good executive. ''These are my rules, written with some incredulity about being one [an executive] and with probably not enough modesty,'' she stated. Her guidelines included saying something complimentary before criticizing, saying ''no'' to time wasters, doing what you dread first, and working harder than anybody else.

In addition to her Francis Holmes Achievement awards (1956-59), Gurley Brown received several awards for journalism, including a Distinguished Achievement Award from the University of Southern California in 1971, an award for editorial leadership from the American Newspaper Woman's Club of Washington, D.C., in 1972, and the Distinguished Achievement Award in Journalism from Stanford University in 1977. In 1985 she received the New York Women in Communications matrix award. She has been dedicated as a ''living landmark'' by the New York Landmarks Conservancy and the Helen Gurley Brown Research professorship was established in her name at Northwestern University's Medill School of Journalism in 1986. She was inducted into the Publisher's Hall of Fame in 1988.

In January, 1996, Bonnie Fuller, founding editor of Hearst Corp.'s magazine *Marie Claire,* was named Gurley Brown's successor and new editor-in-chief of *Cosmopolitan*. ''She [Fuller] thoroughly understands the *Cosmo* girl, and her success . . . certainly prepared her to succeed to the editorship of *Cosmopolitan,*'' said Gurley Brown. Fuller served an eighteen-month internship under Gurley Brown while Gurley Brown continued as editor-in-chief of *Cosmopolitan's* international publishing program.

Further Reading

The best glimpse of Helen Gurley Brown is provided through her own books. In addition to *Sex and the Single Girl* (1962), Gurley Brown authored *Sex and the Office* (1965), *Outrageous Opinions* (1967), *Helen Gurley Brown's Single Girl's Cookbook* (1969), *Sex and the New Single Girl* (1970), *Cosmopolitan's Love Book, A Guide to Ecstasy in Bed* (1978), and *Having It All* (1982). See also ''What the Women's Movement Means to Me'' in *Ms.* (July 1985). □

James Brown

''Godfather of Soul'' James Brown (born 1933) is also known as ''the hardest-working man in show business.''

In the book about his life, *Living in America,* James Brown told the author, ''I never try to express what I actually did,'' regarding his influence on the American soul scene. ''I wouldn't try to do that, 'cause definition's such a funny thing. What's put together to make my music—it's something which has real power. It can stir people up and involve 'em. But it's just something I came to hear.''

The music that James Brown heard in his head—and conveyed to his extraordinary musicians with an odd combination of near-telepathic signals and vicious browbeating—changed the face of soul. By stripping away much of the pop focus that had clouded pure rhythm and blues, Brown found a rhythmic core that was at once primally sexual and powerfully spiritual. Shouting like a preacher over bad-to-the-bone grooves and wicked horn lines, he unleashed a string of hits through the 1960s and early 1970s; he was also a formative influence on such rock and soul superstars as Parliament-Funkadelic leader George Clinton, Rolling Stones frontman Mick Jagger, Prince, and Michael Jackson, among countless others.

By the late 1970s, however, Brown's career was waning, and he was plagued by demands for back taxes, a nagging drug problem, and a combative relationship with his third wife. In 1988 he went to prison after leading police on a high-speed chase. And even as the advent of hip-hop has made him perhaps the most sampled artist in the genre, he has had frequent scrapes with the law since his release in 1991. Even so, his legacy—as bandleader, singer, dancer, and pop music visionary—is assured.

Brown was born in the South—sources vary, but generally have him hailing from Georgia or South Carolina—and grew up in Augusta, Georgia, struggling to survive. At the age of four, he was sent to live with his aunt, who oversaw a brothel. Under such circumstances, he grew up fast; by his teens he drifted into crime. In the words of Timothy White, who profiled the singer in his book *Rock Stars,* ''Brown became a shoeshine boy. Then a pool-hall attendant. Then a thief.'' At 16 he went to jail for multiple car thefts. Though initially sentenced to 8-16 years of hard labor, he got out in under four for good behavior. After unsuccessful forays into boxing and baseball, he formed a gospel group called the Swanees with his prison pal Johnny Terry.

The Swanees shifted toward the popular mid-1950s doo-wop style and away from gospel, changing their name to the Famous Flames. Brown sang lead and played drums; their song ''Please, Please, Please''—a wrenchingly passionate number in which Brown wailed the titular word over and over—was released as a single in 1956 and became a million-seller. By 1960 the group had become the James Brown Revue and was generating proto-funk dance hits like ''(Do the) Mashed Potato.'' Deemed the ''King of

Soul'' at the Apollo Theater, New York's black music mecca, Brown proceeded over the ensuing years to burn up the charts with singles like ''Papa's Got a Brand New Bag,'' ''I Got You (I Feel Good),'' ''It's a Man's Man's Man's World,'' ''Cold Sweat,'' ''Funky Drummer,'' and many others. In the meantime, he signed with the Mercury subsidiary Smash Records and released a string of mostly instrumental albums, on which he often played organ.

Brown's declamatory style mixed a handful of seminal influences, but his intensity and repertoire of punctuating vocal sounds—groans, grunts, wails, and screams—came right out of the southern church. His exhortations to sax player Maceo Parker to ''blow your horn,'' and trademark cries of ''Good God!'' and ''Take it to the bridge!'' became among the most recognizable catchphrases in popular music. The fire of his delivery was fanned by his amazingly agile dancing, without which Michael Jackson's fancy footwork is unimaginable. And his band—though its personnel shifted constantly—maintained a reputation as one of the tightest in the business. Starting and stopping on a dime, laying down merciless grooves, it followed Brown's lead as he worked crowds the world over into a fine froth. ''It was like being in the army,'' William ''Bootsy'' Collins—who served as Brown's bassist during the late 1960s—told *Musician,* adding that the soul legend ''was just a perfectionist at what he was doing.'' Brown adopted a series of extravagant titles over the years, but during this period he was known primarily as ''The Hardest-Working Man in Show Business.''

At the same time, Brown's harshness as a leader meant that bandmembers were constantly facing fines for lateness, flubbed notes, missed cues, violating his strict dress code, or even for talking back to him. His musicians also complained of overwork and insufficient pay, and some alleged that Brown took credit for ideas they had developed. The singer-bandleader's temper is legendary; as trombonist Fred Wesley told *Living in America* author Cynthia Rose, ''James was bossy and paranoid. I didn't see why someone of his stature would be so defensive. I couldn't understand the way he treated his band, why he was so evil.''

Charles Shaar Murray ventured in his book *Crosstown Traffic* that ''playing with James Brown was a great way to learn the business and to participate in the greatest rhythm machine of the sixties. It was a very poor way to get rich, to get famous, or to try out one's own ideas.'' Even so, the group—which included, at various times, funk wizards like Maceo Parker, guitarist Jimmy Nolen, and drummer Clyde Stubblefield—reached unprecedented heights of inspiration under Brown. ''He has no real musical skills,'' Wesley remarked to Rose, ''yet he could hold his own onstage with any jazz virtuoso—because of his guts.''

The increasingly militant stance of many black activists in the late 1960s led Brown—by now among an elite group of influential African Americans—to flirt with the ''Black Power'' movement. Even so, the singer generally counseled nonviolence and won a commendation from President Lyndon B. Johnson when a broadcast of his words helped head off a race riot. He was also saluted by Vice-President Hubert Humphrey for his pro-education song ''Don't Be a Dropout.'' Brown's music did begin to incorporate more overtly political messages, many of which reiterated his belief that black people needed to take control of their economic destinies. He was a walking example of this principle, having gained control of his master tapes by the mid-1960s.

The year 1970 saw the release of Brown's powerful single ''(Get Up, I Feel Like Being a) Sex Machine,'' a relentless funk groove featuring several hot young players, notably Bootsy Collins and his brother Phelps, aka ''Catfish.'' Brown soon signed with Polydor Records and took on the moniker the ''Godfather of Soul,'' after the highly successful mafia movie *The Godfather*. Further refining his hard funk sound, he released hits like ''Get on the Good Foot,'' ''Talking Loud and Saying Nothing,'' and ''Soul Power.'' With the 1970s box-office success of black action films—known within the industry as ''blaxploitation'' pictures—Brown began writing movie soundtracks, scoring such features as Slaughter's Big Rip-Off and Black Caesar.

James Brown may have been one of the biggest pop stars in the world—the marquees labeled him ''Minister of New New Super Heavy Funk''—but he was not immune to trouble. In 1975 the Internal Revenue Service claimed that he owed $4.5 million in taxes from 1969-70, and many of his other investments collapsed. His band quit after a punishing tour of Africa, and most tragically, his son Teddy died in an automobile accident. Brown's wife later left him, taking their two daughters.

By the late 1970s, the advent of disco music created career problems for the Godfather of Soul. Though he dubbed himself ''The Original Disco Man (a.k.a. The Sex Machine),'' he saw fewer and fewer of his singles charting significantly. Things improved slightly after he appeared as a preacher in the smash 1980 comedy film *The Blues Brothers,* and he demonstrated his importance to the burgeoning hip-hop form with *Unity (The Third Coming),* his 1983 EP with rapper Afrika Bambaataa. But Brown's big comeback of the 1980s came with the release of ''Living in America,'' the theme from the film *Rocky IV,* which he performed at the request of star Sylvester Stallone. The single was his first million-selling hit in 13 years. As a result, Brown inked a new deal with CBS Records; in 1986 he was inducted into the Rock 'n' Roll Hall of Fame. ''Living in America'' earned him a Grammy Award for best R&B performance by a male artist.

Through it all, Brown had been struggling with substance abuse, despite his participation in the President's Council against Drugs. His and his third wife Adrienne's use of the drug known as PCP or ''angel dust'' led to frequent encounters with the law; in May of 1988 he faced charges of assault, weapons and drug possession, and resisting arrest. In December he was arrested again after leading police on a two-state car chase and was sentenced to six years in State Park Correctional Facility in Columbia, South Carolina. His confinement became a political issue for his fans, and Brown was ultimately released in early 1991. ''We've got lots of plans,'' the soul legend declared to *Rolling Stone,* adding that the experience ''has opened James Brown's eyes about things he has to do.'' He later announced plans to tape a cable special with pop-rap sensation M.C. Hammer.

That same year saw the release of Star Time, a four-CD boxed set that meticulously collected Brown's finest moments; much of which had never been released on compact disc before. The project's release date was set to coincide with the 35th anniversary of ''Please, Please, Please.'' Brown, meanwhile, set to work on a new album, *Universal James,* which included production by British soul star Jazzie B. ''It'll be the biggest album I ever had,'' he declared to *Spin,* though this was not to be the case. The 1990s did, however, reveal just how influential James Brown's work had been in rap and hip-hop circles: hundreds of his records were sampled for beats, horn stabs, and screams; the group Public Enemy, which had taken its name from one of his singles, often elaborated on the political themes he had raised.

Meanwhile—thanks in part to his participation in *The Blues Brothers* and the use of his music in feature films like *Good Morning, Vietnam*—Brown emerged as a ''classic'' mainstream artist. Indeed, *Time* magazine listed 32 appearances of ''I Got You (I Feel Good)'' in films, movie trailers, and television commercials, and this list was probably not exhaustive. In 1993 the people of Steamboat Springs, Colorado, christened the James Brown Soul Center of the Universe Bridge. The following year a street running alongside New York's Apollo Theater was temporarily named James Brown Blvd., and he performed at Radio City Music Hall; superstar actress Sharon Stone sang ''Happy Birthday'' to him on the occasion of his 61st. ''I'm wherever God wants me to be and wherever the people need for me to be,'' he told the *New York Times.*

Unfortunately, his troubles were not at an end. In December of 1994, he was charged with misdemeanor domestic violence after yet another conflagration with Adrienne. And on October 31, 1995, Brown was once again arrested for spousal abuse. He later blamed the incident on his wife's addiction to drugs, stating in a press release, ''She'll do anything to get them.'' Just over two months later, Adrienne died at the age of 47 after undergoing cosmetic surgery.

Brown's penchant for survival and the shining legacy of his work managed to overshadow such ugly incidents. ''No one in the world makes me want to dance like James Brown,'' wrote producer and record executive Jerry Wexler—one of the architects of modern soul—in his book *Rhythm and the Blues* . ''I came from nothing and I made something out of myself,'' Brown commented in a *New York Times* interview. ''I dance and I sing and I make it happen. I've made people feel better. I want people to be happy.'' The Godfather of Soul released a new live album in 1995.

In 1997 Brown appeared in *When We Were Kings,* a documentary also starring Muhammad Ali and George Foreman. The film by Leon Gast is about Ali and Foreman's 1974 fight in Zaire (now Congo).

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John Brown

John Brown (1800-1859) has been revered for generations as a martyr to the American antislavery cause. His attack on Harpers Ferry, Va., just before the Civil War freed no slaves and resulted in his own trial and death.

John Brown was born at Torrington, Conn., on May 4, 1800, to Owen Brown, a tanner, and Ruth Mills Brown, whose family had a history of mental instability. He spent his childhood there and on the family farm at Hudson, Ohio. A devoutly religious youth, Brown studied briefly for the ministry but quit to learn the tanner's trade. He married Dianthe Lusk in 1820, who bore him 7 children (two mentally deficient) before her death in 1832; a year later he married Mary Ann Day, who bore 13 children in the next 21 years. Of Brown's 20 children, 12 survived.

He said later that he had realized the sin of slavery, ''the sum of all villainies,'' at 12, and that seeing an African American boy mistreated had ''led him to declare, or *swear:* eternal war with slavery.'' He also developed a great interest in military history, especially in the guerrilla warfare of the Napoleonic Wars and in the Haitian slave rebellion. According to family testimony, he finally concluded that slavery could be destroyed only by atonement in blood, deciding in 1839 that the South, ''Africa itself,'' should be invaded and the slaves freed at gunpoint. If he actually made such a plan, he kept it to himself for another decade, meanwhile trying and failing at a number of business ventures, always in debt. He moved his family 10 times until in 1849 he settled on a farm at North Elba, N.Y., that was part of a project financed by philanthropist Gerrit Smith for the training of free African Americans.

Kansas Controversy

After the Kansas-Nebraska Act of 1854 the territory hung in the balance between slave- and free-state status while pro- and antislavery settlers contested for control. Five of Brown's sons went to Kansas, joined the free-staters, and appealed to their father for help. Brown traveled through the East, speaking on the Kansas question and gathering money for arms, for ''without the shedding of blood,'' he said, there could be ''no remission of sin'' in Kansas. In September he went to Kansas, settling near Osawatomie. ''I am here,'' he said grimly, ''to promote the killing of slavery.'' In spring of 1856 he led a retaliatory raid on a proslavery settlement at Pottawatomie, killing five men in cold blood. John Junior spent 3 months in jail as an accomplice, but Brown himself escaped. The Pottawatomie affair made him nationally known, and while some antislavery sympathizers disowned him, to others he seemed a hero.

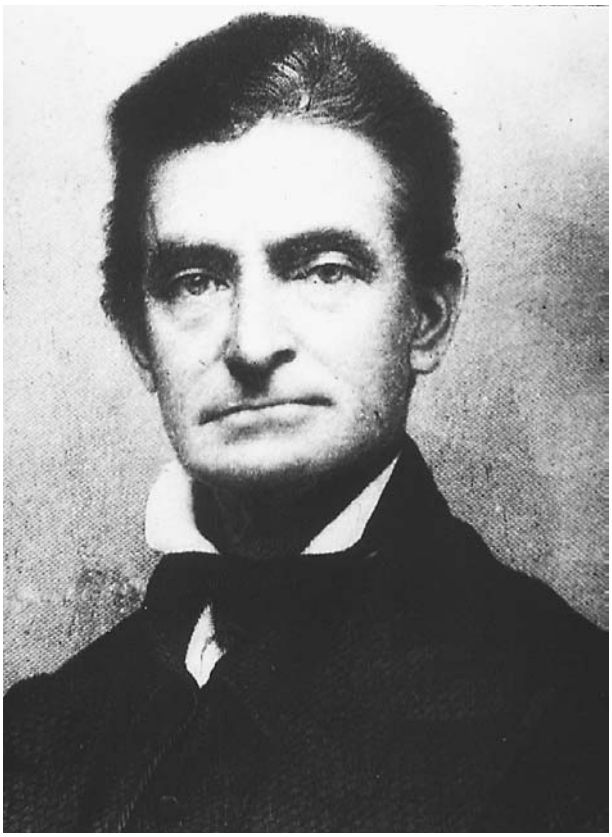

First Raid: Osawatomie

Brown spent the summer of 1856 collecting money for Kansas in New England, where prominent public figures, some not wholly aware of the details of his Kansas activities, were impressed by his dedication to the abolitionist cause. The Massachusetts Kansas Committee, whose directors included such civic leaders as Theodore Parker, Samuel Gridley Howe, and Thomas W. Higginson, helped him to gather recruits, guns, and money. In August he led a skirmish at Osawatomie in which his son Frederick was killed. ''I will die fighting for this cause,'' Brown wrote. ''There will be no peace in this land until slavery is done for.''

He went East in early 1857 with plans for a Southern invasion apparently in hand, ordered a thousand 6-foot pikes from a Connecticut firm, and in late summer gathered a band of recruits at Tabor, Iowa, for training. He held frequent conferences with Eastern abolitionists and in early 1858 sent John Junior to survey the country around Harpers Ferry, Va., the site of a Federal arsenal. In April he held a curious 10-day meeting of sympathizers in Chatham, Ontario, Canada, during which he explained his plan to invade the South, arm the slaves, and set up a free state under a new constitution; the meeting adopted his plan and then voted him commander in chief. He returned to Kansas under the name of Shubel Morgan to lead a raid into Missouri, killing one man and taking some slaves back to Canada.

Brown was now considered a criminal in the eyes of Missouri and the U.S. government, and both offered rewards for his capture; still he was hailed in parts of the North as a liberator, and donations poured in. In early 1859 he again toured the East to raise money, and in July he rented a farm 5 miles north of Harpers Ferry, where he recruited 21 men (16 white and 5 black) for final training. He intended to seize the arsenal, distribute arms to the slaves he thought would rally to him, and set up a free state for african Americans within the South. Though Harpers Ferry was an isolated mountain town, with few slaves in the vicinity, the irrationality of his plan seemed to occur to no one.

Raid on Harpers Ferry

On the night of Oct. 16, 1859, Brown set out for Harpers Ferry with 18 men and a wagonload of supplies, leaving 3 men behind to guard the farm. After cutting the telegraph wires, Brown's party slipped into the town and easily cap-

tured the armory watchmen. Inexplicably, Brown allowed the midnight train to go through; the conductor telegraphed an alarm the next morning. Shooting broke out early on the 17th between Brown's men and local residents, while militia soon arrived from Charles Town. By nightfall Brown's band lay trapped in the armory enginehouse, all but 5 wounded, Brown's sons Oliver and Watson fatally. That night Col. Robert E. Lee and Lt. J. E. B. Stuart, commanding 90 marines, arrived from Washington. The next morning the marines stormed the enginehouse, bayoneting 2 men and slashing Brown severely with sabers. Of Brown's original party 10 died and 7 were captured; on the other side the toll was a marine and 4 civilians, one of them, ironically, a free African American killed by mistake.

Brown was jailed at Charles Town and tried a week later, lying wounded on a stretcher, in a fair trial which some, however, felt to be unduly hasty. He put up no defense. ''I believe that to have interfered as I have done,'' he said, ''in behalf of His despised poor, I did no wrong, but right. . . . I am ready for my fate.'' The jury indicted him on three counts—treason against Virginia, conspiracy with african Americans, and first-degree murder. The court imposed the death sentence on November 2, to be executed a month later.

Beginning of a Legend

News of Brown's deed—''so surprising, so mixed, so confounding,'' Bronson Alcott called it—shocked the nation. Was he martyr or murderer? Many praised him (Ralph Waldo Emerson called him ''that new saint who will make the gallows like a cross''), and many condemned him. Seventeen of Brown's acquaintances sent affidavits to Governor Wise of Virginia raising, on good evidence, the issue of Brown's sanity, but Wise did not act on them. Brown was hanged at Charles Town on Dec. 2, 1859, with four of his men, after handing a prophetic note to his jailer on his way to the gallows: ''I John Brown am now quite certain that the crimes of *this guilty land: will* never be purged *away;* but with Blood.'' Mass meetings of mourning were held throughout the North, and church bells tolled at the hour of his execution. He was buried at North Elba, N.Y., and the cause of abolition had its martyr. When a penny ballad about him, set to the music of an old revival hymn and named ''John Brown's Body,'' appeared on the streets of Boston in early 1861, he was already a legend.

Further Reading

The best book on Brown, well written and soundly researched, is Joseph C. Furnas, *The Road to Harper's Ferry* (1959). James C. Malin, *John Brown and the Legend of Fifty-Six* (1942), is a study of the Kansas years. David Karsner, *John Brown: Terrible Saint* (1934), and Oswald Garrison Villard, *John Brown* (1943), are good biographies. Allan Keller, *Thunder at Harper's Ferry* (1958), is an hour-by-hour account of the raid. One of the Massachusetts Kansas Committee leaders, Franklin B. Sanborn, published *The Life and Letters of John Brown* (1885; 4th ed. 1910), which is still interesting reading. □

Joseph Emerson Brown

Georgia governor and U.S. senator Joseph Emerson Brown (1821-1894) is chiefly remembered for his political representation of the common man and his obstructionist attitude toward the policies of Confederate president Jefferson Davis.

Joseph E. Brown was born in Pickens District, S.C., on April 15, 1821, but his family soon moved to the mountains of northern Georgia. At the age of 19 Brown attended school in Anderson District, S.C. He returned to Canton, Ga., where he directed the local academy and read law. In 1845, after admission to the Georgia bar, he left to attend Yale Law School. He graduated in 1846, settled in Canton, and began practicing law.

In 1849 Brown was elected to the state senate, where he demonstrated a capacity for work and innate political skill. In 1855 he became judge of the Blue Ridge circuit. A Democrat, Brown was elected governor in 1857, 1859, 1861, and 1863—a record never equaled before in the history of Georgia.

Brown protected the interests of the average Georgian and sought measures to extend benefits to the plain people. He opposed legislation especially favorable to the banks of the state, advocated the establishment of free schools and endowment of the state university, reformed the administration of the state-owned Western and Atlantic Railroad, and improved the militia system.

Though Brown consistently maintained proslavery and secessionist attitudes, he was in constant conflict with the Confederate government: he was nearly fanatical in adhering to the doctrine of state sovereignty, while the exigencies of the Civil War forced President Davis to promote centralization of government. Brown opposed Davis's acceptance of state troops without the governor's permission and the appointment of officers to command Georgia troops. He disputed both the wisdom and constitutionality of the conscription law and at times obstructed its application; he protested against seizure of property without compensation; and he opposed the suspension of the writ of habeas corpus.

At the end of the war in 1865, Brown was imprisoned briefly and then resigned the governorship. During Reconstruction he advised compliance with the congressional plan, an attitude which subjected him to widespread denunciation. He even joined the Republican party. In 1868 he was named chief justice of the state supreme court but 2 years later resigned to become president of the Western and Atlantic Company. By 1872 Brown had rejoined the Democratic party. He was elected U.S. senator in 1880 and twice reelected, serving until 1891. Brown died on Nov. 30, 1894.

Further Reading

The best full-length work on Brown is Louise Biles Hill, *Joseph E. Brown and the Confederacy* (1939). This is a well-documented study of Brown's career as Georgia's wartime gover-

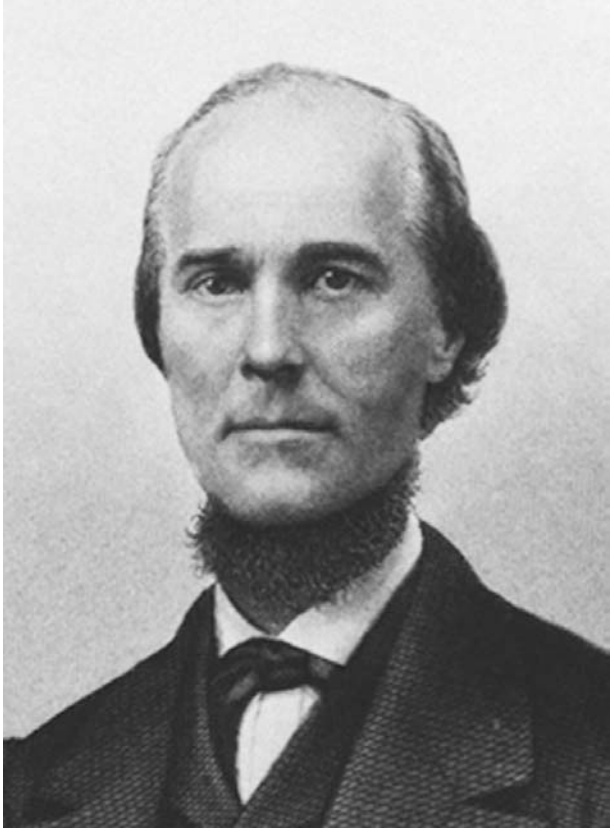

nor and his significance in the failure of the Confederacy. Elizabeth Studley Nathans, *Losing the Peace* (1969), contains useful information on Brown's railroad interests and on his activities as a Republican. Brown is a prominent figure in E. Merton Coulter, *Georgia: A Short History* (1947; rev. ed. 1960).

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Moses Brown

Moses Brown (1738-1836) was an American manufacturer and merchant. Quaker discipline tempered the career of this successful New England businessman.

Moses Brown was born into a family of merchants of Providence, R.I. He began his business education as apprentice to his uncle, Obadiah Brown. The elder Brown's interests included not only the West Indies trade but also insurance, moneylending, and the manufacture of spermaceti candles—diversification typical of the era of merchant capitalism. On the death of his uncle in 1762, Moses joined his three older brothers in the firm of Nicholas Brown and Company. To candlemaking and the shipping trade they added an ironworks. By the 1770s the Browns were one of the great mercantile families of New England.

After the death of his first wife in 1773, Brown withdrew from his business commitments and remained inactive until the end of the decade. He became a Quaker, a faith shared by his second and third wives, Mary Olney and Phoebe Lockwood. During this period he took part in the antislavery movement in Rhode Island. He freed his own slaves, aided other slaves to escape, and helped freedmen of Arican descent maintain themselves.

Then Brown became an early sponsor of textile manufacturing. In 1789 he formed a company with his son-in-law, William Almy, to manufacture cotton cloth. His interest in this phase of manufacturing led him to invite Samuel Slater, who had worked at the famed Arkwright Mills in England, to re-create their advanced cloth-producing machinery in Rhode Island. When completed, this was the first water-powered cotton mill in America, and the success of the Almy, Brown and Slater Firm was ensured. Brown helped found the Providence Bank in 1791, then once more withdrew from business management.

Brown's deliberate withdrawals from the business world indicated his anxiety to achieve religious peace by escaping worldly preoccupations. He never achieved quietism, however; instead, his religious impulse was channeled into programs aimed at improving the physical and moral health of his fellows. He had sponsored an unsuccessful effort to found a public school in Providence in the

1760s, and in 1770 he had helped bring Rhode Island College, now Brown University, to Providence. Although to some degree he shared the Quaker suspicion that higher education weakened the fundamentals of piety, he worked for decades to found a Friends' school. In 1819 the New England Yearly Meeting Boarding School became a reality, and in 1904 it was renamed the Moses Brown School.

Brown's interest in business enterprises was conditioned by a concern as statesmanlike as it was business-like. He was actively involved in distributing relief to the poor. He was conscious of the impact of any interruption of commerce, and he hoped that textile manufactures would provide a source of continuous employment for the poor. He urged tariffs, bounties, and child labor in a report prepared for Alexander Hamilton when the secretary of the Treasury was drafting his famous position paper on the state of American manufactures.

Further Reading

The most comprehensive biography of Brown is Mack Thompson, *Moses Brown: Reluctant Reformer* (1962). James B. Hedges, *The Browns of Providence Plantations* (*2 vols., 1952-1968*), *provides an exciting and detailed history of the business ventures of the Brown brothers. Robert M. Hazelton, Let Freedom Ring!* (1957), discusses Brown as a Quaker. □

Rachel Fuller Brown

With Elizabeth Lee Hazen, Brown (1898-1980) developed the first effective antibiotic against fungal disease in humans—the most important biomedical breakthrough since the discovery of penicillin two decades earlier.

Rachel Fuller Brown, with her associate Elizabeth Hazen, developed the first effective antibiotic against fungal disease in humans—the most important biomedical breakthrough since the discovery of penicillin two decades earlier. The antibiotic, called nystatin, has cured sufferers of life-threatening fungal infections, vaginal yeast infections, and athlete's foot. Nystatin earned more than $13 million in royalties during Brown's lifetime, which she and Hazen dedicated to scientific research.

Brown was born in Springfield, Massachusetts, on November 23, 1898, to Annie Fuller and George Hamilton Brown. Her father, a real estate and insurance agent, moved the family to Webster Groves, Missouri, where she attended grammar school. In 1912, her father left the family. Brown and her younger brother returned to Springfield with their mother, who worked to support them. When Brown graduated from high school, a wealthy friend of the family financed her attendance at Mount Holyoke College in Massachusetts.

At Mount Holyoke, Brown was initially a history major, but she discovered chemistry when fulfilling a science requirement. She decided to double-major in history and chemistry, earning her A.B. degree in 1920. She subsequently went to the University of Chicago to complete her M.A. in organic chemistry. For three years, she taught chemistry and physics at the Francis Shimer School near Chicago. With her savings, she returned to the University to complete her Ph.D. in organic chemistry, with a minor in bacteriology. She submitted her thesis in 1926, but there was a delay in arranging her oral examinations. As her funds ran low, Brown took a job as an assistant chemist at the Division of Laboratories and Research of the New York State Department of Health in Albany, New York. Seven years later, when she returned to Chicago for a scientific meeting, Brown arranged to take her oral examinations and was awarded her Ph.D.

Brown's early work at the Department of Health focused on identifying the types of bacteria that caused pneumonia, and in this capacity she helped to develop a pneumonia vaccine still in use today. In 1948, she embarked on the project with Hazen, a leading authority on fungus, that would bring them their greatest acclaim: the discovery of an antibiotic to fight fungal infections. Penicillin had been discovered in 1928, and in the ensuing years antibiotics were increasingly used to fight bacterial illnesses. One side effect, however, was the rapid growth of fungus that could lead to sore mouths or upset stomachs. Other fungal diseases without cures included infections attacking the central nervous system, athlete's foot, and ringworm. Microorganisms called actinomycetes that lived in soil were known to produce antibiotics. Although some killed fungus, they also proved fatal to test mice. Hazen

ultimately narrowed the search down to a microorganism taken from soil near a barn on a friend's dairy farm in Virginia, later named streptomyces norsei. Brown's chemical analyses revealed that the microorganism produced two antifungal substances, one of which proved too toxic with test animals to pursue for human medical use. The other, however, seemed to have promise; it wasn't toxic to test animals and attacked both a fungus that invaded the lungs and central nervous system and candidiasis, an infection of the mouth, lungs, and vagina.

Brown purified this second antibiotic into small white crystals, and in 1950 Brown and Hazen announced at a meeting of the National Academy of Sciences that they had found a new antifungal agent. They patented it through the nonprofit Research Corporation, naming it ''nystatin'' in honor of the New York State Division of Laboratories and Research. The license for the patent was issued to E. R. Squibb and Sons, which developed a safe and effective method of mass production. The product—called Mycostatin—became available in tablet form in 1954 to patients suffering from candidiasis. Nystatin has also proved valuable in agricultural and livestock applications, and has even been used to restore valuable works of art.

In 1951, the Department of Health laboratories promoted Brown to associate biochemist. Brown and Hazen, in continuing their research, discovered two additional antibiotics, phalamycin and capacidin. Brown and Hazen were awarded the 1955 Squibb Award in Chemotherapy. Brown won the Distinguished Service Award of the New York State Department of Health when she retired in 1968, and the Rhoda Benham Award of the Medical Mycological Society of the Americas in 1972. In 1975, Brown and Hazen became the first women to receive the Chemical Pioneer Award from the American Institute of Chemists. In a statement publised in the *Chemist* the month of her death, Brown hoped for a future of ''equal opportunities and accomplishments for all scientists regardless of sex.''

On retirement, Brown maintained an active community life, and became the first female vestry member of her Episcopalian church. By her death on January 14, 1980, she had paid back the wealthy woman who had made it possible for her to attend college. Using the royalties from nystatin, more importantly, she helped designate new funds for scientific research and scholarships.

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Ronald H. Brown

After a very successful tenure as Chairman of the Democratic National Committee, Ronald Brown (1941-1996) was appointed Commerce Secretary by President Bill Clinton. His reign as Secretary was cut short when his plane crashed during a mission to Bosnia-Herzegovina, killing all on board.

Ron Brown made history in 1989 when he became the first African American chosen to lead a major U.S. political party. From 1989 through 1992, Brown served as the highly visible deputy chairman of the Democratic National Committee (DNC). Prior to that, he was Jesse Jackson's manager at the 1988 Democratic National Convention. But Brown's liberal roots go even deeper: he was earlier the National Urban League's chief Washington lobbyist, the deputy campaign manager for U.S. Senator Edward (Ted) Kennedy's 1980 presidential bid, and a chief counsel for the Senate Committee on the Judiciary. Brown's confirmation in 1993 as President Bill Clinton's secretary of commerce, however, focused the nation's attention on him even further.

As a boy growing up in the Theresa Hotel in Harlem managed by his father—boxer Joe Louis and actor Paul Robeson were guests there—Ronald Harmon Brown learned early to straddle two worlds. The Theresa, near the famed Apollo Theater, was an oasis for the black entertainment and professional classes of the day. Brown, whose parents were graduates of Howard University, was bused to exclusive preparatory schools and attended the virtually all-white Middlebury College in Vermont. Because of such a background, Brown, unlike many black political leaders of his generation, had for the most part no involvement in the civil rights movement of the 1960s. While Jesse Jackson led 278 students arrested at sit-ins over civil rights at all-black North Carolina A and T State University, Brown was fulfilling ROTC responsibilities at his private rural college.

One instance of activism came far from the beaten paths of Southern civil rights battlefields but would characterize his later skill at nonconfrontational negotiations. The only black student in his freshman class at Middlebury, Brown was rushed by white classmates from the Sigma Phi Epsilon fraternity, the campus ''jock house.'' But the national organization objected because of an exclusionary clause that barred blacks. As the debate dragged on, reported *Time* magazine, ''Brown let it be known that he was unwilling to finesse the issue by accepting house privileges without full membership.'' Finally, fraternity members rallied to his side, provoking their expulsion by the national chapter leaders. Middlebury then barred all exclusionary charters from campus. Brown became a trustee at the mostly white school.

After college Brown served as the only black officer at his U.S. Army post in West Germany. Back home, he earned a law degree, worked as an inner-city social worker, and then joined the National Urban League—considered the

most moderate of civil rights groups—as its Washington lobbyist. Later, he became the first African American attorney at the high-powered Washington law firm of Patton, Boggs and Blow.

Political Savvy Paid Off

Brown's election as head of the Democratic party came despite his carrying all the wrong credentials as far as many party regulars were concerned: he had served as Jesse Jackson's campaign manager in the 1988 bid for the party's presidential nomination. Brown's ties to the aggressive and somewhat controversial Jackson made some observers feel he was too volatile for the job, but his role as peacemaker between the Jackson and Michael Dukakis camps during the 1988 Democratic Convention helped cement his reputation as a suave negotiator. Jackson, who knew his '88 bid for the Democratic nomination was out of gas, at least wanted respect from Dukakis.

Such respect, however, was hard to elicit from the Dukakis camp, since it seemed to have the nomination—if not that 1988 general election against the Republicans—all wrapped up. Divisiveness within the party could have been a disaster for the Democrats, with even worse repercussions than Dukakis's eventual defeat against George Bush. But Brown helped to avoid an irreparable split in the party along color lines. ''He is not bragging when he says that his conciliation efforts 'played a part in turning a potential disaster into a love-in,''' wrote David Broder in the *Washington Post.* And Donna Brazile, a Democratic activist aligned with Michael Dukakis in the 1988 election campaign, told the *Atlanta Journal and Constitution,* ''If Ron was a pop singer, he would have crossover appeal.''

Brown was the consummate Washington insider who learned how to work the levers of power by being a team player. Before becoming party chairman, he served on the DNC's Executive Committee as deputy chairman and chief counsel for the party and worked for Ted Kennedy and other Democrats in Congress. ''His political formation is within national political processes and not within ethnic political processes,'' Harvard professor Martin Kilson told the *Washington Post.* ''Brown is the new black transethnic politician.'' Soon after his election to the DNC in 1989, Brown made a vow to the committee, stating, as reprinted in the *Washington Post,* ''I promise you, my chairmanship will not be about race, it will be about the races we win.''

Brown's political savvy was evident in his engineering of his own election as party chairman. He began the campaign as just one of five candidates for the post, but he deployed his lobbying skills early. One call Brown made looking for support went to his former boss, Senator Kennedy, chair of the crucial Labor Committee. Soon after the call, the AFL-CIO endorsed Brown. The *New York Times* wrote, ''Mr. Brown's election, the product of a meticulously organized campaign, gave him such an overwhelming advantage that his four competitors dropped out of the contest weeks before the voting.''

However, Brown faced scrutiny for trying to be too many different things to too many people. ''If you asked people in the Fifties and Sixties what it was to be a Democrat, they could easily tell you,'' Brown told *Gentleman's Quarterly.* ''Somehow in recent years, it has become harder and harder. If we continue to let our opponents . . . define us . . . there's no way we're going to win elections.'' But some critics feel that Brown's own self-analysis betrays just that weakness. When the magazine asked him to define his own beliefs, Brown replied, ''Let's see, what did we come up with? I'm a mainstream progressive Democrat . . . meaning I embrace the traditional values of the Democratic party, but I'm progressive.''

Chairman of Democratic National Committee

The role of Democratic National Committee chairman became increasingly important during the dozen years between 1980 and 1992 when Democrats were out of the White House. As party chairman, Brown was successful in raising funds against the odds and helping to elect approved candidates. The 1989 off-year elections were, in Brown's own words, ''a slam dunk,'' according to the *New York Times.* Democrats registered two firsts: a black governor in Virginia and a black mayor in New York City. Just as significantly, the Democrats picked up four congressional seats in special elections, including winning former Vice-President Dan Quayle's seat in heavily Republican Indiana. Brown remarked to the *New York Times,* ''What the party does over here and over there should be strategically connected. The voter registration, the redistricting, the state party building and the campaigns—everything should be connected to winning elections.'' That the party, and Brown, succeeded in that to a good degree is made even more impressive given President Bush's sky-high approval ratings during that period.

Still, potentially thorny racial questions—exactly the kind that could alienate jumpy white Southern Democrats—always threatened to grab headlines. There too, though, Brown found a way to defuse the many pressures facing him. In the Chicago mayoral election of 1989, for instance, Brown dodged a tricky, racially-charged issue—whether to support white Democratic nominee Richard Daley, son of the late mayor, over black alderman Tim Evans, a Jackson ally running as an independent. He vowed to toe the party line and back the Democratic nominee, Daley.

But there was nowhere to escape to, no corner of America in which Brown could hide, when the political theater expanded from local elections to the presidential campaign of 1992. After the Persian Gulf War with Iraq, President Bush was enjoying high favorability ratings with the American electorate, and it appeared the Democratic party would again face an uphill battle to wrest White House control from the Republicans. Initially, because of Bush's popularity, Brown had difficulty raising money for the Democratic National Committee. Another problem was that, in the eyes of some Jewish contributors, Brown had not sufficiently distanced himself from Jesse Jackson, whose anti-Semitic remarks several years earlier were still a festering sore spot in Jewish/African American relations.

Worked for Democratic Unity

But Brown's greatest challenge, in terms of attracting dollars and, ultimately, the votes of Americans, was to remold the image of the party, shedding the ''tax and spend'' label that the Republicans had successfully applied to democratic candidates in the past. ''We need to define ourselves as a party,'' Brown was quoted as telling *Black Enterprise.* ''When you allow your adversaries to define you, you can be assured that the definition is going to be a very unpleasant one and that you find yourself on the defensive trying to dig yourself out of a hole. We can't let that happen again.''

The answer, as many political observers had long known, lay in the middle. Brown understood that for the party to reclaim the so-called Reagan Democrats, it would need a candidate with fiscally conservative economic policies that would not adversely affect the struggling middle class. While he could not keep liberals such as Iowa senator Tom Harkin out of the primaries, Brown did muzzle the potential candidacy of Jesse Jackson, who, Brown feared, would unwittingly tarnish the new, moderate image that the party desperately needed.

Brown's plan was to minimize any acrimony among the primary candidates, hoping to focus their disparate voices on the need to unseat the Republican president. Bush, meanwhile, had suffered a precipitous fall in popularity, as his success in the Persian Gulf was overshadowed by a lingering recession in the United States. At a time when the citizenry had grown tired of politics as usual and were calling on the U.S. president to focus on domestic affairs, the Democratic party became the agent of ''change.''

In addition to nudging the party toward the center of the political spectrum, Brown's plan was to throw the party's support behind its candidate early in the political season. Indeed, one primary candidate, former California governor Jerry Brown, accused the party chairman of coddling to then-Arkansas governor Bill Clinton, who was emerging as the leading democratic figure, in spite of several personal and professional scandals in the Clinton camp that might have led to yet another Democratic loss in the general elections.

At the Democratic National Convention in July of 1992, Clinton won the nomination despite the various controversies surrounding him, and Brown, having calmed many of the voices of dissent, earned widespread praise for a smooth democratic crowning whose central messages were unity and enthusiasm for the party candidate. ''Ron sensed what he had to do right from the start,'' former DNC chairman Kirk was quoted as saying in the *New York Times.* ''He knew the party had to show it could govern itself before it could hope to govern the country.'' Brown's public trumpeting about a redefined Democratic party, and his behind-the-scenes maneuvering to generate support for Clinton, were seen as key to the first democratic presidential victory since 1976.

Named Secretary of Commerce

Brown's departure from the DNC was as controversial as his election as its chairman. In what some skeptics viewed as a political payback and an effort to create a racially diverse cabinet, Clinton nominated Brown as secretary of commerce. Immediately, Brown's past experience as a lobbyist took on the weight of a political liability. As secretary, he would make administrative and policy decisions that might affect his former clients, to whom, it was feared, he would feel some sort of allegiance. Moreover, several political commentators found it ironic that Clinton, who had campaigned against the status quo and the government-insider lobbyist crowd, had nominated Brown, the Washington power broker who played the political game with expert finesse. Illustrative of the ethical questions raised by Brown's nomination was a celebration in his honor that several of the largest American and Japanese corporations had planned. These companies, whose financial interests are impacted by decisions of the commerce secretary, were to have donated $10,000 each for the gala, which was abruptly canceled by Brown after Clinton expressed disapproval. Despite these setbacks, Brown was confirmed by the U.S. Senate in 1993 as the nation's first African American secretary of commerce. He pledged to make the department more responsive to the country's needs and concentrate on the promotion of American business interests both at home and in the international arena.

Brown's tenure as commerce secretary was a troubled one, however, as he was the target of numerous allegations that he acted improperly in his business dealings prior to his cabinet appointment. These allegations included charges that he failed to disclose his investment in a low-income apartment complex and that he did not report a $400,000 payment from a former business partner. By May of 1995, Brown was being investigated by the Justice Department, the Federal Deposit Insurance Corporation, and Congressional Republicans.

Brown's policy at the commerce department was one which emphasized trade over nuclear proliferation and human rights. His backslapping friendly manner resulted in American businessmen signing memoranda for new projects worth $4 billion in India on a January 1995 visit and over $6 billion in China during a September 1994 visit. On the China trip, Brown had 24 American CEOs accompany him to insure that the potential for some dealmaking would exist. He also led delegations bringing CEOs to South Africa, Northern Ireland, and Gaza. As a result of this policy Brown managed to acquire more foreign business for the United States than had any of his predecessors.

It was on a similar trip to Croatia, hoping to rebuild the war-torn region's infrastructure and economy, that Ron Brown died. Thirty-three people, including the secretary, business executives, and commerce staffers, were killed when their plane went down in the midst of a storm between Kalamota, near Dubrovnik, and the Cilipi airport on April 3, 1996. There were no survivors. As quoted in *USA Today,* President Clinton called Brown ''one of the best advisers and ablest people I ever knew.''

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Tina Brown

Jumping onto journalism's fast track in 1974, British-born Tina Brown (Christina Hambly Brown, born 1953) transformed the English magazine *Tatler,* then the U.S. magazines *Vanity Fair* and the *New Yorker,* using controversial topics and challenging images. Her editorial rabbit punches knocked all three magazines into top-seller realm by boosting circulation, ad revenues, and reader interest.

Assuming the post of editor-in-chief of *Vanity Fair* magazine in 1984, Tina Brown, formerly with Britain's *Tatler,* delighted both skeptics and devotees. *Vanity Fair,* an art and literary magazine popular before World War II, had been reintroduced in 1983 by publisher S.I. Newhouse, Jr., but suffered from weak editorial focus and limp enthusiasm among media critics. As editor, Brown employed a saucy cleverness to both tighten that focus and rouse apathetic critics.

Born in Maidenhead, England, on November 21, 1953, Christina Hambly Brown and her brother, Christopher, were raised by George Hambly Brown and Bettina (Kohr) Brown in Little Marlow, Buckinghamshire. Her film-producer father and her mother (once a press agent for Sir Laurence Olivier) gave Tina not only a loving, comfortable, upper-middle-class home, but the inevitable excitement deriving from close association with the film community. Brown later enjoyed the full range of experience provided by a boarding school education. Attractive, articulate, and intelligent, she was also a known cut-up and quite mischievous on occasion.

While yet in college, Brown won the 1973 drama award given by the (London) *Sunday Times* for her play *Under the Bamboo Tree*. In 1974 she graduated from St. Anne's, Oxford, and soon thereafter landed various assignments with the *Times, Punch,* the *Sunday Telegraph,* and the *New Statesman* on numerous topics focusing on the United States. Brown's sharp, witty prose garnered her the Young Journalist of the Year Award given in 1978 by *Punch,* where she was for several years a columnist. In 1978 Brown became the housemate of *Times* editor Harold Evans, whom she subsequently married on August 20, 1981. They had two children, a son born in 1986 and a daughter born in 1990.

In 1979 Brown took the reins of the *Tatler,* a venerable British publication founded in 1709. Her choice as editor was a gamble on the part of Gary Bogard, the moribund magazine's new owner. Interjecting new life into *Tatler* was a challenge to which Brown was more than equal; as she noted at the time, one of her goals was to achieve ''irreverence'' in treating certain topics, including the British monarchy, formerly sacred among readers. That this was just the approach needed to expand *Tatler's* readership was only a hunch, but one that paid off handsomely.

Brown's adroit blend of elegant sass, tongue-in-cheek primness, and cutting-edge intelligence saw *Tatler* quadruple its circulation in four years. More important, it ensured the magazine's appeal. Millionaire publisher S.I. Newhouse, Jr., decided to buy the wildly successful *Tatler* in 1982. The following year Brown left as editor, but returned to Newhouse several months later as an editorial adviser to the faltering *Vanity Fair* .

Asked to enhance the flavor of a magazine others had failed to make palatable, Brown served forth a publication that not only bespoke good taste, but whetted the reader's appetite for more. As a result, in January 1984 Brown was named *Vanity Fair's* editor-in-chief, replacing Leo Lerman. It took over a year for her influence to take effect, but money eventually poured in from advertisers and subscribers alike. In 1986 the magazine was cited as ''hottest'' by the trade journal *Adweek;* in 1988 Brown was named Editor of the Year by *Advertising Age*.

Thanks to Brown, *Vanity Fair* threw off its stodgy image by covering, courting, and occasionally excoriating celebrities, in much the same way that *Tatler* had done earlier. Some decisions, such as the 1991 cover choice of nude and pregnant actress Demi Moore, were predictably controversial. But it was Brown's use of the unexpected and the titillating that boosted *Vanity Fair*'s readership to one million, reversed drooping ad sales, and promoted Brown to virtual celebrity stardom.

Precisely because of their profitability, her strategies were destined to leave *Vanity Fair;* another Newhouse publication, *The New Yorker,* was ailing and needed assistance. Despite the editorial expertise of Robert Gottlieb, whom S.I. Newhouse had put in charge in 1987, *The New Yorker* was in trouble. To salvage a $147 million investment, Newhouse switched editors again. In an outrageous gamble, in July 1992 he announced Gottlieb's resignation and named Tina Brown as *The New Yorker* editor. He later shifted Graydon Carter (founder of *Spy,* another Newhouse publication) into place as head of *Vanity Fair*.

These announcements scandalized and angered *The New Yorker* faithful. Although Brown won admiration for

reviving flagging sales of once-healthy magazines, few believed she had the skills to succeed as *The New Yorker* editor, and many felt her previous triumphs were due to lack of discrimination among *Tatler* and *Vanity Fair* readers.

The transition from *Vanity Fair* to *The New Yorker* was not an easy one for Brown, which was evident in her emotional good-bye to *Vanity Fair* staff. Also, some said she worried about being unwelcome at *The New Yorker*. Commenting with scrupulous care about editorial changes, Brown used such terms as ''irreverent'' and ''more timely'' to signal her intentions. She denied, though, any desire to promulgate a wholesale transformation of what remained (despite the previously unheard-of use of color on editorial pages) America's most exalted, highly respected literary magazine.

The New Yorker continues to draw attention, mainly due to Brown's pannache for drawing it. In 1995 Brown shocked the writing world by inviting Roseanne, the controversial television star, to contribute to the issue on American women.

Further Reading

Various articles and interviews detail Tina Brown's meteoric rise as magazine editor *par excellence*. These articles can be found in *The American Spectator* (December 1992); *Newsweek* (October 26 and July 13, 1992; September 18, 1995); *TIME* (July 13, 1992); *New York* (July 20, 1992); and *Newsweek* (May 1, 1989). □

William Wells Brown

Born a slave, William Wells Brown (1815-1884) escaped to freedom and became the first African American to publish a novel or a play. He was also an abolitionist and an internationally acclaimed lecturer.

William Wells Brown was born in Lexington, Ky. His mother was a slave and, according to tradition, the daughter of Daniel Boone, the frontiersman. His father was the owner of the plantation on which William was born. While still a boy William was hired out to the captain of a St. Louis steamboat in the booming Mississippi River trade. After a year he was put to work in the printing office of Elijah P. Lovejoy, a well-known abolitionist.

While working again on a steamboat, Brown escaped, and by 1834 he had made his way to freedom in Canada. He became a steward aboard a ship plying the Great Lakes. In the course of his travels he was befriended by a Quaker, and he named himself after his benefactor. Brown taught himself to read and write. He also became an important link in the Underground Railroad, helping slaves escape to freedom, sometimes concealing them aboard his ship until they could be put ashore in a friendly port. In 1834 he had married a free African American woman, and they had two daughters.

In 1843 Brown was invited to lecture for the Anti-Slavery Society and soon gained renown as a public speaker. The American Peace Society chose him as their representative to the Peace Congress in Paris in 1849. The American Anti-Slavery Society provided him with letters of commendation introducing him to many distinguished Europeans, and he was soon well known in intellectual circles in Europe. Among his friends were the English statesman Richard Cobden and the French novelist Victor Hugo. Brown remained in Europe for several years. He found time to study medicine and was active in the temperance, woman's-suffrage, and prison reform movements.

Brown's first work, *The Narrative of William W. Brown, a Fugitive Slave* (1842), was a recollection of his life. He published a collection of his poems, *The Anti-Slavery Harp,* in 1843. His *Three Years in Europe* and his first novel, *Clotelle, or the President's Daughter,* a melodramatic commentary on interracial love, were published in London in 1853. The following year he produced *Sketches of Places and People Abroad,* in which he offered impressions of Cobden, Alexis de Tocqueville, Hugo, and other European notables of the day. His play, *The Escape, or a Leap for Freedom,* was published in 1858.

Other works by Brown include *The Black Man: His Antecedents, His Genius and His Achievements,* written in support of emancipation (1863); *The Negro in the American Rebellion* (1866); *The Rising Sun* (1874); and *My Southern*

Home (1884). He was a contributor to Frederick Douglass's paper, the *Liberator,* and to the *National Anti-Slavery Standard* and the *London Daily News*. Brown died on Nov. 6, 1884, at his home in Chelsea, Mass.

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Sir Thomas Browne

The works of the English author Sir Thomas Browne (1605-1682) are in large part inquiries into religion, morality, science, and human error. A doctor and scholar, he is chiefly famed for *Religio medici,* which is marked by his masterly prose style.

Thomas Browne was born in Cheapside, London, on Oct. 19, 1605. He was the son of a mercer of genteel Cheshire ancestry who died 8 years later, leaving ''a plentifull Fortune.'' After earning a master's degree at Oxford in 1629, Browne studied medicine in Montpellier, Padua, and Leiden, where he received a degree in medicine in 1633. About 1635, while a young doctor in Yorkshire, he composed *Religio medici* (A Doctor's Religion) ''as a personal exercise.'' In 1637 he settled in Norwich and gained esteem as a doctor who kept abreast of current revolutionary developments in medicine, such as William Harvey's discovery of blood circulation. In 1641 Browne married Dorothy Mileham, who bore him 12 children in 18 years, though he had professed in the *Religio* that he ''could be content'' if men procreated ''like trees without conjunction.''

Although Norwich was a Parliamentary stronghold, Browne remained a staunch royalist throughout the Puritan Revolution (1642-1660). His *Religio,* published without his permission in 1642 but in an authorized edition the next year, contrasts with the doctrinaire religious rigidity of his contemporaries. He writes as a humane Anglican, convinced of his own faith, enraptured by the wonders of theology, but open-minded and aware of the limitations of human reason and the folly of pious prejudices. In an age of intolerance he respected every man's right to decide on his own beliefs: ''I could never divide myself from any man upon the difference of an opinion.''

The *Religio* is a deliberately digressive, eclectic, charmingly erudite testimonial of Browne's experiences in religion and thought. He explores such topics as the relations of reason and faith, nature as God's art, musical harmonies, witchcraft, and man as inhabiting the ''divided and distinguished worlds'' of soul and spirit, reason and sense. The treatise is a revelation of self, reminiscent of Montaigne, but it is written from the perspective of eternity and couched in richly cadenced, imaginative, ornate, and flexible prose.

Pseudodoxia epidemica, or Vulgar Errors (1646) now seems more quaint than scientific, but it was practical in an age bound by traditional fallacies. Its purpose was to induce inquiries into popular delusions; for example, Browne denies that elephants lack knees, that crystal is hard ice, and that rubbing with garlic inhibits a magnet's power to attract.

In 1658 Browne published *Hydriotaphia, or Urn Burial* and its companion, *The Garden of Cyrus*. The first reflects on ancient burial customs, life's mystery, and the futility of pagan piety. The second discovers quincunxes (patterns of

fives) throughout nature and man's works and thus probes into the mysteriously intricate unity of things.

After the Restoration, Browne was elected a fellow of the Royal Society of Physicians, and in 1671 Charles II knighted him. Browne died on his birthday in 1682. His *Letter to a Friend* and *Christian Morals* found posthumous publication. Since then his works have been persistently reprinted, and he has won ever-increasing respect as a man of virtuous life dedicated to the progress of medicine and scientific experimentation and to appreciation of the mysteries of God, man, and nature. Above all, he is esteemed for a style rich in tone, exquisite in prose poetry, and superbly flexible in rhetoric.

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Carol M. Browner

When President-elect Bill Clinton named Carol Browner (born 1955) as his choice to head up the Environmental Protection Agency (EPA), environmentalists were pleased. Members of the business community, on the other hand, were somewhat skeptical because they feared increased regulations.

It is no secret that the EPA and the business community have been long-standing adversaries. During her confirmation hearings, however, Browner promised the business community that the regulatory climate would not be hostile toward them. Her experience in Florida had proven that the regulatory burdens on business could be eased without compromising the environment. Browner has been credited by both environmentalists as well as the Florida business community for being fair, knowledgeable, intelligent, and balanced in her approach to the environment and economics.

During her tenure as secretary of the Florida Department of Environmental Regulations, Browner drew both criticism and accolades from environmentalists, agriculturalists, and the business community. Browner's role as a strong negotiator and as an environmental visionary won her much respect in two specific cases in which she was involved while she served as Florida's secretary of Environmental Regulations. Browner was the chief negotiator for the state of Florida in a suit filed by the Federal Government to restore the Everglades by purifying and restoring the natural water flow to Everglades National Park. This was considered the largest ecological restoration effort ever undertaken in the United States and was projected to cost the state of Florida, the federal government, and sugar cane farmers about $1 billion. While the outcome pleased environmentalists, it infuriated the sugar farmers who would bear the burden of much of the cost. Andy Rackley, vice-president and general manager of the Florida Sugar Cane League, said of Browner in a *New York Times* article, ''Having been on the opposite side of the table from her on the Everglades issue, I can tell you she is a formidable opponent.''

Disney Does Wetlands

Browner is also credited with negotiating a successful landmark agreement with the Walt Disney Company that allowed them to develop 400 acres of wetlands on their property in Disney World in exchange for their investment of $40 million to purchase and protect more than 8500 acres of wetlands in central Florida. ''[Browner] is a tremendous environmental leader,'' said Todd W. Mansfield, senior vice-president of Walt Disney Development Company. ''She had a vision of protecting an entire ecosystem. She is a very, very long-term thinker.'' Browner's approach not only responded to the needs of the business community for ongoing development but insured and protected the balance

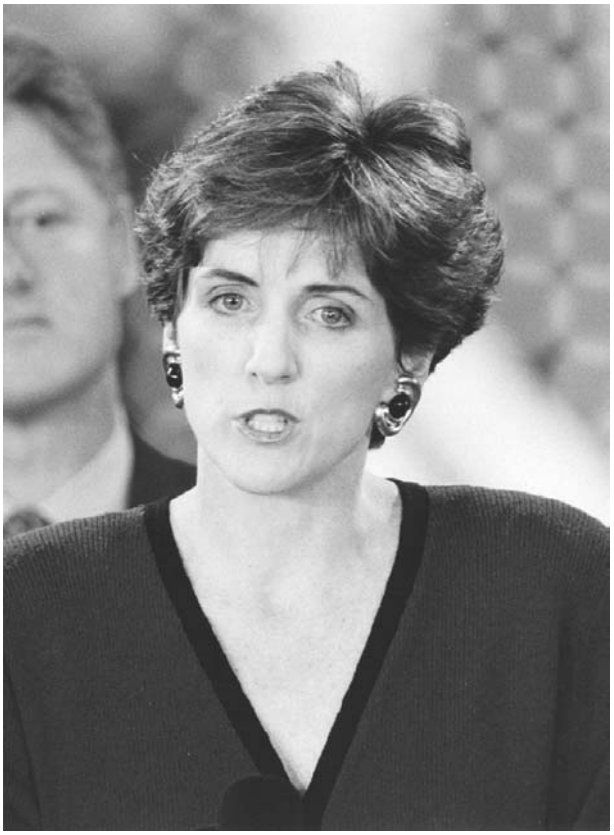

of an ecological system—the wetlands—that would provide a refuge for wildlife spanning thousands of acres in central Florida for decades to come.

Browner is the oldest of three daughters born to Michael Browner and Isabella Harty-Hugues, both academicians whose respect for education undoubtedly had a strong influence on their three daughters. The Browners limited their daughters' television viewing time and encouraged them, instead, to read and pursue their interests.

Browner was born and raised in Florida and her love of the state's natural beauty certainly played into her strong environmentalist attitudes. Growing up in the 1950s and '60s, Browner spent many hours hiking around the Everglades searching out the many species that inhabited the area. It is even said that she once missed school so that she could stay home and finish a watercolor painting of a rare water fowl that landed in a pond near her home.

Browner received both her undergraduate degree in English and her law degree from the University of Florida in Gainesville. Her sister, Michelle, the middle Browner daughter, is a biochemist at the University of California at San Francisco. The third and youngest of the Browner sisters, Stephanie, is completing her doctoral studies at the University of Indiana in American literature. Carol Browner's family feels that her position with the EPA not only allows her to continue to marvel at the natural world she loves but to have a profound and lasting impact on its future.

Focus on Prevention

Browner is being called one of a new breed of environmentalists because she believes that there can and should be a balance between environmental protection and economic development. She feels that the EPA, in the past, has not brought issues to conclusion quickly enough for businesses to act upon them. ''I've found business leaders don't oppose strong environmental programs,'' said Browner during her confirmation hearings, as stated in the *New York Times.* ''What drives them crazy is a lack of certainty.'' She vowed that the current administration will not hold up federal regulations considered anti-business as the previous administration had done. Her goal is to make the regulatory process more business-friendly. Browner's focus is on preventing pollution rather than on cleanup. Instead of an authoritarian and repressive regulatory environment, Browner looks for economic incentives in pollution prevention. She also works toward greater coordination with the other regulatory agencies within the federal government—energy, interior, transportation, agriculture—to develop a more unified environmental position. Browner also encourages giving individual states the freedom to develop their own environmental protection plans while keeping them under the auspices of the EPA. Browner made her point as stated by Max Gates in *Automotive News* when she said, ''No one can tell me that Hawaii and Maine should have the same rules in all cases.''

Browner had a formidable task facing her as the new EPA chief, but she also had the support of the Clinton administration. During the presidential campaign, Clinton, along with vice-presidential candidate Al Gore—a noted environmentalist and author of best seller *Earth in the Balance*—promised to make the environment a priority during their administration.

Browner introduced the Common Sense Initiative in 1994. The initiative updates the old method of regulating the environment—dealing with air, water, and land pollution separately—to an industry-by industry approach. Browner, President Clinton, and Vice President Gore announced a package of 25 reforms to streamline environmental regulation in March 1995.

An issue of paramount importance waiting for Browner when she stepped into her new position as EPA chief was that of toxic-waste disposal. Unlike the previous administrations' stances that incineration was the best way to handle the disposal of toxic waste, the new administration announced an 18-month moratorium on the licensing of new incinerators in order to give itself time to study the overall impact of incinerators on the environment. Further, this time enabled the EPA to tighten regulations on 171 unlicensed boilers and industrial furnaces that dispose of nearly five million tons of hazardous waste each year. Browner expanded the Toxic Release Inventory, which ensures the public's awareness of toxic emissions. She also issued the Chemical Manufacturing Rule, which aims to cut smog-producing chemicals by 1 million tons per year.

As Florida's secretary of Environmental Regulations, Browner had a solid foundation from which to approach her new post as chief of the Environmental Protection Agency. While in Florida, Browner managed the country's third-largest state environmental agency with a budget of $650 million and a staff of 1,500 employees. She is credited with revitalizing the department's demoralized workforce and making the agency one of the most active in the state. To date, Browner is the youngest administrator ever to serve with the EPA and only the second woman to hold the top post. As head of the Environmental Protection Agency, Browner oversees 17,000 individuals and is responsible for a budget of $7 billion. It has been said that she listens well, is a strong negotiator, and will compromise when necessary. Similar qualities have been attributed to her boss, Bill Clinton. And like President Clinton, she has opponents and critics on all sides.

Browner is a very organized individual both in her professional career and in her personal life, but she also has a lighter side to her personality, according to her father Michael Browner—a side that the public may never see. He laughingly recalls a time when he and other members of the family were invited to a party at Carol's new house shortly after she and Michael Podhorzer were married. Upon their arrival, and much to their surprise, they were all handed paint brushes. They painted all day and all night according to Mr. Browner.

Carol Browner bikes, skis, and jogs. The jogging is done mostly on a treadmill now because Browner usually arrives home after dark. The family is very active. Five days after her son Zachary was born, the family, including baby, went cross-country skiing. Browner says it was just a short trip and she doesn't want people to get the idea that she's

superhuman, but she loves spending time with her family. Family is important to Browner and her husband Michael. Spending time with them continues to be a priority with Browner, even though it requires careful planning, since her position as EPA chief exacts more of her time and energy.

Browner is also very proud of the fact that she and husband Podhorzer, whom she met while both were working for the nonprofit advocacy Citizen Action group and whom she married in 1987, have never employed a housekeeper or a nanny for Zachary. They both share housekeeping chores and they both take equal responsibility for their child. Browner does not want to be branded as ''eco-obsessed,'' but she admits she would consider the availability of curb-side recycling when purchasing a home. She also tries to buy in bulk to lessen packaging waste. Browner believes small things would make a big difference if everyone did them. She also feels that it is crucial to teach our young people how to be good stewards of the land, air and water. When she and Zachary walk to the store she lets him know that it is to save energy. When she gardens, she teaches her young son how to grow things and to respect the environment. When asked by a reporter for *USA Weekend Magazine* what his mom did for a living, Zachary simply said, ''she saves things.'' What Browner wants for her son is not so different from what most parents want for their children. ''I want my son to be able to grow up and enjoy the natural wonders of the United States in the same way that I have,'' stated Browner in the *New York Times.* With everything going on around her, Browner has not lost her idealism. She still wants to leave the world a better place for all of our children.

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Elizabeth Barrett Browning

The works of the English poet Elizabeth Barrett Browning (1806-1861) enjoyed great popularity during her lifetime. Her most enduring poetry has proved to be *Sonnets from the Portuguese.*

Elizabeth Barrett was born on March 6, 1806, near Durham. She was the eldest of the 12 children of Edward Moulton Barrett, a possessive and autocratic man loved by his children even though he rigidly controlled their lives. Though she never received any formal education, Elizabeth was a precocious reader, and she began writing poetry at an early age. In 1819 her father had printed 50 copies of her epic ''The Battle of Marathon,'' which she later referred to as ''Pope's *Homer* done over again, or rather undone.'' In 1826 she published anonymously *An Essay on Mind, with Other Poems,* an attempt, as she later noted, to survey history, science, metaphysics, and poetry from classical Greece to the Victorian day in 88 pages.

Elizabeth's youthful happiness was not to last. In 1821 she began to suffer from a nervous disorder which was to cause headaches, weakness, and fainting spells for the rest of her life. Barrett continued her poetic career in 1833 with the anonymous publication of *Prometheus Bound: Translated from the Greek of Aeschylus, and Miscellaneous Poems.* Two years later, the Barretts moved to London and in 1838 settled permanently at 50 Wimpole Street. In the same year Elizabeth published her first book under her own name, *The Seraphim and Other Poems.* Though these poems are often filled with heavy-handed pathos and moralizing, the critics hailed her as a new poet of ''extraordinary ability.''

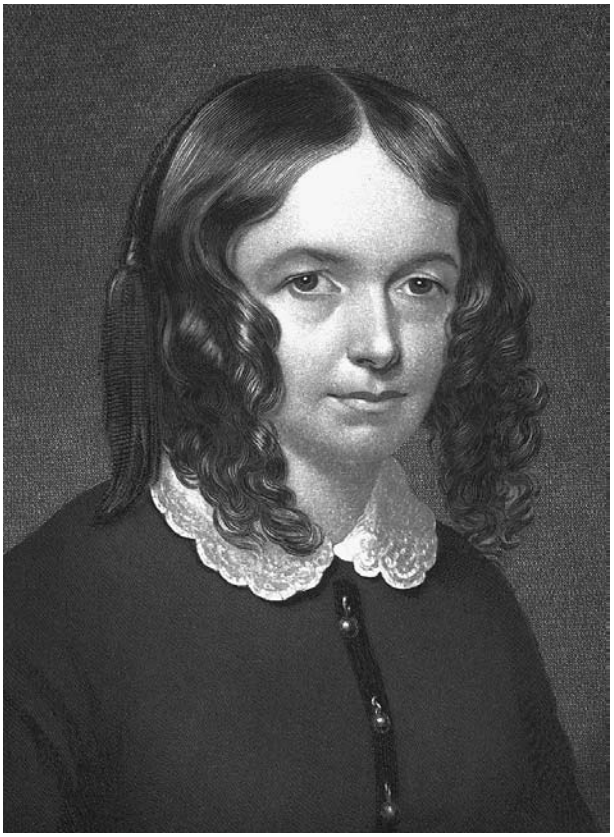

In 1838 Barrett became seriously ill. Two years later her favorite brother, Edward, drowned, and this shock seriously aggravated her poor health. For the next 5 years she remained in her room and saw no one except her family and a few close friends. In 1844, however, the publication of *Poems* secured her fame. Such poems as ''The Dead Pan'' and ''Lady Geraldine's Courtship'' seem strident and sentimental to modern readers, but they were very popular with Victorian readers and won high praise from critics in England and the United States.

But the most significant result of *Poems* was the beginning of Barrett's relationship with the poet Robert Browning. Attracted by her praise of his poetry, Browning wrote to her on Jan. 10, 1845, and thus began England's most famous literary love affair. Barrett's illness had led her to feel ''completely dead to hope of any kind.'' Her progress out of this despair to hope and finally joy can be traced in her letters to Browning and in her *Sonnets from the Portuguese,* written during their courtship and expressing her love for him. Because Elizabeth's father had forbidden any of his children to marry, the couple were secretly married on Sept. 12, 1846. In anger and frustration, Mr. Barrett refused ever to see his daughter again.

The Brownings journeyed south through France to Italy. Casa Guidi in Florence was their home for the rest of Mrs. Browning's life. There her health was so improved that on March 9, 1849, she gave birth to a son, Robert Wiedeman Barrett Browning. In 1850 Browning issued a revised edition of *Poems* containing the *Sonnets from the Portuguese,* which her husband had urged her to publish. Modern readers usually find these sonnets her best work. But Victorian readers much preferred her *Aurora Leigh,* a long poem in blank verse published in 1856.

The major interest of Browning's later years was the Italian struggle for unity and independence. Both *Casa Guidi Windows* (1851) and *Poems before Congress* (1860) attempted to win sympathy for the Italian cause. On June 29, 1861, she died quietly in her husband's arms, with a ''smile on her face.''

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Robert Browning

The English poet Robert Browning (1812-1889) is best known for his dramatic monologues. By vividly portraying a central character against a social background, these poems probe complex human motives in a variety of historical periods.

Robert Browning was born on May 7, 1812, in Camberwell, London. His father, a senior clerk in the Bank of England, provided a comfortable living for his family and passed on a love of art and literature to Robert. His mother, an excellent amateur pianist, gave him a love of music, while her strong and simple piety provided him with an enduring conviction of the existence of God. In 1828 Browning entered the University of London, but he dropped out after half a year. The Brownings were a small, close-knit family and Robert apparently preferred to remain at home, reading in his father's library of over 7,000 volumes.

Early Poems and Plays

Browning began to write verses at the age of 6. His first published work was *Pauline: A Fragment of a Confession,* issued anonymously in 1833. The hero of the poem is a young poet, obviously Browning himself, who bares his soul to a patient heroine. When John Stuart Mill commented that the anonymous author seemed ''possessed with a more intense and morbid self-consciousness than I ever knew in any sane human being,'' Browning resolved never again to reveal his thoughts directly to his readers. Henceforth, he would ''only make men and women speak.''

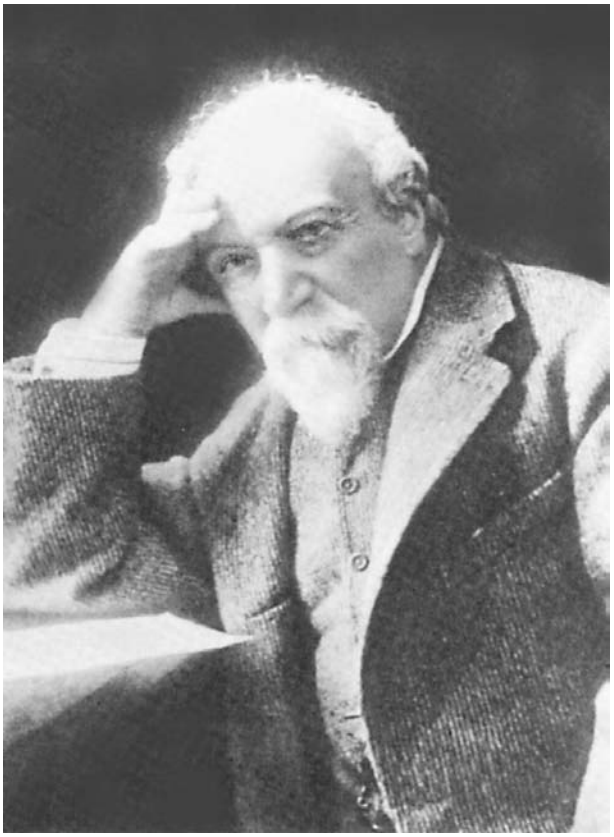

This major step in Browning's poetic development was evident in his next long poem, *Paracelsus* (1835), whose hero was a Renaissance alchemist. Though Browning later called the poem ''a failure,'' it received favorable reviews and brought about important friendships with the authors William Wordsworth and Thomas Carlyle and with the actor William C. Macready. Encouraged by these friendships, Browning began to emerge in the London social scene. Mrs. Bridell-Fox, another friend of Browning's, described him at this time as ''slim and dark, and very handsome . . . just a trifle of a dandy, addicted to lemon-coloured kid gloves.'' He seemed to her ''determined to conquer fame and to achieve success.''

Encouraged by Macready, Browning turned to writing drama. But his first play, *Strafford* (1837), closed after only five performances. During the next 10 years he wrote six other plays, none of which were successfully produced. All of Browning's plays are marred by overemphasis of character analysis and lack of dramatic action.

In 1838 Browning traveled to northern Italy to acquire firsthand knowledge of its setting and atmosphere for his next long poem. But the publication of *Sordello* in 1840 was a disaster which dealt Browning's growing reputation a severe blow. Critics unanimously declared the poem totally obscure and unreadable, and modern readers still find it difficult.

Development of the Dramatic Monologue

After the disappointing reception of *Strafford* and *Sordello,* Browning turned to the dramatic monologue. He experimented with and perfected this form in the long poem *Pippa Passes* (1841) and two collections of shorter poems, *Dramatic Lyrics* (1842) and *Dramatic Romances and Lyrics* (1845).

Usually written in blank verse, the dramatic monologue is the speech of a single character in a moment of some dramatic significance. In the course of his monologue, the speaker reveals what this situation is, as well as the setting of the situation and to whom he is speaking. Of greatest interest, however, is what he reveals about his own motives and personality. Often the speaker, while trying to justify himself to his listeners, actually reveals the faults or even depravity of his character to the reader. Such poems as ''My Last Duchess,'' ''Soliloquy of the Spanish Cloister,'' and ''The Bishop Orders His Tomb,'' in which this ironic revelation is fully developed, give the reader the pleasure of discovering more about the speaker than he perceives about himself.

Marriage to Elizabeth Barrett

After reading Elizabeth Barrett's flattering reference to him in her *Poems,* Browning wrote to her in January 1845. At that time, Barrett was an invalid confined to her room by a nervous disorder. But the two became frequent correspondents, and on May 20, 1845, Browning made his first personal visit. With his constant urging, she gained steadily in strength, hope, and will until she agreed to a secret marriage on Sept. 12, 1846. Such secrecy was necessary because Barrett's father had forbidden all of his children ''the iniquity of love affairs.''

Shortly after their marriage, the Brownings left London for Italy, and they made Casa Guidi in Florence their home from 1847 until 1861. It was there that their son, Robert Wiedeman Barrett Browning, was born on March 9, 1849.

Mature Poetry

In 1855 Browning published *Men and Women,* a collection of 51 poems. Though the volume contained many of the dramatic monologues that are best known and loved by modern readers, it was not popular with Browning's contemporaries. But it did receive several favorable critical reviews and made Browning the idol of Dante Gabriel Rossetti and the Pre-Raphaelite Brotherhood.

After gradually declining in health for several years, Elizabeth Browning died on June 29, 1861. Browning found that he could no longer remain in Florence because of the memories it evoked. He resolved to ''go to England, and live and work and write.'' In 1864 he published *Dramatis Personae* . Though some of the dramatic monologues in the collection are complex and difficult or overlong, this was the first of Browning's works to be popular with the general reading public. His popularity increased with the publication of *The Ring and the Book* in 1868-1869. This long poem is based on a murder and subsequent trial in Rome in 1698. In a Florentine bookstall Browning had found an ''old Yellow Book'' that contained records of these events. The poem is composed of 12 dramatic monologues, in which the major characters give their interpretations of the crime. The accounts contradict each other, but eventually the truth emerges from behind the tangled web of deceit and self-justification.

The Ring and the Book was enthusiastically received by the public, and Browning became a prominent figure in London society. He was a frequent guest at dinners, concerts, and receptions. In the next 10 years Browning wrote with great energy, publishing a volume almost every year. But none of these works match the quality of *Men and Women,* and they are little read today.

Though in the early stages of his career Browning's poetic reputation was far less than that of his wife, by 1870 he had achieved equal status with Tennyson, the poet laureate. The energy and roughness of Browning's poetry, however, contrast sharply with the melancholy and polish of Tennyson's. Today, through his influence on Ezra Pound and T. S. Eliot, Browning seems the most modern and enduring of all the mid-Victorian poets.

Browning died at his son's home in Venice on Dec. 12, 1889. In the ''Epilogue'' to his last collection of lyrics Browning described himself as ''One who never turned his back but marched breast forward,/ Never doubted clouds would break.'' He was buried in Westminster Abbey.

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important additional information. An interesting modern psychological study is Betty B. Miller, *Robert Browning: A Portrait* (1952). William DeVane, *A Browning Handbook* (1935; 2d ed. 1955), is a useful source of information about Browning's poetry. Three of the best critical studies of his work are Roma A. King, *The Bow and the Lyre: The Art of Robert Browning* (1957); Robert W. Langbaum, *The Poetry of Experience: The Dramatic Monologue in Modern Literary Tradition* (1957); and Park Honan, *Browning's Characters: A Study in Poetic Techniques* (1961). Recommended for general historical background are George M. Trevelyan, *British History in the Nineteenth Century and After, 1782-1919* (1922; new ed. 1962); G. M. Young, *Victorian England: Portrait of an Age* (1936; 2d ed. 1953); and David Thomson, *England in the Nineteenth Century, 1815-1914* (1950).

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William Gannaway Brownlow

The American preacher William Gannaway Brownlow (1805-1877) became the voice of strongly pro-Union East Tennessee before and during the Civil War through his speeches, writings, and newspapers. He was known as "the fighting parson."

William G. Brownlow was born on Aug. 29, 1805, in Wythe County, Va., and grew up in East Tennessee. After a brief period of schooling he became a Methodist circuit rider in 1826 and developed into an aggressive and controversial writer and speaker. In 1838 he added politics to his activities by purchasing a newspaper, the *Tennessee Whig,* which became an enthusiastic supporter of the Whig party under his guidance. Brownlow's newspaper used even more ridicule, cartoons, and abuse to attack opponents than was customary and gained a reputation that went far beyond East Tennessee. Extracts were reprinted in leading Whig newspapers all over the country. Brownlow also wrote pamphlets and books dealing with religious and political controversies.

When the Civil War began, most people in East Tennessee wanted to remain in the Union, even though the majority of Tennesseans had voted to join the Confederacy. Brownlow fearlessly printed their pro-Union views. He continued to publish in defiance of the state and Confederate governments until October 1861, when his press was confiscated and he was sent through the battle lines to the North. He returned to Knoxville with the Union Army in 1863 and resumed publication of his newspaper.

In 1865 he was elected governor of the newly restored state of Tennessee and was reelected in 1867. His two administrations were turbulent because of the problems of reconstructing a war-devastated state, the terrorist activities of the Ku Klux Klan, and his own forceful and controversial character. Before the war he had supported slavery, but during the war he embraced emancipation, and as governor he supported legislation to enfranchise African Americans. In 1869 Brownlow became a member of the U.S. Senate, but owing to failing health he took little part in the disputes of the times.

Upon his return to Tennessee he acquired half interest in another newspaper, and although by now an invalid, he continued active in its management until his death on April 29, 1877.

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Susan Brownmiller

A career feminist whose work spans the distance from political activism to historical research and novel writing, Susan Brownmiller (born 1935) is most recognized for raising public awareness of violent crimes against women and children.

Brownmiller was born in Brooklyn on February 15, 1935. She returned to New York City twenty years later, after graduating from Cornell University. She worked for four years as an actress before beginning her journalistic career as assistant to the managing editor of *Coronet.* During the 1960s she worked as a freelance writer with feminist leanings, and also in various capacities for *Newsweek, Village Voice,* NBC, and ABC. Especially relevant to the themes of her later writing, in 1968 Brownmiller cofounded the New York Radical Feminists among whose political stunts was a sit-in at the offices of *Ladies Home Journal.* Her first book, *Shirley Chisholm* (1970), a biography of the first African-American Congresswoman, was expanded from a cover story for *The New York Times Magazine* into a book aimed at adolescent audiences. During her work for a 1971 ''Speak-Out,'' Brownmiller so radically revised her own opinions on rape that she began drafting the book which would eventually become *Against Our Will.* Her next book, *Femininity* (1984), was written against the ''fear of not being feminine,'' a fear she feels has been historically imposed upon women. She was inspired to write her first novel, *Waverly Place* (1989), while covering the trial of Joel Steinman for *Ms.* magazine. As she told *Publisher's Weekly* in an interview, ''I wrote the novel in a white heat because I was possessed. I had never given myself permission to invent before. It was very liberating.'' Her most recent work, *Seeing Vietnam: Encounters of the Road and Heart* (1994), also was born from a reporting assignment, this time for *Travel and Leisure.*

Against Our Will is perhaps most remarkable for its absolute lack of precedent, for as of 1975 such a comprehensive study of rape's genealogy had yet to be written. Indeed, the book created a clamor against this vast silence. Dredging up facts from the Trojan War to the Vietnam War, Brownmiller uncovered rape as a traditional military strategy. Pouring over centuries of legal history, she described rape as an openly or quietly advocated privilege of husbands over wives, fathers over daughters. The book is broadly and meticulously researched, presenting facts that are indispensable to fields of psychoanalysis, sociology, criminology, and law. Its rhetoric does not shy from its controversial claim that rape ''is nothing more or less than a conscious process of intimidation by which *all men* keep *all women* in a state of fear.'' Behind her commitment to expose rape as a pervasive quality within all cultures stands Brownmiller's interest in empowering an immense society historically paralyzed and atomized by fear. Her third book, *Femininity,* also addresses the societal confinement of women, but the subject matter is considerably more subtle. Femininity, Brownmiller writes, ''in essence, is a romantic sentiment, a nostalgic tradition of imposed limitations.'' According to this book, these limitations have taken the forms of clothing, games, manners, and popular metaphors for the ''feminine'' body, all of which debilitate women in their efforts to succeed.

Following the calm reception of *Shirley Chisholm,* which *Booklist* reviewed as a ''chatty, narrative account,'' came the critical torrent surrounding *Against Our Will.* Although some reviews praised its ''informed'' and ''compelling'' ''vision,'' as does Mary Ellen Gates for *The New York Times Book Review,* many more have left Brownmiller's work with more mixed responses. Amanda Heller of *The Atlantic Monthly* declared it to be ''intelligent'' and ''ambitious'' but in places given to ''a kind of feminist pornography that overwhelms the book's more thoughtful passages.'' Diane Johnson, writing for *The New York Review of Books,* looked more seriously at the risk of these latter passages, suggesting Brownmiller's rhetoric effectively divides her audience between discouraged women and alienated men. Coming from a radically different perspective, M. J. Sobran, writing for *National Review,* rejected Brownmiller's very premises: ''What she is engaged in, really, is not scholarship but henpecking—that conscious

process of intimidation by which all women keep all men in terror.''

The critical reception of *Femininity* was likewise divided. Anne Collins believed it to be ''neither self-deprecating enough to be funny nor winsome enough to evoke rueful empathy.'' Laura Shapiro agreed, stating, ''Brownmiller skips along with a great armful of cliches and truisms and scatters them like rose petals until they're all gone.'' In stark contrast to such comments, Elizabeth Wheeler announced ''Brownmiller has written an important book.'' Carol Gilligan agreed, writing, ''The critical questions are of perspective, power, and judgment.''

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Orestes Augustus Brownson

Orestes Augustus Brownson (1803-1876) was an American clergyman, transcendentalist, and social activist. He passed through the whole range of American religion, from nebulous Unitarianism to firmly disciplined Catholicism.

Orestes A. Brownson was born in Stockbridge, Vt., on Sept. 16, 1803, to Sylvester Augustus and Relief Metcalf Brownson. He was entrusted to the care of neighbors after his father died and his mother could not support him. Brownson grew up on a small farm, educated only by his own reading; farm work toughened him and self-education trained his mind. From the start, his bent was toward the church. In 1822 he became a Presbyterian, but he was uncomfortable with the Presbyterian doctrines of election and reprobation. Universalism, on the other hand, preached that all men could be saved and that over the universe presided a loving rather than a just God. In 1826 he became a Universalist minister.

The following year Brownson married Sally Healy and embarked on a restless pastorate. He preached in Vermont, New Hampshire, and upstate New York, seeking not only the ideal pulpit but the ideal theology. In 1829 he became the editor of a church paper, the *Gospel Advocate*. But he gradually developed doubts about Universalism too, questioning Christ's divinity, the Bible's authenticity, and the idea of eternal life. The one denomination more open than Universalism was Unitarianism, so from 1832 he served as a Unitarian minister. In 1836 he shook off this last affiliation and formed his own congregation in Boston.

Significantly, the new congregation was made up of poor people. Brownson had shown increasing interest in social action, particularly in bettering the condition of New England's urban poor. Before forming his Boston church, he had been a socialist and had helped set up the Workingmen's party. Now he found that he could make his best contribution not through political activity but through the church. He expressed his ideas in *New Views of Christianity, Society and the Church* (1836).

Brownson founded the *Boston Quarterly Review* in 1838. It outraged many New England conservatives by attacking inherited wealth, harsh criminal codes, and organized religion and espousing the cause of the poor and the Democratic party. In 1842 he merged his magazine with the *Democratic Review;* the merger proved unsuccessful, and 2 years later he reestablished his own journal as *Brownson's Quarterly Review*.

Meanwhile, though he remained an individualist, he found friends and allies among members of the transcendentalist movement. Their rather vague philosophy had little appeal for him, but he admired their unconventional stance and joined in their occasional efforts at social reform. Among his friends were Ralph Waldo Emerson, Henry Thoreau, George Ripley, and William Ellery Channing. Brownson sent his son Orestes to the transcendentalist commune Brook Farm.

In 1844 Brownson's supporters experienced a shock. The man they had systematically identified with individualism and dissent suddenly joined the Roman Catholic Church. He embraced his new denomination with more ardor than he had shown for any other, becoming that classic figure, the convert with more zeal than any cradle Catholic. The steps in his conversion are described in *The Convert; or Leaves from My Experience* (1857).

Brownson's conversion dealt a blow to the *Review,* which lost many Protestant and agnostic readers but failed to add many Catholic ones. It endured as an essentially Catholic journal until January 1865, and he revived it again in 1872 for 3 years.

Brownson was extraordinarily active throughout his life. His pen was seldom still. He contributed to other magazines besides his own and published several books. In old age, still driven by abundant energy, Brownson moved from place to place restlessly, as in his early days. He died in Detroit on April 17, 1876.

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John Seiler Brubacher

A major figure in the field of history and philosophy of education in the 20th century, John Seiler Brubacher (1898-1988) helped shaped the direction of the field through his teaching and writing. His books were used to prepare many teachers, school administrators, and professors across the United States.

John Seiler Brubacher was born on October 18, 1898, in Easthampton, Massachusetts, the only child of Abram Royer and Rosa (Haas) Brubacher. A descendant of Pennsylvania Mennonites, Brubacher grew up in New York where his father served as a public school administrator and as president of New York State Teachers College at Albany. His mother was a former music teacher. Thus, Brubacher was reared by parents who strongly supported his academic endeavors.

Brubacher went to the public schools of New York in the various places of his father's work. He attended public high school in Schenectady, but when the family moved to Albany, he completed his secondary education at the private Albany Boys Academy. From there he entered Yale, where he received the B.A. degree with Phi Beta Kappa rank in 1920. After completing the J.D. degree at Harvard Law School in 1923, he served a brief stint with a law firm, but after deciding that education was his true interest, he entered Teachers College, Columbia University, completing the M.A. degree in 1924. In August he married Winifred Wemple, a Schenectady classmate, and began his teaching career at Dartmouth College. In 1925 he returned to Teachers College for the Ph.D., and after studying under such leading figures as John Dewey and I. L. Kandel he completed his studies in 1927. In 1928 he joined the faculty at Yale and over the ensuing years became a nationally prominent professor and author in the field of history and philosophy of education.

Of all his publications, perhaps the two most important were *Modern Philosophies of Education* (1939, 1950, 1962, 1969) and *A History of the Problems of Education* (1947, 1966). In each he took a rather novel approach. For example, the standard approach to writing philosophy of education textbooks was to organize them by a school of thought such as idealism, realism, or pragmatism according to its implications for education. The result, Brubacher argued, was that students learned more about academic philosophy than the philosophical problems of education; instead, education should be the primary focus, and philosophy—studied with scholarly rigor—should be used to shed light on the problems of education. He never completely abandoned reference to schools of thought, however, for he felt that those traditions reflected educational ideologies that were woven into the culture.

Brubacher's influence became such that he was elected president of the Philosophy of Education Society from 1942 to 1946, and he was selected to chair the committees for two important yearbooks of the National Society for the Study of Education: *Philosophies of Education* (1942) and *Modern Philosophies and Education* (1955). In addition to these works, he also edited *Eclectic Philosophy of Education* (1951, 1962) and produced numerous articles and scholarly papers. Brubacher's popular textbook, *Modern Philosophies of Education,* went through four editions, but by the time of the fourth edition in 1969 views such as his were receiving mounting criticism, primarily from Anglo-American analytic philosophers. They agreed that the old ''schools'' approach was inadequate; however, they argued that analytic philosophy had so revolutionized the field that the major task now was to clarify educational terms and statements through language analysis. Brubacher recognized that clarification was a very important function of philosophy of education, but he would not concede that analytic philosophy was truly revolutionary or that the need to examine ideological considerations had lost its usefulness.

In teaching the history of education, Brubacher found the traditional chronological approach too restrictive. Educators needed chronology, but they also needed to know the history of specific topics, such as the historical development of curriculum or the evolution of an institutional form. To meet this need, he wrote *A History of the Problems of Education,* which has been called one of the few genuinely novel approaches because it breaks that history into some 19 topical areas, including educational aims, the politics of education, elementary and secondary education, and public and private education, to name a few.

After Yale president A. Whitney Griswold dismantled the education department in a preemptory fashion, Brubacher resigned in 1958 and took a position at the University of Michigan's Center for the Study of Higher Education. Even before leaving Yale, he and Willis Rudy had completed *Higher Education in Transition: An American History, 1636-1956* (1958). Now, addressing the lack of an adequate contemporary philosophy of higher education, Brubacher wrote *Bases for Policy in Higher Education* in 1965 and *On the Philosophy of Higher Education* in 1977 (revised 1982). This new interest connected with his legal background and led to *The Courts and Higher Education* (1971) and the two-volume *The Law and Higher Education: A Casebook* (1971).

Brubacher retired from the University of Michigan in 1969, and subsequently moved to Bridgeport, Connecticut. Some time after the death of his first wife, Winifred, he married Dorothy Kohler in 1972. He died on March 8, 1988. His many honors included the Reuben Post Halleck professorship at Yale in 1947; two terms as visiting professor

at the American University in Beirut, Lebanon, in 1951-1952 and 1956-1957; a Fulbright fellowship at the University of Kyushu, Japan, in 1957; a series of lectures at the invitation of Brazil's National Research Institute in both Sao Paulo and Rio de Janeiro in 1959; and the distinguished service award from the John Dewey Society in 1973. During his years as a professor at Yale and at Michigan he taught hundreds of students, many of whom became important leaders in education, and his many books and articles influenced countless others.

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Dave Brubeck

Dave Brubeck (born 1920), who is considered the most widely acclaimed jazz musician of his time period, has been described as everything from mystical to methodical.

According to Robert Rice of the *New Yorker,* the combo led by jazz pianist Dave Brubeck during the 1950s and 1960s was ''the world's best-paid, most widely travelled, most highly publicized, and most popular small group.'' While Brubeck can be considered the world's most widely acclaimed musician of his period, he is also quite possibly its most criticized, having been described as everything from mystical to methodical. Stanley H. White wrote in *Jazz Journal* in 1958 that Brubeck's ''ability to improvise fluently on almost any given theme, and his ability to swing with both drive and imagination make him a jazz musician of singular merit''; two years later Joe Goldberg declared in *Jazz Review* ''that jazz is not [Brubeck's] natural form of expression, but he is determined to play jazz, as if a man who knew five hundred words of French were to attempt a novel in that language.''

Perhaps Rice's statement on the importance of Brubeck's music, that ''it is impossible to make a comment—pro, con, or merely factual—that would not be disputed by a majority of the people who habitually play, listen to, or write about jazz,'' sums up the critical commentary that surrounds Brubeck's body of work. What can be asserted is that Brubeck, beyond the praise and fault-finding, beyond even the unexamined end result of his music, has always been an intelligent musician thoughtful of the process, an artist constantly seeking a new and justifiable means of creative expression.

''Perhaps the most significant contribution made by the Brubeck Quartet has been the integration of jazz and classical elements,'' Al Zeiger noted in *Metronome.* But Brubeck's precarious marriage of these two divergent styles has frequently offended stylists and aficionados of the pure jazz form. ''He cannot always maintain the balance between jazz and classical music without forsaking an element vital to either one form,'' White appraised in *Jazz Journal.* More often than not, Brubeck's improvisations slip from jazz into classical colors, bringing up ''a little canon a la Bach or some dissonant counterpoint a la Bartok or even a thrashing crisis a la Beethoven,'' a reporter for *Time* pointed out.

Brubeck's tendency toward peppering his jazz speech with classical tones is rooted in his childhood. His mother, a classically trained piano teacher, was a believer in prenatal influence. ''She practiced all through her pregnancies,'' Brubeck related, according to Len Lyons in *The Great Jazz Pianists: Speaking of Their Lives and Music.* ''When we were born, we were all put near the piano to listen to her practicing. I heard Chopin, Liszt, Mozart, and Bach from infancy.'' While his brothers took to classical training, Brubeck rebelled against his mother's teachings, preferring instead to make up his own songs. ''There can be little doubt that his original interest in jazz arose as a protest against the idea of playing notes that were written on paper instead of the notes that were in his head,'' Rice wrote in the *New Yorker.* It is noteworthy that Brubeck did not learn to read music until later in life. Because of his acute musical ear, he

was able to fool his mother by reproducing any piece after listening to it once or twice.

Despite Brubeck's early protestations, classical music informed his subsequent musical approach. He attested to this in an article he wrote for *Down Beat* at the beginning of his career: ''Because the jazz musician creates music, interprets music as he hears it, it is natural that his improvised compositions should reflect every kind of music to which he has been exposed.'' Further exposure to the classical realm came through studies with the French composer Darius Milhaud.

After graduating with a degree in music and serving in the U.S. Army during World War II, Brubeck studied composition under Milhaud at Mills College for three years. From this classical instructor, Brubeck learned one important point about composing, as he explained to Michael Bourne in *Down Beat:* ''One lesson was never give up jazz. And he told me I would be a composer on my own terms. . . . He said, 'If you don't reflect your own country and use the jazz idiom, you'll never be a part of this culture.' And, of course, Copland used it, Bernstein used it. Most of the important American composers have used jazz.'' But it seems that jazz was just a tool used to build his compositions, for in addition, Brubeck learned from Milhaud the usage of modern European polytonal harmonies on which he was to base his style.

After his apprenticeship under Milhaud, Brubeck sought a group sound for his compositions in 1949, first with an octet, then pared down to a trio. He also helped form Fantasy Records, the label on which he first recorded. But his definition of jazz—''an improvised musical expression based on European harmony and African rhythms,'' as he described it in *Down Beat* —was not fulfilled until Brubeck added alto saxophonist Paul Desmond to the group in 1951. ''Desmond's yearning lyricism proved the perfect foil for Brubeck's percussive approach,'' Amy Duncan pointed out in the *Christian Science Monitor.* Another indication of Brubeck's keen judgement was his decision at the time to forego the night club circuit in favor of college campuses. The 1954 recording of one such tour, *Jazz Goes to College,* was the quartet's breakthrough, selling over a million copies and earning Brubeck the cover of *Time*'s November 8, 1954, issue.

In *Time*'s accompanying profile Brubeck was described as ''a wigging cat with a far-out wail'' who produces ''some of the strangest and loveliest music ever played since jazz was born.'' His music and approach, which the article proclaimed heralded a new jazz age, ''is neither chaotic nor abandoned. It evokes neither swinging hips nor hip flasks. It goes to the head and the heart more than to the feet.''

But accompanying the rising acclaim was also rising derision. The debate over the purpose and sound of jazz divided the critical camps. *Metronome*'s Zeiger lauded Brubeck's technique: ''his texture has a refinement and lightness to it which, at times, is characteristic of the grace and elegance of Mozart''; but *Jazz Journal*'s White stressed that ''the unavoidable lack of beat, the absence of the jazz spirit—these indispensable jazz attributes—bring defeat to an otherwise highly intelligent and musicianly artist.'' Dave Gelly, writing in his book *The Giants of Jazz,* summed up the reasons for critical disapproval: ''Brubeck's studious manner, his copious references to Milhaud and Hindemith in press interviews, his little lectures at concerts on how very complicated and demanding the next number was going to be, his quotations from Bach, the galloping pomposity of his piano solos.'' The public, however, continued its almost unanimous approval of the quartet. ''The fact that it is admired by the public may explain the fact that it is scorned by many of the adepts,'' Rice assessed in the *New Yorker.* '''Popular' is an extreme [negative] in certain jazz circles.''

With the substitution of Joe Morello on drums and Eugene Wright on bass in the late 1950s, Brubeck formed the classic Dave Brubeck Quartet, which performed unchanged for almost ten years. Len Lyons and Don Perlo, in their book *Jazz Portraits: The Lives and Music of the Jazz Masters,* described the basic elements of the quartet's music: ''Fuguelike interplay among the instruments; clear (sometimes simplistic) thematic statements; excursions into polytonality; and a tight group sound.'' This definitive Dave Brubeck Quartet sound also bore the mark of irregular time signatures. Brubeck's belief that ''new and complex rhythm patterns, more akin to the African parents, is the natural direction for jazz to develop,'' as he wrote in *Down Beat,* was fully realized on his famous 1959 recording, *Time Out,* which featured the hits ''Take Five'' (in 5/4 meter) and ''Blue Rondo a la Turk'' (in 9/8 meter). ''Take Five'' was so well received that it even made the popular music charts, unheard of for an instrumental jazz recording. *Time Out* went on to become the first instrumental jazz album certified gold.

The quartet continued to record and tour successfully until 1967, when Brubeck decided to disband the group to fully concentrate on composing sacred music and jazz-influenced symphonic works. Among his compositions is the cantata *Truth Is Fallen,* commissioned in 1971 and dedicated ''to the slain students of Kent State University and Jackson State, and all other innocent victims caught in the cross fire between repression and rebellion,'' Leonard Feather noted in his book *The Pleasures of Jazz.*

But Brubeck couldn't stay away from the quartet format and the improvisational element of jazz. ''Jazz stands for freedom,'' he told Duncan of the *Christian Science Monitor.* ''It's supposed to be the voice of freedom: Get out there and improvise, and take chances.'' Since the early 1970s, Brubeck has recorded and toured with his quartet composed of various musicians, including a combination of his sons, and labeled Two Generations of Brubeck. Although not quite the force he was in the 1950s and 1960s, Brubeck continued to produce vital music, as *Stereo Review'* s Chris Albertson attested to in a review of Brubeck's 1986 offering, *Reflections,* stating that ''the album only partly reflects the past: the present is also strongly represented, and the blend is good. . . . There was always a lyrical side to Brubeck, and that—as several selections here demonstrate—is an aspect of his music that time has enhanced.''

For over four decades Dave Brubeck has created music, both written and unwritten. He led one of the most successful quartets in the history of jazz without pandering

to either popular or critical dictates, remaining ''a paragon of obstinacy, and [playing], stolidly or not, as he pleases,'' Rice observed in the *New Yorker.* He has persisted in seeking a voice for his creations with an informed intellectual purpose. ''Far from being a born jazz man, Brubeck is a creative artist, an artist who uses jazz as his means of self-impression and as a source of unbounded inspiration,'' wrote *Jazz Journal'* s White, adding that ''the fundamental reason for Brubeck's failure to convince the jazz masses is simply that he attempted to bring something new into jazz.''

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1st Viscount Bruce of Melbourne

Stanley Melbourne Bruce, 1st Viscount Bruce of Melbourne (1883-1967), was an Australian statesman, diplomat, and international administrator. He believed in close ties with the British Empire without diminishing Australia's self-government.

Stanley Bruce was born in Melbourne on April 15, 1883, the son of a successful merchant. He was educated in Melbourne and Trinity Hall, Cambridge, where he graduated in law, and from 1906 practiced in London at Middle Temple. Bruce enlisted in 1914 and served in a British regiment; he was twice wounded before his discharge in 1917.

Returning to Melbourne to direct the family business, Bruce was elected as a Nationalist party candidate to the House of Representatives in 1918. He was on a private visit to Europe when asked to represent Australia at the League of Nations Assembly meeting in 1921. On his return to Australia he became treasurer under Premier William Morris Hughes.

Leader of the Government

After the general election of 1922 Bruce was chosen as Nationalist party leader, and in 1923 he became prime minister in a Nationalist-Country coalition of generally conservative complexion. Bruce called for economies in all phases of economic life and particularly for cost reduction, which he believed could be achieved through wage restraint.

By inclination and experience Bruce favored an ''empire'' approach dedicated to rebuilding Britain's diminished strength through ''all pulling together'' in the imperial cause. As part of an attack on economic problems at home and abroad, he promoted immigration from Britain to Australia, with emphasis on rural settlement. State governments were encouraged to maximize their role in such plans, but the Development and Migration Act of 1926 was an ambitious federal attempt to initiate resource surveys, promote investment, and coordinate labor requirements.

Lasting achievements of Bruce's government were the establishment of a national scientific research body and the federal-states compact of 1928, under which a loan council was set up with powers to regulate the borrowings of all government agencies. Administration of the government-owned Commonwealth Bank was revamped by placing the bank under an eight-man board drawn almost wholly from the private sector. To advise on fiscal policy, an independent tariff board was created, while grower-dominated boards were established to regulate the marketing of various agricultural products.

Returned in 1928 with a narrow majority, Bruce's administration faced a deteriorating economic situation. Commodity prices had fallen overseas, the country had to meet heavy overseas interest payments with shrunken export earnings, and unemployment was widespread. In 1929 there were numerous strikes and a serious lockout in the coal industry. Bruce intensified pressures on labor by strengthening coercive laws and demanding fines on striking unions.

There was sharp political disagreement concerning the proper role of federal and state authorities in handling labor disputes, and Bruce took the unprecedented step of proposing that the federal government virtually withdraw from industrial arbitration. Deserted by some of his shocked followers in September 1929, Bruce called a special election in which his administration was soundly defeated; he lost his own seat in the debacle.

International Statesman

Bruce was reelected in 1931 but remained in Parliament only a year before returning to London, where he represented Australia at the World Monetary and Economic Conference of 1933. Later that year he became Australian high commissioner, a post he retained until 1945.

From 1942 to 1945 Bruce was the representative of the Australian government in the United Kingdom War Cabinet and the Pacific War Council in London. Under instructions from the government of John Curtin he accented Australia's claims to full prior consultation on matters affecting basic strategy on the conduct of the war, and he pressed the case for a buildup of Allied forces in Australia as the major base for launching a counteroffensive against Japan.

In 1947 Bruce was made 1st Viscount Bruce of Melbourne—the second Australian raised to the peerage. Lord Bruce was chairman of the World Food Council of the Food and Agriculture Organization from 1947 to 1951, and in 1952 he became the first chancellor of the Australian National University, retaining that office until 1961. He died in London on Aug. 25, 1967.

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Blanche Kelso Bruce

Blanche Kelso Bruce (1841-1898), African American political leader in Mississippi, was the first member of his race to serve a full term in the U.S. Senate.

On March 1, 1841, Blanche Kelso Bruce was born a slave near Farmville, Prince Edward County, Va. His master had him educated, and before the Civil War he went to Missouri, where he organized the first school for African Americans in the state. In 1868, after 2 years at Oberlin College, he moved to Floreyville, Bolivar County, Miss., where he became a planter in the rich Mississippi Delta and acquired considerable property.

Soon after his arrival, Military Governor Adelbert Ames appointed him conductor of elections for a nearby county, and in 1870 he became sergeant at arms in the state senate. Bruce was highly regarded in Bolivar County, where he served as assessor, sheriff, county school superintendent, and member of the Board of Levee Commissioners. He was also tax collector, with prominent Republicans and Democrats posting the bond required for the position. When Ku Klux Klan-inspired violence began to rise, he was able to use his influence to prevent race riots in his home county. As a leader of the Republican party in Mississippi, he was elected in 1874 to the U.S. Senate.

Bruce was a handsome man with erect bearing and polished manners, and he and his wife were active in Washington society. In the Senate he served on important committees, spoke on behalf of the Native Americans and Chinese, advocated improvements on the Mississippi River, and worked to obtain pensions for African American Union Army veterans. He tried to prevent the removal of Federal troops from Mississippi, where their presence acted as a deterrent to terrorism. After the Democrats took over control of the state through intimidation and violence at the polls in 1875, he was instrumental in providing for an investigation of the election.

At the end of his 6-year term in the Senate he was appointed register of the Treasury by President James A. Garfield and later served as recorder of deeds for the District of Columbia during the Harrison administration. Bruce continued to be a leader of the Republican party in Mississippi in the 1880s, often speaking from the same platform with white political friends and opponents, and he was a trustee of Howard University. President McKinley appointed him register of the Treasury again in 1895. He died in Washington, D.C., on March 17, 1898.

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liam J. Simmons, *Men of Mark: Eminent, Progressive and Rising* (1887; repr. 1968). □

David Bruce

The Australian parasitologist David Bruce (1855-1931) discovered the causes of Malta, or undulant, fever and of sleeping sickness.

David Bruce was born on May 29, 1855, in Melbourne, Australia. His family went to Scotland when David was 5. He attended the medical school at Edinburgh University. In 1883 he married Mary Elizabeth Steele, who assisted him in his work throughout his life. Shortly thereafter Bruce was commissioned in the Royal Medical Service and was posted to Malta in 1884. There he studied a serious, often fatal disease, known as Malta or Mediterranean fever, which was prevalent among civilians and military personnel.

Malta fever is characterized by a continuous long-lasting fever which rises and falls irregularly, and which has been known in the Mediterranean region since the time of Hippocrates, who accurately described it. Within two years of his arrival in Malta, Bruce found a bacterium in the spleen of a number of fatal human cases of the disease. He named the organism *Micrococcus melitensis* because of its small size. He also found that human beings became infected from goats' milk and cheese and that abortions were common in diseased goats as well as in pregnant women who contracted the fever. This and later work led eventually to the eradication of the disease.

In 1894 Bruce went to Zululand, South Africa, where he studied nagana, a common disease of domestic animals. By 1895 he discovered trypanosomes, minute wormlike protozoans, living in the blood of sick cattle, and he showed that this parasite was transmitted by the bite of the tsetse fly. He had actually found a mixture of three species, which are now identified as *Trypanosoma brucei* (named after him), *T. congolense,* and *T. vivax*. Bruce's work was with animals at that time, and he was not directly concerned with human disease; but in 1890 trypanosomes were found in human blood and in 1901 were named *T. gambiense*.

A mysterious lethargy that had long been known in regions of tropical Africa first began to attract considerable attention when slaves exported to the West Indies often developed this disease. In Uganda alone in 1900, about two-thirds of the population died from it; they called it sleeping sickness. In 1902 the Royal Society sent a Sleeping Sickness Commission to Uganda, and one of its members, Aldo Castellani, reported finding trypanosomes in the cerebrospinal fluid of a patient. The following year a second commission was dispatched, with Bruce at its head. Following Castellani's lead and aided by his experience with nagana, Bruce proved that trypanosomes, transmitted by the tsetse fly, were the cause of sleeping sickness. Bruce was engaged in sleeping sickness investigations until 1911,

when he was posted to the Royal Army Medical College, where during World War I he directed research on louse-carried trench fever and tetanus. He retired in 1919; he died on Nov. 20, 1931, in London.

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James Bruce

The Scottish explorer James Bruce (1730-1794) introduced Ethiopia to the Western world and confirmed the source of the Blue Nile. He was the first modern explorer of tropical Africa.

James Bruce was born on Dec. 14, 1730, near Larbert in Stirlingshire. His father, the laird of Kinnaird House and a descendant of the prominent Bruce family, sent young James to school in England partly because his mother was dead and partly to keep him away from Jacobite influences.

In 1747 Bruce enrolled at the University of Edinburgh to study law, but after graduating he decided not to practice.

In 1754 he married Adriana Allan, who died of consumption a year later.

Bruce visited Andalusia in 1757, where he became interested in the history of Moorish Spain and of the Arabs who had created it, and then toured northern Europe. On his father's death the following year, Bruce became the laird of Kinnaird. In 1760 the pit coal on his land was used by the inventor John Roebuck for a new steelmaking process. Although Bruce, a large, florid, quarrelsome man, argued incessantly with Roebuck, his immediate financial gain was considerable and, with Bruce's tastes for adventure and travel, liberating.

Bruce obtained the post of consul general in Algiers in 1762, but he took nearly a year to reach the city. He traveled through France and Italy, investigating and sketching Roman ruins and writing essays on classical civilization. As consul general in Algiers to 1765, the ever-querulous Bruce succeeded primarily in alienating both the local rulers and his British associates. However, he acquired a knowledge of Arabic, skill as a horseman, and experience in Oriental society. In 1765 he made two journeys among the Berber peoples of the interior and then traveled through North Africa, the Aegean, and the Levant.

From 1768 to 1772 Bruce was engaged in the adventures on which his fame depends. Traveling first up the Nile in 1769 and then along the Red Sea, he finally reached Massawa, the main port of what became the Eritrean province of Ethiopia. He spent the major portion of his Ethiopian period in and around Gondar, the imperial capital. This epoch coincided with political upheavals in the empire and the rise of provincial warlords, the chronicle of which is narrated at some length in Bruce's five-volume *Travels to Discover the Source of the Nile* (1790). He also discussed Ethiopia's history, monuments, art, geography, and natural history.

Bruce gathered detailed and still significant orally derived accounts of the Ethiopian past and made observations on the state of the nation in the late 18th century. During the course of his stay in Ethiopia he also observed the flow of the Blue Nile from its source in Lake Tana. On his way home in 1772 he spent some months in the Funj kingdom of Sennar (now the Sudan), for which his published writings again constitute a valuable record.

Bruce returned to Britain in 1774 and was elected a fellow of the Royal Society. His arrogance and temperament made him difficult to bear and his tales hard to credit. He retired to Kinnaird, in 1776 married Mary Dundas, who died in 1785, and only then began to write the account of his Ethiopian saga. Bruce was working on second edition when, on April 27, 1794, he fell down a flight of steps and died without regaining consciousness.

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Joseph Anton Bruckner

The Austrian composer Joseph Anton Bruckner (1824-1896) is best known for his nine monumental symphonies and his religious compositions.

Anton Bruckner was born on Sept. 4, 1824, at Ansfelden in Upper Austria. He was the first of 11 children of the village schoolmaster. At an early age Anton had his first music lessons from his father and began to help him with his teaching duties. When he was 11, he began to study with his cousin, and his earliest compositions date from this time. Two years later, at the death of his father, Anton was transferred to the monastery of St. Florian, where he remained as a chorister until 1840. St. Florian was always to be a spiritual refuge for him; at his own request, he was buried under the great organ there.

After preparatory courses at Linz, Bruckner was certified as an assistant teacher for elementary schools. He taught in a small village near Steyr, where he continued his organ studies. In 1845 he became a teacher and assistant organist at St. Florian and was finally appointed first organist in 1855. During the years at St. Florian, Bruckner composed many liturgical works. Typical of the larger-scale composi-

tions are the *Requiem* (1849) and the *Missa solemnis* (1854), both first performed at St. Florian.

In 1856 Bruckner became principal organist at Linz Cathedral. He studied with the Viennese theorist and organist Simon Sechter, traveling to Vienna every year for 6 weeks of concentrated study. During his 5 years of strict contrapuntal studies, he did not compose. Bruckner completed his course with Sechter in 1861 and began to study orchestration and form with the conductor Otto Kitzler. Through him, Bruckner came to know Wagner's music. Stimulated by this new experience, he began to write instrumental works: an overture, two unnumbered symphonies, and a string quartet.

Bruckner's first mature work was the Mass in D Minor (1864); it was followed by the Mass in E Minor and the First Symphony (1866). Partly because of overwork, the composer suffered a severe nervous breakdown in 1867. A sojourn at Bad Kreuzen brought him relief, and grateful for his recovery, he began his third, and last, great Mass, in F Minor, which he completed the following year.

Bruckner became professor of thorough bass, counterpoint, and organ at the Vienna Conservatory in 1868, a position he retained till 1891. He held other important posts in Vienna: organist of the Imperial Court Chapel (1868-1892) and lecturer in harmony and counterpoint at the University of Vienna (1875-1894). He also found time to write his huge symphonies, which are pervaded by a deep religious feeling. At first, they were not successful. His partisanship of Wagner brought him the enmity of Eduard Hanslick and other influential critics in Vienna, who preferred the music of Brahms. However, Bruckner's work gradually won recognition, especially outside Austria.

Bruckner's last eight symphonies were composed in Vienna beginning in 1871. He frequently revised his work; for example, there are three versions of the Second, Third, and Eighth Symphonies and four of the Fourth (*Romantic*) Symphony. Since other revisions were also made, with or without his authorization, by his disciples, it has been extremely hard to establish the accurate text of his symphonies. The International Bruckner Society has published critical editions.

Bruckner's health failed during his last years. In 1895 the emperor Franz Josef offered him free quarters in the Belvedere Palace. There, after a morning spent working on the Ninth Symphony (the finale is incomplete), Bruckner died on Oct. 11, 1896.

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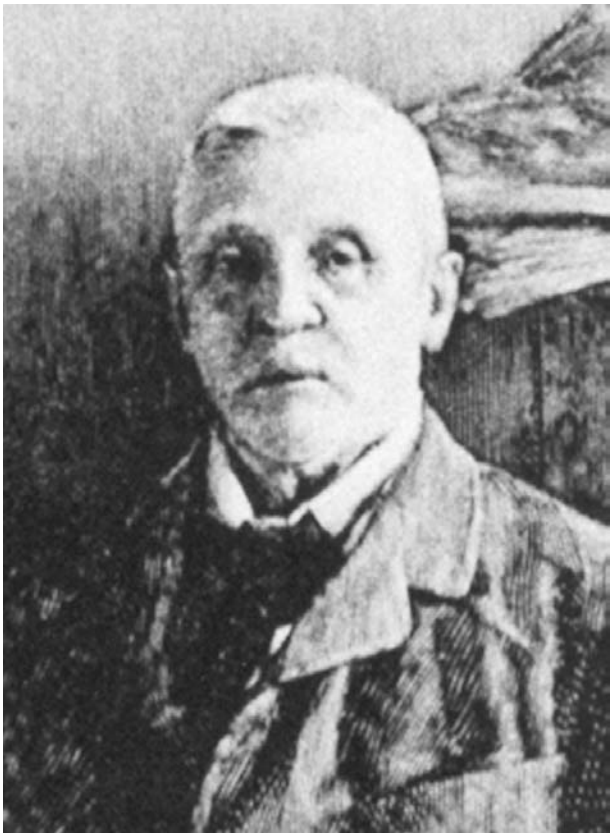

Pieter Bruegel the Elder

Pieter Bruegel the Elder (c. 1525-1569) was a Netherlandish painter and designer for engravings. His works provide a profound and elemental insight into man and his relationship to the world of nature.

Pieter Bruegel lived at a time when northern art was strongly influenced by Italian mannerism, but despite the requisite journey to Italy for purposes of study, he was astonishingly independent of the dominant artistic interests of his day. Instead, he deliberately revived the late Gothic style of Hieronymus Bosch as the point of departure for his own highly complex and original art.

Our major source of information concerning Bruegel is the Dutch biographer Karel van Mander, who wrote in 1604. This near-contemporary of the painter claims that Bruegel was born in a town of the same name near Breda on the modern Dutch-Belgian border. Most recent authorities, however, follow the Italian writer Guicciardini in designating the painter's birthplace as Breda itself.

From the fact that Bruegel entered the Antwerp painters' guild in 1551, we may infer that he was born between 1525 and 1530. His master, according to Van Mander, was the Antwerp painter Pieter Coecke van Aelst, whose daughter Bruegel married in 1563. Between 1552

and 1553 Bruegel went to Italy, probably by way of France. He visited Rome, where he met the miniaturist Giulio Clovio, whose will of 1578 lists three paintings by Bruegel. These works, which apparently were landscapes, have not survived.

About 1555 Bruegel returned to Antwerp by way of the Alps, which resulted in a number of exquisite drawings of mountain landscapes. These sketches, which form the basis for many of his later paintings, are not records of actual places but ''composites'' made in order to investigate the organic life of forms in nature.

Early Antwerp Style

In 1556 Bruegel entered the house of the Antwerp publisher Hieronymus Cock as a designer for engravings. His pen drawing of that year entitled *Big Fish Eat Little Fish* was published in 1557 as an engraving by Cock, who substituted Bosch's name for Bruegel's in order to exploit the fashion for Bosch's works then current at Antwerp. The series *Seven Deadly Sins,* engraved in 1558, however, carries the artist's own signature, a sign of Bruegel's increasing importance. In these works Bruegel, unlike any of his Antwerp contemporaries, achieved a truly creative synthesis of Bosch's demonic symbolism with his own personal vision of human folly and depravity. Despite efforts to dismiss these engravings as ''fascinating drolleries,'' there is evidence to suggest that Bruegel was attempting to substitute a new and more relevant eschatology for Bosch's traditional view of the Christian cosmos.

In Bruegel's earliest signed and dated painting, the *Combat of Carnival and Lent* (1559), the influence of Bosch is still strongly felt. The high-horizoned landscape, the decorative surface patterning, and many of the iconographic details derive from the earlier Dutch master. There is, however, a new sensitivity to color, particularly in the use of bright, primary hues, and a rhythmic organization of forms that is uniquely Bruegel's. This painting, the *Netherlandish Proverbs* (1559), and the highly involved *Children's Games* (1560) form the body of the early ''encyclopedic'' works which, despite their superficial gaiety, have been shown to be allegories of a foolish and sinful world.

Also related in conception to the encyclopedic paintings are Bruegel's two most phantasmagoric works: the *Dulle Griet* and the *Triumph of Death* (both probably executed in 1562). The *Dulle Griet* is still related to Bosch stylistically, but unlike the works of that painter it is not intended so much as a moral sermon against the depravity of the world as a recognition of the existence of evil in it. This capacity to see evil as inseparable from the human condition carries over into the *Triumph of Death,* which has also been interpreted as a reference to the outbreak at that time of religious persecutions in the Netherlands.

The last of Bruegel's great ''figurative anthologies'' is the *Tower of Babel* (1563). Intended to symbolize the futility of human ambition and perhaps more specifically to criticize the spirit of commercialism then reigning in Antwerp, the panel also contains a new panoramic vista of a vast world. Only distantly related to Bosch's cosmic landscapes, this new world view was to inform most of the artist's subsequent works.

Mature Style

Whatever his reasons for leaving Antwerp, Bruegel took up residence in Brussels in 1563, where he was to remain until his death in 1569. His reputation as one of the greatest of all Netherlandish painters is mainly founded upon the works of this brief but highly productive period.

The *Road to Calvary* (1564) inaugurates this phase, in which man is increasingly subordinated to the rhythms and patterns of nature. A lower horizon and a new feeling for atmospheric perspective are important stylistic features of this panel, which is one of the few surviving religious works in Bruegel's oeuvre.

In 1565 Bruegel was commissioned to execute a series of pictures of the months for Niclaes Jonghelinck of Antwerp. Based upon the medieval idea of the labors of the seasons as seen, for example, in cathedral sculpture or the illuminations of late Gothic books of hours, Bruegel's series represents a magnificient culmination of this tradition. Of the original group, five paintings have survived. De Tolnay (1935) has very plausibly suggested that each panel portrayed the activities of 2 months, so that only the painting for April and May is lost.

In these beautifully conceived and executed panels Bruegel has achieved a moment of resolution of the previously existing duality between man and nature. The central theme of the cycle is that man, if he follows the order of nature, can avoid the folly for which he is otherwise destined. The role of mankind is portrayed by peasants—anonymous symbols of humanity—who live and work close to the soil in a state of beneficent unity with nature.

The months of December and January are represented by the *Hunters in the Snow*. A work of great compositional unity, it demonstrates that the activities of men, in order to be good, must conform to the seasonal patterns of nature.

The *Dark Day* and the *Hay Harvest* depict the labors of February-March and June-July respectively. In both panels broad panoramic landscapes dominate visually as well as in terms of content the affairs of men, which once again accord with the will of nature.

The months of August and September are portrayed by the golden-hued *Wheat Harvest,* one of the most lyrical panels in the series. Here Bruegel achieves a greater degree of spatial and figural integration than in the previous paintings, as well as heightened atmospheric effects.

The most brilliant panel in the series is the *Return of the Herd,* which represents October and November. A magnificent composition, organized along a sequence of intersecting diagonal movements, this painting evokes with unparalleled actuality the scope and grandeur of the natural world.

Through the striking beauty and originality of these seasonal pictures Bruegel enunciated a new coherency in man's relationship to the natural scheme. Casting off the established order and hierarchy of the medieval and Renaissance cosmologies, he substituted a view of a dynamically

evolving world that is fundamentally modern in its conception.

Van Mander thought Bruegel's *Massacre of the Innocents* (ca. 1566) was a criticism of the mounting atrocities of the Spanish Inquisition in the Netherlands. In view of the artist's deliberate use of the setting of a contemporary Flemish village to stage the events, this view has gained acceptance from most recent authorities. Similar in conception, though differing in spirit, is the *Numbering at Bethlehem* (1566). In this instance, however, Bruegel contemporizes the religious events in order to investigate the varieties of rural life in a winter setting. Here again the religious theme is at best a pretext for Bruegel's basically secular art.

Late Style

The *Peasant Dance* (ca. 1566-1567) represents a new and important direction that Bruegel was to develop in the last years of his career. In this work the painter changed to a ''large-figure'' style in which highly animated peasants are organized to convey the rhythms and patterns of the dance. Also, by reducing forms to their elemental essences Bruegel achieved a clarity of design and coloration that has seldom been rivaled in Western painting.

At about the same time Bruegel completed one of his most famous and beloved works, the *Peasant Wedding Feast*. Conceived in a spirit of sympathy and affection for country folk, this panel reveals the artist's delightfully droll sense of humor as well as his genius in making universal even the most trivial events.

One of Bruegel's most bizarre works is the *Land of Cockaigne* (1567). The composition is made up principally of three recumbent figures—a knight, a peasant, and a burgher—whose forms radiate outward from the center of the picture and are intended to produce a sensation of nausea and dislocation in the spectator. In this connection, it has also been observed that the sophisticated device of tilting the ground plane and all the other elements of the design is one aspect of mannerist influence on Bruegel's art.

The *Parable of the Blind* illustrates the verse from Matthew (14:14): ''If the blind lead the blind, both shall fall into the ditch.'' In this great work the descending diagonal formed by the figures of the blind men is enlivened and activated by the use of color, strong hues for the foreground and cooler tones toward the rear. Another development of this period is a heightened sense of atmosphere, the landscape being one of the most vaporous in Bruegel's oeuvre.

This highly sensitive landscape style carries over into what is probably the painter's last work, the *Magpie on the Gallows,* a panel which, according to Van Mander, Bruegel willed to his wife. The seeming accord between the peasant and his natural environment, one of the main tenets of Bruegel's art, is oddly vitiated by the presence of a gallows at the center of the composition. Brooding over a group of dancing peasants, it forms a striking contrast to the beauties of the setting and serves as a grim reminder of the basic human condition. Whatever interpretation is placed on this panel, Bruegel's painting summarizes all that had gone before and stands at the threshold of the modern era. In its timeless validity, Bruegel's art finds no rival before Rembrandt.

The master may have represented himself in a drawing (ca. 1567) entitled *The Artist and the Connoisseur,* which portrays two half-length figures: a cynical and embittered painter at work and an oafish, uncritical onlooker. The former, probably a self-portrait, makes no effort to disguise his contempt for the latter, whose conspicuous moneybag reveals his philistine nature.

Bruegel's Influence

Bruegel's legacy was most directly transmitted through his two painter sons: Pieter the Younger (1564-1638) and Jan (1568-1625). Well into the 17th century, however, almost all Flemish painters, including Peter Paul Rubens, were indebted to Bruegel's vision of the landscape.

Further Reading

The most authoritative book in English on Bruegel is Fritz Grossmann, *Bruegel: The Paintings* (1955). It contains an exhaustive account of the artist's life and works as well as a thoughtful interpretation of the meaning of the paintings. A brilliant, though controversial, essay on Bruegel's art and its relation to the thought of the period is in Charles de Tolnay, *The Drawings of Pieter Bruegel, the Elder, with a Critical Catalogue* (1935; trans. 1952). For information on the engraved works see H. Arthur Klein, ed., *Graphic Works of Pieter Bruegel the Elder* (1963). Useful general surveys are Robert L. Delevoy, *Bruegel: Historical and Critical Study* (1954; trans. 1959), and the excellent essay in Charles D. Cuttler, *Northern Painting: From Pucelle to Bruegel* (1968). □

Étienne Brûlé

Étienne Brûlé (ca. 1592-1633) was a French explorer in North America. He was the first European to voyage through the Great Lakes and the Susquehanna Valley.

Etienne Brûlé was born reputedly at Champigny-sur-Marne. When, in 1608, Samuel de Champlain went to the New World and founded a trading post at Quebec, Brûlé was probably a member of that expedition. In 1610 Brûlé voyaged west with a band of Algonquians to learn their language, a vital necessity in the fur trade. Where Brûlé traveled is not known, but when he returned to Quebec the following year, Champlain was well pleased with Brûlé's knowledge of the Indian country and the Algonquin language. Shortly afterward Brûlé returned to the west; and when Champlain, in 1615, assisted the Hurons in a campaign against the Onondagas near presentday Syracuse, N.Y., Brûlé volunteered to accompany a Huron delegation across the enemy's country to enlist the aid of the Susquehannas. The reinforcements the delegation brought arrived too late, for Champlain and the Hurons had been defeated and forced to retreat.

Brûlé spent the following year or more with the Susquehanna tribe and apparently traveled down the river bearing their name to Chesapeake Bay, the first European to traverse that part of present-day Pennsylvania. According to the account of his journey that Brûlé later gave Champlain, on the way back he was captured by the Senecas, tortured, and subsequently released and sent to Quebec to assist in concluding a peace treaty and establishing trade relations between the Iroquois and the French. In 1621 or 1622 Brûlé returned to the west and appears to have voyaged to Lake Superior. There is some evidence to indicate that he went as far as the site of present-day Duluth.

By this time Brûlé appears to have been more attuned to the permissive Indian way of life than to that of the more puritanical French. The missionaries complained that he was leading a scandalous life and making their efforts to impose Christian morals and religious beliefs on the Native Americans more difficult. In 1629 Brûlé threw in his lot with the English trader Sir David Kirke, who forced Champlain to surrender Quebec. In 1632 Canada was returned to France, but Brûlé was not brought to account. He had returned to the west, where in 1633 he was killed by the Hurons under obscure circumstances.

Brûlé left no record of his travels, and his activities can be gleaned only from passing references in the accounts of others. He spent most of his active life with Native Americans and was assimilated by them. According to the account of the missionary Gabriel Sagard, Brûlé was eaten by his Huron murderers; if indeed this is true, then no one could have been more completely assimilated than he was.

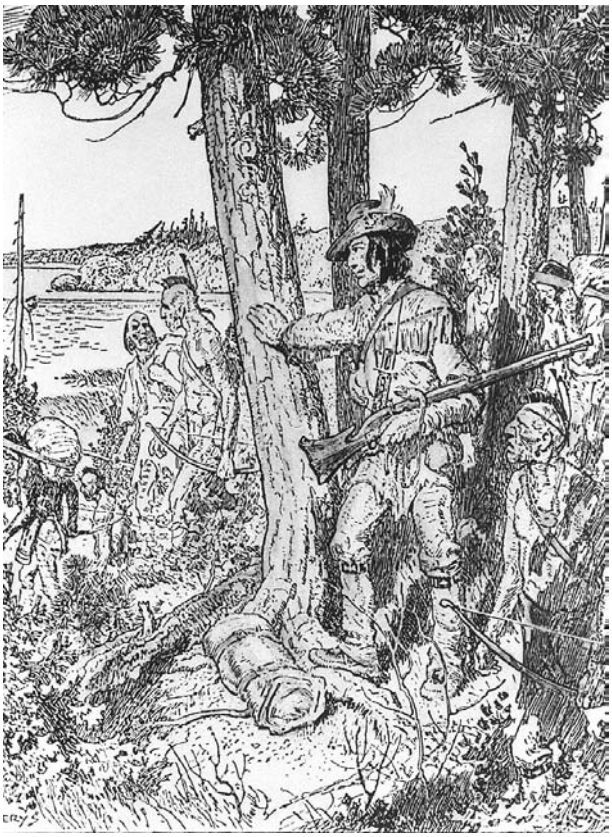

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Gro Harlem Brundtland

Norwegian political leader Gro Harlem Brundtland (born 1939) was the first Scandinavian woman to serve as a prime minister (1981; 1986-1989; 1990-1997). Brundtland also paved the way for women in the United Nations when she was asked by UN Secretary General Javier Perez de Cuellar to establish and chair the World Commission for Environment and Development in 1983.

Norwegian prime minister Gro Harlem Brundtland, born in Oslo in 1939, was both the first woman and the youngest person ever to hold Norway's highest ranking political office. Her father, Gudmund Harlem, Norway's Minister of Social Affairs (1955-61) and Minister of Defense (1961-63, 63-65) was a strong influence on her early political development and as a young adult Brundtland was actively involved in the Labour party's student movement.

Brundtland earned her medical degree from the University of Oslo in 1963 and earned a Master of Public Health degree from Harvard University in 1965. Returning to Norway after graduation, she first served as a medical officer at the Norwegian Directorate of Health (1966-68) and then became assistant medical director to Oslo's Board of Health (1968-74).

In 1974, Brundtland was ''discovered'' by Prime Minister Trygve Brattelishe and appointed Minister of the Environment, a position she held until her resignation in 1979. She served as deputy leader of Labour's parliamentary group from 1975-81 and was elected to the Storting (Norway's Parliament) for the city of Oslo in 1977. While in the Storting, Bruntland headed two important standing committees, finance and foreign affairs. (She was leader of the Committee on Foreign and Constitutional Affairs for the years 1980-81, 1981-86, and 1989-90.)

In February of 1981 the acting Labour prime minister retired. Urged on by Labour party members, Bruntland claimed the prime minister's seat. Two months later she also took control of the party chairmanship. However, Brundtland's first term as prime minister was short-lived.

The Labour party lost the October 1981 elections to a Conservative coalition which named Kåre Willoch to the post of prime minister.

In May 1986, Brundtland was reelected as Labour party prime minister. This time she remained in office until 1989 when the Conservative party again defeated the Labour government.

With the collapse of the Conservative party's administration in 1990, Brundtland became prime minister for the third time. This time she was forced to build a coalition with minor parties to hold a majority in the 165-seat National Assembly. Bruntland's fourth term as Norway's prime minister, begun in 1993, drew to a close in October, 1996, when she submitted her resignation. She stepped down from office on 25 October 1997.

As a leader of the Norwegian Labour Party, Brundtland became the single most influential politician in Norway during the 1980s and early 1990s. Her extraordinary career can be explained in terms of both her own political and personal beliefs as well as the political times in which she lived. In contrast to the typical working-class style of the Labour movement, Brundtland was a young, professional, female candidate. She was the most likely candidate at a time when the Labour party felt an urgent need to modernize its image.

Bruntland's sound analytical skills, good humor, and charm earned her a reputation as someone able to deal with difficult conflicts. Brundtland would thoroughly study the background of all contenders, as well as their positions on an issue. She would carefully avoid any commitment on an issue until the conflicting sides reached a joint resolution. As a final step, she would quickly implement any resolutions reached by the opposing sides.

Brundtland's approach to conflict resolution was a major factor in resolution of the ''Rocket Crisis,'' the debate led by the European Socialist party following the North Atlantic Treaty Organization's decision on missile deployment in Europe (1981). She also played an instrumental role in resolving the devastating disagreement among Norwegian Socialists on the European Community question. Both issues threatened to split the Labour party and would almost certainly have done so without ''the Gro grip,'' the nickname given to describe Bruntland's approach to conflict resolution.

In 1983, United Nations Secretary General Javier Perez de Cuellar asked Bruntland to establish and chair the World Commission on Environment and Development. Bruntland approached the task of hammering out compromises on international environmental issues in the same way she handled other conflicts. The Commission's 1987 report, *Our Common Future,* identified the future of global ecology as sustainable growth through environment protection *and* economic growth.

By 1990, Bruntland was well-known internationally because of her participation in the Independent Commission on Disarmament and Security (the Palme Commission), her vice-presidency of Socialist International, and her role in the first UN Conference on Environment and Development held in Rio de Janeiro (1992). Bruntland, often referred to in media releases as ''mother earth,'' wrote several articles on political, environmental, and developmental issues.

Brundtland has received several international awards, including the Third World Prize (1988), the Indira Gandhi Prize (1988), the Onassis Foundation's Delphi Prize (1992), and the Charlemagne Prize (1994). She is married to Arne Olav Brundtland, a research director at the Oslo Institute of Foreign Studies, and has four children.

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For additional information on Brundtland see *Ms.* (January 1988) and *Time* (September 23, 1989). Also see the World Commission on Ecology and Development report *Our Common Future,* Oxford University Press (1987). For a general background survey of Scandinavian politics, strategies, and social developments see *Daedalus* (Summer 1988). □

Isambard Kingdom Brunel

Isambard Kingdom Brunel (1806-1859) was a leading English civil engineer in the railway age with an original and unprejudiced approach to problems in railway and marine engineering.

Isambard Kingdom Brunel was born on April 9, 1806, near Portsmouth, the only son of Marc Isambard Brunel, known for his machine for making ships' blocks and as the engineer of the Thames Tunnel. After attending the Collège Henri Quatre in Paris, Brunel served a short apprenticeship under the Paris instrument maker Louis Breguet. Brunel returned to London in 1822 and entered his father's office in 1823, where he received practical training by assisting with the Thames Tunnel until 1828.

Brunel's first important commission was the 630-foot-span Clifton suspension bridge near Bristol (1831). Unfinished in his lifetime, it was completed in 1864 as his memorial. He also built the Hungerford (London) suspension bridge (1841-1845); its wrought-iron chains were used to complete the bridge at Clifton.

Railway Engineer

In 1833 Brunel was appointed engineer for the Great Western Railway and began surveys for a line between Bristol and London. Construction of the line (1835-1841) included the famous flat-arch bridge over the Thames at Maidenhead and the 3,200-yard Box Tunnel outside Bath (through which the sun is said to shine on Brunel's birthday). With the aim of smooth, high-speed running and locomotive-fuel economy for the line, he introduced the 7-foot gage, which, while technically sound, was commercial folly. However, it was not entirely superseded by the British standard 4-foot 8 1/2-inch gage until 1892. He also designed railroad terminals and a series of bridges, culminating in the Royal Albert Bridge near Plymouth (1853-1859),

which combines a tubular arch with suspension chains in the two main spans.

Designer of Steamships

In 1835 Brunel suggested, half in jest, a transatlantic steamship service. The idea found support, and the outcome was the *Great Western,* a timber-built paddle steamer of 2,300 tons' displacement. In April 1838 it steamed from Bristol to New York in 15 days and then maintained a regular service. His *Great Britain* (1839-1845) was a 3,600-ton iron-hulled, screw-driven steamship. Brunel's last great ship was the *Great Eastern* (1854-1859), for which he was the sole architect. Displacing 32,000 tons, the largest ship afloat, it was intended to make the round trip to Australia without recoaling. The *Great Eastern* had a double hull, and with engines to drive both paddles and screw, it had outstanding maneuverability. That its cost was excessive, its completion delayed, and the launch difficult was largely due to the machinations of the building contractor. Brunel never saw the trials, for he suffered a stroke and died on Sept. 15, 1859, in London. A liability to its owners, the ship showed twice the calculated fuel consumption. The *Great Eastern* was sold and eventually used to lay the first Atlantic telegraph cable (1865-1866).

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Filippo Brunelleschi

Filippo Brunelleschi (1377-1446) was an Italian architect, goldsmith, and sculptor. The first Renaissance architect, he also formulated the principles of linear perspective which governed pictorial depiction of space until the late 19th century.

In Florence during the second and third decades of the 15th century, the visual arts were transformed into the Renaissance style. The concept of the Renaissance, whose aim was the re-creation of ancient classical culture, occasioned in painting and sculpture a revival of naturalism based primarily on antique statuary and in architecture a revival of classical forms and ornament. All the arts revealed an increased concern for the delineation and unification of space, which the development of linear perspective satisfied. Three Florentine artists—the architect Filippo Brunelleschi the sculptor Donatello, and the painter Masaccio—were the leaders in this new movement and soon made Florence the artistic capital of Europe.

Brunelleschi was born in Florence, the son of an eminent notary. Filippo entered the silk guild as a goldsmith in 1398. The following year he was employed by a goldsmith in Pistoia, where he made several silver figures for the altar of St. James in the Cathedral. Brunelleschi entered the competition of 1401 for a new set of portals for the Baptistery in Florence; his trial piece, the *Sacrifice of Isaac,* compared very favorably with that of Lorenzo Ghiberti, who was awarded the commission. Brunelleschi's relief is derived stylistically from the work of his predecessor Andrea Pisano, but it already reveals an interest in classical antiquity, as the servant in the relief was inspired by the Hellenistic statue *Spinario* , or ''thorn-puller.'' In 1404 Brunelleschi was admitted as master to the goldsmiths' guild in Florence, and later that year he was consulted regarding a buttress of the Cathedral.

Method of Constructing Linear Perspective

During the next decade the details of Brunelleschi's life are very vague. He undoubtedly made several trips to Rome

to survey its ancient monuments. A wooden crucifix in S. Maria Novella, Florence, perhaps from this period, is sometimes attributed to him. In 1415 he repaired the Ponte a Mare in Pisa, and 2 years later he and other masters presented opinions on the design and construction of the great dome projected for the Gothic Cathedral of Florence. It was perhaps at this time that Brunelleschi devised the method of constructing linear perspective, which he illustrated in two perspective panels (now lost): one depicted the Florentine Baptistery as viewed from the Cathedral portal, and the other illustrated the Palazzo Vecchio.

Early Architecture

Beginning in 1418 Brunelleschi concentrated on architecture. In two small domed chapels in S. Jacopo Soprarno and S. Felicità (now destroyed or altered), Florence, he experimented with domical construction. That same year he began the church of S. Lorenzo (1418-ca. 1470), commencing with the Old Sacristy (1418-1428), a cubical chapel with an umbrella dome. The church is a Latin-cross basilica with three arcaded aisles, side chapels, and a dome over the crossing. All the ornamentation is classical, with Corinthian columns, pilasters, and classical moldings of a soft blue-gray stone (*pietra serena*) against light stucco walls. The loggia of the Ospedale degli Innocenti (designed 1419, constructed 1421-1451), Florence, usually considered the first Renaissance building, is a graceful arcade with Composite columns and windows with triangular pediments regularly spaced above each of the arches. It may have been at this time that Brunelleschi worked on the Palazzo di Parte Guelfa, Florence; he designed giant pilasters at each end of the exterior (altered in completion).

In 1420 Brunelleschi began to erect the great dome of the Florentine Cathedral in collaboration with Ghiberti, who eventually withdrew from the project. The dome has a skeleton of eight large stone ribs closed by two shells, of which the lower portions are of stone and the upper parts of brick laid in a herringbone design probably derived from ancient Roman construction. In its rib construction and pointed arch form, the dome still belongs within the Gothic tradition. With the closing of the oculus in 1436, Brunelleschi designed the lantern (completed in 1467). Meanwhile he was consulted on projects elsewhere; he was in Pisa during 1426 to work on the Citadel and in Volterra in 1427 to advise on the dome of the Baptistery.

The Pazzi Chapel (1429-1467), in the medieval cloister of Santa Croce, Florence, has a charming porch with six Corinthian columns supporting an entablature broken in the center by a semicircular arch, reflecting the dome behind it. The upper part of the facade is incomplete. The interior is rectangular with a large umbrella dome at the center covered by a conical roof with a lantern. As in all his architecture, Brunelleschi used the darker *pietra serena* for the classical details. The glazed terra-cotta reliefs of the four Evangelists in the pendentives of the dome were designed by Brunelleschi; the remaining decoration was by Luca della Robbia. In 1432 Brunelleschi went to Mantua and Ferrara on unknown commissions, and in 1433 he was again in Rome to study the antiquities.

Later Architecture

During the Renaissance the ideal church plan was centralized as a circle or Greek cross with four equal arms. On his return to Florence in 1434 Brunelleschi began a central-plan church, S. Maria degli Angeli, which was never completed. It would have been the first central plan of the Renaissance. Octagonal on the interior with eight chapels, it was 16-sided on the exterior; a domical vault was probably intended to cover the center. In 1435 Brunelleschi was again in Pisa working on the bastion of the Porta al Parlascio.

In 1436 Brunelleschi designed another basilican church in Florence, Santo Spirito (constructed 1444-1482), which shows a much greater concern for a unified composition than S. Lorenzo does. The arcaded side aisles are continued around the transept arms and choir and were intended to go across the interior of the facade (never executed), which gives a very unified and centralized impression around the crossing dome. The shallow chapels are curvilinear in plan and were to be so expressed on the exterior, but after Brunelleschi's death a straight external wall masked the chapels. The interior is carefully organized in simple proportional relationships which result in a very harmonious space that is the ideal of Renaissance architecture. In 1440 Brunelleschi returned to Pisa for further work on the Citadel. On April 15, 1446, he died at Florence and received the unusual honor of being buried in the Cathedral.

Style and Influence

Brunelleschi was particularly adept in solving engineering problems, as the construction of the Cathedral dome reveals. His architectural style is of a very refined classicism and was inspired as much by the Tuscan Romanesque or proto-Renaissance style of the 12th century as by ancient Roman architecture. He used the Corinthian order, the most decorative of the classical orders, almost exclusively, and he made sure that all the decorative elements of his architecture were cut in a very crisp style.

Because of Brunelleschi's innovation of linear perspective and his adaptation of the classical style to architecture, he is one of the major figures of the early Renaissance period. His architecture remained influential in Florence through the 16th century.

Further Reading

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Jerome Seymour Bruner

An American psychologist, Jerome Seymour Bruner (born 1915) made outstanding contributions to the study of perception, cognition, and education. He taught in universities in both the United States and England and was the author of many articles and books in the field of psychology and education.

Jerome Seymour Bruner was born on October 1, 1915, to Polish immigrant parents, Herman and Rose (Gluckmann) Bruner. He was born blind and did not achieve sight until after two cataract operations while he was still an infant. He attended public schools, graduating from high school in 1933, and entered Duke University where he majored in psychology, earning the AB degree in 1937. Bruner then pursued graduate study at Harvard University, receiving the MA in 1939 and the Ph.D. in 1941. During World War II, he served under General Eisenhower in the Psychological Warfare Division of Supreme Headquarters Allied Expeditionary Force Europe. After the war he joined the faculty at Harvard University in 1945.

When Bruner entered the field of psychology, it was roughly divided between the study of perception and the analysis of learning. The first was mentalistic and subjective, while the second was behavioristic and objective. At Harvard the psychology department was dominated by behaviorists who followed a research program called psychophysics, the view that psychology is the study of the senses and how they react to the world of physical energies or stimuli. Bruner revolted against behaviorism and psychophysics and, together with Leo Postman, set out on a series of experiments that would result in the ''New Look,'' a new theory of perception. The New Look held that perception is not something that occurs immediately, as had been assumed in older theories. Rather, perception is a form of information processing that involves interpretation and selection. It was a view that psychology must concern itself with how people view and interpret the world, as well as how they respond to stimuli.

Bruner's interest moved from perception to cognition— how people think. This new direction was stimulated by Bruner's discussions in the early 1950s with Robert Oppenheimer, the nuclear physicist, around whether the idea in the scientist's mind determined the natural phenomenon being observed. A major publication to come out of this period was *A Study of Thinking* (1956), written with Jacqueline Goodnow and George Austin. It explored how people think about and group things into classes and categories. Bruner found that the choice to group things almost invariably involves notions of procedures and criteria for grouping. It may also involve focusing on a single indicator as a ''home base'' and grouping things according to the presence of that indicator. Furthermore, people will group things according to their own attention and memory capacity; they will choose positive over negative information; and they will seek repeated confirmation of hypotheses when it is often not needed. *A Study of Thinking* has been called one of the initiators of the cognitive sciences.

Center for Cognitive Studies

Soon Bruner began collaborating with George Miller on how people develop conceptual models and how they code information about those models. In 1960 the two opened the Center for Cognitive Studies at Harvard. Both shared a conviction that psychology should be concerned with the cognitive processes—the distinct human forms of gaining, storing, and working over knowledge. Bruner was drawn toward new developments in philosophy and anthropology: linguistic philosophy for insight into human language capacities and how thoughts are organized into logical syntax and cultural anthropology for insight into how thinking is culturally conditioned. To the center came some of the leading figures in psychology, philosophy, anthropology, and related disciplines who made contributions to the study of cognitive processes. In retrospect, Bruner said of those years that what he and his colleagues most sought was to show ''a higher order principle'' that human thought included language capacities and cultural conditions and not only a mere response to a stimulus.

In spite of his many contributions to academic psychology, Bruner is perhaps best known for his work in education, most of which he undertook during his years with the Center for Cognitive Studies. He held the position that the human species had taken charge of its own evolution by technologically shaping the environment. The passing on of this technology and cultural heritage involved the very survival of the species. Hence, education was of supreme importance. As Bruner admitted, he was not fully appreciative of this importance until he was drawn into the educational debate gripping the United States following the launching of Sputnik, the first satellite, in 1957 by the former Soviet Union.

In 1959 Bruner was asked to head a National Academy of Sciences curriculum reform group that met at Woods Hole on Cape Cod. Some 34 prominent scientists, scholars, and educators met to hammer out the outlines of a new science curriculum for America's schools. Although numerous work area reports were issued, to Bruner fell the task of writing a chairman's report. The end result was *The Process of Education,* which became an immediate best-seller and was eventually translated into 19 languages. Bruner centered on three major considerations: a concept of mind as method applied to tasks—e.g., one does not think *about* physics, one thinks physics, the influence of Jean Piaget, particularly that the child's understanding of any idea will

be contingent upon the level of intellectual operations he has achieved, and the notion of the structure of knowledge—the important thing to learn is how an idea or discipline is put together. Perhaps the element that is most remembered is Bruner's statement that ''any subject can be taught effectively in some intellectually honest form to any child at any stage of development.''

A Controversial Curriculum

Bruner's educational work led to an appointment on the Education Panel of the President's Science Advisory Committee. He also worked on a new social studies curriculum for Educational Services, Incorporated. Called ''Man: A Course of Study,'' the controversial, federally funded project drew the ire of various conservative and rightwing pressure groups because it did not push values and traditions they felt were important. The controversy led some school districts to drop the program, and federal funds were withdrawn from any additional development. The program was continued in some American school districts, and it was also adopted by many schools in Britain and Australia.

In 1972 the Center for Cognitive Studies was closed, and Bruner moved to England upon being appointed Watts Professor of Psychology and Fellow of Wolfson College at Oxford University. His research now came to focus on cognitive development in early infancy. In 1980 he returned to the United States and for a short time served again at Harvard until, in 1981, he was appointed to the position of the George Herbert Mead professorship at the New School for Social Research in New York and director of the New York Institute for the Humanities.

Bruner never tried, in his own words, to construct ''a 'grand' or overarching system of thought.'' His main interest was on ''psychology of the mind,'' particularly perception and cognition, as well as education, during a long and productive career.

Later Works and Publications

Bruner published a series of lectures in 1990, *Acts of Meaning,* wherein he refutes the ''digital processing'' approach to studies of the human mind. He reemphasizes the fundamental cultural and environmental aspects to human cognitive response. In 1986 he had put his own professional slant on varied topics such as literature and anthropology in his book *Actual Minds, Possible Worlds*. During that same year he participated in a symposium at Yale University on the implications of affirmative action within the context of the university. Bruner also contributed to an educational videocassette, *Baby Talk* (1986), which provides excellent insight to the processes by which children acquire language skills.

Further Reading

The single best source on Bruner's life is his autobiography, *In Search of Mind* (1983). A good, concise overview of his work up to 1972 may be found by Jeremy Anglin in the introduction to *Beyond the Information Given* (1973). This volume is a collection of some of Bruner's more important essays, edited and arranged by Anglin. For a collection of essays on some of Bruner's speculative thought, see *On Knowing: Essays for the Left Hand* (Expanded Edition, 1979). For additional reading on Bruner's educational ideas, see *The Relevance of Education* (1971).

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Alois Brunner

Nazi German officer Alois Brunner (born 1912) helped engineer the Nazi destruction of European Jews, sending over 125,000 people to death camps.

SS (Schutzstaffel) Captain Alois Brunner served Adolf Eichmann in organizing the Nazi destruction of European Jews. Eichmann called Brunner ''one of my best men.'' Born in Rohrbrunn, Austria, on April 8, 1912, Brunner joined the Nazi Party at age 19 and the SS at 26 (1938). He worked with Eichmann in the Central Office for Jewish Emigration in Vienna, which forced Jews to emigrate. Then, in October 1939, Brunner organized the first transports to Poland, a pilot project for mass deportation of Jews to ghettoes and death camps in the East. As director of the Vienna Central Office for Jewish Emigration (1940-1942), Brunner deported people that might have received exemptions, such as invalids and orphans. Brunner's personal torture of Jews exceeded the needs of Nazi policy. He knew the fate of those he deported, for he visited the ghettoes and camps. The combination of tactics Brunner used in Vienna—efficiency, deception, and terror—was noted by higher authorities and activated elsewhere.

Brunner proved his worth to Eichmann, who posted him next to Salonica, Greece, the center of Sephardic Jewish culture in Europe. Salonica Jews, whose ancestors fled the Inquisition, had retained the language and some of the customs of 15th century Spain. Brunner forced Salonica's Jews into a ghetto, while he settled into a mansion with luxury gardens outside and torture chambers below. Witnesses have called Brunner the ''most ferocious'' of all the torturers. He packed 2,000 Jewish prisoners into each transport of sealed boxcars, which after ten days arrived at the gas chambers of Auschwitz. In six weeks Brunner destroyed a community that had persisted for five centuries.

In his next assignment as deportation expert in France (June 1943-August 1944), Brunner took over the transit camp of Drancy, northeast of Paris. He ruled by torture, reprisal, and deception (for example, encouraging prisoners to take personal belongings on transports to a so-called labor colony in Poland). Before Brunner's arrival, only Jews born outside France were deported. But Brunner began sending French Jews to death camps as well. He specifically

marked Jewish children as targets, calling them ''future terrorists,'' raiding children's centers, deporting hundreds of unaccompanied infants. Of the 23,500 people Brunner deported from France, only 1,645 survived.

As Germany faced defeat in the West in August 1944, Brunner left France for Slovakia (part of Czechoslovakia). Here he instituted a brutal camp regime and continued to deport Jews until the German retreat before the Russian attack.

Brunner was imprisoned by the Allies, but, using a false name, he got released. After working in Germany, he escaped in 1954 to Damascus, Syria, where he lived for over 40 years under Syrian protection. Beginning in the 1960s, monitors of Nazi activities asserted Brunner's presence in Damascus (under the name Georg Fischer) and his services to the Syrian secret service. In a 1985 interview Brunner showed no remorse for his wartime activities.

Warrants for Brunner's arrest and requests to Syria for his extradition were on the books in Germany, Austria, and elsewhere for many years. In 1954 France sentenced him to death in absentia, and in 1984 West Germany renewed a request for Brunner's extradition. Syrian authorities gave no sign of willingness to comply with such requests. Shortly after the in absentia verdict Brunner had four fingers blown from his left hand and was left partially blind when he opened a powerful mail bomb postmarked from Vienna. Armed government guards were outside his third floor apartment for many years. He was reported to carry cyanide with him at all times to be ingested in the event of his capture.

Brunner's mastery of deportation prevented resistance from his victims and showed his superiors how far the ''Final Solution'' could go. By a conservative estimate, Brunner deported 47,000 from Austria, 44,000 from Greece, 23,500 from France, and 14,000 from Slovakia. Very few of Brunner's victims survived.

Further Reading

Little has been written about Alois Brunner, and sources often confuse him with a Nazi named Anton Brunner. Information can be found in Raul Hilberg, *The Destruction of the European Jews* (1961, 1985). Documents which mention Brunner are reproduced and translated in *The Holocaust: Selected Documents,* edited by John Mendelsohn (1982), Vol. 8; *Trial of the Major War Criminals* (Nuremberg, 1946-1951), Vol. 4; and *Nazi Conspiracy and Aggression* (1946-1948), Vol. 8. A brief account of Brunner in Syria appeared in *Newsweek* (November 11, 1985). For more details, see Mary Felstiner, ''Alois Brunner: 'Eichmann's Best Tool,''' *Simon Wiesenthal Center Annual* (1986).

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Emil Brunner

Emil Brunner (1889-1966), Swiss Reformed theologian, was a principal contributor to what came to be known popularly (though inaccurately) as ''neo-orthodoxy,'' which was in opposition to late 19th and early 20th century ''liberal'' Protestant theology.

Emil Brunner was born at Winterthur, near Zurich, Switzerland, on December 23, 1889. After completing his early education at the *Gymnasium* in Zurich in 1908, he pursued advanced studies at the Universities of Zurich and Berlin, receiving the Doctor of Theology degree from the former institution in 1913. His formal education included a year of post-doctoral studies at Union Theological Seminary in New York in 1919-1920. In later years he was to receive honorary degrees from a number of the most prestigious centers of learning on the continent of Europe, in Great Britain, and in the United States.

From 1916 to 1924 Brunner was pastor of a small congregation in the mountain village of Obstalden in the Canton of Glarus in Switzerland. From 1945 to 1955 he occupied the Chair of Systematic and Practical Theology at the University of Zurich.

In the early 1920s Brunner became loosely associated with a small group of theologians who like himself had become disillusioned by the reigning ''liberal'' religious thought in which they had been trained. The group (which

included Karl Barth, Eduard Thurneysen, Georg Merz, and Rudolf Bultmann) was to initiate a revolution in Protestant theology. Awakened to the inadequacies of liberalism by the catastrophe of World War I and appalled in particular by the pervasive notion of human ''progress,'' these men (in the spirit of the Reformation of the 16th century) set about the task of regrounding faith firmly and solely in the self revelation of God in Christ. The movement begun by these men is variously alluded to as ''the theology of crisis,'' ''dialectical theology,'' ''neo-orthodoxy,'' ''neo-Protestantism,'' ''Barthian Theology,'' or any one of several other designations. It was publicized through a new journal of religion entitled *Zwischen den Zeiten* (''Between the Times'') which the group had established for that purpose.

Some of these men turned their attention to problems of New Testament hermeneutics (interpretaton of the Bible) or to a reinterpretation of culture and civilization. Brunner and Barth, however, each working independently, began intensive life-long labors in the area of systematic theology.

In Christian theology Brunner was unquestionably one of the two or three most eminent system builders of the 20th century. His method was to publish a preparatory volume on each of the cardinal doctrines of the faith and then to distill the whole in a comprehensive system of dogmatics. The titles of his books, and numerous phrases in them, became favorite modes of expression of key ideas for a whole generation of professionals in theology. Always the exponent of a living faith, he was sensitive to the great issues of that faith as demonstrated in distinguished performance at the writing desk, in the classroom and pulpit, on the lecture platform, and at conference tables around the world.

He was a theologians' theologian, yet he was a simple believer and churchman who spoke meaningfully to the generality of men. He professed to regard himself as first a preacher of the gospel and only then as also a theologian. He was critically sensitive, moreover, to the actual contest within which theology must take place. He wrote and spoke consciously, therefore, to 20th century man, believing that no artificial barriers should hinder the faith of those who belong by destiny to this particular stage of history. Holding that the gospel has its own inherent ''offence,'' he was unwilling that any extraneous material should unnecessarily scandalize modern thinking men.

Apart from the Reformed tradition in which he was nurtured, three contemporary movements helped to mold his thought. The first was the religious socialist movement, which in its Swiss form had a firm Christological grounding. A second was the Oxford Group Movement, which for a time seemed to offer insights for the renewal of the church. And a third was the ''I-Thou philosophy'' of Soren Kierkegaard, Ferdinand Ebner, and Martin Buber, which helped Brunner toward a new understanding of truth.

From 1930 until the end of his life he was at the forefront of the ecumenical movement. From 1953 to 1955 he labored in the establishment of the International Christian University in Japan, thus crowning a career-long concern for missionary service.

Brunner was married and had four sons. He died, following a lengthy illness, on April 6, 1966.

Among his writings were: *The Mediator; The Divine Imperative; Our Faith; Man in Revolt; Truth as Encounter; Revelation and Reason: The Christian Doctrine of Creation and Redemption; The Christian Doctrine of the Church, Faith, and the Consummation; The Misunderstanding of the Church;* and *Eternal Hope*.

Further Reading

There is no extended biography of Emil Brunner in print. He left two autobiographical sketches: See ''a Spiritual Autobiography'' in the *Japan Christian Quarterly* (July 1955) and ''Intellectual Autobiography'' in Charles W. Kegley, editor, *The Theology of Emil Brunner*. Limited biographical data are available in a number of books and journal articles which are devoted primarily to his thought. See Dale Moody, ''An Introduction to Emil Brunner,'' in *The Review and Expositor* (July 1947); J. R. Nelson, ''Emil Brunner: Teacher Unsurpassed,'' in *Theology Today* (January 1963); and ''Emil Brunner—The Final Encounter,'' in *The Christian Century* (April 20, 1966). See also Paul K. Jewett, *Emil Brunner: An Introduction to the Man and His Thought* (1961) and J. Edward Humphrey, *Emil Brunner* (1976). □

Giordano Bruno

The Italian philosopher and poet Giordano Bruno (1548-1600) attempted to deal with the implications of the Copernican universe. Although he made no scientific discoveries, his ideas had much influence on later scientists and philosophers.

Giordano Bruno was born at Nola in southern Italy. His baptismal name was Filippo, but he took the name Giordano when he entered a Dominican monastery in Naples in 1565. During his stay in different monastic houses in southern Italy, he acquired a vast knowledge of philosophy, theology, and science. Because he developed unorthodox views on some Catholic teachings, Bruno was suspected of heresy and finally fled the monastic life in 1576. This experience reveals much about Bruno's personality. His love for knowledge and hatred of ignorance led him to become a rebel, unwilling to accept traditional authority. The price he paid for this independence was persecution and condemnation in many countries.

After making his way through northern Italy, Bruno sought refuge at Geneva in 1579. His criticism of a Genevan professor, however, forced his withdrawal from that city. The next 2 years were spent in Toulouse, where he was granted a master's degree and lectured on Aristotle. In 1581-1582 he stayed in Paris and published his first significant set of writings, in which he explained a new method for memory training and commented on the logical system of Raymond Lully.

In 1583 Bruno traveled to England, where he lived for 2 years. While there, he became friendly with some prominent Englishmen, publicly praised Queen Elizabeth I, and held a disputation at Oxford on the Copernican and

Aristotelian conceptions of the universe. Most important, he published some of his best works in England during 1584-1585, namely, *La Cena de le Ceneri* (*The Ash Wednesday Supper*); *De l'infinito universo et mondi* (*On the Infinite Universe and Worlds*); and *De la causa, principio et uno* (*Concerning the Cause, Principle, and One*). In these works Bruno attempted to come to grips with the meaning of the new conception of the universe that Copernicus had developed. Bruno conceived of the universe as infinite, composed of a plurality of worlds. For him the universe has a unity that signifies a prevailing order-individual things are not isolated but are animated by a common life and a common cause. This cause is immanent, not transcendent, and the soul which gives life to the whole is God. It is God who ''is not above, and not outside, but within and through, all things.'' It is not surprising that later examiners of Bruno's system described it as pantheistic. Bruno also published an Italian dialogue, *De gli eroici furori* (1585; *The Heroic Furies*), in which he presents the Renaissance conception of Platonic love.

Returning to France in 1585, Bruno was forced to leave that country in 1586 because of his attacks on Aristotelian philosophy. He then went to Germany, where he achieved some acclaim as a result of his lectures at the University of Wittenberg and published some works centered primarily on logic. After further travels he settled briefly in Frankfurt am Main, where he wrote a series of poems in Latin. In the three most important ones (all 1591), *De minimo* (*On the Minimum*), *De monade* (*On the Monad*), and *De immenso* (*On the Immense*), he examined what is infinitely small and infinitely great in the universe.

In 1592 Bruno went to Venice on the invitation of a Venetian nobleman who later betrayed him to the Catholic Inquisition. Bruno was arrested and imprisoned in Rome, where after a lengthy confinement and a trial for heresy he was burned at the stake on Feb. 17, 1600.

Further Reading

There is an extensive literature on Bruno in many languages. The best English biography is Dorothea Waley Singer, *Giordano Bruno: His Life and Thought* (1950). This work also includes a translation of Bruno's important work *On the Infinite Universe and Worlds* . Older biographies are J. Lewis McIntyre, *Giordano Bruno* (1903), and William Boulting, *Giordano Bruno: His Life, Thought, and Martyrdom* (1916). The former is divided into two sections, one on his life, the other on his philosophy. Among the specialized works on Bruno are Sidney Greenberg, *The Infinite in Giordano Bruno, with a Translation of His Dialogue: Concerning the Cause, Principle, and One* (1950); Irving Louis Horowitz, *The Renaissance Philosophy of Giordano Bruno* (1952); John Nelson, *Renaissance Theory of Love: The Context of Giordano Bruno's Eroici furori* (1958); and Frances A. Yates, *Giordano Bruno and the Hermetic Tradition* (1964).

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John Gerard Bruton

Prime Minister of Ireland John Bruton (born 1947), who served in parliament since 1969, has earned a reputation as a no-nonsense, forthright leader. One of Bruton's goals is to establish peace between the Irish Republican Army (IRA) and its opposition, mainly Britain and Southern Ireland.

The 1990s has seen much change in Ireland—from a cultural and economic upturn to the overtures of peace, after nearly three decades of turmoil. Into this wellspring of hope came Ireland's newly elected prime minister, John Bruton.

A Fresh Perspective

Bruton has served in the Irish parliament since 1969. With his election to the highest governing office in the land (there is a president of Ireland, but that position serves primarily as head of state), Bruton, head of the Fine Gael party, served notice of a fresh perspective. For one thing, Bruton is no ''media-driven politician,'' as one associate was quoted as saying in a *National Review* article by Conor Cruise O'Brien. Indeed, added O'Brien, ''the Irish media don't like him and have consistently underestimated him.''

Conor points to Bruton's sometimes brusque manner in delivering policy, especially noticeable on television, which thrives on more upbeat personalities. But to those who run the parliament, Bruton represents ''a person whose word is his bond.''

The Bruton government, O'Brien went on to say, ''has a lot going for it.'' High on the prime minister's agenda is the prospect of establishing and maintaining peaceful relations between the Irish Republican Army (IRA) and its opposition—mainly, Britian and Southern Ireland. In a 1995 St. Patrick's Day speech, U.S. President Bill Clinton himself praised Bruton ''for his tireless efforts for peace and for continuing the work of his predecessor [former Prime Minister Albert Reynolds] in completing the Joint Framework Document for Northern Ireland'' along with British Prime Minister John Major. Bruton, for his part, thanked Clinton for instilling in the IRA ''the sense of confidence in itself and a glimpse of the political dividend that was there for them by pursuing a peaceful rather than a violent path.''

Tried to Maintain a Delicate Balance

But tragic bombings in the metropolitan London area in the Spring of 1996 underscored the fragile nature of cease-fire efforts promoted by Bruton and by Gerry Adams, head of the IRA's political party, Sinn Fein. After one of the bombings, Bruton delivered a parliamentary speech denouncing the radical actions, but added that his government's door was open to Sinn Fein. In stating this, Bruton demonstrated that his approach was complementary to United States policy on Irish politics. (President Clinton's granting of a visa to Gerry Adams in 1995 is considered an important step in promoting peace.)

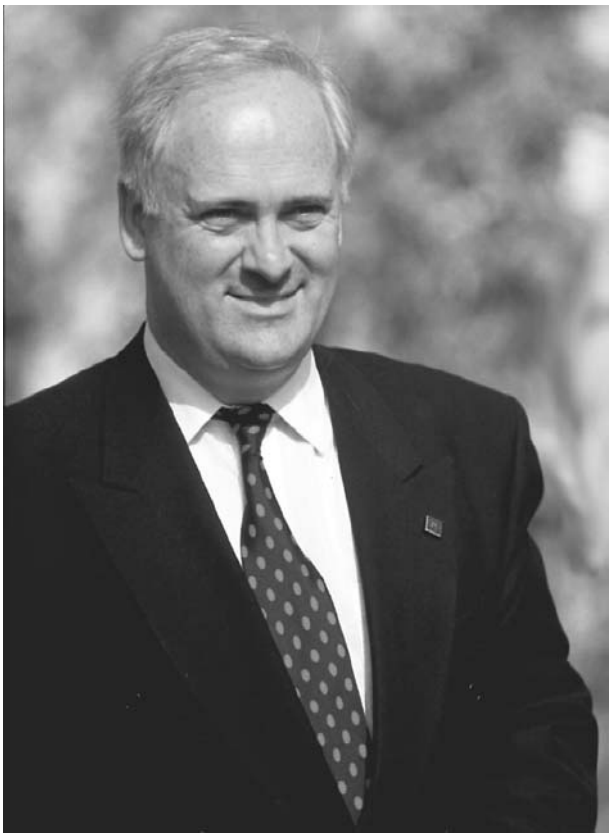

A former Deputy Leader of the Fine Gael party, Bruton, trained in law, served on numerous parliamentary committees, chiefly on topics of finance, industry and agriculture. A graduate of the University College, Dublin, Bruton married Finola Gill in 1981; the couple have four children.

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Dennis Brutus

The South African poet in exile Dennis Brutus (born 1924) is known both as a creative artist and as a political activist opposed to apartheid.

Dennis Brutus was born in Salisbury, Southern Rhodesia, of South African parents. Educated at Fort Hare College and the University of the Witwatersrand, he taught for 14 years in South Africa and participated in many anti-apartheid campaigns, particularly those concerned with sports. The South African government eventually banned him from attending political and social meetings and made it illegal for any of his writings to be published in South Africa.

In 1963 he was arrested for attending a sports meeting. When released on bail, he fled to Swaziland and from there tried to make his way to Germany to meet with the world Olympic executive committee, but the Portuguese secret police at the Mozambique border handed him back to the South African security police. Realizing that no one would know of his capture, he made a desperate attempt to escape, only to be shot in the back on a Johannesburg street. On recovery he was sentenced to 18 months hard labor on Robben Island.

When he finished his term in prison, Brutus was permitted to leave South Africa with his wife and children on an ''exit permit,'' a document which made it illegal for him to return. He lived in London from 1966 to 1970, where he worked as a teacher and a journalist. In 1970 he took a position as a visiting professor of English at the University of Denver for a year, after which he moved to Northwestern University in Evanston, Illinois. He was a professor of English at Northwestern from 1971 to 1985, then took a position at the University of Pittsburgh in 1986. In 1983 Brutus was granted political asylum in the United States. During the 1970s and 1980s he remained active in a number of anti-apartheid organizations, particularly SANROC (South African Non-Racial Olympic Committee), which led the movement to have South Africa excluded from the Olympic Games because of its discriminatory sports policies. He was also on the staff of the International Defense and Aid Fund. Brutus was as famous for his political activities as he was for his poetry.

There were five distinct phases in his development as a poet, each marked by formal and thematic shifts which tended not only to reflect his changing preoccupations and professional concerns, but also to document profound transformations in his conception of the nature and function of poetry. Each new phase grew out of a personal experience which made him question his previous attitudes toward verbal art and seek a more satisfying outlet for his energies of articulation.

His first book of poems, *Sirens, Knuckles, Boots* (1963), contained a variety of lyric forms invested with many of the standard poetic conventions. This was highbrow poetry—tight, mannered, formal, and sometimes formidably difficult. Schooled in classic English verse, Brutus attempted to compose multi-leveled lyrics that would challenge the mind, poems sufficiently subtle and intricate to interest any well-educated lover of poetry. He frequently sought to achieve an ambiguous idiom that allowed him to make a political and an erotic statement in the same breath. It was during this early phase in his career that he wrote nearly all of his most complex verse.

While he was in prison Brutus decided to stop writing this kind of poetry. The five months he spent in solitary confinement caused him to reexamine his verse and his attitudes toward creative self-expression, and he resolved thereafter to write simple, unornamented poetry that ordinary people could comprehend immediately. His *Letters to Martha and Other Poems from a South African Prison* (1968) contains brief, laconic statements deriving from his experiences as a prisoner. The diction is deliberately conversational and devoid of poetic devices. Instead of seeking to express two or three thoughts simultaneously, Brutus was striving to say only one thing at a time and to say it directly.

After he left South Africa and began his life in exile, Brutus' poetry changed again. This time a change appeared as a balance between the complexity of his early verse and the simplicity of his prison poems. While traveling the world as an anti-apartheid crusader, he wrote many nostalgic, plaintive lyrics recalling the beauties and terrors of his native land. This homesick verse, collected in *Poems from Algiers* (1970), *Thoughts Abroad* (1970), and *A Simple Lust* (1973), was more richly textured than what he had written in prison, yet he continued to aim for lucidity rather than symbolic nuances.

In the summer of 1973 Brutus visited the People's Republic of China to attend a sports meeting. Impressed by the extreme economy of Chinese verse, he began experimenting with epigrammatic poetic forms resembling Japanese *haiku* and Chinese *chueh chu,* in which very little is said and much suggested. The results were brought together in a pamphlet called *China Poems* (1975).

Brutus's later collections, *Strains* (1975), *Stubborn Hope* (1978), and *Salutes and Censures* (1980), contained poems written over a span of years and thus in a variety of poetic idioms. But in his later verse he appeared once again to be moving toward a balanced position, this time between the extreme density of his complex early verse and the extraordinary economy of his nearly wordless Chinese experiments. However, despite these remarkable changes in poetic posture, Brutus's political stance never altered. He devoted his life and his art to opposing apartheid in South Africa.

Until the dissolution of the apartheid system in 1993, Brutus' work was systematically banned in South Africa. He did manage to publish his collection, *Thought Abroad* under the pseudonym John Bruin for a short while. Until the government learned Brutus was the author, the poems were actually studied in South African universities. The banning of Brutus' work was so thorough, literary critic Colin Gardner observed in *Research in African Literatures,* ''it seems likely that many well-read South Africans, even some of those with a distinct interest in South African poetry, are wholly or largely unacquainted with his writing.''

In the late 1980s, Brutus published *Airs and Tributes* (1989). The end of apartheid brought a surge in creativity for South African writers, and in 1993 Brutus visited his native country for the first time since 1966.

Further Reading

No books have yet been written on Dennis Brutus, but he is discussed in most books dealing with African poetry or with South African literature. Informed critical commentary can be found in Ken Goodwin, *Understanding African Poetry* (1982); Ursula A. Barnett, *A Vision of Order: A Study of Black South African Literature in English* (1983); and Jacques Alvarez-Pereyre, *The Poetry of Commitment in South Africa* (1984). □

Marcus Junius Brutus

Marcus Junius Brutus (ca. 85-42 B.C.) was a Roman statesman and one of the conspirators who assassinated Julius Caesar. Brutus's contemporaries admired him for his political integrity and intellectual and literary attainments.

The father of Brutus took part in the unsuccessful attempt of M. Aemilius Lepidus to overthrow the government of L. Cornelius Sulla and was killed by Pompey in 78 B.C. Brutus's mother, Servilia, was the niece of the reformer M. Livius Drusus and half sister of M. Porcius Cato the Younger. She became notorious as the mistress of Julius Caesar. After the death of his father, Brutus was adopted by his uncle and took the name Quintus Caepio Brutus. But Cato exercised the dominant influence over him in his youth. Under Cato's direction Brutus began his philosophical studies in Rome and continued them in Athens.

Brutus may have been the Q. Caepio who had been engaged to Julia, daughter of Julius Caesar, until Caesar broke the engagement a few days before the marriage in 59 B.C. in order to give her to Pompey. That same year the informer P. Vettius named Brutus as a member of a plot to murder Pompey. But Vettius's story lacked credibility and was ridiculed in the Senate. In 58 Brutus accompanied Cato to Cyprus, where he earned the confidence of prominent Cypriots. On his return to Rome he abused that confidence by lending money to the Cypriot Senate at the extortionate rate of 48 percent and by using force to exact its payment. Elected quaestor for 53 B.C., Brutus refused to join Caesar's staff in Gaul but went to Cilicia with his father-in-law, Appius Claudius Pulcher.

In Rome after 52 Brutus joined in attacks on Pompey, but as the civil war approached, he chose the senatorial side, accepting appointment as legate to P. Sestius in Cilicia in 49. Cato persuaded Brutus to bury his differences with Pompey and fight with him in Greece.

After the Battle of Pharsalus Brutus requested and readily received pardon from Caesar. He later met Caesar at Tarsus in Cilicia and accompanied him on his triumphal campaign in Asia. Back in Rome Caesar continued to show Brutus favor, appointing him governor of Cisalpine Gaul in 46 and choosing him over Cassius for the important post of city praetor for 44.

The Conspiracy

Brutus's reasons for joining the conspiracy against Caesar were complex: the persuasiveness of its chief organizer, Cassius; the martyrdom of Cato, whose daughter Brutus had married in 45 B.C.; consciousness of his descent from L. Junius Brutus, who slew the last king of Rome; and Stoic dogma, which declared the murder of a tyrant not only just but obligatory. At the time no one accused him of acting out of personal antagonism. It was Brutus's personality and idealism which gave the conspiracy its force and direction, and Brutus insisted that action be taken against Caesar alone. The death of the dictator, he naively believed, would automatically restore liberty and the republic.

After the death of Caesar the conspirators soon found themselves outmaneuvered by Antony. Although the Senate voted them amnesty on March 17, 44, and Brutus was allowed to address the people, he and Cassius left Rome in April in the face of mounting hostility. Eventually Brutus was assigned the province of Cyprus, and Cassius, Cyrene. At the end of August both men went to the East.

Building a Base of Power

Establishing himself at Athens, Brutus conscripted troops, requisitioned money on its way to Rome from Asia, seized arms, accepted illegally the governorship of Macedonia, took over the province of Illyricum, and defeated Antony's brother Gaius, sent out to check him. In February 43 the Senate recognized Brutus's position in Macedonia, Illyricum, and Greece. After the defeat of Antony at Mutina the Senate voted Brutus and Cassius command over the entire East.

But fortune soon changed for the worse. When Octavian seized the consulship in August 43, one of his first acts was to revoke the amnesty given to the assassins of Caesar. When Antony, Octavian, and Lepidus formed the Second Triumvirate to avenge Caesar, Brutus left Greece to join forces with Cassius in Asia and prepare for war. From Asia the two men returned to Europe and met the forces of Antony and Octavian at Philippi in October 42. In the first engagement Brutus overran the camp of Octavian, but

Cassius in a fit of despair after being defeated by Antony committed suicide. Brutus rallied his legions, but he too was defeated in a second battle and took his own life.

Brutus's Philosophy and Character

Brutus was eclectic in his philosophical beliefs, following the teachings of the Academy and the Stoics. He wrote treatises on virtue, on duties, and on patience which were much admired. He was also a powerful orator and pamphleteer. He composed partisan tracts against Pompey and in praise of Cato and Appius Claudius. In the 50s Cicero and Q. Hortensius, the leading orators of the day, cultivated Brutus. Cicero thought so highly of his talents and learning that he dedicated two treatises on oratory, the *Brutus* and *Orator,* to him. There survives a small part of the extensive correspondence between Brutus and Cicero, dating from the period after the death of Caesar.

Shakespeare's portrayal of Brutus as the ''noblest Roman of them all'' is highly idealized. Steadfast and determined in large matters, he was petty and cruel in small. For all his admiration of Brutus, Cicero found him obstinate, aloof, and arrogant. The narrow moral and patriotic idealism in which he cloaked the murder of Caesar ensured the futility of the deed. Brutus, in fact, acted in defense of his own class and a system which was already dying. He was the last of the republicans, and when he fell, the republic fell with him.

Further Reading

The chief ancient sources for Brutus are Cicero, Plutarch, and Appian. Max Radin, *Marcus Brutus* (1939), is a popular biography marred by occasional factual errors. S. A. Cook, F. E. Adcock, and M. P. Charlesworth, eds., *Cambridge Ancient History,* vol. 10 (1934), gives a balanced and penetrating assessment of Brutus as a politician and statesman. For a less charitable view see Sir Ronald Syme, *The Roman Revolution* (1939), which stresses Brutus's personal and political motives in murdering Caesar.

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William Jennings Bryan

The American lawyer, editor, and politician William Jennings Bryan (1860-1925) was the Democratic party's presidential nominee three times and became secretary of state. Called the ''Great Commoner,'' Bryan advocated an agrarian democracy.

For 30 years William Jennings Bryan was active in American politics, emerging first as a spokesman for those who felt disregarded or slighted by the urban, industrial forces revolutionizing the United States in the period after the Civil War. Giving voice to their values and protests, Bryan advocated measures which he believed would give the people more direct control of the government and would allow the common man more economic advantages. Seeking simple solutions to complex social and economic problems, Bryan talked in pietistic terms: the controversy over coinage was viewed as a struggle between good and evil, not merely between men of conflicting points of view.

Although the increasing industrialization and urbanization of American society and greater United States participation in world affairs made Bryan an anachronism and finally thrust him aside, his attacks helped to focus public attention on serious problems and indirectly led to measures of correction and reform in the early 20th century.

Bryan was born in Salem, Ill. In his middle-class family, great emphasis was placed on religion and morality, not only in one's personal life but in politics and in the conduct of national affairs. After graduating from Illinois College in 1881 and studying for 2 years at Union College of Law in Chicago, he opened a law office in Jacksonville. Shortly afterward he married Mary Baird.

Early Career

In 1887 Bryan moved to Lincoln, Nebr., practicing law and simultaneously turning toward politics. He won a seat in Congress in 1890 and was reelected in 1892. As a congressman, he was a foe of high tariffs and an exponent of free coinage of silver, both popular positions with Nebraska voters.

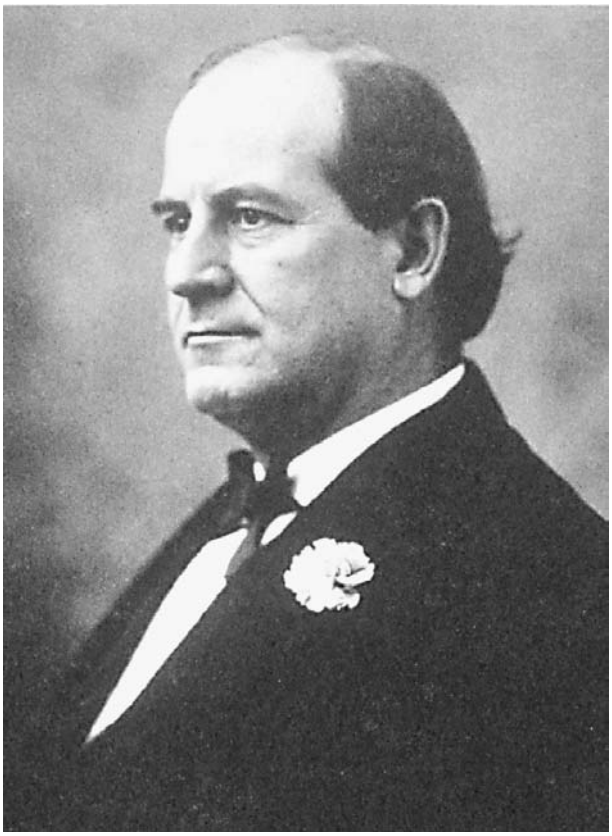

In the 1880s and 1890s debtors, farmers, and silver mine owners urged the expansion of the amount of money in circulation in the United States, arguing that more money in circulation would mean better times and that when money was scarce the wealthy benefited at the expense of the less well-to-do. Exponents of silver coinage argued that the Federal government should buy large quantities of silver, issue currency based on silver, and put 16 times as much silver in a silver dollar as the amount of gold in a gold dollar. The movement had a magnetic appeal for those suffering from the agricultural depression of the 1880s and 1890s. Bryan took its rallying cries—''free silver'' and ''16 to 1''—as his own. A dynamic and dedicated speaker, he toured the country speaking on silver, as well as urging its merits in the *Omaha World Herald*. Defeated for the Senate in 1894, he had become editor of the paper. Known for his oratory rather than his brilliance or shrewdness, Bryan captured the imagination of small-town and rural people who were bewildered by the changes occurring around them, devastated by the depression of 1893, and angry with President Grover Cleveland's policies toward Coxey's Army and the Homestead strike.

Presidential Candidate and Political Leader

The silver forces, centered chiefly in western and southern states, had virtual control of the Democratic convention of 1896 before it opened in Chicago. Bryan's dramatic ''Cross of Gold'' speech helped him secure the presidential nomination, and he prosecuted the campaign against former Ohio governor William McKinley with unprecedented vigor. When the Populist party also nominated Bryan, the conservative ''Gold Democrats'' were alarmed and seceded from their traditional party and nominated another candidate. The campaign was extremely heated. To Bryan the ''money men of the East'' were agents of evil; to Republicans and conservative Democrats, Bryan was equally abhorrent. Bryan was the first presidential candidate to travel extensively and to use the railroads to take his case to the people.

Bryan lost the election but remained the Democratic party leader and immediately began campaigning for 1900. His activities were varied, designed to keep him before the public eye: he wrote magazine articles, made extensive speaking tours on the Chautauqua circuit, and, with his wife, compiled an account of the 1896 campaign called *The First Battle*.

When the Spanish-American War began, Bryan enlisted and served briefly, raising a regiment in Nebraska. The paramount issue arising from the war (which the United States won quickly) was whether the country should annex any of the overseas territories Spain had been forced to relinquish—whether the nation should embark on a policy of imperialism, as had most of the other major nations of the world. Bryan, a dedicated anti-imperialist, felt certain that by referendum the people would repudiate any administration that declared for annexation. But he argued for approving the Treaty of Paris ending the war, by which the Spanish would cede Puerto Rico and the Philippines to the United States, saying that the United States should first secure the freedom of the Philippines from Spain and then award them independence when the international situation was more favorable.

Bryan coupled anti-imperialism with free silver as the major issues of the 1900 campaign, in which he again opposed President McKinley and was again defeated. The gradual disappearance of hard times had lessened the appeal of free silver, and the American people were too pleased with the outcome of the Spanish-American War to support anti-imperialism.

Bryan launched a weekly newspaper, the *Commoner,* in 1901 and kept himself before the public, although many Democratic party leaders considered him a failure as a candidate. Bypassed in 1904 by the Democratic party, Bryan supported the presidential candidacy of conservative Judge Alton B. Parker. Parker and the conservatives did so poorly in the election that Bryan was able to secure the 1908 nomination for himself. Another defeat, this time at the hands of William Howard Taft, ensued, but Bryan remained active in the Democratic party. In 1912 he helped to secure the nomination of Woodrow Wilson for the presidency, and Wilson named the Great Commoner secretary of state in 1913.

Bryan's durability as a political leader stemmed from a number of sources: his control of a party faction, his appeal to the common man and his personification of traditional American values, his identification with a large number of reform issues, his constant and unremitting labor, and the paucity of successful Democratic leaders. In particular, his capacity for pointing out areas of reform turned the public's attention toward problems of trusts and monopolies, paving the way for corrective legislation. Many of the reforms he suggested were carried out, several by President Theodore Roosevelt. Federal income tax, popular election of senators, woman's suffrage, stricter railroad regulation, initiative and referendum provisions, and publicity of campaign contributions were all reforms for which Bryan had worked.

Secretary of State

Bryan helped to obtain passage of domestic legislation, most notably the Federal Reserve Act. He strove to master foreign policy, bringing more energy and dedication than insight. He had no experience in foreign policy and had been chosen secretary of state because that was the most important position in the Cabinet. For Latin America he advocated a policy of protection of American business interests, suggesting that more financial intervention by the U.S. government might prevent European influence. He was particularly interested in negotiating arbitration treaties with some 30 countries, for he believed that such treaties would prevent war. He advocated a policy of neutrality in World War I, hoping that the United States might play the role of arbitrator between the opposing sides. Wilson, however, did not follow his advice; in protest over the tone of the President's second note about the sinking of the *Lusitania,* Bryan resigned in June 1915.

Last Decade

Bryan remained active in politics and also promoted Florida real estate, wrote copiously, and lectured on prohibition. The old-fashioned Protestantism that had made him a hero to many people became more prominent in his thinking even as it became less prevalent in American society; he spoke out for the fundamentalists, even to the point of refusing to condemn the Ku Klux Klan because of their Christian guise. Shortly after he was howled down at the 1924 Democratic convention, he appeared for the prosecution in the Scopes trial in Tennessee, opposing the teaching of theories of evolution in public schools. The naiveté and narrowness of his thinking emerged clearly in this trial, which was Bryan's last appearance in public before his death in 1925.

Further Reading

Books about Bryan, like books by him, are abundant. The most detailed biography is Paolo E. Coletta, *William Jennings Bryan: Political Evangelist, 1860-1908* (1964). Louis W. Koenig, *Bryan: A Political Biography of William Jennings Bryan* (1971), is a useful study. Paul W. Glad, *The Trumpet Soundeth: William Jennings Bryan and His Democracy, 1896-1912* (1960), treats the rural context from which Bryan emerged. Glad's *McKinley, Bryan and the People* (1964) focuses on the election. The last years of Bryan's life are handled skillfully by Lawrence W. Levine, *Defender of the Faith: William Jennings Bryan; The Last Decade, 1915-1925* (1965). By far the best brief treatment of Bryan is Richard Hofstadter, ''The Democrat as Revivalist,'' in Paul W. Glad, ed., *William Jennings Bryan: A Profile* (1968). □

Paul Bryant

At the time of his retirement in 1982, Paul ''Bear'' Bryant (1919-1983), legendary coach of the University of Alabama's ''Crimson Tide'' football team, then had the best record of any coach in college football history: 323 wins, 85 losses, and 17 ties. Sixty-five of his former college players were in professional football, and 44 more were head coaches of college or professional teams.

The future coach was born Paul William Bryant on September 11, 1919, in a rural area of Arkansas known as Moro Bottom, the 11th of 12 children of William Monroe and Ida Bryant. He received the nickname ''Bear'' after wrestling a muzzled bear at a carnival. After the death of his father, the family moved to nearby Fordyce, Arkansas. In high school there Bryant participated in football, basketball, baseball, and track. He played on the 1930 Arkansas state high school football champion team as an offensive end and defensive tackle. He was scouted and recruited by the University of Alabama.

From 1932 to 1936 he attended Alabama and played on the football team. During the 1933-1934 season he was the starting offensive end. In 1935 he played on the Alabama team that defeated Stanford University in the Rose Bowl. After graduation in 1936 he stayed at Alabama as an assistant football coach. In 1940 he left to accept a similar position at Vanderbilt University. World War II interrupted his football career and he enlisted in the U.S. Navy, achieving the rank of lieutenant commander. After the war he accepted the head football coaching position at the University of Maryland. He stayed at Maryland one year, leaving to become the head football coach at the University of Kentucky. In his years at Kentucky he compiled a record of 60 wins, 23 losses, and 5 ties. In 1950 Kentucky won the Southeast Conference title by defeating Oklahoma University. During his tenure there Kentucky went to the Great Lakes, Orange, Sugar, and Cotton bowls.

He left Kentucky in 1954 to accept the head coaching position at Texas A&M University. There he had his only losing season. After four years, however, his record stood at 25 wins, 14 losses, and 2 ties. In 1954 his team won the Southwest Conference title. Texas A&M won the conference title again in 1956, but was barred from participating in the Cotton Bowl because of recruiting violations. In 1957 the Aggies lost to Tennessee in the Gator Bowl, but Bryant had coached his first Heisman Trophy winner, John David Crow.

Bryant returned to Alabama as head football coach in 1958. In his first year back at Alabama went 5-4-1. In his second year they went to the Liberty Bowl, the first of 24 consecutive trips to bowl games. He became known as a tough disciplinarian who demanded the best from his players. He had them live together in a special dormitory, and

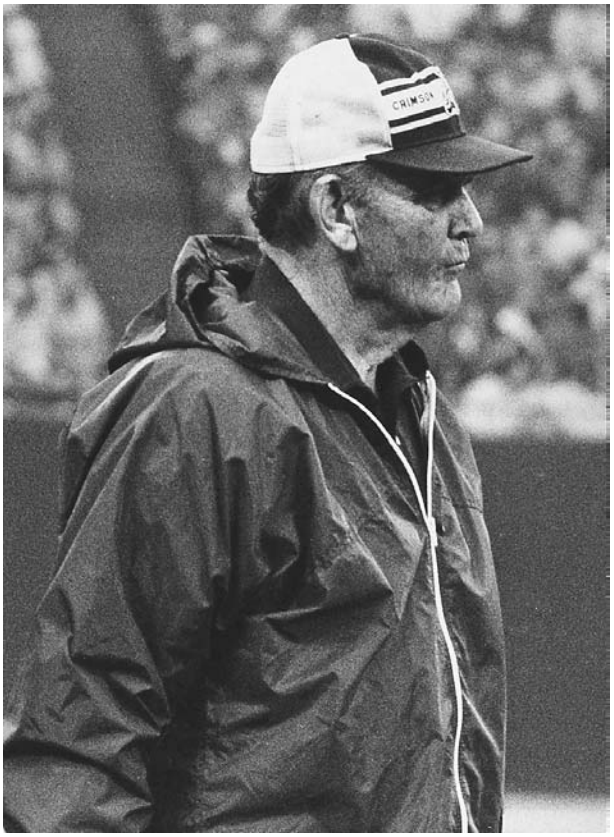

they all ate together. This toughness, however, was bolstered by integrity and fairness. He expected nothing from his players that he was not willing to give of himself. And his approach to the game paid off. Alabama football teams won six national championships and 13 Southeastern Conference titles. This remarkable accomplishment brought national attention to Alabama, and Bryant, wearing his trademark houndstooth hat, became a familiar figure on the sidelines during televised games.

In 1962 the *Saturday Evening Post* published an article that accused Bryant of coaching in a manner that encouraged unsportsmanlike conduct. The article was apparently prompted by an incident that had occurred during the game between Alabama and Georgia Tech played on November 18, 1961. A Tech player going downfield to cover a punt was blocked out of bounds by an Alabama player who used what is called a forearm shiver. The blow to the face broke the Tech player's jaw. As a result, the friendship between Bryant and Tech's coach Bobby Dodd was ruined. Georgia Tech dropped Alabama from its schedule and later left the Southeastern Conference. Bryant filed suit against the magazine.

The *Post* then published another article accusing Bryant and coach Wallie Butts of the University of Georgia's football team of rigging a game, a game that Alabama had won 35-0. Bryant again filed suit against the *Post*. One of the best known public figures in Alabama, Bryant went on statewide television to proclaim his innocence. Bryant's lawyers protested to the *Post* and asked that the charges be withdrawn. The *Post,* however, stood by the story, and Bryant filed his third lawsuit against the magazine.

Wallie Butts had filed suit against the *Post* as well, and his suit went to trial first. Bryant appeared to testify in support of Butts. He displayed the same style on the witness stand as he did on the football field sidelines. Confident and dignified, he still could not suppress his rage at the charges, and appeared near tears at times during his testimony. The jury ruled in favor of Coach Butts and awarded general as well as punitive damages. Bryant's suits never made it to the courtroom. Curtis Publishing, publisher of the *Post,* published a retraction and awarded a cash settlement.

Bryant was named Southeastern Conference (SEC) ''Coach of the Year'' eight times. In 1968 sportswriters voted him all-time SEC coach. Bryant, however, believed that a head coach was only as good as his assistants. On December 15, 1982, Bryant retired as head coach position and became athletic director at Alabama. He was succeeded by Ray Perkins, a former coach of the New York Giants of the National Football League. Less than two months later, on January 26, 1983, Bryant died of a heart attack. In 1986 he was elected to the College Football Hall of Fame, in his first year of eligibility. The Bear Bryant Award is given each year to the top college football coach.

Further Reading

Bear, Bryant's autobiography, was published in 1974. It is a remarkably modest story of his life, in which he gives all of the credit for his success to his mother. *The Legend of ''Bear'' Bryant* (1987) by Mickey Herskowitz is an emotional tribute to Bryant by one of his greatest admirers. Another good book, this one about the entire Alabama program, is *The Crimson Tide: A Story of Alabama Football* (1973) by Clyde Balton.

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William Cullen Bryant

The American poet and newspaper editor William Cullen Bryant (1794-1878) helped introduce European romanticism into American poetry. As an editor, he championed liberal causes. He was one of the most influential and popular figures of mid-19th-century America.

William Cullen Bryant was born on Nov. 3, 1794, in Cummington, Mass. His well-established New England family was staunchly Federalist in politics and Calvinist in religion. Encouraged to write poetry by his father, a physician of wide learning, the boy reflected in his earliest poems his family's political and religious attitudes. Bryant's Federalist satire on Thomas Jefferson, *The Embargo, or Sketches of the Times* (1808), by a ''Youth of Thirteen'' was published through his father's influence. In later years the liberal, democratic, Unitarian Bryant understandably wished to forget this youthful indiscretion, and he did not reprint it in any of his collections.

''Thanatopsis'' and Other Poems

Bryant entered Williams College in 1810 and left after a year. In 1811 he wrote the first draft of his best-known poem, ''Thanatopsis'' (literally, view of death), reflecting the influence of English ''graveyard'' poets such as Thomas Gray.

Perhaps the most remarkable feature of ''Thanotopsis'' is its anti-Christian, stoical view of death. There is no heaven or hell beyond the grave; death ends life, and that is all: ''Thine individual being, shalt thou go/ To mix forever with the elements,/ To be a brother to the insensible rock/ And to the sluggish clod. . . . '' Published in 1817, the poem was a marked success; it was reprinted in 1821 in the final, revised version familiar today.

A few years later Bryant modified his attitude to death in ''To a Waterfowl,'' in which a ''Power'' (God) is omnipresent and beneficent. The later English poet Matthew

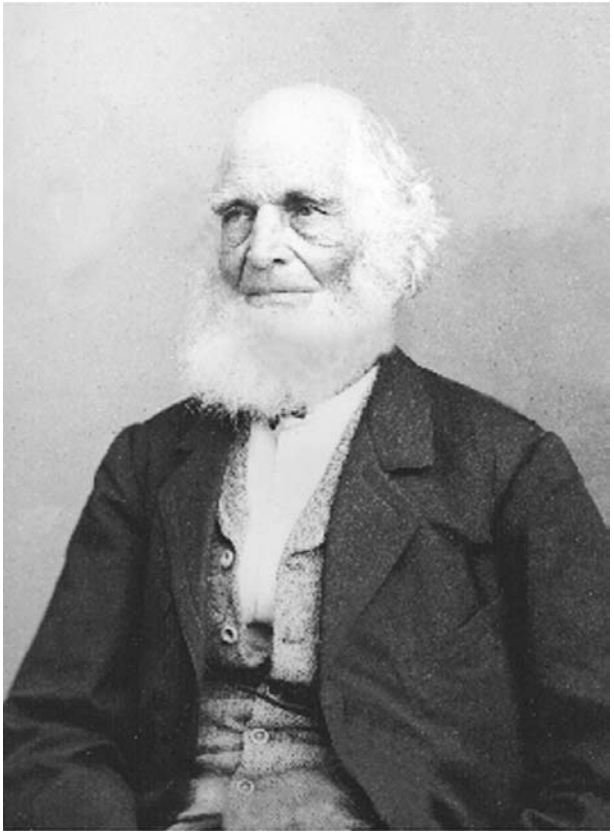

Arnold considered this to be the finest short poem in the English language. As the 1876 poem ''The Flood of Years'' makes clear, Bryant held this view of death to the end of his life.

Shortly after Bryant wrote the first draft of ''Thanotopsis,'' he came under the influence of the romantic British poets William Wordsworth and Samuel Taylor Coleridge. In the opening lines of ''Inscription for the Entrance to a Wood,'' Bryant conveyed a love of nature that he retained throughout his career: ''Thou wilt find nothing here [in nature]/ Of all that pained thee in the haunts of men,/ And made thee loathe thy life.'' However, like Wordsworth and other romantics, Bryant saw the world of nature less as an escape from the evils of life in the city than as a positive, vital force in itself. He explored this idea in other poems of this period, such as ''The Yellow Violet,'' ''I Cannot Forget with What Fervid Devotion,'' ''Green River,'' and ''A Winter Piece,'' and later in ''A Forest Hymn,'' ''The Death of Flowers,'' and ''The Prairies.''

Following his year at Williams College, Bryant read for the law and in 1815 was admitted to the Massachusetts bar. From 1816 to 1825 he practiced law in Great Barrington, Mass. He also kept up his literary activities, writing poetry and essays. In 1821 he published his first volume, *Poems,* and read his Phi Beta Kappa poem ''The Ages'' at Harvard. That same year he married Frances Fairchild, his ''Fairest of the Rural Maids.''

In 1826 Bryant became assistant editor of the liberal *New York Evening Post* and in 1829 editor in chief. He served in this capacity for 50 years.

Poetic Theories

Bryant formulated his poetic theories in a series of four lectures on poetry, which he delivered in 1826 before the New York Athenaeum Society (they were published in 1884). He stressed, ''The most beautiful poetry is that which takes the strongest hold of the feelings. . . . Important, therefore, as may be the office of the imagination [and of understanding, as well] in poetry, the great spring of poetry is emotion.'' (He expressed a similar view in the 1864 poem ''The Poet.'') Models from the past which the poet chooses to follow should be used only as guides to his own originality. While acknowledging that America's historical and cultural past was not as rich for the creation of poetry as England's, Bryant nevertheless felt that when America did produce a great poet he would draw on the best the young country had to offer.

The Editor

As an editor espousing liberal causes, Bryant had considerable impact on the life of New York and of the nation. Typical of his editorials was ''The Right of Workmen to Strike'' (1836), in which he upheld the workers' right to collective bargaining and ridiculed the prosecution of labor unions: ''Can any thing be imagined more abhorrent to every sentiment of generosity or justice, than the law which arms the rich with the legal right to fix . . . the wages of the poor? If this is not *slavery,* we have forgotten its definition.''

Similarly, Bryant was firmly committed to many other liberal causes of the day, including the antislavery movement, the ''free-soil'' concept, and free trade among nations. He also helped in the formation of the new Republican party in 1855.

Bryant published nine volumes of poetry from 1832 on. He also translated the *Iliad* (1870) and the *Odyssey* (1871-1872). He died in New York City on June 12, 1878.

Though Bryant was not a great poet, his poems were much admired in his own time, and a number of them are eminently readable today. As the guiding force of the *Evening Post,* he left his mark not only on the city his liberal paper served but on the nation as well.

Further Reading

Parke Godwin, Bryant's son-in-law, edited the standard editions of both *The Poetical Works of William Cullen Bryant* (2 vols., 1883) and Bryant's *Prose Writings* (2 vols., 1884). The best one-volume edition of the poems is Henry C. Sturges and Richard Henry Stoddard, eds., *The Poetical Works of William Cullen Bryant* (1903). The standard biography of Bryant is Parke Godwin, *A Biography of William Cullen Bryant, with Extracts from His Private Correspondence* (2 vols., 1883). A more balanced assessment is Harry H. Peckham, *Gotham Yankee: A Biography of William Cullen Bryant* (1950). Tremaine McDowell edited and wrote an excellent introduction to *William Cullen Bryant: Representative Selections* (1935). Allan Nevins, *The Evening Post: A Century of Journalism* (1922), discusses Bryant as an editor. Recommended for

general background are Roy Harvey Pearce, *The Continuity of American Poetry* (1961), and Hyatt H. Waggoner, *American Poets, from the Puritans to the Present* (1968). □

James Bryce

The British historian, jurist, and statesman James Bryce, Viscount Bryce (1838-1922), is best known for "The American Commonwealth," a significant study of United States political institutions. He also fostered a revival of interest in Roman law.

James Bryce was born on May 10, 1838, in Belfast, Ireland, the son of a Scottish schoolmaster. In 1846 the family moved to Glasgow, Scotland, where James attended secondary school and studied at the university. In 1857 he entered Trinity College, Oxford, where he had a brilliant scholastic career. In 1862 he was elected a fellow of Oriel College, Oxford, and was the first fellow who did not take the Anglican oaths.

Bryce's *The Holy Roman Empire* (1864) established his reputation as a legal historian. After practicing law in London for several years, he returned to Oxford in 1870 as regius professor of civil law, a post he held until 1893. His lectures at Oxford (published in 1901 as *Studies in History and Jurisprudence*) led to a revival in the study of Roman law.

An avid traveler, Bryce made the first of many trips to the United States in 1870. His interest in the life of the Armenians, which was acquired during a climbing holiday in 1876, led him to write *Transcaucasia and Ararat* (1877). A close friend and adviser of William Gladstone, Bryce entered the House of Commons in 1880 and from 1885 to 1907 sat as a Liberal member. During this period he completed his most important work, *The American Commonwealth* (1888). In this classic study, Bryce's legal training, historical knowledge, and firsthand experience of American life contribute to his cogent and influential analysis of the governmental process in the United States.

After serving as undersecretary for foreign affairs in 1886 and again in 1892, Bryce served as president of the Board of Trade and chairman of the Royal Commission on Secondary Education in 1894-1895. His visit to South Africa in 1895 led him to protest the handling of negotiations with the Boer republics, and his *Impressions of South Africa* (1897) influenced the Liberal position on the Boer War.

After serving as chief secretary for Ireland (1905-1906), Bryce was the British ambassador to the United States (1907-1913). During his ambassadorship he dealt with many United States-Canadian problems. He was elevated to the peerage on his return to England in 1913. During the remaining 9 years of his life, Bryce served on the International Court at The Hague, supported the establishment of the League of Nations, and published *Modern Democracy* (1921). He died on Jan. 22, 1922.

Further Reading

The best book on Bryce is H. A. L. Fisher, *James Bryce* (2 vols., 1927). It emphasizes Bryce's connections with the United States but also discusses his parliamentary career, writings, and influence on legal studies. See also Edmund S. Ions's study, *James Bryce and American Democracy, 1870-1922* (1968).

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Zbigniew Brzezinski

Zbigniew Brzezinski (born 1928) was assistant to the president of the United States for national security affairs during the Carter administration (1977-1980). Later he was associated with the Center for Strategic and International Studies in Washington D.C. He authored several books through which he expounded his philosophies as well as his political beliefs and ideals.

Zbigniew Brzezinski was born in Warsaw, Poland, on March 28, 1928. After obtaining his B.A. and M.A. degrees from McGill University in Montreal, Canada, he came to the United States in 1953. He was awarded the Ph.D. at Harvard the same year and remained there, first as a research fellow at the Russian Research Center and then as assistant professor of government, until 1960. He became a naturalized American citizen in 1958.

In 1960 Brzezinski moved to Columbia where he continued his rapid climb up the academic ladder. He was promoted to full professor in 1962 and directed the Research Institute in Communist Affairs (later the Research Institute on International Change) from 1962 to 1977. From 1966 to 1968 he had gained valuable experience as a member of the Department of State's Policy Planning Council during the Lyndon B. Johnson administration. Identified as a Democrat and a rival of Henry Kissinger, Brzezinski saw little action during Richard Nixon's presidency. In 1973 he became director of the Trilateral Commission and had the foresight to recruit a young and generally unknown governor of Georgia, Jimmy Carter. For Brzezinski, the early contact with Carter brought handsome rewards.

Carter declared his candidacy for president in 1974, and Brzezinski quickly approached him with an offer of advice. Of the potential candidates, Henry Jackson of Washington had views on foreign policy that appealed to Brzezinski more than those of Carter, but Jackson did not look like a winner. To most other Democratic presidential aspirants, Brzezinski's reputation as a "hard-liner" was un-

acceptable. By 1975 Brzezinski emerged as Carter's principal adviser on foreign policy issues.

National Security Adviser

Brzezinski was openly eager to be appointed assistant to the president for national security affairs and delighted when President-elect Carter offered him the position in December 1976. He had not wanted to be secretary of state, confident that he would be more effective in the White House, at the president's side. From the outset he was uneasy about the president's idealism and the absence of other appointees likely to give Carter the ''realistic and hard-nosed'' advice needed in world affairs.

Carter had campaigned against the Ford administration's ''Lone Ranger'' diplomacy, the unchecked activities of Henry Kissinger. He intended to have a more balanced organization reporting to the president, who would decide policy questions. A triumvirate composed of the secretary of state, the secretary of defense, and the national security adviser, such as had existed in the Kennedy years, seemed ideal. Cyrus Vance, Harold Brown, and Brzezinski would do the job.

Brzezinski agreed with Carter's ideas on organizational structure, but never doubted that his presence in the White House and his daily briefing of the president gave him the upper hand. He moved quickly to assert himself, and neither Vance nor Brown was equal to the challenge. What balance existed—and it was considerable—was provided, as it had to be, by Carter.

Brzezinski's differences with Vance were often substantive as well, especially on policy toward what was then the Soviet Union. Although Vance had few illusions about the Soviet leadership, he believed that improvement of Soviet-American relations was both necessary and possible. Further arms limitation agreements and cooperation in crisis areas such as the Middle East were essential to avoid nuclear war. He was not willing to jeopardize progress toward a sounder Soviet-American detente by disregarding Soviet interests in the Middle East or fears of Chinese-American rapprochement. Brzezinski shared Vance's conception of the Soviet Union and the United States as permanent competitors, but perceived little hope for significant improvement in the relationship. The United States had to be firm, seek every advantage it could garner at Soviet expense, and play on Soviet fears by ''playing the China card.'' Although Carter initially leaned toward Vance's view, by the end of 1978 Brzezinski appeared to have prevailed. The handling of the decision to normalize relations with China marked the ascendency of Brzezinski and the increasing alienation of the secretary of state from the policies of the administration.

Another arena in which Brzezinski succeeded in establishing his primacy was in the public presentation of Carter administration policy. Initially, all concerned had agreed that other than the president, the secretary of state would be the sole spokesman on foreign policy. Brzezinski quickly concluded, however, that Vance was not adequate to the task and took it upon himself. The result, given the policy differences that emerged between Vance and Brzezinski, was increased public confusion about America's course and a decline in confidence in the president's ability to keep his team running in tandem.

Hostage Crisis in Iran

Although disagreement over the handling of the hostage crisis in Iran finally drove Vance from the administration, Brzezinski had been unhappy with the original course Vance had plotted and Carter had approved during the last days of the Shah's rule. Brzezinski was a sincere advocate of a foreign policy that stressed concern for human rights, but when he perceived a need to choose between enhancing human rights or projecting American power, power came first. As the Shah's regime disintegrated in late 1978, Brzezinski wanted the United States to urge the Shah to act aggressively, to use force against his opponents, to carry out a military coup. Carter refused, sharing the distaste within the administration, generally for the repressive means the Shah had already undertaken. After the Shah's abdication, the return of Khomeini, and the seizure of the American hostages, a desperate president accepted a rescue plan that Brzezinski supported and Vance opposed. Vance resigned. The plan failed.

Brzezinski saw Iran as Carter's ''only'' fatal error. Probably more than any other single issue, the prolongation of the hostage crisis cost Carter the election of 1980 (to Ronald Reagan) and resulted in Brzezinski's return to private life in 1981. Of the accomplishments of the Carter administration, Brzezinski was proudest of its success in the Middle East (the

Camp David accords), the normalization of relations with the People's Republic of China, the Panama Canal treaties, SALT II, the commitment to majority rule in Africa, the identification of American policy with the human rights issue, and the plan to strengthen the military and strategic position of the United States by building the MX missile.

Adviser, Author, and Observer

Brzezinski remained a prominent personage during the Reagan administration. During this time he conceived and advocated a form of detente which he called ''Mutual Strategic Security.'' This proposal involved both space-based Strategically Deployed Interballistic missiles (SDI) and ground-based systems to be maintained by the United States. The United States, in turn, would limit its nuclear arsenal to a level well below ''first-strike'' capability. His conservative politics were notoriously in sync with right-wing Republican views, with regard to virtually every aspect of foreign affairs. His highly academic approach to foreign policy led some to see him as immature and insecure. In his various writings he occasionally criticized other politicians for petty idiosyncrasies.

After leaving government service, Brzezinski, still a young man, wrote a memoir, joined the Center for Strategic and International Studies at Georgetown University, served as a consultant to Dean, Witter, Reynolds, Inc., and waited for another opportunity to exercise power.

Brzezinski was widely interviewed in 1989 with respect to the Solidarity movement which arose in Poland, as well as the imminent dissolution of the Soviet Union. He expressed guarded optimism for the success of the Solidarity movement in his native Poland, and he avowed emphatic support for the demise of Communism. He further advocated some degree of laissez-faire policy by the United States in dealing with Eastern Europe at such a fragile moment in history. He published his thoughts on these matters in a book, *The Grand Failure: The Birth and Death of Communism in the Twentieth Century*. Brzezinski then took a peek into the 21st century, based on a retrospective of the past 100 years, in his provocative publication, *Out of Control: Global Turmoil on the Eve of the Twenty-first Century*.

Throughout his career Brzezinski has utilized his aggressive perseverance to foster his policies, keeping him in the forefront as a respected political advisor and critic. He has established himself as a deep thinker, as well as a philosopher through his many writings. His published opinions range from cold war politics to human rights to genetic engineering. His ideas are at once pessimistic and moralistic, especially with respect to the culture of the United States. In a 1993 interview he stated that the ''self-indulgent, hedonistic, consumption-oriented society cannot project a moral imperative onto the world . . . Our moral consciousness has been corrupted by . . . the equal indifference we assign to all values as if they were competing products on the supermarket shelf.''

Further Reading

The most useful source of biographical material is his memoir, *Power and Principle: Memoirs of the National Security Adviser, 1977-1981* (1983). See also Cyrus Vance, *Hard Choices: Critical Years in America's Foreign Policy* (1983) and Jimmy Carter, *Keeping Faith-Memoirs of a President* (1982).

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Martin Buber

The Jewish theologian and philosopher Martin Buber (1878-1965) was one of the most creative and influential religious thinkers of the 20th century. His book ''I and Thou'' has had a wide impact on people of all faiths.

The life and thought of Martin Buber are intimately related to the problems and the fate of modern Judaism. He experienced as a young man the spiritual estrangement and confusion which have often been the lot of modern Jews; as a Jewish scholar and teacher in Germany during the 1930s, the increasingly ruthless suppression of Jews by the Nazis; and as a Zionist, the building of the nation of Israel during and after World War II. Yet precisely in and through his reverent exploration of the Jewish tradition and his concrete identification with his people's destiny, Buber was a truly universal man whose life and insights belong to everyone.

Martin Buber was born on Feb. 8, 1878, in Vienna. When he was 3 his parents were divorced, and he was raised by his paternal grandparents in what is now Lvov in the Ukraine. The natural piety and learning of both his grandparents were an important influence on Buber, although he gave up Jewish religious practices shortly after he celebrated his bar mitzvah (at age 13).

From 1896 to 1904 Buber studied philosophy, religion, and art history at the universities of Vienna, Berlin, Leipzig, and Zurich, receiving a doctorate from Vienna in 1904. His dissertation was on mysticism, which attracted him both intellectually and personally. He was also influenced by existentialism through the writings of Kierkegaard, Nietzsche, and Dostoevsky.

Although religiously estranged from Judaism, Buber as a student became a member of the Zionist movement, which sought a center and sanctuary for the world's Jews in the ancient Palestinian homeland. In 1901 Buber edited the

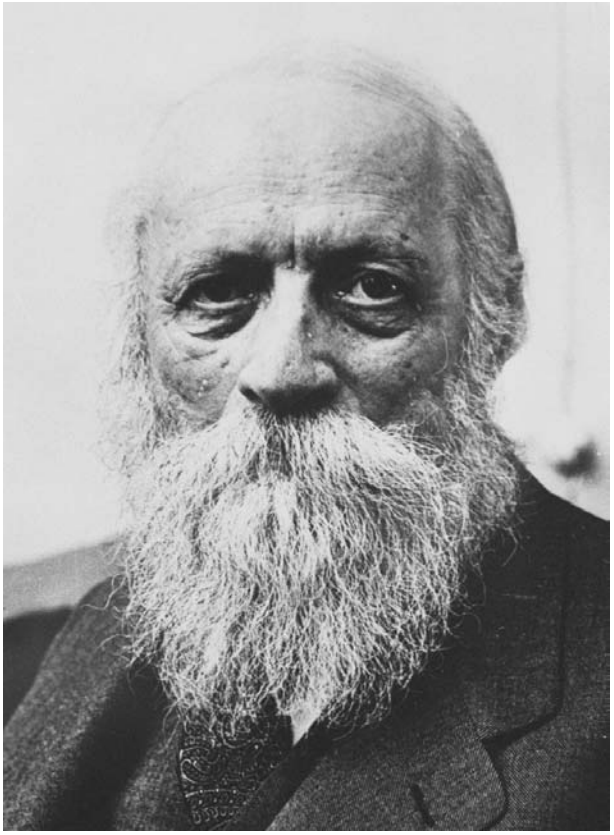

Zionist journal *Die Welt,* but he soon found himself out of sympathy with the purely political program of the majority, aligning himself instead with a smaller group who believed that Zionism must be built upon a Jewish cultural and spiritual renaissance. He retired from active participation for a number of years but returned to the movement in 1916 by founding and editing the very influential journal *Der Jude*.

Relevance of Hasidism

Buber's explorations into Hasidism, the result of his resolve to become better acquainted with the Jewish tradition, led him into the spiritual dimension of Judaism and thereby into his mature philosophy. The Hasidic movement (*hasid* means pious) revitalized eastern European Jewry in the 18th century, although by Buber's time it had become isolated and fossilzed. Original Hasidism was a deeply joyous, world-affirming mysticism which sought God in a ''hallowing of the everyday'' and in human community. Buber believed this to be the essence of Judaism and of religion itself. Buber believed that the peculiar genius of Hasidic piety was the encounter with the divine in the midst of everyday life with its neighbor-to-neighbor responsibilities and joys. This insight, reinforced by existentialism's intense focus on concrete human life and ethical decision, provided the basis for Buber's ''philosophy of dialogue,'' in which the presence of the divine Thou is encountered within, and for the sake of, the concrete relationships ''between man and man.''

Buber became an eminent authority on Hasidism, preserving its treasures by translating its literature and interpreting its spiritual genius to the contemporary Western world. Among his translations of Hasidic classics and studies of Hasidism are *For the Sake of Heaven* (1945), *Hasidism* (1948), *Tales of the Hasidim: The Early Masters* (1947) and *The Later Masters* (1948), *The Way of Man according to the Teachings of Hasidism* (1950), *The Legend of the Baal-Shem* (1955), and *Hasidism and Modern Man* (1958).

''I and Thou''

Buber contributed importantly to 20th-century philosophy by offering a creative alternative to the impasse between science-dominated philosophies which reduce human reality to mechanistic terms and idealistic philosophies which abstract the human spirit from its embeddedness in the world and human community. In *I and Thou* (1922) he analyzes man's two types of relationship to reality, I-It and I-Thou. In the I-It relation, I deal with the world and other persons functionally, manipulatively, as ''things'' to be investigated and used. This is an inescapable and necessary relation to reality which is not evil in itself but becomes evil insofar as it constantly tends to dominate and shut out another, more profound relation, the I-Thou. In the I-Thou relation, I encounter the world, other persons, and God as Thou in interpersonal dialogue which opens up the true depths of reality and summons to ethical responsibility in the midst of life. Among Buber's philosophical writings, besides *I and Thou,* mention should be made of *Between Man and Man* (1947) and *Eclipse of God* (1952).

Career as a Teacher

In 1923 Buber became the first appointee to the chair of Jewish religious thought at the University of Frankfurt, where he taught for 10 years. During this period he collaborated with his friend, the distinguished Jewish thinker Franz Rosenzweig, on a new translation of the Hebrew Bible into German which was acclaimed a masterpiece. Buber's deep involvement with the biblical literature led to profound studies in biblical interpretation, such as *Moses* (1946) and *The Prophetic Faith* (1949).

In 1933 Buber was made director of the Central Office for Jewish Adult Education in Germany, carrying out a ''spiritual war against Nazism'' until forced to leave in 1938. He went to Palestine to become professor of social philosophy at the Hebrew University, where he taught until his retirement in 1951. Buber worked tirelessly until the end of his life for the new nation of Israel and was widely respected for his integrity and moral passion. Ranging over a wide variety of modern issues, such as education and politics, Buber's writings focus especially on the state of Israel, as in *Israel and the World* (1948). Buber also dialogued sensitively with Christians and deeply admired Jesus. His book *Two Types of Faith* (1951) compares Judaism and Christianity. Honored by people all over the world, he died on June 13, 1965.

Further Reading

Full-length studies of Buber's life and thought in English include Maurice S. Friedman, *Martin Buber: The Life of Dialogue* (1955); Malcolm L. Diamond, *Martin Buber: Jewish Existen-*

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James Buchanan

James Buchanan (1791-1868) was the fifteenth president of the United States. His administration was dominated by fighting between pro-and antislavery forces. In 1860, at the close of his term in office, South Carolina became the first state to secede from the Union.

James Buchanan was born on April 23, 1791, on a farm in Lancaster, Pa., the son of a Scotch-Irish immigrant. After graduating from Dickinson College in 1809, Buchanan became a lawyer. As a Federalist, he was elected to the Pennsylvania Assembly in 1814 and to the U.S. House of Representatives in 1820. He was an early supporter of Andrew Jackson's presidential aspirations and became a leading member of the new Democratic party in Pennsylvania. Buchanan was elected to the U.S. Senate in 1834, serving there until 1845. As a senator, he supported Southern demands that all abolitionist petitions to the Senate be immediately tabled without consideration.

Presidential Contender

At the 1844 Democratic convention, Buchanan was one of the leading contenders for the presidential nomination but lost out to James K. Polk. When Polk won the presidency and formed his Cabinet, Buchanan was named secretary of state. In this position he played a key role in Polk's expansionist policies. He successfully negotiated a treaty with England over the Oregon Territory, thus avoiding a possible war. At the beginning of the administration, he often acted as a moderating influence on the President, but later Buchanan became a leading imperialist. He urged rejection of the Treaty of Guadalupe Hidalgo (1848) in favor of annexation of large areas of Mexico. He also tried to secure the purchase of Cuba from Spain for $120 million.

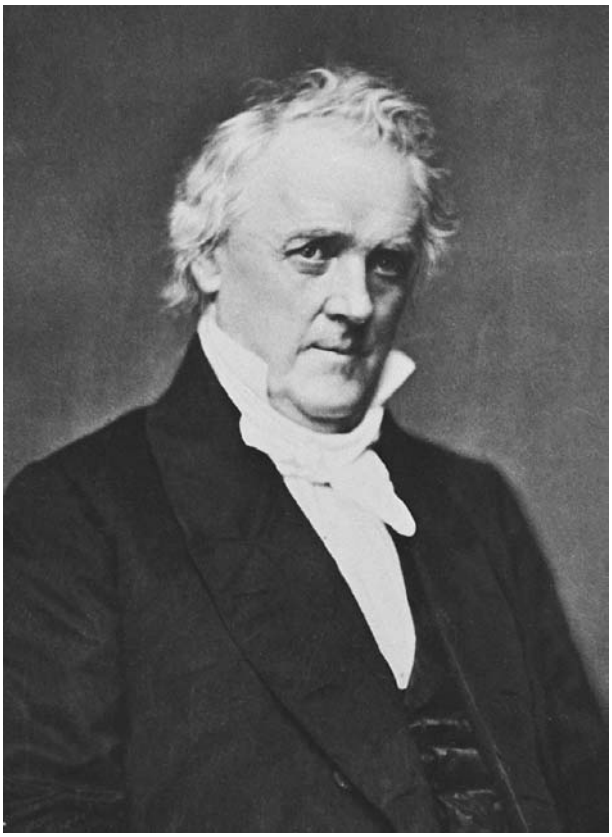

At the 1848 and 1852 Democratic conventions, Buchanan was a leading contender for the presidential nomination but was again passed over. In 1853, he was appointed ambassador to England by President Franklin Pierce. While on this mission, in order to win Southern support for his nomination in 1856 he helped draft the Ostend Manifesto, which called for United States acquisition of Cuba, by force of arms if necessary. Returning to the United States in 1856, he received the Democratic nomination for president, and won the election.

A Crisis President

Buchanan sought to restore unity within his party and within the country by appointing Democrats from all geographical sections to the Cabinet. He was doomed to failure. A week after he was inaugurated, the Supreme Court handed down the Dred Scott decision, which upheld the Southern position that Congress had no right to legislate on the question of slavery in the territories. The decision alienated a great many Northerners.

Another stumbling block of Buchanan's administration was the constitution submitted by the territory of Kansas to Congress. A proslavery convention had drawn up the Lecompton Constitution. Governor Robert Walker warned that unless the whole document was submitted for a vote, Congress would reject it. In defiance of the threat, only one section of the constitution was submitted. Buchanan put great pressure on Congress to accept it and to admit Kansas as a state but ran into opposition from Stephen A. Douglas, his party's most powerful senator. Douglas argued that the

document was fraudulent and violated the provisions of the Kansas-Nebraska Act, which had provided for popular sovereignty. This dispute split the Northern and Southern wings of the Democratic party.

Buchanan's handling of the Kansas problem was complicated by several other difficulties. Shortly after he had taken office, the country went into a depression. Adhering to a strict states'-rights doctrine, Buchanan cut the budget and urged stricter regulation of banks but refused to commit the Federal government to relief measures. He also had difficulty with the Mormons, who had settled in the Utah Territory. As a consequence of Brigham Young's refusal to accept a governor appointed in Washington, the President sent 2,500 troops to bring Utah under Federal control. After the Mormons fled Salt Lake City and threatened a scorched-earth policy, Buchanan reached a compromise with Young that granted the Mormons a high degree of autonomy.

The administration also failed to achieve its diplomatic goals, which were to repudiate the Clayton-Bulwer Treaty and to establish American control over Central American and Cuba. In his last year and a half of the presidency, Buchanan faced a hostile Republican majority in Congress and had no hopes of securing ratification of a treaty on either subject, even had one been negotiated.

By the time of the Democratic convention in April 1860, the administration had been completely repudiated. The Democratic party broke into two factions—the North supporting Douglas for president and the South supporting Vice President John C. Breckinridge of Kentucky.

When Lincoln won in November 1860, Buchanan faced his final crisis—the secession of South Carolina. Unable to secure support in Congress and unable to overcome his own scruples against the use of force to restore the Union, Buchanan found his administration paralyzed. This paralysis was compounded by Lincoln's refusal to agree to any policy before actually becoming president. Buchanan did support efforts to conciliate the two sides, especially the Crittenden Compromise and the Peace Conference called by Virginia in 1861, but when these failed, so did the Union. Many Northerners blamed him for the dissolution of the Union and the ensuing Civil War. Thus, as the new president took office, Buchanan left Washington, a bitter and tired old man. He returned to Lancaster, where he died on June 1, 1868, at the age of 77.

Further Reading

The best biography of Buchanan is Philip Shriver Klein, *President James Buchanan* (1962), a well-researched work sympathetic to the subject. For the problems of the Buchanan administration see Allan Nevins, *The Emergence of Lincoln* (2 vols., 1950). For a summation of Buchanan's work as secretary of state see the chapter on Buchanan by St. George L. Sioussat in Samuel Flagg Bemis, ed., *The American Secretaries of State and Their Diplomacy,* vol. 5 (1928). □

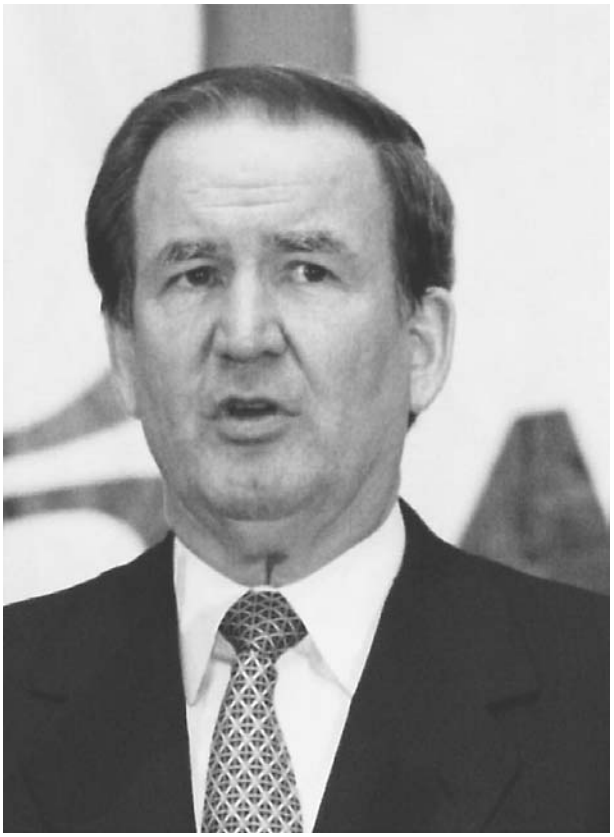

Patrick Joseph Buchanan

Commentator, journalist, and presidential candidate Patrick Joseph Buchanan (born 1938) represented the hard-line conservative wing of the Republican Party.

Patrick Buchanan was born in Washington, D.C., on November 2, 1938. His father, William Baldwin Buchanan, was a partner in a Washington, D.C., accounting firm. His mother, Catherine Elizabeth (Crum) Buchanan, was a nurse, an active mother, and a homemaker.

Buchanan traced his father's family as coming from Scotland and Ireland and settling in the southern region of America in the late 1700s. He related how some of his ancestors fought for the Confederacy, while another family branch lived in the North. His mother's side of the family were of German immigrant heritage and had settled in the Midwest.

Buchanan grew up in an energetic household. He was the third of nine children. He had six brothers and two sisters. He learned his combatative personality from his father. The elder Buchanan encouraged good manners, debates, sibling rivalries, and fisticuffs.

As did all his siblings, he attended a local Catholic elementary school. He went on to Jesuit-run Gonzaga High

School, following in the steps of his father and brothers. Deciding to stay in Washington and to continue at a Catholic school, he enrolled in Georgetown University in 1956 on a scholarship. While there, Buchanan majored in English, lived at home, and had an active social life. He joined intramural boxing and tore the cartilage in his knee during a fight. The damage was later to keep him out of military service.

In his senior year he received a traffic violation. Believing that his ticket was wrongfully given, he verbally and physically assaulted the police. He was arrested, fined, and had a minor police record. The incident had a marked effect on his life. The university suspended him for a year. During that period he learned accounting and took a serious look at his future. He decided on a career in journalism and returned to complete his undergraduate education with a more mature attitude. He graduated with a Bachelor of Arts degree, with honors, in 1961.

Buchanan entered the journalism school at Columbia University with a fellowship. He enjoyed writing, but disliked studying the technical side of newspaper publishing. He earned his Master of Science degree in 1962.

The future media personality began his career as a reporter with the *St. Louis Globe-Democrat*. He quickly became an editorial writer for this conservative Midwest newspaper. He was appointed the paper's assistant editorial editor in 1964. Thinking it would be years before he could become an editor, and wanting some challenges in his life, he thought about a new career direction.

In 1966 he arranged a meeting with Richard Nixon, whom he impressed with his conservative outlook and aggressive political style. Nixon hired him as an assistant. At that time the former vice-president (1953-1961) was a partner in a New York City law firm, was involved in Republican Party activities, and was anticipating a run for the 1968 presidential nomination. Buchanan assisted Nixon on his speeches, newspaper articles, study tours, and campaign.

Following Nixon's 1968 election, Buchanan joined the new presidential administration as a special assistant. He wrote speeches for Nixon and for Vice President Spiro Agnew. He helped plan strategies for the 1972 reelection campaign. During this time he met Shelly Ann Scarney, who was a receptionist at the White House. They married in 1971.

In 1973 Buchanan was appointed a special consultant to President Nixon. He devoted his attention to the Watergate crisis, which revolved around political sabotage in the 1972 presidential campaign. He testified before the Senate Watergate Committee later that year. Although he was not accused of any wrongdoing by the committee members, Buchanan denied suggesting or using any illegal or unethical tactics.

After Nixon's resignation from office in August 1974, Buchanan stayed on for several months as an adviser to President Gerald Ford. Buchanan then left the White House and became a syndicated columnist and lecturer. He later worked as a radio and television commentator on political and social issues. With his style and viewpoints, he became nationally known as a spokesman for a right-wing conservative philosophy.

He returned to the White House in 1985 as director of communications at the start of President Ronald Reagan's second term. His sister, Angela Marie Buchanan-Jackson, had served as treasurer of the United States in Reagan's first term. Buchanan took a major loss of income in his switch back to public service. He stayed only two years, then went back to broadcasting, writing, and lecturing.

In 1992 Buchanan declared his candidacy for the Republican Party presidential nomination. His campaign against President George Bush, who sought reelection, was designed to position himself as an ''outsider'' and to promote a strong conservative program. He ran with an ''American First'' theme, arguing that the country should limit its obligations abroad in the post-Cold War decade.

Buchanan attracted attention from a public facing an economic recession, lay-offs of workers, depressed real estate values, increased taxes, and general frustration with government. He spoke against abortion on demand, homosexual rights, women in combat, pornography, racial quotas, free trade, and an activist U.S. Supreme Court. He spoke for aid to religious schools, prayer in public schools, and curbs on illegal immigrants. Buchanan called his political beliefs ''street corner'' conservatism, which he learned at the dinner table, soaked up in parochial schools, and picked up on the street corners of his youth.

In the early 1992 New Hampshire primary he won 37 percent of the votes. That was his highest percentage of support. The figure dropped in each succeeding primary. In some primaries where Republican voters could vote uncommitted, ''uncommitted'' finished ahead of Buchanan. He found it difficult to maintain a campaign organization and to raise funds, but he pressed on through the spring and summer.

Buchanan vied for the White House a second time in 1995, basing his campaign on conservatism. However, he lost once again. Buchanan also founded and directs The American Cause, an educational foundation that emphasizes his political beliefs.

Further Reading

Buchanan has written a lively autobiography, *Right from the Beginning* (1988), which describes the life and times of growing up in Washington, D.C., and attending Catholic schools in the mid-to-late 20th century. His conservative call to arms is colorfully written in his book *Conservative Votes, Liberal Victories: Why the Right Has Failed* (1975). The 1992 election campaign can be reviewed in the 1992 *Congressional Quarterly* weekly reports. Many facts about Buchanan can be obtained from his Web site entitled ''The Buchanan Brigade'' available at http://www.buchanan.org. □

Pearl Sydenstricker Buck

Pearl Sydenstricker Buck (1892-1973), an American Nobel Prize-winning novelist, dedicated her books

and her personal activities to the improvement of relations between Americans and Asians.

Pearl Sydenstricker was born in Hillsboro, West Virginia, on June 26, 1892. Her parents were Presbyterian missionaries, on furlough at the time of her birth from their activities in Chinkiang, China, although they soon returned there. During the anti-foreign Boxer Rebellion of 1900, the family was forced to flee to Shanghai where, from 1907 to 1909, Buck attended boarding school. She moved to the United States the following year to enter Randolph-Macon Woman's College in Virginia. After receiving a bachelor's degree in 1914, she took a teaching assistantship at the college but almost immediately returned to Chinkiang to care for her ailing mother.

In 1917 she married John Lossing Buck, an American agricultural specialist, with whom she settled in northern China. From 1921 until 1934 they lived chiefly in Nanking, where her husband taught agricultural theory. Buck occasionally taught English literature at several universities in the city, although most of her time was spent caring for her mentally disabled daughter and her infirm parents. In 1925 Buck returned to the United States to pursue graduate studies at Cornell University, where she received a master's degree in English in 1926. Back in Nanking the following year, she barely escaped a revolutionary army attack on the city. Meanwhile, because of her family's financial difficulties, she resolved to begin writing.

Novels Reflect Love of China

Buck's first novel, *East Wind: West Wind* (1930), a study of the conflict between the old China and the new, was followed by *The Good Earth* (1931), a profoundly affecting novel of Chinese peasant life, which won her a Pulitzer Prize. In 1933 Buck received a second master's degree, this time from Yale University, and in 1934 she took up permanent residence in the United States. In 1935 she divorced John Buck and married Richard J. Walsh, her publisher. Her extensive literary output—*Sons* (1932), *The First Wife and Other Stories* (1933), *The Mother* (1934), *A House Divided* (1935), and biographies of her father and mother, *The Exile* (1936) and *Fighting Angel* (1936) respectively—culminated in a 1938 Nobel Prize for literature, the first ever awarded to a woman.

Humanitarian Efforts Occupy Later Life

In the next three decades, while continuing to write prolifically, Buck worked to promote racial tolerance and ease the plight of disadvantaged Asians, particularly children. In 1941 she founded the East and West Association to promote greater understanding among the world's peoples, and in 1949 she established Welcome House, an adoption agency for Asian-American children. She always had a special interest in children, and among her many books for them are *The Water-Buffalo Children* (1943), *The Man Who Changed China: The Story of Sun Yat Sen* (1953), *The Beech Tree* (1955), *Christmas Miniature* (1957), and *The Christmas Ghost* (1960). A steadfast supporter of multiracial families, in 1964 she organized the Pearl S. Buck Foundation, which supports Asian-American children and their mothers living abroad.

Although Buck's literary career embraced a variety of genres, almost all of her stories are set in China: the extremely popular novel *Dragon Seed,* its less popular sequel, *The Promise* (1943), and a raft of later novels, including *Peony* (1948), *Letter from Peking* (1957), and *The New Year* (1968). Among her other works, the highly acclaimed *The Living Reed* (1963) details the history of a Korean family during the late 19th and early 20th century. In the late 1940s Buck also authored a trilogy under the pseudonym John Sedges. The novels were later published as *American Triptych* (1958).

Lauded for Generous Spirit

Buck's play *A Desert Incident* was produced in New York City in 1959. Her ability as an essayist is exemplified by *American Argument* (with Eslanda Goode Robeson, 1949) and *Friend to Friend* (1958), ''a candid exchange'' with Philippine president Carlos P. Rómulo. Buck died of lung cancer in 1973, with more than one hundred written works to her credit. But even more significant, perhaps, were the over three hundred awards she received for her humanitarian efforts on behalf of improved race relations worldwide.

Further Reading

There has been very little critical attention given to Mrs. Buck's work. Her autobiography is *My Several Worlds* (1954). The

best biographical sources are Cornelia Spencer, *The Exile's Daughter: A Biography of Pearl S. Buck* (1944), Paul A. Doyle, *Pearl S. Buck* (1965), and Nora Stirling, *Pearl Buck: A Woman in Conflict* (1983). □

1st Duke of Buckingham

The English courtier and military leader George Villiers, 1st Duke of Buckingham (1592-1628), greatly influenced kings James I and Charles I. His power was such that he virtually controlled the British government from 1618 to 1628.

George Villiers was born in 1592, the son of Sir George Villiers of Brooksby, Leicestershire. After the death of his father when the boy was 13, his mother had him learn the essential arts of the courtier—fencing and dancing-and sent him to France. Villiers returned to London in 1614, was introduced to King James I, and became cupbearer, a low member of the royal household. His rise to importance at court he owed to his good looks and bright personality and to the King's powerful, and probably homosexual, attraction to him.

In a short time Villiers became the dominant influence on the King. He gained the titles of Viscount Villiers and Baron Waddon in 1616 and Earl of Buckingham in 1617. In 1618 he was made Marquess of Buckingham and 5 years later Duke. His chief office during this period was lord high admiral, but his influence ranged over a wide area of foreign and domestic policy. His vast pride prevented him from sharing authority with wiser and more experienced officials. He possessed no capacity for self-criticism and sought to turn each new fiasco aright with another equally ill-conceived scheme.

Buckingham's rise to power coincided with James's decision to seek an alliance with Spain through the marriage of Prince Charles to the Spanish Infanta. In this way James hoped to obtain Spanish support for his Protestant son-in-law, Frederick, the Elector Palatine, against the Catholic Holy Roman Emperor. Buckingham vacillated between advocating direct military aid to Frederick and supporting the Spanish alliance. In 1623 he accompanied the prince to Madrid. But when the Spaniards insisted that Prince Charles convert to Catholicism and that James repeal the English anti-Catholic laws, the marriage negotiations ended. After returning to England, Buckingham and Charles steered the aged king toward a pro-French alliance and active military campaigns against the German Catholics and the Spaniards.

The Parliament of 1624 saw Buckingham at the height of his popularity, as the nation favored the new foreign policy. He took advantage of his power to procure the condemnation of Middlesex, the lord treasurer, the most able of the King's advisers, of whom Buckingham was jealous. James sought vainly to save his valued treasurer, finally exclaiming to Buckingham: ''By God, Steenie, you are a fool and will shortly repent this folly and will find that in this fit of popularity you are making a rod with which you will be scourged yourself.''

Buckingham soon squandered his popularity. His military campaigns were poorly financed and precipitous. He was unable to obtain parliamentary subsidies for them because he insisted on personal control over all details. A Continental campaign led by Lord Mansfeld was stranded in 1625; a naval attack on Cadiz accomplished nothing and returned in 1626. Sir John Eliot, formerly one of Buckingham's chief supporters in the Commons, turned against the duke after the Cadiz fiasco. Eliot's demands for a complete accounting by Buckingham in the Parliament of 1626 led to an attempt to impeach the duke, but Charles, now king, protected his favorite by dissolving Parliament.

During 1626 and 1627 the Crown took high-handed measures to obtain funds without calling Parliament, and the proceeds were wasted by Buckingham in an expedition to aid French Protestants on the Isle of Rhé. In the wake of this new disaster, in 1628 Parliament drafted a Petition of Right, by which it hoped to place some restraints on monarchical power. To avoid another attack on his favorite, Charles assented. The Commons voted substantial subsidies for the King, and once again Buckingham planned to sail for France. While at Plymouth preparing for embarkation, on Nov. 27, 1628, Buckingham was stabbed to death by a sailor, John Felton, one of the survivors of the Cadiz campaign.

Further Reading

Buckingham has been the subject of many biographies. Among the better portraits are M. A. Gibbs, *Buckingham* (1935); Charles Richard Cammell, *The Great Duke of Buckingham* (1939); and Philippe Erlanger, *George Villiers, Duke of Buckingham* (1951; trans. 1953). Nowhere does Buckingham come to life more than in David Harris Willson, *James VI and I* (1956). For a competent and lucid account of Buckingham's influence during the early years of Charles I's reign see G. M. Trevelyan, *England under the Stuarts* (1904; 21st ed. 1961).

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2d Duke of Buckingham

The English statesman George Villiers, 2d Duke of Buckingham (1628-1687), was influential in Restoration England. An advocate of religious toleration, he was also known as a rake and as the author of lewd poetry and prose.

Elder son of the Duke of Buckingham, Charles I's most powerful subject, George Villiers was born on Jan. 30, 1628. In November his father was assassinated by a Puritan fanatic, and George, his brother Francis, and his sisters became wards of the King. Educated with the royal princes, Buckingham and his brother then attended Trinity College, Cambridge, and George received a master of arts degree in 1642. With the outbreak of civil war in the same year, George (age 15) and Francis (13) left their studies to fight for their guardian. Their youthful valor resulted in the sequestration of their estates by Parliament.

By summer 1643 anxious relatives had prevailed upon the boys to abandon the fighting and to complete their educations abroad. For the next 4 years they came under the influence of the dissolute Ferdinand II, Grand Duke of Tuscany, and George began his long career of debauchery. On his way back to England, Buckingham renewed his friendship with Prince Charles in Paris.

Support of Charles II

Upon the conclusion of the civil war in 1646, Buckingham's lands were restored to him. During the renewed hostilities of 1648, his brother was killed in battle. Buckingham fled to Holland, and his estates were again seized by Parliament. After the execution of Charles I, the young Prince Charles became a king in exile. Charles II gave what recompense he could to his friend and follower—Buckingham was made a knight of the Garter in 1649 and became a member of the Privy Council the next year. He soon proved to have a great deal of influence over the King.

The combination of Buckingham's influence, insolence, and outspokenness alienated many in Charles's entourage. Among those who were less than enchanted with the young duke was Edward Hyde, Earl of Clarendon, the King's chief adviser. Over the older man's objections Buckingham convinced the King to ally himself with the Scottish Presbyterians and, accompanying Charles to Scotland, helped to keep him firm in his alliance.

Charles's projected invasion of England had no chance of success. Buckingham was with the King at the battle of Worcester in 1651 and, with some difficulty, managed to escape overseas, as he had done 3 years earlier. By 1657 Buckingham had tired of his life in Holland and returned to England. Convincing Oliver Cromwell that he was harmless, Buckingham sought to win back his property by wooing and marrying the heiress of the man who held most of his lands—Lord Fairfax, late general of the parliamentary forces. To everyone's surprise the duke's scheme succeeded, and Mary Fairfax broke off an engagement to marry Buckingham.

Cromwell's suspicions of the duke's intentions were soon aroused, and Buckingham was subjected first to house arrest and, then, having broken his oath not to escape, to close imprisonment in the Tower, where he remained until Cromwell's death in 1659. He then joined his father-in-law and Gen. George Monck in the task of suppressing the more radical Puritan forces and clearing the way for Charles's restoration to the throne in 1660.

For the next decade the duke was at the height of his power. He was in favor with Charles, his lands were restored, and he entered government service as lord lieutenant in Yorkshire. Buckingham wanted more than the trappings of favor, however. He sought to exercise power in the state but was, at first, blocked in his attempts by Clarendon. He then devoted much of his energy to bringing about Clarendon's ruin. By 1667 an unsuccessful war against the Dutch, a rising tide of discontent at home, and the unceasing attacks of Buckingham had brought Clarendon's government down and had sent the old statesman into what proved permanent exile. Seemingly, at least, Buckingham was now supreme.

At this time, however, Charles began to direct his own policy; surrounded by five chief ministers (Clifford, Arlington, Buckingham, Ashley, Lauderdale—whose initials spelled Cabal), the King confided fully in none and made use of them all.

Buckingham favored an alliance with France; in this his wishes accorded with those of his sovereign. Buckingham, however, sought only a political and military treaty, while Charles had his Catholic members of the Cabal negotiate a secret agreement with Louis XIV in which he promised to return England to the Catholic faith. Buckingham, unaware of Charles's real intentions, was given the task of overseeing the signing of the public treaty, which ostensibly marked the end of negotiations between the English and the French.

When Buckingham learned of the existence of the secret treaty in 1673, he sought to have Arlington impeached but was himself subjected to scathing attacks in the Commons (where it was thought that he was the papist) and in the Lords (where the vagaries of his private life were under attack). But the resultant confusion served his pur-

pose—the Cabal was destroyed, and England was no longer the ally of France.

During the period of Buckingham's greatest authority his public career had been made more difficult by his private life. His feuds with literate such as John Dryden had led him to compose the brilliant, slashing satire *The Rehearsal*. His changing relationships with the King's several mistresses intruded onto the public scene as well. It was, however, his long-standing affair with the Countess of Shrewsbury that formed the basis for the attack in the Lords in the 1670s. Buckingham had killed his mistress's husband in a duel, had then moved her into his own home, and had sired a son by her. When the infant died, the parents, with incredible effrontery, had the child buried in Westminster Abbey. Buckingham was forced to abjure his mistress and apologize to the Lords for his behavior.

Later Career

Buckingham now retired for a time to private life and contented himself with spending one of the largest fortunes in England. But he soon became active in the Country party (the opposition party to Charles II), which had been founded by Lord Shaftesbury (formerly Lord Ashley, a member of the Cabal). Buckingham's support of religious toleration appears to have been one of his few constant beliefs; he had supported the King's Declarations of Indulgence in the past and now opposed Parliament's narrow religious beliefs.

In 1677 his opposition to the government led Buckingham to be imprisoned in the Tower for a short time. Upon his release he was restored to Charles's personal favor but was not reconciled to the government. Indeed his hostility to Charles's chief minister, Lord Danby, led him to solicit funds from Louis XIV to bring about Danby's downfall. It also led him to join with Shaftesbury in promoting the monstrous accusations of Titus Oates—the ''Popish Plot.'' Quite cynically Buckingham used Oates's preposterous accusations to destroy Danby's government.

But as Shaftesbury's schemes grew wilder and as the idea of excluding James from the succession grew, Buckingham tended to withdraw from active participation in events. He played no role in the events of Shaftesbury's last Parliament but defended the earl when the latter was arrested by Charles's order. This defense was his last public role, for in 1682, his health ruined by his vices, he retired finally into private life. His own words provide his best epitaph: ''Fortune filled him too full, and he run over.''

Further Reading

The most readable biography of Buckingham is Hester W. Chapman, *Great Villiers: A Study of George Villiers, Second Duke of Buckingham, 1628-1687* (1949). Other biographies include Robert P. Tristram Coffin, *The Dukes of Buckingham: Playboys of the Stuart World* (1931), and John Harold Wilson, *A Rake and His Times: George Villiers, 2nd Duke of Buckingham* (1954). Valuable insights into his life can be found in the works of his contemporaries, such as Pepys, Chesterfield, Clarendon, Rochester, and Burnet.

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Henry Thomas Buckle

The English historian Henry Thomas Buckle (1821-1862) was a major figure in the positivist movement in historical scholarship. He applied the methods of natural science to history in an effort to discover scientific laws governing the historical process.

Henry Thomas Buckle was born in Lee, Kent, on Nov. 24, 1821. Owing to his delicate health, he did not attend school but educated himself through extensive reading and traveling. Before the age of 20 he had become one of the foremost chess players in England. After his father's death in 1840, he traveled on the Continent, and during this period he resolved to turn his energies to the preparation of a great historical work. He first decided to write a history of the Middle Ages, but by 1851 he had expanded his original plan and had begun work on a history of civilization. He published the first volume of the *History of Civilization in England* in 1857 and the second volume in 1861.

Buckle felt that there was a need to demonstrate that historical development occurs in accordance with universal laws, and perhaps more than any other historian of the 19th century he popularized the belief that scientific laws of history could be formulated. Thus the aim of his work was to discover by inductive inquiry the causal uniformities governing society and its development. Buckle's historiographical method was influenced by John Stuart Mill's empiricism and by Auguste Comte's belief that society should be studied through the application of scientific procedures.

In his *History of Civilization in England* Buckle argued that in order to develop a scientific study of history, it is necessary to take into account not only how man modified the natural world but also how the natural world modified man. In particular, he believed that physical factors (climate and food, among others) are the most important force in determining how a civilization will develop. Thus for Buckle the differences among the world's civilizations are due in large part to the unique physical circumstances in which each culture evolved. He held that the high level to which European civilization had developed was due to a combination of environmental factors that had encouraged full use of man's intellectual capabilities. The key to human progress was, therefore, the development of knowledge.

Buckle's work enjoyed an immediate success, but his failure to assimilate Charles Darwin's and Herbert Spencer's evolutionary theories resulted in a rapid decline in his fame.

While traveling in the Middle East in 1862, he contracted a fever and died in Damascus.

Further Reading

The best book on Buckle is Giles St. Aubyn, *A Victorian Eminence: The Life and Works of Henry Thomas Buckle* (1958), an account of his life and thought against the background of Victorian England. An older but reliable work is Alfred Henry Huth, *The Life and Writings of Henry Thomas Buckle* (1880). □

William F. Buckley Jr.

Author, editor, and political activist, William F. Buckley, Jr. (born 1925) helped to create the modern conservative political movement. His journal, *National Review,* prepared the way for the presidential terms of Ronald Reagan and George Bush.

William F. Buckley, Jr., was born in New York City on November 24, 1925. His father made a fortune in the oil fields of Mexico and gave his ten children personal tutors and exclusive Roman Catholic private schools for their educations. Buckley spent his early years in England and France and inherited his father's self-confidence and strong convictions. As a child of six, for instance, he wrote the king of England demanding that Great Britain pay its World War I debts to the United States.

Buckley served in the U.S. Army from 1944 to 1946, then entered Yale University and graduated with honors in 1950. In 1951 he examined his university education in his first book, *God and Man at Yale*. The 25-year-old Buckley wrote that he entered Yale with a firm belief in Christianity, limited government, and the free enterprise system. But he found Yale's teachers, courses, and textbooks showed little sympathy for Christianity and private property. Instead, they favored secular values and advocated centralized government planning. Buckley urged his fellow Yale alumni to elect university trustees who would reform the university and fire atheist and socialist faculty. Academic freedom, Buckley argued, was a superstition that denied the university's right to promote ideas and values essential to a good education.

Buckley's criticism of higher education was followed by an equally controversial defense of Wisconsin Senator Joseph McCarthy. In *McCarthy and his Enemies* (1954) co-authors Buckley and L. Brent Bozell argued that the senator deserved credit for alerting Americans to the danger of Communist subversion. This achievement, they reasoned, overshadowed McCarthy's rough tactics and excesses.

In 1955 Buckley established the biweekly journal *National Review* to promote conservative ideas and influence national affairs. Conservatives such as Buckley believed American politics was still dominated by liberal New Deal Democrats and by Republicans such as President Dwight Eisenhower who continued their policies. *National Review* published sharp polemical articles and reflective essays challenging conventional political ideas and proposing conservative alternatives.

As editor, the youthful Buckley brought together older established writers from three schools of thought. Libertarian writers such as Max Eastman and free market economists such as Milton Friedman favored individual freedom over social equality and opposed government regulation of the economy. Traditionalist scholars such as Russell Kirk valued religion and classical education and lamented the results of secular thinking and technical education. Anti-communist writers such as Whittaker Chambers urged Americans to guard against the power of the Soviet Union and the ideas of Karl Marx. *National Review* provided a forum for these conservative thinkers and created a popular audience for their ideas.

While *National Review* concentrated its attacks on liberalism, the journal also helped to define modern conservatism by rejecting anti-semitism, the individualist philosophy of the writer Ayn Rand, and the conspiracy theories of the right-wing John Birch Society and its founder, Robert Welch.

In the 1960s conservatism changed from a set of political ideas to an organized political movement. While continuing to edit *National Review,* Buckley turned to political activism. In 1960 he helped found a national student activist group, Young Americans for Freedom (YAF). YAF members were prominent in opposing the 1960s student protest movement against the Vietnam War. In 1961 Buckley and

several others formed the New York Conservative Party to challenge the state's liberal Republican governor, Nelson Rockefeller. And in 1965 Buckley was the Conservative Party's candidate for mayor of New York City.

Although he received only 13.4 percent of the vote, Buckley's campaign for mayor undermined the influence of liberal ideas on New York politics. With sharp arguments and a keen wit, Buckley questioned the role of government in solving urban problems. His published an account of the campaign, *The Unmaking of a Mayor* (1966), ridiculed New York City's divided politics of race, religion, and ethnicity and offered innovative approaches to the problems of poverty and welfare dependency.

Buckley's many writings reflected his active engagement with the world of social and political events. He confessed that he had little interest in personal introspection. And he did not write a major study of conservative political philosophy, preferring to focus his debater's skills on current affairs.

In national politics Buckley promoted the presidential candidacies of Barry Goldwater, Richard Nixon, and Ronald Reagan. In 1971, however, he suspended his support of Nixon over the president's domestic policy of wage and price controls and his foreign policy of detente with the Soviet Union and China. He also attacked President Gerald Ford for failing to meet with the Russian dissident writer Alexander Solzhenitsyn. And he angered many fellow conservatives by supporting the Carter administration's Panama Canal treaties. Buckley's controversial reactions to public events were aired on his weekly television interview program *Firing Line,* in his syndicated newspaper columns, *National Review* articles, and in the several volumes collecting his journalistic writings which appeared every few years starting in 1963. His political stances often surprised those who believed they could predict his political outlook. For instance, in 1996 he asserted in *National Review,* along with six other writers, that drugs should be legalized because of the United States' losing battle in the drug war. Buckley also published *Cruising Speed* (1971) and *Overdrive* (1983), amusing event-filled diaries of single weeks in his busy life.

Buckley later moved in new directions. He showed no interest in holding political office even though his friend Ronald Reagan was elected president in 1980. Beginning in the mid-1970s, Buckley began writing a series of best-selling spy novels. Their central character is a dashing CIA agent named Blackford Oakes who uncovers Communist treachery during the Cold War years of the early 1960s. Oakes is a man of intellect and wit determined to resist the leftward movement of modern politics. He is not unlike his creator; Buckley has even stated that the first novel in the series, *Saving the Queen* (1976), is based largely on Buckley's own experiences within the Central Intelligence Agency during his service with their Mexican division from 1951 to 1952. Later novels in the Blackford Oakes series focus on famous Cold War incidents such as the construction of the Berlin Wall and the Cuban Missile Crisis. In these novels, which include *Stained Glass, Who's On First, High Jinx,* and *Mongoose, R.I.P.,* Buckley creates fictional scenarios against these historical backdrops. He dares to let his imagination roam, contemplating different political choices on the part of real-life world leaders such as John F. Kennedy. In *The New York Times* Anatole Broyard wrote, ''He says, What if-' and then proposes something that is as attractive as it is preposterous, something so nearly commonsensical that it throws the entire Western world into pandemonium.''

Buckley also wrote books about one of his most beloved pastimes, sailing. He published *Airborne: A Sentimental Journey* (1976), *Atlantic High: A Celebration* (1982), and *Racing through Paradise: A Pacific Passage* (1987). These books transcended political barriers, appealing to anyone who shared Buckley's love of yachting.

Buckley was honored with a variety of awards, including an Emmy in 1969 from the National Academy of Television Arts and Sciences for *Firing Line,* Man of the Decade Award in 1970 from the Young Americans for Freedom, and the American Book Award in 1980 for *Stained Glass*. He also received numerous honorary degrees from institutions such as Syracuse University, Notre Dame, and New York Law School.

Further Reading

Buckley's many books and, perhaps more importantly, his many contributions to *National Review* are the best introduction to his life and thought. George Nash's *The Conservative Intellectual Movement in America since 1945* (1976) is a comprehensive summary of conservative ideas and activities before the Reagan presidency. Other good sources are John Jurdis' biography, *William F. Buckley, Jr.: Patron Saint of the Conservatives* (1988) and *The Buckleys: A Family Examined* (1973) by Charles Markmann. □

The Buddha

The Buddha (ca. 560-480 B.C.) was an Indian philosopher, religious teacher, and the historical founder of Buddhism. He is regarded variously as a human spiritual teacher or an omniscient, active deity.

India during the 6th century B.C. was a land of religious and political turmoil. The Northwest was dominated by the Indo-Aryan invaders who had entered India in the 2d millennium, bringing their own religious and social institutions, which were dominated by a great sacrificial cult and hereditary priestly elite, the Brahmins. Their cultural influence was wide-spread even in areas to the east beyond their political authority. But their claims to religious and social superiority were often regarded as pretentious and superficial by the older, indigenous aristocracy.

It was an era of great brutality which undermined traditional religious moorings and, for men of deeper religious sensibilities, called into question the value of all worldly activities and the meaning of life itself. In these circumstances emerged many new religious teachers and schools—all searching for deeper insights into the meaning

of existence, the nature of man, and programs of spiritual reconstruction. It was in this environment that young Prince Gautama matured and grew to manhood.

The Buddha (''enlightened one'') was born Siddhartha Gautama in northern India near the town of Kapilavastu. His father was ruler of an indigenous Indian tribe, the Shakyas—hence one of the Buddha's traditional epithets, Shakyamuni, or ''sage of the Shakyas''—and he was expected to follow in the tradition of a worldly raja.

The traditions relate that his father was disturbed by Gautama's excessive—seemingly morbid—preoccupation with the great spiritual enigmas of life: the problems of suffering, death, and the inequities of human existence. The King tried in vain to insulate him from these harsh realities and built a special palace for him surrounded with distracting luxuries. Gautama married and had a son. But his preoccupation with the great religious questions could not be suppressed, and at the age of 29 he made a decisive move. He formally renounced his worldly commitments, left his family and clan, and embarked on a search for the answers to the massive spiritual questions which perplexed him.

Spiritual Struggles and Enlightenment

Gautama was just one of many wandering ascetics, philosophers, and teachers in India during this period who were searching for religious truth. For many of these teachers the basic religious problem was defined by the theory of transmigration, which, in its most general form, asserts that the human soul (*atman*) is entrapped in the phenomenal world by an endless cycle of rebirths (*samsara*). After death the soul is reborn in a new physical form depending on the ethical quality of deeds (*karma*) in the preceding life. The ultimate religious goal is to obtain complete salvation or ''release'' (*moksha*) from bondage to this phenomenal process. For this purpose the spiritual adept practices the yoga—a system of inward, ascetic discipline over body, mind, and motivations designed to cleanse and finally eliminate the debilitating sources of *karma* and transmigration. This basic teaching was presupposed as the dominant religious problem, though there were sharp disagreements over which teacher had most accurately analyzed the situation and evolved the most efficacious yoga.

The traditions relate that for 7 years Gautama experimented with many different teachings, including extreme bodily self-mortification, but found none of them adequate. He set them all aside; and at last in a single night of intensive meditation he achieved a radical breakthrough, an absolutely clear perception of the real spiritual enigmas of life and the unique religious means for dealing with them. This realization culminated in a transcendental mystical experience—his own enlightenment (*bodhi*) —which simultaneously confirmed the integrity of his insight and unqualified spiritual salvation. At this point he became the Buddha.

The Buddha's Teaching

There is an interesting legend which reveals some of the problems inherent in formulating the Buddha's teaching. It is told that at the moment of his enlightenment he was entitled to its immediate rewards—complete salvation and spiritual release from the bonds of existence. This would have meant that the doctrine would never have been made known to other men. And there was the additional problem that the inner spiritual meaning of the teaching and its ultimate mystical consequences could not be adequately communicated in any case, except paradoxically through silence. But after debating these issues, the Buddha decided to preach the doctrine anyway, out of his love and compassion for all men. This legend presents a psychological and historical truth: the formal exposition of the teaching is just the top of the iceberg. Understanding the mystical essence of the teaching and putting it into practice varies greatly, depending on the capacity of its hearers, their needs, and their historical and cultural situation. In a sense, the subsequent history of Buddhism, in all of its immensely varied forms, is proof of this fact.

The earliest tradition represents the Buddha as teaching a yoga which was exoteric—open to all men—and, at least on the surface, simple and eminently practical. It was called the Middle Path, a qualitative mean between the extremes of physical self-indulgence and self-mortification. The teaching is specifically embodied in the Four Noble Truths. The first of these truths lies in the recognition that all existence is fundamentally sorrow and pain (*duhkha*), bound to birth, old age, death, and rebirth and (collectively, *samsara*) and marked by impermanence (*anitya*) without lasting essence (*anatman*). The second truth asserts that this condition

is caused by ignorance (*avidya*) of the nature of reality, especially of the Buddha's teachings, and by sensual craving (*trishna*) for worldly existence. This craving in turn is the prime element which at death binds together the heterogeneous components of the individual human being, including the soul itself, and ties it once again inexorably to the causal sequence of phenomenal composition and rebirth. The third truth promises that the elimination of these pernicious factors will finally break the chain of causation and bring about final salvation, *Nirvana* (the ''blowing out''), release from the transmigrational process and achievement of a state of mystical transcendence beyond expression. The fourth truth shows that to gain this end, the appropriate yoga is the Eightfold Path, a combination of moral and mental self-discipline which will root out the conceptual and libidinal perversions of the mind that are inimical to salvation.

Despite its apparent simplicity the yoga is described as very demanding, ''subtle and hard to understand,'' since it is only through arduous practice that real insight, the inner meaning of the truths, self-transformation, and final enlightenment can be attained. Consequenlty, in this form of the teaching there is a premium placed on total commitment expressed in the person of the celibate monk who has withdrawn from the world for full-time pursuit of the spiritual goal. A perfected monk is an *arahat,* or ''noble one,'' who has given his whole life to the yoga.

It is important to realize that the teaching is basically optimistic. It places the broken and disrupted forms of the phenomenal world in perspective and teaches that every human being—irrespective of his social position or past life—can through his own exertions obtain therapeutic control of himself, of his preconceptions and passions, and of his destiny. The ethical principles gravitate around concepts of compassion (*karuna*), love (*maitri*), and noninjury (*ahimsa*) to living creatures, and they stress the obligation to promote friendship and concord. They are basically universal standards of behavior with obvious constructive consequences for stabilization of interpersonal relationships and social order.

Mission and Monastic Order

The traditions relate that the Buddha first preached his doctrine (*Dharma*) in Benares, India's great holy city on the Ganges. He began his missionary work soon after with a handful of disciples, offering the teaching to all who would hear and understand. The life and discipline of this little band were at first centered on the spiritual authority of the Buddha himself. But as the number of converts and monastic centers grew, the loosely structured community (*Sangha*) began to take on more formal characteristics. It seems probable that by the time of the Buddha's death, at the age of 80, a number of basic institutional patterns had been set. These included a disciplinary code, later expanded into the full monastic rule (*Vinaya*), and a collection of the Buddha's sayings and discourses (*Sutra*). The major ceremonies included the bimonthly *uposatha,* a confessional assembly of the monks in each monastery to recite the monastic rules.

Despite this appearance of routine orthodoxy, the early *Sangha* was not a centralized church under a bureaucratic hierarchy. In one of his last sermons the Buddha is depicted as rejecting all forms of magisterial authority or patriarchal succession: ''Be lamps unto yourselves, O monks.'' The main purpose of the monastic rule was to guard the independence of each monk in his own spiritual quest. All fully ordained monks had an equal vote on matters affecting the welfare of the community. When internal disagreements could not be resolved, the dissenters simply left and formed a new community. Monks guilty of infractions against the monastic code were expected to confess and discipline themselves. No form of coercion could legitimately be invoked.

Nevertheless, the institutional problems must have been burdensome. The Buddha is occasionally represented as perplexed and disgusted by the contentious and often selfish behavior of the monks. On at least one occasion he took time to wash and care for a sick monk who had been callously neglected by his fellows; and his own cousin, Devadatta, is reputed to have started a schismatic movement to replace him as head of the order. He was equally irritated by abstruse philosophical speculation about topics not specifically relevant to the practice of the yoga, and he likened this kind of distraction to a man, struck by a poisoned arrow, speculating at length about its point of origin and ballistic curve before trying to pull it out.

In keeping with the principle of personal conversion women were admitted to the order; within the monastic community all barriers of caste, race, sex, and previous background were swept under the impact of the universal thrust of the teaching.

The Laity

Although the ascetic ideal and rigors of the yoga tended to limit monastic membership to those who were fulltime practitioners, the power of the Buddha's personality attracted many lay followers—the ''householders.'' The tradition relates that the Buddha said only that it was harder for the laity to attain *Nirvana;* but the bulk of lay piety gravitated toward a merit-making ethic which could at least guarantee a better rebirth.

The Buddhist ethic was significantly oriented to the economic and political needs of urban mercantile and artisan groups. At the outset, lay devotees promised to adhere to the five precepts: no killing, stealing, lying, adultery, or consumption of alcoholic beverages. In a sermon attributed to the Buddha he advises a well-to-do young layman to pursue ethical self-discipline for the sake of ''well-being in this world and the next,'' especially the elimination of economically wasteful vices such as sloth, self-indulgence, and sensuality. The Buddha is also represented as preaching openly against hereditary caste distinctions, which he regarded as social conventions based originally on occupational differences. ''A Brahmin is not such by his deeds, an Outcaste is such by his deeds.'' And, typically, he reserved the words ''Aryan'' and ''true Brahmin'' for members of the monastic community.

Buddha's political teachings are basically contractual and were probably drawn from the oligarchical patrimonialism of his own clan. The king has the obligation to care for his people and, especially, to set high moral standards. A man who fails in this is not worthy to rule. No cult of divine kingship is proposed. In the traditions the Buddha is represented as consulting frequently with the monarchs of the great states and petty kingdoms, teaching his doctrine and seeking to ameliorate the conditions of endemic warfare.

Later Developments

One of the most ancient forms of the teaching is in the texts of the Theravada Buddhists, now dominant in Ceylon and the Southeast Asian mainland. But Theravada is the only living remnant of a number of ancient Indian schools. There were schismatic movements both during and after the Buddha's life. One of these gave birth to the forerunners of another great and very different tradition, the Mahayana (''great vehicle''). This tradition stretches from India through China to Japan and appears in an immense variety of schools ranging from abstruse philosophies to popular theism and magic. Though its exponents have often stigmatized the Theravada school as Hinayana (''small vehicle''), it has produced a massively diverse body of literature which defies uniform characterization.

Mahayana is itself closely related to another tradition—the Tantrayana (''esoteric vehicle''), which found one of its central locations in Tibet. Consequently the historical reality of the Buddha's teaching has been vastly complicated and often obscured over the past 2500 years.

Though there were always signs of tension and disagreements over the appropriate interpretation of the Buddha's teaching, it was not until a century after his death that a major schism developed, based on longstanding points of contention, basic elements of which are most prominently developed in Mahayana doctrine. Although Mahayana literature emerged later, beginning in the 1st century B.C., it claims to present the true and restored teaching of the Buddha.

The first point is directed against the conservative ideal of the monk, the *arahat,* who attains enlightenment only after long and solitary practice of the yoga. For the Mahayana teachers this ideal is a self-centered perversion of the spirit of the Buddha's teaching, especially his outgoing love for all men, and instead these teachers developed the notion of the Bodhisattva (''being of enlightement''). This concept originally denoted previous incarnations of the historical Buddha. In Mahayana it signifies one who is essentially worthy of *Nirvana* but, like the Buddha himself, gives up this right in order to teach and assist all sentient creatures with compassion and love. All men, including the laity, are held capable of this great role. Typically, one of the great Mahayana texts speaks of a precocious layman—Vimalakirti—who achieves spiritual perfection far in excess of that of the monks while living a normal householder's life.

The second and related point concerns the concept of *Nirvana*. In his wisdom (*prajha*) the Bodhisattva knows that *Nirvana* cannot be conceived of as a simple goal or reward for spiritual striving in the fashion of the *arahat*. This misconception subtly reinforces the craving (*trishna*) for personal satisfaction and therefore is the antithesis of salvation. *Nirvana* is beyond all spatiotemporal polarities. It is ''void'' (*shunya*), and its realization is inseparable from the compassionate wisdom which is the distinctive mark of the Bodhisattva.

The third point concerns the status of the Buddha himself. In the Hinayana (Theravada) tradition, he is the human founder of the historical teaching, but in Mahayana he is an omniscient, omnipresent, loving deity. These theistic developments had their roots in lay worship practices which emerged very early in the tradition—perhaps even in the Buddha's own lifetime—as his personal spiritual power promoted the notion that he was a reincarnation of an eternal sacred reality. The bulk of popular Mahayana throughout Asia became centered on the theistic cult. Believers worshiped many transcendent Buddhas and Bodhisattvas who had the power to answer prayers of petition and to magically transfer merit for the welfare of the pious. The new mythologies even included a heavenly paradise—a ''Pure Land''—available to the faithful through the active grace of the savior Amitabha (endless light) Buddha.

While certain features of these theistic developments are present in the early Indian traditions, altogether they represent later changes and accretions which seem remote from the earliest teaching. But in another sense they are not untrue to the spirit of the whole. The Buddha is represented, even in the earliest traditions, as tolerant of the necessity of adjusting the teaching to the capacities and background of his adherents. His ''skill in means'' (*upayakaushalya*) refers to the technique of doctrinal and institutional adjustment out of compassion for diverse human needs and limitations. And this principle was an important factor in facilitating the missionary diffusion of Buddhism throughout Asia.

Buddha's Modern Significance

The immense diversity of Buddhist faith and practice is perhaps its most striking feature. In Tibet the political system was until recently a theocracy, ruled by spiritual leaders, the Dalai and Panchen Lamas who were regarded as supreme Bodhisattvas, worldly incarnations of the Buddha; and Tibetan Tantrism is a rich synthesis of Buddhist and primitive indigenous teachings.

In China and Japan, Zen Buddhism represents a special adaptation of the meditational yoga strongly influenced by Chinese values and regarded as uniquely efficacious by its adherents. In Ceylon and the Indochinese mainland, orthodox Theravada has served as an effective state religion while often richly infused with primitive animism and magic.

In looking for a single point of unity in this extraordinarily complex matrix, it is to be found only in the paradigmatic grandeur of the Buddha himself, who persists in all the traditions as a model of spiritual perfection and transcendent saving power.

Further Reading

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Buddhadāsa Bhikkhu

Buddhadāsa Bhikkhu (1906-1993), the founder of Wat Suan Mokkhabalārama, outside of Chaiya, Surat Thani Province, southern Thailand, established himself as the most creative and controversial interpreter of Theravāda Buddhism in the modern period.

Born on May 21, 1906, as Nguam Phanich, Buddhadāsa Bhikkhu completed his lower secondary education in Chaiya and went to work at age 15 in his family's business after his father's untimely death. Ordained a Buddhist monk in 1927 at Wat Ubon, he rapidly gained a reputation for his intellectual prowess, interest in meditation, and ability as a preacher. Taking the name Buddhadāsa, Servant of the Buddha, he furthered his studies in Bangkok at Wat Pathum Khongkha, where he distinguished himself in Pāli and Buddhist studies. Returning to Chaiya to lead a more contemplative life, he settled down at a deserted monastery (Thai: *wat;* Pali: *vasa*) outside of town. After ten years, as farmers gradually took over the land around the temple, Buddhadāsa established his meditation and study center in a 150 acre plot of virgin jungle about five kilometers outside of town.

The new center of Suan Mokkhabalārama, or Suan Mokh as it was more generally known, combined aspects of early Buddhist monastic life with modern methods of propagating the Dhamma (the Buddha's teachings). The 50 to 60 monks residing at Suan Mokh at any given time lived in simple wooden structures with few of the amenities characteristic of monks who lived in large urban monasteries. While they observed the traditional precepts of the monastic life, most monks at Suan Mokh spent more time in meditation and study than the typical Thai monk. Moreover, many engaged in appropriate forms of manual labor such as casting bas-reliefs copied from such ancient Indian Buddhist sites as Sañchi and Barhut. These were then shipped to monasteries around the country.

While the setting of Suan Mokh and the life style of the monks residing there seemed close to the ideal associated with the Buddha and his disciples, other structures were quite modern. For example, there was a ''Spiritual Theater'' equipped to teach the Dhamma with modern audiovisual equipment. The walls were covered with mural paintings not only from the Theravāda Buddhist tradition of Thailand, but also from the Zen Buddhism of China and Japan and from other religious traditions including Christianity. The paintings taught the basic Buddhist precepts, in particular the importance of non-attachment, an attitude which frees one from egoistic preoccupations and the greed and hatred stemming from them.

Buddhadāsa's teachings from the 1950s on were collected and published in nearly 50 substantial volumes. They include his written work, as well as numerous talks and lectures which were recorded and transcribed. The oral nature of Buddhadāsa's thoughts tends to give the material an informal and contextual cast. Very little has been translated into English or other foreign languages, which accounts for the fact that he was not as well known as Buddhist interpreters who write in English. Part of Buddhadāsa's unique genius, however, stemmed from the fact that, with the exception of a pilgrimage to Buddhist sites in India, he lived exclusively in Thailand. He read widely, particularly in the Zen Buddhist tradition which he admired, and had rather extensive contacts with Americans and Europeans, several of whom were monks in residence at Suan Mokh. Many of the Thai monks associated with Suan Mokh were, furthermore, well educated, helping to make Buddhadāsa's monastery an outstanding place for Buddhist practice and study.

Buddhadāsa was controversial for several reasons. In the first place he was quite critical of conventional Thai Buddhism, which he saw as dominated by a desire to use religion for one's own personal, worldly benefit. In the Thai Buddhist context this is called ''making merit'' (Thai: *tham puñña*). Buddhadāsa found the preoccupation with the externals of religious rituals and ceremonials with the intent of bettering one's self in the world to be a kind of materialism rather than true religious practice. Buddhadāsa was equally critical of a kind of mindless philosophizing which has no transformative effect on one's attitudes and actions. Specifically, he thought that the memorization of endless categories of Abhidhamma philosophy was not only useless, but led one away from genuine religious practice and understanding.

However, Buddhadāsa was more than a critic of Thai Buddhism. His system of thought represented one of the most comprehensive interpretations of Theravāda Buddhism of the modern period, or, as some admirers claimed, ever since Buddhagosha standardized Theravāda doctrine in the 5th century A.D. It was an influence comparable to St.Thomas Aquinas in Roman Catholicism. The originality of his thought stemmed from a profound understanding of such seminal Buddhist concepts as interdependent co-arising (*paticca samuppāda*), impermanence (*aniccā*), not-self (*anattā*), and, of course, Nirvāna. His thought was characterized by the use of language in a way which provoked deep insight into these ideas. For example, he made the ordinary Thai term for ''nature'' (*dhamma-jāti*) into a means of understanding the difficult but fundamental concept of Theravāda Buddhism, interdependent co-arising (*paticca samuppāda*).

While Buddhadāsa should be seen as a reinterpreter of his own Theravāda tradition, he also studied and was influ-

enced by other religions. At the deepest level, Buddhadāsa saw all religions standing for something quite similar. For example, he argued that terms like God, Tao, and Dharma all point to the same underlying truth which transcends all the ordinary distinctions on which conventional language is built. Hence, the religious journey or path should be toward an understanding of things the way they really are, a universal state of being in which we are able to realize our essential oneness with human beings of all kinds and persuasions as well as with the universe. This is a kind of religious socialism in which our own personal well-being is realized in terms of the good of the whole. It is an ideal, to be sure, but one which Buddhadāsa hoped would inspire people to work for the peace and harmony of the entire human community.

Buddhadāsa Bhikkhu suffered from heart attacks and strokes as he grew older, but his ardent desire to teach helped to keep him alive. He finally succumbed to a stroke just before his birthday celebration in 1993. Shortly before he died, he enhanced the Suan Mokkh center by establishing the International Dhamma Hermitage to foster principles of Buddhism among visitors to Thailand. The Hermitage provides instructional curricula for foreign students and meeting facilities for religious leaders from all nations. A final project which he conceived, and which was undertaken by his followers after his death, was the establishment of the small Dawn Kiam monastery (Suan Atammayatärämä). Dawn Kiam is a missionary training facility for monks from other lands.

Further Reading

Unfortunately, at the present time only a small portion of the extensive writings by Buddhadāsa have been translated from Thai into English. The most extensive collection has been translated under the title *Toward the Truth,* translated and edited by Donald K. Swearer (1971). Some of his shorter essays have been translated and published in English in Thailand but are not generally available in the West—e.g., *Christianity and Buddhism,* translated by B. Siamwala and Hajji Prayoon Vadanyakul (Bangkok, 1967). A major portion of Buddhadāsa's lectures on Christianity and Buddhism has been reprinted as a chapter in Donald K. Swearer, *Dialogue. The Key to Understanding Other Religions* (1980). Buddhadāsa has figured into some scholarly work on Theravāda Buddhism—e.g., Donald K. Swearer, ''Bhikkhu Buddhadāsa on Ethics and Society,'' in *Journal of Religious Ethics* (July 1, 1979)—and has been the subject of several doctoral dissertations in German, French, and English—e.g., Patarporn Sirikanchana, *The Concept of Dhamma in the Writings of Vajirañāna and Buddhadāsa* (1985). □

Guillaume Budé

The French Renaissance humanist Guillaume Budé (1467-1540) is best known for his influence on the revival of Greek studies in France through his scholarly works and success in persuading the King to establish the Collège de France.

Guillaume Budé was born in Paris on Jan. 26, 1467. His university education at Orléans and Paris centered on the study of law and the ''liberal studies,'' especially Greek. He was basically a lawyer turned humanist. His interest in the classics was demonstrated by his translation of three of Plutarch's treatises into Latin (1502-1505). Budé's abilities brought him to the attention of King Louis XII, who sent him to Rome as his ambassador at the coronation of Pope Julius II in 1502. After this mission Budé became secretary to the King, a position he held until 1515.

During this period Budé produced two works that displayed his superb scholarly abilities and his interest in law and classical antiquity. His work on Roman law, *Annotationes in XXIV Pandectarum libros* (1508; *Notes on Twenty-four books of the Pandects*), was a milestone in the Renaissance humanist attack on medieval jurisprudence. Budé's aim was to eliminate corruptions and misreadings from the medieval versions of Roman law. His second work of this period was *De asse et partibus* (1515; *On the As and Its Parts*), a treatise on ancient coins and measures, in which he attempted to determine their exact values in antiquity and their modern equivalents. This work required an exhausting and critical examination of the ancient authors, and it earned Budé the reputation of being among the foremost scholars of his day.

In 1515 Budé was again sent to Rome, this time on a diplomatic mission to Pope Leo X. Under the new king, Francis I, Budé was eventually made master of the royal library. In this position he urged the King to establish a college for the study of Greek, Latin, and Hebrew. Since

Francis I did not immediately respond, Budé gave supplementary encouragement in additional literary works. In the preface to his *Commentarii linguae Graecae* (1529; *Commentaries on the Greek Language*), which he intended as a Greek lexicon, he criticized Francis publicly for not beginning the endeavor. The King finally responded in 1530 by establishing the Collège Royal, later known as the Collège de France. The foundation of this institution was an important step in the revival of classical studies in France.

Budé's position as royal librarian also enabled him to establish the royal library at Fontainebleau, which, when later moved to Paris, became the Bibliothèque Nationale. His later years were clouded with the unfounded accusation that he was inclined to Calvinism. He died in Paris on Aug. 22, 1540.

Further Reading

The standard works on Budé are in French. For his role in French humanistic education see William H. Woodward, *Studies in Education during the Age of the Renaissance, 1400-1600* (1906; repr. 1966). For background material Paul O. Kristeller, *Renaissance Thought: The Classic, Scholastic, and Humanistic Strains* (1955; rev. ed. 1961), is recommended.

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Frederick Buechner

The American novelist Frederick Buechner (born 1926) was also a Presbyterian minister and theologian whose novels and essays after his conversion explored the grace and healing which "now and then" surprisingly and even comically penetrate the everyday darkness of human estrangement.

Carl Frederick Buechner was born on July 11, 1926, in New York City, the older of two sons of Carl Frederick and Katherine Kuhn Buechner. Although both of Buechner's parents' families were wealthy and connected with the upper-class, his immediate family was never more than modestly well situated. His father, a Princeton graduate and minor executive who moved from job to job and place to place on the East Coast during the Depression years, committed suicide by carbon monoxide poisoning when Buechner was ten. The event had a lasting impact on Frederick, who with his brother James saw the body on the driveway as their mother and grandmother tried frantically to revive their father. Relationships between parents and children are important in all of Buechner's novels, and the father-son relationship of which he was early deprived dominates several of them.

Buechner graduated from Lawrenceville School in New Jersey in 1943 and entered Princeton the same year. He interrupted his studies to serve with the U.S. Army from 1944 to 1946, returning to Princeton in 1946 and completing the A.B. degree in 1948. Buechner taught English at Lawrenceville School from 1948 to 1953, during which time he also wrote his first two novels: *A Long Day's Dying* (1950), begun while he was still at Princeton; and *The Seasons' Difference* (1952). Most of the small groups of main characters in his first novels occupy a typically modern-affluent spiritual and moral vacuum, deeply isolated from one another beneath their genteel pleasantries and polite deceptions.

Upon its publication *A Long Day's Dying* was both a critical and a popular success. Some literary critics of the 1950s included Buechner among the most promising of the new generation of American writers, sometimes extravagantly comparing him to Henry James, Marcel Proust, and Elizabeth Bowen and pairing him with Truman Capote among his contemporaries.

After his initial success Buechner lived in New York City from 1953 to 1955, trying for awhile unsuccessfully to work as a full-time writer. Having had an almost completely secular upbringing, Buechner had long experienced a kind of spiritual emptiness and restlessness. While living in New York he started attending regularly the Madison Avenue Presbyterian Church, whose pastor was the celebrated preacher George Buttrick. During one of Buttrick's sermons Buechner had a conversion experience. The following week he talked with Buttrick about attending seminary and entered Union Theological Seminary in New York in the fall of 1954. Among his distinguished teachers, he was particu-

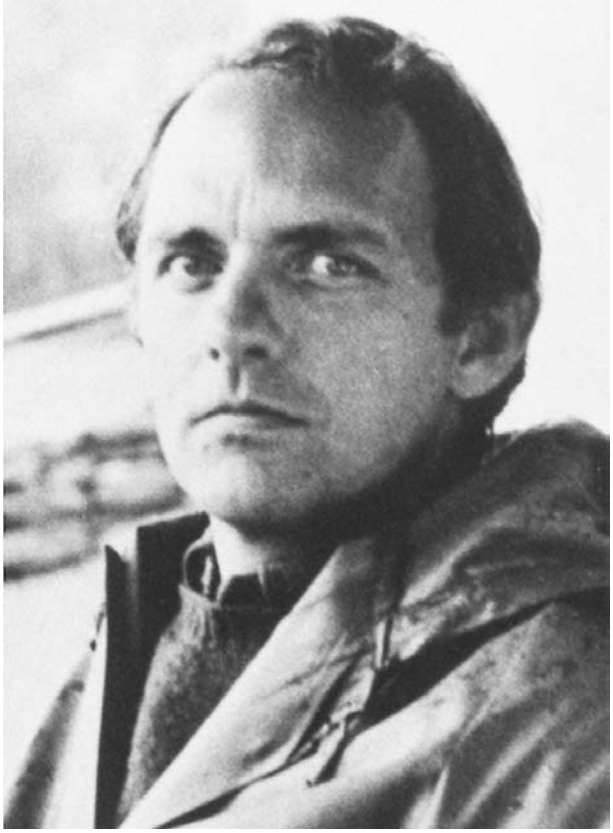

larly influenced by Paul Tillich, Reinhold Niebuhr, and James Muilenberg.

Buechner decided to take the 1955-1956 academic year off to work on another novel. During that period his *New Yorker* short story ''The Tiger'' won the O. Henry Prize (1955), and he courted and married Judith Friedrike Merck. Buechner returned to Union Seminary and graduated in 1958. His third novel, *The Return of Ansel Gibbs,* a story about a former statesman called out of retirement to be nominated for a Cabinet post, appeared in 1958 and received the Rosenthal award that year. In *Ansel Gibbs* and succeeding novels, Buechner's intense preoccupation in his earlier fiction with the hidden and labyrinthine complexities, the coincidences, and the might-have-beens of human behavior and relationships became increasingly enlarged and embraced within a wondering and finally comic vision of the elusive strangeness of both the self and the world.

Ordained to the ministry of the United Presbyterian Church in the United States, Buechner was invited to develop a department of religion at Phillips Exeter Academy. He chaired the department from 1959 to 1960 and served as school minister and teacher of religion from 1960 to 1967. The Buechners' three daughters—Katherine, Dinah, and Sharman—were all born during the Exeter years.

In 1965 Buechner's fourth novel, *The Final Beast,* appeared. It is about a young minister and widower in a small New England town and the woman the local newspaper editor tries to link together with him in a scandal. During this period Buechner also published his first theological work, a collection of school sermons entitled *The Magnificent Defeat* (1966).

After 1967 Buechner and his family lived in rural Vermont, and he devoted himself entirely to writing. In 1969 he published a second book of sermons, *The Hungering Dark*. That same year he was the William Belden Noble Lecturer at Harvard. His lectures were published in 1970 as *The Alphabet of Grace,* a kind of theological autobiography which examined a day in his life. All of Buechner's theological works are short, highly literary productions in most of which he draws explicit links with fiction writing generally and his own fiction in particular. He also published his fifth novel, *The Entrance to Porlock* in 1970, a retelling of *The Wizard of Oz*. The other Oz books played a large role in forming Buechner's early imagination. For example, his father, his uncle, and his grandfather set out for the same place but on very different personal quests during Buechner's childhood.

In 1971 Buechner published *Lion Country,* the first of what was to become a tetralogy of novels whose main character is a remarkable Southern evangelist named Leo Bebb. *Lion Country* was nominated for the National Book Award, and the succeeding novels in the tetralogy followed rapidly: *Open Heart* (1972), *Love Feast* (1974), and *Treasure Hunt* (1977). It is in the Bebb novels that Buechner comes the closest to a fully balanced artistic portrayal of that inseparable mix of the ridiculous and the sublime, the absurd and the gracious, the accidental and the providential, which he sees as the human condition in the light of Christianity. In an interview in *The Christian Century,* he said that with the Bebb series he was able to find his true voice, ''And the other great loosening up of my life, besides writing in my own voice, was to allow myself to be funny. That was for other times, not for literary work. But with the Bebb books, I had such tremendous fun. I still remember the pure joy of writing those books.''

During the 1970s and 1980s Buechner continued to write theological books. *Wishful Thinking: A Theological ABC* and *The Faces of Jesus,* a book of pictures with text by Buechner, both appeared in 1974. In 1977 he was the Lyman Beecher Lecturer at Yale, and his lectures were published the same year as *Telling the Truth: The Gospel as Tragedy, Comedy, and Fairy Tale*. In 1979 Buechner published *Peculiar Treasures: A Biblical Who's Who,* with illustrations by his daughter Katherine.*Godric,* a historical novel about the 11th century English hermit-saint who may have been England's first lyric poet, appeared in 1980. In 1982 Buechner published the first volume of an autobiography, *The Sacred Journey;* the second volume, *Now and Then,* followed in 1983. Later, he continued his autobiographical work with *Telling Secrets* (1991) and *The Longing For Home* (1996). Each of these books delved into aspects of Buechner's life in an honest way. *The Sacred Journey* dealt with his relationship with his father, who committed suicide. Writing in *The Christian Century,* Buechner commented on the book, ''Much of the insight of the book came out of therapy, and as I told some of these things I was moved to the very foundation of my being.'' Similarly, he wrote about his mother after her death, in *Telling Secrets*. Of his autobiographical forays, Buechner said, ''My work became spiritual autobiography because that was the only part of my life I was interested in talking about. I also had a sense of my life as a plot, not just incident following incident, as in a newspaper. It was trying to take me somewhere.''

Other works during the 1980s and 1990s consisted of several novels, including *Brendan* (1987), *Wizard's Tide* (1990), and *The Son of Laughter* (1996). The latter met with mixed reviews, some feeling that his retelling of the Biblical story of Jacob was a bit thin. On the whole, however, Buechner's fiction was lauded by critics. In *America,* Alan Davis wrote that *Wizard's Tide,* '' . . . is not merely inspirational, which suggests an unacceptable sentimentality, but is part of a dialogue with the mythic unknown that fiction at its best always pursues.''

Buechner's mature religious vision was characterized by what has been called the ''higher naivete'' because his lifelong love of fantasy was allowed free play in his fiction and his artist's sense of reality revealed in the narrative and metaphorical character of the biblical literature. Theologically, his writings after his conversion came more and more to sound the theme that beneath the dark and ambivalent appearances, human life and the cosmos are actors in a divine comedy; that at the heart of reality is a wild, ineffable joy, that faith in its self-transcendence is very close to humor, and our fumbling efforts at living lives of faith are repeatedly startled by the comic incongruities of the ''crazy, holy grace'' which against all expectation wells up to sustain, challenge, and renew human life.

Further Reading

The most complete biographical information about Frederick Buechner is to be found in his four volumes of autobiography, *The Sacred Journey* (1982), *Now and Then* (1983),*Telling Secrets* (1991), and *The Longing For Home*. The only published book-length study of Buechner's writings is Marie-Helene Davies, *Laughter in a Genevan Gown: The Works of Frederick Buechner 1970-1980* (1983). A brief introduction to Buechner's life and writings is James Woelfel, ''Frederick Buechner: The Novelist as Theologian,'' in *Theology Today* (1983). An excellent interview with Buechner can be found in *The Christian Century,* October 14, 1992. □

Jesse Buel

The American agriculturalist and journalist Jesse Buel (1778-1839) pioneered in the effort to make farming more scientific and more productive. The new agricultural methods he developed were disseminated to other farmers through his journal.

Jesse Buel was born on Jan. 4, 1778, in Coventry, Conn., the youngest of the 14 children of farming parents. When Jesse was 12 years old, the family moved to Rutland, Vt., where he was apprenticed to a printer 2 years later. He worked as a journeyman printer on newspapers in New York City and upstate New York, and in 1797 he began publishing his own newspapers.

Buel's newspaper career lasted until 1821; he published papers in Lansingburgh, Troy, Poughkeepsie, Kingston, and Albany. During his residence in Albany he was the printer for the state. By the age of 43 Buel had acquired a reputation as an editor and built up a sizable fortune in personal property and real estate. He then turned to the work which constituted his major achievement: the improvement of agriculture.

Like Thomas Jefferson, Buel believed that the nation's well-being ultimately depended upon agriculture, which he called ''the great wheel which moves all the machinery of society.'' He also felt that American farming was wasteful, too often merely exhausting the soil of successive farms, much in the manner of the southern cotton planters' ruthless exploitation of successive fertile areas. To improve American agriculture, Buel created an experimental farm on an 85-acre tract just west of Albany. He utilized scientific farming methods, including deep plowing, drainage, the use of manure and the plowingunder of green crops for fertilizers, and crop rotation. The farm became extremely productive and soon gained fame as the ''Albany Nursery.''

Once Buel had demonstrated the validity of his farming methods, he set out to disseminate the principles of the new husbandry. He became secretary of the state board of agriculture, campaigned for the creation of a state agricultural school, and was instrumental in the founding of the state Agricultural Society in 1832, becoming its first recording secretary. In 1834 Buel began publishing the *Cultivator,* which soon became the most popular farm journal in the

United States. In 1839 he published the *Farmer's Companion,* a book which embodied the results of his work on farming and went through 11 editions.

Buel served in the New York Assembly in the 1820s and ran unsuccessfully as a Whig for the governorship of the state. He used his political career, like his publishing talents, in the service of improved agriculture.

Further Reading

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Buffalo Bill

The controversial, half-fictitious career of William Frederick Buffalo Bill' Cody (1846-1917), American scout and publicist, helped create the prototype ''Wild West'' hero.

William Cody, born in Scott County, Iowa, and raised on a farm, served briefly in the Civil War. Hunting buffalo for construction crews of the Kansas Pacific Railroad, he was dubbed ''Buffalo Bill'' because of his proficiency. He also served as civilian scout for U.S. generals Sheridan and Carr. Though he went east to begin a stage career in 1873, he returned west in 1876 to avenge Gen. Custer's defeat. Claiming to have killed Chief Tall Bull, he later brought the Wild West indoors and toured widely with his Wild West Show. Clever publicists, like Ned Buntline, Prentiss Ingraham, and John Burke, billed him as ''Prince of the Plains'' and made him the hero of countless stories and novels.

Often in trouble and always in debt, Buffalo Bill toured Europe to recoup his fortunes. He became the darling of Queen Victoria's Jubilee in England and went on to France, Spain, and Italy, spreading the legend of the American West, depicting the wild yet romantic life which Europeans liked to think of as uniquely American, and paving the way for the 20th-century cowboy movie. The name Buffalo Bill was magic; in Victorian days he personified the American dream.

But triumph turned to ashes. Tired of sham hero worship, Buffalo Bill drank heavily and involved himself in many foolish liaisons. Women doted on him, but his wife wanted a divorce. Sick children sought his touch, but his only son died in his arms. Manipulated by shrewd men, he had to perform his Wild West act daily to avoid bankruptcy. Finally, disillusioned, he petitioned the Federal government for the $10 monthly Congressional Medal-holders' dole. All his dreams had become nightmares.

In 1910 Sam Goldberg released a slide series showing Buffalo Bill in action, and Harry Powers made the first moving picture of the Wild West Show, ''300 thrills in 300 reels.'' But Bill himself was not able to utilize the new mass-media opportunities. Instead, the old man watched William S. Hart, Harry Carey, and Tom Mix fill the heroic void. When he died he was buried in Cody, Wyo.; since citizens of Denver plotted to steal the body, tons of concrete were poured over it. Thus the man whose life revolved in frantic motion had found his resting place.

Buffalo Bill epitomized a whole phase of the American western movement and the final winning of the Great West. His reputation had been contrived and half-fictitious, but to his own code and image he remained faithful.

Further Reading

The best contemporary accounts of Buffalo Bill are Henry L. Williams, ''*Buffalo Bill*'' (1887), and Helen Cody Wetmore, *Last of the Great Scouts* (1899). The only thorough and scholarly biography is Richard J. Walsh, *The Making of Buffalo Bill: A Study in Heroics* (1928). Dan Muller, *My Life with Buffalo Bill* (1948), is a convincing apologia, while James Monaghan, *The Great Rascal* (1952), concentrates on the feet of clay. For the Cody literature see Albert Johannsen, *The House of Beadle and Adams and Its Dime and Nickel Novels: The Story of a Vanished Literature* (1950). □

Warren Buffett

Warren Buffett (born 1930) is America's most brilliant investor, compiling a year-after-year record of phenomenal returns for the shareholders of his holding company, Berkshire Hathaway, Inc.

For example, if someone had given him $10,000 to invest in 1956 he or she would be worth over $60 million by 1994. Buffett is one of the richest men in America, and he is a success story in the classic mold. As of 1995 Buffett, with a personal fortune of some $12 billion in Berkshire stock, was the second-wealthiest individual in America, right after his friend, Microsoft chairman Bill Gates.

Throughout it all Buffett has retained a seeming simplicity that goes along with his down-home, Midwestern roots. His associates, however, say his hayseed manner disguises a brilliant sophisticate. He shuns New York and Los Angeles, preferring to run his far-flung empire from modest offices in Omaha, Nebraska. The periodic insights into his success that he dispenses are usually witty and simple. However, each time Buffett—known in the financial world as the ''Oracle of Omaha''—speaks, just about everyone, from the most accomplished professional prognosticator to the stock-playing hobbyist, pays attention.

Born in 1930 in Omaha, Nebraska, Buffett always ''wanted to be very, very rich,'' as a *Time* article put it. The boy received an early, close-up look at the stock market: his father Howard was a broker, and young Warren, just nine years old, often visited the shop and charted stock performances. He chalked in stock prices on the big blackboard at his father's office, and at age 13 ran paper routes and published his own horse-racing tip sheet.

In 1942 Buffett's father was elected to the U.S. House of Representatives and the family moved to Fredricksburg, Virginia. Young Warren Buffett expanded his business interests by placing pinball machines in Washington, D.C. barbershops. At age 16, a prodigy in statistics and mathematics, he enrolled at the University of Pennsylvania. He stayed two years, moved to the University of Nebraska to finish up his degree, and emerged from college at age 20 with $9,800 in cash from his childhood businesses. Harvard Business School rejected him, but Columbia University's Graduate School of Business accepted his application.

Finds Niche

Columbia was a key turning point in Buffett's life, for it was there that he met Benjamin Graham, co-author with David Dodd of the landmark textbook *Security Analysis.* ''I don't want to sound like a religious fanatic or anything, but it really did get me,'' Buffett was quoted as saying in the *New York Times Magazine* about Graham's writings.

Graham's philosophy has permeated most of Buffett's decision in the 40-plus years since they first met. Essentially, Graham's theory, called value investing, urges stock pickers to buy shares that are much cheaper than a company's net worth would indicate. That is, look for stocks that sell below their ''intrinsic value,'' a measurement Graham calculated by subtracting a company's liabilities from its assets. Eventually, Graham theorized, the stock market will catch on to the true value of a company and its share price will rise; by that time, a savvy investor following Graham's principles already will be locked into the stock at a low price. It's a simple enough theory, but one that requires much research into companies to determine their net worth, their ''book value,'' and other factors. It is research for which Buffett is eminently suited.

After graduate school, at his father's brokerage firm, Buffett would often travel to Lincoln, Nebraska and pore through company reports. As he told *Forbes* magazine, ''I read from page to page. I didn't read brokers' reports or anything. I just looked at raw data. And I would get all excited about these things.'' Today, he conducts his business the same way. Buffett does not have a stock ticker in his office, nor a computer or calculator. According to numerous published reports, he spends about five to six hours each day reading annual reports and trade publications. *Fortune* magazine reported that in Omaha, Buffett ''does what he pleases, leading an unhurried, unhassled, largely unscheduled life. . . . He spends hours at a stretch in his office, reading, talking on the phone, and, in the December to March period, agonizing over his annual report, whose fame is one of the profound satisfactions in his life.''

Buffett left Omaha and joined Graham's investment firm on Wall Street in 1954. There he was able to view his mentor's work first-hand. Over the next two years, Buffett got married, fathered two children, and made $140,000 by the time he was 25. Graham shut down his investment firm in 1956 and Buffett gladly left New York. When he returned to Omaha family members asked him for advice, so Buffett set up an investment partnership. As he told the *New York Times Magazine,* he said to his investors, ''I'll run it like I run my own money, and I'll take part of the losses and part of the profits. And I won't tell you what I'm doing.''

While he might have kept investors in the dark about his methods, Buffet's bottom-line returns were crystal clear: over the next 13 years Buffett Partnership Ltd. generated a 29.5 percent compounded annual return. He raised $105,000 from investors to start the partnership, and when he closed it 13 years later, the partnership was worth $105 million, and Buffett worth $25 million.

One of the investments along the way was Berkshire Hathaway, a textile manufacturer in Massachusetts. Buffett would create his multibillion-dollar empire around that business, although the textile company itself remains—in Buffett's opinion—one of the biggest investment mistakes he made. Sure, Berkshire Hathaway's stock price was cheap, satisfying a requirement of the Graham strategy. But the textile industry as a whole, and the company itself, was weak. In one of his much-anticipated annual reports, quoted in *Fortune* magazine, Buffett summed up part of his philosophy in the wake of that mistaken textile purchase: ''It's far better to buy a wonderful company at a fair price

than a fair company at a wonderful price.'' (He would shut down the textile mill in the mid-1980s.)

Buffett ended the lucrative partnership in 1969. As the *New York Times Magazine* reported, ''The partnership's capital had grown so large that small investments were no longer reasonable, and he could find no big investments to his liking. In addition, the market was too speculative for his taste.'' He then focused on Berkshire Hathaway, buying up companies under its umbrella, investing ''where and when he pleased,'' according to the *Times.*

Buffett's holdings, and his strategies, from the late 1960s on are clear. He first bought a series of insurance companies, which are considered excellent sources of cash. (People regularly pay insurance premiums; insurance companies usually pay claims on those insurance policies—if they have to pay them at all—years down the line. Therefore, there is usually a great amount of cash on hand for the company owners.) Buffett used that cash to buy a series of businesses, which have remained at the core of his investments.

His so-called ''Sainted Seven Plus One'' are sizeable, profitable companies that, according to the *Wall Street Journal,* ''provide a steady stream of profits and capital to fund the investments that bring him renown.'' Among the eight core businesses are: the *Buffalo News,* World Books, Kirby vacuum cleaners, Fechheimer Brothers uniform company, and See's Candies. According to *Money* magazine, those businesses alone generated $173 million in cash in 1990, and the *New York Times* estimated in 1991 that their combined worth was approximately $1.6 billion. The cash generated by the eight companies is, in turn, invested in other corporations, which comprise the other core chunk of Berkshire Hathaway's holdings.

All of the companies in which Buffett invested are businesses he understands, underlining one of Buffett's main rules: ''Stick to what you know.'' *Forbes* once quoted him as explaining why he had not invested in the immensely profitable computer company, Microsoft: ''Bill Gates is a good friend, and I think he may be the smartest guy I ever met. But I don't know what those little things do.''

Instead Buffett bought into what the *New York Times Magazine* called his ''permanent holdings'': The *Washington Post,* Geico (an insurance company), Capital Cities/ABC, and Coca Cola. He bought $45 million of Geico stock, which by 1989, according to the *New York Times,* was worth $1.4 billion. His $10.6 million investment in the *Washington Post* group of publications ballooned to an investment worth $486 million 16 years later. When he purchased seven percent of Coca Cola for $1 billion in 1988, some said he had bought too high, too late. But Buffett predicted Coke's expansion into foreign markets and thought the company could grow. It did, more than doubling his investment.

Investments in the big, brand-name companies is an example of how Buffett's buying strategy has evolved from the teachings of his mentor, Graham. Buffett became interested in what he called ''franchise'' businesses, or companies that are well-managed, with an established product line, and which are not subject to low-cost competition. His strategy changed because the market changed. The companies that Graham liked—companies trading far below their actual value—are rarer.

White Knight

Also in the 1980s, Buffett engaged in a series of transactions that are available only to someone with enormous wealth. He stepped in as a so-called ''white knight'' to help companies fend off hostile takeovers by other corporations. Buffett's strategy works like this: a company, such as Gillette, faces a takeover and needs an infusion of cash. Buffett invests in the company's ''preferred stock.'' According to the *Wall Street Journal,* the preferred stock options are ''not available to other investors. Typically [Buffett] gets preferred stock bearing a healthy dividend—assuring a modest return no matter what happens—and the ability to convert to common stock if the company's fortunes rise.'' In the case of Gillette, Buffett invested $600 million in 1989, and in converting the stock two years later, received 11 percent of the company, which was worth, at the time, $1.05 billion.

In 1991 Buffett stepped in as interim chairman of Solomon Brothers brokerage firm after that it was accused of making false bids at Treasury auctions. Buffett, who had invested $700 million of Berkshire Hathaway cash in Solomon Brothers, was its largest shareholder. He is credited with streamlining the company and, over his six-month tenure as interim chairman, helping to rebuild its reputation after the scandal.

But the shareholders are not complaining. Berkshire Hathaway stock was trading for $12 a share in 1965. As of December, 1994, a single share of the investment company was the most expensive traded on the New York Stock Exchange: it cost $19,900 a share. Buffett owns over 40 percent of Berkshire Hathaway, which accounts for his $8.3 billion net worth. (Incidentally, Buffett does his own taxes.) And in August 1995, Buffett brokered a spectacular deal when his Berkshire Hathaway arranged the $19 billion purchase of Cap Cities/ABC by the Walt Disney Company. While the brokerage already had a $345 million in investments, this one merger raised the value to $2.3 billion.

Those not fortunate enough to own Berkshire Hathaway often mimic Buffett's buys. *Fortune* reported that when the general public learns Buffett has bought a particular stock, the public also buys the stock, running up the price. That led the magazine to quip: ''Now there are two ways to make a killing in the stock market. The first, goes the old saw, is to shoot your broker. The second, it seems, is to shadow Warren Buffett.''

The strategy doesn't always work, as a 1995 *Money* article warned. ''Awe-inspiring though Buffett's record is, he's had a few clunkers. The $322 million investment he made last spring in Salomon common stock is down roughly 26%, and an albeit tiny (for him) $38.7 million stake in [an aircraft leasing company] has plummeted 68% since 1990.'' Prior to that, Buffett had bought Disney low and sold it later for a small profit; but that company rose spectacularly after Buffett's sale. He bought a $358-million chunk of USAir only to see the investment sour. (He was later quoted

in *Fortune* as telling a group of business students at Columbia, ''Don't invest in airlines.'') In his 1989 annual report, quoted in *Fortune,* Buffett candidly wrote, ''It's no sin to miss a great opportunity outside one's area of competence. But I have passed on a couple of really big purchases that were served up to me on a platter and that I was fully capable of understanding. For Berkshire's shareholders, myself included, the cost of this thumb-sucking has been huge.''

Aside from his business acumen and opinions, many people are interested in Buffett himself, asking: What's a billionaire like? He does not give frequent interviews, preferring to let his corporate report speak for him. He lives in the same Omaha home he bought in 1958 for $31,500. He lives in that home with his girlfriend and former housekeeper, Astrid Menks, 17 years his junior. His wife of 40-plus years lives in California and is friends with his girlfriend. (Mrs. Buffett is the second largest shareholder of Berkshire Hathaway and is slated to take over the company after Buffett's death.)

One of his few extravagances is his corporate jet, and playing bridge by computer with friends from around the country. According to the *Wall Street Journal,* he wears rumpled suits, although very expensive Italian ones, and drinks about five cherry Cokes a day. He says he is an agnostic. As Roger Lowenstein related in his unauthorized biography *Buffett: The Making of an American Capitalist,* the investor once promised his young daughter a $10,000 check if he didn't lose a certain number of pounds by a certain date. He lost the weight, and kept the cash.

''He is a standard bearer for long-term investing, the perfect antidote to the get-rich-quick schemers of *Wall Street,*'' the *Wall Street Journal* said of Buffett. *Forbes* opined that ''He has not the psychological need for the constant wheeling and dealing, buying and selling that afflicts so many successful business and financial people.'' His philosophy—as well as his enormous wealth—allows him to be pickier and choosier. As he stated in his 1989 annual report, ''We do not wish to join with managers who lack admirable qualities, no matter how attractive the prospects of their business. We've never succeeded in making a good deal with a bad person.''

Which leads to the obvious question he is often asked: How do you succeed in the stock market? Throughout the years Buffett has offered bits of advice, such as: 1) If you buy into a great business, stick with it no matter how high the stock price goes; 2) avoid staggering debt; 3) think long term and don't hop in and out of the market; 4) in a bidding war between companies, buy stock in the side you think will lose; 5) easy does it (meaning, avoid businesses with big problems), and 6) concentrate on a small number of stocks.

Buffett has already made preparations for his money when he dies. He intends to set up a philanthropic foundation which, given the 23 percent annual rate of return he has averaged throughout his career, could generate a multibillion-dollar legacy to put the Ford and Rockefeller foundations to shame. He wants the fund's trustees to focus on halting population growth and nuclear proliferation. His three children will not make out that well; Buffett has said he plans to leave them ''only'' about $5 million apiece. He was quoted in *Esquire* as saying, ''I think kids should have enough money to be able to do what they want to do, to learn what they want to do, but not enough money to do nothing.''

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Comte de Buffon

The French naturalist Georges Louis Leclerc, Comte de Buffon (1707-1788), wrote the major general work on natural history of the 18th century and made the Royal Garden in Paris a center for scientific research.

On Sept. 7, 1707, Georges Louis Leclerc was born in Montbard, the son of a magistrate in the local sovereign court of justice (*parlement*). While information regarding Buffon's early career is scant, it is probable that he graduated from the Jesuit college in Dijon and later received a diploma from the Faculty of Law located in Dijon. He was preparing for his father's calling, a career in the law being the expected activity of one of Buffon's particular noble background; but the law never interested him.

Intellectual Apprenticeship

Buffon's first work in the sciences gave little indication of the future naturalist. Evidently having early set as his goal a career in mathematics, he made a close study of various problems in mechanics and paid particular attention to Isaac Newton's new system of the world. Newtonian physics and cosmology were at this time finally displacing the Cartesian system as the focus of French interest in the physical sciences.

During the late 1730s and 1740s Buffon performed notable experiments on the strength of wood and on other aspects of the preparation of forest products. These studies were related to the exploitation of his lands. He read reports to the Academy of Sciences in Paris on various scientific matters and also an occasional mathematical note. It was

soon clear, however, that Buffon was not destined to become a mathematician; his talents lay elsewhere. He entered the Academy of Sciences, the center of Parisian scientific activity, in 1733. In 1739 he was appointed director of the Royal Garden (Jardin du Roi; later the Jardin des Plantes). During the years of Buffon's command the Royal Garden stood supreme in France in the study of botany, zoology, chemistry, and mineralogy.

Buffon married Marie Françoise de Saint-Belin Malain in 1752. They had one son, who conducted himself and his financial affairs in such a scandalous manner that he was executed in 1794. With him the direct succession of the family ends.

''Natural History''

The principal product of Buffon's scientific and literary labors was a work of vast magnitude (44 volumes) and exceptional influence. The first volumes of the *Histoire naturelle, générale et particulière* appeared in 1749; the set was completed posthumously in 1804. Not being a field naturalist or a skilled anatomist, Buffon sought an interpretation of nature and clearly felt that, for this purpose, exhaustive enumeration of animal characteristics was of secondary importance. The great value of the *Natural History* resides in the anatomical descriptions contributed not by Buffon but by his assistants, above all, the classical studies of mammalian anatomy presented by Louis Daubenton.

Catalog of Nature

Buffon distinguished civil history from natural history. ''Natural history,'' he then announced, ''is the source of the other physical sciences and mother of all the arts.'' This was a call to catalog nature, but a catalog singularly unlike, in form and intention, the compendiums traditionally cast by botanists and zoologists, for Buffon was genuinely uninterested in problems of plant and animal classification. It is customary to contrast the *Natural History* with the publications of the Swedish botanist Carl Linnaeus. Linnaeus sought above all a practicable manner of distributing the bewildering diversity of plants and animals into classificatory units (genera, species) which were sharply defined and comprehensible to all.

Linnaeus's *System of Nature* (1735 and later editions) was thus a remarkable elaboration on traditional practice in natural history. Buffon, however, would have none of this kind of classification. He was impressed by the individuality of nature's productions and even more struck by the fecundity of the productive process itself. He evinced no desire in, and saw no possibility of, forcing nature and its product—the varying host of animals spread over the earth's surface—into the rigid classificatory categories of conventional natural history. In truth, he adopted a general pattern of classification (Mammals, Birds, Reptiles), but that pattern was wholly conventional.

Organic Molecule and Evolution

''Epochs of Nature'' (1779) most fully expounds Buffon's cosmological schema and best reveals his speculative genius. Thousands of years ago, Buffon claimed, a passing comet sheared great masses from a molten sun. These masses scattered in space, congealed, and became planets (including the earth) revolving about the sun. At a later date life appeared on earth. The production of life required one of Buffon's most disputed explanatory concepts—organic molecules, minute centers of attractive force and heat which constituted indestructible building blocks for all living organisms. He claimed that the molecules were marshaled to form the various kinds of plants and animals by a totally obscure agent, the internal mold (*moule intérieure*), and that there was a determinate number of such molds, each related to an individual or species.

Many efforts have been made to represent Buffon as an evolutionist. The complementary ideas of organic molecule and formative molds do not serve this purpose. More germane is Buffon's notorious conception of the *dégénération* of animals. The principal instance of degeneration was the purported smaller stature and weaker constitution of American animals compared with those of the Old World. He claimed the transforming agents to be climate, nurture, and domestication. But his evidence was, at best, questionable, and the proffered agencies of change no less uncertain. While degeneration was thus a limited idea, it had the great merit of turning attention to the possibility of such changes and, even more so, to the interest and importance of the geographical distribution of animals.

All of these questions impinged upon religious matters. While Buffon evidently satisfied all the outward forms of

Christian practice, he almost certainly was a deist in the 1730s and may very well have become an atheist in his later years. He recognized that the wonderful intricacies of nature's productions, especially plants and animals, and the astonishing fertility of natural processes could not be used as evidence of God's existence or of His providential concern and powers. By the 1780s Buffon regarded events in nature as the mere result of blind chance and believed that ''nature'' itself was no more than an assemblage of regular but probably inscrutable laws. Their delimitation remained the naturalist's foremost task.

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Thomas Robert Bugeaud de la Piconnerie

Thomas Robert Bugeaud de la Piconnerie, Duke of Isly (1784-1849), was a French national hero as a result of his role in conquering Algeria.

Thomas Bugeaud was born in Limoges on Oct. 15, 1784, into a family of country squires who were later ruined by the Revolution of 1789. Growing up in rural France, he guarded his rustic manners and attachment to the land throughout his life. His education was cursory and prevented him from entering a military academy.

Bugeaud's army career nevertheless began in 1804, and he quickly rose in the ranks during Napoleon's Imperial wars. He participated in the difficult Spanish campaigns, in which he encountered widespread guerrilla warfare and became the foremost expert in counterinsurgency techniques on the European continent. Later he applied these lessons against Abd el-Kadir.

In 1831 Bugeaud was named marshal of the French army and also became the deputy from Dordogne. In 1834 he harshly repressed popular uprisings in Paris.

Although initially hostile to the conquest of Algeria, Bugeaud went there in 1836 and defeated Abd el-Kadir, the leader of Algerian resistance. This first African campaign was a military success, but by the Treaty of Tafna (1837), Bugeaud handed his adversary the sovereignty over the major portion of Algeria. Despite a scandal which erupted over secret financial clauses of this treaty, Bugeaud was named governor general of Algeria in 1840. Aided by his powerful Parisian friends, especially L. A. Thiers, Bugeaud established a veritable proconsulate over Algeria.

Militarily, Bugeaud imposed his conceptions of offensive warfare on the army. He trimmed heavy artillery from his contingents, adding to the mobility of his columns, and introduced the practice of burning the crops and the villages of all Algerians suspected of aiding Abd el-Kadir. Chased from his capital, Tagdempt, Abd el-Kadir took refuge in Morocco. His presence there provoked a war with France. Bugeaud defeated the Moroccan troops at the battle of Isly in 1844—a turning point in modern Moroccan history—after which he acquired the title Duke of Isly.

During the respite which Bugeaud gained when the defeated Moroccans evicted Abd el-Kadir and declared him an outlaw, the marshal repressed with ferocity a new insurrection in Algeria led by Bou Maza. Abd el-Kadir, profiting from this diversion, reappeared in western Algeria, only to be defeated for a last time in 1847. That same year Bugeaud, on his own authority, led a military campaign into the Kabylie mountains south of Algiers. Disillusioned at being reprimanded by the French government for this independent action, he demanded to be replaced.

During the Revolution of 1848 Bugeaud received from King Louis Philippe the command of the Parisian troops, but Bugeaud's presence did not stop the monarchy from falling. He died of cholera on June 18, 1849.

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Muhammad ibn Ismail al-Bukhari

Muhammad ibn Ismail al-Bukhari (810-870) was a Moslem traditionist. He was the compiler of the ''Sahih,'' one of the six canonical collections of traditions (hadiths) in Sunnite Islam that report the sayings and actions of the prophet Mohammed.

Al-Bukhari was born at Bukhara into a family of Persian origin. At the age of 10 he began to memorize traditions. His prodigious memory became evident early for he is reported to have corrected his teachers and the traditions written down by his companions. At 16 he made the pilgrimage to Mecca and then stayed there and in Medina in order to hear the famous scholars of tradition. During the following 16 years he visited the centers of learning in Egypt, Palestine, Syria, Iraq, and Persia, collecting as well as transmitting traditions.

Al-Bukhari claimed to have received traditions from over 1,000 traditionists, and his fame as a scholar grew rapidly. In Nishapur he attracted larger crowds than the leading scholar of tradition, who out of jealousy accused al-Bukhari of heresy. He had to leave and returned to Bukhara, where he completed his famous *Sahih*. Students came from all parts of the Moslem world to hear him. When the governor of the city asked al-Bukhari to give him and his children private lessons, al-Bukhari refused. The governor encouraged other scholars to charge al-Bukhari with heresy and expelled him from the city. Al-Bukhari left for Khartank, near Samarkand, where he lived until his death on Aug. 1, 870.

The ''Sahih''

The title of al-Bukhari's collection of traditions, *Sahih,* means ''sound,'' and it refers to his precept of including only traditions which he considered as being of certain authenticity according to his own rigid criteria. These criteria were mainly concerned with the reliability of the transmitters mentioned in the chain of transmission of the traditions leading back to the original relator and with the formal perfection of this chain. Al-Bukhari is reported to have chosen his ''sound'' traditions from among some 600,000. His collection contains 7,397 traditions with complete chains of transmission, of which 4,635 are repetitions. The great mass of the traditions relate sayings or actions of the prophet Mohammed, though a few relate statements of his Companions.

The work is divided into 97 books subdivided into 3,450 chapters, in which the traditions are arranged according to subject matter. The greater part deals with the ritual and legal matters of Islamic law, though some sections deal with questions of theology, Koran exegesis, and the life of Mohammed. Since many traditions were relevant to more than one subject, they were repeated in other chapters.

Al-Bukhari has sometimes been criticized for stretching the meaning of traditions for his purpose. A few chapters contain titles without traditions, indicating that he did not find any well-authenticated ones relevant to the subject. The titles show al-Bukhari to be independent in his doctrine of any of the Sunnite schools of the law. His work became authoritative for the traditions it contained, not for the views expressed by the author, and it is generally accepted by Sunnite Moslems as the most authoritative book after the Koran.

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Nikolai Ivanovich Bukharin

The Soviet politician and writer Nikolai Ivanovich Bukharin (1858-1938) was a leading theorist of the Communist movement during the Revolutionary period in Russia and throughout the 1920s.

Nikolai Bukharin was born in Moscow, the son of a schoolteacher. As a university student, he became interested in the anticzarist political movement. In 1906 he joined the Leninist faction of the Russian Social Democratic Workers' party, then known as the Bolsheviks. He worked for the party as a successful propagandist and organizer. In 1911 he emigrated to Germany and remained abroad, either in Europe or the United States, until the Revolution began in 1917. At this time he began to establish himself as a major theorist, writing *Political Economy of the Leisure Class* (1912-1913) and *World Economy and Imperialism* (1915). Gradually, a split emerged between the position taken by Lenin and that of Bukharin with respect to the conditions under which revolution would succeed in Russia. Bukharin and others, who came to be known as the Left Bolsheviks, took the view that the coming socialist revolution could be successful only in a European-wide context, with the emergence of a socialist United States of Europe.

In 1917 Bukharin returned to Russia, but in 1918 his left-wing attitudes caused him to part company temporarily with Lenin. In the face of Lenin's proposal to end World War I for Russia by a separate peace with Germany, Bukharin, Trotsky, Dzerzhinsky, and others argued strongly for changing the world war into a European revolutionary war. But by the time of the Tenth Party Congress (1921), Bukharin's views had begun to undergo extensive change. He supported Lenin's proposal to consolidate the victories of the party inside Russia by means of the New Economic Policy. During this period and the remainder of the 1920s, Bukharin held numerous high party and government posts, including the editorships of *Pravda* (1918-1929), the journal *Bolshevik* (1924-1929), and the *Great Soviet Encyclopedia*. In addition, he was chairman of the Communist International (Comintern, 1919-1929) and a member of the Political Bureau (executive committee) of the party's Central Committee. At the same time he continued his work in Marxist-Leninist political theory, publishing his *Theory of Historical Materialism* (1921).

After the death of Lenin in 1924, a struggle for power ensued, and the ideological positions as well as the political

self-interests of Bukharin and Stalin dictated their cooperation in the defeat of Trotsky, Zinoviev, and Kamenev. Ultimately, however, Bukharin himself fell victim to Stalin's tactics when he was condemned as a leader of the so-called Right Deviation (1928-1929). As a result, Bukharin was removed from his high positions by mid-1929, though he continued to be a potential threat to Stalin. By 1934 Bukharin had regained a measure of his former power. His position continued to be precarious, however, and he was finally arrested during the Great Purge in 1937. Brought to trial with 20 others, he was accused of plotting the overthrow of the state. Bukharin was condemned to death and was executed in March 1938.

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Charles Bukowski

A prolific and seminal figure in underground literature, Charles Bukowski (1920-1994) is best known for poetry and fiction in which he caustically indicts bourgeois society while celebrating the desperate lives of alcoholics, prostitutes, decadent writers, and other disreputable characters in and around Los Angeles.

Born in 1920 in Andernach, Germany, Bukowski emigrated to Los Angeles in 1922 with his father, an American soldier, and his German mother. As an adolescent he was distanced from his peers by a disfiguring case of acne and he resisted the attempts of his abusive and uncompromising father to instill in him the American ideals of hard work and patriotism. Following high school, Bukowski attended Los Angeles City College from 1939 to 1941 but left without obtaining a degree. He began writing hundreds of unsuccessful short stories while drifting from city to city in a succession of low-paying jobs—including work as a mailman, post office clerk, Red Cross orderly, and laborer in a slaughterhouse and a dog biscuit factory. Although he published his first short story, ''Aftermath of a Lengthy Rejection Slip,'' in a 1944 issue of *Story* magazine at the age of twenty-four, Bukowski virtually stopped writing for a decade, choosing instead to live as an alcoholic on skid row. After being hospitalized with a bleeding ulcer in 1955, Bukowski began writing poetry and resolved to drink less heavily. During this period he discovered the literature of Upton Sinclair, Sinclair Lewis, and especially Ernest Hemingway, which offered him an alternative to alcoholism and aided in the development of his own concise, realistic prose style.

Bukowski published his first collection of poetry, *Flower, Fist, and Bestial Wail,* in 1960. He quickly produced a series of poetry chapbooks, including *Longshot Poems for Broke Players* and *Run with the Hunted,* featuring surreal verse that expresses sentimentality for the West's Romantic past as well as disgust for the vacuousness of modern culture. While these poems garnered him a small but loyal following over the next decade, Bukowski's work in the short story genre first gained him a wide readership and established his literary reputation. Beginning in 1967, when the antiwar and counterculture movements flourished

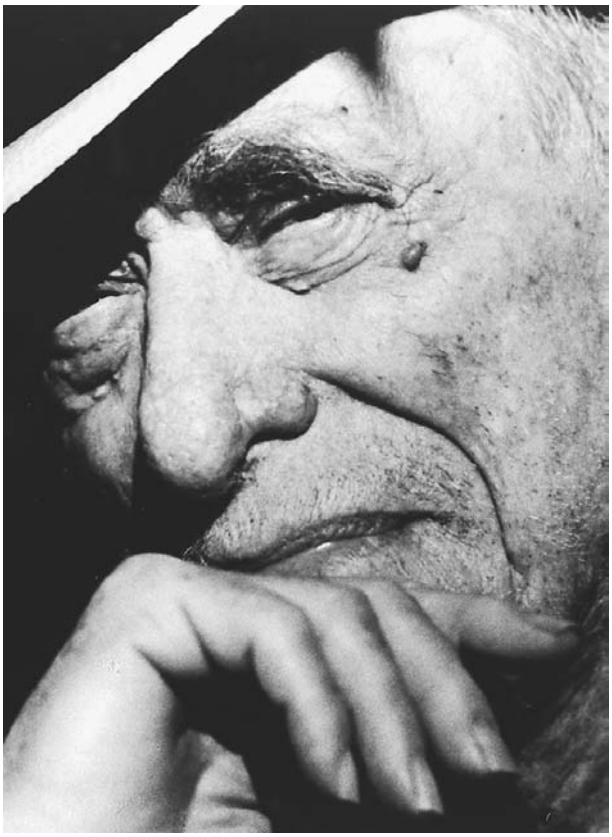

in the United States, Bukowski began contributing a weekly column, ''Notes of a Dirty Old Man,'' to the Los Angeles alternative newspaper *Open City,* and later, to the Los Angeles *Free Press.* Combining journalism, fiction, and philosophy in a rambling, disjointed style, these pieces established his philosophy and defiant, anarchic persona. Perceiving American culture as hypocritical, Bukowski censured American films and television as escapist wish-fulfillment, morality as organized hypocrisy, patriotism as conformism, and academic writers, scholars, and intellectuals as self-righteous charlatans who attack American society while reaping its benefits.

Bukowski began his career writing poetry critical of American bourgeois institutions while disclaiming the title of writer: ''To say I'm a poet puts me in the company of versifiers, neontasters, fools, clods, and skoundrels [sic] masquerading as wise men.'' In *Longshot Poems for Broke Players,* Bukowski introduces his characteristic outsider protagonist: the unstudied, self-exiled poet who provokes public enmity through his apparent rudeness to writers and other socialites, and maintains his freedom and uniqueness as a writer by rejecting the public literary world. In ''Letter from the North,'' for example, the narrator responds to a despondent writer's request for sympathy with the question: ''write you? about what my friend? / I'm only interested in poetry.'' In ensuing collections such as *It Catches My Heart in Its Hands* and *Crucifix in a Deathhand,* Bukowski's narrator retains his hostility to the outer world while revealing a paradoxical inner gentleness. In ''Fuzz,'' the unsteady protagonist unexpectedly empathizes with a group of children who are taunting him: ''when I go into the liquor store / they whirl around outside / like bees / shut out from their nest. / I buy a fifth of cheap / whiskey / and / 3 / candy bars.'' Much of Bukowski's subsequent poetry, collected in such volumes as *Poems Written before Jumping out of an 8-story Window, The Days Run Away Like Wild Horses over the Hills,* and *Fire Station,* deals in concrete, realistic terms with acts of rape, sodomy, deceit, and violence, particularly focusing on sexual relationships characterized by physical and emotional abuse in which women seek to enslave men through marriage and men attempt to avoid such enslavement through the equally imprisoning pursuit of wealth and material pleasures.

Many of the events described in Bukowski's poetry recur in the autobiographical short stories and novels he began writing in the 1970s. While his earlier stories, many of which were published in men's pornographic magazines, generally employ stock formulas, Bukowski's later fiction, published in *Erections, Ejaculations, Exhibitions, and General Tales of Ordinary Madness* and *South of No North: Stories of the Buried Life,* is more sophisticated, philosophical, and pointedly critical of American society. Many of these stories focus on sexual relationships that feminist and other critics have faulted as misogynistic. Other critics, however, believe these works expose the short-sightedness, pettiness, and spiritual bankruptcy of a dysfunctional society.

During the 1970s Bukowski began writing semiautobiographical novels featuring the first-person narrator Henry (''Hank'') Chinaski, a hard-boiled, alcoholic survivor who trades a mediocre, normal life for a position that allows for unromanticized self-awareness in the socially unrestricted environment of the ghetto. Bukowski's first novel, *Post Office,* contrasts the mindlessness and monotony of Chinaski's work life as an employee of the United States Post Office with the varying degradation and vitality of his unconventional personal life. *Factotum* chronicles Chinaski's experiences as a young man before the events related in *Post Office,* while *Ham on Rye* recounts his adolescent years and conflicts with his tyrannical father. *Women* details Chinaski's sexual exploits after the events chronicled in *Post Office* and his eventual desire for a monogamous relationship. Chinaski is also a central character in Bukowski's novel *Barfly,* which he adapted into a screenplay for the film directed by Barbet Schroeder and starring Mickey Rourke and Faye Dunaway. Bukowski's encounters with California's film industry are also detailed in *Hollywood,* another novel featuring Chinaski. Bukowski died of leukemia in Los Angeles in 1994

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Momir Bulatovic

Momir Bulatovic (born 1956) became president of Montenegro in 1990 in the first democratic multiparty elections held there. Heading a left-wing Democratic party of Socialists, he won again in the elections of 1992 as part of the newly organized Federal Republic of Yugoslavia.

Momir Bulatovic was born on September 26, 1956, in Belgrade, capital city of Yugoslavia. His family belonged to the Vasojevici clan from Montenegro, a small mountainous region in southern Yugoslavia. Although similar to Serbs with whom they share the same language and religion under the auspices of the Serbian Orthodox Church, many people of Montenegro are proud of their rich history and consider themselves as Montenegrins rather than Serbs.

The childhood of Momir Bulatovic did not substantially differ from that of the majority of the youngsters who grew up during the 1960s and early 1970s, the most prosperous period in Yugoslav history. After finishing compulsory primary and secondary school, Bulatovic was accepted at the ''Veljko Vlahovic'' University in Podgorica (former Titograd) where he began his studies in economics in 1975. Diligent and methodical, he graduated as the best student in his generation in 1980. After the completion of his undergraduate studies he became a lecturer of political economy in the school of economics at the same university. As a lecturer he worked under the supervision and mentorship of professor Bosko Gluscevic, a prominent Yugoslav economist with strong political connections. In 1987 Momir successfully defended his Masters thesis, titled ''The Role of Rent in the Economy of Montenegro.'' He published several articles and three books. In 1991 he published a political essay titled ''Less than a Game—More than a Life.''

Despite the fact that he was active in the Socialist Youth Organization during the 1980s and quite certainly connected to some political circles, the real political career of Bulatovic began in January 1989. After the death of Josip Broz Tito in 1980, Yugoslavia fell into a deep economic and political crisis. The constitutional crisis in Yugoslavia fully opened in 1988 with Serbia's attempt to reinstate its authority over the autonomous provinces of Kosovo and Vojvodina. The opposition from Croatia and Slovenia precluded any political solution within the existing framework of a crumbling federation. The inability of the ruling bureaucracy to cope with the problem fueled public outrage, which became especially dramatic in Serbia and Montenegro.

On January 10, 1989, more than 120,000 people rallied in Titograd and demanded the immediate resignation of the ruling Communist elite—an event without a precedent in Yugoslav history. Bulatovic and a group of young people, many of whom occupied less visible positions within the League of Communists (official name for the Communist party) seized the moment and came into power in Montenegro. Although there are several interpretations of these events, some question the authenticity of the popular discontent and imply that the whole affair was staged by Serbia's president, Slobodan Milosevic. Bulatovic and his group proved to be more capable, realistic, and progressive than their predecessors.

Soon after Bulatovic became president of the League of Communists of Montenegro, broad and sweeping reforms were introduced. He emphasized the necessity of movement toward a market economy and Western-style democracy. Under his leadership the old League of Communists of Montenegro was reorganized and changed into the Democratic party of Socialists. In the first democratic multiparty elections, held in 1990, his party won an absolute majority of seats in the Montenegrin Parliament, and Bulatovic became president of Montenegro.

Following the collapse of the old defunct Yugoslav federation that came after the unilateral secessions of four republics (Slovenia, Croatia, Bosnia and Herzegovina, and Macedonia) and the violent civil war that followed, Serbia and Montenegro formed a new federation under the name Federal Republic of Yugoslavia on April 27, 1992. In the early elections in December 1992 Bulatovic won a decisive victory over Branko Kostic, who ran as a candidate of the ultranationalist Radical party and remained the president of Montenegro. Bulatovic's Democratic party of Socialists again gained an absolute majority of seats in the Montenegrin Parliament.

Bulatovic was perceived as a moderate left-wing politician by many Montenegrins. He and his party faced many challenges, especially after the imposition of the crippling sanctions against the Federal Republic of Yugoslavia in 1992. Bulatovic succeeded in confronting and defeating the open calls for secession from Yugoslavia that came from the Liberal party, as well as the demands for the inclusion of Montenegro in a Serbian state, which mainly originated from the ultra right-wing Radical party. In an effort to normalize the unstable relationship between Yugoslavia and Albania, he visited Tirana in 1993 and met with the Albanian president, Sali Berisa. In his commitment to keep a united Yugoslavia, he was nonetheless persistent in his refusal to compromise the special interests of Montenegrins.

Bulatovic's reputation in the United States was seriously prejudiced by his strict censorship policies and by his dubious support of free elections. He frequently came under fire by his own people, as well as the press, for actions in these areas.

Although often overlooked by the Western media, Bulatovic took an active role in the negotiations about ending the civil war in Bosnia and Herzegovina. He was a member of the Yugoslav delegation to the peace negotiations in Dayton, Ohio during the final eventful weeks of

1995 when a fragile accord was reached. Bulatovic then spoke out repeatedly against Bosnian Serb leader Radovan Karadzic who persisted in violating the Dayton accord.

Bulatovic was often described as an honest and modest person. Momo, as friends simply called him, liked to emphasize that despite the nationalistic frenzy in the Balkan states, Montenegro ''remains the state of all its citizens regardless of their respective nationality and political affiliation.'' Many people still remember his open letter to Slovenian president Milan Kucan in which he questioned the ethics of the policy of violent secessions. Married and the father of two children, he lived in Podgorica.

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Charles Bulfinch

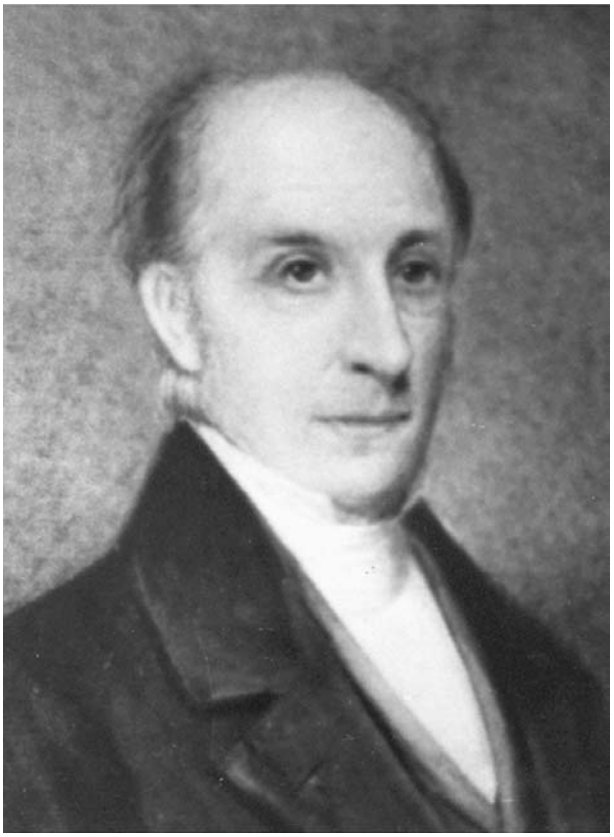

Possibly the best known of all American ''colonial'' architects, Charles Bulfinch (1763-1844) approached design as an 18th-century amateur gentleman of taste rather than as a 19th-century professional architect.

Charles Bulfinch was born into a well-connected and well-to-do Boston family; his father was a physician and a graduate of Harvard College and Edinburg University. Bulfinch took a degree at Harvard in 1781; then, as soon as political conditions permitted, he took the 18th-century gentleman's grand tour of Europe (1785-1787). On his return, according to his autobiography, he ''passed a season of leisure, pursuing no business but giving gratuitous advice in architecture, and looking forward to an establishment in life.''

In 1788 he married Hannah Apthorp and designed his first building, the Hollis Street Church in Boston. The following year he provided plans for churches in Taunton and Pittsfield and executed a Revolutionary memorial in Boston, a Roman Doric column of stucco-covered brick, 60 feet high, capped with an eagle doubling as a weather vane (it was destroyed when Beacon Hill was cut away in 1811). In 1792 he designed the statehouse in Hartford, Conn. (still extant though changed in function), and several houses for friends.

All these works were in the fashionable rococo version of the 18th-century classical style popularized in Britain by Robert Adam from the 1760s on, which Bulfinch had seen during his travels in England—heavier and more provincial than the originals, but for that very reason all the more acceptable. They were so well received that Bulfinch was encouraged to erect, on speculation, a 16-house block of uniform proportion, scale, and composition in the manner made famous and fashionable by New Town in Edinburgh, Scotland. Eventually this project, named Tontine Crescent and begun in 1793, was an enormous success, and it set a pattern for similar blocks which give the Beacon Hill area of Boston its distinctive character. But Bulfinch was caught in the brief depression following Jay's Treaty in November 1794 and could not raise enough money to finish it immediately; he went bankrupt in January 1796.

The experience had practical results, which Bulfinch records in his autobiography: ''My inexperience and that of my agents in conducting business of this nature . . . led me to surrender all my property . . . and I found myself reduced to my personal exertions for support. . . . '' He became dependent on architectural fees for his living. Fortunately, his reputation was unaffected; his friends rallied round, and he soon had plenty of commissions.

Bulfinch had submitted a plan for the proposed new Massachusetts statehouse in 1787, and in 1795 Governor Samuel Adams authorized construction to proceed under Bulfinch's supervision; the building was completed 3 years later. For Boston he also designed an almshouse (1799), churches (Holy Cross, 1803; New North, 1804; Federal Street, 1809; New South, 1814), markets (Faneuil Hall, 1805; Boylston, 1809), five bank buildings (1800-1815), a prison (Charlestown, 1803-1805), a courthouse (1810), a hospital (1818-1820), and residences (the three for Harrison Gray Otis, built in 1796, 1801, and 1805, are still standing).

Recognized as a ''genius'' who had made fashionable Boston over into his own stylistic image, he received commissions from all over the region and inspired followers and imitators, notably Samuel McIntire and Asher Benjamin.

In 1817 Bulfinch was appointed architect of the Capitol in Washington, D.C.. In all his previous work there had been no fundamental change in his style of architecture, and he remained essentially what he had always been, the gentleman amateur designing in a tasteful variant of the classical mode. That is how he approached the U.S. Capitol. But there, on the national scene, he was forced to meet a new concept of architecture, and it frustrated him. On first studying the drawings of Benjamin Henry Latrobe, one of the original designers, he wrote: ''My courage almost failed me . . . the design is in the boldest stile.'' As he completed the center section of the Capitol, the design was much more traditional than Latrobe and William Thornton, the other original designer, had envisaged. In particular, Bulfinch was criticized for making the dome higher than they had planned. Yet it was his changes that made the design all the more acceptable generally. As far as the contemporary public was concerned, Bulfinch was the ''designer of the Capitol'' and, though little is left of his work because of later alterations, he still enjoys that reputation.

During the 1820s Bulfinch executed several more important commissions: a Unitarian church in Washington (1822), a prison in Alexandria, Va. (1826), and a capitol for the new state of Maine, at Augusta (1829, remodeled 1911). He effectively retired about 1829 and died in Boston in 1844.

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Mikhail Afanasievich Bulgakov

The Soviet novelist and playwright Mikhail Afanasievich Bulgakov (1891-1940) was a satirist with an outstanding talent for depicting the grotesque, the comic, and the fantastic.

Mikhail Bulgakov was born on May 2, 1891, in Kiev of a middle-class intellectual family. He graduated in medicine from the University of Kiev but soon abandoned his medical career for journalism. His first literary efforts were short stories, such as ''The Fatal Eggs'' and ''Devilry,'' in which the real world is mixed with science fantasy for the purpose of social and moral satire.

The realistic novel *The White Guard* (1924) was Bulgakov's first major triumph and is notable as one of the few works published in the Soviet Union which sympathetically portray the supporters of the White cause during the civil war. This outstanding novel was never reprinted in Russia, but Bulgakov's dramatic adaptation of it, *The Days of the Turbins* (1926), became a fixture on the Soviet stage. From 1926 until his death Bulgakov was closely associated with the Moscow Art Theater, for which he wrote over 30 plays, only 8 of which were performed in his lifetime.

During the 1930s Bulgakov's partiality for satire and his independence as a writer kept him under a political cloud. At one time the pressure on him became so great that he asked Stalin for permission to leave the Soviet Union permanently, but Stalin refused. He also suffered from poor health and became blind the year before his death in 1940.

It was not until the 1960s that Bulgakov was fully rehabilitated by the Soviet authorities. At that time the manuscripts of numerous stories and plays and of three novels were discovered and published; these works established him as one of the finest 20th-century Russian writers. The first of the novels to appear was *Black Snow* (written in the late 1930s), a satire on the Soviet theatrical world. The second, *The Heart of a Dog* (written in 1925), is a science fantasy in which human organs are transplanted into a dog, giving it the most disgusting qualities of mankind.

The third novel, *The Master and Margarita,* was written in his last years and is Bulgakov's greatest work. It is a complex, grotesque, and fantastic satire, combining a unique interpretation of the story of Jesus with descriptions of the literary and theatrical circles of Moscow and with weird adventures caused by the mischief of the devil. The novel has many symbolic elements, which can be interpreted in a great variety of ways. A number of Bulgakov's manuscripts remain unpublished.

Further Reading

There is no full-length study of Bulgakov in English. Most of the English-language editions of his works, however, contain valuable introductory material. Shorter treatments of Bulgakov are in Gleb Struve, *Soviet Russian Literature, 1917-50* (1951); Marc Lvovich Slonim, *Modern Russian Literature from Chekhov to the Present* (1953); Viacheslav Zavalishin, *Early Soviet Writers* (1958); and Edward J. Brown, *Russian Literature since the Revolution* (1969).

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Nikolai Bulganin

Nikolai Bulganin (1885-1975) was chairman of the Soviet Council of Ministers from 1955 until 1958 and for a brief period of time he was one of the world's most prominent political figures.

Nikolai Aleksandrovich Bulganin was born June 11, 1885, in Gorky, formerly called Nizhni Novgorod, a trade and industrial center on the Volga river. His father worked as an accountant, but little has been revealed about Bulganin's youth, perhaps because he came from a fairly well-to-do family and was given an excellent private school education. In 1917, the midst of the revolution, he joined the Bolshevik (Communist) Party. For several months he worked as a party organizer in the region's textile factories, and in early 1918, when civil war broke out, he joined other young Communist enthusiasts in the newly formed Cheka, forerunner of the secret police.

As a Chekist in Gorky, Turkestan, and Moscow, Nikolai Aleksandrovich became closely associated with a number of future party leaders, including Lazar Kaganovich, Viacheslav Molotov, Georgy Malenkov, Nikolai Ezhov, and Anastas Mikoian. These relationships undoubtedly helped further his career, but so did his own intelligence and administrative competence. In 1922 Bulganin became a member of the important National Economic Council charged with planning and directing the Soviet economy. He was soon given other important posts, including control in 1927 over the Soviet Union's ''General Electric,'' the Moscow electrical components factory ''Electrozavod.'' Here Bulganin distinguished himself during Stalin's industrialization drive, gaining national attention by completing his assigned Five Year Plan in less than three years.

Survives Stalin's Purges

Bulganin's success as a practical administrator and his personal friendships led in 1931 to his becoming chairman of the Moscow city soviet, the capital's mayor. Here he again worked closely with Lazar Kaganovich, at the time secretary of the all-important Moscow party committee. In 1934, the year Kaganovich was followed in the Moscow party apparatus by Nikita Sergeevich Khrushchev, Bulganin was elected a candidate member of the Central Committee.

Shortly thereafter, as Bulganin and Khrushchev plunged energetically into the task of Moscow's rapid growth (including the construction of the city's famous subway system), Stalin's massive purges began; and in 1936 Bulganin's old colleague Ezhov became head of the dreaded police. Patronage was not always protection in these years, but in Bulganin's case it clearly helped consolidate his position as a bright young Stalinist at a time when ''Old Bolsheviks'' were arrested and killed by the tens of thousands. Advancement came rapidly. In July 1937, at the height of the purges, he became premier of the Russian republic, the largest and most important of the country's 16 constituent units. One year later he was appointed deputy premier of the U.S.S.R. and simultaneously head of the State Bank.

With the German invasion in 1941 Bulganin's experience and ability led to his assuming a number of important posts, first as the principal party administrator for the Western front, and later, in 1944, as a member of the all-important State Defense Committee. Immediately after the war, while such other prominent figures as Marshal Zhukov were being removed from positions of power, Bulganin was appointed first deputy minister of defense and himself became a marshal. In 1949 he was promoted to vice-premier of the U.S.S.R., a position he held when Stalin died in 1953.

Teams Up with Khrushchev

Bulganin apparently played a key role in the weeks following Stalin's death in helping Khrushchev become first secretary, using his influence in the military to assure the removal and execution of their mutual rival Lavrenti Beria, Ezhov's successor. As vice-premier, Bulganin was also able to stand somewhat on the sidelines as Khrushchev jockeyed for power with another old friend, Malenkov; and in February 1955 Bulganin himself replaced Malenkov as Soviet premier. Given now to welltailored clothes (in marked contrast to Khrushchev) and able to handle himself with ease on the Western embassy cocktail circuit, Bulganin soon became widely known in the west as a man of quick wit and intelligence. Late in 1955 he also became, with Khrushchev, the Soviet Union's leading exponent of peaceful coexistence and better relations with the West.

Bulganin and Khrushchev ''teamed up'' in these months to make a number of trips to Western Europe and Asia, including visits to Burma, India, Yugoslavia, England, and Finland. In July 1955 he led the Soviet delegation to the four power conference in Geneva, where he met Eisenhower and toasted the end of war. As head of state, Bulganin also assumed a principal role in the Soviet Union's major peace offensive throughout 1956 and 1957, corresponding frequently with Eisenhower and in one celebrated letter on the eve of the 1956 elections urging an end to nuclear tests. Westerners generally perceived Bulganin as a man of reason and worldly sophistication, although Poles, Hungarians, and his own countrymen also knew his tough-mindedness and understood first-hand his willingness to clamp down Stalinist fashion when he thought such measures were required.

Choosing the Wrong Side

June 1957 proved an important turning point in Bulganin's career. Khrushchev's de-stalinization campaign and his effort to stimulate rapid industrial growth by introducing a number of rapid-fire domestic reforms led to the formation of a solid opposition bloc in the Politburo, the Communist Party's leading council. The opposition was led by Kaganovich, Molotov, and Malenkov and soon secured a majority of seven to four in favor of Khrushchev's ouster. Bulganin apparently felt bound to side with the majority, although he remained supportive of Khrushchev's policies. In any event, the decision to replace Khrushchev was made in his office.

Khrushchev, however, refused to accept the Politburo's decision. According to reports (perhaps leaked self-servingly by Khrushchev himself), it was Bulganin who insisted that a seven to four vote left Khrushchev no choice, drawing the famous retort that ''politics is not arithmetic.'' When Khrushchev boldly assembled the Central Committee and assured his power, Bulganin's days were numbered. In March 1958 he was ousted as premier (a position now assumed by Khrushchev himself) and demoted to head the State Bank. Despite abject public and private apologies for his ''incorrect'' behavior, further humiliation followed quickly. In August 1958 he was transferred to a minor economic post at Stavropol in the northern Caucasus, where his authority was limited and he was constantly exposed to ridicule. His subsequent plea in February 1960 to be allowed to retire was granted, perhaps as a favor by his former friend Khrushchev. In increasingly ill health, he lived the rest of his years as a pensioner in a small dacha outside Moscow, only once, in 1964, appearing again at an official party gathering.

Although Bulganin held a number of important party positions and received every major award and honor, the *Great Soviet Encyclopedia* allots him less than half the space devoted to S. N. Bulgakov, a ''bourgeois'' philosopher who disagreed sharply with Lenin and became a leading anti-communist writer, and only two lines more than Andrei Boulainvilliers, an obscure 18th century French historian. At one time tens of millions of Soviet schoolchildren saw Bulganin's picture every day of their young lives. Millions more of their elders paid close attention to his speeches. And during the American election campaign of 1956, Bulganin's correspondence with President Eisenhower was front page news in every major American newspaper. Nevertheless, when he died on February 24, 1975, there was not even a formal obituary in the Soviet newspapers *Pravda* or *Izvestiia*.

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Rudolf Karl Bultmann

The German theologian Rudolf Karl Bultmann (1884-1976) altered the direction of biblical studies by his work in the interpretation of the New Testament.

Rudolf Bultmann was born August 20, 1884, in Wiefelstede, the eldest son of an Evangelical Lutheran pastor. He attended the humanistic gymnasium in Oldenburg and in 1903 began to study theology at Tübingen. In the manner of German university students, he spent several semesters at Berlin and later at Marburg and thus studied with most of the leading German scholars of biblical and dogmatic theology. His degree was awarded in 1910, and after submitting a qualifying essay two years later, he was admitted at Marburg as a lecturer on the New Testament. After brief lectureships at Breslau and Giessen, he returned to Marburg in 1921 as a full professor. He retained this position until his retirement in 1951.

Bultmann applied to his exegesis of Scripture certain key ideas borrowed from the ''existential analysis'' of the philosopher Martin Heidegger. Heidegger attempted to discover the fundamental concepts which must be used in any understanding of human existence. Thus, for example, his treatment of ''authentic'' existence was adopted by Bultmann to illuminate the biblical conception of the life of faith. Bultmann also used Heidegger's treatment of alienation and anxiety to clarify the biblical notions of sin and guilt, and the philosopher's emphasis of human mortality influenced Bultmann's ideas of dying to the world and to oneself.

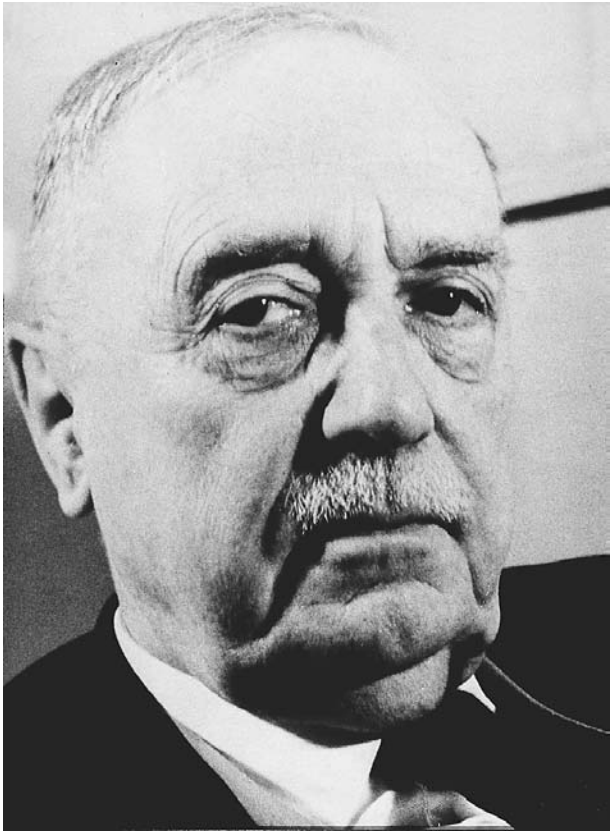

Another important aspect of Bultmann's biblical interpretation was his effort to separate the essential gospel message from the 1st-century world view. This ''demythologizing'' did not mean the elimination of the miracle stories or the account of demonic powers. Rather, it meant their reinterpretation ''existentially'' in terms of man's understanding of his own situation and its fundamental possibilities. To Bultmann the story of the Resurrection is not an account of the reanimation of a corpse; instead, it expresses the possibility of man's entrance into a new dimension of existence, free from guilt and anxiety and open to all people in love. Less plausibly, Bultmann argued that Paul began this process of demythologizing by giving an existential interpretation to the Gnostic mythology of demons. The most complete statement of Bultmann's biblical exegesis is found in his *Theology of the New Testament* (trans. 1951).

In his later writings Bultmann continued with his form-critical analysis of New Testament sources. *The History of the Synoptic Tradition* (1968) was an influential examination of the compositions of the Gospels of Matthew, Mark, and Luke. *The Gospel of John: A Commentary* (1971) was considered a significant new interpretation of the difficult fourth Gospel. One of Bultmann's last works, *Jesus and the Word* (1975), was an investigation of the teachings of Jesus that provides readers a glimpse of the theologian's theory of history, as well as Biblical interpretation.

During the Nazi regime Bultmann was one of the most outspoken members of the ''Confessing Church,'' which refused to follow the ''German Christian'' clergy in supporting Hitler's non-Aryan exclusion policies. Throughout his career Bultmann continued to preach as well as teach. Bultmann married and became the father of three daughters. He died on July 30, 1976, in Marburg, (then West) Germany.

Further Reading

The literature on Bultmann's work has grown enormously since the end of World War II. Charles Kegley, ed., *The Theology of Rudolf Bultmann* (1966), contains a brief autobiographical sketch by Bultmann, important essays of interpretation, and criticism of his major ideas, together with Bultmann's replies. It also contains an exhaustive bibliography of his works to 1965. André Malet, *The Thought of Rudolf Bultmann* (trans. 1971), is comprehensive and very readable. More recent studies include Gareth Jones, *Bultmann: Towards a Critical Theology* (1991) and Schubert M. Ogden, *Christ Without Myth: A Study Based on the Theology of Rudolf Bultmann* (1991). □

Philippe Jean Bunau-Varilla

Philippe Jean Bunau-Varilla (1859-1940) was a French engineer and soldier. He influenced the United States decision to build a waterway through Panama and encouraged Panama's successful revolution against Colombia.

Philippe Bunau-Varilla, born in Paris on July 26, 1859, graduated from the École Polytechnique in 1880 and 3 years later left the École des Ponts et Chaussées. After serving a year as an engineer in the French department of public works, he went to Panama to head one of the three divisions of Ferdinand de Lesseps' Panama Canal Company. By the age of 26, Bunau-Varilla had temporarily assumed general management of the company.

When, amid charges of fraud, Lesseps' company went bankrupt in 1888, Bunau-Varilla, working to revitalize French interest, zealously defended the canal idea. He also, unsuccessfully, attempted to gain Russian support. Meanwhile there developed in France the New Panama Company, in which Bunau-Varilla purchased stock. Eventually abandoning hopes of finishing the canal, the new company tried to sell it to the United States. The American government was initially unresponsive, but through determined efforts first of Nelson W. Cromwell, the company's New York lawyer, and later of Bunau-Varilla, the United States eventually selected the Panamanian route.

In various trips to the United States, Bunau-Varilla met prominent people, lectured, and published a booklet entitled *Panama or Nicaragua*. To illustrate his charge that volcanoes would threaten the Nicaraguan route, he purchased Nicaraguan postage stamps picturing Momotombo belching ashes and smoke and distributed them to every U.S. Senator. Influenced by such efforts, the U.S. Congress in 1902 passed the Spooner Act, which provided for canal construction in Panama if reasonable arrangements could

be made with Colombia, of which Panama was a part at that time.

When the treaty with Colombia failed ratification in that country's Senate, Bunau-Varilla supported a Panamanian revolution. In New York he plotted with a representative of the revolutionary junta and provided a proclamation of independence, draft of a constitution, plan of military operations, flag, and promise of money. The United States quickly recognized the independent Panama and received its first minister, Philippe Bunau-Varilla, who negotiated the Hay-Bunau-Varilla Treaty (1903), giving the United States the right to build a canal in Panama.

An officer in the French army during World War I, Bunau-Varilla lost a leg at Verdun. In his later years he continued his interest in the Panama Canal and advocated changing it from a lock to a sea-level waterway. He died in Paris on May 18, 1940.

Further Reading

Bunau-Varilla's *Panama: The Creation, Destruction, and Resurrection* (trans. 1914) and *From Panama to Verdun: My Fight for France* (trans. 1940) reveal a man of strong opinions, ardently anti-German, confident of his beliefs, and certain of his enemies. Background studies on the Panama Canal that discuss Bunau-Varilla are Dwight Carroll Miner, *The Fight for the Panama Route* (1940), and Gerstle Mack, *The Land Divided* (1944).

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Ralph Johnson Bunche

Ralph Johnson Bunche (1904-1971) was the highest American official in the United Nations. For his conduct of negotiations leading to an armistice in the First Arab-Israeli War, he received the Nobel Peace Prize in 1950, the first African American to do so.

A barber's son, Ralph Bunche was born in Detroit, Mich., on Aug. 7, 1904. His parents died when he was 13, and his maternal grandmother took Ralph and his young sister to live in Los Angeles. While going to school Ralph helped support the family by working as a janitor, carpet-layer, and seaman. His grandmother's indomitable will and her wisdom had a lasting influence on him.

Bunche attended the University of California at Los Angeles on scholarships and graduated in 1927. He earned a master's degree at Harvard University in 1928 and a doctorate in government and international relations at Harvard in 1934. His doctoral dissertation won the Tappan Prize as the best one in the social sciences that year. Later he did advanced work in anthropology at Northwestern University, the London School of Economics, and the University of Cape Town.

From 1928 to 1942 Bunche was a member (and chairman from 1937) of the department of political science at Howard University. He married Ruth Harris, one of his students, in 1930; the couple had three children. In 1950 he was appointed to the faculty of Harvard University, but after two successive leaves of absence he resigned in 1952 without having taught there.

An expert on colonialism, Bunche worked during World War II in the Office of Strategic Services as an analyst of African and Far Eastern affairs, moving in 1944 to the State Department, where he became head of the Division of Dependent Area Affairs. At Dumbarton Oaks in 1944, San Francisco in 1945, and London in 1946, he was active as an authority on trusteeship in the planning and establishment of the United Nations (UN). In 1947, at the invitation of Secretary General Trygve Lie, Bunche joined the UN Secretariat as director of the Trusteeship Division.

Lie and his successors, Dag Hammarskjöld and U Thant, gave special troubleshooting assignments to Bunche. In 1947 he was a member of the UN Special Committee on Palestine that recommended partition of the country into Jewish and Arab states. Arab refusal to accept the UN plan resulted in the First Arab-Israeli War. When the UN's chief mediator in that conflict, Count Folke Bernadotte, was assassinated in 1948, Bunche took his place. From January to June 1949 he presided over the difficult negotiations be-

tween Arab and Israeli delegations on the island of Rhodes that led eventually to an armistice. Both sides praised his achievement, and in 1950 he was awarded the Nobel Peace Prize for his work.

In 1955 Bunche was named undersecretary without portfolio in the UN Secretariat and in 1957 undersecretary for special political affairs (in 1969 this title was changed to undersecretary general). He directed UN peace-keeping operations in the Suez area (1956), in the Congo (1960), and on the island of Cyprus (1964) and was also responsible for the UN's program in the peaceful uses of atomic energy. He became U Thant's most influential political adviser. In June 1971, fatally ill, Bunche retired from his post. He died in New York City on December 9.

The grandson of a slave, Bunche bore with great reserve the indignities of racial prejudice that he experienced. His lifelong concern about race relations was the source of his early desire to be a teacher and his later specialization in colonial problems. In 1936 he was codirector of the Institute of Race Relations at Swarthmore College. From 1938 to 1940, as a staff member of the Carnegie Corporation of New York, he served as chief aide to Swedish sociologist Gunnar Myrdal in his investigation of the race problem in the United States that led to Myrdal's influential book *An American Dilemma*. Bunche wrote or supervised 13 of the 81 volumes of manuscripts and memoranda submitted to Myrdal for the book. For 22 years Bunche was a member of the board of directors of the National Association for the Advancement of Colored People. In 1965 he participated in marches in Selma and Montgomery, Ala., led by Martin Luther King, Jr., to protest racial discrimination.

Bunche received many honorary degrees and awards, and President John F. Kennedy presented him with the Medal of Freedom in 1963. Bunche was president of the American Political Science Association and a member of the Harvard University board of overseers.

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Bunche wrote *A World View of Race* (1936; repr. 1968). Howard P. Linton compiled *Ralph Johnson Bunche: Writings by and about Him from 1928 to 1966* (1967). A biography is J. Alvin Kugelmass, *Ralph J. Bunche: Fighter for Peace* (1962). There is a short biography of him in Wilhelmina S. Robinson, *Historical Negro Biographies* (1968). For examinations of the UN Secretariat and the UN's peace-keeping efforts see Sydney D. Bailey, *The Secretariat of the United Nations* (1962; rev. ed. 1964), and James M. Boyd, *United Nations Peace-keeping Operations: A Military and Political Appraisal* (1971). □

McGeorge Bundy

McGeorge Bundy (1919-1996) served as national security adviser to both President John F. Kennedy and President Lyndon B. Johnson. He later was president of the Ford Foundation and was instrumental in expanding its programs to emphasize equal opportunity in the United States. When he died at the age of 77, he was serving as a scholar in residence at the Carnegie Corporation.

McGeorge Bundy was born in Boston, Massachusetts, on March 30, 1919. His father was a close associate of Henry L. Stimson, who served Herbert Hoover as secretary of state and Franklin D. Roosevelt as secretary of war. Bundy graduated first in his class at Yale in 1940 and became a junior fellow at Harvard in 1941. He served in the U.S. Army during World War II as an aide to Admiral Alan Kirk. In that capacity he assisted with the planning for the invasions of Sicily and France.

After he left the armed forces in 1946 Bundy had the opportunity of working with Stimson on the latter's autobiography, *On Active Service* (1948). He then worked briefly in Washington on implementation of the Marshall Plan before joining Thomas E. Dewey's presidential campaign as a consultant on foreign policy issues. Any doubt that he was a rising star of the foreign policy establishment was dispelled by his appointment as a political analyst for the Council on Foreign Relations in late 1948.

Bundy stayed with the Council for less than a year and then accepted an appointment to teach foreign policy at Harvard. There, despite the absence of the usual graduate degrees or scholarly publications, he rose rapidly, becoming a full professor within five years. Even before that, at the age of 34, he was appointed dean of the faculty of arts and

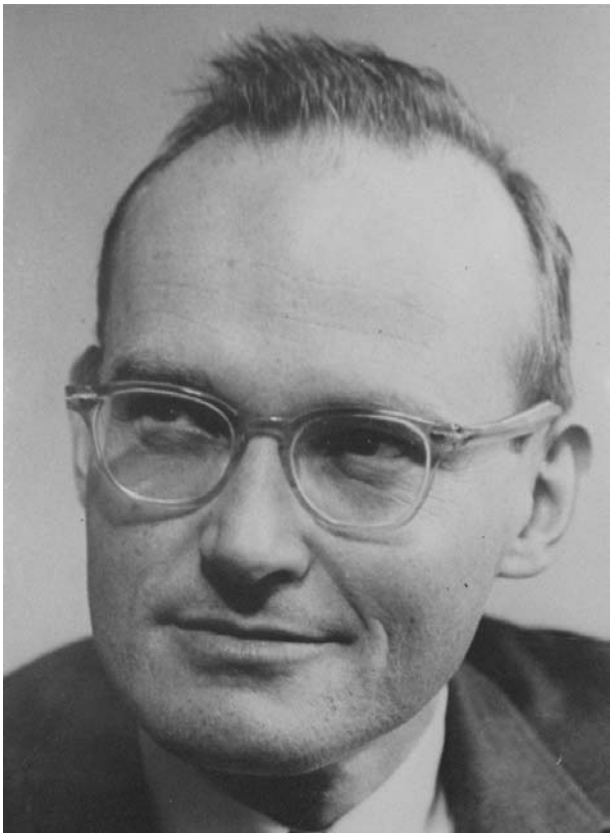

sciences. Popular with students and faculty, Bundy had an extraordinary academic career.

Although he considered himself a Republican and campaigned for Dwight Eisenhower in 1952 and 1956, Bundy rejected Richard M. Nixon in favor of John F. Kennedy in 1960. In 1961 Kennedy appointed him special assistant to the president for national security, a post he held until his resignation five years later.

Bundy assembled a brilliant staff and, with Secretary of State Dean Rusk and Secretary of Defense Robert McNamara, he shared responsibility for advising the president on foreign policy. Unlike his successors Henry Kissinger and Zbigniew Brzezinski, Bundy engaged in no ostentatious struggle for power with the secretary of state. He deferred publicly to the courtly Rusk, content with the knowledge that he was closer to the president, had superior access to him, and controlled much of what the president heard or saw. More than anyone else, Bundy controlled the process by which decisions were made. Anyone unaware and/or unappreciative of his *modus operandi* was unworthy of his concern. He was confident that those who mattered—establishment figures such as Dean Acheson, Robert Lovett, and John McCloy and great journalists like Walter Lippmann and James Reston—all recognized the advantages of mind and position he held.

In temperament Bundy was closer to Kennedy than Rusk. Rusk perceived some of the world's problems as intractable. They had antedated his appointment and would doubtless persist long after he was gone. He did not believe that there was an American action that would soothe Indian and Pakistani, Arab and Israel relations. Some problems were best left unaddressed. Bundy, like Kennedy, had little patience for Rusk's approach. They were men of action, always ready to take the necessary risks, confident that as long as they were leading, the United States could fashion the world as it chose. And they did not hesitate to use American power. Kennedy liked action and quick decisions. Bundy's staff was more likely to provide both than was the Department of State.

After Kennedy's death, Bundy stayed on to serve Lyndon Johnson. He played a central role in the decision to escalate the war in Vietnam, joining McNamara in urging the president to approve the bombing of North Vietnam opposed by Rusk. Bundy was also instrumental in the decision to send American troops into the Dominican Republic in 1965.

Although Bundy and Johnson worked well together initially, by 1966 the relationship had deteriorated. Johnson was more comfortable with Rusk, also from the South, than with the upper-class Eastern intellectuals Bundy seemed to personify. Bundy found Johnson's style of leadership disorderly and irritating. He was offended by Texas hyperbole and the concomitant loss of credibility so essential to maintain public support of policy. When offered the presidency of the Ford Foundation in 1966, Bundy was less eager to stay in Washington than he had been in the days of the Kennedy administration and found Johnson less determined to keep him there than Kennedy had been. Bundy accepted the Ford Foundation offer in February 1966.

The Ford Foundation had long played an important role in international development and education. During Bundy's presidency the foundation continued those activities, but it also added major new programs to fight racism at home. The struggle for equal opportunity became its highest domestic concern.

Bundy retired from the presidency of the Ford Foundation in 1979 and joined the Department of History at New York University. Throughout those years, both at Ford and at NYU, he retained his interest in foreign policy and his prestige in the foreign policy community. He was one of the ''wise men'' who advised Johnson to end the war in Vietnam in 1968. In the 1980s he joined forces with McNamara and George Kennan in an effort to alert Americans to the growing danger of nuclear war and to the need to end the arms race. They failed to persuade President Ronald Reagan.

Bundy later became a scholar in residence at the Carnegie Corporation. While he was there he was deeply concerned with issues of science and survival in the age of nuclear technology. He espoused the importance of proper understanding and implementation of nuclear technology on the part of the President of the United States, and he bemoaned the apparent lack of direction in this regard at the highest echelons of government. He was listed as a contributor to Brown University's *Journal of World Affairs* in 1995. He died of a heart attack in 1996. Journalist Walter Isaacson said that Bundy ''came to personify the hubris of an intellec-

tual elite that marched America with a cool and confident brilliance into the quagmire of Vietnam.''

Further Reading

Among the most useful books touching on Bundy's role are David Halberstam, *The Best and the Brightest* (1972) and Arthur Schlesinger, Jr., *A Thousand Days* (1965). See also Warren I. Cohen, *Dean Rusk,* Vol. 19 in Samuel F. Bemis and Robert H. Ferrell, editors, *The American Secretaries of State and Their Diplomacy* (1980) and Lyndon B. Johnson, *The Vantage Point* (1971).

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Ivan Alekseevich Bunin

Ivan Alekseevich Bunin (1870-1953) was the first Russian to receive the Nobel Prize in literature, in 1933. Although a noted poet, he is perhaps best known for the delicate ''brocaded'' prose of his short stories and his novels on Russian rural life and bourgeois stupidity.

Ivan Bunin was born on his impoverished but proud family's estate near Voronezh in Oryol Province on Oct. 10/22, 1870. He grew up with a love for family traditions and a high regard for the works of Aleksandr Pushkin. In 1881 he entered the gymnasium (secondary school) in Elets but withdrew after 3 years and was tutored by his older brother. In 1889, however, family poverty forced Bunin to go to work. He held various technical and clerical jobs on provincial newspapers.

In 1891 Bunin published *Poems,* a volume that celebrated the natural world and was classical in style. Other collections of poetry followed—*In the Open Air* (1898) and *Falling Leaves* (1901), which won the Academy of Sciences' Pushkin Prize in 1903. At the same time Bunin wrote stories and sketches about Russian rural life, among the most notable of which are ''Tank,'' ''At the World's End,'' and ''News from Home.'' During the 1890s he was becoming a well-known figure in literary circles. The year 1891 marked the beginning of his friendship with Anton Chekhov. And in 1899 Bunin met Maxim Gorky, who introduced him to the Znaniye group, a circle of young liberal writers.

With the opening years of the 20th century, Bunin began to concentrate on prose forms. ''Antonov Apples'' (1900), ''The Pines'' (1901), and ''The Black Earth'' (1904) are among his finest stories. They are marked by love for the land as well as by social awareness. In his novels *The Village* (1910) and *Sukhodol* (1911), Bunin contrasts man's aspirations with the dismal record of failure seen in human history. These works display Bunin's use of striking metaphors and penetrating understatement. Bunin's prose style has been widely admired for its delicacy, subtlety, clarity, and strong musical quality.

Bunin's work was both popular and critically respected, and in 1909 the Academy of Sciences elected him to honorary membership. He traveled widely, and from 1907 to 1911 he published a series of sketches on the Mediterranean and the Near East. At the same time, his energetic talent explored urban themes (the satirical ''A Good Life,'' told entirely in Elets dialect), presented psychological portraits of fierce intensity (''The Dreams of Chang,'' 1916), and exposed the internal contradictions of bourgeois civilization (''The Gentleman from San Francisco,'' 1916). His translations of *The Song of Hiawatha,* Lord Byron's plays, and other works were extremely successful.

Bunin opposed the Russian Revolution, and in 1920 he emigrated to France, where he lived until his death. Bunin's early themes often reappear in the works he wrote in exile-especially his use of autobiographical material in fiction (*Arseniyev's Life,* 1930) and his strong interest in death and idealistic passion (''Mitya's Love,'' 1925). During this period he also wrote books on Leo Tolstoy and Anton Chekhov. In his *Memories and Portraits* (1950) he attacked Soviet cultural debasement. Bunin died in Paris, on Nov. 8, 1953.

Further Reading

Bunin's *Memories and Portraits* was translated by Vera Traill and Robin Chancellor (1951), and most of his stories and short novels have also been translated. There is no book in English on Bunin; he is, however, discussed in Renato Poggioli, *The Poets of Russia, 1890-1930* (1960). For background material see Ernest J. Simmons, *An Outline of Modern Russian Literature, 1880-1940* (1944), and Helen Muchnic, *An Introduction to Russian Literature* (1947; rev. ed. 1963). □

Robert Wilhelm Bunsen

The German chemist and physicist Robert Wilhelm Bunsen (1811-1899) was one of the great experimental chemists and a pioneer of chemical spectroscopy.

Robert Bunsen was born on March 31, 1811, in the university town of Göttingen. His father was professor of linguistics and librarian at the university. Bunsen completed his advanced education at Göttingen, developing an extensive mastery of mathematics, physics, chemistry, and mineralogy. In later years, when his fame as an experimentalist was worldwide, Bunsen stated that ''a chemist who is not a physicist is nothing.''

With his strong practical bent and interest in the expanding industrial revolution, Bunsen studied blast furnace operations, the working of steam engines, and the physiochemical processes of the famed porcelain works at Sèvres. In later years his scientific discoveries contributed to the increased efficiency of some of these basic industries.

Bunsen established his reputation through his work in inorganic chemistry and his classical set of experiments in organic chemistry which involved the properties of the cacodyl series of compounds. These organic arsenic bodies were highly dangerous, and his work with them nearly cost Bunsen his life. A useful by-product of this research was his discovery of the antidote for arsenic poisoning.

In 1852 Bunsen succeeded Leopold Gmelin in Heidelberg. There he established his Institute of Chemistry, which soon attracted the most brilliant students from all over the world, including Edward Frankland, the developer of the theory of chemical valency, and Victor Meyer, the pioneer in the chemistry of benzene compounds.

A master craftsman, Bunsen developed many of the instruments for analytical chemistry, including the burner which bears his name but which had been used first in a primitive form by Michael Faraday. The ice calorimeter and many devices for gas analysis were the product of Bunsen's personal skill.

Bunsen contributed to the foundations of photochemistry in collaboration with H. E. Roscoe, determining the effect of light on the combining reactions of hydrogen and chlorine. This led Bunsen to the first effort to estimate the radiant energy of the sun.

The most fruitful collaboration of Bunsen was his work with Gustav Kirchhoff, the German physicist. By combining the Bunsen burner with the optical system pioneered by Joseph von Fraunhofer, the two scientists developed the science and art of spectroscopy. Since each chemical element rendered radiant by the heat source emitted a characteristic pattern of lines (spectrum), there had been developed the supreme instrument of chemical analysis. Bunsen and Kirchhoff soon discovered two hitherto-unknown elements, cesium and rubidium.

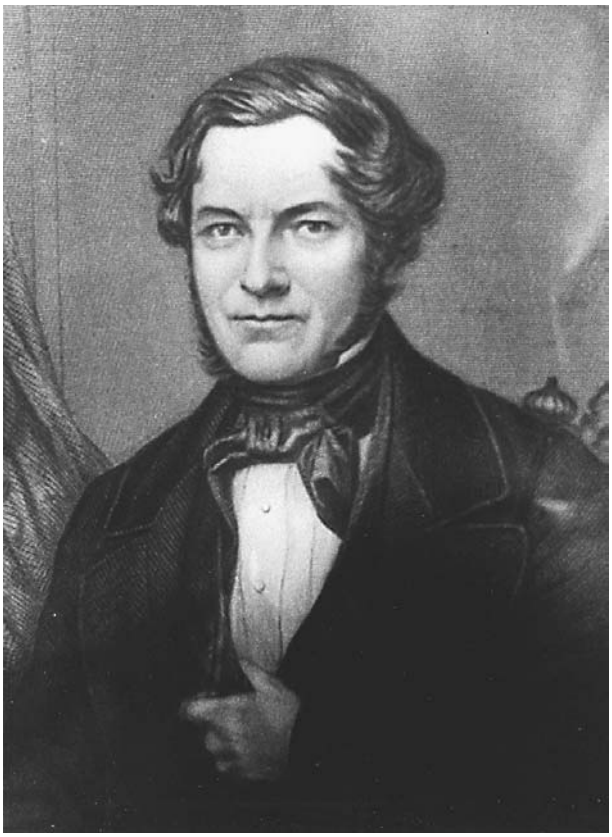

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A good account of Bunsen appears in volume 4 of J. R. Partington, *A History of Chemistry* (1964). Eduard Farber, ed., *Great Chemists* (1961), contains a short biographical sketch. Henry M. Leicester and Herbert S. Klickstein, *A Source Book in Chemistry, 1400-1900* (1952), includes a description of Bunsen's work. □

Gordon Bunshaft

The American architect Gordon Bunshaft (1909-1990) as chief designer for Skidmore, Owings & Merrill in New York designed major buildings from skyscrapers to museums. Bunshaft shared the esteemed Pritzker Architecture Prize with fellow architect Oscar Niemeyer in 1988.

The son of Russian Jewish immigrants, Gordon Bunshaft was born May 9, 1909, and raised in Buffalo, New York. He was determined to become an architect from childhood and eventually earned a B.Arch. (1933) and M.Arch. (1935) from the Massachusetts Institute of Technology (MIT). This education was followed by a study tour of Europe on a Rotch Traveling Fellowship (1935-1937). In 1937, after working briefly for the architect Edward Durell Stone and the industrial designer Raymond Loewy, Bunshaft entered the New York City office of Louis Skidmore. Skidmore had formed an architectural firm with Nathaniel Owings in 1936, which John O. Merrill joined in 1939 to form Skidmore, Owings & Merrill (SOM). Other than serving in the U.S. Army Corps of Engineers between 1942 and 1946, Bunshaft remained with SOM until his retirement in 1979. By the late 1940s he was a partner and chief designer in the New York office.

As a member of the large architectural firm of SOM, Bunshaft's designs benefited from SOM's extensive staff of experts in all areas of the art and business of architecture. Because of SOM's emphasis on teamwork, and the fact that his name was not a part of the firm's name, Bunshaft was perhaps not as well known as many of the other major architects of the post-1945 period. Nonetheless, several of his designs have become landmarks in the history of architecture. He preferred to express his ideas primarily through building, rather than writing or speaking.

Bunshaft's most significant early design was Lever House (1951-1952) on Park Avenue in New York. Breaking from the ziggurat-like masses of the previous generation of New York skyscrapers, Bunshaft's tower was a seemingly weightless glass box. Bunshaft juxtaposed a low, horizontal block, raised on pilotis (stilt-like supports), with a slablike,

vertical tower, which covered only 25 percent of the site. The pilotis, roof garden on the lower block, and dramatic sculptural quality of these pristine geometric forms were reminiscent of the architecture of Le Corbusier, whom Bunshaft had met in Paris during World War II. However, the use of large areas of glass, metal frames, and a meticulous concern for precise details were closer to another master of modern architecture, Ludwig Mies van der Rohe, whose masterpiece—the Seagram Building—would rise across the intersection from Lever House later in the 1950s. In its emphasis of volume over mass, regularity over symmetry, and the elimination of ornament, Lever House was one of the central links in transforming the radical International Style of the 1920s and 1930s into the dominant architectural expression for American corporations during the 1950s and 1960s. For the soap company of Lever Brothers, this perpetually shining tower of blue/green glass with stainless steel frames seemed an appropriate symbol for the cleaning properties of their products.

The era of the ''glass box'' skyscraper, which Lever House helped to foster, was often criticized for its redundancy and lack of originality. However, in the hands of Bunshaft this minimal approach to skyscraper design often became a high art form, such as his simple and elegant composition for the Pepsi-Cola Company (1958-1959) in New York. In the design for the Chase Manhattan Bank and Plaza (1957-1961) in New York, Bunshaft showed finesse in housing diverse functions within the clarity and order of a single rectangular block of steel and glass rising up 60 stories. On the much smaller scale of a branch bank for the Manufacturers Hanover Trust Company (1953-1954), New York, Bunshaft reversed traditional notions of a bank's appearance by enclosing it with glass curtain walls. Rather than stressing impregnable solidity, this bank suggested accessibility to the public, and security was provided for the vault by having it on view for all to see, behind plate glass at the sidewalk level.

Along with defining the architectural character of corporate America in cities, Bunshaft built several significant designs for corporate headquarters in suburban and rural areas. Rather than rising vertically, these modern buildings spread out horizontally across arcadian settings in a palace-like manner, such as the two examples in Bloomfield, Connecticut: the Connecticut General Life Insurance Company Headquarters (1954-1957) and the Emhard Manufacturing Company Administration and Research Building (1963).

Bunshaft was an avid collector of modern art and often worked with artists to bring sculptures into a correspondence with buildings. An excellent example of such a collaboration was the placement of Isamu Noguchi's red *Cube* on one of its corners in front of SOM's somberly rational Marine Midland Bank (1967) in New York.

Bunshaft's interest in sculpture was further suggested in the monumental character of many of his designs for institutions. The exhibition hall for his Beinecke Rare Book and Manuscript Library (1960-1963) at Yale University, New Haven, Connecticut, was a large, elevated block whose one and one-fourth inch thick, translucent marble walls (held in place by granite encased Vierendeel steel trusses) allowed a mysteriously soft light to penetrate the majestically scaled room within. Bunshaft further explored the bold and dramatic use of singular monumental forms in his formalist temple, with Egyptian-like sloping walls, for the Lyndon Baines Johnson Library (1968-1971) at the University of Texas, Austin, and the cylindrical, bunker-like Hirshhorn Museum (1974) in Washington, D.C.

Before his retirement in 1979, Bunshaft helped other SOM partners design the Haj Terminal at King Abdul Aziz International Airport (1975-1982) in Jeddah, Saudi Arabia.The most striking feature of this design was an extensive open area covered by conical fiberglass tents supported by cables from steel pylons to provide temporary shelter for Moslem pilgrims. Bunshaft also designed for Jeddah a National Commercial Bank in 1977. In response to the strong desert heat and sunshine, this skyscraper, triangular in plan, turned inward to large courts, which were expressed on the exterior with monumental openings, a creative reinterpretation of the skyscraper for a foreign climate.

Along with Bunshaft's activities as an architect, he was a visiting critic at MIT, Harvard, and Yale, a member of the President's Commission on the Fine Arts, a trustee of the Museum of Modern Art, and a trustee of Carnegie-Mellon University. He also received numerous awards, including the 1984 Gold Medal of the American Academy and Institute of Arts and Letters. In 1988 he and fellow architect Oscar Niemeyer of Brazil shared the highly prestigious Pritzker Architecture Prize. Bunshaft died in the summer of 1990 at the age of 81.

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Luis Buñuel

The films of the Spanish director Luis Buñuel (1900-1983) emphasize the hypocrisy of conventional morality.

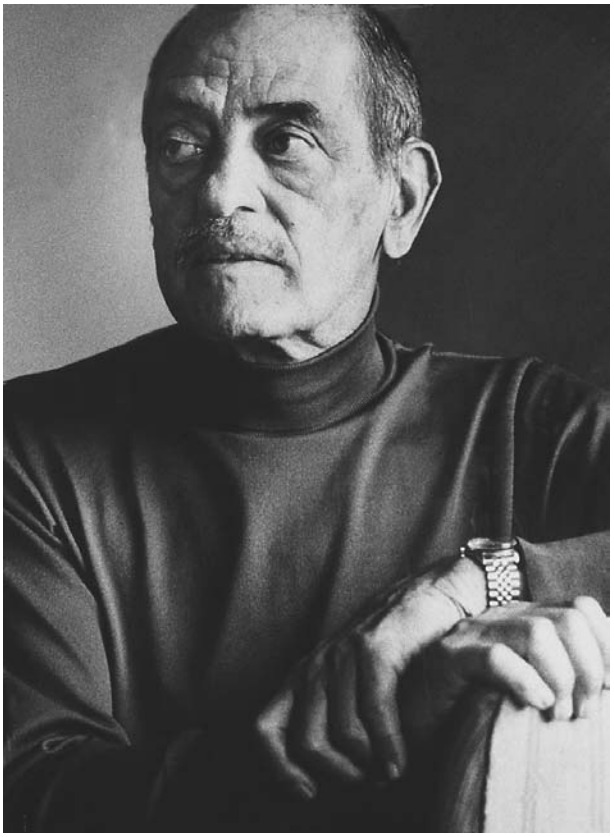

Luis Buñuel was born in Calanda, the first of seven children in a prosperous, landowning family. After being educated by the Jesuits in Saragossa, he studied philosophy and literature at the University of Madrid.

In 1925 Buñuel traveled to Paris, where he came under the influence of the surrealist André Breton and the film director Jean Epstein. In 1928 he returned to Spain to collaborate with Salvador Dali on *Un Chien Andalou* (1928) and *L'âge d'or* (1929), two innovative surrealist films. The following year Buñuel journeyed to Hollywood. He completed only two short films during the next 10 years: *Land without Bread* (1932), a realistic study of Spanish provincial poverty, and *Madrid 36 to Spain in Arms,* a documentary supporting the Loyalist struggle against Franco.

During the early 1940s Buñuel supervised the production of anti-Nazi propaganda films, and in 1946 he wrote the screenplay for *The Beast with Five Fingers*. He then undertook a series of films set in Mexico. The initial efforts were poorly executed commercial pieces, but *Los olvidados* (1950), a mordant portrayal of an urchin gang brutalized beyond hope of recovery, was perhaps the first cinematic expression of Buñuel's emotional and intellectual vision.

In 1952 Buñuel directed in English *The Adventures of Robinson Crusoe,* an imaginative translation of the Defoe classic. The same year *El* appeared; like several subsequent Buñuel works, this film is a bitter attack on Catholic Spain's sexual mores. After a succession of inconsequential efforts, he produced his first cinematic masterpiece, *Nazarin* (1958), a lyrically moving, atheistic parable on the impossibility of a modern Christ.

In 1961 Buñuel returned to Spain to produce his most celebrated work, *Viridiana*. This film contains a detailed foray into the sexual deviations, physical cruelty, and religious psychoses fostered by Spain's repressive and decadent climate. Returning to Mexico, he filmed *The Exterminating Angel* (1962), a claustrophobic study of the human condition, flawed by occasional philosophical obfuscation and banal use of surrealist elements.

In 1965 Buñuel directed one of his poorest efforts, *The Diary of a Chambermaid,* and one of his best, *Simon of the Desert*. The latter is a trenchant analysis of the psychology of sainthood, containing a superb blending of ironic satire with sincere religious feeling. In 1967 he filmed the flawed *Belle de jour,* a dream fantasy with metaphysical-sexual content. Three years later *The Milky Way* presented with freshness and charm Buñuel's quintessential statement on the flesh-spirit duality.

Buñuel rang up the curtain on the new decade with *Tristana* (1970), a film about an unconventional relationship which featured two of his favorite players, Fernando Rey and Catherine Deneuve. It was nominated for an Oscar as Best Foreign Language Film, an honor by which the iconoclastic director declined to be flattered. ''Nothing would disgust me more, morally, than receiving an Oscar,'' he declared. He did win an Academy statuette for his next film, *The Discreet Charm of the Bourgeoisie* (1972), a charming satire about a dinner party that is ranked among his master works. His follow-up, *The Phantom of Liberty* (1974) was less well-received, but his final film, *That Obscure Object of Desire* (1977), a raucous erotic comedy, is one of his most accessible works.

In January 1983, Buñuel received the *Grand Cross of Isabel,* Spain's highest civilian honor, for his contributions

to cinema and for his steadfast opposition to Spanish Fascism. By that time he had lived abroad for almost 40 years, an exile from his homeland. He died on July 29, 1983, shortly before the publication of his autobiography, *My Last Sigh*.

Further Reading

Raymond Durgnat, *Luis Buñuel* (1968), is an admiring study of the director's film career. Varying shades of critical opinion can be found in John Russell Taylor, *Cinema Eye, Cinema Ear: Some Key Film-makers of the Sixties* (1964); Stanley Kauffmann, *A World of Film: Criticism and Comment* (1966); Pauline Kael, *Kiss Kiss Bang Bang* (1968); and Dwight Macdonald, *Dwight Macdonald on Movies* (1969). Buñuel's autobiography *My Last Sigh* (1983) was published posthumously. Peter William Evans, *The Films of Luis Buñuel: Subjectivity and Desire* (1995) offers an extended analysis of Buñuel's films in the context of contemporary debates in film studies. □

John Bunyan

The English author and Baptist preacher John Bunyan (1628-1688) wrote ''The Pilgrim's Progress'' and some 60 other pious works. The sincere evangelical urgency of his religious thought and the vivid clarity of his prose have won wide admiration.

John Bunyan, born in Elstow near Bedford, was baptized on Nov. 30, 1628. His father, the brazier-tinker ''Thomas Bonnion,'' derived from an old Bedfordshire family which had declined in fortune and status. Bunyan had a rudimentary education and at an early age became a tinker. From 1644 to 1647 he served with the parliamentary army during the Puritan Revolution, but he saw little or no fighting.

Religious Development

About 1649 Bunyan married a pious Anglican who introduced him to Arthur Dent's *The Plain Man's Pathway to Heaven*. Under their combined influence Bunyan became an attentive churchgoer and delighted in Anglican ceremonial and bell ringing. But he soon recognized that he was desperately bound by sin and that only Christ could provide redemption. He turned for guidance to John Gifford; once a roistering Cavalier, Gifford had been rescued from debauchery by the Gospel and was pastor of the Congregational Church in Bedford. ''Mr. Gifford's doctrine,'' wrote Bunyan, ''was much for my stability.'' Like Joan of Arc and St. Theresa, Bunyan heard voices, and like William Blake, he had visions. He saw Jesus looking ''through the tiles on the roof'' and felt Satan pluck his clothes to stop him from praying.

Bunyan was no fornicator, drunkard, or thief; but so urgent was his religion, so passionate his nature, that any sin, however small, was an enormous burden. With Gifford's guidance he made a spiritual pilgrimage and in 1653 was baptized in the Ouse River. Two years later, induced by his Baptist coreligionists, he started ''the mighty work of preaching the Gospel.'' Soon his pen became as active as his tongue, and in 1658-1659 he published *Sighs from Hell* and other tracts.

Triumph in Adversity

The restoration of monarchy and Anglicanism in 1660 meant that Bunyan could no longer preach freely as he had under the Puritan Commonwealth. In January 1661 he was jailed for ''pertinaciously abstaining'' from Anglican services and for holding ''unlawful meetings.'' Because he was unwilling to promise silence, his 3-month sentence stretched to 12 years with a few respites. After his wife's death he had remarried, and he worked while in prison to support his second wife and children. He also preached to his fellow sufferers and wrote a variety of religious works, including *Grace Abounding* published in 1666—one of the world's most poignant spiritual autobiographies. During this period he also wrote most of Part I of *The Pilgrim's Progress,* but he hesitated to release it because of its fictional structure.

After the Declaration of Indulgence (1672), Bunyan was freed and licensed as a preacher. He built a Nonconformist congregation of 3,000 or 4,000 souls in Bedfordshire; he ministered assiduously to his flock and helped to found about 30 other congregations. But in 1673 the edict of toleration was repealed. When Bunyan was imprisoned for about 6 months in 1675, he again worked on his masterpiece, and Part I of *The Pilgrim's Progress* was published in

1678. It won immediate popularity, and before Bunyan's death there were 13 editions, with some additions. Since then it has been continuously in print and has been translated into well over a hundred languages.

Bunyan's own experience and the language of the Bible were the sources of *The Pilgrim's Progress*. Unlike *Grace Abounding,* this work reveals his spiritual development through allegory. The countryside through which the hero, Christian, progresses is a blend of the English countryside, the world of the Bible, and the land of dreams. Despite his assertion that "manner and matter too was all my own," Bunyan owed a good deal to oral tradition and wide reading—folk tales, books of emblems and characters, sermons, homilies in dialogue form, and traditional allegories.

Bunyan's last decade was fertile. Like *The Pilgrim's Progress, The Life and Death of Mr. Badman* (1680) made a significant advance toward the English novel. *The Holy War* (1682) is a dramatic, allegorical account of siege warfare against the town of Mansoul. Although, like all his works, it is based on Calvinist theology, Bunyan should not be considered a rigid determinist but should be viewed as a Christian humanist who assigned personal responsibility to his characters. Part II of *The Pilgrim's Progress* (1684) emphasizes human relationships and the sanctification of the world, especially through marriage and family life. Bunyan produced 14 more books before he died at the age of 60 on Aug. 31, 1688. He was buried in Bunhill Fields, where he lies near other great Nonconformists—William Blake, George Fox, and Daniel Defoe.

Despite the Protestant evangelical cast of his mind, Bunyan transcended Puritanism and remains relevant in an age of ecumenism. Nor was he a pessimistic prophet: if his Pilgrim knew the Hill of Difficulty and the Slough of Despair, he also enjoyed the Delectable Mountains and reached the Celestial City.

Further Reading

Because there is no complete modern edition of Bunyan's works, students rely on *The Works of John Bunyan,* edited by George Offor (1853-1855). Roger Sharrock's edition of *The Pilgrim's Progress* (1960) is textually definitive. James F. Forrest's admirable edition of *The Holy War* (1968) emphasizes Bunyan's modern relevance. There are several excellent biographies of Bunyan. The fullest treatment is John Brown, *John Bunyan: His Life, Times, and Work* (1885; rev. ed. by Frank Mott Harrison, 1928). Roger Sharrock, *John Bunyan* (1954), is a brilliant brief survey. Henri Antoine Talon, *John Bunyan: The Man and His Work* (1948; trans. 1951), is a scholarly interpretation. Bunyan's personality is emphasized in George Bagshawe H. Harrison, *John Bunyan* (1928). Robert Hay Coats, *John Bunyan* (1927), is a popularized account. William York Tindall, *John Bunyan* (1934), places Bunyan in the tradition of "mechanick" preachers. Richard L. Greaves, *John Bunyan* (1969), focuses on Bunyan's theology. Bunyan's place in the history of fiction is explored in Dorothy Van Ghent, *The English Novel: Form and Function* (1953). There is a brief appreciation of Bunyan's style in George Bernard Shaw, *Dramatic Opinions and Essays* (1906).

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Luther Burbank

The American plant breeder Luther Burbank (1849-1926) originated many varieties of garden plants, grains, and fruits. He was popularly known as a "wizard" because of the stream of new and improved forms that came from his experimental farm.

In Luther Burbank's youth, botany was beginning to shed its taxonomic preoccupation and the interest of scientists was shifting to questions related to the theory of evolution—variation, species formation, modes of reproduction, and environmental effects. To a long-standing American interest in importation of foreign plant varieties was added an interest in the experimental production of improved forms. Agricultural experimental stations began to dot the country during the 1890s. Although Burbank was not a scientist and was essentially uninterested in scientific questions, he nevertheless drew his inspiration from this new scientific work, and his own success served to intensify public interest in such investigations.

Burbank was born on March 7, 1849, in Lancaster, Mass., the son of a farmer and maker of brick and pottery. He attended the district school until he was 15 and then spent four winters at the Lancaster Academy. Most of his scientific education, however, was obtained from reading at the public library in Lancaster. According to his own account, his reading of Charles Darwin's *Variation of Animals and Plants under Domestication* in 1868 proved the turning point in his career, causing him to take the production of new species and varieties of plants as his life's work.

Beginning the Work

In 1870, 2 years after the death of his father, Burbank used his inheritance to help purchase a tract of 17 acres near the small town of Lunenburg, where he took up the business of market gardening. Here he produced his first "creation," the Burbank potato, and began the work that was to make him famous.

Despite his success as a market gardener, in 1875 Burbank decided to sell his land and move to California, where his three older brothers had already moved. He set-

tled in Santa Rosa, where he would carry on his work for the next 50 years. Later he added a small amount of acreage adjoining a nearby town.

Following the Empirical Method

Although Burbank had read the scientific literature, he never operated as a scientist and apparently never thought of himself as one. His methods were empirical; he imported plants from foreign countries, made crosses of every conceivable kind—often for no apparent reason except, as he said, to get ''perturbation'' in the plants so as to get as wide and as large a variation as possible—and grew hundreds of thousands of plants under differing environmental conditions. He kept records only for his own use; once a project was completed and a new plant on the market, the records were generally destroyed. An effort made by the Carnegie Institution of Washington to collate the scientific data that came out of Burbank's experiments collapsed after a few years.

Although Burbank's methods were empirical, he did develop a store of knowledge that proved invaluable. This special knowledge (as emphasized by two scholars who studied the scientific aspects of his work) concerned correlations. Thus a minute, almost undetectable, variation in a young leaf, for example, may imply (or correlate with) a sweeter or plumper fruit, or a larger and more perfect flower. In his years of experimentation, Burbank gained an unrivaled mastery of such correlations, which, combined with his unusually keen sensory abilities, largely accounted for his success.

Originating New Forms

Burbank's creative work ranged over a long list of plants, but his strongest interests were in plums, berries, and lilies. He originated more than 40 new varieties of plums and prunes, mostly from multiple crossings in which Japanese plums played a prominent part. His work with berries, extending over 35 years, resulted in the introduction of at least 10 new varieties, mostly obtained through hybridizations of dewberries, blackberries, and raspberries. His years of experimentation with lilies resulted in a brilliant array of new forms, many of which became the most popular varieties in American gardens.

Best known among Burbank's flowers are the Shasta daisy, the blue Shirley poppy and the Fire poppy, and the fragrant calla. His wide range of techniques is illustrated by these. The Shasta daisy, a favorite of Burbank, was the result of a multiple crossing between a European and an American species of field daisy and then between these hybrids and a Japanese variety. The Shirley poppy was obtained by long selection from a crimson European poppy. The Fire poppy was a hybrid from a butter-colored species and a pure-white species that had a dull red in its ancestry. The fragrant calla, which has a perfume resembling that of the violet, was discovered by accident in a flat of Little Gem calla seedlings. His new fruits, besides the many plums and prunes, included varieties of apples, peaches, quinces, and nectarines. One of his less profitable creations, the result of an effort to excite ''perturbations,'' was a cross between the peach and the almond. At one time or another, he worked with virtually all the common garden vegetables. One of his most unusual experiments resulted in the production of a series of spineless cacti useful for feeding cattle in arid regions.

Applying Principles to Humans

Burbank's work with plants convinced him that the key to good breeding was selection and environment, and he, like so many others of his time, tried to apply his concepts to human society. The product of his thinking on this subject was first published in 1907 as *The Training of the Human Plant*. Yet despite his vast experience in plant breeding, this book revealed his firm belief in the then-discredited theory of the inheritance of acquired characteristics; accordingly, unlike most eugenists of the period, he stressed education and the provision of a good environment generally as the best way to remake human society.

Burbank was an honorary member of leading scientific societies all over the world. He was a fellow of the American Association for the Advancement of Science and of the Royal Horticultural Society. In 1905 he was awarded an honorary doctor of science degree by Tufts College. He died on April 11, 1926.

Further Reading

Luther Burbank: His Methods and Discoveries and Their Practical Application, edited by John Witson (12 vols., 1914-1915), was written under Burbank's direction. For an intimate account by Burbank's sister, Emma Burbank Beeson, see *The Early Life and Letters of Luther Burbank* (1927), which had

been published in 1926 as *The Harvest of the Years.* Biographical material is also in Henry Smith Williams, *Luther Burbank: His Life and Work* (1915). For a favorable assessment of Burbank's scientific work see David Starr Jordan and Vernon L. Kellogg, *The Scientific Aspects of Luther Burbank's Work* (1909).

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Charles Burchfield

The American painter Charles Burchfield (1893-1967) was an expressionist nature painter, although many of his fine early works are of city or small-town subjects.

Charles Burchfield was born on April 9, 1893, in Ashtabula Harbor, OH. He grew up in the nearby town of Salem, where the family had moved after the father's death. There, on the edge of a small midwestern industrial town, Burchfield discovered nature. He walked continually in the woods and marshes around the town. He had begun drawing and painting before he entered the first grade.

Burchfield graduated from high school with a scholarship award of $120 and in a year had earned enough money to enter the Cleveland School of Art (now the Cleveland Institute of Art). He studied there for four years, supporting himself by working during vacations. His chief discovery there was Asian art, particularly the work of Hiroshige and Hokusai. When he graduated from Cleveland, the school awarded him a scholarship to the National Academy of Design in New York City. He arrived for the fall term of 1916. His trepidation about New York and the academy proved justified, and he went back to Salem at the end of November.

Back home, he continued to paint on weekends and during lunch hours. He married, moved to Buffalo, NY, to work as a wallpaper designer, and persisted as a part-time painter until 1929. He raised five children in the Buffalo suburb of Gardenville and continued living there long after he had achieved national recognition. He painted evocative pictures of small-town houses. *Six O'Clock,* for example, conveys a feeling of an imprisoned place remarkably like that evoked in Sherwood Anderson's stories. Burchfield also painted many straight-on industrial subjects with great feeling for their monumental strength.

Because he limited himself to scenes around his home during the 1930s, he was welcomed into the American Scene, or Regionalist, movement, though he firmly rejected any such identification. His best work, in watercolor, is distinguished by a strong sense of the life-force hidden behind the appearances of nature, pulsing in the atmosphere, often forming a nimbus of colored light around trees, flowers, bushes, and water.

Long overlooked because he placed himself outside the art establishment of his time, Burchfield lived to see his reputation solidified by a comprehensive exhibition at the Whitney Museum of American Art in 1956. The ensuing national tour helped put an end to the financial worries that had plagued him for much of his life.

Late in his life, Burchfield created a series of dynamic free-form watercolors, again using nature as his subject matter. Working almost entirely from memory because heart trouble limited his movements, Burchfield found a new freedom and spontaneity in these later paintings. The art historian Matthew Baigell called them ''some of the finest celebrations of landscape moods ever done by an American artist.'' As his health continued to deteriorate, Burchfield grew increasingly contemplative, often wondering at the nature of the afterlife. In 1967, while having lunch with his wife in a Buffalo restaurant, Burchfield suffered a fatal heart attack. He was 73 years old.

A small-town resident all his life, Burchfield reminded one interviewer of a backwater businessman, another of a family doctor. Essentially, Burchfield was always the boy alone in the woods, sensing the presence of cosmic forces within the forms of nature. He usually painted outdoors, face-to- face with the nature he loved. Burchfield more than any other American artist created his art out of a nature studied, loved, observed, and finally, revealed. Too often dismissed as a regionalist, Burchfield was in fact a cartog-

rapher of the human spirit. In 1997, the Columbus Museum of Art mounted a large and comprehensive exhibition of his work. The national tour that followed was designed to return Burchfield to his rightful place among the front ranks of twentieth-century American painters.

Further Reading

The basic work on Burchfield is John I. H. Baur, *Charles Burchfield* (1956), written following a major exhibition at the Whitney Museum of American Art; it is greatly enriched by Burchfield's private journal and by his conversations with the author. Burchfield is treated sympathetically in E. P. Richardson, *Painting in America: The Story of 450 Years* (1956), and in Alexander Eliot, *Three Hundred Years of American Painting* (1957). Baur's later book is *The Inlander: Life and Work of Charles Burchfield, 1893-1967* (1982). Nannette V. MacIejunes and Michael D. Hall, *The Paintings of Charles Burchfield: North by Midwest* (1997) is an interdisciplinary study of Burchfield's oeuvre written to accompany a traveling exhibition organized by the Columbus Museum of Art. □

Jacob Christoph Burckhardt

The Swiss historian Jacob Christoph Burckhardt (1818-1897) was a philosophical historian whose books dealt with cultural and artistic history and whose lectures examined the forces that had shaped European history.

Through the use of eyewitness accounts, diplomatic documents, and the contents of government archives, the teachers and contemporaries of Jacob Christoph Burckhardt sought to reconstruct political events ''as they had really happened.'' Burckhardt, however, viewed history as the record of the achievement of the human spirit. Politics was only part of that record. The highest expression of any age was to be found in its poetry, art, literature, and philosophy. The historian's task was to seek the spirit these works expressed, so the reader might be ''not smarter for the next time but wiser forever.''

Burckhardt was born in Basel on May 25, 1818. His father, a pastor at the Basel Minster, was elected administrative head of the Reformed Church in the canton in 1838. The year before, Jacob had begun theological studies at the University of Basel. Within 18 months, however, he lost his orthodox religious beliefs and turned from theology to history. He studied in Berlin for 4 years, attending the lectures of Johann Droysen, August Boeckh, and Franz Kugler, and Leopold von Ranke's seminar. Burckhardt formed close friendships with a group of poets and students of revolutionary liberal political views.

In 1843 Burckhardt returned to Basel, where he took a post as political correspondent with the conservative *Basler Zeitung,* and lectured at the university on art history. He immersed himself in the political crisis then shaking Switzerland, a crisis brought on by the return of the Jesuits to the Catholic canton of Lucerne. Then in 1846, disgusted by what he had seen, he left for Italy. His political views had turned to cultural and aristocratic conservatism. During the next 12 years he taught and wrote in Berlin, Basel, and Zurich, with lengthy trips to Italy in 1847, 1848, and again in 1853 to prepare the *Cicerone*.

''The Age of Constantine'' and ''Cicerone''

During the winter of 1847-1848 Burckhardt planned a series of cultural histories, beginning with the age of Pericles and ending with the age of Raphael. The first to appear was *The Age of Constantine the Great* (1852). The structure of this work was one that Burckhardt would use again in his later cultural histories and analyze in detail in his *Reflections on World History:* the ''three great powers''—state, religion, and culture—and the ways in which they determine each other. The book is thus concerned as much with art and literature as with politics and religion.

Burckhardt's *Cicerone* (1854) was ''a guide for the enjoyment of art in Italy.'' In form a traveler's guidebook, it was in reality a history of Italian art. In it Burckhardt first tried to solve the problem of systematic art history, tried, as he later put it, to get away from ''the mess of art history as the history of artists,'' to go beyond biography to the analysis of historical and geographical styles.

''The Civilization of the Renaissance''

While still a student in Berlin, Burckhardt had come to the conclusion that the French Revolution had ''pulled the historical ground from under the feet'' of all European peoples. Just as in art the styles of every age now coexisted, ''one beside the other,'' with no single tradition dominating, so with the state ''the nineteenth century began with a clean slate.'' The individual now had free choice in politics, and nothing to fall back on but his own ''inner truth.'' The application of this insight to the culture of Renaissance Italy resulted in Burckhardt's masterpiece, *The Civilization of the Renaissance in Italy* (1860).

In this work Burckhardt proposed that the conflict between popes and emperors had deprived 13th-century Italy of legitimate political rule, had left it with that ''clean slate'' he saw in his own times. This climate allowed political units to appear ''whose existence was founded simply on their power to maintain it.'' But it also freed the individual of all traditional constraints, whether political, religious, or social. Expressed through artistic and literary forms revived from antiquity, this freed and self-conscious individualism, this ''genius of the Italian people . . . achieved the conquest of the western world.'' In the Italian Renaissance, Burckhardt saw the major characteristics of the modern world, its evil as well as its good.

Later Years

Burckhardt explained his thesis in his lectures of 1868-1869, ''On the Study of History,'' in the course of a wide–ranging analysis of the ''three powers'' at the heart of his historical vision. Culture, in contrast to the constants, state and religion, ''is the sum of those spiritual developments that appear spontaneously.'' Its form and its vehicle—

language—are the product of societies and epochs, but its source is always the individual. To study culture is thus to study the individual giving expression to his place and his age as well as himself.

After publishing his notes on Italian architecture in 1867, Burckhardt prepared nothing more for the press but devoted himself until his retirement in 1893 to lecturing at the university. His series of cultural histories was never completed, but his lectures covered the entire sweep of European history from the ancient Greeks to the European crisis of 1870. In an age of ever-narrower nationalisms, Burckhardt reached back to the universal humanism of Goethe.

After 1870 Burckhardt became increasingly pessimistic about the future of European culture. Though he hoped for another Renaissance, he feared the arrival of the ''fearful simplifiers,'' the demogogues who would lead the ''masses'' to tyranny and destroy the European culture he loved. ''The world is moving toward the alternative of complete democracy or absolute, ruthless despotism,'' he wrote to a friend in 1882. The day would come when ''the military state will turn industrialist.'' He withdrew to two sparsely furnished rooms above a bakery shop and devoted himself to his work on Italian art, which he never completed. He died on Aug. 8, 1897.

Further Reading

The definitive biography of Burckhardt is in German. In English, analyses of Burckhardt's work on the Renaissance are presented in Wallace K. Ferguson, *The Renaissance in Historical Thought: Five Centuries of Interpretation* (1948), and Karl J. Weintraub, *Visons of Culture* (1966). George P. Gooch, *History and Historians in the Nineteenth Century* (1913; 3d ed. 1935; with new preface, 1959), analyzes Burckhardt's life and work. Hans Kohn, *The Mind of Germany: The Education of a Nation* (1960), and H. Hearder, *Europe in the Nineteenth Century, 1830-1880* (1966), are recommended for general historical background. □

Johann Ludwig Burckhardt

Johann Ludwig Burckhardt (1784–1817) was a Swiss–born, British–sponsored explorer of the Near East and Africa who anticipated the great explorers of the 19th century.

Johann Ludwig Burckhardt was born in Lausanne and grew up in his ancestral city, Basel. After study at the universities of Leipzig and Göttingen, he went to England in 1806. A letter from the anthropologist Johann Friedrich Blumenbach introduced him to Sir Joseph Banks, the moving spirit in the Association for Promoting the Discovery of the Interior Parts of Africa.

Failing to find other employment, Burckhardt offered his services to the ''African Association'' for an attempt to penetrate the Moslem-dominated central and western Sudan, and he was accepted. To prepare himself, Burckhardt went to Cambridge, where he studied Arabic, attended lectures on science and medicine, and adopted Arabian costume.

Burckhardt left England for Aleppo, Syria, in 1809. At a safe distance from the intended scene of his endeavors, he perfected himself in Arabic and in Moslem customs. As a test of his disguise, he made three journeys, traveling as the poorest of Arabs, sleeping on the ground, and eating with the camel drivers.

His apprenticeship completed, Burckhardt journeyed to Cairo, became the first modern European to visit Petra, and wrote an account of his journeys for the association. As no westbound caravan was available at Cairo, Burckhardt followed the Nile southward, hoping to reach Dongola. After he had traveled over a thousand miles by donkey, insurrectionaries blocked him less than a hundred miles from his goal.

Burckhardt then returned to Isna and decided to follow the caravan route over the Nubian Desert and cross the Red Sea. He crossed from Suakin to Jidda and explored the northeast coast of the Red Sea. His report on the Hejaz and the holy cities of Islam was the fullest and most accurate then available in Europe.

In 1815 Burckhardt returned to Cairo, suffering from the dysentery which had cut short his Arabian explorations. Burckhardt wrote up his later journals, continued to collect manuscripts and antiquities, and, to escape the plague, made a 2-month journey to the Sinai Peninsula, where he took notes on manuscripts at the Mount Sinai monastery. He also traced the Gulf of Aqaba.

In late 1817 Burckhardt's illness recurred. He died at Cairo on October 15 as he was preparing to join a caravan for Timbuktu. ''Sheikh Ibrahim,'' as the Moslems knew him, was buried with Islamic rites.

Further Reading

There is no full-length biography of Burckhardt. Robin Hallett, *The Penetration of Africa . . . to 1830* (1965), contains a chapter on Burckhardt, furnishes an excellent introduction to African exploration, and has an extensive bibliography. □

Warren E. Burger

As Chief Justice of the U.S. Supreme Court (1969-1986), Warren E. Burger (born 1907) was tough on criminal defendants and generally negative toward civil rights and civil liberties claims, but did much to improve the administration of justice.

During the 1968 presidential campaign, Richard Nixon told a public worried about the rising crime rate that the Supreme Court was ''seriously hamstringing the peace forces in our society and strengthening the criminal forces.'' He promised, if elected, to ensure

that the Court would no longer hamper law enforcement. The victorious Nixon's first step toward that goal was appointing Warren E. Burger to succeed Earl Warren as chief justice. Liberals worried that Burger would soon sweep away the many legal reforms initiated during the Warren era, but their fears proved unfounded. Although more conservative than his predecessor, he led no counterrevolution, but rather made his mark as an administrative reformer.

Indeed the contrast between the Burger and Warren courts was less striking than that between the humble origins of the new chief and the background of the typical appointee. Most members of the Court have come from prominent or well-to-do families and have attended prestigious colleges and law schools. Burger, though, was the son of a railroad cargo inspector and travelling salesman. He was born on September 17, 1907, in St. Paul, Minnesota, and grew up in modest circumstances. By age nine he was delivering newspapers to help his family financially. When Burger graduated from high school, where he was student council president and engaged in a wide range of extracurricular activities, Princeton offered him a partial scholarship. Because of his family's limited resources, he had to decline it. Burger took extension courses at the University of Minnesota for two years and then enrolled in a night law school. Combining study with work as a life insurance salesman, he earned his LL.B. *magna cum laude* from St. Paul College of Law in 1931.

After admission to the bar, Burger joined the St. Paul law firm of Boyesen, Otis & Faricy. In 1935 he became a partner in the successor firm of Faricy, Burger, Moore & Costello, with which he remained affiliated until 1953. In addition to handling a variety of civil and criminal cases, he taught contract law at his alma mater for a dozen years.

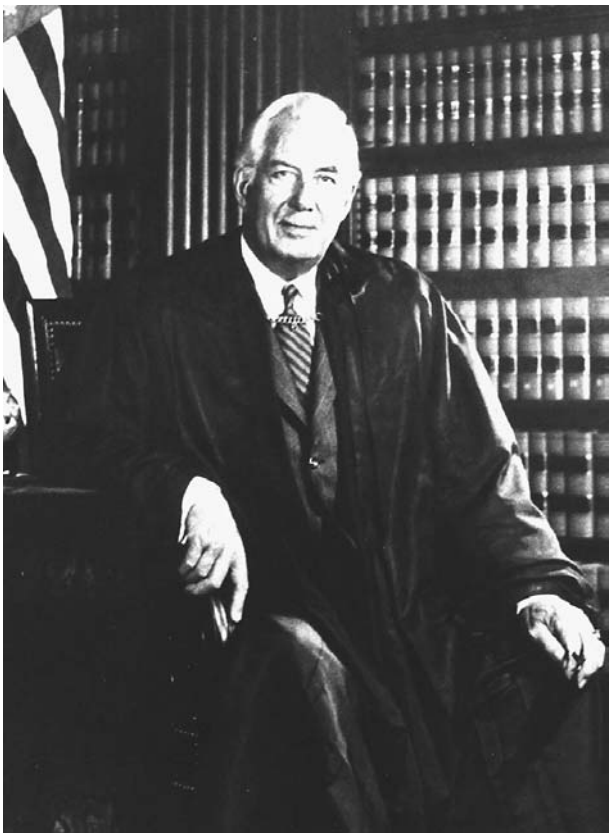

Political Career

Burger was active in Republican politics. He helped to organize the Minnesota Young Republicans in 1934 and played an important role in Harold Stassen's successful 1938 campaign for governor. Rejected for World War II military service because of a spinal injury, he served from 1942 to 1947 on his state's Emergency War Labor Board. At both the 1948 and 1952 Republican National Conventions, Burger acted as floor manager for Stassen's presidential campaign. At a crucial moment during the 1952 gathering he threw his support to Gen. Dwight Eisenhower, helping Ike to win the nomination on the first ballot.

After the election President Eisenhower made him head of the Justice Department's Civil Division. Assistant Attorney General Burger supervised a staff of about 180 lawyers who handled all civil cases except antitrust and land litigation. When Solicitor General Simon E. Sobeloff refused to defend the dismissal of Yale professor John Peters from a part-time position with the Public Health Service as a security risk, Burger volunteered to argue the case before the Supreme Court. He lost and, by involving himself in the matter, aroused the ire of liberals.

Law and Order Judge

Nevertheless, in 1955 Eisenhower named him to the U.S. Court of Appeals for the District of Columbia. While on that prestigious bench, Burger demonstrated a capacity for legal scholarship, writing several law review articles and lecturing on a variety of topics ranging from the insanity defense to judicial administration. His opinions in criminal procedure cases attracted more attention. They were consistently pro-prosecution. He urged that confessions be admitted into evidence even when the police who obtained them had violated legal rules requiring the prompt arraignment of suspects and that physical evidence not be excluded because it had been obtained through forcible entry. Pragmatic rather than legalistic, Judge Burger sought to ensure that the judiciary would not interfere with law enforcement.

He was just what Nixon wanted in a chief justice. Ironically, in Burger's most famous criminal case the loser was the president. In *United States* v. *Nixon* (1974) Burger ordered his patron to turn over to Watergate special prosecutor Leon Jaworski tape recordings, one of which contained unequivocal evidence that Nixon had committed the crime of obstruction of justice. This ruling led directly to the president's resignation.

In more routine criminal cases, Burger was everything Nixon had hoped for. He spent his first years on the Court dissenting as holdovers from the Warren era continued to expand the rights of defendants. When other Nixon appointees joined him on the bench, Burger launched a successful counterattack, which lasted from 1971 until 1976. It resulted in decisions partially undercutting Warren Court precedents, such as *Harris* v. *New York* (1971), in which he announced that a statement obtained without giving the

warnings required by *Miranda* v. *Arizona* (1966) could be used to impeach a defendant's testimony. About 1977 the Burger Court's hostility toward the work of its predecessor seemed to subside, but the chief justice frequently dissented when it rendered decisions favorable to defendants. He also continued to criticize the ''exclusionary rule,'' which made illegally obtained evidence inadmissible. Prodded by Burger, the Court returned to the attack in 1981. During the years that followed, it handed down decisions which, among other things, created significant exceptions to both the exclusionary rule and the requirement that police give suspects *Miranda* warnings before interrogating them.

During the same period, Burger also helped give new life to the death penalty, which for several years after the Court re-legalized it in 1976 had existed more in theory than in practice. With the chief justice lashing out at lawyers who resorted to endless legal maneuvering to keep their clients alive, the Supreme Court rejected almost all appeals in such cases. Executions began to occur again with relative frequency.

Civil Rights and Liberties

Besides being a law and order hard-liner, Burger also proved to be a conservative authoritarian. He believed ''the community'' (which he tended to equate with those having a bare majority in the legislature) had a right to impose its values on nonconforming individuals. Consequently, he was far less sympathetic toward civil liberties claims than Earl Warren had been.

That held for those claims based on the First Amendment's establishment of religion clause. In *Lemon* v. *Kurtzman* (1971) Burger announced a test for determining whether state attempts to subsidize parochial education violated that constitutional prohibition. This generated a collage of inconsistent decisions, striking down some and upholding others. The results of *March* v. *Chambers* (1983) and *Lynch* v. *Donnelly* (1984) were clearer but even more difficult to reconcile with the language of the establishment clause. In those cases Burger upheld respectively Nebraska's practice of opening legislative sessions with a prayer delivered by a state-paid Protestant chaplain and Pawtucket, Rhode Island's right to display a nativity scene in front of its city hall.

He was also, despite a background of service in Minnesota with groups seeking to improve race relations, an inconsistent supporter of claims based on the equal protection clause of the Fourteenth Amendment. Use of that provision against gender-based discrimination began with the Burger Court, and it was the chief justice who wrote the seminal opinion in *Reed* v. *Reed* (1971). On the other hand, he refused to support Justice William Brennan's effort to have the Court adopt for sex cases the same stringent constitutional test already employed in racial ones, and he accepted as valid policies which penalized pregnancy.

Also indicative of Burger's lack of sympathy for civil rights and civil liberties was his support of procedural innovations making it more difficult to litigate such claims in federal court. The Burger Court's decisions on such technical issues as standing, justicability, abstention, and the requirements for bringing class action suits all tended toward closing the courthouse door. In addition, the Court lengthened the list of officials immune from suits for damages for violating citizens' constitutional rights and expanded the ''good faith'' defense available to those who can still be sued.

Reformer or Counterrevolutionary?

Yet, despite being less receptive to civil rights and civil liberties claims, the Burger Court was not as different from the Warren Court as casual observers supposed. It was, for example, equally ''activist.'' That is, it proved equally willing to substitute its own value judgments for those of popularly elected lawmakers. In *Roe* v. *Wade* (1973), for example, the Burger Court on tenuous constitutional grounds invalidated the states' abortion laws and spelled out precisely how they might regulate abortion in the future.

Furthermore, although often critical of its predecessor's work, the Burger Court did not undo it. Not a single one of the Warren Court's landmark decisions was reversed. Neither segregation, nor malapportioned legislatures, nor prayer in public schools became constitutional again. Even in the area of criminal procedure, the Burger Court limited the effect of, rather than overturned, Warren Court precedents.

Ironically, after 17 years on the Court the ''conservative'' chief justice had better credentials as a reformer than as a counterrevolutionary. Early in his tenure he launched a crusade to reshape and improve the administration of justice, which had broken down under the burden of a vastly expanded volume of litigation. At his urging many courts began to employ professional administrators, and an institute was set up to train them. Burger got continuing education for judges whose numbers had increased substantially, and his attacks on the competency of trial lawyers inspired innovations in the training of litigators. He also improved the coordination between federal and state courts serving the same geographic areas. In 1986 Warren Burger resigned as chief justice to spend full time as head of the U.S. Constitution Bicentennial Commission.

Further Reading

Although the literature on the Burger Court is extensive, that on Warren Burger himself is not. Andrew Norman, ''Warren E. Burger,'' in *The Burger Court 1969-1978,* ed. Leon Friedman (1978) is a disappointing article which does no more than analyze Burger's work on the Supreme Court. Although poorly focused, Dennis E. Everette's ''Overcoming Occupational Heredity on the Supreme Court,'' *American Bar Association Journal* (January 1980), is a spirited defense of Burger's humble origins. Charles M. Lamb analyzes his work on the court of appeals in ''The Making of a Chief Justice: Warren Burger on Criminal Procedure, 1956-1969,'' *Cornell Law Review* (June 1975). Robert Douglas Chesler, ''Imagery of Community, Ideology of Authority: The Moral Reasoning of Chief Justice Burger,'' *Harvard Civil Rights/Civil Liberties Law Review* (Summer 1983) is helpful in understanding Burger's negative attitude toward civil rights and civil liberties claims. Edward A. Tamm and Paul C. Reardon, ''Warren E. Burger and the Administration of Justice,'' *Brigham Young University*

Law Review (1981), is a good survey of Burger's efforts to promote judicial efficiency.

The book which provides the most insights into the inner workings of the Burger Court and the sometimes highhanded conduct of its chief justice is Bob Woodward and Scott Armstrong, *The Brethren* (1979), written by two investigative journalists. For scholarly evaluations of the Burger Court's decisions and direction, see Richard Y. Funston, *Constitutional Counterrevolution? The Warren Court and the Burger Court: Judicial Policy Making in Modern America* (1977); Vincent Blasi, editor, *The Burger Court: The Counter-Revolution That Wasn't* (1983); and Alpheus Thomas Mason, ''Whence and Whither the Burger Court? Judicial Self Restraint: A Beguiling Myth,'' *Review of Politics* (January 1979). *The Nation* devoted its entire September 29, 1984, issue to an assessment of the Burger Court's first 15 years. The articles it contained examine numerous facets of the Court's work and are easy for readers with little legal background to understand. □

Anthony Burgess

Anthony Burgess (1917-1993) was one of the most prolific literary figures of the 20th century, producing a large number of novels, plays, biographies, screenplays, criticism, and articles.

John Anthony Burgess Wilson was born on February 25, 1917, in Manchester, England. As a child he demonstrated talent as a writer, artist, and musician. He studied the violin and taught himself piano as well as musical notation. Though he regarded himself as a ''failed composer,'' his efforts were not altogether unsuccessful. He created classical pieces and scores for television, film, and theater. His third symphony was performed in Iowa City in 1975. In his lifetime, Burgess composed choral works, concertos, and even operas. Writing was initially a ''hobby,'' then, after he recognized his gift and found it remunerative, a ''full time job.''

The experiences of Burgess' first 32 years provided inspiration for his novels. He was raised in an Irish Catholic family and attended Bishop Bilsborrow School and Xaverian College. Ironically, he lost his faith at Xaverian but considered himself ''a lapsed Catholic,'' never completely free of his background. In 1940, after graduating from Manchester University with a degree in literature, he entered the Army Educational Corps. From 1943 to 1946 he was a training college lecturer in speech and drama on Gibraltar. Afterwards he held a variety of teaching positions including member of the Central Advisory Council for Adult Education in the Armed Forces, Birmingham, 1946-1948, teacher of phonetics, drama, and literature for the Ministry of Education, Preston, Lancashire, 1948-1950, and teacher of literature, phonetics, Spanish, and music, Banbury Grammar School, Oxfordshire, 1950-1954.

In 1954 he joined the Colonial Service as a lecturer in English in Malaya. In 1957 he became an educational officer and English language specialist in Borneo. It was as an observer of these politically and socially complex cultures that Burgess began his writing career. His first published novels, *Time for a Tiger* (1956), *Enemy in the Blanket* (1958), and *Beds in the East* (1959) are set in Malaya. *Devil of a State* (1961) is set in Borneo. He took the name Anthony Burgess because he thought his superiors would disapprove of his writing fiction.

In 1959 Burgess was ill and returned to England. He was told he probably had a brain tumor and would survive only a year. Luckily, this was a misdiagnosis. But the prospect of death prompted him to turn full-time to writing, and during this ''terminal year'' he completed *The Doctor Is Sick, Inside Mr. Enderby, The Wanting Seed* and *One Hand Clapping*. Later, Burgess stated in *The Economist* that his objective during that year had been to provide an inheritance for his wife by writing ten novels. But, he said, ''I couldn't do it. I did produce five and a half though . . . And some of them are still around. But it was too much. I don't think anybody should do quite as much as that.'' The five novels that Burgess completed during his ''terminal year'' proved a fitting overview of themes he would return to frequently throughout his career. Once recovered from his misdiagnosed illness, Burgess continued writing novels. Among the most acclaimed were three that followed F.X. Enderby, a poet misplaced in society who was introduced in 1963's *Inside Mr. Enderby*. Those three books were *Enderby Outside* (1968), *The Clockwork Testament, or Enderby's End* (1974), and *Enderby's Dark Lady* (1984). When Enderby died in *The Clockwork Testament, or Enderby's*

End, readers were so dismayed that the author ''resurrected'' him in *Enderby's Dark Lady*.

Other of Burgess' well-regarded works include *Nothing Like the Sun* (1964), a story about William Shakespeare, and *Napoleon Symphony* (1974), a fictional biography of Napoleon structured to follow the form of Beethoven's *Eroica*. Burgess' most famous, though not his favorite, novel was *A Clockwork Orange* (1962), which was made into a movie. Its violent anti-hero, Alex, is subdued when he undergoes behavior modification treatment administered by the state. The novel haunted Burgess throughout his life because his publisher, W.W. Norton, dropped a final chapter in which Alex remained reformed. Instead, the book was published with Alex returning to a life of crime, and when Stanley Kubrick made the film version of the novel in 1971, he adhered to the publisher's ending. Burgess said in *The Economist* that he felt, '' . . . when the film was made the theological element almost completely disappeared.'' The film was so violent that it was permanently banned in Britain.

Burgess also published other books during this time, including *The Novel Now* (1967), *Shakespeare* (1970), and two studies of James Joyce: *ReJoyce* (1965) and *Joysprick* (1973).

Burgess married twice. In 1968 his first wife died of pscerosis of the liver as a result of severe alcoholism, and he married Liliana Macelli, a linguist. Discontent with life in England, and particularly with excessive taxation, they moved with their son to Malta and then lived in Italy and Monaco. Burgess visited the United States and taught at the University of North Carolina, Princeton, and City College, New York.

Burgess was acutely sensitive to evil in modern life. He called himself a ''Manichee,'' a believer in the duality, the inter-connection of good and evil, of reality. Typically, his protagonists represent relatively decent people caught in the conflicts and absurdities of their environments. They confront chaos, as in the Malayan trilogy, espionage, as in *Tremor of Intent* (1966), and authoritarian institutions, as in *The Wanting Seed, A Clockwork Orange,* and *Honey for the Bears* (1963). Burgess distrusted government. The socialized state which ''cures'' Alex destroys his free will. Other novels, such as the Enderby books, *The Right to an Answer* (1960), *One Hand Clapping* (1961), and *Beard's Roman Women* (1976)—about Hollywood—satirized materialism, corruption, and vacuousness in contemporary culture.

People, too, are seen as evil. One of Burgess' interests was the conflict between Pelagias, who believed man is ultimately perfectible, and Augustine, who believed man is irredeemably sinful. In novels such as *Earthly Powers* (1980), Augustine generally prevails. There are characters, however, who learn and grow and artistic ones who create order from chaos and suggest hope.

Burgess' comic style softened his pessimism. Characters lurch from outlandish adventure to adventure. Farcical figures, surreal coincidences, and inventive allusions to history and fiction supplement his novels. Language—puns, poetic images, distorted syntax—distance one from the gloom. *Nothing Like the Sun* was written in Elizabethan style. For *A Clockwork Orange* Burgess invented a dialect. Some books are considered more intellectually than emotionally stimulating, rendering illustrations of theses and complicated reading puzzles. Consequently, Burgess' vitality and originality were widely admired.

Burgess published two volumes of memoirs, *Little Wilson and Big God* (1987) and *You've Had Your Time* (1990). While both volumes were generally well-received by critics, some complained that they spent too much time on abstract thought, and not enough on the author's life. In his review of *You've Had Your Time,* William F. Buckley, Jr. remarked in *The New York Times Book Review,* '' . . . is there a human narrative under this truckload of cultural petit point? Not a whole lot, to tell the truth, but some.''

Although Burgess did not begin writing until age 32, publishing his first novel at 39, he became one of the busiest authors of his time. In addition to over 25 novels, he produced biographies, plays, screenplays, criticism, and articles. His translation of *Cyrano de Bergerac* had a successful run at the Guthrie Theatre, Minneapolis, in 1971 and on Broadway in 1984. For television he wrote *Jesus of Nazareth,* based on his novel *Man of Nazareth* (1979), and *AD*. Even in 1993, when he was suffering from a long illness, Burgess published two works: *Dead Man in Deptford* and *A Mouthful of Air: Languages, Languages—Especially English*. He was also a regular contributor to periodicals, such as *Atlantic Monthly* and *The New York Times Book Review*. Burgess died on November 25, 1993 after a long battle with cancer.

Further Reading

Geoffrey Aggeler, *Anthony Burgess: The Artist as Novelist* (1979) and Samuel Coale, *Anthony Burgess* (1981) contain biographies and criticism. Coale included a bibliography. His selected checklist of Anthony Burgess criticism also appeared in *Modern Fiction Studies* (Autumn 1981). Burgess' autobiography, *This Man and His Music* (1982), examined music in his life and writing. Richard Mathews, *The Clockwork Universe of Anthony Burgess* (1978) and Robert Morris, *The Consolations of Ambiguity* (1971) discussed themes in the novels. □

John Burgoyne

British general and statesman John Burgoyne (1723-1792) is mainly remembered for his disastrous campaign in the American Revolution, which ended in his surrender to the American forces in 1777.

The son of a British army captain, John Burgoyne received his education at Westminster and then went into the military. While still an impecunious junior officer, he eloped with the daughter of Lord Derby. After a brief period of ill will, there emerged a firm friendship between Burgoyne and his influential, noble father-in-law. During Derby's hostility, however, Burgoyne had been so poor that he had sold his commission, fled from his creditors to France, and there studied French literature and Continen-

tal military practices. After their reconciliation, Derby's influence enabled Burgoyne to return to military life.

In the Seven Years War (1756-1763), Burgoyne promoted the raising of light cavalry similar to some Continental forces. He drafted elaborate instructions advising his officers to deal with their men as ''thinking beings.'' After action in France, he acquired favorable notice for his leadership of the Anglo-Portuguese forces in 1762. He was then promoted to a regular colonelcy—a mark as much of Derby's power as of Burgoyne's ability.

Burgoyne was long active in politics. He held a seat in the House of Commons from 1761 until his death. Although he occasionally joined the opposition, he generally enjoyed royal favor until 1777. In Commons he spoke frequently and showed considerable interest in the troubles of the East India Company. He received profitable military appointments. While differing on some issues with Lord North, he supported a repressive American policy.

After brief service in America, Burgoyne—visiting home—drew up plans for invading New York from Canada. In March 1777 he was named commander of an invasion force that was about half as strong as he had desired. There was little or no coordination of the efforts to be made between this army and the troops under Sir Henry Clinton and William Howe. Nonetheless, Burgoyne with great confidence—expressed in bombastic fashion—started his campaign with the capture of Ft. Ticonderoga in early July. He soon encountered unexpectedly heavy American resistance. Yet he persisted in moving his troops in a rather leisurely fashion, rather than marching rapidly toward Albany. Inadequate strength, overconfidence, general bumbling, the appearance of large numbers of Americans—all contributed to disaster for the British. Burgoyne belatedly realized that he was surrounded and outnumbered, unable either to advance or retreat. He surrendered at Saratoga on Oct. 17, 1777.

Burgoyne's defeat was followed by his apostasy from Lord North's ministry. Greeted with criticism at home, he replied by blaming others. He lost favor at court and went so far as to resign from military offices which had netted him £3,500 a year. Finding new friends among the supporters of Charles James Fox, he became a kind of opposition martyr, and his fate rose or fell along with the fortunes of Fox. He gained some position in 1782 but remained on the fringes of real power. Though a frequent speaker on military matters in Parliament, he made little impact on political life of the 1780s.

Instead, Burgoyne turned increasingly to literary and social pursuits. He mingled with theater friends and took as his mistress a popular singer. A series of stage successes culminated in *The Heiress,* a popular triumph after its first performance in 1786. More successful as an author than he had been as a soldier, Burgoyne died in London on June 4, 1792.

Further Reading

The standard, older biography of Burgoyne is E. B. de Fonblanque, *Political and Military Episodes Derived from the Life and Correspondence of John Burgoyne* (1876). A less substantial biography is Francis J. Hudleston, *Gentleman Johnny Burgoyne* (1927). Howard H. Peckham, *The War for Independence: A Military History* (1958), provides a general military perspective.

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Edmund Burke

The British statesman Edmund Burke (1729-1797) was a noted political theorist and philosophical writer. He was born in Ireland, spent most of his active life in English politics, and died the political oracle of conservative Europe.

Edmund Burke's view of society was hierarchical and authoritarian, yet one of his noblest characteristics was his repeated defense of those who were too weak to defend themselves. Outstanding in 18th-century British politics for intellect, oratory, and drive, he lacked the ability either to lead or to conciliate men and never exerted an influence commensurate with his capabilities. His career as a practical politician was a failure; his political theories found favor only with posterity.

Burke was born on Jan. 12, 1729, in Dublin of middleclass parents. His mother suffered from what Burke called ''a cruel nervous disorder,'' and his relations with his authoritarian father, a Dublin attorney, were unhappy. After attending Trinity College, Dublin, Burke in 1750 crossed to England to study law at the Middle Temple. But he unconsciously resisted his father's plans for him and made little progress in the law. Indecision marked his life at this time: he described himself as ''a runaway son'' and his ''manner of life'' as ''chequered with various designs.'' In 1755 he considered applying for a post in the Colonies but dropped the idea when his father objected.

In 1756 Burke published two philosophical treatises, *A Vindication of Natural Society* and *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*. In the *Vindication* Burke exposed the futility of demanding a reason for moral and social institutions and, with the foresight which was one of the most remarkable of his gifts, distinguished the coming attack of rationalistic criticism on the established order. The *Enquiry,* which he had begun when only 19, was considered by Samuel Johnson to be ''an example of true criticism.'' These works were followed in 1757 by *An Account of the European Settlement in America,* to which Burke, although he denied authorship, clearly contributed a great deal. The early sheets of *The Abridgement of the History of England* were also printed in 1757, although the book itself was not published until after Burke's death. These works introduced Burke's name into London literary circles and seemed to open up a reputable career.

Family unity, which he had never known as a boy, became an article of Burke's adult philosophy. In 1757 he married the daughter of his physician and settled into family life with his father-in-law, his brother Richard, and his so-called cousin William. With them he found a domestic harmony he had never known in his father's home.

Early Political Career

Financial security, however, was elusive, and Burke was forced to take a minor secretarial post in the government establishment in Ireland. But contact with the depressed and persecuted Irish Catholics unsettled him, and early in 1765 he resigned his position. Necessity now led Burke into politics. In July 1765, when the Whig administration of Lord Rockingham was being formed, he was recommended to Rockingham, who took him on as his private secretary. In December, Burke entered Parliament as member for the Buckinghamshire constituency of Wendover.

Burke's subsequent political career was bound inextricably to the fortunes of the Rockingham group. Emotional and hysterical by nature, without a profession or a secure income, he found stability and independence through his attachment to the Whig aristocrats. When Rockingham lost the premiership in 1766, Burke, though offered employment under the new administration, followed him into opposition. ''I believe in any body of men in England I should have been in the minority,'' he later said. ''I have always been in the minority.'' Certainly the dominant characteristic of his political career was an overwhelming impulse to argue and oppose; to that was added enormous persistence, courage, concentration, and energy. Endowed with many of the qualities of leadership, he lacked the sensitivity to gauge and respect the feelings and opinions of others. Hence his political life was a series of negative crusades—against the American war, Warren Hastings, and the French Revolution—and his reputation as a statesman rests on his wisdom in opposition, not on his achievements in office.

Burke's theory of government was essentially conservative. He profoundly distrusted the people and believed in the divine right of the aristocracy to govern. ''All direction of public humour and opinion must originate in a few,'' he wrote in 1775. ''God and nature never meant [the people] to think or act without guidance or direction.'' Yet all Burke's writings, despite their rather narrow propaganda purpose, include valuable generalizations on human conduct.

Views on America and Ireland

Burke found difficulty in applying his political philosophy to practical issues. He was one of the first to realize the

implications of Britain's problems with colonial America. He saw the British Empire as a family, with the parent exercising a benevolent authority over the children. Perhaps influenced by his own upbringing, he believed the British government to have been harsh and tyrannical when it should have been lenient. ''When any community is subordinately connected with another,'' he wrote, ''the great danger of the connexion is the extreme pride and self-complacency of the superior.''

In 1774 Burke argued against retaining the tea duty on the Colonies in his celebrated *Speech on American Taxation,* and twice in 1775 he proposed conciliation with the Colonies. His conception of the British Empire as an ''aggregate of many states under one common head'' came as near as was possible in the 18th century to reconciling British authority with colonial autonomy. Yet at the same time he repeatedly declared his belief in the legislative supremacy of the British Parliament. Thus the American war split Burke in two. He could face neither American independence nor the prospect of a British victory. ''I do not know,'' he wrote in August 1776, ''how to wish success to those whose victory is to separate us from a large and noble part of our empire. Still less do I wish success to injustice, oppression, and absurdity . . . No good can come of any event in this war to any virtuous interest.''

In Ireland, Burke's sympathies were with the persecuted Roman Catholics, who were ''reduced to beasts of burden'' and asked only for that elementary justice all subjects had a right to expect from their government. He preferred their cause to that of the Protestant Anglo-Irish, who were striving to throw off the authority of the British Parliament. With Irish nationalism and its constitutional grievances he had little sympathy. ''I am sure the people ought to eat whether they have septennial Parliaments or not,'' he wrote in 1766. As on the American problem, Burke always counseled moderation in Ireland. ''I believe,'' he said only 2 months before his death, ''there are very few cases which will justify a revolt against the established government of a country, let its constitution be what it will.''

Hastings Incident

On the formation of the short-lived Rockingham ministry in March 1782, Burke was appointed paymaster general. But now, when he seemed on the threshold of political achievement, everything seemed to go wrong for Burke. In particular, his conduct at this time showed signs of mental disturbance, a tendency aggravated by the death of Rockingham in July 1782. James Boswell told Samuel Johnson in 1783 that Burke had been represented as ''actually mad''; to which Johnson replied, ''If a man will appear extravagant as he does, and cry, can he wonder that he is represented as mad?'' A series of intemperate speeches in the Commons branded Burke as politically unreliable, an impression confirmed by his conduct in the impeachment of Warren Hastings, the governor general of Bengal, in 1790.

Ever since Rockingham had taken office, the punishment of those accused of corruption in India had been uppermost in Burke's mind. His strong aggressive instincts, sharpened by public and private disappointments, needed an enemy against which they could concentrate. Always inclined to favor the unfortunate, he became convinced that Hastings was the principal source of misrule in India and that one striking example of retribution would deter other potential offenders. In Burke's disordered mind, Hastings appeared as a monster of iniquity; he listened uncritically to any complaint against him; and the vehemence with which he prosecuted the impeachment indicates the depth of his emotions. His violent language and intemperate charges alienated independent men and convinced his own party that he was a political liability.

Last Years

Disappointment and nostalgia colored Burke's later years. He was the first to appreciate the significance of the French Revolution and to apply it to English conditions. In February 1790 he warned the Commons: ''In France a cruel, blind, and ferocious democracy had carried all before them; their conduct, marked with the most savage and unfeeling barbarity, had manifested no other system than a determination to destroy all order, subvert all arrangement, and reduce every rank and description of men to one common level.''

Burke had England and his own disappointments in mind when he published *Reflections on the Revolution in France and on the Proceedings of Certain Societies in London* in 1790. ''You seem in everything to have strayed out of the high road of nature,'' he wrote. ''The property of France does not govern it''; and in the *Letters on a Regicide Peace* (1796) he defined Jacobinism as ''the revolt of the enterprising talents of a country against its property.'' If England, following the French example, was not to be governed by property, what would become of Burke's most cherished principles? In part the *Reflections* is also Burke's apologia for his devotion to Rockingham. For Rockingham's cause Burke had sacrificed his material interests through 16 long years of profitless opposition, and when his party at last came to power he failed to obtain any lasting advantage for himself or his family. In the famous passage on Marie Antoinette in the *Reflections,* Burke, lamenting the passing of the ''age of chivalry,'' perhaps unconsciously described his own relations with the Whig aristocrats: ''Never, never more, shall we behold that generous loyalty to rank and sex, that proud submission, that dignified obedience, that subordination of the heart, which kept alive, even in servitude itself, the spirit of an exalted freedom.''

For the last 5 years of his life Burke occupied a unique position. ''He is,'' remarked a contemporary, ''a sort of power in Europe, though totally without any of those means . . . which give or maintain power in other men.'' He corresponded with Louis XVIII and the French royalists and counseled Stanislaus of Poland to pursue a liberal policy. The Irish Catholics regarded him as their champion. As each succeeding act of revolution became more bloody, his foresight was praised more widely. He urged the necessity of war with France, and the declaration of hostilities further increased his prestige. On the last day of his life he spoke of his hatred for the revolutionary spirit in France and of his belief that the war was for the good of humanity. He died on

July 9, 1797, and in accordance with his wishes was buried in the parish church of Beaconsfield in Buckinghamshire.

Further Reading

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Kenneth Burke

Kenneth Burke (1897-1993) was a literary theorist and critic whose work was influential in several fields of knowledge where symbols are a central focus of study.

Kenneth Duva Burke was born in Pittsburgh, Pennsylvania, on May 5, 1897. Burke dropped out of college twice, first from Ohio State and then from Columbia, preferring to study on his own. He wanted to write rather than follow the path toward a college professorship. He became part of the literary culture of Greenwich Village, supported by a small allowance from his father. In 1919 Burke married Lillian Batterham, with whom he had three daughters. In 1933 he divorced Lillian and married her sister, Elizabeth, with whom he had two sons.

Burke participated fully in the literary and academic culture of the 1920s. Thereafter, although he was influenced by both Marx and Freud and held several academic positions, he never allowed himself the ease of dogmatism or the security of a permanent academic appointment. His many books are an unusual combination of powerful and original theory marked throughout by paradox, erudition, and a comic spirit.

Burke's early interest in poetry, music, and literature soon turned theoretical, and he began to explore the ways in which poetry and criticism could explain human relations in general. In a series of major works Burke began to explore literature not only as a potential social influence and reflection of social attitudes, but as a model of the structure of human action. Human action, said Burke, is essentially symbolic action, shaped and motivated as if it were drama. Hence, he used the term dramatism to describe a way of studying human motivation. The key to dramatism is that human action is free and purposeful, as opposed to motion, which is simply the physical movement of objects. Humans act, said Burke, and objects move. The structure of human action is dramatic, based on interaction of the five sources of motive that Burke identified in *A Grammar of Motives* (1945) as the pentad: act, agent, agency, purpose, scene (what was done, who did it, by what means, to what end, and where and when?).

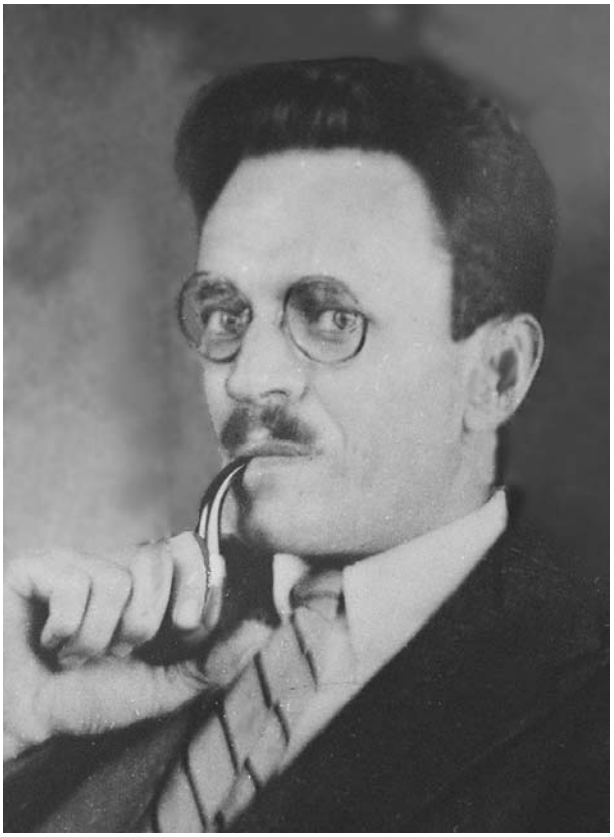

In *A Rhetoric of Motives* (1950), Burke wrote that rhetoric, or persuasion, is central to any study of the human condition, defining rhetoric as ''the use of language as a symbolic means of inducing cooperation in beings that by nature respond to symbols.'' The key to Burke's concept of rhetoric is *identification,* a recognition of common interests or common ''substance,'' with other humans and is based on the ever-present opposite of identification, division. Rhetoric preserves or alters social order by influencing the way people perceive their symbolic relations. Although rhetoric is historically rooted in language, Burke extended its operation to any human activity in which meaning could be found, and that means all human action. ''Wherever there is persuasion, there is rhetoric. And wherever there is 'meaning,' there is 'persuasion.'''

Because all human action is meaningful and therefore persuasive, both for its author and its audience, Burke thought of all symbolic behavior as strategic action that is directed at defining situations and attitudes for ourselves and others. But Burke noted that though rhetoric is inherently aimed at inducing cooperation by healing division, it can also lead to the futile and coercive attempt to create perfect unity.

In *The Rhetoric of Religion* (1961), Burke turned his attention to what he called *logology,* his term for the general study of language and symbols. In this and other works, Burke showed that humans organize their perceptions, their languages, their societies, and their religions on the basis of hierarchies, as in the religious ascent from earthly to eternal life. Burke claimed that a major human invention is the negative, which is what makes symbolic meaning and consequent human society possible, because all notions that something *is* depend on the implicit claim that it *is not* something else. The human desire for order and perfection leads to cycles of guilt-victimage-purification-redemption, such as that embodied in the Christian religion and re-enacted, said Burke, throughout our history and daily experience. A life's work led Burke to his definition of man, set forth in *Language as Symbolic Action* (1966). He claimed, ''Man is/the symbol-using (symbol making, symbol-misusing) animal/inventor of the negative (or moralized by the negative)/separated from his natural condition by instruments of his own making/goaded by the spirit of hierarchy (or moved by the sense of order)/and rotten with perfection.''

Burke's work was distinguished by its application of elements from both anthropology and psychoanalysis. Many hailed his use of these sciences, but others felt he neglected to fully apply their methodologies, instead, opting for a sort of smorgasbord approach, in which he took only the aspects that he wanted. In *Psychoanalysis & American Literary Criticism,* Louis Fraiberg describes Burke's approach. Fraiberg contends, ''Psychoanalysis cannot exist without words, but this does not mean that words are the only things in it that matter. Burke has been guilty of taking the part for the whole, and this has thrown his entire critical view out of focus.'' While Burke had some detractors, he also had the support of notable literary figures such as W.H. Auden and John Crowe Ransom.

Burke received many awards in his lifetime, including the Creative Arts Award from Brandeis University in 1967, the National Endowment for the Arts award in 1968, the National Council on the Arts award in 1969, the gold medal from the National Institute of Arts and Letters in 1975, and the National Medal for Literature in 1981. He also received the Elmer Holmes Bobst Award in 1984. Burke received fellowships from numerous organizations, such as the Princeton Institute for Advanced Study (1949), Stanford University (1957), and the Rockefeller Foundation (1966). He died of heart failure on November 19, 1993, in Andover, New Jersey.

Further Reading

Burke's works may be dipped into at almost any point, depending on the reader's interest. Burke's major works were *Counter-Statement* (1931); *Towards a Better Life* (1932); *Permanence and Change: An Anatomy of Purpose* (1935); *Attitudes Toward History* (1937); *Philosophy of Literary Form: Studies in Symbolic Action* (1941); *A Grammar of Motives* (1945); *A Rhetoric of Motives* (1950); *The Rhetoric of Religion: Studies in Logology* (1961); *Language as Symbolic Action* (1966); *Collected Poems, 1915-1967* (1968); and *The Complete White Oxen: Collected Short Fiction* (1924, 1968). Some of Burke's later works include, *Dramatism and Development* (1972) and *On Symbols and Society* (1989). He contributed to regularly to a variety of publications, such as *Dial, Poetry, Kenyon Review, New Republic,* and *Critical Inquiry*.

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Robert O'Hara Burke

Robert O'Hara Burke (1820-1861) was a British policeman and explorer who led the first expedition to cross the Australian continent.

Robert O'Hara Burke was born in County Galway, Ireland, the son of a British army officer. After attending Woolwich Military Academy, Burke served in an Austrian cavalry regiment until 1848, when he joined the mounted Irish constabulary. Migrating to Australia in

1853, he became a police inspector in the Victorian goldfields. After the outbreak of the Crimean War, he returned to Europe, hoping to distinguish himself as a soldier. Disappointed, he returned to Victoria in 1858 as superintendent of police at Castlemaine.

The South Australian government offered a prize in 1859 to the first explorer to cross the continent. John McDouall Stuart reached Mount Attack in 1860 before returning to Adelaide. Spurred by intercolonial rivalry, the rich colony of Victoria financed its own scientific expedition, and the flamboyant Burke, who wanted desperately to improve his fortunes, was chosen to lead it despite his inexperience.

Equipped with camels, horses, and supplies for 2 years, 15 men left Melbourne on Aug. 20, 1860. The party reached Menindee along the Darling River in October without mishap. Burke, with seven men, then pushed rapidly ahead to Cooper's Creek, 400 miles north. The remainder of the expedition, conveying heavy stores, made such slow progress that the impetuous Burke decided to make a dash for the coast with three companions. Because of exceptional rains they encountered no water shortage and in February 1861 sighted the Gulf of Carpentaria beyond impenetrable mangrove swamps. Marching 12 hours a day, the party covered the return journey of 1500 miles in 4 months. One man, Gray, died.

The rest regained Cooper's Creek April 21, 1861, only hours after the depot party had headed south. Instead of pursuing them, Burke mistakenly decided to head for a police station 150 miles away at Mount Hopeless. Exhausted, Burke and Wills died in Cooper's Creek. King, the only survivor, lived with aborigines until rescued in September.

This most costly expedition in Australian history accomplished little. Burke allowed no time for scientific work and kept no journal, but fortunately William John Wills kept a record. Four relief expeditions contributed considerably more knowledge about the north-central zone, particularly about its grazing potential, and in 1862 Stuart pioneered the principal all-weather route to the Indian Ocean. Nevertheless the tragedy of Burke and Wills became an Australian legend.

Further Reading

An interesting contemporary apologia for Burke with extensive excerpts from Wills's diary and the Royal Commission of 1861-1862 is Andrew Jackson, *Robert O'Hara Burke and the Australian Exploring Expedition of 1860* (1862). Alan Moorehead's attractively written *Cooper's Creek* (1963) is a well-balanced popular account. Ernest Favenc, *The History of Australian Exploration from 1788 to 1888* (1967), is a general study well worth consulting. Ian Mudie in *The Heroic Journey of John McDouall Stuart* (1968) discusses Burke. See also Charles George Douglas Roberts, *Discoveries and Explorations in the Century* (1903).

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Selma Burke

An African American sculptor, Selma Burke (1900–1995) created the relief sculpture rendering of Franklin Delano Roosevelt which appears on the dime.

Selma Burke is an artist whose career has spanned more than sixty years. She was born in Mooresville, North Carolina, in 1900, and received her training as a sculptor at Columbia University in New York. She also studied with Maillol in Paris and in Vienna with Povoley. World War II interrupted her work in Europe and she returned to the United States to continue her artistic and humanitarian pursuits. She is best known for her relief sculpture rendering of Franklin Delano Roosevelt that was minted on the American dime.

Founder of the Selma Burke Art Center in Pittsburgh, Pennsylvania, she has taught many and supported numerous artists from the period of the Depression through the present day.

The Pearl S. Buck Foundation Woman's Award was given to her in 1987 for her professional distinction and devotion to family and humanity. Notable works include *Falling Angel; Peace;* and *Jim.*

Burke died of cancer August 29, 1995 in New Hope, Pennsylvania.

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Anson Burlingame

American diplomat Anson Burlingame (1820-1870) served as U.S. minister to China and later as a Chinese envoy to the United States.

Anson Burlingame was born on Nov. 14, 1820, in New Berlin, N.Y., a descendant of Roger Burlingame, who had emigrated from England in 1654 and helped settle Providence, R.I. Anson's father, a farmer and Methodist lay preacher, moved his family westward in 1823 to Seneca Country, Ohio, to Detroit in 1833, and in 1835 to a farm at Branch, Mich.

Educated in common schools and at the Detroit branch of the newly formed University of Michigan, Burlingame graduated from Harvard Law School in 1846. He began to practice law in Boston with the son of the governor of Massachusetts. A gifted and popular public speaker, he soon became active in politics. In 1848 he toured Massachusetts on behalf of the third-party Free Soil ticket, Martin Van Buren and Charles Francis Adams. He was elected to the state senate in 1852 and to the state constitutional convention in 1853. He joined the American party when it was formed in 1854, and he won election to Congress in 1854, 1856, and 1858 but lost the election of 1860. In Congress, Burlingame actively supported the antislavery cause and in 1856 helped form the Republican party on Free Soil principles. At the end of his congressional term in March 1861, President Lincoln appointed him minister to Austria. Owing to Burlingame's unacceptability to the Austrian government because of his speeches favoring independence for Hungary and Sardinia, Lincoln changed his assignment, naming him minister to China.

China had only recently granted foreigners the right to reside and trade within its borders, and the mercantile community was anxious to extend its influence. Burlingame, despite his lack of experience, quickly assumed leadership of the diplomatic corps in Peking. He successfully furthered a policy of cooperating with the European powers in defending the weak imperial government of China against the overbearing demands of the foreign merchants. For example, he helped thwart foreigners' efforts to establish in the treaty ports governments that were wholly independent of the imperial government. He tried to settle disputes by diplomacy instead of force, and his policies were ''based upon justness and freed from prejudice of race.'' Throughout, his goal was the modernization of China.

Burlingame had long urged China to send diplomatic representatives to the Western powers, and when he resigned as minister in November 1867, the imperial govern-

ment named him and two Chinese colleagues to head an official delegation to visit the United States and the European capitals. In the United States the result was the Burlingame Treaty of 1868, which restated the principles of the 1858 treaty and pledged an American policy of respect for the territorial integrity of China. One article of the treaty provided for reciprocal immigration and was designed to promote the importation of Chinese laborers to work on the transcontinental railroad. Unfortunately, anti-Chinese agitation in America resulted in congressional restriction of Chinese immigration and strained Sino-American relations.

Burlingame continued his mission in London, where he secured a declaration that China was ''entitled to count upon the forbearance of foreign nations.'' He was less successful in the other European capitals. He caught pneumonia while in St. Petersburg and died there on Feb. 23, 1870.

Further Reading

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Sir Edward Coley Burne-Jones

The English painter and designer Sir Edward Coley Burne-Jones (1833-1898) inherited some of the tradition and preoccupations of the Pre-Raphaelite painters. He was a designer for the firm of Morris & Co.

Edward Burne-Jones was born on Aug. 28, 1833, and was originally destined for the Church. With that intention he went to Oxford University in 1852, where he met William Morris, who became his lifelong colleague. When Burne-Jones met Dante Gabriel Rossetti in 1855, Rossetti persuaded him to leave Oxford and become a painter. The following year Burne-Jones became Rossetti's pupil.

Burne-Jones and Morris collaborated in 1857 on Rossetti's mural paintings in the Oxford Union. The earliest works of Burne-Jones, such as the watercolor *Clerk Sanders* (1861), closely resemble Rossetti's in style and technique but only distantly echo the teacher's vivid, mystical expressiveness: Rossetti's passion gives way to a delicate, meditative nostalgia.

Visits to Italy in 1859 and 1862 resulted in a noticeable change in Burne-Jones's style, under the influence of such Renaissance painters as Andrea Mantegna, Sandro Botticelli, and Michelangelo. A stylistically uneasy amalgam of these influences with his pale variant of Rossetti's imaginative intensity can be seen in the *Perseus* series (begun 1875) and later in the well-known *King Cophetua and the Beggar Maid* (1884), which in subject matter conform to the romanticizing view of the past that Burne-Jones inherited from the Pre-Raphaelites.

Burne-Jones was a founder-partner of Morris & Co., established in April 1861 to produce individually designed, handmade objects; this was the origin of the Arts and Crafts movement. Burne-Jones's first designs for Morris had been for stained glass used in the decoration of Morris's own house in 1857; later he made innumerable designs, especially for stained glass, tapestry, and book illustration, for Morris's firm. In 1862 Burne-Jones was at his best, producing designs of fresh simplicity, but after about 1870, under increasing Renaissance influence, the rich primary colors of medieval glass gave way to anemic, stylized figures in pallid colors. Burne-Jones lacked Rossetti's rich imaginative power, and his art sank into the calm sentimentality of estheticism and marked the final demise of the Pre-Raphaelite movement. Burne-Jones well deserved W. G. Gilbert's characterization as that ''Greenery-yallery, Grosvenor Gallery, Foot-in-the-grave young man.''

Burne-Jones was instrumental in founding the Grosvenor Gallery in 1877 to provide an exhibition forum for young, unacademic painters. The Royal Academy elected Burne-Jones a member in 1885, but he resigned in 1893. In 1894 he was created baronet, and he died on June 17, 1898.

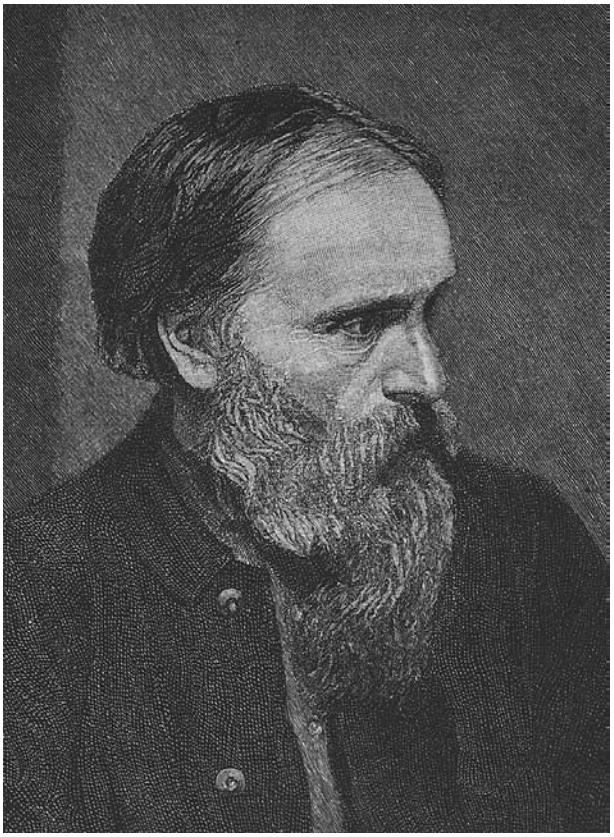

Further Reading

There is no recent monograph on Burne-Jones. The basic biographical work is by his wife, Georgiana Burne-Jones, *Memorials of Edward Burne-Jones* (1904; new ed. 1906). His work is sketchily discussed in early monographs, including Malcolm Bell, *Sir Edward Burne-Jones* (1901). Robin Ironside, *Pre-Raphaelite Painters* (1948), and John D. Hunt, *The Pre-Raphaelite Imagination, 1848 to 1900* (1969), include useful sections on Burne-Jones. His work in connection with Morris & Co. is discussed by Paul Thompson in *The Work of William Morris* (1967).

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Sir Frank Macfarlane Burnet

The Australian virologist and physician Sir Frank Macfarlane Burnet (1899-1985) made important contributions to virology, immunology, and human biology.

On Sept. 3, 1899, F. Macfarlane Burnet was born in the country town of Traralgon. He was a naturalist at heart, wandering in the bush to study animals, birds, and insects. After graduating as a doctor of medicine from Melbourne University in 1922, he studied staphylococcal infections at the Walter and Eliza Hall Institute of Medical Research, Melbourne. He worked at the institute for 41 years, becoming director in 1942.

In 1930 Burnet discovered the existence of multiple strains of the poliomyelitis virus, essential knowledge for the production of vaccine. While visiting Sir Henry Dale in London in 1931, he observed the discovery of the influenza virus and mastered the developing-chick-embryo technique for virus culture. Returning to Australia in 1932, Burnet and his colleagues were the first to make influenza virus vaccine by the egg technique. In 1936 they discovered that Q fever, an infection in slaughter house workers, which had a worldwide distribution in humans, cattle, and sheep, was caused by a rickettsial organism. They also discovered, in 1952, the virus that causes the brain disease Murray Valley encephalitis, finding that it was carried by migrating birds from New Guinea and transmitted by mosquitoes to man.

Burnet possessed an insatiable desire to explore the unknown. He often thought of the inadequately explored field of immunology and theorized that at birth a person learned to tolerate his or her own tissues (''self'') and to reject foreign tissues (''not-self''). A failure by a person to tolerate his or her own tissues might be produced by a freak mutation in the antibody-producing system, and a person would then attack his or her own organs to produce autoimmune disease. To prove these beliefs, in 1957 Burnet turned his researches to immunology with immediate success. His findings stimulated worldwide research in autoimmune disease. In 1960 he received the Nobel Prize for work on immunological tolerance.

In 1964 Burnet retired to write and lecture. From 1965 to 1969 he served as the president of the Australian Academy of Science. In 1969 he was made knight commander of the British Empire. That same year, he was named an Honorary Fellow of the Royal College of Surgeons. He was made a Knight of the Order of Australia in 1978. Burnet's published works during this period included the books *Immunology, Aging, and Cancer* (1976) and *Endurance of Life* (1978). His own productive life came to an end on August 31, 1985, when he died of cancer in Melbourne.

On his seventieth birthday Burnet's disciples proclaimed him a charming colleague and a great scientist who had made a major contribution to the good of humankind. On that day Burnet concluded, ''The real objective today is to use the ability of men and women . . . to devise ways by which patterns of behavior, laid down in a million years, can be modified—tricked and twisted if necessary—to allow tolerable human existence in a crowded world.''

Further Reading

Burnet's life and work are delightfully described in his *Changing Patterns: An Atypical Autobiography* (1968); his studies in immunology are treated in his *Self and Not-Self: Cellular Immunology* (1969). Sarah R. Riedman and Elton T. Gustafson, *Portraits of Nobel Laureates in Medicine and Physiology* (1963), includes a discussion of Burnet. A short biography and his Nobel lecture is in the Nobel Foundation,

Physiology or Medicine: Nobel Lectures, Including Presentation Speeches and Laureates' Biographies (3 vols., 1964-1967). Burnet's obituary appeared in *The Lancet* on 14 September 1985. A more recent biography is Frank Fenner, *Sir Macfarlane Burnet, Scientist and Thinker* (1987). □

Gilbert Burnet

The British prelate Gilbert Burnet (1643-1715) was a noted historian and a political and spiritual adviser to the British monarchs William and Mary.

Gilbert Burnet was born in Edinburgh, where his father was an advocate. He was educated by his father until the age of 10; he then entered the University of Aberdeen. By 14 Burnet had mastered Latin, Greek, and Aristotelian philosophy and had received a master's degree. He then studied civil law, but at his father's behest he turned to theology. By 18 Burnet had mastered the subject and was offered a church living. He declined it, however, on the grounds that he was too young for the pastoral calling.

In 1663 Burnet visited England, where he met the leading intellectual figures at Oxford and in London. He traveled to Europe in 1664, where his bent toward toleration was strengthened in Holland and his hatred of tyranny confirmed in France. In 1665 he accepted a church living in Scotland, and in 1669 he became a professor of divinity at the University of Glasgow. His patron was Lord Lauderdale, Charles II's chief adviser on Scottish affairs. By 1672, however, Burnet came to oppose Lauderdale's ruthless policy of government and turned to the Duke of Hamilton as his patron.

To avoid Lauderdale's wrath, Burnet settled in London. His testimony was crucial in the impeachment of Lauderdale by the House of Commons in 1674. During this period Burnet began his *History of the Reformation in England,* and the first volume was published during the uproar over the Popish Plot. He defended many of the victims of the plot, however, and did not favor the exclusion of Charles II's Catholic brother James from the succession. He had long been acquainted with James, who treated him well, even though Burnet repeatedly tried to persuade him to renounce Catholicism. Burnet's solution for the exclusion crisis was that James should keep the crown but that the Protestant William of Orange should exercise power as protector. When exclusion was defeated, Burnet fell out of favor. In 1683 he was forbidden to preach, and he left England for France.

By 1687 Burnet had moved to Utrecht and become a political adviser to William of Orange and religious guide to William's wife, Mary. In 1688 he accompanied William on his invasion of England; upon the entry into London he preached on the text, ''It is the Lord's doing and it is marvelous in our eyes.'' After the accession of William and Mary in 1689, Burnet was made bishop of Salisbury. His episcopate

was marked by his strong spirit of tolerance and by vigorous efforts to improve the clergy in the diocese.

Burnet influenced William's successor, Anne, to augment the income of poor Anglican clergymen; the fund became known as ''Queen Anne's Bounty.'' Otherwise Burnet's tolerance was not congenial to Anne, and he devoted his last years to his diocese and the completion of *History of His Own Times,* the record of an intelligent, tolerant, and moderate man in an age of passionate religious and political antagonisms.

Further Reading

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Fanny Burney

The English novelist and diarist Fanny Burney (1752-1840) was one of the most popular novelists of the late 18th century. She was also an important chronicler of English manners, morals, and society.

Fanny Burney, originally named Frances, was the daughter of Dr. Charles Burney, the distinguished historian of music. She captured London's literary society with the publication of *Evelina, or the History of a Young Lady's Entrance into the World,* the best of her four extant novels. Although she had begun to compose *Evelina* as early as 1767, she did not publish it until 1778, and then only anonymously. The heroine's search for a father and a husband exposes both the vanity and affectation of life among the upper class and the vulgarity and lack of feeling which she associates with low life. An effective novel told in letters, it displays Burney's wit, knowledge of English society, technical versatility, sentiment, interest in contemporary theater, and gift for depicting character.

Evelina won Burney admission to the salons of the great and famous, many of whom she described vividly in her diaries and journals. From 1787 to 1791 she served as second keeper of the robes to Queen Charlotte. In 1793 she married Gen. d'Arblay, a French refugee, with whom she lived in France from 1802 to 1812.

Her priceless record of life in the late 18th and early 19th centuries is preserved in what she called an ''immense Mass of Manuscripts,'' consisting of diaries, journals, notebooks, and a voluminous correspondence begun in her fifteenth year.

Before publishing her second novel, *Cecilia,* in 1782, Burney had written and abandoned a comedy entitled *The Witlings*. While the immensely popular *Cecilia* again shows Burney's mastery of plot, it is both less comic and more sentimental than *Evelina*. Melodramatic scenes, revealing the influence of the contemporary stage, frame Cecilia Beverley's efforts to marry young Delvile.

Camilla (1796) and *The Wanderer* (1814) lack narrative interest and are perhaps better considered courtesy books than novels. *Camilla* teaches the lessons of propriety, prudence, and fortitude to a young girl; *The Wanderer* depicts the difficulties faced by a penniless and unprotected spinster trying to earn her living in England.

In 1832 Fanny Burney published three volumes of the *Memoirs of Dr. Burney,* a project begun in 1814. Seven volumes of *The Diary and Letters of Madame d'Arblay,* published between 1842 and 1846, and two volumes of *The Early Diary of Francis Burney,* not published until 1907, reveal her pert and astute observations about fashionable life in Georgian England.

Further Reading

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Daniel Hudson Burnham

Daniel Hudson Burnham (1846-1912) was an American architect and city planner whose maxim, ''think big,'' dominated his successful career. The firm of Burnham & Root was important in developing the skyscraper.

Daniel H. Burnham was born in Henderson, N.Y. In 1868 he worked for the architect William Le Baron Jenney in Chicago and then for Carter, Drake & Wight, where he met John Welborn Root. In 1873 the firm of Burnham & Root was established, and Burnham's career until 1891, the year of Root's death, was inseparable from that of his talented, innovative partner.

The firm, which employed as many as 60 draftsmen, moved into the just-completed Montauk Block (1882-1883) in Chicago, which they had designed. Although load-bearing masonry walls were outdated by 1889, Burnham & Root designed the 16-story Monadnock Building in Chicago (completed in 1891) of brick construction. The walls enclosed a portal-braced iron frame consisting of girders riveted to the columns for wind bracing and structural stability; this was the first example of portal bracing. Burnham & Root's further development of this structural innovation was the completely steel structure of the Rand McNally Building (1889-1890) in Chicago. Their four-story Reliance

Building (1890; increased to 13 stories in 1895), also in Chicago, with terracotta facing material, gave expression to the steel-and-glass skyscrapers of the 1890s.

Burnham and Root were to have been the coordinators of the World's Columbian Exposition to be held in 1893 in Chicago, but on the day of the first planning conference Root contracted pneumonia, and died. Charles Follen McKim of the noted architectural firm of McKim, Mead & White filled the void left by Root and influenced Burnham in his ''think big'' attitude. Numerous architectural firms from Chicago, New York, Boston, and Kansas City designed specific buildings, and Frederick Law Olmsted was the landscape architect. The classical style provided the unifying element in the architecture of the exposition.

In 1891 Burnham established the firm of D. H. Burnham, which was replaced in 1896 by D. H. Burnham & Co. In 1894 he became president of the American Institute of Architects.

After the Chicago exposition of 1893 Burnham devoted his efforts to the ''City Beautiful'' movement of civic planning. ''Make no little plans,'' he said, ''for they have no magic to stir men's blood . . . Make big plans, aim high. . . . '' His city planning aimed at creating beauty in a geometry of streets, with large parks and recreational areas and boulevards leading from a civic center to other nodal points of the city. In 1903 Burnham replanned Manila in the Philippines in this manner, ridding the city of its chaos and yet retaining its picturesque image. Baguio, 160 miles away, was planned as a summer retreat in the hills, with a dominant geometry adapted to the contours. Three days before the great earthquake of April 15, 1906, Burnham submitted his plan for San Francisco. Never implemented, it attempted to circumnavigate the hills and tie the whole street pattern together by an outer ring road. Chicago was replanned, and Burnham's ideas for a coordinated system of surface and subsurface freight distribution, linked to the waterfront activities, were partially realized. Washington, D.C., was ''beatified'' and railroads were removed from the Mall; Burnham built Union Station there.

Burnham's firm designed over 100 major projects: civic centers, office blocks, department stores, libraries, and numerous stations for the Penn Central Railroad. The station in Pittsburgh has been described as ''Burnham baroque,'' and one critic sees the beginnings of Art Nouveau in its flowing lines.

Further Reading

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Forbes Burnham

Forbes Burnham (1923-1985) led the coalition government which won independence for British Guiana in 1966 and was Guyana's first prime minister. He established himself as president of Guyana in 1970.

Linden Forbes Sampson Burnham was born at Kitty in then British Guiana on February 20, 1923. His father, James Ethelbert Burnham, was the local elementary school headmaster. His mother was Rachel Abigail (Sampson) Burnham. Burnham attended the local elementary school in Kitty, then went on to Queen's College in Georgetown where he excelled both academically and in debating. He won a British Guiana scholarship which permitted him to attend the University of London in 1942. Awarded a Bachelor of Arts degree in 1944, Burnham proceeded to study law, completing all the requirements brilliantly. He was called to the bar in 1948. Always a politically active student, Burnham served as president of the West Indian Students Union of London University for the academic year, 1947-1948. He was a delegate to the meeting of the International Union of Students in Paris in 1947 and in Prague in 1948.

Burnham returned to his native land in 1949 with a reputation as a gifted speaker with a passion for politics and

as a moderate socialist. He immediately became active in local politics and remained until his death Guyana's most active and influential politician. He was co-founder, along with Cheddi Jagan, Jainarine Singh, J. B. Latchmansingh, Martin Carter, and Sydney King (later Eusi Kwayana), of the People's Progressive Party, which won a resounding victory in the first elections held in Guiana under universal adult suffrage in 1953. By then Burnham was chairman of the party, an elected member of the Georgetown city council, and the unofficial leader of the urban section of the party.

In a country where the racial divisions between Guyanese of African and East Indian descent tended to coincide with the geographical divisions of urban-coastal (Georgetown) and rural-interior, respectively, Burnham's political base gave him great strength within the party. Indeed this emerged early when, at the age of 30, he challenged Jagan for the position of leader of the House of Representatives. Burnham eventually accepted the position of minister of education, but after only a few months the British government suspended the constitution and imposed an interim government until 1957.

In 1955 Burnham and others defected from the People's Progressive Party, but their wing, though strong, lost to the Jagan faction in the new elections of 1957. That year Burnham, a sitting member of Parliament, founded the People's National Congress, designed to be a multi-racial moderately socialist party to the right of Cheddi Jagan. Meanwhile, Burnham's political star began to rise. He was elected mayor of Georgetown in 1959 and again in 1964 and served as president of the Guyana Bar Association in 1959. Moreover, he was the leader of the opposition from 1957 to 1964 and president of the Guyana Labor Union.

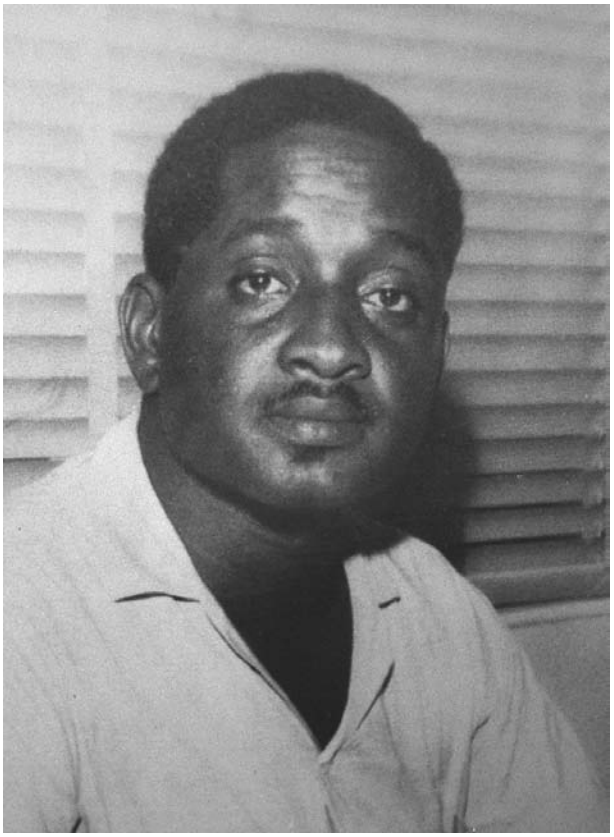

Burnham's party won the general elections of 1964 on a modified system of proportional representation. Instead of the usual winner-take-all of the conventional ''Westminster Model'' election, each party was given a number of seats in Parliament in direct relationship to their proportion of the popular vote. With the 12 percent won by the United Party, Burnham was able to form a coalition government. This government led Guyana into independence in 1966, and Forbes Burnham became the first prime minister.

The coalition did not last long, and after 1967 Burnham manipulated the electoral system to maintain his party in power. The main instrument was an overseas voting system based on registration lists of nationals. In the 1968 elections the People's National Congress gained 93.7 percent of the total of 36,745 foreign votes, allowing it to claim an absolute majority of 55.8 percent of the ballots and to dispense with the coalition. However, research done by the reliable Opinion Research Center of London could verify only 15 percent of the entries on the overseas registration lists.

Buoyed by the result of the 1968 general elections, Burnham established the Co-Operative Republic of Guyana in 1970 with himself as president. He still maintained his Commonwealth contacts, but Guyanese politics in the 1970s and early 1980s was the will of a singular individual. Indeed, in 1973 Burnham announced that his party had won two-thirds of the votes in the general election and with its corresponding proportion of the unicameral legislature had the requisite legal means to alter the constitution. To further reinforce his position, Burnham engineered a referendum in 1978 which made referenda unnecessary to amend the constitution once the proposed amendment got a two-third vote in the National Assembly. A new constitution made Burnham executive president with a wide range of powers to dissolve Parliament, to veto legislation, and to appoint or dismiss the prime minister, any minister of the cabinet, the vice-president, the leader of the opposition, and/or any member of the bureaucracy.

As Burnham consolidated his political power and created a new variant of ethnic politics in Guyana, the national economy went from bad to worse. Although Guyana is potentially rich, possessing extensive fertile coastal lands and a vast interior with deposits of gold, emeralds, bauxite, lumber, and other natural resources, the country had been bankrupt for nearly a decade. The massive schemes of nationalization of industry in the 1970s increased neither employment nor production nor income for the state. Opponents of the government—which by 1980 had virtually become synonymous with Burnham—were crudely beaten by thugs, hounded out of the country, or, as in the case of Walter Rodney, the leader of the Working People's Alliance, boldly assassinated.

Despite a confused rhetoric suggesting Marxist orientation and amicable relationships with the Soviet Union, China, Cuba, and the government of Maurice Bishop in Grenada, Burnham succeeded in retaining open, if exasperating, relations with the United States, the British Commonwealth, and the Caribbean community. Foreign support

of the Burnham regime merely facilitated the consolidation of power by the People's National Congress and further demoralized the opposition.

President Burnham succumbed to heart failure while undergoing a throat operation on August 6, 1985. His successor was Prime Minister Ptolemy Reid.

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Anthony Burns

Anthony Burns (1834-1862) was a fugitive African American slave whose recapture in Boston forced his return to slavery, thus angering many Northerners and increasing the moral force of the abolitionists.

Anthony Burns was born in Stafford Country, Va., on May 31, 1834. By the age of 6 he had learned the alphabet from neighboring white children and could read. After a youthful conversion, he became a Baptist slave preacher. While working in Richmond, he escaped from his owner, C. T. Suttle, by stowing away on a ship. Arriving in Boston in March 1854, Burns found friendship and employment among the free blacks.

Suttle learned the whereabouts of Burns through an intercepted letter and determined to recover his slave, valued at $1,000. Armed with a court order, Suttle had Burns arrested in May 1854 under the Fugitive Slave Act of 1850, which required only ''positive identification'' before a Federal commissioner to award custody of an African American to an ''owner''; there was no jury trial or possibility of appeal.

On the night preceding the formal hearing before the commissioner, an abolitionist meeting was held. Theodore Parker and Wendell Phillips urged that Burns be freed, by force if necessary. Thomas Wentworth Higginson led a group of blacks and whites in a badly timed charge on the jail. Although one guard was killed, Burns was not freed. On the next day Richard Henry Dana, Burn's counsel, argued brilliantly for his client but failed to prevent the slave's return to Virginia. Mass hostility regarding the decision forced the governor to use militia, marines, and regular army troops when Burns was marched across Boston to a waiting ship. To prevent a repetition of similar cases, several Northern states enacted ''personal liberty laws'' designed to block the capture and return of fugitive slaves.

After 5 months in a Richmond prison, Burns was sold to a speculator who made a handsome profit by reselling the slave to a group of Bostonians who, in turn, freed him in March 1855. He returned to a hero's welcome in Boston, where he assisted C. E. Stevens in compiling *Anthony Burns: A History* (1856).

Late in 1855, with the aid of antislavery people, Burns entered the preparatory department of Oberlin College in Ohio. After a year there he attended Fairmont Theological Seminary in Cincinnati for a year's study and returned again to Oberlin. During 1858-1859 he reportedly served as pastor of an African American congregation in Indianapolis, Ind. He returned to Oberlin once more, remaining there until June 1862. During his holidays, in addition to preaching, Burns traveled on the abolitionist circuit, speaking against the evils of slavery and selling copies of his book. In the spring of 1862 he went to St. Catharines, Ontario, to become pastor of a congregation of freedmen. He died there on July 27, 1862, after a short illness.

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Arthur Burns

Having occupied important positions in every Republican administration from the end of World War II to the mid-1980s, Arthur Burns (1904-1987) was one of the most influential economic statesmen of his times.

Born in Stanislau, Austria, Arthur Burns soon immigrated with his Austro-Hungarian Jewish parents to New Jersey. He grew up in Bayonne, where he showed particular promise in debate and languages. He attended Columbia University on a scholarship, and while a student worked as a painter, sailor, writer, and clerk. Occasionally, he published articles in *New York Herald Tribune*.

Burns studied under Wesley Clair Mitchell, one of the nation's leading economists who pioneered in the development of statistics. Mitchell had organized the National Bureau of Economic Research at Columbia and, after receiving his Ph.D. in economics, Burns joined him there. His first important publication, *Production Trends in the United States Since 1870,* was released by the National Bureau in 1934 and established him as a coming scholar in that field.

During the 1930s economic debate in America centered on the concepts of John Maynard Keynes, who held that a vigorous governmental role was needed to direct the

economy. Because the United States then was mired in a deep depression, this meant large-scale government spending programs such as those sponsored by President Franklin D. Roosevelt's New Deal. While accepting some of Keynes' ideas, Burns believed the American Keynesians were far too simplistic in their approaches. Along with Mitchell, he believed economic action must be preceded by careful gatherings of facts and not based upon some abstract idea. Each industry has its own cycle, he wrote, and when several head downward at the same time, we will have a recession or depression. What is needed then is some intervention, but on a highly selective basis.

By the late 1940s, by which time he had succeeded Mitchell as director of research at the National Bureau of Economic Research, Burns had come to believe that the maintenance of employment was a prime goal of government, but that inflation was another serious problem which had to be addressed. This would be accomplished by ''leaning'' against the economy whenever one or the other threatened. Gentle stimulative pressures would be applied when recession threatened, and restrictive ones when inflation seemed about to rise or accelerate. This placed Burns squarely in the camp of moderate Republicans who then were supporting General Dwight D. Eisenhower for the presidency.

When Eisenhower became president in 1953 he selected Burns to head the Council of Economic Advisors. A recession developed later that year, and Eisenhower was willing to embark upon a major recovery program. Burns urged him to hold back. The economic indicators seemed to point to a milder correction than most other economists expected. He proved correct. Without major intervention the economy turned upward in 1954, leading Eisenhower to remark, ''Arthur, you'd have made a fine chief of staff during the war.''

Burns resigned from the administration after the 1956 election and returned to the National Bureau of Economic Research and Columbia. He advised Eisenhower from there and later took on temporary assignments from his successors, John F. Kennedy and Lyndon B. Johnson. In addition, he kept in close contact with Richard Nixon, formerly Eisenhower's vice president and then a New York attorney.

When Nixon won the 1968 election he asked Burns to return to Washington as counselor to the president, a position which would carry cabinet rank and give him wide responsibilities in domestic affairs. At the time the nation was in the midst of a crisis of confidence due to anti-Vietnam War sentiment, high inflation, and the largest budget deficit of the post-World War II period. Burns recommended a slowdown in the growth of the money supply through Federal Reserve Board policies and cutbacks in spending, which he hoped would dampen the inflation rate without causing a recession. Nixon accepted the broad outlines of the program, and at first it seemed to be working. Then the Federal Reserve tightened up sharply on the money supply, causing interest rates to rise and leading to an economic downturn while inflation was still deemed a problem. Thus was born ''stagflation,'' a problem which would haunt the nation throughout the 1970s and cause economists to rethink many of their earlier ideas.

With the coming of stagflation Burns' position in the Nixon White House declined, and his views started to change. Now he supported wage and price ''guidelines'' as a means of controlling inflation and seemed to inch away from his earlier stance.

In late 1969 President Nixon named Burns to become chairman of the Federal Reserve, where he would be able to act independently. Burns expanded the currency supply, which gave the economy a boost. When the Penn Central Railroad collapsed in 1970, Burns proclaimed that the Federal Reserve would provide sufficient funds to prevent a panic, and his calm behavior in this crisis not only enhanced his reputation but made him one of the most powerful men in the country insofar as economic matters were concerned. Burns continued to support wage and price guidelines and was credited with having helped prompt President Nixon to impose them in 1971. That same year he expanded the money supply considerably, so that by Election Day 1972 the economy was growing while prices were being contained, making the economy appear quite healthy and helping Nixon win a second term. Burns was accused of having used the Federal Reserve for political purposes, which he vehemently denied.

Burns served as chairman of the Federal Reserve until the conclusion of his term in 1978, at which time he was not reappointed by Democratic President Jimmy Carter. This caused the dollar to plummet and shook the new administration. Burns left government to take a post at the American Enterprise Institute and also lectured and wrote, becoming

an elder statesman of moderate economics. During that time he published *Reflections of an Economic Policy Maker* (1978).

In 1981 President Ronald Reagan named Burns ambassador to the Federal Republic of Germany. He took the post during a time of strong anti-American sentiment in Europe, because of U.S. deployment of cruise and Pershing missiles. Reagan proved wise in his decision to appoint Burns, who was well-respected throughout Europe for his past performance in economic matters. He was able to quell European concerns, arriving at an agreement with the West German foreign minister that significantly eased tensions within NATO. Burns served as Ambassador to Germany for four years, then returned to the American Economic Institute to pursue writing and teaching.

Arthur Burns died in Baltimore, Maryland on June 26, 1987, leaving a tremendous legacy. Not only did his economic policies dramatically influence the American and world economies, he also inspired people, such as his famous pupil, Milton Friedman. He was clearly an approachable man, being described by one reporter as ''a small-town druggist circa 1910.''

Further Reading

There is no biography of Arthur Burns. A discussion and analysis of his life and ideas may be found in Robert Sobel, *The Worldly Economists* (1980); William Breit and Roger Ransom, *The Academic Scribblers* (1971); Edward Flash, Jr., *Economic Advice and Presidential Leadership* (1965); and Herbert Stein, *The Fiscal Revolution in America* (1969). For his work during the Eisenhower administration see Sherman Adams, *Firsthand Report: The Story of the Eisenhower Administration* (1961), while William Safire, *Before the Fall* contains material on his work during the Nixon administration. Among the more accessible works by Burns himself is *Reflections on an Economic Policy Maker* (1978), which is a collection of his papers and speeches through the years. Also see Wyatt C. Wells, *Economist in an Uncertain World: Arthur F. Burns and the Federal Reserve, 1970–78*, Columbia University Press, 1994. □

George Burns

Comedian and actor George Burns (1896–1996) is a show business legend. When he died at the age of 100 in 1996, he had spent 90 years as a comic entertainer, making numerous television and film appearances and earning an enduring popularity with his obligatory-cigar-in-hand comedy routines.

In his ninety years in show business, George Burns had time for three careers. His first two decades were spent as a small-time vaudeville performer. Later, as part of a comedy duo with his wife, Gracie Allen, he achieved wide popularity on the stage, radio, television, and in films. Finally, after Allen's death, Burns performed as a stand-up comedian and comic actor, winning an Academy Award at the age of 80.

George Burns was born Nathan Birnbaum on January 20, 1896, the ninth of twelve children of an Orthodox Jewish family. The Birnbaums, recent immigrants from Eastern Europe, lived on New York City's impoverished lower East Side. His father was a cantor (a painfully out-of-tune one, according to Burns's account), who worked as a last-minute substitute at various New York synagogues.

After his father's death, Burns began a career in show business at the age of seven. To help support the family, he formed the Pee Wee quartet, a group of child performers who sang and told jokes on street corners. He and his brothers also helped out by stealing coal from a nearby coal yard—earning the nickname the Burns Brothers. He would later settle on this as a stage name, changing his first name to George after an idolized older brother.

Burns's early performing years were spent doing whatever he could to earn money. In 1916, under the name Willy Delight, he performed as a trick roller-skater on the Keith Vaudeville Circuit. Later, as Pedro Lopez, he taught ballroom dancing. Over the years, he tried several other names—Billy Pierce, Captain Betts, Jed Jackson, Jimmy Malone, Buddy Lanks—appearing in a wide range of vaudeville acts with many different partners. ''When I first started in vaudeville I was strictly small-time,'' he reminisced in his book, *How to Live to be 100—or More.* ''I'd be

lying if I said I was the worst act in the world; I wasn't that good.''

Formed Partnership with Gracie Allen

By 1923, he was appearing at the Union Theatre as George Burns, comedian, when he met his future partner, Gracie Allen. Allen, ten years younger than Burns, came from a San Francisco show business family, and had also been performing since she was a child. However, by the early 1920s, she had given up her fledgling career in entertainment to train as a stenographer. Allen was accompanying a friend on a backstage visit at the theater when she was introduced to Burns. In tune with her scatterbrained image, she confused him with someone else, and called him by the wrong name for several days.

Burns and Allen made their performing debut in 1924. In his previous act, Burns was both the writer and the comedian, while his partner played the straight man. Burns initially stuck to this format in his act with Allen, but quickly learned that she was the funny one. ''Even her straight lines got laughs,'' Burns was quoted as saying in *The Guardian*. ''She had a very funny delivery . . . . they laughed at her straight lines and didn't laugh at my jokes.''

Soon Burns and Allen developed the act that would make them famous: he played the bemused, cigar-smoking boyfriend and comic foil to her dizzy, muddled girlfriend. In a distracted, little-girl voice, Allen told rambling stories about her family, while Burns asked questions. ''I just asked Gracie a question, and she kept talking for the next 37 years,'' he later recalled (quoted in *The Daily Telegraph*).

After performing together in vaudeville for three years, Burns and Allen were married in Cleveland on January 7, 1926. Theirs was a famously happy marriage. ''I'm the brains and Gracie is everything else, especially to me,'' Burns once said (quoted in *The Daily Mail*). Later, they adopted two children, Sandra Jean and Ronald John.

Around the time of their marriage they were signed to a six-year contract with Keith theaters, which took them on tours of the United States and Europe. In 1930 Burns and Allen joined Eddie Cantor, George Jessel, and others in a headline bill marking the end of vaudeville at the Palace Theatre in New York. After this appearance, as well as appearances on the Rudy Vallee and Guy Lombardo shows, CBS signed the team for their own radio program.

Launched Successful Radio Show

The George Burns and Gracie Allen Show debuted on February 15, 1932. The team became famous for one exchange that ended that show, and every show. After a program filled with one non sequitur after another, Burns would say, long sufferingly, ''Say goodnight, Gracie'' and Allen would respond brightly, ''Goodnight, Gracie.''

During nineteen years in radio, Burns and Allen attracted an audience estimated at more than 45 million listeners. In 1940 their salary was reported to be $9,000 a week. Always modest about his role in the series, Burns claimed that Allen was solely responsible for their enduring success. ''With Gracie, I had the easiest job of any straight man in history,'' he said (quoted in *The Guardian*). ''I only had to know two lines—'How's your brother?' and 'Your brother did *what?*'''

Meanwhile, in 1931 they signed a contract with Paramount Studios to star in short films and, when not making pictures, to play on the stage of the Publix theaters. Their first full-length movie was *The Big Broadcast of 1932*. In addition to many short films, the team made an average of two films a year for Paramount. Their last film for Paramount was *Honolulu* (1939), which starred Eleanor Powell and Robert Young.

To attract attention for their radio show, Burns masterminded several publicity stunts. In 1933, Allen appeared on radio shows throughout the country, searching for her imaginary lost brother. The joke was so convincing that her real brother, an accountant in San Francisco, had to go into hiding until public interest in him had waned. During the 1940 election, Allen declared herself a nominee for the ''Surprise Party,'' and campaigned on various radio shows, even holding a three-day convention in Omaha. She received several thousand write-in votes.

In October 1950, *The Burns and Allen Show* made the transition to television. The program used the same format as the successful radio program. The following exchange was typical of their humor: ''Did the maid ever drop you on your head when you were a baby?'' ''Don't be silly, George. We couldn't afford a maid. My mother had to do it'' (quoted in *The Independent*).

Began to Perform as Solo Act

In 1958, angina forced Allen to retire—an event that merited the cover of *Life* magazine. At the time, *The George Burns and Gracie Allen Show* was then television's longest-running sitcom. Burns continued to perform in *The George Burns Show,* but the series only lasted one season. ''The show had everything it needed to be successful, except Gracie,'' Burns recalled (quoted in *The Independent*).

Six years later, Allen died of cancer at the age of 59. Burns was devastated, and made almost daily visits to her grave. ''The good things for me started with Gracie and for the next 38 years they only got better,'' he was quoted as saying in *The Guardian.* ''But everything has a price. It still doesn't seem right that she went so young, and that I've been given so many years to spend without her.''

After Allen's death, Burns devoted his time to McCadden, his television production company, which made such popular programs as *The People's Choice* (1955-58) and *Mr. Ed* (1961-66). Burns also appeared as a guest in various television specials throughout the sixties. However, his attempts to develop a new double act failed; he was unacceptable to the public with new partners like Carol Channing or Connie Stevens.

Won Academy Award at Age 80

It was not until 1975 that Burns was given the opportunity to re-launch his performing career. After the death of Jack Benny, a contemporary and close friend from the vaudeville days, Burns took Benny's role opposite Walter

Matthau in Neil Simon's film, *The Sunshine Boys*. The role of the ancient straight man, coming out of retirement for one last get-together with his shambling former partner, could not have been more perfect for Burns. At age 80, he won an Academy Award for best supporting actor—the oldest person to do so. ''My last film was in 1939,'' he said at the time (quoted in *The Daily Telegraph*). ''My agent didn't want me to suffer from over-exposure.''

He followed his success with *Oh God!,* in which he played the deity wearing baggy pants, sneakers, and a golf cap. Two sequels followed, *Oh God! II* (1980) and *Oh God! You Devil* (1984), as well as several other comedies. None of these films was very successful, but Burns was undisturbed. ''I just like to be working,'' he was quoted as saying in *The Daily Telegraph.*

Throughout the 1980s, Burns appeared often on television, hosting *100 Years of America's Popular Music* (1981), *George Burns and Other Sex Symbols* (1982) and *George Burns Celebrates 80 Years in Show Business* (1983). By this time, his comic material, mostly one-liners, centered almost exclusively on his age and longevity.

Burns also published various books, including *Dr. Burns' Prescription for Happiness* (1985) and a tribute to his wife, *Gracie, A Love Story* (1988), in which he revealed that Allen was actually his second wife. During his vaudeville days, Burns had formed a dancing act with Hannah Siegel, whom he had rechristened Hermosa Jose, after his favorite cigar. When their act was booked for a 26-week tour, her parents refused to let her travel the country with Burns unless he married her. The marriage lasted as long as the tour, and then was dissolved.

Although Burns never remarried, during his 80s and 90s he developed an enthusiasm for taking out young women—which became another endless source for comic material. At 97, Burns was still writing, making stage appearances, and numbering Sharon Stone among his escorts.

Burns had planned shows to celebrate his 100th birthday at the London Palladium for January 20, 1996. However, after a bad fall in 1994, his health declined, and the performances were canceled. A few days before his 100th birthday, he was suffering from the flu, and was unable to attend a party in his honor. Burns died at his home in Los Angeles on March 9, 1996.

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Robert Burns

The work of the Scottish poet Robert Burns (1759-1796) is characterized by realism, intense feeling, and metrical virtuosity. His best work is in Scots, the vernacular of southern Scotland, and he is one of the greatest authors in that language of the last 4 centuries.

Robert Burns was born in Alloway, Ayrshire, on Jan. 25, 1759, in the cottage of hard-working farmer parents. He grew up in the general atmosphere of dour Scottish Calvinism, but his father's moderate religious views helped instill in Burns a spirit of tolerance and of rebellion against the grimmer doctrines of Calvinism. Although Burns's formal schooling was skimpy, he read avidly and for a time had a good tutor in John Murdoch, who gave him a thorough grounding in the 18th-century genteel tradition of English literature.

The family worked hard on their Ayrshire farm, and the arduousness of his labor in adolescence was to have a crippling effect in the long run on Robert's health. And troubles with landlords and their agents were helping to foster in him the egalitarianism and rebelliousness against privilege which became prominent themes in his poetry. In 1784 his father died in bankruptcy, and the family then moved a few miles away to Mossgiel. Here and in nearby Mauchline the gregarious and attractive Burns embarked on his notorious career as womanizer, which extended to about 1790. (By the end of his short life he was to have fathered fourteen children, nine of them out of wedlock, by six different mothers.)

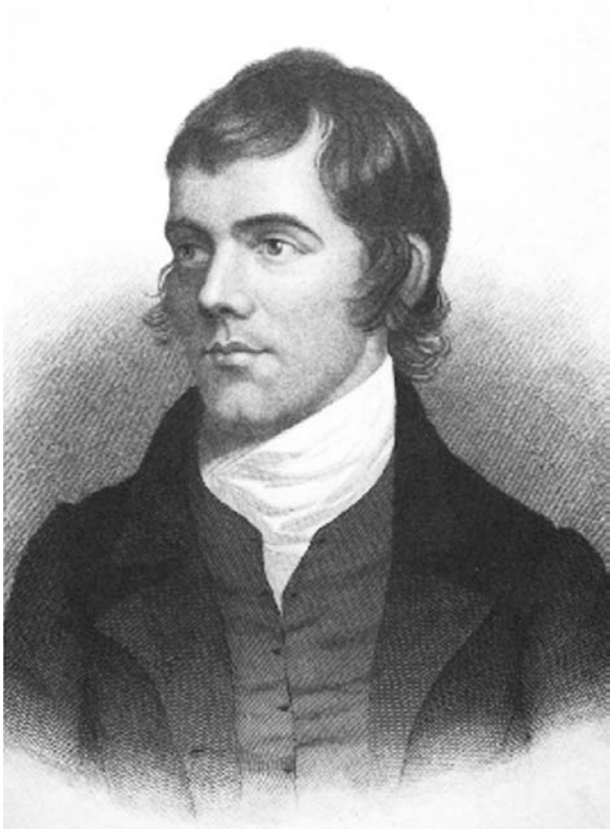

Achievement and Sudden Fame

At Mossgiel, Burns's poetic powers developed spectacularly, and in 1786 he published *Poems, Chiefly in the Scottish Dialect* at nearby Kilmarnock. At this time Burns was 27, and he had written some of the most effective and biting satires in the language. Among them were ''Holy Willie's Prayer'' (a dramatic monologue which exposes the hypocrisy of a Calvinist pharisee) and ''The Holy Fair'' (a cynically humorous description of the Scottish equivalent of a religious camp meeting). Other important poems which appeared in his first volume were ''Address to the Unco Guid'' (a moving appeal to the rigidly upright to show tolerance for the fallen); ''The Jolly Beggars'' (a dramatic poem celebrating ragged havenots and ending with one of the most exhilarating paeans to anarchism in any language); the masterful ''Address to the Deil'' (that is, to the Devil); ''The Cotter's Saturday Night'' (an idealization of rural Scottish virtues); the sentimental but moving ''Auld Farmer's Salutation to His Mare''; and the poignant ''To a Mouse'' (a poem that treats the human condition through presenting a field mouse unearthed by the plow). These and other typical poems by Burns are almost unparalleled in their combination of direct colloquialism and profundity of feeling or shrewd satirical characterization. Not for centuries had such fine poetry been written in the Scots tongue, poetry of feeling that exhibited great metrical virtuosity.

But 1786 was also a year of great distress for Burns. His liaison with Jean Armour, a Mauchline girl, had resulted in the birth of twins, and the two unwed parents were exposed to public penance. In addition, Burns was in love with Mary Campbell, the ''Highland Mary'' of his lyric, but she died in 1786, apparently in giving birth to his child. He contemplated emigrating to Jamaica, but he abandoned the plan and spent the winter in Edinburgh, where he was lionized. Early in 1787 a new edition of his poems was published which made him famous not only throughout Scotland but also in England and internationally. After a summer and fall spent in touring Scotland (the only real traveling he ever did), and incidentally in a renewal of his affair with Jean, Burns spent a second winter in Edinburgh. The limelight had begun to dim, but the sojourn was highlighted by the tragicomic love episode with Mrs. M'Lehose, the ''Clarinda'' of the ''Sylvander-Clarinda'' letters. This episode ended in March 1788 with Burns's decision to return to Mauchline and marry Jean, who had borne him a second set of twins.

Later Years and His Songs

After his marriage Burns turned his efforts to supporting his family. In 1788 he leased a farm at Ellisland, 45 miles from Mauchline. After frustrating delays in house building and an equally frustrating few years trying to wring an income from reluctant farmland, he moved with Jean and the children to Dumfries. In 1789 he had begun duties as a tax inspector, a profession in which he continued until his death.

At Ellisland, Burns had little leisure, but it was there that he wrote his masterpiece of comic humor ''Tam o'Shanter,'' his one outstanding piece of narrative verse. He also wrote numerous songs (some of them original lyrics for old tunes, some refurbishings of old lyrics) for *The Scots Musical Museum,* an anthology of Scottish songs with which he had been associated since 1787. From 1792 until his death he also collaborated on a similar work, *A Select Collection of Original Scottish Airs*. Most of Burns's poetic effort in the Ellisland and Dumfries periods was in this area of song writing and song editing (he had written songs earlier but had usually not published them), and his achievement was spectacular. Among the lyrics, early and late, that he composed or reworked are ''Mary Morison,'' ''Highland Mary,'' ''Duncan Gray,'' ''Green Grow the Rashes, O,'' ''Auld Lang Syne,'' ''John Anderson, My Jo,'' ''Scots Wha Hae Wi' Wallace Bled,'' ''A Man's a Man for A' That,'' ''A Red, Red Rose,'' and ''Ye Banks and Braes o' Bonie Doon.'' These are true song lyrics; that is, they are not poems meant to be set to music but rather are poems written to melodies that define the rhythm.

Burns's years in Dumfries were years of hard work and hardship but not (as posthumous legend soon began to insist) of ostracism and moral decline. He was respected by his fellow townsmen and his colleagues. His health, always precarious, began to fail, and he died of heart disease on July 21, 1796. As if in witness to his vitality, his wife gave birth to their last child on the day of the funeral.

Further Reading

Two dependable biographies of Burns are Hans Hecht, *Robert Burns: The Man and His Work* (1919; trans. 1936; 2d ed. 1950); and Franklyn Bliss Snyder, *The Life of Robert Burns* (1932). Catherine Carswell, *The Life of Robert Burns* (1931; 2d ed. 1951), lacks documentation but is sensitive and interesting. Good critical studies include David Daiches, *Robert Burns* (1950; rev. ed. 1967), and Thomas Crawford, *Burns: A Study of the Poems and Songs* (1960). On the songs see James C. Dick, ed., *The Songs of Robert Burns* (1903; rev. ed. 1962). For Burns's place in Scots literature see Kurt Wittig, *The Scottish Tradition in Literature* (1958), as well as Daiches's book. □

Aaron Burr

American lawyer and politician Aaron Burr (1756-1836) was vice president under Thomas Jefferson. After his term of office he conspired to invade Spanish territory in the Southwest and to separate certain western areas from the United States.

Aaron Burr was born in Newark, N.J., on Feb. 6, 1756, the grandson of the Calvinist theologian Johathan Edwards, and the son of a Presbyterian minister. The family soon moved to Princeton, where the Reverend Burr became president of the College of New Jersey (later Princeton University). Burr was soon orphaned.

From an early age Burr prepared for an education at the College of New Jersey. Denied admission at the age of age 11, the precocious youth was accepted as a sophomore 2 years later. An eager and industrious student, he graduated

with distinction in 3 years. He studied theology for a while but found himself disenchanted with the religious controversies generated by the Great Awakening. He turned instead to the study of law and for a period worked under the famous jurist Tapping Reeve.

Officer in the Revolution

Attracted by the drama and opportunity of the Revolutionary War, Burr secured a letter of recommendation from John Hancock, the president of the Continental Congress, and appeared before Gen. Washington to request a commission in the Continental Army. Washington refused, thus opening the first in a series of conflicts between the two men. Burr, however, persisted. He joined the Army and behaved commendably in the illfated expedition against Quebec. In the spring of 1776 he secured appointment, with the rank of major, to Washington's official household in New York. Mutual distrust quickly deepened between the two men, partly because of Burr's disenchantment with the tedium of administrative duties and partly because of the glaring contrast between his own spontaneous behavior and Washington's stiff and humorless manner.

Again through the intercession of Hancock, Burr transferred to the staff of Gen. Israel Putnam. For the next several years he served effectively in a variety of posts, developing a reputation both for vigilance and the effective disciplining of his troops.

In March 1779, his health impaired by exhaustion and exposure, Burr resigned his commission. By 1780, however, he was ready to launch a heavy program of legal study. Burr was licensed as an attorney in January 1782 and 2 months later was admitted to the bar.

At least equal to Burr's pursuit of fame and fortune was his passion for women. Throughout his long life he carried on numerous affairs. Though he was only 5 feet 6 inches tall, his erect military bearing and graceful manner, his sparkling conversation and elegant appearance made him very attractive to women. In July 1777 he began regular visits to Mrs. Theodosia Prevost, 10 years his senior and wife of a British officer frequently away on duty. In July 1781 she was widowed; 9 months later she and Burr were married. The marriage lasted until her death in 1794, though Burr carried on a number of amours during the interval. In 1783 a daughter, Theodosia, was born, with whom Burr developed a deep and affectionate relationship. Indeed, much of Burr's life came to revolve around his ambitions and concerns for her.

Lawyer in New York

After establishing a successful legal practice in the booming town of Albany, Burr moved in 1783 to New York City. For 6 years he stuck to his practice, generating a substantial reputation and income. He never compiled a large fortune, however, for his generosity and his own lifestyle drained his money away.

Local and National Politics

Gradually during the 1790s Burr worked his way into New York politics. Nominally a member of the emerging Jeffersonian opposition, he took care not to break completely with the Federalists. The results of this were twofold. By carefully balancing group against group, he could present himself as a nonsectarian, coalition candidate. On the other hand, this generated suspicions among both Jeffersonians and Federalists about his ''unsettled'' political loyalties. In 1791 Burr won election to the U.S. Senate, defeating Philip Schuyler, Alexander Hamilton's father-in-law. Burr and Hamilton had been for some time political and professional antagonists; this election elicited Hamilton's unrelenting hatred. In the Senate, Burr occupied a somewhat ambiguous position, opposing Hamilton's financial program and the Jay Treaty, yet not becoming a full Jeffersonian partisan.

Burr failed to drum up support for the vice presidency in 1796 and also lost his seat in the Senate. From 1797 to 1799 he served in the New York Legislature but was defeated for reelection when he came under fire for promoting legislation to aid a land company and banking corporation in which he had financial interests.

Vice Presidency

Burr's opportunity to fashion a national political career came with the presidential election of 1800. With the support of the Tammany organization (which he never formally joined), he organized New York City and enabled Jefferson to carry the state's crucial electoral votes. Meanwhile Burr had secured a pledge from the Jeffersonians in Congress to support him equally with Jefferson in the election as a way

of ensuring that neither of the Federalist candidates would have a chance. (In 1800 presidential electors simply cast two ballots, making no distinction between presidential and vice-presidential preferences.) The result was a tie. Jefferson and Burr each received 73 votes, and the election shifted to the House of Representatives. For 35 ballots neither man received a majority, while rumors circulated that Burr was scheming for Federalist support. A number of Federalists did state their strong preference for him, but Hamilton argued just as strongly that Jefferson was a more honorable man. Finally several Federalists withheld their votes and permitted Jefferson's election, thus ending a major constitutional crisis.

Burr was now vice president, but his political career was near its end. His relations with Jefferson's supporters were further strained during his 4 years in office. In 1804 Burr was passed over by the Jeffersonian congressional caucus and was not renominated for vice president.

Hamilton-Burr Duel

In July 1804 the famous duel with Hamilton took place. Burr had tried to avoid it, but it was forced upon him by Hamilton's mounting public attacks. As word of Hamilton's death spread, the public outcry forced Burr to flee for his safety. His political base, both within New York and in the Jeffersonian party, was now completely gone. To fulfill his obligation as vice president, Burr returned to Washington to preside over the impeachment proceedings against Justice Samuel Chase, a task he carried out with justice and impartiality. The day after the trial was over, Burr left the Senate chamber for the last time.

Burr's Conspiracy

For at least a year prior to this, Burr had been making plans to recoup in the West some of the power denied him in the East. The precise motive behind his western adventures has never been clarified. There seems to have been two options: to gather a force to invade Spanish–held territory across the Mississippi out of which an independent republic was to be fashioned, or to separate certain southwestern territories (east of the Mississippi) from the United States and incorporate them with the Spanish lands to form an independent nation. Burr's primary goal seems to have been the Spanish venture, though he was clearly interested in including New Orleans and territory along the Mississippi. If his proposals to England to aid in dismembering the Union had met with support, Burr might well have placed separation at the center of his planning. Whatever the case, his western adventure had the gravest implications for the young republic.

Burr's involved intrigue took form in 1804-1805, when he divulged his plans to various persons, among them Gen. James Wilkinson, commander of American forces in the West, and Anthony Merry, British minister to the United States, whom Burr asked for half a million dollars and the promise of aid from the British fleet. After a scouting trip down the Ohio and Mississippi rivers, Burr returned east and made further attempts to organize support. Failing to secure funds from England, he turned to various private sources.

When Jefferson's purchase of Spanish Florida ended the prospect of the Spanish-American border war that Burr had hoped to use as the occasion for his own invasion of Spanish territory, he decided to launch his enterprise. In August 1806 he started west into the Ohio Valley to rally men and supplies. Increasingly alarmed by rumors of Burr's operations, President Jefferson sent warnings to western officials to keep Burr under careful surveillance. Receiving a communication from Wilkinson (who had now turned against Burr), the President issued a proclamation describing the intended expedition and warning American citizens not to participate. At the beginning of 1807, unaware of Wilkinson's betrayal, Burr started down the Ohio with about 100 men. Within a few weeks the whole thing was over. Behind Burr, units of the Ohio militia organized for pursuit, and ahead of him Wilkinson was frantically arranging New Orleans's defense while preparing a force to intercept Burr. Learning of Wilkinson's opposition, Burr fled toward Mobile, Ala., leaving his force to be placed under detention. Burr was arrested a few miles from Spanish Florida and returned east for trial.

On Trial

Charged with the high misdemeanor of launching a military expedition against Spanish territory and the treasonous act of attempting to separate areas from the United States, Burr stood trial before Chief Justice John Marshall in the U.S. Circuit Court at Richmond, Va. The outcome hung upon Marshall's instructions to the jury concerning the technicalities of American treason law. Burr was acquitted on the treason charge, and the misdemeanor indictment was eventually canceled. The acquittal was extremely unpopular; Marshall was burned in effigy as a result.

Burr's Decline

Although Burr was legally free, his political career was finished. For the next 4 years he wandered through Europe, vainly trying to find support for plans to revolutionize Mexico, free the Spanish colonies, and instigate war between England and the United States. Finally, in 1812, he returned to America, broken in health and financially destitute. After some discreet inquiries, he decided it was safe to return to New York. There he set about the task of reestablishing his legal practice. He was moderately successful, but his final years were not easy. In December 1812 his cherished daughter, Theodosia, was lost at sea. As the years passed, his fortunes again declined. By 1830 he had come to depend heavily upon contributions from a few friends for his survival. In 1833, at the age of 77, Burr married a wealthy widow 20 years his junior who quickly divorced him when it became apparent he would run through her fortune. Over the next several years a series of strokes left him paralyzed and utterly dependent for his care upon a cousin. Burr died on Staten Island, N.Y., on Sept. 14, 1836.

Further Reading

The best modern biography of Burr is Herbert S. Parmet and Marie B. Hecht, *Aaron Burr: Portrait of an Ambitious Man* (1967). The most detailed biographical study, however, is still James Parton, *The Life and Times of Aaron Burr* (1858; repr. 1967). Other biographies of Burr include Samuel H. Wandell and Meade Minnigerode, *Aaron Burr* (2 vols., 1925); Walter Flavius McCaleb, *The Aaron Burr Conspiracy* (1936); and Nathan Schachner, *Aaron Burr* (1937). For the fullest treatment of Burr's western adventures see Thomas P. Abernethy, *The Burr Conspiracy* (1954). Bradley Chapin explains many of the technicalities surrounding the famous trial of Aaron Burr in *The American Law of Treason* (1964).

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Alberto Burri

The Italian painter Alberto Burri (1915-1995) worked in the collage tradition of Schwitters and the Dadaists. His art is characterized by a love for textural effects and by evocative images of war and industrial waste.

Alberto Burri was born in Città di Castello. He studied medicine and served as a surgeon in World War II. Captured by the Allies, he began painting in 1944 in a Texas prisoner-of-war camp. There he developed his surgeon's skill into artistic creation. He sewed together scraps of burlap, metal, and wood to create metaphors for torn and bleeding flesh.

When Burri returned to Rome in 1945, he gave up medicine. His early paintings, with their images of gashes, wounds, and torn and putrefying flesh, recall his wartime impressions. He ripped his materials, burned them, and then deftly stitched them together, working both as a soldier, mutilating, and as a surgeon, lovingly healing. He often discretely spattered the composition with red paint, black oil, or small touches of yellow or white.

Burri's work recalls in form cubist collages, Kurt Schwitters's *Merzbild,* and surrealist fantasy constructions. Burri's collages, however, lack Schwitters's nihilism and anger and become poetic metaphors for suffering. Burri resurrected the wastes and excretions of technology, war, and time, and with a sure sense for texture and composition he evolved a work both sensual and brutal.

In the late 1950s Burri enriched the early textile, wood, paint, and plaster collages with metal scraps. In these ''ferris'' (from the Italian word for iron, *ferro*) he subjected the metal to the same mutilations, burnings, and healings to which he had subjected the previous materials. He combined the corroded and oxidized metal with ashes, burlap, wood, and paint. The works thus blend natural colors and textures with burned, oxidized, welded, and painted surfaces.

The ferris were perhaps less organic, less directly evocative of injured flesh and increasingly a comment on industrial, technological ravages and wastes. The beauty of the early works was replaced by an inorganic presence, the carnal by the technological: a commentary on modern industrialization.

The ferris of the late 1950s gave way in late 1963 to the ''plastiche.'' Here Burri stretched transparent plastic sheets over the canvas, then perforated, shriveled, and charred them.The plastic, with its evocations of the supermarket, of packaging, of life in the technological society, was subjected to the same mutilation, the characteristic slashing, charring, and healing, to create shriveled, scarlike edges and gaping craters revealing the painted canvas beneath, punctuated by reflections from the translucent surfaces. Burri experimented with wood in the same manner. The 1970s marked a stylistic shift as Burri began painting large, brightly-colored abstracts on monumental sheets of particle board.

Burri scrupulously avoided the spotlight, rarely granting interviews and dividing his time between homes in Città di Castello and Los Angeles. In 1981, he settled in Beaulieu, France, near Nice, and shuttled between there and Italy. In the late 1980s and 1990s, Burri chose Cellotex, a compound derived from the scission of cellulose, as his preferred medium. In a series of black on black abstracts, he employed the Cellotex to support pigment to create subtle variations in the tone and texture of the paint. Showing the influence of trompe l'oeil, the geometric shapes thus created morph into stylized letters that form an anagram of the series' title.

Burri lived to enjoy his reputation as one of the preeminent figures of post-war Italian art. He was the subject of a major retrospective in Milan in 1985, and his work was displayed at the 1988 Venice Biennale, the survey of twentieth-century Italian art mounted in London in 1989, and as part of an overview of post-war Italian art organized in 1994 by New York's Guggenheim Museum. In his last years, he suffered from emphysema. He died of respiratory failure at Pasteur Hospital in Nice on February 13, 1995.

The essence of Burri's work is a sensitivity to texture and a compassion for the wastes of civilization. He subjected these wastes to further humiliations before he healed them, but out of the whole there emerges a poetic, esthetic metaphor for suffering, and the compositions themselves become evocative objects of compassion.

Further Reading

James Johnson Sweeney, *Burri* (1955), in Italian, has many good color reproductions, though the text is inadequate. Cesare Brandi, *Burri* (trans. 1963), includes color reproductions, text, and a short biographical note. Burri receives brief mention in William C. Seitz, *The Art of Assemblage* (1961). *Alberto Burri: Prints 1959-1977* (1977) is a worthwhile retrospective. A

more recent study of the artist is G. Butterfield, *Alberto Burri* (1982). A comprehensive English/Italian edition of his works from Art Books is *Alberto Burri* (1997). His obituary ran in the *New York Times* on 16 February 1995. □

Elihu Burritt

The American advocate of world peace Elihu Burritt (1810-1879), called the "Learned Blacksmith," conceived measures that helped internationalize the 19th-century pacifist movement.

Elihu Burritt was born in New Britain, Conn., on Dec. 8, 1810. Though he possessed a good mind, he was forced by his father's death to leave school and apprentice himself to a blacksmith when he was 15 years old. He began so intensive a program of self-education, especially in languages, that his health suffered.

Following some business experiences, Burritt settled in Worcester, Mass., as a blacksmith and there began a serious study of European and Oriental languages. He gained command of numerous tongues, including Hebrew, Chaldaic, and Syriac. Word of the abilities of the Learned Blacksmith reached the Massachusetts governor, himself a scholar, who referred to Burritt as exemplifying democratic values. Burritt, a shy and earnest young man, was offered a chance to study at Harvard but refused on the grounds that his place was with the common people.

He developed into a successor of William Ladd, who saw peace as necessarily a world movement. In 1844 Burritt began one of a number of publications in behalf of peace, the *Christian Citizen*. The Oregon crisis between the United States and Great Britain inspired him to publish *Advocate of Peace and Universal Brotherhood* and to exchange "Friendly Addresses" with English pacifists. Invited by them to visit England in 1847, he there organized the League of Universal Brotherhood. His innovations as a propagandist, as expressed in *Sparks from the Anvil* (1847), aimed at influencing a broad public opinion. In the Oregon crisis, and also in 1852, when war was threatened between Great Britain and France, Burritt made personal visits and inspired civilian correspondence to encourage peace sentiment on both sides. He also sponsored "Olive Branch" advertisement in European newspapers which were widely reprinted.

His next approach to the peace crusade entailed organizing conferences of eloquent and distinguished individuals from various nations. The Friends of Peace met in 1848 in Brussels. Successive congresses in Frankfurt, London, Manchester, and Edinburgh were widely approved and created a tradition of conferences and adjudications.

Burritt returned to the United States to publicize his campaign for penny postage, intended to aid amicable correspondence. His plans lost momentum because of the outbreak of the Crimean War in 1854 and the impending Civil War at home. In his *Citizen of the World,* Burritt

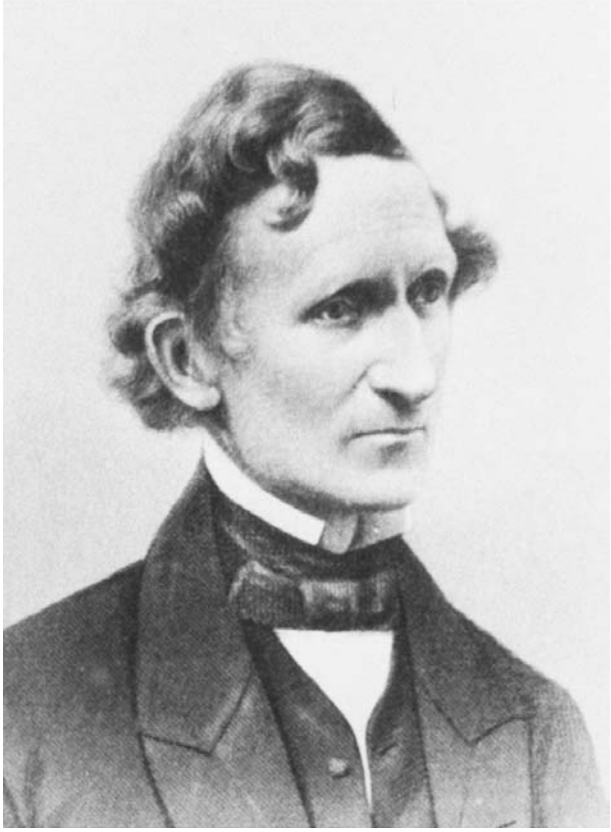

advocated an end to slavery through peaceful purchase of slaves by the government. The Compensated Emancipation Convention, held in Cleveland, Ohio, in August 1856, drew such notables as Gerrit Smith and Mark Hopkins but failed to affect events.

Disheartened, Burritt turned to farming in New Britain. His publications increasingly summarized his experience, as in *Thoughts of Things at Home and Abroad* (1854), and he now turned his efforts toward reaching influential statesman and leaders of society, rather than the common man. In 1863 he made lengthy tours in Great Britain and memorialized these in publications such as *A Walk from John O'Groats to Land's End* (1864). In 1865-1870 he served as U.S. consular agent for Birmingham, England. Burritt returned home to New Britain in 1870. He continued to farm, teach, and write until his death on March 6, 1879.

Further Reading

Merle E. Curti, *The American Peace Crusade, 1815-1860* (1929), and his edited selections from Burritt's letters and journals, *The Learned Blacksmith* (1937), are the leading modern works on Burritt. See also Charles Northend, ed., *Elihu Burritt: A Memorial Volume* (1880). □

John Burroughs

The American naturalist and essayist John Burroughs (1837-1921) wrote prolifically of his experiences in

nature and was one of America's most honored writers at the beginning of the 20th century.

The seventh of 10 children of Chauncy and Amy Kelly Burroughs, John Burroughs was born on the family dairy farm in the Catskill Mountains near Roxbury, N.Y., on April 3, 1837. He left school at 17 to become a teacher, and he alternated periods of teaching with brief studies at such institutions as Cooperstown Seminary, where he developed enthusiasm for the work of William Wordsworth and Ralph Waldo Emerson. At 20, he married Ursula North, but 2 years passed before his teaching yielded enough money for the couple to set up housekeeping. He was only 23 when James Russell Lowell accepted his essay ''Expression'' for the *Atlantic Monthly*. The essay sounded so much like Emerson's work that Lowell at first suspected it had been plagiarized.

In 1863 Burroughs gave up teaching to become a clerk in the Currency Bureau of the Treasury Department in Washington. There the young man of 26 met Walt Whitman, who was 18 years his senior. Of their friendship Burroughs wrote: ''I owe more to him than to any other man in the world. He brooded me; he gave me things to think of; he taught me generosity, breadth, and an all–embracing charity.'' *Notes on Walt Whitman as Poet and Person* (1867), Burroughs's first book, was written in part by Whitman himself. In his Washington years Burroughs gave himself up to an avid study of birds. His second book, *Wake-Robin* (1871), a collection of essays on birds, was given its title by Whitman. In 1871 the Treasury Department sent him to England, and he later recorded his impressions of that country in *Winter Sunshine* (1875). By the time the book appeared, Burroughs had left Washington and government service for a home he had built at West Park on the Hudson. There he began fruit farming; he also began keeping the journal in which much of his finest prose was written. His son, Julian, was born in 1878; his wife died in 1917. Few other events disturbed the even pace of his domestic life on the farm, which was his laboratory, his inspiration, and the principal subject of the nature essays which made him famous.

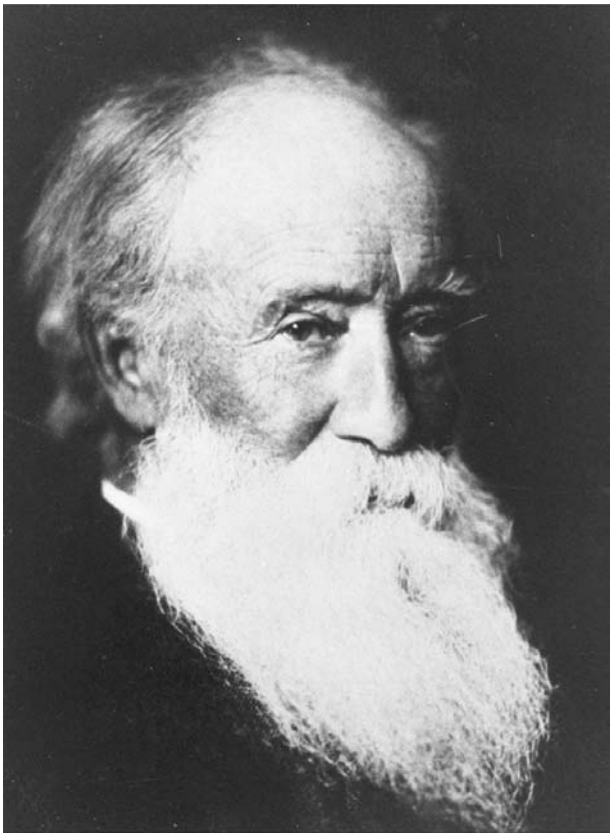

Locusts and Wild Honey (1879) was the first book to reflect the more scientific and less poetic approach that Burroughs took toward nature in his mature work. In 1903 he traveled to Yellowstone Park with President Theodore Roosevelt, who had allied himself with the writer in a campaign for scientifically accurate observation in writing on nature. *Camping and Tramping with Roosevelt* (1907) recorded the trip. Attracted both to the poetic response to nature, which Emerson represented for him, and to its opposite, the scientific, which he admired in the writings of the English biologist T. H. Huxley, Burroughs found a reconciliation of the two in the work of French philosopher Henri Bergson. Bergson's influence is evident in such books as *Under the Apple-Trees* (1916) and *The Summit of the Years* (1917).

For the last 20 years of his life Burroughs was one of America's most popular and most revered authors. He grew ill while wintering in California in 1921, and he died on March 29 aboard the train on which he was returning to his home.

Further Reading

After Burroughs's death, Clara Barrus published *The Life and Letters of John Burroughs* (2 vols., 1925) and *Whitman and Burroughs, Comrades* (1931). She also wrote *John Burroughs: Boy and Man* (1920) and edited *The Heart of Burroughs' Journals* (1928). See also Clifton Johnson, *John Burroughs Talks: His Reminiscences and Comments* (1922), and Elizabeth B. Kelley, *John Burroughs, Naturalist* (1959). The best study of Burroughs's writings is in Norman Foerster, *Nature in American Literature* (1923).

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William S. Burroughs

An innovative and controversial author of experimental fiction, William S. Burroughs (1914–1997) is best known for *Naked Lunch* (1959), a bizarre account of his fourteen-year drug addiction and a surrealistic indictment of middle-class American mores.

William S. Burroughs is the grandson of the industrialist who modernized the adding machine and the son of a woman who claimed descent from Civil War General Robert E. Lee. In 1936, he received his bachelor's degree in English from Harvard University. In 1944, after abortive attempts at, among other things, graduate study in anthropology, medical school in Vienna, Austria, and military service, he met Allen Ginsberg and Jack Kerouac and began using morphine. The meeting of these three writers is generally regarded as the beginning of the Beat movement; the writers who later became part of this group produced works that attacked moral and artistic conventions. The escalation of Burroughs's drug addiction, his unsuccessful search for cures, and his travels to Mexico to elude legal authorities are recounted in his first novel, *Junkie: The Confessions of an Unredeemed Drug Addict* (1953; republished as *Junky*). Written in the confessional style of pulp magazines under the pseudonym William Lee, the novel received little critical notice. In 1957, Burroughs traveled to London to undergo a controversial drug treatment known as apomorphine. Following two relapses, he was successfully cured of his addiction.

Ostensibly the story of junkie William Lee, *Naked Lunch* features no consistent narrative or point of view. The novel has been variously interpreted as a condemnation of the addict's lifestyle, as an allegory satirizing the repressiveness of American society, and as an experiment in literary form, exemplified by its attacks upon language as a narrow, symbolic tool of normative control. Consisting of elements from diverse genres, including the detective novel and science fiction, *Naked Lunch* depicts a blackly humorous, sinister world dominated by addiction, madness, grotesque physical metamorphoses, sadomasochistic homosexuality, and cartoon-like characters, including Dr. Benway, who utilizes weird surgical and chemical alterations to cure his patients. Escape from the imprisoning concepts of time and space are dominant themes in this work and in Burroughs's later fiction, reflecting the addict's absolute need for drugs and his dependency on what Burroughs termed ''junk time.'' Burroughs explained the book's title as ''the frozen moment when everyone sees what is on the end of every fork.''

Naked Lunch represents a selection from the wealth of material Burroughs had been writing for many years. The remaining work makes up the bulk of his immediately subsequent novels, *The Soft Machine* (1961), *The Ticket That Exploded* (1962), and *Nova Express* (1964). During the process of writing these works, Burroughs, influenced by artist Brion Gysin, developed his ''cut-up'' and ''fold-in'' techniques, experiments similar in effect to collage painting. Collecting manuscript pages of his narrative episodes, or ''routines,'' in random order, Burroughs folds some pages vertically, juxtaposing these with other passages to form new pages. This material, sometimes drawn from the works of other authors, is edited and rearranged to evoke new associations and break with traditional narrative patterns. In the surrealistic, quasi-science fiction sequels to *Naked Lunch,* Burroughs likens addiction to the infestation of a malignant alien virus, which preys upon the deep-seated fears of human beings and threatens to destroy the earth through parasitic possession of its inhabitants. The title of *The Soft Machine,* a novel emphasizing sexuality and drugs as a means of normative control throughout history, indicates the innate biological device which allows the virus entry into the human body. Mind control through word and image is the subject of *The Ticket That Exploded.* In this novel and in *Nova Express,* Burroughs suggests a number of remedies to the viral infestation. Although he expresses a cautious optimism, the crisis remains unresolved, and humanity's fate is uncertain at the saga's end.

In 1970, Burroughs announced his intention to write a second '' mythology for the space age.'' Although his recent novels have generally received less acclaim than *Naked Lunch* and its sequels, critics have discerned a remarkably straightforward approach to these works, which rely less on cut-up strategies and horrific elements and more on complex, interrelated plots and positive solutions to escaping societal constraints. As Jennie Skerl noted: ''In Burroughs's recent fiction, pleasure and freedom through fantasy bal-

ance the experience of repression, bondage, and death that the earlier works had emphasized.'' The universe of *The Wild Boys: A Book of the Dead* (1971) is similar to that of Burroughs's earlier books but is epic in proportion, encompassing galactic history and the whole of humanity in its scope. Time and space travel figure prominently in *Cities of the Red Night: A Boys' Book* (1981), in which detective Clem Snide traces the source of the alien virus to an ancient dystopian society. *The Place of Dead Roads* (1984) transfers the conflict to near-future South America, where descendants of the wild boys ally themselves with Venusian rebels in an escalating battle for galactic liberation.

Burroughs's novel *Queer* (1985) was written at the same time as *Junkie* and is considered its companion piece. According to Burroughs, the book was ''motivated and formulated'' by the accidental death of his wife in Mexico in 1951, for which Burroughs was held accountable. The novel centers once again on William Lee, chronicling a month of withdrawal in South America and his bitter, unrealized pursuit of a young American male expatriate. Harry Marten stated that the book functions as ''neither a love story nor a tale of seduction but a revelation of rituals of communication which substitute for contact in a hostile or indifferent environment.''

Burroughs is also well known for his nonfiction works. *The Yage Letters* (1963) contains his mid-1950s correspondence with Allen Ginsberg concerning his pursuit in Colombia of the legendary hallucinogen *yage*. Further correspondence is collected in *Letters to Allen Ginsberg, 1953-1957* (1982). During the mid-1960s, Burroughs became an outspoken proponent of the apomorphine treatment, claiming that its illegal status in the United States was the result of a conspiracy between the Food and Drug Administration, police, and legal authorities. His arguments are presented in *Health Bulletin, APO 33: A Report on the Synthesis of the Apomorphine Formula* (1965) and *APO 33, a Metabolic Regulator* (1966). Burroughs's observations on literary, political, and esoteric topics appear in a collaborative venture with Daniel Odier, *Entretiens avec William Burroughs* (1969; revised and translated as *The Job: Interviews with William Burroughs*), and in his collection *The Adding Machine: Collected Essays* (1985). *The Third Mind* (1979), written in collaboration with Brion Gysin, is a theoretical manifesto of their early ''cut-up'' experiments. Burroughs has also written a screenplay, *The Last Words of Dutch Schultz* (1970).

Burroughs's controversial novels have provoked extreme critical reactions, ranging from claims of genius to allegations that he is little more than a pornographer. While his work can be offensive, it has elicited much serious criticism, and Burroughs is regarded by many scholars as an innovative, even visionary writer. Critics credit Burroughs's hallucinatory prose and antiestablishment views with inspiring the Beat movement and such counterculture groups as hippies and punks. Among other accomplishments, Burroughs has, perhaps more effectively than any other author, rendered the nightmarish, paranoid mindset of the drug addict. Harry Marten observed that Burroughs ''has been mixing the satirist's impulse toward invective with the cartoonist's relish for exaggerated gesture, the collage artist's penchant for radical juxtapositions with the slam-bang pace of the carnival barker. In the process, he has mapped a grotesque modern landscape of disintegration whose violence and vulgarity is laced with manic humor.''

The former heroin addict lived in the quiet town of Lawrence, Kansas with several cats and a collection of guns until his death from a heart attack on August 2, 1997. Although his business affairs were handled by his staff at the high tech William Burroughs Communications, the writer himself still used a typewriter. One of his more recent publications, *The Letters of William S. Burroughs: 1945-1959* was used both as a journal and a sketchbook for his early work.

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Richard Burton

Richard Burton (1925-1984) was known for his outstanding abilities as a Shakespearean actor, his commanding presence on Broadway, and his compelling screen portrayals. He was almost as famous for his romance with actress Elizabeth Taylor, to whom he was twice married.

Richard Burton was born on November 10, 1925, in the Welsh coal-mining town of Pontrhydfen. One of 13 children in the family of Thomas and Edith Jenkins, he was born Richard Jenkins. As a child, he was permitted a ''normal'' life, which included swimming and rugby. His father, a coal miner, wanted one of his sons to ''live in sunshine,'' so he was sent to school rather than to the mines. He changed his last name upon becoming a professional actor to honor Philip Burton, his high school drama coach and mentor, who became his guardian. The young man spoke no English until the age of ten. His mentor taught him to speak English without a Welsh accent, to read the classics, and to hold a knife and fork.

Burton entered Exeter College, Oxford, on scholarship and, after one year, joined the Royal Air Force in 1944. Training as a navigator in Canada, he was discharged in 1947, after which he accepted a $30 weekly salary with a London theater company. In May 1949 Burton played at London's Globe Theatre in *The Lady's Not For Burning*. On February 5, 1949, he married actress Sybil Williams, and

the couple subsequently had two daughters, Kate and Jessica.

Burton went to New York City in November 1950 to play in the Broadway production of *The Lady's Not For Burning*. He then went to Hollywood in 1952 and starred in *My Cousin Rachel* opposite Olivia de Havilland. For this film he received an Oscar nomination.

Between 1950 and 1960 Burton appeared in many stage productions, playing most of the great Shakespearean roles. In 1960 Burton's role of King Arthur in *Camelot,* then on Broadway, landed him a Twentieth Century Fox contract to play opposite Elizabeth Taylor in *Cleopatra*.

After divorcing his wife in April 1963, Richard Burton married Taylor on March 15, 1964. She had divorced actor Eddie Fisher, and so great was the scandal surrounding the Burton-Taylor romance that the U.S. State Department was requested to revoke Burton's visa on grounds that he was ''detrimental to the morals of the youth of our nation.''

Liz and Dick, as they were known, lived on a grand scale. He bought her jewels, including the 69-carat Cartier diamond. They bought a yacht for $500,000. On a more conventional note, they adopted a daughter, Maria.

Partly because Burton was a tempestuous alcoholic, he and Taylor divorced in 1974. So great was the pull between them, however, that on October 10, 1975, they remarried. Burton once said of Taylor, ''Our love is so furious we burn each other out.'' As if to prove the point, the couple once more divorced, in July 1976. Burton then married former model Suzy Hunt.

Burton and Taylor appeared in almost a dozen films between 1962 and 1972. She won several Oscars. He never received any although he was nominated seven times, most notably for his role in *Who's Afraid of Virginia Woolf?* in 1966.

Troubled by a drinking problem that he kept under control for brief periods of time, Burton also suffered acute spinal pain. In 1980 he underwent neck surgery to alleviate the discomfort. In 1983 he and Taylor appeared together on Broadway in Noel Coward's *Private Lives*. Burton, divorced from Hunt, was married by then to Sally Hay.

On August 5, 1984, Richard Burton died suddenly of a cerebral hemorrhage in Geneva, Switzerland.

Further Reading

Several biographies about Richard Burton have appeared. They include *Richard Burton: A Biography* (1971) by John Cottrell, and *Richard Burton* (1981) by Paul Ferris. There is also a substantial amount of information about Burton's life in Kitty Kelley's *Elizabeth Taylor, The Last Star* (1981) and in David Lester's *Richard and Elizabeth* (1977). A later, gossipy biography was Hollis Alpert's *Burton* (1986). □

Sir Richard Francis Burton

Sir Richard Francis Burton (1821-1890), English explorer, scholar, poet, translator, and diplomat, explored in Africa and Asia and studied Oriental literature and American religions.

Richard Burton was born on March 19, 1821, in the west of England into the family of a ne'er-do-well gentleman soldier and a putative descendant of an illegitimate son of Louis XIV. Soon the family moved to Tours, France, where Burton received a classical education. As a boy, he exhibited courage, derring-do, and a wavering self-control. When he was 10, Burton's family returned briefly to England. He went to school in Richmond, his days punctuated by fighting and wild escapades. Back in France and then in Italy, where Burton spent his adolescent years, his wildness was more characteristic than learning.

Burton attended Trinity College, Oxford, from 1840 to 1842, when he was dismissed for disobedience. Entering the Indian army, he spent the next 7 years studying 11 languages (passing examinations in most and publishing original grammars in 2), practicing his gifts for disguise, learning geodesy, and gathering the material for a book on Goa, two books on Sindh, a discourse on falconry, and a book on bayonet exercise which was ultimately adopted as a British army manual.

In 1852, having begun the courtship of Isabel Arundell which was to result in marriage in 1861, Burton concocted a scheme (he was then on sick leave from the Indian army) to learn the secrets of Mecca and Medina, the jealously guarded shrines of Islam. In April 1853 a bearded Burton stained himself with henna, called himself an Afghani doc-

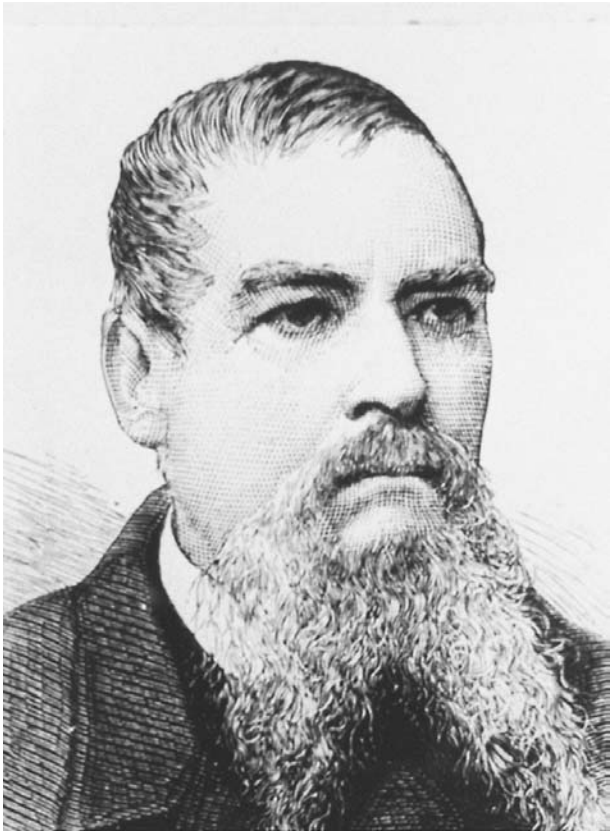

tor, and for many months sustained the disguise despite varied opportunities of detection. The result of this spectacular exploit was a readable and learned book of travel, *Personal Narrative of a Pilgrimage to Mecca and El Medina* (1855).

Explorations in Africa

The Arabian adventure whetted Burton's ambitions as an explorer. He turned his attention to the Horn of Africa and, in company with John Speke and others, Burton began an exploration of Somalia and eastern Ethiopia that, for him, culminated in a dangerous foray to the ''forbidden'' Moslem city-state of Harar, which he was the first white man to visit. Afterward, near Berbera, Burton and Speke had to flee the country after an attack by Somali which left them both wounded. The published account of this African escapade was contained in *First Footsteps in East Africa; or An Exploration of Harar* (1856).

After participating in the Crimean War, Burton persuaded the Royal Geographical Society in 1855 to appoint him leader of an expedition to ascertain the limits of the ''Sea of Ujiji,'' which had been outlined by missionaries in East Africa, and to ''determine the exportable produce of the interior and the enthnography of its tribes.'' He was urged to seek the source of the Nile and the location of the mountains of the Moon. First Burton visited Kilwa, Mombasa, and the Usambara mountains; these minor exploits formed the basis of *Zanzibar: City, Island, and Coast* (2 vols., 1872).

Then, in 1857, from Bagamoyo on the Indian Ocean, Burton, Speke, and African guides and porters followed the traditional route to Tabora, where they arrived 10 months later. Burton had begun to suffer intermittent bouts of fever, but he proceeded westward to the trading town of Ujiji, where, early in 1858, he became the first European in modern times to view Lake Tanganyika; what Burton saw was but one of the three components, Lakes Victoria and Nyasa being the others, of the Sea of Ujiji. This was the conclusion of Burton's greatest African performance, appropriately expressed in the lavishly written, intellectually expansive pages of *The Lake Regions of Central Africa* (2 vols., 1860). There are copious notes on the peoples with whom Burton had become acquainted, on the Arab and Indian traders of the interior, on the topography of what was to become Tanganyika, on its flora and fauna, and on a vast miscellany which Burton—a true encyclopedist—had recorded.

After returning to Britain and publishing his book, Burton, by way of diversion, crossed North America, particularly focusing upon the Church of Jesus Christ of the Latter Day Saints (Mormons); *The City of the Saints and Across the Rocky Mountains to California* (1861) is jammed with random but important information.

Consular Career and West African Explorations

Burton married Isabel in 1861 and, presumably because of his new responsibilities, decided to take a position in the British consular service. He wanted to go to Damascus but, instead, was offered the comparatively lowly post of consul to the Bights of Benin and Biafra, with a base on Fernando Po. This was known as the Foreign Office grave, but Burton used it to visit Abeokuta, the Egba Yoruba capital in western Nigeria; to climb Mt. Cameroons; to venture up the Gabon River in search of gorillas and to learn about a native people called the Pahouin or Fang; to explore the estuary of the Congo River; and to visit the Portuguese colony of Angola.

In 1864 he paid an official call upon Gelele, King of the Fon of Dahomey. The slave trade still flourished there, and the Foreign Office was determined to negotiate its conclusion. Burton, unhappily, failed to persuade the Fon to cease participating in the trade, but he did acquire a typically full and valuable knowledge of the kingdom, its religion, its culture, and even its Amazons. The published record of these West African years includes a two-volume account of Nigeria and the Cameroons (1863), reminiscences of his wanderings throughout the region (1863), *A Mission to Gelele, King of Dahome* (2 vols., 1864), and a book on Gabon and the Congo (2 vols., 1876).

Burton spent the rest of his life far from Africa. He was a consul in Brazil, in Damascus, and finally in Trieste. And he wrote, translated, or edited 35 more books, not least of which were his famous translations *The Book of the Thousand Nights and a Night* (10 vols., 1885-1888) and *The Kama Sutra* (1883). He died in Trieste on Oct. 20, 1890.

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Robert Burton

The English scholar and clergyman Robert Burton (1577-1640) wrote "The Anatomy of Melancholy," an analysis of the symptoms, causes, and cures of the melancholic temperament.

Robert Burton was born at Lindley, Leicestershire, on Feb. 8, 1577. He entered Brasenose College, Oxford, in 1593 but transferred to Christ Church. In 1599 he was elected a fellow at Christ Church, where he remained until his death on Jan. 25, 1640. He received three degrees: bachelor of arts, master of arts, and finally bachelor of divinity in 1611. He presumably did some tutoring at Christ Church, and from 1626 he acted as its librarian. He served as vicar of St. Thomas's Church in suburban Oxford (1616-1640) and conducted some services there. He was a bright conversationalist, took delight in nature, and enjoyed visits to relatives and friends.

Burton's Latin comedy *Philosophaster* (written in 1605 and later revised) was performed successfully at Christ Church in 1618. But he devoted most of his life to composing and augmenting his major opus, *The Anatomy of Melancholy*. This work was first published in 1621, and later editions (1624, 1628, 1632, 1638, and 1651) incorporated Burton's revisions. Its modern relevance would be obvious if it were retitled "An Analysis of the Blues" or "The Psychology and Cure of Depression."

In the *Anatomy* Burton uses the device of a fictitious author, Democritus Junior. The utopia, which he includes in the introductory section and which is the first example of this genre to be written by an English author, shows acute awareness of economic abuses and practical remedies. He advocates a planned, capitalistic society which makes maximum use of resources of men and materials, and he cogently analyzes England's faults, treating them as a sort of national melancholia.

Burton then presents an exhaustive medical analysis of the disease of melancholy based on the old theory that a healthy body contains a proper balance of four "humors," or fluids: phlegm, blood, choler, and black bile. Imbalance makes a man phlegmatic, sanguine, choleric, or, if the excess is black bile, melancholy. The melancholy man could be introspective like Hamlet, or mildly eccentric and able to enjoy a good cry like Jacques in Shakespeare's *As You Like It,* or healthily contemplative like Milton's Il Penseroso.

Next, larding his text with quotations from "authorities," Burton explores the cures of melancholy. Underlying his jaunty erudition is common sense: be moderate in diet; enjoy sex reasonably and morally; get plenty of fresh air and exercise; keep the bowels moving; and avoid strain and worry or learn how to cope with them. The final section deals with the melancholy evoked by love, jealousy, and religion.

Burton's usual style is diffuse and amiable, but he is also capable of magnificent, carefully structured baroque prose—for example, the section "Man's Excellency." His

style and persona owe a debt to Montaigne, his satire to Erasmus. His contents include a variety of prose genres, the equivalents of essays, character sketches, sermons, and treatises.

Burton's range is encyclopedic, including the new and the old science, medical lore of previous ages, geography, philosophy, and current literature. John Milton echoed him; Laurence Sterne pillaged his erudition; the *Anatomy* got Samuel Johnson ''out of bed two hours earlier''; Lord Byron found it the easiest means of acquiring ''a reputation of being well read''; Charles Lamb loved the ''fantastic, great old man''; John Keats based ''Lamia'' on one of Burton's passages; and Sir William Osler praised the ''golden compilation'' as the greatest medical treatise written by a layman.

The *Anatomy* is a tome to be browsed in for delight or to be mined for 17th-century views on almost any subject, from witchcraft and attitudes toward women to theories on laughter and concepts of imagination and fancy. It is both a key to the early Stuart period and, because of its underlying common sense and humanity, a book for all times.

Further Reading

The three-volume edition of Burton's *The Anatomy of Melancholy,* edited by Holbrook Jackson (1932), retains Burton's quotations in Latin and inserts English translations of them. A well-chosen volume of selections from this work is Lawrence Babb, ed., *The Anatomy of Melancholy* (1965). Babb's *Sanity in Bedlam: A Study of Robert Burton's Anatomy of Melancholy* (1959) is an excellent introduction to the scholarship on Burton's work. Bergen Evans, *The Psychiatry of Robert Burton* (1944), dispels the old notion that the Anatomy is quaint erudition and finds Burton a sound psychologist and relevant today. William R. Mueller, *The Anatomy of Robert Burton's England* (1952), is useful on style and social ideas. □

George Bush

A successful businessman, George Bush (born 1924) emerged as a national political leader during the 1970s. After holding several important foreign policy and administrative assignments in Republican politics, he served two terms as vice president (1980, 1984) under Ronald Reagan. In 1988, he was elected the 41st president of the United States.

George Herbert Walker Bush was born on June 12, 1924, in Milton, Massachusetts. His father, Prescott Bush, was a managing partner in the Wall Street investment firm of Brown Brothers, Harriman and also served as U.S. senator from Connecticut from 1952 to 1962. His mother, Dorothy Walker Bush, was the daughter of another prominent Wall Street investment banker, George Herbert Walker (George Bush's namesake), and the founder of the Walker Cup for international golfing competition. George Bush grew up in the affluent New York City suburb of Greenwich, Connecticut, vacationing in the summers in Kennebunkport, Maine, where he later maintained a home.

Bush attended the Greenwich Country Day School and Phillips Academy, exclusive private schools, where he excelled both in the classroom and on the athletic field. After graduating from Phillips in 1942, he enrolled in the U.S. Navy Reserve and was commissioned a navy flight pilot in 1943, serving in the Pacific for the duration of World War II. Secretly engaged to Barbara Pierce, Bush married this daughter of the publisher of *Redbook* and *McCall's* in Rye, New York, on January 6, 1945. The Bushes became the parents of six children (one of whom died of leukemia when three years old).

Following severance from the navy, Bush enrolled at Yale University in September 1945. An ambitious, highly competitive student, he earned a B.A. in economics within three years. Although a married military veteran, Bush was nonetheless active in campus social and athletic activities (playing three years of varsity baseball and captaining the team). Following graduation in 1948, Bush became an oilfield supply salesman for Dresser Industries in Odessa, Texas. Rising quickly in an industry then in the midst of a postwar boom, in 1953 Bush started his own oil and gas drilling firm. After merging with another firm in 1955, Bush eventually (in September 1958) moved the corporate headquarters to Houston, Texas.

In addition to having become a millionaire in his own right, Bush was also active in local Republican politics and served as Houston County party chairman. In 1964 he took a leave of absence from his firm, Zapata Petroleum, to challenge incumbent Democratic Senator Ralph Yarborough. Bush campaigned as a Goldwater Republican,

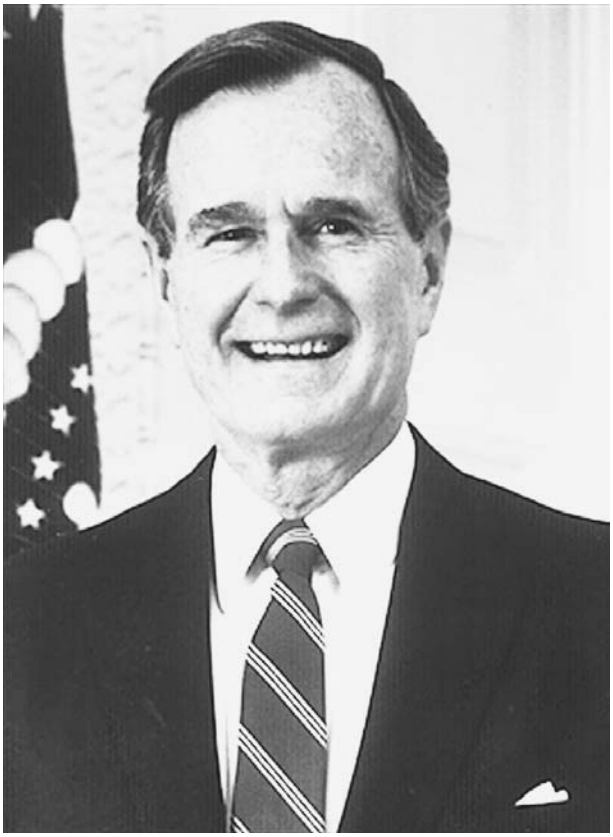

opposing civil rights legislation, calling for U.S. withdrawal from the United Nations should the Peoples Republic of China be admitted, and demanding a cutback in foreign aid spending. The strategy of Goldwater Republicans had been to promote a conservative realignment, specifically leading to Republican congressional victories in the South and Southwest. This strategy failed, and Bush also lost decisively in what was a nationwide Democratic landslide.

Bush did not withdraw from politics, however, and in 1966 he won election to the House of Representatives from a Houston suburban district. A two-term congressman, serving from 1966 through 1970, Bush compiled a conservative voting record (earning a 77 percent approval rating from the conservative Americans for Constitutional Action), specifically championing ''right to work'' anti-labor union legislation and a ''freedom of choice'' alternative to school desegregation. In an exception to an otherwise conservative record, in 1968, despite opposition from his constituents, Bush voted for the open housing bill recommended by President Lyndon Johnson.

A loyal adherent of the Nixon administration during 1969 and 1970, Bush supported the president's major legislative initiatives, including the family assistance plan. In 1970 he again sought election to the Senate, campaigning as an outspoken Nixon supporter on a ''law and order'' theme. His election chances, however, were submarined when the more moderate Lloyd Bentsen defeated Yarborough in the Democratic primary. Although Bush's electoral support had increased since 1966 (from 43 to 47 percent), he was once again defeated.

As a reward for his loyalty, in February 1971 President Nixon appointed Bush U.S. ambassador to the United Nations. Given the nominee's lack of foreign policy experience, this appointment was initially viewed as a political favor. Bush, however, proved to be an able and popular diplomat, particularly in his handling of the difficult, if ultimately unsuccessful, task of ensuring the continued seating of the Taiwan delegation when the United Nations in a dramatic reversal voted to seat the Peoples Republic of China.

In December 1972 Bush resigned his United Nations appointment to accept, again at Nixon's request, the post of chairman of the Republican National Committee. This largely administrative appointment proved to be a demanding assignment when the Senate, in the spring of 1973, initiated a highly publicized investigation into the so-called Watergate Affair and then, in the winter/spring of 1973, when the House debated whether to impeach President Nixon. Throughout this period Bush publicly championed the president, affirming Nixon's innocence and questioning the motives of the president's detractors. As the scandal unfolded, Bush sought to minimize its adverse consequences for the political fortunes of the Republican party. Following Nixon's forced resignation in August 1974 his successor, Gerald Ford, appointed Bush in September 1974 to head the U.S. liaison office in Peking, China.

Serving until December 1975, Bush proved again to be a popular and accessible ''ambassador'' (formal diplomatic relations with the People's Republic had not at this time been established). He left this post to accept appointment in January 1976 as director of the Central Intelligence Agency. Bush served as a caretaker director, acting to restore morale within the agency and to deflect public and congressional criticisms of the agency's past role and authority. Resigning as CIA director in January 1977 following the election of Democratic presidential candidate Jimmy Carter, Bush returned to Houston to accept the chairmanship of the First National Bank of Houston.

Bush was an unannounced candidate for the Republican presidential nomination of 1980 starting in 1977. He sought to exploit the contacts he had made as Republican National Committee chairman and as a businessman in Texas with family and corporate interests in the East as well as his record of public service. Travelling to all 50 states and establishing his own fund-raising organization, the Fund for Limited Government, Bush formally announced his candidacy in May 1979. Modeling his campaign after Jimmy Carter's successful strategy of 1975-1976 of building a well-organized grass roots organization in the early primary/caucus states of Iowa and New Hampshire, Bush quickly emerged as the principal opponent of former governor of California Ronald Reagan, the Republican frontrunner.

While as conservative as Reagan in his economic and foreign policy views, Bush nonetheless successfully projected the image of a moderate candidate. He lacked substantive programmatic differences from Reagan except for his support for the Equal Rights Amendment, his qualified stand on abortion, and his questioning of Reagan's proposed intention to increase defense spending sharply while reducing taxes and balancing the budget. His failure to find a major issue and his lackluster campaign style eventually forestalled his candidacy. Although recognizing that he did not have the needed delegate votes, Bush did not drop out of the race before the Republican National Convention. In a surprise decision, made on the eve of the balloting, Reagan announced his selection of Bush as his vice presidential running mate.

Becoming vice president with Reagan's decisive victory over incumbent Democratic President Jimmy Carter in 1980, Bush proved to be a loyal, hard working supporter of the president. Careful to demonstrate his loyalty and to accept the largely ceremonial public responsibilities of the vice presidency, Bush provided quiet counsel to the president and thereby gained his respect. Renominated in 1984, Bush retained the vice presidency with the resultant Reagan landslide. Bush's record of demonstrated loyalty and competence, and the series of important administrative offices he had held since 1971, nonetheless had not created for him a broad-based nationwide constituency. As such, he was not assured the Republican presidential nomination in 1988. Despite his nationwide campaign for the Republican presidential nomination in 1980, Bush remained an untested vote getter, his only electoral victory coming as a candidate from a safe Republican congressional district. Bush's other governmental positions were all attained through appointment. His career was thus marked by the ability to handle difficult administrative assignments, and

yet a seeming failure to demonstrate the promise of leadership with the voters.

In 1988, Bush defeated Massachusetts governor Michael Dukakis to become the 41st president of the United States. With this victory, many felt he had overcome his weak image and allegations that he had known more than he admitted about the Iran-Contra (arms-for-hostages trade with Iran) scandal. As chief executive he was widely viewed as a foreign policy president. He was in office when the Communist governments of the Soviet Union and eastern Europe fell. The Persian Gulf War of 1990 also boosted Bush's popularity to a point where many thought he would be unbeatable in the next election.

However, Bush also had his share of problems. Many historians believe that Bush ran a negative campaign in 1988 which affected his ability to govern the country. Congress refused to confirm his nomination of former Texas senator John Tower for secretary of defense. He inherited problems with the Department of Housing and Urban Development (HUD). Other critics said he lacked vision and leadership. He also had a relatively inexperienced vice president in former Indiana Senator Dan Quayle. In 1992, in the midst of a recession, he lost his re-election bid in a three-way race to Democrat Bill Clinton.

In retirement, Bush kept a relatively low profile, preferring to travel and spend time with his grandchildren. He did make the news when, in March 1997, at the age of 72, he became (many believe) the first American President to jump out of an airplane. He also received a honorary doctorate from Hofstra University in April 1997.

Bush the politician will always be remembered. On November 30, 1994, the ground breaking ceremony for the George Bush Presidential Library and Museum was held. This facility was constructed on the campus of Texas A & M University, in College Station, Texas, and opened in November 1997. It is the tenth presidential library administered by National Archives and documents Bush's long public career, from ambassador to world leader. Located within the complex will be The Bush School of Government & Public Service, which will provide graduate education to those who wish to lead and manage organizations serving the public interest.

Further Reading

Having been married for over 50 years, Barbara Bush's *Barbara Bush: A Memoir* (1994) will provide insight to the ''real'' George Bush. Michael Duffy's *Marching in Place: The Status Quo Presidency of George Bush* (1992) will also offer an interesting perspective. George Bush has also been profiled on the television show *A&E Biography*. Information on The George Bush Presidential Library and Museum can be accessed through the World Wide Web at http://www.csdl.tamu.edu/bushlib/ (July 29, 1997). Readers also might profitably consult Eleanora Schoenebaum (editor), *Political Profiles: The Nixon/Ford Years,* Vol. 5 (1979); Roy Reed, ''George Bush on the Move,'' *New York Times Magazine* (February 10, 1980); and Elizabeth Drew, ''A Reporter at Large: Bush 1980,'' *The New Yorker* (March 3, 1980); *New York Times* (March 26, 1997 and April 20, 1997). □

Vannevar Bush

Vannevar Bush (1890-1974) was a leader of American science and engineering during and after World War II. He was instrumental in the development of the atomic bomb and the analogue computer, as well as an administrator of government scientific activities.

By any standard, Vannevar Bush was one of the movers of the 20th century. A prominent engineer, he rose through the ranks to become the first vice president and dean of engineering at the Massachusetts Institute of Technology (MIT). In 1939 he moved to Washington, D.C. to assume the presidency of the Carnegie Institution, one of the country's most prestigious and important private foundations and sources of support for scientific research. Within a year, however, the gathering clouds of war turned his energies in other directions. With the advantage of location in Washington and drawing on acquaintanceships with the leaders of American science and engineering, Bush moved quickly into the lead mobilizing the scientific community for war.

The roots of this man who became the czar of wartime science reach deeply into the soil of New England. Bush was the descendant of a long line of sea captains who made their home in Provincetown and he always kept something of the salty independence of the sea about him. He returned frequently to Cape Cod throughout his life, and often found himself drawing upon images of the sea in talking of his work in engineering. His father had left Provincetown in the 1870s, probably to escape religious tensions and a declining economy, and taken up residence in the suburbs of Boston in the small community of Everett to be near the new Universalist Tufts College. There he studied for his degree in divinity and over the next decades became one of the area's well known and well loved pastors. And there Vannevar was born to Richard Perry and Emma Linwood Bush March 11, 1890, one of three children.

For over two decades Bush was associated with two of the country's best engineering schools. One was MIT; the earlier and, in some ways, the more formative was Tufts. While small, this Universalist school had nevertheless towards the end of the century encouraged the development of a strong and innovative engineering program under the guidance of Gardner Anthony, a master of drawing and mechanical design. Here Bush developed a lifelong romance with invention which eventually culminated in a series of pioneering analogue computers during the 1920s and 1930s. Here also he acquired that graphic mathematical approach to things which became a characteristic of his work in engineering. Not least, the profoundly ethical context in which the profession of engineering gestated at Tufts combined with the pastoral commitments of his father to shape Bush's deep belief that engineering could, in fact, be a ministry devoted to social welfare and public good. Bush

graduated from Tufts in 1913 with both bachelor's and master's degrees.

Between 1913 and 1919 he worked at General Electric, taught mathematics to the women at Tufts, worked as an electrical inspector in the New York Navy Yard, earned his doctorate in electrical engineering at MIT in one year in 1916, and returned again to Tufts as a young assistant professor. Here he taught for part of his time and consulted for the rest with a small company devoted to the development of radio equipment. From these modest beginnings came the Raytheon Corporation, one of New England's largest companies and a mainstay of its defense industry. Bush was one of the company's founders in the early 1920s and maintained his connections until World War II.

In 1919, just as the academic market for engineering was turning bullish after World War I, Bush joined the faculty of MIT. Starting as an associate professor of electric power transmission, he rose rapidly through the department, bypassing the chairmanship to become in 1932 MIT's first vice president and dean of engineering under the new president, Karl Compton. During these years Bush became involved in many of the issues percolating through the country's community of engineers. They ranged over the curricula and conceptual development of electrical engineering, the relationship of the engineer and the government, the characteristics of professionalism, and the large role of the engineer in American society. In his early years at the institute, Bush cooperated with the department's dynamic chairman, Dugald Jackson, in modernizing the curriculum; assumed direction of graduate training; and coordinated the research activities of the department. By the middle 1930s, as Compton's righthand man, Bush had become not only a major figure at MIT but a respected spokesman within the country's technical community.

His inventive activity during these years revolved around the notion of mechanical analysis and the development of machine methods for the solution of mathematical problems in engineering. Between 1927 and 1943 Bush developed a series of electromechanical analogue computers which greatly facilitated the solution of complex mathematical problems. In 1936 the Rockefeller Foundation awarded a major grant to MIT which resulted in the famous Rockefeller differential analyzer of World War II. The analyzer was quickly superseded by faster digital computers, but in its time it was a significant achievement and clearly revealed the possibilities for machine computation not only in engineering but in more basic fields of science. Moreover, it embodied in a concrete way the culture of engineering in which Bush had come of age.

During the war Bush headed the vital National Defense Research Committee and its successor, the Office of Scientific Research and Development. From these organizations and the laboratories they oversaw came radar, the proximity fuse, penicillin, and, of course, the atomic bomb. Such accomplishments brought fame to Bush and enormous public respect to the country's scientists. They also provided Bush great influence in the public debates and legislative battles which followed the war and which eventually gave birth to the Atomic Energy Commission in 1947 and the National Science Foundation in 1950.

In the calmer times after the war, Bush returned to his responsibilities at the Carnegie Institution. When he retired in 1955 he went home to Cambridge. He took up duties as a member of the boards of directors of Merck and Company, AT&T, the Metals and Controls Corporation, and the MIT Corporation, becoming honorary chairman of the last in 1959. He died in 1974.

After his career took its pronounced public turn with the events of World War II, Bush became a prolific and popular author of books dealing with the nature of science and the problems of science and public policy in the period of the Cold War. *Science—The Endless Frontier* (1945), a report written for President F. D. Roosevelt dealing with the organization of postwar science, quickly became an influential bestseller, as did his 1949 book, *Modern Arms and Free Men: A Discussion of the Role of Science in Preserving Democracy*.

In many ways, Bush is the outstanding example of the expert whose role at the hub of an increasingly complex society captured the imagination of American society in the early part of the 20th century. These were years in which the figure of the engineer became not only a necessary fact of life but a value-laden symbol which presaged the contributions of science and technology to human progress. If the consequences of this turning to science and engineering, especially in the light of the nuclear predicaments which followed the war, have proved ambiguous blessings, Bush himself never lost faith. The pioneering spirit helped us conquer plains and forest, Bush wrote at the end of his life in

his autobiographical *Pieces of the Action*. Given the chance, it would do so again.

Further Reading

The best account of Bush's life, which contains as well an extensive bibliography of his writings, is Jerome Wiesner's short biography in volume 50 of the National Academy of Science's *Biographical Memoirs*. More anecdotal material can be found in Bush's own collection of autobiographical reminiscences, *Pieces of the Action* (1970), as well as in *My Several Lives* (1970), the autobiography of James Conant, his closest wartime collaborator. Bush's importance as a wartime administrator, as well as his general significance in the history of modern American science, have been treated in Daniel Kevles' interpretative survey, *The Physicists—The Development of a Scientific Community*. □

Horace Bushnell

The Congregational clergyman Horace Bushnell (1802-1876) was the pivotal American theologian who freed mainstream Protestant theology from its Puritan scholasticism and established the basis for religious liberalism.

Horace Bushnell was born April 14, 1802, at Bantam, Conn. He graduated from Yale College in 1827. For a time he taught school and served as an editor, but in 1829 he returned to Yale to study law. A spiritual revival in 1831 led him to transfer to the Divinity School, from which he graduated in 1833. He studied under Nathaniel W. Taylor, leader of the ''New Haven theology'' in vogue then, but he was unimpressed by the dry theological scholasticism. In 1833 Bushnell was ordained as pastor of North Church, Hartford, Conn., where he remained for 26 years until poor health forced him to retire.

It was as a theologian rather than as a pastor that Bushnell was most significant. Primarily, he provided the intellectual method and content to break the dogmatic system-building approach of Puritan theology. His first major work, *Christian Nurture* (1847, rev. 1861), refuted the prevalent focus on the necessity of conversion by arguing that a child of believing parents should grow up so that he never knows he is anything but a Christian. A profound mystical experience during 1848 led him to overlook the hostility his views had aroused.

In *God in Christ* (1848) Bushnell included a preliminary discourse on language which is the crucial explanation of his basic method. Maintaining that language consists of symbols agreed on by social groups, he insisted that the historical context of words is crucial for understanding and that changing situations require new definitions. Conservative clergymen immediately saw the threat this posed to their use of traditional doctrine, and charges of heresy were prepared. Only the withdrawal of Bushnell's congregation from the local consociation in 1852 enabled him to avoid trial.

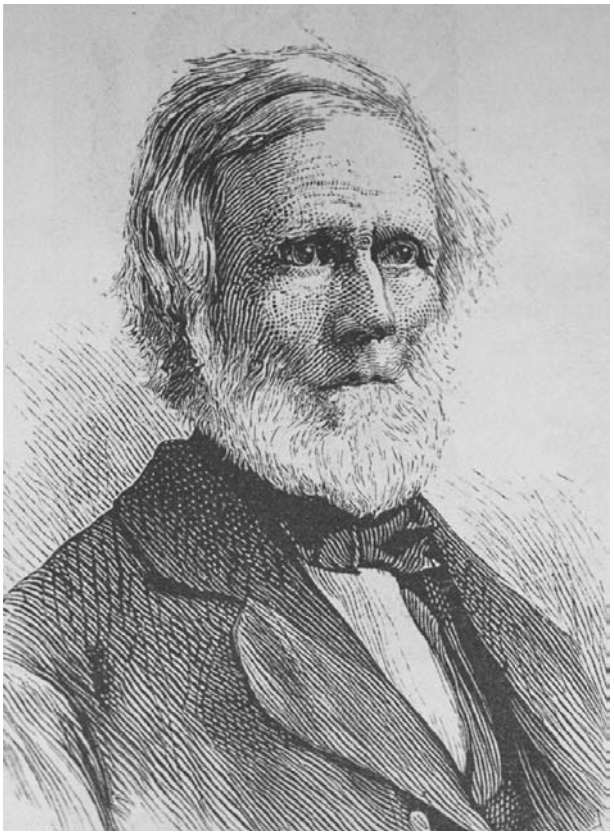

Bushnell's *Nature and the Supernatural* (1858) was so sweeping in scope that it contained all creation in one divine system, which laid the basis of the Kingdom of God emphasis of liberalism. In *The Vicarious Sacrifice* (1866) and *Forgiveness and Law* (1874) he stressed the moral theory of the atonement, which liberalism embraced. At his death on Feb. 17, 1876, his views were still considered heretical by most contemporaries, but within a few decades his works became regarded as the basic literature for Christ-centered liberalism. Though later liberals altered his ideas, he may rightly be called the father of the liberal movement, which has been so important in Protestant theology in the past century.

Further Reading

Bushnell's life and theology have recently attracted renewed attention. Barbara M. Cross, *Horace Bushnell: Minister to a Changing America* (1958), provides a biographical reinterpretation. H. Shelton Smith, ed., *Horace Bushnell: Twelve Selections* (1965), contains selections from Bushnell's writings; introductory materials and bibliography make this work an important contribution. Sydney Ahlstrom's essay on Bushnell in Dean G. Peerman and Martin E. Marty, eds., *A Handbook of Christian Theologians* (1965), gives a brief but accurate appraisal.

Additional Sources

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Haddorff, David W. (David Wayne), *Dependence and freedom: the moral thought of Horace Bushnell,* Lanham, Md.: University Press of America, 1994. □

Kofi Abrefa Busia

Kofi Abrefa Busia (1914-1978) was a Ghanaian political leader and sociologist. A scholar by inclination and temperament, he symbolized the dilemma of the intellectual in politics—the man of thought forced by events to become the man of action.

Kofi Busia was born a member of the royal house of Wenchi, a subgroup of the Ashanti, Ghana's largest tribe. Educated at church missions and at Mfantsipim School, he became a teacher at Achimoto, Ghana's leading secondary school. After three years he attained his goal of a scholarship to Oxford, where he went in 1939. His subsequent career alternated between, and sometimes combined, scholarship, government, and politics.

In 1941 Busia returned to the Gold Coast to begin research on the Ashanti political system. In 1942 he became one of the two first African administrative officers in the colonial service. Finding the experience frustrating, he returned to Oxford, where he received a doctorate. Afterward he undertook for the colonial government a social survey of the towns of Sekondi-Takoradi. This was followed by an appointment at the University College in 1949, where in 1954 he became the first African professor.

Political Career

Busia became concerned when the nationalism of Ghana's strong man, Prime Minister Kwame Nkrumah, became increasingly radical. In 1951 Busia had stood for Parliament in his home district of Wenchi in the Gold Coast's first real elections and had been defeated. Yet the chiefs still had powers. Those in Ashanti could choose six additional members of the Legislative Council, of whom Busia became one. In 1952, when the opposition attempted to regroup, it elected Busia as leader, less by choice than by elimination, and for his eminence as a scholar.

The opposition had little effect, until there arose in Ashanti a violent ''National Liberation Movement'' determined to rid the country of Nkrumah at any cost. Its emergence forced the holding of a new election in 1956. Busia was the movement's unlikely leader, unable to restrain or control it. This was the first real threat to Nkrumah, but his party still emerged victorious, as well as vengeful.

Ghana's independence in 1957 brought Nkrumah new power, which he used systematically to decimate the opposition. Busia regrouped the opposition into a united party and tried to develop a constructive program, but their tactics played into Nkrumah's hands. Their inability to sense the mood of the country, which at its base was still in support of Nkrumah, made of them an unconstructive opposition and of Busia a voiceless leader. By late 1958 Nkrumah was prepared to detain their leading members, and by the next year he had passed a law unseating any Council member absent for more than 20 sessions. The law was aimed directly at Busia, whose scholarly commitments took him all over the world. Threatened by immediate detention, Busia left Ghana, in circumstances that have never been explained, but probably on the advice of Krobo Edusei, a fellow Ashanti in Nkrumah's government.

Years of Exile

The next seven years were spent in exile, with Leiden and then St. Antony's College, Oxford, as Busia's academic base. If Busia had been an unlikely opposition leader in Ghana, he was even more so in exile. But he was now too committed to the struggle against Nkrumah to settle easily into the scholarly life, although he published one book, *The Challenge of Africa,* and some articles during these years. The steadily increasing number of other exiles failed to rally around Busia, least of all Komla Gbedemah, Nkrumah's principal lieutenant turned exile. Nor did Western governments, before 1964, give Busia any tangible support or even encouragement. His testimony to the U.S. Congress against American aid to Ghana caused some resentment. Except perhaps in French circles, it was felt everywhere that if Nkrumah were overthrown it would not be by forces that Busia could hope to command. What was underestimated was the extent to which a revulsion had spread in Ghana

against everything Nkrumah symbolized, which would rebound to Busia's benefit.

Return to Triumph

Several months after the soldiers and policemen had overthrown Nkrumah in February 1966, Busia returned to Ghana after careful negotiations with the ruling National Liberation Council (NLC). Politics were banned, and the NLC was at best divided as to how much room for maneuver Busia should be given. Its most powerful member in any event favored Komla Gbedemah, who was no doubt a more skillful politician. Busia was made chairman of a new council on higher education after he was passed over for the vice chancellorship of the University of Ghana. Tactically, Gbedemah always outmaneuvered Busia and his party was better organized, but he was tainted by his association with Nkrumah. Busia, on the other hand, was an Ashanti, and the Ashanti wanted power after so many years. Thus, with their bloc vote, Busia won the premiership in a landslide victory at the end of August 1969.

Once in office, Busia wielded strong executive powers. He instituted a stringent austerity program. The chief question that was posed by the election and Busia's years in power was whether this once reluctant politician was sufficiently in control of his own party, increasingly dominated by little-known but strong-willed younger men, and whether he was sufficiently farsighted to lead Ghana out of its economic troubles and its tribal and political bitterness. Although his commitment to a parliamentary system was nowhere in question, he authorized some actions and tolerated others that gave rise to the old doubts and some new ones as well. The defeated opposition was further enfeebled by the successful barring of Gbedemah even from membership in the new Assembly, a seat he had overwhelmingly won in his district.

Widespread discontent led to a second military coup on January 13, 1972. The presidency was abolished and the National Assembly dissolved under the regime of Lieutenant Colonel Ignatius Kutu Acheampong. Busia, who was in London receiving medical treatment at the time of the coup, was forced into exile for a second time. By the late 1970s, Ghana's economy had slid into chaos, and corruption was rife. The Supreme Military Council, which assumed power in 1975, ousted Colonel Ignatius Kutu Acheampong in 1978.

Busia spent his final years as a lecturer in sociology at Oxford University. Busia's scholarly contribution proved valuable, not only intrinsically, but also for what it has done for the African seeking his identity after centuries of colonial rule. Of the colonial period, Busia wrote that ''physical enslavement is tragic enough; but the mental and spiritual bondage that makes people despise their own culture is much worse, for it makes them lose self-respect and, with it, faith in themselves.'' Part of the intellectual liberation in Africa has come through the systematic analysis of African institutions by Africans; Busia's major study, *The Position of the Chief in the Modern Political System of the Ashanti* (1951), was a ground breaker in this regard. Moreover, Busia personalized the commitment to freedom of the African intellectual, and his writings on the relevance of democratic institutions to modern Africa found a wide audience. He died in London on August 28, 1978.

Further Reading

Busia's doctoral dissertation, *The Position of the Chief in the Modern Political System of the Ashanti: A Study of the Influence of Contemporary Social Changes on Ashanti Political Institutions* (1951), remains both his most important scholarly contribution and a standard work. Busia's *The Challenge of Africa* (1962), written in exile, is a short testimonial to the importance of, and difficulty in, implementing democratic traditions. For an understanding of Busia's political career up to his exile, Dennis Austin, *Politics in Ghana, 1946-1960* (1964), is the definitive work. An account of Busia's term as prime minister is contained in Youry Petchenkine, *Ghana: In Search of Stability, 1957-1992* (1992). Busia's collected speeches have been compiled by M.K. Akyeampong, *Ghana's Struggle for Democracy and Freedom: 1957-1969* (1970-79). □

Ferruccio Benvenuto Busoni

The Italian musician Ferruccio Benvenuto Busoni (1866-1924) was one of the most distinguished and versatile musicians of his time, active as a pianist, conductor, teacher, and composer. His speculations about future developments of music were prophetic.

Ferruccio Busoni, ''Italian by birth and instinct, German by education and choice,'' was born in Empoli, near Florence, where his father was a professional clarinetist and his Italian-German mother was a pianist who gave Ferruccio his first lessons. He was a prodigy, and his childhood was similar to Mozart's in that Busoni composed and went on concert tours throughout Austria and Italy, playing his own compositions for both violin and piano. Although he was largely self-taught, he became one of the greatest pianists of his day and spent many years concertizing.

Busoni was professor of piano at the Helsinki Conservatory in 1889, then in Moscow, and in Boston at the New England Conservatory. He lived in Berlin from 1894 to 1913, when he was appointed director of the Liceo Musicale, a conservatory in Bologna, Italy. This post lasted only a year because Busoni was unhappy when he was unable to change the ultraconservative policies there. He spent the war years in Switzerland, returning to Berlin in 1920 to become professor of composition at the Academy of Arts, a position he held until his death in 1924.

Busoni's contemporaries thought of him primarily as a pianist. Because he lived before the era of effective recording, there is little actual evidence of the quality of his playing. From all accounts he had a prodigious technique and a big, ''orchestral'' style of playing. He specialized in large works and had no interest in the smaller salon pieces. He was an intellectual pianist and not a charmer. Through-

out his life he taught piano. Among his best-known students was Egon Petri, who in turn was the teacher of many prominent pianists of the next generation.

Busoni thought of himself more as a composer than a pianist, but his compositions never became popular. Among the most important are a huge, five-movement Piano Concerto (the last movement with male chorus), the *Indian Fantasy* for piano and orchestra, based on Native American melodies, and a *Fantasia contrappuntistica* for piano solo. He also wrote several operas; the unfinished last one, *Dr. Faustus,* is occasionally performed.

In his last years Busoni was an influential composition teacher who espoused neoclassic ideals counter to the expressionism that dominated German music of the time. He was always an original thinker. In *The New Esthetic of Music* (1907; trans. 1911) he urged the expansion of musical resources and the use of microtones such as third and sixth tones as well as synthetic scales. Such ideas were much ahead of their time, and in the 1960s, when many composers explored such resources, interest in Busoni revived.

Edgard Varèse, one of the pioneers of electronic music, knew Busoni in Berlin in 1907. In 1966 he wrote that his reading of Busoni's book was a ''milestone in my musical development, and when I came upon 'Music is born free; and to win freedom is its destiny,' it was like hearing the echo of my thought.''

Further Reading

One study of Busoni in English, Edward J. Dent, *Ferruccio Busoni* (1933), is very good. The chapter on Busoni in David Ewen, *The World of Twentieth-Century Music* (1968), deals mainly with the composer's piano music. Joseph Machlis, *Introduction to Contemporary Music* (1961), contains a chapter discussing Busoni's classical orientation.

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Sylvano Bussotti

Sylvano Bussotti (born 1931), an Italian avant-garde composer, was one of the most audacious of the experimental composers of his generation. His ability to discover new sounds in conventional instruments was unsurpassed.

Sylvano Bussotti was born in Florence and received his early education there. Between 1941 and 1948 he studied at the Florence Conservatory, and in 1957 he became a student of Max Deutsch, a disciple of Arnold Schoenberg, in Paris. At the same time Bussotti studied painting and became acquainted with the principles of abstract expressionism and the concepts of aleatory (or ''chance'') music championed by John Cage and others.

In abstract expressionist painting a great deal was left to chance. The painter worked without a preconceived plan or drawing and sometimes dripped or slashed paint on his canvas. In the corresponding movement in music, composers believed that the traditional composer-performer relationship, in which the composer ''controls'' performance through the exactitude of his notation, should be changed. Instead, they held that the composer should establish only certain general situations and then allow the performer great liberty in fulfilling them.

As a result, traditional notation had to be abandoned because it was too precise. Probably because of his training as a painter, Bussotti was very ingenious in devising new notation. His scores often have no staffs, clefs, notes, or anything resembling conventional music. Instead, there are doodles, blots, or intricate line drawings. In his *Five Pieces for David Tudor* (1959) the score looks like Rorschach inkblots; the performer is asked to approximate the shapes in sound. Naturally, no two performances, even by the same pianist, will ever be the same. In these pieces Bussotti extends normal piano technique in requiring that the fingernails be rattled against the keys and that the strings be plucked, hit by table-tennis balls, and rubbed.

In *Frammento* (1959), for soprano and piano, the singer intones a wide variety of fragmentary texts in several differ-

ent languages while the piano punctuates with highly percussive sounds. At times, the singer sings directly onto the piano strings so as to make them vibrate sympathetically.

Bussotti, like other avant-garde composers of his generation, was interested in multimedia theatrical performances. His ''opera'' *Passion, according to Sade* was presented in Sweden in 1968. Without a plot and without characterization in the usual sense, it is in the tradition of the theater of the absurd. Another piece, written in the same year, is called *Instrumental Theater*. When the curtain opens, a piano, a harp, an electric organ, and a harpsichord are seen, along with a clothes rack on which there are numerous costumes. The performers change costumes from time to time, while projections are shown on the back wall of the stage, and tapes of distorted words and music are played. Here, too, every performance is different. Success depends on the ability of the performers to improvise and on the empathy of the audience.

Passion, according to Sade piqued Bussotti's interest in theater, which came increasingly to occupy his imagination in the 1970s. Turning his back on the radical experimentation that had marked his work in the 1960s, Bussotti began to incorporate more theatrical and operatic elements into his work. His *Rara Requiem* (1970) marked the beginning of this stylistic shift, which culminated in 1972 with *Lorenzaccio,* a virtuoso blending of dramatic genres most plainly influenced by 19th century grand opera. The work incorporates elements of ballet, film, spoken passages, and off–stage events into a seamless unity of which music is only one part. Eschewing experimentation for the craftsman's devices of the traditional theater, Bussotti manages to use all of the artistic tools at his disposal. As much a departure as it is, however, the composition's theme of memory and its quotation of the entirety of *Rara Requiem* as its fourth and fifth acts hearken back to earlier Bussotti works.

Bussotti continued to work with the techniques and eclectic mixing of styles perfected in *Lorenzaccio* for the remainder of the decade. He also found time for a wide range of academic and administrative commitments. In 1972 he traveled to Berlin on an award from the Deitscher Akademischer Austauschdienst. From 1971 to 1974 he was a professor of history of music drama at the L'Aquila Academy of Fine Arts and in 1974 held an open course in music analysis at the Milan Conservatory. In 1975, Bussotti was named artistic director of the Teatro La Fenice in Venice. Throughout this period he worked as director and designer on numerous stage works by himself and other composers. His major works during this period include the ballet, *Bergkristall* (1974), and the opera, *Nottetempo* (1976).

More recently, Bussotti has kept up his breakneck pace and astonishing command of genres. *Il catalogo è questo* is a cycle of symphonic movements for orchestra which the composer began working on the late 1970s. A series of operas centered around the character of Racine's Phèdre commenced with *Le Racine* (1980). *Fedra* (1988) transformed and expanded upon this piece, while *L'inspirazione* (1988) explores the theme of artistic creation, as its elderly protagonist oversees the production of a new opera in the year 2031.

Further Reading

Paul Henry Lang and Nathan Broder, eds., *Contemporary Music in Europe: A Comprehensive Survey* (1965), includes a short discussion on Bussotti and his work. An excellent background study is Joseph Machlis, *Introduction to Contemporary Music* (1961). A more recent work is A. Lucioli's *Sylvano Bussotti* (1988). A valuable essay on Bussotti's work, '''Auf der Suche nach der verloren Oper' Mozart's Musiktheater und sein Winfluss auf Luciano Berio und Sylvano Bussotti'' appears in S. Mauser, *Mozart in der Musik des 20. Jahrhunderts: Formen asthetischer und kompositionstechnischer Rezeption* (1996) □

William Alexander Bustamante

William Alexander Bustamante (1884-1977) was a Jamaican labor leader who became Jamaica's first chief minister under limited self-government and the first prime minister after independence in 1962.

William Alexander Bustamante, perhaps Jamaica's most flamboyant and charismatic politician, was born William Alexander Clarke on February 24, 1884. His father, Robert Constantine Clarke, a member of the declining white plantocracy, was the overseer of a small, mixed-crop plantation called Blenheim, in the parish of Hanover on the then-isolated northwestern coast of the island. By virtue of the second marriage of Elsie Hunter, his paternal grandmother, to Alexander Shearer, he became distantly related to both Norman Washington Manley and Michael Manley, as well as to Hugh Shearer—all of whom were to be chief ministers or prime ministers of Jamaica. His mother, Mary Wilson, descended from the sturdy, independent Black peasantry of rural Hanover.

Bustamante is the surname which he formally adopted in September 1944, although he had been using that name regularly since the 1920s. Bustamante's own apochryphal explanation of the name is that it derives from the Spanish mariner who adopted him at the age of five, taking him to Spain where he was sent to school and where he saw active military service. However, Bustamante did not leave Jamaica until 1905, when he was 21 years old—and he left as part of the early Jamaican migration to Cuba, where employment opportunities were expanding in the sugar industry.

Of Bustamante's early life little is known. He attended elementary school in rural Hanover, once even in his mother's native village of Dalmally. Those few who recall his youth remember him as a fine horseman, who even as a teenager owned his personal horse and raced regularly with his numerous male cousins and others. He was restless, extremely extroverted and gregarious. Although intelligent, he had little formal education beyond the elementary level in Jamaica and resisted the apprenticeship which would

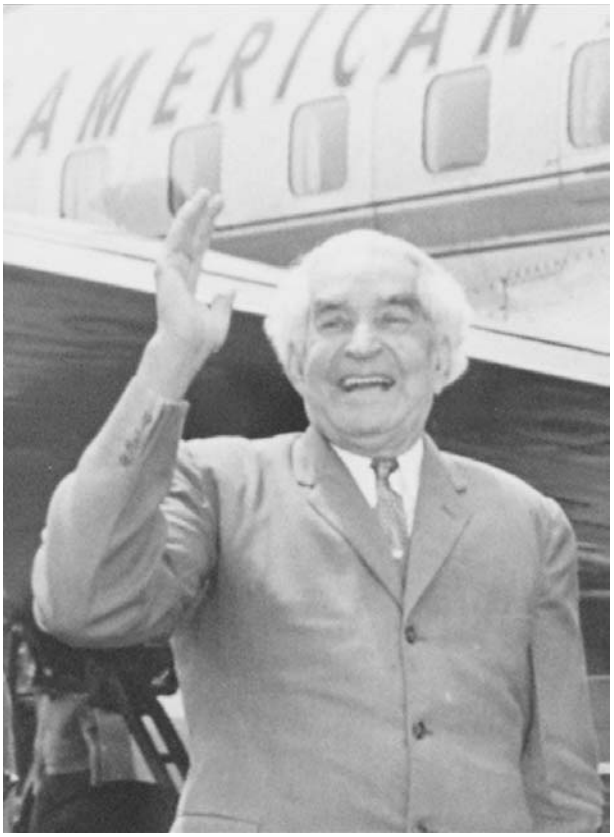

have led him to succeed his father as an overseer of the Jamaican landed interests.

Between 1905 and 1934 Bustamante lived outside of Jamaica, returning to his homeland for only brief visits. Most of this time was spent in Cuba, where he eventually gained employment in the security police of Presidents Alfredo Zayas and Gerardo Machado in the 1920s. Earlier he had spent nearly ten years in Panama (probably between 1908 and 1919) working as a traffic inspector. There he met Mildred Edith Blanck, the widow of an English consulting engineer, whom he married in the Kingston Parish Church on December 12, 1910, while on one of his short visits to the island.

The Jamaica to which Bustamante returned in 1934 was a cauldron of social and economic discontent. The decline of the old colonial system, hastened by the enormous difficulties which Great Britain had encountered during World War I and during the Great Depression, had saddled Jamaica with a type of politics and a bureaucracy which could not respond to the many problems which the island encountered. Wages and working conditions had declined steadily, and the government had consistently refused to provide relief. Workers were being organized and militantly politicized not only by the race and color conscious supporters of Marcus Garvey but also by the articulate socialist-oriented committees of Norman Manley, Frank Hill, Ken Hill, Arthur Henry, Richard Hart, Allan Coombs, Wills O. Isaacs, and Noel Nethersole. To this situation Bustamante brought great charisma, an attractive, empathetic eloquence spiced with rapier-like humor, carnival-like flair, boundless enthusiasm, energy, and an unflagging support for the working classes and the underprivileged. Along with his famous half-cousin Norman Washington Manley he became the dominant political figure in Jamaica until his retirement in the late 1960s.

After his return to Jamaica, Bustamante established himself as a money-lender in modest offices on Duke Street, then the desired cachet for all business addresses in Kingston. He installed Gladys Longbridge as his private secretary, and she was to accompany him for the rest of his life as confidante, assistant, companion, and, finally, after September 6, 1962, his second wife. Bustamante described himself as a dietician and businessman with North American experience, but while he might have returned with some wealth to the island, his formal training and experience were mostly his own fantastic fabrication.

Spokesman for Labor

He began his political involvement by writing long, almost daily letters to the press, especially the venerable *Daily Gleaner,* the island's leading newspaper—then more than a century in continuous publication—and its smaller rival, *The Jamaica Standard*. He wrote on many subjects, but most had to do with the conditions of the lower orders of the working classes and the political ineptness of the local administrators. Gradually he became involved in the protest marches and other demonstrations of the urban masses. He was interned briefly for this activity. The widespread labor disturbances of the years 1937 and 1938 provided the opportunity to establish himself as the foremost labor leader in the island. He combined the oratory of Marcus Garvey with the modified messianic spirit of the former millenialists Alexander Bedward and Solomon Hewitt, but he made the new movement his own instrument.

On January 23, 1939, he registered the Bustamante Industrial Trade Union over the opposition of the governor and others who declared that a union should not possess the name of an individual. Within four years the union represented more than 80 percent of all organized workers in Jamaica, mainly among the rural agricultural workers. The constitution of the union made Bustamante president for life, with unrestricted control of its finances.

Between September 8, 1939, and February 8, 1942, Bustamante was imprisoned by the governor of Jamaica, Sir Arthur Richards, under wartime emergency powers for incitement to riot for addressing a group of longshoremen on the Kingston waterfront. The internment made a political martyr of Bustamante and enhanced the position of his union among the masses. During Bustamante's internment Norman Manley and his followers rebuilt and expanded the organization of the Bustamante Industrial Trade Union. The eventual release of Bustamante from prison derived from the unceasing efforts of Manley, who had earlier founded the People's National Party as the political instrument for forging a new nationalism in Jamaica. And indeed, it was through the efforts of the People's National Party, modeled after the British Labor Party, that Jamaica gained a new political status in 1944 with universal adult suffrage and an elected legislature with limited self-government.

Working for an Independent Jamaica

Immediately after his release Bustamante broke with Manley, reorganized the union, and formally launched the Jamaica Labor Party on July 1943 to rival the People's National Party and the Jamaica Democratic Party in the first general elections held in December 1944. The Jamaica Labor Party won 23 of the 32 seats in the House of Representatives, with 41 percent of the votes, and Bustamante became Jamaica's first chief minister.

Along with being head of the government, Bustamante served as mayor of Kingston and Saint Andrew Corporation in 1947. His Jamaica Labor Party won re-election in the national elections of 1949 with a reduced parliamentary representation. More significantly, the party gained less popular votes than the opposition People's National Party. Although Bustamante lost the general elections of 1955 and 1959, he remained leader of the opposition in the Jamaican Parliament until 1962. His was a prominent voice and effective presence in the political life of the country. He established the vital link between the trade union base and the political party and made this combination the most effective instrument of political operation in Jamaica.

Bustamante virtually single-handedly destroyed the West Indian Federation, established in 1958 to unify and order the political evolution of the English West Indian territories. His decision not to participate in the federation and to orchestrate the Jamaican opposition to it in a 1961 referendum led to the demise of the federation in 1962, the year in which Bustamante's party, riding the crest of its successful campaign to withdraw Jamaica from the federation, won the general elections once more and made Bustamante the prime minister of independent Jamaica.

In 1967 he retired from politics, having reduced his participation during the previous three years because of failing health. The following year the Jamaican Parliament honored him by declaring him a national hero. He died on August 6, 1977, at the age of 93 and was buried in the shrine for prime ministers of Jamaica in the national park in Kingston.

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3d Earl of Bute

The British statesman John Stuart, 3d Earl of Bute (1713-1792), served as prime minister under George III, over whom he exercised an unpopular influence.

John Stuart was born in Edinburgh of aristocratic Scottish parents. His father died when John was 10, and the boy was raised in England under the guardianship of two maternal uncles. In 1737, when he was 24, Bute was elected to the English Parliament as one of the Scottish peers nominated by Lord Islay. Two years later he entered the opposition, thereby severing his connection with his patron and losing his seat at the next election in 1741. He remained excluded from Parliament for the next 20 years.

For 5 years after this setback, Bute lived in retirement on the island of Bute. Though better educated than most English aristocrats—an unsympathetic contemporary described him as having ''a great deal of superficial knowledge . . . upon matters of natural philosophy, mines, fossils, a smattering of mechanics, a little metaphysics, and a very false taste in everything''—he was much worse off financially. His Scottish estates were poor, and his immediate financial prospects had not been improved by his marriage to the daughter of Edward Wortley Montagu, a notorious miser. In 1736 she had eloped with Bute. Hence Bute failed to get anything from his father-in-law except advice to continue to live economically in Scotland.

In 1746 Bute decided to return to London. There, despite his poverty, he appeared often in aristocratic society, where he attracted attention by his great physical beauty. The most important outcome of this was an introduction to the Prince of Wales, later George III, who quickly became utterly dependent upon him. After the prince succeeded to the throne in October 1760, his dependence on Bute continued. But although Bute's views completely dominated the King's conduct, he did not become prime minister until May 1762. Then he quickly found the strain of office too great. In April 1763, despite the King's entreaties, Bute resigned. His hysterical excuses of ill health and distaste for politics have no substance; he committed political suicide because he was on the verge of a nervous breakdown.

For another 3 years Bute retained the confidence of George III, and his influence over the King continued to be a major source of political friction and popular grievance. He was constantly lampooned and caricatured and could not appear in public without risk of injury. Repeatedly the King undertook to end Bute's irresponsible meddling, but not until 1766 did he finally sacrifice the relationship in the interests of governmental stability. Subsequently Bute played little part in active politics, and in 1780 he retired from Parliament to spend the last years of his life in the study

of literature and science. He died on March 10, 1792, and was buried on the island of Bute.

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There is no modern biography of Bute. A useful study is James A. Lovat-Fraser, *John Stuart, Earl of Bute* (1912). Fascinating insights into his relationship with George III are provided in Romney Sedgwick, ed., *Letters from George III to Lord Bute, 1756-1766* (1939). For background material see Sir Lewis B. Namier, *England in the Age of the American Revolution* (1930; 2d ed. 1962), and Richard Pares, *King George III and the Politicians* (1953).

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Mangosuthu Gatsha Buthelezi

Dr. Mangosuthu Gatsha Buthelezi (born 1928), played a leading role in South Africa's political history. Founder of the Inkatha Freedom Party (IFP) and heir to the Chieftainship of the Buzelezi tribe, Buthelezi was elected Chief Executive Officer of the KwaZulu Territory in 1970, Chief Executive Councillor of the KwaZulu Legistative Assembly in 1972, and Chief Minister of KwaZulu in 1976. He is also Chancellor of the University of Zululand and was appointed Minister of Home Affairs (1994) in Nelson Mandela's coalition government.

Mangosuthu Gatsha Buthelezi, great-grandson of King Dinizulu and direct descendent of warrior-king Shaka, was born August 27, 1928, at Mahlabatini, near the traditional Zulu capital of Ulundi. (Dinizulu was banished and died in exile after the 1906 Zulu rebellion against British rule.) As heir to the Chieftainship of the Buzelezi tribe, Buthelezi's ancestry is as important to his current political standing as are his own political skills. He married to Irene Mzila, a nurse from Johannesburg, and has three sons and four daughters.

In 1948, Buthelezi enrolled at Fort Hare University and majored in History and Bantu Administration. While at the University Buthelezi joined the predominantly Xhosa African National Congress (ANC) Youth League and participated in anti-discrimination protests. After leaving the University Buthelezi took a position with the Department of Native Affairs.

Apartheid became firmly established in South Africa during the 1950s and racial segration was strictly enforced. Then in the 1960s the government declared that native Africans would be franchised in one of ten homelands corresponding to their ethnic affiliation. Buthelezi strongly

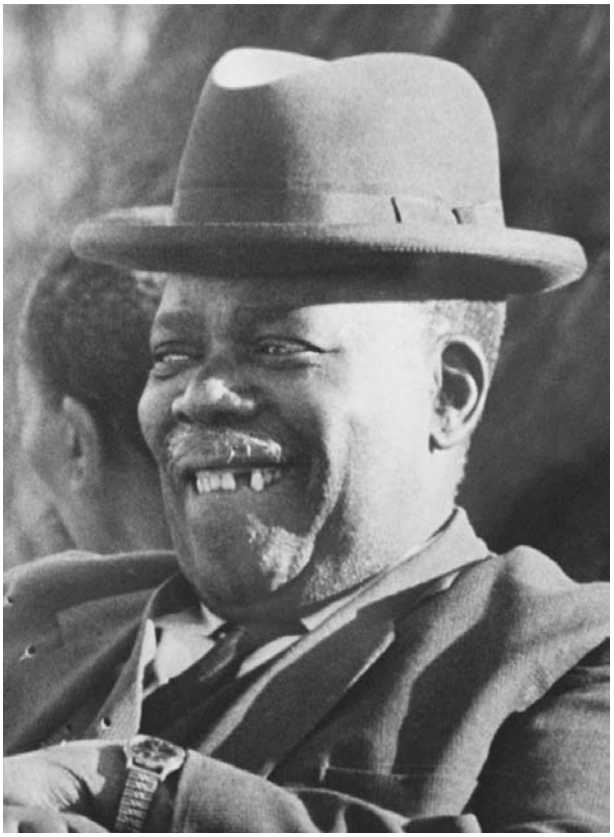

opposed the government's homeland plan. He contended, as did other critics, that the economic bases of the homelands were inadequate and that the homeland plan was simply another way of enforcing apartheid.

Approximately six million Zulu (1/4 of the country's native population) were declared citizens of KwaZulu, now known as KwaZulu-Natal. In 1970, Dr. Buthelezi was elected Chief Executive Officer of the newly established KwaZulu Territorial Authority. He became Chief Executive Councillor of the KwaZulu Legistative Assembly in 1972, and Chief Minister of KwaZulu, which he continues to hold, in 1976.

Buthelezi was in an ambiguous political position. Although he was a strong critic of apartheid, and thus the government, he also was a government-approved homeland leader, a role that many saw as an integral part of apartheid. Buthelezi found himself at odds with the government-banned ANC, of which he had once been a member. In 1975 Buthelezi revived Inkatha we Sizwe, a cultural organization originally founded in the 1920s, and transformed Inkatha, as it was commonly known, into the Inkatha Freedom Party (IFP). By continuing to identify itself as a cultural organization rather than a political organization the IFP avoided being banned by the government. Membership in the IFP was almost entirely Zulu.

Political differences as well as tribal differences made the IFP and the ANC bitter rivals. During the years 1987-91, as the two groups competed for control over the KwaZulu-Natal province, there were more than 18,000 deaths.

The ANC was unbanned after leader Nelson Mandela was released from prison in February, 1990. Many of the ANC's previous socialist economic policies and strictures against freedom of speech and freedom of religion were revised. However, the ANC also gained control of the media; anyone not belonging to the ANC was ''retrenched.'' Bloodshed continued as clandestine support for the IFP came from security police and military intelligence and the ANC continued deadly raids on IFP supporters.

In information provided by several witness affadavits, it was shown that in 1993 the IFP, which was controlled by Buthelezi, used taxpayer money to train and arm an 8,000 member paramilitary force. The KwaZulu Police (KZP) commissioner, Roy During, was ordered to merge trainees into the KZP as special constables. The merger effectively bypassed government restrictions forbidding territories from establishing their own armies. Then, just days before the April 1994 election, the IFP joined the elections and withdrew the paramilitary from the police force. (The KZP itself was later disbanded.)

Although IFP legislator Senator Philip Powell claimed that the special force was meant to increase the KZP's ability to handle any large-scale civil unrest due to the election, testimony in 1996 by Col. Eugene de Kock at his mitigation hearing suggests that the underlying purpose of the paramilitary organization was to provide a readily-mobilized warrior network that would prevent KwaZulu-Natal from being absorbed into an ANC-ruled South Africa.

The first democratic, multi-racial election was held in South Africa in April, 1994. The ANC won the majority and Mandela was elected President of South Africa. As required by the Interim Constitution, Mandela formed a coalition government, the Government of National Unity (GNU). The coalition included the ANC, the IFP, and the National Party (NP). Buthelezi was appointed Minister of Home Affairs.

Documents submitted during the 1996 trial of NP's Defence Minister Gen. Magnus Malan confirmed Buthelezi's knowledge of the IFP's plans to establish a paramilitary force. However, documents showing the paramilitary's operations for October 1986 through February 1988 disappeared. Malan was acquitted and no legal action was taken against Buthelezi.

In a move designed to position the IFP for a 1999 electoral victory, Buthelezi nominated moderate Ben Ngubane as KwaZulu-Natal's premier. Ngubane, who is viewed as a skilled negotiator well-versed in the IFP's constitutional demands, was described by Betheluzi as ''his right hand man.'' In late 1996 at an IFP youth rally, Buthelezi reminded participants of his earlier warning - that with the destruction of apartheid, the real struggle for economic empowerment of black South Africans would begin.

Violence in the KwaZulu-Natal province had been diminishing for months as IFP Premier Ngubane and ANC provincial leader Jacob Zume met in secret to discuss a peace pact. According to IFP parliamentarian Powell, a way to provide amnesty for people involved on both sides of the violence was a key element of the talks. ANC leaders were unwilling to discuss the peace talks. In mid-1997, Buthelezi appeared to endorse a possible merger of the IFP with the ANC and other nationalist movements. He was quoted as saying in the *Sunday Times,* that ''Unity [between the rival nationalist movements in KwaZulu-Natal] would be an ideal thing. I do not see why it should not happen.''

In addition to being leader of the IFP, Dr. Buthelezi currently holds the position of Minister of Home Affairs in Mandela's coalition government (GNU), and is Chief Minister of KwaZulu-Natal. He is Chancellor of the University of Zululand and has served on the standing committee of the Zululand Anglican Diocese, of the council of St. Peter's Seminary, of the council of the Inanda Seminary, and of the KwaZulu Conservation Trust. Buthelezi has received several awards and honorary doctorate degrees including Knight Commander of the Star of Africa for outstanding leadership (1975), Honorary doctorate of law, University of Zululand (1976), and the George Meaney Human Rights Award from the United States American Federation of Labor & Congress of Industrial Organizations (AFL/CIO) (1983).

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John Butler

John Butler (1728-1796), British Indian agent and loyalist leader during the American Revolution, was famous for his military exploits along the New York and Pennsylvania frontiers.

Born in Connecticut, the son of Capt. Walter Butler and Deborah Butler, John moved with his family to the Mohawk Valley of New York in 1742. As a captain in the British military, he served in the French and Indian War (1754-1763) in engagements at Crown Point, Ticonderoga, and Ft. Frontenac. He became a trusted representative of Sir William Johnson, at first commanding Native American auxiliaries and later conducting Indian affairs.

With the coming of the American Revolution, Butler fled with his son and other loyalists (American colonials who felt allegiance to the English crown rather than the urge for independence of the Colonies) to Canada. He continued to take an active role in Indian affairs and in military activities along the frontier of New York. He participated in St. Leger's fruitless British expedition of 1777. Then he began the recruitment of a band of refugee loyalists, called Butler's Rangers. As a major, he commanded these and other loyalists and their Native American allies in an invasion of Pennsylvania's Wyoming Valley in the spring of 1778. His march culminated in an encounter with American colonial troops near Forty Fort, with the subsequent surrender of that post on July 4, 1778. The slaughter of some of the captives (the Wyoming Valley ''massacre'') has been the occasion of later, highly colored criticism of Butler. Actually, he seems to have tried, with some success, to limit the scope of the atrocities. In the following year Butler's Rangers and the Native American allies were defeated at Newton during the only pitched battle of the American general John Sullivan on his expedition into Iroquois country. In 1780 Butler reached his highest rank, that of lieutenant colonel. His military career was an exceptional one for a loyalist leader: he and his fellow exiles, his son and Sir John Johnson, were successful in raising, commanding, and making real use for the British of the loyalists who had fled from the rebel forces among the Americans. The Revolutionaries responded with the Act of Attainder in 1779 and by confiscating all Butler's property in New York. His wife and younger children were held temporarily as hostages but were eventually exchanged for other prisoners. Butler's eldest son also participated in loyalist military activities until he was killed in action in 1781.

After the war the British rewarded Butler's services with a pension and a grant of land near Niagara. Butler was prominent in the development of a Tory settlement there and served as Indian commissioner. Variously described as sturdy or fat, he lived the remainder of his years in exile, respected by the British and by other refugees for his loyalty and detested by his former fellow colonists in the United States. He died in 1796.

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Joseph Butler

The English philosopher and theologian Joseph Butler (1692-1752) developed a moral philosophy based on human nature and a natural theology that emphasized the validity of Christian beliefs.

Joseph Butler was born on May 18, 1692, at Wantage, Berkshire, to Presbyterian parents. His father, wishing his son to be a minister, sent him to a Dissenting academy, which was first located at Gloucester and then at Tewkesbury. While at this academy Butler's keen aptitude for theological speculation became evident. In his correspondence with Samuel Clarke he indicated two flaws in the reasoning of Clarke's recently published *a priori* demonstrations concerning the proof of the divine omnipresence and of the unity of the ''necessarily existent being.'' Also while at the academy, for reasons not fully known, young Butler left the Presbyterian communion and joined the Church of England. After securing his father's reluctant consent, in 1714 he entered Oriel College, Oxford; after taking his degree, he was ordained a priest in 1718.

During his lifetime Butler served the Anglican Church in a number of different offices. He was preacher at Rolls Chapel, rector of Haughton and Stanhope, clerk of the closet to Queen Caroline, bishop of Bristol, dean of St. Paul's Cathedral, clerk of the closet to King George II, and, for the last 2 years of his life, bishop of Durham. He died in Bath on June 16, 1752, and was buried in Bristol Cathedral.

Philosophical Thought

A systematic statement of Butler's moral philosophy is found in his ''Three Sermons on Human Nature'' in *Fifteen Sermons* and in Dissertation II (''Of the Nature of Virtue'') in *The Analogy*. Butler, believing that revelation and nature are complementary, argues in Aristotelian fashion from the nature of man to conclusions on how man should live to be in accord with that nature. By nature men have both self-regarding and benevolent affections. The intrinsic character of the self-regarding affection is not incompatible with a benevolent attitude. In fact, more often than is commonly supposed, these affections reinforce each other.

But the affections are only one facet of human nature; far more important is the capacity to judge the affections and the behavior issuing from them. This superior faculty is conscience or reflection. As Butler himself indicates, his view of conscience is drawn from Arrian's *Discourses of Epictetus*. Conscience, Butler insists, keeps man from being the captive of his passions, approves or condemns his actions, and constitutes man as a morally self-legislating being.

The Analogy offers the clearest statement of Butler's natural theology. This work was apparently intended to convince deists, who acknowledged God's existence, that their beliefs could reasonably lead them to Christianity. It shows the importance of the Christian revelation and the reasonableness of belief in immortality.

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Nicholas Murray Butler

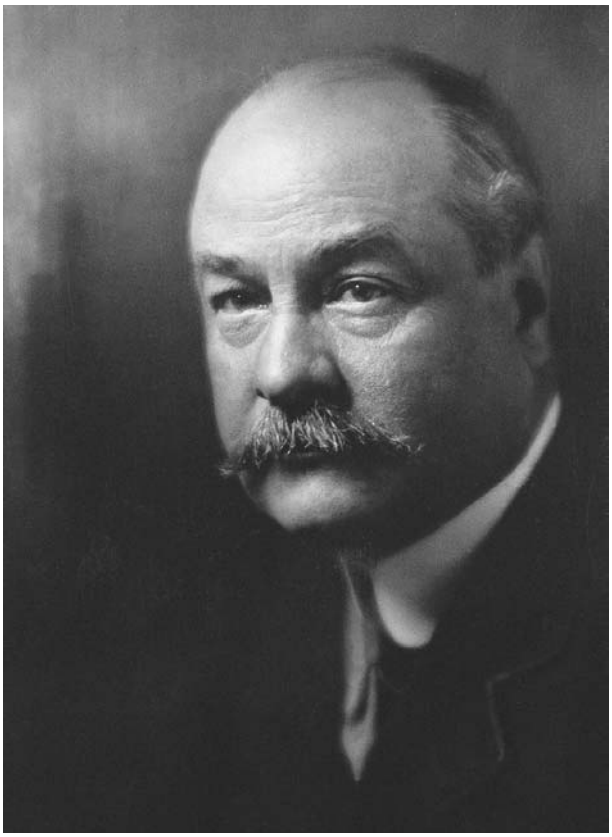

The American educator Nicholas Murray Butler (1862-1947) was president of Columbia University during its period of greatest expansion, in which it acquired an international reputation as a center of research and scholarship.

Nicholas Murray Butler was born in Elizabeth, N.J., on April 2, 1862, the son of a manufacturer. He graduated from Columbia College, New York City, in 1882 and earned his doctorate there in 1884. After a year's study in Berlin and Paris he returned to Columbia to become an assistant in philosophy. His interest in the education of teachers led him to help organize, and to head from 1886 to 1891, the institution which later became Teachers College of Columbia University. In 1890 he was promoted to professor of philosophy and also became dean of the newly created faculty of philosophy, a position he held until his elevation to the acting presidency in 1901.

In 1902 Butler became permanent president and remained in office until his retirement in 1945. The transformation of Columbia into a modern university had already begun under his predecessors, but under Butler's leadership the school experienced a tremendous increase in endowment, buildings, size of student body, and number and quality of faculty. An indefatigable speechmaker, clubman, and fund raiser, Butler strove to expand and deepen the material and intellectual resources of his institution, building it into an international leader in advanced study and research.

An active worker for the Republican party for most of his life, Butler attended national conventions from 1880 on, frequently as a voting delegate. He was chosen as candidate for vice president of the United States in 1912, when the vice president died in office. In the 1920 Republican convention he was nominated by the New York delegation as a candidate for the presidency and received 69 1/2 votes. Although a firm proponent of liquor regulation, he opposed prohibition and fought the 18th Amendment to the Constitution. Many presidents sought his advice on matters of public policy.

Butler became interested in the international peace movement well before World War I, becoming chairman of the American branch of Conciliation Internationale in 1907. He strongly supported the League of Nations. From 1925 to 1945 he headed the Carnegie Endowment for International Peace. He won a Nobel Peace Prize in 1931, which he shared with Jane Addams. Butler died in New York City on Dec. 7, 1947.

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Butler's life is best studied in his autobiography, *Across the Busy Years: Recollections and Reflections* (2 vols., 1939-1940). Richard Whittemore, *Nicholas Murray Butler and Public Education* (1970), is a useful study. Butler's career is also recounted in Horace Coon, *Columbia: Colossus on the Hudson* (1947). A guide to his written work was compiled by Milton Halsey Thomas, *Bibliography of Nicholas Murray Butler, 1872-1932* (1934). His work at Columbia is recorded in Edward C. Elliot, ed., *The Rise of a University,* vol. 2: *The University in Action* (1937), which is composed of excerpts from Butler's annual reports as president of Columbia, topically arranged.

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Octavia E. Butler

Octavia Butler (born 1947) is best known as the author of the Patternist series of science fiction novels in which she explores topics traditionally given only cursory treatment in the genre, including sexual identity and racial conflict. Butler's heroines are black women who are both mentally and physically powerful .

Butler grew up in a racially mixed neighborhood in Pasadena, California. Her father died while she was very young, and her mother worked as a maid to support the two of them. Butler has written memoirs of her mother's sacrifices: buying her a typewriter of her own when she was ten years old, and to paying a large fee to an unscrupulous agent so Butler's stories could be read. Butler entered student contests as a teenager, and after attending workshops like the Writers Guild of America, West ''open door'' program during the late 1960s and the Clarion Science Fiction Writer's Workshop in 1970, Butler sold her first science fiction stories.This early training brought her into contact with a range of well-known science fiction writers, including Joanna Russ and Harlan Ellison, who became Butler's mentor.

Four of Butler's six novels revolve around the Patternists, a group of mentally superior beings who are telepathically connected to one another. These beings are the descendants of Doro, a four thousand-year-old Nubian male who has selectively bred with humans throughout time with the intention of establishing a race of superhumans. He prolongs his life by killing others, including his family members, and inhabiting their bodies. The origin of the Patternists is outlined in *Wild Seed,* which begins in seventeenth-century Africa and spans more than two centuries. The Novel recounts Doro's uneasy alliance with Anyanwu, an earth-mother figure whose extraordinary powers he covets. Their relationship progresses from power struggles and tests of will to mutual need and dependency. Doro's tyranny ends when one of his children, the heroine of *Mind of My Mind,* destroys him and united the Patternists with care and compassion. *Patternmaster* and *Survivor* are also part of the Patternist series. The first book set in the future, concerns two brothers vying for their dying father's legacy. However, the pivotal character in the novel is Amber, one of Butler's most heroic women, whose unconventional relationship with one of her brothers is often interpreted in feminist contexts. In *Survivor,* set on an alien planet, Butler examines human attitudes toward racial and ethnic differences and their effects on two alien creatures. Alanna, the human protagonist, triumphs over racial prejudice and enslavement by teaching her alien captors tolerance and respect for individuality. *Kindred* departs from the Patternist series yet shares its focus on male/female relationships and racial matters. The protagonist, Dana, is a contemporary writer who is telepathically transported to a pre-Civil War plantation. She is a victim both of the slave-owning ancestor who summons her when he is in danger and of the slave-holding age in which she is trapped for increasing periods. *Clay's Ark* (1984) reflects Butler's interest in the psychological traits of men and women in a story of a space virus that threatens the earth's population with disease and genetic mutation. In an interview, Butler commented on how Ronald Reagan's vision of a winnable nuclear war encouraged her to write more dystopic material. This shift in focus is most evident in *Parable of the Sower* (1994), a novel which depicts a religious sea-change, set against the backdrop of a strife-ridden inner city in 2025.

Critics have often applauded Butler's lack of sentimentality, and have responded favorably on her direct treatment of subjects not previously addressed in science fiction, such as sexuality, male/female relationships, racial inequity, and contemporary politics. Frances Smith Foster has commented: ''Octavia Butler is not just another woman science fiction writer. Her major characters are black women, and through her characters and through the structure of her imagined social order, Butler consciously explores the impact of race and sex upon future society.''

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Samuel Butler

The English novelist and essayist Samuel Butler (1835-1902) was a critic of established religious, social, and scientific ideas.

Samuel Butler was born on Dec. 4, 1835, in Langar, near Bingham, Nottinghamshire, the son of the local vicar. In a time of common paternal absolutism, his childhood seems to have been bleak and graceless. After taking a degree at Cambridge, he came into open conflict with his father over the question of his future profession, and at last he emigrated to New Zealand to become a sheep farmer. But though free of his father, he was not free of revolt, and the spirit of resentful rebelliousness marked much of his later life. In New Zealand he read Charles Darwin's *Origin of Species* and wrote a series of newspaper articles setting forth Darwin's ideas and ingeniously applying the evolutionary hypothesis to machines. Having made a modest fortune, he returned to England in 1864.

Erewhon (1872), Butler's first book, is a mixture of satire, utopian theories, and serious speculation masked as whimsy. Set in the frame of a trip to an unknown land (Erewhon is an anagram of ''no-where''), it has no real plot but is rather a description and discussion of the customs and institutions of Erewhon. In this land moral failings are treated as mental illness and cured by a ''straightener,'' but physical illness and misfortune are considered crimes and severely punished. Children sign certificates absolving their parents of responsibility for their birth, and education is carried on in the College of Unreason.

Butler's reflections on orthodox religion, begun in New Zealand, issued in *The Fair Haven* (1873), an ironic attempt to reconcile the New Testament with rationalistic criticism. In *Life and Habit* he returned to the question of evolution. In *Evolution Old and New* (1879), *Unconscious Memory* (1880), and *Luck, or Cunning?* (1887), he developed his ideas with an increasingly self-righteous resentment of what he conceived to be the Darwinians' deliberate concealment of the truth. Butler hoped to be able to restore will, intelligence, and design to a universe apparently made meaningless by the blind process of natural selection.

The novel *The Way of All Flesh,* Butler's most famous work, was written between 1872 and 1885. It is the supposed biography of Ernest Pontifex, narrated by an older friend with an unrelenting candor deliberately affronting conventional pieties. The account of a grimly repressive childhood is based on Butler's own youth. As a young man, Ernest swings from naive religious zeal to despairing disillusionment, is imprisoned for propositioning an innocent girl, and upon his release makes a disastrous marriage. Finally free, he turns to a career as writer and intellectual gadfly, exposing the evils and hypocrisies of the established institutions and values that had twisted his own life.

Erewhon Revisited (1901) returns to the problem of religion and examines the relationship between rational truth and religious faith.

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The primary biographical source is Henry Festing Jones, *Samuel Butler: A Memoir* (2 vols., 1919). A shorter, more critical biography is Clara G. Stillman, *Samuel Butler: A Mid-Victorian Modern* (1932). Two good studies of Butler's ideas are P. N. Furbank, *Samuel Butler* (1948), and Basil Willey, *Darwin and Butler: Two Versions of Evolution* (1960).

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Samuel Butler

The English poet Samuel Butler (ca. 1613-1680) is best known as the author of ''Hudibras,'' a long comic poem that satirizes the Puritans.

The exact date of Samuel Butler's birth is unknown. He was baptized Feb. 14, 1613, in Strensham, Worcestershire. The son of a yeoman farmer, he attended the King's School in Worcester. Shortly after leaving school, about 1628, he entered the service of Elizabeth, Countess of Kent, at her home at Wrest, Bedfordshire. At Wrest he enjoyed the use of the countess's magnificent library and met some of the most learned men of his time.

During the period of the Commonwealth, Butler served as clerk to a number of country magistrates, several of whom were dedicated Puritans. While in the households of these men, he seems to have suppressed his own religious and political convictions and to have busied himself with the writing of *Hudibras.* It seems probable that Butler modeled his character of the ridiculous Sir Hudibras on the characters of at least two of his Puritan employers.

It was not until after the death of Cromwell that Butler published his first essay, *Mola asinaria* (1659), pleading for the restoration of the Stuarts. In 1662 Butler began publishing *Hudibras* in installments. The first part, written in rhyming octosyllabic couplets, appeared late in 1662, the second

in 1663, and the third in 1677. It was an immediate success, particularly with the King and his court. Many of the surviving copies of the first edition are inscribed as gifts of Charles II to members of the court, and the number of pirated versions and spurious sequels of the poem testify to its popularity with the general public.

Although *Hudibras* brought Butler fame, he seems to have lived in relative obscurity after 1663. Little is known of his character and occupation during the years in which he produced the bulk of his writings. Of moderate height and strong build, he is said to have been ''a good fellow'' possessing ''severe and sound judgment.'' Records show that he was employed as secretary to secretary to George Villiers, 2d Duke of Buckingham, for some time in the early 1670s. It is believed that he remained in London after 1677, occupying a room in Rose Alley, Covent Garden. He died Sept. 25, 1680.

Butler's contemporaries seem to have held Charles II responsible for the poverty in which the poet spent his last years. But in 1677 Charles granted Butler an annual pension of £100. He was buried at the expense of William Longueville, who later collected his unpublished manuscripts. These were kept intact by Longueville's heirs and published in 1759. The volumes contained much occasional poetry, a satire on the Royal Society entitled ''The Elephant on the Moon,'' and a series of prose character sketches.

Further Reading

The most interesting discussion of Butler and his work is by John Wilders in his edition of *Hudibras* (1967). An earlier biographical account is Jan Veldkamp, *Samuel Butler: The Author of Hudibras* (1923). Critical discussions of *Hudibras* and its place in English literary tradition include Edward Ames Richards, *Hudibras in the Burlesque Tradition* (1937), and Ian Jack, *Augustan Satire: Intention and Idiom in English Poetry, 1660-1750* (1952).

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John Butterfield

The American financier, politician, and businessman John Butterfield (1801-1869) is best known for his energetic role in developing American transportation and communication facilities. He organized the American Express Company.

John Butterfield was born on Nov. 18, 1801, to an obscure family which had settled in New York in the early 17th century. Irregular attendance during winters at primitive public schools provided him with a limited formal education. While still a boy he found employment as a stage driver. Later he became a small proprietor and eventually the organizer of the first great transcontinental stage line, the Overland Mail, in 1857. He was also involved at various times and in various places with packet boats, plank roads, Great Lakes steamers, telegraph lines, street railways, transportation facilities across the Isthmus of Panama, banking, and railroads.

Butterfield's involvement in stage driving led directly to his participation in the express business. He was among the first to see the commercial possibilities in the multiple services rendered by the express companies, ranging from delivery of diversified freight to collection of accounts. He also came to the industry when it was on the eve of great growth, as both the national economy and the areas serviced by Butterfield's enterprises were expanding rapidly. His initial venture in the express business was Butterfield, Wasson and Company, which merged with several other firms in 1850 to become the American Express Company. It quickly became the largest business of its kind in the United States.

In 1857 Butterfield and the American Express Company were awarded a $600,000 annual contract by the Federal government to establish and operate the first transcontinental stage line, the Overland Mail. Its establishment was lauded, although the route was criticized on the grounds that it deviated from the most direct route between St. Louis and San Francisco, and covered a distance of 2,800 miles en route to the Pacific (via El Paso, Yuma, and Los Angeles). Within a year hundreds of men and thousands of

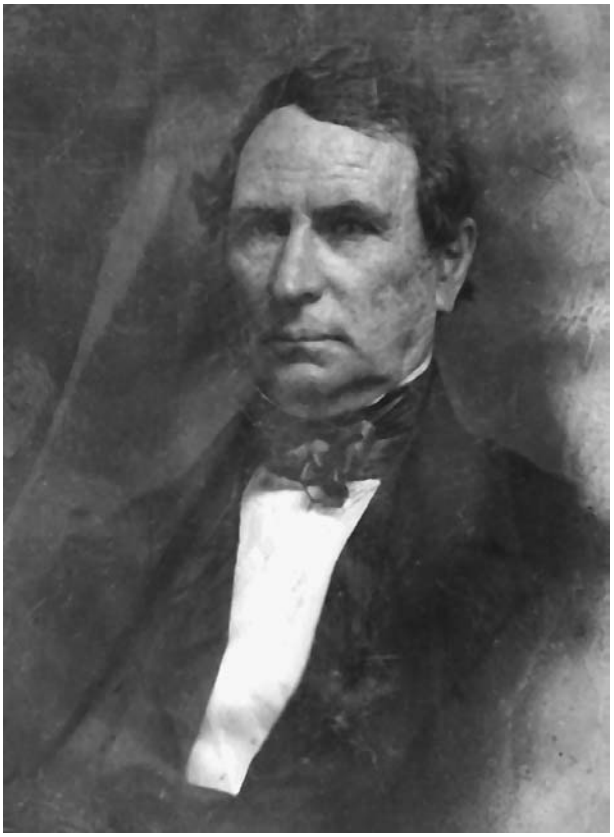

head of stock were procured, scores of way stations built, and rolling equipment secured. Butterfield supervised the operation, and soon service on a semiweekly basis began, with mail coaches departing on Sept. 15, 1858, from San Francisco and St. Louis. Regular service continued—in spite of the long distances and occasional attacks by Indians—until the outbreak of the Civil War forced the closing of the line in 1861 to avoid interference by Confederate forces.

Butterfield was also involved in a number of railroad developments, telegraph facilities, and banks. A lifelong Democrat, he was interested in the city of Utica, N.Y., where he built an elaborate home and commercial buildings, and also a business. He was elected mayor in 1865.

Butterfield combined great energy and minute attention to details with keen insight into the significance of impending change in the fields of communication and transportation. The result was spectacular success in enterprises which varied from plank roads to telegraph lines and touched widely scattered points in an area bounded by the Isthmus of Panama, the Great Lakes, and the Atlantic and the Pacific oceans. His wife, Malinde Harriet Baker Butterfield, whom he married in 1822, bore nine children, including Daniel Butterfield, who became a distinguished Union general in the Civil War.

Upon his death on Nov. 14, 1869, Butterfield was hailed for his contributions to the general growth and development of New York State.

Further Reading

There is no biography of Butterfield. Considerable information on him can be found in a biography of his son: Julia Lorrillard Butterfield, ed., *A Biographical Memorial of General Daniel Butterfield* (1904). See also LeRoy Hafen, *The Overland Mail, 1849-1869* (1926); Edward Hungerford, *Wells Fargo: Advancing the American Frontier* (1949); and Noel M. Loomis, *Wells Fargo* (1968). □

Dietrich Buxtehude

The organ works and sacred vocal compositions of the Danish composer Dietrich Buxtehude (1637-1707) are the culmination of the North German school of composition in the 17th century.

Dietrich Buxtehude was born in either Holstein or Sweden (both were Danish territories at the time), the son of an organist. The family was of German extraction, and branches were located in various parts of Scandinavia, which had close cultural ties with Germany at the time. Buxtehude thus was exposed to the forms and styles typical of North German music.

Little is known of Buxtehude's early life, but he apparently received musical instruction from his father. He accepted positions as organist in 1657 at Helsingborg and in 1660 at Helsingör. On April 11, 1668, he succeeded the illustrious Franz Tunder to the prestigious post of organist at St. Mary's Church in Lübeck (marrying Tunder's daughter as one of the terms of succession) and remained in this post for the rest of his career.

Buxtehude was a truly inventive and imaginative composer in an era often marked by solid, workmanlike technique devoid of any profound inspiration. His extant works represent but a small portion of his production, and many of them exist only in secondary sources. Dating his work is close to impossible on any but stylistic grounds, and his flamboyant imagination led to a wide variety of stylistic treatment. Italian and South German music was known in his area, broadening the stock upon which he drew. With the growing emphasis of the time on individuality, he turned his back on authoritarian formulas and allowed his fiery imagination free rein.

Recent scholarship has shown that Buxtehude's sacred vocal works are, historically, his most important contribution, rather than the organ works as was previously thought. Few are liturgical. Most fall under the heading of cantata, if by this term one understands the earlier form as practiced by Tunder rather than the later genre represented by most of Johann Sebastian Bach's cantatas.

In 1673 Buxtehude established the famous *Abendmusiken,* or evening musicals, in St. Mary's; they took place from 4 to 5 P.M. on the five Sundays before Christmas. These performances included organ music as well as sacred works of a dramatic-allegorical nature for

chorus, soloists, and orchestra; the bulk of the latter has disappeared.

Most of Buxtehude's 124 extant cantatas were probably written between 1676 and 1687. The solo portions exhibit operatic styles ranging from recitative to arias. There are also songlike pieces on lyric texts. Especially notable among the choral sections are the closing portions with closely imitative introductions, followed by fugal Alleluia or Amen sections. Throughout there is the strongest possible expression of the text content, achieved through the free exercise of musical fantasy. Buxtehude also wrote works based on melodies and texts of chorales (the traditional hymnody of Lutheranism), in some of which the melody is varied in each movement.

This wealth of expression made a profound impression on the young Johann Sebastian Bach, who in 1705 journeyed 200 miles on foot to hear Buxtehude's music and remained for 4 months. Thereafter Bach seems to have been determined to employ this expressive potential in church works.

Equally impressive for Bach must have been Buxtehude's organ music. Certainly the older composer comes closer than anyone else to Bach in the composition of the small-scale, subjective-interpretive chorale prelude (a free organ composition based on the melody of a Lutheran chorale, originally used to introduce congregational singing). This was a more southerly form. Buxtehude brought to its most advanced state the North German chorale fantasia, in which the chorale melody is so freely treated in a series of rhapsodic sections as to nearly disappear. For the most part his toccatas are in the then standard form, consisting of a sequence of diverse sections, including free fantasy, virtuoso pedal solos, and at least two fugues. Here, especially, his penchant for the daring and the unexpected comes strongly to the fore. There is also service music: Magnificats and Te Deums that could substitute for vocal performance and canzonas that were played during church services.

Undoubtedly a great deal of Buxtehude's keyboard and chamber music has been lost. The sonatas of 1696 cannot be his earliest attempts. His sonatas are somewhat retrospective, compared to the already-existing model of Arcangelo Corelli, and Buxtehude's keyboard suites follow the model of Johann Jakob Froberger. It is in the specifically North German forms that Buxtehude dominates and represents the climax of his era.

Further Reading

Buxtehude's importance is discussed in Manfred F. Bukofzer, *Music in the Baroque Era: From Monteverdi to Bach* (1947). Good background studies are Paul H. Lang, *Music in Western Civilization* (1941), and Donald J. Grout, *A History of Western Music* (1960).

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Richard Evelyn Byrd

Richard Evelyn Byrd (1888-1957), American aviator, explorer, and scientist, was the first man to fly over both poles and for his daring feats became one of America's genuine folk heroes.

Richard E. Byrd was born in Winchester, Va., on Oct. 25, 1888, into a distinguished Tidewater family. His early education included study at the Shenandoah Valley Military Academy and a trip around the world alone at the age of 13. He attended Virginia Military Institute, the University of Virginia, and the U.S. Naval Academy, graduating in 1912. At the academy Byrd established himself as a class leader and athlete, although leg injuries suffered in football threatened his military career.

After briefly retiring from active duty, Byrd returned to the service when the United States entered World War I. He requested assignment to the Navy's aviation division. In 1918 Byrd developed a plan to fly the Navy's trimotored NC-1 flying boat across the Atlantic. His wartime assignment, however, was as commander of U.S. Navy aviation forces in Canada, where a submarine patrol was maintained. Byrd worked on improving aerial navigation when neither land nor horizon was visible, and developed a ''bubble'' sextant and a drift indicator. After the war he took charge of the navigational preparations for a one-stop transatlantic flight of three Navy planes but was not himself permitted to make the May 1919 flight.

Exploration from the Air

Eight years later Byrd would make one of the early nonstop transatlantic flights; in the meantime he influenced flight development in other important ways. He successfully lobbied for legislation to establish a Bureau of Aeronautics in the Navy; and he commanded the Navy flying unit that accompanied Donald MacMillan's Arctic expedition of 1925, during which over 30,000 square miles of northern Greenland and Ellesmere Island were explored.

Convinced of the practicability of the airplane for polar exploration, in 1926 Byrd undertook a privately sponsored expedition to the North Pole. Flying from Kings Bay, Spitsbergen, Byrd and his copilot circled the North Pole on May 9, 1926. Byrd returned to the United States to a tumultuous reception and promotion to the rank of commander.

Byrd's new goal was to demonstrate the scientific and commercial value of multiengine planes on sustained flight over long distances. He entered the ''transatlantic derby'' of 1927, but the crash of his new plane during tests delayed his departure until after Charles Lindbergh's flight. His aviation experiences are detailed in his first book, *Skyward* (1928).

Antarctic Expeditions

Byrd's subsequent career centered on his Antarctic adventures. Buoyed by scientific and technological developments, he planned a large-scale exploration of Antarctica. Reaching the Bay of Whales in December 1928, Byrd estab-

lished his camp, Little America, on the Ross Ice Shelf. In constant radio communication with the outside world, he and his companions carried out their scientific studies and aerial surveys. On Nov. 28-29, 1929, Byrd and three companions successfully completed a hazardous flight to the South Pole and back, a distance of 1,560 miles, discovering several new mountain ranges and obtaining valuable geological, meteorological, and radiowave propagation data. When Byrd came home in 1930, he was showered with additional honors and awards, including promotion to the rank of rear admiral. His *Little America* (1930) is a full account of the expedition.

Byrd returned to Antarctica in 1933-1935. He spent 5 months in solitude at Advance Base, making careful meteorological and auroral observations. This expedition nearly cost him his life when he was stricken by carbon monoxide fumes. Rescued in August 1934, Byrd could not return to Little America II until 2 months later. He wrote about this expedition in *Discovery* (1935) and later in *Alone* (1938).

In 1939 the United States government sponsored its first Antarctic expedition in a century, with Adm. Byrd in charge. He made several flights over the continent, delineated hundreds of additional miles of coastline, and mapped mineral deposits. Further work in the Antarctic awaited the cessation of World War II, a conflict in which Byrd served with distinction.

In 1946-1947 Byrd led his fourth expedition to the Antarctic as part of the Navy's Operation High Jump. Thirteen ships and 4,000 men participated, photographing and mapping vast areas of the ice continent. Byrd again flew over the South Pole, dropping a packet containing flags of all the members of the United Nations. Byrd's final labors in Antarctica were made in Operation Deep Freeze (1955-1956) and in planning the United States Antarctic Program for the International Geophysical Year (1957-1958). He died in Boston on March 11, 1957, survived by his wife and four children. A scientist and inventor as well as a daring adventurer, Byrd had also lent his name and energy to many humanitarian and world peace organizations.

Further Reading

The best biography of Byrd is Edwin P. Hoyt, *The Last Explorer: The Adventures of Admiral Byrd* (1968), although it was compiled only from the public record and should be read in conjunction with other accounts. See particularly Fitzhugh Green, *Dick Byrd: Air Explorer* (1928); Charles J. V. Murphy, *Struggle: The Life and Exploits of Commander Richard E. Byrd* (1928); and the brief appreciation by Alfred Steinberg, *Admiral Richard E. Byrd* (1960). Walter B. Hayward, *The Last Continent of Adventure: A Narrative of Gallant Men and Bold Exploits in Antarctica* (1930), puts Byrd's early work in context. □

William Byrd

The English composer William Byrd (ca. 1543-1623) was one of the greatest polyphonists of his time. He also excelled in the composition of keyboard music, stage songs, and instrumental fantasias.

William Byrd was born in Lincolnshire, probably in 1543. Nothing is known of his boyhood except that he became a child of the Chapel Royal some time after 1550, moving then to London, where he was ''bred up under Thomas Tallis.'' At the age of 20 Byrd received his first appointment, returning to his native shire as organist at Lincoln Cathedral. Within a few years he succeeded Robert Parsons as one of the gentlemen of the Chapel Royal. The records are unclear as to whether Byrd moved to Westminster at this time. In 1572, however, he was replaced at Lincoln Cathedral by Thomas Butler, whom he himself had chosen, and it is clear that at that time he moved to London, where he shared the post of organist with Tallis.

In 1568 Byrd married Juliana Birley; they had a son in 1569 and a daughter in 1572. It was during this period that he was charged with recusancy, for which he was troubled the rest of his life, and that he acquired the first of his leases, which were to embroil him in litigation from this time forward.

These were years of close professional association with Tallis, his former mentor and senior by some 40 years. Together they received in 1578 a license ''to imprint any and so many as they will of set songe or songes in partes, either in English, Latine, Frenche, Italian or other tongues that may serve for musicke either in Church or chamber, or

otherwise to be plaid or soong. . . . '' This license, a virtual monopoly for music printing, passed to Byrd's sole ownership upon the death of Tallis in 1585. The proprietary fervor it inspired no doubt was a factor in the extraordinarily productive period which followed. During the next few years Byrd published no less than four major collections, all devoted entirely to his own works: *Psalmes, Sonets & Songs* (1588), *Songs of Sundrie Natures* (1589), *Cantiones sacrae I* (1589), and *Cantiones sacrae II* (1591).

The music in these, along with that available only in manuscript, such as the important keyboard collection ''My Lady Neville's Book,'' reflects his esthetic position as a transitional figure between medieval and modern times. The very fact that these collections were composed and prepared for circulation in print furnishes one aspect of their modernity. And that the composer himself was launching these editions as a financial venture is another. Both these considerations relate to innovative features on the esthetic side, which in turn signalize several new developments in the musical culture of 17th-century England.

No hint of a new praxis appears in the title of the first collection, *Psalmes, Sonets & Songs of Sadness and Piety, Made into Musicke of Five Parts* (1588). However, Byrd did provide for a glimpse of contemporary procedures in the circulation of music with his expressed resolve to expose untrue copies of his works then abroad. All this, music printing was to change.

In the body of the collection, one of the upper parts of pieces in all three categories indicated in the title is marked ''the first singing voice.'' Byrd probably composed all these as solo songs with viol accompaniment (we know that ''Though Amaryllis dance in green'' originated thus), then adapted the accompanying viol parts to the text in preparing these for publication. Presumably his motivation was to increase sales by appealing to a wider public, or at least to a greater number of performers. On the whole, though, the effect of this procedure was to bring Byrd's compositions into alignment with the Italian madrigal, by then new only in England, and they are rather stiff and unwieldy part-songs compared to the livelier polyphonic works of the Italians.

More evidence of Byrd's concern for marketability appears with the *Songs of Sundrie Natures, Some of Gravitie and Others of Myrth, Fit for All Companies and Voyces* (1589). And the title of the last set of secular part-songs, that of 1611, is even more explicit with its prescription for aleatory performance: *Psalmes, Songs & Sonnets: Some Solemne, Others Joyful, Framed to the Life of the Words: Fit for Voyces or Viols* In other words, both content and medium are arranged for the largest possible number of hearers or performers.

In the *Cantiones sacrae* Byrd clearly though tacitly went against the policy of the English Reformation, intended not only to remove the political hegemony of Rome from England but also to expunge Latin from the liturgy. But in the two books of *Gradualia* which marked his next flurry of editorial activity, he publicly avowed the recusancy for which he and members of his family had already been called to account numerous times.

The first book of *Gradualia* we know only from the second edition of 1610. The second book, published in 1607 and also appearing in a second edition in 1610, consists of 43 motets for four, five, and six voices. Again, these motets are generally shorter than those in the *Cantiones sacrae* collections and are obviously intended for use by those who sought formal musical expression of their Catholic faith. That he would have dared publish two such books, particularly just after the Gunpowder Plot in 1605, which raised such a wave of anti-Catholic sentiment, testifies to the strength of his position at court and to the excellence of his general reputation as the ''father of English music.'' Musically, these books represent the work of the greatest English polyphonic master of the 16th century.

The same may be said of his more than 60 English anthems, some being his own adaptations of Latin motets; of his 50 stage songs; of the keyboard works in the ''Fitzwilliam Virginal Book,'' in ''My Lady Neville's Book,'' and in the printed collection *Parthenia;* and, not least, of his miscellaneous canons, rounds, and music for strings.

Further Reading

The standard biography of Byrd is Edmund H. Fellowes, *William Byrd* (1936; 2d ed. 1948), which gives a full list of sources and discusses the main forms and the style in which Byrd composed. It is, however, out of date, as is Frank Howes, *William Byrd* (1928). Good background material is available in Paul Henry Lang, *Music in Western Civilization* (1941); Gustave Reese, *Music in the Renaissance* (1954; rev. ed. 1959); Jack A. Westrup, *An Introduction to Musical History* (1955); and Donald J. Grout, *A History of Western Music* (1960).

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William Byrd

Colonial planter and merchant William Byrd (1652-1704) founded one of the most remarkable and enduring political dynasties in America.

The first of several generations bearing the name, William Byrd emigrated from England to the New World as a young man, fortified by an extensive inheritance from an uncle which permitted him to purchase a large estate on the James River (near modern Richmond, Va.). Later, as he became increasingly prominent, he removed to the ''Old Dominion's'' western frontier. In 1676 he jeopardized his growing economic and political position by joining briefly in Bacon's Rebellion against the troops of royal governor William Berkeley. He had undoubtedly shared in the frustration with the government's inability to prevent depredations by native peoples that had led to the rebellion.

However, connections and wealth helped to smooth over Byrd's involvement with Bacon, and a few years later he sat in Virginia's House of Burgesses, in 1683 moving up

to the more elite Council of State—testimony to his growing prominence. He eventually served as auditor general of the colony and president of its council, but it was not in politics that he made his greatest mark.

From his plantation on the James, and later from Westover, his frontier estate, Byrd traded with the Native Americans, parlaying his inheritance into one of the great fortunes of colonial Virginia and setting the keystone for a prolific and powerful political dynasty. Pioneering and exploring even as he traded with the Native Americans, Byrd was one of a small band of white men to move beyond the Blue Ridge in the 17th century. Indeed, he pushed across the Allegheny Divide into Kentucky at the head of a trading company a full century before Daniel Boone.

For Virginians like Byrd, moreover, the Native Americans offered a somewhat risky but enormously profitable wellspring of trade, at a time when such trade was limited to those licensed by the royal governor. By the 1680s Byrd was sending pack trains far into hostile country to exchange pots, pans, guns, and rum for furs and hides that were quickly and profitably sold at Virginia's flourishing eastern ports.

So extensive was his knowledge of the Native Americans that Byrd frequently represented the colony at treaty-making ceremonies. This activity, in turn, led him to a high rank in the Virginia militia. Increasing wealth, meanwhile, opened other economic doors; eventually he augmented his fortune in several ways that became traditional for future colonial Byrds: he was part owner of several merchantmen, a well-known slave dealer, a planter of tobacco, and a dealer in public securities. By the time he died on Dec. 4, 1704, he had firmly established both his family and fortune.

Further Reading

The standard source on Byrd is the biographical sketch in *The Writings of "Colonel William Byrd . . . ,"* edited by John Spencer Bassett (1901). See also Louis B. Wright, *The Cultural Life of the American Colonies, 1607-1763* (1957), and Wesley Frank Craven, *The Colonies in Transition, 1660-1713* (1967). □

William Byrd II

The Virginia diarist and government official William Byrd II (1674-1744) revealed much about 18th-century American life in his important, charming, and witty diaries.

William Byrd II was the son of William Byrd, whose inheritance had enabled him to purchase valuable Virginia lands at the age of 18, and of Mary Horsmanden Byrd, daughter of a Cavalier gentleman. Born on March 28, 1674, near what is now Richmond, Va., the younger Byrd was educated at Felsted Grammar School in Essex, served as an apprentice in business in Holland and London, and studied law at the Middle Temple. He was admitted to the bar in 1695 after 3 years of study. At the Middle Temple, Byrd's contemporaries included the dramatists William Congreve and William Wycherly. Byrd also came to know notable men of science, such as Sir Robert Southwell and Hans Sloane. In 1696 he was elected to membership in the Royal Society, and a paper published soon afterward demonstrated his scientific abilities.

In the same year Byrd returned to Virginia, where he was elected to the House of Burgesses, but the next year he was back in London, representing the governor of Virginia and later the Virginia Council as agent. This time he remained until 1704, when his father died, leaving him not only his lands, including the site of Richmond and the 1,400-acre Westover plantation, but also his office of receiver general. In 1706 Byrd married Lucy Parke. After the death of his wife's father he made the mistake of seeking to acquire his lands and as a result acquired immense debts.

In time Byrd became a member of the governor's council and commander in chief of the Charles City and Henrico County militias. His life, public and private, during these years is well documented in a secret diary dating from 1709. From it emerges a vivid portrait of Byrd as a healthy extrovert interested in everything from books (his library eventually numbered more than 3,600 items) to the welfare of his many tenants.

In 1715 Byrd returned to England on business. The next year he sent for his wife, who died of smallpox soon after her arrival. She left him two daughters, whom he brought to

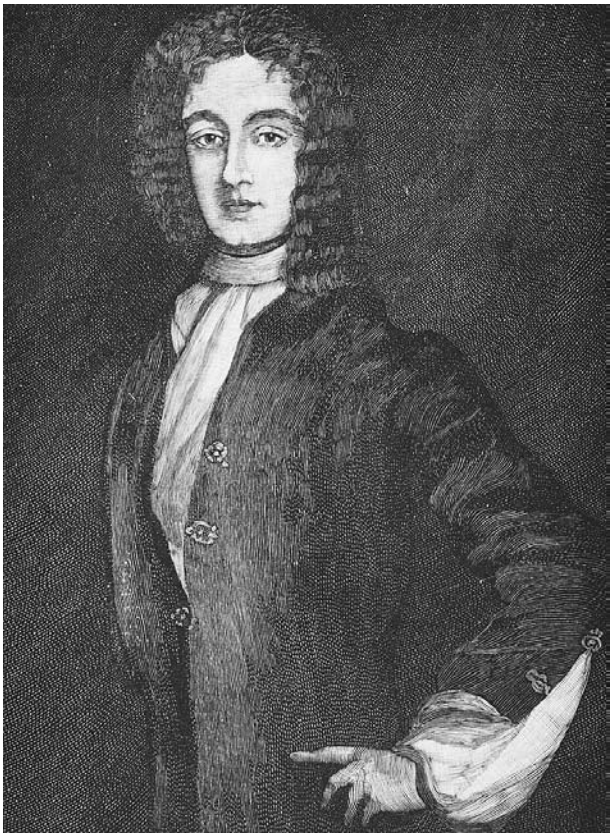

England. Another secret diary, now published like the earlier, demonstrates that Byrd took advantage of the opportunities London offered for sexual adventures. He also served again as agent for Virginia. Despite strenuous efforts, he did not find the wealthy wife he was looking for, though he remained in England until 1719. Another visit in 1721 brought him a wife, Maria Taylor, who in time gave him four children but no fortune. He returned to America in 1726 and remained there until his death on Aug. 26, 1744.

Byrd's cultivation of writing over the years is demonstrated by his care in letter writing. His most famous contribution to literature is his *History of the Dividing Line Betwixt Virginia and North Carolina Run in the Year of Our Lord 1728,* first published in 1841. It is a witty, frank, and informative narrative. (Another version, *The Secret History of the Line,* is inferior.) Byrd's other writings include *A Journey to the Land of Eden* and *A Progress to the Mines,* both also published in 1841.

Further Reading

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Jane Byrne

Jane Byrne (born 1934) won the most astounding political upset in Chicago's history when she unseated incumbent Michael A. Bilandic in the 1979 Democratic primary and went on to become the first woman mayor of Chicago.

Born in Chicago on May 24, 1934, Jane Margaret (Burke) Byrne showed little interest in politics until the 1960 presidential election. Raised on the north side of Chicago by her father Edward Burke, who was vice president of Inland Steel, and her mother, Katherine Burke, Byrne attended parochial schools. Upon graduation from Saint Scholastic High School, Byrne enrolled in St. Mary-of-the-Woods in Terre Haute, Indiana. On completion of her freshman year she transferred to Barat College in Lake Forest, Illinois. She graduated in 1965 with a bachelor's degree in chemistry and biology. Jane married William P. Byrne, a marine aviator, soon afterward. A little more than one year after the birth of their only child on December 31, 1957, Edward crashed his plane near a naval air station in Chicago and sustained fatal injuries.

Byrne's involvement in politics stemmed partly from that crash. Upon hearing John F. Kennedy talk about the loss of life due to the Cold War, she joined his campaign for president and became secretary-treasurer for the presidential contender's Chicago headquarters. Her efforts impressed the Kennedy organization so much that they offered her a job in Washington, but Byrne decided to remain in Chicago and pursue graduate studies at the University of Illinois, Chicago Circle Campus. Having taught for a while, she planned to pursue a teaching career, but her continued interest in politics and her Kennedy association led to a meeting with Mayor Richard Daley, who urged her to work for his organization. Thus began a political relationship which deeply affected Byrne's future.

After satisfying Daley that she worked hard at the ward level, in 1964 the mayor appointed Byrne to a job in the Head Start program. A year later he promoted her to a job with the Chicago Committee on Urban Opportunity. During this period she studied Chicago politics and became a fiercely loyal Daley supporter. He rewarded her in 1968 by naming her the first woman member of his cabinet. As commissioner of sales, weights, and measures, Byrne attempted to uproot corruption and return her office to its original purpose, consumer protection.

Although never accepted by the party regulars, Byrne served as delegate to the 1972 Democratic National Con-

vention and chaired the resolutions committee for the Democratic National Committee the following year. In 1975 Daley named Byrne co-chairperson of the powerful Cook County Democratic Central Committee, much to the distress of many Democratic leaders.

When Daley died of a heart attack in December of 1976, Byrne's political future appeared clouded. Soon after Daley's passing, party regulars stripped Byrne of the Central Committee chair. And the riff between Byrne and the local Democratic Party ''machine'' widened after Byrne accused the new mayor, Michael A. Bilandic, of not looking out for the public interest and ''greasing'' a nearly 12 percent cabfare increase for the city. Shortly after hearing those charges, Bilandic fired Byrne from her job as commissioner of sales.

Byrne responded by announcing her decision to run for the Democratic nomination for mayor. Campaigning with funds mostly donated by her new husband, Jay McMullen, and lacking an efficient political organization, Byrne's chances of winning seemed nearly impossible. Even her major campaign issue, the taxicab fare increase, lost its potency when a federal grand jury found no wrongdoing. But snow, which started to fall on New Year's Eve, 1979, gave her an issue to win the mayoralty.

The heavy January and February snow brought Chicago to a near standstill, interrupting public transportation and garbage collection. The inability of the mayor to devise and implement an adequate snow removal plan angered the city's residents. Charging that under Bilandic Chicago was no longer ''the city that works,'' the underdog rode the issue to victory. A break in the bad weather permitted a record turnout to the Democratic primary and secured Byrne the upset victory. In the general election the following April, heavily Democratic Chicago gave Byrne a landslide with 82 percent of the popular vote over Republican Wallace Johnson. Her victory, which included a sweep of all 50 wards, gave her the largest margin of votes in the history of Chicago's mayoral contests.

Byrne's triumph did not mark the end of the powerful Democratic organization, nor did it bring a new era of tranquillity to Chicago politics. Soon after her primary victory Byrne started mending ties with the organization, and after becoming mayor in April she dismissed many reformers who had worked diligently for her election. Furthermore, her acerbity and her politicizing of the mayor's office alienated many former supporters and a large portion of the press. Finally, the very magnitude of problems her administration faced in areas such as fire protection, education, and declining revenues made controversy almost inevitable. Always one for the spotlight, Byrne captured the imagination of many Chicagoans when she moved into the deteriorated Cabrini-Green public housing project in March of 1981. Her stay not only emphasized the horrible conditions many were forced to live with, but helped bring improved services to an area largely neglected by city workers.

Although actions like the Cabrini move increased the mayor's popularity, they were not enough for her to win the Democratic renomination in 1983. In a three-way race, Harold Washington, a Black Congressman, defeated Byrne and the machine's candidate Richard M. Daley, Jr. Unwilling to admit defeat, Byrne initiated a write-in campaign for the general election but called it off for lack of support. Washington won election as mayor, but his political struggles with a hostile city council encouraged Byrne to look forward to the 1987 election.

But in the 1987 Democratic primaries, Byrne lost to Washington again. She then gave the incumbent her support in his ultimately successful bid for reelection. In March 1988, she ran for clerk of the Cook County Circuit Court, but was again defeated in her party's primary, this time by Aurelia M. Pucinski. Once again on November 12, 1990, Byrne announced her candidacy in the 1991 Chicago mayoral elections, and once again she lost in the February 26, 1991 Democratic primary. Richard Daley, Jr., son of the former mayor, won the election. In 1992, Byrne published a mayoral memoir entitled *My Chicago,* which received favorable reviews from both *Publishers Weekly* and *Library Journal*.

Further Reading

Two biographies which focus on Byrne's pre-mayoral years are Kathleen W. FitzGerald, *Brass: Jane Byrne and the Pursuit of Power* (1981) and Bill and Lori Granger, *Fighting Jane: Mayor Jane and the Chicago Machine* (1980). Byrne told her own story in 1992's *My Chicago*. For more on Byrne's relationship with Daley, see Milton L. Rakove, *We Don't Want Nobody Sent: An Oral History of the Daley Years* (1979). Two books which explore Byrne's role in the 1983 election are Paul Kleppner, *Chicago Divided: The Making of a Black Mayor* (1984) and Melvin G. Holli and Paul M. Green, *The Making of the Mayor of Chicago 1983* (1984.) Other books which refer to Byrne's administration in a larger discussion of Chicago racial politics are *Fire On the Prairie: Chicago's Harold Washington and the Politics of Race* by Gary Rivlin (1992) and *Bitter Fruit: Black Politics and the Chicago Machine* by William J. Grimshaw (1992.) □

James Francis Byrnes

The American public official James Francis Byrnes (1879-1972) was a prominent political figure for some 40 years, serving under presidents Franklin Roosevelt and Harry S. Truman.

James F. Byrnes was born to immigrant Irish parents in Charleston, S.C., on May 2, 1879. His early years were difficult, for his father died a few weeks before his birth. His mother, left with two young children and almost penniless, took up dressmaking to support her family. To help, James left school when he was 14 to work as an office boy in a local law firm. Taught shorthand by his mother, he won a competition and obtained a job as a stenographer in the Second Circuit Court of South Carolina in 1900. In his free time he studied law and 3 years later was admitted to the South Carolina bar.

Byrnes opened his own law office in Aiken. He found few paying clients, however, and continued in his job as a

court reporter. He also bought the *Aiken Journal and Review,* but his career in journalism was brief. In 1908 he was elected a circuit solicitor (an office equivalent to that of a prosecuting or district attorney) and sold his interest in the newspaper to his partner. Two years later he was elected to his first term in Congress. Before entering public life, Byrnes had married Maude Busch of Aiken in May 1906.

In 1911 Byrnes entered the House of Representatives, remaining until 1925, serving on the House Committee on Roads, the Banking and Currency Committee, and the Appropriations Committee. These experiences, together with his personal qualities, contributed to his political success. Byrnes was a genial and charming person, with a sense of humor, who quickly mastered the game of politics. ''The art of legislating,'' he later observed,'' is the art of intelligent compromise.''

Defeated for the Senate in 1924, Byrnes was elected in 1930. A realistic politician, a southerner, and a loyal Democrat, he supported Franklin Roosevelt in the election of 1932 and was tapped as a ''brain truster'' for budgetary matters. Byrnes strongly promoted New Deal legislation in the Senate during Roosevelt's first term, but after 1937 he adopted a more conservative position. He loyally defended the President's foreign policy, however, especially in the extension of trade agreements and defense appropriations. In 1940 Roosevelt considered Byrnes for the vice-presidential nomination but decided in favor of Henry Wallace. Following his third-term reelection, the President appointed Byrnes associate justice to the Supreme Court (June 1941).

But World War II was at hand, and Byrnes was on the Supreme Court for only 16 months before Roosevelt made him director of the Office of Economic Mobilization and, in the next year, head of the six-man War Mobilization Board. Byrnes now had considerable authority in the management of domestic affairs, while Roosevelt concentrated on the military conduct of the war. Byrnes's administrative performance was so outstanding that he became popularly known as ''Assistant President.'' Roosevelt again considered Byrnes as a vice-presidential candidate in 1944 but chose Harry S. Truman. Byrnes, however, accompanied Roosevelt to the Yalta Conference in February 1945, and his detailed shorthand notes proved to be very helpful to President Truman. Shortly after Roosevelt's death in 1945, Truman appointed Byrnes secretary of state, a post he held until January 1947.

Byrnes's tenure coincided with the collapse of the wartime cooperation with the Soviet Union and the onset of the cold war. As secretary of state, he tried unsuccessfully to reconcile the conflicting interests between the United States and the Soviet Union. To satisfy the Soviet Union's demand for security against Germany, he proposed a four-power treaty of alliance to keep Germany demilitarized for 25 years; but the Kremlin rejected this offer. His effort to resolve the atomic energy issue between the two powers in 1945—he suggested the exchange of atomic information without absolute and effective agreement on inspection and control—met with opposition in Congress. Although unable to obtain solutions on either issue, Byrnes managed in 1946 to work out compromise peace treaties with the Soviet Union for Italy, Romania, Bulgaria, Hungary, and Finland. On Sept. 6, 1946, he delivered his famous Stuttgart speech, which called for the creation of an autonomous democratic German state. Increasingly, Byrnes adopted a tough posture toward the Soviet Union, but disagreements with President Truman led to his resignation on Jan. 10, 1947.

Following his departure from the Cabinet, Byrnes became associated with a Washington law firm, but in 1950 he ran for governor of South Carolina and was elected by an overwhelming majority. As governor, he fulfilled his campaign pledge to suppress the Ku Klux Klan in the state, but he resisted the efforts of the Federal government to desegregate public schools. Byrnes retired in 1955 and died on April 9, 1972, in Columbia, S.C.

Further Reading

There are no biographies of Byrnes. The most important sources on his life are his two memoirs, *Speaking Frankly* (1947) and *All in One Lifetime* (1958). The best account of Byrnes's tenure as secretary of state is the chapter by Richard D. Burns in Norman A. Graebner, ed., *An Uncertain Tradition: American Secretaries of State in the Twentieth Century* (1961). A brief, impressionistic vignette is in Raymond Moley, *27 Masters of Politics: In a Personal Perspective* (1949). □

George Gordon Noel Byron

The English poet George Gordon Noel Byron, 6th Baron Byron (1788-1824), was one of the most important figures of the romantic movement. Because of his works, active life, and physical beauty he came to be considered the personification of the romantic poet-hero.

George Gordon Noel Byron was born on Jan. 22, 1788, into a family of fast-decaying nobility. His lame foot, the absence of any fatherly authority in the household after Captain ''Mad Jack'' Byron's death in 1791, the contempt of his aristocratic relatives for the impoverished widow and her son, his Calvinistic up-bringing at the hands of a Scottish nurse, the fickleness and stupidity of his mother—all conspired to hurt the pride and sensitiveness of the boy. This roused in him a need for self-assertion which he soon sought to gratify in three main directions: love, poetry, and action.

On the death of his granduncle in 1798, Byron inherited the title and estate. After 4 years at Harrow (1801-1805), he went to Trinity College, Cambridge, where he became conscious for the first time of the discrepancy between the lofty aspirations of idealism and the petty realities of experience. ''I took my gradations in the vices with great promptitude,'' he later reminisced, ''but they were not to my taste.'' His obstinate quest for some genuine passion among the frail women of this world accounts for the crowded catalog of his amours.

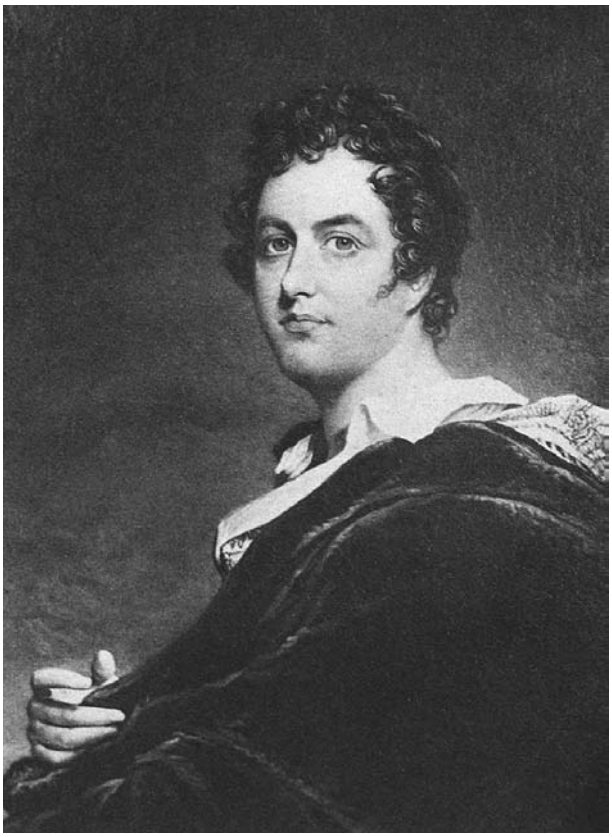

Early Works

In 1807 Byron's juvenilia were collected under the title *Hours of Idleness;* although the little book exhibited only the milder forms of romantic *Weltschmerz,* it was harshly criticized by the *Edinburgh Review*. The irate author counterattacked in *English Bards and Scotch Reviewers* (1809), the first manifestation of a gift for satire and a sarcastic wit which single him out among the major English romantics, and which he may have owed to his aristocratic outlook and his classical education.

In 1809 a 2-year trip to the Mediterranean countries provided material for the first two cantos of *Childe Harold's Pilgrimage*. Their publication in 1812 earned Byron instant glory, as they combined the more popular features of the late-18th-century romanticism: colorful descriptions of exotic nature, disillusioned meditations on the vanity of earthly things, a lyrical exaltation of freedom, and above all, the new hero, handsome and lonely, somberly mysterious, yet strongly impassioned for all his weariness with life.

Social Life

While his fame was spreading, Byron was busy shocking London high society. After his affairs with Lady Caroline Lamb and Lady Oxford, his incestuous and adulterous love for his half sister Augusta not only made him a reprobate, but also crystallized the sense of guilt and doom to which he had always been prone. From then on, the theme of incest was to figure prominently in his writings, starting with the epic tales that he published between 1812 and 1816: *The Giaour, The Bride of Abydos, The Corsair, Lara, The Siege of Corinth,* and *Parisina*. Incestuous love, criminal although genuine and irresistible, was a suitable metaphor for the tragic condition of man, who is cursed by God, rebuked by society, and hated by himself because of sins for which he is not responsible. The tales, therefore, add a new dimension of depth to the Byronic hero: in his total alienation he now actively assumes the tragic fatality which turns natural instinct into unforgivable sin, and he deliberately takes his rebellious stance as an outcast against all accepted notions of the right order of things.

While thus seeking relief in imaginative exploration of his own tortured mind, Byron had been half hoping to find peace and reconciliation in a more settled life. But his marriage to Anna Isabella Milbanke (Jan. 1, 1815) soon proved a complete failure, and she left him after a year. London society could have ignored the peculiarities of Byron's private life, but a satire against the Prince Regent, ''Stanzas to a Lady Weeping,'' which he had appended to *The Corsair,* aroused hysterical abuse from the Tories, in whose hands his separation from his wife became an efficient weapon. On April 25, 1816, Byron had to leave his native country, never to return.

His Travels

In Switzerland, Byron spent several months in the company of the poet Shelley, resuming an agitated and un-

enthusiastic affair with the latter's sister-in-law, Clare Clairmont. Under Shelley's influence he read Wordsworth and imbibed the high-flown but uncongenial spirituality which permeates the third canto of *Childe Harold*. But *The Prisoner of Chillon* and Byron's first drama, *Manfred,* took the Byronic hero to a new level of inwardness: his greatness now lies in the steadfast refusal to bow to the hostile powers that oppress him, whether he discovers new selfhood in his very dereliction or seeks in self-destruction the fulfillment of his assertiveness.

In October 1816 Byron left for Italy and settled in Venice, where he spent many days and nights in unprecedented debauchery. His compositions of 1817, however, show signs of a new outlook. The fourth canto of *Childe Harold* does not reject the cosmic pessimism of *Manfred,* but the mood of shrill revolt is superseded by a tone of resigned acceptance, and sizable sections of the poem are devoted to the theme of political freedom and national independence. Equally significant of Byron's renewed ability to face the world in laughter rather than in anger is the witty, good-humored satire of *Beppo,* which should be considered a preparation for *Don Juan,* begun in September 1818.

Spontaneous maturation had thus paved the way for the healing influence of Teresa Guiccioli, Byron's last love, whom he met in April 1819. The poet had at last begun to come to terms with his desperate conception of life, to the extent of being able to debunk all shams and to parody all posturing, including his own, in *Don Juan,* the unfinished masterpiece on which he was to work till the end of his life. But this new balance also found serious utterance in *Cain,* the best of the plays that he wrote in 1821. It is a closely argued dramatic restatement of Byron's lasting creed that as the universe is swayed by a loveless God, the only greatness to which man can aspire lies in his foredoomed struggle for reason and justice. *Marino Faliero* illustrates the same pattern in the field of action, exalting the selflessness of the man who sacrifices his life in the service of popular freedom.

It is characteristic of Byron's integrity that he increasingly sought to translate his ideas into action, repeatedly voicing the more radical Whig viewpoint in the House of Lords in 1812-1813, running real risks to help the Italian Carbonari in 1820-1821, and collaborating with Leigh Hunt in launching the *Liberal* in 1822. His early poetry had contributed to sensitizing the European mind to the plight of Greece under the Turkish yoke. In 1824 Byron joined the Greek liberation fighters at Missolonghi, where he died of malarial fever on April 19.

Further Reading

While Byron's tumultuous life has inspired many biographers, the standard work is Leslie A. Marchand, *Byron: A Biography* (3 vols., 1957). Byron's intriguing personality and his ambiguous ideological position are discussed in William J. Calvert, *Byron: Romantic Paradox* (1935); Edward Wayne Marjarum, *Byron as Skeptic and Believer* (1938); Ernest J. Lovell, *Byron, the Record of a Quest: Studies in a Poet's Concept and Treatment of Nature* (1949); and G. Wilson Knight, *Lord Byron: Christian Virtues* (1953).

General critical introductions are Herbert E. Read, *Byron* (1951); Paul West, *Byron and the Spoiler's Art* (1960); Paul West, ed., *Byron: A Collection of Critical Essays* (1963); Leslie A. Marchand, *Byron's Poetry: A Critical Introduction* (1965); and W. Paul Elledge, *Byron and the Dynamics of Metaphor* (1968).

No full-scale study of Byron's drama has appeared since Samuel C. Chew, *The Dramas of Lord Byron* (1915). However, much attention has been devoted to *Don Juan,* especially by Paul Graham Trueblood in *The Flowering of Byron's Genius: Studies in Byron's Don Juan* (1945) and by Elizabeth French Boyd in *Byron's Don Juan: A Critical Study* (1945).

For Byron's influence, William Ellery Leonard, *Byron and Byronism in America* (1905), and Samuel C. Chew, *Byron in England: His Fame and After-Fame* (1924), have not been superseded. For general background information see Ian R. J. Jack, *English Literature: 1815-1832* (1963). □

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James Branch Cabell

The American essayist and writer of romantic fiction James Branch Cabell (1879-1958) played an important part in the battle against sexual taboos in American literature during the 1920s.

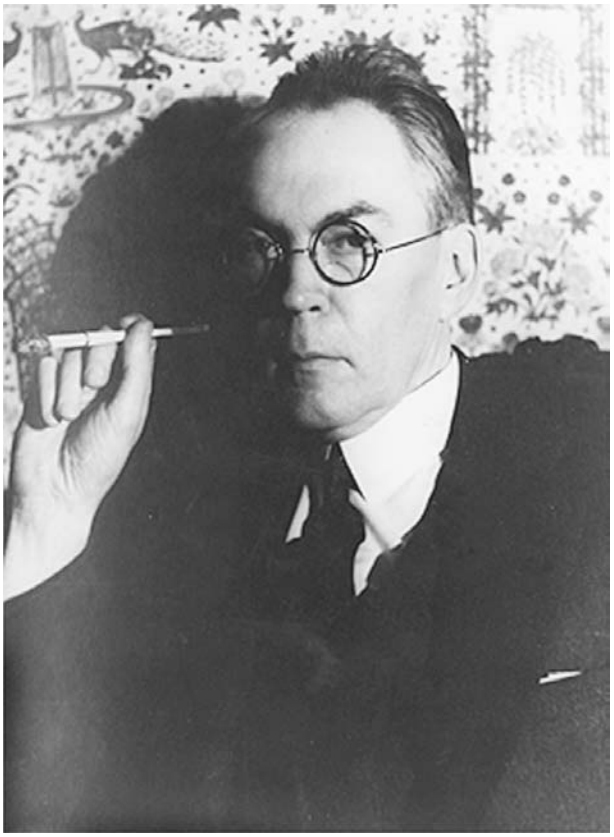

James Branch Cabell was born in Richmond, Va., into an aristocratic ''Old Dominion'' family. He graduated from William and Mary College in 1898, having taught French and Greek there. His first book, *The Eagle's Shadow* (1904), was a romance attacking contemporary materialism. However, he achieved greater success with *The Line of Love* (1905), *Gallantry* (1907), and *Chivalry* (1909), romantic tales of disillusionment set in the past. Both Mark Twain and Theodore Roosevelt praised the first of this series.

Cabell's most productive and popular period came in the 1920s with the continuation of his ''Biography of the Life of Manuel.'' This saga chronicled the career of the pivotal character, Don Manuel, and the history of seven generations of his descendants. *The Soul of Melicent* (1913), revised as *Domnei* in 1920, was part of the saga, followed by *Jurgen* (1919), *Figures of Earth* (1921), *The High Place* (1923), *The Silver Stallion* (1926), *Something about Eve* (1927), *The White Robe* (1928), and *The Way of Ecben* (1929).

Cabell's best-known and most typical work was *Jurgen,* the story of a middle-aged pawnbroker wandering through a mythical realm known as Poictesme. When his youth is miraculously restored, Jurgen travels through other imaginary lands searching for ''justice.'' In depicting these countries and the hero's adventures in them, Cabell satirized many contemporary beliefs and attitudes. As he recounted Jurgen's love affairs, he used Freudian symbols to make fun of sexual mores.

The guardians of American morality were outraged and acted to suppress the book. A hotly contested and widely

publicized trial followed; sales of the book soared. Cabell became famous and his novel went through many editions. The publicity also increased the sales of his other books. Cabell fought hard to free literature from rigid values imposed by puritanical society, and for his forthrightness he was much admired. By 1932, however, Cabell's fame had waned, and his later books were not successful.

In his volumes of criticism, such as *Beyond Life* (1919), Cabell expounded the theory that fiction should allegorically interpret a dream life superior to sordid and meaningless actuality, thereby enlarging mankind's visions.

Further Reading

An 18-volume edition of *The Works of James Branch Cabell* (1927-1930) was published, but no collected edition has added books published after 1930. Isadore Rosenbaum Brussel, *A Bibliography of the Writings of James Branch Cabell* (1932) is also incomplete. A biographical and critical study which lists later books and perceptively surveys Cabell's career is Joe Lee Davis, *James Branch Cabell* (1962). Also illuminating are Arvin R. Wells, *Jesting Moses: A Study of Cabellian Comedy* (1962), and Desmond Tarrant, *James Branch Cabell: The Dream and the Reality* (1967).

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Étienne Cabet

Étienne Cabet (1788-1856) was a French radical whose utopian visions led him to found a community called Icaria in the United States.

Etienne Cabet was born on Jan. 1, 1788, in Dijon; his father was a cooper. After an excellent general education he studied medicine, then changed to law. He gained a reputation as a talented and eloquent lawyer in Dijon, but he was known also as an advocate of causes unpopular with the monarchy. By 1825, having lost his privileges in the courts of Dijon, Cabet had moved to Paris.

Cabet's involvement with republican opponents of the Bourbon monarchy grew bolder. He became a director of the Carbonari, a secret revolutionary society which had found its way from Naples into France. He headed an insurrectionary committee during the July Revolution of 1830, which resulted in the abdication of the last Bourbon king. It did not, however, result simply in republicanism. Instead, Louis Philippe ascended to "a throne surrounded by republican institutions," and in 1831 the new monarch, as part of his strategy to pacify the radicals, appointed Cabet to the post of procurer general of Corsica. But Cabet was too uncompromising to stay in favor long and was removed from office. He was then elected to the Chamber of Deputies. He also established a newspaper to give voice to the opinions of the radicals. Faced with intrigue and agitation, the administration adopted a course of repression. Cabet was given a choice between imprisonment and exile. He took asylum in London.

Away from the rapid pace of events in France, Cabet found time for reflection. He met the socialist Robert Dale Owen. Cabet gave up his faith in political reform and turned his imagination to new forms of social organization. In 1839 he published a fictional account of the travels of an English nobleman in a distant commonwealth named Icaria, after the heroic philosopher Icar who had led its successful revolution. The novel became a best seller. Returning to France, Cabet capitalized on its success with newspapers, magazines, and books publicizing the secrets of communal success in Icaria. He was neither a systematic nor a practical thinker. But by 1847 adherents of his doctrines reportedly numbered 400,000, and Cabet proposed a scheme for setting up his own Icaria in America. On Owen's advice Cabet acquired a million acres in Texas.

The first group of nearly 600 settlers found they had been swindled. The land was poor, isolated, and badly scattered in lots, rather than grouped in one large tract. Their discouragement abated, however, when they learned that the Mormons had abandoned the community of Nauvoo in Illinois. Cabet led the Icarians there in 1849. Still there were difficulties. French enthusiasts drifted away, and there was repeated criticism of the Paris office and Madame Cabet. Cabet returned to France to defend himself against charges of fraud. Then, in 1854, he became an American citizen. At the outset his experiment in forming a commune had seemed promising. Many of his followers were skilled French craftsmen, and the community had acquired a mill, library, printing press, distillery, and schools. But factionalism threatened their dreams.

Cabet was getting older and more dictatorial. He became critical of the morality of some Icarians, encouraged spying on other members, and would not listen to criticism of his economic doctrines. Opposition to his leadership grew. More democratic forms of government were demanded than Cabet, once so radical in his republicanism, would allow. In 1856, when Cabet refused to recognize the results of an election, he was himself expelled from Icaria. He took 180 disciples with him to St. Louis, where on Nov. 8, 1856, he was stricken with apoplexy and died. Icarian experiments on a smaller scale continued throughout the 19th century.

Further Reading

The most important books about Cabet are in French, the best being Jules Prudhommeaux, *Icarie et son fondateur, Étienne Cabet* (1907). A full-length study in English is Albert Shaw, *Icaria: A Chapter in the History of Communism* (1884). For background information and a good, brief chapter on Cabet's adventures see Mark Holloway, *Heavens on Earth: Utopian Communities in America, 1680-1880* (1951; 2d ed. 1966).

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Álvar Núñez Cabeza de Vaca

Álvar Núñez Cabeza de Vaca (ca. 1490-ca. 1557) was a Spanish explorer. Marooned on the Texas coast, he wandered for 8 years in a land no European had ever seen. His account is the earliest description of the American Southwest.

Álvar Núñez Cabeza de Vaca was born into a distinguished family in Jerez de la Frontera. His strange name, literally ''head of a cow,'' was won by a maternal ancestor, Martin Alhaja, who showed King Sancho of Navarre a pass marked with a cow's skull. Use of this pass enabled Sancho to win the famous battle of Las Navas de Tolosa against the Moors in 1212.

Raised by his paternal grandfather, Pedro de Vera, one of the conquerors and governor of the Canary Islands, Cabeza de Vaca joined the Spanish army in 1511 and served in Italy, Spain, and Navarre. In 1527 he joined the Florida expedition of Pánfilo de Narváez as treasurer and chief constable. When the party landed in Florida in April 1528, Narváez unwisely split his land from his sea forces and led an expedition inland. Upon their return to the coast in August, they discovered the ships had left for Cuba. Desperately short of supplies and harassed by hostile Amerinds, the Spaniards built small boats and set sail along the Gulf coast, hoping to reach Mexico.

The voyage was a nightmare. There was little food or water, and the small flotilla was beset by storms. In November 1528, the tiny fleet was wrecked on Galveston Island. Many of the men were lost at sea, and most of the others died during the winter from cold and exposure. Captured and enslaved by the Karankawa tribe, Cabeza de Vaca managed to survive. In 1534, along with Alonso del Castillo, Andrés Dorantes, and the Moor Estevánico, he escaped and headed for Mexico. For 2 years the Spaniards lived by their wits, trading with wandering tribes and gaining a reputation as healers and medicine men. Their exact route is unknown, but modern scholars believe they wandered along the Texas coast to the Río Grande and turned first north and then west across present-day Texas and northern Mexico. Finally, in March 1536 the group encountered a small party of Spaniards near Culiacán in western Mexico.

After reporting to Viceroy Antonio de Mendoza in Mexico City, Cabeza de Vaca returned to Spain, where he sought a new post. In 1540 he became governor and captain general of Río de la Plata (Paraguay). During his 4 years in South America he made a 1,000-mile march into the interior, opening previously unexplored territory. Denounced by his subordinates, Cabeza de Vaca returned to Spain in 1544 as a prisoner, but later most of the charges against him were rescinded. He spent his remaining years writing and publishing the story of his remarkable exploits in the New World, *Los naufragios* (The Shipwrecked).

Further Reading

There are several translations of Cabeza de Vaca's Texas adventures, of which the best are Fanny Bandelier, *The Journey of Álvar Núñez Cabeza de Vaca* (1905; repr. 1964), and ''The Narrative of Álvar Núñez Cabeza de Vaca'' in Frederick W. Hodge, ed., *Spanish Explorers in the Southern United States* (1907). An excellent biography is Morris Bishop, *The Odyssey of Cabeza de Vaca* (1933). See also Cleve Hallenbeck, *Álvar Núñez Cabeza de Vaca* (1940), and John Upton Terrell, *Journey into Darkness* (1964). □

Antonio Cabezón

The Spanish organ composer Antonio Cabezón (1510-1566) was blind. But the conciseness, logic, drive, and consistency of his splendid ''Obras de música'' bespeak an interior vision of each piece in totality that sets him apart from all contemporary keyboard composers.

The supposition that Antonio Cabezón derived at least partially from Jewish ancestry, because he was born at Castrillo de Matajudios (near Burgos), remains unproved. Before the age of 16 he lost his sight. He studied organ at Palencia Cathedral, probably with Garcia de Baeza, and in 1526 was appointed organist to Isabel of

Portugal, who became Emperor Charles V's wife that year. About 1538 Cabezón married Luisa Núñez of Ávila, where they lived until 1560, after which the organist moved his household to Madrid.

In 1539 the Empress died, whereupon Cabezón alternated between service to her daughters and to Prince Philip. After 1548 he served the prince exclusively, traveling in his entourage to Italy, Germany, and the Netherlands during the next 3 years. He also accompanied Philip to England in 1554-1555. In both the Netherlands and England one of the royal keyboard players was Antonio's brother, Juan de Cabezón, and one of the choirboys was the blind organist's son Agustin. Cabezón's arrangement of the ''hit song'' *le file quant Dieu me donne de quoi* by Henry VIII's favorite lutanist, Philip van Wilder, was perhaps written during his English sojourn.

The *Libro de cifra nueva,* compiled in 1557 by Luys Venegas de Henestrosa, included 40 pieces by ''Antonio,'' the blind virtuoso's fame already being so great that no other identification was needed. Cabezón's *Obras de música para tecla arpa y vihuela* was published in 1578 by his son Hernando. Among its varied contents are teaching pieces for beginners, hymn arrangements, 35 Kyries, 32 Psalm verses, 53 Magnificat verses, 32 *fabordones,* 12 *tientos,* 29 *glosas* of sections from Masses and motets by foreign masters, 10 variation sets (*diferencias*) on subjects ranging from Spanish folk tunes and French chansons to the Milanese galliard, and 18 *glosas* of French chansons. It also contains a *Pavana italiana* that in England became known throughout the rest of the 16th century as ''The Spanish Pavan.'' The anthology provided ''mere crumbs from my father's table,'' according to Hernando, who in his will dated Oct. 30, 1598, mentioned two other collections as ready for publication when royal bounty so allowed.

Cabezón's *Obras de música* began reaching the New World no later than 1586. In that year alone three copies were dispatched to Mexico City booksellers.

Further Reading

For information about Cabezón see Gustave Reese, *Music in the Renaissance* (1959), and John Ward, ''Spanish Musicians in Sixteenth-century England,'' in Gustave Reese and Robert J. Snow, eds., *Essays in Musicology* (1968). □

George Washington Cable

The American novelist George Washington Cable (1844-1925) was an important regional writer whose best-received books were set in Louisiana. He was also an early Southern advocate of civil rights for African Americans.

George Washington Cable was born in New Orleans, the son of a Virginia-born father and a mother whose ancestors were New England Puritans. When his father died, 14-year-old George left high school and became the chief support of his mother and her sizable family. He served in the Confederate Army until the end of the Civil War. After working at several small jobs, Cable became a columnist and reporter on the *New Orleans Picayune*.

In 1869 Cable married Louise Stewart Bartlett, who would be his inspiration and assistant for 35 years. Stories sold to Northern magazines from 1873 to 1878 provided insufficient funds to support dependent relatives and a rapidly growing family (four daughters and a son by 1879), and he dropped writing for a time to work at three bookkeeping jobs. But payment he received for research for the U.S. Census and the success of *Old Creole Days* (1879), a collection of his stories, enabled him once more to devote full time to writing, the fruits of which were a novel, *The Grandissimes* (1880). Northern readers who particularly enjoyed regional literature delighted in Cable's uniquely graceful and delicate evocations of New Orleans and Louisiana plantation country.

By contrast, the Creoles, descendants of French or Spanish settlers of the Mississippi Delta country, disliked Cable's representations of them. He was fiercely criticized for having attacked various Southern practices and attitudes (including the treatment of African Americans) in his speeches, articles, and books such as *The Grandissimes, Madame Delphine* (1881), *Dr. Sevier* (1884), and *The Silent South* (1885). During Northern travels, notably a joint reading tour with Mark Twain in 1884-1885, Cable found the atmosphere friendlier, and in 1885 he moved his family

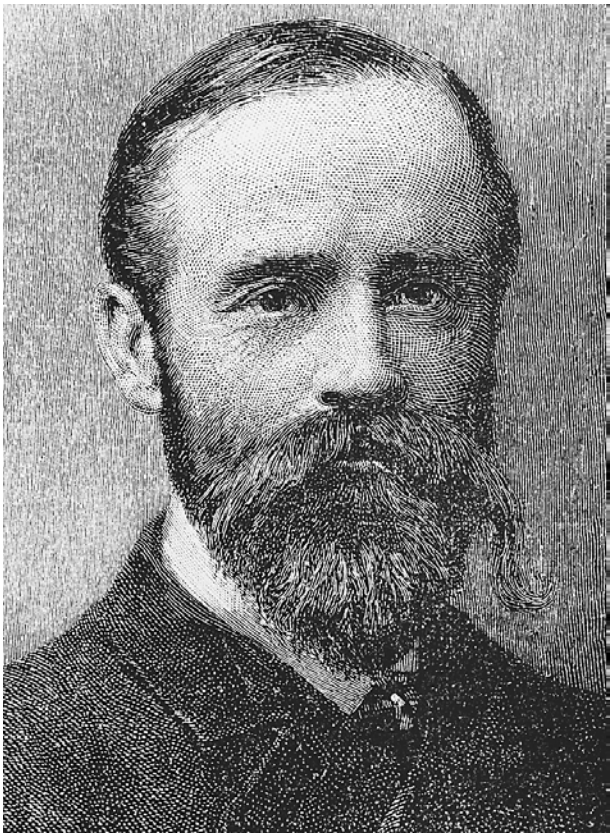

(eventually including eight children, seven surviving childhood) to Northampton, Mass., which was destined to be his home until his death.

Cable continued to champion african Americans rights in articles and lectures during years when the cause was not popular even in the North. Although *Bonaventure* (1888), a collection of stories, contained few social preachments, *The Negro Question* (1890) attacked racism. He founded the Home Culture Clubs, reading groups which dealt with Southern social problems.

Cable's best work appeared before 1890. *John March, Southerner* (1895) showed his weakness in portraying an area other than Louisiana, and *The Cavalier* (1901), though a financial success, was an inferior swashbuckling romance. *Gideon's Band* (1914) authentically pictures Mississippi River life but is theatrical. After many years of illness, Louise Cable died in 1904. In 1906 Cable married Eva C. Stevenson, who died in 1923; and in that year he married Hannah Cowing, who survived his death on Jan. 31, 1925.

Further Reading

Arlin Turner, *George W. Cable* (1956), is a splendid full-length biography. Cable's daughter, Lucy Leffingwell Cable Bicklé, stresses family life in *George Washington Cable: His Life and Letters* (1928). Charles Philip Butcher, *George W. Cable* (1962), and Edmund Wilson, *Patriotic George: Studies in the Literature of the American Civil War* (1962), provide excellent critical discussions. □

John Cabot

John Cabot (active 1471-1498), born Giovanni Caboto, was an Italian explorer in English service. He was once thought to have been the first to bear the English flag across the Atlantic, but recent evidence shows that another voyage preceded his.

John Cabot was probably born in Genoa. Venetian historical records show that between 1471 and 1473 he was admitted as an adult to citizenship in the republic. Naturalization in Venice presumed a residence of 15 years, but Cabot may have come with his family as a minor. By 1484 he was the father of Sebastian Cabot, who would achieve fame as an explorer, and another, older son.

A London acquaintance reported in 1497 that Cabot had once been as far east as Mecca and had attempted to learn the Oriental origin of spices. In view of his Italian birth and Christianity, it seems probable that Cabot visited Jidda, the port of Mecca, rather than the forbidden holy city itself.

Cabot was in Spain in the early 1490s and reached England by 1495, determined to make a voyage to Marco Polo's Cathay. He knew by then of Columbus's discoveries and believed the new land could not be China. English merchants from Bristol had been voyaging into the Atlantic since about 1480, and one expedition, either before or after 1492, had discovered the island of "Brasile," certainly Newfoundland. Cabot believed that this was the northeast corner of Asia, south of which would be found Japan and the Great Khan's empire. For his own voyage he received letters patent from Henry VII and financial backing in Bristol.

In 1497 Cabot sailed from Bristol in the little *Matthew* with 18 men. From the midpoint of Ireland he went as directly west as possible and made a North American landfall June 24. This was evidently Newfoundland again, perhaps Cape Race. Cabot then followed the coast in regions not precisely identified, but it is thought that he traversed part of Nova Scotia and possibly Maine. He returned to Bristol August 6. The amazing speed of the entire voyage has caused some scholars to doubt the accuracy of the computation, but it must be remembered that Cabot intended this only as a reconnaissance.

When the discoverer reached London, the city hailed him. King Henry, then on rather good terms with Spain, felt that the newly found lands lay far enough northward to be outside any legitimate Spanish sphere. The King granted Cabot a yearly pension of £20 and gladly gave his consent to a new voyage which would penetrate south of the regions already discovered.

In May 1498 Cabot sailed from Bristol again in command of five ships, and here knowledge of him virtually ends. Several of the vessels returned but the one in which Cabot traveled did not; those returning seemed not to know where or when Cabot's ship had been lost. Spanish evidence suggests that one English ship did reach the Carib-

bean, bearing out the fact that the intention had been to follow the American continent southward.

Further Reading

The most authoritative work on Cabot is James A. Williamson, *The Cabot Voyages and Bristol Discovery under Henry VII* (1962). This partly supersedes Williamson's earlier study, *The Voyages of the Cabots and the English Discovery of North America* (1929). An important contribution, in Italian, is Roberto Almagià, *Gli Italiani: Primi esploratori dell'America* (1937), which contains a long chapter on both John and Sebastian Cabot. Samuel Eliot Morison, *The European Discovery of America* (1971), discusses John Cabot. □

Richard Clarke Cabot

Richard Clarke Cabot (1868-1939), an American physician, pioneered clinical hematology, was an innovator in teaching methods, and introduced the concept of the medical social worker.

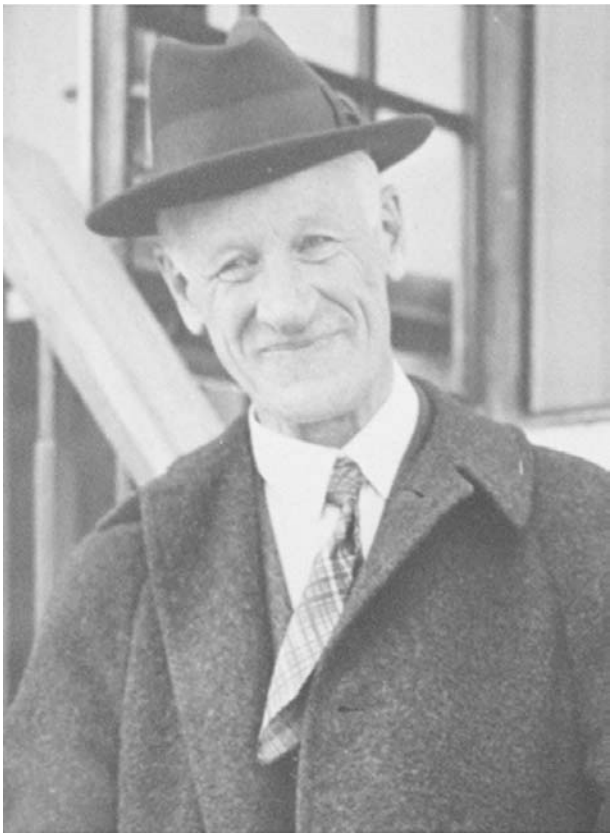

Richard Cabot was born in Brookline, Mass., on May 21, 1868. He studied at the Noble and Greenough School before going on to Harvard, from which he graduated with high honors in 1889. He graduated from Harvard Medical School in 1892 and interned there for the next 18 months. In 1894 he married Ella Lyman and settled in Boston.

Cabot's research during 1894 and 1895 indicated that the white blood cell count increases as a result of certain illnesses, like appendicitis; this was therefore a useful diagnostic aid. His first book was *A Guide to the Clinical Examination of the Blood for Diagnostic Purposes* (1896). He served aboard the U.S. Army hospital ship *Bay State* during the Spanish-American War. His interest in diagnosis continued, and in 1901 *Physical Diagnosis of Diseases of the Chest* was published. This book became a standard text.

In 1898 Cabot was appointed physician to outpatients at Massachusetts General Hospital, and in 1912 he became one of two chiefs of staff. It was here that he established medical social service as part of the total effective treatment of the patient when he organized, in 1905, a small group of social workers to attend to cases requiring observation at home. This was perhaps Cabot's greatest contribution to medicine. His ideas about social work are explored in *Social Service and the Art of Healing* (1909).

As an instructor at Harvard Medical School (1903), assistant professor (1908), and professor (1918), Cabot taught by presenting case histories to his students and asking for a diagnosis, an approach reflected in his *Exercises in Differential Diagnosis* (1902). These clinical exercises became the clinical pathologic conference, afterward used as a standard teaching method, when Cabot combined them with the results of postmortem examinations. In 1914 he published an important paper, ''The Four Common Types of Heart Disease,'' in the *Journal of the American Medical Association,* in which he emphasized the etiologic diagnosis of heart disease.

From 1917 to 1919 Cabot served as chief of medicine at U.S. Base Hospital No. 6 in France. In addition to duties at the hospital, he established dispensaries for war refugees and lectured on social work at the Collège de France.

Cabot was appointed professor of social ethics at Harvard in 1919; he retired in 1934. He published essays in this field and held positions in organizations such as the National Conference of Social Work and the American Civil Liberties Union. He died in Boston on May 8, 1939.

Further Reading

There is no full-length study of Cabot. Frequent references to his work are in Frederic A. Washburn, *The Massachusetts General Hospital: Its Development, 1900-1935* (1939). Paul Buck, ed., *Social Sciences at Harvard, 1860-1920* (1965), describes Cabot's work at Harvard. For general background material see Henry E. Sigerist, *American Medicine* (1934), and Ida M. Cannon, *On the Social Frontier of Medicine: Pioneering in Medical Social Service* (1952). □

Sebastian Cabot

Sebastian Cabot (ca. 1482-1557), an Italian-born explorer in the service of England and Spain, made

significant discoveries in an age of geographical discovery.

Sebastian Cabot, the son of John and Mattea Cabot, was probably born in Venice, where he is documented as a small child in 1484. He accompanied his parents to Spain and England, but he would have been too young to sail with his father on the Atlantic voyages of 1497 and 1498. Although Sebastian had not yet commanded an expedition of his own by 1505, Henry VII of England awarded him an annual pension of £10, perhaps because of his growing proficiency in cartography and navigation.

Cabot almost certainly made a voyage for England in 1508-1509, in which he sailed far northward and discovered the entrance to Hudson Bay. He considered this to be the water passage leading around North America to the Orient. On his return to England, Henry VII had died, and Henry VIII showed no interest in pursuing the exploration further. In 1512, when in Spain with an English mission, Cabot transferred his allegiance to the Castilian service.

Cabot spent most of the next 36 years in Spain, though he several times considered returning to England and once offered to go to Venice. His restlessness was occasioned by his awareness that though Spain consulted him about voyages, it offered no encouragement for his favorite project of northern discovery.

In 1518, after the death of the Spanish navigator Juan Díaz de Solís, Cabot became pilot major for Spain. He sailed in command of his own expedition in 1526 with the intention of following the lead of Magellan and García Jofré de Loaisa to the Moluccas. While sailing off the coast of Brazil he encountered Spanish castaways, who reported the existence of a rich civilization. Cabot postponed his original project in favor of attempting to penetrate the interior of South America via the Río de la Plata and the Paraná, two rivers fed by the 1500-mile-long Paraguay River. Those reports, which caused him to abandon his search for a southern passage, concerned Inca Peru, as yet unpenetrated by Spaniards.

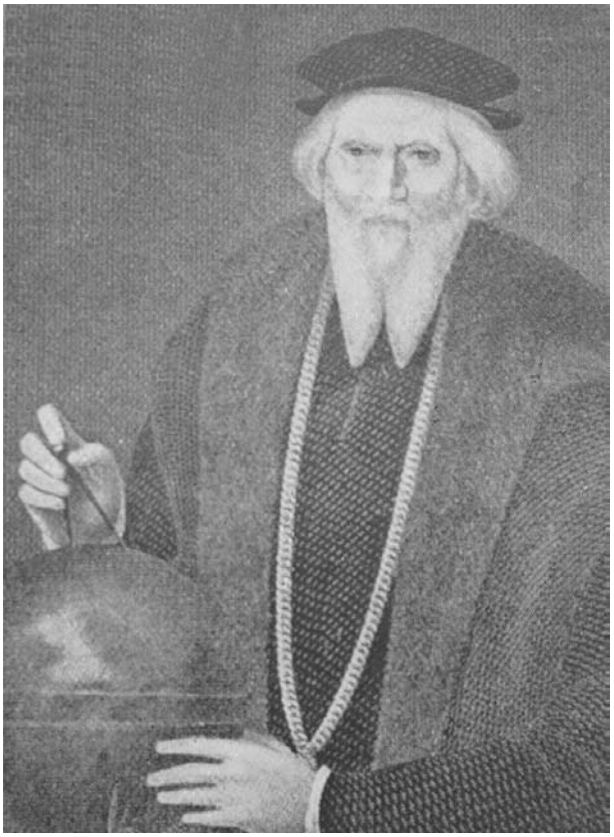

Cabot returned to Spain empty-handed in 1530. He was prosecuted and imprisoned for a short time. In departing from the original plan he had made bitter enemies. He managed to retain the confidence of the Spanish crown, however, and continued to hold the pilot's office.

Little is known of Cabot's career from 1533 to 1547. It is possible that he commanded unrecorded expeditions, but he was getting past the age for leading voyages of exploration and probably devoted his time to cartography. Soon after the death of Henry VIII in 1547, he accepted an offer to return to England. He did so without the consent of Charles V of Spain. Nothing bound him to Spain; his wife, Catalina Medrano, had died, and the Spaniards lacked interest in the northern discovery he still desired.

In 1553 about 200 English merchants under the patronage of John Dudley, Duke of Northumberland, formed what came to be called the Muscovy Company, with Cabot as governor for life. Their grant in the name of the boy king, Edward VI, empowered them to discover and possess lands to the northeast, north, and northwest.

Cabot, from his youth, had been mainly interested in a Northwest Passage, but his company decided to try the Northeast first. The first expedition which he planned was commanded by Sir Hugh Willoughby and Richard Chancellor. Willoughby discovered the Novaya Zemlya islands but died of winter hardship in Lapland. Chancellor reached the White Sea and from the port of Archangel traveled overland to Moscow, where he concluded a favorable trade agreement with the czar, Ivan the Terrible.

The Muscovy Company made another effort at finding a Northeast Passage. A single small ship, the *Serchthrift,* commanded by Stephen Borough, left England in 1556 for this purpose. Cabot performed his last-known act connected with navigation by going to wish the mariners a successful voyage. He died the next year.

Further Reading

All that is known of the place and time of Cabot's birth is furnished by James A. Williamson, *The Cabot Voyages and Bristol Discovery under Henry VII* (1962). His early career in English service is discussed by Williamson in *The Voyages of the Cabots and the English Discovery of North America* (1929). José Toribio Medina, *El Veneciano Sebastián Caboto al servicio de España* (1908), prints abundant documents concerning Cabot's Spanish career. Samuel Eliot Morison, *The European Discovery of America: The Northern Voyages* (1971), discusses Cabot's English service. □

Amílcar Lopes Cabral

Amílcar Lopes Cabral (1924-1973) was the father of modern African nationalism in Guinea-Bissau and the Cape Verde Islands and led Guinea-Bissau's independence movement, which was successful in 1975.

Amílcar Lopes Cabral was born on September 12, 1924, in Bafatá (Guinea-Bissau), on the western coast of Africa. His parents, Juvenal Cabral and Iva Pinhel Évora, were from Santiago, an island in the offshore Cape Verde archipelago. Cabral's parents trained him at home until he was seven, when they sent him to Cape Verde to attend primary and secondary school. An exceptional student, he completed his program in eight years, rather than the normal 11, and scored high enough on his final examinations to continue his studies in Lisbon. These formative years in Cape Verde significantly influenced Cabral's later commitment to the liberation of Guinea-Bissau and Cape Verde, which until 1973 and 1975, respectively, were Portuguese colonies.

Throughout their history the Cape Verde Islands suffered periodically from drought and the resulting famines. Cabral was still in Cape Verde during the drought of the 1940s. This disaster, complicated by the increased economic pressures World War II placed on all African colonies, made the islands a particularly difficult place to live. The catastrophic drought killed between 50,000 and 60,000 people, almost one third of the archipelago's population. This crisis, which was caused in part by Portugal's exploitative economic policies, affected Cabral and his contemporaries. One response Cabral's generation, like earlier ones, had to the crisis facing the islands was to write poetry, short stories, and other creative works about their situation. They discussed ways to improve their lives. Cabral's writings from this period show that even before his training in Portugal he had begun thinking about ways to free his people from the grips of this vicious colonial system.

Study in Portugal

After struggling for over a year to secure a scholarship, Cabral left for Lisbon in 1945. Because of the harsh economic realities in Cape Verde, he chose to study agricultural engineering at the Instituto Superior de Agronomia. While in Lisbon Cabral and other African students, including Vasco Cabral, Agostinho Neto, and Mário de Andrade, formed cultural associations in which they discussed their homelands. Cabral and his colleagues from Cape Verde, Guinea-Bissau, Angola, and Mozambique continued to write creative texts, reaffirming the beauty and vitality of their African cultures. These students, like some of their contemporaries from the French colonies in Paris, also questioned assimilation policies and talked about the need for political change.

When Cabral completed his training as an agronomist in 1951 he felt obliged to use his skills in Africa. He returned to Guinea-Bissau in 1952 with a contract from the Department of Agricultural and Forestry Services. Cabral's calculated decision to leave for Guinea-Bissau rather than to remain in Portugal or go to another colony reflected his desire to begin helping his people prepare for their struggle against colonial rule. In 1953 and 1954, Cabral conducted an agricultural survey or census of the colony. Cabral travelled throughout Guinea-Bissau talking with peasants about their economic activities, their problems as agriculturalists, and their histories and cultures. He analyzed the country's soils and crops and offered suggestions about how to improve the economic situation in the colony. Conducting this survey gave Cabral an opportunity to learn from the people themselves what colonial exploitation meant. The knowledge he gained from this intimate contact with peasants helped him later when the armed struggle against Portuguese colonialism began.

In 1955 Cabral returned to Lisbon and worked as an agricultural consultant in Portugal and her colonies until 1959. On a brief visit to Bissau in September 1956, Cabral, Aristides Pereira, Julio de Almeida, Elisée Turpin, Fernando Fortes, and Luiz Cabral (Amílcar Cabral's half-brother) founded the PAIGC (Partido Africano da Independência da Guiné e Cabo Verde). The PAIGC's goals were the liberation of both countries and the unification of these independent nations. The colonial authorities saw Cabral as a threat; consequently he returned to Lisbon. His compatriots stayed in Bissau and continued organizing the party underground.

In August 1959 a dock workers' strike at Pidjiguiti resulted in the massacre of 50 protesters. The authorities blamed the PAIGC of fomenting discontent among the workers, and the party's supporters had to rethink long range strategies for achieving their goals. In September 1959 Cabral and several PAIGC members met in Bissau and decided nonviolent protest in the city would not bring about change. They concluded that the only hope for achieving independence was through armed struggle. For their own protection they had to leave the country, but at the same time mobilize the people in the countryside—the majority of the population. The Republic of Guiné (Conakry), Guinea-Bissau's southern neighbor, gained its independence in 1958, and its leader Sékou Touré agreed to allow the PAIGC to use his country as a base.

The War for Liberation

From late 1959 until 1962 Cabral and the PAIGC built a military force to fight the national liberation war against Portuguese colonial rule. The PAIGC's guerrilla war began in late 1962 and lasted until 1973. The party sent cadres to Guiné to study in the schools it established. For more advanced programs, PAIGC militants went to supportive countries for military training and to study medicine, education, and engineering. The PAIGC infiltrated Guinea-Bissau slowly and mobilized the rural population.

Cabral's experience with the agricultural survey in the 1950s meant that he had contacts in the rural areas and that he understood how to appeal to the peasants. Cabral knew the party had to improve peasants' lives if it expected their support. As Cabral wrote, "keep always in mind that the

people are not fighting for ideas, for things in anyone's head. They are fighting . . . for material benefits, to live better and in peace, to see their lives go forward, to guarantee the future of their children. . . . '' Consequently, Cabral and his party developed programs designed to make life better in the areas the guerrillas liberated. By 1969 the PAIGC controlled two-thirds of the country. They established schools, medical clinics, and courts, as well as People's stores, in these areas. Cabral believed that political liberation in and of itself was not enough. Rather, he understood the need to create a new society with political, economic, and social structures that reflected the needs of the people. Operating the facilities established before the war ended prepared the party and its supporters for the independence period.

The PAIGC's army used their guerrilla warfare techniques to defeat the larger and better equipped Portuguese army. By 1972 the party's powerbase in the liberated zones was strong enough to hold elections in preparation for independence. The Portuguese were unable to admit defeat. In January 1973 the Portuguese secret police (PIDE) assassinated Cabral in the city of Conakry. PIDE believed by eliminating Cabral they could destroy the PAIGC and change the course of history. PIDE and its supporters in Lisbon failed to understand that even though Cabral was the guiding spirit of the party, he had anticipated that he might not live to see independence in Guinea-Bissau or Cape Verde. Therefore, throughout the struggle Cabral tried hard to build a party that could survive without him.

The party, dedicated to seeing Cabral's program for liberation through, declared Guinea-Bissau's independence in September 1973. Portugal refused to recognize their colony's declaration until after the 1974 coup d'état that ended almost 50 years of fascism in Portugal. Although Cape Verde ultimately gained its independence in 1975, the PAIGC's second goal of unification remained a long term and difficult program.

Cabral's vision and his ability to formulate a theory of liberation made him a unique statesman. His contribution to the national liberation war and the achievement of independence in Guinea-Bissau and Cape Verde was instrumental to their success. Furthermore, Cabral's writings continue to provide a framework for understanding colonialism and decolonization in the Third World generally.

Further Reading

Students interested in learning more about Amílcar Cabral should read his *Unity and Struggle* (1980), *Revolution in Guinea* (London, 1969), and *Return to the Sources* (1973). In addition, Basil Davidson's *No First Is Big Enough To Hide the Sky: The Liberation of Guinea and Cape Verde* (London, 1981) provides an excellent account of the war and Cabral's role in it. Two biographies on Cabral are also extremely useful: Mário de Andrade's *Amílcar Cabral—Essai de Biographie Politique* (Paris, 1980) and Patrick Chabal's *Amílcar Cabral—Revolutionary Leadership and People's War* (1983). □

Pedro Álvares Cabral

Pedro Álvares Cabral (c. 1467-1520) was a Portuguese navigator who discovered Brazil on a voyage to India.

Born on the family estate in Belmonte, Pedro Álvares Cabral grew up close to the Portuguese court. As a nobleman, he served in the council of King Manuel I and received the habit of the Order of Christ. Little is known of his activities before 1499, when Manuel appointed him the chief captain of a fleet being prepared to sail to India to follow the maritime route to the East charted by Vasco da Gama on his historical voyage of 1497-1499.

Amid colorful pageantry 13 ships with 1,200 men sailed from the Tagus River on March 8, 1500, en route to India. On April 22 the fleet unexpectedly sighted land in the west at 17° South latitude. Cabral explored the coast and claimed the new land for his sovereign. He christened it Ilha de Vera Cruz. Merchants, quickly attracted to its plentiful stands of brazilwood, the source of an excellent red dye, called it Terra do Brasil, and the name Brazil gained popular acceptance.

Cabral's discovery has raised a series of historical questions which have never been properly answered. Was he the first to reach Brazil or had the Spanish or French made prior visits? Had Portugal previously discovered Brazil and protected that discovery with secrecy? Did Cabral—who

was far off the prescribed course to India—discover Brazil accidentally or intentionally? There is room for much speculation on each of these questions, but lack of documentary evidence to the contrary leads to the conclusion that Cabral was the first to discover Brazil and that he did so accidentally. The first cartographic notification of Cabral's discovery was the Cantino chart, finished no later than 1502.

After dispatching news of his discovery to King Manuel, Cabral proceeded to India, where he established a trading post at Cochin. He then returned to Lisbon laden with the coveted spices of the East. He helped to prepare the next fleet for India, which sailed under the command of Vasco da Gama. Cabral then apparently retired to his estate at Jardim, near Santarém, where he died about 1520.

Further Reading

The most complete information on Cabral and his voyage to the East is the translation, with an introduction and notes, by William Brooks Greenlee of *The Voyage of Pedro Álvares Cabral to Brazil and India: From Contemporary Documents and Narratives* (1938). See also Edgar Prestage, *The Portuguese Pioneers* (1933); Charles David Ley, ed., *Portuguese Voyages, 1498-1663* (1947); and Gilbert Renault, *Caravels of Christ* (1959). □

Juan Rodríguez Cabrillo

Juan Rodríguez Cabrillo (died 1543) was a Portuguese explorer in service to the Spanish. He is best known for his exploration of the coast of California in 1542-1543.

Juan Rodríguez Cabrillo served under the command of Pánfilo de Narváez and aided him in the conquest of Cuba about 1518. When Narváez was sent to Mexico in 1520 to control the ambitious Hernán Cortés, Cabrillo went along. Once in Mexico, however, Cabrillo joined Cortés in his assault on the Aztec capital Tenochtitlán (Mexico City).

After the conquest of Mexico, Cabrillo remained in the Spanish service as an officer under Pedro de Alvarado. With Alvarado he journeyed through lower New Spain and into what is now Guatemala. When Alvarado was killed in 1541 during an rebellion by native peoples, Cabrillo was one of the most experienced military men in New Spain. He was authorized by Antonio de Mendoza, Viceroy of New Spain, to undertake an exploratory mission into the northern limits of New Spain along the Pacific coast. He was also instructed to discover and claim all new lands for Spain and, it was hoped, to meet with Francisco Vásquez de Coronado, who was crossing overland to the sea. Mendoza also instructed Cabrillo to try to find the opening of a trans-American strait like that described by Giovanni da Verrazano. Cabrillo hoped that he, like Cortés, would find a highly civilized, easily controlled native population.

Cabrillo left from the port of Acapulco in two primitive ships, the *San Salvador* and the *Capitana,* on June 27, 1542. Cabrillo's ships sailed north, reaching the coast of southern California. During his voyage he made the first known European contact with the natives of that area. His accounts contain the first European observations of such places as San Diego Bay, Santa Catalina Island, and Santa Barbara. There Cabrillo found the friendly Chumash tribe, who would subsequently serve as hosts for the Franciscan missionaries.

Juan Rodríguez Cabrillo (forefront)

The expedition was not very successful in any of its larger objectives. He never met with Coronado, who was already returning to Mexico by the time Cabrillo reached California. He found friendly natives, but they were neither wealthy nor highly civilized. Further, he obviously never found the mythical strait that opened to the Atlantic Ocean.

Cabrillo's major contribution was the discovery and claiming of a rich new land for Spain. Until he traveled the coast of California, the Spaniards had no real idea of the enormity or the outlines of the lands they claimed to the north. The inaccuracies of his cartographical observations have not diminished the importance of his discoveries.

During an attack by hostile natives, Cabrillo fell and broke his leg; he died on Jan. 3, 1543, from complications. Before he died, Cabrillo named Bartolomé Ferrera (Ferrelo), his chief pilot, as his successor. Ferrera took the ships farther north to Oregon, through winter storms and hazardous conditions. The remnants of the Cabrillo mission returned to Mexico in April 1543.

Further Reading

A full-length study of Cabrillo is Henry R. Wagner, *Juan Rodríguez Cabrillo, Discoverer of the Coast of California* (1941). See also Wagner's *Spanish Voyages to the Northwest Coast of America in the Sixteenth Century* (1929) and Harold Lamb, *New Found World: How North America Was Discovered and Explored* (1955). □

St. Frances Xavier Cabrini

St. Frances Xavier Cabrini (1850-1917), Italian-born founder of the Roman Catholic Missionary Sisters of the Sacred Heart, became famous as the "the saint of the immigrants" during nearly 3 decades of service in the United States.

Maria Francesca Cabrini was born on July 15, 1850, at Sant'Angelo Lodigiano. The young girl was drawn toward a life of religious service at an early age, influenced by her older sister, a schoolteacher; her uncle, a priest who captured her imagination with tales of missionary work; and the Daughters of the Sacred Heart, who prepared her for a normal school diploma in 1870. Francesca, who had already vowed herself to virginity at the age of 12, tried to enter the Daughters of the Sacred Heart in 1872 but was denied on grounds of health. She had contracted smallpox while caring for the sick during an epidemic, and though recovered she did not seem physically strong. After brief employment as a teacher in Virdardo, she was persuaded to do charitable work in an orphanage at Codogno, where in 1877 she made her vows. In the same year she was appointed prioress of her new foundation, the Institute of Missionary Sisters of the Sacred Heart, which consisted at the outset of seven orphaned girls whom she had trained. As head of a religious order, she was entitled to be called "Mother."

Mother Cabrini had much to do in Italy, but she soon craved fulfillment of a lifelong wish to do missionary work in China. Pope Leo XIII and Bishop Scalabrini of Piacenza instead urged her to carry her talents to Italian immigrants in the slums of the United States, and dutifully but reluctantly she sailed in 1889 with six sisters. From modest beginnings in the New York City area Mother Cabrini and her followers gradually built a national and international network of some 70 institutions. In 1909 she became an American citizen. Her journeys in behalf of her mission, including 30 crossings of the Atlantic, occupied much of her time and energy, though she remained physically frail throughout her life. When World War I broke out in Europe, she dedicated her hospitals and nuns in Italy to the war effort there. On Dec. 22, 1917, after a brief illness, she died of malaria in her own Columbus Hospital in Chicago.

Cardinal George Mundelein of Chicago and others launched the process of her canonization in 1928. She was pronounced venerable in 1933, beatified in 1938, and canonized in 1946. Her remains, originally at West Park, N.Y., are now enshrined in the chapel of the Blessed Mother Cabrini High School in New York City. St. Frances Xavier Cabrini, though declared to have effected the two miracles necessary for canonization, is best remembered for her energetic labors among immigrants and the poor in the United States and for the establishment and staffing of orphanages, schools, hospitals, convents, and other facilities throughout the world.

Further Reading

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Giulio Caccini

Giulio Caccini (ca. 1545-1618), an Italian singer and an early opera composer, wrote "Le nuove musiche," the first important and, in the 17th century, most influential publication of the new style of monodic recitative in vocal music with figured bass accompaniment.

Giulio Caccini was born in Rome, the son of Michelangelo Caccini. The only musical instruction that Giulio is known to have received was from Cipione del Palle (or Palla), a noted voice teacher in Rome, and it was as a singer that Caccini first made a name for himself. He was employed at the Medicean court in Florence, principally as a singer, from 1564 to his death on Dec. 10, 1618. He married twice, both wives being voice pupils of his. The first, Lucia, bore him three children: Pompeo, Francesca (called ''La Cecchina,'' also a composer), and Settimia. He had no children by his second wife, Margherita.

Probably about 1579 Caccini became a member of the Florentine Camerata, a literary and musical society founded by Count Giovanni de' Bardi, who implies, in a letter to Caccini (ca. 1580), that he was the first to encourage Caccini to write in the new style. The letter bears out Caccini's claim in the dedication to Bardi (dated Dec. 20, 1600) of his opera *Euridice* that he had been composing in this style for more than 15 years, that is, at least as early as 1585.

In 1589 Caccini took part, as performer and conductor, in the wedding festivities of Ferdinand de' Medici. Three years later, when he visited Rome with Bardi as the later's secretary, Caccini sang some of the songs performed earlier at the Florentine Camerata, several of which he published in *Le nuove musiche* (1602).

When Maria de Médici married Henry IV of France in Florence, as part of the celebrations the nobleman Jacopo Corsi staged, on Oct. 6, 1600, what is sometimes regarded as the first opera—*Euridice,* with a libretto by Ottavio Rinuccini and music mostly by Jacopo Peri, also employed as singer and composer at the Medicean court. Caccini, who was in charge of the performance, unscrupulously replaced some of Peri's arias with his own. Three days later Caccini presented *Il rapimento di Cefalo,* for which he wrote most of the music, but it received little acclaim, unlike Peri's *Euridice*. Clearly spurred by jealously, Caccini hurriedly composed his own setting of the *Euridice* libretto and published it, probably in January 1601, shortly before the publication of Peri's version on February 6. Caccini's version was not performed until Dec. 5, 1602; it was not revived.

The success of Peri's *Euridice,* and his patronization by Corsi, Bardi's influential successor, resulted in Caccini's gradual decline in esteem during his remaining years, despite the importance and popularity of *Le nuove musiche,* and the publication of two other collections by Caccini—*Fuggilotio musicale* (2d ed. 1613) and *Nuove musiche e nuova maniera de scriverle* (1614).

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Alvise da Cadamosto

Alvise da Cadamosto (ca. 1428-1483) was an Italian trader and traveler from Venice who discovered the Cape Verde Islands and described the Canary Islands and the Senegal-Gambia-Geba area.

Alvise da Cadamosto sailed aboard Venetian galleys to North Africa, Crete, Alexandria, and Flanders between 1445 and 1452. On returning to Venice in 1454 he found his father banished and his family in distress. Because of Cadamosto's knowledge of the spice trade, Prince Henry the Navigator offered him a Portuguese caravel for a trading venture down the western African coast, with the right to keep half the products with which he returned.

Cadamosto, in a caravel of some 70 modern tons, left for Lagos in March 1455. He called at the Madeira and Canary islands, then traveled along the African coast. In his reports he observed that the Senegal River divided the arid Saharan region from the fertile, forested areas to the south. Beyond the Senegal Cadamosto encountered two caravels, one under the command of the Genoan Usodimare, and the three vessels proceeded past Cape Verde to the mouth of the Gambia River. In the estuary of the Gambia, Cadamosto sketched the Southern Cross, and he referred to the height of the Pole Star as a fraction of a lance-length above the skyline; this notation suggests that navigators were not yet measuring latitude in degrees.

In 1456 Cadamosto and Usodimare, with license from Prince Henry, equipped two caravels which, with a third provided by Henry, set out for the Gambia. Beyond Cape Blanc the vessels encountered a gale, and Cadamosto, steering as close to the wind as possible, headed out to sea. Off Cape Verde an island came into view which he named Boa Vista. A shore party observed an island to the north (Sal) and two to the south (Maio and São Tiago), and Cadamosto visited the last-named. Other islands of the archipelago were observed to the west.

Cadamosto sailed 60 miles up the Gambia and traded with a friendly chief until fever forced the vessels from the river. He named and charted several capes and rivers as far as the Rio Grande (Geba), which may have already been reached by Diogo Gomes; but he was the first to describe the Bissagos Archipelago.

Cadamosto's narrative, which was first published in 1507, gave valuable information about the caravan routes of the interior, from Mali via Ouadane to Morocco, from Mali via Timbuktu to Gao eastward, and from Timbuktu via Taghaza to Morocco and Tunis, and also described the trade, especially in gold and salt. G. R. Crone (1937) commented that Cadamosto's ''is the first original account to have survived of a voyage into the regions opened up by European enterprise at the dawn of modern overseas expansion, and reflects the spirit of openminded enquiry characteristic of the new age.''

Further Reading

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Gaius Julius Caesar

Gaius Julius Caesar (100-44 B.C.) was a Roman general and politician who overthrew the Roman Republic and established the rule of the emperors.

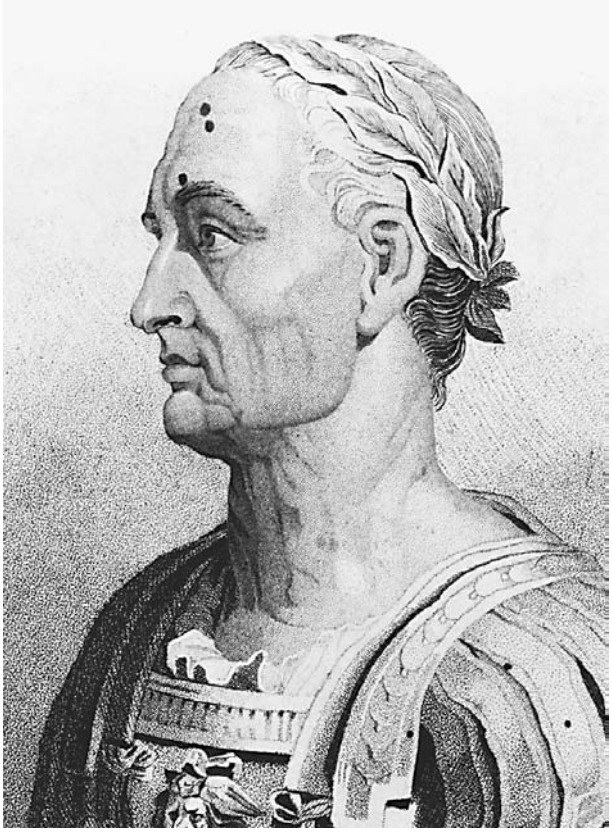

At the time of Julius Caesar's birth the political, social, economic, and moral problems created by the acquisition of a Mediterranean empire in the 3d and 2d centuries B.C. began to challenge the Roman Republic. The senatorial oligarchy that ruled Rome was proving inadequate to deal with these new challenges. It could not control the armies and the generals and was unwilling to listen to the pleas of the Italian allies for equal citizenship and of the provinces for justice. The system also had no real answers for the growth of an urban proletariat and the mass importation of slaves. Caesar saw these inadequacies of the Senate and used the problems and dilemmas of the period to create his own supreme political and military power.

Caesar was born on July 13, 100 B.C. His father had been only a moderate political success, attaining the praetorship but not the consulship. Caesar's mother came from plebeian stock. The family could claim a long, if not overly distinguished, history. It was a patrician family on his father's side and therefore one of the founders of Rome and was entitled to certain traditional privileges and offices. However, in comparison with many other leading Roman families it had produced few distinguished people.

Early Training

Caesar received the classic, rhetorically grounded education of a young Roman at Rome and in Rhodes. He was considered one of the most cultured and literate of Romans by such an expert as Cicero himself. Caesar followed the traditional Roman practice of conducting some prosecutions in order to gain political attention. He served as a young officer in Asia Minor and was quaestor (financial official) in Farther Spain (69 B.C.).

Caesar first rose to political prominence in the internal struggles that followed the revolt of Rome's allies—the ''Social Wars''—after Rome refused to grant them full citizenship in 90. Caesar's family was related to the revolt's leader, Gaius Marius, and joined his faction. Caesar married Cornelia, the daughter of Cinna, one of the leading Marians, and was nominated for the priesthood of *flamen dialis*. However, Marius died, and his followers were defeated by the Roman general Sulla. Caesar was spared in the proscriptions that followed the victory of Sulla, even though he refused to divorce Cornelia, to whom he remained married until her death in 69.

First Political and Military Successes

In the following years Caesar emerged as one of the leading political and social personalities of Rome. Cultivated, charming, and handsome, vain about his appearance, he made his love affairs the talk of Roman society. He recognized the urban proletariat as one of the major sources of political power and cultivated this group assiduously. He maintained Marian connections, and in 65 B.C., when he was aedile, he restored the triumphal monuments of Marius that had been dismantled under Sulla. Caesar was famous for his hospitality and was often heavily in debt. His aedileship was especially noted for its lavish displays and games.

Caesar's first really important electoral success was his election as pontifex maximus in 63 B.C. This was regarded as the chief religious office in Rome and had important political possibilities.

Caesar was elected praetor for 62 B.C. and served his propraetorship in Farther Spain. For over a century Spain had provided Roman governors the opportunity for a triumph. Caesar was quick to take advantage of the situation by waging a successful campaign against some native tribes in Lusitania. His political enemies accused him of provoking the war—he would not have been the first Roman

governor in Spain who had done so—but he was nevertheless awarded the right of a triumph for his victory.

First Triumvirate

In the meantime a political crisis was developing in Rome. Pompey had returned from the East after having eliminated Mithridates and made major political settlements. He was having difficulty persuading the Senate to ratify these settlements and provide compensation for his veterans. Caesar at the same time was setting his sights on the consulship for the year 59 B.C. He returned from Spain in 60 B.C. and waived his right of triumph in order to campaign for election. He won, together with a representative of the senatorial oligarchy, Bibulus. The Senate immediately moved to block his hopes of future political power by voting as his postconsular area of responsibility the care of the woodlands of the Roman state, a command with no possibilities for military glory. Caesar, desiring more glamorous political and military opportunities, saw that he would need allies to circumvent his senatorial opponents.

Out of the specific problems of two of Rome's great men and the general ambition of the third grew the political alliance known as the First Triumvirate. Pompey brought wealth and military might, Crassus wealth and important political connections, and Caesar the key office of consul along with the brains and skill of a master political infighter. Caesar was to obtain the necessary settlements for Pompey and was in turn to receive a choice province. The alliance was further cemented in 58 B.C. by the marriage of Caesar's only daughter, Julia, to Pompey.

Caesar showed soon after his election that he intended to ignore Bibulus, his weak consular colleague, by using the political and religious machinery to advance Pompey's requests. Caesar's land bills indicated an intelligent effort to solve the problem of Rome's urban proletariat by returning people to the land. Pompey's veterans were settled on their own land allotments; and Caesar received as a reward the governorship of the provinces of Cisalpine Gaul, Illyricum, and Transalpine Gaul for a period of 5 years after his consulship.

Proconsul in Gaul

At the time Caesar took command, Roman control in Gaul was limited to the southern coast, the area known as Gallia Narbonensis. However, Rome had political relations with tribes beyond the actual border of the province. Caesar quickly took advantage of these connections and the shifting power position in Gaul to extend the sphere of Roman control. At the request of the Aedui, a tribe friendly to Rome, Caesar prevented the Helvetii from migrating across Gaul and then defeated Ariovistus, a German chieftain, who was building his own political power among the Sequani, a rival tribe to the Aedui. From there, Caesar extended Roman arms north with military victories over the Belgi (57 B.C.) and the Venetic tribes on the north coast of Gaul (56).

Meanwhile political strains had appeared in the alliance of Caesar, Pompey, and Crassus. Caesar's 5-year command was coming to a close, and political enemies were demanding his recall to make him explain his often high-handed actions in Gaul in provoking war with the native tribes. Crassus had been viewing with jealousy the power base that Caesar was building in Gaul and desired his own military command.

The three men met at the northern Italian city of Luca in April 56 B.C. and recemented their political ties. Caesar received a 5-year extension of his command. Pompey and Crassus were to have another consulship, after which Crassus would assume the important post of governor of Syria and Pompey would receive the governorship of Spain.

Revolt in Gaul

Caesar turned his energies to Gaul again. He decided to undertake an expedition against Britain, whose tribes maintained close contacts with Gaul. These expeditions in 55 B.C. and 54 B.C. were probably not a complete success for Caesar, but they aroused great enthusiasm at Rome. For the first time Roman arms had advanced over the sea to conquer strange, new peoples.

Caesar probably thought that his main task of conquest was complete. However, in 52 B.C. Gaul arose in widespread rebellion against Caesar under Vercingetorix, a nobleman of the tribe of the Arverni. Caesar's power base was threatened.

At the same time the political situation in Rome was equally chaotic. The tribune Clodius had been murdered, and his death was followed by great civic disorder. Pompey was called upon to assume the post of sole consul for 52 B.C. Caesar had crossed the Alps to watch more closely the changing conditions in Rome, and when the news of the Gallic revolt reached him, he recrossed the Alps, still partly blocked by winter, and rallied his divided army. He won a striking victory by capturing the Gallic town of Avaricum but was repulsed when he tried to storm the Arvernian stronghold of Gergovia. This defeat added Rome's old allies, the Aedui, to the forces of Vercingetorix. However, Vercingetorix made the mistake of taking refuge in the fortress of Alesia, where Caesar brought to bear the best of Roman siege techniques. A relieving army of Gauls was defeated, and Vercingetorix was forced to surrender. He was carried to Rome, where he graced Caesar's triumph in 46 B.C.

Dissolution of the Triumvirate

Caesar's long absence from Rome had partially weakened his political power. He naturally kept numerous contacts in Rome through agents and through extensive correspondence. Profits from his conquests were used for building projects to impress the people and for personal loans to leading figures such as Cicero in order to win their allegiance. Caesar's conquests were well publicized; his *Commentaries,* which described the campaigns in a controlled, matter-of-fact, third-person style, circulated among the reading public at Rome. Recent scholarship has emphasized the propaganda aspects of the *Commentaries,* even claiming that Caesar seriously distorted facts to justify his actions. Certainly, Caesar sought to place his conquests in the best possible light, stressing their basically defensive nature and the importance of defending friends and allies of

Rome against traditional Roman enemies. He had made extensive additions to the Roman Empire (about 640,000 square miles) at the expense of peoples who had long been enemies of Rome.

Pompey, on the other hand, had remained in Rome and strengthened his political position by appearing as a savior in a time of chaos. Other tensions in the alliance were Julia's death in 54 B.C., which removed an important bond between the two men; and the death of Crassus in 53 B.C., which left Pompey and Caesar in a confrontation of power.

Caesar's second term as governor ended in 50 B.C. His enemies were awaiting the day when he lost the immunity of an official position and could be prosecuted for various actions during his consulship and proconsulship. This was the traditional republican method of breaking a political opponent by securing his condemnation and exile. Caesar countered this by requesting to stand for the consulship for the year 49 B.C. in absentia, thus moving directly from proconsulship to consulship without being exposed to the vulnerability of a private citizen.

Civil War

In 52 B.C. the bill allowing Caesar to run for consul in absentia was passed, but its effect was vitiated by a decree of the Senate which would have forced Caesar to yield his provinces to a successor before he was elected consul. The majority of the senators wanted peace but were pushed along by a determined minority who wanted to destroy Caesar. Pompey was caught in a dilemma. He did not want civil war, but he also did not want to yield his prime position in the state. Finally Caesar's opponents in the Senate won. A decree was passed in January 49 B.C. demanding that Caesar yield his province and return to Rome as a private citizen to stand for the consulship.

The proconsul now had two choices. He could bow to the will of the Senate and be destroyed politically, or he could provoke civil war. Caesar chose the latter course and led his troops over the Rubicon, the small river that divided Cisalpine Gaul from the Roman heartland. At the beginning the greater power seemed to rest with Pompey and the Senate. Most men of prestige, such as Cato and Cicero, joined Pompey's cause. Pompey had connections with the provinces and princes of the Roman East, where he could draw enormous resources. Furthermore, he was defending the cause of the Senate and the established order at Rome.

However, Caesar had at his command a tough and experienced army, as well as an extensive following in Italy. Most of all, he was fighting for his own interests alone and did not have to face the divisions of interest, opinion, and leadership that plagued Pompey.

Pompey quickly decided to abandon Italy to Caesar and fell back to the East. Caesar secured his position in Italy and Gaul and then defeated Pompey at Pharsalus on Aug. 9, 48 B.C. Pompey fled to Egypt and was killed by the young pharaoh, Ptolemy. Although his rival was eliminated, much work remained to be done to make Caesar's position secure.

Caesar followed Pompey to Egypt and became involved in the dynastic struggle of the house of Ptolemy. Caesar supported Cleopatra, but caught in Alexandria without sufficient troops, he was nearly destroyed before reinforcements could arrive. The main result of this sojourn was the affair that developed between Caesar and Cleopatra, which ultimately resulted in a son, Caesarion.

Caesar still had numerous unconquered enemies in Africa and Spain. Turning first to Africa, on April 6, 46 B.C., at Thapsus he crushed a republican army led by Cato the Younger, his old and bitter enemy. Cato retreated to Utica, where he committed suicide rather than surrender to Caesar. Caesar moved into Spain and on March 17, 45 B.C., defeated the sons of Pompey at Munda.

Consolidation of the Empire

Meanwhile Caesar had to define his political position in Rome. He adopted a policy of special clemency toward his former enemies and rewarded political opponents with public office. For himself he adopted the old Roman position of dictator. However, what had been traditionally a 6-month emergency magistracy he turned into an office of increasing duration.

There has been much debate about what political role Caesar planned for himself. He certainly regarded the old oligarchic government as inadequate and desired to replace it with some form of rule by a single leader. Significantly, just before his death, Caesar was appointed dictator for life. About the same time, he began issuing coins with his own portrait on them, a practice unparalleled in Rome up to that time.

Caesar was planning major projects and reforms. Public works, such as a new, massive basilica in the old forum complex, were progressing. Even more grandiose schemes, like the draining of the Pontine marshes, were planned. New colonial foundations were under way, including settlements in Carthage and Corinth, both destroyed by the Romans in 146 B.C. Among his reforms was the reordering of the inadequate Roman calendar.

However, Caesar's restless temperament was not satisfied by administration and legislation at Rome. He was preparing equally extensive military campaigns. Trouble was brewing in Dacia across the Danube, and the Parthians had not been punished for the destruction of Crassus' army.

Death and Legacy

In Rome dissatisfaction was growing among the senatorial aristocrats over the increasingly permanent nature of the rule of Caesar. A conspiracy was formed aimed at eliminating Caesar and restoring the government to the Senate. The conspirators hoped that, with Caesar's death, government would be restored to its old republican form and all of the factors that had produced a Caesar would disappear. The conspiracy progressed with Caesar either ignorant of it or not recognizing the warning signs. On the Ides of March (March 15), 44 B.C., he was stabbed to death in the Senate house of Pompey by a group of men that included old friends and comrades-in-arms.

With Caesar's murder Rome plunged into 13 years of civil war. Caesar remained for some a symbol of tyranny,

and for others the heritable founder of the Roman Empire whose ghost has haunted Europe ever since. For all, he is a figure of genius and audacity equaled by few in history.

Further Reading

Two ancient biographies of Caesar survive: one by the Greek moralist Plutarch in his *Lives* and the other by the Roman courtier and bureaucrat Suetonius in his *The Lives of the Twelve Caesars*. Caesar speaks for himself in *Commentaries on the Gallic War* and *Commentaries on the Civil Wars*. For a vivid account of the politics of the period, with Caesar playing a major role, nothing surpasses the letters of Cicero.

The best modern biography of Caesar is Matthias Gelzer, *Caesar: Politician and Statesman* (1921; trans. 1968). Michael Grant, *Julius Caesar* (1969), is a detailed survey of Caesar's career. Other biographies include John Buchan, *Julius Caesar* (1932), and Alfred L. Duggan, *Julius Caesar: A Great Life in Brief* (1955; new ed. 1966). For an understanding of how Caesar operated in the politics of his time see Lily Ross Taylor, *Party Politics in the Age of Caesar* (1949). Ronald Syme, *The Roman Revolution* (1939; rev. ed. 1952), places Caesar in the political developments of the 1st century B.C. F. E. Adcock discusses Caesar's literary achievements in *Caesar as Man of Letters* (1956). T. Rice Holmes, *Caesar's Conquest of Gaul* (1899; 2d ed. 1911), is still the fullest commentary in English on Caesar's Gallic War. For general historical background see T. Rice Holmes, *The Roman Republic and the Founder of the Empire* (3 vols., 1923), and A. H. McDonald, *Republican Rome* (1966). □

Shirley Caesar

After hearing the voice of God during a college exam, Shirley Caesar (born 1938) believed it was her duty to spread the Gospel. This "calling" has developed into 150 concerts per year, volunteer work for the poor, numerous Grammy awards, and over 30 record albums.

With 150 concerts a year, 25 hours a week helping the poor in her Outreach Ministries, several Grammies, and 30 record albums to her credit, Shirley Caesar may seem to be a whole army of gospel singers instead of just one diminutive (5'1, 3/4") cherubic-looking woman. The "Queen of Gospel" packs a lot of wallop in her small frame. Backed by a sixty-person choir, rocking like a tempest, she is a bundle of fireworks on the Fourth of July. The gospel style of song and sermonette, singing that involves both the spoken word and dramatic acting, was developed primarily by Shirley Caesar. She journeys all over the world, sometimes traveling all night to return to her pulpit in Durham, North Carolina, the town where she was born. "It is not easy," said Shirley in her 1995 video *He Will Come* (Word Records), "In fact, sometimes it is downright mind-boggling. But, somehow, even though I'm wearing all of these hats, the Lord helps me to just barrel through it." Shirley has barreled through fifty years of touring and preaching, starting at age ten, and she continues to bring the house down every time she performs.

The tenth of 12 children, Shirley Caesar was born October 13, 1938. Her father James was a tobacco worker who was well-known in the Carolinas as the lead singer in a gospel quartet, the Just Came Four. Shirley began singing with the group at age ten. When she was twelve, her father died, and she began touring with an evangelist named LeRoy Johnson, who also had a television show in Portsmouth, Virginia. In 1951, at thirteen, she recorded her first song "I'd Rather Have Jesus." While still in high school, she toured throughout the Carolinas.

This was a time when Jim Crow laws were still in effect in North Carolina. Shirley remembers restaurants putting up the CLOSED sign when she would arrive. "I went to school in the days when all the white kids got things better," she told *People,* "I remember once when a lady gave cookies to all the kids in the state. The white kids got the fresh ones; we got the stale ones." Despite these obstacles, her beloved mother Hannah taught her to respect herself and to persevere.

Her determination took her to North Carolina Central College where she studied business education. She has said that she got the call to God's work in the middle of a typing test. According to Kim Hubbard of *People,* she heard someone call out her name. Shirley turned to the young woman next to her and asked if she had spoken. When Shirley went home, she lay on the bed, and heard the same voice: "Behold, I have called you from your mother's womb and I have anointed your lips to preach the gospel." Shirley believed that this was a message that foretold special work for her in spreading the Gospel. Around the same time,

Shirley heard Chicago's female gospel group, the Caravans, and she saw an opportunity to answer the call. She sought an audition with the group, was immediately hired, and left school for a life of singing and ministry.

The Caravans had several members who became famous in the history of gospel music: Albertina Walker, Inez Andrews, and Sarah McKissick. Each woman had a different style and Shirley's contribution was an energetic and dramatic approach where she would act out the songs and walk among the congregation, engaging the members directly. On the song ''I Won't Be Back,'' she would run through the hall searching for an exit, then leave for a brief period. Her forte was the sermon in the middle of songs that addressed the subject of the song and expounded on its theme. She exhorted the listeners to reach out to God and to take the example of Jesus. On the subject of motherhood, she was particularly effective. Her song ''Don't Drive Your Mama Away'' tells of a son who is shamed for putting his mother in the rest home.

Along the way, Shirley found a male counterpart in the singer James Cleveland and they made several records together. They became known as the ''King and Queen of Gospel.'' Shirley formed her own group in 1966 called the Caesar Singers, but she would reunite with the Caravans and the Reverend Cleveland occasionally throughout the years. In 1971, she won her first Grammy, for the popular song ''Put Your Hand in the Hand of the Man from Galilee.'' On the night of the awards, she had returned very late from an engagement in Homer, Louisiana. People began banging on her door, and when she eventually answered, her sister Ann, one of her backup singers, shouted ''You won!'' It was the first Grammy for a black female gospel singer since Mahalia Jackson. Shirley went on to win the award in 1980, 1984, 1985, 1992 and 1994—for an astonishing total of seven Grammys.

Among her numerous honors are eight Dove awards, the Gospel Music Association's highest tribute. She was inducted into the Gospel Hall of Fame in 1982. She was the first female gospel artist to perform at Harvard University. In recent years, Shirley Caesar moved into other media, making several videos: *Live in Memphis, I Remember Mama,* and *He Will Come*. Broadway found that the gospel singer could conquer a big city when Shirley packed them in for the musical *Mama I Want to Sing* (1994). Her second Broadway musical in 1995 was titled *Sing: Mama 2* and her third in 1996 was titled *Born to Sing! Mama 3*. Perhaps her proudest achievement was the creation of a ministry in Durham to provide emergency funds, food and shelter for the needy, the Shirley Caesar Outreach Ministries. When Shirley ran for public office and was elected to the Durham City Council in 1987, she concentrated her efforts on housing and care for the poor and elderly.

Recently, Caesar went into the studio to help recording artist Bishop T.D. Jakes with his upcoming album, ''Woman, Thou Art Loosed.'' The album, recorded live at Jakes' national conference in New Orleans, was released in the summer of 1997.

Her biggest fan, the Rev. Harold I. Williams, whom Shirley has called ''my pastor, my best friend, my husband,'' assessed his wife's character in the 1995 video *He Will Come:* ''After twelve years, I'm going to say the same thing I said after the first year I was married to Shirley: exciting! You never know what is coming next. I mean it is *exciting*. It is from one thing to another. She's an exciting person. She's a joy to be around.'' Most who have seen her perform would agree.

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John Cage

American avant-garde composer John Cage (1912-1992) experimented with the nature of sound and devised new systems of musical notation. His innovative ideas on composition and performance influenced musicians, painters, and choreographers.

John Cage questioned all musical preconceptions inherited from the 19th century, and he flourished in an atmosphere of controversy. The teacher-composer Arnold Schoenberg once called him ''not a composer, but an inventor—of genius.'' He received awards and grants; a few important music critics wrote perceptively and enthusiastically about his works. However, to most of the public and even to many musicians his compositions—especially the late ones—remain baffling and outrageous, an anarchic world of noise that cannot even qualify as music.

To Cage, ''everything we do is music.'' He believed that the function of art is to imitate nature's manner of operation, and to this end he tried to make music that resembles forms of organic growth—taking into account ugliness, chaos, and accidents, as well as beauty, order, and predictability. In addition, the manner of nature's operation appears to change according to scientific advances. One can find roots of Cage's experiments with ''chance'' and ''indeterminacy'' in the work of such French Dadaists as painters Marcel Duchamp and Max Ernst and the surrealist poet André Breton in the early part of the 20th century, when quantum theory and the theory of relativity in physics were giving rise to new ways of conceiving space, time, and causality.

Cage was born in Los Angeles, California, on September 5, 1912, the son of John Milton Cage, an inventor and electrical engineer. John studied piano as a boy. After two years at Pomona College, he spent a year and a half in

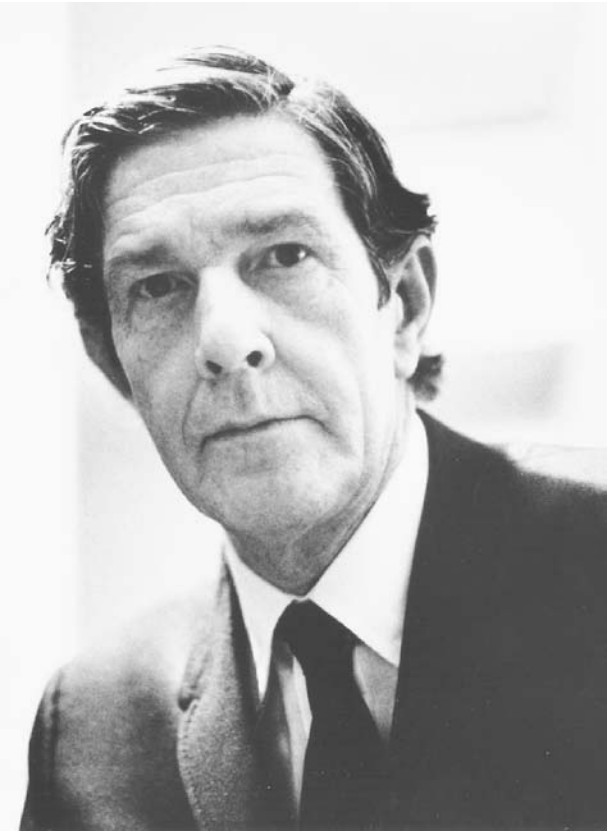

Europe, trying his hand at poetry, painting, and architecture, as well as music.

Cage dedicated himself to music shortly after returning to the United States in 1931. His first composition teacher was pianist Richard Bühlig, a noted interpreter of Schoenberg. In a musical world then divided between the serialism of Schoenberg and the neoclassicism of Igor Stravinsky, Cage found himself in the Schoenberg camp. In 1933 Cage went to New York City to study with a former pupil of Schoenberg, and also took Henry Cowell's classes. In 1934 he returned to Los Angeles and was accepted as a pupil by Schoenberg himself.

During the years with Schoenberg, Cage developed three new interests: percussive music, silence, and dance. He started experimenting with percussion ensembles, discovering or adapting instruments as he went along. Finding Schoenberg's use of tonality as a structural principle inappropriate for percussion music, Cage sought a workable method. He decided that silence was the opposite coexistent of sound and determined that of the four characteristics of sound—pitch, timbre, loudness, and duration—only duration was also characteristic of silence; so he abandoned harmonic structure and began to use a rhythmic structure based on the duration of segments of time. Much of this early music is quiet, delicate, full of silences. *Construction in Metal* (1937) is a good example.

Rising Avant-garde Composer

Cage's interest in modern dance was immediately reciprocated; dancers were eager to collaborate. Cage spent two years in Seattle as composer and accompanist for the dance classes of Bonnie Bird. During this time he found that inserting screws between the strings of a piano would create a kind of one-man percussion ensemble. This ''prepared piano'' became one of his most admired contributions to music, and he wrote a good deal of music for it.

After spending a year in San Francisco and a year teaching at the Chicago School of Design, Cage moved to New York City in 1942. A concert at the Museum of Modern Art in 1943 established him as a rising avant-garde composer.

In 1945 Cage developed an interest in Eastern philosophy that soon had a profound effect on his work; he studied Indian music and attended Daisetz T. Suzuki's lectures on Zen Buddhism. About this time Cage became musical director for the Merce Cunningham Dance Company; this was the beginning of a long-term association.

In 1949 Cage won an award from the National Academy of Arts and Letters for the invention of the prepared piano and a Guggenheim grant. His *Sonatas and Interludes,* performed at Carnegie Recital Hall, was very well received. Cage and Cunningham gave recitals in Europe, which brought Cage into contact with the new generation of French musicians, including Pierre Boulez and Pierre Schaeffer. This year marked a culmination and a turning point.

Chance and Indeterminacy

Until 1950 Cage had been writing what he considered to be expressive music. Now his interest in Zen led him to question this. ''When we separate music from life,'' he wrote in *Silence,* ''what we get is art (a compendium of masterpieces). With contemporary music, when it is actually contemporary, we have no time to make that separation (which protects us from living), and so contemporary music is not so much art as it is life and anyone making it no sooner finishes one of it than he begins making another just as people keep on washing dishes, brushing their teeth, getting sleepy, and so on.'' To make his work consonant with the workings of nature and to free it from the tyranny of the ego, he experimented with ''chance'' procedures. Chance played a limited role in *Sixteen Dances* (for Merce Cunningham), but to create *Music of Changes* (premiered in 1952) Cage adapted methods from the *I Ching,* the Chinese *Book of Changes,* which involved tossing coins onto a series of charts to determine pitch, duration, and so forth. These experiments found little favor with the musical establishment, although Cage became closely involved with a circle of musicians with similar interests.

Cage swept forward into radical departures from all traditions, including his own. His *Imaginary Landscape No. 4* (1952) involved 24 men turning the dials of 12 radios. At Black Mountain College in the summer of 1952 he created a proto-''happening'' that involved simultaneous dance, poetry, live music, records, films, slides, and an art exhibit. He

produced his ultimate exploration of silence, *4'33''* (1952), in which the pianist sits immobile before the instrument, marking the beginning and end of each of the three sections in any way he chooses.

By 1958 Cage wished his music to be even more indeterminate in performance, that is, to give the performer a hand in the creation. Thus he did away with the usual score, instead devising a kit of materials: plastic sheets marked with predetermined codes, which the player was to superimpose in order to arrive at his ''part.'' His improvisations did not endear him to the musical establishment. In 1958, when a group of artists presented a Cage retrospective at Town Hall in New York City, the audience that had enthusiastically applauded the earlier works expressed loud dissatisfaction during the performance of *Concert for Piano and Orchestra* (1958). And in 1964, when Leonard Bernstein presented Cage's *Atlas Enclipticalis* with the New York Philharmonic, not only members of the audience but also some of the musicians hissed the composer. This saddened Cage but did not deter him.

In 1954 Cage moved to a small art colony in Stony Point, New York. Here he developed an interest in mushrooms. He taught about them at the New School for Social Research and founded the New York Mycological Society in 1962. He also delivered a series of lectures. These talks, full of charm and wit, were, like his music, compositions of words and silence; they were not ''about'' anything so much as aggregates of thought on whatever interested him: music, mushrooms, Erik Satie, Buckminster Fuller, Marshall McLuhan, life.

Electronic Music

As early as 1939 Cage had been interested in electronics. He believed that his *Imaginary Landscape No. 5* (1952) was the first piece of magnetic-tape music to be created in America. In the 1960s Cage decided that pure electronic music might be boring for a concert audience, since there was nothing to look at. He experimented with placing contact microphones on conventional instruments; once he even placed a mike against his own throat, turned the volume up, and swallowed thunderously. The microphones, with the feedback used as a musical element, produce unbeautiful and often deafening effects. But Cage's belief that man must come to terms with the loud and ugly noises of modern life accords with his belief that if art has a purpose it is to open the mind and senses of the perceiver to life.

Cage's music became louder and more dense. One of his works, *HPSCHD* (produced in collaboration with Lejaren Hiller, finished in 1968), was created with the aid of a computer. It involves a possibility of playing up to 51 audio tapes and up to seven harpsichord solos simultaneously. A computer printout is supplied with the recording, which gives the listener a program for manipulating the controls of his stereo phonograph. Thus the music can still remain indeterminate in performance. *Cheap Imitation* (1969), based on a piece by the French composer Erik Satie, replaces the original pitches with randomly selected notes.

Continuing Experimentation

Cage's compositions of the 1970s continued to blend electronic noise with elements of indeterminacy. He created the score for the piano work *Études Australes* (1970) using astronomical charts. His 1979 piece *Roaratorio* incorporated thousands of sounds from James Joyce's novel *Finnegans Wake*

The increasing sophistication of computers helped shape Cage's work in the 1980s, most notably in the stage work *Europeras 1 & 2* (1987). The piece, written, designed, staged, and directed by Cage, is essentially a collage of snippets from existing operas woven together by a computer program designed by Cage's assistant, Andrew Culver. The opening performance of *Europeras 1 & 2* was itself a casualty of chance, however, when a vagrant set fire to the Frankfurt Opera House a few days before its debut. In all, Cage would complete five *Europera* works between 1987 and 1991.

Cage was also a prolific author. Drawing on influences like Gertrude Stein and Dada poetry, he created works such as *M* (1973), *Empty Words* (1979), *Theme and Variations* (1992), and *X* (1983). Some of these Cage designed as performance pieces, which he read aloud to the accompaniment of his own music. In other cases, he relied on computer assistance to generate evocative, semi-coherent poetry.

Cage also created and collected visual art: photographs, prints, paintings, and etchings. His musical scores, which eschew conventional notation in favor of idiosyncratic graphic markings, were exhibited in galleries and museums. A collection of his watercolors was exhibited at the Phillips Collection in Washington, D.C. in 1990.

Later Life

As he grew older, Cage was the recipient of numerous honors and awards. Each milestone birthday past the age of 60 was celebrated with a series of concerts and tributes the world over. He was elected to the American Academy of Arts and Sciences in 1978, and was one of 50 artists inducted into the American Academy of Arts and Letters in 1989. In 1981, he received the New York Mayor's Honor Award of Arts and Sciences. The following year, the French government awarded Cage its highest cultural honor when it made him a Commander of the Order of Arts and Letters. Cage traveled to Japan in 1989 to accept the prestigious Kyoto Prize.

A longtime New York City resident, Cage was known as an affable if soft-spoken man who was obliging toward young musicians and critics. He would often attend concerts in downtown Manhattan. Cage's only marriage ended in divorce in 1945. For the last 22 years of his life, he lived with his former collaborator, the choreographer Merce Cunningham. Cage died of a stroke on August 12, 1992.

Further Reading

Many of Cage's articles, lectures, and anecdotes were published in two collections: *Silence* (1961) and *A Year from Monday* (1967). The most detailed biographical account is the essay

on him in Calvin Tomkins, *The Bride and the Bachelors: The Heretical Courtship in Modern Art* (1965). A brief but excellent discussion of Cage's position in 20th-century music is in Eric Salzman, *Twentieth Century Music: An Introduction* (1967). *John Cage,* a bibliography of his works compiled by Robert Dunn (1962), contains a brief biography, excerpts from reviews, an interview, lists of available recordings, and details of many first performances. Cage's philosophy and music are discussed in Peter Yates, *Twentieth Century Music* (1967). More recent studies of Cage include Fleming and Duckworth's *John Cage at 75* (1989) and Paul Griffiths, *Cage* (1981). A series of Cage's later lectures are collected in *Cage: I-VI* (1990). Cage's obituary appeared in *New York Times* on August 13, 1992. □

Abraham Cahan

The Jewish author and journalist Abraham Cahan (1860-1951) was a prominent Socialist leader and union organizer among Jewish immigrants in the United States.

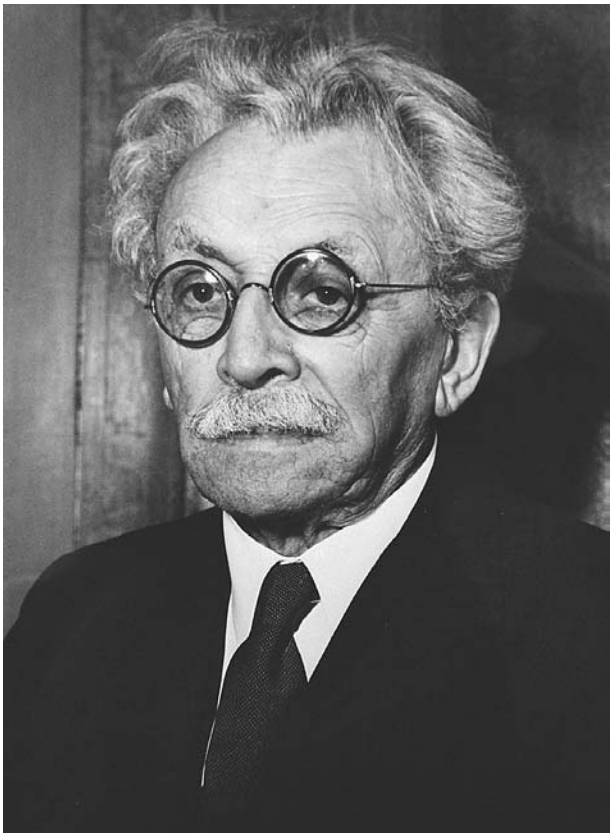

Abraham Cahan was born in Podberezhie, near Vilna, Lithuania. His father was a storekeeper and later rabbi at Vidz, Vitebsk. In 1866 the family moved to Vilna, where Cahan was educated for the rabbinate and also studied Russian literature. After graduating from the Teachers Institute at Vilna in 1881, he taught for a short time. But, because he belonged to a Jewish idealist group connected with an assassination plot against Czar Alexander II, in 1882 he fled from Russia to the United States.

In New York, Cahan became a journalist and soon founded two Jewish journals, *Die neue Zeit* (1886) and *Arbeiter-Zeitung* (1890). From 1894 to 1897 he was editor of the Yiddish journal *Zukunft;* in 1897 he became the first editor of the Socialist *Daily Forward*. The following year he joined the staff of the *Commercial Advertiser,* where he remained until 1902. Cahan then returned to the *Forward* as editor in chief, a post he held until his death. Under his guidance the *Forward*'s circulation rose from 6,000 to 200,000.

Cahan's career as an author was not limited to journalism. His short story ''The Providential Catch'' appeared in 1895; it was followed by the novel *Yekl* in 1896 and *The Imported Bridegroom and Other Stories* in 1898. He subsequently published *The White Terror and the Red* (1905); two volumes on the history of Jewish immigrants in America (1910-1912); the novel *The Rise of David Levinsky* (1917); and his autobiography, *Bleter fun mayn Leben* (5 vols., 1926-1931). He also contributed many articles to periodicals.

Cahan was a Socialist and an outstanding advocate of what was known as the moderate right wing. He acted as a representative at international socialist congresses in Brussels (1891) and Zurich (1893). He engaged actively in organizing Jewish workers into trade unions. He used Yiddish as a medium to inform the ordinary immigrant of the possibilities for him in America while preserving the richness of his cultural heritage as a Jew. Under his direction the *Forward* became highly influential in the formation of the Jewish Labor movement.

Cahan also played a significant role in the development of the larger Jewish world community. After a visit to Palestine in 1925, he returned enthusiastic for the restoration of Israel as a national home for Jews. It was largely due to his influence that the State of Israel received the support of the American Jewish Labor movement at a later date.

Cahan died on Aug. 31, 1951, and his funeral was attended by over 10,000 people.

Further Reading

There is no full-length biography of Cahan. His autobiography was translated as *The Education of Abraham Cahan* (5 vols., 1926-1931; trans., 1 vol., 1969). Much of Ronald Sanders's study, *The Downtown Jews: Portraits of an Immigrant Generation* (1969), deals with Cahan. □

Auguste René Caillié

The French explorer Auguste René Caillié (1799-1838) was the first modern European to reach the famous Sudanic cities of West Africa, Timbuktu, and Djenné and to return and tell about it.

René Caillié was born in Mauzé. He never knew his father, and his mother died in 1810. Caillié left school at an early age to become an apprentice shoemaker. Life in the French provinces did not prevent him from reading and hearing about voyages of adventure; he early conceived the idea of visiting Africa and becoming an explorer. He eventually formulated a plan for gaining entry to the remote city of Timbuktu, a passion which shaped the rest of his life.

At 16 and with only 60 francs, Caillié left home for Senegal. He arrived at Cape Verde in July 1816, visited Saint-Louis, shipped to Guadeloupe in the West Indies, and finally returned to Senegal to join an expedition exploring the headwaters of the Senegal River. Caillié's first experience with the African interior left him exhausted. He returned to France, worked for a wine house in Bordeaux, and sailed to the West Indies several times. After regaining his health, he set out again for Senegal in 1824.

Caillié was unable to obtain official French backing to travel to Timbuktu. He decided nonetheless to prepare himself and spent 8 months living among the Brakna Moors, learning Arabic, studying the Koran, and becoming used to nomadic life in the Sahara. Unsuccessful in gaining British backing in Sierra Leone, Caillié finally set out on his own on April 19, 1827, from Kakandé (which became French Guinea) with only 2,000 francs. His experiences on the African coast and his knowledge of the customs enabled him to travel relatively unmolested.

Caillié reached the Niger River on June 10, 1827; the city of Djenné on March 11, 1828; and Timbuktu on April 20. He pretended to be an Egyptian Moslem pilgrim, and a prosperous local merchant befriended and protected him during his 2-week stay. Caillié made copious notes on the inhabitants, trade, buildings, and customs. Fearing detection in an intolerant city, he rented a camel and crossed the Sahara with a caravan which reached Fez in Morocco on Aug. 12, 1828. The French consul arranged for his passage to France in September, where he was received with excitement and adulation.

The Geographical Society of Paris awarded him its 10,000-franc prize for the first traveler to visit and return from Timbuktu. Caillié wrote a three-volume account of his travels afterward, which made him a famous man; yet he was unsuccessful in gaining support for further exploration in Africa. He lived a relatively quiet life with his wife and children on his farm in Mauzé until his death on May 17, 1838.

Further Reading

Caillié's account of his travels was translated into English as *Travels through Central Africa to Timbuctoo* (2 vols., 1830; repr. 1968). A popular account of Caillié's travels is Galbraith Welch, *The Unveiling of Timbuctoo* (1939). □

St. Cajetan

St. Cajetan (1480-1547), who was born Gaetano da Thiene, was one of the earliest Italian Catholic reformers of the 16th century. He was a cofounder of the Clerks Regular, a religious order popularly known as the Theatines.

Cajetan was born into an aristocratic family of Vicenza in October 1480. He studied at Padua and in 1504 received his doctorate in canon and civil law. In 1505 he went to Rome, where Pope Julius II invited him to join the papal service as a secretary. On Sept. 30, 1516, he was ordained a priest. Cajetan was a kind, energetic, and practical man whose life was marked by strict poverty and intense activity. With other men, including the humanist Pietro Bembo, he organized the Roman Divino Amore, or the Oratory of Divine Love—not to be confused with St. Philip Neri's Congregation of the Oratory. Cajetan's Oratory provided a program for common prayer and discussion of spiritual topics.

In 1518, because of his mother's sickness, Cajetan returned to Vicenza. Intent on helping others, especially the sick, he founded a hospital for incurables there. In 1520 he did the same at Venice, where he also initiated the practice of exposing the Blessed Sacrament in a monstrance for adoration by the congregation. Back in Rome, he again became an active organizer. In 1523, with Giampietro Carafa (later Pope Paul IV), Bonifacio de' Colli, and Paolo Consiglieri, he formed a group of priests who combined religious life with apostolic activity. So adamant was Cajetan on the vital place that poverty held in his ideal that he refused to allow even begging. To distinguish these priests from earlier organizations of religious, they became technically known as Clerks Regular. On June 24, 1524, Pope Clement VII gave them his approval. They were generally called Theatines, probably because the Latin form for Carafa's see of Chieti was Theate. Carafa was elected the first superior, and in 1527 Cajetan became the second superior.

The Theatines made a deep impression and soon spread to other cities of Italy. After the sack of Rome in 1527, during which Cajetan suffered great personal indignity, the Theatines moved to Venice and Verona. In 1533 they opened their apostolate in Naples, where Cajetan was the first superior. And there, with the exception of a few years in Rome and Venice, Cajetan spent the rest of his life. Ever the practical organizer, he was one of the first movers for a modern type of credit union to help the poor of the city. With his energetic life Cajetan united profound prayerfulness, severe penance, and adherence to the strictest kind of poverty. Toward the close of his life a riot broke out against the Inquisition, and Cajetan tried in vain to calm the disturbance. With this disappointment he died at Naples on Aug. 7, 1547. He was canonized on April 12, 1671.

Further Reading

A good biography of St. Cajetan is Paul H. Hallett, *Catholic Reformer: A Life of St. Cajetan of Thiene* (1959). Written in a popular style, which is at times pietistic, it provides a full and detailed study. See also Herbert Thurston and Donald Attwater's edition of *Butler's Lives of the Saints,* vol. 3 (1956). □

Calamity Jane

Martha Jane Cannary, known as Calamity Jane (1852-1903), was a notorious American frontier woman in the days of the Wild West. As unconventional and wild as the territory she roamed, she has become a legend.

The most likely date of Jane Cannary's birth is May 1, 1852, probably at Princeton, Mo. When she was 12 or 13, the family headed west along the Overland Route, reaching Virginia City, Mont., 5 months later. En route Jane learned to be a teamster and to snap 30-foot bullwhackers. Her father died in 1866 and her mother died a year later. Late in 1867 Jane was in Salt Lake City.

Until the early 1870s nothing more is known of Jane. Then she appeared at Rawlins, Wyo., where she dressed and acted like a man and hired out as a mule skinner, bullwhacker, and railroad worker. ''Calamity'' became part of her name; she was proud of it.

In 1875 Calamity went with Gen. George Crook's expedition against the Sioux, probably as a bullwhacker. While swimming in the nude, her sex was discovered and she was sent back. Excitement and wild adventure lured Calamity, whether it meant joining ''her boys'' at the bar or fighting with Native Americans. She was adept at using a six-shooter.

In Deadwood, Dakota Territory, in 1876 Calamity found a home. It was an outlaw town, so her escapades and drinking bouts did not seem out of place. One day she accompanied Wild Bill Hickok into town; apparently they had met before. Whether they were ever married, or lovers, may never be known. Jane later did have a daughter, but that she was fathered by Hickok (as the daughter claimed in 1941) is questionable. On August 2 Jack McCall shot and killed Hickok. Calamity took no revenge, as she later claimed, and McCall was legally hanged.

Yet this flamboyant woman was kind, and many remembered only her virtues. During the 1878 Deadwood smallpox epidemic Calamity stayed in the log pesthouse and nursed the patients.

Calamity Jane left Deadwood in 1880 and drifted around the Dakotas and Montana. She next appeared in California and married E. M. Burke in 1885, and her daughter was born sometime before or after this. Alone again in the later 1880s and the 1890s, she wandered through Wyoming and Montana towns, drinking, brawling, and working, even in brothels. Her fame began to grow. In 1896 she joined the Palace Museum and toured Chicago, St. Louis, and Kansas City; she was fired for drunkenness. Calamity came back to Deadwood in 1899, searching for funds for her daughter's education. A successful benefit was held at the Old Opera House. In 1900 Calamity appeared briefly at the Pan-American Exposition in Buffalo, N.Y., as a Western attraction, but she was homesick for the West and soon went back. In poor health, in July 1903 she arrived at the Calloway Hotel in Terry, near Deadwood, where she died on August 1 or 2. She was buried next to Wild Bill Hickok.

Further Reading

The work with the best scholarly research on Calamity Jane is Nolie Mumey, *Calamity Jane, 1852-1903: A History of Her Life and Adventures in the West* (1950), but the book is difficult to find because it was published in a limited edition. More readily available and also good is John Leonard Jennewein, *Calamity Jane of the Western Trails* (1953), which separates fact from fiction whenever possible. A short, interesting, debunking account of Calamity Jane is in James D. Horan, *Desperate Women* (1952). □

Alexander Calder

American sculptor, painter, and illustrator Alexander Calder (1898-1976), through his construction of wire mobiles, pioneered kinetic sculpture.

Alexander Calder was born in Philadelphia, the son of a well-known sculptor and educator and his wife, a talented painter. Calder's grandfather, also a sculptor, executed the figure of William Penn that graces the dome of the city hall in Philadelphia. Though he was brought up in an artistic atmosphere, Calder's own inclinations were mechanical. He trained as a mechanical engineer at the Stevens Institute of Technology in New Jersey, studying such things as descriptive geometry, mechanical drawing, and applied kinetics—the branch of science that deals with the effects of force on free-moving bodies—in preparation for receiving his degree in 1919.

After working at a number of jobs that allowed him time for travel and reflection over the next few years, Calder decided to explore his growing interest in art. In 1923, two years after beginning his study of drawing in night school, he enrolled full-time at the Art Students League in New York City. There he attended classes given by George Luks, Guy Pène Du Bois, and John Sloan, all important American painters of that period. Calder also did freelance work as an illustrator for the *National Police Gazette* for about two years. In 1926 he had his first one-man exhibition of paintings at the Artist's Gallery in New York City. While concentrating on painting, Calder also worked on wood sculpture, and when he visited Paris in 1926 he continued to carve.

Circus Brought Lasting Fame

Calder's first significant recognition as an artist came when he exhibited his now- famous miniature circus with its animated wire performers at Paris's Salon des Humoristes in 1927. The idea for the toy figures can be traced back to sketches he made in 1925 while reporting on the circus for the *Police Gazette* . Made from wire, rubber, cork, buttons, bottle caps, wood, and other small ''found'' objects, Calder's circus includes lions, acrobats, trapeze artists, elephants, a ringmaster, and numerous other figures. Unlike many art works of the period, the unusual creation drew crowds from outside the artistic community as well as within, and the thirty-year-old artist found himself suddenly widely known.

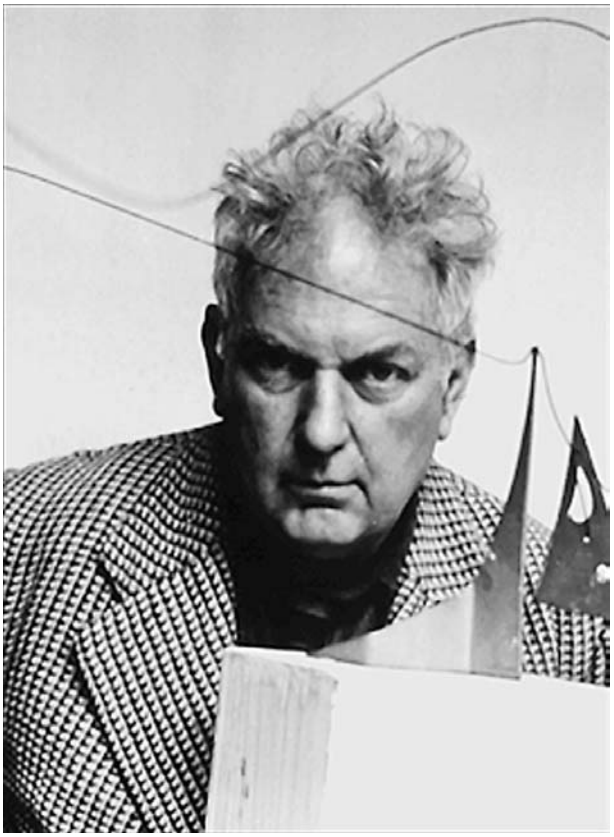

Calder's first wire sculpture, *Josephine Baker* (1926), a witty linear representation of the famous American-born chanteuse, was exhibited to the Paris art community during the same period that his circus was drawing attention. He decided to return to New York City late in 1927, where he gave a one-man show that included *Josephine Baker,* as well as several of his other wire portraits. Those portraits would grow increasingly three dimensional as the artist refined his technique.

Influenced by Modernists

In November 1928 Calder was again in Paris, supporting himself with performances of his miniature circus, one of which was attended by Spanish surrealist Joan Miró. Calder had his first one-man shows in Paris at the Galérie Billiet and in Berlin in 1929. In Paris he met a number of important modernists, including Fernand Léger, Theo Van Doesburg, and Piet Mondrian, the latter whose work particularly impressed him. By 1930 Calder was making large-scale abstract wire sculptures using flat metal ovals painted black or bright colors, as well as small balls or other shapes suspended by long wires. Many of these work suggested the solar system in their design. From these beginnings he developed motor-driven sculptures, which featured objects hanging from large bases, although the artist had no fondness for the regular, predictable motion provided by motors. An exhibition of Calder's kinetic sculptures was seen by Marcel Duchamp, who referred to them as ''mobiles''—a term which became associated with this work. He made a number of sculptures during the thirties which employed the same forms as the mobiles but were static, and known as ''stabiles.''

Meanwhile, in 1931 Calder was married to Louisa James, who he had met on a voyage to New York City; that same year he illustrated an edition of *Aesop's Fables* . Two years later Calder made his first draft-propelled mobiles. Rather than following a monotonous path of motion as did his motor-driven sculptures, these pieces create myriad patterns once they are set in action by a breeze or gentle push. Their shapes, largely ovoid and biomorphic, may have been inspired by the art of Miró. In 1933 Calder and his wife bought a farm in Roxbury, Connecticut, where he established his studio. In 1935 and again in 1936 he designed stage sets for the dancer Martha Graham.

Commissioned Works Prompted Travel

The Museum of Modern Art in New York City gave a comprehensive exhibition of Calder's work in 1943, during which the artist gave performances of his famous circus; the

show's catalog was the first extensive study on the artist. The following year he made sculptures out of plaster to be cast in bronze. These pieces moved at a slow, measured pace. During this period he illustrated *Three Young Rats* (1944), *The Rime of the Ancient Mariner* with Robert Penn Warren's essay on Coleridge (1945), and *The Fables of LaFontaine* (1946). At this time Calder's international reputation was reinforced by exhibitions in New York, Amsterdam, Berne, Rio de Janeiro, São Paulo, Boston, and Richmond, Virginia. In 1952 he designed the acoustical ceiling for the Aula Magna at the university in Caracas and received the first prize for sculpture at the Venice Biennale. Commissions for his designs continued to pour in as he created everything from jewelry to costume and stage-set designs for dance and theatrical performances. In the 1970s, at the height of Calder's fame, Braniff Airlines commissioned him to paint some of their jet planes with his unique, boldly colorful designs.

Calder's works are featured in permanent installations around the world. In 1955 he travelled to India to execute 11 mobiles for public buildings in Ahmadabad. He designed many monumental pieces, including those for Lincoln Center in New York City, for the Massachusetts Institute of Technology in Cambridge, for the gardens of UNESCO in Paris, and for Expo '67 at Montreal. In 1964, when the artist was in his late seventies, he was honored with a comprehensive retrospective at the Guggenheim Museum in New York City; a smaller one was given at the Museum of Modern Art in 1970. At his death in 1976, Calder was eulogized by Minneapolis, Minnesota, curator Marvin Friedman as ''one of the greatest form-givers America has ever produced.''

Further Reading

Excellent for its plates and its interpretations of Calder's sculptures is H. H. Arnason, *Calder* (1966). Also recommended are Calder's own *Calder: An Autobiography with Pictures* (1966), and James Johnson Sweeney, *Alexander Calder* (1943; rev. ed. 1951). □

Rafael Caldera Rodríguez

Venezuelan Rafael Caldera Rodríguez (born 1916) founded the Christian Democratic Party of Venezuela and served as his country's president from 1969 to 1974.

Rafael Caldera Rodríguez, the son of Dr. Rafael and Rosa Sofia Caldera, was born in 1916 in San Felipe in the north-central state of Yaracuy, Venezuela. An exceptional student, Caldera earned a doctor of philosophy degree in political science, taught at a leading Venezuelan university, and wrote a scholarly study of the distinguished Latin American educator Andrés Bello. His scholarly interests also included the rights and responsibilities of labor. He served in Venezuela's Ministry of Labor between 1936 and 1938 and published a comprehensive review of Venezuela's labor laws. In 1941 he married his wife, Alicia.

Caldera's political career began in 1936 when he was elected to the Chamber of Deputies. A devout Catholic, he organized Catholic civic groups, and, in 1946, helped establish the Christian Democratic Party of Venezuela or COPEI. Christian Democrats espouse that there is a third or middle way between *laissez-faire* capitalism and Marxist socialism. They reject Marxist ideas of dialectical materialism and class struggle. But they also fear that capitalism without social safeguards produces a grossly inequitable society. Christian Democrats accordingly believe that they must work for social justice by promoting democracy, fair taxation systems, and social welfare programs.

In 1947 Rafael Caldera ran for president and finished second behind Rómulo Gallegos of the Democratic Action Party. But in 1948 military officers overthrew the Gallegos government and established ten years of military dictatorship in Venezuela. The officers, led by Col. Marcos Pérez Jiménez, banned most political activity in Venezuela, closely monitored Caldera's activities, and in 1957 jailed and then exiled the Christian Democratic leader.

Caldera returned to Venezuela in 1958 following the overthrow of the Pérez Jiménez regime. He again competed for the presidency in 1958 and in 1963. Though he lost these two elections, Caldera and his party helped consolidate democracy in Venezuela. As committed democrats, they respected Venezuelans' decisions and served as the ''loyal opposition'' to the ruling Democratic Action Party in the Venezuelan legislature. Caldera, for example, presided over the Chamber of Deputies between 1959 and 1961. Caldera's persistency was finally rewarded in December

1968 when he won the presidency by garnering 29 percent of the vote in a multicandidate election.

President Caldera's domestic accomplishments were relatively modest. During the campaign of 1968 he had pledged to revitalize the agricultural sector of the economy and to build 100,000 homes a year. But his party did not command a majority in the legislature and his country lacked the resources for implementing such ambitious reforms. Therefore, Caldera continued the gradual socio-economic reforms that the Democratic Action Party had initiated. Perhaps his major achievement was to strengthen political democracy in Venezuela by encouraging citizens and organizations to speak up and by holding weekly television talks and press conferences.

In international economic affairs, however, significant change occurred during the Caldera presidency. In 1960 Venezuela had established, with Middle Eastern nations, the Organization of Petroleum Exporting Countries (OPEC). OPEC's major premise was that oil-exporting nations, like Venezuela, deserved a high price for the sale of a vital, nonrenewable natural resource. Throughout the 1960s industrial nations ignored OPEC because oil was abundant. But in the early 1970s demand for oil began to exceed supply, and Arab nations embargoed shipments of oil to the United States in protest against U.S. support for Israel during the Arab-Israeli (Yom Kippur) War of 1973. The price of oil shot up from $2.00 a barrel in 1971 to $14.00 by 1974.

Oil production was Venezuela's major industry, and President Caldera took advantage of these momentous developments in the international oil trade. He raised taxes on oil production, nationalized the gas industry, and enacted stringent laws regulating the U.S. oil companies that operated in Venezuela. By the time he left office in 1974 the government had, because of this oil bonanza, the income to improve the lives of Venezuelans.

The Venezuelan constitution prohibits a president from succeeding himself for ten years. In 1983 Rafael Caldera made his fifth bid for the presidency. He was badly defeated by Jaime Lusinchi of Democratic Action. While Venezuelans admired Caldera, they apparently blamed Christian Democrats, who had ruled since 1978, for a host of social and economic problems that bedeviled the country. As a former president, Rafael Caldera was a member of the Venezuelan Senate for life.

After leaving the presidency of Venezuela, Caldera continued to pursue both scholarly and political pursuits with remarkable vigor. For three years (1979-82) he served as the president of the Counselors for the World's Interparliamentary Union, and in 1979 he served as the president of the World's Congress of Agrarian Reform and Rural Improvement in Rome. He presided over a United Nations committee to create the University for Peace from 1980-1981, and over another Bicameral Commission (1989-1992) concerned with reforming the constitution. All together he published twenty-two books in his life, plus innumerable essays, articles, and booklets. Over the years his elaborate work on Andrés Bello was translated to French, Italian, Portuguese, Russian, and English (1975). He also wrote a number of pieces on Simón Bolivar, including *Bolivar Siempre* in 1987 for the National Academy of History in Caracas. Throughout his lifetime Caldera was bestowed with honorary doctorates, degrees, and professorships from a dozen universities and academies in Venezuela and from over a score of foreign universities including Hebrew University of Jerusalem, University of Notre Dame in Indiana, and University of Perugia (Italy) He was decorated many times both in Venezuela and abroad. His numerous distinctions and achievements require many pages to list in detail.

Caldera and his wife had six children and nine grandchildren.

Further Reading

There is no complete biography of Caldera in English. For background and information, see Donald L. Herman, *Christian Democracy in Venezuela* (1980) and Judith Ewell, *Venezuela: A Century of Change* (1985). For developments in oil, see Franklin Tugwell, *The Politics of Oil in Venezuela* (1975).

Other information can be accessed through the Venezuelan embassy's Web site at http://venezuela.mit.edu:80/embassy/politica/caldera.html □

Alberto P. Calderón

Alberto Calderón's (born 1920) revolutionary influence turned the 1950s trend toward abstract mathematics back to the study of mathematics for practical applications in physics, geometry, calculus, and many other branches of this field. His award-winning research in the area of integral operators is an example of his impact on contemporary mathematical analysis.

Widely considered as one of the twentieth century's foremost mathematicians, Alberto Calderón's career spans more than 45 years, during which he has left behind many seminal works and ideas.

Calderón was born on September 14, 1920, in Mendoza, Argentina, a town at the foot of the Andes. His father was a descendant of notable nineteenth-century politicians and military officers and was a renowned medical doctor who helped found and organize the General Central Hospital of Mendoza.

After completing his secondary education in his hometown and in Zug, Switzerland, under Dr. Save Bercovici, who encouraged Calderón's interest in mathematics, he enrolled in the School of Engineering of the National University of Buenos Aires, from which he graduated in 1947. He soon became a student of Alberto González Domínguez and of the celebrated mathematician Antoni Zygmund, who was a visiting professor in Buenos Aires in 1948. He continued his mathematical studies at the University of Chicago with a Rockefeller Foundation fellowship, and received his Ph.D. there in 1950.

Calderón began his academic teaching career as an assistant to the Chair of electric circuit theory at the University of Buenos Aires in 1948, and after graduating in the United States, continued it as a visiting associate professor at Ohio State University from 1950 to 1953. Calderón was also a member of the Institute for Advanced Study in Princeton (1954-1955) and later served as an associate professor at the Massachusetts Institute of Technology (MIT) between 1955 and 1959. He then moved to the University of Chicago, where he served as professor of mathematics from 1959 to 1968, Louis Block professor of mathematics from 1968 to 1972, and chairman of the mathematics department from 1970 to 1972.

By that time, Calderón's prestige was well established in scientific circles, and his research in collaboration with his longtime mentor Zygmund had already been dubbed ''the Chicago School of Analysis,'' also known today as ''the Calderón-Zygmund School of Analysis.'' Their contribution, which profoundly affected modern mathematics, included reversing a predominant trend towards abstraction and turning back to basic questions of real and complex analysis. This work, completed in tandem with Zygmund, came to be known as ''Calderón-Zygmund theory.''

A landmark in Calderón's scientific career was his 1958 paper titled ''Uniqueness of the Cauchy Problem for Partial Differential Equations,'' which the American Mathematical Society has called ''a real watershed in the theory of singular integral operators, taking it beyond its traditional role in the study of elliptic equations.'' Two years later, he used the same method to build a complete theory of hyperbolic partial differential equations.

His theory of singular operators, which is used to estimate solutions to geometrical equations, contributed to link together several different branches of mathematics. It also had practical applications in many areas, including physics and aerodynamic engineering. This theory has dominated contemporary mathematics and has made important inroads in other scientific fields, including quantum physics. Although some authors have introduced and used the notion of pseudo-differential operator, which is a sum of compositions of powers of the Laplacian with singular integral operators with kernels which are infinitely differentiable off the diagonal, the original idea and basic applications remain credited to Calderón.

Calderón's extensive work has transformed contemporary mathematical analysis. In addition to his work with singular integral operators, he also did fundamental work in interpolation theory, and was responsible, together with R. Arens, for what is considered one of the best theorems in Banach Algebras. Calderón also put forth an approach to energy estimates that has been of fundamental importance in dozens of subsequent investigations, and has provided a general model for research in this area.

A Brief Return Home

In 1971-1972, Calderón briefly returned to his home country to serve as professor and direct mathematical doctoral dissertation studies at his alma mater, the National University of Buenos Aires. He continued to encourage mathematics students from Latin America and the United States to pursue their doctoral degrees, in many instances directly sponsoring them. Some of his pupils, in turn, have become reputed mathematicians, as, for example, Robert T. Seeley, whose extension of the Calderón- Zygmund results to singular operators on manifolds became the foundation of the now-famous Atiyah-Singer index theorem.

After his stay in Argentina, Calderón returned to MIT as a professor of mathematics, and in 1975 he became University Professor, a special position, at the University of Chicago until his retirement in 1985. Between 1989 and 1992, he was a professor emeritus, with a post retirement appointment at that same institution. In 1979 he was awarded the Bôcher prize for a paper on the Cauchy integral on Lipschitz curves. In 1989 he shared the Mathematics Prize of the Wolf Foundation of Israel with his American colleague John W. Milnor. He received innumerable other honors around the world. The American Mathematical Society honored Calderón again with the prestigious Steele Prize (fundamental research paper category) in 1989, and former U.S. president George Bush, in granting him the 1991 National Medal of Science, cited ''his ground-breaking work on singular integral operators leading to their application to important problems in partial differential equations.''

Author and Lecturer

As an author, Calderón has published more than 75 scientific papers on various topics, from real variables to partial differential equations and singular integrals. A number of those papers were written in collaboration with his teacher Antoni Zygmund. Calderón has lectured in major cities the world over.

A member of the American Mathematical Society for over 40 years, Dr. Calderón has served as member-at-large of its Council (1965-1967) and in several of its committees. He has also been associate editor of various important scientific publications, such as the *Duke Mathematical Journal,* the *Journal of Functional Analysis,* and others.

Dr. Calderón married in 1950. With Mabel Molinelli, his first wife who died in 1985, he had two children: María Josefina, who holds a doctorate in French literature from the University of Chicago, and Pablo Alberto, also a mathematician who studied in Buenos Aires and New York. In 1989 Calderón married again. His second wife, Dr. Alexandra Bellow, is also a distinguished mathematician and a professor of mathematics at Northwestern University in Evanston, near Chicago.

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Pedro Calderón

The Spanish poet and playwright Pedro Calderón de la Barca y Henao (1600-1681) is second only to Lope de Vega in Spain's Golden Age, 1580-1680. He used the stage to interpret and champion Catholicism, to battle the Reformation, and to exalt the monarchy.

Born in Madrid on Jan. 17, 1600, Pedro Calderón was orphaned by the age of 15. He studied first with Jesuits, then at the universities of Alcalá and Salamanca; his studies included rhetoric, logic, theology, the Bible, law, philosophy, grammar, the classics, and history. He obtained his degree in canon law from the University of Salamanca in 1619.

From 1638 until 1642 Calderón and his brother José were in the King's service, assigned to help quell an insurrection in Catalonia. Afterward, Pedro returned to Madrid, where sometime during the 1640s his inamorata bore him a son. She died during this decade, as did two of his brothers. Saddened and sobered, Calderón in 1651 took orders for the priesthood. He behaved decorously the remainder of his life and died in Madrid on May 25, 1681.

Literary Career

Calderón began his writing career in Madrid in 1622 by participating in a poetry competition sponsored by that city to celebrate the canonization of its patron saint, St. Isidro. About the same time, he produced his first play, *Love, Honor and Power* (*Amor, honor y poder*). In Madrid, then a great world capital, the theater district and King Philip IV's palace theater needed a constant supply of plays on varied subjects. To satisfy the demand for variety, Calderón searched through time, history, literature, and fantasy. At his death he left a considerable number and variety of plays—120 *comedias,* 80 sacramental plays (*autos sacramentales*), and several short pieces, including vaudeville skits with music (*zarzuelas*), and even comic curtain raisers of a mere few minutes' duration. A general classification, with accompanying exemplary titles, would be Spanish history and legend: *The Mayor of Zalamea* (*El alcalde de Zalamea*); honor plays: *The Physician of His Own Honor* (*El médico de su honra*); cape-and-sword plays: *The Phantom Lady* (*La dama duende*); philosophical plays: *Life Is a Dream* (*La vida es sueño*); religious plays: *Devotion to the Cross* (*La devoción de la Cruz*); hagiographic plays: *The Constant Prince* (*El príncipe constante*); sacramental plays: *Belshazzar's Feast* (*La cena del Rey Baltasar*); fantastic and mythological plays: *The Daughter of the Air* (*La hija del aire*).

Major Works

Calderón's most celebrated play is *Life Is a Dream* (1635), with a central theme of free will versus predestination, a burning issue of the day. The protagonist, Prince Segismundo of Poland, is born under the dismal astrological prediction that he will become a tyrant on reaching the throne. His father, King Basilio, a practicing astrologer, has him placed in chains in a remote prison. When Segismundo reaches his majority, his father relents and has his son drugged and brought to the palace, where he awakens to find himself on the throne. Segismundo in several violent actions shows himself cruel and vindictive as the stars had predicted, so his father has him returned to prison. Plunged back into this harsh environment after having tasted power and luxury, a bewildered Segismundo can no longer distinguish between the dreamworld and reality. The people of the kingdom, learning for the first time of the existence of their prince, overthrow King Basilio. Segismundo, once again enthroned, chastised by experience, proves triumphant over his darker and hateful self. *Life Is a Dream* ends optimistically—Segismundo, though inclined by the stars to tyranny, through his own free will overcomes evil. The play contains Calderón's most impassioned poetry.

Calderón's best play based on Spanish history and legend is *The Mayor of Zalamea* (1644?), in which he proves through convincing flesh-and-blood characters that common people may have both honor and pride and insinuates that, when circumstances justify, civil authority should overrule military authority.

Calderón's *Prodigious Magician* (*El mágico prodigioso,* 1637) relates the story of Cipriano, a student who mortgages his soul to the devil for the possession of the girl Justina. As he embraces a conjured-up pseudo-Justina, she turns into a skeleton; the deception brings about his conversion, and both he and Justina become martyrs. *Devotion to the Cross* (1633) portrays the career of a youthful gangster who is ultimately saved from hell through his devotion to the Cross, the symbol of divine grace. Albert Camus, who considered Calderón ''the greatest dramatic genius Spain ever produced,'' was so drawn to the play and its message of ''the grace which transfigures the worst of criminals'' that he translated it into French.

No cape-and-sword plays surpassed Calderón's. He wrote them purely for entertainment, as the titles reveal: *The Phantom Lady, Everybody's Secret* (*El secreto a voces*), *April and May Mornings* (*Mañanas de abril y mayo*).

Calderón gave to the Spanish language the phrase ''honor calderoniano'' (Calderonian honor), meaning a sense of honor which forces a husband to take the life of a wife maligned by scandalmongers, even when he knows her to be innocent. ''El honor con sangre, señor, se lava'' (''A stain on one's honor, sir, is washed in blood'') is the rigid creed of Don Gutierre in *The Physician of His Own Honor* (1635), who orders his suspected wife bled to death by a surgeon. Other plays depicting this same sort of bloodletting are *Secret Vengeance for Secret Offense* (*A secreto agravio, secreta venganza*) and *The Portrayer of His Own Dishonor* (*El pintor de su deshonra*). For many years Calderón had been censured for writing these plays because they seemed to condone undue violence committed by husbands on wives; only in recent times have critics begun to suspect that his honor plays are a condemnation of the seemingly mindless honor code.

Calderón's sacramental plays (*autos sacramentales*) were lyrically written poetic dramas of one act performed

on *carros* (movable platforms) in open squares in honor of the Eucharist. Everyone, from the most arrogant aristocrat to the humblest beggar, shared the feeling of awe produced by these allegorical representations of the mystery of transubstantiation, and the populace saw Holy Writ become flesh and blood. Calderón produced over 70 *autos,* and perhaps the finest was *The Great Stage, the World* (*El gran teatro del mundo,* 1633), a vastly high-reaching, Scripture-girded interpretation of the origin and end of man.

Calderón was the last famous dramatist of Spain's Golden Age of literature and art, and after his death Spanish drama languished for a century.

Further Reading

In English the indispensable book on Calderón is Everett W. Hesse, *Calderón de la Barca* (1967). See also Salvador de Madariaga, *Shelley and Calderón* (1920); A.A. Parker, *The Allegorical Drama of Calderón* (1943); and A.E. Sloman, *The Dramatic Craftsmanship of Calderón: His Use of Earlier Plays* (1958).

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Rafael Calderón Fournier

Rafael Calderón Fournier (born 1949) was elected president of Costa Rica in 1990, succeeding the popular Oscar Arias Sánchez, who had spearheaded the Central American peace plan. Calderón, who served until 1994, was president at a time of widespread national concern over economic decline and drug trafficking.

Rafael Calderón Fournier, son of former Costa Rican president Rafael Calderón Guardia y Muñoz (1940-1944) was born in 1949 in Nicaragua, where his father had taken refuge following the 1948 civil war. The elder Calderón's supporters had tried to reinstall him in the presidency after an election in which the opposition charged him with fraud. The young Calderón went to school in Mexico. The family returned to Costa Rica and he was elected to the National Assembly in 1974. From 1978 to 1980 he served as foreign minister. In 1982 Calderón lost in a bid for the presidency as candidate of Unidad (Unity) Coalition. Four years later he ran against Arias, nominee of the National Liberation Party.

In the late 1980s Costa Ricans often divided sharply over the country's relationship to the United States. Arias had warned that his predecessor's policies had compromised traditional Costa Rican neutrality. Arias won the election and as president shifted Costa Rican politics toward a centrist position in Central American affairs, thus antagonizing the Ronald Reagan administration. Calderón voiced more conservative views. He became executive secretary of the Costa Rican Association for the Defense of Democracy and Liberty, a conservative organization whose members were critical of Arias' Central American peace plans. This group had ties to conservative Republican leaders in the United States and, it was charged, received much of its financing from the National Republican Institute for International Affairs.

Exploiting his close ties to Republican advisers (among them political consultant Roger Ailes, who had managed George Bush's 1988 presidential campaign), Calderón conducted a successful bid for the Costa Rican presidency in 1990, defeating the National Liberation Party candidate Carlos Manuel Castillo, 52 percent to 48 percent. Eighty percent of the electorate of 1.6 million voted. (Arias was constitutionally prohibited from succeeding himself.) Unlike the 1986 campaign, where the divisions between the candidates had been great, that of 1990 displayed surprising agreement. Both Castillo (formerly president of the central bank) and Calderón, the leader of the Christian Unity Party (PUSC), expressed similar convictions about the need to confront social problems, particularly those wrought by the growing numbers of impoverished crowding into the towns and cities of the central valley. The National Liberation Party had emerged victorious in five of the six preceding elections, however, a departure from the post-1948 trend where the two major opposition parties alternated in holding power. Despite the similarity of the political agendas of the two candidates, many voters, suspicious of the long years of National Liberation rule, apparently wanted a change.

Calderón soon discovered that his campaign pledges of income distribution, subsidies for home buyers, and more welfare benefits could not be reconciled with budget slashing. In the 1950s and 1960s Costa Rica's government distinguished itself from its poorer Central American neighbors in its social policies that benefited the emerging middle class. In the 1980s, however, that middle class began to suffer a decline in its standard of living, just as the numbers of marginal peoples intruded more noticeably on the nation's vaunted social service institutions. The combination of these pressures and the cost of a decade of war (including the liability of caring for large numbers of Nicaraguan refugees) left Costa Rica more impoverished at the end of the decade.

There was some hope that the common economic problems of the Central American countries could be mitigated when presidents of the Central American republics (excluding Belize and Panama) met in June 1990 and declared a willingness to coordinate a regional approach to economic planning. Briefly, the plan included proposals for a reduction in regional tariffs, removal of restrictions on the movement of goods and people, incentives for foreign investment and tourism, and improved human rights standards. Despite these hopeful signs, the Costa Rican economy did not improve markedly, and Calderón's popularity diminished when he imposed austerity measures demanded by the International Monetary Fund (IMF). In June

1991 members of the National Liberation Party walked out of the National Assembly in solidarity with public sector workers who had struck for a pay increase and a restoration of food price controls. In response, Calderón created a labor council to look at labor and social issues. In October 1991 came further unrest by health workers and university students over anticipated budget cuts. A few weeks later the finance minister resigned, stating that the IMF would not continue its support to a financially irresponsible course.

Calderón's political troubles continued in 1992 and 1993, as the opposition hammered away at the president's austerity program and called for a genuine democratic plan to settle the country's profound social problems. Many were angered by the apparent contradiction between the president's rhetoric about free markets and the preferential treatment given to coffee and banana producers. The Colombian Government charged 14 Costa Rican companies with laundering drug money from 1990 to 1992. In November 1992 the Costa Rican Government, responding to an appeal from Guatemala, Honduras, and El Salvador for a Central American federation, declared that political unification was ''inconvenient.''

The announcement was a reminder of Costa Rica's ambivalence about its identity as a Central American nation. Those political and economic achievements that have historically distinguished the country from its isthmian neighbors have diminished before the depressing social and economic realities of the 1990s. But the Ticos are a proud and determined people. As Calderón entered his last year in office in January 1994, the economic crisis he inherited in 1990 had not been resolved, but there were signs that the country had discovered a way to confront its economic future by promoting tourism. In retrospect the figures show that inflation, which was at 25% in 1991 dropped to 9% in 1993. The growth of the economy was less encouraging. The 2.1% growth in 1991 and 7.7% rate in 1992 were followed by a drop to 5.4% in 1993 and 4.3% in 1994. In the long run, of course, tourism will not restore the middle-class democracy the Ticos fear they may be losing, nor will it prepare the country for entry into the modern market among the industrialized nations of North America and Europe. But tourism may permit Costa Ricans to stave off the social calamity some observers believe awaits them.

Calderón was succeeded in office by President Jose Maria Figuerres Olsen of the National Liberation Party (PLN) on May 8, 1994. Calderón continued as the leader of the PUSC.

Further Reading

Although Rafael Calderón is a contemporary personality, material on him in English is scarce. General information on the happenings in Costa Rica can be accessed through http://cliffie.nose.mil:80/~NAWFB/wfb/c/costa-rica.html (July 18, 1997). □

Erskine Caldwell

The American writer Erskine Caldwell (1903-1987) was one of the best-selling authors of all time. His novels and stories are distinguished by their brutally realistic depiction of the rural South; his early work was outstanding for a sexual candor uncommon in its time.

Erskine Caldwell was born in backwoods Coweta Country, in the town of White Oak, Georgia, on Dec. 17, 1903. His father was a Presbyterian minister, and the family moved frequently throughout the South. Caldwell's schooling was fragmentary; he attended high school sporadically and took college courses at the University of Pennsylvania, at Erskine College, in South Carolina, and at the University of Virginia.

As a young man, he worked in Atlanta, Memphis, New Orleans, Philadelphia, and Baltimore as a mill laborer, farmhand, cotton picker, cook, stagehand in a burlesque house, and book reviewer. In 1925 he left the University of Virginia to become a reporter for the *Atlanta Journal,* and he married the first of his four wives, Helen Lannigan, with whom he had two sons and a daughter. Discovering that newspaper work left him no time for creative writing, Caldwell retreated to Maine for four years. His prolific career as an author was launched by *The Bastard,* (1929), *Poor Fool* (1930), and *American Earth* (1931).

But it was the 1932 publication of *Tobacco Road* that assured Caldwell's success. The novel depicts the life of Jeeter Lester, a Georgia sharecropper, and his family as they stumble through a series of sexual and financial misadventures, culminating in the destruction by fire of their home and themselves. The novelistic treatment is comic, the structure is episodic, and the rural southern types appear childish, grotesque, and, ultimately, pathetic.

In 1933 *Tobacco Road* was dramatized and ran for a record- breaking seven years on Broadway, despite an obscenity charge that was brought against it by the New York Society for the Suppression of Vice. The charge was dismissed, as was a similar charge against Caldwell's next novel, *God's Little Acre* (1933), the story of Ty Ty Walden, a Georgia dirt farmer, and his sons and daughters, and the barren, useless acre of land that he dedicates to God. As in *Tobacco Road,* Caldwell's theme is the folly and promiscuity of rural southerners. *God's Little Acre* is one of the all-time best sellers in the history of book publishing.

In the mid-1930s Caldwell spent some years as a Hollywood script writer but continued his amazing book production. After a play, *Journeyman* (1935), he wrote *Kneel to the Rising Sun and Other Stories* (1935), *The Sacrilege of Alan Kent* (1936), and *Southways* (1938).

In 1938 and 1939 Caldwell was a newspaper correspondent in Mexico, Spain, and Czechoslovakia, and in 1941 a newspaper and radio correspondent in the Soviet Union. His strong social conscience is evidenced in his nonfiction: *Some American People* (1935); *You Have Seen Their Faces* (1937), with photographer Margaret Bourke-White, who in 1939 became his second wife, and who also collaborated with him on *North of the Danube* (1939), *Say, Is This the U.S.A.?* (1941), and *Russia at War* (1942). His Russian experience is also reflected in *Moscow under Fire* (1941), *All Out on the Road to Smolensk* (1942), and *All Night Long* (1942), a novel of Russian guerrilla warfare.

Two of Caldwell's best-selling novels appeared in the early 1940s, *Trouble in July* (1940) and *Georgia Boy* (1943). In 1942 Caldwell married his third wife, June Johnson, with whom he had a son. His postwar works included *The Sure Hand of God* (1947), *Episode in Palmetto* (1950), and *A Lamp for Nightfall* (1952).

In 1957 Caldwell married his fourth wife, Virginia Moffett Fletcher, who illustrated his travel book *Around about America* (1964). *In Search of Bisco* (1965) was an account of Caldwell's unsuccessful quest to locate a childhood friend.

After World War II Caldwell lived for many years in Tucson, Arizona.; in the late 1950s he moved to Rheem Valley, California. He finally settled in Scottsdale, Arizona in 1977. While he remained popular abroad, Caldwell and his plain style fell out of fashion in the United States. While he continued to publish new work, he shunned interviews and public appearances. His later books included the comical *Miss Mama Aimee* (1968), *Annette* (1973), and *Afternoons in Mid-America* (1976), a collection of his impressions of ordinary people.

Caldwell's later books failed to generate the excitement of his earlier works, but he had earned his niche as a serious if sensational regionalist. In 1982, the New American Library marked the 50th anniversary of the publication of *Tobacco Road* by releasing it and *God's Little Acre* in new paperback editions. In 1984, Caldwell was elected to the American Academy of Arts and Letters. In 1985, the Georgia Endowment for the Humanities invited him back to his native state for a series of teas and lectures in his honor. After his visit, Caldwell took note of the many economic and social changes that had taken place in the once destitute rural south.

Shortly before his death, Caldwell completed his autobiography, *With All My Might* (1987). A heavy smoker for all of his adult life, Caldwell twice underwent surgery for the removal of portions of his lungs. Lung cancer finally overtook him on April 11, 1987 in Paradise Valley, Arizona.

Further Reading

The best discussions of Caldwell's work are in Joseph Warren Beach, *American Fiction: 1920-1940* (1941); Leo Gurko, *The Angry Decade* (1947); and Wilbur M. Frohock, *The Novel of Violence in America* (1950; rev. ed. 1958). Caldwell himself penned the autobiographical *Call It Experience: The Years of Learning How to Write* (1951) and *With All My Might* (1987). Biographies of the writer include J.E. Devlin, *Erskine Caldwell* (1984), Harvey L. Klevar, *Erskine Caldwell: A Biography* (1993), and D.B. Miller, *Erskine Caldwell* (1995). □

Sarah Caldwell

Sarah Caldwell (born 1928) is the founder of the Boston Opera Group, now known as the Opera Company of Boston. She is also a conductor and artistic director of national renown. She has won international accolades for her use of the dramatic elements of opera and for expanding the operatic repertoire. She has headed several international exchange programs and was named National Medal of Arts recipient in 1996.

Sarah Caldwell, founder of the Boston Opera Group (1958), now known as the Opera Company of Boston, was born in the small town of Maryville, Missouri in 1924. Soon afterwards her family moved to Kansas City. Caldwell, a child prodigy in both mathematics and music, began violin lessons at the age of four and was holding violin concerts before the age of ten. She attended orchestral performances of the Kansas City Philharmonic as well as stage performances by the Kansas City Repertory Theater. She graduated from Hendrix College, University of Arkansas, then moved to Boston to attend the New England Conservatory of Music, the Boston Symphony's unofficial educational affiliate.

Caldwell was soon studying under Boris Goldovsky, head of the New England Conservatory of Music's Dept. of Opera. She also studied under Richard Burgin, concert master of the Boston Symphony Orchestra. Caldwell's love of

music and the theater found its focus in the artistic direction of opera. Goldovsky became her mentor and guide and Caldwell was instructed in all elements of opera, from chorus direction and stagecraft to orchestral conducting and costuming. By the age of 20, Caldwell had staged Vaughan William's *Riders to the Sea*.

As a member of the Conservatory, Caldwell participated in the annual Tanglewood Music Festival. (Tanglewood, Massachusetts has been holding an annual music festival for over sixty years. Musicians from the Boston Symphony traditionally perform in Tanglewood for eight weeks each summer.) She trained the choruses for various concerts.

Serge Koussevitzky, permanent conductor of the Boston Symphony (1924-49) and founder of the Berkshire Music Center (1940), admired Caldwell's work at Tanglewood and recommended that she be placed on the Berkshire Music Center faculty. Caldwell's success at the Berkshire Music Center led to her being named Director of Boston University's Opera Workshop (1953-57). She also created the Dept. of Music Theatre.

As director of the Opera Workshop, Caldwell was able to promote her concept of opera as a dramatic art form as well as search for compositions unfamiliar to American audiences. As one of her first productions, Caldwell staged the American premiere of German composer Paul Hindemith's opera *Mathis der Maler*. Caldwell also invited Igor Stravinsky to conduct his only full-length opera *Rake's Progress*. (Stravinsky's modern opera, composed to a libretto by W. H. Auden and C. Kallman, combines musical elements ranging from Mozart to Italian opera.) Caldwell proved to audiences that Stravinsky's opera could be successfully produced even though an earlier production by the Metropolitan Opera had been given poor reviews.

In 1957, Caldwell, with the help of supporters, founded the Boston Opera Group (renamed the Opera Co. of Boston in 1965). The difficulties of staging full-scale opera productions were considerable but Caldwell's unconventional approach to opera gave her productions an excitement and drama not characteristic of more traditional productions. She insisted upon extensive rehearsals which enabled singers to develop their characters both musically and dramatically. Her commitment to an expanded repertoire led her to stage premieres of several works that were only later put in the repertoire of other opera houses. Through research, she was able to locate and produce previously unperformed editions of familiar pieces. Her goal was to involve the audience by bringing out the inherently dramatic elements of an opera without sacrificing its musical content.

Several of the world's most sought-after opera stars were willing to participate in Caldwell's dramatic production even though they earned less money and had longer rehearsal times. Beverly Sills performed in *Manon* (1962) and Joan Sutherland made her Boston stage debut in *I Puritani*. The Opera Co. of Boston also presented the first east coast performance of *Lulu* (1964), the first American performance of Rameau's *Hippolyte et Aricie* (1966), and staged the American premiere of Schoenberg's *Moses und Aron* (1966).

From 1968-70, the opera company was without a home and was forced to hold performances at a variety of locations including the Kresge Auditorium at the Massachusetts Institute of Technology. In 1971 funding was received from The Ford Foundation and from the National Endowment for the Arts. The Orpheum Theater became the new home for the Opera Co. of Boston; another series of dramatic performances began. Operas produced by the Opera Co. of Boston under Caldwell's artistic direction included Kurt Weill's *Rise and Fall of the City of Mahagonny* (1973), the original French version of Giuseppi Verdi's *Don Carlos* (1973), Sergei Prokofiev's *War and Peace* (1974), and Roger Huntington Sessions' *Montezuma* (1976).

In 1978, after 21 years of rented space, the Opera Co. of Boston moved into its first permanent home in the Savoy Theater, now named The Opera House. Productions included Michael Tippett's English opera *The Ice Break* (1979), Leos Janacek's Czech opera *The Makropulos Affair* (1986), and the first American performances of Zimmermann's *Die Soldaten* (1982), and Puccini's *Madame Butterfly*.

Caldwell's reputation was gaining her both national and international recognition. In addition to conducting orchestras in almost every major concert hall in the United States, from Carnegie Hall to the Dallas Civic Opera House, she was appointed Director of the Wolf Trap Summer Music Festival in Virginia (1980). The first of her cultural exchange

programs began as she became involved with special projects in Manila and in Tel Aviv in the early 1980s.

International interest in Caldwell's work took her to China in 1982 for a meeting with the Central Opera Theatre of Peking. Following their meeting, Ming Cho Lee of the Peking opera company produced costumes and sets for an Opera Co. of Boston production of *Turandot*. Caldwell also produced Shchedrin's opera *Dead Souls* as part of a Soviet-American Making Music Together Festival (1988). Despite the daunting logistics of rehearsing and preparing a production with artists who did not speak each other's language, the Festival was a great success.

Reviews of Caldwell productions were as widely diverse as her productions were original. Thor Eckert, Jr., of *Opera News* reviewed the 1984 production of *Turandot* and criticized the ''details here and there [that] spoke more of haste than concept.'' In reviewing *The Makropulos Affair* (1986), Andrew Porter wrote that ''the Boston company (was) at full strength presenting an opera that matters, and in a way to bring to life what matters about it most.''

Caldwell's achievements with the Opera Company of Boston were astonishing, especially when one considers, as P. G. Davis said in a review, that it was ''put together . . . out of chewing gum, rubber bands and sheer gall.'' It was Caldwell's ability not to let obstacles distort her vision that won her so many admirers. As she once remarked, ''The secret of living is to find people who will pay you money to do what YOU would pay to do if you had the money.''

Caldwell was the first recipient of the Kennedy Center Award for excellence. She is also recipient of the Rogers and Hammerstein Award and the 1996 National Medal for Arts.

Further Reading

There is not as yet a full biography of Sarah Caldwell but her career is outlined in *The New Grove Encyclopedia of Music,* Stanley Sadie, editor (London: 1980) and in *The American Music Handbook,* Christoper Pavlakis, editor (London: 1974). Other sources of interest include *Uncommon Women* by Joan Krufrin (1981), *Opera News, New York Magazine,* and *The New Yorker*. Both magazines have reviewed Caldwell's more unusual productions. An article by Winthrop Sargent *The New Yorker* (Dec. 24, 1973) presents an overall look at Caldwell's life and her work and describes how she created remarkable productions with only a minimal of financial backing and a whole lot of imagination. □

John Caldwell Calhoun

The American statesman John Caldwell Calhoun (1782-1850) became the most effective protagonist of the antebellum South. It was his tragedy to become the spokesman for the dying institution of slavery.

John C. Calhoun was born on March 18, 1782, in the uplands of South Carolina, the son of Patrick and Martha Caldwell Calhoun. The family was Scotch-Irish and Calvinist and was relatively wealthy; his father owned twenty or more slaves, was a judge, and served in the state legislature. John graduated from Yale in 1804. He studied in the law school of Tapping Reeves in Litchfield, Conn., and in an office in Charleston, S.C., and was admitted to the bar in 1807. He quickly established a practice in Abbeville near his family home.

In 1811 Calhoun married a distant cousin, Floride Bouneau, by whom he had nine children. The marriage brought him a modest fortune. He enlarged his holdings and in 1825 established a plantation, called Fort Hill, in his native area.

Handsome in early life and with a commanding presence and piercing eyes all his life through, Calhoun had a striking personality. He had a gracious manner, and Daniel Webster and others not his partisans paid tribute to his character and integrity. In later years he struck observers as a ''thinking machine,'' speaking very rapidly and always terribly in earnest. The picture is conveyed in Harriet Martineau's phrase that Calhoun was a ''cast-iron man who looks as if he had never been born and could never be extinguished.'' He was concerned almost exclusively with ideas, politics, and business; he had little humor and no broad, cultural interests. One Senate colleague said there was no relaxation with the man, and another complained that to be with Calhoun was to be made to think all the time and to feel one's inferiority.

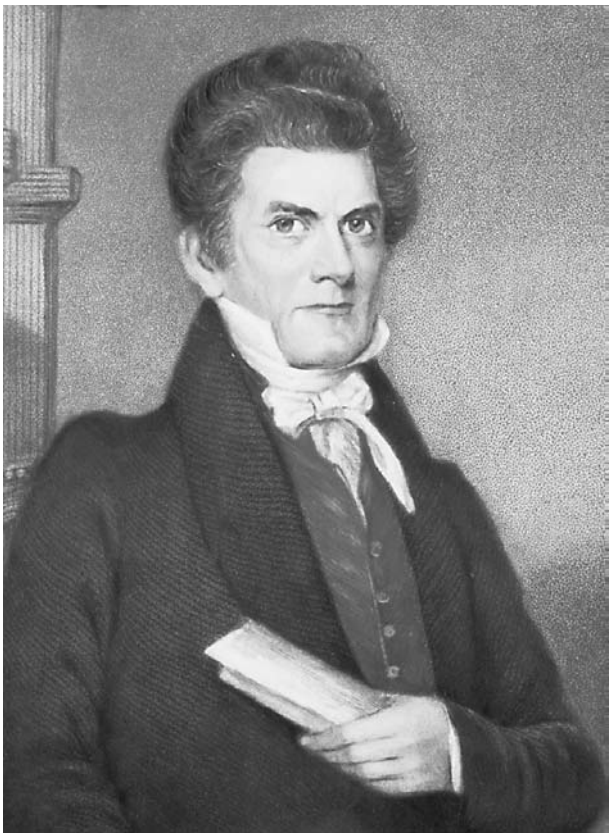

Political Career

Calhoun was elected to the South Carolina Legislature in 1808 and 2 years later won election to the U.S. House of Representatives. Henry Clay made him chairman of the Foreign Affairs Committee, and Calhoun and other ''War Hawks'' moved the country to the unsuccessful War of 1812 against Great Britain. Calhoun led the effort in the House to supply and strengthen the Army, and after the war he continued to work for a stronger military establishment. He advocated measures which he would later denounce as unconstitutional: Federal encouragement of manufactures by means of a protective tariff, and internal improvements to ''bind the republic together with a perfect system of roads and canals.'' To objections that the Constitution did not authorize such Federal expenditures, Calhoun replied that ''the instrument was not intended as a thesis for the logician to exercise his ingenuity on. It ought to be construed with plain, good sense. . . . ''

Calhoun was secretary of war in James Monroe's Cabinet (1817-1825). He became less and less militaristic through his life. In 1812 he had said that ''a war, just and necessary in its origin, wisely and vigorously carried on, and honorably terminated,'' would establish ''the integrity and prosperity of our country for centuries.'' But in 1846 he refused to vote for the declaration of war against Mexico; he asserted that the grounds for war given by the President were false and said simply, ''I regard peace as a positive good, and war as a positive evil.''

In Monroe's Cabinet, Calhoun was a nationalist. In 1821 John Quincy Adams appraised Calhoun as ''a man of fair and candid mind . . . of enlarged philosophic views, and of ardent patriotism. He is above all sectional and factional prejudices more than any other statesman of this Union. . . . '' Calhoun was Adams's vice president (1825-1829) and was elected to the office again in 1828 under Andrew Jackson. He had expectations of becoming president following Jackson's tenure, but there was a rupture between them during Jackson's first term. The social contretemps over Peggy Eaton was involved, but more important was Jackson's discovery that Calhoun had criticized his invasion of Florida in 1818. Even without these irritants the clash would have come. Calhoun had anonymously written the ''South Carolina Exposition'' in response to the so-called Tariff of Abominations of 1828. He argued the right of a state to ''nullify'' a Federal enactment injurious to its interests if the state believed the law to be unconstitutional. By 1830 Calhoun was known as the author of the doctrine, and at a Jefferson's birthday dinner that year Jackson glared at Calhoun and proposed the toast, ''Our Federal Union—it must be preserved!'' Calhoun replied, ''The Union—next to our liberty, the most dear!''

Jackson threatened military force to collect the duties in South Carolina, and in 1832 Calhoun in an unprecedented action resigned from the vice presidency and was elected by South Carolina to the Senate to defend its cause. Henry Clay brought forth a compromise, which Calhoun supported, to lower the tariff gradually over a decade; the crisis subsided for a time.

In the Senate in the 1830s, Calhoun attacked the abolitionists, demanding that their publications be excluded from the mails, that their petitions not be received by Congress, and finally that a stop be put to agitation against slavery in the North as had been done in the South. By 1837 he was defending slavery as ''a positive good'' and had become an advocate for the suppression of open discussion and a free press.

Calhoun's shift from a national to a sectional position had virtually destroyed his chances for the presidency, but he continued to aspire to that office. He declared his candidacy in 1843 but withdrew to accept appointment as secretary of state for the last year of John Tyler's term. In his efforts for the annexation of Texas, Calhoun wrote a famous letter to the British minister in Washington, arguing that annexation was necessary to protect slavery in the United States and asserting (against the position of the British government, which was urging the emancipation of slaves throughout the world) that freed African Americans tended to be deaf, blind, and insane in far higher proportions than those in slavery. The letter did not help his cause in Congress. The treaty of annexation which he negotiated with the Republic of Texas was rejected by the Senate, where it was impossible to muster the required two-thirds vote in its favor. Calhoun then supported the device, of doubtful constitutionality, of admitting Texas by a joint resolution of Congress.

Calhoun returned to the Senate in 1845, where he first opposed the war against Mexico and then the Wilmot Proviso, which would have prohibited slavery in all the territories acquired from Mexico by that war. He denounced the Compromise of 1850, which did not guarantee the right of Southerners to take their slaves into all territories of the Union. He did not live to see that compromise adopted, dying on March 31, 1850. His last words were, ''The South! The poor South!''

Political Philosophy

The political theory Calhoun had developed from the time of the Nullification Crisis of 1828 he began to organize in a formal treatise in the middle 1840s. His two works, *Disquisition on Government* and *Discourse on the Constitution and Government of the United States,* were published posthumously. Calhoun argued that government by mere numbers must inevitably result in despotism by the majority, a proposition supported by the men who drew up the Constitution. He also insisted that the Constitution should be based upon the ''truth'' of the inequality of man and on the principle that people are not equally entitled to liberty.

Calhoun said the U.S. Constitution lacked the necessary restraints to prevent the majority from abusing the minority. He proposed to give the minorities (the minority he had in mind was the Southern slaveholders) a veto power over Federal legislation and action by means of what he called the ''concurrent majority.'' In the *Discourse* he proposed the device of dual executives for the Union, each to be chosen by one of the great sections of the country, with the agreement of both necessary for Federal action.

The 20th-century experience of the dangers of centralized governmental power has brought a renewed interest in Calhoun's proposals for the protection of minority rights. But although Calhoun's critical analysis was perceptive, his proposed solutions have not been regarded as serious contributions to the problem. Indeed, as critics have pointed out, although he spoke in general terms and categories, he was really interested only in defending the rights of a specific propertied minority—the slaveholding South.

Further Reading

Calhoun's own *A Disquisition on Government* and *A Discourse on the Constitution and Government of the United States,* originally published in 1851, are now available together in several editions. *The Works of John C. Calhoun,* edited by Richard K. Crallé (6 vols., 1851-1856), has been the basic published collection of his writings. However, a more recent, definitive collection of Calhoun's writings is *The Papers of John C. Calhoun,* edited by Robert L. Meriwether (4 vols., 1959-1969).

A representative collection of essays by Calhoun scholars is John L. Thomas, ed., *John C. Calhoun: A Profile* (1968). It provides an excellent introduction to the literature on Calhoun. The comprehensive biography is Charles M. Wiltse, *John C. Calhoun* (3 vols., 1944-1951); however, it denigrates his rivals and justifies Calhoun's actions throughout his career. The best one-volume biography, with a better interpretive balance, is Margaret L. Coit, *John C. Calhoun: American Portrait* (1950). For a more critical account see Gerald M. Capers, *John C. Calhoun, Opportunist: A Reappraisal* (1960). Richard N. Current, *John C. Calhoun* (1963), provides a good analysis of Calhoun's political theory.

To examine the changing interpretations of Calhoun over the last century see the biographies by John S. Jenkins, *The Life of John Caldwell Calhoun* (1852); H. von Holst, *John C. Calhoun* (1882); Gaillard Hunt, *John C. Calhoun* (1908); William M. Meigs, *The Life of John Caldwell Calhoun* (2 vols., 1917); and Arthur Styron, *The Cast Iron Man: John C. Calhoun and American Democracy* (1935). □

Caligula

Caligula (12-41) was the third emperor of Rome. At best, he was one of the most autocratic of Rome's early emperors; at worst, one of the most deranged.

Caligula was born Gaius Julius Caesar Germanicus in Antium (modern Anzio) on Aug. 31, A.D. 12. His mother, Agrippina, was Emperor Augustus's granddaughter, and his father, Germanicus, was Emperor Tiberius's nephew, adopted son, and heir. Gaius was brought up among the soldiers his father commanded on the Rhine. His mother dressed him in the uniform of a Roman legionnaire, and for this reason the soldiers called him Caligula (''Little Boots''), the name by which he is commonly known.

In A.D. 19 Germanicus died. His death was mourned throughout the empire because he was, by all accounts, an honorable and courageous man. After his father's death Caligula lived in Rome, first with his mother, then with Livia (Augustus's wife), and then with his grandmother. Finally, in 32, he joined Tiberius in his retirement on Capri.

By 33 those people with prior claims to the imperial position, including Caligula's brother Drusus, had died, and Caligula was next in line to succeed Tiberius. Caligula held public office in 31 and 33 but, apart from that brief experience, had no other training for political life. His experience at Tiberius's court seems largely to have been in the art of dissembling—hiding what his biographer Suetonius calls Caligula's ''natural cruelty and viciousness.''

Tiberius died in 37, and Caligula was acclaimed emperor in March. During the first months of his reign he distributed the legacies left by Tiberius and Livia to the Roman people, and after the austerity which Tiberius had practiced the games and chariot races Caligula held were welcomed. He was respectful to the Senate, adopted his cousin Tiberius Gemellus as his son and heir, and recalled political exiles who had been banished during the reigns of his predecessors.

But by the spring of 38 the character of Caligula's rule changed drastically. An illness late in 37 seems to have seriously affected his mind. Suetonius claims that, after the illness, Caligula succumbed completely to the role of Oriental despot. In all things he became arbitrary and cruel. He murdered, among others, Tiberius Gemellus, humiliated the Senate, and spent money recklessly. He revived treason trials so that he could confiscate the property of the convicted. Caligula's extravagances included building a temple to himself in Rome and appointing his favorite horse as high priest.

Caligula spent the winter of 39/40 in Gaul and on the Rhine and planned to invade Germany or Britain. His plans aroused some patriotic fervor, but the project was abandoned.

After his return to Rome, Caligula lived in constant fear and real danger of assassination. He was murdered by a tribune of the Praetorian Guards on Jan. 24, 41. His fourth wife and his daughter, who was his only child, were murdered at the same time.

Further Reading

The principal ancient source is the biography of Caligula in Suetonius's *The Lives of the Twelve Caesars.* The best full-length modern treatment is J. P. V. D. Balsdon, *The Emperor Gaius* (*Caligula*) (1934), which contains an extremely useful bibliography. The ways in which the Augustan system was changed are discussed in Mason Hammond, *The Augustan Principate in Theory and Practice during the Julio-Claudian Period* (1933; enlarged ed. 1968).

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Nony, D. (Daniel), *Caligula,* Paris: Fayard, 1986. □

Edward Morley Callaghan

The Canadian novelist and short-story writer Edward Morley Callaghan (1903-1990) was one of the major figures of 20th-century Canadian fiction. His work was linked with the development in American writing symptomatic of the 1920s.

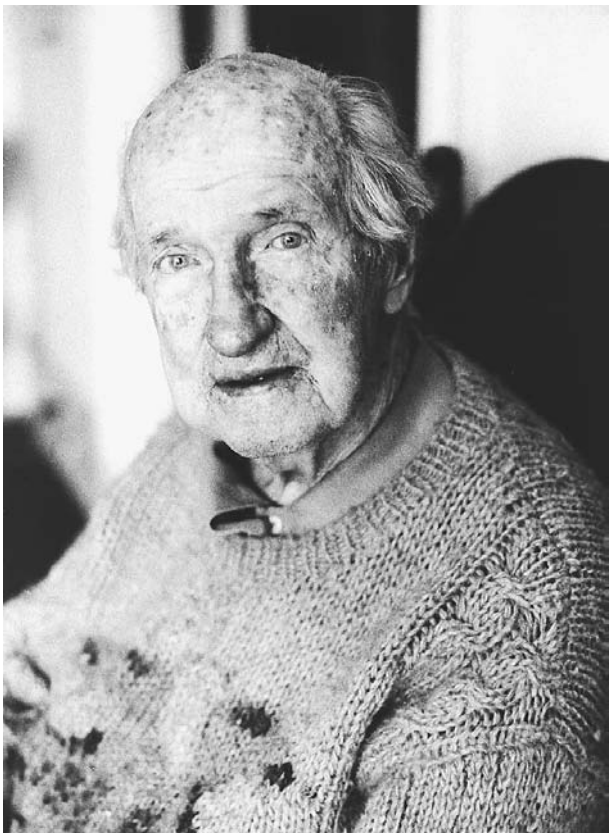

Morley Callaghan was born on February 22, 1903, in Toronto into an Irish Roman Catholic family. He graduated from the University of Toronto in 1925. During his college years Callaghan held a summer job as a reporter with the *Toronto Daily Star,* where he met Ernest Hemingway. The two exchanged stories, and Hemingway encouraged Callaghan in his writing. In 1925 Callaghan enrolled in law school at Osgoode Hall in Toronto and was admitted to the Ontario bar in 1928.

First Successes

Callaghan's career as a writer began in 1921, when he sold a descriptive piece to the *Toronto Star Weekly*. In 1926 he published his first short story in the Paris magazine *This Quarter,* had another accepted by *transition,* and started on his first novel, *Strange Fugitive*. At this time Callaghan visited New York, and his friendships from this and subsequent visits included William Carlos Williams, Allen Tate, Ford Madox Ford, Katherine Ann Porter, and Sinclair Lewis.

Callaghan also attracted the attention of Maxwell Perkins of Scribner's, and his stories began to appear regularly in American and European magazines. In 1928 Scribner's published *Strange Fugitive* and in 1929 a collection of short stories, *A Native Argosy*. Callaghan married Loretto Dee in 1929 and went to Paris for eight months. He completed a novel, *It's Never Over* (1929), and a novella, *No Man's Meat* (1931).

From the Depression to World War II

The 1930s were an active and prolific period for Callaghan. He published four novels: *A Broken Journey* (1932), *Such Is My Beloved* (1934), *They Shall Inherit the Earth* (1935), and *More Joy in Heaven* (1937). He produced a second collection of stories, *Now That April's Here and Other Stories* (1936), and wrote two plays in 1939, *Turn Again Home* and *Just Ask for George*.

Callaghan's work of this period was strongly affected by the experiences of the Depression. But partly owing to the influence of the French philosopher Jacques Maritain, whom Callaghan knew in Toronto in 1933, it began to show a strain of Christian humanism and a strong sense of personal virtue coupled with deinstitutionalized Christian values. Father Dowling, the idealistic and naive Catholic priest who is the hero of *Such Is My Beloved,* is a good example.

During World War II Callaghan was attached to the Royal Canadian Navy and served on assignment for the National Film Board of Canada. He also became a well-known radio figure.

Change in Outlook

In 1948 Callaghan returned to writing with a fictionalized account of life at the University of Toronto, *The Varsity Show,* and a juvenile novel, *Luke Baldwin's Vow*. But it was not until 1951 and the publication of the Governor General's Award—winning novel, *The Loved and the Lost,* that Callaghan truly restaked his claim in the field of Canadian fiction.

In 1959 *Morley Callaghan's Stories,* a book comprising his best short fiction, appeared. Two novels followed, *The Many Coloured Coat* (1960) and *A Passion in Rome* (1961). *That Summer in Paris* (1963), an autobiographical reminiscence, deals with Callaghan's eight-month stay in Paris in 1929. It tells something of the novelist's relationship with the Paris expatriates and the complicated friendships of the leading writers of that day, prominent among whom were Hemingway and James Joyce. Callaghan also reveals his own ideas about writing and the writer's craft. This stage in Callaghan's artistic development showed a more refined, if sharper and more tragic, sense of moral responsibility pre-

sented in prose of richer texture and occasional symbolic overtones.

In 1967 Callaghan was named in the first Order of Canada honors list. In 1970 he won the Molson Prize and the valuable and prestigious Royal Bank of Canada Award for his contribution to the artistic and intellectual life of Canada.

While Callaghan's short stories continued to garner praise, his later novels met with mixed reviews. Ambitious ideas were often marred by clumsy plotting, stilted dialogue, and clichéd characterizations. In *A Fine and Private Place* (1975), Callaghan adopted the persona of a bitter novelist, Eugene Shore, to attack critics who refused to take him seriously as a writer. His next novel *Close to the Sun Again* (1977) shed the caustic veneer for a return to the humanistic themes of his earlier work. The novel relates the last days of Ira Groome, a widowed chairman of a municipal commission who comes to lament the loss of passion and joy in his life. Sitting in his hospital bed after a serious car accident, Groome drifts away into his wartime memories, recalling a time when sacrifice and suffering made his existence worthwhile. After experiencing a moment of epiphany, he dies.

The unsuccessful works *A Time for Judas* (1983) and *Our Lady of the Snows* (1985) did little to enhance Callaghan's reputation, or his bankbook. But he did have one last good novel in him, the vigorous swan song *A Wild Old Man on the Road* (1988). Set in Paris and Toronto, the novel returns to familiar Callaghan terrain in more ways than one. The story of an idealistic young Canadian writer who befriends—and grows steadily disillusioned by—his hero, a left-leaning British journalist turned neo-conservative, the novel brims with compassion and moral inquiry, the very stuff that had made Callaghan such a vital artist for so many years.

A longtime Toronto resident, Callaghan remained doggedly independent until the end of his life. He broke a hip in 1989 at the age of 88, but still persisted in walking to his neighborhood grocery store to do his shopping. He died of natural causes in Toronto on August 25, 1990.

Further Reading

Brandon Conron, *Morley Callaghan* (1966), is useful both for biography and criticism. Victor Hoar, *Morley Callaghan* (1969), concentrates on technique and themes in Callaghan's work. Edmund Wilson, *O Canada!* (1965), provides interesting material on Callaghan. A more recent biography is Gary Boire's *Morley Callaghan: Literary Anarchist* (1994). □

Leonard James Callaghan

Leonard James Callaghan (born 1912) was a Labor member of the British Parliament for over three decades and was prime minister from 1976 to 1979.

Leonard James Callaghan was born in Portsmouth, England, on March 12, 1912. His father, James Callaghan, was a chief petty officer in the Royal Navy. Upon his death in 1921 the family was plunged into poverty when instead of a pension only a small gratuity was forthcoming. A local Labor member of Parliament was instrumental in securing a weekly allowance of 26 shillings for Mrs. Callaghan and 10 shillings for the boy. As Callaghan said many years later, ''after that we were staunch Labor for life.''

His formal education ended at age 16. A year later he successfully passed a government test and began work as an income tax clerk. At 24 he became a full time trade union official with the Inland Revenue Staff Federation and became a specialist in the handling of arbitration cases. By 1938 he had risen to the position of assistant secretary in the union and was actively being considered as a prospective Labor Party candidate for Parliament.

Callaghan joined the Royal Navy in 1939 and served for the duration of World War II as a lieutenant in naval intelligence in the Far East. He was elected Labor member of Parliament (M.P.) for Cardiff south in the general election of 1945 and represented Cardiff south east uninterruptedly after 1950. He held two minor posts in the 1945-1951 Labor government: parliamentary secretary to the minister of transport (1947-1950) and parliamentary secretary to the admiralty (1950-1951).

The 1950s saw Callaghan's emergence as a national figure and spokesperson for Labor. He appeared frequently

on radio and television and was active as a free-lance political journalist. He was also a lobbyist for the Police Federation, a national policemen's interest group. First elected to the executive of the parliamentary Labor Party in 1951, he won election to the party's national executive committee in 1957, was opposition spokesperson on colonial questions from 1956 to 1961, and was shadow chancellor of the exchequer, 1961-1964. He stood unsuccessfully for deputy leader in 1960 and for leader in 1963 following Hugh Gaitskell's death. During this period he gained a reputation as a bitter opponent of Aneurin Bevan and of supporters of unilateral disarmament in the Labor Party.

Labor won a narrow victory in the general election of 1964, and Callaghan accepted Harold Wilson's offer to become chancellor of the exchequer. From the outset he opposed devaluation as a measure to help correct the British economy's sluggish growth rate and chronic tendency toward balance of payment deficits. He imposed a severely deflationary budgetary package in the aftermath of the 1966 sterling crisis, warning that unless it were implemented he might join the devaluers.

As late as July 1967 he was still insisting that ''devaluation is not the way out of Britain's difficulties.'' However, in November 1967 there was another massive run on the pound, and Callaghan informed Wilson that the drain on the reserves was intensifying. On November 18, 1967, a 14.3 percent devaluation of the pound—from $2.80 to $2.40—was announced.

With the government's economic policy in disarray and the opposition demanding his resignation, Callaghan agreed to step down as chancellor, but remained in the government as home secretary. He was responsible for the Immigration Act of 1968, a hastily contrived piece of legislation prompted by Conservative assertions that an influx of Kenyan Asians would soon inundate the country. Rushed through the Commons in a week, it placed entry controls on holders of United Kingdom passports who had ''no substantial connection'' with Britain by setting up a voucher system. He was also responsible for sending troops to Northern Ireland in August 1969. The Catholic community welcomed him as a protector, and he successfully pressured the Northern Ireland parliament to abolish the ''B-Special'' paramilitary auxiliaries to the police.

When Labor returned to office in 1974, Callaghan accepted the post of foreign secretary. The sudden and unexpected resignation of Harold Wilson in March 1976 necessitated an election among Labor MPs to choose a successor, and Callaghan was chosen on the third ballot, winning 176 votes to Michael Foot's 137.

Callaghan's minority premiership was marked by the exceptionally difficult nature of the issues confronting the government and by an unusual constitutional arrangement with the Liberals by which they exercised a pre-emptive veto on proposed government legislation. Unemployment stood at a post World War II high, and the pound was once again falling. The government negotiated a $3.9 billion loan from the International Monetary Fund, raised interest rates to record levels, and made deep cuts in public spending. By 1978 inflation had fallen to single-figure levels and the balance of payments showed a small surplus.

Less successful was the government's industrial relations policy. A massive series of strikes in the winter of 1979 caused widespread disruption of public services and was settled on terms that far exceeded the government's stated pay guidelines. Finally, legislation providing for Scottish and Welsh elected assemblies with limited powers went down to defeat in referendums. Welsh voters rejected the measure outright by a 4 to 1 majority, while in Scotland it failed to gain a required affirmative vote by at least 40 percent of the electorate. On March 28, 1979, the government, having lost the support of the Liberals and nationalist MPs, was defeated in a dramatic vote, 311 to 310. In the ensuing general election Callaghan led the Labor Party to its worst electoral defeat since 1931, as the Conservatives, led by Margaret Thatcher, attained a majority of 43 over all other parties. (This episode, dubbed ''the winter of discontent,'' was the subject of a symposium at the Institute of Contemporary British History in the late 1980s.)

In September 1980 Callaghan resigned the party leadership. During the 1983 general election he vehemently attacked Labor's stand on defense and disarmament in a speech that received blanket coverage in the media, delighted the Conservatives, and infuriated Labor Party activists. He was one of only four MPs returned in 1983 who had been first elected in 1945. In 1983 he was elected Father of the House of Commons, a largely honorific title. In 1987 James Callaghan was honored as a life peer.

Further Reading

There is no scholarly biography of Callaghan. Christopher Hitchens and Peter Kellner, *Callaghan, the Road to Number Ten* (1976) is polemical and hostile in tone. David Coates, *Labour in Power? A Study of the Labour Government of 1974-1979* (1980), and Alan Sked and Chris Cook, *Post-War Britain: A Political History* (1984) are informative and reliable guides to his years as prime minister. Richard Crossman, *The Diaries of a Cabinet Minister* (1975) contains many useful references.

James Callaghan has also written an autobiography. Callaghan, James, *Time and Chance,* Collins, (1987) was a useful resource as was the A & E Biography website http://www.biography.com (July 28, 1997). □

Daniel Callahan

Daniel Callahan (born 1930) was a philosopher widely recognized for his innovative studies in biomedical ethics. The co-founder of the Hastings Center, an internationally-acclaimed research institute for biomedical ethics, Callahan was best known for proposing that a looming crisis in health care resources would require society to set priorities and limits on medical care.

Daniel Callahan was born in Washington, D.C., on July 19, 1930. As a youth he was afflicted with a variety of maladies that resulted in several hospital stays. These experiences disposed him to an interest in matters of medicine, although this interest was not fully realized until later in his life.

Callahan's athletic prowess as a swimmer in high school led him to choose Yale University, the nation's best college for competitive swimming in the early 1950s, for his undergraduate education. At Yale he found himself drawn immediately to interdisciplinary studies, and he graduated in 1952 with a double major in English and psychology. A three-year stint with the U.S. Army counter-intelligence corps during the Korean War allowed Callahan to begin a Masters degree program at Georgetown University in Washington, D.C., where he was stationed for two years. In 1955 Callahan married Sidney deShazo, who shared many of his intellectual interests in psychology, ethics, and human behavior. Sidney Callahan subsequently became a distinguished social psychologist, teacher, and syndicated columnist in moral psychology. The Callahans had six children, five boys and one girl.

Following his army career, Callahan pursued his burgeoning philosophical interests in a doctoral program at Harvard University. Callahan very much believed the philosophic model was embodied in the person of the Greek philosopher Socrates: That is, the philosopher should be a person who enters the public forum and the marketplace and poses important and difficult questions for fellow citizens. However, Callahan soon discovered that this model clashed with the then-reigning methods of analytical philosophy at Harvard, which also precluded serious examination of questions of normative and applied ethics—that is, of how we ought to live our lives.

While completing his doctorate at Harvard, Callahan assumed a position as executive editor of *Commonweal* magazine, a lay-edited Roman Catholic weekly journal of opinion. During the 1960s the vast majority of Callahan's writings examined the Catholic encounter with the non-Catholic world in keeping with the religious ecumenical movement of the period. Despite the gradual diminishment and eventual cessation of his personal religious convictions by the 1970s, Catholic themes of community, tradition, nature, and metaphysical meaning continued to permeate his later writings. Callahan's eight years at *Commonweal* (1961-1968) enabled him to realize that the quest for philosophical insight could be pursued outside academia, and he turned away from his vocational plans to serve as a philosophical professor.

What Callahan turned towards was the emerging societal interest in the moral problems of a rapidly changing medicine and its new technology. A grant in 1968 from the Ford Foundation and the Population Council gave him an opportunity to examine ethical issues of population control and family planning programs. The publication of his research in *Abortion: Law, Choice, and Morality* (1970) firmly established Callahan as a pioneer in the new field of biomedical ethics. Callahan argued that the law on abortion should permit choice by a pregnant woman (at the time abortion was illegal in most states except to save the life of the pregnant woman), but both individuals and the community had a responsibility to engage in conscientious deliberation and justification regarding the morality of that choice. Callahan disagreed with the position that all abortions have equal moral validity. Despite many changes in law and social attitudes since its publication, this argument has had a continuing influence in philosophical discussions of abortion, as evidenced by its use in biomedical ethics anthologies in the mid-1990s.

In the late 1960s Callahan foresaw the need for an organization that could engage in systematic intellectual study of the ethical issues raised by the new technological medicine and the broader impact of this medicine on culture. A Christmas party conversation with a psychiatrist-neighbor, Willard Gaylin, soon led to the birth of the Institute of Society, Ethics, and the Life Sciences, eventually to be re-named the Hastings Center because of its original location in Hastings-on-Hudson, New York. Callahan has been the director of the Hastings Center for over 25 years. The Center has grown from a one-room entity in the basement of his house (supported by a small gift from his mother) into the pre-eminent research center for biomedical ethics in the world. The legacy of the Hastings Center lies not only in the quality of its own research projects on such issues as AIDS, death and dying, genetic engineering, organ transplantation, and reproductive technology, but also in the numerous other medical ethics centers it has spawned in the United States, Europe, and Asia. The story of contemporary biomedical ethics cannot be accurately told without identi-

fying the central role of Daniel Callahan and the Hastings Center.

Callahan combined for over a quarter-century a rare mix of capacities for organization, administration, and stimulating scholarship. His trilogy of award-winning books, *Setting Limits* (1987), *What Kind of Life* (1990), and *The Troubled Dream of Life* (1993), set an innovative agenda for biomedical ethics. That agenda requires us to first ask what the goals and purposes of medicine should be: The prolongation of life at all costs by technology? The defeat of illness and the slowing of aging in a war against death? Callahan instead proposed that medicine be devoted to *caring,* including the relief of pain and suffering, rather than curing all afflictions of the human condition. The primacy of caring requires that social priorities and limits be set on the use of health care resources and that the culture support in attitude and practice an idea of a ''peaceful death.'' To accomplish this, Callahan asks society to draw upon the moral traditions of caring communities rather than the adversarial claims of individual rights. He applied these concepts to the subject of old-age in *A World Growing Old: The Coming Healthcare Challenges* (1995) which is based on the results of a worldwide research project dealing with medical care for the elderly.

An accomplished speaker, Daniel Callahan lectured at over 700 universities in the United States, Canada, and Europe and before some 300 professional and academic associations. He held honorary doctoral degrees from the University of Colorado, Williams College, and the University of Medicine and Dentistry of New Jersey. Callahan was also an elected member of the Institute of Medicine, the National Academy of Sciences, and the American Association for the Advancement of Science, and he was a member of the Director's Advisory Committee, Centers for Disease Control. He contributed his thoughts in the forward to *Life Choices: A Hastings Center Introduction to Bioethics* (1995), a collection of essays, and to the Hasting Hastings Center's *Living with Mortality,* a sound recording. In his own view, however, his most significant accomplishment was to foresee the importance of biomedical ethics and to undertake the initiative to begin a movement that achieved international renown.

Further Reading

A prolific author, Daniel Callahan is the author or editor of 30 books and the author of over 250 articles, reviews, and public policy testimony. Recommended readings include: *The Troubled Dream of Life: Living with Mortality* (1993); *What Kind of Life: The Limits of Medical Progress* (1990); *Setting Limits: Medical Coals in an Aging Society* (1987); *Abortion: Understanding Differences* (1984); and *Abortion: Law, Choice, and Morality* (1970). Also recommended is *A Good Old Age? The Paradox of ''Setting Limits''* (1990), edited by Paul Homer and Martha Holstein. See also Warren T. Reich, ed., *Encyclopedia of Bioethics,* 4 vols. (1978).

Other useful articles can be found in *The Lancet,* June 15, 1996 and *Change,* November-December 1996. □

Rafael Leonardo Callejas Romero

Rafael Leonardo Callejas Romero (born 1943) was president of Honduras from 1990-1994, continuing constitutional civilian rule of the country and promoting economic development along neoliberal lines.

Rafael Leonardo Callejas Romero, born November 14, 1943, in Tegucigalpa, was the son of a landowning family. His elementary education was at the American School in Tegucigalpa, and he graduated from the San Francisco Institute (high school) of that city. Callejas received his B.S. (1965) and M.S. (1966) in agricultural economics from Mississippi State University, which in 1989 awarded him an honorary doctorate. He also studied agricultural development at the Social Studies Institute in The Hague, Holland, in 1967. Callejas married Norma Gaborit. They had three children.

Upon returning to Honduras he served on the Higher Council for Economic Planning, 1967-1971. In 1968 he became head evaluator in the Office of Agricultural Planning, then deputy secretary of the department of Natural Resources, 1972-1975; secretary of that department, 1975-1980; and director of agricultural planning, 1983-1984. He was also president of the board of directors of the National Bank for Agricultural Development, president of the board of the Honduran Institute for Agricultural Trade, and a member of the boards of the National Utility Company, the National Port Authority, the National Water Works and Sewerage Service, the Honduran Corporation for Forestry Development, and the Honduran Banana Corporation.

In 1980 he became treasurer of the National Party. When the military agreed to free elections in 1981, Callejas became the National Party candidate, but lost to the Liberal Party's Roberto Suazo Córdova. Four years later Callejas headed the National Renovation Movement, a conservative faction of the National Party. It favored private sector development in collaboration with Ronald Reagan's Caribbean Basin Initiative. The election of 1985 was bitter. Internal divisions in both major parties resulted in an electoral plan that essentially combined the primary with the general election. In a field of nine candidates, Callejas won a strong plurality of 41 percent against only 27 percent for the leading Liberal, José Azcona Hoyo. But the combined Liberal total (772,661) exceeded the National total (686,494), allowing Azcona to claim the presidency. Although this outcome angered Callejas' National Party, it accepted the decision in return for a power-sharing arrangement by which the National Party held several cabinet posts and five of the nine Supreme Court seats. This bipartisan government was notably unsuccessful in reversing Honduras' serious economic problems, rising crime rate, and unpopular involvement in the Contra war in Nicaragua.

Finally, Callejas won the election of November 1989, winning an absolute majority of 51 percent over the Liberal Carlos Flores Facussé (who received 43 percent). His campaign promised economic reform, an end to corruption, and demilitarization. He enjoyed strong U.S. support in an electoral campaign that was remarkably free of the fraud and violence that had accompanied the 1985 election. Callejas' inauguration on January 27, 1993, marked the first constitutional transition to an opposition leader in Honduras since 1932. Callejas' party also won a congressional majority.

Callejas cultivated close ties with the industrial nations and was popular among those advocating conservative (neoliberal) economic policies. The 4th International Democratic Association, meeting in Tokyo September 21-23, 1989, had elected him as its vice president upon the nomination of British Prime Minister Margaret Thatcher. Credibility in the international community earned Honduras favorable treatment by the International Monetary Fund, the World Bank, and the U.S. and European governments.

Callejas' victory came amid problems arising from Honduras' involvement in the Contra war against the Nicaraguan Sandinistas. That struggle stimulated large-scale immigration of Nicaraguan refugees, and the influx of U.S. aid in support of the Nicaraguan Contras contributed to inflation, uneven economic development, and political turmoil in the country. The defeat of the Sandinistas in the February 1990 Nicaraguan election allowed Callejas to achieve prompt removal of Contra bases in Honduras.

Callejas enjoyed high popularity and some economic improvement during the initial phases of his economic reforms. He reduced government expenditures and increased exports, especially of non-traditional *maquiladora* (processing) production, which by 1992 accounted for 35 percent of Honduran exports. He encouraged investment with lower taxes and tariffs. One of Callejas' first actions as president was to devalue the lempira to close to the black market rate and to begin structural adjustments according to recommendations by the U.S. Agency for International Development (AID). He sought to decrease capital flight from the country and undertook to privatize the National Production Development Agency (INFOP), various natural resources, the National Agrarian Institute, public works and transportation enterprises, and possibly the entire educational system. Callejas favored expansion of the North American Free Trade Agreement to include all of Latin America. He reduced tariff rates from a maximum of 135 percent in 1989 to a maximum of 20 percent by 1992. Threatened with curtailment of favorable U.S. trade privileges, his government in 1993 enacted an intellectual property law aimed at curbing the widespread piracy of television cable and video services.

Callejas faced opposition to his economic policies from organized labor. Under his pro-business policies many workers suffered declining living standards. While exports grew, the lower tariffs let imports pour into the country, displacing some local industry. By late 1993, according to a World Bank report published in Tegucigalpa, Callejas' structural adjustment policies had caused 20 percent of the Honduran population to be poorer, even as the macroeconomic situation improved. Devaluation of the lempira had reached 300 percent, and interest rates of 30 percent discouraged investment. Callejas argued that major increases in export earnings would soon ease the problem, but bank credit had virtually ceased and serious shortages of staple foodstuffs were causing social unrest.

Although Callejas was the third elected civilian president to rule Honduras in succession since 1980, the armed forces remained a strong force in Honduran politics. Military expansion accompanying the Contra war contributed to this, but it also reflected the shallowness of Honduran democracy. The army remained autonomous under Callejas, a fact emphasized by its arbitrary replacement of his armed forces chief in December 1990. The cost of Honduras' large military establishment contributed to the country's serious debt, but Callejas was powerless to reduce its size. Right-wing political violence during Callejas' administration was associated with the military's secret police, the National Investigation Directorate (DNI). Finally, in 1993, in response to popular animosity toward the military, Callejas' administration formally ended its connection to the DNI.

The Honduran presidency is limited to a single four-year term. In November of 1993 Carlos Roberto Reina, an opposition candidate, was elected to replace Callejas. Reina assumed the presidency in January of 1994.

Further Reading

For a detailed overview of recent Honduran political history see James Dunkerley, *Power in the Isthmus, A Political History of Modern Central America* (London: 1988); Alison Acker, *Honduras: The Making of a Banana Republic* (1988); and Tom Barry and Ken Norsworthy, *Honduras: A Country Guide* (1990). More detail on Callejas' presidential administration may be found in Howard H. Lentner, *State Formation in Central America: The Struggle for Autonomy, Development, and Democracy* (1993). □

Plutarco Elías Calles

Plutarco Elías Calles (1877-1945) was a Mexican revolutionary leader and president whose constitutional and key economic reforms provided a solid base for Mexico's later governmental stability.

Plutarco Calles was born in Guaymas, Sonora, on Sept. 25, 1877, and orphaned 4 years later. Stocky and iron-jawed, he taught school briefly and was a bartender before entering the ranks of the revolution supporting Francisco Madero against Porfirio Diaz and aiding Venustiano Carranza against Victoriano Huerta and Francisco ''Pancho'' Villa.

As military commander, provisional governor, and then constitutional governor of Sonora from 1915 to 1919, Calles established a record for the implementation of revolutionary ideals in terms of anticlericalism, agrarian reform,

and educational progress. In 1919 he became secretary of industry, labor, and commerce in the Carranza government, resigning to participate in Álvaro Obregón's presidential campaign.

A key mover of the rebellion of Agua Prieta which overthrew Carranza, Calles served as secretary of war in the De la Barra interim government and as secretary of the interior during the presidency of Obregón (1920-1924). Obregón successfully backed Calles as his successor against the political and military challenge of Adolfo de la Huerta, who attracted conservative and dissident revolutionary support.

Calles began a decade of dominance of Mexican political life—4 years as president and 6 years as the ''power behind the throne.'' His policy was foreshadowed by his record in Sonora. Agrarian reform was pushed, with the goal of establishing ultimately a nation of individual landholders. Labor was favored, Luis Morones and his Regional Confederation of Mexican Labor dominating the scene. The educational experimentation of the Obregón period now became national policy. Calles moved to implement and enforce constitutional provisions regarding religious matters and foreign ownership of petroleum resources.

One result was conflict between the Church and the state in the form of an economic boycott, suspension of religious services, and the armed rebellion of the *Cristeros*. Through the mediation of U.S. Ambassador Dwight Morrow an arrangement with the Church was worked out and made effective in 1929. Important for Mexico's future development were the establishment by Calles of the Central Bank of Mexico and the National Bank of Agricultural Credit and the initiation of programs for the construction of roads, dams, and irrigation projects.

Calles effected a constitutional change which made possible Obregón's return to the presidency. However, after election and prior to inauguration Obregón was assassinated by a religious fanatic. Calles publicly proclaimed the end of the era of caudillos, or military strong men. While not again occupying the presidency, he did remain the *jefe máximo,* or most powerful chief, behind three successive executives between 1928 and 1934. These were years of transition, with rule by a wealthy clique, a slowing down of revolutionary reform, and cynicism, corruption, and depression. A major military challenge in 1929 was suppressed, the official party was established as a means of ensuring peaceful transfers of power, and the Federal Labor Code was promulgated. The need for a reaffirmation of revolutionary commitment resulted in the drafting of an official Six-Year Plan in 1934 and the election of Lázaro Cárdenas as president. When Calles criticized the new executive's handling of labor disturbances, Cárdenas forced him to leave the country. Calles was permitted to return to Mexico in 1941 and died there on Oct. 19, 1945.

Further Reading

There is a serious need for biographical studies of the Mexican leaders of the 1920s. A good chronicle of political events of that period is in John W. F. Dulles, *Yesterday in Mexico: 1919-1936* (1961). Howard F. Cline, *United States and Mexico* (1953; rev. ed. 1963), gives an excellent analysis of the policy and importance of the Sonoran ''dynasty.'' Harry Bernstein, *Modern and Contemporary Latin America* (1952), discusses economic and social changes during the period. Ernest Gruening, *Mexico and Its Heritage* (1928), is rich in material on regional and local politics. Harold Nicolson, *Dwight Morrow* (1935), discusses the diplomatic negotiations between Morrow and Calles. General surveys containing relevant material include Henry Bamford Parkes, *A History of Mexico* (1938; 3d ed. rev. 1960), and Lesley Byrd Simpson, *Many Mexicos* (1941; 4th ed. rev. 1966). □

Callimachus

The Greek poet Callimachus (ca. 310-240 B.C.) is regarded as the most characteristic representative of Alexandrian poetry. Learning, polish, and contemporaneity characterize his work, which had enormous influence on the Roman elegiac poets.

Very little is known about the life of Callimachus. What is known comes primarily from the 10th-century encyclopedist Suidas, not all of which is reliable, and from other, limited references in ancient sources. Callimachus was born in Cyrene; he apparently claimed descent from Battus, the founder of Cyrene, and

lived during the time of Ptolemy II Philadelphus (reigned 285-247 B.C.) and survived into the reign of Ptolemy III Euergetes (reigned 246-221 B.C.).

Prior to his introduction into the Ptolemaic court, Callimachus, who many scholars argue had been poor, taught school in the Alexandrian suburb of Eleusis. Among Callimachus's more famous pupils were Eratosthenes of Cyrene, Aristophanes of Byzantium, and Apollonius of Rhodes. Callimachus is most often mentioned in connection with Apollonius because of a literary quarrel that eventually led to a personal feud. Apollonius believed in the viability of the Homeric tradition (in modified form) for epic poetry, whereas Callimachus argued for a learned modernized poetry, attuned to Alexandrian times, that was short and highly polished. From this quarrel resulted the poem of invective *Ibis,* after which Ovid modeled his own poem of the same name, and there is no doubt that it is Apollonius who is being castigated and viewed as a traitor.

Callimachus was also the librarian of the great library at Alexandria and is often said to have succeeded Zenodotus. Callimachus is credited with having compiled the first scientific literary history, the *Pinakes* (Tablets), an annotated catalog in 120 volumes of all the books in the library, from Homeric manuscripts to the latest cook-books—a feat of no mean accomplishment.

Suidas reports that Callimachus wrote some 800 works and mentions a wealth of titles, including satyric dramas, tragedies, comedies, and lyrics. Only a few hymns and epigrams have survived.

Style and Influence

At one point early in his career Callimachus had apparently been criticized for not writing anything of great length. He countered this criticism by producing the *Hecale,* a sizable work cited frequently by Greek and Roman authors but now lost. It narrated, with unusual digressions, Theseus's encounter with the Marathonian bull. However, it is clear that Callimachus was not primarily interested in bulk but in perfection of poetic form, refinement and purity of style, innovative ways of expressing the familiar, and graceful descriptions. Certainly one of the most influential figures in later ancient times, Callimachus outdistanced all contemporary poets in prestige and popularity, was quoted frequently by grammarians, metricians, and lexicographers, as well as scholiasts, and was studied by the Byzantines.

Callimachus's poetry seems to have survived till the time of the Fourth Crusade (1205). Modern critics have rediscovered Callimachus and have found true poetic genius in his works, even though he may not actually have been the most popular or most important poet as far as his contemporaries were concerned.

His Works

Since only a small portion of Callimachus's writings has survived, it is difficult for the modern reader to appreciate what a prodigious author he was. The six extant hymns are not necessarily his best work or even the most representative, but they do give an idea of his interests and range, dealing with Zeus's birth, raising, and might; a festival in Apollo's honor in Cyrene; Artemis; Delos, including the story of Apollo's birth, mythology, and Ptolemy's Gallic encounter; the bath of Pallas and how Tiresias saw her bathing and was struck blind; and Demeter's search for her daughter Kore and the punishment of Erysichthon.

The elegiac *Aitia,* in four books, also survives in fragments and deals with legendary origins of various localities and rites; it was much cited in antiquity. *The Lock of Berenice* survives in a Latin rendition by Catullus.

In Callimachus's hands the epigram emerges as a literary genre. Even though some of his epigrams are tomb inscriptions, the epigram now becomes a literary vehicle for real emotions, including love.

Further Reading

There are two Loeb Library editions of Callimachus: *Callimachus and Lycophron,* translated by A. W. Mair (1921), and *Aetia, Iambic, Lyric Poems, Hecale, Minor Epic and Elegiac Poems,* translated with notes by C. A. Trypanis (1958). Accounts of Callimachus in English are extremely limited and sometimes contradictory. The standard work, in Latin, is undoubtedly R. Pfeiffer's two volume study, *Callimachus* (1949, 1953). Georg Luck, *The Latin Love Elegy* (1959), is indispensable for students of Latin elegiac poetry; Luck includes a discussion of Callimachus as the Romans saw him. □

Cab Calloway

Cab Calloway (1907–1994), blues and scat legend, entertained generations of people with his jazzy big band sounds. Even in his golden years, Calloway still traveled on the road and performed for his fans.

Cab Calloway was a famous singer and bandleader beginning in the lively era of the 1920s, and he remained active in music throughout his golden years. At an age when most people retire and rest on old laurels, Calloway kept a full schedule of touring with a band and singing his signature song, ''Minnie the Moocher.'' Long ago dubbed the ''Dean of American Jive,'' Calloway brought the joys of the jazzy big band sound to many generations, helping to preserve the very style he helped to create.

Calloway was born Cabell Calloway III, in Rochester, New York. When he was six his family moved to Baltimore, Maryland, where his father practiced law and sold real estate. Although young Cab enjoyed singing solos at the Bethlehem Methodist Episcopal Church, it was assumed that he would follow in his father's footsteps and study law. Cab had other ideas, however. His older sister had found work singing with a show in Chicago, and he appealed to her for advice. Her guidance was substantial—she sent him a train ticket, and when he arrived in Chicago, she set him up as a singer with a quartet. He was still in his teens.

Calloway has noted that his career began in 1925. By that time he had become a talented drummer and secured a position with the Sunset Cafe orchestra in Chicago. He did not hide behind a drum set for long. Within two years—or by his twentieth birthday—he had organized his own orchestra and was singing lead vocals again. The group, Cab Calloway and his Alabamians, became quite popular in Chicago and eventually took a booking at the Savoy Ballroom in New York City. That engagement did not go well, and Calloway dissolved the band. He was about to return to Chicago when he landed a part in a Broadway comedy, *Connie's Hot Chocolates.* The show was an all-black revue, and Calloway brought the house down with his rendition of ''Ain't Misbehavin'.''

Broadway manager Irving Mills encouraged Calloway to form another band, so the young musician gathered another orchestra and immediately found work in the well-attended Harlem speakeasies and nightclubs. In 1929 he was invited to fill in for Duke Ellington at the Cotton Club, and thereafter the two band leaders alternated engagements at the prestigious venue. It was during his years at the Cotton Club that Calloway developed his crisp, jazzy song-and-dance style, and it was there that he composed and debuted ''Minnie the Moocher.''

Calloway was one of the first performers to make deliberate use of scat singing—random use of nonsense syllables—in his act. As with so many others, he began scat singing when he forgot a song's lyrics. Audiences loved the sound, however, so he began to write tunes with scat choruses. ''Minnie the Moocher,'' his best-known song, is one such composition. Its refrain—''hi de hi de hi de ho''—invites the audience to sing along in the old call-and-response style. Recordings of ''Minnie the Moocher'' have sold in the millions worldwide.

Calloway's fame soared in the 1930s and 1940s. He appeared in such films as *International House* and *Stormy Weather,* he helped to popularize the jitterbug with tunes like ''Jumpin' Jive,'' ''Reefer Man,'' ''It Ain't Necessarily So,'' and ''If This Isn't Love,'' and he even wrote a popular book, *Hepster's Dictionary,* which sold two million copies and ran into six editions. Although Calloway's is not always associated with the big band era, he actually fronted a fine ensemble during the period. His ability to pay top salaries attracted a group of brilliant musicians, including sax players Chu Berry, Ben Webster, and Hilton Jefferson; trumpeters Dizzy Gillespie and Jonah Jones; bassist Milt Hinton; and drummer Cozy Cole. In his book *The Big Bands,* George T. Simon noted: ''the *esprit de corps* of the Calloway band was tremendous, and the great pride that the musicians possessed as individuals and as a group paid off handsomely in the music they created.''

The years of World War II found Calloway entertaining troops in the United States and Canada. After the war he returned to club work and to the Broadway stage, most notably as Sportin' Life in the George Gershwin operetta *Porgy and Bess.* In the late 1960s he took another important Broadway role, that of Horace Vandergelder in the all-black version of *Hello, Dolly!* His work with Pearl Bailey in that show was the culmination of a long friendship—he had helped Bailey get a start in show business in 1945 by hiring her to help him with vocals. Even though he was 60 when he appeared in *Hello, Dolly!,* Calloway never missed a step in the strenuous show. In fact, he was just hitting his stride.

The energetic performer's career received an enormous boost when he was asked to star in the 1980 film *The Blues Brothers.* The movie, which also starred John Belushi and Dan Aykroyd, gave Calloway the opportunity to perform ''Minnie the Moocher'' for an audience young enough to be his grandchildren—and, clad in a snazzy white zoot suit with tails, he made the number the highlight of the film. Critics who otherwise panned *The Blues Brothers* singled Calloway out for praise, and his popularity soared.

Into his 80s, Calloway stayed on the road most of the time, sometimes performing with his daughter Chris. *Philadelphia Inquirer* correspondent John Rogers observed that Calloway strutted around the stage ''like some nimble tightrope walker.'' Rogers added: ''[His] moves have slowed a bit since the '30s, a time when Calloway could have danced Michael Jackson or Mick Jagger into the ground. The hair is white and thinner now, the midsection thicker, and that classically handsome face lined and puffy after eight decades of full-throttle living. But every bit of his voice is still there—and every bit of the style and grace that made the legend.''

In June of 1994 Calloway suffered a stroke and died that November. He was survived by his wife, Nuffie, whom he married in 1953. When once asked if he has any heroes in the music business, Calloway scoffed at the very idea. It is easy to undersand why he might not idolize Webster or

Gillespie—he helped give them their start, along with other notables such as Pearl Bailey and Lena Horne. ''I'll tell you who my heroes are,'' he said. ''My heroes are the notes, man. The music itself. You understand what I'm saying? I love the music. The music is my hero.''

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Charles Calvert

The English proprietor of colonial Maryland, Charles Calvert, 3d Baron Baltimore (1637-1715), tried unsuccessfully to impose feudal authority on his colony in the late 17th century.

Charles Calvert was born on Aug. 27, 1637, the son of Cecilius Calvert, 2d Baron Baltimore, and Ann Arundell, daughter of a prominent Catholic aristocrat. Calvert's life is inseparable from the colony projected by his grandfather, George Calvert, and settled by his father. Maryland was unique among the American colonies for the tenacity the Calverts exhibited in upholding their proprietary claims. Inasmuch as these claims were largely based on an outmoded system of feudal privileges, deriving from a royal charter, bitter controversies arose between each proprietor and his subjects. These conflicts wracked Maryland from its inception, but they developed greatest intensity under Charles Calvert.

Calvert was appointed governor in 1661, succeeding as proprietor when his father died in 1675. He brought to the governorship an unyielding concept of authority. Although compassionate and dedicated to Maryland's welfare, Calvert judged the value of every public act against his desire to protect his proprietary interests. He was unable to embrace the opposition or to reach out beyond his relatives and Catholic friends for help in governing Maryland. There were complaints about his alleged antagonism to Protestants and the disproportion of Catholics appointed to provincial offices. In 1670 Calvert restricted the franchise and called to the assembly only half the delegates elected. He interfered with the rights of the lower house, vetoed legislative acts years after they had been passed, and appointed to the highest offices men of little ability.

There were major upheavals in 1659, 1676, and 1681, during which Calvert's proprietary authority was seriously challenged. While Calvert was in England, a revolution occurred in the colony in 1689, partly triggered by the Glorious Revolution in progress in England. When Calvert failed to promptly proclaim William and Mary as the new rulers of England, insurgents in the Maryland colony, fed by fear of the Catholics and of Indian marauders, took over the government. Instead of giving power back to the proprietor, the new English monarchs accepted only Lord Baltimore's claim over the land and sent a royal governor to oversee the colony. Calvert spent the rest of his life in England trying unsuccessfully to regain political control of Maryland. He died in 1715. The Calverts secured limited political authority in the province under the 5th Baron Baltimore, who had been raised as a Protestant, but the full proprietary power under the old charter was never restored.

Further Reading

A concise biography of Calvert is offered in Clayton C. Hall, *The Lords Baltimore and the Maryland Palatinate* (1902). A detailed account of Maryland under Calvert can be obtained in Newton D. Mereness, *Maryland as a Proprietary Province* (1901). Of special value is the discussion in Charles M. Andrews, *The Colonial Period of American History,* vol. 2 (1936). A commentary with sources is provided by Michael G. Kammen in Michael G. Hall and others, eds., *The Glorious Revolution in America: Documents on the Colonial Crisis of 1689* (1964). □

George Calvert

The English statesman George Calvert 1st Baron Baltimore (ca. 1580-1632), was the founder of the colony of Maryland in America.

George Calvert was born in Yorkshire about 1580, the son of Leonard and Alice Crossland Calvert. He matriculated at Oxford in 1594 at the age of 14, graduating in 1597. Later, he became secretary to Robert Cecil, a leading figure in the English government. With Cecil's support and encouragement from the King, Calvert advanced rapidly, attaining a seat in Parliament, membership on the Privy Council, and the position of secretary of state. Prominent public service, however, brought difficult responsibilities. He was obliged to defend in Parliament the unpopular Continental diplomacy of James I, especially the rapprochement with Catholic Spain. His active part in examining Irish grievances led to knighthood in 1617. Following his conversion to Catholicism, Calvert resigned as secretary of state. As a reward for his service, James I gave him the Irish title of Baron Baltimore.

Calvert's interest in America was of long standing. He had held stock in the Virginia Company and was a member of the Council for New England. In 1623 Calvert obtained a royal charter to found a private colony in Newfoundland. He received the powers of a ''Bishop of Durham,'' a medieval authority, which meant that the proprietor could exercise feudal control over the land, award titles of nobility, and dominate the government of any colony he established. Known as Avalon, the new colony received Lord Baltimore's firm support. He visited it in 1627 and later returned with his second wife and children, leaving in England only

his eldest son Cecilius. Because of the bitter arctic cold and French attacks, the colony proved a failure. Without giving up his proprietary hopes, Baltimore looked southward, arriving in Jamestown, Va., in 1629. However, his religion and interest in a proprietary colony antagonized the Virginians, who forced Baltimore to return to England. There he prevailed on Charles I to grant him another colony north of the Potomac River, with proprietary features similar to Avalon. Shortly before the charter gained final approval in 1632, Calvert died at the age of 52. The grant was completed in the name of his heir, Cecilius, who proceeded with the colonization of Maryland.

Lord Baltimore's activities in America indicate the profound impact which the New World had made in England. Some of the most influential men in the mother country were directly involved in western expansion. Moreover, the proprietary grants which Baltimore sought reveal that an interest in establishing feudal estates in America provided important motivation for colonization.

Further Reading

A biographical account of Calvert by a noted authority is Clayton C. Hall, *The Lords Baltimore and the Maryland Palatinate* (1902). For the English background of Calvert's life consult Godfrey Davies, *The Early Stuarts, 1603-1660* (1937; 2d ed. 1959). An excellent and concise interpretation of the background to the Maryland proprietorship is in Charles M. Andrews, *Our Earliest Colonial Settlements* (1933). □

John Calvin

The French Protestant reformer John Calvin (1509-1564) is best known for his doctrine of predestination and his theocratic view of the state.

John Calvin was born at Noyon in Picardy on July 10, 1509. He was the second son of Gérard Cauvin, who was secretary to the bishop of Noyon and fiscal procurator for the province. The family name was spelled several ways, but John showed preference while still a young man for ''Calvin.''

An ecclesiastical career was chosen for John, and at the age of 12, through his father's influence, he received a small benefice, a chaplaincy in the Cathedral of Noyon. Two years later, in August 1523, he went to Paris in the company of the noble Hangest family. He entered the Collège de la Marche at the University of Paris, where he soon became highly skilled in Latin. Subsequently he attended the Collège de Montaigu, where the humanist Erasmus had studied before him and where the Catholic reformer Ignatius of Loyola would study after him. Calvin remained in the profoundly ecclesiastical environment of this college until 1528. Then at the behest of his father he moved to Orléans to study law. He devoted himself assiduously to this field, drawing from it the clarity, logic, and precision that would later be the distinguishing marks of his theology.

In 1531, armed with his bachelor of laws degree, Calvin returned to Paris and took up the study of classical literature. At this time Martin Luther's ideas concerning salvation by faith alone were circulating in the city, and Calvin was affected by the new Protestant notions and by pleas for Church reform. He became a friend of Nicholas Cop, who, upon becoming rector of the university in 1533, made an inaugural speech which immediately branded him as a heretic. Calvin suffered the penalties of guilt by association and would certainly have been arrested had he not been warned to flee. In January 1534 he hastily left Paris and went to Angoulême, where he began work on his theological masterpiece, the *Institutes of the Christian Religion*.

Several turbulent months later, after a secret journey and two brief periods of arrest, Calvin was forced to flee from France when King Francis I instituted a general persecution of heretics. In December 1534 he found his way to Basel, where Cop had gone before him.

Calvin's Theology

Sometime during his last 3 years in France, Calvin experienced what he called his sudden conversion and mentally parted company with Rome. He proceeded to develop his theological position and in 1536 to expound it in the most severe, logical, and terrifying book of all Protestantism, the *Institutes of the Christian Religion*. Calvin followed this first Latin edition with an enlarged version in 1539 and a French translation in 1540, a book that has been called a masterpiece of French prose. The reformer continued to revise and develop the *Institutes* until his death.

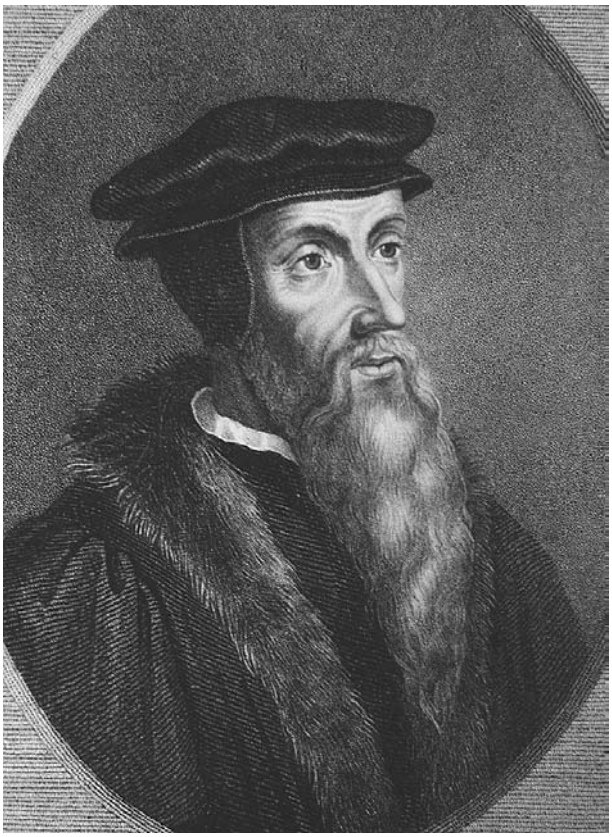

Its theme is the majesty of God. There is an unbridgeable chasm between man and his maker. Man is thoroughly corrupt, so base that it is unthinkable that he could lift a finger to participate in his own salvation. God is glorious and magnificent beyond man's highest capacity to comprehend; He is both omnipotent and omniscient, and He has, merely by His knowing, foreordained all things that ever will come to pass. Man is helpless in the face of God's will. He is predestined either to eternal glory or eternal damnation, and he can do nothing, even if he is the best of saints in his fellow's eyes, to alter the intention of God. To suggest that he could would be to imply that the Creator did not fore-know precisely and thus diminish His majesty. To Calvin there could be no greater sacrilege. This doctrine of predestination did not originate with Calvin, but no one ever expressed it more clearly and uncompromisingly. He did not flinch from the terrible consequences of God's omniscience.

To those few whom God has chosen to save, He has granted the precious gift of faith, which is undeserved. All are unworthy of salvation, and most are damned because God's justice demands it. But God is infinitely merciful as well as just, and it is this mercy, freely given, that opens the door to heaven for the elect.

Calvin knew that this doctrine was terrifying, that it seemed to make God hateful and arbitrary, but he submitted that human reason is too feeble to scrutinize or judge the will of God. The Creator's decision on who shall be damned is immutable. No purgatory exists to cleanse man of his sins and prepare him for heaven. Yet Calvin counsels prayer, even though it will not change God's will, because prayer too is decreed and men must worship even though they may be among the damned. The prayer should be simple, and all elaborate ceremony should be rejected. The Catholic Mass is sacrilegious, because the priest claims that in it he changes the bread and wine into the body and blood of Christ. Calvin held that Christ is present whenever believers gather prayer-fully, but in spirit only and not because of any act undertaken by priests, who have no special powers and are in no way different from other Christians. There are only two Sacraments: Baptism and the Lord's Supper. Like Luther, Calvin rejects all other ''sacraments'' as not based on Holy Scripture.

Calvin makes a distinction between the visible Church and the true Church. The former is composed of those who participate in the Sacraments and profess their faith in Christ; the latter, invisible and unknown to all save God, is the community of the elect—dead, living, and yet unborn. One must belong to the visible Church in order to be saved, but belonging to it is no guarantee of salvation. Church and state are both ordained by God. The task of the former is to teach and prescribe faith and morals, while the latter preserves order and enforces the laws set forth by the Church. There is no separation of Church and state. Both must work in harmony to preserve the word of God, and to this end the state is enjoined to use force if necessary to suppress false teachings, such as Catholicism, Anabaptism, or Lutheranism.

That these ideas, particularly with their cornerstone of predestination, soon conquered much of the Christian world is baffling at first examination. But Calvin's followers were encouraged by hope of election rather than enervated by fear of damnation. It seems to be an essential part of human nature to see oneself as just, and Calvin himself, while he firmly maintained that no one is certain of salvation, always acted with confidence and trust in his own election.

Geneva Reformer

While publication of the *Institutes* was in progress, Calvin made preparations to leave his homeland permanently. He returned briefly to France early in 1536 to settle personal business, then set out for Strasbourg. Because of the war between France and the Holy Roman Empire, he was forced to take a circuitous route which brought him to Geneva. He intended to continue on to Strasbourg but was persuaded to remain by Guillaume Farel, who had begun a Protestant movement in Geneva. Except for one brief interruption he spent the remaining years of his life in Geneva, spreading the word of God as he understood it and creating a theocratic state unique in the annals of Christendom.

In 1537 Calvin was elected to the preaching office by the city fathers, who had thrown off obedience to Rome along with their old political ruler, the Duke of Savoy. A council, now operating as the government, issued decrees in July 1537 against all manifestations of Catholicism as well as all forms of immorality. Rosaries and relics were banished along with adulterers. Gamblers were punished and so were people who wore improper, that is, luxurious,

clothing. The austere hand of Calvin was behind these regulations.

The new rules were too severe for many citizens, and in February 1538 a combination of *Libertines* (freedom lovers) and suppressed Catholics captured a majority of the council. This body then banished Calvin and Farel; Calvin went to Strasbourg and Farel to Neuchâtel, where he remained for the rest of his life.

At Strasbourg, Calvin ministered to a small congregation of French Protestants and in 1540 married Idelette de Bure. She bore him one child, who died in infancy, and she herself died in 1549. While Calvin was establishing himself at Strasbourg, things were going badly for the new Protestantism in Geneva. Strong pressure was being exerted on the council from within and without the city to return to Catholicism. Fearing that they might be removed from office and disgusted with the trend toward flagrant immorality among the citizenry, the councilors revoked the ban on Calvin on May 1, 1541. A deputation was sent immediately to Strasbourg to persuade the reformer to return, and he did so reluctantly, on Sept. 13, 1541, after being promised total cooperation in restoring discipline.

Rule of God

The law of a Christian state, according to Calvin, is the Bible. The task of the clergy is to interpret and teach that law, while the task of the state is to enforce it. Under this principle, while the clergy, including Calvin, were not civil magistrates, they held enormous authority over the government and all aspects of civil as well as religious life.

Immediately on his return to Geneva, Calvin set about organizing the Reformed Church. On Jan. 2, 1542, the city council ratified the *Ordonnances ecclésiastiques,* the new regulations governing the Church, formulated by a committee led by Calvin. The *Ordonnances* divided the ministry into four categories: pastors, teachers, lay elders, and deacons. The pastors governed the Church and trained aspirants to the ministry. No one could preach henceforth in Geneva without permission of the pastors.

The conduct of all citizens was examined and regulated by a consistory of 5 pastors and 12 lay elders elected by the council. The consistory had the right to visit every family annually and search its home; to summon any citizen before it; to excommunicate, which meant virtually automatic banishment from the city by the council; to force attendance at weekly sermons; to prohibit gambling, drunkenness, dancing, profane songs, and immodest dress; and to forbid all forms of the theater. The colors of clothing, hair styles, and amounts of food permissible at the table were regulated. It was forbidden to name children after saints, and it was a criminal offense to speak ill of Calvin or the rest of the clergy. The press was severely censored, with writings judged to be immoral and books devoted to Catholicism or other false teaching forbidden. Punishment for first offenses was usually a fine and for repetition of minor crimes, banishment. Fornication was punishable by exile, and adultery, blasphemy, and idolatry by death. Education, which Calvin regarded as inseparable from religion, was very carefully regulated, and new schools were established. Charity was placed under municipal administration to eliminate begging. Thus the whole life of Geneva was placed under a rigid discipline and a single Church from which no deviation was permitted.

The consistory and the city council worked hand in hand in enforcing the laws, but the moving spirit of all was Calvin, who acted as a virtual dictator from 1541 until his death. Calvin did not look the part of a dictator. He was a small, thin, and fragile man with an unsmiling ruthless austerity in his face. He was pale under a black beard and a high forehead. A poet would perhaps see these physical details as signs of enormous, orderly intellect and of little human warmth or appetite—a being all mind and spirit with almost no body at all. There were some ugly moments in theocratic Geneva. During these years 58 people were executed and 76 banished in order to preserve morals and discipline. Like most men of his century, the reformer was convinced that believing wrongly about God was so heinous a crime that not even death could expiate it.

Last Years

The last years of Calvin's life were spent in elaborating Geneva's laws, writing controversial works against spiritual enemies, and laboring prodigiously on the theology of the *Institutes*. Geneva became a model of discipline, order and cleanliness, the admiration of all who visited there.

Men trained to the ministry by Calvin carried his doctrines to every corner of Europe. The reformer lived to see his followers growing in numbers in the Netherlands, Scotland, Germany, and even France, the homeland he had been forced to leave. The impetus he gave to austerity, frugality, and hard, uncomplaining work may have had some influence in forming a capitalist mentality devoted to the acquisition but not the enjoyment of wealth. In any case his teachings have been carried to the present day and live on in the churches which descended from him, modified from their early severity by time but still vigorous in some of the more puritan aspects of modern life.

On May 27, 1564, after a long illness Calvin died. He left an indelible mark on the Christian world.

Further Reading

Calvin's clarity of expression makes him readily intelligible to the layman. His *Institutes of the Christian Religion,* translated by Ford Lewis Battles and edited by John T. McNeill (2 vols., 1960), provides an excellent introduction to the man and his work. Of the many biographies in English, two of the best are Williston Walker, *John Calvin* (1906), and Georgia Harkness, *John Calvin: The Man and His Ethics* (1931). For a thorough treatment of Calvin's teachings see John T. McNeill, *The History and Character of Calvinism* (1954).

There are many studies of the Reformation. Among those written from the Protestant viewpoint are James Mackinnon, *Calvin and the Reformation* (1936), and Roland H. Bainton, *The Reformation of the Sixteenth Century* (1952). Those with Catholic emphasis are Philip Hughes, *A Popular History of the Reformation* (1957; rev. ed. 1960); Henry Daniel-Rops, *The Protestant Reformation* (trans. 1961), which contains a large section on Calvin; and Christopher Dawson, *The Dividing of Christendom* (1965). See also Harold J. Grimm, *The Reformation Era, 1500-1650* (1954; with rev. bibl. 1965), and Geof-

frey R. Elton, *Reformation Europe, 1517-1559* (1964). William J. Durant, *The Reformation: A History of European Civilization from Wyclif to Calvin, 1300-1564* (1957), is a popular history of the period. □

Melvin Calvin

American chemist Melvin Calvin (born 1911) did research that yielded important discoveries over broad areas of physical and biological chemistry, from metal-organic chemistry to the chemical origin of life.

Melvin Calvin was born in St. Paul, Minnesota, on April 8, 1911, to Russian immigrant parents. The family moved to Detroit, Michigan when Calvin was a child. He attended Michigan College of Mining and Technology, and, after a break of several years during the Great Depression that found him working in a Detroit brass factory, he graduated in 1931. He received his Ph.D. in chemical engineering from the University of Minnesota in 1935. His doctoral thesis concerned the electron affinity of iodine and bromide. A Rockefeller fellowship allowed Calvin the opportunity to do postdoctoral study at the University of Manchester, England, after which he joined the chemistry department of the University of California, Berkeley, in 1937, working as an instructor in chemistry before becoming a professor in 1947. He married Genevieve Jemtegaard in 1942; they had three children.

Organic Chemical Systems

At Berkeley, Calvin became interested in the structure and behavior of organic molecules, an interest that had been inspired by research on the catalytic reactions of the organic molecules involved in photosynthesis that he had undertaken while in England. He pursued his own studies in addition to his teaching duties, but was interrupted from both upon the United States entry into World War II. During the war, although he continued to teach, Calvin gave up his research to work for the National Defense Research Council and, later, as part of the Manhattan project charged with developing the atomic bomb, where he developed a process for procuring pure oxygen from the atmosphere that has since had significant peace-time applications for medical patients with breathing problems.

Resuming his research at Berkeley after the end of the war, Calvin studied the physical and chemical properties of organic compounds, writing *The Theory of Organic Chemistry* (1940) and *The Chemistry of Metal Chelate Compounds* (1952). His clear understanding of the nature of organic molecules was to prove valuable in his subsequent work in biological chemistry. He formed the bio-organic chemistry group, which later expanded to the Laboratory of Chemical Biodynamics, in the Lawrence Radiation Laboratory of the University of California in 1945.

Maps Process of Photosynthesis

Working with his University of California associates, Calvin used the radioactive isotope carbon-14—which had become available to scientists in 1945—as a tracer for investigations of complex organic chemical systems. They described these tracer techniques in *Isotopic Carbon* (1949). In Calvin's research, chorella, a green algae, was suspended in water and then exposed to light. Then carbon dioxide consisting of carbon-14 was added. When the algae went through its life processes, producing carbohydrates from the carbon dioxide, water, and minerals, the presence of carbon-14 could be traced using a new research tool, paper chromatography. The series of compounds containing the radioactive carbon at different stages of photosynthesis were thus identified, and the biochemical mechanism of photosynthesis was mapped. These discoveries were described in *The Path of Carbon in Photosynthesis* (1957) and *The Photosynthesis of Carbon Compounds* (1962). Calvin's proposal that plants change light energy to chemical energy by transferring an electron in an organized array of pigment molecules and other substances was substantiated by research in his laboratory and elsewhere.

Calvin tested his theories of the chemical evolution of life with studies of organic substances found in ancient rocks and of the formation of organic molecules by irradiation of gas mixtures, thus simulating the atmosphere thought to exist on earth billions of years ago. These findings were described in *Chemical Evolution* (1969). He was author of over 400 publications and held a number of patents.

Consulted widely in industry, Calvin became a member of the Board of Directors of the Dow Chemical Company in 1964. He served on many scientific boards for the United States government, including the President's Science Advisory Committee for presidents Kennedy and Johnson. He was president of the American Society of Plant Physiologists in 1963-1964, president of the American Chemical Society in 1971, and a member of the National Academy of Sciences and the Royal Society of London. In 1961 he received the Nobel Prize in chemistry for his work on the path of carbon in photosynthesis. The Royal Society awarded him the Davy Medal in 1964 for his pioneering work in chemistry and biology, particularly the photosynthesis studies.

Despite his important contribution to chemistry and biology, Calvin continued to involve himself in research. In the 1970s, as the shortage of the world's oil fuel supply was brought into sharp perspective by the Arab Oil Embargo, he began to contemplate the possibility of alternative nature-based fuels. From a farm in Northern California, he began testing the practicality of his theory: that a plantation growing certain species of rubber trees that secrete a sap with characteristics similar to petroleum, could produce enough of this sap to constitute a viable alternative fuel source. After retiring from the University of California, Calvin continued to be honored from his scientific peers, receiving the American Chemical Society's Priestly Medal in 1978 and that organization's Oesper Prize in 1981.

Further Reading

There is no full-length biography of Calvin. Melvin Berger's, *Famous Men of Modern Biology* (1968), written in nontechnical language, contains a section on Calvin that emphasizes his work in photosynthesis. William Gilman, *Science: U.S.A.* (1965), devotes a section to Calvin and his work in chemical biosynthesis. A useful background source is John F. Hemahan, *Men and Molecules* (1966), which contains no biography of Calvin but discusses his work. Other information can be found in *McGraw-Hill Modern Men of Science* (1984), H.W. Wilson *Nobel Prize Winners* (1987), and David Swift*SETI Pioneers* (1990). □

Italo Calvino

One of modern Italy's most important men of letters, Italo Calvino (1923-1985), blended fantasy, fable, and comedy in an effort to illuminate modern life, and in the process redefined the literary forms.

Italo Calvino was born in Cuba in 1923. His father, Mario, a botanist, was 48 when Calvino was born; his mother, formerly Eva Mameli, also a botanist, was 37. Shortly after his birth, his family returned to their native Italy. They raised Calvino on their farm in San Remo, and Mario taught at the nearby University of Turin. The lush vegetation of the San Remo area and his extensive knowledge of local flora are reflected in many of Calvino's writings.

After preparatory school, Calvino enrolled in the Faculty of Science at the University of Turin. However, soon after his matriculation, Calvino received orders to join the Italian Army. He promptly fled to the hills and joined the resistance. During the two years that Germany occupied Italy (1943-1945) Calvino lived as a partisan in the woods of the Alpi Maritime region fighting both German and Italian fascists.

At the war's end in 1945, Calvino joined the Communist Party. He also returned to the university; however, this time he enrolled in the Faculty of Letters. He began writing for left-wing papers and journals. Calvino also began to record his war experiences in stories that eventually became his highly acclaimed first novel, *The Path to the Nest of Spiders* (1947). Here he revealed the war as seen through the eyes of an innocent young soldier, the first of many youthful and/or naive protagonists he used to reflect life's complexity and tragedy. Considered a member of the school of neo-Realism, Calvino was encouraged to write another novel in this tradition by his literary friends, particularly writers Natalia Ginzburg and Cesare Pavese. They also invited him to join the staff of their new publishing house, Enaudi. He accepted and remained affiliated with Enaudi all his life.

However, Calvino's next books were very different. In *The Cloven Viscount* (1952) Calvino depicts a soldier

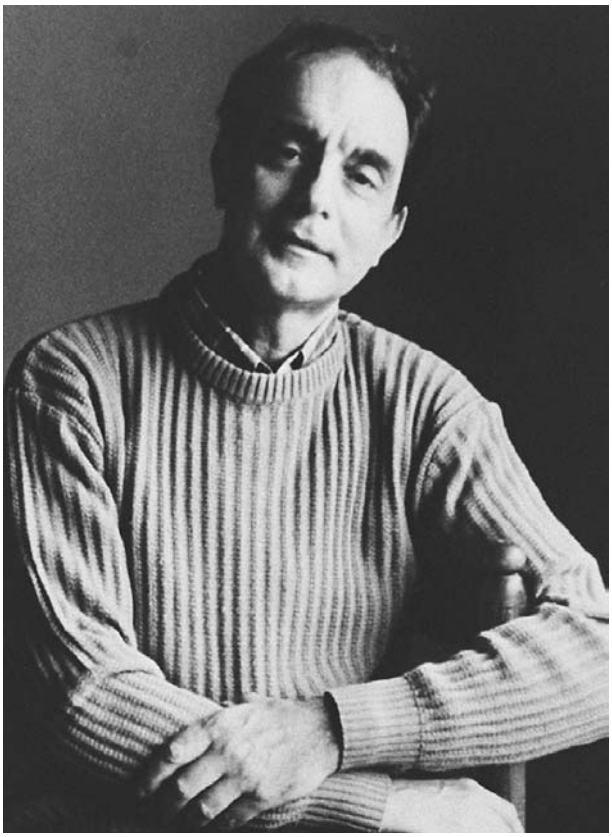

halved by a cannonball during a crusade. His two halves return to play opposing roles in his native village. *The Nonexistent Knight* (1959) details the adventures of a suit of armor occupied by the will of a knight who is otherwise incorporeal. And *The Baron in the Trees* (1957) recounts the saga of a boy who, rebelling against the authority of his father, spends the rest of his life living in the branches of a forest. All three works, set in remote times, rely on fantasy, fable, and comedy to illuminate modern life.

By the middle of the 1950s Calvino spent most of his time in Rome, the literary as well as political hub of Italian life. He resigned from the Communist Party, tired of writing tracts for Communist periodicals and disillusioned by the spread of dogmatic Stalinism and the savage crushing of the Hungarian revolt of 1956. As the years passed, Calvino became increasingly skeptical of politics.

Publication of *Italian Folktales* in 1956 did much to ensure Calvino's reputation as a major literary figure. Calvino compiled a complete and authoritative collection of 200 folk tales from all regions and dialects of Italy. Critics rank this anthology along with that of the Brothers Grimm in importance and appeal.

In 1959 Calvino visited America for six months, and in the early 1960s he moved to Paris. *The Watcher,* a collection of three short stories, was published in 1963. While living in Paris he met Chichita Singer, an Argentinian woman who had been working for years as a translator for UNESCO (the United Nations Educational, Scientific, and Cultural Organization). They were married in 1964.

In his writing Calvino continued to ''search for new forms to suit realities ignored by most writers.'' In the comic strip he found the inspiration for both *t-zero* (1967) and *Cosmicomics* (1968). In these pieces, which resemble science fiction, a blob-like being named Qfwfq narrates the astronomical origins of the cosmos as well as the development of the species over millenia.

The 1970s saw the publication of *Invisible Cities* (1972), the story of Marco Polo's voyage from Venice to Cathay, including descriptions of many fictionalized cities; *The Castle of Crossed Destinies* (1973), which is organized around the imagery of medieval Tarot cards; and *If on a Winter's Night a Traveler* (1979). This last work consists of ten unfinished novels within a novel which is itself a wild romp through the worlds of academia, publishing, and criticism.

It was also during the 1970s in Paris that Calvino became a member of ''the workshop for potential literature,'' a group of scholars and writers who met monthly to explore the possibilities of modern literature. During this period he and Chichita became the parents of a daughter whom they named Giovana.

Calvino returned to Rome in 1980. He and his family also enjoyed a country house at Pinetta Rocca Mare near the Riviera. In 1983 *Mr. Palomar* was completed. Calvino turned this novel into a dramatization of a mathematical formula categorizing the actions of the title character, named for the famous observatory, at a seaside resort. The book is at once a highly comic and abstract allegory.

During these years Calvino visited the United States again. In 1975 he became an honorary member of the American Academy and Institute of Arts and Letters; in 1980 *Italian Folktales* was included on the American Library Association's Notable Booklist; in 1984 he was awarded an honorary degree by Mount Holyoke College; and in 1985 he was to have delivered the Norton Lectures at Harvard. However, Calvino died at 61 on September 19, 1985, in Siena, Italy, following a cerebral hemorrhage.

Italo Calvino redefined the literary forms and in so doing breathed new life into the novel, the fable, and the folktale.

Further Reading

Most of his works are available in English. There are several books of criticism on Calvino's work. *Calvino: The Writer as Fablemaker* (1979) by Sara Maria Adler and *Contemporary European Novelists* (1968) edited by Siegfried Mandel are two in English. There are also numerous entries for Calvino in *Contemporary Literary Criticism*. However, a definitive biography has yet to be published, so periodicals, notably *The New York Times Magazine* and *Book Review,* as well as obituaries in major U.S. newspapers, remain the primary sources of data about Calvino's life. □

Michel Camdessus

Michel Camdessus (born 1933) was appointed Managing Director of the International Monetary Fund (IMF) in 1987. Prior to his position with the IMF, Camdessus pursued a financial career in France's political arena.

Michel Camdessus was born in Bayonne, France, on May 1, 1933 and has had a brilliant political career in international finance for more than 35 years. Camdessus followed the typical path for a brilliant young Frenchman by first studying at the University of Paris, then earning postgraduate degrees in economics at the Institute of Political Studies of Paris and the prestigious National School of Administration. He married Brigitte d'Arcy and they have six children.

Camdessus' first political appointment was as ''Administrateur Civil'' in the French civil service. He joined the Treasury in the Ministry of Finance and Economic Policies in 1960. From 1966-68, he served as financial attacheé to the French delegation at the European Economic Community (EEC) in Brussels and took an active role in Europe's first attempts to define a common value added tax (VAT). After completing his term with the EEC delegation, Camdessus returned to the Treasury, becoming Assistant Director in 1971, Deputy Director in 1974, and Director in 1982.

In the early 1970s, Camdessus' work focused on the internal aspects of the Treasury and he introduced several new solutions for channeling private savings into productive investments. His real interests, however, were in inter-

national finance. Beginning in 1978, Camdessus was deeply involved in the development of the European Monetary System (EMS). He became administrator of the Central Bank of West African States in 1978 and devoted much of his attention to these developing countries.

During the years 1978-84, Camdessus skill as Chairman of the Paris Club, the main forum for rescheduling debt between countries, gained him considerable respect from developing countries; he worked closely with both the World Bank and the International Monetary Fund (IMF) during these years. Camdessus was also instrumental in formulating economic and financial policies for industrial countries and he strongly endorsed efforts by the five major industrialized nations, known as the Group of Five, or G-5, to develop better monetary policy co-ordination. (The group of industrialized nations was later known as the Group of Seven, or G-7.) From December 1982 until December 1984 he served as Chairman of the Monetary Committee of the European Economic Community (EEC).

As the French socialist government moved from a previously loose monetary policy and protectionist tendencies to new policies during the early 1980s, Camdessus' influence helped shape his country's financial re-orientation.

At the Versailles summit in 1982, Camdessus negotiated an agreement with Beryl Sprinkel, then U.S. Secretary of the Treasury, that granted the IMF new responsibilities for surveillance of exchange rates between the major currencies. Then, in 1983, Camdessus was named Alternate Governor of the IMF for France, and in November 1984, he was appointed Governor of the Bank of France, a position that also entitled him to a seat on the EMS Governors' Committee. During this tenure he supported Tokyo's 1986 economic summit decision to use specific indicators to control the movements of exchange rates. He also supported the 1985 Plaza Hotel agreement.

By the time Camdessus assumed office as Managing Director of the IMF on January 16, 1987, he had considerable experience in managing both the monetary problems of industrial nations and the economic difficulties of the Third World. His first challenge was to seek long-term solutions to the global debt crisis. Camdessus had previously advocated ''enlarged access'' to IMF credits in addition to new Special Drawing Rights (SDR) allocations but member countries did not agree to the terms.

Under his leadership a number of new economic instruments were implemented, including an enhancement of the existing Structural Adjustment Facility (December, 1987), the creation of a Contingency and Compensatory Financing Facility (August, 1988), an improvement of the medium-term Extended Fund Facility (June, 1988), and the adoption of a new debt strategy (May, 1989). The new debt strategy included use of the IMF's own resources to help countries finance interest payments in debt reduction operations.

Camdessus also called for a doubling of member countries' total contributions, or quotas. However this latter plan was strongly resisted by the United States and other countries.

Camdessus' years as Managing Director of the IMF have not been without problems. In early 1997, the IMF's policy-setting Interim Committee reached a tentative agreement on the creation of new Special Drawing Rights (SDRs) that would benefit new member countries; no new SDRs had been allocated since the late 1970s. (Many countries, including the United States, fear that the creation of new SDRs would increase world liquidity and cause higher inflation.) Another of Camdessus' goals, also facing strong opposition, is to bring all member holdings up to 33% of their quotas. He has also called for a doubling of IMF quotas, the reserves of gold and currency that nations pledge to the organization and from which they can draw in the event of financial necessity. There have already been eleven unsuccessful reviews of quotas since the IMF was founded in 1945; Camdessus' goal is a difficult one. There are currently 181 member countries in the IMF with total SDR quotas equivalent to $200 billion U.S. dollars.

Over the past ten years, in an effort to revamp the IMF's public image and to keep the fund consistent with his own philosophical convictions, Camdessus, in his role as Governor of the IMF, has given increased attention to the impact of structural adjustments on the poor in developing countries. He has repeatedly urged private banks to adopt a more accommodating approach toward debtor countries, asking them to take part in debt relief schemes and provide new monies to aid the resumption of growth.

Camdessus' call for greater attention by the IMF to the social consequences of adjustment as well as for its increased commitment to long-term debt relief operations has drawn criticism from those who want the IMF to remain committed to only its original, narrowly-defined mandates, that of creating financial/monetary policies and providing for short-term adjustments.

Camdessus has frequently referred to the complex interrelationships of a global economy. His viewpoint of IMF's global role is reflected in comments made in 1995, as Mexico's devaluation of the peso began. ''Financial globalization has heightened the challenges of fostering stable foreign exchange and financial markets, and of preventing and resolving financial crises. . . . Capitol flows don't move . . . capriciously. They move because financial markets feel somewhere something's wrong in the macroeconomic sectors in some countries.''

In March, 1997, at a meeting with the Association of Southeast Asian Nations (ASEAN), Camdessus told the group that unless the ASEAN speeds the pace of its own financial liberalization, global economic stability and growth will be affected. Over the past ten years, Camdessus has repeatedly emphasized the shared responsibility of creditors and debtors in solving international debt crises, he has called upon industrialized nations to maintain orderly monetary policies, and he has insisted that debtor countries bear the primary responsibility for restoring their own economic health through sustained adjustment programs.

Further Reading

Michel Camdessus is listed in *The International Who's Who* and in the *European Biographical Dictionary*. Feature articles de-

scribing his approach to international economics appeared at the time of his election as IMF managing director in *The Banker* (January 1987) and *The Economist* (January 8, 1987). The policy changes he brought to the IMF are analyzed in *South* (No. 8, 1988). Most of his speeches and press conferences as IMF director can be found in the bimonthly *IMF Survey*. □

Simon Cameron

The American politician Simon Cameron (1799-1889) is best known for the efficient political machine he developed in Pennsylvania and for the way he used it to gain public office and financial rewards for himself and his friends.

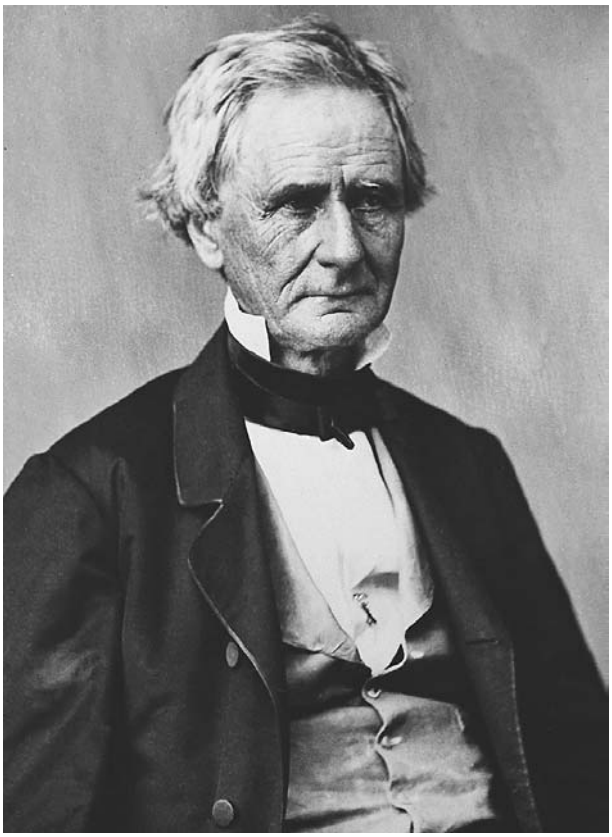

Simon Cameron was born in Lancaster, Pa., on March 8, 1799. His family was poor and he had little formal education, so he apprenticed himself to a printing establishment in Harrisburg. Hardworking and ambitious, by the age of 21 he was editor of a local newspaper. Two years later he found employment with Gales and Saton, publishers of the congressional debates, in Washington, D.C. While there, Cameron spent his spare time in the houses of Congress, making friends and learning the ways of politics. In 1824 he was back in Harrisburg, where he became owner and editor of a local newspaper and launched a lifelong career of mixing business with politics.

Editor and Entrepreneur

Cameron took strong editorial positions on public issues, especially the protective tariff, and exercised considerable influence on state and even national politics. He was rewarded for his efforts with the lucrative position of state printer and, soon after, by appointment as adjutant general on the governor's staff.

Cameron saw enormous opportunity for wealth and political power in the internal improvement boom then sweeping the states. Without experience he became a contractor and made a fortune constructing a network of canals and railroads, which he ultimately brought together to form the Northern Central Railroad. To help finance this, he established his own bank.

Early Political Career

Cameron's interests in politics went hand in glove with his economic pursuits. He supported Democratic candidates in the Jackson-Van Buren period and evidently pulled strings that sent James Buchanan to the U.S. Senate. For yeoman service in support of Martin Van Buren, Cameron was appointed commissioner to settle Winnebago Indian claims in 1833. Though the scandal that followed led to his dismissal and temporarily damaged his political reputation, it did not change either his methods or his ambitions.

With the rise of the Native American party, better known as the Know-Nothing party, in Pennsylvania, Cameron shifted allegiance. In 1845, a coalition of Whigs, Americans, and protectionist Democrats elected him to the U.S. Senate. His career was undistinguished, and he was not reelected in 1849 or 1858. With the rise of the new Republican party he was able to weld a powerful Republican machine which sent him back to the Senate. Although his political shifts and intrigues brought opposition even from some Pennsylvania Republicans, Cameron's success and self-confidence allowed him to set himself up as a possible Republican candidate for the presidency in 1860. A Cameron-Lincoln club (with Abraham Lincoln as vice president) was formed but made little progress. Few who came to the Republican convention in Chicago thought of Cameron as a possible nominee, but all knew that the Pennsylvania vote was necessary for the success of any candidate. This gave Cameron enormous bargaining power.

Election of 1860

When the first ballot was taken, the votes for Cameron were almost wholly from the Pennsylvania delegates, and he was far behind William H. Seward and Lincoln. As the contest between those two developed into a struggle for the uncommitted states of Indiana, Pennsylvania, and New Jersey, Lincoln's campaign managers (against his firm instructions) began to bargain and make promises. To secure Indiana, they promised a place in Lincoln's Cabinet to Congressman Caleb B. Smith, and they promised the Pennsylvania delegation a place for Cameron at the President's "council table."

Lincoln was unhappy with these commitments but after his election found it necessary to keep them in mind. Pennsylvania and Cameron presented the most difficult problem. An important state could not be ignored; and Cameron was determined to see that the promise was kept, despite sharp opposition to him.

Lincoln attempted to avoid Cameron, but when Cameron appeared in Springfield, Ill., with the Pennsylvania men who had made the bargain, Lincoln yielded and gave him a letter saying that ''by your permission I shall at the proper time nominate you to the United States Senate for confirmation as Secretary of the Treasury or as Secretary of War.'' Protests from all quarters convinced Lincoln of his mistake, and he wrote Cameron to recall this letter, saying it was impossible to take him into the Cabinet. His suggestion that Cameron write declining the appointment was never answered. Renewed pressure from the Pennsylvania Legislature consequently forced Lincoln to nominate Cameron for secretary of war; he could do less damage there than in the Treasury.

Lincoln's Secretary of War

As civil war became a reality, the War Department assumed new importance. The duty of organizing and equipping thousands of soldiers required the expenditure of millions of dollars and involved the exercise of enormous power. Cameron, as before, viewed his position primarily as a chance to reward friends, increase his own fortune, and create a powerful political machine. He rewarded more than 20 Pennsylvania politicians with jobs in the department. Then came contract scandals, the wasting of money on unneeded or inferior supplies, and even the awarding of commissions in the Army. Soon Congress was incensed, and the press began demanding Cameron's removal.

Cameron had at first followed Secretary of State Seward's lead on issues, but as his own situation grew desperate he turned toward Treasury Secretary Salmon P. Chase's position and became critical of Lincoln and devoted to fighting slavery. Although Lincoln made it clear that he opposed freeing slaves who escaped into the Union lines or who lived in conquered territory, Cameron openly defended generals who had done so. In his report to Congress in December 1861, Cameron included a passage recommending the creation of a slave army. Lincoln was not consulted, and the report was sent to the postmasters in the chief cities to be delivered to the press. This move behind the President's back was made to cloak departmental corruption and to give Cameron standing as a liberal. Although Cameron's report was recalled by telegraph as soon as Lincoln discovered the treachery, a few newspapers had already published it. The antislavery element responded and Chase approved, but it was apparent that Cameron could not remain in the Cabinet. On Jan. 11, 1862, Cameron received a letter: ''My dear Sir: As you have more than once expressed a desire for a change in position, I can now gratify you consistently with my view of the public interest. I therefore propose nominating you to the Senate next Monday as minister to Russia. Very sincerely your friend, A. Lincoln.''

Cameron's stay in Russia was short and uneventful. He soon returned to Pennsylvania and to the old political game. He ran unsuccessfully for the Senate in 1863 but regained his seat in 1867. He made certain that his son would succeed him as senator when he resigned in 1877. He then retired to his farm at Donegal Springs, Pa., where he died on June 26, 1889.

Further Reading

Erwin S. Bradley, *Simon Cameron, Lincoln's Secretary of War: A Political Biography* (1966), presents a sympathetic view of Cameron's political career. Lee F. Crippen, *Simon Cameron: Ante-Bellum Years* (1942), considers his career in relation to the times. Burton J. Hendrick, *Lincoln's War Cabinet* (1946), discusses Cameron's tenure as secretary of war. □

Luis Vaz de Camoëns

The Portuguese poet Luis Vaz de Camoëns (1524-1580), or Camões, is best known for ''The Lusiads,'' which is among the best modern epics. He was a lyricist of rare perfection and is considered the greatest poet of the Portuguese language.

Luis de Camoëns was the son of Simão Vaz, from Coimbra, and Ana de Sá e Macedo. The date of his birth is fairly well established; however, such is not the case with his place of birth. Of the various cities which claim the honor, Lisbon has the best claim, with Coimbra a second possibility. He was a *cavalleiro fidalgo* (untitled nobleman) and was descended from a noble and wealthy family of Galician origin which had settled in Portugal in the late 14th century, as a result of the civil wars that raged in Castile. He was also related to the explorer Vasco da Gama, of whose heroic voyage to India he would sing in *The Lusiads*.

Camoëns spent his early years in Coimbra, where he studied at the university. He fondly remembered his life there in his poetry, and in later years he rightfully boasted of his studies. Chronological reasons make it doubtful that he studied with his uncle, the Augustinian friar Bento de Camoëns.

Early Career

About 1543, with his studies completed, Camoëns went to Lisbon, where he entered the court circles as the protégé of the great noble Don Francisco de Noronha, Count of Linhares. Camoëns became a friend of the count's son, Don Antonio, and according to tradition acted as his tutor. A thick web of legends obscures these years of Camoëns's life, but it is certain that he chose a military career (a most fitting vocation for an impoverished nobleman) and that he was in North Africa by 1547. It has been deduced from his poetry that he joined for a time the garrison of Ceuta, the most important Portuguese trading center and military post in North Africa, and that he lost his right

eye in a skirmish with the Moors. The legendary explanation for this North African interlude has it that Camoëns was banished there from the court because of a love affair. The name that tradition has most frequently linked with Camoëns is that of Donha Caterina de Ataide, presumably the ''Natercia'' of his poems.

Voyage to India

Camoëns returned to Portugal, and it is from this period that the first document directly concerned with the poet survives—the *Carta de perdão a Luis de Camões,* issued by the King and dated Lisbon, March 7, 1553. According to this document, Camoëns, although very poor, was a gentleman in the royal household. The document further relates that in 1552 on the feast of Corpus Christi (June 16) Camoëns inflicted a sword wound on a royal servant and was arrested. The servant, however, eventually pardoned him, and the *Carta* represents royal ratification of the pardon.

The *Carta* also states that Camoëns was about to leave for India. In the last of four extant letters written from India, Camoëns wrote that he left his homeland without regret; once aboard ship he quoted the Roman general Scipio Africanus: ''Ingrata patria, non possidebis ossa mea'' (Ungrateful fatherland, you will not possess my bones). He described his life in Lisbon as ''três mil [dias] de más linguas, peores tenções, danadas vontades, nascidas de pura inveja'' (three thousand days of evil tongues, worse intentions, rampant ill-will, all born of sheer envy).

Camoëns sailed on the *São Bento,* and in September 1553, after a 6-month voyage, reached Goa, the commercial and military capital of Portuguese India. But he did not stay there long; in November he joined the viceroy Menezes in a punitive expedition against the Rei da Pimenta in Malabar. The viceroy led his forces to success, and Camoëns later wrote in his *Elegia VI,* ''Com morte, com incêndios os punimos'' (We punished them with death and fire). In February 1554 he set out on a new expedition, this time under the command of the viceroy's son, Don Fernando de Menezes. The armada sailed to the gates of the Red Sea and thence up the Arabian coast. Camoëns commemorated this journey in his *Canção VIII.* The expedition returned to Goa in November. When the new viceroy, Francisco Barreto, was invested in Goa in June 1555, Camoëns contributed to the festivities with his *Auto de Filodemo* and *Satyra do Torneio.*

Later Life

At this point facts concerning Camoëns's life again become scarce. Three years later, in 1558, however, he was in Macao, where he was in charge of the property in China of his dead or absent countrymen. There he started, or continued, to write *The Lusiads* (it is impossible to give an exact date for the poem's inception). Tradition has it that he wrote in a grotto that bears his name to this day. But he was soon accused of maladministration and was placed on board a ship for Goa.

On his return to Goa in 1561, Camoëns was jailed. After many vicissitudes he accompanied his friend Pedro Barreto to the latter's new post as governor of Mozambique. This was the beginning of Camoëns's long journey back to Portugal, which was started in 1567 and ended in 1570. His fortunes in Mozambique went from bad to worse, and in the course of the 2 years he spent there he was left almost destitute. The historian Diogo de Couto, who visited him there, relates that his friends had to give him food. With the help of Couto and others, however, Camoëns was able to embark on the *Sánta Clara* in November 1569, at long last homeward bound. He reached Portugal on April 7, 1570, after an absence of 17 years.

Camoëns brought back no fortune; all he had was the manuscript of his epic poem, which he was intent on publishing. Unfortunately, since Lisbon was still in the grips of the plague, the circumstances in Portugal were not propitious. But he forged ahead, and on Sept. 24, 1571, he obtained a royal license to print the poem. Published the following year, the poem met with immediate success. Sebastian, the young king of Portugal, tacitly recognized it as the national epic by awarding the poet an annual pension. By 1580 two different Spanish translations of the poem had been printed. The pension was renewed, and after the poet's death it was transferred to his mother. Camoëns died on June 10, 1580, on the eve of his country's annexation to Spain. He was buried in the church of St. Anna, but his tomb was destroyed by the famous earthquake of 1755.

Camoëns's Works

The works of Camoëns fall into the three categories of classical poetics: dramatic, lyric, and epic. His three extant dramatic works are his least important compositions. *Amfitrões* is a youthful work of little value; it does, however, show his thorough grounding in classical literature, since it is derived directly from *Amphitruo* by the Roman dramatist Plautus. *El rei Seleuco* (ca. 1545) is derived from the Greek author Plutarch; it has been traditionally believed that this play brought Camoëns the disfavor of King John III, who supposedly thought that the plot too closely paralleled his own life. *The Auto de Filodemo* (1555) is based upon a series of fantastic chivalresque adventures. Although Camoëns contributed to the development of Portuguese drama by giving restraint and depth to the *auto* (a short medieval play on a sacred or biblical subject) of Gil Vicente, he had little lasting influence.

As a lyric poet, however, Camoëns had a great number of imitators and disciples. He is one of the great European poets of love. He excels in his use of both the traditional Peninsular meters and of the recently imported Italian forms; he writes as well in Spanish as in Portuguese. Thematically and ideologically his place falls in the middle of that wide avenue of love poetry that extends from Petrarch through Neoplatonism well into the 17th century. Camoëns's inspiration was eclectic—he was influenced by the Latin poet Horace and the Italian poet Pietro Bembo, among others—but his sonnets have a texture and temperament completely his own.

Although the first edition of Camoëns's *Rimas* was not published until 1595 in Lisbon by Fernão Rodrigues Lobo Soropita, his poems had previously had wide circulation in various manuscript forms. Since Rodrigues Lobo was not

working with an autograph copy, his edition contains alien material. Later collections of Camoëns's poetry, most notably the grossly inflated edition of the Viscount of Juromenha (1860-1869), contain a large number of inauthentic works. But the meticulous work of Wilhelm Stork and Carolina Michaëlis de Vasconcellos led to accurate attributions, and the text of the best modern editions (Rodrigues-Lopes Vieira, Cidade) is reliable.

Camoëns's masterpiece is, however, his epic poem *Os Lusiadas* (*The Lusiads or Sons of Lusus*). Cervantes called it ''the treasure of Portugal.'' This work is in the manner of the Renaissance epic, as perfected by the Italian poets Matteo Boiardo and Ludovico Ariosto, and it is therefore written in ottava rima, with 1102 stanzas divided into 10 cantos. Since Lusus is the mythical and eponymous hero of Lusitania (the Latin name for Portugal), the poem's title indicates that Camoëns is concerned with Portuguese history and achievements. Unlike his Italian models, Camoëns did not choose a remote and legendary subject; but following the manner of the Spanish epics, from the anonymous *Cantar de Mio Cid* (ca. 1140) to Don Alonso de Ercilla's *La Araucana* (1569), he wrote of contemporary events or of those well documented by historical sources. Throughout *The Lusiads* Camoëns praises the courage and enterprise of the Portuguese explorers, and Vasco da Gama, the discoverer of the sea route to India, is the central figure of the epic. Camoëns sees Vasco da Gama and his Portuguese force as defenders of the Faith, martial evangelizers who triumph over man and nature. In a manner typical of the Renaissance epic, this heroic poem, which has a most Christian and historical subject matter, frequently uses elements taken from pagan mythology in order to enhance the epic stature of the Portuguese nation.

Further Reading

The standard modern study in English of Camoëns's life and works is the thoroughly researched, although sometimes outdated, book of Aubrey F. G. Bell, *Luis de Camões* (1923). More recent is Henry H. Hart, *Luis de Camoëns and the Epic of the Lusiads* (1962). Excellent approaches to the reading of *Os Lusiadas* from different perspectives are in C. M. Bowra, *From Virgil to Milton* (1945), and Gilbert Highet, *The Classical Tradition: Greek and Roman Influences on Western Literature* (1949). □

Tommaso Campanella

The Italian philosopher, political theorist, and poet Tommaso Campanella (1568-1639) was persecuted for his attempts to achieve utopian reforms.

Giovanni Domenico Campanella was born at Stilo in Calabria on Sept. 5, 1568; he assumed the name Tommaso when he entered the Dominican order about 1583. In Naples he made his first contact with the anti-Aristotelian doctrines of Bernardino Telesio. In 1592, after his first ecclesiastical trial, he was sentenced to return to his province and to abandon his Telesian sympathies. Campanella instead set out for the north, sojourning briefly in Rome, Florence, Bologna, and Padua. Between 1593 and 1595 he suffered several minor trials and periods of imprisonment on a number of charges.

After Campanella was released from prison in 1595, he passed the next few years in apparent quiet in a small monastery at Stilo. But this was actually a period of febrile secret activity. Campanella became the head of a conspiracy to overthrow the despotic Spanish rule of impoverished southern Italy and replace it with a theocratic republic, with himself as supreme priest and king. The plot was savagely repressed, and in 1602 he was sentenced to perpetual imprisonment. The subsequent 24 years of Campanella's life were spent in the bowels of various Neapolitan dungeons.

Despite discomforts and privations, this was a period of incredible literary productivity for Campanella, and many of his major works (the *Metaphysica,* the *Monarchia Messiae,* the *Atheismus triumphatus,* the *Apologia pro Galileo,* and others) date from this period. His best-known work, *Civitas solis* (*The City of the Sun*), was completed in 1623. This utopian work was based on Plato's *Republic,* and it presented Campanella's principal political ideal—universal theocratic monarchy, with its supreme head either the pope or the Spanish king. Regardless of who the ruler might be, the underlying principle remained constant: peace and well-being were impossible without unity.

In 1626, by order of the Spanish viceroy, Campanella was released from prison. When he reached Rome, he was imprisoned by the Pope but was soon freed. But the Curia's opposition to him because of his open defense of Galileo and his outspoken views, together with Spanish hostility, rendered his position in Rome precarious. Fearing further persecution, he fled from Rome in October 1634 and found refuge in France, where he was warmly welcomed in scholarly circles and at court. His central occupation now became the publication in 10 volumes of his writings, many of which had never appeared in print, while others had previously been brought out in unauthorized editions. This project was interrupted by Campanella's death on May 22, 1639.

Further Reading

The best comprehensive study of Campanella in English is Bernardine M. Bonansea, *Tommaso Campanella: Renaissance Pioneer of Modern Thought* (1969). It includes a good bibliography of the primary and secondary literature, with a listing of the writings by Campanella that are available in English translation. □

Alexander Campbell

Alexander Campbell (1788-1866) was an Irish-born American clergyman who, with his father, founded the Disciples of Christ, an indigenous American church movement.

Alexander Campbell, the first child of Thomas Campbell, a Presbyterian minister, was born Sept. 12, 1788, in County Antrim, Ireland. Educated in Ireland and at Glasgow University, Alexander brought his family to America in 1809, where they reunited with the elder Campbell, who had settled in western Pennsylvania. He joined in his father's rejection of Presbyterianism and in 1811 helped to organize a Christian Association Church at Brush Run.

In 1812 Campbell was ordained and within a few months assumed leadership of the religious movement that his father had started. The birth of his first child that year led him to question infant baptism, and intensive study convinced him that baptism by immersion was the only correct form. His father concurred, and after both were immersed they led the Brush Run congregation into affiliation with the Redstone Baptist Association in 1813.

Preaching for the sole authority of Scripture and against creeds and other additions of the institutional church, Campbell attracted both support and attack. His defense of immersion against Presbyterians in public debate in 1820 and 1823 popularized his views. His influence broadened after 1823, when he began to publish the *Christian Baptist*. Baptists began to dislike his anticreedal emphasis so Campbell changed his church's affiliation to a more favorable group, the Mahoning Association in Ohio. However, after 1827 all Baptist groups began to exclude the Campbellites.

By 1830 the Disciples of Christ (as they were now called) emerged as a distinct movement; all relations with Baptists were officially terminated. That year Campbell replaced his earlier paper with the *Millennial Harbinger,* which he edited until his death. Campbell's adherents were attracted by a similarity of purpose to the Christians in Kentucky associated with Barton W. Stone by 1832, and within a few years the two movements had largely merged.

Campbell was the key leader of the movement for a generation after this union. Having to guide the enlarged society led him to modify earlier ideas against church organization, and after 1849 he agreed to serve as president of the new American Christian Missionary Society. In 1840 he founded Bethany College and was its president for 20 years. Tirelessly, he published a translation of the New Testament and numerous theological works. His debates with Bishop Purcell on Roman Catholicism (1837) and the Rev. N. L. Rice on baptism (1843) gained him a national audience, and in 1850 he addressed both houses of Congress. The Civil War and failing health slowed his efforts, and he died March 4, 1866.

Further Reading

All accounts of Campbell rely on the basic biography by his friend Robert Richardson, *Memoirs of Alexander Campbell* (2 vols., 1868-1870). Winfred Ernest Garrison and Alfred T. DeGroot, *The Disciples of Christ* (1948; rev. ed. 1964), is the best history of the movement. □

Avril Phaedra Douglas Campbell

Avril Phaedra Douglas Campbell (born 1947), Canada's first woman prime minister and first prime minister born after World War II, held office for 132 days before her Conservative Party was crushingly defeated in the October 25, 1993, federal election.

The second daughter of George and Phyllis Campbell, Avril Phaedra Douglas Campbell was born on March 10, 1947, in Port Alberni, British Columbia, and raised in that province's largest city, Vancouver. Her father, a World War II veteran who was wounded during the Italian campaign, received a university degree after the war and became a lawyer. The parents divorced when their daughter was 12. In her own words, ''My mother left a very difficult marriage . . . it had everything to do with the powerlessness of women in those days. The breakup . . . was very painful for me and being on my own as a teenager was very painful . . . . '' It was during this period of emotional turmoil that Campbell began calling herself ''Kim.'' She did not see her mother for a decade after the divorce.

The young Campbell was hard-driving, outgoing, and adventurous—among her interests were the piano, the guitar, and the musical theater—and she had an aptitude for academic pursuits. At the age of 16 she was elected the first ''girl president'' of Vancouver's Prince of Wales High

School student council, and she was the valedictorian of the graduating class of 1964. She earned a bachelor's degree in political science from the University of British Columbia (UBC), where she served as vice-president of the student government and developed a reputation for conservative, traditionalist views.

After beginning an M.A. in international relations at UBC, Campbell won a scholarship in 1970 to pursue doctoral studies in Soviet government at the London School of Economics. In 1972 she married her companion of five years, Nathan Divinsky, a mathematics professor almost twice her age; they divorced in 1983. She returned home in 1973 without her Ph.D., teaching political studies at Simon Fraser University, UBC, and Vancouver Community College, but not obtaining a permanent academic position. She would later express the opinion that this was because she was a woman and not because she had not completed a graduate degree. Campbell entered law school at UBC in 1980, began work at the influential Vancouver firm of Ladner Downs in 1983, and was called to the British Columbia bar in 1984.

Campbell launched her political career in 1980, winning a seat as a trustee on the Vancouver School Board. From 1982 to 1984 she chaired the board and presided over its $150 million annual budget, vigorously defending high profile cost-cutting measures. Her controversial commitment to restraint in the face of labor union opposition impressed the right-of-center Social Credit premier of British Columbia, Bill Bennett. Campbell ran unsuccessfully for a seat in the provincial legislature under the Bennett banner in 1983, and in September 1985 she left Ladner Downs to serve as executive director in the premier's office.

Against the advice of colleagues and although still a novice in politics, Campbell contested the leadership of the provincial Social Credit Party after Bennett resigned in May 1986. She finished last, obtaining a derisory 14 out of almost 1,300 votes cast by delegates at the convention, but impressed audiences with a powerful speech delivered on primetime television. Campbell was elected to the provincial assembly in October, but she had denounced the new leader in her convention address and she was never part of his inner circle. She married lawyer Howard Eddy during the summer of 1986; that marriage too did not last.

Campbell jumped to national politics in 1988, winning a Vancouver seat as a Conservative and attracting much favorable attention within the party and in the media. The prime minister, Brian Mulroney, took note and brought her into his cabinet as the junior minister for Indian affairs and northern development. On February 23, 1990, she became Canada's first woman minister of justice and attorney general. She championed tougher gun control regulations after the murder of women engineering students in Montreal, as well as legislation establishing stricter standards for the prosecution of rapists. Critics pointed to the compromises made along the way and to her support for the criminalization of abortion except when a woman's health was in danger. Campbell's growing list of admirers replied that she was adapting to the realities of politics, learning the flexibility and accessibility that she had always been accused of lacking.

In January 1993 Campbell was appointed Canada's first woman minister of national defense and minister of veterans affairs. Controversy quickly ensued. In the midst of a recession, and with millions of jobless Canadians, she determinedly defended the contract negotiated by her predecessor to buy $5.8 billion worth of sophisticated EH101 helicopters. Then, on March 16, a prisoner was tortured and beaten to death while in the custody of Canadian peacekeepers in Somalia. Campbell claimed that it was not until March 31 that she learned the death had been ''characterized as a homicide.'' Her senior military commander contradicted her publicly.

Nevertheless, Campbell had transformed herself into the most striking politician in the country and the logical successor to retiring prime minister Mulroney. She had large quantities of charisma, humor, energy, intelligence—and, apparently, ''winnability.'' One by one the stalwarts of the Conservative Party, including former prime minister Joe Clark, dropped by the wayside, leaving only one other serious candidate, 34-year-old environment minister Jean Charest, to oppose Campbell at the leadership convention. In the final analysis, Charest came within six percentage points of victory, but Campbell's superior organization and the early support of the party bosses was decisive. She was elected Conservative chief on June 13, 1993, and was named prime minister on June 25.

The new prime minister pared down the size of the cabinet, initiated a massive reorganization of government structure, attended the July G7 Summit in Tokyo, and crisscrossed the country to drum up support. Polls showed that she was well-regarded but that the weight of a decade of Conservative rule under the deeply unpopular Mulroney was enormous. The mandate of the Conservatives was almost up, and an election had to be called soon. When the campaign came in September-October 1993, the Conservatives lurched from disaster to disaster, and Campbell was herself not blameless. She had been chosen as a fresh face, but her inexperience showed, and she spoke frequently without sufficient thought or tact. The opposition leader, Jean Chrétien, meanwhile performed flawlessly, while regional parties in Quebec and the West further sapped Conservative strength.

The result was the greatest electoral defeat ever suffered by a major national party in Canadian political history. The Conservatives won only two of the available 295 seats, and Campbell's was not one of them. She left the premiership on November 4, 1993. Without a base in Parliament and hounded by a legion of detractors, she resigned as head of the party on December 13, 1993. Later, in the summer of 1996, Campbell was appointed by Prime Minister Jean Chretien to be the Canadian consul general in Los Angeles.

In 1995 Campbell, along with four other living Canadian Prime Ministers, was awarded her own coat of arms. Campbell's features the motto, ''Seek Wisdom, Conquer Fear, Do Justice.'' It includes a white square with four Canadian Maple leaves in the center to signify that she served as

prime minister. The international symbol for woman is also displayed on the shield, to show that she was the first woman to hold the office. She published her memoirs, *Time and Chance: The Political Memoirs of Canada's First Woman Prime Minister* in 1996, but the book proved to be less sensational than a 1994 book from her own senior advisor, David McLaughlin: *Poisoned Chance: The Last Campaign*.

Further Reading

The best study of Canada's 19th prime minister is Robert Fife, *Kim Campbell: The Making of a Politician* (Toronto, 1993). Murray Dobbin is more critical in *The Politics of Kim Campbell: From School Trustee to Prime Minister* (Toronto, 1993). E. Kaye Fulton and Mary Janigan, ''The Real Kim Campbell,'' *Maclean's* (May 17, 1993) was helpful in preparing this biography.

Additional information is available in several issues of *Maclean's:* December 6, 1993; December 20, 1993; October 24, 1994; April 8, 1996; April 15, 1996; April 29, 1996; and August 19, 1996. □

Ben Nighthorse Campbell

As a result of his election on November 3, 1992, Ben Nighthorse Campbell (born 1933) of Colorado became the first Native American to serve in the U.S. Senate in more than 60 years. A member of the Northern Cheyenne Tribe, Campbell was also a renowned athlete and captained the U.S. judo team for the 1964 Olympics in Tokyo.

Ben Nighthorse Campbell was born in Auburn, California, on April 13, 1933, to Mary Vierra, a Portuguese immigrant, and Albert Campbell, a Northern Cheyenne Indian. He had a hard childhood, with a mother frequently hospitalized for tuberculosis and an alcoholic father. Indeed, by the time he turned ten years old Nighthorse had spent half of his life in St. Patrick's Catholic Orphanage in Sacramento, California. At home there was frequently no one to care for him or his younger sister, Alberta. As a result, the youngster spent much of his time in the streets getting into trouble.

While working as a fruit picker in the Sacramento Valley, Nighthorse befriended some Japanese youths who taught him judo. That sport, according to the senator, ''kept me off the streets and out of jail.'' After graduating from high school, he served in the U.S. Air Force from 1951 to 1953. Stationed in Korea as an Airman 2nd class, he continued with his judo training. On completing his military service, Campbell entered San Jose State University and supported himself by picking fruit and driving a truck. He still was a member of the Teamsters and proudly displayed his union card while a senator. In 1957 he received a Bachelors degree in physical education and fine arts. Upon graduation, Nighthorse moved to Tokyo for four years to work on his judo and study at Meiji University.

Campbell's ability in judo not only won him All-American status in that sport and helped him become three-time U.S. judo champion but allowed him to win the gold medal in the Pan-American Games in 1963. The next year he captained the U.S. judo team at the Tokyo Olympics. Later, the Olympian coached the U.S. international judo team.

Although Campbell worked as a teacher, policeman, and prison counselor, as well as a farm laborer and a truck driver, his success came as a designer of Native American jewelry. He had been interested in this Indian art form since his childhood, but learned how to laminate different metals in Japan. Although traditionalists argued that this technique did not follow the style of Indian art, *Arizona Highways* recognized his creativity in a 1972 article that identified him as one of twenty Native Americans undertaking new forms of art. He won more than 200 design awards for his handcrafted rings, bracelets, and pendants. Some of his work has sold for as much as $20,000. In 1977 Campbell moved to a 120-acre ranch on the Southern Ute Indian Reservation near Ignacio, Colorado. With his wife, Linda Price Nighthorse (Campbell's third marriage), and their two children, Colin and Shana, Campbell trained champion quarter horses on the ranch until a severe injury, incurred while breaking a colt, put an end to that career.

Nighthorse's involvement in politics came about because of bad weather. Unable to fly his single-engine airplane to the West Coast to deliver some jewelry due to heavy storms, he visited a meeting of Colorado Democrats seeking a candidate for the state's 59th House District. At

that meeting Democratic leaders persuaded him to run for that office. To nearly everyone's surprise, he defeated his better known opponent and served in the state legislature for four years. In 1986 voters of Colorado's 3rd Congressional District, a normally Republican district, elected Democratic Campbell to the U.S. House of Representatives. He defeated incumbent Mike Strang in a closely fought election to become only the eighth Native American ever elected to Congress. He won reelection to that post three times by large margins.

In Congress he earned a reputation for having a ''straight-shooting approach,'' and his charm, sincerity, charisma, and political blend helped him gain support from a wide variety of factions within and outside Congress. Although a strong fiscal conservative (he supported a balanced-budget amendment), he was a liberal on social issues (strongly pro-choice). As a congressman he served on the House Committees on Agriculture and on Interior and Insular Affairs. He played an important role in securing legislation to settle Native American water rights, and in 1991 he won a fight to change the name of Custer Battlefield Monument in Montana to the Little Bighorn Battlefield National Monument, in honor of the Native Americans who died in battle. He also initiated and guided through Congress legislation to establish the National Museum of the American Indian within the Smithsonian Institution.

After six years in the House of Representatives, Campbell decided to run for the Senate seat vacated by Tim Wirth, a liberal Democrat who declined to run for a second term. He defeated Josie Heath and former Governor Dick Lamm in the Democratic primary. And on November 3, 1992, after a nasty campaign, he bested Republican state senator Terry Considine, a conservative, for the Senate. That victory made him the first Native American to serve in the U.S. Senate in more than 60 years. In that office he almost always supported the programs of the Clinton administration.

On March 3, 1995 Campbell made a decision which shocked much of the political world. He decided to change from his political affiliation from the Democratic to the Republican party. It has been stated that the balanced budget amendment persuaded Campbell to change his political views. Campbell will serve the remainder of his six year term as a Republican.

Further Reading

There are several good articles with excellent biographical data on Campbell. For instance, see ''Big Ben,'' by Harland C. Clifford, in the *Boston Globe Magazine* (August 2, 1992). Also see a profile of him in the April 6, 1992, issue of *People* magazine. □

Joseph Campbell

A college teacher of literature, Joseph Campbell (1904-1987) was an editor and popularizer of comparative mythology. He created comprehensive theories of mythology that synthesized the discoveries of modern science, psychology, art history, and literature and used modern media, including television, to popularize his subject.

Joseph Campbell was born March 26, 1904, in New York City, the son of Charles William Campbell, a hosiery importer and wholesaler, and Josephine Lynch. He was raised Roman Catholic. He traced his lifelong fascination with mythology to his having seen Buffalo Bill's Wild West Show as a child and to trips with his brother and sister to the Museum of Natural History. At age nine he and his family moved to New Rochelle, New York, next to the public library, where he read exhaustively about Native American cultures and precociously educated himself.

He attended Dartmouth College in 1921-1922, then transferred to Columbia University and switched from science to the humanities. His Master's thesis (1927) compared the Arthurian legends with Native American myths. He read medieval French literature at the University of Paris in 1927-1928 and studied Sanskrit and Indo-European philosophy at the University of Munich in 1928-1929. While abroad he discovered modern art, literature, and psychology. He dropped his doctoral studies to work on integrating modern discoveries in archaeology, anthropology, art history, psychology, and literature into a comprehensive theory of the origins, functions, and meanings of world mythological themes.

For five years during the Great Depression of the 1930s Campbell lived a bohemian life between Woodstock, New York, and Carmel, California; sailed up the Alaskan coast; and read German philosophy. In 1934 he joined the faculty of literature at Sarah Lawrence College. By all accounts a charismatic teacher, he remained at Sarah Lawrence until he retired as professor emeritus in 1972. In 1938 he married Jean Erdman, a dancer in the Martha Graham dance troupe who later became a choreographer and founded a troupe of her own. They lived in Greenwich Village, New York City, and Honolulu, Hawaii.

Campbell's publishing and editing career started to flourish with *A Skeleton Key to Finnegan's Wake* (1944), a guide to the symbolic labyrinth of James Joyce's novel. Written in collaboration with Henry Morton Robinson (best-selling author of *The Cardinal*), it became a critical success.

After the death of his teacher and friend Heinrich Zimmer in 1943, Campbell edited Zimmer's collected works (1946-1955) and six volumes of the Jungian *Papers from the Eranos Yearbooks* (1954-1968) in the Bollingen Series, where his first solo work, *The Hero with a Thousand Faces* (1949), also appeared. *Hero* was a phenomenal popular success and won Campbell the National Arts and Literature grant (1949), but generated mixed reviews. It and successive projects revealed Campbell to be a complicated academic maverick, at once learned, romantic, and mystical, who wrote graceful, intelligible prose. An enormously gifted comparativist and popularizer, he bridged scholarly, scientific, and aesthetic disciplines with enthusiasm and with an intentional disregard for particular historical and local contexts of myths and rituals that rankled many specialist academics and scientists. With a broad brush he mixed the whole vast, esoteric, scholarly, and scientific apparatus of late 19th-and early 20th-century culture with modern literary and pictorial techniques of free association and taught an ambitious doctrine of underlying similarities and unities in world myth.

In his grand plan for the study and comprehension of all mythology, he oscillated idiosyncratically between being an energetic modernist and a scientific and political reactionary. He proposed an elaborate theory of the ''monomyth'' of the hero as the integrating structure of consciousness by which human beings organize personal psychic life and society in relation to the cosmos. He lamented the absence of viable mythologies and religions in the contemporary world and proposed in their place a planetary mythology, a gender-neutral ideal of individualist hero, and the practice of Buddhist compassion. He popularized the hypothesis of a pre-patriarchal goddess religion, but viewed it as an archetypal anachronism. He believed, however, in the therapeutic value of the wisdom of myth for modern individuals.

His works progressed as a set of variations on these and supporting hypotheses, among them a controversial theory of the geographical diffusion of major myth forms from a single fourth-millennium B.C.E. Mesopotamian source and a contention that significant differences between hunter and planter societies prefigured and determined contemporary forms of East and West. In *Hero,* Campbell introduced the hero ''monomyth'' in a poetic Jungian meditation that charmed and inspired readers (among them George Lucas, who made the *Star Wars* movies). *The Masks of God* (1959-1968), a four-volume synthesis of modern knowledge about human culture and mythology from 600,000 B.C.E. to the present, was a stylistic throwback to, and valuable updated rival of, such synthetic masterpieces as Oswald Spengler's *Decline of the West* and Sir James Frazer's *The Golden Bough. The Mythic Image* (1974), a Bollingen ''coffee-table book,'' was a Jungian literary and pictorial exploration of the theories of *Masks*. Campbell's last major project, Volume I of the *Historical Atlas of World Mythology* (1983) and Volume II, completed by editors and published posthumously (1988), consists of five slim ''oversize'' books of text and pictures that repeat familiar Campbellian narratives and themes in a turn-of-the-century style. *The Flight of the Wild Gander* (1969) is an excellent selection of Campbell's major scholarly essays.

Between his retirement in 1972 and his death in 1987, Campbell lectured and published extensively and enjoyed growing popularity. His person, subjects, methods, and message fitted a post-1960 and increasingly media-oriented America. In 1988 a six-part public television interview series, *The Power of Myth,* and a subsequent rash of publishing spin-offs gave Campbell immense posthumous celebrity. Former friends and assorted academics raised caveats: Campbell was formally charged with being reactionary, anti-Semetic, anti-Black, inconsistently pro-and anti-West, and ingenuously partial to Eastern spirituality. He was attacked as a guru of a self-indulgent faith of self-realization and criticized for the slogan ''Follow your bliss.''

Ironically, Campbell's cross-pollination of academia and media both breathed life into esoteric and dated disciplines marred by exclusions and prejudices and helped pry them open for needed scrutiny. On balance, Campbell's final interdisciplinary breakthrough, his controversial television celebrity, was a major accomplishment. Through it, his alleged prejudices responsibly masked or not in evidence, he provided the model of a creative life enthusiastically and generously lived and gave millions of television viewers an experience of genuine intellectual adventure.

Further Reading

Robert Segal's *Joseph Campbell: An Introduction* (1990, Revised), a popular edition of an earlier scholarly text, presents and critiques Campbell's ideas in a piecemeal way, but compares them copiously with those of Jung, Freud, and others. The bibliography lacks the ''Reviews'' listing of the first edition. Campbell's own writings, especially his pre-retirement works, are the best guide to his thought. Magazine interviews in *Esquire* (September, 1977) and *Parabola* (Spring, 1976 and February, 1980) are recommended. The Brendan Gill article in the *New York Review of Books* (September, 1989) set off the posthumous controversies that surround Campbell's legacy. An academician's view of these controversies is in the *American Scholar* (Summer, 1990). Video tapes of the television series *The Power of Myth* are an indispensable record of Campbell's personality.

Additional Sources

Larsen, Stephen., *A fire in the mind: the life of Joseph Campbell,* New York: Anchor Books, 1993. □

Robert Campin

The Flemish painter Robert Campin (ca. 1375-1444), probably to be identified with the anonymous Master of Flémalle, was the first great innovator in early Netherlandish painting and one of the founders of the "new realism" in the north.

Robert Campin was probably born at Valenciennes in the north of France. He is first recorded in 1406, when he became a free master in Tournai. In 1410 he acquired citizenship in that city. In 1423 he was elected dean of the painters' guild and also chosen one of Tournai's three city councilors, a post he retained until 1428.

In 1432 Campin was charged with adultery; the sentence was banishment from Tournai for a year and a pilgrimage to the south of France. The personal intervention of the daughter of the Count of Holland, however, caused the sentence to be commuted to the payment of a small fine. This unusual action is generally interpreted as an indication of Campin's great artistic importance.

The Tournai records further state that Campin took two apprentices in 1427: Jacquelot Daret and Rogelet de le Pasture. The latter pupil is usually identified with the great Rogier van der Weyden. Perceiving a close stylistic proximity between the works of Rogier and the Master of Flémalle, some historians have grouped all the paintings under Rogier's name. Most authorities, however, are able to identify two distinct artistic personalities and to discern a clear master-pupil relationship between Campin and Rogier.

Among the earliest works attributable to Campin is a small *Nativity* (ca. 1420). In this panel, which shows one of the first uses of oil as a binding medium for pigments, he combines a mastery of weighty, material forms with the strong illusion of three-dimensional space. His robust and earthy sense of realism is revealed in both the figures and the landscape setting, through which he achieves an unprecedented degree of physical actuality and dramatic immediacy. Further advances in illusion and expression are also seen in the fragmentary *Betrothal of the Virgin* (ca. 1420).

Of Campin's surviving works, the so-called *Mérode Altarpiece* (ca. 1426) is generally considered his masterpiece. Investing each natural object in the painting with symbolic meaning, he has succeeded in presenting sacred and metaphysical events in terms of a thoroughly plausible earthly reality. A one-point perspective is employed for the first time in northern painting to organize the setting and provide compositional unity. Inconsistent lighting and active patterning of the surface at the expense of pictorial unity, however, produce minor disharmonies.

The *Virgin and Child before a Fire Screen* (usually dated ca. 1428) reveals more fully than any other work Campin's uncompromising spirit of materialism. In an attempt to eliminate all unreal conventions he has even employed a domestic fire screen to suggest a halo for the Virgin.

In the final phase of his career Campin appears to have fallen under Rogier's influence. *The Von Werl Altarpiece* (1438) shows the slender and idealized figure types of Rogier as well as the influence of his richer and warmer color scheme.

Among the few surviving portraits attributable to Campin, the panels of *A Gentleman and a Lady* are his finest. Strongly plastic and palpably real, these pictures represent major advances in characterization and individualization for the art of portraiture.

Further Reading

The most important book on the Master of Flémalle is Max J. Friedländer, *Early Netherlandish Painting,* vol. 2 (1924; trans. 1967). It contains a sensitive stylistic analysis of most of the artist's known works. Friedländer later revised his opinion and joined the ranks of those scholars who identify Rogier van der Weyden as the Master of Flémalle. Mojmir S. Frinta in *The Genius of Robert Campin* (1966) has attributed certain works traditionally associated with Rogier to Campin, but his arguments have not gained wide acceptance. Charles D. Cuttler, *Northern Painting: From Pucelle to Bruegel* (1968), contains a chapter on the Master of Flémalle, who is identified with Campin.

Additional Sources

Schabacker, Peter H., *Notes on the biography of Robert Campin,* Brussel: AWLSK, 1980. □

Albert Camus

The French novelist, essayist, and playwright Albert Camus (1913-1960) was obsessed with the philosophical problems of the meaning of life and of man's search for values in a world without God. His work is distinguished by lucidity, moderation, and tolerance.

Albert Camus may be grouped with two slightly older French writers, André Malraux and Jean Paul Sartre, in marking a break with the traditional bourgeois novel. Like them, he is less interested in psychological analysis than in philosophical problems in his books. Camus developed a conception of the "absurd," which provides the theme for much of his earlier work: the "absurd" is the gulf between, on the one hand, man's desire for a world of happiness, governed by reason, justice, and order, a world

which he can understand rationally and, on the other hand, the actual world, which is chaotic and irrational and inflicts suffering and a meaningless death on humanity. The second stage in Camus's thought developed from the first—man should not simply accept the ''absurd'' universe, but should ''revolt'' against it. This revolt is not political but in the name of the traditional humane values.

Camus was born on Nov. 7, 1913, at Mondovi in Algeria, then part of France. His father, who was French, was killed at the front in 1914; his mother was of Spanish origin. His childhood was one of poverty, and his education at school and later at the University of Algiers was completed only with help from scholarships. He was a brilliant student of philosophy, and his major outside interests were sports and drama. While still a student, he founded a theater and both directed and acted in plays. Having contracted tuberculosis, which periodically forced him to spend time in a sanatorium, he was medically unable to become a teacher and worked at various jobs before becoming a journalist in 1938. His first published works were *L'Envers et l'endroit* (1937; The Wrong Side and the Right Side) and *Noces* (1938; Festivities), books of essays dealing with the meaning of life and its joys, as well as its underlying meaninglessness.

L'Étranger

At the outbreak of World War II in September 1939 Camus was unfit for military service; in the following year he moved to Paris and completed his first novel, *L'Étranger* (*The Stranger*), published in 1942. The theme of the novel is embodied in the ''stranger'' of its title, a young clerk called Meursault, who is narrator as well as hero. Meursault is a stranger to all conventional human reactions. The book begins with his lack of grief on his mother's death. He has no ambition, and he is prepared to marry a girl simply because he can see no reason why he should not. The crisis of the novel takes place on a beach when Meursault, involved in a quarrel not of his causing, shoots an Arab; the second part of the novel deals with his trial for murder and his condemnation to death, which he understands as little as why he killed the Arab. Meursault is absolutely honest in describing his feelings, and it is this honesty which makes him a ''stranger'' in the world and ensures the verdict of guilty. The total situation symbolizes the ''absurd'' nature of life, and this effect is increased by the deliberately flat and colorless style of the book.

Unable to find work in France during the German occupation, Camus returned to Algeria in 1941 and finished his next book, *Le Mythe de Sisyphe* (*The Myth of Sisyphus*), also published in 1942. This is a philosophical essay on the nature of the absurd, which is embodied in the mythical figure of Sisyphus, condemned eternally to roll a heavy rock up a mountain, only to have it roll down again. Sisyphus becomes a symbol of mankind and in his constant efforts achieves a certain tragic greatness.

In 1942 Camus, back in France, joined a Resistance group and engaged in underground journalism until the Liberation in 1944, when he became editor of the former Resistance newspaper *Combat* for 3 years. Also during this period his first two plays were staged: *Le Malentendu* (*Cross-Purpose*) in 1944 and *Caligula* in 1945. Here again the principal theme is the meaninglessness of life and the finality of death. Two more plays, *L'État de siège* (*The State of Siege*) and *Les Justes* (*The Just Assassins*), followed in 1948 and 1950, and Camus was to adapt seven other plays for the stage, the sphere of activity where he felt happiest.

In 1947 Camus brought out his second novel, *La Peste* (*The Plague*). Here, in describing a fictional attack of bubonic plague in the Algerian city of Oran, he again treats the theme of the absurd, represented by the meaningless and totally unmerited suffering and death caused by the plague. But now the theme of revolt is strongly developed. Man cannot accept this suffering passively; and the narrator, Dr. Rieux, explains his ideal of ''honesty''—preserving his integrity by struggling as best he can, even if unsuccessfully, against the epidemic. On one level the novel can be taken as a fictional representation of the German occupation of France, but it has a wider appeal as being symbolical of the total fight against evil and suffering, the major moral problem of human experience.

Later Works

Camus's next important book was *L'Homme révolté* (1951; *The Rebel*). Another long essay, this work treats the theme of revolt in political, as well as philosophical, terms. Camus, who had briefly been a member of the Communist party in the 1930s, afterward maintained a position of political independence, from both the left and right-wing parties in France. In this book he develops the point that man should not tolerate the absurdity of the world but at the

same time makes a careful distinction between revolt and revolution. Revolution, despite its initial ideals, he sees as inevitably ending in a tyranny as great or greater than the one it set out to destroy. Instead, Camus asks for revolt: a more individual protest, in tune with the humane values of tolerance and moderation. Above all he denounces the Marxist belief that ''history'' will inevitably produce a world revolution and that any action committed in its name will therefore be justified. For Camus, the end can never justify the means. *L'Homme révolté* was widely discussed in France and led to a bitter quarrel between Camus and Sartre, who at this time was maintaining the necessity of an alliance with the Communists.

In the early 1950s Camus turned back to his earlier passion for the theater and published no major book until 1956, when *La Chute* (*The Fall*) appeared. This novel consists of a monologue by a former lawyer named Clamence, who mainly sits in a sordid waterfront bar in Amsterdam and comments ironically on his life. Successful and worldly, he has undergone a moral crisis—the ''fall'' of the title—after failing to help a young woman who commits suicide by jumping off a bridge in Paris; afterward he gives up his career and moves to Amsterdam, where he lives as what he calls a ''judge-penitent.'' The guilt he feels because of this ''fall'' makes him see and describe the whole of human life in terms of satirical pessimism.

In 1957 Camus received the great distinction of the Nobel Prize for literature for his works, which ''with clear-sighted earnestness illuminate the problems of the human conscience of our time.'' In the same year he published a collection of short stories, *L'Exil et le royaume* (*Exile and the Kingdom*). Later he began to work on a fourth important novel and was also about to become director of a major Paris theater when, on Jan. 4, 1960, he was killed in a car crash near Paris, at the age of 46, a tragic loss to literature since he had yet to write the works of his full maturity as artist and thinker. Since his death important volumes of *Carnets* (*Notebooks*) have appeared.

Further Reading

There are a number of valuable studies of Camus's work: Robert de Luppé, *Albert Camus* (1957; trans. 1966); Thomas Hanna, *The Thought and Art of Albert Camus* (1958); Germaine Brée, *Camus* (1959; rev. ed. 1964); John Cruickshank, *Albert Camus and the Literature of Revolt* (1959); Philip Thody, *Albert Camus: 1913-1960* (1961); Adele King, *Albert Camus* (1964); and Emmett Parker, *Albert Camus: The Artist in the Arena* (1965). Donald R. Haggis, *Albert Camus: La Peste* (1962), is a perceptive short study. Germaine Brée edited a volume of extremely useful articles, *Camus: A Collection of Critical Essays* (1962). Recommended for general critical background are Henri Peyre, *French Novelists of Today* (1955; new ed. 1967), and John Cruickshank, ed., *The Novelist as Philosopher: Studies in French Fiction, 1935-1960* (1962). □

Canaletto

The Italian painter Giovanni Antonio Canal, called Canaletto (1697-1768), is known for his scenes of 18th-century Venice, executed with accuracy, precision, and luminosity.

Canaletto and Francesco Guardi between them created the image the world has held of Venice from the late 18th century to the present day. Guardi romanticized what he saw, but Canaletto did not. One of the many Englishmen who visited Venice in the 18th century said that Canaletto's excellence lay in painting things that fell immediately under his eye. What falls under the eye in Venice, then as now, is romantic enough. The buildings, built along canals instead of streets, seem to rise up out of the lagoon as if suspended between earth and water. From a distance, domes and towers appear to float. The colorful crowds that throng the main squares give Venice the air of being continuously in carnival. Canaletto painted his views not for Venetians but for foreign visitors, above all for the rich Englishmen taking the grand tour.

Canaletto was born in Venice on Oct. 18, 1697. He was trained by his father, Bernardo Canal, as a designer of stage sets. Most of the theatrical productions of the period called for sets representing palace interiors or palace gardens. Such scenes usually involved an intricate recession of pillars, pediments, porticoes, balustrades, and garden statues, and thus to execute them required a knowledge of the complexities of architectural perspective.

In 1719 Canaletto gave up designing stage sets and went to study in Rome. The following year he was back in Venice, where he was inscribed as a member of the painters' guild. From then on he was busy painting views of his native city. His most important patron was the English consul, Joseph Smith, who bought large numbers of Canalettos for resale to his countrymen.

Canaletto constructed his views of Venice with painstaking care. Usually he drew the scene on the spot and then made more detailed studies in his studio. These studies were then transferred to the canvas with the help of lines cut into the prepared surface as guidelines for columns, cornices, arches, and domes. We also know that Canaletto used the camera obscura, a darkened box or chamber in which the view is caught and reflected by lenses and mirrors onto a sheet of drawing paper so that the artist can render the perspective lines accurately simply by tracing the contours of the reflected image.

Pleased by his success with the English, Canaletto went to England in 1746. He stayed there off and on for a decade, but the results were disappointing. In Venice he had provided the English with scenes they considered exotic and picturesque, whereas in England he could provide them only with views of what they already knew.

Back in Venice, Canaletto continued to paint views for tourists. He also won acceptance from the Venetians themselves with a new form, the architectural caprice, in which

famous landmarks were combined arbitrarily or (rarely in Canaletto's case) the architecture was invented altogether. With one of these as his reception piece he was finally admitted to the Venetian Academy in 1763. Five years later, on April 20, 1768, he died.

The *Stonemasons' Yard* gives a good idea of Canaletto's very early work. It is a Venice the tourist seldom sees, or tries not to remember: a view of disorder and poverty, of a vacant lot filled with stone and rubble, of gray buildings hung with damp laundry, of gray clouds closing off the sky. But it is also filled with gravity, dignity, and a sense of timelessness.

Far more typical are the sunlit scenes Canaletto painted so often of St. Mark's Square, the Ducal Palace, and the Grand Canal. In the best of these canvases the painted surfaces are beautifully modulated—the tan buildings touched with rose, and rose again in the blue of the sky. The open spaces come alive with festive clusters of bright little figures. These he brushed in broadly and made them sparkle with a scattering of white dots.

Under increasing pressure to turn out more and more paintings for the tourist trade, Canaletto took on assistants, who watered down his style. Many of his late canvases are overly rigid and dry.

Further Reading

The most complete study of Canaletto is W. G. Constable, *Canaletto, Giovanni Antonio Canal, 1697-1768* (2 vols., 1962), but it is difficult and dry. For a more sensitive interpretation see F. J. B. Watson, *Canaletto* (1949). K. T. Parker, *The Drawings of Antonio Canaletto . . . at Windsor Castle* (1948), is the best book in its area. A brief but highly readable account of Canaletto appears in Michael Levey, *Painting in XVIII Century Venice* (1959). □

St. Peter Canisius

The Dutch Jesuit St. Peter Canisius (1521-1597) was a leading figure of the Counter Reformation. A deeply prayerful man and indefatigable worker, he reanimated the Catholic Church in central Europe by preaching, writing, and founding Jesuit colleges.

Peter Canisius or Peter kanis, was born in the Dutch town of Nijmegen on May 8, 1521. He studied at the Latin school of St. Stephen there, and at 15 years of age he entered the University of Cologne. At the Carthusian monastery in Cologne he was influenced by the simple and ardent piety of the Devotio Moderna. In 1540 he became a master of arts and undertook the study of theology. In 1543 he heard about Pierre Favre, one of the first Jesuits, who was then at Mainz. He made the Spiritual Exercises of Ignatius of Loyola under Favre's direction and decided to become a Jesuit. He was ordained a priest in 1546.

Peter started a long career of apostolic labor in many countries of Europe. In 1546-1547 Peter participated in the Council of Trent; in 1548 he joined nine other Jesuits in opening a school at Messina; in 1549, with two other Jesuits, he joined the faculty of the University of Ingolstadt; and in 1552 he went to Vienna to assist the new Jesuit community there. To meet the challenge of Luther's popular catechism, Peter published his *Summary of Christian Doctrine* in 1555. Designed for boys in the upper classes and lucidly written in easy Latin, it rapidly ran into hundreds of editions. A German edition came out in 1556. The same year Peter published his *Tiny Catechism* for children, and 2 years later, his most popular work, *An Abridged Catechism,* planned for students in the middle grades. This he embellished through the years with engravings, verses, and prayers. In 1556 he became superior of the Upper German Province.

For the next 41 years, Peter's days were filled with the most diverse activity. He shared in the establishment of 18 Jesuit colleges, and in the Augsburg Cathedral alone he preached 225 long sermons in 18 months. He began the Catholic response to *The Centuries of Magdeburg* with two folio volumes of patristic learning, the forerunners of Baronius's *Annales ecclesiastici*. In 1557 he traveled about 2,000 miles through Italy, Austria, Bavaria, and the Rhineland. Prelates constantly sought his counsel.

Peter's correspondence, which fills eight large volumes, reveals a person of gentle patience, understanding, and ardent Zeal for the Catholic Church. He regarded heresy as ''a plague more deadly than other plagues,'' but he insisted on a spirit of charity in meeting non-Catholics. At the age of 76 he died at Fribourg, Switzerland, on Dec. 21, 1597. Pope pius XI canonized him and declared him a Doctor of the Church in 1925.

Further Reading

A scholarly, sensitive, and delightfully written biography is James Brodrick, *Saint Peter Canisius* (1935). See also Edward McNall Burns, *The Counter Reformation* (1964), which has a brief biography of Canisius; and Martin P. Harney, *The Jesuits in History: The Society of Jesus through Four Centuries* (1941). □

George Canning

The English orator and statesman George Canning (1770-1827) opposed intervention by Continental powers in constitutionalist movements of other states. He successfully supported the insurgent Spanish-American colonies and the establishment of Greek autonomy.

George Canning was born in London on April 11, 1770, the son of a barrister who had been disowned by his well-to-do Londonderry family. When his father died a year later, his mother took to the provincial stage to support herself and her son. Fortunately

his father's family relented and sent Canning to Eton and Oxford, where he won a reputation for his classical scholarship as well as for his wit, oratory, and Jacobin leanings.

Early Career

The excesses of the French Revolution modified Canning's political views, and when he entered Parliament in 1796, he was a supporter of Prime Minister Pitt. He was undersecretary for foreign affairs from 1796 to 1799; after serving in other offices he resigned with Pitt on the Catholic issue in 1801. His marriage to Joan Scott in 1800 relieved him from financial dependence on his political supporters.

In March 1807 Canning became foreign secretary in the Portland administration. Here he was chiefly responsible for the decision to seize the Danish fleet in 1807 to prevent it from coming under the control of Napoleon. He justified this action on the basis of secret articles of the Tilsit treaties but did not reveal his sources. He actively supported the Peninsular campaign but came into jurisdictional conflict with Lord Castlereagh, the minister of war. He privately urged the Prime Minister to transfer Castlereagh to another office, and finally, on Sept. 9, 1809, Canning resigned. At that point Castlereagh heard of the matter in such terms as to indicate that Canning had engaged in dishonorable intrigue against him. He demanded satisfaction and slightly wounded Canning in a duel on September 19. The illness and subsequent death of the Prime Minister removed the one person who could clear Canning, and he never quite lived down the mistrust that the episode both revealed and increased.

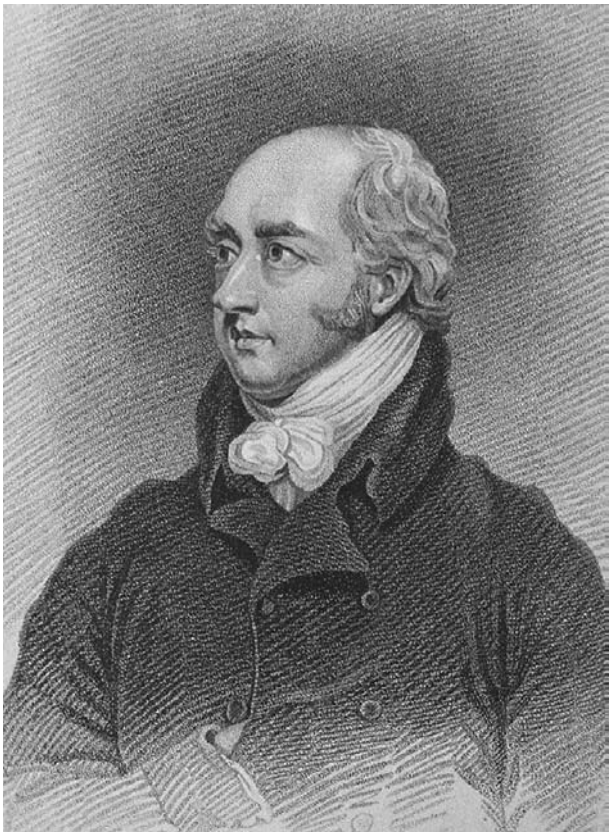

Canning's acid wit—Sir Walter Scott wrote that it could ''penetrate the hide of a rhinoceros''—often gave offense. His great oratorical abilities were useful to a cabinet, but he was not always accepted with cordial confidence by Tory colleagues. He was offered the Foreign Office again in 1812 in the Liverpool ministry, but he demanded, unacceptably, the leadership of the Commons as well and lost his chance to the more tactful and unassuming Castlereagh. From 1816 to 1820 Canning was in the Cabinet as president of the Board of Control for India and served there with distinction, but he resigned in 1820 to support Queen Caroline in the divorce case. In 1822 he was appointed governor general of India and was about to embark when the suicide of Castlereagh in August 1822 opened the Foreign Office to him once more. Again he insisted on the leadership of the Commons, and this time he got it. From then until his death in 1827 he was the most influential member of the government.

Diplomatic Achievements

The immediate problem in foreign affairs was the Congress of the Great Powers (Russia, Austria, Prussia, Britain, and France) called for September to deal with the revolutions in Greece, Spain, and the Spanish colonies. The four Continental powers, after easy Austrian success in suppressing the constitutionalists in Naples, were now in full cry against popular movements. Castlereagh had planned to attend and make a major effort to dissuade them from any further interventions and, if necessary, to break openly with the alliance. Canning was in accord with this line, but he recognized that the Duke of Wellington would carry more weight on this mission. Wellington, however, was unable to deter the allies, who pledged their support to French intervention in Spain. The French success there in 1823 at once raised talk of another congress for French action against the rebellious Spanish-American colonies. In the British view, this would further disturb the balance of power and threaten British security as well as commerce.

Canning met this problem by giving a timely warning to the French that British sea power would be used to prevent any non-Spanish expedition across the Atlantic. He used his oratory to rouse Britain and to convince Europeans of his purpose. If it came to war, he declared, it would be a ''war of opinions,'' a ''civil war,'' in which Britain would find ''under her banners all the discontented and restless spirits of the age.''

In 1825 Canning extended British recognition to three Spanish-American republics, thus consolidating their independence and making the British money market more accessible to them. This situation inspired his most famous statement: ''I resolved that if France had Spain, it should not be Spain 'with the Indies.' I called the New World into existence to redress the balance of the Old.'' Throughout, he avoided any special trade privileges from the new states, while his friend William Huskisson at the Board of Trade was doing much to liberalize British commercial policies.

Developments in the Greek revolt against Turkish rule soon led Canning to depart from the policy of nonintervention and to support the Greek national cause. The Turks had

enlisted the army and navy of Mehemet Ali of Egypt and threatened to depopulate the Morea. This not only intensified British sympathy for the Greeks but also led to a threat of Russian intervention on their behalf, thus endangering the balance in the Near East. To meet this situation, in 1826 Canning enlisted Russian support for British mediation for Greek autonomy. Then, in July 1827, he formed an alliance with Russia and France to enforce Greek autonomy on the Turks. This new alignment, far too strong for Austria to resist, broke the fourpower front against national and constitutionalist movements and established Greek independence.

Canning himself did not live to guide this alliance to its fulfillment. After Lord Liverpool became paralyzed in February 1827, Canning succeeded him as prime minister but at the price of a serious split in the Tory party. Wellington, Peel, and others, mistrusting Canning in this office, refused to serve under him. Canning was able to recruit others, but the transition dragged out to 6 weeks of intense strain from which, bearing a heavy cold, he never recovered. His ''hundred days'' at the pinnacle ended in death on Aug. 8, 1827.

Further Reading

The best biography of Canning is H. W. V. Temperley, *Life of Canning* (1905). Josceline Bagot, ed., *George Canning and His Friends* (2 vols., 1909), contains interesting material. On Canning's foreign policy, H. W. V. Temperley, *The Foreign Policy of Canning, 1822-1827* (1925; 2d ed. 1966), is standard. Also well worth consulting is C. K. Webster, ed., *Britain and the Independence of Latin America, 1812-1830: Select Documents from the Foreign Office Archives* (2 vols., 1938).

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Annie Jump Cannon

The American astronomer Annie Jump Cannon (1863-1941) made her most outstanding contribution to modern astronomy in the field of stellar spectral classification.

Annie Jump Cannon was born in Dover, Delaware, on December 11, 1863, the daughter of Wilson Lee Cannon and Mary Elizabeth Jump Cannon. One of the first Delaware women to enroll in college, she attended Wellesley College (class of 1884). Back at Wellesley in 1894 after a decade at home, she did graduate studies in mathematics, physics, and astronomy. In 1895, Cannon registered as a special student in astronomy at Radcliffe College, staying there two years.

The newly elected director of the Harvard College Observatory, Edward C. Pickering, had put Williamina P. Fleming in charge of hiring a staff of women assistants. Between 1885 and 1900, Fleming selected 20 assistants—including Cannon, who joined the staff in 1896—to sort photographs of stellar spectra.

Cannon's early work dealt mostly with variable stars. Her greatest contributions remain in the field of stellar spectral classification. She discovered more than 300 variable stars on the photographic plates. A large number were detected from spectral characteristics. At Harvard the spectra of stars had been sorted into various groups, following the alphabetical order (A, B, C, and so on). Cannon created the definitive Harvard system of spectral classification. She rearranged groups, omitted some letters, added a few, and made new subdivisions. She proved that the vast majority of stars are representatives of only a few species. These few spectral types, with rare exceptions, can be arranged in a continuous series. Following five years of research (1896-1901), Cannon published in 1901 a description of 1,122 of the brighter stars.

Cannon's paramount contribution to astronomy was *The Henry Draper Catalogue,* named after the first man to photograph stellar spectra. In the Draper catalogue can be found spectral classifications of virtually all stars brighter than ninth or tenth magnitude, ''a colossal enterprise embracing 225,300 stars'' (Owen Gingerich).

She had described her classification in 1900 and, slightly modified, again in 1912. Most of the work of classifying the spectra was performed between 1911 and 1915. The first volume of the catalogue appeared in 1918, the

ninth and final volume in 1924. She published about 47,000 additional classifications in the *Henry Draper Extension* (1925-1936) and several thousand more in the *Yale Zone Catalogue* and *Cape Zone Catalogue*. Moreover, 86,000 were printed posthumously in 1949. In 1922 Cannon's system of classification was adopted by the International Astronomical Union as the official system for the classification of stellar spectra. That same year she spent half a year at Arequipa, Peru, photographing the spectra of the southern stars.

Throughout her career, in the absence of a hearing aid, Cannon suffered from complete deafness. In discussions about the election of a woman to the National Academy of Sciences, Raymond Pearl of Johns Hopkins declared he could not vote for Cannon on the grounds she was deaf. Incidentally, the first woman astronomer was not elected to the academy until 1978.

Cannon was curator of astronomical photographs in charge of the collection of Harvard plates starting in 1911. In 1914 she was elected an honorary member of the Royal Astronomical Society. At that time women could not become regular members.

Honors bestowed upon Cannon after 1920 resulted from initiatives taken by her director, Harlow Shapley (and also by Henry Norris Russel, professor of astronomy at Princeton University), due to the lack of recognition at Harvard itself. She received four American and two foreign honorary degrees: from the University of Delaware; Wellesley, her *Alma Mater;* Oglethorpe University; and Mount Holyoke College and from the University of Groningen (Holland) and Oxford University (the first woman ever to be granted such distinction).

In 1931 she was awarded the Draper Medal of the National Academy of Sciences. In 1932 she was the laureate of the Ellen Richards Prize. She turned it over to the American Astronomical Society for a triennal award for distinguished contributions to astronomy by a woman of any nationality. Margaret Rossiter wrote: ''Perhaps because she had never won an award from the AAS or been elected its president (she was treasurer from 1912 to 1919), she wanted more recognition for younger women.'' In 1938 President James Bryant Conant of Harvard University made her the William Cranch Bond Astronomer, a nonfaculty appointment. In the summer of 1940 she retired officially but continued to work actively until a few weeks before her death, on April 13, 1941, in Cambridge, Massachusetts.

Her life and work inspired other women to follow in her footsteps, to dedicate their abilities to science, and, for many, to choose a career in the field of astronomy.

Further Reading

On Annie Jump Cannon as a woman scientist, see the classic work by Margaret W. Rossiter, *Women Scientists in America Struggles and Strategies to 1940* (1982). A biography of Cannon was written by Owen Gingerich: ''Cannon, Annie Jump,'' in: *Dictionary of Scientific Biography* (1971). At the death of Cannon, two important obituaries were published, one by the first laureate of the Annie Jump Cannon Prize in 1934, Cecilia Payne Gaposchkin, in *Science* (May 9, 1941), and the other by R. L. Waterfield, in *Nature* (June 14, 1941). Apart from recalling the scientific career of Cannon, they paid homage to her personality. □

Joseph Gurney Cannon

Joseph Gurney Cannon (1836-1926) was the American politician whose arbitrary, often dictatorial, methods as Speaker of the House gave rise to the term ''Cannonism.''

Joseph Cannon was born in Guilford, N.C., on May 7, 1836, of old English and Huguenot stock. He grew up in Annapolis, Ind., studied 6 months at the Cincinnati Law School, and entered practice in Shelbyville, Ill., in 1858. He married Mary P. Reed in 1862.

A brilliant stump speaker in a racy, colloquial way, Cannon liked to pose as an untutored countryman. ''I am,'' he said,'' one of the great army of mediocrity which constitutes the majority.'' More a standpatter than a reactionary, he was also a spoilsman, a protectionist, and an unqualified nationalist. ''This country,'' he sometimes expostulated, is one ''hell of a success.''

After a long stint as an Illinois attorney general, Cannon was elected to Congress in 1872 and remained until 1923, except for the congresses of 1891-1893 and 1913-1915. He was known as ''the hayseed member from Illinois,'' ''foulmouthed Joe,'' and, in later life, ''Uncle Joe,'' He served 8 years as chairman of the Committee on Appropriations and 8 more as Speaker of the House, distinguishing himself in both posts for his high-handed geniality. In 1898, in a supreme moment of arrogance, he put through a $50,000,000 defense bill without consulting the other members of the Appropriations Committee.

Cannon had clashed with Theodore Roosevelt when the latter was civil service commissioner, and he was personally unsympathetic to much of the program of Roosevelt as president. Yet Cannon supported Roosevelt loyally until midway through the President's second administration. Cannon let some measures pass without opposing them, modified others, and worked to secure the enactment of still others. In 1906 he aided the passage of a number of reforms, including the Pure Food and Drug Bill. Conversely, his unwillingness to compromise on tariffs was largely responsible for the President's decision to abandon plans to reduce them. Holding that the government should spend ''not one cent for scenery,'' Cannon fought Roosevelt's conservation program.

As Roosevelt became more progressive, Cannon parted with him completely. He fought bitterly and openly during Roosevelt's last 2 years in office, and in 1912 he was one of four Republicans to support consideration of an anti-third-term resolution aimed at Roosevelt. Cannon's relations with President William Howard Taft, whom he charged with being too nonpartisan, were bad from the beginning. Cannon's criticism of the tariff reciprocity treaty with Canada,

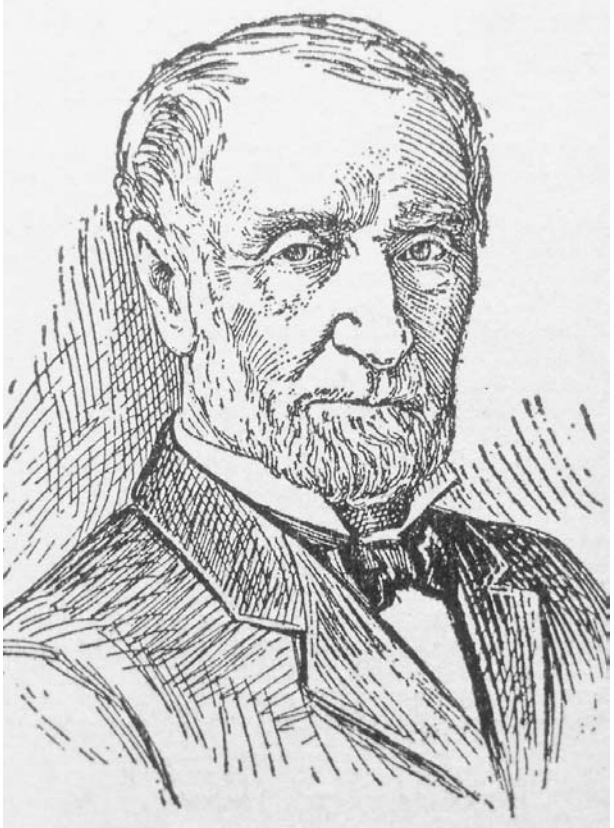

the President complained, was ''the lowest politics I have ever seen in Congress.''

Cannon's power derived from the strength of his personality and from his control of the House Committee on Rules, which had authority to appoint all other House committees. He became increasingly arbitrary as he aged, and in 1910 George W. Norris of Nebraska pushed through a resolution which stripped him of his seat on the Rules Committee and provided for election of the committee by the House. An effort to declare the speakership vacant failed, however, and Cannon continued in that position until 1911.

Defeated for reelection to Congress in 1912, Cannon was returned to office in 1914. Though the former bitterness gradually passed, he was never again a powerful factor in the House. He reluctantly voted for entrance into World War I in 1917 and scornfully attacked the League of Nations in 1919. He retired from Congress in 1923 and died on Nov. 12, 1926.

Further Reading

A political biography of Cannon is William R. Gwinn, *Uncle Joe Cannon, Archfoe of Insurgency: A History of the Rise and Fall of Cannonism* (1957). Blair Bolles, *Tyrant from Illinois: Uncle Joe Cannon's Experiment with Personal Power* (1951), concentrates on Cannon as Speaker of the House. Richard Lowitt, *George W. Norris: The Making of a Progressive, 1861-1912* (1963), offers the most authoritative account of the stripping of Cannon's power. L. White Busbey, *Uncle Joe Cannon: The Story of a Pioneer American . . .* (1927), is a discursive reminiscence by Cannon's private secretary.

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Theodore Canot

Theodore Canot (1804-1860) was a French-Italian adventurer and slave trader. His memoirs, notable for their vividness and general accuracy, illustrate the conduct and character of every branch of the slave trade.

Theodore Canot, whose real name was Theophile Conneau, was born at Alessandria, Italy, the second son of an Italian mother and a French father who was a paymaster in Napoleon's army. Theodore went to sea in 1819 as cabin boy on an American ship which took him to Salem, where he learned navigation. After a series of West Indian adventures he joined the slave ship *Aerostatica* at Havana in 1826 and ''plunged accidentally,'' as he put it, into the slave trade at age 22. Henceforward Canot—ambitious and intelligent, daring and unscrupulous, with ''no religion, many vices, and few weaknesses''—became one of the more famous, though not the most successful, slavers of the 19th century.

Canot's story is filled with the lurid details and violent personalities of the new era of slave trading after the Napoleonic Wars, stimulated by Europe's revived demand for tropical produce, the expansion of slave systems in Brazil, Cuba, and the United States, and the enormous profits to be gained in the face of Britain's efforts to blockade the seas. The small operators of earlier centuries were now eclipsed by heavily capitalized ''merchant princes'' called mongos, established in huge depots or strongholds on the West African coast, able to embark a thousand and more slaves at a time.

Canot served these operations as clerk, agent, supercargo, and shipowner, seeking repeatedly to branch out on his own. Beginning on the Guinea coast as clerk for ''Mongo John'' Ormond at the Rio Pongo, he tried to succeed Ormond on the latter's suicide in 1828 but was burned out by hostile Africans. With a condemned schooner from Sierra Leone, Canot hijacked a cargo of slaves and took them to Cuba. After a series of successful voyages he was seized by the French and imprisoned at Brest. Pardoned by King Louis Philippe, he returned to Africa and joined Don Pedro Blanco, the Spanish nobleman and ''prince of slavers,'' at the Gallinas River between Sierra Leone and Liberia.

After Don Pedro's retirement to Havana as a millionaire in 1839, Canot's fortunes declined. He tried legitimate enterprise for a time as a planter at Cape Mount in Liberia but failed and returned to slaving. Burned out of Cape Mount by

the British, he was captured on a slaving voyage in 1847. Taken to New York for trial, he skipped bail and fled to Brazil, where the great coastal raid by Commodore Foote destroyed Canot's last ship in 1850.

Canot next appeared down but not out in the saloons of Baltimore in 1853, where he parlayed his acquaintance with the philanthropist James Hall of the African Colonization Society, for whom he had done favors when a planter at Cape Mount, into a second chance. Canot then recovered his fortunes with an unlikely marriage to socially prominent Eliza McKinley of Philadelphia and with the help of his brother, who had become personal physician to Napoleon III, pursued a career in the French colonial service as collector of Nouméa in New Caledonia, until he returned to Paris and died in 1860.

Canot's Memoirs

Through Hall, Canot had met Brantz Mayer, prominent journalist, who became his amanuensis and produced the book that made Canot famous: This memoir, as well as being a circumstantial account of the slave trade, is a document in the intellectual history of racism. Mayer saw in Canot's story a confirmation of his own facile assumptions concerning the slavery question, and he provided Canot's narrative of skulduggery with a moral for his times.

Slavery, said Mayer (1854), and the careers of men like Canot must be the fruit of Africa's own fatal flaws, whereby ''one sixth of Africa subjects the remaining five sixths to servitude,'' long before the white man enters the picture. Mayer's was an Africa ''unstirred by progress . . . full of the barbarism that blood and tradition have handed down from the beginning.'' For him, Canot's story demonstrated that slavery was not a white man's institution ''except in so far as it is an inheritance from the system it describes''—an African-originated system which exhibited'' an innate or acquired inferiority of the negro race in its own land.''

Thus, in the creation of the 19th-century's image of Africa, the corrupt life of slaver Canot was turned against Africa and Africans. The victims became in effect the source of the transgression. The universal human and historical failure which the slave trade represented was attributed not to the shared responsibility of its white and black perpetrators alike but to the modern myth of race—the racial ghost of African inferiority.

Further Reading

Brantz Mayer's introduction to *Captain Canot, or Twenty Years of an African Slaver* (1854) summarizes Canot's ideas concerning Africa, Africans, and the slave trade in relation to the American slavery question. The 1854 edition is the complete account, while Malcolm Cowley, ed., *Adventures of an African Slaver* (1969), reprints the narrative with minor deletions up to Canot's decision to abandon slaving in 1840 (on which he reneged) and provides an epilogue summary of his subsequent career. Cowley's introduction is a useful assessment of Canot's place in the new slave trade. Daniel P. Mannix and Malcolm Cowley, *Black Cargoes: A History of the Atlantic Slave Trade, 1518-1865* (1962), includes a short account of Canot's career. □

Antonio Canova

The Italian sculptor Antonio Canova (1757-1822) was a leading exponent of the neoclassic style, which dominated the arts in the late 18th and early 19th centuries. Internationally famous, he was regarded as the most brilliant sculptor in Europe.

Antonio Canova was born in Possagno near Venice on Nov. 1, 1757. He displayed a talent for sculpture while still very young and by 1774 had established his own studio in Venice, where he produced portrait busts and other sculptures for the Venetian nobility. In 1779 Canova left Venice to travel and to study in southern Italy; during the following 2 years he worked in Rome and visited Herculaneum and Pompeii, ancient Roman cities which had been excavated in the middle of the 18th century. By 1781, the year he took up permanent residence in Rome, Canova was thoroughly committed artistically to the neoclassic style, which was sweeping all the arts.

During the first half of the 18th century the arts had been dominated by the rococo, a light, playful, and aristocratic style. By the 1760s, however, the rococo was under attack by intellectuals and critics as being trivial and frivolous, and at the same time several important books were published concerning ancient Greek and Roman art and architecture. Fashionable and artistic taste began to shift slowly from the rococo to the art of antiquity, and when Canova reached maturity as a sculptor, neoclassicism had achieved a virtually complete triumph in painting, sculpture, architecture, and the decorative arts. Canova's passion for ancient art and his study of it, combined with his particular talents and the taste of the period, led him to the heights of success as a champion of neoclassicism in sculpture.

Between 1783 and his death nearly 40 years later, Canova received important and extensive commissions from the popes, Napoleon, the Hapsburgs, and members of the English aristocracy. He traveled widely and worked in Rome, Paris, and Vienna. His statues became so popular that he utilized many assistants and various mechanical techniques in order to meet the demands made upon him. In 1805, by which time his reputation as the most eminent sculptor in Europe was firmly established, he was appointed by Pope Pius VII as inspector general of fine arts and antiquities for the Papal States. Five years later he became director of the Academy of St. Luke in Rome, the official art academy of the Papal States.

Canova's mature style derived specifically and directly from ancient Greek and Roman sculpture, and his subject matter was most often taken from classical mythology. *Perseus* (1801) reflects his classical taste for idealization, expressed in carefully controlled harmonies of proportion, clear line, smooth modeling, and sleek surfaces. Two famous and typical works which he created for the Bonaparte family are the monumental marble statues of Napoleon (1802-1810) and of Napoleon's sister, Pauline Borghese (1808). In the statue of Napoleon, which is nearly 12 feet

high, Canova presented the victorious Bonaparte as a nude Roman emperor, his facial features made to conform to the classical ideal. Princess Borghese, life-size and partly draped, is shown as Venus reclining on a couch. Both works are notable for dependence upon Hellenistic sources, idealized perfection of the forms, fluidity of line, graceful modeling, and exquisitely refined detail.

Canova died in Venice on Oct. 13, 1822. He created a classic ideal of human beauty which exerted a strong influence on academic sculpture during most of the 19th century. Late in the century, however, Canova's work was harshly criticized as cold, lifeless, uninspired, and a mere imitation of ancient art. This adverse critical judgment of Canova's sculpture prevailed well into the 20th century, but recent and more objective studies of the entire neoclassic movement have tended to restore to Canova's reputation some of the luster which it possessed during his lifetime.

Further Reading

The most important monograph on Canova is in Italian: Elena Bassi, *Canova* (1943). In English, an interesting and decidedly adverse evaluation of Canova's work may be found in Sir Kenneth Clark, *The Nude: A Study in Ideal Form* (1956). A different and more favorable view of Canova is expressed in Sir Osbert Sitwell, *Winters of Content* (1932). For examinations of Canova within the context of his era and for discussions of neoclassicism see Fritz Novotny, *Painting and Sculpture in Europe: 1780-1880* (1960); Robert Rosenblum, *Transformations in Late Eighteenth-Century Art* (1967); and Hugh Honour, *Neo-Classicism* (1968). □

Eddie Cantor

Eddie Cantor (1892-1964) was a singer and comedian in vaudeville and on stage and a radio and film star.

Eddie Cantor was born Isador Iskowitz on January 31, 1892, in the Lower East Side of New York City. His parents died before he reached the age of two, and he was raised by his maternal grandmother, Esther. Due to his poverty, Cantor was forced to drop out of school before he reached the sixth grade. He took on a variety of odd jobs—delivery boy, shooting gallery attendant, and, finally, performing in the streets for small change. At the age of 16 Cantor was in an amateur singing contest in which he won $5.00. He subsequently became a singing waiter in a saloon in Coney Island in which Jimmy Durante played the piano.

Cantor's first vaudeville appearance was in 1907 at the Old Clinton Music Hall in which he played with the juggling team Bedini and Arthur. He was picked up by Gus Edwards and played in his *Kid Kabaret* along with George Jessel and Lila Lee. In 1914 Cantor made his first London appearance at the Alhambra in *Not Likely*. He also pursued his vaudeville career in the act ''Cantor and Lee'' with Lila Lee from Edwards' company.

In 1916 Cantor made his first appearance in musical comedy with a minor role in *Canary Cottage* in Los Angeles. He also toured the same year playing the role of Sam in *US.* Cantor's big break came in 1917 when Florenz Ziegfeld, the famous theater impresario, hired him for his midnight revue, *The Frolics*. He rapidly moved to a featured role in *Ziegfeld's Follies* and success on the Broadway stage.

Cantor's association with Ziegfeld was a long and fruitful one for both of them. He starred in the *Follies* of 1917 through 1919. However, a rift occurred in their relations in 1919 when Cantor took an aggressive stand against management as one of the founders of Actor's Equity, a newly formed actors' union.

During his conflict with Ziegfeld Cantor worked for the rival producers the Shubert brothers. He was a great success in their productions of *Broadway Brevities* (1920), *She Don't Wanna* (1921), and *Make It Snappy* (1922). Finally Ziegfeld and Cantor resolved their conflict and Cantor returned to star in *Kid Boots* (1923), directed by Ziegfeld on Broadway. In this show Cantor played a clever caddie at a golf resort who sold golf lessons and, on the side, bootleg whiskey. This was his first full-length part on Broadway, and it proved to audiences and producers alike that his act could carry an entire show. In 1927 he was a smashing success in his return to *Ziegfeld's Follies,* and in the following year he starred in another Ziegfeld musical comedy, *Whoopee*. In *Whoopee* Cantor played the part of Henry Williams, a chronic hypochondriac travelling to a dude ranch. He sang ''Makin' Whoopee,'' one of his all time favorite songs, and the success of this show led Eddie Cantor to film stardom.

Cantor had made his first film in 1911 in a test talking picture. In *Widow at the Races* he starred with his friend

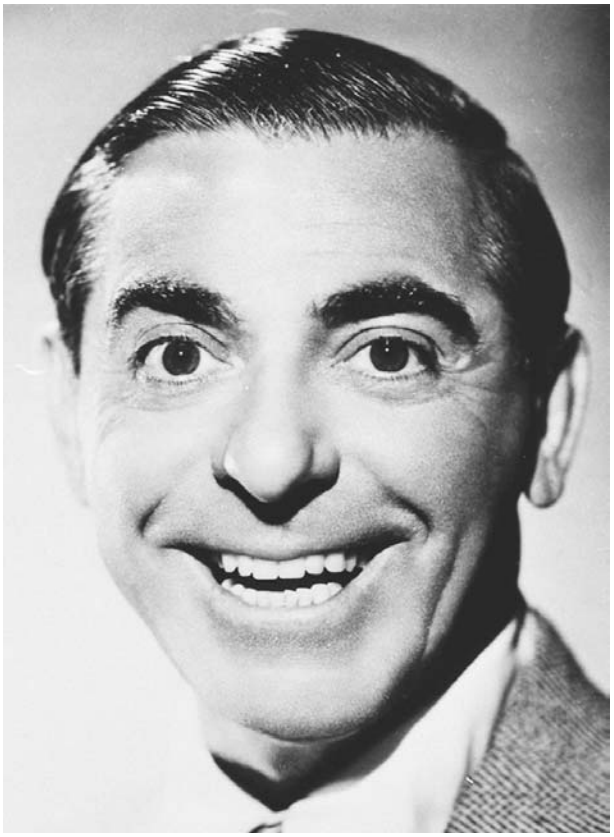

George Jessel and was directed by none other than Thomas Edison. He started working seriously in film in 1926 (*Kid Boots*), but it was *Whoopee* (1930) which made him a film star. Among his best films were *Palmy Days* (1931), *Kid from Spain* (1932), *Roman Scandals* (1933), and *Kid Millions* (1934).

In 1931 Cantor had returned to the stage at the Palace (an old vaudeville house) and headed the bill with George Jessel. The show, which also starred the famous comedy team of Burns and Allen, was so popular that it was held over for six weeks. His next stage role was in *Banjo Eyes* (which became his nickname) in 1942.

Cantor frequently appeared on stage in blackface with a straw hat, wire-rimmed glasses, white gloves, black tie, and tight checked trousers. He had large popping eyes and used fast, mincing steps, jumping-jack antics, and hand clapping. He was known for his Jewish humor, for which he employed a Yiddish accent. In one sketch he announced, ''I'd go to war for my mother country, Russia—darkest Russia—for all my relatives there, General Walkowitch, Hzkowitch, Eczema'' When he was questioned about Eczema he answered, ''Yes, that's another itch.''

In addition to his stage and film career Cantor was host of the *Chase and Sanborne Hour* (1931), a popular radio show, and of the *Eddie Cantor Show* (1935-1939). He also made many recordings and wrote several books. He was co-author of *Silks and Satins* and author of such humorous books as *Earl Carroll's Sketch Book, Your Next President, Caught Short: A Saga of Wailing Wall Street, Between the Acts, Who's Hooey,* and *World's Book of Best Jokes*. With David Freedman he paid tribute to his mentor in *Ziegfeld, the Great Glorifier*. Cantor wrote two autobiographies, *My Life Is in Your Hands* (1928) and *Take My Life* (1930). He was also host of the television show *The Colgate Comedy Hour* . His life was recorded on film in 1953 in *The Eddie Cantor Story,* and in 1956 he was awarded a special Oscar for distinguished service to the motion picture industry.

Cantor was admired as a tireless, conscientious humanitarian. His outspoken criticism of what he called fascist government officials resulted in his being blacklisted for a year (1931). Nevertheless, always appreciated for his modesty, kindness, and generosity, he was granted, in 1951, an honorary Doctorate of Humane Letters by Temple University.

He was dedicated to many charities. Among his favorites were a summer camp for poor children, the March of Dimes (which he helped to create), and various Jewish causes. In 1962 the State of Israel gave him the Medallion of Valor for his extraordinary efforts on behalf of that nation.

He was a devoted family man who married his childhood sweetheart, Ida Tobias. They had five daughters. Cantor died October 10, 1964, at the age of 72.

Further Reading

Biographies of Eddie Cantor can be found in Daniel Blum's *Great Stars* (1952); Anthony Slide's *The Vaudevillians* (1981); and John Parker, editor, *Who's Who in the Theatre,* 9th edition, (1939).

The World of Flo Ziegfeld (1974) by Randolph Carter and *On with the Show* (1976) by R. C. Toll shed light on Cantor's career with Ziegfeld. *The Palace* (1969) by Marian Spitzer gives a description of his return to vaudeville in 1931.

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Georg Ferdinand Ludwig Philipp Cantor

The German mathematician Georg Ferdinand Ludwig Philipp Cantor (1845-1918) was noted for his theory of sets and his bold analysis of the ''actual'' infinite, which provoked a critical examination of the foundations of mathematics and eventually transformed nearly every branch.

Georg Cantor was born in St. Petersburg, Russia, on March 3, 1845. He was German only by tenure. His father was a Danish Jew who converted to Protestantism and made his fortune in merchandising; his mother was a Roman Catholic whose family was richly endowed with musicians and artists. The Cantor family

moved to Frankfurt, Germany, when Georg was 11. When he entered the Wiesbaden gymnasium at the age of 15, his mathematical talent was already evident.

In 1862 Cantor entered the University of Zurich. After a year he transferred to Berlin, where he studied mathematics and received his doctorate in 1867. Two years later he joined the faculty of the University of Halle as a privatdozent, or unpaid lecturer, and in 1872 he was appointed assistant professor. He married Vally Guttman in 1874, and they had six children.

Up to this time Cantor's mathematical work was uniformly excellent but with no harbinger of the explosive things to come. Then, while pursuing a problem on trigonometric series originally raised by Georg Riemann, he was led to investigate the nature of infinite sets of numbers. Fascinated by what he saw and driven almost against his will, he dug deeper and came up with some outrageously paradoxical results. Among other things, he proved that the number of points within a square is no more ''numerous'' than the number of points on one of its sides. ''I see it but I don't believe it,'' he wrote to a friend in 1877. Neither did many others, and some were quick to say so. Leopold Kronecker attacked Cantor personally and used his prestige to prejudice others against Cantor's ideas. What made these ideas so pernicious in Kronecker's eyes was Cantor's insistence on treating infinite sets as completed entities.

Cantor developed his theory of sets and transfinite numbers in a long series of papers from 1874 to 1897. In 1879 he was promoted to full professor, and after a time his work came to be appreciated by some mathematicians. But the general hostility caused him to suffer frequent nervous breakdowns and long periods of depression. In 1908 even the great Henri Poincaré remarked that later generations would regard Cantor's set theory ''as a disease from which one has recovered.'' Poincaré was wrong. Today the power of set theory to illuminate and unify vast areas of mathematics is generally recognized.

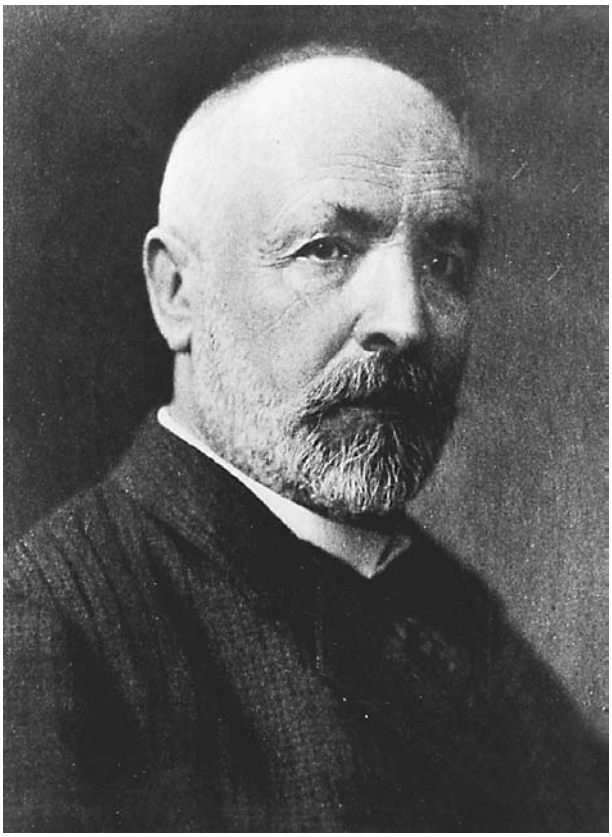

Cantor died on Jan. 6, 1918, in a mental hospital at Halle.

Further Reading

The best biography of Cantor is in E. T. Bell, *Men of Mathematics* (1937). See also Ganesh Prasad, *Some Great Mathematicians of the Nineteenth Century: Their Lives and Their Works* (2 vols., 1933-1934). For an introduction to set theory and transfinite numbers see Richard Courant and Herbert Robbins, *What Is Mathematics* (1941). □

Canute I the Great

Canute I (ca. 995–1035) was a viking king who united the English and Danish people of England to become the first ruler since the fall of Rome to rule over all of England.

The life of Canute Sweynson (Cnut the Viking) King of England (1016-35), Denmark (1018-35), and Norway (1028-29), developed in a culture and setting shaped by over 100 years of interaction between the Danes and the English, for the Danish and Norwegian Vikings had used England and Ireland as a source of plunder and treasure. Violence dominated the relationship between the Anglo-Saxons and the Danes. The accession of Ethelred I to the English throne in 975 intensified the strife, as he proved to be neither a capable warrior nor an efficient administrator. The period of upheaval and civil war between 975 and 1015 was especially important for Canute and for England.

Inhabitants called the northeast section of England the Danelaw. This was the largest Viking settlement, a region occupied by Danes for over 100 years. By 975, the local English population had accepted the presence of these foreigners; indeed, English and Danish intermarriage was not uncommon. In this Viking settlement, the tribal leaders laid the groundwork for a Viking king to unite them.

Descended from the Shieldings, a long line of kings, Canute was also reputed by the Viking sagas to be descended from the Knytling dynasty, adding to his prestige. His grandfather was Harald Bluetooth, and his father Sweyn Haraldson, both kings of Denmark. When Canute was born (c. 995/998), his father was in the process of conquering more areas of England under Ethelred's rule. Canute's mother Gunhild was a Polish princess and sister to Duke (later King) Boleslav Chrobry. Gunhild became Sweyn's consort and mistress. Though they had no formal marriage

arrangement, Sweyn made their sons, Harald and Canute, his heirs.

Details of Canute's early life remain unclear because no written record exists. When the King married Sigrid the Haughty (the widow of King Eric of Sweden) in order to cement an alliance with Sweden, Gunhild had to leave Sweyn's court. Evidently, Gunhild took Canute—then no more than two or three years old—to the court of her brother. Though his childhood is shrouded in mystery, evidence points to a foster father, Thorkil the Tall, a distant cousin and brother to Earl Sigvaldi of Jomburg. Thorkil had also served as second-in-command to Sweyn on several raids during the years preceding Canute's birth.

Between 994 and 1007, Sweyn led a constant barrage of raids upon the beleaguered kingdom of England. Canute's brother Harald served as regent during the father's absence from Denmark. Sweyn resumed these attacks in 1009, and Canute appeared for the first time with his father in 1013. In that year, Canute held the fleet camp at Gainsborough in northeastern England while his father subdued all of northern and eastern England. Even London, which had lost no battles to the Vikings, submitted to Sweyn's authority, and in January 1014, Ethelred fled to Normandy and the court of his brother-in-law, Duke Richard.

On February 3, 1014, Sweyn's death, following a brief illness, set a number of events in motion. His elder son Harald received the crown of Denmark, while Sweyn's host (''army'') at Gainsborough acknowledged Canute as his father's successor in England. Unfortunately, Canute needed the acceptance of both English and Danish nobles to claim the English throne. Though untested, the 20-year-old Canute must have displayed great promise or the Viking host would not have followed him.

Although they had given hostages to insure their submission to Sweyn and his son, the English nobles conspired with their exiled King. In April, Ethelred returned and gathered a large army to drive Canute from England. Realizing he could not hope for victory, Canute withdrew in May, taking revenge upon his unfortunate hostages. By his hasty retreat, Canute lost the Danelaw. He arrived in Denmark to find his brother in firm command with no interest in redividing the inheritance. Though both brothers agreed to assist each other in their endeavors to secure their kingdoms, Canute's claim remained more tenuous.

The following year, Canute (with assistance from another brother, Earl Eric, regent of Norway, and his foster father Thorkil) led an army which overran English territories of Wessex and Mercia. While this force was in England, Olaf Haraldson (the Stout), in the absence of Eric, began his quest to gain the throne of Norway. Because of his preoccupation with England, Canute could not spare Eric to return to defend Norway, and Eric would have to wait 15 more years for his chance to bring Norway under his sway.

Though Ethelred and his son, Saxon King Edmund Ironside, were no match for Canute, the Eadric of Mercia's change in allegiance gave Canute a significant edge. In the fall of 1015, Ethelred lost Wessex; in early 1016, Northumbria surrendered and was placed under the control of Earl Eric of Norway; by April, Canute was planning his attack on London. Before he could launch the assault, however, Ethelred died on April 23. Though in choosing a new king the English *witan* (''council of nobles'') usually selected a successor in the line of Alfred of Wessex; they evidently had some powers of discretion. Before May's end, when over three-fourths of the kingdom had submitted to the Dane, many magnates and ecclesiastical leaders had met to designate Canute as their choice. At the same time, a similar body in London declared for Ethelred's son Edmund—an act which could only prolong the violence.

Using Mercia as a source of provisions, Canute besieged London over the course of the summer. In the fall, he led an attack on East Anglia, despite having to simultaneously besiege London. On October 18, 1016, Edmund's army found the Danes at Ashingdon and—against the advice of Eadric—attacked Canute's army. Edmund lost decisively. With England by then too exhausted to continue raising armies for him, Edmund's councillors suggested a division of England with peace. The ''Compact of Olney'' followed, dividing England into two sections: Edmund received Wessex while Canute held London, Mercia, and Northumbria. Edmund agreed in addition to levy a *Danegeld* (''tax'') upon his lands to support Canute's army. Each ruler made the other his heir and exchanged oaths of friendship.

Edmund died on November 30, however, leaving Canute in undisputed control of England. For the first time in seven years, peace returned to the country, and at the

Christmas celebration in London all of England's nobles recognized Canute as England's king.

Not wishing to destroy the existing social order, Canute made England the center of a growing empire, governing the kingdom with the advice of English as well as Danish nobles. The new king would need strong English support for a stable rule, yet he brought with him from Scandinavia the custom of allowing considerable freedom to nobles. Indebted to his Danish and Norwegian nobles who had shown him strong support, he raised several Scandinavians to high court positions, while depending most heavily upon Earl Eric of Norway and his foster father Thorkil. To compensate for the loss of Norway in 1016, he made Eric the Earl of Northumbria. Thorkil became Earl of East Anglia and Canute's regent in Denmark in the King's absence. Canute also utilized the Mercian Eadric, despite Eadric's history of shifting allegiances; the Archbishop of York, Wulfstan II; and the newly made Earl Godwin of Devon. The use of such English councillors clearly indicated Canute's desire to rule the kingdom in the manner of his Anglo-Saxon predecessors.

Confirming the existing system, Canute's first act as king was to divide the kingdom into four great earldoms. While Eric, Eadric, and Thorkil held the above-mentioned positions, Canute held Wessex for himself, developing a division of power and land that would later provide a base for resistance by other such nobles against future kings. In addition to this system, Canute established a series of lesser earldoms along the Scottish, Welsh, and Cornish marches to protect those regions from raiders.

In July 1017, Canute married Emma, the widow of Ethelred. He had as well a consort in Denmark, Aelfgifu of Aelfhelm, with whom he had initiated a relationship in 1013 while holding charge of the fleet at Gainsborough. His marriage to Aelfgifu was after the Danish custom and not one sanctioned within the Christian church; together they had two sons, Harald Harefoot and Sweyn. When Canute then married Emma, a precondition was that the sons of their marriage would stand in line for the English throne before Canute's older sons or Emma's sons by Ethelred. The royal couple would eventually have two children, a boy, Harthacanute, and a girl, Gunhild, who later married Prince Henry of Germany.

During 1018, Canute sent most of his Scandinavian host back to Denmark. With the remaining 3,000 men, he established an elite bodyguard, which became the core of his army, and stationed these soldiers at strategic points around the kingdom. The defense of the peace against both English offenders and Danish raiders rested upon this force. In the summer his brother Harald died without heirs. Then in October, Archbishop Wulfstan drafted a law code for Canute; it reinforced the idea that Canute was ruling as an English successor to the line of Alfred of Wessex, thus making his rule more palatable to his English subjects.

Canute returned to Denmark in 1019 to establish a firm claim to the throne, but, regarding England as not yet stabilized, he did not remain long in his homeland. After making Thorkil his regent in Denmark in the spring of 1020, Canute journeyed back to London to contend with a plot led by the Earl of Devon whom he replaced with Godwin of Devon.

Among the problems Canute faced during his rule was the conflict between his Christian and pagan followers. In England, he ruled as a most Christian king, ordering his nobles to follow the advice of the bishops and abbots and having the holy relics of the martyred Archbishop Aelfheah transferred from London to Canterbury in June 1023. His outlawing of Thorkil, a determined pagan, in 1021, may also have been a concession to the Christian church in England; Thorkil was reconciled to Canute two years later but never returned to England. This period also found the King endowing many churches and rebuilding monasteries to secure the goodwill of the Church.

After Thorkil's fall from grace, Canute used his brother-in-law, Earl Ulf, and his Danish consort, Aelfgifu, to enforce the laws and collect the taxes in Denmark. He named Sweyn, his son by Aelfgifu, regent though the power resided with Earl Ulf and Aelfgifu. In 1023, Canute sent Harthacanute, his son by Emma, to the Danish court to learn Danish customs as would befit a future king of Denmark.

That same year, he began pressing his claims to Norway in opposition to King Olaf Haraldson the Stout. With Earl Eric of Norway dead, no one else could contest Canute's claim, and if Olaf meant to hold the kingdom, Canute said, then he would do so as a vassal to Canute—an idea which Olaf rejected. In preparation for the forthcoming war, Canute was able to forge an alliance with the Holy Roman Emperor Conrad the Salic. This alliance added some disputed territory to Canute's southern Danish border and gave Conrad support against dissident Slavs in the eastern part of his realm. This treaty also freed Canute from the worry of intervention by Conrad should an invasion of Norway be necessary.

By the autumn of 1025, Canute was in Denmark preparing a fleet and army for war. With large sums of money in hand, he also employed bribery as a means to change the loyalties of some Norwegian nobles. Six months later, Canute traveled to England, leaving Harthacanute as regent under the guidance of Earl Ulf. Unfortunately, Ulf's ambition outran his common sense; heavy-handed in ruling the Danes, he provoked some to rebel against the regent and declare their support for Olaf. Ulf even went so far as to declare Harthacanute king before an assembly of Danish nobles.

That summer Canute returned to Denmark with a large English force to suppress the rebellion and to press a war against Olaf. In the former act, Canute was successful, even forgiving Ulf; in the latter, however, Canute was defeated in battle September 1026 at the mouth of the Holy River. It was, however, a pyrrhic victory for Olaf. Badly outnumbered, he was forced to flee to Sweden for the winter.

During the war, Earl Ulf was assassinated in a church, and for this Canute had to repay the Church in Denmark and the widow, his sister. With this deed weighing on his mind, in 1027 Canute proclaimed that he would make a pilgrimage to Rome and ask forgiveness of the pope, John XIX, hoping that such a trip would repair the strain put on his relationship with the Roman Catholic Church by the

murder of Earl Ulf. The trip would also offer Canute an opportunity to confer with the Holy Roman Emperor Conrad face to face.

Arriving in Rome near the end of March, Canute attended a Church synod at the Lateran Palace and requested a reduction in fees for the *palia* of English archbishops, to which the Pope consented under the condition of a more regular payment of Peter's pence. In addition, Canute managed to obtain lower charges for pilgrims at inns along the route from England through Burgundy, as well as a promise for better protection for English pilgrims traveling through that region.

His business concluded in Rome, Canute returned to Denmark quickly, perhaps fearing a renewal of hostilities with the spring thaw. Fortunately, Denmark was quiet enough to allow him to return to England in late 1027 to deal with Scottish raiders. With a large army, Canute forced King Malcolm of Scotland and Earl Macbeth to render homage.

By 1028, the English ruler was back in Denmark to pursue his conquest of Norway. He encountered little resistance when he finally invaded. Advancing through the kingdom, he summoned the assemblies of minor nobles, the franklins, who swore faith and gave hostages. At the *Erething* (''council meeting'') in Throndheim, the franklins declared him the true king of Norway. At that meeting, many lords rendered homage to and received enlarged fiefs (''estates'') from Canute.

In 1028, for the only time in his life, Canute called an imperial meeting at Nidaros, where the nobles from all three parts of his kingdom met. Creating a system of vassal earls and kings, he named his nephew, Haakon, earl of Norway and vice-regent while he made Harthacanute king of Denmark, with his foster brother Harald Thorkilson as chief advisor. As long as Canute reigned with an easy hand, his Norwegian nobles remained loyal. But when Aelfgifu, as regent for Harthacanute in Denmark and Norway, ruled with a heavy hand in Canute's name, the nobles of Norway began to turn away.

In 1029, Canute was again in England with his eastern portions of the kingdom once more secure. Unfortunately, his nephew Haakon perished during a storm in January 1030 and in his place Canute appointed Kalf Arnesson as vice-regent; his son Sweyn was named earl of Norway.

King Malcolm of Scotland renewed his homage during the year 1031, while many Welsh lords apparently submitted to Canute's overlordship as well. Yet the Empire had already grown too large for one man to rule easily. By 1033, problems were developing in Norway; Aelfgifu's rule had grown burdensome to Norwegian nobles, many of whom spoke of bringing Olaf Haraldson back. In the face of their growing rebellion, in 1035 Canute planned to travel again to Denmark in part to finalize the arrangements for a marriage between his daughter, Gunhild, and the son of Emperor Conrad, the future Henry III.

But the trip never took place. Following a period of illness, Canute died on November 12, 1035, at Shaftesbury while on an inspection tour of England; his remains were buried at Winchester. In the *Anglo-Saxon Chronicle,* the writer reported jaundice as the cause of death. During his 19-year reign, Canute had provided peace for England, as well as freedom from the savage raids which had marked his predecessor's reigns. His children did not long survive his death. Harthacanute reigned briefly as king of the entire realm but did not possess his father's strength or abilities. Harald also ruled briefly, but the great Anglo-Danish Empire depended upon a vigorous personality such as Canute. By 1040, the Empire was an idea of the past and in 1042, another Anglo-Saxon king, Edward the Confessor (son of Ethelred II), ascended the throne.

Further Reading

The main source of facts about Canute is *The Anglo-Saxon Chronicle,* edited and translated by G.N. Garmonsway (1953). For analyses of Canute's character, policies, and achievements see F.M. Stenton, *Anglo-Saxon England* (1943; 2d ed. 1947), and C.N.L. Brooke, *The Saxon and Norman Kings* (1963).

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Robert Capa

One of the great war photographers, the photojournalist Robert Capa (1913-1954), born in Hungary, but a naturalized U.S. citizen, photographed the tumultuous 1930s and the wars that followed. After World War II he helped found Magnum Photos, an international photographic agency.

In a sense Robert Capa invented himself. The son of middle class Jewish parents, he was born Endre Friedmann in Budapest in what was then Austro-Hungary. He grew up under the dictatorship of Regent Nicholas Horthy but accepted the ideas of the artist Lajos Kassák, who spearheaded the avant garde movement in Hungary. Kassák's anti-authoritarian, anti-fascist, pro-labor, egalitarian, and pacifist beliefs influenced Capa the rest of his life. At age 18 Capa was arrested by the secret police for his political activities. He was released through the intervention of his father but was banished from Hungary.

Moving to Berlin in 1931, he worked as a darkroom assistant at Dephot (Deutscher Photodienst), the leading photo-journalist enterprise in Germany. This agency was distinguished by its use of the new small cameras and fast film that allowed photographers to capture fleeting gestures and to take pictures even in poor light. With these advances

the photographer could focus on human events and move away from the carefully posed rows of diplomats that had characterized news photography until then. Capa soon mastered the new cameras and was occasionally sent out on small photographic assignments. In his first major break, he was sent to Copenhagen to photography Leon Trotsky. His photos of an impassioned Trotsky addressing the crowd captured Trotsky's charismatic oratorical style.

With Hitler's rise to power, Capa eventually moved to Paris. There he met Gerda Pohorylles, who called herself Gerda Taro, and fell in love with her. She wrote the text for his stories and acted as his agent. Taro found she could charge much more for a photo taken by a ''rich American'' photographer named Robert Capa than she could for the photographs of a poor Hungarian named Endre Friedmann. Thus the internationally known Robert Capa was born.

Capa and Taro were sent to Spain to cover the Spanish Civil War, where Capa took the picture that made him famous—a dying Loyalist soldier falling from the impact of a bullet. In July 1937 Taro was killed by a tank which sideswiped the car she had clambered onto in the retreat from Brunete. She was 26. Capa later dedicated his book *Death in the Making* , ''to Gerda Taro, who spent one year at the Spanish front and who stayed on. R. C.''

From 1941 to 1945 Capa photographed World War II in Europe as correspondent for *Collier's* and then *Life* magazine. On D-Day, 1944, he landed in the second wave on Omaha Beach. The soldiers, pinned down by unexpectedly heavy fire, sought shelter wherever they could. Capa, crouching with them, snapped pictures of the incoming troops. In London the lab assistant who was processing the films as quickly as possible turned up the heat in the print dryer and melted the emulsion on the negatives. The 11 that survived are slightly out of focus due to the melted emulsion, but the blurring adds to their effectiveness by conveying the confusion and danger.

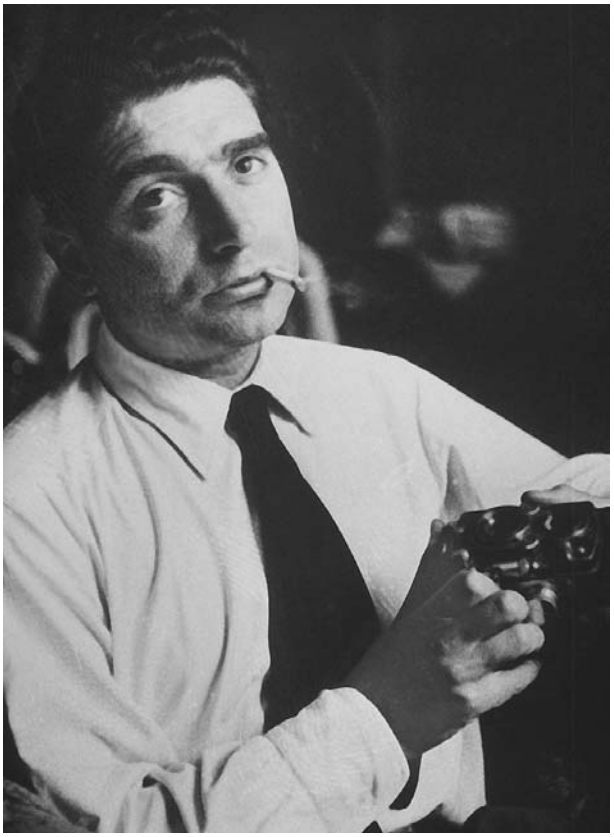

After the war the photographer became what he always claimed he wanted to be—an unemployed war correspondent. He worked on a variety of projects, including a book about Russia with text by John Steinbeck. He returned to war photography briefly to cover the Israeli war of independence, 1948-1949.

In 1948 he had put into effect his long held dream of a cooperative photographic agency that would free photographers to concentrate on stories that interested them rather than spending their time scrounging assignments. The other founders of the Magnum Photo Agency were Henri Cartier-Bresson, David Seymour (''Chim''), William Vandivert, and George Rodger. Capa's legacy, beyond his wonderful photographs, included his commitment to nurturing young photographers, for his help extended beyond mere teaching to ensuring that they had enough to eat and the freedom to work as they pleased. Though he was often short of cash himself, he was extremely generous in his support of others.

While on an assignment in Japan Capa was asked to fill in for a photographer covering the French Indochina War. He was killed when he stepped on a land mine on May 25, 1954, at Thai-Binh.

For Capa, war always had a human face. His photographs, a deeply moving account of the boredom, terror, and insanity of war, are characterized by a direct appeal to the emotions, the response of average people to events beyond their control. Close up photos of a few people express the emotional impact of the whole. And his pictures were inevitably of people; beautiful compositions of inanimate objects did not interest him unless they somehow expressed the human element, as for instance his photo of an airplane propeller used as a German pilot's tombstone. He was impassioned, and therefore his photos always had a certain bias, but it was a humane bias. He hated war, never glorified it, and never saw himself as heroic. Despite his saying, ''If your photos aren't good enough, you aren't close enough,'' he never took chances unless the photo demanded it.

Further Reading

Robert Capa's photographs appear in *Images of War* (1964), *The Concerned Photographer* (1968), and *Israel/ The Reality* (1969). The latter two were edited by his brother, Cornell Capa. Robert Capa published several books, including an autobiography, *Slightly Out of Focus* (1947), and a book of photographs for which he wrote the text, *Death in the Making* (1937). These texts should be taken with a grain of salt as a good story was more important to him than the truth. To understand the loyalty Capa inspired in his friends, read the essays in *Robert Capa* (1974) compiled by Cornell Capa. However, to help sort fact from fiction the best source is *Robert Capa* (1985) by Richard Whelan. Whelan, with Cornell Capa, edited *Robert Capa: Photographs* (1985), which

includes many photographs before they were cropped by picture editors.

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Karel Čapek

The Czech author Karel Čapek (1890-1938) was a noted novelist, playwright, and essayist. He was perhaps the best-known Czech literary figure of the 1920s and 1930s.

Born in northeastern Bohemia on Jan. 9, 1890, Karel Čapek was the son of a physician. He studied philosophy at the Czech University of Prague, where he was influenced in his thinking by Henri Bergson and by modern American philosophy. In 1914 he earned a doctorate. He remained, except for numerous travels abroad, in Prague until the end of his life. In 1935 he married the well-known actress Olga Scheinpflugóva.

Literary Works

Čapek's first creative phase (1908-1921) was marked by close collaboration with his brother, Joseph, who later became a distinguished painter. This period in his writing career culminated in two collections of short stories. The central motif of *Wayside Crosses* (1917) is the mechanism of modern civilization—''Everything that we touch becomes a tool. Even man.'' The second collection, *Painful Stories* (1921; Eng. trans. *Money and Other Stories*), deals with middle-class life. It is no accident that the decisive role in almost all the stories is played by money. The characters in these books are, for the most part, helpless victims of forces that have overwhelmed them.

In his second phase (1921-1932) Čapek emerged as a dramatist, novelist, journalist, and writer of travel sketches. Some of his comedies as well as his novels from this period are utopian. Best known, especially to American theatergoers, is his visionary play *R. U. R.* (1920), a sharp criticism of capitalism which introduced the word ''robot'' into the English language. Another comedy of this period, portraying the postwar situation in the world, is the ballet or revue *From the Insect World* (1921), written in collaboration with his brother and translated into English as *The World We Live In*.

During this period Čapek also became prominent as an essayist. His deep humanity and his belief in ordinary man were expressed in an enjoyable book of humorous sketches, *Gardener's Year* (1922). Best known, however, and widely translated were his popular travel books on England, Italy, Spain, Holland, and Scandinavia.

In the collection entitled *Fairy Tales* (1931), a veritable treasure-house of pure storytelling, Čapek revealed his sincere understanding of childhood, his sense of humor, and the light touch characteristic of his fiction during the middle period.

His third and final creative phase (1932-1938) was marked by his highest achievement: a philosophical trilogy of distinguished novels which first appeared in serial form in newspapers between 1932 and 1934. The novels—*Hordubal, Meteor,* and *An Ordinary Life*—center on the problems of truth and reality. Čapek tells the same story from three different points of view, and in this respect he is sometimes compared to such masters of perspective in modern fiction as Henry James and Joseph Conrad.

Between 1934 and 1938 Čapek wrote a biography of Tomáš Masaryk, founder and first president of Czechoslovakia, told as far as possible in Masaryk's own words. The first two volumes of this popular work were translated into English as *President Masaryk Tells His Story* (1934) and *Masaryk's Thought and Life* (1938).

Čapek proved to be a bitter foe of dictatorship, attacking it forcefully in his last works written for the stage: *Power and Glory* (1937; Eng. trans. *The White Scourge*) and his last play, *The Mother,* written under the impact of the Spanish Civil War and the threat of Hitler against Čapek's own country. A few weeks after the occupation of Czechoslovakia, Čapek died in Prague on Dec. 25, 1938.

Further Reading

Two monographs on Čapek are available in English: William Edward Harkins, *Karel Čapek* (1962), a critical study; and

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Al Capone

Al "Scarface" Capone (1899-1947) was a notorious American gangster of the prohibition era. His career illustrated the power and influence of organized crime in the United States.

Al Capone, whose real name was Alphonso Caponi, was born to Italian immigrant parents on Jan. 17, 1899, in Brooklyn, New York. Like other young Americans from minority backgrounds, Capone was taught that the main purpose of life was to acquire wealth and that the United States was a land of opportunity. But he also discovered that his family background made it impossible to succeed in school and his ethnicity and working-class status resulted in discrimination, both in the business world and socially. Embittered by the gap between the American dream and his own reality, Capone began to engage in illegal activities as a means of achieving success in what he saw as an unjust society.

Capone was a natural leader. He possessed a shrewd business sense, gained the loyalty of those working for him by showing his appreciation for a job well done, and inspired confidence through his sound judgments, diplomacy, and "the diamond-hard nerves of a gambler." He left school at 14, married at 15, and spent the next ten years with the street gangs of his Brooklyn neighborhood. During a barroom brawl, he received a razor cut on his cheek, which gained him the nickname "Scarface."

Finds Success in Chicago

In 1919, the same year the U.S. government ratified the Eighteenth Amendment prohibiting the manufacture, sale, and transport of alcoholic beverages, Capone fled Brooklyn for Chicago to avoid a murder charge. In Chicago he joined the notorious Five Points Gang and quickly moved up its ranks to become the right-hand man of boss Johnny Torrio. After Torrio fled the country, Capone found himself in control of part of the bootleg operation in the city that had sprung up after prohibition. Chicago had voted 6 to 1 against passage of the prohibition amendment, and its citizenry—rich and poor, officials included—felt that liquor deprivation had been unfairly imposed. Capone took advantage of the popular willingness to break the law, and openly plied his trade. As he would tell reporter Damon Runyan, "I make money by supplying a public demand. If I break the law, my customers . . . some of the best people in Chicago, are as guilty as me."

Capone protected his business interests by waging war on rival gangs. During the legendary St. Valentine's Day massacre in 1929, seven members of a rival gang led by George "Bugsy" Moran were gunned down in a Chicago garage. Other business strategies included bribing public officials, providing a ready market for the illegal home-brewed liquor produced by poor Italian ghetto residents, and becoming a supply source for the "respectable" customers of city speakeasies. Interacting in Chicago society in the manner of a well-to-do businessman rather than a shady racketeer, Capone gained a fabulously profitable bootleg monopoly, as well as the admiration of a large segment of the community, including members of the police and city government. Between 1927 and 1931 he was viewed by many as the de facto ruler of Chicago.

Seen as Common Thug outside Chicago

However, the rest of the country and certain elements in the Windy City regarded Capone as a menace. In the late 1920s President Herbert Hoover ordered his Secretary of the Treasury to find a way to jail Capone, who up until now had managed to evade being implicated in any illegal act. Perhaps more significantly than the efforts of the U.S. Treasury department, Capone's power had by now begun to wane due to both the coming of the Great Depression and the anticipated repeal of prohibition. Bootlegging was becoming less profitable.

After detailed investigations, U.S. Treasury agents were able to arrest Capone for failure to file an income tax return. Forced to defend himself while being tried for vagrancy in Chicago, Capone contradicted some previous testimony regarding his taxes, and he was successfully prosecuted for tax

fraud by the federal government. In October 1931 Capone was sentenced to ten years' hard labor, which he served in a penitentiary in Atlanta, Georgia, and on Alcatraz. Because of syphilis Capone's mind and health deteriorated, and his power within the nation's organized crime syndicates ended. Released on parole in 1939, he led a reclusive life at his Florida estate, where he died in 1947.

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Truman Capote

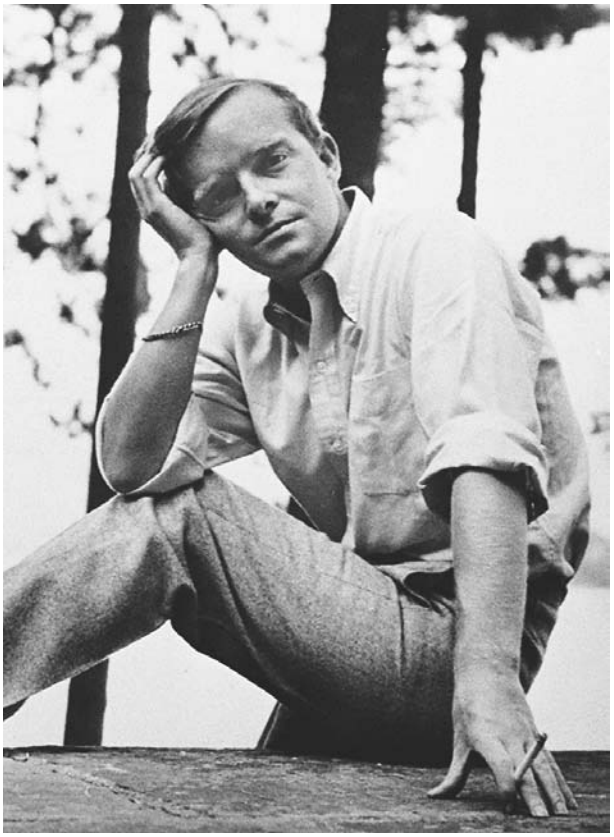

Truman Capote (1924–1984) was one the most famous and controversial figures in contemporary American literature. The ornate style and dark psychological themes of his early fiction caused reviewers to categorize him as a Southern Gothic writer. However, other works display a humorous and sentimental tone. As Capote matured, he became a leading practitioner of "New Journalism," popularizing a genre that he called the nonfiction novel.

Because of his celebrity, virtually every aspect of Capote's life became public knowledge, including the details of his troubled childhood. Born in New Orleans, he seldom saw his father, Archulus Persons, and his memories of his mother, Lillie Mae Faulk, mainly involved emotional neglect. When he was four years old his parents divorced, and afterward Lillie Mae boarded her son with various relatives in the South while she began a new life in New York with her second husband, Cuban businessman Joseph Capote. The young Capote lived with elderly relatives in Monroeville, Alabama, and he later recalled the loneliness and boredom he experienced during this time. His unhappiness was assuaged somewhat by his friendships with his great-aunt Sook Faulk, who appears as Cousin Sook in his novellas *A Christmas Memory* and *The Thanksgiving Visitor* (1967), and Harper Lee, a childhood friend who served as the model for Idabel Thompkins in *Other Voices, Other Rooms.* Lee, in turn, paid tribute to Capote by depicting him as the character Dill Harris in her novel, *To Kill a Mockingbird* (1960). When Capote was nine years old, his mother, having failed to conceive a child with her second husband, brought her son to live with them in Manhattan, although she still sent him to the South in the summer. Capote did poorly in school, causing his parents and teachers to suspect that he was of subnormal intelligence; a series of psychological tests, however, proved that he possessed an I.Q. well above the genius level. To combat his loneliness and sense of displacement, he developed a flamboyant personality that played a significant role in establishing his celebrity status as an adult.

Capote had begun secretly to write at an early age, and rather than attend college after completing high school, he pursued a literary apprenticeship that included various positions at *The New Yorker* and led to important social contacts in New York City. Renowned for his cunning wit and penchant for gossip, Capote later became a popular guest on television talk shows as well as the frequent focus of feature articles. He befriended many members of high society and was as well known for his eccentric, sometimes scandalous behavior as he was for his writings.

Capote's first short stories, published in national magazines when he was seventeen, eventually led to a contract to write his first book, *Other Voices, Other Rooms.* Set in the South, the novel centers on a young man's search for his father and his loss of innocence as he passes into manhood. The work displays many elements of the grotesque: the boy is introduced to the violence of murder and rape, he witnesses a homosexual encounter, and at the novel's end, his failure to initiate a heterosexual relationship with Idabel Thompkins, his tomboy companion, leads him to accept a homosexual arrangement with his elder cousin Randolph, a lecherous transvestite. Each of these sinister scenes is distorted beyond reality, resulting in a surreal, nightmarish

quality. Despite occasional critical complaints that the novel lacks reference to the real world, *Other Voices, Other Rooms* achieved immediate notoriety. This success was partly due to its strange, lyrical evocation of life in a small Southern town as well as to the author's frank treatment of his thirteen-year-old protagonist's awakening homosexuality. The book's dust jacket featured a photograph of Capote, who was then twenty-three, reclining on a couch. Many critics and readers found the picture erotically suggestive and inferred that the novel was autobiographical.

Many of Capote's early stories, written when he was in his teens and early twenties, are collected in *A Tree of Night and Other Stories.* These pieces show the influence of such writers as Edgar Allan Poe, Nathaniel Hawthorne, William Faulkner, and Eudora Welty, all of whom are associated to some degree with a Gothic tradition in American literature. Like these authors, as well as the Southern Gothic writers Carson McCullers and Flannery O'Connor, with whom critics most often compare him, Capote filled his stories with grotesque incidents and characters who suffer from mental and physical abnormalities. Yet Capote did not always use the South as a setting, and the Gothic elements in some of the tales are offset by Capote's humorous tone in others. Critics often place his early fiction into two categories: light and sinister stories. In the former category are ''My Side of the Matter,'' ''Jug of Silver,'' and ''Children on Their Birthdays.'' Written in an engaging conversational style, these narratives report the amusing activities of eccentric characters. More common among Capote's early fiction, however, are the sinister stories, such as ''Miriam,'' ''A Tree of Night,'' ''The Headless Hawk,'' and ''Shut a Final Door.'' These are heavily symbolic fables that portray characters in nightmarish situations, threatened by evil forces. Frequently in these tales evil is personified as a sinister man, such as the Wizard Man feared by the heroine in ''A Tree of Night'' or the dream-buyer in ''Master Misery.'' In other instances evil appears as a weird personage who represents the darker, hidden side of the protagonist. The ghostly little girl who haunts an older woman in ''Miriam'' is the best-known example of this doubling device in Capote's fiction. In later years Capote commented that the Gothic eeriness of these stories reflected the anxiety and feelings of insecurity he experienced as a child.

In *The Grass Harp* (1951), Capote drew on his childhood to create a lyrical, often humorous novel focusing on Collin Fenwick, an eleven-year-old boy who is sent to live in a small Southern town with his father's elderly cousins, Verena and Dolly Talbo. At sixteen years of age, Collin allies himself with the sensitive Dolly and other outcasts from the area by means of an idyllic withdrawal into a tree fort. There, the group achieves solidarity and affirms the value of individuality by comically repelling the onslaughts of the ruthless Verena and other figures of authority. The novel, which achieved moderate success, is generally considered to offer a broader, less subjective view of society and the outer world than Capote's earlier fiction, and was adapted as a Broadway drama in 1952. A light and humorous tone is also evident in such works as the novella *Breakfast at Tiffany's* and the three stories published in the same volume, ''House of Flowers,'' ''A Diamond Guitar,'' and *A Christmas Memory. Breakfast at Tiffany's* features Capote's most famous character, Holly Golightly, a beautiful, waif-like young woman living on the fringes of New York society. Golightly, like the prostitute heroine in ''House of Flowers,'' is a childlike person who desires love and a permanent home. This sentimental yearning for security is also evident in the nostalgic novella *A Christmas Memory,* which, like the later *The Thanksgiving Visitor,* dramatizes the loving companionship the young Capote found with his great-aunt Sook.

In some of his works of the 1950s, Capote abandoned the lush style of his early writings for a more austere approach, turning his attention away from traditional fiction. *Local Color* (1950) is a collection of pieces recounting his impressions and experiences while in Europe, and *The Muses Are Heard: An Account* (1956) contains essays written while traveling in Russia with a touring company of *Porgy and Bess.* From these projects Capote developed the idea of creating a work that would combine fact and fiction. The result was *In Cold Blood,* which, according to Capote, signaled ''a serious new art form: the 'nonfiction novel,' as I thought of it.'' Upon publication, *In Cold Blood* elicited among the most extensive critical interest in publishing history. Although several commentators accused Capote of opportunism and of concealing his inability to produce imaginative fiction by working with ready-made material, most responded with overwhelmingly positive reviews. Originally serialized in *The New Yorker* and published in book form in 1965 following nearly six years of research and advance publicity, this book chronicles the murder of Kansas farmer Herbert W. Clutter and his family, who were bound, gagged, robbed, and shot by two ex-convicts in November, 1959. In addition to garnering Capote an Edgar Award from the Mystery Writers of America, *In Cold Blood* became a bestseller and generated several million dollars in royalties and profits related to serialization, paperback, and film rights. Written in an objective and highly innovative prose style that combines the factual accuracy of journalism with the emotive impact of fiction, *In Cold Blood* is particularly noted for Capote's subtle insights into the ambiguities of the American legal system and of capital punishment.

In the late 1960s, Capote began to suffer from writer's block, a frustrating condition that severely curtailed his creative output. Throughout this period he claimed to be working on *Answered Prayers,* a gossip-filled chronicle of the Jet Set that he promised would be his masterpiece. He reported that part of his trouble in completing the project was dissatisfaction with his technique and that he spent most of his time revising or discarding work in progress. During the mid-1970s he attempted to stimulate his creative energies and to belie critics' accusations that he had lost his talent by publishing several chapters of *Answered Prayers* in the magazine *Esquire.* Most critics found the chapters disappointing. More devastating to Capote, however, were the reactions of his society friends, most of whom felt betrayed by his revelations of the intimate details of their lives and refused to have any more contact with him. In addition, Capote's final collection of short prose pieces, *Music for Chameleons* (1983), was less than warmly received by critics. Afterward, Capote succumbed to alcoholism, drug ad-

diction, and poor health, and he died in 1984, shortly before his sixtieth birthday. According to his friends and editors, the only portions of *Answered Prayers* he had managed to complete were those that had appeared in *Esquire* several years previously.

Critical assessment of Capote's career is highly divided, both in terms of individual works and his overall contribution to literature. In an early review Paul Levine described Capote as a ''definitely minor figure in contemporary literature whose reputation has been built less on a facility of style than on an excellent advertising campaign.'' Ihab Hassan, however, claimed that ''whatever the faults of Capote may be, it is certain that his work possesses more range and energy than his detractors allow.'' Although sometimes faulted for precocious, fanciful plots and for overwriting, Capote is widely praised for his storytelling abilities and the quality of his prose.

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Al Capp

Creator of ''Li'l Abner,'' one of the most popular comic strips of all time, Al Capp (1909-1979) was also a satirist of remarkable talent.

Capp was born Alfred Gerald Caplin in New Haven, Connecticut, on September 28, 1909. Twelve years later he lost most of his right leg in a streetcar accident, an event which did not interrupt his progress as a student of drawing—self-taught in his early days. Capp married Catherine Wingate Cameron in 1929 while he was wending his way through a chain of art schools. After working for other cartoonists, Capp launched his own strip in 1934, succeeding on his first try. ''Li'l Abner'' was carried by only eight newspapers at the outset but soon became wildly popular. Before long it was giving Capp a yearly income of 150,000 solid gold depression-era dollars.

Set in the mythical hillbilly village of Dogpatch, with excursions to such places as Lower Slobbovia, ''Li'l Abner'' chronicled the adventures of a 19-year-old male of limited intelligence but much brawn who was relentlessly pursued by the beauteous Daisy Mae. Thanks to reader demand she caught up with him in 1952, when they were finally married. Other celebrated characters in the strip included Hairless Joe; Lonesome Polecat, distiller of the infamous ''Kickapoo Joy Juice''; seductive Moonbeam McSwine; and the piteous Joe Btfsplk, whose life was lived beneath a cloud that perpetually rained down misfortune. Another creation, Evil-Eye Fleegle, possessed the dreaded triple whammy, a phrase that passed into the language. Perhaps his most unusual character was the shmoo, a ham-shaped but lovable herbivore that regularly fell dead at the feet of human beings, oven-ready and delectable. Sadie Hawkins Day (when women asked men for dates), an important event in the Dogpatch calendar, was observed not only in Capp's strip but at thousands of high schools and colleges.

Many Capp characters were loosely based on well-known personalities. Marryin' Sam bore some resemblance to New York City Mayor Fiorello LaGuardia. One Fault Jones reminded readers of President Herbert Hoover. By the 1950s, when Capp's strip reached its apex, even the names were similar. The columnist Drew Pearson was mocked as Drusilla Pearson. Secretary of State John Foster Dulles was immortalized as John Foster Dullnik. Capp's great popular-

ity in the 1950s owed much to his deft social and political satire. Liberals particularly relished his sendups of Eisenhower appointees and his cartoon war against McCarthyism. Everyone who read the ''funnies'' delighted in his parodies of other comics, the most famous being his strip within a strip, ''Fearless Fosdick,'' inspired by Chester Gould's ''Dick Tracy.''

Capp's strip generated many by-products, as ''Li'l Abner'' became a motion picture in 1940 and a Broadway musical comedy hit in 1957. It was followed by a film of the musical comedy in 1959. There were also numerous published collections of his work. Together with the strip itself, which was carried by more than 900 newspapers at the height of his reputation, Capp's ventures earned him more than half a million dollars annually.

During the 1960s Capp became blatantly conservative. He also began to take himself more seriously—too seriously many thought—as a champion of traditional values. Senator Phogbound gave way to Joanie Phoanie—a character based on the liberal folk singer Joan Baez—while such organizations as Students for a Democratic Society were lampooned as S.W.I.N.E., Students Wildly Indignant about Nearly Everything. Although the number of papers carrying his strip declined as a result, Capp developed a second career as, oddly enough, a speaker at college campuses. Student organizations were willing to pay his very high fee (for the times) of $3,000 despite, or because of, the verbal abuse with which he showered them.

''The more I see of students,'' he once remarked, ''the more I dislike them.'' He compared students to Nazi Brownshirts and attributed the spread of campus disorders to official leniency. When students ''rip up one campus and all that happens is that their right to use the ice-cream bar machine is revoked for one hour, what do you expect?'' Yet he appeared to enjoy these encounters, during which students would jeer while he delivered such observations as: ''A concerned student is one who smashes the computer at a university, and an apathetic student is one who spends four years learning how to repair that computer.'' When asked if marijuana should be legalized, Capp said, ''by all means. Also murder, rape and arson—then we could do away with all crime.''

After four students at Kent State University were killed by a National Guard unit during a 1970 demonstration Capp expressed sympathy for the guardsman. At the same time, in an apparent effort to justify his view, he noted that the only students who were afraid to appear at their own college graduations were David and Julie Nixon Eisenhower.

In 1971 the fun came to an end when Capp pled guilty to the charge of attempted adultery when a woman student accused him of propositioning her. He subsequently gave up the talk-show and campus lecture circuits, becoming something of a recluse. Six years later he gave up ''Li'l Abner'' as well, explaining that for several years he had been losing his edge. ''Oh hell, it's like a fighter retiring. I stayed on longer than I should have.'' He died on November 5, 1979, at the age of 70.

Whether he was a patriot or a betrayer of liberal principles, Al Capp deserves to be remembered not for his politics but, in the words of one news magazine, as ''the Mark Twain of cartoonists.''

Further Reading

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Frank Capra

Filmmaker Frank Capra (1897–1991) was 1930s Hollywood's top director, creating several immensely popular movies that captured the mood of the Depression-era United States and earning more Academy Award nominations than any of his contemporaries.

''Capracorn'' is the term some use to describe Frank Capra's style of movie-making, but even if his films feel too sentimental to many critics and moviegoers, there is no denying the mastery he had of the film medium or that he developed a style uniquely his own. In the 1930s, he was the top director in Hollywood, turning out a series of films that touched the hopes and fears of the nation as it struggled through the Great Depression and, in the process, Capra garnered more Oscar nominations for himself and his pictures than any other filmmaker of the decade.

Stumbled Into Film Career

The youngest child in a large Sicilian family, Frank was six years old when his family joined the stream of European immigrants coming to the United States. Ending up in Los Angeles, he fought to go to college against his parents wishes; and he always looked back on his decision to attend the California Institute of Technology as one of the most important of his life. After serving stateside in the army, he had trouble finding well paying work, despite the being the only college-educated kid in a family that was otherwise fully employed. He was bumming around San Francisco when he answered an advertisement placed in the paper by an old Shakespearean actor looking for a director to shoot him in screen versions of his favorite poetry.

Capra turned out films based on poems such as Rudyard Kipling's ''Fultah Fisher's Boarding House'' and

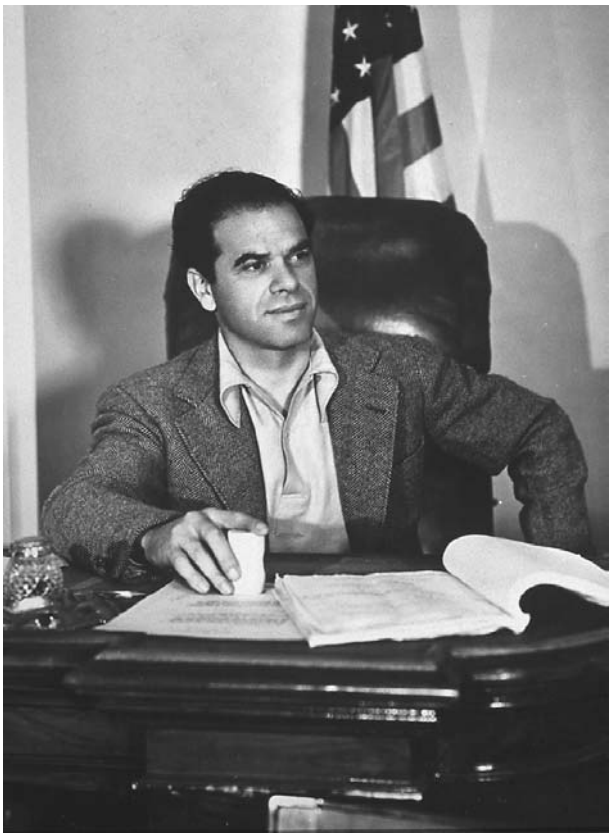

then sold them to the regular studios for a profit. After a series of these, Capra went to work for Harry Cohn who ran a small company called CBC that would grow into Columbia Pictures. For a while, Capra also worked in comedy, most notably with Harry Langdon, a silent clown usually placed fourth in the pantheon of great silent comedians after Buster Keaton, Charlie Chaplin, and Harold Lloyd. It was with Langdon that Capra made his first feature films, *Tramp, Tramp, Tramp, The Strong Man,* and *Long Pants.* All were successful, but Langdon wanted to direct his own movies, and he fired Capra. Langdon's career went into decline, and Capra went back to work for Harry Cohn at Columbia.

He turned out a series of action movies that did not really yet bear the Capra personal touches, but the films were well made and tended to do very well at the box office. It was in this period that Capra made his first ''talkie,'' *The Younger Generation.* In 1930, Capra began working with a writer named Jo Swerling after Swerling attacked one of his scripts in front of Harry Cohn. Impressed with Swerling's criticisms, Capra asked Cohn to hire the New York writer. Swerling was an important influence on Capra, and their first film together, *Ladies of Leisure,* starred Barbara Stanwyck and showed Capra finding his distinctive voice.

Won Oscars

Although both Swerling and Stanwyck became regulars in the Capra stable, Capra's breakthrough project was written with another writer, Robert Riskin. *It Happened One Night* won the Best Picture Oscar and Oscars for Capra as director—one of three he would win, all in that decade—and for both of its leads, Clark Gable and Claudette Colbert. One of the most famous scenes takes place on a broken down bus in which the riders, to entertain themselves, begin singing together the old song, ''The Daring Young Man on the Flying Trapeze.'' It is vintage Frank Capra material, offering a vision of a world in which social distinctions are broken down and a democratic camaraderie holds sway across class lines.

His next big film, *Mr. Deeds Goes to Town,* which won Capra another Oscar for Best Director, was also written by Robert Riskin. In it, Capra's belief in the goodness of the common man—as opposed to the greed of businessmen and the corruption of politicians—came even more to the fore. When Mr. Deeds becomes wealthy through an inheritance, he decides to give a significant part of his fortune to the poor. This leads his family to try to have him declared insane. At his trial, Mr. Deeds, played by Gary Cooper, refuses to speak in his own defense until his own faith in the goodness of humanity is restored. Of course as his faith is restored, so is the audience's; the film ends happily.

The next year he made *Lost Horizon,* a film that some critics say reveals some fascistic tendencies under his populism. In 1938, he turned a popular Kaufmann-Hart play, *You Can't Take It With You,* into a film very personal to himself. Picking up his third Oscar for Direction, he told the story of the love of a common, if eccentric, woman (Jean Arthur) saving the soul of a millionaire's son (Jimmy Stewart). It was Capra's first film with Stewart.

The next year they would make *Mr. Smith Goes to Washington.* It is the perfect expression of Capra's political belief that the innocent idealism of one man can beat the entrenched moneyed interests of cynical politicians and industrialists, even when the have a corrupt media on their side. The film culminates in the hero's 23-hour filibuster on the floor of the Senate where he refuses to be licked. The fact that no real political progress has been made by the film's happy conclusion seems to have occurred to Capra too. At one point, Mr. Smith admits that ''the only causes worth fighting for are lost causes.'' Stewart was perfect in the title role.

World War II Intervened

With Jimmy Stewart, even more than with Gary Cooper, Capra found the actor capable of bearing the burden of Capra's exalted vision of the common man as hero in a bad situation. As Charles Affron has written in the *International Dictionary of Films and Filmmakers,* ''In James Stewart, Capra finds his most disquieting voice, ranging in *Mr. Smith* from ingenuousness to hysterical desperation, and in *It's a Wonderful Life,* to an even higher pitch of hysteria when the hero loses his identity.'' A good case can be made that the change in America's self-image caused by the Second World War can be seen in the change in Jimmy Stewart's self-image in these two films. Mr. Smith in the end manages to maintain his idealism, but George Bailey of *It's a Wonderful Life,* goes through a much darker metamorphosis with a tacked-on happy ending. Capra's last film before the United States entered the war was *Meet John Doe,* starring Gary Cooper. As the editors of *World Film Directors* have written,

''*Meet John Doe,* made at the end of the isolationist period when war with the axis seemed imminent, has been taken as a deliberate reaffirmation of American values, but one that reveals a surprising uncertainty about their survival and perhaps even about their nature.''

During the Second World War, Capra entered the armed services and made propaganda films for the Allies. Winston Churchill was a particular fan of Capra's propaganda films, considering them the finest made on the Allied side. After the War, Capra started his own film company, Liberty Films Inc., and made *It's a Wonderful Life,* the story of an extraordinary but profoundly discouraged man who around Christmas is allowed to see what the world would have been like if he had never been born. A sort of modern day *Christmas Carol,* the film would become one of the classics of the American screen; but on its release, it was not a success. His next film, the Spencer Tracy-Katherine Hepburn vehicle, *State of the Union* was a mean-spirited and confused political picture that did nothing to bolster Capra's sagging reputation.

He made only five more films, and none could be called an artistic success of the quality of his depression era films or of *It's a Wonderful Life.* He made his last film, *Pocketful of Miracles,* featuring a fine Bette Davis performance in 1961. It was another box office disappointment, and he would live another 30 years without going behind the camera again. In 1971, he published his autobiography, *The Name Above the Title,* which has remained one of the better selling movie industry reminiscences.

Although he does not have a critical reputation approaching John Ford's, Howard Hawk's or Orson Welles's , Frank Capra's best films are still popular with audiences; and if his vision of America is much simpler than John Ford's, perhaps just for that reason, it has remained especially popular with the young people who gravitate toward Capra's idealistic, non-materialistic heroes. In the end, it was probably the simplicity of his vision—wedded to a complex mastery of the film form itself—which has made him so enduringly popular. If the Second World War marked the point when his filmmaking went into decline—*It's a Wonderful Life,* not withstanding—it was probably because the naïveté of his world view could not live on long in the complex political realities of the Cold War.

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Jennifer Capriati

In March of 1990, Jennifer Capriati (born 1976) turned pro on the cutthroat women's professional tennis circuit.

"Even though I'm going to be playing older ladies, when I'm out there playing, I'm as old as they are,'' she told the *New York Times.* ''I have no fear. I guess I was just born with that kind of mind.'' And that kind of talent.

Capriati, the youngest tennis player ever to turn pro, was met with overwhelming expectations from both the tennis world, the public, and the media upon her debut at the Virginia Slims tournament in Boca Raton, Florida. The pressure was not just for her potential in tennis, but for her potential as the best charismatic draw for the U.S. women's circuit since Chris Evert.

The question is whether or not Jennifer Capriati is capable of living through this. She seems more likely to stumble down the path of former tennis pros like Jimmy Arias, Andrea Jaeger, and Tracy Austin. There is a reason why that path is becoming somewhat of a cliché. Capriati's short life in this pressure cooker is one explanation.

Headlines trumpeted Capriati as the ''Teen Queen of Tennis,'' ''Eighth Grade Wonder,'' and ''The Next Chris Evert.'' Her own coach, Tom Gullikson of the U.S. Tennis Association, said flatly to a *Los Angeles Times* reporter, ''It's our viewpoint that [Capriati] is without question the most talented young pro in the world, man or woman.'' Interviewers scrounged for details of her life—she was five-foot-seven, 130 pounds, shoe size 8 1/2. Her favorite rap song: ''Bust A Move.'' Favorite foods: hamburgers, chips, hot fudge sundaes. Favorite movie star: Johnny Depp. Favorite color: pink. Favorite pet: the family Shih Tzu, Bianca.

Meanwhile, Capriati just hoped she wouldn't look ''dorky'' on television, and she told the *Los Angeles Times* she'd like to be remembered this way: ''I'd like, you know, when I retire, like, you know, when I go down the street, people would say, 'There's Jennifer Capriati, the greatest tennis player who ever lived.''' The concept of a young, pretty teenager who could sigh over Twizzlers licorice, white leather mini skirts, and the baby on the TV show, *The Simpsons,* while also blasting her way to the top of the tennis circuit, ignited thousands of new Capriati fans. One magazine writer wondered whether people wanted to see history in the making or really just had a weird fascination with seeing a player who might be a flash in the pan, used up, and burnt out by age 21. But those apprehensions were at first blotted out by the sheer talent and exuberance of Capriati's early play. In her first match she knocked off four seeded players and advanced to the finals before being beaten by Argentina's Gabriela Sabatini on March 11. With every later tournament, she showed her raw, powerful talent with booming ground strokes, a 94 m.p.h. overhead serve, and cool nerves that belied her young age.

In April, she reached the finals of the Family Circle Magazine Hilton Head Cup, finally losing to Martina Navratilova. Capriati was delighted, still, just to be there; she called Navratilova ''a lege, you know, like, a legend.'' In June, seeded No. 17, she reached the quarterfinals of the French Open before she was beaten by No. 1 Monica Seles of Yugoslavia. In July she made it to the quarterfinals of Wimbledon, ranked No. 12, before losing to Germany's Steffi Graff. On July 16, she won her first professional title, at the Mount Cranmore International tournament in New Hampshire. In August, she was defeated in the early rounds at the U.S. Open, where she was ranked 16th. In September, as sixth seed, she made it to the quarterfinals of the Nichirei International Tennis Championship in Tokyo.

Though she didn't win any big matches, many believed Capriati had set the stage for her advancement to the pinnacle of women's tennis. It was a climb she was groomed for from infancy. Jennifer Capriati was born in 1976 on Long Island, New York, to Stefano and Denise Capriati. Her Bronx-born mother, who is a Pan Am flight attendant, met her father in Spain in 1972. Stefano Capriati, a native of Milan, Italy, was a resident of Spain, where he was a movie stuntman and a self-taught tennis pro. They married and settled in Spain. Stefano Capriati knew Jennifer would be a tennis player when she was still in the womb, says Denise Capriati, who played recreational tennis until the day she went into labor with Jennifer. ''Stefano knew she would be a tennis player . . . just by the way I carried her,'' she told *Sports Illustrated*. They moved to New York so Jennifer could be born in the United States, then moved back to Spain. Another child, Steven, was born three years later.

When Jennifer was a baby, her father did cribside calisthenics, propping her backside with a pillow and helping her do situps. When she was four years old, the family moved to Fort Lauderdale, Florida, to further Jennifer's tennis. By then, she could hold her own with a ball machine. ''Already she could rally a hundred times on the court,'' her father said. He took her to see Jimmy Evert, tennis star Chris Evert's father. Evert did not even want to meet her since she was only four, but when he saw her skill he agreed to take her as a student. He coached her from age four to age nine. Along the way, Jennifer became friends with Chris Evert. In 1987, the tennis star gave Jennifer a Christmas bracelet that reads, ''Jennifer, Love Chris'' that Jennifer wears in all her matches.

From age ten to 13, Jennifer was coached by Rick Macci in Haines City, Florida, then went to the Hopman Tennis Academy at Saddlebrook resort in Wesley Chapel, where she got a third coach, Tom Gullickson. But the driving force in her budding career was her father, whom she called her main coach and whom the other members of her entourage called ''the main boss.'' Stefano Capriati considers himself a tennis father, in the best sense of the term, noting that there is a difference between pushing and aiding. ''You try to direct her in the right way, and you see she has the potential,'' he told the *Los Angeles Times*. ''I see she enjoys it. After 9-10 years old, you cannot direct them anymore. They must want it.''

As a junior tennis player, Jennifer wanted it. She relished the competition. In 1988 at age 12, she won the U.S. 18-and-under championships on both hard and clay courts. In 1989 she won the 18-and-under French Open, made the quarterfinals at Wimbledon, and won the junior title at the U.S. Open. The rules said girls under 14 could not turn pro, but in 1989, her father, coaches, and tennis boosters thought she was ready. ''People say she's only 13, but they miss the point. She's already put in 10 years,'' said tennis legend Billie Jean King, Jennifer's periodic doubles partner. ''I'm telling you,'' said her former coach, Rick Macci, in *Sports Illustrated*. ''She's scary.''

However, the United States Tennis Federation was stubborn. It would not allow Jennifer to play until the month of her 14th birthday. Her father thought about challenging the rule in court, then changed his mind. Already, Jennifer Capriati was getting lucrative endorsement contracts. The Italian sportswear maker Diadora of Caerano Di San Marco gave her $3 million to endorse their line and Prince gave her $1 million to endorse their tennis rackets. Later in the year, she made a commercial for Oil of Olay face cream. ''First, immortality, then the SATs,'' joked *Newsweek*. But it was no joke: before even turning pro, Capriati was the third highest endorsed tennis player behind Chris Evert and Martina Navratilova. John Evert, Chris Evert's brother, became Capriati's business manager.

Turns Pro

In between the relentless pace of tennis, Jennifer Capriati went through eighth grade at Palmer Academy in Wesley Chapel. When she couldn't go to school, she'd take her homework with her or have it sent to her on the road by fax machine. By March when she went pro, she still had to do homework in between matches. In September she started ninth grade at St. Andrew's School in Boca Raton, a 600-student private school. She was prepared to leave the Harry Hopman tennis facility of Saddlebrook and was offered a contract as touring pro at the Broken Sound Club in Boca

Raton. But later that month, her parents changed their minds.

Uncomfortable in a temporary home in Boca Raton, the Capriatis went back to Saddlebrook and Jennifer returned to the Palmer Academy, where she had attended eighth grade. The family intended to move to Broken Sound in January, then realized it would be better to remain at Saddlebrook. ''There is life besides tennis,'' said Denise Capriati. ''Jennifer was so happy to see her friends again. Jennifer's emotional happiness is the bottom line.''

Also in September of 1990, ranked 12th in the world, Jennifer traveled to Tokyo for the Nichirei tennis championship. The remainder of the year she planned to do an exhibition match for former first lady Nancy Reagan, one for Chris Evert, and then hoped to make the Virginia Slims Championships in New York in November. The pace was grueling, but her spirits were high. ''I feel like a kid, kidwise. But tenniswise, I feel I guess I have talent, I guess,'' she told the *Los Angeles Times*. ''When I'm on the court, I just block out everything I'm thinking about and bring out my tennis stuff. When I'm off, I'm just a kid.''

Her tennis stuff continued to wow observers. One coach praised her aggressive style, unpredictability, and power: ''She was strong before, but her movement wasn't very good. Now she covers the court as well as any of the men I can think of,'' said Tommy Thompson, head tennis pro at Saddlebrook, to the *New York Times*. ''She's going to be different than most women, who tend to play very defensively, because she's very confident at net. She has no fear when she's going in there to volley. Thompson said later in the *Washington Post,* ''She's a kid off the court but a killer on it.''

Whether the kid can continue life as a killer on the court without becoming overwhelmed is the question many had as her first six months on the circuit ended. While Capriati appeared to have a solid head on her shoulders, there were the inevitable comparisons with Andrea Jaeger and Tracy Austin, both of whom started tennis as young sensations but burned out from injuries and pressure. Jaeger won her first pro tournament at 14 but left the tour at 19 because of shoulder injuries. Austin, at 16, was the youngest player ever to win the U.S. Open, in 1979, but foot and back injuries sidelined her permanently at age 19. When asked about this by interviewers, Capriati sighs and replies wearily. ''It's like, you know, it's not my fault,'' she says of Jaeger's and Austin's short-lived careers in the *Los Angeles Times*. ''Why does everybody think it's going to happen to me? How do they know what my limit is?''

As time went on, she started to learn her limit. In 1991, Capriati peaked. She ranked in the Top 10 (No. 6) after reaching the finals of the U.S. Open and Wimbledon. In 1992, she won the gold medal in the Olympics at Barcelona, but no other tournaments. In September, after losing in the first round of the U.S. Open, Capriati returned to Florida from the tour to recover from bone chips and tendinitis in her elbow. In November, she moved out of her parents' home to an apartment. She later announced in January of 1993 that she was taking a leave from the tour to complete high school. In March, she dropped out of high school and moved to Boca Raton.

Enters Rehab

In May of 1994, Capriati was arrested in Coral Gables, Florida for possession of marijuana. According to *People* magazine, the arrest followed a weekend of serious partying with other teenagers. One of the teens, Thomas Wineland, was booked for possession of suspected crack cocaine and drug paraphernalia. He later claimed that he and Capriati smoked crack for a couple of hours, then smoked reefers, took painkillers, and drank. Two days after the arrest, Capriati started a drug rehabilitation program at Mount Sinai Medical Center in Miami Beach.

A flurry of criticism and ''I told you so'' articles followed from the media. Mike Lupica of *The Sporting News* wrote an article reflecting the thoughts of those who know Capriati. He had plenty of negative things to say about Stefano Capriati and the Capriati entourage. He wrote, ''The short-term marketing was brilliant. The short-term thinking was stupid and greedy.'' *Tennis* magazine commented, '' . . . the women's tour kept changing its rules to make sure Capriati played as often as possible. They were called by many 'The Capriati Rules.' Four years later, suddenly very concerned about little girls playing tennis for a living, the same group passed rules limiting play for teenagers. They also should have been called 'The Capriati Rules.'''

Capriati did come back and play one match in November 1994—losing to Anke Huber in Philadelphia. She then remained absent from tennis until February 1996. She won two matches in the Faber Grand Prix in Germany, finally losing in the quarterfinals. Anne Person Worcester, The Corel WTA Tour's chief executive officer, told *Tennis* magazine, ''The hardest part about coming back for her is not the tennis, not the other players, not the fans; it's the media.'' Worcester believes that only Capriati's drug arrest, not her accomplishments will be highlighted in everything written about her. *Tennis* magazine suggested that Capriati will have to find the right support group to accompany her on the tour to keep the pressure at bay. Stefano Capriati, now divorced from Jennifer's mother, Denise, traveled with Jennifer to Germany, but insisted that he was not pushing her. He told *Tennis,* ''She will decide what it is she wants. Whatever she will decide, I will give. Whatever she needs, I give.''

Capriati lost in the first round of the French Open in May 1996. *The Sporting News* reported that five days later, she had another brush with the law. Capriati was at a nightclub in Miami with her boyfriend. Police said she got into an argument with him and tried to punch him. Her boyfriend ducked, and Capriati accidentally hit a waitress. Club security turned her over to the police. The state attorney will determine if charges will be filed.

In late June, Capriati decided not to play Wimbledon—one of the biggest tournaments of the year. She withdrew due to lack of preparation, according to her spokesperson. Also, Capriati will not be able to defend her Barcelona Olympic gold medal in Atlanta because her current ranking of 104 is too low. The women's coach, Billie Jean King,

commented to *The Sporting News,* ''I've told Jennifer all along, 'You've got no chance.'''

At 20 years old, Jennifer Capriati had won more tournaments and made more money in two years than most professional tennis players do in an entire career. Her success has also provided her with many options: she could take her money and pay for college and forget tennis; she could half-heartedly play a few tournaments a year, eventually leaving tennis; or she could come back and play tennis with everything she can muster because *she* wants it. Her true fans can only hope that she finds the courage and support she needs to live a normal life.

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Caracalla

Caracalla (188-217) was a Roman emperor whose reign was characterized by cruelty in his private life and irresponsibility in his public life.

Son of Emperor Septimius Severus and his Syrian empress, Julia Domna, Caracalla was originally named Bassianus. His father renamed him Marcus Aurelius Antoninus in 196 (Severus pretended to have been adopted into the prestigious Antonine family of emperors), but the boy was commonly called Caracalla from a Gallic cloak he affected.

Caracalla was named caesar (successor-designate) by his father in 196 during Severus's struggle with his rival, Albinus. Two years later Caracalla was promoted to the rank of augustus, or coemperor. His younger brother, Geta, received the same rank in 209. Both boys were with their father in Britain when he died in 211, leaving them corulers of the empire. Caracalla straightway returned to Rome, where the long-standing animosity between the brothers led Caracalla in 212 to assassinate Geta as he cowered in his mother's arms. Those that indicated disapproval were executed, but Caracalla secured the loyalty of the troops by a donative and raise in pay.

Caracalla fancied himself a military genius, the reincarnation of Alexander the Great. In 213 he led an expedition against the Germanic Alamanni, who threatened the northern frontiers. He defeated some and bought off others, while completing permanent fortifications in the area. In 214 he campaigned on the Danube. Meanwhile, he raised a phalanx of Macedonian troops so that he could proceed on an expedition to the East, in perfect emulation of his great hero, Alexander.

Caracalla reached Antioch in Syria in 215. But his ambition to create a Romano-Iranian empire was at first thwarted by the reluctance of the Parthian king to quarrel. Caracalla thereupon made a trip to Alexandria, where, in his resentment at the citizens' traditional liberty of speech, he assembled the city's youth and had them massacred by the army.

In 216 Caracalla decided to join Rome and Parthia by marriage, if he could not do so by arms, and asked for the hand of the Parthian king's daughter. A refusal was followed by an ineffectual invasion of Media. The Emperor wintered at Edessa and was preparing a more vigorous campaign for the following season when, in the spring of 217, he was assassinated near Carrhae at the instigation of his praetorian prefect and successor, Macrinus, who had information that Caracalla was planning his execution.

Caracalla is best known for the baths he built in Rome, which carry his name, and for an edict in 212/213 which granted full Roman citizenship to nearly all the free inhabitants of the empire, thus fulfilling centuries of legal progress. Some see in this a reflection of Caracalla's ideal of a world state, but ancient authorities found the motivation in in-

creased revenue: only Roman citizens paid an inheritance and manumission tax, and this tax was doubled at this time.

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Caravaggio

The Italian painter Caravaggio (1573-1610) depicted insolent boys and rough peasants in the guise of Roman gods and Christian saints. They are often portrayed as if emerging out of darkness, with part of their faces and bodies strongly illuminated.

Michelangelo Merisi is called Caravaggio after the tiny town in Lombardy where he was born on Sept. 8, 1573. His father, Fermo Merisi, who was a master builder for the local lord, died in 1584, and the young boy was apprenticed to Simone Peterzano, a mediocre painter in Milan. Caravaggio's contract with Peterzano ran until April 1588. He probably stayed on in Milan for another year, studying the paintings in his native Lombardy. By about 1590 he was in Rome.

During Caravaggio's first year in Rome he was desperately poor. For a brief period he worked for a certain Pandolfo Pucci, whom he called ''Mr. Salad'' since he said that was all Pucci ever gave him to eat. We know too that during his first years in Rome Caravaggio worked in the studio of Giuseppe Cavaliere d'Arpino as a painter of fruits and flowers.

Turbulent Life

From 1600 on it is easier to follow Caravaggio's career since his name appears with a certain regularity in the police records. That year he was arrested for a sword fight in which he wounded a captain of the guards at Castel Sant' Angelo. It seems, however, to have been a good-natured contest between two lovers of the sport, and there was a formal reconciliation in court. In 1603 Caravaggio was sued and jailed for libel for writing sarcastic and offensive verses about the painter and writer Giovanni Baglione. Prominent friends, who presumably recognized Caravaggio's great talent, secured his release. In January 1604 he was hailed into court for throwing an artichoke in the face of an insolent waiter, and in November he was jailed for stoning the police.

The police records for Rome of 1605 contain entries regarding a notary called Pasqualone, who reported that he had been wounded by Caravaggio in an argument over a girl named Lena ''who stands in Piazza Navona.'' Following this incident Caravaggio fled to Genoa. But in 3 weeks he was back in Rome, where he and Pasqualone were formally reconciled.

During all these years Caravaggio was painting daring, revolutionary works unlike anything ever seen before. Such paintings naturally aroused a great deal of controversy. Some attacked them as being vulgar and indecent, but a few critics and connoisseurs praised them highly.

In May 1606 Caravaggio was playing tennis with one Ranuccio Tomassoni. There seems to have been an argument over the score, which turned into a brawl and then into a sword fight. Tomassoni was killed, and Caravaggio was badly wounded. Aided by friends, Caravaggio fled Rome. For a brief period he remained near the papal city, hiding in the Sabine Mountains. From there he set out for Naples, then under Spanish rule. By May 1607 his friends were already at work in Rome trying to obtain a pardon so that he could return.

Early in 1608 Caravaggio was on the small Mediterranean island of Malta, then ruled by the Knights of Malta, an aristocratic military order. Because of the portrait he painted of the head of the order, Alof de Wignacourt, Caravaggio was made a knight of Malta, a most unusual honor for a person of his modest background, and received a solid-gold chain and two Turkish slaves. A few months later he was again involved in a sword fight, this time with his superior officer, and was jailed. In some way that is still not explained, Caravaggio escaped from prison.

By Oct. 6, 1608, Caravaggio had reached Syracuse in Sicily. From this point on he was pursued by agents of the Knights of Malta, who sought to avenge what they considered an insult to their order. A hunted man, Caravaggio fled

to Messina and then to Palermo. Somehow through it all he continued to paint. By fall 1609 he was back in Naples, where the Maltese agents trapped him and beat him so badly that he was disfigured almost beyond recognition. Reports reaching Rome said that he was dead, but he was still alive.

By summer 1610 a papal pardon appeared imminent. For this reason Caravaggio took a boat to Port'Ercole, a small Spanish outpost just north of Rome, where he was arrested in a case of mistaken identity. The Spaniards released him from jail after a few days, but the boat had sailed and with it, so he thought, the painting he carried with him and all his possessions.

Raging along the shore under the hot July sun, Caravaggio came down with a fever. As Roger Hinks (1953) wrote: ''There was no one to care for him and in a few days it was all over. He died, as he had lived, alone. It was July 18, 1610. He had lived thirty-six years, nine months and twenty days, as Marzio Milesi records with the pious exactitude of a devoted friend. Three days later, by a tragic stroke of irony, his pardon arrived.''

Revolutionary Paintings

The early works of Caravaggio show him in full revolt against both mannerism and classicism. He rejected the elongations and formal curvilinear shapes of the mannerists and ridiculed the concept of the classicists that the subject of a painting should be idealized and carry a moral message. What Caravaggio shows us in his *Bacchus with a Wine Glass* (ca. 1595) is no Roman god but a pudgy, half-naked boy draped in a bedsheet, who is identified as Bacchus by the vine leaves in his hair.

Sometimes the subject is a scene from everyday life. *The Fortune Teller* (ca. 1595) shows an elegant young dandy with a sword at his side having his palm read by a gypsy girl. He looks away with almost ostentatious boredom as she slips the ring off his finger. As in most of Caravaggio's paintings, the figures are hard, sculptural, and intensely three-dimensional. The realism is reinforced by the great clarity of detail, for instance, the hilt of the young man's sword and the seams of his glove.

Many of the paintings of this period have a momentary quality, as if Caravaggio had isolated a single instance in the midst of flux. In *Boy Bitten by a Lizard* (ca. 1593), for example, a wonderfully affected young man with a small girlish mouth and a rose behind one ear squeals with fright as a lizard comes out from behind a flower and bites him on the finger. In these works and others like them Caravaggio developed a new, totally secular iconography.

When Caravaggio did paint religious subjects, and he often did, he employed an immediacy and directness that has few equals. In the *Calling of St. Matthew* the saint, who was a tax collector in the ancient Roman Empire, is shown in contemporary Italian dress sitting at a table counting money. Around him at the table, as if in a gambling den, are a group of young swordsmen of the kind we associate with Caravaggio. In these years (ca. 1600-1606) Caravaggio's paintings are filled with deep shadows that absorb and conceal parts of the figures. At the same time the figures remain solid and powerfully three-dimensional where the light strikes them. This use of strong dramatic contrasts between light and shade is called tenebrism. In the *Calling* it is especially daring. Christ is far over to the right, almost totally lost in darkness, and all that emerges into the light is part of his face and one beckoning hand. They express his words to Matthew, ''Arise, and follow me.''

Here and elsewhere Caravaggio makes the scene look as if it is taking place before our very eyes. In his *Crucifixion of St. Peter,* for example, we catch sight of the saint at the moment when the executioners are just beginning to raise up the cross to which he has been nailed upside down. His bare feet are thrust toward us so we can see and almost feel the spikes that cut through them. The aged but powerful apostle lifts his head up from the cross in defiance.

Influence of Counter Reformation

Scenes such as these reflect the drive of the Catholic Counter Reformation to appeal directly to the masses through their emotions. It was chiefly the Jesuits who directed the Counter Reformation. Their founder, St. Ignatius of Loyola, laid great stress on the immediate perception of religious experience in physical terms. This he emphasized repeatedly in his famous, widely read *Spiritual Exercises*. In it, for example, Ignatius urges Catholics to imagine hell and in so doing to use all their senses: to see the flames, to hear the screams, to smell the smoke, to taste the tears, to feel the fires.

Other paintings by Caravaggio are quiet. In the *Madonna of Loreto* (1604) the Virgin, holding the Christ Child, miraculously appears before two peasants who have made a pilgrimage to her shrine. As the old man and woman, their gnarled hands clasped in prayer, kneel before the Virgin, their bare, dirty feet stick out toward the viewer. Again we see the influence of St. Ignatius but, even more, that of St. Philip Neri. While the Jesuits tended to align themselves with the powerful, Philip was especially concerned with the weak. He wished religion to be simple, joyful, easily understood, and expressed in the most common and natural terms. Above all he wanted it to be open to the humble and the poor. Pompousness and lavish display he ridiculed. Philip died in Rome in 1595. During Caravaggio's lifetime the saint's living presence seemed to hang over the city, and it can certainly be felt in Caravaggio's art.

Late Works

In Caravaggio's last works, painted when he was fleeing from one southern Italian town to another, his style changed. The modeling is softer; the paint is thinner and applied more rapidly; and the shadows are less profound. The expressive content is deeper. All this can be seen in the *Resurrection of Lazarus,* painted in 1609 at the very end of the artist's life. In it a small crowd huddles around the dim figure of Christ, which is almost phosphorescent where the light strikes it. The whole upper half of the picture is left dark and empty to serve as a sounding board that reverberates the shadowy moments between death and rebirth.

Though Caravaggio was never truly famous in his own lifetime, many who knew his work realized that they were

seeing something amazingly new. His style spread rapidly throughout Europe. Without Caravaggio it is not possible to understand countless artists who followed.

Further Reading

The fullest work on Caravaggio is Walter F. Friedlaender, *Caravaggio Studies* (1955). It is especially valuable for an understanding of Caravaggio in his own era and above all for the influence of St. Philip Neri on his art. A much shorter book, Roger P. Hinks, *Michelangelo Merisi da Caravaggio* (1953), provides the most sensitive interpretation of the expressive content of his painting, especially the late works. The best color plates are in Roberto Longhi, *Il Caravaggio* (1952).

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Hattie Wyatt Caraway

Elected to the U.S. Senate in early 1931 to complete her late husband's term, Hattie Wyatt Caraway (1878-1950) won election to a full six-year term in 1932 (and again in 1938) to become the first woman elected to the U.S. Senate in her own right.

Hattie Wyatt Caraway was born on February 1, 1878, near Bakersville, Tennessee. When she was four years old, in 1882, her family moved to nearby Hustburg, Tennessee, where Hattie grew up working on the family farm and waiting on customers in her father's general store. A bright girl, she had already learned the alphabet before attending a nearby one-room school-house and entered Dickson (Tennessee) Normal College at the age of 14.

At Dickson she met Thaddeus Horatio Caraway, a fellow student several years older than she. She earned a B.A. degree in 1896. After graduation, Hattie, by now engaged to Thaddeus, set out to teach school. The couple married in 1902, after Thaddeus earned his law degree. They settled in Jonesboro, Arkansas, where Hattie gave birth to two sons, Paul Wyatt and Forrest, and managed the house while her husband established a legal and political career.

Thaddeus Caraway was elected to the United States Congress in 1912. While in Washington, D.C., Hattie gave birth to their third son, Robert Easley. She maintained their home in Washington, raising their children, seldom socializing outside the family, and leaving the business of politics to her husband. A Democrat, Thaddeus was elected to the Senate in 1920. A staunch supporter of his poor-white farm constituency, Thaddeus was reelected in 1926 but suffered a blood clot after kidney stone surgery and died unexpectedly in 1931, not completing his term.

Arkansas law required a special election to elect a senator to complete Caraway's term. In the interim Governor Harvey Parnell appointed Hattie to the post out of respect for her husband. Hattie Caraway entered the 72nd Congress in December 1931 with a commission from the governor to occupy her husband's Senate seat until the special election, called for January 1932.

The Arkansas Democratic Committee, unable to agree on a candidate for the special election, ended up nominating Hattie as a compromise. In Arkansas, part of the Democratic ''Solid South,'' the Democratic nomination assured Hattie's election. Governor Parnell supported her with the understanding that she would step aside and make way for his candidacy in the election of 1932. In these strange circumstances Hattie Caraway became the first woman elected to the Senate. As an historic ''first,'' this shy, quiet, at times awkward, 54-year-old housewife became the subject of enormous publicity. One journalist called her ''one of the most visible women in America.''

In sharp contrast to her voluble husband, Caraway would sit in the Senate chamber knitting or reading while she listened politely to the endless speeches. Despite her apparent diffidence, she was determined to continue her husband's work, to vote, as he would have, in unswerving support of the interests of the poor farm people now suffering through the deepening Great Depression.

As the deadline approached in Arkansas to announce candidacy for the regular senatorial election in 1932, seven men, including Governor Parnell, prepared to run for

''Fighting Thad'' Caraway's Senate seat. They were dumbstruck when, at the very last moment, Hattie's application to run for the Senate arrived in Little Rock by special delivery. One opponent was quoted as saying that out of the estimated 300,000 votes, ''she might receive 3,000'' from feminists and personal friends.

Hattie found a powerful friend and champion in her neighbor in the Senate, the junior senator from Louisiana, Huey P. Long. Caraway supported Long's proposals for tax reform and redistribution of wealth to the farm poor. She launched her campaign with much fanfare but little success until Long arrived in Arkansas and in one week stumped with her across the state. Caraway visited 31 counties, giving 39 speeches and personally addressing more than 200,000 people. She won the Democratic primary, receiving 44.7 percent of the vote. In November 1932 Hattie Caraway became the first woman elected to a full six-year term in the United States Senate.

With a Democratic president in the White House, Senator Caraway worked devotedly if quietly in support of most of Franklin Roosevelt's New Deal programs. As a member of the Agriculture and Forestry Committee she was well positioned to help her people in Arkansas. ''These are matters I know something about,'' she said. ''You can tell by looking at me that I'm a farm woman.''

In 1938 she edged out her opponent, whose slogan blatantly proclaimed, ''Arkansas needs another man in the Senate,'' winning her second full term, this time without the aid of Huey Long, who had been assassinated in 1935. Caraway opposed Lend Lease for fear it would lead to war and defended local control against the president's policy to end the poll tax, which had disqualified many African-Americans in Arkansas from voting. But once World War II was declared she did much to help the grieving relatives of war victims and continued as one of Roosevelt's faithful backers.

Caraway lost the Democratic primary in her bid for a third term in 1944, but did not retire from politics. President Roosevelt named her to the Employees Compensation Commission and later to the Employees Compensation Appeals Board. Known forever as the first woman senator, if not for her forceful leadership, Senator Caraway's assessment of women in politics was characteristically simple and to the point. In 1943 she endorsed the Equal Rights Amendment (first introduced two decades earlier) by declaring, ''There is no sound reason why women, if they have the time and ability, shouldn't sit with men on city councils, in state legislatures, and on Capitol Hill. Particularly if they have ability!'' On December 22, 1950, Hattie Caraway suffered a stroke and died at the age of 72.

Further Reading

For additional information on Hattie Caraway see Hope Chamberlin, *A Minority of Members: Women in the U.S. Congress* (1973); Diane D. Kincaid, ed., *Silent Hattie Speaks, the Personal Journal of Senator Hattie Caraway* (1979); George Creel, ''The Woman Who Holds Her Tongue,'' *Colliers* (September 18, 1937); and Hermann B. Deutsch, ''Hattie and Huey,'' *Saturday Evening Post* (October 15, 1932).

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Geronimo Cardano

The Italian mathematician, astronomer, and physician Geronimo Cardano (1501-1576) initiated the general theory of cubic and quartic equations. He emphasized the need for both negative and complex numbers.

Geronimo Cardano was born in Pavia on Sept. 24, 1501, the illegitimate son of a local jurist, Fazio Cardano. In spite of a boyhood filled with sickness and extreme poverty, he managed to attend the universities of Pavia and Padua, receiving his medical degree from the later in 1524. In 1532 he was appointed to the chair of mathematics in Milan but continued to practice medicine, albeit without much success. In 1536 he gained some notoriety by attacking the then-existing practices of medicine, but this aided rather than hindered him, for 3 years later he was admitted to the College of Physicians and later was appointed rector of the college. In 1543 he was professor of medicine at the University of Pavia.

Mathematical and Other Writings

In 1539 Cardano published two books on arithmetic, which were based on the lectures he had been giving at Milan, and they proved to be among the best mathematical texts of the time. Of more importance, however, was the *Ars magna* (*Artis magnae sive de regulis algebraicis*) of 1545, which was devoted solely to algebra and was the first important printed work on the subject. It was published in Nuremberg and contained the theories of algebraic equations as they were known at that time. Cardano wrote other mathematical works and a book on games of chance which discussed probability theory.

Cardano's most popular work was *De subtilitate rerum* (1550), an encyclopedia of physical inventions and experiments. It was followed by a companion piece *De varietate rerum* published in 1557. In both books Cardano shows himself to have been a man of many interests and possessed of a great curiosity. In his writings on magnetism he advanced the idea that magnets can grow old and lose their potency, and that a magnetized needle turns on its pivot spontaneously. He associated magnetism with the pull exerted by a star in the tail of the constellation Ursa Major (the Big Dipper). He distinguished between electrical and magnetic attraction, defining the former as the flow and return of a fatty substance to which dry things adhere.

The medical writings of Cardano covered a wide range of subjects and are again a mark of his intense interest in all aspects of science. He refused to rely on the authorities of the past, such as Galen and Hippocrates, and developed his

own ideas in medical practice. He wrote about the instruction of deaf-mutes and blind persons, treatment of syphilis and typhus fever, causes of disease, and character determination from facial appearances. In his concern with life itself, he hinted at an evolutionary process and believed that there was infinite variability in animal species.

Later Years

Cardano may perhaps be regarded as typical, yet very special, among the men of the Renaissance. In spite of his accomplishments and devotion to science, he remained a strong believer in astrology and even cast the horoscope of Jesus Christ. He was also interested in philosophy and wrote two books on the subject. His character was anything but admirable, and he can be described as a liar, gambler, lecher, and possibly a heretic.

Following his professorship at Pavia, which he had to resign after his son's conviction for murder, Cardano was appointed professor of medicine at the University of Bologna (1562). However, here he again found difficulties and was jailed in 1570 on a charge of heresy. Upon his release he was deprived of his university chair and left for Rome. His fame had undoubtedly mitigated his punishment, and at Rome he was allowed to stay in the College of Physicians and was given a pension by Pope Gregory XIII. Cardano died in Rome on Sept. 21, 1576.

Further Reading

Recommended for information on Cardano are his autobiography, *The Book of My Life* (1643; trans. 1931), and Oystein Ore, *Cardano, the Gambling Scholar* (1953). For a general survey of the history of mathematics, E. T. Bell, *The Development of Mathematics* (1940; 2d ed. 1945), and Morris Kline, *Mathematics and the Physical World* (1959), are quite satisfactory.

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Lázaro Cárdenas

Lázaro Cárdenas (1895-1970) was a Mexican revolutionary leader and president. During his administration he revitalized the people's faith in the revolution by implementing extensive land reforms, expropriating foreign-owned properties, and nationalizing the oil industry.

Lázaro Cárdenas was born of mixed white and Tarascan Indian ancestry in Jiquilpán de Juárez, Michoacán, on May 21, 1895. In order to support his family he worked in the local jail. When the Madero revolution broke out, he released his prisoners and together they went to join the *maderistas*.

After the Convention of Aguascalientes, Cárdenas fought briefly in the army of Pancho Villa but in 1915 joined the constitutionalists. In the revolt of Agua Prieta he took the side of Álvaro Obregón. During the 1923 rebellion he commanded loyal forces in Michoacán. The following year he was promoted to brigadier general and given command of military operations in the Huasteca, Michoacán, and the Isthmus. In 1928 he became governor of Michoacán, serving until 1932. He actively supported land reform. To his reputation for honest service in the military he added a comparable reputation in civil administration.

During the succeeding years Cárdenas served as president of the government party, minister of interior, and secretary of war and marine. In 1934 the Calles group, intending him to play the straw man for their continued control of the government, misjudged Cárdenas and selected him as the presidential candidate. Cárdenas, however, won and entered office with a radical mandate in the new Six Year Plan and proceeded to carry it out. He gave the people personal attention and patience. His 6-year term was marked by a reaffirmation of revolutionary faith and a revitalization of revolutionary processes.

When Calles challenged his leniency with labor, Cárdenas forced him to leave Mexico. Labor reached unprecedented power as it reorganized under Lombardo Toledano in the Mexican Confederation of Labor. Cárdenas expropriated 45 million acres of land and distributed them to the *ejidos,* including new collective types with large financial and technical support in the cotton region of La Laguna and the henequén area of Yucatán. The nationaliza-

tion of the railroads was completed, and in 1938, in an action described as Mexico's declaration of economic independence, foreign petroleum holdings were expropriated and nationalized.

A Department of Indian Affairs was established, and Mexico hosted the First Inter-American Indigenist Congress. After some initial friction a conciliatory policy was adopted toward the Church, and Bassol's strongly socialistic educational program was moderated with greater stress on nationalistic goals. In 1938, Cárdenas crushed the last significant regional revolt which was led by Saturnino Cedillo in San Luis Potosi. Mexico opened its doors to political exiles, including Leon Trotsky and a considerable number of Republican Spanish refugees.

In the presidential election of 1940 Cárdenas backed moderately conservative Manuel Ávila Camacho and served him as secretary of defense in 1943. For more than a quarter century Cárdenas remained a political force to be reckoned with. In 1960, at the time of the Bay of Pigs episode, he took a strongly pro-Castro position, consistent with his noninterventionist sentiments. However, Cárdenas consistently confounded those who have tried to associate his name with violence and the disruption of the political process. In October 1968 he strongly urged the students to end violence, and he remained an advocate of rapid reform, but by peaceful means. He died on Oct. 19, 1970, in Mexico City.

Further Reading

The definitive biography of Cárdenas remains to be written. A sympathetic view is William C. Townsend, *Lázaro Cárdenas, Mexican Democrat* (1952). An equally sympathetic account of the early years of his administration, written from a Marxist viewpoint, is Nathaniel and Sylvia Weyl, *The Reconquest of Mexico: The Years of Lázaro Cárdenas* (1939). Frank Tannenbaum, who was closely associated with Cárdenas, wrote one of the best analyses of his character and achievements in *Mexico: The Struggle for Peace and Bread* (1950). A specialized study of the labor movement is Joe C. Ashby, *Organized Labor and the Mexican Revolution under Lázaro Cárdenas* (1967).

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Cuauhtémoc Cárdenas Solorzano

The son of the beloved reformist president, Cuauhtémoc Cárdenas Solorzano (born 1934) made two strong runs for the presidency of Mexico against the long entrenched Institutional Revolutionary Party (PRI). In 1997 he was elected Mayor of Mexico City during a landmark election marking the end of 70 years of one-party rule throughout that nation.

Cuauhtémoc Cárdenas Solorzano was born in Mexico City on May 1, 1934. The son of Mexico's legendary reformer President Lázaro Cárdenas, Cuauhtémoc (named for the first Aztec emperor) grew up in his father's shadow. Undoubtedly, Lázaro Cárdenas played a larger role than anyone else in shaping his son's political outlook. The younger Cárdenas' populism derived from his father's reformist policies. Lázaro Cárdenas holds an esteemed position in modern Mexican history because he, more than any other contemporary figure, fulfilled the redistributionist promises of the Mexican revolution. Rising to the presidency the same year that Cuauhtémoc was born, Lázaro Cárdenas expropriated the railroads, nationalized the petroleum industry, encouraged unionization, and impelled land reform. Known as one of Mexico's greatest reformers, Lázaro Cárdenas' political zeal lived on in his son.

Cuauhtémoc Cárdenas began his formal education in private schools and subsequently earned a civil engineering degree from the National Autonomous University of Mexico (UNAM). After graduating from UNAM, Cárdenas traveled extensively in Europe, studying in France, West Germany, and Italy. He returned home to begin his career and start a family. He spent most of his professional life working as an engineer and planner in the Secretariat of Water Resources. He eventually married Celeste, his Portuguese-born wife; the couple had three children—two sons and a daughter.

Predictably, the opportunity to enter politics lured Cárdenas away from engineering. In 1976 he won a Senate seat from his home state of Michoacán, and four years later he became the state's governor. Both times he ran as a candidate of the ruling Institutional Revolutionary Party (PRI). Like his father, Cárdenas captured the imagination of the people and inspired confidence through advocacy of social reforms. Like his father, he also developed an appreciation of the political rewards to be gained by advocating the cause of Mexico's poor. Most observers, however, found Cárdenas to be a mediocre chief executive of his home state.

In 1986 Cárdenas launched a democratic reform movement, known as the Democratic Current, within the PRI. The movement's chief aim was to include rank and file members in the party's presidential candidate selection process, long dominated by the incumbent president and party notables. PRI barons rebuffed Cárdenas' efforts. The cool reception to his views within the official party led Cárdenas and several dozen Democratic Current activists to break with the PRI in 1987 and enter a political coalition—the National Democratic Front (FDN).

Cárdenas used the FDN to wage what was to become the strongest challenge to the PRI nominee for president since the party's formation in 1929. In his bid for the nation's highest office, Cárdenas capitalized on popular dissatisfaction with the government, triple-digit inflation, and economic stagnation. In 1988 the Mexican economy was flat as a tortilla, corruption abounded, and half of the country's 82.7 million inhabitants lived as ragpickers in either fetid slums or postage stamp-sized plots of land. His calm demeanor, history-book name, and populist rhetoric—

incorporating the themes of honesty, nationalism, and redistribution—struck a powerful chord with the shantytown dwellers, peasants, and petty bureaucrats who had seen their purchasing power plummet amid soaring prices.

His campaign, which began in September 1987, was grass-roots in every sense. Denied full access to the officially-manipulated media, Cárdenas reached the people through mass rallies across Mexico. The FDN never evolved into a party but remained a coalition of left-leaning groups attracted to the son of Lázaro Cárdenas.

For all the enthusiasm sparked by his candidacy, Cárdenas delivered his speeches in a monotonous, undramatic fashion, largely devoid of imagination and imagery. This bland and earnest demeanor, at odds with the stereotype of a politician, proved a political advantage. He discovered that many voters identified with, and appreciated, his understated personality. Not even his public professions of atheism hurt him politically among rank-and-file believers in an overwhelmingly Catholic nation.

Officially, Cárdenas lost the 1988 election, gaining only 31.1 percent of the vote compared to 50.4 percent for Carlos Salinas de Gortari. Following the contest, *Los Angeles Times* pollsters found that a majority of responders believed that Cárdenas had actually won the contest. Emboldened by his strong showing, Cárdenas decided to seek the presidency again in 1994. (The constitution prohibited Salinas from seeking reelection.)

In contrast to running as the candidate of a front six years earlier, Cárdenas was the nominee in 1994 of the Democratic Revolutionary Party (PRD), a faction-ridden amalgamation of communists, socialists, nationalists, and ex-*Priistas*. Although Cárdenas' platform had changed little, Mexico had undergone a profound transformation since the last presidential contest. Above all, President Salinas had spearheaded sweeping reforms that privatized hundreds of state-owned firms, reduced federal subsidies, slashed inflation, revamped tax laws, tumbled trade barriers, and impelled Mexico's entry into the North American Free Trade Agreement, which also embraced the United States and Canada. A policy of modest *glasnost* accompanied Mexico's ambitious version of *perestroika*.

Salinas' innovations did not deter Cárdenas from again pursuing the position once held by his father. Unanimously nominated by the PRD on October 17, 1993, Cárdenas proclaimed that Mexico ''will have to choose between the consolidation of a state party regime based on authoritarianism, corruption, and servility or a democratic system with respect of the votes, social equality, and an economic process that will benefit all.'' Despite social unrest in the southern state of Chiapas, few analysts believed that Cárdenas could defeat the PRI's candidate and his well-oiled political machine in the election scheduled for August 1994. They were right. After a tumultuous campaign which was marred by the assassination of PRI candidate Louis Donaldo Colosio, the machine of the incumbent Institutional Revolutionary Party emerged victorious once again as it had for decades.

Three years later Cárdenas ran successfully for Mayor of Mexico City, once again on the PRD ticket. Cárdenas' was not alone in his victory, as the election of July 6, 1997 resulted in the PRI's loss of control in the lower house of the national legislature (Chamber of Deputies). The historical election was hailed as the beginning of the end of the electoral abuses which had plagued Mexico for too long. After the election President Ernesto Zedillo stunned the nation by not only recognizing but congratulating Cárdenas' mayoral victory, thus sparking rumors that Cárdenas might still succeed in a third bid for the presidency.

Further Reading

There is little English-language material on Cárdenas. For election results see the *Los Angeles Times*. A good background book on Mexico is Michael Meyer and William Sherman's *The Course of Mexican History* (4th ed., 1990). □

Benjamin Nathan Cardozo

Benjamin Nathan Cardozo (1870-1938) was one of the greatest legal philosophers to serve on the Supreme Court of the United States.

Born in New York City on May 24, 1870, Benjamin Cardozo was of Jewish parentage. His ancestors had come to America in colonial times. On the maternal side, his great-great-uncle Rabbi Gershom Mendes Seixas was present at George Washington's presidential inauguration, and on the paternal side, his great-great-grandfather Aaron Nunez Cardozo emigrated from London in the 18th century.

Cardozo attended the public schools of New York City. At the age of 15 he entered Columbia College, where in 1889 he received his bachelor of arts degree. He delivered the commencement oration of *The Altruist in Politics*. Just 20 years old when he received his master of arts in political science, he went on to study at Columbia School of Law and graduated in 2 years with a bachelor of laws degree. Admitted to practice in 1892, he became an expert in the highly technical field of commercial law.

For 20 years Cardozo had a successful private practice, specializing in appellate law. He was constantly consulted by lawyers on intricate legal questions and was known as a ''lawyer's lawyer,'' arguing complex points before the appellate courts.

Appellate Bench

Though not a politician in any way, Cardozo wanted to become a judge. In 1913, running as an independent Democrat, he was elected to a 14-year term on the New York Supreme Court. However, he was on the court for only a month when he was appointed to serve temporarily as associate judge of the highest court of the state, the Court of Appeals. His appointment came at the request of the court, which had been asked to nominate a candidate. The esteem in which he was held by his judicial colleagues is evident in

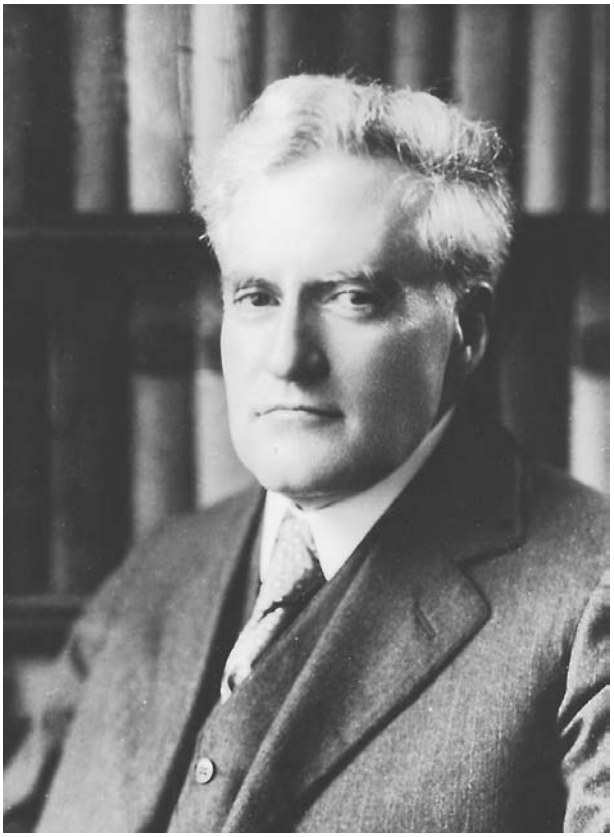

this most extraordinary move. On Jan. 15, 1917, New York's governor named him a regular member of the Court of Appeals. In November 1917 Cardozo was elected to a full term on the court, subsequently becoming chief judge. The New York Court of Appeals reached the height of its reputation during this period.

U.S. Supreme Court

In 1932 Associate Justice Oliver Wendell Holmes, Jr., retired from the U.S. Supreme Court. President Herbert Hoover invited Cardozo to serve because ''the whole country demands the one man who could best carry on the great Holmes tradition of philosophic approval to modern American jurisprudence.'' The U.S. Senate confirmed the appointment unanimously. This was the same Senate that had rejected two previous Hoover nominees. Cardozo took his seat on Mar. 14, 1932.

A man with a mind as active as Cardozo's was bound to find an outlet in writing. In 1921 he published his first work, *The Nature of the Judicial Process,* and 3 years later *The Growth of the Law* appeared. *The Paradoxes of Legal Science* was published in 1928. Shortly after he moved to the U.S. Supreme Court his last work, *Law and Literature and Other Essays,* was published.

Cardozo's Opinions

Many of Cardozo's extraordinary qualities as a judge are revealed by his Supreme Court opinions. For example, his majority opinion in *Steward Machine Co. v. Davis* (1931) clearly indicated his belief that the Constitution must serve the changing needs of the people. In *United States v. Butler* (1936) Cardozo dissented, along with justices Louis Brandeis and Harlan Stone, declaring that the Agricultural Adjustment Act of 1933 was unconstitutional.

Justice Cardozo wrote for the majority in the 8-to-1 decision on the case *Palko v. Connecticut* (1937). Palko had been indicted and tried for murder in the first degree, but a jury found him guilty of second-degree murder, and he was given a life sentence. However, a Connecticut statute permitted the state to appeal rulings and decisions ''upon all questions of law arising on the trial of criminal cases.'' The state appealed, and a new trial was ordered. Palko was again tried, found guilty, and sentenced to death and this second conviction was affirmed by the highest state court. Palko then brought the case to the Supreme Court on appeal, contending that he was being placed in double jeopardy in violation of the 5th Amendment.

The importance of this opinion was not in the fact that the Supreme Court found that Palko had suffered no loss of his rights under the Constitution, but in what Cardozo said about the 5th Amendment's self-incriminating clause. He wrote: ''This (privilege against self-incrimination) too might be lost and justice still be done. Indeed, today as in the past there are students of our penal system who look upon the immunity as a mischief rather than a benefit, and who would limit its scope, or destroy it altogether. No doubt there would remain the need to give protection against torture, physical or mental. Justice, however, would not perish if the accused were subject to a duty to respond to ordinary inquiry.''

Writing the majority decision in *Helvering v. Davis* (1937), Cardozo moved into the area of constitutional law. This case decided that the old-age pension phase of the social security program was constitutional. Cardozo made the issue clear when he declared, ''Congress may spend money in aid of the 'general welfare.'''

Cardozo voted with the majority in a number of cases that set legal precedents. In *Nebbia v. New York* (1934) he agreed that a New York law establishing the price of milk was constitutional because: ''Price control, like any form of regulation is unconstitutional only if arbitrary, discriminatory, or demonstrably irrelevant to the policy the legislation is free to adopt. . . . '' In *West Coast Hotel Co. v. Parrish* (1937) the Court determined that a minimum-wage law enacted in the state of Washington was constitutional, overruling an earlier Supreme Court opinion. In finding for the plaintiff the Court opened the gates to social legislation passed by state legislatures.

Late in 1937 Justice Cardozo began to feel the pressures of his judicial responsibilities. He was tired. He had never married, and most of his family was dead. Judge Irving Lehman, who had been on the New York Court of Appeals with Cardozo, invited him to stay at his home. As the months wore on, Cardozo's health continued to fail, and early in 1938 he died.

An Evaluation

Cardozo's judicial career was one of the most illustrious in the annals of American law. Justice Felix Frankfurter, in his book *Of Law and Men,* stated, ''Barring only Mr. Justice Holmes, who was a seminal thinker in the law as well as vastly learned, no judge in his time was more deeply versed in the history of the common law or more resourceful in applying the living principles by which it has unfolded than Mr. Justice Cardozo.''

U.S. Attorney General Homer Cummings stated upon Cardozo's death: ''His opinions spoke in tones of rare beauty. They might deal with things prosaic, but the language was that of a poet.'' Judge Learned Hand saw Cardozo as ''a shy and sensitive man of great humility and compassion. It was a rare good fortune that brought to such eminence a man so reserved, so unassuming, so retiring, so gracious to high and low, and so serene.''

Further Reading

Two works dealing directly with Cardozo and the law are Beryl H. Levy, *Cardozo and Frontiers of Legal Thinking* (1938; rev. ed. 1969), and George S. Hellman, *Benjamin N. Cardozo: American Judge* (1940). A well-documented work that praises Cardozo's decisions supporting Congress is Walter F. Murphy, *Congress and the Court: A Case Study in the American Political System* (1962). There is a chapter on Cardozo by A. L. Kaufman in Allison Dunham and Philip B. Kurland, eds., *Mr. Justice* (rev. ed. 1964). See also Joseph P. Pollard, *Mr. Justice Cardozo: A Liberal Mind in Action* (1935).

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Giosuè Carducci

The Italian poet Giosuè Carducci (1835-1907) was awarded the 1906 Nobel Prize in literature. His gradual development from youthful revolutionary idealism to later acceptance of a conservative monarchy closely mirrors the course of 19th-century Italian history.

Born in the Tuscan village of Val di Castello, Giosuè Carducci spent his childhood traveling along the coastal plain, where his father was regional physician. Early studies in Florence, which afforded him a solid foundation in Latin and the Italian classics, prepared Carducci for the Teachers College of Pisa, from which he graduated in 1856. After several years of teaching and editing texts, Carducci was appointed to the prestigious chair in Italian literature at the University of Bologna, a post he held until 1904. During his years at Bologna, he participated fully in the intellectual life of his times as poet, critic, parliamentary deputy (1876), and senator (1890).

A powerfully built man whose prominent jaw accentuated an aggressive appearance, Carducci in his early writings proudly declared himself to be ''a shield bearer of the classics,'' that is, a defender of traditional literary formation. In rejecting romanticism as a betrayal of the Italian artistic heritage and a servile imitation of foreign ideologies, Carducci's first poetry, *Juvenilia* (1850-1860) and *Levia gravia* (1861-1871), exalts nationalistic ideals of progress and freedom through satire directed against the political and clerical obstacles to the unification of Italy. Typical of this Risorgimento poetry is his Masonic, antipapal ''Hymn to Satan'' (1863), in which Satan personifies reason, progress, and rebellion against the oppressive force of religion. Only later, when national unity had been achieved, did Carducci evidence an appreciation for the religious traditions of his country.

The *Giambi ed epodi* (1867-1879) signals a new direction in Carducci's poetry. While still polemical and satirical, there emerges a freshness, a genuine tone which makes itself heard above ''the bold verse which slaps the face'' of the discredited past. The 32 poems of this collection champion the ideals of liberty against clerically imposed limitations, but they also reveal the initial traces of introspection and self-contemplation that characterize much of his mature writings. During this period Carducci began his first sympathetic studies of foreign romanticists (Hugo, Shelley, Heine, and others), whose works he had formerly rejected.

The 105 poems of Carducci's three-part *Rime nuove* (1861-1886; *New Rhymes*) develop more fully this intimate vein. These barely controlled expressions of his emotions are at times highly personal (''Ancient Lament,'' written on the death of his infant son) and are often delicately reminiscent of visions from his youth (''The Maremanno Idyl''). Several love poems, which suggest that Carducci frequently strayed beyond the boundaries of his marriage, afford the closest possible view of Carducci's inner self.

The *Odi barbare* (1873-1889; *Barbarous Odes*) constitutes his last major poetic achievement. ''Barbarous'' denotes the non-Italian meters employed in these verses, which are based on Greek and Latin models. This collection of 57 poems derives unity from its form, but its thematic content varies widely, from glorification of Rome's past (''The Springs of the River Clitumnus'') to contemplative visions of the author's own experiences (''At the Station'').

In addition to his poetry, Carducci made major contributions to literary criticism with several studies written largely during the first 10 years of his professorship in Bologna. His sound, if unsystematic, judgments are reflected in *The Development of a National Literature, The Varying Fortunes of Dante,* and *Essay on Petrarch*. Carducci died in 1907. A product of his times, he fulfilled his lofty conception of the civic mission of a poet—the expression and exaltation of the values of his people.

Further Reading

Relatively little scholarship in English has been dedicated to Carducci. Orlo Williams, *Giosuè Carducci* (1914), provides a general outline of his life and major writings. See also Ruth Shepard Phelps, *Italian Silhouettes* (1924), and S. Eugene

Scalia, *Carducci: His Critics and Translators in England and America, 1881-1932* (1937). □

Rod Carew

Rod Carew (born 1945) is widely recognized as one of the best hitters of his generation in professional baseball.

During his 19 seasons with the Major League's Minnesota Twins and California Angels, Carew lined, chopped, and bunted his way to 3,053 hits, winning seven batting titles and hitting .300 or better for 15 consecutive seasons. Thought by many sportswriters and fans alike to have elevated the skill of hitting a baseball to an art form, Carew was named to 18 straight All-Star teams and received American League Rookie of the Year honors in 1967 and the American League Most Valuable Player award ten years later.

In 1991, five years after his retirement, Carew became only the twenty-third player elected to the Baseball Hall of Fame in Cooperstown, New York, in his first year of eligibility. A national hero in both his native Panama—where he proudly retains his citizenship—and the United States, Carew has spent his retirement years running a batting school for young players in suburban Los Angeles.

Carew's early years were marred by illness and poverty. On October 1, 1945, Olga Carew went into labor and boarded a train in Gatun, Panama, hoping to reach a Gamboa clinic in time for doctors to attend to her child's delivery. The baby would not wait, however. Margaret Allen, a nurse, and Dr. Rodney Cline, a physician, both of whom happened to be on the train, delivered the woman's second son. While the excited mother asked the nurse to become the child's godmother, she honored the doctor by naming her son Rodney Cline Carew.

As a young boy, Carew was frequently ill and contracted rheumatic fever at the age of 12. The weakness that accompanied the disease brought only contempt and rejection from his father. Carew's uncle, Joseph French, who was a recreation official and Little League coach in Panama, attempted to fill the void. French cultivated the boy's interest in baseball and encouraged him to develop his athletic abilities despite the illness. As Carew grew stronger, he joined the other boys in pickup games played with a broom handle and rag balls wound in tape. His outstanding play in the local Little League even won him a Ted Williams bat, a prized possession that he often carried with him—even to bed, where he dreamed of traveling to the United States and becoming a big-league baseball player.

Sandlot Discovery Led to Tryout

When Carew was 15, his mother immigrated to New York City, where after finding a job and a place to live, she sent for her two sons. Once in New York, Rod enrolled at Manhattan's George Washington High School, but a part-time job at a grocery store to help support the family prevented him from trying out for school sports. The family's financial concerns, though, did not prevent Carew from participating in weekend sandlot games in Macombs Dam Park next to Yankee Stadium. It did not take long for him to show his skill at the plate; after a few weeks of play, a teammate's father—an unofficial scout for the Minnesota Twins—took notice of the talented kid from Panama and made a phone call to another scout. When the Twins came to town for a series with the Yankees, Carew came to Yankee Stadium for a tryout. Once inside the batting cage, the skinny 18-year-old demonstrated a hitting power that belied his six- foot, 170-pound frame. So many balls landed in the bleachers that Twins Manager Sam Mele—afraid the Yankees might offer him a higher signing bonus—halted the tryout. One month after the tryout, Carew signed with the Twins for a $5,000 bonus.

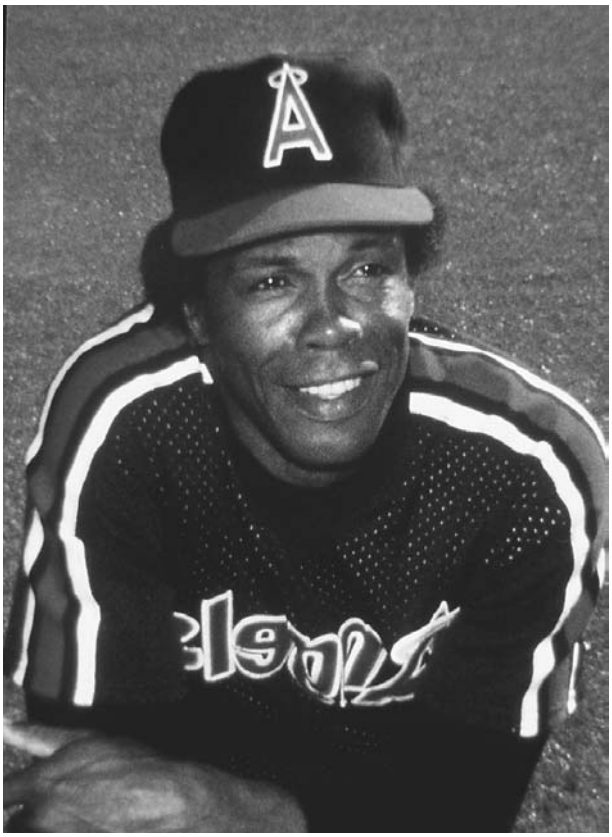

Moved Quickly to Major League

Unlike most players who need several years in the minor leagues to develop their skills, Carew spent only three years in the farm system before Twins owner Calvin Griffith brought him up to the big league club, inserting him into the starting lineup at second base for the start of the 1967 season. Although some within the organization—including Mele—did not believe the 21-year-old from the Class-A farm team was ready for the majors, Carew silenced the skeptics by hitting .292 his first season and winning the American League Rookie of the Year award. While quickly becoming one of the game's leading hitters, Carew also

dazzled fans with his speed on the base paths with a record—breaking seven steals home. In one game that same season he stole second, third, and home in a single inning—a feat performed only once before in the previous four decades.

Despite his success on the field, Carew developed a reputation in his early years as ''a loner who made friends slowly and suffered slights poorly,'' according to *Time.* Much of this changed, however, after he was introduced to Marilynn Levy at a local nightspot. At first the white Jewish woman was not interested in the black baseball player from Panama. As Marilynn told *Time,* ''Sports? I didn't know from the Twins, and like a cocky little broad, I wasn't impressed.'' Despite the inauspicious beginning, the two began dating and married in October of 1970. While Carew was quickly accepted into the Levy family, he received a number of death threats and insults from Twins' followers. The two did not let racism prevent them from settling in Minneapolis, where they would have three daughters.

Although Carew won four batting titles between 1972 and 1975 and missed his fifth straight by .002 points, he did not receive the media attention granted to far lesser players. This was due in part to the fact that Carew prided himself in hitting singles rather than home runs. In 1975, Twins owner Griffith turned down Carew's request for a modest salary increase, claiming that the future Hall of Famer did not hit enough home runs to deserve the pay raise. The arbitrator sided with the Twins management and fixed Carew's salary at only $120,000—more than modest by league standards for a man of his ability. As if to prove his critics wrong, Carew hit 14 home runs the following season.

It was Carew's performance in 1977, however, that reserved him a position in the Hall of Fame and gained the respect of the national media. As Carew made his bid to become the first player in 36 years to hit .400, he appeared on the cover of *Time* as well as several sports publications and was featured in *Newsweek.* After one blazing hitting streak in late June that brought his average to .411, Carew told *Newsweek*'s Peter Bonventre that every pitch that came to the plate during that banner season ''look[ed] like a basketball.'' When asked by Bonventre how to get Carew out, Gaylord Perry, a Hall of Fame pitcher for the Texas Rangers replied, ''Greaseball, greaseball, greaseball. That's all I throw him, and he still hits them. He's the only player in baseball who consistently hits my grease. He sees the ball so well, I guess he can pick out the dry side.'' Although his average hovered above the mark well into the season, Carew finished at .388. But with 100 runs batted in and 100 runs scored to go with his lofty average, he was still the runaway winner of the American League's Most Valuable Player award.

Despite Carew's singular performance that season, he could not reach a contract agreement with management and was traded to the California Angels just two years later. After spending seven years in California, where he hit better than .300 five times, he was suddenly released after the 1985 season. Angered by the way Carew was treated, a Minneapolis media celebrity led an unsuccessful campaign to bring him back to Minnesota for a farewell season in 1986. No one was more disappointed than Marilynn Carew with the failed effort. ''I'm still angry about it,'' she told the *St. Paul Pioneer Press-Dispatch.* ''With the d.h. rule, Rod should still be playing. He would have done a lot for [Minnesota].'' After the initial feelings of bitterness, however, her husband was ready for life on the other side of the basepaths. ''Once I started coaching my daughters in softball and then started the hitting school,'' he said. ''I found out I could get along without baseball.''

Inducted into Baseball's Hall of Fame

The transition to civilian life was made easier in 1991 when Carew was elected to the Hall of Fame in his first year of eligibility, receiving more than 90 percent of the sportswriters' votes. ''He was one of the best hitters I've ever seen.'' Twins owner Griffith told the *St. Paul Pioneer Press-Dispatch.* ''He was just a natural up there. That's all there was to it. He had a stroke that God gave him and he took advantage of it.'' Former manager Mele, who initially opposed Carew's promotion to the majors, shared Griffith's sentiment. ''I don't know who you could compare him with . . . ,'' he told the *Minneapolis Star and Tribune.* ''You could put him in a tunnel with the lights out and you still know he's going to hit.''

While many used the occasion of Carew's induction to remember his brilliance on the field, others recalled his regular travels to the Mayo Clinic to visit patients, his winning of the 1976 Roberto Clemente Award for distinguished community service, and his strong attachment to his Panamanian background. As former Twins Manager Gene Mauch stated in *Time,* ''As impressed as I am with Rod Carew the hitter, Rod Carew the baseball player, I am more impressed with Rod Carew the man.''

Carew faced perhaps his most difficult test off the field when his 18-year-old daughter, Michelle, died of leukemia on April 17, 1996. Since his daughter's diagnosis with the disease in September of 1995, Carew led a campaign to find an appropriate donor for a bone-marrow transplant. Unfortunately, because the donor pool is so limited in diversity, the operation was never performed. However, Carew succeeded in bringing media attention to the need for donors, and won even further admiration for his tireless efforts on behalf of his daughter.

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George Leonard Carey

The Right Reverend George Leonard Carey (born 1935) was formally enthroned as the 103rd Archbishop of Canterbury in 1991. For the previous three years he had been Bishop of Bath and Wells, a region in southwest England.

Much of the world's religious community was surprised on July 25, 1990, when the announcement was made that Bishop George Carey would be the next Archbishop of Canterbury —head of the Church of England and symbolic leader of the worldwide Anglican Communion. When Carey was formally enthroned in 1991, he took responsibility for 70 million people scattered across 164 countries.

For many generations, the Archbishop's throne has been occupied by men born into England's upper classes and educated in the country's most elite schools. Those responsible for selecting Carey (a man with humble beginnings) to lead the church, may have been motivated by their recognition that the Church of England was a deeply troubled institution, badly in need of fresh perspectives.

Childhood and Training

George Leonard Carey was born on November 13, 1935. He came from a working-class family in the East End of London, whose inhabitants are known as Cockneys. His father was a hospital porter, and the family lived in public housing. Carey said that he could remember having to share shoes with his brother. He left school at 15 and became an office clerk with the London Electricity Board. At 18 he was called up for national service in the Royal Air Force, where he was a radio operator. At that time he had a conversion experience and decided to offer himself for the ordained ministry.

He worked at home to secure entry to King's College, University of London. There he secured a Bachelor of Divinity degree in 1962, and in that year he began to serve as curate (assistant) in the London evangelical parish of Islington. However, he also continued his academic studies. He was awarded a Master's degree in 1965 for a thesis on ''Church, Ministry, Eucharist in the Apostolic Fathers'' and, in 1971, a Doctorate for a thesis on ''Church Order in the Shepherd of Hermas'' (a second-century work).

This academic record led him to be appointed to the staff of three evangelical theological colleges: Oak Hill, London (1966-1970); St. John's Nottingham (1970-1975); and Trinity, Bristol (1982-1987), of which he was principal and where he had a profound effect in renewing the college. Meanwhile, from 1975 to 1982 he gained more parish experiences as vicar of St. Nicholas Durham. The city was a once-flourishing mining area in the north of England but was having a hard time when Carey came to the church. In 1988 he became Bishop of Bath and Wells.

His wife, Eileen, was a qualified nurse, and they had four children, two sons and two daughters. Carey was known to be a supporter of ''green'' issues, to be alert to the problems of inner-city parishes and urban renewal, and to be a lifelong supporter of the famous London Association Football (soccer) club, Arsenal.

History of the Anglican Church

In the modern world, all mainstream churches include a wide spectrum in understanding basic Christian beliefs, whether they acknowledge it or not. In the case of the Anglican Communion this has always been the case, because at the Reformation the Church of England took a conservative course in the conviction that the terms Protestant and Catholic were not antithetical but complementary. The term Protestant was understood as a protest in favor of a reformed Catholicism. However, in the Church of England there have always been those who emphasized one much more than the other, and this difference became sharper amid 19th-century controversies. Those on the Protestant side are usually referred to as Evangelicals and those on the Catholic side as Anglo-Catholics, but both also include a range of opinion within themselves. Together they represent, at the most, 40 percent of Anglicans; the remaining 60 percent or so are not and never have been of either party.

In recent years Evangelicals have gained ground while Anglo-Catholics have lost ground. This is largely because the new emphases in the Roman Catholic Church since the Second Vatican Council (1962-1965) have undermined most of what they stood for.

The Anglican Communion is made up of 29 self-governing provinces. They are linked together by three entities:

the Lambeth Conference of bishops every ten years; informal occasional meetings of the primates of the provinces; and the Anglican Consultative Council, which meets every two or three years and is made up of two or three representatives, clerical and lay, of each province. All three entities are advisory, which means that the personal influence of the Archbishop of Canterbury, while not decisive, counts for a lot.

The present process in England of appointing archbishops and diocesan bishops begins with the Crown Appointments Commission. This is made up of eleven members drawn from the General Synod (bishops, other clergy, and laity), who serve for the five-year life of the synod, together with four representatives, clerical and lay, of the vacant diocese. They meet (with advisors) in an atmosphere of retreat and send two names in order of preference to the prime minister, who is normally expected to choose the preferred name to submit to the Queen of England for nomination. The process is entirely confidential.

The vacancy at Canterbury aroused a good deal of interest in the national media. Most of the leadership in the Church of England had clearly been far from happy with the general lines of policy and the general tone of the Thatcher administration since it came to power in 1979.

Problems Within the Anglican Church

The population of the Anglican Communion is divided into 29 regional branches, and each branch has the authority to make its own rulings on the many controversies facing the modern church. Conflicting decisions on these issues, such as the ordination of women as priests, have already caused rifts between some of the member churches within the Anglican Communion. Other hotly debated issues within the Anglican Communion include the proper attitude toward homosexuality and the ordination of openly homosexual clergy, and the modernization of the liturgy.

Involved In Social Causes

Carey's appointment as Archbishop of Canterbury was significant for four reasons: First, at age 55, he could hope to have 15 years before retiring at 70, well past the next Lambeth Conference and long enough to exercise sustained influence. Second, his appointment marked a complete breakawayfrom the privileged backgrounds of the great majority of archbishops and bishops who have gone to public (U.S.A. ''private'') schools and then to the prestigious and wealthy ancient universities of Oxford and Cambridge. Third, Carey was an evangelical who was fairly conservative in his attitude to the Bible and to doctrine, but with a well-trained and open mind. In particular, he argued in speech and writing in favor of the ordination of women, against the evangelicals who said it was contrary to the Bible for women to have any authority over men. Several provinces of the Anglican Communion now ordain women, but so far in the Church of England the opposing minority has secured a blocking one-third vote. Carey's attitude may be of great importance when the issue is taken up again. Carey also had contacts with the charismatic Christian movement. Lastly, it seemed that Carey would be a ''people's archbishop.'' He was a good communicator and had not lost touch with his roots. He said that the church was ''light years away'' from the kind of people among whom he grew up, and that instead of being a ''Jesus movement'' it had become identified with static church buildings.

While remaining a conservative theologian, Carey is involved with liberal social causes. As he told *Maclean's,* ''Social and political issues are there, at the very heart of the Christian good news.'' His concern for suffering and his influence was made clear when, in 1994, he visited the Muslim country of Sudan, which suffered from civil-war and where Christians were persecuted. His desire to meet with only Christians there, not the government, was seen by the government as a snub. According to the *National Catholic Reporter,* ''His visit has drawn attention to the persecution of Christians and the forgotten war in the southern Sudan.''

Further Reading

Carey wrote eight books on such topics as Christology, ecumenism, relations with the Roman Catholic Church, and the existence of God. They are not of the long-lasting type and will not be easily obtainable. The best background reading is on Anglicanism as such. Here the Pelican *Anglicanism* by Stephen Neill is good (first published 1958). A series of 30 essays in *The Study of Anglicanism,* edited by Stephen Sykes and John Booty, an Anglo-American undertaking (S.P.C.K. and Fortress Press, 1988) covers almost every aspect. Nearly all the essays are good and some are outstanding. Further readings are also available in *Maclean's* (August 6, 1990); *Newsweek* (April 22, 1991); and *National Catholic Reporter* (January 14, 1994). □

Henry Charles Carey

Henry Charles Carey (1793-1879) was an American writer on economics who rejected the key ideas of the British classical economists. Instead of their free-trade policy, he advocated a policy of tariff protection.

Henry Charles Carey was born on Dec. 15, 1793, in Philadelphia, where his father was a leading bookseller and publisher. Largely self-taught, Henry left school at age 12 and while still a teen-ager joined his father's firm as a partner. After his early retirement from the publishing business in the 1830s, he devoted himself to his investments, to writing, and to public affairs.

A leader of the Pennsylvania protectionists, he supported their cause with a veritable flood of publications. Carey associated himself with the Republican party when it was established in the 1850s; the highly protectionist plank in the party platform of 1860 reflected his influence. His reputation spread, and Washington administrators, from President Lincoln on down, sought his advice on many occasions. It was frequently suggested that Carey make himself available for high public office, but he invariably re-

fused. When he died in Philadelphia on Oct. 13, 1879, he was mourned as a national leader.

Reflecting the American Environment

Carey's fame rests on the books he published from 1835 to 1872. They reflected the influence of his father in their anti-British sentiment and espousal of protectionism. Their content ranged over the then barely divided fields of sociology and economics, with occasional glimpses of the order of the universe, which in Carey's opinion was ruled by the same laws that controlled social relationships.

Carey's ideas on economics were more optimistic than those of the classical economists. Compared with them, he laid greater stress on harmony than on potential conflict between economic groups. This reflected the American environment, where economic opportunities were plentiful and where class divisions were less rigidly drawn than in Europe. Like other American economists of the time, Carey rejected Thomas Malthus's view of the population relentlessly pressing against food resources. He had no use for David Ricardo's theory of rent, according to which the rental income of the more favorably situated landowners, who enjoyed low cost, would increase as less suitable land was taken into cultivation. On the basis of the American experience, Carey pointed out, the historical movement did not proceed from the most fertile lands to less fertile ones but in the reverse order. Carey directed his most pronounced criticism to the free-trade implications of Adam Smith's and Ricardo's doctrines, which in his opinion would perpetuate British economic power and stifle the economic development of the United States.

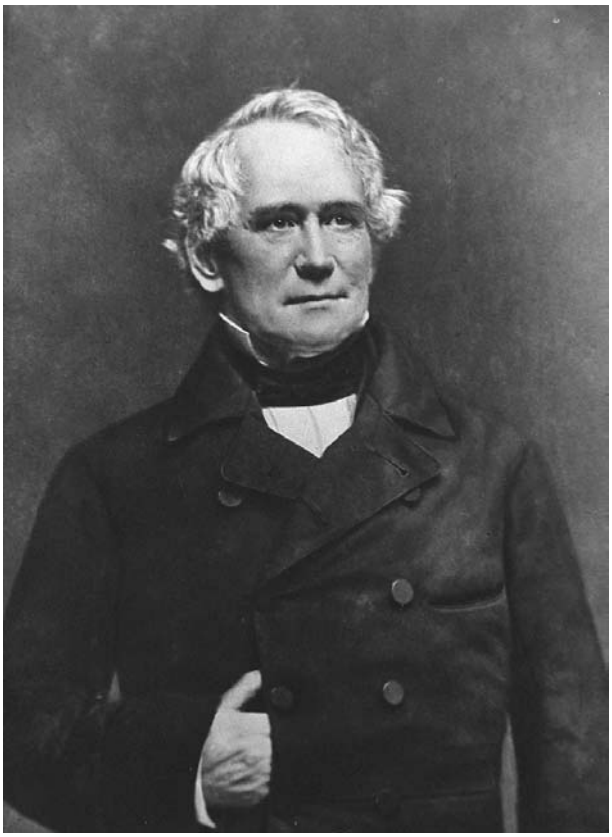

Carey saw his efforts rewarded by the tariff legislation of the United States. Abroad, and especially on the Continent, where the free-trade doctrine was less firmly established than in Britain, his works found many readers. His influence on academic economics was noticeable mainly at the University of Pennsylvania.

Further Reading

Carey's writings make 13 substantial books and about 6,000 pages of pamphlet and newspaper material; included are *Principles of Political Economy* (3 vols., 1837-1840) and *Principles of Social Science* (3 vols., 1858-1860). Arnold W. Green, *Henry Charles Carey* (1951), contains a list of his writings, a biography, and an appraisal of his contributions to social science. A. D. H. Kaplan, *Henry Charles Carey* (1931), discusses his economics. David Kaser, *Messrs. Carey & Lea of Philadelphia: A Study in the History of the Booktrade* (1957), treats Carey as a publisher.

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Peter Carey

Australian writer Peter Carey (born 1943) won over twelve awards and received two major award nominations for his works of fiction (short stories, novels, and film adaptations) between 1981-1994. Carey was one of the first Australian writers to create a world of absurd realities by blending fantasy and dark humor; this style is now emulated by many other authors.

Australian writer Peter Carey, born in the small town of Bacchus Marsh, Victoria, in 1943, has won twelve awards in thirteen years (1981-94) for his short stories, novels, and film adaptations.

Carey found work in Melbourne as an advertising copywriter after graduating from Monasch University in 1961. Close contact with writers Barry Oakley and Morris Lurie provided the inspiration he needed to seriously start writing fiction. According to Oakley, who critiqued Carey's initial work, Carey's ability was obvious from the beginning but Carey himself had no idea of the magnitude of his own talent.

Carey lived in London for a brief time in the late 1960s, then returned to Australia in 1973. He married theater director Alison Summers in 1985.

Carey first made his mark on the Australian literary scene with a series of short stories that blended fantasy and dark humor, two characteristics which have since become trademarks of modern Australian fiction. Proclaimed an

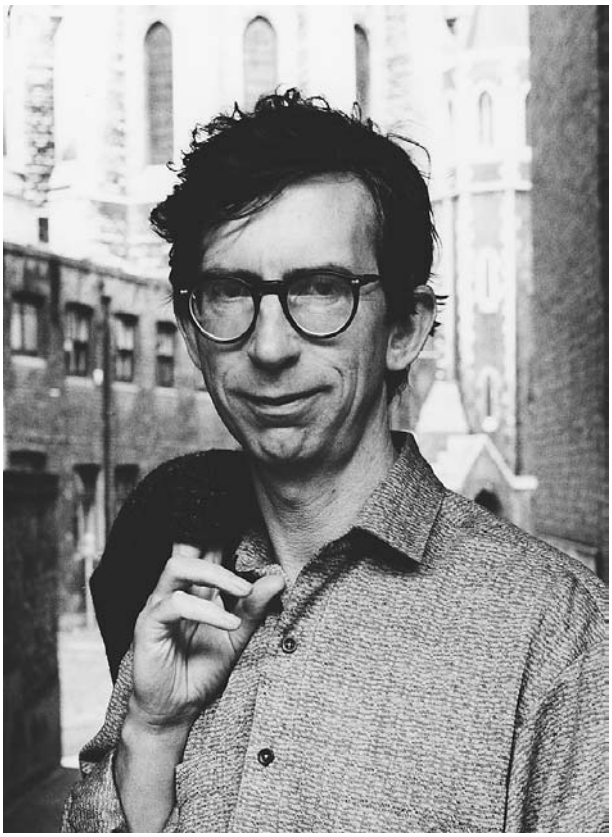

Australian landmark at the time of its publication, the short stories assembled in *The Fat Man in History* (1974) move through macabre fantasy worlds that reduce reality to the level of absurdity.

Carey's second collection, *War Crimes,* solidified his reputation as a remarkable, new, fabulistic author. (Original stories from both works can also be found in an expanded collection of Carey's short stories, *Collected Stories,* 1994.)

Carey's first award-winning novel, *Bliss* (1981) is the story of advertising man Harry Joy's three drastically opposing experiences with death and resurrection. According to critics, Carey's storytelling created a world that hovered between fantasy and reality, a world that dismantled a reader's assumptions about time, reality, history, and character. One reviewer claimed, ''Carey is arguing the necessity of constructing stories to live by, stories which emerge from and are given value by the community itself, rather than from the importation of American dreams.'' Carey's book *Bliss* has won the Miles Franklin Award (1981), the New South Wales Premier's Literary Award (1982), the National Book Council Award (1982), and the A.W.G.I.E. Award (1985).

Demonstrating some of the flexibility and inventiveness learned during his advertising days, Carey adapted quickly to the demands of other writing styles. He collaborated with film director Ray Lawrence to create a film adaptation of *Bliss*. The film achieved a moderate commercial success despite Carey's much-publicized conflict with the director and won three Australian Film Industry awards including best feature film (1985).

Carey later wrote a second screenplay, *Until the End of the World* (1992), for director Wim Wender.

The paradoxical nature of Carey's novels, the merging of lies with truth, fantasy with reality, is strongly reflected in his novel *Illywhacker* (1985) which sold 60,000 copies, 20 times the normal print run of an Australian novel. (The term ''illywhacker'' refers to a con-man or trickster.)

In *Illywhacker,* Carey draws upon the multiple strands of Australia's own culture and mythology. The story of 139-year-old illywhacker Herbert Badgery is the story of Australia itself. In an epigraph, Carey draws upon a line from Mark Twain, saying ''[*Illywhacker*] does not read like history, but like the most beautiful lies.'' This popular novel was nominated for both the Booker Prize (1985) and the World Fantasy Award for Best Novel (1986) and was winner of the Ditmar Award for Best Australian Science Fiction (1986).

Carey's most critically-acclaimed novel *Oscar and Lucinda* (1988) also has a sense of historical allegory. As Carey develops the relationship between the story's two main characters, Rev. Oscar Hopkins and Lucinda Leplastrier, he creates an unsettling view of 19th-century Australia. Despite a bleak ending, Carey has called the novel a ''celebration of the human spirit.'' *Oscar and Lucinda* won both the Booker Prize and the Miles Franklin Award in 1988.

Although Carey's stories have been compared to the works of Jorge Luis Borges and Donald Barthelme, the stories more strongly reflect that peculiar blend of ''real *through* fantastic'' noticeable in the writings of Gabriel Garcia Marquez. Similarities in style can also be found between Carey's books and the works of writers like James Joyce, Jack Kerouac, William Faulkner, Robbe-Grillet, Bob Dylan, and Graham Greene.

Throughout Carey's writings there is a sense of the absurd, of a paradox that reflects the contradictions in contemporary life. His writing is outstanding in its breadth of scope and its cultural significance as well as its offer of a new vision, a magical reality, a vision through which the author becomes the ultimate illywhacker.

Other works by Carey not mentioned above include {novels} *The Tax Inspector* (1991) and *The Unusual Life of Tristan Smith* (1994), winner of the Miles Franklin Award (1994) and Age Book of the Year Award (1994); {children's book} *The Big Bazoohley* (1995); {short stories and short story collections} ''Room No. 5, Escribo,'' ''Report on the Shadow Industry,'' and *Exotic Pleasures* (1990); {non-fiction} *A Letter to Our Son* (1994). Carey is currently working on the 1997 release of his sixth novel, *Mags,* a story based on the character Magwitch in Charles Dicken's *Great Expectations*. There are also indications that his novel *Oscar and Lucinda* will be produced as a film within the near future.

Further Reading

Beautiful Lies: a Film about Peter Carey (1985) is a biographical film about Carey. He has also been a popular subject for

interviews in the Australian weekly press. A more substantial interview may be found in Candida Baker's *Yacker: Australian Writers Talk About Their Work* (Woollahra, N.S.W.: 1986). Van Ikin's interview, ''Answers to Seventeen Questions,'' in *Science Fiction* (Sydney) (1977), explores aspects of speculative fiction in Carey's work.

John Maddock's interview with Carey (published in ''Bizarre Realities: an Interview with Peter Carey'' (*Southerly,* 1981) provides one of the most useful insights into the influences and literary antecedents which have influenced Carey. Other discussions of Carey's work include Graeme Turner's ''American Dreaming: The Fictions of Peter Carey'' in *Australian Literary Studies* (October 1986) and Teresa Dovey's ''An infinite Onion Narrative Structure in Peter Carey's Fiction'' in *Australian Literary Studies* (October 1983). A study of Carey's techniques and precedents may be found in C.K. Stead's ''Careyland'' in *Scripsi* (1989), while a view of Carey's 'metafiction' and post-modernism can be found in Wenche Ommundsen's ''Narrative Navel-Grazing, Or How to Recognise a Metafiction When You See One'' (*Southern Review,* 1989). □

William Carey

The English Baptist preacher William Carey (1761-1834), known as the father of modern Protestant missions, was a pioneer of new-style evangelism in India.

William Carey was born on Aug. 17, 1761, in a village in Northamptonshire, where he spent his childhood in poverty. He first was a shoemaker's apprentice. Although without formal education, Carey was an avid reader and a precocious linguist. He became a Baptist preacher and worked as a schoolmaster and was already on his way to becoming the leader who, in spite of the general reluctance of the Protestant churches of his day, devised new ways to obey the great commission ''to go and evangelize the nations.''

In one of the most surprising publications of missionary history, Carey expounded some practical guidelines ''to use means for the conversions of the Heathens'' (*Enquiry,* 1788). In a sermon to his colleagues (1791) he first used the words which would become the creed of modern missions: ''Expect great things from God, attempt great things for God.'' In 1792 the first modern-style missionary society was founded: The Baptist Missionary Society. It was a model for the hundreds of societies to follow in the 19th century.

In 1793 Carey arrived in India, where he was confronted with the antimissionary attitude of the British colonial government. He settled in the Danish colony of Serampore, near Calcutta, where he inspired the teamwork of the ''Serampore Trio'' (Carey, William Ward, and Joshua Marshman). This ''commune'' attempted to translate the universality of the Christian faith into terms of practical involvement in all aspects of Indian life.

The basic principle of communal life was that every member should be, as far as possible, self-supporting. Carey paid for his missionary work (among other things) by acting as a director of an indigo factory and as a professor of languages in a secular institution. The objective of the community was to disseminate the gospel in all possible ways: by preaching, by teaching (in schools), and by literature (translating the Bible into more than 30 languages). Carey's translation service was noteworthy. He also made available some of the Indian classics and was instrumental in the renaissance of Hindu culture in the 19th century.

Carey believed that Indians could be authentically evangelized only by their own countrymen. He set out, therefore, to prepare converts for this task and broadened the scope of education in the mission schools. Serampore College was conceived not as a seminary but as a liberal arts college for Christians and non-Christians.

Carey died in Serampore on June 9, 1834, an internationally honored figure.

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Martha Carey Thomas

The American educator Martha Carey Thomas (1857-1935) was a proponent of woman's rights and president of Bryn Mawr.

Carey Thomas was born in Baltimore, Md., on Jan. 2, 1857, the oldest of 10 children of Dr. James Carey Thomas and Mary Whitall Thomas. Both parents were active members of the Society of Friends. Her intellectual development was strongly influenced by the militant feminism of her mother and her aunt Hannah Whitall Smith, a renowned preacher and reformer.

After attending private schools, Carey Thomas entered Cornell, then the only eastern university admitting women, as a junior, graduating in 1877 as a member of Phi Beta Kappa. Although admitted to graduate study at Johns Hopkins University by special vote of the trustees, she was dissatisfied with the policy that prevented her from attending seminars. In 1879 she went to Germany to continue her philological studies. She spent 3 years at Leipzig, which

refused to grant degrees to women, as did Göttingen, where she also tried. Finally Zurich accepted her dissertation, and her brilliant defense won her a doctorate *summa cum laude* in 1882.

In 1884 Carey Thomas accepted the post of dean and professor of English literature at Bryn Mawr, then about to open as a college for women. She desired to build it into an institution that would encourage women to follow careers without having to face the difficulties with which she had struggled. Convinced that women deserved exactly the same education as men and needed even higher standards than men to succeed, she molded a curriculum that offered more advanced work than that given in many men's colleges and upheld the highest academic standards. She helped recruit an outstanding faculty which permitted offering graduate work modeled after that at Johns Hopkins. In 1894 she became president of Bryn Mawr, a post she held until her retirement in 1922. Her addresses to the student body were vividly remembered by many alumnae, inspiring them to strive for success in the professional careers that she had done so much to open to them.

Carey Thomas also helped open the Johns Hopkins Medical School to women by raising substantial sums on condition that no sexual discrimination be followed. She was active in the fight for woman's suffrage, helped organize the Summer School for Women Workers in Industry, and was the first woman trustee of Cornell. She played a major role in the League to Enforce Peace.

Carey Thomas never married. She died in Philadelphia on Dec. 2, 1935.

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Barbara M. Cross, ed., *The Educated Woman in America* (1965), contains informative selections from Carey Thomas's addresses along with a perceptive introduction. An excellent biography, clearly presenting Carey Thomas's ideas and activities, is Edith Finch, *Carey Thomas of Bryn Mawr* (1947).

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Tiburcio Carías Andino

Tiburcio Carías Andino (1876-1969) ruled Honduras as dictator (1932-1949) longer than any other president in his country's history. He was one of four Central American dictators of the 1930s and 1940s who comprised the socalled "Dictators' League" and, in collaboration with United States interests, brought stability and a degree of "modernization" to Honduras.

Tiburcio Carías Andino, was born in Tegucigalpa on March 15, 1876, the youngest son of Gen. Calixto Carías and Sara Andino de Carías. His father was active in the Liberal Party, which dominated Honduras through much of the late 19th and early 20th centuries, and Tiburcio worked for that party as early as the election of 1891 in political campaigning and military action related to the political struggles of the times. Along with his political and military careers, Carías excelled in the classroom. He obtained his law degree from the Central University of Honduras in 1898, but later became a professor of mathematics at the National Institute and conducted night school classes for poor children and workers.

Large for a Central American (Carías was 6'2" tall), his physical stature complemented his talent for leadership. In 1903 he left the Liberal Party and joined in the founding of the Honduran National Party, essentially a successor to the 19th-century Conservative Party. Although he attained the rank of general for his role in the revolution of 1907, he was not primarily a military man, but rather an effective politician who made the military an important part of his machine. He was the most important leader of the National Party during the first half of the 20th century. He served in the Congress and as governor of several departments before becoming the National Party candidate for president in 1923. Although winning a plurality, he lacked the required majority. Political violence followed when the Congress failed to resolve the stalemate, and U.S. mediation ultimately established a compromise president. In 1928 Carías again ran, but lost to the Liberals by 12,000 votes. While his supporters called for revolt, Carías, even though he con-

trolled the military, respected the Liberal victory, a move that won him widespread respect.

Honduran politics of the era cannot be separated from the power of the North American banana companies, which intervened directly in Honduran affairs and were responsible for much of the political violence of the 1920s. The Liberal Party had the support of the fiercely competitive Samuel Zemurray and his Cuyamel Fruit Company, while the giant United Fruit Company backed Carías and the National Party. United's support was finally rewarded in November of 1932 when Carías won a convincing victory over Angel Zúñiga Huetes. Carías took office in 1933 after putting down a revolt aimed at keeping him from taking office. Zemurray, however, who had sold Cuyamel to United, soon emerged as the dominant figure at United.

Although the Honduran constitution prohibited reelection, the Congress amended it to enable Carías to extend his tenure first to 1943 and later to 1949. Carías was a strong, personalist *caudillo* who brought stability and order to a country noted for instability and frequent revolution. When he finally stepped down in January 1949 he turned over power to his protégé and minister of war, Juan Manuel Gálvez Durón, following the first presidential election (1948) in the country since 1932.

Five years later Carías, then 79, unsuccessfully sought to return to the presidency, suffering a major defeat at the polls. An ensuing coup reduced his still great political clout. He continued to live in Honduras until his death on December 23, 1969.

Carías's dictatorship has been compared to those of his contemporaries in other Central American states—Jorge Ubico of Guatemala, Maximiliano Hernández Martínez of El Salvador, and Anastasio Somoza of Nicaragua. Like them he had certain fascist characteristics and bought peace, order, and a measure of economic growth at the cost of civil liberties and the general welfare. There were many political prisoners and exiles; the press was shackled; and intellectuals and political activists found little opportunity for free expression. Angel Zúñiga kept up a steady propaganda campaign against Carías from exile in Mexico, and there was an occasional revolt attempted from within, but Carías's firm control of the military assured his continued rule. He cooperated closely with U.S. business and government interests, including support of the Allies in World War II. He also promoted notable expansion of road building and development of commercial aviation.

Unlike his ''Dictators' League'' counterparts in one important respect, Carías had abandoned the Liberal Party, which had become closely identified with economic policies that benefitted principally small oligarchies by the exploitation of native labor, often in collaboration with foreign capitalists. While Carías had close association with United Fruit and had himself come from a Liberal Party background, his National Party retained some of the 19th-century conservative philosophy which defended a curious alliance of the leading families of the elite with the masses. While all of the Central American dictatorships were repressive and often brutal, the Carías regime was somewhat more benign than the others, and he was the only one of them to step down gracefully from power. The overthrow of Hernández and Ubico by popular uprisings in 1944 probably were important in persuading Carías to leave the presidency in 1949, for he also began to face student and labor unrest after 1944. In reality, his National Party, which remains a force in Honduras today, represented a union of the 19th-century liberal and conservative elitist parties, allowing the Honduran Liberal Party of today to become more closely identified with middle-class interests. The heavy role of the military in modern Honduran politics is a major legacy of Carías's dictatorship.

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Giacomo Carissimi

Giacomo Carissimi (1605-1674) was an Italian composer of sacred and secular vocal music. His oratorios and chamber cantatas are of high importance musically and historically.

Giacomo Carissimi was born in Marino near Rome and baptized on April 18, 1605. In 1622 or 1623 he became a singer at the Cathedral of Tivoli, and from 1624 to 1627 he worked as organist there. He was chapelmaster at the church of S. Rufino in Assisi from 1628 to 1629. He was then appointed chapelmaster at the church of S. Apollinare in Rome and was simultaneously put in charge of musical instruction at the German College, an adjoining institution. Carissimi remained in this double position until his death on Jan. 12, 1674. He declined numerous invitations to other posts, and it seems that he never left Rome after 1630. His music was performed throughout Italy and abroad during his lifetime and well into the 18th century.

The extant works of Carissimi include 17 oratorios, about 150 chamber cantatas (that is, to Italian words), over 200 motets (to Latin words), at least 12 Masses, various liturgical works, some humorous Latin pieces, and a treatise on music. One or two pieces for instruments may be by Carissimi. But his music is virtually all for voices with instrumental accompaniment.

Of Carissimi's oratorios 15 are in Latin and 2 are in Italian. The majority are set to texts dealing with subjects from the Old Testament, and many include a part for a narrator, called the *testo*. His best-known oratorio is *Jephthe,* composed by 1649 at the latest, which is a masterpiece of expressive writing in both its solo and choral portions.

Most of Carissimi's chamber cantatas, in Italian, are for solo soprano voice and basso continuo; the remainder are for two or three voices and basso continuo. They are built of sections in recitative, arioso and aria style, which proceed in a manner at once varied and unified. The great majority are set to poems on amorous subjects, but some of the poems are religious in content and others are humorous. Carissimi's cantatas excel for their superb word setting and high musical quality.

In his Latin motets Carissimi used essentially the same forms and styles as in his Italian cantatas. His Masses reveal his firm mastery of contrapuntal writing in the then traditional church style.

Both directly, through his teaching at the German College, and indirectly, through the numerous copies made of his music, Carissimi was a leading influence on contemporary and later composers in Italy, France, Germany, and England.

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Guy Carleton

The British statesman and general Guy Carleton, 1st Baron Dorchester (1724-1808), was one of the ablest British military leaders during the American Revolution. As governor of Quebec, he encouraged Canada's growth into a unified, self-governing nation.

Guy Carleton was born on Sept. 3, 1724, into a distinguished Irish family at Strabane in Tyrone County, Ireland. Entering the army as an ensign at 18, he was a lieutenant colonel 15 years later. In Canada he served under Gen. Jeffrey Amherst at the siege of Louisbourg, Nova Scotia, in 1758. A year later, in command of the regiment of grenadiers, he was with Gen. James Wolfe at the Battle of Quebec, where he was promoted to colonel and wounded. In 1761 he was wounded in the siege of Belle Isle, France; the following year he participated in the capture of Havana, Cuba, and was again wounded.

From 1766 to 1770 Carleton was lieutenant governor and acting governor of Quebec. He proved to be an able administrator who was successful in improving the relations between British and French Canadians. He was largely responsible for the passage of the Quebec Act of 1774, which established French and British law on equal footing in Canada. This infuriated the American colonists and helped provoke the American Revolution, but it also ensured the loyalty of French Canadians to Britain during the conflict.

Carleton became governor of Quebec in 1775. When Thomas Gage resigned as commander in chief of the British forces in North America, Carleton assumed command of the forces in Canada. American troops under Gen. Richard Montgomery advanced to threaten Montreal, and Carleton withdrew to Quebec with his small army. There he was besieged by an American force under Benedict Arnold, who was joined by Montgomery's troops. Carleton's leadership maintained the defenses of the city.

In spring 1776, reinforced by Gen. John Burgoyne's troops, Carleton counterattacked and drove the Americans out of Canada into New York. He defeated Arnold in October and then withdrew to Quebec. Disagreements with his superiors led to Carleton's removal from military command in 1777. The following year he resigned as governor and left Canada.

In February 1782, after the Revolution had effectively been ended, Carleton became commander in chief of the British forces in America. Using tact, firmness, and diplomacy, he successfully carried out the delicate tasks of suspending hostilities, withdrawing British forces from New York and Vermont, and protecting loyalists.

In 1786, as Baron Dorchester, he was appointed governor in chief of British North America, a post he held for 10 years. His major achievement was to redress the grievances of the American loyalists without antagonizing the French; he was also successful in promoting tolerance and cooperation between the English Protestant and French Catholic

populations. Under his leadership the Constitutional Act of 1791 was passed. This law instituted legislative councils, thereby giving Canada its first experience in self-government. Made a general in the British army in 1793, Carleton retired to England 3 years later. He died there on Nov. 10, 1808.

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George Carlin

Despite a lull in his career, George Carlin (born 1937) has secured his reputation as one of America's greatest comedians. He has performed regularly on television with the likes of Ed Sullivan, Tom Jones, Steve Allen, Jackie Gleason, and Carol Burnett, worked the major nightclub circuit, and starred in a Fox television sitcom, *The George Carlin Show*.

In the late-1960s, Carlin drifted into his thirties, dissatisfied and uninspired with comedy. Even Carlin's promotional literature admits: ''[B]ecause of the influence television was having on his career, Carlin's material grew bland and safe. The rebellious, anti-establishment tone of some of his earlier routines had disappeared.''

Anyone who has seen a Carlin performance knows his comedy turns on biting brilliance. As Richard Zoglin of *Time* noted about the funnyman's early days, ''Carlin's unctuous radio deejays, TV newscasters and commercial pitchmen were not simple parodies: he used them to satirize a whole society that had its priorities out of whack.'' Fortunately, for Carlin and his fans, his early-thirtysomething career crisis was short-lived. By the age of 35, he had released a Grammy-winning album, *FM & AM,* appeared countless times on Johnny Carson's *Tonight Show,* hosted the first *Saturday Night Live,* and captured a corner of the cable market with his taped performances on HBO. Carlin has pushed his career at full-tilt ever since, and the payoff, as the comedian himself might say, has been ''tangible recognition'': a star on Hollywood's Walk of Fame, two Grammy awards, a popular book of his comedy, and movie roles. ''He's at the top of his game now and the only comedian with his degree of fame who's doing standup exclusively 150 nights a year,'' the *New York Daily News* observed as Carlin approached 60. ''He tapes an hour-long HBO special every two years and wishes he could do two hours every year. 'I've got a lot of things to say,' he insists.''

Carlin realized the pleasures of humor as a kid growing up in New York City. ''I remember being pretty young and

just saying something funny to my mother, and I remember I got a genuine laugh from her, you know how you can tell the difference?'' he told the *New Jersey Herald* . ''That's when I knew I could be funny.'' Armed with that homebred confidence, Carlin took his talent public, performing standup on his neighborhood streets, at high school, and in the Air Force. At the age of 19, while still in the Armed Services, he landed his first professional entertainment job working as a radio station disc jockey. Several years and radio stations later, Carlin joined up with newsman Jack Burns and developed a successful nightclub act that toured top stages around the country and earned a spot on *The Tonight Show* with Jack Paar. Two years later, Carlin struck out on his own.

For two years, Carlin honed his humor at a Greenwich Village cafe in New York City before breaking into television. Carlin's standup acts were a hit on shows hosted by the biggest names in the business: Merv Griffen, Mike Douglas, and Johnny Carson. Indeed, the performers Carlin joined on the stage reads like a ''Who's Who of Post World War II Comics,'' including Steve Allen, Jackie Gleason, and Carol Burnett.

Eyes The Big Screen

Yet, despite his comic success on television, Carlin yearned for an acting career on the big screen, much like the comedians-turned-actors Bob Hope and Danny Kaye. Although he landed a role in the Doris Day film *With Six You Get Egg-Roll,* and a guest part on *That Girl,* Carlin was discouraged by his lack of success. Years later, he dabbled in the profession again—appearing in such flicks as *Car Wash, Bill and Ted's Excellent Adventure,* and *Prince of Tides,* with Barbra Streisand and Nick Nolte—but the experiences, coupled with a failed Fox network sitcom, only deepened his conviction that comedy was *his* calling. ''I care a lot about my ideas,'' Carlin told the *Toldeo Blade* in 1995. ''My mind is active, and I think hard and think a lot. I don't think a lot of stand-up people stay with it long enough to discover themselves. They see it as a stepping stone. Circumstances forced me to stay with it longer, and I discovered that I had something more to offer, and something else to do with myself. All of these guys that came out of *Saturday Night Live* and *Second City* on television—those two shows were always considered subversive, you know? They were the enemies of The Establishment. But the first thing they do when they come out here to Hollywood is start doing these crappy formula studio movies.''

Though the material for Carlin's humor has changed during his long career, his fierce criticism of mainstream culture has not. He possesses a sensibility that has been described by writers as ''caustic,'' ''acerbic,'' ''angry,'' and ''irreverent.'' Carlin, during an interview with the *Denver Post,* admitted: ''Anyone who's intelligent who isn't somewhat angry is probably missing the point somewhere along the way. The way I put it is this: This species is a failure that has organized itself incorrectly, and it's stuck and will never get out of it because the forces that keep it this way are much too powerful to change. So I gave up on this species, and I kind of try to look at it from a distance, but I can't completely give up because I'm a part of it. So there's this tension, and that creates a kind of anger that is easy to theatricalize.'' Such razor-sharp pessimism prompted at least one reporter from the *Bellingham Herald* to ask Carlin: ''Is this all meant tongue-in-cheek?'' To which the humorist replied, ''No, it's not. I'm only being partly facetious. If you scratch any cynic, you'll find a disappointed idealist.''

Challenges Audience

Carlin sharpened his comic focus in the early '70s. He emerged from his brief period of professional unrest with a new appetite for scathing commentary, for ''testing the limits,'' as Zoglin of *Time* wrote, ''challenging his audience, shouting from the depths of his social-activist soul.'' Carlin's most direct challenge appeared on the album *Class Clown* with a performance titled ''The Seven Words You Can't Say on Television.'' After its release, community leaders tried to ban Carlin's concerts in their cities. ''He was arrested several times for obscenity (all of which were dismissed), and fought the FCC [Federal Communications Commission] in a protracted legal battle,'' noted the *St. Petersburg Times*. Carlin's fight with the FCC ultimately was settled in a landmark Supreme Court ruling, which, according to *Time,* ''upheld an FCC ban on 'offensive' material during hours when children are in the audience.'' Carlin, however, scored with his fans—*Class Clown* sold more than 100,000 copies. Moreover, Carlin continued to ''keep a foot in the mainstream as well as the counterculture,'' as Zoglin of *Time* put it, by hosting the first edition of *Saturday Night Live* and subbing for Johnny Carson on the *Tonight Show*.

Thanks to cable television, Carlin also kept himself firmly entrenched in mass media. His first HBO show, a taped performance of *On Location: George Carlin at USC,* was so popular the cable company ran seven more Carlin shows, including a 1982 performance at Carnegie Hall and 1993 broadcast from the Paramount Theater at New York's Madison Square Garden called *Jammin' in New York*. Of that last performance, Zoglin of *Time* wrote, it ''may not be his best, but it is almost certainly his angriest. Carlin's attack on America's war culture (complete with phallic interpretation of the gulf war) is too strident; his ridicule of golf ('an arrogant, elitist game that takes up entirely too much room in this country') too meanspirited. But he is, as usual, a whiz on the subject of language, this time our tendency to add unnecessary words to connote importance— 'shower activity' or 'emergency situation.' ('We *know* it's a situation. *Everything* is a situation.')''

Carlin is proud of his ability to offend—in fact, he considers it central to his success. ''I don't care what happens to this planet, this race, the country,'' he told Jeff Rusnak of the Florida *Sun Sentinel*. ''And being emotionally detached . . . gives the artist complete freedom to attack, to observe from a distance and not have this sort of echo in the background that 'this could be a lot better, folks.''' That ''distance,'' he explained, has always existed in his life. ''What really freed me was I began to realize that I don't identify with the human experience, with the national experience, and in fact, most of my life, didn't identify with the local group, no matter what it was, my school, the Air Force,

my family, religion, commerce. Therefore I have no stake in the outcome.''

Carlin's career has always been a high-wire act. He's a master of balancing his outrageous observations with enough humor to keep his fans laughing, and coming back for more. That his distinctive brand of comedy has weathered more than three decades, as well as his own personal struggles with ''heavy drug use,'' according to *Time,* suggests Carlin delivers far more than a good joke. ''I never understand why people ask whether I get tired of what I do. No, I don't get tired, I chose to do this,'' he once told the *New Jersey Herald*. ''This is my art, to interpret the world.''

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Chester F. Carlson

The American inventor Chester F. Carlson (1906-1968) invented the process of xerography which became the basis for the operation of the office copying machines first introduced by the Xerox Corporation in 1959.

Chester Floyd Carlson was born on February 8, 1906, in Seattle, Washington. Illness and poverty in his family forced him to become his parent's main financial support while he was in his teens. Despite these responsibilities and handicaps. Carlson worked his way through college, graduating with a Bachelor of Science degree in physics from California Institute of Technology in 1930.

After trying in vain to gain employment as a physicist in California he left for New York City, where the P. R. Mallory Company, an electrical manufacturing firm, offered him a position in its patent department. This job proved to be of crucial importance to Carlson's career as an inventor in two ways. First, he was introduced to patent law and procedures; second, the need to duplicate patent drawings and specifications made him aware of the inadequacies of the existing photostat process for copying documents.

Carlson stayed at Mallory until 1945, eventually becoming head of the patent department.

While working at Mallory, Carlson attended New York Law School at night, receiving his law degree in 1939. One year later he was admitted to the New York bar. At the same time he conducted research on a duplication process that would produce clean copies quickly without using the chemical solutions, film, and printing paper necessary for photographic reproduction.

Carlson began his search for an alternative process by reading the available literature on printing, photography, and various copying technologies. His study convinced him that in some yet unspecified manner it might be possible to duplicate documents by making use of photoconductivity. He decided that wet-process photography must be replaced by the dry techniques of what he called ''electrophotography.''

Using the little amount of money he possessed, Carlson bought chemicals and equipment and turned his New York apartment into a laboratory (1934). Unable to devote full time to this work, Carlson hired an unemployed German physicist and engineer named Otto Kornei to help him. Carlson and Kornei, limited to a research budget of $10.00 a month, were able in October 1938 to make the first electrophotographic copy. It read simply ''10-22-38 Astoria.''

This copy was produced by a primitive, but innovative, method that formed the foundation for Carlson's subsequent research and for the industry that grew out of it. First, a rabbit's fur or cotton cloth was rubbed vigorously over the surface of a metal plate coated with a layer of sulfur. The rubbing charged the plate with static electricity. The charged plate was then placed beneath a piece of glass upon which was inked the material to be copied. Metal plate and glass were next exposed to a bright light source for a few seconds. This exposure caused the sulfur coating to lose its charge in varying degrees depending upon how much light reached its surface. In effect, the intense illumination produced an invisible electrostatic image of the material being copied. This image could be made visible by dusting an electroscopic powder on the plate. The powder was attracted to the areas which had been less intensely illuminated. In order to make the fragile powder image permanent, Carlson carefully pressed a piece of wax-coated paper over the prepared plate. The powder adhered to, and fixed upon, the surface of the waxed paper.

Although there obviously remained much to be done in improving the new dry-copying technique—which came to be called ''xerography''—Carlson applied for key patents on the process (1939, 1940). Carlson had neither the money, laboratory facilities, nor mechanical talent to transform his experiments into a working copy machine ready for public use. Therefore, in 1944 he reached an agreement with the Battelle Memorial Institute, a nonprofit industrial research laboratory, to develop his invention beyond its first stages. Three years later the Haloid Company of Rochester, New York, undertook the final conversion of xerography into a commercial product. Haloid, which became Haloid-Xerox and then Xerox, publicly demonstrated xerography in 1948 and offered the first Xerox copying machines for sale in 1959.

As xerography became a complex technical and business venture Carlson withdrew from active involvement with it, except for serving as a consultant to the Xerox Corporation. By 1945 his invention brought him sufficient financial security so that he could retire from Mallory. Royalties from his xerography patents made Carlson a multi-

millionaire, and in later life he engaged in many philanthropic endeavors.

Further Reading

For Carlson's life and work, and the commercial development of xerography, see John H. Dessauer, *My Years With Xerox: The Billions Nobody Wanted* (1971). The technical side of xerography is treated in John H. Dessauer and Harold E. Clark (editors), *Xerography and Related Processes* (London, 1965). □

Thomas Carlyle

The British essayist and historian Thomas Carlyle (1795-1881) was the leading social critic of early Victorian England. Disseminating German idealist thought in his country, with Calvinist zeal he preached against materialism and mechanism during the industrial revolution.

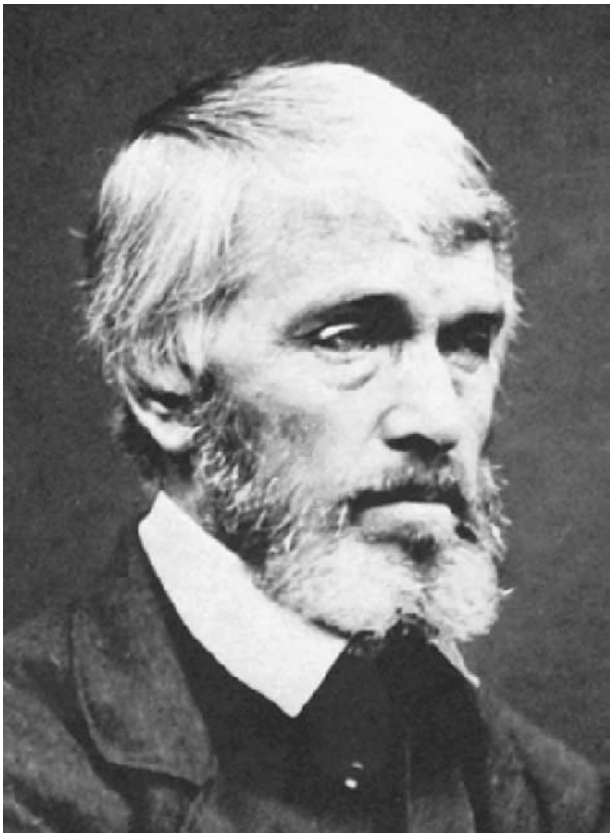

Thomas Carlyle was born at Ecclefechan in Dumfriesshire, Scotland, on Dec. 4, 1795. His father, a stonemason, was an intelligent man and a pious Calvinist. Carlyle was educated at Annan Grammar School and Edinburgh University, where he read voraciously and distinguished himself in mathematics. He abandoned his original intention to enter the ministry and turned instead first to schoolteaching and then to literary hackwork, dreaming all the while of greatness as a writer. A reading of Madame de Staël's *Germany* introduced him to German thought and literature, and in 1823-1824 he published a *Life of Schiller* in the *London Magazine* and in 1824 a translation of Goethe's *Wilhelm Meister's Apprenticeship* .

Meanwhile Carlyle had passed through a religious crisis similar to the one he was to describe in *Sartor Resartus* and had met Jane Baillie Welsh, a brilliant and charming girl, who recognized his genius and gave him encouragement and love. Through a tutorship in the Buller family Carlyle made his first trip to London, where he met Samuel Taylor Coleridge and other leading literary figures. He returned to Scotland, married Jane Welsh on Oct. 17, 1826, and settled first in Edinburgh and subsequently at Craigenputtock, an isolated farmhouse belonging to his wife's family. It was during this period that he wrote a series of essays for the *Edinburgh Review* and the *Foreign Review* which were later grouped as *Miscellaneous and Critical Essays*. Among these were essays on Burns, Goethe, and Richter and the important ''Signs of the Times,'' his first essay on contemporary social problems.

''Sartor Resartus''

It was at Craigenputtock that Carlyle wrote *Sartor Resartus,* his most characteristic work. Originally rejected by London editors, it was first published in *Fraser's Magazine* in 1833-1834 and did not attain book form in England until 1838, after Ralph Waldo Emerson had introduced it in America and after the success of Carlyle's *The French Revolution*. The first appearance of *Sartor Resartus* was greeted with ''universal disapprobation,'' in part because of its wild, grotesque, and rambling mixture of serious and comic styles. This picturesque and knotted prose was to become Carlyle's hallmark.

The theme of the book is that the material world is symbolic of the spiritual world of ultimate reality. Man's creeds, beliefs, and institutions, which are all in tatters because of the enormous advances of modern thought and science, have to be tailored anew as his reason perceives the essential mystery behind the natural world. Carlyle's concern is to allow for a change of forms while insisting on the permanence of spirit in opposition to the materialistic and utilitarian bias of 18th-century thought. Part of his thesis is exemplified in the career of an eccentric fictitious German professor, Teufelsdröckh, whose papers Carlyle pretends to be editing. He progresses from ''The Everlasting No'' of spiritual negation, through ''The Centre of Indifference'' of resignation, to ''The Everlasting Yea,'' a positive state of mind in which he recognizes the value of suffering and duty over selfish pleasure.

Career in London

Carlyle came into his maturity with *Sartor* and longed to abandon short articles in favor of a substantial work. Accordingly, he turned to a study of the French Revolution, encouraged in the project by John Stuart Mill, who gave him his own notes and materials. As a help in his researches he moved to London, settling in Chelsea. The publication of

The French Revolution in 1837 established Carlyle as one of the leading writers of the day. The book demonstrates his belief in the Divine Spirit's working in man's affairs. Carlyle rejected the ''dry-as-dust'' method of factual history writing in favor of immersing himself in his subject and capturing its spirit and movement—hence the focus on the drama and scenic quality of events and on the mounting impact of detail. His ability to animate history is Carlyle's triumph, but his personal reading of the significance of a great event lays him open to charges of subjectivity and ignorance of the careful study of economic and political detail so admired by later schools of historical research.

Carlyle's great popularity led him to give several series of public lectures on German literature, the history of literature, modern European revolutions, and finally, and most significantly, on heroes and hero worship. These lectures were published in 1841 as *On Heroes, Hero-Worship, and the Heroic in Literature*. This work reflects his increasing hostility to modern egalitarian democracy and his stress upon the inequality of men's wisdom and the incorporation, as it were, of divine purpose. Carlyle's insistence upon the need for heroic leadership is the reason why he was attacked—often mistakenly—as an apostle of force or dictatorial rule.

Late Works

Carlyle's hero worship is responsible for the two largest projects of his later career. He first intended to rehabilitate Oliver Cromwell by means of a history of the Puritan Revolution but later narrowed his project to a collection of Cromwell's letters and speeches connected by narrative and commentary (1845). And from 1852 to 1865 he labored on a biography of Frederick the Great (1865) against the mounting uncongeniality and intractability of the subject. During these years Carlyle exerted a great influence on younger contemporaries such as Alfred Tennyson, Robert Browning, Charles Kingsley, John Ruskin, and James Froude. He published a number of criticisms of the economic and social conditions of industrial England, among them *Chartism* (1839), ''Latter-Day'' Pamphlets (1850), and *Shooting Niagara, and After?* (1867). His most significant social criticism, *Past and Present* (1843), contrasted the organic, hierarchical society of the medieval abbey of Bury St. Edmunds with the fragmented world of modern parliamentary democracy. It hoped for a recognition of moral leadership among the new ''captains of industry.''

In 1865 Carlyle was elected lord rector of Edinburgh University, but in his last years he was more than ever a lonely, isolated prophet of doom. He died on Feb. 5, 1881, and was buried in Ecclefechan Churchyard.

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Stokely Carmichael

Stokely Carmichael (born 1941) was a ''militant'' civil rights activist and stood at the forefront of the ''Black Power'' movement. He soared to fame by popularizing the phrase ''Black Power'' and was one of the most powerful and influential leaders in the Student Non-Violent Coordinating Committee (SNCC).

Stokely Carmichael was born in Port of Spain, Trinidad, on June 29, 1941. His father, Adolphus, who died when he was in his late forties, moved with Stokely's mother, Mabel, to the United States when their son was only two-years-old. Although his father had been swept up by the cause of Trinidad's independence, he left his homeland to better his family's economic fortunes and moonlighted as a New York City cab driver, while Mabel found work as a maid. Young Carmichael was left in the care of two aunts and his grandmother and attended Tranquillity Boy's School. Carmichael joined his parents in New York City's Harlem when he was eleven-years-old and became the only black member of a street gang called the Morris Park Dukes. His status as a foreigner and his self-described ''hip'' demeanor assured him of popularity among many of his liberal, affluent white schoolmates. He said in an interview with *Life* that he dated white girls and attended parties on swank Park Avenue during this period. But Carmichael, a bright student, settled down after his family moved to the Bronx and he discovered the lure of intellectual life. After his parents moved to the Bronx, he

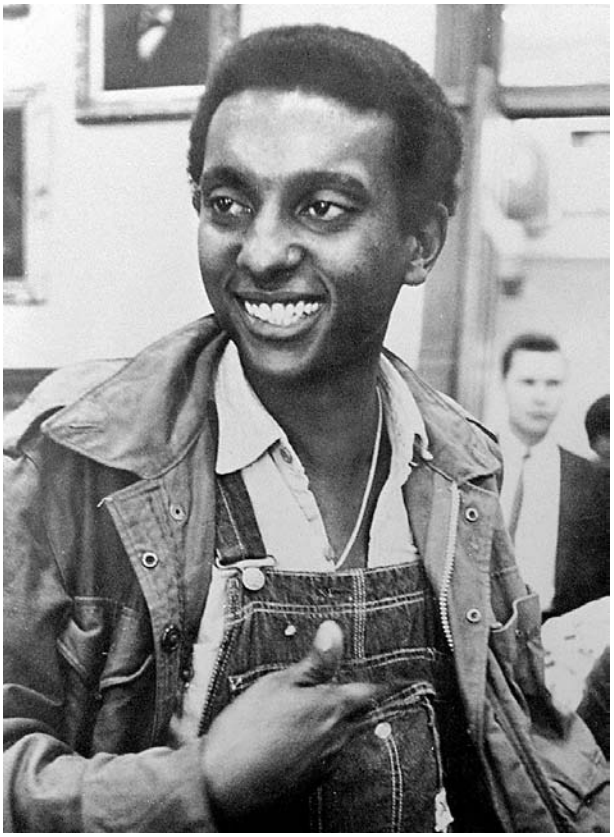

was admitted to the Bronx High School of Science, a school for gifted youths.

Carmichael was interested in politics even then, especially the work of African-American socialist Bayard Rustin, whom he heard speak many times. At one point, he volunteered to help Rustin organize African-American workers in a paint factory. But the friendliness, doctrinal and otherwise, of Rustin and other African-American intellectual leftists with the white liberal establishment would eventually alienate Carmichael.

Joined Civil Rights Movement

While he was in school the civil rights movement was gaining momentum. The Supreme Court had declared that school segregation was illegal, and African-Americans in Montgomery, Alabama, successfully desegregated the city's busses through a yearlong boycott. During Carmichael's senior year in high school, four African-American freshmen from North Carolina Agricultural Camp; Technical College in Greensboro, North Carolina, staged a sit-in at the white-only lunch counter in Woolworth's.

The action of these young students captured the imagination of African-Americans and some sympathetic white students throughout the United States. Some young people in New York City, including Carmichael, joined a boycott of the city's Woolworth stores which was sponsored by the youth division of the Congress on Racial Equality (CORE). CORE hoped that the boycott would pressure Woolworth's owners to desegregate all of its stores' facilities throughout the country. Carmichael traveled to Virginia and South Carolina to join anti-discrimination sit-ins and because of his growing sensitivity to the plight of African-Americans in the United States, especially in the segregated South, he refused offers to attend white colleges and decided to study at the historically black Howard University in Washington, D.C.

At Howard from 1960 to 1964, Carmichael majored in philosophy while becoming increasingly involved in the civil rights movement. He joined a local organization called the Non-Violent Action Group which was affiliated with an Atlanta-based civil rights organization, the Student Non-Violent Coordinating Committee (SNCC, called ''Snick''). During his summers or whenever there was free time, Carmichael traveled South to join with the Congress of Racial Equality sponsored ''freedom riders,'' composed of integrated groups riding interstate busses in an attempt to make the federal government enforce statutes which provided that interstate busses and bus terminals be desegregated. In bus depots there were separate toilet facilities for blacks and whites with signs that read something like ''white ladies here, colored women in the rear.''

Many southern whites were violently hostile to the efforts of these young people to force desegregation on them, and some of the freedom rider busses were bombed or burned. The riders were often beaten and jailed. A CORE leader remarked that for the seasoned freedom riders, jail was not a new experience, but that the determined exuberance of the young freedom riders was a shock to the jailers in Mississippi and other southern states. In the spring of 1961, when Carmichael was 20, he spent 49 days in a Jackson, Mississippi jail. One observer said that Carmichael was so rebellious during this period that the sheriff and prison guards were relieved when he was released.

After graduating in 1964 with a bachelor's degree in philosophy, Carmichael stayed in the South as much as possible, sitting-in, picketing, helping with voter registration drives, and working alongside of other leaders of SNCC. He was especially active in Lowndes County, Alabama, where he helped found the Lowndes County Freedom Party, a political party that chose a black panther as its symbol in order to comply with a state requirement that all political parties must have a visual symbol to assist voters. The black panther was indigenous to Alabama and seemed both a dignified symbol for empowered African-Americans and an effective response to the white rooster that symbolized the Alabama Democratic party. Southern response to the civil rights workers was often so violent that demonstrators were bruised, wounded, or even killed by policemen, by members of the Ku Klux Klan, or other individuals. There were six civil rights workers murdered that year, but this only made Carmichael, and others, more determined than ever to work for desegregation.

Turning From Non-Violence

The turning point in Carmichael's experience came as he watched from his locked hotel room while outside, African-American demonstrators were beaten and shocked with cattle prods by police. The horrified Carmichael began to scream and could not stop. As his activism deepened and

he saw the violence doled out to violent and non-violent protesters alike, he began to distance himself from non-violent tactics and its proponents, including Martin Luther King, Jr.

In 1965, after Carmichael replaced the moderate John Lewis as the president of the SNCC, he joined Martin Luther King, Jr., Floyd McKissick of the National Association for the Advancement of Colored People (NAACP), and James Meredith, who had been the first African-American student to attend the University of Mississippi, on a ''freedom march'' in Mississippi which Meredith had first attempted alone. After he was shot during his solitary march, Meredith welcomed the help of other civil rights leaders. Carmichael and McKissick had trouble agreeing with King that the march would be non-violent and interracial. Carmichael had become increasingly hostile to the aid offered by white civil rights workers. During this march, Carmichael began to articulate his views about ''Black Power'' before the assembled television cameras. Americans reacted strongly to a slogan that seemed to indicate that African-Americans wanted to replace white supremacy with African-American supremacy. Carmichael later defined ''Black Power'' to mean the right of African-Americans to define and organize themselves as they saw fit and to protect themselves from racial violence. After the march, white members of the SNCC were not encouraged to stay and Carmichael and other SNCC leaders began to talk about ''revolution.''

Carmichael's articulation of ''Black Power'' evidenced by his 1967 book *Black Power* (co-written with Charles V. Hamilton), and his article ''What We Want'' advanced the idea that mere integration was not the answer to American racism, and that America formed only a piece in the puzzle. Carmichael and Hamilton linked the struggle for African-American empowerment definitively to economic self-determination domestically and the end of imperialism and colonialism worldwide. ''What We Want'' described the need for African-American communal control of African-American resources.

The term ''Black Power,'' however disconcerting to moderate African-American leaders, absolutely terrified mainstream whites; many interpreted this term to mean not empowerment, but rather African-American domination and possibly even race war. Journalists demanded repeatedly that Carmichael define the phrase, and he soon began to believe that no matter what his explanation, they would interpret it as sinister. Pressed by *Life* magazine, Carmichael said ''For the last time, 'Black Power' means black people coming together to form a political force and either electing representatives or forcing their representatives to speak their needs [rather than relying on established parties]. 'Black Power' doesn't mean anti-white, violence, separatism or any other racist things the press says it means. It's saying 'Look buddy, we're not laying a vote on you unless you lay so many schools, hospitals, playgrounds and good jobs on us.''' However, Carmichael sometimes gave the term a different spin when he spoke to African-American audiences. As James Haskins recorded in his book, *Profiles In Black Power* (1972), Carmichael explained to one crowd, ''When you talk of 'Black Power,' you talk of building a movement that will smash everything Western civilization has created.'' Through statements like this, Carmichael and his movement continued to be seen by many in mainstream America as a movement not to build, but to destroy.

International Focus

As the revolutionary fervor of the 1960s deepened, the SNCC became a ''Black Power'' vehicle, more or less replacing the hymn-singing integration of earlier days. Yet Carmichael had gone as far as he could with the organization, deciding not to run for re-election as its leader in 1967, just before the organization fell apart. Carmichael's political emphasis had shifted as well; he began speaking out not only against the war in Vietnam, but against what he called U.S. imperialism worldwide. *Time* reported that Carmichael had traveled the world denouncing his adopted country, speaking to cheering crowds in Cuba, and declaring, ''We do not want peace in Vietnam. We want the Vietnamese people to defeat the United States.'' *Time* called him a purveyor of ''negritude and nihilism'' and noted that many U.S. politicians wanted to jail him for sedition upon his return to the country he called ''hell.''

Upon his return in 1968, U.S. marshals confiscated his passport. Meanwhile, the radical Oakland, California-based Black Panther Party, a Black group which advocated African-American liberation by ''any means necessary,'' had made him their honorary prime minister. He would resign from that post the following year, rejecting Panther coalitions with white activists. He based himself in Washington, D.C. and continued to speak around the country. In March of 1968, he announced his engagement to South African singer-activist Miriam Makeba. They were wed two months later and the Tanzanian ambassador to the United States hosted their reception. They were permitted to honeymoon abroad after they promised not to visit any ''forbidden'' countries; even so, many nations refused them entrance. In 1969, Carmichael left the United States for Conakry, Republic of Guinea, in West Africa. He moved there, in part, to assist in the restoration to power of the deposed Ghanaian ruler Kwame Nkrumah, who lived in Guinea and served as an exponent of the sort of anti-imperialist, pan-African empowerment Carmichael had espoused in the United States.

While in Guinea, Carmichael took the name Kwame Ture and, over the next decades, founded the All-African Revolutionary Party and continued to speak as an advocate of revolution to answer the problems of racism and injustice. In 1993, speaking at Michigan State University, he made it clear that he still considered capitalism the source of most of the problems he had been studying during his career as an activist. In a *Michigan Chronicle* interview he stated, ''Those who labor do not enjoy the fruits of their labor, we know that to be slavery,'' but his 1992 afterward to a new edition of *Black Power* showed that he felt real progress had been made in certain respects in the U.S., ''From 1965 to 1992, no one could deny that change has occurred.''

In 1996 Carmichael was diagnosed with prostate cancer and was honored by his birth nation with a $1,000 a month grant, awarded to him by the government of Trinidad

and Tobago. Benefits in Denver, New York, and Atlanta were also held to help pay his medical expenses.

Steeped in the civil rights struggle, Carmichael emerged as one of the firebrands of the African-American militant movement in the 1960s, and unlike many of his compatriots from that time, he has in the intervening years experienced neither burnout nor conversion; the years have only refined the flame of his convictions, even in the face of cancer.

He continues to advance revolution to answer the problems of racism and unfairness. ''Since we shed blood continually and sporadically and in a disorganized manner for reforms,'' he stated in his afterward to *Black Power,* ''let us permanently organize ourselves and make Revolution.''

Further Reading

Carmichael discussed his views in *Black Power; the Politics of Liberation in America* (1967), co-authored with Charles V. Hamilton, and in *Stokely Speaks: Black Power to Pan-Africanism* (1971). Several authors have written about the history of SNCC. Two examples are Howard Zinn *SNCC, The New Abolitionists* (1964) and Cleveland Sellers with Robert Terrell *The River of No Return, the Autobiography of a Black Militant in the Life and Death of SNCC* (1973).

Further information on Carmichael and his views can be found in James Haskins *Profiles in Black Power* (1972), Jacqueline Johnson *Stokely Carmichael: The Story of Black Power* (1990), Milton Viorst *Fire in the Streets* (1979), and Robert Weisbrot *Freedom Bound: A History of America's Civil Rights Movement* (1990). For information on Carmichael's views in his own words, see the May 19, 1967 issue of *Life,* the February 24, 1993 issue of the *Michigan Chronicle,* the August 5, 1966 issue of the *New York Times,* and the December 15, 1967 issue of *Time*. Additional biographical material on Carmichael can be found in the April 14, 1996 issue of the *New York Times,* the February 8, 1992 issue of the *Chicago Defender,* and the March 30, 1997 issue of the *Denver Post.* □

Rudolf Carnap

The German-American philosopher Rudolf Carnap (1891-1970) was the most prominent representative of the school of logical positivism, sometimes called logical empiricism.

Rudolf Carnap was born on May 18, 1891, in Ronsdorf, Germany. From 1910 to 1914 he studied philosophy and science at the universities of Jena and Freiburg. At Jena, Gottlob Frege, the pioneering mathematical logician, directed his thinking. Carnap served as an officer in the Germany army during World War I, later resuming his studies at Jena, where he received his doctorate in 1921. As a student, Carnap came under the influence of Bertrand Russell and his writings on logic and epistemology.

In 1923 Carnap met Hans Reichenbach, with whom he later founded and edited *Erkenntnis* (1930-1940), the journal of the logical empiricists. Through Reichenbach he met Moritz Schlick, head of the Philosophical Circle at the University of Vienna. In 1926 Carnap became instructor of philosophy there and participated in the Circle. Ludwig Wittgenstein attended meetings of the Circle in 1927, becoming another influence on Carnap's thought.

Carnap won wide recognition among philosophers with the publication of the *Logische Aufbau der Welt* (Logical Structure of the World) in 1928. He offered a new methodology, which called for the reduction of all knowledge to private, subjective sense-data in order to construct a technical system to embrace all known-objects and to solve philosophical problems. In 1928 Carnap also published *Scheinprobleme in der Philosophie* (Fictitious Problems in Philosophy). Following Wittgenstein, he sought to show that metaphysical problems are pseudoproblems and that metaphysical sentences are ''non-sense.''

In 1931 Carnap became professor of natural philosophy at the German university in Prague. In 1933 he married Elizabeth Ina von Stöger.

Carnap's investigations into logic and mathematics came to fruition with the publication of *The Logical Syntax of Language* (1934). Utilizing the distinction between ''metalanguage'' and ''object language'' advanced by Polish logicians, Carnap sought to develop a metalanguage (which he called ''logical syntax'') to elucidate and formalize the basic terms, formation rules, and transformation rules of object languages—that is, systems of logic and mathematics. He proposed his famous ''principle of tolerance,'' which permits anyone to construct any language he wishes.

Fleeing from Nazism, Carnap went to the United States in December 1935. A few months later he was appointed professor of philosophy at the University of Chicago. In 1941 he became a naturalized citizen. Except for leaves to research or to teach elsewhere, he remained at Chicago until 1952.

At the university Carnap joined Otto Neurath and Charles W. Morris to found and edit the *International Encyclopedia of Unified Science*. Carnap's contribution to the encyclopedia is entitled *Foundations of Logic and Mathematics* (1930). This work displays a radical shift in his thinking. Persuaded by Alfred Tarski, Carnap had become convinced that the logical analysis of language extends beyond logical syntax and includes semantics, which deals with the reference of language to objects and contains the concepts of meaning and truth. Thus Carnap initiated a series of studies in semantics: *Introduction to Semantics* (1942), *Formalization of Logic* (1943), and *Meaning and Necessity* (1947).

In 1950 Carnap's massive book, *The Logical Foundations of Probability,* climaxed his investigations into the logic of empirical knowledge. From 1952 to 1954 Carnap advanced his researches into the logic of science at the Institute for Advanced Study in Princeton. In 1954 he accepted the chair in philosophy at the University of California, Los Angeles, made vacant by the death of Reichenbach. Retiring from teaching in 1961, he continued as a research

professor until his death on Sept. 14, 1970, in Santa Monica, Calif.

Further Reading

P. A. Schillp, ed., *The Philosophy of Rudolf Carnap* (1963), containing Carnap's intellectual autobiography, is basic. Carnap's views receive some attention in Julian Weinberg, *An Examination of Logical Positivism* (1936); Victor Kraft, *The Vienna Circle* (1950); and Joergen Joergensens, *The Development of Logical Positivism* (1951). See also Wolfgang Stegmuller, *Die Wahrheitsidee und die Idee der Semantik* (1957); B. H. Kazemeir and D. Vuijsje, eds., *Logic and Language* (1962); Alan Hausman and Fred Wilson, *Carnap and Goodman* (1967); and Arne Naess, *Four Modern Philosophers.* □

Carneades

Carneades (ca. 213-ca. 128 B.C.) was a Greek philosopher of the third school of academic skepticism. His combination of skepticism and empiricism can now be seen to have remarkable affinities with a good deal of post-Renaissance Western philosophy.

Carneades was born in Cyrene. Little is known of his personal life, except that in 156 B.C. he came to Rome, along with two other philosophers, to protest a recent fine imposed on Athens by Rome. Here he demonstrated with great effect the logic of skepticism by delivering two contradictory orations on justice. One of these praised justice, as a virtue grounded in nature; the other praised injustice, on grounds of expediency.

Carneades spent a large part of his long life as head of the so-called Third Academy, which like the second, started by Arcesilaus, was grounded in skepticism. In his attacks on ''dogmatic'' philosophies, particularly the stoicism of Chrysippus, Carneades went far beyond the skepticism of Arcesilaus. Accepting Arcesilaus's contention against the Stoics that ''presentations'' are just as likely to be untrue as true, he undermined the doctrine further by suggesting, in anticipation of George Berkeley, that at least one thing, color, has *no* absolute presentation at all but varies according to time and circumstance. He attacked the whole notion of a law of contradiction and may have been the first to suggest that the notion of ''proof'' in philosophy is chimerical.

In contrast with this, Carneades seems to have been more moderate than other Skeptics in his suggestion that some presentations are less misleading than others. He ridiculed the Stoics' belief in the gods, in providence, and in divine creation, and he undermined their belief in man's ability to predict the future by means of omens, dreams, oracles, and the like, by arguing that reference to chance alone is enough to account for any of their supposed successes. The determinism of stoicism he attempted to subvert by suggesting that man's free will is an independent cause, outside the scheme of physical cause-effect relationships.

Carneades suggested—in contrast with Chrysippus—that there is no such thing as a law grounded in nature, and he anticipated Thomas Hobbes in arguing that man is not just by nature. Skeptical of the whole notion of moral absolutes, he propounded a ''social contract'' theory of justice that has a remarkably modern ring, and his analysis of justice in terms of utility seems to antedate Jeremy Bentham and John Stuart Mill.

Further Reading

For the fragmentary remains of Carneades's doctrines the most convenient source is the third volume of C. J. de Vogel, ed., *Greek Philosophy* (3 vols., 1950-1959; 3d ed. 1963). See also Edwyn Bevan, *Stoics and Sceptics* (1913). □

Andrew Carnegie

The Scottish-born American industrialist and philanthropist Andrew Carnegie (1835-1919) was one of the first ''captains of industry.'' Leader of the American steel industry from 1873 to 1901, he disposed of his great fortune by endowing educational, cultural, scientific, and technological institutions.

Andrew Carnegie typified those characteristics of business enterprise and innovation that changed the United States from an agricultural and commercial nation to the greatest industrial nation in the world in a single generation—between 1865 and 1901. The era has sometimes been called the ''Age of the Robber Barons'' on the assumption that because no public regulation or direction existed large fortunes were built by unprincipled men who corrupted officialdom, despoiled the country's natural resources, and exploited its farmers and laborers. Surely, there were some men who manipulated the corporate securities of the companies they controlled in the stockmarket for their own gain, but the only victims were their fellow speculators.

The entrepreneurs of the period not only built and modernized industry, but because they were technologically minded, they increased the productivity of labor in agriculture, mining, manufacturing, and railroading. As a result, the real wages of workers and the real wealth of farmers went up sharply.

In all this, Carnegie was a pacesetter. He was a stiff competitor; plowing back company earnings into new plants, equipment, and methods, he could lower prices and expand markets for steel products. In years of recession and depression he kept running his plants, undercutting competitors, and assuring employment for his workers.

These 19th-century entrepreneurs were successful in a dog-eat-dog world for several reasons. Government followed a hands-off policy: it did not regulate; it also did not tax. Government had not yet made commitments to social justice, protection of the poor, or more equitable distribution of the national product. At the same time, the customs,

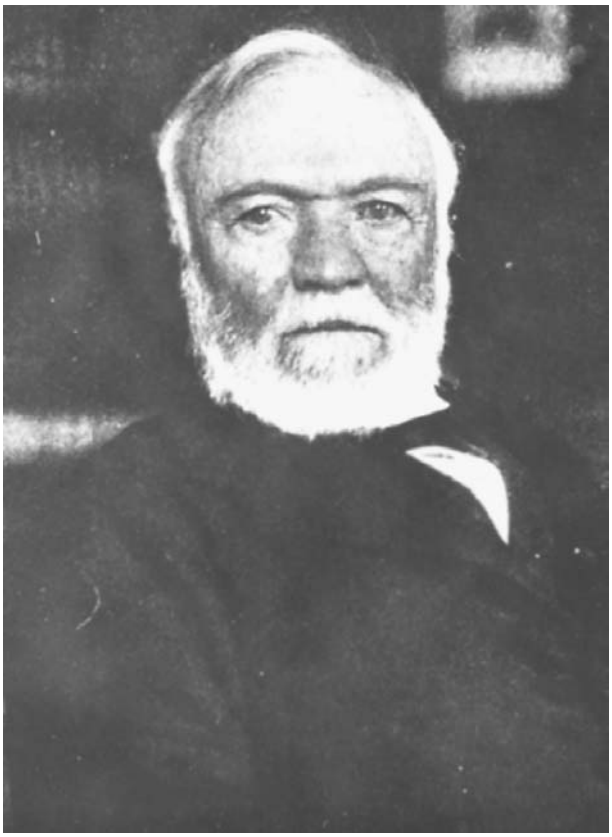

attitudes, and sanctions of the period—and the law writers, courts, economists, Protestant clergy, and even the trade unionists affiliated with the American Federation of Labor—accepted the unequal distribution of wealth. In fact, success in the marketplace was equated with the virtues of hard work, thrift, sobriety, and even godliness.

It was in this kind of world that Carnegie, a man of boundless imagination and great organizational skills, built his companies and made steel efficiently and cheaply. He fought competitors and also efforts at market and price controls by the mergers and oligopolies that began to appear in the 1890s. Because he was successful, he had to be bought off: this was the origin of the U.S. Steel Corporation in 1901, the greatest merger of the era; and it was the end of Carnegie's career as a steel-master. But it was not his end as a citizen, for he closely followed national and international developments, particularly the search for world peace, and expressed himself forcefully in writings and before legislative committees on questions of the day; and he helped lay plans for the organizations he set up to use his very large endowments.

Youth and Early Manhood

Carnegie was born on Nov. 25, 1835, in Dunfermline, Scotland, the son of William Carnegie, a home linen weaver, and Margaret Morrison Carnegie, daughter of a tanner and shoemaker. It was a time of ferment in Scotland as machine looms displaced skilled cottage workers like Carnegie's father, and social and political inequalities radicalized such humble craftsmen. Because they lived in a caste-ridden society, agitations for reform were unsuccessful. When he came to contrast Britain with America in his *Triumphant Democracy* (1886), Carnegie said, ''it is not to be wondered at that, nursed amid such surroundings, I developed into a violent young Republican whose motto was 'death to privilege.'''

In 1848 the family moved to the United States, settling in Allegheny City, across the river from Pittsburgh. The father obtained employment in a cotton factory, which he soon quit to return to his home handloom, peddling damask linens from door to door; Andrew, in the same mill, became a bobbin boy at $1.20 a week. The fierce desire to rise and to help take care of the family (he was soon its chief support for the father died in 1855) pushed Andrew to educate himself and to learn a craft. He became an indefatigable reader, a theatergoer who knew his Shakespeare so well he could recite whole scenes, and a lover of music with a cultivated taste.

At the age of 14 Carnegie became a messenger boy in the Pittsburgh telegraph office, and 2 years later a telegraph operator. So quickly did he improve himself that at 18 Thomas A. Scott, superintendent of the western division of the Pennsylvania Railroad, made Carnegie his secretary at $35 a month, soon raised to $50—a large enough salary to buy a house for his mother.

Carnegie stayed with the Pennsylvania Railroad until 1865, by which time he was a young man of real means. During the Civil War, when Scott was named assistant secretary of war in charge of transportation, Carnegie went to Washington to act as Scott's right-hand man and to organize the military telegraph system. But Carnegie soon was back in Pittsburgh, succeeding Scott as head of the Pennsylvania's western division. He was one of the backers of the Woodruff Sleeping Car Company, the original holder of the Pullman patents, and also bought into a successful petroleum company. He became a silent partner in a number of local small iron mills and factories; the most important was the Keystone Bridge Company, formed in 1863, of which he owned a one-fifth share.

Between 1865 and 1870 Carnegie became a self-designated capitalist. He traveled in and out of England, peddling the bonds of small United States railroads and publicly chartered bridge companies. He probably sold as much as $30 million in bonds and may have made in commissions from them, and from the iron products he also sold, $1 million.

During this time Carnegie watched the revolutionary changes taking place in the English iron industry as a result of the adoption of the Bessemer converter. Steel, he saw, was bound to replace iron for the manufacture of rails, structural shapes, pipe, wire, and the like.

In 1870 Carnegie decided that instead of being a ''capitalist'' with diversified interests he was going to be a steelman exclusively. Using his own capital, he erected his first blast furnace (to make pig iron) that year and the second in 1872. In 1873 he organized a Bessemer-steel rail company, a limited partnership. Depression had set in and would continue until 1879, but Carnegie persisted, using his own funds and getting local bank help. The first steel furnace at Braddock, Pa., began to roll rails in 1874. Carnegie

continued building despite the depression—cutting prices, driving out competitors, shaking off faltering partners, plowing back earnings. In 1878 the company was capitalized at $1.25 million, of which Carnegie's share was 59 percent; from these policies he never deviated. He took in new partners from his own ''young men'' (by 1900, he had 40); he never went public, capital being obtained from undivided profits (and in periods of stress, from local banks); and he kept on growing, horizontally and vertically, making heavy steel alone. From 1880 onward, Carnegie dominated the steel industry.

Continued Growth

In the 1880s Carnegie's two most important acquisitions were his purchase of majority stock in the H. C. Frick Company with vast coal lands and over 1000 coking ovens in Connellsville, Pa., and the Homestead mills outside of Pittsburgh. Frick became his partner and, in 1889, chairman of the Carnegie Company. Carnegie had moved to New York City in 1867 to be close to the marketing centers for steel products; Frick stayed in Pittsburgh as the general manager. Frick and Carnegie made an extraordinary team. Carnegie, behind the scenes, planned the expansion moves, installation of cost and chemical controls, and modernization of plants. Frick was the working director who rationalized the mass-production programs necessary to keep prices down. It was Frick who saw that vertical integration was imperative and achieved the company's control (by purchase and lease) of iron ore mines in the Lake Superior area, linking Carnegie ore ships and railroads with the Pittsburgh complex of furnaces and mills.

Carnegie was wise enough to use his leisure for traveling, writing, and expanding his tastes. His first book, *Round the World* (1881), was a modest recital of widening horizons. His second, *An American Four-in-Hand in Britain* (1883), related a coaching trip through England and Scotland with his mother. The third, *Triumphant Democracy* (1886), surveyed the social and economic progress of the United States from 1830 to 1880, but woven in was a secondary theme: the contrast between American egalitarianism and the unequal, class societies of Britain and the other European countries. To Carnegie, easy access to education was the key to American democracy's political stability and industrial accomplishments. He said, ''Of all its boasts, of all its triumphs, this is at once its proudest and its best.''

In 1889 Carnegie published an important article, ''Wealth'' (republished in England as ''The Gospel of Wealth''), in which he held that it was the duty of rich men to get rid of their fortunes, administering them personally for the welfare of the community. He did not gloss over the inequality of wealth, but he saw wealth as a stewardship to be employed productively, for modern industrialization and mass production had wide social benefits. As a result, he said: ''The poor enjoy what the rich could not before afford. What were the luxuries have become the necessities of life.''

Carnegie remained a bachelor until his mother died in 1886; a year later he married Louise Whitfield (their only child, Margaret, was born in 1897). The couple began to spend 6 months each year in Scotland, but Carnegie kept in close touch with developments and problems in the ramifying Carnegie Company, no minute detail of management escaping his attention.

Trials of the 1890s

The 1890s presented three serious challenges: two were surmounted, and one left a deep hurt and stained Carnegie's reputation. The bitter nationwide depression of 1893-1896 resulted in plant shutdowns, mass unemployment, and collapsing markets. But the Carnegie Company, by following Carnegie's famous injunction ''Take orders and run full,'' pushed prices down, retained its workers, and made profits. Carnegie was hostile to pools, that is, collusive arrangements among steel companies to limit production and steady prices. He withdrew from them and undersold his competitors.

Carnegie's absence from the United States, together with his silence during the Homestead strike of 1892, was a tragic error. The Carnegie Company had acquired Homestead in 1883, invested $4 million in new plants and equipment, increased production 60 percent, and automated many of its operations, thus sharply stepping up productivity per man-hour but cutting down the number of skilled manual workers needed. These workers belonged to a craft union, the Amalgamated Association of Iron and Steel Workers, a member of the American Federation of Labor. From 1875 on the Carnegie Company had been negotiating wage and work agreements on a 3-year basis with this union. Thus, the Carnegie Company was not antiunion, and in two articles that Carnegie wrote in 1886 he declared that workers had a right to negotiate with management through their unions. He recognized the right to strike, as long as the action was peaceably conducted; management on its part was to shut down its plants and make no effort to use strikebreakers or protect them with private guards. Strikes, he said, should not degenerate into warfare but were to be regarded as trials of strength, with peaceful negotiation terminating the contest.

To show his good faith, Carnegie suggested a so-called sliding scale for wage determination in his own shops. There would be a guaranteed wage minimum, but rates would go up or down as market prices for steel products rose or fell. The union accepted such a contract for Homestead in 1889, but it was terminating on July, 1, 1892, and the union sought to renegotiate with the sliding scale. Frick had submitted a counterproposal calling for a lowering of the minimums from which wage rates were to be scaled, because modernization had resulted (in modern terminology) in more capital inputs and less labor inputs. Labor's contribution to the increased productivity had declined, as had the number of skilled manual workers. The two sides met head on; neither would yield, and on June 30, 1892, the Homestead mill shut down as a result of both a lockout and a strike.

Carnegie had departed for Scotland in the spring, having instructed Frick that in the event of a strike there was to be a complete shutdown and no strikebreakers. Apparently

when Frick refused to meet with union spokesmen a second time, he meant to smash the union. Carnegie's silence, despite his previous statements, meant approval. In any event, Frick decided to open the company properties by force, and he hired the notorious strikebreaking Pinkerton Agency. It is beside the point whether Frick's intention was simply to protect the Carnegie properties (as he contended) or to recapture the plants and use strikebreakers (as the workers believed).

On July 6 two barges carrying 300 Pinkertons moved up the Monongahela River and were fired on from the hills and the shore. The Pinkertons also fired, but they were unable to land and surrendered, asking for safe conduct back to Pittsburgh. Five strikers were killed, three Pinkertons fatally wounded, and scores on both sides injured. The strikers had won the battle of Homestead; the company property was still virtually in their possession. Five days later the governor of Pennsylvania sent in 8,000 militia to restore order and open the plant.

Carnegie, from abroad, said nothing, except, in a letter dated July 17: ''We must keep quiet and do all we can to support Frick and those at Seat of War. . . . We shall win, of course, but have to shut down for months.'' On July 27 the Homestead works reopened under military protection; new workers were hired, and old ones were permitted to return on an individual basis. The militia was withdrawn in September, and 2 months later the union called off the strike; thenceforth the Carnegie Company (and U.S. Steel which succeeded it) remained nonunion until the middle 1930s.

Carnegie never got over the consequences of Frick's actions. Years later he wrote: ''I was the controlling owner. That was sufficient to make my name a by-word for years.'' But, as controlling owner, he had neither intervened nor repudiated Frick.

In the 1890s Carnegie, for the first time, began to meet with stiff competition from giant corporations which had been put together, recapitalized, and made public by the investment houses of J. P. Morgan and Company in New York and the Moore Brothers in Chicago. Because they were overcapitalized, these companies were interested in stability in an industry with excess capacity and fluctuating market conditions. They wanted controlled prices, prorations of the market, and tying agreements rather than Carnegie's ruthless competition with all comers.

The new combines made heavy steel and light steel; and because the second group was tied into the first by ''communities of interest,'' they threatened to cut down their purchases from Carnegie unless he was willing to play their game.

Carnegie had thought of selling out and retiring in 1889: his annual income was $2 million, and he wanted to cultivate his hobbies and develop the philanthropic program that was taking shape in his mind. But the threats that now came from the West as well as the East were too much for his fighting spirit and his sense of outrage, and he took the war into the enemy camp. He would not join their pools and cartels; moreover, he would invade their territories by making tubes, wire and nails, and hoop and cotton ties and by expanding his sales activities into the West. He ordered a new tube plant built on Lake Erie at Conneaut, which at the same time would be a great transportation center with harbors for boats to run to Chicago and a railroad to connect with Pittsburgh.

Thus orignated the U.S. Steel Corporation in 1901, through the work of J.P. Morgan. The point was to buy Carnegie off at his own price—as he was the only disturbing factor that held back ''orderly markets and stable prices.'' The Carnegie Company properties were purchased for almost $500 million (out of the total capitalization of the merger of $1.4 billion); Carnegie's personal share was $225 million, which he insisted upon having in the corporation's first-mortgage gold bonds. At last Carnegie was free to pursue his outside interests.

Development of Taste

Carnegie had started cultivating his interests in books, music, the fine arts, learning, and technical education early in life. He began to set up trust funds ''for the improvement of mankind.'' The first were for ''free public libraries''; some 3,000 were scattered over the English-speaking world. In 1895 the magnificent Carnegie Institute of Pittsburgh was opened, housing an art gallery (at his request, one of the first to buy contemporary paintings), a natural history museum (which also financed archeological expeditions), and a music hall. Originally under the institute (but separated in 1912) was a group of technical schools which blossomed into the Carnegie Institute of Technology, today the basis of the Carnegie Mellon University. The Carnegie Institution of Washington was set up to encourage pure research in the natural and physical sciences. He built Carnegie Hall in New York City. The Foundation for the Advancement of Teaching was created to provide pensions for university professors. Carnegie established the Endowment for International Peace to seek the abolition of war.

In all, Carnegie's benefactions totaled $350 million, $288 million going to the United States and $62 million to Britain and the British Empire. The continuation of his broad interests was put under the general charge of the Carnegie Corporation, with an endowment of $125 million. Carnegie died on Aug. 11, 1919, at his summer home near Lenox, Mass.

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Hattie Carnegie

Hattie Carnegie (1889-1956) was a prominent fashion dress designer in the United States during the 1930s.

Hattie Carnegie, born Henrietta Kanengeiser in Vienna in 1889, was one of the premier dress designers of the 1930s. Not only did she make her mark through her elegant designs, she also trained a generation of fashion designers that shaped American style for decades. Carnegie started her career as a milliner. Her father, an artist and designer, introduced her to the world of fashion and design, and by age fifteen she had found work trimming hats. Five years later she opened a shop on East Tenth Street in New York called Carnegie—Ladies Hatter. The shop was successful, and within a few years she moved to the tony Upper West Side, where she took up dress design. However, she never learned to sew. A friend explained that ''Hattie couldn't sew a fine seam, but she had a feeling about clothes and a personality to convey her ideas to the people who were to work them out.'' She changed the name of her business in 1914 to Hattie Carnegie, Inc., and by the 1920s was the toast of the fashion world from her new location in the Upper East Side.

''Simple, Beautiful Clothes''

Carnegie's belief in simplicity fit perfectly with the streamlining of 1930s design. She believed that ''simple, beautiful clothes . . . enhance the charm of the woman who wears them. If you have a dress that is too often admired, be suspicious of it.'' The dress, she insisted, must fit and not overpower the woman who wears it. She was unabashedly devoted to Paris fashion and made regular buying trips throughout the 1920s and 1930s. Yet while she was a self-declared Francophile, she adapted French style to American tastes by offering a blend of style and comfort that suited many fashion-conscious Americans who still wanted their clothes to have a French flair.

Designing for the Middle Class

Carnegie's expensive original designer clothes were out of reach for many Americans, but this did not limit her influence on American design. Hers were among some of the most widely copied designs by popularly priced designers. As the decade wore on, Carnegie added a modestly priced, ready-to-wear line of clothing that proved to be the most lucrative of her enterprises. She made her modestly priced clothes more available to the average consumer by permitting some department stores to carry the new line, breaking from her usual practice of selling her clothes at her own shop. This practice secured her influence over both haute couture and popular wear.

Training a New Generation

Throughout the 1930s Carnegie's booming business attracted several young designers who trained under her. Norman Norell, Claire McCardell, Paula Trigére, Pauline De Rothschild, and Jean Louis, among others, spent years working under her tutelage. As her business grew, so did her interests. She added accessories, perfumes, chiffon handkerchiefs, silk hose, and cosmetics. By the 1940s Carnegie was well established as one of America's top designers.

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Lazare Nicolas Marguerite Carnot

The French military engineer, soldier, and statesman Lazare Nicolas Marguerite Carnot (1753-1823) refashioned the French Revolutionary armies into an effective fighting force. For his invaluable services he was called the ''Organizer of Victory.''

Lazare Carnot was born on May 13, 1753, in Nolay, Burgundy, where his father was a lawyer, royal notary, and local judge. He was educated at Autun and at the École de Mézières. Upon graduation he joined the army as a military engineer. He first earned attention for his *Éloge de Vauban,* in praise of the Marquis de Vauban, Louis XIV's great military engineer and social critic, who became Carnot's ideal. His involvement in the controversies over the utility of frontier fortifications, on the side of innovator Marc René Montalembert, earned the displeasure of his superiors, and he was imprisoned for a short period. After marrying Marie Jacqueline Sophie Du Pont in 1791, he settled in Arras, where he became a member of the local academy and gained renown for his brusque revolutionary zeal. He condemned the flight of King Louis XVI as practical abdication and called for the establishment of a republic.

Carnot was elected to the Legislative Assembly as deputy from Pas-de-Calais and concerned himself with military affairs. His republican zeal caused him to condemn the accepted doctrine of passive obedience within the army. A soldier was a citizen, according to Carnot, and therefore should be accorded the same rights as a civilian, except in times of actual combat. In this way he registered his protest over the suppression of the revolt of the garrison at Nancy. He supported the declaration of war in 1792 as a means of stabilizing the Revolution. During most of his tenure in the Legislative Assembly and in the National Convention, Carnot was on missions to various military fronts, where he was actively involved in purging the army of disloyal or incompetent elements.

In 1793 Carnot became a member of the Committee of Public Safety, where he helped to direct the war effort by transforming the *levée en masse* (citizen army) into an effective military instrument. Working 17 hours a day, he managed 14 armies and was constantly involved with the creation and organization of the instruments of war. Later that year he was in Alsace and aided J. B. Jourdan in lifting the siege of Maubeuge. After that Carnot directed operations from Paris. Jourdan's victory at Fleurus in 1794 left France free from invasion for the next 20 years and was a tribute to Carnot's success as minister of war. His successes, however, intensified the rivalries and differences within the Committee of Public Safety, particularly between himself and Louis de Saint-Just.

Though Carnot served on the Thermidorian Committee, in the Five Hundred, and as a member of the Directory, his rigid personality and hatred of illegality led to his exile in 1797. With Napoleon's rise to power Carnot returned to France, where he served as minister of war for a short period in 1800. He retained his seat in the Tribunate (until its dissolution in 1807), where he displayed his courage by voting against the life consulate for Napoleon and the establishment of the empire. After his retirement he devoted himself to his mathematical interests and wrote his famous essay, *The Defense of Fortified Places* (1810).

Following the French defeats of 1813, Carnot offered his services to Napoleon and was appointed governor of Antwerp. After Napoleon's exile to Elba, Carnot successfully defended himself before Louis XVIII, but his opposition to the politics of the restored monarchy prompted him to again serve Napoleon during the Hundred Days as minister of the interior. After Napoleon's defeat at Waterloo, Carnot was exiled for life by Louis XVIII and died in Magdeburg in Prussian Saxony on Aug. 2, 1823. Finally, on June 10, 1899, the ashes of the ''Organizer of Victory'' were brought home to rest in the Pantheon.

Further Reading

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Nicolas Léonard Sadi Carnot

The French physicist Nicolas Léonard Sadi Carnot (1796-1832), with his analysis of the working of an ideal heat engine, opened the road to the science of thermodynamics.

Sadi Carnot was born on June 1, 1796, in Paris. He was given the name Sadi because of the admiration of his father, Lazare Carnot, for Sadi (Muslihal-Din), a medieval Persian poet and moralist. Sadi entered the famed Polytechnique at the age of 16, and he graduated first the next year in the artillery section. In 1814 he went to Antwerp, where his father fought the British, made a successful stand against them, and became the only undefeated French general, as other Napoleonic armies fell to the Allies.

Following the peace treaty of 1814, father and son returned to Paris and from there Sadi went to Metz, where in the military school he wrote an able analysis of the use of theodolites. After Waterloo the elder Carnot was exiled, and Sadi was sent from one military fortress to another to do routine engineering work. In 1818 he made use of a new royal decree and successfully took the exams for admission to the corps of general staff officers. After that his life was spent largely in studies and in the cultivation of the arts, especially music.

Birth of Thermodynamics

The only interruption of Carnot's stay in Paris came in 1821, when he visited his father in exile in Magdeburg; his father died 2 years later. Carnot's interest turned more and more toward fundamental questions concerning industry, economics, and social organization. He kept visiting museums, factories, and offices, trying to find the key to the most efficient utilization of power.

These concerns led to the writing of Carnot's masterpiece, *Réflexions sur la puissance motrice du feu et sur les machines propres à développer cette puissance* (*Reflections on the Motive Power of Fire and on Machines Fitted to Develop That Power*), published in 1824. It stands as the beginning of the science of thermodynamics. This is not to say that Carnot wanted to write physics. His work had in view a wide audience and also contained many errors and half truths. Yet, as his analysis of the efficiency of heat engines aimed at fundamental elucidation of the problem, Carnot inevitably opened up new avenues in physics. He succeeded in making it clear that there was a theoretical limit to the efficiency of any heat engine: ''The motive power of heat is independent of the agents employed to realize it; its quantity is fixed solely by the temperatures of the bodies between which is effected, finally, the transfer of the caloric.''

The only favorable reaction to Carnot's work was a long review in the *Revue encyclopédique*. However, when E. Clapeyron returned in 1830 from Russia and began to work on his ''Memoir on the Motive Power of Heat,'' he found that Carnot had anticipated him in several respects but that Carnot's ideas and experimental data needed considerable reworking. Clapeyron stated his indebtedness to Carnot at the beginning of his memoir, which contained the first diagrammatic representation of the so-called Carnot cycle. Still it was not until 1843, when Clapeyron's memoir appeared in German translation in the *Annalen der Physik und Chemie,* that the world of science began to take notice.

By then Carnot had been dead for 11 years. His last 8 years were spent in an intense search for an improved system of economics, of taxation, and of scientific education. In 1830, 2 years after his retirement from the army, he helped organize the Réunion Polytechnique Industrielle to promote collaboration among the alumni of the Polytechnique in support of the foregoing program. He was also an active member of the Association Polytechnique, devoted to the dissemination of useful knowledge among the wider segments of society.

Further Reading

The principal information on Carnot's life is the essay written in 1872 by his younger brother, Hippolyte. It was reprinted in 1878 in a new edition of Sadi Carnot's *Réflexions* (1824), together with some of his unpublished manuscripts. An English translation of Carnot's *Reflections on the Motive Power of Fire* (repr. 1960) contains a very informative introduction by the editor, E. Mendoza, on Carnot's life, on early thermodynamics, and on the significance of the Carnot cycle. □

Anthony Caro

The English sculptor Anthony Caro (born 1924) worked in steel and aluminum, often painted in primary colors. His welded and steel constructions explore the eccentricities of balance, weightlessness, and horizontal composition.

Anthony Caro was born in London on March 8, 1924. He took a degree in engineering at Cambridge and served in the navy during World War II. He studied at London's Regent Street Polytechnic School (1946-1947) and the Royal Academy Schools (1947-1952). He worked as a part-time assistant to the sculptor Henry Moore (1951-1953) and then began to teach at St. Martin's School of Art in London.

The period of training with Moore left its mark on Caro's work throughout the 1950s. Moore's impact was revealed not only in Caro's intense interest in the nature and inherent properties of the various materials with which he worked but also in his retention of the human form cast in bronze. It was not until 1959, the year of his first visit to America and his first-hand acquaintance with the new trends in art—principally the work of the painter Kenneth Noland and the sculptor David Smith—that Caro abandoned figurative sculpture.

Caro began working in steel and aluminum in 1960. First he used large metal shapes either cut with a torch or piled up off the ground as ready-made I beams. Then he moved away from these compact masses and began to stretch individual parts of a composition across the ground plane, often painting them in a single, unifying color. By 1962 he had enlarged his angular formal vocabulary by including in certain works thin ribbons of steel tubing, often gracefully bent and sometimes seemingly suspended in midair, which achieved a light and graceful mood. At the same time Caro continued to compose directly on the ground plane without any pedestal, and his compositions became increasingly complex and flamboyant. The culminating works of this period, *Bennington* and *Titan*, were executed in 1963.

Caro's work then took several directions. He began to simplify his compositions, often following a single directional line and using a variety of new shapes and materials, ranging from steel cylinders to metal mesh. But he simultaneously concerned himself with smaller, exquisitely refined pieces, adjusted to a more intimate space. These smaller works, executed in 1966 and 1968, are of polished and painted steel; they often have a boxlike support or pedestal not only to raise them to a more comfortable viewing height but to serve as a fulcrum for the compositions. Caro also continued to experiment with a vast repertoire of materials and to explore the full spectrum of scale relationships that made him one of the most formative influences on the younger generation of British sculptors.

Caro's career continued unabated well into the 1990s. In 1993 Caro returned to creating semi-figurative sculptures for the first time since the 1950s. These were clay figures made in combination with metal and wood; the subject of this series, which consisted of more than 40 pieces, was the Trojan War. At the same time, Caro continued to produce massive abstract steel sculptures, many of which are essentially architectural in nature. In 1996, his work *Goodwood Steps* was called Great Britain's largest work of sculpture. Located on the Sussex landscape, it was a series of massive forms marching across the countryside in a pattern that recalled the giant standing stones at Stone Henge.

Caro was awarded a knighthood in the Queen's Birthday Honors of 1987. He has also received honorary degrees from universities and art schools in Britain and around the world. In 1995, a large retrospective exhibition of his work was shown at the Metropolitan Museum of Art in Tokyo, the museum's inaugural show.

Further Reading

Although there is information on Caro in museum catalogs of his work, there is no monograph on him. Useful background sources include Michel Seuphor, *The Sculpture of This Century* (trans. 1960); Eduard Trier, *Form and Space: The Sculpture of the Twentieth Century* (trans. 1961; rev. ed. 1968); A. M. Hammacher, *Modern English Sculpture* (1967); and Jack Burnham, *Beyond Modern Sculpture* (1968).

Many articles and illustrations of Caro's life and work can be found on the Internet at www.sculpture.org.uk (July 23, 1997). □

Joseph ben Ephraim Caro

The Jewish codifier Joseph ben Ephraim Caro (1488-1575) is the most universally recognized authority on Jewish law and practice.

Joseph Caro was born in Spain or Portugal. His family was expelled from Spain in 1492 and then continued eastward with sojourns in Greece and Turkey before settling in Safed (now in Israel) about 1535. Caro received his early training from his father, Ephraim, an eminent Talmudist, and later added Cabala, or Jewish mysticism, to his basic interests. He aspired to become the highest authority in Judaism, and during the last 3 decades of his life he enjoyed a greater prestige than any rabbi since Maimonides. His opinions were accepted everywhere, and queries were addressed to him from both the Sephardi (Levantine and western European) communities and the Ashkenazi (eastern European) communities.

Although an eminent authority in the field of Jewish mysticism, Caro's abiding fame was engendered by his two major works. He wrote the *Bet Yosef* (The House of Joseph), an exhaustive commentary to the 14th-century code, *Arba Turim* (The Four Rows), of Jacob ben Asher. Caro's work also included all Talmudic and Gaonic sources in order to establish a legal regimen acceptable to all groups. The frequent migrations of Jews to all parts of the world and the

diversity of *minhagim,* or local practices, emphasized the need for an all-embracing work.

The *Bet Yosef* was designed for scholars, but there were many who lacked the intellectual acumen to study it. For these people Caro compiled his other great work, the *Shulhan Aruk* (The Prepared Table). It has remained until the present time the official guide of rabbinical Judaism and is without a peer as the arbiter of all ritual and legal problems. The writings of Caro did not, however, replace the Talmud as the ultimate authority in Jewish law.

The *Shulhan Aruk* is divided into four parts, each bearing the titles provided by the *Arba Turim*. The *Orah Hayyim* (path of Life) covers the topics of prayer, synagogue ritual, Sabbath, and festivals. The *Yoreh Deah* (Teacher of Knowledge) deals with matters permitted and prohibited, and more especially with dietary regulations and the purity of women. The *Eben ha-Ezer* (Stone of Help) provides guidance for family relations, domestic affairs, marriage, and divorce. The *Hoshen ha-Mishpat* (Breastplate of Justice) is concerned with civil and procedural law.

A greatly simplified and popular condensation of the *Shulhan Aruk* known as the *Kitzur* (Abbreviated) *Shulhan Aruk* was compiled by the Hungarian scholar Solomon Ganzfried, and it has taken its place on the bookshelf of the Jewish home together with the Bible and the Prayer Book.

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Wallace Hume Carothers

The American chemist Wallace Hume Carothers (1896-1937) was an experimentalist in the organic and industrial branches. His researches into polymerization led to the invention of nylon, the first truly synthetic fiber.

Artificial fibers, in the sense of being man-made, had been known since the closing decades of the 19th century; the first patents for processes resulting in fibers of the type later known as rayon were taken out as early as 1885. Once it had been discovered by x-ray analysis that natural fibers were composed of molecules that were themselves long and narrow, the possibility of building up such long molecules from small units, so producing new fibers, had been envisaged. Wallace Carothers, who more than anyone enabled this possibility to be realized, died the year before the creation of nylon was announced by E. I. du Pont de Nemours and Company, whose research team he had led with such distinction.

Carothers was born on April 27, 1896, in Burlington, Iowa, to Ira Hume Carothers, teacher of commercial subjects, and Mary McMullin Carothers. In 1915 he entered Tarkio College, Mo., specializing in chemistry. After the outbreak of World War I he was asked to teach chemistry, no experienced instructor being available. After he obtained his bachelor of science degree in 1920, he enrolled in the chemistry department of the University of Illinois.

In 1921-1922 Carothers taught analytical and physical chemistry at the University of South Dakota. About this time he began to pursue independent research problems. He became interested in the recent valency theory of Irving Langmuir and investigated its relevance to organic chemistry. After receiving his doctorate in 1924 for research on the reduction of aldehydes with a platinum catalyst, he stayed on at Illinois for 2 years, teaching organic chemistry, and in 1926 moved to Harvard.

In 1928 the Du Pont Company, which had planned a new program of fundamental research, selected Carothers to lead the team in organic chemistry at its experimental station at Wilmington, Del. He was allocated a small group of trained research chemists to work on problems of his own choice. In the 9 years that followed, he made several major contributions to fundamental theory, as well as laying the foundations for the development of new materials.

Synthetic Rubbers

After the discovery in the 19th century that rubber on heating yields the liquid hydrocarbon isoprene, it gradually became apparent that its molecules were long chains of isoprene units; attempts to polymerize isoprene, however, merely produced sticky, rubbery substances of no commercial value. The exhaustive studies of acetylene compounds made by Carothers's team led to the crucial step about 1931, when they found a workable process for converting the hitherto little-known and unstable substance monovinyl acetylene to chloroprene (closely related to isoprene). This, on polymerization, yielded what is now known as neoprene, superior in many respects to the natural product.

Discovery of Nylon

Carothers's greatest accomplishment was his work in the related field of polycondensation, that is, the linkage of pairs of compounds, instead of identical units, with the elimination of some simple substance such as water. He prepared a number of polyester fibers, but these seemed to be unpromising, chiefly owing to their low melting points (later, however, this road led to Dacron and Terylene). The polyamide Carothers produced from adipic acid and hexamethylenediamine was eventually selected by Du Pont's textile experts for development and became known as Nylon-66 (''six-six''), since each of the constituent molecules contains six carbon atoms.

Carothers was elected to the National Academy of Sciences in 1936. He suffered from periodic fits of depression, which steadily grew worse; during one of these he ended his own life.

Further Reading

Roger Adams wrote a short biography of Carothers which was published in the National Academy of Sciences, *Biographical Memoirs,* vol. 20 (1939); this biography, slightly shortened and lacking the bibliography of Carothers's papers, is reprinted in Eduard Farber, ed., *Great Chemists* (1961). The development of synthetic rubbers and fibers, including the work of Carothers, is discussed in John Jewkes, David Sawers, and Richard Stillerman, *The Sources of Invention* (1958), and in James G. Raitt, *Modern Chemistry: Applied and Social Aspects* (1966); both books give useful references for further reading. For a history of chemistry which includes the work of Carothers see Aaron J. Ihde, *The Development of Modern Chemistry* (1964).

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Jean Baptiste Carpeaux

The French sculptor and painter Jean Baptiste Carpeaux (1827-1875) stood apart from the neoclassic formulas of his time in the vehement expressiveness of his figures. The nude was a major motif of his large-scale allegorical works.

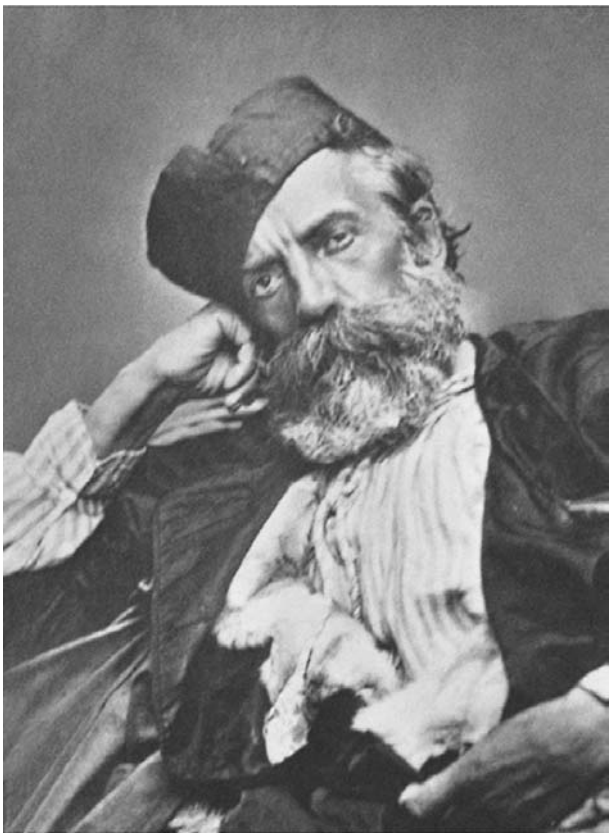

Jean Baptiste Carpeaux was born on May 11, 1827, in Valenciennes, the son of a mason. In 1842 he studied in Paris under the leading romantic sculptor, François Rude. The following year Carpeaux worked at the atelier of the sculptor Francisque Duret. Beginning in 1846 Carpeaux studied at the École des Beaux-Arts.

In 1854 Carpeaux won the Prix de Rome for his neoclassic statue *Hector Imploring the Gods for His Son, Astyanax*. At this time he also worked in a tempestuous romantic vein, as may be seen in *Ugolino and His Starving Sons* (1857-1861), which was executed and exhibited in Rome. The literary inspiration of this work was *Dante's Inferno,* where Carpeaux found the description of the suffering of Ugolino, who had to sit by in the Tower of Hunger as his sons starved to death. Its artistic inspiration was Michelangelo's *Last Judgment*. The group was well received in Italy but was criticized by the academicians in Paris, who held up its execution in marble until 1867, when it was financed by private funds to be shown at the Universal Exhibition at Paris.

Yet despite the conservative opposition Carpeaux was able to obtain important commissions. For the new wing of the Louvre, the Pavillon de Flore, he executed the pedimental figures (1863), comprising an *Allegory of Imperial France,* as well as a *Triumph of Flora,* a deeply cut relief in which light played dramatically over the surfaces of the ebulliently sensuous nudes.

Carpeaux's best-known work today is *The Dance,* a group in stone which the architect Charles Garnier commissioned in 1865 for the facade of his new Paris Opéra. Carpeaux worked on a series of models for 2 years. The work couples the intelligent control based on a neoclassic framework with a spirit of full-blown sensuousness. The rhythm of the figures, the effective openness of the composition, and the vigorous play of light and dark were ignored by many contemporary critics, who found only that the work was lewd. In his *Fountain of the World's Four Corners,* erected in Paris in 1874, four female nudes support a sphere above their heads. The vitality and animation of some of the figures show Carpeaux to be a precursor of Auguste Rodin and other pioneers of modern sculpture.

Carpeaux also produced a number of fine portrait busts, including those of the architect Vaudemer (1859); Charles Garnier (1869); Dr. Flaubert, the brother of the novelist Gustave Flaubert (1874); and the younger Alexandre Dumas (1874). Toward the end of his career he enjoyed the favor of Napoleon III and could take his pick of portrait commissions from the leaders of the Second Empire. Carpeaux died in Courbevoie on Oct. 12, 1875.

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Emily Carr

Emily Carr (1871-1945) was a Canadian painter and writer without equal as an interpreter of the native peoples and forests of British Columbia.

Emily Carr (she sometimes added the initial M in front of her name) was born in Victoria, British Columbia, on Dec. 13, 1871. About 1888 she persuaded her family guardian to let her study at the San Francisco School of Art. Returning to Victoria about 1895, she set up her studio in a barn on the family property and began to teach. In 1897 she made her first sketches of a native village, while on a visit to Ucluelet on Vancouver Island with a missionary friend. From her teaching in Victoria and Vancouver she saved enough money to study in England from 1899 to 1904, but her pictures of totem poles, painted on summer trips up the coast after her return to Victoria, are barely more than competent records of their subjects.

More influential on Carr's development was a period of study in France from 1910 to 1912, when she adopted the intense color of the Fauves. The new style of her French paintings shocked her former patrons in Victoria and Vancouver, and her painting classes dwindled. Finally, she was forced to open a rooming house, raise sheep dogs, and manufacture crude pottery to make ends meet.

The ethnologist Marius Barbeau first became interested in Carr's paintings of totem poles in 1921, and through him she lent 50 of them for an exhibition of West Coast Indian Art at the National Gallery of Canada in 1927. On her way to Ottawa for the opening she met the Group of Seven in Toronto, including Lawren Harris, whose bold simplifications of landscape forms were to inspire a new monumentality in her own paintings. From then on her work developed in mastery, and the timid records of native villages gave way to powerful interpretations of the forest itself, in which the totem poles united with their setting as expressions of the force of nature. In her later work, often painted on large sheets of brown paper, the rhythmic brush strokes give a pulsing vitality to forest, sky, and sea.

When failing health made expeditions into the forest impossible, Carr turned to writing, and her first book, *Klee Wyck,* won the Governor General's Award in 1941. In this and later books, such as *The Book of Small* (1942) and *The House of All Sorts* (1944), she tells with gusto and wry humor some of her adventures among her Indian friends, her animals, and the inhabitants of her rooming house. When she died in Victoria on March 2, 1945, she left a fine collection of her paintings to her native province, which is housed in the Vancouver Art Gallery.

Further Reading

The chief source of information on Carr's life is her own writings, particularly *Growing Pains: The Autobiography of Emily Carr* (1946), published after her death. The National Gallery of Canada, Ottawa, *Emily Carr: Her Paintings and Sketches* (1945), contains a biographical sketch, a study of her works, and plates. General works which discuss her include Richard S. Lambert, *The Adventure of Canadian Painting* (1947); Donald W. Buchanan, *The Growth of Canadian Painting* (1950); and J. Russell Harper, *Painting in Canada: A History* (1966).

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Carracci

The Italian painters and engravers Ludovico (1555-1619), Agostino (1557-1602), and Annibale (1560-1609) Carracci opposed the style of late mannerist painting and sought instead classically inspired realism. The style they created is called baroque classicism.

What the Carracci urged was a change from the artificial, antinaturalistic style then in vogue and a return to the realism, the richness, and in some cases the monumentality of the High Renaissance. This meant turning to examples of the work not only of Raphael, as is sometimes supposed, but of Titian, Correggio, and Michelangelo as well.

The movement began in Bologna. There is no doubt that Ludovico was the leader in the beginning. For a time he shared a studio with his cousins, the brothers Agostino and Annibale. Together they founded an art school or academy (the Accademia degli Incamminati) where their artistic principles were so convincing and their example so persuasive that they determined the course of Bolognese art throughout the following century.

Ludovico Carracci

Ludovico, who was baptized in Bologna on April 21, 1555, and remained there all his life, is most closely related to the northern Italian tradition. His *Madonna of the Scalzi* (ca. 1593), generally considered his masterpiece, takes both St. Jerome and the Christ Child from Correggio's *Madonna*

Annibale Carracci

of St. Jerome and the facial type of the Virgin from Veronese. In the interrelationship of the figures, however, we find a new intimacy that will come to be associated with the baroque. This intimacy is still more marked in the *Holy Family with St. Francis* (1591), where passages of deep color and white highlights in the Venetian manner are used in combination with unexpectedly deep shadows to create an effect that is still closer to pure baroque. Ludovico died in Bologna on Nov. 3, 1619.

Agostino Carracci

Agostino, who was baptized in Bologna on Aug. 16, 1557, is best known for his engravings. His most famous painting, the *Last Communion of St. Jerome* (ca. 1592), served as an inspiration for works by Domenichino and Peter Paul Rubens. Agostino was also a theoretician and a fine teacher, and he trained some of the better-known graduates of the Carracci school. He was working on the frescoes in the Palazzo del Giardino in Parma when he died on Feb. 23, 1602.

Annibale Carracci

Annibale, born in Bologna on Nov. 3, 1560, was the genius of the family, but he was slow to develop. His *Virgin with St. John and St. Catherine* (1593) repeats a whole series of High Renaissance formulas. The Madonna sits on a high throne with a saint on either side; together they form a symmetrical triangle. In the background a central niche and flanking columns provide tectonic stability. The gentle turning of the saints' bodies supplies just enough movement to loosen the composition a little. The pose of the Christ Child comes from Raphael, the relief on the pedestal from Correggio, and the facial types from Veronese. Paintings such as this, which are typical of Annibale's activity in Bologna, tell us much about his classicism but little about his originality.

In Rome, where he moved in 1595, Annibale's works took on a new inventiveness and monumentality. Under the impact of his intensive study of ancient sculpture and Raphael's frescoes his style became harder and tighter. At the same time he brought his figures close to the surface of the painting so as to give them immediacy and largeness of scale. In his *Domine, quo vadis?* (ca. 1600) Christ appears as a powerful, seminude athlete. With the cross borne lightly on his shoulder, he strides forward past an amazed St. Peter and on toward us as if he were about to break out of the canvas. Annibale's pictures are now filled with classical details, such as columns and temples, and his figures are rich in dignity. But there is also a preference for strong movement and a new sense of drama that belongs to the new age. Works such as this, which fuse two diverse stylistic currents, are apt examples of baroque classicism.

Annibale's masterpiece is in the Palazzo Farnese in Rome. He covered the ceiling of the great gallery with frescoes (1597-1604) that imitate framed easel paintings,

Agostino Carracci

Lodovico Caracci

bronze reliefs, marble statues, entablatures, balustrades, fruits, flowers, ox skulls, shells, masks—all crowding and overlapping one another in a kaleidoscopic display of lavishness that has few, if any, equals. Individual scenes, drawn from Greek and Roman mythology, are filled with the exuberant rhythms of Hellenistic sculpture. Many artists of the high baroque, among them Gian Lorenzo Bernini, Rubens, and Pietro da Cortona, turned for inspiration to this famous monument of 17th-century classicism.

Annibale's classicism is equally apparent in his landscapes. In his *Flight into Egypt* (ca. 1603) nothing is accidental. The eye is carried back into space along planes parallel to the surface. These are joined by connecting diagonals. A cluster of low stone buildings at the center of the picture intensifies the painting's underlying geometry. This is not ordinary nature but what is called *paysage composé,* or classical landscape, in which nature is shaped and modified by the hand and mind of man. Annibale's bold new concept of nature underlies the elaborations of Nicolas Poussin, which in turn provided a springboard for Camille Corot and Paul Cézanne.

In the last years of his life Annibale suffered a nervous collapse and, in the words of Bellori (1672), ''was compelled to leave aside the brushes that melancholy had taken from his fingers.'' He must have suffered deeply, for his art was his whole life. ''He was never avaricious or mean in regard to money,'' Bellori wrote. ''Indeed, he appreciated it too little and kept it openly in his painting box so that anyone could dig their hand in it at will. He despised ostentation in people as well as in painting and sought the company of plain, ambitionless men. Thus he used to live shut up in his rooms with his pupils, spending hours at painting, which he was wont to call his lady.'' Annibale died in Rome on July 15, 1609.

Further Reading

Rudolf Wittkower, *Art and Architecture in Italy, 1600-1750* (1958; 2d ed. 1965), and Ellis K. Waterhouse, *Italian Baroque Painting* (1962), contain excellent studies of the Carracci and their work. See also Giovanni P. Bellori's fundamental work, *The Lives of Annibale and Agostino Carracci* (1672; trans. 1968). □

Venustiano Carranza

The Mexican revolutionary and president Venustiano Carranza (1859-1920) led the constitutionalist movement against the Huerta government and convoked the constituent assembly which drafted the Constitution of 1917.

Venustiano Carranza was born in Cuatro Ciénegas, Coahuila, on Dec. 29, 1859. He began his political career during the dictatorship of Porfirio Díaz, serving as municipal president, local deputy, and senator of his birthplace. During the political upheavals of 1908-1910 he became an early supporter of the presidential candidacy of Francisco Madero. The support of the Porfirian politico added prestige to the Madero rebellion of 1910. Carranza served in the revolutionary movement's cabinet and, subsequently, as governor of Coahuila. After Madero's assassination Carranza became the chief of the movement against the usurper Victoriano Huerta to restore constitutional government.

The revolutionary coalition of Carranza, Pancho Villa, and Emiliano Zapata began to dissolve even before Huerta fled into exile in 1914. Carranza sought to consolidate his control through a convention of the revolutionary generals, but the opposition of *villistas* and *zapatistas* forced removal of the gathering to Aguascalientes, where a rival regime emerged. Carranza had to evacuate the capital and withdraw to Veracruz.

Under the pressure of events both sides sought popular support. Carranza issued decrees in December 1914 and January 1915 detailing agrarian and other reforms. The tide turned in 1915 culminating in the victory of Carranza's forces under Álvaro Obregón at Celaya, and by autumn the United States had accorded de facto recognition to the Carranza regime.

The years 1913-1917 were characterized by uneasy relations with the United States. Initially, the problem was President Woodrow Wilson's opposition to the Huerta government and the resulting occupation of Veracruz by United

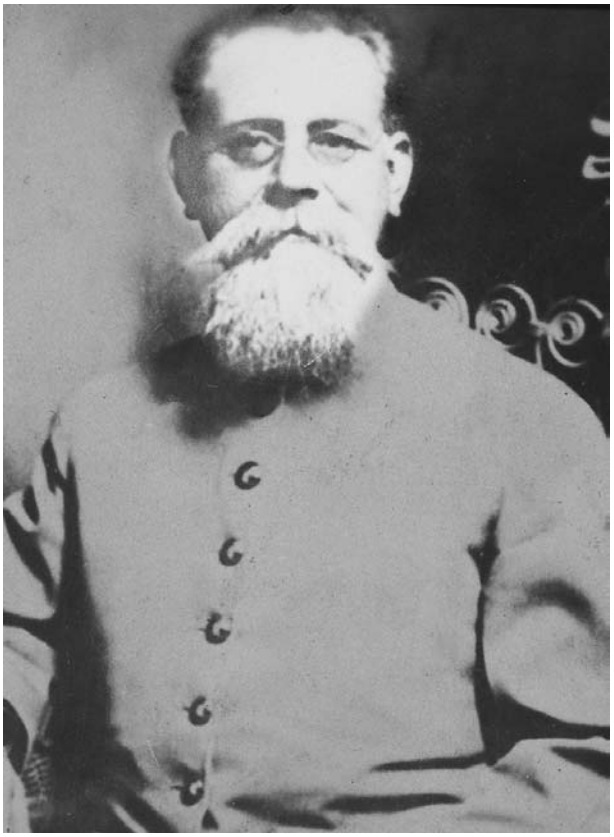

States troops. Subsequently, Villa's raid on Columbus, N. Mex., brought the Pershing Punitive Expedition. Carranza's Germanophile neutrality during World War I added to the difficulties. The grounds for differences shifted when the Constitution of 1917 was adopted, with its implied threat to American interests in Mexico.

Carranza had convened a constitutional convention in Querétaro in December 1916. A radical group of revolutionary soldiers revised his draft proposal to include articles strengthening the state and weakening the Church and restricting large landowners and foreign investors through national control of the subsoil, agrarian reform, and protection for labor. Carranza contributed significantly to the Mexican social revolution by his acceptance and promulgation of the Constitution, which provided the movement with its legal framework, even though the document differed so greatly from what he had proposed.

The bearded, stubborn Carranza, his thoughts and emotions masked behind dark lenses, did not aggressively enforce the new fundamental law after he was elected to the presidency. Land distribution was limited, and though the Mexican Regional Labor Confederation was established, the most serious strikes were dealt with by federal troops. Pacification of the countryside continued as guerrilla bands were brought under control and the economy began to revive.

In 1920 Carranza made a serious political error seeking to impose little-known civilian Ignacio Bonillas as his successor instead of the popular Obregón. Under the plan of Agua Prieta of April 1920 the Sonoran triumvirate of Obregón, Plutarco Calles, and Huerta rebelled. Carranza was forced to flee once again toward Veracruz. However, on May 21, 1920, he was assassinated in a peasant hut at Tlaxcalantongo, Puebla, betrayed by forces which had joined his escort.

Further Reading

There is no scholarly study of Carranza in either Spanish or English. However, studies of the revolution throw light on aspects of his career. Charles C. Cumberland describes the epic phase of the Mexican Revolution in *Mexico: The Struggle for Modernity* (1968). Frank Tannenbaum, *Peace by Revolution: An Interpretation of Mexico* (1933), contains a penetrating analysis of the 1917 Constitution. Two specialized studies by Robert E. Quirk are particularly significant: *The Mexican Revolution, 1914-1915: The Convention of Aguascalientes* (1960) and *An Affair of Honor: Woodrow Wilson and the Occupation of Veracruz* (1962). □

Alexis Carrel

The French-American surgeon and Nobel Prize winner Alexis Carrel (1873-1944) developed surgical techniques that marked the beginning of modern work in transplanting organs.

Alexis Carrel was born in Sainte-Foy-les-Lyon, France, on June 28, 1873. He graduated from the University of Lyons with a bachelor of letters degree in 1889, followed the next year by a bachelor of science degree; and, in 1900, by a medical degree. He taught anatomy and operative surgery at Lyons, beginning experimental research there. Carrel's particular interest in vascular surgery, however, met with little approval at Lyons. In 1904 he migrated to Canada and a year later to Chicago, where he was associated with the Hull Physiology Laboratory.

In 1906 Carrel joined the new Rockefeller Institute for Medical Research in New York. He became a fellow of the institute in 1909, a member in 1912, and member emeritus in 1939. Here he did research in vascular surgery, directing attention to organ transplantation and vascular suture. He recognized that the replacement or transplantation of organs was possible only if circulation without hemorrhage or thrombosis could be reestablished in the organ. For the successful techniques he developed in vascular anastomosis, Carrel was awarded the Nobel Prize in 1912.

In 1913 Carrel married Anna de la Motte. During World War I he served in the French Army Medical Corps and, with the chemist Henry Drysdale Dakin, developed sodium hypochlorite for the sterilization of deep wounds.

After the war he returned to the Rockefeller Institute. In 1935 Carrel and Charles A. Lindbergh, the aviator, announced methods by which the heart and other organs of an animal could be kept alive in glass chambers supplied by a circulation of artificial blood. In 1938 they published *The Culture of Organs*.

Carrel's most popular book, *Man the Unknown* (1935), deals with a range of scientific concepts and argues that man is in a position to control his destiny and reach perfection through eugenics, or selective reproduction. During World War II he was accused of Nazi sympathy because of these ideas.

Upon retirement in 1939 from the Rockefeller Institute, Carrel went to France. In 1940 he returned to the United States on a special mission to study man and the environment. At the time of his death in Paris on Nov. 5, 1944, he was director of the Vichy government's Carrel Foundation for the Study of Human Problems.

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José Miguel Carrera

José Miguel Carrera (1785-1821), a Chilean revolutionary, was one of the leaders in the fight for his country's independence from Spain.

José Miguel Carrera was born in Santiago on Oct. 15, 1785, into a wealthy and socially eminent family. Sent to Spain to complete his education, he joined the army when the French invaded the Peninsula. Hearing of Chilean efforts to organize a national junta, he returned home and immediately sided with the small but vocal patriot group. Because of his military record, his family connections, and his charisma he emerged as its leader. He had little patience for the conservatism of the national congress, organized in 1811; and with the aid of his brothers, Luis and Juan José, who were officers in the army, and with the support of street mobs, he accomplished a coup on Sept. 4, 1811. Congress, intimidated by Carrera's forces, followed his bidding. Among the early reforms instituted was the abolition of slavery.

Carrera ruled Chile as dictator. In 1812 he released a constitution providing for a republican form of government although Chile remained nominally loyal to the Spanish king. The first national newspaper was started, the flag designed, and education encouraged. All reform efforts ceased when Spanish troops landed and quickly conquered almost half of the country by March 1813. Carrera was named commander in chief of the Chilean armies. Several defeats diminished his popularity, he was deprived of command, and Bernado O'Higgins was named to replace him. Carrera was captured by the Spanish.

By early 1814, both royalist and patriot forces were exhausted, and in May a truce was signed (Treaty of Lircay). Carrera was released, regained his popularity in Santiago, seized control of the government, and vowed to continue the war. Meanwhile, sizable royalist reinforcements arrived. On Sept. 30, 1814, a disastrous defeat was inflicted on the patriots at Rancagua, and Carrera was blamed for not committing reserves to aid the beleaguered O'Higgins. Spanish troops quickly took Santiago, and Carrera, along with other refugees, fled across the Andes to Mendoza, Argentina. Carrera claimed to head the Chilean exiles, but José de San Martín, governor of the province, discounted these pretensions and designated O'Higgins commander.

Carrera was ordered out of the province. He traveled to Buenos Aires to enlist support but was turned down. He then sailed to the United States to seek aid, managed to find assistance, and returned in February 1817. The head of the Buenos Aires government, Pueyrredón, refused to let him land. Carrera's two brothers, meanwhile, tried to organize a revolution to depose O'Higgins. They were captured, tried, and shot in April 1818. Carrera claimed that San Martín and O'Higgins had ordered the executions and he swore revenge. Deeply involved in plots to destroy his enemies, he was eventually captured by the governor of Mendoza and executed on Sept. 4, 1821.

Further Reading

There is no biography of Carrera in English. A valuable but brief portrayal is in Simon Collier, *Ideas and Politics of Chilean Independence* (1967). Supplementary material is available in Luis Galdames, *A History of Chile* (2 vols., 1906-1907; trans., 1 vol., 1941). □

José Rafael Carrera

José Rafael Carrera (1814-1865) was a conservative general-president of Guatemala. He was the first of the three long-term dictator-presidents who dominated the country during the 19th century.

Rafael Carrera was born in Guatemala City on Oct. 25, 1814, the son of parents of mixed Spanish, native, and African heritage. He was astute and intelligent but uneducated, and he found only menial employment until a backcountry revolt gave him national stature.

Rise to Power

Carrera attained prominence as leader of an insurrection against liberal governments in Guatemala and the Central American Federation, headed, respectively, by Mariano Gálvez and Francisco Morazán. The original grievance was a succession of unpopular reforms, especially anticlerical measures, which alienated the rural population and brought to their support elements of the clergy and of the old aristocracy. Excesses committed by the soldiery sent to subdue the initial outbreaks and the appearance of cholera increased the excitement, and soon the countryside was in a frenzy of fear and defiance. Certain disaffected liberals cooperated with the rebels to force Gálvez from office in February 1838. In March 1840 at Guatemala City, Carrera defeated Morazán in his last desperate effort to reassert federal control and drove him into exile.

Carrera followed separatist and even nationalistic policies. On April 17, 1839, Guatemala withdrew from the Central American Federation and on November 29 gave the chief executive the title of president. On March 21, 1847, Carrera declared Guatemala absolutely independent. Separatist movements within the state, however, he crushed mercilessly. When the western departments of the country had seceded and formed a sixth Central American state, of Los Altos, in 1840, Carrera had overwhelmed its armies and abused its leaders.

Although officially declared in 1847, independent status was not recognized by constitutional change until 1851. Then an *acta constitutiva* provided for an all-powerful president and an Assembly of Notables, whose principal function was to elect the president. Under that charter Carrera was elected in 1851. In 1854 he was given life tenure with the privilege of choosing his successor.

President for Life

Carrera first exerted his influence in Guatemala through nominal heads of state. In December 1844, however, an obedient council elected him president. Liberals briefly regained power in 1848 and forced him to resign, but they were unable to consolidate their position. Conservatives managed Carrera's return from exile in 1849 and the next year reinstalled him as president. From that time until his death he held the office. His rule, known as ''the thirty-year regime,'' was an unrelieved absolutism.

From the president's chair, or near it, Carrera imposed internal order and enforced the tranquility of conformity. He ameliorated Guatemala's position with foreign creditors and improved roads and ports, particularly on the Pacific coast, but he tried without great success to diversify Guatemala's commercial monoculture. He also allowed public education to languish.

Carrera acted on the precept that Guatemalan society was composed of disparate racial and cultural elements, of which one had to be patronized, chastised, and driven by the other to perform its duty. He repudiated innovation to the sacrifice of progress, valued order over liberty, and forswore growth-producing dissent to attain a stultifying harmony.

Chief among Carrera's accomplishments was restoration of the Church to its ancient position of power and prestige. He permitted the return of monastic orders, reinstalled an archbishop, and in 1852 made Guatemala the first independent Latin American nation to sign a concordat with the Holy See. He also reestablished such corporate

entities of special interest as the Consulado de Comercio and the Sociedad Económica.

The last years of Carrera's long incumbency witnessed a permanent decline of the market abroad for Guatemalan cochineal and initiation of a desperate search for a new agricultural staple. Coffee appeared to hold great promise, and the government took such means as its conservative philosophy suggested to encourage and extend cultivation of that crop.

Carrera was the Central American strong man during most of his tenure. He intervened repeatedly in neighboring countries to eliminate unfriendly liberal governments, and in turn he had to defend his own regime against their attacks, singly or in combination. He participated in the Central American coalition that drove William Walker from Nicaragua but took no leading role in it. In 1859 he reached with Great Britain an agreement on tenure and boundaries of Belize (British Honduras), the interpretation of which is still disputed. Carrera died on April 14, 1865.

Further Reading

There is no biography of Carrera in any language. The best treatment of Carrera in English is in Chester L. Jones, *Guatemala, Past and Present* (1940; repr. 1966). □

Wills Carrier

Willis Carrier (1876-1950) was the "father of air conditioning," developing both the theory and the applications of air conditioning systems.

Willis Haviland Carrier was born in Angola, New York, on November 26, 1876, a member of an old New England family. Young Willis was educated at Angola Academy and taught school for two years before entering Central High School in Buffalo, New York, to meet college entrance requirements. Carrier then won a state scholarship to attend Cornell University. He graduated from Cornell in 1901 with a degree in electrical engineering, whereupon he joined the Buffalo Forge Company in Buffalo as a research engineer. Carrier became chief engineer of the firm in 1906.

While associated with Buffalo Forge Carrier assisted materially in the development of blowers and of pipe-coil heaters manufactured for the company and formulated a technical method of testing and rating blowers and fan-system heaters. He also devised and published the first system of scientifically determined rating tables defining the capacities, speeds, and resistances of heaters at various steam pressures and air velocities. When the problem of providing clean air was encountered, Carrier invented a spray-type air washer, from which he later developed the spray-type humidifier or de-humidifier.

He next undertook an exhaustive study of a number of issues, including the first analysis of de-humidification by use of mechanical refrigeration. As a result of this, Carrier was able to make the first applications of his spray-type air washer. During studies of these applications, he realized the fundamental importance of humidification (that is, the control of air's moisture content) and developed dewpoint control, a method of regulating humidity by controlling the temperature of the spray-water in the conditioning machine. As a result of these investigations, Carrier presented two papers in 1911 to the American Society of Mechanical Engineers describing humidity control.

Carrier's work was not simply theoretical. Through the offices of Buffalo Forge he put his concepts into practice. Very early he designed for Sackett-Wilhelm Lithography and Publishing Company a system which maintained 55 percent humidity in the building throughout the year at a temperature of 70 degrees in winter and 80 degrees in the summer. By 1907 Carrier systems had been installed in several cotton mills and other plants. Therefore, later in that year Buffalo Forge decided to establish a wholly-owned subsidiary—the Carrier Air Conditioning Company—to engineer and market complete air conditioning systems. For the next six years Carrier was vice-president of the subsidiary and chief engineer and director of research for the parent firm. During this time Carrier equipment was installed in several industries: tobacco, rayon, rubber, paper, pharmaceuticals, and food processing.

Carrier, then, was the "father of air conditioning" in America in both a theoretical and a practical sense. Although the term "air conditioning" was first used by Stuart W. Cramer, a Charlotte, North Carolina, mill owner and operator, Carrier quickly adopted it, defining air conditioning as control of air humidity, temperature, purity, and circulation. In 1914 Buffalo Forge decided to limit itself to manufacturing and withdrew from the engineering business. Carrier then formed the Carrier Engineering Corporation. Shortly thereafter Carrier made an invention which would transform the industry. He developed a radical new refrigeration machine—the centrifugal compressor—which used safe, non-toxic refrigerants and could serve large installations cheaply. This opened the way for a system whose objective was human comfort.

During the 1920s Carrier began installing complete air conditioning systems. One of the earliest and most significant of these was in the massive J. L. Hudson department store in Detroit in 1924. This was followed in 1928-1929 by installations in the House and Senate chambers of the American Capitol. Of more local significance was the fact that by 1930 more than 300 movie theaters had installed air conditioning systems. The company, which Willis Carrier had started on a shoestring in 1915, prospered as a result of these and other installations and by 1929 was operating two plants in Newark, New Jersey, and a third in Allentown, Pennsylvania. In 1930 Carrier Engineering merged with two manufacturing firms—Brunswick-Kroeschell Company and the York Heating and Ventilating Corporation—to become the Carrier Corporation, with Willis Carrier as chairman of the board.

The depression of the 1930s, however, forced the company to fight for its survival. Bringing in business consultants, Carrier cut costs and systematized his operations,

centralizing everything in a plant in Syracuse, New York. He also began to search out new markets. An obvious candidate was the tall skyscraper, but until the late 1930s no system could effectively provide this service. In 1939, however, Carrier invented a system in which conditioned air from a central station was piped through small steel conduits at high velocity to individual rooms. Although adoption was stalled by World War II, after the war there was a great boom in air conditioning, as it virtually became compulsory for any office building. Carrier Air Conditioning reaped a lion's share of this business, but a heart attack forced Carrier to retire in 1948. He died on October 7, 1950.

Carrier's achievements were manifold, and at his death he held more than 80 patents. Besides those things previously mentioned, he also played a significant role in the development of the centrifugal pump, determined and published basic data pertaining to the friction of air in ducts, developed practicable means to ensure uniform and effective air distribution and circulation within buildings, designed the diffuser outlet, and developed the ejector system of air circulation in which a relatively small volume of air is ejected through converging nozzles in such a manner that it induces the movement of air from three to five times its own volume, thereby providing an effective circulation within the given enclosure.

One of the most notable installations of Carrier equipment was made at the Robinson Deep in South Africa, the deepest mine in the world. By means of Carrier equipment, the owners were able to increase the mine's depth 1,500 feet to a total of 8,500, thereby increasing the available amount of gold. Carrier was awarded the John Scott medal by the city of Philadelphia in 1931 for his air conditioning inventions; the F. Paul Anderson medal of the American Society of Heating Engineers; and the American Society of Mechanical Engineer's Society medal in 1934.

Further Reading

M. Ingels, *W. H. Carrier: Father of Air Conditioning* (1927) provides a biography. Information on the air conditioning industry can be obtained from books published by Carrier Corporation. □

Baron Carrington

The British political figure Peter Carrington, sixth Baron Carrington (born 1919), became a major figure in Conservative politics during the second half of the 20th century. After occupying major ministerial portfolios, Carrington was named secretary-general of the North Atlantic Treaty Organization in 1984, and he served in that capacity until stepping down 1988.

Born into princely surroundings in Buckinghamshire, England, on June 6, 1919, Carrington was assured a high position in Britain by his pedigree. He was the only son of the fifth Lord Carrington and succeeded to his title in 1938. His ancestors were textile merchants, bankers, and elected members of Parliament. King George III created their baronage in 1796.

Carrington was educated at Eton and at the age of 19, with his peerage in hand, took officer's training at the Royal Military College in Sandhurst. He was commissioned in the Grenadier Guards and served throughout World War II. He took part in the campaign in France and the Low Countries, reaching the rank of major and being awarded the Military Cross (MC).

At the end of World War II Carrington chose to return to the family's country seat near Aylesbury, Buckinghamshire, to take a leadership role in reforming British farming practices and to occupy his seat in the House of Lords. His natural instinct for leadership not only led him into positions with the County Council, but also caused him to be made an opposition whip in the House of Lords during the two postwar Labour governments. When the Conservatives returned to power in 1951, Carrington became a parliamentary secretary at the Ministry of Agriculture and Fisheries. He was, at age 32, one of the youngest members of the government. British farm production was increasingly considered a key task for the government, which was faced with severe balance of payments problems. In 1951 he led the British delegation to the sixth conference of the Food and Agriculture Organization in Rome. He also served as chairman of

the Hill Farming Advisory Committee for England, Wales, and Northern Ireland and was a member of the working party on agricultural education set up by the ministry in 1952. He also served a relatively brief stint as parliamentary secretary to the minister of defense after October 1954; he was notable in that position for downgrading traditional shipbuilding in favor of modern electronic naval weaponry. But he made little apparent progress in that regard.

His first major diplomatic experience came in 1956 when he was appointed United Kingdom high commissioner in Australia. That country was not entirely strange to him: he had family interests there, and his father had been born in Australia. He was popular with the informal Australians and relinquished the post in 1959 only because he was made a privy councillor and first lord of the admiralty. As head of Britain's navy Carrington had the full support of Prime Minister Harold Macmillan to modernize and shake up the centuries-old traditions that governed most planning and procedures of Britain's navy. Carrington argued for a significant increase in resources, insisting that Britain's defense posture depended above all on its ability to compete with the best of the world's navies. That did not mean matching them submarine for submarine or ship for ship—but it did mean utilizing the best of new naval technologies to deter any possible aggressors against Britain. Carrington thus had less interest in maintaining aging capital ships and invested more resources in mobile, broadly applicable technologies. In addition to his naval duties, Carrington accepted the position of assistant deputy leader of the House of Lords in 1962.

In 1963 Carrington gave up his admiralty position to become leader of the House of Lords and minister without portfolio in the Cabinet (but with principal responsibilities in the area of foreign affairs). At the age of 44 he was recognized as having a bright political future, perhaps even as a future prime minister. His role as a statesman also grew: representing Britain at discussions of the Western European Union (and arguing for greater political integration across the continent) and leading foreign policy debates in the House of Lords (and arguing against arms sales to South Africa).

From 1964 until 1970 Carrington was a member of the Shadow Cabinet and leader of the opposition in the House of Lords. His reputation during this time was neither conservative nor liberal; indeed, his pragmatism sometimes disappointed doctrinaire members of the Conservative Party looking over his record for possible future leadership positions.

Nevertheless, when the Conservatives were put back into power in 1970, Carrington was made secretary of state for defence. He attempted to introduce economies into Britain's defense budgets and still maintain a global presence to meet the Soviet challenge. He worked especially closely with Australia, New Zealand, Singapore, and Malaysia to guarantee their security and to maintain the British presence in that region militarily. In 1972 he became chairman of the Conservative Party and then changed portfolios in the cabinet, to become secretary of state for energy. He lost both positions with the change of government in 1974 and spent 1974-1979 as leader of the opposition in the House of Lords.

Carrington was appointed secretary of state for foreign and commonwealth affairs following the return of the Conservatives to office in May 1979. He was chairman of the Lancaster House Conference at the end of 1979, which led to the negotiated transfer of white Rhodesia to Black-controlled Zimbabwe. From July to December 1981 he was president of the Council of Ministers of the European Community. He resigned as secretary of state in April 1982 and became chairman of the General Electric Company (of the United Kingdom) in 1983.

The foreign ministers of the North Atlantic Treaty Organization (NATO) Council elected Carrington secretary-general on June 25, 1984, succeeding Joseph M. A. H. Luns. He continued in that capacity until June 30, 1988.

Lord Carrington (his friends call him Peter) published *Reflect on Things Past: the Memoirs of Peter Lord Carrington* in 1988. The book went into a second printing in 1989. In his book Lord Carrington reserves the distinction of having served under every Conservative prime minister for a 31-year period, beginning in 1951. Lord Carrington continues to write and give interviews and provide commentary on public affairs.

Further Reading

Interesting profiles of Carrington's career and views can be found in *The New Yorker* (February 14, 1983) and in *The Economist* (November 21, 1981).

Carrington, Peter Alexander Rupert, *Reflect on Things Past: The Memoirs of Peter Lord Carrington,* Harper & Row, 1988. □

Anna Ella Carroll

Anna Ella Carroll (1815–1893) was a political writer and aid to Presidents Lincoln and Grant during the civil war and reconstruction. Her patriotism and diligence helped secure a victory for the north.

On August 29, 1815, Anna Ella Carroll was born in a lavish, twenty-two-room manor called Kingston Hall, which rested on a large Maryland plantation stocked with cotton, wheat, and tobacco. Anna was a bright, blue-eyed baby with dark red curls and a fair complexion. She had in girlhood a fierce temper and an independent spirit, balanced with an equally strong tendency to shower her family with love. Her sense of independence would remain with her, carrying her through the adventures that lay ahead.

For generations, the Carrolls had been an influential family in America. Thomas King Carroll and Juliana Stevenson Carroll, Anna's parents, were extremely wealthy and well-respected people of the South. As a teenager, Juliana had been an accomplished organist for the Episcopal church. Thomas Carroll was a powerful lawyer whose partners included Francis Scott Key, the composer of America's

national anthem. Anna Carroll's paternal grandfather, Charles Carroll, signed the Declaration of Independence. Her maternal grandfather, Doctor Henry Stevenson, served as an officer and a surgeon in the British navy during the Revolutionary War. He operated on Tory soldiers and American prisoners of war alike, earning the respect of men on both sides.

Life at Kingston Hall

Anna Carroll was the first of eight children, only two of whom were boys. She soon became Anne to her family and friends, rarely using her real birthname, even in adulthood. Anne led a privileged life as a child, with a slave caretaker, Milly, to care for her every need from the time she was born. She also had a personal servant, a beautiful slave girl her own age named Leah, who tended her for many years. Anne and Leah became friends, yet they always observed the boundaries of their positions as mistress and servant.

From a very early age, Anne was the favorite of her well-educated father. In his eldest daughter, Thomas Carroll recognized the thirst for learning he had had as a boy. Proving that he did not subscribe to the popular notion that girls should not be educated, Thomas spent many hours reading Shakespeare's plays to his daughter. His readings continued as she grew older so that by the age of eleven she was reading with her father essays by the Scottish historian Alison. By the age of twelve, Anne had learned to assist her father in his work by finding legal passages from his law books for use in his debates with Southern legislators.

Father's secretary

In the spring of 1829, when Anne was thirteen, democrat Andrew Jackson was elected president, and Thomas ran for and was elected governor of Maryland by a Jackson-supporting legislature. His new position took him to Annapolis, Maryland, away from his family. Back at Kingston Hall, Anne took on new responsibilities as her father's secretary, screening visitors and answering letters on his behalf. She even started a book of newspaper clippings for him, selecting articles dealing with the ever-increasing tension between the Southern planters and the people in the North, whose views and life styles were very different. In the spring of 1831, Anne and her family traveled to Annapolis to visit Thomas. She was excited by this opportunity to observe firsthand the workings of the government.

Several years later, in 1837, after Thomas had returned home from his governorship, the nation fell into a terrible depression, and the Carrolls lost much of their fortune. The plantation and Kingston Hall were becoming too much to afford financially. Though they had at least 200 slaves to account for, they were not willing to sell them to slave traders who would separate the families that had been kept together. Luckily, a distant relative returning to the States from South America had enough money to buy the house and well over half the slaves. The remaining slaves went with the family to a smaller plantation, up the Choptank River, called Warwick Fort Manor.

Off to Baltimore

After her family was settled in their new environment, Carroll decided it was time to leave home and try to make her own way in the world. Now twenty-two, she announced to her parents that she and Leah would head for Baltimore, Maryland, the second-largest city in the United States at the time. She hoped they could not only support themselves but have enough money left over to send back home.

Leah, a skilled seamstress, found employment almost immediately working for wealthy families in Baltimore. As she worked in their homes, she would listen carefully to their gossip about new businesses and bring the word directly to Anne. Anne learned to act quickly on Leah's leads, tracking down new business owners and using her writing ability to compose letters for mailing lists, generate publicity, and create advertising. Her public relations work soon earned her enough to send home a few extra dollars to her brothers and sisters. She worked steadily for seven years in Baltimore, making a name for herself as a skilled publicity writer.

From railroads to politics

At the age of twenty-nine, Carroll began writing press releases for railroad companies in Baltimore. Her work for the railroads, as well as her family's strong political background, allowed her to easily slip into the world of politics that was so familiar to her. She became affiliated with the Whig party, meeting such people as the army chief of staff Winfield Scott. With Carroll, Scott discussed his war strategies in the invasion of Mexico, which resulted in the acqui-

sition of California, New Mexico, and parts of Utah, Arizona, and Colorado.

Because of her acquaintance with Scott, Carroll began sitting in regularly at the visitors' gallery in the Senate, where she met many powerful men and future presidents, such as James Buchanan, whom she briefly dated. She also became close friends with Millard Fillmore in the early 1850s, shortly after he was sworn in as president following Zachary Taylor's death.

Frees slaves

In the midst of her budding political career, Carroll had many discussions with Northern abolitionists about slavery. To satisfy her personal belief that slavery was wrong, Carroll freed all twenty of her slaves, whom she had inherited from her father. This was a dangerous move in 1853, a year in which any freed slaves were considered fair game for recapture. So Carroll used her political influence to persuade abolitionists to accompany her former slaves to safety in Canada.

Confidante

In 1854 Fillmore began seeking Carroll out as a confidante and, because his first wife had died, as a possible second wife. But Carroll had a personal agenda to fulfill. She wanted to make an impact in the political world but not as the president's wife. Although she refused Fillmore's proposal, she continued to help him in his campaign for the presidency in 1856, which he lost to James Buchanan.

Also in 1856, Carroll met railroad mogul Cornelius Garrison. Her knowledge of railroads, which she had gained from writing press releases for various railroad companies, impressed Garrison so much that he hired her as an assistant planner for new railroad lines. Railroads, in fact, prompted Carroll to write her first major political essay, ''The Star of the West,'' in which she discussed the importance of building railroad lines in order to keep the Union together and improve the economy.

''The Star of the West'' was quite successful among Union supporters when it was published in 1856. Carroll's writing caught the interest of Republicans, many of them former Whigs, who shared her earnest desire for the Union to stay together. She met with Republican senators, wrote other pro-Union essays, and, in 1860, optimistically watched Abraham Lincoln sworn in as president of a nation divided by the argument over secession and slavery.

Politics over marriage

When she was forty-five, Carroll became romantically involved with Lemuel Evans, a member of the secret service assigned to protect President Lincoln. Evans offered Carroll her second marriage proposal, which she refused. She was concentrating on her political writing at the time. Carroll began working on a new document, *Reply to Breckenridge,* in which she spoke out against the anti-Lincoln Southerners, headed by such people as Senator Samuel Breckenridge, who wanted the nation divided. She even touched on strategies for keeping the nation united. In one part of the *Reply,* Carroll stated, ''There can be no equivocal position in this crisis; and he who is not with the Government is against it, and an enemy to his country'' (Wise, p. 110). Her powerful writing caught Lincoln's eye and, in the summer of 1861, he not only demanded government funding to publish 50,000 copies of the manuscript and distribute them throughout the states, but he also sent Carroll a telegram inviting her to the White House for a confidential interview.

A woman advises the president

Upon meeting Lincoln, Carroll was impressed by his loyalty to the Union, a sentiment which she fully shared. Although they had met in social situations before, this was the first time they were able to talk in depth about the state of the nation. Lincoln spoke frankly with Carroll about his need for her expert strategical mind and extensive political background. He had a war on his hands and he needed all the help Carroll could offer. Lincoln asked her to become an unofficial member of the Cabinet, acting as a top adviser to him, with access to the White House at any time of the day or night. She enthusiastically accepted the offer.

Carroll was immediately assigned to work directly with the Assistant Secretary of War Thomas Scott. Her first assignment was to travel by train to St. Louis, Missouri, to observe and report the general sentiment of the soldiers stationed along the Mississippi River. As a woman, she probably would not be suspected of being an informer to the president, for women in government were unheard of at the time. The trip proved to be a strenuous one for Carroll, with hours of traveling in hot, overcrowded railroad cars. The farther along the river she traveled, the more she discovered that hopes in the Union army were not high. Many of the soldiers confessed to her that the current plan of attack, to move down the Mississippi and take the Southern army head-on was simply too obvious. The Confederate army was ready and waiting at the mouth of the river. In the event that a Northern gunboat became disabled, it would float, with the southerly flowing current, right into the hands of the enemy. The soldiers feared that too many lives would be lost with this unimaginative battle plan.

By the time she arrived at her hotel in St. Louis, Carroll felt an impending sense of doom for the Union army. She knew that too much blood had been shed already and sought to hasten the end of the war. Under the light of an oil lamp, she studied the crude maps of the land for a better route, one that would take the South by surprise. After many hours, a brilliant alternative dawned on Carroll: the Tennessee River!

The Tennessee River Plan

Carroll worked all night on her discovery, devising a plan that would cut the Southern forces in half by intercepting the very railroad lines she had helped design years earlier. The South was now using these lines to transport supplies to their troops. If troops could not get food and ammunition from the Charleston and Memphis railroads, they would be forced to surrender immediately. The Union army could use the Tennessee River to surprise the Confederate army from an angle they were not expecting. Moreover, the Tennessee River flowed north, so any troubled

gunboats would float with the current back to the safety of the Northern army bases.

Carroll had masterminded an amazing plan, but she still had some crucial questions to answer: Was the Tennessee deep enough to hold gunboats? What were the water current speeds? Where were the points of landing? She wasted no time in seeking out a river pilot loyal to the North. Charles Scott knew the Tennessee River well and he gave Carroll the information she needed to ensure that her plan would succeed. He even pointed out that the Tombigbee River, which flowed directly to Mobile, Alabama, was a short distance from the middle of the Tennessee. With this information, Carroll added to her outline the taking of Mobile via the Tombigbee. Wasting no more time, she drew up a comprehensive version of the Tennessee River Plan, and sent one copy to the secretary of war and one to the president in mid-November 1861.

''Relief, joy and hope''

According to Secretary of War Scott, when Lincoln received Carroll's proposed battle plan, he expressed ''overwhelming relief, joy and hope'' (Greenbie and Greenbie, p. 295). The president ordered the plan to go into effect as a military strategy in February 1862, keeping very silent about whose idea it was. Many gunboats under the command of Ulysses S. Grant were ordered up the Tennessee River and, within two weeks, two Confederate forts, 13,000 prisoners, and sixty-five guns were captured. The enormous success of the mission made people across the nation want to know who could have come up with such a successful scheme. There were rumors of a woman working in Washington, but Carroll's name was not leaked to the public. Meanwhile, Kentucky had been defeated, Tennessee was struggling, and, in accordance with Carroll's plans, Northern troops were heading for Vicksburg, Mississippi.

The war was far from over, however. As it raged on, Carroll continued to work side by side with Lincoln and Grant until the war's end in 1865. During the final months of war, Lincoln began planning the reconstruction of the country, with Carroll at his side offering advice.

On March 1, 1865, while Carroll and the president looked for ways to pick up the pieces of the shattered country, she received an anonymous letter from Fort Delaware. It read: ''Madame: It is rumored in the Southern army that you furnished the plan or information that caused the United States Government to abandon the expedition designed to descend the Mississippi River, and transferred the armies up the Tennessee River in 1862. We wish to know if this is true. If it is, you are the veriest of traitors to your section, and we warn you that you stand upon a volcano. Confederates'' (Greenbie and Greenbie, p. 415).

The warning worried Carroll, but everyone, it seemed, was receiving threats from bitter Confederates. She was never harmed in any way, unlike Lincoln. His plans for reconstruction were cut short with his assassination in April 1865. Exhausted from work and grief, Carroll was now fifty. Yet she by no means intended to quit the business of government simply because of the war's ending.

Carroll advises Grant

Grant, with whom Carroll had communicated by telegraph from Washington many times when he was in the battlefield, was being backed by an overwhelming number of people for the office of the presidency. Grant asked Carroll to do what she did best—advise him from his post as general of the Union army to his job as president of the United States.

The quest for recognition

Carroll needed Grant as much as he needed her. Feeling that the time had come for her to be officially recognized for her invaluable duties to the United States government, Carroll sought Grant's support. Also, she still had unpaid bills to printing companies, who printed copies of her speeches and pamphlets, equaling over $6,000. The Carroll family fortune had been used up, and Carroll had lived very modestly throughout her period of service to several presidents.

Carroll prepared a statement for Congress, ''A Memorial,'' and published it on June 8, 1872. In it were quotes from some of the most influential men in government, who argued that she be given the recognition and monetary compensation she was rightly due. She quoted such statements as this one from Benjamin Wade, president of the Senate in 1869: ''I know that some of the most successful expeditions of the war were suggested by you, among which I might instance the expedition up the Tennessee River. . . . I also know in what high estimation your services were held by President Lincoln . . . I [hope] that the Government may yet confer on you some token of acknowledgement for all these services and sacrifices'' (Greenbie and Greenbie, pp. 436-37).

Secret remains a secret

Carroll also had the backing of Thomas Scott and Lemuel Evans, who was now chief justice of the supreme court of Texas. To their testimonies, she added her own: ''I cannot . . . detract from our brave and heroic commanders to whom the country owes so much; and . . . I believe that . . . they would be gratified to see me or anyone properly rewarded'' (Wise, pp. 189-90). This may have been true, but unfortunately there were too many men in the government who wanted this secret of a woman military adviser to remain just that. They would not recognize her role in any official sense.

Although Grant knew the truth about Carroll's responsibility in the war, other top advisers chose to bury the truth and promote Grant as the real war hero. Grant did not argue with this decision, causing Carroll to lose her faith in her former friend. Her ''Memorial'' and other claims for recognition disappeared from government files several times over, drawing the process out for years. In fact, Carroll did not receive any promise of payment from the government until James A. Garfield was elected in 1880 and Congress considered a bill demanding that Carroll receive back-pay as a major general in quarterly installments from November 1861 to the end of her life. However, this bill disappeared at the same time that Garfield was shot, and it was replaced

with another in 1881, offering fifty dollars a month from the passage of this new bill until the end of Carroll's lifetime. This offer was financially incomparable to the salary of a major general, and an insult to such an important political figure. Nevertheless, Carroll had no choice but to accept it, for during her nine-year fight for recognition, she had grown ill and needed the money to take care of herself.

Final days

Carroll and her younger sister, Mary, lived together in Washington, D.C., on Carroll's meager government pension. Under Mary's devoted care, Carroll continued her writing well after she was bedridden. In a room piled high with books and letters, next to a vase of fresh flowers Mary brought almost daily, Carroll enjoyed the last years of her life by a window that gave her a view of the West. She accepted visitors until her last days, including her long-time love, Lemuel Evans.

On the morning of February 19, 1893, Anna Ella Carroll died, surrounded by family and friends. In accordance with her wishes, she was buried in the churchyard of the Old Trinity Church in Cambridge, Massachusetts, next to her father, mother, and other members of the Carroll family. She remains revered by those who recognize her selfless devotion and vital contributions to her country.

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John Carroll

John Carroll (1735-1815) was the first bishop of the Roman Catholic Church in America. He designed the organization of the American Catholic Church, encouraged its educational activities, and emphasized its compatibility with democracy.

John Carroll was born in Upper Marlborough, Md., on Jan. 8, 1735, to Daniel Carroll, a wealthy merchant and landowner, and Eleanor Darnall Carroll. When he was 12 years old, John entered a Jesuit school in Maryland; in 1748 he went to Europe to continue his studies. He first attended St. Omers in France and then became a novice at the Jesuit college in Liège, Belgium, where he eventually taught. During this period he was ordained.

Carroll returned to America in 1774. Although he was a member of the colonial aristocracy, Carroll was active in behalf of the Revolutionary cause and the fledgling republic. In 1776 the Continental Congress asked him to join the Committee to Canada, consisting of his cousin Charles Carroll, Samuel Chase, and Benjamin Franklin, in its effort to persuade the Canadians to revolt against England. The mission failed and Carroll returned to Philadelphia with the ailing Franklin, who remained his lifelong friend. George Washington, Thomas Jefferson, and James Madison were among the many prominent men who welcomed his counsel. He worked to integrate his Church into the life of the country, urging that the liturgy be read in the vernacular and offering prayers for officials and the government.

Instrumental in obtaining religious tolerance for Catholics, Carroll worked to preserve the Church property which had belonged to the Jesuits before the order was disbanded. In 1784 he was appointed Supreme of Missions. Pius VI named him bishop of Baltimore in 1789, a post he accepted because he was convinced that an American bishop was needed.

Carroll's goal was to unify the disparate elements in the Church. In 1791 he called the first national synod for the purpose of coordinating the work of the clergy. Irish, German, French, and Spanish priests were jealous and distrustful of each other. The laity was even more seriously fragmented, for control of Church property was in the hands of lay trustees, who were not willing to use the property for the benefit of all Catholics. Carroll insisted that this practice be changed. By 1810 four additional sees had been created—Boston, New York, Philadelphia, and Bardstown, Ky. After Carroll consecrated the bishops, they worked out a pattern for uniformity of Catholic discipline. These regulations and those Carroll laid out at the synod of 1791 were the first canon law in the United States.

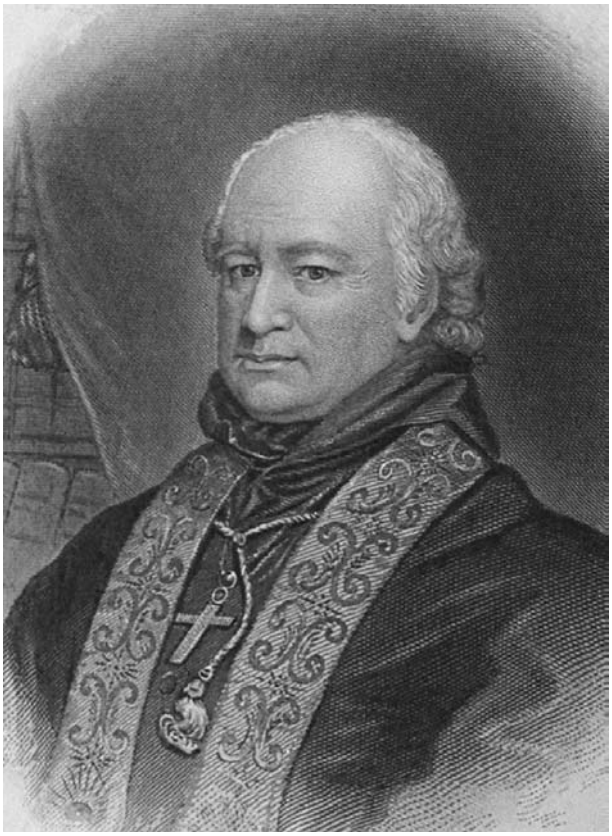

Carroll supported the establishment of parochial schools, academies, religious orders, and secular schools. Catholic colleges were established at Georgetown (1788) and Baltimore (1799). He was president of the board of trustees of St. John's College at Annapolis, Md. He died in Baltimore on Dec. 3, 1815.

Further Reading

Theodore Maynard, *The Story of American Catholicism* (1960), contains substantially sound information on Carroll, but there is little documentation. John Tracy Ellis, *Catholics in Colonial America* (1965), supplies additional detail and more documentation. Andrew M. Greeley, *The Catholic Experience: An Interpretation of the History of American Catholicism* (1967), contains numerous references to Carroll, but Greeley makes no attempt to be objective and there is no documentation. John Tracy Ellis, ed., *Documents of American Catholic History* (2 vols., 1956; 2d ed. 1962; rev. ed. 1967), is the best source for Carroll's statements.

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Lewis Carroll

The English cleric Charles Lutwidge Dodgson (1832-1898), who wrote under the name Lewis Carroll, was the author of *Alice in Wonderland* and *Through the Looking Glass.* He was also a noted mathematician and photographer.

Born on Jan. 27, 1832, Lewis Carroll passed a happy childhood in the rectories of his father, the Reverend Charles Dodgson. For his nine sisters and two brothers he frequently made up games and wrote stories and poems, some of which foreshadow the delights of *Alice*. Although his school years at Rugby (1846-1849) were unhappy, he was recognized as a good scholar, and in 1850 he was admitted to Christ Church, Oxford. He graduated in 1854, and in 1855 he became mathematical lecturer at the college. This permanent appointment, which not only recognized his academic superiority but also made him financially secure, carried the stipulations that Carroll take orders in the Anglican Church and remain unmarried. He complied with these requirements and was ordained a deacon in 1861.

Photography and Early Publication

Among adults Carroll was reserved, but he was not a recluse. He attended the theater frequently and was absorbed by photography and writing. Beginning photography in 1856, he soon found that his favorite subjects were children and famous people; among the latter he photographed Alfred Lord Tennyson, D. G. Rossetti, and John Millais. Of Carroll's photographs of children Helmut Gernsheim wrote, ''He achievers an excellence which in its way can find no peer.'' Though photography was a recreation, Carroll practiced it almost obsessively until 1880.

In the mid-1850s Carroll also began to write both humorous and mathematical works. In 1856 he created the pseudonym ''Lewis Carroll'' by translating his first and middle names into Latin, reversing their order, and translating them back into English. His mathematical writing, however, appeared under his real name.

Alice Books

In 1856 Carroll met Alice Liddell, the 4-year-old daughter of the dean of Christ Church. During the next few years Carroll frequently made up stories for Alice and her sisters. On July 4, 1862, while picnicking with the Liddell girls, Carroll recounted the adventures of a little girl who fell into a rabbit hole. Alice asked that he write the tale for her. He did so, calling it *Alice's Adventures under Ground*. After revisions, this work was published in 1865 as *Alice's Adventures in Wonderland* with illustrations by John Tenniel.

Encouraged by its success, Carroll wrote a sequel, *Through the Looking Glass and What Alice Found There* (1872). Based on the chess games Carroll played with the Liddell children, it included material he had written before he knew them. The first stanza of ''Jabberwocky,'' for example, was written in 1855. More of Carroll's famous Wonderland characters, such as Humpty Dumpty, the White Knight, and Tweedledum and Tweedledee, appear in this work than in *Alice in Wonderland*.

Unlike most of the children's books of the day, *Alice* and its sequel do not contain obvious moralizing. Nor are they what critics have tried to make them—allegories of religion or politics. They are delightful adventure stories in which a normal, healthy, clearheaded little girl reacts to the ''reality'' of the adult world. Their appeal to adults as well as to children lies in Alice's intelligent response to absurdities of language and action.

Later Publications

Carroll published several other nonsense works, including *The Hunting of the Snark* (1876), *Sylvie and Bruno* (1889), and *Sylvie and Bruno Concluded* (1893). He also wrote a number of pamphlets satirizing university affairs, which appeared anonymously or under other pseudonyms, and several works on mathematics under his true name.

In 1881 Carroll gave up his lectureship to devote all his time to writing. However, from 1882 to 1892 he was curator of the common room (manager of the faculty club) at Christ Church. After a short illness, he died on Jan. 14, 1898.

Assessment of the Man

The Reverend C. L. Dodgson was a reserved, fussy, conservative bachelor who remained aloof from the economic, political, and religious storms that troubled Victorian England. Lewis Carroll, however, was a delightful, lovable companion to the children for whom he created his engrossing nonsense stories and poems. That both men were one has long puzzled biographers and psychologists.

One solution is that he was two personalities, ''Lewis Carroll'' and ''the Reverend Mr. Dodgson,'' with the psychological difficulties that accompany a split personality. He did have peculiarities—he stammered from childhood, was extremely fussy about his possessions, and walked as much as 20 miles a day. But another solution seems more nearly correct: ''Dodgson'' and ''Carroll'' were facets of one personality. This personality, because of happiness in childhood and unhappiness in the formative years thereafter, could act in the adult world only within the limits of formality and could blossom only in a world that resembled the one he knew as a child.

Further Reading

Stuart Dodgson Collingwood, *The Life and Letters of Lewis Carroll* (1898), and *The Diaries of Lewis Carroll,* edited by Roger Lancelyn Green (2 vols., 1954), are dull but necessary. The sanest and most informative book on Carroll is James P. Wood, *The Snark Was a Boojum: A Life of Lewis Carroll* (1966), written for young people. Florence Becker Lennon, *The Life of Lewis Carroll* (1945; new ed. 1962), is contentious. Phyllis Greenacre, *Swift and Carroll: A Psychoanalytic Study of Two Lives* (1955), is too psychologically oriented. Alexander Taylor, *The White Knight* (1952), goes into too many explanations. Roger Lancelyn Green, *The Story of Lewis Carroll* (1950) and *Lewis Carroll* (1960), concentrates too heavily on Carroll's revisions and other bibliographical matters. Besides Wood, only Derek Hudson in *Lewis Carroll* (1954) maintains the steadiness and clarity of vision necessary when writing of Carroll. Helmut Gernsheim, *Lewis Carroll, Photographer* (1949), is an exciting demonstration of Carroll's ability with a camera. □

Sir Alexander Morris Carr-Saunders

The English demographer, sociologist, and academic administrator Sir Alexander Morris Carr-Saunders (1886-1966) pioneered in analyzing population problems and social structures. He contributed significantly to the development of higher education in Britain's colonies.

Youngest child of a wealthy underwriter in Milton Heath, Dorking, Alexander Carr-Saunders was educated at Magdalen College, Oxford, where in 1908 he took first-class honors in zoology. As Naples Biological Scholar, he was a laboratory instructor at Oxford for a year, but he became increasingly uncertain about his profession. Independently wealthy, he pursued mountaineering and a love of art and studied biometrics at the University of London.

In London before World War I Carr-Saunders was secretary of the Research Committee of the Eugenics Education Society; subwarden at Toynbee Hall, the university settlement house; an elected member of the Stepney Borough Council; and a member of the bar. During the war he was commissioned in the Royal Army Service corps and stationed in the Suez depot. He then returned to the zoology department at Oxford, became a farmer, and in 1921 participated in the marine biology expedition to Spitsbergen. In 1922 he received great critical acclaim for the publication of his *Population Problem: A Study in Human Evolution,* and the following year he was appointed the first Charles Booth professor of social science at Liverpool University. In 1937 he became director of the London School of Economics, remaining there until 1956.

As a member of the Asquith Commission on higher education in the colonies (1943-1955), Carr-Saunders worked to promote colonial universities of high caliber. He chaired the Colonial Social Science Research Council (1945-1951); the Commission on University Education in Malaya (1947); the Committee on Higher Education for Africans in Central Africa (1953); and from 1951 the Inter-University Council, which aided higher education in Malta, Hong Kong, and Malaya. He also served on the Royal Commission on Population (1944-1949) and was chairman of its Statistics Committee. He was knighted in 1946.

Carr-Saunders's earliest work applied the techniques and perceptions of natural science to social problems. *The Population Problem* developed the concept of an optimum number in relation to a country's social structure and discussed birth control as a problem in eugenics. In *Eugenics* (1926) Carr-Saunders argued that a more ''satisfying state of society'' depended on improving ''the innate endowment of the race'' as well as the physical and social enviornment. His *World Population: Past Growth and Present Trends* (1936) anticipated government control of population trends,

and he urged the collection and analysis of demographic data as the basis for such policy.

Carr-Saunders's later work includes sociological analyses of the professions, discussions of the universities outside Britain, and a variety of studies of social problems. By the end of his life, in the Rathbone Memorial Lecture at Liverpool University, *Natural Science and Social Science* (1958), Carr-Saunders expressed his belief that social science, inherently imprecise in method and humanistic in purpose, could no longer be studied through the natural sciences, as he had done earlier.

Further Reading

There is no biography of Carr-Saunders and no study of his work. Background information is in Alfred N. Loundes, *The British Educational System* (1955). □

Christopher Carson

Christopher Carson (1809-1868), commonly called Kit Carson, was an American hunter, Indian agent, and soldier. He was one of the best-known and most competent guides available to explorers of the western United States.

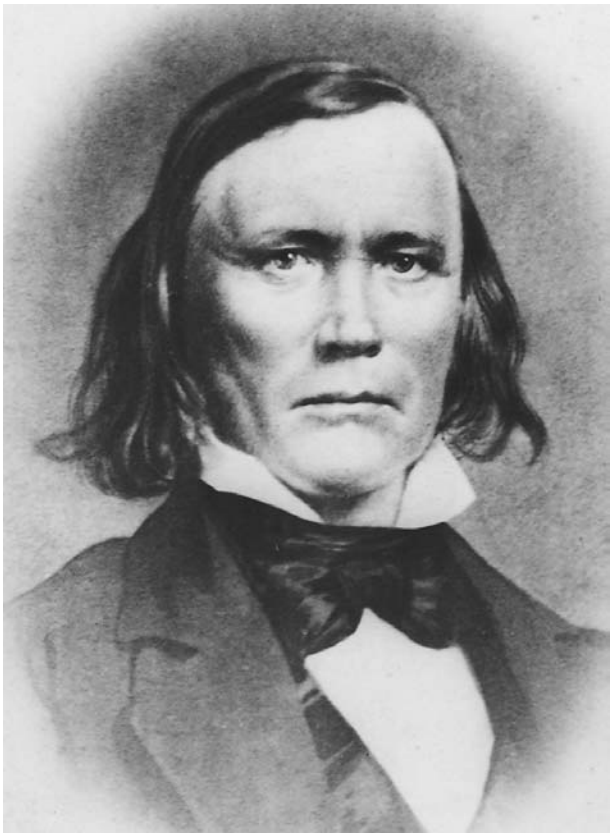

Kit Carson's career in the West spanned the years from 1825 to 1868, a period of rapid national expansion, exploration, and settlement. His most important Western contributions came as a guide to the expeditions of John C. Frémont, as a messenger and soldier under Gen. Stephen W. Kearny in California, and as an Indian agent just prior to the Civil War. His name is inseparably connected with American expansion into the Far West.

The sixth child of Lindsay and Rebecca Robinson Carson, Kit was born on Dec. 24, 1809, in Madison Country, Ky. He spent his childhood in frontier Missouri and apparently received little formal education, because he was illiterate most of his life. In 1824 he became apprentice to a saddlemaker in one of the largest of the early Missouri river towns. After less than 2 years he deserted the saddlemaker and joined traders headed for Santa Fe, N. Mex.

Descriptions of Carson vary, but most agree that he was small, probably about 5 feet 8 inches, had blue-gray eyes, and light brown or sandy-colored hair. To the wife of explorer Frémont, Kit looked ''very short and unmistakably bandy-legged, long-bodied and short-limbed.'' A quiet man with a soft voice, Carson was considered modest, brave, and truthful by contemporaries—characteristics which helped him acquire a reputation as a heroic frontiersman.

Career as a Trapper

Young Carson worked for several years as a teamster, cook, and interpreter in the Southwest. In 1829 he joined Ewing Young's party of trappers and for the next year and a half trapped along the streams of Arizona and southern California. This jaunt into the mountains served Carson as a sort of training exercise, and for most of the next decade he continued in this occupation. Trapping most of the major streams in the West prepared Carson for his later work as a guide.

While living in the mountains, Carson married an Arapaho woman, who bore him a daughter, Alice. When his wife died a few years later, he took the child to Missouri. In 1841 or 1842 he married a second Native American woman but soon left her and acquired a mistress in Taos, N. Mex. A year later he wed again.

Career as a Guide

In the summer of 1842 Carson met Lt. Frémont on a river steamboat. Apparently Frémont had hoped to hire the well-known Andrew S. Drips to guide him on an expedition, but when he could not find Drips he hired Carson. From June until September, Kit guided Frémont's party west through South Pass to the Wind River Mountains and then back to Missouri. When Frémont published his report of the expedition, Carson gained widespread fame.

The following year Carson rejoined Frémont traveling west on a second expedition. This time Carson shared the guide duties with Thomas Fitzpatrick, his former associate. The two mountain men led the Frémont party to Salt Lake, up the Oregon Trail to the Dallas River, south to Klamath Lake, then west across the Sierra Nevadas over Carson Pass to Sutter's Fort, Calif. From there the explorers moved south

to the Mojave River and then northeast to Colorado, where Carson left them at Bent's Fort.

In 1845 Carson guided Frémont's third expedition across the Rockies to Salt Lake, across the Nevada desert to the Humboldt River, and to Sutter's Fort. This ended Carson's significant work as a guide, although on at least five other occasions he led army units or explorers through the Far West.

Career as a Soldier

Carson participated in skirmishes with Mexican forces in California in 1846. Returning to Washington, D.C., with messages from Frémont, Carson met Gen. Kearny, who was leading a small army to California. The general demanded that Carson guide his party west. This he did, participating in the battle and siege near San Pasqual. Later Carson was appointed a lieutenant in the Mounted Riflemen, but the Senate rejected this and he returned to Taos.

At the outbreak of the Civil War in 1861, Carson helped organize the First New Mexico Volunteer Infantry Regiment and became its colonel. He fought in the battle at Val Verde, participated in campaigns against the Mescalero Apaches and the Navahos, and led the campaign against the tribes of the southern plains. In 1865 he was breveted brigadier general of volunteers. For the next 2 years Carson held routine assignments in the West, and in 1867 he resigned from the army.

Career as an Indian Agent

Interspersed with this military activity, Carson also served the Office of Indian Affairs, first as agent and later as superintendent of Indian affairs for Colorado Territory. In 1854 he became the agent for the Jicarilla Apache, Moache Ute, and Pueblos. He worked to keep peace and to obtain just treatment for the Native Americans, but he also used his authority to punish those guilty of depredations and cooperated with military leaders to show the tribesmen that the U.S. Government meant business.

Carson often disagreed with his superior superintendent of Indian affairs, Territorial Governor David Meriwether, about polices. Carson suggested that the governor send the agents to live among the Native Americans, or at least within their area, so that tribesmen would not have to travel several hundred miles to talk with them. In fact, he went so far as to state that the Native Americans should not even enter the towns because every time one did he was hurt in some manner. However, Meriwether apparently liked to summon Native American leaders to councils, thus forcing the to travel long distances. Such continuing differences and Carson's Criticism of his superior caused Meriwether to arrest him in 1856. Meriwether suspended him and charged him with disobedience, insubordination, and cowardice. Carson soon apologized and was reinstated as agent, a position he held until 1861, when he resigned to enter the army. He was appointed superintendent of Indian affairs for Colorado Territory in 1868, but he never had a chance to assume the duties of that office for on May 23 he died at Fort Lyon, Colo.

Further Reading

Of the numerous ''biographies'' of Carson, those written before 1960 include half-truths and legendary materials. Somewhat more accurate are Bernice Blackwelder, *Great Westerner* (1962), and M. Morgan Esterngreen, *Kit Carson: A Portrait in Courage* (1962). A most useful addition is Harvey L. Carter, *Dear Old Kit: The Historical Christopher Carson* (1968). This includes a discussion of errors in earlier material and a newly edited and annotated version of Carson's memoirs.

Discussion of the Carson legends is found in Henry Nash Smith, *Virgin Land: The American West as Symbol and Myth* (1950), and in Kent L. Steckmesser, *The Western Hero in History and Legend* (1965). Carson's part in Western exploration is best discussed in Allan Nevins, *Frémont: Pathmarker of the West* (1939; new ed. 1955), and William H. Goetzmann, *Army Exploration in the American West, 1803-1863* (1959). For an understanding of the fur trade see Robert G. Cleland, *This Reckless Breed of Men: The Trappers and Fur Traders of the Southwest* (1950); Dale L. Morgan, *Jedediah Smith and the Opening of the West* (1953); and David S. Lavender, *Bent's Fort* (1954). □

Johnny Carson

Johnny Carson (born 1925), dubbed the King of Late Night Television, became a pioneer in show business as host of *The Tonight Show* for 30 years. His interviewing and comic techniques won over a huge audience and spawned numerous imitators.

There was no way of knowing the young magician performing before the local Rotary Club would one day become America's most recognized face. The Great Carsoni, or young Johnny Carson, had already begun to master the techniques that would become so useful when entertaining people like Bob Hope, Steve Martin, politicians, musicians, and other performers on *The Tonight Show.* Carson became a pioneer in the television industry when he got his chance to host the *Tonight Show* after Jack Paar left the show in 1962. After many memorable late night evenings with Carson, the King of Late Night Television stepped down from his throne May 22, 1992, after 30 highly successful years.

Johnny Carson came into the world October 23, 1925, in Corning, Iowa. At the age of eight, Carson's father, Kit, packed up the family: matriarch Ruth, older sister Catherine, Johnny, and his little brother Richard, and moved to Norfolk, Nebraska. It was there that Carson came of age and began nurturing his talent for entertaining. His first paid gig was at the Norfolk Rotary Club when he was 14 years old. With the Great Carsoni emblazoned on a black velvet cloth draped over his magician stand, Carson performed for his mother's bridge club and the Methodist Church socials.

Carson's ability to entertain came as no surprise to him or his family, according to a quote in *Carson, the Unauthorized Biography,* by Paul Cockery.

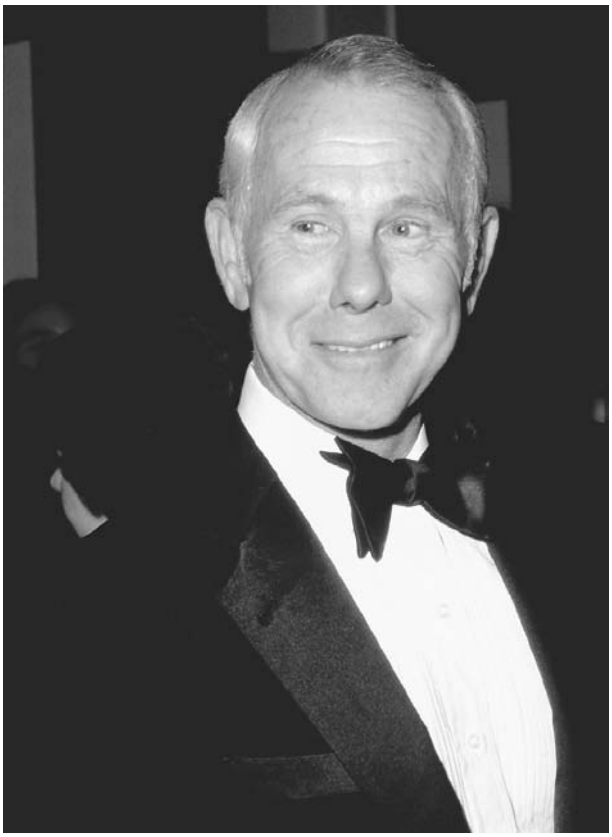

''I can't say I ever wanted to become an entertainer. I already was one, sort of—around the house, at school, doing my magic tricks, throwing my voice and doing Popeye impersonations. People thought I was funny; so I kind of took entertaining for granted . . . It was inevitable that I'd start giving little performances.''

Carson was in his senior year of high school when Japan bombed Pearl Harbor on December 7, 1941. After graduating, he enlisted with United States Navy. For two years, he served in non-combative positions before being assigned to the *USS Pennsylvania,* which the Japanese torpedoed in Okinawa two days before his arrival. Carson also spent time on the island of Guam in the South Pacific, where he entertained the troops with his ventriloquist dummy named Eddie.

One favorite Johnny Carson anecdote came from his military period. On board the *USS Pennsylvania,* one of his duties was decoding and delivering messages. Once he had the opportunity to deliver a message to James Forrestal, the Secretary of the Navy. Forrestal, as the story goes, asked Carson if he wanted to make the Navy his career. Carson replied no and told him his dream was to become a magician and entertainer. Forrestal asked if Carson knew any card tricks and Carson was only too happy to oblige the Secretary of the Navy with some jokes and card tricks.

After the Navy, Carson returned to Norfolk and attended the University of Nebraska. He became a Phi Gamma Delta fraternity member and graduated in 1949 with a major in speech and a minor in radio. So enthralled with radio and comedy, Carson made a recording of all his favorite comedians like Bob Hope, Jack Allen, and Milton Belle, for his final thesis on ''How to Write Comedy Jokes.''

In the Beginning

Carson joined the forces of WOW Radio, Omaha, directly out of college, and on August 1, 1949, *The Johnny Carson Show* went on the air for in the morning for 45 minutes. Two months later, Carson married Jody Wolcott, his college sweetheart and the first of four wives. During his time at the radio station, Carson was becoming known for his cheerful banter while reading the news, but something bigger was about to begin in Omaha—television. Carson was about to embark on a new territory, a pioneer in television, just like everyone else at the time. But with his pleasant on-screen personality and satirical wit, he quickly became a recognizable figure in the small broadcast area of WOW-TV.

With the success of his television debut show *Squirrel's Nest,* Carson decided to take his talents on the road and see if he could make it in Hollywood, California. After months of rejection, Carson was offered a job at KNXT to read the station call letters, the time, and the weather. The job did not offer the notoriety or prestige he experienced in Omaha, but it was Hollywood and it was where he wanted to be. The *Carson's Cellar* was introduced a year later at 7:00 p.m. and many skits and characters seen by millions on the *Tonight Show* made their television debut.

Being a hard worker by midwestern nature, Carson diligently plugged away at his job, often putting in extra hours in and out of the studio. After *Carson's Cellar* went off the air, he became a game show host for *Earn Your Vacation,* and a comedy writer for Red Skelton. His tenacity payed off when he was asked to fill in for Skelton, who had become injured during rehearsals. He signed a contract for CBS shortly after, and a year later, Johnny Carson had his own half hour comedy show, aptly titled *The Johnny Carson Show.* Rumors were beginning to rumble about Carson becoming the next George Gobel, the very successful television comedian. But it did not last. The program was canceled four months later due to network lay offs and interference. CBS failed to renew his contract. Carson was left unemployed with a wife and three sons. His only option was to accept a job as game show host for *Do You Trust Your Wife?,* which eventually became *Who Do You Trust?,* on the ABC network and move to New York City.

New York was not as easy as Hollywood, but Carson kept plugging away. In 1957, Carson interviewed a man who would become synonymous with Johnny Carson and *The Tonight Show*—Ed McMahon. Carson substituted for Jack Paar on *The Tonight Show* for two weeks in 1958 and did a comedy routine for *The Perry Como Show.* Slowly, Carson was making a name for himself again, and when time came to restructure *The Tonight Show,* he wanted a chance to be involved.

The Tonight Show

The Tonight Show, which originated with Steve Allen on the radio in 1951 in Los Angeles, made the jump to television in 1954 in New York. Allen lasted two-and-a-half years and was replaced with Jack Paar. The show aired from 11:15 p.m. to 1:00 a.m. every night. Several millions of viewers watched every night—there was not a whole lot to choose from then. Johnny Carson took over October 1, 1962. The rest is television history.

Over thirty years, Carson had the perfect stage presence. An opening monologue and golf swing, his attention to comic details like timing, delivery, and gestures, plus his fair treatment of guests, made him a natural host of the most popular television show of the time. Carson believed that if the guest sparkled, so would the show. Over the years, many of the country's greatest entertainers, plus some local folks, came out from behind the stage curtain and sat between Carson and McMahon. The guest list was plentiful—Ethel Kennedy, Buddy Hackett, Ed Ames and his tomahawk, Pearl Bailey, Bob Hope, Dean Martin, and George Gobel all took time to talk with Carson about their newest projects. Carson and his show could make or break a struggling performer's career, and comedians like David Letterman , Jay Leno, George Carlin, and Joan Rivers all got their big break from appearing on *The Tonight Show.* Wild animals were special guests too, often creating hilarious disasters on Carson or his desk.

Carson's stage demure was quite different from his off-the-air personality. The pleasantries he bestowed to his guests were often not shared with anyone else. Carson preferred to remain aloof, almost shy, and small talk did not impress him. Carson preferred to save himself for his audience. He was divorced three times and often worked the proceedings and settlements into his monologues. Currently, he is married to Alex Mass, whom he met in 1984.

After hosting *The Tonight Show* 4,531 times for millions of people over 30 years, Carson was ready to retire from the show. On Friday, May 22, 1992, Johnny Carson did his famous golf swing for the last time. He resides in Malibu with his wife and manages to play a few games of tennis when he is not putting in time at his company, the Carson Production Group. He was reportedly entertaining thoughts of releasing *The Tonight Show* reruns for cable syndication.

Further Reading

Leamer, Laurence, *King of the Night: The Life of Johnny Carson,* 1989.

Corkery, Paul, *Carson: The Unauthorized Biography,* Randt & Co., 1987. □

Rachel Louise Carson

Rachel Louise Carson (1907-1964) was an American biologist and writer whose book *Silent Spring* aroused an apathetic public to the dangers of chemical pesticides.

Rachel Carson was born May 27, 1907, in Springdale, Pa. A solitary child, she spent long hours learning of field, pond, and forest from her mother. At college she studied creative writing and in 1932 obtained a master's degree in biology from the Johns Hopkins University. She did postgraduate studies at the Woods Hole Marine Biological Laboratory.

In 1936, Carson served as an aquatic biologist with the U.S. Bureau of Fisheries. After her first book, *Under the Sea Wind* (1941), she soon became editor in chief of the Fish and Wildlife Service, U.S. Department of the Interior. In 1951 *The Sea around Us* brought its author instant fame. At the top of the best-seller list for 39 weeks, it was translated into 30 languages. For it, the shy, soft-spoken Carson received the National Book Award, the Gold Medal of the New York Zoological Society, and the John Burroughs Medal.

The following year Carson left the government to undertake full-time writing and research. As a scientist and as an observant human being, she was increasingly disturbed by the overwhelming effects of technology upon the natural world. She wrote at the time: ''I suppose my thinking began to be affected soon after atomic science was firmly established . . . It was pleasant to believe that much of Nature was forever beyond the tampering reach of man: I have now

opened my eyes and my mind. I may not like what I see, but it does no good to ignore it.''

When *Silent Spring* appeared in 1962, the lyric pen and analytical mind of Carson produced an impact equaled by few scientists; she aroused an entire nation. More than a billion dollars worth of chemical sprays was being sold and used in America each year. But when Carson traced the course of chlorinated hydrocarbons through energy cycles and food chains, she found that highly toxic materials, contaminating the environment and persisting for many years in waters and soils, also tended to accumulate in the human body. While target insect species were developing immunities to pesticides, because of these poisons birds were not reproducing. She proposed strict limitations on spraying programs and an accelerated research effort to develop natural, biological controls for harmful insects.

The pesticide industry reacted with a massive campaign to discredit Carson and her findings. Firmly and gently, she spent the next 2 years educating the public at large: ''I think we are challenged as mankind has never been challenged before to prove our maturity and our mastery, not of nature, but of ourselves.'' She died on April, 14, 1964, at Silver Spring, Md.

Further Reading

The most authoritative book on Rachel Carson and the pesticide issue is Frank Graham, *Since Silent Spring* (1970). The references in the back of the book are recommended for up-to-date information on pesticides, their use, and control. □

Elliott Cook Carter Jr.

The American composer Elliott Cook Carter, Jr. (born 1908), developed an individual musical style, courageously ignoring many of the passing musical fashions to become one of the most respected composers of his time.

Elliott Carter was born in 1908 in New York, the son of a wealthy businessman. He was an English major at Harvard and, encouraged toward a musical career by his friend and mentor Charles Ives, he took his master's degree in music there, then spent 3 years in Paris studying with Nadia Boulanger. His first compositions, written upon his return to the United States, were a neoclassic ballet, *Pocahontas* (1939; rev. 1941), and *Holiday Overture* (1944).

Carter's Piano Sonata (1945-1946) is generally considered the first example of his mature style. It is highly dissonant and rhythmically complex, characteristics of all of his subsequent compositions. In his *Sonata for Cello and Piano* (1948) there is no attempt to ''blend'' the two instruments; each seems to go its own way. This manner of combining instruments is also used in his first String Quartet (1951-1952), in which the four instruments are treated like individual soloists, not sharing the same musical material. ''I regard my scores as scenarios,'' the composer once said, ''for performers to act out with their instruments, dramatizing the players as individuals and as participants in the ensemble.'' In this piece there are also examples of ''metrical modulation,'' a method devised by Carter for precisely changing from one tempo and meter to another, giving a subtlety and flexibility to the time dimension of his music not achieved by other composers.

Variations for Orchestra (1955), a second String Quartet (1959), and a *Double Concerto for Harpsichord, Piano, and Two Chamber Orchestras* (1961) are later examples of his complex style. ''I have tried to give musical expression to experiences anyone living today must have when confronted with so many remarkable examples of unexpected types of changes and relationships of character uncovered in every domain of science and art.''

The Piano Concerto (1964-1965) continues the explorations of new tonal and temporal relationships. The composer described the piece as a ''conflict between man and society. The piano is born, the orchestra teaches it what to say. The piano learns. Then it learns the orchestra is wrong. They fight and the piano wins—not triumphantly, but with a few, weak, sad notes—sort of Charlie Chaplin humorous.'' In his *Concerto for Orchestra* (1969) Carter achieves his complex texture by dividing the orchestra into four sections, each one different in composition and complete in itself.

Much of the composer's music since the 1970s took the form of solo and chamber works. His *A Mirror on Which to Dwell* (1978) is a song cycle based on the work of American

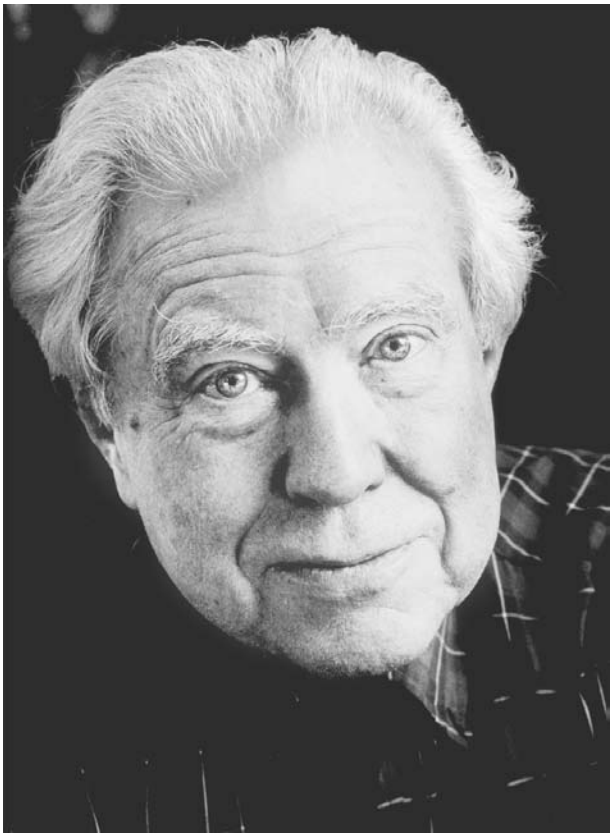

poet Elizabeth Bishop. His *String Quartet No. 5* was premiered by the Arditti Quartet in Antwerp, Belgium, in 1995. The same year also saw the premiere of a new song cycle, *Of Challenge and Of Love*. His later orchestral works include *Three Occasions* (1986-89) and his enormously successful *Violin Concerto* (1990). The latter piece has been performed frequently in more than a dozen countries. His *Partita* was commissioned by the Chicago Symphony Orchestra (1994) and around the same time his *Adagio Tenebroso* was commissioned by the BBC Symphony Orchestra for the 100th anniversary of the BBC Proms.

Carter has remained active well into his 80s. He has twice won the Pulitzer Prize and was the first composer to receive the United States National Medal of Arts. Carter was one of only four composers to win Germany's Ernst Von Siemens Music Prize, and in 1988 he was made a commander in the Orders of Arts and Letters by the French government. Among his other honors were Guggenheim fellowships, UNESCO citations, and several honorary doctorates. His compositions are performed and recorded as soon as they are completed. ''I write for records,'' he said. ''My last three pieces run about twenty-five minutes—the length of an LP side. They should be so rich that they can be played many times.'' It is this richness that makes a first hearing of Carter's music a confusing experience for many listeners, and the chief reason why it has not found popularity with a general audience.

Further Reading

Carter was the subject of *Elliott Carter, Collected Essays and Lectures, 1937-1995*, published by the University of Rochester Press. Edited by Jonathan W. Bernard, the book presents Carter's lectures and thoughts about music, literature, dance, film, philosophy, and his fellow composers such as Charles Ives and Igor Stravinsky. Joseph Machlis, *Introduction to Contemporary Music* (1961), contains a good chapter on Carter which discusses his String Quartet No. 2 in detail. David Ewen, *The World of Twentieth-Century Music* (1968), includes a critical essay on Carter and analyses of his works. See also Otto Deri, *Exploring Twentieth-Century Music* (1968), and Peter S. Hansen, *An Introduction to Twentieth Century Music* (3d ed. 1971).

Among the Internet web sites that contain biographical and critical data about Carter are www.ny.boosey.com and www.eyeneer.com. □

James Earl Carter

The first U.S. president to be elected from the deep South in 132 years, James Earl (Jimmy) Carter (born 1924) served one term (1977-1981). In 1980 he lost his bid for re-election to Republican candidate Ronald Reagan but went on to be a much admired worker for peace and human rights at home and abroad.

James Earl Carter was born in the small southern town of Plains, Georgia, on October 1, 1924. He was the first child of farmer and small businessman James Earl Carter and former nurse, Lillian Gordy Carter. When Carter was four, the family moved to a farm in Archery, a rural community a few miles west of Plains. At five, Jimmy was already demonstrating his independence and his talents for business: he began to sell peanuts on the streets of Plains. At the age of nine, Carter invested his earnings in five bales of cotton which he stored for several years, then sold at a profit large enough to enable him to purchase five old houses in Plains.

Following his graduation from high school in 1941, Carter enrolled in Georgia Southwestern College, but in 1942 he received word that a much desired appointment to the United States Naval Academy at Annapolis had been approved. Carter entered the academy in 1943, and showed a special talent for electronics and naval tactics, eventually going on to work on the nation's first nuclear powered submarines. During his time in the Navy he also met Rosalynn Smith who he married on July 7, 1947 and had four children with: John, James Earl III, Jeffrey, and a daughter born much later, Amy.

Civic Activist to Politician

Carter had ambitions to become an admiral, but in 1953, following his father's death from cancer, he returned to Plains to manage the family businesses. He took over both the farm and the peanut warehouses his father had established, enlarged the business and, in order to keep up

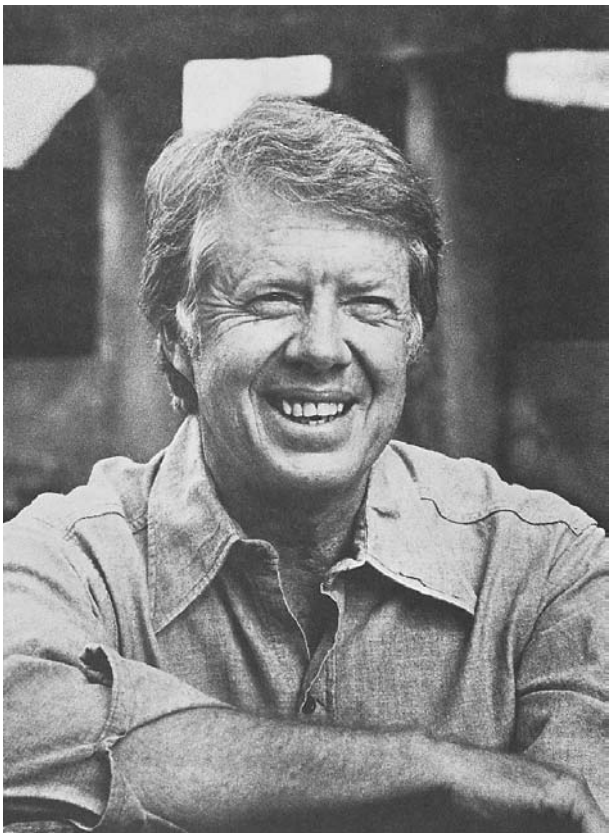

with modern farming techniques, studied at the Agricultural Experimental Station in Tifton, Georgia.

During these years in Plains, Carter began to play an active role in local civic affairs. From 1955 to 1962 he was active in a number of local functions and served on the boards of several civic organizations. In this civic life, Jimmy Carter distinguished himself by his liberal views on racial issues which could be traced back to his mother's disregard for many of the deep South's racist traditions.

As far as Carter's interest in politics goes, this may have come from his father, who had served for a year in the Georgia legislature. In 1962 Carter ran for a seat in the Georgia Senate and defeated his Republican opponent by about 1,000 votes. As a state senator, Carter promised to read every single bill that came up and when it looked as if he wouldn't be able to keep this promise due to the great volume of bills, he took a speed reading course to solve the problem. In government he earned a reputation as one of the most effective legislators and an outspoken moderate liberal. Carter was reelected to the state Senate in 1964.

In 1966, after first declaring himself as a candidate for the U.S. Congress, Carter decided to run for the office of governor of Georgia. He was beaten by Lester Maddox in the Democratic primary election though. Disappointed and spiritually bankrupt, Carter then became ''born again'' and pushed forward. Between 1966 and 1970 he traveled widely through the state, making close to 1,800 speeches, studying the problems of Georgia, and campaigning hard. In the 1970 gubernatorial election, Carter's hard work paid off and he won Georgia's top position.

Governor of Georgia

In his inaugural address Carter announced his intentions to aid all poor and needy Georgians, regardless of race. This speech won Carter his first national attention, for in it he called for an end to racial discrimination and the extension of a right to an education, to a job, and to ''simple justice'' for the poor. As governor, Carter worked for, and signed into law, a bill which stipulated that the poor and wealthy areas of Georgia would have equal state aid for education. Carter also worked to cut waste in the government, merging 300 state agencies into only 30. The number of African-American appointees on major state boards and agencies increased from three to 53 and the number of African-American state employees rose by 40 percent. During his term, laws were passed to protect historical sites, conserve the environment, and to encourage openness in government.

While governor, Carter became increasingly involved in national Democratic Party politics. In 1972 he headed the Democratic Governors Campaign Committee, and in 1974 was chair of the Democratic National Campaign Committee. That same year Carter officially declared his intention to run for president in the 1976 race. When Carter announced his intentions to seek the presidency, he was still little known outside the state of Georgia. As late as October 1975 a public opinion poll on possible Democratic candidates did not even list his name. Then, in January 1976, Carter's whirlwind rise to national prominence began and by March 1976 he was the top choice among Democrats for the presidential nomination.

The 1976 Election

Carter's success against ten other candidates began with a victory in the New Hampshire primary in February. He was successful in making himself a symbol of a leader without ties to the entrenched interest groups of the nation's capital. Carter convinced voters that without these ties he would be able to act independently and effectively. In his campaign he also vowed to restore moral leadership to the presidency which had been badly shaken in the wake of Richard Nixon and the Watergate scandal. Carter easily won 17 of 30 primary contests and was elected on the first ballot at the 1976 Democratic National Convention.

With his running mate, Minnesota liberal Democrat Walter Mondale, Carter made unemployment a central issue of his campaign, urging the creation of jobs through increased federal spending and the expansion of business. Carter also campaigned on promises of pardon for the draft evaders of the Vietnam War period, the reorganization of the federal government bureaucracy, and the development of a national energy policy.

When Carter defeated the incumbent, Gerald Ford, by 1,678,069 popular votes, winning 297 electoral college votes to Ford's 240, he became the first president from the Deep South since Zachary Taylor in 1844. Carter's victory was definitely regional and was definitely based on social and economic class as his winning margin came from African-Americans, those with low incomes, and others who thought that they were being hurt by the policies of the Ford administration. Four out of five African-Americans voted for Carter and he also did well among white southerners, receiving the highest number of votes for a Democratic candidate since Roosevelt, but lost over one-half of Catholic voters and 55 percent of the Italian vote. One of the challenges to Carter was to ease the regional and ethnic splits evident in the election and to create a unified support for his presidency.

His Record as President

The year 1977 began well for the new president with a series of quick victories for Carter-backed programs. These included congressional approval of his plans to eliminate or consolidate federal agencies which duplicated services and of legislation aimed at lowering federal income taxes. In August of 1977 Congress adopted Carter's proposal to establish the Department of Energy as a new executive department. At the same time, Carter used his executive powers to make good on campaign pledges, including the pardoning of Vietnam War draft evaders and ending production of the B-1 bomber, which he felt was wasteful.

The Carter Administration was not without its problems though. In 1977 economic conditions had improved somewhat and unemployment had fallen, but by 1978 inflation had, despite a variety of approaches to stabilize it, continued to rise, reaching 15 percent by mid-1980. Due largely to these economic problems, Carter's approval rating in a

July 1980 poll measured only 21 percent, the lowest recorded for any American president.

Carter's term was also marked by mixed success in foreign affairs. In 1977 Carter attracted worldwide attention and praise for his strong support of human rights wherein he limited or banned entirely any United States aid to nations believed to be human rights violators, but mixed reviews came for two 1977 treaties dealing with the Panama Canal. The first of these gave control of the canal to Panama on December 31, 1999 and the second gave the United States the right to defend the neutrality of the canal. Carter was influential in the Camp David Accords as well as in the creation of a peace treaty between Israel and Egypt in 1979 and in the negotiation of SALT (Strategic Arms Limitation Treaty) II with the Soviet Union, although these negotiations were ultimately delayed by the Soviet invasion of Afghanistan.

Carter's most dramatic moments in foreign policy affairs began in November 1979 when Iranian student militants seized the United States embassy in Teheran and took 52 U.S. citizens hostage. The hostages were to be held, their captors said, until the deposed Shah, who was in the United States for medical treatment, was handed over. Carter responded first by cutting diplomatic relations with Iran and stopping all imports from that country. When these measures failed he, in April 1980, ordered an attempt at armed rescue, which failed and led to the death of eight marines and the resignation of Secretary of State Cyrus R. Vance. In the end the crisis lasted for a total of 444 days with the hostages finally being released on January 20, 1981, the last day that Carter held office.

The hostage crisis overseas and economic difficulties at home left Carter vulnerable but still vying for the top spot in the 1980 presidential elections. Running again with Vice President Walter Mondale, Carter was defeated by former California governor and actor Ronald Reagan by a wide margin. He received only 35 million votes to Reagan's 44 million and lost the electoral college vote 489 to 44.

The Right Things to Accomplish Post Presidency

While seen as a somewhat lame-duck immediately following his departure as president in 1981, recent historical revisionism has cast him in a more favorable light, especially in lieu of his successor's later improprieties during the Iran-Contra scandal. Viewed as a basically honest man, not a small commodity in this age of popular mistrust of government, Carter has devoted his post presidential career to an array of peacekeeping and humanitarian efforts.

In 1981 Carter established the Carter Center which, with its sizable budget, has sponsored programs from promoting human rights in third world countries to maintaining databases of immunization for local Atlanta children. The Carter Center has also monitored elections in newly democratized countries, fought such diseases as polio and river blindness, and helped eradicate the harmful African Guinea worm in Pakistan. In addition to these humanitarian efforts, Carter and his wife, Rosalynn, have volunteered their summers building low-income housing through the Habitat For Humanity organization.

The international relations front has also been no stranger to Carter since his defeat to Ronald Reagan. In 1990 he persuaded Nicaraguan Sandinista leader Daniel Ortega to step down and let an elected president, Violeta Chamorro, step in, something that without the relative neutrality of Carter's position probably would not have been possible. Carter has also served as somewhat of a mediator between President Bill Clinton and various leaders of non-democratic nations. In the early 1990s Carter brought messages from Somali warlord Mohamed Farrah Aidid to President Clinton which helped avoid a military confrontation and in June 1994 Carter negotiated with North Korean dictator Kim Il Sung to freeze his country's nuclear program and allow inspection of their nuclear facilities. Interestingly enough, sometimes Carter's efforts haven't been completely appreciated. President Clinton was reportedly incensed at Carter going over his head in foreign matters and making statements that he wasn't authorized to make.

One further mixed victory from Carter came when in September 1994, he, with the help of former chairman of the Joint Chiefs of Staff Colin Powell and Georgia Senator Sam Nunn, negotiated an agreement with Haitian revolutionary leader Lt. Gen. Raoul Cédras. Haiti, since the ouster of their first democratically elected president, Jean-Bertrand Aristide, in 1991, had been a cesspool of violence and poverty since the revolution. Boatloads of Haitians seeking an escape from the myriad human rights abuses were arriving on U.S. shores daily and the situation was pointing towards a military invasion. President Clinton called on Carter to help, which he did with an agreement wherein military leaders relinquished power and handed it over to American forces until democracy could be restored. The downside of the agreement being Cédras and his cronies being given permission to stay in Haiti instead of being exiled which drew much criticism.

Whatever flak Carter has received for his methods of handling foreign affairs they fade from view when compared to the tireless work he has done for humanity since the end of his presidency. No other former president has worked so hard in the public arena while still maintaining personal pursuits which in Carter's case involve hunting, fishing, teaching adult Sunday school, and writing several books including one of his own poetry. As Carter's former speech writer, James Fallows, put it in 1990, ''..what becomes . . . admirable is precisely the idealism of (Carter's) vision, the energy and intelligence and morality he has put into figuring out what is the right thing to accomplish.''

Further Reading

There are several books that tell Jimmy Carter's story. Carter himself has written a number of books which include: *Keeping Faith: Memoirs of a President* (1982),*The Blood of Abraham: Insights into the Middle East* (1985), *An Outdoor Journal: Adventures and Reflections* (1988), *Turning Point: A Candidate, A State, and a Nation Come of Age* (1993), and his volume of poetry *Always a Reckoning* (1995). Edna Langford and Linda Cox have done a biography of Carter's wife, Rosalynn, entitled *Rosalynn, Friend and First Lady* (1980) and

Rosalynn tells her own story in *First Lady From Plains* (1985). Hamilton Jordan's book, *Crisis: The Last Year of the Carter Presidency* (1982) deals largely with the Iranian hostage crisis, while Jack Germond and Jules Witcover's *Blue Smoke and Mirrors: How Reagan Won and Why Carter Lost the Election of 1980* (1981) analyzes Carter's defeat in his bid for reelection. Carter's greatest diplomatic success—the 1978-1979 agreement between Israel and Egypt—is detailed in *Camp David* (1986) by William Quandt, a member of the Carter administration. Other accounts of Carter's life can be found in Peter G. Bourne's *Jimmy Carter: A Comprehensive Biography* (1997) and Rod Troester's *Jimmy Carter as Peacemaker: A Post Presidential Biography* (1996). For those inclined to go online, the Carter Center's Web site address is http://www.emory.edu/CARTER_CENTER. □

Sir George-Étienne Cartier

Sir George-Étienne Cartier (1814-1873) was a Canadian statesman who led French Canada into the federation of British North America in 1867.

George-Étienne Cartier was born in Saint-Antoine, Lower Canada, on Sept. 6, 1814. He studied at St-Sulpice College, Montreal, in preparation for a legal career. Called to the bar in 1835, he was immediately caught up in the political struggle of the French-Canadian *patriotes* against the English-dominated executive of Lower Canada. As an ardent supporter of the reform cause led by Louis-Joseph Papineau, Cartier fought in two of the sharpest encounters of the short-lived rebellion of 1837: the battles at Saint-Denis and Saint-Charles. The wholesale defeat of the rebels forced him to flee to the United States, where he settled for a time in Burlington, Vt. After an amnesty declared by the British government, Cartier returned to Montreal in 1838 and, as passions cooled after the rebellions, settled down to a legal career.

Corporation Lawyer

Cartier was remarkably successful as a lawyer, and he became the leading French-speaking corporation lawyer of Montreal, specializing in railway companies. In 1853 he reached the summit of his professional career, when he was asked to act as solicitor for the Grand Trunk Railway, the largest railway enterprise in British North America. At this time another side of Cartier's character was revealed when he wrote the lyrics for ''O Canada,'' a song popular enough in his lifetime to become almost the Canadian national anthem.

Cartier and Macdonald

In 1848 Cartier had entered politics through his election as member for Vercheres County, which he represented until 1861, when he was chosen by a Montreal riding. A moderate Conservative, he reached ministerial rank in 1855 as provincial secretary for Canada East, in the united Province of Canada. A year later he was made attorney general of Canada East, and in 1857 he became the leader of the French-Canadian wing of the Conservative party. This brought him into close relations with John Alexander Macdonald, the Kingston lawyer who filled the same position in Canada West. The two found similar interest in the economic growth of Canada and agreed in applying the principles of a partnership of French and English-speaking Conservatives to the maintenance of a British North American identity. Each possessed a pragmatic approach to political questions, each was affable and urbane, and each was a master in the art of managing men. They developed a relationship of confidence that was to carry them through the critical times of Canadian federation and the launching of a new nation.

In 1857 Cartier teamed with Macdonald in the first of several ministries in which they functioned as joint leaders. The ministry was defeated in the Assembly on June 29, 1858, but came back to power on August 6 through a legal technicality, the ''double shuffle.'' It then survived until 1862 but had increasing difficulties carrying out a legislative program against attacks from the ''Grits'' of Canada West, who objected to the French-Canadian influence in the government and wished to reconstruct the union on the basis of ''representation by population'' in the legislature instead of equality by territory.

The Confederation

Out of office for 2 years, Cartier resumed his old post of attorney general of Canada East in March 1864, again in alliance with Macdonald. In June he joined in a coalition ministry, in which George Brown and the Reformers of Canada West participated, to explore the possibilities of a federation of all the British American colonies. Cartier helped to work out the language and educational guarantees for the French-speaking minority in the projected new federal state. Then, tirelessly and skillfully, he used his considerable influence in Quebec to successfully persuade French-speaking Canadians to enter the wider union. The Confederation scheme was endorsed by the members of the legislature from Canada East in 1865. For his essential services to the cause of Confederation, Cartier was made a baronet by the British government in 1868.

The first federal cabinet was formed in July 1867, with Macdonald serving as prime minister. Cartier was minister of militia, his portfolio obscuring the fact that he was Macdonald's chief associate. In 1868 Cartier went to England to arrange the purchase of the Hudson's Bay Company lands in the West for the new Dominion. The acquisition of these lands was essential to the project of a transcontinental railway, which Macdonald envisaged as a necessary step in the creation of a new state across northern North America. Cartier, with his long interest in railways, was a strong supporter of the Pacific railway project.

''Pacific Scandal''

In the election of 1872 Cartier was imprudent in soliciting large campaign contributions for the Conservatives from Sir Hugh Allan, the leader of a syndicate interested in building the Pacific railway. Although no corrupt bargain was entered into, there is no doubt that Allan's expectations of

receiving the railway charter were aroused through his dealings with Cartier. The Opposition raised the matter in Parliament in April 1873, an inquiry was instituted, and charges were voiced that eventually led to the resignation of Macdonald's government.

Cartier was a distant witness of these sorry events. He had gone to England in the spring of 1873 to consult physicians about his health, and he died suddenly in London on May 20, 1873.

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The fullest biography of Cartier in English is John Boyd, *Sir George-Etienne Cartier, Bart.: His Life and Times* (1914). See also A.D. DeCelles, *Papineau; Cartier* (1904; reprinted as vol. 5 of ''Makers of Canada'' series, 1926). Background studies in Canadian history include Edgar McInnis, *Canada: A Political and Social History* (1947; rev. ed. 1959); Mason Wade, *The French Canadians, 1760-1945* (1955; rev. ed. 1968); and J. Bartlet Brebner, *Canada: A Modern History* (1960; rev. ed. 1970).

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Jacques Cartier

Jacques Cartier (1491-1557), French explorer and navigator, may truly be said to have discovered Canada. His voyages were the key to the cartography of the Gulf of St. Lawrence, and he named the land around it ''Canada.''

Born in Saint-Malo in Brittany, Jacques Cartier probably had already been on trading and exploring missions to Brazil and Newfoundland when Francis I of France first approached him about a French expedition to the New World in 1532. In April 1534 Cartier set out in two ships to discover, if he could, ''certain islands and lands where it is said that a great quantity of gold and other precious things are to be found.''

Cartier had a remarkably good run, reaching Newfoundland after a mere 20 days. It says much about Cartier's skill as navigator as well as about 16th-century navigation that his calculation of the latitude of Cape Bonavista, Newfoundland, was only about 11 miles off its true latitude. West of the Strait of Belle Isle, Cartier encountered a French ship from La Rochelle. It is clear from his account that French and Portuguese fishermen had frequented these coasts for some time past. It is altogether probable that western European fishermen had been fishing around Newfoundland well before even John Cabot's voyage of 1497.

Cartier disliked the inhospitable look of the land on the south coast of Labrador and turned southward along the west coast of Newfoundland, crossed the Gulf of St. Lawrence, sighted the fertile Prince Edward Island, and arrived in mid-July 1534 at Gaspé on the mainland. After exploring Anticosti Island in the St. Lawrence estuary but, because of bad weather, missing the St. Lawrence River, he returned to France, arriving in Saint-Malo in September 1534.

Almost at once he was recommissioned by Francis I for a more imposing expedition in 1535, this time with three ships, including the *Grande Hermine*. Leaving Saint-Malo in the middle of May, Cartier went straight for the estuary of the St. Lawrence where he had left off the year before. Using information gained from natives, he went up the great river, nothing how the water turned gradually from salt to fresh, and arrived at the site of the Iroquois village of Stadacona (modern Quebec City) early in September 1535. He continued up the river, anchored his ship, the *Emérillon,* at Lake St. Peter, and made the rest of his way to the native village of Hochelaga (modern Montreal) by longboat. There he arrived in October and found a thriving, fortified Iroquois village nestled at the foot of a hill which he called Mont Réal. From the top of this hill he could see the rapids, later to be called Lachine, that blocked further navigation westward.

Cartier spent the winter of 1535–1536 back at Stadacona, where his men had built a primitive fort. It was a cold winter even by Canadian standards. From mid-November until mid-April Cartier's ships were icebound. Worse still was scurvy, brought on by absence of fresh fruit and vegetables-basically the lack of vitamin C. Of Cartier's 110 men, only 10 were still well by February 1536, and 25 men eventually died. The the native peoples had a remedy for

scurvy which Cartier learned about just in time: an infusion made from the bark of white cedar which produced massive quantities of vitamin C and by which the men were quickly restored.

Cartier returned to France in May 1536 and took 10 Indians (including 4 children) with him, promising to bring them back to Canada on his next voyage. However, all but one of them had died by the time the next expedition got under way in 1541. This time the expedition was under the leadership of Jean François de la Rocque de Roberval, and it was much larger than the earlier ones, with settlers included among about 1,500 men and with eight ships. Cartier left before Roberval, who was waiting for his guns, and arrived in August 1541 at Stadacona.

This time Cartier set up camp a few miles above Stadacona, wintered more comfortably than before, and, finding no sign of Roberval in the spring, set off for France in June 1542. At St. John's harbor, Newfoundland, Cartier met Roberval, who ordered him to return to Quebec. For a variety of reasons, some of them related doubtless to deteriorating relations with the native population, Cartier preferred not to return and slipped away for France under the cover of darkness. He settled down at a country estate not far from Saint-Malo. In 1520 he had married Catherine des Granches, but they had no children. Cartier died on Sept. 1, 1557, at Saint-Malo.

Further Reading

H. P. Biggar edited Cartier's record of his explorations, *The Voyages of Jacques Cartier* (1924). Biographical accounts of Cartier are in John Bartlet Brebner, *The Explorers of North America, 1492-1806* (1933); Lawrence J. Burpee, *The Discovery of Canada* (1944); and Alida Sims Malkus, *Blue-Water Boundary: Epic Highway of the Great Lakes and the Saint Lawrence* (1960). Cartier is discussed in Samuel Eliot Morison, *The European Discovery of America: The Northern Voyages* (1971), a readable and well-documented study. □

Peter Cartwright

The American preacher Peter Cartwright (1785-1872) was largely responsible for the rapid growth of Methodism in the Ohio River and Mississippi River valleys.

Born on Sept. 1, 1785, Peter Cartwright followed his pioneering father, Justinian, from their home in Virginia to Logan County, Ky., a brigand-infested locality near Tennessee. Justinian encouraged Peter's gambling habits, but his mother, who mourned the criminal debaucheries of two of her children, constantly urged repentance. At age 16 Peter converted to Methodism. After briefly studying at Brown's Academy, Cartwright began circuit riding in October 1803. In 1806 Bishop Francis Asbury ordained him deacon. At 23 ''the Kentucky boy,'' as he was called, was ordained an elder. The low salary of an itinerant preacher encouraged bachelorhood, but Cartwright married 19-year-old Frances Gaines because, as he said, he thought it his duty.

As the Methodists spread throughout the South, their long-standing strictures against slave holding lost strength. Fearing the effects of slavery upon the moral character of his offspring, Cartwright moved his family to Illinois in 1824. He served two terms in the Illinois Legislature, where he successfully battled the introduction of slavery to the state. In 1846 Abraham Lincoln defeated Cartwright's only bid for Congress; Cartwright had centered his campaign upon Lincoln's alleged godlessness.

Cartwright's *Autobiography* (1856) chronicled his colorful career as ''backwoods preacher.'' It provided glimpses of pioneer church life in the manner of tall-tale Western folklore. Often humorous, the *Autobiography* proudly recorded his ''slaying'' of countless sinners, besting rivals in conflicts both verbal and physical and riveting Methodist social taboos upon unruly frontiersmen. Yet Cartwright lived to lament the results his own success elicited. Prosperity and the consequent sophistication of rural life led his followers to demand settled clergy, fine buildings, seminaries, academies, and eastern luxuries, all of which, Cartwright believed, eroded the authority and simple faith of traveling revivalists and their flocks. Theologically, he denounced such ''heresies'' as predestinarianism, Second Coming millennialism, universalism, Catholicism, and, especially, Mormonism. He strongly approved expulsion of the Mormons from their settlement in western Illinois. While espousing a crude gospel of salvation, he deplored the

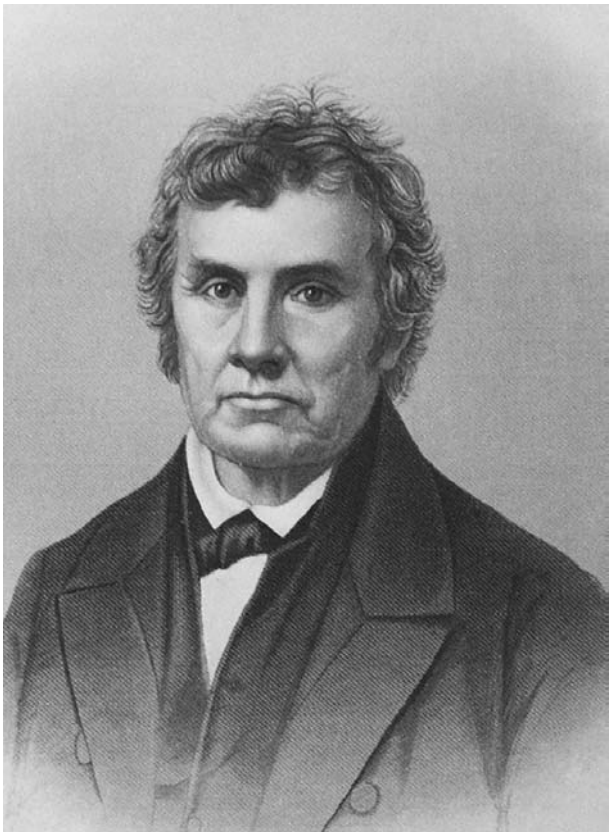

excess known as ''the jerks,'' a phenomenon his vibrant sermons often aroused.

Cartwright was elected 12 times to the General Conference, where he argued against the Methodists' sectional split of 1844 and against attempts to curb the power of bishops over the circuit-riding system. Though opposed to ministers' owning slaves, he held abolitionists and proslavery apologists equally accountable for dividing church and nation. Cartwright represented the typical Western churchman's view of slavery as a moral evil but saw the black man as a member of ''a degraded race.'' Cartwright died Sept. 25, 1872.

Further Reading

The Autobiography of Peter Cartwright, the Backwoods Preacher, edited by W. P. Strickland (1856), was republished as *Autobiography,* with an introduction, bibliography, and index by Charles L. Wallis (1956). General works which discuss Cartwright are Wade Crawford Barclay, *History of Methodist Missions,* vol. 2 (1950), and Emery Stevens Bucke, ed., *The History of American Methodism* (3 vols., 1964).

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Enrico Caruso

Enrico Caruso (1873-1921) was an Italian tenor who was an early recording artist and the foremost Metropolitan Opera attraction for a generation. For power, sweetness, and versatility his voice was without peer.

Born on Feb. 25, 1873, in Naples, Enrico Caruso was the eighteenth child of a poverty-ridden machinist. Early encouragement came from fellow workers who heard him sing Neapolitan ballads. Guglielmo Vergine, his first teacher, held small hopes for him as a professional, and Caruso's early efforts were not promising. He made his debut in *L'Amico Francesco* at the Teatro Nuovo, Naples, in 1894, and his apprenticeship was in small Italian theaters singing a variety of roles.

Selected for the tenor lead in the premiere of Umberto Giodano's *Fedora* in Milan in 1898, Caruso scored an electrifying success. Engagements at St. Petersburg, Moscow, Buenos Aires, and Bologna were climaxed by an invitation to sing at La Scala, the great opera house at Milan, directed by Giulio Gatti-Casazza and Arturo Toscanini. After triumphs with soprano Nellie Melba in *La Bohème* at Monte Carlo and *Rigoletto* in London in 1902, Caruso was engaged by the Metropolitan Opera Company. He made his New York debut in *Rigoletto* in 1903, and was connected with the ''Met'' for the rest of his life.

Idolized in every operatic center, the flamboyant Neapolitan was the subject of almost unprecedented publicity. In Berlin and Vienna ''Caruso nights'' were celebrated, and in Mexico City he received $15,000 for a single performance. At the peak of his career, his performance fees exceeded $500,000 annually. The earliest of his nearly 250 recordings dates from 1902, and his annual income from this source alone reached $115,000.

Caruso's liaison (never legalized) with Ada Giachetti, by whom he had two sons, was painfully ended by court proceedings in 1912. In 1918 he married Dorothy Park Benjamin, daughter of a wealthy New York industrialist. Stricken with a throat hemorrhage during a performance at the Brooklyn Academy of Music, Caruso sang only once more—a performance of *La Juive* at the Met in 1920. He died in Naples on Aug. 2, 1921.

Supremely gifted for opera by temperament and physique, Caruso was also single-minded, hard-working, and self-critical. An awkward actor in the beginning, he developed into a superlative artist. Certain roles, such as Canio in *Pagliacci* and Radames in *Aida,* became so indelibly his that all other tenors suffer by comparison. He had a remarkable range, but when the lighter quality of his early years darkened, his voice was less suitable for some of the lyric roles. In power and expressiveness, however, his abilities suffered no impairment despite a temporary loss of voice during the 1908-1909 season.

Among Caruso's many honors were commendatore in the Order of the Crown of Italy, the French Legion of Honor, and the Order of the Crown Eagle of Prussia. He was totally free from professional jealousies. A natural comedian, he was also a gifted caricaturist. His warmhearted generosity made him genuinely loved by his associates and the public at large to a degree almost unique in the lyric theater.

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George Washington Carver

George Washington Carver (1864-1943) started his life as a slave and ended it as a respected and world-renowned agricultural chemist.

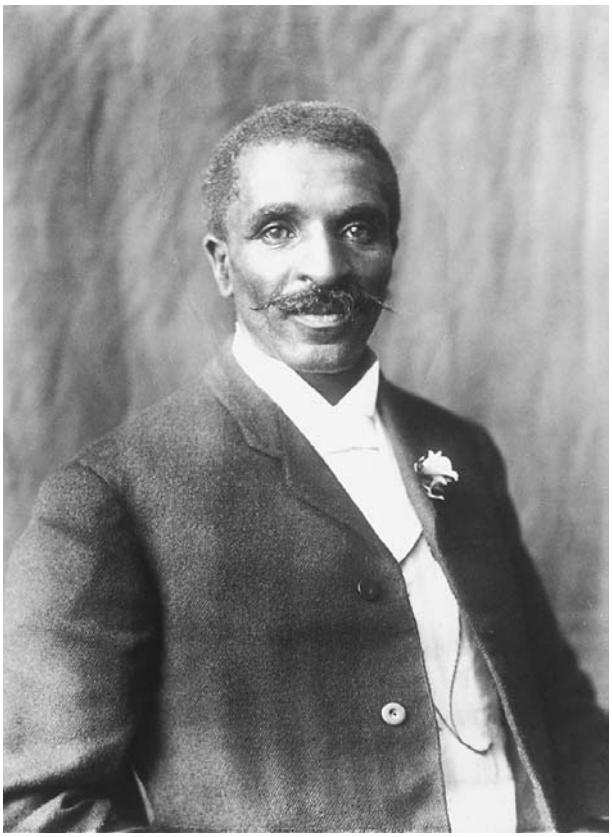

Born in Kansas Territory near Diamond Grove, Mo., during the bloody struggle between free-soilers and slaveholders, George Washington Carver became the kidnap victim of night riders. With his mother and brother, James, he was held for ransom; but before they could be rescued the mother died. Merely a babe in arms, Carver was ransomed for a $300 racehorse by Moses Carver, a German farmer. Thus he was orphaned and left in the custody of a white guardian from early childhood.

Carver had responsibility for his own education. His first school was in Neosho, Iowa, some 9 miles from his home. Neosho had once been a Confederate capital; by now it had become the site of the Lincoln School for African American children. With James he walked there every day. His first teacher was an African American, Stephen S. Frost. He and his brother went faithfully to school for several years. Finally James tired of formal schooling and quit to become a house painter, but not George. He continued until he was 17. Then he went on to complete his high school work in Minneapolis, Kans.

Carver really wished to become an artist. His sketch of the rose *Yucca gloriosa* won him a first prize at the World's Columbian Exposition (1893).

Carver applied to study at the Iowa State College of Agricultural and Mechanical Arts but was turned down when it was learned that he was of African heritage. He then applied to Simpson College at Indianola, Iowa, where he was the second African American to be admitted. Tuition was $12 a year, but even this small amount was hard to come by. Carver raised the money by working as a cook at a hotel in Winterset, Iowa.

After 3 years' attendance at Simpson College, he once again applied for admission to Iowa State. He was admitted and was placed in charge of the greenhouse of the horticultural department while doing graduate work. He earned his master's degree in agriculture in 1896.

In April 1896 Carver received a unique offer from the African American educator Booker T. Washington to teach at Tuskegee Institute in Alabama. Said Dr. Washington: ''I cannot offer you money, position or fame. The first two you have. The last from the position you now occupy you will no doubt achieve. These things I now ask you to give up. I offer you in their place: work—hard, hard work, the task of bringing a people from degradation, poverty, and waste to full manhood. Your department exists only on paper and your laboratory will have to be in your head.''

Carver accepted the challenge. He arrived at the tiny railroad station at Chehaw, Ala., on Oct. 8, 1896. In a report to Dr. Washington he wrote: ''8:00 to 9:00 A.M., Agricultural Chemistry; 9:20 to 10:00 A.M., the Foundation of Colors (for painters); 10:00 to 11:00 A.M., a class of farmers. Additional hours in the afternoon. In addition I must oversee and rather imperfectly supervise seven industrial classes, scattered here and there over the grounds. I must test all seeds, examine all fertilizers, based upon an examination of soils in different plots.''

Through the years Carver was gaining national and international stature. Chinese and Japanese farmers raised many unique problems for him. Questions were referred to him from Russia, India, Europe, South America. He later had to turn down a request to journey to the Soviet Union. In 1916 he was elected a member of the Royal Society for the Encouragement of Arts in England; he went to Washington to the War Department to demonstrate his findings on the sweet potato in 1918. He was awarded the Spingarn Medal of the NAACP in 1923.

An early close friend of Carver was Henry A. Wallace; the pair knew each other for 47 years. Wallace said that Carver often took him on botanical expeditions, and it was he who first introduced Wallace to the mysteries of plant fertilizers. Carver was a shy and modest bachelor. An attack of whooping cough as a child had permanently caused him to have a high-pitched tenor voice. He considered it a high duty to attend classes and was seldom absent. In 1908 he returned to the West to visit his 96-year-old guardian, Moses Carver, and to visit the grave of his brother, James, in Missouri.

A careful and modest scientist, Carver was not without a sense of humor. When one of his students, hoping to play a trick on him, showed him a bug with wings of a fly and

body of a mosquito, Carver was quick to label it ''a humbug.''

Carver utilized the materials at hand. He was interested in crop rotation and soil conservation. From the clay soil of Alabama he extracted a full range of dyestuffs, including a brilliant blue. He created 60 products from the pecan. From the common sweet potato he extracted a cereal coffee, a shoe polish, paste, oils—about 100 products. From the peanut he developed over 145 products. Carver suggested peanuts, pecans, and sweet potatoes replace cotton as money crops. He published all of his findings in a series of nearly 50 bulletins.

The testimony of Carver before the congressional House Ways and Means Committee in 1921 led to the passage of the Fordney-McCumber Tariff Bill of 1922. Scheduled to speak a scant 10 minutes, he was granted several time extensions because of the intense interest in his presentation. (He appeared in a greenish-blue suit many seasons old, having refused to invest in a new suit: ''They want to hear what I have to say; they will not be interested in how I look.'')

In 1935 Carver was chosen to collaborate with the Bureau of Plant Industry of the U.S. Department of Agriculture. He received the Theodore Roosevelt Medal in 1939 for distinguished achievement in science. During his lifetime Carver had made many friends. Henry Ford was his frequent host. Carver was a treasured friend of Thomas A. Edison. It was Edison who offered to make him independent with his own laboratories and an annual stipend of $50,000. Other intimates of his were Luther Burbank, Harvey Firestone, and John Burroughs. He was also a friend of three presidents: Theodore Roosevelt, Calvin Coolidge, and Franklin Delano Roosevelt.

Dr. Carver had earned the salary of $125 a month from the beginning until the end of his service at Tuskegee. He might have had much more. In 1940 he gave his life-savings, $33,000, to establish the George Washington Carver Foundation at Tuskegee Institute to perpetuate research in agriculture and chemistry. He later bequeathed his entire estate to the foundation, making a total of about $60,000. He died on Jan. 5, 1943.

At the dedication of a building in his honor at Simpson College, Dr. Ralph Bunche, Nobel Prize winner, pronounced Dr. Carver to be ''the least imposing celebrity the world has ever known.'' Dr. Carver's birthplace was made a national monument on July 14, 1953.

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Of the many studies of Carver the best is Rackham Holt, *George Washington Carver: An American Biography* (1943). Also useful is Shirley Graham and George D. Lipscomb, *Dr. George Washington Carver, Scientist* (1944). □

Jonathan Carver

The American explorer and writer Jonathan Carver (1710-1780) was one of the most famous travelers and travel writers of the 18th century.

Jonathan Carver was born on April 13, 1710, in Weymouth, Mass. The family moved to Canterbury, Conn., when Jonathan was a child. He entered military service in the French and Indian War as a sergeant and was wounded in 1757 in the horrible siege of Ft. William Henry, which became synonymous on the frontier with ''atrocity.'' Two years later Carver was promoted to lieutenant and was raised to captain of a Massachusetts regiment the following year. Gen. Thomas Gage, particularly, thought highly of Carver's military ability.

When the French and Indian War ended, Carver began the travels which made him famous in America and Europe. He started from Boston and made his way to the British frontier post of Mackinac, where the commandant, Robert Rogers (of Rogers' Rangers fame), encouraged him and supplied trade goods to be used as presents for the Native Americans through whose country he would be traveling. Carver ascended the Mississippi River to the mouth of the Minnesota, which he then followed. He eventually reached Lake Superior and spent several months on its northern and eastern margins, exploring its bays and the rivers which entered the lake. He returned to Mackinac in 1767.

During the following year Carver took the journal of his wilderness travels to Boston in hopes of having it published. Disappointed, he sailed for London to announce his discoveries to the world. In England he petitioned the King for reimbursement of the money he had spent in his explorations. The result was an examination by the Board of Trade, which granted him permission to publish his journal. Although it was quite popular, the sales were insufficient to support him, and he had to take other work, such as clerking in a lottery office.

Carver remained in England the rest of his life, remarrying there though he had never bothered to divorce the wife he had left in America. He spent most of his time writing or trying to get more of his writings published.

His *Travels through the Interior Parts of North America* (1778) ran through numerous editions and was translated into foreign languages, becoming one of the most popular early travel accounts of America. But because Carver padded his journals with a section of information on Native American customs garnered from other authors, whom he did not identify, he was charged with plagiarism, and his reputation as both writer and explorer suffered. During 1778-1779 he lent his name to a work titled *The New Universal Geography* and wrote a technical work, *Treatise on the Culture of the Tobacco Plant,* but these books did not enjoy the sales of his *Travels*.

Carver died destitute on Jan. 31, 1780, and his English wife buried him in a paupers' field. His reputation has been hounded by charges of fictionalizing and plagiarism. Even today, historians are laboring to restore his once high standing.

Further Reading

The most useful work for the study of Carver is his *Travels through the Interior Parts of North America* (1778; repr. 1956). There is no adequate biography of him. William Francis Raney, *Wisconsin: A Story of Progress* (1940), includes a discussion of Carver. See also Larry Gara, *A Short History of Wisconsin* (1962).

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Pablo Casals

In protest of dictatorships throughout the world, including the totalitarian Francisco Franco regime in Spain, cellist Pablo Casals (1876–1973) refused in 1946 to ever perform on stage again. He eventually returned to playing for audiences but would not perform in countries that supported the Franco government.

From the age of ten, Pablo Casals began each day with a walk, taking inspiration from nature. These outings were always followed by playing two Johann Sebastian Bach preludes and fugues on the piano when he returned home. It was, Casals expressed in *Joys and Sorrows: Reflections by Pablo Casals as Told to Albert E. Kahn,* ''a rediscovery of the world of which I have the joy of being a part. It fills me with an awareness of the wonder of life, with a feeling of the incredible marvel of being a human being.'' A deeply reflective man, Casals imbued his life with his own spiritual triumvirate: the wonder of nature, the music of Bach, and God. This in turn informed his art. Technically masterful, revolutionary even, his cello playing was elevated by his belief, as he defined it for Kahn, that ''music [was] an affirmation of the beauty man was capable of producing.''

Casals always felt it his obligation to share with others this access to beauty that transcended languages and borders. When political and egotistical pursuits caused conflicts between his fellow men, however, Casals fought for peace by silencing that beauty. At the height of his artistic prowess he remained in exile, his cello quiet. Nobel Prize-winning writer Thomas Mann, quoted by Bernard Taper in *Cellist in Exile: A Portrait of Pablo Casals,* believed Casals's art was ''allied to a rigid refusal to compromise with wrong, with anything that is morally squalid or offensive to justice.''

Casals was born on December 29, 1876, in the seaside town of Vendrell, located in the Catalonian region of Spain. As a child he was surrounded by music. According to H. L. Kirk, author of *Pablo Casals: A Biography,* ''The atmosphere

of music cradled Casals's earliest fantasies; much later he spoke of being bathed in it all the time.'' Casals's father, the local church organist and choirmaster, would play the piano while the infant Casals, barely old enough to walk, would rest his head against the instrument and sing along to the music he felt. By the age of four, Casals was playing the piano. The following year he joined the church choir. A year later he was composing songs with his father, and by the age of nine he had learned how to play the violin and organ.

When he was 11, Casals decided to study the cello after having seen the instrument in a chamber music recital. Though his father wanted him to apprentice to a carpenter, his mother insisted he follow his inclination toward music, enrolling him in the Municipal School of Music in Barcelona, Spain. The young Casals disagreed with the technical constraints advocated by his instructors, preferring to bow and finger the cello in his own manner. His progress was extraordinary, however, and soon Casals's revolutionary techniques had exposed ''a range of phrasing, intonation, and expressiveness that had not previously been thought possible, and [made] the cello an instrument of high purpose,'' Taper noted in *Cellist in Exile.*

Among those impressed by the ability of the young virtuoso was the Spanish composer and pianist Isaac Albéniz. Upon hearing Casals play in a cafe trio, Albéniz gave him a letter of introduction to Count Guillermo de Morphy, secretary to the Queen Regent of Spain, Maria Cristine. In 1894 Casals traveled to Madrid and gave informal concerts for the queen and her court. Over the next few years, his reputation spread as he played with various orchestras in Paris and Madrid. With his formal debut as a concert soloist in Paris in 1899—where he appeared with the prestigious orchestra of French conductor Charles Lamoureux—Casals's career was assured.

What audiences heard in Casals's playing was a suffused reverence for everything around him. ''I have the idea of God constantly,'' he declared in *McCall's.* ''I find Him in music. What is that world, what is music but God?'' Those feelings were heightened for Casals in nature and in the music of Bach, as he indicated when he continued, explaining his morning ritual: ''I go immediately to the sea, and everywhere I see God, in the smallest and largest things. I see Him in colors and designs and forms. . . . [And] I see God in Bach. Every morning of my life I see nature first, then I see Bach.''

Casals's devotion to the music of Bach was no more fully realized than in the Six Suites for solo cello. Sometime in 1890 while browsing through a Barcelona bookstore with his father, Casals found a volume of the suites. The discovery was enlightening. Previously the suites were considered merely musical exercises, but, even at that young age, Casals saw in them something deeper, richer. ''How could anyone think of them as being cold, when a whole radiance of space and poetry pours forth from them,'' he marveled in *Joys and Sorrows.* ''They are the very essence of Bach, and Bach is the very essence of music.'' Casals studied and practiced the suites every day for a dozen years before he exposed them to the public, and he continued to play at least one suite every day for the rest of his life.

His performance of the suites both shocked and astounded listeners. During the nineteenth-century revival of Bach's music, only the cantatas and the religious works were played in public. It was believed that the solo music for strings had no warmth, no artistic value. With these ''exercises,'' however, ''Casals displayed the [German] master as a fully human creator whose art had poetry and passion, accessible to all people,'' author Kirk stated in *Pablo Casals: A Biography.* ''[Bach], who knows everything and feels everything, cannot write one note, however unimportant it may appear, which is anything but transcendent,'' Casals stressed to José Maria Corredor in *Conversations with Casals.* ''He has reached the heart of every noble thought, and he has done it in the most perfect way.''

Casals's interpretation of the suites, his true testament, came into disfavor after the 1940s when a more historically correct reading of lightness and spontaneity was advanced, in marked contrast to his dramatic renderings. ''Almost every movement of the suites, in Casals's hands,'' William H. Youngren maintained in the *Atlantic,* ''vividly projects the image of a powerful Romantic sensibility engaged in an unceasing, heroic struggle with itself and with the universe.'' However, in a *Strad* review of a recent remastering of Casals's performances for compact disc, Tully Potter justified his passionate, ennobling vision: ''He builds up great waves of sound and tension, achieving an enormous physical and emotional release towards the end of each one—a Romantic approach, perhaps, but valid here because the player's heart, soul, and sinew are so completely behind every note. . . . [It is] a spiritual exaltation rare in any performance and still more so on record.''

As he approached Bach and music, so did Casals approach life and other people. ''The pursuit of music and the love for my neighbors have been inseparable with me, and if the first has brought me the purest and most exalted joys, the second has brought me peace of mind, even in the saddest moments,'' Casals affirmed to *Conversations With Casals'* s author Corredor. ''I am everyday more convinced that the mainspring of any human enterprise must be moral strength and generosity.'' In 1891, while still in school, Casals came to understand the suffering and inequality of man as he walked among the poor on the streets of Barcelona. He vowed to use his gift from God—his music—for the welfare of his fellow people.

Throughout his career, Casals championed the oppressed and neglected by writing letters and organizing concerts. He refused to perform in countries practicing political tyranny and repression: the Soviet Union in 1917, Germany in 1933, and Italy in 1935. In 1920, for the benefit of the Catalonian people, Casals organized and led the Orquesta Pau Casals, using the Catalonian version of his name. He supported the Republican cause during the Spanish Civil War in the 1930s, and when Nationalist General Francisco Franco rose to power in 1939, Casals announced he would never return to Spain while Franco was in power. He settled in Prades, France, giving sporadic concerts until 1946 when he renounced the stage altogether. In order to take a stand against dictatorships, Casals vowed never to

perform again. As author Kirk put it in *Pablo Casals: A Biography,* ''His withdrawal into silence was the strongest action he felt he could make.''

However, in 1950, urged on by friends, Casals resumed conducting and playing, taking part in the Prades Festival organized to celebrate the bicentennial of Bach's death. Though he picked up his cello again, he did not forget his cause—at the end of the festival and every concert he gave after that, Casals played his arrangement of the Catalonian folk ballad ''Song of the Birds'' as a protest to the continued oppression he saw in Spain.

Casals never returned to Spain. In 1956 he settled in Puerto Rico, his mother's homeland, where he inaugurated the world-famous Casals Festival that spurred artistic and cultural activities on the island, including the founding of a symphony orchestra and a conservatory of music. During the rest of his life, Casals balanced his stand on the issues with his creative impulses. In 1958 he joined his friend, Nobel Prize-winning French philosopher and musicologist Albert Schweitzer, in calling for peace and nuclear disarmament. Casals also spoke and played before the United Nations General Assembly. He appeared before the General Assembly again in 1971, at the age of 95, when he conducted the first performance of his ''Hymn of the United Nations.''

Though Casals had resumed performing, he refused to play in any country that officially recognized the totalitarian Franco government—as did the United States. Until he died in 1973, Casals did not waver from this position, but for one important exception—in 1961 he performed at the White House at the request of U.S. President John F. Kennedy, a man Casals greatly admired. In *Cellist in Exile,* Taper quoted Kennedy's introduction of Casals on that day, ''The work of all artists—musicians, painters, designers, and architects—stands as a symbol of human freedom, and no one has enriched that freedom more signally than Pablo Casals.''

Throughout his life, Casals exalted in the divine presence he found in music and in nature. He also sought to inspire and promote harmony among people, both with his cello and his silence. At his funeral, a recording of ''The Song of the Birds'' was played. ''At that moment,'' Kirk recounted in *Pablo Casals: A Biography.* ''the noble voice of Pablo Casals's cello commanded pause in the ceremony of the day, a last salutation, eloquent, profound, overwhelming.''

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Giacomo Jacopo Girolamo Casanova de Seinglat

The Italian adventurer Giacomo Jacopo Girolamo Casanova de Seingalt (1725-1798) is best known for his memoirs, which are a most revealing record of 18th-century European society.

The first child of an actor and actress, Casanova was born in Venice. He set out to play the comedy of life with a short role as an ecclesiastic but was expelled from the seminary in 1743. He found refuge in Rome with Cardinal Acquaviva, the first of his many powerful protectors. By 1745 he had returned to Venice, where he practiced magic. Forced to flee prosecution for engaging in the black arts, Casanova drifted from city to city. In Lyons in 1750 he joined the Free Masons, an allegiance that gave him support in the noble, free thinking circles of cosmopolitan Europe. Gambling, profiteering, and amorous activities marked his first stay in Paris (1750-1753). His luck held until 1755, when he was imprisoned in Venice for ''black magic, licentiousness, and atheism.'' His spectacular escape is chronicled in the only portion of his memoirs to appear during his lifetime (1788).

The years 1756-1763 brought Casanova his most brilliant successes in a society dedicated to games of love and chance. Voltaire, whom he met briefly, judged him to be a ''mixture of science and imposture,'' a suspect combination which nevertheless brought Casanova in contact with Frederick II and Catherine the Great.

Casanova himself divided his life into ''three acts of a comedy.'' The second, which he thought of as lasting from 1763 to 1783, was less droll than the first. Protectors were less willing, and as the adventurer's brilliance faded, his charlatanism became more evident. From 1774 to 1782 Casanova added to his repertoire the role of ''secret agent'' for the Republic of Venice, but he was less a spy than an informer.

Again obliged to leave Venice, Casanova began the third act of his comedy penniless and on the road. But in 1785 he gained the protection of the Count of Waldstein, in whose château at Dux (Bohemia) he stayed until his death in 1798. There he wrote his celebrated *History of My Life,*

ending with the events of 1774, after which he had ''only sad things to tell.'' Written in sometimes imperfect French, this work moves rapidly and frankly through vast amounts of personal and social detail. Besides tales of the 122 women whose favors he claims to have enjoyed, Casanova offers a chronicle of social extravagance and decline and a vision of Europe as complex and colorful as the bawdy, elegant, naively rational, desperately pretentious, and comic figure of ''Seingalt'' himself.

Casanova's writings also include miscellaneous gallant verse, several treatises on mathematics, a three-volume refutation of Amelot de la Houssaye's history of Venetian government (1769), a translation of the *Iliad* (1775), and a five-volume novel of fantastic adventure to the center of the earth, *Icosameron* (1788).

Further Reading

Long limited to bowdlerized editions derived from a first German translation of the manuscript (acquired by Brockhaus in 1821), Casanova's *History of My Life* may now be read in a faithful translation by Willard R. Trask (4 vols., 1966-1967). The dean of Casanova scholars, James Rives Childes, wrote the definitive *Casanova: A Biography* (1961). The richly illustrated book by John Masters, *Casanova* (1969), provides valuable evocations of his life and times.

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William J. Casey

William J. Casey (1913–1987) former CIA director, Casey is most known for his involvement in the Iran-contra affair.

William J. Casey was director of the Central Intelligence Agency (CIA) from 1981 to 1987. Basically a throwback to an earlier era of the Cold War, Casey attempted to revitalize the CIA from the torpor it had been in since the early 1970s. He played a murky role in the Iran-contra affair, President Ronald Reagan's greatest foreign policy debacle.

William Joseph Casey had a colorful background that easily made him the most interesting person in the Reagan cabinet. He was born on 13 March 1913 in Elmhurst, New York, in a middle-class Irish-Catholic family. He received degrees at Fordham University in 1934 and Saint John's University Law School in 1937. Rather than practice law, Casey went to work for a company that published digests of federal regulatory and tax matters. He proved to have a natural talent for sifting through reams of information to distill what was important. In 1950 Casey left the company to found a competing business, which eventually made him rich. His specialty was writing, virtually overnight, how-to guides on accounting and tax questions. Casey is credited with coining the term ''tax shelter.''

Commissioned a lieutenant in the navy in 1943, Casey ended up in the Office of Strategic Services (OSS), the CIA's forerunner. He successfully ran a network of agents who parachuted into Germany to radio back information about bombing targets.

After the war Casey elected not to remain in intelligence work, despite considering it the most exciting thing he had ever done. He returned to New York and for most of the next twenty years devoted himself to making money. He was a venture capitalist, investing in a variety of start-up businesses. Again he was successful, but he also earned a reputation for his fast and loose methods. He was frequently sued, something he regarded merely as an occupational hazard.

By the mid-1960s Casey was ready to enter politics. He tried his hand at elective politics, losing a 1966 race for Congress. An early and heavy contributor to Richard M. Nixon's successful 1968 campaign for president, he was finally rewarded in 1971 when Nixon nominated him to

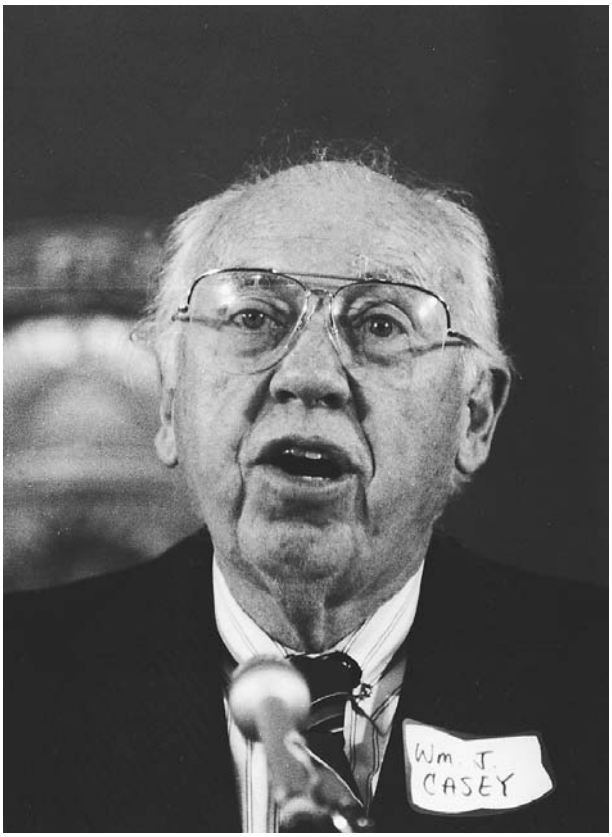

become chairman of the Securities and Exchange Commission (SEC). It was an unlikely appointment, and many regarded Casey as the fox sent to guard the henhouse. But Casey quickly surprised his critics, as he aggressively enforced the securities laws. His role in cajoling a reluctant Justice Department into accepting SEC documents as part of a ploy to keep them out of the hands of congressional investigators almost brought a Watergate special prosecutor down on him. Casey, however, had cleverly managed to follow the letter of the law while evading its spirit.

Bored with the SEC, Casey served briefly as under secretary of state for economic affairs. It was a do-nothing job, as Secretary of State Henry Kissinger was both uninterested in economics and distrustful of Casey because of his independent ties to Nixon. In 1974 Casey moved on to head the Export-Import Bank for twenty months.

Casey resurfaced in politics in 1980 when he was brought on to take over Ronald Reagan's presidential campaign after the Iowa caucuses in which rival George Bush won an upset victory. Reagan's campaign was in trouble. Casey's job was to keep the campaign afloat. Never really interested in political strategy, Casey maintained overall responsibility while giving considerable leeway to subordinates. He is credited with luring James A. Baker, later secretary of state under Bush, from the defeated Bush campaign. Casey ran a private intelligence operation that monitored whether the incumbent Jimmy Carter administration was planning a last-ditch effort to free American hostages held in Tehran by the Iranian government.

Casey was rewarded for his work with the CIA directorship, a post he had coveted since the 1960s. Casey was a romantic. His approach to intelligence gathering hearkened back to his OSS days when issues were clearly black and white and everyone knew what the stakes were.

Casey took over a CIA that had been bludgeoned since the end of Nixon's first term. The mid-1970s revelations of CIA misdeeds, going back to the 1950s, had demoralized the agency. Covert operations had been discredited. Many intelligence officers were let go. Casey's predecessor, Stansfield Turner, had placed greater emphasis on passive intelligence gathering and analysis. The agency became, as one historian put it, more bureaucratic and less enthusiastic. By 1980 conservatives worried that the agency was both operationally ineffective and too sanguine about Soviet intentions. Reagan's transition team had written a scathing report about the CIA, mentioning twelve areas where it felt the agency had clearly failed to do its job.

Covert Aid

Casey took over determined to reverse the drift and end the agency's malaise. He had no doubts about the agency's purpose. Reagan, moreover, as prepared to let the CIA involve itself in more aggressively conceived operations. The CIA soon funneled vast amounts of aid to the anti-Soviet guerrillas in Afghanistan, making it the largest covert operation undertaken since the Vietnam War. Indicative of the new public mood, Congress tripled Casey's original request for funds for the Afghan rebels. Congress was less forthcoming about CIA involvement in Central America, fearing that Casey's taste for covert operations was a little too much. In 1982 it passed the first of the so-called Boland amendments forbidding the CIA from supplying the contras, the rebels fighting the Marxist Sandinista government in Nicaragua, with lethal aid. Casey's attempts to weasel around the prohibition compelled Congress to pass an even tougher version the next year.

Iran-Contra Affair

This atmosphere helped create the Iran-contra scandal, revealed in November 1986. It was a murky fiasco. While it is still not clear just what happened, it is known that in July 1985 Reagan ordered an operation to see whether the United States could sell arms to Iran in return for the release of American hostages held in Lebanon by Iranian-controlled Shiite-Muslim extremists. There was also the hope of building bridges to Iran's moderates. The plan violated U.S. policy barring arms sales to Iran's Khomeini regime. Secretary of State George P. Schultz and Secretary of Defense Caspar W. Weinberger got wind of it and dismissed it as absurd. But Reagan and his national security adviser, Robert McFarlane, were intrigued, and the plan went forward. Operationally, the scheme was confined to the National Security Council, with McFarlane's assistant, Lieutenant Colonel Oliver North, assuming responsibility. Because Congress had overseen its covert operations, the CIA at first was not officially involved. Casey later testified that the CIA had only a support role and that he did not know all the details.

As the plan evolved, the United States, using Israeli go-betweens, would sell weapons to Iran, through other middlemen, in an effort to mend ties with Iran ''moderates'' presumably in position to take over after the Ayatollah Ruholla Khomeini's death. They would attempt to secure the release of the American hostages. The actual weapons would come from Israeli stocks, which would be replenished by the United States. Some of the profits from the sales would then be diverted to the contras, thus circumventing the Boland amendment. The various middlemen would supposedly help maintain the fiction that the United States had not traded arms for hostages or violated its own arms embargo against Iran.

Between August 1985 and October 1986 there were seven arms shipments, some made with Israeli aircraft, others with CIA planes. On 6 December 1985 the CIA was formally apprised of the operation by John M. Poindexter, the new national security adviser. The swaps were not bringing about release of sufficient numbers of hostages, and Reagan ordered them halted. In January 1986, however, Israeli officials met with North and urged their resumption on the grounds that the Iranian moderates needed the weapons to demonstrate their credibility in defending Iran in its war against Iraq. Reagan ordered the swaps to resume, this time with official CIA support. Schultz and Weinberger were to be kept in the dark. Casey was not to tell Congress anything. Two more shipments arrived in Tehran in May 1986, but no hostages were released. McFarlane and North then made a secret trip to Tehran that month, but made no progress. Relations between the various parties were deteriorating, but the shipment continued until October. The results were poor — seven shipments for three hostages.

On 4 November 1986 a Beirut magazine first reported the arms-for-hostages deals, their information coming from the Iranians. The result was the most embarrassing setback for the Reagan presidency. Poindexter resigned, North was fired. Together with McFarlane, they later stood trial and were convicted of violating various laws in connection with the sales. North's conviction was later overturned on appeal, the court ruling that the prosecution used material presented during a congressional hearing into the affair, material for which North had been granted immunity from prosecution.

After several investigations, details still remain unclear. Casey is believed to have had a role independent of the CIA's, but no one knows exactly what that was. His testimony to Congress on 11 December 1986 about the whole affair was flatly labeled incredible. The next day he collapsed and needed emergency surgery to remove a cancerous brain tumor. One writer claims to have interpreted Casey's bedside comments to indicate that he did indeed have a much larger role than he had testified. Casey resigned from the CIA on 29 January 1987 and died on 6 May 1987. He was survived by his wife, Sophia, and a daughter. □

Johnny Cash

''The Man in Black''—as Johnny Cash (born 1932) has long been known—has been one of the most influential figures in country music since the 1950s. In the 1990s he broke through to a younger, more alternative audience, performing songs by Soundgarden, Beck, and others.

He has also reached a substantial audience of rock fans, thanks to his outlaw persona, deep, authoritative voice, and dark songs like ''Folsom Prison Blues.'' After enjoying a string of hits in the 1950s and even greater success in the late 1960s, when he was briefly the best-selling recording artist in the world, he saw his edgy, close-to-the-bone style go out of fashion. Even as his 1980s work was neglected, however, he appeared before adoring throngs worldwide. In 1994, well past his sixtieth birthday, he came roaring back with a sparsely recorded album that ranked among his best work and earned him a Grammy Award. ''Can you name anyone in this day and age who is as cool as Johnny Cash?'' asked *Rolling Stone* rhetorically. ''No, you can't.''

J. R. Cash was born into an impoverished Arkansas family in 1932 and grew up working in the cotton fields. His Baptist upbringing meant that the music he heard was almost entirely religious, and the hymns sung by country greats like the Carter Family and Ernest Tubb reached him

on the radio and made an indelible impression. ''From the time I was a little boy,'' he recollected to Steve Pond in a 1992 *Rolling Stone* interview, ''I never had any doubt that I was gonna be singing on the radio.'' His brother Roy formed a band when he was young, increasing John's determination to do the same one day.

Cash had no idea, though, what path would lead him to his destiny. He held a few odd jobs after graduating from Dyess High School in 1950, but eventually opted for a four-year stay in the Air Force. Stationed in Germany, he endured what he would later describe as a lonely, miserable period. Fortunately, he learned to play the guitar and began turning the poetry he'd been writing into song lyrics. After seeing a powerful film about Folsom Prison, he sat down to write what would become one of his signature songs—''Folsom Prison Blues.'' His empathy for prisoners and other marginalized people would consistently inform his work. With his powerful position in a generally conservative musical world, he also championed Native American rights and other social ills.

Cash left the military in 1954 and married Vivian Liberto, whom he met before joining the air force; they had corresponded throughout his tour of duty. The two lived in Memphis, Tennessee, and he earned a meager living selling appliances. ''I was the worst salesman in the world,'' Cash confided to Pond. Nonetheless, he summoned the passion to sell himself as a singer, playing with a gospel group and canvassing radio stations for chances to perform on the air.

Plays with Presley

Eventually Cash was granted an audience with trailblazing producer Sam Phillips, at whose Sun Studios the likes of Elvis Presley, Jerry Lee Lewis, Carl Perkins, and others made recordings that would help change the course of popular music. Phillips was a hard sell, but Cash won the opportunity to record his first single; ''Cry, Cry, Cry'' became a number 14 hit in 1955, and Cash's group played some local gigs with Presley. Pond describes Cash's early records as ''stark, unsettling and totally original. The instrumentation was spare, almost rudimentary'' featuring bass and lead guitar supplied by his Tennessee Two and Cash's rhythm guitar, which had ''a piece of paper stuck underneath the top frets to give it a scratchy sound.''

In 1956 Cash left his sales job and recorded the hits ''Folsom Prison Blues''—containing the legendary and much-quoted lyric ''I shot a man in Reno just to watch him die''—and ''I Walk the Line.'' The next year saw the release of the one album released by Sun before his departure from the label, *Johnny Cash With His Hot & Blue Guitar.* He and the Tennessee Two left the label after a string of hits and signed with CBS/Columbia Records in 1958. Singles he recorded on Sun at Phillips's insistence just before his contract lapsed continued to chart for years afterward, much to Cash's chagrin. Yet he charted on CBS as well with a bevy of singles and such albums as *Blood, Sweat and Tears* and *Ring of Fire.*

In the midst of his success, however, Cash grew apart from Vivian and their children. He grew dependent on drink and drugs and became increasingly dissolute. Such misery no doubt contributed force to such work as 1963's ''Ring of Fire,'' which was co-written by June Carter, who also performed on the track. Cash and Carter—of the famed Carter family—became increasingly close, both professionally and personally. His marriage collapsed in 1966 and he nearly died of an overdose. Cash has long attributed his subsequent rehabilitation to two factors: Carter and God. He and Carter wed in 1968 and later had a son, John.

Cash Sells

In any event, Cash expanded his repertoire as the 1960s unfolded, incorporating folk music and protest themes. He recorded songs by folk-rock avatar Bob Dylan and up-and-comers like Kris Kristofferson, but by the end of the decade, driven perhaps by his generally out-of-control life, his hits came largely from novelty songs like Shel Silverstein's ''A Boy Named Sue.'' Even so, by 1969 Cash was the best-selling recording artist alive, outselling even rock legends The Beatles. That year saw him win two Grammy Awards for *Johnny Cash at Folsom Prison,* a live album for a worshipful audience of prisoners that led, perhaps inevitably, to *Johnny Cash at San Quentin.* From 1969 to 1971 he hosted a smash variety program for television, *The Johnny Cash Show.*

The 1970s saw more career triumphs, notably a Grammy-winning duet with Carter on Tim Hardin's ''If I Were a Carpenter,'' a command performance for President Richard Nixon, acting roles in film and on television, a best-selling autobiography, and several more hit albums, including *Man in Black,* the title of which would become his permanent show business moniker. While this label has been associated with his ''outlaw'' image, he and his bandmates originally wore black because they had nothing else that matched; besides, as Cash informed *Entertainment Weekly,* ''black is better for church.''

In 1980 Cash was inducted into the Country Music Association Hall of Fame. He had become a music hero worldwide, appearing in eastern Europe before the fall of the Soviet empire and praising those who agitated for democracy. Yet during the 1980s, Cash became less and less of a priority for his record label; country music had come to be dominated by younger, pop-inclined artists who favored slick production. He continued to struggle with drugs, eventually checking into the Betty Ford clinic. There, he has said, he experienced a religious epiphany.

Cash wrote a novel, *Man in White,* about the life of the apostle Paul, and continued indulging his eclectic musical tastes, recording songs by mavericks like Elvis Costello. Alongside Kristofferson, Willie Nelson, and Waylon Jennings, he participated in a collaborative album, *The Highwayman;* he also joined Jerry Lee Lewis, Carl Perkins, and country-rock giant Roy Orbison for a reunion recording called *Class of '55 (Memphis Rock & Roll Homecoming),* which enjoyed solid sales. A daughter by his first marriage, Rosanne, became a country star in her own right; Johnny Cash, himself, even as his albums sold poorly, was firmly established as a living legend of country music and a profound influence on rock and roll. In 1992 he was inducted into the Rock and Roll Hall of Fame, and 1993 saw

him contribute a vocal performance to *Zooropa,* by rock superstars U2.

Yet Cash tired of record-business priorities. ''I kept hearing about demographics [market studies of consumers] until it was coming out my ears,'' the singer told Christopher John Farley of *Newsweek.* The first label representative who seemed to understand him after this bitter experience was, ironically enough, best known for his work with hardcore rap, metal, and alternative acts. Rick Rubin had founded his own label, first called Def American and later changed to American Recordings, to support acts he believed in. Though not intimately acquainted with Cash's work, he admired the singer's artistic persona. ''I don't see him as a country act,'' Rubin told Farley. ''I would say he embodies rock 'n' roll. He's an outlaw figure, and that is the essence of what rock 'n' roll is.''

Rubin's appeal to Cash lay in his idea for a record. After seeing one of the country legend's performances, the producer ''said he'd love to hear just me and my guitar,'' Cash told *Los Angeles Times* writer Robert Hilburn. These were the words the veteran artist had waited decades to hear; he had suggested such a minimal approach many times to country producers, only to have it vetoed immediately on commercial grounds. Rubin simply set up a tape machine in his Hollywood living room and allowed Cash to do what he does best.

Rubin ''was a lot like Sam [Phillips], actually,'' Cash ventured to Hilburn. ''We talked a lot about the approach we were going to take, and he said, 'You know, we are not going to think about time or money. I want you to come out as much as you can.'' Without such constraints—which had clipped Cash's wings in his Nashville years—he was free to experiment with a wide range of material. Recording over 70 songs, mostly at Rubin's house but also at his own cabin in Tennessee and at the trendy Los Angeles nightspot The Viper Room, Cash had a valedictory experience. He later told *Time'* s Farley that the work was his ''dream album.''

The material was culled to 13 tracks, including traditional songs, some Cash originals, and compositions by such diverse modern songwriters as Kristofferson, Leonard Cohen, Tom Waits, Nick Lowe, Glenn Danzig, and Loudon Wainright III. The leadoff track, ''Delia's Gone,'' grimly describes the murder of a faithless woman; Rubin seemed to invite comparisons between Cash and the controversial metal and rap acts on his label. Titled *American Recordings,* the album was released in 1994; Johnny Cash was 62 years old. The liner notes contained testimonials from both Rubin and Cash. ''I think we made a brutally honest record,'' the producer declared. ''Working with Rick,'' Cash averred, ''all the experimenting, kinda spread me out and expanded my range of material. This is the best I can do as an artist, as a solo artist, this is it.''

Critics seemed to agree. Karen Schoemer of *Mirabella* praised it as ''a daring, deceptively simple album'' that ''operates on a mythic scale, which suits someone who's always been larger than life. What is breathtaking is Cash's ability to analyze his aging self, and the failures, weaknesses, strengths and wisdoms that time bestows.'' *Village Voice* critic Doug Simmons praised it as ''fiercely intimate,'' while *Rolling Stone*'s Anthony DeCurtis called it ''unquestionably one of his best albums,'' one which ''will earn him a time of well-deserved distinction in which his work will reach an eager new audience.''

While *American Recordings* didn't take the charts by storm, it restored Johnny Cash's sense of mission. It also earned him a 1995 Grammy Award for best contemporary folk album. He played a sold-out engagement in Los Angeles just before his nomination, before an audience studded with such music stars as Tom Petty, Sheryl Crow, and Dwight Yoakam. And in September of 1996 he played a set at the CMJ Music Marathon in Manhattan, previewing songs from his album *Unchained* as well as performing cover versions from younger artists such as Beck and Soundgarden.

About the prospect of an ''eager new audience'' Cash himself—who seriously considered playing at the alternative-rock festival known as Lollapalooza before declining the offer—was philosophical. ''I no longer have a grandiose attitude about my music being a powerful force for change,'' he told *Entertainment Weekly.* Even so, he allowed, ''I think [today's youth] sees the hypocrisy in government, the rotten core of social ills and poverty and prejudice, and I'm not afraid to say that's where the trouble is. A lot of people my age are.'' One thing remained constant, as he told *Rolling Stone:* ''I feel like if I can just go onstage with my guitar and sing my songs, I can't do no wrong no matter where I am.''

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Lewis Cass

As governor of Michigan Territory, Lewis Cass (1782-1866) contributed importantly to the development of the Old Northwest. Twice a presidential nominee, he served as secretary of war, minister to France, and secretary of state.

Lewis Cass was born on Oct. 2, 1782, in New Hampshire, the eldest child of a Revolutionary War veteran, Maj. Jonathan Cass, and Mary Gilman Cass. He studied at Phillips Exeter Academy. In 1800 the family moved to the Ohio frontier, where he studied law and was admitted to

the bar in 1803. In 1806 he married Elizabeth Spencer and was elected to the legislature in Ohio. In 1807 he became U.S. marshal for Ohio.

In the War of 1812 Cass advanced from colonel of militia to brigadier general and fought with distinction at the Battle of the Thames. In 1813 he was appointed governor of Michigan Territory. He made a fortune by buying land in Detroit and later selling it in city lots. He promoted universal education and the establishment of libraries, built roads, and speeded the work of surveying tracts for settlers; as Indian commissioner, he conducted expeditions to the northwestern area of the territory, studied Native American languages, and supported scholarly work on Native American culture. He had sympathy for the Native Americans, but he persuaded them to cede their lands; as President Andrew Jackson's secretary of war (1831-1836), he vigorously supported the forced removal of the Cherokee from their agricultural lands.

Appointed minister to France in 1836, Cass used his influence against British efforts to stop the international slave trade. In 1842 he resigned and sought the Democratic nomination for president but lost to James K. Polk. Elected to the Senate in 1845, Cass urged war against Britain, if necessary, to obtain all of Oregon. He defended Polk's aggression against Mexico and advocated the acquisition of Cuba.

With Southern support Cass was the Democratic nominee for president in 1848, but in a rather close election he lost to the Whig general Zachary Taylor. Cass was again in the Senate (1849-1856) and again, at the age of 70, a candidate for president in 1852; but the Democrats nominated a nonentity, Franklin Pierce.

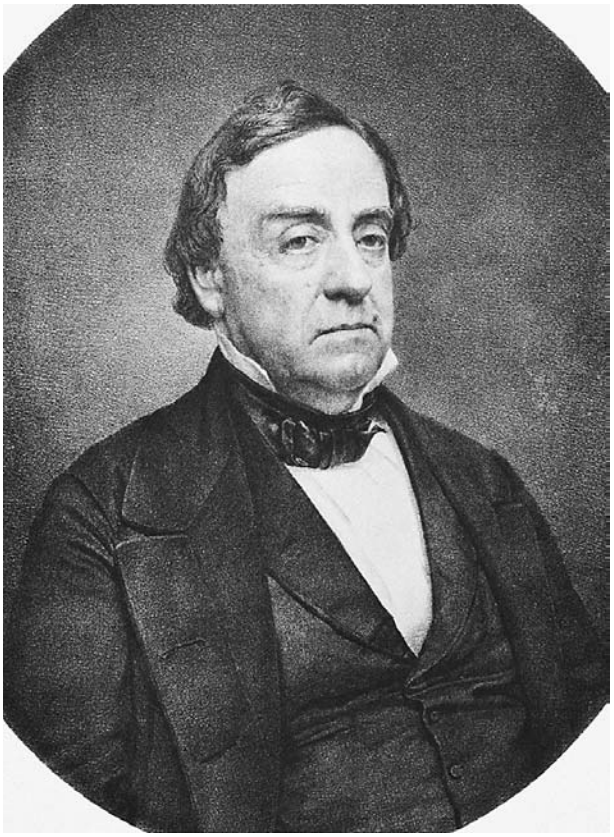

Cass supported the Compromise of 1850, including the Fugitive Slave Law, which denied a jury trial to any African American claimed by a slave owner. He supported the ''popular sovereignty'' doctrine of Stephen Douglas. In 1856 the Republican legislature in Michigan removed him from the Senate.

President James Buchanan made the aged Cass his secretary of state, and in this position Cass remained an expansionist and continued to oppose British policies. But the sectional conflict now dominated the American scene. Cass lost Southern friends by referring, in Michigan, to slavery as ''a great social and political evil''; and he finally broke with Buchanan and his Southern advisers and resigned his office in 1860. He supported the Union during the Civil War. He died on June 16, 1866.

Had Cass retired from public life at the age of 60, his place in American history would be higher than it is as a consequence of his support of, and affiliation with, some of the weakest and most disastrous administrations in American history.

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The standard biography of Cass is Frank B. Woodford, *Lewis Cass: The Last Jeffersonian* (1950). The subtitle is misleading, the style journalistic, and the interpretation nationalistic, but Woodford provides the basic information. Andrew C. McLaughlin, *Lewis Cass* (1891), in the ''American Statesmen'' series, is still useful. The interpretation is generally logical and persuasive, although McLaughlin is sometimes harshly censorious of Cass and others.

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Mary Cassatt

Mary Cassatt (1845-1926), an American painter, is considered a member of the French impressionist group. Best known for her series of paintings of a mother and child, she also portrayed fashionable society.

Mary Cassatt was born in Pittsburgh, Pa., on May 23, 1845. As a child, she lived for a time in France. She studied at the Pennsylvania Academy of Fine Arts in Philadelphia. In 1866 she began her travels in Italy, Spain, and Holland, finally settling in Paris. There she exhibited at the Salon and met Edgar Degas, who was her real teacher, as she was his only pupil.

Despite her success at the Salon, Cassatt's sympathies lay with the impressionists, and in 1877 at Degas's suggestion she joined the group and exhibited with them in 1879. Her work sold well, particularly in Philadelphia, and she in turn bought paintings by the French impressionists. She also helped American friends, such as the Havemeyers, form their collections of impressionist paintings. Cassatt remained strongly American in her sentiments, as many expatriates do, and she wrote the American painter J. Alden Weir that ''at some future time I shall see New York the artists' ground.''

Cassatt's brother, Alexander, brought his family to Paris in 1880, the first of many trips. Although she never married, she was enchanted by her nieces and nephews and excelled in painting children, who dominate her subject matter. Her early work, done with the impressionists, is probably her best, but she remains known as the painter and poet of the nursery.

The paintings of Mary Cassatt, filled with light and joy, give a false impression of this strong-minded and somewhat difficult woman. She was at her best in her relations with other artists, for only in this environment did she consider herself among her intellectual equals. In later life she suffered from ill health and failing eyesight and was totally blind at her death. She died in her château at Mesnil-Beaufresne on June 14, 1926.

Painting Style

Midway in her career Cassatt ceased to be an impressionist painter. Her early works have the delicacy, the atmospheric effects, the play of light and shadow associated with the style, but she never used broken color and her use of complementary colors was slight. Paintings like *La Lo* are indeed impressionist pictures and have the characteristic instantaneous effect of being caught out of the corner of the eye. But her paintings of mothers and children are fully realized and three-dimensional; the drawing is classical and complete; and the color, far from being light and separated into its component parts, is flat and sometimes rather acid, like the Japanese prints which influenced her so much. These careful figure studies, completely rendered, in no way reflect the infinite variety of nature or the passing world, as the paintings of the impressionists did; they exist entirely in the hothouse atmosphere of the nursery, with no sound except the little cries.

Further Reading

The only thorough treatment of Mary Cassatt's life is Frederick A. Sweet's excellent *Miss Mary Cassatt, Impressionist from Pennsylvania* (1966). Sweet had access to family letters and papers that provide the basis for a new understanding of her character. Other biographies include Forbes Watson, *Mary Cassatt* (1932), and Julia M. H. Carson, *Mary Cassatt* (1966). For general background see John Rewald, *The History of Impressionism* (1946; rev. ed. 1961). □

Flavius Magnus Aurelius Cassiodorus

The Roman statesman and author Flavius Magnus Aurelius Cassiodorus Senator (ca. 480-ca. 575) exerted great influence on the preservation of works of classical literature in Christian monasteries from the 6th century through the Middle Ages. He is also an important source of information on the period of Ostrogothic rule in Italy.

Cassiodorus was born on his family's estate at Scyllacium in southeastern Italy. He received the education in philosophy and rhetoric appropriate to the son of a noble family, and by 511 he held the office of quaestor (royal secretary) at the court of the Ostrogothic king Theodoric the Great in Ravenna. In 523 he was elevated to the post of master of the offices, which made him in effect the head of the civil service. From 533 to 537 he held the powerful position of praetorian perfect.

Cassiodorus documented his career as public servant in his *Variae* (*Miscellaneous Letters*), which contained correspondence and official documents written by himself in the names of the Ostrogothic rulers under whom he served. Upon the successful invasion of Italy by the Byzantine emperor Justinian, Cassiodorus realized that he must abandon

his long-cherished goal of an Italy in which Romans would live in peace and trust under Gothic rulers, and he retired from public life about 540. Thereafter he devoted himself largely to religious and literary matters.

In the early 550s Cassiodorus founded a monastery at his ancestral home and named it Vivarium after some fishponds which he had constructed nearby. His purpose was to educate his monks in both sacred and classical pagan learning and to transmit this learning to posterity. Cassiodorus and his monks copied biblical and classical manuscripts, edited and assembled a text of the complete Latin Bible, wrote commentaries and marginal annotations for particular books of the Bible, and made Latin versions of works of Greek church authors.

Cassiodorus's most important single work is the *Institutiones*. This encyclopedic collection of sacred and profane learning is divided into two parts. The first is concerned with the interpretation of the Bible and with the lives and works of eminent Church Fathers; the second is a manual for the study of the seven traditional liberal arts.

Cassiodorus died about 575, when he was approximately 95. His practice of preserving and copying manuscripts was followed by a great number of medieval monasteries, and his *Institutiones* was for many medieval readers one of the few means of access to the classic liberal arts.

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Leslie Webber Jones, *An Introduction to Divine and Human Readings* (1946), is a translation, with notes, of the *Institutiones* and includes a lengthy biographical introduction and a bibliography. See also Arnaldo Momigliano, ''Cassiodorus and Italian Culture of His Time,'' in *Proceedings of the British Academy,* vol. 41 (1955).

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Ernst Cassirer

The German philosopher and intellectual historian Ernst Cassirer (1874-1945) was the most distinguished member of the Neo-Kantian school of philosophy.

Ernst Cassirer was born in Breslau, Silesia, on July 28, 1874, the son of a wealthy and cultured Jewish tradesman. He was educated at the universities of Berlin, Leipzig, and Heidelberg. His varied interests finally focused on philosophy after hearing Georg Simmel's lectures on Kant. This led him to Marburg, where Hermann Cohen, the leading Neo-Kantian of the period, lectured. Cassirer set himself to master both Kant's voluminous writings and Cohen's interpretations; though he went well beyond both, they formed the essential foundation for his subsequent work.

In spite of early and brilliant publications Cassier was blocked by anti-Semitic prejudice from a professorship in Germany. By the time he was 30, he had finished the first two volumes of a monumental work tracing the history of epistemology. This won him wide recognition and finally acceptance at the University of Berlin, but only as a lecturer.

In 1910 Cassirer published his first systematic work, *Substance and Function,* a profound essay on the nature of concepts and generalization. Still he was passed over for professorial appointments. In 1914 Harvard University invited him, but the outbreak of World War I prevented his acceptance. When the war ended, however, the new University of Hamburg offered him a professorship. He taught there from 1919 to 1930 and served as rector from 1930 to 1933. At Hamburg the superb Warburg Library enabled him to begin his *magnum opus, The Philosophy of Symbolic Forms* (1923-1929). Warburg had gathered a unique treasure of books on primitive cultures and studies of imagery, magic, folklore, and mythology. With these source materials Cassirer began to fashion a systematic comparison of the fundamentally different kinds of ''symbolic forms'' through which men interpret their experience. Although a continuation of Kant's analysis of human powers of synthesis, Cassirer's work took into account types of thinking which Kant had ignored as irrational. Cassirer thus subjected mythical thinking to detailed analysis and undertook to revise the Kantian accounts of scientific, moral, and esthetic thinking. The principles and methods used to structure these different areas of experience, Cassirer argued, must be seen as flexible and developing.

With the electoral triumph of the Nazi party in 1933, Cassirer immediately resigned his position in disgust and went to Oxford University. After 3 months of intensive study he learned to speak English. He lectured at Oxford until 1935, when the University of Göteborg in Sweden offered him a personal chair. Becoming a Swedish citizen, he once again learned a new language and later wrote a book on Swedish philosophy.

In the summer of 1941 Cassirer came to the United States as a guest professor at Yale University. In these years of exile he wrote continuously—books on physics, on political philosophy, on the history of ideas, and finally *An Essay on Man* (1944), a systematic study written in English. At the time of his death Cassirer was a visitor at Columbia University and was preoccupied with plans for further applications of his central discovery: the functions played by symbolic forms. He left a rich legacy which has not yet been fully assimilated and exploited.

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An inquiry into Cassirer's work should begin with Paul Schilpp, ed., *The Philosophy of Ernst Cassirer* (1949). It contains biographical essays, descriptive and critical essays on his philosophy, and an exhaustive bibliography of his works. Carl H. Hamburg, *Symbol and Reality* (1956), is a study of Cassirer's central conception.

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Humberto Castelo Branco

Humberto Castelo Branco (1900-1967) was a Brazilian career soldier and president who became his country's first military dictator in 70 years.

Humberto Castelo Branco was born in Ceará on Sept. 20, 1900. He graduated from the Brazilian military academy and entered the army in January 1921. He did not participate in any of the military insurrections of the 1920s, and by 1943 he had risen to lieutenant colonel. He went overseas as chief of operations of the Brazilian Expeditionary Force which fought with the Allied armies in the Italian campaign of World War II. During the postwar years Castelo Branco rose to general of the army by 1962 and to chief of the general staff of the army in the last months of the Goulart administration.

Gen. Castelo Branco's support of those conspiring against the government of João Goulart, made known secretly to other high military commanders in late March 1964, was one of the decisive factors in bringing about its fall. With the overthrow of Goulart on April 1, the three military ministers, who constituted a revolutionary junta, decided that they would, for the first time in 70 years, alter the normal constitutional succession to the presidency.

Support for a military candidate for the presidency did not come only from the armed forces but also from powerful state governors. Their choice was ratified by the military leaders, and Castelo Branco, promoted to marshal, was formally elected president by Congress and was inaugurated on April 15, 1964.

Political and Economic Changes

The Castelo Branco regime was a modified military dictatorship. The President seemed to want to prepare for the return to a fully democratic regime. He insisted on municipal elections being held as scheduled in March 1965 and on holding state elections scheduled in October. However, his modification of the constitution deprived a sizable number of citizens of their civil rights, including former president Juscelino Kubitschek and Goiás governor Mauro Borges. The President also used the authority provided by a new electoral law to ban a number of potential candidates in the 1965 gubernatorial elections.

The Castelo Branco government sought to come to grips with a number of the country's economic and social problems. Economist Roberto Campos was given virtually dictatorial powers as minister of economy. He developed a program for social changes and economic stabilization and development. The part of the program which was most effectively applied was that dealing with the inflation. Price rises were brought down from a rate of over 80 percent in 1964 to 25 percent in 1966, but at the cost of a considerable fall in the level of living of the workers and the bankruptcy of a sizable number of firms.

The Castelo Branco government's ardor for social and political reforms was not as great as its support of economic stabilization. It did not press for passage of a law allowing illiterates to vote in municipal elections, which would have reduced the power of rural landlords; and the agrarian reform law passed under government pressure was exceedingly mild and did not, in fact, bring about agrarian reform.

When the October 1965 state elections went against the regime, the ''hard-line'' military men forced President Castelo Branco to modify the constitution once again. The changes dissolved all existing political parties; provided for election of the president by Congress instead of by the people; reinstated the right of the president to remove key government officials and to cancel citizens' civil rights; and provided for packing the Supreme Court. A new constitution was enacted in March 1967, shortly before Castelo Branco left office, incorporating most of the dictatorial measures which had been adopted since the military coup.

President Castelo Branco turned his office over to Marshal Arthur da Costa e Silva on March 15, 1967, but although officially retired, he remained an important element in national politics until his accidental death in an airplane crash on July 18, 1967.

Further Reading

Since Castelo Branco only recently became known outside his country, there is no adequate work in English on his life or influence. José Mario Bello, *A History of Modern Brazil, 1889-1964* (1966), contains a brief outline of his life and his role in the Brazilian revolution of 1964. For the economic, social, and political background of recent years see Irving L. Horowitz, *Revolution in Brazil* (1964).

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Baldassare Castiglione

The Italian author, courtier, and diplomat Baldassare Castiglione (1478-1529) is known primarily for his "Book of the Courtier." This work, which portrays the ideal courtier, was a chief vehicle in spreading Italian humanism into England and France.

Baldassare Castiglione was born on Dec. 6, 1478, in Casatico in the province of Mantua of an illustrious Lombard family. After receiving a classical education in Mantua and in Milan, he served at the court of the Milanese duke Lodovico Sforza from 1496 to 1499. Castiglione then entered the service of Francesco Gonzaga, Duke of Mantua. In 1503 he fought with Gonzaga's forces against the Spanish in Naples. On his way north he visited Rome and Urbino; both cities fascinated him. His request to transfer to the court of Guidobaldo da Montefeltro at Urbino was grudgingly granted in 1504 by Gonzaga.

At Urbino, Guidobaldo's wife, Elizabetta, presided over the noble company depicted in the *Libro del cortegiano* (*Book of the Courtier*). Castiglione's service there gave him an entree into the court of Pope Julius II, where he became a friend of the artist Raphael. He was sent as ambassador to Henry VII of England and in 1513 was made Count of Nuvolara by Guidobaldo's successor, Francesco Maria della Rovere. Castiglione married in 1516 but became a cleric in 1521 after the death of his wife. In 1524 he was sent by Pope Clement VII as ambassador to Charles V in Spain—an unfortunate mission in that Castiglione reported wrongly the Emperor's intentions in the period leading up to the sack of Rome in 1527. Castiglione died in Toledo, Spain, on Feb. 7, 1529.

"Book of the Courtier"

Published in 1528, though it was begun in 1507 and written mainly from 1513 to 1516, Castiglione's *Book of the Courtier* was a huge and immediate success. His idealized picture of society at the court of Urbino quickly became a book of etiquette for both the bourgeoisie and the aristocracy even beyond the confines of Italy. Translated into Spanish (1534), French (1537), English (1561), and German (1566), *The Courtier* saw some 40 editions in the 16th century alone and a hundred more by 1900. Through it, the broad values of Italian humanism—the ideal of the fully developed, well-rounded man, itself the rebirth of a classical ideal—were helped to spread throughout western Europe. Yet it must be admitted that in *The Courtier* the high qualities of *humanitas*—culture and virtue—are exalted not for themselves but as tools of self-advancement.

Dignified, melancholy, and idealistic (qualities that Raphael captured in his famous portrait), Castiglione tended not only to soften society's rough edges but also to avoid thorny practical and moral issues. For instance, he says of the Italians' recent poor reputation in arms, "It is better to pass in silence that which cannot be recalled without pain." As to the question of what a courtier should do when ordered by his prince to commit an immoral act such as murder, he states, "There would be too much to say; it must all be left to your discretion." Nevertheless, there is much that is positive in *The Courtier;* there is a lofty concept of human personality and dignity and of man's creative possibilities.

Castiglione's classical learning is deftly blended into the polite conversation of the courtiers and their ladies. His arguments in favor of literature are derived from those of Cicero in *Pro Archia,* and his description of the ideal courtier is strongly influenced by Cicero's *Deoratore*. The courtier should be noble, witty, pleasant, agile, a horseman and a warrior (his principal profession), and devoted to his prince. He should know Greek, Latin, French, and Spanish, and he

should be skilled—though not ostentatiously so—in literature, music, painting, and dancing. The courtier's behavior should be characterized by grace and nonchalance (*sprezzatura*), and he should carefully avoid any affectation. As in Machiavelli and Guicciardini, there is a certain moral relativism: seeming is frequently more important than being.

Only a modest poet in both Italian and Latin, Castiglione wrote a fine sonnet on the ruins of Rome, *Superbicolli e voi sacre ruine,* which reappears in the *Antiquités de Rome* of Joachim du Bellay and in Edmund Spenser's *Ruines of Rome*. His poetry was published in 1760 and his letters in 1769 and 1771.

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The most famous translation of *The Book of the Courtier* is by Sir Thomas Hoby (1561; many later editions); the most recent and readable, by Charles S. Singleton (1959). Castiglione's contribution to the Renaissance is described in Ralph Roeder, *The Man of the Renaissance: Four Lawgivers, Savonarola, Machiavelli, Castiglione, Aretino* (1933). See also Julia Cartwright, *Baldassare Castiglione, the Perfect Courtier: His Life and Letters, 1478-1529* (2 vols., 1908), and Ernest Hatch Wilkins, *A History of Italian Literature* (1954). □

Ramón Castilla

Ramón Castilla (1797-1867) was a Peruvian military and political leader. After a distinguished military career he became president of Peru and provided his country with its first period of order, progress, and reform.

Ramón Castilla was born on Aug. 31, 1797, of mixed European-native parentage in Tarapacá (now Chile). When the wars of independence began, he joined the royalist forces in Chile and served from 1812 to 1817, when he was captured by the Argentine-Chilean patriot forces. Sent to a camp near Buenos Aires, he escaped and made his way to Peru. His royalist service continued until 1820, when, shortly after José de San Martin's liberating expedition arrived from Chile, Castilla changed sides. He served with distinction under the command of San Martín and Simón Bolívar until the war ended in 1824.

For the next 20 years Castilla moved in and out of the army, occasionally holding civilian administrative positions but more frequently commanding units supporting one or another of the military chieftains dominating Peru. In 1845 he was elected president of Peru. He served from 1845 to 1851 and in 1854 resumed the office, remaining chief executive until 1862. With his presidency the pacification of Peru began.

As president, Castilla acted with great energy, but, at the same time, his programs were characterized by moderation and prudence, usually striking a balance between liberalism and conservatism. He attracted men of all political persuasions, showing a preference for talent rather than party affiliation.

During Castilla's presidency Peru adopted its first budget and reformed its fiscal procedures. His government initiated public works projects and expanded the educational system. He emancipated the African slaves and ended the collection of the centuries-old native tribute. His government improved the armed forces and, in fact, became so thoroughly identified with military preparedness that Castilla came to be considered the creator of the national military forces.

The major shortcomings of his administrations resulted from the adoption of what proved to be poor financial policies. Although the fiscal machinery had been reorganized, his government had assumed new financial burdens without creating new and more adequate tax bases. In abolishing the tribute of the native peoples (which had formerly produced at least 10 percent of the national revenues), compensating the owners of the emancipated slaves, consolidating the internal debt, and subsidizing education, the government had greatly increased its expenditures. In its need for funds it became ever more dependent upon the revenues produced from the extraction and sale of guano, and the government borrowed heavily against future guano receipts, setting a pattern to be followed by succeeding administrations.

Castilla retired from office in 1862 but kept an active interest in national affairs. In 1864 he was exiled after he had quarreled with the new president, Juan Antonio Pezet, because he considered that the recently negotiated Vivanco-Pareja Treaty with Spain was an affront to the national honor. In 1867 Castilla headed a revolt against Pezet's successor, Mariano Ignacio Prado, but died, apparently from overexertion, on May 25 before the campaign had reached its conclusion.

Further Reading

While there is an extensive literature in Spanish, there is no biography of Castilla in English. His life and career are discussed in Fredrick B. Pike, *Modern History of Peru* (1967), and in other general histories of Peru. For a favorable contemporary view of Castilla by a well-informed Britisher see Sir Clements Markham, *Travels in Peru and India* (1862). □

Vernon and Irene Castle

Ballroom dancers Vernon (1887-1918) and Irene (1893-1969) Castle led the craze for ragtime and Broadway routines adapted as social dances in the years before World War I.

Vernon Castle was born Vernon William Blythe in Norwich, England, on May 2, 1887. Although he graduated from Birmingham University with a degree in engineering, he also worked as a conjurer in clubs and at private parties. He came to New York with his sister

Coralie and her husband Laurence Grossmith, who were actors. Adopting the surname Castle, he appeared in a series of shows produced by Broadway comedian Lew Fields: *About Town* (1907), *The Girl Behind the Counter* (1907), *Old Dutch* (1909), *The Midnight Sons* (1909), *The Summer Widowers* (1910), and *The Hen-Pecks* (1911). Castle's specialty was slapstick comedy. He was often cast as ''second banana'' to Fields and served as dancing partner to Lotta Faust and Topsy Siegrist.

Irene Castle was born Irene Foote on April 17, 1893, in New Rochelle, New York. She was the second daughter of Dr. Hubert Townsend Foote and Annie Elroy (Thomas) Foote, whose father was press agent for the Barnum and Bailey Circus. She attended several boarding schools but did not graduate from high school. As a child she studied dancing with Rosetta O'Neill, who taught a generation of children ballroom dancing. When she was a teenager, Irene appeared in amateur theatricals, often singing ''The Yama-Yama Man,''—the song made popular by Bessie McCoy in the Broadway show *The Three Twins* (1908). After attaining stardom, Irene credited certain aspects of her style to McCoy, ''the high shoulder, the way I held my hands, and anything that looked well about my dancing.''

The couple met in 1910 at the Rowing Club in New Rochelle, which was by then a popular place for showpeople to live. He arranged an audition for her with Lew Fields, who engaged her as a dancer replacement for *The Summer Widowers,* her first professional appearance. Despite her father's doubts about welcoming an actor into the family, the couple was married in New Rochelle on May 28, 1911. They went to England for their honeymoon to meet his family, but returned to New York in time for the August opening of *The Hen-Pecks* with both Castles in the cast.

The Castles returned to Europe because he was engaged to appear in the barbershop sketch from *The Hen-Pecks* in a French revue (*Enfin . . . Une Revue,* Olympia Theatre, Paris, March 1912). The revue included a dance for the Castles set to the music of the young songwriter Irving Berlin's ''Alexander's Ragtime Band.'' While in Paris the Castles tried out a ballroom dance routine at the Café de Paris and made an instant impression. Later, she attributed their popularity to being ''young, clean, married and well-mannered,'' but their appeal was based also on her appearance—a slim, boyish figure dressed in simple but tasteful dancing frocks (as she called them). She was the image of ''the girl next door.'' The Castles projected their delight in dancing with each other and made the new dances look easy.

The Castles sailed back to New York after six months in Paris. They were booked by Louis Martin for his fashionable Café de l'Opera, and New York went dance crazy over the Castles.

In the period after 1910 when the Castles were busy devising their many dances, Black music and Black dance—the Texas tommy, foxtrot, grizzly bear, and others—had started to filter into the mainstream of American life. Ragtime became the inspiration for the composers of Tin Pan Alley. The Castles were the first white entertainers to hire Black musicians. James Reese Europe's orchestra provided music at the various clubs opened by the Castles and for the nation-wide ''Whirlwind Tour'' (1914), on which the Castles and their entourage played 24 cities in 32 days.

The Castles were cast in Charles Dillingham's 1912 Broadway production of *The Lady of the Slipper,* but left the show. Next came *The Sunshine Girl* (Knickerbocker, February 1913) and the opening of Castle House, their dancing school across from the Ritz Hotel and Sans Souci, a supper club. Later they opened Castles in the Air on the roof of the 44th Street Theatre. He taught dancing to fashionable ladies during the day and performed with his wife in their current Broadway show. Afterwards they would finish up in the wee hours of the morning at one of their after-hours clubs where they also performed.

In 1914 the Castles made a silent feature film, *The Whirl of Life,* loosely based on their own rise to fame. They also made a series of short films of their own dances.

She became a fashion leader. When she bobbed her hair, millions of women followed. Irene's light, floating ''Castle frocks,'' headache band, and Dutch bonnet were extensively photographed, described in the journals, and copied. She endorsed fashion designs and sewing patterns through the *Ladies Home Journal* and Butterick Patterns.

The Castles opened on Broadway in Irving Berlin's *Watch Your Step* (December 8, 1914, New Amsterdam Theatre). He played the role of Joseph Lilyburn, a dance teacher. She played herself in a number with the boys chorus, ''Show Us How To Do The Foxtrot,'' but the hit of

the show was Berlin's ''Syncopated Walk,'' which gave America a foretaste of the jazz decade ahead.

After the start of World War I Castle, who was a British citizen, grew restless as the dark news poured in from Europe. He left *Watch Your Step* in 1915. The Castles gave two farewell performances at the Hippodrome in New York with an orchestra led by John Philip Sousa. Vernon sailed for England, where he joined the Royal Air Force.

While he was away, she continued playing in *Watch Your Step* until 1916, then made *Patria,* a 15-part silent film. (She appeared in 16 more films before 1923.) In 1917 she was one of the stars in the Broadway flop *Miss 1917,* produced by Dillingham and Flo Ziegfeld.

He became an aerial photographer and was awarded the Croix de guerre for bravery. He was killed in a plane crash at Fort Benbrook, Texas, on February 15, 1918, on a training mission with a student pilot.

She appeared in vaudeville with William Reardon (1921-1922) in an act which Fred Astaire helped create. Her public career ended by 1923 when she married her third husband, Frederick McLaughlin, and moved to Chicago. (An earlier marriage after Castle's death to Robert E. Treman ended in divorce). The McLaughlins had two children. Castle married her fourth husband, George Enzinger, after McLaughlin's death.

In 1939 Castle acted as adviser to the Fred Astaire-Ginger Rogers film *The Story of Vernon and Irene Castle.* She also performed in several summer stock plays. Her chief interest in later life was in the field of animal rescue work.

Irene Castle died in Eureka Springs, Arkansas, on January 29, 1969. She is buried next to her first husband at Woodlawn Cemetery, New York.

Further Reading

Vernon and Irene Castle published *Modern Dancing* (1914), which described the dances they created. After Vernon's death, Irene published *My Husband* (1919), based on Vernon's letters from the front; later she wrote *Castles In The Air* (as told to Bob and Wanda Duncan, 1958). Both *My Husband* and *Castles In The Air* have been reprinted by Da Capo Press, New York. A chapter describing the 1939 Astaire-Rogers film *The Story of Vernon and Irene Castle* can be found in John Mueller's *Astaire Dancing: The Musical Films* (1985).

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Viscount Castlereagh

The British statesman Robert Stewart Viscount Castlereagh and 2d Marquess of Londonderry (1769-1822), as foreign secretary did much to consolidate a firm final international alliance against Napoleon and to establish the framework for a remarkably durable European peace settlement.

Robert Stewart was born in Ulster on June 18, 1769, son of Robert Stewart and Lady Sarah Seymour. His father, a substantial landowner and member of the Irish Parliament, was raised to the Irish peerage in 1789. As the eldest son, Robert held the courtesy title of Viscount Castlereagh from 1796 until he succeeded as Marquess of Londonderry in 1821. His schooling in Ireland was followed by a year at Cambridge and by a good deal of contact with the influential English families of his mother and stepmother, the Hertfords and the Camdens. In 1794 he married Lady Emily Hobart, daughter of the Earl of Buckinghamshire. Entering the Irish Parliament in 1790, he at first advocated radical reform of that body. But increasing fear of French influence and finally the Wolfe Tone rebellion convinced him, and the British government, that the only way to cure political corruption in Ireland and Catholic grievances on representation and tithes was parliamentary union with Britain. Castlereagh became chief secretary for Ireland in 1798, and to him fell the distasteful task of ''persuading'' a majority in the Irish Parliament to accept the Act of Union (1800). He resigned with William Pitt in 1801, when George III opposed legislation to permit Catholic representation.

For the next 11 years Castlereagh was in and out of office. He served as president of the Board of Control for India (1802-1805) and briefly as secretary for war under Pitt.

In 1807 he returned to the War Office. In September 1809, believing that the foreign secretary, George Canning, had been secretly intriguing against him, Castlereagh insisted on a duel in which Canning was slightly wounded. Both had resigned from the Cabinet a few days earlier, and both remained out of office for several years.

In March 1812 Castlereagh began his long tenure as secretary of state for foreign affairs, and in June he also became government leader in the House of Commons. He carried this double burden until his death, but it was in foreign affairs that he found his greatest success.

Peace Settlement

Napoleon's disastrous losses in Russia in 1812 broke his spell, and Britain could again weld an alliance with Russia, Prussia, and Austria against his restless domination. By the end of 1813 the Allies had reached the Rhine and the Duke of Wellington had crossed the Pyrenees, but differences in aims and tactics were bubbling to the surface.

The great problem now was to unite the Allies for an agreed settlement that would ensure a durable peace. Castlereagh proposed that France be allowed the boundaries of 1792 but be contained by independent buffer states and by balanced Great Powers. If these objectives were reached, Britain would return the colonies captured during the Napoleonic Wars. When Napoleon spurned these terms, Castlereagh succeeded in 1814 in pledging the Allies at Chaumont to a continuing Quadruple Alliance. Napoleon could not rally the weary French against invasion, and the First Treaty of Paris (May 30, 1814), made with the restored Bourbon government, embodied Castlereagh's moderate terms without occupation or indemnity except private claims. France was also pledged a voice at the Congress of Vienna except on matters affecting the balance of power.

Castlereagh played an important part at the Congress of Vienna (1814-1815), which negotiated a peace settlement emphasizing security and respect for law and treaties. To Castlereagh these objectives could best be ensured by a ''just equilibrium'' of the Great Powers, which would leave neither serious grievances nor prospect of easy gains to tempt resort to war, and in which the independence of the small states would be preserved. Ethnic factors got little attention from the peacemakers except for France, where Castlereagh and Wellington threw all their influence on the side of a settlement that would not arouse lasting national feeling. Even after Napoleon's Hundred Days in 1815, punitive measures of the Second Treaty of Paris were kept short-term and symbolic. A new treaty of Quadruple Alliance publicly pledged immediate action if France crossed its frontiers in aggression or again accepted a Bonaparte and provided for periodic consultation by the four at top level (congresses).

Britain adhered to the Quadruple Alliance, and at the first Congress (Aix-la-Chapelle), in 1818, Castlereagh and Wellington were able to secure agreement to bring France into the congress system, to end the occupation, and to reduce the French debt for private claims by 80 percent while reaffirming the alliance against French aggression. This timely Congress put the capstone on the strategy of containing France within a settlement tolerable to the French nation.

Later Career

The next 4 years put Castlereagh under enormous strain. Severe economic depression and widespread agitation roused European governments to almost panic fear of revolution. In Britain the archconservatives in the Cabinet insisted on the repressive ''Six Acts,'' for which Castlereagh bore the major responsibility in the Commons. The bill of divorce for Queen Caroline, on which George IV insisted, was also highly unpopular. And Castlereagh was attacked for consorting with the autocrats of the Alliance, who now repressed their own people and intervened in other states to suppress constitutionalist movements. Moreover, he was damaged by his icy reserve (attributed to shyness, for with friends and colleagues he had tact and charm), his disdain for criticism, and his stilted language. Actually, he was bending every diplomatic effort to dissuade the Austrian foreign minister, Metternich, from turning the congress system into an organization for suppressing constitutionalist movements.

In 1820-1821 Castlereagh withheld British representation from the Congress of Troppau-Laibach, making known to the governments of Europe that Britain denied any right of intervention. When another congress was called for September 1822 to deal with the Greek revolution and Spain and the Spanish colonies, he decided to try personally to dissuade the powers or, if need be, to break with them more openly. But it remained for his successor, George Canning, to carry out this policy, which he did with popular acclaim. Following a grueling term in the House of Commons, Castlereagh suffered a nervous breakdown, and on Aug. 12, 1822, he committed suicide.

Further Reading

C. K. Webster has influenced all subsequent biographies with the two most thorough studies of Castlereagh's major work: *The Foreign Policy of Castlereagh, 1812-1815* (1931) and *The Foreign Policy of Castlereagh, 1815-1822* (1925; 2d ed. 1934). Also valuable are Sir J. A. R. Marriott, *Castlereagh* (1936); lone Leigh, *Castlereagh* (1951), particularly for the earlier years; C. J. Bartlett, *Castlereagh* (1967), a readable and balanced analysis of Castlereagh's career; and Bradford Perkin's important study, *Castlereagh and Adams: Britain and the United States, 1812-1823* (1964).

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Antônio de Castro Alves

Antônio de Castro Alves (1847-1871) was the last of the prominent romantic poets of Brazil. He is best known for his poetic campaign in behalf of freedom for African slaves.

Antônio de Castro Alves was born in Curralinho (now Castro Alves) in the coastal province of Bahia on March 14, 1847, the son of a doctor. After receiving the best secondary education available, Antônio entered law school. He had begun to compose poetry even earlier and wrote some of his most impressive poems while a student. A hunting accident led to the amputation of a foot, and he dropped out of school. After 9 months of wandering through the backwoods of Brazil, he settled to write in the city of Salvador. He died of tuberculosis there at the age of 24 on July 6, 1871. Only one book of his poems, *Espumas flutuantes* (1870), was published before his death, but others were issued posthumously.

Some of the poetry of Castro Alves suffers from the worst qualities of 19th-century sentimentalism. Its exaggerated rhetorical quality reflects the Brazilian penchant for oratory and declamation. But, if some of his worst poems are omitted and some of the others are edited, his work emerges as highly lyrical yet restrained by a disciplined from (for example, *O gondoleiro do amôr*). His images are often powerful and deeply moving, as in *Crepúsculo sertanejo*. And even the declamatory tendency of his poetry indicates the degree to which it was rooted in the social and historical context.

Like most romantics Castro Alves saw the drama of man's destiny as an eternal conflict between good and evil. Man is caught by the maladjustments of history, and it was in this way that Castro Alves approached the problem of human slavery. Sinister forces larger than the individual had produced this institution, but Promethean struggle could perhaps destroy it or at least redeem the individual crushed between the grinding forces that produced it.

When Castro Alves was in law school, the issue of slavery was foremost in the public eye. Although the problem was not resolved for many years, law dealing with that institution were being hotly debated. And it was into this discussion that Castro Alves threw himself. Perhaps his most frequently recited poem is *O navio negreiro,* an account of the African slave trade in epic proportions. In many of his other poems, for instance, in the collection *Vozes d' Africa* (1880; *Voices of Africa*), he pictured the African not only as a hero but also as a lover, a truly human figure. To be sure, Castro Alves did not escape his times: he endowed his Africans with ''white'' qualities, even altering their physiognomy. But by this very means he was able to persuade some whites that, indeed, Africans were like them in love, in sorrow, in anger, and in tenderness; therefore, why not in law?

Further Reading

There is no book on Castro Alves in English, although some attention is given to him by Samuel Putnam in *Marvelous Journey: A Survey of Four Centuries of Brazilian Writing* (1948). The major study in Portuguese is Eugênio Gomes, ed., *Castro Alves: Obra completa* (1960).

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Fidel Castro Ruz

Fidel Castro Ruz (born 1926) was Cuban prime minister and first secretary of the Communist party of Cuba. A lawyer by training, Castro led the Cuban Revolution and transformed the island into the first Communist state in the Western Hemisphere.

Fidel Castro was born on Aug. 13, 1926, on his family's prosperous sugar plantation near Birán, Oriente Province. His father was an immigrant from Galicia, Spain. Castro studied in Jesuit schools in Oriente and in Havana, where one of his high school teachers, Father Armando Llorente, recalled him as ''motivated, proud, different from the others. . . . Fidel had a desire to distinguish himself primarily in sports; he liked to win regardless of efforts; he was little interested in parties or socializing and seemed alienated from Cuban society.''

Became Campus Activist

In 1945 Castro entered law school at the University of Havana, where student activism, violence, and gang fights were common occurrences. Protected by its autonomy, the university was a sanctuary for political agitators. Castro soon joined the activists and associated with one of the gangs, the Unión Insurreccional Revolucionaria. Although police suspected him of the murder of a rival student leader and other violent actions, nothing was proved. Castro acquired a reputation for personal ambition, forcefulness, and persuasive oratory. Yet he never became a prominent student leader. On several occasions he was defeated in student elections.

In 1947 Castro temporarily left the university in order to join in an expedition led by writer Juan Bosch to overthrow the government of Dominican dictator Rafael Trujillo, but the coup was called off during the ocean voyage to Dominica. The 23-year-old Castro jumped into the shark-infested waters and swam to shore carrying a gun over his head.

The following year he participated in one of the most controversial episodes of his life, the *Bogotazo*—a series of riots in Bogotá, Colombia, following the assassination of Liberal party leader Jorge E. Gaitán. Castro, who was attending a student meeting in Bogotá supported by Argentine dictator Juan Perón that was timed to coincide with—and disrupt—the Ninth Inter-American Conference, was caught up in the violence that rocked Colombia after the assassination. Picking up a rifle from a nearby police station, he joined the mobs and roamed the streets, distributing anti-United States propaganda and inciting the populace to revolt. Enrique Ovares, one of his student companions, denies that Castro was a Communist but claims that it was ''a hysteric, ambitious, and uncontrollable Fidel who acted in those events.'' Pursued by Colombian authorities, the Cuban students sought asylum in the Cuban embassy and were later flown back to Havana, where Castro resumed his law studies at the University of Havana.

While still a student, Castro married Mirta Díaz-Balart, a philosophy student whose wealthy family had political ties to powerful Cuban military leader Fulgencio Batista. The couple would have one son, Fidelito, in 1949, but because Castro had no income with which to support his family, the marriage eventually ended.

At the university Castro was exposed to different ideologies. The authoritarian ideas of fascism and communism were widely discussed, but above all, the nationalistic program of Cuba's Ortodoxo party—economic independence, political liberty, social justice, and an end to corruption—captured the imagination of many students. The party's charismatic leader, Eduardo Chibás, became their idol, and Castro developed into his devoted follower, joining the Ortodoxo party in 1947. While he would graduate three years later and and begin to practice law in Havana, his interest in the law soon gave way to his passion for politics.

Assumed Leadership of Revolution

Early in 1952, in preparation for upcoming elections scheduled for June, Castro began campaigning for a seat in congress as a replacement for Ortodoxo party leader Chibás, who had publicly killed himself the previous summer. However, elections were never held. On March 10 General Batista and a group of army conspirators overthrew the regime of Cuban president Carlos Prío Socarrás. For Castro, violence seemed the only way to oppose the military coup. He organized a group of followers and on July 26, 1953, attacked the Moncada military barracks in Oriente Province. Castro was captured, tried, and sentenced to 15 years in prison. During his trial he delivered a lengthy defense in what would become his most famous speech, *La historia me absolverá,* attacking Batista's regime and outlining his own political and economic ideas, most of them within the mainstream of Cuba's political tradition.

After being released by an amnesty in 1955, Castro was exiled to Mexico City, where he began organizing an expedition against Batista dubbed the 26th of July Movement. On Dec. 2, 1956, Castro, his brother Raul, and 80 other men landed in Oriente Province. After encounters with the army, in which all but 12 of his men were killed or captured, Castro fled to the Sierra Maestra, forming in these mountains a nucleus for a guerrilla operation.

At the same time, urban opposition to the militaristic Batista regime increased. An attack on the Presidential Palace on March 13, 1957, led by students and followers of deposed President Prío, nearly succeeded in killing Cuba's new dictator. By 1958 a movement of national revulsion against Batista had developed. Castro emerged as the undisputed leader of the anti-Batista opposition, and his guerrillas increased their control over rural areas. On April 9, 1958, Castro called a national strike, which was called off after Batista ordered strikers to be shot on sight, causing massive shootings. Finally, defections in the army precipitated the fall of the regime on December 31.

Revolution Changed Course

On Jan. 1, 1959, Castro and his July 26th movement assumed power, proclaimed a provisional government, and began public trials and executions of ''criminals'' of the Batista regime. On February 15 Castro replaced José Miró Cardona as prime minister and appointed his own brother commander of the armed forces. A powerful speaker and a charismatic leader, Castro began exerting an almost mystical hold over the Cuban masses. As previous revolutionaries had done, he lectured the Cubans on morality and public virtue. He also emphasized his commitment to democracy and social reform and promised to hold free elections. Denying that he was a Communist, Castro described his revolution as humanistic and promised his followers a nationalistic government that would respect private property and uphold Cuba's international obligations.

Attempting to consolidate his support inside Cuba, Castro introduced several reforms. He confiscated wealth ''illegally'' acquired by Batista's followers, substantially reduced residential rents, and passed an agrarian reform law that confiscated inherited property. Although the avowed purpose of this law was to develop a class of independent farmers, in reality the areas seized developed into state farms, with farmers becoming government employees. By the end of 1959 a radicalization of the revolution had begun to take place. Purges or defections of military leaders became common, and their replacement by more radical and oftentimes Communist militants was the norm. Newspapers critical of these new leaders were quickly silenced.

This internal trend toward a Communist agenda was reflected in foreign policy too. Castro accused the United States of harboring aggressive designs against the revolution. In February 1960 a Cuban-Soviet trade agreement was

signed, and soon after Cuba established diplomatic relations with the Soviet Union and most Communist countries. Several months later, when the three largest American oil refineries in Cuba refused to refine Soviet petroleum, Castro confiscated them. The United States retaliated by cutting the import quota on Cuba's sugar. Castro in turn nationalized other American properties, as well as many Cuban businesses. On Jan. 3, 1961, U.S. President Dwight Eisenhower broke relations with Cuba.

Declaration of a Socialist State

In April 1961 anti-Castro exiles, supported by the United States under the leadership of its newly elected president, John F. Kennedy, attempted an invasion of Cuba at the Bay of Pigs. The failure of that invasion consolidated Castro's power, and the Cuban leader declared his regime to be socialist. Economic centralization increased. Private schools fell under government control and educational facilities increased. There was a nationwide literacy campaign. Sanitation and health improved with the establishment of rural hospitals and clinics. Confiscation of private property brought virtually all industrial and business enterprises under state control. Religious institutions were suppressed and clergymen expelled from the island.

In December 1961 Castro openly declared himself to be a Marxist Leninist. He merged all groups that had fought against Batista into the Integrated Revolutionary Organizations, changed it later into the United Party of the Socialist Revolution, and transformed it into the Communist Party of Cuba—the island's only ruling party—in 1965.

In foreign affairs Castro moved closer to the Soviet Union, although the Cuban Missile Crisis of October 1962 severely strained Cuban-Soviet relations. Castro had allowed the U.S.S.R. to install within Cuba's borders medium-range nuclear missiles aimed at the United States, ostensibly for the defense of Cuba. When President Kennedy protested and negotiated the missiles' removal directly with Soviet leader Nikita Khrushchev, Castro felt humiliated. Shortly thereafter, pro-Soviet Cuban Communists were eliminated from positions of power. By 1964 the Organization of American States had ended all diplomatic relations with Cuba, effectively isolating that country in South America and increasing its dependence on the U.S.S.R.

Until the end of 1964 Castro had attempted to maintain a position of neutrality in the Sino-Soviet dispute. But following the 1964 Havana Conference of pro-Soviet Latin American Communist parties, the Soviet Union pressured Castro into supporting its policies. Cuba's relations with China deteriorated, and early in 1966 Castro denounced the Peking regime. By supporting the Soviet invasion of Czechoslovakia in 1968, he demonstrated his dependence on the Soviet Union as well as his determination to move closer to the Soviet camp.

Spread of the Revolution

Another source of conflict in Cuban-Soviet relations was Castro's determination to export his revolution. After the 1964 Havana Conference the Soviet Union was temporarily able to slow down Castro's support for armed struggle in Latin America. But by 1966 Castro founded in Havana the Asia-Africa-Latin America People's Solidarity Organization to promote revolution on three continents. In July 1967 he formed the Latin American Solidarity Organization, specifically designed to foster violence in Latin America. Castro's efforts, however, were mostly unsuccessful, as evidenced by the failure of Che Guevara's guerrilla campaign in Bolivia in 1967. Nevertheless, Castro's efforts in this regard continued through the 1970s.

Repression Culminated in Boat Lift

Despite the improvements that he brought to Cuba—the country boasted a 94 percent literacy rate and an infant mortality rate of only 11 in 1,000 births in 1994—Castro was constantly condemned for human rights abuses. Political prisoners crowded Cuban jails, while homosexuals, intellectuals, political dissidents, and others were constant victims of government-sponsored violence. In 1989, perceiving him a threat, Castro authorized the execution of former friend General Arnaldo Ochoa Sanchez on trumped-up drug smuggling charges.

One of Castro's goals was to remove opposition to his rule, which he accomplished not only with executions and imprisonments, but through forced emigrations. The largest of these, the Mariel Boat Lift, occurred in response to a riot outside the Peruvian Embassy in Havana. In mid-April of 1980, Castro opened the port of Mariel to outsiders, particularly exiled Cubans living in Miami, FL., who sailed into port to claim their relatives. Taking advantage of the situation, Castro loaded boats with prison inmates, long-term psychiatric patients, and other social undesirables. During the government-directed exodus, over 120,000 Cubans left their homeland for sanctuary in the United States, causing a small crisis upon reaching Miami.

With the collapse of the Soviet Union in the early 1990s, Castro's revolution began to lose momentum. Without support from its Soviet allies, who had subsidized much of Cuba's economy via cheap petroleum and a large, ready market for the country's all- important sugar industry, unemployment and inflation both grew. In addition to adopting a quasi-free market economy, encouraging international investment in Cuba, and developing a tourist industry designed to draw foreign currency into his country, Castro began pressing the United States to lift the trade embargo it had imposed upon Cuba since the revolution. The U.S. government remained firm, however, refusing to negotiate with Cuba on trade matters until Castro ended his dictatorial regime. In 1994, the U.S. Congress even tightened the embargo. ''This country can only be ruled by the revolution,'' Castro responded, according to *U.S. News & World Report;* he reaffirmed his determination to retain control by threatening further emigrations of Cubans to Miami. Still, U.S.-Cuban relations had begun to show signs of warming by the latter part of the 1990s: Castro visited the United States in 1996, and invited Cuban exiles then living in the United States to return to their homeland and start businesses. Resolute in his determination to preserve some form of socialism in his country, Castro prepared to groom a new generation of Cuban leaders while also effectively restoring stability to

the Cuban economy and regaining support among its people.

Further Reading

There is extensive literature on Castro. Herbert L. Matthews's sympathetic *Fidel Castro* (1969) contains valuable insights into Castro's personality. Jules Dubois, *Fidel Castro: Rebel—Liberator or Dictator?* (1959), has much information on Castro's early life and on his struggle against Batista. For the historical conditions of the events see Wyatt MacGaffey and Clifford R. Barnett, *Twentieth Century Cuba: The Background of the Castro Revolution* (1965); and Earle Rice, *The Cuban Revolution* (1995).

Other recommended titles on Castro include Marta Harnecker, *Fidel Castro's Political Strategy: From Moncada to Victory* (1987); Sebastian Balfour, *Castro* (1990; 2nd edition, 1995); Georgie Anne Geyer's *Guerilla Prince: The Untold Story of Fidel Castro* (1991); Robert E. Quirk's *Fidel Castro* (1993); Warren Brown, *Fidel Castro: Cuban Revolutionary* (1994); and Esther Selsdon, *The Life and Times of Fidel Castro* (1997). Recommended for background on the revolution are Robert Taber, *M-26: Biography of a Revolution* (1961); Theodore Draper, *Castroism: Theory and Practice* (1965) and *Castro's Revolution: Myths and Realities* (1962); Bruce D. Jackson, *Castro, the Kremlin, and Communism in Latin America* (1968); Jaimie Suchlicki, *University Students and Revolution in Cuba, 1920–1968* (1969); and Hugh Thomas, *Cuba: The Pursuit of Freedom* (1971). See also Lee Lockwood, *Castro's Cuba, Cuba's Fidel: An American Journalist's Inside Look at Today's Cuba in Text and Picture* (1967; revised edition, 1990). □

Willa Sibert Cather

The American author Willa Sibert Cather (1873-1947) is distinguished for her strong and sensitive evocations of prairie life in the twilight years of the midwestern frontier. Her poetic sensibility was in sharp contrast to the naturalistic and Freudian-influenced literary movements of her time.

Willa Cather was born in Winchester, Va., but at the age of 9 moved to Nebraska, where her father had bought a farm. Her immediate response to the stark grandeur of the prairie and her involvement in the life of the Bohemian and Scandinavian immigrants provided her with both the material and an unadorned manner of expression for her novels. Although she was educated largely by her mother, her knowledge of English literature and Latin was sufficient for her to do excellent work at the University of Nebraska. Leaving the prairie for the first time in 1900, she moved to Pittsburgh and found employment as editor, drama critic, and high school teacher.

In 1903 Cather published a collection of poems, *April Twilights,* and in 1905 a collection of short stories, *The Troll Garden,* neither of which indicated her considerable talent. Her first novel, *Alexander's Bridge* (1912), the story of an engineer's love for two women, lacked emotional involvement.

In her poignant story of the prairie, *O Pioneers!* (1913), Cather at last discovered her subject matter. This tale of Alexandra Bergson, daughter of Swedish settlers, whose devotion to the land and to her tragically fated younger brother precludes her own chance for happiness, is a major novel and an important source for Cather's subsequent work. In *Song of the Lark* (1915) she presents the story of a young woman's attempt at artistic accomplishment in the constricting environment of small-town life. *My Antonia* (1918), generally considered her finest novel, is based on a successful city lawyer's reflections on his prairie boyhood and his love for Antonia Shimerda, a warm, vibrant Bohemian girl.

Cather's next novel, *One of Ours* (1922), about a man who goes to war in order to escape his midwestern farm environment, won the Pulitzer Prize. *A Lost Lady* (1923) depicts the conflict of a cultivated and sensitive young woman with the crass materialism of the post-pioneer period, and *The Professor's House* (1925) is a study of the problems of youth and middle age. These three novels differ from Cather's earlier studies of prairie life in that the midwestern atmosphere is used as a force in opposition to the artistic aspiration and intellectual development of the gifted inhabitants.

With the passing of the frontier and its ugly transformation into ''Gopher Prairie,'' Cather permanently left the Midwest, both literally and as a thematic vehicle for her novels. She lived intermittently in New York and Europe until the

late 1920s. Then she discovered the Southwest desert, which came to serve as an emotional substitute for the prairie. *Death Comes for the Archbishop* (1927), which describes the dedicated missionaries in Mexico during the 1850s, and *Shadows on the Rock* (1931), a vivid re-creation of French-Catholic life in 17th-century Quebec, represent Cather's interest in Roman Catholicism and her attempt to find a historical metaphor for the qualities of heroism and endurance that she had observed in actuality.

Willa Cather's devotion to the land and her respect for those rooted to it imbue her work with a mystical quality. Man and nature are viewed as dual protagonists in a somber cosmic drama. Despite her love for the prairie, she did not permit sentimentally and nostalgia to cloud the clarity of her vision. She presented the intellectual stagnation, moral callousness, and small-minded bigotry that existed side by side with the heroism of frontier life. ''Miss Cather's novels portray the results of the pioneer's defeat, both in the thwarted pettiness to which he is condemned by material failure,'' observed Lionel Trilling, ''and in the callous insensitivity of his material success.''

In her last years Cather devoted herself to literary criticism. *Not under Forty* (1936) contains an eloquent expression of her philosophy of writing.

Further Reading

The authorized biography of Willa Cather is Edward K. Brown and Leon Edel, *Willa Cather: A Critical Biography* (1953). The best book-length critical study is David Daiches, *Willa Cather: A Critical Introduction* (1951). More recent studies are John H. Randall, *The Landscape and the Looking Glass: Willa Cather's Search for Value* (1960), and Edward A. and Lillian D. Bloom, *Willa Cather's Gift of Sympathy* (1962). James Schroeter edited an excellent collection of essays, *Willa Cather and Her Critics* (1967). For briefer analyses of her work see the relevant sections in Rebecca West, *The Strange Necessity* (1928); Alfred Kazin, *On Native Grounds* (1942); Edward Wagenknecht, *Cavalcade of the American Novel* (1952); and Maxwell Geismar, *The Last of the Provincials* (1947). □

St. Catherine of Siena

The Italian mystic St. Catherine of Siena (1347-1380) was a woman of intense prayer and close union with God. She was also active in political affairs and influenced the return of the papacy from Avignon to Rome.

The twenty-third child of the Benincasa family, Catherine was born in Siena. She was a cheerful, bright, and intensely religious child, who later said she had vowed her virginity to Christ at the age of 7 when she had her first vision of Him. At 13 she joined the Dominican Sisters of Penitence in Siena. By the time she was 20, Catherine had become so widely known for her personal holiness and asceticism that she attracted a group of spiritual disciples—priests and laymen, men and women.

The many letters she dictated during the next 10 years show that her interest broadened from the religious to the political affairs of the time. The city-state of Florence was at war with the Pope and was torn by opposing factions. In 1376 Catherine was persuaded to act as a mediator and bring peace to Florence. She visited Pope Gregory XI at Avignon, which had been the seat of the papacy for over half a century. Catherine believed that peace would not come to Italy until the Pope returned to Rome. Pope Gregory himself wanted to move the papacy back to Rome but he had been unable to summon sufficient courage in the face of considerable opposition from his advisers. Catherine's deep spirituality and insistent words provided just the right kind of gentle, forceful persuasion.

In 1377 the Pope returned to Rome. But he died a year later and his successor, Urban VI, was harsh, unyielding, and antagonistic. Catherine kept in touch with him, once writing, ''For the love of Jesus crucified, Holy Father, soften a little the sudden movements of your temper.'' The Pope did not follow her advice and lost the allegiance of the cardinals. Declaring that he had not been validly elected, they returned to Avignon to elect another pope. This was the beginning of the Great Schism. Catherine was crushed, and she attempted to win the allegiance of some political leaders to Urban. Her strength failed, however, and she died in Rome on April 29, 1380, surrounded by her spiritual ''children.'' She was canonized in 1461.

Catherine wrote of her religious experiences in a series of ''dialogues'' with God. This work, which became an Italian classic, is still read with respect.

Further Reading

Of the many biographies of Catherine available in English, two of the best are Sigrid Undset, *Catherine of Siena* (trans. 1954), which stresses her spiritual importance, and Michael de la Bedoyère, *The Greatest Catherine: The Life of Catherine Benincasa, Saint of Siena* (1947), which shows the woman as she appears in her letters.

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Catherine the Great

The Russian empress Catherine II (1729-1796), known as Catherine the Great, reigned from 1762 to 1796. She expanded the Russian Empire, improved administration, and vigorously pursued the policy of Westernization. Her reputation as an ''enlightened despot,'' however, is not wholly supported by her deeds.

Born in the German city of Stettin on April 21, 1729, Catherine was the daughter of Prince Christian August of Anhalt-Zerbst and Princess Johanna Elizabeth of Holstein-Gottorp. Her education emphasized the subjects considered proper for one of her station: religion (Lutheranism), history, French, German, and music.

When Catherine was 15, she went to Russia at the invitation of Empress Elizabeth to meet—and perhaps marry—the heir to the throne, the Grand Duke Peter, an immature and disagreeable youth of 16. As the Empress had hoped, the two proved amenable to a marriage plan; but Catherine later wrote that she was more attracted to the ''Crown of Russia,'' which Peter would eventually wear, than to ''his person.'' When Catherine had met the important condition imposed upon her as a prospective royal consort, that she be converted to the Russian Orthodox faith, she and the young Grand Duke were married in 1745.

The marriage turned out to be an unhappy one in which there was little evidence of love or even affection. Peter was soon unfaithful to Catherine, and after a time she became unfaithful to him. Whether Peter was the father of Paul and Anna, the two children recorded as their offspring, remains a moot question.

Although amorous interests were important in Catherine's personal life, they did not overshadow her intellectual and political interests. A sharp-witted and cultivated young woman, she read widely, particularly in French, at that time the first language of educated Europeans. She liked novels, plays, and verse but was particularly interested in the writings of the major figures of the French Enlightenment, such as Diderot, Voltaire, and Montesquieu.

Catherine was ambitious as well as intelligent. She always looked ahead to the time when Peter would succeed to the throne and she, as his empress, would be able to exercise great political influence. In anticipation of her future status she sought the reputation of being a true Russian. She worked diligently at mastering the Russian language and took care to demonstrate devotion to the Russian Orthodox faith and the Russian state. Thus she gave prominence to a significant difference between her attitude and that of her husband, who displayed open contempt for the country he was to rule. She assured herself of further advantage by the studied use of her charm and vivacity in cultivating the goodwill of important personages.

Ascent to Power

When Empress Elizabeth died on Dec. 25, 1761, Peter was proclaimed Emperor Peter III, and Catherine became empress. Friends warned that she might not enjoy her status for long since Peter was planning to divorce her, and she was advised to flee. She decided to ignore the warning, and the wisdom of her decision was soon demonstrated. Within a few months after coming to the throne, Peter had aroused

so much hostility among government, military, and church leaders that a group of them began plotting a coup to remove him, place his 7-year-old son, Paul, on the throne, and name Catherine as regent until the boy should come of age. But they had underestimated Catherine's ambition—she aimed at a more exalted role for herself. On June 28, 1762, with the aid of her lover Gregory Orlov, she rallied the troops of St. Petersburg to her support and declared herself Catherine II, the sovereign ruler of Russia (she later named Paul as her heir). She had Peter arrested and required him to sign an act of abdication. When he sought permission to leave the country, she refused it, intending to hold him prisoner for life. But his remaining days proved few; shortly after his arrest he was killed in a brawl with his captors.

Early Reign (1762-1764)

Catherine had ambitious plans regarding both domestic and foreign affairs, but during the first years of her reign her attention was directed toward securing her position. She knew that a number of influential persons considered her a usurper and her son, Paul, the rightful ruler; she also realized that without the goodwill of the nobility and the military she could be overthrown by a coup as readily as she had been elevated by one. Her reaction to this situation was to take every opportunity for conciliating the nobility and the military and at the same time striking sharply at those who sought to replace her with Paul.

As for general policy, Catherine understood that Russia needed an extended period of peace during which to concentrate on domestic affairs and that peace required a cautious foreign policy. The able Count Nikita Panin, whom she placed in charge of foreign affairs, was well chosen to carry out such a policy.

Attempts at Reform (1764-1768)

By 1764 Catherine felt sufficiently secure to begin work on reform. In her thinking about the problems of reform, she belonged to the group of 18th-century rulers known as ''enlightened despots.'' Influenced by the ideas of the Enlightenment, these monarchs believed that a wise and benevolent ruler, acting according to the dictates of reason, could ensure the well-being of his or her subjects.

It was in the spirit of the Enlightenment that Catherine undertook her first major reform, that of Russia's legal system, which was based on the antiquated, inequitable, and inefficient Code of Laws, dating from 1649. For more than 2 years, inspired by the writings of Montesquieu and the Italian jurist Beccaria, she worked on the composition of the ''Instruction,'' a document to guide those to whom she would entrust the work of reforming the legal system. This work was widely distributed in Europe and caused a sensation because it called for a legal system far in advance of the times. It proposed a system providing equal protection under law for all persons and emphasized prevention of criminal acts rather than harsh punishment for them.

In June 1767 the Empress created the Legislative Commission to revise the old laws in accordance with the ''Instruction.'' For the time and place, the Commission was a remarkable body, consisting of delegates from almost all levels of society except the lowest, the serfs. Like many others, Catherine had great hopes about what the Commission might accomplish, but unfortunately, the delegates devoted most of their time to the exposition of their own grievances, rather than to their assigned task. Consequently, though their meetings continued for more than a year, they made no progress, and Catherine suspended the meetings at the end of 1768. The fact that she never reconvened the Commission has been interpreted by some historians as an indication that she had lost faith in the delegates; others feel, however, that she was more interested in having the reputation of being an ''enlightened'' ruler than in actually being one.

War and Revolt (1768-1774)

Foreign affairs now began to demand Catherine's major attention. She had sent troops to help the Polish king Stanislas (a former lover) in suppressing a nationalist revolt aimed at reducing Russia's influence in Poland. In 1768 the Polish rebels appealed to Turkey for aid, and the Turkish sultan, grateful for an opportunity to weaken a traditional enemy, declared war on Russia. But his act was based on serious miscalculation, and his forces were soundly beaten by the Russians. This turn of events led Austria to threaten intervention on Turkey's behalf unless Catherine agreed not to take full advantage of her victory. Faced by this dangerous alternative, she agreed to show restraint in return for a portion of Polish territory. Thus in 1772 Austria and Russia annexed Polish territory in the First Partition of Poland. Two years later, after lengthy negotiations, Catherine concluded peace with Turkey, restricting herself to relatively modest but nonetheless important gains. Russia received as a territorial concession its first foothold on the Black Sea coast, and Russian merchant ships were allowed the right of sailing on the Black Sea and through the Dardanelles.

Even before the conclusion of peace with the Turks, Catherine had to concern herself with a revolt led by the Cossack Yemelyan Pugachev. It proved to be the most ominous internal threat she ever had to face. The rebel leader claimed that reports of Peter III's death were false and that he himself was the deposed emperor. He convinced many serfs, Cossacks, and members of other dissatisfied groups that when Catherine II was deposed and ''Peter III'' was returned to the throne their oppression would be ended. Soon tens of thousands were following him, and the uprising, which started in the south and spread up the Volga River, was within threatening range of Moscow. Pugachev's defeat required several major expeditions by the imperial forces, and a feeling of security returned to the government only after his capture late in 1774. The revolt was a major landmark in Catherine's reign. Deeply alarmed by it, she concluded, along with most of the aristocracy, that the best safeguard against rebellion would be the strengthening of the local administrative authority of the nobility rather than measures to ameliorate the condition of the lower classes.

Domestic Affairs (1775-1787)

Much of Catherine's fame rests on what she accomplished during the dozen years following the Pugachev uprising, when she directed her time and talent to domestic affairs, particularly those concerned with the administrative operations of government. Her reorganization in 1775 of provincial administration—in such a way as to favor the nobility—stood the test of time; but her reorganization of municipal government 10 years later was less successful.

Catherine attached high importance to expanding the country's educational facilities. She gave serious consideration to various plans and in 1786 adopted one providing for a large-scale educational system. Unfortunately she was unable to carry out the entire plan; but she did add to the number of the country's elementary and secondary schools, and some of the remaining parts of her plan were carried out during succeeding reigns.

Another of Catherine's chief domestic concerns was the enhancement of Russia's economic strength. To this end she encouraged trade by ending various restrictions on commerce, and she promoted the development of underpopulated areas by attracting both Russians and foreigners to them as settlers.

The arts and sciences received much attention during Catherine's reign not only because she believed them to be important in themselves, but also because she saw them as a means by which Russia could attain a reputation as a center of civilization. Under her direction St. Petersburg was beautified and made one of the world's most dazzling capitals. With her encouragement, theater, music, and painting flourished; stimulated by her patronage, the Academy of Sciences reached new heights. Indeed, during her reign St. Petersburg became one of the major cultural centers of Europe.

Foreign Affairs (1787-1795)

Catherine gradually came to believe that it would be possible to strip Turkey of both Constantinople and its European possessions if only Austria would join Russia in the undertaking. And, having gained Austria's lukewarm support, she began the deliberate pursuit of a policy so intolerably aggressive toward Turkey that in 1787 the Sultan finally declared war on Russia. As in past encounters, the Russian forces proved superior to the Turks, but they required 4 years to achieve victory. By the Treaty of Jassy (1792) Catherine won from Turkey a large area on the Black Sea coast and gained Turkish agreement to Russia's annexation of the Crimean Peninsula. But she was not able to carry out her original plan of annexing Constantinople and Turkey's European territory, since Austria had withdrawn its support of this action and other powers vigorously opposed it.

While the Russo-Turkish War was in progress, Polish nationalists again tried to strengthen the Polish state and end Russian influence within it. As before, their efforts were futile, leading only to unqualified disaster for their unfortunate country—the Second Partition of Poland (1793), in which Russia and Prussia annexed Polish territory; and the Third Partition (1795), in which Russia, Austria, and Prussia divided what remained of an independent Poland.

Problem of Succession

As she grew older, Catherine became greatly troubled because her heir, Paul, who had long been given to violent and unpredictable extremes of emotion, was becoming so unsettled and erratic that she doubted his fitness to rule. She considered disclaiming him as heir and naming his oldest son, Alexander, as her successor. But before she was able to alter her original arrangement, she died of a stroke on Nov. 6, 1796.

Further Reading

The Memoirs of Catherine the Great, edited by Dominique Maroger (trans. 1955), covers her life until 1762. *Documents of Catherine the Great,* edited by W. F. Reddaway (1931), includes the texts of the ''Instruction'' and her correspondence with Voltaire. Ian Grey, *Catherine the Great: Autocrat and Empress of All Russia* (1962), is a thorough and sound biography. Gladys S. Thomson, *Catherine the Great and the Expansion of Russia* (1947), provides a useful, brief survey of Catherine's reign. Kazimierz Waliszewski, *The Romance of an Empress: Catherine II of Russia* (1894), is still a fascinating and important work. □

Catiline

Catiline (ca. 108-62 B.C.), or Lucius Sergius Catilina, was a Roman politician and revolutionary. Cicero blocked his attempt to overthrow the government in 63 B.C.

Although Catiline traced his patrician lineage to Sergestus, a companion of Aeneas, no member of the family had held the consulship in Rome for several generations. His early life and career are shrouded in obscurity and misrepresentation. He may have served as military tribune in the Social War in 89 B.C. When Sulla returned to Rome in 83, Catiline joined him.

Catiline held the praetorship in 68 B.C. For the next 2 years he served as governor of Africa. When he returned to Rome in 66, he attempted to run for the consulship, but his candidacy was refused because he was under indictment for extortion in his province. Acquitted of extortion in 65 and of the charge of murder during the proscriptions in 64, Catiline ran for the consulship of 63 with financial support from M. Licinius Crassus. But senatorial leaders rallied behind Cicero, and Catiline lost. He campaigned again in 63, making a broad appeal on a platform of cancellation of debts. Again he failed because of the opposition of Cicero and heavy bribery by his senatorial competitors.

Disappointed and disgruntled, Catiline turned to revolution. With a small group of senatorial backbenchers and equestrians, he made plans to recruit an army in Etruria, march on Rome, and take control of the state after murdering Cicero and other leading senators.

Cicero learned of the plot from one of the conspirators and obtained concrete evidence of it from Crassus. On Oct. 21, 63 B.C., Cicero exposed Catiline's plans in the Senate, which declared a state of emergency and voted Cicero full power to deal with the conspiracy; his defensive measures in Rome and elsewhere in Italy foiled Catiline's plans on October 27. On November 7 Cicero denounced Catiline in the Senate in the first of his four Catilinarian orations. Catiline promptly left Rome to join his troops in Etruria. Early in December, Cicero arrested four of the conspirators left in Rome, and they were put to death on his orders. This action broke the back of the conspiracy. In January 62 B.C., two senatorial armies trapped Catiline at Pistoria in northern Etruria as he tried to flee to Gaul, and he died fighting at the head of his troops.

Though ambitious for power, Catiline saw himself as the champion of the poor and oppressed against an entrenched and unresponsive oligarchy. His economic program attracted small landholders in many parts of Italy, especially Etruria, who had been ruined in the Sullan confiscations.

Further Reading

Ancient sources on Catiline include Cicero, Plutarch, and Sallust. E.G. Hardy, *The Catiline Conspiracy in Its Context* (1924), and Arthur Kaplan, *Catiline: The Man and His Role in the Roman Revolution* (1968), offer good analyses of the problems connected with the conspiracy. Lester Hutchinson, *The Conspiracy of Catiline* (1966), is a well-written but uncritical account of Catiline's life.

Additional Sources

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George Catlin

The American painter George Catlin (1796-1872) made the most extensive and important record of life among Native Americans in North America through his drawings, paintings, and writings.

George Catlin was born on July 26, 1796, in Wilkes-Barre, Pa. His father, a retired lawyer, sent George to Connecticut to study law in 1817. Two years later he began practicing law in Wilkes-Barre. But he was more interested in painting, natural history, and Native Americans and by 1821 had taught himself portrait painting. In 1823 he painted miniatures in Philadelphia, and on seeing a delegation of Native Americans from the Far West, he determined to become their historian. He went to Albany, N.Y., to paint a portrait of Governor DeWitt Clinton, who later assisted Catlin in many ways. A frequent guest at the governor's mansion, Catlin met there Clara Bartlett Gregory, whom he married in 1828.

The famous Seneca orator, Red Jacket, was the first Native American to pose for Catlin. During the next 4 years he divided his time between commissioned portraits and studies of Native Americans. Finally he gave up his lucrative career as a portraitist and in 1830 went to St. Louis to study and depict Native Americans before they were changed by civilization. After 7 years of hard work under very difficult circumstances, he fulfilled his ambition. For the first 2 years he painted portraits of tribal delegates who came to St. Louis to talk with Gen. William Clark, governor of the vast Indian Territory (a close friend of the affable artist). In 1832 he traveled 2,000 miles up the Missouri River by steamboat, later making a trip to Texas and also to the upper Mississippi River. During these trips he worked at a frantic pace, so that he had about 500 portraits and sketches, a superb collection of Naive American artifacts, and notes and impressions of 38 different tribes to be used later in his lectures and books.

Catlin had early exhibitions of his work in Pittsburgh, Cincinnati, and Buffalo. In 1836 he moved this material home to Albany, where he finished paintings and made additional ones from field sketches. He planned to hold an exhibition and lecture in New York and other big eastern cities and then take his unique collection to Washington, where he hoped it would become the nucleus of a great national museum financed by the U.S. government.

In New York City, ''Catlin's Indian Gallery'' in 1837 was a tremendous success. This was the first ''Wild West'' show—one of the most durable popular interests America was to experience. Catlin's message of the noble Native American corrupted by the white man disturbed many people. Although he used all his brilliance and charm on influ-

ential friends in Washington, Congress did not purchase his collection, which he exhibited in the capital in 1838. To his disappointment his Indian Gallery had little success in Baltimore, Philadelphia, Boston, or in its second showing in New York.

In 1839 he took his gallery to London, where he again met with financial success. His wife and two daughters joined him. In 1841 he published his first book on Native Americns in North American. In 1845, when London tired of the show, he went to Paris, where his wife died. Except for a painting trip to South America from 1852 to 1857, financed by Baron Wilhelm von Humboldt, Catlin lived in Europe until his return to New York in 1870. He died on Dec. 23, 1872.

Further Reading

Catlin's most important work, *Letters and Notes on the Manners, Customs, and Condition of the North American Indians,* which first appeared in London in 1841, has had numerous reprints and subsequent editions. Loyd Haberly, *Pursuit of the Horizon* (1948), is an interesting biography, and Harold McCracken, *George Catlin and the Old Frontier* (1959), is scholarly and well illustrated. Thomas Donaldson, *The George Catlin Indian Gallery in the U.S. National Museum* (1885), is the basic reference book on Catlin's work. □

Cato the Younger

Marcus Porcius Cato Uticensis (95-46 B.C.), known as Cato the Younger, was a Roman political figure whose opposition to Pompey and Caesar helped hasten the collapse of the Roman Republic.

Orphaned when a child and raised in the house of his uncle M. Livius Drusus, the reformer, Cato early cultivated habits of austerity and made a great show of political and moral probity. After serving as military tribune in Macedonia (67-66 B.C.), he toured Asia to prepare himself for public life. As quaestor, or minister of finance, Cato was notable for his punishment of corrupt treasury clerks and the strict rectitude of his accounts. But he was not free of favoritism. As tribune elect in 63, he prosecuted for electoral bribery one of the men who defeated Catiline for the consulship, exempting the other because he was a relative.

Cato's fiery speech on December 5 led the Senate to vote for the execution of the Catilinarian conspirators who had been caught in Rome after an unsuccessful attempt at seizing control of the state. As tribune in 62, Cato blocked attempts by Metellus Nepos and Julius Caesar to recall Pompey to deal with Catiline and his army in Etruria.

When Pompey returned from the East, Cato led the senatorial opposition against him. He also outraged Crassus and the equestrians by refusing to allow reconsideration of the tax contract for Asia. The result was the formation of the First Triumvirate by Pompey, Crassus, and Caesar to attain their political ends. During Caesar's consulship in 59 Cato bitterly opposed the triumvirate's bills for the redistribution of land and the grant of an extraordinary command to Caesar. So violent were Cato's tactics that Caesar at one point had him imprisoned only to think better of it later. In the following year the triumvirs rid themselves of Cato by offering him a special command in Cyprus. Though Cato was aware he was being removed from the center of power, his exaggerated sense of duty made it impossible for him to refuse.

When he returned to Rome in 56 B.C., he attempted to block the election of Pompey and Crassus to their second consulship. They therefore prevented Cato's election to the praetorship, for which he had to wait until 54. To check the rioting and anarchy which developed in 53 and 52, Cato supported the proposal of the senatorial leaders to make Pompey sole consul. Thereafter he continued to back Pompey but only as a counterforce to the growing power of Caesar. Because Cato refused to cultivate the great politicians, he failed to win the consulship for 51.

In the civil war between Pompey and Caesar, Cato chose Pompey and was given command in Sicily, which he evacuated after the arrival of the Caesarian forces in order to avoid bloodshed. He garrisoned Dyrrachium for Pompey during the Battle of Pharsalus and after Pompey's defeat joined the Pompeian refugees in Africa. There he refused military command because he had not held the consulship but took charge of the city of Utica (whence he derived his surname) and organized its defenses. When Caesar crushed the Pompeians in the Battle of Thapsus in 46 and approached the city, Cato committed suicide.

After his death Cato became a symbol of republicanism in the continuing struggle against Caesar, Antony, and Octavian. But during his lifetime his conservatism and obstructionism served only to strengthen the forces he opposed.

Further Reading

The chief ancient sources for Cato are the speeches and letters of Cicero and the biography in Plutarch's *Lives*. There is no full-length study of Cato in English. For details see S. A. Cook, F. E. Adcock, and M. P. Charlesworth, eds., *Cambridge Ancient History,* vol. 9 (1932), and H.H. Scullard, *From the Gracchi to Nero: A History of Rome from 133 B.C. to A.D. 68* (1959; 2d ed. 1963). □

Marcus Porcius Cato the Elder

Marcus Porcius Cato (234-149 B.C.), known as Cato the Elder and Cato the Censor, was a Roman soldier, statesman, orator, and author. His stern morality in office as well as in his private life became proverbial.

Cato called ''the Elder'' to distinguish him from his equally famous greatgrandson, Cato the Younger, was born in Tusculum in the Sabine mountains. After growing up in the sturdy discipline of farm life, Cato, from the age of 17, participated in the Second Punic War, distinguished himself in various battles, and served as military tribune in Sicily. After gaining considerable fame for his oratorical ability in court, he was the first of his family to run for public office. Elected quaestor in 204 B.C., he was assigned to the proconsul Publius Cornelius Scipio (Africanus Major) during the war in Africa. On his return he met the poet Quintus Ennius in Sardinia and brought him to Rome.

In 199 Cato became plebeian aedile, and in the following year praetor in Sardinia, where he proceeded sternly against moneylenders. He won the consulship in 195 together with his patrician friend and supporter Lucius Valerius Flaccus. Before his departure for the province of Spain he opposed the repeal of the Appian Law against feminine luxury. As proconsul, in the following year he successfully quelled the rebellion of the Spanish tribes, settled Roman administration, and concerned himself with the Roman profit from the Spanish iron and silver mines. Returning to Rome later in 194, he celebrated a triumph.

In the war against the Syrian king Antiochus III, Cato served once more as military tribune under Manlius Acilius Glabrio, consul of 191 B.C. During his travels in Greece, Cato acquired his anti-Hellenic attitude. After brilliant operations at Thermopylae he was sent to Rome to report the victory, and soon afterward he began a series of accusations directed against the progressive and pro-Hellenic wing of the Senate, which centered on Scipio Africanus. His indefatigable attacks upon what he considered the demoralizing effects of foreign influences and his attempt to steer back to the ''good old Roman ways'' led to his becoming censor in 184.

Having reached the culmination of his career at the age of 50, Cato gave full scope to his doctrines of social regeneration. As censor, he introduced taxes on luxuries and revised rigorously the enrollment of the Senate and the equestrian order. On the other hand, he spent lavishly on public works such as the sewerage system and built the first Roman market hall, the Basilica Porcia, next to the Senate house. Through the sternness of his censorship he made so many enemies that he had to defend himself in court to the end of his life in at least 44 trials. He pursued a vigorous anti-Carthaginian policy after he returned from an embassy to Carthage, where he witnessed to his great dismay the economic recovery of Rome's former enemy. He died in 149 B.C. at the age of 85, 3 years before the final destruction of Carthage.

As an author, though following in his *Origines* (Foundation Stories) the Hellenistic foundation stories of Italian cities, Cato was the first Roman historian to write in Latin, thereby inspiring national historiography in Rome. He did not hesitate to include his own speeches (of which Cicero knew more than 150), and fragments of 80 are still preserved. Not a detractor of his own praises, he refused to include the names of other generals in his work. His didactic prose work *De agricultura* (*On Farming*) provides a mine of information on the changing conditions from small landholdings to capitalistic farming in Campania. It is also an invaluable source book for ancient customs, social conditions, superstitions, prayer formulas, and archaic Latin prose.

Cato was undoubtedly one of the most colorful characters of the Roman Republic, and his name became synonymous with the strict old Roman morality for generations to come.

Further Reading

The major ancient sources for the life of Cato the Elder are Livy's Books 31-45, ''Cato Major'' in Plutarch's *Lives,* ''Cato'' in *The Lives of Cornelius Nepos,* and Cicero's ''On Old Age.'' The definitive modern biography is in German, D. Kienast, *Cato der Zensor* (1954). For general historical background see H.H. Scullard, *Roman Politics, 220-150 B.C.* (1951). □

Carrie Chapman Catt

The American reformer Carrie Chapman Catt (1859-1947) designed the strategy for the final victory of the woman's-suffrage movement in 1920 and founded the League of Women Voters.

Carrie Lane was born in Ripon, Wis., on Jan. 9, 1859. She was raised in Iowa and graduated from the state college. Her first husband died soon after their marriage, and 4 years later, in 1890, she married George Catt, a prosperous engineer. In 1895 she became chairman

of the Organization Committee of the National American Woman Suffrage Association (NAWSA), and in 1900 she succeeded Susan B. Anthony as president of NAWSA. Her husband's ill health forced Catt to resign in 1904, but after his death the next year she returned to active service as president of the International Woman Suffrage Alliance. Later she assumed command of the New York woman's-suffrage movement, then struggling to win a statewide referendum authorizing the vote for women. Although the New York campaign was not completed until 1917, Catt's brilliant management of it made her the obvious choice to become president of NAWSA in 1915, when discontent with Dr. Anna Howard Shaw's faltering leadership forced her to step down.

Catt reorganized NAWSA, installed her own people in key positions, and in 1916 worked out a 6-year plan to secure a constitutional amendment that would enfranchise women. America's entry into World War I forced the issue. No doubt women would have gained the ballot some day, but they got it in 1920 mainly because of Catt. Under her direction the amendment was lobbied torturously through Congress and then, in the face of substantial opposition, through the state legislatures. The issue was in doubt until Tennessee, at the last minute, became the thirty-sixth state to ratify the 19th Amendment on Aug. 26, 1920.

Catt was notable for her intelligence, strength of character, and self-discipline. An effective speaker, a superb organizer, a diplomat and a politician, she converted NAWSA from a loose coalition of societies into a tightly knit political machine. She had pacifist inclinations and helped launch the Woman's Peace party, but she broke with it when American entry into World War I was imminent. By the same token, although she served on the Woman's Committee of the Council of National Defense during that war, she did only enough work to establish her credentials as a patriotic American. In both cases her first loyalty and best energies went to the suffrage movement.

In 1919 Catt founded the League of Women Voters as a vehicle for nonpartisan suffragists and as an instrument to advance those reforms for which women had sought the ballot. Later she fulfilled her early pacifist ambitions by establishing a Committee on the Cause and Cure of War, which was the largest of the women's peace groups during the 1920s. A lifelong internationalist, she supported both the League of Nations and the United Nations. Unlike many feminists, Catt was not discouraged by the modest gains women made after receiving the vote. She never thought that enfranchising women would revolutionize the human condition, and as long as her strength held out she continued to work for social justice and social welfare in a variety of fields. She died on March 9, 1947.

Further Reading

The only biography of Catt is Mary G. Peck, *Carrie Chapman Catt* (1944). The fact that the author was a friend and colleague of Catt for 40 years gives the book a special authority, but a full study of this important woman based on the extensive documentary material now available is needed. Carrie C. Catt and Nettie R. Shuler, *Woman Suffrage and Politics* (1923), is informative since it draws on some of Mrs. Catt's own experiences. Volumes 4 (1903), 5 (1922), and 6 (1922) of the *History of Woman Suffrage,* edited by Ida H. Harper, contain much useful material. □

James McKeen Cattell

The American psychologist and editor James McKeen Cattell (1860-1944) was a pioneer in American psychology who influenced the profession to use objective methods of study and to apply psychology to practical aspects of life.

James McKeen Cattell was born on May 20, 1860, in Easton, Pennsylvania. His father was president of Lafayette College in Easton, and his family supported Cattell's education and his early desire to travel and work abroad.

During the eight years following acquisition of a B.A. degree from Lafayette College in 1880 Cattell studied in Europe at Leipzig and at Göttingen under the famed European psychologist Wilhelm Wundt. Moving to England, Cattell worked with Sir Francis Galton, who strongly influenced him. Cattell also admired the American psychologist and philosopher William James. Returning to the United States Cattell worked at Johns Hopkins University.

From 1888 to 1891 Cattell held the first professorship in psychology at the University of Pennsylvania at Philadelphia. He made his greatest personal contributions to the

field of psychology during 1891-1917 when he was professor at Columbia University. He died in Lancaster, Pennsylvania, on January 20, 1944.

Cattell had a strong and lasting impact on psychology in at least three ways. First, he began his career at a time when psychology and other behavioral sciences were allied with philosophy. Cattell championed the notion that psychology and other behavioral, biological, and social sciences could carry on rigorous, objective, scientific research. His impetus hastened a turning point in methodological practices in these disciplines. Some say Cattell probably did more than anyone else of his time to foster the development of the behavioral and biological sciences in the United States.

In his own work, Cattell demonstrated the rigor of a scientific approach as he researched reading and perception, psychophysics, individual differences, and individuals' reaction times to various stimuli. Examples of findings from his research still cited today are that eyes jump during reading, that words in print are only perceived when the eyes are at a standstill, that many words can be learned and remembered more easily and accurately than most letters, and that words and phrases can be read in a small fraction of a second.

Second, Cattell advocated that scientific findings could and should be utilized in practical ways. His conclusions from his study of reading, for example, along with others on reaction time revolutionized some educational practices such as methods of teaching reading and spelling. In 1921 Cattell founded, and for many years served as president of, the Psychological Corporation, the first of many groups applying psychological techniques to practice. Psychological Corporation became and remained a leader in the development of tests for use in education and industry.

Third, Cattell made a mark in history through his service to professional organizations and journals. He was one of the founders of the American Psychological Association and of several other scientific societies. He launched and published several scientific journals, including *Psychological Review, Science, Scientific Monthly, School and Society,* and *The American Naturalist*. He also prepared and published the first and subsequent editions of *American Men of Science* and *Leaders in Education*.

Further Reading

Complete reports of Cattell's life and work are in *James McKeen Cattell; 1860-1944: Man of Science*. Volume one, *Psychological Research,* contains Cattell's own reports of his research and volume two, *Addresses and Formal Papers,* consists of Cattell's own presentations.

An Education in Psychology: James McKeen Cattell's Journals and Letters from Germany and England, edited by Michael M. Sokal (1981), gives an interesting personal accounting of the beginnings of Cattell's career. The book also contains brief sections on Cattell at Columbia, Cattell as psychologist, Cattell as editor, and the Cattell family. □

Gaius Valerius Catullus

Gaius Valerius Catullus (ca. 84-ca. 54 B.C.) was a Roman lyric poet. He is best known for the intense poems which reflect various stages in his love affair with "Lesbia."

Catullus belonged to a circle of *neoteroi,* or "new poets," who used as their models the learned Greek poet-scholars at Alexandria in the Hellenistic period and wrote elegant, allusive, and highly finished poems on love, mythology, and other topics. They cherished the epithet *docti,* "learned." Catullus's friends were the poets C. Licinius Macer Calvus, Furius Bibaculus, and C. Helvius Cinna; the orator Q. Hortensius, Cicero's rival in the law courts; and the biographer Cornelius Nepos, to whom Catullus dedicated his book of poems.

Catullus was born in Verona. St. Jerome gives the year 87 B.C. and says that he died at age 30. Since events of 55 B.C. are referred to in several of Catullus's poems, however, and no poem can be said with certainty to be later than 54, scholars accept the dates 84-54. Catullus's family was prominent and well-to-do. They owned a villa at Sirmio, and his father entertained Caesar when the later was governor of Gaul.

When Catullus went to Rome in 61, he met and fell in love with Clodia, the "Lesbia" of the poems, who was a member of the old aristocratic Claudian family and the wife of Metellus Celer. For this upper-class sophisticate 10 years older than Catullus, the young poet from Verona was but another liaison in her constant search for diversion.

After a brief affair Clodia replaced Catullus with Caelius Rufus, who traveled in the same fast set as Catullus and was a protégée of Cicero. When Caelius threw her over (a new experience for her), Clodia brought charges against him in order to ruin him politically and socially. Cicero defended him in a masterpiece of character assassination (*Pro Caelio*) in which he repeated the rumors that Clodia had murdered her husband and slept with her brother and implied, among other things, that she was an insatiable prostitute. Before accepting as true Cicero's portrait of Clodia, one must remember that at one time the orator had thought of divorcing his wife in order to marry her. Whatever this woman was like, Catullus's experience with her was the source of some of the finest Latin lyric poems.

In 57 Catullus went to Bithynia on the staff of Memmius, who was to be governor of that Eastern province. While there Catullus traveled to the Troad to perform rites at the tomb of his brother, who had died in the East, recording this act of devotion in a moving poem. After a year in Bithynia he returned to Italy and probably lived in Rome the rest of his life. Despite complaints of poverty in his poems, he seems to have owned a villa near Tibur (modern Tivoli).

The collected 116 extant poems—18 to 20 are spurious—while arranged neither by chronology nor by subject, can be divided into three categories: The first, poems 1 through 60, is a group of short poems in various meters, with

the hendecasyllabic and ''limping'' iambic predominating, among which are love poems, erotic poems, lampoons, and poems on a variety of other topics. The poems 61 to 64, the second group, are longer poems, including two wedding hymns (61 and 62); the Attis poem (63), about a youth who emasculates himself in order to become a priest of Cybele, then regrets his act; and the ''Marriage of Peleus and Thetis'' (64), an epyllion, or little epic, of some 400 hexameters. The poems of the third category, 65 to 116, are all written in elegiac meter. A few of these poems are elegies (65-68,76), the rest short poems of epigram type, as in 1-60, on a variety of topics.

Poems about Lesbia

Catullus's most memorable poems are the ones about ''Lesbia.'' It is highly tempting to arrange them in an order that chronicles the poet's affair with Clodia: intense joy at the beginning, a break, reconciliation, then Catullus's awareness of his mistress's congenital faithlessness. Next comes bitterness and despair. The poet nearly loses his sanity but manages, by a great effort of will, to gain control of himself and is then slowly healed of his passion. To read these poems as autobiographical documents is a mistake, however. Catullus did not record this experience factually but, rather, used it as a source for poetry. Art and life were not the same for him. Rather, life was the matrix out of which a highly wrought art was formed.

Perhaps best known is 5, *Vivamus, mea Lesbia, atque amemus* (''Let us live, my Lesbia, and let us love''). The English poets Marlowe, Campion, Jonson, and Crashaw, to name a few, wrote imitations of it. Nearly as well known are 7, *Quaeris quot mihi basiationes* (''You ask me how many kisses''); 8, *Miser Catulle, desinas ineptire* (''Poor Catullus, stop acting foolishly''); 85, *Odi et amo* . . . (''I hate and I love''); the poems on Lesbia's sparrow (2 and 3); and the two in Sapphic meters, one an adaptation of a poem by Sappho (11), and the other, one of his most affecting, an address to a friend to carry a message to Lesbia (51). These poems are appealing by their direct, apparently unreflective, outpouring of emotion. But they have been carefully composed with an art that conceals art. One critic speaks of their ''controlled lyricism,'' which produces a fine tension between intellect and the emotions.

View of Love

Catullus's vision of love in his poems is far different from the casual, frequent, and merely sensual liasions represented in the elegant dilettantish poems of the ''new poets.'' In his poems Catullus imagines a kind of relationship with a woman which may be called total involvement, intellectual as well as physical. This concept of love, taken for granted today, combines friendship with sensual pleasure. Catullus's affair with Clodia was itself probably not unique, but it did provide the poet with a starting point from which to develop his concept of an ideal love.

Catullus could be witty and charming, as in poem 13, an ''invitation'' to one Fabullus to dine with him—but he must bring his own dinner, for the poet's wallet is full of cobwebs. Nonetheless the host will provide a scented ointment, on smelling which Fabullus will pray to the gods to become all nose. Catullus could be witty and obscene, as in poem 39, on a certain Egnatius, who continually grins, whether appropriately or inappropriately, in order to show off his brilliant white teeth. The secret of his beautiful smile, however, is the urine with which he cleans them. Many of the poems are forthrightly obscene to a degree that may shock even modern readers (32, 33, 37, 80, 97). There are two lampoons of Caesar (29 and 57), which the great man conceded had hurt him. When Catullus apologized for them, however, Caesar promptly invited him to dinner.

Other Themes

The long poems exhibit another side of Catullus's talent. Poem 61, a wedding hymn written in honor of the marriage of a friend, has a grace and sensitivity which make it one of his most delightful poems. The same holds true of 62, another wedding hymn but without reference to a particular marriage. Poem 64, on the marriage of Peleus and Thetis, is highly finished and subtle and was written for, and best understood by, a learned elite. In addition there are 76, the poet's plea to the gods to allow him to gain an ultimate perspective on the love that has consumed him like a disease, and 101, commemorating a visit to his brother's tomb and ending with the simple but expressive *atque in perpetuum, frater, ave atque vale* (''But now for all time, my brother, good luck and farewell'').

A critic called Catullus's little book of poems ''maddeningly scrappy.'' The poems are indeed uneven in quality, and many are difficult to understand. Nevertheless he wrote a new kind of poetry which influenced poets for two generations after his death. His direct personal lyricism gives a quality to many of them which makes them similar to modern lyric poems.

Further Reading

A biography that considers the political and cultural milieu of Catullus's works is Tenney Frank, *Catullus and Horace: Two Poets in Their Environment* (1928). Two of the best studies of Catullus in English are E. A. Havelock, *The Lyric Genius of Catullus* (1939), and Arthur Leslie Wheeler, *Catullus and the Traditions of Ancient Poetry* (1934). Kenneth Quinn, *The Catullan Revolution* (1959), assesses the poet's importance in the development of Roman poetry. A later work is David O. Ross, Jr., *Style and Tradition in Catullus* (1969).

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Augustin Louis Cauchy

The French mathematician Augustin Louis Cauchy (1789-1857) provided the foundation for the modern period of rigor in analysis. He launched the theory of functions of a complex variable and was its authoritative pioneer developer.

Augustin Louis Cauchy was born in Paris on Aug. 21, 1789, 38 days after the fall of the Bastille. His father, Louis François, was a parliamentary lawyer, lieutenant of police, and ardent royalist. Sensing the political wind, he moved the family to his country cottage at Arcueil, where they lived for nearly 11 years. Here young Cauchy received a strict religious education from his mother and an elementary classical education from his father, who wrote his own textbooks in verse.

By 1800 the political situation had stabilized and the family moved back to Paris. At the age of 16 Cauchy entered the École Polytechnique, at that time the best school in the world for a budding mathematician. Originally designed to produce military engineers for the Revolutionary armies of France, the school developed as a revolutionary (in method) educational institution. Teaching was linked with research as the nation's finest mathematicians created pure mathematics in discussion with their students and showed them how mathematical theory and practice nourished one another at the very edge of invention.

As Lagrange and Laplace had predicted, Cauchy was a brilliant academic success. In the realm of personal relationships he was not so successful. The generally anticlerical polytechnicians simply could not believe that a brilliant student as aggressively pious and evangelically Catholic as Cauchy could exist. His imperturbability on the matter progressively amused, bewildered, irritated, and infuriated them. It was a pattern of responses that was to become typical in his social relationships. Many years later, after Cauchy had become the most influential mathematician in the world, the naive young genius Abel would conclude that Cauchy was insane. How else could a man of science be so bigoted in religious matters?

From Engineer to Mathematician

From the Polytechnique, Cauchy passed to the École des Ponts et Chaussées, where he studied engineering for 3 years. Upon graduation in 1810, he was sent to Cherbourg as a military engineer. But he could not stay away from pure mathematics. In his spare time he began to review all mathematics, ''clearing up obscurities'' and inventing new methods for the ''simplification of proofs and the discovery of new propositions.'' He displayed the power and originality of these methods in a series of papers that impressed even the sophisticated mathematical community of Paris. Among these researches were two on polyhedrons, one on symmetric functions, and one on determinants. In the last paper Cauchy reorganized all that was then known about the subject and gave the word ''determinant'' its modern meaning. All this spare-time work had two results: it broke Cauchy's health, and he abandoned engineering to devote his life to mathematics.

If the mathematical community had been impressed by Cauchy the hobbyist mathematician, it was dazzled by Cauchy the full-time professional. In 1815 he proved a Fermat conjecture on polygonal (figurate) numbers that had defeated some of the world's best mathematicians. In the following year he demonstrated his versatility by winning the grand prize of the Académie des Sciences with a mathematical treatment of wave propagation on the surface of a fluid. Meanwhile, he had obtained his first teaching position, at the Polytechnique. He was appointed professor there in 1816, and before long he was also lecturing at the Collége de France and the Sorbonne.

At the age of 27 Cauchy was elected to the Académie des Sciences-an unusual honor for so young a man. In his case, there were some who insisted that there was nothing honorable about it. The chair which Cauchy filled had belonged to Gaspard Monge, the father of descriptive geometry, first director of the École Polytechnique, and loyal follower of Napoleon I. The restored Bourbon regime demanded that Monge be expelled from the academy. The academicians complied and elected Cauchy in his place. Cauchy, as rigidly ultraroyalist in politics as he was ultra-Catholic in religion, could never see anything improper about the procedure.

In 1818, securely established as the outstanding mathematician of France, Cauchy married Aloise de Bure. They had two daughters.

Prolific Decade

Cauchy worked as if he expected his worth to be measured by the sheer weight of his publications. His ideas, touching upon nearly every branch of mathematics, pure and applied, seemed to materialize as fast as he could write them down. There were occasions when he would produce two full-length papers in one week.

One of Cauchy's major interests in these years was the attempt to repair the logical foundations of analysis in such

a way that this branch of mathematics would have ''all the rigor required in geometry.'' This was a problem of long standing. In his devastating criticism of the Newton-Leibniz calculus, Bishop Berkeley had suggested that the faulty reasoning of the calculus led to correct results because of compensating errors. Maclaurin and Lagrange accepted the criticism and both made heroic efforts to construct a logical justification for the methods of the differential calculus. Neither succeeded.

Cauchy did not quite succeed either. But he took a great step in the right direction when he made the concept of limit the basis for the whole development. His definition of continuity and the derivative in terms of limit was quite modern. But to say that Cauchy'' gave the first genuinely mathematical definition of limit, and it has never required modification'' is quite wrong.

Cauchy defines ''limit'' as follows: ''When the values successively assigned to the same variable indefinitely approach a fixed value, so as to end by differing from it as little as desired, this fixed value is called the limit of all the others.''

As a rough description of the limit idea, Cauchy's ''definition'' may have merit. But it is verbal, intuitive, crammed with undefined terms, and therefore absolutely nonmathematical in the modern sense. Strangely enough, Cauchy did give a precise mathematical definition of convergent series, and he went on to establish criteria for convergence. It is said that Laplace, after hearing Cauchy's first lectures on series, rushed home in a panic, barred his door, and laboriously tested all the series in his masterpiece, the *Mécanique céleste,* using Cauchy's criteria. This story, perhaps apocryphal, nevertheless indicates how Cauchy's methods began to set new standards of rigor in analysis.

Between 1825 and 1831 Cauchy published a series of papers which created a new branch of analysis, the theory of functions of a complex variable. It is the principal mathematical tool used in vast domains of physics.

A Matter of Principle

The Revolution of 1830 sent Charles X into exile. The new king, Louis Philippe, demanded oaths of allegiance from the professors of France. Cauchy refused. He had already sworn his oath to Charles. Stripped of all his positions, he exiled himself to Switzerland, leaving his family in Paris.

In 1831 Cauchy was appointed professor of mathematical physics at Turin. Two years later Charles summoned him to Prague to tutor Henri, his 13-year-old grandson. Cauchy, ever the faithful legitimist, agreed to supervise the education of the future pretender. His family joined him in Prague in 1834. Playing Aristotle to Henri's Alexander consumed most of Cauchy's waking hours and sharply curtailed his mathematical output. It never ceased entirely, however. Among the important papers of this period were a long memoir on the dispersion of light, and the first existence proofs for the solution to a system of differential equations.

In 1838 Cauchy and family returned to Paris. Charles had baroneted him, but the title was no help in getting a position, since Baron Cauchy still refused to take the oath. At last, after the Revolution of 1848, the oath was abolished, and Cauchy resumed his old professorship at the Polytechnique. Louis Napoleon reinstituted the oath in 1852, but Cauchy was specifically exempted.

Meanwhile Cauchy's rate of publication reached and even surpassed previous limits. Of special merit in the more than 500 papers that appeared after 1838 were treatises on the mechanics of continuous media, the first rigorous proof of Taylor's theorem, a remarkably modern representation of complex numbers in terms of polynomial congruences, and a collection of papers on the theory of substitutions.

Cauchy's Influence on Mathematics

If the worth of a mathematician were to be measured by the number of times his name appeared in modern college textbooks, Cauchy might be ranked as the greatest of them all. His long-standing influence and fame are due in part to the fact that he swamped the competition with the published word. He was the first mathematician to realize that the greatest material engine of mathematical progress was the printing press. He knew that the entire mathematical community, from professor to arithmetic teacher, took its cue from published papers and textbooks. He literally imprinted his ideas upon a generation.

This practice of rapid publication, together with Cauchy's rather flowery style, had its dangers. Abel, for one, had difficulty in understanding some of Cauchy's papers. ''His works are excellent, but he writes in a very confusing manner.'' But Cauchy's style of writing was the least of the offenses he committed against Abel in particular and mathematics in general. The 15-year delay in the publication of Abel's masterpiece—from 1826 to 1841—was largely due to Cauchy's cavalier treatment of it. Abel died in 1829, the same year in which Cauchy contributed to the suppression of young Galois's epochmaking discoveries. Galois died in 1832. It was this contemptuous attitude toward younger mathematicians, together with his religious and political bigotry, that made Cauchy unpopular with many of his colleagues. After all, it was difficult to overlook the fact that Galois had been a radical republican.

Cauchy died on May 23, 1857, after a short illness. His last words were, ''Men die but their works endure.''

Further Reading

There is no full-length biography of Cauchy, but E.T. Bell, *Men of Mathematics* (1937), contains a biography and a discussion of his place in the history of mathematics. An older source, David Eugene Smith, *History of Mathematics* (2 vols., 1925), gives a brief but adequate account of Cauchy's life. Herbert Westren Turnbull, *The Great Mathematicians* (1961), although it contains no biography of Cauchy, discusses him in relation to the life and work of Joseph Louis Lagrange. See also Jane Muir, *Of Men and Numbers* (1961), written in a lively and popular style and containing numerous references to Cauchy.

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Constantine P. Cavafy

Constantine P. Cavafy (1863-1933) was the first modernist Greek poet. He revolutionized Greek poetry, but his work shows clear affinities with Hellenistic poetry of the Alexandrian era.

Constantine P. Cavafy was born in Alexandria, Egypt. His father, a prosperous export merchant from Constantinople, died in 1870, and two years later the family moved to England. They returned to Alexandria in 1879 and, except for three years in Constantinople and brief visits to Athens and other cities, Cavafy spent the rest of his life there. Between 1892 and 1922 he supported himself in clerical and minor administrative posts in the Egyptian Ministry of Irrigation. He died in 1933 of cancer in Alexandria.

As a poet, Cavafy was an exceptionally meticulous, slow worker, completing to his satisfaction only 24 poems before he was 48 (when he believed that he had reached his poetic maturity) and only 154 before his death. Aside from occasional magazine publication, the poems were privately printed, and a collected edition was not available until 1935. A complete English translation did not appear until 1951.

In order to understand Cavafy, one must have some knowledge of Alexandria, for the spirit of that city and its history contributed much to Cavafy's poetry. Alexandria was founded by Alexander the Great in 331 B.C. and served as the capital of the Ptolemaic empire. It was the center of the Hellenistic world. It was particularly famous for the Mouseion (in effect a research university) and associated library, which may have had as many as 700,000 rolls (including Aristotle's library), the largest in the world. Euclid, Aristarchus of Samothrace, and Callimachus were among the great scholars who worked there.

In Alexandria differences of opinion were not only tolerated but encouraged. Gnosticism, Neoplatonism, Judaism, and Christianity all had followers here—traditionally St. Mark founded Christianity in Alexandria—and the population was an eclectic mixture, as it was again in Cavafy's day, of Greeks, Egyptians, Jews, and others. An indication of the curious blend of cultures and ideas in Alexandria was the local worship of Serapis (mentioned by Cavafy in his poems), a god whose characteristics showed traces of both Greek and Egyptian influences. The complex, always changing culture of Alexandria gave its citizens little sense of stability or permanence, and for that they turned to art, to the well crafted artifice of a poem.

For Cavafy, as for the ancient Alexandrians, permanence was principally the property of art, not civilization or nature. In this, he was undoubtedly influenced by Mallarmé and other symbolist poets, but the Alexandrian view surely had its influence as well. Cavafy's poems are often self-consciously antiquarian, dealing with obscure corners of history, and this trait he also shares with famous Alexandrian predecessors. Furthermore, like his predecessors, he created his own highly artificial poetic language, a mixture of demotic and purist Greek, deliberately employing archaisms and colloquialisms. Also like the poetry of the ancient Alexandrians, Cavafy's is less the result of sudden inspiration than the result of the most scrupulous craftsmanship. It is the poetry of a very learned, very intelligent man.

Most modernist poets did their greatest work in lyric poetry, but Cavafy turned to the elegiac epigram, which had been perfected by Callimachus and his contemporaries. The elegiac epigram was originally intended for inscriptions on funerary monuments, but the Alexandrians developed it into an objective, cool, and often ironic poetic form. Robert Browning achieved similar poetic effects in his dramatic monologues, and these certainly had their effect on Cavafy, but the primary influence seems, as always, to have been Alexandrian. One persistent theme in ancient elegiac epigrams, particularly in the highly regarded work of Strato, is homosexuality, and this is also a principal theme for Cavafy. Most of his best poems, in fact, which do not deal with episodes, real or imagined, from the Hellenistic world deal with homosexuality.

Cavafy is rarely concerned in his poetry with great figures and incidents which have altered history. He is instead concerned either with people and incidents of no historical importance or at best with people who lived on the edge of great events but who contributed little to them. One of Cavafy's central achievements lies in his ability to invest such individuals and events with emotional consequence and passion. Similar achievements can be found in the works of other Alexandrians.

Cavafy began, like his Alexandrian predecessors, as a relatively traditional or conventional poet, his work rhymed and metrically regular, but he later experimented with new verse patterns and free verse. Because of this experimentation and his highly personal and idiosyncratic use of Greek, he was able to transform thoroughly and revitalize Greek poetry. Modernist Greek poetry begins with Cavafy. But while acknowledging this fact, it must always be remembered that his poetry is essentially conservative in important respects: it represents in many ways a reawakening of certain aspects of the Alexandrian and Hellenistic culture Cavafy profoundly admired.

Cavafy's own epitaph might well be the concluding lines of his own ''Epitaph for Antiochos.'' To be Greek, says Cavafy in this poem, is to have the best there is except for what belongs only to the gods.

Further Reading

Cavafy's poetic voice, as W. H. Auden pointed out, is one of the few that survive translation, and there have been three major translations of the poems, the first by John Mavrogordato (published 1951), the second by Rae Dalven (with a superb introduction by Auden, 1961), and the third—and by most accounts the best—by Edmund Keeley and Philip Sherrard (1975). Robert Lindell's *Cavafy: A Critical Biography* (1976) is a good source for factual information on Cavafy's life as well as commentary on the poetry. Among other studies which should be consulted are Edmund Keeley's *Cavafy's Alexandria: Study of a Myth in Progress* (1976) and Jane Lagoudis Pinchin's *Alexandria Still: Forster, Durrell, and Cavafy* (1976).

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Guido Cavalcanti

The Italian poet Guido Cavalcanti (ca. 1255-1300) was one of the originators of the dolce stil nuovo, or sweet new style, in Italian poetry of the late 13th century. He was a contemporary of Dante, who called him his "first friend."

Guido Cavalcanti was born in Florence not later than 1259, the son of a wealthy Guelf. In 1267 the boy Guido was married to Bice, the daughter of the Ghibelline leader Farinata degli Uberti, possibly in a peacemaking attempt between the Guelfs and the Ghibellines. Guido was one of the Guelf guarantors of a peace concluded between the two factions in 1280. In 1284 he was a member of the General Council of the commune.

Contemporary chroniclers portray Cavalcanti as a disdainful, solitary, studious man, courtly and daring, and a good philosopher. His fiery temperament is evident in his animosity toward Corso Donati, the leader of the Black Guelfs of Florence. While Cavalcanti was on a pilgrimage to Santiago de Compostela-a trip which took him to Toulouse, where he met a young woman, Mandetta, to whom he wrote two poems, and to Nîmes but not beyond-it is said that Corso attempted to have him assassinated. Cavalcanti tried in vain to avenge himself by spurring his horse against Corso in a Florentine street and throwing a dart. A general fight ensued, involving also the Cerchi, leaders of the White Guelfs, whom Cavalcanti supported. On June 24, 1300, the priors of Florence (Dante among them) exiled some of the leaders of both factions, and Cavalcantri went to Sarzana with other followers of the Cerchi. His ballad of farewell, *Perch'i' no spero di tornar giammai,* a masterpiece of grace and tenderness, could have been written during this exile. He returned to Florence 2 months later, mortally ill. His death was recorded on Aug. 29, 1300, in the church of S. Reparata.

Poetic Works

The poems which can be attributed positively to Cavalcanti are 36 sonnets, 11 ballads, 2 canzoni, 2 isolated stanzas, and 1 motet. Almost all his poetry is concerned with love. In his famous canzone *Donna me prega* . . . , he develops his theory of love within an elaborate poetic structure and in complex philosophical terms. Original in Cavalcanti is his concept of love as a cruel, overpowering force with a violent potentiality for destruction. Love is a dark passion of the senses which arises from the contemplation of an image of ideal beauty abstracted by the possible intellect at the sight of a beautiful woman. From such love, death often result-a true state of death, in which the mind is destroyed and the poet moves about like an automation. The themes of fright and death predominate in Cavalcanti.

Cavalcanti incorporated into his poetic language a term from scholastic philosophy, "spirit" (*spirito* or *spiritello*), to indicate the various movements of the heart and the human faculties. The spirits become poetic personages by which Cavalcanti dramatically represents the psychology of the lover. The technique of personified spirits was adopted by Dante and other poets of the *dolce stil nuovo*.

Further Reading

There is no full-length biography of Cavalcanti. Ernest Hatch Wilkins, *A History of Italian Literature* (1954), deals with his life and work, and Domenico Vittorini, *The Age of Dante* (1957), contains numerous references to his influence on Italian poetry and his relationship to Dante. For both political and literary background of the period see John Addington Symonds, *Renaissance in Italy* (2 vols., 1935). □

Pietro Francesco Cavalli

The Italian composer Pietro Francesco Cavalli (1602-1676), the most outstanding figure in Venetian opera of his day, ushered in the style known as bel canto.

In *bel canto,* melody is typified by smooth-flowing, sensuous lines, sequential patterns, a slowish tempo, and predominantly triple meter; harmony is unobtrusive, with occasional flashes of chromaticism; and an overall unity prevails, underlined by the character of the bass, which tends to that of the melody, with the former often imitating the latter or arranged in the form of an ostinato. The importance of melody results in few ensembles, choruses, or purely instrumental numbers; even the recitatives are lyrical and arioso-like compared with the rapid patter of *secco* recitative favored in later baroque opera. Following in Claudio Monteverdi's footsteps, Pietro Francesco Cavalli fused music and drama, with musical and dramatic climaxes coinciding, whereas in most later baroque operas the emotional peaks were largely determined by the composer, not the librettist.

Cavalli was born in Crema on Feb. 14, 1602, the son of Gian Battista Caletti-Bruni, director of the cathedral choir. In his early teens he enjoyed the patronage of a Venetian nobleman, Federigo Cavalli, who took him to Venice in 1616. Later, in recognition of his patron's kindness and in accordance with a common practice of the time, he adopted the nobleman's name. In 1617 Cavalli joined the choir of St. Mark's Cathedral, Venice, under Monteverdi, whose pupil he became. Cavalli remained at St. Mark's for the rest of his life, becoming second organist in 1640, first

organist in 1665, and *maestro di cappella* in 1668. He died in Venice on Jan. 14, 1676.

No music by Cavalli is known before his first opera, *Le nozze di Teti e di Peleo* (1639), produced when he was 37 years old. During the next 30 years he wrote 42 operas, of which 28 have survived, the last being *Coriolano* (1669). All but four of these were first performed in Venice, although many of them were revived elsewhere, notably *L'Egisto* (1643), *Giasone* (1649), *Il Ciro* (1654), and *L'Erismena* (1655).

Cavalli's reputation was not confined to Italy, for as early as 1646 *L'Egisto* was performed in Paris, and in 1660 he was invited there for the wedding of Louis XIV, where he produced his *Serse* (first performed in Venice in 1654), with Jean Baptiste Lully providing the ballet music that was an indispensable part of any opera in France. Two years later Cavalli visited Paris again to supervise the performance of his opera *Ercole amante,* originally written for Louis XIV's wedding but not staged for that event; again Lully wrote the ballet music.

During his last 8 years Cavalli wrote no operas, only a Vespers for eight voices (1675), though it is likely that a Requiem, also for eight voices, and sung at his funeral, was composed about this time.

Further Reading

Information about Cavalli is available in Manfred F. Bukofzer, *Music in the Baroque Era, from Monteverdi to Bach* (1947); Donald J. Grout, *A Short History of Opera* (1947; 2d ed. 1965); and Simon T. Worsthorne, *Venetian Opera in the Seventeenth Century* (1954). □

Henry Cavendish

The English physicist and chemist Henry Cavendish (1731-1810) determined the value of the universal constant of gravitation, made noteworthy electrical studies, and is credited with the discovery of hydrogen and the composition of water.

Henry Cavendish was born on Oct. 10, 1731, the elder son of Lord Charles Cavendish and Lady Anne Grey. He entered Peterhouse, Cambridge, in 1749 and left after 2 years without taking a degree. He never married and was so reserved that there is little record of his having any social life except occasional meetings with scientific friends. His death (Feb. 24, 1810) he faced with the same equanimity with which he faced the unavoidable breaking of apparatus in the course of increasing knowledge. He was buried in All Saints Church, Derby.

Cavendish's work and reputation have to be considered in two parts: the one relating to his published work, the other to the large amount he did not publish. During his lifetime he made notable discoveries in chemistry mainly between 1766 and 1788 and in electricity between 1771 and 1788. In 1798 he published a single notable paper on the density of the earth, but interest in this subject was evidently of long standing.

Contributions to Chemistry

At the time Cavendish began his chemical work, chemists were just beginning to recognize that the ''airs'' which were evolved in many chemical reactions were distinct entities and not just modifications of ordinary air. Cavendish reported his own work in *Three Papers Containing Experiments on Factitious Air* in 1766. These papers added greatly to knowledge of the formation of ''inflammable air'' (hydrogen) by the action of dilute acids on metals. Cavendish also distinguished the formation of oxides of nitrogen from nitric acid. Their true chemical character was not yet known, but Cavendish's description of his observations had almost the same logical pattern as if he were thinking in modern terms, the principal difference being that he used the terminology of the phlogiston theory (that is, a burning substance liberates into its surroundings a principle of inflammability).

Cavendish's other great merit is his experimental care and precision. He measured the density of hydrogen, and although his figure is half what it should be, it is astonishing that he even found the right order of magnitude, considering how difficult it was to manage so intractable a substance. Not that his apparatus was crude; where the techniques of his day allowed, his apparatus (like the splendid balance surviving at the Royal Institution) was capable of refined results.

Cavendish investigated the products of fermentation, showing that the gas from the fermentation of sugar is indistinguishable from the ''fixed air'' characterized as a constituent of chalk and magnesia by Black (both are, in modern language, carbon dioxide).

Another example of Cavendish's technical expertise was *Experiments on Rathbone-Place Water* (1767), in which he set the highest possible standard of thoroughness and accuracy. It is a classic of analytical chemistry. In it Cavendish also examined the phenomenon of the retention of ''calcareous earth'' (chalk, calcium carbonate) in solution, and in doing so he discovered the reversible reaction between calcium carbonate and carbon dioxide to form calcium bicarbonate, the cause of temporary hardness of water. He also found out how to soften such water by adding lime (calcium hydroxide).

In his study of the methods of gas analysis Cavendish made one remarkable observation. He was sparking air with excess oxygen (to form oxides of nitrogen) over alkali until no more absorption took place and noted that a tiny amount of gas could not be further reduced, ''so that if there is any part of the phlogisticated air of our atmosphere which differs from the rest, and cannot be reduced to nitrous acid, we may safely conclude, that it is not more than 1/120 part of the whole.'' As is now known, he had observed the noble gases of the atmosphere.

One of Cavendish's researches on the currently engrossing problem of combustion made an outstanding contribution to fundamental theory. Without seeking particularly to do so, in 1784 Cavendish determined the composition of water, showing that it was a compound of oxygen and hydrogen (''dephlogisticated air'' and ''inflammable air''). Joseph Priestley had reported an experiment of Warltire in which the explosion of the two gases had left a dew on the sides of a previously dry vessel. Cavendish studied this, prepared water in measurable quantity, and got an approximately correct figure for its volume composition.

Electrical Researches

Cavendish published only a fraction of the experimental evidence he had available to support his theories, but his contemporaries were convinced of the correctness of his conclusions. He was not the first to profound an inverse-square law of electrostatic attraction, but Cavendish's exposition, based in part on mathematical reasoning, was the most effective. He founded the study of the properties of dielectrics and also distinguished clearly between quantity of electricity and what is now called potential.

Cavendish had the ability to make an apparently limited study yield far-reaching results. An example is his study of the origin of the ability of some fish to give an electric shock. He made up imitation fish of leather and wood, soaked in salt water, with pewter attachments representing the organs of the fish which produced the effect. By using Leyden jars to charge the imitation organs, he was able to show that the results were entirely consistent with the fish's being able to produce electricity. This investigation was among the earliest in which the conductivity of aqueous solutions was studied.

Cavendish began to study heat with his father, then returned to the subject in 1773-1776 with a study of the Royal Society's meteorological instruments, in the course of which he worked out the most important corrections to be employed in accurate thermometry. In 1783 he published a study of the means of determining the freezing point of mercury. In it he added a good deal to the general theory of fusion and freezing and the latent heat changes accompanying them.

Cavendish's most elaborate (and celebrated) investigation was that on the density of the earth. He took part in a program to measure the length of a seconds pendulum in the vicinity of a large mountain (Schiehallion). Variations from the period on the plain would show the attraction exerted by the mountain, from which the density of its substance could be calculated. Cavendish also approached the subject in a more fundamental way by determining the force of attraction of a very large, heavy lead ball for a very small, light ball. The ratio between this force and the weight of the light ball would furnish the mass of the earth. His results were unquestioned and unsurpassed for nearly a century.

Unpublished Works

Had Cavendish published all his work, his great influence would undoubtedly have been greater, but in fact he left in manuscript form a vast amount which often anticipated that of his successors. It came to light only bit by bit until the thorough study undertaken by Maxwell (published in 1878) and by Thorpe (published in 1921). In these notes is to be found such material as the detail of his experiments to examine the law of electrostatic force, the conductivity of metals, and many chemical questions such as a theory of chemical equivalents. He had a theory of partial pressures before Dalton.

However, the history of science is full of instances of unpublished works which might have influenced others but in fact did not. Whatever he did not reveal, Cavendish gave his colleagues enough to help them on the road to modern conceptions. Nothing he did has been rejected, and for this reason he is still, in a unique way, part of modern life.

Further Reading

The Scientific Papers of the Hon. Henry Cavendish: Edited from the Published Papers and the Cavendish Manuscripts was published in two volumes: vol. 1, *The Electrical Researches,* edited by J. Clerk Maxwell (1879), and vol. 2, *The Chemical and Dynamical Researches,* edited by Sir Edward Thorpe and others (1921). A straightforward account of Cavendish's life and work is A. J. Berry, *Henry Cavendish* (1960), which includes a useful select bibliography. George Wilson, *The Life of the Honble. Henry Cavendish* (1851), is available in many libraries. James R. Partington, *A History of Chemistry,* vol. 3 (1962), contains a very full account of Cavendish's chemical work and some discussion of his electrical work. □

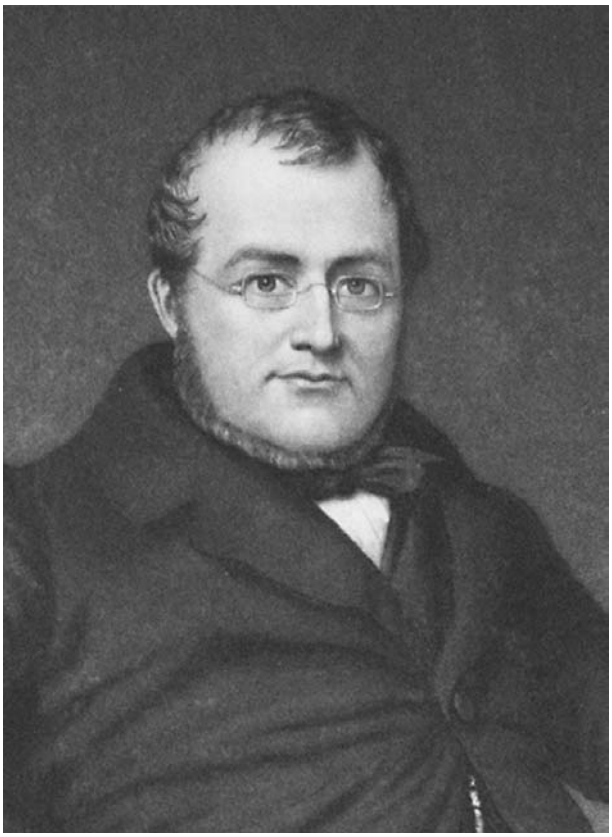

Conte di Cavour

The Italian statesman Camillo Benso, Conte di Cavour (1810-1861), devoted himself to the liberation of northern Italy from Austrian domination. A brilliant and steadfast diplomat, he played a leading role in the unification of Italy.

Camillo Benso di Cavour was born on Aug. 1, 1810, at Turin. As a younger son in a noble family, he was trained to be an officer in the army. But moved by a restless dissatisfaction with Italian social and political conditions, he resigned his commission in 1831, when he was only 21 years old. He applied himself to the agricultural improvement of his family estate. Then, widening his sphere of activity, he founded the Piedmontese Agricultural Society and became one of the chief promoters of railroads and steamships in Italy. The liberal Cavour grew ever more distrustful of the reactionary politics in force throughout Europe, particularly their manifestation in the repressive rule of Austria over a large area of Italy.

The Journalist

Cavour believed that liberalism and love of country could be combined to cause a revolt against Austrian dominion in the north and then to establish an Italian constitutional monarchy. To spread his views, in 1847 at Turin he established the newspaper *Il Risorgimento* (the resurgence—the name given to the Italian movement for unification and freedom).

In January 1848 revolution did break out, but in Sicily, against the ancient and decadent Bourbon regime, rather than in the north. Cavour, however, saw this as an opportunity to press in public speeches and in *Il Risorgimento* for a constitution for the Piedmont. Charles Albert, King of the Piedmont, yielded to this pressure and on February 8 granted a charter of liberties to his kingdom. Within 6 weeks of this memorable day Cavour's principal hope was realized when the Milanese rose against the Austrians. He then threw all his journalistic power into persuading the King to enter the war. Cavour, more than anyone else, was responsible for Piedmont's March 25 declaration of war on Austria.

Elections were held during the hostilities, and Cavour became a member of Parliament, beginning a career of public service that would end only with his death. On March 23, 1849, almost exactly a year after the war had begun, the Piedmontese were decisively defeated. King Charles Albert abdicated in favor of his son Victor Emmanuel II, who had no recourse but to make a loser's peace with Austria. Although the effort to throw off the foreign yoke had failed, Cavour did not slacken his efforts to achieve Italian independence.

Diplomatic Activity

By 1851 Cavour was serving as minister of agriculture, industry, commerce, and finance. On November 4 he became prime minister. He brooded over the Austrian repression of Lombardy in retribution for the abortive revolt of that possession. He waited for a situation in which he could successfully oppose Austria, and his opportunity came with the Crimean War (1853-1856). This conflict allowed the Piedmontese statesman to use diplomacy on a broad international scale and thus force the Great Powers to take cognizance of Italy's plight. He decided to enter the war against Russia, and on Jan. 10, 1855, over serious objections within the Piedmontese government, a treaty with France and England was signed. A contingent of Piedmontese soldiers was sent to the Crimea, and the distinguished combat record of these troops enabled Cavour to assume a prominent position at the Congress of Paris after the war. Through his diplomatic skill at this meeting he succeeded in making the Italian question a chief topic of discussion and in making Austria appear in an unfavorable light.

Anticipating war with Austria, Cavour began strengthening the Piedmontese army and negotiating an alliance with the French emperor, Napoleon III. He agreed to cede Nice and Savoy to France in return for French help in ousting Austria from northern Italy. By 1859 the plans had been completed, and volunteers under the guidance of Cavour and Giuseppe Garibaldi were ready to spring into action throughout Italy. But Napoleon III then threw Cavour into despair by accepting a Russian proposal to convene a congress to settle the Italian question.

The Austrians, however, made the mistake of rejecting this plan and on April 23, 1859, sent an ultimatum to Piedmont. This had the effect of sealing the alliance be-

tween that state and France, and Cavour delightedly led the Piedmontese into war. When the French unexpectedly signed an armistice with Austria on July 8, Victor Emmanuel II, over the objections of Cavour, ended Piedmontese hostilities after only a partial victory. Lombardy was to be ceded to the Piedmont and Venetia to remain Austrian.

Unwilling to see such a good beginning go to waste, Cavour secretly encouraged revolutions against the petty tyrants of central Italy. He also remained in communication with Garibaldi. In May 1860, acting in the name of King Victor Emmanuel, whom Cavour had persuaded to cooperate, Garibaldi and his force of ''Red Shirts'' sailed to Sicily and in a few days demolished the tottering structure of the Bourbon government. When Garibaldi crossed to the mainland and took Naples, Cavour feared that the Red Shirts might complicate matters by attacking the Papal States. To avoid this action, he sent troops to annex the papal holdings. Cavour believed in a free Church but not in one whose territories cut Italy in half.

Cavour lived to see Victor Emmanuel II proclaimed king of a united Italy in 1861. But the statesman's strength was waning, and on June 6, 1861, he died. There were many problems in Italy still unsolved, but Cavour's brilliance had transformed his country from a collection of feudal principalities into a modern state.

Further Reading

The formative years of Cavour are analyzed in Arthur James Whyte, *The Early Life and Letters of Cavour, 1810-1848* (1925). Denis Mack Smith, *Cavour and Garibaldi, 1860: A Study in Political Conflict* (1954), is useful. A penetrating analysis of the major achievements of Cavour combined with primary source materials is Arthur James Whyte, *The Political Life and Letters of Cavour, 1848-1861* (1930). William de la Rive, *Reminiscences of the Life and Character of Count Cavour* (trans. 1862), is still valuable. For a more general picture of the unification see Sir J. A. R. Marriott, *The Makers of Modern Italy: Napoleon-Mussolini* (1889; rev. ed. 1937). A solid recent study of the unification is Edgar Holt, *The Making of Italy, 1815-1870* (1971). □

Duque de Caxias

Luiz Alves de Lima e Silva Duque de Caxias (1803-1880), was the most famous soldier in Brazilian history. He led the Brazilian army in the pacification campaigns during the regency and served as allied commander in the Paraguayan War.

Luiz Alves de Lima e Silva was born on Aug. 25, 1803, into a respected military family. He compiled a brilliant record in the military school in Rio de Janeiro, took part in the independence campaigns, fought in Uruguay in 1825 against Juan Antonio Lavalleja, and by the age of 25 had risen to the rank of major. In April 1831, following the abdication of Pedro I, Lima e Silva was called upon to organize and command the national guard to maintain order in Rio and its environs.

During the hectic regency period Lima e Silva methodically extinguished insurrections in rebelling provinces and in 1841 was named Baron of Caxias for his distinguished service. Rio Grande do Sul was still racked by the War of the Farropos, begun in 1835. Appointed president of the province and commander of imperial forces in 1842, Caxias combined lightning cavalry raids with superior infantry and artillery to force the insurgents to a peace settlement 3 years later. In 1852 Caxias led the Brazilian army at the victorious battle of Monte Caseros against Argentina's Juan Manuel de Rosas.

Caxias's military genius and sense of political moderation were highly regarded by the Conservative party. He was often called into government service—a traditional ploy of the monarchy to placate powerful military figures. In 1855 he was named minister of war, and in 1862 he became president of the council, a position he held on three separate occasions.

In 1866 Caxias was recalled to active duty to command the Brazilian army in the Paraguayan War against Francisco Solano López. Caxias replaced Argentina's Bartolomé Mitre as commander in chief of the allied armies in 1868. By the end of 1868 he dealt López's army a crushing defeat at Itá-Ibatay and proclaimed the war's end. He neglected to cut off López's escape, however, and the enemy retreated to the Chaco and continued to fight. On Jan. 12, 1869, he returned to Rio to face a Senate investigation for his conduct of the war. Absolved of all charges, Caxias was decorated, and on March 26 Pedro II raised him to the rank of duke, the only holder of that title in the history of the empire.

After the Paraguayan War perhaps only the influence of Caxias subordinated the increasingly arrogant military to civilian control. His death in Rio on May 7, 1880, unleashed the militarism which Brazil had been able to escape for over half a century. Caxias is remembered in Brazilian history as the ''Pacifier'' and ''Patron of the Army,'' and his birthday is celebrated as the *Dia do soldado* (Army Day).

Further Reading

There is no study of Caxias in English. General works which discuss him include João Pandia Calogeras, *A History of Brazil* (1930; trans. 1939), and Alva Custis Wilgus, ed., *Argentina, Brazil and Chile since Independence* (1935). □

William Caxton

The first English printer, William Caxton (1422-1491), printed a total of about 100 different works. He also translated some 24 books, all but one of which he printed.

William Caxton said that he was born in the Weald of Kent, but his exact birthplace is unknown. In 1438 he became an apprentice to a prominent London mercer, Robert Large. Shortly after Large's death in 1441, Caxton moved to Bruges, where he worked as a merchant for 30 years. His success won him an important place in the Merchant Adventurers Company. He became governor of the English Nation, a company of English merchants, at Bruges. In 1469 he entered the service of Margaret, Duchess of Burgundy, the sister of King Edward IV of England. Margaret asked him to complete an English translation of Raoul le Fevre's history of Troy. Caxton finished his translation during 1471-1472 at Cologne, where he also learned the trade of printing.

When Caxton returned to Bruges, he and Colard Mansion set up a printing press. There the first book printed in English was made. It was Caxton's translation of Le Fevre, called *The Recuyell of the Historyes of Troye*. During his 2 years with Mansion, Caxton also printed his translation of the work of Jacobus de Cessolis, *The Game and Playe of the Chesse,* a moral treatise on government that he dedicated to the Duke of Clarence.

In 1476 Caxton returned to London, where he set up a printer's shop. Wynkyn de Worde became his foreman and, on Caxton's death in 1491, his successor. Among Caxton's early books was an edition of Chaucer's *Canterbury Tales*. He also printed Chaucer's translation of Boethius in 1479. Dissatisfied with his text of the *Tales,* he issued a second edition about 1484, when he also printed *Troilus and Criseyde*. About the same time he printed the *Confessio amantis* by John Gower. Malory's *Morte d'Arthur* was issued from his press in 1485. King Henry VII asked Caxton to translate the *Faits d'armes et de chevalrie* of Christine de Pisan, which he printed in 1489. Many of Caxton's books were religious. One of the most important of these was *The Golden Legend,* an enormous collection of legends of the saints.

As a translator, Caxton had to work with an unsettled medium, the English of his time. Recognizing that ''English that is spoken in one shire varyeth from another,'' he sought, not always successfully, to employ ''the common terms that do be daily used.'' Caxton and his successors among the printers did much to stabilize literary English, and especially to regularize its spelling.

Further Reading

The standard account of Caxton and his work, now somewhat outdated, is William Blades, *The Biography and Typography of William Caxton* (1877; 2d ed. 1882). There is a simplified biography by H.R. Plomer, *William Caxton* (1925). George Parker Winship, *William Caxton and His Work* (1937), provides a brief introduction. A lively essay together with a facsimile reprint of Caxton's preface to his *Eneydos* may be found in C. F. Bühler, *William Caxton and His Critics* (1960).

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Nicolae Ceausescu

Nicolae Ceausescu (1918-1989) was a Romanian leader whose attempts to fuse nationalism and communism resulted in such a brutal dictatorship that the Romanians overthrew his regime.

Nicolae Ceausescu was born of a peasant family on Jan. 26, 1918, in Scornicesti in the Olt country. At the age of 11 he began working in the factories of Bucharest. He participated in the social movements at the beginning of 1930s and joined the revolutionary working-class movement in 1932. The following year Ceausescu became a member of the Union of Communist Youth (UCY) and of the Romanian Communist party (RCP). He was suc-

cessively secretary of Prahova and Oltenia regional committees of UCY and was a representative of the democratic youth in the Antifascist National Committee (1934).

Met Influential Communists in Prison

Between 1936 and 1938 Ceausescu was imprisoned several times for his revolutionary, patriotic, and antifascist activities. It was there that he met and became close with Gheorghe Gheorghiu-Dej, who led the Romanian Communists and took Ceausescu under his wing. Ceasescu took part in organizing the huge antiwar demonstration in Bucharest on May 1, 1939, in defense of Romania's independence against the Nazi danger. He then was elected member and secretary of the Central Committee of the UCY (1939-1940). Sentenced in absentia (1939), he was later arrested and imprisoned (1940-1944). During World War II he took an active part in the struggle to overthrow his country's fascist regime, to force Romanian withdrawal from the anti-Soviet war, and to free Romania from Hitler's domination.

After Romanian liberation from fascism, Gheorghiu-Dej helped Ceausescu again become secretary of the UCY Central Committee (1944-1945). Ceausescu then worked as secretary of the regional party committees of Dobrogea and later of Oltenia; in 1948 he was appointed general secretary. After serving as deputy minister of agriculture (1949-1950), Ceausescu joined the army staff and became deputy minister of the armed forces, holding the function of head of the Army High Political Department (1950-1954). Around this time, he married Elena Petrescu.

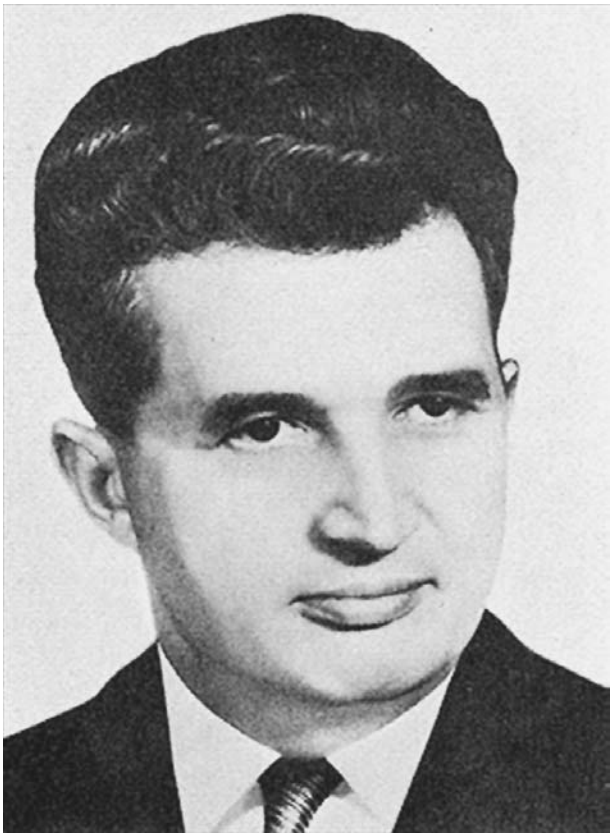

Used Power to Weaken Rivals

When Gheorgiu-Dej died suddenly in 1965, Ceausescu became first secretary of the RCP. Although many in the party felt Ceausescu was weak enough to be controlled, he used his new power to weaken his rivals. Subsequently, on Dec. 9, 1967, the Grand National Assembly elected him president of the State Council of the Socialist Republic of Romania, thus making him head of state.

Ceasescu's first years of authority were good for the country and people believed he was a bright ruler. When he boycotted the Soviet Union's 1968 invasion of Czechoslovakia, he won international support. However, these times belied his true nature. Armed with complete power, he began to impose his version of the ideal Communist society on the Romanians: rapid industrialization in the manner of Stalin, pursuit of Puritanism concerning individual and family life, and systemization, which included destroying churches and housing the population in concrete high-rise buildings. These actions were especially harsh in Bucharest, whose history was bulldozed to make way for Ceausescu's ideal city. In keeping with his luxurious lifestyle, Ceausescu began constructing the largest building in the world, ''The People's Palace.'' All the while, life was crumbling for the average Romanian, many of whom had to survive without heat or electricity. In December, 1989, the Romanian people revolted, and killed both Ceausescu and his wife.

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Viscount Cecil of Chelwood

The English statesman Edgar Algernon Robert Cecil, Viscount Cecil of Chelwood (1864-1958), received the Nobel Peace Prize in 1937, in large part because of his untiring efforts to establish the League of Nations and ensure its continuing success.

Robert Cecil was born in London on Sept. 14, 1864, the third son of Lord Salisbury, Disraeli's successor as leader of the Conservative party. Cecil was educated at Eton and University College, Oxford. While preparing for the bar, he served as private secretary to his father. Cecil was admitted to the Inner Temple in 1887, and until 1906, when he was elected to Parliament, he carried on a successful parliamentary law practice.

Cecil's victory in 1906 was not shared by most of his Unionist party colleagues, for they were deeply divided over protective tariffs. Cecil himself supported free trade. He also supported the state church, a concept to which he was always devoted. Defeated twice in 1910 in two different constituencies, he regained his seat in the Commons in a by-election in 1911.

In 1915 Cecil was appointed undersecretary in the Foreign Office, where he worked under the foreign secretary Sir Edward Grey and his successor Arthur Balfour. From 1916 Cecil also held Cabinet rank as minister of blockade, and in 1918 he became assistant foreign secretary, acting in Balfour's place for extended periods when the foreign secretary was ill. Cecil's smooth handling of British blockade was an outstanding contribution to the war effort. His maintenance of satisfactory relations with the United States was particularly important.

After the war Cecil turned his attention to the League of Nations. He led the British delegation to the League, and he and Gen. Smuts of South Africa were primarily responsible for drafting the League Covenant. For the next 20 years Cecil devoted much of his energy to the League and was widely recognized for his contribution to peace-keeping efforts. Although holding a position in the Cabinet in 1923 and from 1924 to 1927, he spent most of his time on League affairs.

In 1937 Cecil was awarded the Nobel Peace Prize in recognition of his dedication to the international amity and cooperation; but his hopes for the League were not fulfilled. He had been a delegate to the League's first assembly in 1920, and he was present at its dissolution in 1946. Having been raised to the peerage in 1923 as Viscount Cecil of Chelwood, he was a member of the House of Lords until his death on Nov. 24, 1958.

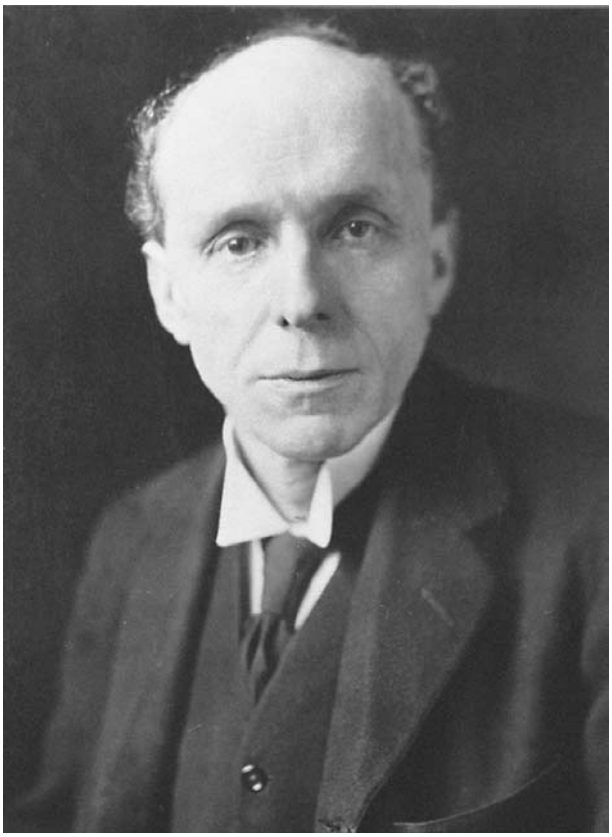

Further Reading

The best account of Cecil's life is his autobiography *All the Way* (1949). His earlier autobiography, *A Great Experiment* (1941), emphasizes his experience with the League of Nations. Cecil and his most important work can be examined in F. P. Walters, *A History of the League of Nations* (2 vols., 1952), and in A. J. P. Taylor, *English History, 1914-1945* (1965). □

Camilo José Cela y Trulock

The Spanish author Camilo José Cela y Trulock (born 1916) was a prose stylist of extraordinary ability. He is generally considered the major Spanish literary figure of the post-Civil War generation.

Camilo José Cela was born in Iria Flavia, Galicia, where his father's ancestors—some renowned, some of peasant stock—had lived for generations. His mother was of English ancestry. When he was 9, his family moved to Madrid, where Cela later attended a number of secondary schools run by religious orders, finally graduating with an undistinguished record. At the University of Madrid he studied, in turn, medicine, liberal arts, and law but abandoned all three fields without earning a degree.

In 1942 Cela's short novel *The Family of Pascual Duarte* exploded upon the literary scene in Spain. After the upheaval of the Civil War the Spanish novel had almost ceased to exist. Baroja, Azorin, and Pérez de Ayala had little new to say, and Unamuno and Valle Inclán had both died in 1936. *The Family of Pascual Duarte*, somewhat like Albert Camus's *The Stranger*, which appeared in the same year, presents an alienated character whom fate seems to drive to unbridled violence. The violent actions of the protagonist, which cannot be fully explained sociologically or psychologically, are generally symbolic of the hopeless chaos of post-Civil War Spain.

This novel introduced the Spanish literary manner known as *tremendismo*, a neobaroque and neopicaresque style, which concentrates on the violent and grotesque. *Tremendismo* is marked by extravagant and strident diction pointed toward the ugly, by sallies of grimly ironic humor, and by the presentation of irrational and alienated characters.

After *Rest Home* (1943), which is based on Cela's experience in a tuberculosis sanitarium, and *Las nuevas andanzas y desventuras de Lazarillo de Tormes* (1944; The New Fortunes and Misfortunes of Lazarillo de Tormes), Cela changed directions and published *The Hive* (1950), which many regard as his greatest novel. In the beehive of metropolitan Madrid more than 200 characters, all of them fearful and lonely, pursue the necessities of food and sex. The novel emphasizes the grim impersonality of human relations and the pettiness of man's existence.

Since Cela preferred not to develop sustained characters in his novels, he turned to another type of literature, the travel book. His first, *Viaje a la Alcarria* (1948; Journey in

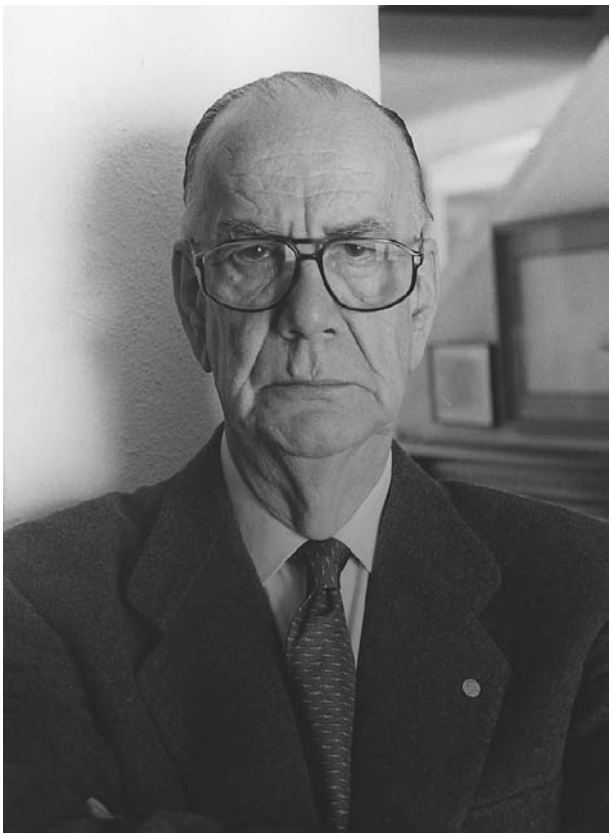

the Alcarria), became a minor classic, and he published several others. In these books the author as wayfarer trods the roads of ancient Spanish regions such as the Alcarria, attempting to discover the heart of the Spanish land and people.

Cela also wrote short fiction with marked success. His *Apuntes carpetovetónicos* (1955) contains penetrating snapshots of provincial life. Of this type, his *El gallego y su cuadrilla* is a minor masterpiece. Cela's talents also lent themselves to novelettes, among which his best are probably *Timoteo el incomprendido* and *Café de artistas*, included in the volume *El molino de viento* (1956; The Windmill).

After 1956 Cela lived with his wife in Palma de Mallorca, where he edited the literary journal *Papeles de son Armadans* and continued to write a variety of literary works, none of them, however, novels. Cela's outstanding achievement was the cultivation of a style and manner which expressed not only his original and complex personality but also the preoccupations of modern man. After the Spanish dictator Franco died, Cela served as a delegate to the new constitutional convention. He also became somewhat known for a high lifestyle, driving at different times a Rolls Royce, a Bentley, and a Jaguar. In an interview around the time of his 80th birthday, he derided the notion of inspiration as a necessary ingredient for writers. ''Picasso once said, I don't know if inspiration exists, but when it comes, it usually finds me working.' What a person has to do is sit himself down before a stack of blank papers, which is in itself terrifying. There is nothing as frightening as a stack of blank pieces of paper and the thought that I have to fill them from top to bottom, placing letters one after the other.''

Further Reading

There are two studies of Cela's work in English: Robert Kirsner, *The Novels and Travels of Camilo José Cela* (1964), and David W. Foster, *Forms of the Novel in the Work of Camilo José Cela* (1967).

Among the Internet sites devoted to Cela's work is the Spanish language site maintained by La Fundación Camilo José Cela, found at www.celafund.es. The 80th birthday interview quoted above can be found at www.voyagerco.com. □

Louis Ferdinand Céline

The controversial French novelist Louis Ferdinand Destouches (1894-1961), who used the pen name Louis Ferdinand Céline, produced works marked by a black pessimism about humanity, violent diatribes, and an increasingly hysterical desperation.

Louis Ferdinand Céline was born on May 27, 1894, just outside Paris, where he spent his childhood in humble circumstances. He left school in 1905 but continued to study by himself for the *baccalauréat* (university entrance) examination while working as apprentice and office boy. In 1912 he enlisted for military service and was badly wounded and decorated during World War I. Discharged because of his injuries, Céline undertook medical studies and qualified as a doctor in 1924. Extensive travels in Europe, Africa, and North America followed until he set up his practice in a poor district of Paris in 1928.

Célinés first novel, *Voyage au bout de la nuit* (*Journey to the End of Night*), was published in 1932, when he was 38. It brought him immediate fame. Written in ungrammatical, colloquial language, including slang and obscenities, it has had a great stylistic influence on later writers, both in France and in North America. It describes the adventures, at once implausible yet convincingly portrayed, of the semiautobiographical hero, Bardamu, in the war, in the African jungle, and in America, and finally as an unsuccessful doctor in France. Above all, the novel communicates Céline's disgust and anger at what he considered the stupidity and hypocrisy of society.

It is this aspect of Céline's work which came increasingly into evidence in a second novel, *Mort à crédit* (1936; *Death on the Installment Plan*), dealing with the experiences of Céline's childhood and adolescence. A growing disillusionment and bitterness at the world around him led him to write works-shrill and hysterical pamphlets more than novels-containing incoherent political diatribes and a good deal of anti-Semitic propaganda. The paranoiac side of his personality was to dominate increasingly in the years which followed.

During the German occupation of France in World War II, Céline compromised himself politically by siding

with collaborators. After the liberation of France in 1944 he escaped with great difficulty through Germany to Denmark, but there he was imprisoned for over a year on charges of collaboration with the Nazis. In 1951 he was allowed to return to France; he spent the last 10 years of his life in a Paris suburb, still practicing medicine, impoverished and deeply embittered. During this time he wrote several other books based on his experiences during and after World War II. He now viewed life as a frightening nightmare, a world of hallucination and insanity, where hideous ugliness and death were the only true realities. Céline died on July 1, 1961.

Further Reading

There are four full studies of Céline in English: Milton Hindus, *The Crippled Giant* (1950); David Hayman, *Louis-Ferdinand Céline* (1965); and Erika Ostravsky, *Céline and His Vision* (1967) and *Voyeur Voyant: A Portrait of Louis-Ferdinand Céline* (1972).

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Vitoux, Frederic, *Céline: a biography,* New York, N.Y.: Paragon House, 1992. □

Benvenuto Cellini

The Italian goldsmith and sculptor Benvenuto Cellini (1500-1571) is considered the greatest goldsmith of the Italian Renaissance. He was also the author of the celebrated "Autobiography."

Given the immense pride that Benvenuto Cellini took in his talents, it is ironic that very few certain examples of his art as a sculptor exist today and that he is best known for his *Autobiography*. It is an extraordinary record of absorbing interest on many levels: a spirited and candid revelation of a complex character; a narrative of historical importance for its account of the working life of a 16th-century artist in his relations with his family, friends, enemies, and patrons; and a document of great interest for a description of the techniques of sculpture which has still not been fully investigated. Cellini stopped working on his *Autobiography* in 1558, and it was not published until 1728. It enchanted the poet Johann Wolfgang von Goethe, who wrote the first of countless translations; served as the basis for an opera by Hector Berlioz, *Benvenuto Cellini* (1837); and even stimulated the production of films for the 20th century centered on this colorful life that seems to fulfill every demand of the romantic conception of the artist.

However colorful the Cellini myth has become and however significant the response to this legend as an indication of the concept of the artist as romantic hero, the actual facts of Cellini's life remain at least as interesting as the stories. The son of an architect and musician, Benvenuto Cellini was born in Florence on Nov. 3, 1500. Trained as a goldsmith and early proficient in that craft, at 16 he had to leave Florence because of a street fight and spent some months in Siena. In 1519 he moved to Rome, the center of his activity for the next two decades, although his Roman years were frequently interrupted by journeys to Pisa, Bologna, Venice, Naples, and Florence, the city to which he always remained loyal.

In Rome, Cellini served popes Clement VII and Paul III, working chiefly on portrait medallions, coins, and jewels. By his own account Cellini was a notable fighter, and in the sack of Rome (1527) he fought against the imperial troops. An increasingly tense relationship with Paul III and a series of violent incidents led to Cellini's imprisonment in the Castel Sant'Angelo, from which he made a dramatic escape.

Works for the French King

Cellini spent the years 1540-1545 in France, serving Francis I as sculptor, decorator, and designer of architectural projects for the royal château of Fontainebleau. In 1543 he completed the famous and elaborate *Salt Cellar* from a model prepared earlier for Cardinal Ippolito d'Este. Cellini made models for a series of 12 silver statues of gods and goddesses and executed two bronze busts and silver vases (all now lost). He cast the bronze lunette of the *Nymph of Fontainebleau* (1545).

The gold *Salt Cellar* demonstrates extremely well the technical virtuosity in which Cellini delighted; the architectural relief of the *Nymph* reveals that even when he was working on a large scale as a sculptor his art was still essentially that of a goldsmith. These two examples of the few extant works by Cellini display the hallmarks of his style: intricately wrought surfaces alternating with highly polished smooth areas bounded by carefully chiseled contours. The precise and elegant effect achieved by such contrasts was enhanced by the use of graceful, elongated figures. Works of art such as these as well as Cellini's actual presence in France, along with other artists working under the enthusiastic patronage of Francis I, played an important part in forming the style of French art in the late 16th century and helped to create an international courtly style favored throughout Europe in this period.

Return to Italy

Cellini returned to Florence in 1545. For Duke Cosimo de' Medici he executed a bronze portrait of the duke, some marble statues of classical themes, and his most ambitious creation, the bronze *Perseus* in the Loggia dei Lanzi. The rigid, tense pose and biting characterization of the portrait of Cosimo were tempered in the more austere portrait of Bindo Altoviti (ca. 1550). Cellini's love of classical allusions, elaborate decorative effects, and formal elegance makes the *Perseus* appear more constrained and more stylish than the artist's tempestuous account of its casting would suggest.

These later Florentine years of the sculptor's life saw reenacted the earlier pattern of gradually increased difficulties with his patron, Duke Cosimo, and bitter conflicts with other artists, especially Baccio Bandinelli and Bartolommeo Ammanati. At the same time Cellini's admiration for Michelangelo, his constant concern for his family, and the carving of a large ivory *Crucifix* (1562) as the realization of a vision he had years before in prison reveal other facets of his many-sided character.

Cellini's *Autobiography* broke off in 1558, the year in which he took preliminary religious vows, but these were never carried further. In 1565 he began work on his treatises on the goldsmith's art and on sculpture; they were published in 1568. He died in Florence on Feb. 13, 1571.

Cellini lived during a period of religious, political, social, and military strife and tension. This stormy atmosphere is nowhere more vividly described than in Cellini's *Autobiography* and nowhere more apparent than in the evidence of his own life with its sharp contrasts of egoism and religious faith, worldly ambition and filial devotion, and spirited pride in his own talents and genuine humility in his admiration for the greater genius he saw in the work of Michelangelo and the ancients.

Further Reading

C.R. Ashbee translated *The Treatise of Benvenuto Cellini on Goldsmithing and Sculpture* (1888; repr. 1967). *The Life of Benvenuto Cellini Written by Himself,* edited by John Pope-Hennessy (1949), is the most useful recent edition of the basic translation by J. A. Symonds. The major work, in French, upon which less important studies have been based, is Eugène Plon, *Benvenuto Cellini* (1883). A brief but important critical summary is in volume 2 of John Pope-Hennessy, *Italian High Renaissance and Baroque Sculpture* (1963).

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Anders Celsius

Anders Celcius (1701–1744) was an astronomer who invented the celcius temperature scale the most widely used in the world today.

Celsius is a familiar name to much of the world since it represents the most widely accepted scale of temperature. It is ironic that its inventor, Anders Celsius, the inventor of the Celsius scale, was primarily an astronomer and did not conceive of his temperature scale until shortly before his death.

The son of an astronomy professor and grandson of a mathematician, Celsius chose a life within academia. He studied at the University of Uppsala where his father taught, and in 1730 he, too, was given a professorship there. His earliest research concerned the aurora borealis (northern lights), and he was the first to suggest a connection between these lights and changes in the earth's magnetic field.

Celsius traveled for several years, including an expedition into Lapland with French astronomer Pierre-Louis Maupertuis (1698-1759) to measure a degree of longitude. Upon his return he was appointed steward to Uppsala's new observatory. He began a series of observations using colored glass plates to record the magnitude of certain stars. This constituted the first attempt to measure the intensity of starlight with a tool other than the human eye.

The work for which Celsius is best known is his creation of a hundred-point scale for temperature, although he was not the first to have done so since several hundred-point scales existed at that time. Celsius' unique and lasting contribution was the modification of assigning the freezing and boiling points of water as the constant temperatures at either end of the scale. When the Celsius scale debuted in 1747 it was the reverse of today's scale, with zero degrees being the boiling point of water and one hundred degrees being the freezing point. A year later the two constants were exchanged, creating the temperature scale we use today. Celsius originally called his scale centigrade (from the Latin for ''hundred steps''), and for years it was simply referred to as the Swedish thermometer . In 1948 most of the world adopted the hundred-point scale, calling it the Celsius scale. □

Aulus Cornelius Celsus

Aulus Cornelius Celsus (ca. 25 B.C.-A.D. 45) was the Roman author of the first systematic treatise on medicine. It is the most important historical source for present-day knowledge of Alexandrian and Roman medicine.

Of Celsus the man little is known. It is surmised that he was born at Narbonne in the south of France. He was active during the time of the emperor Tiberius (reigned A.D. 14-37) and, judging by his style, may have been writing as late as the early years of Claudius (reigned A.D. 41-54). There is great dispute as to whether he was even a physician.

W. G. Spencer, the most recent translator of his works, supports an older, minority view that the details of medical procedure, the experienced judgment shown in the selection of treatment, and the not infrequent use of the first person reveal an author with an intimate acquaintance of clinical medicine who must have been himself a practitioner. The majority opinion holds that Celsus was a compiler who, like Cato the Elder and M. Terentius Varro, wrote his work on medicine as part of a general encyclopedia. His near contemporaries Columella and Quintillian record that Celsus wrote works on philosophy, rhetoric, military strategy, jurisprudence, and agriculture as well as medicine—a group of works apparently intended, says Alexander of Padua, to constitute a whole entitled *The Arts.* Although mentioned by Pliny the Elder, Celsus is not placed among the physicians. Indeed, neither any physician of antiquity, whether writing in Latin or Greek, nor his near contemporaries Galen and Caelius Aurelianus, nor the later compilers Aetius, Oribasius, and Paul of Aegina mention him. The weight of evidence is with the majority view.

There is even uncertainty about Celsus' name. Traditionally he is called Aurelius, but Aurelius is a clan name, not a prenomen; hence Aulus, a common first name among the Cornelii, has been suggested and has manuscript support.

The fame of Celsus rests entirely upon his *De medicina,* in eight books. Because of its clarity and elegant Latinity, its author has been called the ''Cicero of medicine''—not a good sobriquet since Celsus, like Livy and Suetonius, followed the older and more direct, rather than the periodic, style. *De medicina* was among the first medical books to be printed (Florence, 1478), and more than 50 editions have appeared; it was required reading in most medical schools to the present century. It is the principal historical authority for the doctrinal medical teachings of Roman antiquity. The surgical section, which even Joseph Lister studied in the 19th century, is perhaps the best part of the treatise.

Further Reading

Two excellent English translations of Celsus' *De medicina* are by Alexander Lee (2 vols., 1831-1836) and by W. G. Spencer (3 vols., 1935-1938). The former edition contains a translation of J. Rhodius's *Life,* which expresses the 17th-century view of Celsus. There are no full-length works on Celsus in English. Good discussions of him are in Sir T. Clifford Allbutt, *Greek Medicine in Rome* (1921), and in Benjamin Lee Gordon, *Medicine throughout Antiquity* (1949). See also Arturo Castiglioni, *A History of Medicine* (1927; 2d ed. 1947), which contains a chapter on Celsus; George Sarton, *Introduction to the History of Science* (2 vols., 1927); and Cecilia C. Mettler, *History of Medicine* (1947). □

Marco Vinicio Cerezo Arevalo

In 1986, Marco Vinicio Cerezo Arevalo (born 1942) was elected as the first civilian president of Guatemala following 15 years of military rule. Cerezo Arevalo's term of office lasted through 1990. The significance of these two facts, that he was a civilian president who remained in office for five years, is best understood by examing the violence and political turmoil that was part of daily life in Guatemala for over forty years.

In 1986, Marco Vinicio Cerezo Arevalo was elected as Guatemala's first civilian president in fifteen years (1986-1990). The importance of his election and subsequent five year tenure is best understood by viewing the forty years preceding his election. Guatemala had experienced constant and violent political turmoil, swinging radically to the left and just as radically to the right, from the 1940s onward.

Born in Libertad, Guatemala, in 1942, Cerezo earned an undergraduate degree at the Salesian College of Don Bosco, and then went on to earn advanced degrees in law and public administration from the University of San Carlos. Cerezo joined the Christian Democratic Party in 1964, while still a college student, and was elected to his first office in the organization in 1970. This was the start of Cerezo's political career. He is married and the father of four children.

The first signs of serious political struggle surfaced in 1944, during Cerezo's youth, when a group of students, professionals, and dissident military officers overthrew dictator Gen. Jorge Ubico. Juan Jose Arevalo was elected as civilian president in 1945.

Political unrest continued during the next few years. In 1948, after registering protests with the United Nations, the Pan-American Union, and other American countries over British ownership of British Honduras (now Belize), the Guatemalan republic closed its border to British Honduras.

During this period of civil unrest a coalition of left-wing parties saw their candidate, Col. Jacobo Arbenz, win a decisive presidential victory (1950). Despite strong opposition, Arbenz' administration moved steadily leftward (pro-Communist) in its domestic policies. In 1952, a government

order forbade anti-Communist demonstrations and the communist Guatemalan Labor Party was given legal status. By the end of 1953, more than a half million acres of land had been seized from private and government ownership and distributed to landless workers.

At the Tenth Inter-American Conference in March, 1954, the United States secured approval of an anti-Communist resolution condemning the Guatemalan government. Pro-Communists controlled important peasant organizations, labor unions, and government positions. In April, the Roman Catholic archbishop of Guatemala wrote a pastoral letter to the predominantly Catholic population, appealing for an uprising against Communism. In retaliation for these anti-Communist pronouncements, Arbenz' government began a round-up of all opposition leaders. Within days, all civil rights were suspended.

A few weeks later, a group of political and military exiles led by Col. Carlos Castillo Armas and headquartered in British Honduras (Belize) invaded Guatemala. The army refused to defend the government because of political disagreements between Arbenz and key social and military leaders. The coup was successful. By the end of June, Arbenz had resigned as president, the legislature had been dissolved, important Communist leaders had been arrested, and over 600 political prisoners were freed. In November, Castillo Armas was formally installed for a five year term as president and the government party won all 66 national assembly seats in the December elections. Anti-Communist forces were once again in control of Guatemala's government.

But in July of 1957, Castillo Armas was assassinated. Although the Guatemalan Congress named Vice-President Louis A. Gonzalez Lopez as provisional president, the validity of his re-election was challenged. A three-member military junta seized control of the government and the former Minister of Public Works, Gen. Miguel Ydigoras Fuentes, who was a bitter foe of Arbenz, was named president (1958).

Political revolts wracked the Guatemalan government during the next few years. Diplomatic relations between Guatemala and Cuba were severed (1960) when each country accused the other of trying to overthrow the government. The United States became involved once the military unrest became a perceived threat to U.S. lands. (For more information about U.S. involvement and the role of the U.S. secret intelligence forces, refer to the Bay of Pigs invasion.) Several Guatemalan junior military officers, in hiding after a failed revolt, became the nucleus for a Guatemalan guerrilla movement that established close ties with Cuba.

Demonstrations preceding the 1963 elections opened the door for another military coup and Defense Minister Col. Enrique Peralta Azurdia seized power. Peralta declared a state of emergency, cancelled the elections, and began a harsh crackdown on leftist insurgents. His unconstitutional seizure of power fomented a great deal of unrest, particularly with students (of which Cerezo was one). By the end of 1965 a constituent assembly had drafted a new constitution. When Julio Cesar Mendez Montenegro of the moderate Revolutionary Party won the 1966 presidential election, Guatemala was again ruled by a civilian president.

During Montenegro's reign, right-wing counter-terrorist groups, sanctioned by the army, killed hundreds of left-wing guerrillas. In retaliation, guerrilla forces attacked Guatemala City. Following a very violent campaign, rightist candidate Gen. Carlos Arana Osorio won the 1970 election. He immediately declared a state of siege and enforced intense anti-terrorist measures. Political murders conducted by both groups continued throughout Montenegro's term and that of his successor, Gen. Kjell Laugerus Garcia (1974-78). Two devastating natural disasters, a hurricane and an earthquake, struck Guatemala between 1974 and 1976, adding to the misery of Guatemala's people.

Civil savagery and death squads marked the presidential term of Gen. Fernando Romeo Lucas Garcia (1978-82). Left-wing guerrilla groups concentrated on violent sabotage attacks, destroying government installations. Right-wing vigilante groups tortured and murdered anyone suspected of taking part in leftist activities. Students, professionals, and peasants were targeted by both extremist parties.

Only two weeks after the March 1982 election, the National Palace was surrounded by army troops. Military coup leaders accused Defense Minister Gen. Angel Anibal Guevara of winning the election through fraud. A three-man junta led by Gen. Efrain Rios Montt was installed. Shortly afterwards, two junta members resigned. Montt took over complete control as president-dictator. He cancelled both the election and the 1965 constitution, dissolved Congress, and suspended all political parties.

When guerrilla forces spurned an offer of amnesty, Montt fought them with a combination of military action and economic reforms, or, in his own words, ''rifles and beans.'' New atrocities were committed daily by both government troops and rebellious guerrilla forces. With Guatemala's economy suffering a severe decline and military infighting steadily increasing, Montt imposed a state of siege, severely restricted civil liberties, and established his own series of special courts.

A military coup led by Defense Minister Gen. Oscar Humberto Mejia Victores (August, 1983) removed Montt from office. Cerezo of the Christian Democrat Party won the following 1985 run-off election with 68% of the presidential ballots. Cerezo's inauguration, held on January 14, 1986, marked a return to civilian government after 15 years of violent military rule.

As the new president, Cerezo faced enormous social, economic, and political problems. The nation's financial equilibrium had long rested on a combination of agricultural exports and tourism but the international demand for coffee, cotton, and sugar had not increased during the five year period preceding Cerezo's election and long-term political violence had discouraged tourism. As a result of these negative economic factors, Guatemala, on the eve of Cerezo's inauguration, suffered a badly depressed economy with an inflation rate of almost 60%, unemployment/ underemployment running close to 50%, and a foreign debt of some $2.3 billion.

These economic problems, however, paled in comparison with the generations-long social disequilibrium which had produced a badly fragmented and polarized society. As a reformer, the president would be under pressure from the far left, which advocated radical revolutionary change, and a far right military-backed conservative private sector that viewed even moderate reform as a dangerous opening to their revolutionary opponents.

Although Cerezo believed that armed confrontation should be resolved through political negotiation he found it difficult to curtail the domestic violence that had plagued Guatemala for so many years. Since 1954, more than 100,000 civilians had been killed by either left-wing or right-wing terrorists. As many as 250,000 Guatemalans had gone into exile, with some 40,000 clustered in refugee camps across the border in neighboring Mexico.

Two attempted coups launched by dissident military forces (May 1988 and May 1989) showed the fragility of Cerezo's position. Negotiations held in Madrid between the rebel leadership and representatives of Guatemala's major political parties resulted in a tentative agreement in which the rebels promised to enter the political process if the government imposed certain restrictions on the military. But the agreement could not be implemented. Even though the position of Human Rights Ombudsman was created in 1987, Cerezo's administration was heavily criticized for its reluctance in investigating and/or prosecuting human rights violations.

Cerezo's efforts at peacemaking in the Central American region met with more success than did his internal peacemaking efforts. Cerezo was able to assume the role of a disinterested broker for contending factions elsewhere on the isthmus partly because of Guatemala's strategic geographic position. His peacemaking efforts were demonstrated at various isthmian conferences (Esquipulas, Tela, San José) as well as at the Organization of American States and the United Nations.

During the last two years of his presidency, Cerezo was faced with a failing economy, protest marches, strikes, and serious allegations of financial corruption and mismanagement of support funds from other countries, especially from the United States. Other problems such as a high infant mortality rate, deficient social services, illiteracy, and a renewed increase in violence contributed to the general discontent.

Cerezo's legacy was one of an uninterrupted five-year term and the smooth transition of one elected civilian government to another, as well as significant contributions to the cause of Central American peace. After leaving office, Cerezo, like other former Guatemalan presidents, became a member of the Central American parliament.

Further Reading

A biography of Cerezo Arevalo appears in the 1989 edition of *The International Year Book and Statesmen's Who's Who*. For background information on Guatemala see Tom Barry, *Guatemala, a Country Guide* (Albuquerque: Inter-Hemispheric Education Research Center, 1989). Other sources (in Spanish) are: Secretaría de Relaciones Públicas de la Presidencia, *Guatemala en la Democracia* (Guatemala, 1989); *Prensa Libre* (Guatemala, 1985-1990); *El Gráfico* (Guatemala, 1985-1990); *El Siglo Veintiuno* (Guatemala, 1990); *La Crónica* (Guatemala, 1990). □

Miguel de Cervantes Saavedra

The Spanish author Miguel de Cervantes Saavedra (1547-1616) is the greatest novelist of the Spanish language. His masterpiece, ''Don Quixote,'' is one of the most important and influential books in the history of the novel.

Miguel de Cervantes was born in the university city of Alcalá de Henares in the old kingdom of Toledo. His baptismal record is preserved (he was christened on Oct. 9, 1547), but his birth date is unknown. It is generally surmised, however, because of the Christian name he was given, that he was born on Michaelmas (September 29). He was the second son and the fourth of seven children of the apothecary-surgeon Rodrigo de Cervantes and his wife, Leonor de Cortinas. On his father's side he was of Andalusian extraction, and Castilian on his mother's side. Rodrigo de Cervantes was not very successful in his profession, and he traveled quite frequently. In 1552 he was imprisoned in Valladolid for debts (a familiar lot, later on, for his most famous offspring), and in 1564 he was in Seville. It is possible, however, that the family had moved to Madrid in 1561, when Philip II made it the capital of his empire.

Nothing is known of Miguel's life until 1569. In that year the humanist Juan López de Hoyos brought out a commemorative volume to mark the death of Queen Isabel de Valois in 1568. Cervantes contributed three indifferent poems to this work, and López de Hoyos wrote of him as ''nuestro caro y amado discípulo'' (our dear and beloved pupil). López de Hoyos was a reader and admirer of the humanist Erasmus, and a connection has been drawn between this fact and some critical attitudes about religion later shown by his beloved pupil. This is all that is known about Cervantes' education. It is reasonable, however, to conjecture that he studied in Seville with the Jesuits, since some statements in *El coloquio de los perros* (one of the *Novelas ejemplares,* 1613) would bear this out.

Cervantes was in Rome by Dec. 22, 1569, (the date of a certificate made out by his father attesting to his son's legitimate birth and Christianity). In the dedication of his *Galatea* (1585), Cervantes states that he had been chamberlain to Cardinal Giulio Acquaviva. It has therefore been surmised that he traveled to Italy in 1569 in the cardinal's retinue, when Acquaviva returned to Italy from Spain, where he had been papal legate.

Military Career

In 1570 Cervantes joined the company of Diego de Urbina in the Spanish forces at Naples. As a soldier, he participated in the great naval victory of Lepanto (Oct. 7, 1571), in which the armada commanded by John of Austria destroyed the Turkish fleet. Cervantes was aboard the *Marquesa* in the thick of the battle, and in spite of being ill he obtained permission to fight in the most dangerous spot. He was wounded three times, twice in the chest and once in the left hand; the last wound maimed his hand for life. With justifiable pride Cervantes often mentioned this momentous victory in his works.

The triumphant fleet returned to Messina, and there Cervantes convalesced. He saw action again in 1572, this time in the company of Don Lope de Figueroa (famous in Spanish literature as one of the protagonists of Calderón's *El alcalde de Zalamea*. With his younger brother Rodrigo he participated in a naval battle off Navarino (October 1572). In early 1573 he was on garrison duty in Naples, but later that year, again under the command of John of Austria, he took part in the capture of Tunis (October 8-10). Tunis was shortly after recaptured by the Turks, and Cervantes participated in the unsuccessful expedition of relief in autumn 1574. That November he was on garrison duty in Palermo. By this time he felt ready for a promotion to captain, and in order to negotiate in the Madrid court he got letters of recommendation from John of Austria and the Duke of Sessa, one of his generals, and obtained leave to sail back to Spain. With his brother Rodrigo he sailed from Naples on the Sol in September 1575.

Five Years of Captivity

On September 26 the *Sol* was assailed by three Turkish galleys, in a place that has traditionally been identified as off the coast near Marseilles but which was more likely off the Costa Brava in Catalonia. The ship was captured with its crew and passengers, who were taken as captives to Algiers. Cervantes lived in slavery for 5 years; he was closely watched since his letters of recommendation suggested that he was a high-ranking person. In captivity he demonstrated an unbreakable will and exemplary courage, and he led an abortive escape attempt in 1576. In 1577 some priests of the Order of Mercy arrived in Algiers with 300 escudos sent by his family for his ransom, but this sum proved insufficient. Cervantes suggested that the money be used to rescue his brother, as was done on Aug. 24, 1577.

A month later Cervantes once more led a group in an attempt to escape but again met with no success. He remained undaunted by punishments and threats, and the captives looked to him for inspiration. While in captivity Cervantes reached near-legendary stature, as is attested by the narrative of his exploits written by Fray Diego de Haedo, Archbishop of Palermo. By 1579-1580 his family had raised a new sum of money for his ransom, and they entrusted it to two Trinitarian monks. The sum fell short of the 500 escudos demanded by his master, the viceroy of Algiers, Hassan Pasha, but Christian merchants in that city supplied the difference. On Sept. 19, 1580, Cervantes was rescued on board the ship that was to take him to Constantinople, his master's new destination. On October 10, before leaving Algiers, Cervantes wrote his *Información,* which described his conduct while in captivity. He sailed for Spain at the end of that month, and on December 18 in Madrid, he signed a statement about his release. He had proved himself to be a true Christian soldier, equally heroic in battle and in captivity.

Early Works

In 1581 Cervantes was in Portugal, which had been annexed to Spain the year before. On May 21, 1581, in Tomar, he was advanced 50 ducats to accomplish a royal mission to Oran. This he did, but the royal service, whatever its nature, was not very rewarding. In an autograph letter, addressed to the royal secretary and dated Madrid, Feb. 17, 1582, Cervantes tells of his misfortunes in trying to obtain a post in the Peninsula and states that he is ready to apply for some post in the Indies. He also reports some progress in the composition of the *Galatea*. This pastoral novel was to be his first published book, but it did not appear until 1585. The novel is somewhat experimental in tone; Cervantes' attachment to it is attested by the fact that on his deathbed he still promised its continuation. Furthermore, the importance of the pastoral theme in his works is undeniable.

About this same time, Cervantes turned to writing for the theater, an activity that guaranteed a certain income if the plays were successful. In the *Adjunta* to his *Viaje del Parnaso* (1614) and in the prologue to his *Ocho comedias y*

ocho entremeses (1615), he tells of his dramatic successes and his eventual downfall, caused by Lope de Vega's increasing popularity. Of these early plays only two have survived, in a manuscript discovered in 1784: *Los tratos de Argel* and *La Numancia*.

On Dec. 12, 1584, Cervantes married Doña Catalina de Palacios Salazar y Vozmediano, from the wine-making town of Esquivias, in the old kingdom of Toledo. She brought him a modest dowry, and being 18 years his junior, she survived the novelist (she died in 1626). The marriage had no issue. But it was probably a year or two before his wedding that Cervantes had an affair with Ana Franca de Rojas, with whom he had a daughter, Isabel de Saavedra, who figured prominently in his later years. His daughter died in 1652, the last of his line.

Royal Service

In 1587 Cervantes was in Seville. The preparation of the Armada for its disastrous expedition against England was going on in a grand scale, and Cervantes had come to help in the enterprise. But his new post as commissary to the navy brought him only grief, shame, and discomfort. He was excommunicated by the dean and chapter of the Cathedral of Seville for requisitioning their grain in Ecija. He traveled considerably in Andalusia, but his finances went from bad to worse. On May 21, 1590, he petitioned the King for one of four vacant posts in the Indies. The petition was denied with the note, ''Let him look around here for a job.'' As once before, he turned for financial help to the theater, and on Sept. 5, 1592, he signed a contract in Seville with the producer Rodrigo Osorio. Cervantes agreed to write six plays at 50 ducats each, but payment would be withheld if Osorio did not find each of the plays to be ''one of the best ever produced in Spain.'' Nothing is known of the outcome of this extraordinary contract. Shortly after, Cervantes was jailed in Castro del Río, again for overzealous requisitioning. He was by now in dire financial straits, a situation considerably complicated by his unhappy handling of official accounts and by dealings with fradulent bankers. Thus he landed back in jail in September 1597 in Seville. He was released in December. In 1598 he seems to have remained in Seville, but his government employment seems to have come to an end, although the officials in Madrid summoned him twice (1599 and 1601) to clear up his accounts. The summonses were not obeyed.

''Don Quixote''

The documentation for the years from 1600 to 1603 is scanty. It is very probable that Cervantes was jailed again in Seville in 1602, once more for financial reasons. But most of his time must have been taken up by the composition of *Don Quixote*. In 1603 he was in Valladolid, where the new king, Philip III, had moved the capital. There Cervantes started negotiations for the publication of his manuscript, and the license was granted on Sept. 26, 1604. In January 1605 *Don Quixote* was published in Madrid; it was an immediate success, receiving the dubious honor of having three pirated editions appear in Lisbon in that same year. In the words of the German philosopher F. W. J. von Schelling, *Don Quixote* is ''the most universal, the most profound and the most picturesque portrait of life itself.''

But Cervantes did not bask in his success for long; on June 27, 1605, a Navarrese gentleman, Don Gaspar de Ezpeleta, was killed outside Cervantes' house in Valladolid. The novelist and his family were taken to jail on suspicion of murder but were soon released. The extant criminal proceedings show that Cervantes' financial difficulties were far from over.

There follows another documentary hiatus, from 1605 to 1608, when Cervantes reappears in Madrid, once again the capital of the kingdom. At this time his illegitimate daughter, Isabel de Saavedra, entangled him in a series of lawsuits having to do with financial matters. Once more Cervantes sought escape from Spain, and in 1610 he tried to go to Naples in the retinue of its newly appointed viceroy, the Count of Lemos. He was turned down, but nevertheless he displayed a lifelong affection for the Count of Lemos, to whom he dedicated five books, including the second *Quixote*.

Later Works

About this time Cervantes entered a period of extraordinary literary creativity, all the more admirable because he was close to 65 years of age. His *Novelas ejemplares* were published in Madrid in 1613. They are 12 little masterpieces, with which Cervantes created the art of shortstory writing in Spain, as he readily admitted in the prologue. Even if Cervantes had not written *Don Quixote,* the *Novelas ejemplares* would suffice to give him a prominent place in the history of fiction.

The year 1614 saw the publication in Madrid of Cervantes' burlesque poem *Viaje del Parnaso,* a lively satire of the literary life of his time. But that year also saw the publication in Tarragona of a spurious continuation of *Don Quixote,* signed with the pseudonym Alonso Fernández de Avellaneda. The identity of this author remains the greatest riddle of Spanish literature. Cervantes' rhythm of composition was unaffected by the insults Avellaneda piled on him, and in 1615 he published in Madrid his *Ocho comedias y ocho entremeses,* concrete proof of his early and lasting devotion to the theater. Some of the plays are from his early period, but he polished them for publication. He added eight one-act humorous plays (*entremeses*). Later in 1615 Cervantes published in Madrid his own second part of *Don Quixote*. The only fitting praise of the authentic second part of *Don Quixote* is to say that it is even better than the first part.

Cervantes then put all his energy into finishing *Los trabajos de Persiles y Sigismunda,* a novel of adventures along the lines of the Byzantine novel. He had probably begun it at the turn of the century; he signed the dedication to the Count of Lemos (dated Apr. 19, 1616) on his deathbed. He died 4 days later in Madrid. It was left to his widow to publish his last work, and the book appeared in Madrid in 1617. Cervantes' unmarked grave is in the Trinitarian convent of the old Calle de Cantarranas, now called Calle de Lope de Vega.

Further Reading

Luis Astrana Marin wrote an exhaustive biography of Cervantes in Spanish. In English there is no really good, up-to-date biography. The standard work is James Fitzmaurice-Kelly's outdated *Miguel de Cervantes Saavedra: A Memoir* (1913). See also A. F. Calvert, *The Life of Cervantes* (1905), and Rudolph Schevill, *Cervantes* (1919). Two interpretative studies are William J. Entwis tle, *Cervantes* (1940), and Aubrey F. G. Bell, *Cervantes* (1947). For an appreciation of Cervantes' art, Edward C. Riley, *Cervantes' Theory of the Novel* (1962), is indispensable. For the literary background see Ernest Mérimée, *A History of Spanish Literature* (trans. 1930), and Richard E. Chandler and Kessel Schwartz, *A New History of Spanish Literature* (1961). □

Carlos Manuel de Céspedes

The Cuban lawyer and revolutionary Carlos Manuel de Céspedes (1819-1874) initiated Cuba's Ten Years War of Independence against Spain in 1868, and the following year he became the first president of a provisional rebel government.

On April 18, 1819, Carlos Manuel de Céspedes was born in Bayamo, Oriente Province, the son of a wealthy landowner. In 1834 the young Céspedes went to Havana to attend secondary school and later enrolled in the University of Havana. After a short trip to Bayamo to marry his cousin, Maria del Carmen Céspedes, he traveled to Spain. There he received a bachelor of law degree from the University of Barcelona and a doctorate of law from the University of Madrid.

In Spain, Céspedes had his first taste of revolution. The Iberian nation was undergoing a period of political turmoil, and Céspedes joined the conspiratorial activities of army general D. Juan Prim against the Espartero regime. The failure of an anti-Espartero uprising in 1843 forced Céspedes to leave the country.

Céspedes returned to Cuba in 1844. Handsome, cultured, and energetic, he opened a law practice and engaged in business in Bayamo. But law soon gave way to politics. Cuba was experiencing the beginning of a strong anti-Spanish movement. Narciso López's unsuccessful filibuster expeditions against Spanish power in Cuba and his subsequent execution in 1851 had an impact on Céspedes. Arrested because of his anti-Spanish statements and banished from Bayamo, Céspedes began to organize a war for independence in Oriente Province. But his independence ideas were not shared by many of his compatriots. Some still hoped for reforms from Spain; others wanted annexation to the United States. Even those few who advocated complete independence felt that a war for independence should be carefully organized, and they cautioned against ill-prepared attempts.

Unsuccessful Revolution

But Céspedes and his group were determined to strike a blow at Spanish control of Cuba. When they learned that their conspiratorial activities had been discovered by the Spanish authorities, they were forced to act. On Oct. 10, 1868, Céspedes issued the historic *Grito de Yara* from his plantation, La Demajagua, proclaiming the independence of Cuba. He soon freed his slaves and incorporated them into his disorganized and ill-armed force and made public a manifesto explaining the causes of the revolt. The manifesto stated that the revolt was caused by Spanish arbitrary government, excessive taxation, corruption, exclusion of Cubans from government employment, and deprivation of political and religious liberty, particularly the rights of assembly and petition. It called for complete independence from Spain, for the establishment of a republic with universal suffrage, and for the indemnified emancipation of slaves.

The manifesto was followed by the organization of a provisional government with Céspedes acting as commander in chief of the army and head of the government. His almost absolute power as well as his failure to decree the immediate abolition of slavery soon caused opposition within the revolutionary ranks. Facing mounting pressure, Céspedes relinquished some of his power and called for a constitutional convention to establish a more democratic provisional government.

A constitutional convention met at Guáimaro in April 1869 with delegates from several eastern towns. A constitution was adopted which provided for a republican type of

government. The legislative power was vested in a House of Representatives. Unhappy with Céspedes and fearful of concentrating too much power on the office of the president, a faction led by Camagüey's rebel chieftain, Ignacio Agramonte, obtained for the House a large degree of authority as well as control over presidential decisions. This group was also able to legalize the abolition of slavery by introducing Article 24 of the Constitution, which declared ''all inhabitants of the republic to be absolutely free.'' Céspedes was elected president of the new republic, and Manuel Quesada was appointed commander in chief.

The war in eastern Cuba soon intensified. Céspedes decreed the destruction of cane fields and approved the revolutionary practice of urging the slaves to revolt and join the *mambises,* as the Cuban rebels were then called. Numerous skirmishes occurred, but Cuban forces were unable to obtain a decisive victory against the Spanish army. Simultaneously, Céspedes was unable to obtain United States recognition of Cuban belligerency.

For the next few years the Cubans continued to harass the Spanish forces. The war left untouched the rich western provinces and failed to cripple Spanish power in Cuba. By 1873 the *mambises* were actually retreating. With most members of the House of Representatives either dead or in hiding, Céspedes had regained almost absolute power.

Dissension in the Revolutionary Camp

Yet, despite his control, Céspedes had become alienated from most revolutionary groups. The more conservative elements resented his abolitionist stand and the destruction of cane fields. The more liberal groups disliked his attempts at absolute control. The followers of Gen. Máximo Gómez became particularly unhappy when Céspedes began interfering in military matters and ordered the removal of the able Gómez from command.

Dissension within the revolutionary ranks and personal jealousies finally led to Céspedes's removal as president. The remaining members of the House of Representatives called a meeting in October 1873 and refused to invite Céspedes. It soon became clear that the main objective of the assembly was Céspedes's removal. This was accomplished with little opposition and the president of the House, Salvador Cisneros Betancourt, was appointed new president of the republic.

For the next several months Céspedes sought refuge from Spanish forces in San Lorenzo, a farm in Oriente Province, awaiting an opportunity to leave the island. But on Feb. 27, 1874, a Spanish force surrounded the farm, killing Céspedes after a brave but futile struggle.

Further Reading

Most of the literature on Céspedes is in Spanish. Valuable information on him in English is in Philip S. Foner, *A History of Cuba and Its Relations with the United States* (2 vols., 1962-1963). □

Pietro Cesti

The Italian composer Pietro Cesti (1623-1669), also called Marc' Antonio Cesti, was the most cosmopolitan representative of the Venetian opera school in the generation following Monteverd.

Pietro Cesti is supposed to have written more than 100 operas, but only 15 have survived, and of these the ones composed for Italian audiences were heavily influenced by Pietro Francesco Cavalli. Cesti also composed a great many cantatas to both sacred and secular texts, as well as some occasional pieces. His cosmopolitanism is demonstrated in the operas he wrote while residing in Innsbruck and Vienna, which differ from the typical Venetian opera in the number of choruses, the enlarged orchestra, and the inclusion of ballets, this last showing the influence of French taste, an influence that was very powerful in Germany and Austria at that time.

Cesti was born in Arezzo on Aug. 5, 1623. He was a chorister in the Cathedral and later at the Pieve di S. Maria in his native city. He became a Minorite friar in 1637 and remained in the order until 1662.

From 1640 to 1645 Cesti studied with A. M. Abbatini and Giacomo Carissimi in Rome and then became music director at the seminary and Cathedral in Volterra until 1648. The following year saw the production of his first opera, *Orontea,* in Venice, and 2 years later his *Cesare amante;* extremely successful, they established his fame. He was in Venice, Florence (at the Medicean court), and Lucca from 1648 to 1652, when he became *maestro di cappella* to Archduke Ferdinand of Austria at Innsbruck, a position he retained until 1665. The appointment did not, however, prevent Cesti from serving as a member of the papal choir in Rome from 1659 to 1662. Three operas composed for Innsbruck are extant, of which the first, *L'Argia* (1655), was performed in honor of the conversion of Queen Christina of Sweden to Catholicism. During this period he wrote *La Dori* (1661), also extant; first produced in Florence, it was his most successful opera and is generally regarded as his masterpiece.

In 1665 Cesti moved to Vienna and in the next year became vice kapellmeister at the imperial court, a position he held until a few months before his death, when he settled in Florence, dying there on Oct. 14, 1669. In Vienna he wrote at least five operas, the most famous being *Il pomo d'oro* (1667), which demonstrates, though in an admittedly extreme form, the kind of opera favored north of the Alps. Commissioned for the wedding of Emperor Leopold I of Austria, the work is divided into 67 scenes, requires 48 characters, and necessitates 24 stage settings, some of them very elaborate. In addition there are numerous ballets and choruses (one for eight parts), and an exceptionally large orchestra is required, including trumpets, trombones, cornetts, lutes, and a regal organ, as well as the normal strings and harpsichord.

Further Reading

Information on Cesti is available in Manfred F. Bukofzer, *Music in the Baroque Era, from Monteverdi to Bach* (1947); Donald J. Grout, *A Short History of Opera* (1947; 2d ed. 1965); and Simon T. Worsthorne, *Venetian Opera in the Seventeenth Century* (1954). □

Cetshwayo

Cetshwayo (ca. 1826-1884) was the last independent Zulu king, whose reign ended in war against the British and in the collapse of Zulu unity.

Cetshwayo was a nephew of the first two Zulu kings, Shaka and Dingane. When his father, Mpande, displaced Dingane in 1840, Cetshwayo was brought into the line of immediate royal succession. But his prospects remained uncertain, for although the eldest son of Mpande's first wife, he was closely matched in age by a half brother, Mbulazi, the eldest son of Mpande's more favored second wife.

Mpande evaded choosing between the youths, but factions formed, and in 1856 they resorted to arms. Cetshwayo's Usutu faction won an overwhelming victory that was as much a triumph over Mpande as it was over Mbulazi. Thereafter, Cetshwayo was an independent power in the land although Mpande lived on until 1872 without being deposed.

A man of intelligence and considerable force of character, Cetshwayo infused a new vigor into the administration of the Zulu state and its military organization. The besetting problems of his reign arose in connection with his white neighbors. Faced by a border dispute with the Transvaal, he cultivated good relations with the British colony of Natal. In 1878 he agreed to an inquiry into the dispute by a commission of Natal officials. Though the inquiry favored Cetshwayo's claims, the British high commissioner seems to have feared that an award against the Transvaal might antagonize white opinion and so jeopardize the cause of a southern African federation, which he had been appointed to promote. He therefore withheld a decision until he had furthered preparations for war and then accompanied the boundary award with an ultimatum that Cetshwayo could not possibly accept.

Hostilities began in January 1879. Cetshwayo had no hope of success against an enemy that was better armed and could campaign without regard for plowing and harvesting seasons. In August he was defeated and exiled and Zululand was divided into 13 petty kingdoms under appointed rulers.

In 1882, when it was clear that this settlement was unworkable, Cetshwayo went to London for discussions, and in 1883 he was restored to the central portion of Zululand. By then deep divisions had opened within Zulu society. In the north he faced a dangerous rival, his cousin Zibebu, and Cetshwayo's own Usutu supporters seem to have been unwilling to accept the truncated kingdom assigned him. Within months there was bitter fighting that ended when Cetshwayo fled to the British reserve in the south of the Zulu country.

There Cetshwayo died in February 1884. The officially assigned cause was heart disease, but it is possible that he was poisoned. He was a spent force by the end, and his death cleared the way for new leadership.

Further Reading

C. T. Binns, *The Last Zulu King: The Life and Death of Cetshwayo* (1963), is an interesting and sympathetic, but somewhat inadequately researched, biography. It should be supplemented by Donald R. Morris, *The Washing of the Spears* (1965). Also useful are Edgar Harry Brookes and Colin deB. Webb, *A History of Natal* (1965), and Colin deB. Webb's ''Great Britain and the Zulu People'' in *African Societies in Southern Africa,* edited by Leonard Thompson (1969). □

Paul Cézanne

The French painter Paul Cézanne (1839-1906) was one of the most important figures in the development of modern painting. In particular, the evolution of cubism and abstraction was largely due to his innovations.

During the second half of the 19th century French impressionism created a dramatic break with the art of the past. In conception and appearance the style was radically new and, although it initially inspired public ridicule, it soon affected nearly every ambitious artist in western Europe. The new vision emerged during the 1870s, chiefly in the art of Claude Monet, Auguste Renoir, and Camille Pissarro. For each of these artists impressionism was an illusionistic style which differed from the tradition of Renaissance illusionism in its greater emphasis upon vibrant, natural color and on an immediate confrontation with the phenomena of the visible world.

As the style developed during the 1880s, however, it increasingly became characterized by paintings which were flat rather than illusionistic. In other words, the impressionists' insistence upon a direct application of pigment to canvas resulted in surfaces which declared themselves first of all as surfaces—and, consequently, in paintings which declared themselves first of all as paintings rather than as windows which looked out upon the natural world.

The tendency toward flatness persisted into the last years of the 19th century, its pervasiveness giving the impression that illusionistic space—fought for, won, and defended since the very beginning of the Renaissance—had finally been sacrificed by the medium of painting. Paul Cézanne worked within and finally emerged from this trend. As a painter, he matured slowly, his greatest works coming during the last 25 years of his life. During this period he scored a remarkable and heroic achievement: he restored to painting the space and volume that had seemingly been lost

to it. But he did it in a totally unprecedented way: not by return to the illusionism of the past but by the creation of a spatial illusionism that did not violate flatness.

Cézanne was born on Jan. 19, 1839, in Aix-en-Provence. His father, Philippe Auguste, was the cofounder of a banking firm which prospered throughout the artist's life, affording him financial security that was unavailable to most of his contemporaries and eventually resulting in a large inheritance. In 1852 Cézanne entered the Collège Bourbon, where he met and became friends with Émile Zola. This friendship was decisive for both men: with youthful romanticism they envisioned successful careers in the Paris art world, Cézanne as a painter and Zola as a writer. Consequently, Cézanne began to study painting and drawing at the École des Beaux-Arts in Aix in 1856. His father opposed the pursuit of an artistic career, and in 1858 he persuaded Cézanne to enter law school at the University of Aix. Although Cézanne continued his law studies for several years, he was simultaneously enrolled in the School of Design in Aix, where he remained until 1861.

In 1861 Cézanne finally convinced his father to allow him to go to Paris. He planned to join Zola there and to enroll in the École des Beaux-Arts. But his application was rejected and, although he had gained inspiration from visits to the Louvre, particularly from the study of Diego Velázquez and Caravaggio, Cézanne experienced self-doubt and returned to Aix within the year. He entered his father's banking house but continued to study at the School of Design.

The remainder of the decade was a period of flux and uncertainty for Cézanne. His attempt to work in his father's business was abortive, and he returned to Paris in 1862 and stayed for a year and a half. During this period he met Monet and Pissarro and became acquainted with the revolutionary work of Gustave Courbet and Édouard Manet. Cézanne also admired the fiery romanticism of Eugène Delacroix's paintings. But he was never entirely comfortable with Parisian life and periodically returned to Aix, where he could work in relative isolation. He retreated there, for instance, during the Franco-Prussian War (1870-1871).

Works of the 1860s

Cézanne's paintings from the 1860s are peculiar, bearing little overt resemblance to the artist's mature and more important style. The subject matter is brooding and melancholy and includes fantasies, dreams, religious images, and a general preoccupation with the macabre. His technique in these early paintings is similarly romantic, often impassioned. In the *Man in a Blue Cap* (also called *Uncle Dominique,* 1865-1866) pigments have been applied with a palette knife and the surface is everywhere dense with impasto. The same qualities characterize the weird *Washing of a Corpse* (1867-1869), which seems to picture the events in a morgue and to be a pietà as well.

A fascinating aspect of Cézanne's style in the 1860s is its sense of energy. Although the works are groping and uncertain in comparison to the artist's later expressions, they nevertheless reveal a profound depth of feeling. Each painting seems ready to explode its limits and its surface. Moreover, each seems the conception of an artist who could be either madman or genius. That Cézanne would evolve into the latter, however, can in no way be known from these examples. Nor was it known by many, if any, of his contemporaries. Although Cézanne received encouragement from Pissarro and some of the other impressionists during the 1860s and enjoyed the occasional critical backing of his friend Zola, his pictures were consistently rejected by the annual Salons and frequently inspired more ridicule than did the early efforts of other experimenters in the same generation.

Cézanne and Impressionism

In 1872 Cézanne moved to Pontoise, where he spent 2 years working very closely with Pissarro. During this period Cézanne became convinced that one must paint directly from nature, with the result that romantic and religious subjects began to disappear from his canvases. In addition, the somber, murky range of his palette began to give way to fresher, more vibrant colors.

As a direct result of his stay in Pontoise, Cézanne decided to participate in the first exhibition of the Société Anonyme des Artistes Peintres, Sculpteurs et Graveurs in 1874. This historic exhibition, which was organized by radical artists who had been persistently rejected by the official Salons, inspired the term ''impressionism''—originally a derogatory expression coined by a newspaper critic. It was the first of eight similar exhibits which took

place between 1874 and 1886. After 1874, however, Cézanne exhibited in only one other impressionist show, the third, which was held in 1877 and to which he submitted 16 paintings.

After 1877 Cézanne gradually withdrew from his impressionist colleagues and worked in increasing isolation at his home in southern France. This withdrawal was linked with two factors: first, the more personal direction his work began to take, a direction not basically aligned with that of the other impressionists; second, the disappointing responses which his art continued to generate among the public at large. In fact, Cézanne did not exhibit publicly for almost 20 years after the third impressionist show.

Cézanne's paintings from the 1870s clearly show the influence of impressionism. In the *House of the Hanged Man* (1873-1874) and the *Portrait of Victor Choquet* (1875-1877) he painted directly from the subject and employed the short, loaded brushstrokes which are characteristic of the style as it was forged by Monet, Renoir, and Pissarro. But Cézanne's impressionism never has the delicate look or the sensuous feel that the style has in the hands of its originators. Rather, his impressionism is strained and discomforting, as if he were trying fiercely to coalesce color, brushstroke, surface, and volume into a more tautly unified entity. In the *Portrait of Victor Choquet,* for instance, the surface is achieved in the face of an obvious struggle: to give each brushstroke parity with the brushstrokes adjacent to it, thereby calling attention to the unity and flatness of the canvas ground; and, at the same time, to present a convincing impression of the sitter's volume and substantiality. Mature impressionism tended to forsake the latter value in favor of the former; Cézanne himself spent most of the 1880s developing a pictorial language which would reconcile both, but for which there was no precedent.

Mature Work

During the 1880s Cézanne saw less and less of his friends, and several personal events affected him deeply. In 1886 he married Hortense Fiquet, a model with whom he had been living for 17 years, and his father died the same year. Probably the most significant event of this year, however, was the publication of the novel *L'Oeuvre* by his friend Zola. The hero of the story is a painter (generally acknowledged to be a composite of Cézanne and Manet) whom Zola presented as an artistic failure. Cézanne took this presentation as a critical denunciation of his own career and, bitterly hurt, he never spoke to Zola again.

Cézanne's isolation in Aix began to lessen during the 1890s. In 1895, owing largely to the urging of Pissarro, Monet, and Renoir, the dealer Ambroise Vollard showed a large number of Cézanne's paintings, and public interest in his work slowly began to develop. In 1899, 1901, and 1902 the artist sent pictures to the annual Salon des Indépendants in Paris, and in 1904 he was given an entire room at the Salon d'Automne. While painting outdoors in the fall of 1906 Cézanne was overtaken by a storm and became ill. He died in Aix on Oct. 22, 1906. At the Salon d'Automne of 1907 his achievement was honored with a large retrospective exhibition.

Cézanne's paintings from the last 2 1/2 decades of his life established new paradigms for the development of modern art. Working slowly and patiently, he transformed the restless power of his earlier years into the structuring of a pictorial language that has affected almost every radical phase of 20th-century art. This new language is apparent in many works, including the *Bay of Marseilles from L'Estaque* (1883-1885), *Mont Sainte-Victoire* (1885-1887), the *Cardplayers* (1890-1892), the *White Sugar Bowl* (1890-1894), and the *Great Bathers* (1895-1905).

Each of these works confronts the viewer with its identity as a painting; that is, the images of landscape, still life, or human figure are spread in all directions across the surface so that the surface compels attention in and of itself. The consistency of short, hatched brushstrokes helps to ensure this surface unity. Likewise, individual colors are scattered throughout a given composition, and their repetition generates a color web across the canvas ground.

But color and brushstroke serve other ends as well. Cézanne's brush stroke, for instance, is used to model individual masses and spaces as if those masses and spaces were carved out of paint itself. It is these brush strokes which the cubists employed in their analysis of form. And color, while unifying and establishing surface, also tends to generate space and volume, because, as various colors are juxtaposed, some tend to recede into space while others appear to project toward the viewer. What this means is that Cézanne achieves flatness and spatiality at the same time. By calling primary attention to the painting's flatness, however, he denies the possibility that his space or volume can be read as if it were being seen through a window. In other words, his space and volume belong exclusively to the painting medium. Cézanne's insistence on the integrity and uniqueness of painting as a medium has additionally meant that the demands of visible reality must ultimately give way when they meet the demands of the pictorial surface. This was a crucial step in the development of abstract art in the 20th century.

Further Reading

There are many important books dealing with Cézanne. Two early studies are particularly crucial: Roger Fry, *Cézanne: A Study of His Development* (1927), and Lionello Venturi, *Cézanne: Son Art—Son Oeuvre,* in French (2 vols., 1936). All recent studies have had to deal directly with these two seminal works. Two excellent monographs are John Rewald, *Paul Cézanne: A Biography* (1936; trans. 1948), and Meyer Schapiro, *Paul Cézanne* (1952). A work which probes Cézanne's psychological motivations is Jack Lindsay, *Cézanne: His Life and Art* (1969). For Cézanne's drawings see Alfred Neumeyer, *Drawings* (1958). A comprehensive view of impressionism and Cézanne's relation to the movement is John Rewald, *The History of Impressionism* (1946; rev. ed. 1961). □

Chadli Benjedid

Chadli Benjedid (born 1929) was elected president of the Algerian Republic and was a compromise can-

didate in 1979. Representing a so-called middle of the road faction, Chadli steered Algerians on a moderate path in foreign and domestic matters until he was deposed by a junta in 1991.

On April 14, 1929, Chadli Benjedid was born in Boutelda in the Annaba area. The son of a small landowner, he attended school near his home. Chadli was deeply moved by the Setif massacre of May 1945 when French police fired into crowds of Muslim Algerians. He became caught up in the rise of revolutionary nationalism in eastern Algeria, and, after fighting broke out in November 1954, he joined the FLN (National Liberation Front) and the ALN (Army of National Liberation).

His career during the war of liberation was a steady one, marked by efficiency and dedication. His competency attracted the then chief of staff Col. Houari Boumediene, who appointed Chadli to command of the Northern Military Zone in 1961. After the war Chadli was promoted to the rank of major, and at the end of 1962 he took command of Algeria's Fifth Military District. In June 1964 Chadli Benjedid was transferred to the important Second Military District headquartered in the city of Oran. Five years later Chadli achieved the rank of colonel at the age of 40.

As an indication of the esteem in which Chadli was held, he was selected to head Algeria's first mission to the Peoples' Republic of China in 1963. Chadli was also selected at that time to head the Algerian army's military tribunal. In 1965 he supported Boumediene's coup which toppled Ahmed Ben Bella from power, and when Boumediene organized the Council of the Revolution Chadli, as commander of the Second District, sat on the council with the other four regional commanders.

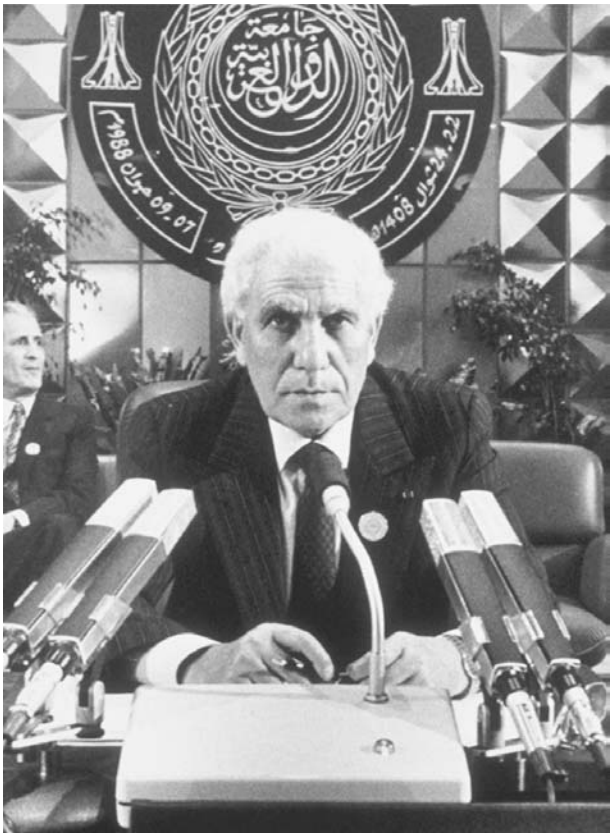

During the Boumediene years (1965-1978) Chadli remained a mainstay of the army supporting Boumediene's policies. When it was officially announced that President Boumediene was seriously ill, rule over Algeria was transferred to the Defense Ministry on November 22, 1978. Two influential colonels—Chadli and Abd-Allah Belhouchet, who was commander of the First District with headquarters at Blida—assumed legal control of the Algerian Republic. On December 27, 1978, Boumediene died of a rare blood disease and, according to the constitution, the powers of the executive were passed to the president of the National Assembly (ANP), Rabah Bitat, the last remaining member of the Nine Historic Chiefs of the Algerian Revolution. Bitat held the reigns of power until the FLN could convene a congress in late January 1979. The FLN, as the single party of Algeria, had a number of ideological factions, but on the last day of the congress, January 31, moderates succeeded in nominating Chadli Benjedid as the single candidate to stand for election to replace Boumediene as president. On February 9, 1979, Chadli Benjedid was elected as Algeria's third chief of state, with over 94 percent of the vote, representing moderate and army interests.

Chadli inherited a nation which was highly respected in the Third World, with a vigorous economy and a history of political stability. On the other hand, Algeria had some problems which the new chief executive spent considerable time coming to grips with. While Chadli consolidated his power by weakening the politburo by reducing its membership from 17 to nine, by weakening the position of the prime minister, and by recreating the army general staff, he remained, on the whole, committed to being accommodating, pragmatic, moderate, and outward looking. Chadli, unafraid of dealing with pressing social issues, in 1981 appointed Zhor Ounissi, an Egyptian educated writer, to be Algeria's first woman cabinet minister. As minister of social affairs, Ounissi, with Chadli's support, continually called for the passage of a liberalized personal status law for Algerian women. Chadli gave his blessing to a personal status law, but in June 1984 the ANP passed a *Code de la Famille* which was conservative and Islamic in nature. Not even the president's support could alter the rising tide of Islamic revivalism, another area Chadli had to face.

In July 1979 Chadli ordered the release of former President Ahmed Ben Bella from his long term house arrest. Ben Bella, who ruled Algeria from 1962 to 1965, was forbidden to engage in politics or grant interviews to the press. The release of Ben Bella was seen as an example of Chadli's willingness to be a leader bent on healing old wounds. In the area of education Chadli continued Boumediene's policies of Arabization, and he maintained Algeria's ties with the remainder of the Arab world in their support of the Palestinian cause. In foreign affairs, Chadli continued a policy of non-alignment and reconciliation. The Algerian government assisted the United States in obtaining the 1981

release of U.S. embassy personnel held in Teheran, Iran. Hoping to see a better era in U.S.-Algerian relations, the Chadli government found itself disappointed in rather cool receptions in Washington over a number of issues. Algeria refused to take sides in the Iran-Iraq War and tried several times to act as a mediator between the two Muslim states.

When Chadli Benjedid had been in power only a short time the strong tone of his administration reflected his background. His consolidation of power had to take into consideration trends in Algeria. Chadli had to deal with the West, but at the same time take note of the devotion of his people to Islam. When oil revenues fell due to a surplus of oil, Algeria remained a vital force within the Organization of Petroleum Exporting Countries (OPEC). Algeria, however, under Chadli had to find ways to diversify its economy. Most important of all was Chadli Benjedid's desire to maintain Algeria's position as one of the most stable and influential nations in the Third World with a strong voice in Arab and in international councils.

Benjedid's good intentions in these areas of reform met with slow progress. He was seriously hampered by a lack of bona fide presidential power. As a result Algeria was wrought by heavy rioting in 1985. Renewed fervor among Islamic fundamentalists billowed widely throughout the populace. Benjedid's sluggish implementation of desperately needed democratic principles resulted in a new outbreak of violence in 1988. The FLN government responded with the passage of a new constitution early in 1989. Islamic activists were not appeased however, and the local and provincial elections in 1990 resulted in widespread victories for the Islamic Salvation Front (FIS). In December of 1991 the FIS secured 188 Assembly seats. The reigning FLN party meanwhile, able to secure only 15 seats in the first round of elections, was toppled before the second round ever took place. A junta took power and forced Benjedid to resign. Parliament was suspended, and a Higher Council of State was instituted in its stead. The FIS was banned, and turmoil ensued.

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Information on the government of Algeria can be accessed through the Internet on the ''Arabnet Home Directory'' at http://www.arab.net/algeria/govt (July 1997). □

Sir Edwin Chadwick

The English utilitarian reformer Sir Edwin Chadwick (1800-1890) sponsored legislation in the areas of public health, factory reform, and poverty relief. He was one of the founders of the modern British administrative state.

Edwin Chadwick was born at Longsight, Lancashire, on Jan. 24, 1800. Largely self-educated, he entered an attorney's office and was called to the bar. He was also a journalist and was influenced by the writings of Jeremy Bentham, the founder of English utilitarianism. Bentham in turn admired Chadwick's articles (especially those on preventive police) and took him on as his assistant.

When Bentham died in 1832, Chadwick carried on his work through membership on several royal commissions. Chadwick and the political economist Nassau Senior drafted the Poor Law Commission's report which led to the adoption of the New Poor Law of 1834. This legislation, however, was bureaucratic and harsh. It was popular with the propertied classes because poor rates dropped, but it was unpopular with the working classes since relief was not easily available.

Chadwick was also in the forefront of the movement to improve conditions of public health. He worked closely with Southwood Smith in publishing a series of reports which pointed up unsanitary conditions. In his *Report on the Sanitary Condition of the Labouring Population of Great Britain* (1842) Chadwick compiled a grim record of slum housing, unclean water, and undrained streets, all of which he concluded formed the basis of crime, disease, and immo-

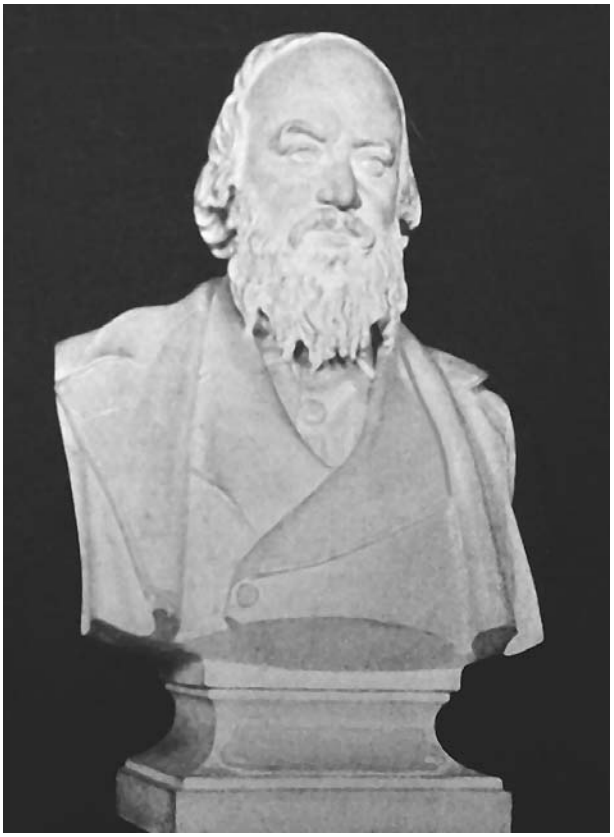

rality. The Public Health Act of 1848, passed by Parliament in the wake of a threat of a cholera epidemic, fell far short of Chadwick's proposals, but a board of health was created which Chadwick headed from 1848 to 1854. Factory reform also attracted the attention of Chadwick and the Benthamite reformers. The acts of 1833 and 1847 were to a great extent a result of their work.

Chadwick was the most famous British civil servant of his time and the chief proponent of government intervention in the solution of social problems. His obsession with organization, centralization, and efficiency led a critic to charge that Chadwick planned to abolish the counties and cut up the map of England into ''Benthamite rectangles.'' Local objections to government interference led to Chadwick's dismissal from the board of health in 1854. Although he never again held a government post, he continued to testify before royal commissions and, like Bentham before him, continued to draw up reform plans and programs until his death in 1890. He was knighted in 1889. Chadwick was a tactless man, but his passion for administrative efficiency brought the national state to a position of social responsibility.

Further Reading

The major study dealing with Chadwick and the social reforms he was associated with is Samuel Edward Finer, *The Life and Times of Sir Edwin Chadwick* (1952). Richard Albert Lewis, *Edwin Chadwick and the Public Health Movement, 1832-1854* (1952), concentrates on one of these reforms.

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Sir James Chadwick

The English physicist Sir James Chadwick (1891-1974) made his most outstanding contribution to modern physics by demonstrating the existence of the neutron.

James Chadwick was born in Manchester on Oct. 20, 1891, the eldest son of John Joseph and Anne Mary Knowles Chadwick. In 1908 he enrolled at Victoria University in Manchester. Although his intention was to study mathematics, Chadwick was admitted to the physics programs and was too shy to correct the error. He graduated from the Honours School of Physics in 1911. During the next 2 years his education was continued in Ernest Rutherford's laboratory at the same university. It was there that Rutherford outlined his planetary theory of the atom. Chadwick's acquaintances in the physics department included Hans Geiger and Niels Bohr.. After Chadwick received his master's degree in 1913, he was awarded the 1851 Exhibition Scholarship, which he used to finance his studies under Geiger in the foremost German research institute, the Physikalisch-Technische Reichsanstalt in Charlottenburg near Berlin. An early result of his work there was the establishment of the first energy spectrum of beta particles. Years later, subsequent developments along these lines prompted Wolfgang Pauli to postulate the existence of the neutrino.

Discovered the Neutron

After spending the years of World War I in a civilian internment camp in Ruhleben, Chadwick returned to England and used his fellowship at Gonville and Caius College to work with Rutherford at Cambridge University's Cavendish Laboratory. In 1920 he became the first to use a direct method in determining the electric charge on the nucleus. In 1922, he became assistant director of research under Rutherford. Together they spent much of their time experimenting with the transmutation of elements, attempting to break up the nucleus of one element so that different elements could be formed.

Throughout the years of work, Chadwick and Rutherford struggled with an inconsistency. They saw that almost every element had an atomic number that was less than its atomic mass. Rutherford suggested this might be due to the existence of a particle with the mass of a proton but with a neutral charge. However, their attempts to find such a particle were in vain. But in 1932 Chadwick found the answer in the work of the Joliot-Curies, who observed that beryllium had become radioactive after being exposed to alpha particles. Chadwick showed, by using a cloud chamber filled with nitrogen, that the radiation caused the nitrogen atoms

to recoil with such energy as could be imparted only by collisions with uncharged particles having approximately the mass of protons. Chadwick had proven the existence of the neutron and received the Nobel Prize in physics in 1935.

From 1935 until 1948 Chadwick held the Lyon Jones chair of physics at the University of Liverpool. From 1943-1946, he also served as head of the British mission to the Manhattan Project and was present at the first atomic test in the New Mexico desert. He was knighted in 1945 and in 1948 was elected master of Gonville and Caius College, a post from which he retired in 1959. Three years later he retired also from the United Kingdom Atomic Energy Authority, on which he had served as part-time member from 1957. Sir James Chadwick died in Cambridge, England, on July 24, 1974.

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Marc Chagall

Marc Chagall (1887-1985), Russian painter, was one of the great masters of the School of Paris and was also acclaimed as a forerunner of surrealism.

Marc Chagall was born Moishe Shagal on July 7, 1887, in Vitebsk to a poor Jewish family. The years of his childhood, the family circle, and his native village became the main themes of his art. These first impressions lingered in his mind like primeval images and were transformed into paintings with such titles as the *Candlestick with the Burning Lights,* the *Cow and Fish Playing the Violin,* the *Man Meditating on the Scriptures,* the *Fiddler on the Roof,* and *I and My Village*. According to André Breton, with Chagall ''the metaphor made its triumphant return into modern painting.'' And it has been said that Pablo Picasso was a triumph of the mind but Chagall was the glory of the heart.

In 1907 he moved to St. Petersburg, where he attended the school of the imperial Society for the Protection of the Arts and studied briefly with Leon Bakst. These were years of hardship and poverty for Chagall. In Bakst's studio he had his first contact with the modern movement which was sweeping Paris, and it liberated his inner resources. His pictures of this early period are lyrical evocations of his childhood.

With some help from a patron, Chagall went to Paris in 1910. The avant-garde poets Blaise Cendrars, Max Jacob, and Guillaume Apollinaire and the painters Roger de La Fresnaye, Robert Delaunay, and Amedeo Modigliani became his friends. Chagall participated in the Salon des Indépendants and the Salon d'Automne in 1912, but it was his first one-man show in Herwarth Walden's Der Sturm Gallery in Berlin which established him internationally as a leading artist.

Travels Inspired New Works

Chagall spent World War I in Russia. During the Revolution he was made a commissar for art but resigned after a clash with the suprematist painters in 1919. In 1922 left Russia for good, going to Berlin and then back to Paris. The art dealer Ambroise Vollard commissioned him to illustrate Gogol's *Dead Souls* (96 etchings) in 1923 and La Fontaine's *Fables* (100 etchings) in 1927.

A journey to Palestine and Syria in 1931 gave Chagall firsthand knowledge of the land, which he depicted in his illustrations for the Bible (1931-1939 and 1952-1956). He was the greatest interpreter of the Bible since Rembrandt, and he used biblical themes in paintings, graphic works, and stained glass (2 windows for the Cathedral in Metz, 1960 and 1962; 12 windows for the medical center in Jerusalem, 1961). Chagall started a new series of large paintings, the ''Biblical Message,'' in 1963.

Chagall traveled extensively in France and elsewhere from 1932 to 1941, when he settled in the United States, where he remained until 1947. He designed the sets and costumes for the ballets *Aleko* (1942) and *The Firebird* (1945). Bella, his beloved wife, inspiration, and model, whom he had married in 1915, died in 1944.

In 1948, the year after Chagall returned to France, he started his series of lithographs, *Arabian Nights*. He began working in ceramics in 1950 and made his first sculptures

the following year. He married again in 1952 to Valentina ''Vava'' Brodsky. His famous ''Paris'' series, a sequence of fantastic scenes set against the background of views of the city, was created between 1953 and 1956.

Honored for His Work

Chagall continued to create great artworks throughout the later years of his life. In the 1960s and 1970s, his stained glass art appeared in such buildings as the United Nations. In 1973, a museum of his works alone was opened in Nice, France. In 1977, the Louvre exhibited 62 of his paintings, an extremely rare event for a living artist. Chagall died at the age of 97 in 1985.

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Ernst Boris Chain

Ernst Boris Chain (1906–1979) was instrumental in the creation of penicillin, the first antibiotic drug.

Ernst Boris Chain was instrumental in the creation of penicillin, the first antibiotic drug. Although the Scottish bacteriologist Alexander Fleming discovered the *penicillium notatum* mold in 1928, it was Chain who, together with Howard Florey, isolated the breakthrough substance that has saved countless victims of infections. For their work, Chain, Florey, and Fleming were awarded the Nobel Prize in physiology or medicine in 1945.

Chain was born in Berlin on June 19, 1906 to Michael Chain and Margarete Eisner Chain. His father was a Russian immigrant who became a chemical engineer and built a successful chemical plant. The death of Michael Chain in 1919, coupled with the collapse of the post-World War I German economy, depleted the family's income so much that Margarete Chain had to open up her home as a guesthouse.

One of Chain's primary interests during his youth was music, and for a while it seemed that he would embark on a career as a concert pianist. He gave a number of recitals and for a while served as music critic for a Berlin newspaper. A cousin, whose brother-in-law had been a failed conductor, gradually convinced Chain that a career in science would be more rewarding than one in music. Although he took lessons in conducting, Chain graduated from Friedrich-Wilhelm University in 1930 with a degree in chemistry and physiology.

Chain began work at the Charite Hospital in Berlin while also conducting research at the Kaiser Wilhelm Institute for Physical Chemistry and Electrochemistry. But the increasing pressures of life in Germany, including the growing strength of the Nazi party, convinced Chain that, as a Jew, he could not expect a notable professional future in Germany. Therefore, when Hitler came to power in January 1933, Chain decided to leave. Like many others, he mistakenly believed the Nazis would soon be ousted. His mother and sister chose not to leave, and both died in concentration camps.

Chain arrived in England in April 1933, and soon acquired a position at University College Hospital Medical School. He stayed there briefly and then went to Cambridge to work under the biochemist Frederick Gowland Hopkins . Chain spent much of his time at Cambridge conducting research on enzymes. In 1935, Howard Florey became head of the Sir William Dunn School of Pathology at Oxford. Florey, an Australian-born pathologist, wanted a top-notch biochemist to help him with his research, and asked Hopkins for advice. Without hesitation, Hopkins suggested Chain.

Florey was actively engaged in research on the bacteriolytic substance lysozyme, which had been identified by Fleming in his quest to eradicate infection. Chain came across Fleming's reports on the penicillin mold and was immediately intrigued. He and Florey both saw great potential in the further investigation of penicillin. With the help of a Rockefeller Foundation grant, the two scientists assembled a research team and set to work on isolating the active ingredient in *penicillium notatum.*

Fleming, who had been unable to identify the antibacterial agent in the mold, had used the mold broth itself in his experiments to kill infections. Assisted in their research by

fellow scientist Norman Heatley, Chain and Florey began their work by growing large quantities of the mold in the Oxford laboratory. Once there were adequate supplies of the mold, Chain began the tedious process of isolating the ''miracle'' substance. Succeeding after several months in isolating small amounts of a powder which he obtained by freeze-drying the mold broth, Chain was ready for the first practical test. His experiments with laboratory mice were successful, and it was decided that more of the substance should be produced to try on humans. To do this, the scientists needed to ferment massive quantities of mold broth; it took 125 gallons of the broth to make enough penicillin powder for one tablet. By 1941 Chain and his colleagues had finally gathered enough penicillin to conduct experiments with patients. The first two of eight patients died from complications unrelated to their infections, but the remaining six, who had been on the verge of death, were completely cured.

One potential use for penicillin was the treatment of wounded soldiers, an increasingly significant issue during the Second World War. However, for penicillin to be widely effective, the researchers needed to devise a way to mass-produce the substance. Florey and Heatley went to the United States in 1941 to enlist the aid of the government and of pharmaceutical houses. New ways were found to yield more and stronger penicillin from mold broth, and by 1943 the drug went into regular medical use for Allied troops. After the war, penicillin was made available for civilian use. The ethics of whether to make penicillin research universally available posed a particularly difficult problem for the scientific community during the war years. While some believed that the research should not be shared with the enemy, others felt that no one should be denied the benefits of penicillin. This added layers of political intrigue to the scientific pursuits of Chain and his colleagues. Even after the war, Chain experienced firsthand the results of this dilemma. As chairman of the World Health Organization in the late 1940s, Chain had gone to Czechoslovakia to supervise the operation of penicillin plants established there by the United Nations. He remained there until his work was done, even though the Communist coup occurred shortly after his arrival. When Chain applied for a visa to visit the United States in 1951, his request was denied by the State Department. Though no reason was given, many believed his stay in Czechoslovakia, however apolitical, was a major factor.

After the war, Chain tried to convince his colleagues that penicillin and other antibiotic research should be expanded, and he pushed for more state-of-the-art facilities at Oxford. Little came of his efforts, however, and when the Italian State Institute of Public Health in Rome offered him the opportunity to organize a biochemical and microbiological department along with a pilot plant, Chain decided to leave Oxford.

Under Chain's direction, the facilities at the State Institute became known internationally as a center for advanced research. While in Rome, Chain worked to develop new strains of penicillin and to find more efficient ways to produce the drug. Work done by a number of scientists, with Chain's guidance, yielded isolation of the basic penicillin molecule in 1958, and hundreds of new penicillin strains were soon synthesized.

In 1963 Chain was persuaded to return to England. The University of London had just established the Wolfson Laboratories at the Imperial College of Science and Technology, and Chain was asked to direct them. Through his hard work the Wolfson Laboratories earned a reputation as a first-rate research center.

In 1948, Chain had married Anne Beloff, a fellow biochemist, and in the following years she assisted him with his research. She had received her Ph.D. from Oxford and had worked at Harvard in the 1940s. The couple had three children.

Chain retired from Imperial College in 1973 but continued to lecture. He cautioned against allowing the then-new field of molecular biology to downplay the importance of biochemistry to medical research. He still played the piano, for which he had always found time even during his busiest research years. Over the years, Chain also became increasingly active in Jewish affairs. He served on the Board of Governors of the Weizmann Institute in Israel, and was an outspoken supporter of the importance of providing Jewish education for young Jewish children in England and abroad—all three of his children received part of their education in Israel.

In addition to the Nobel Prize, Chain received the Berzelius Medal in 1946 and was made a commander of the Legion d'Honneur in 1947. In 1954 he was awarded the Paul Ehrlich Centenary Prize. Chain was knighted by Queen Elizabeth II in 1969. Increasing ill health did not slow Chain down initially, but he finally died of heart failure on August 12, 1979.

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Thomas Chalmers

The Scottish church reformer and theologian Thomas Chalmers (1780-1847) was a central figure in the 1843 secession of the Free Church from the Presbyterian Establishment.

Thomas Chalmers was born in Fife on March 17, 1780. While attending the University of St. Andrews, he was drawn both to the study of mathematics and science and to a clerical vocation. After Presbyterian ordination in 1803, he was a successful preacher and instructor. In his late 20s he became aroused to evangelical fervor; for the first time he was struck by his own incorrigible depravity, the imminence of death, and the promise of

salvation through faith in Christ. This position was characteristic of the intellectually simple, scripturally bound, evangelical awakening typical of many of his generation. Chalmers, however, attempted to broaden evangelicalism by reconciling its zeal with secular ethics, science, and philosophy and with concern for social and economic issues.

In this spirit Chalmers delivered his ''Astronomical Lectures'' and preached to large congregations of the educated and well-to-do from his pulpit in Glasgow, where he became minister in 1816. Four years later he took a new parish in the poorest section of the city. By reviving the methods of personal visitation and private, church-directed charity, he provided relief for the poor while drastically reducing expenditure.

In 1823 Chalmers became professor of moral philosophy at St. Andrews. From 1828 to 1843 he was professor of theology at the University of Edinburgh, and during this period he wrote many of his 34 volumes of published works. But more important was his leadership of the reformers in the crisis over patronage in the Scottish Church. The issue involved the right of lay proprietors to appoint clergymen over Scottish congregations. This practice had been imposed by British law in 1712 and reinforced through the next century by the domination of ''moderate'' clerics in the national church.

At the annual Presbyterian General Assembly in 1832, with Chalmers as moderator, a proposal to change the patronage system failed. Finally, in May 1843, Chalmers regretfully led the famous secession of 470 ministers, who then began the Free Church of Scotland. As the first moderator, Chalmers raised substantial sums to finance the building of hundreds of new churches for the schismatics. From 1843 to 1847 he also served as principal of the Free Church's New College. Chalmers died suddenly on May 31, 1847. It is said that half the population of Edinburgh attended his funeral. Parliament later reversed the offensive act of 1712, and ultimately the Free and Established Churches were reunited.

Further Reading

Two early sources on Chalmers and the Free Church are still important: Chalmers's son-in-law William Hanna wrote *Memoirs of the Life and Writings of Thomas Chalmers* (4 vols., 1849-1852), and Robert Buchanan wrote *The Ten Years Conflict: Being the History of the Disruption of the Church of Scotland* (2 vols., 1857). The most recent study is Hugh Watt, *Thomas Chalmers and the Disruption* (1943).

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Arthur Neville Chamberlain

The English statesman Arthur Neville Chamberlain (1869-1940) was prime minister of Great Britain in the years preceding World War II. He is associated with the policy of appeasement toward Nazi Germany that culminated in the Munich Agreement of 1938.

Neville Chamberlain was born on March 18, 1869, at Edgbaston, Birmingham, the son of Joseph Chamberlain, colonial secretary from 1895 to 1903, and Florence Kenrick Chamberlain. Neville's home and family were the most influential aspects of his education and upbringing. He went to Rugby and then attended Mason College (later a part of the University of Birmingham) for 2 years to study science and engineering, but he did not distinguish himself in his studies. He then worked briefly and more successfully as an apprentice with an accounting firm.

In 1890 his father sent Neville to the island of Andros in the Bahamas to manage his 20,000-acre sisal plantation. Although the venture failed, the 7 years of comparative social isolation contributed to young Chamberlain's natural reserve and also gave him confidence in his own decisions. After returning to Birmingham, he became a leader in the city's industrial and political life.

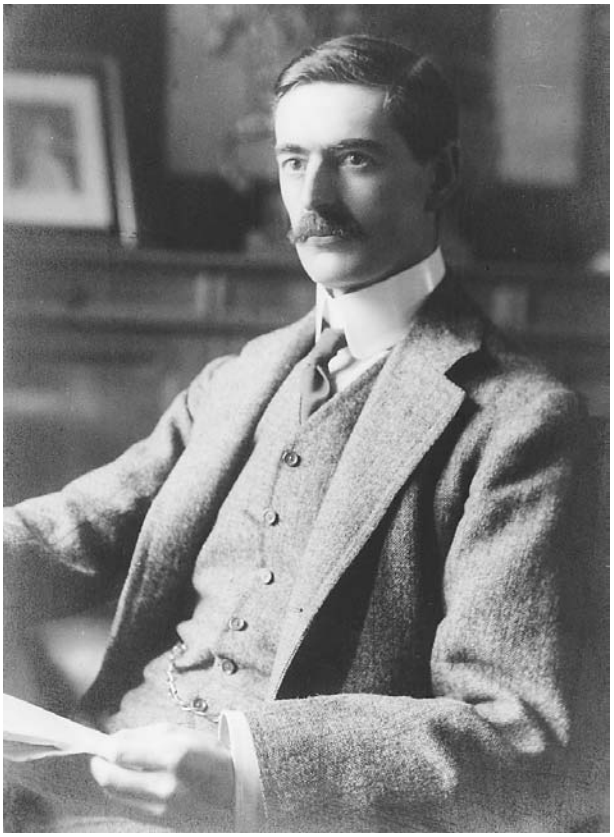

Political Career

In 1911 Chamberlain married Annie Cole. He was elected that year to the city council of Birmingham, and in 1915 he became lord mayor of Birmingham.

Chamberlain's record led Lloyd George, the Liberal prime minister, to appoint him as the first director general of National Service in December 1916. Chamberlain was in charge of voluntary recruitment of labor in war industry, but he found himself without authority or organization to execute his duties. He lost confidence in Lloyd George and soon resigned.

In 1918, at the age of 49, Chamberlain entered national politics and was elected to Parliament. As a Conservative, he supported the coalition but would not accept a post under Lloyd George. When a Conservative administration was formed in 1922 under Bonar Law, he accepted appointment as postmaster general; his administrative talents were at once evident, and within a year he advanced rapidly to paymaster general, then to minister of health, and finally to chancellor of the Exchequer. In 1924, in the administration of Stanley Baldwin, he chose to return to the Ministry of Health for he was convinced that the government would rise or fall on its record of social reform.

Social Reformer

Indeed, Chamberlain made his reputation as a ''radical Conservative'' and energetic legislator during these years. His guiding principle in social legislation was that national resources should be used to help those who help themselves. His achievements included the Rating and Valuation Act of 1925, which assisted both agriculture and industry; the Widow, Orphans and Old Age Pension Act of 1925, which extended the act of 1908; the Local Government Act of 1929, which transferred care of the poor from Poor Law Unions to county agencies; and the construction of 400,000 new houses.

In 1931 Chamberlain joined the National government under Ramsay MacDonald, first as minister of health, then as chancellor of the Exchequer. In 1932, when he secured approval for a general tariff of 10 percent, he was adopting proposals urged by his father in 1903. He was responsible for the significant Unemployment Act of 1934, which reformed the system of administering relief. It was with good reason that Winston Churchill called him ''the pack horse'' of the administration.

Prime Minister

If his career had ended in 1937, Chamberlain might well have been recorded as the Conservative who did most for social reform between the wars. Instead, he succeeded Baldwin as prime minister in May 1937 and had to turn his attention abruptly to foreign affairs. Not that he did so with hesitation; here, as always, he faced his task with confidence. He was determined to avert a war, for which neither England nor France was prepared, through a policy of pacification involving collaboration with Hitler's Germany and Mussolini's Italy. Since he believed the League of Nations had failed, he turned to direct negotiation, seeking by compromise and appeasement to dissipate tensions that might lead to war—an approach already accepted by most Englishmen. However, his efforts with Mussolini led only to the resignation of Anthony Eden, his foreign secretary. And as for Hitler, Chamberlain accepted the Nazi takeover of Austria in March 1938 but attempted through negotiation to avert a similar fate for Czechoslovakia.

Chamberlain and Hitler conferred at Berchtesgaden and Godesberg in September and then met at Munich with Mussolini and Edouard Daladier, the French premier. The Munich Agreement was hailed enthusiastically in Britain, and it gave the nation precious time to rearm. But when the Reich absorbed Czechoslovakia in March 1939, Chamberlain realized that his policy of appeasement had failed. He announced military support for Poland and sought to include Russia in a security system. But on Sept. 1, 1939, German forces moved into Poland, and on September 3 Chamberlain broadcast to the nation that Britain was at war.

As a wartime leader, Chamberlain had no talent. The Germans invaded Scandinavia in April 1940, and the fall of Norway, despite desperate British aid, brought a division in the Commons which Chamberlain survived, though some 100 Conservatives either voted against him or abstained. On May 10 he resigned and was succeeded by Winston Churchill. Chamberlain remained as lord president of the council until illness forced him to retire in October. He died a month later on Nov. 9, 1940. His ashes are interred in Westminster Abbey.

Further Reading

There are two useful biographies of Chamberlain, Keith Feiling, *The Life of Neville Chamberlain* (1946), and Iain Macleod, *Neville Chamberlain* (1961), although neither is objective. They should be supplemented by the relevant volumes of A. J. Toynbee, ed., *Survey of International Affairs* (1920), and by A. J. P. Taylor, *English History, 1914-1945* (1965). Additional background works are Edward Hallett Carr, *The Twenty Years' Crisis, 1919-1939: An Introduction to the Study of International Relations* (1939; 2d rev. ed. 1946); W. N. Medlicott, *British Foreign Policy since Versailles, 1919-1963* (1940; 2d ed. 1968); Alfred Leslie Rowse, *Appeasement: A Study in Political Decline, 1933-1939* (1961); and Martin Gilbert and Richard Gott, *The Appeasers* (1963; 2d ed. 1967).

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Houston Stewart Chamberlain

The English-born German writer Houston Stewart Chamberlain (1855-1927) formulated the most important theory of Teutonic superiority in pre-Hitlerian German thought.

Houston Stewart Chamberlain was born in Southsea, England, on Sept. 9, 1855. He was the son of an English captain, later admiral. Two of his uncles were generals, and a third was a field marshal. Educated in England and France, he suffered from poor health throughout his life. This prevented him from entering the British military service and led him to take cures in Germany, where he became an ardent admirer of the composer Richard Wagner. In 1882 Chamberlain met Wagner at the Bayreuth Festival, and he later became a close friend of Wagner's widow.

During the 1880s Chamberlain studied natural sciences in Geneva and Vienna. He wrote a dissertation on plant structure, which was accepted by the University of Vienna in 1889, but he never sought an academic position. In 1908 Wagner's daughter Eva became Chamberlain's second wife. Thereafter he lived at Bayreuth, the ''home of his soul.'' He became a German citizen in 1916 and died on Jan. 9, 1927.

Literary Works

Chamberlain preferred to write in German, and his major works were composed in that language. His first published books were studies of Wagner: *The Wagnerian Drama* (1892) and the biography *Richard Wagner* (1896).

Chamberlain's most significant work is *The Foundations of the Nineteenth Century* (1899), which demonstrates his thesis that the history of a people or race is determined by its racial character and abilities. He conceives of race in terms of attitudes and abilities rather than physical characteristics. In general he views abilities and attributes of personality as inherited.

Unlike Joseph Arthur Gobineau, Chamberlain applies the term ''Aryan'' only to a language group and doubts the existence of an elite Aryan race. Instead he views the Teutons as the superior European race. For him the Teutons include most importantly the Germanic peoples, but also the Celts and certain Slavic groups. He holds that the Jews are fundamentally alien in spirit to the Teutons and believes that they should be allowed no role in German history.

Foundations, despite its scientific underpinnings, is essentially an eloquent, even poetic, vision of the German people. The modern reader may justly criticize this work as self-contradictory and sometimes nonsensical, but it had deep meaning for the Germans of Chamberlain's day. By 1942 *Foundations* had gone through 28 editions.

During World War I Chamberlain advocated the German cause, and his pro-German, anti-English writings were published in English as *The Ravings of a Renegade* (1916). Chamberlain met the young Hitler in 1923 and wrote several articles favorable to him.

Further Reading

Because of the highly controversial nature of Chamberlain's main thesis, most of the literature on him is biased. However, an introduction by George L. Mosse in a 1968 reprint of John Lee's 1910 translation of *Foundations of the Nineteenth Century* (2 vols., 1899) is useful. See also Jacques Barzun, *Race: A Study in Superstition* (1937; rev. ed. 1965).

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Joseph Chamberlain

The English politician Joseph Chamberlain (1836-1914) influenced the fate of the Liberal party and then of the Conservative party. He has been described as one of Britain's first ''professional'' politicians.

Born in London on July 8, 1836, of a middle-class family, Joseph Chamberlain moved to Birmingham when he was 18 to join his uncle's engineering firm. He was so successful in business that he was able to retire with a large and assured income at the age of 38 and devote the rest of his life to politics. His first political position (1873-1876) was as the reforming Liberal lord mayor of Birmingham, where he promoted a ''civic gospel.'' The city acquired new municipally owned services along with new buildings and roads, and it became a mecca for urban

reformers. Chamberlain worked through a Liberal caucus, a more sophisticated form of party organization than existed anywhere else in Britain. When Chamberlain was elected to Parliament in 1876, his stated object was to do for the nation what he had already done for his local community.

Liberal Party

Chamberlain's liberalism was different in tone and in content from that of his party leaders, particularly William Gladstone. Chamberlain was a radical in sympathy, with a Unitarian religious background, and he systematically set out to attract support not only from religious dissenters but also from workingmen. His proposals for social reform, entailing increased government intervention and expenditure, were attacked by old-fashioned radicals as well as by Conservatives and moderate Liberals.

When the Liberals were returned to power in 1880, Chamberlain became president of the Board of Trade and a member of the Cabinet. However, he was never at ease personally or politically with Gladstone, his prime minister. After pressing for his unauthorized radical program in the 1885 election, Chamberlain broke with Gladstone in 1886 over the issue of home rule for Ireland. Because of Chamberlain's vigorous opposition to Gladstone's Home Rule Bill, the Liberal party split and was unable to regain office, except for one brief interlude, for 20 years.

The nature of the Liberal split was important. There had always been an internal division between Whigs and radicals, and it had seemed on more than one occasion that the party would divide into a right and a left wing. Instead, as a result of the home rule crisis, many Whigs and radicals found themselves in league against Gladstone, who represented the middle. After 1886 there was little hope for accommodation between Gladstone and Chamberlain, and Chamberlain became the effective leader of a third force, the Liberal Unionists, of which the Whig S. C. C. Hartington (later the Duke of Devonshire) was titular leader. Chamberlain's position throughout the rest of his political life was greatly strengthened by the fact that Birmingham remained loyal to him. Indeed, many of the policies which he advocated had their origins in the politics of the city.

Colonial Secretary

In 1895 Chamberlain became colonial secretary in a predominantly Conservative government led by Lord Salisbury. In his new position Chamberlain pursued forceful policies promoting imperial development. Although he was interested in the development of the tropics and in the transformation of the empire into a partnership of self-governing equals, his colonial secretaryship is associated mainly with the Boer War (1899-1902). His critics called this conflict ''Chamberlain's war''; this description was a drastic oversimplification, despite Chamberlain's belief that British ''existence as a great Power'' was at stake. After the Peace of Vereeniging ended the war, he visited South Africa and supported measures of conciliation between South Africans of British and Boer descent. Throughout this period he was keenly interested in wider questions of foreign policy and argued for closer relations with Germany and the United States.

In May 1903 Chamberlain once again disturbed the pattern of British domestic politics by announcing his support of tariffs favoring imperial products and his abandonment of belief in free trade. His motives were mixed, but the effect of his conversion was to split the Conservatives as well as the Liberal Unionists. In September 1903 he resigned from the Cabinet and began a campaign to educate the British public. The leading Conservative free traders resigned with him, but his influence was perpetuated by the appointment of his son Austen as chancellor of the Exchequer. Chamberlain himself never held office again, and his protectionist campaign failed. The Liberals were returned to power in 1906, the year Chamberlain became 70. Immediately after the birthday celebrations in Birmingham, Chamberlain had a stroke, which prostrated him for the rest of his life. He died on July 2, 1914, a few weeks before the outbreak of World War I. It was left to his son Neville to lead Britain away from free trade in 1932.

Despite Chamberlain's switches of party alignment, his political career was more consistent than it seemed on the surface. He preferred deeds to talk and candor to equivocation. He looked for issues with extraparliamentary appeal and never lost his belief in active government.

Further Reading

There are several collections of Chamberlain's speeches, including Charles W. Boyd, ed., *Mr. Chamberlain's Speeches* (2 vols., 1914). The standard biography, *The Life of Joseph*

Chamberlain (1932-1969), consists of six volumes, the first three by James L. Garvin and the final three by Julian Amery. Two recent studies are Peter Fraser, *Joseph Chamberlain: Radicalism and Empire, 1868-1914* (1966), and Michael Hurst, *Joseph Chamberlain and Liberal Reunion: The Round Table Conference of 1887* (1967). For material on the Chamberlain family see Sir Charles Petrie, *The Chamberlain Tradition* (1938).

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Sir Joseph Austen Chamberlain

The English statesman Sir Joseph Austen Chamberlain (1863-1937) held a number of high offices, most notably that of foreign secretary. He received the Nobel Peace Prize in 1925.

Austen Chamberlain was born in Birmingham, England, on Oct. 16, 1863. His father, Joseph Chamberlain, was the famous reforming mayor of Birmingham and a powerful figure in the Liberal and then the Conservative party. His mother, Helen, died in childbirth. Neville Chamberlain, Conservative prime minister of Great Britain from 1937 to 1940, was his younger half brother. Austen was educated at Rugby and at Trinity College, Cambridge, and then studied in France and Germany.

Given his family background, it was inevitable that Chamberlain should enter politics. But as his contemporary Lord Birkenhead put it, ''Austen always played the game and always lost it.'' In 1892 Chamberlain was elected to the House of Commons as a Liberal Unionist. When the Tories took office under Lord Salisbury in 1895, he rose rapidly from civil lord of the Admiralty (1895-1900), to a Cabinet seat as postmaster general (1900), to the chancellorship of the Exchequer (1903-1905). He later served as secretary of state of India (1915-1917), as a member of the coalition War Cabinet under David Lloyd George (1918), and again as chancellor of the Exchequer (1919-1921).

Chamberlain's most important work was done during the postwar years. In 1921 he succeeded Bonar Law as leader of the Conservative party. That year he also accompanied Prime Minister Lloyd George to a conference with the Sinn Fein and signed the Irish Treaty. But because of his stand on the ''Irish question'' and because many Tories wished to dissolve the coalition with Lloyd George, he was ousted from the leadership in 1922.

A Labour victory in 1924, however, did much to heal the split in the Conservative party. When the Tories returned to power later that year Chamberlain was named foreign secretary, a post which he held until 1929. In 1925 he negotiated the Locarno Pact, a series of mutual defense and arbitration treaties among the major European powers. He was convinced that only respect for, and consultation with, Germany would win lasting peace. He also helped Germany secure a seat on the council of the League of Nations.

This was the last time Chamberlain held an important office. In the National government of 1931 he accepted the minor post of first lord of the Admiralty. He spent his last years as a backbencher, respected for his views on foreign affairs. Chamberlain died on March 16, 1937.

Further Reading

Chamberlain's own writings are autobiographical: *Down the Years* (1935), *Politics from Inside* (1936), and *Seen in Passing* (1937). The standard biography is Sir Charles Petrie, *The Life and Letters of the Rt. Hon. Sir Austen Chamberlain* (2 vols., 1939-1940). □

Wilt Chamberlain

Wilt Chamberlain (born 1936) is considered one of the world's all-time greatest professional basketball players.

Wilt Chamberlain was born in Philadelphia and was one of nine children. His father lived in a racially-mixed middle class neighborhood, and Chamberlain had a relatively pleasant childhood. At Shoemaker Junior High School, Wilt began to play on the basketball team, and he also played on the playgrounds against older players who taught him a lot about the game. He later said, ''I still think you could pick up a team from the street corners of Philly that would give most colleges a real hard time.'' Wilt attended Overbrook High School in Philadelphia beginning in 1952. At that time he was already 6'11'' tall, and had developed what he termed a ''deep love for basketball.''

Recruited By More Than 200 Universities

Chamberlain's high school basketball career was astounding. In three seasons he scored more than 2200 points. More than two hundred universities recruited Chamberlain, but he wanted to get away from big cities and preferred to play in the midwest. After seriously considering Dayton, Michigan, Indiana, and Kansas Universities he chose Kansas because of the recruiting by Hall of Fame coach Phog Allen.

At the University of Kansas, Chamberlain continued his brilliant play on the basketball court, scoring fifty-two points in his first varsity game. During his first varsity season he led the Jayhawks to the finals of the National Collegiate Athletic Association tournament, but they lost to North Carolina in double overtime. During his college career he averaged over thirty points per game and was twice selected to All-American teams. Following his junior year, he decided to quit college and become a professional because, he said, ''The game I was forced to play at [Kansas] wasn't basketball. It was hurting my chances of ever developing into a successful professional player.''

Because he did not play his final season at Kansas, Chamberlain was not eligible to join an NBA team until one more year. So he joined the Harlem Globetrotters and spent the year traveling the world and entertaining adults and youngsters alike. He still claims that his year with the Globetrotters was his most enjoyable season of basketball.

Scoring Machine

In 1959, Chamberlain joined the Philadelphia Warriors of the NBA. The great centers of the day were Clyde Lovellette, Johnny Kerr, Johnny Green, and, of course, Bill Russell of the Boston Celtics. But Chamberlain made an immediate impact on the league. He could score almost at will, and opposing teams gave up trying to stop him and instead tried only to contain him. His scoring average during the 1959-60 season of 37.9 points per game was more than eight points per game higher than anyone else had ever scored in the history of the league. He was named both rookie of the year and most valuable player, the first person to receive both awards in the same season.

For the next six seasons, Chamberlain led the league in scoring. In 1961-62 he averaged 50.4 points and scored 100 in one game. In 1962-63 he averaged 44.8 points per game. Chamberlain was simply the greatest scoring machine in the history of basketball.

Despite his scoring achievements, Chamberlain and his teammates were not winning NBA championships. The late 1950s and 1960s were dominated by the Boston Celtics and their center Bill Russell. Russell had revolutionized basketball as much with his defense as Chamberlain had with his offense, and Russell always had a great group of supporting players, including Bob Cousy, Bill Sharman, John Havlicek, and Sam Jones. Chamberlain often had strong supporting players as well, but Russell always seemed to pull out the championship. Chamberlain always took a great deal of abuse from the media and fans because of his lack of success against Russell.

Wins Championship with the 76ers

Finally, in 1967, Chamberlain reversed his fortunes. The Warriors had moved to San Francisco, and Wilt had gone with them, but he was later traded to the new Philadelphia team, the 76ers. In 1967, the 76ers had a great supporting cast, including Chet Walker, Luke Johnson, Hal Greer, Wally Jones, and Billy Cunningham. They finished the regular season with the best record in the history of the league. In the championship series, the 76ers polished off the San Francisco Warriors to win the first world title for Chamberlain.

Several years later Chamberlain was traded again, this time to the Los Angeles Lakers. The Lakers had featured numerous great players through the years, including Elgin Baylor and Jerry West, but had not won a championship since moving to Los Angeles from Minneapolis in 1960

(they *lost* in the championship series seven times between 1962 and 1970). For the last two losses, in 1969 and 1970, Chamberlain was on the team. The 1969 loss was particularly devastating, since it was to Russell and the Celtics again. In the final game, Chamberlain was injured and played very little. Russell later criticized Chamberlain for not playing, thus infuriating Chamberlain and removing the last remnants of friendship between the two men.

In 1972, however, the Lakers seemed poised to finally win a championship. They finished the year with the best regular season record in history, breaking the record set by Chamberlain and the 76ers in 1967. In addition to Chamberlain, the team now featured Happy Hairston, Gail Goodrich, Jim McMillan, Jerry West, and a strong set of reserves In the playoffs, the Lakers first defeated the Milwaukee Bucks, with Chamberlain completely outplaying the Buck center, Kareem Abdul Jabbar. In the championship series, the Lakers played the powerful New York Knickerbockers, led by Willis Reed, Dave DeBusschere, Bill Bradley, and Walt Frazier. In the fourth game of the series, Chamberlain suffered a fractured wrist. Although the Lakers led the series three games to one the series still seemed in doubt because of Chamberlain's injury. Despite understandable pain, Chamberlain played the next game with football linemen's pads on both hands. He scored twenty four points, grabbed twenty-nine rebounds, and blocked ten shots. The Lakers won the game and the series, four games to one and brought the first world championship to Los Angeles. After the final game Wilt said, ''For a long time, fans of mine had to put up with people saying Wilt couldn't win the big ones. Now maybe they'll have a chance to walk in peace, like I do.''

Following the 1973 season, Chamberlain left the Lakers to become the coach of the San Diego Conquistadors of the old American Basketball Association (ABA). Chamberlain left the NBA as the all-time leader in points scored (more than 30,000) and rebounds (over 22,000), and with four Most Valuable Player awards and more than forty league records. The ABA was a different sort of challenge, however; the athletes were not generally as good as in the NBA, and Chamberlain had never been a coach before. The Conquistadors were a poor team, even by ABA standards, and Chamberlain left the coaching ranks shortly thereafter for a well-deserved retirement.

Controversial Book

In recent years, Chamberlain has been involved in a wide variety of activities. He has sponsored a lot of amateur athletic groups, including volleyball teams and track clubs. He has invested wisely through the years and remains a wealthy man. He has also kept in outstanding physical condition. When he walks into a room or onto a basketball court today, he is a legendary presence.

Chamberlain gained notoriety in 1991 with the release of his second and most talked about autobiography, *A View from Above.* The book contains observations on athletes of the 90's, gun control and his 14 years in the NBA, among other topics. But it's the claim that he has slept with 20,000 women that landed him in the celebrity spotlight and in the public hotseat. Reflecting upon this claim, Chamberlain regretted the way he discussed sex in the book and became an advocate of safe sex.

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Thomas Chrowder Chamberlin

Thomas Chrowder Chamberlin (1843-1928), the leading American geologist of his time, was known primarily as a glacialist and as an outstanding contributor to theoretical geology, particularly for his ''planetesimal'' theory of the origin of the planets.

Thomas Chamberlin was born on Sept. 25, 1843, in Mattoon, Ill., the son of a Methodist minister. In 1866 Chamberlin received a bachelor of arts degree from Beloit College and the next year married Alma Wilson. After a year of graduate study at the University of Wisconsin he became professor of natural sciences at the State Normal School, Whitewater, Wis. (1870-1873).

Chamberlin then went to Beloit College as professor of geology and began his career as a student of earth history. The glacial deposits around Beloit revealed dramatically that the climatic conditions in past ages differed sharply from current conditions. Chamberlin followed this obvious fact into a consideration of earth climates through the known range of geological time and finally into problems of cosmic physics.

While at Beloit, Chamberlin also served as an assistant on the Wisconsin State Survey (1873-1876) and as its chief (1877-1882). The results of the comprehensive survey, published in four volumes, attracted so much favorable attention that a Division of Glacial Geology was established in the U.S. Geological Survey, with Chamberlin as head (1882-1887). For the next 5 years he was president of the University of Chicago as head of the department of geology and director of the Waller Museum, becoming professor emeritus in 1919. In 1893 he founded the *Journal of Geology* and was editor in chief until 1922. He died on Nov. 15, 1928.

His ''Planetesimal'' Theory

In the late 1890s Chamberlin began the series of papers which led to his ''planetesimal'' hypothesis. This was stated in its final form in *The Origin of the Earth* (1916). He drew upon a wide range of investigations in mathematics and astronomy and brought practically the whole field of cosmic physics to bear upon the problem. His theory grew out of efforts to test the long-standing nebular hypothesis. Chamberlin proposed that a star crossing close to the path of the sun caused a partial disruption of the sun. Materials were expelled and formed into great and small masses. Swarms of the minute particles solidified into what Chamberlin called ''planetesimals.'' These in turn were drawn into the larger masses, which, moving in elliptical orbits, formed the planets of the solar system.

Further Reading

The only full-length study of Chamberlin is George L. Collie and Hiram D. Densmore, *Thomas C. Chamberlin and Rollin D. Salisbury: A Beloit College Partnership* (1932). For Chamberlin's life and work see Carroll Lane Fenton and Mildred Adams Fenton, *Giants of Geology* (1952; 1945 ed. entitled *The Story of the Great Geologists*). A summary of Chamberlin's survey of Wisconsin in 1876 is included in George P. Merrill, *The First Hundred Years of American Geology* (1924). □

Whittaker Chambers

In 1948 TIME magazine editor Whittaker Chambers (1901-1961) testified that in the 1930s he helped organize a Communist spy ring in the U.S. government. His accusations against State Department official Alger Hiss stunned the nation.

Jay Vivian Chambers was born April 1, 1901, in Philadelphia. He took his mother's family name Whittaker when he entered Columbia University in 1920. Young Chambers loved literature and had a gift for foreign languages, but severe family crises, his increasingly radical political opinions, and his lonely and brooding personality caused him to drop out of Columbia and to drift without purpose. In 1925 Chambers joined the Communist Party and attended open party meetings in New York City. By 1929 he was an editor of the party's official newspaper *The Daily Worker,* and in 1931 he was named editor of the *New Masses,* the party's literary journal.

In 1932 Communist Party officials ordered Chambers to leave his position and to join the party's underground branch. For the next six years Chambers was a courier in the party's spy network. Chambers carried messages and stolen documents from American Communists and gave them to his Soviet superiors for them to transmit to Moscow. In April 1938 Chambers defected from the Communist underground and went into hiding with his wife and two children. A year later he found work as a writer for TIME magazine. Chambers was a senior editor at TIME in 1948 when he disclosed his secret past to a shocked American public. In August 1948 Chambers told congressmen at hearings of the House Committee on Un-American Activities (HUAC) that in the 1930s he had helped to organize a small group of Communist Party members to infiltrate the federal government in Washington, D.C.

Chambers's testimony centered on a young government lawyer named Alger Hiss. A Harvard Law School graduate and former secretary to Supreme Court Justice Oliver Wendell Holmes, Hiss was a junior State Department official in the 1930s. But by 1945 Hiss had become a principal adviser to the secretary of state, and he played an important role in the organization of the United Nations. In 1948 Hiss was president of the prestigious Carnegie Endowment for International Peace.

Chambers testified under oath that he knew Hiss as a fellow Communist between 1934 and 1938. He spoke in detail about Hiss's habits and household and claimed that he and his wife became close friends of the Hiss family. Appearing before HUAC Hiss denied that he had ever been a Communist. With reluctance he recalled knowing Chambers under a different name in 1934 and 1935. Hiss testified that he rented his Washington apartment to Chambers for several months in 1935 and that he gave Chambers his old car, but that their casual acquaintance soon ended. Faced with conflicting testimony, HUAC could not prove that Hiss was a Communist. But its investigation and rigorous questioning by freshman Congressman Richard Nixon demonstrated Chambers's intimate knowledge of Hiss's

background and disclosed serious flaws in Hiss's account of his acquaintance with Chambers.

The case took a new turn four months later on December 3, 1948, when newspapers reported Chambers's disclosure of the ''pumpkin papers.'' The day before Chambers had taken HUAC investigators to his Maryland farm and dramatically pulled several rolls of microfilm from a hollowed-out pumpkin lying in a field. Chambers said Hiss gave him the microfilm of confidential State and Navy Department documents in early 1938. They were included in the many packages of stolen documents that Chambers said he received regularly from Hiss and other members of the Washington spy ring from 1937 until his defection. For self-protection Chambers withheld some of these materials from his Soviet superiors when he quit the underground in April 1938. Besides the microfilm (hidden in the pumpkin for just one day), the materials included four pages of Hiss's handwritten notes and 64 pages of State Department cables retyped on what experts later identified as the Hiss family typewriter. The notes and cables covered military and diplomatic events in Asia and Europe 18 months before the start of World War II.

From 1938 to 1948 Chambers hid the documents at a relative's house. But he made several attempts to expose Communist infiltration of the federal government. Chambers named Hiss and others as Communists in a 1939 interview with Assistant Secretary of State Adolph Berle and in two interviews with the Federal Bureau of Investigation in 1942 and 1945. Government authorities, however, showed little interest in Chambers's stories. Americans became worried about Communism only after the U.S.-Soviet alliance collapsed at the end of World War II. With the onset of the Cold War Chambers's accusations against Hiss suddenly became politically important.

Chambers's revelations led to Hiss's conviction and imprisonment for perjury. The first trial of Alger Hiss produced a deadlocked jury. But on January 20, 1950, a second trial jury found Hiss guilty of lying to a grand jury when he denied giving Chambers State Department documents in February and March 1938. Defense attorneys at each trial contrasted Hiss's impeccable reputation with Chambers's admitted past treason. But they were hard pressed to explain how Chambers had possessed confidential State Department documents which the defense's own experts said were typed on the Hiss family's Woodstock model typewriter. Hiss defense efforts then and since have tried to proved that somehow the documents were typewriter forgeries.

The Hiss-Chambers conflict became a major symbol in the Cold War political debates of the 1950s. Hiss's defenders such as Secretary of State Dean Acheson had their judgment and patriotism called into question. Republican critics of the Roosevelt and Truman administrations such as Richard Nixon charged that Hiss's influence in the State Department was responsible for U.S. foreign policy failures. Many intellectuals used the case to confront their own illusions about radical politics and to question the trust they once placed in the Soviet Union.

Chambers took no pleasure in Hiss's conviction. For him the case represented the tragedy of modern history. Profoundly pessimistic about the ability of Americans to understand the dangers of Communism, he retired quietly to his farm. Chambers wrote a compelling autobiography, *Witness* (1952). He died July 9, 1961.

Further Reading

Besides *Witness* (1952) Chambers's reflections and letters have been posthumously published in *Cold Friday* (1964) and *Odyssey of a Friend* (1969) edited by William F. Buckley, Jr. The best of the many studies of the Hiss-Chambers case is Allen Weinstein's *Perjury* (1978), which offers the most thorough and well-reasoned account. Alger Hiss presents his defense in *In the Court of Public Opinion* (1957). Richard Nixon's recollections appear in *Six Crises* (1962). Earl Latham, *The Communist Controversy in Washington* (1966) is a useful overview.

Additional Sources

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Violeta Barrios de Chamorro

Newspaper magnate, publicist, anti-Somoza leader, and titular head of the United National Opposition, Violeta Barrios de Chamorro (born 1930) was also the first woman president of Nicaragua (1990).

Violeta Barrios de Chamorro, known to friends and supporters as ''Doña Violeta,'' was born in the rural southern Nicaraguan town of Rivas in 1930. One of seven children of a wealthy ranching family distinguished for its contributions to Nicaraguan politics, Violeta Barrios as a young girl lived an idyllic, protected life in the countryside where she early became an accomplished equestrian. In her childhood years Nicaragua was wracked by civil war, beset by United States military intervention, shocked by the murder of nationalist hero César Augusto Sandino, and crushed by the ascension of Anastacio Somoza to dictatorial power in 1936.

As a teenager, she was sent to the United States to broaden her education and learn English. She attended a Catholic girls' school in San Antonio, Texas, and a small college in Virginia before being called home in 1948 upon her father's unexpected death by heart attack.

Home less than a year, Violeta Barrios met the dynamic Pedro Joaquín Chamorro, young scion of another of Nicaragua's leading families and a journalist for *La Prensa,* the nation's leading opposition newspaper, which was owned by his father. That opposition had caused much of the Chamorro family to seek exile (1944-1948), but upon their return Pedro, now publisher of *La Prensa,* maintained its

role as an anti-Somoza forum. In 1950 he and Violeta married.

Violeta Chamorro raised two girls and two boys in a tense political atmosphere. Her husband Pedro was jailed several times (once for two years), and several times threatened with death for his political views, which were thoroughly democratic. The Barrios and Chamorro clans joined many other Nicaraguans who cheered when dictator Somoza was assassinated in 1956, but democracy was not to be the outcome. Two of Somoza's sons maintained the family autocracy by force, and with *La Prensa* leading the way, a popular opposition movement grew apace—a revolution in the making. Pedro Chamorro, so vocal and visible a foe of the regime, was murdered by Somoza thugs in 1978, becoming one of the chief martyrs of the evolving Sandinista revolutionary movement.

Chamorro, undeterred by her husband's death, continued, with *her* newspaper, to help lead the opposition to Somoza, calling for a return to democracy. When Anastacio (''Tachito'') Somoza, Jr., fled the country in 1979 in the face of a popular uprising, she was honored with membership in the powerful Sandinista Governing Junta. Dedicated as she was to the ideals and practice of democracy, Chamorro quit the Sandinista Junta within a year and began speaking out against its Marxist rhetoric and increasingly authoritarian rule.

Once again in opposition, she and *La Prensa* led the attack against the supposedly popular, but soon dictatorial and incompetent, regime, labeling Daniel Ortega and other Sandinista rulers as ''*Los Muchachos*'' (''The Boys''). Careful not to align herself openly with the anti-Sandinista guerrilla movement known as the ''Contras'' or with the United States, Violeta Chamorro achieved more with the pages of *La Prensa* than the rebels did with their bullets, and by 1988 she was the most prominent of the nation's opposition leaders. Around her figure rallied all those disturbed by the economic chaos (35,000 percent inflation in 1988!) and the Sandinistas' alignment with Cuba and the Soviet Union.

In 1989 she agreed to run for the presidency of Nicaragua when the Sandinistas, under pressure from world opinion, announced that they would permit free elections in 1990. Although hampered by lack of campaign financing and not-so-subtle Sandinista interference, Chamorro laboriously put together a loose coalition of 14 political parties and groupings under the banner of UNO (United National Opposition). This coalition, which embraced such disparate dissident factions as right-wing businessmen and ranchers and the nation's official Communist Party, was ''united'' by one single purpose—to remove the Sandinistas from power. There was no agreement on what policies to follow should they be successful.

The Chamorro family was itself far from united. While two children, Cristiana and Pedro Joaquín, helped their mother run *La Prensa* and worked for her election, Claudia and Carlos were avowed and active Sandinistas, Claudia serving in the government's foreign service and Pedro as editor of the regime's official newspaper, *La Barricada*.

With promised financial campaign aid from the United States trickling in, and with the Catholic Church's support, Chamorro and UNO became a force to be reckoned with by late 1989; all the more so as an unparalleled number of foreign observers arrived in Nicaragua to ensure an honest and open election on February 25, 1990. For the first time in its history, the United Nations sent a delegation to observe a member state's election.

Still, numerous polls showed as late as February 15 that the Sandinistas maintained a seemingly insurmountable lead (by as much as two-to-one) among voters, and Violeta Chamorro, with a kneecap broken in a fall, had difficulty campaigning full-time. ''In the macho culture of my country,'' Chamorro writes in her autobiography *Dreams of the Heart: The Autobiography of President Violeta Barrios de Chamorro of Nicaragua,* ''few people believed that I, a woman and an invalid, would have the strength, energy and will to last through a punishing campaign.'' And indeed, she barely did. Between trips abroad, many for treatment of her ailments, and then recovery in seclusion at home, Chamorro spent more time off the stump than on during the most crucial phase of the campaign. In the end, it didn't matter.

The results of the election were electrifying, and almost totally unexpected; the polls proven wrong. Indeed, the actual ratios were almost the opposite of those predicted, with Chamorro and UNO swept to victory with 55 percent of the votes cast, to only 41 percent for the incumbent Sandinistas and a smattering for several minor parties. A similar phenomenon took place in Assembly (Congress) elections, with UNO winning 51 (of 92) seats and the Sandinistas 39.

Inaugurated April 25, Violeta de Barrios Chamorro was immediately confronted by a host of truly critical problems. She had to disarm the Contra revolutionaries and reintegrate them peacefully into Nicaraguan life; gain control of the ideologically Sandinista military (Central America's largest, by far) and radically reduce its size; diminish a still four-digit inflation; combat the nation's staggering unemployment problem; seek rescheduling of the hemisphere's highest per capita foreign debt; negotiate a substantial foreign aid package from the United States; and heal Nicaragua's deep and bitter social and political divisions. Few new chief executives have faced such daunting tasks.

As a person, Chamorro possessed an arrogance that was perfectly common in someone of her high aristocractic—and Spanish—lineage. ''Pedro and I are the descendants of men who were in the top echelons of Nicaragua's social structure,'' she writes proudly. ''Ours was a ruling class of European-blood criollos (children of Spaniards born in America in which birth determined status.)'' A Sacasa by birth and a Chamorro by marriage (the rough equivalent, in the United States, of being a descendant of Washington married to a descendant of Jefferson), she never doubted her family's vocation to rule nor the uniftness of others less blessed by high birth. Like the rest of her class, she could barely hide her contempt for the arriviste Somozas or, in a different way, for the far humbler Ortegas.

Social position meant a great deal to Chamorro. When she first allied herself with the Sandinistas in 1979, it was in part because the revolutionary leaders had cleverly

attracted to their side a small but distinguished group of Nicaraguan elites, men Chamarro related to socially.

Relying on a savvy team of advisers which included a number of her own trusted relatives, she tried to keep UNO truly unified to achieve her goals. Most who knew her or had followed her career believed that the 60-year-old, silver-haired grandmother, with her articulate love of democracy and belief in moderation, would change the course of her nation's history for the better.

Opting not to run for re-election, Chamorro handed over the presidency to Arnoldo Aleman after the October 1996 democractic election. She left him a country that was in better shape than when she took over as president. In 1996, the economy grew an estimated five percent, the third year of growth after a decade of contraction. Despite significant foreign debt relief negotiated during the year, the country continued to have a precarious balance of payments position and remained heavily dependent on foreign assistance. Although investment increased, the slow and complicated resolution of confiscated property claims continued to hinder private investment. The unemployment rate was officially estimated at 17 percent, while total unemployment and underemployment may have reached 50 percent. The inflation rate was about 11 percent and estimated per capita annual income was $470.

Chamorro will take a place in her nation's history, but it remains to be seen whether her reign of democracy was an aberration in Nicaraguan history rather than a harbinger of things to come.

Further Reading

The election of Violeta Chamorro and the problems she faced were described by Johanna McGeary, ''But Will it Work?'' *TIME* (March 12, 1990). An assessment of her first year in office was made by Edward Cody, *The Washington Post* (April 7, 1991). A book that deals with both Violeta Chamorro and her martyred husband is Patricia T. Edmisten, *Nicaragua Divided: La Prensa and the Chamorro Legacy* (1990). The Sandinista decade that ended with the election of Chamorro is described by Stephen Kinzer, *Blood of Brothers: Life and War in Nicaragua* (1991). □

Samuel de Champlain

Samuel de Champlain (ca. 1570-1635) was a French geographer and explorer whose mission was to establish a joint French and Native American agricultural and fur-trading colony. In 21 voyages to New France he laid the foundations for modern Canada.

Samuel de Champlain was born at Brouage, a small Huguenot seaport town in Saintonge. He was probably born a Protestant, but sometime before 1603 he embraced the Roman Catholic faith. He had served against the Catholic League in the army of Henry IV until 1598. By 1601 he was indulging his love of travel and the sea and extending his expertise in navigation.

Early Travels

Champlain spent time during 1601-1603 on voyages as far as the West Indies, working out of Spain. In 1603 he went, probably as an observer, with François Gravé du Pont, whom Aymar de Chaste, holder of the trade monopoly for New France from King Henry IV, was sending on an expedition to the St. Lawrence.

Gravé du Pont's ships arrived at Tadoussac, at the mouth of the Saguenay River on the St. Lawrence, some 120 miles below Quebec, on May 26, 1603. Champlain and Gravé du Pont reached Montreal that summer; by questioning natives through an interpreter, Champlain made astonishingly accurate guesses about the network of the Great Lakes, including Niagara Falls. Both men were back in France by the end of September.

Champlain, however, had acquired some interest and curiosity about Acadia (the area of Newfoundland and around the St. Lawrence), where he hoped to find mines and perhaps a more effective route into the interior. De Chaste died and was succeeded in the monopoly by Pierre du Gua de Monts. De Monts was interested in finding a site with a warmer climate and invited Champlain to accompany a new expedition as geographer. Early in May 1604 the expedition made landfall at Port Mouton on what is now the southeast coast of Nova Scotia, some 100 miles southwest of Halifax. Champlain was asked to choose a temporary base for settlement, and he explored the south coast of Nova Scotia; the Bay of Fundy, including the Annapolis Basin;

and the St. John River. De Monts, however, chose an island in the estuary of the St. Croix, now called Dochet Island.

The winter of 1604/1605 was a bad one, the cold being exceptionally severe, and the island became surrounded by treacherous half-broken ice floes, making it more a prison than a place of safety. Scurvy was prevalent, but Champlain, as was to be usual with him, seems to have been hardy enough to have escaped it.

In the summer of 1605 De Monts and Champlain explored the American coast as far south as Cape Cod. Although one or two English explorers had preceded Champlain on this coast, he made such precise and excellent charts of it that he really deserves the title of the first cartographer of the New England coast. The winter of 1605/1606 was spent comparatively easily in the Annapolis Basin, in a fort protected from the savagely cold northwest winds by the long high ridge that lies between the basin and the Bay of Fundy. In 1606 new arrivals turned up, with whom Champlain again explored southward along the American coast, this time as far as Martha's Vineyard.

The winter of 1606/1607 was mild and easy, for the new arrivals, Jean de Biencourt de Poutrincourt, Marc Lescarbot, and others, had brought supplies and wine. In May 1607 the whole colony returned to France, stopping en route to explore the area of Canso at the eastern end of Nova Scotia.

In 1608 Champlain received his first official position. Up to now all his work had been as observer or geographer on an informal basis. Now he was made lieutenant to De Monts. This new expedition went once more to the St. Lawrence. Arriving in the St. Lawrence in June 1608, they began the construction of a fort at the site of what is now the Lower Town of Quebec City. In the summer of 1609 Champlain cemented the fateful alliance between the French and the Hurons by an expedition against the Iroquois, up the Richelieu River toward Lake Champlain. This alliance dated from about 1603; if the French wanted furs, they had to support the Native Americans who supplied the furs, or at least controlled access to them. Thus they were compelled to support the Hurons and Algonquins against their enemies.

Champlain was back in France over the winter 1609/1610, making a report to De Monts and the king. The story of Champlain's relations with a number of French backers is long and complicated. There were a variety of them and a good deal of quarreling between various groups seeking to get control of the fur trade. Champlain had less interest in money than in exploration and in the development of a colony. With immense patience and seemingly unwearying persistence, he traveled back and forth across the Atlantic for the next 2 decades. In all he made some 21 voyages across the Atlantic.

Travel to the Interior

In 1615 Champlain made his boldest and most spectacular venture into the interior of Canada. Bound, as he believed himself to be, by promises to the Hurons to help them against the Iroquois and driven by his own considerable curiosity, he began his epic voyage to the Huron country with two Frenchmen and Native American canoeists. He left Montreal in July 1615. Traveling up the Ottawa River and a tributary, he reached Lake Nipissing, continuing down the French River to the northeastern corner of Lake Huron. He was probably the first white man to see it. By August 1 he was in Huronia, a fertile, well-watered country, populated by Huron villages, between the foot of Georgian Bay and Lake Simcoe, some 40 miles southeast.

They met with the Huron raiding party at the main village of Cahiagué, on the north side of Lake Simcoe. On September 1 they canoed down the Trent River system to Lake Ontario, and then via the Oswego River to the Iroquois village at the eastern end of Lake Onondaga, not far from present-day Syracuse. Huron impatience and lack of discipline made a coherent assault on the Iroquois fort impossible. Champlain was wounded in the knee by an Iroquois arrow, and with support failing to come from the Susquehannas, the Huron allies, the raiders had to return home. Champlain, unable to walk, was at times carried like a baby on the back of a Huron.

Champlain was obliged to winter in the disagreeable habitat of a Huron village but continued his inveterate habit of travel and exploration, visiting other tribes that were neighbors of the Hurons. In addition, and perhaps more important, he provided a detailed and informed account of the Native American ways of living, one of the earliest and best available. He returned to France in 1616.

In 1619 enforced leisure owing to legal complications gave him opportunity to write accounts of his voyages, which he illustrated with sketches and maps. In 1620, as lieutenant to the viceroy of New France, the Duc de Montmorency, Champlain set out again for Canada, this time with his wife, some 30 years younger than he. In 1627 Cardinal Richelieu, Louis XIII's chief minister, established the Company of One Hundred Associates, chartered to run the fur trade and organize settlement. Champlain was a member and became, in fact, the commander of the colony under Cardinal Richelieu.

All would have gone well but for the outbreak of war between England and France in 1627. A London company formed to get at the St. Lawrence trade financed, and Charles I of England commissioned, an expedition under David Kirke and his brothers to displace the French from Canada. They took four critically important French supply ships off Gaspé and thus almost stopped the life of the colony. By the summer of 1629, with no relief in sight, Champlain was compelled to surrender to the English and leave.

Not until 1632, with the Treaty of Saint-Germain-en-Laye, did England agree to restore Quebec (and Port Royal in Acadia) to France. In 1633 Champlain returned to New France, again under the aegis of a revived Company of One Hundred Associates. He died at Quebec, the town he founded, on Christmas Day, 1635.

Champlain was physically a resilient, tough, capable man. He also had the moral essentials for his role, courage and indomitableness. He was good-natured and kind and a man of his word, which explains his considerable success with Native Americans. But he also could be ruthless.

When, in 1608, there was a plot against his life by the locksmith Duval, Champlain formed a council that tried Duval and his accomplices. Duval was executed on the spot and his head stuck on a pike at the fort at Quebec.

Champlain was a man of large ideas; his aim was to establish a joint French and Native American agricultural and furtrading colony. He contemplated the Christianizing of Native Americans and their intermarriage with the French. He is, of all the explorers, the real founder of Canada, and he himself would have been pleased to be thought so. It was certainly what he set out to do.

Further Reading

H. P. Biggar edited Champlain's writings: *The Works of Samuel de Champlain* (6 vols., 1922-1936). Two lively and well-written biographies are Samuel Eliot Morison, *Samuel de Champlain: Father of New France* (1972), and Morris Bishop, *Champlain: The Life of Fortitude* (1948). □

Jean François Champollion

The French Egyptologist Jean François Champollion (1790-1832) was the father of Egyptology and the decipherer of Egyptian hieroglyphs.

Born on Dec. 23, 1790, in Figeac, Lot Department, Jean François Champollion was educated at the lyceum in Grenoble (1801-1807). His interest in the civilization of ancient Egypt, and especially in the then-undeciphered hieroglyphic script of that land, was first aroused when as a boy he learned about the Rosetta Stone, a key monument having Greek and Egyptian versions of the same text. At the age of 16 he read a paper before the Grenoble Academy maintaining that Coptic was the ancient language of Egypt.

Champollion studied Oriental languages in Paris under the famous Orientalist Sylvestre de Sacy and during this period (1807-1809) produced the first parts of his *Egypt under the Pharaohs:* the *Religion and History of Egypt* and the *Geography of Egypt*. In 1809 he was appointed to a teaching post in history and politics at Grenoble and married Rose Blanc.

Despite his republican sympathies Champollion secured the patronage of King Louis XVIII and then of King Charles X and was thus able to concentrate on his studies of Egyptian language and archeology. In 1824 he went abroad, especially to Italy, to study Egyptian language and archeological finds. On his return 2 years later he was made conservator of the Egyptian collections at the Louvre Museum in Paris. Champollion and a team of assistants visited Egypt in 1828-1829 and made the first systematic survey of the accessible standing monuments. In 1831 the chair in Egyptian history and archeology was created for Champollion at the Collège de France. While preparing to publish the results of his Egyptian expedition, he suffered a stroke and died in Paris on March 4, 1832.

Champollion possessed a phenomenal flair for languages and a genius for deciphering texts. He took his first steps in this field in 1808, when he equated 15 demotic signs with those of the Coptic alphabet; by 1818 he had established a key to the hieroglyphic version of the Rosetta inscription. He was now ahead of all contemporary scholars in the field, and his famous *Lettre à M. Dacier* (1822) marked a turning point in the story of Egyptology. The centenary of the publication of the Dacier letter was celebrated by a volume of studies from 45 Egyptologists in 1922.

Champollion's brother, Jacques Joseph Champollion-Figeac, published a number of Champollion's works posthumously, including an Egyptian grammar (1836-1841), a hieroglyphic dictionary (1841-1844), and, the most famous, *Monuments de l'Egypte et de la Nubie . . .* (4 vols., 1835-1847).

Further Reading

Although there are works on Champollion in French and German, there is no full-length study in English. C. W. Ceram, ed., *The World of Archeology: The Pioneers Tell Their Own Story* (1966), reproduces an English translation of Champollion's letter to M. Dacier, in which he makes his first clear account of his decipherment. Ernest Doblhofer, *Voices in Stone: The Decipherment of Ancient Scripts and Writings* (1957; trans. 1961), provides biographical material, as does Warren R. Dawson, *Who Was Who in Egyptology,* revised edition by Eric Uphill (in press). □

Richard Chancellor

Richard Chancellor (died 1556) was the first Englishman to penetrate the White Sea and to establish relations with Russia.

Richard Chancellor, evidently a native of Bristol, acquired geographical and maritime proficiency from the explorer Sebastian Cabot and the geographer John Dee. Cabot had always been interested in making a voyage to Asia through the Arctic, and for this purpose King Edward VI chartered an association of English merchants in 1552-1553, with the Duke of Northumberland as principal patron. They hoped not only to discover a Northeast Passage but also to find a market for English woolen cloth.

Sir Hugh Willoughby was given three ships for the search, and Chancellor went as second in command. A Norwegian coastal storm separated them; Willoughby, with two ships, sailed east and discovered Novaya Zemlya but died with all his men on the Lapland coast. Chancellor, with the ship *Edward Bonaventure,* found the entrance to the White Sea and anchored at the port of Archangel. Englishmen had visited Russia earlier, but all recent contact had been through the German merchants of the Hanseatic League. Leaving the *Edward* at Archangel, Chancellor traveled overland to Moscow, where he was favorably received by Ivan the Terrible. The Czar seemed glad to help in breaking the Hanseatic trading monopoly.

When Chancellor returned to England in the summer of 1554, King Edward was dead, and his successor, Mary, had executed Northumberland for attempting to place Lady Jane Grey on the throne. No stigma attached to Chancellor, and the Muscovy Company, as the association now was called, sent him again to the White Sea in 1555. On this voyage he learned what had happened to Willoughby, recovered his papers, and found out about the discovery of Novaya Zemlya. Chancellor spent the summer of 1555 dealing with the Czar, organizing trade, and trying to learn how China might be reached by the northern route.

In 1556 Chancellor departed for England, taking with him the first Russian ambassador to his country. They left Archangel in autumn; the *Edward* reached the Scottish coast but was wrecked at Pitlago, where Chancellor lost his life. The Russian envoy survived to reach London. Chancellor had found a way to Russia, and though in time it was superseded by a better one it remained for years the only feasible route for the English.

Further Reading

There is no biography of Chancellor; little is known of his life other than his trips to Russia. A convenient summary of his and Willoughby's voyages is in James A. Williamson, *The Age of Drake* (1938; 4th ed. 1960). Joseph K. Hamel, *England and Russia: Comprising the Voyages of John Tradescant the Elder, Sir Hugh Willoughby, Richard Chancellor, Nelson, and Others to the White Sea* (trans. 1854; repr. 1968), provides extensive discussion of Chancellor's ancestry but few biographical details. The material on Chancellor in T. S. Willan, *The Early History of the Russia Company, 1553-1603* (1956), is based on Hamel's work. Eva G. R. Taylor, *Tudor Geography, 1485-1583* (1930), furnishes background for the English Northeast Passage search. □

Alfred Du Pont Chandler Jr.

Alfred Du Pont Chandler, Jr. (born 1918) was an American historian who specialized in both the biographies of American business leaders and in the organization and administration of large scale industrial enterprises.

Alfred Du Pont Chandler, Jr., was born in Guyencourt, Delaware, on September 15, 1918, the son of Alfred DuPont and Carol Remsay Chandler. He was educated at Harvard, receiving his B.A. in 1940 just in time to join the United States Navy. While serving in the navy, in 1944 he married Kay Martin. Mustered out in 1945, Chandler returned to Harvard to study history, earning his M.A. in 1947 and his Ph.D. in 1952.

His professional career began at the Massachusetts Institute of Technology in 1950 where he was a research associate. He then became a faculty member and remained at M.I.T. until 1963, with time off to be a research fellow at Harvard in 1953 and a Guggenheim Fellow in 1958.

Chandler served an apprenticeship as assistant editor of *The Letters of Theodore Roosevelt* under Elting M. Morison and John M. Blum from 1950 to 1953. This was later to stand him in good stead when an opportunity arose to edit the Eisenhower Papers. His first book was a biography, *Henry Varnum Poor, Business Editor, Analyst, and Reformer* (1956), which was indicative of his interest in the history of businessmen, businesses, and business organizations. This book also showed his belief in the middle-class nature of reform movements in the United States.

While at M.I.T. Chandler also served as an academic consultant to the Naval War College in 1954. His second book, *Strategy and Structure: Chapters in the History of the Industrial Enterprise,* was a study in organizational behavior which won a Newcomen Award for 1962. It also furthered his reputation as a business historian, and the following year he moved to Johns Hopkins University.

At Johns Hopkins Chandler continued his productivity even though he took on the added responsibilities of director of the Center for Study of Recent American History in 1964 and of department chairman in 1966. He also became chairman of the Historical Advisory Committee of the U.S. Atomic Energy Commission in 1969, a post he held until 1977.

While busy with these administrative tasks, Chandler still found time to write. In 1964 he published *Giant Enterprise: Ford, General Motors and the Automotive Industry,* and in 1965 he edited a book entitled *The Railroads*. His major intellectual energy, however, was devoted to the edit-

ing of *The Papers of Dwight David Eisenhower,* which appeared in five volumes in 1970. His assistant editor, Steven B. Ambrose, became a noted Eisenhower scholar.

In 1970 Chandler was the Thomas Henry Carroll Ford Foundation Visiting Fellow at Harvard. He remained at Harvard as the Strauss Professor of Business History in the Graduate School of Business, although he was also a visiting fellow at All Souls, Oxford, and a visiting professor at the European Institute of Washington. The same year he was a visiting fellow at Harvard he also was a member of the National Advertising Council's Committee on Educational and Professional Development.

During his tenure at Harvard, Chandler continued to write. In 1971, along with Stephen Salsbury, he published *Pierre S. du Pont and the Making of the Modern Corporation*. In 1977 he published what was his most famous book, *The Visible Hand: The Managerial Revolution in American Business*. The book was a culmination of Chandler's thinking on the operation of American business and earned the Pulitzer and Bancroft prizes in 1978. These were not the only honors Chandler garnered. He was a member of the American Philosophical Society and a Fellow of the American Academy of Arts and Sciences. In 1977-1978 he served as president of the Business History Conference. The most fitting accolade is that of John Higham, who exempted Chandler from ''the deadly blight'' which had prevented other senior historians from doing their culminating work in the 1960s and 1970s.

Since that time he wrote *The Essential Alfred Chandler: Essays Toward a Historical Theory of Big Business* (1988), and his *Scale and Scope: The Dynamics of Industrial Capitalism* was written with the assistance of Takashi Hikino (1990). *Scale and Scope* was hailed as an indispensable historical reference spanning three-quarters of the twentieth century. In the book Chandler compares the European business environment with that of the United States. He evaluated the significance of business structure to performance and success in the marketplace. Chandler was dubbed the ''dean of American business history'' by *Financial World* in 1991.

Alfred D. Chandler, Jr. retired from the Harvard Business School on June 30, 1989.

Further Reading

There is a scarcity of material on Chandler. John Higham's favorable comment is from the epilogue of his 1983 edition of *History,* but it is only a brief consideration. Equally brief are the references to Chandler in Georg G. Iggers and Harold T. Parker, *International Handbook of Historical Studies* (1979).

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Raymond Chandler Jr.

Raymond Chandler (1888-1959) was a leading exponent of the hard-boiled detective novel and, with Dashiell Hammett, a seminal figure in American crime fiction.

Raymond Chandler was born in Chicago on July 23, 1888, of parents of Irish Quaker descent. His parents were divorced when he was very young, and in 1895 his mother took him to England where they lived with relatives in South London. There he attended Dulwich School from 1900 to 1905, and the following year he went to business school in Paris. In 1907, in order to qualify for a civil service job, he was naturalized as a British citizen. A few years later he free-lanced as a journalist for the *Daily Express* and showed his first creative inclination with some poetry and satire for the *Westminster Gazette*.

As an American living abroad, Chandler had grown up with an ethnic ambivalence and a curiosity about his native land that finally, in 1912, prompted his return to the United States; his first jobs in the United States were in St. Louis and on the West Coast, as a bookkeeper. In World War I he served with the Canadian army and the Royal Air Force. After demobilization Chandler settled permanently in southern California, principally in Los Angeles, which was to be the setting of his stories and novels. He worked as a bookkeeper for a California oil syndicate and in 1924 became vice-president of the company; that same year he married Cissy Pascal, a woman 18 years his senior. In the economic crash of 1929 Chandler's business foundered, but he held on to his post until 1932, when drinking and womanizing got him fired.

Choosing a Writing Career

Ironically, the firing was almost immediately salutary. Caught in the widespread economic squeeze, Chandler reverted to his earlier interest in writing and, at the unlikely age of 44, joined the ranks of some 1,300 American pulp writers. Strongly influenced by Dashiell Hammett and encouraged by Joseph T. Shaw, editor of the best of the pulps, *Black Mask,* Chandler embarked on his new career fully armed with a philosophy of crime fiction: he had no high-flown ideas regarding its esthetic worth, but he did think it an important literary form which owed the public a greater degree of honesty and reality than it ordinarily provided.

He felt that too many mystery writers, including Agatha Christie, deliberately plotted their stories to throw the reader off, and that the British writers especially were guilty of making their detectives genteel snobs. Chandler's famous essay ''The Simple Art of Murder'' credits Hammett with giving ''murder back to the kind of people who commit it for reasons, not just to provide a corpse.'' Chandler recognized, however, that there were pitfalls in the hard-boiled approach: ''The realistic style is easy to abuse. It is easy to fake; brutality is not strength, flipness is not wit, edge-of-the-chair writing can be as boring as flat writing.''

Chandler was a painstaking craftsman and therefore not at all prolific: he wrote only 20 stories in all, and his annual earnings during the 1930s averaged only about $1,500. His first story, ''Blackmailers Don't Shoot,'' took him five months to write. Years later, after his novelistic successes, the best of his stories, originally printed in *Black Mask* and *Dime Detective,* were collected in *Red Wind* (1946) and *The Simple Art of Murder* (1950), but the chief importance of the stories is that he pirated them for his novels. Chandler's first novel, *The Big Sleep* (1939), begun when he was 50, is a re-working of two of his stories, ''Killer in the Rain'' (1935) and ''The Curtain'' (1936). The novel form gave Chandler a more literate audience than he'd had in the pulps, and it introduced his readers to Philip Marlowe, a wise-cracking, half-cynical, half-romantic, first-person narrator-detective. The novel sold pretty well, but earned Chandler only $2,000.

Chandler's second novel, *Farewell, My Lovely* (1940), a powerful study of obsession and duplicity, has Marlowe on a mission for an outsized ex-con named Moose Malloy. Even more than *The Big Sleep* it established Chandler as a master chronicler of Los Angeles—of its criminal world, its parasitical upper class, and its general pattern of social corruption.

The High Window (1942) had a pre-publication title of ''The Brasher Doubloon'' (the valuable coin that the plot revolves around). It is both wise-cracking and moralistic in delineating the ruthlessness and decadence of the rich, particularly their ability to pervert justice.

The Lady in the Lake (1943) was a best-seller and was probably Chandler's best novel. It is a superbly plotted story in which the police, never an object of Chandler's admiration, come off even worse than usual.

The first four novels, like the stories that had inspired them, showed off Chandler's greatest gift—his *style*. He was a more rococo writer than Hammett, and occasionally the figurative language is embarrassingly strained, but at his best he could get off some daring, delightfully apt similes: ''I thought he was as crazy as a pair of waltzing mice, but I like him.'' ''His long pale hands made gestures like sick butterflies over the top of his desk.'' ''Pieces of plaster and wood flew like fists at an Irish wedding.'' ''The sky was as black as Carrie Nation's bonnet.''

Writing for Film and Radio

Movie adaptations of Chandler's novels began as early as 1941, and in 1943 Chandler started a long writing association with Hollywood, although he could never work up any respect for the film industry. He once described Academy Award night as ''Hollywood's exquisite attempt to kiss itself in the back of the neck.'' His first screenplay was ''The Blue Dahlia'' (1945), which starred Alan Ladd as a returning World War II veteran surrounded by social sleaze who learns of his wife's infidelity and is implicated in her murder. In 1947 Chandler earned $4,000 a week for his work on the original screenplay ''Playback'' and royalties from several Philip Marlowe radio series; one, in 1947, starred Van Heflin; another enjoyed a substantial run from 1948 to 1951. This commercial success was achieved despite an uneasy relationship with radio and film companies, who disliked dealing with him because he demanded some measure of control over the scripts.

His fifth novel, *The Little Sister* (1949), was published by Houghton Mifflin after Chandler left his original publisher, Alfred A. Knopf, over their insistence on publishing a detective novel that he felt plagiarized both himself and Hammett. *The Little Sister* shows a falling off of Chandler's skills: it has too many wisecracks and too little tension.

In 1950 Chandler wrote a screen play of Patricia Highsmith's *Strangers on a Train* but director Alfred Hitchcock was displeased by it, and it was re-written by a second scenarist. Chandler's creative decline is further evident in his last two novels. The principal interest in *The Long Goodbye* (1953) is that it is Chandler's most autobiographical novel. Cast in his familiar murder mystery mold, it projects a bleak vision of southern California and a theme of lovelessness and failure close to Chandler's feelings about his own life. *Playback* (1958), based on his original screenplay, is the weakest of his novels.

Profile and Last Years

Chandler was a tweedy, boozing, remote intellectual. He was a lonely man, shy and irritable in company, sometimes sarcastic and rude. He had difficulty fitting in with his chosen California environment, but he also loathed New York, especially its cab drivers. In fact, he disliked most people and had few friends; he met Hammett only once and

liked him and had great admiration for and a lengthy correspondence with Somerset Maugham.

The one abiding relationship Chandler had was with his wife, to whom he was, in his own fashion, strongly devoted. When she died in her 80s, in 1954, Chandler became depressed to the point of attempted suicide. His own health was poor: he suffered from a severe sinus condition and from a number of drink-related ailments.

He moved to London in 1955, but his depression only deepened and his drinking grew worse, so he returned to the United States in 1956. He died in La Jolla, California, on March 26, 1959, of pneumonia either caused or aggravated by heavy drinking and self-neglect. He died a disappointed, frustrated man despite his natural gifts as a writer and his considerable achievements.

Further Reading

The authorized biography is *The Life of Raymond Chandler* (1976) by Frank MacShane, who also edited *Selected Letters of Raymond Chandler* (1981). Also, the title essay in *The Simple Art of Murder* (1950) provides some valuable insights into Chandler's views on art and life.

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Zachariah Chandler

A U.S. senator during the Civil War and Reconstruction, Zachariah Chandler (1813-1879) was a leading Republican and helped shape Reconstruction policy toward the South.

Zachariah Chandler was born on Dec. 10, 1813, on a farm in Bedford Township, N.H. After attending district schools, he joined the tide of westward migration from New England and settled in the frontier city of Detroit in 1833. He opened a general store, and by shrewd investments of his profits in banking, commercial enterprises, and land he became one of the richest men in the state.

Chandler entered politics as a Whig, served as mayor of Detroit in 1851-1852, but was defeated for the governorship. Increasingly hostile to the expansion of slavery, in 1854 he helped found the Michigan Republican party. Three years later the state legislature elected him to the U.S. Senate. In Washington he emerged as one of the foremost members of the Republican faction known as ''Radicals'' because of their demands for a vigorous antislavery policy. In 1860-1861 Chandler opposed compromise with Southern secessionists, even at the cost of war: he declared that ''without a little bloodletting this Union will not, in my estimate, be worth a rush.''

When war came, he helped organize and equip the first regiment of Michigan volunteers. In the Senate he obtained a position on the powerful Joint Committee on the Conduct of the War, which exerted pressure on the Lincoln administration for a more aggressive war policy and harassed cautious or conservative Union Army generals, especially George B. McClellan. Chandler was also chairman of the Senate Committee on Commerce; he promoted the passage of measures creating a national banking system, higher tariffs, and other legislation to finance the war and aid Northern industrial growth. He was critical of Lincoln's moderate conditions for restoration of the South to the Union and bitterly opposed to Andrew Johnson's Reconstruction policy. A roughhewn, grim-visaged, hard-drinking, plain-speaking man, Chandler denounced Johnson as a traitor and voted for the President's conviction on impeachment charges in 1868.

Chandler reached the height of his power in the Grant administration; he was influential in formulating policy and used Federal patronage to build a personal political machine in Michigan. But Democratic victory in the 1874 state elections cost Chandler his seat in the Senate. President Grant appointed him secretary of the interior in 1875, and he did much to clean up this notoriously corrupt department. As chairman of the Republican National Committee in 1876-1877, he played a key role in the victory of Rutherford B. Hayes in the disputed 1876 presidential election. Chandler was again elected to the Senate in February 1879 but served only a few months before his death on November 1.

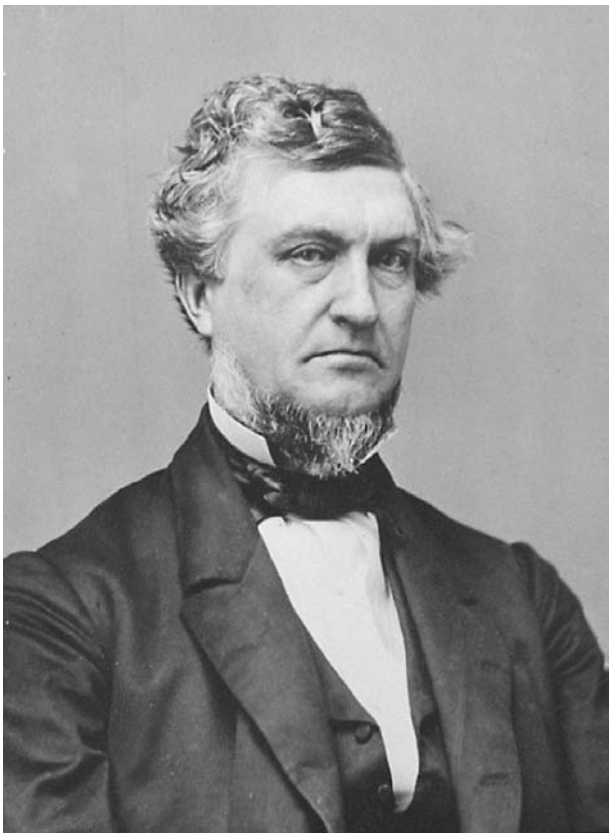

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Chandragupta Maurya

Chandragupta Maurya (died ca. 298 B.C.) was the founder of the Maurya dynasty and the first historical emperor of India.

According to the Puranic tradition, Chandragupta, also known as Sandracottus, was the illegitimate son of the last Nanda king of Magadha by the maid servant Mura, hence the name Maurya. Jain and Buddhist sources declare him to be a scion of the Moriya clan of Pippalivana.

In his youth Chandragupta came under the influence of Chanakya, also known as Kautilya, a Taxilian Brahmin and the reputed author of *Arthasastra,* the celebrated work on Indian polity. Aided by Chanakya, Chandragupta conspired to usurp the Magadhan rule but failed in his first attempt. Exiled, he met Alexander in 326/325 B.C., studied the significance and success of the Greek invasion, and bided his time.

After Alexander's death in 323 B.C., Chandragupta put an end to the Greek rule in northwest India, returned to Magadha, killed the Nanda king, and proclaimed the Maurya dynasty in 322. The attempt of Seleucus Nicator, a Greek satrap, to recapture Punjab in 304 was foiled, and Chandragupta obtained present-day Afghanistan as part of the peace treaty. Seleucus also gave his daughter in marriage to Chandragupta and appointed Megasthenes as ambassador to the Maurya court. Scholars owe much information about Mauryan India to a detailed account written by Megasthenes.

The Magadhan state under Chandragupta was both opulent and totalitarian. The capital, Pataliputra, was a magnificent city, and the royal palace was, according to Megasthenes, filled with ''wonders which neither Memnonian Susa in all its glory nor the magnificence of Ekbatana can hope to vie; indeed, only the well-known vanity of the Persians could imagine such a comparison.'' Having come to power through intrigue, the Emperor feared plots. He employed an army of secret agents, and no method was considered unscrupulous to destroy his enemies.

The people enjoyed a reputation for honesty; lying and stealing were generally unknown, and the Greek ambassador notes that litigation was seldom resorted to. Much of this was no doubt due to the harsh penal system. The death penalty was imposed for evasion of taxes, and maiming was inflicted for perjury.

The empire was divided into three provinces, each under a viceroy, usually a member of the royal family. Chandragupta had an army of 600,000, but it is likely the number also included camp followers. A palace guard of foreign Amazons kept watch over the Emperor, and Chandragupta seldom appeared in public.

Chandragupta's rule lasted 24 years. According to Jain tradition, in 298 he abdicated his throne, retired to the Jain retreat at Sravana Belgola in Mysore, and eventually fasted to death.

Further Reading

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Subrahmanyan Chandrasekhar

Subrahmanyan Chandrasekhar (1910–1995) worked on the origins, structure, and dynamics of stars and earned a prominent place in the annals of science. The Nobel Prize-winning physicist's most celebrated work concerns the radiation of energy from stars, particularly the dying fragments known as white dwarf stars.

Subrahmanyan Chandrasekhar was an Indian-born American astrophysicist and applied mathematician whose work on the origins, structure, and dynamics of stars secured him a prominent place in the annals of science. His most celebrated work concerns the radiation of energy from stars, particularly white dwarf stars, which are the dying fragments of stars. Chandrasekhar demonstrated that the radius of a white dwarf star is related to its mass: the greater its mass, the smaller its radius. Chandrasekhar made numerous other contributions to astrophysics. His expansive research and published papers and books include topics such as the system of energy transfer within stars, stellar evolution, stellar structure, and theories of planetary and stellar atmospheres. For nearly twenty years, he served as the editor-in-chief of the *Astrophysical Journal,* the leading publication of its kind in the world. For his immense contribution to science, Chandrasekhar, who died in 1995, received numerous awards and distinctions, most notably the 1983 Nobel Prize for Physics for his research into the depths of aged stars.

Chandrasekhar, better known as Chandra, was born on October 19, 1910, in Lahore, India (now part of Pakistan), the first son of C. Subrahmanyan Ayyar and Sitalakshmi nee (Divan Bahadur) Balakrishnan. Chandra came from a large family: he had two older sisters, four younger sisters, and three younger brothers. As the firstborn son, Chandra inherited his paternal grandfather's name, Chandrasekhar. His uncle was the Nobel Prize-winning Indian physicist, Sir C. V. Raman.

Chandra received his early education at home, beginning when he was five. From his mother he learned Tamil, from his father, English and arithmetic. He set his sights upon becoming a scientist at an early age, and to this end, undertook at his own initiative some independent study of calculus and physics. The family moved north to Lucknow in Uttar Pradesh when Chandra was six. In 1918, the family moved again, this time south to Madras. Chandrasekhar was taught by private tutors until 1921, when he enrolled in the Hindu High School in Triplicane. With typical drive and motivation, he studied on his own and steamed ahead of the class, completing school by the age of fifteen.

After high school, Chandra attended Presidency College in Madras. For the first two years, he studied physics, chemistry, English, and Sanskrit. For his B.A. honors degree he wished to take pure mathematics but his father insisted that he take physics. Chandra resolved this conflict by registering as an honors physics student but attending mathematics lectures. Recognizing his brilliance, his lecturers went out of their way to accommodate Chandra. Chandra also took part in sporting activities and joined the debating team. A highlight of his college years was the publication of his paper, ''The Compton Scattering and the New Statistics.'' These and other early successes while he was still an eighteen-year-old undergraduate only strengthened Chandra's resolve to pursue a career in scientific research, despite his father's wish that he join the Indian civil service. A meeting the following year with the German physicist Werner Heisenberg, whom Chandra, as the secretary of the student science association, had the honor of showing around Madras, and Chandra's attendance at the Indian Science Congress Association Meeting in early 1930, where his work was hailed, doubled his determination.

Upon graduating with a M.A. in 1930, Chandra set off for Trinity College, Cambridge, as a research student, courtesy of an Indian government scholarship created especially for him (with the stipulation that upon his return to India, he would serve for five years in the Madras government service). At Cambridge, Chandra turned to astrophysics, inspired by a theory of stellar evolution that had occurred to him as he made the long boat journey from India to Cambridge. It would preoccupy him for the next ten years. He also worked on other aspects of astrophysics and published many papers.

In the summer of 1931, he worked with physicist Max Born at the Institut für Theoretische Physik at Göttingen in Germany. There, he studied group theory and quantum mechanics (the mathematical theory that relates matter and radiation) and produced work on the theory of stellar atmospheres. During this period, Chandra was often tempted to leave astrophysics for pure mathematics, his first love, or at least for physics. He was worried, though, that with less than a year to go before his thesis exam, a change might cost him his degree. Other factors influenced his decision to stay with astrophysics, most importantly, the encouragement shown him by astrophysicist Edward Arthur Milne. In August 1932, Chandra left Cambridge to continue his studies in Denmark under physicist Niels Bohr. In Copenhagen, he was able to devote more of his energies to pure physics. A series of Chandra's lectures on astrophysics given at the University of Liège, in Belgium, in February 1933 received a warm reception. Before returning to Cambridge in May 1933 to sit his doctorate exams, he went back to Copenhagen to work on his thesis.

Chandrasekhar's uncertainty about his future was assuaged when he was awarded a fellowship at Trinity College, Cambridge. During a four-week trip to Russia in 1934, where he met physicists Lev Davidovich Landau, B. P. Geraismovic, and Viktor Ambartsumian, he returned to the work that had led him into astrophysics to begin with, white dwarfs. Upon returning to Cambridge, he took up research of white dwarfs again in earnest.

As a member of the Royal Astronomical Society since 1932, Chandra was entitled to present papers at its twice monthly meetings. It was at one of these that Chandra, in 1935, announced the results of the work that would later make his name. As stars evolve, he told the assembled audience, they emit energy generated by their conversion of hydrogen into helium and even heavier elements. As they reach the end of their life, stars have progressively less hydrogen left to convert and emit less energy in the form of radiation. They eventually reach a stage when they are no longer able to generate the pressure needed to sustain their size against their own gravitational pull and they begin to contract. As their density increases during the contraction process, stars build up sufficient internal energy to collapse their atomic structure into a degenerate state. They begin to collapse into themselves. Their electrons become so tightly packed that their normal activity is suppressed and they become white dwarfs, tiny objects of enormous density. The greater the mass of a white dwarf, the smaller its radius, according to Chandrasekhar. However, not all stars end their lives as stable white dwarfs. If the mass of evolving stars increases beyond a certain limit, eventually named the *Chandrasekhar limit* and calculated as 1.4 times the mass of the sun, evolving stars cannot become stable white dwarfs. A star with a mass above the limit has to either lose mass to become a white dwarf or take an alternative evolutionary path and become a supernova, which releases its excess energy in the form of an explosion. What mass remains after this spectacular event may become a white dwarf but more likely will form a neutron star. The neutron star has even greater density than a white dwarf and an average radius of about .15 km. It has since been independently proven that all white dwarf stars fall within Chandrasekhar's predicted limit, which has been revised to equal 1.2 solar masses.

Unfortunately, although his theory would later be vindicated, Chandra's ideas were unexpectedly undermined and ridiculed by no less a scientific figure than astronomer

and physicist Sir Arthur Stanley Eddington, who dismissed as absurd Chandra's notion that stars can evolve into anything other than white dwarfs. Eddington's status and authority in the community of astronomers carried the day, and Chandra, as the junior, was not given the benefit of the doubt. Twenty years passed before his theory gained general acceptance among astrophysicists, although it was quickly recognized as valid by physicists as noteworthy as Wolfgang Pauli, Niels Bohr, Ralph H. Fowler, and Paul Dirac. Rather than continue sparring with Eddington at scientific meeting after meeting, Chandra collected his thoughts on the matter into his first book, *An Introduction to the Study of Stellar Structure,* and departed the fray to take up new research around stellar dynamics. An unfortunate result of the scientific quarrel, however, was to postpone the discovery of black holes and neutron stars by at least twenty years and Chandra's receipt of a Nobel Prize for his white dwarf work by fifty years. Surprisingly, despite their scientific differences, he retained a close personal relationship with Eddington.

Chandra spent from December 1935 until March 1936 at Harvard University as a visiting lecturer in cosmic physics. While in the United States, he was offered a research associate position at Yerkes Observatory at Williams Bay, Wisconsin, staring in January 1937. Before taking up this post, Chandra returned home to India to marry the woman who had waited for him patiently for six years. He had known Lalitha Doraiswamy, daughter of Captain and Mrs. Savitri Doraiswamy, since they had been students together at Madras University. After graduation, she had undertaken a master's degree. At the time of their marriage, she was a headmistress. Although their marriage of love was unusual, as both came from fairly progressive families and were both of the Brahman caste, neither of their families had any real objections. After a whirlwind courtship and wedding, the young bride and groom set out for the United States. They intended to stay no more than a few years, but, as luck would have it, it became their permanent home.

At the Yerkes Observatory, Chandra was charged with developing a graduate program in astronomy and astrophysics and with teaching some of the courses. His reputation as a teacher soon attracted top students to the observatory's graduate school. He also continued researching stellar evolution, stellar structure, and the transfer of energy within stars. In 1938, he was promoted to assistant professor of astrophysics. During this time Chandra revealed his conclusions regarding the life paths of stars.

During the World War II, Chandra was employed at the Aberdeen Proving Grounds in Maryland, working on ballistic tests, the theory of shock waves, the Mach effect, and transport problems related to neutron diffusion. In 1942, he was promoted to associate professor of astrophysics at the University of Chicago and in 1943, to professor. Around 1944, he switched his research from stellar dynamics to radiative transfer. Of all his research, the latter gave him, he recalled later, more fulfillment. That year, he also achieved a lifelong ambition when he was elected to the Royal Society of London. In 1946, he was elevated to Distinguished Service Professor. In 1952, he became Morton D. Hull Distinguished Service Professor of Astrophysics in the departments of astronomy and physics, as well as at the Institute for Nuclear Physics at the University of Chicago's Yerkes Observatory. Later the same year, he was appointed managing editor of the *Astrophysical Journal,* a position he held until 1971. He transformed the journal from a private publication of the University of Chicago to the national journal of the American Astronomical Society. The price he paid for his editorial impartiality, however, was isolation from the astrophysical community.

Chandra became a United States citizen in 1953. Despite receiving numerous offers from other universities, in the United States and overseas, Chandra never left the University of Chicago, although, owing to a disagreement with Bengt Strömgren, the head of Yerkes, he stopped teaching astrophysics and astronomy and began lecturing in mathematical physics at the University of Chicago campus. Chandra voluntarily retired from the University of Chicago in 1980, although he remained on as a post-retirement researcher. In 1983, he published a classic work on the mathematical theory of black holes. Afterwards, he studied colliding waves and the Newtonian two-center problem in the framework of the general theory of relativity. His semi-retirement also left him with more time to pursue his hobbies and interests: literature and music, particularly orchestral, chamber, and South Indian.

During his long career, Chandrasekhar received many awards. In 1947, Cambridge University awarded him its Adams Prize. In 1952, he received the Bruce Medal of the Astronomical Society of the Pacific, and the following year, the Gold Medal of the Royal Astronomical Society. In 1955, Chandrasekhar became a Member of the National Academy of Sciences. The Royal Society of London bestowed upon him its Royal Medal seven years later. In 1962, he was also presented with the Srinivasa Ramanujan Medal of the Indian National Science Academy. The National Medal of Science of the United States was conferred upon Chandra in 1966; and the Padma Vibhushan Medal of India in 1968. Chandra received the Henry Draper Medal of the National Academy of Sciences in 1971 and the Smoluchowski Medal of the Polish Physical Society in 1973. The American Physical Society gave him its Dannie Heineman Prize in 1974. The crowning glory of his carer came nine years later when the Royal Swedish Academy awarded Chandrasekhar the Nobel Prize for Physics. ETH of Zurich gave the Indian astrophysicist its Dr. Tomalla Prize in 1984, while the Royal Society of London presented him with its Copley Prize later that year. Chandra also received the R. D. Birla Memorial Award of the Indian Physics Association in 1984. In 1985, the Vainu Bappu Memorial Award of the Indian National Science Academy was conferred upon Chandrasekhar. In May 1993, Chandra received the state of Illinois's highest honor, Lincoln Academy Award, for his outstanding contributions to science.

While his contribution to astrophysics was immense, Chandra always preferred to remain outside the mainstream of research. He died on August 21, 1995, at the age of 82 in Chicago. The respected physicist once described himself to his biographer, Kameshar C. Wali, as ''a lonely wanderer in

the byways of science.'' Throughout his life, Chandra strove to acquire knowledge and understanding, according to an autobiographical essay published with his Nobel lecture, motivated ''principally by a quest after perspectives.''

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Coco Chanel

Gabrielle ''Coco'' Chanel (1883–1971) was noted for her free-flowing, loose-fitting designs for women's clothing, first introduced in 1919, and again in 1954.

In 1919 French designer Gabrielle ''Coco'' Chanel released women from the tight corsets of the era and introduced them to comfortable jersey clothing. In 1954, after fifteen years of retirement and just six months before her seventy-first birthday, she made a comeback and freed women once again from highly structured, constricting designs—this time the clothing of the ''New Look.'' Critics were lukewarm, but women, particularly American women, loved her casual, softly shaped clothes and snapped them up. These designs ushered in a new relaxation in fashion that continues today.

Early Years

Little is known of Chanel's early years except that she was orphaned as a young child. She started in fashion in 1910, making hats in Paris. Chanel opened her first dress shop in Paris in 1914 and closed it in 1939 at the onset of World War II. But in the period between the world wars she revolutionized women's fashion with her straight, simple, uncorseted, and, above all, comfortable ''Chanel Look.'' She also popularized short hair for women in the 1920s and introduced shorter skirts. She created her famous Chanel No. 5 perfume in 1922.

Later Years

In 1954 Chanel said her competitive spirit was aroused because Parisian high fashion had been taken over by men. ''There are too many men in this business,'' she told a magazine interviewer in May 1954, ''and they don't know how to make clothes for women. All this fantastic pinching and puffing. How can a woman wear a dress that's cut so she can't lift up her arm to pick up a telephone?'' She had a

knack for knowing what women wanted, and women responded enthusiastically. In the 1950s her famous Chanel suit—a collarless, braid-trimmed cardigan jacket and slim, graceful skirt—was an enormous hit. She also popularized pea jackets and bell-bottom trousers plus magnificent jewelry worn with sportswear.

In 1969 Coco Chanel's life was the basis for *Coco,* a Broadway musical starring Katharine Hepburn. Chanel died in 1971, working to the end on a new collection. □

Chang Chien

Chang Chien (1853-1926) was a Chinese industrialist and social reformer who was chiefly concerned with finding a means to strengthen the Chinese nation at a time when it was threatened by foreign imperialism. His pragmatic reforms offered an alternative to the political methods of others.

On July 1, 1853, Chang Chien was born in the province of Kiangsu in central China. His ancestors had long been illiterate farmers. His father, however, acquired some education, and he enabled his sons to study for the civil service examinations. Chang passed the first of these trilevel examinations at the relatively early age of 15. But then his fortune changed, for

despite repeated attempts he did not succeed in the third and last examination until 1894, when he was 41 years old. In that examination, however, he was ranked the highest—a distinction that brought him fame throughout the nation and promised him opportunities to rise to the highest offices in the government.

In an action almost without precedent for one awarded such an honor in the examinations, Chang rejected a bureaucratic career. This was just at the time of China's humiliating war with Japan, and Chang knew that China could survive in a world of imperialistic nations only if it undertook domestic reforms. He therefore returned to his native district of Nantung near Shanghai and began the series of reforms which he hoped would become a model for the nation.

The most important of Chang's undertakings was the Dah Sun Cotton Mill, which began production in 1899. Cotton cloth manufacture, employing modern machine methods, had begun in China in 1890, but Chang's venture proved to be the most successful of all privately financed cotton mills. This was partly the result of Chang's skilled and paternalistic management of the factory and of the high quality of the cotton fiber grown in Nantung. Within the next 6 years Chang also established in the area around Nantung a flour mill, an oil mill, a shipping line, a distillery, and a silk filature.

Chang used the profits from these ventures to institute a host of social and educational reforms in Nantung. He established a system of schools, including two normal schools, an agricultural school, and a medical college. He also took the lead in founding such diverse institutions as a founding home, a paupers' workshop, a medical clinic, a home for the physically challenged, a school for the blind, a museum, a library, a weather station, and an opera house. Many of these projects were financed entirely by Chang.

A person of Chang's reputation and abilities inevitably became involved in politics. He was an adviser to high officials such as Liu K'un-i, and in that role he helped prevent the provinces of central China from participating in the disastrous Boxer uprising of 1900. After a visit to Japan in 1903, Chang became a fervent advocate of constitutionalism. When the Manchu government instituted a series of reforms leading to constitutional government in 1908, Chang became an active leader in the advisory provincial assembly established in Nanking.

Chang had not favored the activities of the revolutionaries prior to 1911. Like many constitutional reformers in China at this time, however, Chang easily acquiesced in the overthrow of the Ch'ing dynasty and the establishment of a presidential form of government. During the early years of the republic, he served in the new government as minister of industries and then minister of agriculture. He worked harmoniously with President Yüan Shih-k'ai, until Yüan attempted to establish himself as emperor in 1915.

Throughout his career Chang adhered to the traditional Confucian values but was in the forefront of the movement to import modernity to China. In contrast to most other modernizers, such as K'ang Yu-wei and Sun Yatsen, Chang tried to avoid the political arena, believing that the most meaningful reforms to strengthen the nation must be implanted at the local level. He died on Aug. 24, 1926.

Further Reading

The one work on Chang in English is by Samuel C. Chu, *Reformer in Modern China: Chang Chien, 1853-1926* (1965). See also Li Chien-nung, *The Political History of China, 1840-1928* (trans. 1956). □

Chang Chih-tung

Chang Chih-tung (1837-1909) was a Chinese official and reformer. A brilliant Confucian scholar, he was convinced of the peerless quality of China's traditional culture. However, to preserve it, he introduced Western-type industry, education, and military techniques.

During the 19th century China became progressively aware of the necessity of borrowing increments of Western civilization if the country was to remain independent of foreign domination. By the 1860s officials such as Tseng Kuo-fan favored only the manufacture of Western armaments. At the end of the century K'ang Yu-wei and others advocated even the adoption of Western

political institutions. Chang Chih-tung stood between these two extremes, making significant economic and even educational innovations, but only as a means of preserving what he regarded as the essence of Chinese culture.

Chang Chih-tung was born on Sept. 2, 1837, in northern China near Peking. His family had served as government officials for generations, and he received a superb classical education in preparation to continue this family tradition. He began his official career in 1863 after passing the third, or metropolitan, civil service examinations with unusual distinction.

Early Conservative Career

In 1879 Chang became famous as a result of his vigorous defense of the empress dowager Tz'u-hsi for her choice of Kuang-hsü as the new emperor following the death of the T'ung-chih emperor. For his support Chang won Tz'u-hsi's undying gratitude, which partially accounted for his subsequent meteoric climb in the official hierarchy. In foreign affairs he became a leader of the ''war party,'' which hated the foreigners and preferred to go to war rather than to encourage the imperialist powers by giving evidence of weakness. His belligerent memorials significantly affected the formation of China's foreign policy in the lli crisis with Russia (1879-1880) and in the conflict with France over Vietnam (1884-1885).

Chang's Reforms

In 1882 Chang became governor of Shansi Province, and 2 years later he reached the pinnacle of the provincial bureaucracy when he was appointed governor general at Canton. He was transferred in 1889 to the governor generalship at Wuchang in central China, where he served for 18 years, except for two brief interludes (1894-1896 and 1902-1903) as acting governor general at Nanking.

Chang possessed great drive and imagination as a provincial administrator. In 1887 at Canton he founded a modern arsenal and military academy, for the war with France had convinced him—despite his xenophobic tendencies—of the need of borrowing from the West. Two years later he instituted at Canton the first modern mint in China.

Chang's most far-reaching attempts to modernize China occurred during his tenure in Wuchang. In 1890 he opened the iron foundry that subsequently evolved into the huge Han-Yeh-P'ing iron and steel works. He also established cotton mills, silk factories, and tanneries—industrial enterprises that have caused the area around Wuchang to be known as the ''Chicago of China.'' Chang was one of China's leading proponents of railroad and telegraph construction, and the Peking-Hankow Railway was completed largely as a result of his extended efforts from 1889 to 1906. Chang was also China's leading educational innovator, and in Hupei he set up an experimental school system consisting of a teachers' college and a series of primary, technical, and high schools.

Rationale for Reform

In 1898 Chang wrote *Exhortation to Study,* which is one of the most significant pieces of reformist literature in China during the 19th century. Chang presented this treatise to the emperor Kuang-hsü during the midst of the Hundred Days Reform movement, and the Emperor was so pleased that he ordered it to be distributed throughout the empire.

Chang's basic reform philosophy was summed up in the famous phrase, ''Chinese learning for the essential principles (*t'i*); Western learning for the practical applications (*yung*). '' Chang meant that Western technology and learning (*yung*) should be adopted, but only to the extent that they helped preserve China's culture, morality, and sociopolitical system (*t'i*). In *Exhortation to Study,* therefore, Chang advocated the adoption of Western-style industries and modification of the traditional educational and examination system. But he vehemently opposed the adoption of Western democratic institutions or concepts of social egalitarianism.

Later Career

In 1900 Chang helped prevent another full-scale war with the foreign powers when he restrained the provinces of central China from participating in the Boxer uprising. Between 1901 and 1906 he played a key role in instituting a coherent, nationwide system of schools teaching both traditional Chinese and Western subjects. Perhaps regretting the spread of Westernization in China, he was instrumental in 1906 in having the sacrifices to Confucius raised to the unprecedented dignity of being on a level with sacrifices to heaven and earth.

In 1907 Chang left the post of governor general at Wuchang to fill the posts of grand secretary and director of the new Ministry of Education at Peking. He died on Oct. 4, 1909, 2 years before his beloved Ch'ing dynasty fell to the revolutionaries.

Further Reading

Chang's *Exhortation to Study* was translated by Samuel I. Woodbridge as *China's Only Hope* (1900). William Ayers, *Chang Chih-tung and Educational Reform in China* (1971), is an important study of Chang's career that also touches on aspects other than his educational reform. A short biographical sketch is in Arthur W. Hummel, ed., *Eminent Chinese of the Ch'ing Period,* vol. 1 (1943). For his role in the modernization of China see Albert Feuerwerker, *China's Early Industrialization* (1958), and John L. Rawlinson, *China's Struggle for Naval Development, 1839-1895* (1967). For his place in Chinese intellectual history see Joseph R. Levenson, *Confucian China and Its Modern Fate* (1958). See also Samuel C. Chu, *Reformer in Modern China: Chang Chien, 1853-1926* (1965); Yi C. Wang, *Chinese Intellectuals and the West, 1872-1949* (1966); and Mary Clabaugh Wright, ed., *China in Revolution: The First Phase, 1900-1913* (1968), and her own work, *The Last Stand of Chinese Conservatism: The T'ung-Chih Restoration, 1862-1874* (1957). □

Chang Chü-cheng

Chang Chü-cheng (1525-1582), grand secretary under the emperors Lung-ch'ing and Wan-li, was one of

the most outstanding Chinese ministers of the Ming dynasty.

A precocious child from an impoverished family in what is now Hupei, Chang Chü-cheng achieved the highest academic degree, the *chin-shih,* in 1547, at the age of 22. At this time China was crippled by official corruption and court extravagance and endangered by the threat of Mongol invasion. The country was overdue for reform, but the time was not yet ripe for Chang. He served for 7 years in the Hanlin Academy, interrupted his career for 6 years, and then became vice president of the National University in 1560 and tutor to the future emperor Lung-ch'ing in 1563. In 1567 he was appointed assistant minister of rites and concurrently secretary of the Grand Secretariat. His initial proposal for reforms in government, however, met with negative responses, as he was not yet in a position of influence.

The accession of the Wan-li emperor in July 1572, then a 10-year-old boy, was the starting point of Chang's career; as a senior official of the previous reign and as imperial tutor, he received the mandate of adviser on government affairs. After reaching a compromise with the eunuchs in power as well as with the imperial relatives, Chang became senior grand secretary, then the de facto chief executive under the Emperor. In the following decade, during which he became the most powerful minister in the nation, Chang executed a vigorous program aiming to revitalize the state and strengthen the national defense.

Chang reorganized the official establishment, introduced a merit system for promotions, and carried out periodic evaluation of officials. He then strengthened the treasury through an increased inflow of revenue. To achieve this, he ordered a nationwide land survey to eliminate tax evasion, curbed the accumulation of landed domains by the official class and members of the imperial family, and reorganized the tax structure.

Official efficiency was improved, corruption was kept in check, and the government enjoyed a regular surplus of revenue. Meanwhile, under Chang's leadership two great generals reorganized the frontier defenses and the military establishments, making China strong and secure as never before. As a pragmatic scholar of Legalistic bent, Chang pursued his policy with vigor and determination, heedless of attack and scandal, even at the risk of being denounced as ruthless and despotic.

Chang's high-handed manner, however, antagonized not only the Emperor but also many of his colleagues. Shortly after Chang's death in 1582, his enemies gained their revenge. The Emperor ordered the confiscation of his property and banished the immediate members of his family, and many of the reforms he had introduced were rescinded.

Further Reading

There is no full-length biography of Chang in a Western language. Chang's Confucian Legalism is the subject of a study by Robert Crawford in W. T. de Bary, ed., *Self and Society in Ming Thought* (1969). Aspects of Chang's administration are discussed in Charles O. Hucker, *The Censorial System of Ming China* (1966) and *Chinese Government in Ming Times* (1969). Recommended for general historical background is Edwin O. Reischauer and John K. Fairbank, *A History of East Asian Civilization,* vol. 1 (1960). □

Chang Chüeh

The Chinese religious and revolutionary leader Chang Chüeh (died 184) founded a Taoist religious movement which, as a political force known as the Yellow Turbans, shook the Later Han dynasty, 25-220, to its foundations and contributed to its final collapse.

The conditions of the time facilitated the rise of the religious rebel movements of Chang Chüeh and others. A large number of eunuchs at the court controlled the Emperor and many of the local officials. More and more officials held office not through merit but because they had bribed the powerful eunuchs. Government taxes were increasing at the same time that local officials were levying exorbitant exactions. Northeastern China, where Chang developed his following, suffered from other problems as well. During the 170s and early 180s the area was hit by a series of droughts, famines, and widespread epidemics. Furthermore, at the Han court, a three-way struggle for power involved the Confucian officials, the consort family members, and the eunuchs.

Chang Chüeh, whose name is sometimes romanized Chang Chiao, first appeared in history in the 170s, when he began to attract a religious following. Known as the T'ai P'ing Tao (the Way of Great Peace), the movement was based upon the healing of the sick. Illnesses were considered to be the results of wrongdoings; the afflicted repented of his sins and was thereby cured. Those not cured were held not sincere believers in the Way. By about 175 Chang Chüeh was sending disciples throughout three-fourths of the provinces of China. The sick and the homeless (who were fleeing from rapacious landlords and officials) flocked to his movement. Converts were organized into units under a carefully regimented hierarchy.

By 184 Chang Chüeh had announced the political objective of overthrowing the Han dynasty. The original plan was to coordinate uprisings in the provinces with a palace coup led by some of the eunuchs. When news of this plan leaked out, the rebellion was prematurely launched: within less than 10 days several hundred thousand converts rose in rebellion. They identified themselves in battle by wearing yellow turbans—hence the alternate name of the movement. Local government offices were attacked; villages and towns were sacked and burned. The government responded by creating large armies and placing them under the control of leading political figures. Within the year Chang Chüeh had died of illness, and most of the Yellow Turban leaders were slain in battle. Without its leaders the movement as a

largescale force ceased to be a threat to the government. Local elements, however, continued sporadic uprisings.

The long-term consequences of Chang-Chüeh and his religiopolitical movement may be considered twofold. First, the generals who led the imperial armies developed local power bases that the central government was not able to control. Ultimately, these generals, dividing China among themselves, brought about the downfall of the Han dynasty in 220. Second, from Chang Chüeh's Taoist movement (and from another, contemporary one in western China) was to come the popular Taoist religion, which continued to attract a mass following throughout subsequent Chinese history.

Further Reading

There is no book-length study of Chang or the Yellow Turbans. However, for a very good discussion of both in the larger context of the history of Taoism see Holmes Welch, *Taoism: The Parting of the Way* (1957; rev. ed. 1966). □

Chang Hsüeh-ch'eng

Chang Hsüeh-ch'eng (1738-1801) was a Chinese scholar and historian. His ideas about historical methodology and the historical process were far more advanced than those of most of his contemporaries.

Chang Hsüeh-ch'eng was a native of China's coastal province of Chekiang. Both his father and his grandfather had been government officials, and they handed on to Chang an avid interest in history and literature, a belief in strict adherence to the principles of historical accuracy, and the conviction that one must write and teach on the basis of one's principles without regard for popular esteem. Although Chang achieved the highest civil service examination degree in 1778, he never held high office and, in fact, spent much of his life on the verge of poverty.

Philosophy of History

Chang's best-known publications are his local histories (*ti-fang chih*) and two major collections of his essays on historiography (*Wen-shih t'ung-i* and *Chiao-ch'ou t'ung-i*). Chang was a methodical historian, and he developed his own indexing system in order to assure proper attention to detail and accuracy. He became one of the most enlightened historical theorists during the Ch'ing dynasty. Unlike many Ch'ing historians, Chang spurned pedantic historical writing and urged historians to search for general interpretations through specific factual information.

It was Chang's argument that history was an evolutionary process of individuals and political and cultural institutions. He felt that historical development was underlain by a basic principle or ''path'' (*tao*), which was the human potential for living an ordered, civilized, and moral life. To Chang the good historian was a sage who could ''apprehend the essential character of the past and present'' and ''understand the principles by which the world is ordered.'' Chang believed, furthermore, that the ideal society was one in which there was a total integration of the intellectual-literary world and the political-institutional world, in which scholars would be officials, and in which culture and state were synonymous. In this idea Chang was applying the thoughts of the great Ming philosopher Wang Yang-ming, who had advocated a ''unity of thought and action.'' Relating his thoughts to the political conditions of his day, Chang firmly supported state control of scholarship and even endorsed the Emperor's literary inquisition of the late 18th century.

The last years of Chang's life marked a sad close to a life of brilliant thought. Few of his contemporaries accepted Chang's ''radical'' ideas, and he found himself in extreme poverty without the support of a patron. He died in 1801 with few friends and almost no disciples, and it was not until the late 19th century that Chinese scholars began to fully appreciate his genius.

Further Reading

A superb study of Chang is David S. Nivison, *The Life and Thought of Chang Hsüeh-ch'eng* (1966). Other works which provide substantial information about him are Arthur W. Hummel, ed., *Eminent Chinese of the Ch'ing Period, 1644-1912* (2 vols., 1943-1944); Liang Ch'i-ch'ao, *Intellectual Trends in the Ch'ing Period* (1959); and W. G. Beasley and E. G. Pulleyblank, eds., *Historians of China and Japan* (1961). □

Chang Po-go

Chang Po-go (died 846) was a Korean adventurer and merchant prince whose name was once synonymous with Korean maritime dominance in eastern Asia in the early 9th century.

Son of a fisherman from Wan Island off the southwestern coast of the Korean peninsula, Chang Po-go early migrated to T'ang China, where he rose to be a captain in Hsü-chou in the lower Huai River valley. Returning to Korea in 828, he alerted the throne over the danger of Chinese piracy in the Yellow Sea, whereupon the King appointed him commissioner of Ch'onghaejin, the military headquarters of Wan Island. Chang raised a private navy, which at times numbered 10,000 men, by which he controlled the ocean commerce between China, Korea, and Japan.

The ships engaged in this international trade were owned and manned by Chang, and Korean trading communities flourished along the southern coast of the Shantung Peninsula and the lower reaches of the Huai. Some of these colonies enjoyed extraterritorial privileges, such as the famous Mount Ch'ih community, which over looked the sea route between China and Korea. These communities often served as an intermediary between Chinese authorities and Japanese visitors, as in the case of the Japanese pilgrim

Ennin, who at one time addressed a letter to Chang for his assistance and shelter.

In 837 Chang was involved in a royal succession struggle. From the end of the 8th century on, the Silla court was beset by contention between the rising aristocracy and the authoritarian monarchy based on the bone rank (bloodline) system. Hence the throne, hitherto determined solely by bloodline, came to require political skill and military might. Often a contender, to bolster his claim, had to ally himself with local chiefs who were disillusioned nobles, depending for their power on private soldiers recruited from serfs and vagrants. In 839 the son of the former king's rival Kyunjong, with military assistance from Chang, succeeded in overthrowing his rival and ascending the throne as Sinmu.

History relates that the downfall of Chang was connected with his efforts to marry off his daughter to the King. The marriage alliance had probably been promised by Sinmu during his protracted sojourn on Wan Island, but because of his untimely death Chang sought to force Sinmu's successor-son to abide by the promise. Chang's attempt in 845 to force the throne to adopt his daughter as royal consort irritated the central aristocracy, who frowned upon such an alliance as unsavory and potentially dangerous. Chang's death by assassination is traditionally placed in 846, but it may have occurred a few years earlier. In 851 Ch'onghaejin was abolished as a military base, and thus ended the maritime kingdom of Chang Po-go, and with it the brief Silla maritime dominance in eastern Asia.

Further Reading

There is no full-length biography of Chang in English. He is discussed in Edwin O. Reischauer, *Ennin's Travels in T'ang China* (1955). □

Chang Tso-lin

The Chinese warlord Chang Tso-lin (1873-1928) unified Manchuria and brought it into the realm of national Chinese politics. Forced to contend with ambitious neighbors, he distrusted the Russians and leaned toward the Japanese.

Chang Tso-lin was born of peasant stock in the northeastern province of Fengtien. Lacking formal education, he joined the army and fought in the first Sino-Japanese War (1894-1895). By the time of the Russo-Japanese War (1904-1905), he had organized a large force of irregulars, which he led in support of Japan. The chaotic conditions that prevailed during the declining years of the Manchu dynasty and the early period of the republic enabled Chang to further enhance his military power in Manchuria through deft military and political maneuvers. When the death of China's president, Yüan Shih-k'ai, opened the way for undisguised warlordism (1916-1928), Chang became *tuchun,* or military governor, of Fengtien. With the cooperation of Tuan Ch'i-jui, leader of the Anfu Clique, Chang had, by mid-1919, extended his control to the rest of Manchuria. From then until his death Manchuria was his private domain.

Chang was less successful when he sought to extend his influence into adjacent areas. His efforts in Outer Mongolia collapsed in 1921, when a new government was established under Soviet auspices. The first Chihli-Fengtien war (April-May 1922) brought the collapse of Chang's first bid for hegemony of North China. In 1924 Gen. Feng Yü-hsiang's timely defection to his side enabled Chang to establish a short-lived triumvirate in Peking with Feng and Tuan Ch'i-jui.

However, within a year Chang's fortunes had changed. He had to withdraw a substantial portion of his forces from North China, and only Japanese intervention saved Manchuria from an attempted coup. The plot, which enjoyed at least the moral support of the Soviet Union, provoked Chang to move against the Russian-controlled Chinese Eastern Railway, but threat of military retaliation forced him to back down. Having reconsolidated his position in Peking, Chang struck once again against the Russians. In a raid on the Soviet embassy on April 6, 1927, he netted volumes of incriminating documents and seized for execution Li Ta-chao and other Chinese Communists.

After a lifetime of shrewd manipulation of friends and foes, Chang finally fell between the millstones of Chinese nationalism and Japanese expansionism. As Chiang kai-shek's Northern Expedition moved into North China in April 1928, the Japanese leaders attempted to halt the fighting

before it poured over into Manchuria by urging Chang to retire north of the Great Wall. Chang hesitated but finally left Peking on June 3. The following day his train was blown up by a bomb planted by Japanese conspirators. Chang's assassination was an ominous prelude to the Japanese invasion of Sept. 18, 1931, which terminated the reign of his son and heir, Chang Hsüehliang.

Further Reading

The literature on Chang is inadequate. An older work is Putnam Weale, *Chang Tso-Lin's Struggle against the Communist Menace* (1927). The papers that Chang seized in his raid on the Soviet embassy were translated and edited in C. Martin Wilbur and Julie Lien-ying How, *Documents on Communism, Nationalism, and Soviet Advisers in China, 1918-1927* (1956). Chang's maneuvers in the context of warlord politics are covered in Oliver Edmund Clubb, *Twentieth Century China* (1964).

Additional Sources

McCormack, Gavan, *Chang Tso-lin in northeast China, 1911-1928: China, Japan, and the Manchurian idea,* Stanford, Calif.: Stanford University Press, 1977. □

Edward Channing

The historian Edward Channing (1856-1931), a specialist in American colonial and Revolutionary history, is best known for his multivolume "History of the United States."

Edward Channing, born on June 15, 1856, in Dorchester, Mass., was the son of William Ellery Channing the younger, a poet. At the age of 4 Edward was sent to Boston to live with his grandfather, Walter Channing, the dean of Harvard Medical School.

Channing graduated from Harvard in 1878. After hearing lectures by the distinguished Harvard history professor Henry Adams, Channing decided to pursue a career as a historian. He received his doctorate of philosophy in history from Harvard in 1880 with a dissertation on the Louisiana Purchase.

Channing applied to President Eliot of Harvard to teach American history but was refused. After touring Europe for a year Channing returned to Harvard as an independent student. In 1883 he became an instructor at Harvard. He married Alice Thacher in 1886 and gradually climbed the academic ladder, becoming a full professor in 1897. It was not until 1896, however, that Channing could offer a course in his special field, colonial history.

Channing won the coveted Tappan Prize for *Town and County Government in the English Colonies* (1884), in which he argued that comparisons of American with European institutions rested upon erroneous analogies and meaningless similarities. That year Channing helped found the American Historical Association.

During the 1880s Channing became a close friend of Justin Winsor and wrote essays for Winsor's *Narrative and Critical History of America*. Channing wrote several textbooks in the 1890s: *English History for American Readers,* with Thomas Wentworth Higginson; a volume in the "Cambridge Historical Series," *The United States of America, 1765-1865;* and *Student's History of the United States*.

In 1899 Channing embarked upon the project that occupied him for the rest of his life—a multivolume history of the United States. He had conceived the idea during his undergraduate days, planning to cover the period from A.D. 1000 to the end of the Civil War in eight volumes. To accomplish this feat, he devoted himself almost exclusively to it and to his teaching. Channing was able to complete only six volumes of *The History of the United States* (1905-1925); the sixth volume, *The War for Southern Independence,* won the Pulitzer Prize.

Channing's history was based on original sources; its theme, as historian Samuel Eliot Morison wrote, was that "the single most important fact in our development has been the victory of the forces of union over particularism." Channing's nationalism led him to concentrate upon political and constitutional developments, although he did devote time to urban history as well as to religious and educational developments. Despite such methodological shortcomings as refusing to use contemporary newspapers as source material, Channing's was the most scholarly multivolume history of the United States that had been published to his day.

Channing retired from Harvard in 1929. He died in Cambridge on Jan. 6, 1931.

Further Reading

Samuel Eliot Morison, Channing's student, presented a warm, friendly view of his teacher in "Edward Channing: A Memoir," printed in Morison's *By Land and by Sea: Essays and Addresses* (1953). George W. Robinson compiled the *Bibliography of Edward Channing* (1932). Two other accounts that assess Channing as a historian are Ralph Ray Johrney's "Edward Channing" in William T. Hutchinson, ed., *The Marcus W. Jernegan Essays in American Historiography* (1937), and John Higham's comments in John Higham and others, *History: The Development of Historical Studies in the United States* (1965). □

William Ellery Channing

William Ellery Channing (1780-1842), an American minister, was a key Unitarian theologian for the mid-19th century.

William Ellery Channing came from what is known as "the best New England stock." That is, his ancestors arrived in New England early and soon distinguished themselves by their industry and decorum. He was born on April 8, 1780, in Newport, R.I., to William and Lucy Ellery Channing. He graduated from Har-

vard College in 1798. He spent some time as a tutor, and in 1802 he returned to Harvard to study for the ministry. Because he showed great promise, Harvard appointed him regent, a less lofty post than the title suggested. He acted as a proctor to the students, but the job left him time for books and helped him support himself. The next year he was ordained as minister of the Federal Street Church in Boston, where he remained until his death. He married his cousin Ruth Gibbs in 1814.

In a sense, leadership and eminence came to Channing not through aggressively seeking it but because he was born at the right time. Theology was in crisis during Channing's prime. Almost from the beginning there were two warring parties in New England. The Calvinists believed in a jealous God, the depravity of mankind, and the absence of free will. The anti-Calvinists believed in a merciful God, the potential redemption of all mankind, and the existence of free will. As the 19th century proceeded, the fight between the parties sharpened. Channing, after much deliberation, sided with the anti-Calvinists.

In Baltimore in 1819 Channing preached a sermon entitled ''Unitarian Christianity.'' It was a masterly manifesto for the Unitarian cause and formulated the creed of Unitarianism; it consequently consolidated Channing's leadership. Other influential sermons followed. ''The Moral Argument against Calvinism'' was delivered and printed in 1820. ''Unitarian Christianity Most Favorable to Piety'' (1826) emphasized the relevance of the movement and its personal basis: ''We regard Unitarianism as peculiarly the friend of inward, living, practical religion.''

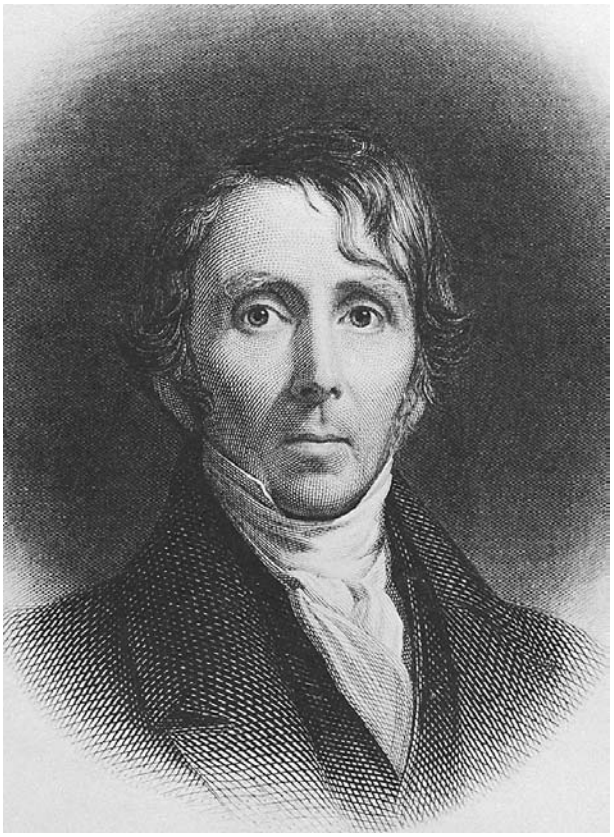

In 1820 Channing organized a conference of Unitarian ministers, which 5 years later fathered the American Unitarian Association. He helped found the Unitarian journal, *Christian Register,* and became one of its outstanding contributors.

For his increasing audience Channing prepared some essays which discussed the social and cultural questions of the time. He especially campaigned for a genuine American literature. In his essay ''The Importance and Means of a National Literature'' (1830) he called for cultural independence from England and for a new literature which would reflect the hopeful, expansive attitude that he himself took in theology. The tract was read the more respectfully because Channing himself had written on English literature in both English and American magazines and was friendly with some of the best British writters of his period.

Channing grew increasingly interested in politics, believing that political reform, like religious reform, had to start from within. He aimed his political efforts at humanitarian causes: the abolition of slavery, the crusade against drinking, and the improvement in the conditions of the poor. In the slavery dispute he appealed to the conscience of Southerners instead of attacking them. He believed a harmonious and happy nation could be achieved through appealing to man's innate goodness. Though his own congregation disagreed with his stand against slavery, his last public address, in August 1842, was on behalf of emancipation. He died the following October.

Further Reading

A satisfactory modern biography is Arthur W. Brown, *Always Young for Liberty: A Biography of William Ellery Channing* (1956). Other works include *Channing's Life . . . with Extracts from His Correspondence,* edited by W. H. Channing (3 vols., 1848); J. W. Chadwick, *William Ellery Channing, Minister of Religion* (1903); and Madeleine Hook Rice, *Federal Street Pastor: The Life of William Ellery Channing* (1961).

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Chao Meng-fu

The Chinese painter Chao Meng-fu (1254-1322) was a high official under the Yüan dynasty, 1279-1369, and helped to establish the tradition of amateur scholarly painting, wen-jen-hua.

Chao Meng-fu was born at Huchow in Chekiang Province. He was a descendant of the Sung dynasty imperial family and destined for a brilliant official career. But while he was still in a junior post, the Sung dynasty fell and he retired into private life. In 1286, however, he was persuaded to take office under the Mongol conquerors of China. He often regretted his decision, but in the course of his long career he helped to soften the attitude of the Mongols toward their Chinese subjects. He served under five emperors and held several important posts, including that of director of the Hanlin Academy of Letters and governor of Chekiang and Kiangsi provinces. He was greatly admired in his lifetime, and on his death he was canonized as Duke of Wei.

Chao Meng-fu was considered the leading calligrapher of his time. He was especially noted for his *hisiao-k'ai shu* (small formal script) and *Hsing-shu* (running script), in which he revived the fluid, harmonious style of the great 3d-century calligrapher Wang Hsi-chih.

Study and Development

As a youth, Chao Meng-fu studied under the obscure artist Ao Shan, but he was also influenced by his conservative friend Ch'ien Hsüan. In the course of his official journeys in North China after 1286, Chao Meng-fu saw and collected paintings by the great masters of the 10th and 11th centuries, such as Li Ch'eng, Tung Yüan, and Fan K'uan, who were largely unknown in the South. These pictures inspired him to break away from the conventions into which landscape painting had hardened at the end of the Southern Sung Dynasty. ''The most important thing in painting,'' he wrote, ''is the spirit of antiquity (*ku-i*). '' By this he meant not simply copying ancient styles but reviving the spirit of the old masters and using their direct, unaffected approach to nature as a way of finding a new freedom of expression.

On his return from the North in 1295, Chao Meng-fu painted for a friend his most famous surviving had scroll, *Autumn Colors on the Ch'iao and Hua Mountains,* a landscape in which he interprets archaic conventions in a revolutionary way. Seven years later, in the hand scroll *Water Village,* he carried his new style still further: the composition is inspired by Tung Yüan and, more remotely, by the T'ang painter-poet Wang Wei; but the brushstroke is even more relaxed and spontaneous. Of his own paintings Chao Meng-fu wrote that ''they may seem simply and carelessly done, but true connoisseurs will realize that they are very close to the old models.''

Chao Meng-fu was noted as a painter of bamboo, and there is a beautiful hand scroll by him, *Bamboo, Rocks and Lonely Orchids*. He also painted animals, especially horses. The most original of his animal paintings is the *Sheep and Goat* executed in a dry and deceptively simple brushwork. Nearly all the surviving horse paintings that bear his name are forgeries, but there is, in the John M. Crawford, Jr., Collection in New York, a painting by him of a horse and groom in dry ink on paper. Several members of his family were noted painters in their day: on this same scroll are studies of horses and grooms by his son Chao Yung and grandson Chao Lin. His wife, Kuan Tao-sheng, was China's foremost woman painter of landscape and bamboo.

Chao Meng-fu expressed in his art and writing the ideals of the *wen-jen-hua:* a cool detachment and understatement, a lack of concern for realism and for obvious visual appeal, a close union of painting and calligraphy, a restrained self-expression, and a creative reinterpretation of the art of the past which could be fully understood only by the small circle of the scholarly elite. The revolution, both in painting and in attitudes to painting, which Chao Meng-fu epitomized was carried to fruition by the next generation of Yüan scholar painters, the ''Four Masters''—Huang Kung-wang, Wu Chen, Ni Tsan, and Wang Meng.

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(F.) Stuart Chapin

F.(rancis) Stuart Chapin (1888-1974) was one of the first American sociologists to try to apply the research procedures of the physical sciences and the techniques of statistics to studies of social behavior, particularly in the areas of social and cultural change and social status.

F. Stuart Chapin was born in Brooklyn, New York, in 1888. He was educated at Columbia University and received his Ph.D. in sociology in 1911 with additional training in statistics. He taught at Wellesley College in 1911-1912, at Simmons College in 1912, and from 1912-1914 was an instructor in sociology and statistics at Smith College. Promoted to assistant professor in 1914 and associate professor in the same year, he eventually became professor of sociology and statistics and director of Smith's School of Social Work in 1919.

Chapin joined the faculty of the University of Minnesota in 1922, where he served as director of that institution's School of Social Work from 1922 to 1949 and as professor and chairman of the Department of Sociology from 1922 until 1953. He retired as professor emeritus in 1953 to become president of Consumer Behavior, Inc. in New York, a post he occupied until 1963. He conducted a private practice as a social research consultant until 1972. He died in Asheville, North Carolina in 1974.

Chapin was a consultant to the League of Nations, to the United Nations Economic, Scientific and Cultural Com-

mittee (UNESCO) in France, and to the World Health Organization in Geneva. He served as a member of the Governor's Commission on Education Beyond High School (North Carolina). He was one of the founders of *Social Science Abstracts* (1928) and was its editor-in-chief from 1928 to 1932.

Chapin was recognized by his professional peers by election to membership in the Social Science Research Council (1922-1927) and by his elections as president of the American Sociological Association in 1935 and of the Social Research Association in 1936. His contributions to the cause of making sociology a more exact science was acknowledged by the American scientific community when he was elected vice president of the American Association for the Advancement of Science in 1943.

Chapin's concerns as a sociologist are suggested by advice he offered to younger sociologists as a former president of the American Sociological Association. He observed in the *American Sociological Review* in December 1953:

> You should seek to become known as a social scientist in the field of your specialty. Do not be misled by resistance to overspecialization. . . . Remember that research, scholarship and teaching are interacting behaviors, each one reinforces the other. Techniques are no more effective in the long run than the soundness of the basic logic that underlies them. Technique should not become an end in itself lest you remain a skilled artisan instead of a creative worker who invents and discovers. Techniques should not become a snobbish escape device in which you seek mere intellectual security. . . . Remember that social values are an important subject matter of study and value judgments contribute to decisions on what to study. But try to keep your value systems from undermining the objectivity of your research method. Do not mix your roles. . . .

Chapin's scholarly career centered on two major concerns: the use of the methods of physical and biological science—what is often referred to as ''scientific method''—and the techniques of statistics to make social science in general and sociology in particular more rigorous, and, hence, more scientific; and the use of sociology to ''prevent the recurrence of social ills.'' He studied phenomena as diverse as the personal adjustment of work relief clients, social effects of public housing, physical and social space as determinants of social status, social participation of Boy Scouts, and community leadership. He developed the Chapin Social Status Scale (1935) that attempts to measure objectively people's socioeconomic status through recording observations of the equipment, condition, and ''cultural expression'' of their living rooms (cleanliness or orderliness of room, kind of flooring, floor covering, furniture, and the like); and the Chapin Social Participation Scale (1937), that relates social status to participation in voluntary organizations (as social status rises, so does the number of voluntary organizations in which one is involved). He also contributed to greater understanding of social change and its relation to the development of social institutions.

Further Reading

Don Martindale, *The Nature and Types of Sociological Theory,* 2d ed. (1981) contains a penetrating analysis of Chapin's work. Chapin's concerns are mirrored in his own writings, which include the following books: *Field Work and Social Research* (1920); *Introduction to the Study of Social Evolution* (1923); *Cultural Change* (1928); *The Measurement of Social Status by the Use of the Social Status Scale* (1933); *Contemporary American Institutions* (1935, 1946); *Social Participation Scale* (1937); *Community Leadership and Opinion in Red Wing* (1945); and *Experimental Designs in Social Research* (1947). □

Charles Spencer Chaplin

The film actor, director, and writer Charles Spencer Chaplin (1889-1977) was one of the most original creators in the history of the cinema. His remarkable portrayal of ''the tramp''—a sympathetic comic character in ill-fitting clothes and a trademark mustache—won admiration from international audiences.

Charlie Chaplin was born in a poor district of London on April 16, 1889. His mother, a talented singer, spent most of her life in and out of mental hospitals; his father was a fairly successful vaudevillian until he began drinking. After his parents separated, Charlie and his half brother, Sidney, spent most of their childhood in the Lambeth Workhouse. Barely able to read and write, Chaplin left school to tour with a group of clog dancers. Later he had the lead in a comedy act; by the age of 19 he had become one of the most popular music-hall performers in England.

Arrived in the United States

In 1910 Chaplin went to the United States to tour in *A Night in an English Music Hall* and was chosen by film maker Mack Sennett to appear in the silent Keystone comedy series. In these early movies (*Making a Living, Tillie's Punctured Romance*), Chaplin made the transition from a comedian of overdrawn theatrics to one of cinematic delicacy and choreographic precision. He created the role of the tramp, a masterful comic conception, notable, as George Bernard Shaw remarked, for its combination of ''noble melancholy and impish humour.''

Appearing in over 30 short films, Chaplin realized that the breakneck speed of Sennett's productions was hindering his personal talents. He left to work at the Essanay Studios. Outstanding during this period were *His New Job, The Tramp,* and *The Champion,* notable for their comic pathos and leisurely exploration of character. More realistic and satiric were his 1917 films for the Mutual Company: *One A.M., The Pilgrim, The Cure, Easy Street,* and *The Immigrant.* In 1918 Chaplin built his own studio and signed a $1,000,000 contract with National Films, producing such silent-screen classics as *A Dog's Life,* comparing the life of a

dog with that of a tramp, *Shoulder Arms,* a satire on World War I, and *The Kid* a touching vignette of slum life.

In 1923 Chaplin, D. W. Griffith, Douglas Fairbanks, and Mary Pickford formed United Artists to produce feature-length movies of high quality. *A Woman of Paris* (1923), a psychological drama, was followed by two of Chaplin's funniest films, *The Gold Rush* (1925) and *The Circus* (1928). Chaplin directed *City Lights* (1931), a beautifully lyrical, Depression tale about the tramp's friendship with a drunken millionaire and a blind flower girl, considered by many critics his finest work. His only concession to the new sound medium occurred in the hilarious scene in which the tramp hiccoughs with a tin whistle in his windpipe while trying to listen politely to a concert. The pathos of the closing scene, in which the flower girl, who has just regained her sight (thanks to the tramp) sees him for the first time, is described by James Agee (1958): ''She has imagined and anticipated him as princely, to say the least; and it has never seriously occurred to him that he is inadequate. She recognizes who he must be by his shy, confident, shining joy as he comes silent toward her. And he recognizes himself for the first time, through the terrible changes in her face. The camera just exchanges a few quiet close-ups of the emotions which shift and intensify in each face. It is enough to shrivel the heart to see, and it is the greatest piece of acting and the highest moment in the movies.''

Modern Times (1936), a savagely hilarious farce on the cruelty, hypocrisy, and greed of modern industrialism, contains some of the funniest sight gags and comic sequences in film history, the most famous being the tramp's battle with an eating machine gone berserk. Chaplin's burlesque of Hitler (as the character Hynkel) in *The Great Dictator* (1940), although a devastating satire, loses impact in retrospect. The last film using the tramp, it contains an epilogue in which Chaplin pleads for love and freedom.

It was with these more complex productions of the 1930s and 1940s that Chaplin achieved true greatness as film director and satirist. *Monsieur Verdoux,* brilliantly directed by Chaplin in 1947 (and subsequently condemned by the American Legion of Decency), is one of the subtlest and most compelling moral statements ever put on the screen. Long before European film makers taught audiences to appreciate the role of the writer-director, Chaplin revealed the astonishing breadth of his talents by functioning as such in his productions.

Political Views Stir Trouble

The love showered upon Chaplin in the early years of his career was more than equaled by the vilification directed toward him during the 1940s and early 1950s. The American public was outraged by the outspoken quality of his political views, the turbulence of his personal life, and the sarcastic, often bitter, element expressed in his art. An avowed socialist and atheist, Chaplin expressed a hatred for right-wing dictatorship which made him politically suspect during the early days of the cold war. This hostility was compounded when he released his version of the Bluebeard theme, *Monsieur Verdoux*. With its brilliantly sustained parallels between mass murder and capitalistic exploitation, the film is, as Agee said, ''the greatest of talking comedies though so cold and savage that it had to find its audience in grimly experienced Europe.''

During the next 5 years Chaplin devoted himself to *Limelight* (1952), a strongly autobiographical work with a gentle lyricism and sad dignity, in sharp contrast to the mordant pessimism of *Monsieur Verdoux*. ''I was optimistic and still not convinced,'' he wrote, ''that I had completely lost the affection of the American people, that they could be so politically conscious or so humorless as to boycott anyone that could amuse them.'' Further tarnishing Chaplin's image was a much-publicized paternity suit brought against him. Although Chaplin proved he was not the child's father, the reaction to the charges was overwhelmingly negative.

On vacation in Europe in 1952, Chaplin was notified by the U.S. attorney general that his reentry into the United States would be challenged. The charge was moral turpitude and political unreliability. Chaplin, who had never become a United States citizen, sold all his American possessions and settled in Geneva, Switzerland, with his fourth wife, Oona O'Neill, daughter of the American playwright Eugene O'Neill, and their children.

In 1957 Chaplin visited England to direct *The King in New York* a satire on American institutions, which was never shown in the United States. *My Autobiography,* published in 1964, is a long, detailed account that descends from a vivid, Dickensian mode to endless self apologies and name-dropping. Such an error, wrote John Mason Brown, ''is only a proof of his modesty. He forgets that one of the biggest names he has to drop is Charlie Chaplin.'' Chaplin's

1967 film, *A Countess from Hong Kong,* was considered disastrous by most critics.

Return to the U.S.

By the 1970s times had changed, and Chaplin was again recognized for his rich contribution to film making. He returned to the United States in 1972, where he was honored by major tributes in New York City and Hollywood, including receiving an honorary Academy Award. In 1975, he became Sir Charles Chaplin after being knighted by Queen Elizabeth II. Two years later, on December 25, 1977, Chaplin died in his sleep in Switzerland.

In all his work Chaplin consistently displayed emotional expressiveness, physical grace, and intellectual vision characteristic of the finest actors. The classical austerity and deceptive simplicity of his directorial style (emulated by Ingmar Bergman and others) has not been surpassed. A film about Chaplin's life, titled *Chaplin* was released in 1992.

Chaplin's most conspicuous deficiencies as an artist were attributable more to personal limitations than to aesthetic insensitivity. His occasional sentimentality represented an attempt to conceal deep bitterness; his frequently irritating tendency to idealize the female sex betrayed, as critic Andrew Sarris noted, the mark of the confirmed misogynist. Chaplin was a lovable but unloving figure—a fascinating, elusive, and difficult human being.

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George Chapman

The English poet, dramatist, and translator George Chapman (1559/1634) is best known for his rhyming verse translations of Homer's *Iliad* and *Odyssey.*

George Chapman was born in Hitchen, a country town near London. He may have attended Oxford, although he claimed to have been selftaught. He spent a few years in the household of a nobleman and in 1591-1592 was engaged in military service on the Continent.

Chapman became an important literary figure with the publication of his first work, *The Shadow of Night* (1594). This obscure philosophical poem has led some to speculate that Chapman at this time belonged to the ''School of Night''—a group of avant-garde thinkers who supposedly challenged traditional beliefs. Although the existence of such a formal ''school'' is still in doubt, it is clear that Chapman was acquainted with some of the more exciting thinkers of his day.

Chapman's reputation as a man of letters was firmly established by *Ovid's Banquet of Sense* (1595) and his continuation of Christopher Marlowe's *Hero and Leander* (1598), both of them amatory, erotic poems in the vein of Shakespeare's *Venus and Adonis* (1593). He began writing for the stage about 1595 and in the following 10 years composed a number of comedies, including *A Humorous Day's Mirth* (1597), the earliest example of the ''comedy of humours'' closely identified with Ben Jonson. Chapman's best-known dramatic work, however, is the heroic tragedy *Bussy D'Ambois* (1604), which celebrates the lofty aspirations of Renaissance individualism. The title character, modeled on a Frenchman who died in 1579, claims to be superior to ordinary mortals. In *The Revenge of Bussy D'Ambois,* a sequel written some 6 years later, Chapman presents a different kind of heroic virtue in the person of Bussy's brother Cleremont, who is noted for his extraordinary stoic forbearance and self-control.

Despite his success as a poet and a dramatist, Chapman led a very insecure existence. In 1600 he was imprisoned for debt, and in 1605 he suffered the same punishment for his part in *Eastward Ho!,* a play written in collaboration with Jonson and John Marston. For a time he was patronized by Prince Henry; when Henry died unexpectedly in 1612, Chapman found himself again in precarious straits.

Chapman's literary energies after 1613 were devoted almost exclusively to his monumental translation of Homer, which he had begun many years earlier and which he considered his most significant literary achievement. The completed translation, published in 1624, has been immortalized by John Keats's sonnet ''On First Looking into Chapman's Homer'' (1816). Chapman died on May 12, 1634.

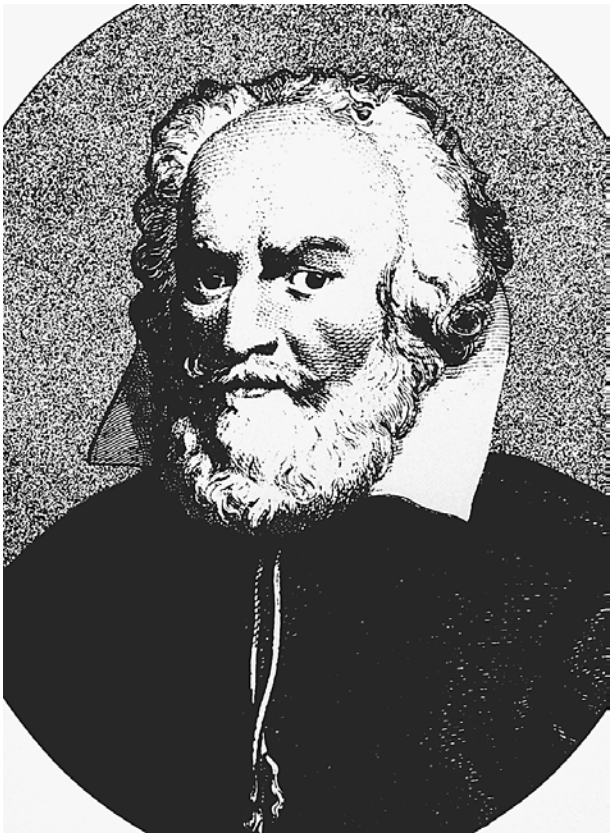

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Sydney Chapman

The English geophysicist Sydney Chapman (1888-1970) made fundamental contributions to gas theory, to analysis of geomagnetic variations and atmospheric tides, and to theories of magnetic storms, auroras, and ionospheric layers.

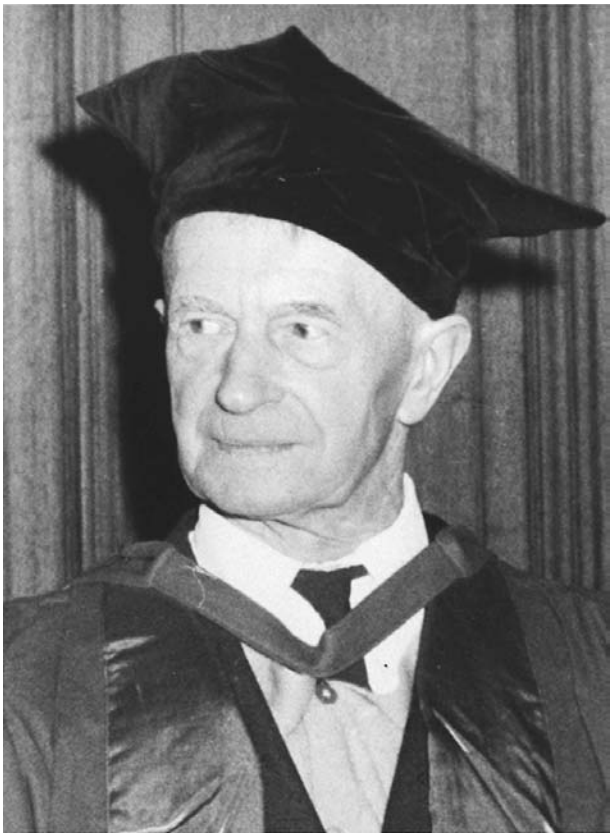

Sydney Chapman was born at Eccles near Manchester on Jan. 29, 1888. Winning university scholarships, he first took an engineering degree at Manchester (1907), then mathematics degrees at Manchester (1908) and Cambridge (1911).

Chapman began work on gas theory during his third year at Cambridge, and he continued this work when he returned to Cambridge in 1914, producing two trailblazing papers. He shared with David Enskog the credit for a new method of investigating transport phenomena in gases and the discovery of gaseous thermal diffusion. Gas theory provided the background for much of his later work.

Chapman's years at the Greenwich Observatory, where he became a chief assistant under Frank Dyson (astronomer royal) in 1911, largely determined his future bent. He began by supervising the reconstruction of the magnetic observatory. Finding that magneticians had been far readier to accumulate data than to interpret them, he set about to analyze geomagnetic variations. Since one type of systematic variation appeared to arise from a very small lunar tide in the ionosphere, he sought and found a lunar tide in the barometric records and with immense labor, extending over 30 years, determined its properties over the globe. He devised methods of data handling, now commonplace but then almost unknown.

In 1931 he published two classic papers on the formation of the ionosphere by radiation from the sun, describing the standard ''Chapman layer.'' Other papers on the upper-atmosphere photochemistry followed.

Dyson at Greenwich drew Chapman's attention to the apparent connection between magnetic storms and solar flares, so setting in motion a further series of investigations, which continued for 50 years. The highlight of the results was the Chapman-Ferraro theory of magnetic storms (1930-1933), explaining the storms by the interaction of ionized solar streams with the geomagnetic field. The theory was correct but incomplete; only after the discovery of the Van Allen radiation belts could it be completed.

Chapman was professor of mathematics at Manchester (1919-1924), at the Imperial College (1924-1946), and at Oxford (1946-1953). Retiring from Oxford, he took posts at College, Alaska, at Boulder, Colo., and elsewhere. In 1957 he produced a paper on the sun's corona, foreshadowing the discovery of the solar wind, and began a series of papers on auroras. He presided over the special committee that organized the International Geophysical Year of 1957-1958, which owed an immense amount to his unflagging efforts and inspiration. He died on June 16, 1970.

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Jean Martin Charcot

The French psychiatrist Jean Martin Charcot (1825-1893) specialized in the study of hysteria, using hypnosis as a basis for treatment.

Jean Martin Charcot was born in Paris on Nov. 29, 1825, the son of a carriage maker. He took his medical degree at the University of Paris in 1853 and was appointed professor of pathological anatomy there in 1860. In 1862 he was appointed senior physician at the Salpêtrière, a hospital for the treatment of the mentally ill. It became a center for psychiatric training and psychiatric care, for Charcot had a flair for theatrics in addition to his reputation for sound science, and his lectures and demonstrations attracted students from all over Europe.

Charcot's contributions fall largely into three categories. First, he studied the etiology and cure of hysterical disorders (psychoneuroses). These disorders involve what appear to be physiological disturbances such as convulsions, paralyses, blindness, deafness, anesthesias, and amnesias. However, there is no evidence of physiological abnormalities in psychoneuroses since the root of the problem is psychological. In Charcot's time hysteria was thought to be a disorder found only in women (the Greek word *hystera* means uterus), but his demonstrations were eventually influential in correcting this idea. Charcot, however, continued to think of hysteria as a female disorder. Freud was later to associate hysterical symptoms with sexual problems.

Charcot's second area of contribution was the correlation of various behavioral symptoms with physiological abnormalities of the nervous system. One of the major problems for early psychiatry was that of determining whether certain behavioral abnormalities had their origins in psychological or in physiological disturbances and, if physiological, where in the central nervous system the abnormality might be located. Charcot became noted for his ability to diagnose and locate the physiological disturbances of nervous system functioning.

Finally, Charcot made popular the use of hypnotism as a part of diagnosis and therapy. Hypnotism, known at the time as ''mesmerism'' (named for Franz Anton Mesmer), was regarded by the medical profession as charlatanism. Charcot found hypnotism useful in distinguishing true psychoneurotics from fakers and, like Mesmer, found that hysterical symptoms could be relieved through its use. In the hypnotic state the patient falls into an apparent sleep. While in this condition, the patient can sometimes recall events in his life which are not recalled in the waking state, and he is susceptible to the suggestions of the therapist. In 1882 Charcot presented a summary of his findings to the French Academy of Sciences, where they were favorably received. Scientific psychiatry was thus well on its way to being accepted by the medical profession. Charcot died on Aug. 16, 1893.

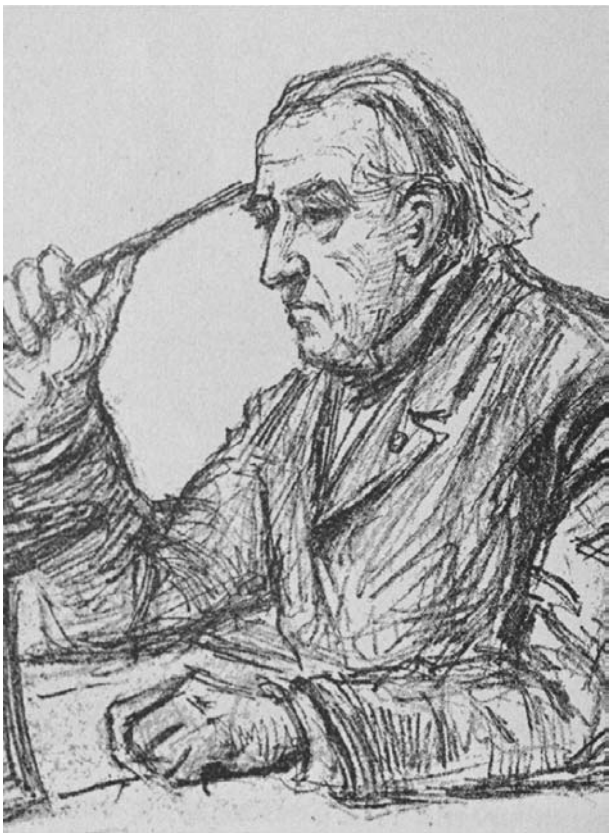

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Jean Baptiste Siméon Chardin

The French painter Jean Baptiste Siméon Chardin (1699-1779) is considered by modern critics one of the most important artists of the 18th century as well as one of the most distinguished painters in the history of French art.

Jean Baptiste Chardin was born in Paris on Nov. 2, 1699, the son of a cabinetmaker. He studied painting with Jacques Cazes, Nöel Nicholas Coypel, and Jean Baptiste Van Loo. In 1728 Chardin was admitted to the Royal Academy as ''a painter of animals and fruit,'' not a high rank in

the academy but one which satisfied the unpretentious artist. The two paintings which won him admission into the academy were *The Rayfish* and *The Buffet,* paintings of fish, fruit, jugs, and other objects decoratively assembled in rather rich compositions enlivened by the presence of animals; both works are in the tradition of 17th-century Dutch and Flemish still-life painting.

After about 1730 Chardin began to paint the genre subjects for which he is best known: small, humble scenes of the everyday life of the Parisian lower middle class with which he was so familiar and to which he belonged. These paintings depict women working in kitchens, children playing quiet solitary games, mothers serving meals; they are simple scenes of ordinary domestic events presented without drama and without emotional flourishes, but Chardin invests them with dignity and humanity. They reveal an aspect of 18th-century French life never seen in the work of the fashionable artists who were patronized by the court and the aristocracy and who produced decorative, elegant, sensual, and light-hearted paintings in the dominant rococo style established by Antoine Watteau in the early years of the century.

By the late 1730s Chardin's value as an artist was recognized, and he began to enjoy success in spite of the fact that his work set him apart from the mainstream of French painting. Connoisseurs and collectors purchased his work, and engravings of his paintings became extremely popular. Good examples of his genre paintings are *The Grace* (ca. 1740), which King Louis XV purchased; *Child with Top* (1738); and *Back from the Market* (1739). Chardin is equally famous for the still-life paintings which he did throughout his career. The best of these are arrangements of a few simple objects such as copper kitchen utensils, a wineglass, a pottery bowl, a peach; examples are *Still Life with Pipe* and *Kitchen Still Life*.

Chardin's style is one of restraint, understatement, and a simplicity that approaches the severe. His colors are often subdued and cool, and many of his later still lifes have an almost austere formality. Chardin cannot, however, be wholly divorced from the rococo style or from the traditions of his century, although he was never a decorative rococo painter like François Boucher or Jean Honoré Fragonard. The 18th century was fond of the small and the intimate, and Chardin's works have these qualities. The subtle complexity of his compositions, his love of refined textures, and his perception of the trembling tonal values of light are also manifestations of contemporary artistic taste. Chardin's style is uniquely his own, but analysis of it reveals the extent to which he belonged to his period.

In 1757 Chardin was granted an apartment in the Louvre, which was not used by the kings of France as a residence at that time and which housed the Royal Academy of Painting and Sculpture. In 1768 King Louis XV gave him a pension. By that time public taste had turned from Chardin's modest scenes to an enthusiastic reception of the melodramatic, sentimental, and moralizing peasant genre of Jean Baptiste Greuze. Chardin continued to paint, however, although during the 1770s his eyesight weakened; he turned to the use of pastel and during the last few years of his life produced impressive work in this difficult medium. He died in Paris on Dec. 6, 1779.

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Erwin Chargaff

The American biochemist Erwin Chargaff (born 1905) discovered that DNA is the primary constituent of the gene, thereby helping to create a new approach to the study of the biology of heredity.

Erwin Chargaff was born in Austria on August 11, 1905. He graduated from high school at the Maximiliangynasium in Vienna and proceeded to the University of Vienna. In 1928 he obtained a doctoral degree in chemistry after having written a thesis under the supervision of Fritz Feigl at Spath's Institute. He went to the United States in 1928 as a Milton Campbell research fellow at Yale University. He stayed until 1930, when he went to the University of Berlin as an assistant in the public health department. In 1933 he transferred to the Pasteur Institute in Paris, and in 1935 he returned to the United States to become an assistant professor of biochemistry at Columbia University. He became a full professor 17 years later and was chairman of the department from 1970 to 1974, when he became an emeritus professor of biochemistry.

Chargaff's most important contribution to biochemistry was his work with deoxyribonucleic acid, more commonly known as DNA. At the time he was working it was not known that genes were composed of DNA. Instead, it was generally accepted that the 20 amino acids which compose the protein in the cell were the carriers of genetic information. Scientists reasoned that because there were so many different kinds of amino acids in the cell, they could combine in enough different ways to form a sufficiently complex basis for the gene. It was only in 1944 when O. T. Avery and his co-workers showed that DNA was a key agent in biological transformations that Chargaff realized that DNA could in fact be a major constituent of the gene.

Two major facts were already known about DNA. The first was that it is contained in the nucleus of every living cell. The second was that, in addition to sugar (2-deoxyribose) and phosphate, DNA is composed of two bases: pyrimidines, of which there are two types (cytosine and thymine), and purines, of which there are also two types (adenine and guanine). In addition, two important experimental methods involving paper chromatography and ultraviolet light absorption had recently been developed.

To test the idea that DNA might be a primary constituent of the gene, Chargaff performed a series of experiments. He fractionated out nuclei from cells. He then isolated the DNA from the nuclei and broke it down into its constituent nucleic acids. Then, using paper chromatography, he separated the purines and the pyrimidines. This was done on the basis of the solubility of the substances being analyzed (a piece of chromatography paper is dipped into the solution and the different components of the solution travel different distances up the paper: the most soluble component travels the farthest up, to the driest section of the paper, and so on). He next exposed the separate components of the solution to ultraviolet light. Because each base absorbs light of a different, ''characteristic'' wavelength, he was able to determine how much of which bases are present in DNA.

What Chargaff discovered was that adenine and thymine exist in equal proportions in all organisms, as do cytosine and guanine, but that the proportions between the two pairs differ depending on the organism. These relationships are usually expressed as follows: purines (adenine + guanine) equal pyrimidines (cytosine + thymine); adenine equals thymine; and guanine equals cytosine. Chargaff drew the conclusion that it is in fact the DNA in the nucleus of the cell that carries genetic information rather than the protein. His argument was that, while there were only four different nucleic acids, as opposed to 20 proteins, the number of different proportions in which they could exist and the many different orders in which they could be present on the DNA strand provided a basis of complexity sufficient for the formation of genes. He also realized that there must be as many different types of DNA molecules as there are species.

Chargaff's conclusions revolutionized the biological sciences. One extremely important result of his discovery was that it helped James D. Watson and Francis Crick of the Cavendish Laboratory in Cambridge, England, in their determination of the structure of DNA. They reasoned that because adenine and thymine always exist in the same proportion, they must always bond together, and similarly for cytosine and guanine. This conclusion led them to propose a double helix structure for DNA, for which they won the Nobel Prize in 1952. Their model showed DNA as consisting of two strands of sugar and phosphate (alternating

on each strand) with the pyrimidine and purine bases attached to each sugar component and bonding the two strands together.

Though his main interest lay in the living cell and he liked to think of himself as a naturalist philosopher, Chargaff did research in many areas of biochemistry. He did a lot of work with lipids, the molecules that form fats, and in particular studied the role of lipid-protein complexes in the metabolism. He also did work with thromboplastic protein, the enzyme (biological catalyst) that initiates blood coagulation.

Chargaff received honorary degrees from Columbia University and the University of Basel in 1976. A member of many scientific societies including the National Academy of Science, he was a visiting professor in numerous universities around the world. He also won many awards, including the Pasteur medal in 1949, the Charles Leopold Mayer Prize from the Academy of Science in Paris in 1963, and the Gregor Mendel medal in 1973.

In his later years Chargaff eschewed scientific research and turned to writing. He gained popularity in Europe for his prize-winning essays and ''doomsday'' lectures. He mourns most emphatically the loss of ''excellent science'' in modern society. In a 1985 interview for *Omni Magazine* Chargaff emphasized his dismay at the contemporary evolution of scientific research into a modern commercial commodity. He repeatedly denied any bitterness in being overlooked for the Nobel Prize, despite the fact that his discoveries laid the cornerstone for the work of Watson and Crick. He rejects further any comparison between their work and his own.

Further Reading

A concise description of the function of DNA in the cell can be found in Maya Pines's *Inside the Cell* (1975), published by the U.S. Department of Health, Education and Welfare. In *The Double Helix* (1969) James Watson gives a lively and exciting account of his discovery of the structure of DNA with Francis Crick. General information on DNA can be found in *A View of Life* (1981), co-written by Singer, Luria, and Gould. Also see *Omni,* November 1982; June 1985. □

Charlemagne

Charlemagne (742-814), or Charles the Great, was king of the Franks, 768-814, and emperor of the West, 800-814. He founded the Holy Roman Empire, stimulated European economic and political life, and fostered the cultural revival known as the Carolingian Renaissance.

In contrast to the general decline of western Europe from the 7th century on, the era of Charlemagne marks a significant revival and turning point. Through his use of available resources (such as the Church, Irish missionaries, and manorial and feudal institutions), his alliance with the papacy, and his numerous governmental and ecclesiastical reforms, Charlemagne was able to halt the political and cultural disintegration of the early Middle Ages and lay the foundation for strong central government north of the Alps. Partially as a result of Charlemagne's activity, northern Europe emerged in the high and late Middle Ages as the dominant economic, political, and cultural force in the West.

Early Life

Charlemagne, the son of Pepin the Short and Bertrada, was born in 742. In 741 Pepin had become mayor of the palace, and in 751 he deposed the last Merovingian king and was declared king of the Franks. Little is known about Charlemagne's childhood; in 754, however, he participated in the anointment of Pepin as king by Pope Stephen II. He was educated at the palace school primarily by Fulrad, the abbot of St. Denis.

When Pepin died in October 768, Charlemagne came into his inheritance. According to a general assembly of the Franks, Charlemagne and his brother, Carloman, were both proclaimed king and were to rule the kingdom jointly. In the division of the realm, however, Carloman received a larger and richer portion. Under these circumstances ill feelings between the two brothers were inevitable, and the tension was heightened when Carloman refused to aid Charlemagne in his campaign against an uprising in Aquitaine. Toward the conclusion of the Aquitanian campaign, from which Charlemagne emerged victorious, a fraternal war

seemed certain; but Carloman died unexpectedly in 771 and left Charlemagne the ruler of the entire kingdom.

Territorial Expansion

Charlemagne moved aggressively to remove those who threatened his suzerainty and to expand his power, especially in Italy. He immediately attacked and vanquished Desiderius, King of the Lombards; and in 774 Charlemagne was received by Pope Adrian I in Rome. The two renewed the alliance between the Frankish monarchy and the papacy, and shortly thereafter Charlemagne was crowned king of the Lombards at Pavia. The Frankish conquest of Italy—first of Lombardy in the north and later of the southern duchy of Benevento—had a twofold effect: all threats to the independence of the Holy See were removed, and a large portion of Italy was annexed by Charlemagne, thus bringing new wealth and peoples into his kingdom.

During his Italian campaigns Charlemagne also declared war against the Saxons, who had menaced the northeastern frontier of Francia for several generations. Begun in 772, this cruel and bitter war was finally concluded in 804 by the annexation of Saxony by Francia and the enforced Christianization of the Saxon tribes.

In the midst of the continual struggles to subdue the Saxons, Charlemagne carried on several major campaigns that resulted in territorial expansion. Perhaps the most renowned of these was his expedition into Spain. In 778, during the return from this successful campaign, Charlemagne's rear guard, led by Count Roland of the Breton March, was ambushed by traitorous Basques near Roncesvalles. The story of this episode was immortalized in the epic poem *The Song of Roland*. The historical importance of this campaign was the establishment of a military district called the Spanish March, a territorial buffer zone between Frankish Gaul and Moslem Spain.

On his eastern frontier Charlemagne defeated Tassilo, the Duke of Bavaria, and made the duchy of Bavaria part of his empire. He divided the western portion of the duchy into counties, each administered by a count loyal to the king; the eastern half formed a march, or border zone, called the Ost Mark (Austria), protected by a military duke, or margrave.

Further to the east, the major power and ultimate threat to the Frankish realm was the vast Slavic kingdom of the Avars, or Huns, an Asiatic tribe which had settled along the upper Danube. Between 791 and 795 Charlemagne crushed the power of the Avars and made their kingdom a tributary state. This victory opened the entire Danubian Plain to German colonization and the eastern expansion of Christianity—the beginning of the *Drang nach Osten,* or push to the East.

Holy Roman Empire

By 800 Charlemagne had succeeded in extending his overlordship from the Elbe River in the northeast to south of the Pyrenees in the southwest and from the North Sea to southern Italy. He ruled all of the Christianized western provinces, except the British Isles, that had once been part of the Roman Empire. As the sworn protector of the Church, Charlemagne was in fact the political master of Rome itself. Thus his authority, which extended over a vast realm and included numerous peoples, rivaled that of the Roman emperors of antiquity.

The papacy, at odds with Byzantium and its empress Irene over the question of iconoclasm (the problem of image worship and the use of images in the Church), looked to Charlemagne for protection and political leadership and regarded him as the true emperor of Latin Christendom and as the divinely appointed ruler of the earthly sphere. Thus the Pope crowned Charlemagne Holy Roman emperor on Christmas Day, 800.

Charlemagne endeavored to create unity and harmony within his vast realm and to promulgate laws and promote learning that would achieve his goals of empire. In his effort to assure his equality of rank with the Byzantine emperor, Charlemagne borrowed much from his eastern counterpart. The Byzantine influence is most clearly seen in the Palace Chapel of Aachen (Aix-la-Chapelle), which was a conscious imitation of the imperial residence at Constantinople. In style, the building is based upon the church of S. Vitale in Ravenna, the former western Byzantine capital. Thus Charlemagne, in contrast to his Merovingian predecessors, who traveled incessantly throughout their realm, attempted to create a fixed capital parallel to that of Byzantium, and he resided at Aachen during most of his later years.

Character and Appearance

The major contemporary record of Charlemagne's personal attributes and achievements is the *Vita Caroli Magni,* the first medieval biography, written by Einhard between 817 and 836. This biography is largely a firsthand account, since Einhard was a member of the palace school during Charlemagne's reign and was his close associate.

In the *Vita* is the actual physical description of the man who has since become one of the greatest legendary heroes of the Middle Ages. The most striking feature about Charlemagne was his immense size in comparison to the average man of his day. Einhard believed him to be seven times the length of a foot, but with the opening of his tomb in 1861 scholars discovered that his actual height was 6 feet 3 1/2 inches. He was well built and admirably proportioned, except for his rather short thick neck and a protruding paunch. He took frequent exercise on horseback and enjoyed excellent health for most of his life. Einhard says that ''his eyes [were] very large and animated, nose a little long, hair fair, and face laughing and merry.''

Toward his friends Charlemagne was jovial, and he particularly enjoyed the company of others. Yet toward his enemies he was a stern and often cruel warrior to be feared for his strength and ability. Although primarily a man of action, he had great admiration for learning and ''was such a master of Latin that he could speak it as well as his native tongue.'' He studied Greek and the liberal arts and thus combined to some extent the personality of a warrior and a scholar.

Charlemagne's Administration

In many respects Charlemagne's government, which proved so successful and which began the ascendancy of

northern Europe, differed little in its institutions from the Merovingian era. In keeping with Frankish tradition, the monarchy was considered a matter of family inheritance; the government itself was personal, and its administration was founded on feudal oaths of allegiance between lord and follower. There was no distinction between the king's personal servants and the public officials. Thus the public and private nature of political control were inseparable, as were the secular and the religious aspects of kingship. Much as the Merovingians had done in the past, Charlemagne presided over ecclesiastical synods, depended upon the clergy for advice and counsel, and interfered in matters of Church discipline and property.

What is most striking about Charlemagne's rule of so vast a realm was that he was able to maintain, largely through the strength of his own personality, a centralized state wherein royal authority was primary. Power and political authority descended from the Emperor's *imperium* to his vassals. In this system the count, a direct vassal of the Crown, was the primary link between central and local government. Each count was in charge of an administrative district or county, which he governed with the help of lesser officials. There was always the danger that a count might become too powerful in his own district, and Charlemagne therefore created a group of special envoys, *missi dominici,* who inquired into abuses in the kingdom. He also maintained a small group of elite warriors, the *vassi dominici,* who acted as his personal retinue and helped him enforce imperial authority.

During the course of his reign Charlemagne sent a number of written instructions to his officials. These enactments, known as the *Capitularii* had the force of law and were implemented directly by the royal agents. They are exceedingly valuable as sources in understanding the social and legal structure of Carolingian France.

In general, the reign of Charlemagne, because of his military and political ability, was a period of internal tranquility and prosperity. He succeeded, through diplomatic negotiations, in having his imperial title recognized by the Byzantine emperor and, through his program of cultural revival and Church reform, in upgrading the level of civilization in the West.

Carolingian Culture

Charlemagne's support of art and letters had several purposes beyond the general improvement of culture and literacy in the empire. One of the major purposes was to provide an educated clergy that could undertake many of the administrative tasks of government. A second purpose, for which an educated clergy was also a necessity, was to ensure the acceptance of orthodox doctrine as well as a uniform liturgy throughout the empire. Such uniformity not only strengthened the Church but facilitated the political task of integrating and centralizing the administration of the empire. The spread of a uniform script known as the Caroline minuscule, the attempts at achieving uniformity of doctrine through the suppression of heresy, and the publication of a uniform Mass book, book of lessons, and monastic rule were sponsored as a means of furthering unity and integration. A third purpose of this cultural revival was to enhance the prestige and authority of Charlemagne himself, who thus appeared as the defender and protector of the Church, of orthodoxy, and of education.

The intellectual traditions and educational institutions supported by Charlemagne greatly influenced the development of Western culture. Grammarians and rhetoricians from northern Italy and English scholars, such as Alcuin, enhanced his court. This mixture of Italian and Anglo-Irish culture provided a broad foundation for the later stages of the Carolingian revival. Charlemagne expanded the number of schools, both monastic and episcopal, and the quality of education was greatly improved through the influence of the scholars who taught at the palace school.

Last Years

In 806, at the age of 64, Charlemagne took measures to provide for the succession of his empire. He divided the realm among his three sons—Charles, Pepin, and Louis. But the death of Charles in April 810 was soon followed by that of Pepin. The remaining son, Louis, later called ''the Pious,'' who was the least warlike and aggressive of the three, was left as the sole heir to the empire, and he was crowned by his father in 813.

The last years of Charlemagne's reign saw difficult times. Civil disobedience increased; pest and famine created hard times; there were troubles on the frontiers. In many respects an era of crisis and decline loomed in the future. In 811 Charlemagne made his final will and gave a sizable portion of his treasures (more than to his own heirs) to various churches of the realm. He died, while fasting, on Jan. 28, 814, and was buried at his palace at Aachen.

Further Reading

Among the studies that focus on Charlemagne's life are Jesse L. Weston, *The Romance Cycle of Charlemagne and His Peers* (1901). Harold Lamb, *Charlemagne: The Legend and the Man* (1954); and Richard Winston, *Charlemagne: From the Hammer to the Cross* (1954). Recommended among the general, recent works are Donald A. Bullough, *The Age of Charlemagne* (1965), especially distinguished for its illustrations, and E. M. Almedingen, *Charlemagne: A Study* (1968). The best introduction to Charlemagne and Carolingian institutions is Heinrich Fichtenau, *The Carolingian Empire: The Age of Charlemagne* (trans. 1964).

The documents for the Carolingian period are abundant, many of them in translation. For a general collection of sources see Stewart C. Easton and Helene Wieruszowski, *The Era of Charlemagne: Frankish State and Society* (1961). One of the best translations of Einhard is S. Epes Turner, *The Life of Charlemagne* (1960). Because of the importance of the coronation of Charlemagne, scholars have devoted special attention to the subject. Many of the evaluations have been collected in Richard E. Sullivan, ed., *The Coronation of Charlemagne: What Did It Signify?* (1959). For the artistic achievement during Charlemagne's reign see Roger Hinks, *Carolingian Art: A study of Early Medieval Painting and Sculpture in Western Europe* (1935), and Kenneth John Conant, *Carolingian and Romanesque Architecture, 800-1200* (1959; 2d ed. 1966). One of the most stimulating works on Carolingian culture is M. L. Laistner, *Thought and Letters in Western Europe, A.D. 500 to 900* (1931; new ed. 1957). □

Charles, Prince of Wales

Charles, Prince of Wales and heir apparent to the British throne, was probably the most photographed and written about person in the Western world in the late 1970s but has since been eclipsed in popularity by his ex-wife, Princess Diana.

Prince Charles Philip Arthur George, the eldest child of Princess Elizabeth and Prince Philip, was born on November 14, 1948, in Buckingham Palace. He had a younger sister, Princess Anne, born in 1950, and two younger brothers, Prince Andrew and Prince Edward, who were born in 1960 and 1964, respectively. After the death in February 1952 of his grandfather, King George VI, and his mother's succession as Queen Elizabeth II, Prince Charles became the Duke of Cornwall, a dukedom which includes considerable—and lucrative—property, and the heir apparent to the throne of the United Kingdom.

Like all parents, Queen Elizabeth and Prince Philip were very concerned about their children's education, and the academic training of the future monarch naturally entailed much thought and planning. Like previous royal heirs, Charles, who was an obedient, sensitive, shy, and somewhat awkward child, was first taught at home by a governess. His parents broke with tradition in 1956, however, when they decided to send him to a local day school, Hill House in Knightsbridge. During his time at Hill House Prince Charles was much pursued by members of the London press. Despite severe warnings from the royal press secretary, this situation was not much alleviated by the prince's enrollment in 1957 at Cheam in Hampshire, an upper-class preparatory school which his father had attended.

On July 26, 1958, during his stay at Cheam, the queen named Charles Prince of Wales and Earl of Chester. Nonetheless, while at Cheam Prince Charles was treated as much like the other boys as possible, sharing a dormitory room with nine others and doing chores. It was also while at Cheam that the prince refined his sense of humor, developed his taste for practical jokes, and discovered his interest in and talent for acting.

More Education and Military Training

In part to avoid the overly-enthusiastic attentions of the press, Gordonstoun, located in a remote area of northern Scotland, was the public (British equivalent of our private) school selected for Prince Charles. It also was Prince Philip's alma mater and was noted for its strict discipline, its spartan living conditions, and its dedication to the ideals of social responsibility and community service. The prince attended Gordonstoun from 1962 to January 1966, when he was sent to Australia to attend Timbertop, the outback branch of the prestigious Geelong Grammar School. Here, in an egalitarian social milieu very different from that to which he was accustomed, the isolated location and rigorous physical activity provided the prince with an increased sense of self-reliance. ''Australia'', he was later to say, ''conquered my shyness.'' Prince Charles returned to Gordonstoun in September 1966 and during his last year rose to become head boy of the school. He enjoyed acting in plays and became interested in classical music.

After consultations which involved Church of England dignitaries, the prime minister, Prince Philip's much-admired ''Uncle Dickie,'' Lord Mountbatten of Burma, Queen Elizabeth, Prince Philip and Prince Charles, it was decided that Prince Charles would complete his academic education by attending Trinity College, Cambridge, which his grandfather George VI had also attended. The prince entered Trinity in October 1967 and lived very much like other well-to-do students there. He enjoyed his time at Cambridge, continuing his musical and acting pursuits and attaining satisfactory if undistinguished academic credentials in anthropology, archaeology, and history. In the spring of 1969 Prince Charles was sent to University College of Wales at Aberystwyth in order to learn Welsh history, language, and literature in preparation for his investiture as Prince of Wales in a spectacular ceremony at Caernarvon Castle on July 1, 1969. Prince Charles returned to Cambridge in the fall of 1969 and received his degree in 1970, the first member of the royal family to do so.

Following family tradition, Prince Charles spent the next seven years in the military. He attended the Royal Air Force College at Cranwell, receiving his wings in 1971, and then went to the Royal Naval College at Dartmouth. During his time in the Royal Navy the prince served tours of sea

duty, learned to fly helicopters and to skydive, and in 1975 got a command of his own, the HMS *Barrington*.

Prince, Husband, and Father

In 1977, his preliminary education and training complete, Prince Charles began his real career as Prince of Wales. Up to this time the prince had taken some part in public events. In 1964, for example, he, Princess Anne, and Prince Philip had attended the wedding of King Constantine of Greece, and in 1965 he attended Sir Winston Churchill's funeral. On November 14, 1966, he constitutionally came of age and was designated prince-regent in case of his mother's absence or incapacitation. In October 1967 for the first time he went with the queen to the formal opening of Parliament, and in the same year he represented her at the funeral of Australian Prime Minister Harold Holt.

From 1977 on, however, his public activities as Prince of Wales took a qualitative and quantitative leap. As Prince of Wales he espoused many charitable causes, especially those having to do with youth, such as the Queen's Silver Jubilee Fund. He also promoted environmental causes. As Prince of Wales he represented the monarchy at home and served as a good-will ambassador abroad. In the spring of 1978 he visited South America and in the same year served as the queen's representative at the funerals of respected Commonwealth statesmen Sir Robert Menzies and Jomo Kenyatta. The prince went to Yugoslavia in 1979, to the Far East in the same year, to India in 1980, and to Australia in the spring of 1981.

On February 24, 1981, the official announcement of his engagement to the Lady Diana Frances Spencer, daughter of Earl Spencer, brought to an end one of the greatest matrimonial sweepstakes of the century. The royal wedding, on July 29, 1981, was a magnificently orchestrated yet touching event which was viewed via television by millions worldwide. Marriage and the birth of his two sons (Prince William on June 21, 1982, and Prince Henry on September 15, 1984) did not curtail the prince's activities in any way. Indeed, his wife accompanied him on several trips—a tour of Wales shortly after their marriage, an excursion to Australia and New Zealand (with Prince William) in the spring of 1983, and a trip to Canada in the summer of 1983—and because of her youth, beauty, and style developed a loyal following of her own which served to enhance and later eclipse her husband's position.

Troubles at Buckingham Palace

While there had always been rumblings about the shaky status of Charles and Diana's marriage, the royal couple rode out the rest of the eighties making the standard monarchic ribbon cuttings and raising their two sons. Reports indeed did began to emerge in the mid-1980s of Charles' continued affair with old girlfriend, Camilla Parker Bowles but none were substantiated until a series of love tapes surfaced in the early 1990s. The age difference between Charles and Diana, a presumed intellectual gap, and the claim that Charles was pressured into marriage by his father, Prince Philip, were several theories thought to be the reason for the breakup of the marriage. One thing that is for certain is that Charles never gave up his love for Camilla though his entire marriage to Diana.

Prince Charles met the former Camilla Shand at a polo match in 1970 and right away Camilla and Charles were a hot item of the British tabloids. It was never to be though, and after refusing Charles' marriage proposal Camilla, for reasons of privacy and the lack of which being a royal comes with, married cavalry officer Andrew Parker Bowles in 1973. Charles, who didn't attend the wedding, nonetheless became their son Tom's godfather in 1974. In spite of their commitments, Charles and Camilla's affair was said to have been reignited within six years of Camilla's marriage and carried out thoughout Charles' subsequent marriage. While discretion was used thoughout the 1980s, by the early 1990s a series of ''love tapes'' surfaced that blew the lid right off the royal scandal.

Showing Charles and Camilla trying to arrange a suitable place for a rendezvous, Charles' desire to ''live inside of your (Camilla's) trousers'', be reincarnated as her tampon, and other various royal naughtiness the tapes became the talk of the early 1990s and eventually led to Charles and Diana's separation on December 9, 1992. With Diana retaining custody of their two sons, it was originally speculated that she would still be able to be crowned Queen one day. However when the royal divorce was announced in 1995 these plans were shuttled, though she was able to retain the title of Princess of Wales. In addition to keeping her title, Diana was awarded a settlement of $23 million, plus $600,000 a year to maintain her private office, where she continued to do charity work.

While the prince's broken marriage threatened to dominate the public's perception of him, he had an eclectic range of interests. Like other members of his family he loved country life and polo, fast cars, flying, and fishing. He was also a devotee of the theater, classical music, an avid reader of history and English literature, and notably an outspoken critic of architecture. And surely he must be the only Prince of Wales who ever wrote and published a fairy tale—*The Old Man of Lochnagar* (1980)—based on a story he told his younger brothers when they were children. In addition to this the Prince's Trust was established to be an umbrella group to benefit various charitable interests.

Prince Charles, had the intelligence and dedication to carve out for himself an important role in the British monarchy based on a profound interest in and understanding of his country. Aware, as he told British author Anthony Sampson, that ''something as curious as the monarchy won't survive unless you take account of people's attitudes . . . ,'' he dedicated himself to serve his people in his own way to the best of his ability. Despite his diminished popularity post-divorce, he took seriously the motto of the Prince of Wales, ''Ich Dien,'' I serve, and did so by endeavoring ''to show concern for people, to display interest in them as individuals, and to encourage them in a whole host of ways.'' As *Maclean's* Joe Chidley writes while talking about the Prince's rather underwhelming 1996 solo visit to Canada, ''..the low-key response to Charles' visit seemed in keeping with the man himself—introspective, and preferring substance over ceremony.''

Meanwhile, for Charles the major problem was how to get the British people used to Camilla after the continued popularity of his ex-wife. One positive signal in July 1997 was Britain's conservative newspaper, The Daily Telegraph's blessing, ''She is good for his peace of mind, and is, therefore, performing a public service. It would make the best of a bad job if the public were to come gradually to accept this.'' The message seemed to be that Charles is preparing the British people to accept Parker Bowles as their possible future Queen. For her part, Parker Bowles has emerged slowly as a society fund-raiser, a definite prerequisite for royal-dom.

However, Prince Charles faced his biggest challenge after the August 31, 1997, death of his ex-wife, Princess Diana, as he became a single parent to Princes William and Harry. British newspapers warned him that he ''must cast off his stiff upper lip and reach out to his sons and the people of Britain, or he could lose both.''

Further Reading

There are several popular biographies of Prince Charles which provide little useful information for those seriously interested in him. Of limited value is Gregary Wakeford's *The Heir Apparent* (1967), which is largely concerned with his early education. Of more utility is Tim Heald and Mayo Mohs's *HRH: The Man Who Will Be King* (1979). This book, though rather outdated, is entertaining and perceptive. A book by Prince Charles' former valet, Stephen Barry's *Royal Secrets* (1983), is a gossipy, anecdotal, and ultimately not unflattering portrait of life with the prince and his family. The most recent account of the Prince can be found in Jonathan Dimbleby's *The Prince of Wales* (1994). Information can also be found in biographies of his mother. Of these, *Majesty: Elizabeth II and the House of Windsor* by Robert Lacey (1977) is a serious and well-documented volume. Highly recommended is Elizabeth Longford's *The Queen: The Life of Elizabeth II* (1983), which is both gracefully written and insightful. *Charles & Diana* (1985) is saved from superficiality by the professional writing of Ralph Martin. □

Charles I

Charles I (1600-1649), king of England from 1625 to 1649, was to witness and take part in the English civil war, or Puritan Revolution, which ultimately cost him his life.

The second son of James VI of Scotland (later James I of England) and Anne of Denmark, Charles I was born in Dunfermline, Scotland, on Nov. 19, 1600. He did not become heir apparent to the English throne until the death of his elder brother, Henry, in 1612. Whether it was his early physical infirmities or the stress caused by the antipathy between his parents, the future king showed signs of personality disturbance in childhood. He did not speak as a young child and later always stuttered. He betrayed deep feelings of inadequacy both in his formal silences and in his overdependence on self-confident favorites. From very early life he lied. This was to be the King's ultimate weakness.

Charles received a good education with tutors. His first emergence into public affairs came with the loss of the crown of Bohemia by his brother-in-law, Frederick V, in 1618. That loss and the subsequent occupation of Frederick's inheritance in the Palatinate by Spanish troops deeply shocked Charles. He conceived that if he were to marry the Spanish Infanta, the King of Spain would restore the Palatinate to Frederick. Charles went to Spain in 1623 with the 1st Duke of Buckingham, who abetted the scheme. In Madrid it took Charles 5 months to comprehend that the Spanish would never agree to marriage with a heretic, much less to the restoration of the Palatinate.

Early Reign

When Charles perceived the truth, he and Buckingham went to the opposite extreme and stampeded an unwilling King James and an eager Parliament into war with Spain. At the same time a marriage treaty with Louis XIII of France was arranged for the hand of Louis's sister, Henrietta Maria. Charles became king on March 27, 1625. His marriage occurred by proxy in Paris on May 1. The union was accompanied by an alliance between England and France against Spain. From the first, however, there were misunderstandings. The English believed that the French were not active enough in helping to expel the Spanish from the Palatinate. The French did not believe that Charles had lived up to the religious promises of the marriage contract—to allow freedom to the English Catholics. It is not surprising under these

circumstances that Charles found the gawky adolescent princess less than compatible. Relations with the Queen's brother deteriorated until Charles declared war on France as well as Spain in 1627.

These wars necessitated the frequent summonses of Parliament during the first years of Charles's reign. Differences over supplies, religion, and economic policy were frequent and led to the Petition of Right in 1628, in which the Commons condemned the King's policy of arbitrary taxation and imprisonment. But the chief cause of the King's difficulties with Parliament was the resentment of the English aristocracy over the continued ascendancy of the Duke of Buckingham. His ill-managed expedition against Cadiz, Spain, in 1625 and his disastrous attack in 1627 on the French forces besieging La Rochelle completely discredited the King's government in the eyes of the aristocracy.

Buckingham's assassination in 1628, although it was a bitter personal blow to the King, opened up a period of constructive rule, known as the period of personal government. An aftermath of constitutional disputes rocked Parliament in 1629, but many of the peers and their allies in the Commons such as Thomas Wentworth and Dudley Digges had thrown in their lot with the King. The earls of Arundel and Pembroke, Clifford, and Weston divided up administrative patronage. The wars against France and Spain were terminated, and so long as no new foreign crisis arose, royal finances were sufficient to conduct government without calling Parliament and reviving constitutional and religious opposition. After Buckingham's death, too, Charles fell in love with Henrietta Maria, and they were ever after a devoted couple.

Charles spent his time hunting and acquiring perhaps the greatest art collection in Europe. The quintessence of the King's royal policy during these years was the enforcement of order and a decorous service in the English Church by William Laud, Archbishop of Canterbury. The attempt to extend this religious order to Scotland in 1637, however, brought down the edifice of personal government. Parliament again had to be summoned in 1640, and to the residue of constitutional resentment from the earlier parliaments was joined the fear that the Earl of Strafford, the King's deputy in Ireland, would be an even more powerful and dangerous minister than the Duke of Buckingham had been. Until Strafford's execution for treason in 1641, the King faced a united aristocracy; and he was forced to relinquish most of his ministers, abolish the Star Chamber (councilors and judges who sat as a court) and High Commission, agree to triennial parliaments, and promise that no customs would be raised in the future without specific parliamentary grant.

Civil War

Following Strafford's death, the King's untrustworthiness still barred a stable settlement with the leaders of Parliament. His attempt to get evidence against them in Scotland during the autumn of 1641 coincided with the Irish rebellion. The parliamentary leaders could not trust him with an army. Their fears were confirmed when he entered the House of Commons on Jan. 4, 1642, in order to arrest five of their leading members for treason. Parliament then began on their own authority to make military provision to suppress the Irish and to defend themselves. Charles could not allow the heart of his prerogative to be thus torn from him, and so on August 14 the King raised his standard at Nottingham and called upon all his loyal subjects to defend his right. The civil war had begun.

Charles attracted a majority of the peers and many of the gentry to his side, and he commanded the military populace of Wales and the North. Under the generalship of his nephew Prince Rupert, the royal cavalry in particular bore down the parliamentary forces during 1642 and 1643. But Charles again fell victim to incompetent courtiers, as a whole the King's cause was ill-managed. By contrast the few but important peers who remained to command Parliament proved masters at gaining popular support, money, control of the navy, and a sufficient military response. On July 2, 1644, they won a surprise victory over Rupert at Marston Moor; in the following year they professionalized their military force as the New Model Army and decisively defeated Charles and Rupert at Naseby. In 1646 Charles surrendered to the Scots allies of Parliament.

During the succeeding years the King's main effort was to restore his royal authority. The means he chose were contradictory deals with various political groups, now the political Presbyterians in Parliament, now Oliver Cromwell and the Independent army generals, and at all times the Scots. Just as his letter commissioning an Irish army to land in England and requesting French troops during the civil war had discredited him after their discovery on the field of Naseby, so these incompatible negotiations from 1646 to 1648 destroyed his moral position in the eyes of many Englishmen. His negotiations with the Scots led to their intervention in the second civil war, of 1648, and this sealed Charles's fate in the minds of the army generals. On Dec. 6-7, 1648, the generals purged Parliament of all who were negotiating for the King's restoration to power and prepared to bring the ''Man of Blood'' to trial.

The Trial

There was in England no legal method to try a king. But Henry Ireton and the other officers devised a High Court of Justice, consisting of members of the purged Commons and other public officials, to try Charles Stuart for high treason. The King refused to recognize their jurisdiction and would not plead. During the trial he gave his finest defense of his kingship: ''I do stand more for the liberty of my people, than any here that come to be my pretended judges.'' ''I am sworn to keep the peace, by that duty I owe to God and my country, and I will do it to the last breath of my body; and therefore ye shall do well to satisfy first God, and then the country, by what authority you [try me].'' By such words, when the court condemned him to death, he created the myth that he died for liberty under the law. On Jan. 30, 1649, he was led onto a scaffold, where he prayed with Bishop Juxon, and was beheaded. Thereby he also became the sanctified champion of the Anglican Church, despite his many promises to Catholics, Presbyterians, and Independents during the days of his adversity. After a decade under

Puritan military dictatorship, the King executed that day became the foundation for restored monarchy, established church, free Parliament, and the conservative rule of law in England.

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Charles II

Charles II (1630-1685) was king of England, Scotland, and Ireland from 1660 to 1685. Restored to the throne after the Cromwellian experiment, he prevented a renewed outbreak of civil strife for a critical generation.

Charles II, the son of Charles I and Henrietta Maria, was born in London on May 29, 1630. For the first 8 years of his life, he was heir apparent in what seemed a quiet land. By 1638 he must have been aware that the calm was that deceptive moment before the storm. By the time he was 12, his father's kingdom had been torn apart by civil war, and by 1646 Charles was in exile. In 1649 he watched helplessly from the Continent while his father was tried and executed in England. This set of circumstances, and the demeaning 10 years of poverty and plotting that followed, seemed to be the paramount influence in his life. Unlike his brother James, the Duke of York and later King James II, he developed a suspicion not of men but of the ideologies that moved men. Ironically it was lack of ideological commitment, and his suspicion of such commitment, that made him suspect in his own times and that has condemned him in the eyes of many historians.

After 1649 Charles's principal interest was the reestablishment of the monarchy, and he used whatever means he thought necessary to achieve this end. In March 1650 he accepted the Scots' offer of support in his effort and accepted the Scots' covenant and Presbyterianism as a concomitant to such support. With the failure of Charles and the Scots at the battle of Worcester in 1651, the prince never again evidenced any interest in Presbyterianism other than repugnance.

His Accession

On his accession in 1660 Charles ended the trails and execution of regicides long before royalist appetites were appeased, and he refused to sponsor any attempts to appropriate, from former supporters of the Commonwealth, land sold by royalists during the interregnum. Moreover, he tried without success to arrive at a broader Anglican religious dispensation in 1660 and to contradict the St. Bartholomew's Day oath, which turned Nonconformist ministers out of ecclesiastical livings in 1662. These actions proceeded from the declaration he had made at Breda in April 1660, in which he attempted to persuade Gen. Monck and Parliament to return England to the monarchical form. His attempts, however, to implement this declaration came long after Monck's army had disbanded and after the Cavalier Parliament had been elected. Historians point out that this declaration was in keeping with Charles's disposition,

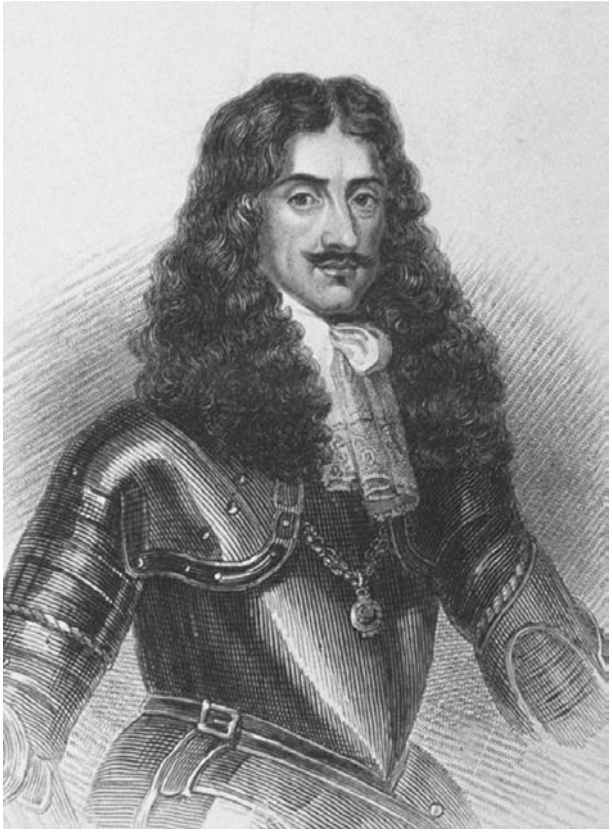

which was marked by a reluctance to act and a tendency to make enemies and to mask intention with the appearance of wit and love of pleasure.

Although Charles could and did act decisively in moments of crisis, he preferred to act through ministers who would serve as lightning rods to consume popular displeasure. When it served his purposes, he would undermine and deceive his own ministries. Thus, although the Earl of Clarendon served as Charles's first minister from 1660 to 1666, during the last 3 of those years he could only partially depend on royal support. In 1666, because of the disgrace of defeat in the Dutch war and the loss of Clarendon's abilities to control the lower house and produce revenues, his enemies pushed for his impeachment. Charles, who had never approved of Clarendon's religious policies or his high-handedness in government, joined in the destruction of the ministry.

The Cabal

Following the attempted impeachment and the exile of Clarendon, Charles turned to the formation of a government whose chief ministers were those who sponsored the old opposition. This group, known collectively by the initials of their names as the Cabal, was never used in a truly collective sense. To Charles, the Cabal's principal function was to lead the lower house of Parliament to a more generous posture in funding the government and to an acceptance of the royal policy on religion. The members of the Cabal were more likely to be consulted individually rather than collectively by the King, and certain members of this ministry were privy to, and sponsors of, certain aspects of the royal policy in which the others had no knowledge or interest. The ministry was not successful in leading Parliament and was already breaking up when Charles promulgated his Declaration of indulgence in 1672. On this issue—the use of the royal power to suspend religious statutes and to establish by administrative fiat Charles's goal of religious toleration—the ministry was shattered.

To Charles, the Cabal had been disappointing from its earliest days. It had not produced a subsidy-granting majority from the anti-Clarendonians in the lower house. Further, the attempts by two of its members, the 2d Duke of Buckingham and the 1st Earl of Shaftesbury, to build a power structure through anti-Catholicism and suspicion of the heir apparent frightened both other members of the ministry as well as the King.

Later Reign

The failure of the King's Indulgence and the subsequent anti-Catholic Test Act of 1673 forced Charles to look for new ministerial leadership. In Sir Thomas Osborne, soon to be Earl of Danby, Charles found a new figure to lead his government. Danby had been instrumental in bringing down Clarendon, but his policy and supporters closely followed Clarendon lines with the single exception of an anti-French rather than an anti-Dutch foreign policy. Danby, however, demonstrated a genius at finance that had never been a strength of Clarendon's government.

From its inception Danby's coalition was faced with an opposition led by Shaftesbury and Buckingham and their followers. The principal issue used by this opposition was the suspected Catholicism of the King and court and the known Catholicism of the Duke of York, the heir apparent. From 1674 Parliament spent progressively more time on debating whether Danby and his supporters or Shaftesbury and his were more virtuously anti-Catholic. In the meantime the King was, in the late 1670s, forming a northern alliance against French expansion.

In 1678 Titus Oates appeared with the tale of a Popish Plot to assassinate the King. Although Shaftesbury and the opposition were not connected with Oates, they soon turned national hysteria over the plot to their advantage. They launched a double-pronged attack to overturn Danby and to exclude York as the heir apparent. Supplied with evidence and funds from the French ambassador, Shaftesbury's party demanded Danby's impeachment. At this point Charles was forced to take over the management of the government. With enormous skill, he used the controversy over Danby to distract Parliament from Shaftesbury's primary aim—changing the succession to the throne.

During the 3 years of the plot hysteria, the King used every device to divert, split, and madden the opposition with the hopes that in time the nation would become suspicious of Shaftesbury's intentions. By 1681, Charles was able to dismiss Parliament.

From that time until his death, on Feb. 6, 1685, Charles personally directed the government. He was able to destroy the opposition, and on his death he left a possibility for absolutism which was greater than any seen in England since the time of Henry VIII.

Further Reading

Arthur Bryant, *King Charles II* (1935; rev. ed. 1955), is the best study of Charles, but it is idolatrous and should be balanced with the more Whiggish general work by David Ogg, *England in the Reign of Charles II* (2 vols., 1934; rev. ed. 1962), and the neutral, disappointing volume by G. N. Clarke, *The Later Stuarts, 1660-1714* (1934; 2d ed. 1955), vol. 10 in ''The Oxford History of England'' series. Lord Acton, *Historical Essays and Studies* (1907), contains a highly romantic and not very trustworthy chapter on Charles II. Godfrey Davies, *The Restoration of Charles II, 1658-1660* (1955), is a specialized study.

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Charles II

Charles II (1661-1700), the last Hapsburg king of Spain, reigned from 1665 to 1700. Known as ''the Bewitched,'' he was a foolish and weak monarch at a time when Spain direly needed strong leadership.

Charles II, the son of Philip IV of Spain and his second wife, Mariana of Austria, was born in Madrid on Nov. 6, 1661. On his father's death in 1665, Mariana became queen regent, and until her death in 1696 Charles was almost completely under her control. He was a rachitic, ugly, and feeble-minded weakling who by the age of 6 could barely stand and could not walk at all. His education was very poor; when he was 14, he could read only with great difficulty. Throughout his life he remained an ignorant and sickly man.

In 1675 the 14-year old Charles was officially crowned king of Spain. For his country these were agonizing years. The economy was stagnant, there was hunger in the land, and the power of the monarchy over the various Spanish provinces was extremely weak. In foreign affairs Spain was experiencing defeat after defeat; in 1697 French armies would easily occupy Catalonia, one of the most important Spanish provinces.

Charles reigned but did not rule. Effective power was wielded either by the incapable Mariana or by powerful noblemen such as the Count of Oropesa, who later served as first minister from 1685 to 1691. In 1680 Charles married the pretty French princess Marie Louise, but she died childless in 1689. He then married Maria Ana of Neuburg, who became the controlling influence in his life after his mother's death.

As the century drew to a close, all Europe was aware that Charles was sterile and dying. France, Austria, England, and the Netherlands had designs on the Spanish Empire. In Madrid the dying king presented a pathetic spectacle. Afflicted with convulsive fits, Charles was believed to have been bewitched, and exorcists and visionary nuns employed every means known to the Church to free him from the devil.

The unfortunate monarch felt increasing pressure from those who wanted him to will his empire to Archduke Charles of Austria and from those who argued that the empire could be kept together only if it were willed to Philip of Anjou, the grandson of Louis XIV of France. Charles decided for Philip and on Oct. 2, 1700, named him heir. On November 1 Charles died. When his heir entered Spain as Philip V, however, England, Austria, and the Netherlands would not recognize him as the legitimate Spanish king. In 1703 they declared war against Philip and France, and the long and bloody War of the Spanish Succession began.

Further Reading

The life of Charles II, as well as the history of his reign, has been generally ignored by historians. In English, the only account of Charles II is John Nada's gloomy biography, *Carlos: The King Who Would Not Die* (1963). For a brief but scholarly account of the situation in Spain during Charles's reign, J. H. Elliott, *Imperial Spain: 1469-1716* (1963), is highly recommended. □

Charles III

Known as an enlightened despot, Charles III (1716-1788) was king of Spain from 1759 to 1788. His reign was marked by economic progress and political stability and is usually considered one of the greatest in Spanish history.

The son of Philip V of Spain and his second wife, Elizabeth Farnese of Parma, Charles III was born in Madrid on Jan. 20, 1716. His education was excellent—at the age of 4 he wrote a letter in French to his parents—and during his youth he developed a great interest in the arts and a consuming passion for the hunt.

Since Philip V had had two sons, Louis and Ferdinand, by his first wife, Elizabeth felt that Charles and her other children stood no chance of inheriting the throne of Spain. Therefore she looked for thrones for them in Italy. Through her influence Charles was recognized as Duke of Parma in 1731 and as king of Naples and Sicily in 1736 after the War of the Polish Succession.

Charles proved a successful and popular king in Italy. He surrounded himself with able advisers and did much for his kingdom. He was also influenced by the ideas of enlightened despotism then current in the Italian peninsula. In 1738 Charles married Maria Amalia of Saxony. After bearing five daughters, in 1747 she gave birth to Philip, who was an idiot. But in the following year their second son and heir, Charles, was born. A third son, Ferdinand, was born in 1751.

When Philip V died in 1746, he was succeeded by his son Ferdinand VI (Louis had died earlier). Ferdinand had no children, and on his death in 1759 Charles, his half brother, became king of Spain. The new monarch renounced the throne of Naples in favor of his third son, Ferdinand. Not long after his accession Maria Amalia died, and Charles never married again.

When he arrived in Spain, Charles was a vigorous and healthy man of 43, eager to pursue a policy of active royal statesmanship. Assisted by able and dedicated ministers such as the Count of Arenda and the Count of Floridablanca, he introduced a series of reforms that strengthened the authority of the Crown. He asserted the monarchy's power over the Church by expelling the Jesuits from Spain in 1767.

Charles brought about a general economic expansion, implemented important changes in the educational system, and modernized Spain's military forces.

Charles signed the Family Compact in 1761 with France, which led to Spain's involvement in the Seven Years War. In the Treaty of Paris of 1763 Spain lost Florida but was ceded Louisiana. In 1779 Charles was drawn into war with England in the American Revolution; by the Treaty of Paris of 1783 Spain recovered Florida.

Charles's internal and colonial reforms greatly benefited Spain. He died on Dec. 14, 1788, and was succeeded by his son Charles IV.

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In English, Joseph Addison, *Charles the Third of Spain: The Stanhope Essay* (1900), is not entirely satisfactory. Far more useful and scholarly is the Spanish work by Enrique de Tapia Ozcariz, *Carlos III y su época: Biografía del siglo XVIII* (1962). For a brief account of Charles and his reign see Charles Petrie, *The Spanish Royal House* (1958). □

Charles IV

Charles IV (1316-1378) reigned as king of Bohemia from 1346 and Holy Roman emperor from 1355. He strengthened monarchical authority and increased intellectual and cultural contact between Bohemia and the West.

On May 14, 1316, Charles IV was born in Bohemia, the son of John of Luxemburg, King of Bohemia. Charles was taken by his father to France at the age of 7 to be educated at the French court. John, who spent the last 20 years of his reign outside Bohemia, wanted his son to have a broader experience of the world of knighthood than Bohemia could offer. After his French education (under a tutor who would later, as Pope Clement VI, crown Charles emperor), Charles was called by his father to Italy, where John had temporarily become governor of Lombardy. After 2 years in Italy, Charles was sent by his father to Bohemia, where he was named margrave of Moravia and given the administration of Bohemia and Moravia on his father's behalf. In 1341 Charles was recognized as heir to the Bohemian throne.

In 1342 Charles's former tutor became Pope Clement VI and, in collaboration with King John, arranged for Charles to be elected king of the Romans (the first step toward being elected Holy Roman emperor) in 1346. In the same year John and Charles went to France to fight against the English armies in the first major campaign of the Hundred Years War. King John, blind and aged, was led into battle at Crécy, where he was killed. Charles, who survived the battle, now became king of Bohemia. After a diplomatic and political struggle with his rivals for the imperial crown

and with the Pope himself, Charles went suddenly to Italy in 1355 and was crowned emperor by the papal legate.

Holy Roman Emperor

In the mid-14th century the title of Holy Roman emperor was useful more for dynastic aggrandizement than as a sign of political power. The series of emperors from hitherto obscure families—Hapsburgs, Nassaus, Wittelsbachs, and Luxemburgs—who had held the title from 1273 had been elected precisely because they were unlikely to create a genuine imperial monarchy. The real power in the empire lay in the hands of the princes (the electors) who elected each emperor and in the hands of the other aristocrats and individual cities who vied with them for rights and privileges. The imperial title gave its holder only certain rights to appoint some kinds of officials, to issue some privileges, and to receive certain incomes from Italy and Germany. It also attracted dynastic jealousy and political opposition from those who feared too powerful or too ambitious an emperor. Charles faced the same problems as his predecessors: lack of an imperial administration or legal structure, lack of money, and lack of a strong social or territorial base upon which to establish a stronger imperial title.

Charles attempted first to set the empire in order. At the imperial diets of Nuremburg and Metz in 1355-1356 he issued a series of ordinances, collectively known as the Golden Bull, which stabilized the privileges of the electors, gave them virtual independence from imperial authority, and intended that they become the basis of a stronger empire. Hostility on the part of those envious of the electors, however, and of the Wittelsbach and Hapsburg rivals of Charles prevented the Emperor from contributing much toward a real reform of German government. In addition, Charles was occupied with other imperial duties. The papacy, situated at Avignon since the beginning of the century, claimed Charles's assistance for its return to Italy. The great poet Petrarch wrote Charles imploring him to remember the Roman destiny and to return to pacify Italy. In 1367-1369 Charles made an unsuccessful entry into Italy. From his return to Prague until his death he concentrated upon establishing his sons in positions of power. He had his eldest son, Wenceslaus (later Wenceslaus IV), elected king of the Romans and named him his heir in Bohemia and arranged for the marriage of his second son (later the emperor Sigismund) to the heiress of the king of Hungary. His remaining efforts concentrated upon the extension of Bohemian power.

Bohemian Cultural Revival

The establishment of the house of Luxemburg on the Bohemian throne in the person of Charles's father, John, in 1310 had begun the rise of Bohemian power and prestige in Christendom. John, although away from Bohemia for the last 20 years of his life, had strengthened the power and, more importantly, the prestige of the Crown by his chivalrous adventures and by his judicious acquisition of territories for his kingdom. Charles's talent, administrative experience, papal connections, and genuine love for Bohemia led him to continue his father's policy. In 1348 Charles established the great University of Prague and, in the following years, rebuilt much of Prague, his capital, adding the famous New Town to the city by a spectacular bridge across the Vltava, and built the famous castle of Karlstein, from which he governed both empire and kingdom.

Charles's patronage of learning and the arts resulted in the fertilization of native Bohemian culture with the work of artists and scholars brought from France and Germany. Prague even witnessed an early stage of humanism under the influence of Charles's efficient and learned chancery. The scholar-king himself inspired much of the activity in his realm. He could speak Latin, French, German, Czech, and Italian, maintained an interest in theology and law, and lived a simple, pious-almost superstitious-life.

In following the imperial style of his age, which meant attending as much to the fortunes of his house as to the problems of the empire, Charles also enriched the kingdom which his house ruled. If his imperial reign was less than effective, he at least avoided being pulled into the insoluble problems of Italy and the papacy and managed to stabilize for a time the political rivalries in Germany. He died at Prague on Nov. 29, 1378.

Further Reading

The standard biography of Charles IV in English is Bede Jarrett, *The Emperor Charles IV* (1935). Another fullength study is Gerald G. Walsh, *The Emperor Charles IV, 1316-1378: A Study in Holy Roman Imperialism* (1924). There is a short account in the *Cambridge Medieval History,* vol. 3 (1932). Background works which include excellent studies of Charles IV are Denys Hay, *Europe in the Fourteenth and Fifteenth Centuries* (1966), and R. R. Betts, *Essays in Czech History* (1969). □

Charles IV

Charles IV (1748-1819), who was king of Spain from 1788 to 1808, was a weak and good-natured monarch who preferred hunting to governing.

Born in Naples on Nov. 11, 1748, Charles IV was the second son of Charles, King of Naples and Sicily, and Maria Amalia of Saxony. His education was not a particularly good one; he was more interested in riding and hunting than in reading. In 1759 the childless Ferdinand VI of Spain died after naming as his heir his half brother Charles of Naples. The new king arrived in Spain a few months later. On his death in 1788 his son Charles ascended the throne of Spain as Charles IV.

When he became king, Charles was 40 years old and had had no experience in the art of government. Furthermore, the somewhat timid monarch was almost completely dominated by his wife, Maria Luisa of Parma, whom he had married in 1756. She in turn was infatuated with Manuel de Godoy, a young and handsome officer of the Royal Guards. Charles too became very fond of Godoy; he made him Duke of Alcudia and in 1792 named him head of the government.

While Godoy governed, Charles busied himself with his two favorite pastimes: hunting and collecting clocks. A sizable part of his clock collection is still to be seen at the royal palace in Aranjuez.

Godoy's alliance with France in 1796 and the subsequent war with Britain damaged Spain and made him, as well as the monarch who kept him in power, very unpopular. In March 1808 Godoy's enemies forced Charles to dismiss Godoy and abdicate in favor of his son Ferdinand VII.

By this time Napoleon had decided to replace the Spanish Bourbons, his allies, with a member of his own family, and in April 1808 he lured Ferdinand to Bayonne. Soon Charles, Maria Luisa, and Godoy also arrived there. Napoleon forced the Spanish royal house to abdicate, and a few months later his younger brother entered Spain as Joseph I.

Ferdinand returned to Spain as king in 1814. But his father and mother and Godoy never again played roles in Spanish history. After the events in Bayonne the royal couple and their favorite lived in France and then settled in Italy. On Jan. 2, 1819, Maria Luisa died in Rome. Charles died in Naples on January 29. Godoy was with him until the end.

Further Reading

There is no full biography of Charles IV in English. The short account of Charles IV and his reign in Charles Petrie, *The Spanish Royal House* (1958), is useful, and Raymon Carr, *Spain, 1808-1939* (1966), is highly recommended. □

Charles V

The Holy Roman emperor Charles V (1500-1558) inherited the thrones of the Netherlands, Spain, and the Hapsburg possessions but failed in his attempt to bring all of Europe under his imperial rule.

Born in Ghent on Feb. 24, 1500, Charles V was the oldest son of Philip the Fair of Hapsburg, Lord of the Netherlands, and Joanna the Mad of Aragon and Castile. When Philip died in 1506, Charles was in line for the rich inheritance of the Netherlands as well as Hapsburg Austria and possibly the office of emperor. Spain—the product of the rather recent union of Aragon and Castile under the Catholic Kings—fell to him because of a series of deaths in the Spanish family, which made his mother, Joanna, the legal successor to the Spanish throne.

Charles's maternal grandfather, Ferdinand of Aragon, who had long tried to block a Spanish-Hapsburg union, favored the succession of Charles's younger brother, Ferdinand, to the Spanish crown. But the grandfather died in 1516 before he was able to alter the succession. Charles, who in 1515 had already taken over the government of the Netherlands, became regent of Aragon and Castile for his mother, who was confined because of mental illness to the castle of Tordesillas. In 1517 Charles went to Spain, where he met his brother, Ferdinand, for the first time. The 17-year-old Charles acted with remarkable authority and self-confi-

dence and firmly rejected the suggestions of his family that he give his brother either Spain or the Netherlands.

Although the medieval idea of universal empire captured Charles's imagination only later, he was already determined to play a major role in the European scene. When his paternal grandfather, the emperor Maximilian I, died in 1518, the elective imperial crown as well as the Hapsburg patrimonial lands (Austria) came within Charles's reach, and he again acted strongly. To suggestions that Ferdinand be elected emperor, Charles replied that the duties of emperor would be too much for his brother. But Charles had a dangerous rival for the imperial crown in the French king, Francis I, who had offered huge bribes to the seven electors. Charles, however, was able to outbid him, and on June 28, 1519, he was elected king of the Romans, or emperor designate. (His actual coronation as emperor by the Pope took place in 1530 in Bologna.)

Basic Problems

With each of his crowns Charles inherited enormous problems. Each country had a peculiar internal structure which gave rise to constitutional opposition to the ruler, and furthermore most of the countries had a tradition in foreign policy related to their specific interests and situation in Europe. As an Austrian prince, Charles inherited the continuous struggle against the Turks in Hungary and the Balkans. As emperor, he was directly involved in the preservation of imperial power against the German semi-independent princes; moreover, he had to defend the remnants of imperial suzerainty that were being challenged by France in northern Italy. As king of Aragon, he had to protect the commercial Mediterranean interests of his subjects and their traditional involvement in southern Italy. The Castilians wanted him to carry the conquest of the Moslems into North Africa; and the huge Castilian possessions in South America also made demands upon him. Traditionally, the Burgundian-Netherlands princes had been the foes of France, but now the majority of the Netherlands leaders wanted a policy of peace with both France and England, which would be advantageous to trade. Charles had to find a way to integrate all these interests, essentially an impossible task. Moreover, the jealously guarded privileges of his various lands did not allow him to create a universal imperial policy.

Wars with France

Charles V derived unparalleled power from his vast empire, ''upon which the sun never set,'' but at the same time he was the victim of its conflicts. He spent most of his reign combating enemies in one section of his empire, thus allowing his enemies in other parts to organize. Among the foreign powers that opposed him, the most stubborn and dangerous was France under Francis I and later Henry II. Since the late 15th century France had tried to get a foothold in either Naples or Milan (which had been conquered by Francis I in 1515); later it attacked Alsace as well.

A series of French-Hapsburg wars (a continuation of the wars of Maximilian I) started in 1521. In that year the French king, Francis I, attacked Lombardy, but this conflict ended with a resounding Hapsburg victory. Francis was captured near Pavia and was forced to conclude a very unfavorable peace (Madrid, 1525). In 1526, however, he was back in the field, now supported by the Pope and other Italian powers. But again Charles's forces prevailed. In 1527 his predominantly Protestant armies sacked Rome, and in 1529 they recaptured Milan. Charles's domination of Italy was guaranteed by the treaty ending the war (Peace of Cambrai, 1529).

In 1526 Charles married Isabel of Portugal, and their son, Philip (later Philip II of Spain), was born in 1527. Before his marriage Charles had sired two illegitimate children: Margaretha, later Duchess of Pavia, and John of Austria, the future victor of Lepanto.

Conflict in Germany

The victory in Italy seemed to be convincing proof of Charles's power. During the same period, however, the deterioration of his position in Germany had all but offset this success. The main elements in the German situation were the continuous advance of the Turks in Hungary (in 1529 they even appeared before Vienna), the organization of the anti-Hapsburg princes, and the involvement of the forces of the Reformation with Charles's political opponents. Although Charles took literally his oath to protect the Church, he was a religious moderate and not averse to compromise with the Protestants. After the Diet of Worms (1521), when he had taken the unprecedented step of hearing Luther himself, he had continued a policy of moderation.

But Charles's continuous absence from Germany (1521-1529) gave the anti-Hapsburg princes the opportunity to consolidate their opposition to the Emperor. Although the princes were not in general concerned with theological subtleties, they used religious issues as a means of breaking with the Emperor. In 1526 Charles ordered Ferdinand to assert his authority in religious matters. But Ferdinand was constantly harassed by the Turks, and he left the settlement of disputes on religion to the discretion of the princes ''until a general council'' was convened.

In 1529 Charles V tightened his orthodox position (second Diet of Speyer), but the only result was the defiant ''Protest,'' which gave the name to the dissenters. At the Diet of Augsburg in 1530 both the Emperor and the Protestants were in a mood for compromise, but attempts at reconciliation failed. Because of his plan to move against the Turks, however, Charles could not proceed with force against the Protestants. He tried instead to persuade the Pope to call a general council and meanwhile hoped to enlist the support of the German princes against Islam in Hungary and northern Africa. During the 1530s the situation did not improve. Charles lost the support of Henry VIII of England, who divorced Charles's aunt Catherine in 1533 and was subsequently driven into separation from Rome. In Germany the Protestant princes, led by Philip of Hesse, allied with France to wage a new war (1536-1538) against the Emperor. Charles's stubborn imperialism also alienated his brother. Charles had arranged for Ferdinand's election as emperor-designate (1531) but tried afterward to change the succession to his own son Philip, thus causing much resentment on Ferdinand's part.

Final Failures

The decade after the inconclusive 1530s showed more dramatic reversals. In Germany nothing had been solved, and the need for help against the Sultan had forced the Emperor to continue negotiations with the Protestants (Worms, 1541). Charles still hoped for a general council, but the Pope did not intend to convoke one unless he could control it himself. In 1542 Charles found himself opposed by the unlikely combination of France, Turkey, the Pope, and the Dutch Duke of Guelders. The Peace of Crépy (1544) ended this inconclusive war. The treaty, however, contained a secret clause in which Francis I promised support for the forceful eradication of German Protestantism, and in 1545 the Pope offered his support in this undertaking. Charles V also secured the support of the Protestant Duke Maurice of Saxony (the house rival of the electoral dukes of Saxony) by bribing him with the promise of the office of elector.

In 1547 the army of the Protestant Schmalkaldian League was beaten by Charles and his allies at the battle of Mühlberg. At last Charles appeared to have attained success; his plan for a new universal imperial authority, based on a unified Catholic Germany, seemed near fulfillment. But as before, fear of a universal empire under the Hapsburgs made his allies desert him. Henry II, who became king of France in 1547, pursued an anti-Hapsburg policy, and Pope Paul III again defected from the Hapsburg coalition. The Pope moved the general council from Trent to Bologna in order to escape the Emperor's influence. In Germany it soon became apparent that the victory had no real results; Charles's proposals of constitutional reform and of the creation of a more centralized German league were opposed by all the German powers, Protestant and Catholic alike. In religious matters Charles again had to be satisfied with compromise (Interim of Augsburg, 1548).

Charles's efforts to guarantee the unity of his empire after his death also ended in failure. He tried in vain to persuade Ferdinand to give up his right of succession to the imperial crown, and Charles's relations with Ferdinand and his son Maximilian grew strained. In 1551, however, a compromise was reached that established Charles's son Philip, rather than Maximilian, as the legal successor of Ferdinand. But neither Ferdinand nor his son felt bound by this agreement, and the Austrian lands and the imperial crown were lost for Charles's descendants.

At the beginning of the 1550s a formidable coalition—France and the German Protestant princes, including Maurice of Saxony, who had rejoined the party of the princes—rose against the Emperor. In early 1552 Maurice of Saxony penetrated into Austria, forcing Charles to flee. Ferdinand remained inactive, obviously sympathetic to the princes' party, and in 1552 Charles V was forced to sign the Treaty of Passau. This agreement, which was finalized by the Treaty of Augsburg (1555), gave Lutheranism equal status with Catholicism and left religious matters in the hands of the German princes, who were ultimately the victors in their long struggle with the Emperor.

The negotiations of Passau and Augsburg had been left mostly to Ferdinand, while Charles withdrew to his native Netherlands. In 1553, however, he achieved one last diplomatic success: the marriage of his son Philip to Queen Mary of England. This marriage created the possibility of a future union of England and Spain under one monarch. But Mary died childless in 1558, and thus England's independent existence under the Tudor monarchy was assured.

Abdication of Charles V

From October 1555 to January 1556, in the midst of another war with the French, Charles V abdicated his many crowns. He bequeathed the bankrupt states of the Netherlands and Spain to Philip and Austria and the empire to Ferdinand. He then left the Netherlands for Spain, where he lived near the monastery of Yuste until his death on Sept. 21, 1558. He had witnessed the total failure of his dream of a Catholic Europe united under his imperial rule. Charles's ideal was an anachronism, however, since Europe had become too complicated to be so governed. But the extraordinary willpower and dedication with which Charles pursued his impossible goal establish him as a man of impressive character.

Further Reading

The most useful recent survey of the empire of Charles V is the book by H. G. Koenigsberger, *The Habsburgs and Europe, 1516-1660* (1971). Royall Tyler, *The Emperor Charles the Fifth* (1956), is a useful chronology of Charles's life and travels. Other biographical studies are Francisco López de Gómara, ed., *Annals of the Emperor Charles V* (trans. 1912); W. L. McElwee, *The Reign of Charles V, 1516-1558* (1936); and Karl Brandi's classic study, *The Emperor Charles V* (1937; trans. 1939). For a scholarly, well-written account of the situation in Spain during the reign of Charles V consult the relevant chapters in J. H. Elliott, *Imperial Spain, 1469-1716* (1963). Background information is also available in Leopold von Ranke, *History of the Reformation in Germany* (1905; trans. 1966); R. B. Merriman's masterful *The Rise of the Spanish Empire,* vol. 3 (1926); and Hajo Holborn, *A History of Modern Germany,* vol. 1 (1959). □

Charles V

The French king Charles V (1337-1380) ruled from 1364 to 1380. He skillfully governed France during a critical phase of the Hundred Years War.

Son of John II and Bonne of Luxemburg, Charles V was born at Vincennes on Jan. 21, 1337. He was the first heir apparent to the crown of France to bear the title Dauphin. Although nothing is known of his education, his later activities as a patron of the arts, theoretician of monarchy, and founder of the royal library at the Louvre indicate an early interest in learning. In 1350 Charles married his cousin Jeanne de Bourbon.

Charles was born, grew up, and reigned in the shadow of the great Anglo-French conflict called the Hundred Years War (1337-1453). When he was 16, Charles was made Duke of Normandy by his father and was thus entrusted

with one of the most vulnerable areas of warfare. At the age of 19, on Sept. 19, 1356, Charles with his father and two younger brothers led the French army, which was cut to pieces by the English at Poitiers. During the battle John II was taken prisoner and held for ransom. Charles, lacking power and financial resources, had to assume the office of regent during his father's captivity, which lasted until 1360. During this period Charles weathered the threat of an English invasion and, faced with domestic discontent, put down a number of internal revolts, among them the Jacquerie, a peasant uprising. Only his astute political judgment and diplomatic skill saved the crown of France. With the Treaty of Brétigny in 1360 he arranged the terms of his father's ransom and established a temporary truce with the English.

When Charles became king on his father's death in 1364, his experience as regent had prepared him to take on his first great task—undoing the disastrous results of the political ineptitude of his father and grandfather. Although he was not a good general and was always in ill health, he devoted intense energy to ruling. He chose able advisers and was fortunate in securing a number of effective military commanders, including Bertrand du Guesclin, to counter the continuing threat from England. Charles resumed the war in 1369, and by his death in 1380 he had fought the English to a standstill.

Apart from his activities against the English, Charles's last years were spent in strengthening the defenses of France and organizing matters of law and finance. For the first time since the death of Philip V in 1314, France had an effective and intelligent ruler. But Charles's early death on Sept. 16, 1380, brought far less able men to the throne, kings who would preside over even greater defeats at the hands of the English and who would witness the further disintegration of French society.

Further Reading

There is no biography of Charles V in English; the standard works are in French. The period is well depicted in Jean Froissart's 14th-century *Chronicles* (many English translations), as well as in Édouard Perroy's standard study, *The Hundred Years War* (trans. 1951), and Kenneth Fowler's well-illustrated work, *The Age of Plantagenet and Valois: The Struggle for Supremacy, 1328-1498* (1967). □

Charles VI

The French king Charles VI (1368-1422), who ruled from 1380 to 1422, is also known as Charles the Mad. His reign was marked by political disorder and a series of defeats by the English that culminated in their overwhelming victory at Agincourt in 1415.

The son of Charles V, Charles VI was born in Paris on Dec. 3, 1368. On his father's untimely death in 1380, he ascended the troubled throne of France. Charles's minority was marked by the rivalry and struggles for power of his uncles, the dukes of Berry, Burgundy, and Bourbon.

In 1385 Charles married Isabelle of Bavaria, and in 1389 he finally assumed personal control of his kingdom. French court life in the 14th century was a joyous world of public revelry and grandiose diplomatic designs. It was brusquely shattered in August 1392, when Charles was stricken with the first of the spells of insanity which afflicted him—and France—for the rest of his life.

The King's madness did not immediately have a disastrous effect on French foreign policy. France and England were observing one of their many truces during the Hundred Years War, and the continuation of their armistice was aided by the marriage of Charles's daughter Isabelle to Richard II of England in 1396. England was then weakened by the struggles which accompanied Henry IV's deposition of Richard II in 1399.

The most important consequence of the King's incapacity was internal political strife. The governance of France again became the object of princely dispute, and two major groups sought control. The Burgundian faction was led by the dukes of Berry and Burgundy, while the Orleanist faction was headed by the King's brother Louis, Duke of Orléans. The King's uncle Philip the Bold, Duke of Burgundy, gradually asserted his ascendancy over Charles. After Philip's death in 1404, his son and successor, John the Fearless, became leader of the Burgundians and continued their feud with the Duke of Orléans. With the duke's murder in 1407, his son Charles inherited his title. The Orleanist

partisans then became known as Armagnacs because they were led by the duke's father-in-law Bernard VII, Duke of Armagnac. A series of murders and disputes between 1407 and 1410 caused both the Burgundian and Armagnac factions to seek the aid of the English.

When the English invaded France in 1415, the Burgundians allied with the invaders, and the Armagnacs became the nationalist party. The English king, Henry V, defeated the French at Agincourt and in 1420 forced the Treaty of Troyes upon Charles VI. By the terms of this treaty Henry was to marry Charles's daughter Catherine, act as regent for his mad father-in-law, and eventually succeed to the French throne.

When Charles VI died on Oct. 21, 1422, his legacy was discord and chaos. France was divided internally and faced with the prospect of being ruled by an English king. Although Charles VI's son was crowned Charles VII in 1429, strife continued until 1453, when the French expelled the English and ended the Hundred Years War.

Further Reading

The best account of the reign of Charles VI is in French. Although there is no biography in English, the period is well covered in Jean Froissart's 14th-century *Chronicles* (many English translations); Édouard Perroy, *The Hundred Years War* (trans. 1951); and Kenneth Fowler, *The Age of Plantagenet and Valois: The Struggle for Supremacy, 1328-1498* (1967).

Additional Sources

Famiglietti, R. C., *Royal intrigue: crisis at the court of Charles VI, 1392-1420,* New York: AMS Press, 1986. □

Charles VII

The French king Charles VII (1403-1461) ruled from 1422 to 1461. His reign witnessed the expulsion of the English from France and the reestablishment of a strong French monarchy after the disasters of the Hundred Years War, 1337-1453.

Charles VII was born on Feb. 22, 1403, the son of Charles VI. His father, who suffered from recurrent madness, implied that Charles was illegitimate since his mother, Isabelle of Bavaria, was known to be a woman of loose morals. Nevertheless Charles was regarded as heir to the throne until the English victory over the French at Agincourt. By the Treaty of Troyes (1420) his father was forced to disinherit him in favor of the English king, Henry V. After Charles VI's death in 1422, Charles VII was scornfully called the ''king of Bourges,'' since that city was the capital of the small part of France that still recognized Valois royal legitimacy.

Rise to Power

At the beginning of his reign Charles was impoverished, threatened by English armies, and without a loyal nobility. He was also opposed by the powerful nobleman Philip the Good, Duke of Burgundy, and his followers. At first Charles was not equal to his task; he was not warlike and was sickly, physically weak, and personally unattractive. At Bourges he was ruled by powerful and ruthless favorites, particularly Georges de la Trémoïlle.

From 1422 to 1428 English armies moved toward Bourges through Maine and Anjou, often with the cooperation of the Duke of Burgundy. Popular resentment of English rule, however, remained strong in some places and lacked only a focus, which Charles was as yet unable to become. Such a focus, however, was provided in part by the heroic defense of Orléans during the English siege of 1428-1429. But more important was the appearance of Joan of Arc, who was thought by many to personify French resistance. She succeeded in raising the siege of Orléans in 1429, and Charles was crowned at Reims in the same year. Joan was captured by the English in 1430. Since Charles was unable and unwilling to mount a counteroffensive, in 1431 she was tried and executed as a heretic in the Norman city of Rouen.

Political Accomplishments

Not until 1433 did Charles actively assume personal control of the war with England. In 1434 the Church recognized his legitimacy, and in 1435 he was officially reconciled with Philip the Good. Also by 1435 Charles had freed himself from the control of favorites, and his personal finances had been improved by his financial adviser, Jacques

Coeur. Thus the period of his reign characterized by indifference, ingratitude, poverty, and fear came to an end. He began a period of vigorous personal rule characterized by intense legislative activity and close attention to the economy. He was especially concerned with sweeping governmental reforms. In 1444 Charles secured a 5-year truce with England and turned even greater attention to the rebuilding of France.

Charles's political skill was also reflected in his policies. Encouraged by the higher French clergy, who had become increasingly independent of the papacy, he issued the Pragmatic Sanction of Bourges in 1438, which sharply limited papal control of the French Church. The Church in France therefore enjoyed greater freedom than any other national body of clergy, and more important to Charles, the papacy's role in French politics was severely curtailed.

But Charles's reign was not free of internal troubles. In 1437, 1440, and 1442, he suppressed internal revolts. His son (later Louis XI) participated in a number of these uprisings and was forced to take refuge with Philip the Good from 1456 until Charles's death.

By 1449 Charles had created a standing army, and in 1449-1450 this force won back Normandy for the Crown. By the end of 1453 Charles had also recovered Gascony, the strongest English possession in France, and for all practical purposes the Hundred Years War had ended. With the return of Normandy, Charles was able to survey the records of Joan of Arc's trial, and in 1456 he had her officially rehabilitated through the annulment of her sentence by the Church.

The last years of Charles's reign were spent in consolidating and strengthening royal authority. At the end of his reign, France was more stable than it had been in more than a century. Charles died on July 22, 1461, leaving a restored kingdom to his rebellious but efficient son, Louis XI.

Further Reading

The standard biography of Charles VII is in French. Although there is no biography in English, useful works include Édouard Perroy, *The Hundred Years War* (trans. 1951), and Kenneth Fowler, *The Age of Plantagenet and Valois: The Struggle for Supremacy, 1328-1498* (1967).

Additional Sources

Vale, M. G. A. (Malcolm Graham Allan), *Charles VII,* Berkeley: University of California Press, 1974. □

Charles VIII

The French king Charles VIII (1470-1498) ruled from 1483 to 1498. Struggles for control during his minority and his attempt to conquer Naples were detrimental to France's political and economic life.

Charles VIII was born in Amboise on June 30, 1470. He was only 13 when he succeeded his talented and ambitious father, Louis XI, and his older sister Anne de Beaujeu served as regent during the early years of his reign. At this time the most important problem facing Charles was the virtual independence of the duchy of Brittany, the last of the powerful feudal principalities whose independent policies seriously threatened the political stability of 15th-century France. Francis II, Duke of Brittany, rebelled against Charles in 1484, but the King defeated him in 1488. During this period Charles was also involved in putting down uprisings led by his cousin Louis, Duke of Orléans, who later succeeded him. In 1491 Charles annexed Brittany by marrying Anne of Brittany, who had inherited the duchy from her father on his death in 1488. This marriage brought the last of the independent principalities under control of the Crown.

By this time Charles was free of the regency's influence, but he was at best ill-equipped to deal with the great difficulties of ruling. A contemporary described him as ''very young, weakly, willful, rarely in the company of wise men . . . endowed with neither money nor sense.'' Unlike most rulers of the time Charles was barely literate, and his interests appear to have been absorbed by the reading of tales of adventure, history, and chivalry rather than by study of state documents.

By 1491 Charles was faced with a number of important problems. Political institutions needed reform and change; the status of the Church was vague and a definitive policy of church-state relations was called for; and strong measures

were required to strengthen the economy. Unfortunately Charles did not give continuing attention to the political and economic problems of France; instead he was absorbed by a chivalric and foolhardy dream of acquiring yet another kingdom, Naples, for himself. Reviving an old and remote Angevin claim to the throne of Naples, he mobilized the resources carefully husbanded by his father, traded away most of the diplomatic advantages which France had gained in the preceding half century, and in 1494 launched the largest invading army ever to have entered northern Italy.

In 1495 Charles briefly held Naples, but he was defeated at Fornovo and made a hasty retreat into France. The war which Charles began in 1494 was to turn Italy into a battlefield upon which France and Spain were to contend until the Peace of Cateau-Cambrésis in 1559. Charles's Italian campaign caused him to neglect French internal affairs almost completely, and many of the gains made during his father's reign were wiped out. But his expedition also had important international consequences; his initial success had shown more astute rulers that Italy was a rich prize which could be taken by force. Charles's French army had been defeated in part by a Spanish one, and this was the first indication that the hitherto independent activities of the Italian principalities were to be drastically curtailed by intervention of stronger powers.

In spite of his commitment of French resources to a fruitless expedition into Italy, Charles VIII did not notably weaken the power of the French monarchy. The achievements of Charles VII and Louis XI had made the king the ruler of France in practice as well as theory. This great royal authority was wielded in a number of institutions which continued to proliferate and grow during Charles's reign, despite his use of royal power in ill-considered enterprises. A lesson, which continues to have validity, can be drawn from this: it is difficult, even for a weak and foolish king, to impair a governmental apparatus whose basis was established by astute and perceptive rulers. In areas other than that of royal authority, Charles obliterated many of his father's achievements. Perhaps the most disastrous effect of his foreign policy was the formation of the anti-French alliance of Spain and the Holy Roman Empire, which lasted until the 18th century.

Charles VIII died childless, at the age of 27, on April 7, 1498. He was succeeded by the Duke of Orléans, who became Louis XII.

Further Reading

There is no adequate biography of Charles VIII in English. The standard work, in French, is Claude Joseph de Cherrier, *Histoire de Charles VIII* (2 vols., 2d ed. 1870). John S. C. Bridge in *A History of France from the Death of Louis XI* (5 vols., 1921-1936) devotes the first two volumes to the reign of Charles VIII. The problems arising from the invasion of Italy are well treated in *The New Cambridge Modern History* vol. 1: *The Renaissance, 1493-1520,* edited by G. R. Potter (1957). □

Charles X

The French king Charles X (1757-1836) ruled from 1824 to 1830. The younger brother of Louis XVI and Louis XVIII, he was the last Bourbon king of France.

Charles Philippe, Count of Artois, was born at Versailles on Oct. 9, 1757. He was the fourth child of the Dauphin Louis, son of Louis XV, and Marie Josephe of Saxony. Artois devoted his youth to dissipation and extravagance. He was the leader of the reactionary clique at the court of Louis XVI. But in July 1789, with the outbreak of the French Revolution and the fall of the Bastille, he left France.

Granted asylum in England, Artois lived first in London and then at Holyrood palace in Edinburgh before establishing his residence at Hartwell. Although he undertook several diplomatic missions for the royalist cause, his contribution to the struggle against Revolutionary and Napoleonic France was insignificant. In February 1814 he returned to France; after Napoleon's abdication in April, Artois acted as his brother's envoy and signed the armistice of April 23, which restored the monarchy.

During the reign of Louis XVIII (1814-1824), Artois was the leader of the ultraroyalists, who considered the King too moderate. After the ultras gained control of the Chamber of Deputies in November 1820, Artois's political role steadily increased as he influenced legislation, foreign affairs, and the appointment of ministers. On Sept. 16, 1824, Louis XVIII died, and Artois became Charles X.

Charles's accession did not signal a radical turn toward reaction as some have asserted. The new monarch possessed many admirable qualities, among them a gracious and warm personality and a strong sense of duty. He was frugal in his tastes and generous toward others. He began his reign by abolishing censorship and by granting a broad amnesty to political prisoners. Charles, indeed, promised to rule according to the Charles, indeed, promised to rule according to the Charter, and many of the bills that he proposed became law. The law which granted an indemnity to *émigrés* for property confiscated during the Revolution provided a reasonable settlement to the vexing problem of nationalized lands and thereby promoted national reconciliation. The law against sacrilege was never enforced, and the primogeniture bill—defeated by the peers—would have affected only 80,000 families out of 6,000,000.

But despite his many virtues, Charles had two fatal weaknesses: impatience and a lack of judgment, especially in the choice of advisers. A staunch defender of royal prerogative, he could not accept the doctrine of parliamentary supremacy. ''I would rather hew wood,'' he once exclaimed, ''than be king after the English fashion.'' The blunders and divisions of the ultraroyalists themselves constituted another cause of the July Revolution (July 26-Aug. 2, 1830), which overthrew the Bourbon dynasty.

On August 16 Charles sailed to England, where he again lived at Holyrood. Six years later, on Nov. 6, 1836, he died at Göritz in Styria, where he had gone for the winter.

Further Reading

Vincent W. Beach, *Charles X of France: His Life and Times* (1971), is based on British and French archival materials, and gives the most scholarly and complete account in any language. Guillaume de Bertier de Sauvigny, *The Bourbon Restoration* (1963 ed.; trans. 1966), gives the best defense of Charles X. The topical account by Frederick B. Artz, *France under the Bourbon Restoration, 1814-1830* (1931), presents a good synthesis and has an excellent bibliography. □

Charles XII

Charles XII (1682-1718) was king of Sweden from 1697 to 1718. A famous warrior king, he led his country during the Northern War.

The son of Charles XI and Ulrica Leonora, daughter of Frederick III of Denmark, Charles XII was born on June 17, 1682. He was carefully nurtured by his parents because his four younger brothers died as infants. Charles XI, conscious of his own neglected education, selected the best available teachers for the boy's instruction; the future king was well grounded in theology, military science, the classics, languages, mathematics, and history. The father himself had a profound influence on the son. Young Charles rode and hunted with his father on expeditions that tested his endurance. He could ride before he was 4 and constantly engaged in mock battles with his peers and his teachers. Not only was he hardened to fatigue and exposure, but he was also made familiar with the details of administration.

The young prince was like his father in many ways. He had the same untiring energy, the same stubborn will. He was reserved and like his father distrusted all things French. He was also impatient with the niceties of diplomacy and preferred direct talk and action to courtly innuendoes. From his mother Charles received a personal gentleness which he combined with unflinching devotion to duty. His father's hopes that the boy would be eased into the duties of kingship were thwarted on April 5, 1697, by Charles XI's death. His father's plans that Charles should be subject to a regency during which he could gain experience also were not realized. Rumors of internal troubles between the six regents and the Estates caused the latter to request that although underage Charles assume full responsibility. Before the end of the year he was crowned, and the adolescent prematurely became the man.

Soon Charles's abilities would be put to the test. The early days of the reign saw him warding off many marriage offers, but his sister Hedvig Sophia married Duke Frederick of Holstein-Gottorp. He indulged in exciting escapades and committed his country by alliance to England and the Netherlands, supporting their stand on the Spanish succession for a guarantee of Sweden's possessions in the Baltic and the integrity of Holstein-Gottorp.

Northern War

Meanwhile Charles's enemies were forging alliances against him. By the close of the century a Livonian discontent, Joann Reinhold Patkul, had persuaded Frederick IV of Denmark, Augustus II of Poland-Saxony, and Peter the Great of Russia to make a joint attack on Sweden to despoil the young ruler of much of his inheritance. Charles XII turned from sham battles and mock heroics to real war. He had tried to avoid battle, but once his enemies began it, he resolved to punish them. To Charles the defense of his realm was a mixture of honor, duty, and patriotism.

Leaving his garrisons in Finland, the Baltic Provinces, and parts of Swedish Germany to care for themselves, Charles turned first against Denmark. While a combined Anglo-Dutch fleet kept the Danish navy bottled up in Copenhagen, on July 24, 1700, Charles landed his troops on Zeeland. The road to Copenhagen lay open, and shortly that city was besieged from the sea and land. Under pressure from his allies Charles signed a treaty at Travendal which was a return to the status quo.

Poland's turn was next. In September, Charles crossed over to Livonia, but Augustus had already withdrawn. Consequently Charles deceided to relieve Narva, which was under attack by the troops of the Czar. Peter enjoyed great numerical superiority but fled the area before the battle was engaged. It was well he did, because on Nov. 19, 1700, Charles crushed the Russian army, taking so many prisoners he was forced to disarm them and send them home. He should have taken advantage of this victory and brought Russia completely to terms, but he turned once more against Augustus. In 1701 Swedish troops crossed the Dvina in full view of the enemy, inflicted a severe defeat on Augustus's forces, and cleared Livonia of Polish soldiers. Soon Charles occupied Courland. In 1702 he invaded Poland proper and occupied Warsaw, winning a decisive victory at Kliszow. A victory at Thorn in 1703 made Augustus's position untenable, and in September of the next year Charles placed Stanislaus Leszczynski on the Polish throne. He cleared the marshes around Pripetz of Russian auxiliaries and marched through Poland and Silesia into Saxony, where in September 1707 at Altranstädt Augustus was forced to abandon both his Polish throne and his coalition with Russia.

His Defeat

The next to be chastened was Peter, who had been rebuilding his forces since Narva. He also had been whittling at Swedish possessions in Finland and the Baltic Provinces while committing enough troops to Poland to gain time. Charles's advance, at first crowned with success, ran into trouble because of long supply lines and Russia's policy. The King himself was wounded, and while incapacitated he was badly defeated at Poltava on June 28, 1709. Even worse, his cavalry surrendered on July 1 at Perevolotjna. The Swedish king went into Turkey, where through diplomacy he might have been successful except that Peter was able to buy off Russia's Turkish adversaries. Meanwhile the jackal kings of Poland and Denmark rejoined the ranks of Sweden's enemies. Not to be outdone at the carcass, the electors of Brandenburg and Prussia also became Sweden's enemies.

Charles XII and his country, however, were not dead. Despairing of Turkish help, Charles, after a dangerous ride through enemy territory from Adrianople, arrived on Nov. 10, 1714, at Stralsund, his last important garrison in Germany. When that fell a year later, Charles, after thrilling adventures crossing the Baltic in a small boat, came home to Sweden. There he strengthened his defenses and in two campaigns attacked Norway. During the second attack, on Dec. 11, 1718, he was shot while besieging the Dano-Norwegian fortress of Fredriksten. His skull was pierced, and he died immediately. The Northern War was ended during the reign of his successor, his sister Ulrica Leonora.

His Character

Myths about Charles XII are legion. Perhaps a few facts should be noted. He was not a barbarian but enjoyed social gatherings when he had time for them. He had a real interest and flair for design and urban planning. His dress, though plain, was expensive. He did not neglect civil administration. Rather he was good at it. Yet military survival had to be his main objective. The Spartan life he affected fast to encourage his troops. He was not a homosexual and was not killed by one of his own men. He could be charming but knew that in diplomacy charm without strength was relatively useless. His firmness—often called stubbornness—was Sweden's greatest as set, and his death contributed appreciably to Sweden's denouement.

Charless XII, however, must bear some responsibility for the loss of Sweden's status as a great power. Still he did not begin a single conflict, and any court of international law must consider his stand just, though unrealistic. The aspiration of fellow monarchs rather than the King's obduracy was Sweden's curse. He did not ruin his country internally or economically. His use of artillery, his tactical innovations, and his strategy when placed in their European context show that he ranks high as a military leader. His plans for peace which never could materialize indicate he would have been an above-average ruler. His death rather than his actions was a significant cause of Sweden's decline.

Further Reading

Ragnhild M. Hatton, *Charles XII of Sweden* (1968), is the best study in any language. A dated but helpful work is R. Nisbet Bain, *Charles XII and the Collapse of the Swedish Empire* (1895; repr. 1969). Charles's diplomacy is considered in John Joseph Murray, *George I, the Baltic and the Whig Split of 1717: A Study in Diplomacy and Propaganda* (1969). A lively discussion of Charles's invasion of Russia is in Leonard Cooper, *Many Roads to Moscow: Three Historic Invasions* (1968).

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Charles Albert, King of Sardinia

Charles Albert (1798-1849) was king of Sardinia (Piedmont) from 1831 to 1849. He played an important part in liberalizing the institutions of the Piedmont and in starting it on its path as the leader of Italian unification.

Born on Oct. 12, 1798, Charles Albert was the son of Prince Charles of Savoy-Carignano and Princess Albertine of Saxe-Courland, and the cousin of the Piedmontese king Charles Emmanuel IV. In October 1798 the French seized Piedmont, and the entire court took refuge in Sardinia, where Charles Albert spent the first 16 years of his life. In 1802 Charles Emmanuel abdicated in favor of his brother Victor Emmanuel I. On Napoleon's defeat in 1814, the family returned to Turin, the capital of Piedmont, where Charles Albert was given rigorous training to prepare him for the throne.

On Oct. 1, 1817, Charles Albert married the archduchess Maria Theresa of Tuscany. In early 1821 he refused a request by the liberals to participate in a revolt against the reactionary government. On March 10, 1821, however, Turin was taken by the revolutionaries. Their aims were to establish constitutional government in Piedmont and to drive Austrian rule from Italy.

Victor Emmanuel abdicated at once in favor of his brother Charles Felix and named Charles Albert regent. Charles Albert then granted a constitution, but it was revoked when he was forced into exile by Austrian troops, who quickly put down the revolutionary movement. He was allowed to return to Turin, however, after promising to uphold the principles of absolute monarchy.

On the death of Charles Felix in 1831, Charles Albert became king of Piedmont. He promptly manifested considerable administrative ability in reforming the financial system and the army. In 1846, when the apparently liberal Pope Pius IX assumed office, Charles Albert became convinced that a government of broader freedom was needed and issued a decree to that effect. On Feb. 8, 1848, he finally granted the eagerly awaited constitution.

When Milan revolted in March 1848 against its Austrian rulers, Charles Albert also declared war on Austria. But Austrian power was too great, and by 1849 Piedmont was soundly defeated. Forced to accept bitter terms from the victors, Charles Albert believed he could be of no further help to his country and abdicated in favor of his son Victor Emmanuel II. Charles Albert died in a monastery in Oporto, Portugal, on July 28, 1849. The day of Italian liberation was not yet at hand, but it had been brought nearer by his work.

Further Reading

There is almost nothing specific in English on Charles Albert. The most thorough general treatment is in Bolton King, *A History of Italian Unity* (2 vols., 1899; rev. ed. 1924). The most complete account of the Risorgimento in English is George Martin, *The Red Shirt and the Cross of Savoy: The Story of Italy's Risorgimento, 1748-1871* (1969). □

Prince Charles Edward Louis Philip Casimir Stuart

Prince Charles Edward Louis Philip Casimir Stuart (1720-1788), called the Young Pretender and Bonnie Prince Charlie, was the last member of the Stuart line to prosecute actively the Stuart claim to the English and Scottish thrones.

Charles Edward Stuart was born in Rome on Dec. 31, 1720, the eldest son of James Francis Edward Stuart, commonly styled the Old Pretender. His mother was Princess Clementina. As a result of disagreements between his parents, Charles received a desultory education at the hands of Jesuit priests, Protestants, and Jacobite soldiers. However, he developed a taste for music and the other fine arts and was an intelligent conversationalist.

Charles served with credit under the Duke of Liria at the siege of Gaeta (1734), and as he grew up—charming, mag-

nanimous, and brave—he increasingly became the focus of the waning Jacobite cause. In July 1745, encouraged by promises of French aid and Scottish sympathy, he sailed for Scotland with two ships, landing in the Hebrides on August 2. The Scots advised him to return to France. ''I am come home,'' he replied, ''and I will not return to France, for I am persuaded that my faithful Highlanders will stand by me.'' Most of the Highland clans joined Charles, and on August 19 the royal standard was unfurled and Charles began his march south. At the battle of Prestonpans the Jacobites defeated an English force sent against them, and for the first time they posed a serious threat to the English government.

Charles and his army then crossed into England. On November 27 they reached Preston, having avoided the government army under Marshal George Wade. News of the capitulation of Derby horrified London, where all business was suspended. The Jacobites, however, were already contemplating retreat because expected English sympathizers had not joined them and the French had sent no reinforcements. On December 6 the Highland army began to retreat. It defeated Wade's force at Falkirk, but a second government army under the Duke of Cumberland completely routed the Highlanders at the battle of Culloden Moor on April 16, 1746.

Culloden marked the end of Charles's hopes. For 5 months he wandered, a fugitive, in western Scotland, before escaping to the Continent with the help of Flora Macdonald aboard a French ship. The king of France continued to extend moral support to the Jacobite cause until 1748, when, in accordance with the Treaty of Aixla-Chapelle, Charles was expelled from France. His movements during the next few years remain uncertain. He lived for some time in Paris with his mistress, Mrs. Wilkenshaw, and several times during the 1750s he visited London in unsuccessful attempts to revive his cause.

By this time Charles had become an inveterate drunkard and an increasingly pathetic figure. After his father's death in 1766, Charles lived in Rome as the self-styled Duke of Albany. In 1772 he married Princess Louise of Stolberg-Gedern. They separated in 1780, and Charles, neglected and alone, lived chiefly in Florence. He returned to Rome a few months before his death on Jan. 31, 1788. Bonnie Prince Charlie's romantic career has been celebrated in a large body of Scottish and English poetry.

Further Reading

Among the mass of popular literature spawned by Stuart's romantic career, there is no adequate biography. Perhaps the most reliable is James C. Hadden, *Prince Charles Edward* (1913). Basil Williams, *The Whig Supremacy, 1714-1760* (1959; rev. ed. 1962), provides an adequate background to the rebellion of 1745. □

Charles the Bold

The French nobleman Charles the Bold (1433-1477) was Duke of Burgundy from 1467 to 1477. During his life the Burgundian state reached the height of its political, economic, and cultural power.

The last of the four Valois dukes of Burgundy, Charles the Bold ruled a heterogeneous collection of territories running from the North Sea and the Netherlands around the eastern edge of the kingdom of France and terminating near the Mediterranean coast in Provence. The ''Great Duchy of the West,'' as Burgundy was called, possessed the greatest strategic and diplomatic importance, wealth, and culture of any 15th-century principality. The independent policy of Charles's predecessors, Philip the Bold, John the Fearless, and Philip the Good, had made Burgundy the key power in resolving the Hundred Years War between England and France, as well as the most important influence on the political stability of the French kingdom. The life and career of Charles the Bold represented the greatest threat to the efforts of Louis XI to stabilize the kingdom of France by restoring royal authority over that of the great princes.

Charles was born at Dijon, the capital of Burgundy, on Nov. 11, 1433, the son of Philip the Good and Isabella of Portugal. Made Count of Charolais while still an infant, he was from birth the only heir of the dukedom and was carefully educated for his role as arbiter of the fortunes of Burgundy. He read widely in history, became an effective administrator and speaker, and grew into a ruthless and ambitious ruler. The personality traits which he appears to have developed early—a strong will, obstinacy, and little control of his emotions, particularly when faced with per-

sonal or political setbacks—coincide well with his nickname, ''*le Téméraire*'' (''the Bold,'' or as some would have it, ''the Rash''). Charles's political character was further shaped by his reluctance to consider himself a subject of the king of France and by his desire to follow an independent and dangerous diplomatic course in his relations with England and France, in French internal politics, and in the affairs of the German territories which bordered his own on the east.

Struggle with the King

Kept from exerting power in Burgundy by his father's long reign and by a persistent animosity which developed between the two, Charles continually intervened in the struggles between the French king Louis XI and his nobles, particularly during the rebellion known as the League of the Public Weal (1465-1466). After the first of his many truces with Louis, Charles married Margaret of York, sister of the English king Edward IV, and thereby reopened the threat of an Anglo-Burgundian alliance, a diplomatic maneuver which had effectively threatened France earlier in the century and still constituted the greatest danger to French royal power.

Charles's growing ambition caused Louis to take the unprecedented and dangerous step of forcing a personal interview by staging a surprise confrontation with Charles at Péronne in October 1468. But Charles learned of the King's attempts to foment rebellion in Burgundian territories precisely at the moment when Louis was his ''guest.'' On this occasion Charles extracted a number of concessions from Louis which greatly strengthened the power of the rebellious French nobles and secured Charles's position as the leader of the nobility, and the chief rival—and threat—to the king.

Charles's overwhelming success at Péronne appears to have increased his ambition and to have either revived or generated his idea of separating Burgundy from France by negotiating with the emperor Frederick III to make Burgundy an independent kingdom. By the Treaty of St. Omer in 1469 Charles acquired a number of strategic territories linking his northern and southern holdings, even further establishing Burgundy as a power separate in all but name from France. With his German, English, French, and Aragonese allies, Charles attempted in 1471 and again in 1472 to assemble large military coalitions against Louis XI. Although these failed to materialize, by 1474 Charles was at the height of his power, a formidable threat to France and the single key force in the diplomatic arrangements of the West.

Defeat for Charles

In 1474, on the eve of yet another Anglo-Burgundian coalition against France, Charles's single-mindedness and obstinacy drew him into a sequence of diplomatic and military errors. Instead of supporting the invasion force of Edward IV, Charles pursued a fruitless military campaign in Germany, thus abandoning his ally and making it easier for Louis to induce Edward to make a final peace. The ensuing Treaty of Picquigny (1475) marks the final resolution of the Hundred Years War.

Humiliated at being outmaneuvered by Louis and faced with revolts in Alsace, Charles launched punitive attacks against the duchy of Lorraine and the Swiss, who had provided aid to Louis. In 1476 the Swiss defeated Charles at Grandson and again at Morat. Committed to a policy of punishing the allies of his enemies, Charles finally became the victim of his own temperament. ''The more involved Charles became,'' wrote his contemporary Philippe de Comines, ''the more confused he grew.'' Driven to a fury by his setbacks at the hands of the Swiss, Charles forced a third battle at Nancy in 1477, in which the Burgundian army was once again defeated and Charles killed. Charles's death left his 20-year-old daughter, Mary of Burgundy, as the only heir to the Burgundian wealth and territories.

Further Reading

There is no adequate biography of Charles the Bold in English. The standard work, in French, is J. Bartier, *Charles le Téméraire* (1944). A subsequent work, also in French, is Marcel Brion, *Charles le Téméraire, grand duc d'Occident* (1947). The life of Charles is adequately treated in Joseph Calmette, *The Golden Age of Burgundy* (1956; trans. 1963). A detailed picture of the rich court life of Burgundy is in Otto Cartellieri, *The Court of Burgundy* (1926; trans. 1929). The importance of Burgundian culture is described in the brilliant work of J. Huizinga, *The Waning of the Middle Ages* (1924). However, the most vivid account of Charles and Louis XI remains the *Memoirs* of Charles's contemporary Philippe de Comines (available in many editions and translations).

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Ray Charles

The American jazz musician Ray Charles (born 1932) was widely admired as a singer, pianist, and composer. He combined elements of jazz, gospel and rhythm-and-blues to create a new kind of African-American music, known as soul.

Ray Charles Robinson was born in Albany, Georgia, on September 23, 1932. His father, Bailey Robinson, worked as a mechanic and handyman; his mother, Reather Robinson, worked in a sawmill. In order to avoid being confused with boxing champion Ray Robinson, he dropped his last name and was known as Ray Charles.

Suffered Blindness and Loss

The family moved from Albany, Georgia, to Greenville, Florida, when Charles was still a child. In Greenville, at the age of five, he began to go blind. At the age of seven, his right eye was removed, soon after which he became totally blind. At the Saint Augustine School for the Blind, in Florida, he learned to read Braille and began his musicianship as a pianist and clarinetist/saxophonist. His blindness required that he exercise his formidable memory for music aided by his gift of perfect pitch.

At 15 years of age, Charles lost his mother; two years later his father passed away. Suffering, somehow, always produces the greater artist. Charles, early orphaned and blind, suffered and grew in the capacity for emotion which infused his music.

Began Career With Country/Western Bands

Upon graduation from the Saint Augustine School, Charles traveled with country/western road bands—an experience he was to capitalize on later when he added country/western songs to his repertoire. Shortly afterwards, he began touring with rhythm-and-blues bands, working as a pianist, clarinetist, saxophonist, arranger, and composer.

As a singer, Charles was early influenced by blues singers Guitar Slim and Percy Mayfield. At the piano he was influenced by the jazz arrangements of Lloyd Glenn. Forever present in his style was the idiom of gospel music, sometimes subsumed by the other styles he sang; sometimes emerging in his pronunciation; sometimes predominating, as soul music. Charles' romantic ballad singing continued fundamentally in the suave Nat Cole school, but was embellished by deep-throated gospel growls and phenomenal falsetto which was frequently mistaken for a female soprano voice. The texture of his voice, his mixing of styles, his consummate musicianship, his versatile falsetto range, and

his emotional appeal produced a unique vocal artistry which crossed even language barriers, but for an English-speaking audience his story-telling power added the dimension of meaning that provided a totally emotional experience not often equaled in any quarter of musical art.

Invented Soul

In 1954 an historic recording session with Atlantic records fused gospel with rhythm-and-blues and established Charles' ''sweet new style'' in American music. One number recorded at that session was destined to become his first great success. Secularizing the gospel hymn ''My Jesus Is All the World to Me,'' Charles employed the 8- and 16-measure forms of gospel music, in conjunction with the 12-measure form of standard blues. Charles contended that his invention of soul music resulted from the heightening of the intensity of the emotion expressed by jazz through the charging of feeling in the unbridled way of gospel. When ''It Don't Mean a Thing, If It Ain't Got That Swing'' combines with ''Swing Low, Sweet Chariot,'' the result is a beat hard to beat, and Charles never sang a note that was not perfectly on pitch or did not swing in his exceptional rhythmical contexts.

In 1959, on the ABC-Paramount label, Charles recorded his legendary ''Georgia on my Mind.'' In 1961 he won the first of five consecutive polls conducted among international jazz critics by *Downbeat* magazine. Charles won several Grammy Awards from the National Academy of Recording Arts and Sciences. His virtuosity was interna-

tionally recognized. In 1976, he recorded songs from Gershwin's *Porgy and Bess* with Cleo Laine.

A Pepsi endorsement in the 1990s ensured that Charles would be known to a new generation of music lovers. He kept the albums coming, including *My World, The Best of Ray Charles: The Atlantic Years,* and *Love Affair,* and he even had a cameo in the 1996 movie *Spy Hard*.

Views on Elvis

In 1994, Charles appeared on the NBC news show ''Now,'' admitting that ''I'm probably going to lose at least a third of my fans,'' but telling interviewer Bob Costas that Elvis imitated what African-American artists were already doing. ''To say that Elvis was . . . 'the king,' I don't think of Elvis like that because I know too many artists that were far greater than Elvis.'' While this statement caused a stir, it was known that rock-and-roll, especially in the early years, was heavily rooted in blues, and many rock artists performed and popularized music that originally belonged to African-American blues singers.

Although described by Nat Hentoff as living within ''concentric circles of isolation,'' Charles was married to the former Della Altwine, herself a gospel singer, with whom he had three children. He was also known to enjoy good friendship with Stevie Wonder and other musicians. Yet there was a loneliness in his music, a kind of self- intimacy which was, perhaps, best reflected in his 1961 recordings with Betty Carter and his recordings from *Porgy and Bess*.

Of course, loneliness is inherent in the blues, but so much in the art depends upon the feelings of the interpreter that it is clear that there was a kind of loneliness inherent in Charles, himself; a loneliness that we are reminded that we share whenever we hear him sing. There is no more existential art than the art of music, which exists as creative experience only in the time of its performance. As Charles best put it himself, in a 1989 *Downbeat* interview with Jeff Levinson:

> And then you have another kind of person like myself, for whom music is like the bloodstream. It is their total existence. When their music dies, *they* die. That's me. That's the difference.
>
> How can you get tired of breathing? Music is my breathing. That's my apparatus. I've been doing it for 40 years. And I'm going to do it until God himself says, ''Brother Ray, you've been a nice horse, but now I'm going to put you out to pasture.''

Further Reading

There is no full-length biography of Ray Charles at this time. Information can be found in *Downbeat* (January 1989); *Ebony* (April 1963); *New York Post* (January 4, 1962); *New York Times* (October 8, 1961); *Newsweek* (November 13, 1961); *Saturday Evening Post* (August 24, 1963); *Show Business Illustrated* (March 1962); *TIME* (May 10, 1963); Leonard Feather, *Encyclopedia of Jazz* (1960); *American Heritage* (August-September, 1986); *Esquire* (May, 1986); *Rolling Stone* (February 13, 1986); and *Jet* (July 25, 1994). □

Charles de Menou Charnisay

Charles de Menou Charnisay, Seigneur d'Aulnay (ca. 1604-1650), was a governor of Acadia, a territory in the northeast of Canada. He was responsible for a solid and well-rooted establishment of French colonists in Nova Scotia.

Charles de Menou Charnisay was the son of a councilor of state of Louis XIII. He served in the French navy and, when his cousin Isaac de Razilly was appointed governor of Acadia in 1632, went there with him to a settlement at the mouth of the La Have River on the south shore of Nova Scotia, not far from the present town of Bridgewater.

On the death of Razilly in 1635, Charnisay acted as the effective governor of Acadia, though he did not have the title, which had been passed to Razilly's brother, with whom Charnisay worked cordially. Gradually the weight of settlement was shifted from La Have to the sunnier and more fertile lands at Port Royal on the Annapolis Basin on the northwest coast of Nova Scotia.

By this time a rivalry with Charles de La Tour, another administrator across the Bay of Fundy at the St. John River, had arisen. Both Charnisay and La Tour were under the aegis of the Company of New France, a trading company. Each had a right to half the revenue from the whole Acadian area, and each had the right of inspection of each other's territory.

In 1638 their quarrel was aggravated, rather than settled, by an arbitrary and clumsy move made through King Louis XIII, who granted Charnisay the title of lieutenant general in Acadia, with jurisdiction over La Tour's settlement at St. John. This led to a minor war between the two rivals and endless litigation. Further interventions of the court strengthened Charnisay's legal and financial position, but La Tour refused to give in. La Tour went to Boston in 1642 and chartered four ships, which he used to force Charnisay to give up a siege of starvation that he had laid against St. John.

In 1645 Charnisay again laid siege to St. John, apparently deliberately choosing a time when La Tour was absent in Boston. The fort was stormed and finally captured at Easter, 1645. The defenders, who had fought bitterly, were mostly hanged; Madame de La Tour, who had helped to defend her husband's fort, was taken prisoner and died shortly afterward.

By 1647 Charnisay became the governor of the whole of Acadia from the St. Lawrence as far south as he could get his writ to run. In the north he ran afoul of Nicholas Denys, whose trading empire had been established at what is now Bathurst on the northeast coast of New Brunswick. This too produced a lawsuit; but Charnisay's standing at court was very good, and he might have prevailed here too; but in May 1650 his canoe capsized in the Annapolis Basin, and he was

rescued only to die of exhaustion. He was buried at Port Royal, leaving a widow, eight children, and a troubled estate. By a strange irony Charnisay's widow married Charles de La Tour in 1653.

Further Reading

The feud between Charnisay and La Tour has passed to the historians, who still tend to side with one or the other. John Bartlet Brebner, *New England's Outpost: Acadia before the Conquest of Canada* (1927), and Andrew Hill Clark, *Acadia: The Geography of Early Nova Scotia to 1760* (1968), are reasonably objective, while Bona Arsenault, *History of the Acadians* (trans. 1966), sides with Charnisay. □

Enguerrand Charonton

The French painter Enguerrand Charonton (ca. 1410-still active 1466), or Quarton, was one of the finest masters of the school of Provence. His "Coronation of the Virgin" is the most magnificent French altarpiece of the 15th century.

The origin and training of Enguerrand Charonton are unknown. He left Laon for the south of France in 1444 and worked in Aix, Arles, and Avignon until 1466. The contract for his *Virgin of Mercy* (1453), a long rectangular panel, is still preserved; it states that it was to be painted by Charonton and Pierre Villate of Limoges as a votive offering to a convent in Avignon.

The detailed contract for Charonton's *Coronation of the Virgin* (1454) has also survived. It specified that the zones of hell and purgatory, earth, sky, and paradise should be shown and that paradise was to be the locale of the crowning of the Virgin Mary by God the Father and the Son, identical in appearance, and by the dove of the Holy Ghost. This Trinitarian coronation expresses the Filioque doctrine (the Holy Ghost proceeds from the Father and the Son), which had become Church dogma in 1439.

On either side of the Virgin are ranks of adoring angels, saints, innocent children, and the blessed—in short, the entire Christian community. The apparition occupies more than three-quarters of the surface of the panel. Below, on earth, Jean de Montagnac, commissioner of the work, kneels before a crucified Christ. Against a Provençal landscape Jerusalem appears at the right and Rome at the left, both cities being abbreviated fantasies of Charonton. On the side of Rome, as the contract specified, are two revelations of God to man: the Mass of St. Gregory and Moses and the burning bush. The bottom stratum reveals many little figures in the zones of hell and purgatory. The composition is dogmatically and hieratically conceived, like a sculptured Gothic tympanum, and it is iconographically related to St. Augustine's *City of God*.

The picture is a blaze of bright color, especially red, blue, white, and gold. Noteworthy aspects of Charonton's style are the simplified, sculptural forms, linear patterning, stereometric construction of the distant landscape, balancing of hues, delicacy of shadowing, and an elegance that has always been a hallmark of French art. These characteristics are also evident in the great *Pietà* from Avignon (ca. 1460), with which Charonton has been credited.

Further Reading

The only book devoted exclusively to Charonton, a thorough study of his masterpiece, is in French: Charles Sterling, *Le "Couronnement de la Vierge" par Enguerrand Quarton* (1939). General works in English which discuss Charonton include R. H. Wilenski, *French Painting* (1931); Grete Ring, *A Century of French Painting, 1400-1500* (1949); and Michel Laclotte, ed., *French Art from 1350-1850* (1965). □

Marc Antoine Charpentier

The works of the French composer Marc Antoine Charpentier (1634-1704) are generally considered to be the epitome of the formal, learned style cultivated in French music in the late 17th century.

Marc Antoine Charpentier was born in Paris. He came from a family of painters and went to Italy to study painting when a very young man. During a stay in Rome he came under the spell of the famous Italian composer of oratorios Giacomo Carissimi, with whom Charpentier is reputed to have studied. He then changed his allegiance from painting to music and spent several years in Italy perfecting his musical skills.

On Charpentier's return to Paris he collaborated with the playwright Molière on comedy-ballets after the latter's break with Jean Baptiste Lully; Charpentier was responsible for the music for *La Mariage forcé* (1672) and *Le Malade imaginaire* (1673). Following Molière's death in 1673, Charpentier passed through a series of appointments as music teacher and conductor to several aristocratic families. In 1679 he became music master to the Dauphin, only to lose this rich post allegedly because of Lully's opposition. Between 1686 and 1688 Charpentier served in a similar position in the establishment of Mademoiselle de Guise. After 1684 he was also involved in the musical life of several Jesuit foundations in Paris. His *tragédies spirituelles,* written to be performed during Lent, brought him considerable fame. In 1698 Charpentier became director of music at Ste-Chapelle, Paris, and in this post he served until his death on Feb. 24, 1704.

While generally acclaimed for his sacred music, Charpentier's masterpiece is acknowledged to be his most successful opera, *Médée,* based on the drama by Pierre Corneille and mounted in Paris in 1693. Although *Médée* was lauded as the best dramatic work to be produced in France after Lully's death, Charpentier was not to enjoy a similar success with any of his other operas.

In general, Charpentier was acknowledged to be a learned but talented composer. He was considered by La

Cerf de Vièville (1709) to be the superior of any Italian musician, but his music was nonetheless described as very ''dry and stilted.'' Charpentier's formal, learned style found its best expression in church music. He was particularly acclaimed for his solution to problems involved with musical realizations of Latin prosody. His talent was unsuitable for the exigencies of the music theater, despite his attempts to prove otherwise. Since it would seem he incurred the hostility of the all-powerful Lully, Charpentier did not secure a court appointment and hence passed his life in the service of the aristocracy and the Church.

Further Reading

Most of Charpentier's music remains in manuscript. His contributions to French music are discussed in Manfred F. Bukofzer, *Music in the Baroque Era: From Monteverdi to Bach* (1947). See also Donald J. Grout, *A History of Western Music* (1960). □

Pierre Charron

The French philosopher and theologian Pierre Charron (1541-1603) wrote an influential study of skepticism. He was also a renowned preacher and reformer.

Born in Paris in 1541, Pierre Charron studied law at Paris and Orléans before receiving a law degree from Bourges. After a brief period of law practice in Paris he entered the priesthood. He then went to Montpellier, where he studied law and theology and received a doctor's degree in canon and civil law in 1571. The same year he returned to Paris and began to preach. His eloquent sermons soon brought him fame and a variety of new positions. He served as preacher to Margaret of Valois, Queen of Navarre, as theological adviser in several dioceses in southwestern France, and as canon in Bordeaux. In his capacity as an adviser, Charron succeeded in carrying out Church reforms in accordance with the decrees of the Council of Trent. While in Bordeaux, he formed a close and lasting friendship with Michel Eyquem de Montaigne. In 1589 he tried to fulfill an earlier vow to enter a monastery but was rejected, probably because of his age.

In his first major work, *Les Trois Vérités* (1593; *The Three Truths*), Charron defended the Roman Catholic Church against its Protestant opponents. His three basic truths were: the existence of God and the necessity of religion; the existence of a ''revealed religion,'' founded by Christ; and the maintenance of the pure truth by Catholicism, the oldest of the Christian religions.

In 1600 Charron published *Discours chrestiens,* a collection of 16 eloquent sermons. In that year he gave up his active duties and retired to Condom in southwestern France. In 1601 he published his most famous work, the controversial *De la sagesse* (*Of Wisdom*). In this work he developed the idea of skepticism by insisting that man, by use of his own capacities, can know nothing. What man considers true principles are really only ''dreams and smoke.'' This attitude does not undermine religion, however, since it leaves man's intellect blank and thus ready to accept the revealed truths of Christianity. In addition, Charron also developed the view that the man of wisdom (the skeptic) is guided not only by the commands of God but also by the dictates of nature. This emphasis on natural morality was an important step in the philosophical study of ethics.

While visiting Paris, Charron suffered a stroke and died on Nov. 16, 1603.

Further Reading

The only full-length biography of Charron is in French. There is a monograph in English by Jean D. Charron, *The ''Wisdom'' of Pierre Charron* (1961). Also valuable is a chapter in Eugene F. Rice, Jr., *The Renaissance Idea of Wisdom* (1958).

Additional Sources

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Philander Chase

The American clergyman Philander Chase (1775-1852) was a pioneer Episcopal missionary in the early years of westward expansion and the first Episcopal bishop in both Ohio and Illinois.

Philander Chase was born on Dec. 14, 1775, at Cornish, N.H., the last of 15 children. He grew up in the Congregationalist faith of his parents, but while a student at Dartmouth College he converted to the Episcopal Church. Following graduation in 1795 he married and soon after began his theological studies under a rector at Albany, N.Y. He was ordained deacon in 1798 and priest a year later.

Chase's career began as a missionary in central New York (1799-1805) and continued when he was appointed a rector in New Orleans (1805-1811), and later in Hartford, Conn. (1811-1817). Enthusiasm for westward migration encouraged him to set out on his own in 1817 for Ohio, still largely unsettled. Preaching and organizing parishes as he traveled, Chase soon became conspicuous among the few Episcopalians in the region, and in 1818 when Ohio was organized as a diocese, he was elected its first bishop.

Since Chase's episcopal duties received no compensation, he settled at Worthington, where he served St. John's Parish, was principal of a local academy, ran a farm, and still managed to travel throughout the state. During 1821-1822 he was president of Cincinnati College, but this limited his episcopal functions. To build up the diocese required more clergy, and there was little missionary help from the East. Consequently, he determined to educate his own clergy by creating a seminary in Ohio. Untiringly he

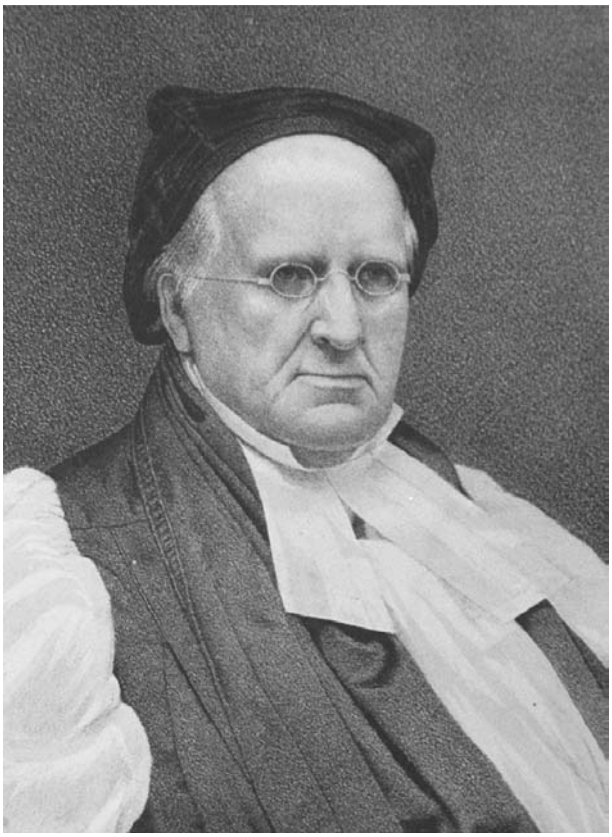

solicited funds for this purpose, first in the East without success and then in England, where he received enough support to start the venture. His dream was realized in 1828, when Kenyon College opened at Gambier.

Chase attempted to function as college president as well as bishop, but his autocratic nature aroused antagonism. Alienated faculty, students, and clergy worked to limit his dual authority, and in 1831 he resigned both positions, retiring to a farm in Michigan.

In 1835 the Church's problem of what to do with a bishop without a see was resolved when Chase accepted election as first bishop of the new diocese of Illinois. With characteristic determination he relieved his earlier experiences: traveling, preaching, organizing, raising money, and starting another school (Jubilee College near Peoria, now closed). By seniority he became presiding bishop of the Protestant Episcopal Church in 1843, lending his support to ''Low Church'' interests. Though he was authoritarian and contentious, his zeal and diligence were respected. He died on Sept. 20, 1852, at Jubilee College after being thrown from his carriage.

Further Reading

Chase's ponderous autobiography, *Reminiscences of Bishop Chase* (2 vols., 1848), is less appealing than the affectionate biography written by his granddaughter, Laura Chase Smith, *The Life of Philander Chase* (1903). Brief biographical summaries are in Raymond W. Albright, *A History of the Protestant Episcopal Church* (1964), and James Thayer Addison, *The Episcopal Church in the United States, 1789-1931* (1951). □

Salmon Portland Chase

The American statesman Salmon Portland Chase (1808-1873) was an ardent advocate of African American rights. He was appointed secretary of the Treasury by President Lincoln, who later made him chief justice of the Supreme Court.

Salmon P. Chase was born at Cornish, N.H., on Jan. 13, 1808. He attended public school at Keene, N.H., and, for a time, a private school in Vermont. He established a reputation for good behavior, scholarly interest, and deep religious feelings. When he was 9 years old his father died, and soon he was placed under the stern direction of his uncle, Philander Chase, one of the great pioneer leaders in the American Episcopal Church.

Philander, ''a harsh, autocratic, determined man of God,'' conducted a church school near Columbus, Ohio, where Salmon pursued classical and religious studies. When Philander, now Bishop Chase, became president of Cincinnati College, Salmon was his student. In less than a year, for some unexplained reason, Salmon left the college and entered Dartmouth College as a junior. He graduated in 1826 ''without marked distinction.'' He had by this time decided to become a lawyer, not a clergyman, but he had not lost his religious devotion.

For a time Chase conducted a school for boys in Washington, D.C., and read law ''under the nominal supervision'' of William Wirt, one of the nation's best lawyers. He was admitted to the bar in December 1829.

Young Lawyer

As a practicing lawyer, Chase made his permanent home in Cincinnati. It was a wise choice. Located on the north bank of the Ohio River, with its busy western trade and with slave territory on the opposite bank, Cincinnati offered splendid opportunities to a young lawyer of ability and strong moral views. Chase's legal talents were quickly recognized, and soon he was being called the ''attorney for runaway Negroes.'' His most famous case was the defense of John Vanzant, who had been arrested while carrying a number of Kentucky runaways to freedom under a load of hay. Chase and William H. Seward, as unpaid lawyers, carried Vanzant's case to the U.S. Supreme Court, where their eloquent appeals for minority rights on constitutional grounds attracted national attention. Chase's insistence that no claim to persons as property could be supported by any United States law won antislavery support among those who rejected William Lloyd Garrison's extreme militant views. It also served to advance Chase's political standing in Ohio and led to correspondence with such national antislavery figures as Charles Summer.

Meanwhile Chase's private life was filled with gloom. His first wife died a year after their marriage, his second after 5 years, and his third after 6 years. Of his six children, only two daughters grew to womanhood. The effects of death, always so near, deepened his religious fervor. Days spent in

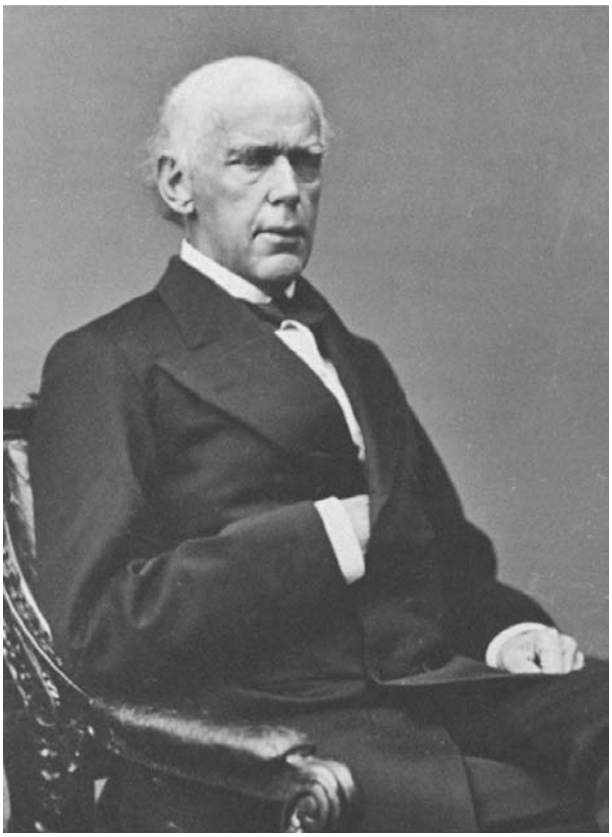

Bible reading and prayer, and soul torture for possible neglect of duty in not impressing others with the need of salvation, left a deep mark on the man.

Political Rise

As a young man, Chase had voted as a Whig, but when the Liberty party emerged, his strong antislavery feelings drew him into its ranks. He was active in its development but was always ready to change parties if slavery could be ended more quickly by another agency. In fact, as the said, he sympathized strongly with the Democratic party in ''almost everything excepting its submission to slaveholding leadership and dictation.''

This was good politics in the state of Ohio, where widely differing peoples and interests kept party lines fluid. When the Liberty party gave way to the Free Soil party in 1848, Chase cautiously followed and a year later was elected to the U.S. Senate by a coalition of Democrats and Free Soilers.

In the Senate, Chase worked ''to divorce our National and State governments from all support of Slavery'' and through constitutional means to ''deliver our country from its greatest curse.'' He labored to unite all the antislavery groups in a futile effort to capture the Democratic party and to make it the champion of freedom. Chase viewed the steps leading to the Mexican War as a proslavery drive but supported war measures as an obligation to the soldiers. He backed the Wilmot Proviso, opposed the Compromise of 1850, and was one of the group that issued the ''Appeal of the Independent Democrats,'' with its false charge that Stephen Douglas's Nebraska Bill had opened that territory to slavery.

Chase was important in creating the new Republican party. In his own state he molded dissenting groups into an efficient machine and in 1855 was elected governor. He was reelected in 1857 and, because of his antislavery political record, was widely considered as a presidential candidate. Because of his shifting political course, however, he could seldom count on solid support from the politicians in his own party. Apparent at the first Republican National Convention at Philadelphia in 1856, this became more clear at the Republican National Convention in Chicago in 1860. There, although a ''favorite son'' candidate, he could not muster a solid vote from his Ohio delegation. Yet Chase and his state were so important to the party that a place in Lincoln's Cabinet was a foregone conclusion. The same held true for William H. Seward and the state of New York. The difficulty was that each of these men thought of himself as superior to the other and even to Lincoln. Both wanted to head the Cabinet as secretary of state, and the rivalry continued even after Lincoln had named Seward to the State Department and made Chase secretary of the Treasury.

Secretary of the Treasury

Chase's task of directing the nation's finances during the Civil War was a difficult one. Vast sums of money had to be borrowed, bonds marketed, and the national currency kept as stable as possible. Interest rates soared; specie payments had to be suspended; and soon a resort to paper money was reluctantly accepted. Yet with the aid of banker Jay Cooke, Chase somehow met the crisis and capped his accomplishments by creating the national banking system, which opened a market for bonds and stabilized currency.

As a member of a Cabinet in which Seward attempted to play the part of ''prime minister,'' Chase led the opposition. To check Seward, he demanded regular Cabinet meetings, gave guarded approval to the provisioning of Ft. Sumter, and openly criticized Seward's handling of foreign affairs. He was equally critical of Lincoln, whom he viewed as incompetent and confused. His main complaints were against the retention of Gen. George McClellan and the refusal to use Negro troops. His constant disagreement with administration policies gained him a following among the Radical Republican element in Congress. In 1862 this led to a Cabinet crisis.

A group of senators, influenced by Chase's complaints, held a secret caucus and drew up a document to be presented to the President, demanding ''a change in and a partial reconstruction of the Cabinet.'' It was, in fact, an effort to remove Seward and to advance Chase. On learning of the plan, Seward sent his resignation to the President, who put it aside. Then, by bringing the protesters and the rest of the Cabinet together for a frank discussion, Lincoln skillfully led Chase to repudiate some of his charges. This hurt Chase with both friend and foe. The next morning he offered his own resignation. Lincoln now held both Seward's and Chase's resignations and, having gained the upper hand, refused to accept either.

As the war dragged on, Chase was increasingly convinced of the impossibility of Lincoln's reelection. The Emancipation Proclamation had been satisfactory as far as it went, he felt, but it had not gone far enough. A new leader with a new approach was needed. Chase decided that it was his duty to seek the Republican nomination. A group of Radical leaders issued a pamphlet declaring Chase as the man who best fit the party's needs. The Chase boom, however, collapsed as Lincoln's hold on the public became clear. This made Chase's place as a Cabinet member embarrassing, and soon Chase submitted his resignation. Lincoln accepted it.

Supreme Court Justice

In the campaign of 1864 Chase made several speeches for Lincoln, and when Chief Justice Roger Brooke Taney died in October 1864, Lincoln appointed Chase to that important office. Chase presided over the Supreme Court during the troubled Reconstruction period. The important tasks were to restore the Southern judicial systems and to uphold the law against congressional invasion. Perhaps Chase best revealed his devotion to justice in his insistence on the judicial character of the impeachment proceedings against Lincoln's successor, President Andrew Johnson.

Meanwhile Chase retained his ambition to become president, and with the aid of his beautiful daughter Kate, he made strenuous but futile efforts to secure the Democratic nomination in 1868 and the Liberal Republican nomination in 1872. He died of a stroke in 1873.

Further Reading

David Donald, ed., *Inside Lincoln's Cabinet: The Civil War Diaries of Salmon P. Chase* (1954), includes notes, commentary, and an introduction which assesses Chase's life. Thomas Graham Belden and Marva Robins Belden, *So Fell the Angels* (1956), is a composite biography of Chase, his daughter, and her husband. Older but still useful biographies are Albert Bushnell Hart, *Salmon Portland Chase* (1899), and J. W. Schuckers, *The Life and Public Services of Salmon Portland Chase* (1899).

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Samuel Chase

Samuel Chase (1741-1811), American politician and member of the early U.S. Supreme Court, was the most controversial of the founders of the American Republic.

Samuel Chase was born on April 17, 1741, in Somerset County, Md. He was educated, primarily in the classics, by his father, the Rev. Thomas Chase, until 1759, when he began the study of law; 2 years later he was admitted to practice. In 1762 he married Anne Baldwin. He was a member of the assembly (1764-1784) from Annapolis, where he resided until moving to Baltimore (1786).

A Force for Independence

An early and active opponent of the British crown, Chase led the tumultuous demonstrations of the Sons of Liberty against the Stamp Act. After the Boston Tea Party controversy in 1774, he was a member of the Maryland Committee of Correspondence and a delegate to the First Continental Congress. The following year he returned to Philadelphia for the Second Continental Congress and served in the Maryland Convention and Council of Safety. In the congresses he was among the most active and zealous and was instrumental in causing the Maryland Legislature to change its instructions to its congressional delegation so as to vote for independence. John Adams described Chase in Congress as ''violent and boisterous'' in debate and ''tedious upon frivolous Points.'' So violent were his attacks on a fellow delegate who was unenthusiastic about independence that his victim retired from Congress. Chase's own patriotism was questioned when Alexander Hamilton (under the pen name ''Publius'') revealed that Chase had taken advantage of knowledge gained in Congress to try to corner the flour market. Temporarily retired from national

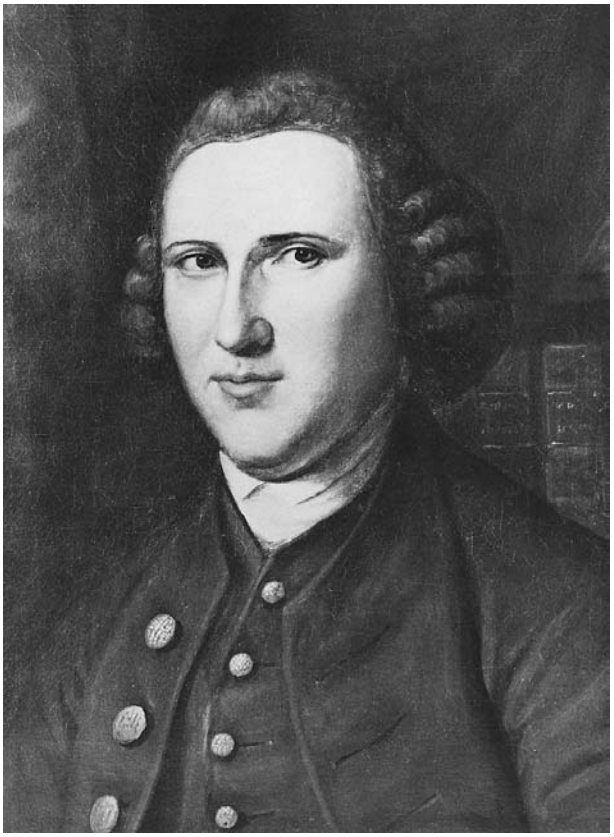

politics, Chase remained a dominant figure in Maryland politics.

In 1784 Chase was married again, this time to Hannah Kilty Giles. Through the years he had diversified his business interests to include involvement in confiscated coal and iron lands. In 1789, however, he declared insolvency. He was concerned in drafting the Mount Vernon Agreement of 1785, which settled differences on the Potomac between Maryland and Virginia, but it might be a mistake to see this as a step toward nationalism; and Chase's attitude toward the Constitution bears this out. He was not a delegate to Philadelphia, but under the name ''Caution'' he assailed the document as undemocratic and voted against ratification. His faction, however, was easily outvoted. Ironically, in view of his later actions, he proposed amendments protecting freedom of press and trial by jury. He was appointed to state judgeships in 1788 and 1791, and his holding of dual offices and his overbearing manner on the bench almost led to his ouster.

Member of the Supreme Court

In the Continental Congress, Chase had helped thwart opponents of Gen. Washington, and when Chase's name was suggested for Federal office in 1795, the President may have remembered this support. Washington first considered appointing Chase attorney general but in 1796 selected him for the Supreme Court, in place of the resigned John Blair. The fact that Chase had converted to Federalism lends credence to the assumption that his democratic opposition to the Constitution was another instance of his demagoguery.

In the first 5 years on the Supreme Court he delivered several precedent-making opinions. In *Hylton v. United States,* 1796, he defined direct taxation much more satisfactorily than would be done by the Court 99 years later. In *Ware v. Hylton,* also 1796, he effectively asserted the supremacy of treaties over state law, and 2 years later in *Calder v. Bull* he provided the textbook definition of expost facto laws. He summed up differing attitudes on judicial review in *Cooper v. Telfair.* An important circuit opinion was his ruling in *United States v. Worrall* that Federal courts lacked jurisdiction over common-law crimes.

Impeachment Proceedings

Chase, however, is best remembered for the contentious behavior that he carried to the bench. He advocated passage of the Sedition Act and then acted almost like a prosecutor, especially in the case of James T. Callender. At the second treason trial of John Fries, Chase's action was so high-handed as to lead to a boycott of his Court by Philadelphia lawyers. The ''hanging judge,'' as the Republican press called him, campaigned vigorously for President Adams in 1800 and probably reached the peak of judicial impropriety on May 2, 1803, when he delivered a blistering tirade against democracy and the Jefferson administration, while making a jury charge. This action prompted the Jeffersonians to impeach him, and he was tried but not convicted in 1805, despite intense pressure from Jefferson, the Senate taking a narrow interpretation of the phrase ''high crimes and misdemeanors'' of Article III of the Constitution. chase's conviction might well have been followed by the impeachment of Justice John Marshall, but impeachment became a dead letter with Chase's trial, although the prospect may have served to curb the justices' political activities.

Chase was often absent his last 10 years on the bench due to gout, and his productivity was far less than that of his first 5 years. His stormy life ended on June 19, 1811.

Further Reading

There is no biography of Chase. Philip A. Crowl, *Maryland during and after the Revolution: A Political and Economic Study* (1943), provides useful background material, as does the biography of one of his closest friends, *Luther Martin of Maryland,* by Paul S. Clarkson and R. Samuel Jett (1970). The volumes in preparation on the history of the Supreme Court by Julius Goebel and Gerald A. Gunther will supersede existing works.

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William Merritt Chase

William Merritt Chase (1849-1916) was one of the leading artists of America at the end of the 19th century as well as a distinguished teacher.

Born in Franklin, Ind., on Nov. 1, 1849, William Merritt Chase received his first art instruction in Indianapolis under B. F. Hays. He then attended the National Academy of Design in New York City, after which he studied in St. Louis, where his family had moved. Through friends impressed by his ability, he went abroad in 1872 and spent 5 years at the academy in Munich. American painters Frank Duveneck and John H. Twachtman were fellow students. Chase took a trip to Spain, where he copied the work of Velázquez, then spent several months in Venice with Duveneck.

In 1878 the Art Students League in New York City invited Chase to become a painting instructor. Knowledge of his European success had preceded him, and his class was an immediate success. He then founded his own school and continued for years as the most prominent art teacher in America.

Chase had his winter studio in New York City and held a summer school on Long Island. He was a prolific painter, active in the field of portraiture and landscape, as well as making a great success of fish still lifes. He soon gave up the muddy brown tonalities of the Munich school and adopted the silvery gray tones of Velázquez, gradually adopting lighter tones applied with much the same bravura as John Singer Sargent. Chase's portrait of Miss Dora Wheeler shows penetrating character analysis as well as facile handling of the exotic setting. *A Friendly Call,* showing Mrs.

Chase receiving a beautifully gowned visitor, is perhaps his most brilliantly conceived composition of figures in an interior.

Chase was very elegant in appearance and had a great deal of dash and style. His New York studio was a favorite gathering place for prominent artists and other notable people. On one occasion in 1890 Sargent was permitted to exhibit his portrait of the great Spanish dancer Carmencita, in the hope of making a sale to one of the notables who had gathered to view the painting and witness a private performance of her dancing. Chase asked Carmencita to pose for him, but she refused when he did not give her expensive presents such as those lavishly bestowed by Sargent. The portrait had to be finished from photographs. During visits to London, Chase became a close friend of James McNeill Whistler and painted a distinguished full-length portrait of the expatriate artist.

Over the years Chase probably had more students than any other painting teacher of his day. His influence was far-reaching, and he was responsible for establishing dashing, freely brushed canvases reminiscent of both Édouard Manet and Sargent as the accepted style of painting.

Further Reading

Katherine Metcalf Roof, *Life and Art of William Merritt Chase* (1917), is a useful, if uncritical, biography written by a student and friend of the artist. More recent exhibition catalogs that provide some biographical data in addition to representative illustrations of his work are Art Association of Indianapolis, *Chase Centennial Exhibition* (1949); *William Merritt Chase: A Retrospective Exhibition* (1957), a catalog of an exhibition held at the Parish Art Museum, Southampton, N.Y.; and University of California, Santa Barbara, The Art Gallery, *William Merritt Chase* (1964). Edgar P. Richardson in *Painting in America* (1956) briefly discusses Chase's importance as a teacher.

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Vicomte de Chateaubriand

François René, Vicomte de Chateaubriand (1768-1848), one of the first French romantic writers, was a master stylist. Through the poetic prose of his voluminous work he was able to evoke exotic places and to transform and idealize his own life and times.

René de Chateaubriand was born in Brittany on Sept. 4, 1768, the son of an insignificant provincial nobleman. He grew up first on the Atlantic coast at Saint-Mâlo, later in the gloomy family château of Combourg. As one of 10 children, he was largely neglected and spent his days roaming the woods with his devoted sister Lucille, who first encouraged him to write poetry; by night he slept fitfully, isolated by a whim of his father in a haunted tower.

Chateaubriand attended the nearby College of Dol for 4 years. After acquiring a good classical background, he was sent to the Jesuit college at Rennes for more thorough preparation in mathematics. Following this he studied first for a naval career, later for the priesthood; Chateaubriand then joined the army, only to soon weary of military life.

Leaving the army, Chateaubriand went to Paris, where his brother introduced him at court and his first verses were published in 1789, the year of the fall of the Bastille. Though Chateaubriand was Catholic and royalist, he hated despotism and soon professed sympathy for the ideals of the French Revolution. But the revolutionary violence appalled him, and in 1791 he went to America in search of true liberty, of simplicity, and of the wilderness, where he expected to find American Indians living pure and simple lives. He dressed like a trapper and explored the Great Lakes and the regions around the Ohio and Mississippi rivers. The exotic color of his later works derives from diaries he kept at this time. Several American epics were the fruit of this journey.

Chateaubriand returned to France in January 1792, and in March he married Céleste Buisson de la Vigne, a sharp-tongued and witty young heiress. He joined the French

émigré army in the Rhineland, was wounded, and dragged himself half dead to France. In 1793, the year of the Terror, he escaped to London. At first he was miserably poor and almost starved to death; at this time, while a resident in the home of a British pastor, he was involved in a pathetic love affair with Charlotte Ives, the pastor's daughter.

Literary Career

Chateaubriand's first book, *Essai sur la Révolution* (Essay on the Revolution), was written in London and published in 1797. From the viewpoints of the Philosopher and the historian he examined ancient revolutions, compared them to the crisis in France, and attacked the conservative factions. The book shocked the monarchists in London, grieved and stunned his own family, but brought him new friends among French moderates.

One such friend, Louis de Fontanes, a neoclassic poet, was convinced that France was returning to Catholicism. His ideas struck a responding chord in Chateaubriand. Soon after, the death of his mother made Chateaubriand's religious conversion complete: ''I wept and I believed.'' *Le Génie du Christianisme* (1802; *The Genius of Christianity*) struck like a flash of lightning when the French public was groping in the dark. This work, which established Chateaubriand as a major figure, defends Christianity not by appeal to reason but rather by appeal to the heart and the imagination. The cameo-like novels, *Atala* and *René,* intended merely as illustrations of the author's theses, are the works of Chateaubriand most widely read today.

Napoleon was pleased by this brilliant defense of Catholicism, and he named Chateaubriand secretary to the ambassador of Rome in 1803. When Napoleon had the Duke of Enghien assassinated, Chateaubriand had the courage to resign in protest from his new post in Valais.

Chateaubriand rejoined his wife after 12 years of virtual separation, but he discovered that her mocking gaiety had grown more biting as the years had passed. She was especially acerbic on the subject of his many mistresses, among them Madame de Beaumont, Madame de Custine, Madame de Noailles, and the celebrated Madame de Recamier, who had once refused the advances of Napoleon. These women used their influence to support Chateaubriand in politics and to spread his literary fame.

Chateaubriand and his wife retired to the secluded Valley of Wolves in the region of Sceaux outside Paris. Here he finished *Les Martyrs* (*The Martyr*), began his autobiography, *Mémoires d'outre-tombe* (*Memoirs*), and wrote in its entirety *L'Itinéraire de Paris à Jerusalem* (1812; The Journey from Paris to Jerusalem), the story of his pilgrimage to the Holy Land.

Political Career

Under Louis XVIII, Chateaubriand became minister of state without portfolio. This minor post displeased him, and he managed to be appointed minister to Berlin in 1821. He became ambassador to London in 1822, represented France at the Congress of Verona, and as minister of foreign affairs helped in 1823 to bring about the war with Spain. He was dismissed in 1824. He then engaged in bitter opposition to Louis XVIII but at the King's death and the advent of Charles X rallied back to the monarchy. He became ambassador to Rome in 1827 but resigned in 1829. In 1830 he refused to support the government of Louis Philippe (the ''Bourgeois King'').

Final Works

In 1831 Chateaubriand published his *Études historiques* (Historical Studies) and in the same year went back to his memoirs with greater seriousness. Chateaubriand's *Mémoires d'outre-tombe* manifest his desire to link his personal history with that of France. He constantly dramatizes his life, enlarging upon his role in events to the point of comparing himself to Napoleon. The book combines features of the confession (''to explain my inexplicable heart'') and the historical essay. It is a masterpiece not only as an example of the genre but also as an expression of the 19th-century spiritual quest and its permanent malaise, the *mal du siècle*.

Chateaubriand's influence was immense; he dominated the literature of his time, to which he taught a fluid prose, intimately molded to the emotions. His *Génie du christianisme* imprinted a Christian character on the romantic movement; his exotic novels are both the source and the example of the *mal du siècle*.

Chateaubriand died in Paris on July 4, 1848, and was buried, according to his wish, opposite Saint-Mâlo, where he had played as a boy, on the isle of the Grand-Bé.

Further Reading

The best source of information on Chateaubriand is his own memoirs, *Mémoires d'outre-tombe;* the 1961 translation by Robert Baldick is handsome, exact, and highly readable. Two useful biographies are Joan Evans, *Chateaubriand: A Biography* (1939), and André Maurois, *Chateaubriand: Poet, Statesman, Lover* (trans. 1940). See also F. C. Green, *French Novelists from the Revolution to Proust* (1931), and Friedrich Sieburg, *Chateaubriand* (trans. 1961).

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General Chatichai Choonhavan

As prime minister (1988-1990) General Chatichai Choonhavan (born 1922) tried to lead Thailand in its internal economic expansion and in its enhanced political and economic roles in Southeast Asia.

Born on April 5, 1922, to a military family (his father was Field Marshal Phin Choonhavan), Chatichai Choonhavan had a distinguished career both in the military and in public service. It was under the leadership of his government that Thailand began to play a more important role in the politics and economic life of mainland Southeast Asia.

Chatichai Choonhavan was educated at the Chulachomklao Royal Military Academy, graduating in 1940. His military education continued at the Royal Thai Army Cavalry Officer School in 1946 and at the Armored School of the United States Army in 1948. His active-duty career included action in the Thai-Indochina conflict of 1940, World War II, and the Korean War. He started as a sublieutenant in 1940 and a year later was promoted to lieutenant. He became a captain in 1943, a major in 1947, lieutenant colonel in 1951, colonel in 1954, brigadier general in 1956, and major general in 1973.

Military and Diplomatic Duties

In addition to his extensive military duties, which included serving as the commander of the 2d Cavalry Regiment in 1954 and as commandant of the Armored School in 1955, General Chatichai Choonhavan also held concurrently a variety of diplomatic and executive positions. He was minister plenipotentiary to Argentina in 1960, and thereafter ambassador concurrently to Austria, Turkey, and the Vatican, posts he held for eight years. In 1968 he was appointed ambassador concurrently to Switzerland, Yugoslavia, and the Vatican and permanent representative of Thailand at the United Nations office in Geneva.

By 1962 he became director general of the Political Department of the Ministry of Foreign Affairs, and in 1972 he became deputy minister of that ministry. In 1975 he became a member of Parliament from Nakhon Ratchasima Province and minister of foreign affairs; then the minister of industry.

Throughout most of the remainder of his career he retained his political role as a parliamentary member from Nakhon Ratchasima Province, and in 1986 became the leader of the Char Thai political party. He was appointed deputy prime minister in 1986, and prime minister in 1988.

Election as Prime Minister

The strengthening of the political process under the long tenure of Prime Minister Prem Tinsulanond from 1980 to 1988 gave a measure of stability to a nation that had witnessed a continuous intervention of the Thai military into leadership roles in the government since 1932. Beginning in 1980, elections and the military's involvement in the political process through parliamentary politics contributed to internal stability and an expanded Thai role internationally. Thailand had a history of military coups, and although there were two unsuccessful coup attempts by younger officers under the Prem regime, the emerging pattern was indicative of greater political stability through a strong military presence, but also with its governmental involvement through the political process.

Under the leadership of the prime minister, Thailand began to reassert a much more positive economic and political role in the region, while maintaining its strong support for ASEAN (Association of Southeast Asian Nations) and Thai membership. The enrichment of the country produced a growing and policially ambitious middle class opposed to the exploitation of the military government. In 1988 this began to have an impact, with the appointment for the first time in decades of an elected prime minister in Chatichai. Chatichai took some measures to curtail the practices of the military, but his government was widely seen as corrupt.

Thai Economics

Internally, the Thai economy was one of the healthiest in the region, with the gross national product expanding at an average rate of about 10.9 percent in 1989. Thailand was regarded as the newest of the ''newly industrializing countries'' (NICs) of the region, following Korea, Taiwan, Singapore, and Hong Kong. In 1989 international forces caused difficulties for Thailand. The income from tourism became threatened by the worldwide AIDS epidemic. In Bangkok, as many as 40 percent of the thousands of male prostitutes and 600,000 female prostitutes were infected with the HIV virus. In 1991, tourism was adversely affected by fear of travel generated by the Persian Gulf War.

Thailand had continuously been concerned over the expansion of Vietnamese influence over Indochina, specifically the Vietnamese invasion of Cambodia and its role in Laos, states bordering Thailand. Thailand was alarmed not only because of the military power of the Vietnamese, but

also because a significant number of peoples of Lao and Cambodian ethnic descent live in Thailand and there had been historical Vietnamese and Thai rivalry on the mainland of Southeast Asia. The economic liberalization in Laos and the withdrawal of the bulk of Vietnamese military forces from Cambodia allowed a relaxation of tensions in the region, and in fact provided lucrative opportunities for Thai traders to play a dominant economic role in the region.

At the funeral of Emperor Hirohito in Tokyo on February 25, 1989, Prime Minister Chatichai presented President Bush with an *aide memoire* in which Thailand requested United States cooperation in an expanded diplomatic and economic Thai role in the Indochina states of Vietnam, Cambodia, and Laos and in Burma as well. All of these countries had recognized the need for major economic liberalization, a process in which Thailand believed it could play a most important role. The United States did not respond positively to the Thai interest, because the United States at that time did not recognize the Vietnamese or Cambodian regimes and had cut economic and anti-drug assistance to Burma (now called Myanmar) because of human rights violations by the Burmese military. After the Burmese coup of September 18, 1988, there were close Thai-Burmese military relations leading to major Thai economic investments in Burma.

A Coup

The careers of General Chatichai Choonhavan and other retired Thai military leaders seemed to indicate a shift to democratic processes in politics. However, sudden military pressure forced Chatichai Choonhavan to resign his post December 9, 1990. Chatichai was ousted in a coup d'etat that installed a mlitary junta, the 17th coup or attempted coup since 1932. A military junta took control of Thailand, calling itself the National Peacekeeping Council. Within days King Bhumibol Adulyadej recognized the new government. The former prime minister, his family, and some of his aides were charged with corruption and imprisoned.

A civilian diplomat, Anand Panyarachun, was appointed the prime minister pro tem by the junta that deposed Chatichai. But as new parties formed, the leading role was taken by a military party, Samakkhi Tham. In 1992, their choice for prime minister fell on General Suchinda Kraprayoon. Protests among university students and the middle class began immediately. Those opposed to a continuation of military rule rallied in Bangkok in the hundreds of thousands. In May the government declared a state of emregency and ordered troops to fire into the crowds of demonstrators. In the four days of turmoil, a number of people, somewhere between 40 (the government's figure) and 1,000, were killed by government troops. Violence was quelled when the king stepped in to call for an end to confrontation. Suchinda lost the support of the political coalition in charge of the government and resigned, replaced once again by Anand in the role of prime minister pro tem. In elections held in September, an anti-military pro-democracy coalition of parties, led by Chuan Leekpai of the Democratic Party, won a majority of seats despite violence and vote-buying that were manifest in many areas in Thailand.

Chatichai remained a vocal and active leader of the Char Thai political party, speaking out frequently on matters of Thai economic policy as it related to foreign relations and the development of Thailand. In September of 1996, just before elections, Chatichai publicly criticized Prime Minsiter Banharn Silpa-Archa for failing to fully pursue Mekong river sub-regional economic development projects, which, if properly managed, would enable Thailand to serve as a gateway to Indochina. The quadrangle project in the north and the seaboard development projects in the south had virtually come to a halt under the Banharn administration, Chatichai said. He added that the Banharn government has paid little attention to Indochina, and other countries have moved into what is supposed to be Thailand's backyard. He also said that Banharn lacks vision in foreign ecnomic policy-making. Just a week later, however, a new prime minister was selected: Chavalit Yongachaiyudh. Chatichai had also been in consideration for the position. The new prime minister selected Choonhavan as his special advisor for economic and foreign affairs.

Further Reading

Except for brief references in the daily press there is no biographical material in English for Chatichai Choonhavan. The Royal Thai Government has published a booklet, *The Thai Prime Minister and His Task* (Bangkok, no date). An analysis of Thai writing can be found in Herbert P. Phillips, *Modern Thai Literature: An Ethnographic Interpretation* (1987). □

Bankimchandra Chatterji

The Bengali novelist Bankimchandra Chatterji (1838-1894) was the first writer to use the Western form of the novel successfully in an Indian language.

Bankimchandra Chatterji was born on June 26, 1838, in the village of Kanthalpara near Calcutta. His father, Jadavchandra, an orthodox Kulin Brahmin, was a deputy collector of revenues. Bankimchandra received much of his early traditional Hindu education from a family priest. He was married at the age of 11 to a girl of 5 and in the same year, 1849, was enrolled in Hooghly College.

At Hooghly College, and later at Presidency College, Calcutta, Bankimchandra's education became almost entirely Western, with an emphasis on science, history, language, law, and philosophy. In 1858 he became one of the first two students to earn a baccalaureate from newly founded Calcutta University. Immediately after graduation he was appointed a deputy collector by the British colonial government and remained in that position without promotion for 33 years. He retired in 1891. But while he was a government official, he began to write novels in his spare time. He is said to have suffered from diabetes for some

years, and he died 2 years after his retirement, on April 8, 1894.

Historical Novels

Bankimchandra wrote his first novel, *Rajmohan's Wife* (1864), in English. Thereafter he wrote 14 novels in Bengali from 1865 to 1884. He combined Sanskritized and colloquial Bengali in a manner that made it for the first time an adequate vehicle for expressing a wide range of subjects that hitherto had had to be stated in Sanskrit or English. His first Bengali novel, *Durgeshnandini* (1865), is said to have created a sensation in Calcutta. Bengalis had read English novelists, like Sir Walter Scott, but Bankimchandra's novels were the first that gave them a satisfying semblance of their own world in fictional form. His first three novels were pure romance decked out in historical costume. While the history in these and in later novels with historical themes was often inaccurate, the bravery of the heroes and the beauty, endurance, and self-sacrifice of the heroines served to inspire Bengalis with notions of a glorious past.

Social Issues

In his social novels Bankimchandra was bold for his time in creating characters who broke with traditional codes of behavior, but he was careful to see that in the end the conventional prevailed over the unconventional. In his two best social novels, *Vishavriksha* (1873) and *Krishnakanter Will* (1878), he explores the questions of extramarital love and remarriage of widows, but by means of suicide and murder he clears the way for convention to win out. He was guilty of helping the right as he saw it to overcome the wrong by undisguised authorial intervention in the affairs of his characters. However, Bankimchandra's works possessed vitality. In the numerous, short chapters, dramatic events happened frequently, humor appeared everywhere, and there was movement, action, and feeling. Many of the names of his fictional characters have passed into the idiom of the language.

Advocate of Hinduism

Bankimchandra became an adult at a time when the educated people of Bengal were beginning seriously to reexamine their ideals. The easy acceptance of everything Western and the derogation of everything Hindu had by this time given rise to a strong Hindu reaction. Bankimchandra became a spokesman for the orthodox point of view. He wrote a book on the Lord Krishna which showed a personal God with attributes more lofty than those of the Christian God. Bankimchandra defended the institution of caste, though he acknowledged some of its evils. In one of his last novels, *Anandamath,* he described a strongly disciplined order of *sanyasis* who revolted against the medieval Moslem rulers of Bengal. These *sanyasis* worshiped the mother-goddess Durga, who became to Bengali readers a powerful symbol of religion and patriotism. A long poem in this book, *Bande Mataram* (Hail to the Mother), became after Bankimchandra's death the anthem of Hindu nationalists in the early 20th century.

Bankimchandra's impact on nationalist thought and action was based on his teaching of a renewed faith in Hinduism, and occasionally this was used to exacerbate communal antagonism between Hindus and Moslems. Though he proposed no specific plan for gaining independence or for governing the country after independence, his ideas blossomed in other men's minds and were a force in the Indian nationalist movement.

Further Reading

Most of Bankimchandra's novels have been translated into English. Biographical and critical works on Bankimchandra in English are generally uninspiring. Jayanta-Kumara Dasa Gupta, *A Critical Study of the Life and Novels of Bankimcandra . . .* (1937), is readily available in university libraries. More enjoyable to read and more detailed biographically, although undocumented and marred by faulty English, is Mati-Lala Dasa, *Bankim Chandra, Prophet of the Indian Renaissance: His Life and Art* (1938).

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Thomas Chatterton

The major works of the English poet Thomas Chatterton (1752-1770) are a group of poems that he claimed had been written by Thomas Rowley, a 15th-century priest.

Thomas Chatterton, born in Bristol on Nov. 20, 1752, was the posthumous son of a schoolmaster. In 1727 his father had acquired many 15th-century parchments, and in these documents Chatterton later pretended to find the poems and records of Thomas Rowley and his circle.

In 1760 Chatterton was enrolled in Colston's Hospital School, a charity school restricted to teaching reading, writing, arithmetic, and the principles of the Church of England. The narrowness of this education was somewhat relieved by the influence of the junior master, Thomas Phillips, who encouraged the older boys to read history and poetry and to write. According to Chatterton's sister, ''he was more cheerful after he began to write poetry,'' when he was about 10 years old. His first published verses appeared in *Felix Farley's Journal* on Jan. 8, 1763.

On July 1, 1767, Chatterton was apprenticed to a scrivener. Although the boy did his work dutifully, much of the time there was nothing for him to do except write his own compositions and read chronicles, charters, Chaucer, and dictionaries, the sources of his antiquarian knowledge. While an apprentice, he discovered the store of 15th-century parchments in his mother's house. Exclaiming that he had found a great treasure, he carried them off for use in producing and authenticating his Rowley myth. Most of the

Rowley poems appear to have been written in 1768-1769, though they were not published until after the poet's death.

Anxious to try his luck in the literary world, in 1770 Chatterton set off for London. He wrote cheerful letters home about the people he had met and the welcome accorded his works, and it appears that he produced, in addition to poems, every kind of Grub Street writing. He also wrote the last-and one of the best-of the Rowley poems, ''An Excelente Balade of Charitie.'' Unlike his hackwork, it was rejected. While Chatterton's acknowledged poems are often imitations of Pope's satires, the Rowley poems have such romantic qualities as a taste for the medieval, a rejection of social injustice, and a preference for loose or stanzaic forms rather than heroic couplets.

Chatterton's voluminous writings brought less fame than he claimed, and far less money than fame. On Aug. 24, 1770, alone in London, not having eaten for several days, Chatterton tore up his papers, drank arsenic, and died.

Further Reading

Joseph Cottle and Robert Southey, eds., *The Works of Thomas Chatterton* (3 vols., 1803), includes the earliest biography, the ''Life of Chatterton'' by George Gregory. *The Poetical Works of Thomas Chatterton* (2 vols., 1871) was edited by Walter W. Skeat; it includes an essay on the Rowley poems by Skeat and a memoir by Edward Bell. New biographical material is in John H. Ingram, *The True Chatterton* (1910), and Sir Ernest Clarke, *New Lights on Chatterton* (1916). A more recent full-length study is John C. Nevill, *Thomas Chatterton* (1948).

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Geoffrey Chaucer

The English author and courtier Geoffrey Chaucer (ca. 1345-1400) was one of the greatest poets of the late Middle Ages and has often been called the father of English poetry. His best-known works are *The Canterbury Tales* and *Troilus and Criseyde.*

The exact date and place of Geoffrey Chaucer's birth are not known. The evidence suggests, however, that he was born about 1345, or a year or two earlier, in his father's London house. This was located on Thames Street adjacent to the west bank of the Walbrook. It is probable that young Geoffrey attended school at St. Paul's Cathedral. If he did so, his early training must have been strongly influenced by men whose intellectual tastes were shaped by their association with Richard de Bury, one of the most learned Englishmen of his time and the author of a treatise on the love of books called *Philobiblon*. But our first record of Chaucer reveals that in 1357 he was a page in the household of the Countess of Ulster, the wife of Prince Lionel. From this time forward we find Chaucer associated in one way or another with the royal family.

During 1359-1360 King Edward III campaigned in France, hoping to better the terms of what would become the Treaty of Bretigny (1360), and even to be crowned king of France at Reims. But the campaign was a failure, and during it Chaucer, who was in the retinue of Prince Lionel, who was in the retinue of Prince Lionel, was taken prisoner. The King ransomed him for the substantial sum of £ 16 on March 1, 1360. Later in the year Chaucer was again in France on a mission for Prince Lionel. We should not be astonished that in the late 14th century a young man of about 15 should be entrusted with considerable responsibility—boys did not then experience the uneasy period of adolescence that we know today.

Chaucer's Marriage

After 1360 we lose sight of Chaucer for several years. There is an old tradition to the effect that he studied at the Inner Temple, where apprentices at law were trained. This kind of education would have been especially appropriate for a young man destined for royal service. However, he may have been engaged with Prince Lionel in Ireland. He tells us in the ''Retractions'' at the close of *The Canterbury Tales* that he had made ''many a song and many a leccherous lay.'' It is likely that such songs and lays were the

product of his youthful years, and that he acquired an early reputation for songs and jocular tales.

Recently discovered documents indicate that in 1366 Chaucer was traveling in Spain, and it is probable that soon after his return he married a lady of the queen's chamber, Philippa, the daughter of Sir Payne Roet. Philippa later entered the service of Constance of Castile, the second wife of John of Gaunt, Duke of Lancaster. Her sister, Katherine Swynford, had been in the service of John's first wife, Blanche. After the death of Blanche, Katherine became John of Gaunt's mistress, and many years later (1396) his third wife. Chaucer's ties with the Duke of Lancaster were thus very close. In 1368 Chaucer was again on the Continent, probably on a mission for the King. Chaucer was now a royal squire.

The Book of the Duchess

The year 1369 marks a turning point both in the fortunes of England and in the career of young Chaucer. Edward the Black Prince had won a singular victory at Nájera in 1367, but it was to be his last great chivalric achievement. He soon became subject to a debilitating and lingering illness. In 1369 the war with France was resumed, and the French were increasingly successful. On August 15 Queen Philippa died of the Black Death, which ravished England in that year. King Edward was becoming increasingly feeble both as an administrator and as a chivalric leader, and he soon fell under the domination of a mistress, Alice Perrers. The years between 1369 and 1400 witnessed a steady decline in English prestige abroad and in the integrity of English society at home.

On Sept. 12, 1369, Blanche, Duchess of Lancaster, also died of the plague. John of Gaunt, who was campaigning on the Continent, did not return until December. When he did so, however, he established two chantry priests in St. Paul's Cathedral to sing Masses for Blanche, ordered a tomb to be erected for her and for himself in the choir north of the altar, and established a memorial service to be held annually for her on September 12. It seems probable that he also asked Chaucer to compose a memorial poem to be recited in connection with one of these services.

Before the death of Queen Philippa, poetry in the English court had been customarily written in French. French was the natural language of both King Edward and his queen. Her secretary, Jean Froissart, was the most prominent poet associated with the court. Chaucer's memorial poem, however, was to be in English. It is possible that he had written his English devotional poem, ''An A B C,'' which is a translation from a French source, for Blanche at some time before her death. We must not suppose that Chaucer dashed off his new poem, *The Book of the Duchess,* in a few days. It is a complexly structured allegory suited to the rather sophisticated court tastes of the time, and a fitting memorial to one of the highest-ranking ladies of the English royal household.

The King did not allow Chaucer to remain idle. He was sent abroad on diplomatic missions in 1370 and again in 1372-1373. The latter mission took him to Italy, where he visited Genoa and Florence. He may have deepened his acquaintance with the poetic traditions established by Dante and Petrarch.

John of Gaunt was able to attend a memorial service for Blanche for the first time in 1374. It may be that Chaucer's *Book of the Duchess* was read at this service. In any event, the duke granted Chaucer an annuity of £ 10, the normal income for a squire in an aristocratic household. The King granted Chaucer a daily pitcher of wine and appointed him controller of customs of wools, skins, and hides in the port of London. This position brought £ 10 annually and a bonus of 10 marks. The City of London granted Chaucer a residence above Aldgate; moreover, some wardships obtained in 1375 brought Chaucer a little over £ 175. He and Philippa were thus economically secure.

During the early years of his residence at Aldgate, where he remained until 1386, Chaucer went abroad several times on diplomatic missions for King Edward, who died in 1377, and for King Richard II. In 1380 Chaucer's name appears in some court records. He and three distinguished knights and two prominent merchants took one Cecily of Champaign before the chancellor, Archbishop Simon Sudbury, to swear that she had no charge of rape or other action to bring against Chaucer. This fact has given rise to a great deal of unwarranted speculation, but there is no evidence to show that Chaucer's relations with Philippa were not satisfactory. In the following year Chaucer probably witnessed the outrages of the Peasants' Revolt in London, during which Archbishop Sudbury was cruelly beheaded by a mob. In 1382 Chaucer was made controller

of petty customs on wine and other goods with the right to employ a deputy. He obtained in 1385 a permanent deputy for the wool customs, which must have entailed many hours of onerous labor.

Troilus and Criseyde

The diplomatic business of the king and the regular affairs of the custom house must have kept Chaucer busy. Nevertheless, while he was living above Aldgate he completed his translation of Boethius's *Consolation of Philosophy,* a book whose phrases, figurative devices, and philosophical ideas echo throughout his poetry. It is almost impossible to understand Chaucer's original works without first obtaining a thorough understanding of this book. He probably composed some of his short poems during this period and almost certainly his ''tragedy,'' as he calls it, *Troilus and Criseyde*. This long poem, set against the background of the Trojan War, is based on an earlier poem by the Italian Giovanni Boccaccio. But Chaucer uses the narrative for his own purposes. The story involves a young prince of Troy who, neglecting his obligations during the Greek siege of the city, falls in love with a widow named Criseyde, loses her, and dies in despair on the battlefield. The fate of the young prince serves as a warning to the chivalry of England.

Probably because of the influence of Thomas of Woodstock, Duke of Gloucester, Chaucer lost his controllerships at the custom house in 1386. He probably took up residence in Kent in that year. He served as a member of Parliament from Kent. It is probable that Philippa died in 1387. Certain evidence indicates that Chaucer was in straitened circumstances in 1388, but in 1389 he received his highest position, the clerkship of the royal works. Although the clerk of the works had an office in the palace grounds at Westminster, Chaucer must have traveled a great deal in overseeing the maintenance, repair, and construction of royal buildings.

Chaucer supervised the construction of lists for an important tournament at Smithfield, where matches were held in return for the jousts at St. Ingelvert. There Henry of Derby, John of Gaunt's son and the future Henry IV, distinguished himself before departing on a Crusade. The clerkship, which required a great deal of work organizing workmen, collecting and transporting materials, and consulting with masons and carpenters, was seldom held for a long term in the 14th century, and Chaucer resigned in 1391. For a time thereafter he served as deputy forester for the royal forest at North Petherton. The King granted him a pension of £ 20 in 1394, and in 1397 an annual butt of wine was added to this grant. These grants were renewed and increased by Henry IV in 1399.

The Canterbury Tales

Between 1387 and 1400 Chaucer must have devoted considerable attention to the composition of his most famous work, *The Canterbury Tales*. Some of the tales were probably modified versions of earlier works adapted for the new collection, while others were written especially for it. The original plan demanded two tales each for over 20 pilgrims making a journey from Southwark to the shrine of St. Thomas Becket at Canterbury and back. (The shrine was a favorite site for penitential observances on the part of English royalty.) The plan was later modified to require only one tale from each pilgrim on the road to Canterbury, but even this scheme was never completed. The tales survive in groups connected by prologues and epilogues, but the proper arrangement of these groups is not altogether clear. It is clear that in his final plan Chaucer intended the collection to begin with the ''Knight's Tale,'' a short epic, and to close with a sermon on penance delivered by the Parson. The series is introduced in a ''General Prologue'' that describes the pilgrimage and the pilgrims taking part in it.

Pilgrimages were regarded as penitential acts reflecting the pilgrimage of the Christian spirit toward its Creator. The spiritual pilgrimage was said to be motivated by love and characterized by self-denial and contrition. Hence the Parson's closing sermon is appropriate. Chaucer gives his pilgrimage peculiarly national overtones by directing it toward the shrine of St. Thomas, a citizen of London and a national hero. Among the fictional pilgrims the Knight, whose campaigns reflect the glories of England before 1369; the Clerk, who is an ideal scholar; and the Parson, who clearly reflects the apostolic life, serve as reminders of the ideals associated with St. Thomas. Most of the other pilgrims exemplify in amusing ways the weaknesses of the groups they represent. Chaucer's chief weapon in criticizing these weaknesses is humor. The humor is sometimes very subtle, but it is also often broad and outspoken. We shall understand the pilgrims much better if we regard them as exemplifications rather than as realistic individuals or as personalities. Moreover, we should not be misled by the poet's laughter so that we miss the seriousness of his criticism. Chaucer's vigor and sanity have won him wide acclaim ever since his own time, when he was admired for his philosophy as well as for his poetic talent.

Chaucer must be ranked among the most learned and accomplished of English poets. Besides the translation and major works already mentioned, he wrote a number of shorter poems and translated at least part of the most successful late medieval French poem, the *Roman de la rose* by Guillaume de Lorris and Jean de Meun. Chaucer's interests also included the science of his time. He prepared a translation of a Latin treatise on the use of the astrolabe. He may also be the translator of a work concerning the use of an equatorium, an instrument for calculating the positions of the planets.

In December 1399 Chaucer leased a house for a long term in the garden of Westminster Abbey. He had known many of the prominent men of his day—knights, merchants, scholars, and members of the royal family. He undoubtedly looked forward to a quiet retirement in the London area he knew so well, but he died in October of the following year. He was survived by his son Thomas, who had served both John of Gaunt and King Richard and who was to enjoy a distinguished career in the 15th century.

Further Reading

The most convenient edition of Chaucer's works is by F. N. Robinson (1933; 2d ed. 1957). The earlier edition by Walter W. Skeat, in 6 volumes with a supplement (1894-1897), is still useful. Since so little is known about Chaucer's life, most studies focus on his work. Biographies tend to be speculative. See Marchette G. Chute, *Geoffrey Chaucer of England* (1946), and Edward Wagenknecht, *The Personality of Chaucer* (1968). Others combine a study of his thought with his literary development: John L. Lowes, *Geoffrey Chaucer and the Development of His Genius* (1934), and J. S. P. Tatlock, *The Mind and Art of Chaucer* (1966). Useful introductions and general views of Chaucer, his work, and his times are Paul G. Ruggiers, *The Art of the Canterbury Tales* (1965); D. S. Brewer, *Chaucer and Chaucerians: Critical Studies in Middle English Literature* (1966); and Beryl Rowland, ed., *Companion to Chaucer Studies* (1968).

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Charles Chauncy

The liberal religious views of the American clergyman Charles Chauncy (1705-1787) influenced 19th-century theology in New England.

Charles Chauncy was the great grandson of Charles Chauncy, second president of Harvard College. Young Charles was born and educated in Boston. He graduated from Harvard in 1721 and received his master's degree there in 1724. Ordained as minister to the First Church in Boston in 1727, he served in this prestigious position for 60 years. In 1727 he married the first of three wives, Elizabeth First; in 1738 he married Elizabeth Townsend; and in 1760 Mary Stoddard. He was a serious, diligent person and an energetic scholar of religion and the Bible.

Chauncy became the Great Awakening's most formidable critic. In 1741 he gave a lecture remarkably close in spirit to the thinking of New England clergyman Jonathan Edwards, but a year later Chauncy preached against the revivals. His *Seasonable Thoughts on the State of Religion* (1743) is a carefully built treatise against religious enthusiasm. Referring extensively to the Bible, he presented the Great Awakening as a time of runaway emotionalism, spiritual pride, delusion, and disorder. When George Whitefield, the great English evangelist, returned to New England in 1744, he was welcome neither at Harvard nor at Yale, and Chauncy, a member of the Harvard Board of Overseers, chose this moment to preach an excoriation of Whitefield and the Awakening.

Although Chauncy considered himself a Calvinist, he reinterpreted Calvinism at several major points, veering away from views held by his more orthodox contemporaries. He preached against an Anglican establishment in the colonies. Chauncy saw reason as the essence of ''our character as men'' and believed it would help guide a person to salvation. The contrast between faith and works as opposites, he felt, had been overemphasized.

Chuncy's belief in the essential reliability of common sense,even in the unredeemed, derived from his confidence in the benevolence of the Deity. He held that Christ's death was necessary for man's salvation, not to appease a vengeful God but because this cataclysmic event awakened sinners to God's authority. Chauncy felt that Christ died not to redeem a few chosen but to save all mankind, and that original sin was not an imputed condition but merely an inborn tendency. He moved gradually toward universalism and the concept of God as the single monarch of the universe rather than the three person God of Calvinism. These themese are basic to his influential *Compleat View of Episcopacy* (1771), as well as two other works, *The Benevolence of the Deity* (1784) and *The Mystery Hid fromm Ages . . . or the Salvation of All Men . . .* (1784), both published anonymously in London but apparently written before 1768. Chauncy's thinking significantly foreshadowed 19th-century developments in New England theology.

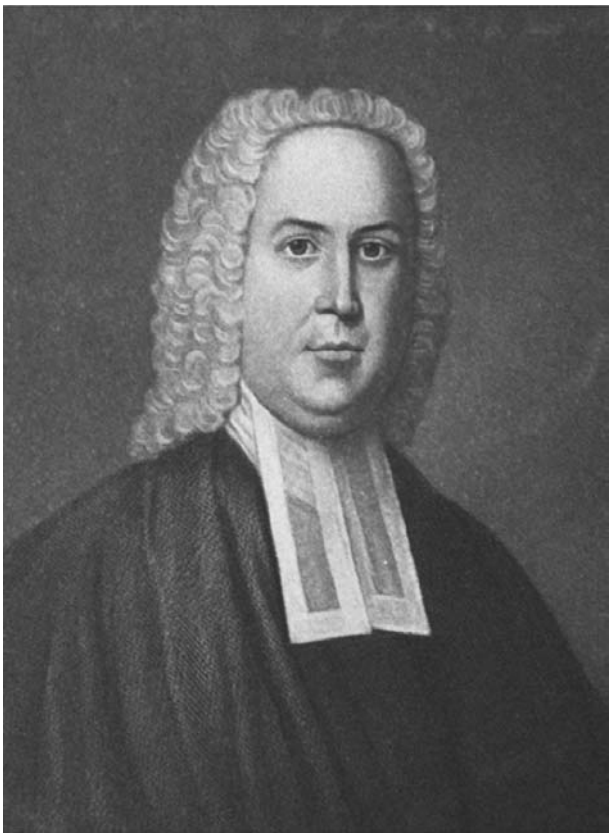

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Carlos Chávez

Carlos Chávez (1899-1978) was a Mexican conductor and composer. By taking the lead in introducing national and folk elements to express the spirit of his country, he became the founder of modern Mexican music.

On June 13, 1899, Carlos Chávez was born in Mexico City, where he studied piano under Manuel M. Ponce and Pedro Luis Ogazón. But Chávez's ability as a composer was acquired primarily from direct observation and study of works by the great masters.

From a very early age Chávez felt the need to create a style and personality of his own. His first works, written in 1921, marked him as an innovator and alarmed the musicians who had been educated in the romantic European tradition. José Vasconcelos, minister of education, then commissioned Chávez to compose a ballet entitled *El fuego nuevo* (The New Fire), in which he introduced some instruments and elements which were considered to have existed in Mexico before the time of the Conquest.

In 1928 Chávez and the Mexico City Syndicate of Musicians founded the National Symphony Orchestra, which a few months later became the Mexican Symphony Orchestra. He devoted all his efforts to stimulating the musical life of the Mexican capital as well as, on a lesser scale, that of the rest of the country. In 1928 Chávez was appointed director of the National Conservatory of Music, and the following year he established the Conservatory Choir.

Becoming deeply interested in the problems of constructivist music depicting the machine age, Chávez composed his operatic ballet, *H. P.* (Horse Power), to symbolize the economic relationship between the industrial United States and the agricultural tropical lands. The ballet was first produced in Philadelphia in 1932.

Chávez was named chief of the Department of Fine Arts in Mexico City in 1933. The next year he left the conservatory to devote himself exclusively to the Mexican Symphony Orchestra. He was guest conductor of the Boston Symphony Orchestra in 1936 and of the New York Philharmonic Symphony Orchestra in 1937. In 1946 he became director of the National Institute of Fine Arts in Mexico City.

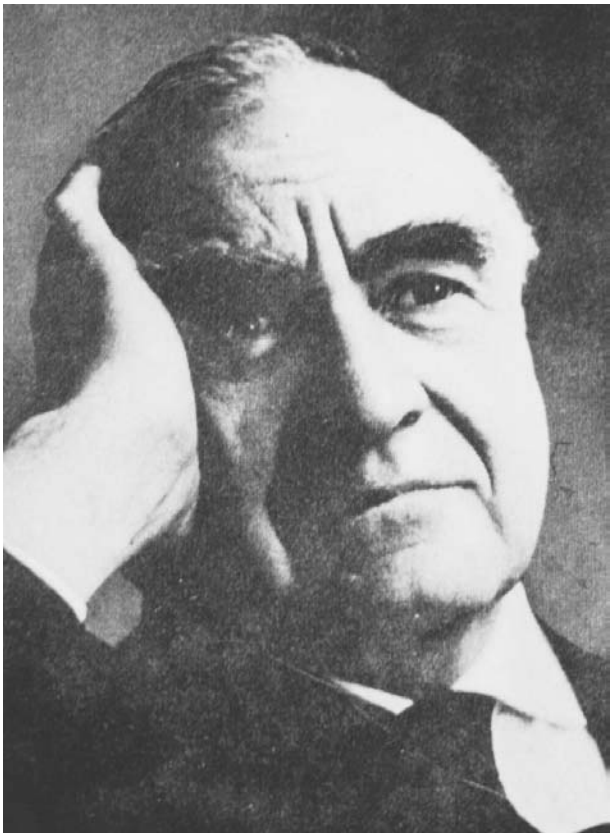

Chávez conducted the first performance (1953) of his Fourth Symphony with the Louisville Orchestra, which had commissioned it. During the academic year 1958-1959 he was Charles Eliot Norton lecturer at Harvard University; his lectures were published as *Musical Thought* (1960). In 1960 he helped implement the Composer's Workshop which is held at the National Conservatory. Before his death in 1978 he was awarded honorary memberships in the American Academy of Arts and Sciences and the American Institute of Arts and Letters.

Works by Chávez include six symphonies, a piano concerto, two violin concertos, a concerto for four horns, the *Ballet of the Four Suns,* the *Ballad of the Sun, Flames,* and the opera *Love Propitiated*. The *Toccata for Percussion* is perhaps his best-known work.

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Cesar Chavez

Cesar Chavez (1927-1993) was a Mexican-American labor leader who organized the first effective union

of farm workers in the history of California agriculture.

Cesar Chavez was born on March 31, 1927, near Yuma, Arizona. His grandfather had homesteaded some 112 acres there in 1904, but the family lost the ranch during the Depression in 1939, when they could not pay the taxes. The family then joined the migrant laborers streaming into California.

Early Organizing

Chavez quit school after the eighth grade to work full-time in the fields, but in 1944 he joined the U.S. Navy. He served for two years in the Pacific, but racism kept him in menial jobs, so upon discharge he rejoined his family and continued as a farm worker in California. In 1948 he married Helen Fabela of Delano, California.

In 1952 Chavez met Fred Ross, who was organizing Mexican-Americans in the barrios (quarters) of California into the Community Service Organization (CSO). They concentrated on voter registration, citizenship classes, and helping Mexican-American communities obtain needed facilities in the barrios as well as aiding individuals with such typical problems as welfare, contracts signed with unscrupulous salesmen, and police harassment.

Chavez's work in the voter registration drive in Sal Si Puedes, the notorious San Jose barrio, was so effective that Ross hired him as an organizer. Over the next 10 years Chavez rose to national director of CSO. In 1962, when the CSO rejected his proposal to start a farmworkers union, he quit the organization. At 35 years of age, with $1,200 in savings, he took his wife and eight children to Delano to begin the slow, methodical organizing process which grew into the National Farm Workers Association (NFWA). When, three years later, members of Agricultural Workers Organizing Committee of the AFL-CIO (American Federation of Labor and Congress of Industrial Organizations) struck the vineyards in Delano, they asked for support from Chavez's NFWA.

Thus began the great California table-grape strike, which lasted five years. In 1966, the two unions merged to form the United Farm Workers Organizing Committee (UFWOC) of the AFL-CIO, headed by Chavez. During the struggle to organize the vineyards Chavez initiated an international boycott of California table grapes that brought such pressure to bear on local grape growers that most eventually signed with his union. The boycott ended in September 1970. Soon after this victory, Chavez again employed the boycott strategy, this time against lettuce growers who used non-union labor. Chavez became the first man ever to organize a viable farm workers' union in California that obtained signed contracts from the agricultural industry.

Believed in Non-Violence

Chavez was an outspoken advocate of social change through nonviolent means. In 1968, to avert violence in the grape strike, he undertook a 25-day fast; the fast was broken at an outdoor Mass attended by some 8,000 persons, including Senator Robert F. Kennedy. Chavez also led a 200-mile march from Delano to Sacramento to dramatize the demands of the farm workers.

In July 1970 Chavez's union faced one of its most serious challenges when the Teamsters' union signed contracts that applied to farm workers with some 200 growers in California. Chavez met the challenge head on: within 3 weeks the largest agricultural strike ever to hit California had spread over 180 miles along the coastal valleys. About 7,000 farm workers struck to win recognition of Chavez's UFWOC as their bargaining agent, with the national boycott again used as the weapon.

From 1972 to 1974, membership in the union dwindled from nearly 60,000 to just 5,000. But Chavez's efforts were rewarded. From 1964 to 1980, wages of California migrant workers had increased 70 percent, health care benefits became a reality and a formal grievance procedure was established. Chavez continued to fight for the rights of workers up to the day of his death on April 22, 1993.

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Dennis Chávez

The first Hispanic American to be elected to the United States Senate, Democrat Dennis Chávez (1888–1962) led a long and distinguished career in government service, first as a member of the U.S. House of Representatives and then as a senator from the state of New Mexico. Noted primarily for his long and unrelenting fight to create a federal Fair Employment Practices Commission, Chávez was also a staunch supporter of education and civil rights.

The third of eight children, Dionisio Chávez was born to David and Paz (Sanchez) Chávez on April 8, 1888. His family lived in in what was then the United States Mexican Territory. The area did not become the state of New Mexico until 1912. When he was seven, the family moved to Albuquerque. At school his name was changed to Dennis. Chávez quit school in the eighth grade and went to work. For the next five years he drove a grocery wagon to help support the family. He joined the Albuquerque Engineering Department in 1905, earning a substantial increase in income. Even after Chávez left school, he spent evenings at the local public library, reading about Thomas Jefferson and politics—his passions.

Chávez worked as an interpreter for senate candidate Andrieus A. Jones during the 1916 campaign. Jones rewarded him with a clerkship in the U.S. Senate in 1918-1919. While clerking, Chávez also entered Georgetown University through a special entrance examination to study law. He earned a Bachelor of Laws degree from Georgetown in 1920, and returned to Albuquerque, where he established a successful law practice.

Political Career Began with State Legislature

A Democrat in the tradition of his hero Thomas Jefferson, Chávez became active in local politics, winning election to the New Mexico House of Representatives. In 1930 he ran successfully for a seat in the U.S. House of Representatives, handily defeating the incumbent Republican, Albert Simms. He served as the thinly populated state's only representative. He was reelected once and then turned his sights toward the U.S. Senate. In 1934 he ran against the powerful Republican incumbent, Bronson Cutting. After a hard-fought, bitter campaign and a narrow defeat, Chávez challenged the validity of Cutting's victory, charging vote fraud. The issue reached to the Senate floor. The matter was still pending in May 1935, when Cutting was killed in an airplane crash. Chávez was appointed by New Mexico's Governor Tingley to serve in Cutting's place. Five senators expressed their disapproval by walking out of the Senate as Chávez was being sworn in. Chávez, however, was the people of New Mexico's clear choice when he was officially elected to the position in 1936, defeating a popular Republican candidate.

Served with Distinction

New Mexico voters showed their support for Chávez by reelecting him to the Senate five times. Although his often independent stands on various issues generated controversy, Chávez was a strong supporter of President Franklin Roosevelt's New Deal programs. His service on important Congressional committees allowed him to fight for causes he believed in. Chávez was a member of the Committees on Territories and Insular Affairs, the Education and Labor, Appropriations and Indian Affairs. In the last, he protested measures affecting Navajo grazing stock and also demanded an investigation of Indian Affairs Commissioner Collier.

In 1938 Chávez co-authored the Chávez- McAdoo bill, which established a federal radio station to counter Nazi and Fascist broadcasts into South America. In a curious move the following year, he advocated U.S. recognition of Spain's fascist leader, General Francisco Franco. He usually took a liberal stance on farm issues, voting for the draft deferment of farm laborers and against reductions in farm security appropriations. He was also active in measures regarding tariffs, employment programs, and unemployment benefits.

Chávez earned the nickname ''Puerto Rico's Senator'' in 1942 when he initiated an investigation into the causes of social and economic conditions in Puerto Rico. His support of a Senate bill to extend public works projects in that territory and the Virgin Islands was decisive in its passage.

Chávez attracted national attention during his long fight for enactment of a federal Fair Employment Practices Commission. The bill was designed to prevent employers or labor unions doing government work from discriminating on the basis of race, creed, color, ancestry, or national origin. The bill was eventually defeated in 1946—by only an eight-vote margin.

Dennis Chávez worked tirelessly to further the interests of the state of New Mexico. He is credited for garnering significant amounts of federal funding as well as key defense installations for the state. Chávez married Imelda Espinoza in 1911. They had three children: two daughters and a son. Chávez died of a heart attack on November 18, 1962, at the age of 74.

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Linda Chavez

Hispanic American civil rights activist Linda Chavez (born 1947) gained political attention for her conservative view that government policies such as affirmative action do a disservice to Hispanics and other minorities by perpetuating racial stereotypes. Originally a Democratic supporter, her ideas about civil rights and education reform were embraced by the Republican administration of president Ronald Reagan in the 1980s. After an unsuccessful bid for public office herself, Chavez became a prominent political commentator with writings such as her 1991 book, *Out of the Barrio: Toward a New Politics of Hispanic Assimilation.*

Driven by a desire to destroy negative stereotypes of Hispanic minorities in America as helpless, illiterate, and impoverished, activist Linda Chavez has fought to do away with government attitudes and programs that treat Hispanics as a homogenous unit. However, the conservative remedies she has supported, including the elimination of affirmative action and racial quota systems in various areas of society, have met with hostility from liberal politicians and civil rights activists in the Hispanic community. Originally a Democrat, Chavez switched her affiliation after finding more support for her ideas in the administration of Republican President Ronald Reagan, where she served as an advisor and White House staff member in the 1980s. Although her own attempt to win elected office was unsuccessful, as a political commentator and writer she has remained a prominent figure in the national debate on racial policy.

Chavez was born into a middle-class family in Albuquerque, New Mexico, on June 17, 1947. Her parents, both devout Catholics, came from different racial backgrounds; her mother was Anglo-American and her father was Hispanic. Racial prejudice was not a concern of her early years. The city of Albuquerque was predominately Hispanic, and so she did not encounter difficulties because of her race there. Her father was proud of his heritage as a descendant of seventeenth-century Spanish settlers and also took pride in his country, which he served as a soldier during World War II. But these were qualities that were considered part of private life, not subjects for the public sphere. Her father's quiet approach to his racial identity was influential in Chavez's own ideas later in her life.

Saw Reform Possibilities in Education

Chavez first came into contact with racial prejudice when her family moved to Denver, Colorado, when she was nine. The negative attitudes about minorities that she witnessed there inspired her to join in civil rights movements supporting the causes of Hispanics, African Americans, and women when she was a teenager. She also became to determined to excel in her schoolwork in order to overcome the low expectations of her as a Hispanic. After graduating from high school, she attended the University of Colorado, where she decided to pursue a career in teaching. Having tutored some Mexican American students through the college, she knew that teaching was a sometimes difficult job, but one that could play an important role in social reform. During her undergraduate studies, she was married to Chris-

topher Gersten in 1967, but kept her maiden name. In 1970, she graduated from the University of Colorado with a bachelor's degree.

Chavez went on to the University of California at Los Angeles (UCLA), where she began a graduate program in English literature. She soon became frustrated, however, with the way she was treated by faculty and students because she was Hispanic. In one particularly negative experience, Chavez was given the task of teaching a course on Chicano literature, even though she initially resisted because of the lack of published material in the area. When the department insisted she go through with the course, she put together an appropriate reading list, but found many students in her class were unwilling to read the books or pay attention during her lectures. This disheartening situation reached a peak when some students she had failed in the course vandalized her home in an act of vengeance. Chavez left the university in 1972 and moved to Washington, D.C., with her husband.

Active in Education Issues

In the nation's capital, Chavez did not return to teaching but did remain active in educational issues. She worked with the National Education Association (NEA), the largest teachers' union in the country, and served as a consultant on education to the federal government's Department of Health, Education, and Welfare. In addition, she became an active member of the Democratic National Committee, participating in the promotion of a number of liberal causes. She eventually landed a position with the nation's second-largest teachers' union, the American Federation of Teachers (AFT), which was known as an influential force in education policy. Chavez became a well-known voice on the topic of education reform in her role as editor of the AFT's publication, *American Educator.* She began to attract notice among conservative politicians in Washington with her editorials calling for a renewed emphasis on traditional educational standards. Throughout the 1970s, Chavez also became increasingly dissatisfied with liberal views on the position of minorities in America. In her personal experience, she felt that liberals sought her out simply because of her symbolism as a Hispanic, not for her own ideas. Similarly, she felt that national programs that did not allow minorities to advance based on their own merits, but gave them financial assistance or employment preference solely because of their race, was demeaning. Hispanics should not be stereotyped as helpless minorities who could not get ahead without government aid, but should be encouraged to succeed through individual effort, she maintained.

With the election of Ronald Reagan to the presidency in 1980, Chavez found growing sympathy for her ideas among conservatives. She became a consultant for the Reagan administration in 1981, and in 1983 she was appointed by the president to serve as director of the U.S. Commission on Civil Rights. The commission was a nonpartisan body responsible for evaluating the government's success in implementing and upholding civil rights laws. Chavez criticized certain aspects of the country's civil rights laws, however, and strongly denounced the affirmative action programs that had been designed to ensure that minorities were represented in certain fields of employment. While she argued that her goal was to foster an unprejudiced environment that evaluated individuals solely by their ability, regardless of race, liberal activists accused her of supporting Republican efforts to dismantle the government's role in ensuring civil rights to minorities.

Views Supported by Republicans

Finding herself lacking support from most Hispanic activists and Democrats, Chavez officially joined the Republican Party after being hired onto Reagan's White House staff in 1985. As director of the Office of the White House Public Liaison, she was the most powerful woman on the staff. Her position gave her an increased level of influence with the president, and she also worked to lobby Congress and a variety of public groups to accept administration policies. She left this post after less than a year's time in order to run a campaign in Maryland for a U.S. Senate seat. Republican Party officials were enthusiastic about her run for senator, hoping that her image as a Hispanic, woman, and married mother of three children would win votes away from the single, white Democratic contender, Barbara Mikulski.

But Republican hopes that Maryland's primarily Democratic voters would abandon their party preference for a more conservative candidate were unrealized. The state's citizens were distrustful of Chavez's short residence in Maryland and her shift in political philosophy. Behind in the polls, the Republicans began a negative campaign, during which Chavez further alienated voters when she criticized Mikulski's unmarried status and her staff insinuated that the Democrat had ties to lesbian groups. After a major defeat on election day, Chavez decided to remove herself from the political arena.

Book Fuels Debate on Race

She returned to social and educational issues by becoming president of the organization U.S. English. The nonprofit group's aim was to gain the official recognition of English as the national language. After discovering the prejudices against Catholics and Hispanics of the founder of U.S. English, however, she resigned in 1988. Over the coming years, Chavez established herself as policy expert and political commentator. The Manhattan Institute for Policy Research, a conservative think-tank, made her a fellow, and she became a regular contributor of editorials on politics to periodicals. She also published a book on her ideas, *Out of the Barrio: Toward a New Politics of Hispanic Assimilation* in 1991, bringing her renewed attention from politicians and the press. The work reaffirmed her belief that affirmative action and other programs that focused on the lower socioeconomic levels of Hispanic society created an unrealistic and unflattering picture of Hispanics as a group. As had been the case throughout her career, Chavez's words were controversial with many, but nonetheless had the effect of bringing about serious discussions about the state of the nation's attitude toward minorities. She was the focus of a number of book reviews and also gained the national spot-

light when she appeared on television programs such as *The McNeil/Lehrer News Hour.*

Despite the criticism she has received from many liberal and Hispanic American groups for her conservative views, Chavez has emerged as one of the most visible and influential figures fighting for civil rights and educational reforms. Her thought and example as a successful political personality has made her a role model for some in the Hispanic community, inspiring a growing number of politicians in the minority group to join the Republican Party in the 1990s. Chavez's insistence that racial equity cannot be accomplished by government policies based on stereotypes has given the American public and its leaders additional considerations in the debate on government's role in the welfare of minorities.

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Benjamin Chavis

Lifelong political activist Benjamin Chavis (born 1948) overcame racial injustice and wrongful imprisonment to become a vocal leader in the civil rights movement.

The first political act of Benjamin Chavis came when he was a wide-eyed 13 year old. On his way home from school each day, Chavis would pass a whites-only library in Oxford, North Carolina. One day, tired of tattered hand-me-downs and desirous of a book with two intact covers on it, he boldly walked into the library. The librarians told him to leave, but he questioned that demand. ''He asked why,'' a childhood friend told the *New York Times.* ''A lot of us when we were told to go away . . . would just do so, but Ben would always challenge, always ask why.'' The librarians called his parents, but the incident, like the spunkiness of the boy at its center, could not be calmed, and tempers flared. In a short time, the library was opened to all races. A child's simple act of disobedience and intellectual curiosity had shattered the overt racism of an institution whose sole mission, young Chavis knew, should have been the enrichment of minds—those of blacks and whites.

Descended from Activists

The Reverend Benjamin Franklin Chavis, Jr., was born in 1948 in Oxford, North Carolina, into a long and distinguished line of preachers. His great-great-grandfather, John Chavis, is considered to be the first black graduate of Princeton University because he graduated from a New Jersey seminary that later became the university. John Chavis, according to Benjamin, was killed in 1938 for teaching black children to read and write.

In the mid-twentieth century, even as the walls of segregation began to tumble, many racist elements thrived in the United States, particularly in the South. But even though the nation's military services were integrated in the year of Benjamin Chavis's birth, and a judicial decision six years later struck down the practice of ''separate but equal'' education, closed-minded whites in some areas vehemently defended their racist institutions and laws. The worldviews of civil rights leaders like Chavis and Martin Luther King, Jr., were shaped against this backdrop of hatred and bigotry.

In 1968—the year of King's assassination, which some observers feel brought an end to the modern civil rights era—Chavis became a field officer for the United Church of Christ's Commission for Racial Justice. The Commission, organized in 1963 in response to the assassination of civil rights activist Medgar Evers and the infamous Birmingham, Alabama, church bombing, coordinated racial justice strategies for national and regional organizations and spearheaded community organization and criminal justice campaigns.

In February of 1971, Chavis was in Wilmington, North Carolina, to drum up support for a school desegregation lawsuit that had been brought by the NAACP. On a night of racial violence, one of many in a season of escalating tension, Mike's Grocery, a white-owned store in a black part of

town, was firebombed. A year later, the Wilmington 10 (as the nine black men, including Chavis, and one white woman came to be known) were convicted of arson and conspiracy and sentenced to a combined total of 282 years in prison, with the lengthiest term, 34 years, slapped on Chavis.

World Focused on his Imprisonment

The case immediately garnered worldwide attention and became a celebrated focus of the civil rights movement in the United States. Defense attorneys cited 2,685 errors in the trial, but appeals were denied, and the convicted agitators went to prison in 1976. A year later, Amnesty International, the human rights watchdog agency, listed the ten as political prisoners. Ironically, the NAACP—the organization that Chavis had joined when he was only 12 years old and would one day head—was seen by some as offering one of the weakest responses to the obviously wrongful convictions.

While in prison, Chavis, who had been taught by King to see the positive in a negative experience, was frequently escorted in leg irons and handcuffs to Duke University, where he earned a master's degree from the divinity school under a study-release program. A disciplined student—he had taken his undergraduate degree in chemistry from the University of North Carolina at Charlotte in 1969—Chavis dodged the prison's strict, 10 P.M., lights-out rule by reading his school books in the bathroom, which was lighted all night.

The Wilmington 10 case took a dramatic turn when three principal prosecution witnesses from the trial admitted they had made up their stories after being pressured by local law enforcement authorities. North Carolina governor James Hunt reduced the sentences but left the convictions intact. Finally in 1980, after Chavis and the other activists had been paroled, a Justice Department investigation led to a federal appellate court's reversal of the convictions. ''Our case was a victory for the whole movement,'' Chavis noted in *Newsweek.* ''It showed people what is possible.''

In 1983, two years after receiving his doctorate in divinity from Howard University, Chavis returned to the United Church of Christ's Commission for Racial Justice as deputy director. (The commission was one of several groups that had championed the release of the Wilmington 10.) By 1985, Chavis had been elected executive director of the commission and soon emerged as a national figure willing to exercise his preacher's oratory on a wide variety of racial and social justice issues in the United States. He organized gang summits to denounce the skyrocketing violence, high drop-out rate, and rampant drug involvement plaguing America's young people. He also participated in mainstream national politics, lobbying with other black leaders against U.S. aid to Angolan rebels fighting the Marxist regime of Jose Eduardo dos Santos, and serving as the clergy coordinator for the Reverend Jesse Jackson's 1984 presidential campaign.

Pioneered Concept of ''Environmental Racism''

During his tenure at the Commission for Racial Justice, Chavis became most associated with the burgeoning environmental movement. In 1983 Chavis had joined in a protest against the depositing of tons of contaminated soil in rural Warren County, North Carolina, where the population was 75 percent black—the highest concentration of black citizens in the state—and mostly poor. Although the Warren County battle was lost, the protesters succeeded in shelving the state's plans to put another landfill and an incinerator in the area. Chavis, educated in school as a chemist and in the streets as an activist, saw the political issue clearly: industry's garbage was being foisted on the lower-class, politically unempowered members of society.

Coining the term ''environmental racism,'' Chavis ordered a study that documented the extent of the crisis: three of the five largest toxic waste landfills in the country were in minority neighborhoods. Chavis spared few in his condemnation of this previously overlooked embodiment of racism. He chastised federal, state, and local governments; the mainstream environmental organizations, which were headed by whites and, in his view, cared more about the integrity of a wetland than the health of a black person; and big businesses that cavalierly promised jobs in impoverished communities in exchange for support of environmentally ruinous industries. ''One of the responsibilities of the civil rights movement is to define the postmodern manifestations of racism,'' Chavis explained in *Ebony.* ''We must not only point to overt forms of racism, but also to institutionalized racism.''

Speaking at the 1987 First National People of Color Environmental Leadership Summit, which was attended by activists, professionals, and politicians, Chavis impressed upon conference participants the need to ''rescue the environment from the clutches of persons and institutions gone mad with racism and greed,'' according to an account in *Audubon.* The summit cast much needed light on the environmental devastation plaguing minority communities—not only those of African Americans, but of Mexican American farmers, Native Americans, and the indigenous peoples of Alaska. Chavis thus became one of the most prominent spokespersons on environmental policy. After the election of President Bill Clinton in 1992, Chavis served as a senior advisor to the transition team studying the departments of Energy, the Interior, and Agriculture, as well as the Environmental Protection Agency.

Some observers noted that when Bill Clinton named of dozens of African Americans to top administration positions, he depleted the ranks of candidates qualified to fill the position of NAACP executive director, a post that Benjamin Hooks was vacating after 16 years in office. Still, the names under consideration were hardly minor league: Chavis; minister-activist Jesse Jackson; Jewell Jackson McCabe, founder and president of the Coalition of 100 Black Women; and Earl F. Shinhoster, a regional NAACP official. The appointment process began to look like a high-pressure political campaign. McCabe urged the predominantly male 64-member board to elect the first woman to the post, while

Chavis sent each board member a 14-minute videotape detailing his personal history, his commitment to the NAACP, and his vision of the organization's future. Most of the attention, however, focused on the controversial Jackson, who withdrew from the race two days before the election, apparently over a change in the NAACP's constitution that he felt would decrease the power of the executive director.

Upon his election in 1993, Chavis proclaimed: ''Now is the time for healing. Now is the time for unity.'' However, it was soon discovered that Chavis had begun earmarking the organization's funds as hush money for a legal settlement on a sexual harassment case against him and for other controversial initiatives. In a bizarre twist of events, Chavis was fired by the NAACP's board of directors in 1994.

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John Cheever

John Cheever (1912-1982) was an American writer known for his keen, often critical, view of the American middle class. Known primarily for his short stories, his attention to detail and careful writing found the extraordinary in the ordinary.

I have been a storyteller since the beginning of my life, rearranging facts in order to make them more significant. I have improvised a background for myself—genteel, traditional—and it is generally accepted.''—John Cheever, in his journal, 1961.

Only John Cheever the storyteller could have invented a character like John Cheever the author—as, indeed, he did. His life, like the lives of the people who populate the fictional world known as Cheever Country, was double-edged. Behind the pleasant facade of the country squire lurks a vision of deteriorating morality; the satisfied suburban gentleman falls away to reveal insecurity and ambiguity.

Cheever was born May 27, 1912, in Quincy, Massachusetts, to Frederick Lincoln Cheever and Mary Liley Cheever. His father owned a shoe factory until it was lost in the Great Depression of the 1930s. His mother, an Englishwoman who emigrated with her parents, supported her husband and their two sons with the profits from a gift shop she operated.

This is Cheever Country: a seemingly happy New England marriage that when poked reveals a relationship strained to the point of breaking. A man—a father—who prides himself on his ability to support his family is supported by his wife.

Cheever was sent to Thayer Academy, a prep school in Milton, Massachusetts. As a 17-year-old Harvard-bound senior he arranged his own expulsion for smoking and poor grades. The result was Cheever's first published work, ''Expelled,'' a short story that appeared in *The New Republic* on October 1, 1930. The story is an embryonic version in style and approach of the Cheever to evolve over five decades; it revels in the details of ordinary lives with precise observation and disciplined language.

After leaving school Cheever toured Europe with his brother, Frederick, who was seven years his senior. He then settled in Boston, where he met Hazel Hawthorne and Henry Wadsworth Longfellow Dana, both of whom helped support the budding writer. In the mid-1930s Cheever moved to New York City, where he lived and worked in a bleak, $3-a-week boarding house on Hudson Street in Greenwich Village. During this period he helped support himself by writing synopses of books for potential M.G.M. movies. Malcolm Cowley, editor of *The New Republic,* also

arranged for Cheever to spend time at Yaddo, a writers' colony in Saratoga to which the author would often return. It was also during this time that Cheever began his long association with *The New Yorker*. In 1934 the first of 119 Cheever stories was published in this sophisticated magazine.

On March 22, 1941, Cheever married Mary Winternitz. He spent four years in the army during World War II and later spent two years writing television scripts for, among other programs, ''Life with Father.''

In 1943 Cheever's first book of short stories, *The Way Some People Live,* was published. War and the Depression serve as a backdrop for these stories which deal with Cheever's lifelong subject: simply, the way some people live. It was his next collection, however, that earned him the serious praise of critics. *The Enormous Radio, and Other Stories,* written in Cheever's Scarborough, New York, home, was published in 1953. The 14 stories plunge the reader deep into Cheever Country; the characters—nice people all—begin with a sense of well-being and order that is stripped away and never quite fully restored. The title story, for example, portrays an average young couple who aspire to move someday from their New York apartment to Westchester. Their sense of the ordinary is shattered, however, when they buy a radio that has the fantastic ability to broadcast bits of their neighbors' lives. The radio picks up the sounds of telephones, bedtime stories, quarrels, and tales of dishonesty. This peek behind closed doors serves to destroy the couple's own outward feelings of harmony, and the story ends with the young marrieds arguing as the radio fills the room with news reports.

In 1951 Cheever was made a Guggenheim Fellow. In 1955 his short story, ''The Five-Forty-Eight,'' was awarded the Benjamin Franklin magazine award, and the following year he took his wife and three children to Italy. Upon their return the family settled in Ossining, New York, where Cheever meticulously embellished his image as a polished aristocrat. He was elected to the National Institute of Arts and Letters in 1957 and won the National Book Award for the first of his novels, *The Wapshot Chronicle*.

Cheever followed *The Wapshot Chronicle* with *The Housebreaker of Shady Hill* (1958), *Some People, Places and Things That Will Not Appear in My Next Novel* (1961), *The Wapshot Scandal* (1964), *The Brigadier and the Golf Widow* (1964), *Bullet Park* (1969), *The World of Apples* (1973), and *Falconer* (1977).

At the height of his success Cheever began a 20-year struggle with alcoholism, a problem he didn't fully admit to until his family placed him in a rehabilitation center in 1975. Earlier, in 1972, he had suffered a massive heart attack. After a long period of recovery he wrote the dark *Falconer,* which draws on his experience as a writing instructor in Sing Sing prison as well as on his recovery from alcoholism and drug addiction. This novel, with its rough language, violence, and prison setting, is a departure from Cheever Country and is the first of his works to deal directly with homosexuality. Cheever's journals reveal that, like the protagonist of *Falconer,* Cheever felt ambivalence about his sexual identity.

Like his characters, John Cheever did not fit the image he so scrupulously cultivated.

> ''In the morning,'' his daughter, Susan, wrote, ''my father would put on his one good suit and his gray felt hat and ride down in the elevator with the other men on their way to the office. From the lobby he would walk down to the basement, to the windowless storage room that came with our apartment. That was where he worked. There, he hung up the suit and hat and wrote all morning in his boxer shorts, typing away at his portable Underwood set up on the folding table. At lunchtime he would put the suit back on and ride up in the elevator.''

John Cheever, who could find the extraordinary in the mundane, died on June 18, 1982, of cancer. His final work, *Oh What A Paradise It Seems,* was published posthumously.

Further Reading

Home Before Dark (1984) is a personalized biography by Cheever's daughter, Susan Cheever, that explores the many facets and ambiguities of the writer's private life. For more serious literary study, see *John Cheever* (1979) by Lynne Waldeland or *John Cheever* (1977) by Samuel Coale. Both books are strong on analysis and weak on biography. Cheever's first publisher, Malcolm Cowley, devotes some time to the author in *The Flower and the Leaf: A Contemporary Record of American Writing Since 1941* (1984). Cheever's own journals and letters, edited by one of his sons, are expected to be published.

Additional Sources

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Donaldson, Scott, *John Cheever: a biography,* New York: Random House, 1988. □

Anton Pavlovich Chekhov

The Russian author Anton Pavlovich Chekhov (1860-1904) is among the major short-story writers and dramatists of modern times.

During the last half of the 19th century the old order in Russia was crumbling. Political institutions were out of line with actual developments, and the agrarian, aristocratic society was increasingly yielding to an urban bourgeoisie and a new capitalist class. Turgenev and Tolstoy, among other writers, had depicted the weakened social structure of the 1860s and 1870s; Dostoevsky had dramatically described the intellectual conflicts. Anton Chekhov, however, was the first to depict a world essentially without heroes and villains. A Chekhovian personage vacillates, often Hamlet-like, between what he should do and what he wants, meanwhile becoming ever more conscious of the wrongs he is helplessly suffering. Romantic illusion wars with disillusion. Time after time, the individual fails, almost fatalistically, but never without either discover-

ing for himself or allowing the reader to discover the forces behind his contest with life. Dramatic understatement, a deeply poetic perception of loss and psychological impotence, exquisite and often gay humor, and extraordinary linguistic aptness characterize what has come to be called ''the Chekhovian manner.''

Chekhov was born in Taganrog in South Russia on the Azov Sea on Jan. 17/29, 1860, third of six children of a grocery store owner. Chekhov's grandfather was a serf who bought his family's freedom in 1841. While his father tried to improve his social status by attending to civic duties, the young Chekhov and his brothers and sisters worked in the family store and studied in the local school. In 1876 his father went bankrupt and fled to Moscow to start anew. Chekhov's mother soon joined his father in Moscow. Chekhov, then 16, was left behind to finish his schooling.

The blond, brown-eyed Chekhov was a self-reliant, amusing, energetic, and attractive young man. In August 1879 he joined his parents in Moscow, where his father was a laborer and his mother a part-time seamstress. Chekhov soon took his father's place as head of the household, a responsibility he shouldered all his life. He immediately entered the medical faculty of Moscow University. After graduating in 1884, he went to work in the hospital at Chikino, but by December of that year he had begun to cough up blood, the first symptom of the tuberculosis that was to kill him.

First Works

In the winter after arriving in Moscow, Chekhov decided to try to augment family income by writing for the humor magazines he himself liked to read. In March 1880 the *Dragonfly* published his first sketch. During that year it published nine more, most of them signed ''Antosha Chekhonte.'' In the fall of 1881 he had stories accepted by the *Alarm Clock,* and he and his older brothers Aleksandr and Nikolai published in a new humor magazine, the Spectator. In the fall of 1882 he was introduced to Leikin, editor of *Fragments,* to which he was soon contributing regularly. His first book was *The Tales of Melpomene,* a collection of six of these sketches published with his own money (on credit) in mid-1884. Written for money under numerous pseudonyms, Chekhov's first sketches were the work of a gay, witty, enthusiastic reporter well aware of the dark side of life but unaware of his own literary promise.

Midsummer 1886 saw the appearance of Chekhov's first substantial book, *Motley Stories;* on the title page his real name stood beside his old pseudonym. The book did well, and Chekhov was recognized as a new literary talent. He practiced medicine less and wrote more. ''On the Road'' was a special success in the late fall of 1886. In February 1887 he was elected to the Literary Fund, an honor accorded only prominent authors. *In the Twilight,* a collection of short stories, appeared in August.

Chekhov's first completed play, *Ivanov,* was produced in Moscow in November 1887. He had given up writing for the light magazines in favor of serious fiction, art which would, as he stated in a letter, ''depict life as it actually is. Its aim is truth, unconditional and honest. . . . A man of letters . . . has to . . . realize that dung heaps play a very significant role in a landscape and that evil passions are as inherent in life as good ones.'' Nostalgia, disharmony, and a sense of life's pervasive irony became elements of his writing in this transitional period.

Literary Success

''The Steppe'' (1888), a lyrical paean to the Russian countryside revolving around the adventures that befall 9-year-old Egorushka on his way with his uncle to a distant town, began a new literary life for Chekhov. Not only was it accepted by the fashionable *Northern Messenger,* bringing Chekhov a considerable (for him) sum of money, but it also was highly praised by outstanding writers. At this time Chekhov wrote, ''I regard medicine as my lawful wife and literature as my mistress, who is dearer to me than a wife.'' In October 1888 he won the Academy of Sciences' Pushkin Prize. ''The Lights,'' ''The Name-Day Party,'' and ''An Attack of Nerves'' all appeared in this year.

The one-act *The Bear* had a modest success, but the St. Petersburg production of a revised *Ivanov* in 1889 was a triumph. Another collection of stories, *Children,* was published in March. Chekhov calculated that he could now support his family by his writing. He spent the summer of 1888 in the Ukraine (where his consumptive brother Nikolai died) and at Yalta. The events of this period inspired the Tolstoyan ''A Dreary Story'' (1889), in which a dying old man muses on what he considers his pointless life.

In addition to some one-act plays (among them, ''The Wedding''), Chekhov worked on *The Wood Demon,* but the St. Petersburg Theatrical Committee rejected the play, deeply wounding him. In March 1890 Chekhov's seventh book appeared, a collection of stories entitled *Gloomy People*.

Late in April 1890 Chekhov set out for the penal colony on the remote Siberian island of Sakhalin. After spending 3 months studying the island, Chekhov returned home and wrote *Sakhalin Island,* which was serialized in 1893-1894.

Chekhov, who had once asked his brother Aleksandr for literary advice, now willingly helped younger writers. In the summer of 1890 the young Ivan Bunin brought his manuscripts, and he and Chekhov soon became warm friends. In the spring of the following year Chekhov spent 6 weeks in Europe. By summer he was in the country again, working on the story ''The Duel,'' which delves into the characters' isolation from each other and discusses political and moral themes in the life of the intelligentsia. Olga Ivanovna, an amateur artist and the central figure of ''The Grasshopper'' (1891), so desperately seeks for a great man that her sense of beauty and of moral worth is obscured. Chekhov was scornful of the philistine and of the frivolous side of art; he admired science and dedicated his life to helping people in need, like those who suffered cholera in the wake of the famine of 1891-1892.

Later Career

In February 1892 Chekhov bought the 675-acre ''Melikhovo,'' 2 1/2 hours by train from Moscow. He, the grandson of a serf, had bought an estate, and he settled down on it with his family. To the local peasants he was a sympathetic doctor, but to his literary and theatrical friends he was the proprietor of a country retreat, and guests streamed out to visit him. By the end of 1893 he had paid off most of the mortgages on the estate and was supporting his family comfortably.

Chekhov began writing more slowly. ''Ward No. 6'' (1892), a powerful story of brutality and madness, added greatly to his reputation. ''The Story of an Unknown Man'' (1893), which tells of a love affair between a terrorist and another man's mistress, expressed new psychological care in portraiture. Unfortunately his health took a turn for the worse. To relieve his coughing, he went to Yalta in the spring of 1894 but quickly grew bored and hurried back to Melikhovo.

Stories by Chekhov regularly appeared in the leading St. Petersburg and Moscow magazines. Among his bestknown works of this period are ''The Black Monk'' (1894), ''The Literature Teacher'' (1894), ''Three Years'' (1895), ''My Life'' (1896), ''The House with the Balcony'' (1896), ''The Peasants'' (1897), ''Ionych'' (1898), ''The Lady with the Dog'' (1898), ''The Gooseberry'' (1898), ''The Man in a Case'' (1898), ''The New Summer House'' (1899), and ''In the Ravine'' (1900). The last years of his life, chiefly devoted to playwriting, saw revisions of his earlier stories for *Collected Works* (1899-1901) and creation of two new ones, ''The Bishop'' (1902) and ''The Fiancée'' (1903). Through most of them ran the haunting themes of human isolation, hopelessness, and want of understanding, which seem to reflect the Russian fin-de-siècle atmosphere with exceptional accuracy.

In Moscow, as in St. Petersburg, Chekhov was lionized. Long a bachelor and devoted to his sister Masha, who in turn idolized him, he had a number of vivacious, pretty, and talented women friends but none for whom he felt ''love, sexual attraction, being of one flesh'' in terms strong enough to propose marriage. But in 1898, when he was 38 and seriously ill, he met the actress Olga Knipper. By the time they married in May 1901, he not only was one of Russia's leading literary men, having been the first writer elected to honorary membership in the Academy of Sciences (January 1890), but was also engrossed in the theater, madly in love, and gravely tubercular.

Dramatic Works

The first draft of *The Sea Gull* (1896) drew heavily on a romance between Chekhov's former love Lidiya Mizinova and his writer-friend I. N. Potapenko. The play failed in its first presentation, but in 1898 in the new Moscow Art Theater it was such a spectacular success that the gull became, and remains, the theater's official emblem. Chekhov's other great plays followed quickly: *Uncle Vanya,* an extensive revision of *The Wood Demon,* in 1897; *Three Sisters* in 1900-1901; and *The Cherry Orchard* in 1903-1904. They all are about the passing of the old order. In each, a group of upper-class landowners, isolated in boredom and social impotence, struggles to preserve cultural values against the energetic social change insisted on by the middle-and lower-class teachers, writers, and businessmen to whom the new life belongs. Each character thinks chiefly only of himself, so that the conflict is expressed in the subtleties of small gestures, musically orchestrated, leading up to an overwhelming climax, usually a suicide, which is followed in a minor key by the general admission that nothing further can be done. The expressed hopelessness is counteracted by declarations of faith in an ideal. The audience perceives the difference between the esthetic harmony and the insurmountable pressures of moral choice and failure in everyday life.

Chekhov was at the height of his fame. He encouraged the writers Bunin and Andreyev, recommended writers for the Pushkin Prize, and was eagerly sought out for advice and comment. His wife acted in Moscow during the season while he stayed in Yalta. The letters between them indicate a deep and mutual passion. Chekhov's health worsened rapidly in 1904. Even in Yalta, where he lived in a villa he had built, little could be done. His doctors told him that he must go to a sanatorium. In June 1904 he set off for Badenweiler in the Black Forest. A friend who saw him in Moscow on the eve of departure for Europe quoted Chekhov as having said: ''Tomorrow I leave. Good-bye. I'm going away to die.'' On July 2, 1904, he died in a hotel at Badenweiler; his body was returned to Moscow for burial.

Further Reading

Chekhov's plays and stories are available in many editions and translations. The best general work on Chekhov in English is

Ernest Joseph Simmons, *Chekhov: A Biography* (1962). An excellent study is Thomas Gustav Winner, *Chekhov and His Prose* (1966). See also Walter Horace Bruford, *Chekhov and His Russia: A Sociological Study* (1948); Ronald Hingley, *Chekhov: A Biographical and Critical Study* (1950); Maurice Jacques Valency, *The Breaking String: The Plays of Anton Chekhov* (1966); Daniel Gillès, *Chekhov: Observer without Illusion* (1967; trans. 1968); and Robert Louis Jackson, ed., *Chekhov: A Collection of Critical Essays* (1967). A good survey of Russian literature is D. S. Mirsky, *A History of Russian Literature* (1949). □

Frederic John Napier Thesiger Chelmsford

The English administrator Frederic John Napier Thesiger Chelmsford, 1st Viscount Chelmsford (1868-1933), was viceroy of India during a difficult period when British prestige there was at a dangerously low ebb. He initiated the course of Indian independence.

Frederic John Chelmsford was born in London on Aug. 12, 1868, the eldest of five sons. Educated at Winchester and at Magdalen College, Oxford, he won distinction in jurisprudence and a fellowship to All Souls in 1892. After a brief experience in local government, he became governor of Queensland, Australia (1905-1909), and governor of New South Wales (1909-1913).

In 1914 he went with the 4th Dorset Territorials to India. Though only a captain with no Indian experience, in 1916 he was offered the most important post of the empire, the viceroyalty of India, succeeding Lord Hardinge of Penshurst.

The government of India had undertaken a disastrous campaign in Mesopotamia, in which Chelmsford's oldest son had died; mismanagement was partially due to the overcentralized system of army administration instituted by Lord Kitchener, commander in chief from 1902 to 1909. ''The disastrous effect'' of Britain's defeat at ''Mespot,'' as Chelmsford expressed it, led to the resignation of Austen Chamberlain, Secretary of State for India, in July 1917, and the appointment of E. S. Montagu in his stead.

Earlier in 1917 terrorism had broken out in Bengal, and Chelmsford had been forced to assume temporary powers of repression. On Aug. 20, 1917, the historic Montagu-Chelmsford Report announced Britain's ultimate goal in India as ''the progressive realisation of responsible government.'' It drew the sting from a potentially explosive agitation and initiated the Government of India Act of 1919.

Because the Indian bureaucracy had always been slow to implement change and was largely unimaginative, Chelmsford and his council were especially criticized for institutional faults. But he guided his government through the unrest caused by Mohandas Gandhi's campaign of *satyagraha,* which was followed by serious disorders in the Punjab and by the Third Afghan War. Chelmsford used force and firm executive action in both crises, leaving the subsequent bitter Indian resentment to his successors.

After retiring in 1921, Chelmsford assumed a number of academic appointments which were interrupted only by his joining the first Labor government of Ramsay MacDonald in 1924. Chelmsford became first lord of the Admiralty, but the government fell within a year. He died of a heart attack on April 1, 1933.

Further Reading

There is no full-length biography of Chelmsford, but his career is fully discussed in Edwin S. Montagu *An Indian Diary,* edited by Venetia Montagu (1930). The official documents, *Indian Constitutional Reforms: The Montagu-Chelmsford Proposals* and *East India: Constitutional Reforms,* were published separately in 1918. □

Richard B. Cheney

Loyal service under four Republican presidents and a decade of leadership in Congress brought Richard B. Cheney (born 1941) to the inner circle in President George Bush's cabinet as secretary of defense. Assuming the post in March 1989, he faced Panamanian and Iraqi crises as well as an altered relationship with a disintegrating Soviet Union.

After weeks of contentious testimony, President George Bush suffered the first major defeat of his presidency when former Senator John Tower of Texas, his original choice for secretary of defense, was rejected by the full Senate. A day later, on March 10, 1989, the president nominated Representative Richard Bruce Cheney of Wyoming to the post. In a week the Senate confirmed him unanimously.

The 48-year-old legislator came to the office strictly through the political route, but both sides of the Senate aisle agreed that he brought to it an agreeable style, an amiable outlook on life, and a near flawless gift for dealing with people. A dedicated Republican, he left the 101st Congress as its newly-minted minority whip, a position second only to that of minority leader.

Born in Lincoln, Nebraska, on January 30, 1941, ''Dick'' Cheney was raised in Casper, Wyoming, by his parents, Richard H., a Department of Agriculture employee, and Marjorie L. Dickey. After a stellar secondary school career, he floundered at Yale, leaving in his sophomore year to return home, where he worked for the next two years before returning to college. Beginning again at the University of Wyoming in 1963, he quickly won his B.A. in political science in 1965 and one year later was granted the M.A. in the same discipline.

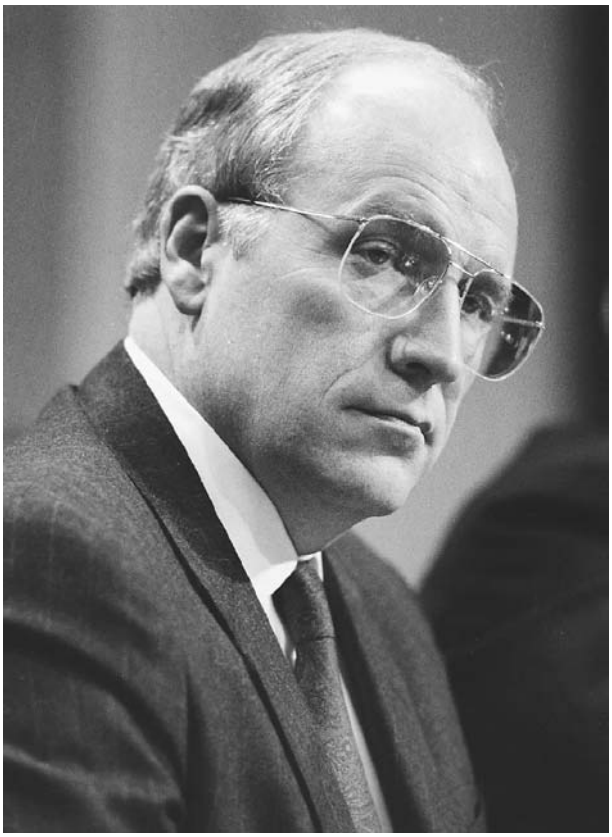

The Road to Washington Through Wyoming

While at Wyoming he undertook several internships, one with the state legislature and another in the governor's office. These whetted his appetite for government service and led him to apply for a coveted fellowship which brought him to the Washington office of one of the House's most highly respected members, William A. Steiger of Wisconsin.

The assignment drew him to the capital in 1968, a year of turmoil marking the end of eight years of Democratic control of both White House and Congress. While some careers were eclipsing, Cheney's was just beginning to rise. The Nixon administration, hungry for youthful blood, put him to work as special assistant to Donald Rumsfeld, director of the Office of Economic Opportunity. Cheney and Rumsfeld worked well together, the latter taking Cheney with him as deputy when he became White House counsel and as assistant director of operations when Rumsfeld became director of the Cost of Living Council. These positions, which Cheney held from May 1969 to March 1973, gave him an enviable education in government from the inside.

But Watergate Washington in 1973 was no place for a non-lawyer in his early thirties, particularly one with limited private employment experience. He took the vice presidency of an investment advisory group named Bradley, Woods and Company. Agnew's resignation in 1973 and Nixon's departure the following summer thus passed him harmlessly by and in fact opened new horizons.

Joining the Ford Administration

In August 1974 the call came to join Donald Rumsfeld on President Gerald Ford's transition staff. Cheney began life in the new administration at a considerably higher level than he had left the old. He was to serve as deputy assistant to the president, seconding yet again his close associate, Rumsfeld.

In the heady air of the White House, where absurdity is often called reality, Cheney remained himself: loyal, good-natured, pragmatically conservative, extremely civil, and extraordinarily hard-working. These traits brought him to the post of assistant to the president and chief of staff when Rumsfeld became Ford's choice to head the Department of Defense.

Cheney served the president from November 1975 until the end of his administration in January 1977. In the execution of his duties, he cultivated an old-fashioned ''passion for anonymity'' that would have done justice to many in the eras of Franklin Roosevelt and Eisenhower.

As chief of staff he was privy to the issues confronting Ford those days and had a direct role in advisement on political matters as well as responsibilities for scheduling the president and managing the White House staff. Once more, this was an education no graduate school could impart.

Return to Wyoming, Then a Return to Washington

Ford's defeat by Jimmy Carter sent Cheney back to Wyoming and private employment. But the lure of Washington was too great, and in 1978 he entered the Republican primary, winning it despite being stricken by a coronary attack in the midst of his campaign. Defeating his Democratic opponent in November, he entered the 96th Congress as his state's solitary member of the House of Representatives.

During the next decade of his life, from January 1979 until March 1989, Congressman Cheney consistently defined himself as a compassionate conservative. He made friends easily in both parties, assuming a leadership position early in his career. Re-election came easy to him, and he captured Wyoming's seat five times. Well-liked by his party, he was elected chairman of the Republican House Policy Committee in his second term, an unprecedented feat.

Cheney's political career as a congressman was benefitted greatly by the return of the Republicans to the White House in 1981. In domestic matters he joined right-of-center Republicans on issues such as abortion. In defense policy, he enthusiastically endorsed Carter, then Reagan, defense build up, including the Strategic Defense Initiative (SDI, or Star Wars). And in foreign policy he supported Reagan's stands on Nicaragua and Afghanistan. Nor did he neglect Wyoming, espousing popular positions on environmental issues while supporting reasonable use of the state's mineral and forestry resources. For example, Cheney once refused the requests of other congressmen who only wanted to ''borrow'' some of Wyoming's share of Colorado River water. They would give it back, they promised, and were

even willing to put it in writing, after the water shortage eased. ''No way,'' said Cheney. ''Once they get it we'll never get it back. That's how things work.''

His standing in Congress made him a natural choice for service on the House Select Committee to Investigate Covert Arms Deals with Iran. Elected as the ranking Republican, and therefore co-chair, he disagreed strongly with the majority report, defending the Reagan administration on the Iran-Contra episode without whitewashing it.

Secretary of Defense

His ten years of service in the House made him a widely respected national figure. The combination of executive-legislative experience gave him an uncommon perspective and compensated for some of the shortcomings which might have impeded his confirmation as defense secretary. Lack of personal military service and little experience in dealing with the Pentagon were built-in objections to his suitability. But these were not seriously entertained, partly because of the circumstances of the Tower rejection but most probably and principally because of the character and nature of Cheney himself. He was up to the job, even if his resume might not trumpet the fact.

He came to the position with a track record of enthusiasm for weapons systems but at a time of severe retrenchment made imperative by the deficit crisis at home and possible by the disintegration of the Soviet Union as a world-class antagonist. He early established control over the massive military-civilian bureaucracy, reprimanding one general and removing another for remarks he deemed beyond their authority. It was clear that civilian control of the military as a principle would not suffer under his tenure.

His capacity for crisis management was demonstrated in the invasion of Panama, a foreign policy-military operation that proceeded successfully to the seizure of Panama's free-wheeling chief of state, General Manual Noriega. But Secretary Cheney's most important test came in August 1990 with the Iraqi invasion and occupation of Kuwait. Responding to President Bush's call for American troop involvement in the defense of Saudi Arabia, Secretary Cheney undertook a massive movement of material and personnel to the Persian Gulf, where, in response to United Nations Security Council resolutions, they joined other nations from all quarters in pursuing the restoration of the Kuwait monarchy and the protection of America's interests. On January 16, 1991 these resources were employed in a violent air war against Iraq. This was followed by a ground attack launched February 23 that destroyed the bulk of Iraq's military forces in 100 hours. Cheney's key role, along with Chief of Staff Colin Powell, made both men popular heroes. With the formal surrender of Iraq, Cheney turned to the task of reducing the strength of the U.S. military, closing surplus military bases, and other cost-cutting devices. His solid reputation and stand-out professionalism helped him carry out these largely unpopular measures.

During his tenure, President Bush, Secretary of State James Baker, and Cheney shaped their party's national security policy. The Bush team reduced the military budget, shrank the size of U.S. military forces, and engaged in a flurry of negotiations that ultimately produced the START I and START II treaties, the Conventional Forces in Europe agreement, and the Chemical Weapons Convention. Bush and Baker led the way to a doubling of the number of U.N. peacekeeping operations across the globe. They all grappled with the issue of disarmament. Cheney's statement, reflecting the Bush administration's course, attested to no new or emerging policy on arms and security: ''Arms for America's friends and arms control for its potential foes.''

A Voice in Government

Cheney remained Secretary of Defense until 1994, through the political changing of the guard which resulted in the election of Democrat Bill Clinton as president. After leaving his official duties as Secretary of Defense, Cheney remained a voice in government affairs, and frequently commented on Clinton administration choices. In January 1994, Cheney said that the United States should avoid ''getting consumed with the problems in Moscow'' and instead concentrate on building strong relationships with all the republics of the former Soviet Union, especially Ukraine. In September 1994, he described the U.S. attempts to withdraw quickly from Haiti as ''serious misjudgement'' while pointing to the difficulties faced while attempting to leave Somalia. With tight budget times and downsizing at the Pentagon under way under the Clinton administration, Cheney was one of the eight civilian Secretaries of Defense invited to give ''advice to the re-elected commander in chief'' at a special event in Atlanta. In April 1997, he sent a letter to the Senate to protest the imminent ratification of the Chemical Weapons Convention.

Cheney was regarded as corporate America's choice for the 1996 Republican presidential nomination, although he removed his name from consideration almost two years before the election. His name was published as one of 15 possible vice presidential candidates as selected by Republican presidential candidate Bob Dole.

His wife, Lynne (Vincent) Cheney, whom he married in 1964, was a distinguished author and public figure and chairperson of the National Endowment for the Humanities. She has a doctorate in English, is a former editor of Washingtonian magazine and taught at several colleges and universities. They have two daughters, Elizabeth and Mary.

Further Reading

Some biographical data on Cheney's governmental career can be gleaned from accounts of his White House contemporaries and from those of journalists. Gerald Ford's account, *A Time To Heal* (1979), and John Osborne's *White House Watch: The Ford Years* (1977), fit those categories. For Cheney's part in the Iran-Contra investigation, see *Congressional Quarterly Almanac, 1987,* Vol. LXIII. His views on congressional responsibilities over national security, delivered at the end of his first year at the Department of Defense, can be found in ''Legislative-Executive Relations in National Security,'' *Vital Speeches* (March 15, 1990). □

Cheng Ho

Cheng Ho (1371-ca. 1433) was a eunuch in the service of the Ming emperor Yung-lo and commander in chief of the Chinese expeditionary fleet to the South Seas in the early years of the 15th century.

Born into a family named Ma, presumably of Mongol-Arab origin, in central Yünnan Province, Cheng Ho was selected to be castrated by the general in charge of recruiting eunuchs for the court in 1381, when he was about 10. Assigned to the retinue of Chu Ti, who later became emperor, Cheng accompanied him on military campaigns, culminating in the usurpation of the throne by Chu Ti in 1402.

Because of a report that the former emperor Hui-ti had fled overseas, but probably with other good reasons, such as promoting Chinese influence or trade opportunities, Yung-lo sent out expeditions overseas under Cheng's command. In a period of 28 years, from 1405 to 1433, Cheng directed seven expeditions and visited no fewer than 37 countries, stretching from Champa in the east to the African coast in the west.

In preparation for these expeditions, some 1,180 ships of various types and measurements were constructed. The size of the fleet varied from voyage to voyage. The first expedition consisted of a 27,800-man crew and 62 large vessels and 255 smaller ones carrying cargoes of silk, embroideries, and other valuable products. Cheng took personal command of each voyage, but he often entrusted his lieutenants to undertake side trips away from the main itinerary. The countries visited ranged from the nearby states, such as Champa, Sumatra, and Java, to the faraway lands to the East, including Arabia and places on the east African coast, such as Mogadishu and Brawa.

The purpose of these trips was to assure foreigners of China's friendliness, extend imperial gifts and greetings to the chiefs of the foreign kingdoms, and report the conditions of these distant lands to the court. But at the same time, Cheng's fleet also managed to annihilate a powerful Chinese pirate, interfere in a Javanese war, and reinstate a legitimate ruler in Ceylon. Yielding loads of exotic native products, the expeditions were often followed by tribute-bearing envoys from across the sea.

Nonetheless, these voyages were criticized by Chinese officials as useless and wasteful of resources. After Yunglo's death in 1424, the expeditions were suspended, and Cheng was made a garrison commander of Nanking. The last voyage (1432-1433) took place under the auspices of Emperor Hsüan-te. Cheng is customarily said to have died in 1435/1436, at the age of 65, but one source holds that he died early in 1433.

Cheng's expeditions, undertaken almost a century before those of Christopher Columbus and Vasco de Gama, not only strengthened China's influence over its neighbors but also marked a unique achievement in the history of maritime enterprise. A navigational chart attributable to the expeditions has been preserved and translated into English.

Further Reading

There is no book-length biography of Cheng in any Western language. A translation of Cheng's biography in the Chinese official history of the Ming dynasty is included in W. P. Groeneveldt, *Notes on the Malay Archipelago and Malacca, Compiled from Chinese Sources* (1876), which was reprinted in 1960 as *Historical Notes on Indonesia and Malaya, Compiled from Chinese Sources*. Other scholarly evaluations of Cheng's expeditions include J. J. L. Duyvendak, *China's Discovery of Africa* (1949); Colin Jack-Hinton, ed., *Papers on Early South-east Asian History* (1964), which includes an article about Cheng by William Willets; and J. V. G. Mills, trans. and ed., *The Overall Survey of the Oceans' Shores* (1970). General historical background is in L. Carrington Goodrich, *A Short History of the Chinese People* (1943; 4th ed. 1969).

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André Marie Chénier

The French poet André Marie Chénier (1762-1794) compressed into his brief life many kinds of experience and many poetic forms. He emerges in history as a rare poet-hero whose life is exemplary and tragic.

André Chénier was born in Constantinople. His father was French, and his mother claimed to be of Greek origin. André's early sense of affinity for Greece was vital in his development as a poet. He spent most of his childhood with an aunt and uncle in Carcassonne in Languedoc. When he was 11, he rejoined his mother in Paris and was exposed to the flamboyant society of her salon.

Chénier was an excellent scholar at the exclusive Collége Navarre. His earliest works are adaptations of Homer and Virgil and poems of adolescent love. He was always an affectionate and ardent man; he had many mistresses and a few great loves but never married.

In 1794 Chénier was arrested more or less by accident in Versailles and was sent to Saint-Lazare prison with no formal charges against him, though he was suspect through association with moderate groups. Eventually, he was accused of being an accomplice in a fictitious prison conspiracy and, more seriously, of subversive writings. He was guillotined on July 25, 1794.

His Works

Chénier's writings were not published until 25 years after his death, at which time he became the model for the

romantic poets. Victor Hugo, Sainte-Beuve, Chateaubriand, Lamartine, and others nurtured the legend of the poet as hero which sprang up around Chénier's memory.

Chénier's *Bucoliques,* melancholy poems about love and sensual imaginings, were written in his late teens and early 20s. Later he wrote the erotic and witty *Elégies* as well as the *Odes* for his mistresses. His *Idylles,* which instinctively capture the beauty of Greek lyricism, include such famous poems as *L'Aveugle, Le Mendiant, La Liberté,* and the superb *Jeune Tarantine*.

Chénier's poetry is always vital and enthusiastic, since he believed that poetry must spring from genuine experience and lived emotions. The poet must be an inventor—yet Chénier's classical roots are always apparent. He borrowed not only from Homer and Virgil but from Racine, La Fontaine, Rousseau, and others.

During the Revolution, Chénier established himself as a great satirical poet. His poetry became a chronicle of the great events of the Revolution. Among the most outstanding poems are *Les Autels de la peur, Ode à Versailles, Ode à Charlotte Corday,* and *La Fête de l'Être Supreme*. In prison, where he wrote his *Iambes* and part of the *Odes,* Chénier withdrew into himself, yet did not fail to admire and to celebrate the courage of his fellow prisoners. The night before his execution Chénier wrote the last poem of *Iambes*. In this noble work, half elegy and half satire, he rises from a sense of his own separateness and melancholy to real self-forgetfulness, compassion, and courage.

Further Reading

Two major works on Chénier are Francis Scarfe's scholarly *André Chénier: His Life and Work, 1762-1794* (1965), which is devoted to close analysis of the poetry and to a study of poetic forms, rhetoric, and language; and Vernon Loggins, *André Chénier: His Life, Death and Glory* (1965), a more direct and simple, if adulatory, account of the poet's life, with less detailed discussion of the poetry. □

Ch'en Tu-hsiu

Ch'en Tu-hsiu (1879-1942) was a leader of China's cultural and political revolution. He helped found the Chinese Communist party and served as its first chairman from 1921 to 1927.

Son of a wealthy family in Huaining, Anhwei Province, Ch'en Tu-hsiu received a classical education. In 1896 he passed the lowest-level civil service examination but failed to obtain a higher degree. During the first decade of the 20th century he pursued a modern education in China, Japan, and France. He also helped to edit a series of magazines and served as a teacher and dean. After the Revolution of 1911 Ch'en headed the Anhwei Department of Education until forced by Yüan Shih-k'ai to flee to Japan in 1913. There he helped his friend Chang Shihchao to edit *Chia-yin tsa-chih* (Tiger Magazine). Upon the suppression of this publication, Ch'en went to the foreign concession in Shanghai. In 1915 he began to publish his most famous magazine, *Ch'ing-nien tsa-chih* (Youth Magazine).

Social Reformer

Though sympathetic to the revolution, Ch'en was concerned more with cultural and social changes than with political change. A Francophile, he championed equality, democracy, and science and denounced Confucianism. More a pamphleteer than a systematic philosopher, Ch'en was widely influential. In 1917 the chancellor of Peking University, Ts'ai Yüan-p'ei, invited him to become dean of the College of Letters at National Peking University (Peita). Surrounded by kindred souls of the literary renaissance, Ch'en made his magazine, now called the *Hsin Ch'ing-nien* (New Youth), the voice of the intellectual avant-grade.

In 1918, outraged at the misgovernment of Tuan Ch'ijui's Anhwei Clique, Ch'en and Li Ta-chao, professor and librarian at the University, formed the *Mei-chou p'inglun* (Weekly Critic) to serve as a platform of attack against the government's domestic and foreign policies. The paper helped prepare the ground for the May Fourth movement, a nationwide protest sparked by the Peking student demonstration of May 4, 1919. Targets of this assault were the Versailles powers, who had given Shantung Province to Japan, and the Peking officials, who had connived in this treachery.

Birth of the Chinese Communist Party

Swept along by the movement, Ch'en was jailed by the government for nearly 3 months. Upon release he resigned from Peita and returned to Shanghai. There he became a Marxist. In the summer of 1920, after discussions with Comintern agent Gregory Voitinsky, Ch'en organized a Communist nucleus and was instrumental in establishing similar groups elsewhere. In Shanghai he set about organizing students and workers, and in August the Socialist Youth League was formed to train future party members. A foreign-language school prepared students for study in Russia; one of its first graduates was Liu Shao-ch'i.

In December 1920 Ch'en accepted an offer from the progressive warlord Ch'en Chiung-ming to head Kwangtung's provincial education department. He took the opportunity to organize a Communist nucleus in Canton. In July 1921 the First Congress of the Chinese Communist party (CCP) unanimously elected Ch'en Tu-hsiu secretary of the Central Committee. Returning to Shanghai, Ch'en met with the Dutch Comintern representative, Maring. The Comintern agreed to provide funds, and Ch'en agreed to accept Commintern discipline. The implications of the agreement became clear a year later, when Ch'en reluctantly agreed to follow Comintern policy by joining an alliance with the Kuomintang.

Communist-Nationalist Coalition

Ch'en feared that the party of the proletariat would be swallowed up by this organ of the bourgeoisie. However, after attending the Comintern congress in Moscow in No-

vember-December 1922 and witnessing the weakness of the workers' movement in the Peking-Hankow railway strike of February 1923, he actively supported the new policy. In June 1923 he was elected secretary general of the party. Ch'en was nonetheless unenthusiastic about continued cooperation with the Kunomintang. Because the Kuomintang polarized after President Sun Yat-sen's death in March 1925, the alliance came under attack from within the Kuomintang as well.

After the anti-Communist purges by Chiang Kai-shek in March 1926 and April 1927, Ch'en pleaded for an end to the alliance but was overruled by the Comintern. With the split between Chiang's government in Nanking and the ''left'' Kuomintang regime in Wuhan, Ch'en followed Comintern orders and allied the CCP with the Wuhan faction. However, he came under growing opposition within the party, because of personal and regional jealousies and because he had become the scapegoat for the Comintern's miscalculations. Ch'en was branded a ''Trotskyite,'' and, at a secured emergency conference on Aug., 7, 1927, he was replaced by Ch'ü Ch'iu-pai.

Expulsion and Imprisonment

For the next 15 years Ch'en lived in Shanghai, where he continued to write and to be active in party affairs. Ch'en followed an independent line which placed him at odds with the new leadership. He finally was expelled from the party for criticizing its support of the Soviet Union in the Chinese Eastern Railroad dispute of mid-1929.

Having been falsely branded a Trotskyite in 1927, Ch'en became a real Trotskyite in 1929. Though bitterly attacked as ''liquidationists'' by the Central Committee, in 1931 Ch'en and his followers finally brought several splinter groups together in a united Trotskyite organization, the Chinese Communist Party Left Opposition Faction. Though the new group suffered from factional rivalries and was completely ineffective, Ch'en was arrested by the Nationalists on Oct. 15, 1932, and charged with endangering the republic. Sentenced to 15 years' imprisonment, he turned a deaf ear to Nationalist supplications to cooperate with the Nanking government. While in prison he devoted himself to his old passion, linguistic studies.

After the outbreak of the Second Sino-Japanese War, Ch'en was released under a general amnesty. He announced his support of the united front against Japan and his refusal to identify with any political group. He fled from the advancing Japanese to Wuhan, Changsha, Chungking, and finally, because of poor health, to retirement in a small town 45 miles from the wartime capital.

In letters and essays written from 1940 to 1942 Ch'en reaffirmed his faith in individual freedom and democratic socialism, but he equated the repressive orthodoxy of Soviet communism with Confucianism, both being incompatible with these goals. Ch'en died on May 27, 1942.

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Pavel Alekseevich Cherenkov

The principal contribution of the Russian physicist Pavel Alekseevich Cherenkov (1904-1990) was the explanation of a certain pale bluish radiation as a consequence of high-speed electrons passing through refractive mediums.

More is known about the Cherenkov effect than about Pavel Cherenkov himself. He was born on July 28, 1904, into a poor peasant family living in the village of Novaya Chigla, Voronezh Province. At the age of 20 he entered the State University of Voronezh, graduating 4 years later. In 1930 he was accepted as a postgraduate student at the P. N. Lebedev Institute of Physics of the Soviet Academy of Sciences. Cherenkov earned his doctorate in 1940.

As early as 1910, Marie Curie had noticed that radium salts dissolved in distilled water produced a bluish glow, but she did not pursue this observation further. During the late 1920s a French scientist, L. I. Mallet, examined the spectrum of the bluish-white radiation and discovered it was continuous instead of lines or bands usually associated with fluorescence; he failed to uncover the origin of the glow. Between 1934 and 1938 Cherenkov conducted a series of intensive investigations of the fluorescence of water bombarded by gamma rays. Before each experiment he would sit for 60 to 90 minutes in total darkness in order to increase his visual sensitivity to the feeble glow. He decided in 1934 that the bluish radiation was not a fluorescent phenomenon.

Sergei Vavilov's 1934 paper, which appeared at the same time as the Cherenkov study, suggested that the gamma-ray-induced glow was due to the slowing down of the electrons in the water (an example of the bremsstrahlung process). Vavilov then helped design a number of experiments for Cherenkov to carry out in the hope of determining the source of the luminescence. Under Vavilov's guidance Cherenkov arrived at the conclusion that the radiation was the result of light emitted by electrons liberated by the gamma rays as the electrons moved in a refractive medium at a speed faster than the propagation of light itself in that medium; the light was emitted not in random fashion but at a specific angle to the direction of the moving electron. The shock waves produced by bullets, missiles, or jet planes

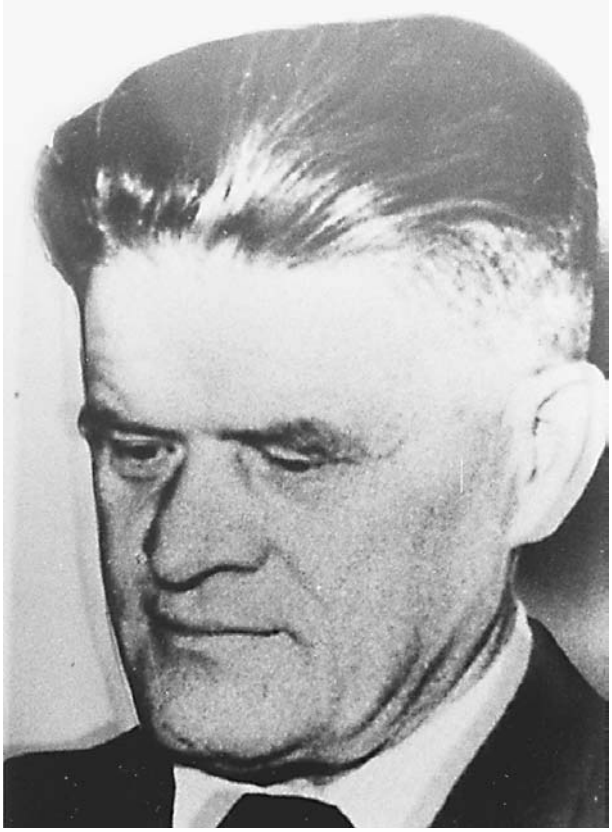

moving faster than the speed of sound are an acoustical analogy of the Cherenkov radiation.

The theory and the effect have been extended, refined, and modified; it has found increasing application in the physics of cosmic rays and high-energy particles. By employing photomultipliers, the Cherenkov effect has been successfully used in detectors for obtaining vital data on high-speed particles; a Cherenkov detector orbited the earth in *Sputnik III*. Cherenkov and Vavilov, together with Igor Evgenievich Tamm and Ilya Mikhailovich Frank, received the Stalin Prize in 1946 for their explanation, theory, and practical application of the Cherenkov radiation. In the former Soviet Union the ''blue glow'' is often referred to as the Vavilov-Cherenkov effect; Vavilov is usually given greater credit for its development than Cherenkov. In 1958 Cherenkov, Frank, and Tamm shared the Nobel Prize in physics. In 1964 Cherenkov was elected a corresponding member of the Soviet Academy of Sciences. He continued working in high energy physics and established a fine reputation for the training of research physicists. Cherenkov died in 1990.

Further Reading

Only brief and scattered accounts of Cherenkov exist. There is a biographical chapter on him in Nobel Foundation, *Nobel Lectures: Physics* , vol. 3 (1964). The most comprehensive work in English on the Cherenkov effect is J. V. Jelley, *Cherenkov Radiation and Its Applications* (1958). The Cherenkov radiation is discussed in J. G. Linhart, *Plasma Physics* (1960; 2d ed. 1961), and the Cherenkov detectors are presented in David M. Ritson, ed., *Techniques of High Energy Physics* (1961). □

Konstantin Ustinovich Chernenko

After many years as a loyal and effective member of the Communist Party, Konstantin Ustinovich Chernenko (1911-1985) ruled the Soviet Union as general secretary for 13 months between February 1984 and March 1985.

Born September 24, 1911, into a large and impoverished Siberian peasant family in the village of Bolshaya Tes, Novoselovo District, Krasnoiarsk Territory, Chernenko left home by his own account at age 12 to work as a farm hand. His formal grade and secondary school education may have ended at this time. Although his name is Ukrainian, his official biographers describe him as an ethnic Russian, and it has been suggested that his family at one point migrated from the Ukraine to South Siberia, where they came to consider themselves Russian.

As a teenager Chernenko became associated with the Communist Youth League (Komsomol), often an apprenticeship for future party officials. In 1929-1930, he was named to head the propaganda and agitation department of the Novoselovo District Komsomol committee.

The post was an important one. The year 1929 marked the beginning of forced draft collectivization in Soviet Russia, and a person in Chernenko's position would have played a role in the forceable creation of collective and state farms around Krasnoiarsk, as well as in the expulsion of those considered kulaks (wealthier peasants). In 1930 Chernenko began three years' service with the Red Army on the Chinese border. He became a full member of the party in 1931 and returned after his military service to Krasnoiarsk as a party propagandist, rising rapidly in the regional hierarchy and undoubtedly benefitting from Stalin's bloody purge of older party officials. Around the time of the German invasion in June 1941 he became secretary of the Krasnoiarsk Territory party committee responsible for political education.

Chernenko was apparently a successful local party boss. In 1943 he was selected to attend the Higher School for Party Organizers in Moscow, a stepping stone for promotion. Upon graduation in 1945 he was sent to Penza, where his work again apparently earned him a promotion to Moldavia, where he assumed the difficult task of heading the Moldavian Communist Party Central Committee's Propaganda and Agitation Division. The tasks of economic and ideological reconstruction in this largely Rumanian corner of Soviet Russia were formidable and put Chernenko to the test.

It was here that he developed his close association with Leonid Brezhnev, who headed the Moldavian party from

1950 to 1952 and whom Chernenko served as a loyal and competent aide. Soon after Brezhnev was brought to Moscow in 1956 as a party secretary, Chernenko was summoned as well, assuming a post in the Central Committee's Propaganda Section. In 1960 when Brezhnev became president of the Supreme Soviet, Soviet Russia's leading government position outside the party hierarchy, Chernenko became, in effect, his chief-of-staff. And as Brezhnev came to full power after the death of Khrushchev, Chernenko took on additional responsibilities in various party and state organs. He became a member of the Central Committee in 1971 and was elected a secretary of this all-important body in 1976. From 1978 onwards he also served as a full member of the ruling Politburo. Brezhnev apparently expected Chernenko to succeed him as general secretary and groomed him for this post. In 1979 Chernenko participated in the Vienna arms limitation talks and frequently met with foreign visitors and delegations.

It is still unclear how Iuri Andropov outmaneuvered Chernenko after Brezhnev's death in 1982, but this is not of great historical importance. Chernenko was known as a moderate and compromiser, a man unwilling or unable to initiate sharp changes in Soviet policy or to offend various groups of Kremlin leaders identified with competing policies or positions. He seemed to accept Andropov's success with good grace and political acumen, establishing a place for himself as party ideologist and chief theorist. With Andropov's illness, his position as successor was all but assured.

An aging and sick man when he was elected to succeed Iuri Andropov on February 13, 1984, his tenure in this all-powerful position was the briefest in Soviet history—and the least notable. No significant policy initiatives were begun under his direction, and no progress was made in improving chronic Soviet economic problems. No steps were taken to end the war in Afghanistan. When Chernenko died on March 10, 1985, from severe heart disease, Soviet citizens received the news with little apparent distress. Many probably felt conditions in the Soviet Union could begin to improve under new, more vigorous leadership.

Some in the West found it remarkable that a person with as little individual distinction as Chernenko could come, even for a brief period, to occupy one of the most powerful positions in the world. Unlike Andropov, Gorbachev, Romanov, and other of his Politburo colleagues, he never administered a major Soviet party organization or institution on his own. His personal life was also kept from public view. Many in both the former Soviet Union and the West saw his wife, Anna Dmitrievna, and his daughter, Elena Konstantinova, for the first time at his funeral. He was, however, a loyal and effective party aide, and his brief tenure as general secretary at age 72 rewarded his decades of devoted service as a career party politician.

Further Reading

An interesting study by Valerie Bunce, *Do New Leaders Make A Difference?* (1981) explores the general problems of executive succession and public policy under socialism in a comparative way and provides some clues to the listless nature of Chernenko's administration. George Breslauer, *Khrushchev and Brezhnev as Leaders* (1982) discusses Brezhnev's administration in detail. It is an excellent introduction to Chernenko's political milieu, as well as a good indicator of his own political style. See also Seweryn Bialer, *Stalin's Successors* (1980).

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Nikolai Gavrilovich Chernyshevsky

The Russian radical journalist Nikolai Gavrilovich Chernyshevsky (1828-1889) was a literary critic and social theorist. His best-known work, the novel *What Is To Be Done?*, became a classic of the Russian revolutionary movement.

The son of a priest, Nikolai Chernyshevsky was born on July 1, 1828, in Saratov. He started his literary career in 1855 with a master's thesis on esthetics which he submitted at the University of St. Petersburg. In this work Chernyshevsky attacked contemporary esthetic theory, which held that art was an independent transcendent realm. He argued that the arts in general, and literature in particular, could justify their existence only by accurately describing, explaining, and evaluating the actual in terms comprehensible to all—by being a ''textbook of life.'' This utilitarian view made a strong impact and later assumed a quasi-official status under communism, serving to sanction government regimentation of the arts.

From 1855 to 1862 Chernyshevsky worked as a writer and editor for the radical journal *Contemporary*. His preoccupation with esthetic theory led to a series of literary studies. He then became increasingly engrossed in the domestic and foreign scene and wrote numerous essays on philosophy, politics, and economics.

For Chernyshevsky, ethics, like art, must be based on the philosophy of utilitarianism. He held that human behavior is motivated by self-interest. He believed that knowledge inevitably leads people to choose good rather than evil, and he attributed human wickedness to ignorance of the advantages of avoiding evil.

Chernyshevsky's economic theories were socialistic. He loathed the principle of laissez-faire, since he believed unrestricted competition sacrificed the weak to the strong and labor to capital. He held that free enterprise distributed goods unfairly and failed to stimulate production. Chernyshevsky's ''toiler's theory'' embodied his economic thought. By toiler he meant both the worker and the peasant; for him the *muzhik* (peasant) was the person of destiny for Russia.

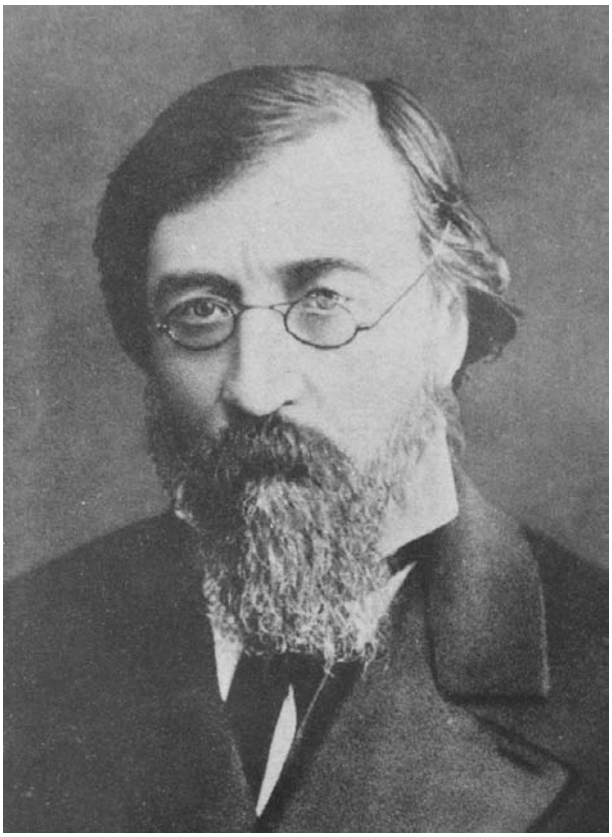

The toiler's theory was based on Chernyshevsky's beliefs that the welfare of the individual was of paramount importance and that goods rightfully belonged only to those who had produced them. He advocated economic equality and elimination of unproductive social classes. Although he was ambiguous about the nature of the controls that would achieve these ends, Chernyshevsky did not call for a centrally planned, nationalized economy. Instead, he envisioned a loose aggregate of communities resembling phalansteries (voluntary associations, each engaging in both industry and agriculture on a cooperative basis). The voluntary associations were to be autonomous units, democratically administered and independent from central authority.

In 1862 Chernyshevsky published in *Contemporary* a series of open letters to an unnamed person who was clearly none other than Czar Alexander II. The Czar had emancipated the serfs in 1861, but Chernyshevsky pointed out that, although this reform had affected the appearance of the relation between master and serf, little real change had occurred. He hinted that revolution was perhaps the only way to completely abolish serfdom.

Because of his criticism of the government Chernyshevsky was watched carefully by the czarist secret police, and in 1862 his name headed the list of political suspects. That year he was arrested and imprisoned. While in prison he wrote the novel *What Is To Be Done?* (1863). In it he rejects such concepts as honor, conscience, duty, and self-sacrifice. *What Is To Be Done?* soon became the bible of the radical youth. It called for freedom in personal relations and for dedication to society, and it contained effective arguments for women's emancipation, for socialism, and indirectly for revolution. Lenin called it ''one of those books the impact of which lasts a lifetime.''

In 1864 Chernyshevsky was exiled to Siberia. Broken in health, he returned to civilization in 1883. He died in Saratov on Oct. 29, 1889.

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Luigi Carlo Zanobi Salvatore Maria Cherubini

Luigi Carlo Zanobi Salvatore Maria Cherubini (1760-1842) was an Italian-born composer and teacher who lived in France. His dramatic compositions revitalized the French opéra comique. As a pedagogue, he had profound influence in shaping French music in the 19th century.

Luigi Cherubini was born in Florence on Sept. 12, 1760. He began his musical studies with his father, a musician of modest attainments. In 1778 Cherubini went to Bologna to study with the eminent opera composer Giuseppe Sarti. At a young age Cherubini had already begun to compose his own catalog, recording a ''Mass'' and an ''Intermezzo'' completed when he was 13. His first opera was produced when he was 20. After a brief attempt to establish himself in London, Cherubini settled in Paris in 1787 and remained there the rest of his life.

In 1789 Cherubini was named music director for the Théâtre Monsieur, founded to produce *opéra comique* (comic opera), and later, for the Théâtre Feydeau, an informal club for the aristocracy during the Revolution. In 1791 he electrified Paris with his first major ''rescue opera,'' *Lodoïska*. This was followed by *Eliza* (1794), *Médée* (1797), and the immensely popular *Les Deux journées* (1800), known also under its German title, *Der Wasserträger* (The Water Carrier).

In the Napoleonic era Cherubini became more and more conservative in both his life and music. Described as moody and aloof, he made his most lasting friendship with J. A. D. Ingres, the great French painter of the neoclassic tradition. In 1808 Cherubini turned his attention to the composition of church music and became one of the few major composers active in the 19th century to write effectively in this genre. Long involved in pedagogical activities, he became director of the Conservatory in 1822, the institution he had been partially instrumental in founding in 1795. Elected to the Institut de France in 1815, he was named commander of the Légion d'Honneur in 1842 shortly before his death on March 15.

Cherubini is remembered more as a haughty, academic composer than as the creator of exciting revolutionary theater. He was a master contrapuntalist, was wary of innovation, and in an age which prized individual eccentricities, Cherubini became notorious as a reactionary traditionalist. In particular, he was the bane of the young Hector Berlioz. Beethoven, however, admired Cherubini above all his contemporaries, and *Médée* was not only a source of inspiration but a model as well for *Fidelio*. Cherubini's sense of decorum and propriety and his slavish respect for tradition have contributed to the beclouding in modern times of his genuine accomplishments.

Further Reading

The best study of Cherubini in English is Basil Deane, *Cherubini* (1965). His operas are discussed in Donald J. Grout, *A Short History of Opera* (1947; 2d ed. 1965). □

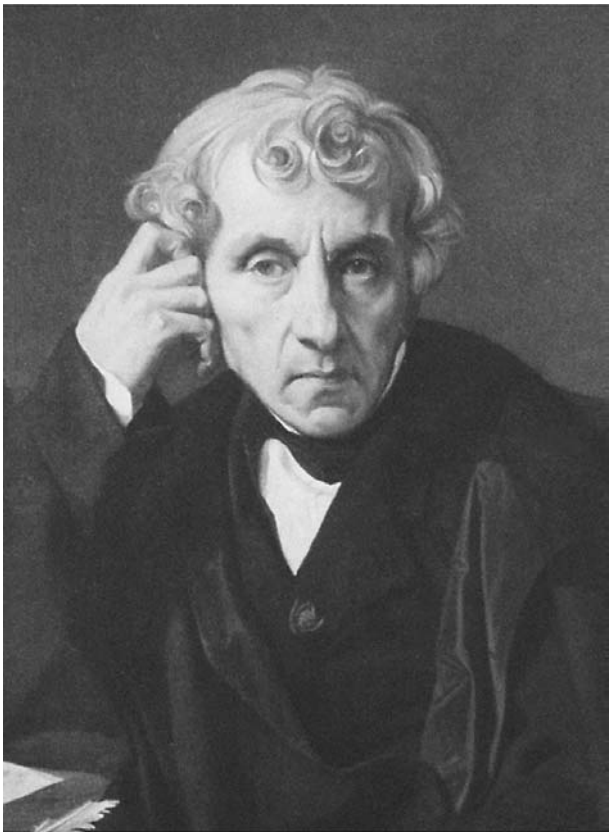

Mary Boykin Chesnut

Diarist Mary Boykin Chesnut (1823-1886) captured an intimate view of the political and personal struggles of the Confederate South during the Civil War. Her journal of the war years describes not only the difficulties of war, but also reveals her personal views on the similarities between the system of slavery and the position of women in the South.

The Civil War diaries of Mary Boykin Chesnut, a Southern woman from a well-to-do political family, provide an in-depth view of the attitudes and experiences of Southerners during the war between the states. After the war Chesnut recognized the literary and historic value of her observations and began to revise her diaries, but only one small excerpt was published during her lifetime. Following her death in 1886, heavily edited versions of her diary were released, and it was not until 1981 that a complete edition of her work appeared. Chesnut's writing is valued for its revealing personal anecdotes and candid opinions that reflect a strong support for women's rights and the abolition of slavery.

Chesnut was born Mary Boykin Miller on March 31, 1823, in Statesburg, South Carolina. She was the oldest child of Mary Boykin, the daughter of wealthy plantation owners, and Stephen Decatur Miller, a prominent politician who strongly supported states' rights. Her father was a South Carolina senator at the time of Chesnut's birth and had previously served as a member of the U.S. House of Representatives. During her early years, Chesnut and her family lived on the plantation of her maternal grandparents near Camden, South Carolina. When her father was elected governor of the state in 1828, the Millers moved to the capital city of Columbia, returning to Camden when Stephen Miller won a U.S. Senate seat in 1830. By the time her father resigned from the Senate in 1833 due to health problems, Chesnut had begun attending a local school in Camden.

When she was 12, Chesnut was sent to Charleston, South Carolina, to attend Madame Talvande's French School for Young Ladies. There she completed her education with academic courses in literature, science, and history as well as instruction in music, singing, and dancing. In 1836, she met James Chesnut, Jr., a Princeton University graduate who had come to the school to visit his niece. James took an interest in the lively and intelligent girl, and over the following years he began to court her despite objections from Chesnut's family. The two were married on April 23, 1840, and at the age of 17, Chesnut settled with her husband at his family's plantation, Mulberry, outside Camden.

Supported South's Stand on States' Rights

Chesnut had a flair for society life and a passion for literature. She found Mulberry to be a stifling environment where it was difficult to indulge in these interests. In 1848, she and James built a house in the town of Camden where

she was able to escape the tedium of the plantation. Her husband had begun a promising career in state politics, and by 1854 they were able to move to a larger and more impressive home—called Kamchatka—in Camden. With James's election to the U.S. Senate in 1858, the couple left for Washington, D.C., where Chesnut enjoyed a thriving social scene. She also took an interest in the divisive political arguments over states' rights that had continued to gain intensity in the national government. Chesnut supported the position that her father had promoted during his career and that her husband now championed. Even though neither she nor James believed in the institution of slavery, they did uphold the right of states to make their own decisions on such matters. The election of Abraham Lincoln, who opposed slavery, to the presidency in 1860 angered Southerners, and with the secession of Southern states from the Union, the threat of a civil war loomed over the nation. When on November 10, 1860, her husband became the first Southern senator to resign from his post, Chesnut realized that a critical period of history was unfolding.

In February of 1861, Chesnut began a diary that recorded the explosive happenings around her as well as her own thoughts about the issues, events, and people that she encountered during the years of the Civil War, from 1861 until 1865. Her writings also captured Chesnut's spirited personality and her intolerance for the indecisive and foolish. Following her husband on his various duties in the South at this time, Chesnut provides a first-hand view of the political world of the Confederacy. In the first part of 1861, she went to Montgomery, Alabama, where James participated in the Confederate Provisional Congress. They then traveled to Charleston, South Carolina, where James was part of negotiations over the departure of Northern troops from nearby Fort Sumter. When Southern forces opened fire on the fort in the first battle of the war, Chesnut joined others in town in viewing the skirmish from a rooftop.

Recorded Experiences of Civil War

The novelty of war was soon replaced by a horror at the realities: destruction of property, political confusion, poverty and hunger, and the tremendous number of wounded and dead. Chesnut recorded the stories she heard about various battles as well as her personal experiences, such as tending sick and wounded soldiers and mourning the loss of friends and acquaintances. She had strong criticism for the fearful and conservative decisions of Southern leaders, including her husband. Chesnut was frustrated by James's lack of interest in the bloody conflicts in nearby Virginia and his reluctance to ask for the diplomatic posts in Europe that he wanted. In her diary she complained about her lack of power as a woman in the South, stating that she wished she could be a man so she could be more active in the war effort. She even admitted the hope that Confederate president Jefferson Davis would name her, instead of her timid husband, to a post in Paris.

James Chesnut was promoted to the rank of colonel and named an aide to Jefferson Davis in 1862. He and his wife moved to the Confederate capital of Richmond, Virginia, where they became close and loyal friends of Davis and his wife, Varina, whom Chesnut had known for many years. The pressures of his post in Richmond placed a great strain on James, however, and in 1864 he successfully arranged for a transfer to Columbia, South Carolina. There he attained the rank of brigadier general and organized reserve troops. By the beginning of 1865, Union troops under General Sherman had entered North Carolina and the defeat of the South appeared inevitable. Chesnut removed to Lincolnton, North Carolina, to wait out the war in safety.

With growing hopelessness she recorded the incoming news of the disintegration of the Confederate forces. In April of 1865, Confederate General Robert E. Lee surrendered at Appomattox Courthouse, ending the Civil War. Chesnut returned to her home state, settling in the town of Chester. Her house there served as a temporary place of refuge for Varina Davis and her four children as they attempted to escape arrest by Union forces in the war's aftermath.

Revised Diary for Publication

The Chesnuts returned to Camden, where the Mulberry plantation had suffered extensive damage at the hands of the Union Army. With few resources, they worked to piece together a new life, struggling to overcome the heavy debt into which both Mulberry and the family's Sandy Hill plantation had fallen. Both properties were inherited by James at the death of his father in 1866, and he and his wife returned to some level of comfort when they were able to build a new home, Sarsfield, in Camden in 1873. It was then that Chesnut began to evaluate the extensive diaries that she had compiled during the war. She hoped to use the material as the basis for novels, but after an unsatisfactory attempt at fiction, she decided to prepare her diaries for publication in their original first-person format. While working to edit the material and polish the prose over the next few years, she published one story from her diary in the *Charleston Weekly News and Courier* as ''The Arrest of a Spy.'' This was the only item that Chesnut published during her life.

In the late 1870s and early 1880s, Chesnut's work was interrupted by a series of ailments of her lungs and heart. Her husband and mother also fell into poor health and died within a week of each other in January of 1885. This experience left her depressed and reduced in fortunes, due to a clause in James's father's will that required the plantations to be passed on to a male heir. Because Chesnut had never had children, she found herself in her final years with only the Sarsfield home and a small income of 100 dollars a year, which she supplemented by selling eggs and butter. Despite her hardships, she continued to rework various portions of the diary until her death of a heart attack in Camden on November 22, 1886.

Diary Published after Death

Editions of Chesnut's diary appeared in the early 1900s under the title, *A Diary from Dixie*. Early editors of the work, however, took great liberties in removing material they thought inappropriate or unnecessary. But even these incomplete versions became extremely popular for their wealth of information about the difficulties of Southern life during the Civil War. The diary also revealed a strong

support for the end of slavery among Southern women, whom Chesnut felt were also enduring a kind of enslavement by the traditional male-dominated society of the South. The author reveals a strong revulsion for the moral lapses that such a system tolerated, giving the example of her father-in-law's liaison with one of his slave women. Readers also appreciated Chesnut's intellectual bent and her references to a wide range of literary works, as well as her often humorous jabs at what she perceived as the ridiculous side of society. A 1981 edition entitled *Mary Chesnut's Civil War* provided for the first time the complete version of the diary that Chesnut had intended for readers, revealing the full depths of her valuable personal history of the Civil War South.

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Gilbert Keith Chesterton

The English author, journalist, and artist Gilbert Keith Chesterton (1874-1936) dedicated his extraordinary intellect and creative power to the reform of English government and society. In 1922 he converted to Roman Catholicism and became its champion.

On May 29, 1874, G. K. Chesterton was born in London. His father, gifted in many lines of amateur creativity, exerted no pressure on the boy to distinguish himself in either scholarship or athletics. Gilbert was a day boy at St. Paul's. The masters rated him as an under-achiever, but he earned some recognition as a writer and debater. From St. Paul's he went to the Slade School of Art, where he became a proficient draftsman and caricaturist; later he took courses in English literature at City College.

From art Chesterton drifted into journalism. He was vitally concerned with the injustices of Great Britain to its dependencies. He progressed from newspaper to public debate. He used logic, laughter, paradox, and his own winning personality to show that imperialism was destroying English patriotism. In 1900 he published his first literary works, two volumes of poetry.

In 1900 he met Hilaire Belloc, and in 1901 he married Frances Blogg. These events were two of the great influences in his life. From 1904 to 1936 Chesterton published nearly a dozen novels, the most important being *The Napoleon of Notting Hill* (1904) and *The Man Who Was Thursday* (1908). In 1911 Chesterton created the ''Father Brown'' detective stories. During his literary career he published 90 books and numerous articles. He poured out a wealth of lighthearted essays, historical sketches, and metaphysical and polemical works, together with such well-known poems as ''The Ballad of the White Horse,'' ''Lepanto,'' and the drinking songs from *The Flying Inn*. Among his major critical works are studies of Robert Browning (1903) and Charles Dickens (1906). Prodigiously talented, Chesterton also illustrated a number of Belloc's light works.

Chesterton spoke of himself as primarily a journalist. He contributed to and helped edit *Eye Witness* and *New Witness*. He edited *G. K.'s Weekly,* which advocated distributism, the social philosophy developed by Belloc. Chesterton's overriding concern with political and social injustice is reflected in *Heretics* (1905) and *Orthodoxy* (1909), perhaps his most important work.

Throughout his life Chesterton was one of the most colorful and loved personalities of literary England. To his intellectual gifts he added gaiety, wit, and warm humanity that endeared him even to his antagonists. Shortly after his marriage he had purchased a home in Beaconsfield, where he died on June 14, 1936.

Further Reading

A study of Chesterton requires these three basic books: his *Autobiography* (1936); Maisie Ward, *Gilbert Keith Chesterton* (1943), the official biography; and her *Return to Chesterton* (1952). Also valuable are Hugh Kenner, *Paradox in Chesterton,* with an introduction by Marshall McLuhan

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Chiang Ching-kuo

Chiang Ching-kuo (1910-1988) became chairman of the ruling Nationalist Party (Kuomintang or KMT) in 1975 and president of the Republic of China in Taiwan in 1978. He was the elder son of Chiang Kai-shek, who led the KMT government until he died in 1975. Chiang Ching-kuo ruled until his death in 1988.

Chiang Ching-kuo was born in Fenghua, Chekiang Province. In early childhood he seldom saw his father and was brought up by his grandmother and mother in a Buddhist atmosphere. He was given a strict traditional Chinese education until he was 12 years of age when he left for Shanghai and Beijing to attend westernized schools. Chiang was a student activist and was involved in a number of anti-Japanese and anti-government protest movements.

In 1925 Chiang was one of 340 students elected to attend the Sun Yat-sen University of Moscow. At that time, his father was already a leading figure in the Kuomintang (KMT) which formed the first united front with the Chinese Communist Party (CCP) against the warlords and foreign imperialist powers. His Moscow education was mostly the studies of revolutionary theories, Marxism-Leninism, and military science. He joined the Soviet Communist Youth League and later became a probationary member of the Soviet Communist Party.

During the course of the power struggle between Stalin and Trotsky, Chiang might have professed sympathy with the latter. He antagonized Wang Ming, then the CCP representative in Moscow. More importantly, due to his father's strong anti-Communist policy Chiang was sent to a Siberian mining factory in 1931 where he met and married his Russian wife in 1935. His classmates in the Sun Yat-sen University included Deng Xiaoping (Teng Hsiao-ping), Liao Cheng-chih, Ulanfu, and Lin Chu-han, all of whom later became prominent CCP leaders. Chiang lost his probationary party membership in 1936.

Early Political Career

In 1937, after spending 12 years in the former Soviet Union, Chiang returned to China. Stalin decided to release him because the KMT under his father's leadership had just agreed to a second united front with the CCP in order to fight against the Japanese aggression. Upon return, Chiang spent one year in Fenghua with his mother (who was later killed by a Japanese bomb) under the guidance of Hsu Dao-lin, a brilliant scholarly official and aide to Chiang Kai-shek.

Chiang's political career began in 1938 when he was appointed to head the county government in Kanhsien, Kiangsi Province, and simultaneously assumed the post of administrative inspector to supervise nearby counties. He used iron-handed methods to put together a series of administrative, economic, and social reforms. He established a political institute to train administrative cadres. One of his pupil-proteges in Kiangsi—General Wang Sheng—later became a prominent leader in Taiwan. Chiang formally became a KMT member in 1938 and was baptized as a Christian in 1943. From 1941 to 1947 he devoted himself to the work of the youth league organization, which was conceived as an institutional arm of the KMT to recruit and train young cadres. Through these efforts he established himself as an important factor in the KMT power structure.

The KMT-CCP war broke out in 1948. In the face of mounting inflation and financial chaos, Chiang was sent by his father to stabilize the situation in Shanghai. The efforts failed; and as the political situation of the nation worsened, many ranking KMT leaders either locked into a power struggle against Chiang Kai-shek or defected to the Communist side. In 1949 the KMT forces lost to the CCP, and Chiang's Nationalist government was compelled to seek exile on the island of Taiwan, also known as Formosa.

Upon arrival in Taiwan President Chiang Kai-shek was determined to build the island into a military stronghold for the purpose of counter-attack against the CCP regime on the mainland. The experiences of KMT defeat in China had taught Chiang Kai-shek many lessons. In the subsequent years he rebuilt the KMT party, re-established a network of intelligence and security forces, reformed the economy, implemented a policy of party control over the military, and re-organized the youth league as an entrenched mass organization of the KMT. He weeded out the disloyal and the incompetent; political loyalty became the most crucial criterion for holding important public offices. Chiang Ching-kuo was entrusted by his father to be a pivotal figure in all of these institution-rebuilding efforts. In the process, the young Chiang was able to establish his own power base.

In 1954 Chiang became a member of the KMT Central Committee, vice-secretary-general of the National Security Council, and minister without portfolio in the cabinet headed by General Chen Cheng, Chiang Kai-shek's right-hand man. In 1964 he assumed the powerful post of minister of defense and subsequently became the vice-premier in 1969. In 1972 he was appointed premier.

As premier, Chiang implemented two major programs of lasting importance. He initiated the appointments of native Taiwanese as governor of the Taiwan provincial government, the vice-premier, and cabinet ministers. During 1972 and 1973 he also undertook the construction of ten major economic projects, including a freeway, harbors, a nuclear power station, and a large ship yard, thus laying a solid foundation for Taiwan's further economic growth.

Party Chairman and President

In 1975 President Chiang Kai-shek died. As the political strong-man in Taiwan, Chiang Ching-kuo succeeded his father as KMT party chairman, and, following the presidency of C. K. Yen (who had been Chiang Kai-shek's vice-president and became his immediate successor upon his death), was elected in his own right to be president of the Republic of China in 1978. During his presidential terms, he once again initiated the appointments of native Taiwanese as vice-presidents. The appointment of Cornell-educated Li Teng-hui as vice-president in 1984 received wide acclaim and was said to have won universal approval from Washington's political circle.

But political challenges remained. He had to find ways to fend off Communist China's aggressive ''re-unification'' campaign and to survive the nation's growing diplomatic isolation. Domestically, he faced growing Taiwanese demands for more democracy and better protections for civil rights. As more aging KMT leaders of mainland origins faded away, political succession, regime legitimacy, and continuing economic growth underscored what needed to be done in Chiang's remaining years. He succeeded admirably in the tasks that faced him. He retained the authoritarian regime that he inherited, but maintained a reputation for benevolence which took him far. Throughout his administration he was able to pacify persistent demands of the Democratic Progressive Party to lift the martial law (imposed since 1949) without sacrifice to his personal popularity. As for the economy, by 1986 Taiwan had achieved a trade surplus of $12 billion. When Chiang Ching-kuo died of a heart attack early in January of 1988 it was reported in *The Economist* that ''the opposition has lost its most effective supporter.'' Before Chang's passing he designated Lee Teng-hui to be the next president.

President Chiang's Russian wife remained with him in Taipei. They had four children. The only daughter, Hsiaochiang, married and lived in California. His eldest son Hsiao-wen was seriously ill and inactive. Hsiao-wu and Hsiao-yung, two other sons, held important posts in the party-run communication and industrial enterprises. The president's only brother, Wego, was also active and held several important military posts.

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Chiang Kai-shek

Chiang Kai-shek (1887-1975) was a Chinese nationalist leader. For 2 decades he was head of state on the Chinese mainland, and after 1950 he served as president of the Republic of China on Taiwan.

Chiang Kai-shek was born in Ch'i-k'ou, Chekiang, on Oct. 30, 1887. His father, a salt merchant, died in 1896, leaving his third wife with the burden of Chiang's upbringing. In 1905 Chiang went to Ningpo to study and decided on a military career. In 1906 he went to Tokyo but failed to qualify for military training. Returning to China, he studied at the Paoting Military Academy, continuing his military education in Tokyo at the Shikan Gakko Military Academy.

Protégé of Ch'en Ch'i-mei

In Tokyo, fellow Chekiangese Ch'en Ch'i-mei sponsored Chiang's entry into Sun Yat-sen's revolutionary party, the T'ung-meng hui. When the revolution broke out in

Wuhan on Oct. 10, 1911, Chiang returned to Shanghai to fight under Ch'en. A series of triumphs by Ch'en and other revolutionists in the lower Yangtze Valley set the stage for the installation in Nanking of Sun Yat-sen as provisional president of the Chinese Republic.

Ch'en Ch'i-mei and Chiang also fought in the 1913 abortive ''second revolution,'' but by the end of the year both were back in Japan. In 1914 Chiang traveled to Shanghai and Harbin to undertake missions for Sun Yat-sen. In mid-1915 Ch'en and Chiang returned to Shanghai, but on May 18, 1916, Ch'en was assassinated.

Rootless Revolutionary

In the fall of 1917 Sun Yat-sen moved to Canton, where he tried to establish a military base via an alliance with a local warlord, Ch'en Chiung-ming. Chiang was assigned to Ch'en's staff, but as a Chekiangese, Chiang was not readily accepted among Ch'en's Cantonese followers.

Between 1918 and 1920 little is known of Chiang's career. He and other followers of Sun engaged in financial speculation, and it was also at this time that Chiang established cordial relations with the ''Green Gang,'' a secret society that wielded great power in the Shanghai underworld.

Military Organizer

By early 1922 differences in policy between Sun and Ch'en had reached the breaking point and Sun and Chiang had to seek refuge on a gunboat. But before long, fortune turned once again in Sun's favor, and by February 1923 he was back in Canton. On April 20 Chiang assumed duties as Sun's chief of staff. Sun by now had turned for support to the revolutionary regime in Moscow, and Chiang headed a delegation to seek military assistance in the former U.S.S.R. Returning in December 1923, he soon was given an opportunity to put his newfound knowledge to use. When Sun's Kuomintang (KMT), reorganized along Leninist lines, held its first party congress in January 1924, Chiang was appointed to the Military Council.

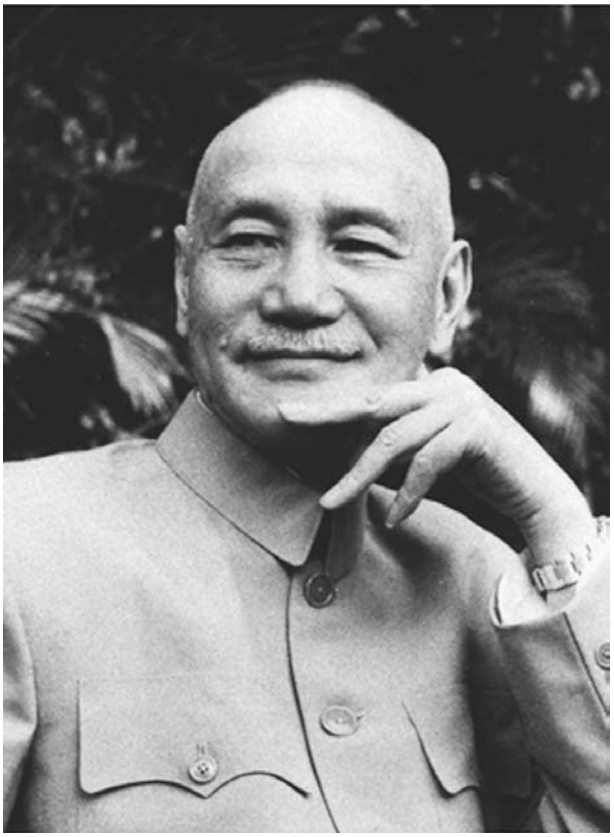

On May 3 Chiang became commandant of the Whampoa Military Academy. There, with Soviet advisers and arms, Chiang organized a military elite, the Whampoa Clique, bound to Chiang by ties of personal loyalty. There too, by virtue of the KMT's united front with the fledgling Chinese Communist party (CCP), Chou En-lai and other future Communist luminaries gained experience as political commissars.

After Sun Yat-sen died on March 12, 1925, Chiang won out in the ensuing power struggle. With support from the chief Soviet adviser, Borodin, Chiang made the most of these circumstances and established himself on a par with Wang Ching-wei, the leader of the KMT's ''left'' wing. That Chiang's commitment to his radical allies was a matter of power rather than principle became apparent in the Chungshan gunboat incident of March 1926, when Chiang jailed alleged Soviet and Chinese Communist conspirators and forced Wang Ching-wei to retire. He also purged high party posts of leading Communists, including the acting head of the propaganda department, Mao Tse-tung.

Having consolidated his political position, Chiang prepared to carry out Sun Yat-sen's dream of national reunification. On July, 9, 1926, he became supreme commander of the Northern Expeditionary Forces. Chiang's troops struck northward through Hunan and Hupei, captured key Wuhan cities, and moved eastward through Kiangsi and Fukien toward the rich provinces of the lower Yangtze. Shanghai was occupied on March 22, 1927, Nanking on March 24. In less than a year Chiang had brought the wealthy and populous provinces of southern, central, and eastern China under Nationalist control.

However, success was complicated by new problems. A widening split had developed within the ranks of the expeditionary armies. On April 12, 1927, Chiang moved, swiftly and brutally, against Communists and Communist suspects in Shanghai, especially in the labor movement. This initiated a ''party purification'' movement that swiftly spread through other provinces controlled by Chiang or antipathetic to the Communists. On April 18 Chiang proclaimed a national government at Nanking in rivalry with the ''left KMT'' regime allied with Borodin and the CCP at Wuhan. Two months later Chiang precipitated the collapse of the Wuhan coalition with the cooperation of the powerful warlord Feng Yü-hsiang.

However, Chiang was unable to untangle the remaining political and military rivalries. He thereupon resigned his command and on Sept. 29, 1927, sailed for Japan to arrange his marriage to Soong Mei-ling. Chiang's bride was a member of a leading Christian family of Shanghai, and one

of her sisters, Soong Ch'ing-ling, was the widow of Sun Yat-sen. As a condition of the marriage, Chiang agreed to study Christianity; he eventually became a devout Methodist.

Chiang's brief retirement proved politically useful, for his participation had become absolutely essential to the new regime. Having resumed command, Chiang launched the second stage of the Northern Expedition. Peking fell in June 1928, but since Chiang's power still rested in the lower Yangtze Valley, Nanking became the national capital while Peking (''Northern Capital'') was renamed Peiping (''Northern Peace'').

''Peacetime'' Leader

The decade from 1928 to 1937 was peaceful only in comparison to what preceded it and what followed. Not a year passed without bloodletting among militarists, Nationalists, Communists, and Japanese invaders. For the Nationalist government these were, nonetheless, years of promise and accomplishment, and Chiang built up a formidable political and military machine. German advisers and arsenals helped build a modern army, which finally ousted the Communists from their principal base in Kiangsi and forced their decimated legions to flee to the distant northwestern periphery of China's heartland.

These were also years of promising developments in the urban sector of the country, especially in the lower Yangtze Valley and, until Sept. 18, 1931, Manchuria. With their emphasis on modern, urban development, the Nationalists secured the cooperation of many talented, foreign-educated intellectuals, and higher education flourished. At the same time Chiang initiated a ''New Life Movement,'' seeking to infuse China's millions with enthusiasm for Confucian values revitalized with the spirit of puritanical Protestantism and military discipline. However, neither this nor the ideology of Sun Yat-sen provided an attractive alternative to Marxism. Moreover, two unresolved problems, the deterioration of rural China and the thrust of Japanese aggression, provided opportunities for the Communists.

Chiang, nonetheless, emerged from his first decade in power as the strong man of China. His good luck held when he needed it most. The Japanese, preoccupied with their conquests in Manchuria and adjacent areas of North China, slowed down the pace of aggression and appeared willing to come to an understanding. Chiang therefore concentrated on fighting the Communists and very often was able to capitalize upon the miscalculations of his rivals. Kidnapped at Sian on Dec. 12, 1936, by the Manchurian warlord Chang Hsüeh-liang, Chiang was forced to accede to Chang's demands that he join the Communists in a united front against Japan. But a fortnight later Chiang returned to Nanking a national hero.

Wartime Commander

During the first year of the Second Sino-Japanese War (1937-1945) Chiang's popularity soared. From August to December 1937 his German-trained armies fought a magnificent holding action around Shanghai and Nanking, allowing the government to withdraw briefly to Wuhan and, by the end of 1938, to Chungking. Proud and stubborn, Chiang symbolized China's dogged resistance against the Japanese juggernaut. His supremacy was confirmed in March 1938, when he assumed the title of *Tsung-tsai* (Party Leader)—successor to the *Tsung-li* (Party Director), Sun Yat-sen.

By 1941, however, the wartime élan was beginning to crumble. Inflation was sapping the country's economic and moral reserves, and the break with the CCP was almost complete. By the time the United States entered the war in December, war-weary Chinese were becoming disillusioned and cynical. The American alliance proved disappointing. Through the good offices of Roosevelt, Chiang was able to join the Great Powers in world diplomatic councils, but he received little respect from Churchill and Stalin. Chiang welcomed the efforts of Maj. Gen. Claire Chennault, whose Flying Tigers (the 14th Air Force) operated from Chinese bases, but Lt. Gen. Joseph Stilwell, the acerbic American chief of staff for the China-Burma-India theater, was a thorn in his side. When Chiang secured Stilwell's dismissal in October 1944, he could take but bleak satisfaction, for the last Japanese offensive of the war was cutting China in two and, in fact, validating Stilwell's criticisms. Even *China's Destiny,* Chiang's wartime political-historical treatise, was coldly received by Americans for its rejection of Western-style liberalism and democracy and its harsh condemnation of the unequal treaties.

Defeat in Victory

By V-J Day, unresolved prewar problems exacerbated by wartime conditions had weakened Chiang's government and allowed Mao Tse-tung to expand control over a population of some 100 million Chinese. The Marshall mission, sent by President Truman on Oct. 27, 1945, to mediate between the two sides, failed to prevent the outbreak of civil war. Overconfident at the outset, Chiang committed serious blunders on the battlefield.

Chiang was also under pressure from political rivals at home and American critics abroad, who urged him to democratize his government. On Jan. 1, 1947, a new constitution was promulgated. An elected National Assembly chose Chiang as president, though the Kwangsi general Li Tsung-jen won the vice presidency over candidates more to Chiang's liking. But the pomp and ceremony in Nanking occurred against a backdrop of disaster, because by 1948 the tide of battle had turned against the Nationalists. Mukden fell on Nov. 1, 1948, followed 2 months later by Peiping. On Jan. 21, 1949, Chiang retired from the presidency, leaving Li Tsung-jen with the thankless job of trying to salvage something from a situation beyond repair. Unable to build a bastion of resistance in southern or southwestern China, Chiang retired to Taiwan on Dec. 10, 1949.

Island Exile

Many of the goals that eluded Chiang on the vast mainland came within reach on the island of Taiwan (Formosa). There he gained unchallenged and virtually unlimited power. The National Assembly, under emergency law, reelected him to the presidency. His elder son, Chiang Ching-kuo, was groomed as his successor. Dissenters were

jailed under martial law. The rugged central mountain range was free of rebel bands, and alliance with the United States protected the island from invasion. After 1954 the island enjoyed a spectacular economic boom, making its standard of living second only to Japan's among the nations of Asia.

Although, Taiwan, the largest of all islands which comprise the Republic of China, had many perquisites of independent nationhood, Chiang Kai-shek was not a man to surrender his youthful dreams. His diplomats tenaciously held on to the ''China'' seats in the United Nations, because Chiang saw Taiwan not as a nation but as a model province, where the teachings of Sun Yat-sen were being tested in preparation for the recapture of the mainland. But in 1972 representatives of Communist China replaced those of Nationalist China at the United Nations, the same year Taiwan's National Assembly elected Chiang Kai-Shek to a fifth six-year presidential term.

The year 1972 also proved to be pivotal for Chiang Kai-shek and Taiwan because United States President Richard Nixon visited the People's Republic of China. President Nixon also agreed that Taiwan was a part of China. These diplomatic setbacks, mixed with a long bout of pneumonia, had many questioning Chiang Kai-shek's ability to lead the country. His son, Chiang Ching-kuo, who was appointed premier in May, assumed most of Chiang Kai-shek's duties. For the last three years of his life, Chiang Kai-shek was the ceremonial leader of the Republic of China, but his son was the practical leader. Chiang Kai-shek suffered a fatal heart attack and died on April 5, 1975.

Further Reading

Chiang's two major books are available in English translation. *China's Destiny* (1943) was published in both authorized and unauthorized translations in 1947. The latter, edited with notes and commentary by Philip Jaffe, also includes Chiang's essay ''Chinese Economic Theory.'' In *Soviet Russia in China: A Summing Up at Seventy* (1957; rev. abr. ed. 1965) Chiang interprets his country's experience with communism from 1924 to 1949 and discusses problems of anti-Communist strategy. Also useful are Mayling Soong Chiang, *Sian: A Coup d'Etat* (1937), in which Chiang and his wife present their account of the Sian incident, and *The Collected Wartime Messages of Generalissimo Chiang Kai-shek, 1937-1945* (2 vols., 1946).

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Roberto Chiari

Roberto Chiari (1905–1981) president of Panama (1960-1964), negotiated with two U.S. presidents in a futile effort to settle peacefully problems of the Canal Zone.

Roberto Chiari was born in 1905, a member of a well-known Panamanian family. His father, Rudolfo, was Panama's president from 1924 to 1928. But two years later the depression (which devasted the American economy) also wracked Panama, and Chiari had to go to work as a crew member aboard a ferry belonging to the Panama Canal Company. His job was that of a wiper in the engine room.

Such a job was quite a come-down for this proud young man who had gone to LaSalle School in Panama City and had served his father as an aide. The 1930s were tough times in Panama as well as elsewhere. But during World War II the Chiari family turned things around, and by the end of the decade its sugar plantations were prospering. In the late 1940s, a time of political turbulence in the country, his father served briefly as president but was tossed out after only five days in office. On October 1, 1960, he was inaugurated chief executive again.

In November 1959 serious disturbances over Panama's status in the Canal Zone had strained U.S.-Panamanian relations. The issue was symbolized by Panama's determination to fly its national flag over Zone territory to demonstrate that the ten-mile-wide strip was Panamanian soil. After the 1959 riots President Dwight D. Eisenhower announced that both the U.S. and Panamanian banners could fly in a small triangle at the Zone entrance, but Panamanians insisted that their flag should be raised in other places in the Zone.

Chiari began a program of limited social reform aimed at convincing Panama's rapidly expanding poorer classes that he cared about their situation. He gave his salary to the Red Cross. He improved public health services and pushed low-cost housing, though as a member of the elite he was slow to promote substantial reforms. In international affairs he was strongly anti-communist and pro-United States. However, he chided the United States for spending so much on neutral countries while neglecting its friends. When the ''flag issue'' came up again, he naturally sided with his country's citizens and further criticized the American government for its employment policies that, he argued, discriminated against Panamanians.

Pressed by the lower classes to move faster on social issues, Chiari began to press harder on the ''flag issue.'' He went to Washington to discuss the matter with President John F. Kennedy. The two presidents created a joint commission to study the problem. The commission settled a few labor disputes in the Zone. Then it declared that Panama's flag would fly alongside the American flag at civilian buildings in the Zone. Americans in the Zone condemned this

decision. Angered, Chiari removed Panamanians from the commission.

As tensions mounted in late 1963 the Canal Zone governor ordered that neither flag fly over civilian institutions. This predictably angered the Americans, and on January 9 a group of students at Balboa (Canal Zone) High School defiantly raised the American flag. When Panamanian students heard about this, about 200 came into the Zone and tried to raise their flag alongside the American banner. The Americans stopped them and in retreat the Panamanians began trashing garbage cans. When news of the incident reached Panama City, 30,000 Panamanians rushed into the streets. The ensuing riot lasted for four days and spread to Colón and into interior cities. It took four American and 24 Panamanian lives and destroyed two million dollars in property before it ended.

Roberto's reaction surprised the Lyndon Johnson administration in Washington. Chiari suspended diplomatic relations on the grounds that American troops had committed aggression against Panama. He publicly challenged President Johnson to negotiate outstanding issues between Panama and the United States but privately assured the irritated American president that he would not demand revision of the hated canal treaty. Panamanians were afraid that the United States might construct another canal elsewhere.

Later in 1964 Chiari backed his cousin, Marco Robles, for president. Robles won a narrow victory over several-time candidate Arnulfo Arias and began serious negotiation for revision of the canal treaty (but it would take another 13 years to make an agreement). Roberto Chiari died in 1981.

Further Reading

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Chia Ssu-tao

Chia Ssu-tao (1213-1275) was a Chinese statesman who served as chief minister in the closing years of the Sung dynasty and inaugurated a program of radical agrarian reform.

Chia Ssu-tao was born on Aug. 23, 1213, into a military family originally from T'ai-chou in Chekiang Province. Because of his father's distinguished service against the Chin, Ssu-tao was privileged to enter the bureaucracy, and he began his career as a granary superintendent in 1231. The influence of his elder sister, who became an imperial concubine in 1231, may have helped his career initially, but it was only after her death in 1247 that he received his most important posts. After a number of appointments involving financial and military affairs in the capital and in the provinces, Chia became an assistant state councilor in 1256 and right grand councilor in 1259. As right grand councilor, he dominated the government from 1259 until 1275, serving after 1267 concurrently as commander of all Sung forces.

Land Reform

The agrarian reform Chia initiated in 1263 went much further than earlier attempts. Limitations were enacted on the size of land holdings and one-third of the land held over the limit was purchased by the state, which affected payment in a combination of money, patents of office, and tax exemptions according to a formula which favored large landowners. The income from the resulting government estates went to pay for the expenses of the army, replacing the previous system of forced sale of grain to the state. At first applied only to land held by officials, the program was later extended to all land. In 1274 Chia undertook a further radical step when he made the landholdings of Buddhist and Taoist monasteries subject to taxation.

Chia's program earned him powerful enemies, and one critic charged that he intended ''to subdue the mighty and impoverish the rich.'' His enemies also charged him with incompetence in foreign policy, accusing him of attempts to negotiate a secret peace treaty with the Mongols in 1259 to provide for the surrender of territories north of the Yangtze River and the payment of tribute. And they maintained that he misinformed the court about the military situation. These charges were, at best, exaggerated but contributed to the later image of Chia as a ''bad last minister,'' responsible for

the fall of the dynasty, a view propounded by Chinese historians and perpetuated, in embellished form, in literature and on the stage.

In his personal life Chia is portrayed by various sources as a sophisticated hedonist fully enjoying worldly pleasures, a connoisseur and collector of art and calligraphy, and an enthusiast for cricket fighting, on which he wrote a systematic treatise.

Chia's land program was rescinded 4 days after he lost office in disgrace after a disastrous defeat by the Mongols. He was banished but was murdered on the way to his place of banishment on Oct. 9, 1275.

Further Reading

The only study of Chia in English is Herbert Franke's excellent chapter ''Chia Ssu-Tao (1213-1275): A 'Bad Last Minister'?'' in Arthur F. Wright and Denis Twitchett, eds., *Confucian Personalities* (1962). See also Wolfram Eberhard, *A History of China* (1950; 3d ed. 1969). □

Judy Chicago

Judy Chicago (born 1939) was an American artist and activist best known for large-scale collaborative installation artworks—*The Dinner Party* and *The Birth Project*—both based on feminist themes and *The Holocaust Project*—based on the atrocities committed by the Nazi Party during World War II.

Judy Chicago was born Judith Cohen in Chicago, July 20, 1939. She assumed the surname of her hometown in 1969 to assert her independence from the patrilineal convention which gives a woman the surname of a father or husband. The daughter of political activists, her father was a union organizer, and her mother was a professional in a time when women working outside of the home were rare. Chicago studied at the Art Institute of California and later at the University of California at Los Angeles. Married three times, the artist lived and worked in Benicia, California.

Judy Chicago first gained recognition in the 1960s as Judith Gerowitz and did large, highly crafted sculptures of simple geometric forms that could be termed ''minimalist.'' Eschewing the more traditional sculptural media of bronze and stone, Chicago worked in a variety of materials: painting on porcelain, airbrush painting on automobile hoods, and using fireworks to make drawings in the air. From the early 1970s her work focused on feminist themes, often using the motif of a flower or butterfly to symbolize a woman's sexuality and incorporating conversational language written directly on the artwork. Her work was always noted for its high level of technical finish. In addition to her artwork, Chicago taught college art classes, established the first feminist art programs and galleries, and very notably started *Womenspace,* an all-female art collective.

Controversy at the Dinner Party

Chicago is best known for three ambitious projects—*The Dinner Party,* completed in 1979, *The Birth Project,* completed in 1985, and *The Holocaust Project,* completed in 1993. The first two works summarized her stance as a feminist artist and her conviction that women have been left out of the telling of history. These projects were collaborations in which Chicago worked with teams of women artists and craftspeople in materials traditionally associated with women: quilting, needlework, china painting, and tapestry.

The *Dinner Party* took two years of work with a crew of 400 people. It was a three-sided table forming a triangle along which were 39 place settings with plate, goblet, and embroidered cloth. Each setting symbolized an illustrious woman from history or mythology ranging from a primordial goddess to the American painter Georgia O'Keefe. On the floor inside the triangular table were the names of 999 more women. Each place setting contained symbols of the woman, often derived from a flower-motif suggesting a vagina. The artwork opened at the San Francisco Museum of Art in 1979 and toured the United States, also being shown at the Brooklyn Museum. *The Dinner Party* met controversy and mixed critical response wherever it went, being variously described as visionary and Utopian or as obscene and overly didactic. Several museums withdrew offers to show the work in spite of record attendance rates, and Chicago drew criticism for perceived careerism and exploitation of her numerous volunteers.

Explorations into Birth and Death

Chicago's next major work was *The Birth Project*. Intended to celebrate the act of giving birth, which she observed is rarely treated in Western art while being common in the art of other cultures, it also drew controversy from male-based mainstream culture. Unlike *The Dinner Party,* this project was two-dimensional and consisted of approximately 100 needlework designs that summarized the birthing process as culled from interviews she conducted with women from around the country regarding their experiences giving birth. Chicago made this artwork, like *The Dinner Party,* a collaboration that challenged the idea of the artist as an isolated, individual creator. Begun in 1982, the needlework designs were executed by women from the United States, Canada, and New Zealand.

Chicago has also produced, with her third husband, Donald Woodman, a project confronting the horror of Nazi inflicted genocide during World War II. *The Holocaust Project* is described by Chicago as being her personal record of trying to understand this awful epoch of recent history. A multimedia piece consisting of painting, photography, needlework, silk-screen, tapestry, and stained glass, Chicago and Woodman spent over two years researching and visiting key sites of the Holocaust in Europe. 1993 saw the completion of this ambitious and rather uncomfortable project.

Late Nineties, Continued Shock

Into the nineties Chicago still incited controversy and outrage with her works. A 1990 attempt to find a permanent home for *The Dinner Party* at the University of the District of Columbia, was thwarted when she encountered much of the same opposition as before. A later exhibition in 1996 of *The Dinner Party* at the Armand Hammer Museum of Art at UCLA drew further criticism. As David Joselit wrote in *Art in America,* ''ongoing theoretical and artistic disputes, not to mention the hostility of mainstream critics to an openly feminist project, conspired to engulf (the exhibition) in an often mean-spirited buzz of disapproval.''

Despite the controversy surrounding them, these projects were immensely popular, but usually with audiences that do not regularly follow the arts. This populist appeal coincided with a general resurgence of feminist activity in the 1970s. Chicago's work was part of the movement within art circles to open up opportunities for women artists and to reinstate prominent artists such as Angelica Kauffman (1741-1807) and Artemesia Gentileschi (1590-1642) who had been written out of art history. In addition, museums organized retrospective exhibitions for contemporary artists Alice Neel and Louise Bourgeois.

Beyond the feminist aspects of Chicago's work, it also ran parallel with several aesthetic tendencies of the visual art of the 1960s. Artists in general were experimenting with all kinds of materials, challenging the conventional expectations of a work of art. Artists such as Claes Oldenburg and Robert Morris began to work with fabric and cloth. Sculpture could be soft, amorphous, and impermanent. Chicago's projects were collaborative and involved hundreds of people, like the wrapping projects of artist Christo, and went against the prevailing myth of the artist as an alienated loner. Judy Chicago's work called into question distinctions between high art (painting and sculpture) and crafts, between art made for its own sake and engaged activist art in the service of political ideas. It generated a great deal of critical discussion, and she had both ardent admirers and strident detractors.

Further Reading

Chicago wrote an autobiography, *Through the Flower, My Struggles as a Woman Artist* (1982), which chronicled her emergence as an artist and her involvement with the women's movement in the early 1970s. A sequel, *Beyond the Flower* was later written (1996). She had a retrospective exhibition in 1984 at the ACA galleries in New York accompanied by a catalog, *Judy Chicago, the Second Decade* (1984), which is the most complete record of her work up to that point. Chicago has also published books detailing her more recent works including *The Birth Project* (1985) and *The Holocaust Project: From Darkness into Light* (1993). Her joint exhibition with other female artists such as Yoko Ono and Mary Kelly is documented in *Sexual Politics: Judy Chicago's Dinner Party in Feminist Art History* (1996). Articles about *The Dinner Party* appeared in *Newsweek Magazine* (April 2, 1979), *Ms.* (June 1, 1979), and *Art in America* (April 1980). *Newsweek* also carried an article about *The Birth Project* (October 31, 1983), as did *Art in America* (November 1984). Later articles include pieces in *The New Statesman and Society* (March 25, 1994), *New York Times Book Review* (March 24, 1996), and *Art in America* (January 1997). A profile of Chicago is included in Eleanor Munro's *Originals: American Women Artists* (1979). For more information about women artists in history, see Anne Sutherland Harris' *Women Artists 1550-1950* (1976). □

Georgi Vasilyevich Chicherin

The Soviet statesman Georgi Vasilyevich Chicherin (1872-1936) guided Soviet foreign policy in the years following the foundation of the U.S.S.R.

Born in Tambov Oblast in 1872, Georgi Chicherin was a member of the Russian aristocracy—an unlikely background for a future Bolshevik. After graduating from the University of St. Petersburg, he trained for and later joined the foreign service. During the Revolution of 1905, however, he became involved in the socialist movement, and in 1907 he left Russia. He spent the next decade abroad, mainly in England, where he agitated against World War I. The Russian Revolution of 1917 converted him to bolshevism, and the British jailed him as a ''hostile alien'' but allowed him to return to Russia early in 1918.

As the only Bolshevik with formal diplomatic training and experience, Chicherin was assigned the post of people's commissar of foreign affairs, succeeding Leon Trotsky. He was strongly in favor of establishing friendly relations with

other countries, most importantly Germany, in order to enhance the stability of the Soviet regime. After the failure of the Soviet march on Warsaw in 1920 and the initiation of Lenin's New Economic Policy in 1921, Chicherin was able to pursue his policy of strong ties with Germany and advantageous ties elsewhere.

Chicherin's crowning achievement was the Treaty of Rapallo (1922), in which the pariah nations of the Soviet Union and Germany ratified mutually advantageous diplomatic, economic, and military agreements. Chicherin secured diplomatic recognition of the Soviet Union from every major world power except the United States, and he was also successful in normalizing his country's relations with its Moslem neighbors, especially Turkey. He was not able, nor did he seek, to establish comprehensive ties, such as those with Germany, with other foreign powers; in fact, Soviet relations with many nations, notably England, remained very shaky. Chicherin's policies, however, did give the Soviet regime a needed degree of stability in international affairs and thus facilitated development of the New Economic Policy.

Chicherin avoided involvement in the intraparty dispute of the 1920s, but this conflict made his work at the Foreign Office difficult. Moreover, his failing health caused him to give greater power to his deputy Maxim Litvinov, and by the late 1920s Litvinov was in effect the director of Soviet foreign policy. Chicherin formally retired as commissar of foreign affairs in 1930 and spent the next years in semiseclusion. He died on July 7, 1936.

Further Reading

A highly sympathetic sketch of Chicherin is in Louis Fischer, *Men and Politics: Europe between the Two World Wars* (1966). Chicherin's tenure as commissar of foreign affairs receives considerable analysis in Fischer's *The Soviets in World Affairs . . . 1917-1929* (2 vols., 1930; 2d ed. 1951). Some of Chicherin's defenses of early Soviet foreign policy are in his own *Two Years of Foreign Policy* (1920; trans. 1920).

Additional Sources

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Gaositwe Keagakwa Tibe Chiepe

Intellectual, educator, diplomat, politician, and cabinet minister of external affairs of Botswana, Gaositwe Keagakwa Tibe Chiepe (born 1926) was instrumental in the formulation of the Botswana educational system and represented Botswana as high commissioner and ambassador extraordinary and plenipotentiary to many European countries. Chiepe began serving as a cabinet minister of the ruling Botswana Democratic Party in 1974.

Gaositwe K. T. Chiepe was born in Serowe, daughter of T. and S. T. Chiepe (nee Sebina). She went to primary school in Serowe and then proceeded to Tigerkloof, South Africa, for secondary education, after which she went to the University of Fort Hare, where she obtained a Bachelor of Science degree and postgraduate Diploma in Education. She later went to the University of Bristol, England, for a Master's degree (1958). Her thesis for that degree was entitled "An Investigation of the Problems of Popular Education in the Bechuanaland Protectorate in the Light of Comparative Study of Similar Problems in the Early Stages of English Education and in the Development of Education in Yugoslavia and Uganda." She also held honorary doctorate degrees from the Universities of Bristol and DePaul. She was awarded national honors by both Great Britain and Botswana and was named Chief Councillor of the Royal Order of King Sobhuza II (Swaziland). She was a member of Parliament (M.P.) for Serowe South, Central District of Botswana.

G. K. T. Chiepe was the first woman education officer of Botswana. She served as assistant from 1948 to 1953; education officer from 1948 to 1953; education officer (with administration and inspectorate duties) from 1953 to 1962; senior education officer from 1962 to 1965; deputy director of education from 1965 to 1967; and director of education from 1968 to 1970. She was national deputy commander of Girl Guides in 1953, 1957, and 1963; chairman, Botswana Branch, Commonwealth Parliamentary Association (CPA), 1981; and chairman of the Africa Region of the CPA, 1981-1983.

Chiepe was the first woman to be appointed a cabinet minister. She was minister of external affairs, 1984-1995, after being previously cabinet minister of mineral resources and water affairs, 1977 to 1984, and minister of commerce and industry, 1974-1977. She had also been Botswana's high commissioner to the United Kingdom and Nigeria and ambassador extraordinary and plenipotentiary to France, Germany, Denmark, Norway, Sweden, and Belgium and to the European Economic Community (EEC). She actively participated in negotiations with EEC for Lome I, Lome II, and Lome IV and was chairman of the OAU (Organization of African Unity) council of ministers.

Chiepe traveled widely in southern Africa, Europe, the United Kingdom, the United States, Canada, China, the Caribbean, Asia, Australia, New Zealand, Japan, and the Pacific Islands. She was a fellow of the Royal Society of Arts (1973), honorary president of the Kalahari Conservation Society (1982), and patron, Forestry Association of Botswana (1984).

Further Reading

For additional information on G. K. T. Chiepe, see F. Morton, A. Murray, and J. Ramsay, *Who Is Who in Botswana* (1989); E. Kay, *Who Is Who in Southern Africa* (Gaborone, Botswana: 1987); *The International Who Is Who 1987-1988,* 51st edition (London); T. Tlou and A. Campbell, *History of Botswana* (Gaborone: 1984); and F. Morton and J. Ramsay, *The Birth of Botswana* (Botswana: 1987). □

Joseph Benedict Chifley

Joseph Benedict Chifley (1885-1951), prime minister of Australia, was one of the ablest and most successful leaders of the Australian Labour party.

Joseph Benedict Chifley was born of Irish-Australian parentage at Bathurst, New South Wales, on Sept. 22, 1885. He lived and worked on his grandfather's farm until he was 13 and then attended the Patrician Brothers' School at Bathurst for 2 years. In 1903 he joined the New South Wales Railways as a shop boy, rising to be the youngest first-class locomotive driver in the service.

Tall, rangy, and a convinced labor man, Chifley soon became an active spokesman for his union. During the 1917 railway and general strike he was discharged but reinstated on appeal. In 1920 he confounded the Australian Federated Union of Locomotive Enginemen. Well known as a union official, advocate, and expert witness before arbitration authorities, he won, in 1928, the federal seat of Macquarie in Parliament and was reelected in 1929 in a Labour landslide. Two years later Chifley became minister for defense and assistant to the federal treasurer in the Labour government of James Scullin.

Internecine party dissension and the political impact of the Great Depression led in December 1931 to Chifley's loss of his seat in the House of Representatives, and he did not return until 1940. During his absence from federal government Chifley was active in local government and prominent in the politics of divided Labour, which maintained a branch of the Federal party in opposition to the New South Wales State Labour group of Premier J. T. Lang. In 1936 Chifley was appointed member of the Royal Commission on Banking and Monetary Reform, and when World War II began, his recognized capacity, integrity, and experience made him a valuable director of labor regulation and supply in the Department of Munitions.

By 1941 Chifley was treasurer in the wartime government of John Curtin and a member of the War Cabinet. The following year he took over the additional portfolio of postwar reconstruction. He made such an effective mark that, after Curtin's death in 1945, he succeeded to the leadership of the party and the position of prime minister. He retained the Treasury post, having gained a reputation for financial judgment and high administrative ability.

After Labour's postwar victory in the general election of 1946, Chifley moved to expand the foundations of an Australian welfare state. Despite much positive legislation in this direction, his attempts to introduce a free medicine scheme, as in Britain and New Zealand, were frustrated by the opposition of the medical profession. At the same time his campaign to nationalize the banks came to legal and political grief. His government was defeated in December 1949, though Labour controlled the Senate until 1951. Chifley remained leader of the opposition until his death from a heart attack in Canberra on June 13, 1951.

Further Reading

A full-length study of Chifley is L. F. Crisp, *Ben Chifley*. General works which discuss Chifley are S. Encel, *Cabinet Government in Australia* (1962); Donald W. Rawson, *Labor in Vain? A Survey of the Australian Labor Party* (1966); Fred Alexander, *Australia since Federation: A Narrative and Critical Analysis* (1967); and Alan George Lewers Shaw and H. D. Nicolson, *Australia in the Twentieth Century: An Introduction to Modern Society* (1967). □

Chih-i

The Chinese Buddhist monk Chih-i (538-597) founded one of the most popular schools of Chinese Buddhism, the T'ien-t'ai.

Chih-i, also known as Chih-k'ai, was born Ch'en Wang-tao in South China in 538. He grew up in a chaotic period, during which North China was ruled by invaders from the northern steppes, while the Chinese held out in the south. Chih-i's father was an adviser to the Emperor of the Liang dynasty (502-557). When Chih-i's mother and father died about the time the dynasty was overthrown in 557, he became a Buddhist monk in his home province.

After several years in the South, Chih-i went north to study with Hui-ssu, a famous Buddhist monk. There he encountered a religious tradition which, unlike the scholarly approach of southern Buddhism, encouraged religious observances. He remained in the North until 568, at which time his teacher instructed him to return to the southern capital to gain imperial support for the religion.

Chih-i was not in the southern capital very long before his lectures began to attract notice, even coming to the attention of the court. He also gained increasing numbers of students. Perhaps because he received too much notice in the bustling capital, he decided to leave for the solitude of the T'ien-t'ai Mountains in southeast China, where he lived with a small group of close disciples.

Supported by wealthy and pious laymen, Chih-i remained in the T'ien-t'ai Mountains from 575 to 585. Because he produced his most important doctrines and works during that period, his school of Buddhism is known as the T'ien-t'ai sect. It was the first great synthesis in Buddhism of doctrine as well as scripture and method. One of the significant and central concepts of his school was a belief in the universal attainability of enlightenment. This belief opposed the view of other Buddhist schools that enlightenment was something very few believers could obtain even after a lifetime of religious devotion. The T'ien-t'ai sect gained a large following in China and Japan.

In 585 Chih-i was prevailed upon to return to the capital and was received with enthusiasm. Only 4 years after his return, the southern state was overrun by the Sui armies. In spite of this change, however, Chih-i was able to maintain a close relationship with the Sui. The Sui prince,

Yang Kuang, wanting to show his support for Buddhism, asked Chih-i to remain in Yang-chou, the Sui southern capital, but he soon returned to the seclusion of the T'ien-t'ai Mountains. Chih-i died while on another trip to the capital in 597.

Further Reading

The most complete discussion of the life and works of Chih-i can be found in Leon Hurvitz, *Chih-i (538-597): An Introduction to the Life and Ideas of a Chinese Buddhist Monk* (1963). A shorter piece which puts Chih-i in the context of his times may be found in Stanley Weinstein, ''T'ang Imperial Patronage in the Formation of T'ang Buddhism,'' included in *Perspectives on the T'ang,* edited by Arthur F. Wright and Denis *Twitchett* (1972). □

Julia McWilliams Child

Chef, author, and television personality, Julia McWilliams Child (born 1912) probably did more for French-style food preparation than any other gourmet in history.

Julia Child was born to a well-to-do family in Pasadena, California, on August 15, 1912. Her parents, John and Julia McWilliams, raised Julia, her sister, and her brother in comfort; the family had servants, including a cook, and the children were sent to private schools. The children, all of whom were unusually tall, loved outdoor sports. In 1930 Julia went to Smith College in Massachusetts, where she majored in history. After graduation she took a job as a copywriter for a furniture company in New York City and enjoyed an active social life.

At the outbreak of World War II she joined the Office of Strategic Services, predecessor to the Central Intelligence Agency, seeking adventure in exotic locales. After a stint in Washington she was sent abroad as she had wished, but she worked as a file clerk, not as a spy, and her experience was distinctly unglamorous—she traveled on troop ships, slept on cots, and wore army fatigues. While in Ceylon (now Sri Lanka) in 1943 she met Paul Cushing Child, a member of a distinguished Boston family. Although his particular branch of the family was not rich, he had traveled widely, pursued several careers, and, at 41, was a sophisticated artist working as a cartographer and as the designer of Lord Mountbatten's headquarters. Although she was ten years younger and several inches taller, the two were immediately attracted to each other. He admired her unaffected manner, and she found his affectionate nature and cosmopolitan outlook irresistible. The romance bloomed when both were assigned to China, and it was while there that Child, a noted gourmet, introduced her to cooking.

Although they were in love, Julia and Paul were reluctant to commit to a permanent relationship during wartime. After the war she returned to California, where her conservative Republican father was unenthusiastic about her new beau, who was artistic and a Democrat. She was undeterred, however, and she began to study cooking at a school in Beverly Hills. On September 1, 1946, Julia and Paul were married, and the couple moved to Washington, D.C., where he had taken a position with the Foreign Service.

In 1948 her husband was posted to Paris. Child quickly came to appreciate the French way of life, especially French food. She decided she wanted to learn the intricacies of French cooking and, after studying French at the Berlitz School, enrolled at the famous Cordon Bleu. She made many friends who also were interested in French cuisine, and with two of these, Simone Beck and Louisette Bertholle, she formed a cooking school called L'Ecole des Trois Gourmandes (School of the Three Gourmets).

With Simone Beck, Child began working on a cookbook based on their cooking school experiences, and she continued her writing while she followed her husband on several postings throughout Europe. He retired in 1961, and the Childs settled in a large house with a well-equipped kitchen in Cambridge, Massachusetts.

The year 1961 was a landmark year for the Childs. In addition to her husband's retirement and a major move, Child's book, *Mastering the Art of French Cooking,* was published. The book, noted for the clarity and completeness of its instructions, its attention to detail and explanation, and its many useful photographs, was an immediate critical and popular success. Child was hailed as an expert and her views and advice were much sought after. She began writing articles on cooking for *House and Garden* and *House*

Beautiful and also had a regular cooking column in the *Boston Globe*.

In 1963, after an enjoyable appearance on a television panel show in Boston, Child expanded her efforts in television with a weekly 30-minute cooking program, ''The French Chef.'' This proved even more successful than her book: with her admittedly eccentric style, good humor, knowledge, and teaching flair, she became a popular cult figure. Her work was recognized with a Peabody Award in 1965 and an Emmy Award in 1966.

The French Chef Cookbook, a cookbook based on the television series, was published in 1968. Additional television shows, notably ''Julia Child and Company'' (1978-1979), ''Julia Child and More Company'' (1980), and ''Dinner at Julia's'' (1983), were accompanied by well-received cookbooks, and in the 1970s and 1980s Child wrote regular columns for *McCalls* and *Parade* magazines and made frequent appearances on ''Good Morning America'' on ABC. In addition, she was a founder of the American Institute of Wine and Food, an association of restaurants dedicated to the advancement of knowledge about food and wine. In 1989 *The Way to Cook,* a lengthy cookbook dealing with both basic and advanced subjects, was published, and at age 77 Child happily undertook an extended tour to promote it. She recognized the need for advertisement and frankly enjoyed the attention: ''You've got to go out and sell it,'' she declared. ''No sense spending all that time—five years on this one—and hiding your light under a bushel. . . . Besides, I'm a ham.''

Late in 1989 her husband suffered a stroke and had to be moved to a nursing home near Cambridge. She visited daily and called frequently, but found life without her constant companion lonely. Accordingly, she kept busy with a regular exercise routine, lecturing, writing, and working on television programs. She even provided a cartoon voice for a children's video. In 1992 her television show, ''Cooking with the Master Chefs,'' was produced and in 1993 the accompanying cookbook was published. In August 1992, 170 guests paid $100 or more to attend her 80th birthday party (proceeds to the American Institute of Food and Wine). And her place as a gastronomic icon was assured when she became the first woman to be inducted into the Culinary Institute Hall of Fame in October 1993.

Child lost her lifelong friend and career partner when her husband died in 1994. Not long after that she was quoted as saying that she had nothing left to write. Nonetheless the years 1995 and 1996 each brought a new book and TV series combination from the indefatigable Child: *In Julia's Kitchen with Master Chefs* (1995), and *Baking with Julia* (1996). In 1997 she celebrated her 85th birthday, once again with a fund raiser for the American Institute of Food and Wine. This one-woman dynamo continues to host an annual luxury tour to Italy for food buffs

Although a staunch advocate of classic French cuisine, Child in the course of her career modified her approach to cookery to reflect contemporary needs and trends, such as developing a repertoire requiring less fat, red meat, and time. Above all, she supported a sensible approach to eating characterized by moderation and including all types of food. She rejected what she called ''food fads,'' which she held responsible for widespread unhealthy attitudes toward eating in the United States. In her work she endeavored consistently and successfully to enhance the public's awareness and appreciation of, and need for, wholesome, skillfully prepared food.

Further Reading

The best single source of biographical information on Julia Child is contained in Mary Ellen Snodgrass' *Late Achievers: Famous People Who Succeeded Late in Life* (1992). Snodgrass' chapter on Julia Child is well-balanced and well-researched. A brief, breezily-written and appreciative sketch of Julia Child and her career is contained in Gregory Jaynes' ''A Holiday Bird and a Free-Range Chat with Julia'' (*LIFE,* December 1989). For a glimpse of the Childs at home, see Charles Grandee, ''Grandee at Large: Julia Child—Still Cooking at 76,'' in *House and Garden* (June 1989). Julia's relationship with Paul Child is explored in Roberta Wallace Coffey's ''Julia and Paul Child'' (*McCalls,* October 1988), which also contains interesting information on Paul's background and career. In an interview, ''Eat, Drink, and Be Sensible'' (*Newsweek,* May 27, 1991), Julia Child explains her views on food and the goals of her career.

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Lydia Maria Francis Child

The popularity and moral force of the American author Lydia Maria Francis Child (1802-1880) contributed to the impact radical abolitionists exerted on the antislavery debate that preceded the Civil War.

Lydia Maria Francis was born in Medford, Mass., of an old New England family, on Feb. 11, 1802, and revealed early her sensibilities and intelligence. Her novels of pioneer life, *Hobomok* (1824) and *The Rebels* (1825), opened a literary career for her. *Juvenile Miscellany,* an annual that she instituted in 1826, pioneered in its field, and her later publications appealed to girls and wives. In 1828 she married David Lee Child, a Harvard College graduate who had capped an idealistic, adventurous youth by becoming a lawyer. As a state legislator and editor of the *Massachusetts Journal,* he seemed on a successful path.

Both were converted to abolitionism by William Lloyd Garrison, but it was Lydia who most startled conventional circles with her *Appeal in Favor of That Class of Americans Called Africans* (1833). This tract made abolitionists of such noteworthy persons as the Reverend William Ellery Channing and Charles Sumner. It also, however, closed various social circles to her and caused her book sales to fall. Her *Juvenile Miscellany* suspended, she pressed on as author and abolitionist. She published several abolitionist

compilations, as well as biographies of notable women and the groundbreaking *History of the Condition of Women in Various Ages and Nations* (1835). Her husband introduced beet sugar manufacture in the United States and penned important abolitionist pamphlets. However, he was impractically dedicated to agricultural experiments, and his wife was required to manage their often-constricted finances.

In 1840 Child assumed the editorship of the *National Anti-Slavery Standard,* representing Garrison in New York. While there she wrote *Letters from New York* (1843, 1845), which contained much of contemporary interest. Her husband joined her in the work in 1843. The next year, embittered by factional differences between abolitionists, she returned to private life, settling in Wayland, Mass. Among her later books was *Progress of Religious Ideas through Successive Ages* (1855), which once more broke ground in its religious liberalism.

When John Brown was wounded in the raid on Harpers Ferry, Va., in 1859, Child asked permission to nurse him; this resulted in an exchange of letters which were read nationwide. *Correspondence between Lydia Maria Child and Gov. Wise and Mrs. Mason of Virginia* (1860) exhibited her abolitionist prose at its strongest.

Child's later writings struck a summary note, as in *Looking toward Sunset* (1864). Many of her works were outmoded, but her own character evoked admiration. She survived her husband 6 years, dying on July 7, 1880. A memorial volume, *Letters* (1883), was introduced by John Greenleaf Whittier and included Wendell Phillips's funeral address.

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Vere Gordon Childe

The Australian prehistorian and archeologist Vere Gordon Childe (1892-1957) pioneered in the systematic study of European prehistory of the 3d and 2d millenniums B.C. and showed how technological advances marked the birth of human civilizations.

On April 14, 1892, V. Gordon Childe was born in Sydney, New South Wales. He studied at Oxford University under Sir Arthur Evans and John Linton Myers. His studies there concerning the relation of archeology and Indo-Aryan languages led to *The Dawn of European Civilization* (1925; 6th ed. 1957) and *The Aryans* (1926).

Childe became the first Abercromby professor of prehistoric archeology at the University of Edinburgh in 1927 and taught there until 1946. From 1928 to 1931 he supervised the excavation of the Skara Brae Stone Age village in the Orkney Islands, Scotland. In his evolution as a scholar Childe, like all 19th- and early-20th-century prehistorians, was strongly influenced by Charles Darwin's *Origin of Species* (1859) and by the positivism of Auguste Comte, Max Weber, and Sir Edward B. Tylor.

Childe's aim was to form a truly international approach to prehistoric studies in order to understand how civilizations arose. His method was based on an integrative principle. He related the known events of history to the data of natural history so as to form a total picture of how human civilization had developed. He studied the legal, political, economic, religious, and sociological structures of primitive and developing societies and linked the relevant studies with anthropology, geology, biology, zoology, and paleontology. His *Man Makes Himself* (1936) and *Social Evolution* (1951) are prime examples of his power of synthesis.

For Childe the invention of writing was a primary index of civilization. He maintained that the invention of writing

by ancient peoples always coincided with a critical threshold in their economic and demographic structure. At that moment they had achieved a certain economic surplus, a definite preoccupation with such things as calendrical astronomy, geometry, and arithmetic, and some literary occupations mainly of a religious bent. In addition, their population involved a more complex sociopolitical organization than ever before. Childe used the term ''civilization'' to refer to this critical turning point rather than to any qualitative character of the civilization in terms of technological, artistic, and leisure indexes.

Childe was director of the Institute of Archaeology at the University of London from 1946 to 1956. He died on Oct. 19, 1957, on Mt. Victoria, New South Wales.

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Alice Childress

Alice Childress (1920–1994) is an author whose writing is characterized by its frank treatment of racial issues. Because her books and plays often deal with such subjects as miscegenation and teenage drug addiction, her work can be controversial.

Alice Childress's work is noted for its frank treatment of racial issues, its compassionate yet discerning characterizations, and its universal appeal. Because her books and plays often deal with such controversial subjects as miscegenation and teenage drug addiction, her work has been banned in certain locations. She recalls that some affiliate stations refused to carry the nationally televised broadcasts of *Wedding Band* and *Wine in the Wilderness,* and in the case of the latter play, the entire state of Alabama banned the telecast.

Childress notes in addition that as late as 1973 her young adult novel *A Hero Ain't Nothin' but a Sandwich* ''was the first book banned in a Savannah, Georgia school library since *Catcher in the Rye,* which the same school banned in the fifties.'' Along with other contemporary and classical works, *A Hero Ain't Nothin' but a Sandwich* has been at the center of legal battles and court decisions over attempts to define obscenity and its alleged impact on readers. Among the most famous cases was *Board of Education, Island Trees Union Free School District v. Pico* (102 S. Ct. 2799) in which a Stephen Pico, then a high school student, and others sued the Board on the grounds that their First Amendment Rights had been denied. The case became the first ever of this type to be heard in the U.S Supreme Court. Justice Brennan found for the plaintiffs, having determined that a school board's rights were limited to supervising curriculum, but not the general content of a library. Despite special-interest groups' growing resistance to controversial subjects in books, Childress's writing continues to win praise and respect for being, as a *Variety* reviewer terms, ''powerful and poetic.''

A talented writer and performer in several media, Childress has commented about the variety of genres in which she writes: ''Books, plays, tele-plays, motion picture scenarios, etc., I seem caught up in a fragmentation of writing skills. But an idea comes to me in a certain form and, if it stays with me, must be written out or put in outline form before I can move on to the next event. I sometimes wonder about writing in different forms; could it be that women are used to dealing with the bits and pieces of life and do not feel as [compelled to specialize]? The play form is the one most familiar to me and so influences all of my writing—I think in scenes.''

In an autobiographical sketch for Donald R. Gallo's *Speaking for Ourselves,* Childress shares how theater has influenced her fiction writing: ''When I'm writing, characters seem to come alive; they move my pen to action, pushing, pulling, shoving, and intruding. I visualize each scene as if it were part of a living play. . . . I am pleased when

readers say that my novels feel like plays, because it means they are very visual.''

Alice Childress began her career in the theater, initially as an actress and later as a director and playwright. Although ''theater histories make only passing mention of her, . . . she was in the forefront of important developments in that medium,'' writes *Dictionary of Literary Biography* contributor Trudier Harris. Rosemary Curb points out in another *Dictionary of Literary Biography* article that Childress's 1952 drama *Gold through the Trees* was ''the first play by a black woman professionally produced on the American stage.'' Moreover, Curb adds, ''As a result of successful performances of [her 1950s plays *Just a Little Simple* and *Gold through the Trees*], Childress initiated Harlem's first all-union Off-Broadway contracts recognizing the Actors Equity Association and the Harlem Stage Hand Local.''

Partly because of her pioneering efforts, Childress is considered a crusader by many. But she is also known as ''a writer who resists compromise,'' says Doris E. Abramson in *Negro Playwrights in the American Theatre: 1925-1959.* ''She tries to write about [black] problems as honestly as she can.'' The problems Childress addresses most often are racism and its effects. Her *Trouble in Mind,* for example, is a play within a play that focuses on the anger and frustration experienced by a troupe of black actors as they try to perform stereotyped roles in a play that has been written, produced, and directed by whites. As Sally R. Sommer explains in the *Village Voice,* ''The plot is about an emerging rebellion begun as the heroine, Wiletta, refuses to enact a namby-Mammy, either in the play or for her director.'' In the *New York Times,* Arthur Gelb states that Childress ''has some witty and penetrating things to say about the dearth of roles for [black] actors in the contemporary theatre, the cutthroat competition for these parts and the fact that [black] actors often find themselves playing stereotyped roles in which they cannot bring themselves to believe.'' And of *Wedding Band,* a play about an interracial relationship that takes place in South Carolina during World War I, Clive Barnes writes in the *New York Times,* ''Childress very carefully suggests the stirrings of black consciousness, as well as the strength of white bigotry.''

Critics Sommer and the *New York Times*'s Richard Eder find that Childress's treatment of the themes and issues in *Trouble in Mind* and *Wedding Band* gives these plays a timeless quality. ''Writing in 1955, . . . Alice Childress used the concentric circles of the play-within-the-play to examine the multiple roles blacks enact in order to survive,'' Sommer remarks. She finds that viewing *Trouble in Mind* years later enables one to see ''its double cutting edge: It predicts not only the course of social history but the course of black playwriting.'' Eder states: ''The question [in *Wedding Band*] is whether race is a category of humanity or a division of it. The question is old by now, and was in 1965, [when the play was written,] but it takes the freshness of new life in the marvelous characters that Miss Childress has created to ask it.''

The strength and insight of Childress's characterizations have been widely acknowledged; critics contend that the characters who populate her plays and novels are believable and memorable. Eder praises the ''rich and lively characterization'' of *Wedding Band.* Similarly impressed, Harold Clurman writes in the *Nation* that ''there is an honest pathos in the telling of this simple story, and some humorous and touching thumbnail sketches reveal knowledge and understanding of the people dealt with.'' In the novel *A Short Walk,* Childress chronicles the life of a fictitious black woman, Cora James, from her birth in 1900 to her death in the middle of the century, illustrating, as *Washington Post* critic Joseph McLellan describes it, ''a transitional generation in black American society.'' McLellan notes that the story ''wanders considerably'' and that ''the reader is left with no firm conclusion that can be put into a neat sentence or two.'' What is more important, he asserts, is that ''the wandering has been through some interesting scenery, and instead of a conclusion the reader has come to know a human being complex, struggling valiantly and totally believable.'' And of Childress's novel about teenage heroin addiction, *A Hero Ain't Nothin' but a Sandwich,* the *Lion and the Unicorn*'s Miguel Ortiz states, ''The portrait of whites is more realistic in this book, more compassionate, and at the same time, because it is believable, more scathing.''

Some criticism has been leveled at what such reviewers as Abramson and Edith Oliver believe to be Childress's tendency to speechify, especially in her plays. ''A reader of the script is very much aware of the author pulling strings, putting her own words into a number of mouths,'' Abramson says of *Trouble in Mind.* According to Oliver in the *New Yorker,* ''The first act [of *Wedding Band*] is splendid, but after that we hit a few jarring notes, when the characters seem to be speaking as much for the benefit of us eavesdroppers out front . . . as for the benefit of one another.''

For the most part, however, Childress's work, particularly her novels for young adults, has been acclaimed for its honesty, insight, and compassion. When one such novel, *Those Other People,* was published in 1989, it was acknowledged by very few of the traditional children's reviewing sources. The novel deals with a teenage boy's fears about admitting to his homosexuality. Childress has created characters who confront homophobia, racism, and social taboos honestly and with dignity. In her review for *School Library Journal,* Kathryn Havris notes that *Those Other People,* skillfully and realistically addresses young people's responses to these problems. This author, says Havris, ''has presented the problems and reactions with a competence that deserves reading.''

In *Crisis,* Loften Mitchell notes: ''Childress writes with a sharp, satiric touch. Character seems to interest her more than plot. Her characterizations are piercing, her observations devastating.'' In his review of *A Hero Ain't Nothin' but a Sandwich,* Ortiz writes: ''The book conveys very strongly the message that we are all human, even when we are acting in ways that we are somewhat ashamed of. The structure of the book grows out of the personalities of the characters, and the author makes us aware of how much the economic and social circumstances dictate a character's actions.''

In discussing how she came to write books for teenagers, Childress remarks in *Speaking for Ourselves* that she wanted to ''deal with characters who feel rejected and have to painfully learn how to deal with other people, because I believe all human beings can be magnificent once they realize their full importance.'' ''My young years were very old in feeling,'' she comments elsewhere. ''I was shut out of so much for so long. [I] soon began to embrace the low-profile as a way of life, which helped me to develop as a writer. Quiet living is restful when one's writing is labeled 'controversial.'

''Happily, I managed to save a bit of my youth for spending in these later years. Oh yes, there are other things to be saved [besides] money. If we hang on to that part within that was once childhood, I believe we enter into a new time dimension and every day becomes another lifetime in itself. This gift of understanding is often given to those wh constantly battle against the negatives of life with determination.''

Childress died on August 14, 1994 in New York City. At the time of her death she had been at work on a novel about her African great-grandmother, who'd been a slave in her childhood, and her Scotch-Irish great-grandmother.

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Ch'in Kuei

Ch'in Kuei (1090-1155) was a leading Chinese government official during the early years of the Southern Sung dynasty (1127-1279) and was the foremost advocate of a peace policy toward the jürchen, the Tungusic people who had established the Chin dynasty in North China.

Ch'in Kuei was a native of Chiang-ning in Kiangsu Province. In 1115 he passed the highest civil service examination and obtained the *chin-shih* degree. After an assignment as an instructor in Shantung, he received the distinction ''eloquent and virtuous scholar.'' His marriage to the granddaughter of a former chief minister, Wang Kuei (1019-1085), may have aided his career. During the closing years of the Northern Sung dynasty (960-1127), Ch'in held a number of government positions, and when the capital fell he was a censor. In 1127 he was taken north as a captive by the Chin because of his opposition to their establishment of the puppet state of Ch'u.

In 1130 Ch'in Kuei and his wife reappeared in the South after apparently being allowed to escape by Wangyen Ch'ang, also known as T'a-lan, a prominent, peace-minded member of the Chin royal house who had been given Ch'in as a slave. Welcomed by Emperor Kao-tsung, who was eager for information concerning the North, Ch'in soon won the Emperor's confidence, received the highest government positions in 1131, and championed peace. However, his opponents won a temporary victory when they forced him to resign in 1132. But Ch'in rapidly recovered his influence, received an important assignment in 1136, and was back in full power in 1138.

In 1141 Ch'in Kuei attained his goal in the form of a negotiated peace which established the Huai River as the boundary between the two states, called for an annual payment of silver and silk by the Sung, and included a Sung agreement to perform ceremonies of vassalage to the Chin. Before concluding the peace, the Sung government took the precaution of recalling three eminent generals and removing them from their commands. Among them was the famous Yüeh Fei, whose murder in prison has been blamed on Ch'in Kuei.

In 1150 an attempt to assassinate Ch'in Kuei failed, and he continued in power until his death of natural causes in 1155. Among his enemies were most of the prominent Confucians, who bitterly opposed his foreign policy and resented his practice of favoring his own followers. Held responsible for a peace which may have been realistic but was widely considered disgraceful and which did not prevent a new outbreak of fighting in 1161, Ch'in Kuei has been despised and condemned not only during the remainder of the Southern Sung dynasty but throughout subsequent Chinese history. Paralleling the growth of the reputation of Yüeh Fei until he became one of China's most glorified heroes, Ch'in Kuei came to be regarded as the villainous traitor par excellence.

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May Edward Chinn

Mary Edward Chinn (1896–1890) is best remembered for the racial barriers she confronted as one of the first black women physicians in New York City.

May Edward Chinn is best remembered for the racial barriers she confronted as one of the first black women physicians in New York City. Denied hospital privileges and research opportunities at New York City hospitals early in her career, she became a family doctor in Harlem, where she was the only practicing African American woman physician for several years. For her determination to provide medical care to the disadvantaged and for her work in cancer detection, she received honorary doctor of science degrees from New York University and Columbia University, and a distinguished alumnus award from Columbia Teachers College.

May Edward Chinn was born on April 15, 1896, in Great Barrington, Massachusetts. Her mother, Lulu Ann, was the daughter of a Chickahominy Native American and a slave. Her father, William Lafayette, was the son of a slave and a plantation owner. Chinn went to the Bordentown Manual and Training Industrial School, a boarding school in New Jersey, and spent one year of her childhood on the estate of Charles Tiffany, the jewelry magnate, where her mother was a live-in cook. The Tiffanys treated Chinn like family and took her to classical music concerts in New York City. She later learned to play the piano and became an accompanist to popular singer Paul Robeson in the early 1920s. Chinn played classical music and church music throughout her life and performed for African American soldiers during World War I. Although she never completed high school, she was admitted to Columbia Teachers College on the basis of her entrance examination. Originally intending to pursue a degree in music, Chinn quickly abandoned music for science because a music professor who believed that African Americans were unsuited for classical music ridiculed her, but another professor praised her for a paper she had written on sewage disposal. In 1921 she received a bachelor's degree in science from Columbia Teachers College, and in 1926 she became the first African American woman to graduate from Bellevue Hospital Medical College.

Upon graduation Chinn found that no hospital would allow her practicing privileges. The Rockefeller Institute had seriously considered her for a research fellowship until they discovered that she was African American. With her fair skin and last name, many assumed that she was white or Chinese. She later told Muriel Petioni, former president of the Society of Black Women Physicians, that African American workers often snubbed her because they assumed she was passing as white, and they did not want to jeopardize her position.

Though she was the first black woman intern at Harlem Hospital, racial and gender discrimination kept her from obtaining hospital privileges there. Chinn described her early practice in Harlem as akin to an old-fashioned family practice in the rural South a century earlier. She performed major medical procedures in patient's homes, while minor procedures were done in her office. She told George Davis of the *New York Times Magazine* "that conditions were so bad that it seemed that you were not making any headway." To get at the roots of poverty, she earned a master's degree in public health from Columbia University in 1933.

In the 1940s Chinn became very interested in cancer but was still prohibited from establishing formal affiliations with New York hospitals. Instead, she had her patients' biopsies read secretly for her at Memorial Hospital. In 1944 she was invited to join the staff of the Strang Clinic, a premier cancer detection facility affiliated with Memorial and New York Infirmary hospitals. She worked there for twenty-nine years and became a member of the Society of Surgical Oncology.

In her autobiographical paper written in 1977, Chinn noted that the committees established by Mayor LaGuardia after the Harlem riots of 1935 were pivotal in integrating blacks into medicine in New York City. As committee findings were reported in the newspapers, conditions began to change. Chinn saw this firsthand when she became the first African American woman granted admitting privileges at Harlem Hospital in 1940.

African American male doctors were another source of discrimination. In a *New York Times* interview with Charlayne Hunter-Gault in 1977, she described three types: ''those who acted as if I wasn't there; another who took the attitude 'what does she think that she can do that I can't do?' and the group that called themselves support[ive] by sending me their night calls after midnight.'' Like other African American women physicians of her era, Chinn worked long hours but never got rich from her practice. By 1978 Chinn had given up her practice and begun examining African American students as a consultant to the Phelps-Stokes Fund. In late 1980 she died at age eighty-four at a Columbia University reception honoring a friend.

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Ch'i Pai-shih

Ch'i Pai-shih (1863-1957) was one of the greatest Chinese painters of modern times. He led the revival of the traditional Chinese style of painting.

Ch'i Pai-shih, also called Ch'i Heng and Ch'i Wei-ch'ing, was born on a small farm near Hsiang-t'an, Hunan Province. His family was very poor, and the young boy was unable to obtain normal schooling. When Ch'i was 6 or 7, his grandfather, writing with fire tongs in the ashes of the stove, began teaching the boy characters. Aware of his desire to study, his mother carefully saved their meager resources and when he was 9 managed to send him to the village school run by her father. In less than a year, however, Ch'i was needed on the farm and had to leave school.

In order to continue his studies, Ch'i would hang a book from the horns of the water buffalo he tended and read in the fields. Ch'i also began painting at this time. By the age of 12 it was clear that the boy was too frail and weak for farm life, and he was apprenticed to a carpenter, progressing by age 15 from rough work to fine woodwork. In his late teens and early 20s Ch'i was widely known as a skillful professional craftsman. As was the custom among poor families, Ch'i had been married in 1874, at the age of 11, to a 12-year-old village girl. The first of their children was born about 7 years later.

Beginning as a Painter

While still an apprentice carpenter, Ch'i discovered a worn copy of *The Mustard Seed Garden Manual of Painting,* whose figural patterns were used in carving designs. His spare-time study of painting was rekindled by this discovery, his first true knowledge of the orthodox practice of painting. By the age of 27 he had achieved some success as a portrait painter and was able to support his family solely through his activities as an artist.

At the same time Ch'i met several of the leading scholars and artists of the region and with them started to study poetry, painting, and seal carving. Urged to study T'ang poetry, he did so only with the greatest difficulty because of his sparse early education. He persevered, however, and ultimately became a very accomplished poet.

Travel for Education

At the age of 40, leaving home for the first time, Ch'i embarked on a journey through China that took him to many of the hallowed scenic spots and sacred mountains of the country. During his travels he began to develop his interest in the variety of painting called *hsieh-i* (''expressing the idea''), a method different from the more orthodox mode of representation.

His journey kept Ch'i away for 7 years. When he returned home, he bought and renovated a large, old house, into which he now retired to study and to paint. Half of the old guide to a full education—''Travel 10,000 miles and read 10,000 books''—was fulfilled, and he was determined to read 10,000 books. He was now the father of three sons and two daughters, and shortly after his return the first of his grandchildren was born.

During his travels Ch'i had made countless sketches, and he began turning them into finished works. In his spare time he planted all manner of trees and shrubs around the house and kept fish, birds, shrimp, small animals, and insects. His affectionate study of these plants and creatures later resulted in some of the finest paintings of recent Chinese history.

Move to Peking

This was the period during which the Chinese Empire finally collapsed and the Republic of China was born. It was an age of great instability and disorder, and twice Ch'i was forced to flee to Peking for safety. From about the age of 60 he lived in Peking permanently, teaching at the Peking Institute of Art.

In 1919, Ch'i's wife presented him with a concubine named Precious Pearl. With Precious Pearl he had four more sons and several daughters, the last born when the painter was 78. In 1941, following the death of his wife, he married Precious Pearl.

The finest period of Ch'i's growth as a painter began with his move to Peking. He was now able to gain a much greater familiarity with the works of his noted predecessors, Tao-chi and Pa-ta shan-jen of the 17th century and Wu Ch'ang-shih and Chao Chih-ch'ien of the 19th. As he aged, his creativity, freshness, and artistic vigor seem only to have grown. Many of his finest works were done in his 80s and 90s.

During the Japanese occupation of Peking from 1937 to 1945, Ch'i withdrew from his teaching posts in protest and retired to his home. With the establishment of the People's Republic of China the old painter became a cultural hero. He was subsequently honored with every resource a grateful people could muster. In 1953 a state delegation called upon him to present congratulations on his ninetieth birthday. The frail, slender Ch'i, weak and sickly as a boy, died in 1957 at the grand age of 94. Only twice in his life had he gone as long as 10 days without painting, once at 63 when he lay ill and near death, the second time a year later when his mother died.

Further Reading

For Ch'i's paintings see Yakichiro Suma, *Ch'i Pai-shih* (1960). There is a good account of Ch'i Pai-shih's life and art in Michael Sullivan, *Chinese Art in the Twentieth Century* (1959). □

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4

ENCYCLOPEDIA OF WORLD BIOGRAPHY

SECOND EDITION

Chippendale
Dickinson

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Thomas Chippendale

Thomas Chippendale (1718-1779), an English cabinetmaker, was one of the most distinguished of all furniture designers. His "Director" was the first comprehensive design book for furniture ever to appear, and it remains probably the most important.

The son of a joiner and the grandson of a carpenter, Thomas Chippendale was born at Otley, Yorkshire, on June 5, 1718. There is a tradition that as a young apprentice he made the dollhouse at Nostell Priory, Yorkshire, and also worked at Farnley Hall near Otley. He moved to London and married in 1748; his eldest son, also named Thomas, was born in 1749. In 1753 Chippendale went into partnership with James Rannie and took residence on St. Martin's Lane, where he remained until his death.

Chippendale's *The Gentleman and Cabinet-Maker's Director* appeared in 1754. This work, containing 160 plates and some descriptive notes, was intended to serve as a trade catalog and guide to clients. Its special significance is that it forms an important expression of the gay and lively rococo taste which became fashionable in the mid-18th century in the reaction against the somewhat ponderous character of early Georgian furniture. All three aspects of the rococo style were represented: the French, the Gothic, and the Chinese. At one time it was believed that many of the designs in the *Director* were not the work of Chippendale, but Anthony Coleridge (1968) suggests Chippendale himself was responsible for the original drawings. The *Director* was so successful that a second edition appeared in 1755 and a third edition, revised and enlarged, in 1762.

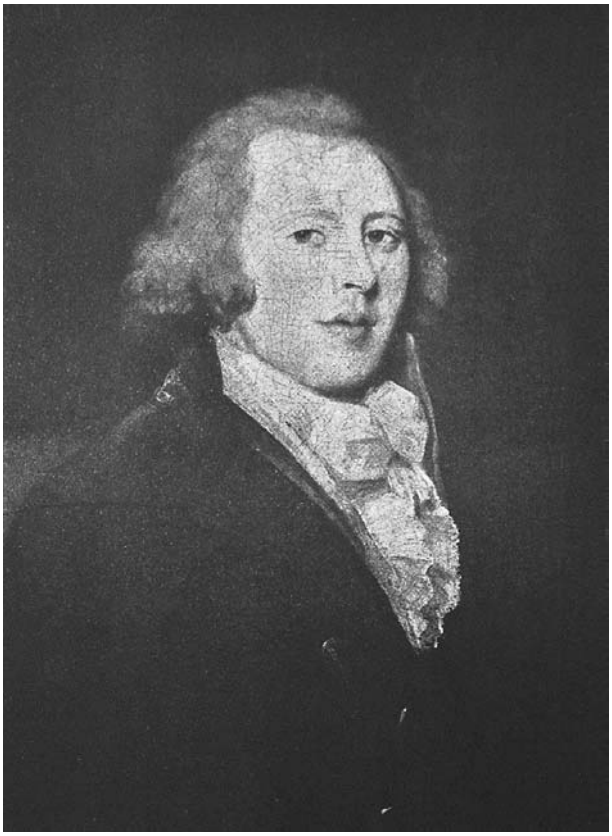

One of Chippendale's important early commissions was the furnishing of Dumfries House in Scotland in 1759. This house was the first independent work of the architect Robert Adam, and it was probably here that the long association between the two men began. Both were members of

the Society of Arts, to which Chippendale was elected in 1760.

The *Director* was the principal inspiration behind the characteristic mahogany furniture of the mid-18th century, and Chippendale's designs were used, often in greatly simplified form, by innumerable provincial and rural craftsmen. The most distinguished furniture produced from the Chippendale workshops, however, was the handsome marquetry pieces inspired by the neoclassic designs of Robert Adam. It was for many years hotly debated whether Chippendale ever actually made furniture to the architect's designs, but that he did so is conclusively proved by Chippendale's bill of July 9, 1765, for the supply to Sir Lawrence Dundas of armchairs and sofas which correspond exactly to an Adam design dated 1765. It appears that henceforth Chippendale absorbed the Adam manner so successfully that the architect had the fullest confidence in leaving the design of movable articles to Chippendale, who supplied furniture in the neoclassic style to Harewood House, Newbey Hall, and Nostell Priory, all in Yorkshire, and to other houses with which Adam was concerned. The pair of important satinwood and mahogany marquetry china cabinets at Firle Place, Sussex, is in Chippendale's neoclassic style (ca. 1770).

Chippendale died in London in November 1779. His eldest son continued the family business.

Further Reading

The first monograph on Chippendale was Oliver Brackett, *Thomas Chippendale: A Study of His Life, Work, and Influence* (1924). This was superseded by the monumental study of Anthony Coleridge, *Chippendale Furniture: The Work of Thomas Chippendale and His Contemporaries in the Rococo Taste* (1968). Two volumes of selections of Chippendale designs were published by Alec Tiranti, with notes and preface by R. W. Symonds: *Chippendale Furniture Designs* (1948) and *The Ornamental Designs of Chippendale* (1949).

The first systematic account of Chippendale and his contemporaries was Ralph Edwards and Margaret Jourdain, *Georgian Cabinet-Makers* (1944; rev. ed. 1955); this work was partially superseded by later studies. Chippendale's designs are discussed in Peter Ward-Jackson, *English Furniture Designs of the Eighteenth Century* (1958). For the most comprehensive general account of Chippendale's furniture in the Adam style see Clifford Musgrave, *Adam and Hepplewhite and Other NeoClassical Furniture* (1966). Other useful works are Ralph Fastnedge, *English Furniture Styles from 1500 to 1830* (1955), and Helena Hayward, ed., *World Furniture: An Illustrated History* (1965).

Additional Sources

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Jacques Chirac

Jacques Chirac (born 1932) was an influential French technocrat under Presidents Charles de Gaulle and Georges Pompidou. He served as prime minister under President Valéry Giscard d'Estaing (1974-1976), was an unsuccessful presidential candidate in 1981, became prime minister again in 1986 under President François Mitterrand, and was elected President of France in 1995.

Jacques Chirac was born in Paris on November 29, 1932. Young Jacques had a meteoric career. Like many upper middle class Parisians he first headed for the bureaucracy. He graduated from the prestigious Institute for Political Studies and the National School for Administration, one of the training grounds for the French elite.

In 1959 Chirac began his bureaucratic career in accounting at the Cour des Comptes. Like many bureaucrats of his day, he found his own commitment to growth and modernization coincided with the policies of the new Gaullist government. He was tapped to join a politician's personal staff, in this case Prime Minister Pompidou's, in 1962. For the remainder of Pompidou's tenure, Chirac was a valuable economic adviser who played a critical role in the dramatic economic growth France was experiencing. Chirac entered the electoral arena in 1965, when he was elected to the municipal council of the tiny Corrèzian town of Sainte-Féréol, his family's home town. In 1967 he was elected to the National Assembly from that area and was repeatedly re-elected after that.

Chirac was also appointed to a series of cabinet posts, beginning as secretary of state for social affairs in charge of

employment in 1967. After that he served as secretary of state for the economy and finance (1968-1971), minister delegate to the premier for relations with Parliament (1971-1972), minister of agriculture and rural development (1972-1974), and minister of the interior (February-May 1974).

Appointed Prime Minister

Chirac's political influence within the Gaullist party grew during those years. His personal political career really took off with the 1974 presidential election. President Georges Pompidou died while in office that April. Chirac supported the successful Valéry Giscard d'Estaing in the ensuing elections rather than the Gaullist Jacques Chaban-Delmas.

The new president named Chirac prime minister. And, despite some grumbling from the old Gaullist ''barons,'' he took control of the Gaullist party, which had been left in a shambles following Chaban's disastrous showing in the elections.

His years as prime minister were difficult. He and President Giscard had different styles and images of the proper role for the state. Chirac, in particular, had difficulty with the president's frequently expressed desire to limit the role of the state in guiding the economy. In addition, Prime Minister Chirac's strong ambitions often conflicted with the president's. Finally, in 1976, the president requested and received Prime Minister Chirac's resignation.

Member of the Opposition

That December Chirac restructured the Gaullist party, calling it the Rally for the Republic (RPR), and became the ''new'' party's first leader as a first step in his own presidential campaign. In 1977 he was elected the first mayor of Paris since the commune of 1870-1871. He used that office, which he held until 1995, as a vehicle to criticize the national government and to demonstrate his own ability to head a team that had remarkable success in redeveloping much of the city and improving its social services. He also headed the RPR slate in the 1978 legislative elections and continued his critical support of the Giscard-Barre government from then until the end of Giscard's seven year term in 1981.

That year, Jacques Chirac chose to run in the presidential elections and did rather well, winning 18 percent of the first ballot vote. At the second ballot, he only gave Giscard lukewarm support, which undoubtedly helped contribute to the president's defeat by President François Mitterrand. Chirac remained one of the leading opposition politicians. When the Socialist Party of President Mitterrand lost its majority in the National Assembly in the 1986 election, Chirac became prime minister again in a power-sharing agreement called cohabitation. It was the first time in the 28 years of the Fifth Republic that the French government was divided between a conservative parliament, led by Chirac, and a socialist president, Mitterrand. In 1988 Chirac ran for president a second time and was again defeated by Mitterrand. Mitterrand's election ended cohabitation and Chirac's term as prime minister. In 1995, Mitterrand, in declining health, decided not to seek another term in office. In the May election to replace him, Chirac won nearly 53 percent of the vote to capture the presidency on his third attempt.

President of France

As the President of France, Chirac faced the daunting challenge of restoring public confidence and generating higher levels of economic growth to decrease the country's alarming unemployment rate. In addition to creating more jobs, Chirac also promised to lower taxes, overhaul the education system, and create a volunteer army. The President also signalled his intention of continuing Mitterrand's move toward European integration and a single European currency.

Chirac's popularity dropped, however, when, later in 1995, France restarted its nuclear weapons test program in the South Pacific. Over 20 countries officially protested, demonstrators across the globe took to the streets, and international boycotts of wine and other French products were erected. Riots erupted in Tahiti, near the test site, injuring 40 people and causing millions of dollars in property damage. Chirac defended his decision by claiming that Mitterrand had prematurely ceased testing during his term in office. Chirac promised, however, to sign the Comprehensive Test Ban Treaty provided the current round of testing offered sufficient data to make future computer simulations feasible.

Chirac's closest political advisor was his daughter Claude who handled the President's communications, organized his trips, and played an important role in his election.

Despite the serious burdens that Chirac shouldered as French President, he embraced the lighter side of life and had a penchant for Americana that probably began in 1953 when he traveled to the United States and attended summer courses at Harvard. To help support himself, the 20-year-old Chirac worked as a soda jerk and dishwasher in a Howard Johnson's restaurant. The *New York Times,* speaking of Chirac's common touch, reported, ''He prefers a cold Mexican beer to a glass of wine, and a genuine American meal like a hot turkey sandwich with gravy to a pseudo-Escoffier meal. While he strongly supports the law that requires French television stations to show mainly French films, . . . friends say he would rather watch a Gary Cooper western than a mannered French romance.'' Chirac's habit of frequenting McDonald's and Burger King restaurants led Prime Minister Alain Juppé to joke in *Time,* ''As soon as he sees a fast-food place, he has to stop the car, rush up to the counter, and order a hamburger.''

Further Reading

For an article on Chirac's presidency, see Paris bureau chief, Craig R. Whitney's article in the *New York Times,* February 11, 1996.

None of Jacques Chirac's books have been translated into English. The best material on him and his political circumstances can be found in Jean Charlot, *The Gaullist Phenomenon* (London, 1971) and in Frank L. Wilson, *French Political Parties Under the Fifth Republic* (1982). □

Giorgio de Chirico

The Italian painter Giorgio de Chirico (1888-1978), acclaimed by the surreallists as a forerunner of their movement, founded the school of metaphysical painting.

Giorgio de Chirico was born on July 10, 1888, in Volos, Greece, the son of an engineer from Palermo. The family settled in Athens, where De Chirico studied art at the Polytechnic Institute. His earliest works were landscapes and seascapes.

After the death of his father in 1905 De Chirico, attracted by the German neoromantic school of painting, moved to Munich. There he saw the paintings of Arnold Böcklin and discovered the writings of Friedrich Nietzsche, which exercised a great influence on him.

The attraction of Böcklin for De Chirico is best understood from the artist's own words: ''Böcklin knew how to create an entire world of his own of a surprising lyricism, combining the preternaturalism of the Italian landscape with architectural elements.'' De Chirico also spoke of the metaphysical power with which ''Böcklin always springs from the precision and clarity of a definite apparition.'' These statements describe the characteristics of De Chirico's own art.

In 1909 De Chirico went to Italy. The following year he began to execute the paintings that became characteristic of his style, such as the *Enigma of the Oracle* and the *Enigma of an Autumn Afternoon*. This style he developed further in Paris between 1911 and 1915, where he worked in isolation and in poor health. When he exhibited at the Salon des Indépendants in 1913, Guillaume Apollinaire called him ''the most astonishing painter of his time.''

De Chirico had to return to Italy for his military service and was stationed in Ferrara (1915-1918). The architecture of that city, with its far perspectives, deepened his sense of the mysterious. In 1917 he met the painter Carlo Carrà at the military hospital in Ferrara, and they launched the metaphysical school (Scuola Metafisica) of painting, which attempted to create a new order of reality based on metaphysics. Giorgio Morandi, Ardengo Soffici, Filippo de Pisis, Alberto Savinio (De Chirico's brother), and Mario Sironi soon became members of the circle.

Characteristics of His Art

The art of De Chirico centers upon the antithesis between classical culture and modern mechanistic civilization. These two elements are locked in a desperate struggle, and the tragic quality of this situation exudes an aura of melancholy of which De Chirico is a prime exponent. The iconographic elements of his early art—modern railways and clock towers combined with ancient architecture—are to be sought in the artist's childhood memories of Greece. For the strange visual images in which De Chirico cast his mature works (1911-1918), he used an airless dreamlike space in his townscapes with an exaggerated perspective artificially illuminated, with long sinister shadows, and strewn about with antique statues. There is an elegiac loneliness too (the *Delights of the Poet*, 1913) and the disturbing juxtaposition of such banal everyday objects as biscuits and rubber gloves with those of mythical significance. And De Chirico's new man has no face; he is a dummy (*Hector and Andromache*, 1917).

A favorite amusement of ancient Greece was the composition of enigmas. In De Chirico's art they symbolize an endangered transitional period of European culture. From the enigma to the riddle presented by one's dream life is but a short step.

Late Works

De Chirico moved to Rome in 1918, and on the occasion of an exhibition that year he was hailed as a great avant-garde master. A year later he became one of the leaders of Valori Plastici, a group of painters espousing traditional plastic values which dominated the artistic scene in Italy at that time. In 1919 an exhibition of De Chirico's works in Berlin made a deep impression on the central European Dadaists. Between 1920 and 1924 his art underwent numerous fluctuations.

In 1925 De Chirico returned to Paris, where the French proclaimed him one of the masters of surrealism. He, however, had quarreled with the Dadaists and surrealists (he corresponded intensely between 1920 and 1925 with Paul Éluard and André Breton) and had left this stage of his development far behind.

In Paris, De Chirico designed scenery and costumes for the Ballets Suédois and the Ballets Monte Carlo and began to paint a series of ruins, wild horses, and gladiators. After 1929, the year in which he published a strange dream novel, *Hebdomeros*, he changed his style entirely, renounced his adherence to the modern movement, and from then on, living in Rome, became not only a fierce critic of modernism but an academic painter of neoclassic character. He died in 1978.

Further Reading

James Thrall Soby, *Giorgio de Chirico* (1955), is a searching and comprehensive study of De Chirico's life, work, and philosophy. Isabella Far, *Giorgio de Chirico* (1953), has a text in Italian and English. See also James T. Soby and Alfred H. Barr, Jr., *Twentieth-Century Italian Art* (1949), and Massimo Carrà, ed., *Metaphysical Art* (1970). De Chirico's novel, *Hebdomeros*, is discussed in J. H. Matthews, *Surrealism and the Novel* (1966). □

Caroline Chisholm

Caroline Chisholm (1808–1877) was a British-born author and philanthropist, whose work with immigrant families, women and children ensured the successful colonization of Australia.

Caroline Jones Chisholm was born in a time of turmoil. On the continent, Napoleon was wreaking havoc, and the wars undertaken to defeat him were sapping Great Britain of her resources. The Industrial Revolution was in full swing, and by the late 18th century there had emerged a massive underclass of ''deserving'' poor, many without means of subsistence. To deal with the poverty, a support system loosely based on the Christian principle of charity was espoused. Foremost among the early protagonists of this social philosophy were John Howard, Robert Owen, and Elizabeth Fry—philanthropists who perceived the need for outright abolition of state poor laws in favor of a more personal reliance on voluntary charitable support of the poor by the upper class.

Not without its opponents, this system of poor relief and quasi-state aid persisted not only in Great Britain, but in most cases throughout the empire until the end of World War I (1914-18). Born in 1808 into the reasonably well-to-do family of William Jones, a yeoman farmer in Northampton, Caroline Chisholm received an education that reflected the times. As a young girl, she visited the sick of the neighboring village, providing them with help and care, and was, in the words of one biographer, educated to ''look on philanthropic labor as a part of her everyday life.''

At seven, she displayed a passionate interest in immigration. Having heard wondrous tales of far-off lands in what has been characterized as an enlightened household, she invented an immigration game. Using a wash basin as the sea, she ''made boats of broad-beans; expended all [her] money in touchwood dolls, removed families, located them in the bed-quilt and sent the boats, filled with wheat, back to the friends.'' This early interest in immigration would later provide a focus for her rising philanthropic passion.

When Captain Archibald Chisholm asked her to marry him, the 22-year-old accepted on the condition that she maintain the freedom to pursue any philanthropic concern she desired; his acceptance of her terms forged a loving compromise that would endure throughout their marriage. Indeed, he assisted Chisholm, becoming somewhat of a partner in her great works. But another problem confronted the young couple. Archibald was a Roman Catholic. Raised Protestant—in an age and nation where Catholicism was viewed with suspicion and mistrust—Chisholm faced a difficult decision. Deeply in love with her husband, she converted to Catholicism and lest one think that her conversion was one of mere convenience, ''the record of her life,'' as one biographer put it, ''shows that she was a most devout Catholic.'' Her Catholicism would, later in life, furnish opponents with dangerously powerful ammunition in their fight against her work.

For the first two years of their marriage, the couple lived in Brighton until, in the early months of 1832, Archibald received a posting to Madras, India. When Chisholm followed him there a few months later, she immediately discovered a viable outlet for her philanthropic passions. Living in a military encampment, she observed the soldiers' families and found the condition of their children, especially the daughters, appalling. As they ran about without discipline or structured education, she decided to establish a school for these unattended young ladies. As the wife of a junior officer with limited resources, Chisholm would have to raise the necessary funds through private donations. She enlisted the help of a few friends and set out to appeal to the generosity of ''a few gentlemen.'' At the end of five days, they had raised 2,000 rupees, and The Female School of Industry for the Daughters of European Soldiers was founded. The school, which taught cooking, housekeeping, and the ''three R's,'' was a significant first step in Chisholm's philanthropic career.

During their sojourn in Madras, she gave birth to two sons whose care coupled with the maintenance of the school kept her busy. In 1838, Archibald was granted sick leave, and the Chisholms headed for Australia. The difficult journey took over seven months, acquainting Chisholm with the inherent difficulties of travel to Australia, a lesson that would partly fuel her philanthropic concern for the plight of immigrants in the years to come.

By the end of the Napoleonic Wars in Europe, free immigration slowly began to transform Australia from a reputedly desolate penal colony to a thriving, prospering, proud member of the British Empire. Sydney, the pearl of New South Wales (NSW) and the visible symbol of an ascendant Australia, stretched at its seams, bustling with activity and opportunity. Initially, all immigration had been unassisted, but in 1831 the Home government instituted a system of assisted immigration. This new step was taken because the majority of the free immigrants had been single men, and since the transported convicts were predominantly male as well, a poor male-female ratio existed in the colony. The disparity between the sexes was, according to some, ''causing grave moral evils,'' and assisted immigration, it was hoped, would provide a balance between the sexes and encourage civilized conduct in this less than civilized outpost of the empire. The British government, however, emptied the slums, tenements, orphanages, and asylums of England, and by 1835 this system was suffering severe criticism. A program of bounties was instituted, by which agents of Australian settlers in England would offer bounties to qualified immigrants. Gradually, bounties were handed out by shipping companies and ship-owners. These shipowners were granted bounty permits in their name, with no mention of specific immigrants, by the governor of Australia. Spotting an opportunity for immense profit, shipowners packed as many immigrants as possible on their ships, without regard for their suitability or comfort. Regardless of the obvious corruption of this system, the settlers were contented with these new immigrants.

One of the main flaws associated with assisted immigration and the bounties was the lack of provision for immigrants after disembarkation. Whereas in 1838, when Chisholm arrived in Australia, less than 7,000 immigrants entered the country, by 1841, a surge in immigration swelled the number of newcomers to over 20,000. Even in the best of times, such a number would have overwhelmed the system. In the depressionary times of the early 1840s, the effects were disastrous. Immigrants—largely taken from large urban centers in England, Scotland, and Ireland—

preferred starvation in Sydney to an uncertain future in the bush. Although a demand existed in the interior for labor, these immigrants were unwilling, without assistance, to venture far from Sydney's familiar trappings.

The foremost concern of Caroline Chisholm was the plight of the young immigrant girls. When Captain Chisholm sailed for China in 1841, his wife decided to come to the aide of the abandoned and penniless women of Sydney. Assisted by a committee, Chisholm set out to establish an immigrants' home where these women could reside until suitable employment could be found. Immediately, she met opposition from the colony's governor, Sir George Gipps, who believed as did most people of the day, that women had no place in public life. Her Catholicism, as well, raised the suspicions of some opponents to the plan, though the opposition remained muted in the beginning. While praying in Church on Easter Sunday, 1841, Chisholm made a solemn vow:

> . . . to know neither country nor creed, but to serve all justly and impartially. I asked only to be enabled to keep these poor girls from being tempted by their need to mortal sin, and resolved that to accomplish this, I would in every way, sacrifice my feelings—surrender all comfort—nor, in fact, consider my own wishes or feelings, but wholly devote myself to the work I had in hand.

Invigorated by her new pledge, she proved a formidable adversary to Gipps. Eventually, after striking a bargain that no state funds would be used, Gipps acquiesced, giving Chisholm part of the old immigration barracks. Thus, in 1841, the Female Immigrants' Home was established. In the first year alone, it served approximately 1,400 women, helping to settle most of them in the interior of the continent. Situating these young women in suitable homes, Chisholm traveled extensively and by the end of 1842 had established 16 branch homes throughout northeastern New South Wales. That year, she authored *Female Immigration Considered in a Brief Account of the Sydney Immigrants Home,* the first book published in Australia by a woman.

With the advent of a crippling economic depression, Chisholm began to concentrate on settling whole families of immigrants on land of their own. Demand for labor in the bush remained high, but British land-settlement policies had kept the price of land high enough to make land purchase impossible for all but the wealthiest immigrant families. Chisholm regarded permanent settlement of the lands in the interior as both a way to combat the depression and a way to alleviate the problem of overpopulation in Great Britain. She devised a system of land settlement by which families would be distributed in the bush in small settlements, with 10- to 15-year clearing leases (as opposed to rent), allowing these families to prosper.

This idea interested several important landowners, most notably Captain Robert Towns, who offered her 4,000 acres at Shell Harbor, NSW, for the settlement of 50 families. But, fearing that the plan would create a new class of landowners and thus upset the prevailing political structure of the colony, the Select Committee on Distressed Labourers stated that the Committee was ''afraid we should find that these people becoming employers of labour would do us a mischief.'' Undaunted by her lack of support, Chisholm pressed on, publishing a survey entitled ''Voluntary Information from the People of New South Wales,'' in order to further stimulate acceptance of the organized settlement of Australia by Britons.

Determined to take her fight directly to the British people, the family visited England upon Archibald's 1845 retirement from the army. With her organization firmly established in Australia, Chisholm felt the need to furnish it with a steady flow of immigrants. Explaining her philosophy, she wrote:

> for all the clergy you can dispatch, all the schoolmasters you can appoint, all the churches you can build and all the books you can export will never do much good without ''God's Police''—wives and little children.

In England, she could appeal more directly to philanthropic and social reformers, and she hoped to do this by circulating the ''Voluntary Information'' among all classes of people in Great Britain. Thus, upon arrival in England, Chisholm developed the three-point agenda that she thought necessary to promote the successful settlement of Australia: (1) to organize a viable colonization system; (2) to arrange for unwanted and mistreated orphans a chance at a new life; and (3) to convey to Australia the wives and children of men transported by the British government earlier, either as ticket-of-leave men or emancipated convicts.

First, she wanted to organize a national scheme for sustained colonization. A few months after her arrival, Chisholm set up an office in London where she could interview prospective immigrants. She published ''Emigration and Transportation Relatively Considered,'' extolling the virtues of systematic emigration over forced transportation, and soon gained popularity in some powerful circles of Victorian society. Charles Dickens wrote several articles in his periodical *Household Words* championing her cause, and with such support the Family Colonization Loan Society was founded in 1847. By the end of 1849, 200 families had been enrolled and plans for chartering a ship were begun. In providing for passage to Australia, the Society effectively eradicated overcrowding and other injurious conditions on ships which had plagued earlier immigration schemes. The first vessel to be chartered, the *Slains Castle,* sailed in September of 1850 with 250 families on board. Soon, other ships followed, and Chisholm succeeded in convincing whole families to undertake emigration. In 1852, the Legislative Council of NSW granted the Family Colonization Loan Society the sum of £10,000 in support of continued immigration. Chisholm's work had gained the support of the Australian government, and the success of the Family Colonization Loan Society had been assured.

Concerning the second and third goals of her stay in England, Chisholm had little problem securing transport, and later homes, for two shiploads of children taken from several orphanages around England. She managed as well to secure assistance from the British government for the

transport of the families of convicts sent to Australia in the previous decades. But while her work in England ensured a sustained, successful colonization of Australia, Chisholm was not without her detractors.

In Australia, in fact, the Presbyterian minister Dr. John Dunmore Lang stirred up old religious bigotries, crying, ''No Popery!'' (no pope) to all who would listen. Fearful that Chisholm's efforts might lead to the creation of a Catholic majority in Australia, Lang devised his own reactionary and divisive immigration scheme and vowed to ''deliver this Colony and Hemisphere for all time coming, from the justly apprehended and intolerably degrading despotism of Rome.'' Lang later vowed to ''live and die amongst his own people,'' and not among Catholics. In response, Chisholm wrote:

> I have lived happily amongst pagans and heathens, Mahometans and Hindoos—they never molested me at my devotions, nor did I insult them at theirs; and am I not to enjoy the same privilege in New South Wales?

Ironically, the feud between Lang and Chisholm only served to promote the colonization of Australia. Since she had secured the only viable means of accomplishing this task, British support, the subsequent success of her venture was guaranteed.

But by 1854, with the advent of the Crimean War, ships became scarce, and Chisholm decided to return to New South Wales. Upon her arrival, she discovered a new problem which required her attention. With the discovery of gold in the wilderness, vast tracts of land beyond the original boundaries of the 19 counties of NSW originally surveyed in the 1830s were deemed off-limits by the local government. Chisholm toured the goldfields, becoming a champion of the cause of the small farmers and demanding that the government ''Unlock the Lands!''

> Our aim must be to make it as easy for a working man to reach Australia as America, and we must hold out a certainty of being able to obtain land. Nothing else will tempt the honest working man of the right sort to emigrate.

Still, her call for this opening of the land and the sale of tracts of land at an affordable price, initially fell on deaf ears. When her health failed in 1857, she was forced to leave this fight half-fought as her tenure in public life drew to an end. Archibald Chisholm's pension from the Honourable East India Company had all but dried up, and in an effort to address her family's economic hardship, she opened a ladies' school at Rathbone House, Newtown, in 1862, which subsequently closed in 1864. By 1866, Archibald and Caroline Chisholm had returned to England. A few months later, she was granted a government pension of £100 a year. The last five years of her life were spent bedridden and ill.

At the age of 69, Caroline Chisholm died on Sunday, March 25th, 1877, in London. *The Times*' obituary outlined her achievements in about ten lines, and Australian papers barely marked her passing. The inscription on her headstone reads: ''The Emigrant's Friend.'' Renowned French historian Michelet praised her thus: ''The fifth part of the world, Australia, has up to now but one saint, one legend. This saint is an Englishwoman.'' Florence Nightingale, slightly more militant in her method, nevertheless characterized herself as Chisholm's ''friend and pupil,'' and Robert Lorne, member of the Legislative Council of New South Wales wrote of her life and work: ''It was the most original ever devised or undertaken by man or woman, and the object, the labor and the method were beyond all praise.''

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Shirley Anita St. Hill Chisholm

Shirley Anita St. Hill Chisholm (born 1924) was the first Black woman to serve in the United States Congress. She served as the representative for the 12th district of New York from 1969 until 1982. In 1972, when she became the first black woman to actively run for the presidency of the United States, she won ten percent of the votes at the Democratic National Convention.

Born in Brooklyn, New York, to Barbadian parents, Chisholm was raised in an atmosphere that was both political and religious. Her father was a staunch follower of the West Indian political activist Marcus Garvey, who advocated black pride and unity among blacks to achieve economic and political power. Chisholm received much of her primary education in her parents homeland, Barbados, under the strict eye of her maternal grandmother. Chisholm, who returned to New York when she was ten years old, credits her educational successes to the well-rounded early training she received in Barbados.

Attending New York public schools, Chisholm was able to compete well in the predominantly white classrooms. She attended Girls' High School in Bedford-Stuyvesant, a section of the city with a growing poor black and immigrant population. She won tuition scholarships to both Oberlin and Vassar, but at the urging of her parents

decided to live at home and attend Brooklyn College. While training to be a teacher she became active in several campus and community groups. Developing a keen interest in politics, she began to learn the arts of organizing and fund raising. She deeply resented the role of women in local politics, which consisted mostly of staying in the background, sponsoring fund raising events, and turning the money over to male party leaders who would then decide how to use it. During her school years, she became interested in the Delta Sigma Theta Sorority and the National Association for the Advancement of Colored People and eventually joined both groups.

From Classroom to Congress

After graduating *cum laude* from Brooklyn College in 1946 Chisholm began to work as a nursery school teacher and later as a director of schools for early childhood education. In 1949 she married Conrad Chisholm. She continued to teach but her political interest never waned. After a successful career as a teacher, Chisholm decided to run for the New York State Assembly in 1964. She won the election.

During the time that she served in the assembly, Chisholm sponsored 50 bills, but only eight of them passed. The bills she sponsored reflected her interest in the cause of blacks and the poor, women's rights, and educational opportunities. One of the successful bills provided assistance for poor students to go on for higher education. Another provided employment insurance coverage for personal and domestic employees. Still another reversed a law that caused female teachers in New York to lose their tenure while they were out on maternity leave.

Chisholm served in the State Assembly until 1968 and then decided to run for the U.S. Congress. Her opponent was the noted civil rights leader James Farmer. Possibly because Chisholm was a well-known resident of Bedford-Stuyvesant and Farmer was not, she won easily. Thus began her tenure in the U.S. House of Representatives from the 91st through the 97th Congress (1969-1982). Always considering herself a political maverick, Chisholm attempted to focus as much of her attention as possible on the needs of her constituents. She served on several House committees: Agriculture, Veterans' Affairs, Rules and Education, and Labor. During the 91st Congress when she was assigned to the Forestry Committee, she protested saying that she wanted to work on committees that could deal with the ''critical problems of racism, deprivation and urban decay.'' (There are no forests in Bedford-Stuyvesant.)

Chisholm began to protest the amount of money being expended for the defense budget while social programs suffered. She argued that she would not agree that money should be spent for war while Americans were hungry, ill-housed, and poorly educated. Early in her career as a congresswoman she began to support legislation allowing abortions for women who chose to have them. Chisholm protested the traditional roles for women professionals—secretaries, teachers, and librarians. She argued that women were capable of entering many other professions and that they should be encouraged to do so. Black women, too, she felt, had been shunted into stereotypical maid and nanny roles from which they needed to escape both by legislation and by self-effort. Her antiwar and women's liberation views made her a popular figure among college students, and she was beseiged with invitations to speak at college campuses.

Presidential Contender

In 1972 Chisholm made the decision that she would run for the highest office in the land—the presidency. In addition to her interest in civil rights for blacks, women, and the poor, she spoke out about the judicial system in the United States, police brutality, prison reform, gun control, politician dissent, drug abuse, and numerous other topics. She appeared on the television show ''Face the Nation'' with three other democratic presidential candidates: George McGovern, Henry Jackson, and Edmund Muskie. George McGovern won the presidential nomination at the Democratic National Convention, but Chisholm captured ten percent of the delegates' votes. As a result of her candidacy, Chisholm was voted one of the ten most admired women in the world.

After her unsuccessful presidential campaign, Chisholm continued to serve in the U.S. House of Representatives for another decade. As a member of the Black Caucus she was able to watch black representation in the Congress grow and to welcome other black female congresswomen. Finally, in 1982, she announced her retirement from the Congress.

Final Years

From 1983 to 1987 Chisholm served as Purington Professor at Massachusetts' Mt. Holyoke College where she taught politics and women's studies. In 1985 she was the visiting scholar at Spelman College, and in 1987 retired from teaching altogether. Chisholm continued to be involved in politics by cofounding the National Political Congress of Black Women in 1984. She also worked vigorously for the presidential campaign of Jesse Jackson in 1984 and 1988. ''Jackson is the voice of the poor, the disenchanted, the disillusioned,'' Chisholm was quoted as saying in *Newsweek,* ''and that is exactly what I was.''

In 1993 President Bill Clinton nominated Chisolm as Ambassador to Jamaica, but due to declining health, she withdrew her name from further consideration.

Further Reading

Chisholm has written two autobiographical accounts, *Unbought and Unbossed* (1970) and *The Good Fight* (1973). There are several other books about her political career which are especially geared to young readers. A few of them are: Lenore K. Itzkowitz, *Shirley Chisholm for President* (1974); James Haskins, *Fighting Shirley Chisholm* (1975); and Nancy Hicks, *The Honorable Shirley Chisholm, Congresswoman from Brooklyn* (1971). The *Congressional Record* for the 91st through 97th Congress can be used to find the texts of Chisholm's speeches. □

Joaquim Alberto Chissano

Joaquim Alberto Chissano (born 1939), one of the leaders of the war of liberation against Portugal, became his nation's first foreign minister when Mozambique won its independence in 1975. Upon the accidental death of President Samora Machel in 1986 Chissano became president.

Joaquim Alberto Chissano was born on October 22, 1939, at Chibuto in the province of Gaza in the south of Mozambique. He went through an impoverished childhood, as did the great majority of Mozambicans of his generation. Nevertheless, he was able to go through primary and secondary high school at Tai-Xai and Liceu Salazar in Lourenco Marques (now Maputo), respectively. After lonely school years he emerged as one of the first Black children to graduate from the Liceu Salazar. He then left for Portugal in pursuit of further studies.

After failing anatomy at the end of his first year at a Portuguese university he moved to France, where he soon emerged as one of the founders of the exile organization Front for the Liberation of Mozambique (Frente de Libertacao de Moçambique), on June 25, 1962. This FRELIMO movement was the merger of three nationalist parties: The Uniáo Democrática Nacional de Moçambique (UDENAMO), the Mozambique African Nationalist Union (MANU), and the Uniáo Africana de Moçambique Independence (UNAMI). In August 1963 he was one of the FRELIMO guerrilla leaders sent to Algeria for training.

Student and Political Activist

Chissano's political career had been shaped during his early school days in Lourenco Marques. He was a member of the Nucleus of African Secondary Students of Mozambique and was the founder of the National Union of Mozambique Students. His involvement in student politics later proved valuable when he entered nationalist politics. The leadership qualities developed during the early period allowed Chissano to emerge as one of the three leading figures in FRELIMO.

In 1963 he became a member of the central and executive committee of the party. Between 1964 and 1974 he was FRELIMO's secretary and minister of defense, and until the death of the first FRELIMO leader, Eduardo Mondlane, who was killed by a parcel bomb on February 3, 1969, Chissano shared the responsibility for security and defense with Samora Moises Machel. Chissano was, however, absent at the time of Mondlane's death.

In the ensuing struggle for leadership following the death of Mondlane, Chissano played a crucial conciliatory role. He brought together Samora Machel, Marcelino dos Santos, and Uria Simango in a temporary uneasy alliance, the Presidential Council. Chissano himself continued to hold the position of secretary and minister of defense.

Chissano was also FRELIMO's representative to the Tanzanian government during the 1964-1974 period.

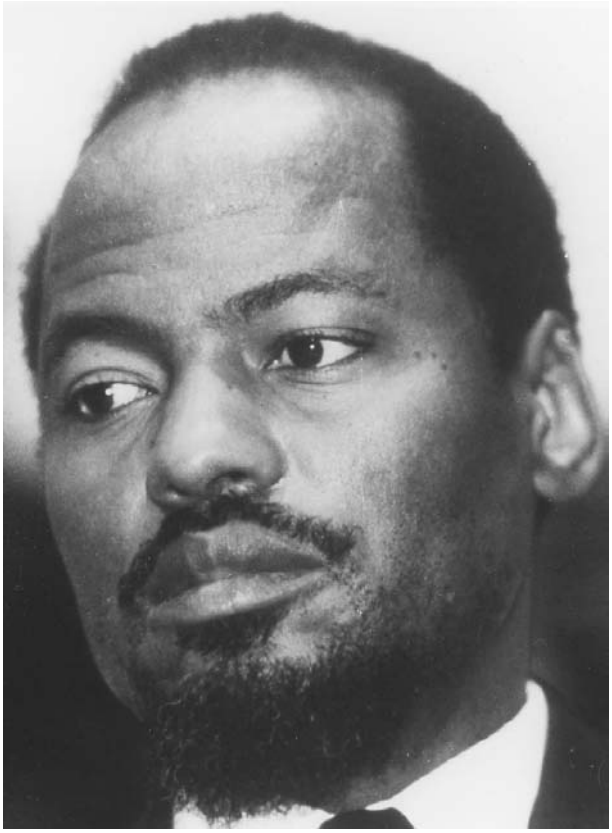

While in Dar es Salaam he was also the director of the Mozambique Institute (now the Mozambique-Tanzania Centre for Foreign Relations) up to 1973. That position made him the person in charge of conduct and coordination of the liberation war against the Portuguese Army.

As the liberation war intensified, and aided by the April 25, 1974, military coup in Portugal, it became clear that Portuguese colonialism was coming to an end. By September 1974 Portugal agreed to grant Mozambique independence under FRELIMO. Chissano, the moderate of the three leading figures in FRELIMO, was appointed prime minister of the transitional government, which lasted from September 1974 until independence on June 25, 1975. Machel and dos Santos preferred to remain outside the transitional government in order to cushion themselves against the possible short-comings, and even failures, of the new government.

As prime minister of the transitional government, Chissano came directly under Portuguese colonial officials. Directly above him was the governor general, who continued to represent Portugal under the new arrangement. Chissano found himself in a difficult situation, especially in dealing with the Portuguese residents. Other FRELIMO leaders, such as Amando Guebuza, wanted the Portuguese expelled from Mozambique, but Chissano was against unnecessary expulsions of Portuguese people.

Independence Comes to Mozambique

At independence on June 25, 1975, Chissano became Mozambique's minister of foreign affairs, a position he held until the death of Machel in October 1986. During this period he also had a less-publicized role as chief of security, which won him the support of the country's military commanders. In that post he kept a close watch over possible infighting in the party. Although Chissano was a committed Marxist, he was urbane and articulate. A pragmatist, he won wide respect internationally.

Chissano always remained committed to party discipline, even though at times he disagreed with his leader. For instance, because Chissano never trusted the South African government, he neither took active participation in the drawing up of the Nkomati Accord in 1984 nor was involved in the signing ceremony. But as minister of foreign affairs he tried to have good relations with the West, where he found both Great Britain and the United States more sympathetic to the Mozambique situation than to the Angolan government on the other side of the continent.

Chissano, the President

Following the death of President Samora Moises Machel in a plane crash on October 19, 1986, Chissano was elected by the 130-member Central Committee of FRELIMO on November 3 to succeed Machel as president of the party, head of state, and commander-in-chief of the armed forces. He was sworn into office on November 6. Chissano was a close associate of Machel. They both trained in Algeria, and Chissano had risen during the liberation war to the rank of major general.

In his inaugural speech on November 6 Chissano pledged Mozambique's continued adherence to the Nkomati Accord, even though he had always doubted South Africa's commitment to the agreement. On the home front, Chissano announced that rehabilitation of the economy was the central objective in the economic sphere. Chissano also announced on December 17, 1987, that an amnesty for rebels and a reduction in jail sentences was to be introduced in order to rehabilitate the rebels of the Mozambique National Resistance (MNR) and make political progress.

Fifth Congress of FRELIMO

During the fifth congress of FRELIMO held in Maputo on July 24 to 30, 1989, Chissano was unanimously reelected as party president by the 700 delegates. At the congress Chissano indicated that he was ready to consider negotiating with the rebels in order to end the 14-year-long war. The congress adopted Chissano's proposals for a negotiated peaceful settlement with the rebels. The congress also adopted his other proposal that people previously excluded from FRELIMO on ideological grounds be admitted into the party. Property owners and local entrepreneurs were also to be admitted.

The fifth congress, the first since 1983, was marked by the conspicuous absence of Marxist-Leninist rhetoric in the FRELIMO works. The congress was more concerned with dealing with the real issues and finding solutions. Thus little time was wasted on Marxist-Leninist rhetoric. This change of direction in Mozambican international alignments was reflected in the March 29, 1989, meeting between British Prime Minister Margaret Thatcher and President Chissano in neighboring Zimbabwe at Nyanga where British instructors helped train Mozambican troops. At the meeting the two leaders discussed the possibility of increasing the training program to assist Mozambique in combating the MNR rebels and the increasing pressure coming from South Africa.

President Chissano continued to make amends with the West. He made his first official visit to the United States and met with President George Bush for two hours on March 13, 1990. Since Mozambique abandoned rigid Marxist-Leninist ideology in the course of 1989, the United States, on January 24, 1990, removed Mozambique from the list of Marxist-Leninist nations denied preferential loan and trade agreements. Later that year, on December 2, Mozambique adopted a constitution establishing a multi-party democracy. These moves were encouragements to Mozambique's goal of free-market economics.

The End of Civil War

His early years in office steered Mozambique onto a different political and economic course, and the eventual conclusion of a 16-year-old civil war. Presidential elections were held in 1994, which Chissano won.

In reviewing 1996, Chissano noted his country's improvements in national reconciliation, the justice system and increased efforts at crime control, while improving the economy and lowering the inflation rate. He lobbied Western governments for debt forgiveness to promote political and economic stability throughout Africa. Despite progresses, Mozambique remains one of the absolute poorest

in the world. He vowed to develop a strong private sector composed of various races through its ongoing privatization process. Towards national reconciliation, he visited Maringue, a county where the headquarters of the former rebel movement was situated.

While president, Chissano welcomed Chinese Premier Li Peng to discuss bilateral relations. He accepted an award for opening the Mozambique economy to the global marketplace during the ''Attracting Capital to Africa'' summit in April 1997, sponsored by the Corporate council on Africa. He officially visited Uganda, and granted final approval for a private game reserve planned to be the largest in the world. He called for an international devotion to the issue of children's human rights, acknowledging that Mozambique children have an especially rough time after 16 years of civil war. He also held talks with Tanzanian President Benjamin Mkapa. He visited France for official meetings. He met with Archbishop Desmond Tutu about regional issues in southern Africa. He signed a controversial deal with Nelson Mandela in which South African farmers would move into Mozambique and farm underdeveloped areas of Mozambique.

In May 1997, the ruling FRELIMO Party re-elected head of state Chissano as president of the party and many speculate that he will represent the party in 1999 presidential elections. Chissano was an experienced linguist who spoke fluent Portuguese, French, English, and Swahili. He was married to Marcelina Rafael Chissano, and they had four children.

Further Reading

Biographical material in English on Chissano is scarce. A detailed biographical essay appeared in *New African* in December 1986, and he is listed in *Africa Year Book and Who's Who in Africa 1977,* published by Africa Journal Limited, and in *African Biographies*. Nevertheless, students will find the following material, which generally explores Mozambique's experience since Chissano became president, useful: *Keesing's Contemporary Archives,* volumes 32-36; *The Europa Year Book, 1989,* vol. II (earlier volumes are also useful); *African Contemporary Record: Annual Survey and Documents,* edited by Colin Legum. *Mozambique: A Country Study* (1984), edited by Harold D. Nelson, is also useful. □

John Simpson Chisum

American rancher John Simpson Chisum (1824-1884) was one of the first cattlemen in New Mexico, and he was identified with the Lincoln County War of 1878-1879.

John Chisum was born on his grandfather's plantation in western Tennessee on Aug. 16, 1824. When he was 13, his parents settled in the growing community of Paris, Tex. Apparently he had no formal education but worked at odd jobs. At 28 he became county clerk and began speculating in real estate in the surrounding counties. For reasons of health he wanted work outdoors as a rancher, so 2 years later he formed a partnership with Stephen K. Fowler of New York, who invested $6,000 in cattle, with Chisum agreeing to manage the enterprise for a share in the profits. They placed stock on a range north of present Fort Worth and applied for a land patent. By 1860 Chisum evaluated his half interest at $50,000.

When Texas joined the Confederacy in 1861, Chisum, exempt from military service, became a beef supplier for the troops in the Trans-Mississippi Department. At the close of the war he was among the first to drive Texas cattle into eastern New Mexico to sell to the military and Native American reservations. He had a thousand head near Roswell, N. Mex., in 1867. He made an agreement with Charles Goodnight to deliver additional herds to that point to be driven northward by Goodnight's trail hands. Chisum became a New Mexico resident and established a series of ranches along the Pecos River for 150 miles. In 1875 he won the contract to furnish beef to all agencies for Native Americans in Arizona Territory. Employing a hundred cowboys to handle 80,000 head, he became known as the ''Pecos Valley Cattle King.''

Many aspects of Chisum's career have been subject to debate. Considered a man of integrity, he was involved in business deals that led to prolonged litigation, and he spent at least one short period in jail. He employed gunmen to protect his herds from cattle rustlers and Indians. With two other men he established the Lincoln County Bank in Sante Fe, but the murder of one led to an outbreak of violence. In this Lincoln County War the outlaw Billy the Kid was rumored to be in Chisum's employ. Chisum was largely responsible for the election of a new sheriff of Lincoln County, and when the sheriff shot Billy the Kid, Chisum breathed more easily. Chisum also claimed friendship with Lew Wallace, who had been sent to New Mexico as territorial governor to restore peace.

Chisum died in 1884 in Eureka Springs, Ark., where he was recuperating from an operation. He left an estate estimated at $500,000.

Further Reading

General histories of New Mexico and accounts of the Lincoln County War in particular have brief biographical sketches of Chisum. Among the more recent are William A. Keleher, *The Fabulous Frontier: Twelve New Mexico Items* (1945; rev. ed. 1962); Frederick W. Nolan, ed., *The Life and Death of John Henry Tunstall: The Letters, Diaries and Adventures of an Itinerant Englishman* (1965); and Maurice Garland Fulton, *History of the Lincoln County War,* edited by Robert N. Mullin (1968). The most authoritative study on Chisum for the 1877-1884 period is by Harwood P. Hinton in the *New Mexico Quarterly Review* (vols. 31 and 32, 1956-1957). Lewis Atherton made some penetrating observations on Chisum's career in *The Cattle Kings* (1961).

Additional Sources

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Ch'i-ying

The Manchu official and diplomat Ch'i-ying (ca. 1786-1858) was chief negotiator for the first series of treaties concluded between China and the Western nations between 1842 and 1844.

Born an imperial clansman of the Ch'ing dynasty, Ch'i-ying began his official career in 1806. He first achieved international prominence in August 1842 at Nanking, which the British, who had been engaged in the Opium War in China since 1839, were threatening to bombard if China did not capitulate. Ch'i-ying had been granted full authority to negotiate peace.

The ensuing Treaty of Nanking (Aug. 29, 1842), which Ch'i-ying signed for China, granted to the British the island of Hong Kong, which was turned back over to China in July of 1997; an indemnity of $21 million; the opening of five ports—Canton, Amoy, Foochow, Ningpo, and Shanghai—to foreign trade; and diplomatic equality between Chinese and British officials. On Oct. 8, 1843, Ch'i-ying also signed the supplementary Treaty of the Bogue, which established tariffs and granted consular jurisdiction and other extraterritorial rights to the British. It also contained the ''most-favored-nation clause,'' by which any privileges granted by China to one country might be demanded by other treaty powers. Ch'i-ying also negotiated similar treaties with the United States, France, Sweden, and Norway.

During the negotiations Ch'i-ying was severely criticized for his unorthodox conduct. His camaraderie and conciliation were regarded as a betrayal of Chinese traditional procedures vis-à-vis foreigners. In his defense, Ch'i-ying stated, in a memorial in 1844, that these foreigners were so ignorant of normal Chinese procedures, so suspicious of Chinese motives, and so arrogant that the normal methods of dealing with barbarians could not be applied. Ch'i-ying, in effect, was questioning Chinese values and inadvertently took the first step toward the destruction of traditional China.

Under the treaties, the British claimed the right to enter Canton, but the xenophobic Cantonese refused. Ch'i-ying, as the governor general of Canton between 1844 and 1848, was thus placed in an untenable position. His appeasement policy had failed, and he was recalled to Peking in 1848.

When British and French forces threatened Peking in 1858 as a consequence of the Arrow War (1856-1860), Ch'i-ying was ordered to participate in the peace negotiations. However, when the British presented him with a copy of his memorial of 1844, Ch'i-ying fled. For having left his post he was arrested, tried, and permitted to commit suicide.

Further Reading

The only complete biography of Ch'i-ying in English is by Arthur W. Hummel, ed., *Eminent Chinese of the Ch'ing Period,* vol. 1 (1943). John K. Fairbank, *Trade and Diplomacy on the China Coast, 1842-1854* (2 vols., 1953), and Immanuel C. Y. Hsü, *The Rise of Modern China* (1970), describe Ch'i-ying's appeasement policy. Ch'i-ying's policies in Canton are discussed by Frederic Wakeman, Jr., *Strangers at the Gate: Social Disorder in South China, 1839-1861* (1966). □

Bogdan Chmielnicki

The Cossack leader Bogdan Chmielnicki (1595-1657) led the Dnieper Cossacks in the Ukrainian war of liberation against Polish rule in 1648.

Bogdan Chmielnicki, or Khmelnitskii, was born in Pereyaslav in the Polish-controlled Ukraine. His father was a registered Cossack and proprietor of a small farm and flour mill at Czehrin near the Dnieper River. Bogdan was educated in the school of one of the Orthodox brotherhoods and also studied at the Jesuit school in Yaroslav.

When his father died, Chmielnicki assumed management of the small family estate. He ran into difficulty, however, when a Polish lord claimed ownership of the land. Chmielnicki was summoned before a tribunal and dispossessed of his small estate. He eventually fled to the south, where he joined the Zaporozhan Cossacks. Anxious for revenge, Chmielnicki raised an army from among the Cossacks, and he also gained wide support from the Crimean Tatars and the oppressed Russian peasantry of the Ukraine. In the spring of 1648, with a force of about 300,000 men, he defeated two Polish armies sent against him.

The rather limited character of Chmielnicki's ambitions enabled a peace treaty to be concluded with the Polish king in August 1649. Chmielnicki was recognized as hetman, or Cossack leader, and allowed to retain an armed force of 40,000 Cossacks, but no provision was made for the peasantry, thousands of whom had immigrated to the Donets Basin under Russian protection. War broke out again in 1650, and Chmielnicki, now deserted by the Crimean Tatars, was compelled to accept a peace which reduced the number of registered Cossacks to 20,000.

At this point Chmielnicki sent an urgent appeal to Alexis, the Russian czar, for support. Although he had ignored earlier appeals, Alexis agreed to take Hetman Chmielnicki and his entire army, ''with their towns and lands,'' under his protection. The final agreement was made at Pereyaslav in January 1654. Although there is some debate over its meaning, the agreement seems to have represented unconditional Ukrainian acceptance of Moscow's authority. It should be noted, however, that in later years the Ukrainians acquired good reason to complain of the Russian government, which eventually abrogated entirely the considerable autonomy granted to the Ukrainians after they had sworn allegiance to the Muscovite czar.

Chmielnicki died on Aug. 6, 1657. His death opened the way for a succession of hetmans, who thought of Poland as a lesser danger than their Russian protectors. Their policy

split the Ukraine; the left bank of the Dnieper tended to support Muscovy and carried on a civil war with the Polish sympathizers on the right bank. The Treaty of Andrusovo in 1667 confirmed this division.

Further Reading

The only biography of Chmielnicki in English is George Vernadsky, *Bogdan, Hetman of the Ukraine* (1941). Brief sketches of Chmielnicki are presented in William Cresson, *The Cossacks: Their History and Country* (1919), and Maurice Hindus, *The Cossacks: The Story of a Warrior People* (1945). The best general history of the period is V. O. Kliuchevskii, *A History of Russia,* vol. 3 (1931). □

Ch'oe Ch'ung-hn

Ch'oe Ch'ung-hn (1149-1219) was a Korean general who in 1196 established a hereditary military dictatorship which lasted until 1258.

A descendant of a military family, Ch'oe Ch'ung-hn rendered conspicuous service to the Korean king in quelling a rebellion in the Western Capital (1174-1176). In 1196 Ch'oe assassinated a rival general and cleared the way for his own dictatorship. A year later he deposed King Myngjong and enthroned his own candidate to preserve the technical legitimacy of his position. During his lifetime Ch'oe enthroned four kings and deposed two. Ch'oe ruthlessly eliminated any opposition, including his own family members. In 1197, when his younger brother attempted to marry off his daughter to the heir apparent, Ch'oe opposed him and had him killed. Ch'oe also succeeded in severing the traditional alliance between monks and the nobility, thus forestalling a possible powerful opposition.

Ch'oe's ''administration'' was harsh, corrupt, and unfair. He sold offices, arbitrarily distributed merits and honors, and tyrannized the people. Outraged peasantry and slaves rose in revolt year after year, the most noteworthy, though unsuccessful, uprising occurring in 1198 in the capital. By 1203 Ch'oe was finally able to suppress the uprisings that had disrupted the social fabric of the country for 30 years.

In order to bolster the power of his clan, Ch'oe organized a private guard corps in 1200, first divided into 6 and later into 36 units, the upper stratum of which comprised elite retainers, and the lower, slaves. Other sources of power were great estates which the clan owned but never directly managed and a large holding of slaves. In 1209 Ch'oe established a supreme council, the chief governing organ of military rule, akin to the Japanese *bakufu,* and he himself occupied the position of chief councilor, the highest office. In this position he supervised personnel administration, levying of taxes, and surveillance of officials.

Legacy and End of the Clan

In 1225 Ch'oe Ch'ung-hn's son U (died 1249) extended the Ch'oe clan's power to the civil service. He also founded the ''Three Special Service Corps,'' a private army designed to suppress internal dissension and to fight foreign invaders.

The undoing of the Ch'oe rule was the Mongol invasions, which started in 1231. U transferred the capital to Kanghwa Island (1232), determined to fight to the end. The civilian officials, however, allied with dissatisfied military groups, advocated peace, and in 1258 the last Ch'oe dictator was murdered.

Further Reading

There is no book in English on Ch'oe Ch'ung-hn. Takashi Hatada, *A History of Korea* (1951; trans. 1969), and the chapter on Korea in Edwin O. Reischauer and John K. Fairbank, eds., *East Asia: The Great Tradition* (1958), contain information on Ch'oe Ch'ung-hn and his times. W. E. Henthorn, *Korea: The Mongol Invasions* (1963), is a detailed but inaccurate study. Frederick M. Nelson, *Korea and the Old Order in Eastern Asia* (1945), discusses the international relations of the Koreans. □

Noam Avram Chomsky

Noam Chomsky (born 1928), American linguist and philosopher, was responsible for the theory of transformational grammar. As a political commentator he was critical of American foreign and domestic policy.

Noam Avram Chomsky was born in Philadelphia on December 7, 1928. He studied at the University of Pennsylvania, receiving his Ph.D. in linguistics in 1955. After that year, he taught at the Massachusetts Institute of Technology, where he was Institute Professor of Linguistics.

Chomsky received international acclaim for his work in linguistics, philosophy, and social/political theory. A prolific writer, he revolutionized linguistics with his theory of transformational-generative grammar. His work in epistemology and philosophy of mind was controversial; his social and political writings were consistently critical of American foreign and domestic policy.

Transformational Grammar

In two seminal books on linguistic theory—*Syntactic Structures* (1957) and *Aspects of the Theory of Syntax* (1965)—Chomsky argued that the grammar of human language is a formal system consisting of abstract logical structures which are systematically rearranged by operations to generate all possible sentences of a language. Chomsky's theory is applicable to all components of linguistic description (phonology, morphology, syntax, semantics, and so forth). In phonology, for example, Chomsky argues that the sound system of a language consists of a set of abstract binary features (phonemic level) which are combined and

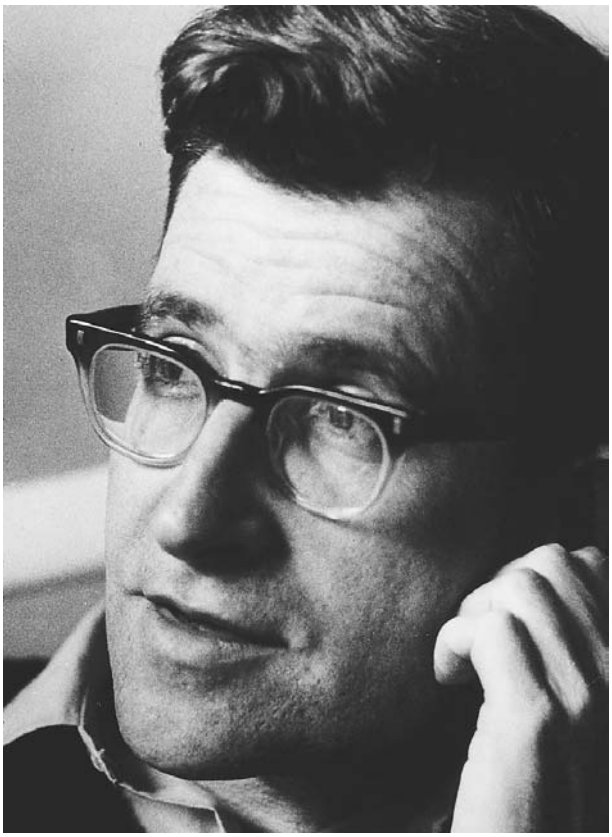

recombined by means of phonological processes to produce the sounds which people actually say (phonetic level) (see Chomsky and Halle's *The Sound Pattern of English,* 1968). In syntax, which has received the most attention by linguists, the theory specifies a set of abstract phrase-structure rules (deep structures) which undergo transformations to produce all possible sentences (surface structures).

Chomsky's assumption was that a grammar is finite, but that the sentences which people produce are theoretically infinite in length and number. Thus, a grammar must generate, from finite means, all and only the infinite set of grammatical sentences in a language. Chomsky has further argued that all languages have the same underlying, abstract structure—universal grammar.

Evidence for these claims is strong. The most commonly cited evidence is that children learn language rapidly, totally, and similarly by the age of five or six, irrespective of the culture into which they are born or the language which they learn. Chomsky thus claimed that children have innate linguistic competence, a reflection of universal grammar.

Chomsky broke from previous structuralist dominance of linguistics and revolutionized the field in several ways. First, he converted linguistics into a theoretical discipline. Second, he pluralized the word ''grammar'': he showed that there are many possible theories of language—grammars—and he argued that the purpose of scientific linguistics is to demonstrate which of all possible grammars is the most explanatory feasible. Third, he linked linguistics to mathematics, psychology, philosophy, and neuropsychology, thereby broadening the discipline immensely.

Chomsky's later work in linguistics focused on spelling out the details of universal grammar. He was particularly concerned with the sorts of constraints that limit the power of transformations (see, for example, *Lectures on Government and Binding,* 1981).

Critics of Chomsky generally argued that grammar is not a formal system, but a social tool. They raised as counter-evidence such things as language variation, social and cultural differences in language use, and what they claim to be the unprovability of the innateness hypothesis: that innateness is a theorist's intuition, not an empirical fact. In all fairness to Chomsky, he never ruled out variation or the functional aspect of language, but preferred instead to focus on the similarities across languages. His work, furthermore, generated considerable interest in both the neuropsychology and biology of language, which provided considerable evidence for innateness.

Rationalist Philosopher, Political Theorist

Chomsky demolished any connection between linguistics and behaviorist psychology with the scathing ''Review of B. F. Skinner's *Verbal Behavior*'' (1959), in which he argued that stimulus-response theory could in no way account for the creativity and speed of language learning. He then produced a series of books in favor of rationalism, the theory that a human is born with innate organizing principles and is not a tabula rasa (blank slate): *Cartesian Linguistics* (1966), *Language and Mind* (1972), *Reflections on Language* (1975), and *Rules and Representations* (1980).

Chomsky's rationalism engendered a resurgence of work in faculty psychology, the theory that the human mind consists of discrete modules which are specialized for particular cognitive processes: vision and language, for example. One of his statements in rationalist philosophy was *Modular Approaches to the Study of Mind* (1984).

Critic of American Policy Motives

Chomsky was also an ardent critic of American domestic and foreign policy. His libertarian socialist ideas can be found in such works as *American Power and the New Mandarins* (1969), *For Reasons of State* (1973), *The Political Economy of Human Rights* (1979), and *Towards a New Cold War* (1982). Chomsky's position was always that American international aggression is rooted in the American industrial system, where capitalism, by its aggressive, dehumanizing, and dominating nature, spawns a corresponding militaristic policy. Historian Michael Beschloss, writing for the *Washington Post Book World* found in Chomsky's *American Power and the New Mandarins* a strong denunciation of the ''system of values and decision-making that drove the United States to the jungles of Southeast Asia.'' Chomsky's strongest vitriol, however, was directed toward the so-called ''New Mandarins''—the technocrats, bureaucrats, and university-trained scholars who defended America's right to dominate the globe. *Times Literary Supplement* contributor, Charles Townshend noted that

Chomsky ''[sees] a totalitarian mentality'' arising out of the mainstream American belief in the fundamental righteousness and benevolence of the United States, the sanctity and nobility of its aims. Yet ''the publicly tolerated spectrum of discussion'' of these aims is narrow. Chomsky transcended that narrow spectrum by offering examples to illuminate how American policies proved otherwise. Chomsky's political views, though, caused his historical/political scholarship to be taken less seriously than his work in linguistics. Steve Wasserman wrote in the *Los Angeles Times Book Review* that Chomsky had been ''banished to the margins of political debate. His opinions have been deemed so kooky—and his personality so cranky—that his writings no longer appear in the forums . . . in which he was once so welcome.''

In later years Chomsky continued his criticism of American foreign policy in works such as *The ABC's of U.S. Policy Toward Haiti* (1994), *Free Trade and Democracy* (1993), *Rent-A-Cops of the World: Noam Chomsky on the Gulf Crisis* (1991), and *The New World Order Debate* (1991). Appreciation, if not acceptance, attended Chomsky's later works. According to Christopher Lehmann-Haupt in the *New York Times,* Chomsky ''continues to challenge our assumptions long after other critics have gone to bed. He has become the foremost gadfly of our national conscience.'' *New Statesman* correspondent Francis Hope concluded of Chomsky's lingering suspicions of government motives: ''Such men are dangerous; the lack of them is disasterous.''

Further Reading

Noam Chomsky's positions, written in readable form, are presented in his own two books, *Language and Responsibility* (1979) and *The Generative Enterprise* (1982). Good accounts of, and commentaries on, his ideas and theories can be found in Lyons' *Noam Chomsky* (1970), Newmeyer's *Linguistic Theory in America* (1980), Smith and Wilson's *Modern Linguistics: The Results of Chomsky's Revolution* (1979), and Piattelli-Palmarini's *Language and Learning: The Debate between Jean Piaget and Noam Chomsky* (1980).

For more insight on Chomsky's political views see Robert F. Barsky, *Noam Chomsky: A Life of Dissent,* 1997. □

Chong Chung-bu

Chong Chung-bu (1106-1179) was a general in the Korean kingdom of Kory; after a massacre of civil officials in 1170 he instituted military rule in Kory.

From the beginning of the 12th century, factious nobles struggled for political supremacy, creating a period of unrest and unstability. The fall of the Yi clan of Inju in 1126 was followed by rivalry among the nobility and a revolt at the Western Capital in 1135, led by the monk Myoch'ong. It was suppressed by a capital-based power group headed by the famous historian Kim Pu-sik.

Kim's appointment as a commander of government forces had precedents in early Kory, where a civilian was made a leader of expeditionary forces, symbolizing the supremacy of the civilian branch over the military. However, the military chafed under civilian suppression and abuse. In one instance, simply to abuse a general at a court gathering, a young scholar, Kim Pu-sik's son, lifted a candle and managed to burn the mustache of Chong Chung-bu. Chong beat him down and swore to avenge the civilian affront.

With the enthronement of the 18th ruler Ŭijong in 1127, a less than ideal monarch given to wine, women, and song, the situation worsened. Surrounded by sycophants, the frivolous and dissolute monarch enraged the military. On Oct. 11, 1170, when the royal pleasure party was on its way to Pohynwn in Changdan, Chong, then a member of the palace guard, and his associates initiated a coup and massacred all civil officials accompanying the King. Chong then sent troops to the capital to massacre the remaining officials. Following this, he banished Ŭijong and the heir apparent, killed the royal grandson, and set up the King's younger brother as Myngjong. Three years later, on Nov. 7, 1173, Ŭijong was murdered in Kyngju.

Thus the military achieved administrative control and filled all the chief positions at court and in the provinces. Soon, however, Chong and his principal associates began to fight among themselves, expanding their estates and increasing their private armies. Several unsuccessful revolts ensued—in 1173 by a commander of the northeast province and in 1174 by a commissioner of the Western Capital—but they could not topple Chong. On the night of Oct. 18, 1179, Chong was killed by a young rival general, Kyng Tae-sŭng.

The local peasant and slave uprisings which had broken out under Chong continued through the turn of the century. They were finally quelled by the general Ch'oe Ch'ung-hn, who seized control of the government in 1196.

Further Reading

Three works useful for a study of Chong are Homer B. Hulbert, *The History of Korea* (4 vols., 1901-1903; rev. ed., 2 vols., 1962); Takashi Hatada, *A History of Korea* (1951; trans. 1969); and the South Korean government's publication, *Korea: Its Land, People and Culture of All Ages* (1960; 2d ed. 1963). □

Chongjo

Chongjo (1752-1800) was king of Korea and one of the outstanding monarchs of the Yi dynasty. His reign culminated the great 18th-century revival of traditional Korean civilization.

Chongjo, born Yi Sng on Oct. 28, 1752, was the son of Crown Prince Changhn and the grandson of King Yngjo, whose 52-year reign preceded his own. Stu-

dious as a youth, Chongjo exhibited an early maturity which helped him to cope with the tragedy of 1762, when his father was tortured and murdered by a crazed and provoked King Yngjo. Chongjo came to the throne on April 27, 1776, upon his grandfather's death.

Chongjo's reign was a watershed between the 18th-century heyday of Korean civilization and its troubled decline in the 19th century. For most of Yngjo's reign Koreans had felt secure in their traditional social system and values, and the country had been at peace with its neighbors. But they were less secure by the time of Chongjo's death. There were economic problems, the aristocracy was under attack by satirists, and Catholicism and Western learning had begun to flood the country, threatening native values. Chongjo responded to these problems by proclaiming Confucian verities: respect for authority, diligence in agriculture, and frugality in expenditure. He confidently issued regulations for everything and was certain that these, together with sincerity and good Confucian principles, would produce solutions.

But Chongjo also encouraged practical measures and supported progressive scholars seeking better ways of administration. In this innovative spirit he was ahead of most officials, who with their outmoded practices blunted or nullified many of his measures. He was also open in his policies on Catholicism despite constant pressure from advisers to persecute the converts. Fundamentally he was opposed to persecutions, believing that the new religion could best be fought by emphasizing Confucianism. He followed this policy steadily to the end of his reign, though it was reversed by his successors.

Chongjo was an enthusiastic bibliophile, probably the greatest Korea ever had. He was concerned with almost every aspect of books, supporting as royal patron authors, librarians, lexicographers, typographers, and printers. The splendid Kyujanggak Library, which he founded in 1776, has been largely preserved and is now part of the library of Seoul National University. Chongjo died on Aug. 18, 1800. He may be said to be the last king of Korea to achieve greatness.

Further Reading

There is no biography of Chongjo in any Western language. His bibliophilic activities are interestingly and accurately told in Chao-ying Fang, *The Asami Library: A Descriptive Catalogue,* edited by Elizabeth Huff (1969), which also contains much information on Chongjo's reign in general. A more comprehensive account of his reign is found in a standard history, such as Takashi Hatada, *A History of Korea* (1951; trans. 1969). □

Frédéric François Chopin

Frédéric François Chopin (1810-1849), a Polish-French composer and pianist, was one of the creators of the typically romantic character piece. All of his works include the piano.

The imaginative schemes of Frédéric Chopin for his piano pieces include the following features: concentration on one motive in preludes and études; elaboration of dance forms in mazurkas, waltzes, polonaises, the Bolero, and the Tarantella; improvisational effects from piano figurations in the nocturnes; and episodic, vigorous writing in the larger works such as the scherzos, ballades, impromptus, and the Fantasy. Thus, in an era when the piano was becoming the preeminent solo instrument in both the home and the concert hall, Chopin devised new figurations, delicate traceries, and elaborate quasivocal fioriture and fashioned them for use at the keyboard. He wrote no symphonies, no operas, no string quartets, and only one trio (piano, violin, and cello). Besides his two significant sonatas and two piano concertos, he is best known for his musical miniatures, many of which are within the technical grasp of amateurs.

Chopin was not a conductor, or a writer on music, or a great teacher—although he earned substantial amounts from his teaching—nor did he concertize extensively. Indeed, he represents the curious phenomenon of a legendary pianist who gave approximately 30 public performances in his entire lifetime. From all reports, his playing was extraordinary: quiet, controlled, exquisitely shaded, varying from pianissimo to mezzo forte with only a very occasional forte.

Chopin was born on Feb. 22, 1810, near Warsaw, the second of four children of a French father, Nicholas Chopin, and a Polish mother, who had been a well-educated but impoverished relative in the Skarbek household, where

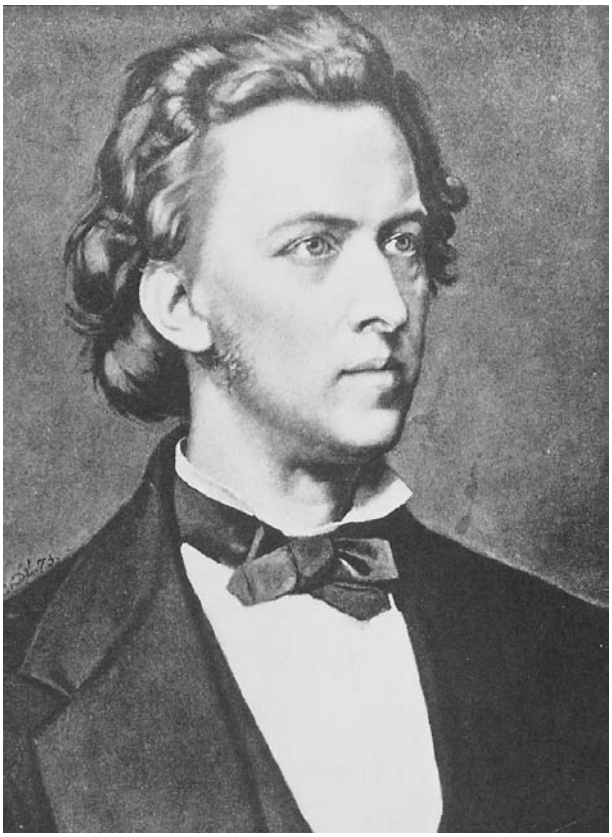

Nicholas had been a tutor. Young Chopin had a good education and studied music privately with Joseph Elsner, founder and director of the Warsaw Conservatory. In 1817 Chopin's first composition was performed publicly; a year later he himself performed in public, playing a concerto by Adalbert Gyrowetz.

Musical Training

In 1826 Chopin became a full-time student at Elsner's conservatory, where he received an excellent foundation in theory, harmony, and counterpoint. The earliest work to display Chopinesque figurations as we know them today is the set of variations on Wolfgang Amadeus Mozart's theme *Là ci darem' la mano,* from the opera *Don Giovanni*. Elsner, after recognizing that Chopin's style was too original to force into traditional patterns, granted him the freedom to develop along distinctly personal lines. Indeed, Chopin is one of the few composers whose style crystallized in his formative years and remained the same throughout his lifetime.

Chopin's first acquaintance with the musical world beyond Warsaw occurred in 1828, when Johann Nepomuk Hummel, a Viennese pianist-composer, visited that city. Italian opera had been the exclusive local musical fare, and Hummel's visit made Chopin aware of happenings in the west. After visiting Berlin, where he was exposed to the music of George Frederick Handel and Felix Mendelssohn, Chopin heard Nicolò Paganini in Warsaw on his return and recognized that he must leave the city for exposure to other musicians. The government rejected his father's request for financial aid to send the boy abroad, so on his own Chopin went to Vienna to try to arrange the publication of several of his works. After a successful debut at the Kärntnerthor Theater on Aug. 11, 1829, he returned home only to prepare for a concert tour, this time through Germany and Italy. His two concertos (the F Minor is the earlier), which he performed in a public concert in Warsaw in 1830, several fantasies incorporating national themes, and the first set of études stem from this period.

After a trip through Breslau, Dresden, and Prague, Chopin arrived in Vienna, but owing to the unsettled political conditions he never reached Italy. He composed the B Minor Scherzo and the G Minor Ballade, as well as some songs, while he waited in Vienna. These works show Chopin's fully developed personal style long before he had met Franz Liszt, Vincenzo Bellini, or Hector Berlioz, all of whom were said to have influenced his writing. Besides Hummel, the only musician whose piano style inspired Chopin was the Irish composer John Field, who first used the term nocturne on several of his short, lyrical pieces.

Middle Period

When the 20-year-old Chopin arrived in Paris, he first considered—then rejected—the idea of studying with F. W. M. Kalkbrenner, the renowned virtuoso. Poor physical health as well as an unsuitable temperament prevented Chopin from giving public performances. Nevertheless, he became a significant figure in Parisian artistic circles, numbering among his friends musicians, writers, and painters as well as many wealthy and talented women. His pupils were all aristocratic ladies who paid well for their lessons. Some were gifted, but not one was sufficiently accomplished to establish or to preserve a method derived from her teacher.

Chopin recognized that he did not have the stamina to compete in public against such virtuosos as Liszt and Sigismund Thalberg. So long as he was able to earn enough by teaching, Chopin preferred to forgo concertizing for composition. His musical tastes are public knowledge. Friendly with Berlioz and Mendelssohn, he was not impressed with their music. Nor, for that matter, did he appreciate Robert Schumann's work, despite the latter's warm welcome written for the *Neue Zeitschrift für Musik* when Chopin first arrived in Paris. Schumann introduced Clara Wieck to Chopin's work, and eventually her performances of Chopin's pieces made favorable impressions on innumerable audiences.

Final Years

Several young ladies appear to have been the object of Chopin's affections over the years, but the most celebrated female with whom he had a relationship was Aurore Dudevant, known as George Sand, whom he met in 1836. For 9 years, beginning in 1838, after he had composed the *Funeral March* (which later became part of the B-flat Minor Sonata), she was his closest associate. They spent the winter of 1838-1839 in Majorca, where she took Chopin in the belief that his health would improve. Unfortunately the weather was bad, Chopin's health deteriorated, and his Pleyel piano did not arrive until a week before they left. Nevertheless, the composer completed his 24 Preludes there at Valldemosa, which today is a Chopin museum. Chopin and Sand spent the following summer at Nohant, Sand's country place near Châteauroux, where Chopin composed the B-flat Minor Sonata and the F-sharp Minor Impromptu. From 1839 to 1846, with the exception of 1840, they passed every summer at Nohant.

Chopin kept to himself in Paris and played only occasionally at social gatherings in the homes of the aristocracy. Because he did not enjoy copying his music, his friend Julian Fontana, who as a student had boarded with the Chopin family in Warsaw, was his copyist. When Fontana left for America at the end of 1841, Chopin's output slowed considerably.

In 1846 Sand's children became a problem. Chopin sided with Solange, her daughter, in arguments against Sand and her son Maurice. Separation became inevitable, and the beginning of the end for Chopin. His health failed, and he lost all interest in composition. The Revolution of 1848 brought Chopin to England, where he accepted a longstanding invitation from Jane Stirling, a Scottish pupil. He gave several private performances in London and on May 15 played for Queen Victoria. After a rest in Scotland he returned to London in the fall of 1848, where on November 16 he played a benefit for Polish refugees at the Guildhall. He returned to Paris shortly afterward, living virtually on the generosity of the Stirlings. He died of tuberculosis on Oct. 17, 1849, in Paris.

His Achievements

Chopin's achievements are closely related to the improvements in the piano, particularly the extension of the keyboard. He was adroit in his use of the pedal to obtain gradations of color and sonority. He experimented with new fingerings, using the thumb or the fifth finger on black notes, sliding the same finger from a black note to a white one, and passing the fourth finger over the fifth. Even his most complicated pieces lie easily under a pianist's fingers because the works are idiomatically suited to the instrument. His creative imagination raised the étude from a practice piece to the concert stage. Chopin's harmonic innovations, often concealed beneath a soaring lyricism, place him on an equal footing with Liszt and Richard Wagner, both of whom extended conventional concepts of tonality. The popularity of Chopin's works has led to a multiplicity of editions, but the best publication today is the Polish national edition issued under the name of his compatriot Ignace Jan Paderewski.

Further Reading

Selected Correspondence of Fryderyk Chopin, edited and translated by Arthur Hedley (1963), includes much biographical information as well as peripheral material on Paris in the 1840s. Hedley's *Chopin* (1947; rev. ed. 1963) is the most useful book in English on the composer. Frederick Niecks, *Frederick Chopin as a Man and Musician* (2 vols., 1888; rev. ed. 1902), is particularly important for its insights into Chopin's character. James Huneker, *Chopin the Man and His Music* (1900), provides extensive discussion of the music. Alan Walker, ed., *Frédéric Chopin: Profiles of the Man and the Musician* (1966), offers accounts by several specialists.

Maurice J. E. Brown, *Chopin: An Index of His Works in Chronological Order* (1960), is the only work of its kind but does not supply sufficient information on the significantly different editions of Chopin's music; fortunately, the Chopin Institute in Poland is continuing publication of a series of facsimiles that provide insight into the reasons for variant editions. For those who read even a little French, Robert Bory's picture history, *La Vie de Frédéric Chopin par l'image* (1951), is a delight. An excellent scholarly work on the period is Alfred Einstein, *Music in the Romantic Era* (1947). See also Rey M. Longyear, *Nineteenth-Century Romanticism in Music* (1969). □

Katherine Chopin

A popular local colorist during her lifetime, Katherine Chopin (1851-1904) is best known today for her psychological novel *The Awakening* (1899) and for such often-anthologized short stories as "Desiree's Baby" and "The Story of an Hour."

Chopin was born to a prominent St. Louis family. Her father died in a train accident when Chopin was four years old, and her childhood was most profoundly influenced by her mother and great-grandmother, who descended from French-Creole pioneers. Chopin also spent much time with her family's Creole and mulatto slaves, becoming familiar with their unique dialects. She read widely as a child, but was an undistinguished student at the convent school she attended. She graduated at age seventeen and spent two years as a belle of fashionable St. Louis society. In 1870 she married Oscar Chopin, a wealthy Creole cotton factor, and moved with him to New Orleans. For the next decade, Chopin pursued the demanding social and domestic schedule of a Southern aristocrat, her recollections of which would later serve as material for her short stories. In 1880, financial difficulties forced Chopin's growing family to move to her father-in-law's home in Cloutierville, a small town in Natchitoches Parish located in Louisiana's Red River bayou region. There, Chopin's husband oversaw and subsequently inherited his father's plantations. Upon his death in 1883, Chopin insisted upon assuming his managerial responsibilities, which brought her into contact with almost every segment of the community, including the French-Acadian, Creole, and mulatto sharecroppers who worked the plantations. The impressions she gathered of these people and Natchitoches Parish life later influenced her fiction.

In the mid-1880s Chopin sold most of her property and left Louisiana to live with her mother in St. Louis. Family friends who found her letters entertaining encouraged Chopin to write professionally, and she began composing short stories. These early works evidence the influence of her favorite authors: the French writers Guy de Maupassant, Alphonse Daudet, and Moliere. At this time Chopin also read the works of Charles Darwin, Thomas Huxley, and Herbert Spenser in order to keep abreast of trends in scien-

tific thinking, and she began questioning her Roman Catholic faith as well as socially imposed mores and ethical restraints. After an apprenticeship marked by routine rejections, Chopin began having her stories published in the most popular American periodicals, including *America, Vogue,* and the *Atlantic.* The success of the collections *Bayou Folk* (1894) and *A Night in Acadie* (1897) solidified her growing reputation as an important local colorist. Financially independent and encouraged by success, Chopin turned to longer works. Although she had published the novel *At Fault* in 1890, that work displays many of the shortcomings of an apprentice novel and failed to interest readers or critics. Publishers later rejected a novel and a short story collection on moral grounds, citing their promotion of female self-assertion and sexual liberation. Undaunted, Chopin completed *The Awakening,* the story of a conventional wife and mother who, after gaining spiritual freedom through an extramarital affair, commits suicide when she realizes that she cannot reconcile her new self to society's moral restrictions. The hostile critical and public reaction to the novel largely halted Chopin's career; she had difficulty finding publishers for later works and was ousted from local literary groups. Demoralized, she wrote little during her last years.

The stories in *Bayou Folk,* Chopin's first collection, largely reflect her skills as a local colorist and often center on the passionate loves of the Creoles and Acadians in her native Natchitoches Parish. For example, ''A Lady of Bayou St. John'' portrays a young widow who escapes the sexual demands of a suitor by immersing herself in memories of her dead husband, while ''La Belle Zoraide'' chronicles a mulatto slave's descent into madness after her mistress sells her lover and deprives her of their child. Recent critics occasionally detect in *Bayou Folk* the melodramatic conventions of popular magazine fiction. Nevertheless, they laud Chopin's meticulous description of setting, precise rendering of dialects, and objective point of view. In addition, commentators perceived in several stories universal themes that transcend the restrictions of regional fiction. One such story, the often-anthologized ''Desiree's Baby,'' examines prejudice and miscegenation in its portrayal of Armand Aubigny, a proud aristocratic planter, and his wife Desiree. When she gives birth to a son possessing African characteristics, Aubigny assumes that Desiree is of mixed racial heritage and turns his wife and child out of his house. However, while burning his wife's possessions, Armand discovers a letter written by his mother, which reveals that she and therefore Armand belong to the race ''cursed by the brand of slavery.''

In *A Night in Acadie* Chopin continued to utilize the Louisiana settings that figured in *Bayou Folk.* However, the romanticism of the earlier collection is replaced by a greater moral ambivalence concerning such issues as female sexuality, personal freedom, and social propriety. Bert Bender observed that Chopin's ''characters transcend their socially limited selves by awakening to and affirming impulses that are unacceptable by convention. Unburdened of restricting social conventions, her characters come to experience the suffering and loneliness, as well as the joy, of their freedom; for the impulses that they heed are a mere part of a world in which change and natural selection are first principles.'' For example, in ''A Respectable Woman'' a happily married woman becomes sexually attracted to Gouvernail, a family friend invited by her husband to visit their home for a week. Disturbed by her feelings, she is relieved when Gouvernail leaves, but as the following summer approaches, she encourages her husband to contact him again, ambiguously promising that ''this time I shall be very nice to him.'' Chopin later expanded upon this essentially amoral perception of adultery in ''The Storm,'' a story written near the end of her career, which portrays a woman's extra-marital affair as a natural impulse devoid of moral significance.

Chopin also explored the connection between selfhood and marriage in *A Night in Acadie.* Several stories reflect her contention that security and love cannot compensate for a lack of control over one's destiny. In ''Athenaise,'' for instance, the title character, a naive young bride, leaves Cazeau, her devoted yet insensitive husband, twice; first returning home to her parents, then traveling to New Orleans. Although Cazeau retrieves her from her parents, he refuses to follow her to the city after drawing an unsettling parallel between his actions toward her and his father's treatment of a runaway slave. A month after arriving in New Orleans, however, Athenaise learns that she is pregnant, and, thinking of her husband, experiences ''the first purely sensuous tremor of her life.'' Now accepting her role as wife and mother, she reconciles with Cazeau. While some critics contend that Chopin likely formulated this conclusion, like other happy endings to her stories, to appease the moral sensibilities of her editors and publishers, most regard it as an appropriate ending to an incisive portrait of the limitations and rewards of marriage.

Early reviewers of *A Night in Acadie* objected to the volume's sensuous themes. Similar concerns were later raised by publishers who rejected Chopin's next volume, *A Vocation and a Voice.* Although Chopin continuously pursued its publication until her death, the volume did not appear as a single work until 1991. In these stories Chopin largely abandons local setting to focus upon the psychological complexity of her characters. Tales such as ''Two Portraits,'' ''Lilacs,'' and ''A Vocation and a Voice,'' examine contrary states of innocence and experience and ways that society divides rather than unites the two. In ''The Story of an Hour,'' the best known work in the collection, Chopin returns to the issue of marriage and selfhood in her portrayal of Mrs. Mallard, a woman who learns that her husband has died in a train accident. Initially overcome by grief, she gradually realizes that his ''powerful will'' no longer restricts her and that she may live as she wishes. While she joyfully anticipates her newfound freedom, however, her husband returns, the report of his death a mistake, and Mrs. Mallard collapses upon seeing him. Doctors then ironically conclude that she died of ''heart failure—of the joy that kills.'' In evaluating *A Vocation and a Voice,* Barbara C. Ewell observed: ''[The] collection, which includes some of Chopin's most experimental stories, reveals how intently she had come to focus her fiction on human interiority, on the interplay of consciousness and circumstance, of unconscious motive and reflexive action. Such psychological elements, combined with technical control, indicate a writer

not only in command of her craft but fully in tune with the intellectual currents of her time. In many ways, *A Vocation and a Voice* represents the culmination of Chopin's talents as a writer of the short story.''

The Awakening is considered Chopin's best work as well as a remarkable novel to have been written during the morally uncompromising America of the 1890s. Psychologically realistic, *The Awakening* is the story of Edna Pontellier, a conventional wife and mother who experiences a spiritual epiphany and an awakened sense of independence that change her life. The theme of sexual freedom and the consequences one must face to attain it is supported by sensual imagery that acquires symbolic meanings as the story progresses. This symbolism emphasizes the conflict within Pontellier, who realizes that she can neither exercise her new-found sense of independence nor return to life as it was before her spiritual awakening: the candor of the Creole community on Grand Isle, for example, is contrasted with the conventional mores of New Orleans; birds in gilded cages and strong, free-flying birds are juxtaposed; and the protagonist selects for her confidants both the domesticated, devoted Adele Ratignolle and the passionate Madame Reisz, a lonely, unattractive pianist. The central symbol of the novel, the sea, also provides the frame for the main action. As a symbol, the sea embodies multiple pairs of polarities, the most prominent being that it is the site of both Edna Pontellier's awakening and suicide.

After the initial furor over morality and sexuality in *The Awakening* had passed, the novel was largely ignored until the 1930s, when Daniel S. Rankin published a study of Chopin's works that included a sober assessment of *The Awakening*'s high literary quality and artistic aims. During the succeeding decades, critical debate surrounding *The Awakening* has focused on Chopin's view of women's roles in society, the significance of Pontellier's awakening, her subsequent suicide, and the possibility of parallels between the lives of Chopin and her protagonist. George Arms, for example, has contended that Chopin was a happily married woman and devoted mother whose emotional life bore no resemblance to Pontellier's, while Per Seyersted has noted her compelling secretive, individualistic nature and her evident enjoyment of living alone as an independent writer. Priscilla Allen has posited that male critics allow their preconceptions about ''good'' and ''bad'' women to influence their interpretations of Chopin's novel, arguing that they too often assume that Edna's first priority should have been to her family and not to herself. Like Allen, Seyersted brings a feminist interpretation to *The Awakening,* and points out that the increasing depiction of passionate, independent women in Chopin's other fiction supports the theory that she was in fact concerned about the incompatibility of motherhood and a career for women living during the late nineteenth century. These questions about Chopin's depictions of women's roles in society have led to a debate about the significance of Pontellier's suicide. The ambivalence of the character as she wrestles with the new choices that confront her has left the suicide open to many interpretations. Carol P. Christ, like Seyersted, interprets the death as a moral victory and a social defeat—the act of a brave woman who cannot sacrifice her life to her family, but will not cause her children disgrace by pursuing a scandalous course. In a contrasting assessment of Pontellier's choice to die, James H. Justus likens the protagonist's gradual withdrawal from society and responsibility to a regression into childhood selfishness because she refuses to compromise and cannot control her urge for self-assertion. Often compared to the protagonist of Gustave Flaubert's *Madame Bovary,* Pontellier differs primarily in her desire for selfhood, even at the risk of loneliness, while Madame Bovary seeks romantic fulfillment.

Once considered merely an author of local-color fiction, Chopin is today recognized for her pioneering examination of sexuality, individual freedom, and the consequences of action—themes and concerns important to many later twentieth-century writers. While their psychological examinations of female protagonists have made Chopin's short stories formative works in the historical development of feminist literature, they also provide a broad discussion of a society that denied the value of sensuality and female independence. Per Seyersted asserted that Chopin ''was the first woman writer in America to accept sex with its profound repercussions as a legitimate subject of serious fiction. In her attitude towards passion, she represented a healthy, matter-of-fact acceptance of the whole of man. She was familiar with the newest developments in science and in world literature, and her aim was to describe—unhampered by tradition and authority—man's immutable impulses. Because she was vigorous, intelligent, and eminently sane, and because her background had made her morally tolerant, and socially secure, she could write with a balance and maturity, a warmth and humor not often found in her contemporaries.''

Further Reading

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Chou En-lai

Chou En-lai (1898-1976) was a Chinese Communist leader and premier of the People's Republic of China. From the 1920s on Chou was among the top leaders of the Chinese Communist party.

Chou En-lai was born in Huaian, Kiangsu Province, into a landed family. Both of his parents died while he was a child, and Chou was sent to live with an uncle in Mukden, where he was given a traditional primary education.

Early Foreign Travels

In 1917 Chou went to Japan to continue his education. He joined in the activities of a nationalistic Chinese student organization and was introduced to Marxist thought through Japanese sources. When the May Fourth student movement broke out in 1919, he returned to Tientsin to join in the active political ferment among Chinese students. He enrolled at Nank'ai University, where he became editor of a radical student newspaper. Early in 1920 he was arrested with other students after a demonstration and imprisoned for 4 months.

After his release from prison, Chou went to France on a work-study program and soon came under the influence of French and Chinese socialists active in France. He became a member of the Chinese Socialist Youth Corps, a young Communist organization, and founded its Berlin branch in 1922. In the same year he was elected to the executive committee of the European branch of the Chinese Communist party (CCP). As the Communist party was at that time allied with Sun Yat-sen's Kuomintang (KMT), Chou also joined the KMT and served on the executive committee of its European headquarters. During these years he formed close attachments with many future leaders of the CCP, including Chu Teh and Ch'en Yi.

Work with the Kuomintang

Late in 1924 Chou returned to China and began working in Canton at the joint Communist-KMT revolutionary headquarters established there by Sun. Chou soon became deputy director (and in effect acting director) of the political department of the Whampoa Military Academy, just established with Chiang Kai-shek as its commander. In this capacity Chou formed connections with many cadets who were later to form the core officer group of the Red Army, among them Lin Piao.

In August 1925 Chou was made political commissar to the 1st Division of the 1st Army of the KMT, which was the chief military force under Chiang Kai-shek's control at the time. In the winter of 1925 he became special commissioner of the recently captured East River District of Kwangtung Province. Chou lost both these posts, however, after the Chung-shan gunboat incident of March 1926, when Chiang Kai-shek seized control of the KMT by a military coup.

When the Kuomintang armies began the Northern Expedition against the warlords in the summer of 1926, Chou went to Shanghai and worked to organize a labor revolt in the city. Chou then directed the general strike that captured Shanghai just before Chiang's troops entered the city. Chou, however, escaped the terror instituted by Chiang and fled to Wuhan, where the official leadership of the KMT still supported the Communist alliance. At the Fifth National Congress of the Communist party there in April, he was elected for the first time to the Central Committee and the Politburo and became head of the Military Committee. When the KMT at Wuhan also broke with the Communists in the summer of 1927, Chou fled again. He took charge of a small military force created by the defection of Communist officers and led the Nanchang uprising on August 1. After the failure of this insurrection Chou remained with the Communist forces through a series of abortive campaigns aimed at setting up a base in Kwangtung Province.

With the Communist party in disarray as a result of these events, Chou went to Moscow for the Sixth National Congress of the Communist party and was reelected to his positions. He returned to China in 1929 and created the Red Guards, a secret police that tried to protect the party leadership in Shanghai. In the spring of 1931 Chou was sent to Ch'ingkan Mountain Soviet, controlled by Mao Tse-tung and Chu Teh, to establish a closer connection with the party headquarters. There he became political commissar of Chu Teh's army. When this base had to be abandoned in 1934, Chou served as a military officer on the Long March to Yenan in the northwest.

In Yenan, Chou began to emerge as a major negotiator for the Communist party. He worked out cease-fire arrangements with Gen. Chang Hsüeh-liang that eventuated in Chang's kidnaping of Chiang Kai-shek at Sian in December 1936. As leader of the Communist delegation summoned to Sian, Chou is widely believed to have saved Chiang Kai-shek's life. From this point to the end of the Sino-Japanese war, Chou was largely involved in negotiations with Chiang Kai-shek and his government over common anti-Japanese issues. Chou spent much of the war period in Chungking,

the Nationalist capital, where his personal charm, intelligence, and tact made him an effective spokesman for the Communist position to the press, foreign diplomats, and uncommitted Chinese.

From November 1944 Chou was regularly involved in negotiations between U.S. ambassador Patrick J. Hurley, the Nationalist government, and the Communists. Early in 1946 he headed the Communist team in negotiations with Gen. George Marshall over the future of China. When these discussions broke down, Chou returned to Yenan.

People's Republic of China

After the Communist victory in 1949, Chou became premier of the People's Republic. He was largely responsible for the creation and guidance of the new governmental bureaucracy and until 1958 was also foreign minister. After 1949 he was also largely responsible for maintaining relations with the non-Communist political groups that supported the People's Republic.

Early in 1950 Chou negotiated in Moscow a treaty of alliance with the Soviet Union, and in 1952 he again went to Moscow, where he negotiated further agreements. In 1957 he played a significant role in negotiating settlements of issues arising from Polish and Hungarian conflicts with the Soviet Union. After Sino-Soviet relations deteriorated, he led the Chinese delegation that walked out of the Twenty-second Congress of the Soviet party in October 1961.

Chou also had to deal with acute crises in Sino-American relations that arose largely as a result of the Korean War. On Oct. 2, 1950, he delivered through the Indian ambassador a warning that China would intervene in the war if American troops crossed the 38th parallel. The American rejection of this warning brought a direct confrontation of American and Chinese troops in Korea. However, on Chou's initiative in 1955, Sino-American ambassadorial talks began in Warsaw.

Chou also was prominent in forming and implementing Chinese policy toward the Afro-Asian nations. He made extensive tours of Asia and Africa. In 1954 he led the Chinese delegation at the Geneva Conference and was instrumental in drawing up terms for the French evacuation of Indo-China. In 1960 he played a leading role in negotiating treaties delimiting Chinese frontiers with Burma, Nepal, Mongolia, Pakistan, and Afghanistan but failed to resolve the Indian frontier question despite a visit to New Delhi for talks with Prime Minister Jawaharlal Nehru.

Domestically, Chou played an essential role both as head of the administrative system and as peacemaker in the party. He actively supported Mao Tse-tung during the Great Proletarian Cultural Revolution that developed in 1965, the major objective being to reinfuse revolutionary enthusiasm into Chinese society. At the end of this movement in 1969, Chou was the third-ranking member of the Chinese leadership, and later, after Lin Piao disappeared, the second-ranking member.

In 1975, Chou was dying of cancer, but he continued to serve China. In January, his report to the Fourth National People's Congress justified the Cultural Revolution as a battle against bourgeois tendencies and at the same time proposed the Four Modernizations (of agriculture, industry, national defense and technology). Chou died on January 8, 1976.

His Family

In 1925 Chou married Teng Ying-ch'ao, whom he had met in 1919 when they were both active in student demonstrations in Tientsin. She remained an active revolutionary leader and was one of the few women who made the Long March. When she was trapped in Peking by the Japanese occupation of the city, she was smuggled through Japanese lines by Edgar Snow. She was deputy chairman of the All-China Federation of Women. They had no children.

Further Reading

The best account of Chou's life is Hsu Kai-yu, *Chou En-lai: China's Gray Eminence* (1968). Hsu tends to exaggerate Chou's importance but presents a convincing picture of his character-his human warmth versus his devotion to revolution. See also Edgar Snow, *The Other Side of the River: Red China Today* (1962), which contains interviews with Chou En-lai, as well as other Chinese leaders; Donald S. Zagoria, *The Sino-Soviet Conflict, 1956-1961* (1962); and Franz Schurmann and Orville Schell, eds., *The China Reader* (3 vols., 1967), especially volume 3. □

Chou Kung

Chou kung (active ca. 1116 B.C.) was one of the most revered figures in Chinese history. Confucius considered him the model minister whom all potential officials should emulate.

Chou kung, or the Duke of Chou, was born during the Shang dynasty (1766-1122 B.C.). His original name was Chi Tan and his family came from the Wei River valley of Shensi Province. His father, known as Wen wang, or the Cultured King, had revolted against the Shang, and Chou kung's older brother, Wu wang, or the Martial King, overthrew the Shang and established the Chou dynasty (1122 B.C.). Chou kung was his brother's chief adviser in planning military and political strategy. After the conquest Chou kung was given the fief of Lu, located on the eastern seaboard in what is now Shantung Province.

Chou kung did not immediately go to his fief but remained with his brother to help him run the government. Many of the policies Wu wang adopted were originally suggested by Chou kung. Wu wang died in 1116 B.C. and was succeeded by his infant son, known as King Ch'eng. Since Ch'eng was too young to assume full power, Chou Kung set himself up as regent. Chou kung's action was interpreted by some as an attempt to assume the throne for himself, and his two brothers, Kuan Shu and Ts'ai Shu, were particularly suspicious of his motives. Just after the conquest they had been put in charge of supervising the son of the

conquered Shang king, who had been given a small fief in eastern China. When Chou kung declared himself regent, the two brothers revolted and rallied around the Shang heir in an ostensible attempt to reestablish the Shang rule. Chou kung immediately sent out an army to the east and defeated the rebellious forces. He put to death the Shang heir and Kuan Shu and exiled Ts'ai Shu.

Chou kung served as regent for 7 years; he resigned when King Ch'eng reached maturity but continued to advise him. Chou kung was responsible for supervising the building of the new capital, which was moved from the Wei valley to Loyang in north-central China. He also is credited with composing instructions to the young king in administering his government. The exact date of Chou kung's death is unknown, but it must have been shortly after King Ch'eng took power.

Further Reading

There are no studies of Chou kung in Western languages. The definitive work is in Japanese. For background information see Marcel Granet, *Chinese Civilization* (1929; trans. 1930); Fung Yu-Lan, *A History of Chinese Philosophy: The Period of the Philosophers* (1931; trans. 1937); and Herrlee Glessner Creel, *The Birth of China: A Study of the Formative Period of Chinese Civilization* (1937). □

Chrestien de Troyes

The French author Chrestien de Troyes (active 12th century) was one of the greatest medieval poets. His works include the earliest extant Arthurian romances.

Very little is known of the life of Chrestien de Troyes. His productive literary career extends from a little after the middle of the 12th century to about 1190. He was associated with the court of Marie de Champagne in or after 1164 and with that of Philippe d'Alsace, Comte de Flandres, sometime between 1168 and 1190. In 1190 Philippe left on the Third Crusade, and it is generally assumed that Chrestien died about the time of Philippe's departure. Chrestien's name and some traces of the dialect of Champagne in his works show that he was from northeastern France. Various hypotheses about Chrestien's life have been advanced, for example, he was a herald at arms, but they are not well founded.

Two lyric poems can be attributed to Chrestien, and four others have been dubiously ascribed to him. He translated Ovid's *Art of Love* and *Cures of Love* and wrote an adaptation of an episode from Ovid's *Metamorphoses* and a version of *Tristan and Isolt;* these four works have, however, been lost. *Philomena,* a short, tragic romance, survives. Another surviving romance, *William of England,* is partly didactic and partly adventurous, but the authorship of this poem has been disputed.

Arthurian Romances

Erec and Enide, written about 1160, is the first of Chrestien's Arthurian romances which has survived. The hero marries the heroine fairly early in the romance, after which most of the story consists of demonstrations of prowess by which Erec proves himself free of uxoriousness. A tone of aristocratic refinement and of celebration of youthful joys and vigor runs throughout this work.

Cligès, composed about 1175, is at once Arthurian and Byzantine. It tells of Alexander, Prince of Constantinople, who goes to Britain to serve King Arthur. Alexander marries and returns to Constantinople with his wife and their son, Cligès. The second and longer part of this work consists of the dramatic love adventures of Cligès and Fenice.

Lancelot, or The Knight of the Cart, Chrestien's third major romance, was written for Marie de Champagne about 1179. The hero, Lancelot, goes in search of Queen Guenievre, who is being held captive. He meets a dwarf with a cart and is told to get into the cart if he wants to find the Queen. Although Lancelot hesitates to climb into this disgraceful conveyance, he finally does so. He then must overcome numerous obstacles, including the painful crossing of a sword bridge, before he finds the Queen. At last Lancelot kills the captor in combat and frees Guenievre. The theme of *Lancelot* is courtly love, which commits a knight to unlimited service to his lady. Therefore Lancelot's hesitation in climbing into the cart is a crime against courtly love and his long suffering is deserved. The last 988 lines of this romance were written by Godefroy de Leigny.

Yvain, or *The Knight of the Lion,* written about 1184, is a superb work. The hero, Yvain, marries Laudine, who grants him leave to engage in knightly activity. But he overstays his time and is banished by Laudine. During his wanderings he saves a lion from a dragon. The lion then becomes Yvain's companion and saves his life on two occasions. Yvain performs many feats at arms, all of which are directed to the needs of others. Due to the efforts of his benefactress, Lunette, he is reunited with Laudine. In this work the hero becomes aware of his weaknesses and renounces self-interest completely. His acts become deeds of expiatory charity, and his new spirit of compassion redeems him before his wife and his peers.

Perceval, or *The Story of the Grail,* Chrestien's unfinished masterpiece, was begun for Philippe de Flandres before 1190. The hero, Perceval, is raised by his mother in a remote region, since she fears that, like his father and brothers, he will meet death as a knight. However, he sees knights by chance and, much to his mother's sorrow, determines to become a knight. Although received by King Arthur, he is actually knighted by Gournement de Goort. Later Perceval visits the Grail Castle but fails to ask the significant questions; he soon learns the importance of the questions he did not dare to ask. A number of episodes follow, intermixed with parallel adventures of Gauvain, and then at line 9234 Chrestien's poem abruptly ends.

In the course of over 55,000 additional lines, four continuators put their hands to bringing the story to a conclusion, but their efforts fall far short of the genius, and

probably the intention, of Chrestien. Like the composer Richard Wagner, Chrestien undertook this highly spiritual theme for his last work: the character who plays the great fool is to evolve into the Grail hero.

Chrestien's works show courtly tastes, detailed psychological insight, an unusual ease in versification, which at times reaches lyric quality, and a narrative technique that was closely imitated for two generations.

Further Reading

The vast bibliography on Chrestien de Troyes is made up largely of French and German titles, of which the most concise short study is Jean Frappier, *Chréstien de Troyes* (1957), in French. The two most valuable studies in English are James Douglas Bruce, *The Evolution of Arthurian Romance* (2 vols., 1923), and Roger Sherman Loomis, *Arthurian Tradition and Chréstien de Troyes* (1949). Foster E. Guyer, *Chréstien de Troyes: Inventor of the Modern Novel* (1957), is useful. William W. Comfort's 1914 translation of Chrestien's romances is still the best in English; it does not, however, include *Perceval,* which was translated into modern French by Lucien Foulet in 1957. □

Joseph-Jacques-Jean Chrétien

Joseph-Jacques-Jean Chrétien (born 1934) had one of the remarkable careers in modern Canadian politics. He was elected ten times as a Liberal to the House of Commons, held almost every major cabinet office, served as the country's first French Canadian finance minister, and in October 1993 was elected as his nation's 20th prime minister.

Jean Chrétien was born on January 11, 1934, in Shawinigan, Quebec, the 18th of 19 children of paper mill machinist Wellie Chrétien and his wife, Marie Boisvert-Chrétien. His father was a grassroots Liberal Party organizer, and Chrétien described his family as ''Liberal in the free-thinking, anti-clerical, anti-establishment tradition of the nineteenth century.'' As a teenager he found himself defending Liberal policy in a local poolroom during the national election of 1949. A good student, he won a scholarship to Laval University law school in Quebec City, supplementing his income with summer work at the Shawinigan paper mill. He was called to the Quebec bar in 1958, a year after marrying Aline Chaîne.

In 1963 Chrétien became the federal member of Parliament for his home area of St. Maurice-Laflèche. He went to Ottawa speaking scarcely a word of English, but his energy and likability brought him quickly to the attention of Prime Minister L.B. Pearson and his powerful colleague Mitchell Sharp. Named Pearson's parliamentary assistant in July 1965, he was given the same position under Sharp, then the finance minister, in January 1966. Sharp liked his quick mind, solid political instincts, and straightforward manner, as well as his ability to convey to audiences his genuine Canadian patriotism and commitment to a strong national government, this at a time when some of his fellow Quebecers were calling for policies that would make their province master of its own destiny within or perhaps outside Canada. Chrétien was given cabinet rank under Sharp as minister of state for finance in April 1967, and he became minister of national revenue in January 1968.

Pearson was replaced as Liberal leader and prime minister by Pierre Elliott Trudeau in the spring of 1968, and Chrétien was appointed his minister of Indian affairs and northern development in the summer. Early on in his six-year tenure, his department suggested a package of reforms to Canada's native peoples, including an end to their separate legal status, that was received with outrage. Chrétien retreated but rebounded quickly, making it clear in actions and words that he hated paternalism and had no desire to act as ''the great white father.''

Chrétien was then given a series of senior economic portfolios. ''Let the philosophers philosophize elsewhere,'' he said. He enjoyed being where the cash was. He was president of the Treasury Board, 1974 to 1976; minister of industry, trade, and commerce, 1976 to 1977; and then the first francophone minister of finance, 1977 to 1979. The symbolism was important. A government had been elected in Quebec bent on independence for the province. The federal government wanted to make the point that Quebecers had real power in Ottawa and that their grievances could be solved in a national context. A difficult moment came in August 1978, when Trudeau announced major

spending cuts without clearing them with his finance minister. Rather than resign, Chrétien swallowed his pride, knowing that the departure of a senior francophone minister would give comfort to the separatists in Quebec.

The Trudeau Liberals were briefly out of office in 1979, but they swept back into power in February 1980. Chrétien was minister of justice with special responsibility to lead the federal forces in a referendum campaign that had been called by the Quebec government to determine whether the province ought to secede from Canada. The referendum (which rejected the plan) was won by the Chrétien side in dramatic and convincing fashion, and he next tackled the national constitution. After a bruising 18-month battle, all of the provinces were satisfied with the federal proposals, including a charter of rights and freedoms, except Quebec. Chrétien and his colleagues decided to proceed without his home province, reinforcing the impression in some quarters of Quebec that he had other priorities than its welfare.

Chrétien served as minister of energy, mines, and resources from 1982 to 1984. When Trudeau announced his retirement, Chrétien ran to become chief of the Liberal Party, finishing second in June 1984 to John Turner, who took over as prime minister. The relationship with Turner was strained, but Chrétien was appointed deputy prime minister and secretary of state for external affairs. He won his seat in the September 1984 election, but the party lost badly to Brian Mulroney's Conservatives. Chrétien returned to the private practice of law in 1986.

After Turner's resignation in 1990, Chrétien again contested the leadership of the Liberal Party, this time winning easily. Preferring to be constructive, he hated his new role as leader of the opposition. Media critics were everywhere—he was labeled ''yesterday's man''—and a long illness in 1991 sapped his strength over many months. In the national election of October 1993, however, experience showed, and all the former decisiveness and roughhewn confidence returned. Chrétien ran a brilliant campaign, taking 178 of 295 seats. The only blot was Quebec, where many of the old suspicions lingered and the separatist Bloc Quebeçois won 54 seats.

Chrétien assumed control as prime minister on November 4, 1993. The first months were marked by an emphasis on integrity in government, policy review, and budget-cutting. Polls taken at the time showed his party to be immensely more popular than it had been even at election time.

Chrétien successfully championed his federalist cause in 1995 with the Quebec Referendum. The Referendum was yet another attempt to make Quebec a separate entity from Canada. He has often been described as a major political player against Quebec separatists.

Further Reading

The only in-depth study of Chrétien is his own autobiography, *Straight from the Heart* (Toronto, 1985; revised edition, 1994).

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Agatha Christie

Agatha Christie (1890-1976) was the best selling mystery author of all time and the only writer to have created two major detectives, Poirot and Marple. She also wrote the longest-running play in the modern theater, *The Mousetrap*.

The daughter of an American father and a British mother, Agatha Mary Clarissa Miller was born at Torquay in the United Kingdom on September 15, 1890. Her family was comfortable, although not wealthy, and she was educated at home, with later study in Paris. In 1914 she was married to Col. Archibald Christie; the marriage produced one daughter.

In 1920 Christie launched a career which made her the most popular mystery writer of all time. Her total output reached 93 books and 17 plays; she was translated into 103 languages (even more than Shakespeare); and her sales have passed the 400 million mark and are still going strong.

It was in her first book, *The Mysterious Affair at Styles* (1920), that Christie introduced one of her two best-known detectives, Hercule Poirot, and his amanuensis, Captain Hastings. Her debt to the Sherlock Holmes stories of Sir Arthur Conan Doyle is manifest in the books in which this pair appears. Like Holmes, Poirot is a convinced and convincing spokesman for the human rational faculty (he places his faith in ''the little grey cells''), uses his long-suffering companion as a sort of echo-chamber, and even has a mysterious and exotically-named brother who works for the government. Captain Hastings, like Dr. John Watson a retired military man, has much in common with his prototype: he is trusting, bumbling, and superingenuous, and by no means an intellectual. Yet occasionally he wins applause from the master by making an observation which by its egregious stupidity illuminates some corner previously dark in the inner recesses of the great mind. There is even a copy of Conan Doyle's ineffectual Inspector Lestrade in the person of Inspector Japp.

While writing in imitation of Conan Doyle, Christie experimented with a whole gallery of other sleuths.

Tuppence and Tommy Beresford, whose specialty was ferreting out espionage, made their debut in *The Secret Adversary* (1922); their insouciant, almost frivolous approach to detection provided a sharp contrast to that of Poirot.

The enigmatic, laconic Colonel Race appeared first in *The Man in the Brown Suit* (1924), but, since his principal sphere of activity was the colonies, he was used only sporadically thereafter.

Superintendent Battle, stolid, dependable, and hardworking, came onto the scene in *The Secret of Chimneys* (1925) and later solved *The Seven Dials Mystery* (1929), but probably because of a lack of charisma was relegated to a subordinate role after that.

Others who debuted during this experimental period were the weird pair of the other-worldly Harley Quin and his fussbudgety, oldmaidish ''contact,'' Mr. Satterthwaite, and the ingenious Parker Pyne, who specialized not in solving murders, but in manipulating the lives of others so as to bring them happiness and/or adventure. Pyne was often fortunate enough to have the assistance of Mrs. Ariadne Oliver, the mystery novelist who bore an uncanny resemblance to her creator.

The year 1926 was a watershed year for Christie. It saw the publication of her first hugely successful novel, *The Murder of Roger Ackroyd,* in which the narrator is the murderer, a plot twist that provoked great controversy about the ethics of the mystery writer. It was also a year of personal tragedy: her mother died, and then she discovered that her husband was in love with another woman. She suffered a nervous breakdown and on December 6 disappeared from her home; subsequently her car was found abandoned in a chalk-pit. Ten days later, acting on a tip, police found her in a Harrogate hotel, where she had been staying the entire time, although registered under the name of the woman with whom her husband was having his affair. She claimed to have had amnesia, and the case was not pursued further. The divorce came two years later.

In 1930 she married Sir Max Mallowan, a fellow of All Souls College, Oxford, and one of Britain's foremost archaeologists. She often accompanied him on his digs in Iraq and Syria and placed some of her novels in those countries. In *Come, Tell Me How You Live* (1946) she wrote a humorous account of some of her expeditions with her husband.

Also in 1930, writing under the penname of Mary Westmacott, she published *Giant's Bread,* the first of six romances, none of which showed distinction. In that same year in *Murder at the Vicarage,* undoubtedly the best-written Christie novel, she first presented Jane Marple, who became one of her favorite sleuths and showed up frequently thereafter. Miss Marple was one of those paradoxes in whom readers delight: behind the Victorian, tea-and-crumpets, crocheted-antimacassar facade was a mind coldly aware of the frailty of all human beings and the depravity of some.

In the mid-1930s Christie began to produce novels that bore her unique stamp. In them she arranged a situation which was implausible, if not actually impossible, and into this unrealistic framework placed characters who acted realistically for the most realistic of motives. In *Murder in the Calais Coach* (1934) the murder is done with the connivance of a dozen people; in *And Then There Were None* (1939) nine murderers are invited to an island to be dispatched by an ex-judge with an implacable sense of justice; in *Easy to Kill* (1939) four murders are committed in a miniscule town without any suspicions being aroused; in *A Murder Is Announced* (1950) the killer advertises in advance. Also interesting in these books is Christie's philosophy that it is quite acceptable to kill a killer, particularly one whose crime is a heinous one.

In addition to her fiction, her archaeological reminiscences, the children's book *Star over Bethlehem* (1965), a collection of her poetry (1973), and her autobiography (1977), Christie authored 17 plays. Her own favorite was *Witness for the Prosecution* (1953), based on one of her novellas, but the public disagreed. *The Mousetrap* opened in London in 1952 and played there for over three decades, a run unparalleled in theater history. Many of her mysteries were made into movies—*And Then There Were None* three times—with the most successful those in which Margaret Rutherford portrayed Miss Marple.

Named a Dame of the British Empire in 1971, Christie died on January 12, 1976.

Further Reading

Besides *An Autobiography* (1977), there is a good biography by Gwen Robyns, *The Mystery of Agatha Christie* (1978). It contains a bibliography, although not as complete a one as that in *Contemporary Authors.* Janet Morgan's *Agatha Christie: A Biography* (1985) traces the writer's career through her first marriage and 1928 divorce. Christie is also a central figure in Sir Max Mallowan's *Mallowan's Memoirs* (1977). A semi-factual, semi-fictional look at the 1926 disappearance can be found in Kathleen Tynan's *Agatha* (1978). □

Christina of Sweden

Christina (1626–1689), Queen of Lutheran Sweden, who abdicated at the height of Sweden's power during the Thirty Years' War, converted to Catholicism, and spent the second half of her life in Rome.

Queen Christina is one of the most unusual monarchs in European history. Inheriting her throne at the age of six, she was raised by brilliant tutors to face a complex and dangerous political world. Intellectually gifted, with a highly complex personality, she confounded her advisors first by refusing to marry, then by voluntarily surrendering her throne, and finally by converting to Catholicism in an age of bitter religious warfare, although her Swedish kingdom was then leader of the Protestant powers. The 1933 movie *Queen Christina,* starring Greta Garbo, which made the queen's name familiar to 20th-century audiences is entirely misleading about the historical Queen Christina, but it is not alone; she has been the subject of extravagant praise from some observers and detestation from others—so much so, that reliable information in English has remained the exception rather than the rule.

Christina was the daughter of King Gustavus II Adolphus, one of the great military heroes of Swedish history. Entering the Thirty Years' War in 1630 when the ''Protestant Cause'' was at its lowest ebb, Gustavus Adolphus won a succession of sweeping victories over the armies of the Catholic Holy Roman Empire, culminating in the triumphs of Breitenfeld (1631) and Lützen (1632). At this second battle, however, Gustavus was killed, and although his generals fought on through the following two decades, none could quite match him for strategic daring or tactical elan. At his death Christina, his only child, inherited his throne. For the immediate future, power went to her regent, Axel Oxenstierna, a brilliant politician who continued Gustavus's active policy in northern Europe. He negotiated favorable terms for Sweden in its war against Denmark, settled at Bromsebro in 1644. By winning title to extensive south Baltic lands and ports for Sweden in the general pacification of Westphalia (1648), Oxenstierna showed unmistakably that Christina's Sweden had become the major power of northern Europe.

Not until December 1644, her 18th birthday, did Christina become queen in her own right, though by then she had been attending meetings of the Regency Council for two years. In the meantime, Oxenstierna had taken her away from her mentally unbalanced mother and put her education in the hands of Johannes Matthiae, a broad-minded and widely learned man, who gave her a thorough grounding in history, philosophy, theology, and the sciences, in accordance with her father's early orders that she should be raised like a boy. Matthiae nourished in her a passion for philosophy and whetted her intellectual appetite, preparing for the days when she would be one of the chief patrons of European intellectual life. She became a confident speaker of French, German, Latin, Spanish, and Italian, but her written works—letters, aphorisms, and an autobiography—suggest that, although she was surely bright, she was not the genius whom flattering courtiers described in their dedications.

As she matured, Sweden faced domestic and international crises. In the late 1640s, Swedish statesmen watched anxiously as a revolution overthrew the English monarchy and beheaded King Charles I. In Paris, the *Fronde* rebellion came close to unseating the French monarchy, and the boy-king Louis XIV had to flee for his life. Revolutions in these and other parts of Europe alarmed Oxenstierna, and he feared that the high taxes he had levied for war and for Christina's court expenses might spark a peasant revolt at home. In 1650, Sweden's representative assembly, the Diet, met at a time of widespread hunger following a poor harvest and protested against the power and privileges of the aristocracy, the price of food, and the costs of a foreign policy from which ordinary Swedes gained nothing. The Diet also argued that Oxenstierna's policy of giving away crown lands, in the hope that they would yield more revenue when taxed than when farmed, benefited none but the aristocracy.

Noting the Diet's formal *Protestation,* Oxenstierna tried to curb Christina's lavish tastes in art, architecture, and music when she began to rule in her own right—one of several sources of tension between the old servant and his new mistress. She, however, scorned Oxenstierna's efforts at frugality and defied him by giving large gifts of lands to returning veterans when the long series of wars came to an end. As the leading historian of Sweden, Michael Roberts, notes: ''She had neither interest in, nor grasp of, finance; and after 1652 seems to have been cynically indifferent to the distresses of a crown she had already decided to renounce.'' She also rewarded her favorites, such as Magnus de la Gardie, lavishly and tactlessly, and angered Oxenstierna further by introducing men into the royal council whom he thought unsuitable but could no longer oppose.

Every 17th-century European monarchy had to think about and plan for the succession. The presence of a queen made matrimonial diplomacy even more hazardous and more necessary than usual because the wrong husband could be politically disastrous. As an adolescent Christina was in love with, and planned to marry, her cousin Charles (the future Charles X), with whom she was educated at Stegeborg Castle. The attraction was mutual and led him to hope for a throne. But as she matured Christina's ardor cooled. Though she kept alive the possibility of a marriage to Charles, it was more as a tactic to secure the succession than from affection. Her Council of Regents and her Parliament were also eager to assure a politically suitable royal marriage of this kind, which could eventuate in the birth of heirs.

But once she was queen in fact as well as in name, Christina was in no hurry to tie the knot. Like Queen Elizabeth I of England a generation earlier, she realized that the promise of her hand in marriage was a more potent instrument than marriage itself. Once wed, her power would probably decline, whereas the hope of it beforehand would keep Charles, and other possible suitors, guessing as to her intentions and assure her dominance. Meanwhile, she endured rumors which alleged that she was involved in a lesbian affair with her friend Countess Ebba Sparre.

After lengthy disputes with her councillors, she agreed in 1649 to the principle that *if* she married it would be to Charles, but added that she could not be compelled to marry at all. She was more eager to have Charles formally recognized as her heir. Since the two of them were nearly

contemporaries, it was unlikely that Charles would enjoy a long reign after her. In the meantime, he had to skulk on his estates where, according to the court gossip of the day, he spent much of his time in a drunken stupor.

Christina was therefore still unmarried when, in 1651, she told Parliament of her intention to abdicate. A collective cry of dismay from the Swedish statesmen delayed her, but in 1654 she renewed the project and this time carried it out, leaving Sweden permanently in June of that year, and traveling to the Spanish Netherlands. From there, traveling in fine style and assured (as it then seemed) of a lifelong income from her Swedish estates, she went to Innsbruck in Austria, and during her stay openly declared her conversion to Roman Catholicism. To nearly all Swedes her conversion, even more than her abdication, appeared as a horrific form of betrayal. In that age of bitter, protracted religious wars, in which Lutheran Sweden had been pitted for 30 years against the Catholic Empire, a conversion of this sort seemed not so much an act of personal conscience as a symbolic declaration of allegiance to the enemy. Why she took these steps has always been a mystery, and has continued to be the subject of a keen dispute among Swedish historians. Her often-voiced conviction that women were unsuited to rule may have played a part in the decision, but religious conviction was probably more decisive.

Generations of historians have also debated the exact sequence of events and causes surrounding this amazing set of actions. While still in Sweden, Christina had been secretive about her interest in Catholicism, because of its politically volatile implications. She had certainly been strongly impressed by the Catholic French ambassador to her court, Chanut, and by the French philosopher Rene Descartes, also a dedicated Catholic, who spent the last year of his life at her court in Stockholm (he died there of pneumonia in 1650). Next she had encountered Antonio Macedo, who was a Jesuit priest posing as the Portuguese ambassador's interpreter. Christina had several conversations with Macedo and told him that she would welcome the chance to discuss Catholicism with more members of his order. When he hurried to Rome with this news, the Father General of the order responded by sending two learned Jesuit professors, Fathers Malines and Casati, also incognito, to her court. After winning her notice by their pose as Italian noblemen, they quickly recognized that she was a thoughtful and gifted person, ''a twenty-five year old sovereign so entirely removed from human conceit and with such a deep appreciation of true values that she might have been brought up in the very spirit of moral philosophy.'' They recalled later that ''our main efforts were to prove that our sacred beliefs were beyond reason, yet that they did not conflict with reason. The queen, meanwhile, shrewdly absorbed the substance of our arguments; otherwise we should have needed a great deal of time to make our point.''

Christina may have converted as early as 1652, more than a year before her abdication, but if so she did it secretly. When she went to the Netherlands in 1654, she was still accompanied by a retinue which included a Lutheran chaplain. But while there, he died and was not replaced. Christina, meanwhile, gained a reputation in those years, 1654 and 1655, for having a caustic and dismissive attitude towards all forms of Christianity, which may have been a smokescreen to allay suspicions of her conversion. At any rate, after her open confession of her new faith, scandalous tales of her atheism died away. On the other hand scurrilous rumors of her real motives, printed in an avalanche of hostile and lurid pamphlets, were to follow her to the grave and to mislead historians in the ensuing three centuries.

Arriving at Rome in high style after her stately progress through Europe, she took up residence in the Farnese Palace, alarmed Pope Alexander VII by meeting him in a red dress (the color usually reserved for Roman prostitutes) and entertained lavishly, but with little outward sign of religious fervor. Her home quickly became a salon, where intellectuals, cardinals, and noblemen met, and it inevitably became the focus of political intrigues. Despite Christina's lack of outward piety, she was the most prominent convert of the century, and Rome countered Protestant taunts with an avalanche of its own propaganda, singing her praises. She declared that other European princes should follow her lead and end the Reformation rift which had divided Europe for the last 150 years, but none did so.

Charles X, her successor in Sweden, gained a crown sooner than he had dared hope. He proved an effective—and sternly Protestant—monarch, carrying on the policy which Gustavus Adolphus had initiated, of gaining conquests in what is now Poland and North Germany, on the south shore of the Baltic. One pamphleteer noted that while the Pope had gained one lamb in Queen Christina he had lost an entire flock in Poland at the hands of Charles. Lands and tax revenues from this area strengthened the monarchy in its continuing conflict with the aristocracy, and facilitated the paradox of Sweden, a nation of very small population and indigenous resources, remaining a major European power for the best part of a century.

As for Christina, the second half of her life saw her embroiled in the complex politics of baroque Rome, in which she gained the greatest possible leverage from her royal position and felt constrained only by lack of money. When she arrived, the city was one of the focal points of a conflict between pro-French and pro-Spanish factions: France and Spain themselves were at war. At first the common view was that she was pro-Spanish, but her old friend Chanut reassured his master, Cardinal Mazarin, Louis XIV's chief minister, that this was not true. Sure enough, the early months of 1656 bore witness to a gradual deterioration of Christina's courtesy towards the Spanish ambassadors and her cultivation of French envoys and diplomats. She recognized that France was becoming the dominant power in Europe and that it could better serve her interests than any other nation. Among other things her income had fallen precipitously despite her precautions at the time of abdication. Since less than a quarter of the anticipated revenue was coming to her from her Swedish estates, she hoped Mazarin might offer her a substitute. In late 1656, therefore, she traveled to Paris and was again accorded a sumptuous royal welcome; she then settled down to debating with Mazarin the possibility that she might be made queen of Naples. The

Kingdom of Naples, constituting what is now southern Italy, was then in Spanish hands, and making it an independent, pro-French monarchy was one of the central aims of Mazarin's diplomacy. Christina seemed a likely candidate for monarch, and the two of them signed an accord at Compiegne which drew up a timetable for the achievement of this plan.

The expedition of conquest, prepared in secrecy, was due to sail from Marseilles to Naples in February 1657, but French military commitments elsewhere led to a delay. Christina returned from Italy to France and urged Mazarin to hurry, lest he lose the element of surprise. Sure enough, an Italian member of her own entourage whom she had treated lavishly in the past but who now felt slighted, the Marquis of Monaldesco, warned the Spanish Viceroy in Naples of the impending attack. The Viceroy prepared his fortifications to repel it, and Mazarin canceled the expedition. In a fury of disappointment and rage, Christina retaliated against Monaldesco, whose mail she had intercepted, by having his throat cut in her presence at Fontainbleau Palace, despite his agonized pleas for mercy. News of this bloody act, undertaken while she was a foreign king's guest and in his house, undermined her reputation and nullified the Neapolitan scheme altogether. She had fatally underestimated its consequences for her future. Some pamphlets appeared on the streets of Paris which said Monaldesco had been her lover and that she had killed him to keep the fact a secret; others added that he was just one in a long line of murdered lovers. These allegations were groundless, but the killing was politically inept, especially for a woman who prided herself on her Machiavellian skills and diplomatic tact. In 1659, France and Spain signed the Treaty of the Pyrénées and any lingering hopes of a Neapolitan kingdom for Christina fizzled.

From then on Mazarin would make no more schemes with her and Pope Alexander VII now referred to her as ''a woman born a barbarian, barbarously brought up, and living with barbarous thoughts.'' She returned to Rome without further hope of political power but was still resourceful enough to create one of the most refined and brilliant salons in Europe at the Palazzo Riario. For 30 more years, she remained the great anomaly in Europe, a skilled and talented queen without a realm. A circle of friends and retainers still surrounded her, led by Cardinal Azzolino, who did everything he could to repair her tarnished reputation but was careful always to answer her passionately loving letters in a tone of cold severity, lest further scandal attach itself to her name.

Unable to break the habits of a lifetime, she remained an inveterate intriguer (including an effort to become queen of Poland, and a plan to have Azzolino elected pope) but died in 1689 without making any further impact on the course of events. Without the backing of another monarchy, she lacked the resources for further expeditions, and her Swedish successor, Charles X, himself an ally of France, was careful to do nothing to encourage her. Vatican dismay at the Monaldesco affair had cooled sufficiently after 30 years that Christina the eminent convert could be given the final honor, by Pope Innocent XI, of burial in St. Peter's.

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Christine de Pisan

The French author Christine de Pisan C. (c. 1364-ca. 1430) wrote lyric poetry and also prose and verse works on a great variety of philosophical, social, and historical subjects.

Thomas de Pisan, father of Christine de Pisan, was an astrologer and medical doctor in the service of the republic of Venice when he accepted a similar appointment at the court of Charles V of France. Born in Venice, Christine was taken to Paris in 1368, where she was brought up in courtly surroundings and enjoyed a comfortable and studious childhood and adolescence. At 15 she married Étienne de Castel. In 1380 Charles V died, thereby dissolving the royal appointment of her father, who died 5 years later. Christine's husband, secretary of Charles VI, died in 1390, leaving her a widow at 25, with three children, considerable debts, and impatient creditors. Two years later Charles VI became insane, leaving the nation open prey.

Impoverished by multiple blows of adversity, Christine determined to earn her living by writing, composing her first ballades in 1393. Her works were successful, and richly illuminated copies of some of them were presented to noted patrons of letters. Thirty major titles followed until she retired to the convent at Poissy, where her only daughter had been a religious for 22 years. She wrote no more except one religious work and a eulogy on Joan of Arc after the victory at Orléans.

In verse, Christine's first work appears to be her *Hundred Ballades,* followed by 26 virelays, 2 lays, 69 rondeaux, 70 framed poems, 66 more ballades, and 2 complaints. In her *Epistle to the God of Love* (1399) she begins her battle for feminism, reproaching Ovid and Jean de Meun for their misogyny; a second attack appears in her *Tale of the Rose* (1402). Of her 15 other long poems the best is the *Changes of Fortune* (1403), in the 23,636 lines of which she traces changing ''fortune'' from the time of the Jews down to her own time.

In prose, after her allegorical *Epistle from Othea* (1400), Christine vigorously continues her feminism in the *City of Ladies* and the *Book of the Three Virtues* (both 1405). Other works in prose include the *Deeds and Good Morals of Wise*

King Charles V (1404), a book on arms and knighthood (1410), and the *Book of Peace* (1414), which holds up Charles V as a model for the Dauphin. Her *Hours of Contemplation on the Passion,* containing lessons on patience and humility, was written during her last retreat.

Further Reading

There is little material on Christine de Pisan. A study of her is in Alice Kemp Welch, *Of Six Medieval Women* (1913). See also Lula McDowell Richardson, *The Forerunners of Feminism in French Literature of the Renaissance from Christine of Pisa to Marie de Gournay* (1929).

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Christo Vladimiroff Javacheff

Christo Vladimiroff Javacheff (born 1935) is a Bulgarian-born sculptor who gained world-wide fame for his unique large-scale environmental artworks such as *Running Fence* and *Valley Curtain.*

Christo Vladimiroff Javacheff, who is known professionally only by his first name, was born on June 13, 1935, in Gabrovo, a small town in the Balkan Mountains of Bulgaria. Bulgaria was invaded by the Nazis during his early childhood, and later occupied by the Soviets at the end of World War II when Christo was about ten-years-old. He was the second of three sons born to Ivan Javacheff, a chemist and prominent businessman and industrialist, and Tzveta (Dimitrova) Javacheff, a political activist. His family was prominent in Bulgarian artistic circles in the 1950s and young Christo studied at the Fine Arts Academy in Bulgaria's capital city, Sofia. There the curriculum followed the tenets of Soviet Social Realism and Christo learned to paint in the strict realistic styles advanced by the Soviet government. As a member of the Communist Youths he participated in art propaganda projects while in school. In 1956, he went to Prague, Czechoslovakia to study theater design, and there he saw for the first time modern paintings by Matisse, Miro, Klee, and Kandinsky which were relegated to basements and storerooms.

Early Work

When the Hungarian uprising of 1956 broke out, Christo managed to defect to Austria. He studied art briefly in Vienna, Austria, and then, after a short stay in Switzerland, moved to Paris in 1958.

Once in Paris, Christo supported himself by painting and met a group of artists who used everyday objects and events as the subjects of their work. The group included Arman, Daniel Spoerri, Jean Tinguely, and Yves Klein. Roughly corresponding to American and British Pop Art, they gathered around the critic Pierre Restany and were identified as ''Nouvelle Realism'' (New Realism). In this milieu Christo made the first wrapped sculptures that became his hallmark. Christo also met his future wife and business and artistic partner, Jeanne-Claude Guillebon, in Paris. Guillebon was the daughter of a noted French World War II general and was born on the same day as Christo. She would play the role of organizer and administrator of their corporation, which controls the finances of these ventures. On many of the projects, Guillebon is also enrolled as a photographer.

Began Wrapping

Christo began wrapping objects for display purposes soon after his arrival in Paris. He started with small items, like beer cans and wine bottles, then moved on to bicycles, road signs, and cars. He also wrapped huge piles of crates along a harbor in Cologne, Germany, and covered shop windows and corridors of shops. His first major foray was his *Iron Curtain—Wall of Oil Barrels,* which he displayed in Paris in 1962. The origin of this approach is unclear; he told one writer that it may have developed when he and other art students in Sofia were ''drafted'' to decorate a railway embankment at the local train station. Decorating an actual location with common materials appealed to him.

''Christos''

In 1964 Christo moved to New York where he continued to make what he called ''temporary monuments,'' and at one point he wrapped live female models. His sculpture often passed as ordinary objects walking a line between art and life. His projects began to grow in size, and after several unsuccessful attempts he erected a 280-foot sausage-like column filled with air at the international exhibition *Documenta* in 1968, the first of his monumental environmental sculptures. He followed that success by wrapping a medieval tower in Spoleto, Italy and the city hall of Bern, Switzerland. In 1969, he wrapped the Museum of Contemporary Art in Chicago and revealed his *Wrapped Coast,* which entailed wrapping one mile of Australian coastline near Sydney. The *Valley Curtain,* built in the Grand Hogback Mountain Range near Aspen, Colorado in 1972, spanned a distance of 1,250 feet from one side of Rifle Gap, a narrow valley, to the other with 200,000 square feet of bright orange nylon fabric. *Running Fence,* built in 1976 of two million square feet of a white fabric ''fence,'' ran across 24 miles of California landscape from Sonoma and Marin Counties into the Pacific Ocean. These large projects were known as ''Christos'' and brought an ever increasing amount of both scorn and praise to Christo.

In the spring of 1980, he completed *Surrounded Islands* in Biscayne Bay near Miami, Florida, by encircling eleven man-made islands with 200-foot-wide sheets of flamingo pink polypropylene fabric. Christo called this project his

version of Monet's water lilies, in reference to Claude Monet's large cycle of paintings of water lilies, often considered the quintessential Impressionist painting. Christo's project was made with the help of 430 assistants, cost $3.4 million, and lasted two weeks. To realize *Surrounded Islands* the artist had to file numerous permits and go through seven public hearings. Much of the initial local opposition to it turned to support by its conclusion. In 1985, Christo unveiled his *Pont Neuf Wrapped*. He wrapped the Pont Neuf bridge, the oldest bridge in Paris, and one of the most famous crossings of the Seine River.

He followed this achievement with his 1991 ''Christo,'' *The Umbrellas, Joint Project for Japan and USA*. This project would not be as successful as his previous ones had been. The project consisted of a line of thousands of yellow and blue umbrellas arrayed in a wandering line along the coasts of Japan and California. After years of preparation and planning, environmental studies, wind tests, and negotiations, a line of umbrellas stretching for about 12 miles in Japan and 16 in California was unfurled on the same day in October. Unfortunately, a gust of wind lifted one of the large umbrellas out of its metal mooring, killing one person and injuring three more. Christo immediately ordered the closing of the umbrellas. Then, in the course of dismantling one of the umbrellas, a Japanese worker was electrocuted as he lifted the metal poles onto a truck near a high-power electric line.

These deaths made it increasingly difficult for Christo to gain permission for his projects and made it more difficult for Christo to gain the support of insurance companies and other organizations. Nonetheless, some progress was made on what Christo called ''the project that is more important to me than all of the others put together.'' This ''Christo'' was called *Wrapped Reichstag, Project for Berlin* and had been in Christo's mind for nearly 20 years. He wrapped the Reichstag, the center of Germany's government and an important and symbolic monument in that nation's history. The project had faced rigid opposition for many years, but in 1993 the president of the German parliament announced that she would support the wrapping. It took another year, but in February of 1994, a parliamentary vote of 292 to 223 okayed Christo's wrapping of the Reichstag.

The *New York Times* Holland Cotter wrote that, for Christo, the Reichstag ''is both a monument to democracy and a symbol of the possibility of renewed relationships between Eastern and Western Europe. In that light, his project can be viewed as the bandaging of old wounds.'' In June of 1995, Christo, his wife, and over 100 mountain climbers and assistants wrapped the Reichstag in thousands of yards of silver fabric. When the wrapping came off after nearly two weeks, the German government went ahead with plans to remodel the building so as to house the newly-unified German parliament.

In 1996, Christo traveled back to Colorado for his *Over the River, Project for Western USA*. This involved wrapping roughly five miles of the Arkansas River near Canon City, Colorado with a translucent fabric.

Christo's latest idea involves lining all the paths in New York City's Central Park with rectangular steel gates that would hold saffron-colored banners. The project has drawn fire from many in New York and is still under consideration.

The environmental projects of Christo are temporary events that require hundreds of assistants, cost large sums of money, and are the result of years of complicated negotiations between government officials, financial backers, environmentalists, and the public-at-large. The artist considered these efforts as part of artwork. No public or corporate funds are used for any ''Christo,'' and all funds were raised through the sales of his drawings and prints. His work always generated controversy which he welcomed claiming that ''the worst thing that can happen to any artist is that no one cares about his work.''

Like many contemporary artists Christo wanted to defy convention and demanded that old definitions and expectations of art be expanded. He challenged the idea that sculpture is a permanent object and circumvented the world of art galleries and museums by placing his art in the world-at-large. While the projects cost millions of dollars they cannot be bought, sold, or owned. William Rubin, curator at the Museum of Modern Art, described Christo as ''an artist functioning more in the realm of events than in that of painting and sculpture,'' where the emphasis has been on the end product and not on the process. As sculpture, his work is environmental, built to relate to a specific site and to be part of it. None of his projects can be moved. In the process of making the work Christo, along with hundreds of collaborators, must be a diplomat, publicist, fund-raiser, and politician as well as form-giver. This complex role goes against the modern myth of the artist as a lone individual.

In general Christo's projects get more and more ambitious and the planning stages become very complicated, especially in relationship to the amount of time that the artwork lasts. Like the artist Judy Chicago, he had a wide following outside of art circles, and he is often criticized by art critics for being a ''megalomaniac'' and for relying too much on the single theme of envelopment. Christo says of this, ''For me, the real world involves everything: risk, danger, beauty, energy.''

Further Reading

Christo (1972), with a text by critic David Bourdon, is a good summary of Christo's work up to the 1970s and contains many photographs of sculptures and projects that no longer exist. *Christo, Complete Editions, 1964-1982* (1982), by Per Hovdenakk, is a more up-to-date listing of the graphic work which accompanied his large projects. Information about Christo's work is constantly being updated and often appears first in the general press. A thorough examination of the process of making *Surrounded Islands* can be found in an article in *Art News* (January 1984) entitled ''Christo's Blossoms in the Bay,'' written by Lisbeth Nelson.

Information on Christo's project in Colorado can be found in the *Denver Post,* July 10, 1995; July 16, 1995; and November 16, 1996. Biographical information on Christo can be found in the May 23, 1997 issue of the *Denver Post*. Information on Christo's latest project in New York City can be found in the March 31, 1996 issue of the *New York Times*. □

Henri Christophe

Henri Christophe (1767-1820) was a Haitian patriot and king. Though he is mostly remembered for the Citadelle, the fortress he built, equally impressive was his organizational genius, which created a prosperous and solvent Haiti.

Born a slave, Henri Christophe originally came from the British island of St. Christopher (St. Kitts), from which he took his name. He bought his freedom in Saint Domingue and later added the English name of Henry (French, Henri) as a token of his admiration of England.

Christophe gained an early reputation as an independence fighter under Toussaint L'Ouverture in the 1791 antislavery rebellion. When French troops invaded Haiti in 1802 to reassert France's right to the former colony, Christophe was commanding Haitian troops in Cap-Français (modern Cap-Haitien). After Toussaint's capture by the French, Christophe served as a general under Haiti's military ruler, Jean Jacques Dessalines.

Following Dessalines's assassination in 1806, Christophe took over as president. However, the southern and western parts of Haiti had chafed under the authoritarian regime of Dessalines. To prevent a repetition of such a regime, a new constitution was promulgated which would have curtailed the power of the executive. Christophe refused to accept the office with such restrictions and gained control of the northern part of the country.

A Prosperous Kingdom

Recognizing the need for outside help in developing the country, Christophe did not have the customary xenophobic hatred of whites and thus welcomed them, especially the English, to his part of the country. During the 13 years of his rule, agriculture and commerce prospered in the north, and the treasury was full. Though he inherited the feudal economic and social structure from Toussaint and Dessalines, Christophe contributed a superb administration. He also promulgated a body of laws which he called the Code Henri.

In 1811 Christophe changed Northern Haiti from a republic to a kingdom and had himself crowned King Henri I. He then catered to the vanity of his associates by granting them nobility, thereby assuring their personal loyalty and identifying their interests with his own. Enforcement of costly court etiquette made the ''nobility'' exert every effort to make their plantations pay. In the words of James G. Leyburn, ''Vanity was to serve an economic and a political purpose.''

Generally, the masses accepted this feudalistic arrangement. In spite of the discipline, lack of mobility, and hard work, the farmers stayed reasonably content because they were permitted to keep one-fourth of their crops and to grow staples for personal consumption on private plots. Standards were set for personal appearance and for honesty. To achieve the latter, valuables were ''planted,'' and those failing to turn them in were punished. Christophe's corps of enforcers was the Dahomets, an elite group of soldiers also trained in administration. They enforced the King's law, impartially and efficiently, toward worker and nobleman alike.

Ultimately, Christophe became an egocentric tyrant, discipline became repressive, and in spite of border patrols the lure of the easy life in Southern Haiti drew many northerners. Although uneducated himself, Christophe supported the arts, created a school system (though it served mostly the nobility), and built magnificent edifices. Among them were Sans Souci, his residential palace, and the Citadelle la Ferrière, a massive and impregnable fortress dominating the northern plains from a 3,000-foot peak. Never finished despite an enormous number of workmen (20,000 of them are supposed to have died in its construction), the citadel nevertheless symbolized the defiance by a newly independent black republic still fearful of French reconquest.

Christophe's death was indicative of the man. After suffering a massive stroke while attending Mass, he was carried to Sans Souci. His army revolted, his friends and retainers deserted him, and on Oct. 8, 1820, he committed suicide, according to legend shooting himself with a silver bullet.

Further Reading

The definitive work on Christophe is John W. Vandercook, *Black Majesty: The Life of Christophe, King of Haiti* (1928). An excellent source of information on Haiti is James G. Leyburn, *The Haitian People* (1941; rev. ed. 1966). Other useful works include C. L. R. James, *The Black Jacobins* (1938; 2d ed. 1963); Selden Rodman, *Haiti: The Black Republic* (1954; rev. ed. 1961); and Charles Moran, *Black Triumvirate* (1957). □

Warren Minor Christopher

Lawyer and government official Warren Minor Christopher (born 1925) became U.S. secretary of state in 1993 by appointment of President Bill Clinton.

Warren Minor Christopher was born on October 27, 1925, in Scranton, North Dakota. His parents were Ernest W. and Catherine Anne (Lemen) Christopher. His father, a banker, died when Christopher was young. His mother moved the family to California.

Christopher attended Hollywood High School. In 1942 he entered the University of Redlands, but transferred to the University of Southern California to complete his studies. He graduated in 1945 with a B.S. degree with honors and finished serving his three years, from 1943 to 1946, in the U.S. Naval Reserve.

Christopher's plan to become a lawyer began by enrolling in Stanford University's law school in 1946. He

earned his LL.B. degree in 1949. After graduation he was selected for a very prestigious position: law clerk to Justice William O. Douglas of the U.S. Supreme Court.

After one year in Washington, D.C., Christopher returned to his hometown and joined a law firm. From 1950 on he split his career between practicing law and public service. He was a special counsel to California Governor Edmund Brown and vice-chairman of a commission the governor established in 1965 to investigate the causes of the urban riots in Watts, Los Angeles. Christopher also served as a consultant to the U.S. State Department and helped negotiate several international trade agreements.

President Lyndon Johnson appointed Christopher as deputy attorney general in June 1967. Johnson selected him to assist federal efforts to combat the urban riots in Detroit during July 1967 and in Chicago during April 1968. He served in that office until Johnson's term expired in January 1969. Christopher returned to his law firm in California.

President Jimmy Carter called Christopher back to work in the nation's capital in 1977. Christopher was appointed as deputy secretary of state. A highlight of his term in office occurred after militants in Iran seized the United States embassy and held its occupants as hostages from November 1979 to January 1981. Carter put Christopher in charge of negotiating the release of the 52 captured Americans. For his skillful and successful negotiations, he was awarded the Medal of Freedom, the nation's highest civilian award. When Carter left office in 1981, Christopher returned to California and resumed his law practice. He headed a commission to investigate charges of brutality and racism in the Los Angeles Police Department in 1991.

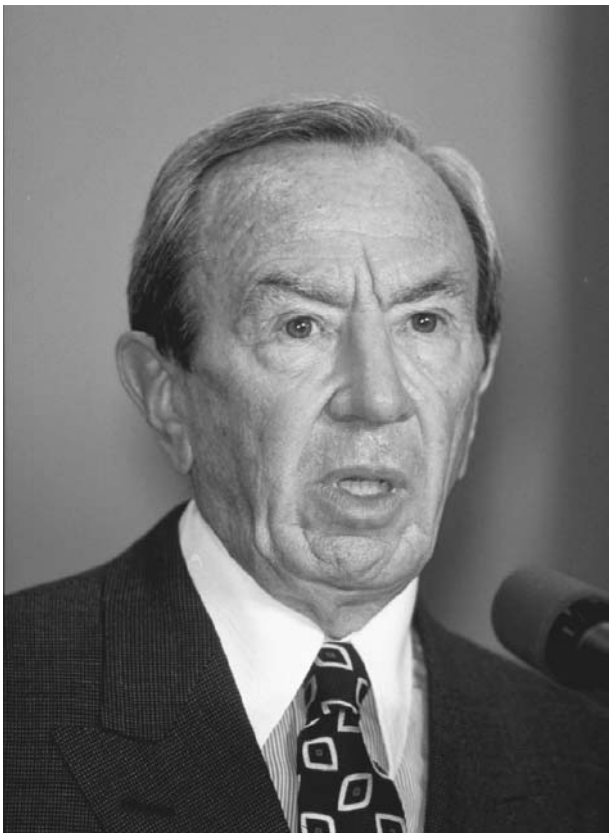

In 1992 Christopher was again called back into national public service. His record of having worked in every Democratic presidential administration since he was an adult continued with the election of President Bill Clinton. When Clinton won enough votes in the 1992 campaign to be assured of the Democratic Party's nomination, he asked Christopher to head the team to select a vice presidential running mate (Albert Gore). After the November 1992 election, Clinton asked Christopher to help select members to the new cabinet and to head the transition staff for the newly elected president. Clinton appointed Christopher as secretary of state in his first round of cabinet choices.

In 1993, Christopher was sworn in as the 63rd U.S. secretary of state. A series of international problems gave the new secretary of state little time to relax. After establishing some degree of order in Somalia, American troops were withdrawn by the end of March 1994. Meanwhile, in April the civil war among the states of the former Yugoslavia entered its second year and peace negotiations in the Middle East continued to be a sensitive issue. After Clinton was re-elected in 1996 to a second presidential term, Christopher resigned. During his four years with the cabinet, he played an important role in several foreign policy successes, including a historic peace accord between Israel and the Palestinian Liberation Organization (PLO).

Christopher married Marie Josephine Wyllis on December 21, 1956. An earlier marriage had ended in divorce. He had four children: Lynn, Scott, Thomas, and Kristen.

Further Reading

Warren Christopher co-edited a book on the negotiations to free the Americans held in the embassy takeover, *American Hostages in Iran: The Conduct of a Crisis* (1985). Christopher is listed in *Who's Who in America*.

Additional Sources

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Petrus Christus

The Flemish painter Petrus Christus (ca. 1410-c. 1472) synthesized inherited styles in a creative manner. His work is distinguished by extreme clarity, precision of form, and advanced rendering of linear and aerial perspective.

Petrus Christus was born in the Flemish town of Baerle. His early training probably took place in the workshop of Jan van Eyck in Bruges, and Christus is his only known follower. He is first mentioned in 1444, when he became a free master in Bruges and was granted citizenship in the town. With the possible exception of a

visit to Milan in 1457, he remained active in Bruges until his death in 1472 or 1473.

The earliest work by Christus dates from about 1441, when he appears to have completed the *Rothschild Madonna,* a painting begun by Jan van Eyck. The diminutive *St. Jerome* is also thought to be a collaboration between master and pupil.

About 1445 Christus was also exposed to the influence of the great painter from Brussels, Rogier van der Weyden. The *Nativity* in Washington from this period shows an awareness of Rogier's fluid compositions and the sharpened emotional content of his works, while retaining Van Eyck's strong sense of form. At the same time the advanced landscape background transcends the work of either master in clarity and organization. Further pictorial innovations can be seen in the *St. Eligius,* which Christus signed and dated in 1449. Despite its muted religious overtones, this panel is rightly considered the first genre painting in northern art. In the *Lamentation* in Brussels, Christus set for himself the additional problem of integrating a figural composition derived from Rogier with his own subtle interests in lighting and the ordering of space.

The portraits by Christus reveal a major development of the schemes inherited from both Van Eyck and Rogier. In *A Donor and His Wife* (ca. 1460) Christus localizes the figures in an amplified architectural setting and reduces the sitters to simple, blocklike volumes. This ability to attain ''progress through renunciation'' is also present in the beguiling *Portrait of a Young Woman* (ca. 1470), which reveals an unprecedented directness in the approach to the sitter in combination with a subtlety of modeling and lighting that found no rival in northern painting until the time of Jan Vermeer.

Further Reading

The best treatment of Christus is in Max J. Friedländer, *Early Netherlandish Painting,* vol. 1 (1924; trans. 1967). This magistral study contains a sensitive stylistic analysis of his works as well as an up-to-date *catalogue raisonné* of the major paintings. Also important is Erwin Panofsky, *Early Netherlandish Painting: Its Origins and Character* (2 vols., 1953). □

Edwin P. Christy

The American minstrel Edwin P. Christy (1815-1862) was not the originator of the minstrel show, but the Christy Minstrels set the pattern which almost all other companies followed.

Little is known about Edwin P. Christy's early life. He was born in Philadelphia in 1815 and worked for a time as an office boy in New York. He was subsequently a hotel clerk and a traveling salesman. It is known that about 1840 ''Ned'' Christy gave performances on the banjo and tambourine in the hotels and barrooms in Buffalo and a short time later blackened his face, dressed himself in old ''plantation'' clothes, and performed as a minstrel in Harry Meech's Museum in Buffalo. He was expert on the banjo, the instrument which was to provide the minstrel show its special musical character.

Christy's original company was formed in 1842. At first they called themselves the Virginia Minstrels, probably in imitation of an earlier group led by another famous minstrel, Dan Emmett, composer of *Dixie*. But when the original group of four was expanded to seven, the name was changed to the Christy Minstrels. It was the ''Christy's'' that became world famous.

History of the Minstrel Show

Christy never claimed to have created this theatrical form, as indeed no one could, for it was a kind of entertainment that gradually grew out of folk roots over the years. Christy merely credited his group with being ''the first to harmonize and originate the present style of Negro minstrelsy.''

The minstrel show's true source was the songs and dances of African American slaves in the antebellum South. From the touching melodies of joy and lament of these subject people grew an elaborate theatrical imitation which in time developed stereotypes far removed from their human origins. (The stage African American, characterized as a lazy, careless, fun-loving, rhythmic fellow, dressed in gaudy clothes, persisted as stereotype well into the 20th century.) Though the minstrel's portrait doubtless contributed to the white man's condescension toward African

Americans, the minstrel show itself was not malicious in intent, for its endeavor was always to provide simplehearted entertainment, and the performers early learned that their material was more appealing in blackface than in white. The show's presentation of human foibles and sentiments was directed toward its white audience, not its African American progenitors.

The most famous of those actors who early darkened their faces for the stage to render plantation songs was T. D. ''Daddy'' Rice, to whom most properly belongs the title ''Father of American Minstrelsy.'' It was his presentation of the song and dance *Jim Crow* (at first merely between acts of a play) that initiated the vogue of the minstrels. In 1832 at the Bowery Theater in New York, he gave 20 encores and probably brought more into the box office than any other performer of his time.

Christy's contribution came in formalizing the structure of the minstrel show. He settled upon the semicircular seating arrangement of the large company with the interlocutor at the center and with two end men, one with a set of bones (or castanets) and the other with a tambourine. The role of the interlocutor—the only performer not blackfaced and the role which Christy usually assumed—was to introduce the various acts, to harmonize and pace the activity, and to be the pompous butt of the jokes of the witty ''Tambo'' and ''Bones'' at the ends.

Christy's minstrel show was set up in three parts. It began with the elaborate entrance of the entire group in brilliant costume, a regalia of brightly colored dress suits, striped trousers, high hats. With the interlocutor's famous command, ''Gentlemen, be seated!'' the second portion, known as the ''First Part,'' began. It consisted of a variety of individual and choral songs, dances, and the chatter between the end men and the interlocutor. The ''Olio,'' or last part, was an assortment of individual specialty acts, much as was found later in vaudeville, concluded by the entire company participating in the ''breakdown,'' or ''hoedown.''

Christy also made elaborate use of the minstrel's parade, a bright musical march down the main street of American towns to announce the arrival of the company—a scene which was to become part of the nostalgic myth of 19th-century America.

Success of the Christy Minstrels

After their original performances in Buffalo in 1842, Christy's troop, growing in size and popularity, toured the West and South, arriving in New York in 1846 to give a brief series of concerts. But they were so successful that in 1847 they moved into Mechanics Hall, where they played for almost 10 years, giving over 2500 performances. The popularity of the ''burnt-cork players'' spawned many other companies, but until his retirement Christy was the king of his profession.

Christy's group toured England with such success that thereafter all such organizations came to be called ''Christy's.'' There were the Royal Christy Minstrels, the Queen's Christy Minstrels, and even a group which performed in the costumes of the English court.

Christy himself introduced the melodies of Stephen Foster to the public long before their rich simplicity was to make them American favorites.

By 1854 Christy had decided to retire. His company, however, continued to prosper under the leadership of George Christy (whose real name was Harrington), who had been a member of the original troop in Buffalo. Though Edwin retired a wealthy man, he fell increasingly into moods of melancholy in which he imagined himself penniless. In 1862, during one of these periods of temporary insanity, this man, who had brought laughter and music to so many, jumped from a window in his New York home and killed himself.

Further Reading

No full-length biography of Christy exists, though sketches of his career are given in various histories of the American stage that deal with minstrel shows. The most scholarly treatment of minstrelsy is in Carl F. Wittke, *Tambo and Bones: A History of the American Minstrel Stage* (1930), which provides a valuable record of the major minstrels and their companies. Dailey Paskman and Sigmund Spaeth, *Gentlemen, Be Seated!* (1928), gives details about individual companies and provides examples of songs and jokes of the minstrels, along with numerous drawings and photographs. Isaac Goldberg, *Tin Pan Alley* (1930), relates minstrel music to the popular music of a later period. □

Chrysippus

The Greek philosopher Chrysippus (ca. 280-ca. 206 B.C.) was the first systematizer of Stoic doctrine and should probably be credited with much of that Stoic logic and language theory which has impressed a number of 20th-century philosophers.

Chrysippus was born in Soli in Cilicia. As a young man, he made his way to Athens, where Cleanthes was head of the Stoic school. For a while Chrysippus seems to have been drawn to the teachings of Arcesilaus, head of the Platonic Academy and initiator of the skeptical phase in the history of Platonism, but eventually threw in his lot with Stoicism.

Any influence exercised by Cleanthes, however, must have been at a doctrinal level only; their personal relations do not appear to have been of the happiest. Chrysippus clearly had more respect for Cleanthes' beliefs than for his ability to defend them; on one occasion he asked Cleanthes to supply him with the doctrines, and he himself would supply the proofs. According to his ancient biographer, he eventually broke with Cleanthes and set up as a Stoic teacher in his own right. In 232 B.C. he succeeded Cleanthes as head of the Stoa and retained the chair till his death.

Chrysippus's numerous writings—he wrote 705 pieces, all of which are lost—mark a move away from the ''poetic'' stoicism of Cleanthes to a more rigid and logical

systematization of the doctrine. There was a saying in antiquity that ''but for Chrysippus there would have been no Stoa.'' A cardinal point of his system, indeed the one which underpinned the whole structure, was his conviction that absolute certitude is attainable by man. In this he was attacking the fundamental tenet of the Skeptical Academy, which laid stress on the Socratic method and the epistemological open-endedness of so many of Plato's dialogues. The continuing influence of the same skepticism on Chrysippus, however, can be seen in his willingness to examine counterarguments; in this respect he seems to have worried fellow Stoics, who felt that he often stated the anti-Stoic case more forcibly than his own.

While in general Chrysippus systematized doctrines propounded less systematically by his predecessors Zeno and Cleanthes, he seems to have made contributions of his own in the matter of basic epistemology; in his assertion that feelings are in fact judgments of the mind; in his conviction that the mind is purely rational, rather than a composite of rationality and irrationality; and, perhaps, in his anthropocentric view of the plant and animal kingdom.

Further Reading

For the fragmentary remains of Chrysippus's doctrines the most convenient source is the third volume of C. J. de Vogel, ed., *Greek Philosophy* (3 vols., 1950-1959; 3d ed. 1963). For discussion of particular doctrines see Josiah B. Gould, *The Philosophy of Chrysippus* (1970). □

Walter Percy Chrysler

The American manufacturer Walter Percy Chrysler (1875-1940) was a self-trained engineer who formed one of the three major automobile companies in the United States.

The son of a Union Pacific Railroad engineer, Walter Chrysler was fascinated by machinery at an early age. He turned down a chance to go to college to become an apprentice in the Union Pacific shops at Ellis, Kans. Hard-working, intelligent, and determined to master every aspect of his craft, Chrysler then worked as a machinist in a series of railroad shops throughout the Midwest. Moving into positions of greater responsibility, he emerged in 1910 as superintendent of motive power for the Chicago Great Western Railroad. As an official in the mechanical branch of railroading, Chrysler knew he had little chance of moving into the top echelons of the corporate structure, and so in 1910 he took a position as works manager of the American Locomotive Company in Pittsburgh, beginning at a salary of $8,000 per year.

At this time General Motors Corporation, formed by William C. Durant in 1908, was in financial difficulties. In order to avoid bankruptcy for the $60-million group of plants manufacturing both automobiles and components, a syndicate of bankers holding GM securities forced Durant out in 1910 and made Charles W. Nash, a self-trained engineer, president. Aware of Chrysler's efficient management of American Locomotive, Nash in 1912 persuaded Chrysler to become works manager of Buick at a cut in salary from $12,000 to $6,000.

Increased Production at Buick

Production methods at Buick were inefficient and expensive because cars were still being made by slow, handwork methods traditional in the manufacture of expensive carriages. Chrysler immediately reorganized the Buick shops into efficient units centered on construction by machinery and introduced the production-line method of automobile building inaugurated by Henry Ford. The results were impressive. The output of cars rose from 45 to 200 per day. At the same time Buick was chiefly responsible for a rise in GM's profits from $7 million to $28 million between 1913 and 1916.

Through skillful financial manipulations, Durant returned to the presidency of GM in 1916 and appointed Chrysler president of Buick at a salary of $500,000 per year, payable largely in stock. During the next 4 years production surged ahead, and Buick continued to provide most of the profits for GM. But Chrysler found Durant's interference in Buick's affairs increasingly irritating. He disapproved strongly of Durant's wholesale purchase of new plants for GM, some of them of marginal value to the combination, financially unstable, and difficult to integrate into GM's operations. Finally, in 1920 Chrysler resigned, intending to retire on his considerable savings. But in 1922, at the behest

of a banking syndicate, he took on the job of salvaging the Willys-Overland Company from bankruptcy at a salary of $1 million per year.

An important part of the recovery program was the designing of a high-performance car in the $1,500 range which would compete with luxury cars selling for $5,000 and up. Shortly after the start of the Willys-Overland undertaking, Chrysler accepted responsibility for a similar reorganization of the Maxwell Motor Company. Through the efforts of three capable engineers the new Chrysler car was completed at the Maxwell plant in 1924 and exhibited in New York.

Birth of Chrysler Corporation

Public enthusiasm for his new car enabled Chrysler to raise the funds to get it into mass production, and in 1925 the Maxwell Company was rechartered as the Chrysler Corporation. Because of increasing demand for the car, Chrysler purchased the Dodge Brothers Manufacturing Company in 1928. Capitalized at approximately $432 million, Chrysler Corporation was the second-largest automobile producer in the nation.

During the Depression, Chrysler followed a policy of rigorous reduction of debt and improvements on the line of cars—Chrysler, DeSoto, and Plymouth. Thus by 1937, when demand surged back, the company was in a secure position.

A bluff, abrupt man, Chrysler nevertheless had a warm, outgoing personality which enabled him to make and keep friends even in times of disagreement. His success was due primarily to his ability to rationalize production, cut costs to the bone, and constantly improve his product. Moreover, he showed a remarkable ability to grow with his job. During his automotive years he became as adept at managing the financial and marketing ends of his business as in the actual production of automobiles. He retired in 1935 and died 5 years later.

Further Reading

The most detailed information on Chrysler is in his autobiography, written with Boyden Sparkes, *Life of an American Workman* (1938). Chrysler describes his managerial methods in B. C. Forbes and O. D. Foster, *Automotive Giants of America: Men Who Are Making Our Motor Industry* (1926). Thomas C. Cochran gives an excellent account of Chrysler's business career in John A. Garraty, ed., *The Unforgettable Americans* (1960). Chrysler's years at Buick and the history of the Chrysler Corporation receive good coverage in two volumes by John B. Rae, *American Automobile Manufacturers: The First Forty Years* (1959) and *The American Automobile: A Brief History* (1965). □

Paul Ching-Wu Chu

A Chinese-American experimentalist in solid-state physics, Paul Ching-Wu Chu's (born 1941) leadership in superconductivity research in 1986-1987 led to revolutionary advances world-wide in materials which carry electric current without resistance at high temperatures.

Paul Ching-Wu Chu was born in China's Hunan Province on December 2, 1941. In 1949 he was taken to Taiwan where he grew up and received his formative education. Both his family and his country were supportive of his youthful interests in radios, electronics, and transistors. By the time he finished high school in Taichung, central Taiwan, he knew enough of the physical sciences to want to become an experimental physicist.

Chu attended Cheng-Kung University from 1958 to 1962, where he obtained his B.S. degree. After a year's service as an officer in the Nationalist Chinese Air Force, he migrated to the United States, where he earned his Master's degree in physics at Fordham University in the Bronx (1965). Then he moved to the University of California at San Diego in order to study solid-state physics in the laboratory of Bern T. Matthias (1918-1980), where he earned his Ph.D. in 1968. Matthias, an expert in superconductivity, exerted a strong influence on Chu, counseling him to think daringly within his discipline. Known to his American friends by his baptismal name, Paul, Chu published his first scientific papers in 1967 and 1968 on the relationships of high pressure and low-temperature superconductivity in various metallic compounds.

What is Superconductivity

The Dutch physicist Kamerlingh Onnes first made liquid helium in 1908 and, by means of a series of experiments utilizing that discovery, discovered the phenomenon of superconductivity in 1911. Superconductivity is the ability of electric currents to float through certain materials completely untouched, without an ounce of energy loss. Until 1986, superconductivity had only been seen at extremely cold temperatures, a few dozen degrees above the absolute zero mark. As a technology, that rendered it practically useless because of the enormous expense required to cool something to those frigid depths. Supercold and superconducting go hand in hand because superconductivity is a state of matter that's frozen beyond solid. Take a familiar substance, like water. Hot water molecules careen around in steamy disarray; cooler water gets organized enough to flow, or stay put in a glass; really cold water can freeze rock solid. The atoms in superconductors line up in an even more ordered array—so well ordered, in fact, that they all behave like a single atom. When electricity flows through this super-crystalline arrangement, it doesn't collide with atoms in the metal, scattering its energy this way and that, as normal currents do. It doesn't waste its energy as heat. So the current loses none of its punch.

But just as ice won't freeze above 32 degrees Fahrenheit, materials won't superconduct above their transition temperature, which is different for each material. Like a freezing point, it is the temperature at which the transformation from solid to superconducting takes place.

Traditional (pre-1986) superconductors all had transition temperatures below about 40 degrees above absolute zero. The only way to get something that cold is to surround it with liquid helium, the coldest liquid that can be created on Earth. But liquid helium is so expensive that any efficiency savings from superconductivity are quickly eaten up in cooling costs.

The miracle of 1986 was twofold: First, the new materials were ceramics, and no one could figure out how a ceramic could carry electricity at all—much less without resistance. Second the materials became superconducting at temperatures ''warm'' enough to be cooled with liquid hydrogen, which physicists point out is cheaper than beer.

What Can Superconductivity Do?

Since 1986, dozens of new high-temperature superconducting materials have been discovered. The one currently holding the record for the highest transition temperature was created by Chu, who hosted the anniversary workshop; it becomes superconducting at 164 degrees above absolute zero. Still, high temperature alone does not make a practical superconductor. The applications with the most potential to benefit from superconductor technology require strong electric currents and powerful magnets; nuclear magnetic imaging, for example, or power supply cables and motors.

But many of the new materials can't carry a strong current without destroying their own superconductivity—melting, in effect. Others fall apart in the presence of a strong magnetic field. Others can carry currents so high that they would evaporate a traditional copper wire. But unfortunately, Chu says, they are very unstable. ''Instability and [high temperature superconducting] go hand in hand,'' Chu said.

Some applications of superconductors—like magnetically levitating trains—rely on still another property of these magic materials. A true superconductor strongly repels magnetic fields. A magnet brought near a superconductor floats on an invisible cloud of magnetic force like a boat on water. Trains riding on such clouds should be able to fly from city to city at 500 mph or more, but for now, only the Japanese are seriously pursuing such a project.

High-temperature superconducting is especially useful in applications that require exquisite sensitivity. Because superconducting atoms move in lockstep, it's very easy to pick up even the most minute variations in magnetic fields. Thus, IBM is already developing mine detectors for the Navy that can pick up magnetic fields smaller than those created by a moving paper clip.

Indeed, the most developed applications to date are supersensitive magnetic field detectors (call SQUIDS, for Superconducting Quantum Interference Devices) that are used in everything from geology to oil prospecting. Developers see huge markets in medicine, for example, in high-temperature devices for listening to the magnetic fluctuations of the heart and brain. Of course, none of these promises will become reality until a host of technological problems is overcome. Cooling systems have to get better, and cheaper, and high-temperature superconducting components have to get rugged enough to stand up to the hard knock of everyday use and mass production. Researchers who make these materials are still hoping that the theorists—whose job it is to explain how they work—will offer some guidance in the future. Without a workable theory, they've had to rely on guesswork and intuition. ''I really have no idea what the mechanism is behind high-temperature superconducting,'' Chu said.

A History of Chu's Work

In 1926 W. H. Keesom first produced solid helium by using high pressures at low temperatures. It was Matthias who carried on this tradition, looking for more and better superconductive materials and ever higher critical temperatures (T_c) at which these materials might show superconductivity. Matthias found more than a thousand such compounds and achieved a record T_c of 18.3 K (Kelvin) in a nickel/tin alloy in 1953. Using his basic approach, a new record of 23.2 K was obtained by John Gavaler and Lou Testardi in metallic niobium/germanium films in 1973, seven years before his death. Chu's inspiration, like Keesom's, came largely from his mentor. But whereas Matthias had been constrained by having to work with the very expensive cryogenics of liquid helium, Chu, in his early research, was able to use the much cheaper but dangerous cryogenics of liquid hydrogen. The holy grail, a cryogenic of benign liquid nitrogen, which is cheaper than milk or beer, remained the animating motive for superconductivity research throughout the 1970s and 1980s.

After two years with the technical staff of Bell Laboratories in New Jersey, Paul Chu was appointed to his first academic post at Cleveland State University in Ohio. There, in 1973, he became a U.S. citizen and rose to the rank of full professor by 1975, creating an energetic research team in superconductivity, magnetism, and dielectrics. In 1978, with J. A. Woolam, he co-edited the book *High Pressure and Low Temperature Physics*. This work, plus more than 50 refereed scientific papers, led him to be wooed by and won to the Department of Physics at the University of Houston in 1979.

For the better part of the next decade Chu and his colleagues worked steadily toward realizing his dream of fabricating a superconducting material that could perform above the unbelievably high temperature of 77 K. Methods of all sorts were tested and their results appraised, but the 1973 record remained unbroken for 13 years. A 50 K leap to a ''practical'' high temperature above 77 K, the boiling point of liquid nitrogen, seemed insurmountable to many scientists. But then, in 1986-1987, everything changed and high temperature superconductivity (HTS) was born.

Johannes Georg Bednorz and Karl Alex Müller at the Zürich research center of the IBM Corporation published a report in the September 1986 issue of *Zeitschrift für Physik* that they had observed ''possible high T_c'' superconductivity at 35 K in a $La_2Ba_1Cu_4O$ (or lanthanum 214) mixture. A worldwide race to understand the chemistry and physics of this phenomenon started. Research teams around the world such as Bell Labs in New Jersey and laboratories in Tokyo, Zürich, Berkeley, Houston (of course), and many other cities were trying to understand the occurrence of superconductivity in the La214 compound. Chu's group chemically purified the compound, isolated the superconducting phase, and then exerted great physical pressure on it, thereby successfully raising the T_c into the mid-50s K by the end of 1986.

By January 12, 1987, they had unambiguously established superconductivity above 77 K for the first time. Since physical pressure had such a phenomenal effect on T_c, they decided to recreate the same effect by substituting smaller atoms for the lanthanum and barium in the compound. It seemed reasonable to substitute calcium for barium, but that didn't work. Another attempt at substitution, this time using strontium, was successful. Lanthanum was easily replaced by yttrium. Thus, by the end of January 1987, together with M. K. Wu (his former student, then at the University of Alabama at Huntsville), Chu's group was convinced that they had stabilized and observed unambiguously superconductivity above 90 K in their $Y_1Ba_2Cu_3O$ (or Yttrium 123) compound. Within a few weeks, replacement of yttrium with nearly all the rare earth elements demonstrated that a whole new class of superconductors had been discovered.

For the first time, superconductivity research could proceed using cheap liquid nitrogen. The copper-oxygen layers in these ceramics seems to be where the superconductivity is occurring. Unusual electrical and magnetic behavior, suggesting the existence of superconductivity at much higher temperatures, has subsequently been reported. However, these anomalies fail to meet the four criteria to prove unambiguously that they were superconducting. Those criteria are zero electrical resistivity, the Meissner effect, high stability, and reliable reproducibility. By the end of 1987, despite anomalies and a prevailing pessimism that any further discoveries would be made, Chu was confidently predicting HTS well above 100 K:

> High T_c is a real possibility, and known applications pose great promises and challenges as well to all of us. But I think the area of novel applications tailored to the unusual properties of this class of materials will hold even greater promise. Indeed, the year 1987 is a ''super'' year in physics. We have witnessed superconductivity, [a] supernova, [the] superstring (theory), and superconducting supercollider (authorization). Let us enjoy these super-events in physics.

Almost immediately, in the spring of 1988, superconductivity up to 125 K was observed in a thallium compound (TlCaSrCuO) by S. Sheng and A. Hermann.

Bednorz and Müller won the 1987 Nobel Prize for Physics, but Chu won respect and support as he continued to work toward ''super high,'' and ''super tech''—that is, room-temperature superconductivity and superconducting technology, respectively.

Room-temperature superconductivity was reported by the French research team of Jean-Pierre Bastide and Serge Contreras of the National Institute of Applied Science in Lyon in December of 1996. Room-temperature conductivity represents a jump of 200 degrees Fahrenheit, and researchers are conducting experiments to verify the French results.

Further Reading

Paul C. W. CHU achieved great fame in 1987 and 1988 with numerous awards and much coverage in newspapers and magazines. In addition to his own popular articles on ''Lasers'' and ''Superconductivity'' in *Funk and Wagnall's New Encyclopedia* (1982) and on ''Superconductivity'' in *McGraw-Hill Yearbook of Science and Technology 1989,* one might consult his favorite paper, ''The Discovery and Physics of Superconductivity above 100 K,'' in *AIP Conference Proceedings 169: Modern Physics in America, A Michelson-Morley Centennial Symposium,* W. Fickinger and K. Kowalski, editors (1988). The most popular article on the subject is ''Superconductors! The Startling Breakthrough that Could Change Our World,'' in *TIME* (May 11, 1987). Other popular articles include James Gleick, ''In the Trenches of Science,'' in *The New York Times Magazine* (August 16, 1987); and Al Reinert, ''The Inventive Mr. Chu,'' in *Texas Monthly* (August 1988). An absorbing and fast-paced history of Chu's work leading to the discovery of high temperature superconductivity, intended for the non-scientist, can be found in *The Breakthrough, The Race for The Superconductor,* by R. M. Hazen (1988). Basic scientific background on superconductivity may be found in V. Daniel Hunt's *Superconductivity Source Book* (1989). For the history of low-temperature sciences and technologies, see K. Mendelssohn's *The Quest for Absolute Zero, the Meaning of Low Temperature Physics* (1966). □

Chuang Tzu

The Chinese philosopher Chuang Tzu (ca. 369-ca. 286 B.C.), also known as Chuang Chou, was the most brilliant of the early Taoists and the greatest prose writer of his time.

Not much is known of the life of Chuang Tzu. The *Shih Chi* (Historical Records, written about 100 B.C.) tells us that he was a contemporary of King Hui of Liang (370-319) and King Hsüan of Ch'i (319-301). Thus Chuang Tzu seems to have been a contemporary of Mencius (372-289), but neither was mentioned by the other in his extant writings. The *Shih Chi* also says that Chuang Tzu was born in Meng on the border of Shantung and Honan and that he held a petty official post for a time in Ch'iyüan. However, he seems to have lived most of his life as a recluse, ''to be intoxicated in the wonder and the power of Nature.''

Legend has it that Chuang Tzu declined the honor of being prime minister to King Wei of Ch'u (339-329), saying that he much preferred to be a live tortoise wagging its tail in the mud than a dead one venerated in a golden casket in a king's ancestral shrine. (The story is apocryphal, but it is highly illustrative of the mentality of the Taoist mystic, who cared more for personal freedom than for high office.)

Chuang Tzu's greatness lay in his bringing early Taoism to its full completion. While he was true to the Taoist doctrine of *wu-wei* (refraining from action contrary to Nature), he extended the Taoist system and carried out metaphysical speculations never heard of by the early Taoists. The philosophy of Chuang Tzu, as characterized by its emphasis on the unity and spontaneity of the Tao, its assertion of personal freedom, and its doctrine of relativity of things, is essentially a plea for the ''return to Nature'' and free development of man's inherent nature. It is in fact a kind of romantic philosophy that favors anarchistic individualism and condemns Confucian virtues and institutions—a philosophy, in short, that idealizes the state of natural simplicity marked by no will, no consciousness, no knowledge.

All these ideas are well illustrated in the book bearing Chuang Tzu's name. The *Chuang Tzu* as it stands today contains 33 chapters, in 3 sections: 7 ''inner chapters,'' 15 ''outer chapters,'' and 11 ''miscellaneous chapters.'' It was probably compiled by Kuo Hsiang (died A.D. 312), the great commentator of the *Chuang Tzu*. As in the case of the *Lao Tzu* (also known as the *Tao Te Ching*), there has been much controversy over the authorship of the *Chuang Tzu*. The first section is generally regarded as the work of the man called Chuang Tzu. Some of the best chapters of the *Chuang Tzu* representing the naturalistic aspects of Taoism are not included in the first section, and no definite answer has so far been given as to who else would have written them. In view of the frequent repetitions, many interpolations, and differences of styles in the various parts of the work, most scholars agree that the *Chuang Tzu* is a compilation of Taoist writings from various hands. However this may be, the *Chuang Tzu,* which consists of beautiful allegories and lively anecdotes, has rarely been surpassed for beauty of style and felicity of expression.

Further Reading

English versions of the *Chuang Tzu* were edited by Herbert A. Giles (1889; repr. 1961) and Fung Yu-lan (1963). Extracts may be found in Arthur Waley, *Three Ways of Thought in Ancient China* (1939; repr. 1956), and in the Modern Library's *Wisdom of China and India* and *Wisdom of Laotse*. For discussions of Chuang Tzu see Fung Yu-lan, *History of Chinese Philosophy,* vol. 1 (1952), and Herrlee G. Creel, *Chinese Thought from Confucius to Mao Tse-tung* (1953). □

Chu Hsi

Chu Hsi (1130-1200) was one of the greatest Chinese scholars and philosophers. The system of Neo-Confucianism of which Chu Hsi is regarded as the spokesman represents a summary of doctrines of his predecessors as well as original ideas of his own.

Sung-dynasty (960-1279) China, in which Chu Hsi lived, combined a high point in cultural development with a singular weakness in political administration and military power. The popularization of printing stimulated the establishment of numerous libraries and academies and the compilation of several encyclopedic works. There was also a phenomenal economic growth, as evidenced by largescale overseas commerce and the introduction of paper money. Politically and militarily, however, the Sung period had a bad start and grew steadily worse during its 3-century tenure. Sung never achieved a unified rule over the Chinese Empire, and it had to coexist, successively, with the Liao (the Khitans), the Chin (the Jürched), and the Yüan (the Mongols), who were in control of an ever-expanding territory in North China.

In 1123 the Chin replaced the Liao, and in 1127 they ransacked the Sung capital at Kaifeng, carrying away Emperor Ch'in Tsung; his father and predecessor, the artist-emperor Hui Tsung; and about 3,000 courtiers. The remnants of the Sung court rallied around Emperor Kao Tsung and established the national capital in Hangchow—hence the designation Southern Sung (1127-1279). National policy polarized the court officials into two camps: those who upheld national pride and advocated military recovery of the North, and those who counseled prudence and espoused a peace settlement with the Chin. Eventually Ch'in Kuei, leader of the ''peace'' group, won out, and a peace treaty was concluded with the Chin in 1142.

While serving as a court official, Chu Sung, father of Chu Hsi, had voiced his opposition to the peace policies of Ch'in Kuei. Chu Sung was promptly relieved of his post at the capital and, as a punishment, appointed magistrate of Yu-hsi Prefecture in mountainous central Fukien. There Chu Hsi was born in October 1130, although the family came from Anhui in the Yangtze River valley. Chu Sung retired from his government post in 1134 and devoted himself to

the instruction of his precocious heir. When his father died, the 13-year-old boy continued his studies with three noted scholars whom his father had recommended. At the early age of 17 Chu Hsi passed the rigorous final civil service examination and was awarded the highest degree, a remarkable feat of scholarly achievement.

Early Career

Three years later Chu Hsi was appointed to his first official post, as recorder in the T'ung An Prefecture. During his tenure, from 1151 to 1157, he introduced reforms in taxation and police, expanded the community library, raised the standard of the schools, and promulgated a code of proper and decorous conduct. This initial appointment turned out to be also the longest continuous period of public life on the part of Chu Hsi, as he spent only a total of about 3 more years in public service much later in life and amid intermittent dismissals and recalls. He was offered imperial appointments more than 20 times, but divergence in public policy, as well as recurrent attacks of beriberi, compelled Chu Hsi to decline most of them in favor of a succession of sinecures, such as the superintendency of one temple or another.

Chu Hsi spent the long stretches of semi-self-imposed leisure in vigorous pursuit of scholarship and development of his system of philosophy. First, he sought out Li T'ung, one of the ablest followers of the 11th-century Neo-Confucians. Under Li T'ung's influence Chu Hsi renounced his affiliation with Buddhism and Taoism and turned his allegiance completely to Confucianism. Chu Hsi was a diligent scholar and prolific writer. During the period of 15 years from 1163 to 1178 he completed a formidable list of 18 scholarly works.

As Government Official

Chu Hsi did not accept another appointment to office until 1179. By this time his literary accomplishments had firmly established him as a leading scholar and interpreter of the Northern Sung philosophers. The court desired Chu Hsi's participation for its prestige value but had no use for his criticisms and moralistic preachments. Chu Hsi, on the other hand, had to go through the struggle between the Confucian teaching that a good man should undertake leadership in government and the possible compromise of his principles by serving superiors of whose policies, and even of whose character, he disapproved. Eventually, Chu Hsi was appointed to serve, not in the central government at the national capital, but as prefect of Nan-k'ang, in modern Kiangsi Province. After much hesitation, Chu Hsi accepted the appointment and assumed his duties.

In Nan-k'ang, Chu Hsi reduced taxes and restored the White Grotto Academy, which flourished under his direction and attracted many students. Among the scholars invited to lecture at the academy was Lu Chiu-yuan, with whom Chu Hsi had held a vehement philosophical debate a few years earlier. When famine struck, Chu Hsi instituted several important relief measures, including repairs of the dikes along the Yangtze River, while working energetically for the welfare of the people. He thus gained a considerable reputation as a capable and compassionate administrator.

After a 2-year term at Nan-k'ang, Chu Hsi was appointed as tea and salt commissioner of Chekiang Province, an area suffering from famine. He indicted a number of remiss and corrupt officials. One of the officials indicted happened to be related by marriage to a powerful minister at court, and mounting obstructions to his office and attacks on Chu Hsi himself began to occur. The weak Emperor vacillated between Chu Hsi and his enemies, and several imperial appointments to Chu Hsi were not implemented. When Emperor Kuang Tsung ascended the throne in 1189, Chu Hsi was conferred high honors and persuaded to accept the post of prefect of Chang-chou (modern Amoy) which he held for less than a year. He next served, in 1194, as prefect of T'an-chou (modern Changsha), where he restored the famous Yü-li Academy. But within a month he resigned in protest of a gross misconduct at court. Chu Hsi was highly recommended to the attention of the new emperor Ning Tsung, who had replaced Kuang Tsung, and summoned to the capital to serve as court academician and lecturer. Within a matter of weeks, however, he was ''granted leave'' and permanently relieved of government posts.

As His Majesty's Loyal Opposition

Chu Hsi's avoidance of public office was by no means an indication of a lack of interest in public affairs. As a matter of fact, he expressed himself only too freely and forcefully in a number of memorials presented to and at audiences with the succession of emperors during his lifetime. Chu Hsi assumed the role of guardian of Confucian principles and His Majesty's mentor and loyal opposition. The sealed memorial which he presented to Emperor Hsiao Tsung in 1188 in response to a summons to the court was especially lengthy and noteworthy. It began with an explanation of Chu Hsi's reasons for declining repeated appointments; namely, it would be inconsistent both for him and for the government if he occupied a government post while his advice and policies were rejected. Then it proceeded to the key point of the memorial—a basic teaching of Confucius—that good government could be achieved only through the ''rectification'' of the person of the Emperor. Chu Hsi stressed this theme repeatedly, because he held the conviction that the rectification of the Emperor would set off a chain reaction of moral regeneration leading from the Emperor to his family, the court officials, the civil servants, and ultimately the whole population. The welfare of the state therefore depended on the moral state of the mind of the Emperor. Conversely, the moral turpitude in the palace and corruption in the bureaucracy, which were prevalent, were symptoms of the Emperor's failure to achieve rectitude. To correct this serious defect, the Emperor must surround himself with wise and righteous ministers. Emperor Hsiao Tsung got up from bed to read the memorial by candlelight but decided that he could not make use of Chu Hsi's advice. Instead, the Emperor abdicated a few months later in favor of his son.

Chu Hsi's frank and forceful criticisms were not confined to the Emperor. During the few months he served as court lecturer in 1194, he warned the young emperor Ning Tsung of the scheming ambitions of Han T'o-chou, a high minister. This action triggered a broad purge from government of Chu Hsi and his friends and followers and also brought on vehement denunciations and fantastic rumors against him and his doctrines. In 1196 the Emperor proscribed Tao-hsueh (a term referring mainly to the Neo-Confucian system), and in 1198 a list was drawn up of 59 men guilty of belonging to the ''rebel clique of false learning,'' which significantly included four of Han T'o-chou's major political enemies.

Chu Hsi devoted the last 5 years of his life exclusively to study and teaching; he died in 1200. In spite of himself he had become the center of a politicointellectual struggle, and the attendance at his funeral by thousands of friends, pupils, and admirers was considered by his enemies as a gathering to mourn the ''teacher of rebellious falsehoods.'' After the public execution of Han T'o-chou in 1206 and the disgrace of his followers, opinion became more favorable to Chu Hsi. In 1208 Chu Hsi was accorded the posthumous title of master of literature, and in 1241 his tablet was admitted to the Confucian Temple.

Exemplification of the Sage Ideal

Chu Hsi objected to Buddhism on the grounds of its teachings and its practice of monasticism and tried to conduct his life according to Confucian teachings, to stand as a living example of Confucian sagehood. Chu Hsi's daily life is vividly described in a eulogistic account written by Huang Kan, his disciple and son-in-law: ''As regards his conduct and character, his appearance was dignified and his language to the point. He moved with an easy gait and he sat in an erect posture. Ordinarily he rose before dawn, wearing his long robe, a hat, and square shoes, and began the day by paying respects to his departed ancestors and the early sages at the ancestral temple. Then he repaired to his study, where the desks and tables, books and stationery were all arranged in good order. For his meals, the soups and dishes and spoons and chopsticks were placed each in its appointed place. When it was time to retire, he would first rest a while by closing his eyes while sitting erect. Then he would rise and walk to his bed in measured steps. By midnight he was asleep, and if he awoke in the night he would sit up in bed until dawn. This ordered life pattern remained constant for him from youth to old age, from one season to another, and under all circumstances.

''Within the family, he practiced utmost filial piety toward his parents and compassion toward his inferiors. There was a sweet harmony resulting from mutual kindness and propriety among the members of the clan. . . . Toward the relatives and townspeople, proper expressions were given on all occasions of joy or sorrow and assistance offered to all in need. At the same time, his own wants were few: enough clothes to cover his body, enough food to satisfy his hunger, lodging to keep out wind and rain. Living conditions which other people might have found unbearable, he accepted in contentment.''

It is evident that in his private life the philosopher strove to live according to what he conceived of as the rigorous standards of a Confucian sage. Chu Hsi has been respected and admired as a superior man after the Confucian model not only by posterity but also by his contemporaries, even including Lu Chiu-yuan (1139-1192) and Ch'en Liang (1143-1194), who vigorously disagreed with his philosophic views. It is with good reason that the Chinese refer to Chu Hsi as Chu Fu-tzu, the ''Great Master'' Chu.

System of Neo-Confucianism

With the passage of time the political controversies and factional struggles involving Chu Hsi have receded in importance, and he has come to be remembered—and revered—as a great scholar and philosopher. Chu Hsi's complete works, in 62 volumes, cover all fields of Chinese learning. In the field of classics Chu Hsi's commentaries were accorded the recognition of orthodoxy in the government examinations from 1313 until 1905, when the examinations were abolished. These commentaries often served as occasions for the author to express his own ideas and tenets, expositions of which are also preserved in the voluminous letters he wrote and in the lecture notes and dialogues kept by his disciples.

Chu Hsi's system of philosophy, known as Li-hsueh, or Li learning, represents a synthesis of the ideas of a number of his predecessors with the imprint of his own genius. The term *li,* which means principle, came into prominence first in the ancient classic *I Ching* and became central in the thought of Ch'eng I, whom Chu Hsi acknowledged as his master. Identifying *li* with the Supreme Ultimate in the system of the philosopher Chou Tun-i, Chu Hsi regarded it as the underlying order or rationale of all existence. He said: ''There is nothing in the universe but motion and quiescence alternating with each other without cease: this is called *i,* change. There must be a *li,* principle, governing this motion and quiescence: this is called the T'ai-chi, the Supreme Ultimate.''

Li, according to Chu Hsi, is ''without birth and indestructible'' and it is ''the intrinsic nature of all things.'' In its actualization in existent things, *li* is combined with *ch'i,* the material force, a concept advanced by Chang Tsai. With regard to the relation between *li* and *ch'i,* Chu Hsi said: ''Before creation, there is *li*. When there is *li* there is the world. If there were no *li* there would be no world.'' But also, ''When there is no condensation of *ch'i, li* will have no place to inhere.'' Hence the principle element and the material element are mutually dependent in the phenomenal world, but in the realm ''above shape,'' *li* is prior and can subsist without *ch'i*.

The material force, *ch'i,* provides also a basis for individuation. In each thing there is its *li,* and the totality of the individuated *li* might be called the total *Li,* or the Supreme Ultimate. The relation between the individual *li* and the total *Li* is not one of whole and part but is like that of the moon and its reflections. It is interesting to note that Leibniz had a fair knowledge of Chu Hsi's system of *Li,* and the close similarity between this system and Leibniz's system of monadology is perhaps no mere coincidence.

Man's nature, according to Chu Hsi, is his *li,* and therefore Chu Hsi could repeat after Confucius that ''by nature all men are alike'' and after Mencius that ''the nature of man is good.'' Evil in man is accounted for by the *ch'i* element, which is clear in some people and turbid in some others. Personal cultivation consists in cleansing the *ch'i* of the turbidity and recovering the purity of one's original nature, which is also said to be establishing the supremacy of the ''laws of heaven'' over the ''desires of men.'' For this undertaking Chu Hsi recommended the procedures found in the *Great Learning,* namely, ''the extension of knowledge through the investigation of things,'' which should also be accompanied by ''the attentiveness of the mind.''

Further Reading

The only volume on Chu Hsi is J. Percy Bruce, *Chu Hsi and His Masters* (1923). Substantial chapters are also found in Fung Yu-lan, *A History of Chinese Philosophy,* vol. 2 (trans. 1953); Carson Chang, *The Development of Neo-Confucian Thought,* vol. 1 (1957); Conrad M. Schirokauer, ''Chu Hsi's Political Career,'' in Arthur F. Wright and Denis Twitchett, eds., *Confucian Personalities* (1962); and Wing-tsit Chan, *A Source Book in Chinese Philosophy* (1963).

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Chulalongkorn

Chulalongkorn (1853-1910) was king of Thailand from 1868 to 1910. When Thailand was seriously threatened by Western colonialism, his diplomatic policies averted colonial domination and his domestic reforms brought about the modernization of his kingdom.

Born in the Grand Palace in Bangkok, Thailand (Siam), on Sept. 20, 1853, Chulalongkorn was the ninth child of King Mongkut but the first son to be born to a royal queen. He was thus regarded from an early age as the logical heir to the throne, especially by the consuls of European powers, and was educated accordingly. It was for him and his younger brothers that Anna Leonowens was engaged as governess at the court (1862-1867). She later recalled the slight and frail youth as studious, gentle, and awed by the responsibilities which lay before him. These came upon him much earlier than he expected when, after a trip with his father to the Malay Peninsula to view a solar eclipse, both he and his father fell ill of malaria and Mongkut died on Oct. 1, 1868.

Regency Period

Supposing the 15-year-old Chulalongkorn also to be dying, the most powerful government official of the day, the ''prime minister'' Suriyawong (Chuang Bunnag), stage-managed the succession of Chulalongkorn to the throne. He also arranged his own appointment as regent and the appointment of Prince Wichaichan, Chulalongkorn's cousin, as heir apparent, confident that Wichaichan could be manipulated after Chulalongkorn's death. But Chulalongkorn's health improved, and he was tutored in public affairs, traveled to Java and India to observe modern administration, and was crowned king in his own right as Rama V on Nov. 16, 1873.

Politics of Reform

With the support of his brothers and young friends, the King began, in 1873, to attack the injustices of the old order and the power of his political rivals by attempting to impose centralized budgeting and accounting, streamlining a judicial system beset by delays and corruption, and inaugurating consultative legislative councils dominated by his young friends. These actions, accompanied by a decline in Wichaichan's prospects, brought on the ''Front Palace Crisis'' of early 1875, when Wichaichan fled to the British consulate and demanded protection; had it been granted, Thailand would have become an Anglo-French protectorate in all but name. Britain and France, by refusing to support their consuls, treated the matter as an internal quarrel, and Chulalongkorn was able to bring about a resolution of the crisis. Peace, however, was bought at a high price, for the King's supporters were disbanded, the councils ceased to meet, and no further reforms were undertaken for a decade.

The decade which followed was in some ways the most critical of the reign. Chulalongkorn felt thwarted by the former regent and older conservatives who dominated public office; and they, for their part, were more than ever distrustful of him and the modern reforms with which he was identified. When the king managed, from 1879, to begin establishing modern schools for the education of civil servants, the sons of the old noble families were conspicuously absent. Several lesser noble families from whom the King expected support disgraced themselves in public scandals. Chulalongkorn found that he could rely only on his younger half brothers—of whom 26 survived into the 1880s—for educated and loyal leadership. He supervised their formal education and worked with them in his personal secretariat to assess their abilities before placing them in offices under his control. Together he and his brothers labored as clerks in the new audit office, discussed means of improving the royal bodyguard corps and ultimately the army, and carefully kept abreast of foreign affairs and all the details of domestic administration. As the ministers of the older generation began to die or retire, the King at last had his opportunity to initiate change.

Chulalongkorn was convinced of both the rightness and the necessity of reform. His father had imbued him with the Buddhist ideals of the ''just king'' (*dhammaraja*), and Mrs. Leonowens with parallel Western ideas of social justice and democracy, and to these ideals he was genuinely committed. At the same time, he was constantly reminded by Western representatives that his only hope of avoiding colonial control lay in undertaking far-reaching reforms to facilitate Western commercial penetration. The crisis of 1875 had made the King painfully aware of the limits of his

powers and of the strength of his conservative rivals, so that he moved only gradually and slowly to reform as his position improved. The Western consuls, however, were impatient and only dimly aware of this tense political situation, which the Thai tried to conceal from them; and by the time Chulalongkorn moved, it was almost too late.

Governmental Reform

As in 1873-1874, when the king began to take over the old ministries by appointing his brothers, the more radical among them wished to move faster than he did. A group including three of his brothers and five officials with foreign experience petitioned him on Jan. 8, 1885, for the creation of a constitutional monarchy and elective legislature. In a gentle and thoughtful reply he argued that parliamentary democracy was not yet possible in a country without education and in which the small educated elite was completely absorbed in administration. What was needed immediately, he stated, was a ''reform government.'' He rapidly constructed one in the following 7 years by placing young men gradually in all the old ministries, by transferring departments from one ministry to another to group responsibilities functionally, and by personally supervising the training of the men who were to run the new system.

The six ministries of traditional Thai government had been omnicompetent, each with its own tax collections, law courts, provinces to administer, and rights to unsupervised expenditure; and they tended to be dominated by the minister of the North (*mahatthai*) and the minister of the South (*kalahom*), whom the King had been almost powerless to control. The new system, introduced on April 1, 1892, had 12 functionally defined ministries responsible to the King. Nine of the 12 ministers were half brothers of the King, and they met regularly as a cabinet to formulate state policy.

Central to the reform program was the work of the ministry of interior, directed from 1892 by Prince Damrong Rajanubhab. By grouping almost 100 provinces into just 14 ''circles,'' Damrong was able to make effective use of a very small body of educated young men in rapidly strengthening Bangkok's control over hitherto semiautonomous provinces. As a result, state revenues doubled within 7 years, and the new administrative structure brought the rule of law, public works, and elementary public education to the most distant provinces by the turn of the century. Chulalongkorn's son Prince Rabi was appointed as minister of justice in 1896, and all Thai law was recodified along European lines by the end of the reign, and a centralized modern judicial system was introduced. Railway construction, financed until 1904 entirely out of current revenues, rapidly linked the country together as never before. The King took great care in choosing the men for these tasks and followed daily the progress of the work. He encouraged and supported the most able of them and gave them a free hand, while ever goading and criticizing the less decisive and mediocre.

Foreign Relations

Until the 1880s Chulalongkorn generally could assume that he had the goodwill of the Western powers and counted on British support for Thai independence and upon the skillful diplomacy of Prince Devawongse, whose appointment as foreign minister in 1886 marked the resumption of reform. From the mid-1880s, however, French ambitions in Indochina began to clash with Thai rights of suzerainty over Laos. The Thai were powerless to halt the demands which escalated into the Franco-Thai War of 1893 and ended with French gunboats forcing their way up the Chaophraya River to Bangkok to demand the cession to France of the east bank of the Mekong River and the payment of a large indemnity. Britain, counted on to support the Thai, refused to intervene, and Laos was ceded to France.

Chulalongkorn was disheartened and went into an almost year-long period of illness and depression. Once recovered, he began to take initiatives and responsibility he had earlier been more willing to share with his brothers. The Anglo-French Declaration of 1896 guaranteed the integrity of central Siam but left the northeast threatened by France and the south by Britain. Chulalongkorn's European tour of 1897 was, among other things, an attempt to secure new European interest in Thailand's continued independence, especially on the part of Russia and Germany. Whether the tour achieved this object or not, it did give Chulalongkorn a new self-confidence and a realization that modernization did not necessarily mean Westernization: ''We must try to imitate what is good elsewhere, and at the same time not only to keep but to develop what is good and worthy of respect in our own national character and institutions,'' he declared upon his return.

During the remainder of Chulalongkorn's reign rapid progress was made toward the resolution of Thailand's most serious problems in the field of foreign affairs. Small areas of Laos on the western bank of the Mekong and the western provinces of Cambodia were ceded to France in 1904 and 1907, and in return the Thai regained legal jurisdiction over French Asian subjects in Thailand. The cession to Britain of the four Malayan states of Kelantan, Trengganu, Kedah, and Perlis in 1909 brought Thailand similar legal concessions (although the abolition of extraterritoriality was still several decades away) and capital for the extension of the railways toward Singapore. Most of all, by the end of his reign the King could feel that his country's independence at last was secure.

Personal Life

Chulalongkorn's personal life was filled with tragedies no less severe than the public crises he successfully surmounted. His beloved Queen Sunantha died in a boating accident in 1880; Crown Prince Vajirunhis died in 1894. Of his 77 children (by four queens and many concubines, as was customary), only two-thirds lived to maturity. Though he took great satisfaction in his accomplishments, he did not enjoy being king. Especially in the 1880s, he was fond of traveling incognito and would wander the slums and streets of Bangkok at night clad as a peasant. He once stopped a royal procession to join, unannounced, a peasant wedding; and his numerous travel diaries are filled with recorded conversations with peasant farmers who told him local folklore or complained about local conditions. He was a man of

broad interests, and his zeal for change did not diminish his appreciation of his country's traditions.

Chulalongkorn was a prolific writer in many fields. Numerous volumes of his correspondence, as well as 25 volumes of his diary, have been published. His *Far from Home,* the collection of letters written to his daughter when he toured Europe in 1908, is still widely read. His historical study *The Royal Ceremonies of the Twelve Months* (written 1888) has never been superseded. His best historical works are his commentary on the memoirs of Princess Narinthewi and his lengthy ''Speech Introducing Governmental Reform'' in 1888. He wrote much verse and drama, his best-known drama probably being *Ngo Pa* (1905). After the longest reign in Thai history, he died on Oct. 23, 1910.

Further Reading

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Chun Doo Hwan

Chun Doo Hwan (born 1931), an army general turned politician, was elected to a seven-year term in 1981 as president of the Republic of Korea (South Korea).

Chun Doo Hwan was born on January 18, 1931, in a remote mountainous farm village in Hapch'ongun, South Kyongsang Province. He was the second son of a family of ten children. He studied the Chinese classics at an early age but started his formal primary school rather late. In 1940, at the age of nine, his family migrated to Manchuria where he entered Horan primary school in Jilin Province. After a little more than a year, his family moved back to Korea and settled down in Taegu, the third largest city in Korea. Following a period of irregular education, Chun was finally admitted to Hido Primary School in Taegu as a fourth grader in April 1944. It is said that Chun earned part of his school expenses as a newspaper delivery boy to help his father who was engaged in the Chinese medicine business. In 1947 Chun was admitted to a six-year Taegu technical middle school, only to have this education interrupted by the onset of the Korean War in June 1950.

Military Career

Chun passed the competitive entrance examination to the newly-inaugurated four-year course in the Korean Military Academy in December 1951. For the next four years from 1952 to 1955, which included the Korean War years, Chun spent his days as a cadet at the academy. As a cadet Chun was oriented more athletically than intellectually, serving at one time as captain of the academy's soccer team. He had ample opportunity to display his leadership role while a cadet. His close classmates, such as Roh Tae Woo and Kim Bok-dong, who would later play important roles in assisting the military coups led by Chun in 1979 and 1980, were more intellectually-oriented than was Chun. In 1955 Chun was commissioned as a second lieutenant, graduating with the first class to receive four years of training at the Korean Military Academy.

In December 1958 Captain Chun married Lee Soon Ja, the daughter of a retired general, Lee Kyudong, who once had served in the Korean Army Headquarters and was also a military academy classmate of former President Park Chung Hee. Lee's two uncles were also army officers. At the time of their wedding Chun was recruited as a founding member of the paratrooper special forces stationed at a base in Kimpo, outside of Seoul. In 1959 Chun went to the United States for a five-month training program on psychological warfare at the United States special combat school at Fort Black in North Carolina.

In April 1960 Chun became operations officer in the special forces and was on United States-Republic of Korea joint maneuvers in Okinawa when the April 19, 1960, student revolution took place in Korea. This resulted in the overthrow of President Syngman Rhee's government. On May 16, 1961, then-Major General Park Chung Hee and his followers led a military coup ousting the Posun Yun govern-

ment. Chun gave Park his allegiance and service and was credited, for instance, with having persuaded the cadets of the Korean Military Academy to march through the Seoul streets in support of Park. During the junta rule in the following months Chun was appointed one of Park's senior secretaries in charge of civilian petitioning affairs.

The subsequent career pattern of Chun in the military was smooth and rapid. He served in the Korean Central Intelligence Agency and at the Army headquarters and trained as a paratrooper. It is said that he took part in paratrooper sky jumping exercises more than 500 times. As a lieutenant colonel Chun became deputy commander of the First Paratrooper Special Forces in 1966 and battalion commander of the Metropolitan Defense Division in 1967.

Becoming More Political

In November 1969 Chun, now promoted to full colonel, served in the Army headquarters as senior aide to the Army chief of staff. He was the first in his class to be promoted to full colonel, and later general, although ranking only in the middle range of his class of 156 graduates. In November 1970 Chun volunteered to serve in Vietnam and was made commander of the 29th Regiment of the Republic of Korea 9th Division. After one year's field experience in combat Chun returned home to assume the position of commander of the First Paratrooper Special Forces. Incidentally, while in Vietnam Chun allegedly suggested to President Park in a letter the idea of establishing ''Democracy Korean style,'' which Park took favorably. Park later wrote back that he had made an address on this theme before to the graduating class of the Korean Military Academy in 1971.

As of January 1, 1973, Chun was made brigadier general and was appointed to serve in the Blue House (presidential mansion) Protective Forces as assistant deputy chief. On February 1, 1977, he was promoted to major general, and in 1978 he was appointed as commander of the Republic of Korea First Division. It was during his tenure as commander of the First Division that on January 10, 1978, his unit was credited with having uncovered North Korea's third invasion tunnel along the Demilitarized Zone (DMZ) near Panmunjom. On March 5, 1979, Major General Chun was appointed to a key position, commander of the Army Security Command, which subsequently enabled him to plot coups in 1979 and 1980.

On October 26, 1979, President Park was assassinated, ending 18 years of military rule. A civilian government under Choi Kyu-ha took office. As commander of the powerful Army Security Command, Chun investigated the Park assassination. On December 12, 1979, Chun acted against his military superiors by arresting Martial Law Commander General Chung Sung-hwa, who was also the Army chief-of-staff, in a violent confrontation charging him with possible implication in the assassination plot. This was the first of the two military coups which subsequently led to the founding of South Korea's Fifth Republic, officially proclaimed with the adoption of a new constitution by national referendum on October 22, 1980.

Meanwhile, on May 17, 1980, then-Lieutenant General Chun led the second coup establishing a military government to replace that of Choi. After proclaiming martial law and prohibiting assemblies and free speeches, Chun and his fellow coup leaders, including General Roh Tae Woo, went on to arrest the opposition leaders. Dissident Kim Dae-jung and New Democratic Party President Kim Young Sam, as well as the political leaders of the old regime, such as former prime minister and Democratic Republican Party President Kim Jong-pil were among those arrested. The arrest of Kim Dae-jung, however, led to a nationwide protest by Kim's followers and to the bloody riots of Kwangju, the provincial capital of South Cholla, Kim's home province. The Kwangju riot initially started as a campus demonstration, but turned into a major insurrection lasting for nine days between May 18 and May 27. Chun dispatched a paratrooper unit to recapture the city. In the process many civilians and rebel students were killed. Casualties were estimated at around 183 dead and several hundred wounded, according to an official account, although eyewitness accounts placed the figure much higher—at over 2,000 dead and wounded. ''Kwangju'' became an emotional and evocative issue for many South Koreans, who blamed Chun for what they considered a massacre and national disgrace.

The Presidency of Chun

During his tenure as president, Chun maintained a strong, sometimes brutal police state, but at the same time encouraged and oversaw the country's vast economic growth. Overall, South Koreans enjoyed prosperity and an improved standard living. He was invited to Washington, D.C. by U.S. President Ronald Reagan twice, in January 1981 and April 1985. He also paid an official state visit to Japan in October 1984, the first such visit by a Korean head of state. He actively toured other foreign countries, including the five ASEAN countries in 1981, four African countries and Canada in 1982, and several Asian countries in 1983. It was during his 1983 diplomatic tour that he was the target of an assassination attempt by a bomb explosion in Rangoon, Burma, on October 9, reportedly the work of North Korean commandos, which killed some of his closest aides. He also pursued an active policy of North-South Korean dialogue and negotiation on unification, including a proposal for a summit meeting between the leaders of the two Koreas.

The challenge of his administration was to maintain internal political stability, continue the momentum of economic growth, and successfully complete the 1988 Seoul Summer Olympics, in which North Korea refused to participate. Despite the public's skepticism, Chun left office, as promised, when his seven-year presidential term expired in 1988—though not as he originally planned. In 1987 he named his long-time friend and military colleague, Roh Tae Woo, as his successor. Violent demonstrations erupted until Roh made a dramatic speech endorsing direct presidential elections, restoration of civil rights for Kim Dae Jung and other dissidents, and lifting press restrictions. The turbulence was quelled, and Roh went on to win the presidential elections despite charges of fraud.

From Power to Disgrace

Chun left power amid widespread accusations of corruption, and was embarrassed by an investigation that officially spared him but sent several family members (also in government) to prison for having raised illegal funds from corporations. The former president sought to mollify public anger by leaving his luxurious home in Seoul to live an ascetic life in a Buddhist monastery for over a year. During Roh's presidency, which lasted until 1993, South Korea moved steadily toward a more democratic government and gained respect around the world. Domestically, however, accusations of fraud still persisted, particularly against Roh who faced charges of amassing a large slush fund while president.

A former dissident turned party leader, Kim Young Sam, was elected president in 1993—the first civilian to hold office after three decades of military leadership. Almost immediately, Kim came under pressure to right the wrongs of the military government's past transgressions. After a long investigation, former Presidents Chun and Roh were found to have initiated the 1979 coup, now referred to as a ''premeditated military rebellion,'' that led them to power. At first, it appeared the two men would not be prosecuted; however, public outrage demanded that they be tried for staging the 1979 coup and the Kwangju massacre. They each faced separate bribery charges.

Trial of the Century

On December 3, 1995 the government reversed its decision, and announced the two men would be indicted for their actions in the 1979 coup, as well as the military action in Kwangju that crushed the uprising against martial law. Chun immediately denied the charges and protested by going on a hunger strike that lasted for 26 days, but recovered to stand trial in early 1996. The most serious charge, which can be punished by execution, was for sending troops to Kwangju with orders to kill demonstrators. In September he was convicted of mutiny and treason and sentenced to death for the 1979 coup that brought him to power and for instigating the massacre in Kwangju. A panel of three judges tried and sentenced the case (South Korea does not have juries). The court also convicted Rho, and sentenced him to 22 years in prison. In separate but related cases involving political bribes, nine leading businessmen, including the chairmen of Samsung and Daewoo and 21 former presidential aides and military officers, were convicted on charges of corruption or assisting the coup. All received jail terms of at least three years, except the chairman of the Samsung group whose two-year sentence was suspended.

Both men appealed their sentences. The Appeals Court overturned Chun's sentence of death (usually by hanging), and reduced it to life imprisonment. Rho's sentence was reduced to 17 years in prison. In a final appeal to Korea's Supreme Court, both sentences were upheld. The only remaining possibility for leniency was a presidential pardon, which was unlikely given the public's strong desire to rectify past military actions and corruption of power. Even President Kim was not above scrutiny as he faced increasing questions about his own relationship with the previous leaders and the possibility that he took substantial sums of money from them.

Further Reading

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Connie Chung

In 1993 when Connie Chung (born 1941) became the co-anchor of the ''CBS Evening News,'' she was the first Asian American and the second woman ever to be named to the coveted post of nightly news anchor at a major network.

Constance Yu-hwa Chung was born on August 20, 1946, in suburban Washington, D.C., to Margaret Ma and William Ling Ching Chung. Her father had been an intelligence officer in China's Nationalist Army who fled his war-torn homeland for the United States in 1944.

Chung earned a degree in journalism from the University of Maryland in 1969. Her first job was with WTTG-TV, an independent television station in the nation's capital. Later she secured a job at CBS' Washington bureau, aided in part by the Federal Communications Commission's timely mandate for stations to hire more minorities. In her early years with CBS, Chung covered stories such as the 1972 presidential campaign of George McGovern, anti-Vietnam War protests, and the presidency of Richard M. Nixon.

In 1976, Chung moved to Los Angeles to becom an anchor at the local CBS affiliate, KNXT (now KCBS). She began hosting three news broadcasts a day, and the station went from third to second place in ratings. In 1983, she took a drastic pay cut and moved to NBC where she worked as a correspondent and anchored several shows and prime-time news specials. She also served as political analysis correspondent for the network. In 1989, Chung announced that she would leave NBC for CBS when her current contract expired. Her contract with CBS was reported to be worth $1.5 million annually. Her initial duties at CBS included hosting ''West 57th,'' ''The CBS Sunday Night News,'' and serving as the principal replacement for Dan Rather on ''The CBS Evening News.''

On June 1, 1993, Connie Chung became the co-anchor of the ''CBS Evening News.'' She became the first Asian American and only the second woman ever to named to the coveted post of nightly news anchor at a major network, traditionally thought of as the pinnacle of broadcast journalism. In addition to her role as co-anchor, Chung began hosting ''Eye to Eye with Connie Chung,'' a popular prime-

time television news magazine that highlighted interviews with controversial newsmakers, a specialty of Chung's. Her time in the limelight was limited. Her desire for higher level interviews caused a stir with the network and Chung's credibility suffered as she continued to cover the tabloid stories assigned to her. Her 1995 firing from the co-anchor position and subsequent loss of ''Eye to Eye with Connie Chung'' disturbed many who were pleased to see a woman reaching new heights in journalism. Dan Rather's seeming indifference to Chung's firing fueled the rumor that he pulled strings to have her let go.

Chung received numerous accolades for her work, including three National Emmy Awards, a Peabody, a 1991 Ohio State Award, a 1991 National Headliner Award, two American Women in Radio and Television National Commendations, a 1991 Clarion Award, and in 1990 she was chosen as favorite interviewer by *U.S. News and World Report* in their annual ''Best of America'' survey.

On December 2, 1984, Chung married television journalist Maury Povich, host of ''The Maury Povich Show,'' a syndicated day-time television talk show. Their adoption of a son, Matthew Jay Povich, came shortly after Chung's firing from CBS. She has been a full-time mother since her departure from the network, but talks have surfaced suggesting she and Povich will collaborate on a news show, to be produced by Dreamworks Televsion, once his contract with ''The Maury Povich Show'' runs out in 1997. □

Tung Chung-shu

Tung Chung-shu (ca. 179-104 B.C.) was a Chinese man of letters best known for his work in formulating a mode of thought which was to become known, somewhat loosely, as Confucianism.

Well versed in Chinese literature, Tung Chung-shu made his name at court during discussions with the Emperor (Han Wu-ti) and held official posts in the provinces. Tung's writings are preserved in the Standard History of the Western Han dynasty (*Han-shu*) and in a collection of essays entitled *Ch'un-Ch'iu fan-lu,* or *Luxurious Gems of the Spring and Autumn Annals*.

Very little of Tung Chung-shu's work was due to original thinking; his importance lies in his synthesis of a number of elements under a single system which could be adopted as the ideological basis for the exercise of imperial authority. He venerated Confucius as one of the earliest of China's teachers, who had clearly linked the exercise of temporal powers with moral standards. Tung's study of the past was directed to clarifying the moral precepts that could be learned and applied for the guidance of mankind; and he commented at length on the lessons to be found in the *Spring and Autumn Annals,* a text which Confucius was believed to have edited.

Tung Chung-shu accepted the principle that the creation of the universe and its maintenance in correct balance derived from the harmonious relationship of the two forces *yin* (female, dark) and *yang* (male, light) and the actions of the five elements (wood, fire, earth, metal, and water), which possessed both a control of material substances and a moral and symbolic effect. He also accepted the existence of *t'ien* (heaven) as the final arbiter under whose protection these powers operated. As part of the same regulated system, the son of heaven, the emperor, holds authority that was deputed to him from heaven in order to regulate the affairs of man and to impart to them a balanced and ordered development.

According to Tung Chung-shu, heaven, earth, and man have complementary parts to play within the single system of the universe, and in a well-ordered state of affairs they work together harmoniously. Heaven holds a perpetual interest in the welfare of man; man is endowed with a natural willingness to obey heaven; and the earth lies ready for man's cultivation and nourishment.

Role of the Emperor

So that human beings will cooperate effectively, heaven deputes temporal authority to a select individual, the emperor, who is thereby entitled to command the loyal obedience of the inhabitants of the world. This mandate is never bestowed indiscriminately and can be held properly only by an individual who possesses the characteristics, power, and personality that fit him for the just exercise of his authority; and this must always be designed to benefit humanity, not simply to enrich or strengthen his own position.

Tung Chung-shu lived at a time when the imperial dynasty of Han was being actively consolidated and its grasp of authority purposefully extended. In his knowledge of the past he could look back to earlier periods of Chinese history before the first empire had been formed (221 B.C.) and discern the circumstances in which heaven had bestowed a mandate to rule over small territories and how this had been forfeited by unworthy incumbents.

Warning Omens

With the establishment of the hereditary empire of Han (from 202 B.C.) the principle of heaven's mandate and its requirements had to be reconciled with a practical problem that could easily arise should an emperor conduct himself unsuitably, show himself unfit for the responsibilities that had been thrust upon him, and arouse opposition, disobedience, or rebellion. Tung Chung-shu's answer to this problem could satisfy the needs of imperial authorities who were anxious to find support for their measures. He believed that when it is clear that an emperor is abusing his position or failing to conduct the world in a sufficiently harmonious manner, heaven responds by giving an obvious warning so that the emperor can mend his ways and restore a balanced and just dominion on earth. Such warnings take the form of abnormalities or rarities, either in the heavens or on earth, for instance, eclipses, comets, earthquakes, or the birth of freak creatures.

In addition, the phenomena whereby heaven's warnings are manifested are of a symbolic type whose characteristics correspond with those of the improper or offensive activities perpetrated on earth under the dispensation of the emperor. For this reason the purpose of the warning may be determined easily, and appropriate steps may be taken to avert further phenomena. The system is based on a belief in a correspondence between the natural actions of heaven, man, and earth whereby the actions of one order may stimulate a similar reaction from the other two.

Tung Chung-shu linked the successful operation of dynastic rule with the teachings of Confucius, the benevolent dispensation of heaven, and an ordered explanation of the workings of the universe. This system comprised many of Confucius's own teachings regarding social relationships, the importance of education, and the operation of government. Later it was adopted as a state cult throughout China's imperial period, and in the course of those 2,000 years the cult became subject to very considerable changes of emphasis, doctrine, and practice.

Further Reading

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Frederick Edwin Church

The works of American painter Frederick Edwin Church (1826-1900) marked the culmination of romantic landscape painting in America and the final great expression of the group of artists identified as the Hudson River school.

Frederick Edwin Church was born in Hartford, Conn., into a prominent family. At an early age he decided to become an artist. He studied for a short time with Benjamin Coe, then went to Catskill, N.Y., in 1844 to study with Thomas Cole, one of the foremost painters of the Hudson River school. Though Cole died 4 years later, Church had already formed his style in the tradition of his master. He wished to travel and he read with interest *Kosmos,* a book by the young German scientist Alexander von Humboldt. This description of a 4-year trip to unexplored areas of Latin America inspired Church, who went to Ecuador and Colombia in 1853 and again in 1857. On these trips Church made many beautifully executed pencil drawings, which he later worked up into paintings showing detailed tropical foliage with Mt. Cotopaxi or Mt. Chimborazo in the distance.

In the summer of 1859 Church went to Labrador with Cole's biographer. Church was impressed by the dramatic aspect of icebergs and made many sketches. In 1865 he went to Jamaica and once again enjoyed sketching in a tropical environment. On his first trip to Europe, in 1868, he visited the Bavarian Alps, Italy, and Greece, as well as Palestine and Syria. A remarkable series of small oil sketches gives a pictorial account of these travels and indicates a very important side of his work, for they have a brilliance and spontaneity often lacking in his large canvases. Church made full use of his sense of the dramatic when depicting grandiose scenery. He had a remarkable feeling for light and atmosphere. His vividly painted sunsets seem almost explosive and anticipate 20th-century expressionism.

When he returned to America, Church built ''Olana,'' a large country house on a mountaintop commanding an unsurpassed view of the Hudson River and the Catskill Mountains beyond. This semi-Moorish structure designed by the artist with the help of the architect Calvert Vaux has been preserved as a museum. Here Church assembled paintings collected in Italy, Turkish carpets, Moorish tiles, and Near Eastern brass. After subsequent trips to Mexico, he added religious paintings and pre-Columbian sculpture and terra-cottas. Some paintings by Cole and some of Church's own hang in the house.

Church was enormously successful as a painter in his own time, and he amassed a considerable fortune. However, he was crippled by arthritis and unable to paint during the last 20 years of his life.

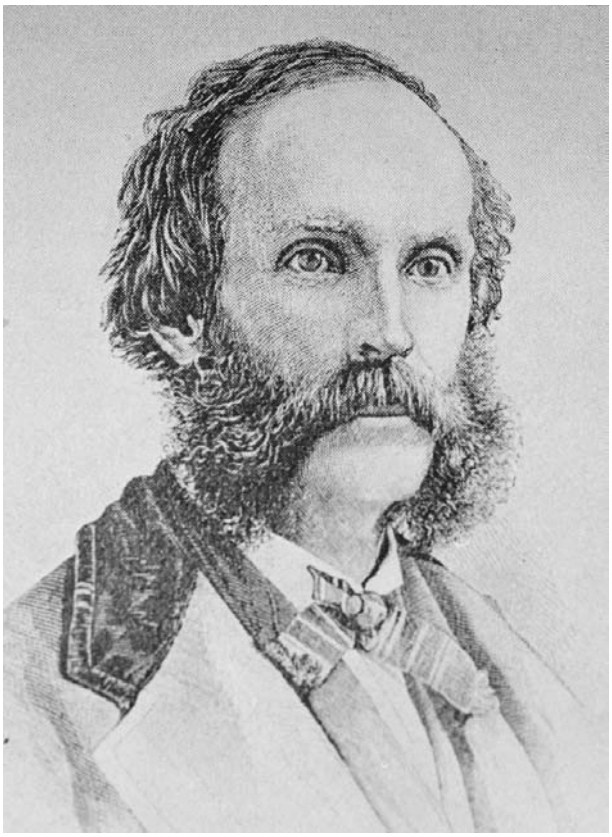

Further Reading

David C. Huntington, *The Landscapes of Frederick Edwin Church* (1966), is a sympathetic study of the man and his art and is the only critical work. Frederick A. Sweet, *The Hudson River School and the Early American Landscape Tradition* (1945), includes a short discussion of Church. Further background material is in Oliver W. Larkin, *Art and Life in America* (1949; rev. ed. 1960). □

Winston Churchill

The American author Winston Churchill (1871-1947) was known during his lifetime for his historical and political novels.

Born in St. Louis, Winston Churchill went to Smith Academy, then attended Annapolis. He served briefly in the U.S. Navy, working as an editor for the *Army and Navy Journal,* and then joined the staff of *Cosmopolitan Magazine*. He had been encouraged to write during his years in the Naval Academy and soon began a career as an author.

Churchill's first novel, *The Celebrity: An Episode* (1898), satirized the era's literary and fashionable world. This book introduced him to the public and gave him practice in portraying two kinds of characters that eventually loomed large in his works—the politician and the business tycoon.

Richard Carvel (1899) is a romantic historical novel of the American Revolutionary period. Though carefully written, the book has the episodic structure characteristic of Churchill. It became a best seller because of the conscientious research that gave remarkable authenticity to events and characters.

Churchill determined to cover ''the most emphasized epochs in the history of this country'' in a series of novels. *The Crisis* (1901), set mainly in St. Louis, where northern and southern emigrants and German immigrants had commingled in a border region, pictures the Civil War in a new way. *The Crossing* (1904), a panorama of America's westward movement and the newly settled frontier during the Revolution, is generally considered Churchill's best historical novel. Like its predecessors, this narrative vividly characterizes a number of outstanding historical figures.

By 1904, however, public interest in historical fiction had waned, and a group of ''muckraking'' journalists were exposing graft and corruption in the United States. Churchill was affected by the trend and began to write about contemporary issues. *Coniston* (1906) shows the long-lasting ethical conflicts in New England's politics; *Mr. Crewe's Career* (1908) examines a railroad's attempt to dominate a state. *A Modern Chronicle* (1910) deals with divorce, *The Inside of the Cup* (1913) with religion, *A Far Country* (1915) with the need for the control of corporations, and The *Dwelling-*

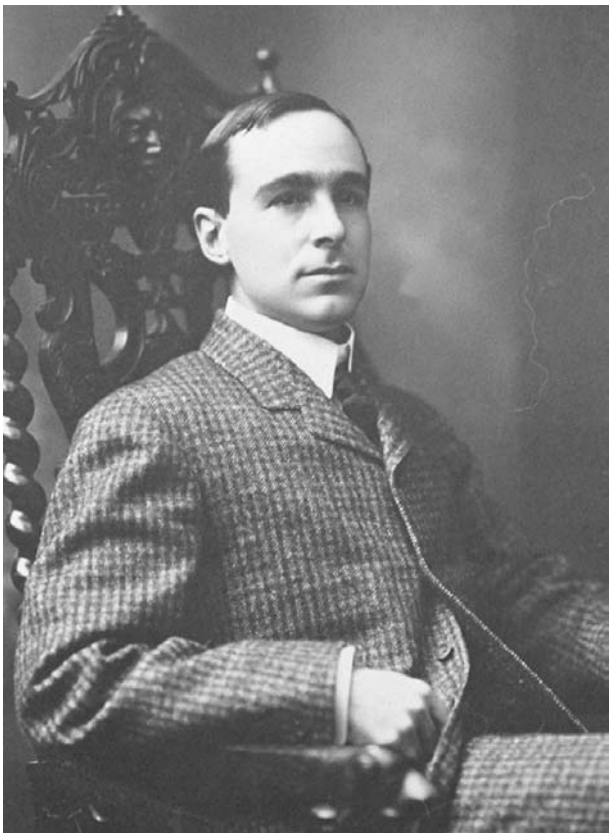

Place of Light (1917) with the rise of radicalism. His work established the value of research to the historical novelist.

Further Reading

Charles Child Walcutt, *The Romantic Compromise in the Novels of Winston Churchill* (1951), and Warren Irving Titus, *Winston Churchill* (1963), treat Churchill's life and work. General studies which discuss Churchill's novels include Ernest Erwin Leisy, *The American Historical Novel* (1950); Grant C. Knight, *The Strenuous Age in American Literature* (1954); and Joseph L. Blotner, *The Political Novel* (1955). □

Sir Winston Leonard Spencer Churchill

The English statesman and author Sir Winston Leonard Spencer Churchill (1874-1965) led Britain during World War II and is often described as the "savior of his country."

Sir Winston Churchill's exact place in the political history of the 20th century is, and will continue to be, a subject of debate and polemical writing. Where he succeeded, and how much he personally had to do with that success, and where he failed, and why, remain to be established. That he was a political figure of enormous influence and importance, belonging in many ways to an age earlier than the 20th century, and that he fitted uneasily into the constraints of British party politics until his moment came in 1940 are not in doubt. Until recently his reputation during the years from 1940 onward was scarcely questioned. But now historians are beginning to reassess his career in just the same way as Churchill himself tried to revise T. B. Macaulay's account of the Duke of Marlborough by writing a multivolumed *Life* of his distinguished ancestor (completed in 1938).

Churchill's record both before 1939 and after 1945 was for the most part undistinguished. But as Anthony Storr writes: "In 1940 Churchill became the hero that he had always dreamed of being. . . . In that dark time, what England needed was not a shrewd, equable, balanced leader. She needed a prophet, a heroic visionary, a man who could dream dreams of victory when all seemed lost. Winston Churchill was such a man; and his inspirational quality owed its dynamic force to the romantic world of phantasy in which he had his true being."

Early Life

Winston Churchill was born on Nov. 30, 1874, at Blenheim Palace—the home given by Queen Anne to his ancestor the Duke of Marlborough. He was the eldest son of Lord Randolph Churchill, a Tory Democrat who achieved early success as a rebel in his party but who later failed and was cruelly described as "a man with a brilliant future behind him." His mother was Jenny Jerome, the beautiful and talented daughter of Leonard Jerome, a New York businessman.

Winston was conventionally educated following the norms of his class. He went to preparatory school, then to Harrow (1888), then to the Royal Military College at Sandhurst. He was neither happy nor successful at school. Winston idolized his mother, but his relations with his father, who died in 1895, were cold and distant. It is generally agreed that as a child Winston was deprived of openly expressed warmth and affection.

Churchill very early exhibited the physical courage and love of adventure and action that he was to keep throughout his political career. His first role was that of a soldier-journalist. Having joined the 4th Hussars in 1895, he immediately went to Cuba to write about the Spanish army for the *Daily Graphic*. He took part in the repulse of the insurgents who tried to cross the Spanish line at Trochem. In 1896 he was in India, and while on the North-West Frontier with the Malakand Field Force he began work on a novel, *Savrola, a Tale of the Revolution in Laurania,* which was published in 1900. More important, however, were his accounts of the military campaigns in which he participated. A book about the North-West Frontier and the Malakand Field Force was followed by a book about the reconquest of the Sudan (1899), in which he had also taken part. He went to Africa during the Boer War as a journalist for the *Morning Post,* and the most romantic of his escapades as a youth was his escape from a South African prison during this conflict.

Young Politician

In 1899 Churchill lost in his first attempt at election to the House of Commons. This was to be the first of many defeats in elections and by-elections during his career—he lost more elections than any other political figure in recent British history. But in 1900 he entered the House of Commons, in which he served intermittently until 1964. Throughout this long span his presence and oratory exercised a magnetic attraction in an institution he always refused to leave for the House of Lords.

Churchill's early years in politics were characterized by an interest in the radical reform of social problems. In 1905 he completed a biography of his father, which is perhaps his best book. Lord Randolph had tried to give coherence and organization to a popular socially oriented Toryism; Churchill carried that effort into the Liberal party, which he had joined in 1904 because of his disagreement with the revived demands for protectionism by the Chamberlain section of the Tory party. The major intellectual achievement of this period of Churchill's life was his *Liberalism and the Social Problem* (1909). In this work he stated his creed: ''Liberalism seeks to raise up poverty. . . . Liberalism would preserve private interests in the only way in which they can be safely and justly preserved, namely by reconciling them with public right.'' Churchill was very active in the great reforming government of Lord Asquith between 1908 and 1912, and his work in palliating unemployment was especially significant.

In 1912 Churchill became first lord of the Admiralty—the range of offices which he held was as remarkable as the number of elections which he lost. He switched his enthusiasm away from butter toward guns, and his goal was the preparation of Britain's fleet for impending war. While at the Admiralty, Churchill suffered a major setback. He became committed to the view that the navy could best make an impact on the 1914-1918 war in Europe by way of a swift strike through the Dardanelles. This strategy proved unsuccessful, however, and Churchill lost his Admiralty post. In 1916 he was back in the army and served for a time on the front lines in France.

Interwar Years

Churchill soon reentered political life. Kept out of the Lloyd George War Cabinet by conservative hostility to his style and philosophy, by 1921 Churchill held a post in the Colonial Office. A clash with Mustapha Kemal in Turkey, however, did not help his reputation, and in 1922 he lost his seat in the House of Commons. The Conservative party gained power for the first time since 1905, and Churchill now began long-term isolation, with few friends in any part of the political spectrum.

In 1924 Churchill severed his ties with liberalism and became chancellor of the Exchequer in Stanley Baldwin's government. His decision to put Britain back on the gold standard was a controversial one, attacked by the economist John Maynard Keynes, among others. Although he held office under Baldwin, Churchill did not agree with the Conservative position either on defense or on imperialism. In 1931 he resigned from the Conservative ''shadow cabinet'' as a protest against its Indian policy. Ever the romantic imperialist, he did not want to cast away ''that most truly bright and precious jewel in the crown of the King.'' Baldwin and he also disagreed on how to react to the crisis caused by the abdication of King Edward VIII.

Churchill's interwar years were characterized by political isolation, and during this period he made many errors and misjudgments, among them his bellicosity over the general strike of 1926. Thus he cannot be viewed simply as a popular leader who was kept waiting in the wings through no fault of his own. In fact, it is not completely evident that he was aware of the nature of the fascist threat during the 1930s.

World War II

The major period of Churchill's political career began when he became prime minister and head of the Ministry of Defense early in World War II. ''I felt as if I was walking with destiny, and that all my past life had been but a preparation for this hour,'' he wrote in the first volume of his account of the war. (This account was later published in six volumes from 1948 to 1953). His finest hour and that of the British people coincided. His leadership, which was expressed in noble speeches and ceaseless personal activity, stated precisely what Britain needed to survive through the years before United States entry into the war.

The evacuation of Dunkirk and the air defense of the Battle of Britain have become legend, but there were and are controversies over Churchill's policies. It has been argued that Churchill's oversensitivity to the Mediterranean as a theater of war led to mistakes in Crete and North Africa. The value of his resistance to the idea of a second front as the Germans advanced into Russia has also been questioned. And there has been considerable debate over the wisdom of the course he pursued at international conferences (such as those at Yalta in February 1945) which reached agreements responsible in large part for the ''cold war'' of the 1950s and 1960s. But although criticisms may be made of Churchill's policies, his importance as a symbol of resistance and as an inspiration to victory cannot be challenged.

Last Years

The final period of Churchill's career began with his rejection by the British people at the general election of 1945. At that election 393 Labour candidates were elected members of Parliament as against 213 Conservatives and their allies. It was one of the most striking reversals of fortune in democratic history. It may perhaps be explained by Churchill's aggressive vituperation during the campaign combined with the electorate's desire for patient social reconstruction rather than for a return to prewar economic mismanagement.

In 1951, however, Churchill again became prime minister. He resigned in April 1955 after an uneventful term in office. For many of the later years of his life, even his iron constitution was not strong enough to resist the persistent cerebral arteriosclerosis from which he suffered. He died on

Jan. 24, 1965, and was given a state funeral, the details of which had been largely dictated by himself before his death.

Further Reading

Churchill's own works, combining a very personal perspective with grand historical themes, are written with great style and lucidity. They include *The World Crisis* (6 vols., 1923-1931), an account of World War I; *The Second World War* (6 vols., 1948-1953); and the less satisfactory but sometimes elegant *History of the English Speaking Peoples* (4 vols., 1956-1958).

An official multivolume biography of vast scope, with separate companion volumes of documents, was started by Churchill's son, Randolph S. Churchill: *Winston S. Churchill,* vol. 1: *Youth, 1874-1900* (1966); *Winston S. Churchill: Companion Volume I,* pts. 1 and 2 (1967); *Winston S. Churchill,* vol. 2: *Young Statesman, 1901-1914* (1967). The best introductory assessment of Churchill is A. J. P. Taylor and others, eds., *Churchill Revised: A Critical Assessment* (1969), a volume of essays. For the best example of what will be a growing industry of revisionism on Churchill's reputation see Robert Rhodes James, *Churchill: A Study in Failure, 1900-1939* (1970).

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Winston Churchill: resolution, defiance, magnanimity, good will, Columbia: University of Missouri Press, 1996. □

José Benito de Churriguera

José Benito de Churriguera (1665-1725) was a Spanish architect and sculptor in the late baroque style. His artistic expression fused, with elaborate theatricality, the influences of Spain's late Renaissance style and that of the Roman baroque.

Until recently both Salamanca and Barcelona were cited as the probable birthplace of José Benito de Churriguera, but it is now known that he was born and died in Madrid. His obituary hailed him as ''the Spanish Michelangelo,'' and his death occurred just in time for him to escape knowing the hysterically adverse criticism hurled at his works by the neoclassicists, who coined the term ''Churrigueresque'' to signify an accursed style of excess and extravagance. Ironically, these academicians sometimes praised works by him, believing them to have had other authors.

José Benito was one of a family of artists, of which he became the head after the death of his father, José Simón de Churriguera, in 1679. José Benito's brothers were Joaquin, Alberto, Manuel, and Miguel. Of the works of the three sons of José Benito—Matías, Jerónimo, and Nicolás, all architects—very little is known, no doubt because they were trained in a style rejected by their generation.

King Charles II named José Benito an architect for the royal works in 1690, although he did not begin to receive a salary for this office until 1696. In 1702 Teodoro Ardemans was named chief architect by King Philip V, and shortly thereafter Churriguera was accused of insubordination and presumption. The loss of royal patronage was balanced by the acquisition of a private patron, the banker Juan de Goyeneche. In addition, Churriguera had become the architect of Salamanca Cathedral in 1690. Although he worked almost exclusively in Madrid during the last 26 years of his life, his Salamanca appointment proved an ''open sesame'' to important commissions for his brothers and at least one of his sons.

Churriguera first attracted fame when he won the competition for the catafalque for Charles II's first queen, Maria Luisa d'Orleáns. This temporary monument was erected in the Church of the Encarnacíon, Madrid, and a sketch of it was published. His most famous altarpiece is that in the church of S. Esteban, Salamanca (1693). It is an architectural frame for sculptures, carved and gilded, with projections and recessions in monumental proportions and featuring Solomonic (twisted) columns. Despite the lavish ornament, the altarpiece has an impressive dignity achieved by rhythmic unity and harmonious proportions.

The most original architectural work by Churriguera is his urban layout for a new town, Nuevo Baztán, near Madrid. It was commissioned by Goyeneche to include a glass factory, workers' dwellings, a church, and a palace in a complex with three plazas. Its architectural austerity is reminiscent of the work of Juan de Herrera, and its asymmetry is unique as well as visually effective.

Further Reading

George Kubler and Martin Soria, *Art and Architecture in Spain and Portugal and Their American Dominions, 1500-1800* (1959), lacks recently discovered facts on Churriguera and is often biased. Bernard Bevan, *History of Spanish Architecture* (1938), also contains information on him. □

Chu Teh

Chu Teh (1886-1976), or Zhu De, was a Chinese Communist military leader. He became closely associated with Mao Tse-tung (Mao Zedong) in 1928 and was for many years afterward commander in chief of the Communist military forces.

One of 14 children in a poor, frugal peasant family, Chu Teh was born in the village of Ma'an Chung, Szechwan Province, on Dec. 18, 1886. The Chu family had moved to Szechwan from Kwangtung in the early 1800s and although his grandparents were buried in Szechwan, the family's customs and dialect remained that of Kwangtung. It was only in Chu Teh's generation that family members began to speak the Szechwan dialect in addition to Cantonese. Through careful scrimping by the entire family, Chu alone was given an education, studying in the nearby town of Tawan, where he came under the influence of a reform-minded Confucian scholar. In 1905 Chu entered a modern school at Nanch'ung but continued to study for the traditional examinations. He passed the first civil service examination in 1906, just after the examinations had become meaningless because of government reforms. He continued for another year at Nanch'ung and then studied physical education at the Chengtu Higher Normal School. He left school in 1908 to help support his family by teaching physical education in a school near home. His family, which had expected to gain prestige and an easier living through making him a government official, was horrified.

Military Career

In 1909 Chu entered Yunnan Military Academy at Kunming, where he became involved in the T'ung Meng Hui, an association dedicated to the overthrow of the Manchus, and the Ko-lao-hui, a Chinese secret society with strong roots in the country's southwestern region. He also joined the Revolutionary Party of Sun Yat-sen. Toward the end of his course of studies at Yunnan, Chu established a relationship with one of his teachers, Ts'ai O, a patriot from the province of Hunan and military leader who had come to Yunnan in the spring of 1911 to command a local brigade and to teach at the military academy. When Chu graduated from the academy in June 1911, he became a second lieutenant in the brigade of Ts'ai O, who was a secret revolutionist. Under Ts'ai's command, Chu participated in the revolution against local Manchu authority. The coup brought Ts'ai to power as the first republican governor of Yunnan. Chu and his Szechwanese regiment next returned to their native province to attack the headquarters of Chao Erh-feng, Manchu governor general, at Suifu. Chu and his troops patrolled the Suifu region of Szechwan until the spring of 1912, when he went back to Kunming as an instructor at Yunnan Military Academy. He also joined the Kuomintang and was promoted to the command of a detachment. After his promotion to major in 1913, Chu was stationed on Yunnan's border with Indochina until 1915.

In 1915 Chu became a colonel in Ts'ai O's command, participating in a revolt organized by Ts'ai and Liang Ch'i-cha'o against would-be monarch Yuan Shih-k'ai. In early 1916 Ts'ai led his forces from Yunnan into southern Szechwan, where Chu commanded troops which fought pro-Yuan forces to a bloody stalemate. Only the death of Yuan in June 1916 brought the conflict to an end. The following month Ts'ai was named governor of Szechwan. Ts'ai in turn appointed Chu commander of the 13th Mixed Brigade of the 7th Division of the Yunnan Army in Szechwan and when Ts'ai became governor of Szechwan in 1916, Chu was made a brigadier general and commander of provincial forces in the southwest. For several years he fought the warlords in Szechwan but slipped into the habits of a warlord himself. By 1921 he and his allies were badly defeated, and Chu was forced to flee to Shanghai for his life.

Convert to Communism

In October 1922 Chu went from Shanghai to Berlin, where he met Chou En-lai and joined the Chinese Socialist Youth League. Chu's subsequent membership in the Com-

munist party was kept secret. He attended the University of Göttingen for a year and then returned to Berlin for political work. He assisted Chou in organizing the German headquarters of the Kuomintang (KMT), with which the Communists were allied. Twice arrested in connection with demonstrations, Chu was expelled from Germany in June 1926.

Chu arrived in China at the height of the Northern Expedition and became director of the Nationalist training school for new officers in Nanchang, Kiangsi, and in effect became garrison commander and head of the Nanchang police. When the Nationalists broke with the Communists in the summer of 1927, the Communist leadership unsuccessfully attempted to capture Nanchang. Chu and a part of the Communist force retreated toward Canton and eventually to the Kiangsi Soviet base of Mao Tse-tung. Chu became commander in chief, and Mao political commissar, of the forces there. Their alliance became the major basis of later Communist success.

In the next four years Chu successfully defended and extended the base area, and early in 1934 he was made a member of the Political Bureau of the party. By late 1934, however, Nationalist attacks on the Kiangsi region forced the abandonment of the base. Chu planned the evacuation and subsequent Long March to northwestern China of about 100,000 men, breaking through three encircling lines of KMT troops and then following an 8,000-mile route through hostile and difficult terrain. Chu commanded the force through the most difficult portion of the march but was apparently ''kidnapped'' by Chang Kuo-t'ao, leader of a Soviet base in Szechwan, in an obscure inner-party quarrel. Mao proceeded with the main force to Paoan, Shensi, where Chu finally arrived in October 1936.

Chu spent the years of the Sino-Japanese War largely in the Communist capital of Yenan, serving as commander-in-chief of the Eighth Route Army, the chief force in the Communist movement. In August 1937 Chu Teh's armies, now a part of the regular Nationalist forces, began attacking the Japanese. For eight years Chu Teh, who had been appointed to his command by Chiang Kai-shek, was in direct command of all Communist military operations against the Japanese. On Aug. 14, 1945, however, he refused to obey Chiang's order that he halt independent action, and thereafter Chu's troops began resisting new attempts launched by the Kuomintang to annihilate them. Warfare spread, and by the end of 1948 all Manchuria had fallen to the People's Armies commanded by Chu Teh. Forces under Chu's command swept inexorably southward, taking Peking (Beijing), Nanking (Nanjing), Shanghai, and, finally in November 1949, Canton. Chu's military successes were attributed to a number of his policies, including the maintenance of very close ties between soldiers under his command and the peasants, organizing operations behind enemy lines, effective use of propaganda, and his mobile tactics of ''concentration and dispersal.'' In September 1949, Chu was named to the Consultative Council of the new (Communist) Chinese People's Republic, and in October he was named commander in chief of the People's Liberation Army. In 1954 he became vice chairman of the republic. In 1958, when Mao announced his plan to relinquish his administrative responsibilities as chief of staff, it was thought that Chu might succeed him. However, the following year, in April, the National People's Congress tapped Liu Shao-chi'I for chairman. At that time, Chu gave up his post as vice chairman of the National Defense Council and became chairman of the standing committee of the People's Congress.

His Family

Chu's first wife, whom he married in 1912, died in 1916 shortly after giving birth to Chu's only child, a son, who was apparently killed during a Nationalist police raid on his home in 1935. Chu married again in 1917; the marriage ended in separation in the 1920s, and she was killed by police in 1935. He remarried in 1928; his third wife was executed by the government in 1929. About 1930 he married K'ang K'o-ch'ing, who survived the Long March and became a leader of the women's movement in the People's Republic. After 1949, she served her country on a number of overseas cultural missions. She was named vice chairman of the Women's Federation of China in 1957. On July 6, 1976, at the age of 89, Chu died in Peking.

Further Reading

Chu's most important publication, a 1945 report on military affairs during the Sino-Japanese War, was translated into English as *On the Battlefronts of the Liberated Areas* (1952). The only full-length study of Chu is Agnes Smedley, *The Great Road: The Life and Times of Chu Teh* (1956), a sensitive presentation based on extended interviews with Chu in 1937, written by an American woman who traveled with the Red Army in its fight against the Japanese. Her earlier work, *China Fights Back* (1938), also contains personal accounts of Chu. Chu is discussed in Edgar Snow, *Red Star over China* (1938; rev. ed. 1968) and *The Other Side of the River: Red China Today* (1961); Samuel B. Griffith, *The Chinese People's Liberation Army* (1967); and John Gittings, *The Role of the Chinese Army* (1967). Further information on Chu may be found in S.T. Ludwig's entry on him in *Colliers Encyclopedia* (1996), *Britannica Online* at http//www.eb.com, and *Biograpical Dictionary of Republican China* (1967), edited by Howard L. Boorman. □

Marcus Tullius Cicero

Marcus Tullius Cicero (106-43 B.C.) was Rome's greatest orator and a prolific writer of verse, letters, and works on philosophy, politics, and rhetoric that greatly influenced European thought.

Cicero was born on Jan. 3, 106 B.C., at Arpinum near Rome, the elder son of a wealthy landowner. At an early age Cicero saw military service during the Social War (90-89), but he managed to avoid involvement in the civil wars that followed. He wanted to follow a career in politics and decided first to gain a reputation as an advocate.

Cicero's first appearances in court were made during the dictatorship of Sulla (81-80). In one case, while defending Sextus Roscius of Ameria on a trumped-up charge of murder, he boldly made some outspoken comments on certain aspects of Sulla's regime, and in 79 he left Rome to study in Rhodes. By 76 Cicero was back in Rome, where he married Terentia, whose family was wealthy and perhaps aristocratic. In 75 he held the office of quaestor, which brought him membership in the Senate, and in 70 he scored his first great success, when he prosecuted Caius Verres for gross misgovernment in Sicily. As Verres was defended by the leading advocate of the day, Quintus Hortensius, Cicero's success in this case won him great acclaim and considerably helped his political career.

In 69 Cicero held the office of aedile and that of praetor in 66, in which year he made his first major political speech in support of the extension of Pompey's command in the Mediterranean. During the following years he acted as a self-appointed defender of that general's interests. When Cicero stood for the consulship of 63, he reached the highest political office at the earliest legal age, a remarkable achievement for a complete outsider. His consulship involved him in a number of political problems which culminated in the conspiracy of Catiline.

Disillusion and Exile

In the years after his consulship Cicero, politically helpless, watched Caesar, Pompey, and Crassus form the dictatorial First Triumvirate. Cicero refused offers to become a fourth member of this alliance, and his publicly expressed dislike of the violent methods Caesar employed in his consulship (59) led to Cicero's exile to Macedonia. There he lived for 16 months in abject misery, until the efforts of his friends secured his recall in August 57 B.C.

During the next 8 months Cicero tried to separate Pompey from his partners, but early in the summer of 56 Pompey brusquely ordered Cicero to stop his efforts. For the next 4 years he was largely out of politics, devoting himself to writing and occasionally emerging to defend (inconsistent behavior on his part) various supporters of the Triumvirate.

In 51 Cicero was sent off to govern Cilicia for a year. He was a conscientious and unusually honest administrator, but he was bored by the whole business and hated every moment of his absence from Rome. He finally returned in December 50 B.C., too late to be able to do anything to stop the outbreak of war between Pompey and Caesar. He accepted a commission from Pompey but did little for him, and when Pompey left Italy, Cicero stayed behind.

After Pompey's death Cicero took no part in politics and devoted himself to writing works on philosophy and rhetoric. Apart from his increasing dislike of Caesar's autocratic rule, Cicero's life was made unhappy during these years by domestic sorrows. In the winter of 47/46 he divorced Terentia after 30 years' marriage, and in the following summer he was deeply grieved by the death of his much-loved daughter Tullia.

Second Triumvirate

Cicero was not involved in the conspiracy against Caesar, though he strongly approved of it, and after the assassination he took a prominent part in establishing a compromise between Antony and the conspirators. But before long he concluded that Antony was as great a menace to liberty as Caesar had been. During the winter of 44/43 with a series of vigorous speeches, the ''Philippics,'' he rallied the Senate to oppose Antony in concert with Octavian. But Octavian, having seized power at Rome by force, reached an agreement with Antony and Lepidus to set themselves up as a three-man dictatorship. They started by proscribing many of their enemies, and among the first names on the list was that of Cicero. He could perhaps have escaped, but his efforts were halfhearted, and in December 43 B.C. he met his death at the hands of Antony's agents with courage and dignity.

As a politician, Cicero was ultimately unsuccessful, since he was not able to prevent the overthrow of the republican system of government. Devoted to peace and reason, he lived in an age when political power depended more and more on sheer force. Moreover, he was blind to many of the defects of the republican system and did not realize how much it failed to meet the real needs of the provincials and even of the poorer citizens of Italy and Rome itself.

The Speeches

The texts of 57 speeches have survived, though 2 or 3 are not complete, and Cicero delivered at least 50 more, nearly all of which were published but have since been lost.

As Cicero normally edited and polished his speeches before publication, we do not have the text of what he actually said, but in most cases a more or less close approximation.

However, five speeches against Verres were never delivered but were written by Cicero to present material not used in court; the ''Second Philippic'' is a political pamphlet cast in the form of an imaginary speech; and *Pro Milone* represents what Cicero would have said in Milo's defense in 52 if he had not been flustered by a hostile mob into making a poor and ineffective speech.

The corpus of the extant speeches is impressive both for its bulk and its quality. It is hard not to be impressed by their vigor, by their variety of tone, and above all by the lucidity with which Cicero could present a complicated series of facts. Of the forensic speeches, *Pro Cluentio* (66) is the longest and most complicated, but it gives a vivid picture of life in a small Italian town. The much shorter *Pro Archia* (62) is notable for its sincere and eloquent defense of a life devoted to literary pursuits, and *Pro Murena* (63) is an excellent example of Cicero's ability to win a case by disregarding the basic facts and concentrating with charm and wit on such irrelevancies as the Stoic beliefs of one of the prosecutors. Of the political speeches, although the ''Catilinarians'' are the most famous, the 14 ''Philippics'' are probably the finest, because in them Cicero was concentrating all his energy and skill with a directness that he did not always achieve.

The Dialogues

Nearly all of Cicero's works on philosophy, politics, or rhetoric are in dialogue form, though Cicero had little of Plato's dramatic instinct for the genre. They are written in that elegant and sonorous Latin prose of which Cicero was such a master. Several are devoted to ethics, religion, or other philosophical subjects, but they cannot be regarded as original contributions to philosophy, for Cicero himself acknowledged, ''I provide only the words, of which I have a very large stock.'' Nevertheless, they are extremely valuable because in them he reproduced the theories of many of the leading Greek philosophers of the post-Aristotelian schools, such as the Stoics and the Epicureans, whose own works have not survived.

Among the more attractive are the short essays on friendship and old age, *De amicitia* and *De senectute* (both 44). Of the longer works, the most important are probably *De finibus* (45), a systematic discussion of ethics; *De natura deorum* (45), a hastily written and disjointed but valuable survey of contemporary religious beliefs; and *De officiis* (winter 44/43), a treatise on moral duties.

Another group is concerned with political theory, especially *De republica* (54-51), of which barely one-third is extant, and *De legibus,* started in 52 but perhaps never completed. These works also are to some extent based on Greek ideas, but the theoretical basis is reinforced by the Roman practical genius for the art of government and Cicero's own considerable experience of politics.

In the works on Cicero's own art of rhetoric there is a similar blend of Greek theory and Roman practical experience. The most important are *De oratore* (55), which is basically a discussion of the training of the ideal orator but takes in many aspects of the art of speaking, such as humor; *Brutus* (45), which contains an account of Roman oratory of great historical importance, with sketches of nearly 200 speakers; and *Orator* (45), in which Cicero discusses the different styles of oratory and various technical aspects of rhetoric, including a detailed examination of prose rhythms.

The Poetry

In his youth Cicero wrote a quantity of verse, none of which has survived, and he won a considerable reputation as a poet. In later years he composed a short epic on the great soldier Marius and a longer poem on his own consulship. Of such poetry, only a few scattered lines have been preserved, in one or two cases because they are so very bad. We do have, however, several hundred lines of the *Aratea,* a translation of a poem on astronomy by the Alexandrian poet Aratus, and a number of shorter passages also translated from Greek originals. It is clear that Cicero had little real poetic inspiration but was a highly competent craftsman who did much for the development of the dactylic hexameter in Latin, and metrical analysis suggests that in this respect Virgil owed as much to him as to any other poet.

The Letters

The collection of Cicero's letters is undoubtedly the most interesting and valuable part of all his enormous literary output. It includes nearly 800 letters written by him, and nearly another 100 written to him by a wide variety of correspondents. The two major collections are the letters *Ad Atticum* in 16 books, and *Ad familiares,* also in 16 books, published by his freedman secretary Tiro. This latter set includes practically all the letters written to Cicero. There are also two smaller sets, three books of *Ad Quintum fratrem* and two books of *Ad M. Brutum,* both the remains of what were at one time larger collections. Other sets of letters to his son Marcus, to Julius Caesar, to Octavian, and to others have all been lost. The surviving letters belong mainly to his last years; there are only 12 dating before his consulship, while over a quarter of the collection were written in the last 18 months of his life.

Some of the letters are as carefully composed as the speeches or dialogues, but most of them, especially those to his brother or to close friends like Atticus, have a spontaneity which is often lacking in the more calculated prose. In these intimate letters Cicero uses a very colloquial style, with frequent use of slang, ellipse, diminutive forms, and words or phrases in Greek.

But however rapidly they may have been written, Cicero never loses his instinctive sense of style, and their combination of immediacy with stylishness makes them some of the most attractive reading in the whole of Latin literature, quite apart from the fascination of their subject matter, for they cover an immense range of topics. But above all, they give an incredibly vivid picture of Cicero himself: his vanity, his facile optimism and equally exaggerated despair, his timidity and his indecisiveness, but also his energy and industry, his courage, his loyalty, and his basic honesty, kindliness and humanity. Thanks to his letters, we

can know Cicero as we know no other Roman, and with all his faults he was a man worth knowing.

Further Reading

Cicero's major works and his correspondence are available in English translation. The best brief account of his career and personality comprises the essays by H. H. Scullard, T. A. Dorey, and J. P. V. D. Balsdon in T. A. Dorey, ed., *Cicero* (1965), a rather uneven collection of studies by various authors. Of the numerous longer accounts, Torsten Petersson, *Cicero: A Biography* (1920), is balanced and reliable, and H. J. Haskell, *This Was Cicero* (1942), is very readable and generally sensible. R. E. Smith, *Cicero the Statesman* (1966), concentrates on the political side of his career and, though generally reliable on facts, is not very profound and is perhaps too favorable to Cicero. David Stockton, *Cicero: A Political Biography* (1971), is a straightforward account of Cicero's public career. Hartvig Frisch, *Cicero's Fight for the Republic* (1946), is an extremely detailed discussion of the last stage of Cicero's career. There is a good brief discussion of Cicero as a philosopher in H. A. K. Hunt, *The Humanism of Cicero* (1954).

For Cicero as an orator and for Roman rhetoric generally, S. F. Bonner, *Roman Declamation in the Late Republic and Early-Empire* (1949), and M. L. Clarke, *Rhetoric at Rome* (1953; rev. ed. 1963), should be consulted. The best account of the history of Rome in Cicero's lifetime is in H. H. Scullard, *From the Gracchi to Nero* (1959; 2d ed. 1964), and a more detailed account is in T. Rice Holmes, *The Roman Republic and the Founder of the Empire* (1923). □

The Cid

The Cid (1043-1099), or Cid Campeador, was the greatest Spanish medieval warrior and remains one of Spain's national heroes. At a time when Berber invaders threatened Castile, the Cid alone was able to rally his countrymen and emerge victorious.

Rodrigo Diaz, later called the Cid was born in Vivar, a village north of Burgos. Vivar was the fief of his father, Diego Lainez, a minor nobleman. About 1058 his father died, and Rodrigo went to live in the household of Prince Sancho. When the prince became King Sancho II in 1065, he gave Rodrigo the highest position at court, that of standard bearer or head of the royal armies. Soon after, in order to settle a jurisdictional dispute between Navarre and Castile, Rodrigo defeated a Navarrese knight in single combat, gaining thereby the epithet of Campeador (from the Latin *campidoctoris,* ''one who captures fields'').

In 1067 Sancho and Rodrigo besieged the Islamic kingdom of Saragossa. Rodrigo was the outstanding figure in this siege, and it may have been at this time that Christians and Arabs alike began to call him Cidi or Cid (from the Arabic *sayyidi,* ''my lord''). In January 1072 Sancho and his brother Alfonso, the king of León, battled at Golpejera. Sancho won the day and forced Alfonso into exile. Their sister Urraca then began to conspire against Sancho at Zamora. Sancho besieged this city and was murdered there in October 1072. After the Cid forced Alfonso to swear that he had no complicity in Sancho's assassination, Alfonso became also king of Castile.

The Cid continued in the royal service and married Alfonso's niece Jimena in 1074. But he was too powerful and popular for Alfonso's taste. The Cid's enemies at court declared that he was not a faithful vassal but a traitor, and the King believed them. Thus after a victorious campaign against Toledo, the Cid was exiled from Castile in the summer of 1081. He spent his first decade of exile fighting for various Christian and Moslem rulers. Throughout he remained loyal to Alfonso, despite the King's steadfast refusal to forgive him.

In 1090 the Cid, in coalition with the kings of Saragossa and Aragon, concentrated on repelling the advance of the Berber Almoravids in eastern Spain. In November 1092 he began a siege of Valencia, and the city finally fell in June 1094. As ruler of Valencia, which he captured in the name of Alfonso VI but governed as an autonomous territory, the Cid strove to build up the Christian presence in the largely Moslem town. He ruled there until his death on July 10, 1099. His widow Jimena continued to rule, but in 1102 she was forced to abandon Valencia to the Almoravids.

Further Reading

The most thorough study of the Cid is by Ramón Menéndez Pidal, Spain's foremost Cid scholar, *The Cid and His Spain* (2 vols., 1929; trans. 1934). A popular account is Stephen Clissold, *In Search of the Cid* (1965).

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Tansu Çiller

The controversial politician and leader of the True Path Party, Tansu Çiller (born 1946), served as the prime minister of Turkey from 1993 until 1996, during a period of extreme political upheaval and economic volatility. She began her career as a professor of economics before entering politics in 1990.

Tansu Çiller was born in 1946 in Istanbul into a comfortable middle-class home, the daughter of a retired government official. She went to the American Girls' School and then on to Bosphorus University (formerly Robert College), from which she graduated with a degree in economics in 1967. In 1963, at the age of 17, she married Özer Üçuran, who adopted her second name; he soon became an influential figure in her life. Çiller came to the United States for higher education and received her Master's degree and Ph.D. in economics from the Universities of New Hampshire and Connecticut, respectively. Before returning to Turkey in 1973 she taught economics at Franklin and Marshall College in Pennsylvania.

Çiller joined the faculty as assistant professor of economics at Bosphorus University in Istanbul in 1974 and was promoted to associate professor in 1978 and professor in 1983. During these years she established good relations with Turkey's business community and wrote a number of reports on the country's economic problems for TÜSIAD, the acronym for the Turkish Association of Businessmen and Industrialists. These reports account for most of her academic publications. Meanwhile her husband had gone into business, acquiring the franchise for ''7-Eleven'' stores in Turkey and the directorship of a bank that went bankrupt in the economic crisis of the 1980s. However, this did not undermine the financial fortunes of the Çillers, who had acquired great wealth through speculation in land and real estate.

The 1980s were a turbulent decade politically for Turkey. After the military takeover of September 12, 1980, all political activity was frozen, parties were dissolved, and politicians banned from politics. When politics was restored in 1983 only new and untainted people were allowed to form parties. The door was thrown open to a new generation of politicians, of whom Turgut Ozal became the most famous. Tansu Çiller did not enter politics at that point; she came into the public eye in the late 1980s as one of the critics of Turgut Ozal's economic policies. The support she enjoyed in the business community enabled her to enter Süleyman Demirel's circle as a consultant on economic matters. With the fortunes of his True Path Party (TPP) on the rise, Demirel had her join the party in 1990. When general elections were held in October 1991, she was one of the architects of her party's economic policy. The TPP emerged as the largest party in Parliament with 178 seats but without the majority necessary to form its own government. Çiller won the seat for Istanbul and entered Parliament.

Demirel formed a coalition government with the Social Democratic Populist Party (SHP) and appointed Çiller to be minister of state responsible for the economy. Her economic stabilization program was presented on January 17, 1992. Its goal was to stabilize the economy by sustaining a reasonable growth rate of 5.5 percent in 1992 (as compared to 2 percent in 1991); by tackling inflation, which stood at around 70 percent, and reducing it to 42 percent; and by narrowing the budget deficit. Çiller proposed reforming the taxation system to broaden the base and restructuring the state-owned economic enterprises so that they would become profitable and therefore attractive to private buyers. The success of the program also depended on foreign investments and loans, and therefore Çiller traveled around the world selling her ideas, especially in Germany, the United States, and Japan.

One can only speculate as to how Tansu Çiller's political career would have progressed had not certain events intervened to open new doors. The death of President Turgut Ozal in April 1993 left the presidency vacant, leading to Süleyman Demirel's election on May 16. That left the posts of leader of the True Path Party and prime minister

vacant. Çiller was not the obvious choice; she was a newcomer to the party and relatively inexperienced, and there were more seasoned candidates (such men as Cindoruk and Ismet Sezgin) who had stronger claims to leadership. But Çiller had the advantage of being younger, female, attractive, and well educated as compared to her rivals. Not only was she an economist, she was fluent in English and German, had a cosmopolitan outlook, and was well acquainted with the West. Around the world voters seemed to prefer young, dynamic leaders, and Turkey was no exception. The young Mesut Yilmaz had taken over the Motherland Party from Ozal; Inönü's SHP went in the same direction when he retired and a younger leader was elected in September 1993. It made good political sense to elect an attractive woman, happily married with two sons, as TPP's leader and thereby strengthen the party's position in the coming election. She would counter the qualities of her rivals, especially among female voters, who made up over half the electorate. The open support that the business community gave Çiller could not be ignored either. Moreover, in the West her success was expected to enhance Turkey's image as a forward-looking Muslim country in an Islamic world which too often seemed to be looking to the past for inspiration.

Tansu Çiller was elected leader of the TPP on June 13, 1993, and was appointed Turkey's first woman prime minister. Her coalition with the SHP won the vote of confidence on June 25 and Tansu Çiller took charge of Turkey's destiny. Her success would depend on her ability to find answers to Turkey's many problems, especially the economy and the Kurdish question, and these would test the abilities of any leader.

As time passed Tansu Çiller proved ineffective at controlling the parliament, much less the dire problems facing the Turkish people. Kurdish uprisings, runaway inflation, and a desperately shrinking economy plagued her tenure as prime minister. The intrinsic instability of the Turkish government further aggravated the situation. By 1995 Çiller was beset by personal accusations. She resigned under pressure in September of that year. One month later, on October 15, a vote of confidence was taken and Çiller was permitted to continue as acting prime minister until the matter could be resolved. Early in 1996 Çiller agreed to a coalition government whereby Mesut Yilmaz of the Motherland Party would serve as prime minister until 1997, at which time Çiller would reclaim the job. Çiller, however, never returned to her post as the serious allegations against her continued to mount. On June 6, 1996 Yilmaz was himself censured by the Parliament, and the government collapsed. By July 8 a new coalition had been formed. This time Çiller agreed to serve as deputy prime minister under Necmettin Erbakan of the Welfare Party. According to the arrangement Çiller would be reinstated as prime minister the following year. On June 18, 1997 Erbakan resigned in an effort to force an early election, which in turn would prevent Çiller from reclaiming the position of prime minister.

Further Reading

For more information on Çiller, see *The Economist,* March 25, 1995; October 21, 1995; March 9, 1996; June 8, 1996; June 15, 1996; June 21, 1997. On the Internet, visit the site http://www.mfa.gov.tr:80/grupb/ciller.htm. □

Cimabue

The Italian painter Cimabue (active last quarter of 13th century) worked in an Italo-Byzantine style characterized by a vigor and vivacity that set it apart from the more conventional art of his times and anticipated the more natural style of the 14th century.

Cimabue whose given name was Cenno de' Pepi, was probably born before 1250. The earliest document associated with him dates from June 8, 1272. The only other documented phase of Cimabue's life relates to his apse mosaic, *St. John the Evangelist,* in the Pisa Cathedral, dated 1301-1302. He died sometime after mid-1302.

Some hint of Cimabue's personality comes from literary sources. Dante mentioned Cimabue in the *Divine Comedy* but was more concerned with the moral lesson to be taught about the transitory nature of fame than with Cimabue's character: ''Once, Cimabue thought to hold the field/ In painting; Giotto's all the rage today;/ The other's fame lies in the dust concealed'' (*Purgatory,* Canto XI, 94-96, trans. Dorothy L. Sayers).

In an early-14th-century commentary on the *Divine Comedy,* Cimabue was described as arrogant and haughty; however, Lorenzo Ghiberti's account of the legend, later repeated by Giorgio Vasari, of how Cimabue discovered Giotto as a shepherd drawing on a flat stone and offered to train the boy in the artist's craft would suggest that Cimabue's disposition had a charitable side as well.

The majority of extant examples of Cimabue's art consists of frescoes and panel paintings. The most extensive of these are the frescoes in the transept and apse of the Upper Church of S. Francesco in Assisi (ca. 1290). Vasari declared that Cimabue was responsible for all the decorations in the Upper Church except for the series of frescoes given over to the legend of St. Francis. Modern critics have tended to see Cimabue as the guiding spirit behind the decoration of the transept and apse but not necessarily the author of every scene.

The large *Crucifixion* scene in the left transept is the masterpiece among Cimabue's works in Assisi. The fresco, which now has the appearance of a photographic negative, the result of the blackening of lead pigments, is powerful and evocative. Cimabue took a Byzantine iconographic form, the dead Christ on the cross, and filled it with human drama. From the gentle rhythms among the faithful on the left to the pulsating hysteria of the angels fluttering about the cross, Cimabue related the story of the Crucifixion in direct, humanly comprehensible terms. The firmly rendered figures possess a plasticity and fullness not commonly found in late-13th-century painting and certainly explain why he

was cited as the first painter to break away from the ''Greek'' manner and develop a more natural style of painting.

The Evangelists' portraits in the vaults of the crossing also reveal Cimabue's skill in creating full and plastic forms. Placed in half of the rather awkward triangular format, balanced in the other half with a cityscape, the Evangelists sit on wooden thrones drawn in distorted perspective. Their heads and hands have a volume quite consistent with the three-dimensional rendering of the drapery.

In the Lower Church of S. Francesco is the fresco *Madonna Enthroned with Angels and St. Francis*. It is one of Cimabue's most touching works, although it is in poor condition now.

Two painted wood crucifixes demonstrate the evolution of Cimabue's style. In the earlier work, in S. Domenico, Arezzo, which probably dates from before the frescoes in Assisi (that is, before ca. 1290), the artist retained traditional Italo-Byzantine conventions, especially in the linear definition of muscles, treatment of the hair, gold striations in the opaque loincloth, and two bust-length portraits in the terminals. The later work, formerly in Sta Croce, Florence (destroyed 1966), which probably dates from about the same time as the murals in Assisi, showed a new softness of modeling and abandonment of some Byzantine conventions, like gold striations. The torso of Christ was modeled with broad, widely varied tones which tended to suppress the tortoiseshell appearance seen in the Arezzo crucifix. In the Florence crucifix Cimabue was moving further along the path toward greater naturalism.

The large *Madonna Enthroned* from the Church of Sta Trinita in Florence (1280-1285) is one of the best paintings to study in order to understand Cimabue's art. The artist retained a number of Byzantine motifs but forsook the austere, hieratic remoteness of the typical Byzantine Virgin for a softer, more human warmth. She is more accessible, more loving, more the earthly mother. Cimabue, furthermore, showed a concern for the realistic depiction of space in his arrangement of the angels around the throne and in the perspective of the throne itself. The four busts which appear in openings below the throne are without precedent. They give the panel an architectural stability and importance not found in any other work of the period.

Further Reading

The literature on Cimabue is substantial, with most of the work in Italian and German. Among English language works Eugenio Battisti's monograph *Cimabue* (1963; trans. 1967) is the most useful. It includes complete transcriptions of all documents, most of the earliest sources, a *catalogue raisonné,* a good bibliography, and especially fine color and black-and-white reproductions. Alfred Nicholson, *Cimabue: A Critical Study* (1932), is basic for an understanding and appreciation of Cimabue's role in the evolution of Italian painting. It includes very useful appendices, with summaries of documents and sources and lists of authentic and attributed works. □

Domenico Cimarosa

The works of the Italian opera composer Domenico Cimarosa (1749-1801) typify the style of Italian opera buffa, or comic opera, in the late 18th century.

Domenico Cimarosa was born in Averso near Naples, the son of a very poor family. At the age of 12 he entered the Conservatory of S. Maria di Loreto; he studied composition, voice, and keyboard and sang major parts in conservatory performances.

Cimarosa's first opera, *Le stravaganze del cante,* was produced in Naples in 1772, the year he left the conservatory. From then until 1780 he moved between Rome and Naples, composing 15 operas for the two cities. By the 1780s he was the rival of Giovanni Paisiello, until then the acknowledged leader among opera composers in Italy. Italian companies performed Cimarosa's works in London, Paris, Dresden, and Vienna.

In 1787 Cimarosa went to St. Petersburg, Russia, as chamber composer to Catherine II, joining a long line of Italians who had held posts there beginning in the early 18th century. He composed two operas, *Cleopatra* and *La vergine del sole,* as well as cantatas and vocal and instrumental works during his stay. His constitution was not strong enough to stand St. Petersburg's weather, so he left in 1791 to become conductor to Leopold II in Vienna. It was here that he composed his masterpiece, *Il matrimonio segreto,* in 1792. This, his most popular work, is the only one to remain in the repertory. When Leopold II died that year, Cimarosa lost his position and returned to Naples, where he became conductor to the king and music teacher to the royal children in 1793. In 1799 he was imprisoned for publicly expressing his sympathy for Napoleon. After his release he left Naples for St. Petersburg; on the journey he died in Venice in 1801.

In addition to 61 operas, many with two versions, Cimarosa composed oratorios, cantatas, miscellaneous vocal works, and instrumental works, including 32 one-movement piano sonatas. His melodic gifts so impressed Goethe that he wrote two texts, *Die Spröde* and *Die Bekehrte,* to be sung to Cimarosa's melodies.

Cimarosa's operatic style is similar to that of many of his Italian contemporaries. The speed at which he composed is reflected in his tendency to use conventional procedures. However, he wrote dramatic ensembles very well, both within acts and as finales, to carry forward the dramatic action. Although these ensembles do not show the breadth and depth of a Mozart, they are well above the standard of contemporary practice.

Further Reading

Both Paul Henry Lang, *Music in Western Civilization* (1941), and Donald J. Grout, *A Short History of Opera* (1947; 2d ed. 1965), survey the 18th-century Italian tradition and discuss Cimarosa. See also George T. Ferris, *The Great Italian and French Composers* (1883).

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Joseph Cinque

Joseph Cinque (ca. 1813-ca. 1879) was a West African who led a slave mutiny on the Cuban *Amistad* ship in 1839. It led to a celebrated trial in United States courts, which held that slaves escaping from illegal bondage should be treated as free men.

Joseph Cinque was born the son of a Mende headman in the village of Mani, in modern Sierra Leone. A rice farmer and trader, he was enslaved for debt and sold to the notorious Spanish slaver Pedro Blanco, on Lomboko Island at the mouth of the Gallinas River, in April 1839. Cinque was then carried to Havana, where he was resold with 51 others, many of them Mendians, and shipped aboard the coasting schooner *Amistad* bound for the Cuban sugar plantations near the port of Guanaja, Puerto Principe.

On June 30 Cinque incited the slaves to revolt at sea, killing the captain and cook and taking prisoner their owners, two merchants named Ruiz and Montez. Cinque tried to force Montez to pilot the vessel to Africa, but Montez reversed the course repeatedly, zigzagging up the North American coast. They were captured off Montauk Point, Long Island, by the U.S. Coast Guard vessel *Washington* and were brought to New London, where the ship, cargo, and rebellious slaves were claimed for salvage money, while Ruiz and Montez sought to regain possession of them.

President Van Buren and Secretary of State John Forsyth, sympathetic to the slaveholders' claims and pressured by the Spanish government, tried to remove the case from the courts and transport the Africans to Cuba. But the Connecticut courts would not release them, and the plight of Cinque and his companions, jailed in New Haven, aroused abolitionist forces led by the New York merchant Lewis Tappan.

Cinque's heroic figure and commanding personality lent itself to the drama, and he was widely lionized as a symbol of the abolitionist cause. The abolitionists argued that the Africans, illegally enslaved, were justified in revolting to regain freedom and were innocent of any true crime in killing their captors to achieve freedom. In a dramatic appeal before the Supreme Court in 1841, the 73-year-old former president John Quincy Adams charged the Federal government with wrongful interference in the courts and obstruction of justice through partiality for slaveholders and antipathy toward blacks. The Court's decision, given on March 9, 1841, went for the abolitionists and set the Africans free.

Tappan and his associates then intended to found an African mission, using Cinque's party as a nucleus. Once in Sierra Leone, however, the not ungrateful but independent-minded Africans clashed with their mentors and soon deserted the enterprise. Cinque established himself as an independent power and became, according to rumors, a successful slave trader himself. Years later, in 1879, he was reported to have reappeared, to die and be buried at the old mission on Sherbro Island.

Further Reading

The fullest account of Cinque is William A. Owens, *Slave Mutiny: The Revolt on the Schooner Amistad* (1953), a dramatized account based on research into the documents of the *Amistad* collection of the New Haven Historical Society, Supreme Court case records, personal papers, and records of the American Missionary Association. Cinque and the *Amistad* mutiny are discussed in the context of the slave trade and the international efforts to suppress it in John R. Spears, ''The Story of the Amistad,'' in *The American Slave Trade: An Account of Its Origin, Growth and Suppression* (1900; reissued 1967 with a new introduction), and in Daniel P. Mannix and Malcolm Cowley, *Black Cargoes* (1962). Contemporary accounts and documentation are found in John W. Barber, *A History of the Amistad Captives . . . with Biographical Sketches . . . also, an Account of the Trials* (1840). The key judicial decisions in the *Amistad* case are contained in Helen Tunnicliff Catterall, ed., *Judicial Cases Concerning American Slavery and the Negro,* vol. 4 (1936). □

Henry G. Cisneros

Politician, college professor, cabinet member, and network executive, Henry G. Cisneros (born 1947) was elected mayor of San Antonio in 1981, the first Hispanic mayor in Texas, and became by the mid-1980s the nation's most prominent and publicly visible Hispanic leader.

Born in 1947, Henry Cisneros was the eldest of five children of Mexican-American George and Mexican-born Elvira Cisneros. Henry was raised in what was later described as a model home environment for an upwardly mobile ethnic family. His father, a civil servant at a nearby military base, and his mother were keenly ambitious for their children, prescribing piano lessons, Scout memberships, visits to the opera and symphony, and limited television viewing only after their homework and family responsibilities had been fulfilled.

The Cisneros family switched from Spanish to English use in the home when the children were born because the language of the schools was English and home use of the language of instruction would certainly help them to do better. It paid off. All five children became college graduates, including two Ph.Ds. Future mayor Henry Cisneros, who received a B.A. degree from Texas A&M University, an M.A. from Harvard University, and a Ph.D. in public administration from George Washington University in 1975, was selected as a White House Fellow and later worked for the Department of Health, Education, and Welfare when it was under Elliott Richardson.

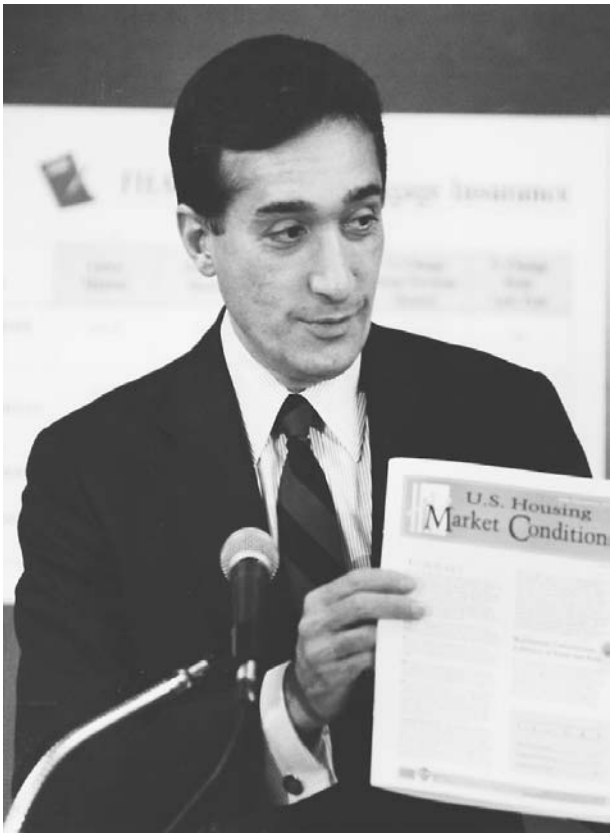

Entry Into Politics

In 1974 doctoral candidate Cisneros returned to San Antonio, where he was employed as an assistant professor at the University of Texas branch campus. Always interested in public policy and politics, Cisneros won a seat on the city council in 1975 and was reelected in 1977 and 1979. Although sensitive to the special needs of the Hispanic community, Cisneros studiously avoided an association with one of the city's most controversial advocacy groups, Communities Organized for Public Service (COPS), which specialized in Saul Alinsky style 1960s confrontation politics with the city fathers, planners, and future employers. It was not only a matter of style but a deep conviction on Cisneros's part that confrontation tactics could be counterproductive to the city's economic health. He also had a strong belief in the socially redeeming power of economic growth.

Elected mayor in 1981 at the age of 33 by a landslide 63 percent of the vote, which included solid Hispanic support and a sizable Anglo vote, Cisneros went on to enlarge his election majority in 1983 to an astonishing 94 percent of the vote and to 73 percent in 1985. Clearly his style and programs had won over the hearts and minds of residents of all colors and creeds. Downtown development, job expansion, and new factories and businesses were the hallmarks of the Cisneros administrations. The mayor boasted that he spent 85 percent of his time recruiting and luring high technology industry to his city. An unabashed booster, he was a firm believer in the benefits of economic expansion and business growth. No growth, he warned, translates into fewer opportunities and stunted mobility for the citizens.

He described himself as a ''technocrat'' and seemed to be in tune with the temper of the times in helping to re-start the economic engines and rekindle economic growth. He stressed the need for economic expansion and not the expansion of welfare as a solution to social problems. As one observer noted: ''A Martin Luther King he is not.'' The mayor backed up his boosterism with substance. When once told by a potential industrial re-locator that the city's University of Texas branch lacked programs in key engineering fields, Cisneros got together a committee that persuaded the state educational authorities to remedy that need.

Scandal Tarnishes Reputation

Cisneros married his high school sweetheart, Mary Alice Perez, in 1969 and was the father of two daughters and a son. In 1988 his public announcement of an extramarital affair with Linda Medlar led to his resignation as mayor and the near destruction of his marriage. He reunited with his wife primarily because his infant son had been born the previous year with a defective heart. Although Cisneros supposedly ended the affair with Medlar, he continued making support payments to her after he left office and founded Cisneros Assets Management Company. In 1993 Cisneros was appointed Secretary of Housing and Urban Development (HUD) by President Bill Clinton. As HUD secretary Cisneros worked hard to reverse decades of Federal housing policy that promoted racism and to make the department's programs more efficient. Despite his efforts, though, the Medlar controversy would not go away. Upon accepting his position with HUD, Cisneros had ended his payments to Medlar. In 1994 the former mistress sued Cisneros, citing that she had been promised $4,000 a month until her daughter graduated from college. For his part, Cisneros claimed that his $148,000 annual salary as HUD secretary was much less than he received as a private sector consultant and speaker, and made continued payments a financial impossibility. The core of Cisneros's problems, however, centered around his claim to the FBI of having provided $60,000 to Medlar between 1990 and 1992 while Medlar's records showed payments of $213,000.

The scandal worsened in late 1994 as tapes of conversations between Cisneros and Medlar surfaced in the press. From 1992 to 1993, Medlar had secretly taped her conversations with Cisneros. She sold the tapes to the tabloid TV news show *Inside Edition*. The fall-out from this unwanted publicity led to a further FBI investigation of Cisneros's financial reports used during his cabinet background check. In 1995 Attorney General Janet Reno appointed a special counsel to ascertain whether or not Cisneros had lied to the FBI. National Public Radio (NPR) reported Cisneros response as ''I regret any mistakes that I may have made but affirm once again that I have at no point violated the public's trust.'' That same year Cisneros settled the Medlar suit for $49,000

Resignation From HUD

Throughout his ordeal, Cisneros continued to receive the support of the Clinton administration, but decided in 1996 not to remain in his post during the president's second term in office. The *Associated Press* reported Cisneros's reasoning as financial. ''Really, I came to do this for four years. I prayed I could stretch the finances that far,'' he said. ''This is about as far as I can stretch it.'' At the time of Cisneros's departure from HUD in 1997, the investigation into his financial records was still ongoing.

In January of 1997 Cisneros was named president and chief operating officer of Univision Communications, the parent company of the dominant Hispanic network in the United States.

Further Reading

For his early life, see Richard Erickson, ''Cisneros: Media Creation or Right Man,'' *Advertising Age* (June 1981), and biographical file from the mayor's office. For his later life and public career, see Nicholas Leman, ''First Hispanic,'' *Esquire* (December 1984); Irwin Ross, ''Mayor Cisneros of San Antonio,'' *Readers Digest* (December 1984); and *U.S. News and World Report* (December 10, 1984; May 20, 1985). A full-length biography *Cisneros: Portrait of a New American* by Kemper Diehl and Jan Jarboe, was published in 1985.

For more information on Cisneros's resignation from HUD, see *Lubbock Online* (http://lubbockonline.com/news/112296/cisneros.htm). In-depth coverage of Cisneros's move to Univision Communications can be found in an article by Tony Cantu at http://www.hisp.com/apr97/cisneros.html. (July 1997). □

Sandra Cisneros

Drawing heavily upon her childhood experiences and ethnic heritage Sandra Cisneros (born 1954) creates characters who are distinctly Hispanic and often isolated from mainstream American culture by emphasizing dialogue and sensory imagery over traditional narrative structures.

Born in Chicago, Cisneros was the only daughter among seven children. Concerning her childhood, Cisneros recalled that because her brothers attempted to control her and expected her to assume a traditional female role, she often felt like she had ''seven fathers.'' The family frequently moved between the United States and Mexico because of her father's homesickness for his native country and his devotion to his mother who lived there. Consequently, Cisneros often felt homeless and displaced: ''Because we moved so much, and always in neighborhoods that appeared like France after World War II—empty lots and burned-out buildings—I retreated inside myself.'' She began to read extensively, finding comfort in such works as Virginia Lee Burton's *The Little House* and Lewis Carroll's *Alice's Adventures in Wonderland.* Cisneros periodically wrote poems and stories throughout her childhood and adolescence, but she did not find her literary voice until attending the University of Iowa's Writers Workshop in the late 1970s. A breakthrough occurred for Cisneros during a discussion of French philosopher Gaston Bachelard's *The Poetics of Space* and his metaphor of a house; she realized that her experiences as a Hispanic woman were unique and outside the realm of dominant American culture. She observed: ''Everyone seemed to have some communal knowledge which I did not have—and then I realized that the metaphor of *house* was totally wrong for me. . . . I had no such house in my memories. . . . This caused me to question myself, to become defensive. What did I, Sandra Cisneros, know? What *could* I know? My classmates were from the best schools in the country. They had been bred as fine hothouse flowers. I was a yellow weed among the city's cracks.''

Shortly after participating in the Iowa Workshop, Cisneros decided to write about conflicts directly related to her upbringing, including divided cultural loyalties, feelings of alienation, and degradation associated with poverty. Incorporating these concerns into *The House on Mango Street,* a work that took nearly five years to complete, Cisneros created the character Esperanza, a poor, Hispanic adolescent who longs for a room of her own and a house of which she can be proud. Esperanza ponders the disadvantages of choosing marriage over education, the importance of writing as an emotional release, and the sense of confusion associated with growing up. In the story ''Hips,'' for example, Esperanza agonizes over the repercussions of her body's physical changes: ''One day you wake up and there

they are. Ready and waiting like a new Buick with the key in the ignition. Ready to take you where?'' Written in what Penelope Mesic called ''a loose and deliberately simple style, halfway between a prose poem and the awkwardness of semiliteracy,'' the pieces in *The House on Mango Street* won praise for their lyrical narratives, vivid dialogue, and powerful descriptions.

Woman Hollering Creek and Other Stories is a collection of twenty-two narratives revolving around numerous Mexican-American characters living near San Antonio, Texas. Ranging from a few paragraphs to several pages, the stories in this volume contain the interior monologues of individuals who have been assimilated into American culture despite their sense of loyalty to Mexico. In ''Never Marry a Mexican,'' for example, a young Hispanic woman begins to feel contempt for her white lover because of her emerging feelings of inadequacy and cultural guilt resulting from her inability to speak Spanish. Although Cisneros addresses important contemporary issues associated with minority status throughout *Woman Hollering Creek and Other Stories,* critics have described her characters as idiosyncratic, accessible individuals capable of generating compassion on a universal level. One reviewer observed: ''In this sensitively structured suite of sketches, [Cisneros's] irony defers to her powers of observation so that feminism and cultural imperialism, while important issues here, do not overwhelm the narrative.''

Although Cisneros is noted primarily for her fiction, her poetry has also garnered attention. In *My Wicked Wicked Ways,* her third volume of verse, Cisneros writes about her native Chicago, her travels in Europe, and, as reflected in the title, sexual guilt resulting from her strict Catholic upbringing. A collection of sixty poems, each of which resemble a short story, this work further evidences Cisneros's penchant for merging various genres. Gary Soto explained: ''Cisneros's poems are intrinsically narrative, but not large, meandering paragraphs. She writes deftly with skill and idea, in the 'show-me-don't-tell-me' vein, and her points leave valuable impressions.'' In her poetry, as in all her works, Cisneros incorporates Hispanic dialect, impressionistic metaphors, and social commentary in ways that reveal the fears and doubts unique to Hispanic women. She stated: ''If I were asked what it is I write about, I would have to say I write about those ghosts inside that haunt me, that will not let me sleep, of that which even memory does not like to mention. . . . Perhaps later there will be a time to write by inspiration. In the meantime, in my writing as well as in that of other Chicanas and other women, there is the necessary phase of dealing with those ghosts and voices most urgently haunting us, day by day.''

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Souleymane Cissé

The Malian filmmaker Souleymane Cissé (born 1940), known in Africa for his documentary and feature films, was considered one of the major African filmmakers of the late 20th century. He was the first African to win a major award at the Cannes Film Festival in France.

Souleymane Cissé was born in Bamako, Mali, in 1940. He attended his first film at age seven, and thereafter his enthusiasm for film sometimes interfered with his school work, since by age ten he was attending theaters daily. He was educated in Bamako and in Dakar, Senegal, where his family lived for several years. After completing his schooling, Cissé was trained as a film projectionist in Moscow on a three-month scholarship in 1961. He returned to Moscow in 1963, again on scholarship, and studied filmmaking at the State Institute of Cinema until 1969. When Cissé returned to Mali he became the first director of SCINFOMA (Service Cinémato-graphique du Ministère de l'Information du Mali).

Cissé made three films with other students in Moscow, one of which, *L'Aspirant* (*The Aspirant;* 1968), was awarded special mention by the State Institute of Cinema. However, he has said that he learned how to make films in his early years at SCINFOMA, where he made more than thirty newsreels and documentary films, carefully examining the results of his work. Cissé made films so that people could understand African societies. He aimed to depict faithfully the cultural heritage, problems, and aspirations of Malian and other African people. The inspiration for his films came from his observations of life around him.

Cissé's feature films photographed in Mali are in the Bambara language and have received awards at African and other international film festivals. In contrast, *Waati,* about apartheid and the need for Africans to get to know each other, was filmed in Abidjan, Ivory Coast, Namibia, and South Africa.

Den Muso (*The Young Girl;* 1974), Cissé's first feature film, is about a deaf-mute urban Muslim girl who becomes pregnant by one of her father's employees and is rejected by her family. In addition to telling Tenin's story, Cissé examined problems of young women who live in urban areas and the moral conflicts that arise from adhering to ''traditional'' values in contemporary urban society. *Den Muso* won the bronze prize at the Carthage Film Festival.

Baara (*Work;* 1978) won major awards at FESPACO (Festival Panafricain du Cinéma d'Ouagadougou) and the Carthage, Nantes, and Namur film festivals. It is about a young porter who has come from the countryside to the city where he eventually finds work at a textile factory with an engineer whose ideas about labor organization are too democratic for his employer. The film exposes the greed and corruption of the business elite and highlights the emerging social awareness of workers and women. The musical score by Lamine Katé is based on contemporary

folk tradition and its lyrics are used as additional commentary on the condition of workers.

Finyé (*The Wind;* 1982), which also takes place in an urban setting, won major awards at FESPACO and Carthage and was shown in the A Certain Regard section at Cannes in 1983. It is about love between two students whose parents, respectively a military governor and a traditional chief, disapprove of the relationship. The two students participate in a protest over the falsification of exam results and are jailed. Cissé's theme is the recognition of the power of mass protests against the government. Like Cissé's two earlier feature films, it is grounded in realities of Malian life that are meaningful elsewhere in Africa.

Yeelen (*Brightness;* 1987) is about the cultural heritage of the Bambara and other Mande-speaking peoples of West Africa. It is based on oral tradition and includes a complete initiation ritual of the Komo secret society, which Malians know about but few have ever seen. The plot concerns the conflict between generations, a father and son, and the search for and acquisition of knowledge. In *Yeelen* Cissé deliberately changed his style from that of a didactic sociopolitical filmmaker to a more expressive style grounded in Bambara cosmology and concepts of time and space. Yet Cissé considered *Yeelen* his most political film. Critics praised *Yeelen* for its dazzling photography, excellent musical score, superb acting, embodiment of mythology, and universal accessibility and significance. In 1987 Mali awarded Cissé the Chevalier du Mérit National for *Yeelen,* which was awarded the Jury Prize at Cannes.

Cissé, like some other African filmmakers, formed his own production company, Les Films Cissé, and produced low-budget films in natural settings. He used local actors and actresses who had not been trained in a drama school and many of whom had not previously acted in a film. Les Films Cissé produced videos of his later feature films, which enabled many Malians who could not attend a theater to enjoy his films. Cissé's feature films have been subtitled in many languages and have been shown worldwide. In 1991 Cissé established the N'Fa Cissé, an award which is given annually in Mali for artistic creation.

Cissé's productions retain their perennial appeal at film festivals, and reviewers never tire of expressing approval and providing further insight into the meaning and implications of his works. He was featured in assorted commemorative documentary collections including the souvenir manual of the Cannes film festival in 1992. In 1994 Rithy Panh produced a videocassette about Souleymane Cissé as part of a series of tapes on contemporary cinema, and Hegel Goutier interviewed Cissé for *Courier* in 1996.

Further Reading

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André-Gustave Citroën

French automobile manufacturer André-Gustave Citroën (1878-1935) brought the cost-and time-saving methods of mass-production to the European automotive industry. His Type A car, introduced in 1919, became the European version of Henry Ford's Model T, bringing the automobile within the grasp of the average consumer. His TA 7 was another long-running success, becoming the first popular car to feature front-wheel drive.

André-Gustave Citroën revolutionized the French automobile industry in the early 1900s with his creation of mass-produced vehicles that were affordable to the average consumer. His cars were known for their innovation designs and features that focused on the comfort and practical needs of the driver, rather than placing a priority on style. The durability of Citroën's vehicles was highlighted in the 1920s with a series of strenuous long-distance scientific expeditions over the continents of Africa and Asia that used specially adapted caterpillar tractors supplied by the manufacturer. Although he eventually lost control of his business in 1935, Citroën is remembered for his daring engineering and business ideas that brought Europe into the technological and consumer age. David Owen, in an *Automobile Quarterly* article, summed up the ongoing influence of Citroën in the company he founded and throughout the automotive industry: ''His ideas, attitudes and influences have lived on through successive takeovers and mergers [in his Citroën automobile company] in such an extraordinary way that even now Citroën cars owe far more to him than those of most other firms have inherited from their original creators.''

Citroën was born on February 5, 1878, in Paris, France. He was the fifth child of a Jewish family originating in Amsterdam that had accumulated a substantial fortune in the diamond trade. As a young child, however, his home was filled with financial and personal tragedy. His parents were the victims of an investment scam which claimed most of their money. When the boy was six, he lost both parents with his mother's death and father's suicide. He was subsequently placed in the Lycé Concordat at age seven and then distinguished himself as a top student at the Lycée Louis le Grand, graduating in 1894. His excellent grades won him entrance to the highly-regarded École Polytechnique. But there his interest in academics lagged. When he left the school in 1900 he did not follow his more successful class-

mates into the professional sphere but joined the French Army as an engineer officer.

Founded Thriving Gear Company

During a leave from the military, Citroën went to visit some relatives in the textile center of Ludz, Poland. It was there that he seized upon the idea for his first engineering success. He observed the wooden gear drives used in the cotton mills and developed an improved design. After returning to duty in Paris, he obtained a patent for a steel gear using a herringbone, or V-shaped, pattern that provided increased strength. In 1904, he started up a small workshop to produce the gears with two friends. The business grew quickly, and by 1910 it had annual sales of one million francs. By 1913, the company had tripled its sales and taken on the name of Société Anonyme des Engrenages Citroën. His first venture had at that point produced more than 500 gears, including the steering gear for the famed ocean-liner the Titanic. To accommodate the expanding company, a new factory was procured in Paris on the Quai Grenelle.

Citroën's business had attracted the attention of other engineers and manufacturers impressed with his mass-production techniques. Around 1909, he was hired as a consultant by Emile and Louis Mors, brothers who owned a prominent automobile company known for its racing vehicles. The Mors wanted to find a way to bring their quality designs to a wider clientele and increase sales by reducing costs and improving marketing techniques. Under Citroën's guidance, sales at Mors improved from 10 cars a month in 1909 to 100 a month by 1914. The engineer was not particularly drawn to the automobile industry personally. But after a fact-finding trip to the American auto plants of Henry Ford in 1912, he began to see the improvements that could be made to the French auto industry using assembly-line techniques.

Citroën's musings on automobile production were interrupted by the beginning of World War I in 1914. He was drafted to serve in the French artillery, where he saw that the French were at a severe disadvantage due to their limited supply of ammunition. He drafted a proposal to build a factory that could efficiently mass-produce artillery shells. The idea was immediately accepted by the French government, which provided him with the resources to establish a munitions factory on the Quai de Javel in Paris. Not only did Citroën successfully create a system for producing tens of thousands of shells a day, he was also instrumental in improving processes at all factories participating in the war effort. His other wartime activities included securing a steady supply of coal for factories and power plants as well as organizing civilian food distribution through the use of ration cards.

Produced Affordable Cars for Europeans

When the war ended, the factory at Quai de Javel was left in Citroën's hands. The engineer decided to use the site to launch his plan for producing a practical, affordable car. His goal was to obtain the kind of success that Henry Ford had had in the United States by changing the image of the automobile from an exotic toy of the rich to a pragmatic item within the financial reach of the working class. His Type A automobile began production in 1919. This initial model featured an efficient four-cylinder engine, an electric starter and lights, and a top speed of 40 miles per hour. Citroën's cars were completely assembled when they left the factory, an innovative development in Europe, where autos had previously required individual assembly in a specialty workshop. Word of the low-cost Type A generated consumer excitement even before the first public demonstration of the vehicle, and thousands of orders began to pour in. 2,000 cars were produced in the first year of business; that number increased to 8,000 in 1920, making Citroën the leading manufacturer of automobiles in Europe.

The Type A was soon being offered in a number of styles and sizes to meet consumer needs, including the Coupé, Limousine, City Coupé, Torpedo, and a delivery van. In 1922 a new model, the 5CV Type C, was introduced as sporty option for younger buyers. Sales continued to grow thanks to this wide variety of products as well as Citroën's uncanny marketing instinct. He gained the confidence of buyers by becoming the first company to offer test drives. By opening his own insurance company that offered low rates to Citroën owners, he was able to overcome the financial concerns of many people. He also was a talented promoter who staged exciting stunts and tests of his products to demonstrate their quality. He sent one car over a cliff and photographed the wreck to show how a collision affected it. Another automobile was burdened with a ten-ton weight in a show of strength. His most elaborate schemes were a series of long-distance scientific journeys over diffi-

cult terrain featuring specially adapted Citroën vehicles. In December of 1922, a group of Citroën-built caterpillar tractors began the first crossing of the 2,000 mile wide Sahara Desert by motorized vehicles, completing the trip in 20 days. Eight similar tractors undertook a journey across the African continent in 1924, beginning in Algeria and passing through Central Africa before finally reaching Cape Town, Mozambique, and Madagascar. During the nine-month trip, which covered 15,000 miles, scientists and technical crews took enormous amounts of film footage and photographs of the little-known Central African regions. Another massive trek left Beirut in 1931 for a trans-Asian drive that was to end in Beijing and included the crossing of the Himalayan mountain range.

Forced to Hand Over Business

Throughout his years of success, Citroën continued to push for innovations in his cars and production methods. His passion for new ideas led him to invest huge sums in buying out patents and developing new concepts. He also drained the company of funds with his excessive gambling habits. By the 1930s, his creditors had becoming increasingly uneasy about his financial status. Citroën hoped to quell their fears and boost the lagging sales of the Depression-era years with the introduction of his revolutionary passenger car, the Traction Avant, or TA 7. The Citroën TA 7 was the first successful car to feature front-wheel drive; it also incorporated such concepts as hydraulic brakes and an overhead valve engine. In March of 1934, Citroën arranged a demonstration of his new model to encourage financiers to support the company. During the event, the prototype's transmission fell apart, dashing all confidence in Citroën's ability to keep his company afloat.

His creditors called upon the French government to declare Citroën bankrupt and take control of the company. In 1935, the Michelin Tire Company—one of Citroën's creditors—assumed the task of running the auto company. Forced into retirement, Citroën grew despondent at the loss of his business. He became ill within a few months, and apparently having lost the will to live, he died in Paris on July 3, 1935. He never witnessed the astounding success of the TA 7, which became an incredibly popular vehicle that remained in production for more than 20 years. Through the years, the Citroën company has undergone a number of transformations, including a merger with the Peugot car company in 1974. But the spirit of its founder has accompanied the evolution of the company, which maintains a desire to produce innovative styles designed to serve the practical needs of the consumer.

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Liz Claiborne

Founder of one of the world's most successful women's apparel manufacturing companies, Liz Claiborne (born 1929) was a pioneer in designing reasonably priced, good quality clothing for modern working women.

Liz Claiborne (Elisabeth Claiborne Ortenberg) was born March 31, 1929, in Brussels, Belgium, where her father, Omer V. Claiborne, was a banker for the Morgan Guaranty Trust Company. In the 1930s Omer, his wife Louise Fenner Claiborne, and their young daughter returned to their home in New Orleans, where Liz received a strict Roman Catholic upbringing. Her father did not consider formal education important, and before Claiborne graduated from high school he sent her to Europe to study art in Belgium and France. Although her parents expected her to become an artist, Claiborne, whose mother had taught her to sew, wanted to study fashion and pursued a career as a clothing designer.

When she was 21 years old her sketch for a woman's coat won a Jacques Heim design competition sponsored by *Harper's Bazaar* magazine. With this award and her sketching ability, Claiborne began working on Seventh Avenue in New York City's garment district as a design assistant and a model. From 1950 to 1955 she held several positions designing sportswear, tailored clothing, and high fashion. From 1955 to 1960 she was a dress designer for the Dan Keller company. From 1960 to December 1975 she was the principal designer for Youth Guild, the junior dress division of Jonathan Logan, a major women's apparel manufacturer. During this time Claiborne also raised her son from her first marriage to Ben Schultz and two step-children from her second marriage to Arthur Ortenberg, a textile manufacturer and consultant.

Claiborne saw a need in the marketplace for more comfortable but professional apparel for working women. Claiborne's fashion sense told her women could use clothing that was easier to wear and softer than the tailored business suits, blouses, and bow ties then sold in department stores. Unable to convince her employer to enter the mix-and-match coordinated sportswear market for working women, Claiborne started her own company.

Liz Claiborne, Inc. was founded on January 19, 1976, with approximately $250,000, including $50,000 of Claiborne's and her husband's savings. Ortenberg was the company's secretary and treasurer; industry executive and friend Leonard Boxer was in charge of production; and the fourth key executive, Jerome Chazen, joined the company in 1977 to direct marketing operations. Sales for the first year were over $2 million, as Claiborne's collection of pants, skirts, shirts, sweaters, and jackets was instantly popular.

Priced in a moderate range, from about $40 to $100, and sold in department stores, the Liz Claiborne label became known for its good quality materials, comfortable fit, good construction, color selection, and clean silhouettes.

Not a couture designer but more of a stylist, Claiborne produced a collection of fashionably appropriate clothing that perfectly matched late-20th-century working women's clothing needs.

As sales increased from $2.6 million in 1976 to $117 million in 1981, production, delivery, and marketing demands increased in proportion. Credit for a well managed company belonged to the original management team of Ortenberg, Boxer, and Chazen. The company was regarded as one of the best managed in the highly competitive and volatile women's fashion apparel business.

Liz Claiborne, Inc. became a public company in 1981. Within a few years their stock holdings made Claiborne and Ortenberg millionaires. The company's market share continued to expand and the profits were high. To continue increasing its market share as well as to diversify its product, Claiborne expanded her fashion lines to include petites, dresses, shoes, accessories, menswear, and perfume between 1981 and 1986. Six years later there were 19 divisions. Computer analysis of sales and traveling consultants provided the company with constant feedback, making it possible to quickly fill or reduce merchandise orders. The majority of merchandise was manufactured in the Far East with an overseas staff to monitor quality control.

The company's success was partly due to what Ortenberg described as an ''exploding market'' of millions of baby-boomer women who during the 1980s were graduating from college and graduate schools to enter the professions. Encouraged by Claiborne's merchandise selection, women were becoming more confident about dressing for work and selected clothing that was appropriate for work and reflected their personalities.

In 1986, when company sales reached $1.2 billion, it joined the list of *Fortune* magazine's 500 largest industrial companies in the United States; it was one of only two companies started by a woman included on the list. Also in 1986 Claiborne, who was company president, became chairman of the board and chief executive officer. Until she retired in 1989, Claiborne remained the creative force behind the company's success and advised its design teams. She always emphasized fit, color, comfort, and good value as the company's goals.

In spring 1988 the company opened its first retail stores, and by spring 1992 it had approximately 45 stores. Sales were $2.1 billion for 1992. However, by early 1993 the company began to feel the effects of a growing popularity of discount stores compared to department stores in their decreasing sales.

Claiborne and her husband retired from active management of the company in 1989 to pursue their environmental and philanthropic interests. The Liz Claiborne and Art Ortenberg Foundation was established in 1989 with assets of $10 million; it provides substantial support for wilderness preservation. They spent six months of each year at a ranch house in Swan Valley, Montana; they also had a home on Fire Island, New York, and one on the Caribbean Island of St. Barts.

In 1990 Claiborne and her husband were elected to the National Business Hall of Fame, sponsored by Junior Achievement. A few of the many honors awarded Claiborne were induction into the National Sales Hall of Fame in 1991 and an honorary Doctorate degree from the Rhode Island School of Design the same year.

Liz Claiborne Inc. remains a fashion mainstay in mid-1997. Sales for 1996 reached $2.2 billion and the company now employs over 7000. Liz Claiborne herself remains active through a variety of charities. She and her husband still travel between their homes and avoid the public eye as much as possible.

Further Reading

There are several sources for additional information on Liz Claiborne's business and fashion sense. Elsa Klensch's interview article in *Vogue* (August 1986) gives Claiborne's views on how fashion had changed since 1976. ''Can Ms. Fashion Bounce Back?'' *Business Week* (January 16, 1989) discusses the company's growth, market share, and history. Valerie Steele, *Women of Fashion, Twentieth Century Designers* (1991) provides a brief perspective on the Liz Claiborne label, emphasizing its practicality and clothing for ordinary working women. *Liz Claiborne, Inc. 1992 Annual Report* describes each division and indicates its relative success. □

Tom Clancy

Tom Clancy (born 1947) writes novels of adventure and espionage in the international military-industrial complex that have earned him enormous popularity in the 1980s as a creator of the "techno-thriller" genre.

Tom Clancy was born in Baltimore, Maryland, in 1947, the son of a mail carrier and a credit employee. After graduating Loyola College in Baltimore in 1969, Clancy married Wanda Thomas, an insurance agency manager, and became an insurance agent in Baltimore, and later in Hartford, Connecticut. In 1973, he joined the O.F. Bowen Agency in Owings, Maryland, becoming an owner there in 1980. His poor eyesight made him ineligible for a military career, but Clancy maintained an interest in the military and researched various aspects of the armed forces and military technology. The ideas for several novels and main characters he wrote in the 1980s were formed in the late 1970s while he was conducting research. During this time, Clancy wrote in his spare time while working and raising a family, and in 1984, his first novel, *The Hunt for Red October,* was published by The Naval Institute Press, a noncommercial publisher in Annapolis. The story of the defection of a Soviet submarine commander to the United States, the novel captured the spirit of the Reagan-era Cold War politics that called attention to Soviet military capability and the United States' capacity to meet and surpass the Soviet challenge. *The Hunt for Red October* was noticed by President and Mrs. Reagan, who praised the book publicly and helped boost the novel to bestseller lists. Casper Weinberger, Reagan's Secretary of Defense, reviewed the book for *The Times Literary Supplement,* calling it "a splendid and riveting story" and praising the technical descriptions as "vast and accurate." Clancy's subsequent novels continued to feature plots based upon critical world political issues from the perspective of military or CIA personnel, including the international drug trade and terrorism. All of Clancy's popular novels have resided on bestseller lists, and *Clear and Present Danger* (1989) sold more copies than any other novel published in the 1980s, according to Louis Menand of *The New Yorker.* Today Clancy continues to write successful novels. Several of his books have been adapted as popular films, including *The Hunt for Red October, Patriot Games* (1987), and *Clear and Present Danger.*

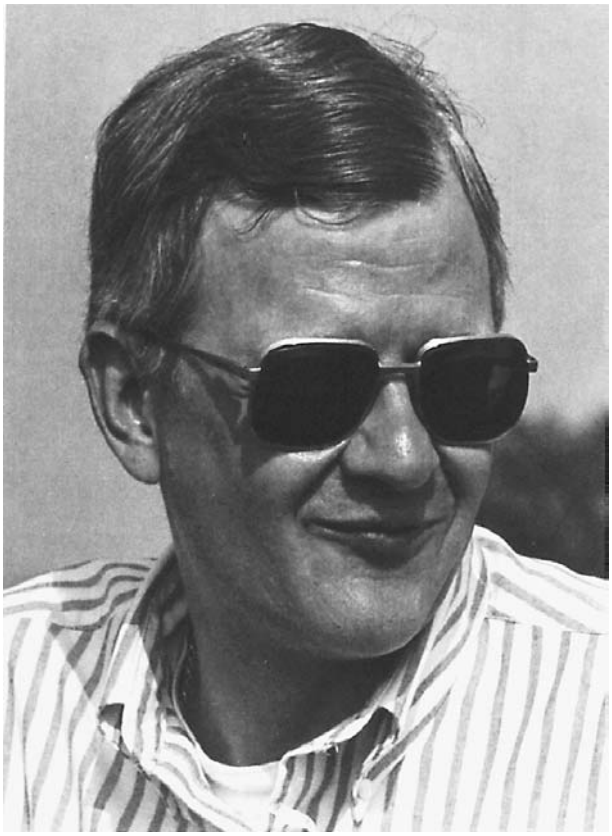

Although, according to an interview with *Contemporary Authors* in 1988, Clancy claimed he did not create the "techno-thriller," his use of highly involved technical detail incorporated into complex, suspenseful plots made him the most successful practitioner of the genre and added a new level of military realism and sophistication to the traditional adventure novel. His books take their plots from the most pressing international concerns of his times. When the arms race was escalating in the 1980s, Clancy's novels *The Hunt for Red October, Red Storm Rising* (1986), and *The Cardinal of the Kremlin* (1988) used different aspects of the Soviet-American conflict for story lines. In the post-Cold War era, Clancy turned to the South American drug trade in *Clear and Present Danger,* IRA terrorism in *Patriot Games,* and Middle East peace and nuclear proliferation in *The Sum of All Fears* (1991). Clancy takes his characters from various levels of military establishment insiders, from elite soldiers and crewman to commanders, generals, espionage operatives, and government officials. Their goals and motives are often clearly good or evil, and while later novels feature some ambivalence or introspection in lead characters, most of the moral choices characters face are straightforward questions of right and wrong. In addition to using declassified documents and tours of vessels and bases, Clancy conducted interviews with personnel in order to draw his characters accurately. The hero in many Clancy novels is Jack Ryan, a sometime CIA agent who epitomizes integrity, bravery, and ingenuity in a changing, high stakes world. Whether he is assigned to resolve a crisis, as in *Clear and Present Danger,* or stumbles accidently into an international incident and becomes a target for revenge, as in *Patriot Games,* Ryan is adept at using available technology to achieve his mission; as Clancy stated in the CA interview, "the superior individual is the guy who makes use of [new technology]." The accuracy of Clancy's descriptions of military-industrial technology and personnel has been characterized as remarkable for one outside the establishment, and his favorable portrayal of the American armed forces has earned him respect in military circles.

Ronald Reagan called *The Hunt for Red October* "the perfect yarn." This comment could be a summation of critical reception to Clancy's novels. Although some critics

found the plots of *The Sum of All Fears* and *Clear and Present Danger* too lengthy and bogged down by the detailed technical descriptions, most agree that Clancy is successful in creating suspenseful, thrilling action stories. Appreciation of Clancy's technological details varies among critics; some find the insider's glimpse of weaponry and tactics presented with clarity, accuracy, and interest, while others, perhaps more knowledgeable about the technology described, find Clancy's renderings inaccurate and implausible. Critics are almost unanimous in their negative reaction to Clancy's skill at characterization, finding them underdeveloped, and the hero Jack Ryan too flawless and unbelievably virtuous. Clancy responded to criticism about Ryan by giving him some vices in later novels, a change some critics found unbelievable. Clancy's novels usually are received by critics in the spirit they are written, to entertain and educate while highlighting the important international issues of the times and showing how the United States can meet difficult challenges with moral integrity, courage, and the wise use of modern technology.

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Sir John Harold Clapham

The English economic historian Sir John Harold Clapham (1873-1946) established economic history as a significant and independent field of study in Great Britain.

John Harold Clapham was the son of a Wesleyan Jeweler in Salford, Lancashire. He attended King's College, Cambridge, on a scholarship, graduating with first-class honors in history in 1895. He received the Lightfoot scholarship in ecclesiastical history the following year and the Prince Consort Prize in 1897 and then was made a fellow of King's. He was influenced most in these early years by the economist Alfred Marshall.

In 1902 Clapham went to the University of Leeds as a professor of economics and a pioneer in economic history. He returned to Cambridge in 1908 as dean of King's and was deeply involved in university affairs until his death. In 1928 the Cambridge chair in economic history was established for him, and he held it for a decade.

Clapham was a member of the Board of Trade on the Cabinet Committee on Priorities (1916-1918), president of the British Academy (1940-1945), editor of *Studies in Economic History,* and joint editor of the first volume of the epochal *Cambridge Economic History of Europe* (1941). He was knighted in 1944.

In 1945 Clement Atlee appointed Clapham chairman of a committee to study economic and social research in England. The committee's recommendations, published after Clapham's death, were accepted and implemented by the government.

Major Efforts and Achievements

Clapham was essentially uninterested in the role of ideas, and in 1922 his famous essay ''Of Empty Boxes'' attacked theory and analysis which ''outran verification.'' During the 1930s and 1940s, when disagreements on methodology and meaning stirred historians and social scientists, he continued to support narrative histories of institutions based on accumulations of economic data. In his monumental three-volume *Economic History of Modern Britain* (1926-1938), Clapham traced with admiration the achievements of 19th-century free enterprise. Personally sympathetic to the economically displaced, Clapham wrote little about them and even less about the causes for their displacement. His views of economic history as the ''story of how men have kept alive and as comfortable as might be'' dominated the practice of economic history at Cambridge until recent times.

Although Clapham wrote two studies in political history, his major efforts and achievements were in economic history. Beginning with *The Woolen and Worsted Industries* (1907), his other works of importance are *The Economic Development of France and Germany, 1815-1914* (1921); *The Bank of England: A History* (3 vols., 1944-1958); and *A Concise Economic History of Britain from the Earliest Times to 1750* (published post-humously in 1949 and revised in 1959).

Further Reading

The most complete biographical sketch of Clapham's life and work is G. N. Clark's ''Sir John Harold Clapham, 1873-1946'' in the *Proceedings of the British Academy,* vol. 32 (1944). A biographical sketch of Clapham by W. H. B. Court is in *Architects and Craftsmen in History,* edited by Joseph T. Lambie (1956). The inaugural address of M. M. Postan as professor of economic history at Cambridge, succeeding Clapham, *The Historical Method in Social Science* (1939), illustrates the continuity of Clapham's influence. □

Margaret Antoinette Clapp

The winner of the 1948 Pulitzer Prize for biography, Margaret Antoinette Clapp (1910-1974) was a distinguished American educator who served as president of Wellesley College from 1949 to 1966.

Margaret Clapp was born April 10, 1910, in East Orange, New Jersey, the daughter of Anna Roth and Alfred Chapin Clapp, an insurance agent. She graduated from East Orange High School in 1926 and from Wellesley College in 1930. She received an A.B. from the latter with a focus on history and economics. While in

college she was named a Wellesley College Scholar, an award given for academic excellence.

Following graduation she taught English literature at the Todhunter School for Girls in New York City. She stayed in this position for 12 years, during which time she also worked at Columbia University for her master's degree in history, which she received in 1937. During World War II and shortly thereafter she taught in the history departments of various universities in the New York City area, including the City College of New York (1942-1944), Douglass (1945-1946), and Columbia (1946-1947). At the same time Clapp continued her graduate studies at Columbia in American history.

Her doctoral dissertation was on John Bigelow (1817-1911), an intriguing 19th-century political figure who was an active supporter of the Free Soil movement in the pre-Civil War period (the attempt to ensure that all subsequent territories admitted to the union be free and not slave states). Known also for other progressive ideas such as prison reform, Bigelow served as editor of the New York *Evening Post,* as New York secretary of state, and as American ambassador to France. Philosophically, he was attracted to Swedenborgianism, a 19th-century mystical doctrine derived from the writings of Emmanuel Swedenborg (1688-1772).

In the biography which grew from her thesis Clapp stressed the influence of Swedenborg's theories upon Bigelow. She wrote the dissertation under the direction of Allan Nevins. *Forgotten First Citizen: John Bigelow* was published in 1947 and won the Pulitzer Prize for biography in 1948.

Following a brief term at Brooklyn College, Clapp assumed the presidency of Wellesley College in 1949. At the time there were only four other women in the country serving as presidents of major colleges. An effective administrator, Clapp expanded Wellesley's facilities and resources considerably. The endowment multiplied threefold during her tenure, and three new dormitories, a faculty club, and a new library wing were added to the campus. In addition, Clapp instituted a generous leave policy for junior faculty and increased faculty salaries by 150 percent. In 1950 Clapp edited a collection of articles, *The Modern University,* to which she contributed a chapter on the national postsecondary education scene following World War II.

A feminist during the 1950s when conventional notions of feminine identity were at a peak, Clapp maintained that women's sole purpose in life was neither motherhood nor wifedom. Against the then popular Freudian ''mystique'' (that women violated their natural destiny by becoming educated professionals), Clapp urged that women pursue careers and that social programs such as day care centers and domestic services be provided to allow women to combine work with domestic commitments.

In 1966 Clapp retired from Wellesley and the following year served briefly as chief administrator of a women's college (Lady Doak) in Mandurai, India. In 1968 she accepted a position as United States cultural attaché to India. Later she served as minister-councilor of public affairs in the United States Information Agency (USIA), an office she held from 1970 to 1971.

Clapp retired from public life in the early 1970s and returned to Tyringham, Massachusetts, where she died of cancer in 1974. The library at Wellesley is named in her honor, a fitting tribute to a woman who furthered the cause of women's education during a period when national interest in it was at a low ebb.

Further Reading

No biography of Clapp yet exists. Short summaries may be found in *Notable American Women* and *American Women Writers*. She was the subject of a cover story in *Time* on October 10, 1949. Clapp's papers are at Wellesley College. Several issues of the *Wellesley Alumnae Magazine* (notably those of March 1958, November 1961, and July 6, 1966) include articles by or about her. □

Hugh Clapperton

A Scottish explorer of Africa, Hugh Clapperton (1788-1827) extended knowledge of the Fulani empire in what is now northern Nigeria and reached the Niger River in an effort to solve the mystery of that river's course and terminal point.

Hugh Clapperton was born in Annan, the son of a surgeon. He received little formal education and at age 13 went to sea. He joined the Royal Navy and saw service in the Mediterranean, the East Indies, and Canada.

Clapperton returned to Scotland on half pay in 1817 and 3 years later met Dr. Walter Oudney, who was preparing an expedition to west-central Africa. Clapperton accepted Oudney's invitation to accompany him, and in 1822, with Maj. Dixon Denham, they set out from Tripoli to cross the Sahara. On Feb. 4, 1823, they reached Lake Chad, being the first Europeans to see it. Thinking it the key to western African river systems, they explored the kingdoms around the lake and discovered the Shari River, which emptied into Lake Chad.

Quarreling over leadership of the party, the three parted, Denham going southeastward and Clapperton and Oudney going west, through the Hausa states, toward the Niger River. Oudney died at Murmur in January 1824, but Clapperton continued, visiting Kano and then Sokoto, where the Fulani Sultan Muhammed Bello refused to allow him to continue on to the Niger, only 150 miles away. Bello, however, was friendly to Clapperton and expressed interest in developing trade with Britain. Clapperton and Denham met near Lake Chad and returned to England on June 1, 1825.

Only 3 months later Clapperton left again on a second expedition, this time starting from the Bight of Benin and traveling through Yoruba lands in what is now western Nigeria. He crossed the Niger River near Boussa and reached Kano by July 1826. At Sokoto, Clapperton found that Sultan Bello had become suspicious of British imperialism and refused to enter into agreement with him. Clapperton became ill, and the failure of his expedition helped destroy him. He died on April 13, 1827, near Sokoto. Clapperton's belief that the Niger emptied into the Atlantic at the Bight of Benin was proved by his servant, Richard Lander, in a later expedition.

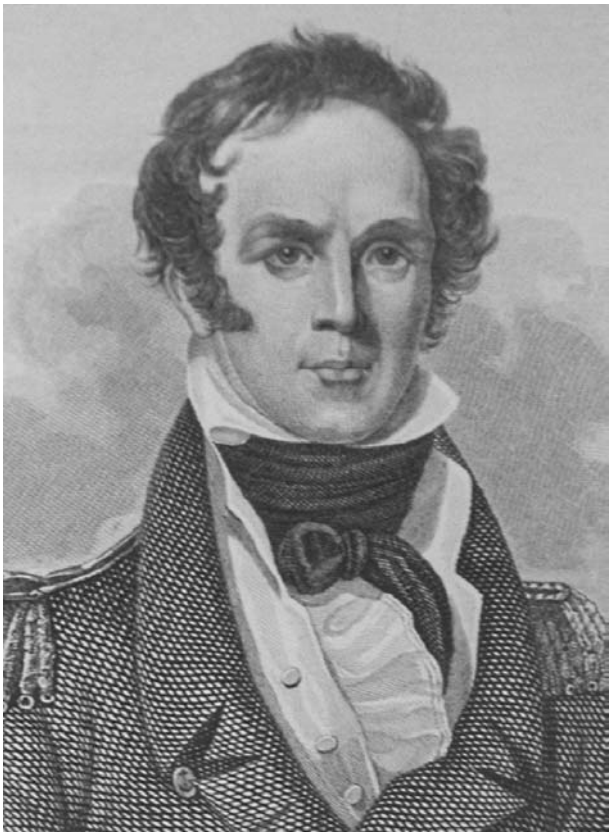

Further Reading

Clapperton and Oudney's role in the first expedition to Lake Chad was minimized by Dixon Denham, who claimed most of the credit for himself in his *Narrative of Travels and Discoveries in Northern and Central Africa, in the Years 1822, 1823, and 1824* (1826). For Clapperton's second journey see his *Journal of a Second Expedition into the Interior of Africa* (1829), edited and commented on by his servant, Richard Lander. See also Lander's *Records of Captain Clapperton's Last Expedition to Africa* (2 vols., 1830). An excellent secondary source that gives an evaluation of Clapperton's accomplishments is E. W. Bovill, *The Niger Explored* (1968). □

1st Earl of Clarendon

The English statesman and historian Edward Hyde, 1st Earl of Clarendon (1609-1674), was the first minister of Charles II in exile and then in England until 1666.

The son of Henry Hyde of Dinton, Wiltshire, Edward Hyde was born on Feb. 18, 1609. He attended Oxford University and earned a bachelor of arts degree in 1626, the year after he had begun legal studies at the Middle Temple. Noted for his intellectual abilities, he associated with prominent scholars and writers, and among his friends were the playwright Ben Jonson and the statesman, poet, and literary patron Lord Falkland.

Hyde's first wife died 6 months after their marriage in 1629, and in 1634 he married Frances Aylesbury. Having been called to the bar in 1633, he soon built up a profitable legal practice and was also awarded government posts, owing in part to the influence of his father-in-law, Sir Thomas Aylesbury.

Hyde's political ideals were formed in the period before the English civil war as a member of the Falkland circle. He believed in a balanced sovereignty between Parliament and the monarchy, such as he felt had existed in the time of Queen Elizabeth. It was his tragedy that such a balance was never obtained during his career; he was driven from position to position, never truly leading policy but largely fighting rearguard actions.

In the late 1630s Hyde felt the main violation of this balanced concept of government proceeded from the king. Elected to Parliament in 1640, he was extremely active in the original movements to check royal power and was a leading formulator of the impeachment proceedings against

Lord Strafford. But by late 1641 he began to oppose the revolutionary tendencies, particularly in religious matters, among the controlling parliamentary leaders. He successfully obstructed the Root and Branch Bill to destroy the Church and became an adherent of the royal minority in the Lower House.

By 1643 Hyde had become a leading councilor of King Charles I and was among those who proposed the calling of the Parliament at Oxford that opened the civil war. Appointed chief adviser to the heir apparent, Prince Charles, he followed the prince into exile in 1646. During the years of exile, although his advice was not always heeded, he was the principal figure at the prince's court.

Later Career

With the restoration of the monarchy in 1660, Hyde continued as the first minister of the returned prince, who was then styled King Charles II. In 1660 Hyde was created Baron Hyde and in 1661 Earl of Clarendon. For the first year of his ministry he, like the King, favored programs of moderation, amelioration, and toleration, but with the election of the Cavalier Parliament in 1661, Clarendon's position had to change. Since his principal responsibility was to lead Parliament into cooperation with the King, his policy had to be based on accommodation. The new Parliament being rigidly Cavalier royalist and stridently Anglican, Clarendon was forced into a similar posture. Thus the religious laws of the early 1660s, which established persecutive measures against Dissenters, are known as the Clarendon code but were framed largely by those whom Clarendon needed for support in other matters.

Clarendon's position was further complicated by the fact that a number of very ambitious courtiers constantly attacked him on nearly every issue. There were impeachment attempts made upon him as early as 1663. Clarendon was the subject of considerable envy over the marriage in 1660 of his daughter Anne to the heir apparent, James, Duke of York. When the marriage of Charles II and Catherine of Braganza of Portugal proved to be barren, it was rumored that Clarendon had purposely married the King to a barren princess to secure the throne for his own grandchildren. Clarendon was also wrongly blamed for the sale of Dunkirk to the French and for the failure of the English project at Tangier. Finally his obvious disapproval of the manners at court and his increasing high-handedness in council irritated the King.

Clarendon's fall, however, proceeded mainly from the loss of the Dutch War in 1666. Although he had been less than enthusiastic in the pursuit of this war, the defeat did not stem principally from his mishandling of the situation. But the blow to his prestige because of the English loss destroyed his already-weakened influence at court and shattered his party in Parliament. Thus, despite support of Clarendon by the Duke of York's faction and the Anglican bishops, in 1667 Parliament began impeachment proceedings against him. The court party and the King, along with almost every dissident interest in England, including many of the Cavaliers, advocated impeachment. Clarendon was persuaded to flee into exile, and the impeachment was turned into a bill for perpetual banishment.

Clarendon spent the rest of his life in France. He had the satisfaction of seeing many of his enemies shatter themselves in the scramble for office which followed his own fall. During his years in exile he wrote his memoirs and completed his *History of the Rebellion and Civil Wars*. His writings supply historians with some of the best available source material for the period. Clarendon died at Rouen on Dec. 9, 1674.

Further Reading

The best biographies of Clarendon are T. H. Lister, *Life and Administration of Edward, First Earl of Clarendon* (3 vols., 1837-1838), and B. H. G. Wormald, *Clarendon* (1951), which covers only the civil war period. The serious student of Clarendon or his times should also turn to Clarendon's own writings. The general works on the period, David Ogg, *England in the Reign of Charles II* (2 vols., 1934; 2d ed. 1962), and G. N. Clark, *The Later Stuarts, 1660-1714* (1934; 2d ed. 1955), may be supplemented by such special works as Keith Feiling, *A History of the Tory Party, 1640-1714* (1924), which deals extensively with Clarendon's political career.

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George Rogers Clark

George Rogers Clark (1752-1818) was an American Revolutionary War soldier. His capture of British posts on the far frontier was of considerable importance, though the idea that Clark ''won the Northwest'' is an oft-repeated exaggeration.

Standing 6 feet tall, topped by flaming red hair, George Rogers Clark was a true frontiersman. He talked the language of his men and shared in all their hardships. With a flair for the dramatic, he was known to the Native Americans as ''Long Knife'' and was skilled in the high-flown, metaphorical oratory that they appreciated.

Born on a small plantation near Charlottesville, Va., Clark had only a rudimentary education before becoming a surveyor. By the age of 20, he had staked out his own land claims on the Ohio River and obtained ''a good deal of cash by surveying.'' Commissioned a captain in the Virginia militia, Clark saw extensive campaigning in Lord Dunmore's War against the Shawnee Indians in 1774. The next year the Ohio Land Company engaged him to lay out its tracts on the Kentucky River. Clark made his home in Harrodsburg, the first settlement in Kentucky. Quickly emerging as a dominant figure, he led the Kentuckians in their successful efforts to be formally annexed as a county of Virginia.

Revolutionary Career

Kentucky's survival against the Native Americans—who looked upon ''the dark and bloody ground'' as their own and who were mainly pro-British during the Revolution—was Clark's great concern. Consequently, he went to Williamsburg, the capital of Virginia, to sell the state leaders on a plan for the capture of the British-held villages north of the Ohio and eventually Detroit as well. In January 1778 the Virginia Legislature commissioned Clark a lieutenant colonel, granted him £1,200, and authorized him to take as much of the interior as possible. It was no easy task to get men to leave their thinly populated settlements exposed, but at length, with 175 recruits, he floated down the Ohio and, before its juncture with the Mississippi, set off on foot across southern Illinois. Early in July 1778, Clark took the hamlets of Kaskaskia and Cahokia without bloodshed, and Vincennes a little later. Soon the entire region became known as the county of Illinois in the state of Virginia.

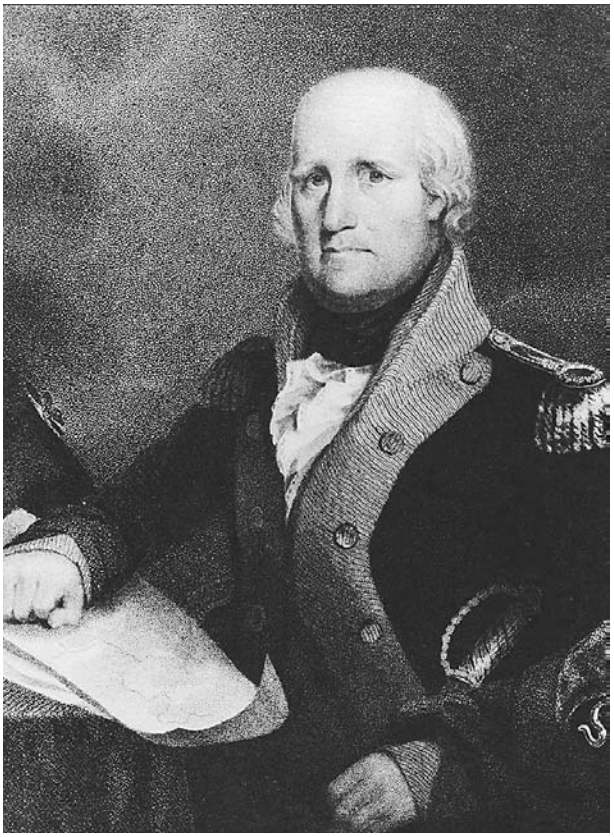

But Clark had to defend his conquests, for Lieutenant Governor Henry Hamilton and a mixed force—Indians, French Canadians, and regulars—swept down from Detroit to restore royal control. Initially, the advantage belonged to Hamilton, who easily wrested Vincennes from the Americans and with superior numbers threatened Clark at Kaskaskia. But Hamilton decided to sit out the winter at Vincennes before attacking and soon saw many of his Frenchmen and Native Americans return to their northern homes.

Clark, in contrast, would not let adversity bar the door. Believing that ''great things have been affected by a few men well conducted,'' he and his ''boys'' marched 180 miles through torrential rains and other discomforts to recapture Vincennes on Feb. 5, 1779. He also bagged Hamilton himself, who was hated by the Americans for his allegedly indiscriminate use of Indians—''the Famous Hair-Buyer General,'' boasted Clark of his prize prisoner.

Clark's Significance

Clark's conquest of the Illinois country stood as a dramatic feat accomplished under tremendous physical and material handicaps by a bold and resourceful leader. Unfortunately, he failed to receive the reinforcements that would have enabled him to move against Detroit. Therefore it seems dubious to accept such extreme statements as that Clark ''added three—perhaps five—states to the Union;'' or that his ''rearguard operations'' on the frontier ''saved the American Revolution from collapse.'' Moreover, the diplomats who negotiated the Treaty of Paris in 1783 were only

very dimly aware of the military events in the back country. In fact, Clark was on the defensive along the Ohio during the last 2 years of the war as the Indians continued to devastate the frontier. In his last important action Clark launched a counteroffensive against the Shawnee tribe, driving it back into central Ohio.

When Clark retired from the Virginia service as a brigadier general, he became chief surveyor of the military lands granted to his soldiers north of the Ohio. In 1784 Congress appointed Clark one of several commissioners to settle outstanding differences, such as land claims, with the Indians of the Old Northwest. His efforts failed, and 2 years later Clark was again in the field with the Kentucky militia. At Vincennes he impressed much-needed supplies owned by Spanish merchants. James Wilkinson, a former Continental general and a paid secret agent of the Madrid government, used the episode to try to destroy Clark's character. Clark also had trouble with Virginia authorities attempting to settle the accounts of his campaign against Henry Hamilton. In the absence of records that had disappeared (they were discovered in the attic of the Virginia Capitol in 1913), Clark was never compensated for heavy personal losses in the public service. Financially ruined and filled with bitterness, he turned increasingly to liquor as an escape.

Visions of glory prompted Clark to join a French-sponsored expedition aimed at taking Spanish Louisiana in 1793, but President Washington prevented its departure and the scheme collapsed. When still another military venture in behalf of France failed in 1798, Clark returned to Louisville. Later, following the loss of one leg and a stroke, he made his home with a nearby sister. Impoverished, partially paralyzed, and plagued by alcoholism and creditors, he was once heard to say on learning of a friend's passing, ''Everybody can die but me.'' For Clark the end came on Feb. 13, 1818.

Further Reading

The two standard biographies of Clark are James A. James, *The Life of George Rogers Clark* (1928), and John Bakeless, *Background to Glory: The Life of George Rogers Clark* (1957; 1992). Both are factually reliable, and Bakeless is especially interesting. Both, however, tend to exaggerate the importance of Clark's conquests in the Northwest. Recommended for general historical background are Milo M. Quaife, ed., *The Capture of Old Vincennes: The Original Narratives of George Rogers Clark and of His Opponent Gov. Henry Hamilton* (1927); Randolph C. Downes, *Council Fires on the Upper Ohio* (1940); and Francis S. Philbrick, *The Rise of the West, 1754-1830* (1965).

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John Bates Clark

The American economist John Bates Clark (1847-1938) was the first economic theorist from the United States to achieve an international reputation.

John Bates Clark was born and raised in Providence, R. I. In 1872, after an absence due to his father's illness and death, Clark graduated from Amherst College. Abandoning earlier plans to enter divinity school, he turned to economics. From 1872 to 1875 he studied at the University of Heidelberg under Karl Knies, leader of the German historical school, and at the University of Zurich.

On his return Clark participated actively in the creation of a ''new'' economics, becoming the third president of the young reformers' American Economic Association. He was professor of history and political economy at Carleton College until 1882. He then taught at Smith College, Amherst, and Johns Hopkins University. From 1895 until his retirement as professor emeritus in 1923, Clark was part of the influential faculty of political science at Columbia University, where he edited the *Political Science Quarterly* (1895-1911). After 1911 he devoted himself to pacifist causes and served as the first director of the Carnegie Endowment for International Peace.

Near the turn of the century, rapid industrial development and serious discontent, especially with the anomalous distribution of wealth, prompted Clark to examine problems of production and distribution. The indisputable influence which he exercised upon at least a generation of economists lay more in his development of analytical tools than in the conclusions he drew from them. Through his marginal utility principle, developed independently of Léon Walras, Carl Menger, and W. S. Jevons, Clark became the leading theorist of a marginal productivity theory of distribution which idealized the relationship between income and an individual's contribution to goods or services.

Clark's first important work, *The Philosophy of Wealth* (1885), attacking the hedonistic and atomistic assumptions of classical economics, attempted to tie economics to social ethics. Clark's major contribution, *The Distribution of Wealth* (1899), discarded his early reformist tendencies to present a deductive system of economic harmony based upon the competition of rational, self-interested men inevitably progressing. Clark began by assuming that society was a biological organism subject to collective moral judgment. Then he divided economics into ''static'' and ''dynamic'' analysis, a distinction which continues to characterize American economics. Clark's own analysis was a static description of economic laws in an unchanging society where perfect competition led to economic equilibrium. Static phenomena were not analytical abstractions but real economic forces isolated from dynamic laws of social change so that the mechanics of distribution were revealed. Dynamic laws, to be discovered by future generations using refined empirical techniques, were formulated tentatively by Clark in the last chapters of *Distribution* and in his later *Essentials of Economic Theory* (1907) on the basis of static

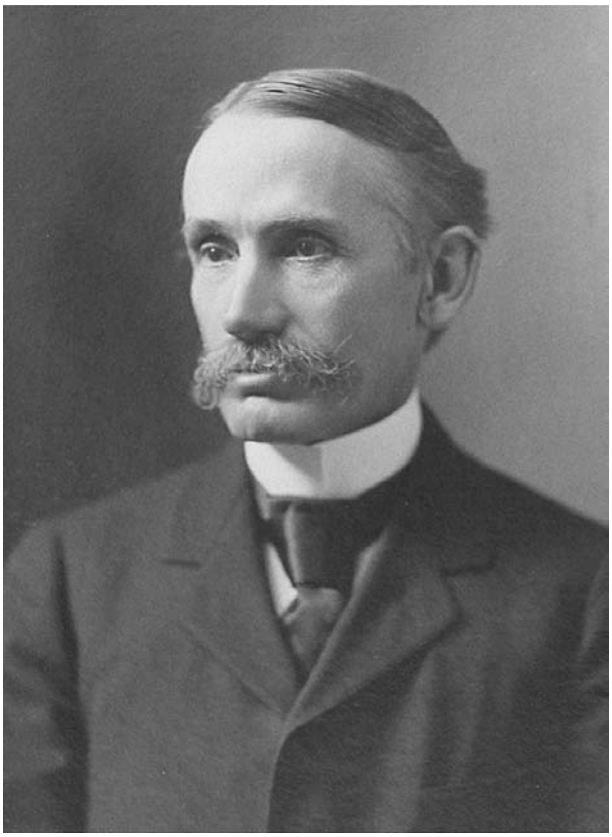

economics and an optimistic justification of the status quo. To Clark, population growth, improvement in tastes, capital accumulation, technological innovation, and industrial organization were dynamic, necessarily progressive forces.

Clark's other important works included *The Modern Distributive Process* (with Franklin H. Giddings, 1888); *The Control of Trusts* (1901); *The Problem of Monopoly* (1904), influential in the antitrust legislation of 1914; *Social Justice without Socialism* (1914); and *A Tender of Peace*.

Further Reading

There is no biography of Clark. The essay on Clark in Paul T. Homan, *Contemporary Economic Thought* (1928), remains the clearest exposition of his economic theory. The discussion by Clark's distinguished economist son, ''J. M. Clark on J. B. Clark,'' in Henry W. Spiegel, ed., *The Development of Economic Thought: Great Economists in Perspective* (1952; abr. ed. 1964), is warm, filial, and defensive but not very useful. John Rutherford Everett, *Religion in Economics: A Study of John Bates Clark, Richard T. Ely, Simon N. Patten* (1946), lifts whole sections from other commentators without adding anything new. Jacob H. Hollander, ed., *Economic Essays Contributed in Honor of J. B. Clark* (1967), which includes a brief memoir by Hollander, shows the development of Clark's thought.

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John Maurice Clark

The American economist John Maurice Clark (1884-1963) is perhaps the best-known forerunner of the American economists who are sometimes referred to as the pragmatic school.

John Maurice Clark was born in Northampton, Mass. He graduated from nearby Amherst College in 1905 and did his graduate study in economics at Columbia University, where he received his doctorate in 1910. He instructed at Colorado College (1908-1910) and at Amherst College (1910-1915) until he joined the faculty of political economy at the University of Chicago, where his colleagues included Jacob Viner and Frank Knight. In 1926 he left Chicago to accept a professorship at Columbia, where he remained until he retired in 1957, completing a half century of uninterrupted teaching and productive scholarship.

Clark's works, while primarily theoretical in content, were almost always directed toward clarifying and solving practical economic issues. He skillfully built his own analytical treatises upon the logic underlying the rigorously formulated models of others, first the marginalists and later Edward H. Chamberlin and Joan Robinson. In contrast with the methodology of these scholars, and of the younger mathematical economists who rose to prominence during the latter part of his professional life, Clark's methodology relied on the written word rather than geometric and algebraic formulations.

Dynamics of a Market Economy

Clark has been singled out as one of the few economists (John Maynard Keynes was another) born into the profession. He was the son of the distinguished John Bates Clark, a founder and the third president of the American Economic Association. John Maurice Clark, following in his father's footsteps, was the association's thirty-seventh president. The senior Clark had a pronounced influence on Clark's professional and personal life. The father directed the son's doctoral dissertation at Columbia (*Standards of Reasonableness in Local Freight Discriminations*), and in turn the younger Clark was the coauthor of the revised edition of his father's *The Control of Trusts* (1914). Clark dedicated his highly praised *Studies in the Economics of Overhead Costs* to his father, and in his last major work published before his death, *Competition as a Dynamic Process* (1961), he attributed his concern with the dynamics of economics to his father's basic conception that static equilibrium analysis was properly an introduction to the study of dynamics rather than an end in itself.

Virtually all of Clark's works were concerned with the dynamics of a market economy. His article ''Towards a Concept of Workable Competition'' (1940) greatly influenced the later writings of others concerned with the policy standards applicable to the functioning of a dynamic market economy.

Clark received honorary degrees from Amherst College, Columbia University, the University of Paris, the New School of Social Research, and Yale University. In 1951 Columbia appointed him to the John Bates Clark chair, established in his father's honor. A year later the American Economic Association bestowed on him its highest honor by awarding him the Francis A. Walker Medal for distinguished service in the field of economics.

Further Reading

Detailed biographies of Clark are in Joseph Dorfman, *The Economic Mind in American Civilization* (5 vols., 1946-1959), and Ben B. Seligman, *Main Currents in Modern Economics: Economic Thought since 1870* (1962). See also T.W. Hutchison, *A Review of Economic Doctrines, 1870-1929* (1953).

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Kenneth B. Clark

An American social psychologist, Kenneth B. Clark (born 1914) was the best known and most highly regarded black social scientist in the United States. Clark achieved international recognition for his research on the social and psychological effects of racism and segregation.

Kenneth Clark was born on July 14, 1914, in the Panama Canal Zone. At the age of five Clark's mother moved him and his younger sister to Harlem, New York, where he was educated in the public schools. Clark received his bachelor's and master's degrees at Howard University where he met Mamie Phipps, who became his wife and life-long collaborator and colleague. While at Howard the Clarks began studying the effects of racism on the identity and self-esteem of Washington, D.C., school children.

In 1940 they moved to New York City to pursue doctoral studies at Columbia University and to continue their work on the psychological effects of racism. Clark's early career includes work on the Carnegie-Mydral Project, a brief teaching stint at Hampton Institute while holding a Rosenwald Fellowship, a staff research position at the Office of War Information, and, finally, an appointment to the faculty of the City College of New York. Based on their studies of the pathology of racism and volunteer work with emotionally disturbed children, the Clarks in 1946 established the Northside Center for Child Development.

As a part of their research on the psychological damage caused by racism the Clarks developed the famous ''doll tests.'' Black children in the early school ages were shown four identical dolls, two black and two white, and were asked to identify them racially and to indicate which doll was best, which was nice, which was bad, and which they would prefer to play with. The tests, administered to children in varying communities around the country, showed that a majority of the children rejected the black doll and expressed a preference for the white doll. For the Clarks these tests were indisputable evidence of the negative effects of racism on the personality and psychological development of black children. As a result of this research, Clark was asked to prepare a report on the problems of minority youth for the White House Mid-Century Conference on Youth held in 1950. This report, published in revised form as *Prejudice and Your Child* (1955), summarized the results of the doll tests and related research and brought the young Clark to the attention of the National Association for the Advancement of Colored People (NAACP), which was preparing to challenge the laws requiring segregation in the nation's schools.

Clark's work for the NAACP played a major role in the Supreme Court's 1954 decision *Brown v. Board of Education,* which declared school segregation unconstitutional. In his testimony in several of the trials and in the social science brief submitted to the Court, Clark and his colleagues argued that segregation tended to create in black children feelings of inferiority, self-rejection, and loss of self-esteem which affected negatively their ability to learn. The influence of Clark on the Court's decision is apparent in the unanimous opinion written by Chief Justice Earl Warren. The Chief Justice wrote '' . . . the policy of separating the races is usually interpreted as denoting the inferiority of the

Negro group. A sense of inferiority affects the motivation of the child to learn. Segregation with the sanction of law, therefore, has a tendency to retard the educational and mental development of Negro children. . . .'' To support this central finding of the *Brown* decision the Chief Justice cited (in footnote 11) several social science studies, the first being Clark's *Effects of Prejudice and Discrimination on Personality Development*.

As a result of his work on the *Brown* case, Clark in subsequent years became a leading advocate of school integration and an intellectual leader of the civil rights movement, while continuing his research on the effects of racism and urging the application of social science research to the resolution of the nation's race problems. In 1966 he authored *Dark Ghetto,* a prize winning study of the dynamics of racial oppression and the resulting pathologies of the American ghetto. Clark was also instrumental in the establishment of the Metropolitan Applied Research Center and the Joint Center for Political Studies, institutions devoted to making social science research relevant to the civil rights movement and to the process of social change.

Appointed visiting professor at Harvard, Columbia, and the University of California, Berkeley, Clark was also a member of the boards of trustees at the University of Chicago and at Howard University and was the winner of numerous awards, including in 1961 the NAACP's Spingarn Medal. In 1966 he was appointed to the New York State Board of Regents, the first black to serve on that state's highest education decision-making body. Clark was also Distinguished Professor of Psychology at the City University of New York and was generally recognized as one of the nation's leading social scientists.

Further Reading

Richard Kluger's *Simple Justice: The History of* Brown *v.* Board of Education, *and Black America's Struggle for Equality* (1975) contains an analysis of Clark's work on the *Brown* case. Clark's life and career are profiled by Nat Hentoff in ''The Integrationists'' in the *New Yorker* (August 23, 1982). □

Kenneth M. Clark

During his long and varied career, English art historian Kenneth M. Clark (1903-1983) served as director of the British National Gallery and of Britain's first commercial television network. He also helped establish government patronage of the arts.

Kenneth Mackenzie Clark was born in London on July 13, 1903, the only child of parents he described as members of the Edwardian ''idle rich.'' While his parents spent the family fortune (amassed by Clark's Scottish great-great grandfather, the inventor of the cotton spool), Clark developed into a lonely, serious young man with a passion for art and complete confidence in his judgment. Lacking a mentor at home or school, he groped his way toward knowledge, winning a scholarship to Oxford. There, he gave up early hopes of becoming a painter to become an aesthete. '' . . . Nothing could destroy me,'' he said, ''as long as I could enjoy works of art and for 'enjoy' read 'enjoy': not codify or classify, or purge my spirit or arouse my social consciousness.'' Clark was able to fulfill another childhood ambition: to assist art critic Bernard Berenson in the revision of his *Florentine Drawings*. Clark spent two years in Italy working for Berenson, during which time he married Jane Martin, an Oxford classmate.

Then, in 1928, he delved into a project on Leonardo da Vinci, whose work at that time was still largely undocumented. The resulting catalogue established Clark's reputation. He was invited to help organize a major exhibit of Italian art in London. Though dissatisfied with his contributions to its catalogue, thinking himself still too young and inexperienced, Clark was soon being invited to lecture widely.

In 1931 he became Keeper of the Department of Fine Arts at Oxford's Ashmolean Museum. The next year marked the beginning of what he called the ''great Clark boom.'' From 1933 to 1945 he was the British National Gallery's youngest director and a major force in the expansion of its collection. Also in 1934, King George V convinced him to be surveyor of the King's pictures. In 1938 he was knighted.

When war broke out in 1939 Clark served as director of the Film Division of the Ministry of Information after he saw to it that the National Gallery's collection was safely hidden in caves in Wales. He had already begun collecting and

championing the work of contemporary artists, particularly that of his friends Henry Moore and Graham Sutherland, and he took advantage of his ministry position to convince the government to begin supporting the arts on a large scale, at that time a novel concept in Britain. He helped launch what became the Arts Council. A lover of classical music, he also introduced a series of lunchtime concerts at the National Gallery, one of which he conducted himself. Later he would establish the National Opera at Covent Garden.

After the war he resigned his post at the gallery and from 1945 to 1950 held the prestigious Slade professorship of fine arts at Oxford. He spent much of that time lecturing and writing on John Ruskin and was chiefly responsible for reestablishing Ruskin's reputation. During this period he wrote *Piero della Francesca* (1951), *Moments of Vision* (1954), and, culled from a series of Mellon lectures delivered in Washington, D.C., *The Nude* (1956), which he considered his best work and which was heavily influenced by the art theories of Aby Warburg.

Though Clark's catalogue on Leonardo da Vinci had established him as a scholar, he eschewed the title. ''I have not got a first class mind,'' he wrote, ''only a love of art, a good visual memory and a certain amount of commonsense.'' With his enthusiasm for sharing this love and his articulate but conversational style, Clark was a popular lecturer. Later he was able to transfer these skills successfully to television. In the intervening years he served as director of Britain's first commercial television network, ITA, setting to rest, with his trustworthy name, the grumblings of a public who feared the crassness of commercial ''tellie.'' When he left ITA in 1957 the BBC immediately hired him, launching him in the final, and best known, stage of his career, as a television personality, albeit not a flashy one.

In 1969 he wrote and narrated the 13-part ''Civilisation'' series, a survey of European art which included a segment on his favorite period, the early quattrocento (14th century) in Florence. ''Civilisation'' was a huge success in both England and the United States (and also became a best-selling book). Clark felt both awed and ill at ease with his new status as a star. He went on to do other television programs, but resigned all his duties when his wife took ill in 1974. At Saltwood Castle in England, their home since 1955, Clark wrote on Botticelli, Rembrandt, and his friend Edith Wharton, as well as completing a second volume of his autobiography. His wife died in 1977. Soon thereafter Clark was remarried, to Nolwen de Janze-Rice, a family friend. As his health declined, he suffered bouts of depression alternated with periods of productivity. He died shortly before his 80th birthday, leaving behind two sons and a daughter.

Further Reading

For two different accounts of the life and work of Kenneth Clark, see Clark's two volumes of autobiography, *Another Part of the Wood* (1974) and *The Other Half* (1977). Both are charming, witty, and readable, if less than complete, portraits. Meryle Secrest's *Kenneth Clark: A Biography* (1984) fills in many of the gaps. Many of Clark's books are widely available, including *The Gothic Revival* (1929), *Leonardo da Vinci* (1939 and 1952), *Florentine Painting: the Fifteenth Century* (1945), *Landscape Into Art* (1950), *Piero della Francesca* (1951), *Moments of Vision* (1954), *The Nude* (1956), and *Looking at Pictures* (1960).

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Mark Wayne Clark

The American army officer Mark Wayne Clark (1896-1984) held important commands in Europe and Asia and became one of America's leading anti-Communist propagandists.

Mark Clark was born in Madison Barracks, N.Y., on May 1, 1896. After graduating from the U.S. Military Academy in 1917, he fought during World War I as an infantry officer in France, where he was wounded and decorated. He attended the Army's postgraduate schools between the wars and was widely known as a competent, ambitious officer.

In June 1942 Clark became Gen. Dwight Eisenhower's deputy for the invasion of French North Africa that began on Nov. 8, 1942. The next day Clark—whose code name, ''Eagle,'' fitted both his personality and his appearance, since he had a thin but prominent nose—flew into Algiers, where he worked out an armistice with the French. The basis of the deal was American recognition of the French fascist Adm. Jean Darlan as governor of French North Africa. The ''Darlan deal'' brought a storm of abuse on Clark's and Eisenhower's heads; placing a fascist in charge of the first territory occupied by the Americans in World War II appeared to make a mockery of the principles for which the Allies claimed to be fighting. After Darlan's assassination on Dec. 24, 1942, the indignation faded.

Much to his annoyance, Clark did not hold a combat command in either the Tunisian or Sicilian campaigns. Instead, Eisenhower had him train the U.S. 5th Army for the invasion of Italy that would begin on Sept. 8, 1943.

At the outset Clark's forces just managed to cling to their first beachhead at Salerno south of Naples, and the Italian campaign that followed was one of endless frustration. Clark and the British forces on his right flank were always short of supplies and manpower, and progress up the Italian peninsula was painfully slow. Not until June 5, 1944, did Clark drive the Germans from Rome, a feat almost ignored by the world since the Normandy invasion began the next day. During the remainder of 1944 and the first 4 months of 1945, Clark's troops crept up the peninsula,

forgotten by most of the world. For a man of Clark's ambition and keen desire for publicity, it was a trying time.

After the German surrender Clark became commander in chief of the American occupation forces in Austria. He quickly adopted an attitude of extreme hostility toward his Soviet counterparts on the Allied Control Commission for Austria. He was impatient with what he called the ''cream puff and feather duster approach to communism'' and advocated a get-tough policy with the Russians. He loudly protested against what he considered to be the ''appeasement'' of the Soviet Union by the United States.

In 1947 Clark served as deputy secretary of state, meeting with the Council of Foreign Ministers to negotiate a peace treaty for Austria. No progress was made at the talks, and late in the year Clark returned to the United States to take command of the 6th Army. Two years later he became chief of Army Field Forces, which made him responsible for the training of the Army. In the spring of 1952 he became commander in chief of the United Nations command in Korea, as well as commanding general of the U.S. Army Forces in the Far East. By the time Clark took over in Korea there was a virtual stalemate on the battlefront, and his major concerns were a prisoner-of-war mutiny and the armistice negotiations. On the military front his tactic was to inflict maximum casualties on the Chinese enemy. Fourteen months after he arrived, he signed the armistice agreement and fighting ended. Clark was unhappy with the outcome of the Korean War. He had hoped the United Nations would be able to defeat the North Koreans and Chinese and reunify Korea under Syngman Rhee.

Clark left the Army in 1954 to become president of the Citadel Military College of South Carolina, a position he held until his retirement in 1966. He remained a prominent anti-Communist, especially sensitive to what he considered a serious threat of communism from within the United States. He died on April 17, 1984.

Further Reading

Clark wrote two volumes of memoirs: *Calculated Risk* (1950), a full and sprightly account of his World War II career, and *From the Danube to the Yalu* (1954), in which he describes his dealings with the Communists from 1946 to 1953. Kenneth G. Crawford, *Report on North Africa* (1943), and Alan Moorehead, *The End in Africa* (1943), provide information on the North African campaign. For general background on the war in Italy see Pietro Badoglio, *Italy in the Second World War: Memories and Documents* (trans. 1948), and Chester G. Starr, ed., *From Salerno to the Alps: A History of the Fifth Army* (1948). □

Tom Campbell Clark

Tom Campbell Clark (1899-1977) served the United States for more than 20 years as President Harry S. Truman's attorney general and as a Truman appointee to the Supreme Court.

Dallas-born Tom Campbell Clark's soft-spoken drawl never disguised what for 22 years was one of the most influential legal minds in post World War II America. During four years as President Harry S. Truman's first attorney general (1945-1949) and for 18 years as one of Truman's four Supreme Court appointments (1949-1906), Tom Clark shaped American legal history.

Born September 23, 1899, to a prominent public family in Dallas Democratic party circles, Clark was raised a Presbyterian, as his Scotch-Irish ancestry predicted. He served for a short time in World War I and afterwards attended the University of Texas, graduating with a Bachelor's degree and an L.L.B. He joined his family's law firm in 1922. Two years later he married Mary Jane Ramsey, daughter of a Texas judge.

Clark's interest in politics and his family connections brought him to the attention of Congressman Sam Rayburn, later Speaker of the House, and of Senator Tom Connolly. During the 1920s and early 1930s, Clark engaged in private practice with occasional sallies into government service. An appearance on behalf of oil interests before the Texas legislature brought him censure from that body. In 1937 he joined the Justice Department and worked his way through that expanding agency in its New Deal heyday. A hard worker, politically reliable and well-connected, Clark rose rapidly under the benign protection of Rayburn, Connolly, and other patrons.

Clark was to spend the principal part of his public career as a Truman appointee and thus the relationship

between the two is crucial. The public record is historically ambivalent, however. Clark and Truman first became associated during the work of the World War II ''Truman Committee'' (Special Committee to Investigate the National Defense Program) which uncovered waste and fraud in the war effort. Established in 1941, the committee functioned as a watchdog working closely with the Justice Department's War Fraud Unit, then headed by Tom Clark.

In 1944, when Senator Truman sought the vice presidential nomination in Chicago, Clark was one of his supporters while then-Attorney General Francis Biddle was not. Inaugurated in January 1945, Truman served a mere three months as vice president, succeeding President Franklin D. Roosevelt in April 1945. One month later Truman took steps to remove Biddle, informing him to his apparent dismay that Clark was his replacement at Justice.

Clark served Truman as attorney general for somewhat over four years, from July 1, 1945, to August 14, 1949. A dutiful Cabinet officer, he took an active role in antitrust cases and prosecuted subversives as part of Truman's anti-Communist activities. Unwilling to go beyond the bounds of moderation in loyalty cases, he was sometimes at odds with the House Un-American Activities Committee. Unique among his duties as attorney general were the thorny legal problems arising out of the war: black marketeering, alien internment and deportation, and disposition of government financed war factories.

Clark vigorously supported Truman's hard line against the Soviet Union which manifested itself in the Doctrine of Containment and the Truman Doctrine. In 1948 he was one of the president's most avid supporters, defending the administration's record on internal security matters.

Clark's tenure was marked by congressional criticism and by some scandal, including the famous case of T. Lamar Caudle, a tax expert he brought into the department who later went to jail for conspiracy involving tax fraud. By the time the Caudle scandal came to light, Clark had been appointed Associate Justice of the Supreme Court, his judicial skirts raised clear of any mud by an overwhelming confirmation vote of 73 to eight (all eight dissenters being Republicans) taken on August 19, 1949.

Clark's 18 years on the Court spanned the most active period in its history, when it was the center of such vital and controversial issues as presidential power to seize private property, legislative reapportionment, school prayer, censorship, and civil rights.

Truman's appointment of Clark was generally attributed to the intervention of Chief Justice Fred Vinson, whom the president had chosen in 1946. In Clark, Vinson found a moderate Southerner he could work with.

As attorney general Clark had been thoroughly loyal to his chief, but his appointment to the Court freed him from that fealty and left him free to follow his own Constitutional dictates.

In the Steel Seizure case of 1952, both Truman and Vinson discovered Clark's independent mind when he joined five other Justices to overrule the seizure of the steel industry based on emergency inherent executive power. *The Youngstown Sheet and Tube Co.* v. *Sawyer* decision declared Truman's act unconstitutional, thereby providing a significant check on presidential power.

A widely read biography of Truman later quoted the former president as describing his appointment of Clark as his ''biggest mistake.'' According to oral biographer Merle Miller, Truman said: ''He was no damn good as Attorney General, and on the Supreme Court . . . it doesn't seem possible, but he's been even worse.'' It is possible that Truman's disenchantment—if the quotation is accurate—was founded on the Youngstown decision.

In other instances of Court decisions Clark showed himself a moderate libertarian, somewhat to the right of William O. Douglas but certainly within Franklin D. Roosevelt's oft-quoted description of his own ideological position: slightly to the left of center. Clark wrote the unanimous decision in *Burstyn* v. *Wilson* (1952) which removed a state's right to censor a film on grounds of sacrilege. He joined the majority in striking down the use of the New York State Regents prayer in public schools (*Engle* v. *Vitale,* 1962). He supported the landmark *Baker* v. *Carr* reapportionment decision, although with reservations. And, in what was one of the most far-reaching judicial decisions of modern times, Clark was part of a unanimous Court's ruling on school desegregation when in 1954 *Brown* v. *Board of Education* reversed *Plessy* v. *Ferguson* of 1896.

Rising up the ladder of national prominence in the 1960s was Justice Clark's lawyer son, (William) Ramsey Clark. Paternal pride gave way to embarrassment, however, when President Lyndon Johnson selected the younger Clark to be his attorney general in 1967. To avoid potential conflicts of interest, Justice Clark resigned his seat, at the time calling his decision a ''happy'' one. Still a young man (67) by judiciary standards, he continued an active life on the Federal Court of Appeals until shortly before his death on June 13, 1977.

Further Reading

Tom Clark's role as attorney general can be studied from memoirs such as those of Forrestal and Ickes, as well as by standard works such as Robert J. Donovan's *Conflict and Crisis* (1977) and *Tumultous Years* (1982), dealing with the Truman era. He coauthored (with Philip B. Perlman) *Prejudice and Proper, an Historic Brief Against Racial Covenants* (1969). Standard works such as Alfred H. Kelly's and Winfred A. Harbison's *The American Constitution* (1977) put Clark's judicial career in context.

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William Clark

The American explorer and soldier William Clark (1770-1838) was second in command of what has been called the American national epic of explora-

tion, the Lewis and Clark expedition of 1804-1806, which traveled from the Missouri River to the Pacific Ocean.

William Clark was born on Aug. 1, 1770, in Caroline County, Va. He joined militia companies fighting local tribes in the Ohio country in 1789 and 3 years later won a lieutenant's commission in the U.S. infantry. He was on the Native American and Spanish frontier of the United States and served in Mad Anthony Wayne's successful campaign, terminated by the victory of Fallen Timbers (1794) over the Native Americans.

Clark resigned his commission in 1796, became a civilian, and tried to straighten out the chaotic financial condition of his famous brother, a hero of the Revolution, George Rogers Clark. However, when Meriwether Lewis offered him a role in what would be known as the Lewis and Clark expedition, he leaped at the opportunity.

In 1801 President Thomas Jefferson had chosen his White House secretary, Capt. Meriwether Lewis, to lead a corps of discovery up the Big Muddy (or Missouri) River and across the Rockies to the Pacific via the Columbia River. He gave Lewis complete freedom to choose his second in command. Without hesitation the Virginian picked his old Army buddy William Clark. When the Army failed to give Clark the promotion he deserved, Lewis ignored the ''brass'' and addressed Clark as captain, treating him as a virtual co-commander of the expedition.

It was Clark who led the fleet of boats upriver on May 14, 1804, while Lewis was detained in St. Louis by diplomatic and administrative matters. The two officers led their men up the Missouri to the Mandan Indian country of North Dakota, where they wintered before continuing in the spring of 1805. With great difficulty they shifted from canoes to horses and back to canoes as they crossed the unknown Rockies and followed the Columbia River to the sea. Clark was sharing leadership with Lewis in one of the most successful partnerships in the history of the nation.

After wintering at Ft. Clatsop on the Oregon coast, Lewis decided to split the party on its return to Missouri. He sent Clark to explore the Yellowstone River while he reconnoitered the Marias River. Although Lewis never yielded his command to Clark (except when accidentally wounded and incapacitated during a hunting expedition), Clark's wilderness and leadership skills contributed to the success of the corps of discovery. While Lewis was more brilliant and intellectual, Clark got along better with the men and was a fine map maker. Both men kept diaries, although spelling was not one of Clark's strong points.

Safe in St. Louis in September 1806, Clark resigned his commission to become brigadier general of militia and superintendent of Indian affairs for Louisiana Territory (later Missouri Territory) under the new governor, Meriwether Lewis. Clark was governor himself from 1813 to 1821, then became an unwilling—and unsuccessful—candidate for governor of the new state of Missouri. He devoted much of his time during the War of 1812 to Native American affairs and kept Missouri Territory almost unharmed by British-inspired Native American raids. He continued in Indian diplomacy after the conflict and by his good sense was able to avert trouble with the Indians, who came to trust him more than any other white man.

Clark died in St. Louis on Sept. 1, 1838. Highly respected as an administrator, soldier, and explorer, for a half century he had served his country well, particularly in keeping the peace on the Native American frontier.

Further Reading

There is no biography of Clark, although one has long been in preparation. The best sources are those on Meriwether Lewis, including John Bakeless, *Lewis and Clark: Partners in Discovery* (1947), and Richard Dillon, *Meriwether Lewis* (1965). An interesting retracing of Lewis and Clark's exploration is Calvin Tomkins, *The Lewis and Clark Trail* (1965). A one-volume abridgment of *The Journals of Lewis and Clark* was edited by Bernard DeVoto (1953).

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William Andrews Clark

The American copper entrepreneur and politician William Andrews Clark (1839-1925) was a key figure in forging statehood for Montana.

William Andrews Clark was born on Jan. 8, 1839, near Connellsville, Pa. He was educated in private academies in Pennsylvania and in Iowa, and after a short stint as a schoolmaster in Missouri, he studied law at Iowa Wesleyan College. At the outbreak of the Civil War, Clark enlisted in an Iowa regiment. Discharged in 1862, he moved to Colorado Territory.

Although Clark's career in Colorado was brief, it was productive, for it was his experience in the mines of the Central City district that brought into focus his lifelong obsession with the accumulation of wealth and political power. In 1863, attracted by the opportunities a new frontier offered an ambitious young man, Clark left Colorado for Montana. From a lucky strike in a claim near Bannack, he extracted $1500 worth of gold, which became the nucleus of an immense fortune.

Over the next few years Clark alternated between mining during the spring and summer and merchandising during the fall and winter. A typical frontier entrepreneur, he operated stores at several mining camps, lent money to men needing a grubstake, sold timbers to the miners, and operated a mail route between Missoula, Mont., and Walla Walla, Wash. In 1867 he formed a partnership to engage in wholesaling. He then established a bank at Deer Lodge in 1870 and at Butte in 1877.

Mining King

In 1872 Clark had set up headquarters in the booming mining town of Butte. He purchased several mines. Realizing that the day of the untrained independent prospector was ending and that the time for scientific mining was dawning, he spent a year at Columbia University School of Mines. Back in Butte he built the Old Dexter mill and organized the Colorado and Montana Smelting Company. But he always sought to diversify his holdings, and soon he founded a newspaper, the *Butte Miner,* and went into lumbering, farming, and ranching. In Butte he established the city waterworks and a streetcar line. He also built, and for a time operated, the San Pedro, Los Angeles, and Salt Lake Railroad, later sold to the Union Pacific.

Branching out from Montana, Clark established the Los Alamitos Sugar Corporation in Los Angeles and bought the United Verde copper prospect in Arizona. A significant aspect of Clark's business techniques was his refusal to become deeply involved in any commercial enterprise unless he could own it in its entirety.

Political Aspirant

In 1884, when Montanans sought unsuccessfully to win statehood, Clark served as president of an abortive constitutional convention. Four years later he ran as a Democrat for the post of territorial delegate to Congress. To Clark's astonishment he lost by 5,000 votes to Thomas H. Carter, a virtually unknown Republican. Clark had failed to carry either the mining towns or the lumbering districts, both nominally Democratic and areas he had considered safe. With justification Clark attributed his loss to the machinations of Marcus Daly, the founder of the Anaconda Company, a potent rival of Clark's in the copper business. Thus began a political struggle that eventually placed virtually every Montana voter in the camp of either one man or the other.

In 1889, Clark was again chosen as president of a Montana constitutional convention. He was instrumental in incorporating a clause in the constitution fixing the maximum tax rate for mining property at the price paid to the Federal government for a claim. This meant that a claim worth millions could not be assessed at more than $5. Clark ran unsuccessfully for the U.S. Senate in 1889 and 1893.

Elusive Senatorial Seat

Clark made yet another attempt to capture his long-cherished senatorial post in 1899. The moment seemed auspicious because the Democrats had captured control of the state legislature. After an 18-day contest the legislators chose Clark. Immediately, political foes in and out of his party charged that the election had been won by bribery. Although Clark freely admitted spending several hundred thousand dollars to elect legislators favorable to his political ambitions, he stubbornly denied any involvement in corrupt electoral practices. A grand jury refused to indict him, and he proceeded to Washington, D.C. There Thomas H. Carter, now a senator, introduced petitions from Montana citizens demanding that Clark be denied his seat. After a lengthy hearing, the Senate Committee on Privileges and Elections recommended unanimously that Clark be unseated.

Not yet willing to give up the fight, Clark waited until Governor Robert B. Smith was out of Montana on business and then sent a letter of resignation to Lieutenant Governor A. E. Spriggs, one of Clark's political henchmen. Spriggs immediately appointed Clark to fill the vacancy caused by his own resignation. A travesty of the political process was prevented only by the timely arrival of Governor Smith, who nullified the appointment and sent a replacement for Clark to Washington.

In 1901 Clark was finally elected to the Senate. He served one term (1901-1907) and distinguished himself only in a negative way, by opposing all measures designed to further the conservation of forest and mineral lands.

After leaving the Senate, Clark moved permanently to New York City. He devoted his last years to assembling a fine collection of art, now part of the collection of the Corcoran Gallery in Washington, D.C. Clark died in New York City on March 2, 1925, the last of the West's great copper kings.

Further Reading

There is no full-length biography of Clark, but a family history appears in William D. Mangam, *The Clarks: An American Phenomenon* (1941). Other books containing important material on Clark include C. B. Glasscock, *The War of the Copper Kings* (1935); Joseph Kinsey Howard, *Montana: High, Wide, and Handsome* (1943); and K. Ross Toole, *Montana: An Uncommon Land* (1959).

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Kenneth Harry Clarke

An experienced and popular Conservative politician, Kenneth Harry Clarke (born 1940) became Great Britain's chancellor of the exchequer in May 1993. Many observers predicted that he was destined to take over leadership of his party.

Kenneth Harry Clarke was born in Nottingham on July 2, 1940. The descendant of coal miners, whose grandfather was an avid Communist, Clarke was raised in modestly upwardly-mobile circumstances. His father was initially a colliery electrician and, after World War II, the owner of a watch repair and jewelry business. An intelligent boy, Clarke was sent to Nottingham High School, where he excelled in academics and won a college scholarship to Caius College, Cambridge.

Clarke's Cambridge career was a great and unlikely success. Despite an undistinguished lineage and an unprepossessing appearance, he was popular and admired for his incisive mind, frankness, sense of humor, and amusing conversation. At Cambridge he focused his interests and found his true vocation—politics. Although he studied law and received a respectable degree, much of his time was spent in non-academic pursuits: he was active in campus Conservative (Tory) politics, serving as chairman of the Cambridge University Conservative Association in 1961 and, at the national level, as chairman of the Federation of Conservative Students from 1963 to 1965. He also was involved in the famous university debating society, the Cambridge Union, and in 1963 was named its president.

While at Cambridge Clarke met Gillian Edwards, a brilliant graduate student in medieval history, and the two were married in 1964. Like Clarke, unconventional in appearance, Gillian gave up her studies and devoted herself to making a home for Clarke and, later, their two children, a son and a daughter; to needlecraft (she was a national champion quilter); to gardening; and to philanthropy.

Clarke Enters Politics

In 1963 Clarke was admitted to the bar, and he was a practicing barrister from 1963 to 1979. Specializing in criminal cases, he was able to utilize his skills in debate and soon established a flourishing career. His goal, however, was a political career, and he remained active in the Conservative Party. In the general election of 1970 he was elected member of Parliament for Rushcliffe, in Nottinghamshire, a seat he held well into the 1990s.

In Parliament Clarke's potential was quickly noticed. He became parliamentary private secretary to the solicitor general in 1971 and was an assistant whip in the Heath government from 1972 to 1974. In 1974 he was named secretary of the Conservative parliamentary health and social security committee, lord commissioner of the treasury, and member of the parliamentary delegation to the Council of Europe and was appointed opposition spokesman on social services. Two years later he became opposition spokesman on industry. For the next several years, however, his career stalled, not because of any lack of talent but because he was not a staunch advocate of Thatcherism and party leader Margaret Thatcher did not care for him personally. As a Tory politician Clarke represented everything Thatcher was not. He was a left-wing or ''wet'' Tory and a social and religious liberal, proudly provincial in orientation, and pro-European. He criticized his party's obsession with social class while himself exemplifying, like John Major, a new breed of ''classless'' Tory politician.

Despite her personal views on Clarke, in 1985 Thatcher named Clarke to his first cabinet position, minister for employment. Henceforth his progress was steady. In 1988 he was appointed secretary of state for health. In this capacity he took on the daunting task of reforming the glaringly inefficient management practices of the National Health Service in the face of intense opposition from the medical establishment and a significant portion of the electorate. Rising to the challenge, Clarke became known as the government's ''bruiser'' and was able to implement much of his reform policy.

During the Tory leadership crisis of November 1990 Clarke played a critical role. Though personally opposed to Thatcher's continued leadership, he believed that the threat posed by her opponent, Michael Heseltine, was a more immediate danger to the solidarity of the party. Accordingly, he at first defended Thatcher. Like most of his colleagues, he thought that she would withdraw from the contest when she realized the gravity of the situation. When she did not do so, he was the first cabinet minister to tell her she should resign and, in the interest of the party, let others—i.e., centrist John Major, the chancellor of the exchequer, and Clarke's old friend and fellow ''wet'' Tory, foreign secretary Douglas Hurd—have a chance. At length Thatcher did resign, apparently blaming Clarke for ''leading the rout from the Cabinet Room.'' Clarke was then asked by his cabinet colleagues to urge Hurd, whom he supported, to run for the party leadership. Clarke's career was not disrupted, however, when Major, with whom Clarke always had maintained friendly relations, was elected leader and became the new prime minister.

Appointment to Major's Cabinet

Major appointed Clarke secretary for education in his cabinet, and in his two years in the job Clarke initiated important reforms, empowering individual local schools at the expense of the local education authorities, often bastions of the ''looney left,'' and strengthening educational standards. Named home secretary in December 1992, Clarke continued as a reformer, this time taking on the

police. He sought to rationalize the byzantine police regulations, finances, and structure, and conducted an inquiry into policy pay and internal management. Here too, despite much criticism, the ''bruiser'' triumphed.

By mid-1993 Clarke's political position was assured. He had a significant following in the country and in the party. In Parliament he had a reputation for skill and was named ''most impressive parliamentarian'' in an informal, non-partisan poll of MPs (members of Parliament). He had shown he was able to stand up to the vested interests. Unlike representatives of the faltering right-wing of the Tory Party, the ''wet'' Tory Clarke exuded confidence and common sense. In the post-Thatcher era of ''grey'' politicians, Clarke was manifestly not boring. He was, in short, not merely viewed as *a* ''coming man,'' but *the* ''coming man,'' and the most likely and logical heir to John Major.

Appointment to Chancellor of the Exchequer

In May 1993, in a bid to bolster his government by sacking the unpopular chancellor of the exchequer Norman Lamont, Major reshuffled his cabinet and named Clarke as chancellor. Although the appointment came as something of a surprise—Clarke had no substantial experience in economics—the appointment was hailed by most of the party because of Clarke's public credibility and political following. The appointment also was seen as a great opportunity for Clarke: the chancellor is the second most powerful position in the British cabinet, and Clarke, if able to improve Britain's fragile economy, would be in a very strong political position. Much of the press speculated that as chancellor Clarke was poised to replace Major, who was depicted as dull, indecisive, and melancholy. Nonetheless, Clarke consistently supported Major and his leadership. At the Conservative Party conference in October 1993 he defended Major against his critics (''an enemy of John Major is an enemy of the Conservative Party''), and in November 1993 he endorsed Major's much maligned ''Back to Basics'' policy.

From the time of his appointment as chancellor there was much speculation about the budget Clarke would produce on November 30, 1993. Clarke's 75-minute budget speech, in which he self-assuredly declared he was presenting the ''no-nonsense budget . . . of a responsible government,'' was generally recognized as a political *tour de force*. Contrary to expectation, he did not propose massive new taxes. He did, however, propose higher taxes on gasoline, cigarettes, and wine; new taxes on air travel and insurance; and reduced tax breaks for home mortgages. In addition, he called for a 3.5 billion pound reduction in government spending through a freeze on public sector pay and government costs, and changes in unemployment (redubbed ''job-seeking'') and disability benefits. He predicted that the increased taxes and reduced spending would significantly decrease the public debt. The budget clearly strengthened Clarke's political position. Although it was termed ''a vicious attack on the welfare state'' by Labour leader John Smith, it was received enthusiastically by the Tories, by the financial markets, and by major economists and analysts at home and abroad.

Chancellor Clarke was able to deal adroitly with the problems confronting him. For example, the agreement in February 1994 with the public sector employees' unions for a 3 percent pay raise, which Clarke initially opposed, was reached after he stipulated that the money for the raise would come either from lay-offs or greater efficiency and would not nullify the provisions of his budget. His position as Major's heir apparent was not an easy one, and he was admittedly an ambitious man, but he carried it out with dignity and loyalty. And, as political analyst John Grigg observed, in the early 1990s Clarke was ''young enough to be patient.''

At the end of 1994 Clarke proposed to deregulate the government bond ''repo'' market as part of his 1995 budget proposal, and this was received with great approval. Repos are similar to stock futures in the corporate sector, and the move to open this market was seen as an incentive to foreign investment which in turn would strengthen the pound. By February of that year however the pound was still in a decline, and the Chancellor stubbornly persisted in his refusal to raise interest rates, despite intense pressure from the governor of the Bank of England. Clarke's subsequent endorsement of privatization for public projects did little to enhance his appeal. He held to his course regardless, and the economy continued to wane over the course of that year. Then in the spring of 1996 a serious confrontation with Prime Minister John Major antagonized Clarke to the point of resignation. This time the issue concerned the proposed EuroDollar, a common currency system for all of Europe. Clarke vehemently opposed the entire concept, and reportedly resigned over the issue of whether or not there should be a public referendum if the other European countries would pass the resolution. John Major assuaged Clarke's ire and convinced him to continue as Chancellor, and the critics had a field day until later that year when none could deny that the British economy had taken a turn for the better despite the Chancellor's idiosyncratic policies. At the end of 1996 Chancellor Clarke finally conceded to an increase in interest rates, most likely to stave off a relapse of the sluggish economy.

With the dawn of the new year, 1997, Kenneth Clarke's political future was hanging in the balance. His controversial budget proposal for 1997 was ballyhooed by critics as politically expedient but otherwise useless. The ongoing flap over acceptance of the EuroDollar served to antagonize the situation. In a seething editorial in *The Economist* he was labeled a ''closet New Labourite . . . doing his tactical best to keep the Tories in power.'' However, in 1997 elections, John Major's Tories failed to hold a majority of seats in the House of Commons and lost the prime minister's office to Labour's Tony Blair.

Further Reading

Two biographies of Clarke are reportedly in progress in Britain. The single best source of general information on Kenneth Clarke is John Grigg's admiring article ''Primed Minister'' in the *London Times Magazine* (October 2, 1993). The more left-wing *Guardian* 's profile of Clarke, by Alex Brunner (September 29, 1993), is less effusive. A portrait of an amiably eccentric Gillian Clarke is provided by Alice Thomson in

''Patchwork Provincial Shares Limelight with Cocktail Set,'' *London Times* (May 29, 1993). Penny Junor's *The Major Enigma* (1993) is a sympathetic biography of John Major. Clarke's role in the Tory leadership crisis of November 1990 is discussed in Robert Shepherd's factual and balanced *The Power Brokers: The Tory Party and Its Leaders* (1991). For an anti-Clarke perspective on the same topic see Alan Clark's *Diaries* (1993). Journalists have enjoyed speculating on Clarke's possible future as prime minister. Of particular interest is William Rees-Mogg's ''Clarke for PM,'' *London Times* (May 31, 1993). Clarke's first budget attracted attention even in the United States—see Nicholas Bray's ''Britain's Budget Mixes Tax Increases with Promise of Public Spending Cuts,'' *Wall Street Journal* (December 1, 1993). Simon Heffer's ''The Day of the Job Seeker'' in the *Spectator* (December 4, 1993) is highly critical of Clarke and his budget.

Clarke wrote or coauthored three pamphlets. In 1966 he, with John Lenton and Nicholas Budger, produced ''Immigration, Race, and Politics: A Birmingham View.'' With fellow Conservative MP Elaine Lellett-Bowman he wrote ''Britain in Europe—New Hope for the Regions'' in 1979, and in 1987 the Conservative Political Centre published his ''The Free Market and the Inner Cities.'' All the pamphlets are indicative of Clarke's political views: a positive attitude and an enthusiastic embracing of the need for an activist government to reform unacceptable conditions.

Additional Sources

The Economist, December 3, 1994; February 18, 1995; May 13, 1995; October 28, 1995; March 16, 1996; April 6, 1996; November 16, 1996; November 30, 1996; November 30, 1996. □

Marcus Andrew Hislop Clarke

Marcus Andrew Hislop Clarke (1846-1881) was an English-born journalist and author who achieved eminence in colonial Australia. He is noted for his novel of early-19th-century convict transportation.

Marcus Clarke was born on April 24, 1846, in Kensington, London. His mother died while he was an infant, and he was brought up by his father, a lawyer with literary interests. When he was 16 his father died and, seeing no future for him in London, relations persuaded the boy to try his fortunes in Australia, where he could be under the eye of an uncle who owned a sheep run and held a judgeship.

After trying and disliking work in a Melbourne bank, Clarke at 19 went into the backcountry to taste the rustic life and gain ''colonial experience.'' He began writing sketches for the *Australian Magazine* and in 1867 returned to Melbourne as a newspaper reporter. Energetic, restless, and unable to settle at any task for long, he found routine tasks intolerable but succeeded as a columnist commenting on people and events. He thus established himself as a leader among the writers and poets who were making Melbourne the literary center of Australia.

At the age of 23 Clarke acquired a magazine which he named the *Colonial Monthly*. In it he serialized his first novel, *Long Odds* (later to be renamed *Heavy Odds*), a lively but unsubstantial story about a young Australian sheep grazier on a visit to England. When the story was complete, Clarke's interest flagged, and the magazine subsequently closed.

''The Great Australian Novel''

Visiting Tasmania, Clarke studied the records of transportation to the island's penal settlements and set about writing a novel recapturing the atmosphere of the old convict days. Under the title *His Natural Life* the story was serialized in the *Australian Journal* (1870-1872). Written mostly a chapter at a time—some portions while the typesetter stood by—it was to rank as Clarke's great achievement. In 1874 a substantially edited version was published in book form; later it appeared as *For the Term of His Natural Life,* the title by which it became established. Meanwhile Clarke was appointed secretary to the trustees of Melbourne's Public Library; later he became the assistant librarian.

Contrasting strongly with his witty and exuberant writings as a columnist, *For the Term of His Natural Life* deals in gloomy and powerful terms with the brutishness of the convict system. As in all his writing, Clarke intensified every phase, making it more striking, if less real. In the story injustice is heaped upon misfortune as Clarke unfolds an agitated drama of bitter human relationships. From melodramatic opening to sentimental conclusion, the story has compelling narrative power and strong human interest. In spite of exaggeration, both action and characterization are extraordinarily vivid. The language is sometimes theatrical; occasionally pathos turns to banality—yet overall the novel manages to outstrip its faults. In its day it was highly regarded and even considered to be ''the great Australian novel.'' It can more correctly be regarded as representing a landmark of the colonial period—the Anglo-Australian phase—of Australia's literary development. In fact, it is Australian only in subject (and only insofar as Australia can be identified with convictism), and its author was Australian in nothing but residence.

Clarke's third novel, *'Twixt Shadow and Shine* (1875), was a light and pleasantly written story; it gained only minor attention. Meanwhile his extravagance had run him into insolvency in 1874. Pressures built up, and he left his public library post. He continued to contribute to newspapers and was active in the theater as an original author and translator, but he remained in hopeless debt. Dispirited, he overworked himself to the point of exhaustion. Early in 1881 he was declared bankrupt for the second time. He died on Aug. 2, 1881. Clarke's fourth novel, *Chidiock Tichbourne, or the Catholic Conspiracy,* a swashbuckling romance of Elizabethan England, was published in 1893.

Further Reading

A favorable biography of Clarke is A. W. Brazier, *Marcus Clarke: His Work and Genius* (1902). A concise sketch of Clarke, together with a full listing of his essays, drama, and fiction, is

contained in E. Morris Miller and others, *Australian Literature* (1940). See also Brian Robinson Elliott, *Marcus Clarke* (1958). For an appreciation of Clarke's *For the Term of His Natural Life* and comments on his place in the literary development of Australia see H. M. Green, *A History of Australian Literature,* vol. 1 (1966).

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Samuel Clarke

The English theologian and moral philosopher Samuel Clarke (1675-1729) was in his time the foremost exponent of rationalist ethics and a prominent defender of Newtonian physics.

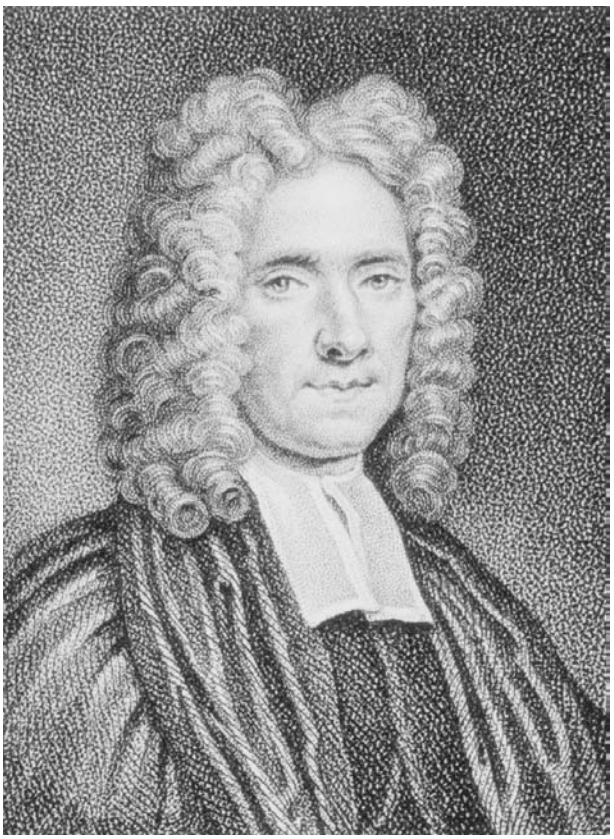

Samuel Clarke was born on Oct. 11, 1675, in Norwich, where his father was alderman and at one time representative in Parliament. He entered Cambridge University at 16. There he discovered Sir Isaac Newton's *Principia mathematica* and resolved to advance Newton's theories against those of René Descartes, which were then dominant. His translation of Jacques Rohault's popular physics textbook, with notes and comments reflecting Newton's ideas, was used at Cambridge for several decades.

Clarke's ecclesiastical career began as vicar to the bishop of Norwich. In 1704 and 1705 he gave the Boyle Lectures; these were published as *A Demonstration of the Being and the Attributes of God* (1705-1706) and *The Verity and Certitude of Natural and Revealed Religion* (1705). They are his chief contributions to philosophy and theology, along with *Discourse Concerning the Unchangeable Obligation of Natural Religion* (1708). He moved to London in 1706 as rector of St. Benet's Church and later served as chaplain at court. In 1709 he became rector of St. James, Westminster, and he held this position, despite charges of heresy provoked by his *Scripture Doctrine of the Trinity* (1712), until his death.

Clarke became a friend of Newton in London, and his translation of Newton's *Opticks* into Latin, warmly praised by the author, was published in 1706. Later he was asked by the Princess of Wales to defend Newton against the German philosopher Gottfried Wilhelm von Leibniz. In the controversy with Leibniz, Clarke supported Newton's theory of absolute space and time. The Clarke-Leibniz correspondence, conducted during 1715-1716, appeared in print in 1717. Clarke also wrote numerous treatises on theology, philosophy, and mathematics; an edition of Caesar's *Commentaries;* and a translation of the first 12 books of the *Iliad*. He died on May 17, 1729.

Clarke is best known for his ethical theory, which compares moral and mathematical truths. Right and wrong are known self-evidently, like the axioms of mathematics, and depend on ''the necessary eternal different relations that different things bear to one another.'' They express ''fitness or suitableness of certain circumstances to certain persons, and unsuitableness of others.'' He also argued against materialism and atheism and for free will and the immortality and spirituality of the soul.

Further Reading

The Works of Samuel Clarke (4 vols., 1738-1742) was edited, with a biographical preface, by Benjamin Hoadly, Bishop of Salisbury. A modern edition of the Leibniz-Clarke correspondence was prepared by H. G. Alexander, *The Leibniz-Clark Correspondence, together with Extracts from Newton's Principia and Opticks* (1956). William Whiston, *Historical Memoirs of the Life of Dr. S. Clarke* (3d ed. 1748), includes A. A. Sykes's ''Elogium'' and Thomas Emlyn's ''Memoirs of the Life and Sentiments of Dr. Clarke.'' For Clarke's ethical theory see James Edward LeRossignol, *Ethical Philosophy of Samuel Clarke* (1892). Background studies which discuss Clarke include W. R. Sorley, *A History of English Philosophy* (1920); Gerald R. Cragg, *Reason and Authority in the Eighteenth Century* (1964); and Charles Vereker, *Eighteenth-Century Optimism* (1967).

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Claude Lorrain

The French landscape painter, draftsman, and etcher Claude Lorrain (1600-1682) was regarded as the prince of landscape painters until the days of impressionism in the mid-19th century.

Claude Lorrain and Nicolas Poussin were the most distinguished exponents of the French classical baroque style, though fulfilling antithetically expressive ends within the theoretical precepts established by the French for painters from the middle of the 17th century. Whereas Poussin was interested in rendering the archeologically precise and imposing monumentality of imperial Rome objectively, Lorrain preferred to depict the romantic deserted ruins in a rolling countryside. To Lorrain's admirers, his paintings remain the visual counterpart of the profound sentiment of the beauty of the natural world found in the *Eclogues* and *Georgics* of the ancient Roman poet Virgil. Lorrain, however, largely deemphasized the role of man in nature in order to enhance the presence and play of cosmic forces, though classical tradition precluded his unbalancing the two to any pronounced degree. If Poussin's art is the last phase of rational formalism in the history of landscape painting, Lorrain's can be considered the first in the long development of autonomous pictorialism leading to the 19th-century romantics and impressionists. A synthesis of the divergent artistic messages of Poussin the scholar and Lorrain the poet might be said to have been reached in the landscape art of Paul Cézanne, where the poetic content of nature is unified within the formal elements of classical composition.

Claude Lorrain was born Claude Gellée in the village of Chamagne near Nancy. Orphaned at about the age of 12, he moved to Freiburg im Breisgau to live with his brother, who apparently was equipped to teach him engraving. In 1613 he set off with another relative, a dealer in lace, for Rome, where, because of the talent common to many Lorrainers, he found employment as a pastry cook in the house of the landscape painter Agostino Tassi. The position of apprentice soon replaced that of cook, the master teaching the young boy the rudiments of painting.

About 1623 Lorrain went to Naples, where he studied for a short time with the Flemish artist Goffredo Wals. The impression of the Gulf of Naples from Sorrento to Pozzuoli and the islands of Capri and Ischia was overwhelming and indelibly imprinted upon his memory, for reminiscences of these awesome views of water, earth, sky, and light recurred in his art until the end of his life. In 1625 he returned to Nancy, where he briefly assisted Claude Deruet by executing the architectural backgrounds to the latter's ceiling paintings for the Carmelite church (now destroyed). He then made his way back to Rome—sketching all the way. No record reveals Lorrain's ever leaving Rome again, and he lived out his life quietly and industriously as a respected member of the colony of foreign artists, though some scholars believe the vividness of the Neapolitan recollections in his paintings implies the necessity of his having returned to Naples and its environs.

After the 1630s his reputation as a landscape painter was firmly established. By the 1640s he counted among his clients the French ambassador Philippe de Béthune, cardinals Bentivoglio and Crescenzio, and Pope Urban VIII. As a clue to the degree of his early success, the French artist Sébastien Bourdon in 1634 imitated Lorrain's style and passed the work off as an original. Because copyists and imitators of his style abounded, he created, to offset this plagiarizing tendency by contemporaries, a catalog of 200 drawings of his original compositions and entitled it *Liber veritatis*.

Artistic Style

This visual record, as well as all other authenticated works by the artist, reveals relatively little change in Lorrain's style from his early to his late period. The structural formula of composition, transmitted through Tassi, his first teacher, from such late mannerist artists as Paul Brill and Adam Elsheimer, who utilized stage-set structural devices, remains constant in him. He sets his scenes consistently as spatial areas receding from picture plane to infinity. The picture plane is established by placing a mass of dark greenish-brown foliage on both sides of the composition, with usually a tall, feathery tree element on one side, as in *The Mill* (1631). When human activity does occur, as in *The Mill,* the action takes place quite animatedly in the front area of the middle distance, set upon or against a barge landing, bridge, or farmhouse. This central focus then is

systematically reduced by subtly placed flanking motifs, like stage flats, creating wings, or coulisses, which carry the eye to the far distance of mountains, rivers, or the rolling Roman campagna, as in *Apollo Guarding the Herds of Admetus* (1654).

The real subject of Lorrain's work is not, however, the forms of nature or the activities of men, but rather the animating power of light, emanating in varied intensities, depending upon the time of day chosen for the theme, playing upon the material realm and transforming it into a peculiar mood impression.

Chiaroscuro, or the play of patterns of dark and light contrasts, is the method Lorrain generally uses in drawing and painting. Modulation plays down the violence of blindingly dramatic sun and moon effects of such a mannerist precursor as Elsheimer. His drawings, though great in variety, uniformly reveal a preoccupation with values of light and dark rather than with color. As with his paintings, the magic of mood, the veiling of earth and man in an infinite variety of gently controlled radiation and reflection of light which issues from a known but unobtrusive source, is the subject.

Lorrain's influence was both catalytic and mediating of divergent national talents. In his art he melded the northern emotive response to nature, such as that found in the works of the German Albrecht Altdorfer and the Fleming Joachim Patinir, with the more palpable control of the southern temperament. In this sense his contribution to art is more universal than that of his habitually more formalistic contemporary and countryman Poussin.

Further Reading

A scholarly and interesting summary in English of all previous studies of Claude is Marcel Röthlisberger, *Claude Lorrain: The Drawings* (2 vols., 1968). Röthlisberger's *Claude Lorrain: The Paintings* (2 vols., 1961) is also valuable. Roger Fry's essay on Claude in his *Vision and Design* (1920) is rich in esthetic and philosophical wisdom and refutes the literary attacks on the artist in John Ruskin's *Modern Painters* (5 vols., 1846-1860). See also Martin Davies's detailed discussion of the *Liber veritatis in French School* (1946-1950; 2d ed. 1957), published by the National Gallery in London. There is a discussion of Claude and the general historical period in Anthony Blunt, *Art and Architecture in France, 1500-1700* (1953).

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Paul Louis Charles Claudel

The French author and diplomat Paul Louis Charles Claudel (1868-1955) is best known for his plays, in which he explored the relationship between man, the universe, and the divine in a highly poetic and original style.

Paul Claudel was one of a group of celebrated writers, all born about 1870, who gave French literature a new orientation. Though quite different from one another, Paul Valéry, Marcel Proust, André Gide, Charles Péguy, Colette, and Claudel all revolted against 19th-century positivism, as well as against the extremes of symbolism which denied reality to the external world. Each, in his own way, experimented with new ways of using the French language and offered new visions of the world and new views of the function of art.

Claudel was born on Aug. 6, 1868, at Villeneuve-sur-Fère-en-Tardenois on the border between the provinces of Champagne and the Ile-de-France. His family, of peasant and petit bourgeois stock, was Roman Catholic but not particularly devout. He received his early education in the various provincial towns where his father worked as a civil servant. In 1882 the family moved to Paris and enrolled young Paul in the famous lycée Louis-le-Grand. As a schoolboy, he was solitary and pessimistic and rebelled against the pervading philosophies of determinism and positivism, which denied man his free will and made him merely a product of his heredity and environment. He rejected his whole traditional literary education to take refuge in the poetry of Charles Baudelaire, Paul Verlaine, and especially Arthur Rimbaud, who was to be a lifelong source of inspiration. Rimbaud, he wrote later, revealed the supernatural to him and was in part responsible for his return to the Catholic faith, which he had abandoned.

Claudel's Conversion

While studying for a diplomatic career, Claudel underwent on Christmas Day 1886, in the Cathedral of Notre Dame, a profound mystical experience which was to shape his destiny. During the singing of the Magnificat, he suddenly knew that he believed in a living and personal God. His complete conversion and return to the Church were accomplished only after 4 years of study and spiritual struggle to reconcile the opposition between his intuition and his intellect.

This spiritual crisis is evident in Claudel's first works. *Tête d'Or* (1889), his only non-Christian play, is the tragedy of an adventurer who tries to find salvation solely through his own strength and intelligence and ignores an inner voice counseling humility. This play, like all that were to follow it, rejects all the conventions of the French theater, be they classical, romantic, or realistic. It offers a new conception of poetic drama in which psychology and logical dramatic action give way to symbolism and imaginative truth. The play also uses the completely original line of verse, known as the *verset claudélien,* in which Claudel wrote all his poems and plays. The rhythmic pattern of the lines of different lengths is intended to reproduce the natural breathing and heartbeat of the poet or actor in order to indicate the emotional intensity of the passage. In Claudel's second play, *La Ville* (1890), he sees the city, and eventually the entire world, as a single body, a *maison fermée* (closed house) in which each member is responsible for the salvation of the other members.

Diplomatic Career

In February 1893 Claudel received his first diplomatic post, as vice-consul in New York. From then until his retirement in 1935, he lived almost continuously outside France. He served as French ambassador to Japan (1921-1927), the United States (1927-1933), and Belgium (1933-1935).

Claudel's experiences outside France, and especially outside Europe, influenced his work and thought in many ways. His discovery of non-Western conceptions of the theater encouraged him to experiment with revolutionary and, at the time, largely misunderstood dramatic techniques. Most importantly, however, Claudel's travels throughout the world contributed a cosmic dimension to his Catholicism, rendering it often unacceptable to his more orthodox coreligionists.

Major Works

The moving religious drama *Partage de Midi* (1906) is partly based on an episode in Claudel's life that occurred in 1905, the year before his marriage. Like the hero of this play, after considerable spiritual anguish Claudel had rejected a religious vocation. He also fell in love with a young married woman and learned for the first time the meaning of great love, suffering, and sacrifice.

Claudel's long lyric poems *Cinq Grandes Odes* (1910) and *La Cantate à trois voix* (1931) are meditations on the relationship between the Creator and the created world, on the role of the poet, and on the function of love. These themes reappear in *L'Annonce faite à Marie* (1912; *Tidings Brought to Mary*), Claudel's best-known play. In a medieval setting, the apparent paradox of human relationships is resolved when Violaine, the heroine, reveals how love, separation, suffering, and even evil lead men to understand both their role in the salvation of others and also the divine order of the universe.

Le Soulier de satin (1929; *The Satin Slipper*), considered by many to be his greatest play, is a complicated and gigantic drama of the Renaissance, a period Claudel believed to be the beginning of a new era of Catholicism. Against a background of violence, conquest, and passion, the characters work out their destinies in a plot that reveals Claudel's characteristic themes: man's desire for the infinite, the limitations of human love, and the necessity of human love as an instrument of salvation.

Last Years

Claudel divided the last 20 years of his life between an apartment in Paris and his Château de Brangues. Although he wrote no more poems or plays, he composed lengthy reflections on various scriptural texts. During these years, when his plays were staged, he often attended rehearsals and made changes in his texts for the stage. In 1946 he was elected to the French Academy. He died in Paris on Feb. 23, 1955, and was accorded a state funeral at the Cathedral of Notre Dame before his burial at Brangues. He was survived by his widow, five children, and many grandchildren.

Further Reading

Jacques Madaule has made the most comprehensive study of Claudel to date. Especially recommended are three of his volumes, in French: *Le Génie de Paul Claudel* (1933; rev. ed. 1947), *Le Drame de Paul Claudel* (1936; rev. ed. 1964), and *Claudel et le langage* (1968). In English, Wallace Fowlie, *Paul Claudel* (1957), is an excellent short study. Joseph Chiari, *The Poetic Drama of Paul Claudel* (1954), is a sympathetic treatment of his theater. Recommended for general background material on modern French poetry and theater are Marcel Raymond, *From Baudelaire to Surrealism* (1950); Wallace Fowlie, *A Guide to Contemporary French Literature: From Valéry to Sartre* (1957); Roger Shattuck, *The Banquet Years* (1958; rev. ed. 1960); and Jacques Guicharnaud, *Modern French Theatre from Giraudoux to Genet* (1967).

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Tiberius Claudius Germanicus

Tiberius Claudius Germanicus (10 B.C.-A.D. 54) was the fourth emperor of Rome. Deemed a weak emperor, he nevertheless extended the borders of the empire and reformed its administration.

Born in Lugdunum (modern Lyons) on Aug. 1, 10 B.C., Claudius was the son of Drusus and Antonia and the grandnephew of Augustus. Although Claudius was the sole surviving heir of Augustus after the assassination of Caligula, he was given the throne primarily because of the support shown him by the imperial troops. He assumed the throne unwillingly in 41; indeed, he is said to have been found cowering in a closet after Caligula's death was announced.

Kept in the background and often ignored during the reigns of Augustus, Tiberius, and Caligula, Claudius gained a reputation for stupidity, gluttony, and licentiousness. Although he is pictured by contemporary historians as a man incapable of anything, Claudius seems to have been, in fact, an excellent scholar, linguist, and writer.

Claudius began his rule with a great deal of enthusiasm and effort. He respected and frequently consulted both the Senate and the magistrates, groups whose prerogatives had been absorbed previously by the emperors. He built many monuments and public works in Rome. He began the campaign that led to the eventual conquest of Britain, and the imperial armies were successful in repelling the threatened German invasions. The Emperor initiated a number of reforms of the Roman legal and administrative systems, and he reestablished sound fiscal policies.

However, Claudius was a man of extremely weak character, easily swayed and led. That same elasticity of nature which had enabled him to survive his predecessor's reign of terror now made him an emperor completely governed by those around him. The aristocracy, which had hoped for a restitution of their former powers and privileges after the death of Caligula, was disappointed and angered when the new emperor surrounded himself with his friends, mainly slaves and freedmen. The middle class was shocked, feeling that Claudius's associates were degrading the dignity of the imperial power. This dissatisfaction led to the first conspiracy against the Emperor, in A.D. 42.

The plot was crushed, but further trouble arose in 48. Claudius's third wife, Messalina, who had previously influenced the Emperor to retaliate against the aristocracy, became involved in a scandal with a Roman senator, Silius. The affair rocked Roman society, and Claudius ordered Messalina to commit suicide.

The Emperor's next wife was Agrippina, his niece and the mother of his successor, Nero. A woman of immense capability and driving ambition, she persuaded Claudius to set aside his own son, Britannicus, and adopt Nero as his heir.

The details surrounding Claudius's death are unclear, although many ancient historians, including Tacitus, say that he may have been poisoned by Agrippina. Claudius died in Rome on Oct. 13, 54.

Further Reading

The two ancient sources for the life of Claudius are Tacitus's *Annals* and Suetonius's *The Lives of the Twelve Caesars*. Modern references include Arnaldo Momigliano, *Claudius: The Emperor and His Achievement* (1932; trans. 1934; new ed. 1962), and Vincent M. Scramuzza, *The Emperor Claudius* (1940).

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Rudolf Julius Emanuel Clausius

The German physicist Rudolf Julius Emanuel Clausius (1822-1888) was one of the chief architects of thermodynamics and the kinetic theory of gases.

Born on Jan. 2, 1822, in Köslin, Pomerania, R. J. E. Clausius was the sixth son of the 18 children of the Reverend C. E. G. Clausius, a Lutheran pastor and councilor of the Royal Government School Board in Köslin. Young Clausius received much of his primary and secondary education in the private school which his father established in Uckermünde. After graduating from the gymnasium in Stettin, Clausius enrolled at the University of Berlin, and in 1844 he obtained his teacher's certificate.

During the next 6 years Clausius taught physics at the Friedrich Werder Gymnasium in Berlin. He received his doctoral degree in 1848 from the University of Halle with a dissertation which gave for the first time the explanation of the blue sky and red sunset in terms of the selective reflection of various wavelengths of light by particles present in the atmosphere. In 1850 Clausius became professor of physics at the Royal Artillery and Engineering School in Berlin and also obtained the rank of privat-dozent at the University of Berlin.

Theories of Heat

Clausius presented his paper ''On the Motive Power of Heat and on the Laws Which Can Be Deduced from It for the Theory of Heat'' in 1850. Its significance can best be gauged by the comments of James Clerk Maxwell, who years later wrote that Clausius ''first stated the principle of Carnot in a manner consistent with the true theory of heat.'' The ''true theory'' was the consideration of heat as a mechanical process.

Sadi Carnot's explanation of his very successful theory of the efficiency of steam engines seemed, however, to contradict the mechanical theory. In Carnot's words, ''no heat was lost'' when a steam engine produced work by going through its cycles. Clausius insisted that the ''new theory'' could only be a mechanical one. More importantly, he showed that it was quite consistent with the mechanical theory to assume that when work was done by heat one part of the heat was ''lost,'' or rather was transformed into work.

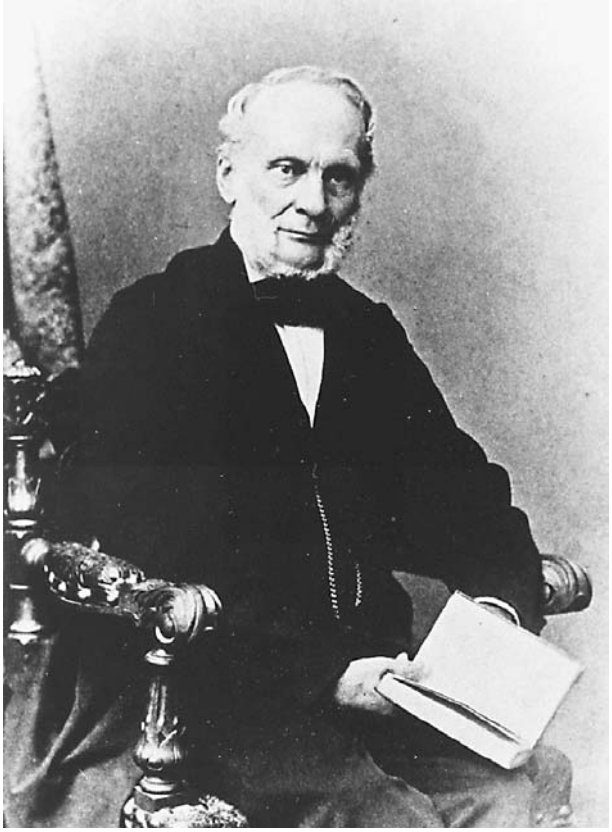

This part of the heat and the other part which was rejected into the cold reservoir of the engine stood, in Clausius's words, in a ''certain definite relation to the quantity of work produced.''

Two subsequent papers published in 1851 by Clausius clarified merely some details of his first memoir, but in 1854 he confronted once more the fundamentals. What became known as his fourth memoir carried the title ''On a Modified Form of the Second Fundamental Theorem in the Mechanical Theory of Heat.'' In it Clausius proposed to make Carnot's theorem a particular form of the general proposition, ''Heat can never pass from a colder to a warmer body without some other change, connected therewith, occurring at the same time.'' With a penetrating analysis, Clausius showed that the Carnot cycle corresponded to the integral $\int (dQ/T)$, the value of which was zero for a reversible, or ideal, process. For an irreversible, or real, process the corresponding value could only be positive.

Herein lay a proposition of utmost importance, but its full meaning was not spelled out by Clausius until about 10 years later. Meanwhile, he moved to Zurich to serve as professor of physics at the Swiss Federal Technical Institute. Two years later he also assumed professorship at the University of Zurich. In Zurich he married Adelheid Rimpau; they had six children.

Kinetic Theory of Gases

The scientific fruits of Clausius's first years in Zurich related to the kinetic theory of gases. Clausius achieved his task in two papers: ''On the Kind of Motion Which We Call Warmth'' (1857) and ''On the Average Length of Paths Which Are Traversed by Single Molecules in the Molecular Motion of Gaseous Bodies'' (1858). From the assumption that molecules move in a straight path Clausius calculated the average velocity of hydrogen molecules at normal temperature and pressure. Because the value, about 2,000 meters per second, seemed to contradict the low rate of gaseous diffusion, Clausius offered as explanation the important notion of the free mean path of molecules.

A few years later, in 1862, Clausius published his paper ''On the Thermal Conductivity of Gaseous Bodies,'' in which he successfully derived from theoretical considerations the experimentally known data in question. He deserved indeed the praises heaped on him by Maxwell, who referred to Clausius as the first who ''gave us precise ideas about the motion of agitation of molecules.'' Maxwell also described the adoption of mechanical principles to molecular studies as being ''to a great extent the work of Prof. Clausius.''

The year 1862 also saw the return of Clausius's full attention to thermodynamics. The results spoke for themselves. In the paper known as his sixth memoir, ''On the Application of the Theorem of the Equivalence of Transformations to Interior Work,'' he concluded that it was ''impossible practically to arrive at the absolute zero of temperature by any alteration of the condition of a body.''

Concept of Entropy

On April 24, 1865, Clausius read before the Philosophical Society of Zurich his best-remembered paper, or ninth memoir, ''On Several Convenient Forms of the Fundamental Equations of the Mechanical Theory of Heat.'' In it the word ''entropy'' was used for the first time. The word, as Clausius noted, was coined by him from the Greek *τροπε,* or transformation: ''I have intentionally formed the word *entropy* so as to be as similar as possible to the word *energy;* for the two magnitudes to be denoted by these words are so nearly allied in their physical meanings, that a certain similarity in designation appears to be desirable.''

In nontechnical parlance, entropy stands for the inevitable transformation of some part of the energy in any real physical process into a form which is no longer utilizable. Clausius disclosed the far-reaching, cosmic consequences of his analysis of the foundations of thermodynamics: ''If for the entire universe we conceive the same magnitude to be determined, consistently and with due regard to all circumstances, which for a single body I have called entropy, and if at the same time we introduce the other and simpler conception of energy, we may express in the following manner the fundamental laws of the universe which correspond to the two fundamental theorems of the mechanical theory of heat. (1) The energy of the universe is constant. (2) The entropy of the universe tends to a maximum.''

In 1869 Clausius accepted an invitation to become professor of physics at the University of Bonn after having spent 2 years in the same capacity at the University of Würzburg. The University of Bonn represented the last phase of Clausius's academic career. There he wrote in

1870 his last important paper on thermodynamics, which contained the notion of virial. In 1876 he published a second, considerably enlarged and revised version of what was mainly a collection of his memoirs which had been printed in 1864 under the title *Abhandlungen über die mechanische Wärmetheorie*. The new edition, entitled *Die mechanische Wärmetheorie* (The Mechanical Theory of Heat), was for several decades the standard for textbooks on thermodynamics. The second part of the book deals with the analysis of electrical phenomena on the basis of mechanical principles, a topic which dominated Clausius's attention in Bonn.

Clausius's wife died in 1875. Eleven years later he married Sophie Sack, by whom he had one son. In the summer of 1886 he began to show symptoms of acute anemia. Nevertheless he carried on with the work of seeing to print the third edition of his *Wärmetheorie,* and he even held examinations from his sickbed. He was the embodiment of sincerity and conscientiousness to the end, which came on Aug. 24, 1888.

Further Reading

In French, *R. Clausius, sa vie, ses travaux et leur portée métaphysique* (1890), is a booklet by F. Folie, a close friend of the Clausius family and director of the Brussels Observatory. The major documents representing the emergence of thermodynamics as a full-fledged branch of physics are collected in W. F. Magie, ed., *The Second Law of Thermodynamics: Memoirs by Carnot, Clausius and Thomson* (1899). A good critical account of the steps leading to the full formulation of the second law of thermodynamics is given in Frederick O. Koenig's essay, ''On the History of Science and of the Second Law of Thermodynamics,'' in Herbert McLean Evans, ed., *Men and Moments in the History of Science* (1959). □

St. Peter Claver

St. Peter Claver (1580-1654) was a Spanish Jesuit missionary to Latin America. He is known as the ''Apostle of the West Indies'' and the ''Slave to the Slaves.''

Peter Claver was born in Verdu, Catalonia, on July 26, 1580, of prosperous parents. Little is known of his early years. In 1602 he entered the Society of Jesus. Three years later he began to study with Alphonsus Rodriquez in Majorca, with whom he shared a spiritual model of life focused on ''suffering with Christ,'' which he would try to emulate for the rest of his life.

Haunted by a vision of going where he was really needed, Claver left his theological studies before completion and in 1610 went to Cartagena, New Granada (now Colombia). ''Why stay in Europe,'' he asked, ''when there are so many men of God needed in America?'' He finished his Jesuit requirements and was ordained a priest in 1616 in Bogotá. In his profession he stipulated that he would ''never admit any inferiority in the Negro slaves,'' and so that there would be no doubt of this, he proclaimed himself their slave, adding to his signature *ethiopium semper servus* (slave of the Negroes forever). One of his biographers states that ''there have been few saints so specialized.''

For the remaining 38 years of his life, Claver lived in Cartagena, one of the major Caribbean ports in Latin America to which slaves were imported. He had no social program but simply geared his life to the primary needs of the often sick and broken slaves who arrived on American shores. He was not a ''revolutionary'' priest, intent on changing the fabric of society; he simply cared for the slaves and exhorted the slave masters to be humane.

Claver made himself available to the black slaves. He met them at the port of the city, inquired about their Christian state, catechized those who had had no instruction before crossing the Atlantic, and allegedly baptized more than 300,000. After baptism he tried to nurture his ''children,'' visiting the plantations and mines where the slaves were employed. In accordance with Pauline maxims, he urged slaves to be obedient but exhorted slave masters to be generous. In order to humanize these people hardly regarded as humans, he visited prisoners, nursed lepers and the sick, and worked for the release of some. He often protected fugitive slaves while seeking out good masters for them.

In 1650 Peter Claver became a victim of the plague and lived the rest of his life in almost complete solitude, dying on Sept. 8, 1654. He was canonized in 1887 and 3 years later was declared the patron saint of the missions to the Negroes.

Further Reading

Angel Valtierra, *Peter Claver, Saint of the Slaves* (trans. 1960), is a critical biography by a Colombian admirer. Also useful is Arnold Lunn, *A Saint in the Slave Trade: Peter Claver, 1581-1654* (1935). □

Henry Clay

The American political leader and secretary of state Henry Clay (1777-1852) came to national prominence as leader of the ''War Hawks,'' who drove the country into the War of 1812. For the next 40 years he worked for international peace and sought to reconcile warring factions in the nation.

Henry Clay was born on April 12, 1777, in Hanover County, Va., the seventh of nine children of the Reverend John Clay and Elizabeth Hudson Clay. Henry's father died in 1781, the year British and loyalist soldiers raided the area and looted the Clay home. Ten years later his mother remarried and his stepfather moved the family to Richmond, where Henry worked as a clerk in a store and then, from 1793 to 1797, as secretary to George Wythe, chancellor of the High Court of Chancery. Henry

had little regular education, but he read in Wythe's library and learned to make the most of scanty information. He moved to Lexington, Ky., in November 1797 and made a reputation as a lawyer. In 1799 he married Lucretia Hart, of a leading family in the community. They had 11 children.

Clay's life-style was that of the frontier South and West; he drank and gambled through the night for high stakes. John Quincy Adams commented, ''In politics, as in private life, Clay is essentially a gamester.'' He fought two duels, one in 1809 and the other in 1826. This did not hinder a public career in young America, and Clay had attributes which served him well in politics. He was tall and slim with an air of nonchalance, and he had a sensitive, expressive face, a warm spirit, much personal charm, and an excellent speaker's voice. Adams, who had observed him closely, said Clay was ''half-educated'' but added that the world had been his school and that he had ''all the virtues indispensable to a popular man.''

Early Political Career

In 1803 Clay was elected to the Kentucky Legislature. In 1806 and again in 1810 he was sent to the U.S. Senate to fill out short terms. In 1811 he was elected to the House of Representatives. He was immediately chosen Speaker and was elected six times to that office, making it a position of party leadership.

By 1811 Clay was fanning the war spirit and the aggressive expansionism of the young republic. He said that the ''militia of Kentucky are alone competent'' to conquer Montreal and Upper Canada, and he organized the war faction in the House of Representatives. Clay was one of five men selected to meet British representatives at Ghent in 1814; there the failure of American arms forced them to a treaty in which no single objective of the war was obtained.

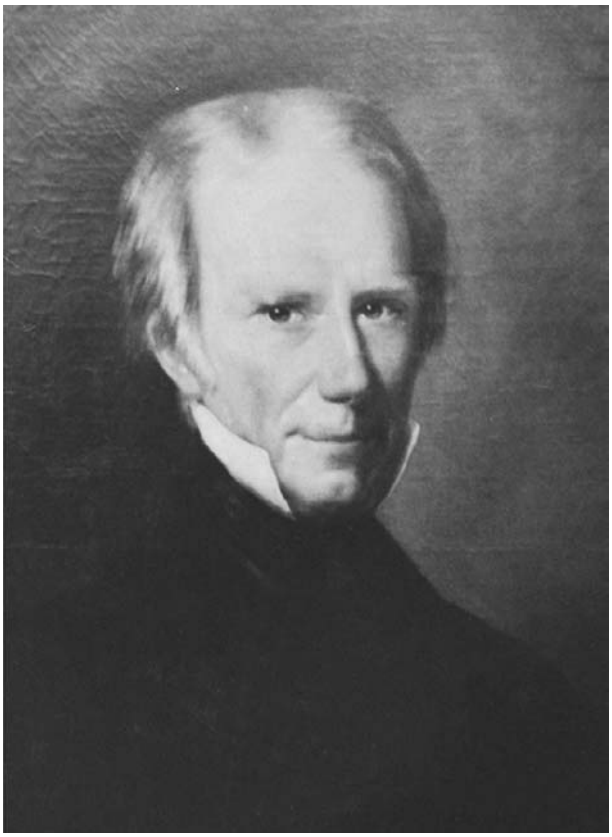

In the House again from 1815 to 1825 (except for the term of 1821-1823, when he declined to be a candidate), Clay developed his ''American System,'' a program designed to unite the propertied, commercial, and manufacturing interests of the East with the agricultural and entrepreneurial interests in the West. It would establish protection for American industries against foreign competition, Federal financing of such internal improvements as highways and canals, and the rechartering of the United States Bank to provide centralized financial control. Clay succeeded for a time in part of his program: the Bank was rechartered and protective tariffs were enacted, reaching a climax in 1828 with the ''Tariff of Abominations.'' But the internal improvements were not carried out in his lifetime (it required the Civil War to nationalize the country sufficiently for such measures), and long before Clay's death the Bank and the protective tariff had fallen at the hands of the Democrats.

Slavery and Politics

Missouri's application for statehood in 1819 raised the issue of slavery and shocked the nation ''like a firebell in the night,'' as the aged Thomas Jefferson said. Clay had advocated gradual emancipation in Kentucky in 1798, asserting that slavery was known to be an enormous evil. Though he came to terms with the institution in practice—owning, buying, and selling slaves—he was never reconciled to it in principle. When he died he owned some 50 slaves. His will distributed them among his family but provided that all children born of these slaves after Jan. 1, 1850, should (at age 25 for females and 28 for males) be liberated and transported to Liberia. In 1816, Clay was one of the founders of the American Colonization Society, which promoted sending freed slaves to Africa. The racism which he shared with most Americans was an important motivation in the society. (His racism was not restricted to African Americans; he said Native Americans were ''not an improvable breed,'' and that they were not ''as a race worth preserving.'')

In the Missouri debate he did not devise the basic compromise—that is, that Missouri be a slave state but that slavery henceforth be prohibited in territory north of 36°30′. But he resolved the second crisis caused by the Missouri constitutional provision that free Negroes could not enter the state; Clay got assurance from the Missouri Legislature that it would pass no law abridging the privileges and immunities of United States citizens. The role which Clay played in the debate was, in fact, as spokesman for the interests of the slave South. In the controversy over the activities of the abolitionists in the 1830s he defended the right of petition but secured the passage of resolutions in the Senate censuring the abolitionists and asserting that Congress had no power to interfere with the interstate slave trade.

Secretary of State

Clay was a candidate for the presidency in 1824, but three others received more votes, so that his name did not go to the House for election. He defied Kentucky's instruction to cast the state's votes for Jackson, saying he could not support a ''military chieftain''; instead, his support elected John Quincy Adams. When Clay subsequently became secretary of state, the traditional steppingstone to the presidency, the cry of ''corrupt bargain'' was raised. The charge was unwarranted—he had merely supported the man whose views were closest to his own—but the charge lingered for the rest of his life.

Foreign affairs were not particularly important from 1825 to 1829, and most of Clay's diplomatic efforts did not succeed. The United States failed in efforts to purchase Texas from Mexico, nor was progress made toward acquiring Cuba. The State Department was unsuccessful in settling the Maine-Canadian boundary dispute, in securing trade with the British West Indies, and in getting payment from France for losses suffered by Americans during the Napoleonic Wars. Clay had taken a strong position in support of recent Latin American independence movements against Spain, and he tried unsuccessfully to promote active American participation in the Congress of Panama in 1826.

The Adams administration was defeated overwhelmingly in 1828; Clay's own state voted for Andrew Jackson. Adams offered to appoint Clay to the Supreme Court, but he declined and returned to Kentucky. In 1831 he was elected to the Senate and remained in that office until 1842. During these years of Jacksonian democracy Clay fought a losing battle for his American System. In 1833 he devised the compromise on the tariff which brought the nullification threat from John C. Calhoun's South Carolina; his measure provided that duties be lowered gradually until none were higher than 20 percent by 1842. He favored higher duties but said he made the concession to get past the crisis and on to saner times.

Clay correctly estimated that Martin Van Buren was unbeatable in 1837, but he expected the Whig nomination in 1840 and was bitterly disappointed when the aging military hero William Henry Harrison won nomination and election. Clay then anticipated that he would be the actual leader of the administration, but Harrison resisted him for the short time that he lived and Harrison's successor, John Tyler, proved to be opposed in principle to Clay's Whig program. Clay resigned from the Senate in disgust.

Clay was the Whig presidential candidate in 1844, but his equivocation on the expansionist issue of the annexation of Texas cost him the election. He made an abortive effort for the 1848 nomination, which went to the Mexican War general Zachary Taylor. Clay had condemned the initiation of the war but supported it once it got under way.

Compromise of 1850

The fruits of that war brought on another sectional crisis, with threats to dissolve the Union. Clay returned to the Senate in poor health and led in working out the Compromise of 1850. This series of measures admitted California as a free state, organized the new territories without reference to slavery, assumed the public debt of Texas while restricting its area, abolished the slave trade in the District of Columbia, and enacted a fugitive slave law which denied due process and equal protection of the laws to African Americans living in the North. Thus was the rupture of the Union delayed for a decade. Clay died in Washington on June 29, 1852.

Further Reading

The definitive edition of Clay's writings is James B. Hopkins, ed., *The Papers of Henry Clay* (3 vols., 1959-1963). The best biography of Clay, comprehensive and temperate in interpretation, is Glyndon G. Van Deusen, *The Life of Henry Clay* (1937). An excellent brief study is Clement Eaton, *Henry Clay and the Art of American Politics* (1957), which has a useful bibliographical essay. A fine study of Clay's early life is Bernard Mayo, *Henry Clay: Spokesman of the New West* (1937). The best 19th-century biography, and still very valuable, is Carl Schurz, *Life of Henry Clay* (2 vols., 1887-1889).

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John Middleton Clayton

The American lawyer and statesman John Middleton Clayton (1796-1856) served as U.S. secretary of state during 1849-1850.

John M. Clayton was born in Dagsboro, Del., on July 24, 1796. As a young man, he showed exceptional abilities, and in 1815 he graduated from Yale College with highest honors. After studying law in the office of his cousin and at the famous Litchfield Law School in Connecticut, Clayton was admitted to the Delaware bar in 1819. Soon he became one of the state's leading lawyers and orators.

Clayton served Delaware in a number of offices and became active in national politics in 1824 as a partisan of John Quincy Adams in his battle against Andrew Jackson. Conservative in background and outlook, Clayton became a leader of the Delaware Whig party. In 1828 he was elected to the U.S. Senate and became a noted anti-Jacksonian and a confidant of Henry Clay. In 1833 Clayton was effective in securing passage of Clay's compromise tariff. Reelected to the Senate in 1834, he resigned in 1836. From 1836 to 1839 he was chief justice of Delaware.

In 1839 Clayton supported the presidential candidacy of William Henry Harrison. In 1845, after acquiring a national reputation as a scientific farmer, Clayton returned to

the U.S. Senate. He opposed President James Polk's expansionist policies on Oregon and Mexico, although he supported the Mexican War after it began. In 1848 Clayton broke with Clay, supporting the successful presidential candidacy of Zachary Taylor. Taylor appointed Clayton secretary of state in 1849.

As secretary of state, Clayton was intensely nationalistic and an ardent advocate of commercial expansion. But his strict interpretation of international law created unnecessary crises with Spain, Portugal, and France. His interest in commercial expansion was clear in his advocacy of increased trade with the Orient—later implemented by the mission of Matthew Perry to Japan—and his negotiation of the Clayton-Bulwer Treaty in 1850. This treaty won British recognition of an equal American interest in the Central American canal area, and it remained in effect until 1901, when the United States acquired full dominance there.

After Taylor's death in 1850, Clayton resigned his office and returned to his Delaware farm. In 1853 he returned to the Senate, chiefly to defend his treaty with England against attackers who suggested he had yielded unnecessarily to the British. By 1856 declining health rendered him inactive. He died of a kidney disease that year at his home.

Further Reading

There is no modern biography of Clayton. Mary W. Williams's chapter, ''John Middleton Clayton,'' in volume 6 of Samuel Flagg Bemis, ed., *The American Secretaries of State and Their Diplomacy* (10 vols., 1927-1929; rev. ed., 17 vols., 1963-1967, with vols. 11-17 edited by Robert H. Ferrell), emphasizes Clayton's career as secretary of state but also has other biographical material. □

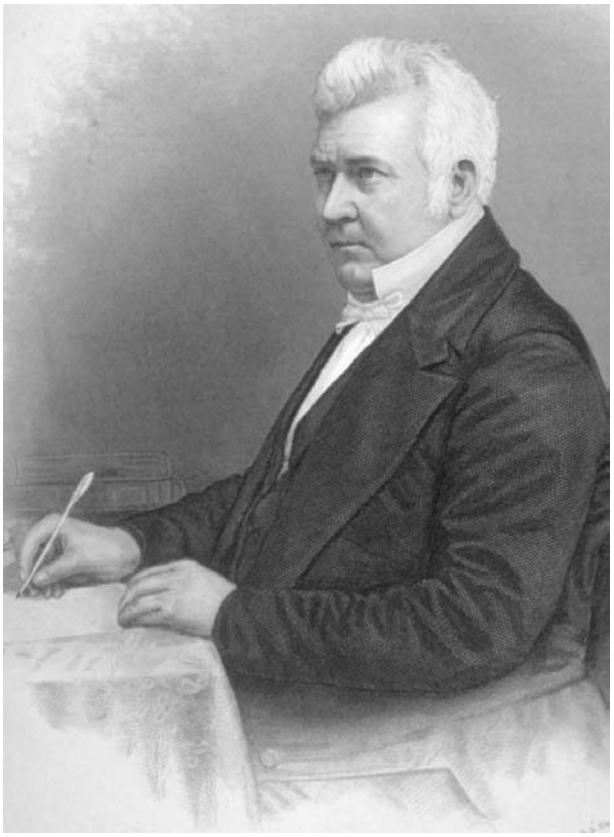

Leroy Eldridge Cleaver

Leroy Eldridge Cleaver (born 1935), an American writer and a leader of the Black Panther party, was noted for advocating violent revolution within the United States.

Leroy Eldridge Cleaver was born August 31, 1935 in Wabbaseka, Arkansas, the son of Leroy Cleaver, a waiter and piano player, and Thelma Cleaver, an elementary school teacher. When his father became a dining car waiter on the Super Chief, a train running from Chicago to Los Angeles, the family moved to Phoenix, Arizona, one of the train's stops. Young Cleaver earned money by shining shoes after school. Two years later, the family moved to the Watts section of Los Angeles. Cleaver dropped out of Abraham Lincoln Junior High School after his parents separated. His petty crime record began at the age of 12 with the theft of a bicycle. He was sent to the Fred C. Nelles School for Boys in Whittier, California, where he was inspired to commit more sophisticated crimes. In 1953, he was released from Nelles and was soon sent to the Preston School of Industry for selling marijuana. Soon after his release from Preston, he was again arrested for possession of marijuana and, now an adult, was sentenced to a two-and-one-half-year sentence at the California State Prison at Soledad in June of 1954.

At Soledad, Cleaver completed his high school education and read the works of Karl Marx, W.E.B. Du Bois, and Thomas Paine. After his release from Soledad, he went back to selling marijuana and became a rapist on the weekend. This led him to be arrested for ''assault with intent to murder'' at the end of 1957 and was sentenced to two to fourteen years at San Quentin Prison. He later was transferred to Folsom Prison in Represa, California.

In the early 1960s, while in jail, Cleaver decided to give up crime. He was influenced by the teachings of the Black Muslims and became a follower of Malcolm X. When Malcolm broke with the Black Muslims, so did Cleaver. Then he became an advocate of ''black power,'' as this position was enunciated by Stokely Carmichael.

Also while in jail, Cleaver wrote essays, some published in 1962 in the *Negro History Bulletin;* these dealing mainly with racial pride and black nationalism. Out of these autobiographical essays came his first book, *Soul on Ice* (1968).

Ramparts magazine, which had brought Cleaver to public attention by publishing some of his prison articles, and Cleaver's lawyer were instrumental in securing his parole in 1966. He immediately began a new life as a writer and political activist. He helped found Black House, a social center for San Francisco youth. In 1967, he met the men who had founded the Black Panther party the year

before. He became the party's minister of information, responsible for editing its newspaper. Later that year, he married Kathleen Neal. She became the communications secretary of the Black Panther party. The couple had two children.

With *Soul on Ice* Cleaver gained national prominence. On April 15, 1968, along with the widow of Martin Luther King Jr., and others, he addressed a mass rally against the Vietnam War in San Francisco.

As he became increasingly outspoken against racial, economic, and political injustices in America, Cleaver's parole officer advised him to discontinue his political activities. But Cleaver was becoming convinced that conditions for African-American people could not be alleviated without a violent revolution. To effect this, he felt, massive education was required to politicize the people. One method was to utilize a political campaign. In 1968, he urged the Black Panther party to unite with the predominantly white Peace and Freedom party in California to nominate candidates for local and state offices. Cleaver's wife became a candidate on the Peace and Freedom party ticket for the California State Assembly, along with the Black Panther's Huey P. Newton and Bobby Seale.

In April 1968, following the assassination of Martin Luther King Jr., and after harassment by the police of the Black Panther party, Cleaver was involved in a shoot-out with the Oakland police. One man was killed, and Cleaver was wounded in the foot and arrested. He was accused of violating his parole by possessing a gun, associating with people of bad reputation, and failing to cooperate with his parole agent. He was released on $50,000 bail.

In the next few months, Cleaver became a prominent spokesman of the radical, revolutionary left. He had moved from cultural, African-American nationalism to a more Marxist interpretation of revolutionary change. Cleaver believed that African-Americans should ally themselves with radical whites, and he criticized those African-American nationalists who refused such coalitions. During this period, he toured America as the presidential candidate of the Peace and Freedom party. He lectured on racism at the University of California in the fall of 1968.

Cleaver was scheduled to surrender to prison authorities in November 1968 for hearings on the charge of parole violation. Instead, he disappeared. He went to Cuba, North Korea, and Algeria and in September 1970 announced the establishment of an international office for the Black Panther party in Algiers.

While in exile, Cleaver championed ''the angels of destruction'' and the ''great educational value'' of murder. Cleaver accused Newton of putting the Black Panthers in the past by advocating community service programs over armed revolution. Cleaver was accused by others of abusing his wife while in Algeria and of having other Black Panthers killed. In March of 1971, Cleaver and Newton expelled each others' faction from the party, thus ending its heyday as the major voice for African-American activism in America.

In 1976, Cleaver returned to America to vote for Jimmy Carter and to face his accusers in California. Cleaver had changed his beliefs again while in Africa and now ''stopped being a communist or socialist and developed an understanding and respect for free enterprise and the democratic political system.'' He joined the Mormon church and began to lecture on conservative issues and sell ceramic pots. He eventually set up a recycling business and tried, unsuccessfully, to get the backing of the Republican party for the a 1984 run for the US Senate.

Cleaver later divorced his wife and went to Harvard Law School. Cleaver then moved back to Berkeley, California and became a preacher. A recovering drug addict, Cleaver now speaks in school, prisons, and churches about the importance of resolving conflicts without violence and is working on a new autobiography.

Further Reading

Eldridge Cleaver: Post Prison Writings and Speeches was edited by Robert Scheer in 1968. Lee Lockwood's talks with Cleaver were published as *Conversations with Eldridge Cleaver: Algiers* (1970). Books about the Black Panthers that include Cleaver are Gene Marine *The Black Panthers* (1969), Ruth Marion Baruch and Pirkle Jones *The Vanguard: A Photographic Essay on the Black Panthers* (1970), Philip S. Foner, ed. *The Black Panthers Speak* (1970), and Bobby Seale *Seize the Time* (1970). Two books critical of the Black Panthers are Earl Anthony *Picking Up the Gun* (1970), and *I Was a Black Panther,* as told to C. J. Moore (1970). Cleaver's own autobiography is *Soul On Fire* (1978). Much biographical information on Cleaver can be found in David Leon *Leaders From the 1960s: A Biographical Sourcebook of American Activism* (1994), and a biography of Cleaver to that point can be found in the 1970 issue of *Current Biography*. Cleaver also appears in August 1996 issue of *Ebony* magazine. □

Cleisthenes

Cleisthenes (active 6th century B.C.) was an Athenian political leader and constitutional reformer. The first avowed democratic leader, he introduced important changes into the Athenian constitution.

Son of Megacles, leader of the powerful Alcmeonid clan in Athens, and of Agariste, daughter of Cleisthenes, the tyrant of Sicyon, Cleisthenes was destined for a public career. Accommodating himself to the regime of the tyrants, he was chief magistrate of Athens in 525 B.C., but he and other Alcmeonids were in exile when the tyranny fell in 510.

Cleisthenes ran for leadership of Athens at the head of a noble faction favoring oligarchy; he was defeated by Isagoras, a friend of the Spartan king Cleomenes. Cleisthenes then turned democrat, threatening the position of Isagoras, who asked Cleomenes for help. The Spartan king arrived with troops and tried to disband the Council of 300 and install Isagoras as head of a new council, but the people rose and forced Cleomenes and Isagoras to withdraw. Cleisthenes returned, a committed democrat, to reform the constitution in favor of a moderate democracy.

Constitutional Reforms

Athens had suffered from faction, or tyranny born of faction, for a century, and Cleisthenes aimed at the root of the trouble—clan affiliations in politics. In the past, clans had grouped themselves around a particular clan leader, such as Isagoras, Megacles, or Peisistratus, and had exerted pressure upon elections and policies by their organized votes. Cleisthenes provided an alternative to clan loyalty by registering the citizens by residence as members of a deme, a small area analogous to an English parish. Moreover, he extended the franchise to vote not only to clansmen but also to members of guilds, who hitherto had inferior rights.

To facilitate central government administration, Cleisthenes brigaded the demes, 170 or so in number, into 10 artificial tribes, allocating to each tribe a number of demes drawn from the three divisions of Attica. In many elections the citizens voted by tribe, returning a tribal official who might also serve the central government.

Since in this democracy the ultimate power was vested in the Assembly of all adult males, Cleisthenes set up a Council of 500 to make government less unwieldy and to steer the Assembly. Each of the 10 tribes selected by lot 50 persons who were councilors for a year (reelection was allowed only once). The council was in permanent session, and each tribal group of 50 served as governing committee in office for a tenth of the year, conducting day-to-day business and presiding over the council and the Assembly.

These reforms lasted as long as democracy in Athens. Cleisthenes is also credited with the invention of ostracism, but this is uncertain.

Further Reading

Ancient sources on Cleisthenes are Aristotle's *Politics* and the *Athenian Constitution,* translated by John Warrington (1959). Two modern works are Charles Hignett, *A History of the Athenian Constitution to the End of the Fifth Century B.C.* (1952), and N. G. L. Hammond, *A History of Greece to 322 B.C.* (1959; 2d ed. 1967). □

Georges Clemenceau

The French statesman Georges Clemenceau (1841-1929) was twice premier of France, in 1906-1909 and 1917-1919. He led France through the critical days of World War I and headed the French delegation to the Paris Peace Conference.

Georges Clemenceau was born on Sept. 28, 1841, at Mouilleron-en-Pareds in the Vendée. Following the family tradition, he studied medicine at Nantes and Paris. In 1865 he traveled to the United States, where he served as correspondent for a Paris newspaper and taught riding and French in a girls' academy at Stamford, Conn. He married one of his pupils, Mary Plummer. They had two daughters and one son but separated after 7 years.

Early Political Career

In 1869 Clemenceau returned to France; after the Revolution of 1870 he was appointed mayor of the 18th *arrondissement* of Paris, comprising Montmartre. After being elected as a representative to the National Assembly from Paris in February 1871, he voted against the Treaty of Frankfurt. When the Communard uprising began on Montmartre on March 18, he tried unsuccessfully to prevent bloodshed. Later Clemenceau tried to mediate between the Commune and the Versailles government. Failing again, he resigned his position at Paris and his seat in the Assembly. He was elected in July 1871 to the municipal council of Paris, where he remained until 1876, becoming president in 1875.

In 1876 Clemenceau returned to national politics and was elected to the Chamber of Deputies as representative of the 18th *arrondissement* of Paris. At that time his graying hair was close-cropped, his bushy eyebrows overhung large, black eyes, and his thick, drooping moustache was still black. His highly individual debating style, marked by a caustic wit, soon won him undisputed leadership of the radicals. While he was uncompromisingly atheistic and anticlerical, advocating separation of church and state, Clemenceau believed in human perfectibility through scientific knowledge and moral effort. He firmly upheld liberty and natural rights and was influenced by the ideas of Auguste Comte, J. S. Mill, and Charles Darwin.

Clemenceau possessed a genius for destructive criticism and won the appellation of the ''Tiger'' for his role in destroying Cabinets. Strongly opposed to imperialism, he

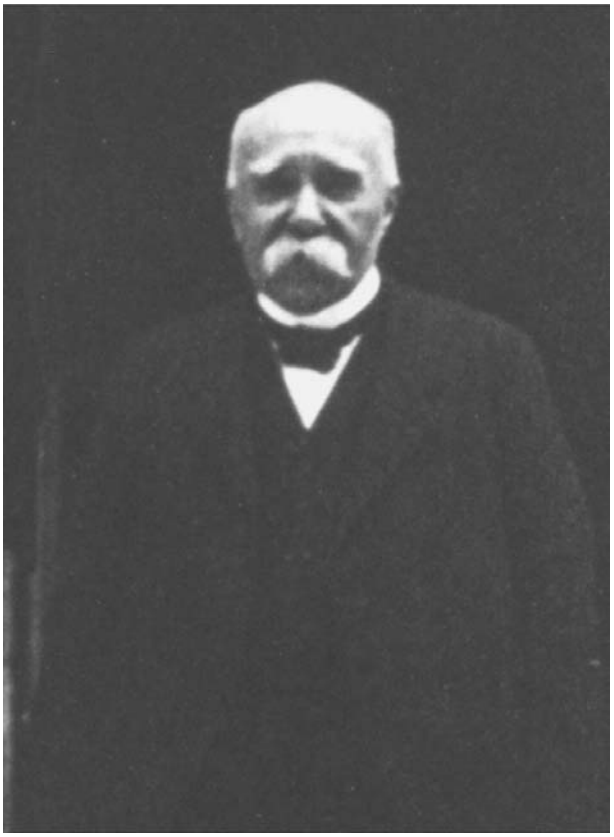

brought down the Ferry Cabinet on the Tunisian question in 1881, attacked the Freycinet Cabinet for its desire to intervene in Egypt the following year, and destroyed the Ferry Cabinet of 1885 during the Indochinese crisis.

In 1886 Clemenceau first supported Gen. Boulanger as minister of war in the Freycinet Cabinet but later actively opposed him. Clemenceau also played a prominent role in the Wilson scandal, forcing President Grévy to resign. He subsequently backed Sadi Carnot for the presidency against Jules Ferry and is credited with having said, ''I shall vote for the stupidest.'' This incident contributed to the tradition of a weak presidency that plagued the Third Republic. Clemenceau was denounced as a friend and associate of Cornelius Hertz, a key figure in the Panama scandal, and was also accused of being in the pay of the English. He was greeted with campaign posters showing him juggling English coins, and he failed to win reelection in 1893.

Journalistic Career

Between 1893 and 1903 Clemenceau built a new career in journalism. At first he wrote daily articles for *La Justice,* but in 1897 he began writing for *L'Aurore,* which had a larger circulation. Selections of his articles were published as *Le Mêlée sociale* (1895) and *Le Grand Pan* (1896). In 1898 he published a novel, *Les Plus forts,* and a volume of sketches on Jewish subjects, *Au pied de Sinai*. Another book of articles, *Au fil des jours,* appeared in 1900.

On Jan. 13, 1898, Clemenceau ceded his usual space in *L'Aurore to Emile Zola's* inflammatory article on the Dreyfus Affair, which Clemenceau headlined ''J'accuse.'' Henceforth Clemenceau became a dedicated partisan of the Dreyfus cause. In 1900 he began publishing a weekly, *Le Bloc,* most of which he wrote himself, but he soon returned to *L'Aurore* as editor. Meanwhile, he published his Dreyfusard articles in five volumes.

Senator and Premier

In 1902 Clemenceau was elected senator for the Var, and he accepted the post of minister of interior in the Sarrien ministry in 1906. He used troops to control a strike of miners in the Pas-de-Calais following a mine disaster in that district and employed military engineers to break a strike of electrical workers in Paris.

When the Sarrien ministry resigned in October 1906, Clemenceau became premier. He was confronted with new strikes and used the army to control the most formidable, which involved agricultural workers of the Midi. When Paris postmen struck, Clemenceau denounced strikes by civil servants. Later he created a ministry of labor and negotiated nationalization of the Western Railway. In foreign affairs Clemenceau continued to cultivate close relations with Great Britain and to build up the French alliance system. He refused to apologize to Germany for an incident in Morocco. He was forced out of office in July 1909 in a dispute on naval policy.

After a lecture tour through Brazil and Argentina in 1910, Clemenceau became a member of the senate commissions for foreign affairs and for the army. In 1913 he founded a daily paper, *L'Homme Libre* (The Free Man), to express his views on armaments and the German menace.

World War I

In September 1914 Clemenceau's paper was suppressed because of its criticism of government weaknesses, but it reappeared immediately with the title *L'Homme Enchainé* (The Enchained Man). In this journal Clemenceau strove to foster the French will to victory, and to expose all forms of inefficiency in the war effort.

On Nov. 17, 1917, when French morale was near its nadir, President Poincaré asked Clemenceau to form a ministry. He served as minister of war, as well as premier, and summed up his policy: ''Je fais la guerre'' (I wage war). Clemenceau restored France's self-confidence. He welcomed Marshal Ferdinand Foch's appointment as commander in chief of the Allied armies in April 1918 and gave him unqualified support. When the Germans had advanced to Château Thierry, 18 miles from Paris, Clemenceau proclaimed: ''The Germans may take Paris, but that will not prevent me from going on with the war. We will fight on the Loire, we will fight on the Garonne, we will fight even on the Pyrenees. And if at last we are driven off the Pyrenees, we will continue the war at sea. But as for asking for peace, never!'' Clemenceau's confidence in his military commanders proved justified, and by June, Foch and Pétain were able to take the offensive. On Nov. 11, 1918, Germany signed the armistice.

Peace Conference

As leader of the French delegation at the Paris Peace Conference, Clemenceau played a major role in drafting the Treaty of Versailles and determining conference policies. He tried to obtain a strong League of Nations backed by military force, and when this failed he proposed other measures to ensure French security: German reparations to pay the whole cost of the war; French annexation of the Saar basin; and creation of a separate Rhineland state under protection of the League of Nations. U.S. president Woodrow Wilson and British prime minister David Lloyd George offered an Anglo-American guarantee of France's frontiers as compensation and forced Clemenceau to compromise all these points. Consequently, the French legislators, who found Clemenceau's rule autocratic and resented being excluded from the peace negotiations, condemned the peace treaty as too lenient and debated 3 months before ratifying it. After the elections of 1919 Clemenceau resigned as premier. An attempt to elect him president in 1920 failed.

Clemenceau retired from parliamentary politics. In 1922 he made a tour of the United States in an attempt to recall that country to its obligations after American rejection of the Versailles Treaty and the Anglo-American guarantee of French security. During the remaining years of his life he divided his time between Paris and the Vendée and devoted himself to writing. In 1927 he had completed a two-volume philosophical testament, *Au soir de la pensée* (*In the Evening of My Thought*). His memoirs of the war and the peace settlement were published after his death as *Grandeurs et*

misères d'une victoire (*Grandeur and Misery of Victory*) in 1930. He died in Paris on Nov. 24, 1929.

Further Reading

The most detailed and judicious biography of Clemenceau written in English is Geoffrey Bruun, *Clemenceau* (1943). Probably the best of the many biographies written at the height of his career is H. M. Hyndman, *Clemenceau: The Man and His Time* (1919). Interesting sidelights are in Clemenceau's *Clemenceau: The Events of His Life as Told by Himself to His Former Secretary, Jean Martet* (trans. 1930). A specialized study of one aspect of Clemenceau's policy is Jere Clemens King, *Foch versus Clemenceau: France and German Dismemberment, 1918-1919* (1960). One of the best works for general historical background is Sir D. W. Brogan, *The Development of Modern France, 1870-1934* (1940; rev. ed. 1966). David Thomson, *Democracy in France* (1946; 4th ed. 1964), provides information on the political and social dynamics of the Third Republic.

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Jacobus Clemens non Papa

Jacobus Clemens non Papa (ca. 1510-ca. 1556) was a Flemish composer whose a cappella Masses, motets, and chansons represent high points in the history of Renaissance polyphonic vocal music.

Jacobus Clemens non Papa was born in Ypres, Flanders. Nothing is known of his education except that he was trained as a priest, and little is known about his career. He seems to have spent his early creative years in Paris, where his first works were published, but he returned to the Low Countries in 1540. It is known that he was in Bruges until 1545, where he served as priest and choirmaster of the children at St. Donatien. In subsequent years Clemens was active as a singer and composer at the cathedrals in Antwerp and's Hertogenbosch, at Ypres, and finally at Dixmuide, where he died and was buried.

Clemens published under the name Jacques Clément or Jacobus Clemens until 1546, after which he added the appellation ''non Papa'' to the Latin form of his name. Why he did this is not known, though scholars have suggested it may have been done so that Clemens might distinguish himself from a priest-poet active in Ypres at the time who bore the same name and called himself Jacobus Papa.

The extant works of Clemens—all works for unaccompanied voices—include 15 Masses, 231 motets, a number of songs in French and in Flemish, and 4 books of *Souterliedekens,* or ''little psalter songs.'' These last are simple three-part settings of the Psalms in Flemish that Clemens based on popular melodies of the day. These Psalm settings were intended as devotional pieces for the home, which accounts for their simplicity and easy tunefulness. By contrast, in his Masses and motets, Clemens wrote a rich and varied polyphony, with a seriousness and thoroughness typical of the Renaissance Netherlandish composers. His motets, in which Clemens shows himself ever responsive to the moods and images of his texts, are especially remarkable for both their clarity and expressive power. Many of his motets are remarkable, as well, for their unusual use of chromaticism, much of it notated in the scores, but more of it, many scholars believe, implied and meant to be added to the music only in its performance by the initiate.

Clemens was an outstanding composer in an epoch that produced many composers of genius. His contributions to the genres of the Mass and the motet, in particular, stand as great monuments of the art of polyphony in the Renaissance.

Further Reading

Sources in English that contain material on Clemens are Edward E. Lowinsky, *Secret Chromatic Art in the Netherlands Motet* (1946), and Gustave Reese, *Music in the Renaissance* (1954; rev. ed. 1959). □

Clement V

Clement V (1264-1314) reigned as pope from 1305 to 1314. He was the first pope of the ''Babylonian Captivity,'' when the papacy was located in Avignon, France.

Bertrand de Got, who became Pope Clement V, was a nobleman and a native of Gascony, France. He became archbishop of Bordeaux in 1299. His election to the papacy in 1305 followed the pontificate of Boniface VIII (and the brief rule of Benedict XI), during which a long quarrel between France and the papacy culminated in Boniface's capture and mistreatment by henchmen of the French king, Philip IV, at Anagni, Italy, in 1303. France had humiliated the papacy, and the cardinals chose de Got as a compromise candidate who had neither opposed Boniface nor displeased Philip. Although Clement V was not a mere tool of France, throughout his reign he was pressured by Philip IV. At Philip's request Clement was crowned at Lyons; there he suffered a fall from his horse which may have affected his health permanently, for chronic illness contributed to his submission to French demands. Philip IV

urged a posthumous heresy trial of Boniface VIII, and it was probably to avoid this that Clement agreed to settle in Avignon in 1309. Further submission is shown by Clement's approval of Philip's bloody suppression of the Knights Templar; his withdrawal of Boniface VIII's bull *Clericis laicos;* and his withdrawal of support for Emperor Henry VII's activities in Italy.

Clement V took important financial and political actions as pope. He introduced the annates, a lucrative papal tax, and thus refilled the papal treasury; but he spent the money unwisely, much of it on his relatives and on loans to France and England. He created 24 cardinals, of whom 23 were French and Gascon, thus producing a French majority. He was condemned for his nepotism, accused of simony, and disliked for his luxurious style of living. But he was also a scholarly man, and he ordered the study of the Hebrew, Syriac, and Arabic languages at the universities of Paris, Bologna, Oxford, and Salamanca. He added to canon law the sixth book of the Decretals, named ''Clementines'' after him.

Clement's reputation today is predominately unfavorable because of his submission to French domination and his role in creating the Avignon papacy. But much evidence suggests that his intentions were good. It was always his wish to return the papacy to Rome, but poor health and fear of ''another Anagni'' made him unable to resist Philip IV. Clement died on April 14, 1314.

Further Reading

The best source of information about Clement V is Guillaume Mollat, *The Popes at Avignon, 1305-1378* (9th ed. 1949; trans. 1963), translated from the French, this is the classic book on the Avignon papacy and sets Clement's career in the context of his time. The ideology and consequences of the Avignon period are presented in Walter Ullmann, *The Origins of the Great Schism* (1948). □

Clement of Alexandria

The Christian theologian Clement of Alexandria (ca. 150-ca. 215) sought to integrate Greek classical culture with Christian faith.

The date and place of birth of Clement of Alexandria, born Titus Flavius Clemens, are not known, though it is likely that he was born in the decade 150-160, possibly in Athens. Having studied with religious and philosophical teachers in Greece, southern Italy, and Syria, he settled in the Egyptian city of Alexandria. There he was deeply impressed by the teachings of Pantaenus, who had been converted to Christianity from stoicism and who was at the time head of the Christian catechetical school in Alexandria. Clement, remaining a layman, eventually succeeded Pantaenus in this office and held the post for a number of years, probably not more than a decade. In relation to his activities as a Christian teacher Clement produced his three most important writings: *The Exhortation to Conversion, The Tutor,* and *Miscellanies*.

In Alexandria, Clement was at one of the leading intellectual centers of the Hellenistic world. Highly speculative and heretical Gnostic forms of Christian thought had been prominent there for decades among those who professed any form of Christianity. Gnosticism itself represented one way of synthesizing Christian faith with Hellenistic culture. Clement was of the firm conviction that Greek philosophy, particularly Platonic metaphysics and Stoic ethics, represented one of the ways in which God had prepared the world for the coming of Christ. His task, then, was to work toward an orthodox Christian appropriation of Greek thought.

The reader senses in Clement's writings the presence of three groups of critics against whom he constantly defends himself. To the pagan representatives of classical culture he argues the defensibility of any kind of ''faith'' and of Christian faith in particular. To the heretical Christian Gnostics he shows that the experience of redemption in Christ does not entail a depreciation of the material world created by God. To the simple and orthodox Christians he gives assurance that faith and intellectual sophistication are not incompatible and that philosophy does not inevitably lead to Gnostic heresy.

Clement left Alexandria on the outbreak of persecution against the Christians in 202. There is a fleeting glimpse of him in Syria shortly afterward. Later still he appears in the

company of an old pupil, now a bishop in Asia Minor; the bishop sends his old teacher with a letter of congratulation to a newly elected bishop of Antioch. It is generally thought that Clement died about 215.

Further Reading

The classic study in English, R.B. Tollinton, *Clement of Alexandria: A Study in Christian Liberalism* (2 vols., 1914), is particularly useful for the way in which it synthesizes widely scattered materials, though it is sometimes dull. A splendid treatment of much smaller scope is Henry Chadwick, *Early Christian Thought and the Classical Tradition: Studies in Justin, Clement, and Origen* (1966).

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Cleomenes I

Cleomenes I (active ca. 520-490 B.C.) was a brilliant but unstable Spartan king who attempted to extend his country's influence outside the Peloponnesus.

A son of Anaxandridas, Cleomenes first displayed his genius in diplomacy in 519 B.C., when the city of Plataea asked Sparta for help against Thebes. He suggested Plataea ask the assistance of Athens, which accepted and promptly became embroiled with Thebes. Aiming thus to divide and conquer, Cleomenes chose as his next step in central Greece to expel the tyrant Hippias from Athens in 510 and try to bring the city into the Peloponnesian League, of which Sparta held the military command. But Cleomenes, failing to install the pro-Spartan oligarch Isagoras as ruler, was forced to withdraw.

In 508 Cleomenes realized that Athens was an implacable opponent of Spartan power in central Greece. He therefore organized a concerted attack against Athens. In 506 a Boeotian army, led by Thebes, invaded western Attica; the Chalcidians of Euboea invaded northern Attica; and the two Spartan kings, Cleomenes and Demaratus, led the army of the Peloponnesian League into southwestern Attica. When it became known that Cleomenes planned to make Isagoras tyrant of Athens, some Peloponnesians withdrew in protest, and King Demaratus took his force out of the line. The Spartan army disbanded, and Athens defeated Boeotia and Chalcis. Cleomenes proposed in 505 to make Hippias tyrant of Athens but failed. The only rival to Sparta in the Peloponnesus was Argos. Cleomenes led a surprise seaborne attack against it about 495 and won a great victory which disabled Argos for a generation.

Overseas, Cleomenes pursued a cautious policy since Sparta was not a naval power. About 515 he had rejected Samos's plea for help against the Persians. When the Ionians under Aristagoras revolted against the Persians in 499, Cleomenes again refused to lend Sparta's help. But when the Persians threatened to invade Greece in 491, Sparta allied itself with Athens, and Cleomenes went to Sparta's ally Aegina to arrest the leaders of a government which had submitted to Persia. He was rebuffed on the grounds that both Spartan kings were required to make a diplomatic intervention valid. Cleomenes knew that he could not obtain the cooperation of Demaratus, and he therefore plotted to oust him. A potential rival, Leotychidas, disputed the legitimacy of Demaratus, and the case was referred to Delphi, where Cleomenes bribed the priests and obtained the god's verdict against Demaratus. Leotychidas replaced Demaratus and, with Cleomenes, arrested the Aeginatans.

But the bribery became known. Cleomenes fled to Thessaly and then to Arcadia, where he fomented opposition to Sparta. Though Sparta reinstated him late in 491, Cleomenes apparently went insane and committed suicide.

Further Reading

Information on Cleomenes is in W. W. How and J. Wells, *A Commentary on Herodotus,* vol. 2 (1912), and in G. L. Huxley, *Early Sparta* (1962). □

Cleomenes III

Cleomenes III (ca. 260-219 B.C.), the king of Sparta from 235 to 219, passed important reforms, revived Sparta's power, and was utterly defeated by Macedon. A vivid personality and dashing leader, he unfortunately lacked vision in politics.

Cleomenes III was the son of King Leonidas of Sparta. He married Agiatis, the widow of Leonidas's murdered coruler Agis IV, and she influenced Cleomenes deeply in the direction of social change. Since Leonidas was an archconservative, Cleomenes's feelings must have been torn between conservatism and socialism, between father and wife. When Cleomenes succeeded Leonidas in 235 B.C., he inherited policies of conservatism and of the king's subordination to the ephors, or magistrates.

Expansion Policies

When the expansion of the Achaeans under Aratus made war inevitable in 229, the ephors authorized Cleomenes to defend the frontiers of Sparta. Not content with defense, he took the offensive with 5,000 men and in 228 forced an Achaean army of 20,000 to withdraw. Cleomenes's reputation soared. Ptolemy III, King of Egypt, now supported Cleomenes instead of Aratus. When Cleomenes hired mercenaries, the ephors scented danger, and after Cleomenes defeated the Achaeans in 227, King Archidamus was recalled to restore Sparta's dual kingship and check Cleomenes. But Archidamus was assassinated, and on winning a decisive victory over the Achaeans, Cleomenes left his citizen troops to occupy Arcadia, slipped back to Sparta with his mercenaries, and seized power. Killing four ephors and banishing 80 opponents, he named

his brother successor to Archidamus's throne but from then on was sole military dictator.

Reforms in Sparta

Cleomenes at once introduced the reforms sponsored by Agis and frustrated by Leonidas. Though he may have believed in the socialist doctrines advocated by Agiatis and the Stoic philosopher Sphaerus, Cleomenes's immediate aim was to increase and improve the army. All debts and mortgages were canceled; all land was nationalized; and enough *perioeci,* or noncitizens who served in the forces, and aliens resident in Laconia were enfranchised to raise the number of male citizens to 4,000. Public land was divided into 4,000 equal lots, and each citizen received one. The 4,000 citizens were equipped in Macedonian style with long pikes, the messes (*syssitia*) were reestablished, and the young were educated in the traditional manner.

With his enlarged army Cleomenes won a decisive victory in Achaea in 226. He offered generous terms if Achaea would enter his revived Peloponnesian League under Spartan leadership. But Achaea opened negotiations with Macedon.

War against Macedon

In 225 city after city—even Argos—joined Cleomenes in the expectation that he would revolutionize their societies as well. The Peloponnesian League was almost complete as a military alliance when, in 224, Achaea accepted Macedon's terms, the cession of Corinth. By now Cleomenes held Corinth but not its fortress, Acrocorinth. The Macedonian king, Antigonus Doson, failed to pierce Cleomenes's defenses at the Isthmus, but his political position was precarious. He had neither spread the socialist revolution nor supported the wealthy; thus the revolutionaries acted on their own, while the wealthy decided to rely on Macedon to reinstate them to their former status of power.

A popular rising at Argos, in concert with Macedonian and Achaean troops, overwhelmed the Spartan garrison in Argos. Abandoning the Isthmus and Corinth, Cleomenes fought his way into Argos and had the upper hand when the Macedonian cavalry appeared. Routed, Cleomenes fled to Tegea, where he heard of Agiatis's death. Antigonus reinstated the wealthy, formed the Hellenic League, condemned Cleomenes as a revolutionary, and declared he had no quarrel with Sparta.

Cleomenes turned to Ptolemy III. In exchange for subsidies he sent his mother and children as hostages to Egypt. In 223 Antigonus captured Tegea, Orchomenus, and Mantinea, entrusting the last to the Achaeans, who sold the population into slavery. Cleomenes captured Megalopolis, but the people escaped. When he offered to return the city if the people would support him, they refused. He sacked Magalopolis, an act of temper which only confirmed his isolation. For the final campaign Cleomenes freed many helots, raising his army to 20,000 men.

In 222 the decisive battle was fought at Sellasia. With 30,000 men Antigonus attacked Cleomenes's prepared position. When his troops overbore the left flank, Cleomenes committed his center to the attack. Charging downhill, the Spartans drove back the Macedonian phalanx but failed to break its formation. Antigonus's forces completed a pincer movement, and the encircled Spartan army was almost annihilated.

Cleomenes escaped, advising Sparta to submit, and sailed to Egypt. Antigonus spared Sparta, but Cleomenes's hopes of return faded. When Ptolemy III died, Ptolemy IV was unsympathetic to the Spartans, and the refugees found themselves virtually interned at Alexandria. In 219 Cleomenes conceived a plan which was as courageous as it was impracticable. Tricking their guards, he and 12 others escaped armed into the streets of Alexandria, called on the people to rise against Ptolemy, and tried to capture the prison of the citadel. Failing, they killed one another, the last committing suicide over the King's body. Ptolemy executed the women and children and had the corpse of Cleomenes flayed and hung on a gibbet.

Further Reading

Ancient accounts of Cleomenes are in the writings of Plutarch and Polybius. A modern discussion is in J.B. Bury and others, eds., *The Cambridge Ancient History,* vol. 7 (1928). □

Cleon

Cleon (ca. 475-422 B.C.) was an aggressive Athenian political leader. He was the first member of the nonaristocratic classes to reach a prominent position in Athens's political structure.

From humble origins, Cleon rose to prominence by attacking the Athenian strong man Pericles and endeavored to succeed him after 429. Exploiting the reaction against Pericles and the angry mood of the people during the Peloponnesian War with Sparta, Cleon advocated in 427 the execution of every adult male and enslavement of the rest of the population of Mytilene. A nominally free ally of Athens, the city had joined Sparta and had then been forced to capitulate to Athens. Cleon's policy was adopted at first but defeated by a small majority upon reconsideration. The news reached Mytilene just in time to stop the executions. Cleon's proposal to execute the ringleaders—more than 1,000 according to the text of Thucydides—was carried out.

Thus Cleon identified himself with methods which more civilized Athenians, such as Thucydides and Aristophanes, regarded as savage and cruel. When Aristophanes denounced such methods in the comedy *The Babylonians* in 426, it was significant that Cleon prosecuted the producers of the play. Aristophanes retaliated in *The Knights* in 424, pinning on Cleon (whether justly or unjustly, it is not known) all the faults of the bullying demagogue and warmongering agitator.

Between the productions of these two plays, Cleon was very successful in the military field, though he had no expe-

rience of command. The opportunity had come in 425, when Athens had a temporary advantage in the war, having isolated a Spartan force on the island of Sphacteria near Pylos. Sparta offered peace and alliance on terms which Thucydides thought favorable. But Cleon persuaded the people to reject the offer. When this temporary advantage seemed to be slipping away, Cleon was criticized, but he turned the criticism against the generals at Pylos. One of them, Nicias, present in the Assembly, offered to resign when Cleon accused the generals at Pylos of incompetence for failing to capture the Spartans at nearby Sphacteria. The Assembly voted the command to Cleon, and with characteristic bluster Cleon said he would return within 20 days with the Spartans. With the help of Demosthenes, the general on the spot, Cleon succeeded.

Cleon now led the state in an aggressive policy, exacting more tribute from allies and attempting to regain lost territory. Sparta replied by opening a new front in Chalcidice, where allies of Athens defected. Cleon tried to deter them by making an example of the Thracian town of Scione. All adult males were executed and the women and children sold into slavery. But defections continued, and the Spartan commander, Brasidas, captured Amphipolis. In an attempt to redeem his prestige, Cleon obtained the command in this theater, was trapped by Brasidas, and perished with 600 Athenians in 422. Cleon's death cleared the way for an inconclusive peace.

Further Reading

Ancient sources for Cleon are Aristophanes, in *The Knights,* and Thucydides, both of them hostile. A useful modern study, which includes a discussion of Cleon, is H. D. Westlake, *Individuals in Thucydides* (1968). For background material, including a discussion of Cleon, see N. G. L. Hammond, *A History of Greece to 322 B.C.* (1959; 2d ed. 1967), and Charles A. Robinson, *Athens in the Age of Pericles* (1959). □

Cleopatra

Cleopatra (69-30 B.C.) was the last of the Ptolemaic rulers of Egypt. She was notorious in antiquity and has been romanticized in modern times as the lover of Julius Caesar and Mark Antony.

Third daughter of Ptolemy XII Auletes, Cleopatra VII Philopator (her full name) learned her political lessons by watching the humiliating efforts of her father to maintain himself on the throne of Egypt by buying the support of powerful Romans. When he died in 51 B.C., the ministers of Cleopatra's brother Ptolemy XIII feared her ambition to rule alone and drove her from Egypt in 48.

Cleopatra and Julius Caesar

Cleopatra made preparations to return by force, but when Caesar arrived in Alexandria after the Battle of Pharsalus, she saw the opportunity to use him. She had herself smuggled to him in a rug. Ptolemy XIII died fighting Caesar, who restored Cleopatra to the throne with another brother, Ptolemy XIV, as coregent.

Contrary to legend, Caesar did not dally in Egypt with Cleopatra. Although in 46 she gave birth to a son whom she named Ptolemy Caesarion, Caesar never formally recognized him. That same year Caesar invited her to Rome. Although he spent little time with her, her presence in Rome may have contributed to the resentment against him which led to his assassination.

In April 44 B.C. Cleopatra returned to Alexandria, where Ptolemy XIV had died under mysterious circumstances. She made Caesarion her partner on the throne and awaited the outcome of the political struggle in Rome. When, after the Battle of Philippi, Antony summoned her and other puppet rulers to Tarsus in Cilicia, she responded eagerly. Matching her preparations to the man whose weaknesses she knew, she dazzled Antony and bent him to her will. She easily cleared herself of a charge of helping Brutus and Cassius, and at her request Antony put to death three persons she considered a threat to her throne.

Cleopatra and Mark Antony

In the winter of 41/40 Antony followed Cleopatra to Alexandria, where he reveled in the pleasures of the Ptolemaic court and the company of the Queen. Cleopatra hoped to tie him emotionally to her, but Antony left Egypt in the spring of 40.

In the autumn of 37 Antony sent his wife, Octavia, back to Italy on the excuse that she was pregnant and went to

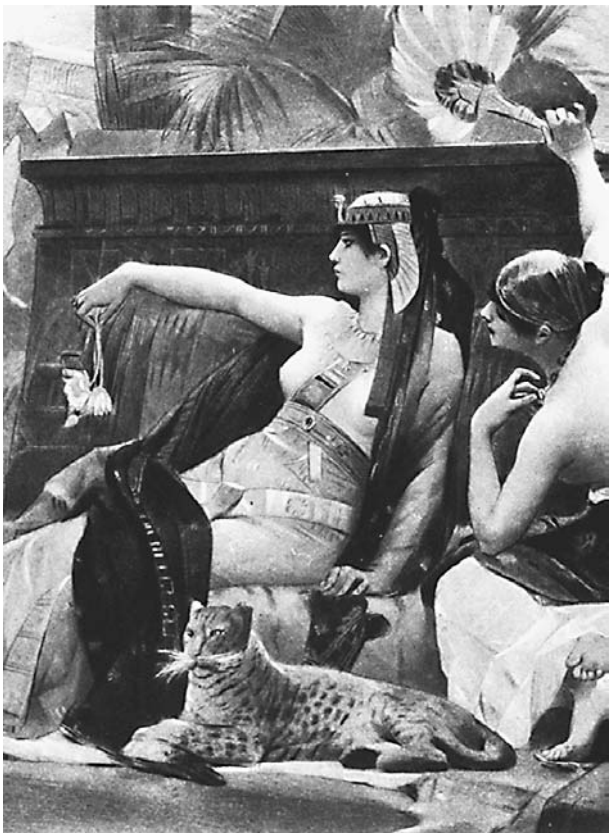

Antioch to make final preparations for his invasion of Parthia. In Antioch he again sent for Cleopatra and went through a ritualistic marriage not recognized under Roman law. He also recognized the twins Cleopatra had with him and made extensive grants of territory to her, including Cyprus, Cyrene, and the coast of Lebanon, all of which had once been part of the Ptolemaic empire.

In 36 Cleopatra returned to Alexandria to await the birth of her third child by him. The failure of the Parthian campaign and Octavian's exploitation of Antony's misadventure drove Antony further into the arms of Cleopatra, who gave him immense financial help in rebuilding his shattered army. When Antony defeated Artavasdes of Armenia in 34, he celebrated his triumph not in Rome but in Alexandria. On the following day he declared Cleopatra and Ptolemy Caesarion joint rulers of Egypt and Cyprus and overlords of all lands west and east of the Euphrates. For Cleopatra this meant the potential union of the Ptolemaic and Seleucid empires under her control, and Antony staked out his claims on the wealth of Egypt for the coming struggle with Octavian.

In Italy, Octavian used the donations at Alexandria and Antony's relations with Cleopatra to turn public opinion against him. The Battle of Actium (Sept. 2, 31), fought for the control of the Roman Empire, led to the final disaster. Because Cleopatra's money built the fleet and supported it, she insisted on fighting at sea. When she fled from the battle with the war chest, Antony had little choice but to follow.

After Actium, Cleopatra tried to negotiate with Octavian for the recognition of her children as her successors in Egypt. But as his price Octavian demanded the death of Antony, and Cleopatra refused. After the final battle outside Alexandria on Aug. 1, 30 B.C., in which his troops deserted him, Antony stabbed himself when he received a false report that Cleopatra was already dead. Antony died in Cleopatra's arms inside her mausoleum, where she had barricaded herself with the treasures of the Ptolemies to keep them from Octavian.

Tricked into surrendering herself, Cleopatra tried again to negotiate with Octavian. Rebuffed, she carefully planned her own death. On August 10, after paying last honors to Antony, she retired to her quarters for a final meal. How Cleopatra died is not known, but on her left arm were found two tiny pricks, presumably from the bite of an asp.

Further Reading

The principal ancient sources on Cleopatra are Plutarch and Dion Cassius. H. Volkmann, *Cleopatra: A Study in Politics and Propaganda* (1953; trans. 1958), offers a well-balanced and penetrating analysis of the political implications of Cleopatra's relations with Julius Caesar and Antony. Arthur Weigall, *The Life and Times of Cleopatra* (1914; new ed. 1923), and Oscar von Wertheimer, *Cleopatra: A Royal Voluptuary* (trans. 1931), overemphasize Cleopatra's domination of Antony. In S. A. Cook and others, eds., *The Cambridge Ancient History,* vol. 10 (1934), W. W. Tarn views Cleopatra as dominated more by ambition for empire than by love. To Ronald Syme in *The Roman Revolution* (1939), both Antony and Cleopatra were playing a cynical game of politics with each other. □

James Cleveland

The Reverend James Cleveland (c. 1931-1991) combined his talents as minister, singer, composer, and philanthropist to become known as the Crown Prince of Gospel Music.

Variously hailed as the King of Gospel Music and the Crown Prince of Gospel, the Reverend James Cleveland combined his talents as preacher, composer, singer, producer, and philanthropist to become one of the most outstanding exponents of the modern gospel sound. Indeed, with a voice that has earned acclaim as one of gospel's greatest, and a religious fervor that has refused the lure of secular music, Cleveland, more than any artist of his generation, served as a champion of gospel in its purest form. As he explained to Ed Ochs in an interview for *Billboard,* gospel is not only ''a music, but . . . a representation of a religious thinking. Gospel singing is the counterpart of gospel teaching. . . . It's an art form, true enough, but it represents an idea, a thought, a trend.''

Grew up Where Gospel Flourished

Born in Depression-era Chicago, the son of hard-working, God-fearing parents, Cleveland grew up in an environment where gospel flourished. His grandmother introduced him to Chicago's Pilgrim Baptist Church, where the budding musician was influenced by choir director Thomas A. Dorsey—also known as the father of gospel music. Under Dorsey's tutelage, the youth made his solo debut with the choir at the age of eight. The vocalist subsequently taught himself to play piano, often recounting how he practiced on imaginary keys until his parents could afford to purchase an upright for him. As Tony Heilbut quoted the star in *The Gospel Sound:* ''My folks being just plain, everyday people, we couldn't afford a piano. So I used to practice each night right there on the windowsill. I took those wedges and crevices and made me black and white keys. And, baby, I played just like Roberta [Martin]. By the time I was in high school, I was some jazz pianist.''

Roberta Martin, a Dorsey disciple and one of the Chicago gospel pioneers to gain international recognition, was among Cleveland's idols. It was her group, the Roberta Martin Singers, who first helped shape the youth's singing and piano style, with Roberta Martin herself inspiring the youngster to begin composing. By the time he was a teenager, Cleveland was singing with a neighborhood group, the Thorn Gospel Crusaders. And once the group began featuring Cleveland's compositions, the artist found himself piquing the interest of prominent gospel talents. In 1948 Cleveland's ''Grace Is Sufficient,'' performed at a Baptist convention, prompted Martin to begin publishing the new composer's work.

Founded the Gospel Chimes

The next decade proved a productive one for Cleveland. He made his recording debut on the Apollo label in 1950, singing ''Oh What a Time'' with the Gospelaires. He

composed songs for Roberta Martin, including ''Stand By Me,'' ''Saved,'' and ''He's Using Me.'' He worked frequently with the Caravans, first establishing himself as a superlative gospel arranger, then emerging as a singer—the Caravans scored their earliest hits, in fact, with Cleveland as lead vocalist on such tunes as ''Old Time Religion'' and ''Solid Rock.'' And he founded the first of his own groups, the Gospel Chimes, which helped showcase his talents as composer, arranger, and singer.

By 1960 Cleveland, who had incorporated blues riffs and what Heilbut described as ''sheer funkiness'' in his work, had become associated with a new tenor in gospel music. That year ''The Love of God,'' a song he recorded with Detroit's Voices of Tabernacle choir, was a sensation, and its success helped Cleveland secure a recording contract with Savoy Records, for whom he recorded more than sixty albums. The artist passed another milestone with Savoy's 1963 release *Peace Be Still.* A recording pairing Cleveland with the Angelic Choir of Nutley, New Jersey, the album, which held a spot on the gospel charts for more than fifteen years, has sold more than one million copies, an almost unheard of achievement for a gospel recording.

During the 1960s Cleveland also formed the James Cleveland Singers, gradually built an international reputation, and became one of the best paid of the gospel music entertainers. And although two of Cleveland's former pupils—Aretha Franklin and Billy Preston—went on to achieve celebrity status, the master himself declined to expand his audience by moving into secular music, and instead chose to devote himself strictly to gospel.

Worked to Preserve Gospel Tradition

Indeed, in the early sixties Cleveland became a minister and served Los Angeles's New Greater Harvest Baptist Church as pastor until he was able to build his own Cornerstone Institutional Baptist Church in 1970. For him, gospel music and gospel teaching were inseparable—different mediums conveying the same message. As the minister-musician explained to Ochs: ''If we can't preach to people in a dry, talking sermon and get their attention, we'll sing it to them, as long as we get the message across. We have been instrumental in drawing more people to the church in recent years through singing and getting them to find favor with something in the church they like to identify with. Then when we get them into church, putting the same message into words without music is not as hard, for we have set some type of precedent with the music to get them into the church and get them focused on where we're coming from.''

For Cleveland, gospel music was so vital that in 1968 he organized the first Gospel Music Workshop of America. Designed both to help preserve the gospel tradition and to feature new talent, the workshop has grown to include more than five hundred thousand members representing almost every state. ''My biggest ambition is to build a school somewhere in America, where we can teach and house our convention,'' Cleveland told *Village Voice* interviewer David Jackson. This was the best way, in the artist's opinion, to assure that gospel's legacy continues.

One Last Message

Cleveland perpetuated an understanding of gospel music and gospel teaching as part of the same religious experience, believing that the music devoid of the mission is not genuine gospel. As Jackson articulated: ''Through classics like 'Peace Be Still,' 'Lord Remember Me,' 'Father, I Stretch My Hands to Thee,' and 'The Love of God,' Reverend Cleveland retells a biblical love story for the plain purpose of reconciling people to God and to one another.'' And as his scores of devoted followers attest, concluded Jackson, ''his message is widely appreciated and applauded.''

Cleveland died of heart failure on February 9, 1991, in Los Angeles, California. He had not been able to sing for a year before his death due to respiratory ailments. But the last Sunday of his life, he faced his congregation at the Cornerstone Institutional Baptist Church and told them, ''If I don't see you again and if I don't sing again, I'm a witness to the fact that the Lord answers prayer. He let my voice come back to me this morning,'' the *Los Angeles Times* reported. The same source reverently opined that Cleveland had been ''not just . . . a record maker, but a mentor, producer, primary source of new material and fountainhead of artistic recognition for the form.''

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Stephen Grover Cleveland

Twice elected president of the United States, Stephen Grover Cleveland (1837-1908) owed his early political successes to reformism. His efforts to stem economic depression were unsuccessful, and the conservative means he used to settle internal industrial conflicts were unpopular.

Grover Cleveland's political career developed while the wounds of the Civil War and Reconstruction were healing and just as the serious social and economic problems attendant upon industrialization and urbanization were unclearly emerging. Although a lifelong Democrat, Cleveland was not skilled in party politics; he had emerged from a reform wing of his party and had only a few years of public experience before becoming president. Interested in public issues, he used the presidency to try to shape legislation and public opinion in domestic areas. Yet, by his second term of office, the old, familiar debates over tariffs and currency had been called into question and traditional political alignments began to tear apart. Cleveland, however, was not sensitive to the problems of party harmony; instead, he stood on principle at the price of party unity and personal repudiation. In the depression of the 1890s, his concern for the flow of gold from the Treasury led him to force Congress to repeal the Sherman Silver Purchase Act, and this action caused division of the Democratic party. The depression worsened, and by his intervention in the Pullman strike of 1894 he alienated the laboring class, thus losing all effectiveness as president. In 1896 Cleveland was rejected by his party.

Cleveland was born in New Jersey but spent most of his life in New York. Despite the early death of his father, a Presbyterian minister, and his consequent family responsibilities, he studied law in a respected Buffalo firm and gained admission to the New York bar in 1859. He joined the Democratic party, acting as ward delegate and ward supervisor before being appointed assistant district attorney for Erie County in 1863. Diligent and devoted, Cleveland set a good, though not brilliant, record. Enactment of the Conscription Act of 1863 caught him in the dilemma of whether to serve in the Army or find a substitute. To continue supporting his mother and sisters, he took the latter option, remaining in Buffalo to practice law. This was a costly decision, for a military record was expected of almost any aspirant to public trust. Though without public office from 1865 to 1870, he steadily enlarged his law practice and gained stature in the community.

Cleveland became sheriff in 1870, a post which promised large fees as well as frustrating experiences with graft and corruption. Although he was respected for his handling of official responsibilities, he made many enemies and won few admirers, for most citizens looked with disfavor on the office of sheriff. After 3 years he returned to legal practice, concentrating now on corporate law. His legal aspirations (and fees) were modest. His qualities as a lawyer were a good index to the whole of his public service: he was thorough, careful, slow, diligent, serious, severe, and unyielding. His sober approach to his career contrasted sharply with the boisterous humor of his private life, for he was a popular, if corpulent, bachelor.

Quickly Up the Political Ladder

In 1881 Buffalo Democrats, certain that a reform candidate could sweep the mayoralty election, turned to Cleveland. In his one-year term as mayor he stood for honesty and efficiency—exactly the qualities the New York Democrats sought in a candidate for governor in 1882. New York State was alive with calls for reform in politics; a trustworthy candidate was much in demand. Elected governor by a handsome margin, Cleveland favored reform legislation and countered the interests of the New York-based political machine called Tammany Hall and its ''boss,'' John Kelly, to such an extent that it caused a rift between them. After one term as governor, Cleveland was seen as a leading con-

tender for the presidential nomination of 1884. His advantages lay in his having become identified with honesty and uprightness; also, he came from a state with many votes to cast, wealthy contributors, and a strong political organization. Pitted against Republican nominee James G. Blaine, Cleveland even won the support of reform-minded Republican dissidents known as Mugwumps. Several forces favored him: Tammany's eventual decision to support him in New York State, blame for the depression of the 1880s falling on the Republicans, and temperance workers' ire with the Republican party.

Thus, in 4 years, riding a crest of reform movements on municipal, state, and national levels, Cleveland moved from a modest law practice in upstate New York to president-elect. The rapidity of this political success had several implications for the balance of his career—he had not had to make compromises in order to survive, he had not become identified with new programs or different systems, he owed fewer debts to special-interest groups than most new presidents, and he had come to the presidency on the strength of his belief in simple solutions of honesty and reform.

First Term as President

Cleveland's victory margin in 1884 was slim. His Cabinet appointees were men of substance, though not of prominence: Thomas Bayard as secretary of state, Daniel Manning as secretary of the Treasury, and William Endicott as head of the War Department. All shared the conviction that government should be neither paternalistic nor favorable to any special group and that contesting economic groups should settle their differences without government intervention. With little administrative experience and few reasons to think highly of party organization, Cleveland in his first term advocated improved civil service procedures, reform of executive departments, curtailment of largesse in pensions to Civil War veterans, tariff reform, and ending coinage based on silver. He failed to stop silver coinage but achieved at least modest success in the other areas. In one regard Cleveland was an innovative president: he used his office to focus attention on substantive issues, to pressure for legislation, and to define and determine the lines of congressional debate. Previously (and again after Cleveland), U.S. presidents left issues of legislation to Congress, spending most of their efforts on party leadership. Thus, in 1887 Cleveland took a strong position on tariff reform and later supported passage of the Mills Bill of 1888. Although the Mills Bill provided for only moderate tariff reductions, it was viewed as a step in the right direction, a way of reducing the embarrassingly large annual government surpluses.

Private Citizen

The Republicans mobilized to meet tariff reduction head on, stopping the Mills Bill and substituting a protective tariff measure, going into the election of 1888 with the tariff as the key issue. Renominated for the presidency in 1888 without challenge, Democrat Cleveland was opposed by Republican Benjamin Harrison of Indiana, who had the support of businessmen and industrialists favoring protective tariffs. Superior Republican organization, Democratic party feuding, and election fraud lost the 1888 election for Cleveland, although he won a plurality of the popular vote. He moved back to New York to practice law and enjoy his family.

Out of office, Cleveland withdrew from politics for a year but then began again to behave like an interested candidate. Stirred into attacking the McKinley tariff of 1890 and taking a strong position against currency expansion through silver-based coinage, he gained the Democratic presidential nomination in 1892.

Cleveland's campaign against incumbent President Harrison was a quiet one, with the Democrats aided by the 1892 Homestead strike, in which prominent Republicans were involved in the effort to break labor power and to maintain special benefits for the powerful steel magnates. The Democrats scored smashing victories in 1892, not only electing Cleveland but winning control of both House and Senate.

Second Term As President

To his second Cabinet, Cleveland named Walter Gresham as secretary of state, John G. Carlisle as secretary of the Treasury, Daniel S. Lamont as head of the War Department, and Richard Olney as attorney general. Like Cleveland's earlier Cabinet, these men agreed on extreme conservatism in handling economic issues. It was to Carlisle, Lamont, and Olney that Cleveland listened most closely, although in the final analysis he made his own decisions.

Policies in Time of Depression

Cleveland had scarcely taken his oath of office when the worst financial panic in years broke across the country. A complex phenomenon, the Panic of 1892-1893 had its roots in overexpansion of United States industry, particularly railroad interests; in the long-term agricultural depression that reached back to the 1880s; and in the withdrawal of European capital from America as a result of hard times overseas. As the panic broadened into depression, the American public tended to focus debate about its cause and cure on one item: the money question. On one side the argument was that businessmen (alarmed by the Sherman Silver Purchase Act requiring a purchase of silver each month) had lost confidence in the monetary system and feared depletion of the gold reserves; to regain their confidence and a return to prosperity, the buying of silver by the Federal government had to be halted. On the opposite side of the argument, silver exponents maintained that what was needed was more money in circulation, which could be achieved only if more, not less, silver was purchased by the government and used as a basis for coinage.

Cleveland, long afraid of silver as a threat to economic stability, determined that repeal of the Sherman Silver Purchase Act would stem the drain of gold reserves and end the depression by restoring confidence to businessmen; he called a special session of Congress for its repeal. Protracted and bitter debate ensued. The Democratic party divided along sectional lines, with western and southern Democrats

standing against repeal. The repeal, however, was voted, but it was ineffective, and gold reserves continued to dwindle. Meanwhile the depression became worse during 1893 and 1894.

Wounds that had opened during the silver-repeal debate were not healed when Cleveland's administration turned to the long-promised issue of tariff reform. Cleveland had been identified for many years with downward revision of tariffs and more equitable distributions. Pressured by sectional interests, the Democrats in Congress were more divided than united over tariff legislation. In addition, the silver battle had virtually torn the party in half, leaving many Democrats with nothing but hatred for the President. The Wilson bill, from the viewpoint of the President, a fairly satisfactory measure for tariff reduction, was amended almost beyond recognition as it passed through the Senate, emerging with tariff rates only slightly lower than previous ones and carrying a host of provisions for special-interest groups. Highly dissatisfied but unsuccessful in his attempts to improve it, Cleveland allowed the Wilson-Gorman Act to become law without his signature.

To avert what he viewed as financial disaster, Cleveland became involved with four bond issues to draw gold into the Treasury. Not only was this effort to maintain gold reserves unsuccessful, but Cleveland was charged with having catered to Wall Street millionaires when other governmental policies had failed.

Beset by currency and tariff failures and hated by a large segment of the general population and by many in his own party, Cleveland further suffered loss of prestige by his actions in the Pullman strike of 1894. Convinced that the strike of the American Railway Union under Eugene V: Debs against the Pullman Company constituted an intolerable threat to law and order and that local authorities were unwilling to take action, Cleveland and Olney sent Federal troops to Chicago and sought to have Debs and his associates imprisoned. Although Cleveland prevailed and order was enforced, laborers throughout the country were angered by this use of Federal force.

Foreign Policies

The congressional elections of 1894 marked a sharp decline in Democratic power. Bitter at Cleveland and disheartened by worsening depression, American voters turned against the Democrats. Although Cleveland felt betrayed by his party and misunderstood by his constituents, he remained confident that his money policy had been correctly conceived and reasonably executed. Perhaps his party had split, but for him the defense of principle was more important than political harmony. Confronted with possibilities for compromise, Cleveland spurned such options and withdrew into isolation.

More successful in foreign policy, Cleveland exhibited the same determination and toughness. He would not be drawn into the Cuban rebellion against Spain; he would not sanction the Hawaiian revolution engineered by American commercial interests. Yet he took an equally stern posture vis-á-vis the boundary dispute between Venezuela and Great Britain in 1895-1896. Concerned about European influence in the Western Hemisphere, Cleveland and Olney carried the United States to the brink of war by insisting that the dispute be arbitrated. Business interests, clamoring for guarantees of open markets for their products, had considerable influence in shaping Cleveland's policy, which succeeded when Great Britain accepted arbitration.

Again a Private Citizen

Distrusted now and detested, Cleveland was convincingly repudiated by the Democratic Convention of 1896, which nominated William Jennings Bryan on a platform demanding free and unlimited coinage of both silver and gold at the rate of 16 to 1. Cleveland took no role in the campaign. He retired to Princeton, N.J., as soon as his term ended. He occupied himself with writing, occasional legal consultation, the affairs of Princeton University, and very occasional public speaking, but after 1900 he became less reluctant to appear in public. Sympathetic crowds greeted his appearances as the conservative Democratic forces with which he had been identified took party leadership from William Jennings Bryan. Briefly stirred into activity in 1904 to support Alton B. Parker's candidacy for the presidency, Cleveland spent most of his retirement years outside political battles, increasingly honored as a statesman. After offering to assist President Theodore Roosevelt in an investigation of the anthracite coal strike of 1902, he was active in the reorganization of the affairs of the Equitable Life Assurance Society in 1905. His death in 1908 was the occasion for general national mourning.

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Patsy Cline

Vocalist Patsy Cline (1932-1963) was one of the first women to break into the country and western music scene, which was, until then, dominated by men.

Up until Patsy Cline's recordings in the late 1950s and early 1960s there were only a handful of country and western female singers; and the title of queen belonged solely to Kitty Wells. It was Cline who dethroned Wells with classic performances on cuts like ''Walkin' After Midnight'' and the Willie Nelson composition ''Crazy,'' which combined the pop characteristics of Patti Page and Kay Starr with the hillbilly traits of Hank Williams. All three singers were major influences on Cline's style.

Career Began at Age Four

Cline's entertainment career began at the tender age of four, when she won a local amateur contest for tap dancing in her hometown of Winchester, Virginia. By age eight she was playing the piano and singing in her church's choir. In 1948 the drugstore counter girl began singing in nightclubs with Bill Peer and his Melody Boys. Wally Fowler of the Grand Ole Opry convinced the 16-year-old to go to Nashville for an appearance on Roy Acuff's ''WSM Dinner Bell'' radio program. Cline hung around Nashville trying to break into the industry but ended up working as a club dancer.

Cline headed back home shortly thereafter and continued singing with Peer's band until 1954, when she returned to Nashville and signed a contract with William McCall's 4 Star Sales Co. out of Pasadena, California. Cline's first recording session was on June 1, 1955, and her first three songs were leased to Coral Records, a subsidiary of Decca. Part of her deal with 4 Star, which included one-time session fees with no royalties, stipulated that she could only record material that belonged to McCall's company. This may have been part of the reason that the majority of her early work did not sell very well. She was also tackling a wide variety of styles that made it hard to categorize her.

Radical Image

Producer Owen Bradley was trying to create a new genre with Cline by bathing her voice in full, jazzy orchestrations at his Quonset Studios in an effort to counter the rising popularity of rock and roll. According to *The Listener's Guide to Country Music,* ''Patsy Cline was his ultimate country success. For him, she played down her country characteristics. For her, he played down his popular music background. The results were records full of tension and dynamics.''

It would, however, take some time before the formula caught on, as the country scene was changing from hillbilly to country and western and was still mainly dominated by male artists. Cline's radical image as a two-fisted, hard-drinking woman definitely made her stand out from the rest of the Nashville crowd, but any chance of success would rely on her voice and songs. Her talents shined on both slow torchers and up-tempo cuts but her 4 Star sessions never did fully realize her potential, with the exception of ''Walkin' After Midnight.''

''Walkin' After Midnight'' a Hit

Cline recorded the tune on November 8, 1956, but it was the rendition of the song she performed on *Arthur Godfrey's Talent Scouts* television program on January 28, 1957, that got the industry's attention. She had debated performing the song but was finally convinced by one of the regulars on Godfrey's show, Janette Davis. The television audience went wild and gave Cline a standing ovation.

4 Star rushed to release the single on February 11 and it shot all the way to number three on *Billboard*' s country chart. More importantly, however, ''Walkin''' also rose to number 17 on the pop charts. Donn Hecht had originally written the tune for Kay Starr, who turned it down, but Cline and Bradley managed to use it as a vehicle to bridge the gap between hillbilly and pop. McCall, whose company was eventually shut down as a result of questionable business dealings, was unfortunately too slow in following up on the hit. He did convince Cline to renew her contract, but it took another six months before she recorded another session, ''Fingerprints''/''A Stranger in My Arms.'' Her remaining work with 4 Star was unspectacular and in 1959 she jumped to Decca Records, insisting upon a $1,000 advance.

Vocals Soared to New Heights

It wasn't until 1961, one year after she became a regular cast member of the Grand Ole Opry, that Cline had her second hit, ''I Fall to Pieces.'' The song went to number one on the country charts and was joined by ''Crazy,'' another Top 10 hit of 1961. Cline's vocals began to soar to new heights on material that was less restrictive than 4 Star's catalog. For the next two years she recorded major hits with ''She's Got You'' (a number-one hit), ''When I Get Through

With You, You'll Love Me,'' ''Faded Love,'' and ''Leavin' On Your Mind'' (all Top 10's).

Cline was just coming into her own when tragedy struck on March 5, 1963. On the way home from a Kansas City benefit for disc jockey Cactus Jack Callat, Cline, Randy Hughes, Cowboy Copas, and Hawkshaw Hawkins were killed when the airplane they were flying in crashed near Camden, Tennessee. At the age of 31 she had been performing for over twenty years, yet recording for less than eight.

A Legend

Ironically, perhaps her most identifiable tune, ''Sweet Dreams,'' was released posthumously and also broke the Top 10. Even with her relatively small collection of songs, Cline managed to break new ground and influence hundreds of female, and some male, country singers since. Loretta Lynn, undoubtedly Cline's most successful pupil, recorded a tribute LP, *I Remember Patsy,* featuring nine of Cline's songs.

''Patsy Cline knew how to cry on both sides of the microphone,'' wrote Donn Hecht in *The Country Music Encyclopedia*. ''And the why of it all, explained by many, understood by few, is slowly becoming a legend unparalleled by any other country entertainer since Hank Williams.''

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DeWitt Clinton

The American politician DeWitt Clinton (1769-1828) was mayor of New York City, governor of New York State, and a tenacious sponsor of the state's Erie Canal.

DeWitt Clinton was born in Orange County, N.Y., the son of Gen. James Clinton and Mary DeWitt Clinton. Educated at Kingston Academy and Columbia College, from which he graduated in 1786, he studied law for 3 years. At the age of 18 the precocious youth became an Antifederalist propagandist for his uncle, New York governor George Clinton, writing newspaper articles in 1787 and 1788 opposing the ratification of the Federal Constitution. Entering politics in 1789, at the age of 20, he was appointed private secretary to Governor Clinton. He served as a transitional leader between the factional politics of the postrevolutionary period and the party politics of the new professionals which coalesced around New York's U.S. senator Martin Van Buren, who controlled the state political machine.

When John Jay was elected governor in 1795, Clinton aligned himself with the Democratic-Republican party, entering the New York Assembly in 1797, moving to the state Senate in 1798, and joining the Council of Appointment in 1801. In 1802 Clinton was chosen to fill a vacant seat in the U.S. Senate. His chief contribution as senator was the initiation of the 12th Amendment to the Constitution.

In 1803 Clinton resigned his Senate seat to become mayor of New York City, serving until 1815 with the exception of two annual terms. He also served as state senator from 1806 to 1811, lieutenant governor from 1811 to 1813, and political boss of the Democratic-Republicans in New York. But his break with the faction of Robert R. Livingston in 1807 and his opposition to the Embargo Act in 1808 led to strained relations with presidents Thomas Jefferson and James Madison. In 1812 New York Republicans nominated him for the presidency instead of Madison. After Madison's reelection, Clinton failed to be renominated as lieutenant governor and in 1815 was ousted from his position as mayor.

Clinton promptly turned to his favorite project, the promotion of a state canal between the Hudson River and Lake Erie. Since 1810 he had served as one of the canal commissioners; he now organized a campaign advocating

state support of the project. In April 1816 the legislature adopted Clinton's plan, which carefully outlined the engineering problems and procedures, the financial necessities, and the commercial potential. In 1817 a Republican caucus nominated Clinton, and he was elected governor by an overwhelming majority. Reelected in 1820, he lost support because of internal dissension in his party. He refused to run again in 1822.

When the group headed by U.S. senator Martin Van Buren overplayed its hand in 1824 and removed Clinton as canal commissioner, the Anti-Regency party nominated Clinton as their gubernatorial candidate. He won easily. Thus Governor Clinton in 1825 presided over the celebration of the opening of both the Champlain Canal and the Erie Canal, the greatest engineering project of its day. Reelected in 1826, he died in office on Feb. 11, 1828.

Clinton had been an active participant in literary, educational, and cultural affairs in New York. He organized the Public School Society in 1805, became the chief patron of the New York City Hospital and the New York Orphan Society, and secured the charter of the New York Historical Society, serving as its president in 1817. Clinton was a founder of the New York Literary and Philosophical Society, also serving as president of the American Academy of Art and vice president of the American Bible Society.

By his first wife, Maria Franklin, Clinton had 10 children. In 1819 he married Catherine Jones, who survived him.

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George Clinton

The American patriot and statesman George Clinton (1739-1812) was the governor of New York for 21 years and vice president of the United States for two terms.

George Clinton's father, Charles, was an Ulster County, N.Y., farmer who had emigrated from Ireland in 1729. Charles Clinton achieved modest prominence through military and political office, but it was the marriage of his sons, James to Mary DeWitt in 1765 and George to Cornelia Tappen in 1769, that gave the Clintons status in New York society and future political allies among influential Dutch families.

Revolutionary Radical

Born in Ulster County, on July 26, 1739, George Clinton was educated at home and under a tutor, with the advantage of his father's better-than-average library. After studying law in New York City under William Smith, Jr., one of the famous Whig ''triumvirate,'' he began practice in 1764. His political career was launched in 1768 with his election to the Assembly from Ulster County. There he allied himself with the minority ''popular party'' of the Livingstons against the DeLancey ''court party'' which controlled the legislature. For the next 7 years Clinton consistently opposed grants for supporting the king's troops, and he was one of a mere five assemblymen who in 1770 voted against jailing Alexander McDougall, a Whig ''firebrand'' who had publicly criticized the House for betraying its trust by its military appropriations. In the broader quarrel with Britain, Clinton sided with the radicals, denouncing parliamentary taxation and the Coercive Acts and urging support for the resolves of the First Continental Congress. A delegate to the Second Continental Congress, he was absent when independence was approved, having military obligations in New York, where he had been appointed brigadier general of the Ulster and Orange County militia in December 1775. Despite military shortcomings, the Continental Congress placed him in command of the forts in the Hudson Highlands. However, his energetic efforts did not prevent capture of the forts by the British in late 1777.

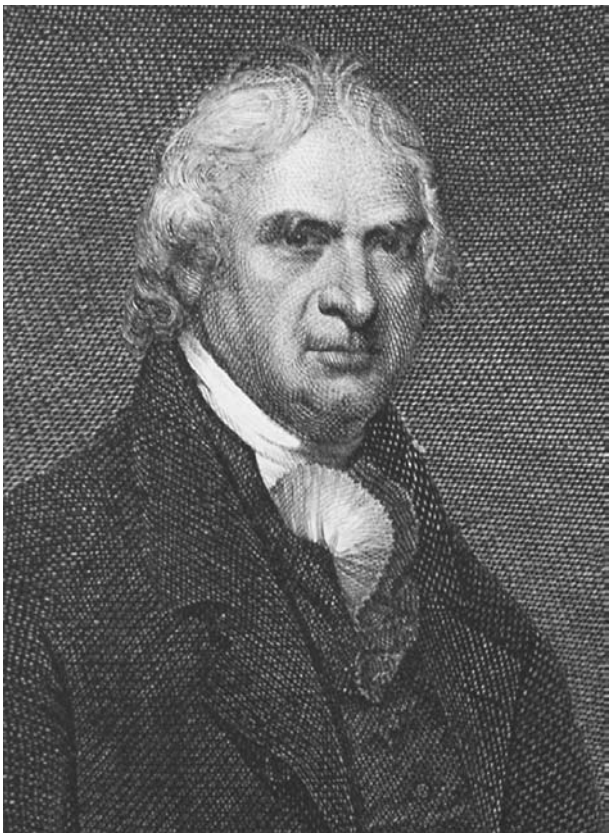

War Governor

The new state constitution of 1777 provided for a popularly elected governor. New York's aristocrats, led by Philip Schuyler, John Jay, John Morin Scott, and the Livingstons, expected Schuyler to be chosen. To their consternation the elections brought victory to Clinton—a tribute to his appeal to middle-class and small farmers and his popularity with the soldiers. Schuyler's postelection judgment that neither Clinton's family nor connections entitled him ''to so distinguished a predominance'' but that he was ''virtuous and loves his country, has abilities and is brave'' is an apt commentary on Clinton's entire political career. He attracted the majority of New Yorkers by his loyalty to the Revolutionary cause, his honesty, and his devotion to his state. His reputation was enhanced by his able service as war governor, a post which was more often military than political. He organized the defenses of the frontier, procured supplies, suppressed loyalists, quieted the Native Americans, and organized campaigns against Tory and British raiders. His universal popularity was attested to by his successive elections to the governorship, often without opposition, until his voluntary retirement in 1795.

Antifederalist and Republican

Conservative in his administration during the Confederation period, committed to the protection of property and a stable financial system, Clinton was equally sensitive to popular liberties and republican government. It was the latter that made him suspicious of the movement for the U.S. Constitution in 1787. Willing to strengthen congressional powers under the Articles of Confederation, he feared the substitution of a ''consolidated'' for a ''federal'' government. The acknowledged leader of New York's Antifederalists, he was not so virulent an opponent of the Constitution as Alexander Hamilton made him out to be. He presided over the state's ratifying convention at Poughkeepsie with impartiality and spoke seldom, and then with moderation. There is some doubt that he wrote the Antifederalist essays attributed to him which appeared in the *New York Journal* (September 1787 to January 1788) as ''Cato's Letters.'' Preferring ratification conditional upon amendments, he nevertheless promised to support the new Constitution when New York ratified it 30 to 27, on July 26, 1788, without such conditions.

Vice President

While Clinton continued to be popular personally, his political followers hereafter faced stiff opposition from the Federalists, who in 1789 secured control of the legislature and in 1792 just missed placing John Jay in the governor's chair. Pleading ill health and perhaps sensing defeat, Clinton declined to stand in 1795, and his party was beaten. For the next 6 years his nephew DeWitt Clinton led the newly formed Democratic-Republican party in New York, an alliance of Clintonites, Livingstons, and the followers of Aaron Burr. George Clinton returned as governor for a term in 1801, but his political mantle remained with his nephew. Clinton played out the remainder of his political career on the national scene. In 1792 he was the unsuccessful candidate of Republicans in New York, Virginia, North Carolina, and Georgia for the vice presidency in place of John Adams. In 1804 he replaced Burr for the second place on the Republican ticket and served as vice president during Jefferson's second term. Four years later his followers promoted his candidacy for president on a ticket with James Monroe. When this failed, he settled for another term as vice president under James Madison. His 7 years in Washington (1805-1812) did not enhance his reputation. He had little influence with either administration, presided over the Senate without much skill, and disliked Washington society. Perhaps his most important action was his tiebreaking vote in 1811 to prevent the recharter of the Bank of the United States. He died in office on April 20, 1812.

A moderate reformer who during his governorship promoted road and canal building, lent support for manufactures and reform of the criminal code, and gave aid to libraries and public funds for common schools, Clinton appealed to the middle-class democracy of New York State. He lacked the felicity of language and the talented pen of a Jefferson to extend his influence much beyond his state.

Further Reading

The standard biography of Clinton is E. Wilder Spaulding, *His Excellency George Clinton: Critic of the Constitution* (1938; 2d ed. 1964). It has been revised in many details by more recent works on early New York political history, most notably Linda Grant De Pauw, *The Eleventh Pillar: New York State and the Federal Constitution* (1966), and Alfred F. Young, *The Democratic Republicans of New York: The Origins, 1763-1797* (1967). *Public Papers of George Clinton* (10 vols., 1899-1914) is an essential source, although the introductory sketch of Clinton's life by the editor, Hugh Hastings, is inaccurate. The Clinton era in New York politics may be traced in Jabez D. Hammond, *History of Political Parties in the State of New York* (2 vols., 1842; 4th ed., 3 vols., 1852), and in De Alva Stanwood Alexander, *A Political History of the State of New York* (4 vols., 1906-1923). Clinton's war governorship is ably analyzed and evaluated in Margaret Burnham Macmillan, *The War Governors in the American Revolution* (1943).

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Sir Henry Clinton

Sir Henry Clinton (c. 1738-1795) was commander in chief of the British armies during the crucial years of the American Revolution.

Henry Clinton was the only son of George Clinton, governor of colonial New York. He entered the military, serving first in the New York militia and then in 1751 as a regular army lieutenant in the Coldstream Guards. He rose steadily in rank and displayed gallantry and capability during the French and Indian War in America. In the peace that followed 1763 he became colonel of the 12th

Regiment and, after May 1772, major general. At this same time he was given a seat in the British Parliament, which he retained for 12 years.

Clinton's most sustained military service occurred during the American Revolution. He fought bravely at Bunker Hill but botched his command in the 1776 expedition to capture Charleston, S.C. He participated successfully, however, in the Battle of Long Island. Irritation with William Howe led Clinton to consider resigning, a threat he made periodically during his American command. (In 1777, he returned to England, now a lieutenant general, and was made a Knight of the Bath.) In the British battle design of 1777 Clinton was put in command at New York, while Howe moved against Philadelphia and John Burgoyne marched down from Canada. After Burgoyne's defeat and Howe's meaningless capture of Philadelphia, Clinton was the obvious choice to succeed Howe as commander in chief. In mid-1778 Clinton violated orders to evacuate Philadelphia by sea and instead led the British in a land retreat—under difficult conditions and with considerable skill—that included the Battle of Monmouth. For the next 2 years Clinton concentrated his forces around New York, undertaking successful though minor raids against coastal towns.

Clinton's greatest triumph—ironically also the beginning of the end of England's efforts to subdue its former colonies—was his second expedition against Charleston. He captured the city and 6000 American soldiers. This victory encouraged British hopes of conquering the Southern states. However, Charles Cornwallis was left in command when Clinton returned to New York. The relations between Clinton and Cornwallis revealed the same problems earlier apparent in Clinton's disagreements with William Howe. A flurry of orders and counterorders from Clinton in New York and George Germaine in London in effect left Cornwallis free to follow his own inclinations to Yorktown, and the result was his crushing defeat in October 1781. Clinton left his command the following May. While Cornwallis had a friendly reception in England, Clinton—his nominal commander—was blamed, and an acrimonious public debate between the two military leaders ensued.

In and out of Parliament, quarreling with relatives and critics, Clinton was nevertheless promoted to general in 1793 and became governor of Gibraltar the following year. He died at Gibraltar on Dec. 23, 1795. His two sons both rose to the rank of general in the British army.

Clinton was undoubtedly a difficult man. His short, happy marriage—ended by the death of his wife in 1772—was followed by a period of extreme depression. He was unsuccessful as a subordinate to Howe, frequently offering him what was regarded as impertinent advice. He was equally unsuccessful as a commander over Cornwallis, in part because he feared the latter as his chosen successor.

Further Reading

Clinton's own account of his role in America may be found in William B. Willcox, ed., *The American Rebellion: Sir Henry Clinton's Narrative of His Campaigns, 1775-1782* (1954). An interesting biography is William B. Willcox, *Portrait of a General: Sir Henry Clinton in the War of Independence* (1964). For a careful study of the overall British problems of command see Piers Mackesy, *The War for America, 1775-1783* (1964). □

Hillary Rodham Clinton

Described as the first major U.S. female political figure since Eleanor Roosevelt, Hillary Rodham Clinton (born 1947) was considered a force to be reckoned with in American politics. Married to Bill Clinton, the 42nd president of the United States, she figured prominently in the Clinton administration with substantial influence on domestic policy-making.

A First Lady with an independent professional identity, Hillary Rodham Clinton had experience as a corporate lawyer, a tenacious fighter for educational reform, a nationally recognized expert on children's legal rights, and a director of both corporate and nonprofit boards. Hillary Diane Rodham was born on October 26, 1947, in Chicago, Illinois. She grew up with two younger male siblings in Park Ridge, a conservative, upper-class suburb north of the city. Her parents, Hugh and Dorothy Howell Rodham, reared their three children with traditional mid-American values that stressed family, church, school,

and social obligations that evolved from the adage that ''to whom much is given, much is expected.''

As a youth Rodham was influenced by her religious training in Methodism, with its emphasis on personal salvation and active applied Christianity. A seminal influence in her teen years was a youth minister, the Reverend Don Jones, who introduced Rodham and her peers to some of the issues, causes, and movements of the time and who encouraged involvement in direct social action. It was under Jones's guidance that she read religious philosophers such as Soren Kierkegaard and Dietrich Bonhoeffer; babysat the children of migrant farm workers; and met the Reverend Dr. Martin Luther King, Jr., when he came to Chicago on a speaking tour.

Rodham attended the public schools of Park Ridge and in 1965 enrolled in Wellesley College, where she majored in political science and took a minor in psychology. Her undergraduate years were important to her developing world view and growing sense of personal empowerment. An exceptional communicator, she was a catalyst for many of the movements for change occurring on the Wellesley campus and was involved also in a number of off-campus activities. She spent her final undergraduate summer in Washington, D.C., working for the House Republican Conference and returned to campus to spend her senior year as president of the student government. Graduating with highest distinction in 1969, Rodham gave the first student address delivered during commencement in the history of the college. In the fall she enrolled in Yale University Law School, where she was among 30 women in the class of 1972.

Experience in Washington, D.C.

Rodham's experiences at Yale helped to focus her areas of interest and commitment toward issues related to children, particularly poor and disadvantaged ones. She became acquainted with Marian Wright Edelman, a civil rights attorney who headed up the Washington Research Project, a non-profit group based in Washington, D.C., later to be known as the Children's Defense Fund. Spending a summer internship in Washington, D.C., Rodham was assigned by Edelman to Walter Mondale's Senate subcommittee, which was studying the plight of migrant families. In subsequent years at Yale she volunteered to work in the Yale Child Studies Center and the Yale-New Haven Hospital, assisted the New Haven Legal Assistance Association, and engaged in several other projects aimed at improving understanding of, and effecting improvements in, the legal system where children were concerned. An extra year of study at Yale prior to her graduation in 1973 further refined her expertise in child law issues.

After graduation Rodham moved to Washington and took a full-time position with the Children's Defense Fund. As staff attorney, she worked on juvenile justice problems, traveling the country comparing census data with school populations and becoming involved in litigations related to juvenile issues. In January 1974 she was chosen as one of 43 lawyers handpicked to work on the legal staff of the House Judiciary Committee, which was charged with preparing impeachment proceedings against President Richard Nixon resulting from the Watergate scandal. When Nixon resigned on August 9, 1974, and the legal staff disbanded, she accepted a teaching position at the University of Arkansas Law School. It was in Arkansas in 1975 that she married Bill Clinton, whom she had met while attending Yale.

A Life in Little Rock

Two years after their marriage Bill Clinton became attorney general of Arkansas, and the couple moved to Little Rock. In 1977 Hillary Clinton joined the prestigious Rose Law Firm, said to be one of the oldest law firms west of the Mississippi River, and became involved in an area of law known as ''intellectual property.'' Her primary focus, however, remained in the area of children's rights, and she helped found Arkansas Advocates for Children and Families. She continued to write on the rights of children, revising an earlier article published in the *Harvard Educational Review*. The revised essay, ''Children's Rights: A Legal Perspective,'' appearing in *Children Rights: Contemporary Perspectives,* developed and refined her arguments for the implementation of children's legal rights. She also was appointed by President Jimmy Carter to the board of the Legal Services Corporation in Washington (1978 to 1981), a federally-funded program that provided legal assistance to the poor. In January 1978, following her husband's successful bid for the governorship, Clinton became Arkansas' first lady. Later that year she also became the first woman ever to become a partner in the Rose Law Firm. In

February 1980 she gave birth to a daughter, Chelsea Victoria.

In her 11 years as first lady of Arkansas, Clinton continued to pursue activities aimed at public service and policy reforms in the state. In her husband's second term she served as chair of the Arkansas Education Standards Committee, established to study the state's educational system and to recommend changes in the standards for public schools. Released to the public in September 1983, the standards report was controversial in several aspects, although it would eventually become state law. In 1985 Hillary Clinton also gave leadership to the establishment in Arkansas of the Home Instruction Program for Pre-School Youngsters (HIPPY). The program, which brought instruction and tutorials into impoverished homes to teach four- and five-year-olds, became one of the largest programs in the country, with over 2,400 mothers participating.

In 1987 she was elected chairperson of the board of the Children's Defense Fund and of the New World Foundation, a philanthropic organization headquartered in New York that had helped launch the Children's Defense Fund. In that year, too, Hillary and Bill Clinton were awarded the National Humanitarian Award by the National Conference of Christians and Jews. Enjoying a national prominence, Hillary Clinton held directorships on the boards of directors of several corporations, including Wal-Mart, TCBY Enterprises (yogurt), and Lafarge (cement). She would also be cited by the *National Law Journal* in 1988, and again in 1991, as one of the ''One Hundred Most Influential Lawyers in America.''

Analyses of Clinton were varied; however, they generally pointed to her ''spiritual center'' and her ''continuous textured development.'' *People* magazine, as one example, noted that ''her social concern and her political thought rest on a spiritual foundation'' (January 25, 1993). The ''politics of virtue'' according to the *The New York Times Magazine,* informed the actions of the newest First Lady (May 23, 1993).

In the White House

As the wife of the president of the United States Clinton remained an advocate for many of the programs and issues to which she earlier devoted her time and professional expertise. Her stated goal of ''making a difference'' in the world led her to press for reforms in many aspects of the American system, including health care and child welfare. Hers is said to be ''the most purely voiced expression of the collective spirit of the Clinton administration, a spirit that is notable . . . for the long reach of its reformist ambitions . . . .'' (*The New York Times,* May 23, 1993). She provided leadership in a number of areas, with the most notable appointment in the first year of the Clinton administration being head of the Task Force on National Health Care, with responsibility for preparing legislation, lobbying proposals before Congress, and marshaling strategy for passage of a comprehensive reform package.

Her White House agenda beyond health care reform included promoting diversity in personnel appointments—an effort she began with her role in the transition group—and pushing for children's issues. With an office in the White House's west wing, close to the center of power, Clinton was expected to remold the role of First Lady for the 21st century.

Clinton has remained an active and vital figure in the White House throughout her husband's presidency. In August of 1995, Hillary Clinton was invited to deliver the keynote address at the United Nations International Conference on Women near Beijing, China. Early in 1996 Clinton and her daughter Chelsea made a goodwill trip to South Asia, addressing women's issues in Pakistan and India.

In November 1996 Bill Clinton was re-elected president of the United States. In that same year Hillary Clinton published her first book entitled *It Takes a Village: And Other Lessons Children Teach Us.*

Further Reading

Several biographies provide coverage of Hillary Rodham Clinton's personal and professional life as well as her philosophical development and early tenure in the White House. These include the following: Norman King, *Hillary: Her True Story* (1993); Donnie Radcliffe, *Hillary Rodham Clinton: A First Lady for Our Time* (1993); and Judith Warner, *Hillary Clinton: The Inside Story* (1993). Short biographical articles and political analyses are found in a variety of magazines and newspapers. Recommended among these are Patricia O'Brien, ''The First Lady with a Career?'' *Working Woman* (August 1992); Margaret Carlson, ''All Eyes on Hillary,'' *TIME* (September 14, 1992); Michael Kelly, ''Saint Hillary,'' *The New York Times Magazine* (May 23, 1993); and ''The Clintons: Taking Their Measure,'' *U.S. News and World Report* (January 31, 1994). Additional information may be obtained from the White House web site at http://www.whitehouse.com. □

William Jefferson Clinton

William Jefferson (Bill) Clinton (born 1946) won the Democratic nomination for the presidency in 1992 and then defeated incumbent George Bush to become the 42nd president of the United States. He was re-elected to a second term in 1996

William Jefferson (Bill) Clinton was born in Hope, Arkansas, on August 19, 1946. He was a fifth-generation Arkansan. His mother, Virginia Kelly, named him William Jefferson Blyth, IV, after his father, who had been killed in a freak accident several months before Bill's birth. When Bill was four years old his mother left him with her parents, Hardey and Mattie Hawkins, while she trained as a nurse-anesthesiologist. His grandparents ran a small store in a predominantly African American neighborhood and, despite the racist practices of the South in the early 1950s, Bill's grandparents taught him that segregation was wrong.

After his mother's marriage to Roger Clinton when Bill was eight, the family moved to Hot Springs, Arkansas. They lived outside of the town in a house that had no indoor

plumbing, which was not unusual for rural Arkansas in the late 1950s and early 1960s. Though Bill changed his last name to Clinton when he was 15 in an expression of family solidarity, the Clinton household was a troubled one. Roger Clinton was an alcoholic, and the family was frequently disrupted by incidents of domestic violence. At the age of 15 Bill made it clear to his stepfather that he would protect his mother and half brother, Roger, Jr., from any further assaults.

Clinton considered several careers as a child. At one point he wanted to be a musician (a saxophonist), and at another he wanted to be a doctor, but in 1963, as part of a delegation of the American Legion Boys' Nation, he met then-President John F. Kennedy. As a result of that meeting Clinton decided that he wanted a career in politics.

Education of a Future President

He entered college at Georgetown University in 1964. As a college student Clinton was committed to the movement against the Vietnam War, as well as to the civil rights struggle. In 1966 he worked as a summer intern for Arkansas Senator J. William Fulbright, who was at that time the leader of antiwar sentiment in the U.S. Senate. He was still a college student in Washington, D.C., when Martin Luther King, Jr., was killed, and he and a friend used Clinton's car to deliver food and medical supplies to besieged neighborhoods during the unrest that followed King's assassination.

Bill Clinton graduated from Georgetown University in 1968 with a B.S. in International Affairs. It was already clear to those who knew him that he was a natural politician. Clinton was awarded a Rhodes scholarship and spent the next two years as a postgraduate student at Oxford University. It was in 1969, while at Oxford, that Clinton wrote a letter to an army colonel in the University of Arkansas ROTC program concerning his draft eligibility and his opposition to the war in Vietnam. In his letter he expressed concern about his position both in terms of the draft and in terms of his later ''political viability.'' At the age of 23 Clinton was already concerned with his electability.

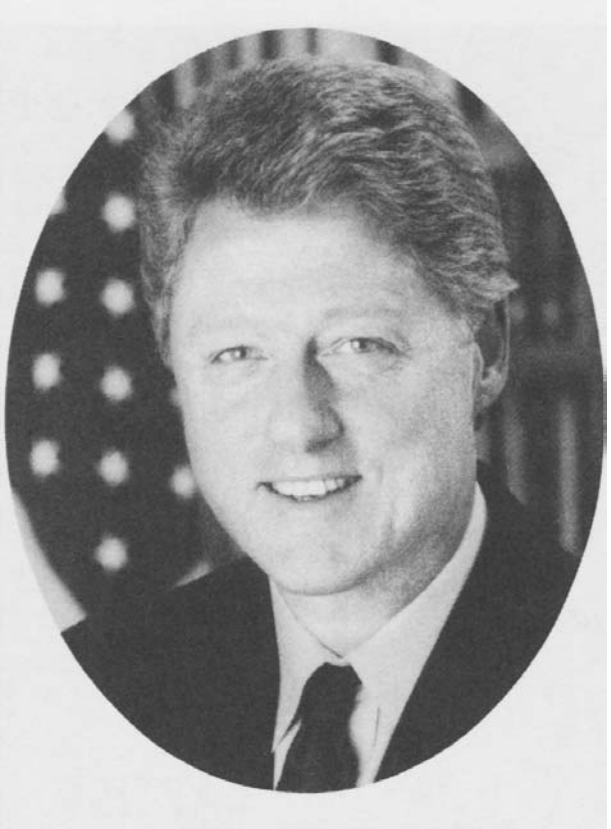

In 1970 Clinton entered law school at Yale University. In his first year at Yale Clinton served as a campaign coordinator for Joe Duffy, an antiwar candidate for the U.S. Senate from Connecticut. While still a law student, Clinton worked with the writer Taylor Branch as campaign coordinator in Texas for presidential candidate George McGovern.

At Yale Clinton met Hillary Rodham, a fellow law student. After graduation Clinton and Rodham were offered jobs on the staff of the House of Representatives committee that was considering the impeachment of Richard Nixon. Clinton chose to return to Arkansas while Hillary Rodham went to work as a member of the House staff. Clinton went into private practice in Fayetteville, the center of Arkansas politics, and also began teaching at the University of Arkansas Law School.

A Political Career in Arkansas

In 1974 he ran for Congress against John Paul Hammerschmidt, who was a strong Nixon supporter. He lost the election, but it was a very close vote. In a heavily Republican district, running as the incumbent, Hammerschmidt got only 51.5 percent of the vote.

Hillary Rodham moved to Fayetteville in 1974 and also began teaching at the University of Arkansas Law School. On October 11, 1975, Bill Clinton and Hillary Rodham were married. In 1976 the Clintons moved to Little Rock when Bill was elected attorney general of the State of Arkansas, an office he held from 1977 to 1979.

In 1978 Bill Clinton ran for the office of governor of Arkansas. He was elected, and was the youngest-ever governor of Arkansas; in fact, he was the youngest person to be elected governor of any state since Harold E. Stassen was elected in 1938 at the age of 31. In his first term in office Clinton attempted to make numerous changes, many of which were extremely unpopular, including an attempt to raise automobile licensing fees.

On February 27, 1980, Bill and Hillary Clinton had a daughter they named Chelsea Victoria. In November of that same year Ronald Reagan won a landslide victory against Jimmy Carter, and Bill Clinton lost his bid for reelection as governor of Arkansas to Republican candidate Frank White. Clinton was a strong Carter supporter, which accounted for some of his difficulties, but Clinton recognized that many of his own policies had cost him reelection. When Clinton campaigned for election in 1982 against White, he explained he had learned the price for hubris and the importance of adaptability and compromise. He was elected with 55 percent of the vote.

Clinton served as governor of Arkansas until 1992. He was considered to be an activist, pushing for school reform and for health care and welfare reform with mixed results. He continued in these years to be active in Democratic national politics. Increasingly, Clinton attracted interest as a new voice in post-segregation southern politics. In 1988 Clinton came to national prominence at the Democratic convention when he gave a lengthy speech nominating Massachusetts Governor Michael Dukakis as the party's presidential candidate. Clinton's speech was considered to be excessively long and was not well received. The audience, in fact, began to shout, ''Get off, get off.''

In spite of this unsuccessful debut, Clinton continued to be active in national politics. In 1991 he was voted most effective governor by his peers. That same year he was chosen as chair of the Democratic Leadership Conference. Along with such other southerners as Albert Gore of Tennessee, he worked to shift control of the party away from the northeastern liberal wing and to reshape a new party constituency. In October of 1991 Clinton announced that he was entering the 1992 race for president.

1992 Campaign and Election

Clinton had a lot of competition for the Democratic nomination, and many of those candidates claimed to be the alternative who offered a change from the party's past and a chance to beat the incumbent president, George Bush. Even before the New Hampshire primary in early 1992 Clinton had suffered many embarrassments and difficulties. He came from a state that was small and was regarded by many as unsophisticated and economically underdeveloped. Critics felt he had no experience on the federal level and no understanding of foreign policy. Clinton in turn insisted that his strengths lay in the fact that he was not connected to a Washington power base and therefore had a fresh perspective to bring to government.

Clinton's campaign was also plagued by charges of personal scandal that included allegations of sexual liaisons with women other than his wife and questions about his draft status during the Vietnam War. Clinton remained in the race, however, slowly gaining momentum until the 1992 Democratic convention, where he became his party's nominee. He selected Senator Albert Gore as his running mate. Clinton focused his campaign on economic issues, especially stressing his understanding of the plight of the unemployed and the underemployed as well as general concern over access to health care. In November 1992 Clinton was elected president, defeating Republican incumbent George Bush and third-party candidate Ross Perot.

Once in office Clinton addressed economic issues as interest rates and unemployment began to drop. He also appointed Hillary Rodham Clinton as the head of a task force mandated to explore possibilities for large-scale health care reform.

Helped by a Democratic majority in both the Senate and the House of Representatives, Clinton was able to have enacted most of his proposals for the ''change'' issue that keyed his campaign. Probably the most enduring of the passed legislation was the 1993 North American Free Trade Agreement (NAFTA) making a single trading bloc of the United States, Canada, and Mexico. As the end of Clinton's term approached a new scandal threatened the President's credibility. The scandal was termed Whitewater for the suspicious Arkansas land deal in which Bill and Hillary Clinton were involved.

In 1996 Clinton was re-elected to a second term as the United States President. He won the election by a landslide, defeating Bob Dole with 49 percent of the popular vote and 379 electoral votes. Bill Clinton continues campaigning for the issues in which he believes. He remains the nation's youngest President since John F. Kennedy in 1960. Clinton has left a mark on not only the nation, but on the world as well.

Further Reading

There are a number of biographies of Bill Clinton, including *The Comeback Kid: The Life and Career of Bill Clinton* (1992) by Charles F. Allen and Jonathan Portis, *Clinton, Young Man in a Hurry* (1992) by Jim Moore with Rich Ihde, *America: A Place Called Hope?* (1993) by Conor O'Clery, and *The Clinton Revolution: An Inside Look at the New Administration* (1993) by Koichi Suzuki. Additional information may be obtained from the White House web site at http://www.whitehouse.com □

Robert Clive

The English soldier and statesman Robert Clive, Baron Clive of Plassey (1725-1774), extended British power in India. He checked French aspirations in that area and made possible 200 years of British rule in the Indian subcontinent.

Robert Clive was born of an old and prominent family on Sept. 29, 1725, at Styche in Moreton Say, Shropshire. An unruly youngster, he attended several schools and at 18 was sent to Madras as a clerk and bookkeeper in the East India Company. A moody young man, he once fought a duel and twice attempted suicide.

The rivalry between French and British interests in southern India gave Clive his opportunity for fame and fortune. He volunteered for military service, received an ensign's commission, and participated in several battles against the French; he distinguished himself at Pondicherry in 1748, before the Treaty of Aix-la-Chapelle temporarily ended hostilities. In 1749 he was appointed captain of commissary to supply provisions to the troops, and he began to amass a fortune. But recurring clashes between the French and English East India companies brought him back to active military service.

In 1751 Clive offered to lead an expedition to relieve Trichinopoly (Tiruchirappalli), where Mohammed Ali, the British candidate for nawab, or ruler, was besieged by Chanda Sahib, the French candidate. With only 200 European and 300 Indian troops, plus three fieldpieces, Clive

seized Arcot, Chanda Sahib's capital, thereby diverting 10,000 of Chanda Sahib's men from Trichinopoly.

Clive withstood a 50-day siege and, when he received reinforcements, began guerrilla warfare against the French and French-supported troops. The siege of Trichinopoly was finally lifted, and a truce in 1754 recognized Mohammed Ali as nawab. The Treaty of Paris in 1763 confirmed this, and in 1765 the emperor at Delhi admitted British hegemony in southern India.

Clive's brilliant leadership at Arcot gave him an immense reputation in Europe. When he went home in 1753, William Pitt the Elder called him a ''heaven-born general.'' After running unsuccessfully for Parliament, Clive returned to India in 1755 as governor of Fort St. David and as lieutenant colonel in the royal army.

In 1756 Suraja Dowla (Siraj-ud-Daula), the new nawab, seized and plundered Calcutta, the principal city of Bengal and the most valuable trading center in India. Many English fled to ships and escaped, but 146 were imprisoned in a small underground dungeon called the Black Hole. Only 23 would emerge alive. Clive led a relief expedition from Madras in October; he rescued the English prisoners in December, took Calcutta in January, and defeated the nawab's army in February. Peace was made, and the East India Company's privileges were restored.

Displeased with the nawab's friendly attitude toward the French, Clive decided to replace him. In June 1758, at the Battle of Plassey, he defeated Suraja and became company governor and virtual master of Bengal. His position now enabled him to buttress the authority of the new nawab, Mir Jafar, to launch successful military expeditions against the French and to thwart Dutch expansion.

In declining health Clive went to England in 1760. He was given an Irish peerage, knighted, and made a member of Parliament. In 1765, when administrative chaos and fiscal disorder brought the company near disaster in Bengal, he returned to Calcutta as governor and commander in chief.

Clive limited the company to Bengal, Bihar, and Orissa, bringing these states under direct company control. He reformed the company's administrative practices, restored financial discipline while abolishing abuses, and reorganized the army. His efforts made the company sovereign ruler of 30 million people who produced an annual revenue of £4 million sterling.

Clive left India in February 1767. Five years later, in the absence of his strong hand in Bengal, the company appealed to the British government to save it from bankruptcy caused by widespread corruption. Clive's enemies in Parliament claimed that he was responsible for the situation. After a long trial he was exonerated; but continuing attacks on his integrity, together with illness and physical exhaustion, led him to commit suicide in London on Nov. 22, 1774. Somewhat above average height, with a commanding presence though melancholic mien, Clive brought a measure of peace, security, prosperity, and liberty to Indian natives who had been oppressed for many years.

Further Reading

There are three standard biographies of Clive: Sir George Forest, *The Life of Lord Clive* (2 vols., 1918); R. J. Minney, *Clive of India* (1931; rev. ed. 1957); and A. Mervyn Davies, *Clive of Plassey* (1939). H. H. Dodwell, *Dupleix and Clive: The Beginning of Empire* (1920), is a classic account of French-British rivalry in India. Lucy Sutherland, *The East India Company in Eighteenth-Century Politics* (1952), clarifies the relationship of government and business.

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Clodion

The French sculptor Clodion (1738-1814) is best known for small terra-cotta groups in the rococo style, depicting nymphs and fauns in an erotic and playful manner.

Clodion, whose real name was Claude Michel, was born in Nancy on Dec. 20, 1738, into a family of sculptors. He studied with his uncle, Lambert Sigisbert Adam, a prominent sculptor whose work was significant in transforming the vigorous and dynamic baroque style into the more delicate rococo. Clodion also worked with the famous rococo sculptor Jean Baptiste Pigalle. In 1759 the Royal Academy awarded Clodion the Grand Prize for Sculpture, and he was in Rome between 1762 and 1771. In 1773 he became a member of the academy. He created his most important works during the 1770s and 1780s.

Clodion possessed great technical virtuosity and executed many types of sculpture in a variety of media. During the 1770s he completed two important commissions for the Cathedral of Rouen: the marble *St. Cecilia* and the bronze *Crucified Christ*. In 1779 the royal government commissioned him to produce a monumental statue of the Baron de Montesquieu, one of the leading philosophers of the Enlightenment. This marble statue shows the subject seated in a chair and wearing an impressive judge's robe. It is in no way formal or solemn, however, but is a sprightly and vibrant image of one of the most clever intellectuals of the time.

Clodion is most noted for small, intimate terra-cotta sculptures or statuettes of nymphs, fauns, satyrs, and bacchantes, mythological creatures symbolic of erotic pleasure. Such works as the *Intoxication of Wine* (*Nymph and Satyr*) and *Seated Bacchante Playing with a Child* are typical examples and are wholly within the decorative rococo traditions of 18th-century art. These graceful productions convey a mood of exuberant gaiety and depend for their effect upon a delicate play of highly refined textures; the soft medium of terra-cotta allowed Clodion to exploit fully and sensually the contrasting textural values of flesh, hair, fabric, fur, and foliage.

As early as the 1760s, the rococo style was under attack as frivolous and trivial, and during the last half of the century it was gradually replaced by a return to the relative severity of the art of antiquity. Clodion, however, was unaffected by the encroaching neoclassicism, and his statuettes remained popular until the French Revolution. During the Revolutionary and Napoleonic periods neoclassicism triumphed in the arts, and in his later works, such as the reliefs (1806) for the Arc du Carrousel in Paris, Clodion finally accepted the new style. He died in Paris on March 28, 1814.

Further Reading

The most important works on Clodion are in French. General background studies in English include Lady Emilia Francis Dilke, *French Architects and Sculptors of the 18th Century* (1900); Chandler R. Post, *A History of European and American Sculpture,* vol. 2 (1921); Germain Bazin, *History of Western Sculpture* (trans. 1968); and Herbert Keutner, *Sculpture: Renaissance to Rococo* (trans. 1969). □

Publius Clodius Pulcher

The Roman politician Publius Clodius Pulcher (died 52 B.C.) was one of the leading demagogues in the 1st century B.C. As tribune, he wielded nearly as much power as Julius Caesar or Pompey.

Clodius came from one of the most distinguished of Roman families, the Claudii, which later included Roman emperors. His early career showed signs of the turmoil that was a major feature of his later life. In 68 B.C. he preached mutiny to the troops of the aristocratic general Lucullus in Asia Minor. Clodius was also accused of collusion with the revolutionary noble Catiline in 64, although this was disputed. By these acts he established a reputation as an opponent of the entrenched aristocracy and also built a future power base for himself. In 64-63 he served on the staff of Lucius Murena in Transalpine Gaul but was accused of lining his own pockets at the expense of the provincials.

In 62 Clodius became a source of public scandal when, disguised as a woman, he invaded the exclusively female sacred rites dedicated to Bona Dea (the Good Goddess). Clodius was charged with sacrilege, and although Cicero demolished the alibis of Clodius, the latter managed to win acquittal by the extensive use of bribery. This produced a lifelong enmity between Clodius and Cicero.

In this period when Caesar, Pompey, and Crassus were struggling against the conservatives in the Senate, Clodius's talent as a political organizer and goon became increasingly useful. He was advancing through the usual progression of Roman offices, being quaestor in 61, but he soon saw that his talents and connections could best be used as tribune, a representative of the people. Unfortunately, as an aristocrat he was ineligible for this office. However, Caesar also favored Clodius for tribune and in 59 arranged for Clodius's adoption into a plebeian family, at which time his name was changed from the patrician Claudius to the plebeian Clodius. Thus Clodius was elected tribune for the year 58.

Tribune and Power Broker

As tribune, Clodius rapidly set to work to aid his and his patrons' interests. To curry favor with the people he instituted distribution of free corn. To strengthen his operating base he arranged for the legalization of guilds, which had been prohibited 6 years earlier. From these guilds Clodius could draw gangs of toughs to terrorize Rome. Finally, to hamstring the oligarchic senatorial officials Clodius introduced a law which limited the power of the censors to expel members of the Senate and another which restrained magistrates from using religious omens to block public business, a device much used against Caesar the previous year.

Clodius also settled private grudges. He struck at Cicero by means of a law which outlawed any official who had condemned to death a Roman official without trial. Cicero had done this in the case of supporters of Catiline and was forced to go into exile. Clodius tore down the house of Cicero on the Palatine hill, purchased the property himself, and dedicated a part of it as a shrine to liberty. Clodius also removed Cato, another senator dangerous to him, by securing him a special commission to organize Cyprus as a Roman province.

Clodius now emerged as one of the most powerful men in Rome. Caesar had departed for Gaul, and Clodius's gangs spread terror through the city, so that as prominent a person as Pompey was forced to spend the last period of Clodius's tribunate at home for fear of his life. But Clodius by his attacks united his enemies against him. T. Annius Milo, another demagogic politician of the type of Clodius, began to organize gangs with the support of Pompey and the Senate, and the return of Cicero was engineered.

In 56 Clodius was elected curile aedile, and he used this office to continue his attacks on Cicero, accusing him of sacrilege when Cicero repossessed his property on the Palatine. When Caesar, Pompey, and Crassus renewed their alliance at the conference of Luca, they agreed that Clodius must be controlled.

Clodius was aiming to be praetor when, in 52, his gang met that of Milo on the Appian Way, and in the ensuing brawl Clodius was killed. At his funeral in the forum his supporters started a fire which burned down the senate house.

Further Reading

Much information on Clodius comes from the writings of his enemy Cicero. Information also appears in Dio Cassius's history of Rome and in the accounts of the lives of Pompey, Cicero, and Lucullus in Plutarch's *Lives*. The best modern account of Clodius and his times is H. Scullard, *From the Gracchi to Nero* (1959). For the political activity of the period see L. R. Taylor, *Party Politics in the Age of Caesar* (1949).

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Jean and François Clouet

The French painters Jean (ca. 1485-ca. 1541) and François (ca. 1516-ca. 1572) Clouet were masters of an elegantly mannered, aristocratic style of portrait painting and of colored chalk portrait drawing.

Jean Clouet was court painter to King Francis I. His son, François, succeeded him as court painter and maintained that position under Henry II, Francis II, and Charles IX.

Jean Clouet

Jean, or Janet, Clouet was the son either of Michel Clouet, known to have painted in Valenciennes, or of the Brussels painter Jan Clouet. In any case, Jean's early training must have exposed him to the formal, cool, and detached Flemish mannerist portrait type as seen in the works of Jan Gossart and Joos van Cleve.

Jean was appointed painter to the court of Francis I in 1516, the year of the monarch's accession to the throne. Though Jean was never naturalized, he became the chief court painter in 1523, a position he held until his death. In France he developed his own courtly style to comply with the French preference for decorative elegance and sophistication. The problem of attribution of his works is difficult, but it seems likely that eight oil portraits and nine miniatures known today are by him. He is recorded as having painted altarpieces at Tours, but these have disappeared, probably destroyed during the religious struggles of the mid-16th century.

Jean's chief claim to fame lies in his establishment as a medium in its own right of chalk (or hard crayon) drawing in hues of red, white, and black. About 130 examples are attributed to him. Typical is the drawing of Admiral Bonnivet (1516), with its fine feeling for the placement of the head in the usual quarter-turn to the right and the delicate system of shading in diagonal lines that he learned from

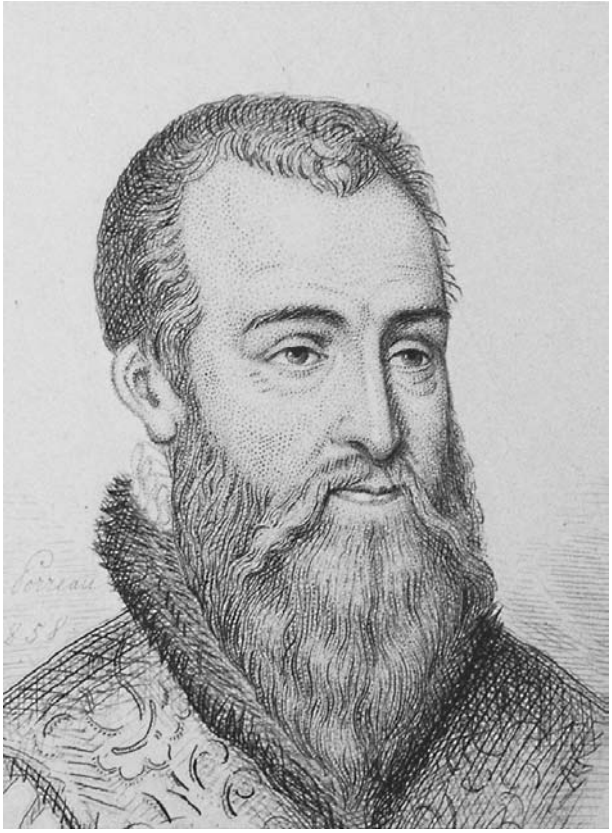

Jean Clouet

Leonardo da Vinci, whom Jean would have met at Francis I's château of Amboise, where the great Italian died in 1519.

One of Jean's oils is a half-length portrait of the French humanist Guillaume Budé (ca. 1535). Restrained and nearly monochrome in color, the portrait reflects the drawings in its stress on a patterned silhouette.

Of greatest inherent interest are two portraits of Francis I (both ca. 1525). The one in Florence, which has been questioned as a work by Jean himself, depicts the monarch in monumental fashion, regally erect upon a static, caparisoned horse which fills the space of the tiny panel. The setting is in the Italian mode, with a hint of architecture at the right and a generalized landscape with low horizon to enhance the grandeur of the sitter. The portrait in Paris is a half-length, nearly life-sized presentation of Francis I in dazzling robes, before a tapestried background. There is the trace of a supercilious smile on the face of this unscrupulous and dissolute Renaissance ruler. It is Jean's best-known painting, not because of its quality, which is not great, but because of the historical importance of the subject.

François Clouet

François Clouet, also called Janet, was born at Tours and was active as a painter by 1536. He succeeded his father as chief court painter and maintained that position until his death in 1572.

More gifted than his father, the son continued the conventions of the international portrait style prevalent throughout the courts of Europe. Under the influence of such supreme Italian mannerist portraitists as Bronzino and of the Netherlander Anthonis Mor van Dahorst (Antonio Moro), François introduced into French court painting a greater naturalism with more emphasis on modeling. This may be seen in the portrait of the apothecary Pierre Quthe (signed and dated 1562). Now posed in the newly fashionable three-quarter-length view, which permits full extension of the arms and a more natural placement of the hands, the sitter's courtly station in life and his calling are indicated by an opened herbal and by a portion of a velvet drape, a space-creating device invented by Titian. François may be fairly said to have surpassed his father in imbuing his subjects with a more natural air; yet they remain restrained and very dignified.

The most interesting painting by François that has survived is ostensibly a genre scene, *Lady in Her Bath* (perhaps painted ca. 1550). It features in outspoken fashion a half-length, bejeweled nude lady seated in her ''bath'' before a still life of assorted fruits. Immediately behind her are a lad who reaches for the fruit and a nursemaid who suckles a baby swaddled in the Italian fashion. Drapes are drawn to reveal, in a manneristic plunge into deep space, a kitchen maid at a fireplace in an elegant room and, beside her, a pictorial representation of a unicorn, the fabled beast that symbolized virginity. Quite possibly the lady represented is Diane de Poitiers, famous mistress of Henry II. The beautifully rendered nude torso was surely derived from the undraped version of Leonardo's *Mona Lisa* (now lost), but the principal inspiration of the composition was taken from contemporary Flemish interior genre scenes, such as those by Pieter Aertsen, which often have symbolic overtones that are obscure in meaning.

François continued the portrait drawing technique established by his father, with whose works François's are sometimes confused.

Further Reading

The only monograph on the Clouets is in French, but there is a detailed discussion of them in Louis Dimier, *French Painting in the Sixteenth Century* (trans. 1904). See also H. W. Janson, *History of Art* (1962). □

Arthur Hugh Clough

The English poet Arthur Hugh Clough (1819-1861) epitomized in his life and poetry the religious crisis experienced by many Englishmen of the mid-Victorian period.

Arthur Hugh Clough was born in Liverpool in Jan. 1, 1819. In 1829 he entered Rugby, where he quickly distinguished himself as a scholar and an athlete and became a favorite of Rugby's famous headmaster, Thomas Arnold. In 1837 he entered Balliol College, Oxford, and became friends with Benjamin Jowett and Matthew Arnold, the son of Thomas.

The controversy between members of the conservative Oxford movement and more liberal theologians undermined Clough's faith in orthodox Christianity. He maintained his general belief in God; but he became deeply disturbed, and his attempt to keep an open mind on all points of view tended to paralyze his will to act. Thus Clough came to typify his whole generation, which seemed, as Matthew Arnold noted in ''Stanzas from the Grande Chartreuse,'' to be ''wandering between two worlds, one dead, the other powerless to be born.'' Clough himself made this indecision the subject of many poems, such as ''Say Not the Struggle Naught Availeth,'' ''Thesis and Antithesis,'' ''Qua Cursum Ventus,'' and ''Easter Day.''

In 1842 Clough was granted a fellowship at Oriel College and became a tutor in 1843, but in 1848 he resigned both positions. He then entered into an ''after-boyhood'' which enabled him to write and publish *The Bothie of Tober-na-Vuolich, a Long Vacation Pastoral*. This long narrative poem reveals the lighter, charming side of his personality.

In 1848, turning his attention from religious to political crises, Clough journeyed to Paris to observe the revolution and was in Rome in June 1849, when the French attacked the city. While in Rome, he wrote *Amours de Voyage,* his second long poem and perhaps his best. This poem explores the indecisive personality of the central character, whose inability to act destroys his love affair. Also in 1849, Clough and Thomas Burbidge published a volume of their shorter poems, entitled *Ambarvalia*. In 1850 Clough began but

never finished *Dipsychus,* a long poem modeled after Goethe's Faust.

In October 1852 Clough sailed for Boston, where he was befriended by Ralph Waldo Emerson, James Russell Lowell, and Charles Eliot Norton. He returned to England in 1853 and in 1854 married Blanche Smith. Giving up his poetry, he turned to the philanthropic work being done by his wife's cousin Florence Nightingale. But his health began to fail, and in 1861 he left England to tour the Mediterranean. He began another long poem, *Mari Magno,* but never finished it, for he died in Florence on Nov. 13, 1861.

Clough's fame grew after his death. Many of his verses first appeared in a posthumous edition of *Poems* (1862), and a two-volume edition of *Poems and Prose Remains* (1869) was reprinted 14 times before 1900.

Further Reading

The best biography of Clough is Katherine Chorley, *Arthur Hugh Clough: The Uncommitted Mind* (1962). Additional insight into Clough's personality can be gained from Frederick L. Mulhauser's edition of Clough's *Correspondence* (2 vols., 1957). An excellent modern critical study is Walter E. Houghton, *The Poetry of Clough* (1963).

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Clovis I

The Frankish king Clovis I (465-511) founded the Merovingian kingdom of Gaul, the most successful of the barbarian states of the 5th century. He is widely regarded as the originator of the French nation.

The son of Childeric I and Basina, Clovis inherited the kingship of the Salian Franks in 481, at the age of 15. In 486 he led his army against Soissons, the last of the Gallo-Roman strongholds, and defeated the Roman governor. He then engaged in a series of campaigns against other barbarian kingdoms, and it was during one of these military ventures that Clovis was converted to non-Arian Christianity. According to Gregory of Tours, Clovis was at a disadvantage in his fight against the Alamans and sought the aid of the God of his Christian wife Clotilde, promising that if he were given victory he would become a Christian. In 506 Clovis inflicted a crushing defeat on the Alamans at Tolbiac (Zülpich).

After the battle Clovis adopted Christianity and by so doing won the support of the Gallo-Roman bishops who controlled a significant portion of the wealth of Gaul and were exceedingly influential with the population. Moreover, his conversion automatically made Clovis's wars into holy wars against heretics and nonbelievers. Many historians have seen Clovis's conversion as a shrewd political move; but it is also likely that the victory of Tolbiac was instrumental in his religious shift and that without a sign of some variety he might never have abandoned his ancestral gods.

Within the Frankish portion of his kingdom Clovis, who was ruthless in his desire for power, gradually eliminated the other kings who had previously been his allies, and by a combination of military expertise and treachery he emerged as the supreme ruler in Gaul.

The period of Frankish expansion, which had begun in 486, ended with the battle against the Visigoths at Vouille (near Poitiers) in 507. Clovis then turned his attention to the government of his newly conquered territories. His reign, which combined elements of Germanic kingship with traditional Roman fiscal and administrative systems, owed much of its success to the cooperation between Clovis and his Germanic followers and the Gallo-Roman episcopate. His policy toward the Church was essentially one of overlordship tempered with consideration for ecclesiastical needs and privileges. In the latter years of his reign, Clovis devoted much energy to the promulgation and codification of the *Lex Salica* (Salic Law), the customary unwritten laws of the Franks, and thus he provided jurisdictional unity for his kingdom.

Clovis died at Paris on Nov. 27, 511, at the age of 45. In keeping with Frankish tradition, his four sons (Chlodomer, Childebert I, Clothar I, and Theuderic) divided his kingdom.

Further Reading

The most important source for the life of Clovis and the character of Merovingian Gaul is the *History of the Franks* by Gregory of Tours, written between 575 and 585 and available in several English translations. The best modern descriptions of the life and times of Clovis are *The Cambridge Medieval History,* vol. 3 (1913), and J.M. Wallace-Hadrill, *The Long-Haired Kings* (1962). □

Tyrus Raymond Cobb

Tyrus Raymond Cobb, better known as Ty Cobb (1886-1961), was most probably the greatest all-around baseball player who ever lived and also universally acknowledged as the "most hated man in baseball."

Ty was born on December 18, 1886, in Narrows, Banks County, Georgia, to William Herschel Cobb, a school administrator and state senator, and Amanda Chitwood. Cobb grew up in Royston, Georgia, and began playing sandlot ball as soon as he could swing a bat. Over his family's objections he signed with the Augusta baseball team of the South Atlantic League in 1904 and soon

attracted notice. Grantland Rice, the famous sportswriter, saw him play for Augusta and named him the ''Georgia Peach,'' a title that Cobb wore proudly.

At a time when pitchers dominated the game and batting averages were low, Cobb was a brilliant exception, hitting .326 in his last season in the minors before joining the Detroit Tigers of the American League on August 27, 1905. In 1906 Cobb hit .320, the fifth best average in the league and 35 points ahead of the nearest Tiger. The next year he won the American League batting championship, hitting .350 and leading Detroit to the World Series. He quickly became the biggest gate attraction in baseball and would hit .300 or better for 23 straight years. During that time he hit over .400 in three different seasons, his all-time high being .420 in 1911. Cobb led the league in hitting 12 times, nine of them in a row. During his peak years, 1909-1919, he so dominated baseball that historians refer to it as the era of the ''Cobbian game.''

In 1909, for example, he had the best year of any baseball player to that date, leading both leagues in hitting with an average of .377 and leading the American League in hits, runs, stolen bases, runs batted in, total bases, and home runs. Once again he led the Tigers to a pennant, though as usual they lost the World Series. As most of his teammates were markedly less talented than Cobb, he would never be on a world championship team, about the only honor available to a ball player that he did not win. This remained so even during his years as a player-manager for Detroit from 1921 to 1926, when the team never finished better than second place.

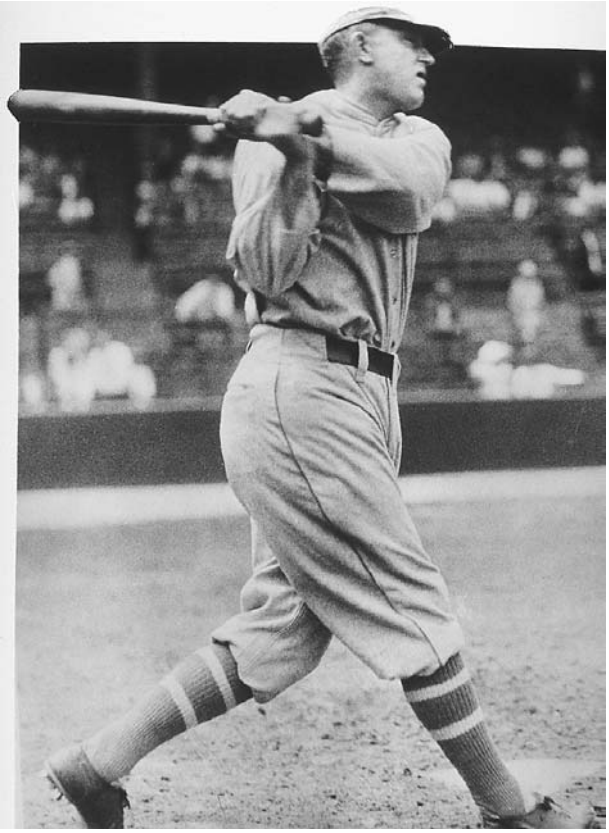

In addition to his peerless batting skills, amazing fielding, and audacity as a base runner, Cobb was the fiercest competitor in baseball. Not satisfied with simply winning, he had to run up the highest possible score and therefore put unrelenting pressure on the opposition until the last man was out. The terror of pitchers as a hitter and base runner, he was also the terror of infielders and catchers as he stormed down the base paths. A perfectionist in an era of what was called ''inside baseball,'' which emphasized hit-and-run plays, base stealing, and bunting, he mastered every aspect of his craft. Cobb was also a supremely intelligent player, a kind of baseball genius. ''Know thy enemy'' was his guiding rule, and his thorough knowledge of every competitor enabled him to ''read'' the opposition as no one else could.

Why his brains were so much admired in his playing days can be seen in his autobiography. The chapter on hitting is a brilliant essay on how to keep the opposition off balance by never doing the same thing twice. ''I tried to be all things to all pitchers,'' Cobb wrote, summing up his teachings nicely. If this chapter is all about technique, the next one, ''Waging War on the Base Paths,'' is all about psychology. To Cobb base stealing was largely a matter of deceiving and demoralizing the enemy. Once Cobb, annoyed by a catcher who was always telling journalists that Cobb's reputation was overblown, performed an astonishing feat. On stepping up to the plate he told the catcher that he was going to steal every base. After singling to first, Cobb then stole second, third, and home on four straight pitches. Cobb's explanation of how he accomplished this is itself a masterpiece.

Cobb remained a star after 1920 when the rise of Babe Ruth and the introduction of a livelier ball changed the game to one in which sheer batting power mattered more than finesse and guile. But the new ''Ruthian game'' was not to Cobb's taste, and, although he remained a skillful batter, his legs began to give out. In 1927 Cobb signed with the Philadelphia Athletics, but, though he averaged .357 at the plate, it was clear that his days as a player were numbered. He spent most of 1928 on the bench and retired at season's end. When he left baseball Cobb held 43 records. Although all but one have since been broken, his fantastic lifetime batting average of .367 appears safe. That he was the best all-around player who ever lived was recognized in 1936 when he led everyone in votes for the first group of Baseball Hall of Fame inductees, coming in ahead of Babe Ruth, Honus Wagner, Christy Mathewson, and Walter Johnson—the other four original selectees.

As a player Cobb was godlike, but as a man he had little to offer. Angry, abrasive, touchy, a loner, he was hated by his teammates at first for what one called his ''rotten disposition'' and was tolerated only after his phenomenal value became evident. A brawler and bully on the field, Cobb was the same off it. In a racist age he was notably abusive to African Americans. Cobb was a poor husband and father too. Both his marriages ended in divorce and, though he had five children by his first wife, his relations with them were not close. As sometimes happens, he did better as a grandfather.

Like many ex-athletes Cobb was restless in retirement, living simply despite his wealth—much of which he gave away. In 1953 he founded the Cobb Educational Foundation, which awarded college fellowships to needy Georgia students. Among his other charitable endeavors was the hospital Cobb built in Royston as a memorial to his parents. This was a defiant act in part, as his mother had shot his father to death in 1905 under suspicious circumstances—although a jury found her not guilty of manslaughter. Cobb died in Atlanta, Georgia, on July 17, 1961, widely admired but not loved, unlike his great counterpart Babe Ruth.

Further Reading

The best biography is *Ty Cobb* (1984) by Charles C. Alexander. Must reading is *My Life in Baseball* (1961, paperback 1993) by Ty Cobb with Al Stump, a unique mixture of score-settling, revisionist self-history, and outstanding baseball analysis. The movie*Cobb* (1994) starring Tommy Lee Jones was based on Stamp's biography. □

William Cobbett

The English radical journalist and politician William Cobbett (1763-1835) was an advocate of parliamentary reform and a critic of the new industrial urban age.

William Cobbett was born at Farnham, Surrey, on March 9, 1763. His father, a small farmer, could afford him little schooling. Cobbett worked briefly with a copying clerk in London in 1783; he enlisted in the army in 1784 and served until 1791, mostly in Canada. In 1792 he wrote a pamphlet exposing military corruption but was unable to supply adequate evidence to press his case and fled to France and then to America.

Writing under the name of ''Peter Porcupine'' in Philadelphia, he attacked the French Revolution and defended England, then at war with France. During his American sojourn Cobbett wrote numerous pamphlets and founded and edited several small periodicals, including the *Political Censor* and *Porcupine's Gazette*. At this stage in his career he was clearly anti-Radical and anti-Jacobin (pro-Federalist and anti-Democrat in American terms). Cobbett savagely criticized the English scientist Joseph Priestley, who had also settled in Philadelphia, for his support of the French Revolution. But criticism of Dr. Benjamin Rush ended Cobbett's American journalistic career; he accused the famous physician and Democrat of killing patients (George Washington, among others) through his bleeding and purging technique. This brought a charge of libel against Cobbett, and he returned to England in 1800.

Britain's Tory government welcomed him as a literary asset in the struggle against republican France. He opened a bookshop in London and in 1802 began his famous *Weekly Political Register*. Gradually moving toward radicalism, he criticized the government's conduct of the long Napoleonic War. He was especially concerned about the war's economic repercussions on the home front. Because of his criticism of the government's handling of an army mutiny, in 1810 Cobbett was convicted of sedition and imprisoned for 2 years. Upon his release in 1812, he emerged as the great popular spokesman for the working classes. In his new, cheaper *Register,* he championed parliamentary reform and attacked the government for the high taxation and widespread unemployment of the postwar period.

Cobbett's newfound radicalism alarmed the government, and he went to America in 1817. On his return to England in 1819 Cobbett discovered a new enemy of the people—industrialism—and he repeatedly attacked this development in his famous *Rural Rides*. These essays, which praise old agricultural England, were first published in the *Register* and in book form in 1830.

Although his grand projects, the *Parliamentary Debates* and the *Parliamentary History of England,* were taken over by others while he was in prison, Cobbett never lost his interest in politics. He ran for Parliament unsuccessfully twice but was elected in 1832 from Oldham, following the acceptance of the Great Reform Bill. The parliamentary reform implemented by the bill fell far short of the demands of Cobbett and the Radicals, since the working class was still denied the vote. He opposed much of the legislation of the new Whig government in the reformed Parliament, especially the New Poor Law of 1834. He died on his farm near Guilford on June 18, 1835.

Cobbett has been praised as the prophet of democracy, but most of his writings look back to the old agrarian En-

gland of responsible landlords and contented tenants. He was not a profound thinker; his comments on economic matters were nearly always erroneous. Emotion rather than reason dictated many of his conclusions. But his passion for the interests of the common man and his ability to write in a jargon that was understood by the working class made him the leading English Radical of the early 19th century.

Further Reading

The range in the evaluation of Cobbett is suggested by the two standard biographies: G.D.H. Cole, *William Cobbett* (1925), views him as a Radical leader of the working classes, while G.K. Chesterton, *William Cobbett* (1925), considers him a Conservative. More recent biographies of Cobbett are William Baring Pemberton, *William Cobbett* (1949), and John W. Osborne, *William Cobbett: His Thought and His Times* (1966). Osborne more than the earlier biographers minimizes Cobbett's significance, calling him ''a failure in politics . . . and of very limited influence in his lifetime.'' Mary Elizabeth Clark wrote a specialized study, *Peter Porcupine in America* (1939). There is a provocative chapter on Cobbett in Crane Brinton, *English Political Thought in the Nineteenth Century* (1933).

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Richard Cobden

The English politician Richard Cobden (1804-1865) was leader of the free-trade movement. He strenuously opposed war and worked unceasingly for the cause of international peace.

The son of a farmer, Richard Cobden was born on June 3, 1804, near Midhurst, Sussex. There were 11 children in the Cobden family, and poverty was an obstacle in Cobden's youth. His formal education was an unhappy experience. He worked for a time for his uncle in London; then in 1828 he became a calico merchant near Manchester. Prosperity followed, and he soon added Manchester municipal politics to his interests. Repeal of the Corn Laws was the issue that attracted him, and Manchester was the center of the Anti-Corn Law League, which was founded in 1838. This led him to national politics, as he emerged the leader of the free-trade movement.

During these years Cobden visited Europe, America, and Africa, and his travels gave him a perspective in international affairs. Cobden believed that free trade would promote international cooperation. His first attempt at a parliamentary career failed, but he was successful in 1841, when he was elected to Parliament from Stockport. In the same year he persuaded the orator and statesman John Bright to work toward repeal of the Corn Laws. Bright's oratory coupled with Cobden's organizational skills made the Anti-Corn Law League a great success. Prime Minister Peel's conversion to free trade was the final step, and the repeal of the Corn Laws came in 1846.

Opposition to British Policies

Cobden was victorious, but he was also bankrupt; politics and the league had swallowed up his fortune. But a public subscription in 1847 returned him to financial solvency, and his interests turned more to foreign affairs. He became increasingly alarmed by the bellicose policies of Lord Palmerston. Cobden supported a reduction in armaments and suggested a possible trade alliance with Russia in direct opposition to Palmerston's position. Cobden wrote a number of pamphlets condemning the traditional ''balance of power'' approach in international politics.

At the Great Exhibition of 1851 Cobden's position of ''free trade and peace'' seemed triumphant; Palmerston was dismissed from office at the end of the year. But the Crimean War (1853-1856) changed all that as the anti-Russian crusade became the order of the day. In 1855 Palmerston returned as prime minister and war leader, and Cobden, who opposed the war, was severely criticized in the press and was defeated in the parliamentary election of 1857. He was, however, returned to Parliament in 1859. He was offered a position in Palmerston's Cabinet but declined. Cobden, partly through William Gladstone's influence, was sent to Paris to prepare an Anglo-French commercial treaty; his efforts led to the signing in 1860 of a 10-year reciprocal ''most favored nation'' treaty (Cobden-Chevalier Treaty). This was one of his greatest accomplishments.

Britain's colonial policy was also a target of Cobden's criticism. His attacks in this area were closely related to his opposition to British foreign policy. Britain had acquired huge areas of land all over the world without any regard for basic economic laws; extent of territory, not commercial value, had dictated acquisition. Cobden held that the colonies, if given up, would remain good customers of England but would cease to involve the nation in international difficulties.

America always attracted Cobden's interest. He visited the United States twice and was impressed by the absence of an entrenched landed aristocracy. In contrast to England, the United States was essentially a middle-class nation. The American Civil War deeply disturbed Cobden. He wavered (hating Southern slavery but also disliking Northern protectionism) but finally supported the North. He died in London on April 2, 1865.

Assessment of Political Role

Cobden's outlook was based on an intense internationalism. He firmly believed that free trade would create prosperity at home and introduce a new era of international peace. The main obstacle to both free trade and peace, in Cobden's view, was the aristocracy. He felt that as a class aristocrats were naturally bellicose and believed that the sooner power was transferred from the aristocracy to the middle class, the better for the destiny of all nations.

To the historian Cobden appears as a strange combination of realist and visionary. His work for the Anti-Corn Law League was that of a hard-headed businessman, a man of action. The practical implications for manufacturers (new markets for products) were stressed. But in foreign affairs he was not so well informed; and although his conclusions, dogmatic as they were, may have been correct, he was not able to convince the majority of his countrymen. The bulk of his career in domestic politics, however, must be considered a success. Cobdenite reforms in education as well as in economics were adopted. He was, according to one biographer, ''the greatest non-party statesman ever to figure in British politics.''

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Cochise

Cochise (ca. 1825-1874) was both hereditary and war chief of the Chiricahua Apache band of American Indians. His ability earned him the designation ''the Apache Napoleon.''

Born probably in southern Arizona, Cochise grew to imposing manhood. A newspaper correspondent in 1870 described him as 5 feet 9 1/2 inches tall, weighing 164 pounds, with broad shoulders, a stout frame, black eyes, high forehead, hair straight back, large nose, ''scarred all over his body with buckshot,'' and ''for an Indian, straight.''

As leader of the Chiricahua Apache, Cochise fought the Mexicans relentlessly, as had been his tribe's custom for centuries. Often these raids were conducted in concert with the Warm Springs Apache, who were led by Mangas Coloradas.

Cochise maintained a strong friendship for Americans when they began arriving in numbers in Arizona during the 1850s until the ''Bascom affair'' of 1861, when Cochise was wrongly accused of kidnapping the stepson of an Arizona rancher, John Ward, and of stealing Ward's cattle. Troops commanded by Lt. G.N. Bascom were sent from nearby Ft. Buchanan to secure the boy's release. Bascom arrested Cochise, who escaped, but hanged his other six prisoners, mainly relatives of Cochise. This sent Cochise on the warpath, determined to kill all white men in Arizona.

In June 1861 Cochise attacked Ft. Buchanan but was driven off. Then, as American troops were withdrawn from Arizona during the Civil War, he led his braves in bloody assaults against the Americans. In 1862 he attacked 700 troops of the California Column at Apache Pass in southeastern Arizona, but howitzer fire drove him off.

Yet Cochise could make exceptions to his hatred of the white man. Thomas J. Jeffords, government superintendent of the mails from Ft. Bowie to Tucson, walked into Cochise's camp to plead for the safety of his mail carriers, which Cochise granted, and thereafter the two men became close friends. In 1869 Henry Clay Hooker, a contract supplier of beef to reservations, was surrounded by Apache warriors and boldly rode into Cochise's camp; there Cochise entertained him and returned his guns, and Hooker was allowed to depart in peace. When he evinced surprise at this treatment, Cochise said he had not been killed because he was supplying beef eaten by Indians.

Jeffords led Gen. Oliver Otis Howard, special Indian commissioner sent by President U.S. Grant to secure peace in the Southwest, to Cochise's camp in October 1872. Cochise signed a peace treaty giving the Chiricahua a reservation some 55 miles square in southeastern Arizona with Jeffords as agent.

Cochise spent his last 2 years in peace, honoring the treaty. He died on June 8, 1874, while visiting Jeffords at the reservation and was buried there.

Further Reading

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Johnnie Cochran

Although he has been well known in west coast law circles for many years, Johnnie Cochran (born 1937) entered the national spotlight as a member of O. J. Simpson's defense team.

Johnnie L. Cochran, Jr. led the winning team of lawyers in the ''trial of the century,'' and in the process became arguably the most famous lawyer in the world. Cochran's successful defense of former football great O. J. Simpson against charges of murder in the televised trial was followed by millions of Americans. Although his trial tactics are still sparking debate, his legal acumen and ability to sway a jury have characterized his legal career. In fact, the *People v. O. J. Simpson* is only the most recent and most visible of a string of Cochran's courtroom victories, some involving superstars such as Michael Jackson and others involving ordinary people thrust into extraordinary circumstances. *Ebony* magazine once described Cochran as ''a litigator who'd taken the cases people said he *might* win when hell freezes over, then laughed all the way to the bank when the multimillion-dollar verdicts came rolling in.''

Handsome and well-spoken, Cochran was established in the West-Coast power elite well prior to his defense of O. J. Simpson. Today he is more sought-after than ever as both an attorney and a celebrity. If he is detested in some circles as an opportunist, he is just as widely admired as a black American success story. Cochran told *Essence* that he has never been bothered by his detractors. ''I have learned not to be thin-skinned, especially when I think I'm doing the right thing,'' he said. ''It's not about money, it's about using the law as a device for change.''

Johnnie Cochran, Jr. was born in 1937 in Shreveport, Louisiana, and is the great-grandson of a slave. He grew up in a stable and prosperous family, with a father and mother who stressed education, independence, and a color-blind attitude. While Cochran was still young the family moved to Los Angeles, and he attended public schools there, earning excellent grades. Although his father had a good job with the Golden State Mutual Life Insurance Company, Cochran always managed to find friends who had more money and more luxuries than he did. ''If you were a person who integrated well, as I was, you got to go to people's houses and envision another life,'' he recalled in *The American Lawyer.* ''I knew kids who had things I could only dream of. I remember going to someone's house and seeing a swimming pool. I was like, 'That's great!' Another guy had an archery range in his loft. An archery range! I could not believe it. I had never thought about archery! But it made me get off my butt and say, 'Hey, I can do this!'''

Law Career Beckoned

Cochran earned a bachelor's degree from the University of California, Los Angeles, in 1959, supporting himself by selling insurance policies for his father's company. He was accepted by the Loyola Marymount University School of Law and began his studies there in the autumn of 1959. ''I was the kind of student that didn't want to look like a jerk, always raising my hand,'' Cochran recalled in *The American Lawyer.* ''But I would sit there and pray that I would be called on. That was my competitive spirit lying in wait.''

Having finished his law studies and passed the California bar by 1963, Cochran took a job with the city of Los Angeles, serving as a deputy city attorney in the criminal division. There he worked as a prosecutor. In 1965 he entered private practice with the late Gerald Lenoir, a well-known local criminal lawyer. After a short period with Lenoir, he formed his own firm, Cochran, Atkins & Evans. ''That was the closest to a storefront I ever had,'' Cochran remembered in *The American Lawyer.* Johnnie Cochran's career was launched from this office with a highly-publicized and inflammatory case.

In May of 1966, a young black man named Leonard Deadwyler was shot dead by police as he tried to rush his pregnant wife to the hospital. Cochran represented Deadwyler's family, who accused the police of needless brutality in their son's murder. The Los Angeles Police Department insisted that the officers had acted in self-defense. ''To me, this was clearly a bad shooting,'' Cochran maintained in *The American Lawyer.* ''But the [district attorney] did not file charges, and when our firm filed a civil suit we lost. Those were extremely difficult cases to win in those days. But what Deadwyler confirmed for me was that this issue of police abuse really galvanized the minority community. It taught me that these cases could really get attention.''

Another memorable case further steered Cochran toward working on behalf of his race. In the early 1970s he went to court in defense of Geronimo Pratt, a former Black Panther who stood accused of murder. Cochran lost that case too, but he insists to this day that Pratt was railroaded by the F.B.I. and local police. ''White America just can't come to grips with this,'' Cochran explained in *Essence.* ''To them the police are as they should be: saving children, acting like heroes in the community. They aren't setting up people, they're not lying, they aren't using their racist beliefs

as an excuse to go after certain people.'' Cochran has continued to press for a re-trial in the Pratt case.

''Best in the West''

Such headline-grabbing cases quickly made Cochran's name among the black community in Los Angeles, and by the late 1970s he was handling a number of police brutality and other criminal cases. In an abrupt about-face in 1978, however, he joined the Los Angeles County district attorney's office where one of his subordinates was a young lawyer named Gil Garcetti. Cochran has said that he took the job because he wanted to broaden his political contacts and refashion his image. ''In those days, if you were a criminal defense lawyer, even though you might be very good, you were not considered one of the good guys, one of the very top rung,'' he explained in *The American Lawyer.*

Cochran's position at the district attorney's office did not spare him a brush with racist police. One afternoon as he drove his two young daughters across town in his Rolls Royce, he was pulled over. The police yelled at him to get out of the car with his hands up, and when he did he could see that they had drawn their guns. ''Well, talk about an illegal search and seizure!'' Cochran exclaimed in *The American Lawyer,* recalling the event. ''These guys just go through ripping through my bag. Suddenly this cop goes gray. He sees my number three badge from the D.A.'s office! He's like, 'Ahh! Ahh!' They all go apoplectic. I never got stopped again, but I'm careful not to make any weird moves. I might get shot!''

Cochran never publicized the incident, but he was deeply disturbed about its effect on his two daughters. ''I didn't want to tell them it was because of racism,'' he added. ''I didn't want to tell them it happened because their daddy was a black guy in a Rolls, so they thought he was a pimp. So I tried to smooth things over. . . . As an African American, you hope and pray that things will be better for your children. And you don't want them to feel hatred.''

Returning to private practice in 1983, Cochran established himself as ''the best in the West,'' to quote *Ebony* magazine. One of his first major victories occurred in the case of Ron Settles, a college football player who police said had hanged himself in a jail cell after having been picked up for speeding. On the behalf of Settles's family, Cochran demanded that the athlete's body be exhumed and examined. A coroner determined that Settles had been strangled by a police choke hold. A pre-trial settlement brought the grieving family $760,000.

The Settles case settlement was the first in a series of damage awards that Cochran has won for clients—some observers estimate he has won between $40 and $43 million from various California municipalities and police districts in judgments for his clients. *Essence* reporter Diane Weathers wrote: ''Cochran is not just another rich celebrity lawyer. His specialty is suing City Hall on behalf of many fameless people who don't sing, dance or score touchdowns and who have been framed, beaten up, shot at, humiliated and sometimes killed at the hands of the notorious LAPD.''

Success begot success for Cochran. The Settles case was followed by another emotional case in which an off-duty police officer molested a teenager and threatened her with bodily harm if she told anyone. In that case Cochran spurned an out-of-court settlement in six figures and took the issue to the courtroom—where a jury awarded his client $9.4 million. A post-verdict settlement paid the young woman $4.6 million.

As Cochran's fame grew, his client list began to include more celebrities, of which pop singer Michael Jackson is the best known. On Jackson's behalf, Cochran arranged an out-of-court settlement with a boy who had accused the singer of molestation. Cochran had the case retired in such a way that the charges against Jackson were withdrawn, and Jackson could publicly proclaim his complete innocence. Cochran also engineered an acquittal for *Diff'rent Strokes* star Todd Bridges, who stood accused of attempted murder.

The ''Trial of the Century''

No celebrity trial was more followed than O. J. Simpson's trial, however. In the summer of 1994, Simpson was arrested and charged with the murders of his ex-wife, Nicole Brown Simpson, and her friend Ron Goldman. Simpson declared that he was innocent, and he engaged Cochran as part of an expensive ''dream team'' of lawyers dedicated to his defense. Before long, Cochran had replaced Robert Shapiro as leader of the ''dream team'' as the matter was brought to trial. Calling the O. J. Simpson trial a ''classic rush-to-judgment case,'' Cochran vowed to win an acquittal for the football star-turned-television celebrity. Responding to questions about the nickname for his legal team, Cochran told *Time:* ''We certainly don't refer to *ourselves* as the Dream Team. We're just a collection of lawyers just trying to do the best we can.''

One week into the Simpson trial in February of 1995, *Time* reported that Cochran had ''unveiled an unexpectedly strong defense.'' With his engaging manner and sincerity, Cochran sought to poke holes in the case against Simpson as presented by district attorneys Marcia Clark and Christopher Darden. Piece by piece he challenged the evidence, paying special attention to the racist attitudes of one of the investigating officers, Mark Fuhrman.

Cochran was effective—and controversial—in his closing arguments on Simpson's behalf. He claimed his client had been framed by a racist police officer, and that if such injustice were allowed to persist, it could lead to genocide as practiced by Nazi dictator Adolf Hitler. Speaking to the jury, Cochran concluded: ''If you don't speak out, if you don't stand up, if you don't do what's right, this kind of conduct will continue on forever.'' After deliberating only four hours, the mostly black jury found Simpson not guilty on all counts.

Observers called Cochran's remarks the ''race card,'' and some castigated the attorney for proceeding in this manner. Cochran offered no apologies for his strategy, claiming that his scenario represented the truth as he saw it. ''I think race plays a part of everything in America, let alone this trial,'' he maintained in a *Newsweek* interview. ''That's

one of the problems in America. People don't want to face up to the fact that we do have some racial divisions.''

After handling the post-trial publicity, Cochran returned to other cases, including pending civil litigation against Simpson. The trial has had its impact on Cochran's life. Once a celebrity lawyer only in Los Angeles, he is now a celebrity lawyer across America, receiving a million-dollar advance to write his memoirs and a hefty fee for any personal appearances he makes. Cochran has had his share of negative publicity, however. His first wife, Barbara Cochran Berry, wrote a memoir during the Simpson trial in which she accused Cochran of abuse and infidelity. Cochran's longtime mistress, Patricia Cochran, also claims to be writing her own memoir. ''I did a lot of stupid things,'' Cochran admitted in *Essence* when asked about his private life. ''I paid a price with my eldest daughter and with my [first] marriage. I would like young lawyers not to make the mistakes I made.''

Married for a second time, Cochran lives in a luxurious home with a commanding view of the Los Angeles basin. His father, whom he calls ''the Chief,'' lives with him. He has written a book, *Journey to Justice,* and is planning to take part in a once-a-week commentary for ''Court TV'' with Atlanta prosecutor Nancy Grace. Having won an acquittal for O. J. Simpson—and having made himself famous in the process—Cochran concluded in *Newsweek* that he wants to initiate a ''healing'' between the races in America. If that is to happen, he believes, white America will have to become more sympathetic to the hardships facing African Americans. ''It doesn't make sense for us to go back into our individual camps after this is over,'' he noted. ''African Americans . . . respond to what I have to say. I spoke what they feel is happening, and I spoke it as an African American lawyer. This case cried out for that. . . . I don't want to exacerbate racial problems. But you have to be true to who you are. . . . This is not for the timid.''

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John Douglas Cockcroft

John Douglas Cockcroft (1897-1967) was an English physicist. His main contribution to physics consisted in designing a linear accelerator capable of giving such a speed to charged particles as to produce the transmutation of atomic nuclei.

John Cockcroft was born in Todmorden, Lancashire, on May 27, 1897. He attended the University of Manchester, where he studied mathematics under Horace Lamb in 1914-1915. Following service with the Royal Field Artillery in World War I, Cockcroft joined Metropolitan-Vickers, an engineering company, which sent him back to the University of Manchester to study electrical engineering. He transferred to St. John's College, Cambridge, where he took honors in mathematics in 1924.

Cockcroft was one of the gifted young physicists whom Ernest Rutherford gathered at the Cavendish Laboratory. By 1928 Cockcroft was at work on the problem of accelerating protons by high voltages, a task in which he was greatly helped by E.T.S. Walton. At the meeting of the Royal Society on April 28, 1932, it was announced that Cockcroft and Walton ''had successfully disintegrated the nuclei of lithium and other light elements by protons entirely artificially generated by high energy potentials.'' Cockcroft and Walton shared the Nobel Prize in physics for 1951.

Cockcroft's rise in the British scientific establishment was spectacular. In 1934 he became the head of the Royal Society's Mond Laboratory in Cambridge. In 1939 he obtained the coveted Jacksonian chair in experimental physics and that year took charge of the practical implementation of the principle of radar for Britain's coastal and air defense. Following his return in 1940 from the United States as a member of the Tizard Mission, he became head of the Air Defense Research and Development Establishment. By 1944 he was in Canada directing the Canadian Atomic Energy Project, and upon returning to England in 1946 he

was appointed director of the Atomic Energy Research Establishment at Harwell. His 12 years there saw the production of the British atomic bomb and also an impressive advance in the peaceful use of atomic energy, exemplified by the construction of the famous nuclear energy power station at Calder Hall.

From 1959 until his death on Sept. 18, 1967, he was master of Churchill College while retaining a part-time membership in the British Atomic Energy Authority. At the last meeting which Cockcroft attended in July 1967, he made interesting predictions about the future of technology and offered the following advice to youth: ''Never finish your education. I did not know much about physics when I started to do research. Go on with your reading and going to meetings and continue to work in your spare time on your own subject. It is the only way.'' Perhaps the finest personal characteristic of Cockcroft was his disarming kindness. It earned him countless friends both within and outside his professional field. The same quality made him also a much admired family man. He married Eunice Elizabeth Crabtree in 1925, and they had four daughters and a son.

Further Reading

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Jean Cocteau

The French writer Jean Cocteau (1889-1963) explored nostalgia for childhood and adolescence, frustration in love, and fear of solitude and death.

Jean Cocteau was born in a suburb of Paris and brought up in a well-to-do home frequented by the artistic notables of the day. As a schoolboy at the Lycée Condorcet, he was anything but a model pupil, but he charmed his teachers by his verve and brilliance. His official debut was at the age of 18, when the renowned actor Édouard de Max gave a lecture on Cocteau's poetry. Cocteau soon visited Edmond de Rostand, Anna de Noailles, and Marcel Proust; everybody and everything fashionable attracted him.

When the Russian ballet performed in Paris, Jean Cocteau was there. Soon he proposed to its director, Sergei Diaghilev, a ballet of his own. The resulting *Blue God,* which was not presented until 1912, was not a success. Not daunted, Cocteau started the ballet *David,* for which he hoped Igor Stravinsky would do the music. Although the ballet did not materialize, *Potomak,* a curious prose work of fantasy dedicated to Stravinsky, did get written, and texts composed for both works were finally incorporated in a ballet called *Parade*. Erik Satie and Pablo Picasso collaborated with Cocteau on this production, for which Guillaume Apollinaire, in a program note, coined the word surrealistic.

After World War I, when Dada and surrealism replaced cubism and the ''new spirit,'' Cocteau played about with the new ideas and techniques without adhering strictly to any group. The mime dramas of *The Newlyweds of the Eiffel Tower and The Ox on the Roof* as well as the poems of *The Cape of Good Hope* all demonstrate the manner of the day without, however, following any prescribed formula. Subsequently, in verse Cocteau reverted to more conventional prosody, and in fiction, to an uncomplicated narrative style. *The Big Split* and *Thomas the Impostor* present in forthright prose the themes of the author's life and times.

Antigone opened Cocteau's series of neoclassic plays, which enjoyed great success from the late 1920s on with their sophisticated props such as oracular horses, symbolic masks and mirrors, angels, and mannequins. The same trappings would be maintained for his plays of romantic or medieval inspiration and would constitute, as well, recognizable features of Cocteau's films.

In the universe that Cocteau's work evokes, the boundaries between what is real and what is unreal disappear, and none of the conventional oppositions such as life and death or good and bad remains fixed. Enveloping the work is a hallucinatory atmosphere that is characteristic. Cocteau was elected to the French Academy in 1955.

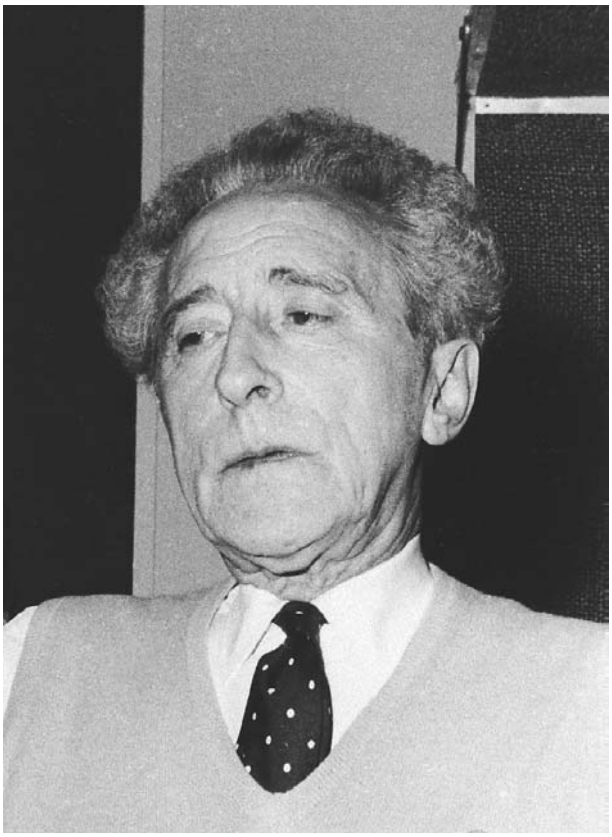

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Jan Pieterszoon Coen

The Dutch merchant Jan Pieterszoon Coen (ca. 1586-1629) founded Batavia as governor general of the Dutch East India Company. Possessed of great administrative and military ability, he contributed greatly to the expansion of Dutch influence in the East Indies.

Born at Hoorn probably at the end of 1586 (he was baptized on Jan. 8, 1587), Jan Coen at the age of 13 obtained employment with a firm of former Dutch merchants in Rome, where he remained for almost 7 years and where he learned bookkeeping, other commercial skills, and several languages.

Returning to Holland in 1607, Coen sailed on December 22 of that year for the Dutch East Indies as an employee of the Dutch East India Company. He returned home in 1610, and 2 years later the company dispatched him to the Indies as commander of two ships. At the end of 1614 Coen was named director general, the second highest post, and on April 30, 1618, he was appointed governor general at the age of 31.

Coen had difficulties with the Bantamese and English over the spice trade and transferred the seat of the company in Java from Bantam to Jacatra, where the company storehouse was located. He reinforced this building, making it a reliable fortress. The English, however, concentrated a large fleet off Bantam and seized a heavily laden Dutch ship, *De Swarte Leeuw*. Coen demanded its return, and when this was refused, a fight ensued. Coen's fleet held its own against a superior force until its ammunition was exhausted. He then sailed for the Moluccas, where he obtained reinforcements of 16 ships. Upon his return to Jacatra at the end of May 1619 he found that his garrison had held out, so Coen built a Dutch center which he named Batavia.

In 1621 Coen led a punitive expedition against the Bandanese in East Indonesia, who had been trading with the English. He decimated the population and resettled the survivors. In 1623 he resigned as governor general, but the following year the company persuaded him to take up this post again. British opposition delayed his return, however, until 1627, when he sailed secretly for the Indies and assumed without proper credentials the governor generalship. Shortly after his arrival at Batavia, he was confronted with sieges by the Bantamese and by the kingdom of Mataram. The latter made two unsuccessful attempts to dislodge the Dutch, and during the second attack Coen was suddenly stricken with a tropical disease and died on Sept. 21, 1629.

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J. M. Coetzee

J. M. Coetzee (born 1940) was a white South African novelist whose writings reflected strong anti-imperialist sentiments.

John M. Coetzee, the son of a sheep farmer, was born in Cape Town in 1940 and was educated in both South Africa and the United States. He earned his B.A. at the University of Cape Town, and his Ph.D. from The University of Texas. After the Sharpeville crisis in South Africa in 1960 he spent ten years outside the country as a student, a lecturer, and an employee in a multi-national corporation. Returning to teach English at the University of Cape Town in 1971, he had a highly cosmopolitan outlook which tended to set him apart from most white South African writers. Indeed, he felt that his writing fit into no recognizably South African literary tradition and was more influenced by the vogue of postmodernist writing in Europe and America of the 1960s, which was also fired by a strongly anti-imperialist commitment, prompted by opposition to the Vietnam War. Thus, though he listed his interests as crowd sports, ''apes and humanoid machines,'' and images such as photographs ''and their power over the human heart,'' he remained a rather isolated figure in Cape Town, separated from his wife and tending to shun human company. In 1984 he did not travel to London to receive in person the Booker Prize for his novel *The Life and Times of Michael K.*

Coetzee's cosmopolitan outlook helped shape his first novel, *Dusklands* (1974), which consists of two separate stories which skillfully interweave fact and fiction. Exploring the theme of the western imperial imagination, the novel contrasts the experiences of Eugene Dawn, an American government official put in charge of the New Life project to transform Vietnamese society, who eventually goes insane, and the account of the travels of Jacobus Coetzee into the interior of the Cape in the 18th century. The novel embraces, however, a binding thread in the mental dualism between mind and body prompted by imperial expansion and conquest and, through the ancestor figure of Jacobus Coetzee, the author's search for his own roots in South African society and history.

The publication of *Dusklands* caused a considerable stir in South African literary circles, as the novel broke with many of the traditions of the colonial novel. Some radical critics, however, charged Coetzee with only partially undermining the colonial conventions of literary realism and taking the western vogue of exploration of the individual self to its extremes.

The publication of Coetzee's second novel, *In the Heart of the Country,* in 1976, however, confirmed his proficiency as a writer and developed especially the theme of the violence and alienation at the roots of western white colonialism. The novel is the first person account of a lonely white spinster, Magda, and of her solitude and incestuous relationship with her father on an isolated Cape farm, sometime in the 19th century. There are many allegorical features to this story, which strips away the thin western veneer behind colonial society to reveal its culturally rootless quality. After being raped by the colored servant, who also kills her father, Magda is left alone on the farm and invents her own metaphysical skygods to worship in the absence of any other meaningful cultural symbols. The author's rejection of the traditional mode of linear and teleological mode of writing was reflected in the numbering of individual paragraphs, and there was no obvious progress through time, but rather a state of mental and emotional timelessness. The novel was received with considerable enthusiasm in both South Africa and Western Europe and North America. It established Coetzee as a writer of international repute.

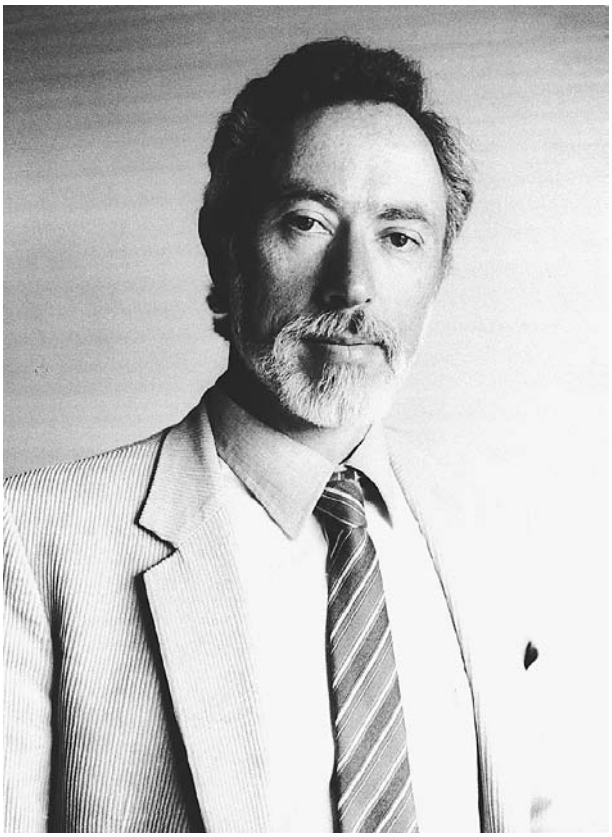

In 1980 Coetzee published his third novel, *Waiting for the Barbarians,* which continued his allegorical examination of the imperial theme through the eyes of a benevolent liberal imperial official on the frontier of an empire on the verge of collapse. An amateur collector of historical records, the official is concerned to retain a memory of the empire's history before it disappears at the hands of nameless and faceless barbarians who progressively intrude over the empire's borders. Though he tries unsuccessfully to form a relationship with a blind woman barbarian taken prisoner, the official fails in this endeavor and, after returning her to her society, is tortured by new militaristic imperial rulers who are trying to shore up the empire before its final collapse. The novel clearly embraces many themes at the heart of the South African condition, as well as universalizing the dilemma at the heart of imperial conquest generally.

Coetzee was received as a writer who had, in some measure, stepped outside the tight limits of his own society, and his fourth novel, *The Life and Times of Michael K* (1983), was eagerly awaited.

Life and Times marked in some respects a new departure for Coetzee, for the story had far more naturalistic qualities than his previous novels. The setting in Cape Town, in a near future of riots and breakdown of law and order, had a strongly realistic quality and was undoubtedly shaped by the unrest in South Africa. Michael K, the central character, is a typically Coetzee character: lonely, isolated, and stigmatized with a harelip. Interspersing Michael K's own thoughts within the narrative, the novel follows the progress of its character away from Cape Town, back into the rural terrain, as Michael K flees with his ill mother (who dies on the way) and tries to survive in a situation of social breakdown. The novel was significant for refusing to recognize any racial identities and was concerned with the suffering and redemption of humanity as a whole. Michael K, though, cannot escape the clutches of the disintegrating society and is captured on an abandoned farm and accused of aiding guerrillas. Returning to Cape Town, Michael is left alone, though finds solace in some human company and in the idea that he is a gardener and has in some manner returned to the roots of his society. Concerned to the end with revealing the essential truth about existence, the novel manifested a more puritanical commitment to humanity in the abstract than any particular contemporary political creed or ideology.

In 1987 Coetzee released his next novel, *Foe,* a clever reinterpretation of Daniel Defoe's classic, *Robinson Crusoe.*

Critics were divided in their assessment of this somewhat unusual work from Coetzee. Some contended that the material seemed a stylistic departure from his previous works, while others held that the new novel was on a continuum with material such as Michael K. In *Southern Humanities Review,* Ashton Nichols wrote, ''Like all of Coetzee's earlier works, *Foe* retains a strong sense of its specifically South African origins, a sociopolitical subtext that runs along just below the surface of the narrative.''

Whereas *Foe* dealt with South African political issues symbolically, *Age of Iron* was Coetzee's first novel to address the South African political situation directly. It is the story of Mrs. Curren, a retired teacher, dying of cancer, who for the first time faces the reality of apartheid in her home country. At the end of her life, she's forced for the first time to confront a system that she has never before questioned. Sean French wrote in *New Statesman and Society,* ''Dying is traditionally a process of withdrawal from the world. . . . Coetzee tellingly reverses this.''

Coetzee also delivered an impressive body of nonfiction, with works such as *White Writing: On the Culture of Letters in South Africa* (1988) and *Doubling the Point: Essays and Interviews* (1992). In 1996 he published *Giving Offense: Essays on Censorship* to favorable reviews.

Coetzee lectured at numerous universities, including the University of Cape Town and Johns Hopkins University. He was distinguished by being a truly multilingual writer, translating work into Dutch, German, French, and Afrikaans. He was the recipient of numerous awards, including the Booker-McConnell Prize, CNA Literary Award, and the Jerusalem Prize for the Freedom of the Individual in Society.

Further Reading

Further information can be found in Stephen Watson, ''Speaking: J. M. Coetzee'' in *Speak* (May-June 1978); Peter Knox-Shaw, ''Dusklands: A Metaphysics of Violence'' in *Contrast* (September 1982); Paul Rich, ''Tradition and Revolt in South African Fiction'' in *Journal of Southern African Studies* (October 1982), and ''Apartheid and the Decline of the Civilization Idea: An Essay on *July's People* and *Waiting for the Barbarians*'' in *Research in African Literature* (Fall 1984); and Landeg White and Tim Couzens, *Literature and Society in South Africa* (London, 1984). □

Levi Coffin

A leading American antislavery reformer and a conductor of the Underground Railroad, Levi Coffin (1789-1877) contributed to the good repute in the North of illegal and contested fugitive slave activities.

Levi Coffin came of an old Nantucket, Mass., family, part of which had settled with a Quaker community in New Garden, N.C. There he was born of farmer parents on Oct. 28, 1789, and raised with little schooling. What he learned came by his own efforts. Coffin aspired at the time to be a teacher and taught a number of seasons in the area. North Carolina still permitted moderate antislavery measures. Coffin, already a friend of runaway slaves, sought means for helping them. In 1821 he opened a Sunday school for slaves. It was successful but stirred the antagonism of white neighbors, who discouraged friendly slaveholders from permitting their slaves to attend its sessions.

Increasing repression in the state dissatisfied many of Coffin's Quaker associates, and in 1826 they moved to Newport (later Fountain City), Ind., where African Americans resided freely. There Coffin opened a country store, which became a successful enterprise, soon including pork curing and the manufacture of linseed oil. By this time Coffin was wholly dedicated to peaceful measures for opposing the institution of slavery. His home became a center of secret activity for conducting runaways north to freedom on the Underground Railroad, and he gained fame as informal ''president'' of what was largely a loose federation of people and routes for encouraging fugitive slave enterprises. He also continued his educational efforts in behalf of African Americans.

Coffin was outstanding in his search for alternatives to slave labor and was a major advocate of ''free produce,'' that is, goods produced by free labor. He hoped to persuade Southerners as well as Northerners of its virtues, and he visited the South in his efforts to win partisans for his program. While there he expressed himself freely in criticism of the morals and economics of slavery.

In 1847, with the cooperation of Quaker associates, Coffin moved to Cincinnati, Ohio, to build a business dealing in free produce. Thanks to his commercial abilities, it operated at a profit, though its success did not advance the free-labor movement significantly. He also continued his Underground Railroad and educational work. During the Civil War he gave much thought to the future of slaves who were being freed by military actions or proclamations. He contributed to the work of the Freedmen's Aid Associations set up to ease their plight. In 1864 he visited England to appeal for funds from auxiliary associations there and received more than $100,000 to help feed, clothe, and educate freedmen. The adoption of the 15th Amendment to the Constitution in 1869, giving the vote to African American men, marked his retirement from active service. He died on Sept. 16, 1877.

Further Reading

Coffin's autobiography, *Reminiscences of Levi Coffin* (1876; 3d ed. 1898), is the major source. See also Wilbur H. Siebert, *The Underground Railroad from Slavery to Freedom* (1898), and Carter G. Woodson, *The Education of the Negro Prior to 1861* (1915). □

William Sloane Coffin Jr.

William Sloane Coffin, Jr. (born 1924) was a Yale University chaplain who spoke out against the Viet-

nam War and was indicted as a criminal by the United States government for conspiring to aid young men to avoid the military draft.

William Sloane Coffin, Jr. was born to considerable wealth and social position on June 1, 1924, in New York City. When he was 11 his father died, and he grew up in the company of tutors and teachers in New England and Paris, France. He graduated from Andover Academy in 1942, spent a year of piano study at the Yale School of Music, and then, in the middle of World War II, he enlisted in the U.S. army. He emerged from Officer's Candidate School as a second lieutenant and was sent to Europe in 1945. Already fluent in French and German, he now mastered the Russian language and served for two years as a liaison officer with the American and Soviet forces. He returned to Yale University from 1947 to 1949 for the completion of his college degree and for religious training at Union Theological Seminary. However, because of his ability to speak Russian, he allowed himself to be recruited for a three year tour of duty in Europe with the Central Intelligence Agency.

In 1953 Coffin came back to Yale University, this time to Yale Divinity School for training which would lead him to become an ordained Presbyterian minister. In spite of his army-CIA background, the pulpit was a natural progression. After all, he had been named for his uncle, Henry Sloane Coffin, who had been president of Union Theological Seminary for 19 years (1926-1945). Somewhat aggressively athletic in behavior, young Coffin did not fit the image of a prelate. He rode a motorcycle wherever he went. He played classical piano and married the daughter of famed violinist Arthur Rubinstein. Finally, he was fearlessly outspoken in calling attention to discrimination and injustice.

After becoming a minister, Coffin took a one year job as acting chaplain at Andover Academy. The next year (1957-1958) he was the chaplain at Williams College in Massachusetts. The year after that he was appointed chaplain at Yale University in New Haven, Connecticut, the position which he held for the following 17 years.

The coming of Coffin to Yale coincided with the beginnings of social protest throughout America. Black Americans under the leadership of the Martin Luther King, Jr. had already transformed a segregated bus system in Alabama. Courageous young white students were traveling southward to help end racism. Still others were on the streets of the nation protesting against the death penalty, against nuclear war, and against injustice everywhere. This had been Coffin's approach to society's problems from the start, and he now embarked on his own campaigns.

His first protest was against anti-Semitism at Yale. His second was to gain the admittance of more African students at Yale. He was successful in both endeavors.

Coffin's third protest in the spring of 1961 was to join several other black and white ministers and students for a ''freedom ride'' on a Trailways bus through Alabama and Georgia. Such rides provoked the racist fears of some southern whites, spurring them to attack and burn the busses and to beat the riders. Coffin and his friends were jailed before any mob reached them, but the reaction of the Yale faculty and administration was anything but approving that their chaplain had put himself in the position of doing time in a southern jail.

Within the next five years, American participation in the fateful Vietnam War increased. At first, the majority of young Americans heeded the nation's call to arms. But as casualty lists lengthened, debate over U.S. policy sharpened and the numbers of people disapproving of America's Vietnam intervention grew. Coffin and a huge number of other ministers never harbored any doubt that the anti-Communist foreign policies of the government were wrong. The slaughter of the Vietnamese was for them a positive evil. Once more, to the consternation of many of his Yale colleagues, Chaplain Coffin began to protest. He helped to establish committees for re-appraising U.S. foreign policy. He was one of the founders of Clergy and Laity Concerned About Vietnam, a powerful peace group.

By 1967 the United States had hundreds of thousands of fighting men in Vietnam. Antagonism to the war within America had moved from verbal protest to outright resistance and to draft-card burning. These were called acts of civil disobedience. They had been justified in America since the Pilgrims first fled the persecution of the British Crown. The writings of Henry David Thoreau had also sustained their use. According to the theory of civil disobedience, whenever governments or majorities behave immorally, those who are harmed may appeal beyond the civil law to ''conscience'' or to ''higher law.'' Chaplain Coffin appealed

to higher law in October 1967 when he and four other people (Benjamin Spock, Marcus Raskin, Michael Ferber, and Mitchell Goodman) received draft cards from men who refused to serve in Vietnam and returned them to the attorney general of the United States. The federal government did not recognize civil disobedience as anything other than the breaking of the law. It promptly indicted them for conspiracy to aid draft resistance—a felony for which those convicted could receive prison sentences and heavy fines. The court refused to permit Coffin and his friends to place the Vietnam War itself on trial, and Coffin was found guilty. He appealed his case, and finally, in 1970, the whole matter was simply dropped.

Coffin was a favorite speaker at anti-war demonstrations in the early 1970s. He flew to Hanoi, North Vietnam, in September 1972 to bring home two prisoners of war who had been released. In 1976 he resigned his post at Yale, and a year later he became the senior minister at Riverside Church in New York City.

At Riverside, a church built by John D. Rockefeller, Coffin found a platform for his political ideology. The interdenominational church was known for its focus on social programs and issues, and while Coffin served as minister he focused on unemployment, juvenile delinquency, and drugs. During this time Coffin continued his work with Clergy and Laity Concerned, only instead of focusing on Vietnam, the group worked internationally for arms control.

One of Coffin's more controversial actions occurred in 1979 when he was one of four Christian laypeople to travel to Teheran to visit the American hostages who were being held at the American embassy. Ostensibly, the role of the four ministers was to inspect the hostages and vouch to the world that they were not being mistreated. It seemed that he was acting more the role of political activist, when upon his return he urged the United States government to assume a more ''humble (and) religious stance toward the captors and acknowledge the justice of some of Iran's grievances against the United States.''

In 1989 Coffin left his position at Riverside Church to assume executive directorship of SANE/FREEZE, an anti-nuclear organization later known as Peace Action. In his capacity as executive director, Coffin sought the dissolution of NATO and the elimination of short-range nuclear weapons. In 1990 Coffin was made national president of SANE/FREEZE.

Later in the 1990s Coffin opposed the United States involvement in the Gulf War, and urged the deployment of troops in Bosnia. In *Christian Century* Coffin was quoted as saying, ''I first realized when the Cambodian genocide of the Pol Pot regime came to light that violence within borders could be even worse than violence across borders.'' Many applauded Coffin for his radical political stances, for instance when the President of Yale, A. Bartlett Giamatti said, ''You gave us energy.'' Others weren't so laudatory, such as Carl McIntyre of the International Council of Christian Churches who said, ''During the Vietnam years, he contributed to the spirit of surrender that finally gripped our country.''

Further Reading

William Coffin has written his own immensely readable autobiography, *Once to Every Man* (1977). The American Enterprise Institute for Public Policy Research has published two of Coffin's debates on civil disobedience, one with Charles E. Whittaker (1967), the other with Morris I. Leibman (1972). In 1985 Coffin published some of his reflections on religion in *Living the Truth in a World of Illusions*. Good biographical information on Coffin's later years can be found in *Leaders from the 1960s: A Biographical Sourcebook of American Activism* (1994), edited by David DeLeon, and also in *American Social Leaders* (1993), by William McGuire and Leslie Wheeler. □

George Michael Cohan

The American actor and playwright George Michael Cohan (1878-1942) was one of the most versatile personalities in the American theater. His shows glorified Broadway and patriotism.

George M. Cohan was born July 3, 1878 (legend has it as July 4), in Providence, R.I., the son of vaudevillians. He first appeared on stage as a violinist in the family act and then as a ''buck and wing'' dancer. He was the star of *Peck's Bad Boy* in 1890, and at age 15 he made his Broadway debut. At the concluding curtain call, his words to the audience, ''My mother thanks you, my father thanks you, my sister thanks you, and I thank you,'' became a sentimental trademark of his act. His first wife, Ethel Levey, whom he married in 1899, was his dancing partner after his sister left the act. He married a second time in 1908.

The first Broadway production which he wrote, composed, and directed was *The Governor's Son* (1901). Among the more than 50 plays, comedies, and revues he wrote, produced, or acted in were *Little Johnny Jones* (1904), *Forty-five Minutes from Broadway* (1906), *George Washington, Jr.* (1906), *The Man Who Owns Broadway* (1908), *The Yankee Prince* (1908), *Seven Keys to Baldpate* (1913) (which earned him a reputation as a serious playwright), and *The Cohan Revues* (1916 and 1918). He also wrote over 100 vaudeville sketches. The stage style for which he was famous included dapper costumes, a derby or straw hat cocked jauntily over one eye, wisecracks, and lively capers across the stage with a fast swinging cane.

The many popular songs he composed include ''Mary's a Grand Old Name,'' ''Give My Regards to Broadway,'' ''So Long Mary,'' ''I'm a Yankee Doodle Dandy,'' and ''You're a Grand Old Flag.'' His famous World War I song, ''Over There'' (1917), sold 2 million copies of sheet music and 1 million records. President Woodrow Wilson described it as an inspiration to American manhood, and President Franklin Roosevelt cited the song when presenting Cohan with a congressional medal.

Cohan's role in Eugene O'Neill's *Ah Wilderness* (1933) proved his competence as a serious actor. His imper-

sonation of President Roosevelt in the satire *I'd Rather Be Right* (1937-1938) was also praised.

Cohan made a movie in 1932, *The Phantom President,* but was generally unhappy with Hollywood. In 1942 James Cagney portrayed him in the film biography *Yankee Doodle Dandy* and won the Academy Award. A musical play, *George M!,* featuring his music, was produced on Broadway in 1968.

Cohan died on Nov. 5, 1942. A protean talent, he often wrote his own books and lyrics and sang and danced in, produced, and directed his own shows. Essentially a ''song and dance'' man, he energized the American musical theater. However uncomplicated and sentimental his works are, they have an important place in theatrical history.

Further Reading

Cohan's autobiography, *Twenty Years on Broadway and the Years It Took to Get There* (1925), is cheerful and brash but without real insight. A witty, fond, and anecdotal treatment is Ward Morehouse, *George M. Cohan, Prince of the American Theater* (1943).

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McCabe, John, *George M. Cohan, the man who owned Broadway,* New York: Da Capo Press, 1980. □

Hermann Cohen

The German philosopher Hermann Cohen (1842-1918) founded the Marburg Neo-Kantian school of philosophy. His ethical socialism, based on the biblical Jewish moral law, greatly influenced German social democracy.

Hermann Cohen was born in Coswig, Anhalt, on July 4, 1842. After attending the Jewish Theological Seminary of Breslau, he studied at the universities of Breslau, Berlin, and Halle. In 1873 he became instructor at the Philipps University of Marburg, where he was appointed professor in 1876 and taught until his resignation in 1912. He died in Berlin on April 4, 1918.

Cohen's Thought

Cohen started his philosophical career as an interpreter of the philosophy of Immanuel Kant, and he slowly developed his own system of Neo-Kantianism in three major works: *Logik der Reinen Erkenntnis* (The Logic of Pure Perception), *Ethik des Reinen Willens* (The Ethics of the Pure Will), and *Ästhetik des Reinen Gefühls* (The Esthetics of Pure Feeling). Reacting against materialism and Marxism, Cohen denied the existence of a real external world and interpreted experience as man's subjective creation of objects. Thus, thinking is the source of reality; being is nothing but pure knowledge produced by thought.

Just as the subject of logic is ''being'' or ''whatness,'' the subject of ethics is ''oughtness'' or ''pure will.'' Thus, Cohen separated human will from psychologism and ethics from logic, rejecting not only materialism but all monism. The supreme value and measure became the idea of man, who finds his realization in the community of men or the ethical socialistic state.

According to Judaism, God is both the creator of nature and the proponent of moral law, so that the truth of God means a harmonious combination of physical nature with morality. God in Judaism is not a mythological figure but an idea whose essence is revealed in His law. Therefore Cohen was not interested in the study of the nature of God but, rather, in the doctrine of the Messiah, which is the Jewish religious expression of the eternity of morality.

In 1880 Cohen announced his renewed belief in Judaism and began to defend the Jewish faith against the anti-Semitic German historian Heinrich von Treitschke. He started lecturing at the Berlin Institute for Jewish Studies and immensely influenced several generations of Jewish thinkers. Although he repudiated Zionism, he took a direct interest in the life of the Jewish people and felt a responsibility for its destiny.

Among Cohen's other major works are *Kants Theorie der Erfahrung* (Kant's Theory of Experience), *Kants Begründung der Ethik* (Kant's Proof of Ethics), and *Kants Begründung der Ästhetik* (Kant's Proof of Esthetics). Among his specifically Jewish works are *Religion und Göttlichkeit* (Religion and Divinity), *Das Gottesreich* (The Kingdom of

God), *Der Nächste* (The Fellow Man), and the posthumously published *Die Religion der Vernunft aus den Quellen des Judentums* (The Religion of Reason from the Sources of Judaism).

Further Reading

The important literature on Cohen is in German. For background material in English see Emile Bréhier, *Contemporary Philosophy since 1850,* vol. 7 (1932; trans. 1969), and Ernst Cassirer, *The Problem of Knowledge* (trans. 1960).

Additional Sources

Hermann Cohen, Frankfurt am Main; New York: P. Lang, 1994.
Kluback, William, *The legacy of Hermann Cohen,* Atlanta, Ga.: Scholars Press, 1989. □

Morris Raphael Cohen

The American philosopher Morris Raphael Cohen (1880-1947) distinguished himself as an expositor of the nature of a liberal society, as a teacher, and as a defender of academic freedom.

Morris R. Cohen was born probably on July 25, 1880, and spent his first years in a Jewish ghetto in Minsk, Russia. He early displayed a preference for the contemplative life. His education was that of an Orthodox Jew. In 1892 the family emigrated to New York, where, during the next 7 years, Cohen drifted away from organized religion and eventually gave up all belief in a personal God.

Cohen entered the College of the City of New York in 1895. His family's penurious, hand-to-mouth existence stimulated Cohen's interest in socialism. From his study of Marx and Hegel developed his earliest preoccupation with the technical aspects of philosophy. In 1898 he met Thomas Davidson, the Scottish scholar whose example would inspire Cohen throughout his life; under his tutelage Cohen read Aristotle, Plato, Hume, and Kant.

After graduating in 1900, Cohen continued his pursuit of philosophy, discovering in Bertrand Russell's *Principles of Mathematics* a ''renewed faith'' in logic. In 1904 the Ethical Culture Society awarded Cohen a fellowship to do graduate work at Harvard. Two years later, shortly after he completed his doctorate, he married Mary Ryshpan; they had three children.

Ensconced in the philosophy department of the College of the City of New York, Cohen came into his own as a teacher. Demanding of his students and responding sarcastically to careless thinking, he nonetheless drew overflow crowds of students and won great affection and respect. Outside the classroom he led the struggle to uphold academic freedom against authoritarian interference. He was one of the founding members of the American Association of University Professors. As a tide of anti-Semitism rose in the 1930s, he helped organize the Conference on Jewish Relations to study modern Jewry scientifically; he was also editor of its journal, *Jewish Social Studies*.

Meanwhile Cohen was writing scholarly articles and books. In 1923 his edition of C. S. Peirce's essays, *Chance, Love and Logic,* appeared. In 1931 in his most important work, *Reason and Nature: An Essay on the Meaning of Scientific Method,* he developed the concept that characterized all his thought and came closest to representing a metaphysical position. That concept, polarity, held that ideas such as ''unity and plurality, similarity and difference, dependence and independence, form and matter, change and permanence'' were ''equally real,'' and ''the way to get at the nature of things'' was to ''reason'' from such ''opposing considerations.'' Hence the necessity of society's tolerating conflicting points of view.

Ever since he had shared a room with Felix Frankfurter at Harvard, Cohen had indulged a lively interest in jurisprudence, which resulted in *Law and the Social Order: Essays in Legal Philosophy* (1933). He believed that logical reasoning was critically important to all fields of thought. *An Introduction to Logic and Scientific Method* (1934), written with a former student, Ernest Nagel, became a popular college textbook.

In 1938 Cohen left teaching to devote himself to writing. His *Preface to Logic* (1944) elucidated logic's place in the universe. *Faith of a Liberal* (1946) sought to rescue the term ''liberal'' from connotations of sentimentality. Cohen had already manifested his lifelong fascination with history by helping found the *Journal of the History of Ideas*. He selected the philosophy of history as his topic when the American Philosophical Association chose him to deliver its Carus Lectures, later published as *The Meaning of Human History* (1947).

Cohen died on Jan. 28, 1947. He left many works half finished, which his son Felix, a scholar in his own right, published: *A Source Book in Greek Science* (1948), *A Dreamer's Journey* (1949), *Studies in Philosophy and Science* (1949), *Reflections of a Wondering Jew* (1950), *Reason and Law: Studies in Juristic Philosophy* (1950), *Readings in Jurisprudence and Legal Philosophy* (1951), *King Saul's Daughter: A Biblical Dialogue* (1952), and *American Thought: A Critical Sketch* (1954). Cohen's publications stand as a positive statement of his faith in a liberal civilization and answer those critics who found in him only the sharp tongue of a nihilist.

Further Reading

Cohen's autobiography, *A Dreamer's Journey* (1949), is a candid depiction of the life of a Jewish immigrant. In *Portrait of a Philosopher: Morris R. Cohen in Life and Letters* (1962), Cohen's daughter, Leonora Cohen Rosenfield, supplements lively anecdotes with extensive quotations from his diary and other unpublished manuscripts. For further appreciation and commentary see Salo W. Baron, Ernest Nagel, and Koppel S. Pinson, *Freedom and Reason: Studies in Philosophy and Jewish Culture in Memory of Morris Raphael Cohen* (1951).

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Daniel Cohn-Bendit

Daniel Cohn-Bendit (born 1946) only occupied center stage in French politics for a few weeks in 1968. Still, more than anyone else, Cohn-Bendit came to personify the new left that swept Western Europe and North America in the late 1960s and early 1970s.

In early 1968, Daniel Cohn-Bendit was a little known leader of a tiny student movement at the brand new Nanterre campus of the University of Paris. He was only 22, having been born in France of German Jewish parents in 1946. Because he held dual citizenship he had chosen to pursue his studies in sociology at the newly opened campus in one of the grimier industrial suburbs of Paris.

That campus represented everything that was troubling the overcrowded French university system. It had been built without planning for the social lives of the students. The educational system suffered from the same problems as the rest of the huge university centered at the Sorbonne.

Gradually the students' discontent with the university merged with more general opposition to the Gaullist regime, which seemed to run everything in a heavy-handed manner. In March 1968 those resentments began to surface. On March 22 a ceremony was held to open officially the Nanterre campus's swimming pool, which Cohn-Bendit and a small group of his fellow students disrupted. They were summoned to a disciplinary hearing which, given the centralization of the university, was to be held at the Sorbonne on May 3.

That hearing marked the beginning of the ''events'' of May and June 1968, the largest protest movement in the history of the new left. While the accused students were inside, a small group of supporters held a sympathy demonstration in the courtyard. To everyone's surprise, for the first time in centuries the police entered the courtyard to break up a demonstration. That fact, plus the brutality of the police action, rippled throughout Paris.

Students, whose anger had been building and repressed for months, reacted quickly. Throughout the next week demonstrations occurred in the streets of the Latin Quarter. As the police grew more violent, sympathy for the students and their seemingly modest demands grew. Finally, on the night of May 10-11, things truly got out of hand. The police became more violent, and the students and other demonstrators responded by erecting barricades. The police moved in with armored personnel carriers, tear gas, and billy clubs. Echoes of past revolutions could be heard throughout Paris.

In the meantime, Daniel Cohn-Bendit had emerged as the informal leader of the protests. No organization had called or could control what was happening. And, even though Danny the Red—as Cohn-Bendit was called—was by no means in charge, his role at Nanterre thrust him onto the front line.

After the ''night of the barricades'' support for the students spread, especially into the trade unions who had their own grievances with the government, the same enemy the students were attacking. They called for a sympathy protest the following Monday. The students marched behind the workers, and afterward Cohn-Bendit led them down a few blocks to begin occupying the Sorbonne.

Within hours the occupations spread as workers began taking over factories, newspapers, even the radio and television system. Within days the country was at a virtual standstill.

At first, Danny the Red seemed even more important, especially after a senior government official referred to him as ''that German Jew,'' prompting thousands of people to march through Paris chanting ''we are all German Jews.'' Then Cohn-Bendit was forced into the background. On May 24 he was expelled from France. De Gaulle seized that opportunity to deny him permission to reenter France, even though he did have joint French-German citizenship. He was not able to legally reenter the country for more than a decade.

Within another week President de Gaulle had reassumed control and dissolved the National Assembly. The

Gaullists, not the left, won an overwhelming victory in the parliamentary elections held in June.

For many years, Danny the Red receded from the public eye. After his exile, he settled in Frankfurt, Germany, where he held a variety of jobs while remaining active in politics. In the 1970s he founded RK, a German group which encouraged common action between students and workers, and took part in various housing-related protests and reforms. For employment, he taught at an ''anti-authoritarian kindergarten,'' and worked as a salesperson in the Karl-Marx Bookstore near the city's main university. In the 1980s, Cohn-Bendit founded a radical city magazine, *Pflasterstand,* whose name referred to a slogan of the 1968 revolts: ''Underneath the surface structures of cement [*das Pflaster*] and steel lies the beach [*der Strand*].'' He also worked as publicist for a number of books and publications, and wrote extensively on radical issues.

In 1984, Cohn-Bendit became a member of the Green Party, which changed its name to the Alliance Green Party in 1989. The Greens made common cause with the German Socialist Party (SPD) in the so-called ''Red-Green Coalition,'' which elected Cohn-Bendit to the honorary position of Commissioner for Multicultural Affairs in July 1989.

In 1994, Cohn-Bendit reemerged onto the world, or at least the Continental, stage with his election to the European Parliament as a member of the Alliance Green Party. Sitting on the Committees for External Affairs, Security, and Defense, he opposed nationalism and promoted a globalist agenda. (Because of his Franco-German background, Cohn-Bendit has often humorously referred to himself as a ''bastard,'' someone who is not tied to a specific national identity.) He also served on the Committee for Basic Freedoms and Internal Affairs, and on the ''Delegation Maghreb,'' which is concerned with issues relating to the nations of the Maghreb region of north Africa: Algeria, Morocco, and Tunisia. He has also been an active figure behind the European Forum for Active Conflict Avoidance (FEPAC.)

When he was only 22, Daniel Cohn-Bendit left an indelible mark on the history of the 1960s. The movement he helped spawn led to many improvements in the lives of students and workers in the short run; even more importantly, the events set the agenda for French politics for many years, culminating in the 1981 election of President Francois Mitterrand's socialist government. But Cohn-Bendit himself remained modest about his achievements. In his brief autobiography on the World Wide Web in the 1990s, he made scant reference to his role in the 1968 events, and concentrated more on his current activities in the European Parliament. Summing up his interests, he said, ''In any event I remain: a wanderer through the worlds, cultures, languages, occupations, generations, and classes, and last but not least: still an active soccer-nut, as player and fan.''

Further Reading

On Daniel Cohn-Bendit and the ''events of May,'' see his *Obsolete Communism: The Left Wing Alternative* (1968) or Patrick Seale and Maureen McConville, *Red Flag/Black Flag* (1968). Other books with which Cohn-Bendit has been involved, either as writer, cowriter, or contributor, include *The Grand Bazaar* (1976), *We Loved Her So Much, the Revolution* (1987), *1968: The Last Revolution That Was Unaware of the Hole in the Ozone Layer* (with Reinhard Mohr, 1988), and *At Home In Babylon: The Risk of a Multicultural Democracy* (1992, with Thomas Schmid.) His English-language Web site is at http://www.oeko- net.de/eurospeed/dcbeng.htm. □

Sir Edward Coke

The English jurist and parliamentarian Sir Edward Coke (1552-1634) fought to prevent royal interference with the independent common-law courts.

Edward Coke was born at Mileham, Norfolk, and was educated at Trinity College, Cambridge, from 1567 to 1571. Thereafter he rapidly rose in the legal profession from a student at Lincoln's Inn to barrister, reader at Lyon's Inn, and senior member of the Inner Temple. In 1592 Queen Elizabeth I appointed Coke solicitor general, and in the following year he became attorney general. As attorney general, Coke was a forceful prosecutor on behalf of the Crown, and among his most famous prosecutions were those of the Earl of Essex, Sir Walter Raleigh, and the ''Gunpowder'' plotters. Coke's ascendancy was at the expense of Sir Francis Bacon, whom Essex had supported for the attorney generalship, and the two were rivals throughout their careers.

In 1582 Coke married Bridget Paston, who brought him a fortune. She died in 1598, and Coke then married the beautiful and rich Elizabeth Hatton, who had also been courted by Bacon.

In 1606 James I made Coke chief justice of the Court of Common Pleas. Coke opposed James on the question of the king's right to interpret the common law and to encroach on judicial independence. In accord with his belief in the divine right of kings, James felt that God had endowed him with the wisdom to interpret the traditional English common law. Coke insisted that the interpretation of common law must be left to lawyers. He also opposed James's policy of discussing cases with the judges before they gave judgment. In 1610 he argued that the king could not lawfully create new offenses through his own proclamation. Coke's chief rival during this period, the chancellor, Baron Ellesmere, supported James's view of the royal prerogative.

Coke was appointed chief justice of the King's Bench in 1613. Both Bacon and Ellesmere favored this shift; though it accorded Coke a higher status and greater wages, it made conflict with the Crown less likely. In the same year Coke was brought into the Privy Council. The battle between Coke and James was not easily avoided, however, and in 1616 the King dismissed his obstreperous judge from both the bench and the government.

Coke returned to favor the following year, when his daughter married the elder brother of George Villiers, the King's favorite courtier and later the powerful Duke of Buckingham. The vain and stubborn Coke again sat in the Privy

Council and enjoyed great respect at court for his unrivaled knowledge of the common law. But in 1621 he sat in Commons and was active in the debates against the King's lax enforcement of the anti-Catholic laws and against royal grants of monopoly; as a result he was sent to the Tower for 9 months. Thus 1621 marked the end of his hopes for attaining a high government position and the start of the last phase of his career, as a leader of the parliamentary opposition.

In 1625 Coke was a leader of the attack on the Duke of Buckingham and later supported his impeachment. He held that Commons should withhold further grants of revenue until it was provided with an accounting of government expenditures. In 1628, when Commons sought to place restraints upon royal power, Coke initiated the idea of a Petition of Right. Its principal terms required parliamentary consent for taxation and a statement of charges against those placed under arrest. In 1629 Coke retired to Stoke Poges, where he died in 1634, at the age of 82.

Coke's main writings are the *Reports* and the *Institutes*. Compiled between 1578 and 1615, the former contains cases argued before the royal courts. The four parts of the *Institutes* deal with tenures, statutes, the criminal law, and the jurisdiction of courts. Coke was not above twisting earlier law to the advantage of the 17th-century causes he favored. His holding in Dr. Bonham's case (1610) has attracted the interest of students of American constitutional law, some of whom view it as the first enunciation of the principle of judicial review.

Further Reading

The sole modern biography of Coke is Catherine Drinker Bowen, *The Lion and the Throne: The Life and Times of Sir Edward Coke, 1552-1634* (1957). This work makes very pleasant reading, while maintaining a high standard of scholarship, and contains a lengthy list of older works and journal articles on Coke.

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Jean Baptiste Colbert

The French statesman Jean Baptiste Colbert (1619-1683) was one of the greatest ministers of Louis XIV and is generally regarded as the creator of the economic system of prerevolutionary France.

Jean Baptiste Colbert was born at Reims on Aug. 29, 1619, of a family of prosperous businessmen and officials. He entered the service of the French monarchy under Michel le Tellier, the father of the Marquis de Louvois. In 1651 he became the agent of Cardinal Mazarin, whom he served so well that the cardinal bequeathed him to King Louis XIV in 1661. Almost immediately Colbert became the most important minister in France. He was made intendant of finances in 1661 and in the next few years assumed responsibility for public buildings, commerce, and the administration of the royal household, the navy, and the merchant marine. His only serious rival was the war minister, Louvois. The two men intrigued against each other for royal favor, with Louvois, especially after 1679, gradually winning the upper hand. Colbert, however, remained immensely powerful until his death.

Colbert's most successful years were from 1661 to 1672. The neglect and corruption of the Mazarin period were replaced by a time of prosperity with expanding industry and mounting employment. The tax system was made slightly fairer and much more efficient, thereby greatly increasing Louis XIV's revenues.

In a mercantilist age Colbert was the supreme mercantilist. His program was to build up the economic strength of France by creating and protecting French industries, encouraging exports, and restricting imports (especially of luxury goods). By endless regulation and supervision, he tried to make French industry, particularly in luxury items, first in Europe; he was partially successful, for the French tradition of high quality in certain fields (for example, tapestry and porcelain) dates from his time.

Colbert organized royal trading companies to compete with the English and the Dutch for the trade of the Far East

and the Americas. Although these companies were almost all failures, he was successful in building up one of the strongest European navies and a more than respectable merchant marine. At the same time he laid the foundations of the French overseas empire in Canada, the West Indies, and the Far East. The great expansion of French commerce and industry in the next century was largely due to his groundwork.

Colbert carried through a series of legal codifications of enormous importance, and the Code Napoleon was partly inspired by, and based on, his monumental work. He also made himself responsible for the artistic and cultural life of France. He encouraged, patronized, and regimented artists and writers, and the magnificent building program of Louis XIV was primarily his work.

Colbert was not an innovator. His ideas came from other men, particularly Cardinal Richelieu, and his interpretation of them was often mistaken. But for 22 years he controlled the economic fortunes of France, and he did so with an all-embracing scope and an incredible capacity for work. Some of his projects, however, were unsuccessful. He was unable to unify the diverse systems of weights and measures in France or to secure free trade within the country. His regulation of industry by constant inspection was largely ineffective, as his orders were often disregarded.

The major failure of Colbert stemmed from his determination to end Dutch domination of Far Eastern and European trade. Unable to damage the Dutch by a vindictive tariff war, he supported Louis XIV's unprovoked invasion of Holland in 1672 in the hope that the Dutch would be overrun in a few weeks. But the resultant war lasted until 1679, and the strain on the French economy undid many of the good results of Colbert's work.

Colbert died on Sept. 6, 1683, to the great relief of the general public, with whom he was (for the most part undeservedly) very unpopular. The immense concentration of responsibilities in one minister was never repeated under the monarchy.

Further Reading

Most of the work on Colbert is in French. The definitive work in English is Charles Woolsey Cole, *Colbert and a Century of French Mercantilism* (2 vols., 1939). A useful general treatment is in Pierre Goubert, *Louis XIV and Twenty Million Frenchmen* (1966; trans. 1970). Goubert considers that Colbert has been overpraised by French historians and stresses his lack of originality and the elementary nature of his views on economics. However, he does justice to the wide range and great importance of Colbert's work.

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William E. Colby

William E. Colby (1920–1996) former CIA director, Colby was thought to have damaged the CIA's reputation by cooperating with congressional investigations and disclosing information many felt should have remained covered, in order to pacify critics of the agency.

William E. Colby was the most controversial director of the Central Intelligence Agency (CIA). He became director in 1973, when, for the first time in the agency's history, it had to explain its actions to hostile critics. Hoping to put the agency's problems behind it quickly, Colby decided to cooperate with congressional investigations. For a time he so demoralized the CIA that his harshest critics inside the agency argued that even if he were a Soviet agent he could not have done more harm.

William Egan Colby was born on 4 January 1920 in Saint Paul, Minnesota, the son of an army officer. The family moved around a lot and spent three years in China. After graduating from Princeton University in 1940, Colby entered law school at Columbia University. He dropped out to enter the army, becoming a lieutenant in the paratroops. He later joined the Office of Strategic Services, the forerunner of the CIA, and participated in commando missions behind German lines in France and Norway in 1944 and 1945. Colby returned to Columbia after the war and entered the law profession in 1947. In 1950, bored by his law practice, he joined the newly created CIA.

Strategic Hamlet Program

Colby's first years in the CIA were spent abroad under the cover of the State Department. He served in Stockholm, Sweden, for two years and in Rome, Italy, for five. In 1959 Colby went to Saigon as head of the CIA's operations in South Vietnam. There results were mixed. He moved South Vietnamese peasants into what were called strategic hamlets in an unsuccessful effort to deprive the Vietcong guerrillas of bases from which to operate. He had better luck recruiting Vietnamese Montagnard tribesmen to fight alongside the United States. In 1962 Colby returned to the United States to become chief of the Far East division of the CIA's plans directorate. He oversaw much of what the CIA was doing in Vietnam.

Operation Phoenix

In 1968 Colby returned to Saigon, technically on leave from the CIA, to direct Operation Phoenix, a State Department-administered ''pacification'' program developed by the intelligence agency. Supplied with a force of some five thousand American troops, Colby was charged, in what became a famous phrase, with winning the hearts and minds of the people, ostensibly through the establishment of health and social service programs. But it was the counter-terror aspect of the program that made Colby and his sometime boss Robert W. Komer notorious. Designed to destroy the infrastructure of the Vietcong's operations in South Vietnam, the Phoenix counter-terror operation quickly degenerated into a series of massive episodes of destruction, torture, and assassination in which American and South Vietnamese troops killed to fulfill quotas and to settle old scores. Before it was discontinued in 1969, almost 29,000 suspected Vietcong were captured, 18,000 were persuaded to defect, and 21,000 were killed. While the CIA was not directly responsible for the killings, it clearly condoned them.

In 1970 the Phoenix program came to the attention of the Senate Foreign Relations Committee, the center of congressional opposition to the war. Senator Frank Church, who headed a 1975 investigation into the agency, regarded Phoenix as evidence that the CIA was a rogue elephant on a rampage, ''uncontrolled and uncontrollable.'' Cooler analyses consider Phoenix a well-conceived program clumsily executed. It earned Colby a reputation as a tough, ruthless operator with religious intensity, extremely dedicated, but with too little imagination. After he became CIA director Colby conceded that there had been excesses and many innocent people had been murdered, but most of the deaths — more than 85 percent — came in clashes between American and Vietnamese troops.

CIA Director, 1973

Returning to the United States in 1971, Colby was reassigned to covert operations, where he had spent his entire career except for the Phoenix years. In 1972 he became the CIA's executive director-controller and in March 1973 director for operations, responsible for covert activities. Two months later President Richard M. Nixon chose Colby to succeed James R. Schlesinger as CIA director. At his Senate confirmation hearings that summer, Colby found himself caught in a fire-storm. In the past the CIA had enjoyed a certain immunity on Capitol Hill and rarely underwent close examination. But Congress had heard of various agency misdeeds, and Colby had to answer for them. He agreed that the CIA had no business gathering intelligence in the United States, and that the agency had erred in helping one of the men charged in the Watergate break-in. Moreover he declared he would resign if ordered to engage in anything illegal. He was confirmed as director on 4 September 1973.

CIA Re-organization and Congressional Investigation

As CIA director Colby seemed to experience a major change of heart, what his enemies even called a personality change, caused in part by the attacks he received for Phoenix and in part by the anguish he experienced over the terminal illness of his oldest daughter. He came to believe that if he cooperated with congressional critics and made a clean breast of matters, the easier the CIA could go about its legitimate business. His decision to go public aroused a bitter controversy within the agency; its staff was already demoralized over budget cuts, a reorganization, and firings instituted by Schlesinger. To many Colby's going public was incomprehensible, even if the agency was culpable. Colby's strategy was more clever than it first appeared. Since Congress would learn its secrets anyway, it was better that the agency control how the story got out.

Colby had already ordered an in-house investigation to assemble a list of every CIA operation that had been in violation of its charter. Later known to the press as the ''Family Jewels'' and within the agency as the ''Skeletons,'' the list filled 693 typed pages. On 22 December 1974 the *New York Times* broke a major story that the CIA had spied on the antiwar movement, igniting an intense two-year public scrutiny of the CIA. Colby released the Skeletons list in sanitized form. The House and Senate initiated several investigations, and President Gerald R. Ford named Vice-president Nelson A. Rockefeller to head another inquiry.

The dirt was out. The most damaging revelations concerned assassination attempts against various foreign leaders — some were successful. But it was soon clear that while Colby's cooperation was tarnishing the agency, he was doing a better job of tarnishing the reputations of previous presidents, John F. Kennedy especially. Colby admitted that the CIA had erred, but he never confessed that the agency was to blame. It had never been a rogue elephant, and it had always followed presidential orders. Colby's cooperation probably headed off legislation limiting the agency's activities. Though it was demoralized and the scope of its covert activities was strictly curtailed by the political climate, the agency suffered no lasting damage.

Colby's tenure as CIA chief was marked by another development. Disclosure that the CIA had illegally opened mail gave Colby the excuse to fire James J. Angleton, the 20-year head of the agency's counterintelligence efforts who was charged with ferreting out infiltrators. Angleton was brilliant, paranoid according to some, and his suspicions that the CIA had been penetrated by a high-level Soviet

agent eventually paralyzed the agency. He suspected everyone. Colby decided the agency would be better off without him and the mail incident was Colby's excuse to let him go.

Failures of CIA Analysis

While the airing of the dirty laundry focused on covert operations, the agency's analytical capabilities were also under attack. The CIA had failed to anticipate developments such as the Soviet invasion of Czechoslovakia in 1968 and the 1973 Arab-Israeli War. In 1975 critics of the Strategic Arms Limitation Treaty (SALT) with the Soviet Union charged that the CIA did not possess accurate information of Soviet capabilities, limiting its ability to detect Soviet violations. The dispute had a political dimension. Ronald Reagan, getting ready to challenge President Gerald R. Ford for the 1976 Republican presidential nomination, charged that the United States was tolerating Soviet violations as a way to undermine the entire Nixon-Ford foreign policy toward the Soviets. There was also a bureaucratic consideration, for the CIA traditionally issued fewer doomsday scenarios than the Pentagon's analysts. Their estimates usually kept expenses in mind.

Colby responded with the A Team/B Team evaluation of the Soviet Union's capabilities and intentions. The A Team was composed of the CIA's own experts. They were matched against outside experts, all conservative, anti-Soviet hardliners, many of whom would receive positions in the Reagan administration in 1981. The B Team concluded that the Soviets were pursuing a policy of global domination and had a credible first-strike war-winning military capability. Its report helped shape Reagan's defense policies.

Ford fired Colby on 2 November 1975 as part of a general housecleaning of his administration. The firing was regarded as inevitable. It signaled an end to disclosures and investigations. The energy behind the need to reveal and come clean had spent itself. Had Colby chosen not to be so forthcoming or attempted to justify what in retrospect should not have been undertaken, two courses many in the CIA urged upon him, Congress may have responded by curtailing certain operations. Instead, Congress created more oversight committees. Also Ford ordered the agency not to engage in political assassination.

After he left the CIA he worked in the Washington, District of Columbia, office of the New York law firm for which he worked before he joined the CIA. Retired from government duty, Colby diversified his activities. In addition to practicing law, he became active in a campaign against the nuclear arms race of the 1980s, speaking out with former Defense Secretary Robert S. McNamara. He also founded the American Committee for a Free Vietnam, an organization that focused on the development of a democratic Vietnam and the strengthening of human-rights within the country.

Shortly before his death in April of 1996, Colby was marketing a CD-ROM game about espionage and counterterrorism, a project he developed with former Soviet intelligence officer Oleg Kalogin. Colby died suddenly, apparently of drowning, while on a solo canoe trip on the Wicomoco River. □

Cadwallader Colden

The American botanist and politician Cadwallader Colden (1688-1776), a diverse thinker whose scholarship encompassed natural history, the nature of the universe, and medicine, was also lieutenant governor of New York.

Cadwallader Colden was born on Feb. 7, 1688, in Ireland of Scottish parents; his father was a minister. He received a degree from the University of Edinburgh and then studied medicine in London. He emigrated to Philadelphia in 1710 and went to New York in 1718 at the request of Governor Robert Hunter, who made Colden surveyor general of the colony in 1720. This sinecure allowed him the leisure for a scientific career, although he remained interested in politics, serving as a member of the Governor's Council.

In 1739 Colden left New York City to live at his farm, Coldengham, where he spent much of his time in scientific study. He began corresponding with Peter Collinson, the London botanist, who brought Colden into the international natural history circle. Colden became one of the first men in Europe or America to completely master the new Linnaean system of plant classification, which he rigorously applied to the flora surrounding his farm. These descriptions, which he circulated in Europe, drew praise even from Linnaeus himself. Colden criticized the Linnaean reliance on sexual characteristics and suggested a more natural system.

Being located in America had been an advantage for his botanical work, but when Colden turned from natural history to speculations on the nature of the universe, even his finely honed, highly rational mind could not make up for his geographical isolation. *An Explication of the First Causes of Action in Matter* (1745) was his attempt to discover the cause of gravity, postulating a division of the material world into matter, light, and ether. Although it is possible to read an equation of energy with matter in the work, it was in general a rationally deduced system in no way based on the observations of scientists in Europe. He sent copies to European scientists, most of whom refused to comment, but the German scientist Leonhard Euler called it absurd. Colden never accepted the verdict and hoped, by tinkering, to perfect his theory. He consistently produced respectable medical treatises, although his abstract rational tendencies led him to write a dissertation on yellow fever without ever actually having seen a case of the disease.

In 1760 he realized an old ambition to be lieutenant governor of New York. He was a confidant of Governor George Clinton and wrote many speeches and papers for him. In 1764 he declared his intention to enforce the Stamp Act and the following year was burned in effigy by a mob. He tried to balance himself between the radicals and conservatives in the 1770s. After the Battle of Lexington, Colden retired to his Long Island estate, where he died on Sept. 28, 1776.

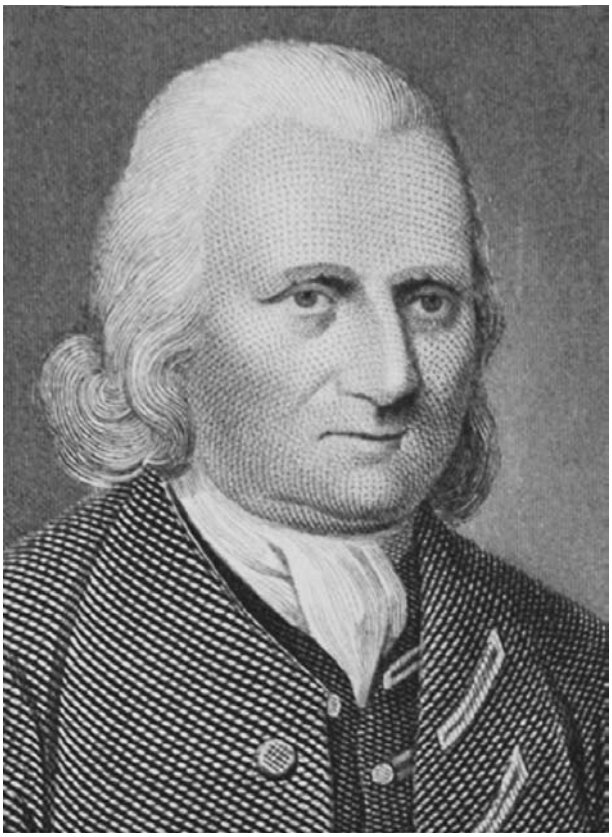

Colden had married Alice Cristie in 1715 and among their children, a daughter, Jane, became the first woman botanist. Their son David was also a scholar of some standing.

Further Reading

There is no up-to-date biography of Colden. Different aspects of his career are treated in Alice M. Keys, *Cadwallader Colden, a Representative Eighteenth Century Official* (1906), and in Isaac Woodbridge Riley, *American Philosophy: The Early Schools* (1907). General background may be found in Brooke Hindle, *The Pursuit of Science in Revolutionary America, 1735-1789* (1956).

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George Douglas Howard Cole

George Douglas Howard Cole (1889-1959) was an English historian, economist, and guild socialist. His teaching, writing, and commitment to political activism affected three generations of Englishmen.

The son of a builder in West London, G. D. H. Cole went from St. Paul's School to Balliol College, Oxford. He coedited the *Oxford Reformer,* acted in social causes, and joined the Fabian Society. He attempted to reconcile syndicalism and socialism in *World of Labour* (1913), a plea for public ownership of major industries under the democratic control of unions modeled upon medieval guilds. With a first class in classical moderns and greats, he was awarded a fellowship at Magdalen College. Elected to the Fabian executive in 1915, he rebelled against the old guard to head the quasi-independent Fabian Research Bureau.

During the next decade Cole was away from Oxford writing, often with his wife and fellow Fabian rebel, Margaret Postgate Cole; directing tutorial classes at the University of London; and organizing professional trade unions. He returned to Oxford in 1925 as fellow of University College and university reader in economics and was to have compelling influence upon students such as Hugh Gaitskell. From 1944 until his retirement in 1957 Cole was at All Souls College as first Chichele professor of social and political theory.

Cole was for many years chairman of the Fabian weekly, the *New Statesman,* contributing to almost every issue during his lifetime. In 1931 he formed the Society for Socialist Information and Propaganda but broke with the society when it moved toward communism. That year he formed the New Fabian Research Bureau as a politically neutral agency for accumulating objective information. This group formed the basis for union in 1938 with the older,

badly splintered Fabian Society. Collectivization was omitted from the new rules as a concession to Cole.

Cole's prodigious writings (over 130 works) may be divided into five broad and overlapping categories: guild socialism; history; biography; economic, political, and social analysis; and fiction. His strongest treatment of guild socialism, *Self-government in Industry* (1917), was an appeal for the pluralistic and romantic socialism which moved Cole all his life. In *Case for Industrial Partnership* (1957) he tried to adjust the earlier plea to new times.

Cole's historical and biographical work provided the evidence against which he tested his socialist faith and reliance upon the individual. This was especially true in his classic five-volume *History of Socialist Thought* (1953-1960).

Of Cole's perceptive biographies, the two best are *The Life of William Cobbett* (1924) and *The Life of Robert Owen* (1925). The analytical writings, intended to influence or explain, include *Principles of Economic Planning* (1935) and *An Intelligent Man's Guide to the Post-war World* (1947). For recreation he wrote, largely with his wife, more than 15 detective novels.

Further Reading

Although there is no biography of Cole, various aspects of his life and thought are discussed in the book by his wife, Margaret Cole, *The Story of Fabian Socialism* (1961). See also Anne Fremantle, *This Little Band of Prophets: The British Fabians* (1959), and Asa Briggs and John Saville, eds., *Essays in Labour History: In Memory of G. D. H. Cole* (1960; rev. ed. 1967), which contains personal recollections of Cole by Ivor Brown, Hugh Gaitskell, Stephen K. Bailey and G. D. N. Worswick. The discussion of Cole's thought in Henry M. Magid, *English Political Pluralism: The Problem of Freedom and Organization* (1941), suffers from an inadequate historical context. □

Johnnetta Cole

A distinguished scholar, Johnnetta Cole (born 1936) has served on the faculties of Washington State University, University of Massachusetts, Hunter College, and Spelman College, the historically black women's institution in Atlanta where she was president.

Spelman College is the oldest, most respected institution of higher learning for black women in the United States. It is somewhat ironic, therefore, that 107 years of the school's history passed before a black woman filled its presidential office. Johnnetta Cole is that woman, and since taking responsibility for Spelman in 1987, she has proven to be a dynamic administrator, an energetic fundraiser, and a source of inspiration to both faculty and student body. At a time when historically black colleges have been deemed obsolete by some commentators, Cole has emerged as one of their most passionate advocates. Discussing Spelman with an interviewer from *Dollars and Sense,* Cole stated: ''I think that our students are being pulled here by the ambiance, by the affirming environment, by our insistence that African American women can do anything that they set out to do.''

Higher education and high standards of achievement are traditions in Cole's family. In 1901 her great-grandfather, Abraham Lincoln Lewis, cofounded the Afro-American Life Insurance Company of Jacksonville, Florida. That business grew and thrived, eventually employing both of Cole's parents, each of whom had graduated from a black college. Her mother had worked as an English teacher and registrar at Edward Waters College prior to becoming a vice-president of Afro-American Life Insurance, and it was assumed that Johnnetta would also join the family business after completing her education.

Johnnetta was precocious, finishing high school by the age of fifteen. She earned outstanding scores on an entrance examination for Fisk University's early admissions program and began studying there in the summer of 1952. Her stay at Fisk was brief, yet pivotal. While there, a world of intellectual endeavor far beyond anything she'd experienced in Jacksonville's segregated schools was revealed to her. She had frequent contact with Arna Bontemps, the noted writer who also held a job as Fisk's librarian. Seeing this respected author in a work setting was important to her because, as she later wrote in a *McCall's* column, ''When our . . . heroes are portrayed as bigger than life, living, working, accomplishing beyond the realm of the normal, when they are depicted as perfect human beings, . . . they are placed so far

from us that it seems impossible that we could ever touch them or mirror who they are in our own lives.''

After just one year at Fisk, Cole was eager to move on to new horizons. In 1953 she transferred to Oberlin College, where her sister was majoring in music. Seventeen-year-old Johnnetta was by then tightly focused on a career in medicine, but an anthropology course (taken to fulfill a liberal arts requirement) and its enthusiastic instructor changed her direction permanently. ''On my own little track, I would have simply taken my science courses, and never would have taken a class with George E. Simpson. This white American professor played Jamaican cult music in the classroom, jumping up and down, beginning to hyperventilate, talking about African retentions in the New World! 'This is what anthropologists try to understand,' said he. 'Good-bye, premed and hello, anthropology!' said I,'' she was quoted as saying in *Ms.* magazine article by Susan McHenry.

After earning her bachelor's degree in anthropology at Oberlin in 1957, Cole went on to graduate study at Northwestern University. There she worked under noted anthropologists Paul J. Bohannan and Melville J. Herskovits. To her surprise, she also fell in love with a white graduate student in the economics program. ''It was not my plan to fall in love with Robert Cole,'' she remarked in *Ms.* ''And I doubt seriously that this man coming from an Iowa dairy farming family . . . intended to fall in love with a black woman from Jacksonville, Florida.'' Nevertheless, the two were married. Robert Cole shared his wife's fascination with Africa, and after their wedding day, they traveled to Liberia to work cooperatively on research that would form the basis of both their dissertations.

Conducted Anthropological Studies Abroad

She did anthropological field studies in villages while he conducted economic surveys of the area. Cole has stated that the experience of living in Africa imparted a unique perspective to her and her husband that helped their interracial marriage endure for more than twenty years, despite the fact that they returned to the United States at the beginning of the black power movement. It was ''a time when for many *black* folk interracial marriage was a problem,'' she was quoted as saying in *Ms.* ''But perhaps because I was working largely in an academic setting, with students, it was not just manageable, it was all right.''

By 1967 Cole had completed her dissertation, ''Traditional and Wage Earning Labor in Liberia,'' received her Ph.D. from Northwestern, and joined her husband as a faculty member at Washington State University. Beginning as an assistant professor of anthropology, she went on to become a key player in the creation of the school's Black Studies program, also serving as director of the program. In 1970, Cole and her husband moved to New England, where she had been offered a tenured position at the University of Massachusetts at Amherst. She spent thirteen productive years there, developing the existing Afro-American Studies program, increasing the interaction between her school and the others in the Connecticut River valley, teaching courses in anthropology and Afro-American studies, and serving as provost of undergraduate education.

Cole's marriage ended in 1982, and the following year she moved on to Hunter College of the City University of New York. She remained on the staff of the anthropology department until 1987 and was director of the Latin American and Caribbean Studies program. She continued her field work, which since her days in Liberia had encompassed studies of households headed by women, the lives of Caribbean women, Cape Verdean culture in the United States, and racial and gender inequality in Cuba.

Wrote on Issues of Culture, Race, and Gender

Cole's focus on cultural anthropology, Afro-American studies, and women's issues all came together in a groundbreaking book published in 1986. *All-American Women: Lines That Divide, Ties That Bind* was cited by numerous reviewers for its perceptive synthesis of issues concerning race, class, gender, and ethnicity. Cole remarked in *Ms.* that her field work has definitely influenced the administrative side of her career: ''I tend to look at problems in ways that I think are very, very much in the anthropological tradition. Which means, first of all, one appreciates the tradition, but second, one also at least raises the possibility that there are different ways of doing the same thing. And it's in that discourse where interesting things can happen.''

When Spelman College began looking for a new president in 1986, finding a black woman for the job was a top priority. When the school was founded in 1880 by white abolitionists from New England, it was conceived as a missionary school where emancipated slave women could learn literacy, practical skills, and Christian virtues. Its first four presidents were white women; the first black to fill the office, Albert Manley, was not hired until the 1950s. When he left in the mid-1970s, a small but very vocal group of students demanded a black woman president for this black woman's school. The search committee had three excellent candidates that fit the criteria, but two of them withdrew from the selection process before it was completed. The third was offered the job, but had already accepted another. Donald Stewart, former associate dean at University of Pennsylvania, was hired. A group of Spelman students reacted angrily to the announcement, locking the trustees in their boardroom for twenty-six hours.

Became President of Spelman College

When Stewart left office ten years later, Cole was clearly the standout choice of all the applicants for the vacancy, not just because of her race and sex but because of her strong background as a scholar, a feminist, and a student of black heritage. ''Her credentials were not only impeccable, but her incredible energy and enthusiasm came through during the personal interview. She showed certain brilliance in every sense of the word,'' Veronica Biggins, co-vice-chair of Spelman's board of trustees, was quoted as saying in *Working Woman.* ''Cole's charismatic personality, cooperative leadership style, and firm 'black womanist' attitude . . . raise[d] expectations for an exciting new era at

Spelman,'' according to a *Ms.* article published shortly after Cole took office. ''While [she] is a highly qualified, purposeful, serious-minded individual, she is also a thoroughly warm and unpretentious *sister*—in both the black and feminist senses of the term.''

Cole's presidency had an exciting kickoff—during her inauguration, Bill and Camille Cosby announced a gift of $20 million to Spelman. Delighted with the donation, Cole was nevertheless quick to point out that there is never enough money. She estimates that fund-raising took up 50 percent of her time. The other half was divided between teaching (one class per term), building up academics, and starting new traditions such as her Mentorship Program, in which CEOs of six major Atlanta corporations are paired with promising students from Spelman. She is committed to building and maintaining a powerful liberal arts program at the school, for it is her belief that a good liberal arts education is the proper foundation for any career. ''I tell my students to write, to learn to think, and the rest will fall in place,'' she told *Working Woman* contributor Audrey Edwards.

Looking to the Future

Cole firmly believes that African American colleges are vital to African American success. She has frequently quoted statistics showing that although only 17 percent of African American students enter African American colleges, 37 percent of those who make it to graduation were attending African American colleges, and a full 75 percent of African American professional women are graduates of African American colleges. She is convinced that these schools give African American students more opportunities to excel, to discover their heritage, and to see role models in their own image. ''I am obviously not an objective soul. I happen to think that this school is the greatest women's college in America,'' she told an interviewer for *Dollars and Sense.* When asked what lies ahead, she responded: ''I would like to think that Spelman has in her future a good deal of continuity and some intriguing changes. . . . Tradition is important at this institution, not just for its own sake, but because it works.''

In September 1996, Cole announced that she would by relinquishing her Spelman College presidency in the spring of 1997. She said that she planned to take a year off before moving on to Emory University to teach anthropology.

In her 1993 book *Conversations: Straight Talk with America's Sister President,* Cole broadens her call for a new order, targeting ''a multiplicity of audiences'' with her message of equality. Mixing enthusiastic discourse on race, gender, and learning with ruminations on her own experiences as an African American woman, she argues for the eradication of racist and sexist views through education, tolerance, and expanded social awareness. While reaching readers of both sexes and all races, Cole marshals the forces of young African American women in the United States to act for change, stating, ''We African American women must cure whatever ails us.''

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Nat Cole

The American musician Nat Cole (Nathaniel Adams Coles; 1919-1965) was beloved by millions as a singer of popular songs, but his forte was piano, in the ''cool'' jazz idiom.

Nathaniel Adams Coles, the youngest son of the Reverend Edwards Coles and Perlina (Adams) Coles, was born on March 17, 1917 (St. Patrick's Day), in Montgomery, Alabama. Cole and his family were moved to Chicago, Illinois, in 1921 by his father, who served as pastor of the Truelight Spiritual Temple on the South Side of Chicago. By the time he reached the age of 12, Cole was playing the organ and singing in the choir of his father's church under his mother's choir direction.

He took piano lessons ''mostly to learn to read, you know. I could play more piano than the teacher.'' Infatuated with show business, Cole formed his own big band, the Rogues of Rhythm, joined by his older brother Eddie, previously bassist with Noble Sissle's orchestra. First recordings of the Rogues, for Decca Records, are now collector's items.

Working with the band in Chicago nightclubs and dance halls enabled Cole to develop both as a pianist and a singer. He was early influenced by the piano styling of Earl Hines and Jimmy Noone's band. Of Noone's theme song, ''Sweet Lorraine,'' he said, ''Man, that was the first song I ever sang.'' The tune, written by the New Orleans clarinetist Mitchell Parish, became a Cole classic.

Leaving the Chicago circuit, Cole and the band joined the Shuffle Along show scheduled to play the West Coast. Brother Eddie declined the engagement and Cole went along to California where, in 1937, he met and married Nadine Robinson, a chorus girl with the show. When the show folded, he and the band played a short-lived booking at the Ubangi Club in Maywood. ''Old musicians never die; they just run out of gigs,'' said Louie Armstrong once, and when Cole's Ubangi gig was over the band broke up and he

went on to do a solo act at the Century Club. From the Century, Cole was hired by Bob Lewis, owner of the Swanee Inn in Hollywood. Lewis insisted on a trio. The booking was for two weeks, but lasted six months.

The Genius of Cole, Moore, and Miller

Cole's first bass player, later to be replaced by the legendary Johnny ''Thrifty'' Miller, was Wesley Prince, who introduced him to Oscar Moore, a movie studio-guitarist. Although the phenomenal Moore was replaced years later by the excellent guitarist Irving Ashby, the trio reached its apex with the combination of the genius of Cole, Moore, and Miller.

The trio wove a fabric of blues licks, riffs, runs, arpeggios, and scalewise invented melodies, classically composed in an original and precise musical logic, as if nothing were left to chance, when, in fact, every note was a calculated risk controlled by the artists' innate rhythmic, harmonic, and melodic sensibilities—absolute freedoms contained by absolute rules of the musical art. Head arrangements were worked up from sheet music in rehearsals, but were not written down. Rehearsal time nods of the head by Cole signaled Moore and Miller and resulted in smooth transitions from piano to guitar solos and piano-guitar riffs, in the Benny Goodman mode. The three musicians each possessed exceptional improvisational melodic gifts which melded original inventions with jazz conventions.

Their harmonic genius added to a constantly swinging rhythm rooted in Miller's unswerving bass line and Moore's driving four to the measure chordal accompaniment—a beat which inspired the envy of contemporary big bands. Cole's accompaniment style, which backed up Moore's improvisational guitar lines and his own singing, was characterized by piano bass-note rockers and comped (chopped) chords executed by the left hand against exquisitely tasteful fill-ins executed by the right hand.

The trio was an original of the jazz combo which prepared future audiences for the small ensembles later to emerge as a consequence of economic retrenchment in the music industry, causing the demise of the big bands on the road circuit at a time when live radio and television broadcasting costs, too, became, for a while, prohibitive of orchestration on the grand scale.

Legend has it that upon an occasion of Cole's after-hours venture into vocalization with the previously predominantly instrumental trio, a young woman present in the club figuratively crowned him the ''King,'' an affectionate nickname which stuck ever after. Among the ''Counts'' of Basie and the ''Dukes'' of Ellington, the title of ''King'' was reverential and emphasized Cole's high place in the enduring art and history of jazz.

After the Swanee Inn, the trio worked night spots in Hollywood and its environs; later, in Chicago, they played on the same bill with the Bob Crosby band and cut eight sides with Decca, including an early rendition of ''Sweet Lorraine,'' one almost identical to their eventual hit on the Capital label. Moving on through Washington, D.C., they arrived in Manhattan in 1941 to play Nick's in Greenwich Village, Kelly's Stable (uptown), and one week at the Paramount, but the pay was ''slim pickens,'' impelling the trio to return to the West Coast, where they played the 331 Club followed by a 10-week tour of Omaha and a return engagement at the 331 for almost a year, which got them through the winter of 1943-1944.

Lean times were followed by big hits. With the arrival of the spring of 1944 came a second Capital recording of ''Straighten Up and Fly Right'' and, on the flip side, ''I Just Can't See for Lookin','' a novelty lyric derived from an old preacher's joke that Cole had composed and set to music about a buzzard who took a monkey for a ride. With personification came gratification and a series of hits: ''Gee, Baby, Ain't I Good to You?'' ''Bring Another Drink,'' ''If You Can't Smile and Say Yes,'' ''Shy Guy,'' and then, two real winners, ''Frim Fram Sauce'' and ''Route 66.''

Constantly together on the road, Cole, Moore, and Miller lived and breathed their music at work and at play, until they played as one. Most often Cole sang solo, but some tunes were rendered in a unison band chant. His piano talent, synthesized from cross-fertilization of Earl ''Fatha'' Hines, Fats Waller, Frankie Carl, Count Basie, Fletcher Henderson, Mel Powell, and Teddy Wilson, was the bridge between the preceding style of Art Tatum and the styles to follow of George Shearing and Oscar Peterson. This lineage is, perhaps, best exemplified in Cole's solo rendition of ''Body and Soul.'' Such is the family way in which jazz musicianship develops: first imitation and then innovation; first convention and then invention. Moore had picked up a few tricks along the way from Django Rinehardt, Eddie Lang

(Salvatore Mussaro), Charley Christian, and Danny Perri; Miller had profited from listening to ''Slam'' Stewart and ''Bobby'' Haggert—but the trio's synthesis was original.

Huge Success as a Single

Cole and some of his Californian friends, including songwriter-singer Frankie Laine, prepared original compositions for what proved to be a successful concert tour, but as success mounted, so the jazz lessened and the popular vocalization increased, and so, too, the trio faded into the background, sometimes appearing with full orchestra in concerti sections; sometimes not appearing at all. With his recording of Mel Torme's ''Christmas Song,'' a new career was launched for Cole which left little room for Moore and Miller; the trio broke up, to be restaffed later on by Cole for occasional gigs. Unfortunately, new success marked the end of old friendship.

There are three major lineages in modern American popular singing. The earliest is the Neapolitan School, which resulted from a fusion of Al Jolson's and Carlo Buti's styles by Russ Columbo, who was the leader in a family of crooners including Harry Lillis ''Bing'' Crosby, Buddy Clark, Perry Como, Dean Martin, and Elvis Presley. The second, the Big Band School, traded Rudy Valley's megaphone for the more sensitive microphone and includes Bob and Ray Eberly, Frank Sinatra, Vic Damone, Steve Lawrence, and Jack Jones. The youngest of the three pre-rock schools is the Cool School, deriving from the harsher toned ancestry of Louis Armstrong, Jimmy Rushing, and Louis Prima to culminate in the smooth, relaxed delivery of Cole, who established a style out of which others grew, including the styles of Mel Torme, Johnny Ray, Johnny Mathis, Oscar Peterson (whose similarity of style with Cole's caused a lifetime contract between them requiring Peterson to refrain from singing), Frankie Laine, Tony Bennett, early Ray Charles, and later, John Pizzarelli, Jr. (son of Bucky).

After seven film contracts with the trio, a long-term contract with the NBC Kraft Music Hall, recording contracts with Decca and Capital, top-ten hits, Metronome Poll awards, Gold Piano and Silver Singing Esquire awards, and a Gold Esquire Guitar award for Moore; after the constant friendship, the countless one-night stands, the concert engagements, and the fame and the fortune, the trio gig was up and Cole was on his own.

Cole never belted a song in his life, but depended on interesting subtleties of vocal timbre and texture and the art of nuance. Even Sinatra admired his intonation. Cole never sang a sour note in his life. He well knew how to hold the vowels and let go of the consonants. He was master of the art of understatement and knew how to capitalize on brief spaces of pregnant silence, as dramatically important to music as sound itself. He mastered the art of rubato, which resulted in an intricate ability to phrase a melodic line and tell a lyric story. The consummate jazz artist became the consummate balladeer, the singer of art and folk songs of the future, an American troubadour.

Cole bought a home in Los Angeles—''my own home,'' he said, but two lives spent in show business had led to divorce from Nadine. He married for a second and last time to singer Marie Ellington, who, although not related, sang with Duke Ellington's band. He and Marie had three daughters: Carol, Timlin, and Natalie. Natalie followed in her father's swinging footsteps.

After the successes of ''Dance, Ballerina, Dance,'' ''Nature Boy,'' and ''Lush Life,'' there came the sudden and most sad end to the artist's life and the beginning of a landmark of native American music. The sound quality of Cole's voice derived not only from his broad Southern dialect (the vowel sounds almost Italian in pronunciation), his impeccable ear, the microphonic amplification of his tone color, his idiosyncratic pronunciation of ''I'', or from his velvet falsetto, but also from his cigarette smoking. On a WNEW New York interview shortly before his untimely death in 1965 by throat cancer, he was asked by host William B. Williams how he could smoke so much and still be a singer. Cole responded by saying he had learned two things, the first thing being that the choice of the right key for a song meant everything, and the second being that smoking helps a singer get a husky sound in his voice that the audience loves—''so, if you want to sing, keep on smoking.''

When Cole died, a consummate jazz artist and a voice millions knew as the voice of a friend was irreplaceably lost to the world.

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Thomas Cole

Thomas Cole (1801-1848) was the founder of the Hudson River school of romantic American landscape painting. He treated the idyllic as well as the formidable aspects of nature in great detail and was also noted for his allegorical subjects.

Thomas Cole was born in Bolton-le-Moors, Lancaster, England, and emigrated with his family to Philadelphia in 1818. They soon moved to Steubenville, Ohio, where Thomas, who had studied engraving briefly in England, taught art in his sister's school. He then tried to be an itinerant portrait painter. Seeking better patronage, he returned to Philadelphia in 1823 to paint landscapes and decorate Japan ware. He took drawing lessons at the Pennsylvania Academy and exhibited there for the first time in 1824.

Moving to New York the following year Cole began to receive recognition and may at this time be said to have set in motion the taste for romantic landscape—a genre which would later become known as the Hudson River school. Taking a trip up the Hudson River, he painted three landscapes. Placed in the window of Coleman's Art Store, they

were purchased at $25 apiece by three well-known artists of the day: John Trumbull, Asher Durand, and William Dunlap. Cole was now established and able to support himself by his landscapes.

Cole moved up the Hudson in 1826 to Catskill. After seeing the great scenic wonders of the White Mountains and Niagara, he sailed for England in 1829 under the patronage of Robert Gilmore of Baltimore. Although Cole admired the paintings of Claude Lorrain and Gaspard Poussin, he spent little time in European museums, preferring to sketch out of doors. After a brief visit to Paris he went down the Rhone River and then to Italy. After nine weeks in Florence he went to Rome, accomplishing most of the journey on foot.

Returning to New York in 1832, Cole was given a commission by an art patron to execute five panels. Known as the *Course of Empire,* these were considerably influenced by J.M.W. Turner's *Building of Carthage,* which Cole had seen in London.

In November 1836 Cole married Maria Barton, whose family home in Catskill became their permanent residence. Commissions came in from William P. Van Rensselaer for *The Departure* and *The Return,* from P. G. Stuyvesant for *Past and Present,* and from Samuel Ward for four panels, the *Voyage of Life*.

In 1841 Cole went to Europe again. On returning home he visited Mount Desert on the coast of Maine and Niagara. At the time of his death on Feb. 11, 1848, he was at work on a religious allegory, the *Cross of the World*.

With the overland expansion of America, people took great interest in their land and the various aspects of nature. Cole established landscape painting as an accepted form of art. He was a Swedenborgian mystic, and his paintings reflect his intensely religious feelings; never dealing with the trivial, his work has a high moral tone. He had a profound reverence for nature, which he depicted sometimes in a tranquil mood and at other times in a state of violence. He makes the viewer feel man as a helpless creature overwhelmed by the all-powerful forces of nature. He frequently placed a highly detailed tree at the right or left foreground (an inheritance from baroque stage settings), and the landscape beyond unfolds as on a stage. His was a highly romanticized version of nature often overlaid with elements of fantasy and sometimes even including medieval or classical ruins.

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Bessie Coleman

Bessie Coleman (1892-1926) was the first African American to earn the coveted international pilot's license, issued in Paris (June 15, 1921) by the Fédération Aéronautique Internationale.

Bessie Coleman was born on January 26, 1892, in a one-room, dirt-floored cabin in Atlanta, Texas, to George and Susan Coleman, the illiterate children of slaves. When Bessie was two years old, her father, a day laborer, moved his family to Waxahachie, Texas, where he bought a quarter-acre of land and built a three-room house in which two more daughters were born.

When George Coleman's hopes for a better living in Waxahachie remained unfulfilled, and with five of his nine living children still at home, he proposed moving again, this time to Indian territory in Oklahoma. There, on a reservation, his heritage of three Native American grandparents would give him the civil rights denied to both African Americans and Native Americans in Texas. In 1901, after Susan refused to go with him, he went to Oklahoma on his own, leaving his family behind in Waxahachie. Susan found work as a domestic, her two sons became day laborers, and Bessie was left to be the caretaker of her two younger sisters.

Education for Coleman was limited to eight grades in a one-room schoolhouse that closed whenever the students were needed in the fields to help their families harvest cotton. Already responsible for her sisters and the household chores while her mother worked, Coleman was a reluctant cotton picker but an intelligent and expert accountant. The only member of the family who could accurately add the total weight of the cotton they picked, she increased the total whenever she could by putting her foot on the scale when the foreman wasn't looking.

Coleman easily established her position as family leader, reading aloud to her siblings and mother at night, winning the prize for selling the most tickets for a church benefit, and assuring her ambitious church-going mother that she intended to ''amount to something.'' After completing school she worked as a laundress and saved her wages until 1910 when she left for Oklahoma to attend Langston University. She left after one year when her funds were exhausted.

Back in Waxahachie Coleman again worked as a laundress until 1915 when she moved to Chicago to live with her older brother, Walter, a Pullman porter. Within months she became a manicurist and moved to a place of her own while she continued to seek—and finally, in 1920, to find—a goal for her life: aviation.

Cultivating the friendship of leaders in South Side Chicago's African American community, Coleman found a sponsor in Robert Abbott, publisher of the nation's largest

African American weekly, the *Chicago Defender*. There were no African American aviators in the area and, when no white pilot was willing to teach her to fly, Coleman appealed to Abbott, who suggested that she go to France. The French, he said, were not racists and were the world's leaders in aviation.

Coleman took French language lessons while managing a chili parlor and, with backing from Abbott and a wealthy real estate dealer, Jessie Binga, she left for France late in 1920. There she completed flight training at the best school in France and was awarded her F.A.I. (Fédération Aéronautique Internationale) license on June 15, 1921. She returned to the United States in September 1921 but soon realized that she needed to expand her repertoire and learn aerobatics if she were to make a living giving exhibition flights. She went back to Europe the following February and for the next six months gained further flying experience in Holland, France, and Germany.

Back in New York in August 1922, Coleman outlined to reporters the objectives she intended to pursue for the remainder of her life. She would be a leader, she said, in introducing aviation to her race. She would found a school for aviators of any race, and she would appear before audiences in churches, schools, and theaters to arouse the interest of African Americans in the new, expanding technology of flight.

Intelligent, beautiful, and eloquent, Coleman often exaggerated her remarkable-enough accomplishments in the interest of better publicity and bigger audiences. She even achieved occasional brief notice from the press of the time, which ordinarily confined its coverage of African Americans to actors, athletes and entertainers or those involved in sex, crime, or violence. But the African American press of the country, primarily weekly newspapers, quickly proclaimed her ''Queen Bell.''

In December 1922, after a number of successful air shows on the East Coast and in Chicago, Coleman walked out on the starring role of a New York movie in production, publicly denouncing the script as ''Uncle Tom stuff'' demeaning to her race. The abrupt move alienated a number of influential African American critics and producers and threatened to end her career. But Coleman bounced back by going to California and air-dropping advertising leaflets for a tire company in exchange for money to buy a JN4, or ''Jenny''—a surplus U.S. Army training plane from World War I.

On February 4, 1923, however, within only days of getting her plane, Coleman crashed shortly after takeoff from Santa Monica en route to her first scheduled West Coast air show. The Jenny was destroyed and Coleman suffered injuries that hospitalized her for three months. Returning to Chicago to recuperate, it took her another 18 months to find backers for a series of shows in Texas. Her flights and theater appearances there during the summer of 1925 were highly successful, earning her enough to make a down payment on another surplus Jenny she found at Love Field, Dallas.

To raise the rest of the money, in January 1926 she returned to the East Coast, where she had signed up for a number of speaking engagements and exhibition flights in borrowed planes in Georgia and Florida. In Florida she met the Rev. Hezekiah Keith Hill and his wife, Viola Tillinghast, community activists from Orlando who invited her to stay with them. She also met Edwin M. Beeman, heir to the Beeman Chewing Gum fortune, whose interest in flying led him to give her the payment due on her airplane in Dallas. At last, she wrote to one of her sisters, she was going to be able to earn enough money to open her school for fliers.

Coleman left Orlando by train to give a benefit exhibition for the Jacksonville Negro Welfare League, scheduled for May 1, 1926. William D. Wills, the young white mechanic-pilot who flew her plane to her from Love Field, made three forced landings en route. Two local pilots who witnessed his touchdown at Jacksonville's Paxon Field said later that the Jenny was so worn and so poorly maintained they couldn't understand how it made it all the way from Dallas. On April 30 Wills piloted the plane on a trial flight while Coleman sat in the other cockpit to survey the area over which she was to fly and parachute jump the next day. Her seat belt was unattached because she had to be able to lean out over the edge of the plane while picking the best sites for her program. At an altitude of 1,000 feet, the plane dived, then flipped over, throwing Coleman out. Moments later Wills crashed. Both were killed.

Coleman had three memorial services—in Jacksonville, Orlando, and Chicago, the last attended by thousands. She was buried at Chicago's Lincoln Cemetery and gradu-

ally, over the years following her death, achieved recognition at last as a hero of early aviation and of her race.

Further Reading

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Samuel Taylor Coleridge

The English author Samuel Taylor Coleridge (1772-1834) was a major poet of the romantic movement. He is also noted for his prose works on literature, religion, and the organization of society.

Born on Oct. 21, 1772, Samuel Taylor Coleridge was the tenth and last child of the vicar of Ottery St. Mary near Exeter. In 1782, after his father's death, he was sent as a charity student to Christ's Hospital. His amazing memory and his eagerness to imbibe knowledge of any sort had turned him into a classical scholar of uncommon ability by the time he entered Jesus College, Cambridge, in 1791. Like most young intellectuals of the day, he felt great enthusiasm for the French Revolution and took his modest share in student protest against the war with France (1793). Plagued by debts, Coleridge enlisted in the Light Dragoons in December 1793. Discharged in April 1794, he returned to Cambridge, which he left in December, however, without taking a degree.

The reason for this move, characteristic of Coleridge's erratic and impulsive character, was his budding friendship with Robert Southey. Both young men were eagerly interested in poetry, sharing the same dislike for the neoclassic tradition. They were both radicals in politics, and out of their feverish conversations grew the Pantisocratic scheme—the vision of an ideal communistic community to be founded in America. This juvenile utopia came to nothing, but on Oct. 4, 1795, Coleridge married Sara Fricker, the sister of Southey's wife-to-be. By that time, however, his friendship with Southey had already dissolved.

Poetic Career

In spite of his usually wretched health, the years from 1795 to 1802 were for Coleridge a period of fast poetic growth and intellectual maturation. In August 1795 he began his first major poem, ''The Eolian Harp,'' which was published in his *Poems on Various Subjects* (1796). It announced his unique contribution to the growth of English romanticism: the blending of lyrical and descriptive effusion with philosophical rumination in truly symbolic poetry.

From March to May 1796 Coleridge edited the *Watchman,* a liberal periodical which failed after 10 issues. While this failure made him realize that he was ''not *fit* for *public* life,'' his somewhat turgid ''Ode to the Departing Year'' shows that he had not abandoned his revolutionary fervor. Yet philosophy and religion were his overriding interests. His voracious reading was mainly directed to one end, which was already apparent in his *Religious Musings* (begun 1794, published 1796)—he aimed to redefine orthodox Christianity so as to rid it of the Newtonian dichotomy between spirit and matter, to account for the unity and wholeness of the universe, and to reassess the relation between God and the created world.

Perhaps the most influential event in Coleridge's career was his intimacy with William and Dorothy Wordsworth, in whose neighborhood he spent most of his life from 1796 to 1810. This friendship was partly responsible for his *annus mirabilis* (July 1797 to July 1798), which culminated in his joint publication with Wordsworth of the *Lyrical Ballads* in September 1798. As against 19 poems by Wordsworth, the volume contained only 4 by Coleridge, but one of these was ''The Ancient Mariner.'' Coleridge later described the division of labor between the two poets—while Wordsworth was ''to give the charm of novelty to things of every day by awakening the mind's attention from the lethargy of custom,

and directing it to the loveliness and the wonders of the world before us,'' it had been agreed that Coleridge's ''endeavours should be directed to persons and characters supernatural, or at least romantic.'' But the underlying world view of the two poets was fundamentally similar. Like Wordsworth's ''The Thorn,'' for example, Coleridge's ''The Ancient Mariner'' deals with the themes of sin and punishment and of redemption through suffering and a loving apprehension of nature.

A second, enlarged edition of Coleridge's *Poems* also appeared in 1798. It contained further lyrical and symbolic works, such as ''This Lime-Tree Bower, My Prison'' and ''Fears in Solitude.'' At this time Coleridge also wrote ''Kubla Khan,'' perhaps the most famous of his poems, and began the ambitious narrative piece ''Christabel.''

In September 1798 Coleridge and the Wordsworths left for Germany, where he stayed until July 1799. In the writings of post-Kantian German philosophers such as J. G. Fichte, F. W. J. von Schelling, and A. W. von Schlegel, Coleridge discovered a world view so congenial that it is almost impossible to disentangle what, in his later thought, is properly his and what may have been derived from German influences. *Sibylline Leaves* (1817) contains lively, humorous accounts of his German experiences.

Personal Difficulties

The dozen years following Coleridge's return to England were the most miserable in his life. In October 1799 he settled near the Wordsworths in the Lake District. The cold, wet climate worsened his many ailments, and turning to laudanum for relief, he soon became an addict. His marriage, which had never been a success, was now disintegrating, especially since Coleridge had fallen in love with Sara Hutchinson, sister of Wordsworth's wife-to-be. Ill health and emotional stress, combined with his intellectual absorption in abstract pursuits, hastened the decline of his poetic power. Awareness of this process inspired the last and most moving of his major poems, ''Dejection: An Ode'' (1802). After a stay in Malta (1804-1806) which did nothing to restore his health and spirits, he decided to separate from his wife. The only bright point in his life during this period was his friendship with the Wordsworths, but after his return to the Lake District this relationship was subject to increasing strain. Growing estrangement was followed by a breach in 1810, and Coleridge then settled in London.

Meanwhile, however, Coleridge's capacious mind did not stay unemployed; indeed, his major contributions to the development of English thought were still to come. From June 1809 to March 1810 he published the periodical the *Friend*. Coleridge's poetry and his brilliant conversation had earned him public recognition, and between 1808 and 1819 he gave several series of lectures, mainly on Shakespeare and other literary topics. His only dramatic work, *Osorio,* which was written in 1797, was performed in 1813 under the title *Remorse*. ''Christabel'' and ''Kubla Khan'' were published in 1816.

Later Works

In April 1816 Coleridge settled as a patient with Dr. Gillman at Highgate. There he spent most of the last 18 years of his life in comparative peace and in steady literary activity, bringing out several works which were to exert tremendous influence on the future course of English thought in many fields: *Biographia literaria* (1817), *Lay Sermons* (1817), *Aids to Reflection* (1825), and *The Constitution of Church and State* (1829). His apparently rambling style was well suited to a philosophy based on an intuition of wholeness and organic unity.

Although Coleridge's conservative idea of the state may appear both reactionary and utopian, his religious thought led to a revival of Christian philosophy in England. And his psychology of the imagination, conception of the symbol, and definition of organic form in art brought to the English-speaking world the new, romantic psychology and esthetics of literature which had first arisen in Germany at the turn of the century.

When Coleridge died on July 25, 1834, he left bulky manuscript notes, which scholars of the mid-20th century were to exhume and edit. The complete publication of this material will make it possible to realize the extraordinary range and depth of his philosophical preoccupations and to assess his true impact on succeeding generations of poets and thinkers.

Further Reading

The standard work on Coleridge is E. K. Chambers, *Samuel Taylor Coleridge* (1938; rev. ed. 1950). Norman Fruman, *Coleridge: The Damaged Archangel* (1971), is a comprehensive study of the man and the poet. Two fine works that combine biography with literary criticism are William Walsh, *Coleridge: The Work and the Relevance* (1967), and Walter Jackson Bate, *Coleridge* (1968).

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Robert Martin Coles

Robert Martin Coles (born 1929) was a social psychiatrist, social critic, and humanist whose work was centered on the daily lives of those Americans—the poor, minorities, the elderly, and especially children—who confront an often oppressive society with dignity and resilience.

Robert Martin Coles was born in Boston, Massachusetts, on October 12, 1929. His parents, especially his father, an engineer, impressed upon him the importance of keen observation and commitment to a better social world, whatever one's professional career. He took his undergraduate degree at Harvard and his medical degree at Columbia University in 1954, with a specialization in child psychiatry. But as a young doctor he was not happy with conventional medical practice in Boston; it did not satisfy his deep interest in the humanities, in literature, in the intersection of the human spirit and the social order. Nor could it resolve his restless conflict: the desire to achieve and succeed and, at the same time, make a real contribution to the understanding of the human condition.

The Opportunity to Integrate Social Idealism

Drafted into the Air Force and sent to Mississippi to a psychiatric hospital, he began to see in the racially segregated society just beyond the military base the opportunity for integrating his social idealism, his psychiatric training, and his literary sensibility (with its debt owed to such writers as James Agree and George Orwell). This included his desire to be an active part of the African American struggle to overcome racial discrimination. With his wife and lifelong collaborator, Jane Halowell Coles, he worked out a method for listening to, and drawing out, those young African American children who were courageously running the gauntlet of jeering mobs in order to take their rightful place in school. This field work, and in particular the story of Ruby Bridges, who integrated the first grade of a school in New Orleans in 1960, laid the foundation for his life's work: the need to understand the most challenging and complex social and economic problems as refracted through the daily lives of ordinary people. (In the process we come to see that we must bring insight and compassion to the analysis of bigoted whites as well as courageous African American children, to the affluent as well as to the poor, to the successful as well as to the failed. It is this quality which David Riesman stressed in his evaluation of Coles: ''There is one important theme he has contributed: antistereotype. Policemen are not pigs, white Southerners are not rednecks, and African Americans are not all suffering in exotic misery. What he is saying is 'People are more complicated, more varied, more interesting, have more resiliency and more survivability than you might think!'')

Coles' first book, *Children of Crisis,* which resulted from his work with African American children, lent its title to a series of volumes. In the decade 1967-1977 he settled in Concord, Massachusetts, earning his living as a writer, staff psychiatrist, and lecturer at Harvard. (Students described his course, Social Science 33, with affection as ''Guilt 33.'') He went on to study in the other four volumes of the series migrant and sharecropper families; Southern, poor families moving north; Indian, Chicano, and Eskimo children; ''the privileged ones,'' rich children; and the spiritual and moral lives of children. Despite the material deprivation, he writes, of children who are poor, they are no more unhappy than rich kids. ''The pathology of childhood depression—and indeed other pathologies we physicians try to treat—are by no means epidemic among the poor, and may be just as common and conspicuous among the well-to-do who have so much and who want so much.'' With Jane Coles he also wrote *Women of Crises,* two volumes (1978 and 1980) about women across the class-race spectrum: ''What it is that certain American women have to struggle for or against as a consequence of their 'background,' and what it is they share (in the way of concrete realities, or hopes and fears).''

A Proflific Writer

Coles was an enormously prolific writer; by the early 1980s there were more than thirty books and more than five hundred articles. By early 1997, that number climbed to over 53 books. Many of them carried on the same conception and approach. They are about miners in Appalachia, children in strife-torn Belfast and apartheid-ridden South Africa, middle Americans, the elderly Spanish-speaking of the Southwest, troubled adolescents. Throughout there is a steady vision of what is wanted, a ''method,'' as Coles was careful to say in quotes. ''Eventually we pull together the words of others and our own observations into what (we can only pray) is a reasonably coherent and suggestive series of portraits, comments, reflections.'' The technique is by no means new. The books of the anthropologist Oscar Lewis, in the same vein, predated Coles's work by a decade. But Coles's psychiatric background deepened the portraits. And the connection of personal lives to oppressive social conditions was made more explicit. We must not only record how the miners talk about the terrible devastation of ''black lung''; we must get rid of black lung.

As the years went by, Coles came to emphasize more and more his role as a writer, a creative writer, with a

particular interest in the life of the spirit as well as the mind. His was a broadly religious outlook, a sense of the Judaic-Christian ethic at work rather than a formal elaboration of a given theology. His many biographies—of the psychiatrist Erik Erikson (1970), of the poet William Carlos Williams (1975), of the writers Flannery O'Connor (1980), James Agee (1985), and Walker Percy (1978)—engaged Coles in this contest, as did the collections of essays, whose titles provide a clue to Coles's central concern: *Harvard Diary: Reflections on the Sacred and Secular* (1988); *A Spectacle unto the World: the Catholic Worker Movement* (1973); *The Moral Life of Children* (1986); *The Call of Stories: Teaching and the Moral Imagination* (1989), and so on.

The Moral Intelligence of Children hopes to further the idea that moral development is every bit as important as intellectual and emotional growth. ''It's interesting how we make these generalizations about ghetto children and forget the parallels among the privileged. In some privileged precincts of America, you have well-educated parents with plenty of money who give their children toys and travel and credit cards. What they don't offer them is moral attention, a sense of connection to the community. The result can be staggering morally. And teachers are left to pick up the pieces.''

In what Coles said was his last book about children he produced *The Spiritual Life of Children* (1990). From interviews of hundreds of children, ages 8 to 13—Christian, Jewish, Islamic, Hopi, secular—he reported what they had to say about how God speaks to them and how they listen and react.

The Core of Social Psychiatry

The core of Coles's social psychiatry is that it shows not only the mental stresses and strains in individual lives but the way in which powerful social and economic forces impinge on those lives and how those persons respond: well and poorly, emotionally and stoically, in resistance and defeat. Since the portraits, the heart of Coles's matter, do not end in solutions or policies, a number of critics of his work argue that we are left only with the sum of these voices; it is all too diffuse, the analysis and the compassion not focused on what is to be done and how. But that was not Coles's task, as he saw it. Rather, he wanted readers to understand, through the depth and complexity of these profiles, how, in the words of C. Wright Mills, personal problems and public issues connect. From that connection we can move on to social change.

1995, The Mind's Fate: A Psychiatrist Looks at His Profession—Thirty Years of Writings is a 1995 collection of his popular articles—book review, memoirs, essays and musings from publications like the *New Yorker,* the *New England Journal of Medicine,* the *New Republic, Commonweal* and the *New York Review of Books,* among others. What we have here is a collection of snapshots of Coles's thinking on this and that, which is valuable to have as Coles has a lot to say.

Coles had little use for many of his colleagues, whom he saw as narrow-minded and condescending, too quick to apply textbook labels and psuedo-diagnoses. In one book review, he extols R.D. Laing, the contrarian and controversial British psychiatrist who is something of a pariah for challenging the distinction between sanity and madness: ''Freud called himself a conquistador, and if the bookkeepers and bureaucrats have now descended upon the psychoanalytic movement' in droves to claim his mantle, all the more reason for a man like Laing to stand fast as the psychoanalyst he is,'' Coles writes. ''I am overpowered by the challenges he issues to what has become a rather conventional profession, very much the property of (and source of solace to) the upper-middle-class American, this century's civis Romanus. To Laing, we psychiatrists are something else, too: willing custodians, who for good pay agree to do the bidding of society by keeping tabs on various deviants,' and in the clutch taking care' of them—the double meaning of the verb being exactly the point.''

Indeed, with the death of Christopher Lasch, Coles stands out as one of a diminishing group of scholars who refute the destructive and anti-democratic specialization that has nearly eliminated the general intellectual—once found in the hard sciences as well as in the history and English departments of the great universities—from public and political life.

Further Reading

In Robert Coles's prodigious output the most accessible work is *The Children of Crisis Series,* 5 volumes, (1967-1977). Among the biographies the studies of the writers Flannery O'Connor and Walker Percy are especially to be recommended: *Flannery O'Connor's South* (1980) and *Walker Percy; An American Search* (1978), and among the essays *The Call of Stories* (1988) and *The Mind's Fate: Ways of Seeing Psychiatry and Psychoanalysis* (1975). A brief but insightful profile of Coles and his work is Paul Wilkes, ''Doctor of Crisis,'' in *New York Times Magazine* (March 26, 1978). □

John Colet

The English theologian and moral reformer John Colet (ca. 1446-1519) founded St. Paul's School and influenced the humanist Erasmus.

The father of John Colet was Sir Henry Colet, twice mayor of London. He was a wealthy man and the father of 22 children, none of whom survived to maturity except John. After early schooling in London, John went to Oxford, where he spent some 20 years as a scholar and lecturer, eventually receiving a doctorate in divinity about 1504.

After earning a master of arts degree, in 1493 Colet went to Italy and France for 3 years, visiting both Rome and Paris. On Colet's return to Oxford, Erasmus reports: ''He publicly and gratuitously expounded all St. Paul's epistles. It was at Oxford that my acquaintance with him began.'' Moreover, wrote Erasmus, Colet's ''opinions differed widely from those commonly received. When I was once praising Aquinas to him as a writer not to be despised among the

moderns, since he appeared to me to have studied both the Scriptures and the early Fathers, and had also a certain unction in his writings, he checked himself more than once from replying and did not betray his dislike.''

In contrast to the elaborate scriptural exegesis then prevalent, Colet preferred to pay careful attention to the context of St. Paul's letters. Although Colet stressed the importance of the literal meaning of the books of the Bible, he was not a fundamentalist.

Colet received priestly orders in 1498 and left Oxford 6 years later to become dean of St. Paul's Cathedral in London. In 1510 he founded St. Paul's School for boys. The essential moral earnestness that suffused all of Colet's teaching and writing was plainly evident in the great trouble he took over the founding of this establishment, which is still one of the great schools of England. As he said in the statutes he devised for it, ''My intent is by this school specially to increase knowledge and worshiping of God and our Lord Jesus Christ and good Christian life and manners in the children.''

At his death Colet left one published work, his convocation sermon of 1512. A fierce attack on the lives of the clergy, this sermon declared that there ''is no need that new laws and constitutions be made, but that those that are made already be kept.''

Further Reading

The standard biography of Colet is J. H. Lupton, *A Life of John Colet* (1887; 2d ed. 1961). Among numerous modern studies the most important are Ernest W. Hunt, *Dean Colet and His Theology* (1956), and Sears R. Jayne, *John Colet and Marsilio Ficino* (1963); both works have excellent bibliographies.

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Sidonie Gabrielle Colette

The French author Sidonie Gabrielle Colette (1873-1954) was concerned with feminine independence in experiencing the joys and sorrows of love. She succeeded in translating a delicate sensibility into a vivid, sensual, and highly imagistic prose.

On Jan. 28, 1873, Sidonie Gabrielle Colette was born in a small Burgundian town, Saint-Sauveuren-Puisaye. In 1893 she married Henri Gauthier-Villars, a Parisian littérateur of doubtful talents and morals. Gauthier-Villars, or Monsieur Willy, as he was known, forced his young wife to produce novels that would satisfy his prurient and financial interests. Her first attempt, *Claudine à l'école* (1900), signed Colette Willy, was quickly a best seller. Three more Claudine novels (*Claudine à Paris, Claudine en ménage, Claudine s'en va*), *Minne,* and *Les Égarements de Minne* were produced in the following five years.

The marriage did not fare as well. After divorcing Willy in 1906, Colette became a music hall mime and traveled the circuits with moderate success for six years. But the discipline of writing imposed by Willy continued to hold her. Before her divorce she had published *Dialogues des bêtes* (1904) under her maiden name, and she continued to sign in this way her subsequent works, *La Retraite sentimentale* (1907), *Les Vrilles de la vigne* (1908), *L'Ingénue libertine* (1909), and *La Vagabonde* (1911). In 1909 she produced and starred in her first play, *En Camarades*.

From 1910 to 1923 Colette was the literary correspondent for the newspaper *Le Matin*. In 1912 she married her editor in chief, Henri de Jouvenel, and the following year they had a daughter, Colette de Jouvenel, whom Colette called ''Bel-Gazou'' in her writings. Although the marriage ended after 12 years, these were especially full years for Colette. She published *La Paix chez les bêtes* (1916), a collection of animal stories, and *Les Heures longues* (1917), a collection of her articles and travel notes; with *Mitsou* (1919) and *Chéri* (1920), she entered into her maturity as a novelist and artist, producing a string of masterpieces of the love novel that was to end with *Gigi* (1944). The heroes and heroines of these novels, which include *Le Blé en herbe* (1923), *La Fin de Chéri* (1926), *La Seconde* (1929), *Duo* (1934), *Le Toutounier* (1939), and *Julie de Carneilhan* (1941), resemble in many respects those of Colette's early

novels. Her preoccupations are still childhood, adolescent love, jealousy, love rebuked, and the search for absolute happiness in physical love.

In 1925 Colette met Maurice Goudeket, a young businessman turned journalist, with whom she was to have her longest and happiest liaison. They were married on April 3, 1935, and were not separated until Colette's death. During her later years Colette was progressively immobilized by arthritis, but she continued to record her impressions, recollections, and fantasies. She published *De ma fenêtre* (1942), *L'Étoile vesper* (1946), and *Le Fanal bleu* (1949), all semiautobiographical works reflecting the years of World War II in Paris.

Official recognition came soon after the war. In 1945 Colette was elected to the Académie Goncourt, over which she presided beginning in 1949, and in 1952 to the Légion d'Honneur. She died in Paris on Aug. 3, 1954.

Further Reading

Two important critical studies of Colette's life and work are Elaine Marks, *Colette* (1960), and Margaret Davies's succinct *Colette* (1961). Also useful are Margaret Crosland, *Madame Colette* (1953), and Maurice Goudeket, *Close to Colette* (1957).

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Gaspard de Coligny

The French admiral and statesman Gaspard de Coligny (1519-1572) was the most prominent leader of the French Protestants, or Huguenots, during the first decade of the religious wars in France.

Gaspard de Coligny was born on Feb. 16, 1519, at his family's château of Châtillon-sur-Loing, the third of four sons of Gaspard de Coligny, Seigneur de Châtillon, and Louise de Montmorency. His mother came from an old and powerful noble house which was headed during Coligny's youth by his uncle, Anne de Montmorency, constable of France and one of the most influential figures in the courts of Francis I and Henry II.

Because of their kinship with Montmorency, Coligny and his brothers Odet and François came into important and lucrative offices and commands. Gaspard was named admiral of France and governor of two major French provinces. As admiral, he became France's first active exponent of colonial expansion in the New World. Between 1555 and 1571 he authorized and supported several colonizing expeditions in an effort to reduce the power of Spain, to find wealth for France, and to provide a haven for French Protestants.

Conversion to Protestantism

Because they belonged to the Montmorency clientage, the Coligny brothers became enmeshed in the bitter rivalry between the constable and the powerful Guise family. This rivalry, originally a political struggle for influence over Henry II, acquired ideological overtones when Gaspard and his brothers converted to Calvinism and the Guises emerged as the foremost defenders of Catholicism. Among the many French nobles to take up the Protestant faith, Coligny stood out because of the sincerity of his conversion and the depth of his attachment to the new faith.

Coligny assumed the role of spokesman for the French Protestants, and his initial hope was to ally with the queen mother, Catherine de Médicis, and work through her to secure toleration for his fellow Huguenots. But the massacre of a Protestant congregation at Vassy in 1562 by the Duke of Guise drove the Protestant nobility, Coligny with them, into armed opposition to the Crown. Three times (1562-1563, 1567, and 1568-1570) Coligny led the Protestants against the armies of the King. After 1562 Catherine de Médicis

alternated reprisals against the admiral with attempts to reconcile him to the King and the Catholic party.

Advocate of War with Spain

In 1571 Coligny returned to the royal court armed with a policy that he was determined to have Charles IX adopt. He yearned for a war against Spain, France's traditional enemy, which would be precipitated by French intervention on behalf of the rebelling Spanish Netherlands. He believed that this war would unite Frenchmen in spite of their religious differences and would help the cause of international Protestantism (the leaders of the revolt in the Netherlands were Calvinists). War against Spain would also allow Coligny to abandon the unwanted role of leader of an opposition faction and would remove the accusation of his enemies that he had been a traitor. This last charge grew out of a treaty with Elizabeth I of England that he had signed in 1562 on behalf of the Protestants of France and which had led to English occupation of Le Havre on the Normandy coast.

Believing that a war with Spain would be disastrous, Catherine de Médicis fought desperately during the summer of 1572 to convince the royal council and her son Charles IX to reject the proposal of war, but Coligny persisted in discussing it with the young king. On August 22 Coligny was fired upon and wounded while walking in Paris. Catherine, the King's brother (later Henry III), and the Duke of Guise were involved in this assassination attempt, which they kept secret from the King.

St. Bartholomew's Night Massacre

When Charles IX initiated an investigation and announced that those involved would be punished severely, Catherine and the others fabricated a supposed Huguenot plot against his life. The overwrought Charles then authorized the assassination of Coligny and other Protestant leaders who had gathered in Paris to celebrate the marriage of the Protestant prince Henry of Navarre to Charles's sister. On the night of Aug. 24, 1572, Coligny was slain in his bed by the attendants of the Duke of Guise and thus became the first of countless victims of the St. Bartholomew's Night massacre.

Further Reading

The best biography of Coligny, sympathetic in tone, is A. W. Whitehead, *Gaspard de Coligny, Admiral of France* (1904). Good for the early years is Eugène Bersier, *Coligny: The Earlier Life of the Great Huguenot* (1884). See also Sir Walter Besant, *Gaspard de Coligny* (2d ed. 1879). Background information is in James Westfall Thompson, *The Wars of Religion in France, 1559-1576* (1909); Paul Van Dyke, *Catherine de Médicis* (2 vols., 1922); and Philippe Erlanger, *St. Bartholomew's Night: The Massacre of Saint Bartholomew* (trans. 1962).

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John Collier

John Collier (1884–1968) was a proponent of American Indian culture. His appointment as Commisioner of Indian Affairs helped shape federal policy toward Native Americans, especially through the Indian Reorganization Act.

A lifelong proponent of social reform, John Collier first became involved in the fight to preserve American Indian culture in the early 1920s, after spending time among the Pueblo of New Mexico. His work led to his appointment as commissioner of Indian Affairs in 1933. In this position he played a vital role in reshaping federal policy toward Indians, primarily through the Indian Reorganization Act of 1934. Rather than forcing Indians to assimilate, the new policy encouraged self-sufficiency among tribes and provided them with the land rights, religious and educational freedom, and organization to achieve it.

Collier was born in Atlanta, Georgia, on May 4, 1884. He was educated at Columbia University and at the College de France in Paris. During his years at Columbia, Collier began to form the social philosophy that would shape his later work on behalf of the American Indians. Under the guidance of teacher Lucy Crozier, Collier began to worry about the adverse effects of the industrial age on mankind. He felt that it made people too materialistic and individualistic, and he argued that American culture needed to rees-

tablish a sense of community and responsibility. ''He believed that dignity and power for the average person, the future of leisure and of realized life, could be ensured only by revitalizing and enriching the primary social group until it was adequate to human nature, and that, to this end, the preservation and nurture of ethnic values was essential,'' Kenneth R. Philp wrote in his essay ''John Collier and the American Indian.''

Collier's philosophy led him to enter the field of social work in 1905, and to concentrate his efforts on assisting immigrants. For ten years, beginning in 1909, he worked at the People's Institute, an organization which tried to build a sense of community in the immigrant neighborhoods of New York City. One of Collier's successes in this role was to convince the city's board of education to keep public schools open after class hours for community activities. From 1915 to 1919 Collier acted as director of the National Training School for Community Workers created by the People's Institute.

Collier moved to California in 1919 to run the state's adult education program. Since this was the era of the red scare, however, he was soon placed under surveillance by the Department of Justice for his ''communistic'' beliefs. As a result, Collier resigned his post within a year and accepted the invitation of bohemian artist Mabel Dodge to visit the Indian Pueblo at Taos, New Mexico. He spent much of the next two years at an art colony near Taos, where he studied the history and current life of American Indians. He soon came to view the communal and cooperative existence of the tribes as a possible solution to the problems he saw in white culture. ''He believed that Pueblo culture offered a model for the redemption of American society because it concerned itself very little with the material aspects of life,'' Philp explained. ''Instead, its goals were beauty, adventure, joy, comradeship, and the relationship of man to God.'' From that point on Collier dedicated himself to preserving Indian culture and securing reforms in the federal administration of Indian affairs.

Collier led the opposition to the Bursum Bill of 1922, which would have taken 60,000 acres of treaty-guaranteed New Mexico lands away from the Pueblos. After successfully defeating the bill, Collier helped form the American Indian Defense Association and became its executive secretary. One of his duties was to serve as editor of the organization's magazine, *American Indian Life*. Through this publication, and through his work as a lobbyist in Washington, D.C., Collier fought for a liberalization of government policy toward the Indians. The trend until this time was toward confiscating Indian lands and suppressing tribal customs and self-government. Collier and his group instead promoted placing increased land and other resources into Indian hands and allowing greater religious and educational freedom.

In recognition of Collier's work, Harold Ickes, Secretary of the Interior under President Franklin D. Roosevelt, appointed Collier commissioner of Indian Affairs in 1933. According to Philp, Ickes chose Collier to lead the beleaguered federal agency because he believed the activist would be ''the best equipped man who ever held this office.'' In the early years of his tenure, Collier initiated reforms at a rapid pace under the Indian New Deal. For example, he issued two executive orders limiting the influence of Christian missionaries on the tribes by prohibiting coercion and restricting religious education at reservation schools. Though his orders met with protests among clergymen of several denominations—and led some to call him an ''infidel'' and an ''atheist''—Collier insisted that ''liberty of conscience in America was never meant to be liberty only for those who professed Christianity,'' Philp noted.

Collier's ''most spectacular attempt to preserve Indian heritage,'' in the view of Philp, occurred in June 1934, when he secured passage in Congress of the Indian Reorganization Act. In its overall effect, this act radically changed the government's official policy on American Indians from one of forced assimilation to one of cultural pluralism. Some of the specific provisions of the act replaced a complex system of individual land allotments with a simpler system of communal lands belonging to tribes; established a fund to buy more land for the reservations; encouraged the tribes to organize their own governments and services; and removed the bans on traditional languages and religions. The act was also used to create an Arts and Crafts board to expand the markets for handmade goods and to provide funds for the college education of qualified Indians.

Collier resigned from his post in 1945 after serving longer than any previous Indian commissioner. Throughout his tenure he was known for his vigorous defense of American Indian rights and culture. Though Collier's successors retreated somewhat from his positions, young American

Indians raised under his Indian New Deal often demonstrated a new militancy in dealing with the government and seemed better prepared to secure their own rights. Collier remained active in the following years, serving as director of the National Indian Institute, as a professor of sociology at the College of the City of New York, and as president of the Institute of Ethnic Affairs. He was also the author of several books, including *Indians of the Americas* (1947), *Patterns and Ceremonials of the Indians of the Southwest* (1949), and *From Every Zenith* (1963). He died in Taos, New Mexico, on May 8, 1968. □

Robin George Collingwood

The English historian and philosopher Robin George Collingwood (1889-1943) did important historical research on Roman Britain and made original contributions to esthetics, the philosophy of history, and the philosophy of mind.

Born at Coniston, Lancashire, R.G. Collingwood received his early education from his father, a painter and a friend and biographer of John Ruskin. Under Ruskin's precepts Collingwood was trained in the arts and crafts in addition to the classical languages. At the age of 14 he went to Rugby to prepare for college. He did brilliant work at Oxford and was elected to a fellowship at Pembroke College in 1912. During World War I he worked in the Admiralty Intelligence Division in London; after the armistice he returned to teaching at Oxford and was elected Waynfleete professor of metaphysical philosophy in 1934.

Throughout his teaching career Collingwood spent his summers working on archeological digs in Britain. He regarded this work as a laboratory in which he could test his philosophical theories about the logic of inquiry and about the relationship between history and philosophy. His many publications in this field culminated in his contribution to the *Oxford History of England*.

Collingwood's philosophical work falls into three periods. There was first a youthful period in which he sought to free himself from the realist doctrines of his Oxford teachers. This culminated in his *Speculum mentis,* a comparative study of five forms of experience arranged in an ascending order of truth: art, religion, science, history, and philosophy.

In the middle period of his writing Collingwood produced *Essay on Philosophical Method*. He expanded the insights of this work in *The Idea of Nature* and *The Idea of History*. His overall conclusion was that it is the task of philosophy to explore the presuppositions by which earlier cultures produced their characteristic views on nature and life. The implication is that once the historical part of this task is done, one can raise philosophical questions about the adequacy or truth value of the varying presuppositions. In his last period Collingwood seemed to deny philosophy any independent role—it is absorbed into the history of thought.

Collingwood's work in the last 5 years of his life shows defects and inconsistencies that can be traced in some measure to his rapidly declining health. In 1938 he suffered the first of a series of strokes which finally incapacitated him. He died on Jan. 9, 1943, leaving a number of manuscripts and incompleted works, some of which were published by his literary executors.

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Edward Knight Collins

The American shipowner Edward Knight Collins (1802-1878) operated transatlantic and coastwise packet ships and was the leading figure in America's most ambitious challenge to Great Britain's merchant marine supremacy in the 19th century.

Edward Collins was born on Aug. 5, 1802, in Truro, Mass. He was a member of an old New England family which had emigrated to Massachusetts from England in the 1630s. His father, Israel Gross Collins, was a sailing ship captain, and Edward followed his father's example in choosing a maritime career.

In 1817 Collins moved to New York City, where he was to live for the rest of his life. He worked in a mercantile house for a time and then made several voyages to the West Indies. He later went into business with his father, conducting a general shipping and commission firm. The association with his father brought some profits, which Collins used to begin his lifetime career as a shipowner.

The first venture of Collins was the purchase of a line of packet ships that sailed between New York and Veracruz, Mexico. In 1831 he acquired a similar packet line in the coastwise trade with New Orleans, his ships carrying general merchandise to the South and returning laden with raw cotton. In 1837 he established a sailing line in the transatlantic commerce between New York and Liverpool. The Liverpool line was known as the "Dramatic Line" because the vessels were all named after leading stage actors.

Collins soon became convinced that the future of commercial shipping lay with steam, not sail. Once England awarded Samuel Cunard a subsidy mail contract in 1838 to underwrite expected losses on Cunard's proposed steam line, the age of steamships had begun. Collins became an enthusiastic lobbyist for American subsidies similar to those

enjoyed by Cunard. In 1847 Congress agreed to such a plan, authorizing the secretary of the Navy to contract with Collins and his associates for the creation of an Amerian version of the Cunard line.

The venture was ill-starred from the first, poorly advised and poorly managed. Five steamships were to be built, all designed for possible conversion to warships. The Collins line (officially the New York and Liverpool Mail Steamship Company) was to run 20 round-trip passenger voyages annually for 10 years, for which the line was to receive $385,000 a year in Federal funds. But the ships cost almost twice the original estimates, and the company was in financial difficulties from the first. Although the ships drew many passengers and were very swift vessels (they were superior to their British competition), the firm lost money consistently even after the subsidy was paid. Poor management, higher than anticipated operating costs, and a series of maritime disasters spelled failure for the effort to outdo British merchant marine supremacy. In 1858 Collins dissolved his company. He died in New York City on Jan. 22, 1878.

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Eileen Collins

On February 4, 1995, at 12:22 a.m. in Cape Canaveral, Florida, thousands of people held their breath as Lieutenant Colonel Eileen Collins (born 1956) launched the U.S. Space Shuttle Discovery into the heavens on her first mission as pilot.

Flames burst from the shuttle's engines as smoke enveloped the launch pad. During the shuttle's violent ascent, acceleration is so forceful that the astronauts are pinned against their seats and breathe with difficulty as G-forces pound against their chests. The shuttle approaches an escape velocity of 3,000 miles per hour and later accelerates to 17,500 miles per hour. From her position inside the craft, U.S. Air Force Lieutenant Colonel Eileen Collins handled the takeoff with extraordinary confidence.

Perhaps piloting the shuttle seemed to be all in a day's work for Collins because she had rehearsed the takeoff hundreds of times in a simulator. She spent the previous month practicing takeoffs and landings for up to 14 hours per day and, during the previous six months, spent an average of three hours per day in the simulator. But the morning of February 4 was the real thing, and there was no room for error. Fear and excitement undoubtedly swelled in Collins as the price of failure was contemplated.

First Woman to Pilot Shuttle

Although Collins's trip was the Discovery's twentieth flight and the sixty-seventh for the shuttle program, the voyage was a special one for a few reasons. First, the Discovery made a history-making rendezvous with the Russian Mir space station. Second, Collins was the first female pilot ever to fly the shuttle. Nineteen other women have been astronauts, beginning with Sally Ride in 1983, and have performed research and made space walks and repairs, but Collins was the first to actually pilot the craft.

Collins's responsibility for the flight included steering the space ship by firing small rockets, monitoring flight instruments, and handling the function of radar and navigation systems. Although the space shuttle was like no other aircraft she had ever been in, she mentioned in an interview with *Ad Astra* magazine before the launch, ''I would say that every aircraft I have ever flown will have some transfer to flying the space shuttle.'' And Colonel Collins has flown many planes, logging over 4,000 hours in 30 different types of aircraft.

With all the flying experience Collins has under her belt, it would seem that she has been flying all of her life, but in fact, she had never stepped into a plane until she was 19 years old. Since Collins's parents could not afford the flying lessons she longed to take, she took part-time jobs to save up the $1,000 she would need. Alan Davis, the retired air force pilot who trained her, told the *New York Times,* ''She was very quick to pick it up. She was very quiet and very reserved, but also very determined and very methodical.''

Dreams of Flight

Collins's flying lessons were a long awaited gift to herself. Since her childhood, she loved going to the airport with her parents and sitting on the hood of their car to watch planes take off as she drank root beer. They would also go to Harris Hill and watch gliders sail off cliffs while she told herself that one day she would be in the cockpit when one of those planes took off. As a teen, she read military books on flying, but she recalled even earlier memories of a love for flight. In fifth grade, she read an article on the pros and cons of the space program. ''Even then, I couldn't understand why we shouldn't spend money on the space program,'' she told *Ad Astra.*

Those were big dreams for a little girl born in the small town of Elmira, New York. Collins is the second of four children of James and Rose Marie Collins, who separated when she was nine years old. Part of Collins's childhood was subsequently spent in public housing, living on food stamps. Apparently, in school, she made a favorable impression on her teachers. Her high school chemistry instructor still remembers exactly where she sat in his class. He told the *New York Times,* ''Second seat, second row,'' pointing to a picture of a shy, long-haired girl in a yearbook.

Collins graduated from Elmira Free Academy in 1974 and registered at Coming Community College. She received her associate's degree in math two years later and had intentions of being a math teacher. She also went on to receive a bachelor of arts in math and economics from Syracuse University. Some interesting things, however, were happening elsewhere in the world. In the same year she graduated from high school, the U.S. Navy accepted its first female pilots. Two years later, the U.S. Air Force accepted their first female pilots. And in 1978, they chose four female applicants from the 120 who applied for Air Force Undergraduate Pilot Training. One of the accepted applicants was Collins.

Also in 1978, the National Aeronautics and Space Administration (NASA) began accepting women into the space program. Ironically, the first female astronauts did their parachute training at Vance Air Force Base in Oklahoma at the same time Collins was there for air force training. Although always intrigued with space, it was the first time Collins realized that being an astronaut was possible. She later credited the other female astronauts who have gone before her. She told *Ad Astra,* ''The fact that women have been in the NASA program since 1978 has helped me assimilate to the program. The first female astronauts were so excellent that it really paved the way for the future of women.'' Nevertheless, Collins felt there was tremendous pressure on her and commented in the *New York Times,* ''I realize I can't afford to fail because I would be hurting other women's chances of being a pilot.''

After graduating from pilot training in 1979 at the age of 23, Collins became the first female flight instructor. From 1979 to 1990, she taught in Oklahoma, California, and Colorado. In addition to giving soldiers flying lessons, she was also a math instructor at the U.S. Air Force Academy in Colorado Springs. A student as well as a teacher, she took pilot training classes at the Air Force Institute of Technology and, at age 32, was the second woman ever to attend Air Force Test Pilot School. Collins also received a master of science degree in operations research from Stanford University in 1986 and a master of arts degree in space systems management from Webster University in 1989.

Chosen by NASA

Then, in January of 1990, NASA selected Collins to become an astronaut. According to NASA biographical data, she was initially assigned to Orbiter systems support. She also served on the astronaut support team responsible for Orbiter prelaunch checkout, final launch configuration, crew ingress/egress, and landing/recovery, and as a spacecraft communicator (CAPCOM). She was later, of course, made space shuttle pilot for the Mir space station rendezvous flight in February of 1995.

The Mir space station is an artificial Russian satellite designed to revolve in a fixed orbit and serve as a base for scientific observation and experimentation. Eventually, the Mir will be permanently occupied, and space shuttles will transport astronauts to and from the station. This mission of February 4, 1995, was a dry run to lay the groundwork for an actual landing scheduled for the summer of that year. Collins explained the mission to a reporter in *Ad Astra:* ''The best comparison to what we are going to do is the Apollo 10 mission that descended to within 15 kilometers of the lunar surface, and the Apollo 11 mission that landed on the Moon.'' The rendezvous continued a trend of international cooperation between Russia and the United States.

Space exploration has also strengthened relationships between other nations, including Canada, Japan, and European countries.

A change in the Spacehab module that the shuttle would be carrying into orbit caused a postponing of the launch, which was originally scheduled for May of 1994. Although the nine-month delay was frustrating, Collins took the extra time to learn the Russian language and familiarize herself with the Mir. Then, just before the next scheduled flight, there was a failure in one of the three navigation units required to control the shuttle's steering. Engineers worked around the clock, and NASA delayed the trip another 24 hours. When the launch finally took place, the astronauts discovered a minor propellant leak on one of the jet thrusters. Though the leak would be manageable, the Russian astronauts became worried about the Mir's exposure to damage by such a close encounter and rearranged the rendezvous for a safer 1,000 feet, instead of the scheduled 38 feet. NASA scientists negotiated with the Russians, reassuring them that their space station was in no danger. The Russians were eventually convinced and agreed to the original 38 foot close encounter. Throughout the obstacles and delays, Collins handled the pressure with amazing calmness.

Collins credits her rugged astronaut training for preparing her for adversity. Although her pilot experience helped, NASA stretched her far beyond anything she thought possible. She recounted in *Ad Astra,* ''20% of our basic astronaut training takes us through land and water survival, parachute training, field trips to all the NASA centers, and geology field trips. . . . About 70% of our basic course concerns learning the space shuttle [and] another part is called enrichment training where we learn a little bit about everything—oceanography, the history of the space program, astronomy, orbital mechanics, weather, medicine—all taught at various intervals to give us a feel for the big picture.''

Collins later noted that the simulator was one of the hardest parts of her training. During an eight-minute artificial launch, trainers input up to 20 different malfunctions. She remarked in *Ad Astra,* ''You have to prioritize and organize quickly: What's wrong? How to fix it? Find the procedure, then do the procedure. Then you get interrupted with another malfunction. Then you have to decide which one will 'kill me' now, in ten seconds, or in minutes.''

As hard as training is in the 1990s, it was much more barbaric 30 years before. Concerning the training of the 1960s, the *Irish Times* wrote, ''[The astronauts later claimed] the physical and psychological tests were devised by a sadist. . . . [They] rode exercise bikes to exhaustion, swallowed a meter-long rubber hose, drank radioactive water and were prodded, tilted, and spun until they couldn't stand.'' Such tests were given to the women who were almost the first female astronauts and who share a special relationship with Collins. Known as FLATS (fellow lady astronaut trainees), the 26 women were tested in 1961 along with male astronauts. Thirteen of them passed, becoming known as the Mercury 13. NASA, however, canceled the project before the women ever soared into the galaxy. Sarah Ratley, one of the Mercury 13, told the *Kansas City Star* after Collins's takeoff, ''We all knew Eileen and just kind of felt like we were there going up with her saying, 'Go, go, go.' It was a feeling as if we had finally made it.''

In April of 1994, the FLATS had an official gathering, to which they had invited Collins. She returned the favor by offering the 11 surviving women special seats for the Mir launch. Collins told a Cable News Network (CNN) correspondent, ''I feel like so many of them have become friends of mine now, and I'm sort of carrying on their dream.'' She offered to carry with her on the shuttle such mementos as a scarf worn by aviator Amelia Earhart, known for various female ''firsts,'' and a pilot's license signed by Orville Wright for the famed flier Evelyn (Bobbi) Trout in 1924. Everyone gave something except Jerri Truhill, who explained on National Public Radio (NPR), ''I told [Collins] she was carrying my dreams, that was all that was necessary.''

When the space shuttle thundered into the horizon early in the morning on February 4, 1995, some of the onlookers cried. Women have come a long way in the field of aviation and astronautics, and Collins took them one step further.

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Marva Collins

Schoolteacher Marva Collins's (born 1936) dedication to Chicago's Westside Preparatory School, which she opened in 1975, moved the producers of television's *60 Minutes* to do a feature on her and inspired a made-for-TV film.

Teachers need nothing more than ''books, a blackboard, and a pair of legs that will last the day,'' Marva Collins told Dan Hurley in *50 Plus* magazine. These three things were essentially all that Collins had when

she opened the Westside Preparatory School in Chicago, Illinois, in 1975 with the $5,000 she had contributed to her pension fund. Disillusioned after teaching in the public school system for 16 years, Collins decided to leave and open a school that would welcome students who had been rejected by other schools and labeled disruptive and ''unteachable.'' She had seen too many children pass through an ineffective school system in which they were given impersonal teachers, some of whom came to school chemically impaired.

A firm believer in the value of a teacher's time spent with a student, Collins rejected the notion that the way to solve the problems faced by U.S. schools was to spend more money. Collins also shunned the audiovisual aids so common in other classrooms because she believed that they created an unnecessary distance between the teacher and the student. By offering a plethora of individual attention tempered with strict discipline and a focus on reading skills, Collins was able to raise the test scores of many students, who in turn went on to college and excelled. ''It takes an investment of time to help your children mature and develop successfully,'' declared Collins in *Ebony.*

Indelible Impression Left by Father

Collins was born Marva Delores Nettles on August 31, 1936, in Monroeville, Alabama. Collins has described her childhood as ''wonderful'' and filled with material comforts that included riding in luxury cars and having her own horse. Her father, Alex Nettles, was a successful merchant, cattle buyer, and undertaker. He lavished attention and praise on his daughter and her younger sister, Cynthia. By challenging Collins to use her mind, he instilled in her a strong sense of pride and self-esteem.

''[My father] never presumed that any task was too challenging for me to try nor any concept too difficult for me to grasp,'' noted Collins in *Ebony.* ''He gave me assignments that helped build my confidence and gave me a sense of responsibility.'' As a child, Collins managed the store's inventory, kept track of invoices, and deposited the store's money in the bank. From these early experiences, she developed the philosophy she would use later in life to teach children, one that entailed providing encouragement and positive reinforcement.

Collins attended Clark College in Atlanta, Georgia. After graduating in 1957 with a bachelor's degree in secretarial sciences, she returned to Alabama to teach typing, shorthand, bookkeeping, and business law at Monroe County Training School. Having never intended to be a teacher, she left the profession in 1959 to take a position as a medical secretary at Mount Sinai Hospital in Chicago. While in the city she met Clarence Collins, a draftsman, whom she married on September 2, 1960.

Left Teaching to Start Her Own School

In 1961 Collins returned to teaching as a full-time substitute in Chicago's inner-city schools because she missed helping youngsters discover the joy of learning. Working against a tide of indifferent teachers who, in Collins' words, were creating ''more welfare recipients'' soon left her weary and angry. With her pension money and the support of her husband, Collins opened the Westside Preparatory School in the basement of Daniel Hale Williams University.

Collins made a point of not accepting federal funds because she did not want to abide by all the regulations that such backing required. Craving more independence than she had in the university setting, Collins soon moved the school into the second floor of her home, which she and her husband had renovated to accommodate approximately twenty children ranging from four to fourteen years old. Located in one of Chicago's poorest neighborhoods, the school was eventually moved to its own building near Collins's home. Shortly after this move, enrollment increased to over two hundred students.

The Media Focus on Collins

Collins started attracting media attention in 1977 after an article on her and the Westside Preparatory School appeared in the *Chicago Sun-Times.* Several national publications printed her story, and she was featured on the popular television program *60 Minutes* in an interview with Morley Safer. In 1981 CBS presented a Hallmark Hall of Fame special entitled *The Marva Collins Story,* starring Cicely Tyson.

Late in 1980 Collins was considered for the post of secretary of education by U.S. President Ronald Reagan. Preferring to continue teaching and running her school, Collins announced that she would not accept the position if it were offered to her. She believed that she could make a

bigger difference by working with the children in Chicago than she could by immersing herself in the paperwork the job in Washington, D.C., would surely bring. The Chicago school board and the Los Angeles County school system also offered her positions. Again, she declined.

Collins's method of teaching, spelled out in her 1982 book *Marva Collins' Way,* provides students with a nurturing atmosphere in which they learn the basics—reading, math, and language skills. Gym class and recess are considered superfluous. When writing about Collins and her school, many journalists comment on the familiar sight of young children reading such classics as *Aesop's Fables* and works by William Shakespeare and Geoffrey Chaucer. Each day students write papers and memorize a quotation of their choice. In addition, they are expected to read a new book every two weeks and to report on it.

Collins guides all of this activity with a strong dose of love and personal concern for each student. Any child who has to be disciplined understands that it is the behavior, not the child himself, that is objectionable. In an interview in the *Instructor,* Collins pointed out that ''teacher attitude is very important'' and that she believed that the ''children should be given a lot of my time.''

Collins and School Criticized

In 1982, however, Collins was assailed by criticism from several fronts. Charges against her ranged from accepting federal funds—she had always adamantly claimed that she would not—to reports that she had exaggerated her students' test scores. An independent investigation revealed that Collins received $69,000 through the Comprehensive Employment and Training Act (CETA). Collins refuted these charges early in 1982 as a guest on the *Phil Donahue Show,* during which she claimed that the CETA money had come to her through a social services agency and that she had no idea the money had originated in Washington, D.C.

A majority of the parents of Westside's students rallied behind her, declaring that they were pleased with the work Collins was doing with their children. Support also came from Morley Safer who had stayed in contact with Collins after her appearance on *60 Minutes.* In the March 8, 1982, issue of *Newsweek,* Safer was quoted as saying: ''I'm convinced that Marva Collins is one hell of a teacher.''

Kevin Ross, a former Creighton University basketball star, would no doubt agree with Safer. Ross came to the Westside Preparatory School in the fall of 1982 because he had not acquired basic education skills after four years of college. Working with Collins, Ross was able to double his reading and math scores and triple his language score within one school year.

Collins chose Ross to deliver the commencement address at Westside's eighth grade graduation. He was quoted in *Newsweek* as telling the graduating class to ''learn, learn, and learn some more'' so that the debate on the potential of inner-city school children would become ''as obsolete as covered wagons on the expressway.'' Others also support Collins's work. She received donations from many individuals, most notably rock star Prince, who became cofounder and honorary chairman of Collins's National Teacher Training Institute, created so Collins could retrain teachers using her methodology.

Shortly before her 50th birthday, Collins was interviewed by *50 Plus* magazine and was asked if she felt, after all the media hype, that she had passed her peak. She responded: ''All of that means nothing, except what I get for the children. Those were fleeting moments. . . . Being a celebrity isn't important. It's what the children learn that's important.'' Material possessions are not what matters to Collins; what does matter is that she be remembered for her contribution to society. She expressed the fundamental purpose of her work when she told an *Instructor* correspondent, ''I take the children no one else wants.''

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Michael Collins

The Irish revolutionary leader Michael Collins (1890-1922) was a founder of the Irish Free State.

Michael Collins was born near Clonakilty, County Cork, on Oct. 16, 1890. He was educated at local primary schools and went to London in 1906 to enter the civil service as a postal clerk. For 10 years Collins lived in London, where he became active in various Irish organizations, the most important of which was the Irish Republican Brotherhood (IRB), a secret society dedicated to the overthrow of British rule in Ireland.

Collins returned to Ireland in 1916 to take part in the Easter Rising and after its suppression was interned in North Wales with most of the other rebels. When the internees

were released in December 1916, he went to Dublin, where his keen intelligence and dynamic energy soon secured him a position of leadership in the reviving revolutionary movement.

After their victory in the general election of December 1918, the revolutionaries established an Irish Parliament, Dail Eireann, in January 1919. The Dail proclaimed an Irish Republic and set up an executive to take over the government of the country. British attempts to suppress the republican movement were met with guerrilla warfare by the Irish Republican Army (IRA). Collins played the most important role in this struggle. As director of intelligence of the IRA, he crippled the British intelligence system in Ireland and replaced it with an effective Irish network. At the same time he performed other important military functions, headed the IRB, and, as minister of finance in the Republican government, successfully raised and disbursed large sums on behalf of the rebel cause. Despite constant efforts the British were unable to capture Collins or stop his work. The ''Big Fellow'' became an idolized and near-legendary figure in Ireland and won a formidable reputation in Britain and abroad for ruthlessness, resourcefulness, and daring.

After the truce of July 1921, Collins reluctantly agreed to President Eamon De Valera's request to serve on the peace-making delegation headed by Arthur Griffith. During the autumn negotiations in London, the British government firmly rejected any settlement that involved recognition of the republic. Instead its representatives offered Dominion status for Ireland, with the right of exclusion for loyalist Northern Ireland. Collins decided to accept these terms, in the belief that rejection meant renewal of the war and quick defeat for Ireland and that the proposed treaty would soon lead to unity and complete freedom for his country. Using these arguments, he and Griffith persuaded their fellow delegates to sign the treaty on Dec. 6, 1921, and Dail Eireann to approve it on Jan. 7, 1922.

De Valera and many Republicans refused to accept the agreement, however, contending that it constituted a betrayal of the republic and would mean continued subjection to Britain. As the British evacuated southern Ireland, Collins and Griffith did their best to maintain order and implement the treaty but found their efforts frustrated by the opposition of an armed Republican minority. Collins sought desperately to pacify the antitreaty forces without abandoning the treaty but found it impossible to make a workable compromise.

In late June 1922, after the population had endorsed the settlement in an election, Collins agreed to use force against the dissidents. This action precipitated civil war, a bitter conflict in which the forces of the infant Irish Free State eventually overcame the extreme Republicans in May 1923. Collins did not live to see the end of the war; he was killed in ambush in West Cork on Aug. 22, 1922, just 10 days after the death of Arthur Griffith.

Much of Collins's success as a revolutionary leader can be ascribed to his realism and extraordinary efficiency, but there was also a marked strain of idealism and humanity in his character which appealed to friend and foe alike. The treaty that cost him his life did not end partition, as he had hoped, but it did make possible the peaceful attainment of full political freedom for most of Ireland.

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William Collins

The English poet William Collins (1721-1759) excelled in the descriptive or allegorical ode. He also

wrote classical odes and elegies and lyrics marked by delicate and pensive melody.

William Collins was born on Dec. 25, 1721, in Chichester. His father was a prosperous merchant who was twice elected mayor. In 1733 Collins entered Winchester, intending to study for the clergy. There he began his lifelong friendship with Joseph Warton and his own poetic career. In 1739 his short poem ''To a Lady Weeping'' was published in the *Gentleman's Magazine*. The following year he entered Queen's College, Oxford, but soon transferred to Magdalene. While at Oxford, he published his *Persian Eclogues* (1742), the only one of his works that was highly regarded during his lifetime.

Having abandoned his plan to enter the clergy, Collins left Oxford. With a small inheritance from his mother, in 1744 he settled in London to become a man of letters. Here he frequented the coffee houses and made friends with David Garrick and Samuel Johnson, who described him as a man ''with many projects in his head and little money in his pocket.'' Among Collins's many projects which came to nothing were a commentary on Aristotle's *Poetics* and a history of the Renaissance.

In 1746 Collins and Warton planned the joint publication of their odes, but Robert Dodsley, to whom they submitted their manuscript, judged that Collins's work would have little public appeal and published only Warton's. Although Collins's *Odes on Several Descriptive and Allegorical Subjects* was soon undertaken by another publisher, Dodsley's rejection and the subsequent failure of the *Odes* mortified Collins deeply.

Collins continued to write and to practice the pictorial technique announced in the *Odes*. He made literary friendships with James Thomson and with lesser writers such as John Home and Christopher Smart. His most personal poem, the *Ode Occasioned by the Death of Mr. Thomson* (1749), was the last of his works published during his lifetime. Shortly after Thomson's death he sent John Home a manuscript of *An Ode on the Popular Superstitions of the Highlands of Scotland,* a superb poem which anticipates many of the attitudes of the romantic revival.

About this time Collins received a legacy from his uncle and retired to Chichester to carry out some of his ambitious projects. But he became threatened with insanity and sought relief in a trip abroad. When this failed to restore his health, he was committed to an institution. He was later released to the care of his sister, but he never recovered. Collins died on June 12, 1759.

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William Wilkie Collins

The English author William Wilkie Collins (1824-1889) wrote intricately plotted novels of sensational intrigue which helped establish the conventions of modern detective fiction.

Wilkie Collins was born in London on Jan. 8, 1824, the son of a successful painter. Leaving school in his sixteenth year, he was apprenticed to a tea importer but had little enthusiasm for business. As a young man, he both wrote and painted. He published a number of articles and stories, exhibited a picture at the Royal Academy, and was an early supporter of the Pre-Raphaelite Brotherhood. His first published novel, *Antonina, or the Fall of Rome* (1850), was modeled on the historical fiction of the popular Edward Bulwer-Lytton.

Collins met Charles Dickens in 1851 and became one of his closest friends. Most of his early stories and novels appeared in Dickens's magazines *Household Words* and *All the Year Round,* and through participation in Dickens's elaborate amateur theatricals he was encouraged to try his hand at drama. However, Collins's melodramas, although popular in their day, are now largely forgotten.

In the novels *Basil* (1852), *Hide and Seek* (1854), and *The Dead Secret* (1857), Collins placed sensational incident in a realistic contemporary middle-class setting and devel-

oped the technique of gradually unfolding a mystery introduced at the beginning of the story.

The Woman in White (1860), based on an incident that had occurred in France some 70 years earlier, marked the maturing of Collins's art and was an immediate popular success on both sides of the Atlantic. In it a scheme to rob a woman of her fortune turns on the existence of a mysterious double who dies and is substituted for the victim. The extraordinarily complex maneuvers of the villain are made even more mystifying by Collins's device of narrating the events through a series of limited observers. Although *Armadale* (1866) contained no mystery, its plot was even more complex and its atmosphere even richer. *The Moonstone* (1868) was Collins's greatest achievement and set a permanent standard for detective fiction. Told, like *The Woman in White,* from a number of limited points of view, it dealt with the recovery by three Brahmins of a diamond stolen from an Indian idol.

After *Man and Wife* (1870), a novel on the problem of the marriage laws, Collins's works concentrate on social issues. But his style was not suited to this type of novel, and he was also becoming deeply addicted to opium after taking laudanum for rheumatic gout.

Collins never married but maintained a rather enigmatic relationship with two women, one of whom lived with him for almost 30 years. He died on Sept. 23, 1889, after prolonged illness.

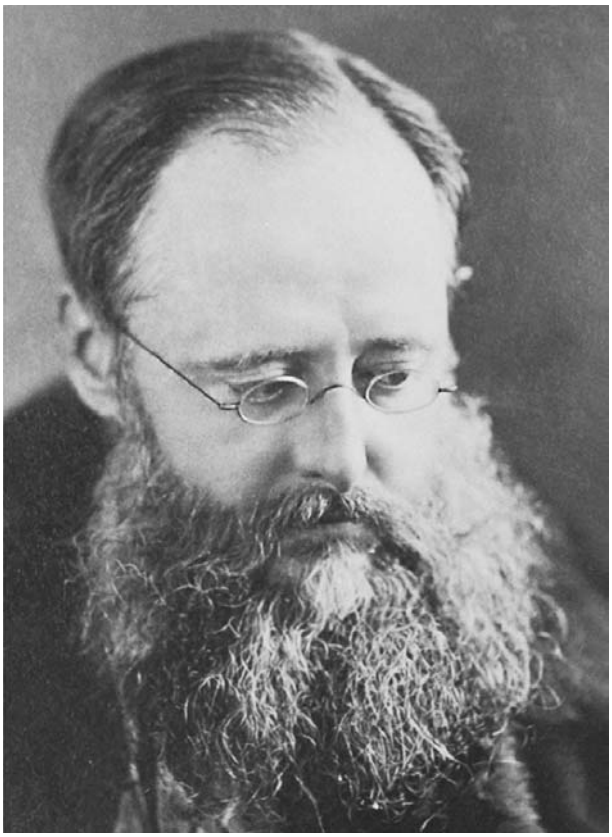

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Fernando Collor de Mello

Brazilian businessman and politician Fernando Collor de Mello (born 1949) became that nation's youngest president in 1990. He brought a dynamic, effervescent style to the leadership of a nation saddled with enormous debt and pressing social problems.

Fernando Collor de Mello was elected president of Brazil on December 15, 1989, and inaugurated on March 15, 1990. A former journalist and media entrepreneur, Collor was the first popularly-elected president of Brazil since 1960, and, at age 40, that republic's youngest chief executive ever.

Born in Rio de Janeiro on August 12, 1949, Collor was raised largely in the poverty-ridden interior state of Alagoas, far from the centers of Brazilian power. His father, a wealthy businessman, served as governor of Alagoas, and other members of the Collor family served in government and business in positions of influence. He studied economics and journalism at the state's Federal University in Brasilia and began his career within the Collor family empire. Phenomenally successful as a media businessman, Collor gathered both wealth and renown, and gained some international notoriety as somewhat of a playboy. He first married Lilibeth Monteiro de Carvalho, a teenage aristocratic heiress in 1975, with whom he had two sons, but they divorced in 1981. He entered politics in 1979 when he became mayor of Maceió, capital city of Alagoas. He served ably in that capacity until 1982, and then decided to take advantage of the policy of *abertura,* or gradual political democratization, permitted by General João Batista

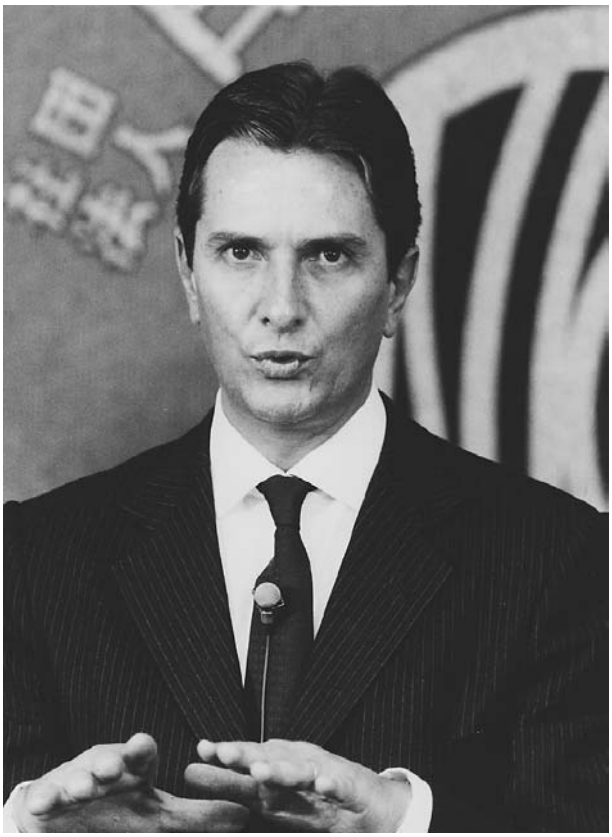

Figueiredo, last of the five generals who ruled Brazil from 1964 to 1985.

In 1982 he was elected to the Brazilian Chamber of Deputies, serving the nation in Brasilia for four years as its youngest congressman, representing Alagoas. While in Congress his interest in, and official concern with, economic matters became marked, and he achieved sufficient publicity as a no-nonsense financial reformer. His special cause was the long-neglected northeast, including Alagoas, and he was easily elected governor of his home state in 1986. Meanwhile, in 1984, he had been remarried to Rosane Malta, a college freshman from Alagoa.

As governor, Fernando Collor won a reputation for his statewide economic reforms, focusing on administrative efficiency, campaigns against corruption, and championship of major new social welfare measures. Regardless of his own personal wealth and good looks, the energetic governor gained a strong and devoted following among his state's less-advantaged. A national reputation was assured for his prosecution of highly paid state bureaucrats, and he became known as ''the hunter of the Maharajahs.''

The young governor and his wife were the center of a Brazilian state ''Camelot,'' his outgoing, charming personality enhanced by an almost fanatical devotion to physical fitness and sports—he was national karate champion, among other distinctions. Able to communicate easily in English, French, Spanish, and Italian as well as his native Portuguese, Collor was often in the company of distinguished foreign visitors. He was, in short, something of a media event himself.

In 1989 Collor began his campaign for the presidency as candidate of the small National Reconstruction party, which controlled but five percent of the seats in Congress. Pledging to restructure the national economy, to protect the environment and ecology, and to initiate a responsible fiscal policy (which includes privatization of inefficient publicly-owned industries), Collor unleashed a media blitz unparalleled in Brazilian history. A bitter reaction by his two opponents revived long-standing class and religious antagonisms.

Although polls showed some erosion in support as the November 15 election approached, Collor's vision of ''O Brasil Novo'' (''The New Brazil'') inspired enough voters of all social classes to lead the field of six candidates in the election, albeit with less than the constitutionally-mandated majority of votes cast.

Thus, a run-off election was scheduled for December 15, pitting Collor, an admirer of free-market economics and (more than any other Brazilian leader) the United States, against Leftist Luis ''Lula'' da Silva, candidate of the Workers' party. The final campaign was fierce and vitriolic, but despite Collor's elite status, his vision of a strong and modern Brazil, tied to the world's advanced democracies and combating both horrific inflation (up to 80 percent monthly) and government corruption, was sufficient to give him a slender electoral majority of 53 percent.

To help boost his image at home and give himself credibility abroad, the president-elect launched himself into a whirlwind of visits to foreign leaders. Following trips to neighboring Argentina, Paraguay, and Uruguay, his next official venue was—pointedly—the United States, where he conferred with President George Bush and other government and international lending organization officials. He then continued on, maintaining an exhausting pace, to Tokyo, Moscow, Bonn, Rome, Paris, London, Lisbon, and Madrid. All made for colorful and heartening headlines in Brazil while generating goodwill and initial trade and debt talks abroad. Somehow, amidst this whirlwind, he also restructured Brazil's executive branch, reducing the 23 Cabinet departments to 12 ''super ministries.'' The key Ministry of the Economy he surprisingly gave to 36-year-old economist Zelia Cardoso de Mello.

By the date of his March 15 inauguration it was clear that Collor was poised to act immediately on two crucial fronts, both of them sensitive in the extreme. Announcing that ''Brazil's efforts with the Third World have not given us anything concrete,'' Collor signaled a major shift in Brazilian foreign policy designed to bond and integrate the nation with the United States (and other nations of the hemisphere) and the other important Western industrialized states. Domestically, in an attempt to curtail inflation, he announced a return to the *cruzeiro* unit of currency and a draconian package of economic austerity measures. Within this package was abandonment of wage and price indexing, temporary freezes of both, a crackdown on tax-dodgers, severe paring of the ranks of the federal bureaucracy, a freeze of 18 months on bank accounts, and a start on renegotiating Brazil's $110 billion foreign debt.

Collor confronted truly daunting problems, but he did so with a stronger rating in the polls than he enjoyed on election day, and many Brazilians were betting that his youth, optimism, ''can do'' attitude, and seemingly boundless energy would triumph. In 1991 Collor focused government attention on the need for creating home reservations for Brazil's native peoples. He also mounted a campaign urging the Group of Seven, the creditor nations, to help Brazil protect the Amazon Rainforests.

His reform efforts failing to produce progress in the eyes of the Brazilian public, Collor was impeached by the Chamber of Deputies on corruption charges in the fall of 1992. Before the trial began in December, and maintaining his innocence, he stepped aside to allow Vice-President Itamar Franco to become acting president. At the opening of his impeachment trial before the Brazilian Senate, Collor announced his resignation. He was convicted of corruption charges by a vote of 76 to 3. He was then barred from holding public office for eight years, and also faced possible criminal prosecution. In 1994, Collor was exonerated by the highest court in the land of all charges brought against him.

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Samuel Colt

The American inventor and manufacturer Samuel Colt (1814-1862) first developed and popularized the multishot pistol, or revolver, which found wide use in the last half of the 19th century, especially in the American West.

Samuel Colt was born in Hartford, Conn., the son of a prosperous cotton and woolen manufacturer. In 1824 his father sent him to work in one of his dyeing and bleaching establishments; Colt attended school at the same time. His behavior in school, however, was such that his father sought to discipline him by sending him on a sea voyage as an ordinary seaman. It was a one-year trip to India and the Orient, and it was apparently on this voyage that young Colt began to work on a revolving pistol. On his return he worked for a year in his father's bleachery and then left to travel on his own. Little is known of his activities for the next few years, but for at least a part of that time he billed himself as ''Dr. Coult'' and gave popular lectures on chemistry and demonstrated the effects of laughing gas.

Colt continued to work on his idea for a pistol and by 1831 had constructed at least two versions of it. By 1833 he had made both a pistol and a rifle on the principles which he later patented in the United States. Just about this time he wandered off to Europe, where he acquired patents in both France and England. He returned to America in 1836 and received an American patent that year. The primary feature of his pistol was a revolving cartridge cylinder which automatically advanced one chamber when the gun was cocked.

During 1836 Colt built a factory in Paterson, N.J., to make his revolvers, but failing to receive a contract from the government he was unable to produce and sell the gun in quantity. Forced to sell the patent for his revolver, he turned to the problem of submarine warfare, receiving some financial help from the government to build an experimental submarine battery.

In 1846, with the declaration of war against Mexico, the demand for guns rose, and Colt was given a government contract for 1000 of his revolving pistols. Quickly he bought back his patents and opened an armory in New Haven, Conn. This new government patronage, coupled with the growing popularity of the gun in the West (where it was ideally suited to the new kind of horseback warfare being carried out against the Indians) brought Colt financial success at last. His exhibit at the 1851 Crystal Palace international exhibition in London caused widespread comment—for the excellence of his weapons, but most importantly for the example they gave of the mass production of interchangeable parts, which came to be known as the American system of manufactures. In 1855 Colt built his great armory at Hartford, Conn. (the largest private armory of its time), and he lived out his life as a prosperous and respected manufacturer.

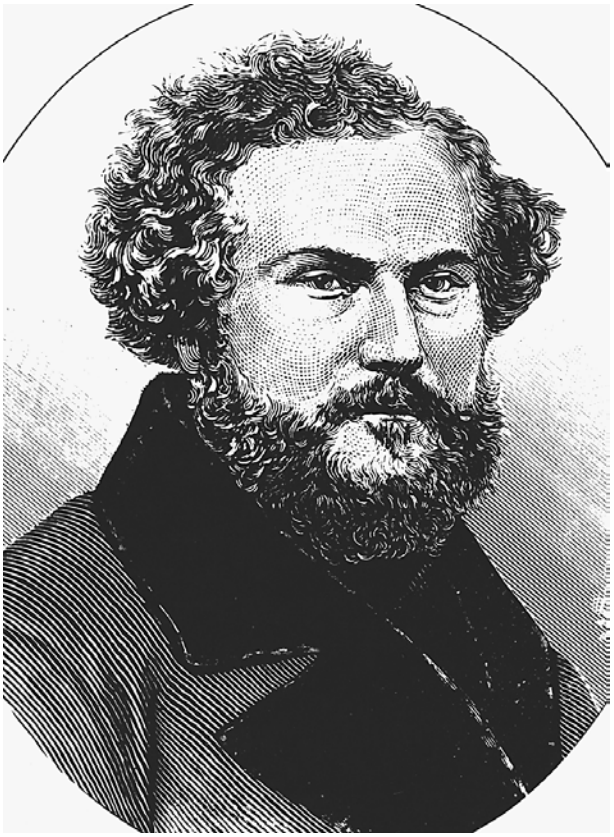

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John Coltrane

Saxophone player John Coltrane (1926-1967) created an innovative form of music that continues to influence modern jazz musicians, even more than two decades after his death.

Legendary saxophone virtuoso John Coltrane continues to influence modern jazz even from the grave. Coltrane's death more than two decades ago only enhanced his reputation as an artist who brought whole new dimensions to a constantly innovative musical form. The ''sheets of sound'' and other bizarre stylistic elements that characterize Coltrane's jazz sparked heated debate at the time of their composition. Today his work is still either hailed as the very pinnacle of genius or dismissed as flights of monotonous self-indulgence. In an *Atlantic* retrospective, Edward Strickland calls Coltrane ''the lone voice crying not in the wilderness but from some primordial chaos'' whose music ''evokes not only the jungle but all that existed before the jungle.'' The critic adds: ''Coltrane was attempting to raise jazz from the saloons to the heavens. No jazzman had attempted so overtly to offer his work as a form of religious expression. . . . In his use of jazz as prayer and meditation Coltrane was beyond all doubt the principal spiritual force in music.''

''Last Great Leader''

Andrew White, himself a musician and transcriber of many of Coltrane's extended solos, told *Down Beat* magazine that the jazz industry ''has been faltering artistically and financially ever since the death of John Coltrane. . . . Besides being one of our greatest saxophonists, improvisors, innovative and creative contributors, Coltrane *was* our last great leader. As a matter of fact, he was the *only* leader we've had in jazz who successfully maintained an evolutionary creative output as well as building a 'jazz star' image. *He merged the art and the money.*''

John William Coltrane, Jr., was born on the autumn equinox, September 23, 1926. He was raised in rural North Carolina, where he was exposed to the charismatic music of the Southern church—both of his grandfathers were ministers. Coltrane's father also played several instruments as a hobby, so the young boy grew up in a musical environment. Quite on his own, he discovered jazz through the recordings of Count Basie and Lester Young. He persuaded his mother to buy him a saxophone, settling for an alto instead of a tenor because the alto was supposedly easier to handle.

Showed Saxophone Talent Immediately

Coltrane showed a proficiency on the saxophone almost immediately. After briefly studying at the Granoff Studios and at the Ornstein School of Music in Philadelphia, he joined a typical cocktail lounge band. Then he played for a year with a Navy band in Hawaii before landing a spot in the Eddie Vinson ensemble in 1947. He was twenty-one at the time. For Vinson's band Coltrane performed on the tenor sax, but his ears were open to jazz greats on both alto and tenor, including Charlie Parker, Ben Webster, Coleman Hawkins, Lester Young, and Tab Smith. After a year with Vinson, Coltrane joined Dizzy Gillespie's group for one of his longest stints—four years. By that time he had ''paid his dues'' and was experimenting with composition and technical innovation.

The 1950s saw a great flowering of modern jazz with the advent of artists such as Miles Davis and Thelonious Monk. Coltrane played horn for both Davis and Monk; the latter showed him tricks of phrasing and harmony that deepened his control of his instrument. Coltrane can be heard playing tenor sax on Davis's famous Columbia album *Kind of Blue,* a work that hints of the direction Coltrane would ultimately follow. Strickland writes of the period:

''Coltrane's attempt 'to explore all the avenues' made him the perfect stylistic complement to Davis, with his cooler style, which featured sustained blue notes and brief cascades of sixteenths almost willfully retreating into silence, and also Monk, with his spare and unpredictable chords and clusters. Davis, characteristically, paid the tersest homage, when, on being told that his music was so complex that it required five saxophonists, he replied that he'd once had Coltrane.''

Exhausted Every Possibility for His Horn

What Coltrane called ''exploring all the avenues'' was essentially the quest to exhaust every possibility for his horn in the course of a song. He devoted himself to rapid runs in which individual notes were virtually indistinguishable, a style quickly labeled ''sheets of sound.'' As Martin Williams puts it in *Saturday Review,* Coltrane ''seemed prepared to gush out every conceivable note, run his way a step at a time through every complex chord, every extension, and every substitution, and go beyond that by reaching for sounds that no tenor saxophone had ever uttered before him.'' Needless to say, this music was not easily understood—critics were quick to find fault with its length and monotony—but it represented an evolution that was welcomed not only by jazz performers, but by composers and even rock musicians as well.

In 1960 Coltrane formed his own quartet in the saxophone-plus-rhythm mode. He was joined by McCoy Tyner on piano, Elvin Jones on drums, and Jimmy Garrison on bass, all of whom were as eager as Coltrane to explore an increasingly free idiom. Finally Coltrane was free to expand his music at will, and his solos took on unprecedented lengths as he experimented with modal foundations, pentatonic scales, and triple meter. His best-known work was recorded during this period, including ''My Favorite Things,'' a surprising theme-and-variations piece based on the saccharine Richard Rogers tune from ''The Sound of Music.'' In ''My Favorite Things,'' writes Williams, Coltrane ''encountered a popular song which had the same sort of structure he was interested in, a folk-like simplicity and incantiveness, and very little harmonic motion. . . . It became a best seller.''

Extent of Jazz Legacy Realized

By 1965 Coltrane was one of the most famous jazz artists alive, acclaimed alike in Europe, Japan, and the United States. Critics who had once dismissed his work ''all but waved banners to show their devotion to him,'' to quote Strickland. Not surprisingly, the musician continued to experiment, even at the risk of alienating his growing audience. His work grew ever more complex, ametric, and improvisatorial. Coltrane explained his personal vision in *Newsweek.* ''I have to feel that I'm after something,'' he said. ''If I make money, fine. But I'd rather be striving. It's the striving, man, it's that I want.''

Coltrane continued to perform and record even as advancing liver cancer left him racked with pain. He died at forty, only months after he cut his album *Expression.* The subsequent years have revealed the extent of his legacy to jazz, a legacy based on the spiritual quest for meaning and involvement between man, his soul, and the universe. Strickland concludes: ''Those who criticize Coltrane's virtuosic profusion are of the same party as those who found Van Gogh's canvases 'too full of paint.' . . . In Coltrane, sound—often discordant, chaotic, almost unbearable—became the spiritual form of the man, an identification perhaps possible only with a wind instrument, with which the player is of necessity fused more intimately than with strings or percussion. . . . The whole spectrum of Coltrane's music—the world-weary melancholy and transcendental yearning that ultimately recall Bach more than Parker, the jungle calls and glossolalic shrieks, the whirlwind runs and spare elegies for murdered children and a murderous planet—is at root merely a suffering man's breath. The quality of that music reminds us that the root of the word *inspiration* is 'breathing upon.' This country has not produced a greater musician.''

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Padraic Colum

The Irish-American author Padraic Colum (1881-1972), best known for his poetry and plays, was active in the Irish Literary Revival.

Padraic Colum was born in County Longford and as a youth met many who had lived through the Great Famine, which ravaged Ireland in the mid-19th century. His father was master of the workhouse (home for the destitute), and thus Padraic saw much of the poverty and land hunger of the people. His uncle was a poultry dealer, and the young Colum traveled with him to fairs and markets. There he met the wandering people of the roads, ballad singers, and storytellers and found inspiration for some of the poems which have become part of Ireland's literary heritage. ''She Moves through the Fair'' and ''The Old Woman of the Roads'' are among his numerous simple lyrics which have often been anthologized.

Colum became deeply interested in poetry and theater, and he brought to the great Irish Literary Revival a young man's vision together with an inheritance from the ancient voice of the people. He was one of the founders of the *Irish Review,* and his early poems were published by Arthur Griffith, of whom he later wrote a biography (*Ourselves Alone,* 1959). Among his volumes of poetry were *The Road Round Ireland* (1926) and *Images of Departure* (1969). His collected poems were published in 1953.

Colum was a founder-member of the Irish National Theatre Society (forerunner of the Abbey Theatre) and a friend of William Butler Yeats, John Millington Synge, Lady Gregory, AE, and James Stephens. He later celebrated some of these friendships in a book of poems, *Irish Elegies* (1958). His realistic plays—*The Land* (1905), *The Fiddler's House* (1907), and *Thomas Muskerry* (1910)—were an important influence in the development of the modern Irish theater. Their early productions were by the Fay brothers, and it was Frank Fay who taught Colum how to recite verse, an art which he perfected over the years.

Colum was much occupied with contemporary events, especially Ireland's struggle for freedom, and numbered among his friends the Irish patriots Patrick Pearse, Thomas McDonagh, and Roger Casement. In 1912 Colum married the author Mary Maguire, and 2 years later they emigrated to the United States. He retained close ties, however, with literary and political events in Ireland, and his writings continued to derive much of their inspiration from his native country.

The Colums wrote about their long and close friendship with James Joyce and his family many years later in *Our Friend James Joyce* (1958). They cared for Joyce's invalid daughter at a critical period. Colum's fondness for young people is also reflected in his many books for children, best known of which is *The King of Ireland's Son* (1916).

Although a resident of New York, Colum remained something of the traditional wandering Irish poet, traveling widely to give lectures and readings. In 1924 he accepted an invitation from the Hawaii Legislature to make a survey of native myth and folklore; his versions of the Hawaiian tales were published in *The Bright Islands* (1925). He also retold Irish legends in *A Treasury of Irish Folklore* (1954). Colum was always interested in other cultures, from those of classical Greece and Rome to that of the South Sea Islands, which he visited at the age of 86.

After his wife's death in 1957, Colum published the long, semiautobiographical novel *The Flying Swans,* a saga of life in Ireland before the turn of the century. Colum's unfailing kindness in encouraging new poets and writers of talent perhaps contributed to his vitality and the continuing freshness of his ideas throughout his life. He died at Enfield, Conn., on Jan. 11, 1972.

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St. Columba

The Irish monk St. Columba (ca. 521-597) was a powerful preacher and leader of men. He founded monasteries in Ireland and Scotland, which were influential missionary centers.

The son of a tribal chieftain, Columba was given the name Crimthann when he was baptized shortly after his birth in Gartan, County Donegal. When he was a boy, he was so often found praying in the town church that his friends called him Colm Cille (Dove of the Church), and it was as Colm, or its Latin form Columba, that he was known for the rest of his life.

In his early 20s Columba was strongly influenced by one of his teachers, Finian of Clonard, and asked to be ordained a priest. When a prince cousin gave him some land at Derry, he decided to start a monastery. Because of his love of nature Columba refused to build the church facing east, as was the custom; he wanted to spare the lives of as many oak trees as he could. His foundation of another monastery at Durrow 7 years later was the beginning of an extraordinary decade during which he traveled through northern Ireland teaching about Christianity and inspiring many people by his personal holiness. He founded some 30 monasteries in those 10 years.

Columba's strong personality and forceful preaching aroused considerable antagonism. He was accused in 563 of starting a war between two Irish tribes and was sentenced by the high king never to see Ireland again, to spend the rest of his life in exile. With 12 companions he sailed from the shores he loved, and settled on a bleak island called Iona off

the coast of Scotland. The monks made occasional visits to the Scottish mainland, where they preached their kind of Christianity. Soon their community had 150 members.

In 575 Columba was persuaded to visit Ireland to mediate a dispute between the high king and the league of poets. Insisting on remaining faithful to the terms of his exile, that he never see Ireland again, he traveled blindfolded. Although his sympathies were with the poets, his reputation was respected by everyone. He spoke to the assembled nobles and clergy with such force and authority that the king was persuaded to reverse his original decree, and the hostility between the two parties was calmed.

Columba spent the rest of his life on Iona, praying, fasting, and teaching his monks to read and copy the Scriptures. He provided inspiration for their missionary efforts and was influential for a time in the politics of Scotland. Long before his death in 597 he was regarded as a saint by his fellow monks and is today a beloved figure in Irish tradition.

Further Reading

The Life of Saint Columba, written about a hundred years after his death by a monk of his community, Adamnan of Iona, describes him as a poet and miracle worker. It was edited and translated into English by Alan Orr Anderson and Marjorie Ogilvie Anderson (1961). Benedict Fitzpatrick, *Ireland and the Making of Britain* (1922), pays tribute to Columba's influence in shaping the character of the British Isles. There is a charming chapter on Columba (Colm Cille) in Seumas MacManus, *The Story of the Irish Race* (1921).

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St. Columban

The Irish missionary St. Columban (ca. 543-615) traveled throughout Europe, preaching a strict, penitential version of Christianity. He founded influential monasteries in France, Switzerland, and Italy.

As a young student, Columban was so impressed by the dedicated Irish monks who introduced him to religion and literature that he decided to join their ranks. He entered a monastery at Bangor, County Down, not far from his home, and placed himself under the spiritual guidance of its founder, Comgall. For some 30 years he lived quietly in prayer, work, and study. Desiring greater self-sacrifice, Columban asked his abbot if he could go into voluntary exile, leaving his native Ireland to start a monastery on the Continent. Twelve other monks set out with him in 590 for the land of the Franks.

They settled for a while in Burgundy at the invitation of King Childebert, founding three monasteries. So many young men were inspired by their religious zeal that soon more than 200 monasteries were formed, looking to Columban as their spiritual father. The Irish monks with their new, forceful kind of Christianity, stressing self-discipline and purity of life, presented a striking contrast to the complacent churchmen already living among the Franks. Columban spoke out repeatedly against the cruelty and self-indulgence of the kings and royal families, stressing the necessity of penance and introducing a new custom of frequent personal confession.

Columban's Irish brand of Christianity proved so annoying that the local clergy looked for opportunities to discredit him. They seized upon his different method of calculating the date of Easter as an excuse for attacking his orthodoxy and were happy when King Theuderic in 610 expelled him from Burgundy after he had censured the King for living with a mistress.

Other kings welcomed Columban into their territories, and he eventually made his way into what is now Switzerland, founding a monastery near Zurich. Columban refused, however, to settle down into a quiet monastic life and again ran into trouble. He preached so vigorously against the pagan customs of the surrounding Alemani that he was asked to leave their territory. With considerable difficulty Columban and a few faithful followers crossed the Alps and started what was to be their most important monastery in Bobbio in northern Italy. From there the Irish influence spread still further, although in time the harsh personal life of the monks softened as they came in contact with the more moderate ideas of Benedict.

Columban died in his monastery in Bobbio in 615. Many of his letters and sermons were preserved. These, together with his poems and the rules he composed for his monks, influenced European life and culture well into the Middle Ages.

Further Reading

Of the several biographies of St. Columban available in English, the one by Francis MacManus, *Saint Columban* (1962), is helpful for its use of contemporary historical scholarship. Most church history studies present the effect of Columban's missionary efforts on the history of Europe, for example, John Ryan, *Irish Monasticism: Origins and Early Development* (1931). □

Christopher Columbus

The Italian navigator Christopher Columbus (1451-1506) was the discoverer of America. Though he had set out to find a westward route to Asia, his explorations proved to be as important as any alternate way to the riches of Cathay and India.

The archives of Genoa show that the famous discoverer was born Cristoforo Colombo (Spanish, Cristóbal Colón) there between August and October 1451. His father, Domenico Colombo, followed the weaver's craft, and his mother, Suzanna Fontanarossa, came of equally humble stock. Christopher was the eldest child, and two brothers make some appearance in history under their Hispanicized names, Bartolomé and Diego.

Columbus had a meager education and only later learned to read Latin and write Castilian. He evidently helped his father at work when he was a boy and went to sea early in a humble capacity. Since he aged early in appearance and contemporaries commonly took him for older than he really was, he was able to claim to have taken part in events before his time.

In 1475 Columbus made his first considerable voyage to the Aegean island of Chios, and in 1476 he sailed on a Genoese ship through the Strait of Gibraltar. Off Cape St. Vincent they were attacked by a French fleet, and the vessel in which Columbus sailed sank. He swam ashore and went to Lisbon, where his brother Bartolomé already lived. Columbus also visited Galway, in Ireland, and an English port, probably Bristol. If he ever sailed to Iceland, as he afterward claimed to have done, it must have been as a part of this voyage. He made his presumably last visit to Genoa in 1479 and there gave testimony in a lawsuit. Court procedure required him to tell his age, which he gave as ''past 27,'' furnishing reasonable evidence of 1451 as his birth year.

Columbus returned to Portugal, where he married Felipa Perestrelo e Monis, daughter of Bartolomeu Perestrelo, deceased proprietor of the island of Porto Santo. The couple lived first in Lisbon, where Perestrelo's widow showed documents her husband had written or collected regarding possible western lands in the Atlantic, and these probably started Columbus thinking of a voyage of investigation. Later they moved to Porto Santo, where his wife died soon after the birth of Diego, the discoverer's only legitimate child.

Formation of an Idea

After his wife's death, Columbus turned wholly to discovery plans and theories, among them the hope to discover a westward route to Asia. He learned of the legendary Irish St. Brandan and his marvelous adventures in the Atlantic and of the equally legendary island of Antilia. Seamen venturing west of Madeira and the Azores reported signs of land, and ancient authors, notably Seneca and Pliny, had theorized about the nearness of eastern Asia to western Europe, though it is not known just when Columbus read them. He acquired incunabular editions of Ptolemy, Marco Polo, and Pierre d'Ailly, but again it is uncertain how early he read them. He possibly first depended on what others said of their contents.

From Marco Polo, Columbus learned the names of Cathay (north China) and Cipango (Japan). The Venetian traveler had never visited Japan and erroneously placed it 1,500 miles east of China, thus bringing it closer to Europe. Furthermore, Columbus accepted two bad guesses by Ptolemy: his underestimate of the earth's circumference and his overestimate of Asia's eastward extension. With the earth's sphericity taken for granted, all Columbus's mistaken beliefs combined to make his idea seem feasible.

In 1474 the Florentine scientist Paolo dal Pozzo Toscanelli sent a letter and map to Fernao Martins of Lisbon, telling Martins that a western voyage in the Atlantic would be a shorter way of reaching the Orient than circumnavigation of Africa. Columbus obtained a copy of the letter and used it to clarify his own ideas.

In 1484 Columbus asked John II of Portugal for backing in the proposed voyage. Rejected, Columbus went to Spain with young Diego in 1485, and for nearly 7 years he sought the aid of Isabella of Castile and her husband, Ferdinand of Aragon. The sovereigns took no action but gave Columbus a small annuity that enabled him to live modestly. He found influential friends, including the powerful Duke of Medinaceli and Juan Pérez, prior of La Rábida monastery.

While waiting, the widowed Columbus had an affair with young Beatriz Enriquez de Harana of Cordova, who in 1488 bore his other son, Ferdinand, out of wedlock. He never married her, though he provided for her in his will and legitimatized the boy, as Castilian law permitted.

Preparations for the First Voyage

In 1492 Columbus resumed negotiations with the rulers. The discussions soon broke down, apparently because of the heavy demands by Columbus, who now prepared to abandon Spain and try Charles VIII of France.

Father Pérez saved Columbus from this probably fruitless endeavor by an eloquent appeal to the Queen. Columbus was called back, and in April he and the rulers agreed to the Capitulations of Santa Fe, by which they guaranteed him more than half the future profits and promised his family the hereditary governorship of all lands annexed to Castile.

Financing proved difficult, but three ships were prepared in the harbor of Palos. The largest, the 100-ton *Santa Maria,* was a round-bottomed nao with both square and lateen sails; the caravel *Pinta* was square-rigged; and the small *Niña* , also a caravel, had lateen sails. Recruitment proved hard, and sailing might have been delayed had not the Pinzón brothers, mariners and leading citizens of Palos, come to Columbus's aid and persuaded seamen to enlist. The eldest brother, Martin Alonso, took command of the *Pinta,* and a younger brother, Vicente Yañez, commanded the *Niña*.

The Departure

The fleet left Palos on Aug. 3, 1492, and, visiting the Canaries, followed the parallel of Gomera westward. Weather remained good during the entire crossing, ''like April in Andalusia,'' as Columbus wrote in his diary, and contrary to popular tales, there was no serious threat of mutiny.

By mid-Atlantic, Columbus evidently concluded he had missed Antilia, so Cipango became his next goal. Landfall came at dawn of October 12, at the Bahama island of Guanahani, straightway renamed San Salvador by Columbus (probably modern San Salvador, or Watlings Island). Arawak natives flocked to the shore and made friends with the Spaniards as they landed. Believing himself in the East Indies, Columbus called them ''Indians,'' a name ultimately applied to all New World aborigines.

The ships next passed among other Bahamas to Colba (Cuba), where the gold available proved disappointing. Turning eastward, Columbus crossed to Quisqueya, renamed Española (Hispaniola), where on Christmas Eve the *Santa Maria* ran aground near Cap-Haitien. No lives were lost and most of the equipment was salvaged. As relations with the local Taino Arawaks seemed good and Columbus wished to return to Spain immediately, he built a settlement named Navidad for the *Santa Maria*'s crew and left, promising to return in a few months.

The Return

Columbus recrossed the Atlantic by a more northerly route than on his outward passage and reached Europe safely. He had an interview with John II of Portugal, who, by a farfetched interpretation of an old treaty with Castile, claimed the new western islands for himself. Columbus then sailed to Palos and crossed Spain to the court at Barcelona, bearing the artifacts he had brought from Hispaniola and conducting several natives he had induced or forced to accompany him. Strong evidence also suggests that his crew brought syphilis, apparently never reported in Europe before and known to have been endemic in mild form among the Arawaks.

Regarding John II's territorial claims, Isabella and Ferdinand appealed to Pope Alexander VI, an Aragonese Spaniard, for confirmation of their rights, and in 1493 the Pope obliged, granting Castile complete rights west of a line from pole to pole in the Atlantic. But the Treaty of Tordesillas (1494) established a new line, from pole to pole, 370 leagues west of the Cape Verde Islands. Spain was entitled to claim and occupy all non-Christian lands west of the line, and Portugal all those to the east.

Second Voyage

Following an enthusiastic reception by Ferdinand and Isabella, ''Admiral'' Columbus prepared for a second voyage. He sailed from Cadiz with 17 ships and about 1,200 men in September 1493. Columbus entered the West Indies near Dominica, which he discovered and named. Passing westward and touching Marie Galante, Guadeloupe, and other Lesser Antilles, the fleet came to large Borinquén (modern Puerto Rico).

On reaching the Navidad settlement on Hispaniola, Columbus found the place destroyed. The Spaniards had made themselves so hated in their quest of gold and women that Chief Caonabo, more warlike than the others, had exterminated them. Another settlement, Isabela, proved an equally unfortunate location, and in 1495 or 1496 Bartolomé Columbus founded Santo Domingo on the south side of Hispaniola.

From Isabela the Admiral sent home most of the ships, though retaining the bulk of the men. He dispatched expeditions into the center of the island in search of gold and accompanied one in person. Meanwhile, he installed himself as governor of Hispaniola, intending it to be a trading post for commerce with the rich Oriental empires he expected soon to discover.

Exploration in the Caribbean

Columbus now decided to explore Cuba further by tracing the island's southern coast. With three ships, including his favorite *Niña,* he left Isabela in the spring of 1494 and followed the Cuban coast nearly to its western end. Indians told him of Jamaica not far to the south, and the Admiral turned that way, discovered the island, and had several fights with hostile natives. Returning to the Cuban shore, Columbus sailed to Bahía Cortés, where leaky ships and sailors' complaints forced him to put back.

Back in Hispaniola, Columbus found the Spanish settlers unruly and nearly impossible to govern. Complaints against Columbus reached the Castilian court in such numbers that he at last decided to go to Spain to clear his name. He left in the *Niña* in March 1496 and reached Cadiz in June. Bartolomé, with the rank of *adelantado* , remained to govern the colony in his absence.

Third Voyage

The Admiral's reception at court was visibly cooler, but Vasco da Gama's departure from Portugal for India in 1497 caused the Spanish rulers to dispatch Columbus again the following year. There were reports of a great continent south

of the Admiral's previous discoveries, and Columbus left Sanlúcar de Barrameda with six ships late in May 1498.

The first land sighted had three hills in view, which suggested the Holy Trinity, and Columbus promptly named the island Trinidad. Since it lies by the Gulf of Paria and the Venezuelan mainland, the Admiral became the discoverer of South America on Aug. 1, 1498. The welcome discovery of pearls from oysters in the shallow waters of offshore islands caused the name ''Pearl Coast'' to be applied for a time to Venezuela, which Columbus even then recognized as a land of continental proportions because of the volume of water flowing from one of its rivers.

Rebellion and Arrest

The Admiral had left Hispaniolan affairs in bad condition 2 years earlier and now hastened to return there and relieve his hard-pressed brother. On arrival he succeeded in partially quieting by compromise a revolt headed by Francisco Roldán, an officeholder, and resumed his governorship. But so many letters of complaint had gone back to Castile regarding the Columbus brothers that the rulers sent out a royal commissioner, Francisco de Bobadilla, with full powers to act as he saw best.

Bobadilla was honest and meant well, but he had already formed a bad opinion of the Columbus family. He put the Admiral and the *adelantado* in chains and sent them to Spain. Andrés Martin, commanding the ship in which they sailed, offered to remove the shackles, but the Admiral refused permission, as he meant to appear fettered before the sovereigns. On arrival in Cadiz in late November 1500, Columbus went to court to receive a kind welcome and assurance by the monarchs that the chains and imprisonment had not been by their orders.

In 1501 the Admiral began preparing for a fourth voyage. The fleet, consisting of four ships, left Cadiz on May 9, 1502, arriving in Santo Domingo on June 29. The Admiral next sailed to Guanaja Island off Honduras, then down the coast of Central America. When Columbus learned from the natives about another saltwater body, the Pacific, not far away, he felt certain that he was coasting the Malay Peninsula, of which he had learned through the writings of Ptolemy. A strait or open water should permit entry to the Indian Ocean. Although Columbus followed the coast nearly to the Gulf of Darien, he found no strait.

In April 1503 the ships left the mainland, but the hulls were thoroughly bored by teredos and had to be abandoned as unseaworthy in Jamaica. The Admiral and his crews were marooned in Jamaica for a year, during which time Diego Mendez and Bartolomeo Fieschi fetched a small caravel from Hispaniola. Columbus finally reached Sanlúcar de Barrameda, Spain, on Nov. 7, 1504.

Columbus had 18 months of life remaining, and they were unhappy. Though only 53 he was physically an aged man, a sufferer from arthritis and the effects of a bout of malaria. But financially his position was good, as he had brought considerable gold from America and had a claim to much more in Hispaniola. He died in Valladolid on May 20, 1506.

Further Reading

The best works on Columbus are Samuel Eliot Morison, *Admiral of the Ocean Sea: A Life of Christopher Columbus* (2 vols. and 1 vol. condensation, 1942), which concentrates on the nautical aspects, and, in Spanish, Antonio Ballesteros y Beretta, *Cristóbal Colón y el descubrimiento de América* (2 vols., 1945), which discusses all phases of Columbus's career. Invaluable as a source is the 1959 translation by Benjamin Keen of Fernando Colón, *The Life of the Admiral Christopher Columbus by His Son Ferdinand* (1571). Marianne Mahn-Lot, *Columbus* (1960; trans. 1961), gives a brief and accurate account of the discoverer's life.

More specialized works are Samuel Eliot Morison, *The Second Voyage of Christopher Columbus* (1939), which traces this voyage until the arrival at Hispaniola, and George E. Nunn, *The Geographical Conceptions of Columbus: A Critical Consideration of Four Problems* (1924), which has not found general acceptance. A more convincing work by Nunn is *The Columbus and Magellan Concepts of South American Geography* (1932). Columbus's voyages are discussed in Samuel Eliot Morison, *The European Discovery of America: The Northern Voyages* (1971). Older works that still have considerable value are Washington Irving, *A History of the Life and Voyages of Christopher Columbus* (3- and 4-vol. eds., 1828), and John Boyd Thacher, *Christopher Columbus: His Life, His Work, His Remains* (3 vols., 1903-1904).

Writings devoted to unusual theses are Henry Vignaud, *Toscanelli and Columbus: The Letter and Chart of Toscanelli* (1901; trans. 1902), which maintains that the Toscanelli letters were forgeries; Salvador de Madariaga, *Christopher Columbus* (1939; 2d ed. 1949), which proves to the author's satisfaction that Columbus was a Jew; and Edmundo O'Gorman, *The Invention of America* (1958; trans. 1961), which asserts that Columbus was not a discoverer because he had no intention of making a discovery and never thought he had made one. □

Rita R. Colwell

As a scientist and professor, Rita R. Colwell (born 1934) has investigated the ecology, physiology, and evolutionary relationships of marine bacteria.

Rita R. Colwell is a leader in marine biotechnology, the application of molecular techniques to marine biology for the harvesting of medical, industrial and aquaculture products from the sea. As a scientist and professor, Colwell has investigated the ecology, physiology, and evolutionary relationships of marine bacteria. As a founder and president of the University of Maryland Biotechnology Institute, she has nurtured a vision to improve the environment and human health by linking molecular biology and genetics to basic knowledge scientists had gleaned from life and chemistry in the oceans.

Rita Rossi was born in Beverly, Massachusetts, November 23, 1934, the seventh of eight children to parents Louis and Louise Di Palma Rossi. Her father was an Italian immigrant who established his own construction company, and her mother was an artistic woman who worked to help ensure her children would have a good education. She died

when her daughter was just thirteen years old, but she had been proud of her success in school. In the sixth grade, after Rossi had scored higher on the IQ exam than anyone in her school's history, the principal asked sternly whether she understood that she had the responsibility to go to college. Rossi had answered, ''Yes, ma'am,'' and eventually received a full scholarship from Purdue University. She earned her bachelor of science degree with distinction in bacteriology in 1956. Although she had been accepted to medical school, Rossi chose instead to earn a master's degree so that she could remain at the same institution as graduate student Jack Colwell, whom she married on May 31, 1956. Colwell would have continued her studies in bacteriology, but the department chairman at Purdue informed her that giving fellowship money to women would have been a waste. She instead earned her master's degree in the department of genetics. The University of Washington, Seattle, granted her a Ph.D. in 1961 for work on bacteria commensal to marine animals, which is the practivce of an organism obtaining food or other benefits from another without either harming or helping it. Colwell's contributions included establishing the basis for the systematics of marine bacteria.

In 1964, Georgetown University hired Colwell as an assistant professor, and gave her tenure in 1966. Colwell and her research team were the first to recognize that the bacterium that caused cholera occurred naturally in estuaries. They isolated the bacterium from Chesapeake Bay and in ensuing years sought to explain how outbreaks in human populations might be tied to the seasonal abundance of the host organisms in the sea, particularly plankton. In 1972, Colwell took a tenured professorship at the University of Maryland. Her studies expanded to include investigations on the impact of marine pollution at the microbial level. Among her findings was that the presence of oil in estuarine and open ocean water was associated with the numbers of bacteria able to break down oil. She studied whether some types of bacteria might be used to treat oil spills. Colwell and her colleagues also made a discovery that held promise for improving oyster yields in aquaculture—a bacterial film formed on surfaces under water attracted oyster larvae to settle and grow.

In the spirit of using knowledge gained from the sea to benefit humans and the environment, Colwell prepared a seminal paper on marine biotechnology published in the journal *Science* in 1983. It brought attention to the rich resources of the ocean that might be tapped for food, disease-curing drugs, and environmental clean-up by the applications of genetic engineering and cloning. In order to realize the potential of marine biotechnology as originally outlined in her 1983 paper, Colwell helped foster the concept and growth of the University of Maryland Biotechnology Institute, established in 1987. As president of the U.M.B.I., she has formed alliances between researchers and industry and has succeeded in raising funds to develop the center as a prestigious biotech research complex.

In addition, Colwell has held numerous professional and academic leadership positions throughout her career and is a widely published researcher. At the University of Maryland, Colwell was director of the Sea Grant College from 1977 to 1983. She served as president of Sigma Xi, the American Society for Microbiology, and the International Congress of Systematic and Evolutionary Biology, and was president-elect of the American Association for the Advancement of Science. Colwell has written and edited more than sixteen books and over four hundred papers and articles; she also produced an award-winning film, *Invisible Seas.* Her honors included the 1985 Fisher Award of the American Society for Microbiology, the 1990 Gold Medal Award of the International Institute of Biotechnology, and the 1993 Phi Kappa Phi National Scholar Award.

Colwell is the mother of two daughters who pursued careers in science. She is an advocate for equal rights for women, and one of her long-standing aspirations is to write a novel about a woman scientist. Her hobbies include jogging and competitive sailing.

Further Reading

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John Amos Comenius

The Moravian theologian and educational reformer John Amos Comenius (1592-1670) is often called the father of modern education.

John Amos Comenius was born on Mar. 28, 1592, in southeastern Moravia. His early education was irregular. After deciding to become a priest of the Bohemian Unity of Brethren (a German Baptist sect), he received his higher education in Germany at Herborn, Nassau, and Heidelberg. In 1614 he returned to Bohemia, where he taught in the schools of the Brethren. He was ordained a priest 2 years later and appointed pastor of a parish in Fulneck in 1618.

The sack of Fulneck by the Catholic forces after the outbreak of the Thirty Years War forced Comenius into hiding in Bohemia. Shortly afterward he wrote the allegory *The Labyrinth of the World and the Paradise of the Heart*. In this classic of Czech literature, man finds true happiness in mystical union with Christ.

Because of persecution, the Brethren were forced to leave Bohemia in 1628. Comenius went to Leszno, Poland, where his position as corector of the Brethren's school led him to become interested in educational reform. Many of the educational ideas expressed in his *Didactica magna* (1657; *The Great Didactic*) were developed during this period. Among the reforms that he advocated were gentler discipline; use of the vernacular instead of Latin in the primary schools; and free, universal, compulsory education for both sexes and all social classes. His book *Janua linguarum reserata* (1631; *The Gate of Languages Unlocked*)

revolutionized the teaching of Latin and helped establish his reputation throughout Europe as an educational reformer.

Elected a bishop of his church in 1632, Comenius expressed his great interest in Christian unity and was conspicuous in the 17th century for his ecumenical beliefs. His development of a universal system of human knowledge among all men and nations, called pansophy, led to his being invited to England. From there he went to Sweden in 1642 and was employed in reforming the nation's school system. In 1650 he established a pansophic school in Hungary as a model for others, but conflicts caused his return to Leszno in 1655. After the sack of the city in 1656, he fled to Amsterdam, where he resided until his death on Nov. 4, 1670.

Further Reading

In English, the best biography of Comenius is Matthew Spinka, *John Amos Comenius: That Incomparable Moravian* (1943). The earliest biography is S. S. Laurie, *John Amos Comenius, Bishop of the Moravians: His Life and Educational Works* (1881; new ed. 1892). Otakar Odloziik wrote a brief biographical sketch, *Jan Amos Komensky* (1942). Two books focus on his educational reforms: Will S. Monroe, *Comenius, and the Beginnings of Educational Reform* (1900), and John E. Sadler, *Comenius and the Concept of Universal Education* (1966). □

Philippe de Comines

The French chronicler Philippe de Comines (ca. 1445-1511) wrote an extensive memoir of the reigns of Louis XI and Charles VIII.

Born in the château of Renescure in Flanders before 1447, probably in 1445, Philippe de Comines, or Commynes, was orphaned early. His formal education was limited, but his godfather, Philip V of Burgundy, reared him in his court. In 1464 Comines entered the service of Philip's son Charles the Bold, who became Duke of Burgundy in 1467. As Charles's chamberlain and councilor, he took an important part in the negotiations between the duke and King Louis XI when the latter was held prisoner at Péronne in 1468, and in fact did much to save the King's life.

In 1472 Comines abandoned Charles the Bold to enter the service of Louis XI; he was soon made chamberlain and councilor and was given a generous pension and a confiscated property. In 1473 Louis arranged his marriage with Helen of Chambes, who brought him the lands of Argenton. Comines and the King were in harmony in effecting many a political ruse, but Comines did not approve of Louis's domestic abuses.

After the death of Louis in 1483, Comines engaged in subversive plots against Charles VIII and in 1488 was exiled to one of his own estates. Recalled in 1492, he cooperated with Charles's Italian expedition, even representing the King at the Treaty of Vercelli. After the death of Charles VIII in 1498, Comines received no appointments of importance; he died at Argenton in 1511.

The *Memoirs* of Comines, his only permanent contribution, covers the period from 1464 to 1498. This work is not filled with charming anecdotes but abounds in explanations of the deep-seated and secret causes of political events, and thus Comines is the first French writer to deserve the title of historian in the modern sense. The earlier French chroniclers were content to report events, but Comines was a penetrating observer and a specialist in the secrets of the human mind. He presented some theories that were influential in the 18th century. Both he and his contemporary Niccolò Machiavelli shared the hardheaded view that success alone matters; but, unlike Comines, Machiavelli did not pervert Providence to consecrate reprehensible acts.

Further Reading

The best French edition of Comines's *Memoirs* is that of Joseph Calmette and Georges Durville (3 vols., 1924-1925). A new translation undertaken by Isabelle Cazeaux, *The Memoirs of Philippe de Commynes,* edited by Samuel Kinser (vol. 1, 1969), promises to replace Sir Andrew Richard Scoble's translation of 1855-1856. The most useful monograph on Comines is in French: Gustave Charlier, *Commynes* (1945). An excellent background study is Joseph Calmette, *Golden Age of Burgundy* (1949; trans. 1963). □

Henry Steele Commager

Henry Steele Commager (born 1902) was an American historian who achieved much fame as a textbook author and as an editor of books of documents. He also earned a reputation as an historian of ideas and as a participant in the debates on the public issues of his day.

Henry Steele Commager was born in Pittsburgh, Pennsylvania on October 25, 1902, the son of James Williams and Anne Elizabeth (Dan) Commager. His parents moved to Toledo and then to Chicago when Commager was growing up, necessitating several changes in schools.

Commager matriculated at the University of Chicago, earning three degrees in history, a Ph.B. in 1923, an A.M. in 1924, and a Ph.D. in 1928. In 1924 Commager spent a year in Copenhagen doing research on his dissertation, ''Struensee and the Reform Movement in Denmark.''

Although his early interest was in Danish history and although that interest persisted throughout his life, Commager made his reputation and did most of his writing on American history. In 1926 he became an instructor of history at Columbia University. He married Evan Carroll on July 3, 1928, and the couple had three children, Henry Steele, Elizabeth Carroll, and Nellie Thomas McCall.

In 1929 he received the Herbert Baxter Adams Prize for a first book in the field of European history, but his reputa-

tion was made the next year when he became the co-author of *The Growth of the American Republic* with Samuel Eliot Morison. The book became one of the best-selling texts in the subject and went through many editions. He next wrote several texts in collaboration with others and published *Documents of American History* (1934), which was also widely used. In 1936 he wrote *Theodore Parker,* a biography of the New England radical. In 1939 he edited, with Allan Nevins, another book of documents, *The Heritage of America*. In the 1930s Commager was a Progressive historian, a self-styled Parrington, who was isolationistic and a believer in an economic interpretation of American history.

World War II changed his views. In 1942 he gave the James W. Richards' Lectures at the University of Virginia. These appeared under the title *Majority Rule and Minority Rights* (1943) and argued for the implementation of the will of the majority. In 1942 Commager and Allan Nevins also published *America: The Story of a Free People,* which presented a sympathetic view of American life. Commager lectured for the Office of War Information in England in 1943 and was active in writing and giving broadcasts all during the war. In the spring and summer of 1945 he assumed the temporary rank of colonel and acted as an information and education specialist for the United States Army in Paris.

His experience in the war led him to publish *The Story of the Second World War* in 1945. This popular account consisted of a series of stories and vignettes which was not a critical success. In 1947-1948 he became Pitt Professor of American History at Cambridge University.

In 1950 he published what was probably his best book, *The American Mind,* an intellectual history of America from 1890 through the 1940s. The book became a classic and moved Commager into the rank of one of the top intellectual historians in the nation. The same year he also edited a two-volume work, *The Blue and the Grey,* which included eyewitness accounts from participants on each side during the Civil War. In 1953 he was Gottesman Professor at the Royal University of Uppsala; the next year he was the Zuskin Professor at Brandeis.

By this time Commager's concern had shifted to preserving minority rights, particularly against the witch-hunting techniques of Senator Joseph McCarthy. His book *Freedom, Loyalty, Dissent* (1954) spoke to issue of constitutional protection of free speech and won a Special Award from the Hillman Foundation.

In 1956, in a surprising move, Commager left Columbia to become a professor of history at Amherst College. Amherst made him Emerson Professor of History and Simpson Lecturer in 1971. The move to Amherst did not diminish his tremendous productivity. The year he arrived was also the year of the publication of *Joseph Story,* a biography that Commager had been working on for years.

Commager continued to write in a number of areas: contemporary political events, constitutional rights and theory, historiography, and the enlightenment. He also wrote books for juveniles as well as editing books of documents and historical series. By 1967 Harold W. Hyman and Leonard W. Levy counted over 400 items in the Commager corpus, including the authorship of 19 books and the editorship of 22 others. In this list were such books as *Freedom and Order: A Commentary on the American Political Scene* (1966), which was retrospective of his own work, and *Was America a Mistake?* (1967), an edited collection of the European arguments over the consequences of America's discovery.

Reaching his 65th birthday did not still Commager. The 1970s were a particularly fertile period as Commager wrote *The Discipline of History* (1972), ideas about historiography; *Britain Through American Eyes* (1974), selections from traveler's accounts; *The Defeat of America: Presidential Power and the National Character* (1974), a book inspired by the Nixon debate; *Jefferson, Nationalism and Enlightenment* (1975), a consideration of that leader's ideas; and *The Empire of Reason: How Europe Imagined and America Realized the Enlightenment* (1977), a comparative study of the impact of ideas on two continents.

In 1979, Commager wrote the text for *Mort Kuenstler's 50 Epic Paintings of America,* and he continued to write prolifically into the 1980s and 1990s. He co-authored *The Study and Teaching of History* (1980) with Raymond Muessig, and wrote the introduction for *The Civil War Almanac* (1983). In 1992 he published two new works, *Commager on Tocqueville,* which met mixed reviews, and *The Story of the Second World War,* a critical success. In 1994 he wrote the text for a book of paintings by Mort Kuenstler, *The American Spirit*.

In 1984, Commager suffered a personal loss when his son, Henry Steele Commager, Jr., also an historian and

author, died of cancer. His son's death created some confusion in biographies, as it was sometimes reported incorrectly to be the death of Commager, Sr.

Commager also continued as a visiting professor or lecturer at a number of universities, including the Massachusetts Institute of Technology (1975 and 1977), McGill University (1977), Indiana University (1978), University of Washington (1981), and University of Illinois (1982). He had collected over 45 honorary degrees to add to his Guggenheim Fellowship, his Fellowship in the American Scandinavian Society, and his membership in the American Academy of Arts and Letters, as well as the Gold Medal for History the academy had bestowed on him. His career was a tribute to hard work and a wide interest in the world of both past and present.

Further Reading

There is an appreciation of Commager by two of his students, Harold W. Hyman and Leonard W. Levy, in *Freedom and Reform: Essays in Honor of Henry Steele Commager* (1967), which was published on the occasion of his 65th birthday. Robert Allen Skotheim analyses Commager's approach to the history of ideas in his *American Intellectual Histories and Historians* (1966). Commager is mentioned briefly in John Higham's *History* (1965). There is an interview with Commager in John A. Garratys' *Interpreting American History* (1970) which sheds light on Commager's ideas on nationalism. There is biographical information in *Twentieth-Century American Historians* (1983) and *Contemporary Authors* (1989), Volume 26. □

Barry Commoner

Barry Commoner (born 1917) was a biologist who became an environmental activist, leading efforts to inform the general public about the many environmental dangers posed by various scientific advances and common practices. He was one of the founders of the modern environmental movement who was referred to as the "Paul Revere of Ecology."

Barry Commoner was born in Brooklyn, New York, on May 28, 1917. As a boy he lived the rugged life of the city streets, but on weekends he prowled Brooklyn's Prospect Park looking for microscope specimens. Educated at James Madison High School, which fostered his interest in biology, he put himself through Columbia University by doing odd jobs and got his bachelor's degree with honors in 1937. Earning master's and doctoral degrees at Harvard (1938, 1941), he began his teaching career as a biology instructor at Queens College (1940-1942). Serving in the Navy in World War II, he took part in spraying Pacific islands against insect-borne diseases with the new wonder chemical DDT, unaware as yet that indiscriminate use of such toxins was an invitation to environmental disaster.

Married after the war to Gloria Gordon, a psychologist, Commoner served as associate editor of *Science Illustrated* before joining the faculty of Washington University in St. Louis, first as associate professor of plant physiology, later as chairman of the Botany Department, and finally as university professor of environmental science (1976-1981). It was here that he began the Center for the Biology of Natural Systems (CBNS). Although he published numerous professional research papers, he rejected the conventional view that what non-scientists do with scientific knowledge is none of the scientists' business. He became a social activist and vocal public educator.

What brought him out of the laboratory in 1953, Commoner declared afterward, was strontium-90, one of the radioisotopes contained in the fallout from nuclear tests in the atmosphere. His Committee for Nuclear Information set parents all over St. Louis to collecting their offspring's baby teeth for testing, and found out that in addition to the normal element calcium, those teeth contained also ominous proportions of strontium-90, which behaves physically and chemically much like calcium and can combine in building bones and teeth in much the same way, except that strontium-90 is highly radioactive.

In the first sentence of a book published in 1966, *Science and Survival,* Barry Commoner announced that "the age of innocent faith in science and technology may be over." A massive electric power failure all over the Northeast, the admission of children to a St. Louis hospital 15 years after they had been exposed to radio-iodine from Nevada nuclear bomb tests, the disturbing news about DDT, and the potential menace of recombinant DNA—not to mention the threat of "nuclear winter" in the event of

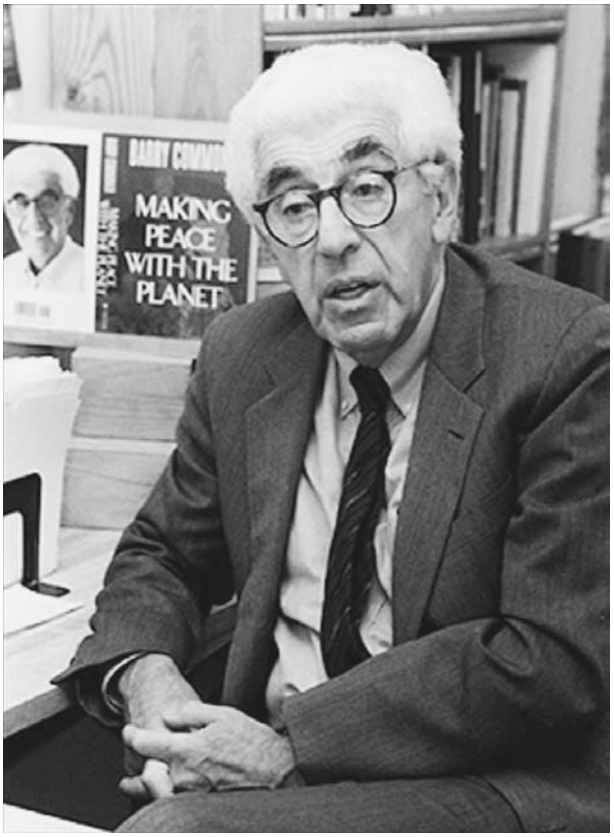

thermonuclear war, a prospect Commoner discussed years before most Americans even heard of it—led him to the conclusion that science, like the magic practiced by the legendary Sorcerer's Apprentice, was getting out of control. Therefore, scientists could no longer simply remain at their work; they had to go out and alert the nonscientists to the problems that their work was creating. ''Science can reveal the depth of this crisis,'' the book concluded, ''but only social action can resolve it.''

By 1970 *Time* magazine was calling Barry Commoner ''the Paul Revere of Ecology.'' It said that Commoner was ''endowed with a rare combination of political savvy, scientific soundness and the ability or excite people with his ideas.'' Commoner was not trained professionally as an ecologist. He came to it in reaction against the dismemberment of modern science by over-specialization, such that its practitioners could not see the forest for their own narrow trees. Scientists as well as laypeople, he believed, had to be educated to the fact that in nature ''everything is connected to everything else,'' which is the primary message of ecology. From the 1950s Commoner played a leading role in every aspect and important phase of the environmental movement. He stated his opposition to nuclear weapons testing in the 1950s, was part of the science information movement of the 1960s, joined the energy debates of the 1970s and the organic farming/pesticides, waste management/recycling, and toxic chemicals issues of the 1980s and 1990s.

Commoner's best-known book, *The Closing Circle* (1971), concluded that ''human beings have broken out of the circle of life, driven not by biological need, but by the social organization which they have devised to 'conquer' nature. . . . We must learn how to restore to nature the wealth that we borrow from it.'' The political lesson to be learned from Los Angeles smog, from fertilizer-poisoned water supplies in Illinois, from algal bloom in Lake Erie, and from detergent foam everywhere was that the older forms of both capitalism and socialism, with their emphases respectively on profit and productivity, were quite inadequate to cope with a deteriorating planet. At the same time Commoner did not want to sit back and contemplate nature fatalistically, or, as he called it, ''inactivism.''

In the 1970s, as Congress passed laws for clean air, pure water, and the protection of the environment, Barry Commoner's warnings seemed to be generating serious political and legal action because, as *Time* warned in its cover story on Commoner (February 2, 1970), ''the price of pollution could be the death of man.'' Gradually, however, Commoner came to believe that much of the politicians' concern with the environment and with energy conservation was sham. He was particularly disappointed in President Jimmy Carter's national energy policy, which Commoner said was ''not designed to solve the energy crisis . . . but merely to delay it.''

In *The Politics of Energy* (1979) Commoner called for ''a national policy for the transition from the present, nonrenewable energy system to a renewable one''—a transition which he believed a traditional free market economy would be unable to accomplish. He wanted Americans to use solar rather than conventional power, trains rather than automobiles, and methane or gasohol rather than gasoline—proposals which ran not only up against powerful vested interests but also against come basic American habits and preferences. This theme of the evils of an increased dependence on technology remained a theme for the rest of Commoner's career appearing again in 1995 in his book *Making Peace with the Planet*.

Since none of the presidential candidates of 1980 seemed to be dealing with environmental issues in the most superficial way, Barry Commoner ran for president on a ticket of his own, the Citizens Party. It polled only a quarter of one percent of the vote.

Commoner returned to Queens College in 1981 as professor of earth and environmental sciences, serving also as visiting professor of community health at the Albert Einstein College of Medicine. He also moved his Center for the Biology of Natural Sciences to Queens as well. The research conducted at Queens continued to make major advances in environmental science. He discovered the origin of dioxin in trash-burning incinerators, developed alternatives to incinerators and the economic benefits to communities of recycling their trash and developed a computer model that tracks the long-range transport of dioxin and other pollutants from their sources through the food chain into the human diet. This model became invaluable to evaluating dioxin contamination of milk on Wisconsin and Vermont dairy farms.

The 1980s saw a slight diminution of Commoner's influence as capitalist sway was on the rise and environmental concerns fell by the wayside. With the advent of the 1990s, however, increased interests in the environment returned Commoner and his theories to the forefront. In 1995, he was one of the featured speakers at the Dartmouth College Earth Day Conference, commemorating the 25th anniversary of Earth Day. There he called for the government to include in its ''industrial policy'' a promotion of organic farming and the improvement of electric motors as a clean energy source. He encouraged the development of a preventive strategy that encourages production without polluting in the first place.

The Earth Times (October 21, 1995) cited Commoner as one of the ''100 Who Made A Difference'' world-wide and called him ''the dean of the environmental movement, who has influenced two generations.'' In May 1997, on the occasion of his 80th birthday and to commemorate his 50 year career in environmental research and activism, a symposium was sponsored by CBNS, entitled ''Science and Social Action: Barry Commoner's Contribution to the Environmental Movement.'' The purpose of this event was to both honor Commoner's career of outspoken activism, even before it was fashionable, and to create a momentum for a strong future environmental movement.

In a directory of scientists published in 1984 Barry Commoner listed among his special concerns ''alterations in the environment in relation to modern technology'' and ''the origins and significance of the environmental and energy crises''—realities which would not go away just because people for the moment chose to ignore them.

Further Reading

Barry Commoner, together with other outstanding figures in the modern environmental movement such as Lewis Mumford, Rene Dubos, F. Fraser Darling, and Paul Ehrlich, is discussed in an informative account by Anne Chisholm, *Philosophers of the Earth* (1972). He made the cover of *Time* (February 2, 1970) in conjunction with an in-depth essay on the ecological issues he helped to publicize. Several of Commoner's own books are written for lay people in non-technical language, including *Science and Survival* (1966), *The Closing Circle* (1971), and *The Politics of Energy* (1979) *Making Peace with the Planet* (1990). *Newsweek* took note of his presidential campaign in an article titled ''Dr. Ecology for President'' (April 21, 1980). More information can be found on the CBNS Web site at http://o2eqc@qcunix1.acc.qc.edu/CBNS as well as in articles such as ''Earth Day with Bella, Barry and friends'' *America,* May 13, 1995. □

John Rogers Commons

The American historian John Rogers Commons (1862-1945) pioneered the study of labor movements in the United States.

John Commons was born on Oct. 13, 1862, in Richmond, Ind. He was educated at Oberlin College and at Johns Hopkins, where he studied under Richard T. Ely. He sat in the same seminars with another fledgling historian, Frederick Jackson Turner. In 1890 Commons married and became an instructor at Wesleyan University. He returned to Oberlin in 1891 and taught at the University of Indiana the next year. He did not complete his doctorate.

Commons's first book, *Distribution of Wealth* (1894), was based on a Turnerian framework. Commons claimed that a turning point had been reached in the economic affairs of the United States because of the disappearance of easily available land. In 1896 Commons went to Syracuse University to fill a chair in sociology, and the following year he published *Proportional Representation*. This work reflected his belief in a democratic, voluntary society and in a system where balance was attained as a result of conflicting pressures.

In 1899 Commons lost his chair in sociology at Syracuse and worked for several nonacademic groups before going to the University of Wisconsin in 1904. The atmosphere was congenial there, as Commons shared faith in adult education and in the ''Wisconsin idea''; that is, the state government would utilize the expertise of university professors in reforming and running this same government. His interest at this time had moved toward the study of labor movements. This culminated in two important books: *Trade Unions and Labor Unions* (1905) and his best-known work, *History of Labor in the United States* (4 vols., 1918-1935). The latter was written in collaboration with his students. In his study of labor unions, Commons concluded that they had resulted as a reaction to industrial concentration and reflected an American attitude of job rather than class orientation.

Commons's ideas found expression in other books, the most important of which are *Legal Foundations of Capitalism* (1924) and *Institutional Economics* (1934). The former portrayed the law as a necessary link to hold society together; the latter held that unemployment was the greatest hazard of capitalism but that collective action could eliminate it. Historical development, Commons believed, came from the bottom up, and the function of scholars was to aid in the reconstruction of society in a classic, progressive way.

Commons died on May 11, 1945. He was acknowledged as the most significant labor historian of his day, and his ideas were perpetuated by his students, the best-known of whom was Selig Perlman at Columbia.

Further Reading

Commons's autobiography, *Myself* (1934), while pessimistic, catches much of the flavor of the midwestern progressive's character. A discussion of economic ideas may be found in Allen G. Gruchy, *Modern Economic Thought: The American Contribution* (1947), and in volume 3 of Joseph Dorfman, *The Economic Mind in American Civilization* (1949). Commons's *Institutional Economics: Its Place in Political Economy* (1934) presents his mature economic views and contains a complete bibliography of his books and articles published after 1893. □

Anna Comnena

The Byzantine princess and historian Anna Comnena (1083-1148) was one of the major court figures of the Comneni period. She was the author of the ''Alexiad,'' a history of her father's reign.

Anna Comnena was the oldest daughter of the emperor Alexius I, a member of the military aristocracy who seized Constantinople and the throne in 1081, and Irene Ducas. Comnena was born in the room reserved for imperial infants and entered the world as heiress to the throne. At an early age she was betrothed to Constantine Ducas, son of Michael VII and a cousin in her mother's family, who also had a claim to the crown. In 1088 a son, John, was born to Irene and Alexius; and as the male heir, the rights of succession were soon transferred to him. Comnena never reconciled herself to this turn of fortune's wheel, and she nurtured a pathological hatred of her younger brother. A second blow to her ambitions was the premature death of her fiancé.

Anna entered into a conspiracy with her mother against John. In 1097 she married Nicephorus Bryennius, a competent commander who took part in the Byzantine defense in the First Crusade, and a pretender to the throne. This man then joined mother and daughter in an attempt to convince Alexius to disinherit his eldest son. It is well known that at various times in Byzantine history imperial court politics were dominated by strong-minded women, and the reign of Alexius was such a time. Comnena took her place beside Maria, the mother of Constantine Ducas, and Anna Dalassena, the Emperor's forceful mother, as a member of the

circle that exerted extraordinary influence. Alexius, however, withstood the assault, although even on his deathbed Comnena tried to make Alexius change his mind.

John moved quickly to have himself proclaimed emperor on his father's death in 1118. Such was Comnena's rancor and her obsession with her brother's success that she made an attempt on his life. It failed; John pardoned her and Comnena came to terms with the situation. She spent her final years in a convent. ''I mostly keep in a corner,'' she wrote, ''and occupy myself with books and God.''

Comnena's reputation rests upon the history of her father's life and reign, the *Alexiad,* which she completed many years after his death. It is the chief source for this dynamic period in Byzantine history. Comnena was a capable historian. Her high position allowed her access to information that would ordinarily never have been known, and her intelligent handling of a vast amount of material makes an engaging narrative. Her classical instruction is apparent in her references to Homer, Plato, Aristotle, and Euripides, and in her use of heroic figures such as Achilles and Heracles to portray the virtues of valor and prowess among her contemporaries. She had the Greek fondness for physical beauty and a horror of the barbarian, views encouraged by her aristocratic upbringing. Thus she was both attracted and repelled by the crusader Bohemund, so perfect in body and speech, yet the leader of the bellicose Westerners and the main adversary of her father.

Comnena placed great emphasis on the violent nature of Byzantine political life and on the disruptive tendencies of religious heresy. She wrote of the difficulties connected with raising troops and keeping them in the field. Her history is marred by some confusion in chronology, an anti-Western bias, and an overenthusiastic appreciation of the Emperor. Yet as a narrative of the reign, it rises above these defects to become one of the great contributions to Byzantine history and literature.

Further Reading

Georgina Buckler, *Anna Comnena* (1929), is a detailed study of the princess as seen through the pages of the *Alexiad*. There is a sparkling profile in Charles Diehl, *Byzantine Portraits* (trans. 1927). Naomi Mitchison, *Anna Comnena* (1928), provides useful information on her career. Ferdinand Chalandon, *Essai sur le règne d'Alexis Ier Comnène* (1900; repr. 1960), in French, is fundamental. □

Arthur Holly Compton

The American physicist Arthur Holly Compton (1892-1962) discovered the ''Compton effect'' and the proof of the latitude intensity variation. He also played a critical role in the development of the atomic bomb.

Arthur Compton was born in Wooster, Ohio, on Sept. 10, 1892, the youngest child of Elias and Otelia Compton. It was midway during Arthur's early formal education that he became interested in science and carried out his first amateur researches. Although he wrote an intelligent student essay on the mammoth, it was chiefly astronomy and aviation that stimulated him. He purchased a telescope and photographed constellations and (in 1910) Halley's comet. Later he constructed and flew a 27-foot-wingspan glider.

During his undergraduate years at the College of Wooster (1909-1913) Compton had to choose a profession. His father encouraged him to devote his life to science. On his graduation from Wooster, therefore, Arthur decided to pursue graduate study, obtaining his master's degree in physics from Princeton University in 1914; in 1916 he obtained his doctoral degree. Immediately after receiving his degree, Compton married Betty Charity McCloskey, a former Wooster classmate; the Comptons had two sons.

Compton Effect

Compton's first position was as an instructor in physics at the University of Minnesota (1916-1917), where he continued his x-ray researches. Leaving Minnesota, he became a research engineer at the newly established Westinghouse laboratory in East Pittsburgh, where he remained from 1917 to 1919, doing original work on the sodium-vapor lamp and developing instrumentation for aircraft. He left Westinghouse because he came to recognize that fundamentally his interest was not in industrial research but in pure research. In particular, he had become intrigued by a recent observation of the English physicist C. G. Barkla, who had scattered

hard x-rays from aluminum and found that the total amount of scattered radiation was less than that predicted by a wellknown formula of J. J. Thomson. Compton found that he could account for Barkla's observation by assuming that the electrons in the scatterer were very large and therefore diffracting the incident radiation.

Anxious to pursue these studies further, Compton applied for and received a National Research Council fellowship to work with perhaps the foremost experimentalist of the day, Ernest Rutherford, at the Cavendish Laboratory in England. Compton's year in the extremely stimulating intellectual atmosphere at the Cavendish, during which time he carried out gamma-ray scattering experiments and pondered his results, marked a turning point in his career, as he became convinced that he was on the track of a very fundamental physical phenomenon.

Desiring to pursue it further on his own, Compton returned to the United States in 1920 to accept the Wayman Crow professorship of physics at Washington University in St. Louis. There he scattered x-rays from various substances and, eventually, analyzed the scattered radiation by use of a Bragg spectrometer. By the fall of 1922 he had definite experimental proof that x-rays undergo a distinct change in wavelength when scattered, the exact amount depending only on the angle through which they are scattered. Compton published this conclusion in October 1922 and within 2 months correctly accounted for it theoretically. He assumed that an x-ray—a particle of radiation—collides with an electron in the scatterer, conserving both energy and momentum. This process has since become famous as the Compton effect, a discovery for which he was awarded the Nobel Prize of 1927. The historical significance of Compton's discovery was that it forced physicists for the first time to seriously cope with Einstein's long-neglected and revolutionary 1905 light-quantum hypothesis: in the Compton effect an x-ray behaves exactly like any other colliding particle.

Cosmic-ray Work

While the discovery of the Compton effect was undoubtedly Compton's single most important contribution to physics, he made many others, both earlier and later. He proved in 1922 that x-rays can be totally internally reflected from glass and silver mirrors, experiments which eventually led to precise values for the index of refraction and electronic populations of substances, as well as to a new and more precise value for the charge of the electron. After Compton left Washington University for the University of Chicago in 1923 (where he later became Charles H. Swift distinguished service professor in 1929 and chairman of the department of physics and dean of the physical sciences in 1940), he reactivated a very early interest and developed a diffraction method for determining electronic distributions in atoms. Still later he and J. C. Stearns proved that ferromagnetism cannot be due to the tilting of electronic orbital planes.

Perhaps the most important work Compton carried out after going to Chicago was his work on cosmic rays. Realizing the importance of these rays for cosmological theories, Compton developed a greatly improved detector and convinced the Carnegie Institution to fund a world survey between 1931 and 1934. The globe was divided into nine regions, and roughly 100 physicists divided into smaller groups sailed oceans, traversed continents, and scaled mountains, carrying identical detectors to measure cosmic-ray intensities.

The most significant conclusion drawn from Compton's world survey was that the intensity of cosmic rays at the surface of the earth steadily decreases as one goes from either pole to the Equator. This ''latitude effect'' had been noted earlier by the Dutch physicist J. Clay, but the evidence had not been conclusive. Compton's survey therefore proved that the earth's magnetic field deflects at least most of the incident cosmic rays, which is only possible if they are charged particles. Compton's world survey marked a turning point in knowledge of cosmic rays.

Atomic Bomb and Postwar Endeavors

When World War II broke out, Compton was called upon to assess the chances of producing an atomic bomb. If it were possible to develop an atomic bomb, Compton believed it should be the United States that had possession of it. Detailed calculations on nuclear fission processes proved that the possibility of developing this awesome weapon existed. Compton recommended production, and for 4 years thereafter, as director of the U.S. government's Plutonium Research Project, he devoted all of his administrative, scientific, and inspirational energies to make the bomb a reality.

Compton was under extraordinary pressure as he made arrangements for the purification of uranium and the production of plutonium and many other elements that went into the construction of the atomic bomb. Ultimately, Compton was asked for his personal opinion as to whether the bomb should be dropped on Hiroshima. He gave an affirmative response in the firm conviction that it was the only way to bring the war to a swift conclusion and thereby save many American and Japanese lives.

Between 1945 and 1953 Compton was chancellor of Washington University in St. Louis and strove unceasingly to make that institution a guiding light in higher education. Between 1954 and 1961, as distinguished service professor of natural philosophy, he taught, wrote, and delivered lectures to many groups and, as always, served on numerous boards and committees. In 1961 he became professor-at-large, intending to divide his time between Washington University, the University of California at Berkeley, and Wooster College. His plans were cut short by his sudden death on March 15, 1962, in Berkeley.

Compton was an extraordinarily gifted human being. At the age of 35 he won the Nobel Prize and was also elected to the National Academy of Sciences; later, he was elected to numerous other honorary societies, both foreign and domestic. He received a large number of honorary degrees, medals (including the U.S. government's Medal for Merit), and other honors. In spite of his many achievements and honors, however, he remained a modest and warm human being.

Further Reading

The Cosmos of Arthur Holly Compton, edited by Marjorie Johnston (1968), contains Compton's ''Personal Reminiscences,'' a selection of his writings on scientific and nonscientific subjects, and a bibliography of his scientific writings. Compton discusses his role in the development of the atomic bomb in *Atomic Quest* (1956). The early life of the Compton family is the subject of James R. Blackwood, *The House on College Avenue: The Comptons at Wooster, 1891-1913* (1968). General works on modern physics which discuss Compton include Gerald Holton and Duane H.D. Roller, *Foundations of Modern Physical Science* (1958); Henry A. Boorse and Lloyd Motz, eds., *The World of the Atom* (2 vols., 1966); and Ira M. Freeman, *Physics: Principles and Insights* (1968). □

Anthony Comstock

The American antivice crusader Anthony Comstock (1844-1915) fought what he personally defined as immoral and obscene acts and publications. Though his crusades were somewhat fanatic, he did help clarify issues in civil liberties relating to art and free speech.

Anthony Comstock was born in New Canaan, Conn., the son of a well-to-do farmer. It has been conjectured that his deep love of his mother, who died when he was 10 years old, contributed to his intense morality. The powerful, stocky young man went to work in a general store. During the Civil War he enlisted and served without incident; he was concerned about moral fitness while in the service.

After the war Comstock became a clerk but found no fit outlet for his energies until 1868. Then, having settled in New York and inspired by activities of the Young Men's Christian Association (YMCA), he secured the arrest of two purveyors of pornographic publications. One of them later attacked him with a bowie knife and inflicted a wound on his face, which Comstock hid under the whiskers that became his trademark.

In 1871 Comstock, with the aid of the YMCA, organized a committee to further his work. Two years later he conducted a successful campaign in Washington, D.C., for a strong Federal law (known popularly as the ''Comstock Law'') making illegal the transmission of obscene matter through the mails. He was appointed a postal inspector, serving without pay. In 1873 he organized the New York Society for the Prevention of Vice and made it a national symbol of tireless defense of traditional values.

In 1871 Comstock married Margaret Hamilton, a woman 10 years his senior. He was a dedicated husband and citizen. As an agent of the government and secretary of his society, Comstock was fearless and resourceful. He did

patently useful work in tracking down, raiding, and prosecuting a wide variety of frauds who advertised false services, including abortions. In 1914 his annual report could note his arraignment over the years in state and Federal courts of some 3,697 persons, of whom 2,740 pleaded guilty or were convicted. Among these were a small number of persons of intelligence and moral fiber concerned for free speech or the right to disseminate knowledge respecting birth control.

But since Comstock's standards remained rigid, they became increasingly impractical. Thus in 1906 his attack, implemented by police, on the Art Students League of New York was not well regarded. Bernard Shaw's denunciation of ''Comstockery'' evoked considerable agreement. Comstock's 1913 crusade against an innocuous nude painting, Paul Chabas's *September Morn,* did nothing less than make it in reproduction a national sensation.

Comstock's last days were shadowed by reports that he was to lose his post as inspector and by his belief that he was the victim of a conspiracy. He died on Sept. 21, 1915.

Further Reading

Anthony Comstock, *Traps for the Young* (1883), was edited, with an introduction, by Robert Bremmer in 1967. Charles Gallaudet Trumbull, *Anthony Comstock, Fighter* (1913), is a partisan account. Heywood Broun and Margaret Leech, *Anthony Comstock: Roundsman of the Lord* (1927), treats Comstock with sympathy and good humor.

Additional Sources

Bates, Anna Louise, *Weeder in the garden of the Lord: Anthony Comstock's life and career,* Lanham, MD: University Press of America, 1995. □

Henry Tompkins Paige Comstock

Henry Tompkins Paige Comstock (1820-1870) was a flamboyant American gold prospector whose name is attached to one of the world's most productive mining districts, the Comstock Lode.

Henry Comstock was born in Trenton, Ontario. From a difficult life on the American frontier he developed a rugged body, an independent spirit, an acquisitive nature, and a shrewd way of dealing. He also became a boaster, braggart, and bully.

Trapping for fur in Canada, Michigan, and Indiana, Comstock was later employed by the American Fur Company. After serving in the Black Hawk and the Mexican wars, he guided overland travelers and also engaged in business in Santa Fe and in Mexico.

Though Comstock was attracted back to the United States by the California gold rush, he returned to Mexico. In 1856 he appeared in Nevada tending a flock of sheep. He claimed 160 acres of unoccupied land for a ranch. Although he maintained good relations with the Paiute Indians, they were starving and decimated his flock.

In the late 1850s California prospectors began investigating the Nevada slopes of the Sierra range, locating numerous small but promising claims. Comstock joined them and helped organize the first mining district in the Washoe Valley. In 1859 two prospectors struck a particularly rich body of ore. Comstock appeared on the scene, blustering that the two had ''jumped his claim.'' Although they knew that Comstock had neglected to perfect his claim, to quiet his rage they accepted him as a partner. None of the partners realized that an extremely valuable discovery had been made, a discovery now recognized as the beginning of the fabulous Comstock Lode. Unfortunately, none of the partners kept his claim long enough to greatly profit from it. Comstock sold his share to a California syndicate for $11,000—a fraction of its true worth. He remained in the area just long enough to see his name attached to a mining district he had neither discovered nor developed.

Unsuccessful at merchandising in Carson City, Comstock moved to the Pacific Northwest. He constructed a road in Oregon and prospected in Idaho and Montana. In 1870, after an expedition to the Big Horn Mountains, he returned to the Washoe Valley to testify in one of the numerous court suits over his old mine. On Sept. 27, 1870, during a period of mental depression, he took his own life near Bozeman, Mont.

Further Reading

There is no biography of Comstock. Sketches of his life may be found in Dan De Quille, *The Big Bonanza* (1876; enlarged ed. 1947); in Carl B. Glasscock, *The Big Bonanza: The Story of the Comstock Lode* (1931); and in George D. Lyman, *The Saga of the Comstock Lode: Boom Days in Virginia City, Nevada* (1957). □

Auguste Comte

The French philosopher Auguste Comte (1798-1857) developed a system of positive philosophy. He held that science and history culminate in a new science of humanity, to which he gave the name ''sociology.''

Born in Montpellier, Auguste Comte abandoned the devout Catholicism and royalism of his family while in his teens. He entered the École Polytechnique in 1814 and proved himself a brilliant mathematician and scientist. Comte was expelled in 1816 for participating in a student rebellion. Remaining in Paris, he managed to do immense research in mathematics, science, economics, history, and philosophy.

At 19 Comte met Henri de Rouvroy, Comte de Saint-Simon, and as a ''spiritually adopted son,'' he became secretary and collaborator to the older man until 1824. The relationship between Saint-Simon and Comte grew increas-

ingly strained for both theoretical and personal reasons and finally degenerated into an acrimonious break over disputed authorship. Saint-Simon was an intuitive thinker interested in immediate, albeit utopian, social reform. Comte was a scientific thinker, in the sense of systematically reviewing all available data, with a conviction that only after science was reorganized in its totality could men hope to resolve their social problems.

In 1824 Comte began a common-law marriage with Caroline Massin when she was threatened with arrest because of prostitution, and he later referred to this disastrous 18-year union as ''the only error of my life.'' During this period Comte supported himself as a tutor. In 1826 he proposed to offer a series of 72 lectures on his philosophy to a subscription list of distinguished intellectuals. After the third lecture Comte suffered a complete breakdown, replete with psychotic episodes. At his mother's insistence he was remarried in a religious ceremony and signed the contract ''Brutus Napoleon Comte.'' Despite periodic hospitalization for mental illness during the following 15 years, Comte was able to discipline himself to produce his major work, the six-volume *Course of Positive Philosophy* (1830-1842).

Positivist Thought

Positivism as a term is usually understood as a particular way of thinking. For Comte, additionally, the methodology is a product of a systematic reclassification of the sciences and a general conception of the development of man in history: the law of the three stages. Comte, like the Marquis de Condorcet whom he acknowledged as a predecessor and G. W. F. Hegel whom he met in Paris, was convinced that no data can be adequately understood except in the historical context. Phenomena are intelligible only in terms of their origin, function, and significance in the relative course of human history.

But unlike Hegel, Comte held that there is no *Geist,* or spirit, above and beyond history which objectifies itself through the vagaries of time. Comte represents a radical relativism: ''Everything is relative; there is the only absolute thing.'' Positivism absolutizes relativity as a principle which makes all previous ideas and systems a result of historical conditions. The only unity that the system of positivism affords in its pronounced antimetaphysical bias is the inherent order of human thought. Thus the law of the three stages, which he discovered as early as 1820, attempts to show that the history of the human mind and the development of the sciences follow a determinant pattern which parallels the growth of social and political institutions. According to Comte, the system of positivism is grounded on the natural and historical law that ''by the very nature of the human mind, every branch of our knowledge is necessarily obliged to pass successively in its course through three different theoretical states: the theological or fictitious state; the metaphysical or abstract state; finally, the scientific or positive state.''

These stages represent different and opposed types of human conception. The most primitive type is theological thinking, which rests on the ''empathetic fallacy'' of reading subjective experience into the operations of nature. The theological perspective develops dialectically through fetishism, polytheism, and monotheism as events are understood as animated by their own will, that of several deities, or the decree of one supreme being. Politically the theological state provides stability under kings imbued with divine rights and supported by military power. As civilization progresses, the metaphysical stage begins as a criticism of these conceptions in the name of a new order. Supernatural entities are gradually transformed into abstract forces just as political rights are codified into systems of law. In the final stage of positive science the search for absolute knowledge is abandoned in favor of a modest but precise inquiry into the relative laws of nature. The absolutist and feudal social orders are replaced gradually by increasing social progress achieved through the application of scientific knowledge.

From this survey of the development of humanity Comte was able to generalize a specific positive methodology. Like René Descartes, Comte acknowledged a unity of the sciences. It was, however, not that of a univocal method of thinking but the successive development of man's ability to deal with the complexities of experience. Each science possesses a specific mode of inquiry. Mathematics and astronomy were sciences that men developed early because of their simplicity, generality, and abstractness. But observation and the framing of hypotheses had to be expanded through the method of experimentation in order to deal with the physical sciences of physics, chemistry, and biology. A comparative method is required also to study the natural sciences, man, and social institutions. Thus even the history of science and methodology supports the law of the three

stages by revealing a hierarchy of sciences and methodological direction from general to particular, and simple to complex. Sociology studies particular societies in a complex way since man is both the subject and the object of this discipline. One can consider social groups from the standpoint of ''social statics,'' which comprises the elements of cohesion and order such as family and institutions, or from the perspective of ''social dynamics,'' which analyzes the stage of continuous development that a given society has achieved.

Later Years

By 1842 Comte's marriage had dissolved, and he was supported by contributions from various intellectuals, including the English philosopher J.S. Mill. In 1844 he met Clothilde de Vaux, and they fell deeply in love. Although the affair was never consummated because Madame de Vaux died in the next year, this intense love influenced Comte in his later work toward a new religion of humanity. He proposed replacing priests with a new class of scientists and industrialists and offered a catechism based on the cult of reason and humanity, and a new calendar replete with positivist saints. While this line of thought was implicit in the aim of sociology to synthesize order and progress in the service of humanity, the farcical elements of Comte's mysticism has damaged his philosophical reputation. He died in obscurity in 1857.

Further Reading

Comte's various writings have never been gathered into a critical edition. But Comte personally approved of Harriet Martineau's English redaction of the six volumes of his main work into *The Positive Philosophy of Auguste Comte* (3 vols., 1896). Secondary studies of Comte include J. S. Mill, *Auguste Comte and Positivism* (2d ed. rev. 1866; 5th ed. 1907); L. Lévy-Bruhl, *The Philosophy of Auguste Comte* (trans. 1903); and a chapter in Frank E. Manuel, *The Prophets of Paris* (1962). For Comte's relationship with Saint-Simon see Manuel's *The New World of Henri Saint-Simon* (1956); and for his relation to the history of positivism see Leszek Kolakowski, *The Alienation of Reason* (trans. 1968). Also useful are the two works of Richmond Laurin Hawkins, *Auguste Comte and the United States, 1816-1853* (1936) and *Positivism in the United States, 1853-1861* (1938), and F. S. Marvin, *Comte: The Founder of Sociology* (1936).

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Barber B. Conable Jr.

Barber B. Conable, Jr. (born 1922), headed the most important lending institution committed to financing economic projects in developing countries, the World Bank, from 1986 to 1991. His tenure was noted for a complete overhaul of the bank and its personnel and a vital capital increase campaign. He piloted the bank through times of turbulent Third World debt defaults and restructuring.

Barber B. Conable, Jr., was born in Warsaw, New York, on November 2, 1922. After receiving his Bachelor's degree from Cornell in 1942, Conable joined the United States Marine Corps, serving out the end of World War II (1942-1946) and serving again during the Korean conflict (1950-1951), reaching the rank of colonel. He graduated with honors from Cornell's law school in 1948 and became a member of the New York State Bar that same year. Conable practiced law first in Buffalo (until 1950), then Batavia (until 1964). His career in the public sector began in the New York State Legislature (1963-1964), and from there he went on to become the 30th District representative to the U.S. House of Representatives, a post he successfully held for 20 years (1965-1985).

As the ranking Republican on the House Ways and Means Committee, Conable was respected as one of the most influential and knowledgeable legislators on tax issues, with important contributions to laws on trade (1974), capital gains (1977), and social security (1977). Yet his appointment to head the World Bank in 1986 was seen as somewhat of a surprise, since Conable had no banking

experience, only slight management experience, and virtually all of his legislative experience related to domestic rather than international issues. Nevertheless, what the Reagan administration desired was an insider on Capitol Hill who could successfully lobby for a capital increase for the institution, but an outsider to the bank who could reign in its perceived bloated bureaucracy and change its culture away from central planning toward market-oriented solutions.

The World Bank was created after World War II to channel funds for economic and social development projects from modern industrial nations to poor agricultural and newly industrializing nations in Latin America, Africa, and Asia. Because the United States provided the largest share of equity capital, the bank's president had traditionally been an American and its headquarters located in Washington, D.C. Three affiliated institutions make up the bank—the International Bank for Reconstruction and Development (IBRD), the International Development Association (IDA), and the International Finance Corporation (IFC).

The IBRD makes interest-bearing loans for public development projects (roads, dams, energy, communications, schools) and provides technical assistance, using funds raised by issuing bonds on world capital markets. These bonds are backed by the 151 member countries of the bank, thus generating a pool of funds for poor countries that on their own would lack the necessary credit rating to issue bonds. The IDA provides additional capital to the poorest countries on a below-market interest rate (i.e., part grant), while the IFC makes additional capital available to private industrial enterprises in developing countries.

During the 1970s, developing countries also borrowed heavily from private commercial banks in the United States, Europe, and Japan. Following the second oil shock of 1979 and the world-wide recession in the early 1980s, however, developing countries could not find export markets for their products except at much lower prices. While export revenues declined, debt service payments rose owing to much higher interest rates, creating a financial squeeze. Unable to obtain dollars to repay the interest and principal on the $1 trillion debt, many countries in Latin America and Africa suspended payments, leading to the crisis. As a result, new loans dried-up, thereby reducing economic growth by preventing countries from importing capital equipment, spare parts, and other items needed to expand production.

The World Bank acted slowly in seeking a solution. To switch from project lending to broader adjustment lending for macroeconomic assistance meant a capital campaign was needed. While the other member nations of the World Bank were in support, the U.S. Congress had its own fiscal deficits and resisted helping the bank, which was perceived to be over-staffed and inefficient. To rectify this perception, Conable's first task was reorganizing the bank's structure and personnel in 1987. This created internal conflict and a lowering of morale as 10 percent of the work force of 6,500 professionals was retired or fired.

Critics charged that Conable's handling of the restructuring was inept since he was an outsider and relied too heavily on the advice of those who stood to gain by internal politics. Many top managers, particularly those skilled in financial market aspects, resigned the bank in favor of private sector jobs. Furthermore, since the multilateral bank is staffed by a pool of international civil servants, intense nationalism and favoritism were alleged in the selection process.

Despite these pitfalls, the reorganized bank was able to obtain the desired capital increase in 1988 and to expand lending to over $21 billion by 1989. Conable led the bank toward a greater emphasis on market-oriented solutions to development over central planning, in keeping with the debt solution put forth by U.S. Treasury Secretary Nicholas Brady in 1989. The Brady Plan called for private commercial banks to write off some of their outstanding loans, thereby reducing the crippling indebtedness of poor countries. In return, the remaining private claims would be guaranteed, and a new infusion of loans from wealthier nations would occur through the auspices of the World Bank and the International Monetary Fund.

After retiring from Congress, Conable served on the boards of directors of the New York Stock Exchange and various corporations, in addition to being senior fellow at the conservative ''think-tank'' the American Enterprise Institute and distinguished professor at the University of Rochester. He also served as chairman of the Museum of the American Indian in New York City and on the boards of the Urban Institute, the Dole Foundation, and the Smith Richardson Foundation.

Citing his age and poor health, Conable announced his resignation from the World Bank effective September 1, 1991. At the end of his successful five-year term, he retired to his home in Alexander, New York. The Bush White House announced that his successor would be Lewis T. Preston (born 1926), a long-time executive with J. P. Morgan & Company.

Further Reading

A general overview of international mechanisms and institutions may be found in J. C. Pool and S. Stamos, *The ABCs of International Finance* (1987). For an evaluation of the handling of the debt crisis see Shafigul Islam, ''Going Beyond the Brady Plan,'' *Challenge* (July/August 1989). Excellent statistics on developing nations are incorporated in the *World Bank Development Report,* which is updated annually. □

James Bryant Conant

James Bryant Conant (1893-1978) was an American chemist, president of Harvard University, U.S. Ambassador and educational critic. He was an effective spokesman for the support of national policies by private and public scientific and educational institutions.

James Conant was born on March 26, 1893, in Dorchester, Massachusetts. Both his father's and his mother's families trace themselves back to 17th-century New England settlers. After graduating *magna cum laude* from Harvard College in 1914, Conant pursued graduate studies in organic chemistry and received his doctorate in 1916. During the next three years he served as instructor at Harvard, tried unsuccessfully to set up a private chemistry laboratory, and joined the Army's Chemical Warfare Service. Engaged in the secret production of poison gases, Conant advanced to the rank of major, belonging to the elite group of organic chemists who constituted the nucleus of a growing profession in universities, industry, foundations, and the armed forces.

Returning to Harvard, Conant was appointed assistant professor in 1919, associate professor in 1925, and professor in 1927. He served as chairman of the Division of Chemistry, as consultant to the Du Pont Company, and on the Board of Scientific Advisers of the Rockefeller Institute for Medical Research. In 1933 he became president of Harvard University (until 1953). Following the policies of Harvard's recent presidents, Conant placed heavy emphasis on bringing talented students and faculty to Harvard. He devised interdisciplinary studies in American civilization and the history of science to improve the liberal education of the undergraduates. He sought to strengthen the graduate school of education by introducing the master of arts in teaching program.

In 1934 Conant joined the Board of Trustees of the Carnegie Foundation for the Advancement of Teaching.

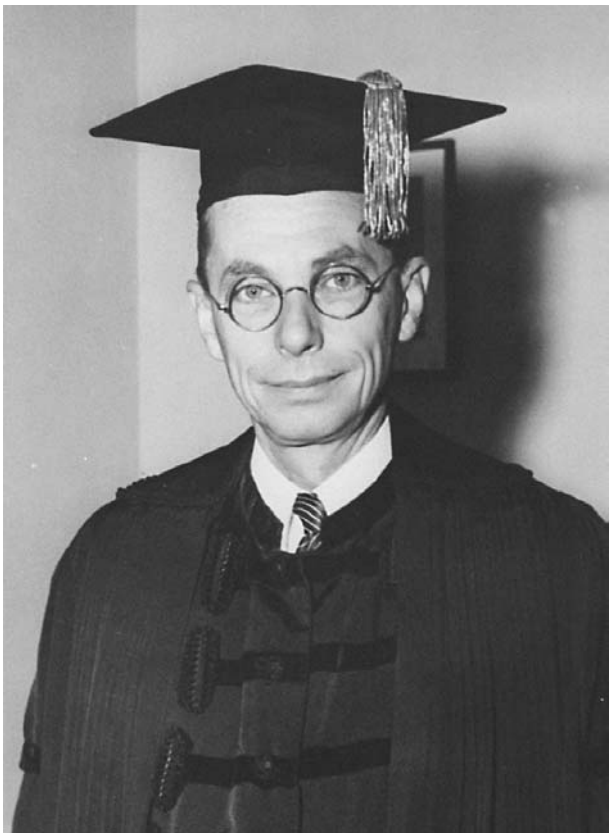

During World War II he directed the resources of Harvard in support of the war effort, and he himself became an adviser to the Manhattan Project, which produced the first atomic bomb. He was a member of the General Advisory Committee of the Atomic Energy Commission from 1947 to 1952 and, after his retirement from Harvard in 1953, ambassador to West Germany from 1955 to 1957. Following that, from 1957 to 1959 he undertook a study of American secondary education for the Carnegie Foundation and thereafter served in various roles as educational consultant. He died on February 11, 1978 in Hanover, New Hampshire.

Further Reading

Conant's educational views are contained in the series of books he wrote on secondary education: *The American High School Today* (1959); *The Child, the Parent and the State* (1959); *Slums and Suburbs: A Commentary on Schools in Metropolitan Areas* (1961); and *The Comprehensive High School* (1967). In *On Understanding Science: An Historical Approach* (1947) Conant wrote on the place of science in the general education curriculum of the undergraduate, and in *The Education of American Teachers* (1963) he discussed teacher education.

A more personal account is Conant's autobiography, *My Several Lives: Memoirs of a Social Inventor* (1970). Paul Franklin Douglass, *Six upon the World: Toward an American Culture for an Industrial Age* (1954), examines Conant's achievements in the context of the postwar technological society. See also Lawrence A. Cremin, *The Transformation of the School: Progressivism in American Education, 1876-1957* (1961); Edgar Z. Friedenberg, *The Dignity of Youth and Other Atavisms* (1965), which has a chapter critical of Conant; Adolphe E. Meyer, *An Educational History of the American People* (1967); and Robert E. Potter, *The Stream of American Education* (1967). □

Prince de Condé

The French general Louis de Bourbon, Prince de Condé (1621-1686), became known as the "great Condé" because of his victories in the Low Countries. As the principal French nobleman, he was important in politics but egotistical, imprudent, and stubborn.

Louis de Bourbon was born in Paris on Sept. 8, 1621, to Henri de Bourbon, Prince de Condé, second cousin of Louis XIII, and Charlotte de Montmorency. He was entitled Duc d'Enghien until his father's death in 1646. From 1630 to 1636 he attended the Jesuit school in Bourges, studying Latin classics, Aristotelian philosophy, mathematics, the *Institutes* of Justinian, and political history. He retained intellectual tastes all his life and was long a freethinker on religious matters. His education was completed at the royal military school in Paris.

In accordance with his father's wishes, in 1641 Enghien married Claire-Clémence de Maillé-Brézé, daughter of Cardinal Richelieu's younger sister. He lived with his wife

infrequently for brief periods. They had a son in late 1643 and a daughter in 1656.

Enghien's military ability was discernible in his first three campaigns (1640-1642). In the spring of 1643 he was put in command of the army in Picardy, and on May 18 he won an overwhelming victory at Rocroy northwest of Sedan. His cavalry turned the flank of the Flemish cavalry and scattered the enemy's rear regiments; he rallied the French infantry and finally overcame the immobile firepower of the veteran Spanish infantry, then the most feared in Europe.

Other victories followed. With his cousin the Vicomte de Turenne, Enghien took the west bank of the Rhine in 1644 and defeated the Bavarian army in 1645. He captured Dunkerque and other northern towns in 1646. Commanding the French forces in Spain in 1647, Condé was unable to take Lerida in Catalonia. But in 1648 he returned north to Hainaut and routed the cavalry of Lorraine and the Spanish infantry at Lens on August 20, a victory that finally brought about the Treaty of Münster.

In the ensuing period of sporadic revolt in France, Louis, now Prince de Condé, aided the queen regent and Cardinal Mazarin by organizing a blockade around rebellious Paris in early 1649. But the queen regent eventually found Condé intolerable and had him arrested with his brother and brother-in-law on Jan. 18, 1650. Finally a realignment of factions in Paris persuaded Mazarin that the princes were more dangerous in prison than at large. He freed them on Feb. 13, 1651. Yet Condé was increasingly dissatisfied.

In September, Condé went to Bordeaux to organize an independent base in the southwest. In 1652, his position there crumbling, he returned to Paris but found his forces locked out of the city. Turenne, now in command of a royal army, tried to pin Condé against the eastern walls of Paris on July 2, 1652. Condé's forces were suddenly let into the city, and cannon were fired from the Bastille on Turenne's troops. Condé's popularity in Paris, however, rapidly declined. He soon departed northward, was named commanding general for Spain, and proceeded to Brussels in March 1653.

While Condé opposed Turenne in a series of inconclusive campaigns in the Low Countries, one of Condé's agents attempted to establish friendly relations with Oliver Cromwell in England. But Cromwell formed an alliance instead with the French king, and in 1658 the allies defeated Condé decisively in the Battle of the Dunes outside Dunkerque. The Spanish negotiators made amnesty for Condé a condition of the peace settlement of 1659 and he returned to France. In 1667 he was again given command of a French army. During February 1668 he captured all the principal towns of Franche-Comté. The province was restored to Spain 3 months later.

In the summer of 1673 the young stadtholder William III was eager to use the imperial, Spanish, and Dutch armies against Condé. On Aug. 11, 1674, they fought an all-day battle near Seneffe south of Brussels, with heavy losses on both sides but no victor.

After 1675 Condé lived at Chantilly. He was reconverted to Catholicism the year before his death in 1686.

Further Reading

The most extensive work on Condé is by King Louis Philippe's second son, Henri d'Orléans, Duc d'Aumale, *Histoire des princes de Condé pendant les XVI et XVII siècles,* vols. 3-7 (1863-1896). It includes hundreds of letters from, to, and about Condé and is generally sympathetic. Material on Condé is also in John B. Wolf, *Louis XV* (1968). □

Étienne Bonnot de Condillac

The French philosopher and educator Étienne Bonnot de Condillac (1715-1780) was a Lockean psychologist and early positivist who greatly influenced economic and political thought in prerevolutionary France.

On Sept. 30, 1715, Étienne Bonnot was born to Gabriel Bonnot, Vicomte de Mably. He later became the Abbé de Condillac, a territory purchased by his father in 1720. Educated in Paris at the Sorbonne and at St-Suplice, he was ordained a priest in 1740 but chose to become a writer and a tutor. From 1740 to 1758 he frequented the literary salons of Paris and worked at his own education. John Locke's psychology and empiricism and Sir Isaac Newton's search for fundamental principles were strong influences in his reading.

Condillac's *Essai sur l'origine des connaissances humaines* (1746) followed Locke's principles but reduced the operations of human understanding to one principle—sensation—and treated reflection as a sequence and comparison of sensations. The work stated language to be the source of man's superiority to animals and recognized interest as an intimate part of any perception. *Traité des systèmes* (1749) was a study on proper method and the proper use of hypothesis and system.

In the *Traité des sensations* (1754) Condillac showed how ideas originate through sensation. The work stressed the integration of man's senses and stated that the higher forms of understanding develop from mere animal sensation because of man's needs. Condillac's *Traité des animaux* (1755) opposed Buffon's and Descartes's view of animals by declaring that man is like the animals, although more complex because of his more numerous needs, and that neither man nor animal is mere machine.

In 1758 Condillac went to Parma for 9 years to tutor Louis XV's grandson, Ferdinand de Parma. During this time he composed a 16-volume *Cours d'études pour l'instruction du Prince de Parme*. Opposition from the bishop of Parma delayed publication until 1775, when the volumes appeared in France, under the relaxed censorship of the Turgot ministry.

On returning to France in 1767, Condillac declined an offer to tutor the Dauphin's sons and retired instead to a

quiet life of writing at Flux. His 1776 work, *Le Commerce et le gouvernement considerés relativement l'un à l'autre,* considered the consequences of his basic psychological ideas in relation to political economy. Asked to compose an elementary logic for Palatinate schools, Condillac finished *La Logique* in 1779. He died from a fever on Aug. 2, 1780. His unfinished *Langage des calculs* was published posthumously.

In his opposition to obscurantist metaphysics Condillac was an early positivist. He insisted that, although man is ignorant of the thing-in-itself, he need not be in error if he will use a language of analysis, observation with thoroughness, and systems with circumspection.

Further Reading

The best introduction to Condillac in English is *Condillac's Treatise on the Sensations,* translated by Geraldine Carr (1930). Zora Schaupp, *The Naturalism of Condillac* (1926), is a fine introduction to Condillac's thought in relation to early-20th-century psychology. A less readable but still useful work is Isabel F. Knight, *The Geometric Spirit: The Abbé de Condillac and the French Enlightenment* (1968). □

Marquis de Condorcet

The French thinker Marie Jean Antoine Nicolas Caritat, Marquis de Condorcet (1743-1794), expressed the spirit of the Enlightenment in reform proposals and writings on progress. He was the only philosophe to participate in the French Revolution.

Born in Ribemont in Picardy on Sept. 17, 1743, the Marquis de Condorcet was educated at the Jesuit college in Reims and later at the College of Navarre in Paris. He excelled in mathematics and in 1765 wrote the *Essay on Integral Calculus*. In 1769 he became a member of the Academy of Science, later becoming its perpetual secretary, and in 1782 was elected to the French Academy. He married Sophie de Grouchy in 1786, and their home became one of the famous salons of the period.

Prior to the French Revolution, Condorcet wrote biographies of A.R.J. Turgot and Voltaire and essays on the application of the theory of probabilities to popular voting, on the American Revolution and the Constitutional Convention, and on the abolition of the slave trade and slavery. In 1791 he was elected to the Legislative Assembly and later to the National Convention, where he continued to manifest his liberal and egalitarian sentiments.

In the report of the Committee on Public Education, Condorcet advocated universal primary school education and the establishment of a self-regulating educational system under the control of a National Society of Sciences and Arts to protect education from political pressures. However, the Legislative Assembly was hostile to all autonomous corporate structures and ignored Condorcet's plan. His proposal for a new constitution, establishing universal male suffrage, proportional representation, and local self-government, was similarly set aside by the Jacobin-dominated National Convention, which considered it too moderate.

Condorcet's moderate democratic leanings and his vote against the death penalty for Louis XVI led to his being outlawed by the Jacobin government on July 8, 1793. He went into hiding in the home of a close friend, Madame Varnet, where he wrote the *Sketch of an Historical Picture of the Progress of the Human Mind,* his most famous and most optimistic work. This capsulized history of progress presented a set of intellectual and moral goals toward which men ought to work, and it was based on the utilitarian conviction that invention and progressive thought arise out of social need. According to Condorcet, the future progress of reason had become inevitable with the invention of the printing press and the advances in science and criticism. Rather than emphasizing the role of the solitary genius as the agent of progress, the *Sketch* stressed the dissemination of useful knowledge among the masses.

After 8 months of hiding, Condorcet fled Paris but was arrested on March 27, 1794, and imprisoned in Bourgla-Reine. On March 29 he was found dead in his cell. His identity was unknown, and it is ironic that this critic of classical education was eventually identified by a copy of Horace's *Epistles* that he had been carrying at the time of his arrest.

Further Reading

The best biography of Condorcet is Jacob Salwyn Schapiro, *Condorcet and the Rise of Liberalism* (1934; new ed. 1962).

There is an excellent analysis of Condorcet's philosophy in Frank Edward Manuel, *The Prophets of Paris* (1962). Ann Elizabeth Burlingame, *Condorcet: The Torch Bearer of the French Revolution* (1930), is still useful. □

James Hall Cone

The American theologian James Hall Cone (born 1938) was the author of the first major attempt to integrate Black Power philosophy with theology. He became the leading exponent of *Black theology* in the decades following the 1960s.

James Hall Cone was born in Fordyce, Arkansas, on August 5, 1938. After attending the local schools, he received a B.A. degree from Philander Smith College (Arkansas) in 1958, a B.D. degree from Garrett Theological Seminary (Wisconsin) in 1961, and M.A. and Ph.D. degrees from Northwestern University in 1963 and 1965, respectively. He taught religion at Philander Smith College, Adrian College (Michigan), and beginning in 1970 at Union Theological Seminary in New York City, where he was awarded the distinguished Charles A. Briggs Chair in systematic theology in 1977. He was visiting professor at several colleges and universities throughout the United States, including Drew University, Princeton Theological Seminary, University of Notre Dame, and Howard University. He lectured throughout the world and in virtually every state in the Union. Cone received the American Black Achievement Award, in the category of Religion in 1992.

James Cone became the preeminent Black theologian in the United States and the leading exponent for what is termed *Black theology*. The decade of the 1960s was a period of great social and racial turmoil in the United States. The civil rights movement of the early and mid 1960s with its model of passive resistance, led by the Reverend Martin Luther King, Jr., had become more militant and separatist toward the end of that decade, with Malcolm X the most charismatic leader of this more revolutionary approach on the part of some Blacks. ''Black power'' became the clarion call for this more radical segment. The time was ripe for Black theologians to articulate a new vision of theology that would be geared to the Black Power movement.

The first major attempt to integrate Black Power with theology was James Cone's book *Black Theology and Black Power* (1969). Here Cone developed the thesis that Black Power is ''Christ's central message to twentieth century America,'' that Black Power means ''complete emancipation of Black people from white oppression by whatever means Black people deem necessary,'' and that ''Whether whites want to hear it or not, *Christ is Black, baby,* with all the features which are so detestable to white society.'' Such rhetoric was not likely to win friends among white people, so consequently Cone became the target of a barrage of white criticism. What his critics failed to do was to read Cone's book from cover to cover, for in the final paragraph of his book he explains: ''Being black in America has very little to do with skin color. To be black means that your heart, your soul, your mind, and your body are where the dispossessed are. . . . Being reconciled to God does not mean that one's skin is physically black. It essentially depends on the color of your heart, soul, and mind.'' For Cone, then, blackness is a symbol for the oppressed and whiteness is a symbol for the oppressor.

In his subsequent writings Cone consistently maintained the use of these symbols. In his second book, *A Black Theology of Liberation* (1970), Cone's rhetoric sounds strident if one fails to understand his use of the terms *black* and *white*. For example: ''To be black is to be committed to destroying everything this country loves and adores.'' Or again, ''Black theology will accept only a love of God which participates in the destruction of the white enemy.'' In looking back on these earlier books, Cone later admitted that he would no longer use such extreme language, but, nevertheless, his condemnation of racism and oppression was as strong as ever.

James Cone's influence continued to grow after the publication of his first book in 1969. He played a major role as catalyst in the emergence of liberation theologies throughout the Third World in their concern to free the oppressed from political, social, and economic misery. He was an effective spokesperson at the meetings of the Ecumenical Association of Third World Theologians, which beginning in 1976 brought together theologians from Africa, Asia, and Latin America. One of the most remarkable qualities about James Cone was his ability and willingness to grow and change with the times as he confronted new challenges. As early as 1977 he had come to see that Christian theology must develop a world-embracing vision that extends far beyond the immediate concerns of Black America and the particularities of the Christian faith. He wrote in *Cross Currents* in 1977: ''I think that the time has come for black theologians and church people to move beyond a mere reaction to white racism in America and begin to extend our vision of a new socially constructed humanity in the whole inhabited world. . . . For humanity is whole, and cannot be isolated into racial and national groups.'' Cone readily admitted that in his earlier years as a theologian he failed to appreciate that he was guilty of male chauvinism and sexist language, especially with respect to Black women. In the introduction to the revised edition of *Black Theology and Black Power* he wondered aloud, ''With black women playing such a dominant role in the African-American liberation struggle, past and present, how could I have been so blind?''

Twenty years after the first release of *A Black Theology of Liberation,* Cone's *Martin & Malcolm & America* compared the messages and missions of Martin Luther King and Malcolm X. ''Paradoxically, in some ways Malcolm has more to say to us today than Martin does. Malcolm had seen the nightmare early on and had learned to carve out hope. Martin began with the dream and faced the nightmare toward the end of his life when he began to see the massive poverty in the ghettos of Los Angeles and Chicago. He began to recognize the sickness of American society and

widened his vision to include the black urban poor and the poor of the Third World.''

Cone's willingness to learn as well as to teach was a mark of his true greatness. He ranks in the top echelon of theologians of all races and faiths today who are most admired and respected. In addition to his incisive writings he was a brilliant lecturer and a fiery preacher. And if the medium is the message, then the teachings of James Cone find their most eloquent testimony in the charisma and quality of his personal life and human relationships.

Further Reading

There is little published information on James Cone. One biographical work is Rufus Burrow *James H. Cone and Black Liberation Theology* (1994). Cone is listed in the *Dictionary of American Scholars* and the *Encyclopedia of Black America*. His best known book is *Black Theology and Black Power* (1969; rev. ed., 1989). Other important books include *A Black Theology of Liberation* (1970) (1990, 20th anniversary edition), *The Spirituals and the Blues: An Interpretation* (1972), *God of the Oppressed* (1975), *Black Theology: A Documentary History* (1979), *My Soul Looks Back* (1982), *For My People: Black Theology and the Black Church* (1984, 1986), *Martin & Malcolm & America: A Dream or a Nightmare* (1991) and *Black Theology: A Documentary History* (1993). □

Confucius

The Chinese teacher and philosopher Confucius (551-479 B.C.) was the founder of the humanistic school of philosophy known as the Ju or Confucianism, which taught the concepts of benevolence, ritual, and propriety.

In the 6th century B.C. China had begun to disintegrate into a loose confederation of city-states. The nominal ruler of China was the King of Chou, who occupied the imperial capital at Loyang in northcentral China. The Chou had been the supreme rulers of the entire Chinese Empire 500 years earlier, but now they were simply a pawn of the competing Chinese states. This period is generally depicted as a time of great moral decline, when principles and integrity meant little to the official classes.

Confucius, an obscure school teacher, found this situation horrifying, and he attempted to seek a remedy by reviving the great moral teachings of the sages of the past. That he failed is unimportant, for his teachings had a profound influence on later Chinese thought and formed the basis for the dominant Chinese ideology, known as Confucianism.

Traditions and Sources on His Life

Confucius is the Latinized name of K'ung Fu-tzu (Great Master K'ung). His original name was K'ung Ch'iu; he is also known by the style name of K'ung Chung-ni. After he died, a large number of myths and legends grew up around his name, making difficult an accurate description of the historical Confucius. Traditionally, Confucius was venerated as a Chinese saint, and for a long time a critical, objective appraisal of his life was impossible. In more recent times both Chinese and Western scholars have ventured to discard some of the legends and myths and to reconstruct a biography from more reliable sources. As a result, a variety of new images of Confucius have emerged, many of them contradicting each other, and the demythologized picture of Confucius is as confusing as the traditional, mythical one.

The most detailed traditional account of Confucius' life is contained in the *Records of the Historian* (*Shih chi*) by Ssu-ma Ch'ien, who lived 145-86 B.C. Many modern scholars have dismissed this biography as a fictionalized, romanticized legend by a Confucian apologist. Nevertheless, in spite of obvious anachronisms, when used with the *Analects* (*Lun yü*), which purports to record actual conversations between Confucius and his disciples, one can reconstruct a satisfactory outline of the philosopher's family background, his career, and the role he played in 6th-century society.

According to the *Records of the Historian,* Confucius was a descendant of a branch of the royal house of Shang, the dynasty that ruled China prior to the Chou. His family, the K'ung, had moved to the small state of Lu, located in the modern province of Shantung in northeastern China. There is an early tradition that Confucius' father at an advanced age divorced his first wife because she had borne him only daughters and one disfigured son and married a 15-year-old girl from the Yen clan, who gave birth to K'ung Ch'iu. Ssu-ma Ch'ien refers to the relationship as a ''wild union,''

which very possibly indicates that Confucius was an illegitimate child.

Confucius' birth date is given in early sources as either 551 or 552, although the former is more commonly accepted. The exact status of his family at the time of his birth is obscured by later attempts to create for him an illustrious lineage. In the *Analects,* Confucius says that during his youth he was in humble circumstances and forced to acquire many different skills. It is clear that even though the fortunes of his family had declined, he was no commoner. Confucius unquestionably belonged to the aristocratic class known as the *shih*. By the time of Confucius most *shih* served as court officials, scholars, and teachers, and Confucius' first occupation appears to have been as keeper of the Lu granary and later as supervisor of the fields, both low positions but consistent with his *shih* status.

Career as a Teacher

We do not know exactly when Confucius embarked on his teaching career, but it does not appear to have been much before the age of 30. In 518 he may have served as tutor to one of the prominent clans of Lu, the Meng, who wished their sons to be educated in the *li,* or ritual. He is alleged to have journeyed to Loyang that year to instruct himself in the traditional Chou ritual. Here he is said to have met the famous Taoist teacher Lao Tzu, who reportedly bluntly rebuked Confucius for his stuffiness and arrogance. This story is undoubtedly apocryphal and belongs to the corpus of anti-Confucian lore circulated by the Taoist school.

The nominal head of state in Lu at this time was a duke (*kung*), but the actual power lay in the hands of three clans: the Meng, Shu, and Chi. The most powerful of the three in Confucius' time was the Chi, which was frequently in conflict with the ducal house and the other clans. In 517 Duke Chao of Lu took prisoner the prime minister, Chi P'ing-tzu, and was immediately attacked by the other two clans. The duke fled to the neighboring state of Ch'i, Confucius apparently felt a certain loyalty to the duke and fled with him. There are a number of stories about Confucius' adventures in Ch'i, but most of them appear spurious.

Confucius eventually returned to Lu; one suggested date is 515. For several years after his return he does not appear to have accepted a governmental position and instead spent most of his time studying and teaching. He gathered around him a large number of students. Although we can only guess at the exact curriculum of the school, it undoubtedly included instruction in ritual, music, history, and poetry.

In 510 Duke Chao died without ever having returned to Lu, and the Chi clan set up another member of the ducal house as Duke Ting. Shortly thereafter, in 505, a swashbuckling adventurer named Yang Hu, who had been a supporter of the Chi family, rebelled and seized power in Lu.

The clans were able to gather enough strength to expel Yang Hu from Lu in 501, but at the same time another military commander, Kung-shan Fu-jao, gained control of the fortified city of Pi, which was the fief of the Chi clan. Kung-shan Fu-jao issued an invitation to Confucius to join his government. The *Analects* records that Confucius was tempted to accept the offer, and only after being rebuked by his disciple Tzu-lu, who was in the employ of the Chi clan, did the master reluctantly decline. The decision to violate his own principles and serve a man in open revolt against the constituted authority of his state is a good indication of Confucius' intense desire to obtain a position, no matter how compromising, from which to implement his ideas.

Political Career

Confucius finally did obtain the post he wanted in 501, this time with the legitimate government of Lu. He first served as magistrate of the city of Chang-tu and later was promoted to the important position of minister of justice (*ssu-k'ou*). There are a number of stories about Confucius' actions in this office, most of which cannot be verified. One of these stories concerns Confucius' role at the Chia-ku convention in the state of Ch'i, a meeting between the dukes of Ch'i and Lu in 500. At least five sources record that Confucius was responsible for thwarting a plot by Ch'i to kidnap the Duke of Lu and was able to force Ch'i to restore territory it had seized from Lu. Scholars have questioned the historicity of Confucius' participation in this event, but the wide currency of the account must indicate some grain of truth.

Confucius probably owed his position in Lu to the influence of the Chi family, which was still the dominant power. We know from the *Analects* that he was on especially good terms with Chi K'ang-tzu, the son of the head of the Chi clan. Several of Confucius' disciples were employed by the Chi family. Because of his close association with the Chi clan, which in effect was a usurper of the ducal power, it might be supposed that Confucius had compromised his integrity. However, Confucius and his disciples actually seem to have worked to reduce the power of the three clans. For example, in 498 they were able to extract promises from the Chi, Meng, and Shu families to demolish their fortified cities, which were their bases of power. The Chi and Shu actually had begun preparations to dismantle their cities when the Meng reneged and the plan was abandoned. Nevertheless, the episode is a clear example of Confucius' interest in restoring legitimacy in Lu.

His Travels

It must have been shortly after the failure of his plan to dismantle the fortified cities that Confucius decided to leave his home in Lu and embark on a long journey throughout eastern China. The traditional explanation for Confucius' decision to leave is that Ch'i believed that if Confucius continued to advise the Duke of Lu, Lu would become more powerful and eventually dominate the other states around it. Therefore, in order to distract the duke from his political duties, Ch'i sent him 80 beautiful dancers and 30 teams of horses. The duke accepted them and became so engrossed that he did not hold court for 3 days, which so incensed Confucius that he resigned his post. This story clearly is a fabrication designed to disguise a less noble motive for Confucius' departure, namely, pressure from the clans, who

must have been alarmed by Confucius' attempt to reduce their power.

Confucius left Lu accompanied by several of his disciples, including the former soldier Chung Yu (Tzu-lu) and Yen Hui, his favorite. They wandered throughout the eastern states of Wei, Sung, and Ch'en and at various times had their lives threatened. Confucius was almost assassinated in Sung by one Huan T'ui. On another occasion he was mistaken for the adventurer Yang Hu and was arrested and held in confinement until his true identity became known.

Confucius was received with great respect by the rulers of the states he visited, and he even seems to have received occasional emoluments. He spent much of his time developing and expounding his ideas on the art of government, as well as continuing his teaching. He acquired a large following, and the solidification of the Confucian school probably occurred during these years of exile. Not all of his disciples followed him on his travels, and several of them actually returned to Lu and assumed positions with the Chi clan. It may have been through their influence that in 484 Confucius was invited back to Lu.

Final Years

Confucius was warmly received in Lu, but there is no indication that he was given a responsible position. Little is known about his last years, although this would have been a logical time for him to work on the many texts and documents he is reputed to have acquired on his journey. Much of his time was devoted to teaching, and he seems to have remained more or less aloof from political affairs.

This was an unhappy period for Confucius. His only son died about this time; his favorite disciple, Yen Hui, died the very year of his return to Lu; and in 480 Tzu-lu was killed in battle. All these losses Confucius felt deeply, and his despair and frustration must have been intensified by the realization that his political ideas had found no sympathetic ear among the rulers of his own state. Confucius died in 479. His disciples conducted his funeral and observed a mourning period for him.

Confucius' Writings

Confucius has been considered responsible for editing and writing some of the most important works in the Chinese tradition. According to relatively early sources, he arranged the classical anthology of early Chinese poetry, the *Book of Odes* (*Shih ching*), into its present order and discarded spurious material from a historical work known as the *Book of Documents* (*Shu ching*). He is also credited with writing parts of the great divination classic, the *Book of Changes* (*I ching*), and the book of ritual, the *Records of Rites* (*Li chi*). His name is also associated with a work on music, the *Book of Music* (*Yüeh ching*), which is now lost. Few modern scholars accept any of these traditional attributions, and Confucius' connection with these books is simply another aspect of the traditional Confucian myth.

One work that cannot be dismissed so easily, however, is the *Spring and Autumn Annals* (*Ch'un ch'iu*), which is a chronological record of the reigns of the 12 dukes of Lu, beginning with the year 722 and ending in 479 B.C. As early as the philosopher Mencius (ca. 317-289 B.C.), Confucius has been credited with compiling or editing this work, which was claimed to contain hidden criticisms of many of the Lu rulers. Later Confucian scholars tried to discover these hidden criticisms, but most scholars now agree that the *Spring and Autumn Annals* is simply a dry chronicle, containing no hidden meanings, and in spite of Mencius's testimony, Confucius had nothing to do with it.

Confucius' Teachings

Although we cannot be certain that Confucius wrote any of the works attributed to him, it is still possible to know something about the general nature of his philosophy. Shortly after his death his disciples compiled a work known as the *Lun yü,* commonly translated as the *Analects* but more accurately rendered as the *Edited Conversations*. This work consists of conversations between Confucius, his students, and an occasional ruler.

The primary emphasis of the *Lun yü* is on political philosophy. Confucius was concerned about the rampant immorality and amorality of much of the government of his time, and he spent much of his life trying to find a ruler who would accept his teaching that ethical considerations should be the guiding principle of government. Confucius taught that the primary task of the ruler was to achieve the welfare and happiness of the people of his state. To accomplish this aim, the ruler had first to set a moral example by his own conduct, and this example would in turn influence the people's behavior. Confucius rejected the use of a rigid legal system and believed instead that moral custom and voluntary compliance were the best ways of maintaining order in society.

Confucius considered the early years of the Chou dynasty as the embodiment of the perfect form of government. It was not the rulers of this period that he admired so much as the chief minister, Chou Tan, or the Duke of Chou. The Duke of Chou was known in early Chinese tradition as the founder of the state of Lu, and he was probably the chief culture hero in this state. Because Confucius came from Lu, some scholars have claimed that much of Confucius' teachings were simply a revival of this cult. It is certainly true that Confucius himself never claimed to be teaching original ideas but rather termed himself a ''transmitter.''

Nevertheless, Confucius is the first Chinese thinker to introduce concepts that became fundamental not only to Confucian philosophy but to Chinese philosophy in general. The most important of these are *jen* (benevolence), *yi* (propriety), and *li* (ritual). Confucius believed that the *chün-tzu* , or ''gentleman,'' must set the moral example for others in society to follow. The word *chün-tzu* originally meant ''ruler's son,'' but in the *Lun yü* it refers to the educated ''man of virtue,'' who was not necessarily an aristocrat. The *chün-tzu* was expected to follow a set of ethical principles, of which *jen, yi,* and *li* were the most important. *Jen* meant in the *Lun yü* what has been translated as humaneness or benevolence, a quality a *chün-tzu* should cultivate and, once acquired, attempt to transfer to others. *Li* was considered the rules of decorum and ritual that were observed in religious and non-religious ceremonies and, as applied to

the *chün-tzu ,* composed his rules of behavior. According to the *Lun yü,* it was through a knowledge of the *li* that *yi,* or propriety, could be attained. *Yi* represents what is right and proper in a given situation, and the *chün-tzu,* by observing the ritual and because of his inclination toward goodness, always knows what is right.

Confucius was basically a humanist and one of the greatest teachers in Chinese history. His influence on his immediate disciples was profound, and they continued to expound his theories until, in the first Han dynasty (206 B.C.-A.D. 8), they became the basis of the state ideology.

Further Reading

The *Lun yü* has been translated many times. There are two acceptable translations: James Legge, *Confucian Analects* (1861), and Arthur Waley, *The Analects of Confucius* (1938).

Because of the nature of the sources, there is no definitive account of Confucius' life. Herrlee Glessner Creel, *Confucius the Man and the Myth* (1949; republished as *Confucius and the Chinese Way,* 1960), is an attempt to discard the Confucian myth and write a biography based on historical material. Creel concludes that Confucius was basically a democrat and revolutionary. At the other extreme is Wu-chi Liu, *Confucius: His Life and Times* (1955), which accepts almost all of the legends rejected by Creel. It is a good example of the traditional Chinese approach to Confucius. A good balance between these two works is Shigeki Kaizuka, *Confucius,* translated from the Japanese by Geoffrey Bownas (1956). Kaizuka critically examines the apocryphal stories but does not dismiss them as readily as Creel.

The significance of Confucius for Chinese thought and society can be studied in any history of Chinese civilization. The best of these are C. P. Fitzgerald, *China: A Short Cultural History* (1938) and *The Horizon History of China* (1969); William Theodore de Bary and others, eds., *Sources of Chinese Tradition* (1960); and Wing-Tsit Chan, *A Source Book in Chinese Philosophy* (1963). □

William Congreve

The English dramatist William Congreve (1670-1729) was the most brilliant of the writers of the Restoration comedy of manners. He possessed the wit and charm of the heroes of his plays and was universally admired by his contemporaries.

The Restoration comedy of manners was similar to the satiric comedy of Ben Jonson in that it ridiculed violations of moral and social standards, but it centered upon the intrigues of ladies and gentlemen who lived in a highly polished, artificial society, and much of its effectiveness depended upon repartee and brisk and witty dialogue. In 1698 Jeremy Collier attacked the immorality of situation and indecency of dialogue characteristic of Restoration comedy. A change of taste followed, and William Congreve was forced to abandon the stage.

Congreve was born at Bardsey near Leeds on Jan. 24, 1670. His father was a soldier and a descendant of an old English family which owned considerable property in Staffordshire. When Congreve was 4, his father was commissioned to command the garrison at Youghal in Ireland. Later he became agent for the estates of the Earl of Cork, and ultimately the family moved to Lismore. Congreve received all of his education in Ireland. In 1681 he was sent to Kilkenny School, where he met his lifelong friend the satirist Jonathan Swift. In April 1686 Congreve followed Swift to Trinity College, Dublin. While at Trinity, Congreve seems to have written the novel *Incognita; or, Love and Duty Reconciled,* which was published under the assumed name of Cleophil in 1692.

After the Glorious Revolution of 1688 Congreve and his family returned to the family home in Staffordshire, where he seems to have remained for 2 years. It is most probable that it was here that he wrote his first play, *The Old Bachelor,* ''to amuse himself in a slow recovery from a fit of sickness.'' In the spring of 1691 he went to London and enrolled at the Middle Temple to study law, but most of his energy was diverted to literature. Within a year he had made the friendship of John Dryden, the former poet laureate. In 1692 the two collaborated on a translation of the satires of Juvenal and Persius. That year he also contributed some verses to Charles Gildon's *Miscellany*.

The Dramatist

In 1693 *The Old Bachelor,* which had been revised by Dryden, was produced at the Theatre Royal in Drury Lane with the best actors and actresses of the time taking part in it—including Betterton, Mrs. Barry, and Mrs. Bracegirdle,

who was to have the leading role in all of Congreve's plays. The play was a great success and ran for the unprecedented length of a fortnight. Congreve was so encouraged by its reception that he hastened to put forth a second play, *The Double Dealer,* before the end of the year. This play was more complex and better structured than the first, but it was not nearly so well received.

While Congreve was writing his third comedy, *Love for Love,* Betterton and other leading actors rebelled against the management of the Theatre Royal, the only theater in London at the time. They were given permission to build a new theater at Lincoln's Inn Fields, which opened with the production of *Love for Love* in the spring of 1695. Probably Congreve's best acting play, it met with immediate success and placed him among the leading dramatists of the day. He became one of the managers of the new theater and agreed to give the new company a play a year.

At this time he also began to write public occasional verse. He was well established in his literary career, and through Charles Montague, later Earl of Halifax, to whom he had dedicated *The Double Dealer,* he was appointed one of the five commissioners to license hackney coaches at a salary of £ 100 a year.

Congreve was unable to produce a play a year as promised, but early in 1697 he gave the company the tragedy *The Mourning Bride*. It met with instantaneous success and was the most popular English tragedy for almost a century. The following year he launched an unsuccessful counterattack on Collier's charges against the stage. But by 1700 the taste in comedy had so changed that his next play, *The Way of the World,* failed miserably, and he determined to leave the stage.

Later Career

Although Congreve associated briefly with Sir John Vanbrugh at the Queen's Theatre and wrote librettos for two operas (*The Judgment of Paris* and *Semele*), he spent the rest of his life at leisure. In 1705 he was appointed commissioner for wines and retained this post until 1714, when he received a more lucrative appointment as secretary of Jamaica. In 1710 he published the first collected edition of his works in three volumes. He continued to write poetry and made translations of Homer, Juvenal, Horace, and Ovid. He was highly regarded as a person and colleague by Swift, Pope, Addison, and Gay. Voltaire was annoyed at Congreve's affecting the role of gentleman in preference to that of author, but Congreve's considerateness of his fellow authors was held to be remarkable.

Congreve never married, but he was intimate for many years with Mrs. Bracegirdle, the leading lady of his plays. In later years he was in constant attendance upon the Duchess of Marlborough and is believed to have been the father of the duchess's daughter, Lady Mary Godolphin. His life of pleasure was pursued at the expense of his health, and he suffered greatly from blindness and gout. In the summer of 1728 he went to Bath with the Duchess of Marlborough and John Gay to recover from a long illness. While there his carriage was overturned, and he suffered internal injuries from which he never recovered. He died on Jan. 19, 1729, and was buried in Westminster Abbey. He left the bulk of his fortune to the Duchess of Marlborough, who built a monument to his memory in the abbey.

Further Reading

Edmund Gosse, *Life of William Congreve* (1888; rev. ed. 1924), was the first full biography. The fullest and most accurate is John C. Hodges, *William Congreve, the Man: A Biography from New Sources* (1941). Other useful biographical accounts are D. Crane Taylor, *William Congreve* (1931), and Kathleen M. Lynch, *A Congreve Gallery* (1951). Studies of the Restoration comedy of manners include John Palmer, *The Comedy of Manners* (1913); Kathleen M. Lynch, *The Social Mode of Restoration Comedy* (1926; rev. ed. 1965); and Norman N. Holland, *The First Modern Comedies: The Significance of Etherege, Wycherley, and Congreve* (1959).

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Roscoe Conkling

Roscoe Conkling (1829-1888) represented the most unabashed sort of American political partisanship in the 1860s and 1870s. A leader of the "Stalwart" faction of the Republican party, he became a symbol of spoilsmanship in politics.

Roscoe Conkling was born on Oct. 30, 1829, in Albany, N.Y. He attended Mount Washington Collegiate Institute, read law, and became district attorney of Albany. He moved to Utica, where in 1858 he was Whig party mayor. He sat in the House of Representatives from 1859 to 1863 and 1865 to 1867. A staunch supporter of Thaddeus Stevens and the Radical Republicans, Conkling once defended the dying Stevens from physical attack and sat on the "Committee of 15," which drafted the Radical program of reconstruction.

In 1867 Conkling seized effective control of the New York State Republican organization and got himself elected to the Senate. A devoted follower of Ulysses S. Grant, Conkling was at home only in the rough-and-tumble world of "gilded age" politics. Grant offered to make him chief justice of the Supreme Court in 1873, and Chester Arthur offered him a seat on the Court a decade later. But he rejected both.

"I do not know how to belong to a party a little," Conkling said, and he was indeed the sort of partisan that has since vanished from the political scene. He was frank; he insisted loudly where others equivocated; he believed that party workers should receive benefits from winning elections, that is, jobs and other financial rewards; in return

he demanded that they support the party as if it were a holy cause. He had a brilliant, quick mind in debate but saved his most scathing remarks for reformers who sought to eliminate political patronage through civil service reform which would distribute political appointments according to merit only.

Conkling battled President Hayes for control of the patronage in New York and hoped in 1880 to reelect Grant to the presidency. But the Republicans nominated James A. Garfield of Ohio. Conkling at once joined battle with President Garfield over patronage. In an attempt to rebuff him Conkling resigned his Senate seat: the idea was to be reelected in the face of Garfield's opposition, thus demonstrating his personal power in New York. But Garfield was killed in the meantime by a madman claiming to be a ''Stalwart,'' and the shocked New York Legislature refused to follow Conkling's will. He effectively retired from politics, noting characteristically, ''How can I speak into a grave? How can I battle with a shroud? Silence is a duty and a doom.''

Conkling retired to a lucrative legal practice and to the fashionable New York City society that he adorned very well. A large, handsome man with a boxer's physique, he inspired nicknames such as the ''Curled Darling of Utica'' because of his affectation of gay, fashionably cut clothing. James G. Blaine matched Conkling's invective when he ridiculed Conkling's ''haughty disdain, his grandiloquent swell, his majestic, supereminent, overpowering, turkey-gobbler strut.'' Garfield incisively characterized Conkling as ''a singular compound of a very brilliant man and an exceedingly petulant child.'' For all his arrogance and pomposity, however, Conkling clung to causes such as African American rights long after better-remembered contemporaries had abandoned them. And one ultimate conclusion about his spoilsmanship must be that he spoke frankly while others were hypocritical. He died in New York City on April 18, 1888.

Further Reading

A relative, Alfred R. Conkling, published the customary 19th-century biography upon the death of Conkling, *The Life and Letters of Roscoe Conkling: Orator, Statesman, and Advocate* (1889). David M. Jordon, *Roscoe Conkling of New York: Voice in the Senate* (1971), is a penetrating and detailed biography. An incisive portrayal of Conkling is contained in H. Wayne Morgan, *From Hayes to McKinley* (1969). □

John Bowden Connally Jr.

Former Texas governor John Bowden Connally, Jr. (1917-1993), political adviser and confidant to both Democratic and Republican presidents and a candidate for the presidency in 1980, helped shape American economic policy as secretary of the treasury during the Richard M. Nixon administration.

John B. Connally, Jr., one of seven children, was born in Floresville, Texas, on February 27, 1917, to John Bowden Connally, a tenant farmer, and Lela (Wright) Connally. After attending public schools in San Antonio and Floresville he entered the University of Texas where he earned a law degree in 1941. Connally's introduction to politics occurred in 1937 when Lyndon B. Johnson, a former administrator of the Texas division of the National Youth Administration entered the race for the 10th District congressional seat vacated by the death of Walter Buchanan. Connally, then a University of Texas undergraduate and former student body president, volunteered for Johnson's successful campaign. When Congressman Johnson was elected to a full term in 1938 he hired Connally as his administrative assistant, thus beginning a 30-year political association. Connally remained in Washington one year and then returned to Austin to complete his law degree. In 1940 he married Idanell Brill, a University of Texas student.

Immediately upon graduating from law school Connally entered the U.S. Navy. While serving in the Office of Naval Operations he worked on General Dwight D. Eisenhower's staff and helped plan the allied invasion of Italy in 1943. Later Connally won a Bronze Star for bravery while serving as a fighter-plane director aboard the aircraft carrier *USS Essex*. Connally returned to civilian life in 1946 and founded radio station KVET in Austin. Two years later he managed Lyndon Johnson's successful Senate campaign and again served as Johnson's administrative assistant for one year before returning to Texas.

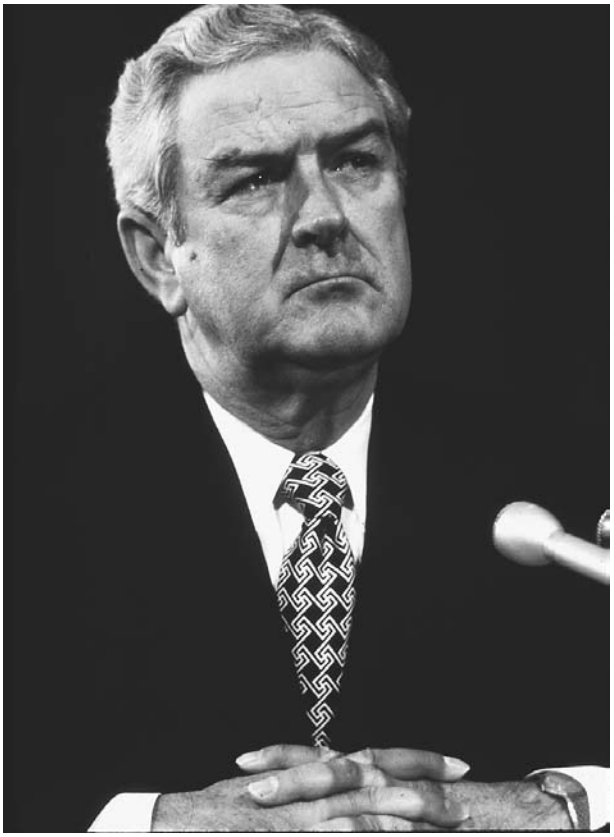

In 1952 Connally became the attorney for oil multimillionaire Sid W. Richardson. Connally's frequent jumps between government and business continued throughout his career and established his image as a ''wheeler-dealer'' willing, according to his critics, to parlay his position for private profit. Connally, however, argued that financially successful public servants were less subject to compromise and thus could best act in the public interest.

Connally skillfully manipulated his political and business ties. While serving as a Washington lobbyist for the oil and national gas industry he remained active in Texas politics and helped Lyndon Johnson gain control over the state Democratic Party in 1956. In 1960 he managed Johnson's unsuccessful presidential campaign and later helped Johnson obtain the vice-presidential nomination at the Democratic convention. When the Kennedy-Johnson ticket was elected in 1960 Vice-President Johnson helped obtain Connally's 1961 appointment as secretary of the Navy. Connally held the Navy post 11 months before resigning to successfully run for governor of Texas, his only elective office.

Ten months after becoming governor John Connally was abruptly thrust into the national prominence. On November 22, 1963, President John F. Kennedy was assassinated while being driven through Dallas, Texas. Governor Connally, also in the presidential limousine, was wounded. While Connally and Kennedy differed on most issues the two men were linked in the public's mind and the notoriety aided the governor in his 1964 and 1966 reelection campaigns.

Connally was a politically conservative governor who promoted economic growth and aggressively expanded the Texas University system. He opposed the Voting Rights Act of 1965, the anti-poverty campaign, Medicare, federal aid to education, and most of the other ''Great Society'' programs created by President Lyndon Johnson, his former boss and mentor. Johnson frequently remarked that his former congressional aide had no compassion for the poor despite Connally's own childhood poverty. Connally fully supported American involvement in Vietnam and while heading the Texas delegation to the 1968 Democratic convention he pushed through a pro-war plank despite determined liberal opposition and anti-war demonstrations outside the convention hall. However, Connally gave lukewarm support to Democratic presidential candidate Hubert Humphrey.

At the end of his third term as governor Connally moved to Houston to become a senior partner in Vinson and Elkins, one of the largest law firms in the nation. However, in December 1970 President Richard Nixon in a surprise move appointed Connally secretary of the treasury. When skeptical reporters asked his qualifications for a post normally held by a banker, Connally quipped, ''I can add.'' Connally's candor and wit won praise in Washington, and he quickly emerged as the principal administration spokesman for economic policy. But his abrasive style offended European and Japanese trade negotiators, while his unconditional endorsement of the government bailout of the nearly bankrupt Lockheed Corporation sparked opposition from Defense Secretary David Packard and Federal Reserve Board Chairman Arthur Burns. Connally's hard bargaining tactics eventually alienated Secretary of State William Rogers and national security adviser Henry Kissinger. As opposition in the Nixon administration grew, Connally was ultimately forced to resign in June 1972.

Despite his cabinet experience Connally remained a loyal Nixon supporter who in August 1972 organized the ''Democrats for Nixon'' committee. Connally soon became one of the president's closest political advisers, and on May 1, 1973, he joined the Republican Party. Connally's close association with the White House prompted allegations of his involvement in the Watergate scandals. In March 1973 a House subcommittee charged he had interfered with a Securities and Exchange Commission investigation of the International Telephone and Telegraph Corporation. Three months later White House counsel John Dean testified that Connally had participated in top level discussions on stopping the Watergate probe. On July 28, 1974, a federal grand jury indicted Connally for taking an illegal gratuity, conspiracy to obstruct justice, and perjury in connection with his alleged acceptance of $10,000 from the Associated Milk Producers, a dairy lobby, in 1971. Connally pleaded not guilty, and in April 1975 he was acquitted.

With the milk scandal trial four years past, Connally in 1979 began his quest for the 1980 Republican presidential nomination. Declaring ''business is the lifeblood of our country, the source of our greatness,'' he called for corporate tax cuts, accelerated depreciation, less governmental regulation, and unlimited nuclear power development

while promising to slash wasteful federal social programs and ''parasitic, burgeoning government bureaucracy.'' Connally entered the early 1980 presidential primaries confident of victory. But after three grueling months of campaigning and spending $12 million, far more than his political opponents, he had only one delegate to show for his efforts. Connally then staked his political future on a decisive win over the GOP front-runner, former California governor Ronald Reagan, in the March 8 South Carolina primary. When Reagan won the primary, 63-year-old John Connally withdrew from the race and retired from politics.

No longer a political figure, Connally joined the oil industry. With the oil shortage of the early 1980s looming over the United States, Connally and a few business partners started Chapman Energy in 1981. For the next few years, Connally and his partners developed shopping centers, office buildings, other businesses, and real estate ventures. By 1983, Chapman Energy was worth an estimated $300 million. But disaster struck as the price of oil took a nose-dive, under $10 per barrel, in the mid-1980s. Chapman Energy was forced to liquidate all of its assets and ownings, and on July 31, 1987, Connally filed for personal bankruptcy.

Connally managed to recover from this setback, and appeared in several commercials for University Savings, promoting financial prudence. He was made a member on the board of pipeline operator at Coastal Corporation in 1988, and continued to live comfortably with his wife, Nellie, in their ranch house in Floresville. Connally succumbed to his long-term battle with pulmonary fibrosis, a condition caused by the gunshot wounds he received almost 30 years earlier, on June 15, 1993. He was 76.

Further Reading

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Cyril Connolly

A British novelist and literary and social critic, Cyril Connolly (1903-1974) is best known for two works which combine criticism with autobiography, *Enemies of Promise* (1938) and *The Unquiet Grave* (1944).

Cyril (Vernon) Connolly was born on September 10, 1903, in Coventry, England, to Matthew and Muriel (Vernon) Connolly and died in London on November 25, 1974. The father, an army major, was an eccentric, according to critic Peter Quennell, who had known Connolly since their school days, and the mother, judging by Connolly's own account of her, was a rather restless person for whose love the son yearned in vain. Whether she might actually have loved him more is less important than the fact that he perceived that she might have and that he felt this yearning in later years. Eventually the parents separated.

Shortly after the author's death Quennell, in describing Connolly in their days together at Balliol College, Oxford, called him ''gaily cynical,'' and noted in his young schoolmate a lack of ambition which was also apparent to Stephen Spender, the poet, who was also a friend of Connolly. Far from denying the charge of laziness, Connolly refused to make any excuses for not having accomplished more in his lifetime: ''I would say only myself prevented me from doing the writing'' was his candid confession. He confessed, too, that his parents had been ambitious for him and had wanted him to enter the Foreign Office or to clerk in the House of Commons or Lords. He doubted, he said, that he would ever write his masterpiece.

Like Quennell, another friend, John Lehmann, also remembered Connolly's gift for parody, a gift which prompted Spender to term him ''the spectator of his own life,'' because parody, especially self-parody, presumably enabled him to achieve a kind of detachment.

Lehmann looked on *Enemies of Promise* (1938) as Connolly's attempt to write a masterpiece, but like a number of others he considers the last essay of the book, ''A Georgian Boyhood,'' to be the most memorable one. Pritchett declared himself impressed with the earlier sections which try to put even present English literature in perspective by comparing past and present trends; yet certainly it is the last section in which the poignancy and immediacy of the description narrow the gap between writer and reader.

The account of the British public (actually private) school system—the sometimes sadistic headmasters, the severe or stupid teachers, the institution known as ''fagging,'' which made it possible for the boys of the upper forms or classes to make virtual slaves of the boys of the lower classes—is unforgettable. According to colleague David Pryce-Jones, Connolly asked the adult Eric Blair (George Orwell) ''to corroborate the horror of the past they had once shared at St. Cyprian's, then a relatively new school where both had been students before going on to Eton. Out of this request came Orwell's *Such, Such Were the Joys,* in which, Pryce-Jones says, St. Cyprian's ''and all its work stand, in miniature, for everything that Orwell thought wrong with England.''

To Spender *The Unquiet Grave,* which was first issued in 1938 but then revised in 1944, is ''a masterpiece-non-masterpiece of a peculiarly modern kind'' which deliberately aimed at fragmentariness. To Pritchett the book is ''Connolly's mythical confession and elegy,'' and he points out the author's obsession with Palinurus whose name Connolly adopted as a pseudonym in writing the book. He took the name from Virgil's *Aeneid* in which Palinurus is the pilot who falls overboard with the ship's rudder and uses it as a kind of raft which enables him to reach shore. Here,

however, he is killed by the natives. It is during Aeneas's visit to the underworld that he learns of Palinurus's fate. Now that unfortunate begs help in finding rest from his ceaseless tossing in the sea. His is the ''unquiet grave.''

The book is also filled with, as Pritchett puts it, ''exotic flowers, fruits, animals, birds and insects'' which were to Connolly ''texts.'' One rather moving but brief section of the book is devoted to a pet lemur that had died. Pritchett thinks that the book had the effect on Connolly of ''curing himself of guilt.''

Connolly's novel *The Rock Pool* well repays reading today. In the 1930s British publishers were reluctant to publish it, Lehmann recalled, and Quennell suggested in his introduction to the 1981 re-issuing of the novel that its theme of lesbianism had been objectionable. Quennell disclosed that the novel, though no *roman a clef* is actually based on people whom Connolly had known, and that in the protagonist, Naylor, a good deal of the author is to be found. He sees the book as an attack on the English social system and on the competitiveness stemming from it, but he sees the true subject of the novel as the collision of two cultures, the elitist culture of the English world as it is represented by the unhappy Naylor and the remnants of pagan culture that Naylor himself sees as stubbornly persisting among the inhabitants of Trou-sur-Mer (Cagnes), who stubbornly follow their most primitive instincts. On the other hand, Pritchett regards the book as a kind of satire on what he calls ''the typical sententious English youth'' who deserted his public school and Oxford for ''his first spree.'' The book also demonstrated Connolly's fascination with the Mediterranean and ''the passing dissipation of foreign artists'' of the town. Quennell thought the novel showed Connolly's ''satirical wit and unfailing grasp of the cruelly descriptive image.'' This was no doubt an accurate judgment; yet the author lacked the more mordant wit and savage satire of, say, Evelyn Waugh, whom he knew. Still, as a picture of the France which was a mecca to many expatriates, including many Americans, in the 1920s and 1930s, the novel should be of interest today. Connolly tells a story well, shows an eye for detail, and makes the reader want to know more about the characters.

David Pryce-Jones, who met Connolly when the author was 50, speculated that he had allowed himself to grow fat and may have been unhappy with himself. Connolly struck him as ''sloppy'' and ''bad-mannered.'' Pritchett used the metaphor of Connolly in a baby carriage to capture for the reader Connolly's character in middle age: willful, wanting what he could not have, and throwing it away if he got it and then wanting it again. He calls Connolly a good critic, inveterate traveller, and frank autobiographer who was kept back from greater things by his desire for pleasure, good food, women, ''spendthrift habits,'' and his love of talk. As a literary critic Connolly had ''a clinching gift for images,'' according to Pritchett. Apparently no critic would say that any one of Connolly's books was a masterpiece, and certainly no one book made him wealthy. As he confessed: ''I don't think I could have lived on the profits of any single one of my books.'' Still, though he may have been a disappointment to himself as well as friends and family, many of his works continue to interest readers and his reputation survived his death. Nor must one forget Connolly's career as a journalist: from 1927 until the time of his death he was a practicing journalist, working for such newspapers as the *New Statesman* and the *Sunday Times*. He even founded *Horizon,* a journal for which he was editor and writer from 1939 to 1950.

Further Reading

For information about Connolly, see ''Connolly, Cyril,'' in *Contemporary Authors-Permanent Series* (1978); Stephen Spender, ''Cyril Connolly,'' *Times Literary Supplement* (December 6, 1974), a ''memoir'' by a poet and man of letters which reveals things of interest about Connolly's life and character and tells something about his *oeuvre;* Peter Quennell, ''Cyril Connolly,'' *Encounter* (May 1975), in which, despite a friendship of long standing with the author, nevertheless estimates his friend, man and work, without glossing over the defects of either; John Lehmann, ''Friend of Promise,'' *Encounter* (May 1975), in which another man of letters and old friend of Connolly reminisces about the man and his work; J. W. Lambert, ''To Hell with Masterpieces,'' *Encounter* (May 1975); David Pryce-Jones, *Journal and Memoir* (1983); V. S. Pritchett, ''Surviving in the Ruins,'' a review of various works of Connolly which were re-issued, some with interesting introductions or afterwords.

Sources by Connolly include ''Richard Kershaw Speaks to Cyril Connolly,'' *The Listener,* April 11, 1968; David Pryce-Jones, editor, *Journal: 1928-1937,* which glitters with the names of the British cultural, scientific, and political worlds though his comments are brief to the point of being almost cryptic.

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Joseph Conrad

The Polish-born English novelist Joseph Conrad (1857-1924) was concerned with men under stress, deprived of the ordinary supports of civilized life and forced to confront the mystery of human individuality. He explored the technical possibilities of fiction.

Józef Teodor Konrad Nalecz Korzeniowski (to use the name which Joseph Conrad later drastically simplified for his English readers) was born on Dec. 3, 1857, in Berdyczew. Conrad's childhood was harsh. His parents were both members of families long identified with the movement for Polish independence from Russia. In 1862

Conrad's father, himself a writer and translator, was exiled to Russia for his revolutionary activities, and his wife and child shared the exile. In 1865 Conrad's mother died, and a year later he was entrusted to the care of his uncle Thaddeus Bobrowski.

In 1868 Conrad attended high school in Lemberg, Galicia; the following year he and his father moved to Cracow, where his father died. In early adolescence the future novelist began to dream of going to sea, and in 1873, while on vacation in western Europe, Conrad saw the sea for the first time. In the autumn of 1874 Conrad went to Marseilles, where he entered the French marine service.

For the next 20 years Conrad led a successful career as a ship's officer. In 1877 he probably took part in the illegal shipment of arms from France to Spain in support of the pretender to the Spanish throne, Don Carlos. At about this time Conrad seems to have fallen in love with a girl who was also implicated in the Carlist cause. The affair ended in a duel, which Conrad fought with an American named J. M. K. Blunt. There is evidence that early in 1878 Conrad made an attempt at suicide.

In June 1878 Conrad went for the first time to England. He worked as a seaman on English ships, and in 1880 he began his career as an officer in the British merchant service, rising from third mate to master. His voyages took him to Australia, India, Singapore, Java, Borneo, to those distant and exotic places which would provide the background for much of his fiction. In 1886 he was naturalized as a British citizen. He received his first command in 1888. In 1890 he made the ghastly journey to the Belgian Congo which inspired his great short novel *The Heart of Darkness*.

In the early 1890s Conrad had begun to think about writing fiction based on his experiences in the East, and in 1893 he discussed his work in progress, the novel *Almayer's Folly,* with a passenger, the novelist John Galsworthy. Although Conrad by now had a master's certificate, he was not obtaining the commands that he wanted. *Almayer's Folly* was published in 1895, and its favorable critical reception encouraged Conrad to begin a new career as a writer. He married an Englishwoman, Jessie George, in 1896, and 2 years later, just after the birth of Borys, the first of their two sons, they settled in Kent in the south of England, where Conrad lived for the rest of his life. John Galsworthy was the first of a number of English and American writers who befriended this middle-aged Polish seaman who had come so late to the profession of letters; others were Henry James, Arnold Bennett, Rudyard Kipling, Stephen Crane, and Ford Madox Hueffer (later known as Ford Madox Ford), with whom Conrad collaborated on two novels.

Early Novels

The scene of Conrad's first novel, *Almayer's Folly* (1895), is the Dutch East Indies, and its complicated plot is concerned with intrigues among Europeans, natives, and Arabs. At the center of the novel is Almayer, a trader of Dutch extraction, who is married to a Malay woman and has by her one daughter, Nina. He dreams endlessly of returning to Europe with his daughter, but he is powerless to act. Nina runs away with her young Malay lover, and her father takes refuge in opium and dies pathetically.

An Outcast of the Islands (1896) deals with the same milieu, and in fact Almayer appears again in this work. The main character is a shabby trickster, Willems, who betrays the man who gives him a chance to make something of himself and thus plays a part in Almayer's ruin. The novel ends melodramatically: Willems is shot by the beautiful native woman Aissa, for whom he has abandoned his wife.

In *The Nigger of the "Narcissus"* (1897) Conrad turns to the life of the merchant seaman and to one of his commonest themes, the ambiguities of human sympathy. Just before the *Narcissus* leaves on a long journey, it takes on as one of its crew a huge Black named James Watt. From the beginning Watt is marked for death, and Conrad studies the effects on the crew of his steady physical deterioration. At first, his fellow seamen are compassionate, but then Watt's recalcitrance and his ingratitude after they have heroically saved his life drive the crew to the brink of mutiny. Watt dies, as the older sailors predict he will, when the ship is finally in sight of land. The novel contains one of Conrad's great set pieces, a wonderfully sustained account of a storm at sea.

The Heart of Darkness (1899) is based on Conrad's voyage up the Congo 9 years before. Narrated by the sympathetic and experienced seaman Marlow, the novel is at once an account of 19th-century imperialist greed and a symbolic voyage into the dark potentialities of civilized man. Marlow is fascinated by the figure of Kurtz, a Belgian whose self-imposed mission is to bring civilization into the

Congo. Marlow tracks him down, and he finally finds the dying Kurtz, who has been corrupted by the very natives he has set out to save. Marlow, at the conclusion, visits Kurtz's fiancée, and he cannot find the courage to tell her the truth about her dead lover.

The first phase of Conrad's career culminates in *Lord Jim* (1900). Marlow is again the principal narrator, although Conrad entrusts his complex story to several other voices. Like all of Conrad's mature fiction, *Lord Jim* is a typical work of the 20th century in that a first reading does not begin to exhaust its subtleties of design and meaning. The hero begins as an inexperienced officer on the pilgrim ship *Patna*. In the night the ship, crowded with pilgrims to Mecca, strikes something in the water and seems about to sink. Urged by the other officers and not really aware of what he is doing, Jim deserts the ship. But the *Patna* does not sink, and the officers, Jim among them, are considered cowards. Disgraced, Jim wanders from job to job, moving ever to the East.

Marlow takes a sympathetic interest in the young man and finds him a job in the remote settlement of Patusan. Jim does well and he wins the respect of the natives, who call him Tuan Jim—Lord Jim. But the past catches up with him in the person of Gentleman Brown, a scoundrel who knows about Jim's past and insists that they are brothers in crime. Jim persuades the natives to let Brown go, whereupon Brown murders their chief, Dain Waris. Jim accepts responsibility for the murder, and he is executed by the natives. Once again, Conrad is concerned with the ways in which sympathy and imagination blur the clear judgment which is essential for the life of action.

Political Novels

Nostromo (1904) is probably Conrad's greatest novel. It is set in Costaguana, an imaginary but vividly realized country on the north coast of South America. Symbolically and realistically the novel is dominated by the silver of the San Tomé mine and its effects on the lives of a large cast of characters. The treasure attracts greedy men, who impose on the country a succession of tyrannies, and it tests and eventually corrupts men who are devoted to high ideals of personal conduct. *Nostromo* is concerned with the relationship between psychology and ideology, between man's deepest needs and his public actions and decisions.

The London of *The Secret Agent* (1907) is a far cry from the exotic settings of Conrad's first fiction. It is a city of mean streets and shabby lives, and in his depiction of these scenes Conrad surely owes something to the works of Charles Dickens. Verloc is a fat, lazy *agent provocateur* who is paid by a foreign power (probably Russia) to stir up violent incidents which will encourage the British government to take repressive measures against political liberals. His wife, Winnie, married him in the hope that he will provide a safe home for herself and especially for her dim-witted, pathetic brother, Stevie. Verloc plots to blow up the Greenwich Observatory. Stevie is drawn into the plot; he stumbles, carrying an explosive, and is killed. Winnie kills her husband when she learns of Stevie's death—the dying Verloc cannot understand the violence of her reaction—and then kills herself.

Under Western Eyes (1911) is Conrad's study of the Russian temperament. Razumov, who may be the illegitimate son of Prince K—-, is a solitary and devoted student. Haldin, another student, bursts into Razumov's apartment after he has assassinated an autocratic politician. Haldin turns to the Prince K—-but is immediately captured by the police. Razumov now goes to Switzerland, where he finds himself in the midst of a group of émigré revolutionaries, among them Haldin's sister, with whom Razumov falls in love. Tortured by his isolation, Razumov finally confesses his responsibility for Haldin's capture and death. He is punished by the revolutionaries and returns to Russia, where he lives out his alienated life.

Later Novels

Thanks to the efforts of his American publisher, Conrad's next novel, *Chance* (1914), was a financial success, and for the rest of his life he was without worries about money. The novel is concerned with a young girl, Flora, and her relationship with her father, an egotistical fraud who spends some time in prison, and with an idealistic sea captain with whom she finds happiness after she has freed herself from her father.

Victory (1915), Conrad's last important novel, is another study in solitude and sympathy. Warned by his father to remain aloof from the world, the hero, Heyst, is twice tempted by sympathy into the active life—with tragic results. The second temptation is offered by the girl Lena, whom Heyst rescues and carries off to his island retreat. Their solitude is invaded by three criminals on the run, and in a melodramatic finale Lena dies saving Heyst's life.

Among Conrad's last novels are *The Shadow Line* (1917), a somber and ultimately triumphant story of another testing sea voyage, and *The Rover* (1923), a historical novel set in France in the years just after the Revolution.

Although there is a valedictory quality about Conrad's last novels—and some evidence of failing powers—he received many honors. In 1923 he visited the United States with great acclaim, and the year after, he declined a knighthood. He died suddenly of a heart attack on Aug. 3, 1924, and he is buried at Canterbury. His gravestone bears these lines from Spenser: Sleep after toyle, port after stormie seas,/ Ease after warre, death after life, does greatly please.

Further Reading

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John Constable

John Constable (1776-1837), one of the greatest English landscape painters, represented the naturalistic aspect of romanticism. His calm, deeply poetic response to nature approximated in painting the insights of William Wordsworth in poetry.

John Constable was born in East Bergholt, Suffolk, on June 11, 1776, the son of a well-to-do mill owner. The lush, well-watered Suffolk landscape with its rolling clouds and generally flat, but in parts undulating, terrain made a deep impression on his imagination, and no painter has referred more frequently to the scenes of his childhood as a recurrent source of inspiration. ''Those scenes,'' he later wrote to a friend, ''made me a painter,'' and again, ''The sound of water escaping from mill-dams, etc., willows, old rotten planks, slimy posts and brickwork, I love such things.''

Constable was encouraged first by a local amateur and later by his friend Sir George Beaumont, the painter and collector, who advised him to study the watercolors of Thomas Girtin. Constable said that a painting by Claude Lorrain that he saw at this time marked an important epoch in his life. Beaumont's collection later included the *Château de Steen* by Peter Paul Rubens, which Constable stable studied closely.

On a visit to London in 1796 Constable met the engraver and antiquary J. T. Smith, under whose influence he made sketches of picturesque cottages. In 1799 Constable became a student at the Royal Academy, where he worked diligently at anatomy under a system of instruction concentrating on the human figure as the basis of history painting.

Nature Paintings

In 1802 Constable exhibited at the Royal Academy for the first time, declaring his intention to become a ''natural painter.'' The following year he sailed from London to Deal, making drawings of ships in the tradition of the English Thames Estuary school. ''I saw,'' Constable wrote to a friend, ''all sorts of weather,'' and what he described as ''the natural history of the skies'' became a lifelong object of research, culminating in a series of cloud sketches inspired by the cloud classifications of the meteorologist Luke Howard, who published *The Climate of London* in 1818-1820.

In 1806 Constable spent 2 months touring the Lake District, and the following year he exhibited three paintings from the trip at the Royal Academy. After this, however, he broke with the tradition of picturesque travel, preferring to paint the scenes he knew and loved best, notably his native Suffolk; Salisbury, where he stayed with his friend Bishop Fisher and his family; Hampstead Heath; and the Thames Estuary.

A happy marriage to Maria Bicknell, with whom Constable fell in love in 1809, was delayed until 1816 by the opposition of her maternal grandfather, the wealthy rector of East Bergholt. From these 7 years of uncertainty date those attacks of nervous depression which were occasionally to cloud a life of otherwise singular felicity.

In 1824 three of Constable's oil paintings, including *The Hay Wain,* were exhibited at the Paris Salon, where they were acclaimed by Eugène Delacroix and other painters and won a gold medal. The question of their influence on French contemporaries and ultimately on impressionism has been widely discussed. All that can safely be said is that his break with academic convention made a profound impact and was invoked as a sanction by Delacroix not for imitating the English painter but for greater boldness in his own work.

Constable's wife, with whom he had seven children, died in 1828, shortly after he inherited a fortune from her father. Constable had been elected an associate of the Royal Academy in 1819, and 10 years later he became a full member. He died on March 31, 1837, working on the day before his death on *Arundel Mill and Castle*.

Original Contribution

Constable's finished landscapes were always greatly admired. He was revolutionary in painting large canvases consistently as sketches, and he later allowed himself considerable painterly freedom in finished pictures, like the magnificent *Hadleigh Castle,* subtitled *Mouth of the Thames, Morning after a Stormy Night*. Today it is his large sketchlike paintings that are most sought after, particularly those celebrating the themes that had haunted him from

childhood: the mill, the lock, and water reflecting sunlight and clouds.

Constable's original contribution was to combine a scientific approach to nature with a romantic intensity of feeling. ''Painting,'' he wrote, ''is a science, and should be considered as an enquiry into the laws of nature.'' But he described his cloud studies as organs of his sentiment, and in a much-quoted passage declared, ''painting is with me but another word for feeling.''

Further Reading

The best source for information on Constable is still his own writings. *The Letters of John Constable, R. A., to C. R. Leslie, R. A., 1826-1837,* edited by Peter Leslie (1931), contains both the letters, rich in observations on nature and art and illustrating Constable's genius for friendship, and the notes for Constable's critical lectures on the history of landscape painting delivered to the Royal Institution of Great Britain in 1836. Also extremely useful are R. B. Beckett, *John Constable and the Fishers: The Record of a Friendship* (1952), and a six-volume edition of Constable's *Correspondence,* edited by R. B. Beckett (1962-1968). Besides C. R. Leslie's classic, *Memoirs of the Life of John Constable, R. A., Composed Chiefly of His Letters* (1943; new ed. 1951), there is a scholarly literature of distinction on Constable. Preeminent is Graham Reynolds, *Constable: The Natural Painter* (1965). Sydney J. Key, *John Constable: His Life and Work* (1948), is a sound account. One of the best sources of illustrations, reproducing 597 works, is the Victoria and Albert Museum, *Catalogue of the Constable Collection,* written by Graham Reynolds (1960). A masterly specialized study, establishing Constable's relation to both poets and painters, is Kurt Badt, *John Constable's Clouds* (trans. 1950).

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Constantine I

Constantine I (ca. 274-337) was a Roman emperor. He is frequently called ''the Great'' because of his successes as a general, administrator, and legislator and because of his support of the Christian Church and efforts to maintain Christian unity.

Born Flavius Valerius Constantinus at Naissus (in modern Yugoslavia), Constantine was the son of Constantius Chlorus and his concubine Helena. In 293 his father became the son-in-law and caesar (successor-designate) of Emperor Maximian, who was coruler of the Roman Empire with Emperor Diocletian. In 305 Diocletian and Maximian abdicated, and Chlorus became coruler, having superintendence of the West, while Galerius, Diocletian's son-in-law, superintended the East. The new emperors chose caesars (Maximinus Daia and Falvius Valerius Severus) who were not their relatives. Galerius kept Constantine, who had distinguished himself as a soldier, at his own court, apparently fearing that he might develop imperial ambitions if left with his father. In 306, however, Constantine managed to escape to the West and joined Chlorus in campaigns in northern Britain. Chlorus died at York in July 306, and his troops immediately proclaimed Constantine his successor. Galerius acknowledged Constantine as a caesar, and he raised Severus to the role of emperor (augustus) in the West.

Struggles for Empire

Constantine's dynastic elevation set a bad example. Thereupon Maxentius, old Maximian's son, proclaimed himself augustus in Italy, killed Severus, and obtained Africa as well. He quarreled with his father, however, and Maximian fled to Constantine, gave him his daughter Fausta in marriage, and supported Constantine's pretensions as an augustus. From 307 to 311 five men claimed the rank of augustus: Galerius, Maxentius, Maximinus Daia, Licinius (Severus's successor), and Constantine. But in 310 Maximian entered into a conspiracy against Constantine, and upon its discovery Constantine had his father-in-law strangled. This event was immediately followed by war with Maxentius, who was defeated and drowned at the Battle of the Milvian Bridge in 312. In the East, Galerius had died in 311; and in 313 Maximinus Daia died after being defeated by Licinius.

By 313 Constantine and Licinius were established as corulers of the Roman world. Their relationship was cemented in that year by the marriage of Licinius to Constantine's half sister Constantia; but jealousy and ambition

generated friction and suspicion between the emperors, and in 323 war broke out after Constantine had violated Licinius's territory. Licinius was defeated and deposed, but his life was spared at the intercession of Constantia. The following year, however, Constantine found it expedient to execute him.

Constantine and Christianity

Constantine's conversion to Christianity has generated much discussion. In later years he told the historian Eusebius that before his encounter with Maxentius he had seen a cross of light superimposed on the sun with the inscription above it: *in hoc signo vinces* (in this sign you shall conquer). Since the cross was the Christian symbol, he had his troops inscribe the monogram of Christ on their shields before the Battle of the Milvian Bridge, and his subsequent success in battle convinced him that he had the protection of the Christian god. Theretofore Constantine had probably been a worshiper of the Unconquered Sun, and in the beginning he appears to have thought that Christ and the Sun were identical. Constantine's coinage for some time continued to celebrate the Sun, and as late as 321 his order for the observation of Sunday gave as a reason that the day was solemnized ''by the veneration of the Sun.''

But Constantine's early involvement in the theological disputes of the Christians soon disabused him of any syncretistic notions. Early in his reign a group of puritanical followers of Donatus in Africa charged that the orthodox Catholics were too lenient toward penitent apostates, and their quarrels reached the Emperor. He tried for years to reconcile or suppress the dissidents but ultimately gave up his efforts in despair. More serious were the quarrels concerning the nature of the godhead. A heresy called Arianism, which maintained that Christ was not coeternal with the Father, scandalized many churchmen. Roman emperors, as heads of the state religion, had always been responsible for keeping the gods at peace with men (*pax deorum*). Now it appeared that the Emperor must secure a *pax dej,* lest God be offended at His people's view of His nature. Therefore, in May 325 Constantine convened a council of bishops at Nicaea in Bithynia. This convocation created the Nicene Creed, which established the orthodox view that Christ was of the same substance (*homoousios*) as the Father but was a separate individual. The decisions of the council by no means pleased everyone, and Constantine was engaged in attempts to heal theological schisms right up to his death. Indeed, he was baptized on his deathbed by an Arian.

Constantine's personal religious views have been a puzzle to historians. He continued throughout his life to hold the post of pontifex maximus of the old religion. And he allowed the continued celebration of ancient cults and even the erection of temples in honor of his family, though he specified that worship in them must not include ''contagious superstition.'' The Edict of Milan (313) by Constantine and Licinius conferred toleration on all religious sects but did not establish a state church.

But as time went on, Constantine showed increasing favor to the Christians. He built and endowed magnificent churches at Constantinople and Rome and in the Holy Land, Asia Minor, and Africa. He established allowances of grain for the support of the clergy and the poor. He legalized bequests to churches and gave bishops the right to free slaves as well as the right to judge quarrels between Christians without the right of appeal to civil courts. Many of his favorite officials were Christians, and the education of his sons was put in Christian hands. While the celebration of pagan rites continued, a few temples were ordered closed, and others were destroyed by Christian mobs without subsequent imperial punishment. Indeed, Constantine himself had some temples plundered, and only the wooden frames of chryselephantine cult statues were left for the worshipers. Here the decisive factor seems to have been the need for the gold and silver sheathing of the statues to help finance the Emperor's elaborate building program.

Constantine's Administration

Constantine continued and elaborated the army reforms begun by Diocletian. He created a large central and mobile army which could be quickly dispatched to any troubled frontier. Civil and military authority in the provinces was carefully divided; and the new army appears to have been under the command of a master of infantry and a master of cavalry. The number of barbarians in the army increased, and Constantine is said to have favored Germans.

Constantine also followed Diocletian in the elaboration of court ritual. He instituted the order of imperial companions (*comites*) and classified them by grades, depending on the offices they held. Grandiloquent titles abounded, and recipients were favored by reduced tax burdens and fewer civic duties. He also gave the ancient title of patrician to close friends and high officials.

Building of Constantinople

After his defeat of Licinius, Constantine was inspired to found a new imperial residence on the Bosporus at the site of ancient Byzantium. Constantinople had a magnificent harbor, the site was easily defensible, and strategically it was more or less equidistant from the dangerous Danubian and Persian frontiers. Constantine ransacked the pagan world for treasures with which to adorn his city, and he spirited a population to it by offering estates in Asia Minor to nobles who would build palaces there and, in an analogy to the Roman dole, by inaugurating rations of food for humbler immigrants.

The founding of Constantinople had far-reaching consequences. Rome was reduced in importance as the capital of the Roman Empire, and the western part of the empire continued to achieve increasing autonomy. The Roman Senate, hitherto a powerful instrument of government, became little more than Rome's city council. The establishment of Constantinople as a de facto second capital hastened the bipartition of the Roman Empire.

Financial Policy

The cost of Constantinople, increased pay for the army and bureaucracy, and lavish grants to the Church and to

favorites combined to create multiple financial problems. To meet these Constantine had the accumulated wealth of the parsimonious Licinius and the confiscated treasures of pagan temples. These were supplemented by new taxes on merchants and craftsmen, surtaxes on the land, and a gradual increase of customs dues and other local levies. Constantine's most constructive financial contribution was the creation of the gold solidus, struck at 72 to the pound, which maintained its purity until the 11th century.

But the economy remained weak and the burdens of government heavy. To ensure the performance of essential services, Constantine became more and more authoritarian. As early as 313 he had ordered local senators (*curiales*) bound to their positions because they were liable for the collection and guarantee of taxes. By the end of his reign their duties had become hereditary. Similarly, shipmasters were compelled to remain on their jobs, for the transport of food to cities was not financially attractive. And in 332 tenant farmers were threatened with a reduction to slavery if they left their districts, thus swiftly moving agricultural workers to serfdom. These measures of Constantine rapidly moved the Roman world from a regime of contract to a regime of status, wherein citizens were tied from birth to their places of origin and their professions.

Constantine's relations with his family were not marked by Christian love or charity. He was a calculating and suspicious man, perhaps as a result of his struggle to survive as a youth among the intrigues at the court of Galerius. In any case, during his career he contrived the death of his father-in-law (Maximian) and of two brothers-in-law (Maxentius and Licinius); in 326 he suddenly, and for obscure reasons, executed his eldest and much admired son, the Caesar Crispus, and apparently at the same time he killed his nephew Licinianus, who was only 11 years old. It is widely believed that Crispus's fall may have been due to the jealous ambition of his stepmother, Empress Fausta, in behalf of her own three sons. If so, there was an early revulsion of feeling, for she was drowned in her bath in less than a year. By her Constantine had three sons, Constantine II, Constantius, and Constans. They, along with Dalmatius and Hannibalian, sons of Constantine's brother Dalmatius, were made caesars and given the administration of various parts of the empire as though it were Constantine's personal estate. Except for these three sons and two infant nephews (Gallus and Julian) all of Constantine's close relatives, including his half brothers Dalmatius and Julius Constantius, were lynched by the army at Constantine's death, leaving Fausta's brood to fight over the inheritance. The one person that Constantine seems consistently to have trusted was his mother, Helena. Indeed, her grief at her grandson's execution may have been instrumental in Fausta's subsequent fall.

Constantine's effect on subsequent history through his rigorous systemization of society and his foundation of Constantinople was profound, and probably the success of the Christian Church can most reasonably be credited to him. In other lands where Christianity was tolerated but not embraced by the rulers, it remained a minority sect; but Constantine's partiality for Christians during a long reign, and the education of his sons as Christians, gave the Church a half century of such advantages and strengths that the efforts of Julian the Apostate to return to the old ways some 30 years later probably were doomed to failure even had he lived to press his program. Constantine died near Nicomedia on May 22, 337.

Further Reading

There is no continuous ancient account of Constantine and his reign, but material may be found in Eusebius's 4th-century *History of the Church and the Life of the Blessed Emperor Constantine,* a biased panegyric, and in the works of Zosimus, a Greek historian of the late 5th century. Biographies include Lloyd B. Holsapple, *Constantine the Great* (1942), and John Holland Smith, Constantine the Great (1971). Discussions of Constantine's Christianity may be found in A. Alföldi, *The Conversion of Constantine and Pagan Rome* (trans. 1948), and A. H. M. Jones, *Constantine and the Conversion of Europe* (1948; new rev. ed. 1962). A good account of the administrative, social, and economic aspects of the reign is in A. H. M. Jones, *The Later Roman Empire, 284-602* (2 vols., 1964). □

Constantine XI

Constantine XI (1405-1453) was the last Byzantine emperor. A gallant prince, he completed the conquest of the Peloponnesus from the Latins and heroically commanded the futile defense of Constantinople against the Turks.

The fourth son of Emperor Manuel II Palaeologus (reigned 1391-1425), Constantine was born on Feb. 8, 1405. Following the Palaeologan custom of apportioning territorial responsibilities to each member of the reigning family, as a young man Constantine was assigned authority in the Black Sea coastal towns. His eldest brother, who had always favored him, became Emperor John VIII in 1425.

In 1427 Manuel's second son, Despot Theodore II of the Morea, announced his decision to resign his power in this important Peloponnesian territory. The Emperor designated Constantine to take Theodore's place. When Constantine arrived, however, Theodore had changed his mind. It was then agreed that Constantine should renew Byzantine efforts to conquer the areas of the Peloponnesus still in Latin hands, thus making an enclave for himself. He attacked Glarentza and finally won the city in 1428 by marrying the ruler's niece. By 1430 Constantine had conquered Patras and thus controlled the northern Peloponnesus. Two years later his younger brother Thomas annexed the last segments of Achaea, thereby placing all of the Peloponnesus in Byzantine hands for the first time since the Fourth Crusade (1204).

While John VIII attended the Council of Ferrara-Florence from 1437 to 1440, Constantine served as regent in Constantinople. During the following years he presided over what was to be the final flowering of Byzantine unity and prosperity in the Peloponnesus. At John VIII's death at

Constantine XI (being fatally wounded)

the end of 1448, Constantine succeeded to the imperial throne. He proceeded cautiously regarding the hated agreements for Church union with the Latins, which John had accepted at Florence in hopes of winning Latin aid but which he had never implemented. Finally, under pressure from Rome, Constantine allowed the union to be proclaimed in Hagia Sophia on Dec. 12, 1452. This act greatly antagonized the bulk of his subjects, while it actually won him little effective help from the Latin West.

With only token help from outside, Constantine had to face the empire's last agony, as the Turkish sultan Mohammed II launched his great siege against Constantinople in early April 1453. The Turks finally broke into the city on May 29, 1453. Constantine died bravely during the ensuing sack.

Further Reading

The only biography of Constantine is Chedomil Mijatovich, *Constantine: The Last Emperor of the Greeks* (1892), which is out of date. For material on Constantine in the Peloponnesus see William Miller, *The Latins in the Levant: A History of Frankish Greece, 1204-1566* (1908). His central role in the final siege is discussed in Edwin Pears's old but still admirable *The Destruction of the Greek Empire and the Story of the Capture of Constantinople by the Turks* (1903); Steven Runciman's newer but less satisfactory *The Fall of Constantinople, 1453* (1965); and David Dereksen, *The Crescent and the Cross: The Fall of Byzantium, May 1453* (1964).

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Niccolò de' Conti

The Venetian merchant-adventurer Niccolò de' Conti (ca. 1396-1469) contributed greatly to Europe's knowledge of the Eastern world.

Niccolò de'Conti was from a noble mercantile family; at an early age he decided to follow in the family tradition by establishing a lucrative trading operation in the East. Unlike most of his fellow Venetians, however, Conti did not concentrate solely on trade with Egypt. In 1419 he began a journey—reminiscent of that of Marco Polo—which lasted nearly a quarter of a century and took him to the Near and Far East. Like Marco Polo, Conti displayed a facility for language and for recording his observations for posterity.

The first phase of Conti's odyssey included a stay in Syria, where he spent enough time to learn to speak the Arabic language. He traveled overland through the desert to Baghdad; from there he moved on to Persia (modern Iran), where he founded a trading company with local merchants. In the course of his business activities, Conti added the Persian language to his repertory. With Persia as his base, Conti extended his operations into India. Sailing extensively in the Indian Ocean, Conti recorded many of his impressions as he landed at various cities. During these years he had an opportunity to experience Indian life personally, since he married an Indian woman and began to raise a family. It was probably at this time that Conti renounced Christianity. It is not clear whether this was done out of conviction or necessity.

Conti eventually extended his visit to the East Indies. His trip there included stops at Sumatra and the Malay Peninsula, a venture that proved extremely profitable. He returned with a shipload of Sumatran spices, gold, and precious stones. From the Malay Peninsula he sailed northward to Burma, which provided more cargo as well as numerous exotic stories. This part of his long travels included a stop at Java, after which he sailed for Venice.

The trip home was marked by frequent trading stops. He returned via the Red Sea and Suez and finally arrived in Venice in 1444. The reaction to his return was mixed. He was lionized because of the glamour of his long, lucrative trip, while his Indian wife and children were objects of a great deal of curiosity. But Conti's renunciation of Christianity, for whatever reasons, could not be officially condoned. Thus, as Conti's penance, Pope Eugene IV ordered him to provide a detailed, accurate account of what he had done and seen. The result was an account that remains one of the most informative narratives of southeastern Asia to emerge

from the early Renaissance period. Like Marco Polo, Conti helped shape Europe's concept of the outside world.

Further Reading

There is no biography of Conti. Useful background studies are Boies Penrose, *Travel and Discovery in the Renaissance: 1420-1620* (1952), and J. H. Parry, *The Age of Reconnaissance* (1963). □

Jill Kathryn Ker Conway

Jill Kathryn Ker Conway (born 1934) was a historian interested in the role of women in American history. She became the first woman president of Smith College in 1975.

Jill Kathryn Ker was born in Hillston, New South Wales, Australia, a small town 75 miles from her parents' sheep station, on October 9, 1934. She earned her B.A. and a university medal at the University of Sydney in 1958 and received her Ph.D. from Harvard University in 1969. Her unpublished but widely-cited dissertation, ''The First Generation of American Women Graduates,'' an intellectual history of Jane Addams and other progressive women reformers, almost single-handedly rekindled scholarly interest in women's contributions to Progressive Era America.

While attending Harvard University Jill Ker met and married John Conway, a history professor in whose course she was a teaching assistant. She followed him to Toronto, where he became one of the founders of York University and she joined the faculty of the University of Toronto. There she lectured on American history while completing her dissertation. Jill Conway rose to the rank of associate professor in 1972. From 1973 to 1975 she served as the first woman vice president for internal affairs at the University of Toronto.

In the mid-1970s, Toronto, like other major universities, was struck with student rebellions, giving Conway an opportunity to demonstrate her cool and unflappable administrative style. In 1975 she was appointed the first woman president of Smith College, the largest privately-endowed college for women in the United States. For this achievement, *Time* magazine named her one of its 12 ''Women of the Year.'' Conway's appointment heralded a change in leadership of the so-called Seven Sisters Colleges, and as a result of this breakthrough all of them became headed by women by the early 1980s.

Initially, Conway found herself at the helm of a prestigious but flagging educational institution. In the early 1970s, Smith, like the other Seven Sisters, suffered a decline in status as bright women flocked to the newly coeducational Ivy League universities. Conway helped to restore Smith's luster as the premier women's college in the United States. A superb fund-raiser, she increased the endowment from $82 million to $220 million. To accomplish this, Conway became a peripatetic president, criss-crossing the country to solicit alumnae, foundation, and corporate support. Her executive abilities were well recognized, as she served as director of IBM World Trade Americas/Far East Corporation, Merrill Lynch, and on the board of overseers of Harvard University. Despite a hectic administrative schedule Conway maintained her commitment to teaching and scholarship. She taught a course on the ''Social and Intellectual Context of Feminist Ideologies in Nineteenth and Twentieth Century America.'' In 1982 she published *The Female Experience in 18th and 19th Century America*.

In the first portion of her presidency, Conway changed the college from a genteel institution which eschewed feminist ideals into a women's college that respected and reflected feminist values. Through a strong financial aid program, Smith for the first time admitted older, working women and welfare recipients as Ada Comstock scholars. Conway expanded the career development office and took pride in promoting the ''old girl'' network among alumnae. She endorsed the expansion of athletic facilities, enabling Smith to become the first women's college to join the National Collegiate Athletic Association. Conway articulated a concern that Smith tenure more women faculty, and she frequently publicized the plight of women scholars and the value of women's institutions in educational journals. While not in favor of a women's studies program at Smith per se, Conway did encourage the development of the Smith College Project on Women and Social Change funded by the Andrew W. Mellon Foundation. Out of her presidential budget she helped launch The Society of Schol-

ars Studying Women's Higher Educational History, a group of researchers studying women's intellectual history.

Some highly publicized conflicts erupted in the closing years of Conway's presidency. In 1983, following student and faculty protests, Conway had to inform the U.S. ambassador to the United Nations, Jeane J. Kirkpatrick, that she could not guarantee that Kirkpatrick would receive her honorary degree and be heard as the commencement speaker without incident. The ambassador declined the offer to speak and was given her degree by the Smith trustees in a private ceremony. When newly unionized food-service workers tried to organize Smith's Davis Student Center acrimony developed between the workers and the administration. The unionized workers claimed they were being unfairly treated by a ''paternalistic and male dominated'' management. The dispute was quietly settled.

While funding for privately endowed, small, liberal arts colleges diminished throughout the early 1980s, Conway's capable leadership allowed Smith College to survive and grow. In an era that some term ''post-feminist,'' Conway's contributions to women's higher education and her sponsorship of separate women's institutions made her an important spokeswoman for contemporary feminism. By the end of her presidency Conway was perturbed by a new generation of women students, less overtly feminist but strongly career-oriented. According to her, this change in the attitudes of the Smith student body was ''the only disappointment in a decade.'' She called for women students to retain an interest in service to society and not to embrace unthinkingly high-earning professions. In this she remained faithful to the ideals of the social feminists of the Progressive generation whose careers she so well illuminated in her pioneering research. Conway also served as a visiting scholar at Massachusetts Institute of Technology. In March of 1996, she succeeded to vice-chairman of the John S. and James L. Knight Foundation, and in February of 1997, Conway was made a member on the Board of Trustees at Adelphi University in New York.

Further Reading

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Two fascinating autobiographies recount Conway's life—from her childhood in Australia, and her decision to come to the United States (*The Road From Coorain,* 1990), to her life in the United States up until she was about to assume the presidency at Smith College (*True North,* 1994). □

James Cook

The English explorer, navigator, and cartographer James Cook (1728-1779) is famous for his voyages in the Pacific Ocean and his accurate mapping of it, as well as for his application of scientific methods to exploration.

James Cook was born in Yorkshire on Oct. 27, 1728, into a poor family. At the age of 18 he found employment with a shipowner in his native village of Whitby and made several voyages to the Baltic Sea. When the Anglo-French war broke out in 1755, he enlisted in the Royal Navy and saw service on the *Eagle* as an able-bodied seaman. In a month's time he was promoted to master's mate and 4 years later to master. In 1759 he also received command of a ship and took it to Canada, where he joined the operations in the St. Lawrence River. He performed well enough so that the senior officer of the British fleet put him in command of the flagship.

After the war ended in 1763, Cook was given a schooner, *Grenville,* and was charged with surveying the coasts of Newfoundland, Labrador, and Nova Scotia. For 4 years he sailed up and down these coasts, and when the task was done his findings were of such importance and usefulness that the government had them published.

First Voyage

Upon his return to England in 1767, Cook found the British Admiralty planning to send a ship to the Pacific Ocean to observe the transit of Venus and also to explore new lands in that area. Cook was picked to command the vessel, and on Aug. 26, 1768, in the *Endeavour* he left

Plymouth, accompanied by an astronomer, two botanists, a landscape artist, and a painter of natural history. Sailing south and west, he touched the Madeira, Canary, and Cape Verde islands, then went to Rio de Janeiro, rounded Cape Horn into the Pacific, and reached Tahiti on April 13, 1769. On June 3 the transit of Venus was observed, and on July 13 he left the place.

Arriving at New Zealand on October 7, Cook set about at once to make an accurate chart of the waters of the two islands; it took him 6 months. He then sailed along the east coast of Australia, which he named New South Wales and for which he claimed possession in the name of the king. He sailed on through the strait separating Australia from New Guinea, to Java, around the Cape of Good Hope, and reached England on June 12, 1771. In recognition of his achievements—circumnavigating the globe, charting new waters, and discovering new land—he was promoted from lieutenant to commander.

Second Voyage

One year later Cook stood ready for a second voyage, this time to verify the report of the existence of a great southern continent. On July 13, 1772, he left Plymouth in the *Resolution* and, accompanied by another vessel, *Adventure,* sailed southward along the African coast and around the Cape of Good Hope, crossing the Antarctic Circle in January 1773. Finding no great southern continent, he pointed his ship toward New Zealand. This was the starting point for a long cruise in the South Pacific, as he explored the New Hebrides, charted Easter Island and the Marquesas, visited Tahiti and Tonga, and discovered New Caledonia and the islands of Palmerston, Norfolk, and Niue. In January 1775 he was on his way back to England by way of Cape Horn, reaching home on July 29. Thus Cook completed his second Pacific voyage, once again having made a significant contribution by his mapping and charting and his explorations and discoveries.

To those accomplishments Cook added one in nautical medicine, for he had proved that a crew, if properly fed, could make a long voyage without ill effects. He lost only 1 man to disease out of a crew of 118. This feat won him the Copley Gold Medal of the Royal Society and election as a fellow of that distinguished scientific and philosophic association.

Third Voyage

Then came the third and last voyage of Cook's life. Advanced to captain in August 1775, he was now given command of a new expedition to the northern Pacific to search for a passage around North America to the Atlantic Ocean. Once again the great seaman sailed in the *Resolution,* with another vessel, *Discovery,* leaving Plymouth on July 12, 1776. He went down the African coast, around the Cape of Good Hope, across the Indian Ocean to the Pacific, to New Zealand (which he reached in March 1777), northward to Tahiti and to an island sighted on Christmas Eve and named for the occasion, then to the discovery of the Hawaiian Islands, reaching in February 1778 the coast of North America at 44°55′ (present Oregon). He continued northward along the coast to the Bering Sea and through the Bering Strait to the Arctic, but no northern passage could be found. He turned southward to Hawaii for much-needed repairs, fresh supplies, and sunshine in preparation for a return to northern Pacific waters.

But, as fate would have it, Cook did not live to continue the voyage. On Feb. 14, 1779, he was stabbed to death in a skirmish with some natives. Where he fell, an obelisk later would be erected but, as one of his biographers noted, his true monument was the map of the Pacific Ocean.

Further Reading

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Jay Cooke

From 1862 to 1873 Jay Cooke (1821-1905) was the outstanding merchant banker in the United States. During the Civil War he made possible the sale at par of hundreds of millions of dollars' worth of Union government bonds to the American public.

Born at Sandusky, Ohio, on Aug. 12, 1821, Jay Cooke was the son of a frontier lawyer and politician. He stopped his schooling at 14 and worked as a clerk in his own community and in St. Louis, Mo. He arrived in Philadelphia in 1839; from that time on his activities were virtually always associated with this city, which he made the leading financial center of the country for a brief time. He learned banking in the firm of E. W. Clarke and Company, where he worked until 1857. In 1861 Cooke set up his own banking house, a partnership, Jay Cooke and Company, engaging in the characteristic activities of private or merchant bankers: dealing in gold; buying and selling the notes of state banks; trading in foreign exchange; and acting as ''note'' broker, that is, the discounting of commercial paper.

Great Financier

The outbreak of the Civil War gave Cooke his great opportunity, and his many fruitful ideas pushed him to the top of the business. Salmon Chase, the secretary of the Treasury and a fellow Ohioan, sought to sell the Treasury's first issues of war bonds and notes through banks and failed

(at this time it was customary to dispose of public securities by competitive bidding). Cooke persuaded Chase to appoint him a special ''fiscal agent.'' Using the then unheard-of methods of advertising and personal solicitation by salesmen all over the country, Cooke sold at par (from October 1862 to January 1864) more than $500 million of the 6 percent bonds to as many as 1 million individual investors and country bankers. As fiscal agent, Cooke played another important role: he supported the price of government securities in the New York money market. ''Pegging the market'' from this time on became a necessary part of such financing. In January 1865 Cooke was called again to handle a large issue of 3-year Treasury notes bearing 7.3 percent interest; in 6 months he sold more than $600 million.

By the end of the war Cooke had three banking houses, each with a separate group of partners, in Philadelphia, New York, and Washington. In 1870 a similar bank was set up in London, and the next year all were brought together as a single partnership. Cooke expanded (and overexpanded) into many fields. He had been friendly to the National Banking Act of 1863 and obtained charters for national banks in Washington and New York; the national banks were the prime source of Cooke's strength.

To these banks and to small investors at home and abroad Cooke, now an investment banker, sold participation in state and railroad loans; the largest loans went to the great land-grant Northern Pacific Railroad, which was chartered to run from Duluth, Minn., to Tacoma, Wash. In this connection Cooke introduced two new ideas into banking: the establishment of banking syndicates as underwriters to handle particular issues, and the active participation by bankers in the affairs of the companies they were helping finance. Thus, Cooke became the banker and fiscal agent of the Northern Pacific in 1869, and he made short-term loans to the railroad out of his own house's resources—a fatal step.

In 1870, although Cooke was responsible for the proposal, he was only one (and a lesser participant) of the investment banking houses taking part in the great refunding operations of the Civil War loans. Congress authorized the sale of $1.5 billion worth of Treasury securities of various types bearing 4 to 5 percent interest in exchange for the higher-priced wartime issues. J. S. Morgan and Company, and Drexel, Morgan and Company, and their English connections now had their opportunity, and they pushed Cooke into the background.

End of an Empire

Meanwhile, Cooke's troubles with the Northern Pacific Railroad were piling up. In addition to making loans to the railroad, he undertook the underwriting of its initial issue of first-mortgage bonds. But sale of these bonds moved slowly, and the firm of Jay Cooke and Company continued to make advances to the railroad out of the demand liabilities of its customers; this was a risky business. All the western rails required large funds for building and improvements, and when the national economy turned downward in early 1873, investment markets dried up. Cooke's banks and his associated houses were caught in illiquid form—they could not meet the demands of their depositors—with the result that on Sept. 18, 1873, the New York office of Jay Cooke and Company shut its doors, as did the banks with which it was associated.

This started the large-scale Panic of 1873; one of its results was the complete collapse of the Cooke financial empire and the end of Cooke's influence in the money markets; his personal fortune was wiped out. Later in the 1870s he invested a small sum in a silver mine which turned out to be a bonanza, and Cooke was able to sell his holdings for $1,000,000, thus assuring a comfortable old age. He died on Feb. 16, 1905, in Philadelphia.

Further Reading

The best biography of Cooke is Henrietta M. Larson, *Jay Cooke: Private Banker* (1936). An earlier work, drawing extensively on private papers, is Ellis Paxson Oberholtzer, *Jay Cooke: Financier of the Civil War* (2 vols., 1907). Indispensable to an understanding of the role and early development of merchant and investment banking in the United States is Fritz Redlich, *The Molding of American Banking: Men and Ideas* (1951). □

Charles Horton Cooley

The American social psychologist, sociologist, and educator Charles Horton Cooley (1864-1929) showed that personality emerges from social influ-

ences and that the individual and the group are complementary aspects of human association.

Charles Horton Cooley was born in Ann Arbor, Mich., on Aug. 17, 1864, the son of a well-known jurist, Thomas M. Cooley. After graduating from the University of Michigan (1887), Charles studied mechanical engineering and then economics. In 1889 he entered government work, first with the Civil Service Commission and then with the Census Bureau. He taught political science and economics (1892-1904) and then sociology (1904-1929) at the University of Michigan.

Cooley's first major work, *The Theory of Transportation* (1894), was in economic theory. This book was notable for its conclusion that towns and cities tend to be located at the confluence of transportation routes—the so-called break in transportation. Cooley soon shifted to broader analyses of the interplay of individual and social processes. In *Human Nature and the Social Order* (1902) he foreshadowed George Herbert Mead's discussion of the symbolic ground of the self by detailing the way in which social responses affect the emergence of normal social participation. Cooley greatly extended this conception of the ''looking-glass self'' in his next book, *Social Organization* (1909), in which he sketched a comprehensive approach to society and its major processes.

The first 60 pages of *Social Organization* were a sociological antidote to Sigmund Freud. In that much-quoted segment Cooley formulated the crucial role of primary groups (family, play groups, and so on) as the source of one's morals, sentiments, and ideals. But the impact of the primary group is so great that individuals cling to primary ideals in more complex associations and even create new primary groupings within formal organizations. Cooley viewed society as a constant experiment in enlarging social experience and in coordinating variety. He therefore analyzed the operation of such complex social forms as formal institutions and social class systems and the subtle controls of public opinion. He concluded that class differences reflect different contributions to society, as well as the phenomena of aggrandizement and exploitation.

Cooley's last major work, *Social Process* (1918), emphasized the nonrational, tentative nature of social organization and the significance of social competition. He interpreted modern difficulties as the clash of primary group values (love, ambition, loyalty) and institutional values (impersonal ideologies such as progress or Protestantism). As societies try to cope with their difficulties, they adjust these two kinds of values to one another as best they can.

Further Reading

The most detailed biography of Cooley is Edward Jandy, *Charles Horton Cooley: His Life and Social Theory* (1942). A shorter review, by Richard Dewey, appears in Harry Elmer Barnes, ed., *An Introduction to the History of Sociology* (1948). Albert J. Reiss, Jr., ed., *Cooley and Sociological Analysis* (1968), contains a personal account by Robert Cooley Angell.

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John Calvin Coolidge

John Calvin Coolidge (1872-1933) was the thirtieth president of the United States. He has become symbolic of the smug and self-satisfied conservatism that helped bring on the Great Depression.

Calvin Coolidge (he dropped the John after college) was born July 14, 1872, at Plymouth Notch, a tiny, isolated village in southern Vermont; he was descended from colonial New England stock. His father was a thrifty, hard-working, self-reliant storekeeper and farmer, active in local politics. Calvin was a shy and frail boy, sober, frugal, industrious, and taciturn. But he acquired from his mother, whom he remembered as having ''a touch of mysticism and poetry,'' a yearning for something better than Plymouth Notch.

Coolidge entered Amherst College in 1891 and graduated *cum laude*. While there he became an effective debater, and his professors imbued him with the ideal of public service. Unable to afford law school, he read law and clerked in a law office in Northampton, Mass. In 1897 he was admitted to the bar and the following year opened an office in Northampton. He built a modestly successful local practice. In 1905 he married Grace Goodhue, a charming and vivacious teacher. They had two sons: John, born 1906, and Calvin, born 1908.

Apprentice Politician

Coolidge became active in local Republican politics, serving as a member of the city council, city solicitor, clerk of the Hampshire County courts, and chairman of the Republican city committee. He spent two terms in the Massachusetts House of Representatives and two terms as mayor of Northampton. In 1911 he was elected to the state senate and 2 years later—thanks to luck, hard work, and cautious but skillful political maneuvering—he became president of the state senate. This was a traditional stepping-stone to the lieutenant governorship; he was elected to this post in 1915 and reelected in 1916 and 1917. Meanwhile, he gained a reputation as a loyal party man and follower of the powerful U.S. senator W. Murray Crane, a safe and sound man as regards business and a champion of governmental economy and efficiency. And Coolidge won the friendship of Boston department store owner Frank W. Stearns, who became his enthusiastic political booster.

But Coolidge was no narrow-minded standpatter. His credo was the promotion of stability and harmony through the balancing of all legitimate interests. Thus, he supported woman's suffrage, popular election of U.S. senators, establishment of a public service commission, legislation to prohibit the practice of undercutting competition by charging

less than cost, protection of child and woman workers, maternity aid legislation, and the state's savings-bank insurance system.

Governor of Massachusetts

Elected governor in 1918, Coolidge pushed through a far-reaching reorganization of the state government, supported adoption of legislation against profiteering, and won a reputation for fairness as a mediator in labor disputes. But what brought him national fame was the Boston police strike of 1919. He avoided involvement in the dispute on the ground that he had no legal authority to interfere. Even when the police went out on strike, Coolidge failed to act until after Boston's mayor had brought the situation under control. Yet again Coolidge's luck held; and he, not the mayor, received the credit for maintaining law and order. His reply to the plea of the American Federation of Labor president Samuel Gompers for reinstatement of the dismissed strikers—''There is no right to strike against the public safety by anybody, anywhere, any time''—made him a popular hero and won him reelection that fall with the largest vote ever received by a Massachusetts gubernatorial candidate. At the Republican National Convention the following year the rank-and-file delegates rebelled against the party leaders' choice for the vice-presidential nominee and named Coolidge on the first ballot.

Sudden Thrust to the Presidency

Coolidge found the vice presidency frustrating and unrewarding. He presided over the Senate and unobtrusively sat in on Cabinet meetings at President Warren G. Harding's request but took no active role in administration decision making, gaining the nickname ''Silent Cal.''

Harding's death in 1923 catapulted Coolidge into the White House. The new president's major problem was the exposure of the corruption that had gone on under his predecessor. But his own reputation for honesty and integrity, his early appointment of special counsel to investigate the Teapot Dome oil-lease scandal and prosecute wrongdoers, and his removal of Attorney General Harry Daugherty when Daugherty refused to open Justice Department files to Senate investigators, effectively defused the corruption issue. Simultaneously, he smoothed the path for his nomination in 1924 through skillful manipulation of patronage. The Republican themes in the 1924 election were prosperity, governmental economy, and ''Keep Cool with Coolidge.'' He won decisively.

Except for legislation regulating and stabilizing the chaotic radio industry, the subsidization and promotion of commercial aviation, and the Railroad Labor Act of 1926 establishing more effective machinery for resolving railway labor disputes, the new Coolidge administration's record in the domestic sphere was largely negative. Coolidge was handicapped by the split in Republican congressional ranks between the insurgents and regulars; furthermore, he was not a strong leader and remained temperamentally averse to making moves that might lead to trouble. He was also handcuffed by his conviction that the executive's duty was simply to administer the laws Congress passed. Most important, he was limited by his devotion to governmental economy, his belief in allowing the widest possible scope for private enterprise, his faith in business self-regulation, his narrow definition of the powers of the national government under the Constitution, and his acceptance of the ''trickle-down'' theory of prosperity through the encouragement of big business.

Domestic Program

Coolidge's domestic program was in line with this philosophy. He strongly backed Secretary of the Treasury Andrew Mellon's proposals for tax cuts to stimulate investment, and the Revenue Act of 1926 cut the maximum surtax from 40 to 20 percent, abolished the gift tax, and halved the estate tax. He vetoed the World War I veterans' bonus bill (1924), but Congress overrode his veto. He packed the regulatory commissions with appointees sympathetic to business. He twice vetoed the McNary-Haugen bills for the subsidized dumping of agricultural surpluses abroad in hopes of bolstering domestic prices. Coolidge unsuccessfully urged the sale or lease of Muscle Shoals to private enterprise and in 1928 pocket-vetoed a bill providing for government operation. He succeeded in limiting expenditures for flood control and Federal development of water resources. He resisted any reductions in the protective tariff. And he not only failed to restrain, but encouraged, the stock market speculation that was to have such disastrous consequences in 1929.

Foreign Affairs

Coolidge left foreign affairs largely in the hands of his secretaries of state, Charles Evans Hughes and then Frank B. Kellogg. The administration's major achievements in this area were its fostering of a professional civil service, its cautious sympathy toward Chinese demands for revision of the tariff and extraterritoriality treaties, and its efforts to restore friendship with Latin America.

Coolidge had a vague, idealistic desire to promote international stability and peace. But he rejected American membership in the League of Nations as then constituted and, whatever his personal feelings, regarded the League as a dead issue. He felt bound by Harding's prior commitment to support American membership on the World Court, but he never fought for its approval and dropped the issue when other members balked at accepting the reservations added by the Senate anti-internationalists. Although Coolidge did exert his influence to secure ratification of the Kellogg-Briand Pact (1928) outlawing war, his hand was forced by public opinion and he had no illusions about its significance. He supported Hughes's efforts to resolve the reparations tangle; but he was adamant against cancellation of the World War I Allied debts, reportedly saying, ''They hired the money, didn't they?'' His major effort in behalf of disarmament, the Geneva Conference of 1927, was a failure.

Leaving the White House

Yet Coolidge was popular and could have been reelected in 1928. But on Aug. 2, 1927, he publicly announced, ''I do not choose to run for president in 1928.'' The death of his son Calvin in 1924 had dimmed his interest in politics; both he and his wife felt the physical strain of the presidency, and he had doubts about the continued soundness of the economy. He left the White House to retire to Northampton, where he died on Jan. 5, 1933, of a coronary thrombosis.

Coolidge was not a leader of foresight and vision. But whatever his shortcomings as seen in retrospect, he fitted the popular yearning of his day for stability and normalcy.

Further Reading

Two illuminating works are *The Autobiography of Calvin Coolidge* (1929) and a record of his press conferences, *The Talkative President: The Off-the-Record Press Conferences of Calvin Coolidge,* edited by Howard H. Quint and Robert H. Ferrell (1964). The most thorough and scholarly biography of Coolidge is Donald R. McCoy, *Calvin Coolidge: The Quiet President* (1967). Two earlier but still useful biographies are Claude M. Fuess's sympathetic *Calvin Coolidge: The Man from Vermont* (1940) and William Allen White's more hostile and less accurate *A Puritan in Babylon: The Story of Calvin Coolidge* (1938). □

Herbert Cole Coombs

The economist Herbert Cole Coombs (born 1906) was appointed to a series of public positions which allowed him more influence on the shape of postwar Australia than all except a few prime ministers. Widely respected by all sections of the Australian community, he was committed to government participation in economic reform and social betterment programs.

Herbert Cole Coombs, the oldest surviving child of a family of six, was born on February 24, 1906. He was known as ''Nugget'' all his life, after the gold mined in his native Western Australia, because of his small size but great and universal worth.

After a small town education he won scholarships to teachers college and university and then to London as a research student. London, in the grip of the depression years, had a life-long effect on him. He observed the effects on people of the squalor and social injustice caused by economic conditions. His study of banking in British dominion countries examined how the central banks were dealing with the problems of the depression and brought into sharp relief the relationship between government inaction and society's ills. Coombs shared with John Maynard Keynes, who was then developing his ''General Theory'' at Cambridge, a passionate zeal which saw people's welfare as being the object of social and economic organization. If Coombs could ever have been labeled a socialist it was during this period.

The Economist

After Coombs returned to Australia with his young family and doctorate in 1934 he was appointed as an economist first in the Commonwealth (government controlled) Bank, and then in the treasury in Canberra to work on financial and economic policy. Here, in the intimate political and bureaucratic circles of the national capital, Coombs's star shone brightly. He began to strike up personal relationships, nearly all of warmth and respect, with those who would be active in Australian government over the next two and more generations. He was especially close to both J. J. Curtin and J. B. Chifley, successive Labor prime ministers. He became director general of the Department of Postwar Reconstruction and had a chance, together with leading politicians, to develop a strategy for the whole of Australian society. Postwar reconstruction, he said looking back, ''was a very innovative thing . . . the whole business of government, because it was a government department which was concerned not simply to administer the status quo, but to change the status quo.''

Coombs's commitment to a program of reform and social betterment initiated through positive government action showed in the 1945 White Paper on full employment, an influential policy paper of originality and of international note, and in the beginnings of Commonwealth participation in education, out of which grew university scholarships and a national university. He was active also on the international economic scene. In 1943, for example, he participated in the first Australian bilateral discussions with the U.S. Treasury about the international financial organiza-

tions which later became the International Monetary Fund and the World Bank.

The Educator

But he was not a ''dismal'' economist. In the midst of traditional Australian insularity, Coombs was remarkably internationalist in outlook, and his interests ranged widely beyond his official duties. Two significant strands of his thinking—social intervention of governments and development of the young—thus came together in the plan to establish a special kind of university which would make Canberra not only Australia's political but also its intellectual capital. Australians at that time were ignorant about the countries of Asia and those bordering the Pacific and had no organization whose aim was to study Australia's relations with these countries. The Research School of Pacific Studies was intended to fill this gap. And, as it was recognized that governments would require economic and social knowledge to enable policies planned for the postwar period to be made effective, the Research School of Social Science was created. In much the same way the idea for the Research School of Physical Sciences arose because of the importance attached to the field of physical science, especially with the development of atomic power.

When Coombs returned to the Commonwealth Bank as governor in 1949, at the age of 42, the work of implementing post-war reconstruction was well under way. Coombs knew how important it was that significant social institutions be under the leadership of those who understood the needs of the time. Yet the next 20 years or so brought him no smooth transitions. The Labor government which he had so outstandingly served fell at the elections in 1949 and was replaced by a government under Sir Robert Gordon Menzies which was suspicious of the ''socialist planner'' Coombs. The new government did eventually come to see his worth, however. He was re-appointed governor in 1956 and again in 1960 (to what then became the Reserve Bank).

The Humane Man

''Neither withdrawal nor revolution are for me,'' he wrote. ''There remains, therefore, only reform—the creation of new institutions, the recasting of those already existing, the revitalization of the moral and social imperatives which lend them vigour.'' His achievements in those years were considerable. His presence continued to be felt internationally as well as at home. Within Australia he became one of the best-known living Australians and probably the country's best-known public servant. His name was synonymous with the world of high finance and high politics, yet his public image as a humane and humorous man of great tolerance was accurate. The signature of ''the doctor'' on every Australian banknote was for years the sign to average Australians that all in the financial world was well. He worked officially with every Australian prime minister from Curtin to Whitlam and became personally close to them all, excepting Gorton but including the long-serving and initially hostile Menzies. He was the senior and almost the only adviser to span the long gap from one Labor government in 1949 to the next in 1972.

He used his position as bank governor to make efforts in artistic and Aboriginal policy which touched many Australians. He became the first chairman of the Australian Elizabethan Theatre Trust in 1954, for example, and held that position until 1968. In that year he retired from the Reserve Bank to become chairman of the Australian Council for Aboriginal Affairs and of the Australian Council for the Arts. In the same year he also became chancellor of the Australian National University.

On Aboriginal issues, the outstanding tolerance, sense of fair play, and cultural humility that he brought to his work was always rounded out by a shrewd understanding of economic realities and an advocacy of policies that made financial sense both for Aborigines and for other Australians. He traveled regularly to outback Australia to spend time among unknown Aborigines in their camps and stations. He espoused a Makarita, or treaty, between Aboriginal and white Australians. In 1986 he published *Towards a National Aboriginal Congress,* which truly brought the plights and concerns of the Aborigines to the entire world. In 1989 he co-wrote with three other authors, Helen McCann, Helen Ross, and Nancy M. Williams *Land of Promises: Aborigines and Development in the East Kimberley,* which reported on economic and social changes arising from resource development. As of May, 1989, Coombs was Visiting Fellow at the Australian National University. He was an Honorary Fellow of the London School of Economics and current Visiting Fellow at the Centre for Resource and Environmental Studies at ANU.

''We must rely on governments for reform,'' he wrote. ''Since governments reflect fairly accurately the prejudices, hopes and intellectual preconceptions of the community generally, the broad requirements of policy suggested by theory must be thrashed around and mulled over in communication and controversy between academics, scientists, politicians and the community generally until they become, as did the objectives of full employment, part of the ethos of the community.'' Coombs's life was one of a brilliant intellectual, doyen of public servants, a powerful government banker, an avid supporter of Australia's arts, a mentor of prime ministers, and one of the rare white people who earned the respect and trust of Aborigines. A generous though modest tiller of the country's intellectual soil, he remained one of the most celebrated Australians whose impact on that society will be recognized still more fully in the decades to come.

Further Reading

Little has been written to cover Coombs's time and place and his own books, though reporting only fragments of his life, are best, including: *Other People's Money* (ANU Press, 1971), *Kulinma: Listening to Aboriginal Australians* (ANU Press, 1978), and *Trial Balance* (1981, Sun 1983). □

James Fenimore Cooper

Novelist and social critic James Fenimore Cooper (1789-1851) was the first major American writer to

deal imaginatively with American life, notably in his five ''Leather-Stocking Tales.'' He was also a critic of the political, social, and religious problems of the day.

James Cooper (his mother's family name of Fenimore was legally added in 1826) was born in Burlington, N.J., on Sept. 15, 1789, the eleventh of 12 children of William Cooper, a pioneering landowner and developer in New Jersey and New York. When James was 14 months old, his father moved the family to a vast tract of wilderness at the headwaters of the Susquehanna River in New York State where, on a system of small land grants, he had established the village of Cooperstown at the foot of Otsego Lake.

Here, in the ''Manor House,'' later known as Otsego Hall, Cooper grew up, the privileged son of the ''squire'' of a primitive community. He enjoyed the amenities of a transplanted civilization while reading, in the writings of the wilderness missionary John Gottlieb Heckewelder, about the Native Americans who had long since retreated westward, and about life in the Old World in the novels of Sir Walter Scott and Jane Austen. Meanwhile, he attended the local school and Episcopal church. The lore of the wilderness learned from excursions into the surrounding forests and from local trappers and hunters, the stories of life in the great estates of neighboring Dutch patroons and English patentees, and the gossip of revolution-torn Europe brought by refugees of all classes furnished him with materials for his later novels, histories, and commentaries.

For the present, however, Cooper was a vigorous and obstreperous young man who was sent away to be educated, first by a clergyman in Albany, and then at Yale, from which he was dismissed for a student prank. His father next arranged for him to go to sea, first in a merchant vessel to England and Spain, and then in the Navy; these experiences stimulated at least a third of his later imaginative writing.

When Cooper returned to civilian life in 1811, he married Susan Augusta DeLancey of a formerly wealthy New York Tory family and established himself in Westchester County overlooking Long Island Sound, a gentleman farmer involved in the local militia, Agricultural Society, and Episcopal church. It was here, at the age of 30, that he published his first novel, written on a challenge from his wife.

First Period of His Literary Career

Precaution was an attempt to outdo the English domestic novels Cooper had been reading, which he imitated in choice of theme, scene, and manner. But he soon realized his mistake, and the next year, in *The Spy,* he deliberately attempted to correct it by choosing the American Revolution for subject, the country around New York City he knew so well for scene, and the historical romance of Scott for model. Thereafter, although many of his novels combined the novel of manners with the historical romance, as well as with other currently popular fictional modes, he never again departed from his concern for American facts and opinions, even though for some of his tales he chose, in the spirit of comparative analysis, scenes in foreign lands and waters.

All of the novels of the first period of Cooper's literary career (1820-1828) were as experimental as the first two. Three dealt with the frontier and Native American life (*The Pioneers, The Last of the Mohicans,* and *The Prairie*), three with the sea (*The Pilot, The Red Rover,* and *The Water Witch*), and three with American history (*The Spy, Lionel Lincoln,* and *The Wept of Wish-ton-Wish*).

Discovering the ''American Problem''

The success of his first America-oriented novel convinced Cooper that he was on the right track, and he decided to turn to his childhood memories for a truthful, if not wholly literal, tale of life on the frontier: *The Pioneers* (1823). Judge Temple in the novel is Judge Cooper, and Templeton is Cooperstown; and originals for most of the characters can be identified, as can the scenes and much of the action, although all of it is given what Cooper called ''a poetical view of the subject.'' Though the traditional novel of manners deals realistically with a group of people in a closed and stable community using an agreed-upon code of social ethics, Cooper tried to adapt this form to a fluid and open society, thereby illuminating the core of the ''American problem'': how could the original trio of ''unalienable rights''—life, liberty, and property (not, as Jefferson had it, the pursuit of happiness)—be applied to a society in which the rights of the Native American possessors of the land were denied by the civilized conqueror who

took it from them for his own profit, thus defying the basic Christian ethic of individual integrity and brotherly love?

Natty Bumppo (or Leather-Stocking as he is called in the series as a whole) is neither the ''natural man'' nor the ''civilized man'' of European theorists such as John Locke and Jean Jacques Rousseau; he is the American individualist who is creating a new society by a code of personal fulfillment under sound moral self-guidance, improvising as he goes along. In *The Pioneers* Natty is a somewhat crotchety old man whose chief ''gift'' is his ability to argue his rights with both Indian John and Judge Temple. The central theme which knits this complex web of people and adventures into the cycle of a single year is the emergence of Leather-Stocking as the ''American hero.''

At this point Cooper was feeling his way toward a definition of his social concern, but in the novel itself the problem is almost submerged in the excitement, action, and vivid description and narrative. In the next of the Leather-Stocking series, *The Last of the Mohicans,* Natty is younger and the romantic story line takes over, making it the most popular of all Cooper's novels. In *The Prairie* Natty in his last days becomes a tragic figure driven west, into the setting sun, in a futile search for his ideal way of life. To most of Cooper's readers these stories are pure romances of adventure, and their social significance is easily overlooked.

In *The Pilot* (1824) Cooper was drawn to the sea by what he felt was Scott's mishandling of the subject, and he thus discovered a whole second world in which to explore his moral problem. The American hero, John Paul Jones, like other patriots of the time, is in revolt against the authority of the English king, and yet, in his own empire of the ship, he is forced by the dangers of the elements to exert an even more arbitrary authority over his crew. There is a similar problem in *The Red Rover,* the story of a pirate with a Robin Hood complex, and in *The Water-Witch,* a tale of a gentleman-rogue, which is less successful because Cooper turned from the technique of straight romantic narrative to that of symbolism.

Cooper's two historical novels of the period (other than *The Spy*), *Lionel Lincoln* and *The Wept of Wishton-Wish,* are set in New England, where Cooper was never at home. The former, although thoroughly researched, is trivial, but in the latter, in spite of lack of sympathy, Cooper made a profound study of the conflict between Puritan morality and integrity and the savage ethic of the frontier.

Second Period

His reputation as a popular novelist established, Cooper went abroad in 1826 to arrange for the translation and foreign publication of his works and to give his family the advantages of European residence and travel. He stayed 7 years, during which he completed two more romances, but thereafter, until 1840, he devoted most of his energy to political and social criticism—both in fiction and in nonfiction. Irritated by the criticisms of English travelers in America, in 1828 he wrote a defense of American life and institutions in a mock travel book, *Notions of the Americans Picked Up by a Travelling Bachelor*.

Settling his children in a convent school in Paris, he traveled from London to Sorrento, Italy, and also stayed in Switzerland, Germany, France, and England. Europe was astir with reform and revolutionary movements, and the outspoken Cooper was drawn into close friendships with the Marquis de Lafayette and other liberal leaders. One product of this interest was a trio of novels on European political themes (*The Bravo, The Heidenmauer,* and *The Headsman*), but the American press was so hostile to them that Cooper finally declared, in his 1834 *A Letter to His Countrymen,* that he would write no more fiction.

This resolution, however, lasted only long enough to produce five volumes of epistolary travel essay and commentary on Europe (*Gleanings in Europe* and *Sketches of Switzerland*); *The Monikins,* a Swiftean political allegory; and various works on the American Navy, including a definitive two-volume history, a volume of biographies of naval officers, and miscellaneous tracts.

In 1833 Cooper returned to America, renovated Otsego Hall in Cooperstown, and settled his family there for the rest of his life. There is much autobiography in the pair of novels *Homeward Bound* and *Home as Found* (1838), in which he reversed himself to attack the people and institutions of his own land with the same keen critical insight that he had applied to Europe. One reason for this was that a series of libel suits against Whig editors helped personalize his quarrel with the equalitarian and leveling tendencies of the Jacksonian era. He won the suits but lost many friends and much of his reading public. His social and political position is succinctly summed up in *The American Democrat* (1838).

Third Period

The third period of Cooper's literary career began in 1840-1841 with his return to the Leather-Stocking series and two more chapters in the life of Natty Bumppo, *The Pathfinder,* in which Cooper used his own experiences on Lake Ontario during the War of 1812, and *The Deerslayer,* which fills in the young manhood of his hero. These romances were followed by equally vigorous tales of the sea, *The Two Admirals* and *Wing-and-Wing*.

But the most significant development of this period was Cooper's final success in blending the romantic novel of action and the open spaces with the novel of manners and social concern. Returning for subject to the scenes of his first interest, the estates and villages of early upstate New York (with their mixed population of Dutch patroons, English patentees, small farmers and woodsmen, and variegated adventurers carving out civilization in a wilderness peopled by Native Americans and rife with unexploited wildlife of all kinds), he wrote five novels in two series: *Afloat and Ashore* (1844) and its sequel, *Miles Wallingford,* and the ''Littlepage Manuscripts'' (1845-1846), depicting in a trilogy (*Satanstoe, The Chainbearer,* and *The Redskins*) the four-generation history of a landed family from their first days of settlement to the days of the disintegration of their privileged way of life in the face of rampant, classless democracy. Largely unread and unappreciated in their day, these five novels, especially *Satanstoe,* have since become recognized as Cooper's most successful fulfillment of his

intention. He had always wished to write a chronicle of his times in fictional form in order to interpret for his countrymen and the world at large the deeper meanings of the ''American experiment'' in its formative years.

Meanwhile, Cooper's concerns for individual and social integrity and for change had hardened into moral and religious absolutes, and the novels of his last 4 years were less story and more allegory. The best of these, *The Crater* (1847), succeeds where *The Water-Witch* and *The Monikins* failed, in using symbolism to convey a narrative message.

Cooper's Achievement

The power and persistence of this first major American author in attempting a total imaginative redaction of American life, coupled with an equal skill in the description of place and the depiction of action, overcame the liabilities of both the heavy romantic style current in his day and his substitution of the character type for the individual character. Appreciated first in Europe, the most action-packed of his novels survived the eclipse of his reputation as a serious literary artist (brought about through attacks on his stormy personality and unpopular social ideas) and have led to a restudy of the whole of his work in recent years. In this process Cooper has been restored to his rightful place as the first major American man of letters.

Further Reading

Probably the most satisfactory short biography of Cooper is James Grossman, *James Fenimore Cooper* (1949), although Donald A. Ringe, *James Fenimore Cooper* (1962), gives fuller critical treatment of Cooper's works, and Robert E. Spiller, *Fenimore Cooper: Critic of His Times* (1931), provides more background analysis of Cooper's social ideas. None of these biographers had the advantage of James F. Beard, who edited *The Letters and Journals of James Fenimore Cooper* (6 vols., 1960-1968), and a new biography is needed. □

Peter Cooper

American inventor and manufacturer Peter Cooper (1791-1883) was considered New York City's ''first citizen'' because of his philanthropy and civic activities. He was a self-made millionaire, and his ideas of government were, for his time, politically radical.

Peter Cooper's father, John, was a craftsman whose restlessness and lack of success resulted in less than a year of formal education for his son, although the boy early became an accomplished mechanic. At 17 Cooper apprenticed himself to a New York City coach maker. Subsequently he was employed by a cloth-shearing factory, where he invented a new shearing device that became the basis for his first independent enterprise. He also bought a grocery store in New York. He married in 1813 and his wife, Sarah, baked the bread sold in the store. In 1827 he bought the glue factory which was the nucleus of his later fortune. Through experimentation he produced a product as good as that imported from Europe and gained a monopoly of the American market. Returns from the glue factory enabled him to participate in the iron and telegraph industries.

Cooper's capital backed the development of a large-scale iron industry centered by 1845 in New Jersey, the Trenton Iron Company, managed by his son-in-law, Abram S. Hewitt, and his son, Edward. Cooper was a dedicated supporter of Cyrus Field in the effort to lay the Atlantic cable, and he was an early sponsor and organizer of the telegraph industry. He was president of the New York, Newfoundland and London Telegraph Company from 1854 to 1874 and, for shorter periods in the 1860s, of the American Telegraph Company and the North American Telegraph Association. His mechanical ingenuity, displayed in inventions as various as a lawn mower and a steam-propelled torpedo, enabled him in 1830 to construct the model locomotive ''Tom Thumb,'' which demonstrated that the Baltimore and Ohio Railroad could be made practicable for sharply curved terrain.

Cooper's philanthropy, however, was more significant than his inventions. The Cooper Union, opened in 1859, reflected Cooper's special desire to provide education for working people. It was a significant contribution to adult education, offering professional and coeducational courses in science, technology, and art at night so that working people could take advantage of them. A well-stocked reading room and weekly public lectures were some of the services offered the public for more than 100 years. Coo-

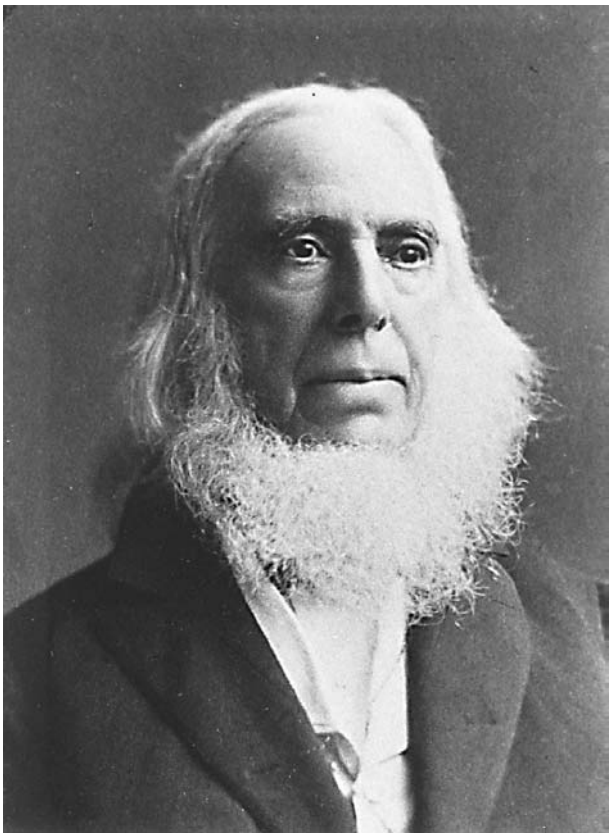

per's work provided one model for Andrew Carnegie's later concept of the stewardship of wealth.

Beginning in 1828, when he was elected assistant alderman of the City of New York, Cooper was continuously occupied with civic projects, which included the building of the Croton Reservoir and participation in the Public School Society, which until 1842 oversaw the public schools of the city. His political convictions made him an unusual millionaire in the decades following the Civil War, perhaps America's first ''socialist'' millionaire. In his 80s he became the presidential candidate of the Greenback party (1876). He sought government management of the currency in the interest of the working classes and proposed government ownership of railroads and public works programs. ''Ideas for a Science of Good Government,'' published in 1883, contained his reform proposals.

Further Reading

For a biography of Cooper see Edward C. Mack, *Peter Cooper, Citizen of New York* (1949). Allan Nevins, *Abram S. Hewitt* (1935), gives an account of Cooper. □

Thomas Cooper

English-born American scientist and educator Thomas Cooper (1759-1839) was also a controversial political pamphleteer.

Thomas Cooper was born in Westminster, England, on Oct. 22, 1759. He studied at Oxford but failed to take a degree. He then heard anatomical lectures in London, took a clinical course at Middlesex Hospital, and attended patients briefly in Manchester. Having also qualified for the law, he traveled as a barrister, engaged briefly in business, and dabbled in philosophy and chemistry.

Being a materialist in philosophy and a revolutionist by temperament, Cooper believed that the English reaction against the French Revolution proved that freedom of thought and speech was no longer possible in England; in 1794 he emigrated to the United States with the scientist Joseph Priestley. He settled near Priestley at North-umberland, Pa., where he practiced law and medicine and began writing political pamphlets on behalf of the Jeffersonian party. In 1800 Cooper was jailed and fined under the new Alien and Sedition Acts.

After Thomas Jefferson's election to the U.S. presidency, Cooper served as a commissioner and then as a state judge, until in 1811 he was removed on a charge of arbitrary conduct by the Pennsylvania Legislature. Driven from politics, Cooper was elected to the chair of chemistry in Carlisle (now Dickinson) College and then served as professor of applied chemistry and mineralogy at the University of Pennsylvania until 1819. The following year (when clerical opposition denied him the chair Jefferson had created for him at the University of Virginia) Cooper became professor of chemistry in South Carolina College (now University of

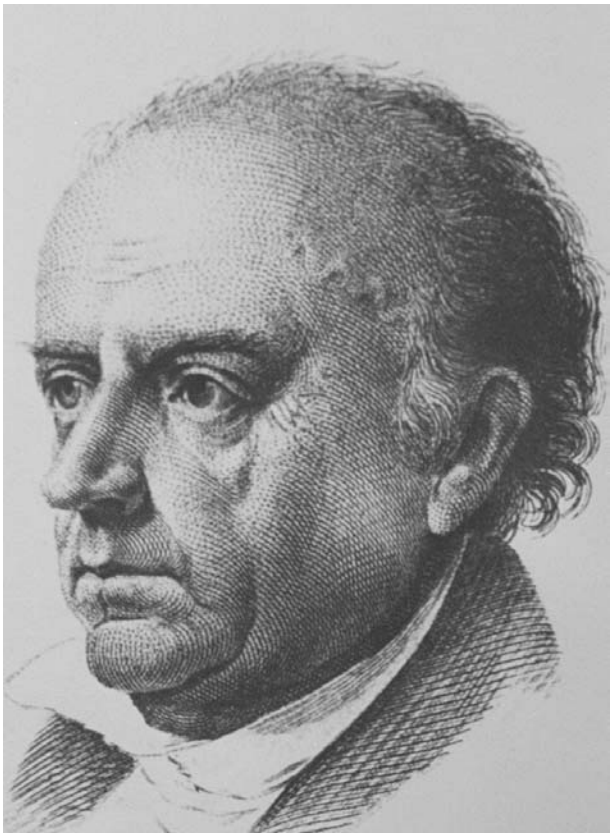

South Carolina). Elected president of the college, he maintained his connection with it until 1834.

Cooper served mainly as a disseminator of scientific information and as a defender of science against religious encroachments. He edited the *Emporium of Arts and Sciences;* published practical treatises on dyeing and calico printing, gas lights, and tests for arsenic; and edited several European chemistry textbooks for American use. In *Discourse on the Connexion between Chemistry and Medicine* (1818) he upheld the materialist position. In *On the Connection between Geology and the Pentateuch* (1836) Cooper attacked those who sought to correlate geological findings with the biblical account of creation.

A member of the American Philosophical Society, Cooper received an honorary medical degree from the University of New York in 1817. He was twice married: to Alice Greenwood, with whom he had three children; and in 1811 to Elizabeth Hemming, with whom he had three children. He died on May 11, 1839.

Further Reading

The only biography of Cooper is Dumas Malone, *The Public Life of Thomas Cooper, 1783-1839* (1926). Benjamin Fletcher Wright, Jr., *American Interpretations of Natural Law: A Study in the History of Political Thought* (1931), analyzes Cooper's political ideas. Bernard Jaffe, *Men of Science in America: The Role of Science in the Growth of Our Country* (1944), includes material on Cooper. □

Jacques Copeau

The theorist, director, and actor Jacques Copeau (1879-1949) established the Vieux Colombier—one of the most important theaters of the 20th century—in Paris to put his theories of theater reform into practice.

Jacques Copeau was born on February 4, 1879, in Paris. From his youth he was greatly interested in literature, poetry, and theater. As a young man he became acquainted with some of the leading writers and theater people of his day. As a young theorist who was impatient with the commercial theater, he became known as an advocate of theater reform. In 1909 he was one of the founders of the *Nouvelle Revue Francaise,* in which he published critiques and articles on the art of the modern theater.

Copeau was not only a theorist, however. In 1913 he founded what was to become one of the most important theaters of the century: The Vieux Colombier. Copeau formed a company of young actors that included Louis Jouvet, Charles Dullin, and Suzanne Bing. Jouvet not only became an important actor for Copeau, but he also served as stage manager and designer for the theater. As such he was instrumental in putting into actuality Copeau's vision of a theater space.

Copeau wanted a theater that was simple in conception, harmonious, and also functional. Taking his inspiration from the Elizabethans and from his long discussions with important artists such as Gordon Craig, Adolphe Appia, and Emile Jacques-Dalcroze, Copeau designed a space with a fixed, presentational stage that was free of complicated machinery, footlights, or other cumbersome paraphenalia. His theater seated approximately 400 people, had a forestage that allowed close contact with the audience, and depended upon simple curtains and lighting. Copeau's theater was functional, without being ornate, and versatile. It was here that he staged his adaptation of *Brothers Karamazov,* Shakespeare, Molière, and other classical as well as popular drama.

The significance of the Vieux Colombier was not only due to its size and physical layout. Just as important was the ensemble of actors Copeau organized and trained. They were young actors who could be molded by Copeau. Before opening the theater, Copeau and his troupe retired to the country outside Paris for a period of research and training. They studied, rehearsed out of doors, and performed demanding exercises in order to reach peak physical conditions. Copeau's goal, in part, was to eliminate affectation and to get the group to work together harmoniously. He wanted his company to be as physically skillful and as artistically versatile as the Elizabethan acting companys had been.

The repertory company he created could play many roles and perform just about any play. They took their leadership from the director, who, as Copeau believed, was the dominating intelligence of the group. A strong believer in the integrity of the text, Copeau strove to discover the inner rhythms and meanings in the play and to perform it as the author had intended. For Copeau, mounting a production of what an author had written was not a separate function, but, rather, another phase of the same intellectual conception. Thus the director's task was to discover the author's ideas and give them life on the stage.

To accomplish his goal, Copeau believed the writer, director, actor, and theatrical space must all work together as part of a unity and thus capture and enhance the central intellectual integrity of the drama itself. It was a formidable task that Copeau set for himself. In spite of the success of the Vieux Colombier (it became a focal point for some of Europe's leading writers and artists) and of his moderately successful tour of the United States (1917 and 1918), Copeau ultimately shifted his attention from directing to acting. With the help of Bing he opened a school of acting for young men and women aged 20. In 1924 he once again retired to the country to train his young actors. His training included improvisations, mime, experimenting with sounds, and, of course, strenuous physical exercises. Naturally, at the center of his teaching was his focus on the integrity of the text: students were trained to gain a thorough knowledge of the play in order to put on stage all that was inherent in the text itself. Copeau thus anticipated many of the developments in the modern theater, even the ''researches'' and experiments of Jerzy Grotowski.

Copeau's career as director and teacher made him an important figure in French drama in the early decades of the 20th century. He was a flexible, talented director who felt at home with the works of contemporary writers like André Gide or the works of Shakespeare and Molière. In most of his early presentations he strove for small, intimate, beautiful productions; later in his career, in the late 1920s and early 1930s, he strove to produce larger scale productions for larger audiences. After being passed over several times for head of the Comedie Française, he finally assumed that post for a short time in 1940. He left the post after a few months and retired to the country, where he died in 1949.

Further Reading

Additional material on Copeau and his work can be found in Maurice Kurtz, *Jacques Copeau: Biographie D'Un Theatre* (1950); Oscar G. Brockett, *History of the Theatre* (1968); Terry Cole and Helen Krich Chinoy, editors, *Directors on Directing* (1963); Bettina Liebowitz Knapp, ''The Vieux Colombier'' in *Louis Jouvet: Man of the Theatre* (1957); and Norman H. Paul, ''Jacques Copeau Looks at the American Stage, 1917-1919,'' in *Educational Theatre Journal* (March 1977).

Additional Sources

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Rudlin, John, *Jacques Copeau,* Cambridge Cambridgeshire; New York: Cambridge University Press, 1986. □

Nicolaus Copernicus

The Polish astronomer Nicolaus Copernicus (1473-1543) was the founder of the heliocentric ordering of the planets.

Nicolaus Copernicus was born on Feb. 19, 1473, in Torun about 100 miles south of Danzig. He belonged to a family of merchants. His uncle, the bishop and ruler of Ermland, was the person to whom Copernicus owed his education, career, and security.

Copernicus studied at the University of Cracow from 1491 to 1494. While he did not attend any classes in astronomy, it was during his student years there that Copernicus began to collect books on astronomy and mathematics. Some of these contain marginal notes by him dating back to that period, but it remains conjectural whether Copernicus had already made at that time a systematic study of the heliocentric theory.

Copernicus returned to Torun in 1494, and in 1496, through the efforts of his uncle, he became a canon at Frauenburg, remaining in that office for the remainder of his life. Almost immediately Copernicus set out for Bologna to study canon law. In Bologna, Copernicus came under the influence of Domenico Maria de Novara, an astronomer known for his admiration of Pythagorean lore. There Copernicus also recorded some planetary positions, and he did the same in Rome, where he spent the Jubilee Year of 1500.

In 1501 there followed a brief visit at home. His first official act as canon there was to apply for permission to spend 3 more years in Italy, which was granted him on his promise that he would study medicine. Copernicus settled in Padua, but later he moved to the University of Ferrara, where he obtained in 1503 the degree of doctor in canon law. Only then did he take up the study of medicine in Padua, prolonging his leave of absence until 1506.

Upon returning to Ermland, Copernicus stayed in his uncle's castle at Heilsberg as his personal physician and secretary. During that time he translated from Greek into Latin the 85 poems of Theophylactus Simacotta, the 7th-century Byzantine poet. The work, printed in Cracow in 1509, evidenced Copernicus's humanistic leanings. At this time Copernicus was also mulling over the problems of astronomy, and the heliocentric system in particular. The system is outlined in a short manuscript known as the *Commentariolus,* or small commentary, which he completed about 1512. Copies of it circulated among his friends eager to know the ''Sketch of Hypotheses Made by Nicolaus Copernicus on the Heavenly Motions,'' as Copernicus referred to his work. In it, right at the outset, there was a list of seven axioms, all of which stated a feature specific to the heliocentric system. The third stated in particular: ''All the spheres revolve about the sun as their midpoint, and therefore the sun is the center of the universe.'' The rest of the work was devoted to the elaboration of the proposition that in the new system only 34 circles were needed to explain the motion of planets.

The *Commentariolus* produced no reaction, either in print or in letters, but Copernicus's fame began to spread. Two years later he received an invitation to be present as an astronomer at the Lateran Council, which had as one of its aims the reform of the calendar; he did not attend. His secretiveness only seemed to further his reputation. In 1522 the secretary to the King of Poland asked Copernicus to pass an opinion on *De motu octavae spherae* (On the Motion of the Eighth Sphere), just published by Johann Werner, a mathematician of some repute. This time he granted the request in the form of a letter in which he took a rather low opinion of Werner's work. More important was the concluding remark of the letter, in which Copernicus stated that he intended to set forth elsewhere his own opinion about the motion of the sphere of stars. He referred to the extensive study of which parts and drafts were already very likely extant at that time.

Copernicus could pursue his study only in his spare time. As a canon, he was involved in various affairs, including legal and medical, but especially administrative and financial matters. In fact, he composed a booklet in 1522 on the remedies of inflation, which then largely meant the preservation of the same amount of gold and silver in coins. For all his failure to publish anything in astronomy, to have his manuscript studies circulate, or to communicate with other astronomers, more and more was rumored about his theory, still on the basis of the *Commentariolus*.

Not all the comments were flattering. Luther denounced Copernicus as ''the fool who will turn the whole science of astronomy upside down.'' In 1531 a satirical play

was produced about him in Elbing, Prussia, by a local schoolmaster. In Rome things went better, for the time being at least. In 1533 John Widmanstad, a papal secretary, lectured on Copernicus's theory before Pope Clement VII and several cardinals. Widmanstad's hand was behind the letter which Cardinal Schönberg sent in 1536 from Rome to Copernicus, urging him to publish his thoughts, or at least to share them with him.

It was a futile request. Probably nobody knew exactly how far Copernicus had progressed with his work until Georg Joachim (Rheticus), a young scholar from Wittenberg, arrived in Frauenburg in the spring of 1539. When he returned to Wittenberg, he had already printed an account, known as the *Narratio prima,* of Copernicus's almost ready book. Rheticus was also instrumental in securing the printing of Copernicus's book in Nuremberg, although the final supervision remained in the care of Andrew Osiander, a Lutheran clergyman. He might have been the one who gave the work its title, *De revolutionibus orbium coelestium,* which is not found in the manuscript. But Osiander certainly had written the anonymous preface, in which Copernicus's ideas were claimed to be meant by their author as mere hypotheses, or convenient mathematical formalism, that had nothing to do with the physical reality.

The printed copy of his work, in six books, reached Copernicus only a few hours before his death on May 24, 1543. The physics of Copernicus was still Aristotelian and could not, of course, cope with the twofold motion attributed to the earth. But Copernicus could have done a better job as an observer. He added only 27 observations, an exceedingly meager amount, to the data he took over uncritically from Ptolemy and from more recent astronomical tables. The accuracy of predicting celestial phenomena on the basis of his system did not exceed the accuracy achieved by Ptolemy. Nor could Copernicus provide proof for the phases of Mercury and Venus that had to occur if his theory was true. The telescope was still more than half a century away. Again, Copernicus could only say that the stars were immensely far away to explain the absence of stellar parallax due to the orbital motion of the earth. Here, the observational evidence was not forthcoming for another 300 years. Also, while Ptolemy actually used only 40 epicycles, their total number in Copernicus's system was 84, hardly a convincing proof of its greater simplicity.

Still, the undeniable strength of Copernicus's work lay in its appeal to simplicity. The rotation of the earth made unnecessary the daily revolution of thousands of stars. The orbital motion of the earth fitted perfectly with its period of 365 days into the sequence set by the periods of other planets. Most importantly, the heliocentric ordering of planets eliminated the need to think of the retrograde motion of the planets as a physical reality. In the tenth chapter of the first book Copernicus made the straightforward statement: ''In the center rests the sun. For who would place this lamp of a very beautiful temple in another or better place than this wherefrom it can illuminate everything at the same time.''

The thousand copies of the first edition of the book did not sell out, and the work was reprinted only three times prior to the 20th century. No ''great book'' of Western intellectual history circulated less widely and was read by fewer people than Copernicus's *Revolutions*. Still, it not only instructed man about the revolution of the planets but also brought about a revolution in human thought by serving as the cornerstone of modern astronomy.

Further Reading

A popular modern account of Copernicus's life is A. Armitage, *The World of Copernicus* (1947). In Thomas Kuhn, *The Copernican Revolution* (1957), Copernicus's theory is discussed in the framework of the process leading from ancient to modern science through the medieval and Renaissance centuries. For a rigorous discussion of Copernicus's theory the standard modern work is A. Koyré, *The Astronomical Revolution: Copernicus, Kepler, Borelli* (1969). □

Aaron Copland

Aaron Copland (1900-1990) was one of the most important figures in American music during the second quarter of the 20th century, both as a composer and as a spokesman who was concerned about making Americans conscious of the importance of their indigenous music.

Aaron Copland was born on November 14, 1900, in Brooklyn, New York, the youngest of five children born to Harris Morris Copland and Sarah (Mittenthal) Copland. He attended Boys' High School and studied music privately (theory and composition with Rubin Goldmark, beginning in 1917). In 1921 he went to France to study at the American Conservatory in Fontainebleau, where his principal teacher was Nadia Boulanger. During his early studies, he had been much attracted by the music of Scriabin, Debussy, and Ravel; the years in Paris provided an opportunity to hear and absorb all the most recent trends in European music, notably the works of Stravinsky, Bartók, and Schoenberg.

Upon completion of his studies in 1924, Copland returned to America and composed the *Symphony for Organ and Orchestra,* his first major work, which Boulanger played in New York in 1925. *Music for the Theater* (1925) and a Piano Concerto (1926) explored the possibilities of jazz idioms in symphonic music; from this period dates the interest of Serge Koussevitzky, conductor of the Boston Symphony Orchestra, in Copland's music—a sponsorship that proved important in gaining a wider audience for his own and much of America's music.

In the late 1920s Copland turned to an increasingly abstract style, characterized by angular melodic lines, spare textures, irregular rhythms, and often abrasive sonorities. The already distinctive idiom of the early works became entirely personal and free of identifiable outside influence in the *Piano Variations* (1930), *Short Symphony* (1933), and

Statements, and the basic features of these works remained in one way or another central to his musical style thereafter.

The 1920s and 1930s were a period of intense concern about the limited audience for new (and especially American) music, and Copland was active in many organizations devoted to performance and sponsorship, notably the League of Composers, the Copland-Sessions concerts, and the American Composers' Alliance. His organizational abilities earned him the sobriquet of *American music's natural president* from his colleague Virgil Thomson.

Beginning in the mid-1930s, Copland made a conscious effort to broaden the audience for American music and took steps to adapt his style when writing works commissioned for various functional occasions. The years between 1935 and 1950 saw his extensive involvement in music for theater, school, ballet, and cinema, as well as for more conventional concert situations. In the ballets, *Billy the Kid* (1938), *Rodeo* (1942), and *Appalachian Spring* (1944; Pulitzer Prize, 1945), he made use of folk or folklike melodies and relaxed his previous highly concentrated style, to arrive at an idiom broadly recognized as ''American'' without the sacrifice of craftsmanship or inventiveness. Other well-known works of this period are *El Salón México* (1935) and *A Lincoln Portrait* (1942), while the Piano Sonata (1943) and the Third Symphony (1946) continue the line of development of his concert music. Among his widely acclaimed film scores are those for *Of Mice and Men* (1939), *Our Town* (1940), *The Red Pony* (1948), and *The Heiress* (1949).

Copland's concern for establishing a tradition of music in American life was manifested in his activities as teacher at The New School for Social Research and Harvard and as head of the composition department at the Berkshire Music Center in Tanglewood, Massachusetts, founded by Koussevitzky. His Norton Lectures at Harvard (1951-1952) were published as *Music and Imagination* (1952); earlier books, of similar gracefully didactic intent, are *What to Listen for in Music* (1939) and *Our New Music* (1941).

Beginning with the Quartet for Piano and Strings (1950), Copland made use of the serial methods developed by Arnold Schoenberg, amplifying concerns of linear texture long present in his music. The most important works of these years include the *Piano Fantasy* (1957), *Nonet for Strings* (1960), *Connotations* (1962), and *Inscape* (1967); the opera *The Tender Land* (1954) represents an extension of the style of the ballets to the lyric stage.

After his return from France, Copland resided in the New York City area. He engaged in many cultural missions, especially to South America. Although he had been out of the major spotlight for almost twenty years, he remained semi-active in the music world up until his death, conducting his last symphony in 1983.

Copland died on December 2,1990 in New York City and was remembered as a man who encouraged young composers to find their own voice, no matter the style, just as he had done for six decades.

Further Reading

An autobiographical sketch is included in Copland's *The New Music, 1900-1960* (titled *Our New Music*) (1968). Arthur V. Berger *Aaron Copland* (1953), contains more penetrating observations about Copland's music, but Julia F. Smith *Aaron Copland: His Work and Contribution to American Music* (1955), is also useful. A detailed biography up to that point appears in the 1951 issue of *Current Biography*.

Copland's obituary appears in the December 17, 1990 issue of *Time* magazine. □

John Singleton Copley

The portraits of the American painter John Singleton Copley (1738-1815), outstanding for their realism and psychological penetration, are the finest of the colonial period. In England from 1775, he executed historical paintings as well as portraits.

John Singleton Copley was born on July 3, 1738, in Boston. His father died shortly afterward. When Copley was 10, his mother married the engraver, painter, and schoolmaster Peter Pelham. Copley's earliest art instruction came from Pelham and from the leading Boston painter, John Smibert, both of whom died in 1751. Copley then studied with Joseph Blackburn, an English painter working in Boston.

Boston Period

From about 1760 until 1774 Copley painted the finest portraits the Colonies had ever known. In these works Copley's sitters are invariably shown as no more and no less than what they are. His approach is quite different from the flattering, contemporary English society portrait. Yet, for all his directness of observation, Copley never demeaned his sitters. Instead, an innate nobility, a steadfast, almost heroic quality seems to reside within them.

Copley's Boston portraits include those of Henry Pelham, his half brother (1765), Mrs. Thomas Boylston (1766), Paul Revere (1768-1770), Mrs. Ezekiel Goldthwaith (1770-1771), and Samuel Adams (1770-1772). The painting of Henry Pelham (also known as *The Boy with the Squirrel*), one of Copley's few uncommissioned portraits, shows Henry holding a pet squirrel that sits beside a half-filled glass of water on a polished table top. For its time and place the picture is strikingly novel.

Boylston's portrait shows a plain but rather handsome woman who looks out of the picture, it seems, with deeply felt, steadfast convictions. In the portrait of Paul Revere the famous silversmith sits calmly in shirt sleeves at a table displaying the tools of his trade. Goldthwaith is fittingly placed beside a bowl of ripe fruit, whose warm colors are made to cleverly complement the brown tones of her rich satin dress. Copley showed Samuel Adams, the most uncompromising of the American revolutionary patriots, standing rigidly, his face grim and almost masklike.

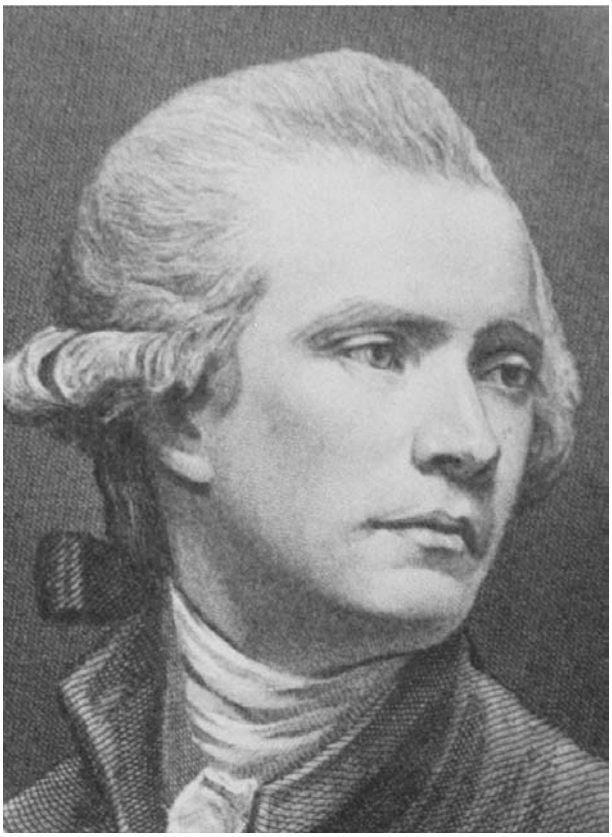

Departure for England

In the spring of 1774, as America's revolutionary spirit began to mount, Copley's house was surrounded by a mob who believed he was sheltering a loyalist. Fearing for his safety, Copley sailed from America that June. In 1775 he toured Italy. In Naples he painted Mr. and Mrs. Ralph Izard; this double portrait was Copley's most elaborate to date. He surrounded the sitters with various classical artifacts, and in the background he painted the Colosseum. After a quick tour of Germany and the Low Countries, Copley settled with his family in London in October 1775.

Haunted by his sense of America's cultural mediocrity, Copley felt that in Europe he would have a chance to make his way where it ''counted.'' When, in 1765, he had sent his portrait of Henry Pelham to London to be exhibited, Joshua Reynolds, the president of the British Royal Academy, had replied: ''Considering the disadvantages you labored under, it is a very wonderful performance. . . . You would be a valuable acquisition to the art . . . provided you could receive these aids . . . before your manner and taste were corrupted or fixed by working in your little way in Boston.''

Copley's first English painting was a family portrait that included his prosperous father-in-law, Richard Clarke (1776-1777). The figures are placed easily in comfortable poses, and the tone is one of happy nonchalance.

Historical Paintings

Besides portraits, Copley began painting significant events of contemporary life as imposing history pieces. *Watson and the Shark* (1778) was the first of these. Copley dramatically painted Brooke Watson, helpless in the water, perhaps about to be devoured by an enormous shark, as his friends frantically try to pull him into the boat. The figures in the boat, grouped in a tight triangular format, make this one of Copley's greatest compositions. The brushstrokes, especially in the depiction of the water in the foreground (as would be true of most of his English work), are handled more loosely than before.

Because of the acclaim accorded *Watson and the Shark,* in 1779 Copley was elected to full membership in the Royal Academy and, appropriately, devoted much of his time thereafter to painting elaborate history pieces, as such were considered a higher form of painting than portraiture. The *Death of Major Pearson* (1782-1784) celebrates the 1781 defeat of the French at the Isle of Jersey. The *Death of the Earl of Chatham* (1781) depicts William Pitt's death of a stroke in the House of Lords in April 1778, as he rose to debate the war with the Colonies.

The enormous *Siege of Gibraltar* (1791), finished after at least 5 years' work, commemorates the bombardment of Gibraltar by the Spanish and French. Copley employed something of the meticulous realism of his Boston period but on a vast scale. He made models of the fortress and gunboats and even traveled to Germany to get accurate likenesses of the Hanoverian commanders of the siege. But the artistic control of his Boston period was lost in these increasingly grandiose works. Critical reception was luke-

warm, and Copley's portrait commissions began to dwindle.

Late Works

Copley never regained his former status. In his late work, parts of paintings are well done, but often the parts do not hang together. In *George IV as Prince of Wales* (1804-1810) the chief figure is brilliantly done in a bright red costume, but the troops in the background look like ants between the legs of his horse.

At the end of his life, criticism of Copley's painting became harsh, and he regretted having left America. Perhaps, had he remained in Boston, he would not have found it necessary to involve himself with elaborate allegories and intricate perspectival schemas. But he simply seems to have declined. Samuel F. B. Morse, who visited Copley in 1811, wrote: ''His powers of mind have almost entirely left him; his late paintings are miserable; it is really a lamentable thing that a man should outlive his faculties.'' Copley died in London on Sept. 9, 1815.

Further Reading

A collection of Copley's work is the Boston Museum of Fine Arts, *John Singleton Copley, 1738-1815: Loan Exhibition* (1938). Jules D. Prown, *John Singleton Copley* (1966), writes more warmly of Copley's English period than previous American writers. For reproductions and biographical sketches see Barbara Neville Parker and Anne Bolling Wheeler, *John Singleton Copley* (1938), and James Thomas Flexner, *America's Old Masters* (1939; 2d ed. 1967).

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Arcangelo Corelli

Arcangelo Corelli (1653-1713) was an Italian composer and violinist. His instrumental works established the chamber music style and form of the late baroque era, and he founded the modern school of violin playing.

Arcangelo Corelli was born in Fusignano on Feb. 17, 1653. At the age of 13 he went to Bologna, where his main teacher was Leonardo Brugnol, a native of Venice. Corelli studied in Bologna until 1670 and then entered the famous Accademia Filarmonica. In 1671 he left for Rome, where he completed the study of composition under Matteo Simonelli. It has been said that Corelli visited Germany, but this cannot be proved.

In 1689, when Alexander VIII ascended the papal throne, his nephew, Cardinal Pietro Ottoboni, appointed Corelli to conduct weekly concerts at his palace, where Corelli lived for the rest of his life. These concerts helped to establish Corelli as ''master of masters.''

Corelli's music was published in six opera, each opus containing 12 compositions: Opus 1 (1681), 2 (1685), 3 (1689), and 4 (1694) are trio sonatas; Opus 5 (1700), solo sonatas for violin and continuo; and Opus 6 (1714), concerti grossi for string orchestra.

The trio sonatas of Opus 1 and 3 were intended for church performance (*da chiesa*) with figured bass for organ, and those of Opus 2 and 4 were chamber music (*da camera*) with harpsichord and/or archlute accompaniment. The church sonatas are generally abstract: slow-fast-slow-fast, with the first fast movement being fugal. The chamber sonatas begin with a prelude, followed usually by an allemande, a sarabande, and a gigue. A gigue was also occasionally used in a church sonata.

The most influential of Corelli's works was his Opus 5 for violin, containing the *Folía* variations. Like the trio sonatas, the 12 solo sonatas are generally divided between church and chamber sonatas. As is true of much music of the time, the printed page only partially reflects the composer's intent; the performer of these sonatas was expected to improvise elaborate virtuoso ornaments, particularly in slow movements. There are contradictory reports about the ornaments to Corelli's Opus 5, which were published in Amsterdam in 1716 with the ''graces'' added to the slow movements as the composer ''would play them.'' Later in the century Roger North challenged the authenticity of these graces, but an equally reliable authority, Johann Joachim

Quantz, did not. Supporting the latter view is the fact that they are excellent and the germ of them can be found in the first edition in the penultimate measure of the first movement.

Corelli's crowning achievement is his Opus 6, the concerti grossi for string orchestra. In this group is his famous *Christmas* Concerto (No. 8). Although these concerti grossi were not published until the year after his death, Georg Muffat reports that he heard concerti grossi by Corelli in 1682, which could give reason to believe that he, and not Giuseppe Torelli, was the originator of this form. Once again the opus comprises both church and chamber works. Concerti 1-8 are *concerti da chiesa;* 9-12 are *concerti da camera*.

Although famous for the calmness and nobility of his music, Corelli is also known for the ''Corelli clash,'' a bold harmonic suspension. From the standpoint of performing technique his music is less advanced than that of his German contemporaries. That the German violin school was at that time farther advanced than the Italian school might be assumed from the fact that when Corelli heard Nicolas Adam Strungk play he exclaimed, ''I am called Arcangelo, but you one might justly call Archidiavolo.'' But though tamer than the German works, his music when first brought to France was too difficult for the violinists there and was performed by the singers. This would seem to contradict the report by John Mainwaring (1760) that George Frederick Handel found Corelli's playing lacking in fire and demonstrated how he wished to have a passage played, whereupon Corelli said, ''This music is the French style, of which I have no experience.'' Nevertheless, Francesco Geminiani, a pupil of Corelli, reported that Corelli was influenced by Jean Baptiste Lully.

Owing to the modern objective style of playing, Corelli's music sounds very calm today; however, he was noted for his passionate playing, and one observer said that Corelli was so moved that his ''eyeballs rolled.'' Because of the modern smoothly connected bow strokes, his music sounds organlike; however, North reports that Corelli tried to make his violin ''speak'' and that he said, ''Do you not hear it speak?'' To obtain this effect today, it would be necessary to follow the instructions of North, Leopold Mozart, and others, who said that every bow stroke must begin with a small softness.

Manfred F. Bukofzer (1947) well states Corelli's historical position: ''The decisive step in the development of the concerto proper was taken by Corelli and Torelli, both closely associated with the late Bologna school. Corelli can take the credit for the full realization of tonality in the field of instrumental music. His works auspiciously inaugurate the period of late baroque music.'' Corelli died in Rome on Jan. 8, 1713.

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Marc Pincherle, *Corelli: His Life, His Work* (1933; trans. 1956), analyzes Corelli's music and its unique position in the baroque era and discusses Corelli's influence on other composers. A contemporary appraisal of Corelli is in *Roger North on Music,* edited by John Wilson (1959). See also Manfred F. Bukofzer, *Music in the Baroque Era: From Monteverdi to Bach* (1947); William S. Newman, *The Sonata in the Baroque Era* (1959); and David D. Boyden, *The History of Violin Playing: From Its Origins to 1761* (1965).

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Gerty T. Cori

The scientist Gerti T. Cory (1896-1957) made important discoveries in biochemistry, especially carbohydrate metabolism, and in 1947, along with her husband, received the Nobel Prize in medicine or physiology. She later studied glycogen storage diseases and the role of enzymes in sugar metabolism.

Collaborating with her husband, scientist Gerty T. Cori made important discoveries about the human body's metabolism of sugar. She won the Nobel Prize in physiology or medicine in 1947 and later went on to study diseases known as glycogen storage disorders, demonstrating the significant role enzymes play in metabolism.

Gerty T. Cori made significant contributions in two major areas of biochemistry, which increased understanding of how the body stores and uses sugars and other carbohydrates. For much of her early scientific career, Cori performed pioneering work on sugar metabolism (how sugars supply energy to the body), in collaboration with her husband, Carl Ferdinand Cori. For this work they shared the 1947 Nobel Prize in physiology or medicine with Bernardo A. Houssay, who had also carried out fundamental studies in the same field. Cori's later work focused on a class of diseases called glycogen storage disorders. She demonstrated that these illnesses are caused by disruptions in sugar metabolism. Both phases of Gerty Cori's work illustrated for other scientists the importance of studying enzymes (special proteins that permit specific biochemical reactions to take place) for understanding normal metabolism and disease processes.

Gerty Theresa Radnitz was the first of three girls born to Otto and Martha Neustadt Radnitz. She was born in Prague, then part of the Austro-Hungarian Empire, on August 15, 1896. Otto was a manager of sugar refineries. It is not known if his work helped shape his eldest daughter's early interest in chemistry and later choice of scientific focus. However, her maternal uncle, a professor of pediatrics, did encourage her to pursue her interests in science. Gerty was first taught by tutors at home, then enrolled in a private girls' school. At that time, girls were not expected to attend a university. In order to follow her dream of becoming a chemist, Gerty first studied at the Tetschen *Realgymnasium.* She then had to pass a special entrance exam (*matura*) that

tested her knowledge of Latin, literature, history, mathematics, physics, and chemistry.

In 1914 Gerty Radnitz entered the medical school of the German University of Prague (Ferdinand University). There she met a fellow classmate, Carl Ferdinand Cori, who shared her interest in doing scientific research. Together they studied human complement, a substance in blood that plays a key role in immune responses by combining with antibodies. This was the first of a lifelong series of collaborations. In 1920 they both graduated and received their M.D. degrees.

Shortly after graduating, they moved to Vienna and married. Carl worked at the University of Vienna's clinic and the University of Graz's pharmacology department, while Gerty took a position as an assistant at the Karolinen Children's Hospital. Some of her young patients suffered from a disease called congenital myxedema, in which deposits form under the skin and cause swelling, thickening, and paleness in the face. The disease is associated with severe dysfunction of the thyroid gland, located at the base of the neck, which helps to control many body processes, including growth. Gerty's particular research interest was in how the thyroid influenced body temperature regulation.

Immigrates to United States

In the early 1920s, Europe was in the midst of great social and economic unrest in the wake of World War I, and in some regions, food was scarce; Gerty suffered briefly from malnourishment while working in Vienna. Faced with these conditions, the Coris saw little hope there for advancing their scientific careers. In 1922 Carl moved to the United States to take a position as biochemist at the New York State Institute for the Study of Malignant Diseases (later the Roswell Park Memorial Institute). Gerty joined him in Buffalo a few months later, becoming an assistant pathologist at the institute.

Life continued to be difficult for Gerty Cori. She was pressured to investigate malignant diseases, specifically cancers, which were the focus of the institute. Both she and Carl did publish studies related to malignancies, but studying cancer was not to be the focus of either Gerty's or Carl's work. During these early years in the United States, the Coris' publications covered topics from the biological effects of X rays to the effects of restricted diets on metabolism. Following up on her earlier work on the thyroid, Gerty published a report on the influence of thyroid extract on paramecium population growth, her first publication in English.

Colleagues cautioned Gerty and Carl against working together, arguing that collaboration would hurt Carl's career. However, Gerty's duties as an assistant pathologist allowed her some free time, which she used to begin studies of carbohydrate metabolism jointly with her husband. This work, studying how the body burns and stores sugars, was to become the mainstream of their collaborative research. During their years in Buffalo, the Coris jointly published a number of papers on sugar metabolism that reshaped the thinking of other scientists about this topic. In 1928 Gerty and Carl Cori became naturalized citizens of the United States.

In 1931 the Coris moved to St. Louis, Missouri, where Gerty took a position as research associate at Washington University School of Medicine; Carl was a professor there, first of pharmacology and later of biochemistry. The Coris' son, Carl Thomas, was born in 1936. Gerty become a research associate professor of biochemistry in 1943 and in 1947 a full professor of biochemistry. During the 1930s and 1940s the Coris continued their work on sugar metabolism. Their laboratory gained an international reputation as an important center of biochemical breakthroughs. No less than five Nobel laureates spent parts of their careers in the Coris' lab working with them on various problems.

For their pivotal studies in elucidating the nature of sugar metabolism, the Cori's were awarded the Nobel Prize for physiology or medicine in 1947. They shared this honor with Argentine physiologist Bernardo A. Houssay, who discovered how the pituitary gland functions in carbohydrate metabolism. Gerty Cori was only the third woman to receive a Nobel Prize in science. Previously, only Marie Curie and Iréne Joloit-Curie had been awarded such an honor. As with the previous two women winners, Cori was a co-recipient of the prize with her husband.

Significance of the Coris' Research

In the 1920s, when the Coris began to study carbohydrate metabolism, it was generally believed that the sugar called glucose (a type of carbohydrate) was formed from another carbohydrate, glycogen, by the addition of water

molecules (a process known as hydrolysis). Glucose circulates in the blood and is used by the body's cells in virtually all cellular processes that require energy. Glycogen is a natural polymer (a large molecule made up of many similar smaller molecules) formed by joining together large numbers of individual sugar molecules for storage in the body. Glycogen allows the body to function normally on a continual basis, by providing a store from which glucose can be broken down and released as needed.

Hydrolysis is a chemical process that does not require enzymes. If, as was believed to be the case in the 1920s, glycogen were broken down to glucose by simple hydrolysis, carbohydrate metabolism would be a very simple, straightforward process. However, in the course of their work, the Coris discovered a chemical compound, glucose–1-phosphate, made up of glucose and a phosphate group (one phosphorus atom combined with three oxygen atoms—sometimes known as the Cori ester) that is derived from glycogen by the action of an enzyme, phosphorylase. Their finding of this intermediate compound, and of the enzymatic conversion of glycogen to glucose, was the basis for the later understanding of sugar metabolism and storage in the body. The Coris' studies opened up research on how carbohydrates are used, stored, and converted in the body.

Cori had been interested in hormones (chemicals released by one tissue or organ and acting on another) since her early thyroid research in Vienna. The discovery of the hormone insulin in 1921 stimulated her to examine its role on sugar metabolism. Insulin's capacity to control diabetes lent great clinical importance to these investigations. In 1924 Gerty and Carl wrote about their comparison of sugar levels in the blood of both arteries and veins under the influence of insulin. At the same time, inspired by earlier work by other scientists (and in an attempt to appease their employer), the Coris examined why tumors used large amounts of glucose.

Their studies on glucose use in tumors convinced the Coris that much basic research on carbohydrate metabolism remained to be done. They began this task by examining the rate of absorption of various sugars from the intestine. They also measured levels of several products of sugar metabolism, particularly lactic acid and glycogen. The former compound results when sugar combines with oxygen in the body.

The Coris measured how insulin affects the conversion of sugar into lactic acid and glycogen in both the muscles and liver. From these studies, they proposed a cycle (called the Cori cycle in their honor) that linked glucose with glycogen and lactic acid. Their proposed cycle had four major steps: (1) blood glucose becomes muscle glycogen, (2) muscle glycogen becomes blood lactic acid, (3) blood lactic acid becomes liver glycogen, and (4) liver glycogen becomes blood glucose. Their original proposed cycle has had to be modified in the face of subsequent research, a good deal of which was carried out by the Coris themselves. For example, scientists learned that glucose and lactic acid can be directly inter-converted, without having to be made into glycogen. Nonetheless, the Coris' suggestion generated much excitement among carbohydrate metabolism researchers. As the Coris' work continued, they unraveled more steps of the complex process of carbohydrate metabolism. They found a second intermediate compound, glucose–6-phosphate, that is formed from glucose–1-phosphate. (The two compounds differ in where the phosphate group is attached to the sugar.) They also found the enzyme that accomplishes this conversion, phosphoglucomutase.

By the early 1940s the Coris had a fairly complete picture of carbohydrate metabolism. They knew how glycogen became glucose. Rather than the simple non-enzymatic hydrolysis reaction that, twenty years earlier, had been believed to be responsible, the Coris' studies painted a more elegant, if more complicated picture. Glycogen becomes glucose–1-phosphate through the action of one enzyme (phosphorylase). Glucose–1-phosphate becomes glucose–6-phosphate through the action of another enzyme (phosphoglucomutase). Glucose–6-phosphate becomes glucose, and glucose becomes lactic acid, each step in turn mediated by one specific enzyme. The Coris' work changed the way scientists thought about reactions in the human body, and it suggested that there existed specific, enzyme-driven reactions for many of the biochemical conversions that constitute life.

Resumes Early Interest in Pediatric Medicine

In her later years, Cori turned her attention to a group of inherited childhood diseases known collectively as glycogen storage disorders. She determined the structure of the highly branched glycogen molecule in 1952. Building on her earlier work on glycogen and its biological conversions via enzymes, she found that diseases of glycogen storage fell into two general groups, one involving too much glycogen, the other, abnormal glycogen. She showed that both types of diseases originated in the enzymes that control glycogen metabolism. This work alerted other workers in biomedicine that understanding the structure and roles of enzymes could be critical to understanding diseases. Here again, Cori's studies opened up new fields of study to other scientists. In the course of her later studies, Cori was instrumental in the discovery of a number of other chemical intermediate compounds and enzymes that play key roles in biological processes.

At the time of her death, on October 26, 1957, Cori's influence on the field of biochemistry was enormous. She had made important discoveries and prompted a wealth of new research, receiving for her contributions, in addition to the Nobel Prize, the prestigious Garvan Medal for women chemists of the American Chemical Society as well as membership in the National Academy of Sciences. As the approaches and methods that she helped pioneer continue to result in increased scientific understanding, the importance of her work only grows greater.

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Lovis Corinth

Lovis Corinth (1838-1925) was a leading German artist of the late 19th-early 20th century with a prodigeous output of work.

Lovis Corinth was born in 1838 in the town of Tapiau in East Prussia (now the Soviet Union), the son of a tanner. He was named Louis, but came to be called Lovis because he later signed his name with a Latin-style ''u'' which is written as a ''v''. Corinth grew up in a rural setting, with little or no exposure to works of art. From a very early age, however, he enjoyed sketching and painting. At the age of nine he was enrolled first in the public school in nearby Konigsberg and then at the Konigsberg Academy of Art.

Corinth continued his artistic training in Munich (1880-1882), and then in Antwerp and Paris (1884-1886), where he studied with the well-known academic painter Adolphe William Bouguereau. During this period Corinth remained uninfluenced by the ''modern'' painters of the day, such as Manet and Monet; he preferred instead the naturalistic style of Wilhelm Leibl, who had been a pupil of Gustave Courbet. He also admired works by Rubens in the Louvre in Paris and by Rembrandt.

Corinth returned to Germany in 1891 and continued his painting career. He became a part of the art world of Berlin at the turn of the century and in 1901 he opened a school for painters there. His first student, Charlotte Berend, became his wife two years later.

In the first decade of the 20th century, Corinth's palette became brighter and he began to employ the freer brushwork characteristic of the German Impressionists, represented by Max Liebermann. In addition to his landscapes and figure compositions, he achieved great success as a portrait painter, and his services were much in demand. Corinth was elected chairman of the Secession, the Berlin artists' association to which he had belonged since 1899, in 1911. In that same year he completed 61 oils, as well as many drawings, etchings, and lithographs, and all of his work was selling well.

At the end of the year, however, Corinth suffered a massive stroke which threatened to end his career. His left side was paralyzed, but through great perserverance and determination he was able to resume painting the following year. From 1912 until his death in 1925 Corinth continued to work and to struggle against his increasing debility. He produced some 500 oils and about 1,000 prints, in addition to drawings and watercolors. He was named president of the Berlin Secession in 1915.

In Corinth's late work expressive elements dominate, reflecting his own personal struggles against his illness and, perhaps, an increased perception of the world around him. He created numerous portraits and self-portraits, notable for their profound psychological insights, and his work influenced later generations of German artists.

Corinth died in July 1925 while on a visit to Holland to see paintings by Rembrandt and Frans Hals. One of his most famous paintings, *Ecce Homo,* was done earlier in the year. His late work was condemned by the Nazis as degenerate. Today, however, Corinth is seen as a major artist whose paintings combined elements from the Old Masters he admired, such as Rembrandt, with late 19th-century Impressionism to create, in his late work, a fully modern idiom. His paintings, drawings, and prints are included in numerous public and private collections throughout the world.

Further Reading

The majority of writings on Lovis Corinth and his art are in German. His widow, Charlotte Berend-Corinth, published a catalogue of all of his works in 1958. Corinth was included in a major exhibition titled *German Art in the 20th Century, Painting and Sculpture 1905-1985,* held at the Royal Academy of Arts, London, in 1985. The accompanying catalogue contains numerous reproductions of his works, as well as biographical information.

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Pierre Corneille

The French dramatist Pierre Corneille (1606-1684) wrote more than 30 plays and is often called the father of French tragedy. His tragedies characteristically explore the conflict between heroic love and heroic devotion to duty.

Pierre Corneille was born on June 6, 1606, in Rouen. Educated in the Jesuit school of the city, he completed law studies and became a lawyer there in 1624. In 1628 his father purchased for him, according to the custom of the times, the post of king's advocate in Rouen. Corneille continued for many years to discharge his legal duties as king's advocate, but his real interest was literature. At some time between 1625 and 1629 he wrote the comedy *Mélite,* which was taken up by a traveling theatrical troupe and subsequently presented in Paris, where it was an immense success.

French Classical Drama

In 1629 the French theater was moving away from the exuberant baroque style of the early 17th century toward a dramaturgy based on the theatrical precepts of Aristotle and his commentators since the Renaissance. The general rules included the famous principle of ''three unities'' (time, place, and action), according to which a play must present a single coherent story, taking place within one day in a single

palace or at most a single city. They also included the principles of theatrical verisimilitude (the events presented must be believable) and of *bienséance* (standards of ''good taste'' must be followed to avoid shocking the audience). These three major precepts structured the great classical theater of the following decades in France.

Corneille apparently first encountered the theatrical mainstream while attending performances of *Mélite* in Paris, and he recalled in later years that his first play was ''certainly not written according to the rules, since I didn't know then that there were any.'' Although Corneille observed the rules more conscientiously in his subsequent plays, he was never completely bound by them. His ambivalent attitude toward the Aristotelian precepts is evident in his highly baroque plays—the extravagant tragicomedy *Clitandre* (1630/1631), the violent tragedy *Médée* (1635), and the fascinating comedy *L'Illusion comique* (1636)—and remains apparent in his first masterpiece, *Le Cid* (1637).

Major Tragedies

Corneille's *Le Cid* is based on traditional stories about the Cid, a medieval warrior and Spanish national hero. In it the young Cid (Don Rodrigue) must avenge his father's honor by fighting a duel with the father of his own fiancée (Dona Chimène). Rodrigue thus finds himself torn between a duty to avenge family honor and a duty to act consistently with the precepts of love. To neglect either would tarnish his *gloire*. The concept of *gloire,* which combines elements of noblesse oblige, virtue, force of will, and self-esteem, seems to have formed the highest ideal of Corneille's world view.

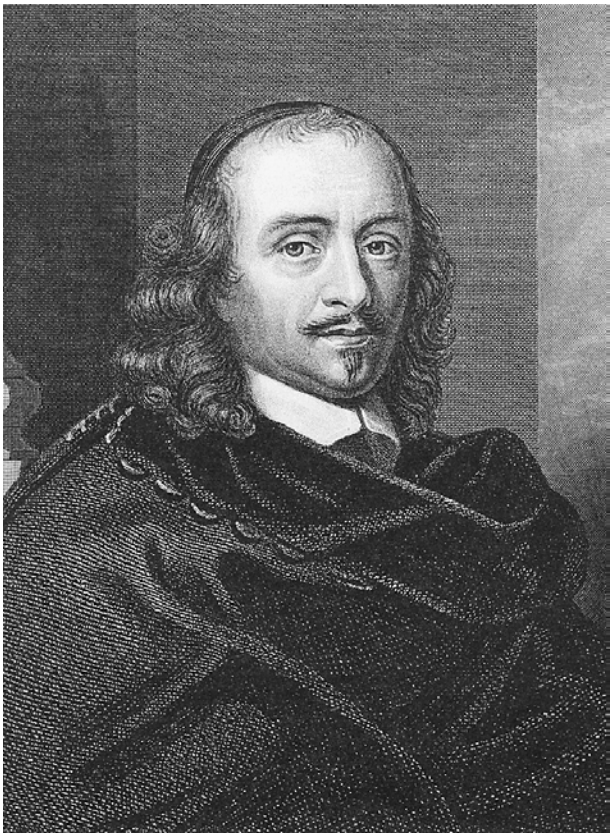

In the course of the play Rodrigue fights Chimène's father and kills him, thus forcing Chimène to choose between family honor and her love for Rodrigue. Rodrigue distinguishes himself by defending the city against a Moorish attack, and Chimène distinguishes herself by implacably pursuing vengeance against Rodrigue. In the end the King judges that both have acted according to the most heroic conception of *gloire;* he declares that Chimène has fulfilled her obligation to her father and commands her to marry Rodrigue within a year.

Le Cid was one of the greatest theatrical successes of the 17th century. And although its success was marred by a literary quarrel in which lesser authors attacked its sins against the literary rules, it marked Corneille as a major dramatist and opened the most important epoch of his career. During this period Corneille showed great pride in his literary accomplishments but continued to practice law in Rouen and remained very much a bourgeois provincial who had made good. He was both resentful of, and deferential to, the literary ''authorities'' who attacked his play. When the newly founded French Academy decided against him, he was genuinely discouraged and apparently abandoned the theater for some time. An academician who remained friendly with Corneille wrote: ''I encouraged him as much as I could and told him to avenge himself by writing some new *Cid*. But he talked of nothing but the rules and the things he could have replied to the academicians.''

Overcoming his discouragement, Corneille wrote the successful tragedy *Horace* (1640), which was soon followed by *Cinna* (1640) and *Polyeucte* (1642). In these tragedies he continued to explore the concepts of *gloire,* heroism, and moral conflict.

Horace, based on an incident from early Roman history, depicts a young man who with his brothers, the Horatii, is obliged to defend Rome in combat against three brothers (the Curatii) from an enemy town. Horace's wife, however, is a sister of the Curatii, and his own sister is engaged to one of them. In *Cinna* a conspirator hesitates between his fidelity to the state and the desire for vengeance of the woman he loves; and the Roman emperor Auguste, who discovers the conspiracy, must choose between vengeance or clemency for the conspirators. In *Polyeucte* the hero is converted to Christianity during the Roman persecution of the Christians. He openly attacks the pagan religion, and thus he, his wife, his father-in-law (the Roman governor), and a noble Roman envoy must reconcile personal feelings and religious or political duty.

Later Career

In 1644 Corneille returned successfully to comedy with *Le Menteur* and to tragedy with *Pompée,* but thereafter his success as a playwright was less consistent. Although such tragedies as *Nicomède* (1651), *Oedipe* (1659), and *Sertorius* (1662) were favorably received, Corneille wrote a larger number of unsuccessful plays. He tried one formula after another to make a comeback, and courtiers, great ladies, and men of letters took sides for or against him. But the success of each new play became more and more uncertain, and Corneille himself more and more embittered. His

last play, *Suréna* (1674), skillfully imitated the style of the playwright who had eclipsed him, Jean Racine, but was less successful than Racine's play of the same year. Although Corneille remained active in the literary world, he wrote nothing more for the theater. He died on Oct. 1, 1684, in Paris.

Critical Judgment

In his tragedies Corneille's treatment of his heroes' moral dilemmas is ambiguous and has inspired divergent views of his meaning. Although his heroes typically possess almost superhuman virtue and courage, each tragedy is resolved by the intervention of superior authority. Some critics have therefore asserted that Corneille's tragic works do not inspire terror or pity, the reactions that Aristotle stated were proper to tragedy. In the 17th century, however, the critics and poet Nicholas Boileau pointed out that in differing from the Aristotelian model Corneille had written ''tragedies of admiration.''

Such romantics as Victor Hugo, while unfavorable to classical theater in general, admired the heroic and optimistic virtue of Cornelian personages, a characteristic that has also been noted by more recent critics. Others, however, have spoken deprecatingly of the curious innocence or naiveté of even the most admirable of Corneille's heroes and have depicted Rodrigue, Horace, Polyeucte, and the rest as prisoners of a rigid virtue and exaggerated *gloire*. These criticisms possess some validity but also indicate the subtlety of Corneille's tragic vision.

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Ezra Cornell

American capitalist and philanthropist Ezra Cornell (1807-1874) was the founder of Cornell University, which soon became one of the more advanced educational establishments of the United States.

Ezra Cornell was the son of Elijah and Eunice Barnard Cornell. The family, of New England Quaker stock, settled in De-Ruyter, Madison County, N.Y., in 1819, where Ezra's father farmed and made pottery. Ezra learned something of both, as well as carpentry from his father, a former ship's carpenter. At 18 he set out on his own and in 1828 he settled in Ithaca, N.Y., where he worked as a carpenter and millwright. His employment in building and maintaining flour mills there came to a close when they were converted to textile mills in 1841.

Cornell's interest in promoting a patent plow brought him into contact with the promoters of the Morse magnetic telegraph; from that time on he was involved in the telegraph industry—organizing, building, and operating lines. He constructed lines which connected New York and Washington, Philadelphia and New York, New York and Albany, then turned to the Midwest to construct a network of lines connecting major points. Cutthroat competition in these early days of the industry led to the combination of many of the leading companies into Western Union Telegraph Company. The concern grew rapidly until it dominated the business in the United States and much of Canada. Cornell's considerable personal fortune was the result of his involvement in such activities during the first 30 years of the industry.

Once he had achieved great personal wealth, Cornell became concerned with public affairs. He financed the construction of a great public library in Ithaca and built and stocked a model farm. His interest in agricultural affairs led to his presidency of the State Agricultural Society. He was a

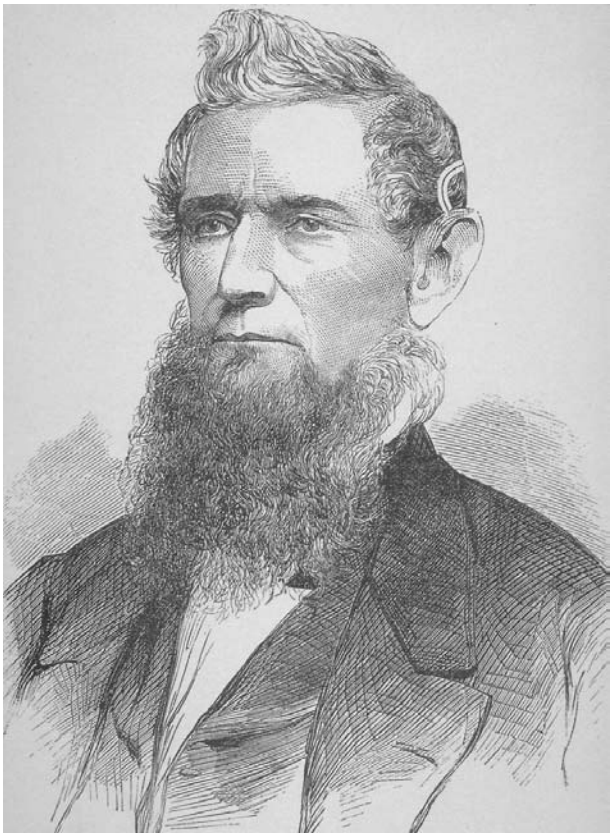

leading member of the New York State Legislature during the 1860s, first as an assemblyman and subsequently as a senator. Here he became concerned with higher education.

Cornell's pledge of his farm as a site plus a half-million-dollar endowment was the essential step that led to the enactment of legislation to found Cornell University. The school opened in 1868. Thereafter Cornell took a keen interest in the university, bestowing sizable gifts and encouraging its adherence to some of his egalitarian ideas of education. The university's freedom from religious ties, interest in the education of women, emphasis upon agricultural and engineering training, and interest in educational opportunities for poor students made it one of the more advanced educational institutions in America. Cornell, a frequent sight on campus, also carefully administered the disposition of the university's Morrill Act land-grant, husbanding that unique resource and eventually producing substantial returns for the university.

Cornell died in 1874. He was survived by his wife, Mary Anne Wood Cornell, and a son, Alonzo B. Cornell, later governor of New York.

Further Reading

There are two full-length biographies of Cornell: Alonzo B. Cornell, *True and Firm: Biography of Ezra Cornell* (1884), and Albert W. Smith, *Ezra Cornell: A Character Study* (1934), which contains an extensive bibliography. There is considerable material relating to Cornell in Andrew Dickson White, *Autobiography* , vol. 1 (1905), and *My Reminiscences of Ezra Cornell* (1890). Histories of Cornell University also contain material of interest. □

Joseph Cornell

Joseph Cornell (1903-1972) was an American artist best known for his small collage boxes as well as for his experimental films.

Joseph Cornell was born on December 24, 1903, in Nyack, New York, to parents descended from old Dutch families, his maternal grandfather being the wealthy and prominent Commodore William Voorhis. After his father's death in 1917 Cornell, along with his mother, two sisters, and an invalid brother, was faced with a financial set-back that forced them to leave Nyack and move to Flushing, Queens, where he lived until his death in 1972. Educated at Phillips Academy in Andover, Massachusetts, Cornell worked at a variety of jobs such as selling refrigerators door-to-door, designing textiles, and working in the garment industry to help support his family. He never married or travelled, living most of his life in a white frame house on Utopia Parkway in Queens. Cornell was an active Christian Scientist all of his adult life.

It is speculated that Cornell first made his toy-like artworks to amuse his brother who was confined to a wheelchair and cared for by Cornell. He filled them with all sorts of ephemera, of which he was an avid collector. Cornell was known to haunt old book and print shops and junk stores during his daily trips to Manhattan, and he had extensive collections of old photographs, recordings, movies, opera librettos, souvenirs, and other memorabilia. He was enamoured of all forms of theater and was well read in literature and poetry.

A very private man, it is thought that he first began making boxes in which he collaged images and objects from his various collections in the early 1930s. The boxes, often containing words, were each based on themes developed by the relationships between collage elements. These connections were sometimes direct but more often allusive, giving the boxes a poetic quality. Cornell did many boxes that were homages to ballerinas, opera singers, and film stars he revered and sometimes corresponded with. The boxes were nostalgic worlds filled with people and places that Cornell admired from a distance. One such box entitled *A Pantry Ballet for Jacques Offenbach* contains a ballet corps of red plastic fish set against a background of shelf-paper which turns the box into a stage with paper doily curtains and menacing stagesets of toy silverware. The scale and nature of Cornell's boxes did not change much, but in the 1950s he began to make two-dimensional collages without the framework of the boxcontainer.

While considered something of a recluse, Cornell did make contacts with the small art circles in New York in the 1930s. He visited Alfred Stieglitz's pioneering gallery ''291,'' and he became friendly with the dealer Julian Levy where he first showed his collages in 1932. Through Levy, Cornell met many of the European Surrealists who were in New York during the war, and he often showed with them. His work had superficial similarities to theirs, especially in his use of association between seemingly unrelated elements, but in general he criticized them as a group and was not one of their inner circle. His closest friends were the photographer Lee Miller, the artist Marcel Duchamp, and the painter Pavel Tchelitchew.

Cornell also made short, experimental films from the 1930s into the 1950s, an interest that sprung no doubt from his love for the cinema and from the film showings he frequently organized from his collection. In his films Cornell experimented with sequencing where he cut and juxtaposed images to depict a narrative in ways that had never been tried before. He used a collage effect similar to his boxes which film critics contend foreshadowed effects later adapted by commercial cinema. The most noted of these films was *Rose Hobart,* made in 1936. Cornell wrote scenarios and directed his films, allowing others to photograph them. Photographer Rudy Burckhardt and filmmaker Stan Brakhage worked with Cornell when they were young. Cornell also wrote and edited for the Surrealist magazine *View* and for *Dance Index*.

Cornell is often associated with the Surrealists and is footnoted in every history of the movement. But his work is essentially different. Less based on psychoanalytic theories, Cornell's boxes evoke conscious memories rather than unconscious ones. His admiration for the ''ineffable beauty and pathos of the commonplace,'' gleaned from one of his diaries, is at odds with the Surrealist fascination with the

bizarre, the shocking, and the inexplicable. Cornell's sensibility was of gentle nostalgia, a difference in temperament from the exaggerated drama of Salvador Dali, Max Ernst, or Andre Breton. At one point Cornell remarked that he thought Surrealizm as an idea had ''healthier possibilities'' than he saw expressed by the Surrealist artists.

As an artist, Cornell was a loner with only peripheral attachments to larger art currents of his time. Within the sophistication that overtook New York during World War II when many European artists were in exile, Cornell was something of a Yankee anomaly, connected yet separate, interested but skeptical. Like many American artists he chose isolation rather than the cafe society camaraderie to which most European artists were accustomed. Yet his spiritual ties were with their sense of history and memory. When a new American-based abstraction grew in part out of these war-time contacts, Cornell was not a part of it, continuing to refine the obsessions of his early work.

Further Reading

Since his death a great deal has been written about Joseph Cornell, and there have been numerous exhibitions of his work. A retrospective exhibition at the Museum of Modern Art in 1980 was accompanied by an extensive catalogue, *Joseph Cornell* (1980) edited by Kynaston McShine with many illustrations and a good biographical section. Diane Waldman, curator at the Guggenheim Museum, also wrote a book *Joseph Cornell* (1977). A less historical study by critic Dore Ashton, a friend of Cornell's, entitled *A Joseph Cornell Album* (1974), is a homage to the artist in something of his own collage style. It includes anecdotes about him, photos of his family and house, an essay by Mexican poet Octavio Paz, and reprints of Cornell's writing and editing.

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Erastus Corning

American merchant and financier Erastus Corning (1794-1872) was an early leader in the development of railroads in New York State and the first president of the New York Central Railroad. He became a notable political figure in the Democratic party.

Erastus Corning was born on Dec. 14, 1794, in Norwich, Conn. He was an all-round entrepreneur; at one time or another and frequently simultaneously he was a merchant, iron manufacturer, railroad contractor, railroad president, banker, land speculator, and politician. Each phase of his multifaceted career connected with and strengthened the others.

Corning was among those who early recognized the economic growth possibilities inherent in the new railroad. He was already a prominent businessman when he helped organize the Utica and Schenectady Line in 1833. As president, he was paid no salary; instead he sold it iron and steel products. The multiplicity of railroads between Albany and Buffalo, N.Y., reduced efficiency so that it soon became apparent that a new, longer, and continuous railroad joining these two cities was desirable. A convention was held by the various railroads concerned, and the enabling consolidation act was passed by New York State in 1853. Corning was a primary actor in the negotiations which eventuated in the formation of the New York Central Railroad and was chosen the first president. He held that post until he resigned in 1864 for reasons of poor health but remained a director until 1867, when Commodore Cornelius Vanderbilt secured control of the railroad. Corning was also a member of the board of directors of several other major railroads, such as the Chicago, Burlington and Quincy.

Corning pioneered in the practice of making favorable contracts between his own companies, with himself as merchant and manufacturer selling supplies to his railroads; this form of business activity was highly profitable. The relation between Corning and the New York Central, similar to that he had enjoyed with the Utica and Schenectady, finally resulted in an investigation by a stockholders' committee. Even though the committee was composed of his friends, the report criticized Corning. Although the report noted that buying from stockholders was not recommended, the Cen-

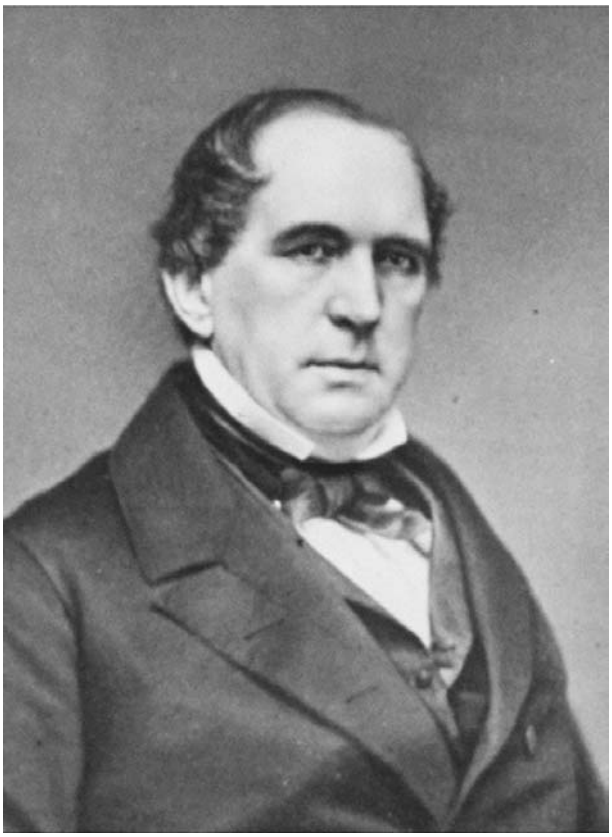

tral continued to buy from Corning. In 1863 the New York newspapers criticized Corning's conflict of interest.

Corning had a reasonably distinguished political life. He supported Andrew Jackson and was elected mayor of Albany, state senator, and member of the House of Representatives as part of the Democratic Albany Regency. Despite his public offices, Corning's political influence came largely behind the scenes. He participated in the peace conference in 1861 in Washington, which was one of several last-ditch efforts to avert the Civil War. Though he had been an antiwar Democrat, he managed to make money in the iron business during the Civil War.

Corning's manifold business activities made him a millionaire. The town of Corning, N.Y., exemplifies his successful land speculation. He had provided the New York Central with superior executive leadership. He made early use of the Bessemer steel process, introducing it in 1865. Entrusting his associates with routine matters, he left himself free to expand in the entrepreneurial role. He died on April 9, 1872, in Albany.

Further Reading

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Cornplanter

Cornplanter (1732-1836) was a leading warrior and village leader among the Seneca, one of six nations of the Iroquois Confederacy. He earned his role as leader largely through military command and personal influence, which attracted friends and relatives to live on his reserved lands.

Cornplanter was born sometime between 1732 and 1746, in the village of Conewaugus on the Genesee River in New York, the son of a Seneca woman and a Dutch trader named John Abeel (O'Bail). It should be noted that Lewis Henry Morgan erroneously states that it was Cornplanter's mother who was white rather than his father. This is important in that the Seneca, like other Iroquois people, are matrilineal, reckoning membership in the tribe through their mothers. Cornplanter had two half siblings who were born to his mother and a Seneca father: a brother, Handsome Lake, the Seneca prophet; and a sister who became the mother of Governor Blacksnake, the Seneca political leader. Little is known about Cornplanter during his early years, although many scholars contend that he was a warrior during the French and Indian War at the defeat of Edward Braddock in 1755 while he was in his early teens. It was also noted in a letter to the governor of Pennsylvania that Cornplanter, while playing with the other Indian boys, noticed that his skin color was lighter than that of the other boys, whereupon his mother told him of his white father who lived in Albany. As a prospective bridegroom, he visited his father who treated him kindly, but gave him nothing in the way of either material goods or expected information, particularly regarding the coming rebellion of the colonists against the British. This rebellion, however, was to play a major role in Cornplanter's life.

Political Importance around the Time of the American Revolution

Cornplanter's importance in American Indian history derives from his major role in Iroquois Confederacy politics before and during the American Revolution and the subsequent political adaptation of the Seneca to the new government of the United States. Although the date of its beginnings is the subject of ongoing discussion, the Iroquois Confederacy was begun as an alliance of five northern Iroquoian-speaking tribes: the Mohawk, Onondaga, Oneida, Cayuga, and Seneca. This alliance was formed in order to harness the strength of these five groups in fighting common enemies as well as to foster economic cooperation among them. The confederacy was governed by the Grand Council of Fifty Chiefs, made up of the following: eight Seneca chiefs, ten Cayuga chiefs, fourteen Onondaga chiefs, eight Oneida chiefs, nine Mohawk chiefs, and the person who held the title of Tadadaho, an Onondaga chief who presided over confederacy meetings. The Tuscarora, a southern Iroquoian-speaking group in coastal North Carolina, came north after their defeat in the Tuscarora War in 1711, joined the confederacy at the invitation of the Oneida, and therefore had no direct voice in the Grand Council, speaking only through the Oneida.

Among the Grand Council, one of the cardinal governing rules was that any decision made required a unanimous vote of the chiefs. Among the major diplomatic and political decisions made in this manner were decisions of war. While it is not known if ideal rule of unanimity was always reached in such decisions, it is well known that a major disagreement arose within the confederacy over the impending colonial rebellion against the British.

The Grand Council of the Chiefs usually met before the central fire at Onondaga due to the fact that it was the home of the Tadadaho, or head chief, of the confederacy. In the months prior to the outbreak of the revolution, both the loyalists and the rebelling colonists had been busy soliciting the partisanship of the Indian nations, including the mighty Iroquois. Discussions ranged back and forth on the issue of which side to support if any. The Mohawk were firmly on

the side of the British, but the Seneca, long willing to war against the British, in this case spoke for neutrality. Among those Senecas speaking strongly for neutrality were both Cornplanter and his half brother Handsome Lake, who held one of the major chiefly Seneca titles in the confederacy. In opposing this stand, Cornplanter was reminded of his clan brotherhood with Joseph Brant, a Mohawk captain for the British. This clan relationship obliged Cornplanter to support his fellow clansman, and thus he was reminded that duty lay in fighting with the British against the colonists.

In the end, the arguments of the pro-British Seneca prevailed, and the Seneca agreed to side with the British in the conflict. While the Seneca made this decision, however, several of the other members of the confederacy were not willing to accept this decision, notably the Oneidas and Tuscarora, with the latter remaining neutral for the most part and the Oneida taking the side of the colonists. Since there was no confederacy unanimity on this question, the Grand Council agreed to ''cover the fire,'' meaning that they agreed to disagree and each member was left to decide for himself how he would affiliate in the coming war.

Despite his original misgivings about entering the war on the side of the British, Cornplanter, with Old Smoke, served as commanders for the Seneca throughout the war. It should be noted that Old Smoke was of advanced age by this time, being in his seventies or eighties. Nevertheless, these two were the primary field commanders of the tribe.

Perhaps most indicative of Cornplanter's character is a perhaps apocryphal encounter described by Governor Blacksnake during the Battle of Canajoharie, located in the Mohawk Valley, during August of 1780. Cornplanter supposedly recognized his father, John Abeel, among the captive survivors of the attack and burning of the village. Even after the earlier disappointment he felt at not receiving a wedding gift from his father at their first meeting, Cornplanter still accorded him the respect and kindness due a kinsman by offering his apology for the burning of his house and the option of his father returning to Seneca country to be supported by his son, or being released immediately. According to Thomas S. Abler in *Chainbreaker: The Revolutionary War Memoirs of Governor Blacksnake,* Abeel chose the latter and was allowed his freedom by the council of leaders out of respect for Cornplanter.

Around this time, the American revolutionaries began to discuss ideas for removing the Indians from their land. They not only wanted to punish them for their aid to the British by destroying the political importance of the confederacy, they also looked at the monetary gain to be had by first confiscating, then selling, Indian land to help pay for the expenses of the war. When General George Washington ordered an invasion of the Iroquois homeland to punish them for their role in the revolution, Cornplanter sent an urgent message in July of 1779, saying: ''Father. You have said that we are in your hand and that by closing it you could crush us to nothing. Are you determined to crush us? If you are, tell us so that those of our nation who have become your children and have determined to die so, may know what to do. But before you determine on a measure so unjust, look up to God who made us as well as you. We hope He will not permit you to destroy the whole of our nation.''

While this plea was not successful, it was indicative of Cornplanter's attempts to reconcile the Seneca with the colonists. He attended the treaty council held at Fort Stanwix (1784) between the Iroquois and the newly successful republic, in which large amounts of Indian land was ceded to the new government. Because of his conciliatory stance and the great loss of land with this treaty, Cornplanter became very unpopular with his tribe and his rivals, including the influential Red Jacket, who began to work against him politically. Although he was not a signatory, Cornplanter's apparent agreement to the Fort Harmar Treaty (1789), in which another great tract of land was ceded to the United States, only worsened his position with the tribe.

Involvement in ''Right of Pre-emption'' Controversy

Cornplanter was involved in another major dispute over land which has implications lasting to the present day. During this period of treaty-making, arguments arose over which of the newly formed states would encompass Indian territories. Recognition was made of the Indians' first right to ownership of their land, but the question was raised concerning who would have first rights to purchase the land should the Indians decide to sell it. Robert Morris, an early colonial and American financier, purchased this right, called a ''right of pre-emption'' from the state of Massachusetts. He eventually decided to sell this right of pre-emption to the Holland Land Company, agreeing in the bargain to extinguish Indian claim to the land by buying the land from the Indians. Finances ultimately kept him from accomplishing this, but he still attempted to extinguish Indian claim to the land through political channels. He met with Cornplanter in Philadelphia in August of 1797 to begin preliminary discussions of this issue, which led to full-scale negotiations between Morris and the Seneca at Genesee, New York. The Seneca rejected all of Morris's offers and Red Jacket eventually proclaimed negotiations to be at an end. However, other warriors and women eventually agreed to cede the land and signed a treaty in September of 1797. Since Cornplanter was one of the signers of this treaty, it signaled a major break between him and his political opponents led by Red Jacket, and for a while Cornplanter's life was in danger.

Fortunately for him, in 1795 the Pennsylvania Commonwealth awarded him in fee simple 1,500 acres of land in western Pennsylvania. Cornplanter directed the survey of this land into three strategic and valuable tracts and a patent was issued in 1796. He eventually lost two of the tracts, those at Oil City and Richland. The third tract he kept, encompassing about 750 acres along the Allegany River including the site of the old Seneca town Jenuchshadago and two islands in the river. He was also awarded a yearly pension by the U.S. government as a result of the 1797 treaty, which he collected for some time. An additional tract of land given to Cornplanter in what is now Marietta, Ohio, continues to be claimed by the contemporary heirs of Corn-

planter who feel that he was defrauded out of the ownership of this land.

Imbroglio with Handsome Lake over Religious Issues

Cornplanter retired to his land grant where he raised horses and cattle and maintained his own political community. It was not, however, the end of his political strife. According to O. Turner in *Pioneer History of the Holland Purchase of Western New York,* Cornplanter later quarreled with his messianic half brother Handsome Lake over some of the religious teachings which Handsome Lake had introduced to the Seneca.

In 1807, at the primary instigation of Handsome Lake, a woman at Allegany was executed for witchcraft. Cornplanter was not present at the time, but on his return, he expressed his regret over this action. Cornplanter eventually became a Christian, against the teachings of Handsome Lake, and allowed the invited Quakers to build a school on his land grant. It is reported, however, that he became very disillusioned with white men and the effects of their culture on the Seneca and publicly destroyed the formal regalia and various awards that he had received from the president of the United States. He died on February 18, 1836, in his village on the Cornplanter Grant at about the age of 100 years. Portraits of Cornplanter were painted by F. Bartoli in 1796 (now in the collection of the New York Historical Society).

The passage of time allowed Cornplanter to regain some of the recognition that he lost through his involvement in political and religious controversies. His efforts to bring peace between the Seneca and the U.S. government were not forgotten. His delicate and successful role as mediator between the new government and the Iroquois in creating a new political balance for his people in a drastically changed Indian world is generally recognized in the history of the Iroquois and the Seneca. A monument was erected on his grave by the grateful Commonwealth of Pennsylvania, reputedly the first monument in the United States erected in memory of an American Indian.

The majority of the Cornplanter Grant acreage was flooded during the Kinzua Dam Project which created the Allegany Reservoir, spelling the end to residence on the grant by Cornplanter's heirs. As a consequence of the construction of the Kinzua Dam in the 1960s, the remaining homes and outbuildings on the Cornplanter Grant, including the church and school, were bulldozed and burned. The trees were leveled and burned, and the Spring of Handsome Lake, reputedly the source of water used to initially revive the Prophet at the end of his first vision, was destroyed in the process of construction of the dam. Today, many of the nearly six-hundred descendants of Chief Cornplanter still meet at an annually family picnic on the Allegany Reservation in August and formally recognize their proud ties to both Cornplanter, a major figure in Iroquois history, and to the land granted to him.

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Charles Cornwallis

Charles Cornwallis, 1st Marquess Cornwallis (1738-1805), was a British soldier and statesman. Although remembered best because of his defeat at Yorktown in the American Revolution, Cornwallis was more often successful in his military activities in India and Ireland.

The Cornwallis family traced its roots to the 14th century in England and its titles back to Stuart times. Charles Cornwallis was educated at Eton, received his ensign's commission in the Grenadier Guards in 1756, then briefly attended a military academy at Turin. During the Seven Years War he participated in many engagements on the Continent. His rise to positions of military and political influence was rapid: he went to the House of Commons from the family borough in 1760, became a lieutenant colonel of the 12th Regiment the following year, and upon the death of his father the next year joined the Lords as the 2d Earl Cornwallis.

In the years of peace Cornwallis was a friend and supporter of Lord Shelburne. Critical of ministerial harshness toward the Colonies, he associated with the Whig peers. Nevertheless, he enjoyed favor at the court: the earl was made constable of the Tower of London in 1770 and promoted to major general 5 years later.

American Revolution

Even though he had opposed Lord North's American policy, Cornwallis was trusted with the command of reinforcements sent to Gen. William Howe in 1776. He participated in the New York campaign and in the occupation of

Charles Cornwallis (center, on horse)

New Jersey. His failure to catch George Washington at this time and later before the Battle of Princeton led to some criticism by Sir Henry Clinton and a feeling that Cornwallis was too cocksure. In 1777 Cornwallis commanded one of Howe's divisions in the Battle of Brandywine. When Clinton took command in the American theater, Cornwallis rapidly became disgruntled over his limited policy. Relations between the two generals were complicated by the fact that Cornwallis held a dormant commission as Clinton's successor; Clinton regarded this as a threat to his position. Thus the two generals were hardly happy companions in arms, and Cornwallis in pique submitted his resignation just as Clinton tried to do. In 1778 Cornwallis commanded one of the forces in the Battle of Monmouth during Clinton's retreat from Philadelphia. For much of the succeeding year he was in England attending to his dying wife.

In mid-1780 after the siege of Charleston, S.C., Cornwallis received a semi-independent command in the southern states. Nominally still subordinate to Clinton, he was at such a distance from his commander and enjoyed such political favor with George Sackville Germaine (the English secretary of state for the Colonies) in London that he could conduct operations without worrying about restrictions from above. The consequence was Cornwallis's march through the Carolinas—with some real victories, as at Camden, and some Pyrrhic ones—that ultimately led him to Yorktown. His notion was that the best defense of British reconquests in the south was an offensive against Virginia. Lacking sufficient troops, subject to conflicting whims, failing to rally the great loyalist support he had hoped for, and using every loophole in his orders from Clinton and Germaine, he was responsible for the loss of about one-quarter of the British forces in America when he surrendered his command to Washington in October 1781. Cornwallis surrendered in bad grace: he was ''sick'' and absent from the public ceremonies. While he has had later defenders of his American conduct, Cornwallis undertook far too ambitious a campaign for the means at his disposal and left the British cause in the south in disastrous condition.

In India

Yet Cornwallis's political connections and personal standing were high enough so that he was quickly given new and greater responsibilities. After repeated refusals, he was persuaded to accept the post of governor general of Bengal in early 1786. And in India he was successful enough both as a reform administrator and military leader to acquire a reputation as one of the foremost builders of British rule in Asia. He tried to reduce the corruption endemic in the services of the India Company and to improve the quality of the company's European levies or to reduce English dependence upon them. He was reasonably successful in improving the civil administration, less successful in devising a permanent system for collecting land revenues, and not at all successful in improving the quality of the company's troops. Nonetheless, compelled by threats from Tippoo, Sultan of Mysore, to turn away from his avowed policy of nonintervention in the relations of the native states, Cornwallis led a triumphant army in the Third Mysore War (1790-1792). While he stopped short of total victory, Cornwallis compelled the cession of much of Tippoo's territory and payment of a large indemnity and effectively eliminated this threat to the company's power.

Returning to England, Cornwallis was rewarded with the title of marquess. He subsequently was widely used as a diplomatic and military troubleshooter. He served in Flanders trying to coordinate efforts against the French and next in the Cabinet, preparing England against an expected French invasion, and then was ready to set off for India against as governor general. Compromise in India and new threats from Ireland changed his direction. As the Irish troubles deepened, Cornwallis was called to act as viceroy and commander in chief of British forces there. In mid-1798 he disrupted the plans of Irish rebels, compelled the surrender of a small French invading force, and pacified the countryside with—for the time and place—a moderate policy of punishing only the rebel ringleaders. He then sought reforms for Ireland which would prevent future outbreaks. He proposed Catholic emancipation and the abolition of the unrepresentative Irish Parliament in favor of an Act of Union with Great Britain itself. While Cornwallis—with the free use of bribery—was able to push the Act of Union through the Irish Parliament, he was unable to gain royal acquiescence to Catholic emancipation in Ireland and resigned in protest.

Still Cornwallis continued his services to the government. He was British plenipotentiary during the negotiations at Amiens that led to the brief peace of 1802-1803 with France. Then, in 1805, he was sent off again to Bengal; he died shortly after his arrival. A gentleman born to wealth and influence, he had possessed a sense of duty that led him to serve his country well for many years.

Further Reading

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Bert Corona

Bert Corona (born 1918), a union organizer who worked to provide Mexican Americans with better wages and living conditions.

Bert Corona was born into a revolutionary family. At the age of thirteen, his father, Noe, began to fight in the Mexican Revolution to overthrow the long and corrupt rule of Porfirio Díaz. He joined the forces of Pancho Villa, one of the most powerful rebels.

About 1911 Noe Corona was assigned to seal off Chihuahua City, which threatened to send out federal troops against Villa's forces. There he met Margarita Escápite Salayandía. Margarita and her mother, Ynez Salayandía y Escápite, were rebels in their own right. Both had decided to ignore the general feeling in Mexico that women should stay home, bear children, and restrict themselves to tending the household. Ynez became one of the few female doctors in Mexico, and Margarita became director of a teacher's college. Also, they were Protestants in a mostly Catholic country.

After fighting in the Battle of Juárez, which resulted in Díaz's fleeing the country, Noe returned to woo Margarita. The two married twice, in the Mexican city of Juárez and in El Paso, Texas. They settled in El Paso, and their first two children were born there. Bert was the second child and first son, born May 29, 1918.

Early life

Corona attended primary schools in El Paso. It was in these schools that he first experienced racism. Although he was spared because he already spoke English, other students were spanked and forced to wash their mouths with soap for speaking their own language, Spanish. Margarita objected to these actions so strongly that she took Bert out of the El Paso schools and sent him to a boarding school in Albuquerque, New Mexico. He attended Harvard Boys School for the fourth and fifth grades. One of Corona's early protest experiences occurred in the fifth grade.

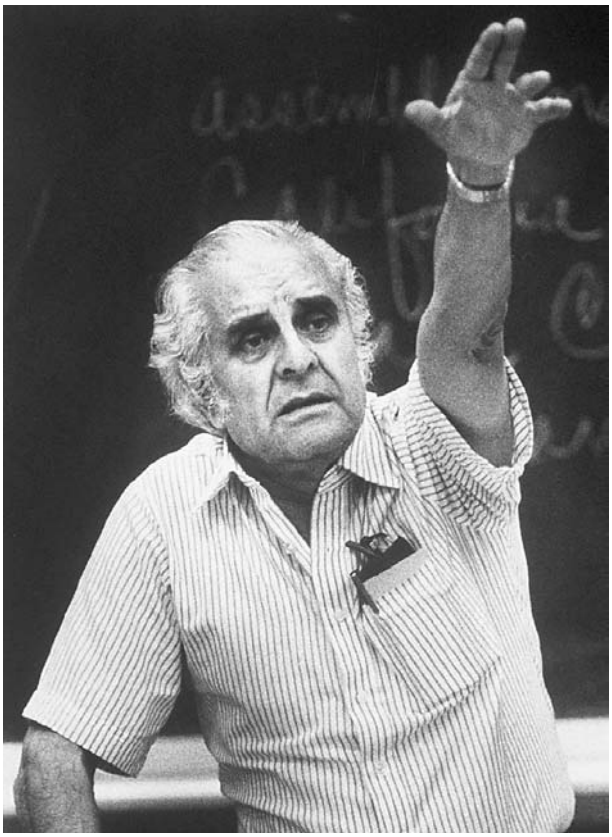

The Mexican students at Harvard often objected to the ideas of history presented by their Anglo teachers. For talking back to the teachers, some students were sent to the physical education teacher to be spanked. When the students protested, school administrators threatened to throw some of them out of school. The students organized a strike, refusing to attend class until their demands were met. It was successful in keeping the students from being expelled, forcing the physical education teacher to apologize, and putting a stop to spankings for just questioning a teacher. In his oral biography, Corona proudly remembers that ''This was my first strike!'' It would not be his last.

Athletic scholarship

Corona returned to El Paso and attended El Paso High School. There he played basketball on the varsity team, despite his young age—he had advanced through school so rapidly that he graduated high school at age sixteen. Corona was very young, so he played two years on El Paso community teams before accepting an athletic scholarship to the University of Southern California.

In 1936 a full athletic scholarship was very different from the scholarships of later years. Corona found that his scholarship was really a recommendation to a company that was willing to hire him. An athletic scholarship meant that a student could work full- or part-time while playing university sports and studying. Corona began taking a full course of studies in commercial law while working nearly full-time at his ''scholarship'' job. Because he had worked for a medical drug company in El Paso, he found a job at the Brunswick Pharmaceutical Company. It was there that he got his first taste of labor organizing.

The Longshoremen's Union

Brunswick hired nearly 2,000 employees who were not yet organized by the labor unions. When the Longshoremen's Union decided to organize farm workers in Orange County, south of Los Angeles, Brunswick seemed to the union officers to be a good place to find help. The union asked Brunswick employees to help organize the farm workers. Corona accepted the invitation. He was always ready to support any cause he thought would help Mexican Americans, and many of the farm workers were Mexican immigrants.

Corona helped recruit union members and led them in strikes for better wages and better treatment by the farmers. In 1936, for example, he led 2,500 Mexican workers in a strike that stopped work on the region's $20-million orange crop.

Abandons college

Soon after he agreed to help the Longshoremen's Union with farm workers, the union also decided to organize warehouse workers, starting with the Brunswick company. At that time, medical warehouse workers were receiving half the pay of warehouse workers in the food industries. Corona agreed to help organize a union for Brunswick workers and was fired for his efforts. By this time, he had decided that helping unions was more important than his studies at the university. When Harry Bridges of the Congress of Industrial Organizations (CIO) offered him another job as a union organizer, Corona decided to temporarily abandon his college education. For nearly a decade, he served the CIO as an organizer for the canning and packing industries and for Allied Workers of America. Working with more seasoned organizers such as César Chávez, he learned to be an excellent organizer and his fame grew.

Politics

By 1948 Corona had grown concerned about the mistreatment of people who came from Mexico without the permission of the United States government. Two years later, he became regional organizer for the National Association of Mexican Americans. He gained a reputation for being able to influence Mexican American citizens. Becoming a member of the Northern California Democratic Campaign Committee, Corona actively supported Democratic candidates for the next two decades.

Undocumented workers

Corona also served as a consultant to the U.S. Department of Labor and stepped up his efforts for those he called undocumented workers (and which the Immigration and Naturalization Service [INS] called illegal aliens). Corona spent more and more energy on behalf of the workers who had entered the United States without proper authorization.

After World War II, the INS stepped up its efforts to cancel work visas of Mexicans living in the San Diego area. As early as 1951, union leaders Phil and Albert Usquiano organized La Hermandad Mexicana Nacional (The Mexican National Brotherhood). Its purpose was to struggle against the INS in the San Diego area. In 1968 Corona brought this organization to Los Angeles and began to spread it across the nation. The Hermandad offered advice to undocumented workers about their rights under the United States Constitution. Corona and the other organizers of Hermandad believed that, once in the United States, the workers were entitled to the same protection under the Constitution as United States citizens.

The Hermandad also showed Mexicans in the United States how to organize to achieve better working conditions and better housing. Corona's Hermandad proved that undocumented workers could unite and win victories in the courts and in the fields. It offered support to those who had previously accepted terrible living and work conditions out of fear that the INS would deport them if they caused trouble. Soon the Hermandad was so busy with political action and recruiting that Corona found a need for a new social service organization.

CASA

The idea was that social services (rent control or assistance, medical aid, legal advice, and even some labor organization) would be better obtained by forming local groups. People within a given area would be served from an office in their own community. Each office could sometimes operate independently to serve special needs of the local community. Corona and his friends established CASA (Centros de Acción Social Autónomo, or Centers for Autonomous [Independent] Social Actions). But the word *casa,* which in Spanish means ''home,'' was significant for another reason, too. It pointed up the community-based plan behind the organization. CASA began to serve Mexican communities in the United States much like earlier mutual assistance groups had served towns in Mexico. From time to time, CASA organized other groups for special purposes. The Coalition for Fair Immigration Laws and Practices began in 1978. The Casa Carnalismo was organized to fight drug dealing in Mexican communities. Sin Fronteras became an organization that stood for open borders, taking a stand in the controversy over illegal immigration. Women as well as men were active in organizing CASA and its offshoot organizations. Outstanding among them were Soledad ''Chole'' Alatorre and Blanche Taff.

''Chole'' Alatorre

Alatorre was born in San Luis Potosí, Mexico, where her father served as an officer in the Railroad Workers'

Union. From him, she learned the value of organizing large groups of people to fight for a single cause. Alatorre married in Mexico, and she and her husband moved to Los Angeles, where many Mexican nationals were working for low pay in the garment industries.

Alatorre easily found work making swimsuits in the Rosemary Reid Company. Soon the company made her a section supervisor, but because she was beautiful, its managers found they could save money by also using her as an advertising model. The freedom of the two jobs allowed Alatorre to inspect the whole plant, which led to her deciding that the garment workers needed to organize. But before she could organize enough workers, the plant moved.

Alatorre changed jobs and became a union steward and contract negotiator. In one company, she organized a strike that won better wages and work conditions. The unhappy owner then called the INS. Immigration agents found thirty-three undocumented workers in the company and threatened to take them back to Mexico. Alatorre sought help and found it in the Hermandad, which was led by Corona. She joined Hermandad and eventually became its national coordinator. Meanwhile, she joined Bert Corona in organizing CASA.

Blanche Taff

The daughter of Polish Jewish immigrants, Blanche Taff was active in the Democratic Youth Federation. It was at one of the federation's fund-raising parties that she met Bert Corona. Taff dated Corona and began to support him on the picket lines of various strikes. Eventually the two eloped to Yuma, Arizona.

Blanche Corona faced a difficult situation. She supported Corona's efforts and wanted to join him in some of his activities. At first, however, Corona held to the old-fashioned notion about marriage that ''the woman works at home.'' He had to yield to Blanche, though, when his own activities failed to bring in enough money to support a growing family. Thereafter, Blanche Corona became an active supporter of Corona's efforts and influenced the change of his view of women's roles. The couple formed a lasting bond and raised a family of three children: Margo, David, and Frank.

The fall of CASA

The Hermandad continued its efforts to recruit and support Mexicans everywhere in the United States. Corona believed that every organization required good and steady workers and recruited Hermandad members from the working-class Mexicans. By contrast, the home-based CASA was an organization in which college students, young businesspeople, and emerging politicians were the strongest workers. Eventually, these younger people took over CASA. They also took over Sin Fronteras in San Antonio and moved it to Los Angeles in 1975. The young people proved less patient than the older organizers and seemed unwilling to learn how to enlist others to work with them. In 1977 the director of Sin Fronteras objected to their tactics and resigned. CASA began to fade. Eventually, Corona withdrew from the organization. He still worked in Hermandad, however, and turned his attention to immigration laws.

The immigration laws

Throughout most of its history, the United States has had laws aimed at controlling the influx of immigrants to the country. The 1798 Alien and Sedition Act authorized the president to throw out any citizens believed to be a threat to the nation. Economic conditions in the 1800s encouraged importing low-wage workers to help with such activities as railroad building. Once here, however, the immigrants were viewed as threats. New laws banned immigration from some countries and limited them from others. In 1882 Chinese immigrants, at first welcomed as needed laborers, were refused admittance to the United States. In 1907 President Theodore Roosevelt threatened even stronger laws and persuaded the Japanese government to refuse to allow Japanese laborers to sail for America.

World War I upset Europe and resulted in large emigrations from that continent. The result was a wave of laws that set quotas, or limits, on immigrants to the United States. By 1929 the flow of new citizens to the United States had been reduced to 142,000 each year. Movement to the United States was further slowed by laws that demanded that immigrants be able to read and write English and show proof of the ability to support themselves. Not until 1965 were the quotas removed. Even then, newcomers to America were allowed to stay only if they had close relatives in the country, they had a profession, they had job skills needed in the United States, or they were refugees from their native countries.

Mexican immigrants

Mexico had once owned a large part of the southwestern United States, and many Mexicans thought they had claims to the land. Furthermore, Mexican workers had been encouraged to cross the border over the years to provide labor in industries such as agriculture and clothing manufacture. Also, many Mexican leaders in the United States believed that the border was an artificial one—that geography really made the Southwest and Mexico a single country. The thousand-mile-long border between the two countries had never been very well controlled, and for years Mexicans and U.S. citizens moved freely both ways across the line. Thus, Mexican workers had difficulty seeing why immigration authorities began to view Mexican workers who remained in the United States as ''illegals.'' Over the years, the authorities placed stricter and stricter limits on immigration from Mexico. By the 1970s, as few as 20,000 Mexicans were allowed to enter the United States legally.

Corona and Hermandad began to oppose the INS in the late 1960s and early 1970s. He prepared information packages that told Mexican workers how they were protected under the U.S. Constitution. They did not have to incriminate themselves by giving information to the INS. Nor did they have to allow INS investigators into their homes without warrants. Agents of the INS often raided homes, farms, and businesses looking for illegal aliens. As the government stepped up such activity, some U.S. citizens were caught in

raids and deported just because they looked Mexican. Corona's organization, Hermandad, began to take the INS to court. He helped find birth certificates and other legal documents that saved many people from being sent out of the country.

Stricter laws

New immigration laws were proposed to help the INS. These new laws tried to stop Mexicans from entering the United States for work by discouraging the employer from hiring them. Under the proposed laws, an employer would be guilty of a crime if the employer hired an ''illegal.''

Corona and his aides objected to such proposals. For example, Corona opposed the proposed Dixon Arnett Bill, which would have made employers liable for penalties if they hired ''illegal aliens.'' This state bill was soon made a national issue by a proposal in Congress called the Rodino Bill. Corona also opposed this bill and succeeded in preventing its passage for several years. He argued that such a bill illegally turned employers into agents of the government. The idea would also be a burden on Mexicans who were working in the United States legally and even U.S. citizens who were of Mexican descent, who would become subject to suspicion because of their looks. To prevent this mistreatment of Mexican Americans, Father Theodore Hesburgh and his commission had proposed that Mexican immigrants be required to carry a national identification card. Corona argued that this would be an insult to Mexicans everywhere and would not solve the problem. Despite Corona's efforts, public pressure and prejudice against job competition from Mexicans finally led to the passage of a 1982 law that imposed penalties for hiring Mexican ''illegals.''

The public pressure stemmed from controversy over the illegal population, and debate continued after the 1982 law was passed. Like Corona, some Americans rose up to defend the rights of illegal immigrants. Others pointed to their effects on the larger population, arguing that they used up badly needed social services, which belonged to U.S. citizens.

The Immigration Act of 1986

In 1986 Congress passed a new immigration law. Although it stopped short of requiring Mexican immigrants to carry identification cards, it did hold employers responsible if they hired undocumented workers (workers without visas or work permits, called green cards). By this time, several million Mexican workers had settled in the United States. Many of them had not tried to become U.S. citizens for fear that the INS would deport them. The 1986 act attempted to remedy this situation by providing amnesty—Mexicans in the United States without documents could apply for citizenship without interference by the INS or other government agencies. The act appeared to be a step forward for Mexican Americans, and some accepted the invitation to become citizens.

Corona and Hermandad began to advise these potential citizens so they could benefit from the 1986 law. At the same time, Corona spoke out against it. In his view there were many flaws in the new law. The most serious problem was that it ignored millions of Mexican immigrants. The new law provided amnesty only for those who had come to the United States without documents before 1982. Strictly applied, even students and workers who had entered on visas before 1982 and stayed when the visas expired could not apply for citizenship under the new law.

The law also required proof that those applying for citizenship would not be a financial burden to the United States. While at times many American workers of all ethnic backgrounds request short-term welfare help, Mexicans could not apply for citizenship if they were on welfare during the amnesty period.

Mexican culture and heritage

Corona also opposed the act because it required applicants for citizenship to prove that they were learning the English language. This seemed to him to be an attempt to take away from the immigrants their Mexican culture and heritage, leaving Mexican Americans without roots to their past. He continued to speak out about these ''flaws'' in the 1986 Immigration Act even as he helped workers with their applications and need for instruction.

In spite of these ''flaws,'' Corona's Hermandad encouraged Mexicans in the United States to take advantage of the opportunity to gain citizenship. Hermandad organized offices to help with the paperwork involved and classes to help with the English-language requirement. Altogether, Corona and Hermandad helped more than 160,000 Mexican Americans gain citizenship under the new act.

The struggle continues

In his lifetime, Bert Corona served as a union organizer, a champion of Mexican Americans, and a university teacher (Stanford University and California State University at Los Angeles). He has participated in many of the organizations that are considered to be politically left, even far left. (Left describes groups that sometimes advocate extreme measures to achieve equality and freedom for citizens.) While never joining the Communist party, Corona earnestly studied communism and socialism to find the good in these political movements. He has not been afraid to join any movement to defend the rights of workers and organize them for action, particularly workers of Mexican descent. Moreover, Corona himself has created major organizations to help Mexican Americans.

Because of Corona's work and that of others like him, great strides have been made toward helping Mexican Americans improve their position in the United States. Although Corona, now in his seventies, has backed off from some of his leadership roles, he continues to be active in Hermandad. In his words: ''Will I ever retire? No. I want to be able to do more things and see more things. I think we're entering into a very exciting epoch. . . . A lot of things will be happening that I'd like to be around to participate in and to see.''

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Francisco Vásquez de Coronado

Francisco Vásquez de Coronado (1510-1554) was a Spanish explorer and colonial official who is credited with one of the first European explorations of Arizona, New Mexico, and the Great Plains of North America.

Francisco Vásquez de Coronado was born in Salamanca, the second son of Juan Vásquez de Coronado, a wealthy nobleman. As a younger son, Francisco could not inherit the family estates. He therefore went to the court of Charles I, where he secured a place in the service of Don Antonio de Mendoza, newly appointed viceroy of Mexico.

After his arrival in Mexico in 1535 Coronado rose rapidly in viceregal favor. In 1537 he married the wealthy Doña Beatriz de Estrada, daughter of the former treasurer of New Spain. In 1538 Mendoza appointed the young Coronado governor of the northern province of Nueva Galicia.

These were exciting times. The famous survivor of the Narváez expedition, Alvar Núñez Cabeza de Vaca, arrived at the viceregal court with stories he had heard of seven great cities in ''Cíbola,'' far to the north. Mendoza, anxious to locate and conquer this reputedly golden land, dispatched Father Marcos de Niza and Cabeza de Vaca's companion Estevánico north. When Father de Niza returned in 1539 with a report that he had found the cities, the viceroy immediately outfitted a great expedition and named Coronado to lead it.

In February 1540 the army of more than 230 mounted Spanish gentlemen, 62 foot soldiers, several friars, and nearly 1,000 Indian allies headed north from Compostela. After a long march across northern Mexico and southern Arizona the army reached the Zuñi pueblo of Hawikuh in July. This spot Father de Niza identified as Cíbola, but to the disappointed Spaniards it was only ''a little unattractive village'' of mud and stone. Although discouraged by the lack of golden cities, Coronado dispatched several small exploring parties. One group marched west to the Colorado River, while another, under Pedro del Tovar, succeeded in reaching the Moqui (Hopi) pueblos north of Zuñi. A third group under García López de Cárdenas pushed northwest to the Grand Canyon. A fourth party under Hernando de Alvarado explored the upper Rio Grande. In the winter of 1540 Coronado moved his army to the Rio Grande and conquered the Tiguex pueblos near present-day Albuquerque.

At the Tiguex villages the Spaniards heard of a rich land called Quivira somewhere to the north. In the spring of 1541 Coronado set out to try to find this fabled kingdom. Marching eastward across the Pecos River, he turned north onto the Llano Estacado, the great grassland plains of North America; but when he arrived at Quivira on the Arkansas River, he discovered only a poor Indian village. Sickened by his failure to find gold and riches, Coronado left three missionaries to convert the Indians of Quivira and returned to Tiguex, where he gathered the remnants of his army and turned homeward. He arrived in Mexico in 1542, a bitter and disappointed man. For the next 2 decades the Spaniards forgot the northern lands and concentrated on developing their Mexican possessions.

In 1544 Coronado faced charges of neglect of duty and cruelty to the Indians and lost the governorship of Nueva Galicia. He returned to Mexico City, where he managed his estates and served as regidor, or member of the city council, until his death.

Further Reading

The diaries and documents pertaining to Coronado's expedition can be found in such collections as George P. Winship, ed., *The Coronado Expedition, 1540-1542* (1896; repr. 1964), and George P. Hammond and Agapito Rey, eds., *Narratives of the Coronado Expedition, 1540-1542* (1940). The best biography of Coronado is Herbert E. Bolton, *Coronado: Knight of Pueblos and Plains* (1949). Also helpful are Arthur Grove Day, *Coronado's Quest: The Discovery of the Southwestern States* (1940; repr. 1964), and his brief *Coronado and the Discovery of the Southwest* (1967). □

Jean Baptiste Camille Corot

The fresh and often informal treatment of nature by the French painter Jean Baptiste Camille Corot (1796-1875) marked a significant departure from academic tradition and strongly influenced the development of landscape painting in the 19th century.

On July 16, 1796, Camille Corot was born in Paris, the son of Louis Jacques Corot, a cloth merchant, and Marie Françoise Oberson Corot. At the age of 11 Camille was sent to the Collège de Rouen, and he completed his education at a boarding school in Passy in 1814. He went to work for a draper but announced his wish to become a painter. Although his parents did not approve, they did, upon the death of his youngest sister in 1821, transfer to Corot her annual allowance of 1500 livres, thereby enabling him to lead a carefree if modest existence and pursue his one real ambition.

Corot entered the studio of Achille Etna Michallon and received training in the painting of classical landscapes. When Michallon died, Corot studied with Jean Victor Bertin, who had been Michallon's teacher. During this period (1822-1825) Corot began sketching from nature in the forest of Fontainebleau near Paris and in Rouen.

Italian Sojourns

In 1825 Corot made his first trip to Italy and remained there 3 years. He met the painters Léopold Robert, Edouard Bertin, and Théodore Caruelle d'Aligny and made the first attempts to record his fresh responses to landscape, free from the taste for classical arrangement. Although Corot always spoke of D'Aligny as his true teacher, it was the latter who, while watching Corot paint a view from the Farnese Gardens, exclaimed, ''My friends, Corot is our master.''

Corot was, indeed, rapidly master of his art, and if there is a weakness in these impressive early works, it lies only in some unconvincing attempts to conform to official expectations by introducing historical or biblical figures into his more ambitious scenes. From Corot's Italian journey dates the *Bridge at Narni* in Paris, a masterpiece that reveals his infallible sense for value and tone relationships. A second version, in Ottawa, more minutely executed and formally arranged, was shown at the Salon of 1827. Corot made two more trips to Italy during the summers of 1834 and 1843.

Growth of His Reputation

In 1830 the tumult of the July Revolution drove the politically indifferent Corot to Chartres, where he painted *Chartres Cathedral,* one of his most originally composed early pictures. In 1831 the Salon accepted several of his Italian and French scenes; although they generally received little notice, the critic Delecluse remarked on their originality. In 1833 Corot's *Ford in the Forest of Fontainebleau* earned a second-class medal; although he also received this award in 1848 and 1867, the first-class medal was always denied him.

Corot's reputation grew steadily if undramatically. In 1840 the state acquired his *Little Shepherd* for the Metz museum, yet in 1843 the Salon jury rejected his *Destruction of Sodom*. In 1845 he was commissioned to paint a *Baptism of Christ* for the church of St. Nicolas du Chardonnet in Paris. He received the cross of the Legion of Honor the following year. At this time Corot found his first private client, Constant Dutilleux, whose future son-in-law, Alfred Robaut, later compiled the standard catalog of the painter's work.

During the liberalized Salon of 1848 Corot was a member of the jury and served again in this capacity the following year, and the state made further purchases of his work for the museums of Douai and Langres. It was only at the Salon of 1855, however, when the Emperor bought his *Souvenir of Marcoussis* that Corot achieved real fame and began to sell his work in quantity.

Characteristics of His Art

Although Corot's art contributed to some aspects of impressionism (and Berthe Morisot received his guidance in 1861), he is appreciated even more for the realization of his poetical vision by means of a subtle and secure handling of his medium than for the historically forward-looking elements in his art. All who met him were impressed by his kindness and generosity as well as his genuine naiveté, which, the poet and critic Charles Baudelaire felt, was the source of the best qualities of his painting. Corot's *Self-Portrait* in Florence is perhaps the best indication of this innocent yet self-assured personality, who observed in one of his notebooks, ''Never leave a trace of indecision in anything whatever.''

Modern taste tends to prefer Corot's vigorous early and middle-period landscapes to those of his later years which, by contrast, appear somewhat sentimental in their dreamlike, silvery mellowness and suggest reliance on a successful formula. Curiously, it was while Corot was engaged in painting these landscapes (such as *Souvenir of Mortefontaine*) that the force of his early works was now expressed in a group of impressive figure compositions. In these paintings the note of nostalgia and suggestion of allegory (The Studio) are often integrated into convincing, technically bold pictorial conceptions (*Young Woman with Rose Scarf* and *Woman with Yellow Sleeve*). Corot exhibited only one of these pictures during his lifetime, the *Woman Reading in a Landscape,* in 1869.

In addition to his landscapes and figure pieces, Corot painted skillful portraits and a number of decorative ensembles. These include a bathroom for Maurice Robert's home at Mantes (1842) with six Italian views (now in the Louvre); the drawing room of the château of Gruyère (1857), and the home of Prince Demidov in Paris (1865).

Corot never married, convinced that family life would be incompatible with his activities as itinerant painter. He died in Paris on Feb. 22, 1875.

Further Reading

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Correggio

The Italian painter Correggio (ca. 1494-1534) is famous for the grace and refinement of his art. He rendered nature with clarity and gentleness, as if it were all music, and he also was a pioneer in executing daringly foreshortened ceiling paintings.

The real name of Correggio was Antonio Allegri, but he is known by the name of his birthplace, Correggio, near Reggio Emilia. He received his early training from fairly indifferent painters in his home town, but his earliest documented works, such as the *Madonna of St. Francis* (1515; Dresden), show him as a master who, much impressed with the monumentality of the works of Andrea Mantegna, knew how to join it to the traditions of the luminous and colorful art of Emilia. An early-17th-century source reports that Correggio worked for a time in Mantua, and several units of the decoration of Mantegna's funerary chapel in S. Andrea have been attributed to his hand.

As was true of most north Italian painters of the time, the art of the great Venetian and Florentine painters was reflected in Correggio's work. Many of his early pictures, such as the *Madonna and Child with the Infant St. John* (ca. 1515; Madrid) and the *Rest on the Flight into Egypt* (ca. 1516; Florence), show that he responded with particular happiness to the inventions and discoveries of Giorgione, Leonardo da Vinci, and Raphael. Another formative influence on his work was the engravings of Albrecht Dürer.

It is established with reasonable certainty that Correggio spent the better part of 1518 or 1519 in Rome. His later work shows that he received immense benefit from studying the works of Raphael and Michelangelo. Correggio was selective in what he adapted from their work, and he succeeded, in his most ambitious paintings, in reconciling and putting to splendid use the often conflicting lessons in the greatness of art that may be drawn from Raphael's Stanza della Segnatura and Michelangelo's Sistine Chapel ceiling.

Mural Paintings

Correggio executed three elaborate fresco commissions in Parma. The first was the decoration of the abbess's drawing room in the Benedictine convent of S. Paolo (ca. 1518-1520). Over the fireplace is a painting of Diana in her chariot. The painted ceiling transforms the chamber into an artful green bower with garlands of fruit hanging down into the room. In the ceiling are simulated niches painted in grisaille with representations of divinities and allegories which look as if they are works of sculpture come to life. Above these niches is a cycle of lunettes in which cupids, painted in flesh color, display various attributes of the hunt.

Correggio's second commission was the decoration of the cupola, apse, and frieze of the church of S. Giovanni Evangelista (1520-1524). Especially in the cupola painting he put to the test the lessons in figure drawing and architectural perspective which only the Roman art of Michelangelo and Raphael can have taught him. Correggio filled the lower rim of the cupola with a majestic array of saints joined by angels. Some of them look down on the viewer; others look up raptly at the figure of Christ, who rises toward a myriad of angels all shining with golden light. Christ not only dominates the figures represented on the cupola but with a great,

exhortative, and yet fleeting gesture calls toward himself the worshipers in every part of the church.

Even more ambitious are the frescoes Correggio painted in the Cathedral of Parma (ca. 1524-1530). He transformed the interior of the immense octagonal, funnelshaped Romanesque cupola into a vision of the heavens opened for the assumption of Mary. A host of music-making and dancing angels, portrayed in the most daring foreshortening, joyfully move about the clouds and, together with a number of saintly figures, surround a core of heavenly light, toward the source of which Mary, her arms opened in a gesture of bliss and grateful response, is being lifted. The archangel Gabriel, painted very large and almost in the center of the composition, has come to greet Mary and to fly on before her.

Religious Panel Paintings

Correggio, in the period of his maturity, painted five great altarpieces: the *Madonna of St. Sebastian* (ca. 1525), the *Adoration of the Shepherds* (ca. 1530), the *Madonna of St. George* (ca. 1532; all in Dresden), the *Madonna of St. Jerome* (1528), and the *Rest on the Flight into Egypt* (1530; both in Parma). These works, though the presentation of their affecting subject matter is extraordinarily tender and moving, are painted, as befits their size, with a certain splendor of majesty.

In his smaller religious paintings, however, Correggio gave free rein to his lyrical imagination, as can be seen in his *Christ on the Mount of Olives* (ca. 1525; London). The great pathos of the kneeling Christ submitting himself with an open, giving gesture of the arms to the will of his Father is enhanced by the soft darkness of the night surrounding him and the singular gentleness and tearful beauty of his face lit up by a heavenly splendor.

When representing cheerful subjects, such as the *Mystic Marriage of St. Catherine* (ca. 1525; Paris), Correggio bestowed an infinite tenderness upon the scene. The picture shows us not only the happiness of a wonderful moment in the life of the saint but also brings us closer to an understanding of the simplicity and exquisite fineness of the complete and loving surrender of a noble soul to its maker. Among Correggio's other great works in this genre the *Madonna of the Basket* (ca. 1523; London) and the *Madonna Adoring the Christ Child* (ca. 1525; Florence) are especially noted for their lyrical charm.

Mythological and Allegorical Paintings

Correggio brought as much love and gentle understanding to his mythological subjects as to his Christian topics. There are six mythological paintings by Correggio, all commissioned by the Duke of Mantua but not necessarily part of the same decorative project.

The *Education of Cupid* (ca. 1525; London) is a humanistic allegory ostensibly in praise of the love of learning, but the beauty of Venus's fully revealed body, her enigmatic smile, and the splendidly erotic glance of her wide-open and curiously musing eyes directed straight at the beholder triumphantly keep us from paying much attention to the allegorical significance of the story.

The other five paintings represent famous love affairs of Jupiter. In these works Correggio portrayed scenes of sometimes quite absurd encounters, such as that of *Leda and the Swan* (ca. 1532; Berlin), with a literal accuracy and gentle delight which is, at once, tenderly amused and erotically compassionate. The most artful and affecting among these pictures is surely *Io Approached by Jupiter in the Form of a Cloud* (ca. 1532; Vienna), in which the cloud that softly envelops the enraptured nymph hides and yet reveals a very real physical likeness of the god in the fullness of the beauty of youth.

Correggio also painted two complex and not readily decipherable allegorical compositions for the *studiolo* of Isabella d'Este in Mantua (ca. 1533). One represents the exquisite tortures suffered by the man ruled by passions and vice; the other, the triumph of virtue and statecraft over vice. Characteristically the most impressive and engaging figure in this group is the cupid in the extreme foreground of the picture showing the triumph of the passions. He invitingly holds up a bunch of grapes and looks at us with an irresistibly knowing, sovereign, and vaguely malicious smile.

Influence and Reputation

When Correggio died in 1534 in his native town, he was at the height of his creative life. He left behind no students worthy of his name, and in his immediate neighborhood only Parmigianino profited greatly from the example of his work. Correggio was famous in his lifetime, but since his works, especially the great frescoes in Parma, were in out-of-the-way places, he was at first more readily praised than seriously studied.

At the beginning of the 17th century the Carracci, touched by the facility and grace of Correggio's art, made him one of their greatest heroes. As their influence rose, so did his. Correggio's art of opening up ceilings illusionistically was adapted and, to a considerable extent, vulgarized during the 17th century.

Correggio's influence on 18th-century painting was all-pervasive. When the reputation of 18th-century art declined, the appreciation of Correggio's oeuvre declined with it. And it did not rise again significantly when 18th-century art was restored to critical favor, perhaps because the exquisite grace of Correggio's style demands a greater commitment of gentleness and refinement than does the charming playfulness generally associated with the rococo.

The painter Anton Raphael Mengs was one of the most perceptive and articulate students of the master's work. In his *Memorie sopra il Correggio* (*Opere,* 1783) he wrote that Correggio arrived at a perfection of painting because ''he added to the representation of grandness and the imitation of nature a certain lightness which nowadays we are in the habit of calling 'good taste'; but in fact this good taste is simply the ability to delineate the true nature of things and to exclude all extraneous elements as insipid and useless.''

Further Reading

There is no modern appreciation in English of the complete work of Correggio. Arthur E. Popham's magisterial *Correggio's Drawings* (1957) transcends the limited scope indicated by its

title and probably will remain one of the best introductions to Correggio's art. It also contains a concise critical review of the most important earlier publications on Correggio. Erwin Panofsky, *The Iconography of Correggio's 'Camera di San Paolo'* (1961), is concerned with the meaning of the allegories in the abbess's drawing room, and it also serves as an introduction to the social and political environment of the time. Works in Italian include A. C. Quintavalle, *L'opera completa del Correggio* (1970), which contains reproductions of all works generally attributed to Correggio, and Roberto Tassi, *Il duomo di Parma* (1966), a splendidly illustrated book on Correggio's ceiling paintings in the the Cathedral. □

Corrigan and Williams

Mairead Corrigan-Maguire (born 1944) and Betty Williams-Perkins (born 1943) were the founders of the women's peace movement in Northern Ireland in 1976. The movement sponsored marches by women from the rival communities in the province in protest against violence and drew international attention and acclaim. They were jointly awarded the Nobel Prize for Peace in 1976 when their efforts were credited with reducing the death toll in Northern Ireland by half.

Corrigan (left), Williams (right)

Mairead Corrigan, born January 27, 1944, was the second child in a West Belfast Catholic working class family of five girls and two boys. She attended St. Vincent's Primary School and as a teenager went to Miss Gordon's Commercial College in Belfast, which qualified her for a clerical position. She advanced to become the confidential secretary to the managing director of the Guinness Brewery in Belfast. Her organizational involvement was primarily church-oriented, being an activist member of the Legion of Mary, a lay Catholic religious and welfare society, in which she supervised recreational activities for children and teenagers in the bleak West Belfast areas. This spurred her interest in assisting the community. As a Catholic, Corrigan was influenced by the traditions of her religion, but not those of the Republicans, those factions of Northern Ireland's Catholic minority who were fighting to unite the province with the Republic of Ireland.

Betty Williams was born on May 22, 1943, in a Catholic sector of Belfast known as Andersonstown, the eldest daughter of a mixed family (her father was Protestant and her mother Catholic, her grandfather Jewish). She attended St. Teresa's Primary School and St. Dominic's Grammar (high) School and afterwards took secretarial courses. When she was 13, her mother was incapacitated by a stroke and Williams was responsible for raising her younger sister. When she was 18 she married an English Protestant, Ralph Williams, an engineer in the merchant marine, and traveled with him considerably. They had a son and a daughter, although the marriage was ultimately dissolved. She worked as an office receptionist. Her involvement in social activism was nonexistent until she witnessed the tragedy that occurred in front of her on a Belfast Street in August 1976.

The hostility that lay between the minority Catholic and majority Protestant communities in Northern Ireland caused strife for years. The central issue were the contradictory aspirations of both factions: the Catholics wanted unification with the Republic of Ireland and the Protestants wanted to maintain their union with Britain. The era of troubles that began after 1969 was prompted specifically by Catholic complaints of discriminatory treatment by the Northern Irish state, especially in policing, welfare, social benefits, and public employment. The British, at the request of the Northern Irish Protestants, sent military forces to serve as peace keepers in 1969. What followed this intervention was guerrilla warfare and terrorism by revolutionary nationalists, especially the Provisional Irish Republican Army (IRA) within the Catholic community, and sectarian murders of Catholics by assorted Protestant militants such as the Ulster Volunteer Force. The loss of life because of the strife had reached an average of over 200 a year in a community were homicide had once been a rare phenomenon.

On August 10, 1976 Corrigan and Williams were brought together when three children of Mairead Corrigan's sister, Anne Maguire, were killed when hit by an IRA getaway car whose driver had been shot dead by British soldiers. Mairead Corrigan and her brother-in-law Jackie Maguire condemned the IRA on television for having brought on the

tragedy. Betty Williams, who had witnessed the tragedy, went about in the Catholic areas securing 6,000 signatures to a peace petition which she read on television. The women met at the Maguire children's funeral and formed Women for Peace (renamed Community of the Peace People), which before the end of August held three peace marches, the last of which saw the Protestant women of the Shankill Road area receiving the Catholics from the Falls area at an assembly of over 35,000. With this broad-based non-sectarian character similar rallies continued elsewhere in Northern Ireland for the remainder of the year as well as supporting rallies in Dublin and London.

Sinn Fein, the political wing of the IRA, condemned the movement as ''one-sided and deceptive'' and for duping thousands of well-meaning people. There were physical attacks on the marchers for ''selling-out'' and Corrigan and Williams were suspected by both sides of ''collaborating with the enemy.'' At times they were severely beaten and their lives threatened. However, they persisted spreading their word of peace throughout the world. It worked. International sympathy evoked hundreds of thousands of dollars in contributions to the peace movement.

In October 1977 a belated Nobel Peace Prize for 1976 was awarded to Corrigan and Williams, who also received honorary doctorates from Yale University and the Carl von Ossietzky Medal for Courage from the Berlin chapter of the International League for Human Rights. Corrigan was convinced that only reeducating the entire populace would stop the killing. ''Unfortunately we never question our educational system. If we stop to evaluate a lot of our old ideas and concepts, we find that they're myths, that they're false; and that bigotry has created the fear and hatred that divides our peoples.'' Williams also found no sense in the violence, and in response to IRA calls for peace with justice she responded, ''Where was the justice in the death of a child not yet three years old. . . . All I could see was that young men and boys of my area were becoming violent, aggressive, almost murderers; and that they were rapidly becoming the heroes of my community. Was that justice?''

By early 1978 the popular enthusiasm for the movement had waned. In addition, there appeared personal criticisms of the founders, who had been accepting an honorarium for their activities in view of their having given up their regular employment to devote full-time attention to the cause. Keeping a portion of the $140,000 Nobel Peace Prize enabled them to give up the honorarium but intensified such criticism even though a large part of the prize money went to the organization. The travels and renown of both ladies naturally invited jealousy and accusations of personal ambition. Accordingly, Corrigan and Williams resigned the leadership of the Peace People that year to give others a turn at directing the movement, although they remained active members.

Even before this the movement, which from the beginning had the journalistic and organizational advice of Ciaran McKeown, a Belfast correspondent for the *Irish Press,* had changed its tactics from mass rallies to lower level small group meetings, especially in troubled neighborhoods. It also sought to stimulate local community efforts for better youth recreational facilities and even to the encouragement of local industry. The group's criticism of established politicians was met by the politicians' disregard of a movement which was inherently outside of politics and regular political institutions. Furthermore, the Peace People had directed criticism at the authorities and the security forces as well as at the terrorists.

The tragedy that had inspired the formation of the peace group, the deaths of the Maguire children, was compounded on January 21, 1980, when their distraught mother Anne took her own life. The following year Mairead Corrigan married her widowed brother-in-law Jack Maguire, who had two surviving children, and they had a son. Corrigan-Maguire returned to the Community of Peace People (a.k.a. Peace People Organization) traveling throughout the world with her message of non-violent solutions to the world's great problems.

In 1982 Betty Williams married an educator, James T. Perkins with whom she has a daughter. She moved to Florida with her family in 1986 after 10 years of struggling for peace in Northern Ireland. She traveled the state lecturing for a nuclear freeze, and against the death penalty in keeping with her views of non-violence and justice. She also wrote children's fiction.

The rhetorical disregard by Corrigan and Williams for the political process obviously was insufficient for formulating a permanent solution to the Northern Irish problem. However, they were able to dramatically and memorably demonstrate to the province and the world the outrage in both communities at the bloodletting of the terrorists. Their own essentially non-political backgrounds made them appropriate figures for making such a statement for an end to violence. The peace movement must have had not a small part in explaining the striking reduction in casualties since 1976, as the number of deaths from violence dropped by about one-half to an annual average of under 100. In September 1994, the IRA called a cease fire in Northern Ireland and the following month most of the violent Protestant groups followed suit. These actions led to peace talks with the governments of Northern Ireland, the Republic of Ireland, and Great Britain. Sein Fein's leader Gerry Adams was also included in the discussions. Without the efforts of Corrigan-Maguire and Williams-Perkins, the peace process might never have been initiated. In an interview in 1993, Corrigan defined the philosophy that was the core of her involvement in the peace movement ''I respect the life of each human person, and I will never take another human life. And that is my strongest identity, before any flag or religion. We need to recognize that life is sacred and that we are involved in a mystery. The human family is struggling toward a new kind of identity, allowing us to see people in the South of Ireland, people in England, people in Burma, people in Chicago as our brothers and sisters, who deserve absolute respect for their lives, opinions and welfare.''

Further Reading

A study of both women appeared the year immediately after the peace movement started: Richard Deutsch, *Mairead Corrigan/Betty Williams* (1977). Marcia Conta's *Women for*

Human Rights (1979) offers a general description of the women. More information about the peace movement and Mairead Corrigan's involvement can be found in the April 20, 1994 issues of the *Christian Century*'s article *Toward a higher identity: an interview with Mairead Corrigan Maguire.* For a general understanding of the issues see Paul Arthur, *The Government and Politics of Northern Ireland* (1980); Patrick Buckland, *A History of Northern Ireland* (1981); and Padraig O'Malley, *The Uncivil Wars* (1983). □

Michael Augustine Corrigan

American Roman Catholic clergyman Michael Augustine Corrigan (1839-1902) was archbishop of New York during years of rapid change and expansion.

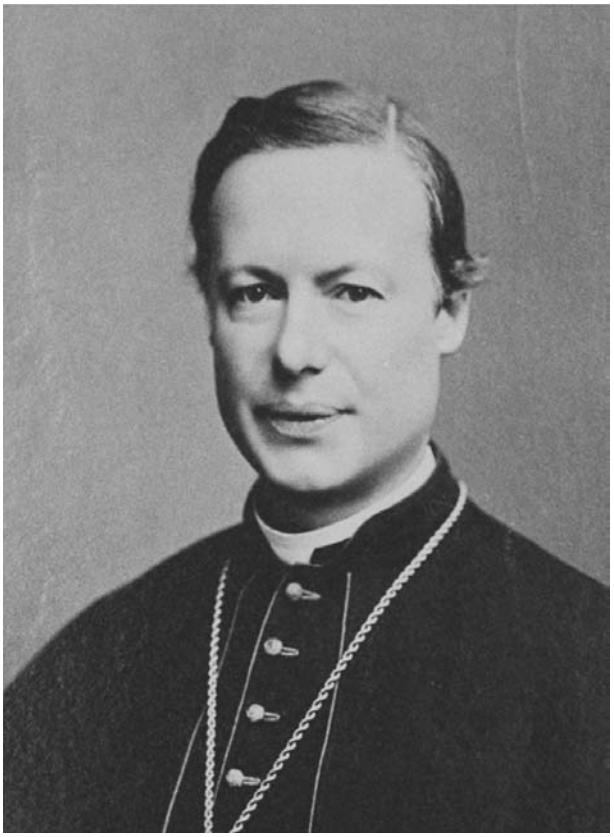

Michael Augustine Corrigan was born in Newark, N.J., the fifth of nine children of Thomas and Mary English Corrigan. His father had emigrated from Ireland in 1828 and was a successful grocer. Michael attended a private school conducted by a relative and spent 2 years at St. Mary's College, Wilmington, Del., graduating from Mount St. Mary's in Emmitsburg, Md., in 1859. Bishop James Roosevelt Bayley sent Corrigan to study for the priesthood as one of the first group of students to attend the new American College in Rome. In 1863 Corrigan was ordained a priest in Rome, and the next year he received his doctorate at the College of the Propaganda Fide.

Returning to New Jersey, Corrigan was named professor of theology and scripture at Seton Hall Seminary, and in 1868 he became the school's president, a post he held until 1876. He served during the same period as vicar general of the Newark diocese. In 1873 he became bishop of Newark, a diocese which covered the state of New Jersey. During his term he successfully systematized parish records and reports and promoted the building of parish schools. In 1880 he was elevated to the post of coadjutor to John McCloskey, Archbishop of New York, whom he succeeded in 1885.

Energetic, though somewhat colorless, and possessed by a passion for order and system, Corrigan developed clear lines of authority in his archdiocese, shored up church finances, adapted parishes to changing ethnic constituencies, sought out foreign-language priests for the hordes of new immigrants, and worked vigorously for the extension of the Catholic school system. Five diocesan synods clarified episcopal authority and clerical responsibility. Archbishop Corrigan completed the building of St. Patrick's Cathedral and constructed a diocesan seminary at Dunwoodie, which he endowed with a chapel from his personal inheritance.

Corrigan's centralization of diocesan affairs was opposed by some priests, whose protests to Rome exposed some of the canonical irregularities in the American system of diocesan management. Most notable was his highly publicized battle with Edward McGlynn, a brilliant priest who questioned the parochial school policy and supported reformer Henry George. Nationally, the archbishop joined other conservative prelates in opposing the more liberal programs advocated by Archbishop John Ireland of St. Paul. Corrigan defended the parochial school and advocated condemnation of secret societies and avoidance of ecumenical contact. He refused to assist the development of the Catholic University of America and staunchly defended the autonomy of his diocese. In later years, when controversy subsided, Corrigan devoted himself to local problems. He died suddenly in 1902.

Further Reading

Frederick J. Zwierlein, *Letters of Archbishop Corrigan to Bishop McQuaid* (1946), is the major source for Corrigan's more controversial activities. Diocesan affairs are treated in John Talbot Smith, *The Catholic Church in New York,* vol. 2 (1908). For general background see Thomas T. McAvoy, *A History of the Catholic Church in the United States* (1969).

Additional Sources

DiGiovanni, Stephen Michael, *Archbishop Corrigan and the Italian immigrants,* Huntington, Ind.: Our Sunday Visitor, Inc., 1994.

The Diocesan journal of Michael Augustine Corrigan, Bishop of Newark, 1872-1880, Newark: New Jersey Historical Society; South Orange: New Jersey Catholic Historical Records Commission, 1987. □

Henry Cort

The English ironmaster Henry Cort (1740-1800) made possible the large-scale and inexpensive conversion of cast iron into wrought iron, one of the most essential materials of the early industrial revolution.

Henry Cort was born in Lancaster. His father was a mason and brickmaster. Young Cort became a supplier of naval provisions and by the 1770s had accumulated a small fortune.

In 1775, after years of experimenting with improved methods for wrought-iron production, Cort purchased a forge and slitting mill at Fontley. He tried to find an easy way to convert cast iron into wrought iron; traditionally a smith had hammered the iron in a forge. He patented grooved rollers in 1783 which replaced most of the hammering. By 1784 Cort worked out a process of pudding, whereby molten pig iron was stirred in a reverberatory furnace. As the iron was decarbonized by air, it became thicker, and balls of ''puddled'' iron could be removed as a pasty mass from the more liquid impurities still in the furnace. Puddled iron, like wrought iron, was tougher and more malleable than pig iron and could be hammered and finished with the grooved rollers. He also devised a process whereby red-hot iron was drawn out of the furnace through grooved rollers which shaped the puddled iron into bars, whose dimensions were determined by the shape of the grooves on the rollers. The rollers also helped squeeze out impurities, and preliminary shaping into bars made the iron more readily utilizable for the final product.

There were many advantages to these processes. Puddling used the plentiful coke, instead of the expensive charcoal. The combination of puddling and grooved rollers was a process that could be mechanized, for example, by the steam engine, which had just been introduced. The result was that production of wrought iron was increasingly carried out in a group of coordinated processes in a single economic unit, with reverberation processes in a single economic unit, with reverberation and blast furnaces operating side by side. This increased production at a greatly reduced cost, and for the first time iron became one of England's exports.

To obtain more capital, Cort took a partner, Samuel Jellicoe, who put up large sums of money. Jellicoe's father had embezzled these funds from the British government, and when this was discovered, Cort was completely ruined and lost his patent rights. As an acknowledgment of the value of Cort's patents, however, the government granted him a small pension in 1794. Cort died a poor man; he was buried in Hampstead, England.

Further Reading

There is no biography of Cort. Material on him can be found in T. S. Ashton, *Iron and Steel in the Industrial Revolution* (1924; 2d ed 1951) and *The Industrial Revolution: 1760-1830* (1948; rev. ed. 1964). John C. Hammond and Barbara Hammond, *The Rise of Modern Industry* (1925; 9th ed. 1966), is a classic study that includes information on Cort.

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Mott, R. A. (Reginald Arthur), *Henry Cort, the great finer: creator of puddled iron,* London: Metals Society, 1983. □

Gaspar and Miguel Corte Reál

The Portuguese brothers Gaspar (died 1501) and Miguel (died 1502) Corte Reál were among the early explorers of the northeastern coast of America.

The Corte Reál brothers were members of a noble Portuguese family. Gaspar was apparently the more aggressive of the two. In 1499 he learned of a grant from King Manoel I to a fellow Portuguese, John Fernandes, to undertake an expedition into the North Atlantic. Manoel sought to establish Portuguese control over a Northwest Passage to India and the Spice Islands. He also wanted someone who would establish Portugal's claims to any new lands that might be discovered in this area. Fernandes did not immediately make use of his grant from the King. Gaspar seized the opportunity to obtain royal permission to undertake his own exploratory expedition in May 1500.

Gaspar Corte Reál left Lisbon in the summer of 1500 in a fleet of three ships, financed by his family. He sailed first to Greenland and spent several months exploring its shoreline. During this time he contacted the natives, whom he compared to the wild natives of Brazil. His ships stayed in Greenland's waters until the winter icebergs forced them to leave. Gaspar and his ships returned to Portugal in late 1500.

The following year Gaspar organized another expedition, this time in conjunction with his brother Miguel. Their expedition departed in May 1501, again bound for unknown lands to the northwest. When they reached land after about 5 weeks, they found themselves on the shores of Labrador. They explored south along the coast, charting approximately 600 miles of shore.

At this point Miguel took two of the ships and returned to Portugal to report their findings. Gaspar, meanwhile, continued south and disappeared. Miguel, now back in Portugal, undertook an expedition to find him. This rescue mission was sanctioned by King Manoel, who also promised Miguel any new islands he might discover. Miguel set out in May 1502 with three ships. The three ships traveled together to Newfoundland, where they decided to divide and meet later. Two of them rendezvoused at the agreed-upon time, but Miguel Corte Reál, like Gaspar, was never seen again, presumably lost in a storm.

King Manoel, a friend of the Corte Reál family, financed a search expedition in 1503. He forbade a third

brother, Vasqueanes, an important government official, from undertaking his own rescue attempt.

Further Reading

Three useful works for the study of Gaspar and Miguel Corte Reál are Edgar Prestage, *The Portuguese Pioneers* (1933); Harold Lamb, *New Found World: How North America Was Discovered and Explored* (1955); and J. H. Parry, *The Age of Reconnaissance* (1963). □

Hernán Cortés

Hernán Cortés (c. 1485-1547) conquered the Aztec empire in Mexico and became the most famous of the Spanish conquistadores.

Hernán Cortés was born in Medellin. His parents were of the small landed gentry of the region. As a youth, he studied Latin for 2 years at the University of Salamanca, but lured by tales of new discoveries in America, he abandoned student life and in 1504 sailed for the New World.

Cortés settled initially on the island of Santo Domingo (Hispaniola) but in 1511 joined an expedition to Cuba, where he became a municipal official and an intimate friend of Diego Velázquez, the governor of the island. When Velázquez determined to dispatch an expedition to Mexico, he named Cortés for the command, but Velázquez soon came to suspect Cortés of excessive ambition and determined to relieve him. Cortés, aware of this danger, managed to slip away with part of his followers before the governor could formally confront him. After meeting with other recruits, on Feb. 18, 1519, Cortés departed for Mexico with over 600 Spanish soldiers, sailors, and captains, some 200 Indian auxiliaries, and 16 horses.

Cortés's route took him first to Yucatán and thence up the Mexican coast to the vicinity of the modern city of Veracruz, where he founded a town, Villa Rica de Veracruz, which became the base for the conquest. There he arranged to have the municipal council—which he had appointed—name him captain general and principal judge, an act which gave him at least quasilegal status. He also negotiated alliances with adjacent Indian tribes and gathered intelligence about the Aztecs.

War with the Aztecs

In August 1519 Cortés struck inland for Tenochtitlán, an island city in Lake Texcoco and the capital of the Aztec confederation ruled by Montezuma II. The most consequential episode in the march was an alliance which Cortés negotiated with the Tlascala, an Indian nation hostile to the Aztecs. In early November the expedition reached the shores of Lake Texcoco. Montezuma, unsure of the intentions of the Spaniards and, indeed, of whether they were gods or men, had offered no overt resistance to their approach and now invited them into Tenochtitlán.

The Spaniards were treated as not entirely welcome guests, and Cortés responded by seizing Montezuma as hostage. At this time Cortés was faced with the arrival of an expedition sent by Governor Velázquez to chastise him. Cortés hastened to the coast to meet the newcomers and, after a surprise attack on them, induced them to join his forces. Upon returning to Tenochtitlán, however, he found the inhabitants in arms and his forces beleaguered in their quarters. Judging the situation to be hopeless, on the night of June 30, 1520, he led his forces from the city to refuge with his Tlascala allies.

In Tlascala, Cortés rebuilt his forces with newly arrived Spaniards and Indian auxiliaries. In May 1521 he began an attack on Tenochtitlán supported by a small navy which had been built in Tlascala, transported to Lake Texcoco, and reassembled. After 75 days of bitter street fighting, on August 13 the city fell to the Spaniards.

Founding of Mexico

Success won legal status for Cortés. On Oct. 15, 1522, Emperor Charles V appointed him governor and captain general of New Spain, the name applied by the Spaniards to the conquered region. It also provided Cortés with an opportunity to display new dimensions of his abilities. He rebuilt Tenochtitlán as the Spanish city of Mexico and dispatched his lieutenants in all directions to subdue other Indian groups. Within a short time most of what is now central and southern Mexico was brought under Spanish rule. Cortés encouraged the introduction of European plants and animals. He vigorously supported the conversion of the

native population to Christianity, and his government was marked by consideration for the physical welfare of the Indians.

Cortés's Retirement

The great conqueror's days of glory, however, were short. The Emperor was jealous of powerful and popular captains beyond his immediate control and soon began to withdraw or undermine the governmental powers conceded to Cortés. Royal officials were appointed to oversee the treasury of New Spain, royal judges arrived to dispense justice, and in 1526 he was deprived of the governorship. Cortés spent 2 years (1528-1530) in Spain defending himself against his enemies and attempting unsuccessfully to recover his administrative authority. He returned, retaining only the honorific military office of captain general but with the title of marquis of the valley of Oaxaca, which conferred on him a vast estate in southern Mexico.

Cortés remained in Mexico for the next 10 years, managing his estate and undertaking new expeditions which he hoped would recoup his power. His efforts were unsuccessful and in 1540 he returned to Spain, where he lived as a wealthy, honored, but disappointed man until his death in 1547. In compliance with his will, his remains were returned to Mexico, where they repose today in the church of the Hospital of Jesus in Mexico City, an institution which he himself had founded.

Cortés was unquestionably a man of immense abilities. As a conquistador, he displayed an exceptional combination of leadership, audacity, tenacity, diplomacy, and tactical skill. But he was more than a conqueror. He had a vision of a ''New Spain'' overseas and his statesmanship was instrumental in laying its foundations.

Further Reading

The Letters of Cortés was edited by F. A. MacNutt in three volumes in 1908. The best studies of Cortés are F. A. MacNutt, *Fernando Cortés and the Conquest of Mexico* (1909); Salvador de Madariaga, *Hernán Cortés, Conqueror of Mexico* (1942), a fictionalized biography; and H. R. Wagner, *The Rise of Fernando Cortés* (1944). A useful contemporary account is Bernal Díaz del Castillo, *The True History of the Conquest of New Spain,* translated by A. P. Maudslay (5 vols., 1908-1916). The best single work on the conquest of Mexico is still W. H. Prescott, *History of the Conquest of Mexico* (1843; many later editions). See also R. C. Padden, *The Hummingbird and the Hawk: Conquest and Sovereignty in the Valley of Mexico, 1503-1541* (1967). □

Pietro da Cortona

The Italian painter and architect Pietro da Cortona (1596-1669) was one of the main representatives of the first full flowering of the high baroque style in Italy.

Pietro Berrettini, known as Pietro da Cortona from his birthplace of Cortona, a little town in Tuscany, was born on Nov. 1, 1596. In Rome, where he went in his teens, the paintings of Annibale Carracci and ancient Roman sculpture especially influenced him. With the encouragement of the learned archeologist Cassiano dal Pozzo he studied, as his contemporary G. B. Passeri tells us, ''the statues and bas-reliefs of the ancient Romans, especially various columns, urns, and vases on which were represented sacrifices, bacchic revels, and other pagan ceremonies.''

From such ancient sculpture Cortona usually selected those with the most dynamic compositions for his paintings. In his *Rape of the Sabines* (ca. 1629) the figures are arranged on planes parallel to the surface, almost as in a bas-relief, and the Roman architecture and Roman military dress are carefully rendered. But what is most evident is the violence of the individual gestures, the agitation and tumult that fill the whole composition. The highly active figures in Cortona's picture are painted in bright colors that are often laid on rapidly, so that the individual brushstrokes remain visible, much in the manner of the great Venetian artists of the 16th century such as Titian and Veronese.

Cortona's masterpiece of painting is the *Glorification of Pope Urban VIII* (1639), which covers the entire ceiling of the Great Hall of the Barberini Palace in Rome. It is painted to give the illusion that we are looking up into a wide stretch of open sky, partially interrupted by sections of an architectural framework. The sky is filled to overflowing with swarms of human figures who act out endless allegories as they drift back and forth over our heads and under the painted architecture like the last act in some theatrical spectacular in the sky.

Cortona's last major work, the ceiling paintings for the long gallery in the Pamphili Palace in Rome (1654), depicts the story of Aeneas. The gentler rhythms, the paler colors, and the uncrowded compositions with large stretches of open sky all seem to anticipate the 18th century.

Far less of Cortona's career was devoted to architecture, but here too he demonstrated the highest originality. His facade for the little church of S. Maria della Pace in Rome (1657) spreads across the front of a cloister on one side and an adjacent church on the other. A street runs through what looks like the right aisle. The whole surface of the building seems in motion. Sections of it rise and fall, bulge out or swing back, creating an orchestration as complex as his ceiling paintings and more sophisticated. Cortona died in Rome on May 16, 1669.

Further Reading

The standard biography of Cortona is in Italian: Giuliano Briganti, *Pietro da Cortona* (1962). There are good chapters on Cortona in English in Rudolf Wittkower, *Art and Architecture in Italy, 1600-1750* (1958; 2d ed. 1965), and Ellis K. Waterhouse, *Italian Baroque Painting* (1962). The section on Cortona in Robert Enggass and Jonathan Brown, *Italy and Spain, 1600-1750* (1970), gives a detailed explanation of the meaning of Cortona's complicated ceiling painting in the Barberini Palace. □

William Henry Cosby Jr.

An entertainer for three decades, William Henry Cosby, Jr. (born 1937) starred in live performances, record albums, books, film, and television. His long-running, hugely popular ''The Cosby Show'' was in the top of the Nielson television ratings from its debut in 1984.

William Henry Cosby, Junior, was born in Germantown, Pennsylvania, July 12, 1937, to Anna and William Cosby. There were four boys in the family, but one died from rheumatic fever at six years old. Soon after the young boy's death, William Cosby Sr., left his family and joined the Navy. Bill, the oldest son, became the man of the family and helped his mother pay the bills by doing odd jobs such as delivering groceries and shining shoes. He tried to keep up with his school work, but he dropped out of high school to join the Navy in the early 1950s. Cosby's mother had always stressed the importance of education to her children, and so eventually Bill earned his diploma through correspondence school and was accepted at Temple University in Philadelphia on an athletic scholarship.

The athlete at Temple still needed spending money, so he took a job as a bartender in a neighborhood café called The Underground. The bar had a resident comedian who often didn't show up for his act, so Cosby began to fill in, entertaining the crowd with jokes and humorous stories. His reputation as a funny bartender spread throughout the city, and Cosby soon got offers to do stand-up comedy in other clubs. His act was influenced by Mel Brooks, Jonathan Winters, Bob Newhart, and Lenny Bruce. Cosby's biggest chance came when he was asked to perform at the Gaslight Café, a Greenwich Village coffeehouse that regularly featured young performers such as Bob Dylan.

Cosby was soon making people laugh in large, well-known night spots all over the country, and he reached a point where his career showed him more promise than his education. He left Temple in 1962.

Cosby's first electronic medium for his comedy was the long-playing album. ''Bill Cosby Is a Very Funny Fellow . . . Right!'' (1963), produced by Roy Silver and Allan Sherman, was the comedian's first recording, as well as his first to win a Grammy Award. His second album, ''I Started Out As a Child,'' released in 1964, received another Grammy honor as Best Comedy Album of the Year. All of Cosby's albums earned more than $1 million in sales. His popularity continued and he won consecutive Best Comedy Album awards every year from 1964 to 1969.

Allan Sherman was one of Cosby's biggest fans as well as his producer, and when Sherman filled in for Johnny Carson as guest host of ''The Tonight Show'' in 1963, he asked Cosby to be his guest. ''The Tonight Show'' producers were skeptical about having an African American comic on the show, but Sherman was adamant and Cosby was a big hit.

Sheldon Leonard, producer of mid-1960s hits including ''The Danny Thomas Show,'' ''The Dick Van Dyke Show,'' and ''The Andy Griffith Show,'' was watching ''The Tonight Show'' the night Cosby was on. At the time, he was looking for a male actor to play opposite Robert Culp on a new dramatic series—and when he saw Cosby, he had his man. ''I Spy'' was an immediate success, and the fact that it was the first prime-time television program to star a black person added to its appeal. In 1967 Cosby won the Emmy Award for Best Actor in a Dramatic Series, and he did likewise in 1968 and 1969. His second prime-time series, ''The Bill Cosby Show,'' began in 1969, just one year after ''I Spy'' went off the air. Starring Cosby as a high school sports instructor, it was number one in its first season. However, ratings steadily dropped over the next two years, and the show was canceled in the spring of 1971.

The following year marked the beginning of ''Fat Albert and the Cosby Kids'' as a regular series on CBS (it aired first in 1971 as a special). The Saturday afternoon cartoon featured a group of kids living and learning together in an urban area much like the impoverished section of Philadelphia where Cosby was reared. Cosby provided the voice for every character and bracketed the animated portion of the show in person to discuss the episode's message. So that his audience would learn good behavior and solid values, Cosby employed a panel of educators to act as advisers. The program won a variety of awards, and audience estimates numbered about six million.

Cosby made two more attempts at prime time with ''The New Bill Cosby Show'' and ''Cos'' in 1972 and 1976,

respectively; both were unsuccessful variety shows which included dancing, skits, and monologue sessions.

Although Cosby dropped out of prime-time television for some time during the mid-1970s, he was still quite active in comedy, mostly through live performances and comedy albums such as ''Why Is There Air?,'' ''Wonderfulness,'' and ''Revenge.'' The majority of the material for these albums came from Cosby's childhood experiences, such as plotting an escape from a bed he'd been told was surrounded by thousands of poisonous snakes, living through a tonsillectomy at age five, and having everything he ever made in shop class turn into an ashtray.

Cosby earned his undergraduate degree from Temple University in 1971 and in 1977 completed his Ph.D. in education at the University of Massachusetts. Cosby's commitment to education included regular appearances during the 1970s on ''The Electric Company,'' produced by the Children's Television Workshop, which also produced ''Sesame Street.'' He also appeared as the host of the Picturepages segment on ''Captain Kangaroo'' in the early 1980s.

Hollywood also employed the talent of Cosby, but with indifferent results. His first movie was ''Man and Boy,'' a 1972 western film with Cosby in the lead; panned by critics, it quickly died at the box office. A much later movie (1978) with Richard Pryor, ''California Suite,'' was written by Neil Simon. The film fared relatively well. In between, he made ''Hickey and Boggs,'' ''Uptown Saturday Night,'' ''Let's Do It Again,'' ''Mother, Jugs and Speed,'' ''A Piece of the Action,'' ''The Devil and Max Devlin,'' ''Bill Cosby Himself,'' and ''Leonard the Sixth.''

By 1984 Cosby had become disillusioned with what he saw on television and came up with his own idea of a sitcom. The networks were skeptical, as his last two attempts at prime time were failures. Only NBC was interested; they ordered six provisional episodes only after seeing a pilot. Cosby gave them a segment featuring himself as Dr. Heathcliff Huxtable discussing sex with his two teenaged daughters. NBC liked it enough to agree to Cosby's major concessions, including complete creative control and a studio in New York. He would cast himself as an obstetrician-gynecologist married to an attorney. They would be parents to five children, and their names would be Huxtable (executives wanted him to change it to Brown). They would represent middle-class values and they would just happen to be black. They would not take on traditional television characteristics of blacks, neither Fred Sanford's dialect nor George Jefferson's anger. They would be a happy family dealing with everyday problems and incidents, and it would be called ''The Cosby Show.''

The first show aired in September 1984, and it was an immediate success. That season ''The Cosby Show'' finished as the third most watched prime-time television show, according to Nielsen ratings, and it was number one for the next four seasons. The show went into syndication in October 1988, and it sold to the Fox network for $550 million the rights to 182 programs to last for three and a half years.

On Jan. 16, 1997, Cosby's life took a dramatic turn, as headlines nationwide broke the shocking news that his only son had been murdered. Ennis, 27, had stopped to change a flat tire along a Los Angeles freeway when he was allegedly shot to death by an 18-year-old Ukrainian immigrant. Details of the fated night were sketchy at first, and it was not certain that the killer would be found. National tabloid the *National Enquirer* offered $100,000 for information leading to the arrest of the shooter, which prompted one witness, a friend of defendant Mihkhail Markhasev, to come forward to testify. The District Attorney's office announced in June, 1997, that it would not seek the death penalty for Markhasev.

Two days after the shooting, Cosby gained additional attention when a young woman alleged she was his illegitimate child. Prosecutors later claimed Autumn Jackson, 22, was one of three defendants who schemed to extort $40 million from the comedian. Cosby's lawyers alleged Jackson, along with failed children's television producer Jose Medina and Boris Sabas, tried to trash Cosby's reputation by threatening to sell the story to a supermarket tabloid. Cosby admitted to having had an affair with Jackson's mother, Shawn Upshaw, but has denied being Jackson's father. In July of 1997, Jackson was convicted of extortion.

Cosby and his wife, Camille, have been married since 1964 and have four daughters. Cosby has been his own manager and producer and wrote several books, including the best-selling ''Fatherhood,'' published in 1986. He also became one of the most visible spokespeople in the nation, pitching products for Jell-O, Kodak, Del Monte, the Ford Motor Company and the Coca-Cola Company on television commercials.

''Cosby,'' which debuted in the fall of 1996 is the latest addition to the Cosby television archive. The CBS show, which also starred Madeline Kahn and Phylicia Rashad, was co-produced by Cosby for Carsey-Werner Productions.

Further Reading

In addition to numerous articles in the popular media, Bill Cosby has been the subject of books by Bill Adler, *The Cosby Wit* (1986); Ronald L. Smith, *Bill Cosby in Words and Pictures* (1986) and *Cosby* (1986); James T. Olsen, *Look Back in Laughter* (1974); and Caroline Latham, *Bill Cosby—For Real* (1987). Cosby himself has written *Fatherhood* (1986), *Time Flies* (1988), and *Love and Marriage* (1989). All are anecdotal, humorous, and matter-of-factly make fun of everyday activities. □

Liam Cosgrave

The son of the head of the Irish Free State government, Liam Cosgrave (born 1920) became foreign minister and later prime minister (1973-1977).

Liam Cosgrave was born in Dublin on April 30, 1920, the son of William T. and Louise (Flanagan) Cosgrave. He attended the Christian Brothers' School and St.

Vincent's College in Dublin. Studying law at the King's Inn, he was called to the bar in 1943 and became a senior counsel in 1958.

Cosgrave's father was the leader of the government of the newly independent Ireland (Irish Free State) from 1922 to 1932. They laid the foundation of Irish democracy in the aftermath of the bloody civil war with the British. William Cosgrave's government had to first wage a civil war against hardline nationalists unhappy with the terms of the independence and then restore constitutional normalcy after years of insurrection and civil war.

In 1932 Eamon De Valera, the leader of the defeated forces in the civil war, but who had in 1926 formed a constitutional opposition party, Fianna Fáil (Soldiers of Destiny), came to power. He would remain as head of the government with two brief exceptions (1948-1951 and 1954-1957) until 1959. Furthermore, his party would remain in power, after he had been elected to the more honorific presidency of Ireland, until 1973. With defeat, the elder Cosgrave's party, Cumann nan Gaedheal (League of Gaels), became absorbed in a new coalition of opposition groups that took the name of Fine Gael (Tribe of Gaels). That party was unable to dent the overwhelming electoral support given to the populist and economic nationalist program of De Valera.

Young Cosgrave entered politics and was elected a Fine Gael deputy to Dáil Eireann, the Irish parliament, in 1943. He served as a parliamentary secretary to the minister for industry and commerce in the 1948 to 1951 coalition government, the first of the brief interruptions of the De Valera and Fianna Fáil ascendancy. More significantly, in the second coalition regime, 1954 to 1957, he was minister of external affairs and accordingly led the first Irish delegation to the General Assembly of the United Nations, to which Ireland had been admitted in 1955.

In 1965 he became the leader of the Fine Gael Party. This was a period when both major parties in Ireland were undergoing considerable change. Fianna Fáil, under Taoiseach, or prime minister, Seal Lemass and his successor, Jack Lynch, had turned its back on self-sufficiency and isolationist economic ideals and had opted for increased international trade and foreign investment as the means of Irish economic modernization, culminating in Ireland's entry into the European Economic Community (EEC). Younger members of the Fine Gael Party were trying to shed the party's economic conservative image and present themselves as a ''social justice''-minded alternative to the free-wheeling capitalistic flavor Fianna Fáil had seemed to assume. Cosgrave, personally more conservative, was able to hold together the more traditional elements in Fine Gael and the ''Young Turks.''

In February 1973, the month after Ireland's formal entry to the EEC, a national election was won by a coalition of Fine Gael and the smaller Labour Party. The coalition had campaigned on a ''14 point program'' emphasizing economic and social welfare issues, especially housing and unemployment. Cosgrave became Taoiseach and included in his government Fine Gael figures as conservative as himself and more liberal party members such as Garret FitzGerald, as well as pragmatic but brilliant Labour members such as Conor Cruise O'Brien.

At a conference at Sunningdale, England, December 6 to 9, 1973, the British and Irish governments and political leaders from Northern Ireland established a power-sharing or coalition executive for a devolved Northern Irish government, whereby the minority would have a proportionate number of cabinet positions, and a projected ''Council of Ireland'' to deal with mutual problems. Fears that the latter portended eventual unification of Ireland created widespread discontent among Northern Irish Unionists, the Protestant majority. British elections in February 1974 ousted the Conservative Prime Minister Edward Heath. His Labourite successor, Harold Wilson, was returned to power but had to govern without an absolute majority and capitulated to a Unionist general strike in Northern Ireland. This had brought the province to a standstill and toppled the power-sharing executive.

The violent spillover of the Northern Irish issue into the Irish Republic, such as the July 23, 1976, assassination of the British ambassador, prompted the Cosgrave government to push strict security measures. Before agreeing to sign the legislation which had been passed, the president of the Irish Republic, Cearbhall O'Dalaigh, exercised his constitutional option of referring the bills to the Supreme Court for advice on their constitutionality. His action provoked the minister for defense, Paddy Donegan, to label the president as ''a thundering disgrace.'' O'Dalaigh interpreted the refusal of Cosgrave to dismiss a cabinet member who had made a

partisan attack on the apolitical office of the presidency as grounds for himself to resign, which he did on October 22, 1976. The Cosgrave government sheltered itself from further embarrassment on the matter by not opposing the Fianna Fail nominee, Patrick Millery, as O'Dalaigh's successor. In July 1974 Cosgrave broke ranks with his own party and voted against an unsuccessful bid to liberalize the Irish law on contraceptives.

The coalition government with its promises of socially ameliorative programs came to power at the same time as the world-wide oil crisis, which had particularly severe effects on small nations such as Ireland with minimal natural resources, industry in a developing stage, and great dependence on imports. The efforts of the government to restrain a mainly foreign-induced inflation, to provide social services, to meet governmental expenditures, and to cope with serious unemployment were bound to weaken its political position. In June 1977 Fianna Fáil, running on a supply-side and populist manifesto promising economic recovery, job creation, and lessened taxes, swept the polls with a 20-seat majority and its greatest proportion of the vote in 39 years.

Questions have been raised that Liam Cosgrave was too conscious of his duty to follow in his father's footsteps that he failed to see the need to justify his actions and those of his government. He was a secretive man who never really revealed what motivated him. He used equivocation and ambiguity as a political tool, so much so that even his own party was uncertain as to his positions, such as on the controversial contraception issue. Because of this he called an early general election in 1977, completely misjudging the mood of the country. Had he waited a few more months to allow the country to experience the advantages of the upswing in the economy the election results would have been far different.

Probably the most significant feature of the Cosgrave government was its giving, by the Sunningdale Agreement, implied consent to the principle that Irish unity was dependent on the consent of the majority in Northern Ireland, a position from which succeeding Irish governments have not deviated.

Cosgrave resigned the leadership of the party and was succeeded by Garret FitzGerald. In 1981 he resigned from Dáil Eireann. He returned to public service, as Cathaoirleach of the Seanad (Leader of the Upper House) and served on the Industrial and Commercial Panel.

Further Reading

An excellent study of Irish politics in the era of Cosgrave's prominence is Bruce Arnold, *What Kind of Country* (1984). Recent and authoritative studies of Irish history to the eve or early stages of the Cosgrave ministry are F. S. L. Lyons, *Ireland Since the Famine* (1973); John A. Murphy, *Ireland in the Twentieth Century* (1975); and Ronan Fanning, *Independent Ireland* (1983). In 1997, Stephen Collins examined *The Cosgrave Legacy* which focuses attention of Liam Cosgrave's role in government following his father's shining example. □

Daniel Cosio Villegas

A teacher and civil servant, Daniel Cosío Villegas (1898-1976) was best known for his broadranging studies of Mexican history. He came to be known for his lucidity and intellectual capacity in economics, history, and political science.

Daniel Cosío Villegas was born into a lower middle class home in Mexico City in 1898. During his childhood his family lived in several Mexican cities. Later he received bachelor degrees in both arts and letters from the National Preparatory School. After studying a variety of subjects, including engineering and philosophy, he received a law degree from Mexico's National School of Jurisprudence in 1925. Cosío Villegas excelled as a student and was active in student affairs. He successively served as head of the Student Federation of the Mexican Federal District, of the Mexican National Student Federation, and of the International Student Federation.

Cosío Villegas' post-graduate studies reflected his broad-ranging interests. He studied economics at Harvard and agricultural economics at both the University of Wisconsin and Cornell University. Then he went to Europe, where he studied economics and political science. Upon his return to Mexico, Cosío Villegas began working at the Ministry of Education, starting a career in public service which would span over a third of a century.

At this time Cosío Villegas was heavily influenced by the recently concluded Mexican revolution. His post-revolutionary spirit led to a commitment to serve Mexican development. This desire in turn led him to concentrate on economics, a field which he felt was key to developing Mexico.

By the age of 30, Cosío Villegas was a secretary general of the University of Mexico. In that year he created a special economics section of the university, which developed into the National School of Economics. After economics classes began, Cosío Villegas observed a lack of economics texts available in Spanish. As a result, in 1934 he founded the Fondo de Cultura Económica, which became one of the most respected academic publishing houses in the Spanish-speaking world. Also in the 1930s he founded the magazine *Trimestre Económico,* which shifted the focus of Mexican economic discussion from abstract theory and considerations of European nations to the concrete reality of Mexico.

Cosío Villegas continued his public service and was appointed Mexican chargé d'affairs in Lisbon. He was serving there in 1937 as the Spanish Civil War intensified. He personally arranged for many Spanish intellectuals to come to Mexico. With the defeat of the Republican government in Spain, their stay in Mexico became permanent. The Spaniards taught and did research at the Casa de España, which Cosío Villegas helped organize for them. This institution later became the Colegio de México, which is one of the principal social science research centers in Latin America.

Cosío Villegas continued in government service as economic adviser to the Mexican secretary of treasury, to the Bank of Mexico, and to the Mexican embassy in Washington. In addition he was an adviser to Mexican delegations at various international conferences. From 1957 to 1968 he was Mexican ambassador to the Economic and Social Council of the United Nations.

Cosío Villegas combined government service with teaching at the National Preparatory School, the National University, and the Colegio de México in Mexico City. He also taught at the Central University of Madrid in Spain and at the University of Texas in Austin.

This middle period of his life was also one of prodigous scholarship in history, economics, international relations, and political science. In addition to *Trimestre Económico,* he founded and edited *Historia Mexicana* and a journal on international relations, *Foro Internacional*.

By the late 1940s Cosío Villegas began to feel what he described as a ''general disillusion about the political climate'' of Mexico, due to the emphasis on stability and economic growth rather than on social justice and political openness. Thus he shifted his attention to Mexican history, hoping that this would illuminate the priorities of Mexican society and make people aware of the original goals of the Mexican revolution.

His study of Mexican history occupied him for over a decade and led to the publication of the monumental ten-volume *Historia Moderna de México*. Harvard historian John Womack, Jr., called it the ''greatest historical work on modern Mexico.'' Cosío Villegas wrote five of the ten volumes in the series and supervised the group of young Mexicans who wrote the other five. Thus he not only created a monumental scholarly work, but helped train a whole generation of Mexican historians.

Cosío Villegas' energy is indicated by his activity in his 60th year. He was still working to coordinate the *Historia Moderna de México,* was president of the Colegio de México and of the Economic and Social Council of Mexico, and was editing two of the magazines which he had founded, *Historia Mexicana* and *Foro Internacional*.

In 1968, after the bloody suppression of student demonstrations in Mexico, as Cosío Villegas stated in an interview, he began to feel a ''general dissatisfaction about the situation of the country.'' Thus he left government service and became an essayist commenting on the Mexican scene. He wrote a regular column in *Excelsior,* Mexico's outstanding newspaper, and in addition published a series of popular books on the Mexican political system. The degree to which Cosío Villegas was in touch with the public is indicated by the press runs of his books. As many as 80,000 were printed, a phenomenal sales record for Mexico.

He continued in this role of critical essayist until the time of his death. After his death then-President of Mexico Luis Echeverría spoke of him as an ''honest and courageous intellectual and teacher,'' and Mexican writer Octavio Paz noted his ''incorruptible conscience.'' An obituary in the *American Historical Review* praised him as the ''dean of historians of modern Mexico.''

The honors Cosío Villegas received far exceed the space available to list them. Included were membership in the Colegio Nacional of Mexico, a life-time recognition limited to 20 members, and the presidency from 1957 to 1963 of the Colegio de México.

Further Reading

No biography of Cosío Villegas has been published in English. However, several of his books, including *A Compact History of Mexico* (Mexico City, 1974), have been translated into English. Additional information about Mexico at this time can be found in *Change in Latin America: The Mexican & Cuban Revolutions* (1961); *The United States versus Porfirio Diaz* (1963); and *American Extremes* (1964).

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Elizabeth Cotten

Versatile folk/blues singer, songwriter, and guitarist Elizabeth Cotten (1892-1987)—creator of the classic song ''Freight Train''—performed in concert for the first time at age 67 and won a Grammy Award in 1985 at age 93.

American folk and blues musician Elizabeth Cotten, composer of the folk song classic ''Freight Train'' and recipient of a 1985 Grammy Award at age 93, began her career in music at an age when most people prepare for retirement. At 67 years of age Cotten, known as ''Libba'' by the folksinging Seeger family who discovered her talent, performed live in concert for the first time. A former maid, this versatile musician was also a songwriter and guitarist. Legendary for strumming left-handed on a guitar designed for right-handers, rather than reverse the strings she would play the guitar backwards, ''pick[ing] with her left hand and chord[ing] with her right,'' wrote Martin F. Kohn of the *Detroit Free Press*. Playing the guitar and banjo, using ''two-finger'' and ''three-finger'' stylings, became her musical signature. This ''Cotten style'' of playing the guitar has made her one of the ''finest fingerpickers on record,'' noted a contributor for *Guitar Player* magazine.

Child's Play

Though ''Libba'' Cotten had not become a professional musician until she was 67 years old, she had composed folk songs and played the guitar and banjo as a child. By approximately eight years of age Cotten, then Elizabeth Nevills, taught herself how to play the banjo. Practicing on her brother's banjo, she created a style of guitar playing that, half a century later, was imitated by many guitarists across America. As Kristin Baggelaar and Donald Milton remarked in *Folk Music: More Than a Song,* ''Libba Cotten's bass runs

are used frequently by other guitarists, and her basic picking styles have become standard patterns for folk guitar.'' At age 11 she composed the classic folk song ''Freight Train.'' Copyrights to the song, however, were not secured to her until 1957, some 50 years after its original composition. By age 14 she had collected a generous array of rag and dance tunes, some of which she had composed herself.

From approximately the ages of 12 to 15, Elizabeth worked as a housekeeper for neighbors in her hometown of Chapel Hill, North Carolina, a position she would hold on and off for most of her life. She earned 75 cents a month. When she had enough money saved, she bought her first guitar, a Sears & Roebuck Stella demonstrator guitar for $3.75, and kept her family up nights as she practiced religiously. Urged by the Baptist Church, however, to give up music and attend to more serious and appropriate activities for a young African American woman of her time, Elizabeth abandoned her guitar and took a walk down the aisle.

The Domestic Life

Elizabeth Nevills married Frank Cotten in February of 1910 when she was 15 years old and had one child, a daughter, Lillie, by the time she was 16. She, Frank, and Lillie frequently moved between Chapel Hill, Washington, D.C., and New York City for Frank's business. They finally settled in New York City as a family where Frank eventually owned his own business. During this time Elizabeth held a string of odd jobs, mainly housekeeping and some work in a furniture store. The marriage was not a lasting one, however. As soon as their daughter married, Elizabeth and Frank Cotten divorced, and Elizabeth moved to Washington, D.C., to live with her daughter, and eventually grandchildren and great-grandchildren.

In Washington, D.C., in late 1940s, Elizabeth Cotten worked in a popular downtown department store called Lansburgh's before the holidays. Elizabeth worked on the fifth floor where dolls were sold. One day a woman came to the store with her two daughters and bought some dolls from Elizabeth. The woman was Ruth Crawford Seeger, a noted music teacher and composer of folk songs and her husband, Charles Seeger, was a musicologist. As the dolls were being packaged, one of the little girls, Peggy Seeger, wandered away from her mother and sister. Elizabeth found the little lost girl and returned her to her mother. Ever grateful to her, Mrs. Seeger offered Elizabeth a job as her family's Saturday housekeeper. Shortly after her encounter with Ruth Seeger, Elizabeth quit her sales position at Lansburgh's and accepted Mrs. Seeger's offer. Elizabeth worked for the Seegers and remained friends with them for many years.

A Musical Maid

The Seeger household provided fertile ground for Elizabeth's musical talent to take root and grow. It was in the Seeger home that Elizabeth Cotten, besides ironing and baking bread, developed her craft as a musician. Ruth Seeger was in the process of compiling a selection of folksongs for children and teaching her own children, Mike, Peggy, and Penny, about folk music when Elizabeth joined the family. ''Libba,'' Peggy's childhood nickname for Elizabeth, learned along with the kids. Elizabeth practiced on Peggy's guitar, fooled around with the chords every chance she got, and sang out a few tunes to accompany the music, often in the kitchen with the door closed. One Saturday, while the Seegers were practicing their music and singing together, ''Libba'' casually announced that she used to play the guitar. The Seegers, thus, first heard ''Freight Train'' in their own home.

The significance and subsequent popularity of ''Freight Train'' can be traced to its beginnings. The railroad train, explained Ed Badeaux in *Sing Out,* ''[from] its very first beginnings . . . , became a symbol of freedom and adventure to America's common folk.'' As a small child, Elizabeth and her brothers, not unlike the Seegers, would gather together, play the guitar and/or banjo, and compose their own songs. ''Freight Train'' was one song Elizabeth composed entirely by herself and, as Badeaux quoted Mike Seeger, '' 'was largely inspired by the train running near her [childhood] home.' '' The popular 1960s and 1970s folk-singing group, Peter, Paul, and Mary, performed and recorded their own version of ''Freight Train'' which became an American hit in 1963.

A Second Career

After approximately ten years with the Seegers, in 1959, at age 67, Elizabeth Cotten performed professionally for the first time. She and Mike Seeger conducted a joint concert together, the first for both of them. ''Libba'' and Mike would perform together in coffee houses and at folk

festivals throughout their careers as musicians. She would accompany him and his band the ''New Lost City Ramblers.'' In turn, he would open shows for her, tune her instruments; they performed as a team.

Peggy Seeger also figured prominently in Elizabeth's development as a recognized musician. In 1957 Peggy took ''Freight Train'' to Europe as the popularity of folk music returned and made the song a hit abroad. Much to her regret, though, Peggy allowed some English gentlemen to tape her performance of the song, and they unfortunately later took full credit for composition of the song. As Ed Badeaux noted, ''the rights to a song are oftentimes unfortunately a matter of public domain versus individual ownership. Vocalists perform and record other people's songs all of the time. Without proper documentation, it is almost impossible for a composer to protect his/her work from theft. Fortunately for Elizabeth Cotten, though, due to growing enforcement of copyright laws in the late 1950s, she was eventually rightfully credited with composition of the classic song.''

From 1957, at 65 years of age, until her death in 1987 at age 95, Elizabeth Cotten recorded approximately six albums, performed live, and toured widely. She recorded her first solo album, *Negro Folk Songs and Tunes,* in 1957 for Folkways Records. Three other of her more well known albums are *Elizabeth Cotten, Volume II: Shake Sugaree,* 1967, *Elizabeth Cotten Volume III: When I'm Gone,* 1975, and *Elizabeth Cotten Live!,* 1983, for which she won a 1985 Grammy award. She was well into her seventies when she toured America with the popular blues singer, Taj Mahal. In the last 20 years of her life she performed at universities, music halls, and folk festivals across America, by which time she was a great-grandmother. She also performed on television and visited school children nationwide as involvement for projects sponsored by the National Endowment For The Arts. In 1978 she performed at Carnegie Hall in New York City, the most prestigious concert hall for musicians in the world. At 90 years of age she started a National Tour in 1983 called Folk City. The tour began in New York City where she opened with Mike Seeger.

A Legendary Musician

Though born poor and black in the late 1800s, at a time when racial prejudice was very much alive in America and with only a fourth grade education, Elizabeth Cotten nonetheless became a highly respected musician. ''There's no one like her . . . that was ever recorded,'' Mike Seeger had told Jon Pareles of the *New York Times* in 1983 at the opening of his and Elizabeth's National Folk City tour. Her distinctive ''Cotten-Style'' of playing the guitar, coupled with her simple, sincere love for guitar and song, made her a beloved personality in folk music.

A Burl Ives Awardee in 1972 for her vital role in folk music, a Grammy Award in 1985 for her album *Elizabeth Cotten Live!,* deemed best ethnic or traditional folk recording that year, and a National Heritage Fellowship from the National Endowment For The Arts, 1984, have secured her a place in American folk music history. ''Libba had,'' said Ed Badeaux ''what most of us can only strive for—a rich musical heritage and the ability to express that heritage beautifully through her playing.'' Her turn-of-the-century parlor music, a mixture of gospel, ragtime, and blues, was truly music composed, played, and sung from the heart.

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John Cotton

John Cotton (1584-1652) was the leading clergyman of New England's first generation, a leader in civil and religious affairs, and a persuasive writer on the theory and practice of Congregationalism.

John Cotton was born in Derby, Derbyshire, England. His father, Roland Cotton, was a lawyer and ardent Puritan; his mother was a deeply religious woman. He entered Trinity College, Cambridge, as a sizar in his thirteenth year, and earned a scholarship to Emmanuel, where he remained for 7 years, taking his bachelor of arts degree in 1603 and his master of arts in 1606. From childhood he had been inclined to the scholar's life, and he remained at Cambridge

for 7 more years, taking a bachelor of divinity degree in 1613. Only one other first-generation New Englander held this advanced degree.

During his long experience in the cloistered Cambridge University life, Cotton had learned, in addition to his impressive fund of knowledge—biblical, theological, and ecclesiastical—certain political lessons as well, to be remembered to the last day of his life; among them how to disagree and yet conform, how to be true to his own convictions and yet at the same time to be safe. He saw both sides of every question in every controversy of his career, and when he took his own position with regard to any one of the issues involved, it would be, in his own words, ''a middle way.'' To approach his mature life with this practical political secret in mind is to find the apparent enigmas about Cotton disappearing.

Aged 29, Cotton became the vicar of the church of St. Botolph in Boston, Lincolnshire. Conscientious Puritan that he was, from the beginning of his 20-year pastorate there, he substituted many simpler forms in the liturgy and succeeded in carrying most of his congregation with him in these changes. He escaped suspicion and remained presumably safe through the employment of a lecturer, a complete conformist, who conducted the more formal services, which would be more closely watched for strict conformity. Under the eye of Archbishop Laud, however, no service would go unwatched, concealment would not be so easy, and suspicion did come.

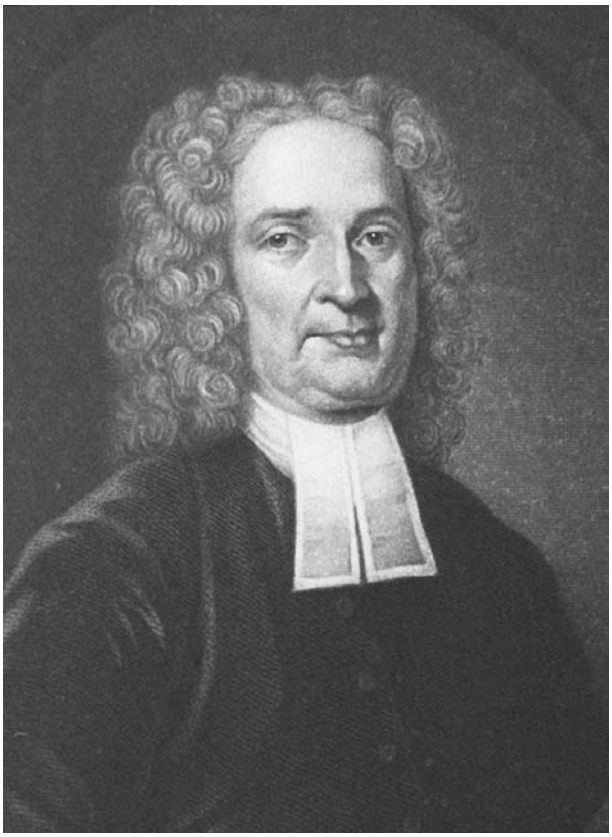

Escape to America

In the spring of 1632 Cotton received a summons to the Court of High Commission. Knowing what was ahead, he did not appear but went into hiding. On May 7 he sent his resignation from the post of vicar at St. Botolph's to the bishop of London and remained in hiding. Later, with his newly married second wife, he embarked in disguise for New England. He was a close friend of John Winthrop, had preached the farewell sermon at Southampton to the vanguard of Winthrop's company in 1630, and had kept in touch with the New England Boston happenings since that date. His first thought for immediate escape had been Holland, but Thomas Hooker's report had changed his plan.

Cotton arrived in Boston on Sept. 4, 1633, and on Sept. 30 was made teacher of the Boston church, a post which he continued to hold for the 19 years he had yet to live. Through these years he was a leading figure in civil as well as religious affairs. Among pulpit men he was the most learned in America, not so eloquent as Thomas Hooker of Hartford and not so persuasive as John Davenport of New Haven, but these two men were his nearest rivals. He stood at the top.

One of Cotton's early civil services was the preparation of an abstract of the laws of New England which was, however, rejected by the colony in favor of one nearer to the Mosaic code. During his first 10 years he had a prominent part in the two controversies which rocked New England to its deepest foundations, the exile of Roger Williams and the heresies of Anne Hutchinson. The Williams controversy unearthed the basic question of the relation between church and state. Magistrates are God's deputies and their power goes as far as life and death, said Cotton. Roger Williams declared that a man's religious loyalties are untouchable by civil power. They were speaking for a future neither man would live to see. In the Anne Hutchinson controversy Cotton was in one of the most uncomfortable situations of his life. At the synod called to list her errors, he split hairs with the accusing brethren over scriptural interpretations to justify his own orthodox preaching; at her trial before the church he strenuously tried to guide her in an orthodox path, only to be obliged to turn against her at the end. This was no doubt a sad moment for him. He had tried to save her and orthodoxy at the same time, but it could not be.

Cotton's Writings

Cotton's printed record is impressive. His exposition of early Congregationalism's purpose and practice is probably his most valuable contribution to American religious history. Among the several titles which illuminate this subject are *The Keyes of the Kingdom of Heaven* (1644), *The Way of the Churches of Christ in New England* (1645), and *The Way of Congregational Churches Cleared* (1645). A statement of his religious views called forth by the Anne Hutchinson controversy in 1636 appears in *Sixteen Questions of Serious and Necessary Consequences Propounded unto Mr. John Cotton with His Answers* (1644). The best volume for the two overlapping debates with Roger Williams is *The Bloudy Tennent Washed and Made White in the Bloud of the Lambe* (1644), together with *The Controversie concern-*

ing Liberty of Conscience in Matters of Religion (1646, 1649). Perhaps the most familiar title in his long list is *Milk for Babes, Drawn out of the Breasts of Both Testaments* (1646), which contains the substance of 100 sermons and recalls the discipline of uncounted children over three generations.

In his own day Cotton was of great importance. But in the long view of 3 centuries he was not a great man. He belonged to the 17th century and within tight limits. He did not see the changes that were already at work within his own Boston. He had no sympathy with the common man. But the world of willing obedience to authority would not be the world of the future in America. For these reasons his life and thought probably reveal more of what lay behind America's history in its first chapter than those of any other public man of his generation.

Further Reading

Two early accounts of Cotton are by his grandson, Cotton Mather, *Magnalia Christi Americana: The Ecclesiastical History of New England* (2 vols., 1702), and by his friend Samuel Whiting, *Concerning the Life of the Famous Mr. Cotton,* which can be found in Alexander Young, *Chronicles of the First Planters of the Colony of Massachusetts Bay from 1623 to 1636* (1846). The best modern study is Larzer Ziff, *The Career of John Cotton* (1962). There is an extensive treatment of Cotton in Perry Miller, *Orthodoxy in Massachusetts, 1630-1650* (1933). Studies devoted to particular aspects of Cotton's life are Emery Battis, *Saints and Sectaries* (1962), which recounts Cotton's involvement in the Anne Hutchinson controversy, and Irwin H. Polishook, *Roger Williams, John Cotton and Religious Freedom* (1967), which attempts a balanced view of the Williams-Cotton controversy.

Additional Sources

Norton, John, *Abel being dead, yet speaketh: a biography of John Cotton,* Delmar, N.Y.: Scholars' Facsimiles & Reprints, 1978.

□

Charles Edward Coughlin

Charles Edward Coughlin (1891-1979) was a Canadian-born Roman Catholic priest who became a political organizer in the United States and, during the 1930s, a radical right-wing radio personality.

Charles Edward Coughlin was born on October 25, 1891, in Hamilton, Ontario, Canada, and received his education in Catholic schools and at St. Michael's College of the University of Toronto. At the age of 20, he began studies for the priesthood, receiving his ordination in 1916. After assisting in several parishes in the Detroit area, Coughlin was formally incardinated into the Detroit diocese in 1923. Three years later, Coughlin's bishop assigned him to the new Shrine of the Little Flower Church in the suburban community of Royal Oak, Michigan.

In 1926, Coughlin started a weekly broadcast over the local radio station which proved so popular that, within four years, the Columbia Broadcasting System began carrying it nationally. A series of florid denunciations of communism in 1930 gave him a national reputation and occasioned his appearance before the Committee to Investigate Communist Activities, of the United States House of Representatives. By the end of the year, however, with the country in the throes of the Great Depression, Coughlin had shifted his broadcasts to emphasize the necessity for drastically altering American capitalism under a program keyed to monetary inflation called ''social justice,'' which Coughlin based on the late-19th-century papal encyclical *Rerum novarum*.

In 1931, the network, worried by Coughlin's attacks on the Hoover administration and by other contentious material in his addresses, discontinued his weekly broadcasts. With contributions from his listeners, Coughlin organized his own radio network, which grew to 26 stations.

During the 1932 presidential campaign, Coughlin vigorously championed Franklin D. Roosevelt, proclaiming that America's choice was ''Roosevelt or ruin.'' Roosevelt carefully cultivated Coughlin and benefited substantially from his support in the first year of the New Deal, but he always kept the priest at arm's length. Coughlin, however, saw himself as an unofficial member of the Roosevelt administration and assumed that the president would follow his advice for combating the Depression, particularly his advocacy of massive currency inflation through silver coinage. When Roosevelt refused to fully accept Coughlin's

schemes, the priest became a loud critic of the administration.

In 1934, Coughlin formed the National Union for Social Justice to combat communism and to fight for currency inflation and government control of big business. In 1936 Coughlin, determined to stop Roosevelt's re-election, made the National Union the nucleus for the Union party, which also amalgamated much of the followings of the late Huey Long and of Francis E. Townsend, a crusader for old-age pensions. Roosevelt was overwhelmingly re-elected, while the Union party's candidate polled less than 900,000 votes.

After 1936, Coughlin's influence declined rapidly. He organized the Christian Front to succeed the National Union and trained his oratorical guns on Roosevelt's foreign policy, which he believed would inevitably involve the country in another war. He also concentrated on the fancied internal menaces of Communists and Jews (who seemed interchangeable in Coughlin's thinking). Fascist Italy and Nazi Germany, he announced, were bulwarks against ''Jewish-Communist'' power in Europe. Coughlin enunciated a program for an anti-Semitic, fascist-style corporate state, under which established political institutions in the United States would virtually disappear.

Coughlin's anti-Roosevelt oratory became more shrill when World War II broke out in Europe in 1939 and the administration provided more and more assistance to the Allied governments. In 1940, the larger stations in Coughlin's radio network, acting on the basis of a recent National Association of Broadcasters ruling barring ''controversial'' speakers, refused to renew his broadcasting contract. When he continued his attacks on the government after Pearl Harbor, his bishop officially silenced him and the Post Office Department banned his weekly newspaper from the mail.

With his newsletter banned, his radio network gone, and his bishop silencing him, Coughlin confined his activities to those of an ordinary parish priest, in 1942. He retired from his pastorate at the Shrine of the Little Flower in 1966. He concerned himself with his newly-built home in Birmingham, Michigan, and still wrote pamphlets denouncing Communism.

Coughlin died on October 27, 1979 at his home in suburban Detroit. He was remembered as the fiery, vibrant, and opinionated priest who followed the directive of his church over his own feelings towards the government. Near his death, Coughlin said he ''couldn't take back much of what [he] had said and did in the old days when people still listened to [him].''

Further Reading

A biography officially authorized by Father Coughlin and written by a close friend and aide is Louis B. Ward *Father Charles E. Coughlin* (1933), it must be read with great caution. Charles J. Tull *Father Coughlin and the New Deal* (1965), is a detached, scholarly study of the radio priest's career during the 1930s. A fuller account of the Union party movement of 1936, in which Coughlin was the central figure, is given in David H. Bennett *Demagogues in the Depression: American Radicals and the Union Party, 1932-1936* (1969). For information on the upsurge of Catholic social activism in the 1930s, which furnished much of the rationale for Coughlin's activities, see Aaron I. Abell *American Catholicism and Social Action: A Search for Social Justice, 1865-1950* (1960). There is also information about Coughlin in Arthur M. Schlesinger, Jr. *The Age of Roosevelt* (3 vols., 1957-1960), Rexford G. Tugwell *The Democratic Roosevelt* (1957), and George Wolfskill and John A. Hudson *All but the People: Franklin D. Roosevelt and His Critics, 1933-1939* (1969). Coughlin's obituary appears in the October 28, 1979 issue of the *New York Times*. □

Charles Augustin de Coulomb

The French physicist Charles Augustin de Coulomb (1736-1806) was famous for establishing the relation for computing the force between electrical charges. He also did pioneering work on sliding and fluid friction.

Charles Augustin de Coulomb was born into a distinguished family of Angoulême on June 14, 1736. After being educated in Paris, he spent 9 years in Martinique as an army engineer. Ill health forced him to return to France in 1776, where during the next 13 years his scientific work brought him fame, military advancement, and membership in the Royal Academy of Sciences. He was appointed intendant of France's waters and fountains in 1784. The next 5 years were spent in writing his memoirs on electricity and magnetism. Coulomb had become a noted and influential figure in the academic world but resigned all his positions at the outbreak of the Revolution. He returned to Paris in 1802 for an appointment as one of the inspector generals of public instruction.

Coulomb's 1779 memoir, *The Theory of Simple Machines,* is a compilation of his early experiments on statics and mechanics in which he makes the first formal statement of the laws governing friction. In 1784 he studied torsional elasticity, finding the relationship between the various factors involved in the small oscillations of a body subjected to torsion.

His most notable papers are the seven which Coulomb presented before the academy in 1785 and 1786. In the first he announced the measurement of the electrical forces of repulsion between electrical charges. He extended this work to the forces of attraction in his second memoir. This led to further quantitative work and his famous law of force for electrostatic charges (Coulomb's law). The subsequent papers dealt with the loss of electricity of bodies and the distribution of electricity on conductors. He introduced the ''proof plane'' and by using it was able to demonstrate the relationship between charge density and the curvature of a conducting surface.

Magnetism was the subject of Coulomb's early studies and the one to which he returned in later years. He noted that magnetism obeyed a relation of attraction and repulsion

similar to that for electrical forces. He also established the equation of motion of a magnet in a magnetic field, showing the derivation of the magnetic moment from the period of small oscillations.

In 1801 Coulomb published another important paper, in which he presented the results he obtained by allowing a cylinder to oscillate in a liquid, thus providing a way to find relative liquid viscosities.

Of Coulomb, Thomas Young wrote, ''his moral character is said to have been as correct as his mathematical investigations.'' He remained in Paris until his death on Aug. 23, 1806.

Further Reading

Most of the information on Coulomb is in French. In English, descriptions of his experiments are in William Francis Magie, *A Source Book in Physics* (1935); Duane Roller and Duane H. D. Roller, *The Development of the Concept of Electric Charge: Electricity from the Greeks to Coulomb* (1954); and Morris H. Shamos, ed., *Great Experiments in Physics* (1960). For general background on the scientific environment of the time see Abraham Wolf, *A History of Science, Technology and Philosophy in the Eighteenth Century* (1939). Brief references also appear in *A History of the Theories of Aether and Electricity: From the Age of Descartes to the Close of the Nineteenth Century* (1910), and Hugh Hildreth Skilling, *Exploring Electricity: Man's Unfinished Quest* (1948). □

George Gordon Coulton

The English historian and polemicist George Gordon Coulton (1858-1947) was the leading medievalist of his day. His primary interest was ecclesiastical history.

George Coulton, the son of John James and Sarah Coulton, was born on Oct. 15, 1858, in King's Lynn. In 1877 Coulton entered St. Catharine's College, Cambridge, where he obtained his degree. He then studied for holy orders in the Anglican Church and was ordained deacon in 1883 and priest in 1884. The following year he resigned from the priesthood and began teaching at various private schools. In 1895 he sustained a nervous breakdown; after his recovery he left the academic life to work with a friend who ran a coaching company at Eastbourne. Spending 13 years there in relative financial security gave him the opportunity to pursue his own studies.

During this period Coulton decided to devote his life to the study of medieval life and thought, with special emphasis on the organization and operation of the ecclesiastical system of those centuries. He began to publish works in this field, such as *From St. Francis to Dante* (1906) and *Chaucer and His England* (1908). His developing reputation as a medievalist led to his appointment to the prestigious post of Birkbeck lecturer in ecclesiastical history at Trinity College, Cambridge, in 1910.

In 1919 Coulton was elected to what was then the sole university lectureship in English and later the same year was made a fellow of St. John's College, Cambridge. From that time onward, except during World War II when he was guest lecturer at Toronto, he remained at Cambridge.

Coulton's leading works are considered to be *Five Centuries of Religion* (4 vols., 1923-1950), *The Medieval Village* (1925), *Art and the Reformation* (1928), and *Medieval Panorama* (1938). His depictions in the area of ecclesiastical history, especially of monasticism, have been criticized as being unduly dark and pessimistic.

Throughout his life Coulton supported and vigorously argued in behalf of compulsory military service. He was also an unwavering advocate of what he termed the ''moderate Protestant position.'' In both causes his rather uncompromising attitude was distasteful to many of his antagonists and colleagues. Nevertheless, he felt that his deep moral convictions left him no alternative on this subject. In the cause of compulsory military service he personally investigated conditions in France and Switzerland, spoke and wrote against pacifist views, and published many pamphlets and books, the best-known being *The Case for Compulsory Military Service* (1917). His polemics in religion also embroiled him in controversy throughout his life, particularly with Catholic historians. In fact, in the opinion of several critics his controversies generated more animosity and obfuscation than light.

Further Reading

Coulton's autobiography is *Fourscore Years* (1943). Sarah Campion, *Father* (1948), is a biographical memoir by his daughter. □

George S. Counts

American educator and educational sociologist George S. Counts (1889-1974) was an authority on Soviet education and a leading spokesman for the social reconstructionist point of view in American education.

George Sylvester Counts, son of James Wilson Counts and Mertie Florella (Gamble) Counts, was born on a farm near Baldwin City, Kansas, on December 9, 1889. His introduction to formal education consisted of two years spent in a one-room school house. Counts managed to complete the work of four grades in those two years, and the experience left him convinced of the merits of ungraded schools. He completed his education in the conventional public schools of Baldwin City, nevertheless, and graduated from high school in 1907.

Counts attended college at Baker University, a Methodist institution located in Baldwin City, and graduated at the head of his class with a B.A. degree in 1911. He then taught science and mathematics for a year at Sumner County high school in Wellington, Kansas. The following year he ac-

cepted a joint appointment as a teacher and school principal at the high school in Peabody, Kansas. This brief but rewarding exposure to teaching and school administration helped Counts decide to pursue advanced study in education, and he enrolled in the graduate school of the University of Chicago in 1913. Meanwhile, in September of 1913, he married Lois Hazel Bailey, the daughter of a Methodist minister. They had two daughters.

Early Career in Education

At Chicago Counts majored in education and minored in sociology under such distinguished scholars as Charles H. Judd and Albion W. Small. Counts took his Ph.D. with honors in 1916 and was named head of the department of education and director of the summer school at Delaware College in Newark. During the next ten years he held successive teaching posts at Harris Teachers College, St. Louis (1918-1919); the University of Washington (1919-1920); Yale University (1920-1926); and the University of Chicago (1926-1927). In the fall of 1927 he became a member of the faculty at Teachers College, Columbia University, where he served as associate director of the International Institute from 1927 to 1932 and as professor of education until his retirement in 1956. During his career he also lectured at a number of leading universities, including Harvard, Illinois, Michigan, Stanford, and Virginia.

The author of 29 books and more than 100 articles, Counts was also an active participant in several professional and civic organizations, notably the American Academy of Political and Social Science, the American Association of University Professors, the American Civil Liberties Union, the American Federation of Teachers, the American Historical Association, the American Sociology Society, the Liberal Party of New York State, the National Education Association, and the Progressive Education Association.

Prior to his appointment to the Teachers College faculty, Counts had served as a member of the Philippine Educational Survey Commission. This experience, together with his work in connection with the International Institute at Columbia, afforded him the opportunity to contribute to the relatively new field of comparative education. Counts focused his international studies on the social institutions and educational system of the Soviet Union and in due course became perhaps America's foremost authority on Russian education. *A Ford Crosses Russia* (1930), *The Soviet Challenge to America* (1931), *The Country of the Blind, Soviet System of Mind Control* (1949), and *The Challenge of Soviet Education* (1957) were some of his noteworthy writings on Soviet culture.

Apart from his concentration on Russian education, much of Counts's teaching and research was devoted to understanding the school as a social institution, its relations to other social institutions, and its potential for fostering social betterment. Some of his early efforts along these lines reflected the prevailing interest among educators, notably Counts's mentor Charles Judd, in the application of empirical and statistical methods to the study of education and signalled Counts' arrival as an authority in areas such as secondary education and educational sociology. With regard to the latter, his *School and Society in Chicago* (1928) was generally regarded as a landmark study of a school system within its social context.

The Selective Character of American Secondary Education (1922) and *The Social Composition of Boards of Education* (1927) were two other significant books published by Counts during the 1920s. The former argued that schools were partly responsible for the continuance of social inequality, and the latter pointed to the influence on American education of the existing power structure in society. In these and other works completed during the 1920s, Counts introduced themes that foreshadowed the social reconstructionism with which he was identified in the 1930s, and, indeed, anticipated many of the arguments advanced by social and educational theorists several decades later.

A Different Approach to Education

In 1932, at the nadir of the Great Depression, Counts combined three speeches into a slim volume called *Dare the School Build a New Social Order?* The book led to his general acceptance as leader of the social reconstructionists, a group within the society-centered wing (as opposed to the child-centered wing) of the Progressive Education Association, that was intent on using the schools to initiate social change. With characteristic boldness, Counts argued for the replacement of traditional capitalism with some form of democratic collectivism in order to avert social and economic chaos. He called for educators to shape the attitudes of children so that they would be receptive to the idea that collective control of the economy

was necessary. Thus schools, according to Counts, could become the incubators of a great society dedicated to cooperation rather than to exploitation. Anticipating the charge that his scheme smacked of indoctrination, Counts declared that all education entailed indoctrination to some extent.

Two years later Counts helped to launch *The Social Frontier,* a reformist journal that established itself as forum for social and educational debate and attracted some of the most distinguished liberal writers of the period to its pages. Counts was the first editor of the journal, serving in that capacity from 1934 to 1937.

All of this enhanced Counts's stature among the reconstructionists (or the ''frontier group,'' as they were alternatively labeled) but also made him a prime target for the criticism of conservatives who viewed him as something of a communist sympathizer, bent on subverting the American way of life. Counts, however, described himself as ''a cross between a Jeffersonian Democrat and a Lincolnian Republican, struggling with the old problem of human freedom and equality in the age of science and technology.'' It should be noted, in this connection, that Counts denounced Soviet communism in his later writings and vigorously opposed communist efforts to infiltrate the American Federation of Teachers during his term as president of that organization from 1939 to 1942.

Although Counts is probably best remembered for his ties to progressive education and social reconstructionism in the 1930s, he continued to explore the relationship between democracy and education throughout his career. His major post-war writings included *Education and the Promise of America* (1946), *Education and American Civilization* (1952), and *Education and the Foundations of Human Freedom* (1962).

Following his mandatory retirement from Columbia in 1956, Counts taught at the University of Pittsburgh, the University of Colorado, Michigan State University, and Northwestern University. He closed out his career as a distinguished visiting professor at Southern Illinois University from 1962 to 1971. Counts died on November 10, 1974.

Further Reading

An autobiographical sketch of Counts may be found in *Twentieth Century Authors: First Supplement* (1955). Gerald L. Gutek, *The Educational Theory of George S. Counts* (1970) is the most comprehensive study of Counts's thought. John L. Childs, *American Pragmatism and Education* (1956) includes an informative chapter on Counts's career, and Lawrence A. Cremin, *The Transformation of the School* (1961), is an excellent background source. The August 1975 College of Education *Newsletter,* Southern Illinois University at Carbondale, was a memorial issue to Counts.

Additional Sources

Counts, George S. (George Sylvester), 1889-1974., *George S. Counts, educator for a new age,* Carbondale: Southern Illinois University Press; London: Feffer & Simons, 1980.

Gutek, Gerald Lee, *George S. Counts and American civilization: the educator as social theorist,* Macon, GA: Mercer University Press, 1984. □

Archibald Scott Couper

The British chemist Archibald Scott Couper (1831-1892) shares with Kekulé the distinction of recognizing the tetravalency of carbon and the capacity of carbon atoms to combine to form chains, thereby providing the basis for structural organic chemistry.

Archibald Scott Couper was born on March 31, 1831, at Kirkintilloch in Dumbartonshire, Scotland, the son of a prosperous cotton weaver. He commenced his university studies at Glasgow mainly in classics, spent the summer semester of 1852 in Berlin, and returned to Scotland to complete his university course in logic and metaphysics at Edinburgh. He spent the period 1854-1856 in Berlin and during this time decided to study chemistry.

Couper entered the laboratory of Charles Wurtz in Paris in the autumn of 1856 and remained there until his return to Scotland in 1858; during these 2 years he made all his contributions to chemistry: two papers containing experimental contributions and his now famous memoir ''On a New Chemical Theory.'' A few months after his return to Edinburgh to be assistant to Lyon Playfair, in the autumn of 1858, he suffered a severe nervous breakdown, followed by a general breakdown in health. He retired to Kirkintilloch and lived there incapable of intellectual work and completely lost to chemistry until his death 34 years later.

Work on the Element Carbon

The story of Couper's work, its subsequent disappearance from view, and its later recognition, largely through the efforts of Richard Anschütz, as a major piece of chemical history is one of the most remarkable in science. Early in 1858 Couper, then 27 and after only some 3 years' contact with chemistry, asked Wurtz to present Couper's manuscript ''On a New Chemical Theory'' to the French Academy. Wurtz, however, delayed taking any steps, and in the interim August Kekulé's paper ''On the Constitution and Metamorphoses of Chemical Compounds and on the Chemical Nature of Carbon'' appeared, containing essentially similar proposals. Couper protested to Wurtz about his procrastination but was, it is said, shown out of the laboratory.

Couper's paper was, however, finally presented by Jean Baptiste Dumas to the academy on June 14, 1858, and published in the *Comptes rendus;* fuller versions were subsequently published in English and French. After pointing out the inadequacy of current theories, Couper wrote in his paper: ''I propose to consider the single element carbon. This body is found to have two highly distinguished characteristics: (1) It combines with equal numbers of equivalents of hydrogen, chlorine, oxygen, sulphur, etc. (2) It enters into chemical combination with itself. These two properties, in my opinion, explain all that is characteristic of organic chemistry. This will be rendered apparent as I advance. This second property is, so far as I am aware, here signalized for the first time.''

Valence and Aromatic Compounds

Couper also introduced the use of a line to indicate the valence linkage between two atoms and, had he used 16 rather than 8 for the atomic weight of oxygen, his chemical formulas would have been almost identical with those used today. It is also remarkable that in his paper he represents cyanuric acid by a formula containing a ring of three carbon and three nitrogen atoms joined by valence lines—the first ring formula ever published. The introduction of ring formulas is often ascribed to Kekulé, who in 1865 used this concept to develop his formula for benzene. It is interesting to speculate whether Couper might have anticipated Kekulé's formulation of aromatic compounds had he been able to continue his chemical work. But Couper's paper ''On a New Chemical Theory'' remains a landmark in the history of organic chemistry.

Further Reading

Alexander Findlay, *A Hundred Years of Chemistry* (1937; 3d ed. 1965), discusses Couper's work and includes a short bibliography. See also Eduard Farber, *The Evolution of Chemistry: A History of Its Ideas, Methods and Materials* (1952; 2d ed. 1969). □

James Hamilton Couper

American agriculturist James Hamilton Couper (1794-1866), a leading Southern planter, was among the first to apply scientific research to agricultural operations.

James H. Couper was born on March 4, 1794, in Sunbury, Ga. His father had emigrated from Scotland in 1775. The family moved several times, settling on Georgia's Atlantic coast, where Couper's father bought land on St. Simon Island and formed a plantation partnership with a friend, James Hamilton. Their business was raising long-fibered sea island cotton. In 1804 Couper's father bought another tract of land on the Altamaha River near Brunswick, Ga. Couper grew up the heir of a wealthy and influential family.

Among Couper's advantages was a college education; he graduated from Yale College in 1814 at the age of 20. He traveled to Holland to study methods of water control for possible use on the Georgia plantations. After his return he became manager of the estate on the Altamaha River. The family fortunes suffered reversals in the 1820s, and Couper's father failed in business in 1826. Hamilton paid off his partner's obligations in exchange for a half interest in the river estate. The younger Couper acquired Hamilton's half interest the following year and remained as manager. When he inherited his father's acres on St. Simon Island, he emerged as a leading Southern planter, supervising some 1,500 slaves.

Couper soon began scientific research and experimentation, setting the pace for his contemporaries and successors in the South. His scientific diking and drainage system at the Altamaha plantation was soon copied by others. Beginning as a cotton planter, he later raised several other commercial crops, including rice and sugarcane. At Altamaha in 1829 he built the most complete, modern sugar mill in the South. He was also the first American to build and operate a cottonseed oil mill; he erected two mills. Although he failed in the cottonseed oil business, his successors in the South found the industry a most prosperous one.

Couper was one of the South's planter aristocrats; he had impeccable manners, a graceful way in conversation, an extensive library, and high social prestige. The Civil War freed his slaves, claimed two of his sons, and destroyed his life. Couper died in 1866; few had better symbolized the meaning of the old, antebellum slavocracy.

Further Reading

Couper's associate, Charles Spalding Wylly, wrote *The Seed That Was Sown in the Colony of Georgia: The Harvest and the Aftermath, 1740-1870* (1910), a good source of information on Couper's life. Other helpful works include Frances Butler Leigh, *Ten Years on a Georgian Plantation since the War* (1883); Ralph Betts Flanders, *Plantation Slavery in Georgia* (1933); and Lewis Cecil Gray, *History of Agriculture in the Southern United States to 1860* (2 vols., 1933-1941). □

François Couperin

François Couperin (1668-1733), called Couperin le Grand, was a French composer, organist, and harpsichordist. His harpsichord and organ works are the touchstones of the 18th-century elegant style.

François Couperin was born on Nov. 10, 1668, in Paris. The Couperin dynasty was the most famous musical family in France during the 17th and 18th centuries. The first Couperin came to Paris from the region of Brie and became organist for the church of St-Gervais; his brothers soon followed. Couperin's father, Charles, succeeded his brother Louis on the latter's death in 1661. Charles died in 1679, and although François was only 11 years old he was named as Charles's successor at St-Gervais. The post was held open for François both on legal grounds and in the light of his extraordinary talent until he reached the age of 18.

In 1692 Couperin produced his first publications, pieces composed in the Italian manner. While retaining his post at St-Gervais, he entered the service of King Louis XIV in 1693 as one of the organists of the King's chapel at Versailles. Couperin prospered at court, being appointed master of music for the royal children in 1694 and ennobled in 1696.

Couperin composed much church music for use at Versailles. His keyboard and chamber music circulated in aristocratic circles. In 1713 the King granted Couperin the privilege of publishing his own music. He first issued a

series of harpsichord suites (which he called *ordres*) written over the preceding 2 decades. In 1714 he published the three surviving sets from a projected group of nine *Leçons des Ténèbres*. *L'Art de toucher le clavecin,* his major theoretical work, appeared in 1716. The second *order* of harpsichord pieces came out in 1717, and the following year Couperin succeeded to the post of *ordinaire de la musique* to the King. Encouraged by the success of his publications, Couperin brought out sets and suites of earlier compositions in rapid order, and in 1730 his fourth *ordre* of harpsichord pieces was put together with the assistance of his family. He died on Sept. 12, 1733.

The bulk of Couperin's published work disappeared shortly after his death. Since his only son is presumed to have died in infancy, the post of organist at St-Gervais passed to a nephew. The position remained in the family until the French Revolution, and the dynasty itself died out in the 19th century.

Harpsichord and Church Compositions

Couperin's harpsichord music is marked by a very elegant style and reflects the urbane, sophisticated quality of courtly and intellectual life as it was experienced in the last years of the reign of Louis XIV. Couperin arranged his harpsichord music into dance suites, with faintly suggestive or arcanely humorous titles; these character pieces represent the height of the cultured taste of the 18th-century connoisseur.

The music is not programmatic in the common sense of the term. Instead, Couperin only suggests or hints at the conditions of civilized life in the manner of a memoir. Such titles as *La Diane* and *La Charolaise* from Ordre I or *La Baccaneles* and *Le Réveil-matin* from Ordre II are but intimate suggestions or reminiscences; the titles are not descriptive any more than the music itself pretends to describe the actualities implied in the title.

Couperin's church music is marked by a solemn stateliness. Although not at all pompous it is entirely in keeping with the demands of the court, and in his old age Louis XIV preferred order, serenity, and restraint above all else.

Manual of Performance Practice

L'Art de toucher le clavecin is the most important theoretical work with regard to performance practice surviving from 18th-century France. Here Couperin describes precise articulations for the very complicated style of ornamentation which dominated his harpsichord music. For Couperin ornamentation is not an additive process but one absolutely integral to the construction of the music itself; hence, accuracy is mandatory. This keyboard manual is also very illuminating with regard to such topics as fingering, phrasing, and *notes inégales* (the practice of performing evenly written notes unequally).

The accomplishments of Couperin le Grand are still among the least comprehended and appreciated of major 18th-century composers. Only with careful, scrupulously accurate re-creations in the proper style by the harpsichord can one begin to understand Couperin's supreme compositional gifts.

Further Reading

The standard work in English on Couperin's music is Wilfred H. Mellers, *François Couperin and the French Classical Tradition* (1950).

Additional Sources

Beaussant, Philippe, *François Couperin,* Paris: Fayard, 1980. □

Jean Desiré Gustave Courbet

Jean Desiré Gustave Courbet (1819-1877) was a French painter whose powerful pictures of peasants and scenes of everyday life established him as the leading figure of the realist movement of the mid-19th century.

Gustave Courbet was born at Ornans on June 10, 1819. He appears to have inherited his vigorous temperament from his father, a landowner and prominent personality in the Franche-Comté region. At the age of 18 Gustave went to the Collège Royal at Besançon. There he openly expressed his dissatisfaction with the traditional classical subjects he was obliged to study, going so far as to lead a revolt among the students. In 1838 he was enrolled as an *externe* and could simultaneously attend the classes of Charles Flajoulot, director of the École des Beaux-Arts. At the college in Besançon, Courbet became fast friends with Max Buchon, whose *Essais Poétiques* (1839) he illustrated with four lithographs.

In 1840 Courbet went to Paris to study law, but he decided to become a painter and spent much time copying in the Louvre. In 1844 his *Self-Portrait with Black Dog* was exhibited at the Salon. The following year he submitted five pictures; only one, *Le Guitarrero,* was accepted. After a complete rejection in 1847, the Liberal Jury of 1848 accepted all 10 of his entries, and the critic Champfleury, who was to become Courbet's first staunch apologist, highly praised the *Walpurgis Night*.

Courbet achieved artistic maturity with *After Dinner at Ornans,* which was shown at the Salon of 1849. By 1850 the last traces of sentimentality disappeared from his work as he strove to achieve an honest imagery of the lives of simple people, but the monumentality of the concept in conjunction with the rustic subject matter proved to be widely unacceptable. At this time the notion of Courbet's "vulgarity" became current as the press began to lampoon his pictures and criticize his penchant for the ugly. His nine entries in the Salon of 1850 included the *Portrait of Berlioz,* the *Man with the Pipe,* the *Return from the Fair,* the *Stone Breakers,* and, largest of all, the *Burial at Ornans,* which contains over 40 life-size figures whose rugged features and

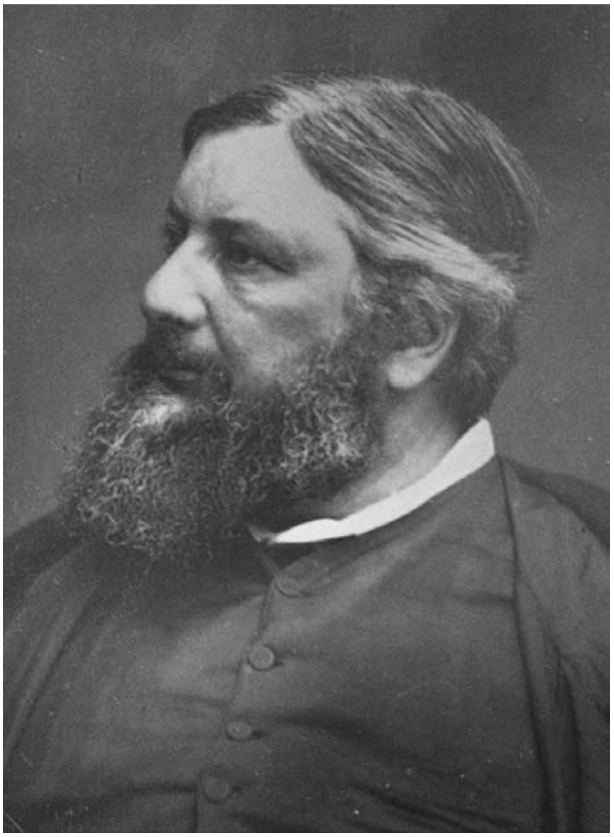

static poses are reinforced by the somber landscape. A decade later Courbet wrote: ''The basis of realism is the negation of the ideal. . . . *Burial at Ornans* was in reality the burial of romanticism. . . .''

In 1851 the Second Empire was officially proclaimed, and during the next 20 years Courbet remained an uncompromising opponent of Emperor Napoleon III. At the Salon of 1853, where the painter exhibited three works, the Emperor pronounced one of them, *The Bathers,* obscene; nevertheless, it was purchased by a Montpellier innkeeper, Alfred Bruyas, who became the artist's patron and host. While visiting Bruyas in 1854 Courbet painted his first seascapes. Among them is the *Seashore at Palavas,* in which the artist is seen waving his hat at the great expanse of water. In a letter to Jules Vallès written in this period Courbet remarked: ''Oh sea! Your voice is tremendous, but it will never succeed in drowning out the voice of Fame shouting my name to the entire world.''

Courbet was handsome and flamboyant, naively boastful, and aware of his own worth. His extraordinary selfconfidence is also evident in another painting of 1854, *The Meeting,* in which Courbet, stick in hand, approaches Bruyas and his servant, who welcome him with reverential attitudes. It has recently been shown that the picture bears a relationship to the theme of the Wandering Jew as it was commonly represented in the naive imagery of the popular Épinal prints.

Of the 14 paintings Courbet submitted to the Paris World Exhibition of 1855, 3 major ones were rejected. In retaliation, he showed 40 of his pictures at a private pavilion he erected opposite the official one. In the preface to his catalog Courbet expressed his intention ''to be able to represent the customs, the ideas, the appearance of my own era according to my own valuation; to be not only a painter but a man as well; in short, to create living art.''

One of the rejected works was the enormous painting *The Studio,* the full title of which was *Real Allegory, Representing a Phase of Seven Years of My Life as a Painter.* The work is charged with a symbolism which, in spite of obvious elements, remains obscure. At the center, between the two worlds expressed by the inhabitants of the left and right sides of the picture, is Courbet painting a landscape while a nude looks over his shoulder and a child admires his work. Champfleury found the notion of a ''real allegory'' ridiculous and concluded that Courbet had lost the conviction and simplicity of the earlier works. *Young Ladies by the Seine* (1856) only served to further convince the critic of Courbet's diminished powers.

But if Courbet had begun to disappoint the members of the old realist circle, his popular reputation, particularly outside France, was growing. He visited Frankfurt in 1858-1859, where he took part in elaborate hunting parties and painted a number of scenes based on direct observation. His *Stag Drinking* was exhibited in Besançon, where Courbet won a medal, and in 1861 his work, as well as a lecture on his artistic principles, met with great success in Antwerp. With the support of the critic Jules Castagnary, Courbet opened a school where students dissatisfied with the training at the École des Beaux-Arts could hear him extol the virtues of independence from authority and dedication to nature.

Courbet's art of the mid-1860s no longer conveyed the democratic principles so clearly embodied in the earlier works. He turned his attention increasingly to landscapes, portraits, and erotic nudes based, in part, on mythological themes. These include the *Venus and Psyche* (1864; and a variant entitled *The Awakening*), *Sleeping Women,* and *Woman with a Parrot* (1866).

In 1870 Courbet was offered the Légion d'Honneur, which, characteristically, he rejected. Now, at the height of his career, he was drawn directly into political activity. During the Franco-Prussian War he was named president of a commission charged with protecting works of art in Paris, and he also served as a member of another commission engaged in a study of the Louvre archives with the intent of discovering frauds traceable to the deposed government of Napoleon III. On March 19, 1871, the Commune was officially established, and a month later Courbet was elected a delegate. On May 8 the column in the Place Vendôme, long associated with Bonapartism, was pulled down, and on June 7, after the abolition of the Commune, Courbet was sentenced to a 6-month prison term for his part in the destruction of the column. He returned to Ornans in 1872, but the following year, when his case was reopened, he fled to Switzerland and settled near Vevey at La Tour de Peilz. In 1874 the government demanded the payment of 320,000 francs toward the reconstruction of the column and the public sale of his possessions. Already seriously ill with

dropsy, Courbet was overwhelmed by the hopelessness of his situation. He died at La Tour de Peilz on Dec. 31, 1877.

Further Reading

The only full biographical study of Courbet in English is Gerstle Mack, *Gustave Courbet* (1951), which is, however, poorly illustrated. Many good illustrations and a concise text are in Robert Fernier, *Gustave Courbet,* translated by Marcus Bullock (1969). *Gustave Courbet,* the catalog to the exhibition held at the Philadelphia Museum of Art and the Boston Museum of Fine Arts in 1959-1960, is noteworthy for its rich documentation of many works, good illustrations, and clear chronology. There is an important discussion of Courbet in John Rewald, *The History of Impressionism* (1946; rev. ed. 1961), and a study of the reception which his works received in ''Courbet and His Critics'' by George Boas, contained in the anthology edited by Boas, *Courbet and the Naturalistic Movement* (1938).

Additional Sources

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Schumann, Henry, *Gustave Courbet,* Dresden: Verlag der Kunst, 1975. □

Antoine Augustin Cournot

The French mathematician, philosopher, and economist Antoine Augustin Cournot (1801-1877) was one of the founders of mathematical economics.

Antoine Augustin Cournot was born at Gray, Haute-Saône, on Aug. 28, 1801. In 1821 he entered a teachers' training college and in 1829 earned a doctoral degree in mathematics, with mechanics as his main thesis supplemented by astronomy. While studying at the college, he also served (1823-1833) as private secretary to Marshal de Gouvion Saint-Cyr. From 1834 he held successive positions as professor of analysis and mechanics on the science faculty of Lyons, rector of Grenoble Academy, chief examiner for undergraduate students, and, finally, rector of Dijon Academy (1854-1862). He died, nearly blind, in 1877.

Although Cournot was above all a mathematician and a member of the teaching profession, his numerous works show him also to have been a philosopher and economist. In the field of mathematics, in addition to his thesis on the movements of rigid bodies and celestial bodies, he devoted his efforts to two great problems: the theory of functions and the calculus of infinity (1841), and the theory of chance and probability (1843). These theories, above and beyond their mathematical significance, seemed to Cournot to hold an important place in man's general understanding of the world, but more specifically an understanding of the place of economics in man's life.

Cournot was a profound thinker: his advanced ideas on order and chance, enlightening both for science and mankind in general, are still prophetic. His economic concepts were broad in scope; his theories on monopolies and duopolies are still famous. In the field of economics he wrote few books or treatises. One book, however, has had an immense bearing on modern economic thought: *Recherches sur les principes mathématiques de la théorie des richesses* (*Researches on the Mathematical Principles of the Theory of Wealth*) was published in 1838 and reedited in 1938 with an introduction by Georges Lutfalla.

Unfortunately, this book met with no success during Cournot's lifetime because the application of the formulas and symbols of mathematics to economic analysis was considered audacious. In an attempt to improve the comprehensiveness of this work, Cournot rewrote it twice: In 1863 under the title *Principes de la théorie des richesses,* and in 1877 in *Revue sommaire des doctrines économiques*. These last two works are oversimplified and less informative versions of the original, since they were stripped of the mathematical language. Researches can, however, be thought of as the point of departure for modern economic analysis.

Having introduced the ideas of function and probability into economic analysis, Cournot derived the first formula for the rule of supply and demand as a function of price [$D = f(p)$]. He made clear the fact that the practical uses of mathematics in economics do not necessarily involve strict numerical precision; economists must utilize the tools of mathematics only to establish probable limits and to express seemingly inaccessible facts in more absolute terms. Cournot's work is recognized today in the discipline called econometrics.

Further Reading

S. W. Floss, *An Outline of the Philosophy of Antoine-Augustine Cournot* (1941), is a detailed, comprehensive study of Cournot's philosophic writings. Jacob Oser, *The Evolution of Economic Thought* (1963), includes a discussion of Cournot's theories. □

Victor Cousin

The French educator and philosopher Victor Cousin (1792-1867) helped to reorganize the French primary school system. He also established the study of philosophy as a major intellectual pursuit of the French secondary and higher schools.

Victor Cousin was born in Paris in the midst of the Revolution on Nov. 28, 1792, the son of a poor watchmaker. Like most boys of humble birth at that time, Cousin languished in the streets awaiting the appropriate age to enter an apprenticeship. When he was 11, a fateful event altered the course of his life: in a street fight between schoolboys Cousin came to the rescue of the underdog, whose mother was looking on. A woman of means, she gratefully paid for Cousin's schooling at the Lycée Charlemagne, where he became one of the most

brilliant students in the school's history. He continued his successful scholarly career first as a student at the prestigious École Normale, where he decided on a career in philosophy, and then as a teacher of philosophy and in several schools, and finally as a professor at the Sorbonne.

Development of Eclecticism

In 1817 and again in 1818 Cousin traveled to Germany to meet the leading lights of German letters, J. W. von Goethe, Friedrich Schleiermacher, Friedrich von Schelling, and, most important of all, G. W. F. Hegel. According to Cousin's ''eclecticism,'' as he called his approach, the human mind can accept all carefully thought-out and moderate interpretations of the world. No system of thought is seen to be false, merely incomplete. By studying the history of philosophy, and Cousin directed his students to choose from each system what is true in it and in so doing to arrive at a complete philosophy. The introduction of the history of philosophy and as a major discipline in higher schools in France is a lasting accomplishment of Cousin. He organized the history of philosophy in two major works: *Cours de l'histoire de la philosophie* (Course of the History of Philosophy), written and revised between 1815 and 1841, portions of which have been translated into English; and the widely read *Du vrai, du beau, et du bien* (1836), which has been translated into English under the title *Lectures on the True, the Beautiful, and the Good,* and which came out in 31 editions over 90 years.

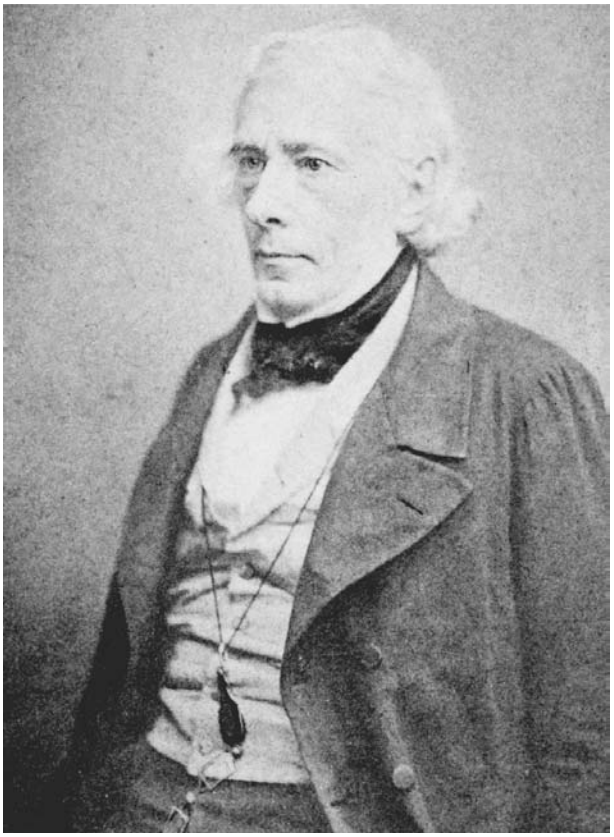

Political Pressures

During the repressive years of the Bourbon restoration (1820-1830), Cousin, considered too liberal, was fired from the Sorbonne. While traveling in Germany during that time, he was jailed for 6 months for being a liberal agitator, a charge that was wholly unfounded.

In the government of the July Monarchy (1830-1848) Cousin rose to the heights of power and success as an educator and statesman. As a member of the Council of State and later as a peer, he exercised the major influence over French schools and universities. Because of his knowledge of Germany, Cousin was sent to study the successful primary school systems of several German states, especially Prussia. His book *Report of the State of Public Instruction in Prussia* (1833), recommending reforms to the French, was read abroad and stirred many Americans, Horace Mann and Calvin Stowe among other, to visit Prussia to learn how the budding American common school could best be guided in its development. The Guizot Law of 1833, which was a constitution for the French primary school system, was written by Cousin and based on his *Report*.

The Revolution of 1848 left Cousin without a job. Yet his influence continued to be felt into the next two generations, since the leaders of the French nation were the graduates of the schools that for 18 years had felt the imprint of Cousin's dynamic style, thought, and personality. Cousin never married. His voluminous correspondence, which continued steadily until his death, attests to close friendships with many leaders in Europe and North America.

Further Reading

The best book in English on Cousin, an affectionate and colorful biography, is Jules Simon, *Victor Cousin* (2d ed. 1882; trans. 1888). See also George Boas, *French Philosophies of the Romantic Period* (1925). □

Norman Cousins

Norman Cousins (1912-1990) was editor-in-chief of the *Saturday Review* for over 35 years. He was a tireless advocate for world peace and in his later years devoted much writing and study to the issues of illness and healing.

Norman Cousins was born June 24, 1912 (although some sources give the date as 1915), in Union City, New Jersey. He was educated in New York City public schools and at Teachers' College, Columbia University. His journalistic career began in 1934, when he joined the staff of the *New York Evening Post*. The following year he moved to *Current History,* which first employed him as a book critic, subsequently as managing editor. *Current History* had its offices in the same building as the *Saturday Review of Literature,* and Cousins became friendly with members of its staff, notably Amy Loveman, Henry Seidel Canby, Christopher Morley, William Rose Benét, Harrison

Smith, and editor George Stevens. In 1940 Cousins became the *Saturday Review*'s executive editor, and two years later, after Stevens's resignation, he took over the editorship and presidency.

The *Saturday Review* had just been bought by the petroleum geologist Everette Lee De Golyer. In 1942 it had a circulation of roughly 20,000 and a reputation for an old-fashioned sort of literary aloofness. Cousins wasted no time in converting the magazine into a more broad-based publication which devoted a great deal of space to current events. His efforts at expansion were aided by the astute business manager Jack R. Cominsky, whom Cousins hired away from the *New York Times*. Cousins built up a stable of regular writers including Cleveland Amory, Bennett Cerf, John Mason Brown, Joseph Wood Krutch, and Irving Kolodin. Cousins's spirit of advocacy was reflected in his magazine. He exemplified the liberal democratic spirit of the Roosevelt era, and his ties with the government were close. During World War II he served on the board of the Office of War Information, co-chaired the Victory Book Campaign of 1943, and edited the magazine *U.S.A.*

Campaigns for Peace and Health

His first book, *The Good Inheritance: The Democratic Chance* (with William Rose Benét, 1942), was a defense of the nation's liberal tradition. His second book, *Modern Man is Obsolete* (1945), began as an editorial published in the *Saturday Review* only 12 days after the second atomic bomb had been dropped on Japan. In it, he argued for a non-military use of atomic energy. ''Man stumbles fitfully into a new age of atomic energy for which he is as ill-equipped to accept its potential blessings as he is to counteract or control its present dangers,'' he warned. He saw only one solution to this predicament—the unity of nations. ''This is not vaporous idealism, but sheer, driving necessity. There is one way and only one way to achieve effective control of destructive atomic energy and that is through decentralized world government.'' Through its magazine and book publications, Cousins's text is estimated to have reached some 40 million readers. Meanwhile, he campaigned in favor of the United Nations and of Wendell Wilkie's One World Campaign and was named honorary president of the United World Federalists.

He supported the cause of the Ravensbrueck Lapins, 35 Polish women who had been victims of medical experimentation at the World War II Ravensbrueck concentration camp. His advocacy also helped the campaign to treat and rehabilitate the Hiroshima Maidens, Japanese women disfigured by exposure to the atomic bombings, and he and his wife, the former Ellen Kopf (married 1939), adopted one of them, Shikego Sasamori. In 1951 Cousins was sent by the U.S. government as a lecturer to India, Pakistan, and Ceylon and in 1953 to Japan. Out of his experiences in the subcontinent came his book *Talks with Nehru* (1951). Throughout the 1950s Cousins continued to fight for world peace. He chaired the Committee for Cultural and International Exchange, co-chaired the Citizens' Committee for a Nuclear Test Ban Treaty, and joined SANE. His books on the subject of peace include *Who Speaks for Man?* (1952), *The Last Defense in a Nuclear Age* (1960), and *In Place of Folly* (1961).

At the same time he maintained the *Saturday Review*'s campaigning stance, arguing against insufficiently tested ''miracle drugs;'' warning against the possible side effects of fluoridation, the consequences of cigarette advertising, and the increasing level of violence in entertainment; and editorializing in favor of pollution control and the nascent space program. All was not somber, though. Cousins enjoyed running hoaxes in his correspondence column, such as the series of letters from one K. Jason Sitwell complaining about a proposed congressional ban on golf. The *Saturday Review* had by this time become an institution, reaching a circulation of 260,000 by 1960. Owner De Golyer transferred ownership to Cousins in 1958, but the latter eschewed autocratic rule, distributing nearly half the stock to his staff while retaining a controlling 51 percent.

Saturday Review Lost and Won

In 1961, however, the stockholders turned around and sold their share to the McCall's Publishing Company, owners of, among other things, *McCall's* and *Redbook*. McCall's signed Cousins to a ten-year contract as editor-in-chief. For 14 months in the late 1960s he served as editor of *McCall's* as well as of *Saturday Review*. This period saw no flagging of Cousins's public-spirited undertakings. In the early 1960s he quietly negotiated with Khrushchev on behalf of Pope John XXIII for the release of imprisoned Catholic clerics behind the Iron Curtain. He parlayed his acquaintance with the Pope, the Soviet head of state, and President Kennedy to

establish communication among the three toward a nuclear test-ban treaty. These diplomatic adventures were described by him in *The Improbable Triumvirate* (1972). Cousins also found time to write a biography of Albert Schweitzer (*Dr. Schweitzer of Lambarene,* 1960), to serve as chairman of International Cooperation Year 1965, and to join the (New York City) Mayor's Task Force on Air Pollution.

In 1972 Norton Simon took over the McCall's Company and sold it for $5,500,000 to an investment group headed by Nicholas H. Charney and John J. Veronis, who had founded *Psychology Today*. The magazine that Cousins had redesigned and come to personify had reached an all-time high circulation of 650,000, but Cousins opted out, after 31 years, unable to agree with the new owners. This cannot have come as anything but a major blow to the man who once said: ''Nothing in my life, next to my family, has meant more to me than the *Saturday Review*. To work with books and ideas, to see the interplay between a nation's culture and its needs, to have unfettered access to an editorial page which offered, quite literally, as much freedom as I was capable of absorbing—this is a generous portion for any man.''

Undaunted, Cousins proceeded to launch *World* (''for the proper care of the human habitat''), which began in 1972 with 100,000 charter subscriptions. It scarcely had a chance to prove its mettle, however, because in 1973 Charney and Veronis declared bankruptcy and Cousins immediately returned to the *Saturday Review,* vowing to increase the ''reportorial reach'' of the new edition.

Cousins had a history of illnesses dating back to the tuberculosis that confined him to a sanatorium for a year when he was 11. In the mid-1960s he suffered a paralyzing collagen disease, which he claimed to have cured with massive injections of vitamin C. Reflections on mortality gave him the spur for his 1974 book *The Celebration of Life: A Dialogue on Immortality and Infinity,* in which he rejected existentialism, proposing in its stead the philosophy of ''consequentialism,'' which, as the name would imply, fosters an awareness of the results of action. Around 1977 Cousins contracted cancer. He sold the *Saturday Review* to a former *Village Voice* staffer, Carll Tucker, remaining chairman of the editorial board and, after 1980, editor emeritus. His disease eventually went into remission, the whole struggle being described in *Anatomy of an Illness* (1979), which was later made into a CBS television movie starring Ed Asner and Cousins himself in 1984. Illness, both its prevention and cure, continued to interest Cousins, particularly after he suffered a near-fatal heart attack in 1980. It led him to write *The Human Option* (1981) and *The Healing Heart* (1983) and to compile the anthology *The Physician in Literature* (1981). Throughout Cousins's bouts with illness, he subscribed to the belief in a ''laugh-cure'', documenting his theories in his various books on health, and also in magazine articles. He also served as an adjunct professor at the University of California at Los Angeles School of Medicine.

In the late 1980s Cousins wrote *Head First* (1989), which further explored his theories about medicine and the doctor-patient relationship. His 1987 work, *The Pathology of Power* was a treatise on world peace. Other of Cousins's later works include, *The Human Adventure: A Camera Chronicle* (1986), and *Albert Schweitzer's Mission: Healing and Peace* (1985).

On November 31, 1990, Cousins died in Westwood, California. The literary world mourned his loss, prompting even the politically opposed William F. Buckley to write in *National Review,* ''He was a brilliant editor, a prolific writer, truly the man engaged. He was surpassingly generous, and I mourn his passing.''

In his lifetime Norman Cousins received nearly 50 honorary degrees, and numerous awards. He received the Author of the Year Award from the American Society of Journalists and Authors in 1981, and was nominated for the American Book Award in 1982 for *Anatomy of an Illness*.

Further Reading

Cousins is his own best source. Besides the titles cited in the article, many of which are autobiographical to one degree or another, there is a full-fledged autobiography, *Present Tense: An American Editor's Odyssey* (1968). □

Jacques-Yves Cousteau

Jacques-Yves Cousteau (1910-1997) was an undersea explorer, photographer, inventor of diving devices, writer, television producer, and filmmaker. He was also active in the movement to safeguard the oceans from pollution.

"Calypso acquired a buoyant personality that has never left her. I decided from the beginning that those on board were companions in the adventure, whatever their jobs might be. There was no officers' mess; we all ate together. During the tumultuous and jocose mealtimes we discussed plans, made decisions, and learned from each other. No one shouted orders, and no one wore anything resembling a uniform. Pride of outfit began to develop, expressed in customs of our own.''

On her first research voyage to the Red Sea the maritime and diving expertise of her crew was combined with the scientific expertise of academic scientists who came aboard. These expeditions advanced knowledge of the deep by the gathering of underwater flora and fauna and by extensive photographing of the underwater world, which is more vast than the surface above water. In this work Captain Cousteau and his companions achieved remarkable success, especially in very deep water photography. They discovered, by using nylon rope, a means of anchoring Calypso in water four and half miles deep in order to lower a camera to that depth.

When the French Ministry of Education finally provided grants to cover two-thirds of the expenses, Cousteau resigned from the navy in 1957 with the rank of lieutenant commander to become director of the Oceanographic Museum at Monaco. He continued deep-sea exploration, aided

by the bathyscaphe invented by Auguste and Jacques Piccard. He was also an adviser to the team that in 1959 made a ''diving saucer'' which resembled a flying saucer. For him the undersea world was the counterpart of the spatial world above and just as precious.

In 1960 Cousteau was an important initiator of the movement to prevent the dumping of French atomic wastes into the Mediterranean Sea. This movement ended in success and, mindful of the rich resources of large bodies of water, encouraged him to state, ''Why do we think of the ocean as a mere storehouse of food, oil, and minerals? The sea is not a bargain basement. . . . The greatest resource of the ocean is not material but the boundless spring of inspiration and well-being we gain from her. Yet we risk poisoning the sea forever just when we are learning her science, art, and philosophy and how to live in her embrace.'' Modern civilization has become disastrous. ''Never before has the marine environment been as raped and poisoned at it is today. All the urban and industrial effluents of 500 million Europeans and Africans flow freely—practically without treatment—into the Mediterranean, a near-closed sea that was once the cradle of civilization. Millions of tons of toxic chemicals are either dumped directly into the ocean or find their way there indirectly by way of river pollution or rain.''

Throughout his life, Cousteau enjoyed much recognition for his tireless advocacy of ocean ecology. In 1959 he addressed the first World Oceanic Congress, an event that received widespread coverage and led to his appearance on the cover of *Time* magazine on March 28, 1960. In April of 1961 Cousteau was awarded the National Geographic's Gold Medal at a White House ceremony hosted by President John F. Kennedy. It was Cousteau's television programs, however, that truly catapulted his work to world renown. In 1966 Cousteau's first hour-long television special, *The World of Jacques-Yves Cousteau,* was broadcast and received critical acclaim. The program's high ratings were instrumental in landing Cousteau a lucrative contract with the American Broadcasting Company (ABC) and in 1968 resulted in the series *The Undersea World of Jacques Cousteau.* The program ran for eight seasons and starred Cousteau, his sons, Philippe and Jean-Michel, and sea creatures from around the globe. In order to arouse public opinion against pollution he founded in 1975 the Cousteau Society, an international organization with branches in several countries (including the United States at Norfolk, Virginia). Two years later the *Cousteau Odyssey* series premiered on the Public Broadcasting Service (PBS) and reflected Cousteau's growing concern about environmental destruction. During the 1980s Cousteau produced programs on the St. Lawrence and Mississippi rivers, and called attention to threatened South American cultures with his *Cousteau Amazon* series. In all, Cousteau's television programs earned him more than forty Emmy nominations.

In honor of his achievements, Cousteau received the U.S. Presidential Medal of Freedom in 1985. In 1987 he was inducted into the Television Academy's Hall of Fame and later received the founder's award from the International Council of the National Academy of Television Arts and Sciences. In 1988 the National Geographic Society honored him with its Centennial Award and in 1989 France admitted him to membership in its prestigious Academy.

Cousteau died on June 25, 1997 at age 87. While some critics have challenged his scientific credentials, Cousteau never claimed ''expert status'' in any discipline. But perhaps to a greater degree than any of his more learned contemporaries, Cousteau enlightened the public by emphatically demonstrating the irreversible effects of environmental destruction.

Cousteau's major publications include: (with F. Dumas) *The Silent World* (1953); (with James Dugan) *The Living Sea* (1963); *World Without Sun* (1965); (with Philippe Cousteau) *The Shark: Splendid Savage of the Sea* (1970); *Life and Death in a Coral Sea* (1971); and *Dolphins* (1975). His other books dealt with sunken ships, corals, whales, octopi, and seals, as well as places explored by his divers. He also edited an encyclopedia, *The Ocean World,* in 20 volumes.

Further Reading

Cousteau's books contain many facts about his activities and ideas. Also useful for information about his career are James Dugan, *Undersea Explorer: The Story of Captain Cousteau* (1957) and Muriel Guberlet, *Explorers of the Sea* (1964). J. Cousteau and Alexis Sivirine, *Jacques Cousteau's Calypso* (1983) provides a detailed description of the ship, well illustrated. □

Miles Coverdale

The English Puritan Miles Coverdale (1488-1569) was the first to translate the complete Bible into English.

Miles Coverdale was a Yorkshireman of whose early education nothing is known. He joined the Augustinian friars at their great Barnwell Priory at Cambridge and became a priest, probably in 1514. He was very much influenced by his prior, Robert Barnes, an early and very active Lutheran, who was ultimately put to death under Henry VIII for his heretical opinions. Coverdale's increasingly heretical views caused him first to abandon his religious profession and then to leave England. By 1529 he had settled at Hamburg, Germany, and was engaged in assisting William Tyndale with his English translation of various parts of the Holy Scriptures.

By 1534 Coverdale was in Antwerp, where a merchant commissioned him to render the whole Bible in English. The printing of Coverdale's translation was completed by October 1535. This Bible, although allowed to circulate in England, lacked official approval because of its heretical tendentiousness and its inadequacy as a translation. Accordingly, Thomas Cromwell engaged Coverdale to work in England on a new version, using a revised edition of Tyndale's work known as Matthew's Bible. Coverdale's renewed efforts resulted in the publication in 1539 of the widely accepted Great Bible.

Meanwhile, Coverdale had taken a Scottish wife and with her went to Strassburg in 1540, when Henry VIII's approval of various executions made a longer stay in England dangerous. He returned to England, however, after Henry's death in 1547; he won favor, especially as a preacher, from the Privy Council and was rewarded with the bishopric of Exeter in 1551. As bishop, he earned a good reputation both from the fine example of his life and from his pastoral solicitude. But Coverdale was deposed soon after Mary I's accession to the throne in 1553. He would probably have been executed for heresy had not the king of Denmark successfully pleaded with Mary to allow him to depart for Copenhagen in 1555.

During his 4-year sojourn on the Continent, Coverdale visited various cities and worked on the Puritan version of the Bible, which appeared at Geneva in 1560. Then he returned to England. He was never restored to Exeter, probably because of his Puritanism, but he continued to preach and was warmly esteemed by his Puritan associates. He died in London on Jan. 20, 1569. His second wife, whom he married after his first wife's death in 1565, administered his estate. Of the two children by his first marriage, nothing seems to be known.

Further Reading

The most recent study of Coverdale is James F. Mozley, *Coverdale and His Bibles* (1953), which outlines his life in the first chapter and has useful bibliographical appendices. An earlier study is Henry Guppy, *Miles Coverdale and the English Bible, 1488-1568* (1935). □

Pedro de Covilhão

The Portuguese adventurer Pedro de Covilhão (ca. 1455-ca. 1530) was an explorer and diplomat, notably in eastern Africa.

In 1487 King John II commissioned Pedro de Covilhão to undertake an exploratory-diplomatic venture as part of Portugal's effort to break the Venetian hold on commerce with the East. Covilhão specific assignment was to gather information about trade routes and friendly ports throughout the Arabic world. He was also instructed to find out more about the mysterious kingdom of Prester John, the legendary priest-king, which was reputed to be somewhere in Africa, India, or China. Contact with a Christian king in the Moslem world would have been extremely valuable to Portugal.

Covilhão's background made him a likely candidate for the dual mission. Not only had he served John II as a spy, but he was one of the few Portuguese diplomats fluent in Arabic. He traveled to Alexandria and Cairo successfully disguised as a Moslem. Joining a caravan, he worked his way down the eastern coast of Africa, gathering information about the size and condition of facilities along the way. In

1490 Covilhão returned along the coast to Cairo. There he met messengers from King John and sent back with them a detailed report of his reconnaissance trip. His firsthand account of trade routes and ports, previously known only to Moorish traders, now made it possible for Portuguese expeditions to begin trading incursions along the eastern coast of Africa. His reports coincided with the discovery of a sea route around the Cape of Good Hope, thus further facilitating direct Portuguese contact with the Eastern world.

In order to pursue the legend of Prester John, Covilhão unilaterally decided to journey further east. He left Cairo in 1491 headed first for Mecca, this time disguising himself as a Moslem pilgrim. By so doing, he placed himself in grave danger, because discovery as an infidel meant certain death. He traced the legend of Prester John to Abyssinia (Ethiopia). While he did not find Prester John—who purportedly died years before his arrival in 1493—he did receive a warm welcome from the Abyssinian king. The king apparently recognized the value of this imaginative and bold foreigner, for he did not allow Covilhão to return to Portugal. Covilhão proved to be a valuable and useful servant; he was rewarded with titles and a substantial settlement of land, and he even married an Abyssinian.

Covilhão died sometime between 1527 and 1530. Before his death, however, he was able to be of further service to Portugal. When that government sent a diplomatic mission to Abyssinia in 1520, Covilhão served as interpreter and also informed the Portuguese envoys about the customs and traditions of his host's nation.

Further Reading

Three useful works for the study of Covilhão are Arthur Percival Newton, *Travel and Travellers of the Middle Ages* (1926); Edgar Prestage, *The Portuguese Pioneers* (1933); and J. H. Parry, *The Age of Reconnaissance* (1963). □

Noel Coward

The English playwright, actor, and composer Noel Coward (1899-1973) was known for his genial urbanity and frequently acerbic wit.

Noel Coward was born on December 16, 1899, in Teddingham, Middlesex, and studied intermittently at the Royal Chapel School in London. A restless and extroverted youth, he made his acting debut at the age of 12 and a year later won praise for his portrayal of Slightly in *Peter Pan*.

Coward's first play, *Rat Trap,* an exercise in psychological realism, was written in 1917 but not published until 1926. He played the leading role in his next play, *The Last Track* (1918). His first drama to be noted by the critics was *The Vortex* (1924), a serious play about narcotics addiction. During this period he was regarded as the spokesman for the younger generation, although his works were often condemned as immoral.

In 1929 Coward starred in the Broadway production of his *Bitter Sweet,* a romantic musical that was popular in both Great Britain and the United States. This play's popular song, ''I'll See You Again,'' is one of his notable efforts as a composer; among his other songs are ''Mad Dogs and Englishmen'' and ''I'll Follow My Secret Heart.''

Coward's important plays of the next decade or so included *Private Lives* (1930), a sophisticated marital comedy; *Cavalcade* (1931), a patriotic depiction of British Victorian tradition; *Design for Living* (1937), a stylish comedy; and *Blithe Spirit* (1941), a fantasy concerning spiritualism. During World War II Coward entertained troops on the major battlefronts and later detailed his experiences in *Middle East Diary* (1945). In 1942 he wrote, codirected with David Lean, and acted in the motion picture *In Which We Serve,* which presented life aboard a British naval destroyer. He continued his collaboration with Lean on the filming of *Blithe Spirit* (1945) and on the scenario for *Brief Encounter* (1946), one of the screen's most tender love stories.

Although Coward's dramas of succeeding years—*Peace in Our Time* (1947), *Quadrille* (1952), *Nude with Violin* (1956), and *Sail Away* (1961)—lacked the freshness of his earlier works, he compensated for his eclipse as a writer by embarking on a career as an entertainer and raconteur. In 1960 he gave his finest performance as the secret agent in the Carol Reed-Graham Greene film, *Our Man in Havana*. Coward also wrote two volumes of autobiographical reminiscences, *Present Indicative* (1937) and *Future Indefinite* (1954); two collections of short stories, *To Step Aside* (1939) and *Star Quality* (1951); and a novel, *Pomp*

and Circumstance (1960), portraying British life on a South Seas island. He was knighted by Queen Elizabeth in 1970. Noel Coward died on March 26, 1973 in Kingston, Jamaica.

Further Reading

In addition to Coward's autobiographical works, see Hoare, Philip, *Noel Coward: A Biography* (Simon & Schuster, 1996); Payn, Graham (with Barry Day), *My Life With Noel Coward* (Applause, 1994); and Fisher, Clive, *Noel Coward* (St. Martin's Press, 1992). For previous biographical material, see Robert Greacen, *The Art of Noël Coward* (1953), a brief biographical and critical study; James Agee, *Agee on Film* (1958); and Kenneth Tynan, *Curtains: Selections from Drama Criticism and Related Writings* (1961) and *Tynan Right and Left: Plays, Films, People, Places and Events* (1967). □

Henry Dixon Cowell

Henry Dixon Cowell (1897-1965) was an inventive and productive American composer, pianist, teacher, and author.

Henry Cowell was born March 11, 1897, in Menlo Park, Calif. A precocious pianist and violinist, he began composing by the age of 8. He received his first systematic training under Charles Seeger at the University of California, prior to Army service in World War I.

During the 1930s Cowell, already established in America as a sort of maverick composer, pursued musicological studies in Europe, meanwhile touring as a pianist-composer. He often caused near-riots with audiences when playing works including ''tone clusters''—a term and technique he originated that is used by many avant-garde composers. A tone cluster is produced by placing the fist, full hand, or full forearm over a section of the keyboard, while usually the other hand continues to play normally. Occasionally, Cowell rose and sat a moment on the keyboard. He sometimes delved into the innards of the piano, using fingers or plectra to stroke or pluck strings, playing while standing, his other hand on the keyboard, with pedal effects produced by a foot. Meanwhile, he was experimenting with new effects that could be produced on orchestral instruments. However, he was also composing comparatively simple pieces reflective of his Irish parentage and his love of American folklore.

Cowell became one of the most vocal champions of new and of older, neglected American composers. He founded the *New Musical Quarterly,* contributed to many musical magazines, and edited *American Composers on American Music* (1933). He and his wife wrote *Charles Ives and His Music*. He was confounder and often president or board member of the American Composers Alliance, an organization that made unpublished scores by both noted and younger composers available. Cowell even raised money during the 1930s and 1940s to sponsor recordings featuring the works of younger American composers. He later was a director-member of Composers' Recordings, Inc.

Meanwhile, teaching in a number of colleges and universities, he influenced many American and some foreign composers, who have since achieved success.

Cowell conjured a special American musical form of his own in which one will find some of his most significant music, aside from his many symphonies. He called it ''hymn and fuguing tune.'' He was also an early experimenter with electronic instruments, such as the theremin, and pioneered in writing ''serious'' music for bands. His music, too prolific to list here, covers, often in depth, almost every thinkable musical combination. He was frequently disguisedly conservative in his compositions. For example, his invocation of ''Americana'' in certain works, except for certain subtle creative techniques employed, could sound ''apple-pie American.'' Yet, especially in later years, traveling the world widely (especially Asia), he could dig deeply into the ancient musical lores of, for example, Iran or Japan, and produce an effective work sounding part Persian or part Japanese, part cosmopolitan-modern. He had set out to shock audiences, especially as a performing pianist-composer; later, he composed intricate, but somehow very accessible, music disturbing to practically no one. Cowell died on December 10, 1965, in Shady, New York.

Cowell once stated: ''As a creator of music I contribute my religious, philosophical, and ethical beliefs in terms of creative sound: that sound which flows through the mind of the composer with a concentrated intensity that baffles description, the sound which is the very life of the composer, and which is the sum and substance of his faith and feeling.'' Virgil Thomson summed up: ''Cowell's music

covers a wider range in both expression and technic than any other living composer. . . . Add to this massive production his long and influential career as pedagog, and Cowell's achievement in music becomes impressive indeed. There is no other quite like it. To be fecund and right is given to few.''

Further Reading

Information about Cowell is available in John T. Howard, *Our Contemporary Composers: American Music in the Twentieth Century* (1941); William W. Austin, *Music in the Twentieth Century* (1966); Peter Yates, *Twentieth Century Music* (1967); and David Ewen, *The World of Twentieth Century Music* (1968).

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Abraham Cowley

The English writer Abraham Cowley (1618-1667) was among the first to use the Pindaric ode form in English poetry. He contributed importantly to the development of the familiar essay in English.

The posthumous son of a merchant, Abraham Cowley was born in London and educated at Westminster and Trinity College, Cambridge, where he became a fellow in 1640. Like Richard Crashaw, he left Cambridge in 1643, when Oliver Cromwell's occupation of the city threatened the continuance of his fellowship, and joined the court at Oxford. He served the English court in Paris in 1646 and spent the next years on royal business. Returning to England in 1654, he was arrested the following year but after his release made his peace with Cromwell. He returned to Oxford to study medicine and earned a doctor of medicine degree in 1657.

With the Restoration in 1660 Cowley regained his fellowship together with some land whose rent provided a livelihood somewhat less than what he had hoped for from the court. For the rest of his life he lived in retirement studying botany and writing essays. He was one of the first to be nominated for membership in the Royal Society. His contemporary reputation as a poet was greater than it has been since, and his funeral at Westminster Abbey in 1667 was the most magnificent that had yet been afforded a poet.

Cowley's earliest volume, *Poetical Blossoms* (1633), published when he was only 15, comprises a schoolboy's imitations of Edmund Spenser and other Elizabethans. At Cambridge he wrote some plays, including *The Guardian* (1642), which was produced after the Restoration as *The Cutter of Coleman Street*. In 1647 he published *The Mistress,* a collection of poems, included with revisions in the *Poems* of 1656, which contained other poems as well, including his odes and the unfinished *Davideis,* a biblical epic. His odes made this form the vehicle for grandiose invention and influenced poetry for the next century. More verses appeared in 1663, and in 1668 his posthumous *Works* made additional poetry and his essays available.

The lyrics of *The Mistress* were influenced by metaphysical and cavalier traditions. They lack the virtues of the poetry they imitate, however, and thus served Dr. Johnson well in the next century when he chose them to illustrate the shortcomings of the metaphysical school. Cowley's religious epic, however, is the work of a man of common sense and rationality.

Further Reading

The famous life of Cowley in Samuel Johnson's *Lives of the English Poets* appeared in 1779. A modern biography is Arthur H. Nethercot, *Abraham Cowley, the Muse's Hannibal* (1931). Studies of his poetry and its background are in George Williamson, *The Donne Tradition* (1930), and Douglas Bush, *English Literature in the Earlier Seventeenth Century* (1945; 2d ed. 1962).

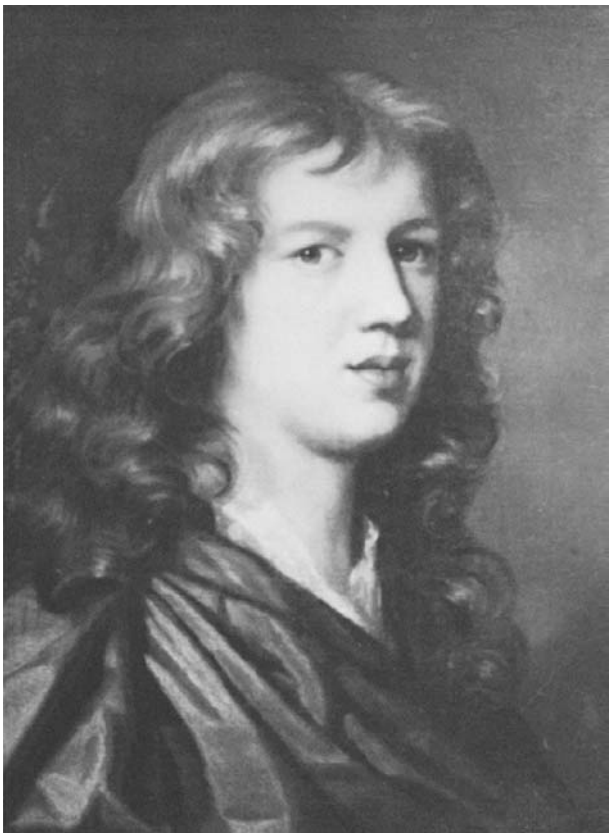

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William Cowper

The most characteristic work of the English poet William Cowper (1731-1800) is gentle and pious in mood and deals with retired rural life. He often anticipated the attitudes and subjects of romantic and Victorian authors.

William Cowper was born on Nov. 26, 1731; his mother was a descendant of the poet John Donne. He studied law and was admitted to the bar in 1754. A love affair with his cousin ended unhappily in 1756, largely because the girl's father was concerned over Cowper's mental stability. In 1763 Cowper suffered a complete nervous breakdown as a consequence of worry about an examination he was to take for a clerkship in the House of Lords. After several attempts at suicide he was committed to a sanatorium.

After recuperating, Cowper spent his life under the care of several friends and patrons, notably Mrs. Mary Unwin (a clergyman's widow), the evangelical clergyman John Newton (whose religious zeal probably did not aid Cowper's troubled mind), and Cowper's cousin Lady Hesketh. In collaboration with Newton, Cowper wrote numerous hymns. His life after 1765 was one of rustic retirement, punctuated by severe breakdowns in 1773, 1787, and 1794. His intermittent mental breakdowns were generally characterized by severe religious gloom and often by a sense that he was irrevocably damned.

Cowper's most significant literary work was done in the last 2 decades of his life. In 1780-1781 he wrote a series of reflective essays in couplets; in 1782 he composed the immensely popular ''John Gilpin's Ride,'' in which he burlesques the heroic ballad. In 1783 Cowper began his curious long poem *The Task* (published 1785), which begins with a mock-elevated disquisition on the historical evolution of the sofa from the humble three-legged stool (a lady had suggested the topic in response to Cowper's complaint that he lacked a subject for blank verse). It then treats a multitude of descriptive and reflective subjects and is probably Cowper's most typical poem. In it quiet meditation is mingled with atmospheric description of simple rural life and placid natural scenes.

Cowper's translation of Homer (1784-1791) demonstrated his opposition to what he considered the artificial elevatedness of Alexander Pope's version. In 1799 Cowper wrote the somber poem ''The Castaway;'' like the earlier ''Lines Supposed to Be Written by Alexander Selkirk'' (published 1782), it is a study of human isolation and has poignant religious overtones.

Cowper was one of the best and most prolific English letter writers. He also composed the texts of many well-known hymns, including ''There Is a Fountain Filled with Blood,'' ''God Moves in a Mysterious Way,'' and ''Oh for a Closer Walk with God.'' He died on April 25, 1800.

Further Reading

For Cowper's life see Maurice J. Quinlan, *William Cowper* (1953), and William N. Free, *William Cowper* (1970), which also contains a fine discussion of Cowper's poetry. Charles Ryskamp, *William Cowper of the Inner Temple* (1959), deals with the poet's early years. For critical comment see Morris Golden, *In Search of Stability: The Poetry of William Cowper* (1960), and Patricia A. Spacks, *The Insistence of Horror: Aspects of the Supernatural in Eighteenth-Century Poetry* (1962).

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Archibald Cox

Archibald Cox (born 1912), lawyer, educator, author, labor arbitrator, and public servant, was appointed special prosecutor to investigate the Watergate political scandal in 1973. Five months later he was fired in the "Saturday Night Massacre."

Archibald Cox began an active life that took him in and out of public service on May 17, 1912, in Plainfield, New Jersey. He was one of six children born to Archibald and Frances Bruen (Perkins) Cox. He married Phyllis Ames on June 12, 1937. They had two daughters and one son.

In 1930 Cox began his long association with Harvard University, entering as an undergraduate student majoring in American history and economics and earning an A.B. degree in 1934. He attended the Harvard Law School, where he was elected to a position on the *Harvard Law Review* and received the LL.B. degree with honors in 1937. Thereafter, Cox was to be awarded about one dozen honorary degrees from universities in America, attesting to his distinguished career.

Admitted to the Massachusetts bar in 1937, he served as a law clerk for one year and became an associate with a law firm in Boston. He practiced law there for three years. In later years Cox would become a member of the American Bar Association.

As the nation prepared for its role in World War II, Cox served in the first of his many public posts beginning in 1941. He joined the staff of the National Defense Mediation Board. Shortly thereafter he took a position in the Office of the Solicitor General of the Department of Justice and later in the Department of Labor.

After the war he was appointed as a lecturer at the Harvard Law School. Within a year he was promoted to the rank of professor, becoming one of the youngest persons in the school's history to hold that rank. He stayed on to teach law, taking leaves of absence to reenter government service. From 1962 to 1965 he was a member of Harvard's board of overseers.

Cox's expertise and experience in labor relations was highlighted first with his appointment as co-chairperson of the Construction Industry Stabilization Commission in 1951 and then as chairperson of the Wage Stabilization Board in 1952. Several times throughout the decade that followed he was called upon to arbitrate nationwide labor disputes and college student rioting, to draft labor legislation, and to advise the U.S. Senate on labor matters. It was in the latter capacity that he worked with John F. Kennedy, then the junior senator from Massachusetts.

Having worked in Kennedy's successful 1960 Democratic presidential campaign, Cox was appointed as solicitor general of the United States. The solicitor general is the third ranking member of the Department of Justice and is responsible for supervising all the national government's legal suits before the U.S. Supreme Court. During his term of office (1961-1965), as well as in later years, Cox argued before the Supreme Court in several historic cases related to civil rights.

A major challenge faced Cox in 1973 when political scandal was confronting the White House. The "Watergate affair" developed following the break-in and electronic bugging in 1972 of the Democratic National Committee headquarters. Officials working with President Richard M. Nixon and with the committee to re-elect him president had been implicated in the break-in and related political and campaign finance activities and in attempts to hinder legal prosecution. The nation was shocked and confused.

Under pressure from the public and Congress in May 1973, Nixon approved the creation of the Watergate Special Prosecution Force to investigate those responsible for any illegal political activities or cover-up. Only a person of impeccable credentials and respect could be appointed to head that task. Cox was selected. He accepted, after receiving assurances that he would have independence to investigate, even if the evidence led to the White House staff or presidential appointees. The oath of office was taken on May 25, 1973.

Cox's first tasks were to create the structure, staff, and procedures for the special force and to comb through the background events and documents. His work took an unexpected turn on July 16, 1973, when Alexander Butterfield, a former White House staff member, made a shocking disclosure before the special Senate committee which was holding its own hearings on the Watergate affair. Butterfield testified that Nixon had been secretly taping conversations

in the presidential offices. Two days later Cox wrote to the president's lawyer requesting eight tapes of specific conversations relevant to the investigation. On July 23 he received the answer: No.

Immediately thereafter, Cox sought a subpoena from U.S. District Court Judge John Sirica to compel release of the tapes. Within two days the White House invoked the doctrine of executive privilege, arguing that the president was immune from judicial orders enforcing subpoenas. Cox countered the arguments with a carefully drawn brief based on rare precedents. On August 29 Sirica ordered Nixon to release the tapes to him to determine if they were covered by executive privilege. Nixon appealed the order, and on October 12 the U.S. Court of Appeals upheld Sirica's action.

Nixon offered a compromise: Senator John Stennis (Democrat, Mississippi) would be asked to listen to the tapes and verify an edited written version that Nixon would submit to the grand jury and to the Senate committee. In addition, Cox was to make no further attempt to obtain tapes or other notes of presidential conversations. Cox rejected the proposal.

Attorney General Elliot Richardson was ordered by the White House to fire Cox. Having assured the Senate that Cox would be free to pursue the investigation, Richardson resigned rather than do so. Deputy Attorney General William Ruckelshaus was then given the task. He too refused to fire Cox and promptly quit his job in protest (and was simultaneously fired.) Finally, Solicitor General Robert Bork, next in line and appointed acting attorney general, was so ordered. He dismissed Cox. This quick series of events on October 20, 1973 ignited popular criticism and became known as the ''Saturday Night Massacre.''

Cox left Washington, D.C., and returned to Harvard to teach, write, practice law, and continue his public and political activities. At Harvard he served as Williston Professor of Law until 1976, as Carl M. Loeb University Professor from 1976 to 1984, and as a professor emeritus starting in 1984. He was also a visiting professor at Boston University starting in 1985.

In 1980 Cox became chairperson of Common Cause, a nationwide citizens' advocacy group, and held that position until 1992. He was also chairman of the Health Effects Institute starting in 1985. In the 1990s he was a member of the Free TV for Straight Talk Coalition, a nonpartisan group whose members included former CBS anchor Walter Cronkite, Christian Coalition leader Ralph Reed, actor Christopher Reeve, and a number of political figures from both parties, all united in urging that television networks voluntarily give free airtime to Presidential candidates. On the occasion of the 40th anniversary of the American Bar Foundation in 1993, Cox received that organization's Research Award.

Cox's name was often in the news in the 1980s and 1990s, not so much because of his current activities as because of his earlier role as special prosecutor. The decades following Watergate saw increased activity for special prosecutors, most notably Lawrence Walsh in the Iran-Contra hearings during the Reagan and Bush administrations, and Kenneth Starr in the Whitewater investigation of President Clinton. Cox himself wrote an op-ed piece for the *New York Times* on December 12, 1996, in which he criticized what he described as overuse of the independent counsel and special prosecutor activities. He also made recommendations for ''Curbing Special Counsels,'' the title of the article.

An important contributor to the fields of labor law and American justice, Cox authored or coauthored several books: *Cases on Labor Law* (1948, 11th edition 1981), *Law and the National Labor Policy* (1960), *Civil Rights, the Constitution and the Courts* (1967), *The Warren Court* (1968), *The Role of the Supreme Court in American Government* (1976), *Freedom of Expression* (1981), and *The Court and the Constitution* (1987.)

Further Reading

Cox lacks a published biography in book form. Interesting reading on Cox's role in the Watergate affair, with insight into his personality and style, can be found in James Doyle, *Not Above the Law* (1977). Doyle was appointed special assistant for public affairs of the Watergate Special Prosecution Force and worked with Cox. Cox's successor as special prosecutor, Leon Jaworski, has written *The Right and The Power* (1976). Judge John Sirica's side of the Cox activities is found in his book *To Set the Record Straight* (1979). An overall report of the period is found in Bob Woodward and Carl Bernstein, *All the President's Men* (1974). □

Harvey Cox

Harvey Cox (born 1929) was professor of theology at Harvard Divinity School. In the mid-1960s he achieved international prominence because of his book *The Secular City*. After that he was a leading interpreter for the American church of the theological significance of cultural dynamics.

Harvey Cox was born in 1929 and grew up in Malvern, a suburb of Philadelphia, Pennsylvania. His religious background was Baptist, and he described his faith journey not as a steady climb up the ladder of spiritual development, but rather as ''desultory and meandering'' with sometimes ''sickening reversals and absurd contradictions.'' He titled an autobiography *Just As I Am* (1983) after the familiar gospel song, one verse of which he found especially meaningful:

> Just as I am, though tossed about
> With many a conflict, many a doubt,
> Fightings and fears within, without,
> O Lamb of God, I come, I come.
> (Charlotte Elliott)

The metaphor of a faith journey is important to understanding Cox, for his creative theology was done less under the constraints of academia than in response to some exciting places he had been—Gdansk, Berlin, New Delhi, Cuernavaca, Mexico City, Rome, Tehran, Hiroshima—and

experiences he had. Cox did theology by thinking through the implications of living where history was being made, and he spoke of the importance for him of ''participating in history, not just watching it happen on TV.'' He was therefore concerned not so much with supposedly ''eternal'' truths as with truth for today, truth for action, and he suspected that a faith which responded primarily to ideas was more likely to be idolatrous and less likely to be redemptive than one that responded to events and experience.

The summer following his junior year in high school (1946) Cox responded to a call from the United Nations Relief and Rehabilitation Administration for volunteers to help ship cattle to Europe to replace the herds that had been devastated by war. His boat went to Gdansk, Poland. After completing his academic degrees—University of Pennsylvania (B.A.), Yale (B.D.), and Harvard (Ph.D.)—and following two brief terms as a college chaplain, first at Oberlin College and then at Temple University, Cox spent a year (1962-1963) in Berlin as an ecumenical fraternal worker. Having experienced this nexus of East-West tension, Cox returned to the United States and joined the civil rights struggle. He was in prison in Williamstown, North Carolina, when installed (in absentia) as assistant professor of theology and culture at Andover Newton Theology School in Boston.

Shortly thereafter Cox published *The Secular City* (1965), the cover adding ''a celebration of its liberties and an invitation to its discipline'' but formally subtitled ''Secularization and Urbanization in Theological Perspective.'' Written in a popular style, it became an international best-seller (translated into 11 languages) and led to his appointment at Harvard. In that book Cox argued that secularization is itself a result of biblical faith and that secularization sets the agenda which gives meaning to the church's mission. The biblical commandment ''no other gods'' led historically to the ''disenchantment'' of nature and the relativization of politics and values. Therefore (following Bonhoeffer), the church must learn to ''speak in a secular fashion of God,'' as the liberating power operative in nature and history that is discerned through the model of the Exodus.

In his second major book, *The Feast of Fools* (1969), described by Cox as ''my favorite'' and ''intended as a companion piece,'' he explored the very different topics of festivity and fantasy, proposing that in addition to ''world-changers'' there is a need for ''life-celebrators.'' Indeed, a world experiencing re-creation needs the festivity appropriate to the achievements of the past *and* the fantasy which, through myth and ritual, celebrates a world not yet arrived.

The Seduction of the Spirit (1973) begins as autobiography but develops as an analysis of the way individuals and institutions manipulate healthy religious instincts for purposes of selfish control and domination. *Turning East* (1977) is a critical but appreciative examination of Asian religion—especially Buddhism.

In *Religion in the Secular City* (1984) Cox suggested that mainline modern theology was written chiefly in response to intellectual critics of religion, to academics, to the supposedly ''modern mind.'' He then evaluated the criticism of fundamentalist theology (the religious right) that modern theology is too accommodating to the intellectual establishment and the criticism of liberation theology (the religious left) that modern theology is too accommodating to the economic and political establishment. Seeking a constructive synthesis, Cox proposed that the theology of the future should be done not in dialogue with the cultural despisers of religion but instead with the despised—especially the poor. He found particularly inspirational the ''base communities'' that developed in association with liberation theology in Latin America. They understood the importance of ''popular piety,'' so misunderstood and despised by modern theology. But in addition to myth, ritual, and popular devotion, it was necessary to come to grips with global religious pluralism. This set the agenda for a theology that could move beyond the secular city.

Cox continued to write about different religions and Christian denominations. In 1988 he wrote *Many Mansions: A Christian's Encounter with Other Faiths,* as well as *The Silencing of Leonardo Boff: The Vatican and the Future of World Christianity*. In 1996 he published *Fire From Heaven: The Rise of Pentecostal Spirituality*. The topic of Pentecostalism interested Cox, and in a 1997 book review in *World Policy Journal* he wrote, ''If the market revolution is dramatically altering the world's economic landscape, the Pentecostal revolution is altering its spiritual topography just as radically.''

Beginning in 1965, Cox taught at Harvard, first as an Associate Professor from 1965 to 1970, and then as a Victor Thomas Professor of Divinity from 1970 into the 1990s.

Further Reading

The Secular City Debate, edited by Daniel Callahan (1966), provided a wide range of critical response to Cox's first important work. ''Symposium on Religion in the Secular City,'' in *Christianity and Crisis* (February 20, 1984), has contributions from Douglas Sturm, Rosemary Reuther, Will Campbell, Cornel West, and Robert Imbelli evaluating Cox's reflections upon returning to the secular city 20 years later. □

Tench Coxe

American political economist and businessman Tench Coxe (1755-1824) vigorously defended the development of a balanced national economy in which agriculture, manufacturing, and commerce would all contribute to the general prosperity of the country.

Tench Coxe was born in Philadelphia on May 22, 1755. His father, a respected merchant, was active in local politics. At the age of 16 Tench entered the College of Philadelphia (now the University of Pennsylvania) to study law. He was more interested in business than law, however, and when he came of age, he became a partner in his father's firm.

Coxe faced a dilemma during the American Revolution, as did many other established merchants. When the British invaded Philadelphia, he decided to remain neutral rather than declare his support for the Colonies. Some of his critics have claimed that Coxe was actually a royalist sympathizer and that he joined Gen. William Howe's army against the patriots. Considering his later career, however, this seems doubtful. More likely, the decision was based on economic rather than political motives. After the British withdrew from Philadelphia, his name was listed among those persons accused of treason. But the charges were dropped when no one appeared against him.

Following the Treaty of Paris (1783), Coxe turned his attentions to economic and social problems facing the new nation. In addition to serving on several local committees which attempted to restore order to both state and interstate commercial relations, he was a delegate to the Annapolis Convention (1786) and served briefly in the Continental Congress (1788). He also worked for banking reforms and served as secretary for an organization that promoted the abolition of slavery and relief for free Negroes held in bondage unlawfully.

Coxe began to consider national politics seriously after 1787. Although not a delegate to the Constitutional Convention, he worked enthusiastically for the adoption of the Constitution. He believed the new government would create a sound basis for establishing a national economy and would facilitate orderly economic growth. In 1790 he was appointed assistant to the treasurer, Alexander Hamilton. He supported assumption of state debts, full payment of the national debt, and creation of a national bank. His most influential contributions were made in Hamilton's *Report on Manufactures*. In 1792 he became commissioner of revenue. Although Coxe split with the Federalist party, he remained active in the government until 1797, when he was removed from office by John Adams. Having supported Thomas Jefferson in the election of 1800, he was appointed purveyor of public supplies and held this position until 1812.

Coxe played an important role in the development of American manufacturing. Called by some the father of the American cotton industry, he urged large-scale cultivation of cotton and in 1786 unsuccessfully attempted to import copies of Richard Arkwright's cotton-processing machinery. He died in Philadephia in 1824.

Further Reading

Harold Hutcheson, *Tench Coxe: A Study in American Economic Development* (1938), is a thorough study of Coxe's economic philosophy. For Coxe's views on cotton production see George S. White, *Memoir of Samuel Slater: The Father of American Manufactures* (1836).

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Jacob Sechler Coxey

The American reformer and eccentric Jacob Sechler Coxey (1854-1951) was a well-to-do businessman who, distressed by the economic depression of the 1890s and impelled by the era's reform ideas, led a march of unemployed workers to Washington, D.C., in 1894.

Born in Selinsgrove, Pa., on April 16, 1854, Jacob Coxey quit school at 15 and went to work in the rolling mills of Danville. Ten years later he was an operator of a stationary engine. He briefly ran a scrap iron business, then moved to Massillon, Ohio, and in 1881 purchased a sandstone quarry supplying steel and glass factories. Business prospered and Coxey expanded his interests into agricultural holdings. By 1894 he was the wealthiest man in Massillon, his reputed fortune $200,000.

Like many men of his time, Coxey was interested in reform, especially in currency questions. He had been a Greenback Democrat and a member of the Greenback party. He was an unsuccessful candidate for the Ohio Senate in 1885. By the 1890s he was a Populist. In 1894, when he burst into national prominence, Coxey was 40 years old, of medium height, had a neatly trimmed mustache, and presented the general appearance of a prosperous, conservative citizen of the middle class. He was no outstanding

orator but impressed people with his simple earnestness and sincerity.

This was the age of the ''tramp problem''—tens of thousands of unemployed men on the road in search of work. Along with a colorful colleague, Carl Browne, Coxey conceived the idea of a march on Washington by a ''Commonweal of Christ'' to dramatize the plight of the country's unemployed. The object was to pressure Congress to adopt Coxey's two pet schemes, designed to relieve the distress of the unemployed while waging war on the interest-based wealth he despised. His Good Roads Bill called for the issuance of $500,000,000 to be expended on the construction of rural roads for wages of $1.50 for an 8-hour day. His Bond Bill authorized the Federal government to purchase bonds from local governments with fiat money, which the latter would use to employ men in constructing various public works, again paying Coxey's minimum wage.

The marchers left Massillon in late March 1894, traveled on foot about 15 miles a day through bad weather, and arrived in Washington on May 1. Coxey had predicted he would arrive with 100,000 men, but his band never numbered more than 300 on the road and his following in Washington was about 1000. (Other ''armies'' patterned after Coxey's sometimes numbered 2000.) The expedition ended in fiasco with Coxey and Browne arrested and sentenced to 20 days in jail for walking on the grass.

Coxey stuck to his ideas. He testified in Washington several times (including as late as 1946) and ran for innumerable offices for almost every political party. He was Republican mayor of Massillon (1931-1934). In 1932 he received 7,000 votes as the presidential nominee of his Farmer-Labor party. In 1944 he delivered the speech on the Capitol steps in Washington that he had begun exactly 50 years earlier. He died in Massillon on Jan. 14, 1951.

Coxey was an eccentric, but much of the substance of his 1894 proposals was subsequently adopted in government measures. The ideas which he propagandized were in the air during the 1890s. Coxey's contribution was to synthesize and promote them in a coherent program.

Further Reading

The lack of a recent comprehensive study of Coxey must be attributed to the excellence of the standard work on the subject: Donald L. McMurry, *Coxey's Army: A Study of the Industrial Army Movement of 1894* (1929; rev. ed. 1968). The revised edition contains an excellent introduction by John D. Hicks that traces Coxey's career after the publication of McMurry's book. See also John D. Hicks, *The Populist Revolt* (1931). □

Antoine Coysevox

The work of the French sculptor Antoine Coysevox (1640-1720) reflected a shift in official French taste from the relatively severe classicism of the 1660s and 1670s to the more expressive and Italianate baroque style and foreshadowed the rococo.

Antoine Coysevox was born in Lyons on Sept. 29, 1640. He studied at the Royal Academy in Paris (1657-1663). By the late 1670s he was employed at Versailles with many other sculptors engaged in the task of creating fountains and statues for the vast gardens. The artists working on this project were required to conform to the demand by the Royal Academy for a restrained, classical version of the baroque style. Although Coysevox never visited Italy, his personal taste tended to the more fluid, dramatic Italian baroque, and the garden sculpture he executed in the French classical manner is generally dull and uninspired.

During the 1680s the classicism which had dominated the Royal Academy became less constricting, and by the 1690s Louis XIV was himself inclined toward a more specifically Italian baroque style. These developments freed Coysevox's expressive talent, and he gradually began to overshadow François Girardon, his most important rival and the sculptor whose work most clearly reflected the earlier French taste for baroque classicism.

A brilliant example of Coysevox's fully developed personal style is the great stucco relief sculpture (1683-1685) of Louis XIV, which he executed for the Salon de la Guerre (Hall of War) at Versailles. In keeping with the name of this magnificently pompous reception room, Coysevox's relief presents the King on horseback as a conquering emperor riding victoriously over his fallen enemies. The bursting composition, the dramatic use of space, the boldly vigorous high relief, and the lively surface of this work are stylistic characteristics which constitute a break with French classicism.

Coysevox executed over 200 pieces of sculpture, including garden statues, religious works, portrait busts, reliefs, and tombs. His important tomb for Cardinal Mazarin (1689-1693; now in the Louvre, Paris) is surrounded by three richly draped bronze female figures personifying virtues and depicts Mazarin, in marble, kneeling on top of the tomb; the cardinal's gesture is lively and vibrant, and the long train of his vestment flows behind him in dramatic twists and folds and overlaps the edges of the tomb.

Coysevox's later works reveal marked tendencies toward the rococo, the light, delicate, intimate style which was to dominate the arts during the first half of the 18th century. These tendencies are especially to be seen in Coysevox's late portrait busts and in works such as the *Duchesse de Bourgogne as Diana* (1710) at Versailles. The duchess is shown as a lighthearted goddess of the hunt, her pose animated, her draperies gently agitated by her movement; the composition is pierced with space, and the surface presents a refined contrast of delicate textures. Coysevox died in Paris on Oct. 10, 1720.

Further Reading

The most important works on Coysevox are in French and include Georges Keller-Dorian, *Antoine Coysevox* (2 vols.,

1920), and Luc Benoist, *Coysevox* (1930). For a brief but thorough and excellent analysis of Coysevox's place in 17th-century French art see Sir Anthony Blunt, *Art and Architecture in France, 1500-1700* (1953; rev. ed. 1957). □

George Crabbe

The English poet George Crabbe (1754-1832) is noted for his unsentimental realism in portraying people and events and his precision in describing visible nature.

George Crabbe was born on Dec. 24, 1754, in Aldeburgh, a poor fishing village in Suffolk. His father, part owner of a fishing boat and a customs master, had had some education. Therefore when George proved to have no promise as a seaman, his father sent him to schools at Bungay and Stow Market.

In 1768 Crabbe was apprenticed to a surgeon. But this master taught him little, and in 1771 he changed masters and moved to Woodbridge. There he met his future wife, Sarah Elmy, who accepted his proposal and had the faith and patience not only to wait for Crabbe but to encourage his verse writing.

In 1772 Crabbe had his first literary success; his poem on hope won a prize offered by *Wheble's Lady's Magazine*. Two years later his ''Inebriety'' was published. During the next years he completed his apprenticeship, studied midwifery in London, and attempted to practice in Aldeburgh. Then, in April 1780, Crabbe borrowed £5 and set off for London to try his literary fortunes. A poem, ''The Candidate,'' was accepted, but the publisher's bankruptcy deprived Crabbe of any possible profit. In March 1781 he appealed in desperation to Edmund Burke, who recognized the merits of the man and his poems.

With Burke's aid Crabbe published three long poems: *The Library* (1781), *The Village* (1782), and *The Newspaper* (1785). *The Village* was much the best, the first example of Crabbe's special talent for telling with literal and compelling truth the often sordid stories of rural and village folk. In 1781 Crabbe took orders, and the following year he became the Duke of Rutland's chaplain.

In December 1783 Crabbe was at last able to marry. Although the duke died in 1787, Crabbe's life continued to be marked by happy domesticity and moderate advancement as a clergyman. A second period of publication, with much critical and some popular success, produced *The Parish Register* (1807), *The Borough* (1810), and *Tales in Verse* (1812), all in the vein of *The Village*. In 1813 his wife died, and in 1814 Crabbe moved to his last home and parish, in Trowbridge, Wiltshire. *Tales of the Hall,* his last volume of poems, was published in 1817. Crabbe died on Feb. 3, 1832, in Trowbridge.

Further Reading

The first and fullest life of Crabbe is by his son, George Crabbe, Jr., *The Life of the Rev. George Crabbe, LLB* (1834). The best bibliography is in Frederick Clark's translation of René L. Huchon, *George Crabbe and His Times* (1907). Other critical studies are those of Robert L. Chamberlain, *George Crabbe* (1965), intended for general readers, and Oliver F. Sigworth, *Nature's Sternest Painter: Five Essays on the Poetry of George Crabbe* (1965), intended for specialists. A good brief critical biography is Thomas E. Kebbel, *Life of George Crabbe* (1888), in the ''Great Writers'' series.

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Edward Gordon Craig

Edward Gordon Craig (1872-1966) was an important actor, designer, director, and theoretician of the early 20th century European stage.

Edward Gordon Craig was born in 1872. He was the son of Edward Godwin, an architect who also did stage designs, and Ellen Terry, one of the most revered actresses of the English stage. Craig's own stage career began at the age of 12 when he appeared as a gardener's boy with his mother at Henry Irving's Lyceum Theatre. At 17 he was accepted into the Irving company, and for the next ten years Craig's primary interest was in acting.

Despite Craig's successes as an actor, he ended that career at the age of 25. Part of the reason for this early retirement was Craig's belief that his idol, Henry Irving, personified the best in acting and that he, Craig, could contribute nothing more to the stage than a copy of Irving's style. From his mentor Craig had learned valuable theater lessons such as strict discipline in rehearsal; thorough rehearsal for a production including the actors, the lighting, and the technical elements; and attention to detail. Although these things seem standard today, they were innovations to early 20th-century theater.

Another reason that Craig left acting was his distaste for realism—the imitation of life—which was the predominant style of the period. As early as 1893 Craig had begun to experiment with music and woodcuts retaining only dominant forms and masses. He believed that art was not an imitation of life but rather an expression of the inexpressible.

Surprisingly, Craig's first work as a director, *No Trifling with Love* (1893), at the Uxbridge Town Hall, was executed in the style of historical realism. However, by 1899 he had developed his own form of theater which he displayed in his first major work, a production of *Dido and Aeneas*. This innovative production took eight months of rehearsal, included a cast of 80, introduced totally new lighting techniques, and completely broke from the realistic tradition. Designed, directed, and choreographed by Craig, the production evoked atmosphere and emotion rather than simply revealing time and place.

In Craig's next production, *The Masque of Love* (1901), he continued to develop his style, using three large cloths as the basis of the entire set and sacks stitched together for the costumes—again simplicity and mass created the entire illusion.

Edward Gordon Craig's practical work was not extensive, yet it helped to revolutionize the theater's growth in this century. In 1902 he directed and designed Handel's *Acis and Galatea;* in 1903 he presented *Bethlehem* and two productions which his mother acted in and produced, *The Vikings* and *Much Ado about Nothing*.

For several years Craig collaborated with other theater innovators, including Otto Brahm, Max Reinhardt, and Eleanora Duse. One of his most famous projects was a coproduction with Stanislavsky (perhaps the most influential theater director/actor of the 20th century) of *Hamlet* (1912). This production, known primarily for its revolutionary setting of large moving panels, perhaps reveals the reasons that Craig left the practical theater world.

Aside from his difficulties with personality conflicts (Craig was known as an eccentric), his ideas were far ahead of his time. He believed in the director as the ultimate creator, one who must initiate all ideas and bring unity to a production. He created the idea of the actor as ''ubermarionette,'' whose movement was not psychologically motivated or naturalistic, but rather symbolic. The actor should be like a mask for the audience to interpret. Finally, he introduced a new stagecraft—one based on the magic of imagination rather than on everyday details.

If Craig's actual work was limited, and sometimes impractical because of technical limitations, his writing was prolific. In 1898 he launched the theater journal *The Page;* in 1908 *The Mask* (until 1929); and from 1918 to 1919 he wrote *The Marionette*. He also published *The Art of the Theatre* (1905), *On the Art of the Stage, Towards a New Theatre, Scene, The Theatre Advancing,* and *Books and Theatres,* as well as biographies of Henry Irving and his mother.

Craig's work in the theater and his writings have influenced many of the 20th century's innovators, including Stanislavsky, Meyerhold, and Brecht. He continued to be a source of inspiration for many years—many of the ideas that he developed in the early part of the 20th century were not realized on the stage until the 1980s. Edward Gordon Craig died at the age of 94 in 1966.

Further Reading

The most important and inclusive of Craig's own works are *On the Art of the Theatre* (1911) and *Index to the Story of My Days* (1957). For thorough examinations of Craig's life and his work, including illustrations, see Denis Bablet's *Edward Gordon Craig* (1981); Edward Craig, *Gordon Craig: The Story of His Life* (1968); J. Michael Walton, *Craig on Theatre* (1983), which includes selections from Craig's writings; and Laurence Senelick, *Gordon Craig's Moscow Hamlet: A Reconstruction* (1982).

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Lucas Cranach the Elder

The German painter, engraver, and designer of woodcuts Lucas Cranach the Elder (1472-1553) is best known for the delightfully mannered style he practiced as court painter to the electors of Saxony.

Lucas Cranach the Elder was born at Kronach, Franconia. He was apparently trained by his father, Hans, a painter, and from 1495 to 1498 undertook work at Kronach for Coburg and Gotha. There is evidence

that Cranach resided in Vienna between about 1500 and 1504. In 1504 he married Barbara Brengbier of Gotha; they had three daughters and two sons, Hans (died 1537) and Lucas the Younger (1515-1586), both of whom were painters.

In 1505 Cranach established residence at Wittenberg, where he was court painter to three successive electors: Frederick the Wise, John the Constant, and John Frederick the Magnanimous. Cranach was a prosperous and respected citizen. He owned several houses and land, held the office of councilor, and was a burgomaster. He also worked for other princely patrons and was a follower and lifelong friend of Martin Luther.

In 1550 Cranach followed John Frederick the Magnanimous to Augsburg, where the elector was in exile, and in 1552 accompanied him to Weimar. Cranach died in Weimar on Oct. 16, 1553.

Early Works

Cranach's earliest known works belong to the period of his Vienna residence and are strongly expressive in style, with figures and landscape dramatically united in movement; an interest in picturesque landscape manifests itself, anticipating tendencies peculiar to the so called Danube school. Characteristic examples are *St. Jerome in Penitence* (1502), the half-length portraits of Dr. Johannes Cuspinian and his wife Anna (ca. 1502-1503), and the *Crucifixion* in Munich (1503). In the composition of the *Crucifixion* Cranach broke sharply with iconographic tradition and employed bold foreshortening and other spatial devices that reflect a knowledge of the art of Michael Pacher and, through it, of Andrea Mantegna. In Cranach's first signed painting, *Rest on the Flight into Egypt* (1504), the spirit is idyllic and the actions of the figures are lively.

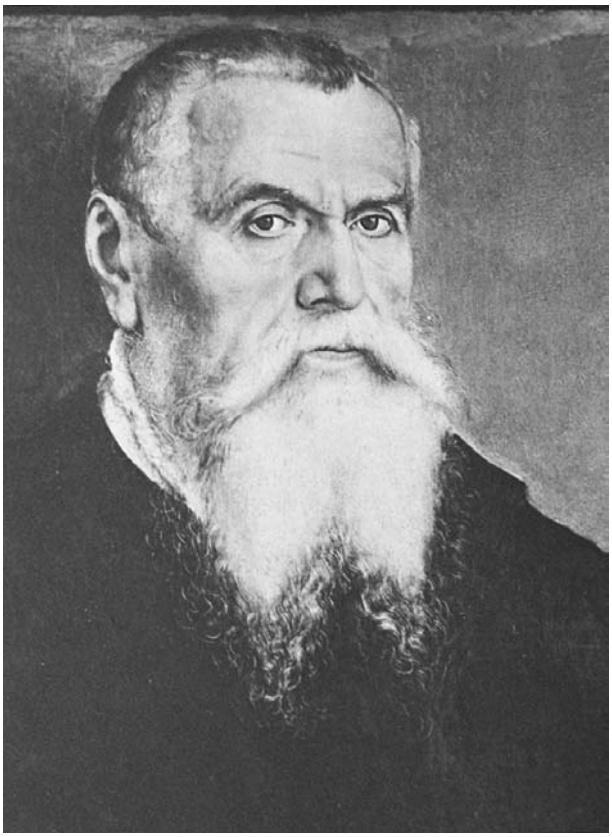

Change in Style

Cranach's work became less emotional after he moved to Wittenberg in 1505, although the change was slower in the woodcuts than in the paintings. His woodcuts were technically inspired by Albrecht Dürer's but less finely cut and less clearly organized. In Cranach's woodcuts a dramatic emphasis prevailed, and a preference for tone led, by 1509, to the use of the chiaroscuro technique, as in the *St. Christopher* of 1506, reused or recut and printed with a color block in 1509. The change in style in the paintings may be seen in the *Martyrdom of St. Catherine* in Dresden (1506), in which the emphatic rendering of the garment patterns, the falling tongues of fire, and the crowding of the figures result in a loss of compositional unity and spatial clarity; and in the *Holy Kinship Altarpiece* (1509), painted soon after Cranach's trip to the Netherlands, in which Flemish influence accounts for the general disposition and costumes of the figures.

Thereafter Cranach's painting was increasingly distinguished by minimal modeling, stress on linear detail, clean contours, and, in the portraits and most pictures of one or two figures, unmodeled backgrounds. This may be observed in works of such diverse subject matter as the *Madonna and Child* in Breslau (ca. 1510), the model for many variants to issue from his workshop; *Cardinal Albrecht of Brandenburg as St. Jerome in His Study* (1525), based on Dürer's engraving *St. Jerome in His Study;* the *Judgment of Paris* (1530) and *Venus* (1532), in which the subjects are classical but the interpretation is pervaded by a naive charm due in large part to Cranach's curvaceous, gently erotic female nudes; the full-length portraits of Duke Henry the Pious and his wife Catherine (1514); the *Fountain of Youth* (1546); and Reformation pictures like the *Fall and Salvation* (1529) and *Christ Blessing the Little Children* (1538). Cranach also painted hunting scenes for the lodges of his princely patrons.

Cranach's drawings include eight pages of marginal illustrations for the Prayer Book of Maximilian (1515) and magnificent animal and portrait studies, like the head of Martin Luther's father (ca. 1527). His best-known engraving is the *Penance of St. John Chrysostom* (1509).

Further Reading

A good summary of Cranach's life and art, with reproductions of his most characteristic work, is in Eberhard Ruhmer, *Cranach,* translated from the German by Joan Spencer (1963). For Cranach's drawings see Jakob Rosenberg, *Die Zeichnungen Lucas Cranach d. A.* (1960); and for the prints see F. W. H. Hollstein, *German Engravings, Etchings and Woodcuts, ca. 1400-1700,* vol. 6 (1954).

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Prudence Crandall

American educator Prudence Crandall (1803-1890) made one of the early experiments in providing educational facilities for African American girls.

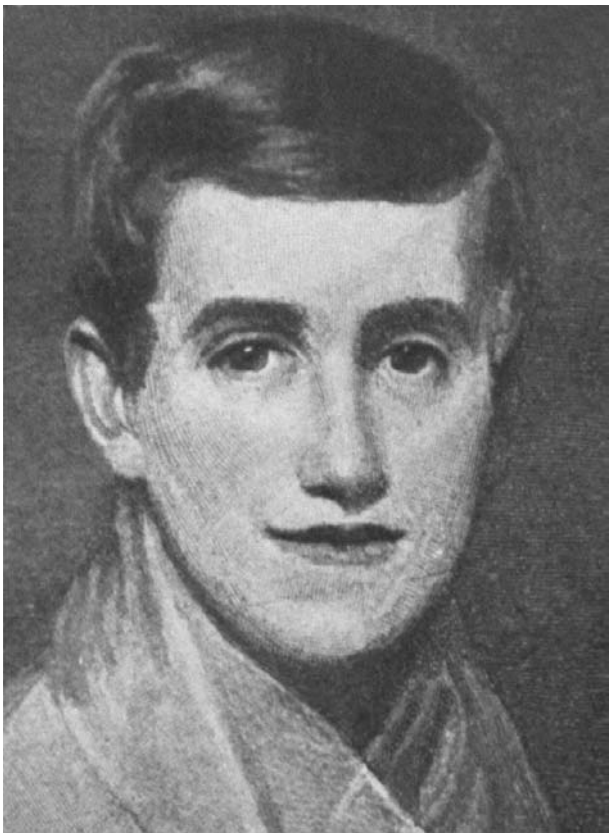

Prudence Crandall was born on Sept. 3, 1803, in Hopkinton, R.I., to a Quaker family. Her father moved to a farm at Canterbury, Conn., in 1813. She attended the Friends' Boarding School at Providence, R.I., and later taught in a school for girls at Plainfield, Conn. In 1831 she returned to Canterbury to run the newly established Canterbury Female Boarding School. When Sarah Harris, daughter of a free African American farmer in the vicinity, asked to be admitted to the school in order to prepare for teaching other African Americans, she was accepted. Immediately, the townspeople objected and pressured to have Harris dismissed.

Crandall was familiar with the abolitionist movement and had read William Lloyd Garrison's *Liberator*. Faced with the town's resolutions of disapproval, she met with abolitionists in Boston, Providence, and New York to enlist support for the transformation of the Canterbury school into a school for African American girls. The *Liberator* advertised for new pupils. In February 1833 the white pupils were dismissed, and by April, 20 African American girls took up studies. A trade boycott and other harassments of the school ensued. Warnings, threats, and acts of violence against the school replaced disapproving town-meeting resolutions.

Abolitionists came to Crandall's defense, using the issue as a stand against opposition to furthering the education of freed African Americans. Despite attacks the school continued operation. On May 24, 1833, the Connecticut Legislature passed a law prohibiting such a school with African Americans from outside the state unless it had the town's permission, and under this law Crandall was arrested in July. She was placed in the county jail for one night and then released under bond.

A prominent abolitionist, Arthur Tappan of New York, provided money to hire the ablest lawyers to defend the Quaker school teacher at her trial, which opened at the Windham County Court on Aug. 23, 1833. The case centered on the constitutionality of the Connecticut law regarding the education of African Americans. The defense held that African Americans were citizens in other states, were so therefore in Connecticut, and could not be deprived of their rights under the Federal Constitution. The prosecution denied that freed African Americans were citizens. The county court jury failed to reach a decision. Although a new trial in Superior Court decided against the school, when the decision reached the Supreme Court of Errors on appeal, the case was dismissed for lack of evidence.

The judicial process had not stopped the operation of the Canterbury school, but the townspeople's violence against it increased and finally closed it on Sept. 10, 1834. Crandall had married a Baptist preacher, Calvin Philleo, on Sept. 4, 1834. He took her to Ithaca, N.Y., and from there they went to Illinois and finally to Elk Falls, Kans., where she lived until her death on Jan. 28, 1890. In 1886 the Connecticut Legislature had voted her an annual pension of $400.

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Hart Crane

Hart Crane (1899-1932) was an American poet in the mystical tradition who attempted, through the visionary affirmations of his richly imagistic, metaphysically intense poetry, to counter the naturalistic despair of the 1920s.

Hart Crane was born on July 21, 1899, in Garrettsville, Ohio, the son of the successful Cleveland manufacture of ''Crane's Chocolates,'' and was raised in Cleveland. He violently repudiated the business values of his father and attached himself to his more cultivated mother. Crane's life was permeated with severe psychic disturbances perhaps originating in this nearly classic Oedipal situation; he eventually became an avowed homosexual and a severe alcoholic.

Apprentice Poet

In 1916 Crane went to New York, where he held odd jobs to support himself while writing poetry. Later he worked in several midwestern cities before returning to New York in the early 1920s to align himself with the literary avant-grade. Immersing himself in the study of his American literary ancestors, particularly Herman Melville, Walt Whitman, and Emily Dickinson, Crane also managed to become familiar with the experimental verse being published in the ''little magazines'' of the period and to read the latest works of T. S. Eliot and Ezra Pound.

From 1925 until the end of his life Crane received financial assistance from the New York banker and art patron Otto Kahn. Thus he was able to prepare for publication his first volume of poetry, *White Buildings* (1926).

Earlier, in 1922, a reading of the *Tertium Organum,* written by the Russian mystic P. D. Ouspensky, had affected Crane profoundly, for it provided what seemed a cogent defense of Crane's own belief in the validity of mystical knowledge based on ecstasy and direct illumination. Ouspensky used Whitman as the chief example of a modern man possessed of mystic awareness, further enhancing Crane's interest in Whitman's poetry. This interest eventually resulted in Crane's most ambitious project, *The Bridge* (1930), a series of closely related long poems (inspired by Whitman's example) on the transcendent meaning of the United States, in which the Brooklyn Bridge symbolized the spiritual evolution of civilization. Crane attempted to build a metaphysical ''bridge'' between the individual and the race, the temporal and the eternal, and the physical and the transcendent.

The tortuous spiritual affirmations of Crane's poetry, with its illumination and exaltation, represented the positive side of an intense lifelong struggle against despair and self-disgust. On April 26, 1932, after a year in Mexico on a Guggenheim fellowship, Crane committed suicide by leaping into the Gulf of Mexico from the ship that was returning him to the United States. Thus the poet united himself with the sea that had so often served him as symbol of both the universal creative life-force and the threat of annihilation.

Analysis of the Writings

Allen Tate's foreword to his friend's first volume, *White Buildings,* remains perhaps the best brief introduction to Crane's difficult and intense poetic vision. Tate wrote: ''The poetry of Hart Crane is ambitious . . . . It is an American poetry. Crane's themes are abstractly, metaphysically conceived, but they are definitely confined to an experience of the American scene. . . . Crane's poems are a fresh vision of the world, so intensely personalized in a new creative language that only the strictest and most unprepossessed effort of attention can take it in. . . . Melville and Whitman are his avowed masters. In his sea poems . . . there is something of Melville's intense, transcendental brooding on the mystery of the 'high interiors of the sea.' . . . Crane's poetry is a concentration of certain phases of the Whitman substance, the fragments of the myth.''

The best of *White Buildings,* ''Repose of Rivers'' and most of the ''Voyages,'' are conceivably the greatest mystical poems in America since early Whitman.

Crane's ''General Aims and Theories'' (1926) is a rather tortured attempt to explain the terms of his mystical ''way up'' toward illumination and discovery through the creative adventure of art: ''It is my hope to go through the combined materials of the poem, using our 'real' world somewhat as a spring-board . . . Its evocation will not be toward decoration or amusement, but rather toward a state of consciousness, an 'innocence' (Blake) or absolute beauty. In this condition there may be discoverable under new forms certain spiritual illuminations, shining with a morality essentialized from experience directly, and not from previous precepts or preconceptions. It is as though a poem gave the reader as he left it a single, *new word,* never before spoken and impossible to actually enunciate. . .'' [Crane's italics].

But the best illustrations of Crane's poetic aims are found in the poetry itself. These poems are notoriously difficult to paraphrase, precisely because, when Crane is most successful, the mystical experience ''described'' in the po-

etry is actually simulated for the reader in the actual reading of the poem itself. In ''At Melville's Tomb'' Crane moves toward the achievement of religious illuminations by what he termed the ''logic of metaphor.'' Often, as in ''The Broken Tower,'' a late poem, the avenue to mystic vision is paved with erotic images similar to those employed by Whitman.

Although ''The Proem'' to *The Bridge* is surely one of Crane's greatest achievements, the work as a whole is disappointing in comparison with the best of *White Buildings*. Attempting no less than an esthetic distillation of the ''Myth of America'' while plunging ever deeper into personal despair and doubt, psychic disturbance, and alcoholism, Crane was unable to realize his enormous intentions.

The intent of the book, which grew out of Crane's devotion to Whitman and his desire to refute the spiritual desolation of Eliot's *Waste Land,* was to provide a defense of mystical experience in the age of modern science. Ouspensky's scientifically learned book had provided Crane with an invaluable weapon in the struggle, but the indispensable ally was Whitman. At the center of *The Bridge* is the poem ''Cape Hatteras,'' which Crane himself described as ''a kind of ode to Whitman.'' Within it, Crane echoes several of Whitman's works. For both poets, science and technology do not destroy faith based on mystical awareness but enlarge and promote it.

The Achievement

But it was in ''The Proem'' that Crane had fully repaid his debt to Whitman. Affirmation and denial, dream and fact, in their paradoxical fusion and conflict, manage to incorporate both Whitman's vision and the materialistic temper of the 1920s that seemed to invalidate that vision. The parabolic curve of the actual bridge, which never closes in on itself, suggests the ''inviolate curve'' of the perfect circle of infinity and the upward movement of the spirit, while at the same time seeming to tend toward the finite closing of the arc in the intensely real steel girders of the span. The final line of the poem resolves its profound ambiguity in a plea for illumination which will ''of the curveship lend a myth to God.''

But Crane's attempt to demonstrate the possibility of spiritual experience in the modern wasteland through the creation of an ''intrinsic,'' ''secular'' myth exacted a severe toll on the poet's already-strained psychological resources. Unable to trust completely in mystic intuitions derived largely secondhand from Whitman, and unsure of the validity of the supporting metaphysics supplied by Ouspensky but not fully corroborated in his own speculations, the poet sustained his fragile equilibrium mainly by strength of will. The excesses of Crane's personal life were probably as much the result of his tortured consciousness as of any purely clinical disorder. The failure of *The Bridge* to live up to its universal implications represented a collapse of will rather than a failure of the poet's art. The times were out of joint for the fulfillment of Crane's quest for transcendent certainty.

Although Crane published only two volumes of poetry in his brief career, he is regarded as one of the five or six greatest American poets of the 20th century. (Crane's *Complete Poems* and *Selected Letters and Prose* were published in New York in 1966.)

Further Reading

The Letters of Hart Crane, 1916-1932, edited by Brom Weber (1952), is an invaluable source for the turbulent events of Crane's life. There are two excellent biographies of Crane: Philip Horton, *Hart Crane: The Life of an American Poet* (1937), and John Unterecker, *Voyager: A Life of Hart Crane* (1969), which introduces previously unpublished material. See also Brom Weber, *Hart Crane: A Biographical and Critical Study* (1948). A standard critical work is R. W. B. Lewis, *The Poetry of Hart Crane: A Critical Study* (1967).

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Stephen Crane

Stephen Crane (1871-1900), an American fiction writer and poet, was also a newspaper reporter. His novel ''The Red Badge of Courage'' stands high among the world's books depicting warfare.

After the Civil War, William Dean Howells, Henry James, and others established realism as the standard mode of American fiction. In the 1890s younger writers tried to enlarge the territory of realism with impressionist, symbolist, and even new romantic approaches. Of these pioneers, Stephen Crane was the most influential.

Crane was born on Nov. 1, 1871, the fourteenth and last child of Mary Helen Crane and the Reverend Doctor Jonathan Townley Crane, presiding elder of the Newark, N.J., district of the Methodist Church. A frail child, Stephen moved with his family from one parsonage to another during his first 8 years. In 1880, with the death of his father, his mother moved her family to Asbury Park, N.J. Stephen was exposed early to writing as a career: his mother wrote on religious topics and lectured for the Women's Christian Temperance Union, and his brother Townley worked as a newspaper reporter.

In 1888 Crane entered military school, where he made an impressive record on the drill field and the baseball diamond but not in the classroom. Without graduating he went to Lafayette College, then to Syracuse University. He flunked out, but whatever his academic record, his time had not been wasted: in his fraternity house Crane, aged 20, had

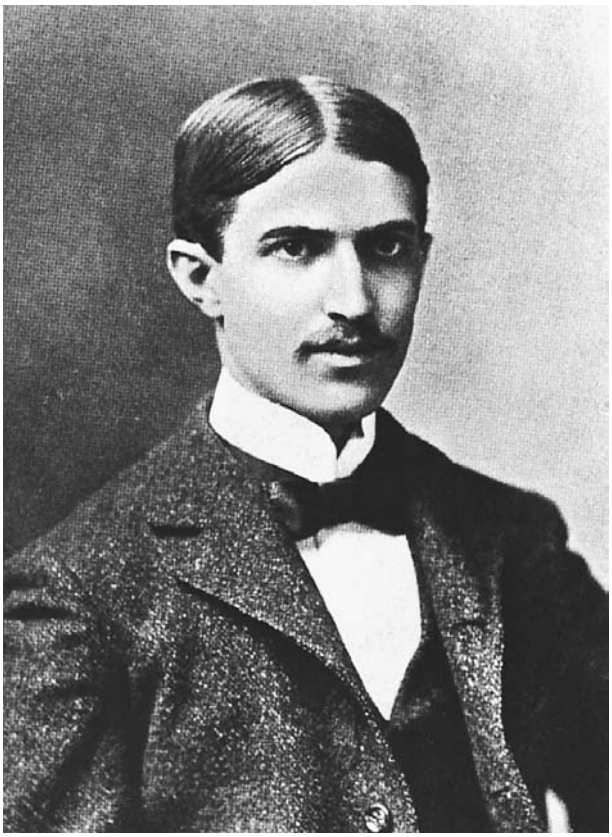

written the first draft of *Maggie: A Girl of the Streets*. Returning to Asbury Park as a reporter under his brother for the *New York Tribune,* Crane attended Hamlin Garland's lectures on the realistic writers. Garland was interested in the young writer, read his manuscripts, and guided his reading.

In 1891 Crane's mother died. Crane spent much of the next year in Sullivan County, N.Y., where another brother practiced law. Five ''Sullivan County Sketches'' were published in the *Tribune* and *Cosmopolitan* (his first magazine appearance). He went frequently to New York City, haunting the Bowery in search of experience and literary material. When he returned to Asbury Park, he lost his job on the *Tribune* (and his brother's too) by writing an accurate description of a labor parade that undermined his Republican publisher's standing in an election campaign. This year also brought unhappy endings to two romances.

Career as Novelist

In autumn 1892 Crane moved to New York City. By spring he submitted a second version of *Maggie* to a family friend, Richard Gilder, editor of the *Century*. Gilder tried to explain his rejection of the manuscript, but Crane interrupted bluntly, ''You mean that the story's too honest?'' Honest the story is, and blunt and brutal. It shows Maggie as a simple, ignorant girl bullied by her drunken mother, delivered to a seducer by her brother, driven by the seducer into prostitution and, finally, to suicide. In approach the novel is akin to the ''veritism'' of Garland and the realism of Howells, but it differs stylistically in its ironic tone, striking imagery (especially color imagery), and its compression. ''Impressionism'' is the term often applied to the very personal style Crane was developing. Convinced that no publisher would dare touch his ''shocking'' novel, Crane printed it at his own expense, using the pseudonym Johnston Smith. The book went unnoticed and unpurchased, except for two copies. Garland, however, admired it and called it to the attention of Howells, then America's most influential man of letters, who recognized Crane's achievement and tried unsuccessfully to get the novel reissued.

By summer 1893 Crane was well into what was to be a Civil War novel. As research he read *Century* magazine's series ''Battles and Leaders of the Civil War'' and, it is believed, traveled in Virginia to interview Confederate veterans. What he found missing from the history books was the actual sensation any single individual experiences in battle; this is what *The Red Badge of Courage* conveys. Just as Maggie represents every girl victimized by a slum environment, so Henry Fleming represents every recruit who reels through the noise and glare of war. Neither character had a name in Crane's first drafts: they are ''every woman,'' ''every man,'' buffeted by forces they neither control nor understand. Though there were delays—painful ones for the penniless author—this book was destined for early success. A shortened version was serialized in the *Philadelphia Press* and hundreds of other newspapers in 1894. The instant critical and popular enthusiasm spread to England when the complete book was published the following year. A revised version of *Maggie* was issued along with an earlier novel about slum life, *George's Mother,* in 1896. The syndicate that had arranged newspaper publication of *Red Badge of Courage* sent Crane to the West and Mexico to sketch whatever struck his fancy.

Poet and Journalist

Crane's first book of poems, *The Black Riders,* was on the press before his departure. ''A condensed Whitman,'' the *Nation* aptly called him. His ''lines,'' as he called his poems, are terse, natural, and forceful; ironic and unsentimental. Their language is in the best sense journalistic, just as Crane's reportage had been from the beginning poetic.

The excursion west and to Mexico produced sensitive sketches and materials for a number of Crane's finest stories. Back in New York, he published newspaper articles critical of the city's corrupt police. The police made New York uncomfortable for Crane, so he departed for Cuba to report the anti-Spanish insurrection there. Enroute he stopped in Jacksonville, Fla., where he met Cora Stewart, a handsome New England woman in her late 20s, separated from her husband, the son of a British baronet. She was the owner of the Hotel de Dream, an elegant boardinghouse-cum nightclub-cum brothel and gave it all up to become (quite without clerical or legal formalities) ''Mrs. Stephen Crane.''

In spite of this ''marriage,'' Crane left for Cuba aboard a small steamer. It sank on its first day out. Crane's heroic role in the disaster—he barely escaped with the captain and two other men—evoked his best short story, ''The Open Boat.''

War Correspondent

For the Hearst newspapers Crane covered the war between Greece and Turkey. Crane, it appears, wanted to see if war was really as he had depicted it in *Red Badge of Courage:* it was. But the trip yielded mediocre war reportage and a bad novel, *Active Service* (1899). Cora had followed Crane to Greece; they next went to England, where Crane finished his powerful novella *The Monster* and three of his finest short stories, ''The Bride Comes to Yellow Sky,'' ''Death and the Child,'' and ''The Blue Hotel.''

The Spanish-American War in 1898 provided new employment. Crane sent distinguished reports to the *New York World*. He was with Cora in England when his second volume of poems, *War Is Kind,* appeared in 1899. Sick and aware of nearing death, he wrote furiously. That spring Cora took him to the Continent, where he died on June 5, 1900, in Badenweiler, Germany, of tuberculosis. His haunting tales of childhood, *Whilomville Stories,* and Cuban tales, *Wounds in the Rain* appeared later that year.

Further Reading

Robert W. Stallman, *Stephen Crane: A Biography* (1968), is the authoritative source on Crane's life. The two most interesting studies—one biographical, the other critical—are by poets: John Berryman, *Stephen Crane* (1950), and Daniel G. Hoffman, *The Poetry of Stephen Crane* (1956). Also recommended are Maurice Bassan, ed., *Stephen Crane: A Collection of Critical Essays* (1967), and, for views of Crane in the context of his period, Warner Berthoff, *The Ferment of Realism* (1965), and Larzer Ziff, *The American 1890s* (1966). □

Thomas Cranmer

The English ecclesiastic Thomas Cranmer (1489-1556) was the first Protestant archbishop of Canterbury.

Thomas Cranmer was born in Aslacton, Nottinghamshire, on July 2, 1489, the son of a village squire. He went to Cambridge University at the age of 14; though of indifferent scholarship, he received a bachelor's degree in 1511 and a master's degree in 1514. He also received a fellowship at Jesus College and seemed well on the way to an ecclesiastical career when, at 25, he abandoned his fellowship and married Black Joan of the Dolphin Inn at Cambridge. Very little is known of this girl, who died, as did his child by her, within a year of their marriage. Cranmer then returned to his former way of life. His fellowship was restored, and by 1520 he had been ordained a priest and become a university preacher. Five years later he received the degree of doctor of divinity.

A chance meeting in August 1529 with two members of King Henry VIII's administration led to Cranmer's employment in the royal service; he worked toward obtaining the annulment of Henry's marriage with Catherine of Aragon. In January 1532 he was sent as ambassador to the court of Emperor Charles V at Ratisbon and at Nuremberg. At the latter town he made two acquisitions: Lutheran sympathies, if not convictions, and a young German wife, Margaret, a Lutheran and a niece of the prominent Lutheran scholar Andreas Osiander.

Protestant Archbishop

Within a year of his appointment as ambassador, Cranmer was recalled and nominated for the office of archbishop of Canterbury. He knew that this appointment was given him in return for his future annulment of the King's marriage. The bulls of his appointment to the See of Canterbury were obtained, under compulsion and with great speed, from Pope Clement VII by March 1533, and Cranmer was consecrated archbishop on March 30. On May 23 he concluded the trial of Henry's marriage to Catherine of Aragon by declaring the marriage to have been invalid. On May 28 Cranmer publicly adjudged Henry's marriage to Anne Boleyn in the previous January to have been lawful; and on June 1, Whitsunday, he anointed and crowned her as queen of England in Westminster Abbey.

For the rest of his life Cranmer was a major instrument in establishing royal supremacy in spiritual matters as in temporal affairs and thus destroying the independence of the English Church. In 1536 he presided over a commission of bishops and divines which met at Lambeth Palace, his London home. This commission published the Ten Articles, a statement of the beliefs of the Henrician Church, which it was hoped could be accepted by Lutherans as well as Catholics.

On May 15, 1536, Anne Boleyn was condemned to death for treason by reason of her adultery. Her execution was postponed for 2 days, however, in order that Cranmer might declare her marriage to Henry invalid and thus bastardize their daughter, Elizabeth. On the day Anne died, Cranmer granted Henry a dispensation to marry Jane Seymour despite their consanguinity.

Disputes and negotiations over religious beliefs and practices filled these years. In 1539 Cranmer opposed the Act of the Six Articles; he believed the act was too Catholic despite the fact that Henry VIII himself had drawn up the final text. He helped, however, to put together the religious work known as the King's Book, although much of its content was contrary to his beliefs. His overwhelming Erastianism stifled his opposition to this book and allowed him to approve its use in his diocese.

Liturgical Plans

In the last years of Henry's reign Cranmer's beliefs gradually became more Protestant, and his enemies at court sought to have him deposed, if not condemned, for heresy. Nevertheless, Henry, apparently well aware of all this, protected him and allowed him to develop the liturgical plans that were to bear such famous fruit. Cranmer published the English Litany in 1544 and the First Book of Common Prayer in 1549 during the reign of King Edward VI. A more Protestant version of the latter work, the Second Book of Common Prayer, was issued in 1552, and it proved to be the foundation of, and the most lasting formative influence in, the

Church of England. A. G. Dickens (1964) calls it ''a devotional asset ranking second after the English Bible,'' and it exerted a most powerful influence on the development of the English language. Finally came the Forty-two Articles of Religion, which received royal approval a month before Edward's death in 1553. Cranmer and others had worked on these articles for many years, and they were the prototypes of the famous Thirty-nine Articles established in Queen Elizabeth's reign.

With the accession of Queen Mary, there remained for Cranmer, who had so injured her and her mother and had been so prominent in promoting the destruction of the Catholic Church, only imprisonment and death for heresy. Despite his recantations of his heretical views he vigorously affirmed his Protestantism as he was burned at the stake on March 21, 1556.

Further Reading

A thorough biography is Jasper Ridley, *Thomas Cranmer* (1962). See also Francis E. Hutchinson, *Cranmer and the English Reformation* (1951), and Theodore Maynard, *The Life of Thomas Cranmer* (1956). For background material A. G. Dickens, *The English Reformation* (1964; rev. ed. 1967), and J. J. Scarisbrick, *Henry VIII* (1968), are useful.

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Richard Crashaw

The English poet Richard Crashaw (C. 1612-1649) was Roman Catholic in sensibility and ultimately in allegiance. His poetry is the single major body of work in English that can be called baroque.

Richard Crashaw was born in London. His father, a stern Puritan who hated the Church of Rome as much as he did worldly pleasures—his son was to share the latter of his prejudices but not the former—was preacher at the Temple Church. Crashaw was educated at the Charterhouse, where he received a rigorous classical education under the tutelage of a royalist master. He had already indicated his poetic talent and religious sensibility in poems in Latin and Greek before he entered Pembroke College, Cambridge, in 1631.

At the university Crashaw found himself in the matrix of an extraordinary number of the period's best poets: John Donne, George Herbert, Andrew Marvell, Sir John Suckling, Abraham Cowley, and John Milton, to name some of the most important. His own college was High Church in ritual and spiritual allegiance. In 1634 Crashaw received a bachelor of arts degree, and in 1635 he was elected a fellow of Peterhouse, which was strongly influenced by the conservative, High Church archbishop William Laud. In fact, the religious atmosphere of this college was scarcely distinguishable from Roman Catholicism. During the years that followed, Crashaw participated often in the life of the religious establishment at Little Gidding, a village near Cambridge. By 1639 he was an ordained preacher.

The civil war, however, changed his life. Cromwell seized Cambridge in 1643 and efficiently rooted out all traces of ''popery.'' Crashaw did not wait to be ejected from his fellowship by the Puritans but left at the beginning of the occupation and spent the rest of his life in exile at Little Gidding and Oxford and on the Continent. The civil war deprived him of a successful career as preacher and probably of continued participation in the Anglican Church. His years of exile were dogged by poverty, ill health, and neglect by his patrons. Crashaw became a Roman Catholic in 1645. He died in 1649 in Loreto, Italy, where he was in the service of Cardinal Pallota.

Crashaw's major poetry appeared in *Steps to the Temple* in 1646 (enlarged in 1648). Though the title suggests the dominance of George Herbert, the major influences in fact are the spirit and esthetic techniques of the Continental Counter Reformation, which produced the arts known as baroque. The major poetic influence was the Italian Giambattista Marino, some of whose work Crashaw translated. Crashaw's baroque poetry, exemplified in ''The Weeper,'' thrives on paradox, imagery flamboyant to the point of grotesquerie, stock religious symbols, and concern with martyrdom and mysticism.

Further Reading

The standard work on Crashaw, equally useful for historical and literary backgrounds, biography, and critical interpretation, is Austin Warren, *Richard Crashaw: A Study in Baroque Sensibility* (1939).

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Marcus Licinius Crassus Dives

Marcus Licinius Crassus Dives (ca. 115-53 B.C.) was a Roman politician and member of the First Triumvirate, for which he provided financial backing. He spent much of his political career in frustrated rivalry with Pompey.

Crassus was descended from a long line of distinguished senators. When, during the uprising of Cornelius Cinna in 87 B.C., his father committed suicide and his brother was murdered by the forces of Gaius Marius, Crassus fled to Spain. After the death of Cinna he came out of hiding, gathered a small military force, and eventually joined Sulla when he returned to Italy from the East. In command of the right wing at the battle of the Colline Gate in 82, Crassus was mainly responsible for the final victory of Sulla over the Marians. During the subsequent Sullan proscriptions he began to amass his enormous fortune by buying the property of the proscribed. Later he continued his speculations in real estate by buying fire-damaged properties. But in spite of his wealth, which he used for political purposes, he lived modestly, was temperate in his personal habits, and cultivated people in all walks of life. Through careful training he also became one of the most effective orators of his day.

Early Public Career

Praetor in 73, Crassus was chosen by the Senate, after the defeat of both consuls in 72, to take over command in the war against Spartacus although he held no public office at the time. He drove Spartacus into Bruttium and there cut him off by building a wall across the toe of Italy. Although Spartacus broke through the wall during the winter, Crassus defeated him in two decisive engagements, but not until he had asked the Senate to summon for help M. Lucullus from Thrace and Pompey from Spain. Pompey caught a few stragglers from the final battle and characteristically claimed a share of Crassus' victory.

Pompey returned to Rome to run for the consulship of 70 B.C. with a program of reform in mind. Unwilling to be outdone, Crassus decided to run with him, but the rivalry of the two men was so great that they almost came to blows during their year in office, and Pompey captured the support of the people with his legislation to remove the restrictions on the tribunate and to open the jury courts again to the equestrians. As a result, Crassus had to stand by while Pompey was voted his great commands in the 60s.

While Pompey was absent in the East, Crassus sought to outmaneuver him politically in Rome. He used his money and his affability to support candidates for high political office, but apart from Julius Caesar, whom Crassus supported for aedileship in 65, all of his candidates failed because of Pompeian and senatorial opposition. In 65 Crassus was himself elected censor with Q. Lutatius Catulus. But his attempts to purge the Senate and win the support of Cisalpine Gaul with a grant of citizenship were vetoed by his colleague, and both men resigned from office prematurely. There is no concrete evidence that Crassus played an active part in the conspiracies of Autronius and Sulla in 66 or of Catiline in 63, although he may have hoped to profit from the unrest they caused.

First Triumvirate

When Pompey returned and found himself checked politically by Cato and the senatorial leaders, Crassus' maneuvers finally paid off in the formation of the First Triumvirate and the election of Julius Caesar to the consulship of 59 B.C. Pompey had been forced to turn to Crassus and Caesar for help. They tended to cooperate during Caesar's year in office to offset Pompey's enormous prestige and power.

In the years after 59 when Caesar was absent in Gaul, the rivalry between Pompey and Crassus broke out anew as Crassus used P. Clodius to harass Pompey and the two men competed for honors and commands. At one point Pompey complained to the Senate that Crassus was trying to assassinate him. Finally, in 56, the triumvirs met at Luca to compose their differences and make more realistic arrangements for sharing their power. Pompey and Crassus were to hold the consulship together for the second time in 55. Thereafter all three men would have coordinated commands for a period of 5 years, Caesar in Gaul, Pompey in Spain, and Crassus in Syria for a campaign against the Parthians.

As consuls in 55, Crassus and Pompey quelled opposition against the triumvirate. Toward the end of the year Crassus left for the East. In 54 he conducted a successful campaign across the Euphrates and was hailed by his troops. In the following year he again attacked, but he allowed himself to be drawn into the Mesopotamian desert, where his whole army of seven legions and 4,000 cavalry was surrounded and cut off by the Parthian mounted archers near the city of Carrhae. After losing his son, Crassus led the remnants of his legions to the city. To save themselves, his troops then forced Crassus to meet with the Parthian commander Surena. Crassus was treacherously slain at the conference on June 6, 53 B.C.

Plutarch says that in Crassus many virtues were obscured by one vice, avarice. In politics he was the spokesman for Roman financial interests. His failure was that he had no political goals beyond his own personal advancement or protection. The baton he briefly carried rightly passed to Caesar, a man of wider vision.

Further Reading

The main ancient sources for Crassus are Plutarch's *Lives,* Cicero's speeches and letters, and Appian's *Roman History*. See also *The Cambridge Ancient History* (12 vols., 1922-1939) and H. H. Scullard, *From the Gracchi to Nero* (1959; 2d ed. 1963). □

José Craveirinha

José Craveirinha (born 1922) was a journalist in Mozambique, East Africa, who became the foremost lyric poet of his nation. His early poems inspired African pride and protest during the long (and successful) struggle for independence from Portugal.

José Craveirinha was born on May 28, 1922, in Lourenço Marques, now Maputo, the capital of Mozambique. His father was an immigrant from the Algarve, Portugal's southernmost province, his mother a Ronga woman born in

a village near Lourenço Marques. From her the boy gained his knowledge of African life and lore, while his father introduced him to great Portuguese prose and poetry of the 19th century.

''Zé,'' as he was called by his family and friends, received a good, European style education in his native city. Lourenço Marques was a cosmopolitan port, a beautiful modern city surrounded by teeming slums. People, ideas, and goods reached it from various parts of Africa, especially the nearby Republic of South Africa; from Asia, chiefly India; and from Europe, i.e., Portugal and Great Britain. For a bright young man it meant stimulation by the ideas of African consciousness, social justice, anti-colonialism and national independence that were agitating all of Africa by the time of World War II.

Mozambicans were called upon by a sociologist, Eduardo Mondlane, who studied and taught in the United States, to free themselves from European rule, just as two other African intellectuals were leading similar struggles for independence elsewhere: the physician Agostinho Neto in Angola and the agronomist Amílcar Cabral in Portuguese Guinea. In his book *The Struggle for Mozambique,* Mondlane showed how a small, educated, and therefore politically aware minority of urbanites had to perform the difficult task of organizing resistance among the mass of illiterate African country people, with whom they had little contact. They began ''a purely cultural movement'' by means of paintings and writings. Mondlane mentioned three pioneer poets of outrage and protest: Marcelino dos Santos, Noémia de Sousa, and José Craveirinha. They inspired a younger generation of intellectuals to join the armed struggle when it began in 1964. Craveirinha was to become the most effective poet of the three. He would be the only one to continue writing poetry long after the country had achieved independence in 1975.

Some of Craveirinha's poems appeared from 1955 on in the *Brado Africano* (''African Call''), for which he had been writing articles. Having played soccer, sports writing was a specialty of his. Eventually, after the outbreak of guerrilla warfare in the countryside, the Portuguese secret police and censors became suspicious. The poet-journalist was arrested, tried, absolved—and jailed with six other painters and writers. He spent four years in solitary confinement (1965-1969). In 1974, when the dictatorship was toppled in Portugal, Craveirinha was set free. He joined the government of the new state and was given various administrative posts, among them that of vice-director of the national press.

Many of Craveirinha's poems and all of his prose writings remain scattered in Mozambican and Portuguese periodicals; it has never been his ambition to be an author of books. However, part of his best poetry was collected and published. A first slender volume, *Chigubo,* named after a warriors' dance, was published without his knowledge by an overseas student association (Lisbon, 1964). The same group had awarded him a prize for a larger manuscript in 1962. It bore the title *Manifesto,* after the first poem. In it, he, the *Mestizo,* defiantly celebrated the African physique inherited from his mother—his hair, eyes, mouth, teeth, lithe body. He identified himself with the peoples, lands, warriors, and hunters of Africa: ''Oh! I am a Zulu chieftain once again, / I, a Bantu spear, / I, a drum . . .'' His African readers understood whom he meant by ''greedy locusts.''

Hallucinating images and haunting drum beats characterize two other poems in that booklet, which was reedited and enlarged in 1980, *Sangue da minha mãe* (''My mother's blood'') and *Grito negro* (''Black shout''). The latter remains one of his best known. It begins: ''I am coal!/And you tear me brutally out of my hole./ Boss, I am the wealth you stole/ . . . but not for ever, boss, no!'' His second best known poem, *Quero ser tambor* (''I want to be a drum'') appeared in the collection *Karingana ua karingana* (''Once upon a time,'' Lourenço Marques, 1974), which he dedicated to his Black mother, white father, Maria de Lourdes his wife, his three children, friend Belinha, his native land, ''and to some of my best enemies.'' The book, his largest, also contained an homage ''to my beautiful father, the ex-emigrant,'' *Ao meu belo pai ex-emigrante:* ''You, my former and pure Portuguese / who fathered me in a native girl's womb / me, one more Mozambican of a new breed / semi-light to be different from any other white / semi-black so as never to renege/ a drop of the Zambezis of my blood. . . .''

The bitter prison experience engendered *Cela I* (''Cell Number One'', Lisbon: 1980), poems written for his wife Maria. During Maria's long illness and upon her death he wrote a large number of mournful poems in her memory, part of which were published as *Maria,* with a preface by fellow poet Rui Knopfli, an old friend of the couple (Linda-a-Velha, Portugal: 1988).

Craveirinha took the role of mentor in 1988, when he discovered a young woman of tremendous athletic ability competing on a male soccer team. Maria Mutola, then 15, was the youngest of six children of Joáo and Catarina Mutola, who lived in Macelala, near Maputo. Craveirinha's son, Stleo, a track and field coach, introduced Mutola to distance running. It wasn't until Craveirinha showed Mutola tapes of the 1984 Olympics that she became excited with the prospect of a career in track. Within months, she represented Mozambique at the 1988 Seoul Olympics, where she finished seventh in the 800 meter. Because of the lack of opportunity for Mutola in Mozambique, Craveirinha sent Mutola to the United States through an Olympic Solidarity Scholarship. Soon after her arrival in Eugene, Oregon, in 1991, Mutola finished fourth in the 800 meters at the Tokyo World Championships, then returned to Eugene to win the Oregon girls' cross-country. She finished fifth in the 1992 Olympics at Barcelona, and won the 800 meter at the 1993 World Championships. Mutola was ranked No. 1 in her event from 1993 to 1995. In an unexpected upset in the 800 meter, top-ranked Mutola gave up the gold and silver in the 1996 Olympics in Atlanta, winning the bronze. Less than a year later, she had established the world's best time in her event. Mutola enjoyed the rewards of her accomplishments and the lifestyle she led in the United States. She helped her family in Mozambique and supported athletics in her home country. The nurturing of Craveirinha led a young girl from a poor family in his native Mozambique through the doors to greatness.

What makes Craveirinha a great poet and person are human sympathy, unpretentiousness, a passionate sense of justice, attachment to his land and people, uninhibited lyrical eroticism, a powerful command of words, the directness and concentrated vigor of his verses, an extraordinary combination of reality and dream-like imagery, and a profound seriousness alternating with subtle irony. In 1979, during a private conversation, when the talk turned to the struggle for a better Mozambican society out of love for humanity, the poet wondered why there was so much hate and so little generosity even after the victory had been won. He concluded: ''It is easier for man to be heroic than to be humble.''

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William Harris Crawford

American politician William Harris Crawford (1772-1834) was a leader of the Old Republican wing of the Jeffersonian-Republican party.

William H. Crawford was born in western Virginia on Feb. 24, 1772. At the end of the American Revolution, William's family moved to South Carolina but by 1786 settled near Augusta, Ga. For several years Crawford worked on the family farm and acquired the rudiments of an education. By 1804, having built a respectable law practice, he married and established a homestead (later expanded into a plantation) near Lexington, Ga.

Politics rather than law, however, was to be the focus of Crawford's considerable ambitions. Large in stature, handsome, magnanimous and affable though somewhat coarse, and with a limitless store of entertaining anecdotes, Crawford quickly became a popular figure. Building his career as the upland leader of a powerful coalition of well-to-do and conservative merchant and planter interests, Crawford secured election to the Georgia Legislature in 1803. Within 4 years he succeeded to the U.S. Senate. By 1808 he had emerged as the single most powerful political figure in the state. In the Senate, Crawford spoke for the Old Republican section of the Jeffersonian party, emphasizing states' rights, governmental economy, and simplicity.

The pragmatic search for office rather than ideological consistency was, however, Crawford's main characteristic. In 1807 he opposed Thomas Jefferson's embargo and by 1811 had become not only an apologist for federally controlled internal improvements but one of the most enthusiastic advocates of rechartering the Bank of the United States. After a brief turn as U.S. minister to France, Crawford resigned and was appointed secretary of war and then secretary of the Treasury by President James Madison (a post Crawford held through both of James Monroe's administrations). In 1816, though publicly disavowing his candidacy, Crawford secured within the Jeffersonian-Republican caucus 54 votes to Monroe's 65 for the party's presidential nomination. During the next years Crawford worked vigorously to strengthen his national political base, using the patronage and influence provided by his control of the Treasury.

After Monroe's reelection in 1820, sparring for the election of 1824 began among the leading candidates—Crawford, John Quincy Adams, John Calhoun, Andrew Jackson, and Henry Clay. By 1823 Crawford had patched together an impressive, if motley, following of Southern Old Republicans and certain Northern commercial interests. For a while Crawford seemed the leading candidate. In 1823, however, he was stricken with paralysis. His followers vainly attempted to sustain his candidacy. In the final election Crawford ran a poor third.

With Crawford's physical condition permanently impaired and his political strength dissipated, his national career was at an end. He spent the rest of his life in Georgia, serving as judge of the state's Northern Judicial Circuit from 1827 until his death.

Further Reading

Crawford's personal papers were lost shortly after his death; consequently, there can be no definitive biography. The best is Phillip Jackson Green's sympathetic *The Life of William Harris Crawford* (1965), although Green does not incorporate recent scholarship. Still useful is J. E. D. Shipp, *Giant Days: or, The Life and Times of William H. Crawford* (1909).

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Bettino Craxi

The Italian statesman Bettino Craxi (born 1934) was the youngest person and the first socialist to become prime minister of the Italian republic. He resigned after three and a half years in office due to problems with his coalition government. In the 1990s he was one of the targets of the largest corruption investigation in Italian post-war history and sentenced to 21 years in prison for his crimes. He went into self-imposed exile in Tunisia

Bettino Craxi was born February 24, 1934, in Milan, Italy, where his lawyer father, a Socialist politician, had migrated from his native Sicily. Christened Benedetto, but known by the diminutive ''Bettino'' ever since he was a child, Craxi as a teenager once thought of becoming a priest. Instead, he turned to politics. At 14 he worked in his father's unsuccessful 1948 campaign for the Chamber of Deputies. At the University of Milan he enrolled to study law, but because of his political commitments he never completed his degree.

At 18 he joined the Socialist Party and was active in its youth movement and its publications. During the next few years he rose steadily through the party's ranks and was elected to local and then national offices. In 1957 he was made a member of the party's national central committee. In 1960, in his first electoral success, he won a seat on the Milan city council. In 1965 he was named secretary of the Socialist Party in Milan and a member of the national party's executive committee. In 1968 he won election to the Chamber of Deputies as a delegate from Milan. He retained that seat in each of the four succeeding general elections.

At the outset of his parliamentary career Craxi was an unknown. According to public opinion polls, 90 percent of the Italian people had never heard of him. Through patient organization and skillful use of contacts, Craxi worked his way to the leadership of the party. In 1970 Craxi became a deputy secretary of the Socialist Party and gradually began to build his power base within the organization. After the Socialists stumbled badly in the 1976 general election, Craxi made a bid for the party's leadership. On July 16, 1976, he became the compromise candidate for the position of party general secretary.

Craxi's great contribution to the Socialist Party was to revitalize it and to replace a traditional commitment to extremism with one of ''pragmatism, gradualism and reform''—according to the platform adopted at the party's 42nd congress in Palermo, Sicily, in April 1981. Craxi tried to present the Socialists as a centrist organization capable of providing direction for a country whose governments had too often been immobilized by factionalism. Some observers have remarked that the Italian Socialist Party has often taken positions that resemble those of Germany's Social Democratic Party, for which Craxi had great admiration.

A vital aspect of Craxi's strategy was to give the Socialists an identity distinct from that of the Communists. Unlike their counterparts in France, Spain, Portugal, and Greece, Italy's Socialists have been constantly overshadowed by the Communists. The latter usually poll three times as many votes in elections and rank a close second in electoral strength to the dominant right-of-center Christian Democrats. In a symbolic gesture, Craxi changed the party's emblem from the hammer and sickle to a red carnation. Although he occasionally cooperated with the Communists to preserve left-of-center political control in some locales, he relentlessly attacked the Communists at the national level. Craxi, and other socialists, accused the Italian Communists of ideological dependence on the Soviet Union. He often expressed doubt publicly that a party with a Marxist-Leninist philosophy could play a legitimate role in a demo-

cratic and pluralist state. In addition to carrying on ideological warfare within his own party, Craxi purged extreme leftists, recruited more moderate replacements, and promoted younger leaders who were personally loyal to him.

Craxi's reforms were made with an eye to changing Italian electoral behavior. The voters, he noted, no longer responded to social class background and were far more sensitive to issue-oriented politics. Craxi also courted new groups emerging in the electorate, especially Italy's rising entrepreneurs, managers, and professionals.

Craxi's efforts to revitalize the Socialists bore fruit for him and for his party. In the party's first major trial of strength under his direction—the May 1978 local elections—the Socialists captured 13.1 percent of the vote, a 3.5 percent improvement over their performance in the general election of 1976. That showing prompted Craxi to nominate the Socialist Sandro Pertini for the presidency of the republic. Pertini was successful and returned the favor when in 1979 he first asked Craxi to form a government. Craxi's first attempt failed, but during the following four administrations between the autumn of 1980 and the spring of 1983, he played a critical role behind the scenes. In the general elections of June 1983 the Socialists made a modest showing with only 11.4 percent of the vote. Nevertheless, the party clearly held the balance of power, and President Pertini once again called on Craxi to form a government. This time he was successful and took office August 4, 1983.

In domestic affairs Craxi led a struggle against inflation and fought for an austerity budget. In foreign affairs he followed a strictly pro-American course. Despite his socialist ideology, Craxi was warmly received by President Reagan in Washington in mid-October 1983. Among the achievements of Craxi's administration were the signing of a concordat with the Vatican in which Roman Catholicism lost its status as the Italian state religion; the use of Italian peacekeeping troops in Lebanon; attacks on the crime ''families'' of Naples, Sicily, and Calabria; attempts at industrial renewal through new technology; and steps toward welfare and constitutional reform.

One of the major issues of the Craxi government was the growing problem of international terrorism. In 1985 the Italian cruise liner *Achille Lauro* was hijacked and an American was killed. Palestinian leader Mohammed Abdul Abbas Zaidan and three accomplices were captured in Sicily but released. Then during the Christmas holidays four terrorists attacked the Rome airport. Within five minutes 15 people, including three of the terrorists, were killed and 74 were wounded. By mid-1986 the Italian government had accumulated enough evidence against the ship hijackers to bring 15 to trial in Genoa—ten of them, including Abbas, were tried in absentia. Eleven were convicted. Meanwhile, Craxi's coalition government had stayed in power longer than any Italian government since World War II.

Craxi resigned as Prime Minister after three and a half years in office in March of 1987 citing rifts and irreconcilable differences in his five party coalition. He returned to leading the Italian Socialist Party and representing Milan in Italy's parliament.

In 1992, Mario Chiesa, a socialist politician who headed Milan's largest public charity, was caught pocketing a $6000 bribe. It set off an investigation ''Operation Clean Hands'' that went on to show that bribe collection was the most efficient and organized arm of the Italian government. Officials routinely skimmed 2 to 14 percent off government contracts for every public service, from airports and hospitals to theaters and orphanages. As the investigation unfolded, all major political parties were implicated: Socialist, Christian Democrat, Democratic Party of the Left (formerly the Communist Party). According to Giuseppe Turani and Cinzia Sasso in their book *The Looters,* ''Operation Clean Hands has hit Italian Politics like a cyclone. After this nothing will be the same.''

As head of the Socialist Party, Craxi was urged by party members to purge the party of the wrongdoers. Members of his family were directly involved—Craxi's brother-in-law Paolo Pillitteri was accused of personally accepting suitcases full of money while he was Mayor of Milan and his son Vittorio's election to local office was paid for by Mario Chiesa, whose arrest started the entire investigation. Craxi himself came under investigation, although he fought back, claiming that since all the political parties took the bribes, they must all answer for their crimes. This did not halt the investigation, and ruined Craxi's chances at a comeback as Prime Minister or President of Italy in 1992.

In 1994, Craxi went into self-imposed exile in Tunisia. He was sentenced, in absentia, to 13 years in prison for fraud and in 1996, an additional 8 years after having been found guilty of further corruption charges.

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Seymour Cray

Seymour Cray (1925-1996) is one of the founding fathers of the computer industry. Seeking to process vast amounts of mathematical data needed to simulate physical phenomena, Cray built what many consider the first supercomputer, which represented a technological revolution to such fields as engineering, meteorology, and eventually biology and medicine.

Seymour Cray is an electronics engineer and one of the founding fathers of the computer industry. His seminal work in computer design features the

semiconductor as a component to store and process information. Cray's dense packing of hundreds of thousands of semiconductor chips, which reduced the distance between signals, enabled him to pioneer very large and powerful ''supercomputers.'' Among his accomplishments was the first computer to employ a freon cooling system to prevent chips from overheating. However, Cray's most significant contribution was the supercomputer itself. Seeking to process vast amounts of mathematical data needed to simulate physical phenomena, Cray built what many consider the first supercomputer, the CDC 6600 (with 350,000 transistors). To such fields as engineering, meteorology, and eventually biology and medicine, the supercomputer represented a technological revolution, akin to replacing a wagon with a sports car in terms of accelerating research.

A maverick in both his scientific and business pursuits, Cray eventually started his own company devoted entirely to the development of supercomputers. For many years Cray computers dominated the supercomputer industry. A devoted fan of ''Star Trek,'' a 1960s television show about space travel, Cray included aesthetically pleasing touches in his computers, such as transparent blue glass that revealed their inner workings.

Cray was born on September 28, 1925, in Chippewa Falls, Wisconsin, a small town situated in the heart of Wisconsin's dairy farm country. The eldest of two children, Cray revealed his talent for engineering while still a young boy, tinkering with radios in the basement and building an automatic telegraph machine by the time he was ten years old. Cray's father, a city engineer, and his mother fully supported his scientific interests, providing him with a basement laboratory equipped with chemistry sets and radio gear. Cray's early aptitude for electronics was evident when he wired his laboratory to his bedroom, and included an electric alarm that sounded whenever anyone tried to enter his inner sanctum. While attending Chippewa Falls High School, Cray sometimes taught the physics class in his teacher's absence. During his senior year, he received the Bausch & Lomb Science Award for meritorious achievement in science.

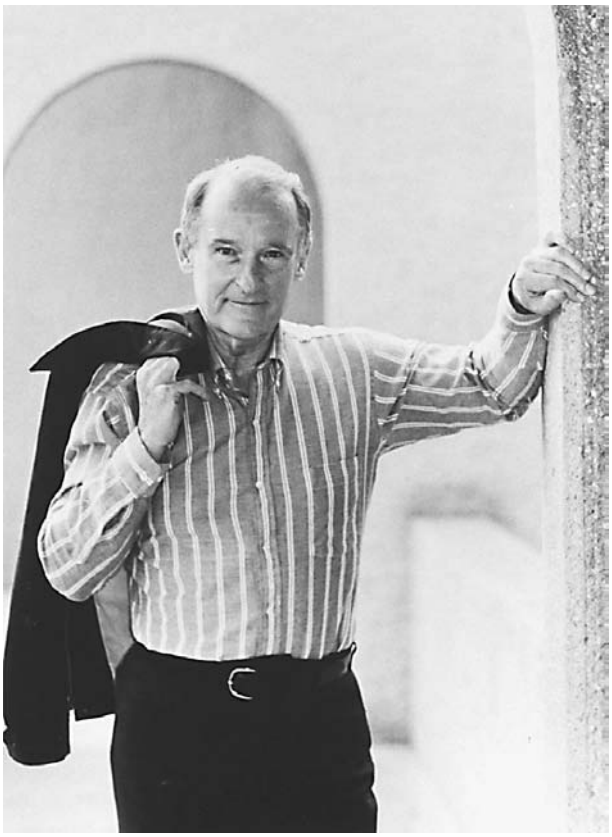

While serving in the U.S. Army during the final years of World War II, Cray utilized his natural gifts in electronics as a radio operator and decipherer of enemy codes. After the war, he enrolled in the University of Wisconsin, but later transferred to the University of Minnesota in Minneapolis, where he received his bachelor's degree in electrical engineering in 1950 and a master's degree in applied mathematics the next year. Cray began his corporate electronics career when he was hired to work for Engineering Research Associates (ERA). When Cray joined the company, it was among a small group of firms on the cutting edge of the commercial computer industry. One of his first assignments with ERA was to build computer pulse transformers for Navy use. Cray credited his success on the project to a top-of-the-line circular slide rule that enabled him to make a multitude of calculations needed to build the transformers. In a speech before his colleagues at a 1988 supercomputer conference, Cray recalled feeling ''quite smug'' about his accomplishment until he encountered a more experienced engineer working at the firm who told Cray that he did not use complicated slide rules or many of the other standard engineering approaches in his work, preferring to rely on intuition. Intrigued, Cray put away his slide rule and decided that he would do likewise.

For his next computer project, Cray and his colleagues developed a binary programming system. With the addition of magnetic core memory, which allowed Cray and his coworkers to program 4,096 words, the age of the supercomputer dawned. Although devoted to his laboratory work, Cray was also interested in the business side of the industry; his efforts to market ERA's new technology resulted in the Remington Rand typewriter company buying out ERA. With a formidable knowledge of circuits, logic, and computer software design, Cray designed the UNIVAC 1103, the first electronically digital computer to become commercially available.

Despite his growing success, Cray became dissatisfied with the large corporate atmosphere of ERA, which had been renamed the Sperry Rand Corporation. A friend and colleague, William Norris, who also worked at Sperry Rand, decided to start his own company, Control Data Corporation (CDC), and recruited Cray to work for him. Lacking the financial resources of larger companies, Cray and Control Data set out to make affordable computers. Towards this end, Cray built computers out of transistors, which he purchased at an electronics outlet store for 37 cents each. Although the chips were of diverse circuitry, Cray successfully replaced the cumbersome and expensive

tubes and radio ''valves'' which were then standard in the industry.

Control Data began developing a line of computers like the CDC 1604, which was immensely successful as a tool for scientific research. Cray went on to develop the CDC 6600, the most powerful computer of its day and the first to employ freon to cool its 350,000 transistors. In 1969, the corporation introduced the CDC 7600, which many considered to be the world's first supercomputer. Capable of 15 million computations per second, the 7600 placed CDC as the leader in the supercomputer industry to the chagrin of the IBM corporation, CDC's primary competitor. Even with a legion of researchers, IBM was unable to match CDC's productivity, and eventually resorted to questionable tactics to overtake CDC, which eventually filed and won an antitrust suit against IBM. But as Control Data grew, so did its bureaucracy. As Russell Mitchell recounted in *Business Week,* Norris once asked Cray to develop a five-year plan. What Norris received in return was a short note that said Cray's five-year plan was ''to build the biggest computer in the world,'' and his one-year plan was ''to achieve one-fifth of the above.'' After developing the CDC 8600, which the company refused to market, Cray, in 1972, decided to leave CDC and set up his own company, Cray Research Corporation. Norris and CDC graciously invested $500,000 to assist Cray in his fledgling business effort.

Cray Research immediately set out to build the fastest supercomputer. In 1976 the CRAY–1 was introduced. Incorporating a revolutionary vector processing approach, which allowed the computer to solve various parts of a problem at once, the CRAY–1 was capable of performing 32 calculations simultaneously, outpacing even the best CDC computer. When the National Center for Atmospheric Research met the computer's $8.8 million price tag, Cray Research finally had solid financial footing to continue building faster and more affordable computers. For Cray, this meant manufacturing one product at a time, a radical approach in the computer industry. The first CRAY–2 was marketed in 1985 and featured a phenomenal 2-billion byte memory that could perform 1.2 billion computer operations per second, a tenfold performance increase over the Cray–1. Capable of providing computerized models of physical phenomena described mathematically, the CRAY computers were essential catalysts in accelerating research. For example, in such areas as pharmaceutical development, supercomputer modeling of a drug's molecules and its biological components eliminated much trial and error, reducing the time necessary to solve complicated mathematical equations.

In 1983, Cray turned his attention to developing gallium arsenide (GaA) circuits. Although the CRAY–2 was based on silicon chips, Cray continued to develop GaA chips in the spinoff Cray Computers Corporation. Although extremely difficult to work with because of their fragility, gallium arsenide computer chips marked a major advance in computer circuitry with their ability to conduct electrical impulses with less resistance than silicon. Adding even more speed to the computer, the GaA chip also effectively reduced both heat and energy loss.

While Cray's advances in computer technology enabled him to corner the market on the supercomputer industry for many years, the advent of parallel processing allowed others in the industry to make inroads into the same market. Utilizing hundreds of mini-computers to work on individual aspects of a problem, parallel processing is a less expensive approach to solving huge mathematical problems. Although Cray for many years denounced parallel processing as impractical, he eventually accepted this approach and made plans with other companies to incorporate it into his computer research and business.

Cray's first wife, Verene, was a minister's daughter. Married shortly after World War II, they had two daughters and two sons, who have characterized their father as a man intensely dedicated to his work; in fact, Cray demanded their absolute silence while traveling in the car so that he could think about the next advance in supercomputers. In 1975, Cray and Verene divorced, and he wed Geri M. Harrand five years later. Although he engaged in outdoor pursuits with his new wife, such as windsurfing and skiing, Cray remained devoted to his research. In 1972, he was awarded the Harry Goode Memorial Award for ''outstanding achievement in the field of information processing.'' As Cray looked forward to the future of supercomputers, especially to the use of GaA computer chips, many experts in the field characterized his vision as impractical. Nonetheless, Cray's numerous conceptual breakthroughs in computer and information science have firmly established him as an innovator in computer technology. Cray died on October 5, 1996, from injuries sustained in a car accident three weeks earlier.

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Crazy Horse

The Native American Crazy Horse (ca. 1842-1877), Oglala Sioux war chief, is best known as the leader of the Sioux and Cheyenne renegades who won the Battle of the Little Bighorn, where Gen. Custer died.

Born on Rapid Creek, S. Dak., near the present Rapid City, Crazy Horse (Tashunca-Uitco) was a strange, quiet Sioux youth, serious and thoughtful. His skin

and hair were so light that he was mistaken for a captive white child and was called ''Light-Haired Boy'' and ''Curly.''

Crazy Horse grew to manhood wild and adventurous, implacably hating the reservations and the encroaching whites. He married a Cheyenne girl and thus had close ties with that tribe. After he came to prominence as a warrior, many Cheyenne followed him.

Crazy Horse probably participated in the Sioux wars of 1865-1868 but as a warrior, not a leader. By the last of these wars, in 1876, however, he had risen to prominence. He and his followers refused to return to the reservation by Jan. 1, 1876, as had been ordered by the U.S. Army following the outbreak occasioned by the Black Hills gold rush. Crazy Horse and his followers bore the first burden of this campaign. Their village of 105 lodges was destroyed by Col. J. J. Reynolds on March 17. The Native Americans' horses were captured, but Crazy Horse rallied his braves, trailed the soldiers 20 miles, and recaptured most of the horses. On June 17 he and 1,200 warriors defeated Gen. George Crook and 1,300 soldiers, turning them away from a rendezvous with the forces of Gen. Alfred Terry.

Crazy Horse next moved north, where he joined with Sitting Bull's followers on the Little Bighorn River. On June 25 he was in command of the warriors who massacred Gen. George Custer and 264 soldiers. Then, with 800 warriors he went into winter quarters in the Wolf Mountains near the headwaters of the Rosebud River. On Jan. 8, 1877, the village was destroyed in an attack led by Col. N. A. Miles.

Crazy Horse continued to fight for 4 months before surrendering on May 6 with 1,100 men, women, and children at Red Cloud Agency near Camp Robinson, Nebr. An army officer there described Crazy Horse as 5 feet 8 inches tall, lithe and sinewy, with a weathered visage; wrote Capt. John G. Bourke: ''The expression of his countenance was one of great dignity, but morose, dogged, tenacious and melancholy. . . . He was one of the great soldiers of his day and generation.''

On Sept. 5, 1877, the officers at the post, convinced that Crazy Horse was plotting an outbreak, ordered him locked up. Crazy Horse drew his knife and began fighting. In the struggle he was mortally wounded in the abdomen, either by a soldier's bayonet or his own knife. His death deprived the Oglala Sioux of one of their most able leaders.

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George Creel

George Creel (1876-1953), American writer and journalist, was the first propaganda minister in American history.

George Creel was born on Dec. 1, 1876, on a farm in Lafayette County, Mo. His father, Henry Clay Creel, was a former Confederate officer. George spent his boyhood in Missouri, where he attended what public schools were available.

Creel's real education began at 20, when he secured a job as a reporter on the *Kansas City World*. In 1899 he became editor of the *Kansas City Independent*. After joining the Progressive wing of the Democratic party, he enjoyed considerable influence in Missouri politics. In 1909 he moved to Denver, Colo., where he edited the *Denver Post* (1909-1911) and the *Rocky Mountain News* (1911-1913). His pamphlets for the Democratic National Committee in 1916 brought him to the attention of President Woodrow Wilson, who named Creel chairman of the Committee on Public Information at the outbreak of World War I.

Creel directed the flow of government propaganda on the war and faced, for the first time in the 20th century, the issues of censorship, news manipulation, and the public's ''right to know,'' so important to the freedom of the press in a democratic society. His task was to convince a divided country of the wisdom of Wilson's decision to join the war against Germany. Creel established a system of voluntary press censorship. He refused to distribute information on most of the cruder Allied atrocity stories; instead he blanketed the nation with official information which portrayed the United States as crusading for freedom and democracy

to save European civilization from Germany's brutish despoliation. Private American organizations such as the National Security League and the American Protective Association were far less careful in their publications than the Creel committee. Whoever was at fault, the result was an outbreak of war madness unparalleled in American history.

Creel always insisted that private groups rather than the Committee on Public Information were responsible for the wartime hysteria. In three books, *How We Advertised America* (1920), *The War, the World and Wilson* (1920), and his autobiography, *Rebel at Large* (1947), he defended his committee. But he never fully escaped the cloud that World War I cast over his name.

In 1920 Creel retired to private life. In the 1930s he helped moderate Democrats defeat Upton Sinclair's abortive EPIC (End Poverty in California) campaign in California. Creel remained active as a writer, newsman, and national commentator until his death on Oct. 3, 1953.

Further Reading

Creel's autobiography, *Rebel at Large: Recollections of Fifty Crowded Years* (1947), is the best source for his life. For the Committee on Public Information see James P. Mock and Cedric Larson, *Words That Won the War: The Story of the Committee on Public Information, 1917-1919* (1939), and Horace C. Peterson, *Propaganda for War: The Campaign against American Neutrality, 1914-1917* (1939). For Creel and the New Deal see Arthur M. Schlesinger, Jr., *The Age of Roosevelt,* especially volume 3, *The Politics of Upheaval* (1960). □

Octave Crémazie

Octave Crémazie (1827-1879) was a Canadian poet who was closely linked to the emergence of French-Canadian literature.

Known as Octave, Claude-Joseph-Olivier Crémazie was born on Nov. 8, 1827, and educated in Quebec. He became the business associate of his brother Joseph in 1844. Octave used their bookshop as a base for his literary interests; buying, reading, and discussing recent works from France, particularly Victor Hugo's. A group around Crémazie formed what became known as the *École Patriotique* or the *École de Québec*. Nationally selfconscious and grandiloquently romantic, it created the first characteristic body of French-Canadian literature about 1860. Meanwhile, Crémazie's own affairs went badly, and in 1862 he fled to France to avoid pursuit for forging guarantors' signatures in order to gain credit for his failing business.

Crémazie's writings include occasional verse, more personal poems, various letters, and a diary. The poems which made his name commemorate events in Canadian history. Thus *Le Vieux soldat Canadian* celebrated the arrival in Quebec of the first French naval vessel (1855) since the British conquest in 1760, and *Le Drapeau de Carillon* celebrated the centenary of Montcalm's victory of 1758 at Carillon (now Ticonderoga, N.Y.). The latter poem also mentions the theme of *l'abandon,* the feeling that France failed its valiant Canadian colony, in spite of which, in Crémazie's opinion, the cult of France must be maintained.

Prolonged exile in France made Crémazie aware of his own outmoded, rhetorical style, and he expressed a preference for his lyrical poems, especially *La Promenade des trois morts,* which, however, he was too discouraged to complete.

Although direct contact with French literary circles crushed Crémazie as a poet, it stimulated him to write some valuable critical comments in his letters to Canada. He blamed the low standard of Canadian taste for his former success and felt that this had led him away from developing his finer talents. Canadian literature, he felt, could never excel either as a French or as an American creation.

These contradictions in Crémazie's attitude to his cultural context are indicative of French Canada's grave doubts about its cultural survival. In politics Crémazie supported right-wing positions generally and French imperialism in particular, but he was a liberal patriot at home. A similar deep contradiction is found in his poetic diction, for his attempts to imitate Hugo are overshadowed by his obvious affinity to the older style of the neoclassicists.

Crémazie was in Paris during the siege of 1870 and kept a diary containing details on living conditions and

expressing anti-Communard sentiments. He died on Jan. 18, 1879, in Le Havre, where he had found modest employment.

Further Reading

Crémazie's works were collected and published in 1883 as *Oeuvres complètes,* although there are many omissions. Maurice Dassonville, *Crémazie* (1956), contains useful biographical and bibliographical information. For background information see Ian Forbes Fraser, *The Spirit of French Canada: A Study of the Literature* (1939). □

Thomas Alexander Crerar

Thomas Alexander Crerar (1876-1975) was a Canadian political leader who, using farmers' organizations as a power base, represented the Western point of view in Canada's government.

Thomas Alexander Crerar was born at Molesworth, Ontario, on June 17, 1876. The family moved west to Portage la Prairie, Manitoba, where Crerar was educated. After a stint of teaching in small rural schools, he turned to wheat farming and eventually to grain buying.

In 1907 Crerar became president of the Grain Growers Grain Company, a farmers' organization that had been established to fight the railway monopolies and the Eastern-controlled elevator companies. The Grain Growers quickly established a position of power, and Crerar, who was president until 1929, acquired a reputation as an articulate spokesman for the Western point of view.

Inevitably he was drawn into politics. During World War I Sir Robert Borden formed a Union government to ram conscription through Parliament. Crerar was one of several outsiders brought into the government by the Conservative leader, and he was minister of agriculture from 1917 to 1919. As such, he played a part in directing the war effort in its closing stages. But he also found himself part of a government that was dedicated to the maintenance of the high tariff and to the conscription of farmers' sons, both concepts that were anathema to Western farmers, who wanted cheap agricultural implements and a sure labor supply.

Crerar resigned in 1919 and turned to bolstering the farmers' organizations. In 1921 he led the newly formed Progressive party to the polls in the general election. The Progressives were a loose coalition of provincial farmers' groups, divided in aims and ideology, disparate in composition, and burdened with a startling naiveté about the workings of the political system. Despite their success in the election, Crerar did not find it easy trying to shepherd his party through the intricacies of parliamentary procedure, for most of his followers distrusted all political parties, including their own.

Crerar's desire was to link up with the governing Liberal party, using his farm support as a bludgeon to win real concessions for the West. But after his supporters balked and after a series of frustrating incidents, he resigned as leader in 1923. The party hung on for a few years, but its strength was broken.

Returning to Parliament as a Liberal in 1935, Crerar entered the Cabinet of Mackenzie King as minister of immigration and minister of the interior. In 1936 he became minister of mines and resources, a portfolio he held until 1945. In this department Crerar played an important part in mobilizing Canadian industry for war, and he was always the leading spokesman for Manitoba in the government. Just before the end of World War II, Crerar was appointed to the Senate, where he remained as vigorous and outspoken as ever until his retirement in 1966 at the age of 90. Thomas Crerar died on April 11, 1975.

Further Reading

There is no biography of Crerar. The best book on the Progressive party is W. L. Morton, *The Progressive Party in Canada* (1950). Also important are Ramsay Cook, ed., *The Dafoe-Sifton Correspondence, 1919-1927* (1966) and his *The Politics of John W. Dafoe and the Free Press* (1963). □

Edith Cresson

The first woman prime minister of France and the fifth prime minister appointed by President François

Mitterrand, Edith Cresson (born 1934) was named to the office May 15, 1991.

Edith Cresson was born January 27, 1934, in a fashionable Paris suburb of Boulogne-Billancourt. Her father was a senior civil servant. Raised by a British nanny, she became fluent in the English language. Cresson attended the School of Advanced Commercial Studies, earning a degree in business and later a doctorate in demography.

A successful businesswoman, she added a second career in politics when she met François Mitterrand in 1965. For the next 26 years the future president helped Cresson advance through the ranks of what is now the French Socialist Party, calling her ''my little soldier.''

After Mitterrand became president in 1981, Cresson served first as minister of agriculture (1981-1983), then as minister of external trade and tourism (1983-1984), as minister of industrial restructuring and external trade (1984-1986), and finally minister of foreign affairs (1988-1990). She resigned from the government on October 3, 1990, to work as a consultant on international development. Meanwhile she was three times elected a deputy to the National Assembly from the Vienne province (1981, 1986, 1988).

Then in May 1991, President Mitterrand asked Cresson to form a new government. Some experts believe Mitterand had grown dissatisfied with the failures of the government of Michel Rocard to gain majorities in the National Assembly.

Others believe the French president foresaw major international trade issues looming as the trans-European Union came into existence, and sought Cresson's expertise in trade affairs.

As prime minister, the combative Cresson planned to strengthen France's industrial power and to ''protect'' French and European trade from the inroads of Japanese and American products. In assembling her new cabinet of 29 members she chose a number of holdovers from the government of her predecessor. One, Pierre Brgovoy, was named to head a new superministry combining economic, trade, industrial, and technology affairs. His appointment served to restore trust in the French leadership in financial markets. She also appointed five women, three to posts in labor, development, and youth and sports.

When her appointment to prime minister drew misogynist remarks from some politicians of France's center and right parties, Cresson said, ''Men are not in any sense irreplaceable except in one's private life.'' Nevertheless, more fair-minded criticism about her ability to command majorities in the National Assembly persisted.

The Cresson government moved aggressively to free what had become a stagnant economy, and on contentious domestic issues, frequently centered around immigrants. Quoted making strident and antagonistic comments about the Japanese ''strategy of conquest,'' Cresson was greatly concerned over what she was convinced to be Japan's major threat to European trade and commonwealth. Diplomatically, her outspokenness was creating unease in international circles. Within four months of becoming president, the Cresson government had fallen precipitously in popularity. Subtle and not-so-subtle attacks on her gender continued, including a popular daytime television show featuring two puppet characters, one a sexy and servile female broadly seen as a Cresson parody. In April 1992, Cresson resigned. Since then she has served as Commissioner for Science, Research and Development to the European Commission.

Cresson's husband, Jacques, a retired executive of Peugeot, the French automobile and appliance company, remained supportive of his wife, and their relationship has been likened to that of Margaret Thatcher and her husband. Cresson has been compared to the British prime minister for her bluntness, energy, and stubbornness. They have two daughters.

Further Reading

The appointment and career of Cresson was covered in the *Washington Post* (May 16 and May 18, 1991). See also ''An Iron Lady Across the Channel?'' *Business Week* (May 27, 1991) and ''The Battle for Europe,'' *Business Week* (June 3, 1991). □

St. John de Crèvecoeur

Hector St. John de Crèvecoeur (1735-1813), a French-American farmer and writer, was one of the

most perceptive observers of American life in the late 18th century.

Michel Guillaume Jean de Crèvecoeur was born in Caen, France, on Jan. 31, 1735. (Later he would sign his first book J. Hector St. John.) After a Jesuit education and a visit in England, where he learned English, he served as a map maker with Louis Montcalm's army in Canada from about 1755 to 1759. He left the army but stayed in the New World, where after a good deal of traveling, working as a surveyor, and note-taking, he became a farmer, first in Ulster County, then in Orange County, N.Y.

In 1769 Crèvecoeur married Mehitable Tippet, by whom he had three children, the eldest being named America-Francés. For a time his life was idyllic, but the American Revolution interrupted it. Unwilling to commit himself to either side at the time, he tried to visit France, which led to his imprisonment by the British for 3 months. Finally, in 1780 he returned to his old home in France via Dublin and London. While in London he arranged for publication of his most famous work, *Letters from an American Farmer* (1782). The book provides a comprehensive picture of American life, from Nantucket to Charleston: manners, customs, education, plant and animal life. Crèvecoeur posed as a provincial who sought to answer typical European questions about America. The most memorable portion is Letter Three, ''What is an American?''

The book made Crèvecoeur famous. It was published in Philadelphia, as well as in Ireland, Holland, and Germany. He prepared a second edition, in French, much enlarged and more literary: *Letters d'un cultivateur américain* (1784). The original English versions of some of these letters were not published until 1925 (*Sketches of Eighteenth Century America*). In 1783, returning to America as French consul to New York, Connecticut, and New Jersey, he found that his wife had died and two children were missing. He located the children in Boston, then established a home in New York City. He developed packet-boat service between France and New York.

In time ill health largely incapacitated Crèvecoeur. In June 1785 he returned to France, seeking to improve commercial relations between France and America. He prepared a three-volume version of the French *Lettres,* published in 1789, the year of his return to America and to his position as consul. He was honored by election to the American Philosophical Society. Under the pen name of Agricola, his letters on potato culture, sheep feeding, sunflower oil, and other topics were published in various American journals.

In 1790 Crèvecoeur left America for the last time. For a while he lived quietly in his father's home in Normandy, for his health was poor and the French Revolution was in progress. He kept in touch with America through a son farming in New Jersey, and he wrote his longest work. It appeared in 1801 as *Le Voyage dans la Haute Pennsylvania et dans l'état de New-York* (available in English as *Eighteenth-Century Travels in Pennsylvania and New York,* 1961). It has never been as popular as the *Letters,* Crèvecoeur spent 3 of his last years in Munich, where his son-in-law was minister plenipotentiary. He died in France in 1813.

Further Reading

Two valuable studies of Crèvecoeur in English are Julia Post Mitchell, *St. Jean de Crèvecoeur* (1916), and Thomas Philbrick, *St. John de Crèvecoeur* (1970). □

John Michael Crichton

Michael Crichton (born 1942) is best known as a novelist of popular fiction whose stories explore the confrontation between traditional social and moral values and the demands of the new technological age. His most successful novel, *Jurassic Park* (1990), involves the re-creation of living dinosaurs from ancient DNA and examines what can go wrong when greedy people misconstrue the power of new and untested technologies.

Crichton was born in Chicago and raised on Long Island. At fourteen years of age, he wrote and sold articles to the *New York Times* travel section, and, in 1964, earned a B. A. in anthropology from Harvard University. The following year, while on a European travel fellowship in anthropology and ethnology, he met and married Joan Radam; they eventually divorced in 1970. Returning to Harvard University in 1965, Crichton entered medical school, where he began to write novels under the pseudonym John Lange in order to support his medical studies. While doing postdoctoral work at the Salk Institute for Biological Studies in La Jolla, California, Crichton published *The Andromeda Strain* (1969), a technological thriller, which garnered literary acclaim and national prominence for the author. Upon leaving medical studies, Crichton began a full-time writing career. Eventually, he also directed his screenplay of his novel *Westworld* (1973), starring Yul Brynner, and wrote the screenplay for his book, *The Great Train Robbery* (1978).

Crichton's stories generally take place in contemporary settings and focus on technological themes, although his earliest works were traditional mystery novels. Writing under the pseudonym John Lange, Crichton published a mystery novel entitled *Odds On* (1966), followed by *A Case of Need* (1968), written under the pseudonym Jeffrey Hudson. *A Case of Need* received favorable reviews and the 1968 Edgar Allan Poe Award of Mystery Writers of America. In 1969, Crichton published *The Andromeda Strain,* a novel that, Crichton acknowledges, was influenced by Len Deighton's *The Ipcress File* (1962) and H. G. Wells *The War of The Worlds. The Andromeda Strain* is a technological thriller about a seemingly unstoppable plague brought to earth from outer space; it became a Book-of-the-Month Club selection and a 1971 motion picture, directed by Robert Wise and starring Arthur Hill. In *Westworld* (1973),

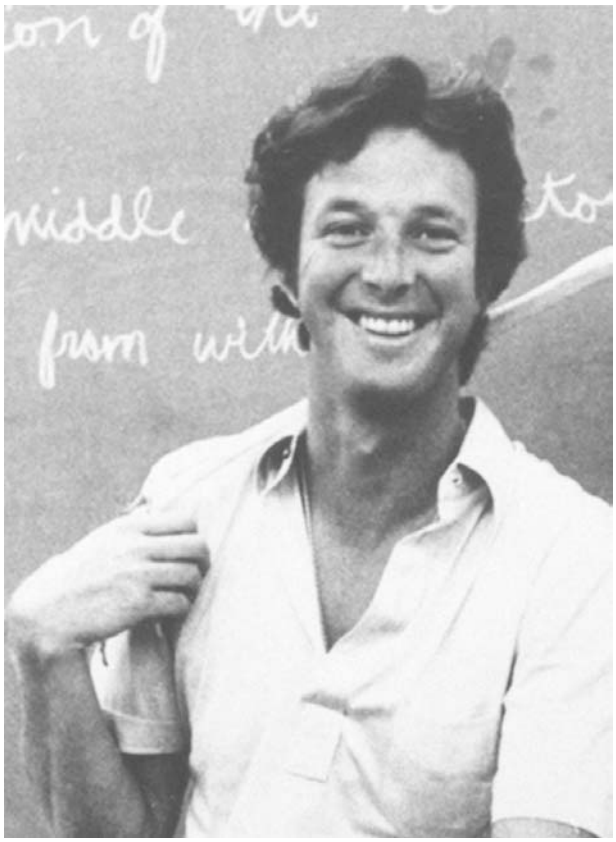

Crichton depicts the ability of technology to blur the line between reality and fantasy, and how that can affect people's lives. As the android creations of the Delos theme park begin to operate on their own recognizance, they attack and threaten the lives of the guests who have come there merely to play and live out their childhood fantasies in the make-believe Old West.

While *The Great Train Robbery* (1975) recalls the history of an actual train robbery in Victorian England, and *Eaters of the Dead* (1976) is set among tenth-century Vikings, and is supposedly the retelling of the *Beowulf* myth, *Congo* (1980) returns to the dangers of technology, greed, and power. *Congo* recalls the narrative tradition of Rider Haggard's novel *King Solomon's Mines,* as it relates the story of a behavioral specialist and Amy, a gorilla that is capable of communicating in human language. In the process of returning Amy to her African jungle home, the specialist and the gorilla encounter a series of dangers and catastrophes. These include the ruthless activities of a group of corporate-sponosored explorers who are searching for the Lost City of Zinj, where a race of hostile apes guards rare diamonds capable of nullifying humanity's need for nuclear weapons and energy. An encounter with alein life forms and alien technology is the central focus of Crichton's next novel, *Sphere* (1987). Scientists undertake an underwater excavation of an alien spacecraft, believed to have landed in the ocean three centuries earlier. While a raging storm maroons the scientists on board the spacecraft, which is one thousand feet below the surface of the sea, the aliens wreak havoc on the contact team.

In 1990, Crichton published his nationally acclaimed best-seller, *Jurassic Park,* which recounts the classic tale of greed and a technological experiment gone awry. A wealthy entrepreneur and his scientists lose control of their experiment to re-create living dinosaurs for a wild animal park on a deserted island off the coast of Costa Rica. Steven Spielberg's 1994 Academy award-winning film of *Jurassic Park* also helped to ensure the world-wide popularity and success of the novel. Turning to Japanese-American relations in today's competitive business world, *Rising Sun* (1992) begins with the bizarre murder of a young woman, which is pivotal to a plot that explores the exploitative and unprincipled actions of Japanese technocrats. *Rising Sun* is often criticized for its stereotypical presentation of Japanese villains and Japan-bashing—criticisms that Crichton rejects. *Disclosure* (1994) continues to focus on the technological business community and its handling of sexual harassment. In a role-reversal, the new female executive of DigiCom seduces a former lover and present employee, and then accuses him of sexual harassment when he spurns her advances. The story focuses on the fight to save his job and the truth of what actually happened. In 1995, Crichton returned to the theme of genetic engineering in *The Lost World.* Scientist Ian Malcolm and entrepreneur Lewis Dodgson of *Jurassic Park* join rival expeditions sent to investigate an island thought to be inhabited by dinosaurs. Once again, twentieth-century human technology is challenged by the raw force of prehistoric nature.

Crichton's works have received mixed reviews. While most critics applaud his ability to make technological information understandable and engaging, some fault his traditional and predictable plotlines, such as *Disclosure*'s battle-of-the-sexes plot and *Jurassic Park*'s the-dangers-of-new-science theme. And too, while many critics favorably comment on Crichton's well organized plots and use of clear and simple prose, they fault his ability to develop realistic characters. For instance, John Hammond and Nedry of *Jurassic Park* are the traditional unprincipled entrepreneur and scientific genius whose greed precipitates a technological disaster, while Meredith Johnson of *Disclosure* is the predictable evil enemy of Tom Sanders, the harassed and innocent victim-hero of the story. As Robert L. Sims points out, most of ''Crichton's characters are one-dimensional figures whose psychological makeups are determined by the particular drama in which they are involved.'' A few commentators also remark at Crichton's ability to identify and successfully capitalize on current public issues and concerns. For example, *Disclosure* examines the issue of sexual harassment in the business world, while *Rising Sun* focuses on Japan's growing power in the world of American business. Nevertheless, in spite of traditional plotlines and simplistic characterizations, Crichton's concise prose style, tightly organized plots, contemporary themes, and engaging action continue to make his works popular and successful.

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Francis Harry Crompton Crick

The English molecular biologist Francis Harry Compton Crick (born 1916) contributed to the establishment of the double-helical model of the DNA molecule.

Francis Crick was born June 8, 1916, in Northampton, England. At University College, London, he studied physics and mathematics and obtained his degree in 1937. Work on an advanced degree was halted by the coming of World War II, when Crick had to shift his interest from pure science to the design and production of magnetic mines. By the time the war ended, he had decided to pursue a career in biology, not physics. His decision was influenced by a reading of the book *What Is Life?* by physicist Erwin Schrödinger, with its message that an intensive investigation of the gene was likely to reveal the nature of life.

Crick began his study of biology at Strangeways Laboratory, Cambridge, in 1947, but within 2 years he left to join the Medical Research Council Unit for Molecular Biology at Cavendish Laboratory and to enroll as a doctoral student at Caius College, Cambridge. While at Cavendish he met (1951) the young American biologist James D. Watson, who shared his interest in the gene and the genetic material, deoxyribonucleic acid (DNA). In 1953 Crick and Watson jointly proposed their doublehelical model of the DNA molecule, which brought them the Nobel Prize in 1962, an honor they shared with English biophysicist Maurice Wilkins. In addition to the prize, Crick received distinguished lectureships, awards from scientific organizations, and membership in honorary societies, including the Royal Society of London (1959).

The discovery of the structure of DNA is considered to be one of the greatest events in 20th-century biology. Genes are responsible for transferring hereditary information from one generation to the next, and since they are DNA molecules, or segments of them, the structure of DNA provides the key to understanding the physical basis of heredity. The giant DNA molecule is a complex one, and Crick and Watson faced the difficult task of determining the exact arrangement of its molecular subunits. While Wilkins and others attempted to discover this arrangement by concentrating exclusively upon x-ray diffraction techniques, Crick and Watson approached the problem by conceiving and building large-scale models that would account for all the known physical and chemical properties of DNA. Watson first suggested the double helix as the basic feature of DNA, but it was Crick, with his background in physics, who supplied the theoretical and mathematical knowledge so important to the team's success.

Upon completion of the work on the structure of DNA, Crick began an investigation of the genetic code, that is, the precise manner in which the gene controls the synthesis of proteins.

Further Reading

The personal and intellectual story of the discovery of the structure of DNA is told in James D. Watson's candid book *The Double Helix* (1968), in which Crick is depicted as a genius who exasperated many of his English colleagues but delighted his unconventional American friend. For Crick's statement of his philosophy of biology see his book *Of Molecules and Men* (1966). Crick is also the author of *What Mad Pursuit: A Personal View of Scientific Discovery* (1988) and *The Astonishing Hypothesis: The Scientific Search for the Soul* (1994). □

Francesco Crispi

The Italian statesman Francesco Crispi (1819-1901) fought for Italian unification and twice served as premier of Italy.

Francesco Crispi was born on Oct. 4, 1819, in Ribera, Sicily. After studying law at the University of Palermo, in 1846 he became an attorney in Naples. He took an active part in the revolutionary struggle of 1848-1849, and after its failure he fled to Piedmont, where he engaged in radical journalism. Implicated in Giuseppe Mazzini's attempt to foment revolt in Milan in 1853, Crispi was expelled from Piedmont. In the following years he lived in Malta, London, and Paris and traveled throughout Europe.

In 1859 Crispi returned to Sicily and rejoined the independence movement. The following year he participated in Giuseppe Garibaldi's campaign in Sicily. When the kingdom of Italy was proclaimed in 1862, Crispi was elected deputy to the first Italian Parliament and became a leader of the left opposition to the premier, the Conte di Cavour. Although a zealous republican, in 1865 he became a supporter of King Victor Emmanuel II, after deciding that the monarchy could accelerate national unification.

In 1876 Crispi was elected president of the Chamber of Deputies. In December 1877 he became minister of the interior, but in March 1878 he resigned after being accused of bigamy. Although acquitted, he withdrew from political life for several years.

In 1887, after again serving briefly as minister of the interior, Crispi became premier. He broadened communal and provincial self-government, bettered public health conditions, and approved a more liberal penal code. However, he introduced severe regulations concerning public order and gave civil authorities the power to prohibit meetings and restrain freedom of association.

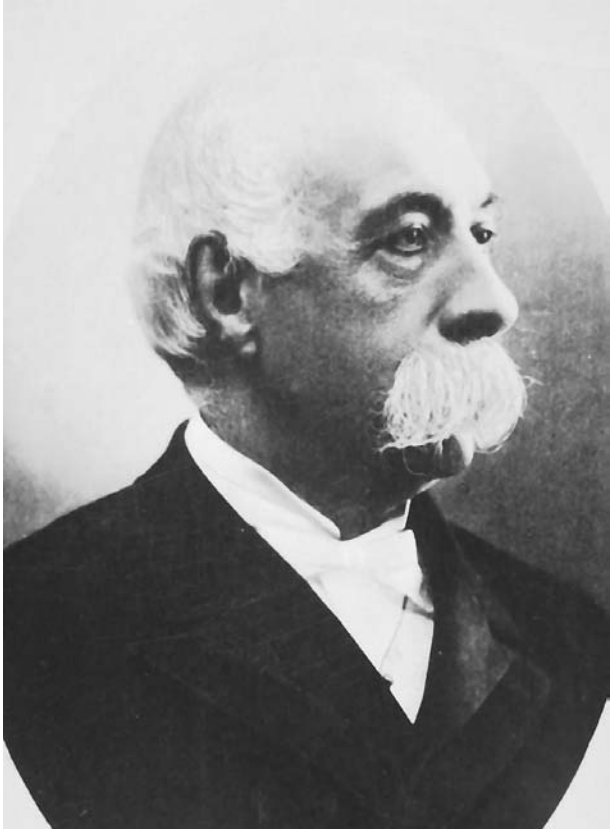

In the area of foreign policy Crispi supported Italian colonialism in Africa. He extended and unified Italian acquisitions in Africa and imposed an Italian protectorate on Ethiopia. He sought support of this policy from Germany and Austria-Hungary, Italy's allies in the Triple Alliance. Angered at French expansion in Africa, in 1887 Crispi influenced Parliament to refuse to renew the Italian commercial treaty with France. There then began a 10-year tariff war which greatly damaged the Italian economy.

In 1891, because of the unpopularity of his tariff and tax policy, Crispi was forced to resign. But in 1893, in an atmosphere of internal strife resulting from peasant riots and the growing worker movement, he again became premier. He outlawed all Socialist societies and associations of peasants and workers and disfranchised hundreds of thousands of Italians. He did not convoke Parliament in 1895 but ruled for 6 months as dictator.

Crispi continued his aggressive policy in Africa. But in 1896, following the crushing defeat of the Italian army at Adowa, Ethiopia, he was again forced to resign. He then lived in poverty and oblivion in Naples until his death on Aug. 11, 1901.

Further Reading

Rich material on Crispi's life is in *The Memoirs of Francesco Crispi,* translated by Mary Prichard-Agnetti and edited by Thomas Palamenghi-Crispi (3 vols., 1912-1914). There is one biography of Crispi in English, *W. J. Stillman, Francesco Crispi: Insurgent, Exile, Revolutionist and Statesman* (1899).

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Alfredo Cristiani

Alfredo Cristiani (born 1947) sought to moderate the right-wing extremist image of the Alianza Republicana Nacionalista (ARENA) and led the party to victory when he was elected president of El Salvador in 1989.

Alfredo Cristiani, nicknamed ''Fredy,'' was a member of one of El Salvador's wealthiest families, whose interests included extensive holdings in coffee, cotton, sugar, and pharmaceuticals. Born in San Salvador on November 22, 1947, he enjoyed a privileged childhood. After attending the American School in the Salvadoran capital, Cristiani studied in the United States and graduated in business administration from Georgetown University. As a youth, he distinguished himself primarily as an athlete, excelling at squash and basketball, and eventu-

ally moving on to more expensive pursuits, such as motorcycling and aviation. Employed mostly in family enterprises before he became active in politics in the 1980's, Cristiani was known in his own country as a spokesperson for business interests. A free market enthusiast, he believed that economic development and social welfare were best left to the private sector.

The greatest political challenge facing Salvadoran elites of Cristiani's generation was the bloody civil war which began in the 1970's. Marxist insurgents, representing five different movements which united in 1980 under the banner of the Frente Farabundo Martí de Liberación Nacional (FMLN), waged a determined guerrilla struggle against a succession of military-dominated regimes. On October 15, 1979, progressive military officers, believing that El Salvador's centuries-old legacy of abuse and injustice lay at the root of the war, overthrew the despotic government of General Carlos Humberto Romero (1977-1979) and installed a reformist junta which included leftist civilians. The new government, which came to be dominated by Christian Democrats, initiated a land reform program and nationalized the banking and export industries, actions which threatened the interests of the wealthy class to which Cristiani belonged.

These reforms enjoyed the approval of the United States and resulted in a substantial increase in military and economic assistance, but they had little effect on the conflict. The FMLN and its allies on the left rejected the measures as superficial and condemned the regime for its failure to curb human rights abuses by the armed forces and the so-called ''death squads.'' Meanwhile, rightist elements denounced the reforms as Communist-inspired and called for a more ruthless prosecution of the war against the guerrillas.

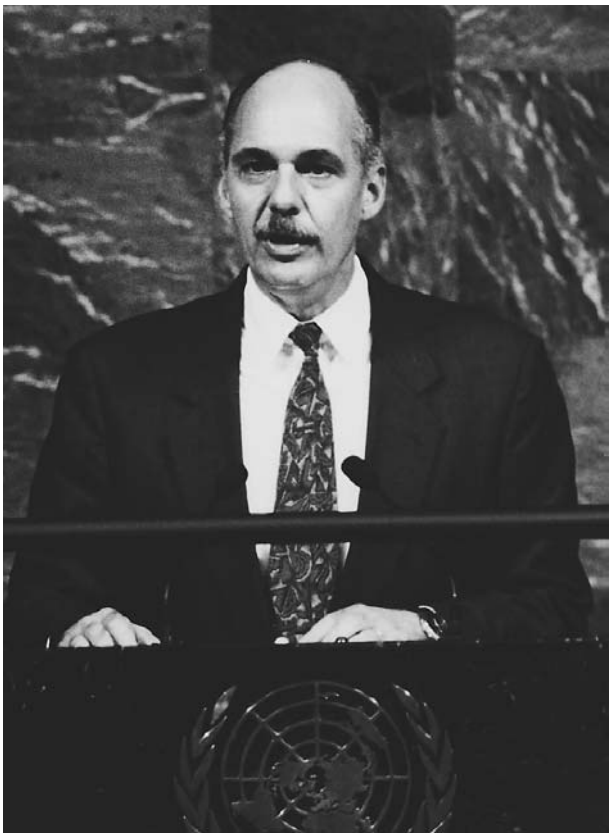

In 1984 Alfredo Cristiani joined the right-wing ARENA as an organizer. He soon became leader of the party following the defeat in the presidential election that year of its founder, Roberto d'Aubuisson, a charismatic former intelligence officer widely believed to be involved in ''death squad'' activity. Cristiani owed his rapid elevation within the party to the fact that d'Aubuisson's violent reputation was a public relations liability—especially in the United States, upon whose continued financial support El Salvador depended. As leader of ARENA, Cristiani sought to moderate the party's extremist image and to expand its appeal to middle-class and poor voters. He represented a dramatic contrast with d'Aubuisson in background, style, and rhetoric, although d'Aubuisson's influence within the movement remained strong.

Cristiani's task of broadening ARENA's support base was made easier by the failures of the party in power, the Christian Democrats. José Napoleón Duarte, who had defeated d'Aubuisson in 1984 with covert assistance from the U.S. Central Intelligence Agency, was a popular politician, but as president he proved unable to achieve peace, to restore the economy, or to restrain the abuses of the armed forces. Corruption in his administration produced much resentment, and his own capacity to lead, always in doubt, was greatly reduced when he was found to be terminally ill with cancer. Under Cristiani's leadership, ARENA appealed effectively to voters' frustrations and won control of the Legislative Assembly and of many municipalities in 1988. The following year Alfredo Cristiani, running as ARENA's candidate, was easily elected president, winning 54 percent of the vote to 36 percent for Christian Democrat Fidel Chávez Mena in what was generally acknowledged to be, under the circumstances, a relatively free and fair election.

During the campaign, although almost always accompanied by d'Aubuisson, Cristiani had departed from previously held ARENA positions by promising not to dismantle the popular land reform enacted by the Christian Democrats and by expressing his willingness to negotiate with representatives of the FMLN. As president, he sought to keep these commitments and, also unusual for a Salvadoran conservative, emphasized the importance of addressing the problems of malnutrition and illiteracy, which he acknowledged to be among the causes of El Salvador's protracted civil conflict. Cristiani, however, rejected the statist solutions favored by the Christian Democrats in favor of free markets and privatization. An admirer of the economic policies of General Augusto Pinochet in Chile and of the development models followed by Taiwan and South Korea, Cristiani hoped to bring prosperity to El Salvador by lowering tariffs and creating incentives for foreign investment.

Cristiani's chances for success depended largely upon his ability to end the war, build a new political consensus, and maintain the confidence of the United States. However, these would not be easy tasks. Following unproductive early negotiations, the rebels, in November 1989, launched a major offensive against El Salvador. Although Cristiani

showed personal courage in the crisis and the armed forces successfully repelled the attack, human rights remained absent in El Salvador. The government's response was brutal, especially in poor neighborhoods, and six prominent critics of the regime, all Jesuit priests, were murdered execution-style.

A border dispute between El Salvador and Honduras was peacefully resolved by Cristiani in 1992. Market reforms by the Cristiani government began to bear economic fruit with gross domestic product rising five percent in 1993. To a great degree, El Salvador's financial system was transferred from government to private control. Import tariffs were cut, price controls ended, while monetary policy was kept tight. His term in office expired in 1994. While no longer in the political spotlight, he continues to have signifigance in Salvadoran current events. He managed to survive an apparent attempt on his life, when a revolutionary group known as the ''Popular Revolutionary Voice'' planted a bomb outside Cristiani's new business, Compana Seguros e Inversiones S.A., a brokerage firm, in 1996.

Further Reading

No major biography of Alfredo Cristiani has yet appeared in English. Sketches of his life and career have appeared in several magazines and newspapers. Particularly informative are Michael Massing, ''Sad New El Salvador,'' *New York Review of Books* (May 18, 1989) and José Z. García, ''Tragedy in El Salvador,'' *Current History* (January 1990). The best introduction to the Salvadoran crisis remains Tommie Sue Montgomery, *Revolution in El Salvador: Origins and Evolution* (2nd ed., 1984). □

Benedetto Croce

The Italian philosopher, critic, and educator Benedetto Croce (1866-1952) dominated Italian intellectual life in the first half of the 20th century. His many critical and philosophical writings brought Italian letters well into the mainstream of European thought.

Born to a prosperous middle-class family, at the age of 9 Benedetto Croce began a rigorous Catholic education in Naples. When his parents and sister were killed in an earthquake in 1883, Croce went to Rome. While he never completed his law degree at the University of Rome, he reacted enthusiastically to the lectures on moral philosophy by Professor Antonio Labriola. Returning to Naples in 1886, Croce began a period of dedicated research, enriched by journeys to Spain, England, Germany, and France. Although his early works were largely historical, Croce transcended Positivistic scholarship and soon began inquiry into the nature of art and history and their relationship. He pursued this path relentlessly after his close study of G. W. F. Hegel and Giambattista Vico. With Labriola's encouragement, Croce briefly (1895-1899) cultivated Marxism but refuted this doctrine in *Historical Materialism and Marxist Economics* (1900).

A long and fruitful collaboration with the philosopher Giovanni Gentile began in 1896. Working with Gentile, Croce edited *Classics of World Philosophy, Writers of Italy,* and *The Library of Modern Culture*. In 1903 Croce founded the bimonthly *La critica,* an international cultural review. For his contributions to Italian letters, in 1910 Croce was made a life member of the Italian Senate. Later, as minister of education (1920-1921), he conceived educational reforms implemented by Gentile, who subsequently occupied that office.

Croce's opposition to fascism, however, severed his association with Gentile. Through his ''Manifesto of the Anti-Fascist Intellectuals'' (1925), his denunciation of the Lateran Pact (1929), and his open criticism of Mussolini, Croce became the symbol of Italian intellectual freedom. After the fall of fascist Italy, he was a liaison between the Allies and the Italian monarchy but declined public office. In 1947 Croce established the Italian Institute for Historical Studies, to which he donated a large part of his house and extensive library.

His Thought

The essence of Croce's thought may be found in his four-part *Filosofia dello spirito* (1902-1917; *Philosophy of the Spirit*), amplified and clarified in many subsequent writings. For Croce, philosophy is the science of the mind, or

spirit, wherein all reality resides. The mind's activity takes two distinct, interrelated but not opposite forms, the theoretical and the practical (or cognition and volition). The former perceives and understands reality, the latter creates and changes it. Within the sphere of theory, Croce distinguishes between intuition and logical thought. Similarly, in the realm of the practical, he separates the particular (utilitarian or economic) from the universal (ethical). These four interrelated divisions, none of which has primacy over the others, give rise to man's spiritual activities, which Croce treats in the four volumes of the *Filosofia: Aesthetics, Logic, Philosophy of Conduct* (*Economics and Ethics*), and *Theory and History of Historiography*.

In *Aesthetics* Croce declared that art is intuition. Realizing that intuition requires communication through language, he later spoke of ''lyrical intuition'' as creatively expressed impression. Still pursuing the theme in *La poesia* (1936), Croce distinguished between poetry (''achieved expression'') and literature (which bears an external resemblance to poetry but fulfills another function).

As spokesman for an antimystical and antiutopian humanism which maintains that the goal of philosophy is an understanding of the course of human events, Croce has been criticized for not accepting an all-embracing belief, such as Catholicism or communism. He held, however, that there exists no final system or any eternally valid philosophy. Instead, Croce espoused ''Historicism,'' a term by which he characterized the inherently evolutionary nature of his thought.

Further Reading

In general, the most reliable translations of Croce's work are by Arthur Livingston and R. G. Collingwood. For a capsule portrait of Croce see Cecil J. S. Sprigge, *Benedetto Croce: Man and Thinker* (1952). A more complete study is Gian N. G. Orsini, *Benedetto Croce: Philosopher of Art and Literary Critic* (1961). There is a chapter on Croce in William Kurtz Wimsatt, Jr., and Cleanth Brooks, *Literary Criticism: A Short History* (1957). Henry Stuart Hughes, *Consciousness and Society: The Reorientation of European Social Thought, 1890-1930* (1958), includes a discussion of Croce.

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David Crockett

David Crockett (1786-1836), American frontiersman and politician, became during his own lifetime a celebrity and folk hero, particularly to Americans living in the newly settled midwestern regions of the country.

Davy Crockett grew to manhood in a backwoods area. He experienced the crudeness and poverty of the frontier squatter and later used this knowledge in his political campaigns. A master storyteller, the semiliterate Crockett proved a formidable political campaigner, as well as the personification of the characters in the frontiersmen's ''tall tales'' of that day. Although he is known chiefly for his exploits as a hunter and soldier, Crockett's major contributions included political efforts to get free land for frontier settlers, relief for debtors, and an expanded state banking system for Tennessee.

Davy Crockett, the son of John and Rebecca Crockett, was born on Aug. 17, 1786, in Hawkings County, East Tennessee. John Crockett failed as a farmer, mill operator, and storekeeper. In fact, he remained in debt, as did Davy, all his life. Because of continuing poverty, Davy's father put him to work driving cattle to Virginia when he was 12 years old. Returning to Tennessee in the winter of 1798, Davy spent 5 days in school. After a fight there, he played hookey until his father found out and then, to escape punishment, ran away.

Crockett worked and traveled throughout Virginia and did not return home for nearly 3 years. Several years later he decided that his lack of education limited his marriage possibilities, and he arranged to work 6 months for a nearby Quaker teacher. In return Crockett received 4 days a week of instruction. He learned to read, to write a little, and to ''cypher some in the first three rules of figures.''

In 1806 Crockett married Mary Finely; the young couple began their life together on a rented farm with two cows, two calves, and a loan of $15. Frontier farming proved difficult and unrewarding to Crockett, who enjoyed hunting more than work. After five years he decided to move farther west. By 1813 he had located his family in Franklin Country, Tenn.

Life on the Frontier

Shortly afterward the so-called Creek War began. During the summer of 1813 a party of frontiersmen ambushed a band of Creek Indian warriors in southern Alabama. Settlers in the area gathered at a stockade called Ft. Mims. The Native Americans attacked on Aug. 30, 1813, found the garrison undefended, and killed over 500 people. Within 2 weeks frontier militia units gathered for revenge, and Crockett volunteered for 3 months' duty that year. In September and October he served as a scout. During the famous mutiny against Andrew Jackson in December, Crockett was on leave, and reports that he deserted the militia during the Creek War are unfounded. He served again from September 1814 to February 1815. During this campaign Crockett was a mounted scout and hunter; apparently his unit encountered little fighting.

In 1815 Mary Crockett died. Within a year Crockett remarried. While traveling with neighbors in Alabama to examine the newly opened Creek lands during 1816, he contracted malaria and was left along the road to die. But he recovered and returned to Tennessee, pale and sickly, much to the surprise of his family and neighbors who thought he was dead. He has been quoted as remarking about his reported death, ''I know'd this was a whopper of a lie, as soon as I heard it.''

Local and State Politics

In 1817 Crockett was a justice of the peace and the next year was serving also as a county court referee. In 1818 his neighbors elected him lieutenant colonel of the local militia regiment, and that same year he became one of the Lawrenceburg town commissioners. He held this position until 1821, when he resigned to campaign for a seat in the state legislature. During the campaign Crockett first displayed his shrewd ability to judge the needs of the frontiersmen. He realized that their isolation and need for recreation outweighed other desires. Therefore, he gave short speeches laced with stories, followed by a trip to the ever present liquor stand—a tactic well received by his audience, who elected him. Crockett appears to have been a quiet legislator, but his first-term actions demonstrate the areas of his future legislative interest. Having grown to manhood among the debt-ridden and often propertyless squatters, Crockett served as their spokesman. He proposed bills to reduce taxes, to settle land claim disputes, and in general to protect the economic interests of the western settlers.

When the legislative session ended in 1821, Davy went west again, this time to Gibson County, Tenn., where he built a cabin near the Obion River. Two years later he was elected to the Tennessee Legislature. This victory demonstrates his improved campaign techniques and his realization that antiaristocratic rhetoric was popular. Again he worked for debtor relief and equitable land laws.

Congressional Career

During 1825 Crockett ran for Congress; he campaigned as an antitariff man, however, and the incumbent easily defeated him. Two years later Crockett won the election. Throughout his congressional terms he worked for the Tennessee Vacant Land Bill, which he introduced during his first term. This proposal would have offered free land to frontier settlers in return for the increase in value which they would bring about because of their improvements.

In 1829, although he opposed several of President Andrew Jackson's measures, Crockett's campaign for reelection as a Jacksonian was successful. But during his second term in Congress, Crockett grew increasingly hostile to Jackson. He opposed the President on the issues of Native American removal, land policy, and the Second National Bank. In the election of 1831 Crockett was defeated. Two years later he regained his congressional seat by a narrow margin. By 1834 he had become such an outspoken critic of Jackson that Whig party leaders used Crockett as a popular symbol in their anti-Jackson campaigns. It was during these activities that several purported biographies and autobiographies of Crockett appeared. Their purpose was to popularize him and to show that not all frontiersmen supported the Jackson administration. These literary efforts failed to sway most of the voters, and Crockett was defeated in 1835, ending his congressional career.

During his three terms in Washington, Crockett tried to represent the interests of his frontier district. In doing so, he became enmeshed in a dispute with the Tennessee Jackson forces. The continuing fight with this group not only prevented him from making any lasting legislative contributions but also ended his political career.

Death at the Alamo

In 1835 Crockett and four neighbors headed into Texas looking for new land. By January 1836 he had joined the Texas Volunteers, and within a month he reached San Antonio. In the first week of March he and the other defenders of the Alamo died during the siege and capture of that fort. Popular tradition places Crockett as one of the last defenders who died protecting the bedridden Col. William Travis during the final assault. The fact is, however, that Crockett was one of the first defenders to die, alone and unarmed.

Crockett's death at the Alamo engendered a notoriety and a lasting fame which his political activities would never have earned him. Through the newspaper accounts and other writings—fact and fiction—Crockett came to represent the typical westerner of that day. With the passage of time, tales and legends concerning his exploits grew. As a result, the popular image bears less relationship to the actual person than may be said about almost any other prominent figure.

Descriptions of Crockett are varied, but it is generally conceded that he was about 5 feet 8 inches tall, of medium

weight, and with brown hair, blue eyes, and rosy cheeks. He was noted for a fine sense of humor, honesty, and ability as an entertaining public speaker. Those who knew him realized that he was a man of ability and character.

Further Reading

A lack of source material has limited the scholarly studies of Crockett but has not prevented numerous popular accounts. Beginning with Matthew St. Clair Clarke's anonymously published *Life and Adventures of Col. David Crockett of West Tennessee* (1833), such accounts have continued to appear. Of the 19th-century books only *A Narrative of the Life of David Crockett, of the State of Tennessee* (1834), written by Crockett himself, is at all reliable.

The best work on Crockett is James A. Shackford, *David Crockett: The Man and the Legend* (1956), which separates the myths surrounding him from the historical person. Crockett's position in folklore is examined in Franklin J. Meine, ed., *Tall Tales of the Southwest: An Anthology of Southern and Southwestern Humor, 1830-1860* (1930), and Richard M. Dorson, ed., *Davy Crockett: American Comic Legend* (1939). For an understanding of politics in the Old Southwest see Thomas P. Abernethy, *From Frontier to Plantation in Tennessee: A Study in Frontier Democracy* (1932); Arthur M. Schlesinger, Jr., *The Age of Jackson* (1945); and Charles G. Sellers, *James K. Polk, Jacksonian: 1795-1843* (1957). □

Herbert David Croly

An American editor and author, Herbert David Croly (1869-1930) created the political philosophy known as "new nationalism" and was a founder of the magazine *New Republic.*

Herbert Croly was born on Jan. 23, 1869, into an immigrant but middle-class family. Croly's father was editor of the *New York World* and the *New York Graphic,* and his mother wrote under the nom de plume Jennie June. Both parents were civic reformers.

Croly studied a year at the College of the City of New York and off and on for 11 years at Harvard before quitting academia in 1899 without taking a degree. So softspoken that he seemed to whisper, he was inordinately shy among strangers; according to his biographer his shyness approached the pathological. Croly's written words were as laborious as his spoken ones.

In 1892 Croly married Louise Emory of Baltimore, a wealthy socialite. He was editor of the *Architectural Record* from 1900 to 1913, when he quit to write books.

Croly wrote four books: *The Promise of American Life* (1909), *Marcus Alonzo Hanna: His Life and Work* (1913), *Progressive Democracy* (1914), and *Willard Straight* (1924), the biography of the banker who helped underwrite the *New Republic,* a magazine founded by Croly and two other journalists.

The Promise of American Life is the foundation of Croly's reputation. Despite the tortuous sentences, which often left readers confused, it attracted a following, and *American Magazine,* at the height of the 1912 presidential campaign, hailed Croly as the "man from whom Colonel [Theodore] Roosevelt got his 'new nationalism.'" Croly first was attracted to his subject by the "dilemma of the artist or intellectual in an industrial society." He felt "empty individualism had run riot," that merit was measured by cash, and that industrial society was too mechanical. With the frontier gone, "automatic progress" was an end. He theorized that liberty and equality might actually conflict—despite America's heritage and the views of Jeffersonian Democrats. He pointed out that 19th-century "robber barons" cited slogans of individualism while forming monopolies.

Croly wanted "constructive discrimination" that would favor the weak. Equal rights for all, he argued, "merely left the great mass of people at the mercy of strong political and economic interests." He asserted that big government should control big business and big unions and that small businesses and nonunion people should be sacrificed as inefficient or failing parts of his system. Elite saint-heroes, or uncommon common men (like Abraham Lincoln), were to assure honesty of the system that Croly looked upon as "nationalized democracy."

Though he had suffered a paralytic stroke in 1928, Croly was still editor of the *New Republic* when he died on May 17, 1930.

Further Reading

Charles Forcey, *The Crossroads of Liberalism: Croly Weyl, Lippmann, and the Progressive Era, 1900-1925* (1961), is the best

study of Croly. See also Richard Hofstadter, *The Age of Reform: From Bryan to F.D.R.* (1955). □

1st Earl of Cromer

The English statesman Evelyn Baring, 1st Earl of Cromer (1841-1917), ruled Egypt from 1883 to 1907.

Evelyn Baring was born on Feb. 26, 1841, at Cromer Hall in Norfolk. He entered Woolwich in 1855 to train for the Royal Artillery and in 1858 went with his battery to the Ionian Isles. After service in Malta and Jamaica he entered staff college in 1867, later moving into intelligence work for the War Office. In 1872 he was appointed private secretary to his cousin Lord Northbrook, the viceroy of India.

Baring returned to England in 1876, and the next year he was sent as commissioner to Egypt to represent British bondholders. But Khedive Ismail was attempting to rid himself of Anglo-French financial control, and in 1878 Baring resigned. When Ismael was deposed and Khedive Tewfik enthroned, Anglo-French control was reestablished, and in September 1879 Baring became British controller. Six months later, however, he returned to India as finance member on the viceroy's council.

In September 1883 Baring, now knighted, went to Egypt as British agent and consul general. Britain had occupied Egypt in the previous year and crushed the nationalists under Urabi. The country was bankrupt, and the Sudan in full rebellion under the Mahdists. To limit costs, Baring wished Egypt to evacuate the Sudan. His Egyptian ministers were opposed to his plan, but Baring forced them to obey, thus establishing British colonial control over theoretically independent Egypt.

By 1888 Baring had balanced Egypt's budget, which went into surplus in 1889. In the following years he abolished forced labor, reformed the systems of justice and administration, and extended direct British control over all aspects of interior government. Baring (who had already earned the nickname of ''Overbaring'' in India) became an almost viceregal figure.

In 1901 Baring was created Earl of Cromer. He opposed the growing Egyptian nationalist movement, which demanded that Britain's promises of withdrawal be fulfilled. The 1906 Denshwai incident, in which several Egyptian peasants were executed, incensed the Egyptian nationalists and gained them sympathy in Britain, where Henry Campbell-Bannerman's Liberal government insisted on progress toward self-government in Egypt. But Cromer could not adjust to these new policies and, his health failing, he resigned in March 1907.

Cromer took his seat in the House of Lords as a Liberal in 1908 but devoted most of his time to his writing. He died on Jan. 29, 1917.

Further Reading

Cromer's *Modern Egypt* (2 vols., 1908) is a history of Egypt in the 19th century, culminating in an account of his own accomplishments there. His other works include *Abbas II* (1915), a study of his relations with the Khedive of Egypt, and *Political and Literary Essays* (3d series, 1916). Cromer's authorized biography is by the Marquess of Zetland, *Lord Cromer: Being the Authorized Life of Evelyn Baring, First Earl of Cromer* (1932). The most interesting and definitive modern scholarly study is by an Egyptian, Afaf L. al-Sayyid, *Egypt and Cromer: A Study in Anglo-Egyptian Relations* (1968). □

Oliver Cromwell

The English statesman and general Oliver Cromwell (1599-1658) won decisive battles in the English civil war. He then established himself and his army as the ruling force in England and later took the title Lord Protector of Great Britain and Ireland.

Oliver Cromwell was born on April 25, 1599, at Huntingdon. His father, Richard Cromwell, was a younger son of one of the richest men in the district, Sir Henry Cromwell of Hinchinbrook, known as the ''Golden Knight.'' Cromwell's mother was the daughter of Sir William Steward, who managed the tithe revenues of Ely Cathedral. Little is known of Cromwell's childhood, except

that his circumstances were modest and he was sent to the local school. His schoolmaster, Dr. Beard, was a devout Calvinist; most of Cromwell's intense religious convictions were derived from Beard, whom he venerated throughout his life.

In 1616 Cromwell entered Sidney Sussex College, Cambridge. He left the following year on the death of his father. For the next few years he lived in London, where in 1620 he married Elizabeth, the daughter of Sir James Bourchier, a wealthy leather merchant. Cromwell then returned to his small estate in Huntingdon, where he farmed his land and played a modest part in local affairs, acquiring a reputation as a champion of the poor and dispossessed. During these years Cromwell experienced periods of deep melancholy, suffused with religious doubt, but after much spiritual torment he became convinced that he was the instrument of God.

Political Situation in 1640

When Cromwell entered Parliament for Cambridge in 1640, England had been ruled personally by Charles I for 11 years. The King had pursued an authoritarian policy in religion and finance which had distressed many country gentlemen, including Cromwell. Furthermore, Charles had plunged into war with Scotland, which had risen in revolt when Archbishop William Laud had persuaded him to impose the English Prayer Book on the Scottish Church. The Scots rapidly defeated the King; destitute of money and at the mercy of the Scots, Charles I was forced to call Parliament.

The mood of Parliament was highly critical, and there was a closely knit body of Puritan country gentlemen and lawyers who were determined that the power of the King and the Anglican Church should be limited by Parliament. Several of Cromwell's relatives, particularly the influential John Hampden and Oliver St. John, belonged to this group, which was led by John Pym. Cromwell threw in his lot with these men. A middle-aged man without parliamentary experience, he spoke rarely, but when he did it was usually in support of extreme measures. Cromwell soon established his reputation as a firm upholder of the parliamentary cause; he was dedicated to the reform of the Church and of the court and was highly critical of the King.

Civil War

By 1642 the King and Parliament had become so antagonistic that armed conflict was inevitable. At the outbreak of war in August 1642, Cromwell headed a regiment whose prime duty was to defend East Anglia. He rapidly demonstrated not only his skill as a military leader by rapid raids into royalist territory combined with skillful retreat, but also his capacity to mold an effective army from his force of raw recruits.

Under the leadership of the Earl of Manchester, Cromwell's commander, regiments from other counties were brought together in a formidable body, known as the Eastern Association. In 1643 Cromwell's cavalry worsted the royalists in a number of sharp engagements—Grantham (May 13), Gainsborough (July 18), and Wincaby (October 13). These successes helped to create parliamentary supremacy in East Anglia and the Midlands. Cromwell's reputation as Parliament's most forceful general was made the next year, however, at the battle of Marston Moor (July 2, 1644), when his Ironsides routed the cavalry of Prince Rupert, the most successful royalist general. To Cromwell, whose religious convictions strengthened with every victory that he won, Marston Moor was God's work, and he wrote, ''God made them stubble to our swords.''

The victories in eastern England, however, were not matched by success elsewhere. After 2 years of war the King was still in the field, and there was a growing rift between Parliament and the army. Many disliked the price paid for alliance with the Scots (acceptance of the Presbyterian form of church government), and most longed for peace. Cromwell, however, yearned for victory. He bitterly attacked the Earl of Manchester, and after complex political maneuvering he emerged as the effective leader of the parliamentary armies. He proved his exceptional capacities as a general on June 14, 1645, when he smashed the royalists' army at Naseby in Northamptonshire. Within 12 months the royalist armies had capitulated.

In 5 years Cromwell had risen from obscurity to renown. A large man with a long, red face studded with warts, he nevertheless possessed considerable presence. His mood was usually somber, thoughtful, and deeply religious. His soldiers sang psalms as they went into battle, and every regiment had its preacher.

The next 3 years taxed Cromwell's skill and faith. His army became riddled with Levellers, whose radical doc-

trines called for a far more democratic social structure than Cromwell and his fellow generals would tolerate. Parliament and the Scots inclined not only to peace with the King but also to a rigid form of Presbyterianism, which Cromwell disliked. He claimed to believe in toleration, but excepted always Catholics and atheists.

In 1648 the royalists rose again, sided by the Scots, but in a lightning campaign Cromwell smashed both. The republicans were then determined to bring Charles I to trial, and Cromwell did nothing to stop them. At last agreeing that the King was ''a man of blood'' and should be executed, he signed Charles I's death warrant.

Further Campaigns

The execution of the King settled nothing. Legally, the House of Commons, purged to such an extent that it was called the Rump, ruled. But the army, Scotland, and Ireland were soon in rebellion. The Scottish Presbyterians proclaimed Charles II (Charles I's son) their lawful monarch, and the Irish Catholics did likewise. In England the radicals were a rampant minority, the royalists a stunned majority, but neither had any respect for the Rump.

Cromwell suppressed the Levellers by force and then set about subduing first Ireland and then Scotland. In the former Cromwell fought a tough, bloody campaign in which the butchery of thousands of soldiers at Drogheda (Sept. 11, 1649) and hundreds of civilians at Wexford (Oct. 11) caused his name to be execrated in Ireland for centuries.

On June 26, 1650, Cromwell finally became commander in chief of the parliamentary armies. He moved against the Scots and got into grievous difficulties. At Dunbar in August 1650 he was pressed between the hills and the sea and was surrounded by an army of 20,000 men. But the folly of the Scottish commander, Leslie, enabled Cromwell to snatch a victory, he thought by divine help, on September 3. The next year Charles II and his Scottish army made a spirited dash into England, but Cromwell smashed them at Worcester on Sept. 3, 1651. At long last the war was over and Cromwell realized that God's humble instrument had been given, for better or worse, supreme power.

Cromwell's Rule: 1653-1658

For 5 years after the execution of the King, Parliament tried to formulate a new constitution. Its failure to do this so exasperated Cromwell that on April 20, 1653, he went with a handful of soldiers to the House of Commons, where he shouted at the members, ''The Lord be done with you,'' and ordered them out.

Until his death Cromwell tried to create a firm new constitutional base for his power. His first attempt to establish a constitution by means of a nominated Parliament in 1653 ended in disaster, so the Council of Army Officers promulgated the Instrument of Government, by which Cromwell became Protector in December 1653. He was assisted by a Council of State on whose advice he acted, for Cromwell believed sincerely in the delegation and sharing of power. For 8 months Cromwell and his Council ruled most effectively, sweeping away ancient feudal jurisdictions in Scotland and Ireland and uniting those countries with England under one Parliament, which was itself reformed. When the Parliament met in 1654, however, it soon quarreled with Cromwell over the constitution. He once more took power into his own hands and dissolved Parliament on June 22, 1655.

Cromwell's government became more authoritarian. Local government was brought under major generals, soldiers whom he could trust. This infuriated the radical left as well as the traditionalists. Again attempting to give his authority a formal parliamentary base and also needing additional revenue, Cromwell reconvened Parliament. His successes abroad and his suppression of revolts at home had greatly increased his popularity; thus when Parliament met, he was pressed to accept the crown, but after much soul-searching he refused. He took instead the title Lord Protector under a new constitution—the Humble Petition and Advice (May 25, 1657). This constitution also reestablished the House of Lords and made Cromwell king in all but name. But Cromwell was no Napoleon; there were definite limits to his personal ambition. He did not train his son Richard to be his successor, nor did he try to establish his family as a ruling dynasty. And at the height of his power he retained his deep religious conviction that he was merely an instrument of God's purpose.

Cromwell pursued an effective foreign policy. His navy enjoyed substantial success, and the foundation of British power in the West Indies was laid by its capture of Jamaica (1655). He allied himself with France against Spain, and his army carried the day at the battles of the Dunes in 1658. These victories, combined with his dexterous handling of Scotland and brutal suppression of Ireland, made his personal ascendancy unassailable, in spite of failures in his domestic policy. But shortly after his death on Sept. 3, 1658, Cromwell's regime collapsed, and the restoration of the monarchy followed in 1660.

Critical Assessment

Cromwell's greatness will always be questioned. As a general, he was gifted yet lucky; as a statesman, he had some success but was unable to bring his plans to complete fruition. Although his religious conviction often appears to be a hypocritical cloak for personal ambition, his positive qualities are unmistakable. He believed in representative government (limited to men of property, however). He encouraged reform, and much of it was humane. He brought to the executive side of government a great degree of professionalism, particularly in the army and navy. Britain emerged from the Commonwealth stronger, more efficient, and more secure. Perhaps the most remarkable qualities of Cromwell were his sobriety and his self-control. Few men have enjoyed such supreme power and abused it less.

Further Reading

Cromwell's letters and speeches are collected by Wilbur C. Abbott in *The Writings and Speeches of Oliver Cromwell* (4 vols., 1937-1947). The literature on Cromwell is enormous. The best and most complete biography of him is Sir Charles Firth, *Oliver Cromwell and the Rule of the Puritans in England* (1900; repr. 1961). An excellent brief biography is C. V. Wedgwood, *Oliver Cromwell* (1939). Maurice Ashley, *Oliver*

Cromwell and the Puritan Revolution (1958), is also valuable. The problems of Cromwell's character and policies are well explored in Richard E. Boyer, ed., *Oliver Cromwell and the Puritan Revolt* (1966). Equally valuable is Maurice P. Ashley, ed., *Cromwell* (1969). Cromwell's career as a general is best studied in C. V. Wedgwood, *The King's War* (1958); Alfred H. Burne and Peter Young, *The Great Civil War: A Military History of the First Civil War, 1642-1646* (1959); and Austin H. Woolrych, *The Battles of the English Civil War* (1961). The best bibliographical guide is Wilbur C. Abbott, *Bibliography of Oliver Cromwell* (1929). □

Thomas Cromwell

The English statesman Thomas Cromwell, Earl of Essex (ca. 1485-1540), was the chief minister of Henry VIII from 1532 to 1540 and was largely responsible for revolutionary reforms in the English Church and in administration of the state.

Thomas Cromwell was born in Putney, near London. His father, Walter Cromwell, was a fuller and shearer of cloth who also worked as a blacksmith, innkeeper, and brewer. Perhaps an unruly youth, Thomas received little formal education. About 1504 he traveled to Flanders and Italy, where he served as a mercenary soldier. While abroad he had an opportunity to learn French and Italian and to observe something of the diplomatic maneuvers of the European powers. When he returned to England about 1513, he married Elizabeth Wykes, whose father was also a shearer. Their only son, Gregory, proved dull and despite an elaborate education never achieved prominence.

In 1514 Cromwell entered the service of Thomas Wolsey, the great cardinal who dominated both Church and state. Cromwell's administrative abilities were soon recognized, and he became involved in all of Wolsey's business, especially the suppression of certain small monasteries and the application of their revenues to new colleges founded in Ipswich and Oxford. During this period Cromwell evidently studied law; in 1524 he was admitted to Gray's Inn, one of the Inns of Court. He also entered Parliament and in 1523 may have delivered a famous speech denouncing Henry VIII's war in France and its accompanying taxation.

When Wolsey fell from power, Cromwell attached himself directly to the court. In 1529 he was elected to the Reformation Parliament, the later sessions of which he helped manage for the King. In 1532 he began to accumulate government offices, and he so gained the confidence of Henry VIII that he became the King's chief minister. He drafted the act in restraint of appeals, passed by Parliament in 1533 to allow Henry's divorce to be granted in England without interference from the Pope, and subsequent legislation which affirmed royal supremacy in religion and provided for a Church of England independent of Rome. His great ideal was the establishment of England as an "empire," completely self-contained and owing no allegiance to any external power.

Although he was not a priest, Cromwell was now named the King's vice-gerent, or deputy, in spiritual affairs. He was largely responsible for legislation which authorized the dissolution of the monasteries and the confiscation of their property by the King. Although more interested in politics than theology, he was probably a sincere Protestant and certainly a supporter of Archbishop Thomas Cranmer.

In secular affairs Cromwell sought efficiency above all. He instituted revolutionary reforms, especially in financial administration. His multiplicity of offices—the King's principal secretary, lord privy seal, master of the jewels, clerk of the hanaper, master of the rolls, chancellor of the Exchequer, and master of the court of wards—gave him control over virtually every aspect of government. Unlike Wolsey and his predecessors, Cromwell was never lord chancellor; he can be regarded as the first chief minister of a new type, a layman basing his influence on the office of principal secretary. In 1536 he was ennobled as Baron Cromwell of Oakham, in the county of Rutland, and in 1540 he was created Earl of Essex. Although his magnificence never approached Wolsey's, he enjoyed the considerable wealth which he acquired. He had four houses, all in or near London; friends and foreign ambassadors later recalled their pleasant walks in his gardens.

Cromwell always had his enemies, mainly religious conservatives like Stephen Gardiner, Bishop of Winchester, or members of the old aristocracy like Thomas Howard, Duke of Norfolk. After Cromwell arranged the King's disastrous marriage to Anne of Cleves, these foes combined to topple him, charging that he was an overmighty subject and

a heretic. He was not given a trial but was condemned by a bill of attainder. On July 28, 1540, he was beheaded on Tower Hill. A clumsy executioner made the scene more than usually horrible, even by Tudor standards.

Although often criticized for his ambition, political ruthlessness, and plunder of the Church, Cromwell was a genuinely affable man, an administrative genius, and a loyal adviser to the King. It is doubtful that Henry VIII could have secured his divorce or devised his great scheme of ecclesiastical nationalization without Cromwell.

Further Reading

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Walter Leland Cronkite Jr.

Walter Leland Cronkite, Jr., (born 1916) was an American journalist and radio and television news broadcaster who became pre-eminent among the outstanding group of correspondents and commentators developed by CBS News after World War II.

Walter Cronkite was born in St. Joseph, Missouri, the only son of his dentist father and the former Helena Lena Fritsch. While he was still a youngster the family moved to Texas. His reading about the exploits of foreign correspondents inspired his interest in journalism. Preparation for that vocation began with his work on his high school yearbook and newspaper.

In 1933 he entered the University of Texas at Austin and took a part-time job with the *Houston Post*. This set him on a professional career which led him to abandon college after two years to serve as a general reporter for the *Post,* a radio announcer in Kansas City, and a sportscaster in Oklahoma City. After that his principal employer for several years was United Press International (UPI), for whom he covered World War II in Europe (1941-1945) and served as chief correspondent at the Nuremburg War Crimes Trials (1945-1946) and in Moscow (1946-1948).

Years at CBS

To this point Cronkite was largely unknown to the general public. In 1950 he joined CBS News where two years later he was narrator for ''You Are There,'' a television program in which major historical events were re-created. In 1954 he became narrator of ''The Twentieth Century,'' a

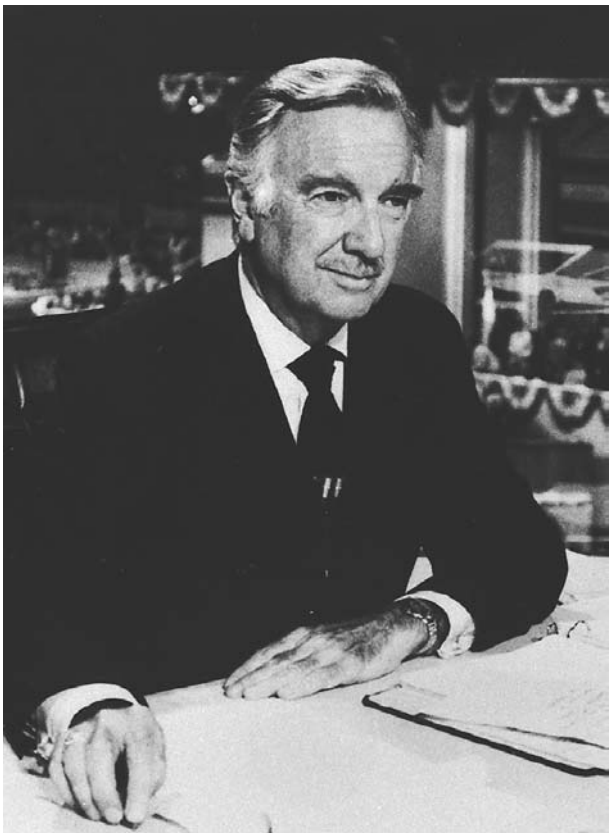

monumental television documentary which established Cronkite's recognition with the viewing public. That was reinforced by his quadrennial service as anchor of the CBS coverage of the national political party conventions, which he first covered in 1952. With the exception of the 1964 Democratic convention, he continued this role until his retirement in 1981.

When Cronkite assumed the duties of anchor and editor for the ''CBS Evening News'' in 1962, NBC's ''Huntley-Brinkley Report'' dominated viewer ratings. Gradually the CBS broadcasts gained ground on the renowned team at NBC, which broke up in 1970. From then until his retirement, Cronkite's program was consistently the most popular television news broadcast.

Although the evening news was his main platform, Cronkite maintained his prominence as narrator and correspondent on network specials, including space shots, major documentaries, and extensive interviews with world figures such as Presidents Truman, Eisenhower, and Johnson. After his retirement he continued this role in addition to the intermittent series, ''Walter Cronkite's Universe.''

For a society that emphasized youthfulness, it was a paradox that as Cronkite grew older his prestige increased. His white hair and moustache gave him a rather distinguished look, although Cronkite's reputation did not rest on appearance. He earned recognition and praise through hard work, a passion for accuracy, and an insistence on impartiality. Underlying that was a life-long competitive spirit that was sublimated before the microphone and camera but

manifest in his leisure activities of sailing, tennis, and race car driving.

Among Cronkite's strengths were his believability, accuracy, and impartiality. He was also quite diligent about not becoming part of the story he was reporting. Yet there were memorable instances when he failed to remain completely detached from a story: his obvious emotional reaction when announcing the death of President John Kennedy in 1963; his characterization, on the eve of the 1968 Democratic convention, of the site as a concentration camp; his broadcast pronouncement in 1968, upon returning from Vietnam, that he doubted that U.S. policy for that region could prevail; and his undeniable enthusiasm when Neil Armstrong became the first person on the moon in 1969. Despite his philosophic disclaimer, Cronkite sometimes influenced the news, as in his televised interview with Anwar Sadat that led that Egyptian leader to visit Israel and the Israeli Prime Minister Menachem Begin to reciprocate. Inadvertently, Cronkite was a news topic in 1976 when John Anderson, running as an independent presidential candidate, mentioned Cronkite as his likely running mate.

The exceptions notwithstanding, Cronkite raised television news broadcasting to a level of professionalism that was lauded around the world. His credentials as a newspaperman and war correspondent, along with his unwillingness to deviate from a hard news format, demonstrated that acceptance and popularity in television news need not rest on superficiality.

The depth of respect for his work was reflected in the numerous awards he received: the Peabody for Radio and Television and the William Allen White Award for Journalistic Merit, as well as the Emmy. In 1981, during his final three months on the ''CBS Evening News,'' Cronkite received 11 major awards, including the Presidential Medal of Freedom. In 1985 he became the second newsman, after Edward R. Murrow, to be selected for the Television Hall of Fame. At his retirement, Cronkite was the most commonly mentioned person on the ''dream list'' for lecturers at conventions, clubs, and college campuses.

Post CBS Retirement

After retiring as anchor of the ''CBS Evening News,'' Cronkite served as CBS News special correpondent and on the network's board of directors from 1981 to 1991. He also anchored the CBS News science magazine series ''Walter Cronkite's Universe,'' (1980-82), and from the late 1980s until 1992, hosted ''Walter Cronkite's 20th Century'', a daily 90-second account of same-day historical events. In 1993 he formed his own production company and produced several award-winning documentaries for The Discovery Channel, PBS, and other networks. One of those, ''Cronkite Remembers'', was sheduled to air in early 1997 in conjunction with the late 1996 publication of his autobiography, *A Reporter's Life*. During the 1996 presidential campaign, Cronkite headed efforts to convince networks to offer free television time for presidential candidates. When not making documentaries, Cronkite enjoyed sailing his 48-foot yacht, the ''Wynje''.

Further Reading

Cronkite tells the story of his years growing up in Kansas City and Houston; his early career working for newspapers, wire services, and radio stations; his time as a war correspondent for UPI; and his years at CBS in his autobiography *A Reporter's Life* (1997). An excellent overview of Cronkite's work habits, strengths and weaknesses, and rapport with his colleagues is ''Uncle Walter,'' a chapter in *Air Time* (1978) by Gary Paul Gates. Briefer episodes of a similar vein about Cronkite are in *The Powers That Be* (1979) by David Halberstam. In *Challenge of Change* (1971), Cronkite set out his journalistic philosophy. The book is a collection of nine speeches he gave during 1967-1970. *Eye on the World* (1971) is useful mainly as an example of his editing skills. The volume is largely excerpts from interviews by other CBS newsmen on major topics of that period. Both philosophic and descriptive is his ''What It's Like To Broadcast News,'' *Saturday Review* (December 12, 1970). *South by Southeast* (1983) with Ray Ellis and *South by Southwest* (1971) provide insight into Cronkite's leisure activities, especially sailing. One of Cronkite's daughters, Kathy, recorded her experiences as a child of a celebrity in *On the Edge of the Spotlight* (1981). □

George Crook

The American army officer George Crook (1828-1890) campaigned against Indians in the southwestern and northwestern United States, but he was also an outspoken champion of Indian rights.

Born on Sept. 8, 1828, on a farm near Taylorsville, Ohio, George Crook was appointed to the U.S. Military Academy in 1848. Four years later he graduated thirty-eighth in a class of 56 and was commissioned a lieutenant of infantry. Assigned to the Pacific Northwest, he spent the next 9 years exploring the area and fighting Indians.

During the Civil War, Crook was appointed colonel of the 38th Ohio Infantry, in command of the Department of West Virginia. By 1865, having distinguished himself in numerous battles, he was commissioned a major general of volunteers.

At the end of the Civil War, Crook reverted to the rank of lieutenant colonel and commanded the 23rd Infantry, which was headquartered at Boise, Idaho. He campaigned against Native Americans until 1871, when President Grant sent him to command the Department of Arizona. By this time he usually wore a weather-beaten canvas suit and a Japanese summer hat but no military trappings of any type, not even a symbol of his rank. Because of his manner of dress and his peculiar whiskers, the Apache dubbed him ''Gray Fox.''

Using unorthodox techniques, such as the enlistment of Apache scouts to guide his troops, Crook quickly brought peace to Arizona. For this feat he received a spectacular promotion in 1873, from lieutenant colonel to brigadier general.

In 1875 Crook was transferred to command the Department of the Platte, where he had to contend with the Sioux. His success on the northern plains was not so great as it had been in the Southwest, and in 1882 he returned to quell disorders in the Department of Arizona. He quickly restored order, forcing renegade Apache to return to their reservation. He also conducted the final Geronimo campaign of May 1885 through March 1886, which brought Geronimo to the conference table, where surrender terms were arranged. Geronimo returned to the Sierra Madre of Mexico, however, and Crook was pressured into asking for a transfer. Politics dictated a military solution to the Apache wars, while Crook believed in diplomacy.

In 1886 Crook resumed command of the Department of the Platte; then, in 1888, upon his promotion to major general, he was assigned the Division of the Missouri, with headquarters in Chicago. He died there on March 21, 1890.

Crook was a model soldier—fearless, modest, a good listener. He did not drink or use strong language. In his years in the West he fought corrupt Indian agents and spoke and wrote in favor of granting the Indians full citizenship and the right to vote. His wife, Mary, supported him throughout his long and colorful career.

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Martin F. Schmitt, ed., *General George Crook: His Autobiography* (1946), is the standard account of Crook's life; Schmitt pieced this work together from Crook's diary and letters and gave an excellent picture of the man. John G. Bourke, *On the Border with Crook* (1891; repr. 1962), is the account of Crook's adjutant during many of his military years, while Crook's own work, *Résumé of Operations against Apache Indians, 1882-1886* (1887), indicates his attitude toward the Indians.

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Sir William Crookes

The English chemist and physicist Sir William Crookes (1832-1919) discovered the element thallium and invented the radiometer, the spinthariscope, and the Crookes tube.

William Crookes was born in London on June 17, 1832. His education was limited, and despite his father's wish that he become an architect, he chose industrial chemistry as a career. He entered the Royal College of Chemistry in London, where he began his researches in chemistry. In 1859 he founded the *Chemical News,* which made him widely known, and remained its editor and owner all his life.

Most notable among Crookes's chemical studies is that one which led to his 1861 discovery of thallium. Using spectrographic methods, he had observed a green line in the spectrum of selenium, and he was thus led to announce the existence of a new element, thallium. While determining the atomic weight of thallium, using a delicate vacuum balance, he noticed several irregularities in weighing, which he attributed to the method. His investigation of this phenomenon led to the construction in 1875 of an instrument that he named the radiometer.

In 1869 J. W. Hittorf first studied the phenomena associated with electrical discharges in vacuum tubes. Not knowing of this, Crookes, 10 years later, made a parallel but more extensive investigation. In his 1878 report he pointed out the significant properties of electrons in a vacuum, including the fact that a magnetic field causes a deflection of the emission. He suggested that the tube was filled with matter in what he called the ''fourth state;'' that is, the mean free path of the molecules is so large that collisions between them can be ignored. Tubes such as this are still called ''Crookes tubes,'' and his work was honored by naming the space near the cathode in low pressure ''Crookes dark space.''

Crookes also made useful contributions to the study of radioactivity in 1903 by developing the spinthariscope, a device for studying alpha particles. He foresaw the urgent need for nitrogenous fertilizers, which would be used to cultivate crops to meet the demands of a rapidly expanding population. Crookes did much to popularize phenol (carbolic acid) as an antiseptic; in fact, he became an expert on sanitation. Mention should also be made of the serious and

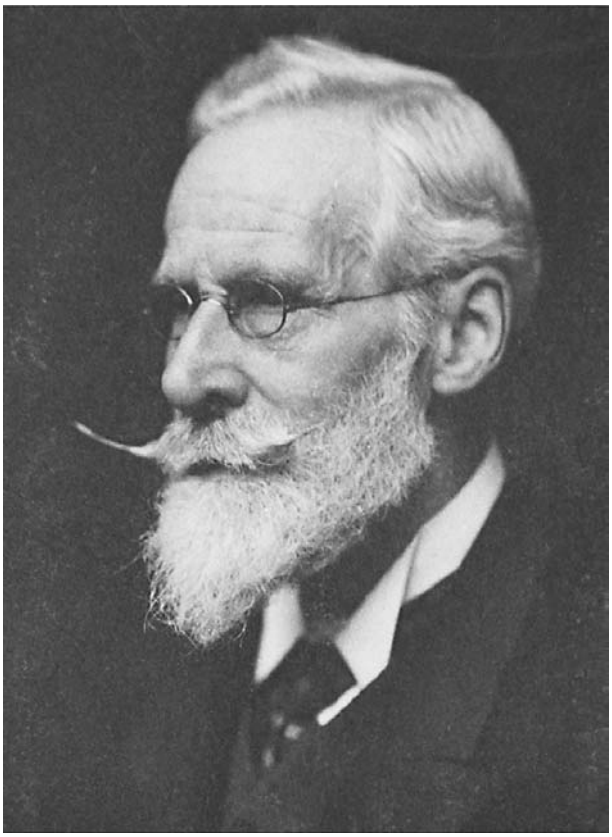

active interest he took in psychic phenomena, to which he devoted most of 4 years.

Crookes was knighted in 1897. His marriage lasted from 1856 until the death of his wife in 1917; they had 10 children. He died in London on April 4, 1919.

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A biography of Crookes is Edmund E. Fournier d'Albe, *The Life of Sir Wm. Crookes* (1923). For background information see Alexander Findlay, *A Hundred Years of Chemistry* (1937; 3d ed. 1965), and Eduard Farber, *The Evolution of Chemistry: A History of Its Ideas, Methods and Materials* (1952; 2d ed. 1969).

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Harry Lillis Crosby

Harry Lillis Crosby (1903-1977) was one of the best-loved show business personalities of his time. He set a crooning style which was imitated for years, recorded over 1,600 songs, had his own radio show for over 20 years, starred in over 60 films, and made many guest appearances and specials for television.

Bing Crosby was born in Tacoma, Washington, on May 2, 1903 (although there is some dispute about the year, which is also variously stated as 1901 and 1904). He was one of seven children, all of whom were given music lessons by their musically inclined parents (one brother, Bob Crosby, later earned fame and fortune as a band-leader in the 1930s and 1940s). While he was still a boy the family moved to Spokane, Washington, where he grew up, graduating from a Jesuit high school in 1920 and for a while attending the Jesuit Gonzaga University.

He was christened Harry Lillis Crosby at birth, but was dubbed Bing while in grade school. According to his autobiography, he was an avid fan of a comic strip called ''The Bingville Bugle'' which appeared in one of the Spokane Sunday newspapers. Friends noticed that, like a number of characters in this strip, the young Crosby had large ears and took to calling him ''Bingo'' which in time was shortened to Bing. Publicity material issued during the 1930s, however, asserted that his name came from the fact that when he played cowboys and Indians as a child he shouted ''bing'' instead of ''bang.''

Crosby began singing professionally in the early 1920s. Throughout the decade he was active with a number of singing groups. The most notable of these groups was the Rhythm Boys, a trio which achieved a great deal of popularity through its association with the then immensely successful Paul Whiteman Orchestra. The trio became an important part of Whiteman's act, touring with the orchestra across America. But in time the trio decided to strike out on its own

in Hollywood. Soon the group broke up, and in the early 1930s Crosby achieved recognition on his own.

A Natural for Movies and Radio

Crosby's beautiful voice and engaging style were perfect for the movies, which had just converted to sound, and to radio broadcasting, which was just coming into its own as a national medium. As the knowledgeable Garson Kanin has pointed out with regard to Crosby at this time: ''nothing is so powerful as a crooner who has met his time.'' Crosby's mellifluous voice, his laid-back persona, and his casual delivery set a crooning style for singers that was widely imitated for years. But he had no real competition until the 1940s and the advent of Frank Sinatra.

Crosby's radio career began in 1930 while he was performing in night clubs in Los Angeles as a band singer. By the following year he had his own 15-minute radio show, and he would have some kind of radio show for over two decades, until the mid-1950s. His theme song, ''When the Blue of the Night Meets the Gold of the Day,'' became one of radio broadcasting's classic theme songs. Crosby is probably best remembered as a radio personality for his stint as the star of NBC's hour long Kraft Music Hall with which he was associated from 1935 to 1946.

When after World War II Crosby wanted to make use of newly developed technology to pre-record the show he met strong resistance from NBC and from the sponsor, Kraft. He moved to another network and easily found another sponsor. Crosby was a star in various mediums. His movies drew well at the box office; his records sold in the millions. But as journalist John Dunning convincingly argued, ''radio first spread his name far and wide . . . , and kept Crosby synonymous with top show business for three decades.''

Less good fortune marked Crosby's forays into television. He made many guest appearances before undertaking a weekly show in the mid-1960s. It lasted only a single season and was not a critical success. In 1966 Crosby did his first Christmas special; the last one was aired two months after his death. These specials attracted millions of Crosby's fans and were generally considered successful. Yet, overall, television was not a medium that was kind to Crosby.

A Success in the Movies

The movies were another matter. Crosby was a top star for over 30 years, and for a period of time in the 1940s he was among the top ten box office draws in the United States. He made over 60 films, most of them for Paramount, which released 45 of the films. His association with the studio lasted for a quarter of a century. His movie career began in the Paul Whiteman film *King of Jazz* in 1930 as one of the Rhythm Boys.

His first important role in a Paramount film was in *The Big Broadcast* (1932), in which he played a happy-go-lucky crooner singing at a failing radio station. This film, which gave him his big break and which was successful at the box office, set the pattern for most of the other movies he made during the 1930s. These movies were light-weight comedies with Crosby as an easy-going singer with an affable style. It made no difference if the setting was on shipboard (*Anything Goes,* 1936), at a girl's school (*Going Hollywood,* 1933), by a showboat (*Mississippi,* 1935), or in contemporary Los Angeles (*Sing You Sinners,* 1938).

While he continued to make some similar films during the 1940s, it was the ''Road'' films that moved his star even higher. In 1940 he embarked with Bob Hope and Dorothy Lamour on the *Road to Singapore*. Over the years there followed *Road to Zanzibar* (1941), *Road to Morocco* (1942), *Road to Utopia* (1945), *Road to Rio* (1947), *Road to Bali* (1952), and *Road to Hong Kong* (1962). All of these films were good-natured spoofs which played on the personalities of their leads and were filmed with amiable gags, outrageous quips, and a variety of send-ups.

Another important extension of his talents also took place during the 1940s when he played a relaxed amiable singing Irish priest in *Going My Way* (1944) and *The Bells of St. Mary's* (1945). Both these films were smash hits, and Crosby was critically acclaimed. For his first portrayal of Father O'Malley he was awarded an Oscar. These films were followed by more conventional musicals such as *Blue Skies* (1946), *Mr. Music* (1950), and *Just For You* (1952), which were no more or less than their titles indicate.

As the audience for such film fare began to diminish in the 1950s Crosby changed pace and undertook with considerable success a number of dramatic roles, including the part of the has-been alcoholic Broadway actor in the film version of Clifford Odets' bittersweet play *The Country Girl*. For his moving portrayal Crosby won an Oscar nomination and a New York Film Critics Award. His film career declined in the 1960s. His last major role, really a character part, was as a drunken doctor in the embarrassing remake (1966) of the classic 1939 Western *Stagecoach*. His last on-screen appearance was as one of the narrators in the nostalgic compilation film *That's Entertainment* (1974), which dealt with MGM's musical past.

Millions of Records

One of Crosby's films—*Holiday Inn* (1942)—provided him with his greatest success as a recording artist. The Irving Berlin song ''White Christmas,'' sung by Crosby in this film as the lament of a New Englander spending Christmas in snowless Southern California, struck a responsive chord during World War II when millions of soldiers were away from home during the holidays. Crosby's recording of that song has remained a best seller since then. It is estimated to be among the best selling singles ever recorded, having sold over 100 million copies. It has contributed to the fact that Crosby is among the greatest selling recording artists of all time. During his 51-year recording career Crosby recorded more than 1,600 songs and is estimated to have sold over 400 million records.

Bing Crosby was married twice. The first time, in 1930, was to the actress-singer Dixie Lee, who died of cancer in 1952. They had four sons—Gary (born 1934), Dennis and Phillip (born 1935), and Lindsay (born 1938). In 1957 Crosby married actress-starlet Kathryn Grant who was some 30 years younger than him. They had two boys (H. L. Crosby, Jr., born 1958, and Nathaniel, born 1961) and a girl (Mary, born 1959). Crosby died as the result of a massive

heart attack on October 14th, 1977, while playing golf on a course in Spain. He is buried in Los Angeles.

During his years in show business Crosby earned a fortune, which he augmented by wise investments and careful management. At his death Crosby was estimated to be worth tens of millions of dollars, and his holdings were said to include everything from real estate and oil and gas wells to stock in the Coca-Cola company. He was one of the wealthiest show business personalities of his day and also one of the best loved. His popularity never really waned. He was, to use cinema historian John Kobal's words, ''an American institution . . . relaxed to the point of disinterest, or so it seemed, but beneath that outward charm lay a tough showbusiness professional. . . .''

Further Reading

Bing Crosby's autobiography is *Call Me Lucky* (1953). His second wife, Kathryn Crosby, has written an interesting memoir, *Bing and Other Things* (1967). The authorized biography is by Charles Thompson (1976). Other friendly biographies are by Bob Thomas (1978) and Barry Ulanov (1948). Crosby's son Gary also published a biography of his father, *Going My Own Way* (1983), and Kathryn Crosby released another memoir, *My Life with Bing* (1983). A quick once over of the films is by Robert Bookbinder (1977). Donald Shepherd and Robert L. Slatzer, *Bing Crosby: The Hollow Man* is an unfriendly biography (1981). □

Samuel Adjai Crowther

The Anglican bishop Samuel Adjai Crowther (ca. 1806-1891) was a pioneer African missionary and the first African Anglican bishop in Nigeria.

Samuel Crowther, of the Yoruba tribe, was enslaved in 1821 and put aboard a ship which was captured by the British navy. The freed slaves were sent to Freetown, Sierra Leone, where Crowther was baptized and, in 1827, became the first teacher to graduate from the Church Missionary Society's Teacher Training College at Fourah Bay. He joined the 1841 Niger expedition, sent out by England to explore the Niger River, combat the slave trade, and open the country for legitimate trade. Climatic conditions prevented success, but Crowther distinguished himself. He was invited to England for further training and ordained in the Church of England in 1843.

Crowther worked as a priest in Sierra Leone but soon became a member of the Anglican Mission in Nigeria, first at Badgray and later at Abeokuta. There, by accident, he recognized his mother after 25 years of separation and baptized her in 1848.

Crowther preached in Yoruba, translated parts of the New Testament and the Book of Common Prayer and also published a *Vocabulary of the Yoruba Language* (1852). He believed that evangelization and trade should go together in order to bring peace and prosperity to the country.

In 1854 and 1857 Crowther was a member of two further Niger expeditions. The second suffered shipwreck, and Crowther did not return to Lagos until 1859. In 1855 he published *Journal of an Expedition up the Niger and Tshadda Rivers,* and in 1859, with J. C. Taylor, *The Gospel on the Banks of the Niger, 1857-1859.*

Crowther made frequent visits to England. In 1857 he was made head of the Niger Mission, and as the work prospered he was consecrated a bishop of the Church of England in West Africa in 1864 and also awarded an honorary doctor of divinity degree by Oxford University.

As a bishop, Crowther faced many difficulties. There was local opposition, both African and European; his duties and rights were not easily defined, and he was short of African helpers. Many of his African staff came from Sierra Leone and found it difficult to live in Nigeria. But the work prospered, and soon there were more than 600 Christians, with 10 priests and 14 teachers and catechists. His task was hard, but the fact that he was an African bishop inspired many African Christians in the years that followed. He died on Dec. 31, 1891, and was buried in Lagos.

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A full-length biography of Crowther is Jesse Page, *The Black Bishop: Samuel Adjai Crowther* (1908). Two more recent evaluations are in J. F. Ade Ajayi, *Christian Missions in Nigeria, 1841-1891* (1965), and E. A. Ayandele, *The Missionary Impact on Modern Nigeria, 1842-1914* (1966).

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George Crumb

The American composer and teacher George Crumb (born 1929) developed an immediately recognizable style based on the coloristic potential of instruments and voices, evoking mystery, sensuality, and great spatial dimension.

George Crumb was born in Charleston, West Virginia, on October 24, 1929. He began writing music shortly after his tenth year, motivated by his father, who was a clarinetist and bandleader, and by the popular and religious music of his native Appalachia. The latter, especially, remained an influence in his mature compositions. His mother was also a cellist, so Crumb's childhood was saturated with musical inspiration, such that by nine years old he already played piano by ear. He earned degrees from Mason College, Charleston, (B.M., 1950); the University of Illinois (M.M., 1952); and the University of Michigan (D.M.A., 1959), where he studied with Ross Lee Finney. Crumb also studied with Boris Blacher at the Berkshire Music Center and at the Berlin Hochschule für Musik (1955-1956). An appointment at the University of

Colorado (1959-1965) and a position as creative associate at the Center of Creative and Performing Arts in Buffalo (1964-1965), preceded his longtime post at the University of Pennsylvania.

An extremely well-integrated eclecticism characterizes Crumb's mature works after the early 1960s. Although Crumb listed Debussy, Mahler, and Bartók as being his principal musical influences, the works themselves suggest far broader origins. The conciseness and attention to detail are reminiscent of Webern, and the delicacy of the line derives from Eastern music. Crumb utilized the vocabulary of extended vocal and instrumental techniques common to many 20th-century composers and expanded them considerably. Some of the more arresting effects are achieved in the following ways: striking a gong while lifting it in and out of a bucket of water (called the water gong); playing the violin and other stringed instruments ''bottle-neck style'' (that is, with a glass rod or tube on the fingerboard); playing directly on the piano strings, often with thimble-capped fingers; and dropping a light metal chain on the piano strings so that the strings, when sounded, will vibrate against it. The singer, too, was asked to produce non-traditional sounds and phonetical vocalizations, sometimes based on parts of a text, and often requiring great virtuosity.

For the most part, Crumb's sounds were produced acoustically, though with use of amplification to increase timbrel variation and to refine dynamic gradation. This coloristic basis also allowed the easy assimilation of folk, popular, and non-traditional instruments into his palette. These include banjo, mouth harp, harmonica, electric guitar, water glasses, and Tibetan prayer stones.

Almost all of Crumb's vocal music, comprising a large part of his total output, was based on the poetry of Federico García-Lorca, for whom the composer had a truly rare affinity. Regarding *Ancient Voices of Children* for soprano, boy soprano, and instruments (1970), Crumb wrote, ''I have sought musical images that enhance and reinforce the powerful, yet strangely haunting, imagery of Lorca's poetry.'' The resonance of his timbrel effects and prolonged durations and slow harmonic rhythm combine to create a physical sense of vastness and helplessness that is very much akin to the spirit of Lorca's verse.

Quotation is another device occurring frequently in Crumb's compositions. He writes, also in regard to *Ancient Voices of Children,* ''I was intrigued by the idea of juxtaposing the seemingly incongruous: a suggestion of flamenco with a baroque quotation, or a reminiscence of Mahler with a breath of the Orient.'' Again, the result was not simple collage; the quotations, though recognizable, were integrated into a total effect that was at once surreal and yet musically logical.

Crumb's music was largely freely ordered and non-tonal. Microtones, though used, did not have structural significance, as when the double strings of the mandolin are tuned one-fourth tone (the notes between adjacent keys of the piano) apart in *Ancient Voices of Children* to add pungency to the sound. Abstract forms did not play an important part in organizing even those works not built on the framework of a text. Frequently his forms were palindromic (they read the same forwards as backwards, such as ABCBA), and overall structure that is supported by sections written in ''circular notation'' (whereby the staff is in the shape of a circle). Where devices such as isorhythm (having a repeated scheme of time values) did appear, they usually reinforced a text—a throwback to Renaissance word-painting.

Visual aspects were also important to Crumb's music, evident both in the fine calligraphy of his scores and in the directions to performers, which often required the wearing of masks, as in *Lux Aeterna* for soprano, bass flute, recorder, sitar, and percussion (1970) and *Vox Balanae* for electric flute, electric piano, and electric cello (1971), or required processions and pose striking, as in *Echoes of Time and the River* for orchestra (1967). Off-stage placement of instrumentalists or singers enhanced both visual and acoustical-spatial dimensions previously described.

Because of the greater emphasis placed on pure musical imagination rather than on structural artifice, Crumb's music sounds more improvisatory than it actually is. Chance operations, when specified, permit choice of time and order of entry, but the notes themselves are fixed. The original version of *Night Music I* for soprano, celesta, piano, and percussion (1963) specified areas for improvisation, but for the 1979 recording Crumb wrote the passages out in full with the explanation that improvisation ''rarely attains a consistent degree of stylistic congruity.''

Other important compositions were: four books of *Madrigals* for soprano and various instrumental combinations (books I & II, 1965; books III & IV, 1969); *Songs, Drones, and Refrains of Death* for baritone, electric instruments, and percussion (1968); *Night of the Four Moons* for alto, banjo, alto flute, electric cello, and percussion (1969); *Black Angels* (*Images I*) for electric string quartet (1970); *Makrokosmos I* and *II* for amplified piano (1972, 1973), *III: Music for a Summer Evening* for two amplified pianos and percussion (1974), and *IV: Celestial Mechanics* for amplified piano, four hands (1978); *Dream Sequence* (*Images II*) for violin, cello, piano, and percussion (1976); the *Gnomic Variations* for piano (1982); and a *Haunted Landscape* for orchestra (1984).

Some of Crumb's later works included *Star-Child* for soprano, antiphonal children's voices, male speaking choir, bell ringers, and large orchestra (1977); *Apparitions* for soprano and amplified piano (1979); and *The Sleeper* for soprano and piano (1984). In this later period, Crumb composed some of his most elaborate pieces. *Star-Child,* for instance, has such an involved score that it requires four conductors to lead the eight percussionists, who perform on over 70 different instruments, ranging from pot lids, iron chains, and wind machines to other more traditional percussive instruments. But Crumb's later period wasn't limited to complex pieces; he also composed spare choruses, such as *Apparitions,* which was his first strictly vocal composition in over ten years.

Though he was one of the most celebrated American composers of the 1960s and 1970s, the popularity of Crumb's work faded in the 1980s and 1990s, when his style was overshadowed by emerging composers such as Phillip Glass. In the April 1995 issue of *Commentary,* Terry

Teachout wrote, ''A quarter century after the fact, it is hard to remember how often Crumb's music used to be played, or why it once sounded so fresh and original; *Black Angels* now comes across as hopelessly thin in inspiration, a mere skeleton of spectacular instrumental effects without any connective music fabric.''

Among the numerous grants, awards, and commissions he received were the following: Fulbright Fellowship (1955-1956); BMI prize in composition (1957), for the string quartet (1954), and the *Sonata* for cello solo (1955); Rockefeller Foundation grant (1965); Guggenheim Foundation fellowships (1965, 1971); Koussevitzky Foundation grant (1966) for *Madrigals, Books I* and *II;* election into the National Institute of Arts and Letters (1967); Pulitzer Prize in Music (1968) for *Echoes of Time and the River;* Elizabeth Sprague Coolidge Foundation Commission (1970) for *Ancient Voices of Children;* and From Music Foundation Commission (1974) for *Makrokosmos III*. Honorary doctorates were awarded him by Norris Harvey College, Marshall University, and Oberlin College. In 1967 Crumb was elected to the National Institute of Arts and Letters.

In his book, *American Composers,* David Ewen quotes Crumb on his life's work: ''Music is tangible, almost palpable, and yet unreal, illusive. Music is analyzable only on the most mechanistic level; the important elements—the spiritual impulse, the psychological curve, the metaphysical implications—are understandable only in terms of the music itself.''

Further Reading

Short but informative descriptions placing Crumb in contemporary musical perspective are found in Eric Salzman's *Twentieth Century Music: An Introduction* and in Paul Griffiths' *Modern Music: The Avant Garde since 1945*. The most comprehensive book, compiled by Don Gillespie, is *George Crumb, A Profile of the Composer* (1985), which contains articles by Crumb himself as well as by others. Perhaps less accessible are articles written by Donal J. Henahan in *The Musical Quarterly* (1968); Carlton Gamer in *The Musical Quarterly* (1973); Robert Moevs also in *The Musical Quarterly* (1976); and Richard Steinitz in *The Musical Times* (1978). □

Oswaldo Gonçalves Cruz

Oswaldo Gonçalves Cruz (1872-1917) was a Brazilian microbiologist, epidemiologist, and public health officer who founded experimental medicine in Brazil and directed controversial programs to eradicate yellow fever and smallpox from Rio de Janeiro.

Oswaldo Cruz was born in the province of São Paulo, the son of a doctor. He completed medical school at the age of 20, perhaps as much because of the elementary nature of medical instruction then provided in Brazil as because of his brilliance. In 1896 he went to Paris, where he worked at the Pasteur Institute for 3 years. Cruz returned to Brazil as the bearer of an entirely new outlook on medical problems. His understanding of modern principles regarding contagion was perhaps not unique even in Brazil, but he was exceptional in his ability to surmount the political obstacles to the application of this understanding to public health. He almost immediately demonstrated these abilities in the coastal city of Santos, where he stopped an epidemic of bubonic plague in mid-course in 1899.

In 1902 Cruz became the Brazilian director general of public health. Brazil's progress and effort to secure international respect had so far been severely hampered by the frequent epidemics that ravaged the population, discouraged immigration, upset the normal patterns of trade, and debilitated both workers and managers. With the President's backing, Cruz launched a vigorous campaign aimed at imposing sanitary standards first of all upon the capital city. He especially worked to eradicate the mosquito responsible for the transmission of yellow fever. Simultaneously he pushed through the Brazilian congress a law requiring compulsory smallpox vaccination of all citizens.

These programs encountered the resistance of a superstitious and conservative population. Alarmed by these newfangled ideas and the invasion of their privacy and individual freedom, the people were easily manipulated by opponents of the regime: urban riots and even an unsuccessful military revolt were the result. The President, however, continued to give Cruz his full support, and the campaign was successful. As of that time Rio de Janeiro ceased to be a synonym for epidemic disease.

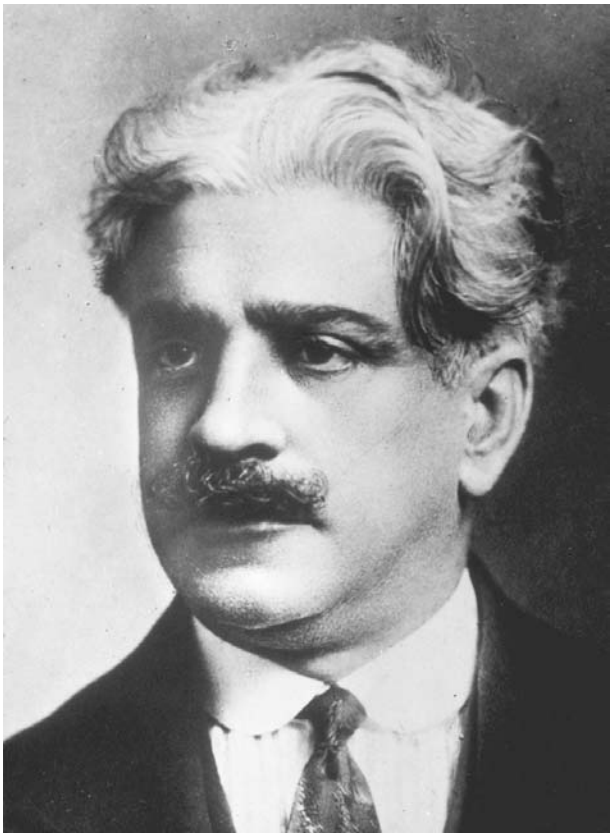

Meanwhile, Cruz also became director of the newly formed Institute of Experimental Pathology. His energetic and progressive leadership soon made it world-famous in the field of tropical medicine. He personally conducted field experiments in the upper Amazon and began the long process by which malaria was effectively restricted in Brazil. His career was cut short by Bright's disease.

Further Reading

Very little has been written in any language on Cruz. He is discussed briefly in Fielding H. Garrison, *An Introduction to the History of Medicine* (1913; 4th rev. ed. 1929), and in Arturo Castiglioni, *A History of Medicine* (trans. 1941; 2d rev. ed. 1947). □

Cuauhtemoc

Cuauhtemoc (ca. 1496-1525) was the last of the Aztec rulers and a heroic defender of his empire against the Spanish conquistadors. Cuauhtemoc is revered by many Mexicans as the symbol of the Indians and as the representative of Mexican nationality.

Cuauhtemoc was born in Tenochtitlán (modern Mexico City), capital of the Aztec empire, the son of the Aztec emperor Ahuitzótl and the princess Tlilalcapatl. When he was 15, he entered the *calmecac,* or school for the nobility, devoted primarily to the study of religion, science, and art. Then he participated in a number of military expeditions to bring neighboring peoples under Aztec rule. Because of his military exploits he was appointed *techutli,* a term indicating an upper military and administrative position. In 1515 he was also appointed lordship of the region of Tlaltelolco.

In 1519 the Spanish conquistadors, led by Hernán Cortés, began the conquest of Mexico. Cortés captured the Aztec emperor Montezuma and ruled the empire from behind the throne. In 1520, however, the Indians under the leadership of Cuauhtemoc's uncle Cuitlahuac, who had succeeded Montezuma as Aztec emperor, rebelled and expelled the Spaniards. Cortés regrouped his men and prepared to recapture Tenochtitlán.

By this time Cuitlahuac had died, and Cuauhtemoc had inherited the throne. Cortés now faced a determined and courageous Indian leader. In May 1521 the Spaniards began the siege of the city. The Aztecs fought valiantly, but the water supply dwindled when the Spaniards cut the aqueduct, and by August, with most of the city in ruins, the Aztec defense finally collapsed. Cuauhtemoc attempted to escape but was captured by Cortés's men. Cuauhtemoc asked to be killed, but Cortés refused, taking him to his headquarters in Coyoacán and keeping him under house arrest.

Cuauhtemoc remained in captivity for a long time. On one occasion he was subjected to brutal torture because the Spaniards, believing that he knew where Aztec treasures were hidden, decided to force Cuauhtemoc to reveal the locations of the gold. Cuauhtemoc endured the suffering and revealed no secrets.

During his captivity Cuauhtemoc accompanied Cortés on several expeditions, including one to Honduras in October 1524. For months Spaniards and Indians traveled through Central America, and many of Cortés's Indian allies died of starvation. Cortés became convinced by his men that Cuauhtemoc was urging Indians to rebel. Although Cuauhtemoc protested that he was innocent, Cortés insisted that he and several other Indian leaders must die. Cuauhtemoc was hanged near the town of Itzancanal on Feb. 26, 1525.

Further Reading

There is much written on Cuauhtemoc but mostly in Spanish. In English, Cora Walker, *Cuatemo: Last of the Aztec Emperors* (1934), is of dubious value. Some information on Cuauhtemoc as well as on the Aztecs in general is in J. Eric Thompson, *Mexico before Cortez: An Account of the Daily Life, Religion, and Ritual of the Aztecs and Kindred Peoples* (1933); George C. Vaillant, *Aztecs of Mexico: Origin, Rise, and Fall of the Aztec Nation* (1941; rev. ed. 1962); and Eric R. Wolf, *Sons of the Shaking Earth* (1959). □

Ellwood Patterson Cubberley

Ellwood Patterson Cubberley (1868-1941), an early 20th-century educator and university dean, wrote influential textbooks in the history of education and public school administration. He played a major role in the professionalization of teaching and administration and in elevating education to a university study.

Ellwood Patterson Cubberley, the only child of Edwin Blanchard and Catherine Coryell Cubberley, was born in Antiock (later Andrews), Indiana, on June 6, 1868. His mother was of Delaware Quaker ancestry and his father, a druggist, was English. Ellwood attended the local schools of Antiock and the college preparatory school at Purdue University. In 1886, impressed by David Starr Jordan's lecture ''The Value of a College Education,'' Cubberley persuaded his father to let him enter Indiana University where Jordan was then president. There he studied physical science and in his senior year became so skilled in managing the stereopticon lanterns that Jordan chose him as lantern assistant for his many illustrated lectures.

Cubberley also enrolled in Jordan's course on evolution, a course known later at Stanford as ''bionomics.'' The study attempted to blend the ''natural and social sciences with old fashion pietist religion.'' Later, Cubberley made the course a requirement for education students at Stanford. The

relationship established between professor and student at this time was significant in Cubberley's career choices.

In 1888-1889 Cubberley interrupted his work at the university to teach in a one room school in Indiana. In the winter of 1891 he completed the A.B. degree from Indiana University and began teaching science at a Baptist college in Ridgeville. In the fall of that year he became professor of physical science at Vincennes University. At 25 he became president of the university, a post he held for the next three years. In June 1892 he was married to Helen Van Uxem, who had been a fellow student at Indiana.

Move to California

In 1896, upon the recommendation of Jordan, then president of Stanford University, Cubberley was hired as superintendent of schools in San Diego, California, and immediately became the center of a political controversy. Several school board members who had wanted to hire a local person questioned the legality of Cubberley's credentials. The case was taken to court but was settled in Cubberley's favor. What disturbed the new superintendent was the functioning of the school board. It was the board rather than the superintendent that administered the schools. Cubberley worked hard to convince the board that it should act as a legislature and leave administration to him. From his experience in San Diego Cubberley's theories of school administration would later develop. He became convinced that school boards should be non-political and that executive autonomy was essential to efficiency in education.

In 1899 Cubberley accepted an appointment as assistant professor and acting head of the Department of Education at Stanford University. Once again he was to be associated with his mentor, Jordan. Within two months, Jordan made Cubberley's appointment permanent but gave him three years to ''make education respectable'' or have it abolished. The obstacles appeared insurmountable. In the first year Cubberley had to teach five courses in administration and the history of education, courses in a field for which he was not trained and in which there was little scholarly literature. Faced with the challenge of convincing his colleagues of education's worth, he had the additional burden of discovering what it was he should be teaching. Before the end of that year, however, Jordan had been persuaded to retain the Education Department. In 1906 Cubberley was made a full professor, and in 1917 the trustees created a professional school of education and made Cubberley its first dean. In 1901 Cubberley, taking a leave, attended Teachers College, Columbia, where he received the M.A. degree in school administration. He returned two years later as a student in the Ph.D. program and completed his dissertation on ''School Funds and Their Apportionment.''

The experience at Teachers College, where the new scientific method was being emphasized, intensified Cubberley's commitment to public education. His basic interest in social efficiency and his faith in science had been reaffirmed. Returning to Stanford, he wrote and published a brief essay, *Changing Conceptions of Education* (1909), in which ideas basic in his later writing were first explored. Recognizing the impact of the new industrial age, Cubberley saw education as social engineering and the schools as instruments of progress. In this new age children needed to acquire skills and knowledge taught in schools because no longer could the needs of an urban/industrial society be provided by informal processes. Moral direction, for so long the province of the home and church, must now be left largely to the school.

The Challenge of Immigration

The school, too, must respond to immigrants from southern Europe who were crowding the cities of the Northern Atlantic and Central states. The school's task, Cubberley wrote, was ''to break up these groups or settlements, to assimilate and amalgamate these people as part of our American race, and to implant in their children so far as can be done, the Anglo-Saxon conception of righteousness, law and order and popular government.'' Believing in Anglo-Teutonic superiority, Cubberley became convinced that the curriculum had to be adjusted to meet the needs of children of different abilities.

In order to achieve such an adjustment, Cubberley proposed a school system appropriate for such a task. He recognized in his *Public School Administration* (1916) that ''Schools are in a sense factories in which the raw materials (children) are to be shaped and fashioned into products to meet the various demands of life.'' School boards must be non-partisan, teachers knowledgeable, and school superintendents should operate with the efficiency of industrialists.

In the many publications throughout his career Cubberley expanded and reinforced the social philosophy sketched in *Changing Conceptions of Education*. His biases, so obvious today, were not criticized during his lifetime, mostly because his students and readers shared these beliefs.

Although considered a pioneer in American educational history, Cubberley's abiding interest was administration. History to Cubberley became a useful tool for promoting his ideas of education. In this sense it celebrated the rise and development of universal public education, providing inspiration and direction for a developing profession. Because of his extensive use of the writings of school officials and reformers, his critics have suggested that the result was a narrowly construed ''house history by and for schoolmen.''

Cubberley's productive capacity was amazing. He was author or co-author of nearly 30 books and reports and numerous articles. Between 1911 and 1913 he served as departmental editor for the *Cyclopaedia of Education* in charge of educational administration. For this he wrote over 130 articles. The first edition of his *Public Education, in the United States* (1919) sold over 80,000 copies, and by 1939 nearly 70,000 copies of *History of Education* (1920) were in use.

As editor of Houghton Mifflin's Riverside Textbooks in Education, he edited almost 100 volumes in the fields of measurement, guidance, methodology, psychology, sociology, and administration in education. He was a popular

speaker and lecturer and a pioneer of the school survey movement.

Cubberley retired in 1933 and spent his remaining years planning the disposition of a fortune amassed over the years through careful investment. He and his wife left to the Stanford School of Education over $770,000.

On September 14, 1941, Cubberley died of a heart attack. He was buried at Alta Mesa Cemetery near Palo Alto, California.

Further Reading

Cubberley is listed in the *National Cyclopaedia of American Biography*. A comprehensive but devotional biography by Jesse B. Sears and Adin Henderson, *Cubberley of Stanford and His Contributions to American Education* (1957), is an excellent factual resource and includes a full listing of Cubberley's writings. Two significant criticisms of Cubberley's works (especially the histories) appeared in the 1960s: Lawrence Cremin, *The Wonderful World of Ellwood Patterson Cubberley* (1965); and Bernard Bailyn, *Education in the Forming of American Society* (1960). In this same vein two other sources of the 1960s merit attention: William W. Brickman, ''Revisionism and the Study of the History of Education,'' *History of Education Quarterly* (December 1964); and Raymond E. Callahan, *Education and the Cult of Efficiency* (1962). A later, balanced treatment of Cubberley's historical works is found in Sol Cohen, ''The History of the History of American Education, 1900-1960: The Uses of the Past,'' *Harvard Educational Review* (August 1976). An excellent appraisal of Cubberley's contributions to educational leadership is in David Tyack and Elisabeth Hansot, *Managers of Virtue: Public School Leadership in America, 1820-1980* (1982). □

Ralph Cudworth

The English philosopher and theologian Ralph Cudworth (1617-1688) was the most important of the Cambridge Platonists, a 17th-century circle which expounded rationalistic theology and ethics.

Ralph Cudworth was born in Aller, Somerset, where his father was rector. His father, who had also been a fellow of Emmanuel College, Cambridge, and chaplain to James I, died in 1624, and Cudworth therefore had his early education from his stepfather, Dr. Stoughton. He entered Emmanuel College in 1632 and received a bachelor of arts degree in 1635, a master of arts degree in 1639, and a bachelor of divinity degree in 1646. In 1645 he was appointed master of Clare College and regius professor of Hebrew. He served as rector of North Cadbury, Somerset, from 1650 to 1654, then returned to Cambridge as master of Christ's College. In 1654 he also married and subsequently had two sons, John and Charles, and a daughter, Damaris (later Lady Masham). His daughter's philosophical writing and her friendship with John Locke helped spread Cudworth's ideas. The rest of his career was at Christ's College; he was involved in the political events of the time and served on and advised parliamentary committees.

Cudworth opposed excessive dogmatism in religion and advocated a predominantly moral conception of Christianity, with latitude in matters of ritual and organization. His earliest public statement of his position was a sermon preached before the House of Commons in 1647 and published later that year.

In *A Treatise on Eternal and Immutable Morality* Cudworth wrote, ''It is universally true that things are what they are not by will but by nature.'' Thus truth, in morals, religion, and metaphysics, is discoverable by the use of reason. Those who set God's will or the will of a human sovereign above reason—Thomas Hobbes, the nominalists and Calvinists, even the rationalist René Descartes—were Cudworth's targets. Against Hobbes's alleged atheism, materialism, determinism, individualism, and ethical relativism, Cudworth defended theism, dualism, free will, organic political theory, and ethical absolutism.

Cudworth's metaphysical dualism asserts a distinction between active and passive powers, not the Cartesian distinction between thought and extension. Active powers, comprising unconscious ''spiritual plastic powers'' and deliberative operations, prudential and moral, are teleological. The passive powers are mechanical. In making reason active, Cudworth avoids the usual problems of moral psychology by reaffirming the Socratic identification: to know the good is to love it.

Cudworth's principal philosophical works are *The True Intellectual System of the Universe* (1678) and *A Treatise on Eternal and Immutable Morality* (1731). He died on June 26, 1688, and was buried in the chapel of Christ's College.

Further Reading

For discussions of Cudworth the philosopher see John H. Muirhead, *The Platonic Tradition in Anglo-Saxon Philosophy* (1931), and Lydia Gysi, *Platonism and Cartesianism in the Philosophy of Cudworth* (1962). John Arthur Passmore, *Ralph Cudworth: An Interpretation* (1951), contains the most comprehensive bibliography.

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Cudworth, Ralph, *A treatise of freewill and an introduction to Cudworth's treatise,* London: Routledge/Thoemmes Press, 1992. □

Paul Cuffe

The African American ship captain, merchant, and philanthropist Paul Cuffe (1759-1817) was active in the campaign for civil rights for blacks and Native Americans in Massachusetts. He is best known for his pioneering efforts to settle free African Americans in West Africa.

Paul Cuffe was born on Jan. 17, 1759, near New Bedford, Mass., of a Native American mother and an African father, Cuffe Slocum, who had purchased his own freedom. Paul was the youngest of 10 children. His father died when Paul was a teenager, leaving the family to find its own means of support. Cuffe's education consisted of basic reading and writing, plus enough mathematics to permit him to navigate a ship. At the age of 16 he began his career as a common seaman on whaling and fishing boats. During the Revolutionary War he was held prisoner by the British for a time but managed afterward to start small-scale coastal trading. Despite attacks by pirates, he eventually prospered. He built larger vessels and successfully traded south as far as Virginia and north to Labrador. In later life he owned several ships which engaged in trading and whaling around the world.

Cuffe was a vigorous, pious, and independent man. He refused to use the name of his father's owner, Slocum, and adopted his father's given name, Cuffe (or Cuffee). In 1780 he and his brother John petitioned the Massachusetts government either to give African and Native Americans the right to vote or to stop taxing them. The petition was denied, but the case helped pave the way for the 1783 Massachusetts Constitution, which gave equal rights and privileges to all citizens of the state.

Cuffe was a devout and evangelical Quaker. He married at the age of 25. At his home in Westport, Mass., he donated a town school and helped support the teacher. Later he helped build a new meeting house. Through his connections with Quakers in other cities he became involved in efforts to improve the conditions of African Americans. Strongly opposed to slavery and the slave trade, he joined other free African Americans in the Northern states in their abolitionist campaigns.

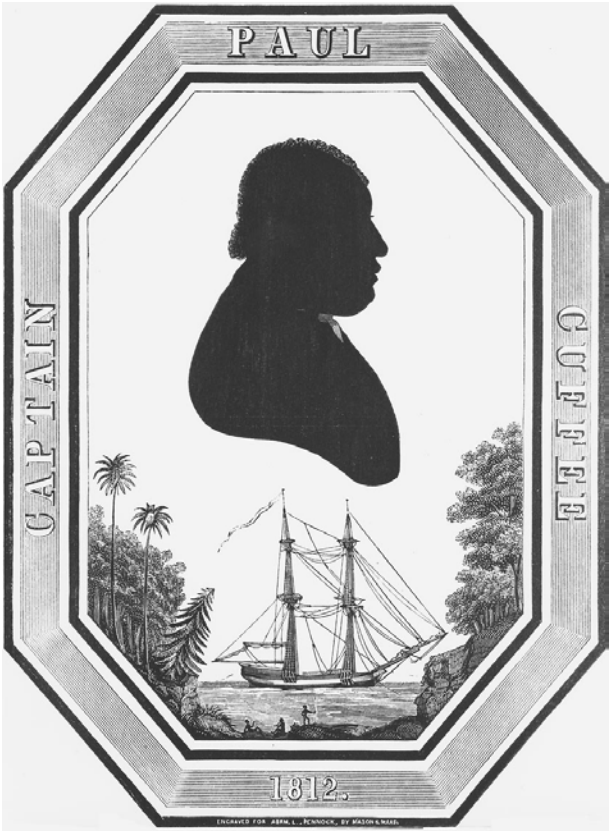

When Cuffe learned of the Sierra Leone Colony in West Africa, which had been founded by English philanthropists in 1787, he began corresponding with English Quakers active in the movement to settle African Americans there. In 1811 he sailed with his all-African American crew to investigate the colony. Impressed and eager to start settling African Americans there who could evangelize the Africans, establish business enterprises, and work to stop the slave trade at its source, Cuffe returned to the United States after conferring with his allies in England. He planned to take a ship loaded with settlers and merchandise to Sierra Leone annually, but the War of 1812, between the United States and Britain, delayed him. Mean-while, he petitioned the American government for aid and actively recruited future settlers among the free African Americans of Baltimore, Philadelphia, New York, and Boston.

In 1815 Cuffe sailed with 38 settlers for Sierra Leone, where he helped them establish new homes with the cooperation of colonial authorities. Enthusiastic over his success, despite the heavy personal expense, he found increased interest in the project among African Americans. Soon, however, the newly formed American Colonization Society, which operated with support of Southern slave owners and advocated settlement of former slaves in Africa, began to frighten free African Americans, who feared forced deportation. Before Cuffe could pursue his own settlement project, his health failed.

On Sept. 9, 1817, Cuffe died, mourned by all who knew him.

Further Reading

One biography of Cuffe is Henry N. Sherwood, *Paul Cuffe* (1923). Recent scholarship has added little to this fine study. Cuffe is also discussed in Benjamin G. Brawley, *Negro Builders and Heroes* (1937); Langston Hughes, *Famous Negro Heroes of America* (1954); William C. Nell, *The Colored Patriots of the American Revolution* (1968); and William J. Simmons, *Men of Mark: Eminent, Progressive and Rising* (1968).

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Ottobah Cugoano

Ottobah Cugoano (ca. 1757-ca. 1803) was an African of Fanti origin from the Gold Coast in present-day Ghana. He became a prominent figure among the free Africans of late-18th-century London and in 1787 published an attack on slavery and the slave trade.

Ottobah Cugoano was born near Ajumako and grew up in the household of the Fanti chief Ambro Accasa, ruler of Ajumako and Assinie. Cugoano was enslaved as a youth, taken to Grenada in the West Indies, and from there brought to England, where he was freed.

Educated while a slave and converted to Christianity, Cugoano soon emerged as a leader of opinion among the free Africans of London, where he corresponded under the adopted name of John Stewart, or Stuart, and became familiar with the abolitionist leaders Granville Sharp and Thomas Clarkson. Cugoano was a friend of Olaudah Equiano, with whom he collaborated in representing African interests.

Cugoano's book, *Thoughts and Sentiments on the Evil of Slavery,* was an impressively sustained intellectual assault which demolished the popular theological and biblical justifications for slavery and invoked the universality of the Christian God and His ethic, the equality of all men. It appealed to the humanitarian ideals of Enlightenment Europe and asserted the human right of Africans to freedom and dignity in the pursuit of their own destiny. Following the ideas of Adam Smith, Cugoano argued the economic insanity of slavery, previewing the later popular views of a ''legitimate'' commerce to replace the ''illegitimate'' slave trade. He proposed the outright manumission of all slaves 7 years or more in the colonies, the instruction of the rest in preparation for freedom, and a naval blockade in West Africa.

Several authorities believe that Cugoano's theological arguments were coached by Clarkson or Sharp, while his friend Equiano may have helped revise his book's first draft. Nevertheless, the work probably remains essentially a product of Cugoano's own thoughts and feelings, an articulate African's response to the impact of European expansion.

Very little is known of Cugoano's later career. In 1791 he was involved in Clarkson's scheme for recruiting Africans living in Nova Scotia and New Brunswick to Sierre Leone. The same year he published a shorter version of *Thoughts and Sentiments,* in which he gave notice of intent to establish an African school in London. The Italian-Polish patriot Scipione Piattoli knew Cugoano during his London years (ca. 1800-1803), and the French writer Henri Grégoire says Cugoano married an English woman. Beyond this, Ottobah Cugoano left no further record.

Further Reading

Cugoano's work, *Thoughts and Sentiments on the Evil and Wicked Traffic of the Slavery and Commerce of the Human Species* (1787), was reissued in a second edition by Paul Edwards, entitled *Thoughts and Sentiments on the Evil of Slavery* (1969). Edwards added an informative introduction and appended five previously unpublished manuscript letters by Cugoano that are helpful in determining the authorship of *Thoughts and Sentiments*. The most useful and informative modern treatment of Cugoano is by Robert July, *The Origins of Modern African Thought: Its Development in West Africa during the Nineteenth and Twentieth Centuries* (1967), who considers Cugoano an important precursor of 19th- and 20th-century African thought. Prince Hoare, *Memoirs of Granville Sharp, Esq.* (1820), contains some letters from Cugoano and references to his relationship with Sharp. Christopher Fyfe, in *A History of Sierra Leone* (1962), agrees with Paul Edwards and doubts that Cugoano is the sole author of *Thoughts and Sentiments.* □

Countee Cullen

The American Countee Cullen (1903-1946) was one of the most widely heralded African American poets of the Harlem renaissance, though he was less concerned with social and political problems than were his African American contemporaries. He is noted for his lyricism and his artful use of imagery.

Countee Cullen, whose real surname was Porter, was born May 30, 1903. Nothing is known about where he was born, and little is known of his parents. An orphan in New York City, he was adopted by the Reverend Frederick A. and Mrs. Carolyn Cullen, whose name he took. Following graduation from DeWitt Clinton High School, where he won a high school poetry contest, he attended New York University. In 1925 he took a baccalaureate degree, and his first book of poems, *Color,* was published. His metrical skill reminded many readers of the English poet Algernon Swinburne. He earned a master's degree at Harvard and then became assistant editor of *Opportunity: Journal of Negro Life,* which printed the fugitive pieces of African American writers and gave publicity to the African American artists who contributed so much to the cultural awakening of the 1920s.

Cullen knew what was going on in African American life, but he was not deeply involved. *Ballad of the Brown Girl* and *Copper Sun,* both published in 1927, contain mostly personal Keatsian lyrics, which, generally speaking, show no advance and no development from the poems in his first volume. The piece entitled ''Heritage'' is a noteworthy exception. In a critical preface to the collection of African American poetry, *Caroling Dusk* (1927), which he edited, Cullen argues that ''Negro poetry . . . must emanate from some country other than this in some language other than our own.'' Though he later claimed that his poetry ''treated of the heights and depths of emotion which I feel as a Negro,'' he did not want to be known as an African American poet.

Even after his marriage in 1928 to Yolande, the only daughter of the African American radical and activist W. E. B. Du Bois, Cullen stayed aloof from action and affirmative argument about race. His marriage lasted only through the first year of a 2-year visit to France, where he completed the long, narrative, parabolic poem ''The Black Christ,'' which became the title poem of his fourth volume. *The Medea and Some Poems* (1935) was his last book of verse. From 1934 to 1945 he taught French in a New York public school.

Cullen's poetry is traditional in structure. His output in prose suffers from an absence of genuine commitment and is undistinguished. His novel, *One Way to Heaven,* satirizes

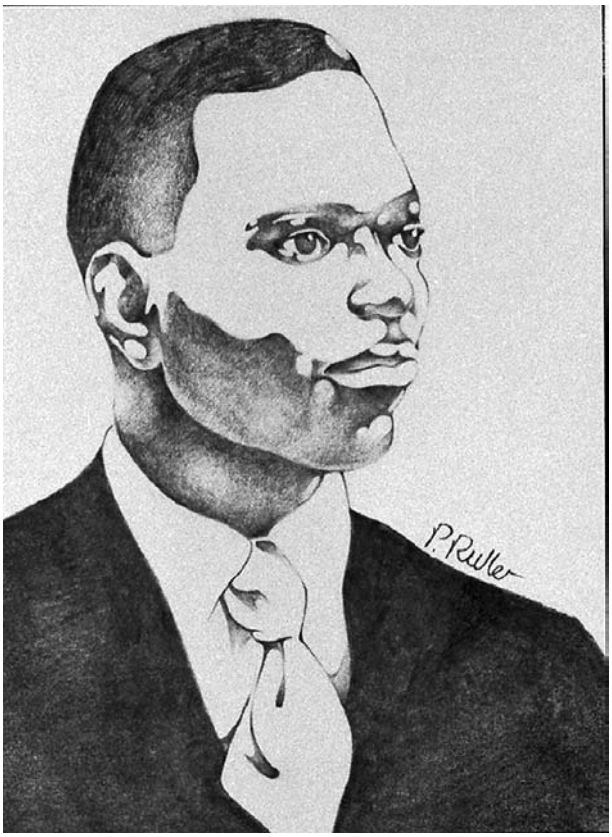

upper-class African American life. *The Lost Zoo* and *My Nine Lives and How I Lost Them* are children's books. Cullen collaborated on a musical play, *St. Louis Woman* (1946), but whatever emotional power and integrity it had was supplied by Arna Bontemps. The play opened on March 31, 1949. Cullen had died earlier, on Jan. 9, 1946. *On These I Stand,* his own selection of his best poems, was published in 1947.

Further Reading

The only full-length work on Cullen is Blanche E. Ferguson, *Countee Cullen and the Negro Renaissance* (1966). Stephen H. Bronz, *Roots of Negro Racial Consciousness, the 1920's: Three Harlem Renaissance Authors* (1964), discusses Countee Cullen, James Weldon Johnson, and Claude McKay. Cullen is appraised in such anthologies and critical works as James Weldon Johnson, ed., *The Book of American Negro Poetry* (1922; rev. ed. 1931); Alain L. Locke, ed., *The New Negro: An Interpretation* (1925); J. Saunders Redding, *To Make a Poet Black* (1939); Margaret Just Butcher, *The Negro in American Culture: Based on Materials Left by Alain Locke* (1956); and Herbert Hill, ed., *Soon, One Morning: New Writings by American Negroes, 1940-62* (1963). □

Maurice Galbraith Cullen

The Canadian painter Maurice Galbraith Cullen (1866-1934) was a pioneer of impressionism in Canadian art and is particularly noted for his winter landscapes.

Maurice Cullen was born at St. John's, Newfoundland, and brought up in Montreal. He began his training as a sculptor under Philippe Hébert, and with a legacy from his mother he went to Paris in 1887 for further study at the École des Beaux-Arts. Once he saw the works of Claude Monet, however, he turned to painting and for the next few years sought out the favorite haunts of the French impressionists: Moret, Giverny, and Brittany. He exhibited at the Salon and was elected a member of the Société Nationale des Beaux-Arts.

With an established European reputation, Cullen returned to Montreal in 1895 and began to paint the winter landscapes along the St. Lawrence River in the vicinity of Quebec City and the night scenes of Montreal, for which he is best known. By 1897 he was a regular exhibitor with the Royal Canadian Academy, and he became a full member in 1907. In spite of this, his work was not immediately accepted by a public devoted to 19th-century European art, and he would have starved without the support of a few patrons, like Sir William Van Horne.

In 1900 Cullen managed to finance a second stay in Europe, this time for 2 years, and besides visiting familiar haunts in France with his old friend James Wilson Morrice, he ventured as far as North Africa. Between 1910 and 1912 he painted on the rugged coast of Newfoundland, and one of his larger canvases shows his native town of St. John's.

After World War I, in which Cullen served as a war artist, his reputation in Canada grew steadily. By the time he died in 1934 at his country retreat in Chambly, he was revered not only by the young rebels he had inspired in his lean years but by the wider Canadian public as well.

Unlike his friend Morrice, with whom he sometimes sketched on the Ile d'Orléans below Quebec, Cullen preferred to paint out of doors, even in the coldest weather, in order to capture the effect of sunlight on snow. He was one of the first Canadian artists to recognize the fact that snow shadows reflect the blue of the sky, and he did not hesitate to abandon the gentle haze of the French impressionists for the sharp clarity of the Canadian atmosphere. In his uncompromising honesty of subject and style, he was a true pioneer of the national school of landscape painting.

Further Reading

The authoritative biography of Cullen is by his art dealer in Montreal, William R. Watson, *Maurice Cullen* (1931). For general background see J. Russell Harper, *Painting in Canada: A History* (1966). □

Edward Estlin Cummings

The American poet Edward Estlin Cummings (1894-1962) presented romantic attitudes in technically experimental verse. His poems are not only ideas but

crafted physical objects which, in their nonlogical structure, grant fresh perspectives into reality.

In his publications E. E. Cummings always gave his name in lowercase letters without punctuation (e e cummings); this was part of his concern for the typography, syntax, and visual form of his poetry. He worked in the Emersonian tradition of romantic transcendentalism, which encouraged experimentation, and may have been influenced also by Walt Whitman, the poet that Ralph Waldo Emerson had personally encouraged.

Born in Cambridge, Mass., on Oct. 14, 1894, of a prominent academic and ministerial family, E. E. Cummings grew up in the company of such family friends as the philosophers William James and Josiah Royce. Had he lived in Emerson's time, he too might have been described as a ''Boston Brahmin.'' His father, Edward Cummings, after teaching at Harvard, became the nationally known Congregational minister of the Old South Church in Boston, preaching a Christian-transcendentalist theology. Eventually Cummings came to espouse a positive position similar to that of his father, but not before an early period of rebellion against the stuffiness of Cambridge ladies, the repressiveness of conventional moralism, and the hypocrisy of the churches.

After receiving his bachelor of arts degree (1915) and master's degree (1916) from Harvard, Cummings became an ambulance driver in France just before America entered World War I. He was imprisoned for 3 months on suspicion of holding views critical of the French war effort, and this experience provided the material for his first book, *The Enormous Room* (1922), an experiment in blending autobiographical prose reporting with poetic techniques of symbolism.

Early Career

Cummings's transcendentalism, which stressed individual feeling over ''objective'' truth in a period when critical canons of impersonal, rationalistic, and formalistic poetry were being articulated, resulted in early rejection of his work. For several decades he had to pay for the publication of his books, and reviewers revealed very little understanding of his intentions. His first volume of verse, *Tulips and Chimneys* (1923), was followed by a second book of poems 2 years later. Though Cummings received the Dial Award for poetry in 1925, he continued to have difficulty in finding a publisher.

In the 10 years following 1925 only two volumes of Cummings's poems were published, both at his own expense: *is 5* (1926) and *W* (*ViVa;* 1931). In that decade Cummings also arranged for the publication of one experimental play, *Him* (1927), and a diary like account of a trip to the U.S.S.R., *Eimi* (1933). With characteristic sarcasm Cummings named the 14 publishers who had rejected the manuscript of *No Thanks* (1935) in the volume itself and said ''Thanks'' to his mother, who had financed its publication.

Poetic Techniques

Despite his dedication to growth and movement, and in contrast to his reputation as an experimenter in verse forms, Cummings actually tended to lack fresh invention. Especially in the 1930s, when he felt most alienated from his culture and his fellow poets, he repeated himself endlessly, writing many versions of essentially the same poem. He tended to rely too much on simple tricks to force the reader to participate in the poems, and his private typography, although originally expressive and amusing, became somewhat tiresome. Cummings's other stylistic devices—the use of low dialect to create satire and the visual ''shaping'' of poems—often seem selfindulgent substitutes for original inspiration.

However, Cummings's most characteristic device, the dislocation of syntax and the breaking up and reconstituting of words, was more than just another trick when it operated organically within the context of a poem's meaning. When he wrote, in one of his own favorite poems, ''i thank You God for most this amazing,'' he emphasized the nonlogical quality of the statement by its syntactical ambiguity. ''Most'' intensifies the entire line in its displaced position and indicates why he thanks God; it moves ''this amazing'' toward ''most amazing'' in an authentic recreation of the miraculous process of the natural world. In general, Cummings's best dislocations expressed his belief in that miraculousness of the ordinary which logical syntax could not convey, bringing the reader to a freshness of perception that was Cummings's way toward illumination.

Poetic Achievement

The love poems and religious poems represent Cummings's greatest achievements; usually the two subjects are interrelated in his work. For example, ''somewhere i have never travelled, gladly beyond'' is one of the finest love lyrics in the English language, and Cummings's elegy on the death of his beloved father, ''my father moved through dooms of love,'' is a profoundly moving tribute. Often he used a dislocated sonnet form in these poems, but what makes them memorable is not their formal experimentalism but their unique combination of sensuality with a sense of transcendent spirit. Cummings wrote some of the finest celebrations of sexual love and the religious experience of awe and natural piety produced in the 20th century, precisely at a time when it was highly unfashionable to write such poems.

Early in his career Cummings had divided his time between New York and Paris (where he studied painting); later, between New York and the family home in North Conway, N.H. He was always interested in the visual arts, and his paintings and drawings, late impressionist in style, were exhibited in several one-man shows in the 1940s and 1950s.

Ripening into Honor

After World War II a new generation of poets in rebellion against their immediate predecessors began to find in Cummings an echo of their own distinctly Emersonian ideas about poetry, and Cummings began to receive the recogni-

tion that had eluded him so long. In 1950 the Academy of American Poets awarded this self-described ''failure'' a fellowship for ''great achievement,'' and his collected *Poems, 1923-1954* (1954) won praise in critical quarters which earlier had tended to downgrade Cummings for his unfashionable lyric romanticism.

Harvard University honored its distinguished alumnus by asking Cummings to deliver the Charles Eliot Norton Lectures in 1952-1953, his only attempt at formal artistic autobiography, later published as *i: six nonlectures* (1953). In the lectures Cummings said that perhaps 15 poems were faithful expressions of his stance as artist and man. The total number of truly memorable short poems is certainly higher than this modest figure but still only a fraction of the nearly 1,000 poems published in his lifetime.

Although Cummings did not ''develop'' as a poet either in terms of ideas or of characteristic style between the publication of *Tulips and Chimneys* and his final volume, *73 Poems* (1963), his work does show a deepening awareness and mastery of his special lyrical gift as poet of the mysteries of ''death and forever with each breathing,'' with a corresponding abandonment of earlier defensive-offensive sallies into ideology and criticism. His finest single volume, *95 Poems* (1958), illustrates Cummings's increasing ability toward the end of his life to give content to his abstractions through the artifact of the poem-object itself, rather than depending entirely on pure rhetoric. If only a tenth of his poems should be thought worthwhile, Cummings will have been established as one of the lasting poets America has produced.

Late Works and Influence

Cummings's *Collected Poems* was published in 1960. In addition to the works mentioned, Cummings published several other experimental plays, a ballet, and some 15 volumes of verse. Shortly before his death at North Conway on Sept. 3, 1962, Cummings wrote the texts to accompany photographs taken by his third wife, Marion Morehouse. Titled *Adventures in Value* (1962), this work exemplifies his lifelong effort to *see* intensely and deeply enough to confront the miraculousness of the natural. Poets of neoromantic inclinations consider him, along with William Carlos Williams, one of their artistic ancestors, although Cummings produced no significant stylistic followers.

Further Reading

Good discussions of Cummings and his work include Charles Norman, *The Magic-Maker: E. E. Cummings* (1958); Norman Friedman, *E. E. Cummings: The Growth of a Writer* (1964); Barry A. Marks, *E. E. Cummings* (1964); and Robert E. Wegner, *The Poetry and Prose of E. E. Cummings* (1965). There is a section on Cummings in Hyatt H. Waggoner, *American Poets: From the Puritans to the Present* (1968). □

Euclides Rodrigues Pimenta da Cunha

Euclides Rodrigues Pimenta da Cunha (1866-1909) was a Brazilian writer whose account of the clash between the Brazilian army and fanatic followers of a backwoods mystic became a national classic.

Euclides da Cunha was born in the province of Rio de Janeiro on Jan. 20, 1866. Orphaned at the age of 3, he was raised by aunts, interned in various boarding schools, and shuffled around a great deal. He was always moody, reserved, lonely, and unpredictable. At 18 he enrolled in the military academy, where he specialized in military engineering. Two years later he apparently suffered a nervous breakdown that led to a court-martial and dismissal for insubordination, but he was reinstated. The incident may already have reflected an abhorrence for war. In 1896 he resigned from the army as a first lieutenant and subsequently took up civil engineering while writing occasional newspaper articles.

When, in 1897, the army was forced to dispatch a fifth expedition into the backlands to crush a small messianic cult, Cunha accompanied the troops as a war correspondent for a leading Brazilian newspaper. Fighting in the searing heat of the drought-stricken region of northeast Brazil, the army proceeded to systematically exterminate the last of the sectarians, partially because they refused to surrender. Cunha not only wrote the commissioned articles but gathered the material for his broadly conceived, great book. In the next 5 years he directed engineering works by day and wrote at night. The result was *Os serões* (1902), translated as *Rebellion in the Backlands*.

Because of its vivid portrayal of the agony and bitterness of warfare, its anticipation of the technique of the documentary novel, its philosophical insights, and its perceptive interpretation of Brazil, the book was an immediate success. In it Cunha probed Brazil's developmental problems and drew attention to the misery and ignorance that still characterize Brazil's interior. Although he was grudgingly persuaded by the then current ''scientific'' ideas on racial superiority, his social Darwinism was tempered with admiration for the mestizos, who had been so brutally treated by the allegedly more civilized representatives of the coastal cities. In some ways it was an antimilitary tract, certainly a denunciation of man's inhumanity. At the same time, the book portrayed flesh-and-blood men caught up in a drama that moved inevitably to a tragic conclusion.

Cunha subsequently wrote several less important historical, biographical, geographical, and anthropological pieces, several of them dealing with the Amazon. A dispute over a woman led to his assassination at the age of 43 on Aug. 15, 1909.

Further Reading

The introduction by Samuel Putnam to Cunha's *Rebellion in the Backlands* (1902; trans. 1944), briefly surveys his life. See also Putnam's *Marvelous Journey: A Survey of Four Centuries of Brazilian Writing* (1948), and Erico Verissimo, *Brazilian Literature: An Outline* (1945). There are numerous works in Portuguese about Cunha. □

Merce Cunningham

The American Merce Cunningham (born 1919) was a solo dancer of commanding presence, a controversial choreographer, an influential teacher, and an organizer of an internationally acclaimed avant-garde dance company.

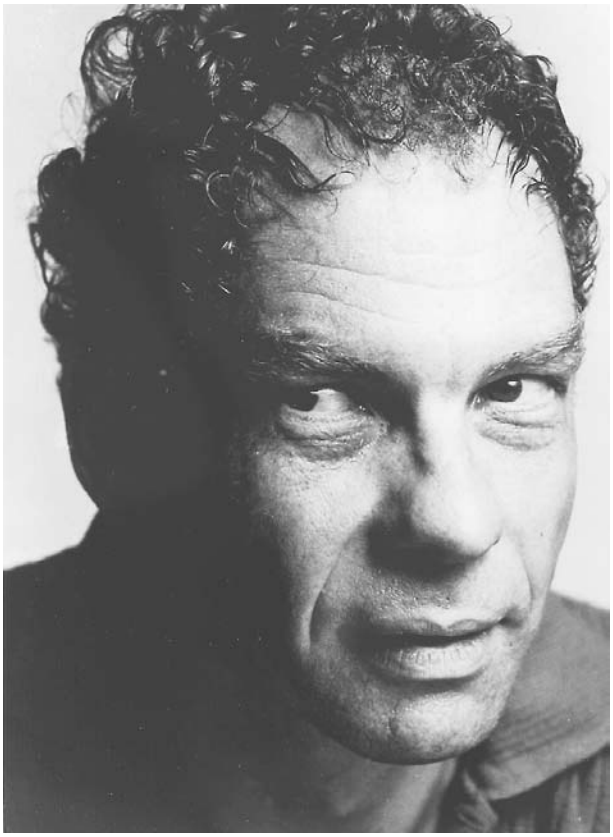

Born in Centralia, Washington, on April 19, 1919, Merce Cunningham studied modern dance under Bonnie Bird in Seattle. Here he met the composer John Cage. From 1940 to 1945 Cunningham was a soloist with the Martha Graham Company, creating such roles as the Christ Figure in *El Penitente,* the Acrobat in *Every Soul Is a Circus,* March in *Letter to the World,* and the Revivalist in *Appalachian Spring*.

While still with the Graham Company, Cunningham began independent work, at first in solo concerts. His first important large creation was *The Seasons* (1947), with music by Cage. For the next quarter century, Cage acted as Cunningham's chief composer and musical adviser.

Cunningham's first substantial success came in 1952 (also the year he formed his own company-school) with his setting of Igor Stravinsky's ''dance episodes with song,'' *Les Noces*. He continued working with music by experimentalist composers such as Erik Satie, Pierre Schaeffer, and Alan Hovhaness, as well as with Cage. Cunningham also danced to sounds produced solely by his own voice: grunts, shrieks, squeals, and howls.

Cunningham's personal dance style, reflected in his choreography, was usually athletic in forcefulness. But he could also effect a slow, nearly suspended motion which, when opposed sharply to the cross rhythms of accompaniments—either musical, or antimusical—produced unique effects. Cunningham never used such ''tricks'' as facial expressions to reach an audience, relying solely upon pure body movement to produce effects.

Cunningham experimented with Cage and others of futuristic thought from fields of dance, music, theater, visual arts, and even the technical sciences in combining abstract dance elements with *musique concrète,* electronic music, random sounds, lighting effects, action films or photo slides superimposed upon or backlighting stage action, pure noise, and even silence. But, though he worked frequently with ''chance'' methods, Cunningham remained a deadly serious creator who never really left anything to uncertainty. For example, in the late 1960s he worked on dances using body-attached cybersonic consoles which could increase, reduce, distort, unbalance, and then rebalance sounds by stage movements, according to the dimensions of different spatial areas; and on the control of stage lighting as affected by the dancers moving within range of electronic devices that changed hues and densities of illuminations.

In 1958 Cunningham's company began tours which took them to nearly every continent. Cunningham gave lecture-demonstrations or participated in symposiums at universities and museums around the world. By 1970 he had created nearly 100 ensemble dance works and dozens of solos for himself, had made significant documentary films on modern dance, and had authored a book.

Cunningham's awards include honorary member of the American Academy and Institute of Arts and Letters (1984), the Samuel H. Scripps American Dance Festival Award for lifetime contributions to dance (1982), the MacArthur Award (1985), the Laurence Olivier Award (1985), the National Medal of Arts (1990) and the Digital Dance Premier Award (1990).

Ocean, the final collaboration between Cunningham and John Cage, premiered at the University of California, Berkeley in April, 1996. In 1995, Cunningham developed a computer software program called LifeForms, to choreograph dances on computer.

Further Reading

Cunningham's partly autobiographical *Changes* (1968) mainly relates his ideas on dance. Pictures of his company's work are in Jack Mitchell, *Dance Scene U.S.A.* (1967), with commen-

tary by Clive Barnes. Walter Sorell, ed., *The Dance Has Many Faces* (1951; 2d ed. 1966), includes good essays on modern dance and Cunningham's place in it. Cunningham was also featured in a public television broadcast of *Point in Space* (BBC, 1986). □

Mario Matthew Cuomo

Mario Matthew Cuomo (born 1932) was a progressive Democrat governor of New York state from 1982 to 1994. He emphasized lower taxes, balanced budgets, public education, and affirmative action, as well as a government-private sector partnership for economic progress. He was often mentioned as a possible Democratic candidate for president.

Mario Matthew Cuomo was born on June 15, 1932, in New York City. His parents, Andrea and Immaculata (Giordano) Cuomo, had immigrated from Salerno, Italy, in the late 1920s. His father dug and cleaned sewers and by 1931 had saved enough to open an Italian-American grocery store in the South Jamaica section of Queens, a borough of New York City. Cuomo was born in the family's apartment above the store. He was the youngest of three children; he had a brother and a sister. He spent much of his early life watching his parents work incredibly hard and absorbing their values of respect for family, personal obligations, education, and the law.

Cuomo spoke only Italian until he started local public schools. Seeking a more rigorous academic education, he transferred to a Roman Catholic high school, St. John's Preparatory. A boy who always liked to play ball games, at 19 Cuomo was recruited by the Pittsburgh Pirates to become a professional baseball player. He was sent to play with its minor league team, the Brunswick (Georgia) Pirates, as a center fielder. His doubts about making sports a career won out after a head injury received from a fastball. He returned to school on a scholarship given by St. John's University. Cuomo earned his B.A. degree with high honors in 1953, then entered St. John's School of Law. In June 1954 he married Matilda Raffa, a student at St. John's, who became a school teacher. He earned his law degree in 1956, tied for first in his class.

After graduation, Cuomo became a law clerk with a New York state Court of Appeals judge. In 1958 he went into private practice, joining a Brooklyn law firm. In 1963 he started teaching law part-time at St. John's.

Cuomo soon was drawn into representing community groups in their legal problems. He earned a reputation as a skilled debater and arbitrator. Once, he represented a group of junkyard owners and scrap dealers who sought to save their businesses when their land was condemned by New York City as a proposed site for the 1964-1965 World's Fair. Another time he helped families save their homes from being bulldozed to build a school and athletic field in Corona, Queens. Mayor John Lindsey asked him to settle bitterly hostile neighborhood disputes arising from a plan to build a large-scale low-income housing project in middle-income Forest Hills, Queens. His victories were heavily publicized and the recognition led to suggestions that he seek public office.

Cuomo, with a deep sense of civic obligation, decided to enter public service. In 1974 he ran for lieutenant governor of New York, but lost in a three-way Democratic primary that year. Governor Hugh Carey, an acquaintance from law school, appointed Cuomo secretary of state, beginning January 1975. Cuomo left his law partnership and teaching post to devote his full attention to the office, although he was not required to do so. He worked to expand the duties of secretary of state, intervening in a series of state-wide crises, including a Mohawk Indian lands claim dispute, nursing home practices problems, and rent strikes. The position offered him an extraordinary education in state government.

In 1977 he ran for mayor of New York City. He lost the Democratic primary, facing six rivals. However, he stayed in the race as the nominee of the Liberal Party. Cuomo was defeated by Edward Koch.

Carey, seeking re-election in 1978, asked Cuomo to run on his ticket as lieutenant governor. Cuomo received his party's support. The ticket won in the election. As lieutenant governor, Cuomo traveled the state in the role of ombudsman for citizen problems. He led President Jimmy Carter's 1980 re-election campaign in New York state and was a delegate that year to the Democratic National Convention.

When Carey announced that he would not seek a third term in office in 1982, Cuomo decided to enter the race. He faced his old opponent, Edward Koch, in the struggle for the nomination. Koch, more widely known and far better financed, lost this round. Relying on volunteers and upstate voters, Cuomo won the Democratic primary and, also, a place on the Liberal Party ticket. He narrowly defeated his millionaire Republican opponent in the general election to become New York's 52nd governor.

In 1984 Cuomo delivered the keynote address at the Democratic Party's national nominating convention in San Francisco. He electrified the crowd with his oratorical skills. In 1992 at the Democratic National Convention he gave the speech which nominated Bill Clinton as the Democratic candidate for President. Cuomo himself was sought after to run for the presidential nomination in 1984, 1988, and 1992, but each time he refused.

Cuomo won re-election in 1986 and again, for a third term, in 1990. His vote-gathering abilities broke state records for the percentage of votes received for governor. As governor, Cuomo pushed for lower taxes and balanced budgets. He made public education a top priority. He emphasized a partnership between business and government for economic development. His affirmative action efforts won praise.

In 1994, even after a campaign that was supported by New York City's Republican mayor, Rudolph Guiliani, Cuomo was defeated for re-election by his Republican challenger, George Pataki. Critics have said that Cuomo's brand

of social liberalism had been discredited in the public mind, in favor of less government. In 1995, shortly after taking office, Pataki passed a death penalty law, after two decades of vetoes by his two Democratic predecessors.

Cuomo spoke of his political orientation as ''progressive pragmatism.'' He was influenced by his ethnic, religious, and lower-class upbringing. He reminded people of America's immigrant heritage and the upward mobility of its people. His political philosophy was a ''family kind of politics'' that conceived of people sharing their burdens and blessings and understanding that their individual well-being depends on the well-being of the community. Thus, he believed that government has a responsibility to help those who through no fault of their own are either permanently or temporarily unable to help themselves.

Cuomo is an introspective person, keeping diaries to explore his own motivations and sort his thinking. He has been described as being a workaholic, competitive, having a quick temper, and refusing to delegate authority. Cuomo considers himself devoted to his family and friends. He doted on his three daughters and two sons. His elder son, Andrew, managed his father's campaigns and served as a chief adviser to the governor. Andrew Cuomo became Secretary of Housing & Urban Development in the second term of President Bill Clinton.

Mario Cuomo has authored books about public policy, social and cultural issues, New York, and his life, both personal and political. He also hosts a radio call-in show in New York City.

Further Reading

Mario Cuomo has written two books recording major episodes in his life, based on his diaries. Both have biographical portions and personal meditations that give insight into the many forces that shape his character: *Forest Hills Diary: The Crisis of Low-Income Housing* (1974); and *Diaries of Mario M. Cuomo: The Campaign for Governor* (1984). He described New York State, its challenges and accomplishments in *The New York Idea: An Experiment in Democracy* (1994). He also released *More Than Words* and *Lincoln On Democracy* (which he co-edited). A fascinating biography is Robert S. McElvaine, *Mario Cuomo: A Biography* (1988). A study of Cuomo's political support and issues is Lee M. Miringoff and Barbara L. Carvalho, *The Cuomo Factor: Assessing the Political Appeal of New York's Governor* (1986). Information about Cuomo's political career can be followed in a biennial series, *The Almanac of American Politics,* by Michael Barone and Grant Ujifusa. □

Marie Sklodowska Curie

The Polish-born French physicist Marie Sklodowska Curie (1867-1934) pioneered radioactive research by her part in the discovery of radium and polonium and in the determination of their chemical properties.

Marie Curie was born in Warsaw on Nov. 7, 1867, the youngest of the five children of Wladislaw and Bronislava Boguska Sklodowska. Marie was a brilliant student, gaining a gold medal upon completing her secondary education in 1883. As girls could not attend universities in Russian-dominated Poland, Marie at her father's suggestion spent a year in the country with friends. On returning to her father's house in Warsaw the next summer, she had to begin to earn her living through private tutoring, and she also became associated with the ''Floating University,'' a group of young men and women who tried to quench their thirst for knowledge in semiclandestine sessions. In early 1886 she accepted a job as governess with a family living in Szczuki, but the intellectual loneliness she experienced there only stiffened her determination to achieve somehow her dream to become a university student. One of her sisters, Bronya, was already in Paris, successfully passing the examinations in medicine. In March 1890 she offered hospitality to Marie whose acceptance was a foregone conclusion, but it was not until September 1891 that she could leave for Paris.

When classes began at the Sorbonne in Paris in early November 1891, she enrolled as a student of physics. By 1894 she was desperately looking for a laboratory where she could work on her research project, the measurement of the magnetic properties of various steel alloys, and it was suggested that she see Pierre Curie at the School of Physics and Chemistry of the University of Paris. Their first meeting was movingly recorded in the future Madame Curie's recollections: ''He seemed very young to me although he was

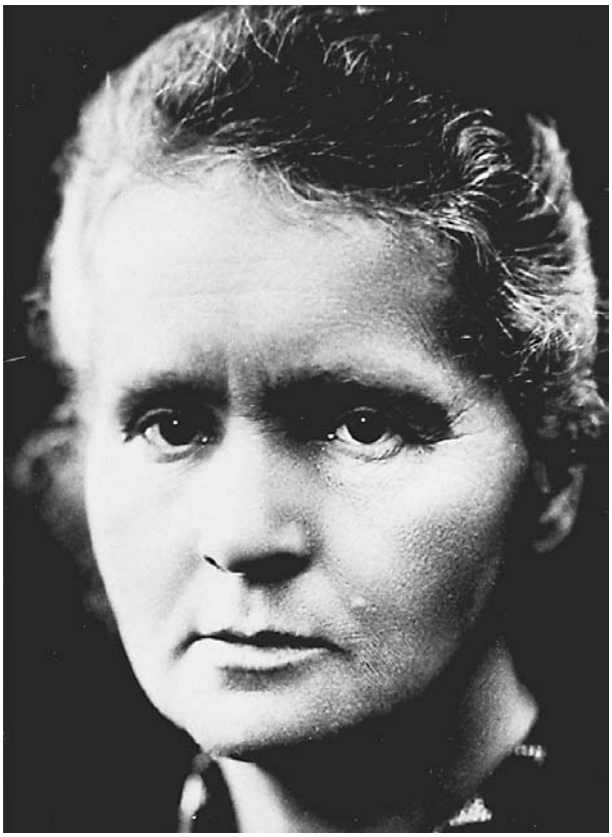

then age thirty-five. I was struck by the expression of his clear gaze and by a slight appearance of carelessness in his lofty stature. His rather slow, reflective words, his simplicity, and his smile, at once grave and young, inspired confidence. A conversation began between us and became friendly; its object was some questions of science upon which I was happy to ask his opinion.''

Although she was insistent from the very start that she would go back to Poland in half a year to assist her subjugated country in whatever way she could, Pierre Curie was most intent to see her more and more often. The result was that she returned to Paris in October 1894 after spending the summer months in Poland. The next summer witnessed their wedding and the beginning of a most extraordinary partnership in scientific work. By mid-1897 Curie could list as her scientific achievements two university degrees, a fellowship, and a monograph on the magnetization of tempered steel. Their first daughter, lrène, had just been born, and it was in that euphoric atmosphere that the Curies' attention turned to the mysterious radiation from uranium recently discovered by Antoine Henri Becquerel. It was Curie's hunch that the radiation was an atomic property and therefore had to be present in some other elements as well. Her search soon established the fact of a similar radiation from thorium, and the historic word ''radioactivity'' was coined by her.

While searching for other sources of radioactivity, the Curies had before long to turn their attention to pitchblende, a mineral well known for its uranium content. To their immense surprise the radioactivity of pitchblende far exceeded the combined radioactivity of the uranium and thorium contained in it. From their laboratory two papers reached the Academy of Sciences within 6 months. The first, read at the meeting of July 18, 1898, announced the discovery of a new radioactive element, which the Curies named polonium after Curie's native country. The other paper, announcing the discovery of radium, was read at the December 26 meeting.

To substantiate the existence of the new elements and to establish their properties, the Curies had to have sufficiently large quantities. Fortunately, the Austrian government was willing to give the Curies a ton of pitchblende, but to process it a laboratory was needed. After long search, the Curies had to settle for a shed occupying part of a courtyard in the School of Physics and Chemistry. From 1898 to 1902 the Curies processed several tons of pitchblende, but it was not only the extremely precious centigrams of radium that rewarded their superhuman labors. The Curies also published, jointly or separately, during those years a total of 32 scientific papers. Among them was the one which announced that diseased, tumor-forming cells were destroyed faster than healthy cells when exposed to radium.

From abroad came the full measure of recognition which the French Academy of Sciences refused to give in 1902, when Pierre Curie presented himself as candidate for membership. In November 1903 the Royal Society in London gave the Curies one of its highest awards, the Davy Medal; and a month later followed the announcement from Stockholm that three French scientists, A. H. Becquerel and the Curies, were the joint recipients of the Nobel Prize in physics for 1903. Finally even the academics in Paris began to stir and a chair in physics was created at the University of Paris, and a few months later Curie was appointed director of research associated with the new chair. In December 1904 their second daughter Ève, was born; while the next year brought the election of Pierre Curie to the Academy of Sciences and their travel to Stockholm, where he delivered on June 6 the Nobel lecture, which was in fact their joint address. Its concluding paragraph evoked in prophetic words the double-edged impact on mankind of every major scientific advance. Still Pierre Curie asserted his conviction that ''mankind will derive more good than harm from the new discoveries.''

The illustrious husband-and-wife team, now installed in more appropriate academic positions, had, however, their happy days numbered. The first academic year of Pierre Curie in his new professorship was not over when, on the rainy mid-afternoon of April 19, 1906, he was run down by a heavy carriage and killed instantly. Two weeks later the widow was asked to take over her late husband's post. Honors began to pour in from scientific societies all over the world on a woman left alone with two small children and with the gigantic task of leadership in radioactivity. In 1908 she began to give as titular professor at the Sorbonne the first, and then the only, course on radioactivity in the world. In the same year she edited the collected works of her late husband, and in 1910 she published her massive *Traité de radioactivité*. The next year the Academy of Sciences showed once more its true colors by denying with a one-vote majority the membership to the person who 11 months later became the first to receive twice the Nobel Prize, this time in chemistry.

In addition to the Nobel Prize the two finest honors that came to Curie in 1911 were her election as permanent member of the Solvay Conferences in physics and the erection in Warsaw of the Institute of Radioactivity, whose directorship was offered to her by a most distinguished group of Polish intellectuals. The first of these honors reflected on her stature as a scientist. The second honor was more of an emotional satisfaction and represented some temptation for her to turn her back on the unappreciative scientific establishment of her adopted country. But she decided to stay in France, though she did her best to assist the new institute in Warsaw in every possible way. A most important factor in Curie's decision to stay was the future of the laboratory which Dr. P. P.E. Roux, the director of the Pasteur Institute, proposed to build for her. The plan finally jolted the Sorbonne to join hands with the Pasteur Institute in establishing the famous Radium Institute. Its dedication took place in July 1914, a year after the institute in Warsaw had been dedicated in her presence.

Curie devoted much of her time during the 4 years of World War I to equipping automobiles in her own laboratory with x-ray (Roentgen) apparatus to assist the sick. It was these cars that became known in the war zone as ''little Curies.'' By the end of the war Curie was past her fiftieth year with much of her physical energy already spent, together with her savings, which she had patriotically invested

in war bonds. But her dedication seemed to be inexhaustible. The year 1919 witnessed her installation at the Radium Institute, and 2 years later her book *La Radiologie et la guerre* was published. In it she gave a most informative account of the scientific and human experiences gained for radiology during the war. With the end of the war also came the appointment of her daughter Irène, a physicist, as an assistant in her mother's laboratory.

Shortly afterward, a momentous visit took place in the Radium Institute. The visitor was Mrs. William B. Meloney, editor of a leading magazine in New York and representative of those countless women who for years had found in Curie their ideal and inspiration. A year later Meloney returned to tell her that a nationwide subscription in America had produced the sum of $100,000 needed to purchase a gram of radium for her institute. She was also asked to visit the United States with her daughters and collect in person the precious gift. Her trip was a triumph in the finest sense of the word. In the White House, President Warren G. Harding presented her with the golden key to the little metal box containing the radium.

On questions other than scientific, Curie rarely uttered public comment of any length. One of the exceptions was her statement at a conference in 1933 on ''The Future of Culture.'' There she rallied to the defense of science, which several panelists held responsible for the dehumanization of modern life. ''I am among those,'' she emphasized, ''who think that science has great beauty. A scientist in his laboratory is not only a technician; he is also a child placed before natural phenomena which impress him like a fairy tale. We should not allow it to be believed that all scientific progress can be reduced to mechanism, machines, gearings, even though such machinery also has its own beauty.''

The most heartwarming experience of the last phase of Curie's life was probably the marriage of Irène in 1926 to Frédéric Joliot (later Joliot-Curie), the most gifted assistant at the Radium Institute. Before long it was evident to her that their union would be a close replica of her own marvelously creative partnership with Pierre Curie.

She worked almost to the very end and succeeded in completing the manuscript of her last book, *Radioactivité*. In the last years her great support was her younger daughter, Ève. She was also her mother's faithful companion when, on July 4, 1934, death claimed the one of whom Albert Einstein aptly said, ''Marie Curie is, of all celebrated beings, the only one whom fame has not corrupted.''

Further Reading

The classic biography of Marie Curie, written by her daughter, Ève Curie, is *Madame Curie* (trans. 1937), a work which emphasizes the human element. *Nobel Lectures: Physics, 1901-1921* (1967), published by the Nobel Foundation, includes a biographical sketch. General background works which discuss Curie include Gerald Holton and Duane H. D. Roller, *Foundations of Modern Physical Science* (1958), and Henry A. Boorse and Lloyd Motz, eds., *The World of the Atom* (2 vols., 1966). □

Pierre Curie

Pierre Curie (1859-1906) was a noted physicist who became famous for his collaboration with his wife, Marie Curie, in the study of radioactivity. Before joining his wife in her research, Curie was already widely known and respected in the world of physics.

Pierre Curie was a noted physicist who became famous for his collaboration with his wife Marie Curie in the study of radioactivity. Before joining his wife in her research, Pierre Curie was already widely known and respected in the world of physics. He discovered (with his brother Jacques) the phenomenon of piezoelectricity—in which a crystal can become electrically polarized—and invented the quartz balance. His papers on crystal symmetry, and his findings on the relation between magnetism and temperature also earned praise in the scientific community. Curie died in a street accident in 1906, a physicist acclaimed the world over but who had never had a decent laboratory in which to work.

Pierre Curie was born in Paris on May 15, 1859, the son of Sophie-Claire Depouilly, daughter of a formerly prominent manufacturer, and Eugène Curie, a free-thinking physician who was also a physician's son. Dr. Curie supported the family with his modest medical practice while pursuing his love for the natural sciences on the side. He was also an idealist and an ardent republican who set up a hospital for the wounded during the Commune of 1871. Pierre was a dreamer whose style of learning was not well adapted to formal schooling. He received his pre-university education entirely at home, taught first by his mother and then by his father as well as his older brother, Jacques. He especially enjoyed excursions into the countryside to observe and study plants and animals, developing a love of nature that endured throughout his life and that provided his only recreation and relief from work during his later scientific career. At the age of 14, Curie studied with a mathematics professor who helped him develop his gift in the subject, especially spatial concepts. Curie's knowledge of physics and mathematics earned him his bachelor of science degree in 1875 at the age of sixteen. He then enrolled in the Faculty of Sciences at the Sorbonne in Paris and earned his *licence* (the equivalent of a master's degree) in physical sciences in 1877.

Curie became a laboratory assistant to Paul Desains at the Sorbonne in 1878, in charge of the physics students' lab work. His brother Jacques was working in the mineralogy laboratory at the Sorbonne at that time, and the two began a productive five-year scientific collaboration. They investigated pyroelectricity, the acquisition of electric charges by different faces of certain types of crystals when heated. Led by their knowledge of symmetry in crystals, the brothers experimentally discovered the previously unknown phenomenon of piezoelectricity, an electric polarization caused by force applied to the crystal. In 1880 the Curies published the first in a series of papers about their discovery. They then studied the opposite effect—the compression of a

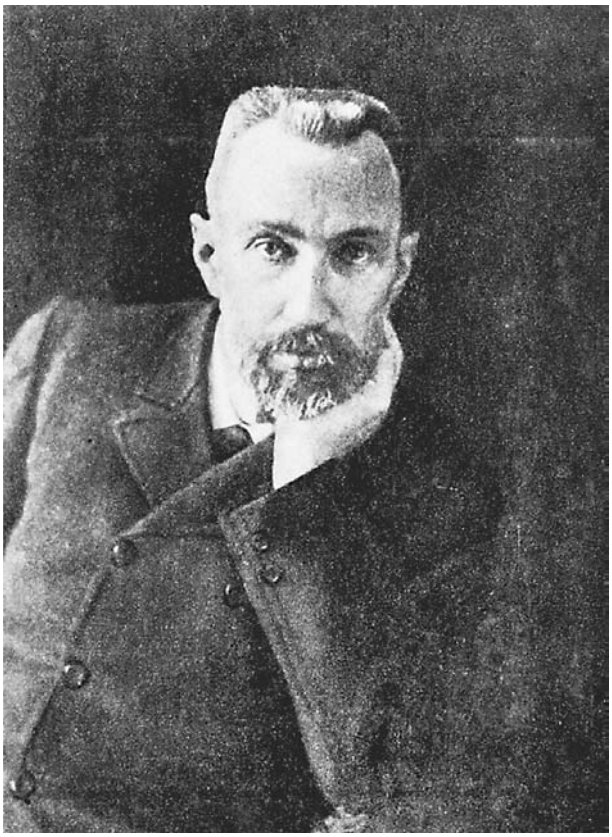

piezoelectric crystal by an electric field. In order to measure the very small amounts of electricity involved, the brothers invented a new laboratory instrument: a piezoelectric quartz electrometer, or balance. This device became very useful for electrical researchers and would prove highly valuable to Marie Curie in her studies of radioactivity. Much later, piezoelectricity had important practical applications. Paul Langevin, a student of Pierre Curie's, found that inverse piezoelectricity causes piezoelectric quartz in alternating fields to emit high-frequency sound waves, which were used to detect submarines and explore the ocean's floor. Piezoelectric crystals were also used in radio broadcasting and stereo equipment.

In 1882 Pierre Curie was appointed head of the laboratory at Paris' new Municipal School of Industrial Physics and Chemistry, a poorly paid position; he remained at the school for 22 years, until 1904. In 1883 Jacques Curie left Paris to become a lecturer in mineralogy at the University of Montpelier, and the brothers' collaboration ended. After Jacques's departure, Pierre delved into theoretical and experimental research on crystal symmetry, although the time available to him for such work was limited by the demands of organizing the school's laboratory from scratch and directing the laboratory work of up to 30 students, with only one assistant. He began publishing works on crystal symmetry in 1884, including in 1885 a theory on the formation of crystals and in 1894 an enunciation of the general principle of symmetry. Curie's writings on symmetry were of fundamental importance to later crystallographers, and, as Marie Curie later wrote in *Pierre Curie,* ''he always retained a passionate interest in the physics of crystals'' even though he turned his attention to other areas.

From 1890 to 1895 Pierre Curie performed a series of investigations that formed the basis of his doctoral thesis: a study of the magnetic properties of substances at different temperatures. He was, as always, hampered in his work by his obligations to his students, by the lack of funds to support his experiments, and by the lack of a laboratory or even a room for his own personal use. His magnetism research was conducted mostly in a corridor. In spite of these limitations, Curie's work on magnetism, like his papers on symmetry, was of fundamental importance. His expression of the results of his findings about the relation between temperature and magnetization became known as Curie's law, and the temperature above which magnetic properties disappear is called the Curie point. Curie successfully defended his thesis before the Faculty of Sciences at the University of Paris (the Sorbonne) in March 1895, thus earning his doctorate. Also during this period, he constructed a periodic precision balance, with direct reading, that was a great advance over older balance systems and was especially valuable for chemical analysis. Curie was now becoming well-known among physicists; he attracted the attention and esteem of, among others, the noted Scottish mathematician and physicist William Thomson (Lord Kelvin). It was partly due to Kelvin's influence that Curie was named to a newly created chair of physics at the School of Physics and Chemistry, which improved his status somewhat but still did not bring him a laboratory.

In the spring of 1894, at the age of 35, Curie met Maria (later Marie) Sklodowska, a poor young Polish student who had received her *licence* in physics from the Sorbonne and was then studying for her *licence* in mathematics. They immediately formed a rapport, and Curie soon proposed marriage. Sklodowska returned to Poland that summer, not certain that she would be willing to separate herself permanently from her family and her country. Curie's persuasive correspondence convinced her to return to Paris that autumn, and the couple married in July, 1895, in a simple civil ceremony. Marie used a cash wedding gift to purchase two bicycles, which took the newlyweds on their honeymoon in the French countryside and provided their main source of recreation for years to come. Their daughter Irene was born in 1897, and a few days later Pierre's mother died; Dr. Curie then came to live with the young couple and helped care for his granddaughter.

The Curies' attention was caught by Henri Becquerel's discovery in 1896 that uranium compounds emit rays. Marie decided to make a study of this phenomenon the subject of her doctor's thesis, and Pierre secured the use of a ground-floor storeroom/machine shop at the School for her laboratory work. Using the Curie brothers' piezoelectric quartz electrometer, Marie tested all the elements then known to see if any of them, like uranium, emitted ''Becquerel rays,'' which she christened ''radioactivity.'' Only thorium and uranium and their compounds, she found, were radioactive. She was startled to discover that the ores pitchblende and chalcolite had much greater levels of radioactivity than the amounts of uranium and thorium

they contained could account for. She guessed that a new, highly radioactive element must be responsible and, as she wrote in *Pierre Curie,* was seized with ''a passionate desire to verify this hypothesis as rapidly as possible.''

Pierre Curie too saw the significance of his wife's findings and set aside his much-loved work on crystals (only for the time being, he thought) to join Marie in the search for the new element. They devised a new method of chemical research, progressively separating pitchblende by chemical analysis and then measuring the radioactivity of the separate constituents. In July 1898, in a joint paper, they announced their discovery of a new element they named polonium, in honor of Marie Curie's native country. In December 1898, they announced, in a paper issued with their collaborator G. Bémont, the discovery of another new element, radium. Both elements were much more radioactive than uranium or thorium.

The Curies had discovered radium and polonium, but in order to prove the existence of these new substances chemically, they had to isolate the elements so the atomic weight of each could be determined. This was a daunting task, as they would have to process two tons of pitchblende ore to obtain a few centigrams of pure radium. Their laboratory facilities were woefully inadequate: an abandoned wooden shed in the School's yard, with no hoods to carry off the poisonous gases their work produced. They found the pitchblende at a reasonable price in the form of waste from a uranium mine run by the Austrian government. The Curies now divided their labor. Marie acted as the chemist, performing the physically arduous job of chemically separating the pitchblende; the bulkiest part of this work she did in the yard adjoining the shed/laboratory. Pierre was the physicist, analyzing the physical properties of the substances that Marie's separations produced. In 1902 the Curies announced that they had succeeded in preparing a decigram of pure radium chloride and had made an initial determination of radium's atomic weight. They had proven the chemical individuality of radium.

The Curies' research also yielded a wealth of information about radioactivity, which they shared with the world in a series of papers published between 1898 and 1904. They announced their discovery of induced radioactivity in 1899. They wrote about the luminous and chemical effects of radioactive rays and their electric charge. Pierre studied the action of a magnetic field on radium rays, he investigated the persistence of induced radioactivity, and he developed a standard for measuring time on the basis of radioactivity, an important basis for geologic and archaeological dating techniques. Pierre Curie also used himself as a human guinea pig, deliberately exposing his arm to radium for several hours and recording the progressive, slowly healing burn that resulted. He collaborated with physicians in animal experiments that led to the use of radium therapy—often called ''Curie-therapie'' then—to treat cancer and lupus. In 1904 he published a paper on the liberation of heat by radium salts.

Through all this intensive research, the Curies struggled to keep up with their teaching, household, and financial obligations. Pierre Curie was a kind, gentle, and reserved man, entirely devoted to his work—science conducted purely for the sake of science. He rejected honorary distinctions; in 1903 he declined the prestigious decoration of the Legion of Honor. He also, with his wife's agreement, refused to patent their radium-preparation process, which formed the basis of the lucrative radium industry; instead, they shared all their information about the process with whomever asked for it. Curie found it almost impossible to advance professionally within the French university system; seeking a position was an ''ugly necessity'' and ''demoralizing'' for him (*Pierre Curie*), so posts he might have been considered for went instead to others. He was turned down for the Chair of Physical Chemistry at the Sorbonne in 1898; instead, he was appointed assistant professor at the Polytechnic School in March 1900, a much inferior position.

Appreciated outside France, Curie received an excellent offer of a professorship at the University of Geneva in the spring of 1900, but he turned it down so as not to interrupt his research on radium. Shortly afterward, Curie was appointed to a physics chair at the Sorbonne, thanks to the efforts of Jules Henri Poincaré. Still, he did not have a laboratory, and his teaching load was now doubled, as he still held his post at the School of Physics and Chemistry. He began to suffer from extreme fatigue and sharp pains through his body, which he and his wife attributed to overwork, although the symptoms were almost certainly a sign of radiation poisoning, an unrecognized illness at that time. In 1902, Curie's candidacy for election to the French Academy of Sciences failed, and in 1903 his application for the chair of mineralogy at the Sorbonne was rejected, both of which added to his bitterness toward the French academic establishment.

Recognition at home finally came for Curie because of international awards. In 1903 London's Royal Society conferred the Davy medal on the Curies, and shortly thereafter they were awarded the 1903 Nobel Prize in physics—along with Becquerel—for their work on radioactivity. Curie presciently concluded his Nobel lecture (delivered in 1905 because the Curies had been too ill to attend the 1903 award ceremony) by wondering whether the knowledge of radium and radioactivity would be harmful for humanity; he added that he himself felt that more good than harm would result from the new discoveries. The Nobel award shattered the Curies' reclusive work-absorbed life. They were inundated by journalists, photographers, curiosity-seekers, eminent and little-known visitors, correspondence, and requests fr articles and lectures. Still, the cash from the award was a godsend, and the award's prestige finally prompted the French parliament to create a new professorship for Curie at the Sorbonne in 1904. Curie declared he would remain at the School of Physics unless the new chair included a fully funded laboratory, complete with assistants. His demand was met, and Marie was named his laboratory chief. Late in 1904 the Curies' second daughter, Eve, was born. By early 1906, Pierre Curie was poised to begin work—at last and for the first time—in an adequate laboratory, although he was increasingly ill and tired. On April 19, 1906, leaving a lunchtime meeting in Paris with colleagues from the Sorbonne, Curie slipped in front of a

horse-drawn cart while crossing a rain-slicked rue Dauphine. He was killed instantly when the rear wheel of the cart crushed his skull. The world mourned the untimely loss of this great physicist. True to the way he had conducted his life, he was interred in a small suburban cemetery in a simple, private ceremony attended only by his family and a few close friends. In his memory, the Faculty of Sciences at the Sorbonne appointed Curie's widow Marie to his chair.

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James Michael Curley

The American politician James Michael Curley (1874-1958) was a magnetic political figure, particularly as mayor of Boston.

James Curley was born on Nov. 20, 1874, in Boston, a city whose upper-class Yankee Protestant families despised Irish Catholics socially and discriminated against them politically. He became a symbol of the emergence of the Irish from their proletarian status to political dominance. Reared in politics, alienated from any sense of community, Curley formed a hard, unwavering, egocentric determination to succeed.

Curley overcame handicaps of birth and poor education, and his political ascendancy was meteoric. Elected to the Common Council in 1900, he then progressed to the Board of Aldermen and the Massachusetts Legislature. His Irish slum constituency elected him in 1911 to the first of four undistinguished terms in Congress. In 1928 he was a firm supporter of Governor Alfred E. Smith for president. Denied a place in the Massachusetts delegation to the 1932 Democratic convention, Curley managed to be chosen a delegate from Puerto Rico. His support was instrumental in winning the presidential nomination for Franklin D. Roosevelt, but he broke with Roosevelt after the President refused to appoint him ambassador to Ireland.

As governor of Massachusetts in 1935, Curley was criticized for his spending, job trading, and high-speed motorcades across the Commonwealth. In 1936 he was an unsuccessful candidate for the U.S. Senate.

Of his many political posts, Curley best enjoyed being mayor of Boston. He was elected in 1913, 1921, 1929, and 1945. In an age of such figures as Tom Pendergast of Kansas City and Frank Hague of Jersey City, Curley enjoyed his self-described role as political ''boss.'' But whereas the others had powerful political machines, Curley's greatest strength lay in his personal magnetism. The core of his political support always came from the slums. Curley lacked a political philosophy beyond that of taking care of himself and his own.

Politics was a game he took as he found it; his only desire was to win, not to change or reform. He fabricated a Ku Klux Klan scare during his first gubernatorial campaign, and he regularly blackmailed Boston's propertied classes and social elite to subsidize his huge public works projects and padded city payrolls. He served two terms in prison: in 1904 for impersonating a friend in a civil service examination, and in 1947 for graft in connection with Federal contracts while serving as a member of Congress. His conduct frequently brought him into conflict with the Catholic hierarchy of Boston.

A political legend in Boston for more than half a century, Curley lived to see himself perpetuated as a literary legend. He was the prototype for Frank Skeffington, the principal figure in Edwin O'Connor's novel *The Last Hurrah*. Curley died on Nov. 12, 1958.

Further Reading

Curley's autobiography, *I'd Do It Again: A Record of All My Uproarious Years* (1957), is a rambling and uneven document enlivened by the candidly brazen quality of the author's confessions. The beginning of the Curley legend and the first attempt to put his career in perspective is Joseph F. Dinneen, *The Purple Shamrock: The Honorable James Michael Curley of Boston* (1949). A frankly hostile account of Curley's governorship is Wendell D. Howie, *The Reign of James the First: A Historical Record of the Administration of James M. Curley as Governor of Massachusetts* (1936).

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Sir Arthur William Currie

Sir Arthur William Currie (1875-1933) was the leader of the Canadian Corps during World War I, the first native Canadian to head his country's forces in France and Flanders.

Arthur Currie was born at Napperton, Ontario, on Dec. 5, 1875, and he was educated in the public schools of Strathroy. In 1894 he moved to British Columbia and taught in the public schools of Sidney and Victoria for 5 years. He then became involved with insurance and real estate, businesses which he practiced with little success and through which he became heavily indebted.

Currie's metier, however, was soldiering. He joined the 5th Regiment of Canadian Garrison Artillery in 1897 and received his commission in 1900. His rise through the ranks was swift, and in 1909 he was given command of the regiment. His command was one of the most efficient in Canada, and Currie's personal reputation was high with the minister of militia in Ottawa.

As a result, when war broke out in 1914, Currie was offered the command of a brigade in the 1st Canadian Division. After training in England, Currie led his troops to France in February 1915. Very shortly thereafter he and his untried men faced the first German gas attack at Ypres but stood their ground with incredible fortitude. In September 1915 Currie took charge of the 1st Canadian Division, and he led the troops through a series of terrific battles—Mont-Sorrel, the Somme, Fresnoy, and Vimy.

As a commander, Currie was not a brilliant strategist. But he was an excellent tactician, skillful in the use of artillery, meticulous in his planning. Most important, he was careful of the lives of his men, something for which World War I generals were not renowned. When the command of the Canadian Corps fell vacant in June 1917, Currie was the logical choice for the post. As with his previous commands, he did extraordinarily well, and he led the corps through the horror of Passchendaele and through Arras and Amiens. The record of the corps was second to none, and Currie received and merited enormous praise.

After the war Currie was made general and named the inspector general of the military forces of Canada, a position he held until 1920, when he resigned to become principal of McGill University in Montreal. Often mentioned as a possible leader of the Conservative party, Currie decided to remain in academic life. He died on Nov. 30, 1933.

Further Reading

There is a biography of Currie by Hugh M. Urquhart, *Arthur Currie* (1950), that is very discreet. The best study on the Canadian Corps and its commander, however, is John Swettenham, *To Seize the Victory: The Canadian Corps in World War I* (1965).

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Currier and Ives

Nathaniel Currier (1813-1888) and James Merritt Ives (1824-1895) were partners in the firm of Currier and Ives, the most important 19th-century litho-

graphic company in America. Their prints were widely sold across the nation.

Nathaniel Currier, born in Roxbury, Mass., was apprenticed in his teens to a Boston lithographic firm. He established his own lithography business in New York City in 1835. The lithographer James Ives, born in New York City, entered into partnership with Currier in 1857. Currier retired in 1888, Ives a few years later; but the firm was carried on by their sons and flourished until 1907.

Lithography had begun in America in the 1820s. It was quicker and less expensive than engraving, hence the remarkable success of the firm of Currier and Ives. Soon after setting up business they produced extensive folios, usually based on paintings. Some of the work was crude, but the quality varied considerably. The star artists of the firm were Arthur F. Tait, who specialized in sporting scenes; Louis Maurer, who executed genre scenes; Fanny Palmer, who liked to do picturesque panoramas of the American landscape; and George H. Durrie, who supplied winter scenes.

So well known did Currier and Ives become that it was common to refer to any large mixed batch of prints as Currier and Ives prints. The firm was astoundingly prolific and produced prints on practically every aspect of the American scene. In the 1870s they issued four catalogs featuring 2800 subject titles.

Currier and Ives sometimes focused on current events. (In 1840 Currier produced what may have been the first illustrated ''extra'' in history when he depicted scenes of the fire that had broken out that year aboard the steamship *Lexington* in Long Island Sound.) Political cartoons and banners were commonly produced, like the *Presidential Fishing Party of 1848,* showing the candidates with fishing poles trying to hook fish on which names of various states are inscribed.

Historical prints were another field, and copies from the historical paintings of John Trumbull were especially popular. The Civil War print *Battle of Fair Oaks, Va., May 31, 1862* shows the first balloon ever used for warfare observation. Sentimental prints included one showing a married couple walking along a riverbank and another showing a girl taking care of her little sister. There were also prints for children, such as *Robinson Crusoe and His Pets* and *Noah's Ark;* country and pioneer home scenes, which included *Early Winter,* a beautiful scene of people skating on a frozen pond before a snow-covered country cottage; and lithographed sheet music. Still other categories were Mississippi River prints, including *On the Mississippi Loading Cotton* and *Midnight Race on the Mississippi;* railroad prints that sometimes featured minute descriptions of trains, as in *''Lightning Express'' Trains Leaving the Junction;* and home prints, which were produced in especially large quantities.

Currier and Ives avoided controversial subjects, although there was at least one print showing the branding of slaves prior to embarkation from Africa. Prints of sporting events focused on prize fights (like the 1835 match between John C. Heeman and the English champion Tom Sayers), boat races, and even, in the early stages of its development, baseball.

As America expanded, so did the demand for Currier and Ives prints. Today they provide a vivid picture of daily life in 19th-century America.

Further Reading

Harry T. Peters, *Currier and Ives: Printmakers to the American People* (1942), is the authoritative work, containing 192 plates and an excellent introduction. Both Colin Simkin, *Currier and Ives' America* (1952), and Roy King and Burke Davis, *The World of Currier & Ives* (1968), contain useful introductions and reproductions. See also Currier's own *Currier & Ives Chronicles of America,* edited by John Lowell Pratt and with an introduction by A. K. Baragwanath (1968). □

Jabez Lamar Monroe Curry

The American politician Jabez Lamar Monroe Curry (1815-1903) was the main force behind improved education in the South in the latter half of the 19th century.

Born on June 5, 1815, in Lincoln Country, Ga., J. L. M. Curry was the son of a slaveholding family that ultimately moved to Alabama. He graduated from the University of Georgia and the Harvard University Law School. While at Harvard, Curry heard a lecture by Horace Mann that awakened his zealous interest in universal education.

In 1845 Curry was admitted to the Alabama bar, and he quickly gained prominence as a lawyer. Three terms in the Alabama Legislature preceded 4 years as a member of the U.S. House of Representatives. During the Civil War he served first in the Confederate Congress and then as a colonel on the staffs of generals Joseph E. Johnston and Joseph Wheeler.

Shortly after his 1866 ordination as a Baptist minister, Curry accepted the presidency of Howard College in Alabama. He left that post in 1868 to become a professor of English, philosophy, and law at Richmond College, Va. Meanwhile, New England philanthropist George Peabody had donated $2,000,000 as a fund for the improvement of Southern schools. When the directorship of the Peabody Fund became vacant, Curry was immediately nominated. As one endorser stated: ''He is so manysided, so clear in his views, so judicious and knows so well how to deal with all classes of men. His whole being is wrapped up in general education, and he is the best lecturer or speaker on the subject in all the South.'' In 1881 Curry received the appointment. He later became special agent for a similar educational endowment, the Slater Fund.

His supreme goal, Curry stated, was to ''preach a crusade against ignorance.'' He practiced as well as preached, for he was the inspiration behind the establishment of nor-

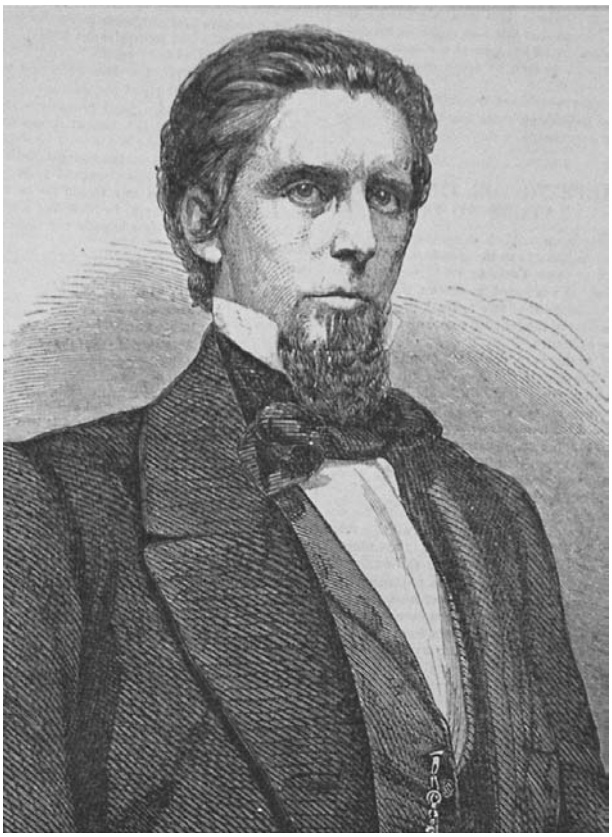

mal schools in 12 Southern states; he was the chief organizer of elementary schools in a number of major cities; and he constantly prodded state legislatures to create more and better rural schools. His 40 reports and 10 addresses on education at this time dominated the subject. Two historians, Thomas D. Clark and Albert D. Kirwan, wrote: ''Scarcely a major educational advance was to be made in the South between 1881 and 1902 that was not influenced in some way by J. L. M. Curry; in fact his name became synonymous with public education.''

In his last years Curry served as special minister to Spain, president of the Board of Foreign Missions of the Southern Baptist Convention, and president of the Southern Historical Association. He died on Feb. 12, 1903, in Asheville, N.C., and is buried in Richmond, Va. His statue is one of two memorials placed by Alabama in the U.S. Capitol's ''Hall of Statuary.''

Curry's writings included *Constitutional Government in Spain* (1889), *William Ewart Gladstone* (1891), *The Southern States of the American Union* (1895), *The Civil History of the Government of the Confederate States* (1901), and a number of religious tracts.

Further Reading

The best work on Curry is Jessie P. Rice, *J. L. M. Curry: Southerner, Statesman and Educator* (1949). An older study, still reliable and based in great part on Curry's writings, is Edwin A. Alderman and Armistead C. Gordon, *J. L. M. Curry: A Biography* (1911). Curry's *Civil History of the Government of the Confederate States* (1901) contains many personal reminiscences. □

Andrew Gregg Curtin

The American politician Andrew Gregg Curtin (1815-1894) was the influential governor of Pennsylvania during the Civil War and one of Abraham Lincoln's most powerful supporters.

Andrew Gregg Curtin's father was an Irish immigrant who settled in Pennsylvania in 1793 and became one of the first manufacturers of iron in that state. Curtin was born on April 23, 1815, at Bellefonte in Center County. Following an excellent tutorial education, he read law and was admitted to the bar in 1839. He promptly formed a partnership with John Blanchard, later a member of Congress. From the beginning, Curtin was a success. Magnetic, honest, and popular, he possessed a congenial manner, ready wit, and extraordinary power of speech.

Curtin entered Pennsylvania politics at the age of 25. As a Whig, he campaigned actively on behalf of the presidential candidacies of William Henry Harrison, Henry Clay, Zachary Taylor, and Winfield Scott. In 1854 he declined the nomination for governor and threw his support to the successful candidacy of James Pollock, who repaid Curtin with the high post of secretary of the commonwealth. Curtin's most notable achievement in that position was in fostering the cause of public education.

In 1860 Curtin was instrumental in securing the Republican presidential nomination for Abraham Lincoln. He himself agreed to run for governor against strong Democratic opposition. He won the election by a wide margin, and his victory was instrumental in swinging Pennsylvania to Lincoln in the national election a month later.

An ardent unionist, Curtin had an untarnished record as Pennsylvania's Civil War governor. He aroused such early and enthusiastic support for the North that five companies of Pennsylvania troops were the first soldiers to arrive in Washington for the capital's defense. When the state raised double its initial quota of 14,000 volunteers, Curtin organized the extra force into the Pennsylvania Reserve Corps. Throughout the war Curtin was ''ceaseless in his devotion to the wants and needs'' of Pennsylvania soldiers. He ensured that his regiments had the most up-to-date arms and equipment; he went to unparalleled lengths to care for the wounded; and he fathered a law providing for the education of war orphans in the state. These and similar endeavors earned him the sobriquet ''Soldier's Friend.''

Following a second term as governor, Curtin in 1869 accepted the ambassadorship to Russia. He returned to America in 1872 and supported the presidential candidacy of Horace Greeley, an action which alienated leading Republicans. Curtin then joined the Democratic party. Defeated in an 1878 bid for Congress, he ran again in 1880 and won the first of three consecutive terms in the national

legislature. Thereafter he retired to his mountain home, where he died Oct. 7, 1894.

Further Reading

Curtin's messages and proclamations as governor of Pennsylvania were published by the state. No adequate biography of him exists. William H. Egle edited a series of laudatory sketches *Andrew Gregg Curtin: His Life and Services* (1895). For an analysis of Curtin's Civil War career see William B. Hesseltine, *Lincoln and the War Governors* (1948). □

John Joseph Curtin

John Joseph Curtin (1885-1945) was an Australian political leader who rose from trade union official and journalist to prime minister. His forthright approach to Australia's wartime difficulties and his rousing leadership gained him his countrymen's respect.

John Curtin was born in Creswick, Victoria, on Jan. 8, 1885. He attended public schools and at the age of 13 took a job in a Melbourne printery while continuing his studies. The oratory of Tom Mann, Britain's ''new unionism'' figure, deeply influenced Curtin during Mann's Australian sojourn from 1902 to 1908.

Attending the Labour party's ''college'' for speakers and running unsuccessfully for a parliamentary seat, Curtin gained skill in public speaking and insight into campaign methods. From 1911 he was a union secretary, and in 1916 he also became secretary of the Anti-Conscription League, which opposed the plans of Prime Minister William Morris Hughes to make overseas service compulsory. Charged with failure to enlist for military service, Curtin was set free when the proclamation under which he had been detained was withdrawn. Separate proceedings against him on a sedition charge were dropped later.

In 1916 Curtin moved to Perth to become editor of the *Westralian Worker*. Between 1918 and 1934 he was elected several, but not consecutive, times to the House of Representatives, and he was Australian delegate to the International Labor Conference in Geneva in 1924.

By 1934 Curtin was stressing the dangers of impending war, and he urged greater defense preparedness while others in his party were speaking of disarmament. He also demonstrated a grasp of financial and economic issues. Elected as Labour's parliamentary leader in 1935, Curtin showed skill in healing a serious schism which had been weakening the party in New South Wales.

Wartime Leader

In 1939 Curtin refused the invitation of the Liberal prime minister Robert Gordon Menzies to include Labour in an all-party wartime administration. Instead, in 1940, Curtin joined the interparty Advisory War Council and awaited a situation favorable for a Labour government. It came in September 1941, when two uncommitted members pledged their support, giving him a slim majority in the House.

After Pearl Harbor, with Australia directly threatened, Curtin called for an all-out war effort built around United States help. He quickly instituted a succession of measures designed to eliminate all activities absorbing manpower and resources that might be diverted to the war effort. Early in 1942 he successfully urged the U.S. government to send Gen. Douglas MacArthur to Australia as commander of a combined force capable of defending the country and ultimately converting it into a base for a northward drive against the Japanese. At the same time Curtin refused the British Cabinet's request to divert Australian ground forces—then returning from the Middle East—for the reinforcement of the Burma front, deciding that they should return to Australia to stave off any invasion. By his vigorous leadership Curtin gained national acceptance for his austerity measures designed to intensify all phases of the war effort.

Labour won the 1943 elections with majorities in both House and Senate. As the danger of invasion receded, Curtin decided to remove the long-standing ban on use of military conscripts beyond Australian territory. Labour had traditionally held firmly to the rule against overseas service for conscripts, but Curtin persuaded the party to update the law so that Australian land forces could accompany U.S. forces and Australian air and naval units in the northward drive.

Preparations for the Postwar Era

Curtin constantly expressed his belief that the sacrifices being asked of fighting men should be honored by the creation of a postwar world with greater social Justice and enhanced opportunity for the individual, and a world in which causes of war were eliminated. As well as introducing progressive legislation to pave the way for general reconstruction and national advancement after the war, he began immediately to plan for the reintegration of armed services personnel into civilian life when peace was restored, and he mapped arrangements for a long-range immigration program. The government adopted full employment as a basic objective and, in international discussions on postwar economic planning, stressed this concept as the centerpiece of national policies.

In 1944 Curtin called for greater awareness of the regional significance of Australia and New Zealand—by now linked in the ''Anzac'' pact, which he and his external affairs minister, Dr. Herbert Vere Evatt, had been instrumental in developing. Curtin also gave the fullest support to the creation of the United Nations, sending a large and influential Australian delegation to the formulative meeting in San Francisco in June 1945, and encouraged the U.S. government to maintain an active role in the security of the Pacific. He died in Canberra on July 1, 1945.

Further Reading

A useful biography of Curtin is Alan Chester, *John Curtin* (1943). Curtin's role in Labour party affairs is discussed in Louise Overacker, *The Australian Party System* (1952), and Leslie Finlay Crisp, *The Australian Federal Labour Party: 1901-1951* (1955). Comprehensive coverage of Australia's war role is contained in *Australia in the War of 1939-1945,* Series I to V (22 vols., 1952—). An economic analysis of Curtin's administration is E. Ronald Walker, *The Australian Economy in War and Reconstruction* (1947). The planning for a postwar immigration flow is outlined in Arthur A. Calwell, *How Many Australians Tomorrow?* (1945). The Curtin government's approach to international affairs is indicated in H. V. Evatt, *Foreign Policy of Australia: Speeches* (1945). □

Benjamin Robbins Curtis

Benjamin Robbins Curtis (1809-1874) was one of the most able lawyers on the U.S. Supreme Court in the 19th century.

Benjamin Robbins Curtis was born into an old New England family in Watertown, Mass., on Nov. 4, 1809. He graduated second in his class at Harvard in 1829, then took a degree from Harvard Law School. In 1833 he married Eliza Maria Woodward, with whom he had five children. When she died in 1844, he married again and had three more children.

Through the influence of a prominent uncle, Curtis became a partner in a Boston law firm in 1834, remaining until 1851 and becoming one of the leading commercial lawyers in the United States. He was elected to the Massachusetts General Court in 1849 and 1851 and was largely responsible for the Massachusetts Practice Act of 1851, which eliminated many legal abuses. When what was then the New England seat on the U.S. Supreme Court became vacant in 1851, President Millard Fillmore appointed Curtis.

In his first term Curtis's ability to cut to the heart of a problem led to establishing a commonsense interpretation of the commerce clause in *Cooley v. Board of Wardens,* which allowed states to regulate local commercial matters while not diminishing Congress's power. Another precedent-setting case enabled administrative officers to determine and collect debts without a court order. He was also highly effective in conference, ''educating'' by persuasion his fellow justices.

Riding the New England circuit, Curtis continued to show concern for law and order and preservation of the Union. Though labeled a ''slave-catcher judge'' because of his strict enforcement of the Fugitive Slave Act, he dissented on the precedent-setting Dred Scott case (1852) and wrote a long minority opinion demonstrating that African Americans were U.S. citizens in 1787, that residence in free territory made a man free, and that Congress had complete authority to legislate for the territories, including prohibiting slavery. Misunderstandings with Chief Justice Roger B. Taney over dissemination of these opinions were partly responsible for Curtis's resignation from the Court.

Returning to a lucrative private practice, Curtis argued several important cases before the U.S. Supreme Court. When his second wife died in 1860, he married again. He supported the North in the Civil War but raised important questions about presidential power in a pamphlet critical of Abraham Lincoln's Emancipation Proclamation and of suspension of the writ of habeas corpus. He opposed Lincoln's reelection in 1864. When President Andrew Johnson was impeached, Curtis and William M. Evarts defended him before the Senate.

In 1874 Curtis suffered a brain hemorrhage and died at Newport, R.I., on September 15. His course of lectures at Harvard for 1872-1873, *Jurisdiction, Practice and Peculiar Jurisprudence of the Courts of the United States,* was published in 1880.

Further Reading

There is no modern biography of Curtis. A eulogistic memoir by his brother and a volume of his writings edited by his son were published as *A Memoir of Benjamin Robbins Curtis, L.L.D., with Some of His Professional and Miscellaneous Writings* (2 vols., 1879; repr. 1969). Vincent C. Hopkins, *Dred Scott's Case* (1951), details Curtis's role in that case. His Court career appears in Leo Pfeffer, *This Honorable Court: A History of the United States Supreme Court* (1965). □

George William Curtis

American writer, orator, and, especially, civil service reformer, George William Curtis (1824-1892)

was a patrician whose ideals and causes are blurred in historical retrospect by a personal elitism that bordered on priggishness and was out of step even in his own time.

George William Curtis was born into a very old New England family in Providence, R.I. After attending school in Massachusetts, he spent several years in New York City, where he worked as a clerk. Already a disciple of Ralph Waldo Emerson, Curtis lived for 2 years at the transcendentalist utopian colony, Brook Farm. He returned to New York City, then in 1846 left on the grand tour of Europe fashionable for well-to-do New Englanders. However, he added to this an unusual side trip to the Near East and wrote two books on his impressions of Egypt and Syria.

Curtis also published a satire of New York City life but in 1856 virtually abandoned ''high'' literature for journalism and politics. Curtis's New England sense of propriety showed clearly when, that same year, he assumed the debts run up by a magazine of which he was an editor, debts for which he was not legally liable. This sense of duty and rectitude characterized his whole career, as editor of *Harper's Weekly* during the Civil War and as a professional reformer.

Most of the well-known reforms of the century attracted Curtis. He was an abolitionist and a spokesman for woman's suffrage, and he spoke frequently on the need for reconciliation between industrial capitalists and laborers according to his concept of social justice. But he was best known and most active as an advocate of civil service reform in an age when politics seemed to mean little more than a scuffle for spoils.

Curtis was the classic ''Mugwump,'' the name given to those Republicans who bolted the party in 1884 because its candidate, James G. Blaine, had some financial irregularities in his career. Curtis was genteel, hobnobbing with the prominent literati of his day, and more than a little condescending in his political dealings. In 1877, for example, the leading New York Republican spoilsman, Roscoe Conkling, denounced Curtis and other ''snivel service'' reformers in a vitriolic speech before the New York State Republican Convention. ''It was the saddest sight I ever knew,'' Curtis noted in the patronizing tone that characterized much of his writing, ''that man glaring at me in a fury of hate, and storming out his foolish blackguardism. I was all pity. I had not thought him great, but I had not suspected how small he was.''

Curtis's personal life was exemplary and refined. To his admirers, of whom there were many, he was remembered—as one eulogist put it—as the ''firm and sweet-souled leader of the public conscience.'' He died on Aug. 31, 1892.

Further Reading

There is no recently published biography of Curtis. All standard accounts of the ''gilded age'' discuss his important role in the civil service reform movement, for example, Matthew Josephson, *The Politicos, 1865-1896* (1938), and H. Wayne Morgan, *From Hayes to McKinley* (1969). □

Glenn Hammond Curtiss

The American aviation pioneer Glenn Hammond Curtiss (1878-1930) developed the first successful seaplane and manufactured the famous World War I Jenny training plane.

Glenn Curtiss was born in Hammondsport, N.Y. After finishing grade school, he moved to Rochester, working for the telegraph company and later for the Kodak Company. But having acquired a taste for mechanics and a passion for speed, he returned to Hammondsport and opened a bicycle shop. He raced bicycles and won many prizes locally and statewide. When motorcycles became available, he began to race them as well, and in 1902 he started to make and sell first the motors, then the entire motorcycles, at his shop. He became famous as a racer and in 1906, riding an eight-cylinder cycle of his own construction, set a speed record of 137 miles per hour, which stood for 20 years.

After the dirigible balloonist Thomas Scott Baldwin ordered an engine for one of his balloons from Curtiss, Curtiss concentrated on the problems of flight. A balloon powered by a Curtiss engine won a major race at the St. Louis International Exposition in 1904. Baldwin moved to Hammondsport, and the two men manufactured the first dirigible adopted by the U.S. Army.

The successful flight of the Wright brothers in 1903 had demonstrated the potential of heavier-than-air craft, and Curtiss now turned in this direction. Alexander Graham Bell, the inventor of the telephone, for some years had been an enthusiastic supporter of airplane development, and in 1907 established the Aerial Experiment Association at Hammondsport, placing Curtiss in charge of experiments. A year later Curtiss won the *Scientific American* trophy flying his famous *June Bug*. During the next several years he won many air races in the United States and abroad. He barnstormed across the country, popularizing the idea of flying, and also established a number of flying schools, which benefited from the publicity his racing victories brought to him.

In 1908 Curtiss began to work on the problems of seaplanes and 3 years later successfully took off from, and landed again on, the water off San Diego, Calif. In 1912 he developed his famous flying boat; and in 1919 his NC4, developed for the U.S. Navy, became the first airplane to cross the Atlantic Ocean.

After the outbreak of World War I Curtiss moved his manufacturing facilities to Buffalo and built, by 1919, more than 5,000 Jennies. Although he had become wealthy, these years were marred by a court fight with the Wright brothers over the invention of the aileron, a wing device to maintain

vertical stability, which Curtiss had developed for Bell's association.

After the war Curtiss worked on automobiles and other devices as well as airplanes and was active in the Curtiss-Wright Corporation, but his real period of pioneering in aviation had ended by 1920.

Further Reading

A standard biography of Curtiss is Alden Hatch, *Glenn Curtiss: Pioneer of Naval Aviation* (1942). His exploits are placed in a larger context in the contemporary account of Howard Mingos, *The Birth of an Industry* (1930), and in Welman A. Shrader, *Fifty Years of Flight: A Chronicle of the Aviation Industry in America, 1903-1953* (1953). The years after World War I are well covered by John B. Rae, *Climb to Greatness: The American Aircraft Industry, 1920-1960* (1968). □

George Nathaniel Curzon

The English statesman George Nathaniel Curzon, 1st Marquess Curzon of Kedleston (1859-1925), served as viceroy of India and as a member of several Cabinets.

High offices in the British political and imperial structure at the end of the 19th century and the beginning of the 20th century were generally held by men chosen on the basis of highly restrictive family and educational connections. George Curzon was the epitome of this system, and it was useful to his political and social ambitions before World War I. Afterward, however, he was hurt by his connection with it and by his inconsistent actions that bordered on opportunism in his late drive for government leadership.

Curzon was born on Jan. 11, 1859, at Kedleston Hall, Derbyshire. His early life was dominated by the influence of a governess and a schoolmaster who were both strict disciplinarians; those years were not very happy ones for him, but he did exceptionally well at school. He was a leader and an outstanding student at Eton from 1872 to 1878 and at Balliol College, Oxford, from 1878 to 1882, although he was disappointed when he missed getting every honor. With an aristocratic appearance and a bearing that commanded attention, he put unrestrained energy into his work and was not satisfied unless he was in the center of every situation.

In the 3 years after leaving Oxford, Curzon traveled extensively in the Mediterranean world and used the knowledge he acquired to write articles on important issues. In 1885 Lord Salisbury, the prime minister, chose him as his assistant private secretary. Curzon lost his first election that year, but he won a seat the next year in the House of Commons. From 1887 to 1894 he continued to travel widely, choosing Asia as his particular interest and writing

three outstanding books on Asian affairs: *Russia in Central Asia* (1889), *Persia and the Persian Question* (1892), and *Problems of the Far East* (1894).

Curzon began his government service in 1891 as undersecretary in the India office in Salisbury's government. The government fell from power in 1892, but when the Conservatives came in again in 1895, Curzon was named parliamentary undersecretary in the Foreign Office, directly under Salisbury, who was both prime minister and foreign secretary. Curzon was the principal government spokesman on foreign affairs in the House of Commons.

Viceroy of India

Curzon was chosen viceroy of India in 1898. This position was perfectly suited to his desire for public attention, since he was in charge of the entire British administration of the Indian empire. He stayed in India for 7 years, ruling firmly in matters of domestic policy and making strong appeals in matters of foreign policy. In the latter, Curzon was particularly involved in the problem of defense along India's frontiers and in those areas of possible danger from Russian expansion and competition—Persia, Afghanistan, and Tibet.

Military matters were Curzon's undoing. He and Lord Kitchener, the commander in chief of the Indian army after 1902, became locked in a dispute over military organization; the government in England, then under Prime Minister Arthur Balfour, chose to sacrifice Curzon in favor of Kitchener, who was a more popular figure. Curzon returned to Britain in late 1905, out of favor with his own Conservative party leadership and, since the Liberals were coming into power, with no opportunity of remaking his reputation in another government assignment.

War Cabinet and Foreign Office

Curzon was out of politics except as a member of the House of Lords, until he was included in the wartime coalition government formed in May 1915. When David Lloyd George became prime minister in December 1916, Curzon was brought into the five-man War Cabinet, and he participated in all the major decisions of the latter part of World War I. He was given the task of running the Foreign Office through most of 1919, while Lloyd George and the foreign secretary, Lord Balfour, were at the Paris peace conference, and in late 1919 he was named as Balfour's successor in the Foreign Office.

Curzon's service in the War Cabinet and as foreign secretary was the second peak in his career. But his role in the Foreign Office in the postwar era was not so satisfactory to Curzon as it would have been in an earlier era. British government was changing, and concentration of authority in the prime minister's hands had increased tremendously under Lloyd George's personal control and the emergency of wartime government. Curzon was a leading candidate for prime minister in May 1923; he was disappointed at the last moment, however, and Stanley Baldwin was chosen instead. Curzon was dismayed, but he stayed on to serve under Baldwin in the same post until the government fell in January 1924. Curzon's public service ended then, and he died on March 20, 1925.

Further Reading

The most complete work on Curzon is the Earl of Ronaldshay, *The Life of Lord Curzon* (3 vols., 1928). Two studies which are old but still worthwhile are Harold Nicolson, *Curzon, the Last Phase, 1919-1925: A Study in Post-war Diplomacy* (1934), and Arthur Anthony Baumann's sketch in Humbert Wolfe, ed., *Personalities: A Selection from the Writings of A. A. Baumann* (1936). Two other books essential to a full understanding of Curzon as a man are Leonard Mosley, *The Glorious Fault: The Life of Lord Curzon* (1960; published in England as *Curzon: The End of an Epoch*), and Kenneth Rose, *Superior Person* (1969). Michael Edwardes, *High Noon of Empire: India under Curzon* (1965), deals with India while Curzon was viceroy. Recommended for general historical background are R. C. K. Ensor, *England, 1870-1914* (1936); Gordon A. Craig and Felix Gilbert, eds., *The Diplomats, 1919-1939* (1953); *The Cambridge History of the British Empire,* vol. 3: E. A. Benians and others, eds., *The Empire-Commonwealth, 1870-1919* (1959); and A. J. P. Taylor, *English History, 1914-1945* (1965).

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Nicholas of Cusa

The German prelate and humanist Nicholas of Cusa (1401-1464) was active in conciliating various schisms in the 15th-century Church and was a strong advocate of Church unity.

The son of a fairly prosperous boat owner and landholder, Nicholas was born in Cusa on the Moselle River. His early education was at Deventer under the Brothers of the Common Life, and he may have known Thomas à Kempis there. His university studies began at Heidelberg and continued at Padua, where he received a doctorate in canon law in 1423. After returning to his native Rhineland, he studied philosophy and theology at Cologne, where he also practiced law. In February 1432 he went to the Council of Basel.

The Council of Basel (1431-1449) had as its main subject the problem of Church unity and as its main task the avoidance of any repetitions of the Great Schism, which had recently split the Church. One suggested solution was the establishment of a supreme general council to oversee the

papacy. At the beginning of his attendance at the council, Nicholas supported this plan (known as the conciliar movement). During the period from 1432 to 1434, Nicholas worked on, and submitted to the council, his famous political treatise, *De concordantia Catholica,* which deals with the problem of the respective roles of councils and popes in the government of the Church. This treatise supported the conciliar viewpoint of supremacy of the councils, but Nicholas eventually became disillusioned by the ineffectual committees working at the council and shifted his view to one of papal supremacy. In 1437 he began his services to Pope Eugene IV and his successors, as papal legate on various missions in Germany, as conciliator in the disputes between the Eastern and the Roman Churches, and as promoter of a crusade against the Turks.

In 1440 Nicholas completed his best-known work, *De docta ignorantia* (*Of Learned Ignorance*). In it he shows himself as an early skeptic, holding that true wisdom lies in a clear awareness of the limitations of human knowledge. After 10 years in the service of Pope Eugene IV, Nicholas was made a cardinal by the dying pope, an appointment confirmed in 1448 by Pope Nicholas V. In 1450 he was appointed bishop of Brixen (Bressanone) in the Tirol, where he had the difficult task of reforming the churches and monasteries of the diocese, then under the strong secular influence of Archduke Sigismund of Hapsburg. Nicholas left the Tirol in 1458 to serve his friend Aeneas Sylvius Piccolomini, the new Pope Pius II. Pius's proposals for papal reform reflect Cusa's own ideas concerning the role of the papacy.

Nicholas spent the remainder of his life in his reforming work in the churches of Bohemia. He died at Todi in Italy on Aug. 11, 1464.

Further Reading

An introduction to Nicholas's life and thought and English translations of several of his works are in *Unity and Reform: Selected Writings of Nicholas of Cusa,* edited by John Patrick Dolan (1962). There is no definitive biography in English, but Henry Bett, *Nicholas of Cusa* (1932), is a standard source. Paul E. Sigmund, *Nicholas of Cusa and Medieval Political Thought* (1963), is the best modern study in English. □

Harvey Williams Cushing

The American neurosurgeon Harvey Williams Cushing (1869-1939) developed operative techniques that made brain surgery feasible.

Harvey Cushing was born on April 8, 1869, in Cleveland, Ohio. He graduated from Yale University in 1891 and received a medical degree in 1895 from Harvard Medical School. After a year's internship at Massachusetts General Hospital he went to Johns Hopkins, where he was William Halsted's resident in surgery. From Halsted he learned meticulous surgical technique.

During a trip to Europe in 1900 Cushing worked with some of Europe's leading surgeons and physiologists, including Charles Scott Sherrington, Theodore Kocher, and Hugo Kronecker. They directed his attention to neurosurgery, to which he devoted the rest of his life. Shortly after his return to Johns Hopkins he was made associate professor of surgery. In 1902 he married Katharine Crowell.

In 1907 Cushing began studies of the pituitary gland. He unraveled many of the disorders affecting the gland and showed that a surgical approach to the pituitary was possible. In 1912 *The Pituitary Body and Its Disorders* was published. In that same year he accepted the Moseley professorship of surgery at Harvard and an appointment as surgeon in chief at Peter Bent Brigham Hospital in Boston. During World War I he served in France as director of Base Hospital No. 5. His wartime experiences formed the basis of a book, *From a Surgeon's Journal* (1936). Cushing's active affiliation with Harvard continued until 1932, when he was named professor emeritus. The following year he accepted the Sterling professorship of neurology at Yale.

Throughout his career Cushing studied brain tumors and published many important books on the subject, including: *Tumours of the Nervus Acusticus and the Syndrome of the Cerebellopontile* (1917); *A Classification of the Tumours of the Glioma* (1926), with P. Bailey; *Tumours Arising from the Blood Vessels of the Brain: Angiomatous Malformations and Hemangioblastomas* (1928), with Bailey; *Intracranial Tumours* (1932); and *Meningiomas: Their Classification, Regional Behavior, Life History, and Surgical End Results* (1938). He published numerous historical es-

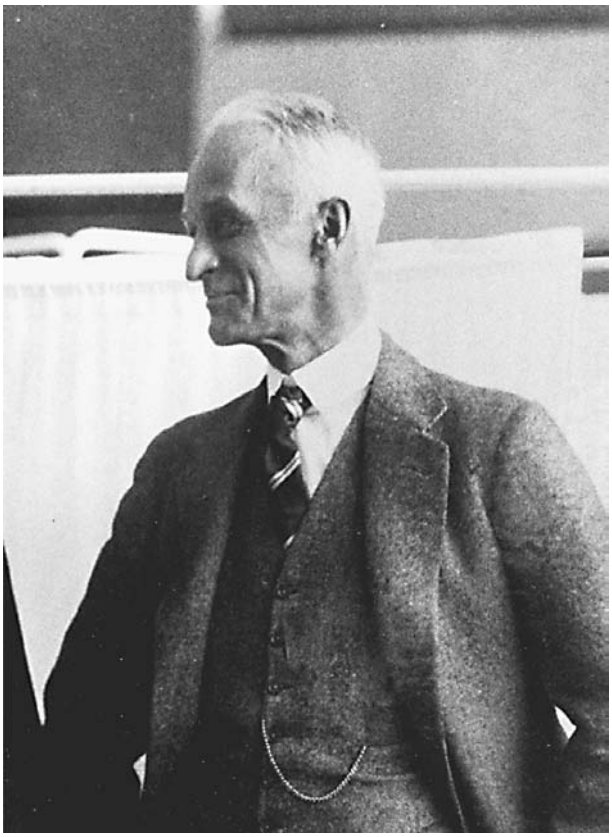

says, and his biography of Sir William Osler (1925) received the Pulitzer Prize in 1926.

Cushing's use of local anesthesia in brain surgery was an outstanding achievement, as were his many special surgical techniques. In 1911 he introduced special sutures to control the severe bleeding that accompanies brain surgery and often made it impossible.

In 1937 Cushing accepted a position as director of studies in the history of medicine at Yale. He guided the development of a historical library to which he left his own excellent collection of historical books. He was especially interested in Andreas Vesalius, the 16th-century anatomist, and was at work on the *Bio-Bibliography of Vesalius* at the time of his death, on Oct. 7, 1939. The work was completed by his friends and published in 1943.

Further Reading

The definitive biography of Cushing is John F. Fulton, *Harvey Cushing* (1946). A shorter biography for the general reader is Elizabeth Harriet Thomson, *Harvey Cushing: Surgeon, Author, Artist* (1950). On the occasion of Cushing's seventieth birthday, in 1939, *A Bibliography of the Writings of Harvey Cushing* was published by the Harvey Cushing Society.

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Charlotte Cushman

The actress Charlotte Cushman (1816-1876) was the first great American-born tragedienne, in a career spanning 4 decades.

Charlotte Cushman, who was descended from one of the original Pilgrim families, was born in Boston in 1816. Faced with poverty in her late teens, she determined to become an opera singer, a career for which her remarkable voice—a full contralto and almost full soprano—well suited her. But while performing in New Orleans, she strained her voice by reaching too high, and at the age of 19 her singing career ended.

Undaunted, Cushman decided to become an actress. Her debut as Lady Macbeth in New Orleans in 1835 began a career that lasted for 40 years and encompassed almost 200 roles. After her first success Cushman joined New York theater companies, where at least two plays were performed each evening and the bill was changed each day. Here she served a diligent apprenticeship; yet, after 8 years, she was still in ''miserable, frightful uncertainty'' about her career.

Then in 1843, William Macready, the great English actor, played Macbeth to her Lady Macbeth. He was so impressed by Cushman's undisciplined talent that he urged her to go to London for training. In appreciation for this fortuitous advice, she later said she had ''groped in darkness until she met Mr. Macready and learned his method.'' By 1845 she was hailed in London as an actress with the ''godlike gift'' of genius. Three years later she played a command performance before Queen Victoria as Katherine in *Henry VIII*.

When Cushman returned to the United States in 1849, she found herself not only a celebrated actress but a symbol of the achievement of American culture. She sustained her reputation as the greatest American tragedienne until her retirement in 1875.

Her talent lay in portraying women of great passion and pathos; in such roles her muscular frame and powerful yet controlled voice could overwhelm and sometimes frighten the audience. The mysterious old gypsy Meg Merrilies in *Guy Mannering* was her most famous role, followed by Lady Macbeth, Queen Katherine, and Nancy in the dramatization of *Oliver Twist*. So strong was her presence that she won praise in men's roles, playing Romeo, Cardinal Wolsey, and Hamlet.

As early as 1852 Cushman made the first of many farewell appearances. She knew that she was suffering from cancer; the disease plagued her for the next 24 years and was finally the indirect cause of her death from pneumonia in Boston in 1876. Yet until the end she continued to act, and when her strength failed, she gave dramatic readings. Both on and off the stage she was a lady of dignity, passion, and majesty.

Further Reading

The most intimate portrait of Charlotte Cushman was done by her friend Emma Stebbins, *Charlotte Cushman, Her Letters and Memories of Her Life* (1878). It is extremely sympathetic and somewhat sentimental but provides evidence of Cushman's strength and sensitivity in private and public life. William Winters includes private recollections and accounts of her performances in *Other Days* (1908) and *The Wallet of Time,* vol. 1 (1913). Two excellent if brief analyses of Cushman's talent and place appear in Lloyd Morris, *Curtain Time* (1953), and Garff Wilson, *A History of American Acting* (1966). □

George Armstrong Custer

No figure of the Indian wars in America so typifies that era as George Armstrong Custer (1839-1876). He is known universally for the massacre that bears his name and for the blundering that brought it about.

George Custer was born in New Rumley, Harrison County, Ohio, on Dec. 5, 1839. His ambition from youth was to be a soldier, and he secured an appointment to West Point in 1857. A poor, mischievous student, he graduated at the bottom of his class in 1861, but was commissioned a second lieutenant in the 2d Cavalry.

The Civil War was in progress, and Custer fought on the Union side. For gallant conduct at the engagement at Aldie on June 16, 1863, he was breveted a brigadier general and given command of a brigade from Michigan. By the end of the war, at the age of only 25, he had been promoted to brevet major general. During the war he had married his childhood sweetheart, Elizabeth Bacon.

The conflict over, Custer reverted to his permanent rank of captain in the 5th Cavalry but soon was promoted to lieutenant colonel of the 7th Cavalry; he would actively hold this command until his death. In 1867 he was charged with absence from duty and suspended for a year but was reinstated by Gen. Philip H. Sheridan in 1868. On November 27 of that year he achieved a startling victory over Chief Black Kettle and the Cheyenne Indians at the battle of the Washita. His regiment was then fragmented, and he spent 2 years in Kentucky. In 1873 the regiment was reunited in the Dakota Territory. He was described at this time as tall, slender, energetic, and dashing, with blue eyes and long golden hair and mustache. At the post he wore velveteen uniforms decorated with gold braid, but in the field he affected buckskins. He rarely drank or used tobacco and spent his spare hours reading military history and studying tactics.

Rumors of gold in the Black Hills led to a government expedition in 1874, which Custer commanded. Scientists from the Smithsonian Institution confirmed the rumors, and the swarm of gold seekers to the area caused the Sioux Indians to go on the attack. Custer was to lead the campaign against the Sioux and Cheyenne in early 1876, but instead he was summoned to Washington to testify before a congressional committee investigating fraud in the Indian Bureau. Custer's testimony, unfavorable to Secretary of War W. W. Belknap, so angered President Grant that he removed Custer from command of the expedition to punish the Native Americans. Public outcry at the President's act, along with the request of Gen. Alfred Terry that Custer accompany the campaign, caused Grant to restore Custer to command of the 7th Cavalry, which then took the field.

On the Yellowstone River, Terry's scouts reported Indians in the vicinity, and Custer was sent to investigate, with orders to exercise caution. On the morning of June 25, 1876, he came upon a village later estimated to have contained from 2,500 to 4,000 Sioux and Cheyenne warriors under Chief Crazy Horse. Splitting his command into three parts, Custer personally led 264 men into battle. His force was surrounded on the hill that now bears his name, overlooking the valley of the Little Bighorn River. He and all the men under his personal command were massacred there, while Maj. Marcus Reno and Capt. Frederick Benteen took refuge on the bluffs overlooking the river and escaped.

The Custer massacre electrified the nation, although it had little effect on the outcome of the Sioux wars. Reno and Benteen were accused of cowardice by admirers of Custer, while Custer's detractors bemoaned the death of the troops under his command due to his rash order to charge so superior a Native American force. This controversy continues, for Custer was a man so paradoxical that he could fight corruption in the Indian Bureau to the disservice of his own carrier, yet also order a charge to kill Native Americans.

Further Reading

So many books have been written about Custer that no one book can be singled out as best. Custer's autobiography, *My Life on the Plains: or, Personal Experiences with Indians* (1874), gives insights into his character, as do the books by his wife, Elizabeth Bacon Custer, *Boots and Saddle: or, Life in Dakota with General Custer* (1885) and *Tenting on the Plains: or, General Custer in Kansas and Texas* (1887). See also Marguerite Merington, ed., *The Custer Story: The Life and Intimate Letters of George A. Custer and His Wife Elizabeth* (1950). □

Manasseh Cutler

American clergyman, scientist, and politician Manasseh Cutler (1742-1823) was a member of the Ohio Company of Associates and coauthor of the Northwest Ordinance of 1787.

Manasseh Cutler, the third child and eldest son of Hezekiah and Susanna Cutler, was born on May 13, 1742, in Killingly, Conn. He grew to manhood on his parents' farm. After graduating from Yale in 1765, he taught school in Dedham, Mass. The following year he married Mary Balch, and the couple moved to Martha's Vineyard, where Cutler ran a store. Cutler studied law, and by 1767 he was practicing in the Court of Common Pleas. The following year he returned to Yale to receive a master of arts degree and then began his study for the ministry. In September 1771 he was ordained and installed as pastor in the Congregational Church at Ipswich (later Hamilton), Mass.

Cutler's first church was to be his lifelong parish, although he frequently left Ipswich for business or for political activity. During the early years of the Revolutionary War he served as a chaplain.

Because of continuing financial difficulties, Cutler turned to studying medicine under the tutelage of a member of his congregation, and by 1779 he began practice. From medicine he turned to a study of the physical and biological sciences and began working with such varied instruments as sextants, telescopes, and microscopes, in addition to experimenting with an ''electrical machine'' and carrying out a widespread program of smallpox vaccination.

Among his widely varied scientific activities, botany became Cutler's particular interest. He examined and classified at least 350 species of plants found in New England, and during the 1780s he published an article, ''An Account of Some of the Vegetable Productions Naturally Growing in This Part of America.'' In recognition of his untiring scientific activity, Cutler received membership in the American Academy of Arts and Sciences, the American Philosophical Society, the Philadelphia Linnaean Society, and the American Antiquarian Society. Yale gave him an honorary degree in 1789.

On March 1, 1786, Cutler joined a group of New England speculators who formed the Ohio Company of Associates. Hoping to take advantage of the Federal government's desperate need for funds, the company proposed buying Federal land with depreciated government securities issued during the Revolutionary War. The company sent Cutler to negotiate, and he suggested that Congress table its plan to sell land in small amounts to individual citizens and, instead, sell a vast tract at the confluence of the Muskingum and Ohio rivers to his company.

Finally, during July 1787, the secretary of the Board of Treasury, whose office handled land sales, intimated that Congress would accept Cutler's plan if members of the government could share in the profits. The result was a complex scheme under which the Ohio Company got its 1,000,000 acres of land, and a second group, the Scioto Company, got an option on several million acres more. On July 27, 1787, the Board of Treasury agreed to sell the land to the Ohio Company of Associates at a true cost of about 8 cents an acre.

Next, Cutler reminded Congress that few citizens would migrate to the new territory until Congress provided a system of orderly government there. This was no new idea. Congress had argued about the question for years. But Cutler's demand for a workable plan, coupled with the expectations of profits from increasing land sales, caused Congress to act. In early July 1787 Cutler helped to rewrite a proposal for establishing government in the West, and on July 13 the Ordinance of 1787, or the Northwest Ordinance, was adopted.

The ordinance established the territory northwest of the Ohio and provided for a series of steps through which the government of the region would move toward eventual statehood on an equal footing with the original 13 states. It created an American colonial system for the new territories and assured continuing political rights to citizens who wished to move to the frontier. For Cutler and the Ohio Company of Associates, the land sale and pattern for later government opened the area for settlement.

After visiting Ohio for a year, Cutler returned to Massachusetts, where he served a single term in the General Court and then represented his district for two terms in the U.S. House of Representatives. In 1804 he retired to private life. He continued his scientific activities and participated in the scholarly organizations to which he belonged. A tall, portly man with gracious manners, he was a striking figure in his black velvet suit, black knee stockings, and silver shoe buckles. Cutler died on July 28, 1823.

Further Reading

There is no modern biography of Cutler, and historians have to depend on William P. and Julia P. Cutler, *The Life, Journals and Correspondence of Rev. Manasseh Cutler* (2 vols., 1888), for the basic factual information about his career. Cutler's activity in the Ohio Company may be traced in both the introduction and documents of Archer B. Hulbert, ed., *Ohio in the Time of the Confederation* (4 vols., 1918), and in Frazer E. Wilson, *Advancing the Ohio Frontier* (1953). Francis S. Philbrick, *The Rise of the West, 1754-1830* (1965), provides a balanced discussion of the era and its major developments. □

Baron Georges Léopold Cuvier

The French zoologist and biologist Baron Georges Léopold Cuvier (1769-1832) made significant contributions in the fields of paleontology, comparative anatomy, and taxonomy and was one of the chief spokesmen for science in postrevolutionary France.

Georges Léopold Cuvier was born on Aug. 23, 1769, in Montbéliard, a small, French-speaking town in the duchy of Württemberg, where his father was commandant of the local artillery. Cuvier was christened Jean Léopold Nicolas Frédéric, but after the death of his elder brother, Georges, in 1769, he was known as Georges. His parents hoped that he would keep up the family tradition of one son from each generation training for the Lutheran ministry, but instead Cuvier attended the Académie Caroline in Stuttgart (1784-1788), studying commerce and economics, police and public administration, law, and chemistry, mineralogy, botany, and zoology. He was active in the school's natural-history society and studied privately under K. F. Kielmeyer, one of the early German *Naturphilosophes*.

Soon after graduation, Cuvier became tutor to the D'Hericys family, Protestant nobles who lived in Normandy, with whom he remained until 1793. When his home district was absorbed into France that year, Cuvier became a French citizen. He served as secretary of Becaux-Cauchois until 1795 and then moved to Paris. He obtained a position as assistant to the professor of comparative anatomy at the Jardin des Plantes (later the National Museum of Natural History) and began his first course of lectures in comparative anatomy there in December. At the same time, he was elected a member of the anatomy and zoology section of the Institut de France. In 1800 Cuvier was appointed secretary for the physical sciences section of the Institute and professor of general natural history at the Collège de France.

From 1800 until his death Cuvier was very active both as a research scientist and as a scientific educationalist and administrator. Moreover, under successive French governments he held various offices of state and investigated and reported on state problems. These concerned not only science but also religion, as Cuvier remained a devout Lutheran throughout his life. In 1802 Napoleon appointed him inspector general of higher schools; later he was responsible for reorganizing education in Italy, the Netherlands, and other conquered territory beyond the borders of France. Also in 1802, he became professor of comparative anatomy at the Jardin des Plantes. The following year Cuvier was appointed one of the two permanent secretaries of the Académie des Sciences of the Institut de France. In 1807-1808

he prepared a special report for Napoleon on the development of science since the French Revolution.

Cuvier married Anne Marie Coquet de Trazaille, a widow with four children, in 1804. Of their own four children, only one daughter survived infancy.

In the 15 years after his arrival in Paris, Cuvier was at his most active in scientific research. He published major works on animal classification, fossils, theoretical paleontology, natural history, and comparative anatomy. His later life was taken up more and more by administrative and state matters, so that although he continued to publish much scientific work it did not have the originality of his earlier publications.

Cuvier was appointed a councilor of the Napoleonic University of France in 1808. He was a member of the Council of State from 1813 until his death. In 1817 he became vice president of the Ministry of the Interior; the following year he was elected a member of the Académie Française. In 1820 he was made a baron. From 1821 to 1827 Cuvier was chancellor of the University of France. In 1822 he was appointed grand master of the Faculties of Protestant Theology in the University of Paris, and in 1826 he was made a grand officer of the Legion of Honor. In 1828 he became director of all non-Catholic churches in France. In 1831 Louis Philippe raised Cuvier to the peerage. He died on May 13, 1832.

In public life Cuvier was, above all, concerned for good order. His generally conservative attitudes were at least partly a response to the chaos and breakdown of social order which he had experienced in the years of the French Revolution. As a scientist who did not depend on his political activities for recognition or status, Cuvier was more concerned with the good working of the various institutions of French life than with party and personality politics. As an adviser to the state on education, he strongly opposed the influence of the Roman Catholic Church and particularly that of the Society of Jesus. He supported secular education and tried to see that it included a fair proportion of natural science.

Contributions to Science

Cuvier's life spanned the period during which it became possible in France, for virtually the first time, to make a profession of science. He was not trained to be a scientist, as professional training in the sciences was virtually unknown when he went through college. He and his colleagues took part in setting up the first such courses in France.

Soon after Cuvier arrived in Paris in 1795, he took up the problem of the classification of animals and together with a colleague published a very important paper on the classification of mammals. Cuvier was concerned with the practical question of which features of an animal should be used to distinguish it from other species. Underlying the need for a practical system of classification was his search for a theoretical justification for the taxonomic system he advocated. Throughout his life he continued to be concerned with the problem of classification.

In 1798 Cuvier published an introductory textbook in natural history, *Tableau élémentaire de l'histoire naturelle des animaux,* which became the standard text for French colleges. He was also aware of the need for a comprehensive reference book and manual in zoology, and in 1817 he published the four-volume *Le Règne animal* . . . , whose full title, ''The Animal Kingdom, arranged according to structure, in order to form a basis for zoology, and as an introduction to comparative anatomy,'' well describes the functions he hoped it would serve. The work was revised and reissued in five volumes in 1829-1830; by then it had been translated into many languages and had become a standard zoological reference throughout the world.

Cuvier's lectures in comparative anatomy were collected and edited by two of his assistants and published in five volumes between 1800 and 1805 under the title *Leçons d'anatomie comparée*. His concern for classification led him to pay special attention to the anatomy of the various systems of organs as he developed his own theories about which systems should be used for purposes of classification.

Another area in which Cuvier carried out major research was the study of fossils. He believed that a study of fossil animals would clarify geological theories about the development and history of the earth. From 1796 until 1812 he published a series of papers on the fossil remains of animals and their significance for geology; they were collected in four volumes in 1812 as *Recherches sur les ossements fossiles de quadrupèdes*.

Appended to this collection was a summary of Cuvier's views about the formation of the different surface layers of the earth, which was later revised and entitled *Discours sur les révolutions de la surface du globe*. In this work he put forward the view that the earth had suffered successive catastrophes in the form of floods which had swamped all but the highest mountains. This view of geological history became known as catastrophism; it was opposed by the uniformitarians, who believed that the surface structure of the earth was due to ordinary everyday causes, which continued to be active up to the present, and not just catastrophic events.

Cuvier and Classification

By the end of the 18th century biologists were faced with an enormous problem of classification because of the large number of new animal and plant specimens collected from different parts of the world. The ideas and practices which had been developed from the time of Carl Linnaeus were no longer satisfactory. One aspect of the problem of classification was its philosophical basis. For some naturalists a system of classification was merely an arbitrary but practical way to distinguish between and learn about different animals. Others, however, argued that there was a ''natural'' system of classification which indicated some sort of real relationship between the animals in the different parts of the system.

Cuvier believed that animals could be classified into different kinds and that each kind of animal could be represented for classification purposes by an ideal ''type.'' The animal type would include all the characteristics distin-

guishing it from other types. According to Cuvier, types would not change from generation to generation. He arrived at the mature statement of his view on classification in 1812. He classified all animals into four main branches (*embranchements*) according to the construction of their nervous system; he used the nervous system because he considered it the most important system physiologically or functionally. Less important, or subordinate, systems of characteristics were used to create classificatory subdivisions within the four branches. He called this method of classification the principle of the subordination of characters.

Cuvier justified his system of classification philosophically by arguing along Aristotelian lines that animals were distinguished from other orders of creation by their ability to sense and perceive things. Hence, he argued, the most important, or the most ''animalistic,'' physiological system was that responsible for sensation, namely, the nervous system. He then based his system of classification of animals on the differences of their nervous system. ''In considering the animal kingdom from this point of view,'' he said, '' . . . I have found that there exist four principal forms, four general plans, upon which all of the animals seem to have been modeled . . .'' (quoted in William Coleman, 1964). These four models, or branches, of the animal kingdom were the Vertebrata, the Mollusca, the Articulata, and the Radiata.

This new system of classification, together with the encyclopedic works which Cuvier based on it, greatly helped the naturalists of his day to assimilate and understand all the new information about animals. Despite its success, however, his system was immediately challenged by those whose philosophy of biology differed considerably from his own.

Theory of Evolution

Cuvier did not live to see Charles Darwin propound his theory of evolution by natural selection, yet he is frequently portrayed as one of the most important anti-evolutionary figures in the history of biology. This reputation arose largely from the clash with his contemporaries Jean Baptiste de Lamarck and Étienne Geoffroy Saint-Hilaire, who supported evolutionary ideas.

Lamarck taught that there was no such thing as a constant species. He held that the more individual animals he examined, the less certain he became about saying that there were definite boundaries between the forms of different species. Moreover, he put forward the view that the form of species changed from generation to generation through the effects of use or disuse on the various parts of animals. The usage of different organs would change because of changes in the environment. Lamarck pointed to the fossil remains of animals as evidence supporting his theory. Among the fossils were animal forms no longer existing on earth. These, he claimed, were ancestor to the present array of animals.

Cuvier agreed with Lamarck that there was much variation among animals. But he held that most of the variation was among the secondary, or subordinate, characters of animals and that these were not important for the functional integrity of the animals. Organs such as the heart and lungs and the nervous and digestive systems—which were important for the functional integrity of an animal—varied slightly and within very definite limits in the one species, according to Cuvier. However, his strongest argument was that Lamarck could produce no evidence of the transformation of species, whereas Cuvier could show, from evidence recently brought back to France by Napoleon's army, that domestic animals had not changed since the time of the ancient Egyptians. Furthermore, he showed that the disappearance of various fossil animals was due to their becoming extinct rather than transforming into new species.

Both Lamarck and Geoffroy Saint-Hilaire supported the idea that all animals could be arranged into a ''great chain of being'' from the simplest to the most complex and that this was shown by certain similarities in the structures of all the species. Cuvier also strongly opposed this idea, which was used by some evolutionists. For him the four branches of the animal kingdom which he had postulated could in no way be likened to each other.

Cuvier's arguments against evolution fitted very well into his own conservative philosophy of biology and with his Christian faith, which supported the view that all present species must have descended from a common pair of ancestors created by God at the beginning of the world. Because his brilliant biological system fitted so well with the conservative point of view in both science and theology, his arguments against the evolution theory have been used countless times since his death.

Further Reading

The best biography of Cuvier is William R. Coleman, *Georges Cuvier, Zoologist* (1964). Alexander B. Adams, *Eternal Quest: The Story of the Great Naturalists* (1969), has an excellent chapter devoted to Cuvier. □

François Cuvilliés

François Cuvilliés (1695-1768) was a Flemish-born, French-trained architect, interior decorator, and ornament designer who brought to Munich the new rococo style and produced there, particularly in the Amalienburg and the court theater, masterpieces of the Bavarian rococo.

François Cuvilliés was born a dwarf in Soignies, Hainaut, on Oct. 23, 1695. Discovered about 1706 by Prince Elector Maximilian Emmanuel of Bavaria, who was in exile in Flanders, Cuvilliés was educated with the court pages, although he was officially the court dwarf. He returned with Maximilian Emmanuel from exile to Munich in 1715 and was allowed to work with the court architect, Joseph Effner.

Maximilian Emmanuel then sent Cuvilliés to Paris in 1720 to study under François Blondel the Younger, where he remained until 1724. On his return to Munich, Cuvilliés

was appointed court architect in 1725, thus beginning his long career in the service of the house of Wittelsbach, the rulers of Bavaria. For them he produced such works as Schloss Brühl and the so-called Reiche Zimmer (the ''rich rooms'') and the Green Gallery of the Residenz in Munich between 1730 and 1737.

Cuvilliés's masterpiece, and one of the finest creations of the Bavarian rococo, is the famous Amalienburg, a hunting lodge built for the electress Maria Amalia on the grounds of the summer palace at Nymphenburg outside of Munich. This small palace, single-storied and with only six main rooms, is, in its exterior, very plain, but its interior, particularly the central round mirrored hall, decorated in pale blue and silver, and the flanking bedroom and sitting room, decorated in deep yellow and silver, are the masterpieces of Cuvilliés and Johann Baptist Zimmermann, who produced the stucco decoration after Cuvilliés's designs. The simplicity of the layout of the main rooms forms a suitable foil for the rich and fantastic ornament of the walls, the mirrors, and the doors, and even some of the furniture, especially the console tables of the central hall, all designed by Cuvilliés.

Cuvilliés repeated his triumph in the small court theater he built in the Residenz at Munich (1751-1753). Although the theater was destroyed during World War II, all the furnishings, the paneling, and carved decoration were saved; they were fully restored and are now installed inside the Residenz. The court theater is known as the Cuvilliés Theater, in honor of the architect. Cuvilliés other works in Munich are the Hohnstein Palace, now the Archbishop's Palace (1733-1737), the Preysing Palace (1740), and the facade of the Theatine church (1765-1768). Outside of Munich, the churches of Berg am Laim, Diessen, Schäftlarn, and Benediktbeuren all have altars or rooms decorated by Cuvilliés.

During the last 30 years of his life Cuvilliés also produced many designs for decorations and ornament, which, engraved and sold as pattern books, served to spread his personal mixture of French and German rococo throughout central Europe. His son, François Cuvilliés the Younger (1731-1777), assisted his father, engraved his designs, and, after the elder Cuvilliés's death on April 14, 1768, completed many of his works.

Further Reading

In English, the following surveys deal with Cuvilliés: John Bourke, *Baroque Churches of Central Europe* (1958; 2d ed. 1962); Nicholas Powell, *From Baroque to Rococo* (1959); Eberhard Hempel, *Baroque Art and Architecture in Central Europe* (1965); and Henry-Russell Hitchcock, *Rococo Architecture in Southern Germany* (1968). □

Aelbert Cuyp

The landscapes of the Dutch painter Aelbert Cuyp (1620-1691) are famous for their golden light and alluring color. He painted Dutch rural life in its full variety.

Born in Dordrecht, Aelbert Cuyp was probably first taught by his father, the painter Jacob Gerritsz Cuyp, known mainly for his portraits. Between 1640 and 1645 Aelbert painted skillful monochromatic dune and river landscapes with diagonal compositions, much in the manner of Jan van Goyen.

Because of the scarcity of dated works it is impossible to say precisely when Cuyp introduced the misty golden light that is the hallmark of his mature style, but it was certainly in the 1640s. This innovation was based in part on his observations of the optical effects of moist atmosphere; this was a time when optical experimentation attracted widespread interest among the Dutch. The many drawings and paintings Cuyp made of activities on the rivers that made Dordrecht a busy port in his day give evidence of his scrutiny of subtle variations in light effects. The major impetus for this interest, however, probably came from Jan Both, who returned from Italy to Utrecht in 1641 and painted there until his death in 1652. To Claude Lorrain's unprecedented demonstration of the unifying power of light in landscape painting, Both added a new specificity through attentive study of appearances at different times of day. This approach was central to Cuyp's mature achievement. The particular light of a given moment became part of his subject. In his ability to translate specific light effects into paint, he surpassed his models and created landscape paintings of unique poetic sensibility.

As is clear from his *Young Herdsmen with Cows* (ca. 1655) Cuyp ensconced his soft, golden luminosity in firmly structured compositions. The monumental cattle, silhou-

etted against the sky, emphasize the aerial perspective and create the illusion of a visual field of vast depth. Considered relationships and classical restraint likewise contribute to the calm perfection of his matchless scenes of moonlight on the water, for example, *Sailing Boats and Mill*. As Cuyp apparently never went to Italy, it seems that his Italianate scenes, such as *Travelers in a Hilly Landscape,* depend on works by Both and other Italianizing Dutch artists.

Having achieved sudden affluence through marriage in 1658, Cuyp painted little thereafter. There are no dated pictures after 1655.

Further Reading

Wolfgang Stechow, *Dutch Landscape Painting of the Seventeenth Century* (1966), deals perceptively with Cuyp's development and his place within the Dutch landscape tradition. See also Jakob Rosenberg, Seymour Slive, and E. H. Ter Kuile, *Dutch Art and Architecture, 1600-1800* (1966). Two older works which include chapters on Cuyp are Eugène Fromentin, *The Masters of Past Time: Dutch and Flemish Painting from Van Eyck to Rembrandt* (1876; trans. 1913; new ed. 1948), and W. Bode, *Great Masters of Dutch and Flemish Painting* (1906; trans. 1909; rep. 1967).

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Thascius Caecilianus Cyprianus

Thascius Caecilianus Cyprianus (died 258) is known as St. Cyprian. As bishop of Carthage, he was the most prominent leader of Western, or Latin, Christianity in his time. He contributed to the development of thought on the nature and unity of the Church.

Born to a high-ranking pagan family in Roman Africa probably during 200-210, Cyprian was converted to Christianity about 246. He was bishop of Carthage no more than 3 years later. Within months of his becoming bishop, the Roman imperial government inaugurated its first empirewide persecution of the Church. Cyprian retreated to an unknown spot in the country and directed Church affairs by letter and messenger.

During his exile and in the years following his return in 251, Cyprian faced a serious pastoral problem. Under torture and threat of death many Christians had either performed the required pagan sacrifices or so far complied with the government as to acquire papers certifying that they had performed them. These ''lapsed'' Christians penitently wished, however, to be readmitted to communion in the Church. Breaking with the traditional rigorism of the Church, Cyprian gradually moved to the position that all lapsed Christians could be fully readmitted after clear evidence of penitence. He differed crucially from dissident elements in Carthage and Rome, however, in his insistence that only the duly appointed bishop had authority to adjudicate the matter.

In arriving at his solution to this problem, Cyprian developed his constitutional theory of the Church. He believed that the ''episcopate'' was a single, divinely appointed, governing office shared by the many bishops, each of whom possessed the full authority of the office in his own locale. Christ's Apostles were the first bishops, and their plenary authority had continued in the duly elected and consecrated bishops who were their successors. To act apart from the bishop was to place oneself outside the Church and to lose the hope of salvation. Cyprian expressed these concepts in the treatise *De unitate ecclesiae*.

The last 3 years of Cyprian's life were marked by controversy with Stephen, the bishop of Rome. Disagreements among Christians over the problem of the lapsed had resulted in the emergence of dissident sects in Rome and Carthage. The question then arose whether persons baptized in a sect should be ''rebaptized'' if and when they decided to enter the Catholic Church. Cyprian, consistent with his principles, taught that baptism outside the Catholic Church was no Christian baptism at all; but Stephen, whose position ultimately prevailed in the Western Church, defended the traditional Roman policy of recognizing sectarian baptism and requiring that persons coming to Catholicism from the sects receive only the laying on of the bishop's hand.

When persecution of the Church was renewed, Cyprian went calmly and with dignity to his death as a martyr on Sept. 14, 258.

Further Reading

The classic study of St. Cyprian is Edward White Benson, *Cyprian* (1897), which is still of great value as a comprehensive account of the man's life and times. See also G. S. Walker, *The Churchmanship of St. Cyprian* (1969).

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St. Cyril

St. Cyril (died 444) was bishop of Alexandria. A Doctor of the Church, he played a leading role in the controversies over the correct understanding of the person of Jesus Christ.

Nothing certain is known concerning Cyril's early years except that he was born in Alexandria and was the nephew of Theophilus, his predecessor as bishop of that city. He was a member of his uncle's entourage at the infamous Synod of the Oak, where Theophilus was successful in bringing about the deposition of John Chrysostom from his post as bishop of Constantinople. Having become bishop in 412, Cyril soon brought about the seizure of property belonging to the Novatianists, an austere Christian sect. He also instigated the virtual dissolution of the Jewish community in his city.

About 430 Cyril began his campaign to bring about the downfall of Nestorius, the bishop of Constantinople. The bishops of Alexandria generally had tended to resent the new and rising prestige of the See of Constantinople. More particularly, Cyril had a deep and quite sincere conviction that the theology of Nestorius represented a serious threat to authentic Christian confession of faith in Christ. Nestorius represented the suspect theological traditions of another great and rival Christian metropolis, Antioch, whence he had been called to Constantinople.

According to Cyril, the Church's traditional belief in the Incarnation requires the acknowledgment that God the Word, the second ''person'' of the Trinity, is himself the one and only subject, or agent, in every deed and word acted and spoken by Jesus Christ; this implies for him that Mary, the mother of Jesus, is to be called *theotokos* (she who bears God). Nestorius dissented from such teachings, fearing that they destroyed the full humanity of Jesus and detracted from the dignity of God.

The Emperor summoned a general council of bishops to adjudicate the matter at Ephesus in 431. Once there, Cyril himself convened the council and swiftly accomplished the condemnation of Nestorius before Eastern bishops friendly to the latter had arrived. After these irregular proceedings, Nestorius resigned voluntarily, and Cyril thereby accomplished one of his chief goals. Under government pressure in 433, however, Cyril made surprising concessions in reaching reconciliation with the more moderate of Nestorius's allies through a famous document, the *Formulary of Reunion.* Cyril's other writings include letters, theological and apologetic treatises, and commentaries on books of the *Bible.*

Further Reading

There is no book-length general treatment of St. Cyril, though there are works in foreign languages on special aspects of his thought. In English, good general essays on him can be found in G. L. Prestige, *Fathers and Heretics: Six Studies in Dogmatic Faith* (1940), and Hans von Campenhausen, *The Fathers of the Greek Church,* translated by Stanley Godman (1959; rev. ed. 1962). □

Saints Cyril and Methodius

The Greek missionaries Saints Cyril (827-869) and Methodius (825-885) were the apostles of the Slavic peoples. Preaching Christianity in the native language, they brought the Slavic countries firmly into the sphere of the Christian Church.

Methodius was 2 years old when his brother, Cyril, was born in Thessalonica in northeastern Greece in 827. Cyril was given the name Constantine at his baptism. Methodius entered the service of the Byzantine emperor and worked faithfully, if without distinction, for a number of years. Constantine studied at the imperial university in Constantinople but refused the offer of a governor's post and asked instead to be ordained a priest. He was more intellectually inclined than Methodius and spent some years as the official librarian of the most important church in eastern Europe, Hagia Sophia in Constantinople. He taught philosophy for a time at the imperial university and was sent by Patriarch Ignatius on one occasion to the Arabian caliph's court as a member of a delegation to discuss theology with the Moslems.

In the meantime Methodius had left government service and entered a monastery in Bithynia east of Constantinople. In 856 Constantine also decided to withdraw from the active life of a scholar-churchman and joined Methodius in the same monastery. The brothers' solitude lasted only 4 years. In 860 they were sent by Patriarch Ignatius to assure the Christian faith of the Khazars in Russia, who were wavering in the face of strong Jewish and Moslem influence. When they were on their return journey, Constantine discovered what he believed to be the bones of an early Christian pope, St. Clement of Rome, and carried them with him for the rest of his life.

From the time they were boys in Thessalonica, the brothers could speak Slavic. When the Moravian king Ratislav, unhappy with the Latin Christianity preached in his

St. Cyril

Slavic country by Charlemagne's German missionaries, turned to Constantinople for help, Constantine and Methodius were again summoned from their monastery and sent by Emperor Michael II to Moravia. This mission was to be their lifetime concern. In 863 the brothers reached the country (today the Czech Republic) and immediately began teaching and preaching in the Slavic language of the people. They started a school to train young men for the priesthood. They conducted the liturgical services in Slavic and eventually developed a special Slavic alphabet in order to put the *Bible* and the liturgy in writing.

For 5 years Constantine and Methodius worked steadily to establish Christian worship according to the forms and language of the Moravian people. They inevitably clashed with the German missionaries, who were committed to the Latin form of Christianity. The two brothers were invited to Rome in 868 by Pope Nicholas I to explain their work. The Pope was so impressed by their success that he made them both bishops and, contrary to expectation, authorized them to carry on their ministry in Slavic. Constantine, however, had no further desire for the active missionary life. He entered a monastery in Rome in 869 and took a new name, Cyril, as a sign of his new life. Fifty days later he died.

Methodius returned to Moravia and continued his efforts for 16 years more. An incident in 871 extended his influence still further. The visiting king of Bohemia was invited to dine with the Moravian king. The guest found that he and his entourage were considered heathens and were expected to sit on the floor, while the host and Bishop Methodius, as Christians, were being served at a raised table. He asked what he could expect to gain by becoming a Christian. Bishop Methodius said, ''A place higher than all kings and princes.'' That was enough. The king asked to be baptized, along with his wife and entire retinue, and returned to Bohemia to encourage many of his people to accept the Christian faith.

Methodius's difficulties with the Latin clergy continued to plague his later years. He was summoned to Rome again in 878 by Pope John VIII. This time the influence of the Latinists was stronger. The Pope decreed that Methodius must first read the Mass in Latin, then translate it into Slavic. The bishop returned, subdued. He died in 885. Cyril and Methodius were considered heroes by the people and were formally recognized as saints of the Roman Catholic Church in 1881.

Further Reading

Most of the works on Cyril and Methodius are in Slavic or Russian. There are several helpful books in English, however. Francis Dvornik, *The Slavs: Their Early History and Civilization* (1956), describes the brothers' influence on the life and language of the people among whom they worked. Zdenek Radslav Dittrich, *Christianity in Great-Moravia* (1962), is a scholarly study of the history of the churches they helped found, and Matthew Spinka, *A History of Christianity in the Balkans* (1968), places their missionary results in the context of the history of eastern Europe. □

Cyrus the Great

Cyrus the Great (reigned 550-530 B.C.) was the founder of the Persian Empire. His reign witnessed the first serious contacts between Persians and Greeks and the permanent loss of political power by the peoples of the old centers of power in Mesopotamia.

In the new Median Empire, which shared with Babylon the spoils of the fallen Assyrian power, the Persians were a subordinate group, though closely related to the Medes and speaking a similar Indo-European language. They were ruled by their own local kings, and one of these married a daughter of the Median king Astyages; their son was Cyrus. Astyages seems not to have been popular, and when, in 550 B.C., Cyrus revolted, Astyages's own troops went over to Cyrus. The Median Empire thus became the Persian Empire. It is worth noting that Cyrus treated his defeated grandfather with honor and that instead of sacking Ecbatana, the Median capital, he kept it as one of his own because Pasargadae, the Persian center, was too remote for use as a capital. Cyrus also continued to keep Medes in high office.

War with the Greeks

The Medes and the Persians were so similar that foreigners tended to see only a change of dynasty (the Greeks still called the whole group Medes), but any such upset implied to the other powers a tempting weakness, and Cyrus soon found himself embroiled in new wars. The first was with Croesus, King of Lydia, a wealthy state in western Asia Minor whose subjects included the Greek cities along its coast. Croesus tried to find allies, including, with the aid of the Delphic oracle, the states of mainland Greece. But Cyrus moved too quickly. In a winter campaign he surprised and took Croesus's ''impregnable'' capital of Sardis. The Greek Herodotus says that Cyrus spared Croesus, though this has been questioned; Croesus may have committed suicide to avoid capture.

Cyrus then returned to the east, but he left Harpagus, a Mede, to complete the conquest. Over the next years Harpagus subdued the local peoples, including the Greek cities of the coast. The importance of this first serious contact between Greeks and Persians was doubtless unrecognized by either people, yet each was to become and remain for 2 centuries the main foreign preoccupation of the other.

Conquest of Babylon

Nabonidus (Nabu-Naid) of Babylon had originally favored Cyrus, but border conflicts led to war, and in 539 Cyrus captured Babylon. Here again his victory was made easy by the aid of Nabonidus's own subjects, for Nabonidus had alienated many powerful interests, especially the priesthood of Marduk, Babylon's chief god. Cyrus posed as both a liberator and a supporter of the local gods and once in power pursued a careful policy of religious toleration. The most important example of this was his allowing the Jews to return to their homeland.

Not only the civilized states to the west but also the steppe peoples to the east engaged Cyrus's attention, and during his remaining years he pushed his frontiers to the Indus and the Jaxartes (modern Syr Darya). He died in 530 somewhere east of the Caspian Sea, fighting a tribe called the Massagetae.

Cyrus's right to be called ''the Great'' can hardly be questioned, and not only because his conquests were vastly larger than any before him anywhere on earth. The sudden emergence of Persia as the dominant power in the Near East is the most striking political fact of the 6th century B.C., while the conquest of Mesopotamia (Egypt was left for Cyrus's son Cambyses) marks the first time that a true Indo-European-speaking people had gained control of the old centers of civilization. Further, Cyrus's policy of generosity toward the conquered became standard Persian practice; among the imperial peoples of history, the Persians remain outstanding in their ready toleration of local customs and religions.

Further Reading

Though business and government documents from the Persian Empire are extant, knowledge of the personal lives of the Persian kings comes almost entirely from Greek sources. Herodotus's *Histories* ranks first; Xenophon's *Cyropedia* is mainly a propaganda piece. Good recent treatments are in A. T. Olmstead, *History of the Persian Empire, Achaemenid Period* (1948); *Roman Ghirshman, Iran: From the Earliest Times to the Islamic Conquest* (1954); and Richard N. Frye, *The Heritage of Persia* (1962). □

D

Louis Jacques Mandé Daguerre

Louis Jacques Mandé Daguerre (1787-1851), a French painter and stage designer, invented the daguerreotype, the first practical and commercially successful photographic process.

Louis Daguerre was born on Nov. 18, 1787, at Cormeilles-en-Parisis. Abandoning his architectural training in 1804, he turned to scene painting and became a pupil of I. E. M. Degotti at the Paris Opéra. In 1822 Daguerre and Charles Bouton developed the diorama, a large-scale peep show in which a painting on a large translucent screen was seemingly animated by the skillful play of light on each side. Daguerre made dioramas for 17 years.

Daguerre used the camera obscura to make sketches for his stage designs and, like so many others, wished to avoid the tedious tracing and fix the image chemically. After several unsuccessful efforts he learned in 1826 that J. N. Niépce was working toward the same end and had made some progress. A cautious correspondence followed, in which Niépce revealed his heliograph process, and in 1829 Daguerre and Niépce formed a partnership to develop the method.

Heliography depended on the hardening action of sunlight on bitumen and the subsequent dissolution of the soft shadow parts of the image. Using this method on a glass plate, Niépce had obtained and fixed a photograph from the camera obscura in 1826. But his aspirations went beyond a visible image to a photoengraved plate from which he could pull prints. This goal led to his using bitumen on silver-coated copperplates and then iodizing the silver revealed after dissolving the unexposed bitumen. The removal of the hardened bitumen produced a silver-silver iodide image. But Niépce went no further.

Building on his partner's foundation, Daguerre discovered the light sensitivity of silver iodide in 1831 but was unable to obtain a visible image. His discovery in 1835 that the latent image present on a silver iodide plate exposed for so short a time as 20 minutes could be developed with mercury vapor marked a major advance. Fixing was achieved in 1837, when he removed the unreduced silver iodide with a solution of common salt. Having improved Niépce's process beyond recognition, Daguerre felt justified in calling it the daguerreotype. He ceded the process to the French government. He revealed his discovery on Aug. 19, 1839.

Daguerre retired to Bry-sur-Marne in 1840 and died there on July 10, 1851. He had little more to do with the daguerreotype, leaving its improvement to others. It was perhaps the invention which most caught popular fancy in the mid-19th century, but it proved to be a blind alley in the development of modern photography.

Further Reading

Daguerre's life is fully documented in Helmut and Alison Gernsheim, *L. J. M. Daguerre: The History of the Diorama and the Daguerreotype* (1956). Their *The History of Photography* (1955) is an excellent overall discussion of photography. □

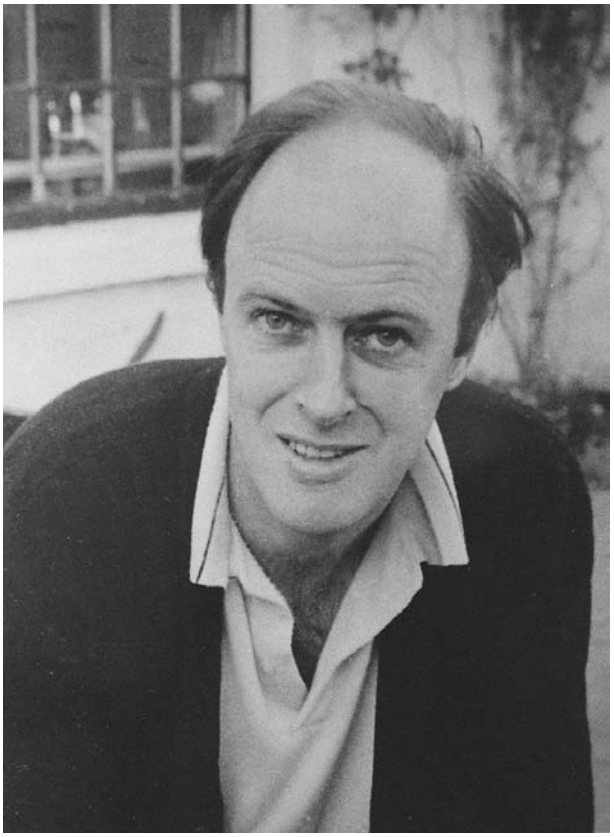

Roald Dahl

A writer of both children's fiction and short stories for adults, Roald Dahl (1916–1990) is best known as the author of *Charlie and the Chocolate Factory,* the story of a poor boy who because of his honesty is selected by Willy Wonka to be the new owner of his world-famous chocolate factory. Dahl has been described as a master of story construction with a remarkable ability to weave a tale.

Dahl was born in Llandaff, South Wales, to Norwegian parents, and spent his childhood summers visiting his grandparents in Oslo, Norway. After his father died when Dahl was four, his mother abided by her late husband's wish that Dahl be sent to English schools. Dahl subsequently attended Llandaff Cathedral School, where he began a series of academic misadventures. After he and several other students were severely beaten by the headmaster for placing a dead mouse in a cruel storekeeper's candy jar, Dahl's mother moved him to St. Peter's Boarding School and later to Repton, a renowned private school. Dahl would later describe his school years as ''days of horrors'' which inspired much of his macabre fiction. After graduating from Repton, Dahl took a position with the Shell Oil Company in Tanganyika (now Tanzania), Africa. In 1939 he joined a Royal Air Force training squadron in Nairobi, Kenya, serving as a fighter pilot in the Mediterranean. Dahl suffered severe head injuries in a plane crash near Alexandria, Egypt; upon recovering he was transferred to Washington, D.C., as an assistant air attache. There Dahl began his writing career, publishing a short story in the *Saturday Evening Post.* In 1961, he published his first work for children, *James and the Giant Peach,* and for the remainder of his life continued to write for both children and adults. He died in 1990.

Critical response to Dahl's children's books has varied from praising him as a genius to declaring his works racist and harmful. *Charlie and the Chocolate Factory* is his most popular and most controversial children's story. Many critics have censured this work for its alleged stereotyping and inhumanity, and have accused Dahl of racism for his portrayal of the Oompa-Loompas: in the original version of *Charlie and the Chocolate Factory,* they are described as black pygmies from deepest Africa who sing and dance and work for nearly nothing. In a revised edition, Dahl changed their appearance and gave them a mythical homeland. Dahl's supporters have argued that in *Charlie,* as in his other children's books, Dahl follows the traditional fairy tale style, which includes extreme exaggeration and the swift and horrible destruction of evildoers; they contend that children are not harmed by this approach.

Critics have compared Dahl's adult-oriented fiction to the works of Guy de Maupassant, O. Henry, and Saki. Praised by commentators as well crafted and suspenseful, Dahl's stories employ surprise endings and shrewd characters who are rarely what they seem to be. Of Dahl's work, Michael Wood has commented, ''His stories are not only unfailingly clever, they are, many of them, *about* cleverness.'' Dahl also experimented with comic themes in

his novel *My Uncle Oswald.* The title character, Oswald Hendryks Cornelius, is a charming man of the world who embarks upon a business venture to collect and preserve semen samples from geniuses and royalty, hoping to attract as clients wealthy women who desire superior offspring. Like Dahl's short stories, *My Uncle Oswald* features duplicitous characters, and some critics have observed that it shares a common theme with much of his short fiction: a depiction of the superficial nature of modern civilization.

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Daigo II

The Japanese emperor Daigo II (1288-1339) attempted to restore the power of the throne upon the destruction of the country's first military government, or shogunate, in 1333.

Since the establishment of a centralized state in Japan under the influence of Chinese civilization in the 7th century, the Japanese sovereigns had gradually lost power. During most of the 10th and 11th centuries the Fujiwara family dominated the court at Kyoto as imperial regents. At the end of the 11th century and during the first half of the 12th, retired (or cloistered) emperors reasserted the authority of the imperial family in court politics. Yet, even as they did so, real power in Japan was shifting from the courtier class of Kyoto to an emergent warrior class in the provinces. This shift was climaxed by the founding of a shogunate by the warrior clan of Minamoto at Kamakura in the eastern provinces in 1185.

Kamakura Shogunate

The founder of the Kamakura shogunate was Minamoto Yoritomo, who received the title of shogun, or ''generalissimo,'' from the imperial court. But in the early 13th century actual control of the regime at Kamakura was seized by members of the Hojo clan, who established the office of shogunate regent. The Hojo regents allowed the imperial court little voice in the governing of the country. Emperors continued to reign but they did not rule.

The Hojo regents proved to be among the most effective administrators of medieval Japan, but by the end of the 13th century the Kamakura shogunate had nevertheless begun to decline. One of the chief reasons for this decline was the expense and effort required to repulse two attempts by forces of the Mongol dynasty of China to invade Japan in 1274 and 1281.

Dispute over Succession to the Throne

After the Mongol invasions there arose a dispute over succession to the throne in Kyoto. At first the dispute was of little concern to the Hojo, since the throne exercised no political power. As Hojo rule continued to weaken in the early 14th century, however, discontented members of both the courtier and warrior classes began to turn to the court in opposition to the Kamakura shogunate.

Meanwhile, the contending branches of the imperial family had temporarily agreed to the practice of alternately providing successors to the throne. But when Daigo II of the so-called junior branch became emperor in 1318, he objected strongly to this procedure and determined to hold the throne permanently for himself and his line of descendants. In response to attempts by the Hojo to force continuance of alternate succession with the senior branch of the imperial family, Daigo II began to scheme to overthrow the Kamakura shogunate and to restore imperial rule.

Daigo II was apparently privy to an anti-Hojo plot that was uncovered in Kyoto in 1324, and in 1331 he actively encouraged an armed rising in the region of Kyoto that had to be put down by forces of the shogunate. The Hojo attempted to settle this second incident by exiling the Emperor to an island in the Japan Sea. Nevertheless, sporadic, guerrilla-type fighting continued in the central provinces around Kyoto, and in 1333 several great warrior chieftains, who had previously been the vassals of Kamakura, defected to the loyalist cause of Daigo II and helped bring about the sudden overthrow of the shogunate.

Imperial Restoration

Upon his triumphal return to Kyoto in 1333, Daigo II sought to take the administrative powers of the country directly into his own hands and to launch an ''imperial restoration.'' But this restoration, which was an anachronistic attempt to reverse the course of several centuries of history, lasted only a brief 3 years. The warrior class was in the ascendancy in Japan, and the imperial court, which was imbued with the governing techniques of an earlier age, was ill-equipped to meet its demands or to fulfill its needs.

As dissatisfaction with the restoration government grew, warriors throughout the land began to look for leadership elsewhere. The chieftain who came to the fore and who increasingly gave indications of his wish to open a new shogunate was Ashikaga Takauji. However, Daigo II, who opposed the sharing of national powers with anyone, steadfastly refused to appoint Takauji as the new shogun. And when, in 1335, Takauji showed signs of assuming shogunlike authority even without imperial approval, the Emperor commissioned Nitta Yoshisada, a keen rival of Takauji, to chastise the Ashikaga.

War between the Courts

The effort to check the Ashikaga plunged Japan into a civil war that lasted for more than half a century. In 1336 Takauji occupied Kyoto and forced Daigo II to abdicate in favor of a member of the senior branch of the imperial family. But in the final month of the year Daigo II fled to Yoshino in the mountainous region to the south of Kyoto and proclaimed that he was still the legitimate sovereign.

The government that Daigo II opened at Yoshino is known in history as the Southern court to distinguish it from the Northern court in Kyoto, and the period of opposition between the two, which lasted until 1392, is called the age of war between the courts. Daigo II died in 1339, and the last spark of his movement to restore the throne to power was extinguished in 1392, when the Southern court abandoned its resistance.

Further Reading

H. Paul Varley, *Imperial Restoration in Medieval Japan* (1971), provides a detailed analysis of Daigo II's attempt to restore imperial rule in the 14th century. For a good historical account of the country, and also Daigo's activities, see Sir George B. Sansom, *A History of Japan* (3 vols., 1958-1963). □

Gottlieb Daimler

The German mechanical engineer Gottlieb Daimler (1834-1900) was a pioneer in the development of the internal combustion engine and the automobile.

Gottlieb Daimler was born on March 17, 1834, at Schorndorf near Stuttgart. He attended a technical school (1848-1852) in Stuttgart while serving as a gunsmith's apprentice. After 4 years (1853-1857) at a Strassburg steam engine factory, he completed his training as a mechanical engineer at the Stuttgart Polytechnic. He returned to Strassburg in 1859, but 2 years later, having recognized the need for a small, low-power engine capable of economic intermittent operation, he left to tour France and England. In Paris he saw E. Lenoir's new gas engine.

Daimler spent the next decade in heavy engineering. He joined Bruderhaus Maschinen-Fabrik in Reutlingen as manager in 1863 and there met Wilhelm Maybach, with whom he was to collaborate closely for the rest of his life. Daimler went to Maschinenbau Gesellschaft in Karlsruhe as director in 1869. When he joined Gasmotoren-Fabrik in Deutz as chief engineer in 1872, Daimler, N. A. Otto, and Eugen Langen perfected the Otto atmospheric (oil) engine. Daimler was asked by the Deutz board in 1875 to develop a gasoline-powered version, but this idea was dropped in favor of commercial exploitation of the four-cycle Otto engine.

Daimler Motor Company

In 1882 Daimler and Maybach set up a factory in Stuttgart to develop light, high-speed, gasoline-powered internal combustion engines. Their aim from the start appears to have been to apply these engines to vehicles. During their early trials it seemed that ignition troubles were insurmountable, but in 1883 Daimler developed and patented a reliable self-firing ignition system using an incandescent tube in the cylinder head. Maybach worked to reduce the size while increasing the economy, and by 1885 their first gasoline-powered engine was fitted to a motorcycle. That year a more powerful, water-cooled unit was fitted into a carriage. They then developed a two-cylinder V engine, applied it to a motor car, and exhibited it at the 1889 Paris Exhibition. Though the public took little notice of the vehicle, it did attract R. Panhard and E. Lavassor, who developed the engine in France and began to manufacture automobiles in 1891.

In Germany the need for more capital led to the creation of Daimler-Motoren-Gesellschaft mbH (1890), but business disagreements led Daimler and Maybach to break away in 1893 and continue experimental development alone. They entered endurance trials and road races to establish the utility of the automobile and showed the way so clearly that Daimler returned to his company in full control in 1895. He died in Stuttgart on March 6, 1900.

Further Reading

Perhaps the best recent study of Daimler is in Eugen Diesel and others, *From Engines to Autos: Five Pioneers in Engine Development* (1960). □

Édouard Daladier

The French statesman Édouard Daladier (1884-1970) represented his country at the Munich Conference in September 1938.

The son of a baker, Édouard Daladier was born on June 18, 1884, at Carpentras. An ardent Dreyfusard schoolteacher and member of the Radical Socialist party, he was elected to Parliament in 1919. He attained ministerial rank under his former teacher Édouard Herriot in 1924 and served in most cabinets until 1940.

During his first premiership, from January to October 1933, Daladier signed the Four-Power Peace Pact with Great Britain, Germany, and Italy. Widely considered a ''strong man,'' he was recalled to power in January 1934 to deal with disorders provoked by right-wing extremists. Undeterred, they rioted in Paris on Feb. 6, 1934, and forced Daladier to resign after only 11 days in office. A rival of Herriot and leader of the progressive Radicals, Daladier led his party into Léon Blum's left-wing Popular Front coalition, which won the parliamentary elections of May 1936. He then became minister of national defense.

As international tension mounted following Hitler's annexation of Austria, France once more turned to a ''strong man,'' and Daladier resumed the premiership in April 1938. With France the prisoner of British foreign policy, Daladier was forced to support the appeasement policy of Neville Chamberlain. Consequently, he was compelled to acquiesce in the dismembering of Czechoslovakia at Munich in 1938. This act destroyed the security system of France in eastern Europe and encouraged Adolf Hitler in his policy of aggression and violence.

Daladier declared war on Germany after Hitler's invasion of Poland in September 1939. He continued in office until March 20, 1940, when he yielded to another ''strong man,'' Paul Reynaud. He remained in the government, however, as minister of war and then as foreign minister until June 16, 1940. Arrested in September by Vichy authorities, he was sent to Riom for trial in 1942. Daladier defended himself with such courage and vigor that the proceedings were suspended. In 1943 he was deported to Germany, where he remained until his liberation in April 1945.

After the war Daladier sought to resume his political career but with little success. Although returned to Parliament, he was too much identified with the events which led to the fall of France to regain his prewar position of leadership. Even his tenure as president of the Radical party after the death of Herriot in 1957 was brief and inglorious. After his electoral defeat in the parliamentary elections of November 1958, he retired. Daladier died in Paris on Oct. 10, 1970.

Further Reading

As with most French political leaders, Daladier has no biographer. His career before 1940, however, is intelligently discussed in Alexander Werth, *The Twilight of France, 1933-1940* (1942); D. W. Brogan, *The Development of Modern France, 1870-1939* (1947; rev. ed. 1966); and Peter J. Larmour, *The French Radical Party in the 1930's* (1964).

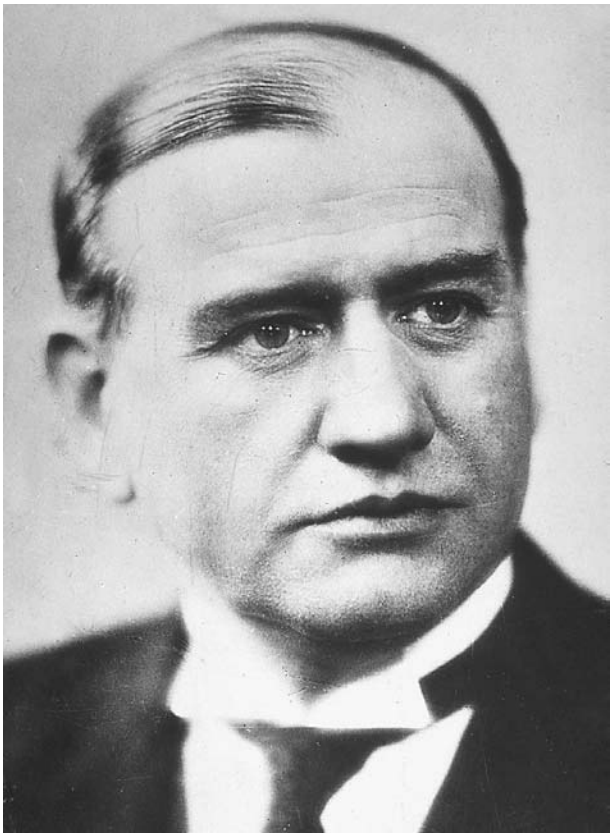

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Dalai Lama

The Dalai Lama (Lhamo Thondup; born 1935), the 14th in a line of Buddhist spiritual and temporal leaders of Tibet, fled to India during the revolt against Chinese control in 1959 and from exile promoted Tibetan religious and cultural traditions.

The 14th Dalai Lama (loosely translated ''Ocean of Wisdom'') was born Lhamo Thondup on July 6, 1935, in Taktser, a small village in far northeastern Tibet. In 1937 a mission sent out by the Tibetan government to search for the successor to the 13th Dalai Lama, who had died in 1933, felt led to him by signs and oracles. It is reported that when they tested him, Lhamo Thondup correctly identified objects belonging to his predecessor, and a state oracle confirmed that he was the reincarnation of the previous Dalai Lamas. On February 22, 1940, he was offici-

ally installed as spiritual leader of Tibet, though political rule remained in the hands of the regents. He took the name Jamphel Ngawang Lobsang Yeshe Tenzin Gyatso.

As the 14th Dalai Lama, he followed in the line of Tibetan Buddhist spiritual and temporal leaders with roots in a reform movement led by Tsong-kha-pa (1357-1419), who sought to restore Buddhist monastic discipline and founded an order of Buddhist monks known as the Gelugpa or ''Yellow Hat'' sect. In 1438 the head of the order and the first Dalai Lama established a monastery at Tashilhundpo, but the second Dalai Lama established the monastery of Drepung, near Lhasa, as the permanent seat of the line. The third Dalai Lama (1543-1588) was first given the title ''Dalai Lama'' (*lama* is a Tibetan term that translates the Sanskrit *guru,* or ''teacher''; *dalai*—''ocean, or all-embracing''—is apparently a partial translation of the third Dalai Lama's name) by a Mongol leader, Altan Khan, who led his followers to convert to Tibetan Buddhism. The grandson of Altan Khan was identified as the fourth Dalai Lama, thus solidifying Mongolian-Tibetan ties but threatening the Chinese rulers.

The Dalai Lama gradually gained his temporal power over Tibet through skillful use of Mongol and Manchu support. Finally, with the help of a western Mongol tribe, the fifth Dalai Lama (1617-1682) extended the rule of the Gelugpas over all of Tibet. He built the large winter palace, the Potala, in Lhasa, which has become a symbol of Tibetan nationalism. It was during his reign that the Dalai Lama was confirmed by ''newly discovered texts'' to be the reincarnation not only of the previous Dalai Lamas but also of the Buddhist Bodhisattva Avalokiteshvara or Chenrezig, a celestial bodhisattva (enlightened being) who comes to the aid of people in need and often functions as do the gods of India and China, and, for some, as a patron deity of Tibet.

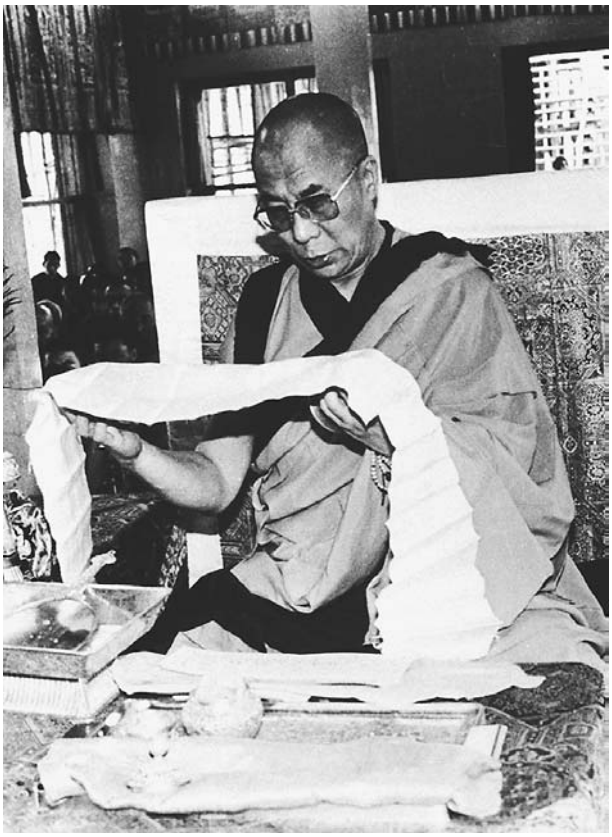

Repeated power struggles between western Mongols and Tibetans during the early 18th century, including a violent civil war in 1727-1728, resulted in intervention by the Ch'ing dynasty of China in 1720, 1728, and 1750. Their final solution was to firmly and finally establish the Dalai Lama in the position of full temporal power and Tibet as a protectorate of the Ch'ing Empire under the supervision of residents (*ambans*) from Peking.

The 13th Dalai Lama, Thupten Gyatso (1875-1933), took an interest in modern technology, sent Tibetan students abroad for education, and attempted to raise the standard of education of the Tibetan monastic community. The renewed assertion of control over Tibet by the Ch'ing government with broad reforms in 1908 proved so intense that when Chinese troops arrived in Lhasa in 1910 the Dalai Lama fled to India. He returned to Tibet in 1912 when the Chinese withdrew the troops in response to the 1911 revolution in China, and in January 1913 the Dalai Lama declared the independence of Tibet. The declaration was recognized by the British, who were colonizing South Asia, but not by China.

The 14th Dalai Lama, then, inherited his office on the basis of the belief that he was a reincarnation of each of the previous Dalai Lamas as well as the 74th manifestation of Avalokiteshvara, the first being an Indian Brahmin boy who lived at the time of the historical Buddha, Shakyamuni. Each Dalai Lama is ''discovered'' on the basis of omens and signs. Letters from the previous Dalai Lama are often cited in identification. Most important for determination is the Nechung oracle, who is believed to incarnate the god Pehar or Dorje Drakden, one of the protector deities of the Dalai Lama and with whom he consults at least annually. A medium enters a trance in which his face is said to be transformed. A 30-pound helmet is placed on his head; he wields a sword and dances slowly while speaking words of the deity which need interpretation. Consulting this and other oracles remains a regular element of the Dalai Lama's activity.

On October 26, 1951, Chinese troops again entered Lhasa. With the signing of the Sino-Tibetan Treaty, the Dalai Lama attempted to work within the strictures imposed by China, visiting Peking in 1954 and negotiating with Chinese leaders. He was attracted to Marxism but repulsed by Chinese activity in the ''liberation'' of Tibet. The Chinese attempted to use the Panchen Lama, the second spiritual leader, to counteract his influence, but this failed. With the Tibetan uprising in 1959, the Dalai Lama fled to India, where he set up his residence in Dharamsala, Himachal Pradesh.

The Dalai Lama received an extensive education in Buddhist thought and practice as part of his monastic training. His contacts with Westerners broadened his interest beyond Buddhism and he often spoke and wrote of the similarities of religions in the development of love and compassion and in the pursuit of goodness and happiness

for all beings. Global peace and environmental concerns round out his popular message. In 1987 he was the recipient of the Albert Schweitzer Humanitarian Award and in 1989 he was awarded the Nobel Peace Prize.

The Dalai Lama remains an active and revered humanitarian throughout the world. His struggles for peace and freedom have made him one of the most recognized and regarded political/spiritual leaders in the world. He has spent much of his time traveling, speaking against communism and for peace. He has a devout following which includes individuals from all over the world and from all walks of life.

Further Reading

Freedom in Exile: The Autobiography of the Dalai Lama (1990) introduces the life and personality of the 14th Dalai Lama. See also his *The Buddhism of Tibet* (1975) and *The Dalai Lama at Harvard: Lectures on the Buddhist Path to Peace* (1988). Several accounts of recent Tibetan history have been written by Tibetan leaders. See for example Chogyam Trungpa, *Born in Tibet* (1966), and Rinchaen Dola Taring, *Daughter of Tibet* (1970). The most accurate survey of Tibetan religion is Helmut Hoffman, *The Religions of Tibet* (1961). See also ''The Dalai Lama'' by Claudia Dreifus in the *New York Times Magazine* (November 28, 1993). □

Sir Henry Hallett Dale

The English pharmacologist and neurophysiologist Sir Henry Hallett Dale (1875-1968) shared the Nobel Prize in Physiology or Medicine for discoveries relating to the chemical transmission of nerve impulses.

Henry Dale, son of C. J. Dale, a businessman, was born in London on June 9, 1875. He entered Trinity College, Cambridge, in 1894 with a scholarship, read physiology and zoology, and graduated bachelor of arts in 1898. During 2 years of postgraduate work at Cambridge he worked under W. H. Gaskell, J. N. Langley, and (Sir) F. Gowland Hopkins. In 1900 Dale started the clinical work at St. Bartholomew's Hospital, London, that was necessary for his Cambridge medical degree, which he took in 1903. After research at University College, London, and a period in Paul Ehrlich's research institute at Frankfurt am Main, Dale was invited by (Sir) Henry S. Wellcome in 1904 to accept the post of pharmacologist to the Wellcome Physiological Research Laboratories. Two years later he became director of the laboratories, a post which he held until 1914. He graduated as a doctor of medicine at Cambridge in 1909.

In 1914 Dale was appointed the first pharmacologist to the National Institute for Medical Research, newly established under the Medical Research Committee (later Council). He became its first director in 1928, a post from which he retired in 1942. Dale's work embraced important researches in four different subjects, all initiated while he was at the Wellcome Laboratories and continued at the National Institute.

Problem of Ergot

A liquid extract of the fungus ergot had been used for centuries in obstetrics to stimulate the contractions of the pregnant uterus. Several alkaloids had already been isolated from this extract, and one of these was claimed to be the active principle. But this alkaloid, ergotine, was not nearly so powerful as the liquid extract, and, on Dale's appointment to the Wellcome Laboratories, Wellcome asked him to try to clear up the problem. Just before that the chemist George Barger, who was also working in the laboratories, had prepared other substances from ergot, and in 1906 Dale carried out a detailed pharmacological investigation of their activity. In succeeding years Barger and others isolated several more supposed ''active principles,'' but Dale could not satisfy himself that any of these was the substance that made the watery extract so potent. It was not until 1935 that the real active principle, ergometrine, was isolated by Dale's former coworker Harold Ward Dudley. But the work that Dale carried out for some years on ergot was to give him pointers to nearly all his future work.

Action of Pituitary Extracts

In 1909 Dale showed that an extract of the posterior lobe of the pituitary gland produced powerful contractions of the uterus of a pregnant cat. As a result, pituitary extract (pituitrin) was soon extensively used in obstetrics. He also showed that this effect was caused by an active principle of

the extract different from that which produced a rise of blood pressure. In 1920-1921, with Dudley, he isolated and studied the active principle, oxytocin, that produced the powerful contractions.

Histamine and Its Effects

In 1910 Barger and Dale, working on an ergot extract, discovered that a substance in it, later called histamine, had a direct stimulant effect on plain (smooth) muscle, especially that of the uterus and bronchioles. (Histamine had previously been synthesized, but it was not known to occur naturally, in the animal body or elsewhere.) They also showed that it caused a general fall in blood pressure and that its injection produced most of the features of anaphylactic shock. In 1911 they were the first to show that it could be present in animal tissues, as they had isolated it from the wall of the intestine.

No further work was done on histamine until the later years of World War I, when the problem of ''secondary'' surgical and traumatic shock had become of great practical importance. In 1918 Dale, working with Alfred Newton Richards, showed that small doses of histamine caused constriction of the arteries along with a general dilatation of the capillaries. In 1919 Dale, working with (Sir) Patrick Playfair Laidlaw, showed that massive doses of histamine produced a general dilatation of the blood vessels and capillaries, together with an exudation of plasma from the capillaries, a fall in body temperature, and respiratory depression. These features were almost identical with those found in surgical shock, and in a subsequent study Dale found that the dose of histamine necessary to produce the condition was much smaller if there had been previous hemorrhage. These discoveries were of great practical importance in surgery. Theoretically, they indicated that, in the case of injury to the tissues, histamine was produced by the body cells. But in 1919 there was no evidence that histamine was produced by the body cells, and it was not until 1927 that Dale and his coworkers showed that histamine is normally present in significant amounts in the lung and in the liver.

Meanwhile Dale had carried out various researches that were to lead to another aspect of the histamine problem. In 1913 he noticed the extreme sensitivity of the isolated uterus of a particular guinea pig when treated with a normally quite innocuous dose of horse serum. He later discovered that this particular guinea pig had already been used for the assay of diphtheria antitoxin and was therefore already sensitized to horse serum. By following up this chance observation Dale was able to produce in guinea pig plain muscle all the essential features of anaphylaxis, thus greatly advancing knowledge of the cause of this condition. In 1922 Dale and Charles Halliley Kellaway showed that anaphylactic phenomena are probably due to the location of the antibody in the cell substance. Ten years later other workers showed that in anaphylaxis histamine is actually released by the injured cells. The modern use of antihistaminic drugs stems essentially from Dale's work on histamine.

Chemical Transmission of the Nerve Impulse

Even as late as the first 2 decades of the 19th century the manner in which an impulse, passing down a nerve to a muscle, causes the latter to contract was quite unknown. In 1904 Dale's friend Thomas Renton Elliott, then working in the same laboratory as Dale at Cambridge, suggested as a result of his research on adrenaline that sympathetic nerve fibers might act on plain muscle and glands by liberating this substance at their endings. But this suggestion was never actively followed up by anyone, though it profoundly influenced Dale's later research.

In 1914 Dale found unusual activities in a certain ergot extract, and the active principle responsible for these unusual effects was isolated by Dale's chemical coworker, Arthur James Ewins. It proved to be acetylcholine, the acetyl ester of choline. This work led to an important paper by Dale (1914), in which he showed that the action of acetylcholine on plain muscle and glands was very similar to the action of parasympathetic fibers, and that acetylcholine reproduces those effects of autonomic nerves that are absent from the action of adrenaline. These observations had no direct sequel at that time, because there was then no evidence that acetylcholine was normally present in the animal body. Nevertheless, this paper foreshadowed an understanding of the chemical transmission of the nerve impulse.

In 1921 one specialized form of chemical transmission was proved by Otto Loewi, who showed that the slowing of the frog's heart that occurred when the vagus nerve was stimulated was due to the liberation of a chemical substance. He suspected that this substance might be acetylcholine, but he cautiously called it the ''vagus substance'' because even then acetylcholine was not known to be present in the animal body. Indeed, it was not until 1933 that two of Dale's coworkers proved that Loewi's vagus substance was acetylcholine.

In 1929 Dale and Dudley found acetylcholine in the spleens of horses and oxen—the first occasion on which it had ever been found in the animal body—and the experiments of Dale and John Henry Gaddum (1930) strongly suggested that the effects produced by stimulation of parasympathetic nerves were due to the liberation of acetylcholine. But about this time Dale became convinced that, in laboratory animals, if acetylcholine was present at all, it must either be in very much smaller quantities than was found in the spleens of oxen, or alternatively it must be destroyed very rapidly.

In 1933 and 1934 the mode of action of impulses in sympathetic nerves was cleared up by Dale and his coworkers, (Sir) George Lindor Brown, Wilhelm Siegmund Feldberg, Gaddum, and others. It was known that, when fibers leading to a sympathetic ganglion were stimulated, a minute amount of a substance suspected to be acetylcholine was produced in the ganglion, but this substance was immediately destroyed by an esterase. But the action of this esterase was inhibited by eserine, so that, by adding eserine to the fluid used to wash out the ganglion, sufficient of the substance was collected for it to be tested. The substance

was thus shown to be acetylcholine. They then showed that even a single nerve impulse in a single nerve fiber passing to a sympathetic ganglion, released an incredibly minute amount of acetylcholine, and this amount was approximately measured (10^{-15} gram). It was shown that, having acted as a trigger at the synapse, the acetylcholine was immediately destroyed.

Dale and his coworkers then turned to the problem of a chemical transmitter in the case of voluntary muscle. This problem, which had eluded all others who had worked on it, was technically more difficult. But in 1936 they showed that the amount of acetylcholine liberated when a single impulse in one motor fiber reached the end plate of that fiber was also of the order of 10^{-15} gram. In 1936, also Dale, with Brown and Feldberg, showed that the direct injection—under certain conditions—of acetylcholine into the drained vessels in a muscle produced a contraction. The chemical transmission of the nerve impulse, in both parasympathetic and motor nerves, was now conclusively proved and its mode of action elucidated. For these researches Dale shared the Nobel Prize with Loewi in 1936.

Later Life

From 1940 to 1947 Dale was a member of the Scientific Advisory Committee to the War Cabinet, and he was its chairman from 1942. When he retired from the directorship of the National Institute in 1942, he became Fullerian Professor and director of the Davy-Faraday Laboratory at the Royal Institution. From this post he retired in 1946. He had been chairman of the Wellcome Trust since its establishment in 1936, and he now devoted more and more of his time to the work of this scientific trust, of which he remained chairman until 1960.

Dale received very many honors. He was elected a Fellow of the Royal Society in 1914. He was its Croonian Lecturer in 1919; he received its Royal Medal in 1924 and the Copley Medal—its highest honor—in 1937. He was its Secretary from 1925 to 1935 and its President from 1940 to 1945. In 1947 he was President of the British Association and from 1948 to 1950 President of the Royal Society of Medicine. In 1922 he was elected a Fellow of the Royal College of Physicians, and he gave its Croonian Lecture in 1929.

Dale was knighted in 1932 and created Knight Grand Cross of the Order of the British Empire in 1943. In 1944 he was appointed to the Order of Merit. He received honorary degrees from 25 universities, and he was an honorary or corresponding member of over 30 foreign learned societies. He died at Cambridge on July 23, 1968.

Further Reading

There is a short biography of Dale in *Nobel Lectures, Physiology or Medicine, 1922-1941* (1965); it also contains his Nobel Lecture, which deals solely with his work on the chemical transmission of the nerve impulse. Dale's work as a whole is discussed in some detail in C. Singer and E. A. Underwood, *A Short History of Medicine* (1962). More important, but more difficult, is Dale's own *Adventures in Physiology* (1953), in which he reprinted 30 of his most important scientific papers, with his later comments on each paper. □

Richard J. Daley

Richard J. Daley (1902-1976) was the Democratic mayor of Chicago from 1955 to 1976 and the last of the nation's big city bosses.

The most powerful mayor in Chicago's history, Richard J. Daley, was born in a working class neighborhood on May 15, 1902, the only son of Michael Daley, a sheet metal worker, and Lillian (Dunne) Daley. His parents were Irish Catholics and sent young Richard to a Catholic elementary school, enlisted him as an altar boy, and then enrolled him at the Christian Brothers De LaSalle High School. Later, after several long years of night school, Daley earned a degree common to upwardly mobile Chicago politicians—a law diploma from De Paul Law School—in 1933. While a student Daley worked as a stockyards cowboy and clerked in the Cook County controller's office.

Richard J. Daley worked his way up through the precinct and ward organization and made his first successful run for public office as a state representative in 1936. Two years later he was elected to the Illinois senate, where he remained until 1946 when he suffered his only election loss—as a candidate for Cook County sheriff. Defeated but not without friends, Daley was selected by Governor Adlai Stevenson in 1949 to become director of the Illinois Department of Finance. While there Daley expanded his grasp of budgets and public finance, which later served him well as mayor. Daley then returned to Chicago and was elected Clerk of Cook County. Meanwhile, he had married Eleanor Guilfoyle on June 23, 1936, and was the father of four sons and three daughters. A devout Roman Catholic, Daley reportedly attended mass every morning.

Begins Six Winning Elections

The key that opened his way to the mayor's office was Daley's election as chairman of the Cook County Democratic Central Committee in 1953. In 1955 Daley entered a Democratic primary election and defeated incumbent mayor Martin H. Kennelly. In the general election which followed, Daley beat Republican challenger Robert E. Merriam by a comfortable majority of the vote. During the next two decades Daley was reelected mayor over a series of nominally nonpartisan but generally Republican contenders in 1959, 1963, 1967, 1971, and 1975. The source of Daley's power derived from his dual role as mayor and party chairman. He ran a tightly organized party structure and made maximum use of about 35,000 city workers and patronage employees to bring out the vote. Daley also won public support because he paid attention to the delivery of municipal services and gave substance to the slogan ''the city that works.'' His important role in helping John F. Kennedy win the Democratic nomination and the presidential election in 1960 brought Daley his first national recognition as a political strategist.

Dedicated to building and redeveloping Chicago's center, Daley encouraged the construction of downtown

skyscrapers, stimulated expressway expansion, improved mass transit facilities, and enlarged the world's busiest airport, O'Hare. His administrations also set a rapid pace for urban renewal, the demolition of blighted areas, and the building of additional public housing. As with all of his enterprises he mixed politics and business, and for the scoffers, Daley repeated over and again: ''Good politics makes for good government.'' When taunted about the evils of the ''machine,'' Daley generally snapped back to reporters: ''Organization, not machine. Get that, organization not machine.'' Although evidence of venality occasionally tainted Daley's cronies, the mayor himself appeared to remain free of corruption. One notable exception was when a lucrative insurance contract was given over to a firm employing a Daley son. When chided, Daley exploded with rage over the issue, insisting that it was the duty of any good father to help out a son. Beyond that misdeed numerous clandestine investigations by public and private agencies and local newspapers failed to produce a single solid charge of peculation against the mayor personally.

Some Setbacks in a Long Career

The year 1968 was a disaster for the Daley legend. In the wake of Martin Luther King's death in April 1968 a firestorm of arson, looting, and rioting swept through Chicago's Black West Side, and an enraged mayor issued an order which was broadcast across the newspaper headlines and television screens of the nation: ''shoot to kill any arsonist . . . with a Molotov cocktail in his hand.'' Daley's command provoked the wrath of the liberal news media.

But that was only a foretaste of the bitter draught yet to come. Daley's attempt to host the 1968 Democratic presidential nominating convention in Chicago in August turned into a week of anti-war turmoil, street-violence by demonstrators, ''a police riot,'' and a shambles that left Daley's reputation in low esteem. In newscaster hyperbole, Eric Savareid on national television compared that week in Chicago to the Russian invasion of Czechoslovakia with tanks. Daley's standing with the public plunged to its nadir.

For a few years thereafter some professional societies refused to schedule their annual meetings in Chicago. Media liberals predicted that Daley was finished, and the lockout of the Daley delegation from the 1972 Democratic National Convention by the George McGovern wing of the party seemed to support that view. Yet when New York and other cities teetered on the brink of bankruptcy in the mid-1970s, Daley's hard nosed business management kept his city solvent and its bond rating high, bringing about a recovery for his reputation. He went on to win his largest political victory ever in 1975, gaining an unprecedented sixth four-year term. Early in his new term, on December 20, 1976, Daley died and was buried at suburban Worth, Illinois. Daley's public esteem had ridden a roller coaster of highs and lows but had recovered in time for a glorious obituary by the city.

An Evaluation of Mayor Daley

Daley's accomplishments during his 21-year tenure in office were numerous. The mayor had professionalized the police force and upgraded the fire department's services; he had continued the advantageous arrangement whereby suburban taxpayers paid for the support of Cook County Hospital, which served primarily city residents; he had solved a Chicago Transit cash shortage by the creation of a Regional Transit Authority which broadened the tax base; he had pushed through legislative action that transferred the cost and administrative responsibility for public assistance and welfare from Cook County and Chicago to the state; Daley had helped form a Public Building Commission to finance public construction by means of revenue bonds and at the same time protect the city's bond rating; he had prodded the Illinois legislature to create a Metropolitan Fair and Exposition Authority to operate Chicago's convention center, McCormick Place, without charge to the city; and, finally, he had persuaded the state to build a University of Illinois campus at the state taxpayers' expense in the heart of his city to serve primarily Chicago students. In short, Daley had expanded city services and shifted a large measure of the costs to the state, the county, and the Chicago area suburbs.

A year after the mayor's death a symposium was convened which included scholars, journalists, and practicing politicians who examined the Daley era and concluded: that Mayor Daley had won membership in a class of the best and most-effective big-city mayors of his time; that he had used the mayor's office in an instrumental way to rescue Chicago's downtown Loop from impending blight; that Daley's superior ability as a budget manager and an expert on public finances had helped steer Chicago away from the rocky shoals that nearly bankrupted New York

City; and that as a political broker and organizer Daley was with few peers in the nation.

The mayor earned lower grades from the experts for his reluctance to reach out to the growing suburbs; the Democratic Party's slowness in accommodating newcomer Blacks and Hispanics; and his often stormy and abrasive relationships with the media. On the other hand, the city's bankers and real estate interests were pleased with Chicago's solid financial footing and its high bond rating. On balance, the Daley mayoralty was judged a success. The key to Daley's success, as an expert put it, was that ''he was more observant of detail, more canny in his analysis of the political possibilities, and when compromise failed, more powerful than his opponents.''

Further Reading

For the two best works on how the ''machine'' worked under Daley see Milton Rakove, *Don't Make No Waves: Don't Back No Losers; An Insider's Analysis of the Daley Machine* (1975) and *We Don't Want Nobody Nobody Sent* (1975). A knowledgeable and veteran city watcher and newsman who put together a most perspicacious life and death of the mayor is Len O'Connor in his *Clout: Mayor Daley and His City* (1975) and *Requiem: The Decline and Demise of Mayor Daley and His Era* (1977). For an appreciation of the mythic and Irish dimension of Daley see Eugene Kennedy's *Himself: The Life and Times of Mayor Richard J. Daley* (1978). A wickedly clever and entertaining hatchet job on Daley ''da mare'' can be read in Mike Royko's *Boss: Richard J. Daley of Chicago* (1971). For a larger perspective on the Daley era, the best single source remains a conference symposium, Melvin G. Holli and Peter d'A. Jones, ''Richard J. Daley's Chicago: A Conference,'' October 11-14, 1977, Chicago.

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1st Marquess of Dalhousie

The British statesman James Andrew Broun Ramsay, 1st Marquess of Dalhousie (1812-1860), served as governor general of India from 1848 to 1856. He is noted for his vigorous, often ruthless, expansion and westernization of British India.

James Ramsay, the third and youngest son of the 9th Earl of Dalhousie, was born in the ancestral Dalhousie castle in Midlothian, Scotland, on April 22, 1812. He graduated from Christ Church, Oxford, in 1833 and married in 1836. He was elected to Parliament in 1837. As his brothers had both died, he succeeded to the title upon his father's death in 1838 and entered the House of Lords. Dalhousie served as vice president of the Board of Trade in 1843 and as president in 1845 and early 1846. The following year he accepted the governor generalship of India.

Within 3 months of Dalhousie's assuming office in January 1848, the Punjab was aflame with renewed fighting between the British and the Sikhs. This hard-fought second Sikh war did not end until February 1849, when a British victory in Gujarat forced surrender upon the Sikhs. Dalhousie annexed the Punjab and helped make it the example of reformed imperial administration.

Although military conquest also served as a preliminary to the annexation of lower Burma in 1852, most of Dalhousle's extensions of British-controlled territory resulted from his strict application of the doctrine of lapse. Hindu princes under British influence needed British permission to adopt a male heir, and failure to obtain such permission meant forfeiture of the government, though not the private estate, of the ruler. Applying this policy, Dalhousie annexed Satara, Jaitpur, and Sambalpur in 1849, adding Jhansi and the major Maratha state of Nagpur in 1853.

While adding nearly 250,000 square miles to his government, Dalhousie also made important contributions to the integration and economic development of British India. In 1854 he freed himself and his successors from the minutiae of local government in Bengal by creating the post of lieutenant governor there. He gave real impetus to railway and canal construction, initiated telegraph services,

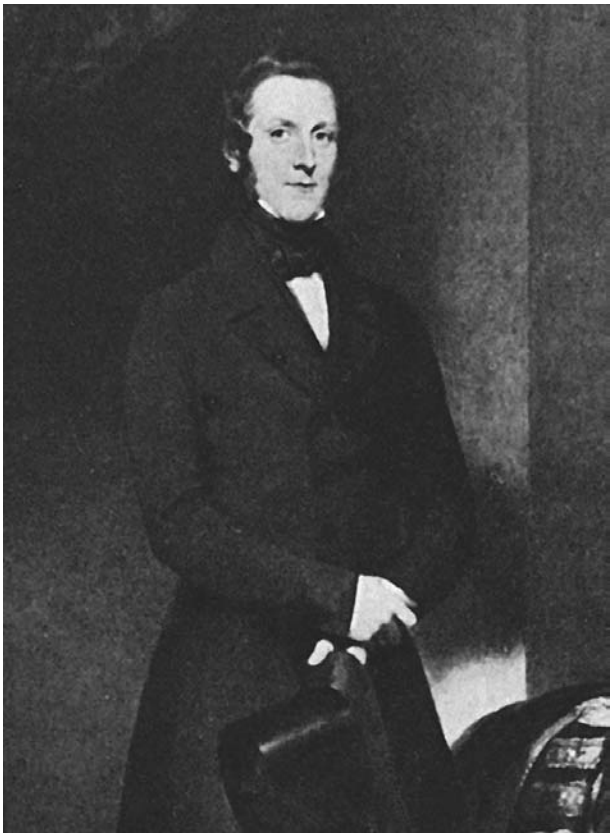

and overhauled the postal services to provide a uniform and inexpensive rate of postage within India.

Though in failing health, Dalhousie supervised the annexation of Oudh in February 1856. The following month he returned home to receive the thanks of Queen Victoria and a generous pension from the East India Company. The outbreak of the Indian Mutiny in 1857 brought bitter attacks upon him, but he was not well enough to reply to his critics. He died in Dalhousie castle on Dec. 19, 1860.

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Salvador Dali

The Spanish painter Salvador Dali (1904-1989) was one of the best-known and most flamboyant surrealist artists. Possessed with an enormous facility for drawing, he painted his dreams and bizarre moods in a precise illusionistic fashion.

Salvador Dali was born May 11, 1904 near Barcelona, Spain. According to his autobiography, his childhood was characterized by fits of anger against his parents and schoolmates and resultant acts of cruelty. He was a precocious child, producing highly sophisticated drawings at an early age. He studied painting in Madrid, responding to various influences, especially the metaphysical school of painting founded by Giorgio de Chirico, and at the same time dabbling in cubism.

Gradually, Dali began to evolve his own style, which was to execute in an extremely precise manner the strange subjects of his fantasy world. Each object was drawn with painstaking exactness, yet it existed in weird juxtaposition with other objects and was engulfed in an oppressive perspectival space which often appeared to recede too rapidly and tilt sharply upward. He used bright colors applied to small objects set off against large patches of dull color. His personal style was evolved from a combination of influences, but increasingly from his contact with surrealism. The contact was at first through paintings and then through personal acquaintance with the surrealists when he visited Paris in 1928. In 1929, Dali painted some of his finest canvases, when he was still young and excited over his surrealist ideas and had not yet developed so extensively his elaborate personal facade. He began to build up a whole repertoire of symbols, mainly drawn from handbooks of abnormal psychology, stressing sexual fantasies and fetishes.

Paranoic-Critical Method

The surrealists saw in Dali the promise of a breakthrough of the surrealist dilemma in 1930. Many of the surrealists had broken away from the movement, feeling that direct political action had to come before any mental revolutions. Dali put forth his ''Paranoic-Critical method'' as an alternative to having to politically conquer the world. He felt that his own vision could be imposed on and color the world to his liking so that it became unnecessary to change it objectively. Specifically, the Paranoic-Critical method meant that Dali had trained himself to possess the hallucinatory power to look at one object and ''see'' another. On the nonvisual level, it meant that Dali could take a myth which had a generally accepted interpretation and impose upon it his own personal and bizarre interpretation. For example, the story of William Tell is generally considered to symbolize filial trust, but Dali's version had it as a story of castration. This way he had of viewing the world began early when he was told in art school to copy a Gothic virgin and instead drew a pair of scales. It meant that although Dali assumed many of the attitudes of madness this was, at least in part, consciously done.

A key event in Dali's life was his meeting with his wife, Gala, who was at that time married to another surrealist. She became his deliberately cultivated main influence, both in his personal life and in many of his paintings.

Break with the Surrealists

Toward the end of the 1930s, Dali's romantic and flamboyant view of himself began to antagonize the surrealists. There was a final break on political grounds, and André Breton angrily excommunicated Dali from the surrealist movement. Dali continued to be extremely successful commercially, but his seriousness as an artist began to be questioned. He took a violent stand against abstract art, mixed with the fashionable world, and began to paint Catholic subjects in the same tight illusionistic style which had previously described his personal hallucinations.

In 1974, Dali broke with English business manager Peter Moore and had his copyrights sold out from under him by other business managers which gave him none of the profits. In 1980, A. Reynolds Morse of Cleveland, Ohio set up an organization called Friends to Save Dali. Dali was said to have been defrauded out of much of his wealth and the foundation was to put him back on solid financial ground.

In 1983, Dali exhibited a major retrospective at the Museum of Contemporary Art in Madrid, Spain. This show made him immensely famous in Spain and brought him further into favor with the Spanish royal family and major collectors around the world. After 1984, Dali was confined to a wheel chair after suffering injuries as the result of a house fire.

Dali died on January 23, 1989 at Pigueras Hospital in Figueras, Spain. Dali was remembered as the subject of controversy and substance, although in his last years, the controversy had more to do with his associates and their dealings then with Dali.

Further Reading

Dali presents a fascinating though exaggerated vision of himself in his autobiographical writings, the best of which is *The Secret Life of Salvador Dali* (1942; rev. ed. 1961). A sober but admiring study is James Thrall Soby, *Salvador Dali* (1941; 2d rev. ed. 1946). Robert Descharnes, *The World of Salvador Dali* (trans. 1962), is lavishly illustrated. Biographical information on Dali is available in the 1940 and 1951 issues of *Current Biography*.

Dali's obituary appears in the January 24, 1989 issue of the *New York Times*. □

Luigi Dallapiccola

The Italian composer Luigi Dallapiccola (1904-1975) is best known for his twelve-tone compositions, often of highly lyrical and expressive nature.

Luigi Dallapiccola was born on Feb. 3, 1904, at Pisino in Istria. The town (now Pazin; after World War I, part of Italy) belonged to the Austro-Hungarian Empire during his childhood. In 1917 the Dallapiccolas and other Italian families of that community were deported to Graz, Austria, for political reasons. There Dallapiccola had his first opportunity to hear major operas, such as Wolfgang Amadeus Mozart's *Don Giovanni* and Richard Wagner's *Die Meistersinger* and *The Flying Dutchman*. At this time he decided definitely to become a musician, although his father, a professor of classical languages, insisted that he complete a classical education also.

In 1921 Dallapiccola graduated from high school. The next year he went to Florence, where he entered the harmony class of the conservatory in 1923. Two years later he composed three songs *Fiuri de Tapo* (texts by Biagio Marin); these remained unpublished and unperformed. In 1931 he became a professor at the Florence Conservatory. Dallapiccola's first major commission came in 1934: *Divertimento in quattro essercizi* for soprano and five instruments (on a 12th-century text), written for the group Le Carillon in Geneva.

In his early works Dallapiccola did not follow twelve-tone principles. However, he came to feel that the consistent use of the twelve tones would enable him to write richer and more expressive melodies. A fine example of such a melody occurs at the beginning of his opera *Volo di notte* (1937-1939; Night Flight; text after Saint-Exupéry). The *Canti di prigionia* (1939-1941; Prison Songs; texts by Mary, Queen of Scots, Boethius, and Savonarola) are united by a single twelve-tone row but still contain many free passages. His first work to use the strict twelve-tone method throughout is the *Cinque frammenti di Saffo* (1942). Dallapiccola was the first Italian composer to study and apply twelve-tone principles systematically. In applying them he also found his personal style. While he learned much from the

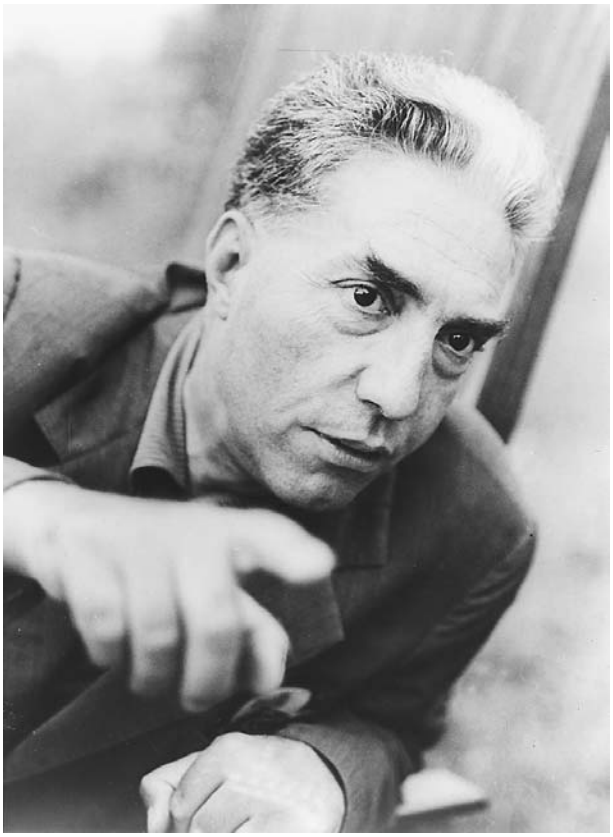

example of Arnold Schoenberg, Alban Berg, and Anton Webern, Dallapiccola's expressiveness is his own.

Most of Dallapiccola's important works are vocal. He often chose texts which glorified the idea of liberty. Three of his major compositions on this theme are the *Canti di prigionia; Il Prigioniero,* a one-act opera with prologue (1949; text after Villiers de l'Isle-Adam and Charles de Coster); and *Canti de liberazione* for choir and orchestra (1955; Songs of Liberation; texts from Castillio, St. Augustine, and the Book of Exodus). His opera *Ulysses* (1967) deals with Ulysses's quest for himself and his final delivery into the hands of God. He also composed *Sicut Umbra* (1970) and *Commiato* (1972). Dallapiccola died on February 19, 1975 and was buried in Florence.

Further Reading

A biography available in English on Dallapiccola is Roman Vlad's brief study, *Luigi Dallapiccola* (trans. 1957). A lengthy biography appears in Thompson, Oscar, ed., *International Cyclopedia of Music and Musicians* (11th edition, Dodd, Mead & Co, Inc.,1985). □

John Dalton

The English chemist John Dalton (1766-1844) provided the beginnings of the development of a scientific atomic theory, thus facilitating the development of chemistry as a separate science. His contributions to physics, particularly to meteorology, were also significant.

John Dalton was the youngest of three surviving children of a Quaker handloom weaver. He was born about Sept. 6, 1766 (no exact record exists), in Eaglesfield. Until he was 11, he attended school, then at the age of 12 became a teacher. For about a year he next worked as a farm helper, but at 15 he returned to teaching, privately for the most part, pursuing it as a career for the remainder of his life.

In his work Dalton used relatively simple equipment and has been accused of being ''a very coarse experimenter.'' However, he had a gift for reasoning and for drawing correct conclusions from imperfect experiments. He himself attributed his success primarily to simple persistence.

Studies in Meteorology

Dalton's lifelong interest in meteorology did much to make that study a science. He began keeping records of the local weather conditions—atmospheric pressure, temperature, wind, and humidity—in 1787 and maintained them for 57 years until his death. During this time he recorded more than 200,000 values, using equipment which for the most part was made by him.

Dalton's interest in the weather gave him a special interest in mixtures of gases, and his earliest studies were concerned with atmospheric physics. The formulation of his

law of partial pressures (Dalton's law) was announced in 1803. It defined the pressure of a mixture of gases as the sum of the pressures exerted by each component solely occupying the same space. In 1800 he studied the heating and cooling of gases resulting from compression and expansion, and in 1801 he formulated a law of the thermal expansion of gases. His work on water vapor concentration in the atmosphere, using a homemade dew-point hygrometer, and his 1804 study of the effect of temperature on the pressure of a vapor brought him international fame.

Developing the Atomic Theory

The formulation of the atomic theory, Dalton's greatest achievement, was developed gradually, almost inadvertently, through a series of observations resulting from his preoccupation with gases. It began with an attempt to explain why the constituents of a gaseous mixture remain homogeneously mixed instead of forming layers according to their density. The theory was first alluded to in a paper presented before the Manchester Literary and Philosophical Society in 1803 on the absorption of gases by water and other liquids. In the last section of the paper was the first table of atomic weights. The acceptance of his theory prompted Dalton to expand it further, and finally he published it in his *New System of Chemical Philosophy* (1808). Although William Higgins claimed priority over Dalton, the consensus is that Dalton conceived the idea that the atoms of different elements are distinguished by differences in their weight. As contrasted to others who may have vaguely glimpsed the principle, Dalton presented it as a universal

and consistent fact and applied it to the explanation of chemical phenomena.

Other, less significant contributions were his pioneering investigation of thermal conductivity in liquids and his 1794 paper in which he discussed color blindness.

Later Life

Dalton lived a simple life, kept to the doctrines of his Quaker faith, and never married. During most of his life he had little money and was almost excessively economical; however, by tutoring and doing routine chemical work at low pay his few wants were met. He had no flair for lecturing: his voice was rather harsh, and he was inclined to be rather stiff and awkward in manner. He is said to have had no grace in conversation or in writing. Despite his lack of these social assets, he apparently lived a quite happy life and had many friends.

In 1810 Dalton refused an invitation to join the Royal Society but was finally elected in 1822 without his knowledge. As his fame grew, he received many honors, including a doctor's degree from Oxford in 1832, at which time he was presented to King William IV. For this occasion he had to wear the famous scarlet regalia of Oxford, which fortunately looked gray to his color-blind eyes and therefore was acceptable to him as an orthodox Quaker.

In 1837 he suffered a damaging stroke; the following year another left him with impaired speech. A final stroke came on the night of July 26, 1844.

Further Reading

The most recent biography of Dalton is Frank Greenaway, *John Dalton and the Atom* (1966). See also L. J. Neville-Polley, *John Dalton* (1920), and Bernard Jaffe, *Crucibles* (1930). The background for Dalton's work, its influence, and biographical and historical material are contained in David Stephen L. Cardwell, ed., *John Dalton and the Progress of Science* (1968), which comprises essays presented by Dalton scholars at a conference marking the bicentenary of Dalton's birth. Dalton's scientific achievements are summarized in James R. Partington, *History of Chemistry,* vol. 3 (1962). A. L. Smyth, *John Dalton, 1766-1844: A Bibliography of Works by and about Him,* was published in 1966. □

Marcus Daly

American miner and business leader Marcus Daly (1841-1900) founded the Anaconda Copper Mining Company and was a power in Montana politics.

Marcus Daly was born on Dec. 5, 1841, at Ballyjamesduff in County Cavan, Ireland. In 1856 he emigrated, settling first in New York City, where he found work as an errand boy and hostler. Five years later he moved to California and got a job as a mucker (clean-up man) in a gold mine. Despite his lack of education, Daly was intelligent and ambitious and soon had learned enough about good mining practice to become foreman of a mine on the Comstock Lode in Nevada. He remained in the Virginia City area from 1862 to 1868 and then moved to Utah, where he operated several silver mines for a firm of Salt Lake City bankers and mine owners.

Daly's big opportunity came when this firm sent him to Butte, Mont., to examine their mining claims. Deciding to remain in Montana, Daly purchased the Alice silver prospect from his employers. He sold the mine at a large profit, which he then used in 1880 to purchase a small silver deposit known as the Anaconda from a prospector named Michael Hickey. Historians have speculated whether Daly actually knew that the mine contained a huge body of copper or was just lucky in his investment. Daly soon acquired adjoining claims, then entered into a partnership with three other men who provided the capital to develop the Anaconda.

Daly's partners were not enthusiastic about a copper mine in Montana. It was too far from the copper market, the market was limited, and what there was of a market was already monopolized by Michigan miners. But Daly, anticipating a great expansion in the use of copper, gambled that—with large-scale production—he could compete successfully with eastern mining interests. The rapid, phenomenal growth of Anaconda attests to Daly's business acumen.

From copper mining Daly branched out into related enterprises—banking, lumbering, and coal mining. He founded the town of Anaconda, constructed water and power facilities, went into ranching, bred racehorses, developed fruit orchards, built the largest smelter in the world, and constructed a railroad from Anaconda to Butte.

Daly also established a newspaper, the *Anaconda Standard,* which he used to further his political objectives. Although he personally sought no public office, he did finance the campaigns of Democrats for seats in the state and national legislatures. He also waged an expensive but unsuccessful fight to make Anaconda the state capital; Helena won the coveted prize by a margin of only a few thousand votes. But above all, Daly's political activities were directed toward frustrating the political ambitions of his archrival in copper mining, William Andrews Clark.

Until 1894 the Anaconda was operated as a partnership. Then the partners incorporated as the Anaconda Mining Company. When a Rothschild syndicate bought one partner's share of the property in 1895, the company reorganized as the Anaconda Copper Mining Company. In 1899 Standard Oil purchased Anaconda. Through all these changes Daly continued to serve as president of the company.

On Nov. 12, 1900, after a lengthy illness, Daly died in New York City. He was remembered as charitable, generous, and fair. His memory of his beginnings as an immigrant and a humble miner enabled him to maintain good relations with his workers. Anaconda had no labor disturbances so long as Daly remained at the helm.

Further Reading

There is no biography of Daly, but material on his career may be found in Federal Writer's Program, *Copper Camp, Stories of*

the World's Greatest Mining Town: Butte, Montana (1943); Isaac F. Marcosson, *Anaconda* (1957); and K. Ross Toole, *Montana: An Uncommon Land* (1959).

Additional Sources

Powell, Ada, *The Dalys of the Bitter Root,* Montana: A. Powell, 1989. □

Mary Daly

Mary Daly (born 1928) was considered the foremost feminist theoretician and philosopher in the United States.

Mary Daly was born in Schenectady, New York, on October 16, 1928. Educated in Catholic schools, she received her first Ph.D. from St. Mary's College/Notre Dame University in 1954. Between 1959 and 1966 she taught philosophy in Junior Year Abroad programs in Fribourg, Switzerland. She also received doctorates in theology and philosophy from the University of Fribourg in 1963 and 1965. After 1966 she was a member of the theology department of Boston College.

Daly was in the forefront of American feminist thinking, both in terms of her early appearance as a feminist writer and in terms of the depth, originality, and power of her work. Her first feminist book, *The Church and the Second Sex* (1968), was published at the very beginning of the women's liberation movement that emerged in the late 1960s. In that work Daly both documented the history of misogynism in the Catholic Church from the time of the early Fathers through the reign of Pope Pius XII and explored the limitations placed on women's development by the Church's perpetuation of the myth of the ''Eternal Feminine.'' This was the belief that the true nature of women is to be self-sacrificing, passive, and docile, and that women are fulfilled only in physical or spiritual motherhood. Daly called for creative and independent women to exorcise the stifling image of the Eternal Feminine by ''raising up their own image'' and fulfilling their potential. She also urged the Church to contribute to the exorcism of antifeminism by ending discrimination against women in the ministry, eliminating the barriers that isolate nuns from the world, and examining the conceptual inadequacies that underlie and perpetuate androcentric theology. For example, the attribution of male gender to a transcendent God and the identification of women with sexuality, matter, and evil.

Book Threatens Job

Considerable furor followed the publication of *The Church and the Second Sex*. Daly was threatened with the loss of her job at Boston College and was finally granted tenure only after some months of student protests and widespread media publicity. The experience radicalized her view of the oppressiveness of patriarchal structures and was the catalyst of her transformation from a reformist Catholic to a post-Christian radical feminist.

In her next book, *Beyond God the Father* (1973), Daly challenged the whole edifice of patriarchal religion. She argued that its myths and theological constructs, by legitimating male superiority and displacing evil onto the female as the prototypical Other, not only oppress half the human race but foster social structures and ways of thinking that produce racism, genocide, and war. She rejected not only the gender identification of God but the concept of God as a static noun (supreme being) rather than active verb (Be-ing). To '''hypostatize transcendence,' to objectify God as a 'being,''' she wrote, is to ''envisage transcendent reality as finite. 'God' then functions to legitimate the existing . . . status quo.''

She saw in the women's movement an authentic challenge to patriarchal religion, a challenge that confronted the fathers' ''demonic distortion of Be-ing'' with an ''ontological, spiritual revolution . . . pointing beyond the idolatries of sexist society and sparking creative action in and toward transcendence.'' She attempted to salvage some traditional Christian images by radically transforming their content; she argued that redemption from the evils of the sexist order can be brought about only by women, that the New Being (theologian Paul Tillich's term for Christ) will be manifested in women, and that the prophecy of the Second Coming points to the re-emergence of a strong female presence capable of altering ''the seemingly doomed course of human evolution.''

Departs Christian Symbolism

In the years following the publication of *Beyond God the Father* Daly left behind all Christian symbolism and rooted her theology completely in women's experience. *Gyn/Ecology* (1978) was concerned with the process of women's ''becoming'' (which Daly described in mythic terms as a journey to the Otherworld) and with the demonic obstacles to that process, the deceptive myths and sadistic practices of patriarchal culture. Subtitled *The Metaethics of Radical Feminism, Gyn/Ecology* was an attempt to see through the deceptive and confusing maze of patriarchal thinking about good and evil and to go beyond it into what Daly called the deep background of language and myth.

Daly explored the deadly ''foreground'' myths that shackle women's minds and recounted the psychological and physical destruction of women by such practices as Indian suttee, Chinese footbinding, African genital mutilation, European witchburning, and American gynecology.

Having named and described the male-created demons that block the passage to female Selfhood in the last section of the book, Daly then charted the deeper passages through which women spin and spiral into women-identified and woman-honoring consciousness. In the process of making this journey Daly reclaimed language—the ''power of naming''—and forged it into an instrument for the liberation of women's minds from oppressive patriarchal myths and for the expression of deeper levels of women's psychological and spiritual experience. Though not always easy reading, this transformed language—incandescent, metaphoric, alliterative, playful, inventive, punning, charged with sheer energy, anger, and humor—is a brilliant manifes-

tation of the emergence of a ''metapatriarchal'' women's consciousness.

Language Key to Self

Pure Lust (1984), subtitled *Elemental Feminist Philosophy,* was concerned with First Philosophy, traditionally defined as ontology or the philosophy of being. Daly reiterated her earlier rejection of the objectified noun *being* as an inadequate expression of the constantly creating and unfolding Powers of Be-ing, and she defined the ultimate concern of feminist philosophy as ''biophilic participation in Be-ing.'' Be-ing was not separated from nature in Daly's thinking; it was to be found in the elemental nature of the Self, the earth, and the cosmos; Daly saw matter and spirit as unified and the cosmos as enspirited and ensouled.

In *Pure Lust,* as in *Gyn/Ecology,* her method of discovering and connecting with the sources of Be-ing was through language: she explored the etymological roots of words and their multiple, double-edged, obscure, and obsolete meanings in order to discover and open up the deep meanings of words and make them suitable for women's journey toward fuller participation in Elemental Be-ing. Though that journey is both outward and inward—outward with the evolutionary unfolding of the cosmos—in *Pure Lust,* as in *Gyn/Ecology,* Daly focused primarily on the journey inward and back, through the mazes of patriarchal barriers, to women's Archaic origins and original Selves, to the rediscovery of their primordial life-affirming power, connectedness, and creativity.

Daly's *Websters' First New Intergalactic Wickedary of the English Language Conjured in Cahoots with Jane Caputi* was published in 1987. The book is an indictment of patriarchy and male dominated institutions in which Daly harnesses the power of naming to make her point. In the book, she defines ''positively revolting hag,'' a term she uses to describe herself. For Daly it means, ''a stunning, beauteous Crone; one who inspires positive revulsion from phallic institutions and morality. . . .'' In Daly's lexicon, cockalorum means ''a self-important little cock. Examples: Napoleon, Andy Warhol, Fiorello La Guardia, Mickey Mouse,'' and a crone is ''a Great Hag of History, long-lasting one; Survivor of the perpetual witchcraze or patriarchy.'' Daly's dictionary was followed by *Outercourse: The Be-Dazzling Voyage,* based on her unpublished *Logbook of a Radical Feminist Philosopher.* This effort was followed by work for Daly's next book, to be called *Quintessence.* ''This work is in some respects a successor to my philosophical autobiography, *Outercourse,* and in other ways it is a logical/ontological successor to my earlier works, *Beyond God the Father, Gyn/Ecology,* and *Pure Lust,*'' wrote Daly.

During the 1980s and 1990s, Daly continued to lecture to audiences around the world. She was an outspoken critic of popular phenomena such as the Christian men's movement as personified by an organization called the Promise Keepers. Answering a reporter who asked, ''who has hurt women?'' Daly responded, ''These creeps, the Promise Keepers, rightwing Christians. It's not just the ancient fathers of the church and it's not just the church. It's all the major religions.''

Writing in *The New Yorker* in 1996, Daly articulated her thoughts on the empowerment of women. ''Women who are Pirates in a phallocratic society are involved in a complex operation. First, it is necessary to Plunder—that is, righteously rip off—gems of knowledge that the patriarchs have stolen from us. Second, we must Smuggle back to other women our Plundered treasures. In order to invent strategies that will be big and bold enough for the next millennium, it is crucial that women share our experiences: the chances we have taken and the choices that have kept us alive. They are my Pirate's battle cry and wake-up call for women who I want to hear.''

Further Reading

There is no biography of Mary Daly. For biographical information, see *Contemporary Authors* (1st revision) and the autobiographical preface to the Harper Colophon edition of *The Church and the Second Sex* (1975).

Additional Sources

Ratcliffe, Krista, *Anglo-American Feminist Challenges to the Rhetorical Traditions: Virginia Woolf, Mary Daly, Adrienne Rich,* Southern Illinois University Press, 1996. □

Archibald Dalzel

The Scottish slave trader Archibald Dalzel (1740-1811) was the author of the famous and authoritative *History of Dahomy,* which, though written in defense of the slave trade, dealt seriously with the traditions of that country.

Archibald Dalzel (Dalziel until 1778) was born at Kirkilston on Oct. 23, 1740, the oldest of four brothers and one sister. Trained as a surgeon, he saw medical service in the Royal Navy during the Seven Years War but failed to enter private practice afterward. After several false starts he became a surgeon for the Committee of Merchants Trading to Africa (the African Committee). Sent to Anomabu in 1763, he was soon slave-trading on his own account, suppressing his initial qualms with the lucrative prospects of his new career.

From 1763 to 1778 Dalzel enjoyed steadily increasing success. In 1767 he was made director of the English fort at Whydah on the Slave Coast, main port of the kingdom of Dahomey, where he prospered, netting up to £1,000 a year, until he decided to retire to England. He arrived in London in 1771; his profits, however, had been inadequate, and he turned again to slaving, at first in partnership and then independently as the owner of three ships and a budding plantation in Florida. By 1778 Dalzel fancied himself ready to become a gentleman planter at Kingston, Jamaica, when he and practically his entire wealth were seized by a privateer while en route to England, where he arrived bankrupt.

Out of humiliation he changed his family name to Dalzel. He spent the next 13 years in irregular and often

bizarre employments, by turns a candidate for the civil service, a pirate, a bookseller, and a Spanish wine merchant, failing in all and never, it seems, considering seriously the medical profession for which he was at least indifferently qualified. He then became a lobbyist for the slave-trading interests against the abolitionist movement in the 1780s. This brought him once more to the favorable notice of the African Committee, who in 1791 appointed him governor of their West African headquarters at Cape Coast Castle.

From 1792 until 1802 Dalzel labored energetically, yet in the end unsuccessfully, to restore the revenues of a declining company. Dalzel's governorship was a personal failure, as all his ventures had been, and he was still a poor man upon his retirement in 1802.

History of Dahomy

Archibald Dalzel died bankrupt in 1811, but the events and circumstances of his disappointed life were lightened by a conspicuous achievement: his great book, *History of Dahomy*. Recognized since his time as a work of literary merit and intellectual power, it appeared in 1793 and was an unusual event for the 18th century, given the Enlightenment's scorn for the non-European past.

Dalzel conceived and wrote his book as an intellectual and moral defense of the slave trade. Notwithstanding this aspect of the work, his history continues to receive respect for its general accuracy, and recognition for its value as a colorful supplement to African traditions, because it deals seriously and with acute observation with the one state of the West African interior with which Europeans had direct contact over the entire course of its history.

Further Reading

Elizabeth Donnan's classic *Documents Illustrative of the History of the Slave Trade to America* (4 vols., 1930-1935; repr. 1965) prints Dalzel's testimony on the slave trade to the Committee of the Privy Council in 1789. Dalzel's *History of Dahomy* (1793; new imp. 1967) contains an introduction by John D. Fage, who reviews Dalzel's career and gives him credit, despite Dalzel's antiabolitionist intent, as a historian of that African kingdom. The best account of the rise of Dahomey is I. A. Akinjogbin, *Dahomey and Its Neighbors, 1708-1818* (1967). Akinjogbin disagrees with Dalzel's and Robert Norris's theories of Dahomean motives for expansion. Dalzel gave, nonetheless, as Akinjogbin himself asserts, the best single account of Dahomey in the 18th century. Further mention of Dalzel's career is in John D. Hargreaves, *West Africa: The Former French States* (1967). □

Carl Peter Henrik Dam

The Danish biochemist Carl Peter Henrik Dam (1895-1976) shared the Nobel Prize in Physiology/Medicine for his discovery of vitamin K.

Henrik Dam, the son of Emil Dam, an apothecary, was born in Copenhagen on Feb. 21, 1895. He graduated in chemistry at the Polytechnic Institute, Copenhagen, in 1920 and then held two instructor's posts in chemistry and biochemistry. In 1928 he was appointed assistant professor of biochemistry in the University of Copenhagen. In 1929 he was appointed associate professor, and in 1941 professor. In 1934 he graduated as a doctor of science of that university. While holding a Rockefeller Fellowship he worked at Freiburg (1932-1933) and at Zurich (1935).

In 1928 Dam started to work on the cholesterol metabolism of chicks. He fed them a practically sterol-free artificial diet to which vitamins A and D had been added. He proved that, contrary to the current view, chicks could synthesize cholesterol. But he also found that some chicks developed internal hemorrhages and delayed blood coagulation. In 1932 scientists in California claimed that this disease was due to the absence of vitamin C from the diet, but Dam showed that it was not cured by the addition of ascorbic acid (that is, pure vitamin C) to the diet. He also demonstrated that a diet rich in cereals and seeds prevented the disease, and in 1934 he announced that it was due to the absence from the diet of a hitherto unrecognized factor. He then found this factor to be fat-soluble, and in 1935 he announced that it was a new vitamin, which he designated vitamin K. The Californian workers rapidly confirmed his findings.

In 1939 pure vitamin K was first synthesized—from green leaves—by Dam, Paul Karrer, and their coworkers, and independently by E. A. Doisy and L. F. Fieser. In 1940 Doisy prepared from putrefied fish meal a similar vitamin, which he called K_2, and the original vitamin was thereafter called K_1. By 1939 Dam had shown that the blood of chicks fed on a vitamin K-free diet was very deficient in prothrombin, which is normally present and essential to clotting. He established a method of estimation, defined the vitamin K unit, and found the best sources to be green leaves and tomatoes.

In 1938 Dam and Glavind found that persons showing the cholemic bleeding tendency, which can cause complications in operations for obstructive jaundice, had vitamin K deficiency. In 1939-1940 Dam and his coworkers demonstrated that a prothrombin deficiency in newborn babies, causing them to bleed easily, could be effectively treated by administering vitamin K to the infant or to the mother before the birth.

In 1940, while Dam was lecturing in the United States, Germany invaded Denmark. As he was unable to return home until after the war, he worked during the war years at the Woods Hole Marine Biological Laboratories, at the University of Rochester, and at the Rockefeller Institute. During his absence he was appointed to the Copenhagen chair of biochemistry (1941),which he held until 1965, and continued as emeritus professor in biochemistry (Technical University of Denmark) until his death in 1976. He shared the Nobel Prize with Doisy in 1943.

In 1937 Dam showed that the absence of vitamin E from the diet of chicks caused excessive exudation of

plasma from the capillaries. He subsequently showed that the diet had also to be deficient in certain fatty acids. Much of his later work dealt with fatty acids, and he was for a period (1956-1963) director of the division of biochemistry of the Danish Fat Research Institute. He was also the president of the Danish Nutrition Society from 1967-1970.

In addition to his Nobel Prize, Dam's many other honors included the Honorary Fellowship of the Royal Society of Edinburgh. He died on April 17, 1976.

Further Reading

A biography of Dam is in *Nobel Lectures, Physiology or Medicine,* 1942-1962 (1964), which also contains his Nobel Lecture. A discussion of his work is in Theodore Sourkes, *Nobel Prize Winners in Medicine and Physiology, 1901-1965* (1966). □

Father Damien

The Belgian missionary Father Damien (1840-1889) is known for his work among the lepers on Molokai in the Hawaiian Islands.

Father Damien was born Joseph de Veuster in Tremeloo, Belgium, on Jan. 3, 1840, of pious and sturdy Flemish peasant stock. In 1860 he joined his brother in the Contemplative Congregation of the Sacred Heart of Jesus and Mary. After he experienced a vision of St. Francis Xavier, he was convinced that he had a missionary vocation. Without special preparation he substituted for his brother in a missionary party sailing for Hawaii in 1863. After arrival there he was ordained a priest and was then known as Father Damien.

After regular work in a parish, where he proved to be a true priest-workman, the great challenge of Father Damien's life came. He heard about the island of Molokai with its leprosarium, where incurable lepers were sent. He decided that these people ''in darkness'' needed a resident priest and volunteered for this service. ''I am bent on devoting my life to the lepers,'' he said.

With his creative imagination the apostle brought new breath of hope to these people without hope. His down-to-earth Christian humanism led him to attempt the remaking of man's life even in the despair of Molokai, and he worked with the lepers to build houses, schools, and meeting places. At the same time he studied new ways of treating lepers. He also offered a context of celebration; he encouraged festivity to provide hope in the experience of decay and frustration. One of Father Damien's key words was participation. He had only intermittent coworkers from outside, and instead he recruited and trained coworkers from outside, and instead he recruited and trained coworkers from the lepers. The ''prayer leaders'' were the members of his team ministry, and his ''model parish'' eventually grew to become a sign of hope.

Father Damien received the highest Hawaiian decoration for his pioneering work with lepers, and his work received great publicity. He also earned a number of enemies because of his stubbornness and lack of organizational ability. In spite of many obstacles he persisted in his work even after 1878, when he was sure that he himself had leprosy. In one of his last letters he wrote, ''My face and my hands are already decomposing, but the good Lord is calling me to keep Easter with Himself.'' He died on April 15, 1889. Above his grave on Molokai his friends set a black marble cross with the inscription, ''Damien de Veuster, Died a Martyr of Charity.'' His body was reburied in Louvain, Belgium in 1936.

Further Reading

Of the many biographies of Father Damien, a popular, although eulogistic, one is Omer Englebert, *The Hero of Molokai: Father Damien, Apostle of the Lepers* (1955). See also John Farrow, *Damien the Leper* (1937).

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Lynch, Maud, *Father Damien of Molokai,* Dublin: Irish Messenger Publications, 1977. □

William Dampier

The English privateer and author William Dampier (1652-1715) explored the Western Australian coastline and stimulated interest in the Pacific through popular travel books.

William Dampier was born the son of a Somerset farmer in June 1652. He sailed to Newfoundland and the East Indies while still a boy and took part in the Third Dutch War (1672-1674). After a brief sojourn in Jamaica as undermanager of a plantation, he joined the buccaneers of the Caribbean in Capt. Morgan's heyday. In 1686 Capt. Swan of the *Cygnet,* in which Dampier was sailing, decided to seek prizes in the Pacific before returning to England. After spending 6 months in the Philippines, Swan's crew seized the ship and cruised in Far Eastern waters between China and Australia. Dampier accordingly spent the summer of 1688 at King Sound in Western Australia. After being marooned on one of the Nicobar Islands, he traveled by native canoe to Sumatra and served as a gunner at Bencoelen before returning to England.

Dampier recorded details of his amazing adventures along with navigational data in a diary on which he based *A New Voyage round the World* (1967) and *Voyages and Descriptions* (1699). Impressed with his work, the English Admiralty commissioned him with the rank of captain to command an expedition to explore the Australian coastline. He reached Shark Bay, Western Australia, in August 1699, and using Tasman's charts, he sailed up the coast for a month seeking an estuary. After revictualing at Timor, he proceeded along the north coast of New Guinea and discovered New Britain but abandoned plans to explore the east coast of Australia because his ship, the H. M. S. *Roebuck,* was in poor condition. On the way home, the *Roebuck* was lost off Ascension Island, and the crew were rescued by returning East India men.

A court-martial in 1702 found Dampier unfit to command a naval vessel. During the next 4 years he led an unsuccessful privateering expedition in the South Seas. Between 1708 and 1711 he again sailed around the world as pilot for Capt. Woodes Rogers, a privateer sponsored by Bristol merchants. It was on this voyage that Alexander Selkirk, who had previously been marooned by the crew of a ship under Dampier's command, was picked up at one of the Juan Fernández Islands in the South Pacific. Dampier died in London in March 1715 before receiving his share of the expedition's spoils.

Further Reading

An account of Dampier which notes both his achievements and defects is Christopher Lloyd, *William Dampier* (1966). See also Clennell Wilkinson, *Dampier: Explorer and Buccaneer* (1929). There is an exciting account of buccaneers in the Caribbean and Pacific in P. K. Kemp and Christopher Lloyd, *The Brethren of the Coast* (1960). □

Charles Anderson Dana

The American journalist Charles Anderson Dana (1819-1897), as editor of the *New York Sun* in the late 19th century, created the first modern newspaper.

Charles A. Dana was born on Aug. 8, 1819, in the small country town of Hinsdale, N.H., the son of an unsuccessful country storekeeper. When the family moved to upstate New York, Charles went to work in an uncle's general store in Buffalo. During the Panic of 1837, the store failed, and at the age of 18 Dana found himself with $200 saved but without a job. Luckily, he had spent much of his youth educating himself and had learned enough Greek and Latin to pass the entrance exams for Harvard College.

Dana attended Harvard for 2 years but was forced to leave because of failing eyesight and lack of money. An interest in the ideas of Charles Fourier, the French utopian socialist, led Dana to join the major Fourierist experimental community in the United States, Brook Farm in West Roxbury, Mass. Dana lived and worked there happily for 5 years until the community was disbanded after a fire. Because he had done some writing at Brook Farm, Dana gravitated toward journalism and in 1847 became city editor of Horace Greeley's *New York Tribune*.

In 1862, after a 15-year association, Dana and Greeley had a major falling-out and Dana was fired. The Civil War was raging, and Dana went to work for the Union government in various capacities, rising to assistant secretary of war under Edwin Stanton. He left the government in 1865 to become editor of a short-lived Chicago paper and then raised enough money among prominent Republicans in New York City to buy the failing *New York Sun*.

As editor, Dana rapidly transformed the Sun. Before the Civil War the prime ''news'' function of a newspaper had been to promulgate the editor's political opinions, but the dramatic firsthand accounts of battles during the Civil War had brought the news correspondent to prominence. In the *Sun* this trend was reinforced. Although Dana continued to expound his political beliefs on the editorial page, the emphasis in the paper became accurate, lively news stories. This approach contrasted with that of most American newspapers, which continued to imitate the turgid, third-person, literary style of the *London Times*. Dana also began running ''human-interest'' stories, which focused on the pathos or humor in the lives of ordinary people. Because of their popularity, human-interest stories became a hallmark of modern journalism throughout much of the world.

Dana's *Sun* was an immediate success, and it dominated New York journalism for about 15 years. However, his erratic political views worked against the newspaper. He was generally a Republican and continually attacked the New York City Democratic machine, but in national politics he frequently could not bring himself to support the Republican candidate. His failure to support either presidential candidate in 1880 cost him considerable circulation and prestige. Shortly thereafter, the founding of Joseph Pulitzer's popular *New York World* cost even more in circulation. When Dana died in 1897, the *Sun* remained ''a newspaperman's newspaper,'' but it had been displaced for the man in the street by the more sensational representatives of the new ''yellow journalism,'' the Hearst and Pulitzer papers.

Further Reading

James Harrison Wilson, *The Life of Charles A. Dana* (1907), is a sympathetic biography, but Charles J. Rosebault, *When Dana Was the Sun* (1931), is livelier and more colorful. The best serious study of Dana's ideas is Candace Stone, *Dana and the Sun* (1938). There are interesting sections on Dana in Frank M. O'Brien, *The Story of the Sun, New York, 1833-1928* (1918; new ed. 1928); Willard Grosvenor Bleyer, *Main Currents in the History of American Journalism* (1927); and Kenneth Stewart and John Tebbel, *Makers of Modern Journalism* (1952). □

Richard Henry Dana Jr.

American author and lawyer Richard Henry Dana, Jr. (1815-1882), wrote one of the most persistently popular nonfiction narratives in American letters, *Two Years before the Mast.* He was also an adviser in the formation and direction of the Free Soil party.

Son of Richard Henry Dana, Sr. (1787-1879), the Massachusetts poet and editor, the younger Dana distinguished himself in 1834, when he abruptly left the security of Harvard undergraduate life and shipped round Cape Horn to California on a tiny hide-trading brig. He returned 2 years later, completed his studies, and in 1840 was admitted to the bar. In the same year *Two Years before the Mast* was published by Harper and Brothers, and though the publisher had deftly lifted the copyright (paying Dana just $250), the author hoped that the book would at least bring him some law practice.

Dana's hopes were realized—indeed his office filled with sailors and he became known as the ''Seaman's Champion''—and he eventually shaped an impressive legal career. Still, the fact that his publisher realized $50,000 from the book did at times move Dana to complaint. He comforted himself with the knowledge that if he had lost money he had gained fame. The book was embraced by all factions—reformers, temperance crusaders, and romantic lovers of the sea, who saw the oceans as at least comparable to the prairies when it came to charting a frontier to explore. Since the day of its publication the book has never been out of print.

Years later, however, Dana wrote to his son: ''My life has been a failure compared with what I might and ought to have done. My great success—my book—was a boy's work, done before I came to the Bar.'' There were other books: *The Seaman's Friend* (1841), a manual and hand-

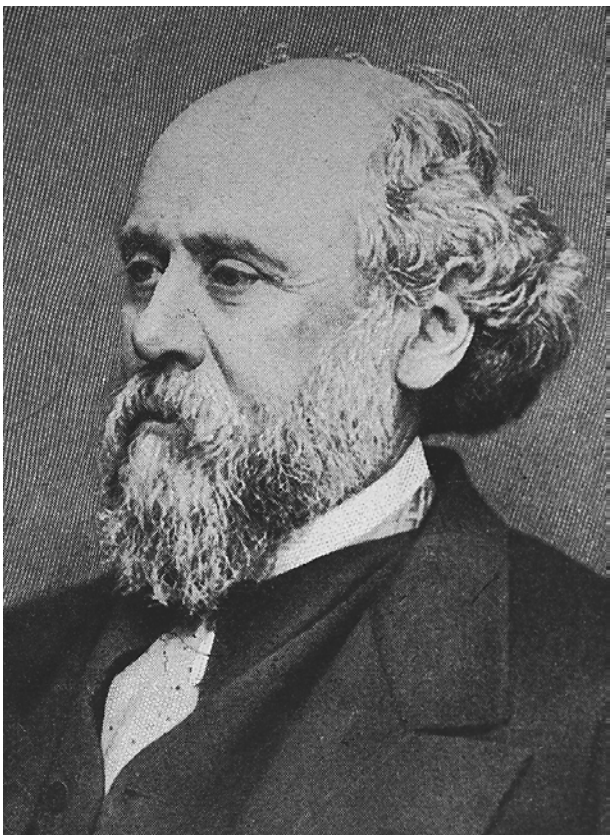

book for sailors; and *To Cuba and Back* (1859), an interesting account of a vacation voyage.

But Dana's real commitments were to the law, where he finally prospered, and to politics, where he finally failed. Celebrated as the legal champion of fugitive black slaves, Dana consistently missed opportunities for high public office, even within the Free Soil party he had helped create. In 1878 he packed up and left for Europe, furious that his appointment as minister to England had failed of approval in the Senate.

In Europe Dana joined some of the brilliant expatriate circles then dominating Rome and seemed to find some peace. He called it ''a dream of life,'' but even the dream ended, in January 1882, and he was buried in the same Italian graveyard that contained the remains of John Keats and Percy Bysshe Shelley.

Further Reading

Charles Francis Adams, Jr., *Richard Henry Dana* (1890), and Samuel Shapiro, *Richard Henry Dana, Jr., 1815-1882* (1961), are recommended studies. Of interest also are two editions of *Two Years before the Mast,* one edited by Dana's son, R. H. Dana III (1911), and the other by John H. Kemble (1964). See also *The Journal of Richard Henry Dana* (3 vols., 1968). Background information is in D. H. Lawrence, *Studies in Classic American Literature* (1923; repr. 1964).

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Enrico Dandolo

The Venetian doge Enrico Dandolo (ca. 1107-1205) made Venice the largest colonial power in all of Christendom.

Although Enrico Dandolo held a number of public offices throughout his life, it was not until he became doge in 1192 at the age of 85 that his career acquired historical importance. In his first years as doge he defeated an armada from Pisa. He subsequently sent a powerful squadron to the canal of Otranto to break a blockade which the Pisans, aided by the king of Sicily, had set up to injure Venetian commerce.

Dandolo's most significant political achievement was his contriving to have Venetian ships hired for the Fourth Crusade (1202). Venice's direct participation with a powerful fleet was contingent upon its receiving half of the spoils of victory. But since the doge had not received full payment in advance for transporting the French cavalry, he refused to put them aboard, and the crusade did not take place. Instead, Dandolo induced the forces to attack the city of Zara, then in rebellion against Venice. And for thus turning Christian against Christian, he and all Venetians were excommunicated by the Pope.

After the bloody defeat of Zara the French crusaders wintered there, thus providing Dandolo with a ready body of men. These he employed in alliance with Alexis Angelus, son of Isaac II, the emperor of Constantinople, against Isaac's brother Alexis III, who had deposed and blinded the Emperor. In return, Alexis Angelus promised both the assistance of Byzantine forces in the crusade and the unification of the Greek and Latin churches. Dandolo moved with the crusaders against Constantinople. The siege of the city provoked an internal revolution which ousted Alexis III and effected the return of the Emperor and his son Alexis Angelus. But when the crusaders sought the union of the Greek and Latin churches, a second revolution took place which led to the imprisonment of the aged emperor and the death of his son.

In the face of this impasse Dandolo encouraged the crusaders to reconquer the city for themselves; and in April 1204 Constantinople fell to the Latins, who established a Latin empire on the ruins of the Greek one. Although Dandolo, who had personally directed all operations, was offered the crown of the new empire, he resolutely declined it, contenting himself with the enormous advantages which the conquest had brought to his city. From April 1204 until his death little is recorded of Dandolo's activities. He died on June 14, 1205.

Enrico Dandolo (top, left)

Further Reading

Margaret Oliphant devotes a colorful and sympathetic chapter to Dandolo in *The Makers of Venice: Doges, Conquerors, Painters and Men of Letters* (1887). Also useful are Steven Runciman, *A History of the Crusades* (3 vols., 1951-1954), and Ernle Bradford, *The Sundered Cross: The Story of the Fourth Crusade* (1967). □

Josephus Daniels

The American journalist and statesman Josephus Daniels (1862-1948) was secretary of the Navy in Woodrow Wilson's Cabinet and served as Franklin D. Roosevelt's ambassador to Mexico.

Josephus Daniels was born in Washington, N.C., on May 18, 1862. After his father was killed in the Civil War, his mother moved to Wilson, where he was raised and sent to school. In his early teens he developed an interest in journalism and upon graduating from high school became a partner in, and then the owner-editor of, the local weekly newspaper. He studied law at the University of North Carolina and eventually moved to Raleigh, where he edited two papers.

A dedicated and active Democrat, Daniels worked in Washington, D.C., in 1893 as chief clerk in the Department of the Interior. Upon returning to Raleigh, he bought the *News and Observer* and soon established himself as an influential man in the state. In national politics Daniels supported William Jennings Bryan, and during Bryan's three unsuccessful bids for the presidency Daniels stumped throughout the country on his behalf.

In 1911 Daniels supported Woodrow Wilson and was appointed the new president's secretary of the Navy. As his assistant secretary, Daniels chose an aristocratic young New York politician named Franklin D. Roosevelt.

Daniels had little previous experience with the Navy, but he did have some set beliefs about how American institutions should be run. He ran afoul of the officer corps by trying to abolish some of their traditional privileges and institute more humane and democratic treatment of enlisted men. A devout Methodist and a teetotaler, he is perhaps most famous in the Navy for having banned alcoholic beverages from ships. He served as secretary of the Navy until 1921, when the defeat of the Democrats sent him back to North Carolina to his lifelong love, journalism.

Roosevelt and Daniels had had some differences in the Navy Department (Roosevelt tended to sympathize much more with the Navy brass), but they had ended their association in Washington with deep mutual respect. Thus, when Roosevelt became president in 1933, he rewarded Daniels with the ambassadorship to Mexico. This aroused considerable consternation in Mexico, for Daniels had supervised the occupation of Veracruz during the Mexican Revolution in 1914.

Daniels however, turned out to be an ambassador with charm, good sense, and, above all, a deep concern for the Mexican people. In 1938, when the Mexican government nationalized the foreign-owned oil industry, Daniels argued for U.S. government restraint against Secretary of State Cordell Hull and the spokesmen for the oil interests, who demanded drastic retaliatory action. Daniels believed that the nationalization was an act of nationalism, not of communism, and that the long-run economic benefits to the United States, in terms of a higher Mexican standard of living and increased purchases from the United States, would far outweigh the short-run losses.

In 1941 Daniels retired to Raleigh and from there, even at an advanced age, continued to keep in touch with Mexican affairs and Mexican friends. He died in Raleigh on Jan. 15, 1948.

Further Reading

In his later years Daniels wrote a long, rambling autobiography; the three volumes are *Tar Heel Editor* (1939), *The Wilson Era: Years of War and After, 1917-1923* (1946), and *Shirt-sleeve Diplomat* (1947). *The Cabinet Diaries of Josephus Daniels: 1913-1921,* edited by E. David Cronon (1963), is a useful source on both Daniels and the Wilson administration. The best single book on Daniels is Cronon's *Josephus Daniels in Mexico* (1960), which concentrates on his time as ambassador. Jonathan Daniels, *The End of Innocence* (1954), and Joseph L. Morrison, *Josephus Daniels: The Small-d democrat* (1966), are flattering portraits. □

Gabriele D'Annunzio

The Italian poet and patriot Gabriele D'Annunzio (1863-1938) was one of the last major representatives of fin-de-siècle decadence in European literature.

Gabriele D'Annunzio was born on March 12, 1863, at Pescara of well-to-do parents. He was educated at the Convitto Cicognini of Prato; he then attended the University of Rome but did not take a degree. Of small physique, bald at an early age, he nevertheless lived in Rome the life of a dandy and ladies' man. In 1883 he married the duchess Maria Hardouin di Gallese, with whom he had three sons. His daughter Renata (the Sirenetta of the novel *Notturno*) was born out of wedlock by a married woman, Maria Gravina Cruyllas, one of his many companions.

In 1910 D'Annunzio was forced to sell La Capponcina, a sumptuous villa near Florence, where he had lived since 1899. He moved to France, settling finally in Arcachon. In 1915 he returned to Italy to campaign for its entry into World War I. He made famous speeches at Quarto dei Mille and from the steps of Rome's Capitoline Hill. An active participant in the war, he flew over Trieste (1915) and Vienna (1918) and lost the sight of an eye after a bad landing. In 1919 he and his legionnaires occupied Fiume, thus anticipating its later union with Italy. D'Annunzio's rightist leanings made him sympathetic to the Fascist regime, which in 1924 conferred on him the title of Principe di Montenevoso. The government also gave him a villa, Il Vittoriale, on the Lake of Garda, where he resided until his death on March 1, 1938.

Literary Works

One of the most prolific writers of modern Italian literature, D'Annunzio tried all genres with varying success. His accomplished virtuosity in technical matters is evident primarily in his poetry, where the search for new sensual experiences is one of his prime concerns. He also glorified heroic deeds in his patriotic poetry (*Odi navali,* 1892-1893). A synthesis and symphonic repetition of his earlier poetry is evident in the cycle *Laudi del cielo, del mare, della terra e degli eroi* (1903-1904; Hymns of the Sky, Sea, Earth and Heroes).

D'Annunzio collected the best of his short stories in the volume *Novelle della Pescara* (1902). As a story teller, he owes much to Gustave Flaubert and Guy de Maupassant. His novels are of an extreme autobiographical nature. He is Andrea Sperelli in *Il piacere* (1889; *The Child of Pleasure*), Tullio Hermil in *L'innocente* (1892; *The Intruder*), and Giorgio Aurispa in *Trionfo della morte* (1894; *Triumph of Death*). *Il fuoco* (1900; *The Flame of Life*) depicts his relationship to Eleonora Duse. Among D'Annunzio's numerous plays the best are *Francesca da Rimini* (1902) and *La figlia di Jorio* (1904; *The Daughter of Jorio*).

Further Reading

Two major critical biographies of D'Annunzio in English are Tom Antongini, *D'Annunzio* (1938), and Anthony R. E. Rhodes, *The Poet as Superman: A Life of Gabriele D'Annunzio* (1959). On D'Annunzio's relationship with Eleonora Duse see Bertita L. Harding, *Age Cannot Wither: The Story of Duse and D'Annunzio* (1947), and Frances Winwar, *Wingless Victory: A Biography of Gabriele D'Annunzio and Eleonora Duse* (1956). □

Joseph B. Danquah

Joseph B. Danquah (1895-1965) was a Ghanaian political leader and a principal founder of the Gold Coast nationalist movement. As a scholar, he sought to accommodate the best of his country's tribal past to modernity.

Joseph B. Danquah was born in December 1895 into the most prominent family in Ghana, the Ofori-Attas. In 1915 Danquah became secretary to his elder brother, Nana Sir Ofori-Atta, the paramount chief of Akim Abuakwa. In 1921 Danquah went to London for a higher education and by 1927 he had finished his doctorate with the thesis *The Moral End as Moral Excellence*. He also studied law, which became his principal mainstay and led him to politics in opposition to the British rulers.

Independence and Opposition

After World War II, nationalist sentiment grew. Danquah was instrumental in founding the United Gold Coast Convention (UGCC), the elite party from which sprang all successive independence movements, until Kwame Nkrumah broke with Danquah in 1949 to found his own party. Danquah spent the rest of his life fighting Nkrumah and providing defense for Nkrumah's opponents. But Danquah won neither in the 1954 or 1956 parliamentary elections nor in the presidential election of 1960, in which he polled only 10 percent of the vote.

Danquah's last 5 years is a story of personal courage with few parallels in modern African history. He had neither the inclination nor the ability to rally his countrymen against the growing tyranny, but always he spoke out and encouraged the younger opposition members. After a railroad strike in 1961, which very nearly toppled Nkrumah's regime, Danquah was detained without charges. He was released in June 1962, but like few others the experience did not silence him. He hung onto his one semiofficial position as president of the Bar Association, and when Nkrumah tried to intimidate—and threatened to overthrow—the popular government of Sylvanus Olympio in Togo, Danquah characteristically protested both the legality and morality of the Ghanaian moves.

After an attempt on Nkrumah's life in January 1964, Danquah was again detained. The notion that Danquah was implicated in the assassination plot was nowhere taken seriously. But Danquah, and all he symbolized, did indeed threaten Nkrumah; and, no doubt, Nkrumah's insecurity explains the isolation and near-starvation diet of Danquah's last year. His only card left was his life, which he unwittingly played perfectly. In response to appeals from Bertrand Russell, Nkrumah planned to release Danquah dramatically to increase support, but before he could do so, Danquah died of heart failure on Feb. 8, 1965. No event did more to silence Nkrumah's remaining defenders or to isolate the regime internationally. A year after Danquah's death Nkrumah's regime was overthrown.

Literary Output

Danquah's scholarly contributions spread throughout his life, and his political career must be seen in terms of his self-identification as a scholar proud of his past. Danquah's preoccupation with Christianity and the need to adapt it to local tradition led to his book *The Akan Doctrine of God* (1944). His historical research in the 1930s led him to propose that on independence the Gold Coast be renamed Ghana, after the early African empire. Earlier research led to *Gold Coast: Akan Laws and Customs and the Akim Abuakwa Constitution* (1928). His play, *The Third Woman,* appeared in 1943.

Further Reading

Danquah's career may be traced in David Kimble, *A Political History of Ghana: The Rise of Gold Coast Nationalism, 1850-1928* (1963; rev. ed. 1965), and Dennis Austin, *Politics in Ghana, 1946-1960* (1964). □

Dante Alighieri

The Italian poet Dante Alighieri (1265-1321) wrote "The Divine Comedy," the greatest poetic composition of the Christian Middle Ages and the first masterpiece of world literature written in a modern European vernacular.

Dante lived in a restless age of political conflict between popes and emperors and of strife within the Italian city-states, particularly Florence, which was torn between rival factions. Spiritually and culturally too, there were signs of change. With the diffusion of Aristotle's physical and metaphysical works, there came the need for harmonizing his philosophy with the truth of Christianity, and Dante's mind was attracted to philosophical speculation. In Italy, Giotto, who had freed himself from the Byzantine tradition, was reshaping the art of painting, while the Tuscan poets were beginning to experiment with new forms of expression. Dante may be considered the greatest and last medieval poet, at least in Italy, where barely a generation later the first humanists were to spring up.

Dante was born in Florence, the son of Bellincione d'Alighiero. His family descended, he tells us, from "the noble seed" of the Roman founders of Florence and was noble also by virtue of honors bestowed on it later. His great-grandfather Cacciaguida had been knighted by Emperor Conrad III and died about 1147 while fighting in the Second Crusade. As was usual for the minor nobility, Dante's family was Guelph, in opposition to the Ghibelline party of the feudal nobility which strove to dominate the communes under the protection of the emperor.

Although his family was reduced to modest circumstances, Dante was able to live as a gentleman and to pursue his studies. It is probable that he attended the Franciscan school of Sta Croce and the Dominican school of S. Maria Novella in Florence, where he gained the knowledge of Thomistic doctrine and of the mysticism that was to become the foundation of his philosophical culture. It is known from his own testimony that in order to perfect his literary style he also studied with Brunetto Latini, the Florentine poet and master of rhetoric. Perhaps encouraged by Brunetto in his pursuit of learning, Dante traveled to Bologna, where he probably attended the well-known schools of rhetoric.

A famous portrait of the young Dante done by Giotto hangs in the Palazzo del Podestà in Florence. We also have the following description of him left us by the author Giovanni Boccaccio: "Our poet was of medium height, and his face was long and his nose aquiline and his jaws were big, and his lower lip stood out in such a way that it somewhat protruded beyond the upper one; his shoulders were somewhat curved, and his eyes large rather than small and of brown color, and his hair and beard were curled and black, and he was always melancholy and pensive."

Dante does not write of his family or marriage, but before 1283 his father died, and soon afterward, in accordance with his father's previous arrangements, he married the

gentlewoman Gemma di Manetto Donati. They had several children, of whom two sons, Jacopo and Pietro, and a daughter, Antonia, are known.

Lyric Poetry

Dante began early in life to compose poetry, an art, he tells us, which he taught himself as a young man (*Vita nuova,* III, 9). Through his love lyrics he became known to other poets of Florence, and most important to him was his friendship with Guido Cavalcanti, which resulted from an exchange of sonnets.

Both Dante and Guido were concerned with the effects of love on the mind, particularly from a philosophical point of view; only Dante, however, began gradually to develop the idea that love could become the means of spiritual perfection. And while Guido was more interested in natural philosophy, Dante assiduously cultivated his knowledge of the Latin poets, particularly Virgil, whom he later called his guide and authority in the art of poetry.

During his youth Dante had known a young and noble Florentine woman whose grace and beauty so impressed him that in his poetry she became the idealized Beatrice, the ''bringer of blessings,'' who seemed ''a creature come from heaven to earth, A miracle manifest in reality'' (*Vita nuova,* XXVI). She is believed to have been Bice, the daughter of Folco Portinari, and later the wife of Simone dei Bardi. Dante had seen her for the first time when both were in their ninth year; he had named her in a ballad among the 60 fairest women of Florence. But it was only later that Beatrice became the guide of his thoughts and emotions ''toward that ideal perfection which is the goal of every noble mind,'' and the praise of her virtue and grace became the subject of his poetry.

When the young Beatrice died on June 8, 1290, Dante was overcome with grief but found consolation in thoughts of her glory in heaven. Although another woman succeeded briefly in winning Dante's love through her compassion, the memory of Beatrice soon aroused in him feelings of remorse and renewed his fidelity to her. He was prompted to gather from among all his poems those which had been written in her honor or had some bearing on his love for her. This plan resulted in the small volume of poetry and prose, the *Vita nuova* (New Life), in which he copied from his ''book of memory'' only those past experiences belonging to his ''new life''—a life made new through Beatrice. It follows Dante's own youthful life through three movements or stages in love, in which Beatrice's religious and spiritual significance becomes increasingly clear. At the same time it traces his poetic development from an early phase reminiscent of the Cavalcantian manner to a foreshadowing of *The Divine Comedy*. In the last prose chapter, which tells of a ''miraculous vision,'' the poet speaks of the major work that he intends to write and the important role Beatrice will have in it: ''If it be the wish of Him in whom all things flourish that my life continue for a few years, I hope to write of her that which has never been written of any other lady.''

The *Vita nuova,* written between 1292 and 1294, is one of the first important examples of Italian literary prose. Its 31 poems, most of them sonnets symmetrically grouped around three canzoni, are only a small selection of Dante's lyric production. He wrote many other lyrics inspired by Beatrice which are not included in the *Vita nuova;* in addition there are verses written to other women and poems composed at different times in his life, representing a variety of forms and stylistic experiences.

Political Activities

Dante's literary interests did not isolate him from the events of his times. On the contrary, he was involved in the political life of Florence and deeply concerned about the state of Europe as a whole. In 1289 he had fought with the Florentine cavalry at the battle of Campaldino. In 1295 he inscribed himself in the guild of physicians and pharmacists (membership in a guild being a precondition for holding public office in Florence). He became a member of the people's council and served in various other capacities. For 2 months in 1300 he was one of the six priors of Florence, and in 1301 he was a member of the Council of the One Hundred.

In October 1301 Dante was sent in a delegation from the commune to Pope Boniface VIII, whose policies he openly opposed as constituting a threat to Florentine independence. During his absence the Blacks (one of the two opposing factions within the Guelph party) gained control of Florence. In the resulting banishment of the Whites, Dante was sentenced to exile in absentia (January 1302). Despite various attempts to regain admission to Florence—at first in an alliance of other exiles whose company he soon abandoned and later through his writing—he was never to enter his native city again.

Dante led the life of an exile, taking refuge first with Bartolommeo della Scala in Verona, and after a time of travel—to Bologna, through northern Italy, possibly also to Paris between 1307 and 1309—with Can Grande della Scala in Verona (1314). During this time his highest hopes were placed in Emperor Henry VII, who descended into Italy in 1310 to restore justice and order among the cities and to reunite church and state. When Henry VII, whose efforts proved fruitless, died in Siena in 1313, Dante lost every hope of restoring himself to an honorable position in Florence.

Minor Works

During these years of wandering Dante's studies were not interrupted. Indeed, he had hoped that in acquiring fame as a poet and philosopher he might also regain the favor of his fellow citizens. His study of Boethius and Cicero in Florence had already widened his philosophical horizons. After 1290 he had turned to the study of philosophy with such fervor that ''in a short time, perhaps 30 months'' he had begun ''to be so keenly aware of her sweetness that the love of her drove away and destroyed every other thought.'' He read so much, it seems, that his eyes were weakened.

Two uncompleted treatises, *De vulgari eloquentia* (1303-1304) and the *Convivio* (1304-1307), belong to the early period of exile. At the same time, about 1306, he probably began to compose *The Divine Comedy*.

In *De vulgari eloquentia,* a theoretical treatise in Latin on the Italian vernacular, Dante intended to treat of all aspects of the spoken language, from the highest poetic expression to the most humble familiar speech. The first book is devoted to a discussion of dialects and the principles of poetic composition in the vulgar tongue; the second book treats specifically of the ''illustrious'' vulgar tongue used by certain excellent poets and declares that this noble form of expression is suitable only for the most elevated subjects, such as love, virtue, and war, and must be used in the form of the canzone.

The *Convivio* was intended to consist of 15 chapters: an introduction and 14 canzoni, with prose commentaries in Italian; but only 4 chapters were completed. The canzoni, which are the ''meat'' of the philosophical banquet while the prose commentaries are the ''bread,'' appear to be written to a beautiful woman. But the prose commentaries interpret these poems as an allegorical exaltation of philosophy, inspired by the love of wisdom. Dante wished to glorify philosophy as the ''mistress of his mind'' and to treat subjects of moral philosophy, such as love and virtue. The *Convivio* is in a sense a connecting link between the *Vita nuova* and *The Divine Comedy*. Thus in the latter work reason in the pursuit of knowledge and wisdom becomes man's sole guide on earth, except for the intervention of Divine Grace, in his striving for virtue and God. In the *Convivio* Dante also defends the use of the vernacular as a suitable medium for ethical and scientific subjects, as well as amorous ones.

The Latin treatise *De monarchia,* of uncertain date but possibly attributable to the time of Henry VII's descent into Italy (1310-1313), is a statement of Dante's political theories. At the same time it is intended as a practical guide toward the restoration of peace in Europe under a temporal monarch in Rome, whose authority proceeds directly from God.

During his exile Dante also wrote various Latin epistles and letters of political nature to Italian prices and cardinals. Belonging to a late period are two Latin eclogues and the scientific essay *Quaestio de aqua et terra* (1320). *Il fiore,* a long sonnet sequence, is of doubtful attribution.

In 1315 Dante twice refused pardons offered him by the citizens of Florence under humiliating conditions. He and his children were consequently condemned to death as rebels. He spent his last years in Tuscany, in Verona, and finally in Ravenna. There, under the patronage of Guido da Polenta and joined by his children (possibly also his wife), Dante was greatly esteemed and spent a happy and peaceful period until his death on Sept. 13 or 14, 1321.

The Divine Comedy

The original title of Dante's masterpiece, which he completed shortly before his death, was *Commedia;* the epithet *Divina* was added by posterity. The purpose of this work, as Dante writes in his letter to Can Grande, is ''to remove those living in this life from the state of misery and lead them to the state of felicity.'' The *Commedia* is divided into three parts: *Inferno* (Hell), *Purgatorio* (Purgatory), and *Paradiso* (Heaven). The second and third sections contain 33 cantos apiece; the *Inferno* has 34, since its opening canto is an introduction to the entire work. The measure throughout the poem is terza rima, consisting of lines in sets of 3, rhyming aba, bcb, cdc, and so on.

The main action of the literal narrative centers on Dante's journey to God through the agency of Beatrice; the moral or allegorical meaning that Dante wishes the reader to keep in mind is that God will do for everyman what he has done for one man, if everyman is willing to make this journey. Dante constructs an allegory of a double journey: his experience in the supernatural world points to the journey of everyman through this life. The poet finds himself in a dark wood (sin); he tries to escape by climbing a mountain illuminated by the sun (God). Impeded by the sudden appearance of three beasts, which symbolize the major divisions of sin in the *Inferno,* he is about to be driven back when Virgil (human reason) appears, sent to his aid by Beatrice. Virgil becomes Dante's guide through Hell, in a descent which is the first stage in his ascent to God in humility. The pilgrim learns all there is to know about sin and confronts the very foundation of sin, which is pride, personified in Lucifer frozen at the very center of the universe. Only now is he spiritually prepared to begin his ascent through the realm of purification.

The mountain of the *Purgatorio* is a place of repentance, regeneration, and conversion. The penitents endure severe punishments, but all are pilgrims directed to God, in an atmosphere of love, hope, and an eager willingness in suffering. On the mountain's summit Beatrice (divine revelation) comes to take Virgil's place as Dante's guide—for the final ascent to God, human reason is insufficient.

The *Paradiso* depicts souls contemplating God; they are in a state of perfect happiness in the knowledge of His divine truths. The dominant image in this realm is light. God is light, and the pilgrim's goal from the start was to reach the light. His spiritual growth toward the attainment of this end is the main theme of the entire poem.

Further Reading

For an understanding of how little scholars know of Dante's life, see Michele Barbi, *Life of Dante,* edited and translated by Paul Ruggiers (1954). Recommended as important guides to the study of Dante are Charles A. Dinsmore, *Aids to the Study of Dante* (1903); Umberto Cosmo, *A Handbook to Dante Studies* (trans. 1947); and Thornes G. Bergin, *Dante* (1965). A variety of critical approaches to Dante are offered in Bernard Stambler, *Dante's Other World: The Purgatorio as Guide to the Divine Comedy* (1957); Charles S. Singleton, *Dante Studies I and II* (1958); Irma Brandeis, *The Ladder of Vision: A Study of Dante's Comedy* (1960); Mark Musa, *Essays on Dante* (1964); Jefferson B. Fletcher, *Dante* (1965); and Francis Fergusson, *Dante* (1966). □

Georges Jacques Danton

The French statesman Georges Jacques Danton (1759-1794) was a leader during the French Revolution. Called the ''orator of the streets,'' he was the

most prominent early defender of popular liberties and the republican spirit.

Born in Arcis-sur-Aube in Champagne on Oct. 26, 1759, Georges Jacques Danton was the son of a lawyer and minor court official. He was educated by the Oratorians at Troyes and in 1785 earned a degree in law at the University of Reims. He was employed in the office of public prosecutor in Paris and in 1787 purchased the office of advocate to the King's Council.

His Character

Danton's massive stature, ready wit (which did much to overcome his physical ugliness), stentorious voice, and impromptu and fiery speeches made the public accept him as its champion of liberty. Danton was a pragmatist who believed that the Revolution could only succeed if it limited its program to the possible, which meant upholding the rights of property, ending the war as quickly as possible by negotiation, and restoring order through a strong central government.

Danton had tendencies toward laziness and the dissolute life, which often blunted the force of his actions and made him appear capricious and unreliable to many of his contemporaries. There seems to be little doubt that he was implicated in financial corruption, but this appears more the result of thoughtlessness than a deliberate attempt to profit from the Revolution. At heart Danton appears to have been less a radical than an energetic and undisciplined individualist whose personality and the force of circumstances enabled him to become a great popular leader.

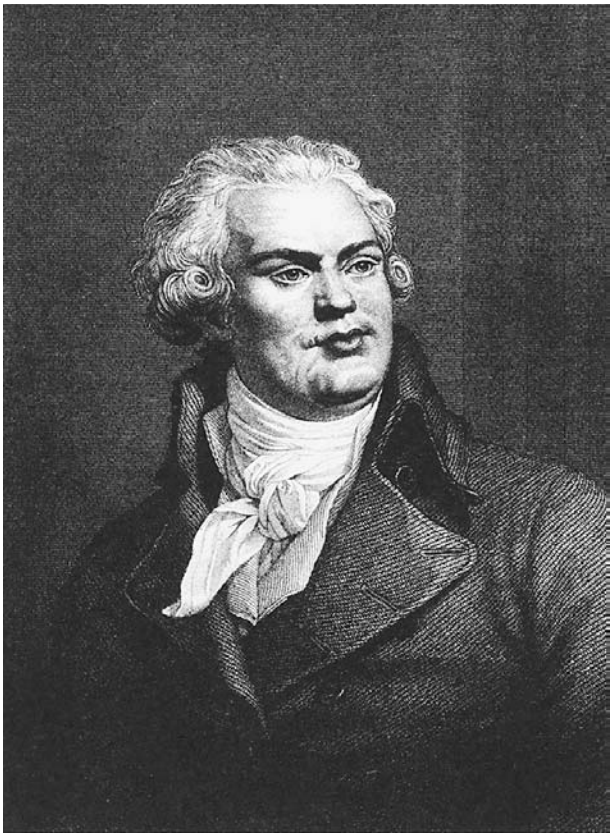

Revolutionary Activities

Danton's part in founding the Cordeliers Club, which became the advance guard of popular revolutionary activity, suggests that from the beginning of the Revolution he inclined toward the ''people's cause.'' He was involved in the fall of the Bastille on July 14, 1789, and was the most outspoken critic of the commune and the Marquis de Lafayette. Following King Louis XVI's unsuccessful flight in June 1791, Danton was among those who called for the creation of a republic, and his speeches were considered responsible for the popular agitation that culminated in the massacre of the Champ de Mars.

In December 1791 Danton was elected first deputy prosecutor of the Paris Commune. Following the invasion of the Tuileries on June 20, 1792, he was elected president of the Théâtre Française Electoral District. He spoke out against the distinction between active and passive citizens and thus became one of the first to espouse the modern conception of the legal equality of all citizens. At the same time he began to play the primary role in the conspiracy that led to the overthrow of the monarchy on Aug. 10, 1792. He had become convinced, as had others, that as long as the monarchy continued to exist the Revolution would be endangered.

Danton was subsequently named minister of justice and became the predominant member of the Executive Committee. In this capacity he rallied the nation against the invading Prussians. It appears that he could have done little to prevent the September Massacres (1792), but his silent complicity in them deepened the split between himself and the Rolandists, which did much to force the trial of the King. Although Danton opposed this trial since it would make a negotiated peace impossible, he eventually voted in favor of execution of the King.

During this period Danton delivered his famous speech to the National Convention, which stated that to protect the Revolution it was necessary for France to secure its natural boundaries, although this might mean a perpetuation of the war. On April 6, 1793, he was elected to the newly established Committee of Public Safety and to the Revolutionary Tribunal; he was thus enabled to act as an emergency dictator. Although Danton believed that it was necessary to destroy internal dissent, his diplomatic policies continued to be moderate. He thus alienated the Commune, which began to look to Robespierre and more radical Jacobins for leadership. Setbacks in the Vandée and his attempted protection of the Girondists, even after their exclusion from the National Convention, resulted in Danton's not being reelected to the Committee on July 10, 1793. The leadership of the Revolution passed to Robespierre.

In October Danton retired to his home in Arcis; he returned to Paris the following month at the insistence of his friends, who feared Robespierre's terrorist policies. The increasingly radical demands of the Hébertists, however, were more frightening to Danton, and he lent his support to

Robespierre. After the Hébertists had been suppressed, Robespierre moved against Danton, who had called for an end to the Terror. Danton and his followers were arrested and tried for antirevolutionary activity. On April 5, 1794, Danton went to the guillotine, which he had vowed to either pull down or die beneath.

Further Reading

Danton has been the subject of a controversial literature. His great supporter was Alphonse Aulard, who unfortunately never wrote a biography of his hero. However, Aulard's *The French Revolution: A Political History, 1789-1804* (1901; trans., 4 vols., 1910) clearly indicates his admiration for Danton as the greatest example of revolutionary spirit. Louis Madelin, *Danton* (1914; trans. 1921), and his vignette of Danton in *Figures of the Revolution* (1928; trans. 1929) offer a more moderate but still favorable interpretation in which Danton's realism is praised. On the other side of the ledger are the works of Albert Mathiez, which condemn Danton as corrupt, vacillating in his diplomacy, insensitive to popular needs, and the tool of Orléans. Unfortunately, none of these works is in translation. Something of Mathiez's approach permeates Robert Christophe, *Danton: A Biography* (trans. 1967). Probably the best biography is Hermann Wendel, *Danton* (1930; trans. 1935), which provides an even and thoughtful approach.

Additional Sources

Hampson, Norman, *Danton,* Oxford, UK; New York, NY, USA: B. Blackwell, 1988, 1978. □

Rubén Darío

Rubén Darío (1867-1916) was a Nicaraguan poet whose work is considered to have given the major impetus to the late-19th-century literary movement in Spanish America called modernism.

Rubén Darío was born Félix Rubén García y Sarmiento on Jan. 18, 1867, in Metapa. Raised as an orphan in the home of an aunt, he showed at an early age an astonishing ability for versification. His early Jesuit training appears to have had little influence on his subsequent behavior, except perhaps to intensify his mystical inclinations. At 13, he published the first poem he was to sign as Rubén Darío, adopting the more euphonious last name of a paternal great-grandfather.

Early Career

An intelligent, nervous, superstitious boy, Darío was taken by friends to the capital city of Managua in 1881. But in an effort to frustrate his announced plan to marry at age 14, he was sent to El Salvador. There he met the poet Francisco Gavidia, who introduced him to French literature and instructed him in new styles of versification. In 1884 Darío returned to Managua, took a job at the National Library, learned French, and set out on an intensive program of literary study.

In Darío's first volume of poetry, *Primeras notas* (1885), his liberal attitudes were clearly manifested. In 1886, hoping to find a more stimulating literary environment, he traveled to Valparaiso, Chile, where he wrote for the newspaper *La Epoca*. He began to read the French Parnassian and symbolist poets, whose influence on what he wrote in the next few years was fundamental.

Darío's *Azul* (1888) was a collection of the prose and poetry he had been writing in Chile. The elegance and refinement of his style were strikingly fresh in the Spanish language. *Azul* is generally considered to be the first book of the Spanish American literary tendency designated as modernism, which introduced new forms and standards of expression and effected a virtual renovation of Spanish American literary style.

His Travels

Darío's subsequent travels were almost as influential as his writings in publicizing the new trend. He returned to Central America in 1889 and founded a newspaper in El Salvador, and another in Guatemala in 1890. He was married for the first time in 1890 and in 1891 settled in Costa Rica. In 1892 and 1893 he made his first visits to Europe, returning from the second trip directly to Buenos Aires, where he had been appointed the Colombian consul. Although he soon lost that appointment, he remained in Argentina until 1898, publishing his important works, *Los raros* (1896), a collection of essays dealing with writers Darío admired, and *Prosas profanas* (1896), the book with which the ground gained by the modernist tendency—now

being cultivated by poets throughout Spanish America—was consolidated.

In 1898 the Buenos Aires newspaper *La Nación,* with which Darío had been associated since 1889, sent him to Spain as a correspondent. He was soon transferred to Paris, which became the center of his activities for nearly 5 years. In his most mature collection of poetry, *Cantos de vida y esperanza* (1906), much of the surface brilliance of his earlier work is replaced by a more serious, human, meditative tone. Some of the elegance is missing, but it is replaced by the conscience of a man now aware of the world around him and the social and political circumstances of Spanish America at the turn of the century.

Late Work

Between 1907 and 1915 Darío's life was complicated by continuous travel between Europe and Spanish America, the consequences of his chronic intemperance, and persistent marital troubles involving his second wife, from whom he had long been separated, and Francisca Sánchez, a Spanish woman who had borne him three children. He continued to write and publish his poetry, but these later volumes reveal a decline in his creative powers: *El canto errante* (1907), *El viaje a Nicaragua* (principally prose; 1909), and *Poema del otoño* (1910). He died in León, Nicaragua, on Feb. 6, 1916.

Further Reading

The best source on Darío's life is Charles Dunton Watland, *Poet-Errant: A Biography of Rubén Darío* (1965). Much new Darío criticism appeared in commemoration of the centennial celebration of the poet's birth in 1967. Of the works in English, especially useful is George D. Schade and Miguel González-Gerth, eds., *Rubén Darío: Centennial Studies* (1970). Two excellent studies of distinct aspects of the poet's work are Donald F. Fogelquist, ed., *The Literary Collaboration and the Personal Correspondence of Rubén Darío and Juan Ramón Jiménez* (1956), and Dolores Ackel Fiore, *Rubén Darío in Search of Inspiration: Greco-Roman Mythology in His Stories and Plays* (1963). □

Darius I

Darius I (522-486 B.C.), called "the Great," was a Persian king. A great conqueror and the chief organizer of the Persian Empire, he is best known for the unsuccessful attack on Greece which ended at Marathon.

A member of a collateral branch of the Achaemenidian royal family, Darius apparently was not close to the throne when Cambyses died in 522 B.C. The story of Darius's accession is told most fully by the Greek Herodotus, whose version clearly reflects the official account set up by Darius's own order in the famous rock inscription at Behistun.

According to Herodotus, Cambyses had had his brother Smerdis (Bardiya) executed, but while Cambyses was absent in Egypt, a Magian priest named Gaumata, trusting in a chance resemblance, put himself forward as Smerdis and seized the throne. Cambyses started back but died en route, and the false Smerdis was generally accepted. Darius, with the aid of a few who knew that Smerdis was dead, murdered Gaumata and in his own person restored the royal line.

Organization of the Empire

Though Darius was an excellent soldier and extended his empire east, north, and into Europe, he saw himself as an organizer and lawgiver rather than as a mere conqueror. Little of his work was startlingly original, but the blending of the old and new and the interlocked ordering of the whole gave his work importance. He divided the empire into 20 huge provinces called satrapies, each under a royally appointed governor called a satrap who had administrative, military, financial, and judicial control in his province. To check on such powerful subordinates, Darius also appointed the satrap's second-in-command, having him report to the King separately. Standing garrisons under commanders independent of the satrap were stationed strategically. However, since all these officials were more or less permanent, there remained the possibility that all three might conspire to plot revolt. Accordingly, a further set of

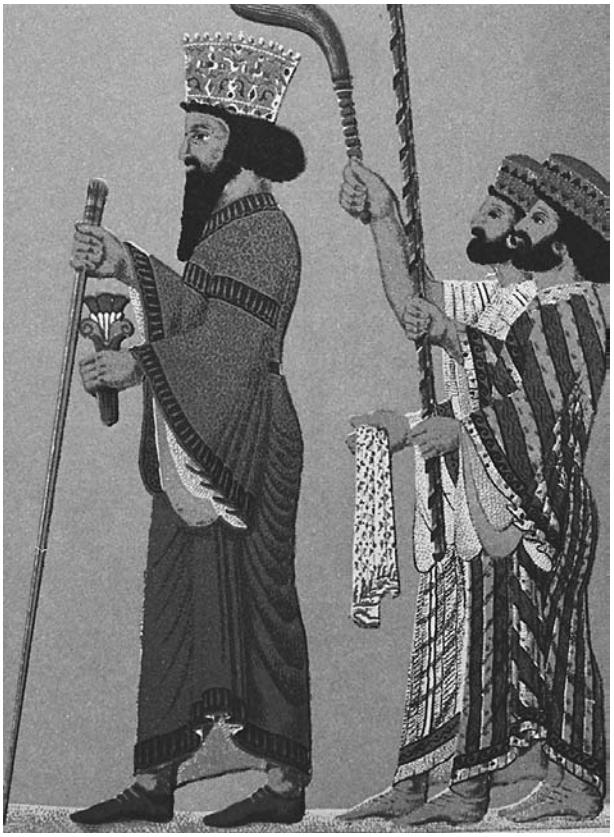

Darius I (left)

royal officials—inspectors called the King's ''eyes'' or ''ears''—were frequently sent out.

Since in so huge an empire—it covered some 1 million square miles—there was always the problem of communication and transportation, Darius established a system of well-maintained all-weather roads and a royal courier system with posthouses and regular relays of horses and riders. The trip from Sardis in western Asia Minor to Susa in Persia normally took 3 months; a royal message could cover it in a week.

Darius also regulated the tribute, hitherto collected irregularly as needed, on a fixed annual basis according to the wealth of each satrapy. Though hardly low, this tribute does not appear to have been burdensome. He also instituted the first official Persian coinage.

Military Organization

Militarily the empire was organized on the satrap system, but the results were less happy. Aside from the resident garrisons and the royal bodyguard there was no standing army. At need, satraps involved were ordered to raise a quota of men and bring them, armed and ready, to an appointed assembly point. Inescapably, a Persian army was thus long on numbers but short on uniformity; each contingent was armed and trained in its local fashion and spoke its native tongue. Persian infantry was usually of very poor quality; the cavalry, provided by the Persians themselves, the Medes, and the eastern steppe dwellers, was generally quite good. The Persian fleet was levied in the same manner as the army, but since the Mediterranean maritime peoples all copied from each other, there was little problem of diversity. The fleet's weakness was that, being raised entirely from among subject peoples, it had no real loyalty.

Darius's Religion

Darius, himself a firm supporter of Ahura Mazda, the Zoroastrian god, said in the Behistun inscription that Ahura Mazda ''gave'' him his kingdoms, and with him Zoroastrianism became something like the national religion of the Persians. For the empire, however, he continued Cyrus's policy of toleration of local cults, and this mildness became and remained, except perhaps under Xerxes, a distinctive feature of Persian rule.

War with the Greeks

Darius's first European campaign, about 513, was aimed not at Greece but north toward the Danube. Herodotus recorded that Darius intended to conquer the complete circuit of the Black Sea and that he was turned back north of the Danube by the native Scythians' scorched-earth policy. This may be, or it may be that Darius never intended any permanent conquest north of the Danube and that Herodotus turned a limited success into a grandiose failure in order to make all Persian operations in Europe at least partly unsuccessful. Darius did secure the approaches to Greece and the control of the grain route through the Bosporus.

The next act in the Greco-Persian drama was the so-called Ionian Revolt (499-494), an uprising against Persia of most of the Greeks of Asia Minor headed by the Ionians, and particularly by the city of Miletus. Though the revolt was put down by Darius's generals, its seriousness is indicated by its length and by the fact that the Ionians' appeal to the Greek homeland was answered, at least in part, by Athens and Eretria.

Darius had to take the Greek matter seriously. Not only did he have the duty of avenging the burning of his city of Sardis during the revolt, but he must have become convinced that to ensure the quiet of his Greek subjects in Asia Minor he would have to extend his rule also over their brothers across the Aegean. After the collapse of the revolt, the attempt of Darius's son-in-law, Mandonius, to carry the war into Greece itself ended when the Persian fleet was wrecked in a storm off Mt. Athos (492).

Battle of Marathon

Perhaps Mardonius's ill-fated venture was really an attempt to conquer all Greece; the next effort certainly was not. Darius sent a naval expedition—he himself never set eyes on Greece—against only Athens and Eretria (490). The attack was perfectly well known to be coming, but the Greeks had their customary difficulties of cooperation, and Eretria, unsupported, fell and was burned in revenge for Sardis. Athens appealed to the Grecian states, but only 1,000 men from little Plataea reached Athens.

The Persians landed on the small plain of Marathon northeast of Athens, and the Greeks took up station in easily defendable nearby hills out of reach of the Persian cavalry. After some days' waiting, the Persians began to reembark, perhaps for a dash on Athens. The Greeks, led by Miltiades, were forced to attack, which they did with a lengthened front to avoid encirclement by the more numerous Persians. In this first major encounter between European and Asian infantry, the Greek closely knit, heavily armed phalanx won decisively. The Persian survivors sailed at once for Athens, but Miltiades rushed his forces back, and the Persians arrived to see the Greeks lined up before the city. Abandoning action, they sailed home, and the campaign of Marathon was over.

Though to the Western world Marathon was a victory of enormous significance, to the Persians it was only a moderately serious border setback. Yet this defeat and peace in Asia Minor called for the conquest of all Greece, and Darius began the mighty preparations. A revolt in Egypt, however, distracted him, and he died in 486, leaving the next attack for his son Xerxes.

Further Reading

Herodotus's *History* is the principal source of information on Darius. Aeschylus's *Persae* is also important. The Behistun inscription is Darius's official account; it is contained in Roland G. Kent, *Old Persian: Grammar, Texts, Lexicon* (1950; 2d ed. rev. 1953). The fullest recent treatment of Darius is in A. T. Olmstead, *History of the Persian Empire* (1948; rev. ed. 1959), which asserts that Darius was a usurper. Roman Ghirshman, *Iran from the Earliest Times to the Islamic Conquest* (1954), is more traditional. Richard Frye, *The Heritage of Persia* (1963), is also of interest. □

Clarence Seward Darrow

As an American labor lawyer and as a criminal lawyer, Clarence Seward Darrow (1857-1938) helped sharpen debate about the path of American industrialism and about the treatment of individuals in conflict with the law.

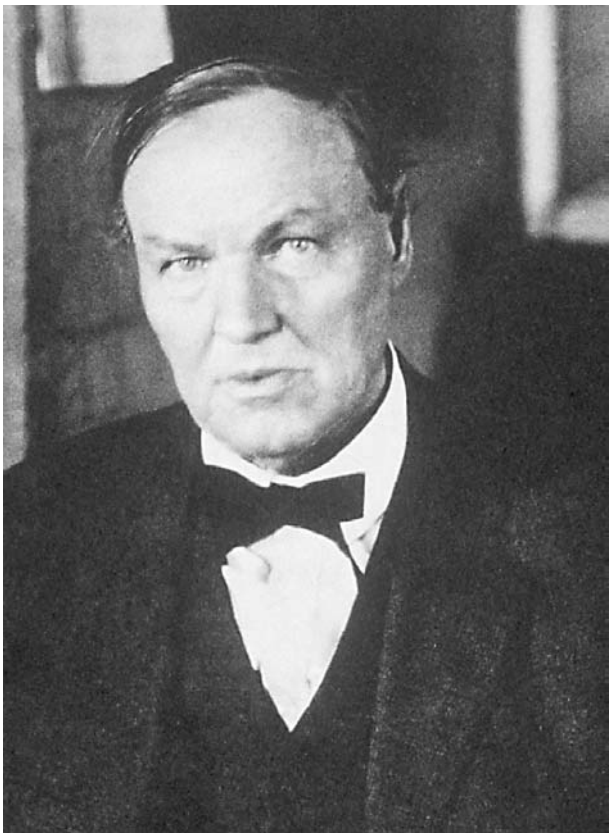

Clarence Darrow was born on April 18, 1857, in Farmdale, Ohio, to Amirus and Emily Darrow. He was introduced early to the life of the dissenter, for his father, after completing studies at a Unitarian seminary, had lost his faith and had become an agnostic living within a community of religious believers. Furthermore, the Darrows were Democrats in a Republican locale.

After completing his secondary schooling near Farmdale, Darrow spent a year at Allegheny College in Meadville, Pa., and another year at the University of Michigan Law School. Like almost all lawyers of the time, he delayed his admission to the bar until after he had read law with a local lawyer; he became a member of the Ohio bar in 1878. For the next 9 years he was a typical small-town lawyer, practicing in Kinsman, Andover, and Ashtabula, Ohio.

Seeking more interesting paths, however, Darrow moved to Chicago in 1887. In Ohio he had been impressed with the book *Our Penal Machinery and Its Victims* by Judge John Peter Altgeld. Darrow became a close friend of Altgeld, who was elected governor of Illinois in 1892. Altgeld not only raised questions about the process of criminal justice but, when he pardoned several men who had been convicted in the aftermath of the Haymarket riot of 1886, also questioned the treatment of those who were trying to organize workers into unions. Both of these themes played great roles in Darrow's life.

Labor Lawyer

Darrow had begun as a conventional civil lawyer. Even in Chicago his first jobs included appointment as the city's corporation counsel in 1890 and then as general attorney to the Chicago and North Western Railway. In 1894, however, he began what would be his primary career for the next 20 years—labor law. During that year he defended the Socialist Eugene V. Debs against an injunction trying to break the workers' strike Debs was leading against the Pullman Sleeping Car Company. Darrow was unsuccessful, though; the injunction against Debs was finally upheld by the Supreme Court.

In 1906-1907 Darrow successfully defended William D. ''Big Bill'' Haywood, the leader of the newly formed Industrial Workers of the World, against a charge of conspiring to murder former governor Steunenberg of Idaho. But in 1911 disaster struck as Darrow, defending the McNamara brothers against a charge of blowing up the Los Angeles Times Building, was suddenly faced with his clients' reversing their previous plea of innocence to one of guilt. In turn, Darrow was indicted for misconduct but was not convicted. With this his career as a labor lawyer came to an end.

Criminal Lawyer

Darrow had always been interested in criminal law, in part because of his acceptance of new, psychological theories stressing the role of determinism in human behavior. He viewed criminals as people led by circumstance into committing antisocial acts rather than as free-willing monsters. For this reason he was a bitter opponent of capital punishment, viewing it as a barbaric practice. Now he embarked on a new major career as a criminal lawyer.

Without a doubt Darrow's most famous criminal trial was the 1924 Leopold-Loeb case, in which two Chicago boys had wantonly murdered a youngster. For the only time in his career Darrow insisted that his clients plead guilty, then turned his attention to saving them from the death penalty. He was successful in this, partly because he was able to introduce a great deal of psychiatric testimony supporting his theories of the determining influences upon individual acts.

Scopes Trial

During this period Darrow also participated in another great American case, the Scopes trial of 1925 in Dayton, Tenn. The issue was the right of a state legislature to prohibit the teaching of Darwinian theories of evolution in the public schools. Darrow, as an agnostic and as an evolutionist, was doubly contemptuous of the motives behind the funda-

mentalist law that had been passed, and he sought to defend the young schoolteacher who had raised the issue of evolution in his class. Technically, he was unsuccessful, for Scopes was convicted and fined $100 for his crime. But Darrow's defense, and particularly his cross-examination of William Jennings Bryan (the three-time Democratic candidate for president who spoke for the biblical, antiscientific, fundamentalist side) served to discredit religious fundamentalism and won national attention.

Two books among Darrow's many writings typify his concerns toward the end of his life. In 1922 he wrote *Crime: Its Cause and Treatment;* in 1929 appeared *Infidels and Heretics,* coedited with Wallace Rice, in which he presented the case for freethinking. To these two issue-oriented books he added in 1932 his autobiography, *The Story of My Life*.

Darrow's last important public service was as chairman of a commission appointed by President Franklin D. Roosevelt to analyze the operation of the National Recovery Administration. He died on March 13, 1938.

Further Reading

The standard popular biography of Darrow is Irving Stone, *Clarence Darrow for the Defense* (1941). A more recent work is Miriam Gurko, *Clarence Darrow* (1965). A specialized, scholarly study is Abe C. Ravitz, *Clarence Darrow and the American Literary Tradition* (1962), which takes note of Darrow's participation in some of the literary controversies of his time. □

Charles Robert Darwin

The English naturalist Charles Robert Darwin (1809-1882) discovered that natural selection was the agent for the transmutation of organisms during evolution, as did Alfred Russel Wallace independently. Darwin presented his theory in "Origin of Species."

The concept of evolution by descent dates at least from classical Greek philosophers. In the 18th century Carl Linnaeus postulated limited mutability of species by descent and hybridization. Charles Darwin's grandfather, Erasmus Darwin, and the Chevalier de Lamarck were the chief proponents of evolution about 1800. Such advocacy had little impact on the majority of naturalists, concerned to identify species, the stability of which was considered essential for their work. Natural theology regarded the perfection of adaptation between structure and mode of life in organisms as evidence for a beneficent, all-seeing, all-planning Creator. Organic structure, planned in advance for a preordained niche, was unchanged from the moment of creation. Variations in structure in these earthly imperfect versions of the Creator's idea were minor and impermanent.

In 1815 William Smith had demonstrated a sequence of fossil populations in time. Charles Lyell, adopting James Hutton's uniformitarian view that present conditions and processes were clues to the past history of the earth, wrote his *Principles of Geology* (1830-1833), which Darwin on his *Beagle* circumnavigation found most apt for his own geological observations. Fossils in South America and apparent anomalies of animal distribution triggered the task for Darwin of assembling a vast range of material. A reading of Thomas Malthus's *Essay on the Principle of Population* in 1838 completed Darwin's conceptual scheme.

Critics, for whom the *Origin* is paramount among Darwin's considerable output, have accused him of vacillation and procrastination. But recent study of unpublished manuscripts and his entire works reveal a continuity of purpose and integrity of effort to establish the high probability of the genetic relationship through descent in all forms of life. Man is dethroned as the summit of creation and as the especial concern of the Creator. This revolution in thought has had an effect on every kind of human activity.

Darwin was born on Feb. 12, 1809, at Shrewsbury, the fifth child of Robert and Susannah Darwin. His mother, who was the daughter of the famous potter Josiah Wedgwood, died when Charles was 8, and he was reared by his sisters. At the age of 9 Charles entered Shrewsbury School. His record was not outstanding, but he did learn to use English with precision and to delight in Shakespeare and Milton.

In 1825 Darwin went to Edinburgh University to study medicine. He found anatomy and *materia medica* dull and surgery unendurable. In 1828 he entered Christ's College, Cambridge, with the idea of taking Anglican orders. He

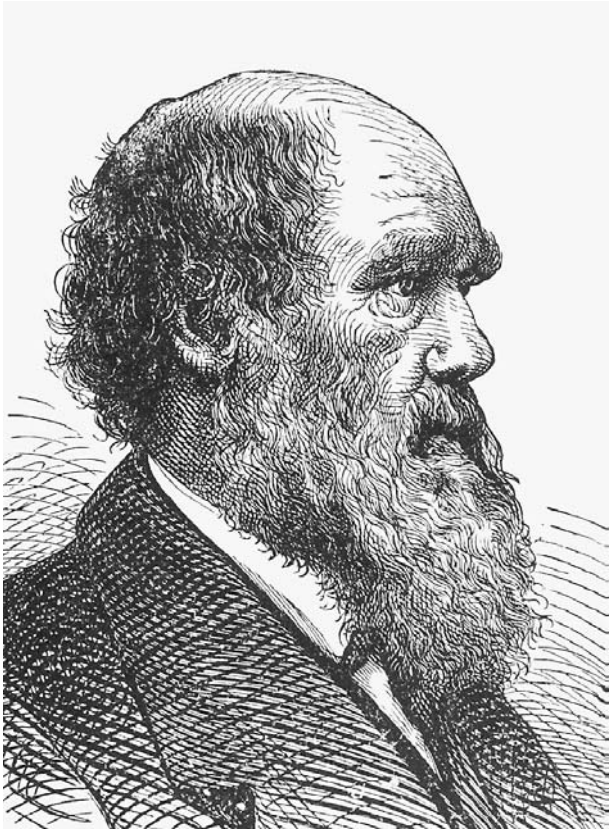

attended John Stevens Henslow's course in botany, started a collection of beetles that became famous, and read widely. William Paley's *Natural Theology* (1802) delighted Darwin by its clear logical presentation, and he later regarded this study as the most worthwhile benefit from Cambridge. He received his bachelor's degree in 1831.

Voyage of the *Beagle*

On Henslow's recommendation Darwin was offered the position of naturalist for the second voyage of H. M. S. *Beagle* to survey the coast of Patagonia and Tierra del Fuego and complete observations of longitude by circumnavigation with a formidable array of chronometers. The *Beagle* left on Dec. 27, 1831, and returned on Oct. 2, 1836. During the voyage Darwin spent 535 days at sea and roughly 1200 on land. Enough identification of strata could be done on the spot, but sufficiently accurate identification of living organisms required systematists accessible only in London and Paris.

Darwin kept his field observations in notebooks with the specimens listed serially and their place and time of collection documented. On July 24, 1834, he wrote: ''My notes are becoming bulky. I have about 600 small quarto pages full; about half of this is Geology the other imperfect descriptions of animals; with the latter I make it a rule to describe those parts which cannot be seen in specimens in spirits. I keep my private Journal distinct from the above.'' Toward the end of the voyage, when sea passages were long, he copied his notes and arranged them to accord with systematics, concentrating on range and habits. Geology was prepared with fewer inhibitions; he wrote from Mauritius in April 1836: ''It is a rare piece of good fortune for me that of the many errant (in ships) Naturalists there have been few, or rather no, Geologists. I shall enter the field unopposed.''

During the trip Darwin discovered the relevance of Lyell's uniformitarian views to the structure of St. Jago (Cape Verde Islands). He found that small locally living forms closely resembled large terrestrial fossil mammals embedded between marine shell layers and that the local sea was populated with living occupants of similar shells. He also observed the overlapping distribution on the continuous Patagonian plain of two closely related but distinct species of ostrich. An excursion along the Santa Cruz river revealed a section of strata across South America. He observed the differences between species of birds and animals on the Galápagos Islands.

Publications Resulting from Voyage

Darwin's *Journal of Researches* was published in 1839. With the help of a government grant toward the cost of the illustrations, the *Zoology of the Voyage of the Beagle* was published, in five quarto volumes, from 1839 to 1843. Specialist systematists wrote on fossil and living mammals, birds, fish, and reptiles. Darwin edited the work and contributed habits and ranges of the animals and geological notes on the fossils. Two themes run through his valuable and mostly neglected notes: distribution in space and time and observations of behavior as an aid to species diagnosis. He also published *The Structure and Distribution of Coral Reefs* (1842); he had studied the coral reefs in the Cocos Islands during the *Beagle* voyage.

Darwin abandoned the idea of fixity of species in 1837 while writing his *Journal*. A second edition, in 1845, had a stronger tinge of transmutation, but there was still no public avowal of the new faith. This delightful volume is his most popular and accessible work.

Darwin's Transmutation (Species) Notebooks (1837-1839) have recently been reconstructed. The notion of ''selection owing to struggle'' derived from his reading of Malthus in 1838. Earlier Darwin had read Pyrame de Candolle's works on plant geography, so his mind was receptive. The breadth of interest and profusion of hypotheses characteristic of Darwin, who could carry several topics in his mind at the same time, inform the whole. From this medley of facts allegedly assembled on Baconian principles all his later works derive.

It was not until Darwin's geological observations of South America were published in 1846 that he started a paper on his ''first Cirripede,'' a shell-boring aberrant barnacle, no bigger than a pin's head, he had found at Chonos Island in 1835. This was watched while living, then dissected, and drawn while the *Beagle* sheltered from a week of severe storms. The working out of the relationship to other barnacles forced him to study all barnacles, a task that occupied him until 1854 and resulted in two volumes on living forms and two on fossil forms.

Darwin married Emma Wedgwood, his first cousin, in 1839. They lived in London until 1842, when ill health drove him to Down House, where he passed the rest of his life in seclusion. Four of their sons became prominent scientists: George was an astronomer and mathematician, Francis a botanist, Leonard a eugenist, and Horace a civil engineer.

Development of Ideas on Evolution

In 1842 and 1844 Darwin wrote short accounts of his transmutation views. The 1844 sketch in corrected fair copy was a testament accompanied by a letter to his wife to secure publication should he die. Late in 1844 Robert Chambers's *Vestiges of Creation* appeared advocating universal development by descent. A great scandal ensued, and criticism of the amateur pretensions of the author was savage. Darwin decided to bide his time and become more proficient as a biologist.

In 1855 Darwin began to study the practices of poultry and pigeon fanciers and worldwide domesticated breeds, conducted experiments on plant and animal variation and its hereditary transmission, and worried about the problem of plant and animal transport across land and water barriers, for he was persuaded of the importance of isolation for speciation. The last step in his conceptual scheme had already occurred to him in 1852 while pondering Henri Milne-Edwards's concept of diversification into specialized organs for separation of physiological functions in higher organisms and the relevance of these considerations for classification when related to the facts of embryological development. Darwin's ''principle of divergence'' recog-

nizes that the dominant species must make more effective use of the territory it invades than a competing species and accordingly it becomes adapted to more diversified environments.

In May 1856 Lyell heard of Darwin's transmutation hypothesis and urged him to write an account with full references. Darwin sent the chapter on distribution to Lyell and Sir Joseph Hooker, who were deeply impressed. Darwin continued his writing, and on June 14, 1858, when he was halfway through, he received an essay from Alfred Russel Wallace containing the theory of evolution by natural selection—the same theory Darwin was working on. Lyell and Hooker arranged for a reading of a joint paper by Wallace and Darwin, and it was presented at a meeting of the Linnaean Society on July 1. The paper had little effect.

Origin of Species

On Nov. 24, 1859, Darwin published *On the Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life*. The analogy of natural selection was prone to misunderstanding by readers, since it carried for them an implied purpose on the part of a ''deified'' Nature. Herbert Spencer's phrase ''survival of the fittest'' was equally misleading because the essence of Darwin's theory is that, unlike natural theology, adaptation must not be too perfect and rigid. A mutable store of variation must be available to any viable population in nature.

The publication of Darwin's book secured worldwide attention for his hypothesis and aroused impassioned controversy. His main champion was T. H. Huxley. Darwin, remote in his retreat at Down House, took painstaking note of criticism and endeavored to answer points of detail in the five more editions of *Origin* produced during his lifetime. He avoided trouble and made several unfortunate concessions which weakened his presentation and made his views seem vague and hesitant. The first edition is easily the best.

Later Works

In *On the Various Contrivances by Which British and Foreign Orchids Are Fertilised by Insects* (1862) Darwin showed how the welfare of an organism may be hidden in apparently unimportant peculiarities. It became hard to say what is ''useless'' in nature. His *The Variation of Animals and Plants under Domestication* (1868; rev. ed. 1875) expanded on a topic he had introduced in *Origin*. A chapter in *Origin* on man as the most domesticated of animals grew into the book *The Descent of Man and Selection in Relation to Sex* (1871). *The Expression of the Emotions in Man and Animals* (1872) developed from material squeezed out of the *Descent*.

Plants became an increasing preoccupation, the more so since Darwin had his son Francis as collaborator and amanuensis. Papers Darwin had published in 1864 were collected into *The Movements and Habits of Climbing Plants* (1875), and these ideas were further generalized on uniformitarian lines and published as *The Power of Movement in Plants* (1880). All plants, not merely climbing ones, were shown to execute to some degree exploratory ''circumnutation'' movements. Studies on fertilization of plants by insects recorded as early as 1840 led to *The Effects of Cross and Self-Fertilisation in the Vegetable Kingdom* (1876) and *The Different Forms of Flowers on Plants of the Same Species* (1877). *Insectivorous Plants* (1873) pursued the reactions of plants to stimuli. Darwin's last work returned to observations he had made in 1837: *The Formation of Vegetable Mould through the Action of Worms, with Observations on Their Habits* (1881). He died on April 19, 1882, and was buried in Westminster Abbey.

Further Reading

Primary sources on Darwin include *The Life and Letters of Charles Darwin,* edited by Francis Darwin (3 vols., 1887), which has an autobiographical chapter; *More Letters of Charles Darwin,* edited by Francis Darwin and A. C. Seward (1903); and his *Autobiography,* edited with appendix and notes by his granddaughter, Nora Barlow (1958; repr. 1969). An excellent, nontechnical account of Darwin's life and work is Sir Gavin de Beer, *Charles Darwin: Evolution by Natural Selection* (1964). Other biographical studies are Paul B. Sears, *Charles Darwin: The Naturalist as a Cultural Force* (1950), and Gerhard Wichler, *Charles Darwin: The Founder of the Theory of Evolution and Natural Selection* (1961). Gertrude Himmelfarb, *Darwin and the Darwinian Revolution* (1959), offers a provocative reinterpretation of the man and his impact.

A dramatic pictorial account of Darwin's trip around the world in the *Beagle* is Alan Moorehead, *Darwin and the Beagle* (1969), which incorporates excerpts from Darwin's autobiography, journal, and letters. Parts of Darwin's work are examined in P. R. Bell, ed., *Darwin's Biological Work: Some Aspects Reconsidered* (1959), and Darwin's vast influence is assessed in Michael T. Ghiselin, *The Triumph of the Darwinian Method* (1969). A good, succinct presentation of the essence of Darwin's ideas is Benjamin Farrington, *What Darwin Really Said* (1967), which can serve as a review of the major problems raised by Darwin's theories. □

Mahmud Darwish

Probably the foremost Palestinian poet of the late 20th century, Mahmud Darwish (born 1942) was one of the leading poets of the Arab world.

Mahmud Darwish was born in al Birwah, a village that lies to the east of Acca (Acre), now in Israel, in 1942. In the 1948 war when he was a boy, Darwish fled with his family and walked across the mountains and forests to southern Lebanon. But when he returned with his family two years later, he found that his village had been completely razed by the Israeli forces and the land ploughed.

Darwish's impressions of this period of his life—the military government and the police harassment—remained with him and influenced much of his poetry, which he began to write at a young age. Darwish, who worked as a journalist in Haifa, became a victim of Israeli authorities as his poetry became more popular and widely read. His poetry, like other resistance poetry, was a strong indictment of

Israeli society and its attitude toward Palestinians. It reflected unyielding resistance to their conditions and a refusal to accept the *fait accompli*. The poetry was often recited in village meetings and in the fields because it served as an effective channel of political communication in a society with few political leaders. Darwish was sentenced to jail many times and his freedom of movement was restricted for several years. Several of his poems were written in prison.

During the early phase of his writing words such as refugees, Red Cross, security, occupation, UNRWA, Arabness, revolution, and love permeate his poetry. A growing shift from sorrow and grief to anger and challenge can also be discerned. Yet Darwish, despite his revolt against the challenge of what he viewed as an oppressive system, continued throughout much of his writings to emphasize the prospect of co-existence and pluralism as alternatives to exclusivism. Early on, Darwish complained bitterly about the barriers between Arab and Jewish literature, as was reflected in one of his articles, ''The Siege.'' He often challenged liberal and humanist Israeli writers to interact with their Arab colleagues because of their common concerns in the areas of civil rights and liberties, social change, and opposition to militarism. Darwish's poetry has been characterized by various transformations both in content and in form, ranging from traditional verse in his early works to prose poetry, especially in his work in the late 1980s.

His poetic language was new in the sense that it created a metaphoric and symbolic atmosphere that transformed the ordinary meaning of words and contained hidden meanings that could only be discovered in that atmosphere. The atmosphere is Palestine, in whose context words assume new meanings and new symbolic values and evoke different concepts and relationships. In the poetry of Darwish, love of the land, the woman, and the homeland (Palestine) merged together and became symbols of dignity, life, and the future. Merging of the three, as in ''Lover from Palestine,'' comes to symbolize humanity and manhood as well as acts of declared opposition and resistance. Darwish's poetry of resistance became widely publicized and utilized by the Palestinian resistance as did the poetry of other resistance poets. Consequently, his poetry gained him much fame in the Arab world, particularly among Palestinians. In 1969 a book about him was published under the title ''Mahmud Darwish: the Poet of Resistance.''

In 1971 Darwish, in a move that stirred a great deal of controversy among Palestinian and Arab intellectuals, left his homeland to go to the U.S.S.R. He later settled in Beirut, which was then the cultural capital of the Arab world. Many believed that this was tantamount to a capitulation to Israel and an abandonment of his principles and of his compatriots. In Beirut, he edited *Shu'un Filastiniyya,* a journal focusing on Palestinian affairs and published by the Palestine Research Center. This self-imposed exile was widely credited with broadening his intellectual horizons.

This period ushered in a more complex and intricate form of poetry. Darwish, unlike a number of modern poets, showed that he could sustain an emotion for more than a few verses. He showed that he had the capacity to make his symbols undergo a number of transformations and to sustain them in long poems. It is easy to see in his earlier poems a poet experimenting in traditional form and a tendency to feel a voice instructing the poem from the outside. There is also a penchant toward oratory in evidence. In his later poetry, however, he seemed to achieve the dramatic voice that blurs the distinction between the poet and the poem, where the poet's individuality becomes an important function of the poet's power and impact. In his poems about Beirut, for example, he was able to eliminate the distinction by allowing the poem to stand on its own. This achievement, when it occurs, allows the poem to become more universal and to go beyond the question of Palestine, to delve into and deal with broader and universal moral issues the world over.

In 1982 Darwish was forced into a second exile when Israel invaded Lebanon. As an active member of the Palestine Liberation Organization (PLO), and as a member of its parliament, the Palestine National Council, he was compelled to leave Beirut. In 1990 he lived in Europe and edited the literary periodical *al-Karmel*.

Darwish published a number of volumes of poetry and was the subject of scholarly study in the Arab world. His poetry also received much attention outside the Arab world. Several of his poems have been translated into over 20 languages, including English, French, and Russian. He was the winner of the Lotus Prize, 1969, and the Lenin Prize, 1982. Some of his well-known works include ''Ashiq min Filastin'' (Lover from Palestine, 1966), ''al-Asafir tamut fi al-Jalil'' (Birds Die in Gallilee, 1970), ''Muhawalah Raqm 7''

(Attempt Number 7, 1974), ''A'ras'' (Weddings, 1977), ''Wda'an Aytuha al-harb wda'an Ayuha al'Salam'' (Farewell to War, Farewell to Peace, 1974), Hisar li-mada'ih al Bahr (Siege of the Sea Songs, 1984), Tunis, Hiya Ughniyyat (She's a Song, 1986), Ma'sat alnarjis wa-malhat al-Fiddha (The Tragedy of Narcissus and The Comedy of Silver, 1989), Ara ma urid (I See What I Want, 1990), and Ihda ashar kawkaba (11 Planets, 1992). His most important prose work, focusing on his experiences in war-torn Beirut, is *Thakiratun lil-nusyan* (*A memory for forgetfulness,* 1987).

Further Reading

Some of Darwish's works have been translated into English or published as part of anthologies of Palestinian or Arab poetry. In 1970 a number of his poems were included in N. Aruri and E. Ghareeb, editors/translators, *Enemy of the Sun: Poetry of Palestinian Resistance*. More of his poems were translated in other Arabic and Palestinian anthologies, including M. Khoury and H. Algar, editors, *An Anthology of Modern Arabic Poetry* (1974); A. al-Udhari, translator, *A Mirror for Autumn: Modern Arabic Poetry* (1974); A. al-Udhari, translator, *A Mirror for Autumn: Modern Arabic Poetry* (London: 1974); I. Boullata, editor/translator, *Modern Arab Poets 1950-1975* (1976); and A. Elmessiri, *The Palestinian Wedding* (1982). In 1980 a collection of Darwish's poetry, *The Music of Human Flesh,* was published in English. □

Chitta Ranjan Das

Chitta Ranjan Das (1870-1925) was an Indian lawyer and poet who became a nationalist leader. His main aim was swaraj, or self-rule, for India.

Chitta Ranjan Das was born in Calcutta on Nov. 5, 1870, into a progressive Brahmo family. His father, Bhuvan Mohan, was a solicitor and a journalist who edited the English church weekly, *The Brahmo Public Opinion*. Das graduated from Presidency College in Calcutta in 1890 and went to England to compete in the Indian civil service examination. He failed the exams but joined the Inner Temple and was called to the bar in 1892.

Das returned to India in 1893 and started law practice in the Calcutta High Court. Following his successful defense of Aurobindo Ghose in the 1908 Alipur bomb conspiracy case, Das rose steadily and built a lucrative profession.

From his early youth Das was a nationalist. He was an active member of the Students' Association (1886), where Surendranath Banerjee had lectured on patriotism. At Presidency College, Das organized an undergraduate association and moved for permitting the use of Bengali in university examinations. He came in close contact with Bipin Chandra Pal and Aurobindo Ghose and helped them in publishing the *Bande Mataram,* an English weekly for propagating the ideals of *swaraj*.

Das was politically most active between 1917 and 1925. In 1917 he presided over the Bengal Provincial Conference and put forward a plan for village reconstruction through the establishment of local self-government, cooperative credit societies, and the regeneration of cottage industry. The same year he began to attend the Indian National Congress sessions regularly and was elected to all important committees. His powerful oratory, political foresight, and tact gave him a leading position in the Congress. He denounced the Montagu-Chelmsford Reform, which established a dyarchy for India, and joined Gandhi's noncooperation movement in 1920. He toured the whole country, carrying the new creed to every door. In 1921 he was arrested with his wife and son and sentenced to 6 months' imprisonment. The same year he was elected president of the Ahmedabad Congress.

On the failure of Gandhi's noncooperation movement, Das devised a new strategy. As president of the Gaya Congress (1922), he advocated an obstructionist policy inside the legislative councils with a view to mending or ending the dyarchy. But the majority in the Congress rejected his proposal. Thereupon, Das formed the Swarajya party with Motilal Nehru.

The Swarajya party gained tremendous success in Bengal and the central provinces and won majority seats in the legislative councils (1924). In Bengal the party inflicted repeated defeats upon the government, and the British bureaucracy in its earlier form met its doom in Bengal. In 1924 the Swarajists captured power in the Calcutta Corporation, and Das became the first popularly elected mayor of Calcutta.

Das realized that Hindu-Moslem unity was essential for the attainment of *swaraj*. In 1924 he formulated his famous Communal Pact to promote permanent peace between India's two major communities. He also wanted an assimilation of Eastern spirit and Western technique. He envisioned a pan-Asiatic federation of the oppressed nations and advocated India's participation in it. For his devotion to the cause of self-rule he gained the title Deshabandhu (friend of the country).

Das's genius was also revealed in the field of literature. He founded and published a literary magazine, *Narayan* (1914), and composed a number of poetical works. His first collection of poetry, *Malancha* (1895), raised a storm of protest among Brahmos. He was branded as an atheist, and in 1897 the Brahmo leaders boycotted his marriage. His successive works, *Mala* (1904), *Sagar Sangit* (1913), and *Kishore-Kishoree* and *Antaryami* (both 1915), reveal a Vaishnava devotionalism. Das died in Darjeeling on June 16, 1925.

Further Reading

There are two major biographies of Das: Prithwis Chandra Roy, *Life and Times of C. R. Das* (1927), and Hemendra Nath Das Gupta, *Deshbandhu Chittaranjan Das* (1960). Critical treatments of Das's political, economic, and religious ideas are in Sukumar Ranjan Das, *Chitta Ranjan* (1922); Dilip Kumar Chatterjee, *C. R. Das and Indian National Movement* (1965); and Stephen N. Hay, *Asian Ideas of East and West* (1970).

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Sen, Rathindra Nath, *Life and times of Deshbandhu Chittaranjan Das,* New Delhi: Northern Book Centre, 1989. □

Charles François Daubigny

The French painter and etcher Charles François Daubigny (1817-1878), a member of the Barbizon school, was one of the first landscape painters to work out of doors in a systematic way.

Charles Daubigny was born in Paris on Feb. 15, 1817. His father, Edmé François Daubigny, was a landscape painter, and his uncle and aunt were miniaturists. Daubigny made the customary trip to Italy (1835-1836) and did some ideal landscapes, but his eventual direction was more decisively shaped by Dutch landscape painting. In 1838 he enrolled as a student of the academic painter Paul Delaroche.

Although Daubigny enjoyed a reasonable success at the Salons, where he exhibited from 1838 on, graphic art in the form of etchings, woodcuts, lithographs, and illustrations contributed substantially to his income. *Pond with Storks* (ca. 1851), with its painstaking analytical detail, is a representative Barbizon school work; it also echoes Dutch art of the 17th century. Some of Daubigny's rarely seen drawings, such as *River Landscape* (ca. 1860), have an astonishingly light, airy, and evocative touch.

Daubigny painted in the forest of Fontainebleau near Barbizon, along the rivers of northern France, and on the coast. He assimilated many sources and worked in many different manners. The *Pond of Gylieu* (1853), balanced, meticulous in execution, and suffused with soft light, was a particularly popular picture. The *Lock at Optevoz* (1859), done in blocky masses and heavier impasto, is reminiscent of Gustave Courbet. Daubigny's *Banks of the Oise* (ca. 1860), which is more delicate and luminous, gives a foretaste of Alfred Sisley. In contrast, the heaviness and dark greens of *Landscape near Pontoise* (1866) call to mind the work of Camille Pissarro. Intimate forest pictures such as *Landscape* (ca. 1877), executed in softer greens with a fluttery touch, illustrate the persistence of Camille Corot's influence.

Daubigny, whose work was considered to be too much a matter of ''impressions,'' gave help and encouragement to Claude Monet, who followed him even in the practice of using a houseboat as a floating studio. Daubigny visited England and the Netherlands in 1870-1872. He died at Auvers-sur-Oise on Feb. 21, 1878.

Lacking the boldness and imagination to be a major artist, Daubigny was a hardworking, conscientious craftsman who never stopped looking at art and nature and who never stopped producing fresh and appealing pictures—along with some that were dull, flat, and routine. Historically, his role was to bridge the gap between the popular but fading Barbizon school and the more audacious and original impressionist school.

Further Reading

Most of the literature on Daubigny dates from the 19th and early 20th centuries. David Croal Thomson, *The Barbizon School of Painters* (1902), is a representative work. Robert L. Herbert, *Barbizon Revisited* (1902), is a catalog of an important exhibition organized in part by the Boston Museum, and a thorough account of the whole movement. John Rewald includes some useful material in *History of Impressionism* (1946; rev. ed. 1961). □

Alphonse Daudet

The French novelist, dramatist, and short-story writer Alphonse Daudet (1840-1897) is remembered chiefly for his regionalist sketches of Provence and for his transitional role in the evolution of 19th-century theater.

Born in Nîmes, as a child Alphonse Daudet experienced the heady delights of a sun-drenched Provence and the darkening contrasts of his family's steadily worsening financial condition. His father, a silk manufacturer, had to abandon business there in 1849, moving the family north to Lyons; never fully recovering from the depression which followed the Revolution of 1848, the Daudets finally lost everything in 1857. The family became scattered, and Alphonse—never an enthusiastic student—found himself miserably placed as a *pion,* or monitor, in a provincial *Collège*. After a few months he was rescued by his elder brother Ernest, who brought him to Paris and generously encouraged the boy's already evident literary talents. A collection of undistinguished love verses, *Les Amoureuses,* represented a most traditional debut for Alphonse, but again through his brother's influence he was directed by the opportunities of journalism to contribute prose *chroniques,* stylish social sketches, which won him entry to the prestigious *Figaro* (1859); already in these early compositions, a mixture of what critics have called ''rosewater fantasy'' and often sharp satire reveals Daudet's most characteristic modes: sentimentality and imaginative flight.

Early Career

Until 1865 the young Daudet enjoyed financial security as a comfortable undersecretary to the Duc de Morny—a position accorded, in almost fairy tale manner, by a chance notice of the Empress Eugénie. In these years he collaborated in writing a number of one-act plays (*La Dernière idole,* 1862; *Les Absents,* 1864; *L'Oeillet blanc,* 1865), helped toward the stage by the Duc de Morny's influence. Daudet decided to live solely by his pen after the duke's death, and in 1866 the first of his regionalist sketches, or *Lettres de mon moulin* (*Letters from My Mill*),

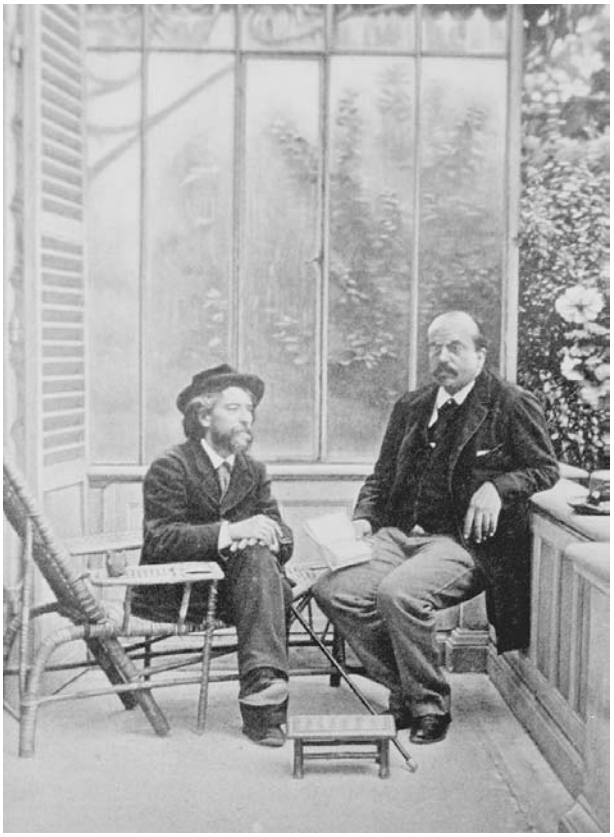

Alphonse Daudet (left)

based on Provençal folklore began appearing in Paris papers.

Two years later Daudet's first long work, *Le Petit chose* (*The Little Good-for-nothing*), was completed; largely autobiographical, this early novel speaks of boyhood joys and travails but in the end leads its hero to the failure and obscurity which Daudet's recent successes were to forestall. The serial publication of his *Aventures Prodigieuses de Tartarin de Tarascon* (1869) assured Daudet a place in Parisian literary circles, and today—with *Lettres* and *Le Petit chose*—it represents his most lasting contribution to French letters. Full of boisterous good humor and the vitality of southern climes, Daudet's picaro Tartarin nevertheless stands in sharp contrast to the young hero of *L'Arlésienne,* originally one of the Provençal tales related in *Lettres,* and adapted for the stage as Daudet's most serious dramatic effort in 1872. Here somber passion and jealousy lead to suicide—a thematic shift typical of Daudet's search for personal and artistic maturity in these years. *L'Arlésienne* failed miserably before the theatergoers of 1872, and this reversal of fortune turned Daudet resolutely back to novel writing. The play remains important, however, for the transformation Daudet there attempted in established theatrical formulas. Augustin Scribe's ''well-made play'' and the ''comedy of manners'' fostered by Alexandre Dumas and Émile Augier had for 20 years held dominion over the French stage. The seemingly plotless, moody, sequential arrangement of *L'Arlésienne* (with incidental music by Georges Bizet) produced shock and laughter, reactions of a prejudiced public erased only by a second, successful production in 1885, when Émile Zola's campaign for naturalistic reform in the theater as well as the novel had begun to condition audiences to a genre less dependent on formal contrivance, closer to the unconnected sequences of life.

Later Works

Married in 1867, a father the following year, Daudet felt that the press of family responsibilities made success imperative; the shock of defeat and occupation after the Franco-Prussian War (1870) turned his imagination to a more serious vein, and it was at this time as well that he met regularly with Gustave Flaubert, Ivan Turgenev, Edmond de Goncourt, and Zola—all diversely arguing for an art expressive of nature in all its determinisms, of man in his natural milieu. Zola's formulation of ''naturalism,'' weighted with scientific analogies, would not come until 1880, but Daudet followed the author of *Les Rougon-Macquart* as closely as his temperament permitted and over the next 20 years produced 10 long novels of his own (*Froment jeune et Risler aîné,* 1874; *Jack,* 1876; *Le Nabab,* 1877; *Les Rois en exil,* 1879; *Numa Roumestan,* 1881; *L'Évangéliste,* 1883; *Sapho,* 1884; *L'Immortel,* 1887; *La Lutte pour la vie,* 1889; *Le Soutien de famille,* 1896). Perhaps the most accomplished of the early, more determinedly objective works is *Jack,* the story of an illegimate son reared below his station, forced to become a laborer, and eventually destroyed by the brutalizing world of industrial society. The novel contains one of the first protests heard in France against the dehumanizing effects of child labor.

As in all these realistic novels of manners, however, Daudet undermines both the force of *Jack'* s social protest and the novel's very artistic integrity with lacrimonious appeals to reader sentiment and verbose developments. Sentimentality is perhaps the hallmark of Daudet's fictional world. Daudet died after an apoplectic attack on Dec. 16, 1897.

Further Reading

Daudet's works, particularly his novels, have found many translators; a version of *Letters from My Mill* is by John P. Macgregor (1966). Studies of Daudet in English include the early but still valuable book by R. H. Sherard, *Alphonse Daudet: A Biographical and Critical Study* (1894), and the general treatment by Murray Sachs, *The Career of Alphonse Daudet: A Critical Study* (1965). Daudet's theatrical works are studied by Guy Rufus Saylor in *Alphonse Daudet as a Dramatist* (1940).

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Honoré Victorin Daumier

Honoré Victorin Daumier (1808-1879) was a French lithographer, painter, and sculptor. A romantic real-

ist in style, he produced caricatures that are abiding commentaries on politics and social manners.

In some 40 years of political and social commentary Honoré Daumier created an enormously rich and varied record of Parisian middle-class life in the form of nearly 4,000 lithographs, about 1,000 wood engravings, and several hundred drawings and paintings. In them the comic spirit of Molière comes to life once again. After having been the scourge of Louis Philippe and the July Monarchy (1830-1848), Daumier continued as a satirist of Louis Napoleon and the Second Empire (1851-1870). Poor himself, the artist sympathized with the struggling bourgeois and proletarian citizens of Paris. As a man of the left, he battled for the establishment of a republic, which finally came in 1870. Liberals have always applauded Daumier; some conservatives, however, have been inclined to consider him woolly-minded.

Honoré Daumier, born on Feb. 26, 1808, in Marseilles, was the son of a glazier. When Honoré was 6, the family moved to Paris, where the elder Daumier hoped to win success as a poet. Honoré grew up in a home in which humanistic concerns had some importance. A born draftsman and designer who was largely self-taught, he received some formal instruction from Alexandre Lenoir, one of Jacques Louis David's students. An obscure artist named Ramelet taught Daumier the elements of the new, inexpensive, and popular technique of lithography. Daumier's style is so much his own that it is not easy to disentangle influences from other artists. Rembrandt and Francisco Goya are usually mentioned, along with Peter Paul Rubens, the Venetian school, and photography.

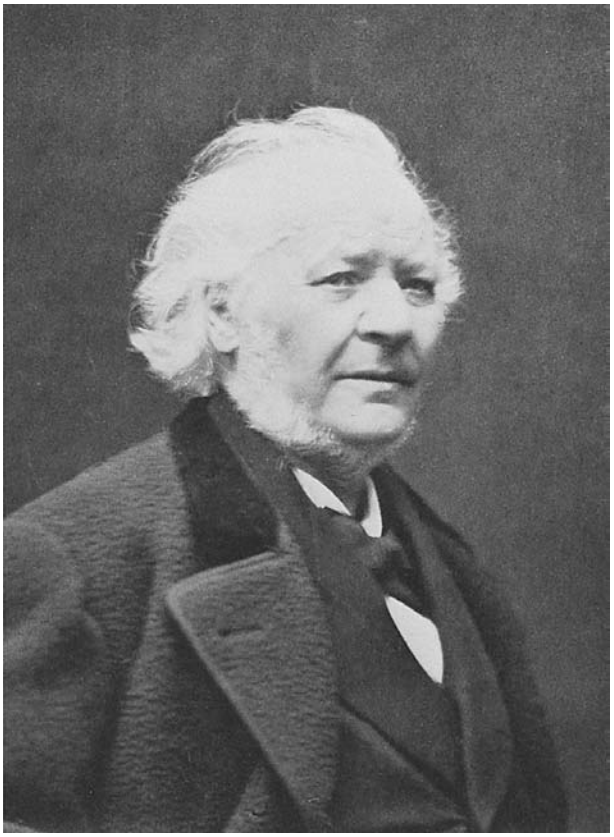

Early Works

Under the sponsorship of Charles Philipon, publisher of *Caricature* and *Charivari,* Daumier drew political cartoons in the early 1830s until press censorship in 1835 forced him to do satiric pictures of bourgeois manners. Among his best-known early lithographs are *Lafayette Buried,* portraying the fat king as a hypocritical mourner, although the dark black shape of Louis Philippe is esthetically attractive; the *Legislative Belly,* depicting a group of potbellied legislators and organized in a broad light and shade pattern; and *Rue Transnonain,* concerned with police brutality and showing a family murdered in a bedroom, which is dramatically effective in its restraint.

In order to give a forceful character to his images of legislators, Daumier modeled busts of his targets in clay before executing his drawings. He was on friendly terms with several sculptors and periodically returned to the use of sculptured forms; some of them were later carried out in terra-cotta or cast in bronze.

Between 1836 and 1838 Daumier did a notable series of 100 lithographs about an imaginary swindler named Robert Macaire, who symbolized the get-rich-quick philosophy of the times. His character is tellingly suggested in a famous print entitled *The Public Is Stupid*.

In the early 1830s Daumier published a series of 50 devastatingly anticlassical lithographs entitled *Ancient History*. Delightfully comic in effect, they also effectively exploit the rich blacks possible in the lithographic technique. The *Abduction of Helen of Troy* and *Narcissus* are good examples: Paris, gleefully smoking a cigar, is riding in triumph on the shoulders of Helen; Narcissus, admiring his reflection, is hideously scrawny.

Later Work

The Revolution of 1848 gave Daumier another opportunity to do political cartoons, among them *The Last Meeting of the Council and Victor Hugo and Émile Girardin* (as supporters of Louis Napoleon). At this time he also began his serious work as a painter with a competition picture, heroic in conception, *The Republic;* an unfinished *We Want Barabbas;* and a revolutionary street scene, *The Uprising,* whose authenticity some scholars question.

In 1850, as Louis Napoleon seemed to be an increasing threat to the republic, Daumier fashioned a sculptured caricature, *Ratapoil* (''Ratskin''), which symbolized the whole class of Bonapartist followers and Napoleon himself. It is a strikingly novel pictorial conception of sculpture and seems almost to have been ''painted'' with some fluid material.

A decade later *The Laundress* (ca. 1863; two versions) reflects Daumier's deep interest in ordinary people and, in subject at least, belongs to the mid-century development of realism. *The Drama* (ca. 1860) is one of the few paintings directly related to a lithograph. A rather ambitious work for Daumier, it has a twofold psychological character: the

amused detachment of the artist observing a melodrama and the excited absorption of the audience.

In the early 1860s, when Daumier had no regular employment, he did many small canvases, watercolors, and drawings. His persistent interest in the arts comes out delightfully in a little watercolor picture, *The Connoisseurs,* in which his skill in expressing human responses by silhouettes and physical attitudes is perfectly realized.

In the late 1860s Daumier gave a great deal of attention to the European scene, especially to the development of Prussia as a military threat. The menace of militarism is summed up in *European Equilibrium* (1867) and the devastation of the Franco-Prussian War in *Peace—an Idyl* (1871). The late lithographs are conceived in a new, open, and sketchily linear style.

Although Daumier, like Gustave Courbet, maintained that it was necessary to be of one's own time, he sometimes turned to literary sources, as in the long series of interpretations of Don Quixote, painted at the end of his career. *Don Quixote and Sancho Panza,* with its balancing of two eternal human types, reflects the balance in his own temperament of opposed romantic and realistic impulses.

During his own time Daumier was not widely recognized as a painter, and his only one-man show of paintings was held in 1878. He died the following year on February 11 in Valmondois.

Daumier's Influence

Caricaturists and social critics have been keenly aware of Daumier's contribution for well over a century. In the field of painting his mark has been less considerable. Daumier was a draftsman and an almost monochromatic tonalist. Later artists put less emphasis on drawing and created their pictures primarily with touches of color. If Daumier's effective use of flat ''stains'' and abstract shapes in wash drawings and lithographs remind us of Édouard Manet, we cannot be sure that the parallelism is more than fortuitous. On the other hand, realistic café scenes such as *Absinthe* (1863) were followed by a whole line of similar works by Manet, Edgar Degas, and Henri de Toulouse-Lautrec.

Further Reading

Bernard Lemann, *Honoré Daumier* (1946), is a carefully chosen selection of 240 lithographs, well reproduced, with a good introduction and notes. K. E. Maison, *Honoré Daumier* (1968), is a two-volume *catalogue raisonné* of the paintings, watercolors, and drawings; it is the most up-to-date study, with the main emphasis on authenticity and dating rather than on the interpretation of Daumier's work. Maison's *Daumier Drawings* (1960) is also a useful book in spite of its rather gray plates. Jacques Lassaigne's general survey, *Daumier* (1938; trans. 1939), remains a good introduction. Oliver W. Larkin, *Daumier: Man of His Time* (1966), is a solid and well-illustrated study. Howard P. Vincent, *Daumier and His World* (1968), is well written. Jeanne L. Wasserman's catalog of Daumier's sculptural works, *Daumier Sculpture* (1969), is very thorough. □

John Davenport

English Puritan clergyman and author John Davenport (1597-1670) founded the New Haven colony in America and was its theological ruler for its first 30 years.

Of a distinguished English family, John Davenport was the fifth son of the mayor of Coventry. He attended the free grammar school at Coventry, then entered Oxford but had to withdraw for lack of money. Made vicar of St. Stephen's in London when he was 19, he became widely known as a pulpit orator. He returned to Oxford to take a bachelor of divinity degree. All this time he seems to have remained loyal to the Church of England, although he knew members of the Puritan party. Prior to his election to St. Stephen's he had written letters professing his conformity in order to allay suspicion and silence his opposition.

Davenport's Nonconformism evidently developed gradually. In 1629 he was one of the group actively working for a charter for the America-bound Massachusetts Bay Company, and he was a friend of John Cotton. Davenport's was a strictly orthodox Puritanism; in Holland (as later in New England) he opposed the baptism of the children of the unregenerate. His views brought him into conflict with the Dutch Classis, and he was denied the right to preach. Thus, on John Cotton's invitation, Davenport sailed for Boston in 1637, with his wife and his lifelong friend, the merchant Theophilus Eaton. In Boston, Davenport took part in the Antinomain crisis, which involved Anne Hutchinson's heretical idea of ''grace.'' He founded the colony of New Haven in 1638 and became its pastor, while Theophilus Eaton became its governor.

Devoted to the life of the colony, Davenport also authored many tracts, including *The Knowledge of Christ* (1653) and *The Saints Anchor-hold in All Storms and Tempests* (1701). In *A Discourse about Civil Government in a New Plantation Whose Design Is Religion* (1633) he defended theocracy, which he defined as making ''the Lord God our Governor.'' Davenport's political and theological positions were expressed with the intensity of one who acts in constant expectation of the Messiah. He preached sermons in support of the regicide judges Edward Whalley and William Goffe, who fled to America and were said to have found refuge in his house.

Davenport opposed assimilating New Haven into the larger Connecticut colony. When efforts against this union failed, Davenport in 1667, feeling Christ's interests ''miserably lost,'' accepted the pastorate of the First Church in Boston. He died in Boston on May 30, 1670.

Further Reading

Letters of John Davenport, Puritan Divine, edited by Isabel MacBeath Calder, was published in 1937. For information on Davenport see A. W. M'Clure, *The Lives of John Wilson, John Norton, and John Davenport* (1846), and Cotton Mather, *Magnalia Christi Americana: or, The Ecclesiastical History of*

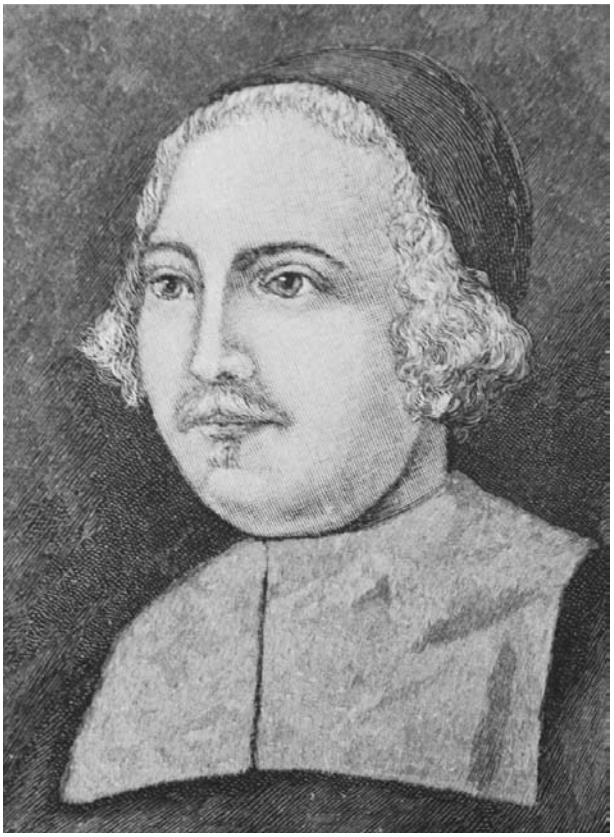

New-England (1702; rev. ed., 2 vols., 1853-1855; repr. 1967). Robert G. Pope, *The Half-way Covenant: Church Membership in Puritan New England* (1969), includes an extensive chapter on Davenport. He is also discussed in Perry Miller, *The New England Mind: From Colony to Province* (1953). □

David

David, the second king of the Israelites (reigned ca. 1010-ca. 970 B.C.), was regarded as a model king and founded a permanent dynasty.

David was born in Bethlehem, the youngest son of Jesse of the tribe of Judah. The prophet Samuel, after revoking Saul's designation as king, secretly anointed David as Saul's successor. David attained great popularity by killing the Philistine giant Goliath in combat (1 Samuel 17:49), although another biblical source attributes this feat to one named Elhanan (2 Samuel 21:19). A skilled harpist, David was brought to the royal court to divert Saul with music and alleviate the depression that Saul had succumbed to under the strain of his responsibilities. At court David won the undying friendship of the crown prince, Jonathan, whose sister Michal he married.

After Saul's jealousy had forced David to flee for his life, he had two opportunities to slay the King but magnanimously spared him. Saul eventually met his end at Gilboa, together with three of his sons, including Jonathan. After a period of mourning, David proceeded to Hebron, where he was chosen king by the elders of Judah. Saul's general Abner, however, proclaimed Ishbaal (Ishbosheth), a surviving son of the dead king, as the sovereign. In the civil war that ensued, Ishbaal and Abner were slain. Their deaths removed the last obstacles from David's path to the throne, and about 1010 B.C. he was crowned king of all the Israelites.

After numerous battles David liberated Israel from the yoke of the Philistines and ushered in a golden era for his people. He captured Jerusalem and made it his capital because of its strategic military position and its location outside the boundaries of any tribe. He placed the Ark of the Covenant in a tent near his residence, thereby making Jerusalem the religious, as well as the national, center of all of Israel and preparing the way for his son and successor, Solomon, to erect the Holy Temple there.

David expanded his kingdom to Phoenicia in the west, the Arabian Desert in the east, the Orontes River in the north, and Etzion Geber (Elath) in the south. But internal political troubles overtook David. His son Absalom led a rebellion which was finally suppressed when Joab, David's general, killed him, although the King had ordered that he be spared. David also had to quash an uprising of Saul's tribe, the Benjaminites.

The Bible idealizes David as a warrior, statesman, loyal friend, and gifted poet, yet it does not fail to mention his

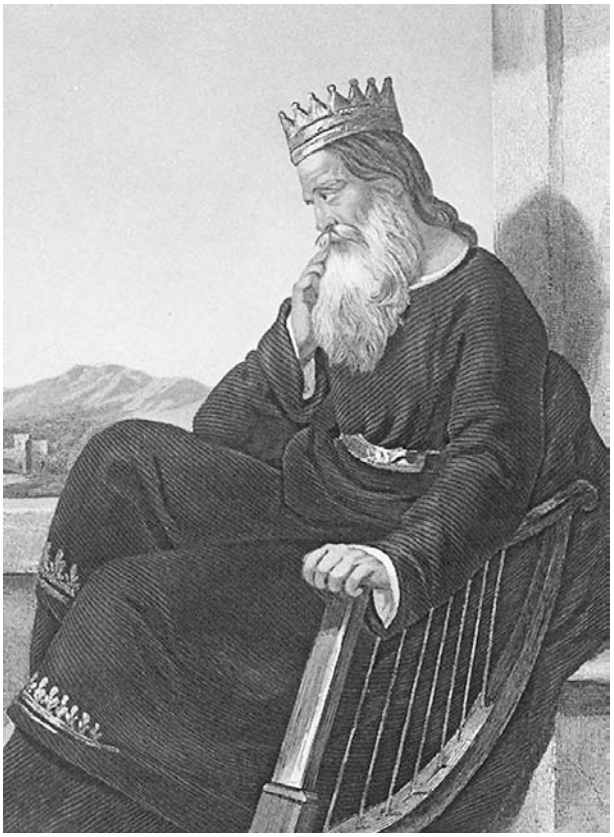

faults and moral lapses. At one time David callously plotted the death in battle of one of his officers, Uriah the Hittite, so that he could marry Uriah's beautiful wife, Bathsheba. For this he was denounced by the prophet Nathan, and, recognizing that he had committed a great moral wrong, the King fasted and prayed in repentance.

Jewish tradition ascribes to David the authorship of the Book of Psalms and refers to him as the ''sweet singer of Israel.'' The Messiah, too, was to come forth from ''the stock of Jesse'' (Isaiah 9:5, 11:10), and indeed the New Testament speaks of Jesus as a descendant of the House of David (Matthew 1:16). David's tomb, traditionally assumed to be on Mt. Zion, has become a venerated place of pilgrimage.

Further Reading

The Bible portrays the life and achievements of David in 1 Samuel 16 through 2 Samuel 5, 2 Samuel 19-20, 1 Kings 1-2, and 1 Chronicles 10-29. The chapter on King David in Harry Meyer Orlinsky, *Ancient Israel* (1954), is recommended. See also Martin North, *The History of Israel* (1953; 2d ed. 1960); John Bright, *A History of Israel* (1959); and Mortimer J. Cohen, ''David the King,'' in Simon Noveck, ed., *Great Jewish Personalities in Ancient and Medieval Times* (1959). □

David I

David I (1084-1153) reigned as king of Scotland from 1124 to 1153. He is noted for his introduction of Norman institutions into Scotland.

David I came to the Scottish throne when his brother King Alexander I died in 1124 without an heir. David's two wars with England failed to bring northern English lands into his realm. He first marched south on the pretext of protecting the interests of his niece Matilda, daughter of Henry I, against Stephen, who had claimed the English throne. The Scottish army was routed at the Battle of the Standard, fought at Cutton Moor in 1138. David, however, was able to secure recognition of his son, Henry, as holder of Northumberland and Huntingdon, to which David's wife had been heiress. When a second invasion of England in 1140 proved as futile as the first, David gave up his program of expansion and devoted himself to internal Scottish affairs.

David brought a number of Norman nobles and churchmen with him when he traveled from England to take the Scottish crown. Norman nobles displaced Celtic leaders in the north, and their castles began to rise to symbolize the shift of political power. Landholdings based on Scottish customary rights were made subject to Norman charters, and Norman practices in law and administration were introduced. For the man in the field, however, it was a quiet revolution; no one was displaced, and the new system was grafted onto the old in a peaceful way.

Norman influences were especially apparent in the Church. David increased the number of dioceses from four to nine and named Normans as bishops of the new ones. He also founded 10 monasteries, welcoming to Scotland new orders that were popular south of the border, the Cistercians and the Augustinian canons regular. His active patronage of the Church won for David an enduring reputation for piety.

David was truly the father of the city, or burgh, in Scotland. He himself chartered only four or five burghs, but he allowed the development of private burghs under the aegis of his ecclesiastical and lay nobles. The rise of cities was related to a developing commerce, and to help the growing trade David broke new ground by issuing a silver penny, the first Scottish coinage. Within the cities a new class developed, the townsmen.

For Scotland, David was a constructive revolutionary: the language and customs of the Scots gave way to English speech and manners; the Church was organized on patterns akin to those of England and Rome; and the rise of burghs saw the emergence of the Scottish middle class.

Further Reading

David's Normanizing work is covered in R. L. Graeme Ritchie, *The Normans in Scotland* (1954). A judicious appraisal of David's contributions is in *A New History of Scotland,* vol. 4: *Scotland from the Earliest Times to 1603,* written by William Croft Dickinson and George S. Pryde (1962; rev. ed. 1965). An interesting summary of the epoch is provided by Eric Linklater, *The Survival of Scotland: A New History of Scotland from Roman Times to the Present Day* (1968). □

Jacques Louis David

The French painter Jacques Louis David (1748-1825) was the leader of the neoclassic movement. His style set the artistic standards for many of his contemporaries and determined the direction of numerous 19th-century painters.

Jacques Louis David early turned his back on the frivolous rococo manner, looking instead to antiquity for inspiration. Following the ideals of Nicolas Poussin, to whom the artist candidly admitted he owed everything, David sought to reduce classical principles to their barest, unencumbered essentials. In this endeavor he observed with avid interest the neoclassicism propounded by Johann Winckelmann and the illustrations of antiquity found in the paintings of Anton Raphael Mengs. An outspoken political firebrand, David espoused the cause of the French Revolution and under the Convention held sway as the virtual dictator of the arts; later when Napoleon came to power, he acted willingly as his artistic spokesman.

David was born in Paris on Aug. 30, 1748. His well-to-do bourgeois family placed him in the studio of that arch-practitioner of the rococo manner, the eminent painter François Boucher, to whom David was apparently distantly related. Perhaps because of his own advanced years, Boucher encouraged David to study under Joseph Marie Vien, a painter who had been attracted by the new wave of

interest in antiquity while studying in Rome. In 1771 David won second prize in the Prix de Rome competition, but it was not until 3 years later and after severe mental frustration that he won the first prize with his painting *Antiochus Dying for the Love of Stratonice*.

Early Works

David went to Rome in 1775 in the company of Vien, who had just been named the director of the French Academy there. David studied the ancient architectural monuments, marble reliefs, and freestanding statues. In addition, he strove for a clearer understanding of the classical principles underlying the styles of the Renaissance and baroque masters Raphael, the Carracci, Domenichino, and Guido Reni. The effects of David's Romanization were first witnessed in his *Belisarius Asking for Alms,* exhibited in Paris in 1781. When he returned to Paris in 1780, he was an artist already thoroughly imbued with the tenets of classicism. He was admitted to the French Academy in 1783 with his painting *Andromache by the Body of Hector*.

The following year David returned to Rome in order to paint the *Oath of the Horatii,* a work which was immediately acclaimed a masterpiece both in Italy and in France at its showing at the Parisian Salon of 1785. The painting reflected a strong interest in archeological exactitude in the depiction of figures and settings. Its carefully calculated severity of composition and its emphasis on a sculptural hardness of precise drawing, which David saw as more important than color, contributed to the forceful moralistic tone of the subject: the oath being administered to the Horatii by their father, who demanded their sacrifice for the good of the state. In this single work, with its strong republican implications, those aspiring to do so could find a call to revolution, a revolution which was in fact only 5 years distant. The *Oath* was followed by other moralizing canvases such as the *Death of Socrates* (1787) and *Brutus and the Lictors Bringing Home to Brutus the Bodies of His Sons* (1789), both extolling the classical virtues.

French Revolution

With the Revolution in full swing, David for a time abandoned his classical approach and began to paint scenes describing contemporary events, among them the unfinished *Oath of the Tennis Court* (1791), glorifying the first challenge to royal authority by the parliamentarians of the period. He also concentrated on portraits of the martyred heroes of the fight for freedom, including the *Death of Marat* (1793), the *Death of Lepeletier de Saint-Fargeau* (1793) and the *Death of Joseph Bara* (1794), all executed with an unvarnished realism. The artist was deeply involved with the political scene; elected to the National Convention in 1792, he served as a deputy to that all-powerful body and was one of those who voted for the execution of King Louis XVI.

David had apparently long harbored great animosity toward the French Academy, perhaps because it had failed to fully recognize his talents when he had first submitted works for the Grand Prix competition. Though an honored member by the time of the Revolution, in 1793 he hastened its dissolution, forming a group called the Commune of the Arts; this group was almost immediately supplanted by the Popular and Republican Society of the Arts, from whose ranks the Institute ultimately would be formed.

A friend of Robespierre, David nearly accompanied him to the guillotine when the Jacobin fell from power in 1794. Imprisoned for 7 months, first at Fresnes and then in the Luxembourg, the artist emerged a politically wiser man. It was while in prison that David executed one of his rare landscapes: the *Gardens of the Luxembourg* (1794), a view from his prison window. By 1798 he was busy on what he proclaimed his masterpiece, the *Rape of the Sabine Women*. The subject matter, derived from the classical legend described by Livy in which the Sabine women intervened in the battle between their fathers and brothers and their Roman husbands, represented a calculated appeal by David to end the internecine conflict that had ripped France asunder; further, the vast canvas was planned as a sort of manifesto proclaiming the validity of the antique.

David and Napoleon

It was at this time that David met Napoleon Bonaparte, in whose person he recognized a worthy new hero whom he promptly proceeded to glorify. The Emperor in turn realized the rich potential of David as a propagandist born to champion his imperial regime, and it was probably with this in mind that he invited the artist to accompany him on his Egyptian campaign; that David declined to go was surely due only to the fact that he was then deeply absorbed in the creation of his avowed masterpiece, the *Sabine Women*.

Named ''first painter,'' David executed a number of portraits of the Emperor, the most notable of which is probably that entitled *Bonaparte Crossing the St. Bernard Pass* (1800), in which the subject was idealized in physical stature and romanticized as the effortless man of action. Among the major commissions granted David by the Emperor were the colossal scenes treating specific episodes of his reign. The best-known of these are the *Coronation of Napoleon and Josephine* (1805-1807), containing over 100 portraits, and the *Distribution of the Eagles* (1810).

Though David would have preferred to be remembered for his history painting, he was at his best as a portraitist. Certain of his portraits, such as *Madame Sériziat and Her Daughter* and *Monsieur Sériziat* (1795), are done with an incredible directness and thus retain a freshness and vivacity not often encountered in David's more serious works. His unfinished portrait *Madame Récamier* (1800), with the subject shown in long, loosely flowing robes, vaguely reminiscent of the antique, summarizes the studied elegance of the neoclassic age.

With Bonaparte's defeat at Waterloo and the subsequent restoration of the Bourbons, David tried to retreat into quiet seclusion, but his earlier political affiliation and, more particularly, his actions during the heat of the Revolution were not calculated to warm his relations with the new rulers. He was declared persona non grata and fled to Switzerland. A short time later he settled in Brussels, where he continued to paint until his death on Dec. 29, 1825. His family's urgent request that his ashes be returned to France was denied. He was buried amidst great pomp and circumstance in the church of Ste-Gudule in Brussels.

David's Influence

There was scarcely a young painter of the following generation who was not influenced by David's style, a style which had within it such diverse aspects as classicism, realism, and romanticism. Among his foremost pupils, each of whom developed various different facets of his style, were Antoine Jean, Baron Gros; Pierre Narcisse Guérin; François Gérard; Girodet de Roucy-Trioson; and perhaps most important, J. A. D. Ingres.

Further Reading

Most of the vast literature on David is in French. In English, the best studies are W. R. Valentiner, *Jacques Louis David and the French Revolution* (1929), and David L. Dowd, *Pageant Master of the Republic: Jacques-Louis David and the French Revolution* (1948). David is also discussed in the following general studies of the period: Lionello Venturi, *Modern Painters* (2 vols., 1947-1950); Walter Friedlaender, *David to Delacroix* (1952); and Jack Lindsay, *Death of the Hero: French Painting from David to Delacroix* (1961).

Additional Sources

Brookner, Anita, *Jacques-Louis David,* London: Chatto & Windus, 1980; New York, N.Y.: Thames and Hudson, 1980, 1987. □

Arthur Bowen Davies

American painter Arthur Bowen Davies (1862-1928) introduced a contemporary quality in a basically romantic style and was a pioneer in bringing American art into the mainstream of progressive Western painting.

Arthur B. Davies was born in Utica, N.Y., on Sept. 26, 1862. He was sketching and painting scenes of the Mohawk Valley before he was 16, when his family moved to Chicago. He studied at the Art Institute there, worked for the board of trade, and went on an engineering expedition to Mexico. In 1887 he went to New York City and studied at the Art Students League, where Robert Henri and George Luks became his friends. Davies's earliest professional work (1888-1891) was magazine illustration. He married in 1890 and moved to a farm near Congers, N.Y.; soon afterward he competed unsuccessfully for the mural decorations of the Appellate Court in New York City. In 1894 the New York art dealer William Macbeth provided him with a studio over his gallery, gave him a one-man show, and introduced him to industrialist Benjamin Altman, who provided funds for his first trip abroad. In Europe he was impressed by the Venetians and by Delacroix, Puvis de Chavannes, and Whistler.

By 1900 Davies had found his characteristic theme: the female nude in a landscape setting, romantic, nostalgic, frequently with a mysterious ritualistic quality. The figures, small in scale, are often arranged in a friezelike procession against dark and forbidding backgrounds. The mood is poetic, with a peculiarly personal symbolism that is suggested by mythological themes or by obscure symbolic titles. A new grandeur was introduced in his work as the result of a trip to California in 1905 during which he made studies of mountains.

Davies was one of ''The Eight'' whose 1908 exhibition at the Macbeth Gallery challenged the authority and conservatism of the National Academy of Design. Five of the exhibiting artists stressed urban realism in subject matter; Davies and Maurice Prendergast established notes of fantasy and charm which were wholly personal. Davies was a master of many media—oil, watercolor, pastel, lithograph, etching, sculpture, murals, and tapestry designs.

From 1912 to 1914 Davies was president of the Society of Independent Artists, which had been formed to organize the Armory Show of 1913. This celebrated exhibition first introduced American artists and the American public to the European pioneers of 20th-century style. Davies's work for a period reflected a new cubist influence but returned eventually to the idyllic fantasies that were his natural language.

Though Davies was a habitual recluse and worked in considerable secrecy, he attracted devoted admirers and was generous in his admiration of progressive artists. During the 1920s he executed a series of murals and designed tapestries. He also became obsessed with the act of inhalation and believed that the character and quality of Greek art

was due to the fact that it represented figures consciously controlling their breathing. It has even been said that his personal experiments in breathing led to his heart attack in 1923. After that he went again to Europe, where he painted a series of romantic landscapes in northern Italy. He died in Florence, alone in his studio, on Oct. 24, 1928.

Further Reading

There is no comprehensive study of Davies. Royal Cortissoz, *Arthur B. Davies* (1931), is a brief but useful picture book. Davies's important role in formation of the Armory Show is documented in Milton W. Brown, *The Story of the Armory Show* (1963). There are interesting personal sidelights in Bennard B. Perlman, *The Immortal Eight: American Painting from Eakins to the Armory Show, 1870-1913* (1962).

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Viscount Davignon

Viscount Davignon (born 1932) was an important architect of European integration and unity as a member and later vice-president of the Commission of the European Communities.

Viscount Etienne Davignon was born in Budapest (Hungary) on October 4, 1932, to a Belgian family of professional diplomats. His father had been a distinguished Belgian ambassador and his grandfather had been minister for foreign affairs (as a reward for his good services, he had been raised to the rank of nobility in 1916 by the King of Belgium).

Davignon studied law at the Catholic University of Louvain and thereafter joined the Ministry of Foreign Affairs in 1959 where he soon got involved in Belgium's most delicate post-war diplomatic action: negotiating a satisfactory way out of the turmoil in Africa surrounding the granting of independence to what had been the Belgian Congo. In 1961 he was nominated to serve in the office of the Foreign Minister Paul-Henri Spaak, who became the mentor and a close friend of the young diplomat. Davignon served as head of office from 1964 until 1969, remaining at this post under the next foreign minister.

A first major achievement in his career as an architect of European unity was realized when he became director general of the political department of the Ministry of Foreign Affairs from 1969 until 1976. He proposed the creation of a committee of all directors general of the European Communities (currently called the European Union), which then consisted of only six member countries. He successfully defended the idea of an institutionalized mechanism to coordinate the foreign policies of these countries. It was the first committee created through the European Communities (E.C.) that aimed directly at increasing the political cooperation of the members, beside the already strongly institutionalized economic, commercial, and industrial cooperation. Davignon presided over this committee from 1974 until 1975, and his influence over it went so far that the committee carried his name. Davignon is rightly said to be one of the ''founding fathers'' of political cooperation in the European Communities.

Appointment to Tackle Oil Crisis

In November 1974 he was appointed chairman of the governing board of the international Energy Agency created in response to the first world-wide oil crisis. He became one of the 13 commissioners of the European Economic Communities in December 1976. This meant that he had to act independently, in the interest of the E.C. as a whole and not as a Belgian representative anymore. During his first mandate (four years) at the commission he had responsibility for internal markets and industries. During his second mandate, from 1981 to 1985, Viscount Davignon also was chosen as one of the five vice-presidents of the commission, responsible for industry, energy, and research policies.

Decisions at the commission are collegial, and it is often hard to know whose product they are. Those related to Davignon's field of competence bear the distinctive mark of his influence and conceptions. His middle-of-the-road, pragmatic approach to solving the problems of Europe's traditional industrial sectors proved relatively successful, given the complex circumstances. He negotiated international agreements on textiles, steel, and shipyards to give European industry the indispensable breathing space it needed to reshape and adapt itself to prevailing world standards of competition. For example, his supervision of the steel industries within the European Communities resulted in the implementation of an anti-crisis plan also called ''Plan Davignon.'' It was a response to protectionist moves by member countries who tried to protect their labor intensive steel industries in decline. The plan succeeded in preserving the openness of the European market for members as well as non-members of the European Communities. Other merits of Davignon's plan were that the difficult climate of solidarity among steel producers was maintained and that future government subsidies to the steel industry had to be submitted for approval by the commission. Similar plans were elaborated to save and restructure the also declining textile industry and the shipyards.

Took on Trade Disputes

Trade disputes between the European Communities and the United States or Japan were frequent after the beginning of the world recession of the 1970s. Davignon took the lead in many of them, especially in settling the U.S.-E.C. steel dispute in 1982.

Davignon can also be credited for drawing up a wider strategy for encouraging the burgeoning high technology industries within the E.C. Common European standards had to be found in such new fields as computer technologies and telecommunications. Otherwise, a myriad of regulations would result in a sterile competition and too small

internal markets would impede competition with products from the United States or Japan.

Davignon was also in charge of developing a common energy policy. The aim was to reduce energy consumption through more economic use of it. But declining oil prices and private initiatives made the policies obsolete. Though, still in the energy sector, Davignon insisted on the implementation of the Joint European Torus (JET) project, a research project to produce energy by nuclear fusion (instead of the classical fission). European governments have joined forces to build one of the most powerful experimental energy installations in the world.

After his second mandate at the commission of the European Communities, Davignon became a member of the governing board of the Société Générale de Belgique (SGB), Belgium's leading holding company and became chairman of the company in April 1989. SGB was known, half affectionately, half mockingly as La Vieille Dame (the old lady), a comment on SGB's ''stuffy, old-fashioned traditions and its age.'' Davignon was also a partner at Kissinger Associates, Inc., a consulting office based in Washington, D.C.

In May 1991, Davignon became chairman of the Association for the Monetary Union of Europe. The Association was founded in 1987 by European industrialists who agreed on the objectives of monetary union and a single currency for the success of the single European market. Speaking on the need for a unified Europe, Davignon remarked, ''More and more issues create problems when they don't get Europe-wide solutions. National frameworks don't work anymore.''

Further Reading

Little has been written on Davignon, and he himself published little. An excellent article by him is: ''*Notre avenir dans l'Europe*'' in *Réalités et perspectives* (1985, Banque Générale du Luxembourg). On political cooperation, see Philippe de Schoutheete, *La coopération politique européenne,* preface by Davignon, edited by Fernand Nathan (Paris, 1980). Davignon's papers are freely available at European Files and Documentations, Documentation Service, Bur. R/1 D, SDM8, Rue de la Loi, 200, B-1049 Brussels, Belgium. □

Alexander Jackson Davis

Alexander Jackson Davis (1803-1892) was a leading figure of the 19th-century Gothic revival in American architecture.

Alexander Jackson Davis began as an apprentice architectural draftsman to Josiah Brady of New York in 1826, though his early painting ambitions remained evident in his lifelong picturesque approach to architectural design. In 1829 Davis joined Ithiel Town in what became the first architectural firm of a modern sort in the United States, lasting until Town's death in 1844.

Davis specialized in domestic architecture, leaving more public or monumental commissions to Town. Hundreds of houses were built directly or indirectly from Davis's designs; he was also among the first architects to design furniture for his larger houses. He claimed to have been first to introduce to America ''the English Gothic Villa with Barge Boards, Bracketts, Oriels, Tracery in Windows . . . in 1832'' and also the Italianate villa, with a drawing exhibited about 1835. In the early 1840s Davis began moving into the orbit of A. J. Downing, illustrating Downing's book, *Country Houses,* in 1850. After Downing's death Davis designed and supervised all buildings in Llewellyn Park in West Orange, N.J., conceived by Downing and financed by Llewellyn P. Haskell as America's first ''garden suburb'' (1852-1869).

Picturesqueness was predominant in all Davis's works. Yet in his last major project, an unsuccessful submission in the 1867 competition for the New York City Post Office, he designed a metal and glass structure which clearly presaged 20th-century ''functional'' concepts. Far from being contradictory, however, both picturesqueness and functionalism were from the first inherent in the American—as distinct from English or French—Gothic revival.

In America, Gothic revival architecture never challenged the Roman or Greek revival in mass popularity; indeed, its associations were fundamentally ''antiestablishment.'' Gothic was an ''arty'' style, associated with the idea of the ''natural man.'' There was always something eccentric about it: a typical example was the exaggerated asymmetry and anticlassical proportions of Davis's H. K. Harral house in Bridgeport, Conn. (ca. 1846; demolished). Such stylistic self-consciousness inevitably encouraged self-conscious formalism—emphasis on the ''naturalness'' of Gothic forms and structure as an end in itself—and thence to the kind of ''functionalism'' exhibited in Davis's 1867 Post Office design. For historical reasons, however, the picturesque side of Gothic revival architecture predominated in America so that its chief legacy was the Arts and Crafts movement of about 1890 to about 1910, prefaced by the Romanesque of H. H. Richardson and climaxed by the early work of Louis Sullivan and Frank Lloyd Wright. Combining something of both trends, Davis has claim to be the most representative of all American Gothic revivalists.

Further Reading

Though many articles have appeared in recent years on various aspects of Davis's life and career, the only book-length biography is Roger H. Newton, *Town & Davis, Architects: Pioneers in American Revivalist Architecture, 1812-1870* (1942), which has serious limitations. Davis's influence and career are discussed in Alan Gowans, *Images of American Living: Four Centuries of Architecture and Furniture as Cultural Expression* (1964).

Additional Sources

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Angela Davis

A scholar, activist, and professed Communist, Angela Davis (born 1944) became a leading advocate of civil rights for blacks in the United States.

In August 1970 Angela Yvonne Davis was catapulted into the national spotlight when she was put on the list of the ten most wanted criminals in the United States. An armed black man, Jonathan Jackson, entered the Marin County, California, Civic Center on August 7, 1970, with a weapon owned by Davis and attempted, along with three San Quentin prisoners, to take hostages. Jackson's intention was to hold the hostages until several inmates of Soledad Prison, including Jackson's brother, George, were released. During the attempt three of the assailants and the presiding judge were killed and three others wounded. A warrant was issued for Davis's arrest. She fled, eluding the police until October 1970. After a total of 16 months in prison in New York—where she was apprehended—and in California, Davis's trial began.

The prosecutor alleged that Davis engineered the plan to kidnap the judge and jurors because of her love for George Jackson. The prosecution presented witnesses who testified that they had seen Davis with Jonathan Jackson in the days preceding the August 7 incident. Davis and her defense attorneys argued that Davis was a political activist concerned with prison reforms and the oppression of the poor in general and was not moved to a crime of passion because of her feeling for Jackson. The all-white jury, composed of eight women and four men, acquitted Davis on all counts in June 1972.

Davis, a self-avowed Communist, was born in Birmingham, Alabama, in 1944. Both her parents were college educated. Her mother was a teacher and her father, after teaching for a short time, went into business for himself. The Davises moved into an all-white neighborhood when Angela was very young. Racial antipathy was fomenting in the city and the Davises knew that they were not welcome in the neighborhood. The homes of several black families who moved in after the Davises were bombed, although the Davises' home was not.

Angela Davis encountered segregation in almost every area of her life. In housing, school, stores, church, and social life, the ubiquitous ''white only'' or ''colored only'' signs, both visible and invisible, were always there. Because Davis had the opportunity to travel to New York during many of her summer vacations her awareness of the difference in racial attitudes and social classes in the South and the North was heightened. Even as a teenager, Davis later wrote, she developed a desire to alleviate the plight of the black and the poor.

Because of superior achievement during her high school years Davis got the opportunity to study at Elizabeth Irwin High School in New York City. There she was regularly exposed to both socialist and communist philosophies and began to develop an interest in these subjects. She was especially interested in mass movements designed to overthrow political domination by elites. Davis's scholastic achievements earned her a scholarship to Brandeis University in Waltham, Massachusetts, where she was one of the few blacks on campus. At the university Davis studied French literature but continued to be interested in philosophy. She studied in France during her junior year. While there, she learned of the September 1963 bombing of a church in her hometown, Birmingham, that resulted in the death of four black girls. She knew three of them.

During her senior year at Brandeis, Davis studied philosophy with Herbert Marcuse, who later became her graduate adviser. After graduating magna cum laude and Phi Beta Kappa from Brandeis in 1965, Davis applied for a scholarship to study philosophy at the Goethe University in Frankfurt. After two years she returned to the United States to study for her doctorate with Marcuse, who was then teaching at the University of California at San Diego. While in graduate school she became politically active with groups such as the Black Panthers, the Student Non-Violent Coordinating Committee (SNCC), and Ron Karenga's US-Organization. In 1968 she became a member of the Communist Party and joined one of its local organs, the Che-Lumumba Club.

As a requirement for her doctorate Davis had to teach for one year and was appointed to the faculty at the University of California, Los Angeles. Her appointment was challenged because she had indicated on her application that she was a Communist. There was a regulation that Communists were not allowed to teach in California state universi-

ties. Consequently, the governing body of the university, the Board of Regents, and the governor, Ronald Reagan, attempted to fire Davis. She waged a court battle against her dismissal and won. Later, however, in June 1970, she was fired for her political activity.

After she was acquitted of the charges stemming from the August 7, 1970 incident, she taught black philosophy and women's studies at San Francisco State College. In 1980 and 1984 she ran on the Communist Party ticket for vice president of the United States. By 1983 she was working with the National Alliance against Racist and Political Repression and had been awarded an honorary doctorate from Lenin University.

Throughout the 1980s and 1990s Davis taught courses at several universities, and in 1997 continued to teach at the University of California at Santa Cruz. At the university she acted as presidential chair of a minority women's studies department. She has stated that she hopes young people will continue to seek new solutions. In *Essence* she said, ''History is important, but it also can stifle young people's ability to think in new ways and to present ideas that may sound implausible now but that really may help us develop radical strategies for moving into the next century.''

Further Reading

Much has been written about Angela Davis. She is coauthor of a volume entitled *If They Come in the Morning* (1971) and the author of *Angela Davis, An Autobiography* (1974), *Women, Race and Class* (1983), and *Women, Culture & Politics* (1989). The transcript of the Marin County court case (#52613) is available on microfilm. Several other books discuss the same case. Some of these are Charles R. Ashman, *The People* vs. *Angela Davis* (1972); Regina Nadelson, *Who is Angela Davis?* (1972); J. A. Parker, *Angela Davis, the Making of a Revolutionary* (1973); and Bettina Aptheker, *The Morning Breaks* (1975). □

Arthur Vining Davis

Arthur Vining Davis (1867-1962) was the general manager of the Aluminum Company of America (ALCOA) for more than half a century. He also served as president of the company and as chairman of the board for shorter periods.

Arthur Vining Davis was born on May 30, 1867, in Sharon, Massachusetts, the son of a Congregational minister. He was educated in Hyde Park, Massachusetts, and Roxbury Latin School in Boston. He then went on to Amherst College. Upon graduation in 1888 he moved to Pittsburgh to take a job at $14 a week with a new company planning to manufacture a new, light metal.

Although aluminum had been on the market for a number of years, it was an inordinately expensive product, selling for $8 a pound in the 1880s. In 1886, however, 22 year old Charles Martin Hall developed a process for making aluminum in an Ohio woodshed which would substantially reduce the price. After trying for two years without success to interest anyone in the Ohio area in the process, Hall came to Pittsburgh in 1888. There he found a young metallurgist, Alfred E. Hunt, who recognized the value of the process. Hunt, in turn, was able to interest a group of young Pittsburghers to provide financial support for the project.

Hunt was a native of Massachusetts whose parents had attended Rev. Davis's Congregational Church in Hyde Park. When young Davis graduated from Amherst, his father asked Hunt to secure a position for his son in Pittsburgh. Hunt at that time was a partner in the Pittsburgh Testing Laboratory, but had just formed his association with Hall to manufacture aluminum. Davis, therefore, was present in Pittsburgh in time for Hunt to bring him into the company for the birth of the modern aluminum industry. Hunt and Hall had set up the Pittsburgh Reduction Company in July 1888 with a combined capital of just $20,000. With this money they built and equipped a small experimental plant which was able to demonstrate that Hall's process was commercially sound. Hall had put up no money, and Hunt had gotten a number of acquaintances in the steel industry, including George H. Clapp, Howard Lash, Robert Scott, Millard Hunsicker, and W. S. Sample, to contribute funds.

Davis at that time had no money and held no stock in the company. He was appointed assistant to Hall as they endeavored to work out technical problems with the process. Davis, however, early showed that his abilities lay outside the plant, becoming a superb salesman and executive. It was Davis who largely had the task of convincing

people that aluminum, still relatively expensive, could be used for a number of products. He particularly made important inroads in the kitchen utensil field, getting items fabricated in his company's plant and then sending a team of college students on the road to peddle them to housewives. In this way Davis convinced utensil manufacturers of aluminum's value. In 1891 Davis was made a stockholder in the firm, just shortly after Andrew W. and Richard B. Mellon provided important funds for the expansion of the enterprise. It was the Mellons, more than anyone else, who recognized the worth of Davis to the enterprise and persuaded the other partners to give Davis some of their stock.

Davis became general manager of the firm in the 1890s and was Hunt's right hand man. When Hunt died in 1899 he was succeeded by Richard B. Mellon, and Davis did not become president of the company, by then called the Aluminum Company of America (Alcoa), until 1910, although he had been acting manager of the concern during all those years. He became chairman of the board in 1928. It was Davis, working in tandem with the Mellons, who developed the aluminum industry in the United States. In turn, they made Alcoa the wholly dominant company in the field until the intervention of the government at the end of World War II.

Alcoa's domination of the aluminum industry had the company in continual conflict with the federal government. In 1913 Davis admitted to a House inquiry that an international agreement (cartel) covered the aluminum industry. From that time until 1937, when the federal government filed an anti-trust suit to force Alcoa executives to divest their holdings in the Aluminum Company of Canada, Ltd., Davis kept the government at bay. To forestall anti-trust activity, Davis had worked closely with the government during both world wars, insuring that there would be no shortages of the valuable metal. He played a particularly prominent role in the aluminum production drive during World War II, helping to attain an output vital to the Allied achievement of air superiority. For this work he got a Presidential Certificate of Merit. In spite of this, in a landmark decision in 1945 the Supreme Court found that Alcoa constituted a monopoly under Section 2 of the Sherman Act. This was the first major revision of the old ''rule of reason,'' since it was admitted that Alcoa had not misused its monopoly position, but that the mere size of the company and its potential for misdeeds was illegal.

Although Davis remained chairman of Alcoa until 1957 he resigned from active management in 1948. At 80 he retired to Florida, seemingly ready for shuffleboard and canasta. Instead he began a second career in Florida real estate. Worth at that time some $350 million, he began buying vast tracts of raw acreage, soon becoming the most closely watched and controversial investor in the state. His belief in Florida real estate's ''inevitable increase in value'' was one of the factors bringing Davis to the area in 1948. His purchases of 125,000 acres included one-eighth of Dade County. He also bought 30,000 acres on Eleuthera Island in the Bahamas, where he developed a resort. He owned an ice cream plant, vegetable farms, a cement plant, a road building company, a steel fabricating plant, a furniture plant, and an airline. He purchased the Boca Raton Hotel and Club for $22.5 million and property in Sarasota on the Gulf coast for $13.5 million. When asked by a reporter what he had in mind with all of these Florida purchases, Davis replied, ''Making money. What else? Now go away, let me get on with it.''

Davis had a reputation during his lifetime as a ''terrible tempered tycoon,'' ruling Alcoa and his Florida enterprises with a desk-thumping autocracy. When he died in Florida on November 17, 1962, at age 95, he was, by his own admission, the fifth richest man in America. Although parsimonious in life, he was generous in his posthumous benefactions. One-fourth of his estate went for taxes and individual bequests, with $300 million left to trusts held by two banks in Miami and Pittsburgh. Earmarked for two A. V. Davis Foundations, the net income was to be used for ''charitable, scientific, literary, and educational purposes.'' The income was expected to yield a minimum of $13.5 million annually. Davis had joined what *TIME* called ''the most distinguished club in U.S. capitalism''—the founders of vast philanthropic foundations.

Further Reading

There is no biography of Davis. The best information on him and the aluminum industry may be found in Charles Carr, *Alcoa: An American Enterprise* (1952). □

Benjamin O. Davis Sr.

Gen. Benjamin O. Davis, Sr. (1877-1970) was the first African American general in the regular United States Armed Services. He assisted in developing and implementing a plan for the limited desegregation of U.S. combat forces in Europe during World War II.

Benjamin O. Davis was born on July 1, 1877, to Henrietta Stewart Davis and Louis P. H. Davis of Washington, D.C. He attended public schools and college in the nation's capital, ultimately graduating from Howard University.

Davis was commissioned a first lieutenant in the 8th U.S. Volunteer Infantry in 1898, thus beginning a distinguished military career which spanned half a century, four continents, and three major wars. Davis served in Cuba during the Spanish American War. Later he was stationed with the 9th Cavalry, one of two units of ''Buffalo Soldiers'' on the western frontier. The ''Buffalo Soldiers,'' as the Indians called the African American regiments, were Indian fighters whose buffalo hide camouflage and reputation as fierce warriors won them their unusual nickname.

Subsequent tours of duty took Davis to the Philippines, Africa, Europe, and various places within the United States. He also taught military science at Tuskegee Institute and Wilberforce University. At retirement in 1948 General Davis was an assistant to the Army inspector general in Washington, D.C. He died November 26, 1970.

On October 25, 1940, Colonel Davis, then commander of the 369th Infantry of New York, was promoted to brigadier general. African Americans were elated over this long overdue appointment inasmuch as Davis, highly respected in the African American community, had been passed over for promotion many times while less senior white colonels had become generals. Although supportive of the Davis appointment, African American leaders contended that President Franklin Delano Roosevelt, whose office made the announcement only days before the general election, used it as a political ploy to regain the support of many disillusioned African American voters who were critical of the administration's racial policies. An October 16 news release reiterating the War Department's segregationist policies had angered many African Americans, as had the virtual elimination of African Americans from the officers' ranks. Indeed, War Department statistics indicate that in 1940 there were only five Black commissioned officers in the regular U.S. Armed Forces. Three were chaplains. The two combat officers were General Davis and his son, Capt. Benjamin O. Davis, Jr. In 1955 the younger Davis became the first African American general in the Air Force.

During World War II Davis, noted for his expertise in race relations, was summoned by the U.S. High Command to Europe where intense racial conflict among American troops had reached epidemic proportions. Davis's investigation indicated that racial strife was due primarily to discrimination against African American troops by their white countrymen. U.S. commanders not only strictly enforced segregation, but also urged Britons, more liberal in their racial attitudes and practices, to do likewise. Davis also found that African American troops deeply resented their exclusion from combat duty.

A shortage of combat troops, as well as political pressure and public demand, persuaded the American High Command in Europe to utilize African Americans in battle, thereby relieving some of the racial tension. Davis, long a proponent of integration of the Armed Forces, assisted in instituting a limited integration of forces in the European Theater. This experiment was successful, according to enlisted personnel, officers, and War Department officials; nevertheless, it did not lead to the full integration of the Armed Forces which Davis and others urged. (Full integration came only after a 1946 presidential directive by Harry S. Truman.)

Further Reading

A biographical sketch of Davis, as well as considerable information on African American soldiers, is included in *Black Defenders of America, 1775-1973: A Reference and Pictorial History,* by Robert Ewell Greene (1974). William H. Leckie's monograph *The Buffalo Soldiers: A Narrative of the Negro Cavalry in the West* (1967) is an interesting and informative work about Black soldiers on the post Civil War frontier. Richard M. Dalfiume, *Desegregation of the United States Armed Forces: Fighting on Two Fronts, 1939-1953* (1969) and Gerald W. Patton, *War and Race: The Black Officer in the American Military, 1915-1941* (1981) are two useful books. □

Henry Winter Davis

The American congressman Henry Winter Davis (1817-1865) was a leading advocate of Radical Republican policies during the Civil War and a violent opponent of President Lincoln's more conservative course.

Henry Winter Davis was born Aug. 16, 1817, in Annapolis, Md. He attended Kenyon College, studied law at the University of Virginia, and in 1840 established practice in Alexandria, Va. In 1850 he moved to Baltimore, where he became active in Whig politics, absorbing much of the strong nationalist perspective of that party.

Alarmed by the influx of Catholic immigrants in the early 1850s, Davis joined the Whigs and Democrats in the nativist Know-Nothing movement. He was elected to Congress three times as a Know-Nothing between 1855 and 1859. In 1860, as the Know-Nothing movement declined, Davis cooperated with the Republican party in Congress but maintained a measure of political independence by supporting the former Whig John Bell, the Constitutional Union candidate, for president. Davis was defeated for reelection in 1861.

Maryland's secession from the Union appeared to be a real possibility in 1861. Davis took the lead in rallying the

unionist forces there in the fight to keep the state loyal. His militant unionism and dislike for the Democrats and conservative Republicans made him increasingly sympathetic to the Radical Republicans' crusade to crush secession and the slave power. Reelected to Congress as an unconditional unionist in 1863, Davis cooperated with the Radicals in attacking Lincoln's moderate policies on slavery and his conciliatory attitude toward the South and in seeking to wrench the initiative in policy making away from the President in favor of Congress.

In 1863 Lincoln issued a relatively mild Reconstruction plan permitting 10 percent of a seceded state's voters as of 1860 to form a new state government once they took a loyalty oath to the Union. Angered by the plan's moderation and restoral of a status quo in the seceded states, Davis and Senator Benjamin Franklin Wade of Ohio introduced a counterproposal (Wade-Davis Bill, 1864) which politically proscribed many Confederate sympathizers, required immediate emancipation, compelled repudiation of the Confederate war debt, and insisted that a majority of loyal electors, rather than 10 percent, set up any new government. When Lincoln pocketvetoed the measure, the two congressmen issued the Wade-Davis Manifesto, bitterly castigating the President for his ''rash and fatal act'' in defying Congress and Radical policies. But despite some initial support, they had overreached themselves. Most Republicans drew back from such violent assaults on the President in an election year. Davis, swallowing his disgust, even worked for Lincoln's reelection rather than chance a Democratic victory.

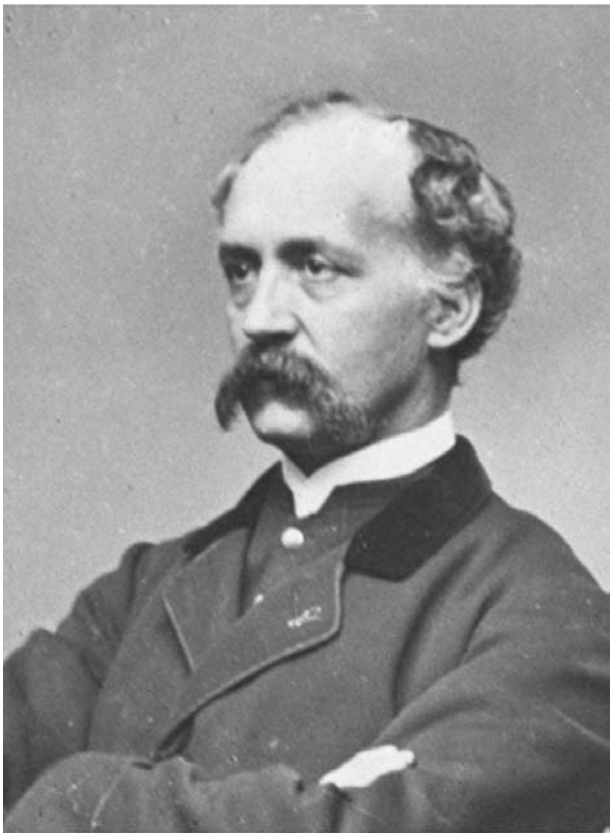

Davis's always precarious political position in conservative Maryland was weakened by his opposition to the President, and he was not renominated in 1864. He remained active in the lame-duck session of Congress in 1864-1865 as a critic of the administration and an advocate of further radical proposals, including African American suffrage. In December 1865 he contracted pneumonia and died on the 30th in Baltimore.

Further Reading

The only biography of Davis is a poor one by Bernard C. Steiner, *Life of Henry Winter Davis* (1916). Charles Wagandt, *The Mighty Revolution: Negro Emancipation in Maryland, 1862-1864* (1964), is an excellent analysis of the fight for racial equality in Civil War Maryland and puts Davis's activities in useful perspective, as does Hans L. Trefousse, *The Radical Republicans: Lincoln's Vanguard for Racial Justice* (1969). □

Jefferson Davis

Jefferson Davis (1808-1889) was president of the Confederate States of America during the Civil War. His honesty, character, and devotion elevated his cause above a quest for the perpetuation of slavery to a crusade for independence.

History has served Jefferson Davis badly by placing him opposite Abraham Lincoln. Davis is grudged even the loser's mite, for Fate chose Robert E. Lee to embody the ''Lost Cause.'' Yet Davis led the Confederacy and suffered its defeat with great dignity, and he deserves a better recollection.

Davis was born on June 3, 1808, in what is now Todd County, Ky. The family soon moved to Mississippi. After attending Transylvania University for 3 years, he entered the U.S. Military Academy at West Point, from which he graduated in 1828. He served in the infantry for 7 years. At Ft. Crawford, Wis., he fell in love with Sarah Knox Taylor, daughter of post commandant Zachary Taylor. Col. Taylor disapproved of the proposed match. Davis resigned his commission in 1835, married Sarah, and took her to Mississippi; within 3 months she died of malaria. Davis contracted a light case of it, which, combined with grief, permanently weakened his health. From 1835 to 1845 he lived in seclusion at Brierfield, a plantation given him by his brother, Joseph. He and Joseph were close, shared reading habits, argued, and sharpened each other's wits and prejudices.

During these quiet years Davis developed a Southerner's fascination for politics and love for the land. In December 1845 Davis and Varina Howell, his new bride, went to Washington, where Davis took a Democratic seat in the House of Representatives. The Davises made a swift impression. Varina entertained well; Jefferson earned notice for his eloquence and the ''charm of his voice.''

War with Mexico interrupted Davis's congressional service. He resigned in 1846 to command a volunteer regi-

ment attached to Zachary Taylor's army. Col. Davis and his men won quick approval from the crotchety old general, and the earlier hostilities between the two men were forgotten. Distinguished service by Davis's outfit at Monterey, Mexico, was followed by real heroism at Buena Vista (Feb. 22, 1847). Wounded, Davis returned to Mississippi and received a hero's laurels. In 1847, elected to the U.S. Senate, Davis became chairman of the Military Affairs Committee. But in 1851 Mississippi Democrats called him back to replace their gubernatorial candidate, thinking that Davis's reputation might cover the party's shift from an extreme secessionist position to one of ''cooperationist'' moderation. This almost succeeded; Davis lost to Henry S. Foote by less than 1,000 votes.

U.S. Secretary of War

When President Franklin Pierce appointed Davis secretary of war in 1853, Davis found his happiest niche. He enlarged the Army, modernized military procedures, boosted soldiers' pay (and morale), directed important Western land surveys for future railroad construction, and masterminded the Gadsden Purchase.

At the close of Pierce's term Davis reentered the Senate and became a major Southern spokesman. Ever mindful of the Union's purposes, he worked to preserve the Compromise of 1850. Yet throughout the 1850s Davis was moving toward a Southern nationalist point of view. He opposed Stephen A. Douglas's ''squatter sovereignty'' doctrine in the Kansas question. Congress, Davis argued, had no power to limit slavery's extension.

At the 1860 Democratic convention Davis cautioned against secession. However, he accepted Mississippi's decision, and on Jan. 21, 1861, in perhaps his most eloquent senatorial address, announced his state's secession from the Union and his own resignation from the Senate and called for understanding.

Confederate President

Davis only reluctantly accepted the presidency of the Confederate States of America. He began his superhuman task with very human doubts. But once in office he became the foremost Confederate. His special virtues were revealed by challenge—honesty, devotion, dedication, the zeal of a passionate patriot.

As president, Davis quickly grasped his problems: 9 million citizens (including at least 3 million slaves) of sovereign Southern states pitted against 22 million Yankees; 9,000 miles of usable railroad track against 22,000; no large factories, warships, or shipyards; little money; no credit, save in the guise of cotton; scant arms and no manufacturing arsenals to replenish losses; miniscule powder works; undeveloped lead, saltpeter, copper, and iron resources; and almost no knowledge of steelmaking. Assets could be counted only as optimism, confidence, cotton, and courage. Davis would have to conjure a cause, anneal a new nation, and make a war.

With sure grasp Davis built an army out of state volunteers sworn into Confederate service—and thus won his first round against state rights. Officers came from the ''Old Army'' and from Southern military schools. Supplies, arms, munitions, clothes, and transportation came from often reluctant governors, from citizens, and, finally, by means of crafty legerdemain worked by staff officials.

When supplies dwindled drastically, Davis resorted to impressing private property. When military manpower shrank, Davis had to ask the Confederate Congress for the greatest military innovation a democracy could dare—conscription. In April 1862 Congress authorized the draft.

Confederate Strategy

Nor was Davis timid in using his armies. Relying usually on leaders he knew, he put such men as Albert Sidney Johnston, Joseph E. Johnston, P. G. T. Beauregard, Braxton Bragg, James Longstreet, Thomas J. Jackson, Nathan Bedford Forrest, and Robert E. Lee in various commands. He developed a strategy to fit Confederate circumstances. Realizing that the weaker side must husband and hoard yet dare desperately when the chance came, Davis divided the Confederate military map into departments, each under a general with wide powers. He sought only to repel invaders. This strategy had political as well as military implications: the Confederacy was not aggressive, sought nothing save independence, and would fight in the North only when pressed. Davis's plan brought impressive results—First Manassas, the Seven Days, Second Manassas, and the clearing of Virginia by September 1862. Western results seemed equally promising. Shiloh, while not a victory, stabilized the middle border; Bragg's following campaign

maneuvered a Union army out of Tennessee and almost out of Kentucky.

These successes led Davis to a general offensive in the summer and fall of 1862 designed to terrify Northerners, themselves yet untouched by war; to separate other, uncertain states from the Union; and to convince the outside world of Southern strength. Though it failed, the strategy had merit and remained in effect. Checks at Fredericksburg, Holly Springs, and Chancellorsville stung the North. When Union general U. S. Grant moved against Vicksburg in spring 1863, it looked as though he might be lost in Mississippi, with Gen. Joseph Hooker snared in Virginia's wilderness.

But Grant's relentless pressure on Vicksburg forced Davis to a desperate gamble that resulted in the Battle of Gettysburg, the loss of Vicksburg, and a cost to the South of over 50,000 men and 60,000 stands of arms. Men and arms were irreplaceable, and Davis huddled deeper in the defensive.

Davis had tried perhaps the most notable innovation in the history of American command when he adopted the ''theater'' idea as an expansion of departmental control. Joseph E. Johnston became commander of the Department of the West, taking absolute power over all forces from the Chattahoochee River to the Mississippi River, and from the Gulf of Mexico to Tennessee. It was a great scheme for running a remote war and might have worked, save for Johnston's hesitancy in exercising his authority. Davis lost faith in his general but not in his plan.

In 1864, after Atlanta's fall, Davis approved Gen. John Bell Hood's plan of striking along William T. Sherman's communications into Tennessee, with the hope of capturing Nashville. Logistical support for this bold venture was coordinated by P. G. T. Beauregard, the new commander of the Department of the West. But Beauregard also distrusted his own authority. Hood failed before Nashville; but by then things had so deteriorated that the blame could hardly be fixed on any one in particular.

Wartime Innovations

Innovation was essential: the armies had to be supported—and in this quest Davis himself changed. Ever an advocate of state rights, he became an uncompromising Confederate nationalist, warring with state governors for federal rights and urging centralist policies on his reluctant Congress. Conscription and impressment were two pillars of his program; others included harsh tax laws, government regulation of railroads and blockade running, and diplomacy aimed at winning recognition of Confederate independence and establishing commercial relations with England and France. Davis came to advocate wide application of martial law. Finally he suggested drafting slaves, with freedom as the reward for valor. These measures were essential to avoid defeat; many were beyond the daring of the Confederate Congress.

Congress's inability to face necessity finally infuriated Davis. Though warm and winning in personal relations, he saw no need for politicking in relations with Congress. He believed that reasonable men did what crisis demanded and anything less was treason. Intolerant of laxity in himself or in others, he sometimes alienated supporters.

Southern Defeat

As Confederate chances dwindled, Davis became increasingly demanding. He eventually won congressional support for most of his measures but at high personal cost. By the summer of 1864 most Southern newspapers were sniping at his administration, state governors were quarreling with him, and he had become the focus of Southern discontent. The South was losing; Davis's plan must be wrong, the rebels reasoned. Peace sentiments arose in disaffected areas of several states, as did demands to negotiate with the enemy. Davis knew the enemy's price: union. But he tried negotiation. Yet when the Hampton Roads Conference in February 1865 proved fruitless and Davis called for renewed Confederate dedication, the Confederacy was falling apart, and there was almost nothing to rededicate. Confederate money had so declined in value that Southerners were avoiding it; soldiers deserted; invaders stalked the land with almost no opposition. Lee surrendered on April 9, 1865; Johnston surrendered on April 26. Davis and a small party were captured at Irwinville, Ga., on May 10.

Years of Decline

Accused of complicity in Lincoln's assassination, and the object of intense hatred in both North and South, Davis spent 2 years as a state prisoner. He was harshly treated, and his already feeble health broke dangerously. When Federal authorities decided not to try him for treason, he traveled abroad to recuperate, then returned to Mississippi and vainly sought to rebuild his fortune.

Through a friend's generosity Davis and his family received a stately home on Mississippi's Gulf Coast. Here from 1878 to 1881 Davis wrote *Rise and Fall of the Confederate Government*. And here, at last, he basked in a kind of fame that eased his final years. He died in New Orleans on Dec. 6, 1889, survived by Varina and two of their six children.

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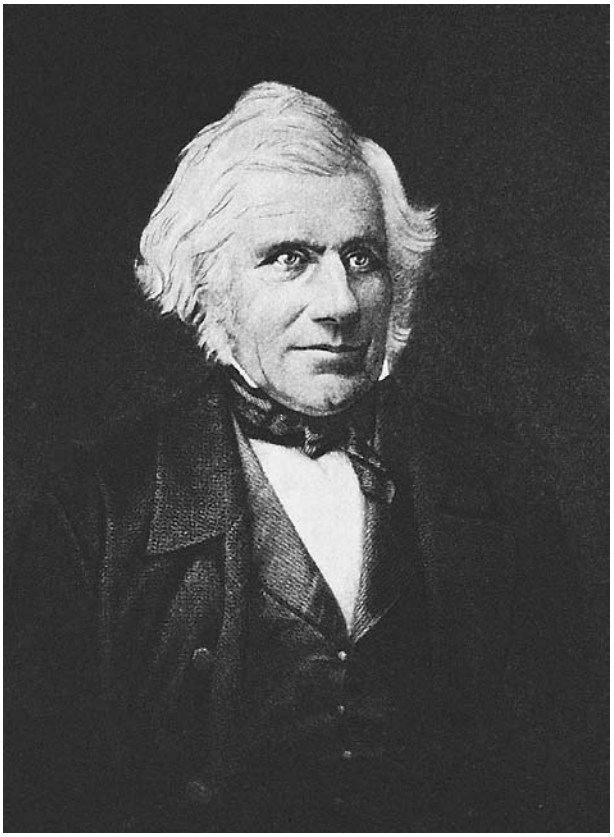

John Davis

English navigator John Davis (ca. 1550-1605), though remembered chiefly as a northern explorer, sailed many seas, took part in naval fighting, and invented a nautical instrument.

John Davis, a Devonshire man, was friendly with the Gilbert and Raleigh families and at times sailed with members of both. One of the most proficient seamen of his day, he published both a practical and a theoretical work on navigation. The backstaff he invented for finding altitudes of heavenly bodies at sea (so named because the pilot using it turned his back to the sun) held the field for a century and a half.

Davis made his first exploration voyage in 1585 in search of the Northwest Passage to the Orient. He rounded Cape Farewell in Greenland, and went north to Godthaab (64°N) before crossing Davis Strait to Cumberland Gulf in Baffin Island, where the lateness of the season compelled his return to England. The next year he persuaded merchants, mostly in Devon, to send a larger expedition. He detached two vessels to explore Gilbert Sound and with a third continued investigation of Davis Strait without making a substantial discovery. Codfish caught and salted off Labrador helped defray costs of the expedition, but Davis found the Devon merchants unwilling to risk money for a new voyage.

Davis nevertheless acquired backing in London and in 1587 went again with three ships, though the pinnace *Ellen,* in which he sailed, made the only explorations. The result was no profit but considerable discovery, as Davis reached a point about 73°N on the west Greenland coast before turning across Davis Strait to explore Baffin Island further. Homeward bound, the *Ellen* visited the mouth of Hudson's Strait but did not penetrate it. When Davis reached England on Sept. 15, 1587, he had at least demonstrated the unlikelihood of anyone's pushing through to the Pacific in a single voyage.

This ended Davis's career as an explorer. He received unfair criticism for not having accomplished more; meanwhile, the great Spanish Armada was nearly ready to attack England. In the channel fighting against the Spaniards, Davis appears to have commanded the ship *Black Dog,* but his combat record is unknown.

Following the Armada's defeat, Davis took part in several voyages, but none involved discovery. He sailed with Thomas Cavendish in 1591 on an expedition intended to penetrate the Strait of Magellan, carry operations into the Pacific, and find the western outlet of the Northwest Passage. This came to nothing because of the bad condition of the ships; Davis did sight the Falkland Islands, though some historians believe these were earlier discovered by Amerigo Vespucci. His last expedition, to the East Indies under the orders of Sir Edward Michel-borne, resulted in his death at the hands of Japanese pirates in 1605.

Davis was married to Faith Fulford in 1582, but Faith proved faithless and with her paramour, a counterfeiter, brought false and unavailing charges against her accomplished husband, whom she had borne several sons.

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Miles Davis

A jazz trumpeter, composer, and small-band leader, Miles Davis (1926-1991) was in the jazz vanguard for more than two decades. His legend continued to grow even after poor health and diminished creativity removed him from jazz prominence.

Miles Dewey Davis 3rd was born into a well-to-do Alton, Illinois, family on May 25, 1926. His father was a dentist, his mother a woman of leisure: there were two other children, an older sister and a

younger brother. In 1928 the family moved to East St. Louis. At the age of 10 Miles began playing trumpet; while still in high school he met and was coached by his earliest idol, the great St. Louis trumpeter Clark Terry.

After fathering two children by a woman friend, Miles in 1944 moved to New York City. He worked for just two weeks in the talent-packed Billy Eckstine Band, then enrolled in the Juilliard School of Music, by day studying classical music and by night interning in jazz's newest idiom, bebop, with the leaders of the movement, notably Charlie Parker, Dizzy Gillespie, Fats Navarro, and Max Roach.

Miles' 1947-1948 stint in a quintet led by bebop genius Charlie Parker gained him a modicum of early fame; a fine trumpeter in the bebop idiom, he nevertheless began to move conceptually away from its orthodoxy. He felt a need to divest his music of bebop's excesses and eccentricities and to restore jazz's more melodic and orchestrated elements. The result was the seminal LP recording *Birth of the Cool* (1949), played by a medium-sized group, a nonet, featuring, in addition to Miles, baritone saxophonist Gerry Mulligan, alto saxophonist Lee Konitz, and pianist Al Haig. A highly celebrated record date, it gave ''birth'' to the so-called ''cool,'' or West Coast, jazz school, which was more cerebral, more heavily orchestrated, and generally more disciplined (especially in its shorter solos) than traditional bebop, and it gave Miles a musical identity distinct from Parker and the other beboppers.

In the early 1950s Miles became a heroin addict, and his career came to a near halt for three years, but his ultimately successful fight against the drug habit in 1954 led to his greatest period, the mid-to-late 1950s. During that six-year span he made a series of small group recordings regarded as jazz classics. In 1954, with tenor saxophone titan Sonny Rollins, he made memorable recordings of three Rollins originals—''Airegin,'' ''Doxy,'' and ''Oleo''—as well as two brilliant versions of the Tin Pan Alley standard ''But Not for Me.'' Additionally, in the 1954-1955 period Miles recorded with a number of other jazz giants—tenorist Lucky Thompson, vibist Milt Jackson, and pianist Thelonious Monk.

In 1955 Miles formed his most celebrated group, a remarkably talented quintet (later, a sextet, with the addition of alto saxophonist Julian ''Cannonball'' Adderley) that featured tenor saxophonist John Coltrane, pianist Red Garland, bassist Paul Chambers, and drummer Philly Joe Jones. Until Coltrane's defection in the 1960s, Miles' band was the single most visible and dominant group in all of jazz. The early 1960s saw a succession of personnel shifts until the band stabilized in 1964 around an excellent new rhythm section of pianist Herbie Hancock, bassist Ron Carter, and drummer Tony Williams, as well as a new tenor saxophonist, Wayne Shorter. Miles continued to be the greatest attraction (and biggest moneymaker) in all of jazz, but his new band couldn't match the impossibly high standards of its predecessor. Late in the decade his music took a radically new direction. In two 1968 albums, *Miles in the Sky* and *Filles de Kilimanjaro,* Miles experimented with rock rhythms and non-traditional instrumentation. For the last two decades of Miles' career his music was increasingly rhythm-and-drone and Miles himself became more of a jazz curiosity than a musician to be taken seriously.

A good part of Davis' fame owed less to his considerable musicianship than to his strange persona. He was notorious in performance for turning his back on audiences, for addressing them inaudibly or not at all, for expressing racial hostility toward whites, for dressing nattily early in his career and outlandishly later, and for projecting (especially in a series of motorcycle ads on television) a voice hoarse to a point of strangulation—all of which contributed to his charismatic mystique. Davis also had many health problems and more than his share of brushes with officialdom (widespread racism and his own racial militancy made the latter inevitable).

Miles was, in reality, a paradox. Himself the victim of a policeman's clubbing (reportedly, racially-inspired), he had the fairness and courage in the late 1950s to defy Black jazzmen's expectations by filling a piano vacancy with a white player, Bill Evans, but then, by all accounts, often racially taunted him. A physical fitness enthusiast (with his own private gym), he nevertheless ingested vast quantities of drugs (sometimes, but not always, for arthritic pain). Forbiddingly gruff and solitary, he was also capable of acts of generosity toward down-at-heels musicians, both African American *and* white.

Davis was married three times—to dancer Frances Taylor, singer Betty Mabry, and actress Cicely Tyson; all

ended in divorce. He had, in all, three sons, a daughter, and seven grandchildren. He died on September 28, 1991, of pneumonia, respiratory failure, and a stroke.

Davis, in addition to the classic small group recordings of the 1954-1960 period, recorded memorable orchestral works with arranger and long-time friend Gil Evans, most notably *Miles Ahead* (1957), *Porgy and Bess* (1958), and *Sketches of Spain* (1960). Davis' extended works include scores for Louis Malle's film *Elevator to the Gallows* (1957) and for the full-length documentary *Jack Johnson* (1970). Among Davis' best-known shorter compositions are the early ''Tune Up,'' ''Milestones,'' ''Miles Ahead,'' ''Blue Haze,'' and ''Four''; from 1958 on his best tunes, such as ''So What'' and ''All Blues,'' are based on modal scales rather than chords. Early and late, both the compositions and the trumpet playing are trademarked by Davis' hauntingly ''blue'' sound.

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Miles: An Autobiography (1989), written with Quincy Troupe, is inadvertently self-revealing—opinionated, irreverent, egotistical, obscene, abusive, and wrong-headed (e.g., he is almost totally dismissive of his finest work and aggressively defensive of his worst). More balanced is Ian Carr's *Miles Davis* (1982). The two most rewarding articles are both negative assessments—Whitney Balliett's ''Miles'' in the *New Yorker* (December 4, 1989) and Stanley Crouch's ''Play the Right Thing'' in *The New Republic* (February 12, 1990), which labels Miles as ''the most brilliant sellout in the history of jazz'' (for having abandoned his early artistry in favor of jazz-rock fusion). A 1993 biography, *Miles Davis: The Man in the Green Shirt,* by Richard Williams is little more than a coffeetable book. □

Ossie Davis

Ossie Davis (born 1917) was a leading African American playwright, actor, director, and television and movie star.

Ossie Davis was born in Cogdell, Ga., on Dec. 18, 1917. He grew up in Waycross. At Howard University in Washington, D.C., he was encouraged to pursue an acting career. He joined an acting group in Harlem in New York City and took part in the American Negro Theater, founded there in 1940.

Davis made his debut in the play *Joy Exceeding Glory* (1941). During Army service in World War II he wrote and produced shows. While playing his first Broadway role in *Jeb* (1946), he met actress Ruby Dee, and they were married two years later.

Davis's first movie role was in *No Way Out* (1950). This was followed by Broadway performances in *No Time for Sergeants, Raisin in the Sun,* and *Jamaica*. Other movie roles included *The Cardinal, Shock Treatment, Slaves,* and, in 1989, *Do the Right Thing*. An important achievement was his pioneer work as an African American actor in television, appearing in dramas and on such regular series as *The Defenders* and *The Nurses*. He also wrote television scripts.

Equally talented, Davis and Ruby Dee played together many times on the stage, in television, cabaret, and movies. They starred in Davis's own play *Purlie Victorious* (1961) and in the movie based on it, *Gone Are the Days. Purlie Victorious* was published and also reprinted in anthologies. Davis coauthored the musical version of this hilarious satire, *Purlie* (1970), which enjoyed great success during its Broadway run.

In the late 1960s Davis pioneered in Hollywood as a African American film director with *Cotton Comes to Harlem,* among other films. With Ruby Dee he appeared on stage and television, reading the poetry of famous African Americans, and he made recordings of African American literature. Perhaps one of his most memorable endeavors was his eulogy on Malcolm X in 1965, when he called the slain leader ''Our Shining Black Prince.'' Davis frequently lectured and read at universities and schools.

Davis's published essays include ''The Wonderful World of Law and Order,'' ''The Flight from Broadway,'' and ''Plays of Insight Are Needed to Make the Stage Vital in Our Lives.'' He also wrote the play *Last Dance for Sybil* and the musical adaptation of Mark Twain's *Pudd'nhead Wilson*.

In his eighth decade, Davis remained very active, mostly in television, with a three-year run on the Public Broadcasting System (PBS) program *With Ossie and Ruby* as well as the popular series *Evening Shade*. He also helped to

usher in a new generation of African American film directors, spearheaded by Spike Lee. Davis even performed in three of Lee's films. As an author, fiction has proven to be fertile ground for Davis; his novel *Just Like Martin,* a paean to the civil rights movement, was published in 1992.

Davis had a deep love for his people and his heritage. He was an example of African American identity and pride, and he devoted much time and talent to the civil rights movement in America. He received a number of awards, including the Mississippi Democratic Party Citation, the Howard University Alumni Achievement Award in dramatics, and the Frederick A. Douglass Award (with Ruby Dee) from the New York Urban League. The Davises had three children and made their home in New Rochelle, New York.

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Richard Harding Davis

The American journalist Richard Harding Davis (1864-1916) was also a fiction writer and dramatist whose swashbuckling adventures were popular with the American public.

Richard Harding Davis was born into a well-to-do and rather pious Episcopalian family in Philadelphia. His father, an editorial writer, and his mother, a well-known fiction writer, often entertained Philadelphia artists and visiting actors and actresses, and the boy from the start was completely at ease with celebrities. After graduating from Episcopal Academy and Lehigh University, he studied political economy during a postgraduate year at Johns Hopkins University. In 1886 Davis became a reporter for the *Philadelphia Press.* The editor and other reporters confidently expected the cocky young dandy to fall on his face, but he shortly proved to be a superb reporter and a talented writer. From 1888 to 1890 he was in New York writing special stories for the *Sun.* He also published two volumes of short stories, *Gallegher and Other Stories* (1891) and *Van Bibber and Others* (1892). At the age of 26 he became the managing editor of *Harper's Weekly* and soon was writing accounts of his worldwide travels, which were collected in books such as *Rulers of the Mediterranean* (1894), *About Paris* (1895), and *Three Gringos in Venezuela and Central America* (1896).

As a picturesque and alert correspondent for New York and London newspapers, always appropriately attired for each adventure, Davis covered the Spanish War and the Spanish-American War in Cuba, the Greco-Turkish War, the Boer War, and—toward the end of his life (he died in 1916)—World War I. He based a number of books upon his experiences. More short stories filled 10 volumes, including *The Lion and the Unicorn* (1899), *Ranson's Folly* (1902), and *The Scarlet Car* (1907). A number of Davis's novels covered the international scene; notable were *Soldiers of Fortune* (1897), *The King's Jackal* (1898), *Captain Macklin* (1902), and *The White Mice* (1909). In addition, Davis wrote about two dozen plays, of which dramatizations of *Ranson's Folly* (1904), *The Dictator* (1904), and *Miss Civilization* (1906) were the most successful.

The critic Larzer Ziff in *The American 1890's* admirably summarized Davis's significance: ''He demonstrated to those . . . who would listen that their capacity for excitement was matched by the doings in the wide world. But he also demonstrated to an uneasy plutocracy . . . that their gospel of wealth coming to the virtuous and their public dedication to genteel manners and gentlemanly Christian behavior were indeed justified.''

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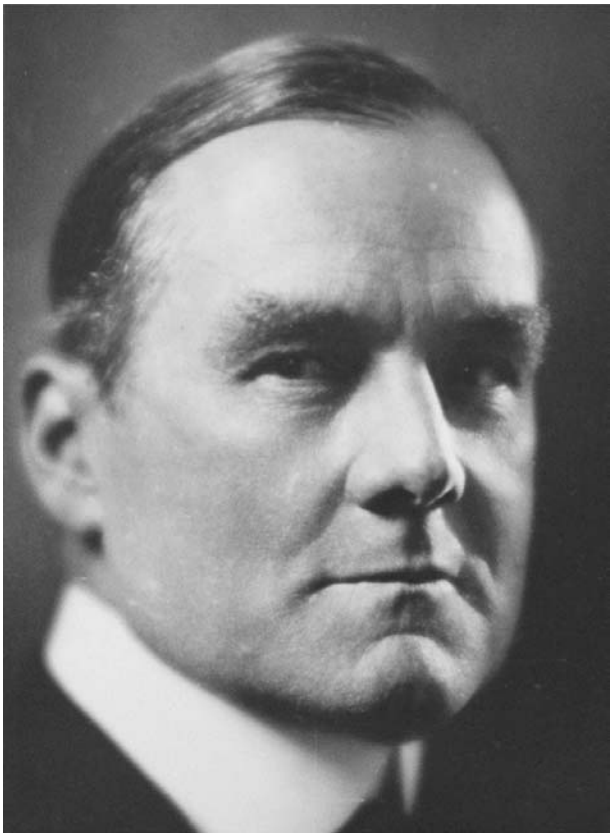

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Sammy Davis Jr.

American entertainer Sammy Davis, Jr. (1925-1990) had a career that spanned more than five decades. He started in vaudeville and progressed to Broadway, film, and performing on the Las Vegas strip.

Sammy Davis, Jr.'s death in 1990 robbed American audiences of a favorite entertainer, a star showman in the oldest vaudeville tradition. Davis was a well-rounded performer of the sort found only rarely these days: he could sing, he could act, he could dance, and he could make people laugh with clowning and impersonations. Davis's long career in show business was even more remarkable because he managed to break color barriers in an era of segregation and racism. His many honors and awards—including a prestigious Kennedy Center medal for career achievement—serve as reflections of the affection his fans felt for him.

Davis was a complete variety performer. With a microphone and a backup ensemble he could entertain solo for two hours at a time. He was one of the first blacks to be accepted as a headliner in the larger Las Vegas casinos and one of the very few stars, black or white, to receive Emmy, Tony, *and* Grammy Award nominations. *People* magazine contributor Marjorie Rosen notes that Davis ''made beautiful music . . . and blacks and whites alike heard him and were touched by him. He was loved. And that, of course, is what he wanted most of all.''

Learned to Tap Dance Like a Master

Sammy Davis, Jr. began performing almost as soon as he could walk. Both of his parents were vaudevillians who danced with the Will Mastin Troupe. In 1928, when he was only three, Davis joined the Mastin Troupe as its youngest member. He became a regular in 1930 and travelled with his father on the dwindling vaudeville circuit. The demanding schedule of train rides, practice, and performances left little time for formal education, and Davis was always just one step ahead of the truant officer. His unconventional childhood did provide him with important lessons, however. Young Sammy learned how to please an audience, how to tap dance like a master, and how to move people with a smile and a song.

The motion picture industry all but forced most vaudeville entertainers out of business. Few acts survived the competition from the silver screen. The Mastin Troupe felt the strain, dwindling gradually until it became a trio—Sammy Davis, Sr., Will Mastin, and Sammy Davis, Jr. By 1940 Sammy, Jr. had become the star attraction of the trio, with his father and friend providing soft shoe in the background. The act was popular enough to receive billings in larger clubs, and in that environment Davis met other performers such as Bill ''Bojangles'' Robinson, Frank Sinatra, and various big band leaders.

Davis was drafted into the United States Army when he turned eighteen and was sent to basic training in Cheyenne, Wyoming. The boot camp experience was devastating for Davis. Although he was befriended by a black sergeant who gave him reading lessons, he was mistreated relentlessly by the white troops with whom he had to share a barracks. Transferred to an entertainment regiment, Davis eventually found himself performing in front of some of the same soldiers who had painted ''coon'' on his forehead. He discovered that his energetic dancing and singing could ''neutralize'' the bigots and make them acknowledge his humanity. This era may have marked the beginning of Davis's dogged pursuit of his audience's love, a pursuit that would sometimes earn him scorn in years to come.

Headliner in Vegas and New York

After the war the Mastin Trio re-formed, playing on bills with Davis's friends like Sinatra, Mel Torme, and Mickey Rooney. Davis went solo after signing a recording contract with Decca Records. His first album, *Starring Sammy Davis, Jr.,* contained songs and comedy, but another work, *Just for Lovers,* was composed entirely of music. Both sold well,

and soon Davis was a headliner in Las Vegas and New York, as well as a guest star on numerous television shows.

On November 19, 1954, Davis nearly lost his life in an automobile accident in the California desert. The accident shattered his face and cost him his left eye. While recuperating, he spent hours discussing philosophy with a rabbi on staff at the hospital, and shortly thereafter he converted to Judaism. Rather than end his career, the accident provided a burst of publicity for Davis. Upon his return to the stage he sold out every performance and received thunderous ovations. Even his well-publicized conversion failed to dampen his popularity. While some critics suggested that he might have had ulterior motives, others—especially blacks—applauded his thoughtful observations about Jews, blacks, and oppression.

Davis began the 1960s as a certified superstar of stage and screen. He had turned an average musical comedy, ''Mr. Wonderful,'' into a successful Broadway show, and he earned critical raves for his performance in the film *Porgy and Bess.* As a member of the high-profile ''Rat Pack,'' he hobnobbed with Frank Sinatra, Dean Martin, Tony Curtis, and Joey Bishop at fashionable bistros in Las Vegas and Los Angeles. In 1965 he starred in another Broadway play, ''Golden Boy,'' in which he played a struggling boxer, and then he turned in creditable film performances in *A Man Called Adam* and *Sweet Charity.* Somehow he was also able to star in two television shows during the same years, ''The Sammy Davis, Jr. Show'' and ''The Swinging World of Sammy Davis, Jr.''

Pitfalls of the ''Swinging World''

Davis's ''swinging world'' had its pitfalls, however. His marriage to Swedish actress May Britt earned him the vitriol of the Ku Klux Klan. His ''Rat Pack'' habits of drinking and drug-taking threatened his health, and his ostentatious displays of wealth nearly bankrupted him even as he earned more than a million dollars a year. Throughout the 1960s Davis was a vocal supporter of the Black Power movement and other left-wing causes, but in the early 1970s he alienated blacks and liberals by embracing Richard Nixon and performing in Vietnam. By that time Davis was in the throes of drug and alcohol addiction. He developed liver and kidney trouble and spent some months in the hospital early in 1974.

The last fifteen years of Davis's life were conducted at the performer's usual hectic pace. In 1978 he appeared in another Broadway musical, ''Stop the World—I Want To Get Off.'' He occasionally served as a stand-in host for the popular ''Tonight Show,'' and he returned in earnest to the casino and show-hall stages. Even hip surgery failed to stop Davis from performing. His best-known act in the 1980s was a musical review with his friends Sinatra and Liza Minnelli, which played to capacity crowds in the United States and Europe just a year before Davis's death.

Doctors discovered a tumor in Davis's throat in August of 1989. The performer underwent painful radiation therapy that at first seemed successful. Then, early in 1990, an even larger cancerous growth was discovered. Davis died on May 16, 1990, as a result of this cancer—only some eight weeks after his friends of a lifetime feted him with a television special in his honor.

A Mentor and Pioneer

During his lifetime, Sammy Davis, Jr. was not universally adored. Some observers—including some blacks—accused him of grovelling to his audiences, of shamelessly toadying for admiration. Those sentiments were forgotten, however, when Davis died at the relatively young age of sixty-four. In eulogies across the country, other black entertainers cited Davis as a mentor and as a pioneer who reached mainstream audiences even though he hailed from minority groups in both race and religion. Record producer Quincy Jones told *People:* ''Sammy Davis, Jr. was a true pioneer who traveled a dirt road so others, later, could follow on the freeway. He helped remove the limitations on black entertainers. He made it possible for the Bill Cosbys, the Michael Jacksons and the Eddie Murphys to achieve their dreams.''

Davis, the quintessential song-and-dance man, recorded albums throughout his career and performed a number of signature songs. Chief among these were his tribute to Bill Robinson, ''Mr. Bojangles,'' the ballads ''What Kind of Fool Am I'' and ''I've Gotta Be Me,'' and his biggest hit, the spritely ''Candy Man.'' Davis's singing was like everything else in his performance—energetic, spirited, and played to maximum effect. Rosen sees Davis as ''a personal link to a vibrant mainstream of American entertainment'' who ''poured his jittery energy into virtuoso performances with all the intimacy of a saloon singer.''

In an interview for *Contemporary Authors,* Davis analyzed his position in show business. ''Nobody likes me but the people,'' he said. ''Though I have been treated extremely well overall by the critics, I have never been a critic's favorite. But the people always had faith in me, and they were supportive of me. . . . They laugh. They have good times, and they come backstage. It's a joy.''

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Stuart Davis

Stuart Davis (1894-1964) was an American cubist painter whose colorful compositions, with their internal logic and structure, often camouflaged the American flavor of his themes.

Stuart Davis was born in Philadelphia on Dec. 7, 1894. His father was the art editor of the *Philadelphia Press*. At the age of 16 Davis began studying art with Robert Henri, leader of ''The Eight,'' a group of artists also known as the ''Ashcan school.'' In the famous 1913 Armory Show, Davis exhibited five watercolors. His works of this period are close to the realistic style of ''The Eight,'' but Davis soon began moving toward the more lively, Fauve manner, visible in *Gloucester Street* (1916).

Davis's new interest in cubism is partly explained by his statement that ''a painting . . . is a two-dimensional plane surface and the process of making a painting is the act of defining two-dimensional space on that surface.'' He experimented with the geometric visual language of Dutch painter Piet Mondrian in his own painting *The President* (1917) and tried synthetic cubist devices in the more pictorially ordered *Lucky Strike* (1921).

Davis's trip to New Mexico in 1923 manifested itself in more simply conceived, flatter paintings. *Still Life* and *Supper Table* (both 1925) reflect a move toward minimal pictorial elements, with a bold outline accentuating objects. The resolution of these earlier abstract tendencies can be found in the *Eggbeater Series* (1927-1930), still life paintings in which Davis sought to ''focus on the logical elements'' of the composition instead of establishing a ''self-sufficient system'' that worked apart from the objects. The late paintings in this series show a less abstract approach and an increased clarity of form and color.

In 1928 Davis traveled to Paris. In general, the work that followed reveals not only a greater interest in urban landscape but a move toward more lively, linear composition, often using sets of words within the picture to carry the rhythm. *Places des Vosges Number 2* (1928) juxtaposes line and color on a lightly textured surface, showing Davis's skill at rendering rhythmical equivalents of visual phenomena.

During the Great Depression, Davis became art editor of the Artists' Congress magazine, *Art Front*. Like many contemporary painters, he executed public murals: Men *without Women* (1932) at the Radio City Music Hall in New York City; *Swing Landscape* (1938), now at the University of Indiana; a mural for WNYC radio station in New York City; and the now-destroyed *History of Communication* (1939) for the New York World's Fair. But unlike many artists working under government auspices, Davis did not alter his esthetic outlook to accommodate public taste.

Davis's paintings during his last 2 decades (he died in 1964) show continued preoccupation with the lyrical order of visual experience. They draw on the tradition of Henri Matisse and Joan Miró, yet their content is indigenous to America. *Hot Stillscape for Six Colors* (1940), explosive with color and rhythm; *Visa* (1951); and *The Paris Bit* (1959) all integrate the visual feel of words with related color schemes and shapes.

Davis published a number of writings and taught in New York City at the Art Students League and the New School for Social Research.

Further Reading

The most lively interpretation of Davis is E. C. Goossen, *Stuart Davis* (1959), which includes a useful bibliography and numerous illustrations. Autobiographical material can be found in James Johnson Sweeney, *Stuart Davis* (1945), and the exhibition catalog to the Museum of Modern Art show of the same year edited by Sweeney. A recent assessment of Davis's work is by H. H. Arnason in his *History of Modern Art* (1968). □

William Morris Davis

The American geographer and geologist William Morris Davis (1850-1934) formulated a concept of the cycle of erosion, but his theories of landscape evolution are now sharply contested.

Of Quaker stock, William M. Davis was born in Philadelphia, Pa., on Feb. 12, 1850. He graduated from Harvard in 1869. From 1870 to 1873 he was a meteorological assistant at the Córdoba observatory in Argentina. In 1878 he returned to Harvard to teach geology and geography. Warned by senior colleagues that it would be difficult to gain promotion without publication, Davis soon became known for his contributions to journals. In all he wrote some 500 papers, chiefly on physical geography but also on the teaching of geography in schools and universities. These included 42 papers on meteorology and a textbook, *Elementary Meteorology* (1894).

In 1890 Davis became professor of physical geography at Harvard, and 9 years later he was appointed professor of geology. He retired from Harvard in 1912.

In 1889, in the first volume of the *National Geographic Magazine,* Davis published a notable paper on the rivers and valleys of Pennsylvania, followed in 1890 by a study of the rivers of northern New Jersey. For 10 years he published papers in this journal, which was then austerely academic; his work also appeared in numerous American and European journals. Steadily he developed his theory of the cycle of erosion under humid, arid, glacial, and other conditions. It provided a wonderful framework for teaching and research, profitably used by his disciples, notably the geologist Douglas W. Johnson. Block diagrams and sketches of unique clarity helped readers to visualize landscapes in three dimensions. For a time Davis's ideas on the evolution of landscapes were the basis of most geomorphological teaching. But there were always dissenting voices that called attention to the large assumptions on which some of the Davisian views were based, and at present some geomorphologists regard his views as interesting period pieces.

Davis was always anxious to bring geographers together, and through his enterprise the Association of American Geographers was founded in 1904. In 1911 he ran a 9-week ''geographical pilgrimage'' from Wales to Italy. He also organized the 8-week transcontinental expedition of the American Geographical Society in 1912 for European

and American geographers. He was an enthusiastic fieldworker, and several of his papers were based on his careful fieldwork in Europe.

Davis was professor of physiographic geology at the California Institute of Technology from 1930 to 1934. He died in Pasadena on Feb. 5, 1934.

Further Reading

Davis's *Geographical Essays,* edited by Douglas Wilson Johnson (1909), gives his most important papers. His work is discussed in Preston E. James and Clarence F. Jones, eds., *American Geography: Inventory and Prospect* (1954). □

Sir Humphry Davy

The English chemist and natural philosopher Sir Humphry Davy (1778-1829) isolated and named the elements of the alkaline-earth and alkali metals and showed that chlorine and iodine were elements.

Humphry Davy was born on Dec. 17, 1778, in Penzance, Cornwall. He was apprenticed when he was 16 to an apothecary in Penzance, where he evinced a great interest in chemistry and experimentation, using as his guide Lavoisier's famous work, *Traité élémentaire de chimie*. His obvious talents attracted the attention of Gregory Watt and Davies Giddy (later Gilbert), both of whom recommended him to Dr. Thomas Beddoes for the position of superintendent of the newly founded Pneumatic Institution in Bristol. He worked there from October 1799 to March 1801.

The Pneumatic Institution was investigating the idea that certain diseases might be cured by the inhalation of gases. Davy, sometimes perilously, inhaled many gases and found that the respiration of nitrous oxide produced surprising results. Inhalation of ''laughing gas,'' as it was soon called, became a novel form of entertainment, although nearly 50 years passed before it was actually used as an anesthetic. Davy also experimented with the newly invented voltaic pile, or battery.

Davy left Bristol to become the lecturer in chemistry at the Royal Institution in London. Sir Joseph Banks and Count Rumford had founded the Royal Institution in 1799 as a research institute and as a place for educating young men in science and mechanics. Here Davy's genius emerged full-blown. Not only did his brilliant lectures attract a fashionable and intellectual audience, but he also continued his electrical research. In 1806 he showed that there was a real connection between electrical and chemical behavior; for this achievement Napoleon I awarded him a prize. In 1807 he electrolyzed molten potash and soda and announced the isolation of two new elements, naming them potassium and sodium. In 1808 he isolated and named calcium, barium, strontium, and magnesium. Later he showed that boron, aluminum, beryllium, and fluorine existed, although he was not able to isolate them.

Lavoisier had claimed that a substance was an acid because it contained oxygen. Davy doubted the validity of this claim and in 1810 showed that ''oxymuriatic acid gas'' was not the oxide of an unknown element, murium, but a true element, which he named chlorine.

In 1812 Davy married a wealthy widow, Jane Apreece, and was knighted by the King for his great discoveries. Napoleon I invited him to visit France, even though the two countries were at war. Sir Humphry and his wife went to France in 1813, taking with them as valet and chemical assistant the 22-year-old Michael Faraday. The French presented them with a curious substance isolated from seaweed, and Davy, working in his hotel room, was able to show that this was another new element, iodine. When he returned to England, he was asked by a group of clergymen to study the problem of providing illumination in coal mines without exploding the methane there. Davy devised the miner's safety lamp and gave the invention to the world without attempting to patent or otherwise exploit it. Working in another area, he demonstrated how electrochemical corrosion could be prevented.

In 1820, after Sir Joseph Banks had died, Sir Humphry was made president of the Royal Society. He began the needed internal reform of the society, but bad health forced him to resign in 1827. The remaining years of his life he spent wandering about the Continent in search of a cure for the strokes from which he suffered. He died on May 29, 1829, in Geneva, Switzerland, where he was buried.

Further Reading

Davy's own writings are the best source of information about his scientific work. They were edited in nine volumes by his brother, John Davy, *The Collected Works of Sir Humphry Davy* (1839-1840). A complete listing of all his writings is in June Z. Fullmer, *Sir Humphry Davy's Published Works* (1969). John Davy wrote a biography, *Memoirs of the Life of Sir Humphry Davy* (2 vols., 1839), to correct the excesses of John Ayrton Paris's biography, *The Life of Sir Humphry Davy* (2 vols., 1831). Recent biographies are Anne Treneer, *The Mercurial Chemist: A Life of Sir Humphry Davy* (1963), which discusses Davy's relationship to the romantic poets, and Sir Harold Hartley, *Humphry Davy* (1966), which concentrates on his life and importance as a scientist. □

Henry Laurens Dawes

As a U.S. senator, Henry Laurens Dawes (1816-1903) sponsored important legislation designed to assimilate Native Americans into the mainstream of national life.

Henry Dawes was born near Cummington, Mass., on Oct. 30, 1816. After completing grade school and the academy at Cummington, he graduated from Yale College. He taught school for a few months, then began writing for local newspapers, read law, and was admitted to the Massachusetts bar in 1842. His first office was at North Adams, but he soon moved to Pittsfield. He served in the lower house of the Massachusetts Legislature in 1848-1849 and 1852, was elected to one term in the state senate in 1850, and became a member of the state constitutional convention of 1853.

In 1857, running as a Republican, Dawes was elected to the U.S. House of Representatives, a position he held until 1875. His seniority in the House brought him considerable power, which he used to write antislavery legislation. He was chairman for 10 years of the Committee on Elections, chairman of the House Committee on Appropriations in 1869, and chairman of the House Ways and Means Committee after 1871. He was a staunch believer in protective tariffs, especially for textiles, and he introduced the legislation to provide for daily weather reports that led eventually to the establishment of the U.S. Weather Bureau.

Dawes entered the U.S. Senate in 1875. A New England Yankee with high cheekbones and a gray beard, Dawes never achieved national prominence, but he was able to influence legislation to help the Native Americans. As chairman of the Senate Committee on Indian Affairs, he secured funds for educational facilities on the reservations and also brought the Native Americans under Federal criminal laws.

Dawes is best remembered as author of the Dawes Severalty Act (1887). Originating in his belief that Native Americans should be brought into the American political and economic system instead of clinging to their tribal ways, the act was aimed at breaking up the reservation system. It provided 160 acres to each head of family (and smaller amounts of land to others) who would leave the reservation. After a probationary period of 25 years, the Indians would be granted full title to the land and United States citizenship. At the time, this legislation was considered visionary.

After three terms in the Senate, Dawes retired to Pittsfield in 1892. He was consulted on national problems until his death on Feb. 5, 1903.

Further Reading

George F. Hoar, *Autobiography of Seventy Years* (2 vols., 1903), contains excellent material on Dawes's service in Congress. His efforts on behalf of the Indians are recounted in Loring Benson Priest, *Uncle Sam's Step-children: The Reformation of United States Indian Policy, 1865-1887* (1942). He is briefly discussed in J. P. Kinney, *A Continent Lost—A Continent Won: Indian Land Tenure in America* (1937); Harold E. Fey and D'Arcy McNickle, *Indians and Other Americans: Two Ways of Life Meet* (1959); and George H. Mayer, *The Republican Party, 1854-1964* (1964). □

William Levi Dawson

African American composer, performer, and music educator William Levi Dawson (1899-1990) used the rich vitality of his musical heritage as a basis for all types of music, including arrangements of folk songs and original compositions.

William Levi Dawson was born on September 26, 1899, in Anniston, Ala. At the age of 13 he entered Tuskegee Institute and graduated in 1921 with first honors. He received the bachelor of music degree from the Horner Institute of Fine Arts in Kansas City, Mo., in 1925. He studied composition under Felix Borowski at the Chicago Musical College and under Adolph Weidig at the American Conservatory of Music. In 1927 he received the master of music degree from the American Conservatory of Music in Chicago.

Dawson's membership in the band and orchestra at Tuskegee had been excellent professional preparation for serving as first trombonist with the Chicago Civic Orchestra from 1926 to 1930. In 1929 he won the *Chicago Daily News* contest for band directors, and in 1930 Wanamaker Contest prizes for the song "Jump Back, Honey, Jump Back" and the orchestral composition "Scherzo."

In 1931 Dawson became director of the School of Music at Tuskegee. From 1932 to 1933 Dawson conducted the institute's 100-voice a cappella choir in a month's engagement at the opening of the International Music Hall of Radio City, and in concerts at Carnegie Hall, New York City, the White House, and another at Constitution Hall, both Washington, D.C., and in a series of national and international broadcasts. In 1934, under the sponsorship of the President of the United States and the State Department, the Tuskegee Choir made a concert tour of international and

interracial good will to the British Isles, Europe, and the former U.S.S.R. Leading critics in America and abroad praised the choir highly.

Dawson had wide experience as a director and consultant to festival groups. In 1956 Tuskegee Institute conferred upon him the honorary degree of doctor of music and he was sent by the U.S. State Department to conduct various choral groups in Spain.

Although Dawson's choral arrangements were popular, he was best known for his *Negro Folk Symphony,* which had its world premiere by the Philadelphia Symphony Orchestra under Leopold Stokowski (1934). In this work the composer used melodic and rhythmic language borrowed from Negro spirituals, along with original material in the same idiom. The symphony was imaginative, dramatic, and colorfully orchestrated.

In 1952 Dawson visited seven countries in West Africa to study indigenous African music. He later revised the *Negro Folk Symphony,* infusing it with a rhythmic foundation inspired by African influences.

Dawson was guest conductor with the Kansas City Philharmonic Orchestra (1966), the Nashville Symphony Orchestra (1966), the Wayne State University (Michigan) Glee Club (1970), and the Baltimore Symphony Orchestra (1975). He was named to the Alabama Arts Hall of Fame in 1975, and received the Alumni Merit Award from Tuskegee Institute in 1983. He died on May 4, 1990.

Further Reading

For biographical information on William Levi Dawson, refer to Eileen Southern, *The Music of Black Americans: A History* (New York, 1971); J. Spady, *William L. Dawson: A Umum Tribute* (Philadelphia, 1981); and Hal Roach, *Black American Music: Past and Present* (1985). Dawson is also discussed briefly in Maud Cuney-Hare, *Negro Musicians and Their Music* (1936), and the *International Library of Negro Life,* vol. 5: *The Negro in Music and Art,* compiled by Lindsay Patterson (1967; 2nd edition, 1968). □

Dorothy Day

Dorothy Day (1897-1980) was a founder of the Catholic Worker Movement which joined radical social reform with the Roman Catholic faith in a movement for social justice and peace.

Dorothy Day was born on November 8, 1897, in Brooklyn, New York, the daughter of John J. and Grace (Satterlee) Day. Her father was a newspaper sports writer whose search for a steady job caused the family to travel widely during her pre-adolescent years. She spent part of her youth (1904-1906) in California where her father worked until the San Francisco earthquake compelled him to find another job. In 1906 the family moved to Chicago where the elder Day was employed by a local newspaper. She felt extremely isolated from family and friends during those pre-adolescent years, which she remembered in one of her many books as *The Long Loneliness* (1952).

Even as a youngster Day developed a taste for literature and writing and did much of both. She also had several religious experiences which would affect her later in life. In 1914 she finally escaped from her restrictive family milieu by matriculating as a student at the University of Illinois in Urbana. There she promptly fell in with a small crowd of radical students, many of whom were Jewish-Americans discriminated against by the general university community. Her closest friend at the university, a wealthy young Jewish woman from Chicago who shared Day's literary and political tastes, radicalized Dorothy politically (the friend later become a prominent Communist). Even before she left the university after only two years, during which academic studies grew sterile and failed to stimulate her, Day had become a part of the pre-World War I American youth rebellion against the conventions of their parents. She and her radical friends wanted to create a new and freer society—in the language of the day, ''to transvalue all values.''

Bored by academic life, excited by new social, cultural, and political ideas, it was natural for Day to seek to develop herself in what was then (1916) the center of an American bohemian culture. She moved to New York where she immediately joined in the lively life of the Greenwich Village and Lower East Side rebels and radicals. Day almost immediately found a job as a feature writer on the *New York Call,* the nation's largest and most influential socialist daily. Soon she was involved fulltime in the city's radical political and cultural scene, meeting and becoming close to many of

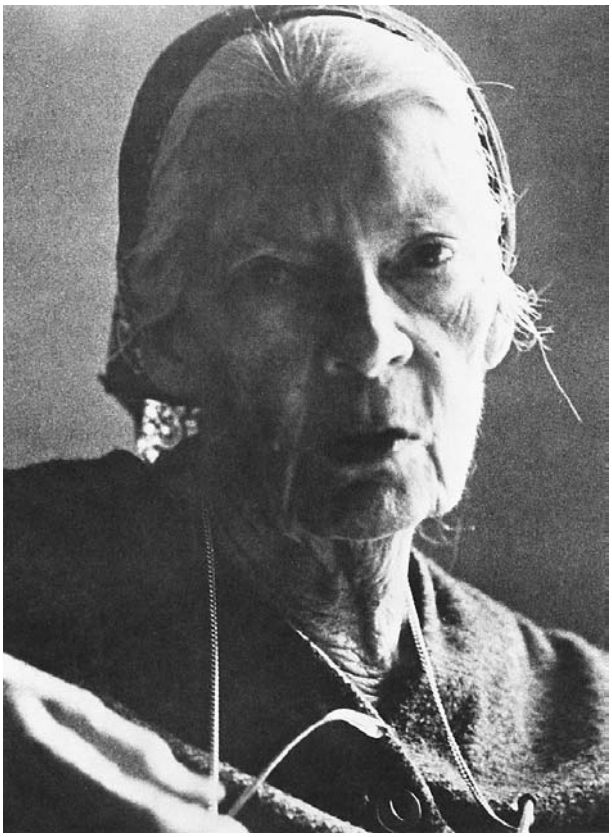

the era's most famous personalities. In the winter of 1917-1918 she became a close friend of the playwright Eugene O'Neill, whom she saw through many bouts with alcohol. Day also developed friendships with Floyd Dell and Max Eastman, who made her an assistant editor of their new magazine, *Masses*—one of the most famous radical cultural publications in American history.

But American participation in World War I led to government suppression of left-wing organizations and publications and left Day and her radical friends adrift. Troubled by her aimless life among Greenwich Village bohemians, in 1918 she took a position as a probationary nurse at Kings County Hospital in Brooklyn. Nursing, however, failed to satisfy Day's search for meaning in life, although it did involve her in her first serious and tumultuous love affair. In 1919 she left the hospital to work for a time as a writer on the successor journal to *Masses, The Liberator*. This, too, brought her little satisfaction, and in 1920, for reasons still unclear, she married Barkeley Tober, an oft-wed literary promoter. Only a year later Day dissolved this, her only formal marriage.

For the next several years she seemed to drift aimlessly, working as a reporter for the New Orleans *Item* in 1922-1923 and also as an occasional writer for the Catholic journal *Commonweal*. While in New Orleans she wrote and published a commercially successful, partly autobiographical novel, *The Eleventh Virgin* (1924). With the money from her novel, Day moved back to the New York area, buying a beach cottage on Staten Island. She resumed contact with the city's intellectuals and wrote occasional pieces for *The New Masses*. In 1925 she began living with a biologist and anarchist (one Foster Batterham), with whom she had a daughter, Tamar Teresa, born on March 3, 1927. After the daughter's birth Batterham left and Day began to immerse herself in religious literature and theology. Unknown to many of her old and close friends, Day on December 28, 1927, had herself and her daughter baptized in a small Staten Island Roman Catholic Church. For the remainder of her life she would remain a dedicated daughter of the Church. She had made a strange personal journey from a diluted childhood Protestantism through years as a rebellious bohemian, ultimately to find solace in the Catholic faith, a journey which she described poignantly in one of her autobiographical fragments, *From Union Square to Rome* (1938).

At first, however, even her new religious faith brought Day no clear purpose in life. In 1929 she toyed with scriptwriting in Hollywood but without satisfaction. A year later she moved with her small daughter to Mexico City, where they lived on the edge of poverty. That same summer she returned to the United States where the onset of the Great Depression swept her back into the movement for social reform. In December 1932 she went to Washington to report on a Communist-led hunger march. On her return to New York City she met Peter Maurin, a former French peasant and social agitator, who convinced her that radical social reform and the Roman Catholic faith could be united. Day now found a purpose in life that would remain with her for the remainder of her days. Together with Maurin she founded a movement which would carry Jesus's original message to the most dispossessed of workers. They would prove that Catholicism served the poor as well as the rich, the weak better than the mighty. Through their newspaper, *Catholic Worker,* and hospitality houses which they established as havens for homeless workers, Day and Maurin promoted their singular version of Catholicism as a social reform movement.

For the next 50 years Day and the Catholic Worker Movement were at the forefront of all Catholic reform efforts. Young American Roman Catholics, eager to improve secular society while remaining faithful to their church, flocked to hear Day's message. The Berrigan brothers (Daniel and Philip), Michael Harrington, and many others fell under her spell, which turned them into radical social reformers. Other Catholics influenced by Day served as activists in the industrial union movement led by the Congress of Industrial Organizations, in the civil rights movement beginning in the 1950s, and increasingly in the peace movement which assumed growing importance in the nuclear age. Echoes of Day's approach to religion and reform could also be found in the ''liberation theology'' movement which emerged in Latin America in the 1960s.

By the time she died on November 29, 1980, Day had had an enormous impact on both American Catholicism and reform. It was an impact which lived on as revealed in the pastoral letters issued by the American Roman Catholic bishops in 1983 and 1984 on the issues of nuclear weapons and the economy.

Further Reading

William D. Miller, *Dorothy Day, a Biography* (1982) is a full and excellent account of the subject's life and career. Two equally excellent books describe and analyze the history of the Catholic Worker Movement: William D. Miller, *A Harsh and Dreadful Love: Dorothy Day and the Catholic Worker Movement* (1972) and Mel Piehl, *Breaking Bread: The Catholic Worker and the Origin of Catholic Radicalism in America* (1982). Several of Day's own books, aside from the ones cited in the article, might also be profitably consulted, especially *House of Hospitality* (1939) and *On Pilgrimage: The Sixties* (1973). □

Moshe Dayan

The Israeli general and statesman Moshe Dayan (1915-1981) served as minister of defense of Israel, beginning in 1967.

Moshe Dayan was born in the kibbutz of Degania, Palestine, in 1915. His father Samuel, a farmer, was a founder of Degania and Nahalal and a leader of the cooperative settlement (*moshavim*) movement. During the riots of 1936 to 1939 Dayan joined the Supplementary Police Force of Palestine under the British. Later he joined the first mobile commando platoons (*palmakh*) of the Haganah. In 1940 Dayan was arrested by the British be-

cause of his participation in the underground Haganah organization. After his release from prison in 1941, however, he joined the British army in order to fight against Nazi Germany. On a foray into Vichy-controlled Syria, he was wounded and lost his left eye. This scar, or rather the patch that covered it, would become his lifelong trademark.

During the struggle between the Palestine Jewish community and the British mandatory government in 1947, Dayan again served in the underground Haganah. During the War of Independence in 1948 he participated in the campaign against the Egyptian army. In 1949 he led the Israeli forces in the final battles around Jerusalem, and after the war he represented Israel at the Rhodes Armistice Conference. He was acclaimed a national hero for his part in the Sinai campaign against Egypt in 1956.

After retiring from the army in 1958, Dayan entered politics as a leading member of the ''Young Mapai'' and was appointed minister of agriculture in 1959, a post he occupied until 1964. Shortly after David Ben-Gurion's resignation as prime minister in 1963, Dayan also withdrew from government. But he soon returned to politics as a member of the Rafi opposition party, which Ben-Gurion formed in 1965.

In May of 1967 Dayan became minister of defense for Israel. Under his command and with the close collaboration of the chief of staff, General Itzhak Rabin, the Israeli armed forces won an unprecedented victory over the combined Arab military forces of Egypt (United Arab Republic), Jordan, Syria, Iraq, and Saudi Arabia in the Six Day War of June 1967. As a result of its victory, Israel occupied vast Arab territories and blocked the Suez Canal to international navigation. After this conflict, Dayan continued to strengthen Israel's military forces in order to ensure the state's survival in the troubled Middle East. Dayan had a deep concern for the soldiers in the field and always paid meticulous attention to their safety and comfort. He became upset when, during retaliatory actions, lives were lost without territorial gains.

In the minority among Israel's leaders, Dayan foresaw a new war if the nation did not retreat from the Suez Canal. Mounting tensions exploded on October 6, 1973, the high holy day of Yom Kippur, the Jewish day of atonement. Forces from Egypt and Syria attacked Israel from north and south. Dayan predicted a grim, costly effort, yet he stood alone among Israel's military leaders. He flew to the Sinai after he received news of embattled Israeli troops, and reorganized command and strategy. Likewise, he worked with prime minister Golda Meir to organize an immediate airlift of supplies from the United States. The war turned in Israel's favor on October 10, and a cease-fire was declared by October 23.

Despite his efforts, Dayan was harshly criticized for what was seen as unpreparedness for the assault, and soon left the Ministry of Defense. In 1977 he was elected to the Ninth Knesset on the Labor party ticket, but continued to serve as foreign minister to the Begin administration until 1980. The next year he formed the Telem party and was its representative until he died on October 16, 1981, with his wife and his daughter by his side. He was buried in Nahalal, site of the Dayan family farm.

Dayan vigorously denied the allegation that he saw the problem of Arab-Israeli relations ''through the sights of a gun.'' As minister of agriculture, he met frequently with Arab farmers and tried to give them every assistance. He always held that the Arabs of Israel should have equal rights and bear equal responsibilities with the other citizens of Israel.

Dayan's attitude toward prisoners of war and Arab civilians in the territories occupied after the Six Day War attested to his strong sense of justice. While energetically combating terrorist activities, he maintained a liberal policy toward the people of the occupied areas, giving them as much freedom as possible to run their own affairs and allowing commercial and social relations with Jordan.

Dayan had sides to his character that belied his image as a tough, unemotional fighter. He was passionately attached to the land and in particular to his farm in Nahalal. He had a great interest in archaeology, which he pursued through digging in his spare time and reading extensively on the subject. Dayan was also an author, and among his publications are *Israel's Border and Security Problems* (1955), *Diary of the Sinai Campaign* (1966), and *A New Map, New Relationships* (1969).

Further Reading

One of the best books on Dayan's life is his own autobiography, *Moshe Dayan: Story of My Life*. A biography was written by his daughter, Yael Dayan, *My Father, His Daughter*. Naphtali

Lau-Lavie's *Moshe Dayan* (1968) is also a full-length biography. Moshe Ben Shaul, ed., *Generals of Israel* (trans. 1968), contains a succinct portrayal of Dayan by Doris Lankin. Two works that rely primarily on pictures are David Curtis and Stephen G. Crane, *Dayan: A Pictorial Biography* (1967), and Pinchas Jurman, ed., *Moshe Dayan: A Portrait* (1969). □

Swami Dayananda Saraswati

The Indian religious leader Swami *Dayananda Saraswati* (1824-1883) founded the Arya Samaj, or Society of Nobles, and epitomized the aggressive Hindu religious reformer.

Dayananda Saraswati was born into a wealthy Brahmin family in Gujarat, a part of western India somewhat isolated from British colonial influence. He was raised in the orthodox Hindu tradition but soon found himself unsatisfied with the archaic teachings and practices, especially idol worship and other primitivisms imposed on him. At the age of 19 he left his family and undertook a long period of rigorous, ascetic study of the ancient Vedas—the oldest core of the Hindu religion.

Dayananda concluded that current religious beliefs and social institutions were hopelessly corrupt. With this conviction he began to preach an aggressive reforming doctrine which urged a return to the pristine Vedic tradition. While his commitments seemed basically ''fundamentalist'' and somewhat orthodox, in fact, he advocated radical reforms such as the abolition of idol worship, of child marriages, of the inequality of women, and of hereditary caste privileges. He praised the way of the Europeans and named as the causes of their advancement their representative assemblies, education, active lives, and the fact that they ''help their countrymen in trade.''

In his religious teaching he accepted the old doctrine of *karma* and transmigration, but he developed a highly sophisticated monistic philosophy which stressed ideals of self-perfection and ethical universalism: ''I believe in a religion based on universal and all-embracing principles which have always been accepted as true by mankind—the *primeval eternal religion,* which means that it is above the hostility of all human creeds whatsoever.'' In 1875 Dayananda founded the Arya Samaj in Bombay as the institutional medium for the propagation of his teaching. He preached in vernacular Hindi in an effort to break through the elitist Sanskrit culture and to reach the masses. His society was open to all men and women on the basis of personal interest and commitment. His disciples perused the Vedas in minute detail, finding there the essential precursors of Western science and technology, including electricity, microbiology, and other modern inventions.

His outspoken criticism of Hindu tradition and his reforming interests provoked the hatred of many orthodox and conservative circles, and he argued abrasively with Moslem and Christian sectarians in favor of the universal philosophy of his own interpretation of the Vedas. Numerous attempts were made on his life, and he was finally poisoned in 1883.

The Arya Samaj was one of the most influential movements of the early modern period in India. It contributed to the rise of Indian nationalism by instilling a sense of pride in the integrity of the most unique and ancient traditions of Indian heritage while simultaneously undercutting the great bulk of conservative Hindu interpretation and law. Dayananda's personality and purifying reforms earned him the epithet ''the Luther of India.''

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Francis Deák

The Hungarian statesman Francis Deák (1803-1876) was one of the creators of Austria-Hungary. Called the ''Sage of the Nation,'' he was the architect of the Austro-Hungarian Compromise of 1867.

The son of a nontitled nobleman and estate owner, Francis Deák was born at Söjtör on Oct. 17, 1803. After studying law, he joined the administration of his native Zala County. In 1833 he became one of his county's representatives at the national Diet at Pozsony (Pressburg, Bratislava), and from then on his activities became irrevocably linked with Hungarian national politics. At this time Hungary was under the control of the Austrian Hapsburgs, who, during the past 3 centuries, had made repeated efforts to integrate the country into their dynastic state. With the rise of 19th-century Magyar nationalism, however, the politically conscious Hungarian leading classes reacted and demanded the reestablishment of the original ''personal union'' relationship (partnership under a common ruler) with Austria, while also calling for liberal social and political reforms.

During the 1830s Deák championed such causes as the liberation of serfs, Polish liberties, religious freedom, and freedom of speech. During 1841-1842 he chaired the commission that recommended the elimination of corporal punishment, the death sentence, and the feudal courts and called for the introduction of a new court and jury system. However, the commission's proposals were defeated at the next Diet (1843-1844).

By this time Deák's unquestioned integrity, good judgment, and dedication to progressive goals had made him a most respected national leader, and in 1847 the factionalized liberals turned to him to draw up the program of the ''united opposition.'' By combining Louis Kossuth's radical views and Baron Joseph Eötvös's centralist ones with his own, he formed the basis of the ''March-April Compromise'' of 1848, which transformed Hungary into a near-independent parliamentary state under its own responsible government.

Deák became the minister of justice in the new Batthyány government. In this post he devoted his attention both to the liquidation of the remnants of feudalism and to the prevention of a final break between Hungary and the dynasty. Following the Batthyány government's resignation (Sept. 28, 1848), Deák continued his parliamentary work. But in December he was unsuccessful in negotiating a compromise with Prince Alfred Windischgrätz, the commander in chief of the Austrian imperial forces sent to put down the Hungarian revolution. Deák then withdrew from politics and retired to his estate at Kehida.

Deák did not return to politics until 1854. In that year he moved to Pest, and thereafter his home became the center of Hungarian national politics. It was there that he worked out his successful policy of passive resistance and noncollaboration.

When Francis Joseph of Austria appeared willing to negotiate following the Italian defeat in 1859, Deák assumed the leadership in the negotiations and formulated specific conditions in parliamentary addresses to the throne. Aided by Eötvös and Count Julius Andrássy, Deák began serious negotiations in 1865, although they were interrupted by the Austro-Prussian War of 1866. Deák's partial retreat in accepting the idea of common foreign, military, and financial affairs, together with his refusal to raise his demands after Austria's defeat, helped result in the Compromise (*Ausgleich*) of 1867, which transformed the Hapsburg Empire into the dual state of Austria-Hungary.

Having attained his goal, Deák declined to head the new government or to serve in the Cabinet headed by his protégé Andrássy. Nor did he accept any titles or honors for his achievement, although he remained the acknowledged leader of the ruling political party, which bore his name. But age, infirmity, and increasing dissatisfaction with Hungarian liberalism as it developed during the 1870s gradually caused him to withdraw from active politics. A confirmed bachelor, Deák died in Budapest on Jan. 28, 1876.

Further Reading

Anglo-American scholarship has been very remiss on Deák, and aside from Florence M. Arnold-Forster's slight and out-of-date account, *Francis Deák, Hungarian Statesman: A Memoir* (1880), there is virtually nothing available in English. Imre Lukinich, *A History of Hungary in Biographical Sketches* (1937), contains only a brief popular account. Those who read French can consult Louis Eisenmann, *Le Compromis Austro-Hongrois de 1867* (1904), which has much to say about Deák. Others must rely on general works on 19th-century Hungary and the Hapsburg Empire. The most detailed one-volume work on Hungary is Dominic G. Kosáry and Steven Bela Vardy, *History of the Hungarian Nation* (1969). On the empire, C. A. Macartney's monumental *The Habsburg Empire, 1790-1918* (1968) supersedes all previous works. □

Alfred Deakin

Alfred Deakin (1856-1919) was an Australian political leader who established a remarkable record in colonial and federal politics in constructive and progressive causes.

Alfred Deakin was born in the gold-boom city of Melbourne on Aug. 3, 1856. He studied law at the University of Melbourne, became a writer for the progressive newspaper *Age,* and in 1879 was elected to the legislative assembly of Victoria.

Deakin served in a succession of ministries. An ardent advocate of irrigation (then untried in Australia), he visited California in 1884-1885 and induced George and Benjamin Chaffey to develop an irrigation settlement on arid land along the Murray River in Australia. In 1886 he secured passage of the Irrigation Act to seal the arrangement.

When the proposals for federation of the Australian territories at the Federal Convention of 1891 lapsed in the colonial legislatures, he supported public calls for a popularly elected convention, and his powerful oratory warmed thousands to the federal cause; and in 1900 he was a member of the group which visited London to support the Constitution Bill.

A tall, slight man with a black beard and a plentiful crop of hair, Deakin was usually likened more to an academic than to an active politician. Some considered that he suffered from ''mental remoteness,'' but others saw in him ''an attractively refined and intellectual man.''

Attorney general in the first federal ministry (1901-1903), Deakin succeeded Edmund Barton as prime minister. Refusing to accede to Labour party demands, he soon resigned, but in 1905, after Labour had made electoral gains, he formed a new Liberal ministry and stayed in office with Labour support until 1908. During this period, curbs on alien immigration were eased somewhat, pensions provided for the aged, and important commercial laws adopted. After a commission (set up in 1906) proposed that only factories paying ''fair and reasonable'' wages should be given the benefit of tariff protection, Deakin affirmed his New Protection doctrine of a benefit to the worker from tariffs; in 1907 a minimum, or ''basic,'' wage was established.

Deakin lost support in 1908 but became prime minister for a third term (1909-1910) in a ''fusion'' with erst-while opponents on the non-Labour side. A significant defense measure was the creation of an Australian naval squadron. When Labour (under Andrew Fisher) replaced Deakin, many liberal measures advocated earlier by him were adopted. Deakin remained in the House of Representatives until 1913. He died in Melbourne, in retirement, on Oct. 7, 1919.

Further Reading

Deakin's comments on the events leading to federation are contained in his *The Federal Story: The Inner History of the Federal Cause, 1880-1900* (1944; 2d ed. 1963). A biography by an admirer of Deakin's policies is Walter Murdoch, *Alfred Deakin: A Sketch* (1923). A fuller biography is J. A. La Nauze, *Alfred Deakin* (2 vols., 1965). Background on federation is provided in John Quick and Robert Garran, *The Annotated Constitution of the Australian Commonwealth* (1901); Bernhard Ringrose Wise, *The Making of the Australian Common-wealth: 1889-1900* (1913); and John Quick, *Sir John Quick's Notebook,* edited by L. E. Freedman (1965). The record of the Deakin administrations is covered in H. G. Turner, *The First Decade of the Australian Common-wealth . . . 1901-1910* (1911), and Arthur Norman Smith, *Thirty Years: The Commonwealth of Australia, 1901-1931* (1933).

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James Dean

Actor James Dean (1931-1955) had a short-lived but intense acting career that began in 1952 and ended tragically in his death in September 1955. After his death he became a cult figure, and fans have marveled for decades at his ability to duplicate their adolescent agony on screen.

Born on February 8, 1931, in Marion, Indiana, James Byron Dean was the only child of Winton and Mildred (Wilson) Dean. Winton, a farmer-turned-dental-technician, moved his family to Santa Monica, California. when Dean was six years old. Receiving a lot of attention from both parents, he was particularly close to his mother. James Byron, as she called him, entered first grade in 1937 at the Brentwood Public School. He took violin lessons, playing well for a young child although his school friends taunted him about this activity.

In July 1940 his mother died of cancer. His father sent him, then nine, back to Indiana to live with Marcus and Ortense Winslow, his sister and brother-in-law. In Fairmount Dean grew up in the rural Quaker home, helping with farm chores and enjoying a reasonably carefree existence. Underneath, however, he harbored great pain. ''My mother died on me when I was nine years old. What does she expect me to do? Do it all alone?'' Dean was later to say.

Still, he got along well, riding his motorcycle with friends and playing guard on the high school basketball team. He excelled at debate and drama, coached and trained by teacher Adeline Nall. He won several state titles for his abilities, and on April 14, 1949, the Fairmount *News* read, ''James Dean First Place Winner in Dramatic Speaking.''

After graduating in 1949 he left for Los Angeles, where he lived briefly with his father and stepmother and entered Santa Monica City College, majoring in pre-law. But it was drama in which he shone: he received Cs and Ds in law classes, As and Bs in acting. He transferred the following year to the University of California, Los Angeles, pledging Sigma Nu fraternity. Befriended by actor James Whitmore, Dean obtained a small part in a television drama, *Hill Number One*.

Soon Dean quit school, living precariously as a parking lot attendant and chasing auditions wherever they were available. In 1951, after landing only bit parts and a small role in *Fixed Bayonets,* a war picture, he left Hollywood for New York. There, in 1953, he landed a spot in the Actors Studio run by Lee Strasberg.

He obtained a small part in *See the Jaguar* which opened at the Cort Theatre on Broadway on December 3, 1952. After this his career took off. He did television plays and several more Broadway productions and developed a reputation as ''difficult.'' Despite this he won the Daniel

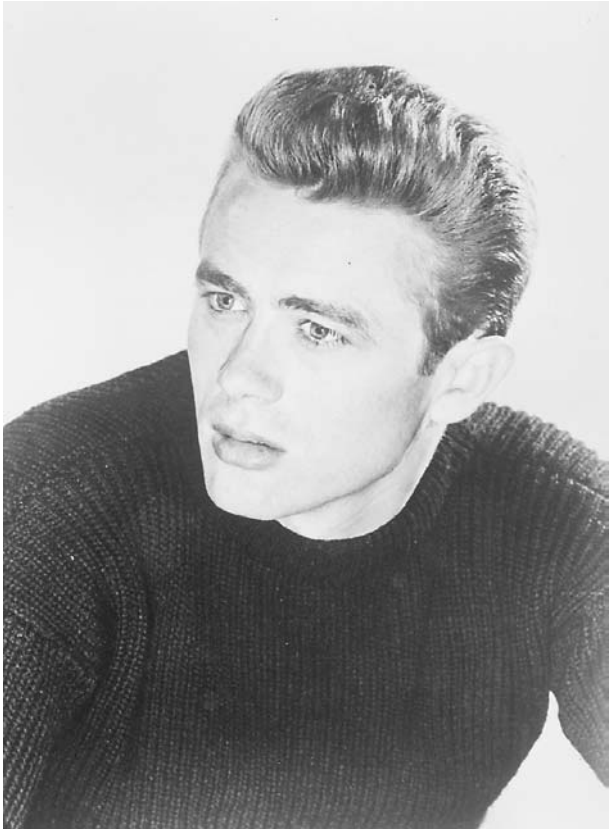

Blum Theatre World Award for ''best newcomer'' of the year for his role in *The Immoralist*.

In March 1954 Elia Kazan, who knew Dean from Actors Studio days, offered him a Warner Brothers contract. The film was *East of Eden*. The film's New York preview was March 10, 1955, but Dean declined to attend. ''I can't handle it,'' he said, and flew back to Los Angeles.

Dean finished filming *Rebel Without a Cause* (with Sal Mineo and Natalie Wood) in June 1955 and began work on *Giant*. He co-starred in this with Elizabeth Taylor and Rock Hudson. Completing *Giant* in September of that year, Dean was to start rehearsing for *The Corn Is Green,* a play for the National Broadcasting Company. But Dean had a few days free time in which he decided to do some car racing.

Intrigued with fast automobiles, Dean had bought a $6,900 Porsche Spyder which he planned to race at Salinas, California, in September. On September 30th, he and his mechanic, Rolf Wuetherich, were involved in a head-on collision at Paso Robles, California. The Porsche was crumpled, Rolf suffered a smashed jaw and leg fracture. James Dean, dead at the age of 24, was buried in Fairmount, Indiana, on October 8, 1955. Three thousand people attended his funeral.

Less than a month later, *Rebel Without a Cause* opened in New York City, and the Dean legend began. Warner Brothers received landslides of mail—fans were obsessed with the curt, swaggering Dean. In February 1956 he was nominated for a Best Performance Oscar for his role in *East of Eden*. He also received numerous foreign awards, including the French Crystal Star award and the Japanese Million Pearl award. By June 1956 there were dozens of fan clubs, and rumors flourished that Dean was not dead, only severely injured.

Dean, interviewed in March 1955, commented on his craft, offering this curiously fatalistic view of life: ''To me, acting is the most logical way for people's neuroses to manifest themselves. To my way of thinking, an actor's course is set even before he's out of the cradle.''

Further Reading

Although countless articles appeared about James Dean during his short career and following his death, there are only a few substantial biographies. They include: William Bast's *James Dean* (1956), written by a former roommate and close personal friend; *James Dean: The Mutant King* (1974) by David Dalton; *James Dean, A Short Life* (1974) by Venable Herndon; and Dennis Stock's *James Dean Revisited* (1978). □

Mario de Andrade

Mario de Andrade (1928-1990), as a poet, critic, and political activist expressed the struggle of the people of Angola (and other Portuguese colonies) for independence from colonial rule.

Mario Coelho Pinto de Andrade was born on August 21, 1928, in the town of Galungo Alto, Angola (then a Portuguese colony) on the southwest coast of Africa. Through his writings and actions, de Andrade sought to help liberate Angola from Portuguese colonial control and to assist it in its struggle for nationhood. Interestingly, in Brazil, another Mario de Andrade played a similar role—though somewhat earlier (1893-1945). The Brazilian sought to unite the Amazonian past with its Latin American present in a composite Brazilian literature, while the Angolan worked for an independent Angola to avoid any future need for reconciling with a Portuguese present. However, Angola today as an independent nation maintains vestiges of Portuguese influence in a number of spheres including the use of Portuguese as Angola's official language.

Mario de Andrade was educated in Luanda, the capital city of Angola, through his early high school years. He continued his education in Mozambique and then went on to Lisbon, Portugal, where he studied philosophy. Next he pursued the study of sociology at the university level in Paris at the Sorbonne.

Even before de Andrade was born, there was an incipient nationalist organization in Angola in the form of the Liga Africana, which was set up in 1923. However, the colonial government maintained control over African organizations in its territories to minimize threats to its power. In December 1956, the *Movimento Popular de Libertaçao de Angola* (MPLA), with Mario de Andrade as a leader, was secretly founded with the goal of overt opposition to Portuguese colonialism. The MPLA remained a secret organization until 1959 when a number of its leaders, suspected of anti-Portuguese activities, were arrested by the Portuguese secret police. This move forced the MPLA to set up headquarters outside the country—first in Guinea and later, in 1961, in Leopoldville (now Kinshasa, Congo). In January 1961, while de Andrade was head of the MPLA, another organization was set up in Tunis with member groups from Guinea Bissau and Goa. This group was known as FRAIN (*Frente Revolucionaria Africana para a Independencia das Colonies Portuguesas*) —that is, the African Revolutionary Front for Independence of the Portuguese Colonies. Such joining together of groups fighting for freedom in the other Portuguese colonies led next to the formation of CONCP (the Conference of the Nationalist Organizations of Portuguese Colônies), which was also chaired by de Andrade. This organization involved all Portuguese colonies except for Maçao and Timor.

Led First Overt Rebellion

The liberation movement and ensuing armed struggle led by de Andrade in 1961 was the first overt rebellion in the Portuguese colonies. It was to be followed later by similar wars of liberation in Guinea-Bissau and Mozambique. Ironically, Angola was the last of these three colonies to achieve independence (1975) and its hard won independence came only in the wake of an army coup in Portugal in 1974. Still, the coup in Portugal was largely made possible by the fact

that its dictatorship had been weakened by the colonial wars starting with the Angolan struggle in 1961.

Initially the MPLA sought a negotiated settlement of its quarrel with Portugal, but its overtures were met with an increase in the colonial military presence. In retaliation, the *Santa Maria*, a Portuguese luxury liner, was captured in January 1961. This incident triggered reprisals by Portuguese citizens against African political prisoners in Luanda, resulting in the death of 3,000 people. At that time de Andrade claimed that MPLA had a membership of 50,000.

A power shift in MPLA in 1962 saw de Andrade moved to the position of secretary of foreign affairs, while another poet (who was a physician as well), Agostinho Neto, became president. With Neto as MPLA's president, de Andrade removed himself from active participation in the organization, going eventually into exile in France. Neto went on to become independent Angola's first president under an MPLA government set up in 1976. Despite a vast amount of internal reshuffling and the death of Neto in 1979, the MPLA remained Angola's government.

De Andrade's exile resulted from rival nationalist groups fighting for Angolan independence, MPLA internal politics, and the fact that de Andrade's name appeared on a Portuguese list of ''undesirables.'' In exile, he worked for the well-known French language journal of African literature, *Presence Africaine*.

In addition to his political activism, de Andrade was well-known as a poet and a scholar. He helped organize the Conference of Negro Writers in Rome in 1958 and wrote a number of sociology articles published in Angola, Brazil, and Portugal.

Writings Don't Appear In English

A native speaker of Kimbundu, a Bantu language widely spoken in Angola, de Andrade wrote only in that language and in Portuguese. One of his best known poems was written in Kimbundu and published in Portuguese in a special issue of *Presence Africaine* entitled *New Sum of Poetry from the Negro World* (1966, vol. 57). None of his writings have appeared in English. The poem ''Song of Sabalu'' from the *New Sum* volume was translated from Portuguese to English for this article by anthropologist James B. Watson and is presented here to provide a sense of de Andrade as activist and poet. (*Aiue* is a vernacular Portuguese exclamation. São Tomé is an island off the Guinea coast with a prison colony on it. Prisoners were often shipped as slaves from there.)

Song of Sabalu

Our youngest child
They sent him to São Tomé
He had no documents
Aiue!

Our youngest child wept
Mama went crazy
Aiue!
They sent him to São Tomé

Our youngest child has gone
They sent him off in the hold of their ship
Aiue!
They sent him to São Tomé

Our youngest child is thinking
Of his land, of his home
They sent him to hard labor
They're watching him, watching him

Mama, he will come back
Ah, our luck must change
Aiue!
They sent him to São Tomé

Our youngest child did NOT return
Death took him

Aiue!
They sent him to São Tomé

Among de Andrade's other writings is an anthology of ''Negro poetry expressed in Portuguese'' published first in Lisbon but also clandestinely circulated in Angola and the other Portuguese colonies and a two-part volume on Portuguese African literature (poetry and prose) published in Algiers in 1967. Both the anthology and poetry/prose works were republished in 1970 by Kraus Reprint. The Laundan-based journal *Messagem* (''Message'') has published de Andrade's story ''Eme ngana, eme muene.''

De Andrade died of a chronic disease in London in 1990 at the age of 62.

Further Reading

None of de Andrade's writings have yet been officially translated into English. One may read about his work in both the political and literary spheres in the short biographical entry in Donald E. Herdeck's (ed.) *African Authors*, published by Black Orpheus press in 1973. The Portuguese version of ''Song of Sabalu'' translated into English here is published in *Presence Africaine* (1966). A book edited by John A. Davis and James K. Baker entitled *Southern Africa in Transition* (1966) has a chapter entitled ''Nationalist Organizations in Angola: Status of the Revolt'' by George M. Hauser which discusses de Andrade's role as a leader in the Angolan nationalist movement of the 1960s. His obituary appeared in the August 27, 1990 issues of the *New York Times* and the *Boston Globe*. □

Silas Deane

Silas Deane (1737-1789), a leading merchant and advocate of American independence, was a highly controversial commissioner to France from 1776 to 1778.

Silas Deane was born Dec. 24, 1737, into a family long resident in Connecticut. He took his bachelor and master of arts degrees from Yale College and was admitted to the bar in 1761. He consolidated his standing

among the commercial and political leaders of the colony by two marriages, first to Mehitabel Webb, and after her death to Elizabeth Saltonstall. After 10 years as a prosperous merchant and lawyer he was elected to his state's General Assembly in 1772, where he soon stood among the active foes of British measures.

In the first and second Continental Congresses, Deane worked to establish and equip colonial armed forces and personally supplied the expedition that captured Ft. Ticonderoga in 1775. Though for unknown reasons he was not reappointed delegate to Congress in 1776, he had earned national standing as one of the most energetic, resourceful leaders of the Revolution.

Commissioner to France

In March 1776 Congress sent Deane to France, authorized to hasten war supplies to America and to gain French recognition of the soon-to-be-independent Colonies. Deane found France (and its ally Spain) eager to aid the Colonies against England, the ancient enemy of both countries. Yet, the French were unwilling to make open opposition, and he was confronted by numerous informal, clandestine arrangements. Authorized to extend credit for war material, Deane could never be sure what persons or groups in America stood behind his negotiations. Equally uncertain was the status of the French—were they giving, lending, or selling supplies? And were they private businessmen, agents of Louis XVI, or perhaps joint stock operators backed by both France and Spain? Opportunities for misunderstanding, fraud, and profiteering abounded.

The only certainties are that France, under the guidance of the foreign minister Comte de Vergennes, made funds and material available, and that Deane did get quantities of guns and uniforms that sustained American armies in the 1777 campaigns, including the vital victory at Saratoga. Deane also encouraged many European military officers to join the American army.

Deane's Actions under Attack

In late 1776, when Benjamin Franklin came to France as a second commissioner, he endorsed Deane's arrangements without probing details, finding him generally ''sincere and hearty in our cause.'' Less trustful was the third American commissioner, Arthur Lee, who suspected that Deane, and by acquiescence at least, Franklin, were in collusion with French profiteers who were billing Congress huge sums for worthless goods, materials never sent, or supplies meant to be gifts. Lee's charges led to Deane's recall soon after he signed (with Lee and Franklin) the French Alliance in February 1778.

Unsolved Mystery

Called to account by Congress, Deane began appearances before that body in August 1778 to defend himself against charges brought by Lee's powerful friends. Lacking adequate records to prove either guilt or innocence, the hearings degenerated into personal bickerings and factional disputes, eventually leaving those disposed to trust and welcome French aid on Deane's side, and those deeply suspicious of it on Lee's. The acrimonious affair led to the resignation of Henry Laurens (who was against Deane) as president of Congress and his replacement by the more friendly John Jay. Deane published a vigorous self-defense, hurling countercharges at Lee; the ensuing ''paper war'' became fierce. Lacking reliable evidence, Congress postponed any decision.

After fretting, half-disgraced, for 2 years, Deane returned to Europe to seek evidence to clear himself. The necessary documents were lost, hidden, or nonexistent. Feeling ill-treated and worn down by poor health, Deane wrote despondently to American friends, advising them, in view of the disarray in the patriot cause, to reconcile with England. These letters, intercepted and printed in the loyalist press in New York, added to the cloud already hanging over Deane and seemed to prove him maliciously disloyal.

Sick and bankrupt, Deane spent his last years in England, where his only apparent friend was the notorious ''double spy'' Dr. Edward Bancroft, who during 1776-1777 had presented himself to Deane and Franklin to spy for them but was actually reporting every detail of the clandestine American negotiations to the British ministers.

Deane died mysteriously while on a ship about to leave for Canada. Recent material presented by historian Julian Boyd strongly implies that Bancroft poisoned Deane to silence incriminating testimony of further double-dealing.

Though in 1842 Congress awarded Deane's heirs $37,000 (a small fraction of their claim) in payment for losses Deane had incurred during the Revolution, no evidence has yet appeared to clarify the charges against him.

Further Reading

No satisfactory, recent biography of Deane exists. Of the older accounts, George L. Clark, *Silas Deane: a Connecticut Leader in the American Revolution* (1913), is useful, as is a biographical notice by Charles Isham in volume 1 of *The Deane Papers, 1774-1790* in the *New York Historical Society Collections* (3 vols., 1887-1890). Further letters are in *The Deane Papers: Correspondence between Silas Deane, His Brothers and Their Business and Political Associates, 1771-1795* in the collections of the Connecticut Historical Society (1930). Samuel F. Bemis, *The Diplomacy of the American Revolution* (1935), discusses Deane's diplomatic activity in France. Edmund C. Burnett, *The Continental Congress* (1941), describes disputes over Deane in Congress. Carl C. Van Doren, *The Secret History of the American Revolution: An Account of the Conspiracies of Benedict Arnold* (1941), divulges as much as is known of the intrigues surrounding Deane's career.

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Radhakant Deb

Radhakant Deb (1783-1867) was a Bengali reformer and cultural nationalist who dedicated his life to the preservation of orthodox Hinduism.

Historians have generally looked upon Radhakant Deb with disfavor, chiefly because he defended sati (suttee), the immolation of widows on funeral pyres of their dead husbands. Recent studies which focus on the psychology of Indian nationalism in opposition to British cultural imperialism have prompted a reevaluation of figures like Radhakant, Vivekananda, and Dayananda who, while ambivalent to forms of Westernization, were nevertheless modernizers of the Indian traditions.

Radhakant was a member of the Calcutta Hindu elite, which owed both its wealth and social status to profitable relations with Europeans. In the sophisticated atmosphere of the metropolis, Radhakant learned Arabic, Persian, Urdu, Sanskrit, Bengali, and English.

In 1816 Radhakant's father, Gopi Mohun Deb, contributed a large sum of money toward the establishment of Hindu College, the earliest institution of higher learning in Asia organized along European lines, and served on its first managing committee with members of the prominent Tagore and Mullick families. Some years later, Radhakant took his father's place on the committee.

Radhakant's intellectual development with respect to Western learning seems to have begun when he joined the newly formed Calcutta School Book Society and School Society in 1817-1818. He took an active role in the institutional operations of the School Society by becoming its "native" secretary and by personally supervising the reform of Calcutta primary schools.

His new cultural attitudes, intellectual development, and deepening social consciousness in the 1820s are best reflected in his publications for the School Book Society. His *Bangla siksa-grantha* (1821) was a small encyclopedia for student use and included an elementary analysis of language structure, spelling rules, geographical terms, and basic arithmetic. Also in 1821, Radhakant collaborated with J. D. Pearson in bringing out the first edition of the *Nitikatha* (Moral Tales), which drew on both Christian and Hindu traditions and was designed to inculcate a feeling of morality without sectarian bias. In 1822 Radhakant was coauthor of a book called *Strisikhar bidya,* which advocated female education. He also translated Western textbooks on the natural sciences, such as *Jyotibidya* (Astronomy), and on history, such as *Pracin itihaser sammacchay* (Essence of Ancient History).

Radhakant's dubious image as orthodox leader of Bengali Hindus began in 1830, when he and his followers founded the Dharma Sabha (Association in Defense of Hindu Culture) in opposition to Lord Bentinck's decree abolishing sati. Since the Sabha organized its defense of the indigenous culture against alien intrusion and used collective political means to articulate its position, it became modern India's first protonationalist movement. The founding of the Sabha proved to be the turning point in Radhakant's life, and for the next 30 years until his death, he increasingly sought ways and means of reconciling reformism with the demands of cultural nationalism.

Further Reading

Radhakant is briefly referred to in most surveys of modern Indian history, and there is abundant material on his activities in articles on the Calcutta School Society, the British Indian Association, and the history of printing in Bengal. An evaluation of Radhakant's role in the 19th-century Bengal renaissance is in David Kopf, *British Orientalism and the Bengal Renaissance: The Dynamics of Indian Modernization, 1773-1835* (1969). See also Nemai Sadhan Bose, *The Indian Awakening and Bengal* (1960), and Ramesh C. Majumdar, *Glimpses of Bengal in the Nineteenth Century* (1960).

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Michael Ellis DeBakey

The American surgeon Michael Ellis DeBakey (born 1908) devised procedures for replacing diseased portions of the aorta, and was a leader in the development of the artificial heart.

Michael DeBakey was born in Lake Charles, Louisiana, on September 7, 1908. From early on he had a keen interest in biology, and he received his bachelor of science degree in 1930, his medical degree

in 1932, and a master of science degree for research on peptic ulcers in 1935, from Tulane University. He then served as a medical resident in Europe at the universities of Strasbourg and Heidelberg. He married Diana Cooper on Oct. 15, 1936.

In 1937, DeBakey became a member of the Tulane faculty. Except for service during World War II in the Surgeon General's Office, where he rose to become chief of the surgery consultants division, he remained at Tulane until 1948. DeBakey had already become an expert in blood transfusion and had developed a roller-type pump for use in transfusions. It became an important component of the heart-lung machine.

In 1948 DeBakey was appointed professor of surgery at Baylor University College of Medicine in Houston, Tex. A year later he assumed responsibilities as surgeon in chief at Houston's Ben Taub General Hospital. In the 1950s DeBakey originated complex surgical procedures for the correction of aneurysms and blockages of the aorta involving replacing the diseased part with Dacron tubing.

The work for which DeBakey is best known involves the artificial heart. He initially concentrated on developing a left ventricular bypass (half an artificial heart) and in 1967 successfully implanted his device. He worked toward the development of a completely artificial heart and believed that such a heart was the ultimate answer to human heart replacement in spite of others' interest in heart transplantation.

In 1969 a former colleague, Dr. Denton Cooley, implanted a completely artificial heart in a human. Since Cooley had worked closely with DeBakey and because he was assisted by Dr. Domingo Liotta, who had worked with DeBakey on the artificial heart, DeBakey claimed priority of development. Cooley's artificial heart was not successful, and DeBakey held that much more work was needed to perfect the device.

DeBakey earned numerous awards and honors. In 1963, he received the prestigious Albert Lasker Award for Clinical Research. The next year, he served on the President's Commission on Heart Disease, Cancer and Stroke. This Commission recommended, among other things, the establishment of intensive-care centers for these diseases and community centers for diagnosis. He received the Medal of Freedom with Distinction in 1969, and the Presidential Medal of Science in 1987. In 1976 his students from around the world established the Michael E. DeBakey International Surgical Society, and Baylor University founded the Michael E. Debakey Center for Biomedical Education and the DeBakey Lectureship. DeBakey has authored well over one thousand published medical-scientific articles and more extensive works. His books include *Battle Casualties, Incidence, Mortality, and Logistic Considerations* (1952) with G. W. Beebe and *Cold Injury, Ground Type* (1958) with T. F Whayne.

In addition to his other positions DeBakey was chairman of the Department of Medicine at Methodist Hospital in Houston, physician in chief at the Fondren-Brown Cardiovascular Research Center, and director of the DeBakey Heart Center of Baylor and Methodist Hospital. In 1996, DeBakey again achieved international repute serving as consultant to the surgeons who performed heart bypass surgery on Russian President Boris Yeltsin.

Further Reading

The greatest compilation of DeBakey's research can be found in his own *The Living Heart,* as well as in its sequels, *The Living Heart's Shopper's Guide* and *The Living Heart's Guide to Eating Out.* DeBakey's work is briefly discussed in Richard Hardaway Meade, *An Introduction to the History of General Surgery* (1968), and Robert G. Richardson, *Surgery: Old and New Frontiers* (1969), which is a revised and enlarged edition of *The Surgeon's Tale* (1958). □

DeBartolo

Edward John DeBartolo, (1919-1994), was a real estate developer whose firm, the Edward J. DeBartolo Corporation, specialized in large regional malls. His son, Edward John DeBartolo, Jr. (born 1946), was company president and also the owner of the San Francisco 49'ers football team.

Edward John DeBartolo was born in Youngstown, Ohio, on May 17, 1919, the son of two Italian immigrants, Rose and Anthony Paonessa. His father died several months before his birth; his mother remarried, and Edward took the name of his stepfather, Michael DeBartolo, who raised him. Michael DeBartolo was a mason and general contractor in Youngstown, and during Edward's teens he worked on paving jobs and sometimes wrote the contracting bids for his Italian-speaking father. At his mother's urging he attended college at the University of Notre Dame, graduating in 1941 with a degree in civil engineering. In 1944 he married Maria Montani, and during World War II he served in the Army Corps of Engineers.

After the war DeBartolo returned to Youngstown and became president of his father's construction company. In 1948, however, he founded his own firm, the Edward J. DeBartolo Corporation. DeBartolo foresaw important developments in postwar America. As service people returned home, the suburbs expanded and the ''baby boom'' took off; retailing and commercial real estate development also changed. Traditional shopping centers were downtown, often along ''Main Street,'' with one central area oriented toward public transportation. Now with cars and suburban growth, businesses moved to plaza or strip centers, usually a straight line of convenience stores (the ''strip''). The first strip plazas served primarily as neighborhood centers, but in the 1950s the strip malls grew in size and complexity and became more regional in scope; the DeBartolo Corporation was at the forefront of these developments.

DeBartolo opened his first strip center, the Boardman Plaza, in 1951, in suburban Youngstown; Boardman remained a focus for DeBartolo in the 1990s, for both his home and corporate headquarters were located there. In the

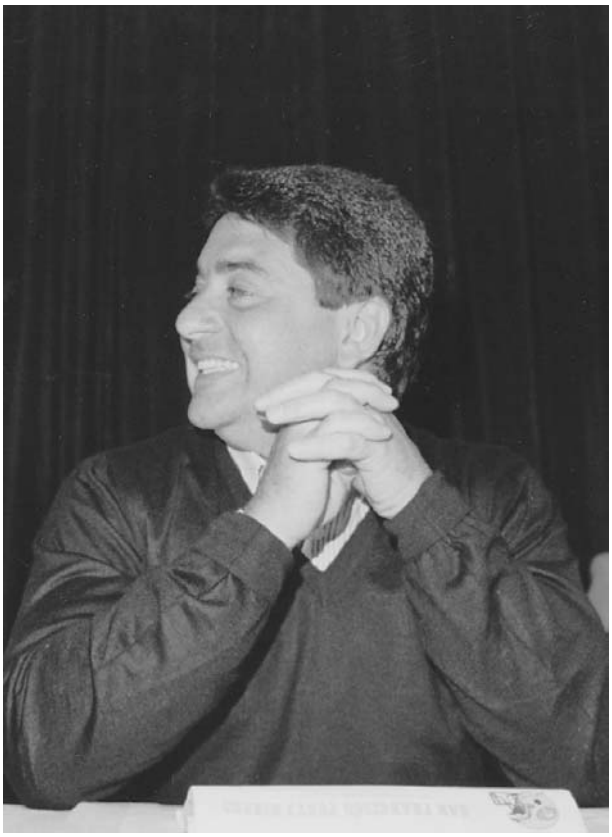

Edward DeBartolo, Jr.

next 15 years DeBartolo opened some 45 strip centers across the country. Many were anchored by major department stores, which opened their first suburban branches in the 1950s. By 1960 retailing executives realized that two major stores in one center were complementary rather than competitive, and even larger regional centers proliferated.

The 1960s also saw the emergence of the enclosed mall as the typical regional shopping center. These large enclosed malls were not just places to shop, but centers for eating, browsing, socializing, exercise, and entertainment. DeBartolo was again a leader of the new pattern. According to one story, DeBartolo bought an airplane and flew over Midwest cornfields, choosing his mall sites close to major highway intersections. The story may be apocryphal, but it illustrates DeBartolo's conviction that the regional mall was retailing's future. In the 1960s and 1970s the developer opened four or five new malls a year; his Randall Park Mall outside Cleveland, with over 2.2 million square feet, was the largest mall in the world when it opened in 1976. By 1990 the corporation owned some 60 regional malls across the country, nearly a tenth of the nation's total mall retail space. The DeBartolo Corporation also developed office buildings, hotels, theaters, and condominiums. These holdings were nationwide, but DeBartolo had a particular cluster of malls in Florida. Again anticipating future developments, he bought huge plots of land in Florida in the 1960s at low prices; he gambled on population growth in the Sunbelt and the success of Disney World, and both trends contributed to his long-term success there.

Despite its size, the DeBartolo Corporation remained a closely controlled family business, with all the stock held by DeBartolo and his two children. DeBartolo's personal fortune was estimated at over $1.4 billion. He was the chair of the board and chief executive officer in 1990. Son Edward J. DeBartolo, Jr., was the president and chief administrative officer of the company; daughter Marie Denise York was executive vice-president of personnel and public relations. ''Mr. D.,'' as DeBartolo Senior was known to his employees, remained firmly in command. He arrived at his office every day at 5:30 a.m. and worked until 6:30 or 7:00 at night; he was tough and exacting, with a mind for the details of each project. The corporation was a vertical one, controlling each aspect of a real estate project from planning and land purchase through architecture and construction and finally leasing, marketing, and promotion.

Although the rapid building of the 1960s and 1970s had slowed by 1990, the DeBartolo Corporation continued to plan new malls and to expand and renovate existing malls to capitalize on its prime retail locations. New projects included updated strip centers built adjacent to the larger regional malls, and DeBartolo also experimented with a few urban malls.

In the late 1980s DeBartolo Senior became more involved in the world of Wall Street finance. In 1986 he bid on Allied Stores, a large retail chain which included Jordan Marsh and Brooks Brothers, to help forestall a takeover by Toronto real estate developer Robert Campeau. He lost that bidding war, but in 1988 he loaned Campeau $480 million toward his purchase of the Federated department store chain, including successful and trendy Bloomingdales. That loan also involved a proposal to build up to ten new DeBartolo malls a year, to be anchored by the Federated stores. Campeau and Federated later filed for bankruptcy, but the DeBartolo loans were secured. In late 1988 DeBartolo formed a partnership with Dillard Department Stores to purchase the Cleveland-based Higbee Company; despite Campeau's failure, DeBartolo believed that retailing and development could be successful complements.

Besides business, the DeBartolo family's other major interest is sports. DeBartolo Senior owned three race tracks, in Ohio, Louisiana, and Oklahoma, and he owned the Pittsburgh Penguins hockey team, of which his daughter, Marie, was the president. In 1980 he attempted to purchase the Chicago White Sox baseball team, but was voted down by the American League owners, under pressure from commissioner Bowie Kuhn. The ostensible reasons included his absentee ownership and his race track involvement, but many believed the unspoken objection was his reputed link to organized crime. A series of innuendoes followed DeBartolo beginning in the 1950s when there was a rash of bombings at his properties in Youngstown, where organized crime was strong, but FBI and Treasury Department investigations turned up no evidence. Nonetheless, his foray into baseball was rebuffed.

Not so his family's venture into football, which was the most successful of their sports ventures. In 1977 DeBartolo

bought the San Francisco 49'ers for his son, Edward. Under his ownership the 49'ers won four Super Bowl championships, in 1982, 1985, 1989, and 1990, with star quarterback Joe Montana leading the team in each victory. In 1995, the 49'ers won their fifth Super Bowl championship. The DeBartolo fortune was part of the team's success; the payroll was the highest in the National Football League and DeBartolo, Jr., lavished first-class treatment on both players and their families. DeBartolo, Jr., enjoyed the glamour of his sports' affiliation, the locker-room camaraderie and celebrations, while his father was a more reclusive observer. DeBartolo Senior died in 1994.

Further Reading

The DeBartolos and their real estate and sports interests are profiled in several articles in the *Chain Store Age Executive* (May 1981; May 1989; and November 1989). A more critical perspective is found in Jonathan R. Laing, ''King of Malls,'' *Barrons* (June 12, 1989). DeBartolo is regularly listed in ''The *Forbes* Four Hundred.'' Two accounts of the San Francisco 49'ers include material on the family: *TIME* (January 8, 1990) and *Sports Illustrated* (January 29, 1990).

Useful general accounts of shopping center development are William S. Kowinski, *The Malling of America* (1985); Horace Carpenter, Jr., *Shopping Center Management* (1978); and George Sternlieb and James W. Hughes, editors, *Shopping Centers: USA* (1981). □

Simone de Beauvoir

Simone de Beauvoir (1908-1986), a French writer, first articulated what has since become the basis of the modern feminist movement. She was the author of novels, autobiographies, and non-fiction analysis dealing with women's position in a male-dominated world.

Simone de Beauvoir set out to live her life as an example to her contemporaries and chronicled that life for those who followed. Fiercely independent, an ardent feminist before there was such a movement, her life was her legacy and her work was to memorialize that life.

''I was born at four o'clock in the morning on the ninth of January 1908, in a room fitted with white-enameled furniture and overlooking the Boulevard Raspail.'' Thus begins the first of four memoirs written by de Beauvoir. It is through these autobiographies that de Beauvoir's readers best know her, and it is in her book *The Second Sex*, an early feminist manifesto, that de Beauvoir synthesized that life into the context of the historical condition of women.

The first child of a vaguely noble couple, de Beauvoir was a willful girl, prone to temper tantrums. Her sister, Poupette, was born when de Beauvoir was two and a half, and the two had a warm relationship. After World War I her father never fully recovered his financial security and the family moved to a more modest home; the daughters were told they had lost their dowries. Forced to choose a profession, de Beauvoir entered the Sorbonne and began to take courses in philosophy to become a teacher. She also began keeping a journal—which became a lifetime habit—and writing some stories.

Link with Sartre

When de Beauvoir was 21 she joined a group of philosophy students including Jean-Paul Sartre. Her relationship with Sartre—intellectually, emotionally, and romantically—was to continue throughout most of their lives. Sartre, the father of existentialism—a school of thought that holds man is on his own, ''condemned to be free,'' as Sartre says in *Being and Nothingness* —was the single most important influence on de Beauvoir's life.

In 1929 Sartre suggested that, rather than be married, the two sign a conjugal pact which could be renewed or cancelled after two years. When the pact came due, Sartre was offered a job teaching philosophy in Le Havre and de Beauvoir was offered a similar job in Marseilles. He suggested they get married, but they both rejected the idea for fear of forcing their free relationship into the confines of an outer-defined bond. It is indeed ironic that de Beauvoir, whose independence marked her life at every juncture, was perhaps best known as Sartre's lover.

The first installment of de Beauvoir's autobiography, *Memoirs of a Dutiful Daughter*, is the story of the author's rejection of the bourgeois values of her parents' lives. The second volume, *The Prime of Life*, covers the years 1929 through 1944. Written in the postwar years, she separated

the events taking place in Europe that led to the war from her own, isolated life. By 1939, however, the two strands were inseparable. Both de Beauvoir and Sartre were teaching in Paris when the war broke out. Earlier she had written two novels that she never submitted for publication and one collection of short stories that was rejected for publication. She was, she said, too happy to write.

That happiness ended in the 1940s with the outbreak of World War II and the interruption of her relationship with Sartre. The introduction of another woman into Sartre's life, and then the anxiety and loneliness de Beauvoir felt while Sartre was a prisoner for more than a year led to her first significant novel, *She Came to Stay*, published in 1943. *She Came to Stay* is a study of the effects of love and jealousy. In the next four years she published *The Blood of Others, Pyrrhus et Cinéas, Les Bouches Inutiles*, and *All Men are Mortal*.

America Day By Day a chronicle of de Beauvoir's 1947 trip to the United States, and the third installment of her autobiography, *Force of Circumstances*, cover the period during which the author was formulating and writing *The Second Sex*, her feminist tract.

The Second Sex

Written in 1949, *The Second Sex* is blunt and inelegant like her other writing. Its power comes from its content. Her themes and method of attack in *The Second Sex* are also the reoccurring issues of her work. The book rests on two theses: that man, who views himself as the essential being, has made woman into the inessential being, ''the Other,'' and that femininity as a trait is an artificial posture. Both theses derive from Sartre's existentialism.

The Second Sex was perhaps the most important treatise on women's rights through the 1980s. When it first appeared, however, the reception was less than overwhelming. The lesson of her own life—that womanhood is not a condition one is born to but rather a posture one takes on—was fully realized here. De Beauvoir's personal frustrations were placed in terms of the general, dependent condition of women. Historical, psychological, sociological, and philosophical, *The Second Sex* does not offer any concrete solutions except ''that men and women rise above their natural differentiation and unequivocally affirm their brotherhood.''

If *The Second Sex* bemoans the female condition, de Beauvoir's portrayal of her own life revealed the possibilities available to the woman who can escape enslavement. Hers was a life of equality, yet de Beauvoir remained a voice and a model for those women whose lives were not liberated.

The fourth installment of her autobiography, *All Said And Done*, was written when de Beauvoir was 63. It portrays a person who has always been secure in an imperfect world. She writes: ''Since I was 21, I have never been lonely. The opportunities granted to me at the beginning helped me not only to lead a happy life but to be happy in the life I led. I have been aware of my shortcomings and my limits, but I have made the best of them. When I was tormented by what was happening in the world, it was the world I wanted to change, not my place in it.''

De Beauvoir died of a circulatory ailment in a Parisian hospital April 14, 1986. Sartre had died six years earlier.

Further Reading

The most complete biographies of Simone de Beauvoir are her four autobiographies, *Memoires of a Dutiful Daughter* (1958), *The Prime of Life* (1960), *Force of Circumstances* (1963), and *All Said And Done* (1972). Carol Ascher wrote an almost reverential analysis of the author's work, *Simone de Beauvoir—A Life of Freedom* (1981), which illustrates her effect on feminist thought. *Simone de Beauvoir* by Konrad Bieber (1979) and *Simone de Beauvoir* by Robert Cottrell (1975) both offer more critical analysis. □

James Dunwoody Brownson De Bow

An American business journalist, statistician, and protectionist, James Dunwoody Brownson De Bow (1820-1867) was a proslavery propagandist for Southern sectionalism.

James D. B. De Bow, who was born in Charleston, S.C., on July 20, 1820, became an almost penniless orphan on the death of his father, a once prosperous merchant. After limited schooling and severe privations, he saved enough to enter the College of Charleston, graduating as valedictorian in 1843. Unsuccessful as a lawyer, he took up journalism in an effort to supplement his income. He contributed political and philosophical articles to the *Southern Quarterly Review* and became its editor in 1845.

De Bow was also actively involved in the campaign to promote Southern economic development, and at the 1845 commercial convention in Memphis he was a delegate and secretary for South Carolina. To further the cause of Southern commerce, he founded the *Commercial Review of the South and Southwest,* based in New Orleans. At first this monthly magazine was unsuccessful, and it was suspended in 1847. But it was revived with the aid of Maunsel White, a wealthy sugar planter, and eventually acquired a larger circulation than any other Southern magazine. In 1848 De Bow became professor of public economy, commerce, and statistics at the University of Louisiana, occupying a chair White founded for him, and he held a similar appointment at the Kentucky Collegiate and Military Institute.

Advocating Sectional Bias

During the 1850s De Bow was an increasingly influential and partisan spokesman for the Southern viewpoint, and his writing undoubtedly helped to widen the breach in the country. He defended slavery, declaring that the South suffered neither competition between slave and free labor nor the conflict between immigrant and native workers which

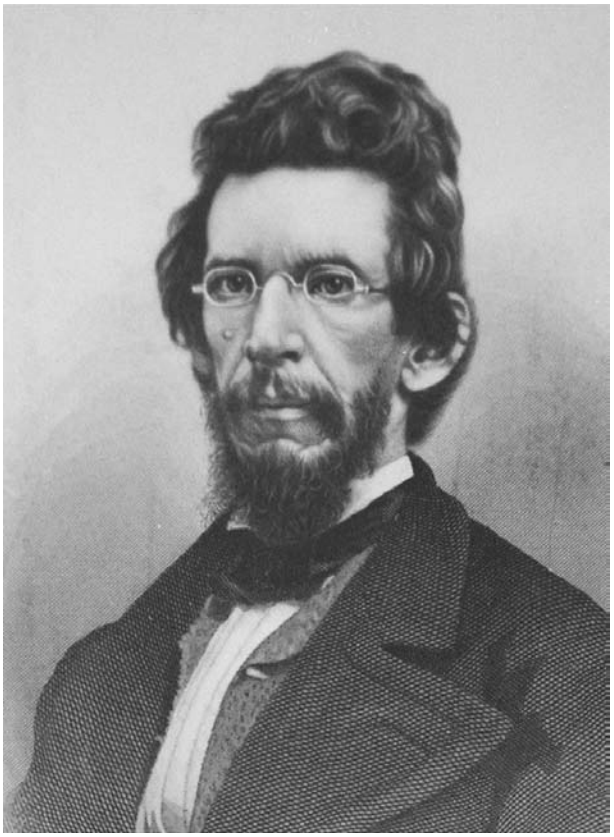

occurred in the North. He advocated the reopening of the slave trade and favored tariff protection.

Predicting gloomy prospects for agriculture, De Bow called on Southerners to emulate the North by developing trade and manufactures and by providing state land grants for railroads. He believed railroads would enhance the region's strength and prosperity but, like John C. Calhoun, he regarded Federal internal improvements as corrupt and unconstitutional. De Bow strongly advocated the compilation of statistics to reveal and mobilize Southern economic resources, and in 1848-1849 he was head of the newly established Louisiana state government statistical bureau. Despite De Bow's strong sectional bias, President Franklin Pierce appointed him superintendent of the U.S. Census in 1850, a post he held until 1855. In addition to issuing the Seventh Census, he published *Industrial Resources of the South and Western States* (3 vols., 1853) and a compendium based on the census, entitled *Statistical View of the United States* (1854).

In the late 1850s De Bow was involved in plans to construct a Southern transcontinental railroad and to promote direct trade between the South and Europe. Although few of his schemes bore fruit, his importance was recognized by his presidency of the Knoxville Commercial Convention of 1857.

During the Civil War, De Bow was chief Confederate agent for the purchase and sale of cotton, and after the war he revived the *Review*. He died on Feb. 27, 1867.

Further Reading

The two major sources are W. D. Weatherford, *James Dunwoody Brownson De Bow* (1935), and James A. McMillen, *The Works of James D. B. De Bow* (1940). The latter work contains a bibliography of De Bow's *Review,* a check list of his miscellaneous writings, and a list of references relating to him. See also the brief account in Joseph Dorfman, *The Economic Mind in American Civilization, 1606-1685,* vol. 2 (1947). □

Louis de Broglie

Louis Victor de Broglie, a theoretical physicist and member of the French nobility, is best known as the father of wave mechanics, a far-reaching achievement that significantly changed modern physics. For this groundbreaking work, de Broglie was awarded the 1929 Nobel Prize for physics.

Louis Victor Pierre Raymond de Broglie was born on August 15, 1892, in Dieppe, France, to Duc Victor and Pauline d'Armaille Broglie. His father's family was of noble Piedmontese origin and had served French monarchs for centuries, for which it was awarded the hereditary title *Duc* from King Louis XIV in 1740, a title that could be held only by the head of the family. A later de Broglie assisted the Austrian side during the Seven Years War and was awarded the title *Prinz* for his contribution. This title was subsequently borne by all members of the family. Another of de Broglie's famous ancestors was his great-great-grandmother, the writer Madame de Stael.

The youngest of five children, de Broglie inherited a familial distinction for formidable scholarship. His early education was obtained at home, as befitted a great French family of the time. After the death of his father when de Broglie was fourteen, his eldest brother Maurice arranged for him to obtain his secondary education at the Lycée Janson de Sailly in Paris.

After graduating from the Sorbonne in 1909 with baccalaureates in philosophy and mathematics, de Broglie entered the University of Paris. He studied ancient history, paleography, and law before finding his niche in science, influenced by the writings of French theoretical physicist Jules Henri Poincaré. The work of his brother Maurice, who was then engaged in important, independent experimental research in X rays and radioactivity, also helped to spark de Broglie's interest in theoretical physics, particularly in basic atomic theory. In 1913, he obtained his Licencié ès Sciences from the University of Paris's Faculté des Sciences.

De Broglie's studies were interrupted by the outbreak of World War I, during which he served in the French army. Yet even the war did not take the young scientist away from the country where he would spend his entire life; for its duration, de Broglie served with the French Engineers at the wireless station under the Eiffel Tower. In 1919, after what he considered to be six wasted years in uniform, de Broglie returned to his scientific studies at his brother's laboratory.

Here he began his investigations into the nature of matter, inspired by a conundrum that had long been troubling the scientific community: the apparent physical irreconcilability of the experimentally proven dual nature of light. Radiant energy or light had been demonstrated to exhibit properties associated with particles as well as their well-documented wave-like characteristics. De Broglie was inspired to consider whether matter might not also exhibit dual properties. In his brother's laboratory, where the study of very high frequency radiation using spectroscopes was underway, de Broglie was able to bring the problem into sharper focus. In 1924, de Broglie, with over two dozen research papers on electrons, atomic structure, and X rays already to his credit, presented his conclusions in his doctoral thesis at the Sorbonne. Entitled ''Investigations into the Quantum Theory,'' it consolidated three shorter papers he had published the previous year.

In his thesis, de Broglie postulated that all matter—including electrons, the negatively charged particles that orbit an atom's nucleus—behaves as both a particle and a wave. Wave characteristics, however, are detectable only at the atomic level, whereas the classical, ballistic properties of matter are apparent at larger scales. Therefore, rather than the wave and particle characteristics of light and matter being at odds with one another, de Broglie postulated that they were essentially the same behavior observed from different perspectives. Wave mechanics could then explain the behavior of all matter, even at the atomic scale, whereas classical Newtonian mechanics, which continued to accurately account for the behavior of observable matter, merely described a special, general case. Although, according to de Broglie, all objects have ''matter waves,'' these waves are so small in relation to large objects that their effects are not observable and no departure from classical physics is detected. At the atomic level, however, matter waves are relatively larger and their effects become more obvious. De Broglie devised a mathematical formula, the matter wave relation, to summarize his findings.

American physicist Albert Einstein appreciated the significant of de Broglie's theory; de Broglie sent Einstein a copy of his thesis on the advice of his professors at the Sorbonne, who believed themselves not fully qualified to judge it. Einstein immediately pronounced that de Broglie had illuminated one of the secrets of the universe. Austrian physicist Erwin Schrödinger also grasped the implications of de Broglie's work and used it to develop his own theory of wave mechanics, which has since become the foundation of modern physics. Still, many physicists could not make the intellectual leap required to understand what de Broglie was describing.

De Broglie's wave matter theory remained unproven until two separate experiments conclusively demonstrated the wave properties of electrons—their ability to diffract or bend, for example. American physicists Clinton Davisson and Lester Germer and English physicist George Paget Thomson all proved that de Broglie had been correct. Later experiments would demonstrate that de Broglie's theory also explained the behavior of protons, atoms, and even molecules. These properties later found practical applications in the development of magnetic lenses, the basis for the electron microscope.

De Broglie devoted the rest of his career to teaching and to developing his theory of wave mechanics. In 1927, he attended the seventh Solvay Conference, a gathering of the most eminent minds in physics, where wave mechanics was further debated. Theorists such as German physicist Werner Karl Heisenberg, Danish physicist Niels Bohr, and English physicist Max Born favored the uncertainty or probabilistic interpretation, which proposed that the wave associated with a particle of matter provides merely statistical information on the position of that particle and does not describe its exact position. This interpretation was too radical for Schrödinger, Einstein, and de Broglie; the latter postulated the ''double solution,'' claiming that particles of matter are transported and guided by continuous ''pilot waves'' and that their movement is essentially deterministic. De Broglie could not reconcile his pilot wave theory with some basic objections raised at the conference, however, and he abandoned it.

The disagreement about the manner in which matter behaves described two profoundly different ways of looking at the world. Part of the reason that de Broglie, Einstein, and others did not concur with the probabilistic view was that they could not philosophically accept that matter, and thus the world, behaves in a random way. De Broglie wished to believe in a deterministic atomic physics, where matter behaves according to certain identifiable patterns. Nonetheless, he reluctantly accepted that his pilot wave theory was flawed and throughout his teaching career instructed his students in probabilistic theory, though he never quite abandoned his belief that ''God does not play dice,'' as Einstein had suggested.

In 1928, de Broglie was appointed professor of theoretical physics at the University of Paris's Faculty of Science. De Broglie was a thorough lecturer who addressed all aspects of wave mechanics. Perhaps because he was not inclined to encourage an interactive atmosphere in his lectures, he had no noted record of guiding young research students.

In 1929, at the age of thirty-seven, de Broglie was awarded the Nobel Prize for physics in recognition of his contribution to wave mechanics. In 1933, he accepted the specially created chair of theoretical physics at the Henri Poincaré Institute—a position he would hold for the next twenty-nine years—where he established a center for the study of modern physical theories. That same year, he was elected to the Académie des Sciences, becoming its Life Secretary in 1942; he used his influence to urge the Académie to consider the harmful effects of nuclear explosions as well as to explore the philosophical implications of his and other modern theories.

In 1943, anxious to forge stronger links between industry and science and to put modern physics, especially quantum mechanics, to practical use, de Broglie established a center within the Henri Poincaré Institute dedicated to applied mechanics. He was elected to the prestigious Academie Francaise in 1944 and, in the following year, was appointed a counsellor to the French High Commission of

Atomic Energy with his brother Maurice in recognition of their work promoting the peaceful development of nuclear energy and their efforts to bridge the gap between science and industry. Three years later, de Broglie was elected to the National Academy of the United States as a foreign member.

During his long career, de Broglie published over twenty books and numerous research papers. His preoccupation with the practical side of physics is demonstrated in his works dealing with cybernetics, atomic energy, particle accelerators, and wave-guides. His writings also include works on X rays, gamma rays, atomic particles, optics, and a history of the development of contemporary physics. He served as honorary president of the French Association of Science Writers and, in 1952, was awarded first prize for excellence in science writing by the Kalinga Foundation. In 1953, de Broglie was elected to London's Royal Society as a foreign member and, in 1958, to the French Academy of Arts and Sciences in recognition of his formidable output. With the death of his older brother Maurice two years later, de Broglie inherited the joint titles of French duke and German prince. De Broglie died of natural causes on March 19, 1987, at the age of ninety-five, having never fully resolved the controversy surrounding his theories of wave mechanics.

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Eugene Victor Debs

Eugene Victor Debs (1855-1926), a leading American union organizer and, after 1896, a prominent Socialist, ran five times as the Socialist party nominee for president.

Eugene V. Debs was born on Nov. 5, 1855, in Terre Haute, Ind., where his French immigrant parents, after considerable hardship, had settled. Debs began work in the town's railroad shops at the age of 15, soon becoming a locomotive fireman. Thrown out of work by the depression of the 1870s, he left Terre Haute briefly to find a railroad job but soon returned to work as a clerk in a wholesale grocery company. Even though he was no longer a fireman, he joined the Brotherhood of Locomotive Firemen in 1874 and rose rapidly in the union. In 1878 he became an associate editor of the *Firemen's Magazine*. Two years later he was appointed editor of the magazine and secretary-treasurer of the brotherhood.

Debs also pursued a political career in the early 1880s. A popular and earnest young man, he was elected city clerk of Terre Haute as a Democrat in 1879 and reelected in 1881. Soon after his second term ended in January 1884, he was elected to the Indiana Legislature, serving one term.

Changing Concept of Unionism

During the 1880s Debs remained a craft unionist, devoted to ''orthodox'' ideals of work, thrift, and respectable unionism. With the Firemen's Brotherhood as his base, he sought to develop cooperation among the various railroad brotherhoods. A weak federation was achieved in 1889, but it soon collapsed due to internal rivalries. Tired and discouraged, Debs resigned his positions in the Firemen's Brotherhood in 1892, only to be reelected over his protest.

Debs's new project was an industrial union, one which would unite *all* railroad men, whatever their specific craft, in one union. By mid-1893, the American Railway Union (ARU) was established, with Debs as its first president. Labor discontent and the severe national depression beginning in 1893 swelled the union's ranks. The ARU won a major strike against the Great Northern Railroad early in the spring of 1894. Nevertheless, when the Pullman Company works near Chicago were struck in May, Debs was reluctant to endorse a sympathetic strike of all railroad men. His union took a militant stance, however, refusing to move Pullman

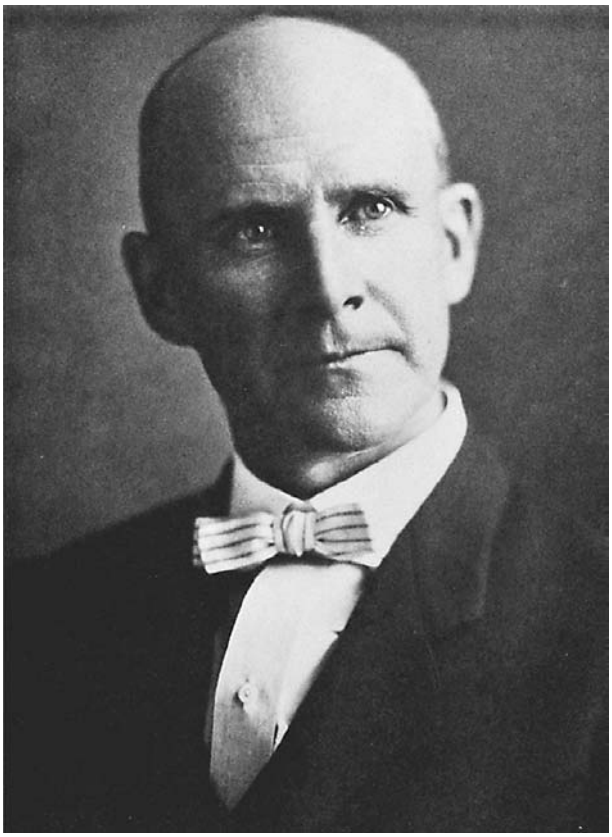

railroad cars nationally. By July, Debs felt the boycott was succeeding, but a sweeping legal injunction against the union leadership and the use of Federal troops broke the strike. Debs was sentenced to 6 months in jail for contempt of court, and his lawyer, Clarence Darrow, appealed unsuccessfully to the U.S. Supreme Court.

Conversion to Socialism

Having moved from craft to industrial unionism, Debs now converted to socialism. Convinced that capitalism and competition inevitably led to class strife, Debs argued that the profit system should be replaced by a cooperative commonwealth. Although he advocated radical change, he rejected revolutionary violence and chose to bring his case to the public through political means. He participated in the establishment of the Social Democratic party in 1898 and its successor, the Socialist Party of America, in 1901.

Debs was the Socialist candidate for president five times. His role was that of a spokesman for radical reform rather than that of a party theorist. A unifying agent, he tried to remain aloof from the persistent factional struggle between the evolutionary Socialists and the party's more revolutionary western wing. As the party's presidential candidate in 1900 and 1904, he led the Socialists to a fourfold increase in national voting strength, from about 97,000 to more than 400,000 votes. While the party's vote did not increase significantly in 1908, Debs drew attention to the Socialist case by a dramatic national tour in the ''Red Special,'' a campaign train. The year 1912 proved to be the high point for Debs and his party. He won 897,011 votes, 6 percent of the total.

Imprisonment for Sedition

When World War I began in 1914, the party met with hard times. The Socialists were the only party to oppose economic assistance to the Allies and the preparedness movement. Debs, while refusing the Socialist nomination for president in 1916, endorsed the party view that President Woodrow Wilson's neutrality policies would lead to war. In 1917 America's entrance into war resulted in widespread antagonism toward the Socialists. When Debs spoke out in 1918 against the war and Federal harassment of Socialists, he was arrested and convicted of sedition under the wartime Espionage Act. He ran for the last time as the Socialist presidential candidate while in prison, receiving nearly a million votes, more actual votes (but a smaller percentage of the total) than in 1912.

On Christmas Day 1921, President Warren G. Harding pardoned Debs, but Debs could do little to restore life to the Socialist party, battered by the war years and split over the Russian Revolution. Debs had welcomed the Revolution; yet he became very critical of the dictatorial aspects of the Soviet regime, refusing to ally himself with the American Communist party. Debs died on Oct. 20, 1926, having won wide respect as a resourceful evangelist for a more humane, cooperative society.

Further Reading

The most recent edition of Debs's writings is *Writings and Speeches of Eugene V. Debs,* with an introduction by Arthur M. Schlesinger, Jr. (1948). There are two excellent studies of Debs's career: Ray Ginger, *The Bending Cross: A Biography of Eugene Victor Debs* (1949), and H. Wayne Morgan, *Eugene V. Debs: Socialist for President* (1962). McAlister Coleman, *Eugene V. Debs: A Man Unafraid* (1930), is the best of the older biographies. Ira Kipnis, *The American Socialist Movement, 1897-1912* (1952), and David A. Shannon, *The Socialist Party of America* (1955), are invaluable sources on the Socialist party. □

Achille Claude Debussy

The French composer Achille Claude Debussy (1862-1918) developed a strongly individual style and also created a language that broke definitively with the procedures of classical tonality.

The world having made peace with his innovations by the time of his death, Claude Debussy subsequently came to be regarded as the impressionist composer par excellence—a creator of poetic tone pictures, a master colorist, and the author of many charming miniatures (including *Clair de lune, Golliwog's Cake Walk,* and *Girl with the Flaxen Hair*). Only a handful of critics between World Wars I and II were concerned with the historical impact of his accomplishment, the scope of which is gradually coming to be recognized. It is generally accepted today that his coloristic harmonies do not simply ''float'' but ''function'' in terms of a structure analogous to the classical tonal structure and are governed by equally lucid concepts of tension and repose.

Claude Debussy was born on Aug. 22, 1862, at St-Germain-en-Laye into an impoverished family. Thanks to his godparents, he was able to enter the Paris Conservatory 10 years later. Although he worked hard to gain a solid grounding, the archaic and mechanical nature of much of what he studied there did not escape him. Still, certain aspects of his training were exciting, notably his introduction to the operas of Richard Wagner.

Attitude to Wagner

In 1884 Debussy won the Prix de Rome for his cantata *L'Enfant prodigue*. In Rome the following year he was homesick for Paris, and he wrote that one of his few solaces was the study of Wagner's opera *Tristan und Isolde*. Not many years later Debussy harshly criticized Wagner, but his scorn seems directed more toward Wagner's dramaturgy than toward his music. Although Debussy could ridicule the *dramatis personae* of *Parsifal,* he did not neglect to add that the opera was ''one of the finest monuments of sound that have been raised to the imperturbable glory of music.'' Throughout his life Debussy was fascinated by the chromatic richness of the Wagnerian style, but in keeping with Verlaine's epigram, ''One must take eloquence and wring

its neck,'' he would categorically reject Wagnerian rhetoric. His inclinations were toward conciseness and understatement.

Influence of the Gamelan Orchestra

At the height of his enthusiasm for Wagner, Debussy had an experience as important for his later development as Wagner had been for his beginnings: the revelation of the Javanese gamelan at the Paris World Exposition of 1889. This exotic orchestra, with its variety of bells, xylophones, and gongs, produced a succession of softly percussive effects and cross rhythms that Debussy was later to describe as a ''counterpoint by comparison with which that of Palestrina is child's play.'' What has come to be regarded as the typical impressionist texture—an atmosphere of melodic and harmonic shapes in which dissonant tones are placed so as to reduce their ''shock'' value to a minimum and heighten their ''overtone'' value to a maximum—was a logical conclusion to the explorations in sonority of 19th-century European composers. Yet without the specific influence of the gamelan Debussy might never have realized this texture in all its complexity.

The effect of the experience at the Exposition of 1889 was not immediately manifested in Debussy's work. It was the process of growth in the years 1890-1900 that brought the elements of the exotic music of the gamelan into play with others already discernible in his style and produced a new tonal language. The completion of this process toward the end of the decade can thus serve as a line of demarcation dividing the earlier years, not without their masterpieces—*Ariettes oubliées* (1888), *Prélude à l'après-midi d'un faune* (1892; *Afternoon of a Faun*), and the String Quartet (1893)—from the period of maturity.

Mature Works

Debussy's first large-scale piece of his mature period, the *Nocturnes* for orchestra (1893-1899), is contemporaneous with the work on his only completed opera, *Pelléas et Mélisande* (1894-1902), based on a play by Maurice Maeterlinck. The notoriety surrounding the premiere of *Pelléas* in 1902 made Debussy the most controversial figure in musical France and divided Paris into two strongly partisan camps.

Two years later Debussy abandoned his wife of 5 years, Rosalie Texier, to live with and eventually marry Emma Bardac, a woman of some means. The first taste of existence free from material worry seems to have had a beneficial effect on his productivity. During these years he wrote some of his most enduring works: *La Mer* (1905) and *Ibéria* (1908), both for orchestra; *Images* (1905), *Children's Corner Suite* (1908), and two books of *Préludes* (1910-1912), all for piano solo.

Debussy's pieces of the following years show certain marked changes in style. Not as well known as his works of the preceding years but in no way inferior, they have less surface appeal and are therefore more difficult to approach. It is ironic that just when he was exploring new avenues of thought he was in a sense relegated to the shadows by a ''radicalism'' more sensational than anything connected with *Pelléas* 10 years earlier. Debussy's ballet *Jeux,* his last and most sophisticated orchestral score, which had its premiere on May 15, 1913, was virtually eclipsed by the scandal of Igor Stravinsky's ballet *Sacre du printemps* (*Rite of Spring*) on May 29. Debussy's ambivalent attitude toward Stravinsky's music may reflect a certain resentment of the younger composer's noisy arrival on the scene. Debussy evinced a genuine, if limited, admiration for Stravinsky's work and even incorporated certain Stravinsky-like effects in *En blanc et noir* (1915) and the *Études* (1915). Whether or not Debussy's general tendency in his late pieces to achieve a drier, less ''impressionistic'' sound is the direct result of Stravinsky's influence is difficult to say.

When Debussy composed these last-mentioned works, he was already suffering from a fatal cancer. He completed only three of a projected group of six sonatas ''for various instruments'' (1915-1917). He died in Paris on March 25, 1918.

Characteristics of Debussy's Music

A notable characteristic of Debussy's music is its finesse, but it is a characteristic applicable to almost every other aspect of his artistic behavior as well. His choice of texts to set to music (from Verlaine, Stéphane Mallarmé, and Maeterlinck), his own efforts in verse for the song set *Proses lyriques* (1894), and his fine prose essays (posthumously compiled under the title *Monsieur Croche, the Dilletante-Hater*) all attest to a culture that must have been mostly innate, since there is so little evidence of it in his early family life or formal education.

Finesse and understatement would seem to reinforce the mysterious and dreamlike elements in Debussy's music. In this respect his opera *Pelléas* is the key work of his creative life, because through it he not only achieved the synthesis of his mature style, but also in the art of allusion of Maeterlinck's play found the substance of what he could express in music more tellingly than anyone else. The words and actions of the opera pass as if in a dream, but the dream is suffused with an inescapable feeling of dread. Debussy brings to this feeling a disquieting intensity through music of pervasive quiet, broken rarely and only momentarily by outbursts revealing the underlying terror.

Similarly, in *Nuages* (*Clouds*), the first movement of the *Nocturnes,* the clouds are not cheerful billows in a sunlit sky but ominous signs—of what we cannot be sure. Characteristically, Debussy leaves us with a mystery: he presents us with the imminence of disaster but not disaster itself. Premonition is a force capable of disrupting the amiable surface of Debussy's music and is also one of the music's chief emotional strengths. What is more, it is a symbol of Debussy's position vis-à-vis European music at the turn of the century.

Further Reading

The standard biography for many years was Léon Vallas, *Claude Debussy: His Life and Works* (trans. 1933). Its scholarliness and serious approach give it lasting value. It has been joined in recent years by Edward Lockspeiser's indispensable *Debussy: His Life and Mind* (2 vols., 1962-1965). This study places Debussy in the context of Paris at the turn of the century and gives a vivid picture of an extraordinary moment in France's cultural life. See also Oscar Thompson, *Debussy: Man and Artist* (1937); Rollo H. Myers, *Debussy* (1948); and Victor I. Seroff, *Debussy: Musician of France* (1956). ''The Adventure and Achievement of Debussy'' in William W. Austin, *Music in the 20th Century* (1966), is a valuable combination of biography and analysis. □

Peter Joseph William Debye

The main contribution of the Dutch-born American physical chemist Peter Joseph William Debye (1884-1966) was the development of methods based on induced dipole moments and x-ray diffraction for the investigation of molecular structures.

Peter Debye was born on March 24, 1884, in Maastricht, Netherlands, the son of William and Maria Reumkens Debije. At the age of 17 Debye entered the Technical Institute of Aachen and earned his diploma in electrical engineering in 1905. He immediately obtained the position of assistant in technical mechanics at the institute. At the same time his interest in physics received strong promptings from Arthur Sommerfeld, then serving on the faculty. Debye followed Sommerfeld to the University of Munich and obtained his doctorate in physics by a mathematical analysis of the pressure of radiation on spheres of arbitrary electrical properties.

The dissertation and a 1907 paper on Foucault currents in rectangular conductors gave clear evidence of Debye's ability to produce the mathematical tools demanded by his topics. A fitting recognition of Debye's youthful excellence was his succession in 1911, at the age of 27, to Albert Einstein in the chair of theoretical physics at the University of Zurich. While in Zurich he worked out, on the basis of Max Planck's and Einstein's ideas, the first complete theory of the specific heat of solids and the equally important theory of polar molecules. Debye was professor of theoretical physics at the University of Utrecht from 1912 until 1914, when he received the prestigious post of director of the theoretical branch of the Institute of Physics at the University of Göttingen. In 1915 he became editor of the famed *Physikalische Zeitschrift* and served in that capacity for 25 years.

X-ray Research

In Göttingen, Debye started a most fruitful collaboration with P. Scherrer. Their first paper, ''X-ray Interference Patterns of Particles Oriented at Random'' (1916), gave immediate evidence of the enormous potentialities of their powder method to explore the structure of crystals with very high symmetry. It also proved very useful in work with polycrystalline metals and colloidal systems. Two years later Debye and Scherrer extended the method from the study of the coordination of atoms to the arrangement of electrons inside the atom. It was in this connection that they formulated the important concept of ''atomic form factor.'' Debye and Scherrer formed such a close team that when, in

1920, Debye became professor of experimental physics and director of the physics laboratory at the Swiss Federal Technical Institute in Zurich, Scherrer followed him there. The two inaugurated a most influential x-ray research center which attracted students from all over the world.

In the field of x-ray research Debye's signal success in Zurich was his demonstration in early 1923 that in the collision between x-rays and electrons, energy and momentum are conserved; he also suggested that the interaction between electromagnetic radiation and electrons must therefore be considered as a collision between photons and electrons. But Debye's principal achievement in Zurich consisted in the formulation of his theories of magnetic cooling and of interionic attraction in electrolyte solutions. The latter work, in which he collaborated with E. Hückel, was closely related to Debye's pioneering research on dipole moments. Debye had already been for 2 years the director of the Physical Institute at the University of Leipzig when his classic monograph, *Polar Molecules,* was published in 1928.

War and Postwar Years

Debye's rather rapid moves from one university to another were motivated by his eagerness to work with the best available experimental apparatus. Thus in 1934 he readily accepted the invitation of the University of Berlin to serve both as professor at the university and as director of the Kaiser Wilhelm Institute. The latter establishment, now known as Max Planck Institute, was just completing, with the help of the Rockefeller Foundation, a new laboratory which was to represent the best of its kind on the Continent. During his stay in Berlin, Debye became the recipient of the Nobel Prize in chemistry for 1936. It was awarded to him "for his contributions to our knowledge of molecular structure through his investigations on dipole moments and on the diffraction of x-rays and electrons in gases."

Meanwhile, the Nazi government began to renege on its original promise that Debye would not be asked to renounce his Dutch citizenship while serving as director of the Kaiser Wilhelm Institute, a post with a lifetime tenure. Shortly after World War II broke out, he was informed that he could no longer enter the laboratory of the Institute unless he assumed German citizenship. As Debye refused, he was told to stay home and keep busy writing books. He succeeded in making his way to Italy and from there to Cornell University, which invited him to give the Baker Lectures in 1940.

Debye made Cornell his permanent home. He served there as head of the chemistry department for the next 10 years. His wartime service to his adopted country (he became a citizen in 1946) concerned the synthetic rubber program. In pure research he further investigated, in collaboration with his son, Peter P. Debye, the light-scattering properties of polymers, on which he based the now generally accepted absolute determination of their molecular weights. He was a member of all leading scientific societies and the recipient of all major awards in chemistry. His outgoing personality kept generating enthusiasm and goodwill throughout his long life, which came to an end on Nov. 2, 1966. Since 1913 he had been married to Mathilde Alberer, who shared his lively interest in gardening and fishing.

Further Reading

The best sources available on Debye's life and on the various aspects of his scientific work are the introductory essays in *The Collected Papers of Peter J. W. Debye* (1954). A detailed biographical profile of Debye is in the Royal Society, *Biographical Memoirs of Fellows of the Royal Society,* vol. 16 (1970). Debye is discussed in Eduard Farber, *Nobel Prize Winners in Chemistry, 1901-1961* (1953; rev. ed. 1963); Aaron I. Ihde, *The Development of Modern Chemistry* (1964); and *Chemistry: Nobel Lectures, Including Presentation Speeches and Laureates' Biographies, 1922-41,* published by the Nobel Foundation (1966). □

Stephen Decatur

The American naval officer Stephen Decatur (1779-1820) is best known for his daring exploits in the Tripolitan War and as a successful commander in the War of 1812.

Stephen Decatur was born on Jan. 5, 1779, at Sinepuxent, Md. He studied at the Episcopal Academy and then at the University of Pennsylvania. After working briefly in Philadelphia, Decatur accepted a midshipman's commission at the outset of the naval war with France (1798-1800). He won quick promotion to lieutenant in May 1799.

Decatur saw action in the war with Tripoli and, under Commodore Edward Preble, commanded the 12-gun schooner *Enterprise*. On Feb. 16, 1804, Decatur led the daring evening expedition that destroyed the captured frigate *Philadelphia* in the Tripoli harbor. He was quickly promoted to captain, and as such he commanded a division of gunboats in each of Preble's bombardments of Tripoli. In the first attack, on August 3, Decatur and his crew boarded and captured two Tripolitan gunboats; such feats made Decatur the most dashing figure of the war.

In 1806 Decatur married Susan Wheeler, daughter of a wealthy Virginia merchant. Two years later he was made commander of the southeastern naval forces. He also sat on the court-martial board in 1808 that suspended Capt. James Barron after the *Chesapeake-Leopard* affair. In 1811 he served as president of the court of inquiry following the *President-Little-Belt* affair.

In the War of 1812 Decatur was in command when the *United States* scored a victory over the British frigate *Macedonian* on Oct. 25, 1812, near Madeira off the Moroccan coast. When the *United States* was blockaded in New London, Conn., in 1814, Decatur and his crew were transferred to the *President*. In a violent storm on the night of Jan. 14, 1815, the *President* tried to run the British blockade but was grounded on a sandbar for 2 hours and somewhat damaged; the next morning it was sighted by the blockading fleet.

After a lengthy chase and moderate casualties suffered in a brisk fight with the *Endymion,* the American ship surrendered. A court of inquiry credited Decatur's capture to unforeseeable ship damage and praised him highly.

Following the War of 1812, Decatur led an expedition to the Mediterranean that successfully exacted payment from Algiers for damages inflicted on Americans during the war by the Barbary pirates. Fetes and dinners followed his return. Decatur gave the much-repeated patriotic response to one toast: ''Our Country! In her intercourse with foreign nations may she always be in the right; but our country, right or wrong.'' From 1815 until his death Decatur served on the Board of Navy Commissioners. He died on March 22, 1820, in a duel near Bladensburg, Md., with Capt. James Barron, who held Decatur responsible for his own failure to be reinstated to command. First buried near Washington, D.C., Decatur's remains were transferred in 1846 to St. Peter's Churchyard, Philadelphia, beside his parents' grave.

Further Reading

A competent biography is Charles Lee Lewis, *The Romantic Decatur* (1937). The source materials for Decatur's participation in the Barbary Wars are available in *Naval Documents Related to the United States Wars with the Barbary Powers* (7 vols., 1939-1944). A critical evaluation of Decatur's participation in the War of 1812 is Alfred Thayer Mahan, *Sea Power in Its Relation to the War of 1812* (2 vols., 1905). □

Ruby Dee

Ruby Dee's acting career has spanned more than 50 years and has included theater, radio, television, and movies. She has also been active in such organizations as the National Association for the Advancement of Colored People (NAACP), the Southern Christian Leadership Conference (SCLC), and the Congress of Racial Equality (CORE).

Early roles

Ruby Dee was born in Cleveland, Ohio, on October 27, 1924, but grew up in Harlem, attending Hunter College in New York. In 1942, she appeared in *South Pacific* with Canada Lee. Five years later, she met Ossie Davis while they were both playing in *Jeb*. They were married two years later.

Ruby Dee's movies roles from this period include parts in *No Way Out* (1950), *Edge of the City* (1957), *Raisin in the Sun* (1961), Genet's *The Balcony* (1963), and *Purlie Victorious* (1963), written by Davis. Since 1960, she has appeared often on network television.

In 1965, Ruby Dee became the first black actress to appear in major roles at the American Shakespeare Festival in Stratford, Connecticut. Appearances in movies including *The Incident* (1967), *Uptight* (1968), *Buck and the Preacher* (1972), *Black Girl* (directed by Davis) (1972), and *Countdown at Kusini* (1976) followed. Her musical satire *Take It from the Top,* in which she appeared with her husband in a showcase run at the Henry Street Settlement Theatre in New York premiered in 1979.

As a team, Ruby Dee and Ossie Davis have recorded several talking story albums for Caedmon. In 1974, they produced ''The Ruby Dee/ Ossie Davis Story Hour,'' which was sponsored by Kraft Foods and carried by more than 60 stations of the National Black Network. Together they founded the Institute of New Cinema Artists to train young people for jobs in films and television, and then the Recording Industry Training Program to develop jobs in the music industry for disadvantaged youths. In 1981, Alcoa funded a television series on the Public Broadcasting System titled ''With Ossie and Ruby,'' which used guests to provide an anthology of the arts. Recent film credits include *Cat People* (1982) and, with Ossie Davis, Spike Lee's *Do the Right Thing* (1989).

''A neat piece of juggling''

Actress and social activist Ruby Dee expressed her philosophy in *I Dream a World: Portraits of Black Women Who Changed America:* ''You just try to do everything that comes up. Get up an hour earlier, stay up an hour later, make the time. Then you look back and say, 'Well, that was a neat piece of juggling there—school, marriage, babies, career.' The enthusiasms took me through the action, not the measuring of it or the reasonableness.''

Dee's acting career has spanned more than 50 years and has included theater, radio, television, and movies. She and her husband, actor Ossie Davis, have raised three children and been active in such organizations as the National Association for the Advancement of Colored People (NAACP), the Southern Christian Leadership Conference (SCLC), and the Congress of Racial Equality (CORE), as well as supporters of civil rights leaders such as Dr. Martin Luther King and Malcolm X.

Ruby Ann Wallace was born on October 27, 1924, in Cleveland, Ohio. Her parents, Marshall and Emma Wallace, in search of better job opportunities, moved the family to New York City, ultimately settling in Harlem. Emma Wallace was determined not to let her children become victims of the ghetto that the area was quickly becoming. Dee and her siblings studied music and literature. In the evening, under the guidance of their school-teacher mother, they read aloud to each other from the poetry of Longfellow, Wordsworth, and Paul Laurence Dunbar. The influence of this education became apparent early in Dee's life when as a teenager she began submitting poetry to the *New York Amsterdam News,* a black weekly newspaper.

Pursued Education

Her love of English and poetry motivated Dee to study the arts, especially the spoken arts. Her mother had been an elocutionist who, as a young girl, wanted to be in the theater. Fully realizing the value of a good education, Dee decided that the public schools of Harlem, where so many of the black girls were being ''educated'' to become domestics, were not for her. She underwent the rigorous academic testing required for admittance to Hunter High School, one of New York's first-rate schools that drew the brightest girls. The self-confidence and poise that Dee's mother had instilled in her helped Ruby adjust to her new environment populated with white girls from more privileged backgrounds. A black music teacher, Miss Peace, provided encouragement to the young Ruby, telling her to go as far and as quickly as she could.

While in high school, Dee decided to pursue acting. In an interview with the *New York Times,* she related that this decision was made ''one beautiful afternoon in high school when I read aloud from a play and my classmates applauded.'' After graduation she entered Hunter College. There Dee joined the American Negro Theater (ANT) and adopted the on-stage name Ruby Dee. The struggling theater had little money, so in addition to rehearsing their parts the troupe sold tickets door-to-door in Harlem and performed all the maintenance duties in the theater, located in a basement auditorium of the 135th Street Library. Dee found the work she did with the ANT to be a memorable part of her training. Other young actors who started at the ANT and eventually became famous include Harry Belafonte, Earle Hyman, and Sidney Poitier.

While still at Hunter College, Dee took a class in radio training offered through the American Theater Wing. This training led to a part in the radio serial *Nora Drake.* When she graduated from Hunter College in 1945, Dee took a job at an export house as a French and Spanish translator. To earn extra income, she worked in a factory painting designs on buttons. Dee knew, however, that the theater was to be her destiny.

Landed First Broadway Role

In 1946 Dee got her first Broadway role in *Jeb,* a drama about a returning black war hero. Ossie Davis, the actor in the title role, caught Dee's attention. After watching him do a scene in which he was tying a necktie, Dee experienced an awareness that she and Davis would share some type of connection. Critical reviews of the play were good, but the play ran for only nine performances. Dee's intuition, however, proved to be true. She and Davis became close friends and worked together in the road company production of *Anna Lucasta.* Later they played Evelyn and Stewart in Garson Kanin's *Smile of the World* and were married on December 9, 1948, during a break in rehearsals for that play.

Dee's first movie was *Love in Syncopation,* which was released in 1946. In 1950 she appeared in *The Jackie Robinson Story* as the legendary baseball player's wife. Also in that year she appeared in *No Way Out,* the story of a black doctor—played by Sidney Poitier—who is accused of causing the death of his white patient. The film was revolutionary for its time because it was the first American film in which blacks and whites confronted each other in a realistic way.

Over the next decade, Dee appeared in several plays and movies in which she was cast as the consummate wife or girlfriend—patient, always understanding, all-forgiving.

Such roles spurred at least one publication to refer to her as ''the Negro June Allyson.'' A few parts helped Dee break free from this stereotyping. Of note is the role of the ebullient Lutiebelle Gussie Mae Jenkins in Davis's 1961 play *Purlie Victorious.* In this satire on black/white relationships, Davis plays the preacher Purlie who, with Lutiebelle's assistance, helps to outwit a white plantation owner. In 1963 this highly successful play was made into a movie titled *Gone Are the Days* and was later musicalized as *Purlie.*

Dee again was typecast as a long-suffering wife and daughter-in-law in the Broadway production of Lorraine Hansberry's *A Raisin in the Sun.* She recreated her role as Ruth Younger in 1963 film version of the play. Donald Bogle, in his book *Toms, Coons, Mulattoes, Mammies, and Bucks,* noted that prior to *A Raisin in the Sun,* Dee's roles made her appear to be ''the typical woman born to be hurt'' instead of a complete person. Bogle continued, ''But in *A Raisin in the Sun,* Ruby Dee forged her inhibitions, her anemia, and her repressed and taut ache to convey beautifully the most searing kind of black torment.''

Broke Free From Typecasting

The one role Dee feels put an end to her stereotyped image was that of Lena in the 1970 production of Athol Fugard's *Boesman and Lena.* Fugard, a white South African dramatist, portrays the dilemma of South Africa's mixed race people who are rejected by both blacks and whites. Lena wanders the South African wilderness and ekes out a living with her brutish husband Boesman, played by James Earl Jones. Dee told interviewer Patricia Bosworth in the *New York Times* that ''Lena is the greatest role I've ever had.'' It was also her first theater role since 1966, and she was not sure she could do it. Her husband encouraged her, saying that the part could have been written for her even though Fugard had originally written the role of Lena with a white actress in mind.

Dee immediately felt a bond with Lena. ''I relate to her particular reality,'' she told Bosworth, ''because it is mine and every black woman's. I can understand the extent of her poverty and her filth and absolute subjugation. . . . On one level [Boesman and Lena] represent the universal struggle of black against white, man against woman. But they are also victims of something that is permeating an entire culture.''

Dee finally realized that she was being offered a great part at a time when few, if any, good parts were written for black actresses. In the *New York Times* interview she revealed, ''I have always been reticent about expressing myself totally in a role. But with Lena I am suddenly, gloriously free. I can't explain how this frail, tattered little character took me over and burrowed so deep inside me that my voice changed and I began to move differently. . . . [I am as] alive with her as I've never been on stage.'' Critics took note of Dee's performance. Clive Barnes wrote in his *New York Times* review of the play: ''Ruby Dee as Lena is giving the finest performance I have ever seen. . . . Never for a moment do you think she is acting. . . . You have no sense of someone portraying a role. . . . her manner, her entire being have a quality of wholeness that is rarely encountered in the theater.''

Beginning in the early 1960s, Dee made numerous appearances on television including roles in the *Play of the Week* and in such television series as *The Fugitive, The Defenders, The Great Adventure,* and *The Nurses.* In 1968 she played Alma Miles, the wife of a neurosurgeon, on *Peyton Place,* the first black actresses to be featured in this widely-watched nighttime serial. Her performance in an episode of the series *East Side, West Side* earned her an Emmy nomination. In 1991 Dee's performance in *Decoration Day* won her an Emmy.

Dee and Davis collaborated on several projects designed to promote black heritage in general and other black artists in particular. In 1974 they produced *The Ruby Dee/ Ossie Davis Story Hour* which appeared on over 60 stations on the National Black Network. In conjunction with the Public Broadcasting System (PBS), they produced the series *With Ossie and Ruby* in 1981. It was work that Dee found particularly satisfying because she got to travel the country talking to authors and others who could put the black experience in perspective. She believes that the series made black people look at themselves outside of the problems of racism.

Took Up Civil Rights Causes

Issues of equality and civil rights have long been a concern of Dee's. Her activism can be traced back to when she was 11 years old and her music teacher lost her job when funds for the Federal Music Program were cut. The teacher, terrified that she could not find another job in the Depression-ridden country, committed suicide. At a mass meeting following the teacher's death, Adam Clayton Powell was the principal speaker and Dee was chosen to speak in favor of restoring the music program. Several years would pass before Dee became actively involved in civil rights.

The year was 1953, and the cause was Julius and Ethel Rosenberg. The Rosenbergs had been convicted of wartime sabotage and were scheduled to be executed. Dee's vocal protest of the planned executions were expressed in several interviews with the press. Some accused her of being exploited by the Communists; others were convinced she was a card-carrying member of the party.

Dee's notoriety for denouncing the U.S. Government's decision to execute the Jewish Rosenbergs eventually parlayed itself into her first non-black part in a play. In *The World of Sholem Aleichem,* Dee played the Defending Angel. This experience helped Dee realize that racism and discrimination were not the exclusive provinces of black people—other races and cultures experienced it also. Dee began to understand how art and life blended together and how all human cultures are interrelated. She was inspired by these events to make a firm commitment to social activism.

Future events solidified this commitment. In September 1963, a hate bomb was thrown into a Birmingham, Alabama, church. The bomb killed four young black girls as they sat in their Sunday school class. People throughout the country were outraged by this senseless murder. Dee and Davis, along with other artists, formed the Association of

Artists for Freedom. The group launched a successful boycott against extravagant Christmas spending and urged people to donate the money to various civil rights groups. Dee and Davis were involved in and supported several other civil rights protests and causes including Martin Luther King's March on Washington. In 1970 the National Urban League honored them with the Frederick Douglass Award, a medallion presented each year for distinguished leadership toward equal opportunity.

Established Dramatic Art Scholarship

By establishing the Ruby Dee Scholarship in Dramatic Art, Dee put into action her commitment to help others. The scholarship is awarded to talented young black women who want to become established in the acting profession. Both she and Davis have donated money and countless hours of time to causes in which they believe. They founded the Institute of New Cinema Artists as a way to train chosen young people for film and television jobs. Their Recording Industry Training Program helps develop jobs for disadvantaged youths interested in the music industry.

Dee has also used her talent to make recordings for the blind and to narrate videocassettes that address issues of race relations. She has reinterpreted West African folktales for children and published them as *Two Ways to Count to Ten* and *Tower to Heaven.* Dee returned to poetry, her early love, to edit *Glowchild and Other Poems* and to collect her poems and short stories in a volume titled *My One Good Nerve.*

Dee's remarkable acting talent has endured over the years. She continued to appear in theater, movies and television throughout the 1970s and '80s. In 1990 Dee appeared in the television movie *The Court Martial of Jackie Robinson,* playing Jackie Robinson's mother Mallie. John Leonard writing in *New York* laments that the movie gives Dee too little to do but commends Dee for ''deliver[ing] one fine line'' as she reprimands her son who is about to sabotage his courtship with Rachel. With fervor Dee, in the role of Mallie, states: ''I didn't raise my boys to have sharecropper minds!'' Leonard attributes the conviction with which Dee played her part to the fact that she played the role of Rachel herself over 40 years ago.

Director Spike Lee cast Dee in the role of Mother Sister—and Davis in the role of ''Da Mayor''—for his controversial 1989 film *Do the Right Thing.* As Mother Sister, Dee plays a widow who lives in a brownstone and spends her time watching the neighborhood through a ground-floor window. In *New Republic* Stanley Kauffmann described Dee as ''that fine actress with an unfulfilled career in white America'' and described her role in Lee's movie ''as a sort of neighborhood Delphic oracle.'' Davis plays a beer-drinking street philosopher who is in love with Mother Sister.

As racial tension rises in the neighborhood, Mother Sister and Da Mayor are unable to do anything to diffuse it. According to Terrence Rafferty in the *New Yorker,* these two characters ''stand for the older generation, whose cynical, 'realistic' attitude toward living in a white society may have kept them from finding ways out of their poverty but may also have helped keep them alive.'' Lee also cast the pair as the parents of the main character in *Jungle Fever.*

In 1988 *Ebony* featured Dee and Davis as one of ''Three Great Love Stories.'' Explaining the success of their long marriage, Dee told *Ebony:* ''The ratio of the good times to the bad times is better than 50-50 and that helps a lot. . . . We shared a great deal in common; we didn't have any distractions as to where we stood in society. We were Black activists. We had a common understanding.'' Davis added, ''We believe in honesty. We believe in simplicity. . . . We believe in love. We believe in the family. We believe in Black history, and we believe heavily in *involvement.*''

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Ada E. Deer

Ada E. Deer (born 1935) was the first woman to head the U.S. Bureau of Indian Affairs (BIA).

Life-long advocate for social justice, Ada E. Deer was the first woman to head the U.S. Bureau of Indian Affairs (BIA). As Assistant Secretary for Indian Affairs in the Interior Department, she was ''turning the BIA upside down and shaking it,'' as she told hundreds of Navajos in Arizona a month after taking office in late July of 1993. For Deer, an activist for the rights of American Indians, youth, and women, turning things upside down was nothing new. Her career as a social worker, leader in numerous community and political organizations, and her successful fight to

restore federal recognition to the Menominee Tribe all attest to her actions on behalf of human rights and her belief in coalition building. She told members of the Alaska Federation of Natives in August of 1993, as quoted in the *Tundra Times,* ''I want to emphasize (that) my administration will be based on the Indian values of caring, sharing, and respect. . . . These values have been missing too long in the halls of government.''

Deer was born in Keshena on the Menominee Indian Reservation in northeastern Wisconsin on August 7, 1935. She is the eldest of five children (her siblings are Joseph Deer, Jr., Robert Deer, Ferial Skye, and Connie Deer); four other children died in infancy. Her mother, Constance Stockton (Wood) Deer, is an Anglo-American from Philadelphia and a former BIA nurse. Her father was Joseph Deer, a nearly full-blood Menominee Indian who was a former employee of the Menominee Indian Mills; he died at the age of 85 on January 10, 1994. For the first 18 years of Deer's life, her family lived in a log cabin near the Wolf River with no running water or electricity. Deer told the Senate Committee on Indian Affairs at the hearing to confirm her as head of the BIA that ''while all the statistics said we were poor, I never felt poor in spirit. My mother . . . was the single greatest influence on my life. She instilled in me rich values which have shaped my lifetime commitment to service.''

This service began with a solid education in the Shawano and Milwaukee public schools. An outstanding student, Deer graduated in the top ten of her high school class before attending the University of Wisconsin-Madison on a tribal scholarship. She was one of two Native Americans out of 19,000 students, and became the first Menominee to graduate from the university. She received her B.A. in social work in 1957; and in 1961, she went on to become the first Native American to receive a M.S.W. from Columbia University.

From the time she was a graduate student and over the next ten years, Deer held several professional positions. She was employed as a social worker in New York City and Minneapolis Public Schools. She also worked with the Peace Corps in Puerto Rico. It was between the years of 1964 and 1967 that Deer had her first job with the BIA in Minnesota as Community Service Coordinator. From 1967 to 1968, she served as Coordinator of Indian Affairs in the University of Minnesota's Training Center for Community Programs. During the same time, Deer served on the Joint Commission on Mental Health of Children, Inc., and in 1969 she became a member of the national board of Girl Scouts of the U.S.A., a post she held until 1975. During the summer of 1971, Deer studied at the American Indian Law Program at the University of New Mexico and then briefly attended the University of Wisconsin-Madison Law School. She left after one semester to work on an urgent tribal matter that was to become her major focus over the next several years.

Fights to Regain Menominee Tribe Recognition

As part of the U.S. government's 1950s termination policy—an attempt to assimilate Indians forcibly—the U.S. Congress passed in 1954 the Menominee Termination Act. Fully implemented by 1961, it meant the loss of federal recognition of the Menominee Tribe and along with it, the closing of membership rolls, a loss of benefits such as health and educational services, and an imposition of state jurisdiction. The Menominees were taxed and had to sell off ancestral lands to pay the bills. As Deer testified in her confirmation hearing, the Menominees ''literally went from being prosperous to being Wisconsin's newest, smallest and poorest county.''

Deer left law school and returned to what was now Menominee County to help gather together tribal leaders to regain control of tribal interests from a group of Menominee elites, and to attempt to reverse termination. There, in 1970, Deer and many others created a new political organization known as Determination of Rights and Unity for Menominee Shareholders (DRUMS). With assistance from the Native American Rights Fund and local legal aid organizations, Deer and other leaders of DRUMS fought to regain federal recognition for the Menominees. Their tactics included a 220-mile ''march for justice'' from Menominee County to the capital in Madison. As a vital part of the restoration effort, in 1972 and 1973 Deer served as vice president and lobbyist in Washington, D.C., for the National Committee to Save the Menominee People and Forest, Inc.

Author Nicholas C. Peroff stated in *Menominee Drums* that Deer's positive attitude concerning restoration was evident in her comment to a *Washington Post* reporter in 1973: ''Mainly I want to show people who say nothing can be done in this society that it just isn't so. You don't have to

collapse just because there's federal law in your way. Change it!'' The efforts of Deer and the members of DRUMS resulted in national publicity for the issue of termination and finally the introduction of a bill in Congress to reverse this policy for the Menominees. On December 22, 1973, President Nixon signed the Menominee Restoration Act into law.

From 1974 to 1976, Deer chaired the Menominee Tribe and headed the Menominee Restoration Committee. After its work was completed, she resigned. In 1977, she became a Senior Lecturer in the School of Social Work and in the American Indian Studies Program at the University of Wisconsin-Madison, where she taught until 1993. Deer also moved into the democratic political arena more fully at this time, serving as legislative liaison to the Native American Rights Fund from 1979 to 1981. In 1982, Deer was a candidate for Wisconsin secretary of state. In 1984, she was delegate-at-large at the Democratic National Convention and vice-chair of the National Mondale-Ferraro Presidential Campaign. In 1992, Deer almost became the first Native American woman in Congress; after a strong showing in the Second Congressional District of Wisconsin, she lost in the general election to Republican Scot Klug. May of 1993, however, brought a nomination by President Clinton from a field of four candidates (including Navajo tribal chairman Peterson Zah) to head the BIA. Congress, with overwhelming support from its members and from tribal leaders, confirmed her nomination in July of 1993.

Turning the BIA Around

With the BIA, Deer inherited an agency that is infamous for its bureaucracy and historically poor relations with tribes. Deer has had to contend with, among many issues, budget reductions for her agency; conflicts between tribes and localities over land management, water resources, and mineral rights; tribal recognition; education; and religious freedom. Deer is a strong proponent of Indian self-determination; this coincides with the BIA's planned reorganization which will shift more power to tribes. Her approach since being in office has been to visit individual Indian tribes, bringing them together with businesses, organizations, and government entities to find ways to work cooperatively, with the ultimate goal of helping tribes gain economic self-sufficiency. Deer, in her confirmation hearing, maintained: ''I want to help the BIA be a full partner in the effort to fulfill the Indian agenda developed in Indian country. The best way we can do this is for the tribes to decide what needs to be done and for the tribes to do it on their own terms, with our enthusiastic support.''

Deer's motto in life is ''one person can make a difference.'' For the difference she has made in her many spheres of activity, she has received numerous awards over her lifetime. Deer was one of the Outstanding Young Women of America in 1966. In 1974, she received the White Buffalo Council Achievement Award, along with honorary doctorates from the University of Wisconsin-Madison and Northland College. Other honors include the Woman of the Year Award from Girl Scouts of America (1982), the Wonder Woman Award (1982), the Indian Council Fire Achievement Award (1984), and the National Distinguished Achievement Award from the American Indian Resources Institute (1991).

There have been many achievements during Deer's tenure as Assistant Secretary. Some examples are: the recognition of over 220 Alaska Native villages, the increasing number of self-governance tribes and tribres who contract for programs previously administered by the federal government, and the reorganization of the Bureau. Deer is also active in many initiatives undertaken by the Clinton administration. She is a member of the President's Inter-Agency Council on Women which is charged with the implemention of the Platform for Action agreed upon at the UN's Fourth Conference on Women. In addition, she has testified before the UN Human Rights Committee and is the lead for the domestic activities in conjuction with the Decade of the World's Indigenous Peoples working closely with the State Department.

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John Deere

The American inventor and manufacturer John Deere (1804-1886) was one of the first to design agricultural tools and machines to meet the specific needs of midwestern farmers.

John Deere was born in 1804 in modest circumstances in Rutland, Vt., the third son of William Rinold and Sarah Yates Deere. After receiving the limited education available to a country boy, Deere was apprenticed at 17 to a blacksmith in Middleburn, Vt. He completed his apprenticeship in 4 years and became a master craftsman.

In 1836 Deere left Vermont for Grand Detour, Ill., where he found ready employment in his trade. He prospered, for the farmers kept him fully occupied supplying their customary needs. They also presented him with an unusual problem posed by the local soil. The soil of Illinois and other prairie areas was not only difficult to plow because of its thick sod covering but also tended to clog the moldboards of plows. Deere tried covering the moldboard and cutting a plowshare from salvaged steel. Steel surfaces tended to shed the thick soil and were burnished by the abrasive action of the soil. Deere's new plows, introduced in 1839, sold readily, and within a decade the production of plows by Deere and his new associate, Leonard Andrus, exceeded 1,000 per year. Deere parted company with his partners to move to Moline, Ill., which was better situated for a market, transportation, and raw materials.

Repeated experiments produced an excellent moldboard and demonstrated that further improvements in the plow were dependent on using better-quality steel. Deere imported such steel from an English firm until a Pittsburgh firm cast the first plow steel in the United States for him. Deere's production of plows soared to 10,000 by 1857 as agriculture in the Midwest grew to meet the unprecedented demands of the growing home and export market.

The business was incorporated in 1868 with Deere and his son, Charles, in the executive positions. During the Civil War the company prospered as it diversified its output to include wagons, carriages, and a full line of agricultural equipment. It also adopted modern administrative practices and built an efficient sales, distribution, and service organization which reached into all parts of America. Deere remained active in the management of the company until his fatal illness in 1886. He was succeeded by his son.

John Deere married twice. His first wife, Demarius Lamb, died in 1865. Two years later he married her younger sister, Lucinda Lamb.

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William Deering

American manufacturer William Deering (1826-1913) made improvements in the grain harvester that greatly increased production of grain throughout the world.

Born in South Paris, Maine, William Deering intended to study medicine but, because of his father's need for help in his woolen mill, went to work there instead. During the next 20 years he made a considerable fortune selling woolen goods and speculating in western lands. In 1870 he lent $40,000 to E. H. Gammon, who was manufacturing the Marsh grain harvester in Illinois. When Gammon's health failed in 1873, Deering moved to Illinois to manage the company.

With the rapid expansion of wheat-growing in the Midwest during the 1870s and the efficient design of his machine, Deering's sales soared. His harvester had a mechanical grain lift that saved the labor of four men on ordinary reapers. To further improve his harvester, Deering experimented with an automatic wire binder. He finally purchased the rights to the still experimental Appleby twine binder.

In 1879 Deering became sole owner of the company and took a gamble by building 3,000 twine binders for the next harvest. Although the machines did not work perfectly, they represented a major technological break-through and established a standard design for harvesters throughout the world. Competition among the manufacturers of agricultural machinery grew fierce, and litigation over patents mounted to unprecedented levels. Between 1880 and 1885 the number of machines manufactured in a year rose from 60,000 to 250,000, while the number of manufacturers dropped from over 100 to about 20. The Deering Harvester Company, largely on the worth of its twine binder and Deering's business talent, swept ahead of most competitors. By 1890 the company's Chicago plant, with 9,000 employees, had a daily capacity of 1,200 machines of various kinds, which it sold all over the world.

During the 1890s the intense competition between Deering's company and his principal competitor, the McCormick Harvester Company, became damaging to both. As a result, when Deering retired, the two companies merged in 1902, thus forming the nucleus of the International Harvester Company.

A simple, unaffected man of complete integrity, Deering achieved success based on the huge demand for agricultural machinery at the time plus his own good business

judgment and unremitting efforts to improve his products. He died in 1913.

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The best source of information about Deering is a privately printed volume, *William Deering* (no author, 1914), containing biographical sketches, testimonials, and reprints of newspaper obituaries. Accounts of his company and its bitter competition with the McCormick Harvester Company can be found in Herbert N. Casson, *Cyrus Hall McCormick: His Life and Work* (1909); William T. Hutchinson, *Cyrus Hall McCormick* (2 vols., 1930-1935); and Cyrus McCormick, *The Century of the Reaper: An Account of Cyrus Hall McCormick* (1931). □

Morris S. Dees Jr.

Civil rights attorney Morris S. Dees, Jr. (born 1936) used the rule of law to fight against hate groups in the United States.

In the quarter of a century following the death of civil rights leader Dr. Martin Luther King, Jr. in 1968, there was an alarming rise in the number of hate groups and hate crimes in America. By 1994 it was estimated that there were over 250 hate groups across the United States, including the Ku Klux Klan, neo-Nazis, racist skinheads, and Christian Identity Movement, to name only a few of the most violent. Combatting these groups effectively was extremely difficult, since the very freedoms cherished in U.S. democracy, including and especially freedom of speech, allow bigots to spread their hateful ideas with little fear of prosecution by authorities.

One man made a stand against all of that. Morris S. Dees, Jr., a native of the deep South, led an innovative and effective campaign against America's most dangerous purveyors of hate by using the rule of law to put them out of business.

There is little in Dees' early biography that would hint of his later emergence as a crusader for the rights of minorities. He was born in 1936 in Shorter, Alabama, the son of a farmer and cotton gin operator. The South of his early youth provided equality for African Americans in theory only. Public schools and private institutions were segregated and most African Americans were eking out a living below the poverty line. In rural areas many lived on the land as sharecroppers, in effect little more than indentured servants to white landlords. There were few white citizens who ever questioned a system that rarely protected the rights of African Americans or provided them with opportunities to improve their economic status. Some, like Dees' uncle Lucien, were avowed racists. Others, while not fighting the status quo, still maintained a basic respect for their African American neighbors. Dees' father was such a man. He once took a belt to the young Dees when the teen called a worker a ''Black nigger.''

Originally, Morris Dees saw his future on the land; indeed, he was named the ''star farmer'' of Alabama in 1955. But his innovative business acumen would lead him on a different course. While an undergraduate at the University of Alabama, he founded a nationwide direct mail sales company that specialized in book publishing. He did not know it then, but Dees had not only discovered a way to secure his financial future, but a new way to communicate ideas directly to millions of Americans. In 1960 he graduated from the University of Alabama Law School, opened a law office in Montgomery, and continued to develop his direct mail business. Sales would reach $15 million, and eventually he sold his business to the Times-Mirror Corporation.

As Dees grew professionally, he and many other Southerners began to be deeply affected by the emerging civil rights movement of the 1960s. He decided to apply his legal knowledge to aid minorities in the courts. His most notable achievement was a 1968 lawsuit he filed that successfully led to the integration of the all-white Montgomery Young Men's Christian Association (YMCA).

In 1971 Dees co-founded the Southern Poverty Law Center, which engaged in civil lawsuits ranging from defending an African American female inmate in a North Carolina jail to the integration of the Alabama state troopers. Utilizing direct mail, Dees eventually won the financial support of some 300,000 Americans, which enabled the center to pursue critically important but highly unpopular civil rights cases. Throughout, Dees and his colleagues exhibited great courage in standing up for unpopular and powerless clients. But armed with the truth and a belief in the ultimate fairness of the American justice system, they prevailed against the odds.

In 1980 Dees founded Klanwatch as a direct response to resurgence of the virulently anti-African American, anti-Semitic, and anti-Catholic Ku Klux Klan (KKK) and related groups. In more than one instance, violent leaders of the Klan and the White Patriot Party planned to assassinate Dees. Combining great personal heroism and an aggressive use of the law, the Klanwatch struck telling blows against some of America's most dangerous hate groups.

In 1981 a Klan leader, Louis Beam, led a group of renegade American fishermen who sought to block immigrant Vietnamese fishermen from operating in the waters near Galveston, Texas. The new Americans were scared by the terror tactics of boat burnings and threats of physical violence and were on the verge of giving up their livelihoods when the law center entered the picture and successfully sued the Texas Knights of the KKK.

In his native Alabama, Dees successfully used the courts to sue the Klan. Not only were Klan leaders convicted of breaking the law, they were stripped of their assets and left virtually penniless. In one case, a unique aspect of the court-imposed settlement mandated that the leader of the racist assaults was required to attend a Brotherhood seminar convened by the husband of an African American woman who was the target of their attack. In Georgia, Klansmen had to pay $100,000 to their intended victims and their office equipment was transferred to the Raleigh branch of the

National Association for the Advancement of Colored People (NAACP). In 1984 Dees won a $7 million lawsuit against the United Klan following the lynching of an African American man by Klansmen. The suit forced the United Klan of America out of business.

The White Patriot Party, a paramilitary off-shoot of the KKK, had by the early 1980s some two thousand members who terrorized minorities in the Carolinas and Virginia. Some of the followers were actually active members in the United States Armed Forces. In 1985 legal action by Klanwatch against the group's leader, Glen Miller, led to the uncovering of thousands of dollars worth of explosives, including rockets stolen from the military, which were destined to be used in a ''race war.'' Later, a Federal Bureau of Investigation (FBI) raid thwarted an assassination plot by Miller and his followers to kill Dees. As a result of the legal steps brought against them, the White Patriot Party no longer exists.

The legal and social basis of Dees' crusade can be shown in his summation before a Mobile, Alabama, court in 1987: ''I do not want you to come back with a verdict against the Klan because they have unpopular beliefs. In this country you have the right to have unpopular beliefs just as long as you don't turn those beliefs into violent actions that interfere with someone else's rights. . . . But they put a rope around Michael MacDonald's neck and treated him to an actual death . . . so they could get out their message. . . . You have an opportunity to send a different message that will ring out all over Alabama and all over the United States: That an all white jury from the heart of the South will not tolerate racial violence in any way, shape or form. . . .'' The jury found for the African American plaintiff and fixed damages at $7 million.

In the Southern Poverty Law Center's first quarter century the largest amount awarded by a court to the heirs and victims of a racist murder was the 1988 decision in Oregon to assess damages of $12 million against White Aryan Resistance leader Tom Metzger. His skinhead followers had murdered an Ethiopian immigrant. Obviously, money cannot compensate for murder and mayhem, but Dees had a remarkable track record in using the American justice system to financially bankrupt the groups and hate mongers who strove to promote racism in the United States.

Dees was honored by many groups and institutions. He received the Martin Luther King Jr. Memorial Award from the National Education Association. The American Civil Liberties Union presented him with the Roger Bladwin Award, and he was named the Trial Lawyer of the Year by the Trial Lawyers for Public Justice. He earned a reputation as a respected speaker and was asked to deliver the Ralph Fuchs lecture at Indiana University School of Law in 1996. He collaborated with James Corcoran to publish a chilling account of the militia groups in 1996. The book, *Gathering Storm: America's Militia Threat,* makes a strong case for the common thread which appeared to unravel from Ruby Ridge, Idaho in 1992, to Waco, Texas in 1993, to Oklahoma City in 1995.

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Two of the most important sources of information on Morris S. Dees, Jr., are books he co-authored with Steve Fiffer: *A Season for Justice: The Life and Times of Civil Rights Lawyer Morris Dees* (1991) and *Hate On Trial: The Case Against America's Most Dangerous Neo-Nazi* (1993). Dees also co-authored with James Corcoran a book about militia groups, *Gathering Storm: America's Militia Threat* (Harper Collins, 1996). Information on hate groups, chiefly the KKK, can be found in Robert P. Ingalls, *Hoods: The Story of the Ku Klux Klan* (1979); Andy Oakley, *''88'': An Undercover News Reporter's Expose of American Nazis and the Ku Klux Klan* (1987); Craig Wyn Wade, *The Fiery Cross: The Ku Klux Klan in America* (1987); Susan S. Lang, *Extremist Groups in America* (1990); James Ridgeway, *Blood in the Face: The Ku Klux Klan, Aryan Nations, Nazi Skinheads, and the Rise of a New White Culture* (1990); and Bill Stanton, *Klanwatch: Bringing the Ku Klux Klan to Justice* (1991). See also *Klanwatch Intelligence Report: A Project of the Southern Poverty Law Center,* Southern Poverty Law Center, 1981 to present, a bimonthly. □

Daniel Defoe

The English novelist, journalist, poet, and government agent Daniel Defoe (1660-1731) wrote more than 500 books, pamphlets, articles, and poems. Among the most productive authors of the Augustan Age, he was the first of the great 18th-century English novelists.

Daniel Defoe was the son of a dissenting London tallow chandler or butcher. He early thought of becoming a Presbyterian minister, and in the 1670s he attended the Reverend Charles Morton's famous academy near London. In 1684 he married Mary Tuffley, who brought him the handsome dowry of £3,700. They had seven children. Defoe participated briefly in the abortive Monmouth Rebellion of 1685 but escaped capture and punishment. From 1685 through 1692 he engaged in trade in London as a wholesale hosier, importer of wine and tobacco, and part owner and insurer of ships. In later life he also dealt in real estate and manufactured bricks.

Defoe evidently knew King William III; indeed, his bankruptcy in 1692 for the enormous sum of £17,000 was primarily because of losses suffered from underwriting marine insurance for the King. Although he settled with his creditors in 1693, he was plagued by the threat of bankruptcy throughout his life and faced imprisonment for debt and libel seven times.

Arrested in 1703 for having published *The Shortest Way with the Dissenters* in 1702, Defoe was tried and sentenced to stand in the pillory for 3 days in July. He languished in Newgate Prison, however, until Robert Walpole released him in November and offered him a post as a government agent. Defoe continued to serve the government as journalist, pamphleteer, and secret agent for the remainder of his life. The most long-lived of his 27 periodi-

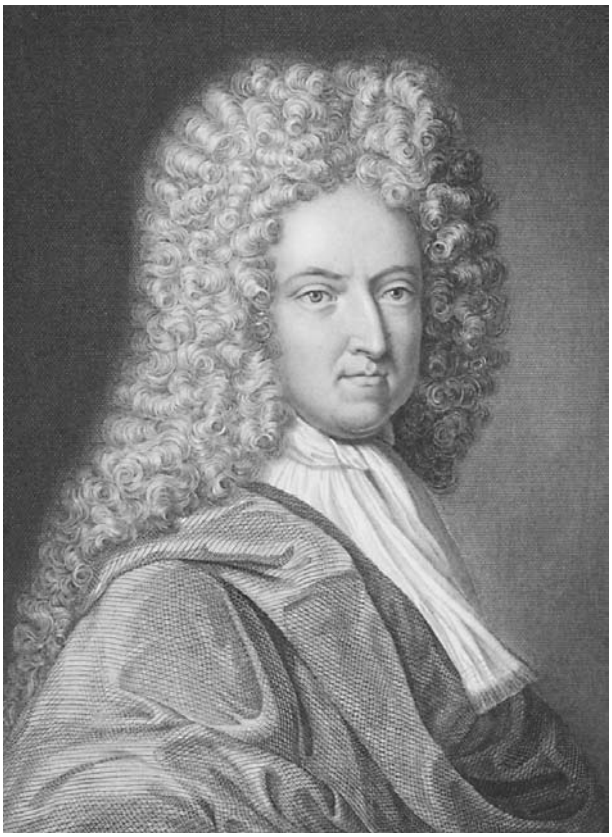

cals, the *Review* (1704-1713), was especially influential in promoting the union between England and Scotland in 1706-1707 and in supporting the controversial Peace of Utrecht (1713).

Defoe published hundreds of political and social tracts between 1704 and 1719. During the 1720s he contributed to such weekly journals as *Mist's* and *Applebee's,* wrote criminal biographies, and studied economics and geography as well as producing his major works of fiction. He died in a comatose lethargy in Ropemaker's Alley on April 24, 1731, while hiding from a creditor who had commenced proceedings against him.

Defoe's interests and activities reflect the major social, political, economic, and literary trends of his age. He supported the policies of William III and Mary after the Glorious Revolution of 1688-1689, and analyzed England's emergence as the major sea and mercantile power in the Western world. He pleaded for leniency for debtors and bankrupts and defended the rights of Protestant dissenters. Effectively utilizing newspapers and journals to make his points, he also experimented with the novel form, which was still in its infancy.

His Nonfiction

No brief account of Defoe's works can do more than hint at the range, variety, and scope of his hundreds of publications. His first major work, *An Essay upon Projects* (1697), which introduced many topics that would reappear in his later works, proposed ways of providing better roads, insurance, and education, and even planned a house for fools to be supported by ''a Tax upon Learning, to be paid by the Authors of Books.''

In 1701 Defoe published *The True-Born Englishman,* the most widely sold poem in English up to that time. He estimated that more than 80,000 copies of this defense of William III against the attacks of John Tutchin were sold. Although Defoe's prose satire against the tyranny of the Church of England, *The Shortest Way with the Dissenters* (1702), led to his arrest, the popularity of his *Hymn to the Pillory* (1703) indicated the favor that he had found with the London public. From 1704 to 1713 in his monumental *Review,* Defoe discussed almost every aspect of the political, economic, and social life of Augustan England.

Defoe's allegorical moon voyage, *The Consolidator: Or Memoirs of Sundry Transactions from the World in the Moon* (1705), reviews the political history of the previous century, defends his political activities, and describes the ingenious machine which lifts the narrator to Terra Luna: a chariot powered by 513 feathers, one for each member of the British Parliament. His *Appeal to Honour and Justice* (1715) is perhaps his most moving and personal account of his services to the English crown.

''Robinson Crusoe''

At the age of 59, after a full career as businessman, government servant, political pamphleteer, and journalist, Defoe embarked upon a career as novelist and within 6 years produced the half-dozen novels which have given him his greatest fame.

In April 1719 Defoe published his most enduring work, *The Life and Strange Surprizing Adventures of Robinson Crusoe*. The immediate success of the story of the shipwrecked Crusoe's solitary existence on a desert island for more than 20 years, of his encounter with the native Friday, and of his eventual rescue inspired Defoe to write *The Farther Adventures of Robinson Crusoe* later in 1719 and *Serious Reflections during the Life and Surprizing Adventures* in 1720. That year he published another travel novel, *The Life, Adventures, and Pyracies of the Famous Captain Singleton*.

The greatness of *Robinson Crusoe* lies not only in Defoe's marvelously realistic descriptive passages but in the fact that the novel recounts one of the great myths of Western civilization—man's ability to endure, survive, and conquer a hostile environment. As a fictional adaptation of the story of Alexander Selkirk, who had been stranded on an island near Chile early in the century, the novel shows Augustan England's interest in travel literature, religious allegory, and mercantilist economics.

Other Major Fiction

Defoe published comparatively little in 1721 because he was hard at work on the three major books that were to appear the following year. In January 1722 he published *The Fortunes and Misfortunes of the Famous Moll Flanders,* probably the most successful of his novels. Its irony, vivid details, and psychologically valid individual scenes more than compensate for its structural weaknesses. The elderly

Moll writes of her early life, of her five husbands, of her life as a prostitute, and of her adventures as a thief.

A Journal of the Plague Year, issued in March 1722, presents a stunning picture of life in London during the Great Plague of 1665, and it was thought to be history rather than fiction for more than a hundred years. The third important novel to appear in 1722, *The History and Remarkable Life of the Truly Honourable Col. Jacque,* was published in December. In this study of a young man's rise to gentility, Defoe characteristically combined a brilliant command of detail and individual scene with an interesting but awkwardly plotted story.

Defoe published *The Fortunate Mistress; or, . . . Roxana* early in 1724. Though Roxana moves in a more fashionable world than did Moll Flanders, she shares with Moll native cunning and an instinct for self-preservation. Like *Moll Flanders, Roxana* juxtaposes moral homilies with titillating narrative passages. In 1724 Defoe also published *A Tour Thro' the Whole Island of Great Britain,* one of the most thorough and fascinating guide-books of the period.

The History of the Remarkable Life of John Sheppard (1724), one of Defoe's finest criminal biographies, was followed in 1725 by *The True and Genuine Account of the Life and Actions of the Late Jonathan Wild.* Defoe's intimate knowledge of London's underworld and of its prisons explains the vitality and accuracy of these hastily written criminal lives. These works also display his characteristically clear, strong, idiomatic English prose.

Although he continued to write until his death in 1731, only a few of Defoe's later works are worthy of note: *The Complete English Tradesman* (1725), *The Political History of the Devil* (1726), *A New Family Instructor* (1727), and *Augusta Triumphans* (1728), which was Defoe's plan to make ''London the most flourishing City in the Universe.''

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The standard bibliography of Defoe is John Robert Moore, *A Checklist of the Writings of Daniel Defoe* (1960). There are two major critical biographies: James R. Sutherland, *Defoe* (1937; 2d ed. 1950), and John Robert Moore, *Daniel Defoe: Citizen of the Modern World* (1958). Important critical studies of Defoe's works include Arthur W. Secord, *Studies in the Narrative Method of Defoe* (1924); Maximillian E. Novak, *Economics and the Fiction of Daniel Defoe* (1962) and *Defoe and the Nature of Man* (1963); and J. Paul Hunter, *The Reluctant Pilgrim* (1966). Recommended for general historical and social background are J. H. Plumb, *England in the Eighteenth Century* (1950); A. R. Humphreys, *The Augustan World: Life and Letters in Eighteenth-Century England* (1954); Ian P. Watt, *The Rise of the Novel: Studies in Defoe, Richardson and Fielding* (1957); and Ian P. Watt, ed., *The Augustan Age* (1968). □

Lee De Forest

The American inventor Lee De Forest (1873-1961) pioneered in radio, both in developing broadcasting and in inventing the audion. He is considered one of the fathers of radio.

Lee De Forest was born in Council Bluffs, Iowa, in 1873, where his father was a minister. While Lee was still a boy, his father became the president of the College for the Colored in Talladega, Ala. Because of his father's association with African Americans, young Lee was shunned by playmates and sought relief from his loneliness in invention and mechanics. He took bachelor of science and doctor of philosophy degrees from Yale in 1896 and 1899. He then went to work for the Western Electric Company in Chicago.

During the 1890s Guglielmo Marconi transmitted radio waves over increasing distances; his work culminated in 1901 with a transatlantic message. The new field of radio attracted many inventors, among them De Forest. In 1910 he literally electrified the musical world by broadcasting the voice of Enrico Caruso by radio. In 1916 De Forest made what he believed to be the first news broadcast by radio.

The greatest single contribution De Forest made to the field, however, was his invention of the triode, or audion, as he called it, for which he received a patent in 1908. One of the major goals of inventors was to come up with a more powerful and sensitive detector, or receiver. In 1904 John Ambrose Fleming, a consultant to the Edison Electric Light Company, patented a two-electrode vacuum tube which he called a thermionic valve. Acting between the two elec-

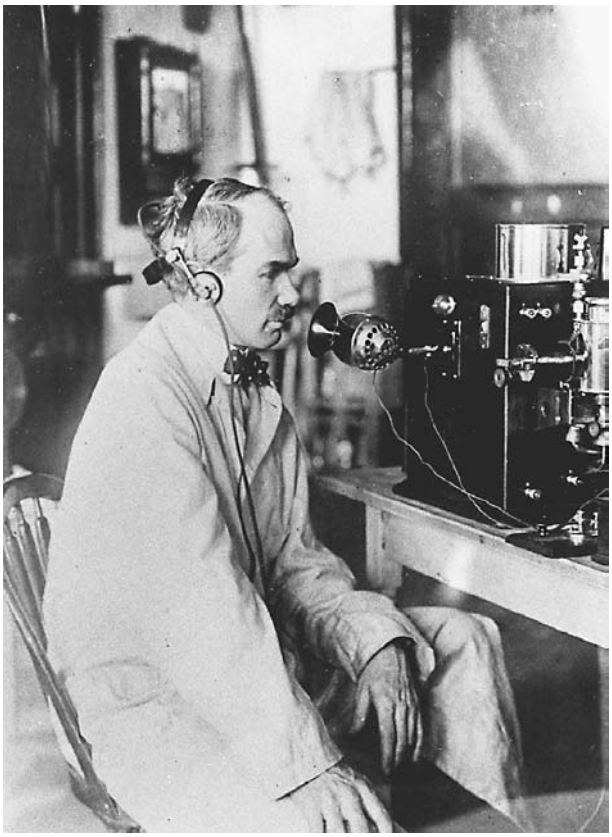

trodes, one of which was heated, the oscillating radio waves were made unidirectional. De Forest's contribution, which he claimed was made in ignorance of Fleming's earlier work, was to add a third element, thus converting the diode to a triode. This new element was a grid (or zigzag piece of wire) placed between the other two. Although no one, including the inventor himself, realized the importance or the exact action of the audion, it proved to be the basis of all subsequent radio development because it could be used to send, receive, or amplify radio signals better than any other device.

In 1902 De Forest became vice president of the De Forest Wireless Telegraph Company and in 1913 vice president of the Radio Telephone Company and the De Forest Radio Company. He worked on other electrical problems, including talking motion pictures and television, and eventually received over 300 domestic and foreign patents. He made and lost four fortunes during his lifetime and was extensively engaged in court litigation with such formidable foes as Irving Langmuir of the General Electric Company and Edwin Armstrong, with whom he disputed invention of the feedback circuit. This last dispute was decided in favor of De Forest in 1934. He retired to a private research laboratory in Hollywood, Calif.

Further Reading

De Forest's autobiography is *Father of Radio* (1950). A more balanced account of his contributions is the standard history of radio, William R. Maclaurin, *Invention and Innovation in the Radio Industry* (1949). The business side of radio is covered in Erik Barnouw, *A History of Broadcasting in the United States* (1966). □

Deganawida

Deganawida was instrumental in founding the League of the Iroquois.

Deganawida is best known as the great leader who, with Hiawatha, founded the League of the Iroquois. Although the story of Deganawida's life is based primarily on legend, all accounts of the league's formation credit Deganawida for his efforts. In addition to his persuasive vision of unified Iroquois tribes, Deganawida was instrumental in defining and establishing the structure and code of the Iroquois league.

It is believed that Deganawida was born around the 1550s in the Kingston, Ontario, area and was one of seven brothers born to Huron parents. According to legend, Deganawida's birth was marked by a vision his mother had that her newborn son would be indirectly responsible for the destruction of the Hurons. She, along with Deganawida's grandmother, tried to protect the Hurons by attempting three times to drown him in a river. Each morning after the attempts, Deganawida was found unharmed in his mother's arms. After the third unsuccessful attempt, Deganawida's mother resigned herself to her son's existence.

Creates the League of the Iroquois

When Deganawida was grown, he journeyed south to carry out his mission of peace among the Iroquois. He met Hiawatha (not the Hiawatha of Longfellow's poem), a Mohawk, who joined him in his efforts to create an alliance of the Oneidas, Cayugas, Onondagas, Senacas, and Mohawks. Deganawida acted as the visionary and, because Deganawida had a speech impediment, Hiawatha served as his spokesman. Deganawida's message to the Iroquois was that all men are brothers; therefore, they should cease their practices of killing, scalping, and cannibalism. Together, Deganawida and Hiawatha convinced the five tribes to make peace and join together in an alliance of friendship, rather than persist with their attempts to destroy each other. The powerful Onondaga chief, Thadodaho (also known as Atotarho, Adario), who initially had been strongly opposed to the union of the five tribes, marked the beginning of the alliance when he made the decision to join. Deganawida also tried, without success, to encourage the Erie and neutral tribes to join the alliance. Their refusal resulted in their eventual dispersal by the Iroquois in the 1650s. Deganawida's effort to persuade them to join may have been prompted by their friendly disposition toward the Hurons, unlike the other Iroquois. Sometime after Deganawida's death, his mother's earlier vision was realized when the Huron nation was destroyed by the Iroquois.

The alliance of the five tribes was referred to as the League of the Iroquois (also known as The Iroquois Five Nation Confederacy; after the Tuscaroras joined in the early eighteenth century, it was known as the Six Nations). The exact date of the founding of the league is unknown. The purposes of the league were to bring peace, to build strength, and to create goodwill among the five nations in order for them to become invulnerable to attack from external enemies and to division from within. The code of the league summarized the intent of Deganawida and the confederate chiefs to establish ''The Great Peace.'' Out of this code was created the Pine Tree Chiefs. Deganawida served as one of those chiefs, who were chosen by merit rather than by heredity.

A grand council of all the chiefs of the five tribes gathered at Onondaga, the most centrally located of the five tribes, to establish the laws and customs of the league. Each tribe had an equal voice in the council despite the fact that the number of chiefs representing each tribe varied. As the council developed over the years, it became immersed in matters of diplomacy, including war and peace, associations with other tribes, and treaties with the European settlers on their borders. Deganawida is credited with the development of the advanced political system of the league, which was primarily democratic and also allowed women a major role. Many of the principles, laws, and regulations of the league are attributed to Deganawida.

By 1677, the league had developed into the most powerful of all the North American Indian confederations and consisted of approximately 16,000 people. The successful

union begun by Deganawida flourished into the nineteenth century. After its peak of influence, the league began its collapse as a result of many contributing factors, including the influence of outsiders, the supply of trade goods, the control of military posts, the old covenants with the whites, the rivalry between warriors and chiefs, and structural weaknesses. However, the league owed the several centuries of influence it enjoyed to the prominent leadership of Deganawida, as evidenced by his astuteness in negotiations and by his wisdom in framing the laws and principles that served as the basis for the entire structure of the league.

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Hilaire Germain Edgar Degas

The French painter and sculptor Hilaire Germain Edgar Degas (1834-1917) is classed with the impressionists because of his concentration on scenes of contemporary life and his desire to capture the transitory moment, but he surpassed them in compositional sense.

Edgar Degas was born on July 19, 1834, in Paris, the son of a well-to-do banker. From an early age Edgar loved books, especially the classics, and was a serious student in high school. His father hoped his son would study law, but Edgar enrolled at the École des Beaux-Arts in 1855, where he studied under Louis Lamothe, a pupil of J. A. D. Ingres. Degas always valued his early classical training and had a great and enduring admiration for Ingres, a painter with a decisively linear orientation.

In 1856 Degas went to Naples, where his sister lived, and eventually he settled in Rome for 3 years. He admired the Early Christian and medieval masterpieces of Italy, as well as the frescoes, panel paintings, and drawings of the Renaissance masters, many of which he copied. Back in Paris in 1861, he executed a few history paintings (then regarded as the highest branch of painting). Among these was the *Daughter of Jephthah* (1861), which is based on a melodramatic episode from the Old Testament. He copied the works of the old masters in the Louvre, a practice he kept up for many years.

From 1862 until 1870 Degas painted portraits of his friends and family. In 1870, during the Franco-Prussian War, he served in the artillery of the national guard. Two years later he went to New Orleans to visit members of his family, who were in the cotton business. Between 1873 and 1883 Degas produced many of his paintings and pastels of the racecourse, music hall, café, and ballet. He had no financial problems, and even prior to the 1870s he had established his reputation as a painter. Degas stopped exhibiting at the respected Salon in 1874 and displayed his works with those of the less well-established impressionists until 1886. Although he was associated with the impressionists, his preoccupation with draftsmanship and composition was not characteristic of the group.

Beginning in the mid-1870s Degas suffered from failing eyesight. From the 1890s on he became increasingly miserly and more and more of a recluse. In the last years of his life he was almost totally blind and wandered aimlessly through the Parisian streets. He died on Sept. 27, 1917, in Paris.

His Portraiture

Portraiture was more important for Degas than for any of the other impressionists. Some of his portraits are among the best produced in Western art since the Renaissance, and many reveal his profound understanding of human nature.

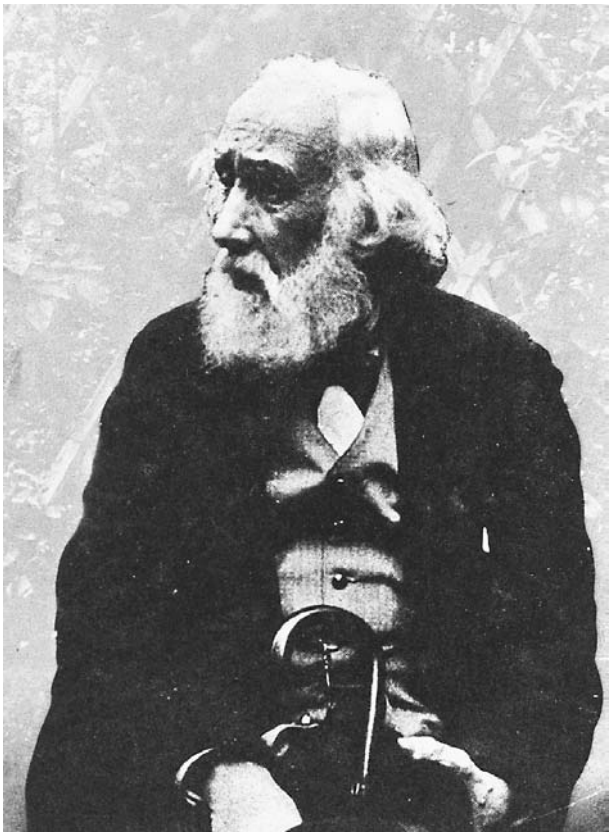

In the *Belleli Family* (1859), a group portrait executed in Naples of his aunt, her husband, and their two daughters, Degas caught the divisions within a family. Belleli's emotional separation from his wife is suggested by his pose and by his physical isolation within the room, as he sits cramped at a fireplace, with his back to the viewer. One of the daughters repeats the triangular form of her mother, who shields her, while the other, shown in a more unstable pose, seems to be divided in her loyalties. Among Degas's other portraits are the very soft *Head of a Young Woman* (1867), *Diego Martelli* (1879), and *Estelle Musson* (1872-1873), the blind wife of Degas's brother René, in which the silver and rose tones bring into relief the remote tenderness of the sitter.

Depiction of the Modern Scene

By 1870 Degas had abandoned his desire to become a history painter, and he drew his characters instead from the contemporary Parisian scene. While the bourgeois fashionable world of the ballet, theater, and racetrack interested him considerably, he sometimes depicted squalid scenes of dissipation, as in *Absinthe* (1876). Degas was especially attracted by the spectacle of the ballet with its elegance of costume and scenery, its movement which was at once spontaneous and restrained, its artificial lighting, and its unusual viewpoints. Usually he depicted the ballerinas off guard, showing them backstage at an awkward moment as they fasten a slipper or droop exhausted after a difficult practice session. He seems to have tried deliberately to strip his dancers of their glamour, to show them without artifice.

On the surface Degas, operating in this candid-camera fashion, fits easily within the confines of impressionism as an art of immediacy and spontaneity. But these scenes of contemporary Parisian life are not at all haphazardly composed: the placement of each detail is calculated in terms of every other to establish balances which are remarkably clever and subtle and which are frequently grasped by the viewer only after considerable study. In *Dancers Practicing at the Bar* (1877) the perspective of the floorboards is so adjusted and the angle of vision so calculated that a resin shaker at the left of the canvas is able to balance in interest and compositional force the two dancers almost completely to the right of center.

Degas conceived of the human figure as operating within an environmental context, to be manipulated as a prop according to the dictates of greater compositional interest. Eccentricities of poses and cuttings of the figures, which were inspired to a degree by Japanese prints, do not occur accidently in his paintings. In *A Carriage at the Races* (1873) the figure in the carriage to the left is cut nearly down the middle. Had Degas shown more of this figure, an obvious and uninteresting symmetry would have been set up with the larger carriage in the right foreground.

Degas's Techniques

In copying the Old Masters, Degas sometimes attempted to uncover their techniques. For example, when he copied Andrea Mantegna and some of the Venetians, Degas tried to simulate the Venetian method of building up the canvas with layers of cool and warm tones by a series of glazes. From the mid-1870s he worked increasingly in pastel; and in his last years, when his sight was failing, he abandoned oil completely in favor of pastel, which he handled more broadly and with greater freedom than before.

Pastel, for the most part an 18th-century medium, helped Degas produced qualities of airiness and lightness, as in the *Ballerina and Lady with Fan* (1885). However, Degas would endlessly experiment with unusual techniques. He would sometimes mix his pastel so heavily with liquid fixative that it became amalgamated into a sort of paste. He would do a drawing in charcoal and use layers of pastel to cover part of this. He would combine pastels and oil in a single work. He would even pass through a press a heavily pigmented charcoal drawing in order to transfer the excess of pigment onto a new sheet so as to make an inverse proof of the original. In his monotypes he used etching in a new way: he inked the unetched plate and drew with a brush in this layer of ink; then he removed all the ink in places to obtain strong contrasts of light and dark or painterly effects in this printing medium. Thus, in a variety of ways Degas succeeded in obtaining a richness of surface effects.

Bronze Sculptures

After 1866 Degas executed bronze statues of horses and dancers, up to 3 or 4 feet high, which complemented his interest in these subjects in his paintings. His bronze and painted wax figures of dancers, like the *Little Dancer of Fourteen Years* (1880-1881), are often clothed in real costumes, an innovation that gives them a remarkable immediacy. In the statues of dancers, Degas catches the figures in a transitory moment, as they are about to change position. As in the paintings, Degas strips the dancers of glamour and sometimes reveals them as scrawny adolescents. The surfaces of Degas's bronzes are not smooth but retain the rich articulations of the wax and thereby complement the expressive surfaces of the impressionist painting.

Further Reading

Jean Sutherland Boggs, *Portraits by Degas* (1962), is the definitive work on Degas and is thoroughly documented. John Rewald, *Degas: Works in Sculpture* (1944), shows a little-known aspect of Degas and contains 112 plates. Lillian Browse, *Degas Dancers* (1949), contains a fair text and over 150 good black-and-white illustrations of Degas's ballet dancers done in pastel, oil, and sculpture. Daniel Catton Rich, *Edgar Hilaire Germain Degas* (1951), glosses over Degas's debt to the art before him. □

Alcide De Gasperi

The Italian statesman Alcide De Gasperi (1881-1954) was one of the founders of Italian democracy after World War II.

Alcide De Gasperi was born on April 3, 1881, at Pieve Tesino in Trentino, then controlled by Austria. As a young man, he became active in the Irredentist movement to bring Italian-speaking people still under Austrian jurisdiction into the kingdom of Italy. In 1906 he began publication of the polemical journal *Il Trentino*. This brought him a good deal of attention, and in 1911 he was elected to the Austrian Parliament as deputy for Trentino, a post he held for 6 years.

De Gasperi then joined the new Catholic People's party (Partito Popolare Italiano), founded by the Catholic political leader Don Luigi Sturzo. Trentino became part of Italy following World War I, and De Gasperi served as a deputy in the Italian Parliament from 1921 to 1924. Hard work brought him a position of eminence, and when Don Sturzo was forced into exile in 1924, De Gasperi became general secretary of the party.

As Mussolini's hold on the Italian government grew stronger, the position of the party became ever more precarious, and in 1926 it was dissolved. De Gasperi was imprisoned but was released 3 years later when, amid the atmosphere of good feeling between Mussolini and the Vatican, the archbishop of Trent intervened on his behalf. De Gasperi found asylum and temporary peace in the Vatican, where he studied Catholic social doctrine.

During World War II De Gasperi became active in the underground and was one of the founders of the illegal Christian Democratic party (Democrazia Christiana). He also founded the newspaper *Popolo*. After the liberation of Italy in June 1944, he served as minister without portfolio and then as foreign minister; in December 1945 he became premier, a post he held until 1953. As chief of the Italian delegation at the World War II peace conference, he elicited concessions from the Allies that guaranteed Italian sovereignty.

After the formal end of the monarchy in June 1946, De Gasperi functioned as head of the Christian Democrats, the party that dominated Parliament for the next 8 years. As premier, he gave moderate guidance that kept a precarious balance, during this critical postwar period, between disparate elements within the party and the nation. By avoiding conflicts with the numerous Socialists and Communists, he managed with great delicacy to put Italian democracy on a firm foundation. Besides his successful negotiations with the Allied Powers, his most striking achievement in foreign policy was the agreement with Austria (September 1946) to establish the southern Tirol as an autonomous region.

When the Christian Democrats did not gain a majority in the elections of 1953, De Gasperi was unable to establish a workable Cabinet and was forced to resign as premier. The following year he also had to forgo the leadership of his party, and 2 months later, on Aug. 19, 1954, he died.

Further Reading

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Charles André Joseph Marie De Gaulle

The French general and statesman Charles André Joseph Marie De Gaulle (1890-1970) led the Free French forces during World War II. A talented writer and eloquent orator, he served as president of France from 1958 to 1969.

Charles De Gaulle was born on Nov. 23, 1890, in the northern industrial city of Lille. His father, Henri, was a teacher of philosophy and mathematics and a veteran of the Franco-Prussian War of 1870, in which the Prussians humiliatingly defeated what the French thought was the greatest army in the world. This loss colored the life of the elder De Gaulle, a patriot who vowed he would live to avenge the defeat and win back the provinces of Alsace and Lorraine. His attitude deeply influenced the lives of his sons, whom he raised to be the instruments of his revenge and of the restoration of France as the greatest European power.

From his earliest years Charles De Gaulle was immersed in French history by both his father and mother. For many centuries De Gaulle's forebears had played a role in French history, almost always as patriots defending France from invaders. In the 14th century a Chevalier de Gaulle defeated an invading English army in defense of the city of Vire, and Jean de Gaulle is cited in the Battle of Agincourt (1415).

Charles's great-great-grandfather, Jean Baptiste de Gaulle, was a king's counselor. His grandfather, Julien Philippe de Gaulle, wrote a popular history of Paris; Charles received this book on his tenth birthday and, as a young boy, read and reread it. He was also devoted to the literary works of his gifted grandmother, Julien Philippe's wife, Josephine Marie, whose name gave him two of his baptismal names. One of her greatest influences upon him was her impassioned, romantic history, *The Liberator of Ireland, or the Life of Daniel O'Connell*. It always remained for him an illustration of man's resistance to persecution, religious or political, and an inspiring example he emulated in his own life.

Perhaps the major influence on De Gaulle's formation came from his uncle, also named Charles de Gaulle, who wrote a book about the Celts which called for union of the Breton, Scots, Irish, and Welsh peoples. The young De Gaulle wrote in his copybook a sentence from his uncle's book, which proved to be a prophecy of his own life: ''In a camp, surprised by enemy attack under cover of night, where each man is fighting alone, in dark confusion, no one asks for the grade or rank of the man who lifts up the standard and makes the first call to rally for resistance.''

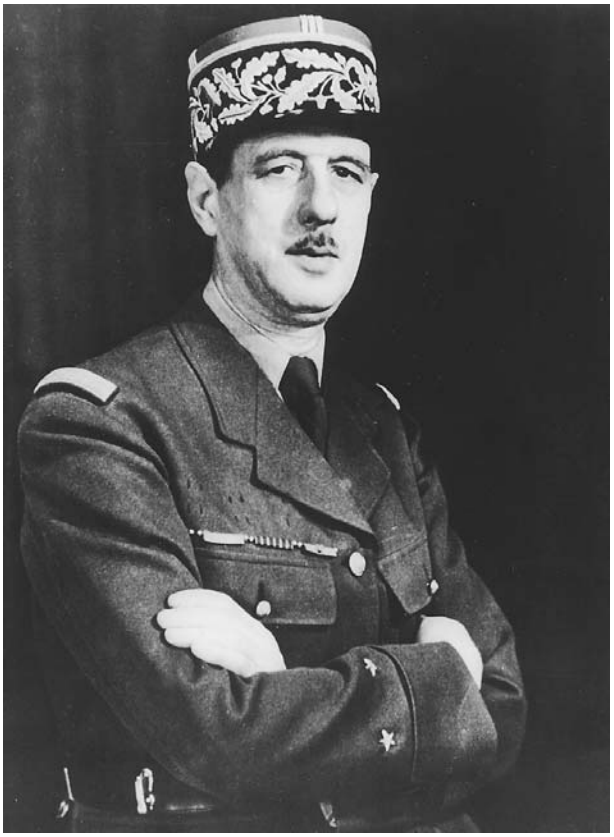

Military Career

De Gaulle's career as defender of France began in the summer of 1909, when he was admitted to the elite military academy of Saint-Cyr. Among his classmates was the future marshal of France Alphonse Juin, who later recalled De Gaulle's nicknames in school—''The Grand Constable,'' ''The Fighting Cock,'' and ''The Big Asparagus.''

After graduation Second Lieutenant De Gaulle reported in October 1912 to Henri Philippe Pétain, who first became his idol and then his most hated enemy. (In World War I Pétain was the hero of Verdun, but during World War II he capitulated to Hitler and collaborated with the Germans while De Gaulle was leading the French forces of liberation.) De Gaulle led a frontline company as captain in World War I and was cited three times for valor. Severely wounded, he was left for dead on the battlefield of Verdun and then imprisoned by the Germans when he revived in a graveyard cart. After he had escaped and been recaptured several times, the Germans put him in a maximum security prison-fortress.

After the war De Gaulle went to general-staff school, where he hurt his career by constant criticism of his superiors. He denounced the static concept of trench warfare and wrote a series of essays calling for a strategy of movement with armored tanks and planes. The French hierarchy ignored his works, but the Germans read him and adapted his theories to develop their triumphant strategy of blitzkrieg, or lightning war, with which they defeated the French in 1940.

When France fell, De Gaulle, then an obscure brigadier general, refused to capitulate. He fled to London, convinced that the British would never surrender and that American power, once committed, would win the war. On June 18, 1940, on BBC radio, he insisted that France had only lost a battle, not the war, and called upon patriotic Frenchmen to resist the Germans. This inspiring broadcast won him worldwide acclaim.

Early Political Activity

When the Germans were driven back, De Gaulle had no rivals for leadership in France. Therefore in the fall of 1944 the French Parliament unanimously elected him premier. De Gaulle had fiercely opposed the German enemy, and now he vigorously defended France against the influence of his powerful allies Joseph Stalin, Winston Churchill, and Franklin Roosevelt. De Gaulle once stated that he never feared Adolf Hitler, who, he knew, was doomed to defeat, but did fear that his allies would dominate France and Europe in the postwar period.

By the fall of 1945, only a year after assuming power, De Gaulle was quarreling with all the political leaders of France. He saw himself as the unique savior of France, the only disinterested champion of French honor, grandeur, and independence. He despised all politicians as petty, corrupt, and self-interested muddlers, and, chafing under his autocratic rule, they banded against him. In January

1946, disgusted by politics, he resigned and retreated into a sulking silence to brood upon the future of France.

In 1947 De Gaulle reemerged as leader of the opposition. He headed what he termed ''The Rally of the French People,'' which he insisted was not a political party but a national movement. The Rally became the largest single political force in France but never achieved majority status. Although De Gaulle continued to despise the political system, he refused to lead a coup d'etat, as some of his followers urged, and again retired in 1955.

Years as President

In May 1958 a combination of French colonials and militarists seized power in Algeria and threatened to invade France. The weakened Fourth Republic collapsed, and the victorious rebels called De Gaulle back to power as president of the Fifth Republic of France. From June 1958 to April 1969 he reigned as the dominant force in France. But he was not a dictator, as many have charged; he was elected first by Parliament and then in a direct election by the people.

As president, De Gaulle fought every plan to involve France deeply in alliances. He opposed the formation of a United States of Europe and British entry into the Common Market. He stopped paying part of France's dues to the United Nations, forced the NATO headquarters to leave France, and pulled French forces out of the Atlantic Alliance integrated armies. Denouncing Soviet oppression of Eastern Europe, he also warned of the Chinese threat to the world. He liberated France's colonies, supported the Vietnamese ''liberation movement'' against the United States, and called for a ''free Quebec'' in Canada.

De Gaulle had an early success in stimulating pride in Frenchmen and in increasing French gold reserves and strengthening the economy. By the end of his reign, however, France was almost friendless, and his economic gains had been all but wiped out by the student and workers protest movement in spring 1968.

De Gaulle ruled supreme for 11 years, but his firm hand began to choke and then to infuriate many citizens. In April 1969 the French voted against his program for reorganizing the Senate and the regions of France. He had threatened to resign if his plan was rejected and, true to his word, he promptly renounced all power. Thereafter De Gaulle remained silent on political issues. Georges Pompidou, one of his favorite lieutenants, was elected to succeed him as president. Charles De Gaulle died at Colombey-les-Deux-Églises on Nov. 9, 1970.

Further Reading

De Gaulle's *War Memoirs* (3 vols., 1954-1959; trans. 1955-1960) is available in a single volume as *The Complete War Memoirs of Charles de Gaulle* (1964). The first volume of his postwar memoirs is *Memoirs of Hope* (trans. 1971). His *The Edge of the Sword* (1959; trans. 1960) is a personal credo on the qualities of leadership. Jean Lacouture, *De Gaulle* (1964; trans. 1966), is one of the best biographies, written by an astute French observer. Jean R. Tournoux, *Pétain and De Gaulle* (1964; trans. 1966), is a study of the relationship of the two men from World War I. A biography in three parts, examining De Gaulle's roles as soldier, savior of his nation, and statesman, is David Schoenbrun, *The Three Lives of Charles de Gaulle* (1966). Other more specialized studies include Jacques de Launay, *De Gaulle and His France: A Psychopolitical and Historical Portrait* (trans. 1968); Anton W. DePorte, *De Gaulle's Foreign Policy, 1944-46* (1968); and Raymond Aron, *De Gaulle, Israel, and the Jews* (1968; trans. 1969). □

Thomas Dekker

The English playwright and pamphleteer Thomas Dekker (ca. 1572-ca. 1632) is noted for his vivid portrayals of London life and his genial sympathy for the lower classes.

Nothing is known of Thomas Dekker's parentage or education. Throughout his life he remained closely identified with London, where he was probably born about 1572. He acquired some knowledge of Latin, French, and Dutch, and he may have seen military service in his early years.

The first evidence of Dekker's association with the stage appears in the records of Philip Henslowe, the theatrical manager whose diary provides much valuable information about the more practical side of Elizabethan drama. Henslowe also reveals that Dekker was imprisoned for debt—a not uncommon fate for dramatists of the period.

Early in his career Dekker produced his most popular play, *The Shoemaker's Holiday* (1599). This engaging mixture of sentimental romance and homely urban realism shows Dekker's modest talents to best advantage. The principal focus of interest is the honest, convivial shoemaker Simon Eyre, who by virtue of industry and good luck rises to become lord mayor of London. Always mindful of his humble origins, the madcap lord mayor holds a grand feast for the apprentices of London and decrees that Shrove Tuesday be set aside as a holiday for shoemakers. Simon also plays a part in bringing together the wellborn lovers Rowland Lacy and Rose Otely and in restoring Rafe Damport to his wife, Joan. The play is seasoned with the diverting good humor of Dame Margery, Simon's talkative, down-to-earth wife, and the shoemakers Hodge and Firk.

About 1603 Dekker turned his hand to the writing of popular prose pamphlets. By 1610 he had produced at least 13 of these, *The Gull's Hornbook* (1609) being the best-known. While these works have little merit as literature, they do provide a fascinating picture of the seamier side of London life in the early 17th century.

During this period Dekker continued his dramatic work, usually as a collaborator. *The Honest Whore* (Part 1, 1604; Part 2, ca. 1605) and *The Roaring Girl* (ca. 1610, written with Thomas Middleton) are among the six or seven plays from this period of Dekker's career. From 1613 to 1619 he evidently wrote nothing; these years may have been spent in prison, but the evidence on this point is not

conclusive. In 1620 he reappears as a pamphleteer and playwright. His later dramatic works (done in collaboration with such playwrights as Philip Massinger, William Rowley, and John Ford) reveal his abiding interest in London life, with his earlier sunny realism occasionally qualified by a note of bitterness.

Dekker composed the annual lord mayor's pageant in 1628 and 1629. He died shortly afterward, probably in 1632, heavily in debt.

Further Reading

The basic biography is M. L. Hunt, *Thomas Dekker* (1911; repr. 1964). Critical studies include K. L. Gregg, *Thomas Dekker: A Study in Economic and Social Backgrounds* (1924); J. H. Conover, *Thomas Dekker: An Analysis of Dramatic Structure* (1969); and G. R. Price, *Thomas Dekker* (1969). □

Fredrik Willem de Klerk

Fredrik Willem de Klerk (born 1936) was state president of South Africa from 1989 to 1994. He abruptly pointed his country in a new direction in 1990 by opening negotiations with previously outlawed anti-apartheid organizations.

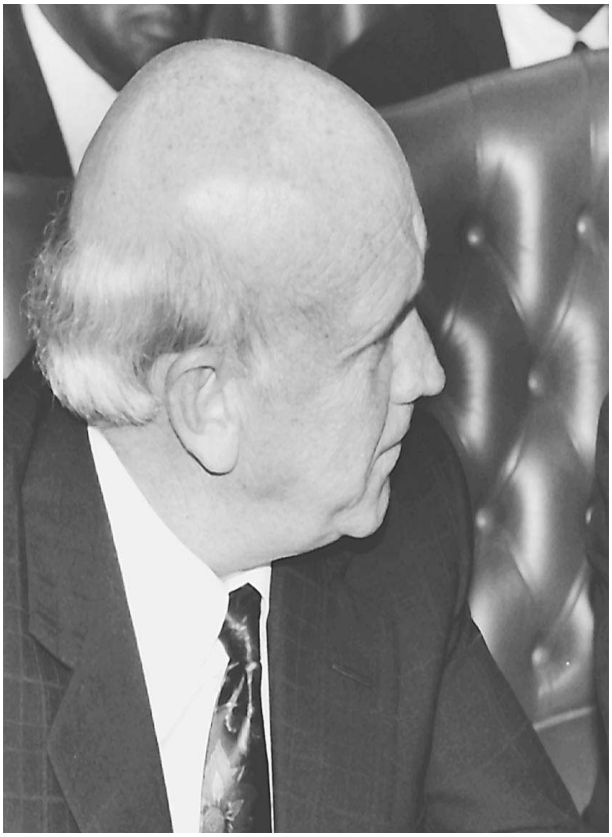

In 1989 Fredrik Willem de Klerk was described by one observer of South African politics as ''strongly loyal to National Party interests and a cautious, not bold, mover,'' an opinion shared by most analysts. Thus few were prepared for the dramatic news of February 11, 1990, when de Klerk announced the release of Nelson Mandela, the South African resistance leader, from prison after 27 years. At the same time, de Klerk restored to legality the African National Congress (ANC), the Pan-Africanist Congress, the South African Communist Party, and other opposition groups. These moves, far from cautious, thoroughly revolutionized the political landscape of South Africa.

Brief Overview of South African History

De Klerk's actions as President went against a long tradition of suppression. In the early nineteenth century, England seized control from the Dutch of the Cape Colony at the southern tip of Africa. The Dutch-speaking inhabitants were displaced in power and influence by English-speaking settlers. In numerous ways, but especially in its more liberal treatment of African people, British rule angered many Dutch. Between 1836 and 1838, several thousand Dutch Boers (farmers) emigrated from the Cape Colony to establish new societies in the interior of South Africa, beyond the reach of British authority.

This mass emigration, known as the Great Trek, created two sorts of enemies for the Dutch, who began calling themselves Afrikaners. The first enemy was the British, from whose power they were attempting to escape. The second was a number of powerful Black African states, the Zulu being the best known, whose lands they were invading. Over the next 150 years, the Afrikaners struggled against both.

By the 1960s, the Afrikaners seemed to have triumphed. The historic campaign to remove British power, the major confrontation being the Anglo-Boer War of 1899 to 1902, ended successfully with the election of a purely Afrikaner National Party government in 1948. As a result, South Africa withdrew from the British Commonwealth in 1960.

National Party Established Apartheid

The National Party's policy of apartheid, which virtually eliminated Black African participation in government and reduced Black Africans to a powerless, cheap labor supply, appeared to have ended the Black African threat by the mid-1960s. Afrikaners, convinced that their success was the result of their unity of thought and action, brought schools, newspapers, television, and radio under government control to mold the minds of young Afrikaners. The Dutch Reformed Church, of which almost all Afrikaners were members, provided scriptural and moral support for apartheid. Opposing views were censored. Dissenters were branded traitors and treated accordingly.

Black Protest Revived

Black protest revived in the 1970s. Strikes by Black workers, the uprising of school-children in Soweto and other Black townships in 1976, intensified sabotage by the ANC, and a growing campaign by people in other countries

to isolate South Africa economically put intense pressure on the Nationalist government.

The response of National Party leaders was defiance. President John Vorster and his successor, P. W. Botha, suppressed dissent vigorously and assured the outside world that pressure would make Whites more resistant to change, not less. Botha instituted mild reforms. For example, in 1983 a new constitution was approved by White voters that gave a small bit of influence to people of Asian and mixed descent, though none to Black Africans. It also gave enormous power to the state president.

Largely because they had been denied any role in the new constitution, Blacks rose again in 1984. Demonstrations and riots were ruthlessly suppressed. Killings increased, rising into the thousands by 1986. Botha eased some ''petty apartheid'' laws, but left the system's basic structure intact. He declared a state of emergency, which suspended what civil liberties were left and led to the detention without trial of unknown numbers, perhaps thousands, of Black and White dissidents.

South Africa's economy suffered enormously, both from the effects of sanctions and from plunging investor confidence. The Rand, the basis of the currency, lost nearly two-thirds of its value. But Botha maintained his resistance to fundamental change. Into this situation stepped F. W. de Klerk.

De Klerk's Early Years

De Klerk was born on March 18, 1936, in Johannesburg. J. G. Strijdom, a prime minister of South Africa in the 1950s who instituted many apartheid laws, was his uncle. De Klerk attended Potschefstroom University, a center of Afrikaner Nationalist thought. He was a member of one of the more conservative branches of the Dutch Reformed Church. While teaching law, he was elected to Parliament in 1972, representing the town of Vereeniging. All this activity was in the province of Transvaal, a focal point of Afrikaner political power and the location of most of the mineral wealth that is the basis of the South African economy.

He joined Vorster's cabinet in 1978, serving successively as minister of post and telecommunications, social welfare and pensions, sport and recreation, mineral and energy affairs, and internal affairs. De Klerk eventually became the chief of the Transvaal branch of the party.

De Klerk Replaced Botha As Party Leader

In January of 1989, P. W. Botha suffered a stroke that forced him to resign as head of the National Party, though he remained state president. De Klerk replaced him as party leader. An extraordinary episode occurred in August when de Klerk, without Botha's knowledge, announced a meeting to talk about the South African situation with Zambia's President Kenneth Kaunda. Botha publicly chastised de Klerk and then suddenly resigned the presidency. De Klerk succeeded as acting president. In September of 1989, the National Party won parliamentary elections, though by a decreased margin. De Klerk thus became state president, which set the stage for the extraordinary events of February 11, 1990.

While the sweeping nature of de Klerk's actions on that date surprised almost everyone, elements of his background aided his ability to discard the rigidity of Afrikaner nationalism. First, his brother, Willem de Klerk, was a founder of the anti-apartheid Democratic Party, which advocated a nonracial democracy for South Africa. Willem de Klerk described F. W. de Klerk as ''open-minded,'' ''pragmatic,'' and ''very much inclined to find solutions for South Africa.'' Perhaps hinting that his views might have had some effect on F. W. de Klerk's, Willem de Klerk noted that their relationship was ''basically sound.''

Second, at the outset of his presidency de Klerk seemed to associate himself less with the security and military branches of the government, which have always favored greater repression, and more with the economic and foreign policy offices, which are more interested in South Africa's standing abroad.

Finally, there is de Klerk's undoubted loyalty to the National Party. As South Africa faced hard times in the 1980s, so did the party. Even P. W. Botha believed that South Africa must ''adapt or die,'' and his halting steps toward reform split the party between those who wanted to strengthen and those who wanted to reform apartheid. Having inherited this fragmentation, de Klerk may have believed that the way to save the party was to attract reformers, many of them English-speaking, who had hitherto supported other groups.

On May 7, 1990, de Klerk and a government delegation had their first formal meeting with Mandela and representatives of the ANC, who had once been denounced by the government as terrorists. Both leaders reported the meeting to have been amicable, and each stated his regard for the integrity of the other. Mandela reported that ''we are closer to one another.'' Both leaders were well aware that years of repression had produced many dangerous forces that could at any time sabotage the results of that meeting and its hope for South Africa's future. But de Klerk's role as the catalyst in changing the course of South Africa's history seemed secure. Additional evidence came September 24, 1990, when at a meeting with President George Bush he became the first South African head of state to visit the White House.

De Klerk Became Second Vice President

De Klerk worked with Mandela to abolish apartheid and grant constitutional voting rights to all South Africans. In 1993 the two shared the Nobel Peace Prize. In April 1994, they saw their efforts come to fruition as they campaigned against each other in the first all-race election in South Africa. In this election, with Black South Africans casting the majority vote, Mandela became the first Black president of South Africa. De Klerk became the second vice president in Mandela's Government of National Unity. In 1996 the government adopted a new constitution that guaranteed equal rights. De Klerk was concerned, however, that the constitution would not protect minority group rights. The National Party, still led by him, broke away from Man-

dela, saying that South Africa needed a strong multi-party system. In August 1997, de Klerk resigned as head of the National Party and quit politics. At the news conference, he stated, ''I am resigning because I am convinced it is in the best interest of the party and the county.''

Further Reading

Sketches of de Klerk's background can be found in such articles as Harald Pakendorf, ''New Personality, Old Policies?'' *Africa Report* (May-June 1989); Allister Sparks, ''The Secret Revolution'' *New Yorker* (April 11, 1994); *Los Angeles Times* (May 3, 1994). See also the interview with Willem de Klerk in *Africa Report* (July-August, 1989). Among the best accounts of Afrikaner ideology is Leonard Thompson, *The Political Mythology of Apartheid* (1985). A good account of the anti-apartheid struggle is Tom Lodge, *Black Politics in South Africa Since 1945* (1983). □

Willem de Kooning

The Dutch-born American painter Willem de Kooning (1904-1997) was a leader of the abstract expressionist movement of the 1940s and 1950s.

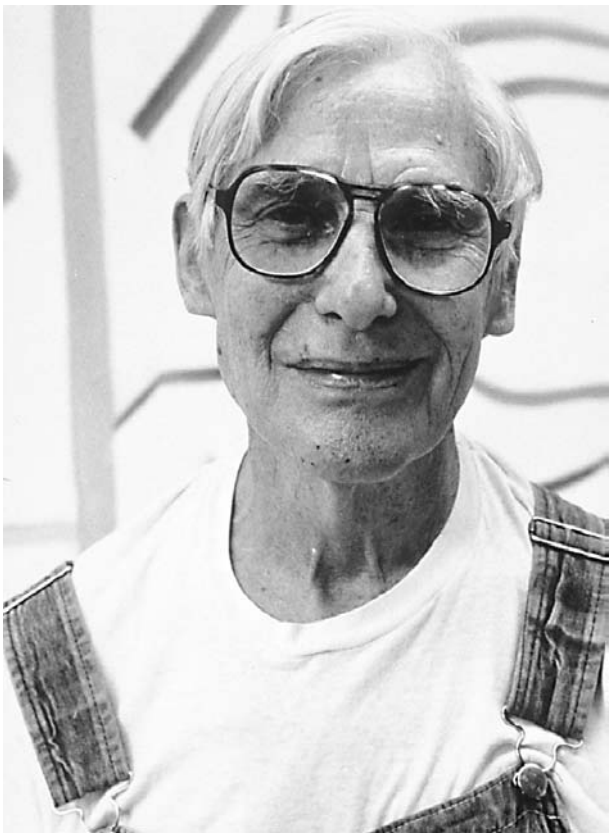

Before the 1940s the major advances in modern painting were forged on English and European soil. American artists, although aware of these advances, had not generally participated in their origin. After World War II, however, the United States, and in particular New York City, became a focal point for modernist developments. The most celebrated of these is known as abstract expressionism—abstract, because most of the new art eschewed all traces of visible reality; expressionism, because it appeared to have been created through uncontrolled and sometimes violent painterly gestures. Known also as action painting or painterly abstraction (historians have yet to agree on the most appropriate designation), abstract expressionism reached international scope and influence during the 1950s.

Willem de Kooning and Jackson Pollock are the best-known exponents of this new American style. Although their works inspired public ridicule at first, both artists are now recognized as major figures within the broader tradition of art history. For de Kooning this recognition is especially significant, because he always viewed himself as a link in the great tradition of painterly art that runs from the Renaissance to the present day.

Willem de Kooning was born in Rotterdam, Holland, on April 24, 1904. In 1916 he left school to work as a commercial artist, and he enrolled in evening classes at the Academy of Fine Arts in his native city, where he studied for eight years. During this period he became aware of the group called de Stijl, whose membership included Piet Mondrian and Theo van Doesburg, two of the most influential abstractionists of the early twentieth century.

Early Career

In 1926 de Kooning immigrated to the United States. He took a studio in New York City and supported himself by doing commercial art and house painting. In his own painting he began to experiment with abstraction but, like many artists during the Depression, was unable to devote full time to his work. The opportunity to do so came in 1935, when he worked for a year on the Federal Art Project of the Works Project Administration.

In the 1940s de Kooning's career as a painter began to accelerate. He participated in several group shows and in 1946 had his first one-man exhibition in New York City. Among sophisticated patrons and dealers this show established de Kooning as a major figure in contemporary American painting. In the same year he married Elaine Fried, and two years later he taught at the experimental Black Mountain College, which was then under the direction of the influential color abstractionist Josef Albers.

De Kooning's paintings from the 1930s and 1940s reveal many of the same stylistic vacillations that characterize his better-known productions of the period after 1950. In the early work de Kooning approached the problems of abstraction cautiously. *Bill-Lee's Delight* (1946), for instance, is ostensibly devoid of subject matter from the visible world. Rough-hewn masses sweep toward the center of the composition, where they collide, overlap, and twist into painterly space. Many of the planes, however, particularly those on the periphery of the painting, appear to be remnants of the human body; their undulating contours loosely

recall arms, legs, and torsos that have been distilled into pictorial entities. In other words, the painting retains figurative allusions in spite of its apparent abstractness.

Retaining the Human Image

Bill-Lee's Delight indirectly reveals de Kooning's deep commitment to the image of the human body. Even earlier works show the character of this commitment more explicitly. *Queen of Hearts* (1943-1946) presents the three-quarter image of a seated woman whose head, breasts, and arms are drawn with loosely flowing contours. The figure is freely distorted and somewhat unsettling: the head is twisted, the facial anatomy is askew, and the limbs and breasts appear ready to twist off and float into space. In overall style the painting recalls European surrealism with its eerie interpretations of figurative content. It is also similar to the abstract, quasi-surrealist style of Arshile Gorky, with whom de Kooning had once shared a studio.

Some of de Kooning's finest paintings were executed in the period that ended in 1950; these include *Ashville* (1949) and *Excavation* (1950). Both works retain some figurative allusions, but they achieve a powerful, abstract flatness, thereby insisting upon their identity as paintings. Moreover, both canvases achieve this identity within a relatively restricted color range; this lends tautness to the compelling presence of each painting.

De Kooning since 1950

In spite of the achievement marked by paintings like *Ashville* and *Excavation*, de Kooning was evidently uncomfortable with the problems of abstraction. In 1950 he returned to the human figure, embarking upon his famous ''Woman'' series. *Woman I* (1950-1952) is probably the most famous of the series. The figure is executed in a tortured, aggressive manner and emerges like some demonic presence. Paint itself is likewise assaulted—dragged, pushed, and scraped—with a technique that, for many viewers, is the ultimate of abstract expressionist style. When the ''Woman'' paintings were shown in 1953 in New York City, they catapulted de Kooning to fame and notoriety. Although he was honored with numerous awards and retrospective exhibitions after that, his work periodically revealed doubts and uncertainties about its direction.

During the late 1950s de Kooning again abandoned the human figure in favor of abstraction. The paintings from these years are sometimes called ''landscapes'' because their open, expansive space is suggestive of the space of the natural environment. In *Suburb in Havana* (1958), for instance, broad, earth-colored diagonals reach into space and extend toward a blue mass that resembles both sky and water. Because of the explosiveness with which they open pictorial space, these landscapes count among de Kooning's most spontaneous and exhilarating achievements.

From the early 1960s de Kooning's development seemed problematic and uncertain. Once again he returned to the human figure and a second ''Woman'' series. These works display the master's characteristic blend of technical gusto and emotional fervor, but they evoked mixed opinions among his critics. Perhaps more historical perspective is needed before these paintings can be viewed objectively.

De Kooning's first retrospective took place in 1953 in Boston. In 1954 he enjoyed a second, at the Venice Biennale. The largest retrospective was held in New York City in 1969. He was elected to the National Institute of Arts and Letters in 1960, and he received the Freedom Award Medal in 1964.

Since the 1960s de Kooning continued to be one of the most powerful representatives of abstract art. The period from 1981 to 1989 was one of the most fertile of his life, giving rise to over 300 works. Sadly, this burst of creativity proved to be his last. Alzheimer's Disease, diagnosed in 1990, prevented further work for the remaining seven years of his life. De Kooning died on March 19, 1997, at his home in East Hampton, New York.

Further Reading

Several monographs on de Kooning have been written, among them, Thomas B. Hess, *Willem de Kooning* (1959), and Harriet Janis and Rudi Blesh, *De Kooning* (1960). Also important is Hess's *Willem de Kooning* (1969), the catalog for the Museum of Modern Art's de Kooning retrospective of 1969. For a more general picture of de Kooning's relation to postwar American art see Barbara Rose, *American Art since 1900* (1967). For more information, please see Harry F. Gaugh, *De Kooning* (Abbeville Press, 1983); Paul Cummings, *Willem De Kooning: Drawings, Paintings, Sculpture* (Whitney Museum of American Art, 1983); and Diane Waldman, *De Kooning* (Abrams, 1987). □

Ferdinand Victor Eugène Delacroix

The French painter Ferdinand Victor Eugène Delacroix (1798-1863) repudiated the neoclassic manner and developed a freer and more romantic style with a particular emphasis on color.

For 40 years Eugène Delacroix was one of the most prominent and controversial painters in France. Although the intense emotional expressiveness of his work placed the artist squarely in the midst of the general romantic outpouring of European art, he always remained an individual phenomenon and did not create a school. As a personality and as a painter, he was admired by the impressionists, postimpressionists, and symbolists who came after him.

Born on April 28, 1798, at Charenton-Saint-Maurice, the son of an important public official, Delacroix grew up in comfortable upper-middle-class circumstances in spite of the troubled times. He received a good classical education at the Lycée Impérial. He entered the studio of Pierre Narcisse Guérin in 1815, where he met Théodore Géricault.

Early Style

Delacroix's public career was launched with a flourish at the Salon of 1822, in which he exhibited *Dante and Virgil in Hell*. Large, somewhat hastily painted, still traditional in its bas-relief type of design, it was nevertheless novel in subject matter and in the emotional intensity conveyed by powerful, contorted forms and smoldering, vibrant tones.

Delacroix shared the new Anglophilia of French culture, played the role of a dandy, read Shakespeare, Byron, and Scott, visited England, and was impressed by English artists such as Richard Bonington and John Constable. Indeed, Constable's landscapes are supposed to have influenced Delacroix's *Massacre at Chios,* shown in 1824. An immense canvas, almost 14 feet high, it was obviously designed to create an impression at the Salon. Although Baron Gros called it ''the massacre of painting,'' the government purchased it. Based on an incident in the Greek war of independence, the painting is as exotic as Delacroix's later North African pictures and is filled with a romantic taste for violence.

Among the dozen paintings Delacroix submitted to the Salon of 1827-1828, the immense, baroque *Death of Sardanapalus,* based on a theme by Byron, is remarkable for its theatrical fervor and luxuriant color. *Liberty Leading the People,* inspired by the Revolution of 1830, closed the first phase of Delacroix's career. It is almost the only important work, except for the *Massacre at Chios,* that had any connection with contemporary history: the scene was Parisian but the interpretation was allegorical.

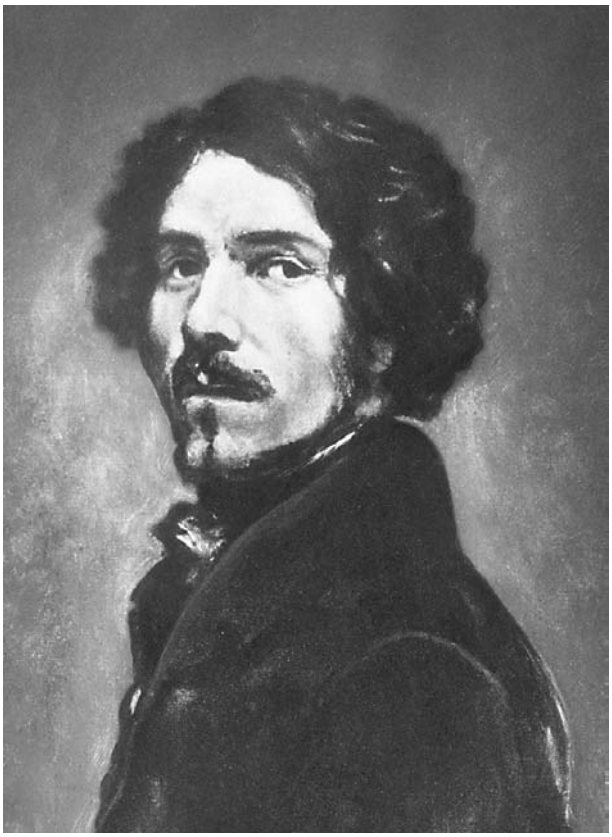

Mature Style

The stimulus of a fortuitous 6-month trip to Morocco in 1832 had a lifelong effect on Delacroix's development and gave him an inexhaustible store of pictorial materials. The most immediate result was *Women of Algiers in Their Apartment* (1834), in which an Oriental subject allowed for the kind of ''visual feast'' and poetic effect that he always considered the proper aims of painting.

Also notable among the pictures of the 1830s and 1840s by Delacroix were historical scenes painted on commission, such as the *Battle of Taillebourg* (1837) and the *Entry of the Crusaders into Constantinople* (1840). They reflect his natural taste for the grand manner and for large-scale compositions, as well as his persistent enthusiasm for the dynamic style of Peter Paul Rubens and the mundane splendor of Paolo Veronese.

Those who believe that Delacroix turned back to classicism in the 1830s could point to his painting *Medea* (1838), a picture that could almost have been painted by Jacques Louis David. ''I am a pure classic,'' Delacroix insisted at this time, only to confess in a paradoxical counterstatement, ''If by romanticism they mean the free manifestation of my personal impressions . . . then I am a romantic and have been one since I was fifteen.''

In 1833 Delacroix began his career as a mural painter, and in the next 28 years he executed paintings in Paris in the Chamber of Deputies (Palais-Bourbon), the Senate (Luxembourg Palace), the church of St-Denis-du-St-Sacrement, the Louvre, the City Hall, and St-Sulpice. Drawing heavily on classical and biblical themes and aided by assistants, he employed a technique in which the colors were mixed with wax. Although many of the subjects were traditional, the style in which they were carried out was full of romantic fire and excitement (*Attila Hemicycle,* finished 1847, Palais-Bourbon). In the ceiling panel of the Louvre, the *Triumph of Apollo* (1851), Delacroix achieved a highly successful baroque manner of his own. The murals are among the finest French decorative paintings.

Late Style

In the 1850s Delacroix's natural tendency toward freedom in the treatment of form and looseness of touch became more marked: *Marphise* (1852) and the sketch for *Eurydice* (1856) are good examples. Such works are reminiscent of the boldness of the late Titian—and of the late Auguste Renoir. Brilliance and luminosity of color increase; all forms are fused together in a dense pictorial whole.

There is an appreciable increase in Christian themes in the final period of Delacroix's career. ''I was much impressed by the Requiem Mass,'' he wrote in his *Journal* (Nov. 2, 1854). ''I thought of all that religion has to offer the imagination, and at the same time of its appeal to man's deepest feelings.'' The *Christ on the Lake of Genesareth* (1854) in Baltimore illustrates the rough-textured, agitated, and tumultuous style that often appeared in his final years of painting. This theme, which seems to have had a broad symbolic significance for the artist, must have become truly obsessive, for there are seven different versions of it.

In the last 10 or 12 years of his life Delacroix showed a renewed interest in the ''pagan'' North African subjects of his Moroccan experience of 1832. Among the most striking are the tiger and lion hunts and scenes of animal violence, which were created as much from imagination and from Rubens as from direct observation of animal behavior in Africa or Paris. Perhaps the sketch *Lion Hunt* (1854), done in preparation for a large painting in Bordeaux, is the most astonishing of these works. The wild, explosive design, created by fluid patches of warm color, has very properly been considered an anticipation of Fauvism.

Charles Baudelaire's enthusiastic praise of Delacroix's contribution to the Salon of 1859 was not enough to outweigh the bitter criticism. In any case, the painter decided not to exhibit at the Salon again. In 1861, disappointed by the poor response to his new mural paintings in St-Sulpice (*Jacob Wrestling with the Angel*), Delacroix wrote that he did not see much point in continuing with work that interested only 30 people in Paris. And yet, if he had been offered other commissions and had had the strength to do them, he would have gone on. By that time artistic work had become his only passion, his only solace. Two years later failing health overcame his determined will, and Delacroix died in Paris on Aug. 13, 1863.

Delacroix's Influence

In the early years of his career Delacroix found black a valuable ''color.'' Later he said, ''Gray is the enemy of all paintings''; and finally he wrote, ''Banish all earth colors.'' Although he does not seem to have used a fully spectral palette, he moved in that direction, exploited complementary contrasts, and demonstrated the usefulness of separate touches and the possibility of constructing a picture by means of individual, interlacing brush-strokes and patches of color. These devices were developed further by the impressionists and postimpressionists. On the other hand, the symbolists followed Delacroix in the pictorial projection of inner, imaginative fantasies and in the abstractly expressive use of color.

Further Reading

Delacroix's *Journal* was translated by Walter Pach in 1937. Lucy Norton did another translation of the greater part of the *Journal* in 1951. The most comprehensive study of Delacroix is René Huyghe, *Delacroix* (trans. 1963). The best short account is Lee Johnson, *Delacroix* (1963). Independent in outlook, and with many unfamiliar comparative illustrations, is Frank A. Trapp, *The Attainment of Delacroix* (1970). Two excellent but more specialized books are George P. Mras, *Eugène Delacroix's Theory of Art* (1966), and Jack J. Spector, *The Murals of Eugène Delacroix at Saint-Sulpice* (1967). □

Miguel de la Madrid Hurtado

Miguel de la Madrid Hurtado (born 1934) was elected president of Mexico in 1982 and served until 1988 at a time when the country was facing its most severe economic crisis in history. His substantial efforts to cope with the crisis won him more respect abroad than at home.

Miguel de la Madrid Hurtado was born in the western Mexican state of Colima on December 12, 1934. The family roots in that state dated back to the 18th century. His father, Miguel de la Madrid Castro, placed a high premium on formal education for his children and sent young Miguel to Mexico City for his primary, secondary, and university schooling. Miguel de la Madrid completed his law studies at the National Autonomous University of Mexico in 1957 and was awarded his degree with distinction after defending a thesis entitled ''The Economic Thought of the 1857 Constitution.''

De la Madrid's professional interests lay in the field of economics, and shortly after graduation he secured employment in the Bank of Mexico. As he rose in the organization his responsibilities began to outstrip his formal training. He made the decision to move temporarily to the United States for additional graduate training. He studied at Harvard University from 1964 to 1965 and also earned a Masters degree in public administration while there.

De la Madrid Hurtado (center)

Served in Treasury

Economic administration in the public sector would demand his energies for the next 15 years. From 1965 to 1970 he served as subdirector of the Credit Section of the Secretariat of the Treasury and then as subdirector of Finances for Petróleos Mexicanos, the state owned oil industry. In 1972 he moved back to the Treasury Ministry, this time as director general of credit. The record he established in public administration was an enviable one, and by 1979 President José López Portillo believed that Miguel de la Madrid, then only 45 years old, should be brought into the cabinet. He named him secretary of planning and programming, a position in which he served until he won the presidential nomination of the Partido Revolucionario Institucional in 1981. He won the Mexican presidency the following year.

Inherited Economic Crisis

Miguel de la Madrid's rise to his country's highest political office was meteoric to be sure, but in spite of his relative youth he was perhaps better prepared for the tasks that lay ahead than any of his 20th-century predecessors. As he began his six-year term he inherited a country beset by economic problems so serious they threatened to disrupt the social order. The country was in its worst recession since the Great Depression of 1930. The inflation rate topped 100 percent in 1982 and approached that record again the following year. Increases in the costs of gasoline, corn, wheat, and electricity led the assault on the consumer price index. Negative publicity concerning the murder of a U.S. drug enforcement agent, the disappearance of several U.S. citizens in Guadalajara, and some political violence during the mid-term elections of 1985 discouraged U.S. tourism, further hampering the badly needed influx of U.S. dollars. The president's repeated assurances that tourists were safe in Mexico were true, but they proved unproductive.

Mexico's foreign debt under Miguel de la Madrid topped $90 billion, one of the highest debt loads in the world. During previous administrations, especially under López Portillo, Mexico had borrowed heavily to finance its modernization effort and had predicated its ability to repay the substantial loans on its petroleum wealth. But the world oil glut and the subsequent drop in the price for crude oil left the country without its leading source of foreign exchange earnings. Unemployment and underemployment demoralized the work force and pushed tens of thousands of Mexicans across the northern border into the United States in search of jobs. The peso began to slip against the dollar and then began its plunge in the free market. During the summer of 1985 it fell from 260 to 380 to the dollar along the U.S.-Mexico border.

President de la Madrid was forced to adopt stringent and unpopular austerity measures to restore some semblance of economic order and to rekindle some degree of confidence in the world's banking community and financial markets. Recognizing that government expenditures had to be drastically reduced, de la Madrid announced reductions in federal subsidies, the sale of inefficient and unprofitable state-owned enterprises, and a freeze on federal employment. Using the influence of the presidency he did his best to limit the size of wage increases in the labor force, and he also attempted to reduce the import of nonessential consumer goods. Finally, in a bold move, the president eliminated 51,000 federal jobs and cut back the salaries of many federal employees whose positions simply could not be eliminated.

Refinanced Foreign Debt

President de la Madrid's austerity measures helped in some areas but not in others. Because the international banking community approved of his efforts, Mexico was able to refinance its huge foreign debt. Creditors agreed to give the country additional time to rebuild its economy. The 1984 inflation rate was held to 60 percent, a slight improvement, but in that same year Mexico's gross national product recorded its third consecutive decline as the country's population growth greatly outstripped a modest rate of economic growth.

De la Madrid was a strong and dynamic political figure, better thought of abroad than at home. The president sought improved relations with the United States, particularly with regard to trade, and was less critical than his predecessors of U.S. policies regarding Central America. However, particularly after a U.S. Drug Enforcement Agency employee was murdered in 1985, the issue of drug trafficking from Mexico to the United States remained a sore point.

De la Madrid was succeeded by Carlos Salinas de Gortari in 1988 after serving one six-year term. On his way out of office in 1988, de la Madrid sought a $3.5 billion loan to Mexico from the United States, ignoring a popular sentiment favoring a debt moratorium. He also announced plans to sell or liquidate up to 50 state-run companies. ''De la Madrid is doing the dirty work now to make life easier for Salinas,'' said an official in Mexico's Energy, Mines & Federal Industry Secretariat.

In 1990, de la Madrid became director general of Fondo de Cultura Econóomica. While in the mid-1990s, it had become popular with some of Mexico's living ex-presidents to break with the tradition called La Mordaza (the Muzzle) and criticize sitting President Ernesto Zedillo, de la Madrid refused to do the same.

Further Reading

Miguel de la Madrid has not yet received full biographical treatment in English, and monographic analysis of his administration will have to await completion of his term of office. A brief biographical sketch can be found in Roderic A. Camp, *Mexican Political Biographies, 1935-1975* (1978). Preliminary studies of his economic policies are contained in *The Mexican Forum*, Vol. 5, No. 3 (1985), a newsletter published by the Office for Mexican Studies at the University of Texas. An early attempt to place de la Madrid in some historical perspective is found in Michael C. Meyer and William L. Sherman, *The Course of Mexican History* (1983). □

Stephen DeLancey

The American merchant Stephen DeLancey (1663-1741) founded an elite New York family and was an important colonial politician and entrepreneur.

During the first half of the 18th century, when family connections meant everything in the commercial and political life of the American colonies and in New York particularly, Stephen DeLancey moved in the highest echelons of both spheres. He was born in Caen, France, offspring of a notable Huguenot family that was forced out of France in 1685 with other Huguenots by the Edict of Nantes. Shortly after his arrival in New York, DeLancey married into the well-to-do Van Cortlandt family, thus taking a place in the colony's aristocratic structure. By 1702 DeLancey was described as one of the ''most distinguished'' and active members of the New York legislative assembly. He remained so for more than a quarter century.

His given name in French, Étienne, long since dropped by DeLancey, was introduced anew in 1725 as a derisive reference to his French birth by New York's royal governor William Burnet. For political reasons Burnet was trying to remove DeLancey from the Assembly on the spurious grounds that, being foreign-born, he was ineligible to sit in that body. DeLancey not only survived this assault but also apparently improved his political position as a result. He epitomized the kind of ''placeman'' (elite representative of a key family) that dominated colonial American politics.

DeLancey also typified the enterprising and freewheeling trader who moved so successfully across the colonial landscape. He was, at various times, a commercial agent for several European merchant houses, a supplier of English troops quartered in different parts of the New World during successive colonial wars, merchant to English interests in Canada and to settlements in the New York wilderness, and moneylender to sundry enterprises sponsored by New York's colonial government. He was a shrewd, well-connected dealer at a time of wide-open economic opportunities. His efforts anchored the DeLancey fortune for future generations of the family.

Stephen's son, James DeLancey, born in New York in 1703, studied law in London and then returned to practice in his hometown. Becoming a judge of the New York State Supreme Court in 1731, he was its chief justice until his death in 1760. James and his son (also named James) took their place among New York's colonial elite. That they remained loyal to England during the American Revolution curtailed, but did not entirely end, the political and economic power the family wielded for nearly a century.

Further Reading

While much has been written about later DeLanceys, there is almost nothing about the founder of the dynasty. The best secondary source for Stephen DeLancey's activities is Lawrence H. Leder, *Robert Livingston, 1654-1728, and the Politics of Colonial New York* (1961). See also Stanley Nider Katz, *Newcastle's New York: Anglo-American Politics, 1732-1753* (1968). □

Martin Robinson Delany

African American intellectual Martin Robinson Delany (1812-1885), a journalist, physician, army officer, politician, and judge, is best known for his promotion before the Civil War of a national home in Africa for African Americans.

Martin Delany was born free in Charlestown, Va., on May 6, 1812. His parents traced their ancestry to West African royalty. In 1822 the family moved to Chambersburg, Pa., to find a better racial climate. At the age of 19 Martin attended an African American school in Pittsburgh. He married Kate Richards there in 1843; they had 11 children.

In 1843 Delany founded one of the earliest African American newspapers, the *Mystery,* devoted particularly to the abolition of slavery. Proud of his African ancestry, Delany advocated unrestricted equality for African Americans, and he participated in conventions to protest slavery. Frederick Douglass, the leading African American abolitionist, made him coeditor of his newspaper, the *North Star,* in 1847. But Delany left in 1849 to study medicine at Harvard.

At the age of 40 Delany began the practice of medicine, which he would continue on and off for the rest of his life. But with the publication of his book *The Condition, Elevation, Emigration, and Destiny of the Colored People of the United States, Politically Considered* (1852; repr. 1968), he began to agitate for a separate nation, trying to get African Americans to settle outside the United States, possibly in Africa, but more probably in Canada or Latin America. In 1854 he led a National Emigration Convention. For a time he lived in Ontario. Despite his bitter opposition to the American Colonization Society and its colony, Liberia, Delany kept open the possibility of settling elsewhere in Africa. His 1859-1860 visit to the country of the Yorubas (now part of Nigeria) to negotiate with local kings for settling African Americans there is summarized in *The Official Report of the Niger Valley Exploring Party* (1861; repr. 1969).

When Delany returned to the United States, however, the Civil War was in progress and prospects of freedom for African Americans were brighter. He got President Abraham Lincoln to appoint him as a major in the infantry in charge of recruiting all-African American Union units.

After the war Delany went to South Carolina to participate in the Reconstruction. In the Freedmen's Bureau and as a Republican politician, he was influential among the state's population, regardless of race. In 1874 he narrowly missed election as lieutenant governor. In 1876, as the Republicans began losing control of the state, Delany switched to the conservative Democrats. Newly elected governor Wade Hampton rewarded him with an important judgeship in

Charleston. As a judge, Delany won the respect of people of all races. In 1878 he helped sponsor the Liberian Exodus Joint Stock Steamship Company, which sent one ill-fated emigration ship to Africa. The next year his *The Principia of Ethnology* argued for pride and purity of the races and for Africa's self-regeneration.

When his political base collapsed in 1879, Delany returned to practicing medicine and later became a businessman in Boston. He died on Jan. 24, 1885.

Further Reading

A recent biography of Delany is Victor Ullman, *Martin R. Delany: The Beginnings of Black Nationalism* (1971). A contemporary account is Frank A. Rollin, *Life and Public Services of Martin R. Delany* (1868; repr. 1969). William J. Simmons, *Men of Mark* (1968), includes a biographical sketch. For the significance of Delany's black nationalist thought before the Civil War see Howard H. Bell, *A Survey of the Negro Convention Movement 1830-1861* (1970). □

Mazo Louise de la Roche

Mazo Louise de la Roche (1879-1961) was a Canadian author whose masterful and dramatic description of a family of Canadian country squires gained her international recognition.

Mazo de la Roche was born on Jan. 15, 1879, in the town of Newmarket near Toronto into a middle-class family. She was educated in suburban schools in and near Toronto and had firsthand experience with farm life when her family rented a homestead outside the town of Bronte, Ontario. Here the author, who had been writing stories for a number of years with little success, underwent formative experiences which helped to crystallize important ideas of a country squirearchy which would be central to her best-known work.

Her Work

Beginning her career as a writer of short stories, Mazo de la Roche published her first novel, *Possession,* in 1923 and had several plays produced in the 1920s. International popularity came with the publication of *Jalna* (1927), which won the $10,000 Atlantic-Little Brown Award that year and which launched the Whiteoak family and the story of its dynastic ups and downs through a series of widely published and much-translated novels.

Mazo de la Roche spent all of her creative life in Canada except for the years 1929-1939, when she lived abroad, mainly in England. Her published work includes 22 novels written between 1923 and 1960; a novella, *A Boy in the House* (1952); four works with an autobiographical background, of which *Ringing the Changes* (1957) is an important if misleading autobiography; five produced plays, from *Low Life* (1925) to *The Mistress of Jalna* (1951), and an adaptation of *Whiteoaks of Jalna* which was created for the stage in London and New York; short stories, many of which have been anthologized; a history of Quebec; and two books for children. She died in Toronto on July 13, 1961.

Whiteoak Family

The story of the Whiteoak family and of its ancestral seat of Jalna spans a period of a century; it is a masterful and imaginative portrayal of a large family of characters—often seen as a rich gallery of eccentrics—allowed to work out their lives against the backdrop of a genteel and idealized Ontario countryside. While the personages of the Whiteoak family are romantically conceived, they are, in the main, compelling characterizations of individuals, whose carefully constructed roles and situations are evoked by means of meticulous stage setting, psychological manipulation, and skillful and accurate description. Several of these in the Jalna gallery are real and memorable figures, and even the less significant characters benefit from the author's skill at allowing the nature of each individual to develop and grow while retaining a set of identifiable and basic qualities.

The major thrust of the Jalna series was to stave off the all-embracing sweep of a vulgar, democratized, and materialistic way of North American life and to celebrate and advance a set of low-key, aristocratic, but practical values. The sense of a spiritual connection with England is a strong and profoundly significant, if latent, motif.

There is some indication that while the novels of Mazo de la Roche enjoyed a favorable review press well into the 1930s, she was ultimately disappointed by what has been described as a lack of serious critical response to her writ-

ing. Another source of annoyance was that whenever an extended appraisal of the *Jalna* novels was attempted, it was usually developed in terms of a comparison with John Galswrothy's saga of the Forsyte family, an approach not borne out by the profound but readily apparent differences in the intentions, backgrounds, personalities, and social attitudes of the two writers.

Further Reading

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Additional Sources

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Robert Delaunay

Robert Delaunay (1885-1941) was a French painter often credited with painting the first abstract canvases based on theories of pure color around the year 1913.

Robert Delaunay was born in Paris on April 12, 1885, into a prominent family descended from French aristocracy; his mother used the title ''Countess.'' His parents divorced when he was four years old, and he was subsequently raised by an aunt and uncle. An uninspired student, Delaunay did not pursue an education and instead apprenticed himself to a theater designer. Unlike most of the young painters of his generation, he had no formal art training. In 1910 he married Sonia Terk, a Russian painter who became a life-long collaborator and continued to work on shared ideas long after his death from cancer in 1941.

A prolific painter at an early age, Delaunay showed in the Salon exhibitions, the most important official shows in France, in his early 20s. He incorporated much of the restlessness of art during the first decade of the 20th century in his early work, passing through a Pointillist, a Nabi, then a Fauve phase. It was around 1912 that Delaunay came to believe that light could be expressed as pure color independent of any objective content. He declared that ''color alone is form and content.''

This idea ran counter to the Cubist ideas of Picasso and Braque, who were more interested in the analysis of physical form than in light. Cubist paintings between 1907 and 1913 are static and sculptural without emphatic color, whereas Delaunay's paintings of the same period are fluid and multi-chromatic. He began a series of paintings of the Eiffel Tower rendered in swinging arcs of color that suggest movement. The Cubists accused Delaunay of reverting to the optical effects of Cezanne, while Delaunay maintained that he was doing ''pure'' paintings that expressed the dynamism of the 20th century.

In 1913 he began a series of paintings of colored discs that have no reference to any object and are considered hallmark paintings in the evolution of abstract or nonobjective art. The poet Guillaume Apollinaire called Delaunay's new style of abstract work ''Orphism'' in reference to the musician Orpheus in Greek mythology whose music had magical powers. Early abstract artists found strong connections between their work and music because neither depended on the imitation of phenomena found in the natural world.

Delaunay's belief in the primacy of color over form placed him closer in temperment to the German Expressionist painters than to Cubists working in France. In 1911 he exhibited with the Blaue Reiter (Blue Rider) group organized around Russian painter Wassily Kandinsky and he also showed in the Der Sturm Gallery in Berlin. He was caught in Spain at the outbreak of World War I in 1914, and he stayed there and in Portugal with his wife and their son until 1921.

During this time he met Russian exiles Sergei Diaghilev, producer and choreographer of the famed Ballets/Russes, and the composer Igor Stravinsky. In 1918 the Delaunays designed costumes and decor for a Diaghilev production of *Cleopatra.* His wife worked along lines similar to her husband, applying their theories of color simultaneity—the interaction of colors in relationship to one another—to design as well as painting. She made clothing, fabric, wall-covering, upholstery, and furniture covered with patches of color. She had an automobile painted in this manner which was considered a shocking and innovative extension of an idea from the avant-garde into the world-at-large.

Back in Paris after the war Delaunay resumed painting in a semi-figurative manner somewhat in contradiction to his early theories of nonobjective art. He exhibited little during this time, and it is considered a period of regression in his work. He also painted frescos for which he invented new techniques for mixing additives to paint to create unusual textures and colors. He worked with painter Fernand Leger on murals for the International Exposition of Decorative Arts and he designed film and stage sets. He became friendly with artist Jean Arp and poet Tristan Tzara. In his 30s he continued to do commissioned wall paintings, completing a mural at the Palais des Chemin de Fer and at the Salon des Tuileries.

Delaunay's career as a painter was meteoric. He was a prominent spokesperson for a specific point of view at a time of much artistic fermentation in the years preceding World War I. Unlike such other highly regarded artists of that period as Picasso, Matisse, and Kandinsky, he did not sustain the innovations that propelled him into the limelight in his youth into his later work. As a result, his painting seems uneven after 1920 and his most significant work in the 1930s was murals and public commissions, an extension of his wife's early experiments. After his death in 1941 she continued to work prodigiously, designing books, tapestries, and fabrics, as well as interior decors and murals. Her work, as an extension of her husband's theories and early

discoveries, helped to establish his reputation as a significant painter of the 20th century.

Further Reading

There are a number of good books written on the work of both Robert and Sonia Delaunay. Gustav Vrieson's *Robert Delaunay: light and color* (1969) is a standard, as is *Robert Delaunay* (1975), translated from the French with a text by Bernard Dorival. A more recent monograph, *Robert Delaunay,* appeared in 1976. There are numerous catalogs of exhibitions in Europe but none in English. Several works on Sonia stand out. One is a catalog *Sonia Delaunay: rhythms and colors* (1972) with text by Jacques Remase, and a second is *Sonia Delaunay* (1975) by Arthur Cohen. □

Max Delbrück

Max Delbrück (1906-1981) has often been called the founder of molecular biology. In 1969 he shared the Nobel Prize for physiology or medicine for work in the area of molecular genetics.

Max Delbrück has often been called the founder of molecular biology. Although educated as a physicist, Delbrück quickly became interested in bacteriophages, a type of virus that infects bacterial cells. He perfected a method of culturing bacteriophages and found that they could infect a bacterial cell and, within twenty minutes, erupt out of the cell in a hundredfold their original number. Each of these offspring bacteriophages was then ready to infect another bacterial cell. Among his many contributions to the field, Delbrück and another researcher together discovered that bacterial cells could spontaneously mutate to become immune to the bacteriophages. He also found that two different types of bacteriophages could combine to create a new type of bacteriophage. Perhaps as much or more than his discoveries, he forged the field of molecular biology through his involvement in the work of so many other scientists. While he was highly critical and not easily convinced of a new discovery, Delbrück also inspired many scientists to new heights. His work paved the way for an explosion of new findings in the field of molecular biology, including the discoveries that viruses contain the genetic material deoxyribonucleic acid (DNA), along with the eventual unveiling of the structure of DNA itself. In 1969, Delbrück won the Nobel Prize for physiology or medicine, which he shared with Alfred Day Hershey and Salvador Edward Luria, for their work in molecular genetics.

Delbrück was born on September 4, 1906, in Berlin as the youngest of seven children to Hans and Lina Thiersch Delbrück. Many of his relatives were prominent academicians, including his father, who was a professor of history at the University of Berlin and editor of the journal *Prussian Yearbook;* his maternal great-grandfather, Justus von Liebig, is considered the originator of organic chemistry. Throughout his youth in the middle-class suburb of Grünewald, Delbrück developed his interests in mathematics and astronomy, and carried those interests into college.

In 1924 he enrolled in the University of Tübingen, but switched colleges several times before enrolling at the University of Göttingen, where he obtained his Ph.D. in physics in 1930. Delbrück began writing a dissertation about the origin of a type of star, but abandoned it because of his lack of understanding of both the necessary math and English, the language in which most of the pertinent literature was written. He took up a new topic, and completed his dissertation by explaining the chemical bonding of two lithium atoms, and why this bonding is much weaker than the bond between two hydrogen atoms.

For the next year and a half, through a research grant, he did postgraduate studies in quantum mechanics at the University of Bristol in England. There, he became friends with other researchers, several of whom went on to make major contributions in the fields of physics and chemistry. In the early 1930s, he continued his research as a Rockefeller Foundation postdoctoral fellow under Neils Bohr at the University of Copenhagen, one of the major intellectual centers in the world. Bohr's beliefs had a strong impact on Delbrück. Bohr had developed a theory of complementarity, stating that electromagnetic radiation could be described by either waves or particles, but not both at the same time. He followed that by a now-famous lecture in 1932 called ''Light and Life.'' In it, Bohr suggested that a similar paradox existed in living things: they could be either described as whole organisms or as groups of molecules. Delbrück was hooked. He began to study biology. In 1932,

Delbrück returned to Berlin and the Kaiser Wilhelm Institute. He remained at the institute for five years, and continued his shift from physics to biology. From 1932 to 1937, while an assistant to Professor Lise Meitner in Berlin, Delbrück was part of a small group of theoretical physicists which held informal private meetings; he was devoted at first to theoretical physics, but soon turned to biology. In his acceptance speech for the Nobel Prize, Delbrück recalled that ''Discussions of (new findings) within our little group strengthened the notion that genes had a kind of stability similar to that of the molecules of chemistry. From the hindsight of our present knowledge,'' he said, ''one might consider this a trivial statement: what else could genes be but molecules? However, in the mid-'30s, this was not a trivial statement.''

In 1937, by virtue of his second Rockefeller Foundation fellowship, Delbrück immigrated to the United States, where he began to study biology and genetics and the reproduction of bacteriophages, in particular, at the California Institute of Technology in Pasadena. A year later, he met Emory Ellis, a biologist also working on these viruses, and together they designed experiments to study bacteriophages and the mathematical system to analyze the results.

By 1940, Delbrück had joined the faculty of Vanderbilt University in Tennessee and during the following summers continued his phage research intensively at the Cold Spring Harbor Laboratory on Long Island in New York. Also in 1940 he met Italian physician Salvador Luria, with whom he would eventually share the Nobel Prize. Luria was conducting bacteriophage research at the College of Physicians and Surgeons of Columbia University in New York City. Their collaborative work began, and in 1943 Delbrück and Luria became famous in the scientific community with the publication of their landmark paper, ''Mutations of Bacteria from Virus Sensitivity to Virus Resistance.'' The paper confirmed that phage-resistant bacterial strains developed through natural selection: once infected with a bacteriophage, the bacterium spontaneously changes so that it becomes immune to the invading virus. Their work also outlined the experimental technique, which became a standard analytical tool for measuring mutation rates. The publication of this paper is now regarded as the beginning of bacterial genetics.

Also in 1943, the so-called Phage Group held its first informal meeting, with Delbrück, Luria and microbiologist Alfred Hershey in attendance. At group meetings, members discussed research and ideas involving bacteriophages. The number of members grew along with the excitement over the possibilities presented by this area of research. The meetings were much like those Delbrück had so enjoyed while he was working in Meitner's lab in Berlin. In the following year, the Phage Group drafted guidelines—called the Phage Treaty of 1944—to ensure that results gained from different laboratories could be compared easily and accurately. The treaty urged all bacteriophage investigators to conduct their studies on a specific set of seven bacteriophages that infect *Escherichia coli* strain B and its mutants. It also spelled out the standard experimental conditions to be used.

While on the faculty at Vanderbilt University, Delbrück organized the first of his summer phage courses at Cold Spring Harbor in 1945, the year he also became a U.S. citizen. The course became an annual event and drew biologists, geneticists and physicists who traveled from laboratories all over the world to learn not only about the experimental and analytical methods of phage research but also about its potential.

In 1946, Delbrück's and Hershey's labs separately discovered that different bacteriophage strains that both invade the same bacterial cell could randomly exchange genetic material to form new and unique viral strains. They called the phenomenon genetic recombination. According to *Biographical Memoirs of Fellows of the Royal Society,* this finding ''led, about 10 years later, to the ultimate genetic analysis of gene structure by Seymour Benzer.''

The following year, Delbrück returned to the California Institute of Technology as a professor in the biology department. In 1949, he delivered an address, ''A Physicist Looks at Biology,'' that recalled his scientific journey. ''A mature physicist, acquainting himself for the first time with the problems of biology, is puzzled by the circumstance that there are no 'absolute phenomena' in biology. Everything is time bound and space bound. The animal or plant or microorganism he is working with is but a link in an evolutionary chain of changing forms, none of which has any permanent validity. . . . If it be true that the essence of life is the accumulation of experience through the generations, then one may perhaps suspect that the key problem of biology, from the physicist's point of view, is how living matter manages to record and perpetuate its experiences.'' He described the cell as a ''magic puzzle box full of elaborate and changing molecules (that) carries with it the experiences of a billion years of experimentation by its ancestors.''

In the late 1940s and early 1950s, Delbrück expanded his interests to include sensory perception, eventually studying how the fungus *Phycomyces* uses light and how light affects its growth. As he did with the phage research, Delbrück formed a *Phycomyces* Group to gather and discuss ideas. Despite his shift, he and his work continued to have an influence in bacteriophage research. In 1952 Hershey, one of the original three members of the Phage Group, and Martha Chase confirmed that genes consist of DNA and demonstrated how phages infect bacteria. The following year molecular biologist Francis Crick and physicist James Watson, once a graduate student of Luria's, determined the three-dimensional, double-helix structure of DNA. While their work was in progress, Watson would frequently write Delbrück to discuss ideas and to tell him about their results, including the first details of the double-helix structure.

Delbrück remained busy throughout the 1950s and 1960s as investigators and students sought his knowledge and advice, despite his reputation for being a tough critic with a brusque manner. Following an investigator's explanation of his research and results, Delbrück would often respond, ''I don't believe a word of it,'' or if it was a more formal presentation, ''That was the worst seminar I have ever heard.'' Once, according to Seymour Benzer in *Phage*

and the Origins of Molecular Biology, Delbrück wrote to Benzer's wife, ''Dear Dotty, please tell Seymour to stop writing so many papers. If I gave them the attention his papers *used* to deserve, they would take all my time. If he *must* continue, tell him to do what Ernst Mayr asked his mother to do in her long daily letters, namely, *underline what is important.*'' Yet, many scientists persisted in bringing their research to Delbrück. In his essay in *Phage and the Origins of Molecular Biology,* molecular biologist Thomas Anderson recalled Delbrück: ''At each phase in our groping toward discovery, Max Delbrück seemed to be present not so much as a guide, perhaps, but as a critic. To the lecturer he was an enquiring, and sometimes merciless, logician. If one persevered, he would be fortunate to have Max as conscience, goad and sage.''

Delbrück also had a lighter side. As reported in *Thinking About Science,* Delbrück remembered pitting his wits against those of his college professors. He would not take notes during the lectures, but would try to follow and understand the professor's mathematical argument. ''When the professor made a little mistake, with a plus or minus sign or a factor of 2, I did not point that out directly but waited 10 minutes until he got entangled and then pointed out, to his great relief, how he could disentangle himself—a great game.'' When Delbrück joined the faculty ranks, he developed a rather unusual tradition with his students and peers. He often invited them along on camping trips with his family, including his wife and eventually their four children. Delbrück married Mary Adeline Bruce in 1941. They had two sons, Jonathan and Tobias, and two daughters, Nicola and Ludina.

In 1961, while still a professor at the California Institute of Technology, Delbrück took a two-year leave of absence to help the University of Cologne in Germany establish its Institute of Genetics. In 1966 back in California, the former Phage Group members celebrated Delbrück's sixtieth birthday with a book in his honor, *Phage and the Origins of Molecular Biology.* The book is a collection of essays by the group members, many of whom had gone on to make important discoveries in bacterial genetics. The larger scientific community also recognized Delbrück's contributions with a variety of awards. In December of 1969, Delbrück, Luria and Hershey accepted the Nobel Prize in physiology or medicine for their work in molecular biology, particularly the mechanism of replication in viruses and their genetic structure.

Delbrück continued his sensory perception research into the next decade. He retired from the California Institute of Technology in 1977, and died of cancer four years later in Pasadena on March 10, 1981. In *Phage and the Origin of Molecular Biology,* phage course alumnus N. Visconti recalled a conversation he had with Delbrück. ''I remember he once said to me, 'You don't have the inspiration or the talent to be an artist; then what else do you want to do in life besides be a scientist?' For Max Delbrück it was as simple as that.''

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Théophile Delcassé

The French statesman and journalist Théophile Delcassé (1852-1923) was the chief architect of the Triple Entente between France, Britain, and Russia.

Théophile Delcassé was born on March 1, 1852, in Palmiers. After graduating from the University of Toulouse in 1874, he went to Paris and in 1879 began to write for Léon Gambetta's journal, *La République française.* He continued his association with that paper until 1888 and also contributed to the *Paris* from 1881 to 1889.

In 1889 Delcassé was elected to the Chamber of Deputies. He was undersecretary for the colonies from January to December 1893 and served as second minister of colonies from May 1894 to January 1895. His policies were governed by his belief that colonial strength would enhance France's position as a European power.

In June 1898 Delcassé was appointed minister of foreign affairs, and he retained this position until June 1905. His policies aimed to strengthen French interests and achieve the diplomatic isolation of Germany. He won both Spanish and American friendship by his successful mediation in the Spanish-American War of 1898. This opened the way for subsequent rapprochements with both the United States and Spain. Meanwhile, during the Fashoda crisis of 1898, Delcassé won a measure of respect from the British by withstanding their pressure for 6 weeks.

Between 1899 and 1903 Delcassé transformed the Franco-Russian alliance into an active instrument of policy by broadening its scope to include defense of the European balance of power. He achieved understanding with Italy, based on settlement of differences in Africa. This culminated in 1902 in mutual guarantees of neutrality. Three agreements of April 8, 1904, settled British and French colonial differences and became the foundation of the Entente Cordiale between Britain and France. Meanwhile, Delcassé also encouraged cooperation between Russia and Britain, which led in 1907 to the formation of the Triple Entente. Italian, British, and Spanish agreements guaranteed France a free hand in Morocco, but Delcassé was forced to resign in 1905 during the first Moroccan crisis, when the Cabinet refused to support his policy.

As minister of marine from March 1911 to January 1913, Delcassé reorganized and strengthened the French navy and engaged in joint naval planning with Britain. As ambassador to Russia between March 1913 and January 1914, he improved the joint military planning of France and Russia and accelerated development of Russia's strategic railroads. Early in World War I Delcassé was named minister of foreign affairs, but he resigned after 14 months, when Bulgaria joined the Central Powers, proving the failure of his Balkan policy. Delcassé refused to vote for the Treaty of Versailles, which he felt gave France ''neither reparations nor security,'' and retired from public life after 1919. He died at Nice on Feb. 22, 1923.

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Daniel De Leon

The American Socialist theoretician and political leader Daniel De Leon (1852-1914) was, according to Lenin, ''the greatest of modern Socialists—the only one who has added anything to Socialist thought since Marx.'' However, De Leon's Socialist Labor party remained a tiny sect.

According to his own testimony, Daniel De Leon was born into a wealthy family on the island of Curaçao near Venezuela, but it is possible that he was American-born. He was also said to have studied languages, history, philosophy, and mathematics at Dutch and German universities between 1865 and 1871. In 1872 he came to New York City and briefly assisted Cuban revolutionaries editing a Spanish-language newspaper. De Leon taught at a preparatory school and in 1876 entered Columbia University Law School. He graduated in a year and in 1883 was appointed to an international law lectureship at Columbia. He left Columbia in 1889, when he was denied a promised promotion.

De Leon's career at Columbia apparently declined because of his support of Henry George's third-party mayoralty candidacy in 1886 and his interest in the Nationalist movement of Edward Bellamy. At any rate, De Leon joined a tiny, almost moribund German organization in New York, the Socialist Labor party (SLP), and within a few years became the acknowledged master of the organization. In 1891 he became editor of the party's paper and was never seriously shaken in his leadership of the SLP until his death, in 1914.

The stormy, radical career of De Leon caused him to be resented as a disrupter by most of the Socialists in the United States. Personally, he was arrogant, inflexible, and intolerant of dissent; he even expelled his favorite son, Solon, from the SLP for questioning one of his theses. His unsuccessful attempts to control labor unions earned him further enmity, and his dictatorship within the SLP caused the secession of many former followers.

De Leon's attempt to align the Knights of Labor as an auxiliary to the SLP in the early 1890s only hastened the decline of that union. After an unsuccessful attempt to ''bore from within'' the American Federation of Labor, he organized the Socialist Trades and Labor Alliance (STLA) in 1895. It grew no faster than the parent SLP, and in 1905 he merged it into the Industrial Workers of the World (IWW). Again, his collaborators suspected his intentions, and in 1908 he and the STLA were tacitly expelled from the IWW. De Leon claimed that his followers were the true IWW, and the fiction was maintained until his death.

A prolific and brilliant writer, De Leon turned out dozens of pungent pamphlets and essays on topics facing the revolutionary movement of his day. Like his writings, his speeches were models of clarity and logic, studded with vivid metaphors and aphorisms. But his insistence on a hard-and-fast ideology did not prosper, and the leadership

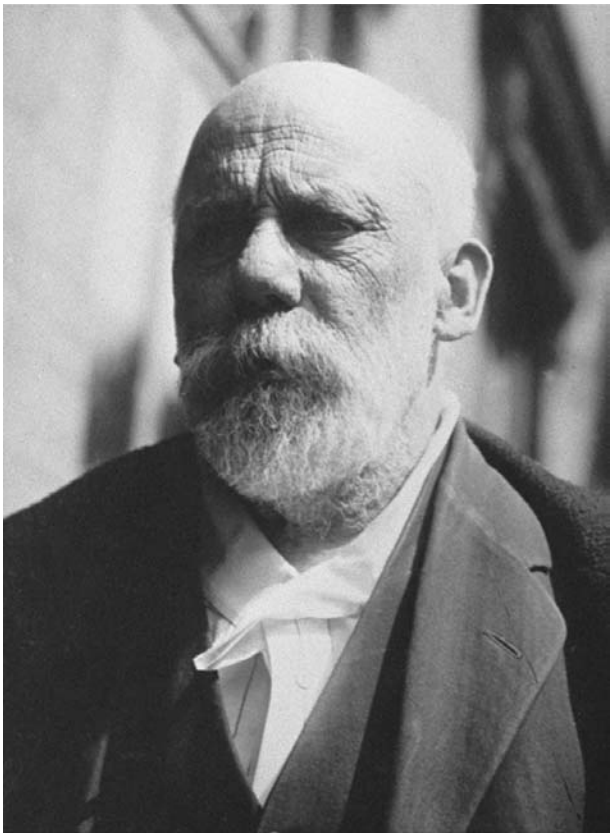

of American socialism passed to the more flexible Socialist Party of America even during his life-time.

Further Reading

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David Dellinger

An unwavering nonviolent pacifist, David Dellinger (born 1915) devoted his life to the promotion of peace through his writings, his organizational talents, and his personal acts of courage. He spoke up for what he believed and remained an active speaker well into the 1990s.

David Dellinger was born in Wakefield, Massachusetts, on August 22, 1915. His father was a lawyer, a Yale law school graduate, and a Republican. In high school David was an outstanding athlete, long distance runner, and tournament-level golfer. He was also a superb student and already a confirmed pacifist. He graduated from Yale University as a Phi Beta Kappa economics major in 1936 and was awarded a scholarship for an additional year of study at Oxford University in England.

On his way to Europe he went to Spain, then in the middle of its civil war. Dellinger was so moved by the spirit of brotherhood among the Loyalist communist troops that he nearly joined them. Instead, he spent his year at Oxford, then returned to America for graduate work at Yale and religious training at the Union Theological Seminary.

In 1940 the U.S. government instituted the military draft in preparation for entering World War II, and David Dellinger became one of its first conscientious objectors. He refused to serve in the army. War, he said, was evil and useless. His alternative to war was brotherhood and the abolishment of capitalism. He served a one-year prison term, again refused to enlist, and was jailed for another two years. Upon leaving prison he married Elizabeth Peterson

and embarked upon a career as a printer, a writer, a peace organizer, and, above all, a radical pacifist. Far from being the austere, serious prototype of a pacifist, Dellinger was a husky, happy man whom friends often described as a ''cheery elf.'' He was a genial person of boundless energy and uncommon good sense.

Dellinger, A. J. Muste, and Sidney Lens became the editors of *Liberation* in 1956. It was a radical pacifist monthly magazine which stood for economic justice, democracy, and nonviolence, and it continued publication for 19 years. Its subscription lists grew as young Americans started to protest the nation's treatment of Black people and the U.S. military incursion into Southeast Asia. Now, as one of the spokespersons for the American radical left, Dellinger made two journeys to Cuba in the early 1960s, reporting enthusiastically on what the Castro revolution had done for the Cuban people.

In April 1963, Dellinger participated in a ''peace walk'' in New York City during which those who favored peace clashed with other marchers over the Vietnam War, and Dellinger was cast into the forefront of anti-Vietnam politics. He worked in 1964 with Muste and two radical Catholic priests, Daniel and Philip Berrigan, to produce a ''declaration of conscience'' to encourage resistance to the military draft. A year later (August 1965), with Yale professor Staughton Lynd and Student Nonviolent Organizing Committee organizer Bob Parris, Dellinger was arrested in front of the U.S. Capitol leading a march for peace and was jailed for 45 days. Two months later Dellinger became one of the organizers of the National Coordinating Committee to End the War in Vietnam—the group which staged the huge anti-war marches in Washington D.C. in 1970.

Dellinger made two trips to China and North Vietnam in the fall of 1966 and the spring of 1967. In America he helped in the production of the famed March on the Pentagon of October 1967, which would later be memorialized by author Norman Mailer in his prize-winning *Armies of the Night*. Dellinger spent much of 1968 travelling to Cuba and preparing for demonstrations at the Democratic party national convention in August. When the Chicago police attacked the demonstrators, the federal government indicted all demonstration leaders (Dellinger, Rennie Davis, John Froines, Tom Hayden, Abbie Hoffman, Jerry Rubin, and Lee Weiner) for conspiracy to cross state lines to incite a riot.

In July 1969 North Vietnam decided, as it had twice before, to release a few U.S. prisoners of war, and Vietnamese leaders requested that Dellinger come to Hanoi to receive them. He and three others, including Rennie Davis, his co-defendant in the aftermath of the Chicago riots, flew to Hanoi in August and escorted the Americans back to freedom.

The 1969 trial of the Chicago Seven (known officially as *U.S.* vs. *David Dellinger et al.*) was one of the most celebrated court cases of the 1960s. In order to disrupt the proceedings in Judge Julius Hoffman's courtroom and to attempt to place the Vietnam War itself on trial, the defendants wore outrageous clothing, carried anti-war signs, and replied bluntly to the court's capricious rulings. They were all found guilty by Judge Hoffman and, in addition, given innumerable contempt citations. But the entire trial was, on appeal, found to have been irrevocably tainted, and all ''guilty'' judgments were nullified.

By 1971 President Richard Nixon's planned withdrawal ''with honor'' of U.S. troops from Vietnam was lowering dissent on the home front. Dellinger was skeptical that there could be peace with honor because, as he saw it, the entire war had been without honor. He helped to plan the giant ''Mayday'' march on Washington, D.C. in spring 1971. But the next year American attention turned to the Watergate break-in, and Dellinger returned to his writing. *Liberation* ceased publication in 1975, and for the following five years he was the editor of *Seven Days* magazine. In the 1980s he moved to Peacham, Vermont, to teach at Vermont College and to write his memoirs, cheerfully referring to himself as a ''failed poet, a flawed feminist, and a convinced pantheist.''

Despite remaining an active protester and frequent public speaker, Dellinger found time to finish his memoirs and *From Yale to Jail: The Life Story of A Moral Dissenter* was published in 1993. In 1996, Dellinger and other activists who demonstrated at the 1968 Democratic National Convention had an opportunity of sorts to reprise the event. The 1996 Democratic National Convention was held in Chicago and attracted about 500 demonstrators protesting a host of causes. Dellinger was among them. He remarked to a reporter, ''The numbers of people who came and the energy they had made it very successful. We made it clear there would be no violence.''

Further Reading

The best sources for material on the life of David Dellinger are the files of *Liberation* and two of his books: *Revolutionary Nonviolence* (1970) and *More Power Than We Know* (1975). Fred Halstead's *Out Now* contains many references. A brief article that might be of interest appears in the March-April 1997 issue of *The Humanist*. Dellinger is writing his own *Autobiography in the Form of a Novel*. □

Vine Deloria Jr.

Vine Deloria, Jr. (born 1933) is known as a revolutionary thinker who speaks out against the decadence of U.S. culture and insists that young Native Americans receive traditional teachings before exposing themselves to the philosophies of the dominant Euro-American culture. Through his widely published books, he has brought greater understanding of Native American history and philosophy to a vast global audience.

Vine Deloria, Jr., of the Hunkpapa Lakota, became well-known as a political activist whose publications explained to the American people what the Native American rights movement was seeking. His family heritage combined with academic training gave him credi-

bility in his writings. Deloria was born on March 26, 1933, in Martin, South Dakota, the son of Vine and Barbara (Eastburn) Deloria. He joined a distinguished family: his great-grandfather Francois Des Laurias (''Saswe'') was a medicine man and leader of the White Swan Band of the Yankton Sioux tribe; his grandfather Philip Deloria was a missionary priest of the Episcopal Church; his aunt Ella C. Deloria was a noted anthropologist who published works on Indian ethnology and linguistics; and his father, Vine Deloria, Sr., was the first American Indian to be named to a national executive post in the Episcopal Church. Deloria's own comment about his family gave context to his first major book. In its afterword he wrote: ''As long as any member of my family can remember, we have been involved in the affairs of the Sioux tribe. My great grandfather was a medicine man named Saswe, of the Yankton tribe of the Sioux Nation. My grandfather was a Yankton chief who was converted to Christianity in the 1860's. He spent the rest of his life as an Episcopal missionary on the Standing Rock Sioux reservation in South Dakota.'' From 1923 to 1982 the Indian Council Fire, an organization in Chicago, presented fifty-four achievement awards to recognize quality of Indian initiative and leadership. Of these awards, three were to members of the Deloria family: Vine, Sr., Ella, and Vine, Jr.

After attending grade school in Martin, South Dakota, the younger Deloria graduated from high school at St. James Academy in Faribault, Minnesota. He served in the Marine Corps from 1954 to 1956, then attended Iowa State University where he received his B.A. degree in 1958. In his youth, he had considered following his father in the ministry, but exposure to his father's frustrations convinced him that church life did not have the bearing on Indian life that he wanted his career to have. Before he gave up the idea entirely, however, he earned a B.D. in theology at Augustana Lutheran Seminary, Rock Island, Illinois, in 1963. The following year he was hired by the United Scholarship Service in Denver to develop a program to get scholarships for American Indian students in eastern preparatory schools. He successfully placed a number of Indian students in eastern schools through the program.

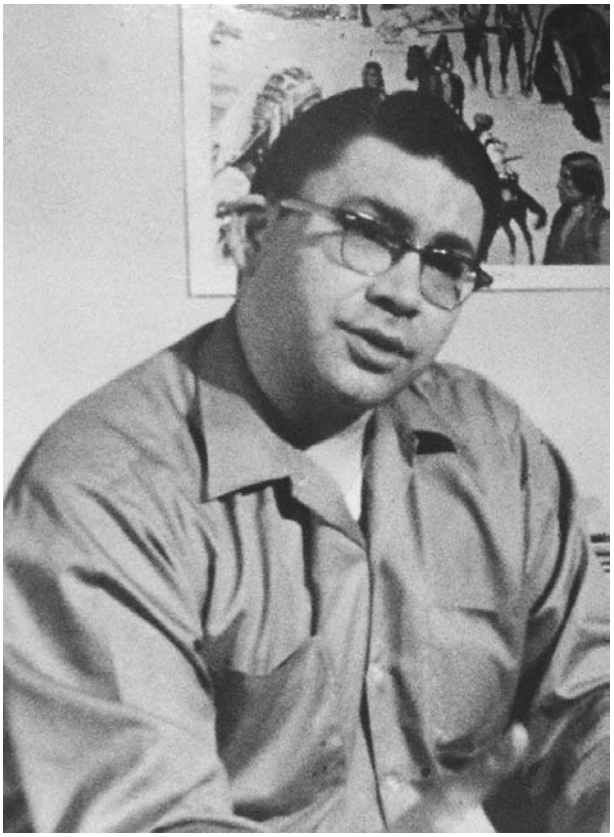

He served as the executive director of the National Congress of American Indians (NCAI) in Washington, D.C., from 1964 to 1967, an experience he claimed was more educational than anything he had experienced in his previous thirty years. He was expected to solve problems presented by Indian tribes from all over the country, but found that unscrupulous individuals made the task impossible. He was frustrated by the feeling that the interests of tribes were often played against one other. In addition the NCAI had financial difficulties, and was often close to bankruptcy, so that a majority of time had to be spent resolving funding issues. Increased memberships and a research grant gave the organization enough strength to successfully win a few policy changes in the Department of Interior. Although Deloria felt the organization had been successful, especially because of the support and hard work of organization members, he realized that other tactics would have to be used to further the cause for Indian rights.

Earns Law Degree

Two circumstances influenced his decision to return to college and earn a law degree from the University of Colorado in 1970. One was learning of the success of the National Association for the Advancement of Color People's Legal Defense Fund which had been established to help the black community. The second was the realization that local Indian tribes were without legal counsel and had no idea what their rights were. His goal when receiving his law degree was to start a program which would assist smaller tribes and Indian communities to outline their basic rights. Throughout his career his goal in life has been twofold: to support tribes through affiliation with various advocacy organizations and to educate Native Americans on aspects of the law through teachings and writings which stress the historical and political aspects of the relationships of Indians to other people. His role as an activist in the efforts of Native Americans to achieve self-government has focused on change through education rather than through violence.

From 1970 to 1972 Deloria was a lecturer at Western Washington State College in the division of ethnic studies. While there, he worked with Northwest Coast tribes in their effort to gain improved fishing rights. From 1972 to 1974 he taught at the University of California at Los Angeles. During the same period, from 1970 to 1978, he was the chairperson of the Institute for the Development of Indian Law, headquartered in Golden, Colorado. From 1978 to 1991 he was a professor of American Indian studies, political science, and history of law at the University of Arizona. In 1991 he

moved to the University of Colorado in Boulder to join the faculty of the Center for Studies of Ethnicity and Race in America. In addition to his teaching positions, Deloria served in leadership positions in several organizations including the Citizens Crusade against Poverty, the Council on Indian Affairs, the National Office for the Rights of the Indigent, the Institute for the Development of Indian Law, and the Indian Rights Association.

Publishes Indian Activist Views

Deloria has been an activist writer, dramatically presenting his case for Indian self-determination. *Custer Died for Your Sins: An Indian Manifesto,* written while he was attending law school, captured the attention of reviewers and critics and bolstered Native American efforts for recognition. Written at the time the American Indian Movement (AIM) was drawing public attention to Native American rights, Deloria's book was an articulation of the activist goal: to become self-ruled, culturally separate from white society and politically separate from the U.S. government. While blasting America's treatment of Indian people, Deloria explained the concepts of termination and tribalism. Although contemporaneous with the civil rights movement of other American groups, he distinguished between black nationalism and Indian nationalism, explaining that because Indian civil rights issues were based upon treaties they needed to be addressed in a different way. Deloria explained his reasons for writing the book in its afterword: ''One reason I wanted to write it was to raise some issues for younger Indians which they have not been raising for themselves. Another reason was to give some idea to white people of the unspoken but often felt antagonisms I have detected in Indian people toward them, and the reasons for such antagonism.''

Deloria's second book, *We Talk, You Listen: New Tribes, New Turf,* also addressed the issue of tribalism and advocated a return to tribal social organization in order to save society. His third book, *God Is Red: A Native View of Religion,* again captured a national audience. In this book Deloria offered an alternative to Christianity which he explained had failed both in its theology and its application to social issues. He proposed that religion in North America should follow along the lines of traditional Native American values and seek spiritual values in terms of ''space'' by feeling the richness of the land. Most critics applauded his presentation of Indian religious practice, but were offended by his attack on the Judeo-Christian tradition. His later book *The Metaphysics of Modern Existence* followed up on this theme by questioning non-Indian world views of modern life and recommending a reassessment of reality about moral and religious property.

In all of Deloria's writings, he has emphasized the failure of U.S. treaties to adequately provide for the needs of Indian people. Using his legal training, he has analyzed past relationships between the U.S. government and Native American groups and has continually pressed for renewed treaty negotiation in order to allow more Indian self-control over their culture and government. His book *Behind the Trail of Broken Treaties* provided an account of events which led to the occupation of Wounded Knee, South Dakota, by supporters of the American Indian Movement. In this work he argued for reopening the treaty-making procedure between Indian tribes and the U.S. government. As an expert in U.S. Indian treaties, Deloria was called as first witness for the defense in the trial of Wounded Knee participants Russell Means and Dennis Banks in 1974. Later, in his writing about Indian activism of the early 1970s, Deloria blamed the failure of the Indian civil rights movement on the unwillingness of the American public to forget their perception of what an Indian should be. In the second edition of *God Is Red* he stated: ''When a comparison is made between events of the Civil Rights movement and the activities of the Indian movement one thing stands out in clear relief: Americans simply refuse to give up their longstanding conceptions of what an Indian is. It was this fact more than any other that inhibited any solution of the Indian problems and projected the impossibility of their solution anytime in the future. People simply could not connect what they believed Indians to be with what they were seeing on their television sets.'' He castigated the American public for its avoidance of the real Indian world in a series of ironic contrasts between current events of the Indian movement of the 1970s and what the American public was reading. ''While Dee Brown's *Bury My Heart at Wounded Knee* was selling nearly twenty thousand copies a week, the three hundred state game wardens and Tacoma city police were vandalizing the Indian fishing camp and threatening the lives of Indian women and children at Frank's Landing on the Nisqually River. . . . As Raymond Yellow Thunder was being beaten to death, Americans were busy ordering *Touch the Earth* from their book clubs as an indication of their sympathy for American Indians. As the grave robbers were breaking into Chief Joseph's grave, the literary public was reading his famous surrender speech in a dozen or more anthologies of Indian speeches and bemoaning the fact that oratory such as Joseph's is not used any more.''

Deloria's writing style has been consistent. In his books he often attempts to peel away platitudes that his white readers have developed so that they begin to comprehend the issues and the Indian viewpoint. Not without humor, he cynically derides white culture, and then offers his replacement. He commented in an interview that Americans can be told the obvious fifty times a day and revel in hearing it, but not learn anything from it. Some critics have been disappointed that Deloria's books do not describe Indian culture. As Deloria stated in an interview in *The Progressive,* ''I particularly disappoint Europeans. They come over and want me to share all the tribal secrets. Then I lecture and harangue about the white man.'' In the same interview he derided his own success as an Indian writer in the early 1970s. ''I happened to come along when they [the media] needed an Indian. The writing is not very good at all. But Indians were new, so everybody gave *Custer* great reviews. I never fooled myself that it was a great book.''

His second edition of *God Is Red,* published in 1992, built upon the arguments against Christianity he wrote in the first edition. Encouraged by trends in American society to be more concerned about religion and ecology, he raised additional issues in the revised edition. ''I suggest in this revised

edition that we have on this planet two kinds of people—natural peoples and the hybrid peoples. The natural peoples represent an ancient tradition that has always sought harmony with the environment.'' Hybrid peoples referred to the inheritors of Hebrew, Islamic, and Christian traditions who adopted a course of civilization which exploits the environment. When *The Progressive*'s interviewer asked Deloria his views on renewed interest in Native American spirituality, Deloria commented: ''I think New Age shamanism is very interesting. Whites want to take our images, they want to have their Indian jewelry; at the same time, they need our valley to flood for a dam. People are desperately trying to get some relationship to Earth, but it's all in their heads. . . . New Age shamanism may be one of the few solutions.'' At the same time, he admitted his own dependence upon technology. ''I wouldn't delude myself for a minute that I could go back to the reservation and live any kind of traditional life. I've been in the cities too long. . . . I would love to go back to the old shamanism. My great-grandfather was a very powerful man. But here I am in Tucson, Arizona, dependent upon Tucson Electric Power to stay comfortable.''

Another of his major themes has been concern for the natural environment. He blames contemporary technological society for destroying the earth, and presents an apocalyptic view. He envisions the end of the earth if changes are not made soon to allow the natural environment to recover. He predicts in *The Progressive* interview that in 500 years ''there will be fewer than 100,000 people on whatever this continent comes up as, there will probably be some Indians and all kinds of new strange animals—the Earth a completely different place, people talking about legends of the old times when iron birds flew in the air.''

Other works by Vine Deloria include *Indians of the Pacific Northwest* (1977), *Of Utmost Good Faith* (1971), *A Better Day for Indians* (1976), *The nations within: the past and future of American Indian sovereignty* (1984), and *Behind the trail of broken treaties: an Indian declaration of independence* (1985).

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Jacques Delors

The French president of the European Commission, Jacques Delors (born 1925) was former minister for the economy and finance of France. He was the chief architect of Western Europe's drive toward market unity by 1992.

The son of an employee of the French Central Bank, Jacques Delors was born in Paris on July 20, 1925. During his secondary school studies he went to two different schools: Lycée Voltaire (Paris) and Lycée Blaise-Pascal (Clermont-Ferrand). In 1943 Delors studied law at the University of Clermont-Ferrand. His studies were interrupted when the Germans closed the university in World War II. He was back in Paris in October, 1944, and soon found a job as an intern at the French Central Bank. In 1950 he was promoted to staff member for the director-general for securities and financial markets. During this period he became an active militant of a Christian trade union, the CFTC (Confédération Française des Travailleurs Chrétiens). He was put in charge of the trade union's studies center. In 1957 he became the expert for a CFTC publication called *Reconstruction*. In 1955 Delors had joined a political party called Jeune République (Young Republic). He left this party in 1960 shortly after he helped it merge with a small left-wing party to form the new Unified Socialist Party.

Moving Through Government Ranks

In 1959 Delors became a member of the Planning and Investments Department of France's Economic and Social Council. He left the CFTC when he became a high government official to avoid conflicts of interests. In 1962 he became head of the Social Affairs Department of the Planning Commission. During this period he developed what would become one of the main principles of his political action in the future: the contractual policy. This means that some economic decisions (for example, the policy on salaries) should be reached through negotiations not only with the trade unions inside the company or industry concerned, but also with the authorities at the national level. Maybe because it was too revolutionary for that period, Delors' idea did not find its way into the council's Fifth Plan (1962-1965). Georges Pompidou, France's prime minister from 1962 to 1968 (and later president), would partly refer to this concept in his social policy.

In April of 1969, Delors became secretary-general of the Interministerial Committee for Professional Training. From 1969 to 1973 he also acted as adviser for social and

cultural affairs to the new prime minister, Jacques Chaban-Delmas, and later as chargé de mission for economic, financial, and social affairs. In 1972, when Pierre Messmer became prime minister, Delors went back to the secretariat-general for professional training. He was dismissed from this post a few months later because he was accused of favoritism towards left-wing organizations. He started lecturing courses in company management at the University of Paris IX in 1973. That same year he returned to the French Central Bank as a member of its general council; a position he kept until 1979.

Restarting a Political Career

In 1974 Delors decided to restart his political career by joining the Socialist Party (PS). At first, he had to face hostility from some of the party's leaders, due to his earlier participation in the right-wing Chaban-Delmas government. But thanks to the support of François Mitterrand, at that time secretary-general of the party, Delors became a member of the board of directors of the PS.

In 1979 Delors was elected as a member of the European Parliament (a body with little real legislative power within the European Community), where he soon became chairman of the Economic and Monetary Committee of the European Parliament. When François Mitterrand became French president in 1981, Delors was named minister for economy and finances. He was one of the most moderate members of the Pierre Mauroy government, which conducted rather far left economic and social policies. In 1984 Mitterrand chose Laurent Fabius to succeed Mauroy as prime minister, instead of Delors. Delors was disappointed but, given his interest and experience in European affairs, France strongly supported his nomination to the post of president of the European Commission, the permanent executive and administrative branch of the European Community.

When he became president of the European Commission in January 1985, Delors had to face the member states' unwillingness to make any further progress towards a closer integration inside the European Community (EC). The Council of the European Ministers, the ultimate governing body of the EC, was not able to undertake the indispensable changes toward this goal. This was due to disagreements among member states on a common European policy and their perception that the EC could not help them in coping with the economic crisis. This period of stagnation of the integration process is known as the period of ''Eurosclerosis.''

European Frontier-Free Market

To solve the crisis, Delors launched in 1985 the idea of a European frontier-free market by the end of 1992. This ambitious long-term program (total free movement of persons, goods, services, and capital inside the European Community) was formalized into a commission White Paper. At first glance, it dealt only with the economic aspects of European integration. But it was obvious that it could not be achieved without important institutional changes. Therefore, the commission urged member states to modify some provisions of the existing EC treaties in order to prepare for the necessary transfers of power from the member states to the EC. In 1986 a new treaty, called the ''Single European Act,'' was approved by the member states. This act took over the commission's 1992 program and made it possible for the council (the real legislative power of the community) to make all the decisions concerning its achievement by majority (instead of the previously required unanimity). It also gave new powers to the community's institutions. This major progress in the European integration process represented a huge personal success for Delors.

During his first mandate Delors also strove for greater efficiency of the EC budget and for progress on such community issues such as agriculture, research and development, and external commercial relations. A second mandate as president of the European Commission was unanimously granted to him by the member states, who considered that he was the best qualified person to achieve the ambitious 1992 program he had promoted.

During his second four-year mandate, which started in January, 1989, Delors stressed the need for a wider social dimension to the EC's future single market. Unfortunately, the social charter approved by the council in December 1989 lacked real efficiency, despite the support of the European Parliament and of some influential member states, such as France. In 1989 Delors presented a report by the commission on the European Economic and Monetary Union for the creation of a new central bank of Europe and a single European currency.

Another important initiative on the road toward greater European integration was the European Political Union. In reaction to the dramatic events in Eastern Europe in late 1989, François Mitterrand launched the idea of a European confederation which would include the EC member states and the Eastern European countries. Fearing that any action undertaken to foster such a confederation could delay or even stop completely the whole European Community's integration process, Delors stressed the absolute priority that had to be given to reinforcing the European Political Union of the twelve members before considering the inclusion of Eastern Europe into a confederation. Delors favored the creation of a European federation of the twelve member states as a first step before moving to Mitterrand's European Confederation.

The End of a Presidency

Delors' mandate as president of the European Commission expired at the end of 1993. Both supporters and detractors agreed on the importance of Delors' ten-year presidency of the commission. He was an architect of the program to create a single market and of the Single European Act; he was the driving force behind the social charter and the social chapter; his report on economic and monetary union led to the Maastricht treaty; and his advocacy of the European economic area not only helped to create a market of over $370 million but has led to the prospect of new members joining.

The key to Delors' success was his unique contribution of strategic sense, fierce dedication and negotiating skill.

Though born and brought up in a Paris working-class district and without a university education, he became a top-flight politician on the international level. As commission president, Delors could set the agenda but he relied on his relations with community leaders, above all with Helmut Kohl, for the implementation of his proposals.

The press often presented Delors as a potential candidate for the French presidency in 1995. He declined to run for the office, however, citing personal and political reasons. Delors was one of the most credible candidates on the political left, and polls had given him a clear lead. Delors knew his decision not to stand would sadden, even anger his supporters, but citing his age and his fears of sharing power with a right-wing parliament, he could not represent the Socialists. ''I'm for a radical change in the way we regard politics. I want the French people to play an active role in our democracy and to help change society. I wouldn't have been able to guarantee that as president,'' Delors commented. In February 1997, Delors was selected as the recipient of the Erasmus Prize for exceptional services to Europe.

When away from his Brussels office Delors shares an apartment in Paris with his wife, Marie. They have a married daughter, Martine. Delors has served as television commentator for the annual Tour de France.

Further Reading

Additional information on Jacques Delors can be found in his biography, Fabriel Milesi, *Jacques Delors* (Paris: 1985), written in French, with detailed background information on the evolution of the French political situation. Books written by Delors include *Les Indicateurs Sociaux* (Paris: 1971) and *Changer* (Paris: 1975). ''The President of the European Commission presents the Commission's annual program to the European Parliament'' provides insight on his work. The speeches of Delors can be found in the European Community Bulletins (edited by the European Commission) for the period 1985-1990. □

Marcelo Hilario Del Pilar

Marcelo H. Del Pilar (1850-1896) was a Philippine revolutionary propagandist and satirist. He tried to marshal the nationalist sentiment of the enlightened Filipino ilustrados, or bourgeoisie, against Spanish imperialism.

Marcelo Del Pilar was born in Kupang, Bulacan, on Aug. 30, 1850, to cultured parents. He studied at the Colegio de San José and later at the University of Santo Tomas, where he finished his law course in 1880. Fired by a sense of justice against the abuses of the clergy, Del Pilar attacked bigotry and hypocrisy and defended in court the impoverished victims of racial discrimination. He preached the gospel of work, self-respect, and human dignity. His mastery of Tagalog, his native language, enabled him to arouse the consciousness of the masses to the need for unity and sustained resistance against the Spanish tyrants.

In 1882 Del Pilar founded the newspaper *Diariong Tagalog* to propagate democratic liberal ideas among the farmers and peasants. In 1888 he defended José Rizal's polemical writings by issuing a pamphlet against a priest's attack, exhibiting his deadly wit and savage ridicule of clerical follies.

In 1888, fleeing from clerical persecution, Del Pilar went to Spain, leaving his family behind. In December 1889 he succeeded Graciano Lopez Jaena as editor of the Filipino reformist periodical *La solidaridad* in Madrid. He promoted the objectives of the paper by contacting liberal Spaniards who would side with the Filipino cause. Under Del Pilar, the aims of the newspaper were expanded to include removal of the friars and the secularization of the parishes; active Filipino participation in the affairs of the government; freedom of speech, of the press, and of assembly; wider social and political freedoms; equality before the law; assimilation; and representation in the Spanish Cortes, or Parliament.

Del Pilar's difficulties increased when the money to support the paper was exhausted and there still appeared no sign of any immediate response from the Spanish ruling class. Before he died of tuberculosis caused by hunger and enormous privation, Del Pilar rejected the assimilationist stand and began planning an armed revolt. He vigorously affirmed this conviction: ''Insurrection is the last remedy, especially when the people have acquired the belief that peaceful means to secure the remedies for evils prove futile.'' This idea inspired Andres Bonifacio's Katipunan, a secret revolutionary organization. Del Pilar died in Barcelona on July 4, 1896.

Del Pilar's militant and progressive outlook derived from the classic Enlightenment tradition of the French *philosophes* and the scientific empiricism of the European bourgeoisie. Part of this outlook was transmitted by Freemasonry, to which Del Pilar subscribed.

Further Reading

An important source of information about Del Pilar is Magno S. Gatmaitan, *Marcelo H. Del Pilar, 1850-1896: A Documented Biography* (1966).

Additional Sources

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Agnes de Mille

An American dancer and author, Agnes de Mille's (1905-1993) creative contribution to 20th-century ballet was as remarkable as her choreography for Broadway musical theater. She inspired awe for her

personal courage and determination in the face of declining health in later years.

Agnes de Mille was born on September 18, 1905, in New York City into a theatrical family. Her father, William Churchill de Mille, wrote plays for David Belasco on Broadway and later became a Hollywood film producer. His brother, Cecil Blount de Mille, was a famous Hollywood film director. De Mille's maternal grandfather was Henry George, a social reformer and political economist who was famous for proposing the single tax.

When she was a child the family moved to Hollywood. The family's values were shaped by prevailing emphases on success and glamour as well as respect for intellectual life. During her teens her parents divorced and de Mille was torn between becoming a dancer and actress or pleasing her father, who was unsympathetic to a stage career. Having seen performances of Anna Pavlova and the Ballets Russes with Vaslav Nijinsky, as well as American dance pioneers Isadora Duncan and Ruth St. Denis, de Mille enrolled in ballet classes in Hollywood with Theodore Kosloff. While continuing ballet lessons, she agreed to attend college at the University of California, Los Angeles (UCLA), and graduated as an English major, *cum laude*. Later her mother gave support to her dance career, taking her to live in New York while her younger sister, Margaret, attended Barnard College and later helping to finance her trips abroad.

In New York she performed with the Grand Street Follies, choreographed a solo program (1928), and studied modern dance with Martha Graham, who opened her New York studio in 1927. In 1931 she appeared with Graham, Doris Humphrey, Charles Weidman, and Helen Tamiris in Dance Repertory Theater, a short-lived attempt at collaboration among the early pioneers of American modern dance.

De Mille left for Europe in 1932, performing recitals of her work in London, Paris, and Copenhagen. In London she staged dances for Cole Porter's *Nymph Errant* starring Gertrude Lawrence. Marie Rambert, with whom she studied ballet, invited her to join the Ballet Club where she worked with Frederic Ashton and Anthony Tudor, then young and emerging choreographers associated with Rambert. She created a role in the premiere of Tudor's *Dark Elegies* (1937).

On occasional return visits to the United States she appeared in Leslie Howard's Broadway production of *Hamlet* (1936) and the MGM film of *Romeo and Juliet* (1937). With the outbreak of World War II in Europe in 1939 she returned to New York permanently.

For the first season of Ballet Theatre (now American Ballet Theatre) in 1940 de Mille choreographed *Black Ritual* to Darius Milhaud's *Creation du Monde* with an African American cast. She earned the credit for convincing the company's managing director, Richard Pleasant, to invite Tudor to leave England and join Ballet Theatre, an important turn for American ballet history.

De Mille's big breakthrough as a choreographer came in 1942 with her ballet *Rodeo* for Ballets Russe de Monte Carlo. The original score was by Aaron Copland; the set design by Oliver Smith. She originally danced the Cowgirl, the female lead. This ballet remains in the repertories of many companies and is among her best known ballets, along with *Fall River Legend* (1948), a psychological study of Lizzie Borden based on her murder trial. *Rodeo*, a down-home story about cowboys and ranch life out West, provided de Mille with the invitation to choreograph Rodgers and Hammerstein's musical *Oklahoma* in 1943. This collaboration led to a life-long career with the Broadway musical, perhaps most significant of her choreographic achievements. *Oklahoma* was a landmark in that de Mille introduced the dream ballet to further the story through dance. This changed the course of the Broadway musical, making dance an integral part of the theatrical experience.

De Mille always saw dance as theatrical, expressive. She used body movement and motivated gesture as a kind of speech and drew from the technical vocabularies of classical ballet, modern dance, and folk and social dance. Although inspired by many subjects, her ballets were essentially American and favored themes dealing with its social history.

Known also as the author of many books, which she claimed she wrote in her ''spare time,'' de Mille was a tireless and outspoken advocate for dance and for federal support for the arts. Drawing from her own experience as a choreographer, she was concerned that dances be copyrighted and that choreographers receive royalties. She served as first chairman of the dance panel of the National

Endowment for the Arts in 1965. She was also first president of the Society of Stage Directors and Choreographers in 1965.

De Mille founded two dance companies during her career: the Agnes de Mille Dance Theater (1953-1954) and the Heritage Dance Theater, a folk-oriented company formed in 1973, which used a lecture-demonstration format to present audiences with American dance history. The company toured widely until 1975, when de Mille suffered a cerebral hemorrhage just prior to a benefit performance at the Hunter College Playhouse in New York.

With extraordinary determination and courage, de Mille underwent extensive rehabilitation and learned to write with her left hand. She recovered sufficiently to resume her activities as a writer and choreographer, as well as spokesperson for dance.

De Mille was married to Walter Prude, a manager of concert artists, from 1943 until his death in 1988. (Her courtship and marriage are described in her autobiographical work, *And Promenade Home*, and in *Martha*.) She died of a stroke on October 7, 1993, in New York City at the age of 88. She was survived by a son, Jonathan Prude, and grandsons David Robert Prude and Michael James Prude.

De Mille received more than a dozen honorary degrees. She was elected to the Theater Hall of Fame in 1973. She received the Handel Medallion, New York City's highest achievement in the arts, in 1976; the Kennedy Center Award in 1980; and the National Medal of the Arts in 1986. Other awards include: Donaldson Award, Antoinette Perry (Tony) Award, Dance Magazine Award, Capezio Award, and De la Torre Bueno Award for writings on dance.

Further Reading

The following are de Mille's ballets (listed chronologically): *Black Ritual* (1940); *Three Virgins and a Devil* (1941); *Rodeo* (1942); *Tally-Ho* (1944); *Fall River Legend* (1948), based on the Lizzie Borden murder trial; *The Harvest According* (1952), inspired by a Walt Whitman poem with material from the Civil War ballet in *Bloomer Girl; Rib of Eve* (1956); *The Bitter Weird* (1961); *The Four Marys* (1965), about Civil War slaves; *The Wind in the Mountains* (1965); *A Rose for Miss Emily* (1971), based on the William Faulkner story; *Texas Fourth* (1976); *The Informer* (1988), about the struggles between the English and Irish in 1917 and 1921; and *The Other* (1992), a symbolic depiction of the encounter between a young woman and death.

She choreographed the following Broadway musicals: *Oklahoma* (1943); *Bloomer Girl* (1944), a Civil War ballet; *Carousel* (1945); *Brigadoon* (1947); *Allegro* (1947), which she also directed; *Gentlemen Prefer Blondes* (1949); *Paint Your Wagon* (1951); *Goldilocks* (1958); *Kwamina* (1961); and *110 in the Shade* (1963).

De Mille's major article on Martha Graham, first published in *Atlantic Monthly* (1950), was later a chapter in *Dance to the Piper* (1952). Her last book, *Martha: The Life and Work of Martha Graham* (1991), a lively biography of the famous American dance pioneer, also contains much about the author and her long friendship with Graham. Other personal memoirs include: *And Promenade Home* (1958); *Speak to Me, Dance with Me* (1973) about the years spent in London with Marie Rambert and the Ballet Club; *Where the Wings Grow* (1978), a recollection of her girlhood at the family's summer colony in Sullivan County, New York; and *Reprieve* (1981), written in collaboration with her doctor, dealing with her first stroke in 1975 and her courageous recovery. Other works by de Mille include *To a Young Dancer* (1962), an advice book; *The Book of the Dance* (1963), an illustrated history of dance; *Lizzie Borden: A Dance of Death* (1968), about her choreography for *Fall River Legend; Portrait Gallery* (1990); ''Russian Journals'' in *Dance Perspectives* (1970); *The Dance in America* (1971); and *America Dances* (1980). □

Cecil Blount DeMille

Considered one of the founders of Hollywood, film producer and director Cecil B. DeMille (1881-1959) earned a place in moviemaking history with such religious epic films as *The Ten Commandments* and *King of Kings.*

Although he is one of the most commercially successful film directors of all time, Cecil B. DeMille has for a long time been considered at best a director of mediocre quality. Still his place in the history of Hollywood movie making is central; in fact, more than anyone else, he deserves to be called the man who founded Hollywood. As Lewis Jacobs has said—as quoted in *World Film Directors:* ''If in the artistic perspective of American Film History, Cecil B. DeMille is valueless; in the social history of films, it is impossible to ignore him.''

Religious and Theatrical Background

DeMille's father was split between wanting to be an actor and wanting to be an Episcopalian priest. It was an internal conflict strangely appropriate for the father of a man who would become identified with making sexually lurid motion pictures from Bible stories. The elder DeMille ended up teaching school until his friendship with David Belasco, the most successful American playwright of the late 19th century, led him to satisfy his theatrical urge by writing plays instead of acting in them. Both his sons followed him into the theater. Cecil's older brother broke in as a playwright, and Cecil tried to make it as an actor; but after ten years on the boards, he was still struggling to feed his family.

As he neared 30, DeMille gave up acting to join his mother in launching a theatrical agency. Working as the general manager, he met Jesse L. Lasky who along with a Samuel Goldfish—later to change his name to Goldwyn—was trying to break into motion picture production. At this time, feeling frustrated, DeMille was thinking of leaving show business altogether; but Lasky, after working on several musical plays with the younger man, convinced him to try his hand at directing a motion picture. After spending a day at Thomas Edison's studios in New York, DeMille took off for Arizona to shoot *The Squaw Man,* a melodrama based on a Broadway play and set in Wyoming. When the Arizona locations did not work out, DeMille got back on the train and headed off to the end of the line, Los Angeles.

The Man Who Founded Hollywood

DeMille was not the first person to ever shoot a film in Hollywood, but when he arrived in late 1913, he decided to stay. The southern California climate was perfect for motion picture making, because even the indoor scenes could be shot outside on sets with three walls and no ceilings, since plenty of sun and not much rain let the crews shoot without having to set up lights, a huge savings in time and money. The barn on the corner of Vine Street in which DeMille set up shop would soon be the world headquarters for Paramount Studios; but at the moment they were sharing facilities with a stable of horses, and things did not always smell nice around the studio. DeMille was the consummate showman from the start and not only in the movies. Writing in *World Film Directors,* Philip Kemp speaks about DeMille's making of the image of the Hollywood Filmmaker: ''To direct his first movie, DeMille adopted a distinctive costume which he retained largely unaltered throughout his working career and which came to represent the publicly accepted image of an old-style movie director: open-necked shirt, riding breeches, boots and puttees along with a riding-crop, a large megaphone, and a whistle on a neck-chord. Charges of theatricality were met with pained denial from DeMille who always insisted that his garb was strictly functional . . . . but his costume also undoubtedly reflected his favorite self-image—the movie director as bold and masterful adventurer, intrepid pioneer and empire-builder.''

With the commercial success of *The Squaw Man,* DeMille's founding of Hollywood was complete. He had found the perfect location to make movies, he had developed the fashion style that would come to be associated with movie-making, and, now with the money he was making for Paramount, he proved the viability of his creation. The reviews of DeMille's early directorial efforts were very favorable. He worked with Alvin Wyckoff, one of the most important of the first generation of cameramen in Hollywood. Besides shooting motion pictures, Wyckoff invented new camera lenses that had the ability to work under difficult conditions. By the end of 1914, after only three DeMille films, Lasky moved his whole enterprise to California. He bought the barn next door and established a vast studio in the desert.

In 1915, DeMille made what many still consider his most impressive film. Writing in the *International Dictionary of Films and Filmmakers,* Eric Smoodin writes, ''Although he made films until 1956, DeMille's masterpiece may well have come in 1915 with *The Cheat.* . . . . For the cinema's first 20 years, editing was based primarily on following action . . . . [but] in *The Cheat,* through his editing, DeMille created a sense of psychological space.'' DeMille was the first to use film editing in such an intrusive way to show off what a character is thinking.

Produced First Epics

In the silent era, DeMille was fast becoming the middle-brow alternative to the high-brow films of D. W. Griffith, still the greatest innovator in film history, and the low-brow silent comedies pouring out of Mack Sennet's and Hal Roach's studios. In 1917, DeMille left his social comedies behind to make his first epic, *Joan the Woman,* the story of Joan of Arc. One of the longest and most extravagant pictures made to that time, it was a box office disaster. DeMille had made the first feature released in this country several years before, but audiences were not ready for the extra time he added to *Joan.*

The next years were difficult ones of DeMille. Two pictures he made with Mary Pickford flopped, and after several more mediocre films, he made *The Whispering Chorus.* The film meant a lot to him. In the film historian Kevin Brownlow's memorable phrase, he sunk not only his money, ''but also his heart'' into the film. The story of a man who tries to avoid a debt by faking his death, the film featured a chorus of whisperers who followed him through the movie, speaking his thoughts out loud. Whatever its artistic merit, it was a big failure. Some think it was the disappointment attendant on the reception of *The Whispering Chorus* which led DeMille to forsake artistic aspirations and concentrate on giving audiences what they wanted.

Still whatever his artistic disappointments, DeMille was able to regain his golden touch at the box office, primarily by making social comedies filled with both a bit of titillating sex and moralistic messages. Titles such as *We Can't Have Everything* and *Don't Change Your Husband* give a good sense of the message of these movies. By 1921, the critics held DeMille's work pretty much in contempt for the mix of sex and morality which he peddled so easily, satisfying his audience's erotic urges while at the same time satisfying their puritan tendencies. At the same time, DeMille was

helping to set up the Hays Office, the self-policing branch of the Hollywood industry, which censored films for sexual or immoral content. DeMille's worry, shared by many in Hollywood at the time, was that if Hollywood did not censor itself, Congress would.

In 1923, he was powerful enough to return to the epic despite the failure of *Joan the Woman* at the box office. Costing $1,475,000, the first version of *The Ten Commandments* was probably the most expensive movie made to that time. Adolph Zukor, the studio head, threatened to pull the plug on the movie several times; but in the end, it was a blockbuster, making its huge budget back several times over. Some of the critics even liked it. He continued making expensive epics, but he did not return to the Bible until 1927 when he filmed a life of Christ entitled *King of Kings.* His first sound movie was *Dynamite,* which fared respectably, but his attempt to take advantage of the new medium to make a musical was another failure, *Madame Satan.*

The Crusades, another one of his epics, lost $700,000, perhaps the largest failure in Hollywood history up to that time. Five years later, after a couple of moderately successful westerns, DeMille made his first color film, *North West Mounted Police,* starring Gary Cooper. His next film, *Reap the Wild Wind,* distinguished itself by being the first motion picture edited by a woman, Anne Bauchens, to win the Oscar for Best Editing. Neither DeMille, nor any of his films had to that time an Oscar.

End of His Career

After World War II, DeMille set a new tone for himself when he made *Samson and Delilah* with Victor Mature and Hedy Lamarr. It was widely viewed as one of the most tasteless American films ever made with its tacky special effects and heavy-breathing sexuality. In 1950, he returned to acting, playing himself in Billy Wilder's acid portrait of Hollywood, *Sunset Boulevard.* In 1952 he made *The Greatest Show on Earth,* a film often considered to be the closest movie to a self-portrait that DeMille ever made. It was the first film he made to win an Oscar. The best directing Oscar that year went to John Ford.

Unfortunately for DeMille, he was involved in another dispute with John Ford, one which would forever damage DeMille's reputation. DeMille, a politically conservative man, got wrapped up in the McCarthy anti-communist campaign in Hollywood and decided that he wanted to oust Joseph Mankiewicz as president of the Director's Guild. Mankiewicz was a successful director himself and politically liberal. DeMille thought he was soft on communism. A special meeting of the Director's Guild was called to air DeMille's charges. It was a very rancorous meeting attended by nearly every director in the guild. After four hours of debate, John Ford, who had not said a word as of yet, rose to speak. In an *Esquire* Magazine article, Peter Bogdonavich recounts the scene with Ford rising and introducing himself, ''My name is Jack Ford—I make westerns.'' He then went on to praise DeMille's ability to produce pictures that appealed to the public—more so, Ford said, than anyone else in the room; he turned to look across the hall now directly at DeMille: ''But I don't like you, C. B.,'' he said, ''and I don't like what you've been saying here tonight. I move that we give Joe a vote of confidence—and let's all go home and get some sleep.''

It is worth noting that DeMille did not mention the episode in his memoirs. He also made his final film with one of the most conservative actors in Hollywood, Charlton Heston. Although the second version of *The Ten Commandments* is his most widely seen film, thanks to Easter-time television programming, it is not one of his most respected. Still it was a colossal success at the box office, capping a directing-producing career that was by far the most commercially successful of all time, at least until that of the much later director, Steven Spielberg. DeMille suffered a heart attack while shooting *The Ten Commandments,* but he refused to slow down; and soon after, in 1959, on a publicity tour for another picture, one which he produced but did not direct, he had another heart attack which led to his death.

Further Reading

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Süleyman Demirel

Süleyman Demirel (born 1924) was a seven-time Turkish prime minister who later became president. He also led the now defunct Justice party. Throughout his career, Demirel was an outspoken proponent of secularism, holding fast to the political beliefs of Republic of Turkey founder Kemel Ataturk.

Süleyman Demirel was one of the most important politicians of modern Turkey, representing the entry of the modernist, pragmatic technocrat into the political arena. Under his rule, the country made rapid economic progress. However, this led to grave socio-economic problems and to his own fall in 1971 and in 1980.

Demirel was born in 1924 in the village of Islamköy in the western province of Isparta—where the ancient city of Sparta was located—into a middle class family. After completing his schooling in the provinces, he went to Istanbul Technical University in 1942 and graduated in 1949 as a civil engineer. He entered state service and was sent to America for research at the Bureau of Reclamation in Washington, D.C., in 1949 and 1950. In 1954 Demirel was appointed director of the Bureau of Dams and came to be known as a supporter of the ruling Democrat party (DP) in the bureaucracy.

The 1950s were years of close relations between the United States and Turkey, especially after Turkey fought in Korea and joined the North Atlantic Treaty Organization

(NATO) in 1952. Demirel was a beneficiary of this relationship, for when the Eisenhower Exchange Fellowship was established in 1954 he was again sent to America as one of the first Turkish fellows in September. There he made contacts which served him well in private life and when he entered politics in the 1960s, acquiring the reputation of ''friend of America.'' Upon his return to Turkey in 1955, Demirel was appointed director of the State Hydraulics Administration, a post he held until May 1960 when the Turkish army ousted the DP government of Prime Minister Adnan Menderes.

Enters Politics

The military intervention of May 27, 1960, was a turning point in the politics of modern Turkey and in Demirel's life. Not only did the army remove the government, but it also closed down the Democrat party and thereby created a serious political vacuum in the country. Demirel, as a confirmed supporter of the defunct party, was forced out of state service and began working independently as an engineer. He worked as a consultant for Morrison-Knudsen, a major U.S. company, and also taught engineering at the Middle East Technical University in the capital, Ankara. But his most important decision was to join the Justice party (JP) when it was founded in 1961. He was elected to its administrative council the following year and became party chairman in 1964.

After the general election of 1961 the Justice party became the successor to the DP and began to play a crucial role in the coalition governments of the period. Demirel, who was not as yet a member of parliament, directed the party from outside the Assembly in such a way as to make the governments of rival parties unstable. In February 1965 he forced the resignation of the Ismet Inönü coalition by having its budget defeated. The new coalition government, formed by an independent, non-party senator, Suat Ürgüplü, included Süleyman Demirel as deputy prime minister. When general elections were held in October 1965, the JP won an outright victory despite the provisions for proportional representation and ended the period of coalitions. Demirel was elected from his home town, Isparta, and was appointed prime minister, leading the government for the next six years.

Demirel's policies of rapid economic modernization, which undermined the small, traditional sectors while encouraging larger, innovative enterprises, had important political consequences. Many of his supporters were alienated and tried to remove him from the party's leadership. But they failed because his hold on the party was too firm. Consequently, his opponents were forced to leave the JP and join the small parties of the right, such as the conservative Democratic party, the religious National Salvation party (NSP), and the neo-fascist Nationalist Action party (NAP).

These were turbulent and difficult years for Turkey. The right criticized the government from one flank, the left from the other. The trade unions demanded higher wages to keep up with inflation, and radical students, inspired by their peers in European and American universities, also became involved in politics. By the late 1960s terrorism of the left and the right had also become a factor in Turkish politics. The constant instability affected the armed forces, and the commanders, convinced that Demirel could no longer control the situation, intervened and forced him to resign on March 12, 1971.

Struggle to Survive

Despite this setback Demirel refused to give up his party's leadership, and the JP paid the price when it lost the elections in 1973. Demirel was forced into opposition, but not for long. The coalition government led by prime minister Bülent Ecevit resigned after Turkey's successful invasion of Cyprus in July and August 1974. Ecevit hoped that his newly-won popularity would enable him to win an early general election with a majority sufficient to form a party government. His hopes were dashed by the parties of the right, which refused to permit early elections.

Instead, Demirel formed a four-party coalition of the right, popularly known as the First Nationalist Front, including the NAP and the NSP, on March 31, 1975. He ruled until June 1977 when elections were held. Again Ecevit's Republican People's party won, though not with a sufficient majority to form a government on its own. Therefore, Demirel formed the Second Nationalist Front on July 21, 1977. But this coalition seemed so much under the influence of the NAP, a party directly involved in the rampant terrorism of the 1970s through the Gray Wolves organization, that there were resignations from the Justice party and Demirel's coalition fell on December 31, 1977. Ecevit now formed a coalition and ruled until November 1979. But

since there was little he could do to solve the problems he had inherited—terrorism, economic stagnation, inflation, and unemployment—he lost his popularity and was forced to resign. Demirel formed Turkey's first minority government on November 12, but he too lacked the means to cope with the social, economic, and political crises that plagued the country in the 1970s. In the end the military commanders intervened again on October 12, 1980, and ousted Demirel. They were convinced that only an authoritarian regime could solve Turkey's problems.

Barred From Politics

Under the military regime all political parties were abolished, and active politicians like Demirel were barred from all political activity for ten years. It was easy to pass such a law but virtually impossible to enforce it. Thus, when political activities were restored in April 1983 and new parties were formed, everyone knew that Süleyman Demirel was active behind the scene. One of the new parties prominent in Turkish politics, the True Path party, openly looked to Demirel for inspiration and guidance.

Demirel, who began his political career when he became a deputy in parliament from his home of Isparta in 1965, serving until 1980, returned to that post to serve from 1987 to 1991. He was chairman of the Justice party from 1965 until it was disbanded in 1980. Following the lifting of a ban on political activities by his and other parties in 1987, Demirel became chairman of the new True Path party and reentered parliament. In 1991 Demirel became prime minister for the seventh time since 1965 after his True Path party's victory in October elections and the formation of Turkey's first coalition government in more than 12 years.

Becomes President

Only 18 months after Demirel became prime minister, the Turkish Grand National Assembly in May 1993 elected him to become the ninth president of the republic following the April death of President Turgut Ozal. While he was prime minister, Demirel had criticized President Ozal for overstepping the traditionally ceremonial powers of the presidency. At his swearing in—to which he wore a top hat, white tie and tails—Demirel said, ''It is unthinkable that the president will ever take sides or take a stand that could cast a shadow over his impartiality. Yet it would be a mistake to interpret impartiality as avoiding national and international problems which have a political nature and as not becoming involved in issues at all.'' Observers noted clashes between Ozal and Demirel centered as much on personalities as on politics. Ozal championed linking Turkey to the central Asian republics and establishing close ties with Europe and the United States through broad, expansive schemes. Demirel was seen as a crafty political maneuverer and ''a consummate deal maker.''

Unrest At Home

While during his presidency Demirel worked to strengthen ties with the United States and Europe, political turmoil at home also kept him busy. In October 1995, Demirel postponed a trip to the United States after Prime Minister Tansu Ciller lost a vote of confidence and resigned. The president quickly asked Ciller to form a new government and later in the month gave his approval for a coalition government of the center-right True Path party and a Social Democratic party to serve until the end of the year. In elections held in December 1995, Ciller's secularist and pro-Western True Path party was defeated by the pro-Islamic Welfare party. Demirel said at the time he would look to parties that could pass a parliamentary vote of confidence, which did not necessarily mean the victorious Welfare party. The following month, Welfare party leader Necmettin Erbakan was invited by Demirel to form a coalition government. Despite skepticism that he would succeed, Erbakan became prime minister.

However, Demirel remained an outspoken proponent of the secular system created by Kemel Ataturk, founder of the republic. In May 1996, Demirel escaped a would-be assassin's bullet unscathed. The pro-Islamic gunman was angered by an accord allowing Israeli jets to train in Turkish airspace. In newspaper interviews the following year, Demirel said Turkish laws made it clear what activities were crimes against the secular system and offered a veiled threat of a crackdown. ''We do not want to be a country of bans but, if necessary, other laws can be passed on this subject.'' If anyone wants Islamic law, ''it means he is not happy with the modern system and wants the old system, but Turkey does not want to retrogress. . .'' Also, in seeming contradiction to his earlier criticism of former president Ozal, Demirel called for enhancement of presidential powers to allow the head of state to handle issues whenever Turkey was in what he called an uneasy state.

Although politics at home kept him busy, Demirel's activities abroad were numerous. A good deal of his effort went toward promoting Turkey for membership in the European Union. A December 1996 visit to Kazakhstan was aimed in part at strengthening bilateral relations and discussion of Turkish cooperation in the laying of an oil pipeline from Kazakhstan to a terminal near the Russian Black Sea port of Novorossiisk. Demirel also worked to strengthen ties with Iran. Following a meeting with Iranian President Akbar Hashemi Rafsanjani, Demirel said Turkey and Iran were two friendly neighboring countries sharing the same faith and deep cultural ties. Talks between Demirel and his Romanian counterpart, Emil Constantinescu, led to the signing of a free trade agreement between the countries and two other accords in April 1997. The following month on a visit to Poland, Demirel promoted a strategic partnership between Turkey and Poland and voiced support for the eastward expansion of the North Atlantic Treaty Organization (NATO).

Demirel's attention was soon called home again by political unrest. Following pressure from the Turkish military, which had been angered by attempts to chip away at secularism, Prime Minister Erbakan resigned in June 1997. Demirel was called upon to pick his successor and chose Motherland party leader Mesut Yimaz. Comments made by Demirel at about this time indicated his still strong support of secularism. ''Secularism and modernism are required for civilization. This is the direction that Ataturk showed us.''

Further Reading

There is as yet no biography of Süleyman Demirel in English, but Feroz Ahmad, *The Turkish Experiment in Democracy 1950-1975* (1975) covers the years in which he was active. C. H. Dodd, *Democracy and Development in Turkey* (1979) and Walter Weiker, *The Modernization of Turkey: From Ataturk to the Present Day* (1981) throw light on the years after 1975. □

Democritus

The Greek natural philosopher Democritus (ca. 494-ca. 404 B.C.) promulgated the atomic theory, which asserted that the universe is composed of two elements: the atoms and the void in which they exist and move.

Democritus was born in Abdera, the leading Greek city on the northern coast of the Aegean Sea. Although the ancient accounts of Democritus's career differ widely, they all agree that he lived to a ripe old age, 90 being the lowest figure. During that long career Democritus wrote many books. *Little Cosmology,* a veritable encyclopedia, has perished because its contents displeased those, such as the philosopher Plato, whose decisions determined which works should be preserved. Of all of Democritus's many-sided interests, his espousal of the atomic theory accounts for his renown and also for the disappearance of the treatises which won him that renown.

Atomic Theory

Democritus did not originate the atomic theory; he learned it from its founder, Leucippus, the author of the *Big Cosmology*. While this work too has vanished, some conception of its contents may be obtained from Aristotle. He opposed the atomic theory, but in doing so he summarized its principal doctrines. Thus he attributed to Leucippus the ideas that the atoms are ''infinite in number and imperceptible because of the minuteness of their size. They move about in empty space (for there is empty space) and by joining together they produce perceptible objects, which are destroyed when the atoms separate.'' The point at which Leucippus's elaboration of the atomic theory stopped and Democritus's contributions to it began can no longer be identified. In antiquity the theory's major features were sometimes ascribed to Leucippus and Democritus jointly and sometimes to Democritus alone.

Perhaps according to both of them and certainly according to Democritus, the atom was the irreducibly minimal quantity of matter. The concept of the infinite divisibility of matter was flatly contradicted by the atomic theory, since within the interior of the atom there could be no physical parts or unoccupied space. Every atom was exactly like every other atom as a piece of corporeal stuff. But the atoms differed in shape, and since their contours showed an infinite variety and could be oriented in any direction and arranged in any order, the atoms could enter into countless combinations. In their solid interior there was no motion, while they themselves could move about in empty space. Thus, for the atomic theory, the physical universe had two basic ingredients: impenetrable atoms and penetrable space. For Democritus, space was infinite in extent, and the atoms were infinite in number.

By their very nature the atoms were endowed with a motion that was eternal and not initiated by any outside force. Since the atoms were not created at any time in the past and would never disintegrate at any time in the future, the total quantity of matter in the universe remained constant: this fundamental principle of Democritus's atomic theory implies the conservation of matter, the sum total of which in the universe neither increases nor diminishes. Though Democritus's conception of the atom has been modified in several essential respects in modern times, his atomic theory remains the foundation of modern science.

For Democritus, ''time was uncreated.'' His atomic universe was temporally everlasting and spatially boundless, without beginning and without end in either space or time. Just as no special act of creation brought Democritus's universe into being, so the operations of his cosmos did not serve any particular purpose. Consequently, Democritus's atomic theory was irreconcilable with the teleological view, which regarded the world as having been planned to fulfill some inscrutable destiny. As the founder of the atomic theory declared in his only surviving statement, ''Nothing occurs at random, but everything happens for a reason and by necessity.''

Moral Teachings

Just as Democritus's cosmogony invoked no creator-god, so his moral teachings appealed to no supernatural judge of human conduct. He attributed the popular belief in Zeus and other deities to primitive man's incomprehension of meteorological and astronomical phenomena. To support his theory about the origin of worship of the various divinities, Democritus assailed the widespread notion that rewards for righteous actions and punishments for wrongdoing were administered in an afterlife. In the long history of Greek speculation Democritus was the first thinker to deny that every human being has an individual soul which survives the death of the body.

Democritus sought to diminish pain during life, of which ''the goal is cheerfulness.'' Cheerfulness is identical not with pleasure, as he was misinterpreted by some people, but ''with a calm and steady mind, undisturbed by any fear or superstition or other irrational feeling.'' Yet Democritus did not advocate a quiet life of repose. His was not the outlook of the retired citizen, drowsing in his rocking chair on the front porch and idly watching the world go by. Democritus taught a naturalistic morality, avoiding ascetic renunciation as well as excessive indulgence, and urging energetic participation in beneficial activities. In particular, ''Democritus recommends mastering the art of politics as most important, and undertaking its tasks, from which significant and magnificent benefits are obtained for the people.'' Perhaps from his governmental experience in Abdera, Democritus learned that ''good conduct seems to be procured better by the use of encouraging and convincing words than by statute and coercion. For he who is restrained by law from wrongdoing is likely to commit crime covertly. On the other hand, he who is attracted to uprightness by persuasion is unlikely to transgress either secretly or openly.''

Probing the Infinitesimal

Archimedes, the most brilliant mathematician of antiquity, gave Democritus credit for the discovery that the volume of a cone is one-third that of a cylinder having the same base and altitude. Archimedes added, however, that this theorem was enunciated by Democritus ''without proof.'' In Democritus's time Greek geometry had not yet reached the stage at which it demanded rigorous proofs of its theorems. Democritus stated: ''If a cone is cut by a plane parallel to its base, shall we regard the surfaces forming the sections as equal or unequal? If unequal, they make the cone uneven, having numerous indentations and protrusions, like a flight of stairs. But if the surfaces are equal, the sections will be equal and the cone comes to look like a cylinder, consisting of equal circles.'' Democritus's conception of the cylinder as being made up of an indefinite number of minutely thin circular layers shows him beginning to probe the momentous question of the infinitesimal, the starting point of a most valuable branch of modern mathematics.

Further Reading

A comprehensive study of Democritus is Cyril Bailey, *The Greek Atomists and Epicurus* (1928). More recent discussions can be found in William Keith Chambers Guthrie, *A History of Greek Philosophy* (3 vols., 1962-1969); Andrew Thomas Cole, *Democritus and the Sources of Greek Anthropology* (1967); David J. Furley, *Two Studies in the Greek Atomists* (1967); and G. F. Parker, *A Short Account of Greek Philosophy from Thales to Epicurus* (1967). □

Abraham Demoivre

The Franco-English mathematician Abraham Demoivre (1667-1754) was a successful exponent of the calculus of Newton and Leibniz and an early writer on the mathematics of life insurance.

Abraham Demoivre, the son of a surgeon living at Vitry, Champagne, was born May 26, 1667. He was given a Protestant schooling and at the age of 11 went to the Protestant University of Sedan. He studied logic at Saumur, and at the Collège d'Harcourt in Paris he learned the physics of the day, mainly according to the system of René Descartes. When Demoivre was 18, Louis XIV revoked the Edict of Nantes, which had granted toleration to Protestants, and the youth was forced to flee Paris, eventually settling in London.

Once in London, Demoivre earned a meager living as a private teacher and lecturer in mathematics and natural science. He obtained a copy of Isaac Newton's recently published *Principia* (1687) and studied it assiduously. It is said that he tore the book into sheets, carrying a few around at a time in his pocket to master it in his spare time. Demoivre made the acquaintance of Newton, Edmund Halley, and other members of the Royal Society. His mathematical talents were recognized, and in 1695 he presented his first paper to the society, ''Method of Fluxions,'' on Newton's calculus. By 1697 he had been elected a fellow of the Royal Society.

Demoivre published a number of papers, but his most original work was a book on the subject of probability, *Doctrine of Chances* (1718). It contained several innovations, including methods for approximating to functions of large numbers. Isaac Todhunter, historian of theories of probability, contended that the subject owed more to Demoivre than any other mathematician, except possibly Pierre Simon de Laplace. It was as a natural extension of his writings on probability that Demoivre wrote *Annuities on Lives* (1725), the first mathematical work on this subject. It is based on a law of mortality that differs little from one devised by John Hudd in 1671. Though Demoivre's principles have since been modified, his work was still being defended by eminent actuarial mathematicians of the 19th century. Demoivre accused Thomas Simpson, a younger pioneer of the same subject, of plagiarism but later dropped the charge.

Demoivre was honored by many European societies. One important theorem applying complex or ''imaginary'' numbers to trigonometry bears his name. He died in London on Nov. 27, 1754.

Further Reading

There is no biography of Demoivre. For background and a brief biographical sketch see David Eugene Smith, *History of Mathematics,* vol. 1 (1923). □

Demosthenes

Demosthenes (384-322 B.C.) is regarded as the greatest of Greek orators and perhaps the greatest orator of all times. He saw clearly the significance of the rise of an autocratic Macedonia and its implications for traditional Athenian and Greek political freedom.

Demosthenes was the son of a wealthy manufacturer of weapons named Demosthenes of the deme of Paeania in Attica. The orator's father died when Demosthenes was 7 years old, and his estate was turned over to his two brothers, Aphobus and Demophon, and a friend, Therippides, who sorely mismanaged it.

Early Career

Though a sickly child, Demosthenes was determined to obtain redress from his guardians. In order to prepare himself, he studied rhetoric and law under Isaeaus, and though by age 20 only about one-tenth of the capital remained for him, he successfully prosecuted his guardians. The four speeches dealing with this business are preserved in ''Against Aphobus'' and ''Against Onetor.''

Though the legend about his declaiming with pebbles in his mouth and practicing by the seashore midst the thunder of the waves may be apocryphal, there is no doubt that Demosthenes rigorously prepared himself to overcome any physical disabilities; and though apparently not a good improviser, he was closely familiar with the writings of Thucydides, Plato, and Isocrates. Demosthenes spent 15 years as a professional speech writer (*logographos*) and ranged over a wide variety of subjects with a mastery of oratorical form and of technical legal details. Thirty-two of these private orations are preserved, though only a third of these are generally considered genuine.

In 355 B.C. Demosthenes found himself employed as an assistant to the public prosecutors in the assembly, in the courts, and in other public places. The speeches against Androtion, Timocrates, and Aristocrates show evidence of a mind of considerable ability. His first public appearance in 354 in ''Against Leptines'' defends the policy of exempting from special taxation citizens who had performed outstanding services to the state. ''Against Aristocrates'' (352) shows him dealing with foreign policy, while ''On the Navy Boards'' (354), ''For Megalopolis'' (352), and ''For the Rhodians'' (351) show a Demosthenes keenly interested in foreign affairs and pushing hard for administrative reforms.

Opponent of Macedon

The year 351 marks a turning point in Demosthenes's career since in a series of nine orations he began his famous ''Philippics'' (351-340), warning Athens of the threatening danger of an ever expanding Macedon and an ever imperialistically encroaching Philip. The ''First Philippic'' was succeeded by three ''Olynthiac'' speeches, centering on Olynthus, the strongest Greek city in the north, which was threatened by Philip. Demosthenes pleaded that the Athenians dispatch forces to help Olynthus out of its plight, but the Athenians were not convinced of the gravity of the situation and Olynthus fell in 348. Philip was not to be stopped as his attention was now directed southward. Once he became admitted to the Amphictyonic League in 346, Macedon became a Greek power with support in Athens itself.

Though Demosthenes supported the peace treaty with Philip in 346 in his oration ''On the Peace,'' he soon saw that Philip had other plans. So in 344 in the ''Second Philippic,'' in ''On the Chersonese,'' and in the ''Third Philippic'' (341) he renewed his attack on Philip and his designs, while in ''On the Embassy'' (343) he attacked Aeschines, whom he accused of having betrayed the best interests of Athens. Gradually Demosthenes assumed the leadership of the opposition to the growing military and political aggrandizement of Philip, an opposition that developed into armed conflict and resulted in the crushing defeat of the Athenians and their allies at Chaeronea in 338. Demosthenes himself was among the defeated refugees.

Though defeated, Demosthenes was not broken in spirit. He continued to fight Philip, and for his services Ctesiphon proposed a golden crown be presented to him at the city Dionysia, a proposal that motivated Aeschines, Demosthenes's chief competitor, to bring charges against Ctesiphon on the grounds that an illegal proposal had been proferred. The trial took place in 330, and Demosthenes brilliantly defended Ctesiphon and himself in what is considered his masterpiece ''On the Crown.''

Decline of Leadership

Thereafter Demosthenes's leadership waned. He was charged with having received money from Harpalus, the governor of Babylon and the treasurer of Alexander the Great, who had absconded with funds to Athens on the basis of a false rumor that Alexander was dead. Harpalus was refused admission to Athens because of an army of 6,000 that he had with him.

Upon demand Harpalus dismissed his troops and was admitted, but Alexander demanded his surrender. Demosthenes retorted by proposing that Harpalus be kept in custody and that the funds he had be deposited in the Parthenon. When Harpalus escaped there was a shortage of 370 talents, and Demosthenes was accused of having accepted a bribe of 20 talents to assist in the escape. Charged and brought to trial, Demosthenes was fined 50 talents, but because he was unable to pay he went into exile.

It is still not clear whether Demosthenes was actually guilty of misconduct in the Harpalus incident or not. At any

rate, Demosthenes tried to organize support against Macedon in the Peloponnesus; was recalled to Athens, which was subsequently occupied by Macedon; and was condemned to death but escaped to the Temple of Poseidon in Calauria, where he committed suicide in 322.

His Works

Sixty-one orations, six letters, and a book of 54 proems have been attributed to Demosthenes, though all are certainly not genuine. Private law court speeches include those against Aphobus and Onetor (363-362), ''Against Dionysodorus'' (323-322), ''For Phormio'' (350), and the first ''Against Stephanus'' (349). The subjects cover guardianship, inheritance, loans, mining rights, and forgery, among others.

The political law court speeches include ''Against Androtion'' (355), ''Against Leptines'' (354), ''Against Timocrates'' (353), ''Against Aristocrates'' (352), ''Against Midias'' (347), ''On the Embassy'' (343), ''On the Crown'' (330), and ''Against Aristogeiton'' (325-324). Topics covered include abolition of immunity from taxation for public-spirited citizens, embezzlement, assaulting a public official, bribery, and the private lives of Demosthenes and Aeschines.

Political speeches include ''On the Navy Boards'' (354), ''For Megalopolis'' (352), ''For the Rhodians'' (351), ''First Philippic'' (351), three ''Olynthiacs'' (349), ''On the Peace'' (346), ''Second Philippic'' (344), ''On the Chersonese'' (341), ''Third Philippic'' (341), ''Fourth Philippic'' (composite), ''On the Halonnese'' (342), and ''On the Treaty with Alexander'' (probably not by Demosthenes). The six ''Letters'' have been reinvestigated recently and the majority of them may be genuine. Both domestic Greek history and politics and foreign affairs are involved.

His Significance

Demosthenes is generally acknowledged to be Greece's greatest orator, though he never lacked for rivals in his lifetime. It has been said that he united in himself the excellences of his contemporaries and predecessors. More than a master of rhetorical form, Demosthenes was a man of superior moral and intellectual qualities who knew how to use language for its best effects.

Perhaps most significant of all was Demosthenes's ability to see the implications of the rise of Macedonian political and military power and to become the staunchest and most persistent defender of individual Greek freedom against the new power; but he was not farsighted enough to see that the Greek city-state was no longer a viable political unit and that it would be replaced by the Hellenistic imperial state.

Further Reading

Books on Demosthenes appear less frequently than they did in the past. A number of older works are still worth consulting: Samuel H. Butcher, *Demosthenes* (1881); Arthur W. Pickard-Cambridge, *Demosthenes* (1914); Charles D. Adams, *Demosthenes and His Influence* (1927); and Werner W. Jaeger, *Demosthenes: The Origin and Growth of His Policy* (1938). Jonathan Goldstein, *The Letters of Demosthenes* (1968), provides a fascinating investigation into the question of the historical value and authenticity of the six letters attributed to Demosthenes.

Additional Sources

Sealey, Raphael, *Demosthenes and his time: a study in defeat,* New York: Oxford University Press, 1993. □

Jack Dempsey

One of the world's greatest heavyweight boxers, William Harrison ''Jack'' Dempsey (1895-1983) was so popular that he drew more million-dollar gates than any prizefighter in history.

William Harrison Dempsey, more commonly known as ''Jack'' after age 20, was born in Manassa, Colo., on June 24, 1895, the ninth child of Hyrum and Cecilia Dempsey, both sharecroppers. The family was so poor that Jack began farming at the age of 8. From age 16 to 19 he lived in hobo jungles.

Dempsey's early boxing often took place in back rooms of frontier saloons under the name ''Kid Blackie.'' His first fight of record was in 1915 against ''One-Punch'' Hancock. Dempsey's one-punch win earned him $2.50; his highest purse. Eleven years later his purse was $711,000 for his first match with Gene Tunney. Eventually called the ''Manassa Mauler,'' Dempsey earned more than $3,500,000 in all in the ring.

Dempsey's appeal lay in his punching ability: he was a ruthless tiger stalking his prey, fast as any big cat and deadly with either paw. He won the world's heavyweight title on July 4, 1919, against Jess Willard in Toledo. With his first real punch Dempsey shattered Willard's cheekbone and knocked him down seven times in the first round. Willard was unable to answer the bell for the start of the fourth.

Two years later Dempsey drew the world's first million-dollar gate against Georges Carpentier of France, in Jersey City, NJ, scoring a fourth-round knockout. Another million-dollar bout was in 1923 against Luis Angel Firpo of Argentina; few bouts have packed such unbridled fury and spectacular savagery. Dempsey was knocked down twice, once through the ropes and out of the ring; 10 times Firpo went down, the tenth time for keeps—all within the span of 3 minutes 57 seconds. The Mauler was dethroned in Philadelphia in 1926, when Gene Tunney outpointed him before the largest crowd ever, 120,757 spectators, to witness the championship game.

Dempsey knocked out Jack Sharkey before the second Dempsey-Tunney fight a year later in Chicago. This last bout became the focus of an enduring controversy. Dempsey floored Tunney in the seventh round but refused to go to a neutral corner according to the rules. The countdown was delayed, and Tunney, given this extra respite, recovered sufficiently to outbox Dempsey the rest of the way.

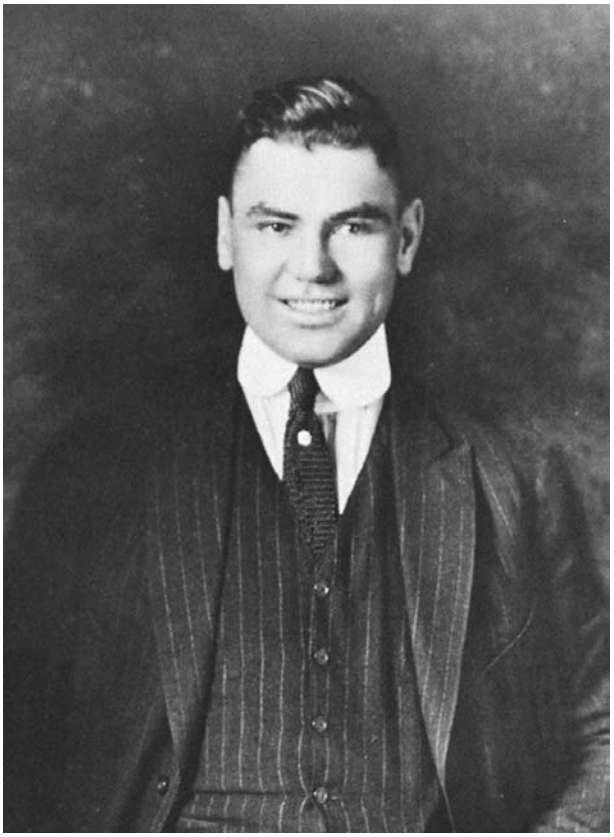

For several years after his defeat, Dempsey refereed, announced boxing matches, and mentored young fighters. He attempted a comeback in 1931-32 but failed.

During the years of the Great Depression, Dempsey concentrated on various business interests including retailing, real estate, and two restaurants in New York City. After the outbreak of World War II, Dempsey joined the Coast Guard, serving as director of the physical fitness program. As the war drew to a close in the Pacific, he was sent on a three month's tour of combat areas to assess needs for athletic and physical training.

During his time as a highly respected restauranteur on Broadway, Dempsey enjoyed a fantastic popularity, revered as one of the true titans of American sports. He died on May 31, 1983.

Further Reading

The most authoritative book on Dempsey is his autobiography, *Dempsey,* written with Bob Considine and Bill Slocum (1960). The best statistical background is in *Nat Fleischer's Ring Record Book* (1970). Dempsey's manager, Jack ''Doc'' Kearns, appraises him in *The Million Dollar Gate,* written with Oscar Fraley (1966). The second Dempsey-Tunney fight is in Mel Heimer, *The Long Count* (1969). □

Charles Demuth

American painter Charles Demuth (1883-1935), distinguished for intimate watercolors and geometrized urban scenes, was one of the leading artists of precisionism, an American idiom of cubism in the 1920s.

Charles Demuth was born in Lancaster, Pa., on Nov. 8, 1883. A childhood leg injury left him lame, and at an early age he began to draw and paint. After studying at the School of Industrial Art in Philadelphia, he entered the Pennsylvania Academy of Fine Arts in 1905 and took classes with William Merritt Chase and Thomas Anschutz.

In 1907 Demuth went to Paris, where Fauve painting with its expressive form and color affected his early work. *Studio Interior* (ca. 1907), one of the few surviving works of this period, is a watercolor whose roughly outlined, loosely painted figures are reminiscent of those of Henri Matisse and Georges Rouault. It foreshadows the illustrational style Demuth employed, in refined form, later. He continued his studies at the Pennsylvania Academy (1908-1910), and his interest in figure drawing increased. As he refined his focus, the personages depicted became vehicles for acute psychological expression. In Paris again in 1912, he attended classes at the academies Julian, Colarossi, and Moderne. One of the few American artists of the period with firsthand understanding of the new European movements of cubism and Dada, Demuth evolved an art that transcended their literal and localized themes. In fact, he always remained receptive to a wide range of influences, and various styles found intelligent transmutation in his work.

Demuth's early watercolors, shown at the Pennsylvania Academy in 1912 and 1913, revealed a fragile, understated style; his landscapes, executed in delicate washes, evoked a gamut of European associations. Fauve references remained, but a new ***concern with formalism was evident, and there are parallels to Paul Cézanne's prismatic vistas in such paintings as *New Hope, Pennsylvania* (1911/1912). But even when Demuth employed the analytic approach of Cézanne or the cubist planes of Pablo Picasso, his art remained concerned with surface quality, not internal structure.

By 1915 Demuth was established as a major American artist through his landscapes, flower studies, and smallscale paintings of cabaret and circus performers. His figures have a weightless and phantomlike quality; in *Two Acrobats* (1918), entertainers dressed in tuxedoes float surrealistically through a vague landscape. Demuth's sensitive linear style was eminently suited to illustrating plays and novels such as Émile Zola's *Nana,* Henry James's *The Turn of the Screw,* Frank Wedekind's *Pandora's Box,* and Edgar Allan Poe's *The Mask of the Red Death*. These illustrations, not meant for publication, reflect Demuth's taste for the psychologically distorted and depict sexual conflict and social decadence.

In *White Architecture* (1917) Demuth used the cubist technique with delicacy and individuality and employed color sparingly to modify a complex of overlaid and intersecting structural planes derived from the building itself. He developed this style in his paintings of factories and industrial sites, beginning in 1918, and thus was a pioneer of the precisionist movement.

Demuth did a unique group of ''poster portraits'' (symbolic still-life paintings) that reflected the interests and attributes of friends, including painters Georgia O'Keeffe, Marsden Hartley, and Arthur Dove and poet William Carlos Williams. The best-known of these, *I Saw the Figure 5 in Gold* (1928), a ''portrait'' of Williams, whose title derives from a Williams poem, is a direct ancestor of pop art, using the numeral 5 in a repeated abstract arrangement. Demuth died in Lancaster on Oct. 25, 1935.

Further Reading

The life and artistic development of Demuth are covered in A. C. Ritchie, *Charles Demuth* (1950), and Emily Farnham, *Charles Demuth: Behind a Laughing Mask* (1971). There is an essay on Demuth by Martin Friedman in the Walker Art Center Catalog *The Precisionist View in American Art* (1960). Older monographs include A. E. Gallatin, *Charles Demuth* (1927), and William Murrell, *Charles Demuth* (1931).

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Deng Xiaoping

Deng Xiaoping (Teng Hsiao-p'ing) (1904-1997) became the most powerful leader in the Peoples Republic of China (PRC) in the 1970s. He served as the chairman of the Communist party's Military Commission and was the chief architect of China's modernization and economic reforms during the 1980s.

Born in Guangan, Sichuan Province, in 1904, Deng joined the Chinese Communist party (CCP) in 1924 while on a work-study program in France. Before returning to China in 1926 he went to Moscow, where he studied for several months.

During the fabled Long March of 1934-1935 Deng served first as director of the political department, and then as the political commissar, of the First Army Corps. After the war with Japan began in 1937 Deng was appointed political commissar of the 129th Division, one of the three divisions in the reorganized Communist Eighth Route Army, which was commanded by Liu Bocheng, also a native of Sichuan. The forces under the two Sichuanese grew into a large military machine and became one of the four largest Communist army units during the war. It was renamed the Second Field Army in 1946 when the civil war began. In the critical Huai-Hai battles in East China during November 1948-January 1949, Deng served as the secretary of a special five-man General Front Committee to coordinate the strategy of participating Communist troops and direct the military actions. In 1949-1950 the Second Field Army took Southwest China, and Deng became the ranking party leader there in the early 1950s.

Deng rose quickly in the leadership hierarchy after his transfer to Peking in 1952. He became CCP secretary-general in 1954 and a member of the Politburo the following year after he supervised the purge of two recalcitrant regional leaders. During the Eighth CCP Congress in 1956 Deng was elevated to the six-man Politburo Standing Committee and appointed general secretary, heading the party secretariat. By then, he had become one of the half dozen most powerful men in China.

Exile and Return

By many accounts Deng was an able, talented, and knowledgeable man. He was nicknamed ''a living encyclopedia'' by his colleagues. Chairman Mao Tse-tung, the architect of the PRC, allegedly pointed Deng out to Khrushchev of the U.S.S.R. and said, ''See that little man there? He is highly intelligent and has a great future ahead of him.'' Deng visited the Soviet Union several times in the 1950s and the 1960s, as he was closely involved in Sino-Soviet relations and their dispute over the international Communist movement.

Mao and Deng parted ways in the 1960s as they disagreed over the strategy of economic development and

other policies. Deng's pragmatism, embodied in his well-known remark, ''It does not matter whether they are black cats or white cats; so long as they catch mice, they are good cats,'' was heresy to Mao's ears. Mao also resented Deng for making decisions without consulting him—he scolded Deng in a 1961 party meeting: ''Which emperor did this?'' In 1966 Mao launched the Great Proletarian Cultural Revolution (GPCR) and mobilized the youthful Red Guards to purge the ''capitalist powerholders'' in the party, such as Deng. From 1969 to 1973, Deng and his family were exiled to a ''May 7 cadre school'' in rural Jiangxi to undergo reeducation, in which he performed manual labor and studied the writings of Mao and Marx. Deng's elder son, Deng Pufang, was permanently crippled in an assault by Red Guards.

In the spring of 1973 Deng was brought back to Peking and reinstated a vice-premier in the wake of a major realignment of political forces, which resulted from the demise of Defense Minister Lin Piao and the purge of Lin's followers. Deng's ability and expertise were highly valued in the Chinese leadership and he quickly assumed important roles. In late 1973 he carried out a major reshuffle of regional military leaders and was elevated to the Politburo. In April 1974 he journeyed to New York to address a special United Nations session, in which he expounded Mao's theory of the ''Three Worlds.''

As Premier Chou Enlai was hospitalized after May 1974, the burden of leadership and administration increasingly fell on Deng's shoulders. In January 1975 Deng was elevated to a party vice-chairman, the senior vice-premier, and the army chief of staff. However, Deng's eagerness to carry out ''four modernizations'' and the political reforms alienated Mao and other radicals led by Mao's wife Chiang Ch'ing (Jiang Qing).

Thus, soon after Premier Chou died on January 8, 1976, Deng became the target of attack in the Chinese media, and on April 7 the party Politburo passed a resolution at Mao's urging to oust Deng from all leadership posts. After Mao's death in September 1976 Deng's allies prevailed and Deng was reinstated in July 1977, the opposition of new Party Chairman Hua Guofeng not withstanding.

After Deng's political comeback and in his struggle for ascendency thereafter, his foremost task was to destroy the cult of Mao and to downgrade Mao's ideological authority. Another powerful measure of de-Maoization was to put the ''Gang of Four'' on public trial, which began in Peking on November 20, 1980. These four radical leaders, including Mao's widow Chiang Ch'ing, were the late chairman's most ardent supporters and the prime movers behind the GPCR, on which they rode to power. The trial symbolized the triumph of veteran officials, led by Deng, who had fallen victim to the radical crusade between 1966 and 1976.

Moreover, Deng also used the trial as the *coup de grace* against Chairman Hua Guofeng. Although Hua was not a defendant, he did collaborate with the radicals before Mao's death. In a central committee plenum in June 1981 Hu Yaobang, Deng's protege, replaced Hua as the party chairman.

Reform Leader

Deng's economic policies required opening China to the rest of the world in order to attract foreign investment and to educate students abroad in the latest technologies. Accordingly, the People's Republic of China in 1978 signed a Treaty of Peace and Friendship with Japan. In 1979, Deng obtained his nation's official recognition from the United States. Sino-Russian relations were gradually improved over the next decade, and he achieved the long-cherished goal of recovering the British colony of Hong Kong through an agreement scheduled for implementation in 1997.

These diplomatic successes supplemented and eased major changes in the domestic economy. Deng found China's industrial progress impeded by the imbalances of the Cultural Revolution, which stressed investment in heavy industry while virtually ignoring, consumer production, agriculture, transportation, and energy production. As a result, wages and farm prices were too low, and consumer goods were in short supply.

To combat this situation, Deng reduced capital investment in heavy industry, increased prices paid by the state to farmers, and arranged a series of bonuses to raise workers' incomes. Farmers were encouraged to sell more produce privately, and a rapid growth of free markets for farm produce occurred. The communal labor system was virtually eliminated from the rural communes, and fields were leased to farm families on terms that allowed them more autonomy in determining what crops to plant. Agricultural production increased dramatically while, at the same time, a significant proportion of the rural population transferred its activities from farming to various kinds of light industry and trade. More free markets sprang up for distribution of these products, and some state-owned factories were placed under the control of their managers, who were instructed to take into account the profitability and market conditions for their products.

Fought to Maintain Political Stability

Throughout these reforms, Deng insisted upon maintaining China's socialist system. As ever greater reliance was placed on market forces to determine prices, it became increasingly difficult to balance socialist principles with capitalist effects. The reforms resulted in a generally improved standard of living but produced inequalities that were greatly resented. Inflation in the 1980s, a serious problem for the first time in a generation, accompanied increased unemployment and ever-growing disparities in living standards. Deng's inability to reform the blatant corruption and enrichment of many party and government officials and their families created new tensions.

Such tensions fed the long-smoldering discontent of academics who had opposed the party's dictatorship from the beginning and fueled repeated popular demands, especially among students, for a greater degree of democracy in China. In 1979, some of Deng's supporters had openly opposed his dictatorship and called for a democratic political system, and it was Deng himiself who led the suppression of their democracy movement, imprisoned some of their leaders, and banned unofficial organizations and pub-

lications. Again in December of 1986, widespread unauthorized student demonstrations were repressed by the government. Hu Yaobang was blamed for this movement, forced to resign, and became a hero to the students. Zhao Ziyang replaced him as head of the party.

Deng's insistence through the 1980s on maintaining China's socialist system while putting his economic reforms into place had by 1989 forced him into an untenable corner of contradictions; he was presiding over increasing economic disparities in an ostensibly socialist society. The opposition's discontent ripened that year into plans for renewed student demonstrations on the 70th anniversary of the May Fourth Movement. When Hu Yaoband died in April, the demonstrators' leaders incorporated into their plans memorials that resembled their 1976 protests following Chou Enlai's death.

Focusing on demands for greater democracy, a series of student demonstrations at Tiananmen Square coincided with Mikhail Gorbachev's official state visit to Beijing and proved a serious embarrassment to China's leaders—one made worse by world-wide television coverage. The democracy movement quickly spread to other cities, threatening both social stability and Communist party leadership.

Deng, who began his political career 70 years earlier on one side of the May Fourth Movement of 1919, now found himself on quite another as party leaders began to weigh the possibility of compromise with the students. He chose, instead, confrontation. Restructuring his alliances, he forced Zhao Ziyang's resignation and relied on his old military friends to suppress the demonstrations. The violence that followed on June 4, 1989, is believed to have killed hundreds of demonstrators in Beijing alone.

Final Years

Worldwide condemnation of the massacre in Tiananmen Square and the uneasy domestic peace that followed brought a tightening of controls over the Chinese people, but did not shake Deng from his dedication to the Communist party's dictatorship nor his pursuit of modernization and economic reform.

From time to time, Deng compromised with other leaders, slowed down the pace of reform, or shifted priorities to placate his critics, but this did not seriously effect Deng's control of the regime's direction. Recognizing his advanced age, Deng sought to assure continuation of his ''open door'' policy and other political and economic reforms by putting CCP General Secretary Hu Yaobang, Premier Zhao Ziyang, and many other like-minded younger officials in positions of responsibility. In November of 1989, Deng resigned his last official position as head of the Central Military Commission. However, he retained paramount authority and continued to guide Chinese policy from his retirement.

The failed Soviet coup in August 1991 and the subsequent collapse of the Soviet Communist party reinforced Deng's belief that the fate of China, as well as that of Chinese communism, depended heavily on the state of China's economy. Deng understood well that economic reform meant turning loose forces that might eventually topple the Communist party but believed strongly in the party's ability to deliver economic growth and rising incomes. Deng's commitment to change and chastisement of those who dared oppose him forced many hard-line conservative elders to retire and cleared the way for Communist party to fully embrace his reforms. In 1992 the 14th Party Congress signalled the acceptance of Deng's ideas by making a socialist market economy a national goal for the year 2000.

In his last years Deng instigated debate within the Communist party on the need to balance economic reform with political stability, but was unable to impose a convincing plan for stability after his death. As Deng's health slipped into precipitous decline, the powerful patriarch became farther removed from his duties of daily decision-making. His last public appearance was during lunar new year festivities in early 1994, and on February 19, 1997 he died at age 92.

Further Reading

For an excellent biographical article on Deng's life and the economic changes he brought to China see Patrick E. Tyler's essay in the *The New York Times,* February 16, 1997.

Deng Xiaoping (*Teng Hsiao-p'ing*): *Speeches and Writings* (1984) and Parris H. Chang, ''Chinese Politics: Deng's Turbulent Quest,'' in *Problems of Communism* (January-February 1981) provide additional information on Deng's political activities. *TIME* magazine recognized his reforms by twice naming him ''Man of the Year,'' in 1976 and 1985. □

Rauf Denktash

The Turkish Cypriot politician and statesman Rauf Denktash (born 1924) began his working life as a lawyer but became engaged in the struggle for his community's rights. In 1975 he became head of the ''Turkish Federated State of Cyprus'' and in 1985 president of the Turkish Republic of Northern Cyprus. He served in this office for three terms.

Rauf Denktash was born January 27, 1924, in what became the British Crown Colony of Cyprus the following year. He came from a comfortable middle-class family, the son of a judge who worked in the British administration. After graduating from the English high school in Nicosia in 1941, he worked as an interpreter in the courts, taught for a year in the English school, and began to write articles on the problems of Cyprus' Turkish community for *Halkin Sesi* (*Voice of the People*). In 1944 Denktash went to London to study law and was called to the Bar from Lincoln's Inn in 1947. He returned to Cyprus in 1948 and was appointed to the governor's ''Constitutional Council.'' The following year he began to work in the prosecutor's office, where he remained until 1958.

These years coincided with the mounting Greek Cypriot agitation led by the National Organization of Cypriot Fighters, better known by its Greek acronym *EOKA*. This movement fought for self-determination and *enosis* or union

with Greece, which the Turkish-Cypriot minority resisted strenuously. Denktash, now a respected figure in his community, realized that he must play an active role in the resistance movement. He therefore resigned from government service in February 1958 and was elected president of the Federation of Turkish Associations of Cyprus. He was also one of the founders of the Turkish Resistance Organization (TMT), the Turkish counterpart of *EOKA*. At the same time he continued his political journalism and published a weekly edition in the *Voice of the People* in order to present the Turkish thesis to the English-reading public.

International Spokesman

By the late 1950s Denktash had become the spokesman for the Turkish case in the international arenas of London and New York. He led Turkish delegations in the constitutional talks and defended his community's interests in conferences in Athens and London. As a result of his activities his position within the community continued to grow and he became the second most important leader after Dr. Fazil Kuchuk.

Cyprus was declared an independent republic within the British Commonwealth on August 16, 1960. The constitution stipulated that political power would be shared proportionately between the two communities, each having its own legislature. Denktash was elected president of the Turkish Cypriot communal chamber as well as president of the executive committee. But the constitutional arrangements failed to work smoothly and President Makarios shelved the constitution in 1963. As a result, fighting broke out between the two communities in December. Denktash went to London in January 1964 to defend the Turkish case in the five-power conference in which the two communities and the three guarantor powers (England, Greece, and Turkey) participated. In February Denktash went to the United Nations to present his case, the first of many visits.

Denktash was declared *persona non grata* by President Makarios and was therefore unable to return to Cyprus. As a result, he was forced to reside in Turkey until 1968, though he entered the island secretly from time to time to engage in the struggle against the Greek Cypriot government. He was caught by Greek forces in November 1967 and expelled again to Turkey. But Denktash was allowed to return to Cyprus in April 1968 and again became the president of the communal council and the deputy leader of the administrative council. From June 1968 onwards he led his community's team in the bilateral negotiations with the Greeks. These negotiations continued for the next six years but with no results. Time seemed to favor the Greeks; the Turkish community declined dramatically as a result of economic stagnation and emigration from the island.

The deadlock in negotiations was shattered in July 1974 by the Greek National Guard coup against President Makarios. Backed by the military junta in Athens (in power since 1967), their objective was to overthrow Makarios and bring about *enosis* by force. But the coup led to intervention by Turkey and the occupation of about two-fifths of the island in the north. In this area, the ''Cyprus Turkish Federated State'' was created on February 13, 1975, with Denktash as president of the Assembly. In the elections of June 20, 1976, held under the new constitution of June 8, 1975, Denktash was elected head of state for five years by a large majority. But he resigned from his office when he founded the National Union party, whose leader he became. Meanwhile, negotiations with the Greeks were again underway, Denktash proposing a two-state federal solution for the island. But this proposal proved unacceptable to the Greek Cypriot leadership.

President of Breakaway Republic

Denktash was again elected his community's head of state in 1981. With negotiations between the Greek and Turkish communities at an impasse, the Turks proclaimed the Turkish Republic of Northern Cyprus on November 15, 1983, and Rauf Denktash was elected president on June 9, 1985. He was reelected president in April 1990. The new state was recognized only by Turkey but has acquired roots over the intervening years. Denktash won a third term in 1995 when he was 71. He defeated right-wing rival Dervish Eroglu. The same year, Denktash said Turkish-held parts of Cyprus would integrate with Turkey should the Cypriot government press its bid to join the European Union (EU). ''We are not against accession to the EU . . . we were never against accession to the EU. We will have full integration with Turkey as the south will have full integration with Europe, I think it is the only alternative we have,'' he told reporters.

The following year, Denktash rejected calls by Cypriot President Glafcos Clerides for demilitarization talks.

''Demilitarization on its own cannot be discussed. It should come up in the discussions of the Cyprus problem as a whole,'' he said at the time. Denktash accused the Cypriot president of trying ''to deceive the world'' by offering demilitarization. A Cypriot government decision to buy Russian ground-to-air missiles to defend air and naval bases under construction in Paphos further strained relations, said Denktash. However, in the first half of 1997 preparations were being made for direct talks between Denktash and Clerides. The two leaders had not met since 1994 when they talked informally under the auspices of the UN. In July 1997 the leaders met in New York City; however, a quick resolution was not in the offing. The Cypriot government rejected a Denktash proposal to set up a special bicommunal police force to assist UN peacekeepers in the island state's buffer zone. The Cypriot government also called on Denktash and Turkey to abandon attempts to seek recognition for the Northern Cyprus breakaway state.

Apart from being a politician and statesman, Denktash was also an accomplished photographer and author. Most of his publications are in Turkish but *The Cyprus Triangle* is in English and presents the Turkish-Cypriot perspective on the struggle for the island of Cyprus.

Further Reading

There is as yet no English-language biography of Rauf Denktash. He is listed in such biographical dictionaries as *Who's Who in the World, International Yearbook and Statesmen's Who's Who,* and *International Who's Who of Intellectuals*. Therefore, to find more information on this Turkish Cypriot leader the reader will have to turn to the numerous books on the history of modern Cyprus. Recommended amongst these are the following: Pierre Oberling, *The Road to Bellapais* (1982); Tozun Bahcheli, *Greek-Turkish Relations since 1955* (1990); and Kyriacos Markides, *The Rise and Fall of the Cyprus Republic* (1977). If possible, the reader should try to find Rauf Denktash's own writings, especially *The Cyprus Triangle* (London, 1982). □

Manoel Deodoro da Fonseca

Manoel Deodoro da Fonseca (1827-1892) was the first president of Brazil. Perhaps his greatest contribution was the assumption of authority in the last days of the empire and his leading role in the establishment of the republic.

Manoel Deodoro da Fonseca was born on Aug. 5, 1827, in Alagoas. In 1843 he entered the Military School in Rio de Janeiro and after graduation in 1847 began a series of assignments that took him to all parts of the empire. In 1864 he participated in military campaigns in Uruguay and later against Francisco Solano López in the Paraguayan War. He later rose to field marshal.

Militarism, nurtured during the Paraguayan War, became reality in the late 1870s. The army looked upon itself as the savior of the nation, and the Military School was the center of positivist propaganda. Deodoro's prestige had grown to such stature that when the Duque de Caxias died in 1880 the Conservative party hoped that Deodoro would assume the duke's role of pacifying the restive army. But Deodoro also had the admiration of the young officers, who were increasingly attracted to republicanism and positivism. Promoted to quartermaster general of the army, he was assigned to an office in Rio, where he became the military strongman around whom the officers and their sympathizers rallied.

As the military-civilian crisis intensified, Deodoro was first transferred to Mato Grosso and then returned to Rio in June 1889. Rumors of cutbacks in military personnel and troop transfers to the frontier to diminish the army's strength in Rio aggravated the growing conflict.

Pressed by militants to lead a coup and proclaim a republic, Deodoro believed that the military's honor could be maintained by merely overthrowing the ministry. After repeated entreaties he agreed to lead the revolt. Yet his real goal is still unclear. Even during the actual coup, led by Floriano Peixoto on Nov. 15, 1889, when Deodoro became ill, he seems to have thought it was simply a move against an antagonistic ministry. Emperor Pedro II was sent into exile the next day.

On November 17 the provisional government was formed with Deodoro as the chief executive. Unfortunately, he was ill-suited for the position. Accustomed to instant obedience, he had little patience or administrative ability. Receiving minimal cooperation from his ministers and daily attacks in the press, he became increasingly bewildered by his new responsibilities. On Jan. 20, 1891, his Cabinet resigned en masse. On February 24, however, the constitution was proclaimed, and the Constituent Congress elected Deodoro president and Peixoto his vice president.

Unpopular and frequently seriously ill, Deodoro faced chronic disorder within the country and fiscal chaos. He was in constant conflict with Congress, and Peixoto plotted against him. On Nov. 3, 1891, Deodoro dissolved Congress, proclaimed a state of siege in Rio and its environs, and ruled by decree. His dictatorial regime was short-lived, however, as he faced the rebellious disaffection of the army and continuing poor health. On November 22 he suffered a serious heart attack. Two days later he resigned and was succeeded by Peixoto.

Peixoto effectively crushed a revolt to restore Deodoro in January 1892, but by then Deodoro was suffering serious physical and mental decline. He died in Petrópolis on Aug. 22, 1892.

Further Reading

The standard work in English on Deodoro is Charles Willis Simmons, *Marshal Deodoro and the Fall of Dom Pedro II* (1966). It provides a sympathetic treatment of a man thrust into a position of responsibility far beyond his own ambition and ability. For background see João Pandiá Calógeras, *A History of Brazil* (trans. 1939). □

André Derain

André Derain (1880-1954) was considered by leading critics in the 1920s to be the most outstanding French avant-garde painter and at the same time the upholder of the classical spirit of French tradition.

André Derain was born on June 10, 1880, in Chatou. He began to paint when he was about 15. He studied at the Academy Carrière in Paris (1898-1899), where he met Henri Matisse. Derain was a close friend of Maurice Vlaminck, with whom he shared a studio in 1900 and also his radical views on painting, literature, and politics. Derain was drawn, through Vlaminck and Matisse, into the art movement known as Fauvism.

Derain's first artistic attempts were interrupted by military service (1901-1904), after which he devoted himself exclusively to art. He experienced impressionism, divisionism, the style of Paul Gauguin and Vincent Van Gogh, and Vlaminck's and Matisse's techniques by applying them to his own work. He copied in the Louvre and traveled a great deal in France to paint its various landscapes. He spent the summer of 1905 at Collioure with Matisse and that fall exhibited with the Fauves.

The art dealer Ambrose Vollard signed a contract with Derain in 1905, and the following year the artist went to London to paint some scenes of the city commissioned by Vollard. Derain's *Westminster Bridge* is one of his Fauve masterpieces.

About 1908 Derain became interested in African sculpture and at the same time explored the work of Paul Cézanne and early cubism. He became a friend of Pablo Picasso and worked with him in Catalonia in 1910.

In Derain's work, which comprises landscapes, figure compositions (sometimes religious), portraits, still lifes, sculptures, decors for ballets, and book illustrations, we can discern various periods, all of which are distinguished by masterpieces. About 1911 he was attracted by Italian and French primitive masters; he also admired the ''primitive'' art of Henri Rousseau. After World War I, during which Derain served at the front, he studied the masters of the early Renaissance and then Pompeian art. All these left traces in his work. Finally he emerged as a realist and intensified his contact with nature. In rejecting the cerebral art of cubism and abstraction, he defended the return of the human figure to painting. His development as an artist was dramatic, and although Picasso called him a *guide de musées,* in other words, not an innovator but a traditionalist, Derain's best work will survive many of the experimental attempts of his contemporaries because of its inherent painterly qualities.

Toward the end of his life Derain lived, practically forgotten, in his country home at Chambourcy. The retrospective exhibition in Paris in 1937 was the climax of his fame. He died in Garches on Sept. 2, 1954. The large retrospective exhibitions organized from 1955 to 1959 established a new appreciation of Derain as a major artist.

Further Reading

Denys Sutton, *André Derain* (1959), gives an objective picture of Derain's development and the attitude of critics to his work. Other monographs are Malcolm Vaughan, *Derain* (1941), and Gaston Diehl, *Derain* (trans. 1964).

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□

Jacques Derrida

The French philosopher Jacques Derrida (born 1930), by developing a strategy of reading called ''deconstruction,'' challenged assumptions about metaphysics and the character of language and written texts.

Jacques Derrida was born in El Biar, Algiers, in 1930. He went to France for his military service and stayed on to study at the Ecole Normale with the eminent Hegel scholar Jean Hyppolite. Derrida taught at the Sorbonne (1960-1964) and after 1965 he taught the history of philosophy at the Ecole Normale Superieure. He was also a visiting professor in the United States at Johns Hopkins University and at Yale. His scholarly contribution included work with

GREPH (Groupe de recherches sur l'enseignement philosophique), an association concerned about the teaching of philosophy in France.

Derrida gained recognition for his first book, a translation with lengthy introduction of Husserl's *Origin of Geometry* (1962), which won him the Prix Cavailles. His analysis of Husserl's phenomenology became the starting point for the criticism of Western philosophy developed in his numerous other works. Derrida was suspicious of all systematic metaphysical thought and sought to illuminate the assumptions and riddles found in language.

'Metaphysics of Presence'

Derrida depicted Western thought, from Plato onward, as a ''metaphysics of presence.'' By this he meant the desire to guarantee the certainty of thought claims by finding an ultimate foundation or source of meaning and truth. This quest was seen in the Western preoccupation with such concepts as substance, essence, origin, identity, truth, and, of course, ''Being.'' Moreover, he explored the way metaphysics is linked to a specific view of language. The assumption, Derrida contended, is that the spoken word is free of the paradoxes and possibilities of multiple meanings characteristic of written texts. He called this assumed primacy of the spoken word over text ''logocentrism,'' seeing it closely linked to the desire for certainty. His task was to undo metaphysics and its logocentrism. Yet Derrida was also clear that we cannot easily escape metaphysical thought, since to think outside it is to be determined by it, and so he did not affirm or oppose metaphysics, but sought to resist it.

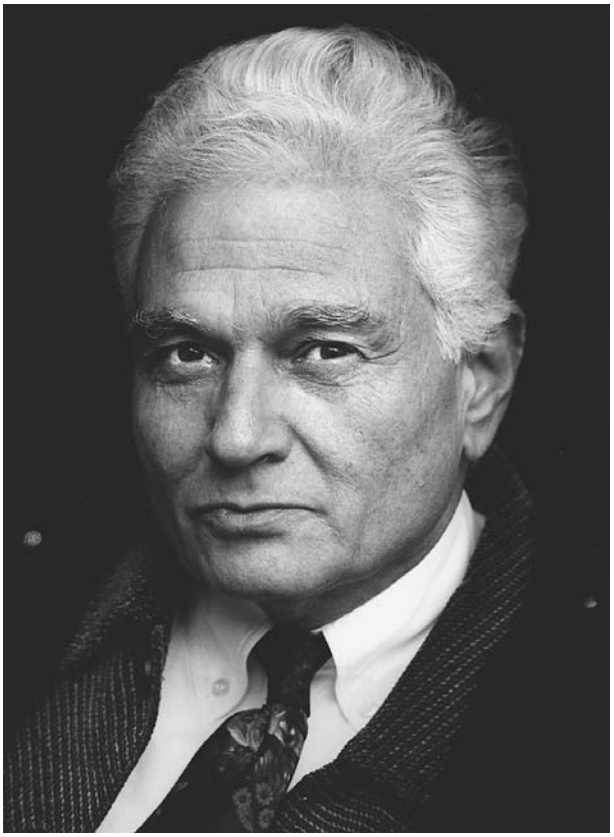

Derrida developed a strategy of reading texts called ''deconstruction.'' The term does not mean ''destruction'' but ''analysis'' in the etymological sense of ''to undo.'' Deconstructive reading attempts to uncover and undo tensions within a text showing how basic ideas and concepts fail to ever express only one meaning. Derrida's point was that language always defers any single reference to the world because it is a system of signs that are intelligible only because of their differences. He called this dual character of language ''difference'' linking deferral and difference. Traditional metaphysics, as the quest for a unequivocal mystery of meaning, is deconstructed by exposing the ''difference'' internal to metaphysical discourse.

'Nothing Outside the Text'

Derrida's famous phrase, stated in *Of Grammatology* (1976), that ''there is nothing outside the text'' sums up his approach. What texts refer to, what is ''outside'' them, is nothing but another text. ''Textuality'' means that reference is not to external reality, the assumption of much Western thought, but to other texts, to ''intertextuality.'' Thus Derrida's criticism of logocentrism also entails an attack on the assumption that words refer to or represent the world. If texts do not refer to the world then it is impossible to secure through language a foundation for meaning and truth. This requires a revision of what we mean by philosophical thinking. It can no longer be seen as the search for foundations, but as the critical play with texts to resist any metaphysical drive of thought.

Derrida applied deconstructive reading to a variety of texts, literary and philosophical. In *Dissemination* (1972) he offered subtle and complex readings of Plato and Mallarme. In works such as *Margins of Philosophy* (1972) and *Writing and Difference* (1978) he wrote on topics ranging from metaphor to theater. He refused, in a way similar to Nietzsche, to accept simple distinctions between philosophical and literary uses of language. Interestingly, his challenge to philosophy and his affirmation of the ambiguity of texts meant that his own work called for deconstruction.

Derrida's deconstructive strategy has implications for the study of literature. His contention was that the search for meaning, ideas, the author's intention, or truth *in* a text are misguided. What must be explored is the meanings that words have because of linguistic relations in the text. This opens up an infinite play of meaning possible with any text. Put differently, there is no one meaning to a text, its meaning is always open and strictly undecideable. Deconstruction requires the close readings of texts that highlight linguistic relations, particularly etymological ones, and relations between a text and other texts found in our culture without seeking to determine ''the'' meaning of the work. In short, it requires taking seriously ''difference'' and intertextuality.

Not Without Detractors

Derrida's work provoked the reconsideration of traditional problems and texts and suggested a strategy for reading. However, he did not offer a positive position but debunked metaphysic strains of thought found throughout Western philosophy and literature. His work had significant

impact on philosophical and literary circles, particularly in France and the United States. Derrida and his ideas were not always accepted. Critics argued his philosophy undermines the rational dialogue essential to academic pursuits. Indeed, in 1992 a proposal to give Derrida an honorary degree from Cambridge University met with opposition.

Derrida's 1996 book *Archive Fever: A Freudian Impression,* explored the relationship between technologies of inscription and psychic processes. ''Derrida offers for the first time a major statement on the pervasive impact of electronic media, particularly e-mail, which threaten to transform the entire public and private space of humanity,'' wrote one reviewer. Because of the complexity of his writing, the need to deconstruct his texts, and the limitless potential of deconstructive reading, the influence and importance of his work is still in question.

Further Reading

Derrida is listed in *Contemporary Literary Criticism* (Vol. 24), which includes critical reviews by philosophers and literary critics. For a helpful study of Derrida's work see Geoffrey Hartman, *Saving the Text: Literature/Derrida/Philosophy* (1981). To see Derrida's relation to other contemporary philosophers and critics see David Couzen Hoy's *The Critical Circle: Literature and History in Contemporary Hermeneutics* (1978).

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Francesco De Sanctis

The Italian critic, educator, and legislator Francesco De Sanctis (1817-1883) was the foremost Italian literary historian of the 19th century.

Francesco De Sanctis was born in Morra Irpina near Naples. His early inclination toward learning suggested a career in the priesthood. But his interest in pedagogy and his loss of religious faith after 1834 altered his course, and he turned toward education. Trained by the literary scholar and philologist Basilio Puoti, he founded an academy under Puoti's leadership.

De Sanctis supported the short-lived Neapolitan revolution of 1848 and proposed a series of scholastic reforms calling for free compulsory education, improved teacher training, and greater uniformity and continuity in schools. But the tide of reaction in 1849 annulled these proposals and forced De Sanctis to leave Naples. In December 1850 he was imprisoned on a fabricated charge of plotting to kill the king. When released two years later, De Sanctis traveled to Turin, the Piedmontese capital, where, consistent with his lifelong conviction, he advocated Italian unification under the house of Savoy. There he also delivered a series of distinguished lectures on Dante, for which he was invited to be professor of Italian literature at Zurich, a post he held from January 1856 to August 1860.

Returning to Italy and to political activity, De Sanctis worked to reform the University of Naples and was elected to Parliament. Appointed minister of education, he championed quality education as a matter of civic responsibility, though he realized the difficulty of carrying out such a program in a largely illiterate and tradition-bound nation. During the later stages of his legislative career, De Sanctis also served as professor of comparative literature at the University of Naples (1871-1878).

Although after 1865 De Sanctis continued to hold public office, his literary pursuits assumed greater importance. *Critical Essays* (1866), the revised *Essay on Petrarch* (1869), and the monumental *History of Italian Literature* (written in 1868-1871 as a teaching manual) represent his major contributions to literary criticism and historiography. Among the basic tenets of his critical approach are: art is the product of the fantasy of great men; the work of art is absolutely independent of science, morals, history, or philosophy; and art is the appropriate synthesis of content and form.

De Sanctis accepted the Positivists' demand for rigorous scholarship but maintained that minutiae are not a critic's central concern. Faulted by some for apparent inattention to detail and for focusing only on major figures, De Sanctis was defended eloquently by Benedetto Croce, who oversaw the posthumous publication of De Sanctis's other works. Later, elaborating on De Sanctis's esthetics, Croce recognized the lack of systematic theories and the consequent imprecision of terminology, but he praised De Sanctis's critical acumen and wide range of interests.

Further Reading

In addition to numerous studies in Italian by Croce and others, one may profitably consult Louis A. Breglio, *Life and Criticism of Francesco De Sanctis* (1941). □

René Descartes

The French thinker René Descartes (1596-1650) is called the father of modern philosophy. He initiated the movement generally termed rationalism, and his *Discourse on Method* and *Meditations* defined the basic problems of philosophy for at least a century.

To appreciate the novelty of the thought of René Descartes, one must understand what modern philosophy, or rationalism, means in contrast to medieval, or scholastic, philosophy. The great European thinkers of the 9th to 14th century were not incapable of logical reasoning, but they differed in philosophic interests and aims from the rationalists. Just as the moderns, from Descartes on, usually identified philosophy with the natural and pure sciences, so the medievals made little distinction between philosophical and theological concerns.

The medieval doctors, like St. Thomas Aquinas, wanted to demonstrate that the revelations of faith and the dictates of reason were not incompatible. Their universe was that outlined by Aristotle in his *Physics*—a universe in which everything was ordered and classified according to the end that it served. During the Renaissance, however, men began exploring scientific alternatives to Aristotle's hierarchical universe. Further, new instruments, especially Galileo's telescope, added precision to scientific generalizations.

By the beginning of the 17th century the medieval tradition had lost its creative impetus. But the schoolmen, so called because they dominated the European universities, continued to adhere dogmatically to the traditional philosophy because of its association with Catholic theology. The rationalists, however, persistently refused professorships in order to preserve their intellectual integrity or to avoid persecution. They rejected the medieval practice of composing commentaries on standard works in favor of writing original, usually anonymous, treatises on topics suggested by their own scientific or speculative interests. Thus the contrast is between a moribund tradition of professorial disputes over trivialities and a new philosophy inspired by original, scientific research.

Descartes participated in this conflict between the scholastic and rationalist approaches. He spent a great part of his intellectual effort—even to the extent of suppressing some of his writings—attempting to convince ecclesiastical authorities of the compatibility of the new science with theology and of its superiority as a foundation for philosophy.

Early Life

Descartes was born on March 31, 1596, in La Haye, in the Touraine region, between the cities of Tours and Poitiers. His father, Joachim, a member of the minor nobility, served in the Parliament of Brittany. Jeanne Brochard Descartes, his mother, died in May 1597. Although his father remarried, Descartes and his older brother and sister were raised by their maternal grandmother and by a nurse for whom he retained a deep affection.

In 1606 Descartes entered La Flèche, a Jesuit college established by the king for the instruction of the young nobility. In the *Discourse* Descartes tells of the 8-year course of studies at La Flèche, which he considered ''one of the most celebrated schools in Europe.'' According to his account, which is one of the best contemporary descriptions of 17th-century education, his studies left him feeling embarrassed at the extent of his own ignorance.

The young Descartes came to feel that languages, literature, and history relate only fables which incline man to imaginative exaggerations. Poetry and eloquence persuade man, but they do not tell the truth. Mathematics does grasp the truth, but the certainty and evidence of its reasoning seemed to Descartes to have only practical applications. Upon examination, the revelations of religion and morals seem as mysterious to the learned as to the ignorant. Philosophy had been studied by the best minds throughout the centuries, and yet ''no single thing is to be found in it which is not subject to dispute.'' Descartes says that he came to suspect that even science, which depends upon philosophy for its principles, ''could have built nothing solid on foundations so far from firm.''

Travel and First Writings

The 18-year-old Descartes left college with a reputation for extreme brilliance. In the next years he rounded out the education befitting a young noble. He learned fencing, horsemanship, and dancing and took a law degree from Poitiers.

From 1618 to 1628 Descartes traveled extensively throughout Europe while attached to various military units. Although a devout Catholic, he served in the army of the Protestant prince Maurice of Nassau but later enlisted in the Catholic army of Maximilian I of Bavaria. Living on income from inherited properties, Descartes served without pay and seems to have seen little action; he was present, however, at the Battle of Prague, one of the major engagements of the Thirty Years War. Descartes was reticent about this period

of his life, saying only that he left the study of letters in order to travel in ''the great book of the world.''

This period of travel was not without intellectual effort. Descartes sought out eminent mathematicians, scientists, and philosophers wherever he traveled. The most significant of these friendships was with Isaac Beeckman, the Dutch mathematician, at whose suggestion Descartes began writing scientific treatises on mathematics and music. He perfected a means of describing geometrical figures in algebraic formulas, a process that served as the foundation for his invention of analytic geometry. He became increasingly impressed with the extent to which material reality could be understood mathematically.

During this period Descartes was profoundly influenced by three dreams which he had on Nov. 10, 1619, in Ulm, Germany. He interpreted their symbols as a divine sign that all science is one and that its mastery is universal wisdom. This notion of the unity of all science was a revolutionary concept which contradicted the Aristotelian notion that the sciences were distinguished by their different objects of study. Descartes did not deny the multiplicity of objects, but rather he emphasized that only one mind could know all these diverse things. He felt that if one could generalize man's correct method of knowing, then one would be able to know everything. Descartes devoted the majority of his effort and work to proving that he had, in fact, discovered this correct method of reasoning.

From 1626 to 1629 Descartes resided mainly in Paris. He acquired a wide and notable set of friends but soon felt that the pressures of social life kept him from his work. He then moved to Holland, where he lived, primarily near Amsterdam, for the next 20 years. Descartes cherished the solitude of his life in Holland, and he described himself to a friend as awakening happily after 10 hours of sleep with the memory of charming dreams. He said his life in Holland was peaceful because he was ''the only man not engaged in merchandise.'' There Descartes studied and wrote. He carried on an enormous correspondence throughout Europe, and in Holland he acquired a small, but dedicated, set of friends and disciples. Although he never married, Descartes fathered a natural daughter who was baptized Francine. She died in 1640, when she was 5.

First Works

Descartes's research in mathematics and physics led him to see the need for a new methodology, or way of thinking. His first major work, *Rules for the Direction of the Mind,* was written by 1629. Although circulated widely in manuscript form, this incomplete treatise was not published until 1701. The work begins with the assumption that man's knowledge has been limited by the erroneous belief that science is determined by the various objects of experience. The first rule therefore states that all true judgment depends on reason alone for its validity. For example, the truths of mathematics are valid independently of observation and experiment. Thus the second rule argues that the standard for any true knowledge should be the certitude demanded of demonstrations in arithmetic and geometry. The third rule begins to specify what this standard of true knowledge entails. The mind should be directed not by tradition, authority, or the history of the problem, but only by what can clearly be observed and deduced.

There are only two mental operations that are permissible in the pure use of reason. The first is intuition, which Descartes defines as ''the undoubting conception of an unclouded and attentive mind''; the second is deduction, which consists of ''all necessary inference from other facts that are known with certainty. ''The basic assumption underlying these definitions is that all first principles are known by way of self-evident intuitions and that the conclusions of this ''seeing into'' are derived by deduction. The clarity and distinctness of ideas are for Descartes the conceptual counterpart of human vision. (For example, man can know the geometry of a square just as distinctly as he can see a square table in front of him.)

Many philosophers recognized the ideal character of mathematical reasoning, but no one before Descartes had abstracted the conditions of such thinking and applied it generally to all knowledge. If all science is unified by man's reason and if the proper functioning of the mind is identified with mathematical thinking, then the problem of knowledge is reduced to a question of methodology. The end of knowledge is true judgment, but true judgment is equivalent to mathematical demonstrations that are based on intuition and deduction. Thus the method for finding truth in all matters is merely to restrict oneself to these two operations.

According to the fourth rule, ''By method I mean certain and simple rules, such that if a man observe them accurately, he shall never assume what is false as true . . . but will always gradually increase his knowledge and so arrive at a true understanding of all that does not surpass his powers.'' The remaining sixteen rules are devoted to the elaboration of these principles or to showing their application to mathematical problems. In Descartes's later works he refines these methodological principles, and in the *Meditations* he attempts a metaphysical justification of this type of reasoning.

By 1634 Descartes had written his speculative physics in a work entitled *The World*. Unfortunately, only fragments survive because he suppressed the book when he heard that Galileo's *Dialogue on the Two Great Systems of the Universe* had been condemned by the Catholic Church because of its advocacy of Copernican rather than Ptolemaic astronomy. Descartes also espoused the Copernican theory that the earth is not the center of the universe but revolves about the sun. His fear of censure, however, led him to withdraw his work. In 1634 he also wrote the brief *Treatise on Man,* which attempted to explain human physiology on mechanistic principles.

Discourse and *Meditations*

In 1637 Descartes finished *Discourse on Method,* which was published together with three minor works on geometry, dioptrics, and meteors. This work is significant for several reasons. It is written in French and directed to men of good sense rather than professional philosophers. It is autobiographical and begins with a personal account of his

education as an example of the need for a new method of conducting inquiry.

The work contains Descartes's vision of a unity of science based on a common methodology, and it shows that this method can be applied to general philosophic questions. In brief, the method is a sophistication of the earlier *Rules for the Direction of the Mind*. In the *Discourse* Descartes presents four general rules for reducing any problem to its fundamentals by analysis and then constructing solutions by general synthesis.

Meditations on First Philosophy appeared in 1641-1642 together with six (later seven) sets of objections by distinguished thinkers including Thomas Hobbes, Antoine Arnauld, and Pierre Gassendi and the author's replies. The *Meditations* is Descartes's major work and is one of the seminal books in the history of philosophy. While his former works were concerned with elaborating a methodology, this work represents the systematic application of those rules to the principal problems of philosophy: the refutation of skepticism, the existence of the human soul, the nature of God, the metaphysical basis of truth, the extent of man's knowledge of the external world, and the relation between body and soul.

The first meditation is an exercise in methodological skepticism. Descartes states that doubt is a positive means of ascertaining whether there is any certain foundation for knowledge. All knowledge originates either from the senses or from the mind. Examples of color blindness, objects seen in perspective, and so on testify to the distortions inherent in vague sense perception. The recognition of these phenomena as distorted suggests a class of clear perceptions which are more difficult to doubt. But Descartes then points out that such images appear as clear to man in dreams as in an awakened state. Therefore all sensory experience is doubtful because sense data in itself does not indicate whether an object is seen or imagined, true or false.

What about the realm of pure ideas? Descartes simplifies the argument by asking whether it is possible to doubt the fundamental propositions of arithmetic and geometry. Man cannot doubt that two plus two equals four, but he may suspect that this statement has no reality apart from his mind. The standard of truth is the self-evidence of clear and distinct ideas, but the question remains of the correspondence of such ideas to reality. Descartes imagines the existence of an all-powerful ''evil genius'' who deceives man as to the content of his ideas, so that in reality two plus two equals five.

The second meditation resolves these skeptical issues in a deceptively simple manner by arguing that even if it is doubtful whether sense images or ideas have objects, it is absolutely true that man's mind exists. The famous formula ''I think, therefore, I am'' is true even if everything else is false. Descartes's solution is known as subjectivism, and it is a radical reversal of previous theories of knowledge. Whereas nature had been assumed to be the cause of man's images and ideas, Descartes states that man is a ''thinking thing'' whose subjective images and ideas are the sole evidence for the existence of a world.

The third meditation demonstrates that God is ''no deceiver,'' and hence clear and distinct ideas must have objects that exactly and actually correspond to them. Descartes argues that the idea of God is an effect. But an effect gets its reality from its cause, and a cause can only produce what it possesses. Hence either Descartes is a perfect being or God exists as the cause of the idea of God.

The fourth meditation deals with the problem of human error; insofar as man restricts himself to clear and distinct ideas, he will never err. With this connection between ideas and objects Descartes can emerge from his doubts about knowledge. The external world can be known with absolute certainty insofar as it is reducible to clear and distinct ideas. Thus the fifth meditation shows the application of methodology to material reality in its quantifiable dimensions, that is, to the extent to which material reality can be ''the object of pure mathematics.''

The sixth, and final, meditation attempts to explain the relation between the human soul and the body. Since Descartes believed in mechanism, there could be no absolute connection between a free soul and a bodily machine. After considerable hesitation he expresses the relation between mind and matter as a ''felt union.'' The body is the active faculty that produces the passive images and imaginings man finds in his mind. Actually Descartes's explanation is logically impossible in terms of the ''subjective'' separation of mind; similarly, the unresolved dualism of the ''felt union'' violates the principle of assenting only to clear and distinct ideas.

The remainder of Descartes's career was spent in defending his controversial positions. In 1644 he published the *Principles of Philosophy,* which breaks down the arguments of the *Meditations* into propositional form and presents extra arguments dealing with their scientific application. In 1649 Descartes accepted an invitation from Queen Christina of Sweden to become her teacher. There he wrote *The Passions of the Soul,* which is a defense of the mind-body dualism and a mechanistic explanation of the passions. But Descartes's health was undermined by the severity of the northern climate, and after a brief illness he died in Stockholm in 1650.

Further Reading

The most complete edition of Descartes's works in English is *The Philosophical Works of Descartes,* translated by Elizabeth S. Haldane and G.T.R. Ross (2 vols., 1955), although many editions of individual works in new translations are available in paperback. The standard biography is Haldane's *Descartes: His Life and Times* (1905; repr. 1966). The best general introductions to Descartes's philosophy are A. Boyce Gibson, *The Philosophy of Descartes* (1932); Stanley V. Keeling, *Descartes* (1934; 2d ed. 1968); and Albert G. A. Balz, *Descartes and the Modern Mind* (1952). Works on specialized topics of an analytic or critical nature include Norman Kemp Smith, *Studies in the Cartesian Philosophy* (1902) and *New Studies in the Philosophy of Descartes: Descartes as Pioneer* (1952); Jacques Maritain, *Three Reformers: Luther Descartes, Rousseau* (trans. 1928) and *The Dream of Descartes* (trans. 1944); and Leslie J. Beck, *The Method of Descartes: A Study of the Regulae* (1952). □

Desiderio da Settignano

The short working career of the Italian sculptor Desiderio da Settignano (1428-1464) was entirely centered in Florence. He was one of the most sensitive carvers of marble, especially in his images of children, in the history of this medium.

Desiderio da Settignano was born in Settignano, the youngest of three sons of a mason, Bartolommeo di Francesco. All three sons joined the sculptors' guild in Florence; Desiderio matriculated in 1453. In 1456 Desiderio and his older brother, Gero, rented a studio in Florence. There are few certain details recorded of Desiderio's earlier training and later life. He must have been influenced by Donatello, but scholars now believe that Desiderio's actual training was under Bernardo Rossellino, with whom he may have worked on the tomb of Beata Villana in S. Maria Novella before 1451.

Desiderio must have had an established reputation by 1453, since he was then awarded the important commission for the tomb of the humanist scholar and state chancellor of Florence, Carlo Marsuppini, in Sta Croce. The date of completion of this monument is not known, nor is it certain when Desiderio began his second major project, the *Tabernacle of the Sacrament* in S. Lorenzo, but this was surely in place by 1461. The charming frieze of *putti* heads on the exterior of the Pazzi Chapel was probably completed in 1461. According to Giorgio Vasari, Desiderio's last work was the painted wooden statue of St. Mary Magdalene, left unfinished and completed by Benedetto da Maiano after Desiderio's death in 1464.

From the outset Desiderio's talent was distinct, assured, and very rare. His Marsuppini tomb, planned to balance Bernardo Rossellino's tomb of Leonardo Bruni on the opposite wall of Sta Croce, is at once a harmonious counterpart to its model and an independent achievement, animating and enriching the sober, dignified characterization of the deceased with the grace notes of an ornamental setting in which every detail is chiseled with an incomparable combination of featherlike delicacy and prismatic precision and strength.

The same seemingly effortless ease controls the astonishing inventions of Desiderio's *Tabernacle of the Sacrament* and invests his smaller separate reliefs and images, whether of the infant Christ Child or the aged St. Jerome, with a serene radiance that never degenerates into sentimentality and is never reduced to a formula. His subtle variations of expression, type, and design give such traditional themes as the Madonna and Child or youthful angels a new grace and humanity.

Further Reading

The quality of Desiderio's sculpture can be appreciated in Clarence Kennedy's sensitive photographs in *Studies in the History and Criticism of Sculpture,* vol. 5: *The Tabernacle of the Sacrament, by Desiderio da Settignano* (1929). Both John Pope-Hennessy, *Introduction to Italian Sculpture,* vol. 2: *Italian Renaissance Sculpture* (1958); and Charles Seymour, Jr., *Sculpture in Italy: 1400-1500* (1966), include important critical estimates of Desiderio's work. □

Pierre Jean De Smet

The Belgian Jesuit priest Pierre Jean De Smet (1801-1873) was a pioneer Roman Catholic missionary among the Native Americans west of the Mississippi River.

Pierre Jean De Smet was born at Termonde on Jan. 30, 1801. At the age of 14 he entered the seminary at Malines. On Sept. 21, 1821, he arrived in the United States to enter the novitiate of the Jesuit order at White Marsh in Maryland. Two years later he was a member of a group that traveled overland to St. Louis whose purpose was to establish a new novitiate in the West. At his ordination as priest in 1827 he expected assignment as missionary among the Native Americans, but other pastoral assignments and serious illness delayed his dream for another decade.

Father De Smet's long missionary work among the Native Americans began in 1838, when he was sent among the Potawatomi Indians to found a mission. On this journey he began to keep the journals and write the long letters that were published later in book form and became the literary basis for his reputation. In 1840 he set out on the first of several long expeditions across the Northwest to evaluate the possibilities for missions among the Flathead and Nez Percé Indians in the Oregon country.

During 1841-1842 Father De Smet returned to Oregon, explored more of the territory, and established several missions. Finding that Canadian priests had already begun work in the Willamette Valley, he agreed to collaborate with them in extending the system of Catholic missions. He traveled to New Orleans and eastern cities and then went to six countries in Europe to solicit badly needed funds and personnel in 1843. Father De Smet returned directly to Oregon with several priests, nuns, and supplies the next year by sailing around Cape Horn. In future years he made many journeys through the West; he eventually crossed the Atlantic 19 times.

The entire region from St. Louis to the Pacific Northwest became his domain. Father De Smet was the leading "black robe" (Jesuit) to the Native Americans, and he was so respected that he was the only white man trusted by them. In turn, he loved the Native Americans and sought to keep white traders, settlers, or government agents from abusing them. Both the U.S. government and Native American tribes used him as mediator. He was especially important in this regard in 1851 at Ft. Laramie and in the Yakima War (1858-1859); he also undertook a number of peace missions to the Sioux. Eventually, he came to distrust government dealings with the Native Americans as much as he had earlier deplored Protestant missionary efforts among them.

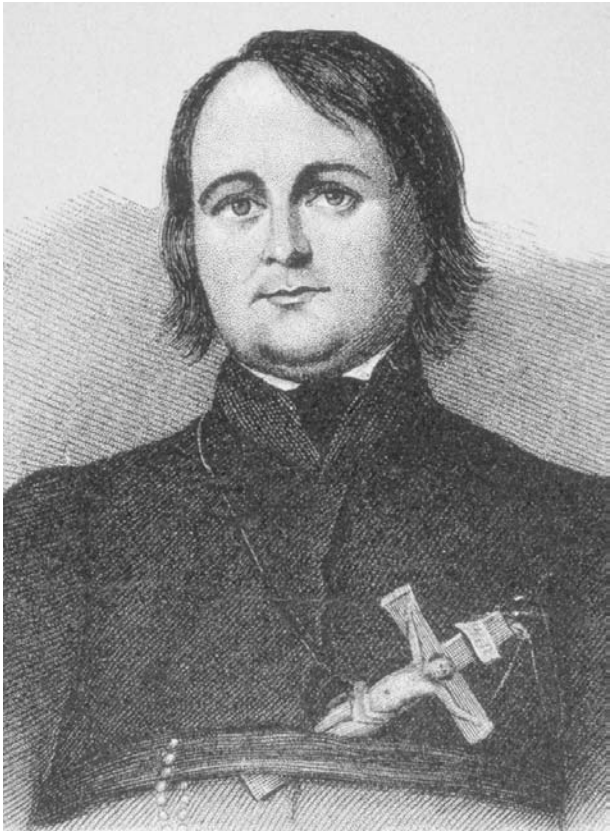

Father De Smet's superiors increasingly recognized his appeal and thrust him into the work of propagandist and fund raiser for the Native American missionary work. Not as happy doing this as when working among the Native Americans, he nevertheless served faithfully until his health failed. He died at St. Louis on May 23, 1873.

Further Reading

The best biography of De Smet is John Upton Terrell's well-written *Black Robe: The Life of Pierre-Jean De Smet: Missionary, Explorer, and Pioneer* (1964). *Life, Letters and Travels of Father Pierre-Jean De Smet,* edited by Hiram Martin Chittenden and Alfred Talbot Richardson (4 vols., 1905), is the basic source, containing nearly all the missionary's published materials.

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Hernando de Soto

The Spanish conqueror and explorer Hernando de Soto (1500-1542) participated in the conquest of Peru, explored the southeastern part of the United States, and was the first white man to cross the Mississippi River.

Hernando de Soto was born at Jerez de los Caballeros in the province of Estremadura. Although of noble lineage, he was without wealth. ''With only a sword and shield'' he accompanied Pedrarias when the latter assumed his post as governor of Darien (Caribbean side of the Isthmus of Panama and Colombia). As Pedrarias's lieutenant, De Soto explored the area encompassing modern Costa Rica, Nicaragua, and Honduras in the 1520s.

Sailing from Nicaragua in 1531, De Soto joined Francisco Pizarro in the conquest of Peru, emerging from the conquest with a reputation as a skilled horseman and ''one of the four bravest captains who had gone to the West Indies.'' With a fortune of 100,000 pesos in gold, De Soto returned to Spain in 1536, where Emperor Charles V rewarded his exploits by appointing him governor of Cuba and *adelantado* of Florida. As *adelantado,* he was commissioned to conquer and colonize, at his own expense, the entire region which is now the southern part of the United States.

De Soto returned to Cuba in 1538, where he assumed the governorship and prepared for his expedition to Florida. Hoping to find another Peru, De Soto and 620 men landed south of Tampa Bay on May 30, 1539. A reconnaissance party returned with Juan Ortiz, a survivor of the earlier ill-fated Narváez expedition, who had lived among the Indians

for 12 years. With Ortiz acting as interpreter, De Soto began a 3-year journey in search of treasure and an advanced Indian population. Marching up the west coast of Florida, he wintered near the present site of Tallahassee. In the spring of 1540 De Soto resumed the march through Georgia. At the Savannah River he met an Indian chieftainess who offered him a long string of pearls and told him more could be found in nearby burial grounds. After collecting 350 pounds of pearls, the expedition continued northward into what is present-day South and North Carolina, across the Smoky Mountains into Tennessee, and southward into Georgia and Alabama. Their severest battle with Indians, which resulted in heavy casualties and loss of the pearls, occurred in southeastern Alabama at a large town called Mavilla.

De Soto set out once again to the northwest into northern Mississippi. In May 1541 he sighted the Mississippi River south of Memphis. After crossing the Mississippi he explored Arkansas and established his winter quarters near the present site of Fort Smith. Now resolved to return to the sea, he reached the mouth of the Arkansas River, where he died of fever on May 21, 1542.

De Soto's men wrapped his body in mantles packed with sand and cast it into the river. The 311 survivors, under Luis de Moscoso, built seven brigantines, floated down the Mississippi, and coasted along the Gulf shore until they reached Tampico, Mexico, on Sept. 10, 1543.

Further Reading

The most recent sources on De Soto are Garcilaso de la Vega, *The Florida of the Inca,* edited by John G. and Jeannette J. Varner (trans. 1951), and James A. Robertson, ed., *True Relation of the Hardships Suffered by Governor Fernando de Soto and Certain Portuguese Gentlemen during the Discovery of the Province of Florida* (trans., 2 vols., 1932-1933). Accounts of De Soto's career can be found in Woodbury Lowery, *The Spanish Settlements within the Present Limits of the United States, 1513-1561* (1901); Edward G. Bourne, *Spain in America, 1450-1580* (1904); and Herbert E. Bolton, *The Spanish Borderlands: A Chronicle of Old Florida and the Southwest* (1921). □

Joan Jacques Dessalines

Jean Jacques Dessalines (1758-1806) was a Haitian nationalist and the first ruler of a free Haiti. Although he was a courageous military leader during the war of independence, he failed as administrator and statesman.

There is little detailed information on the exact origins of Jean Jacques Dessalines. Like the first great Haitian leader, Pierre Dominique Toussaint L'Ouverture, Dessalines was of African descent and born into slavery in northern Haiti. Unlike Toussaint, he remained illiterate all his life.

In the turbulent decade between the great slave revolt of 1791 and final independence on Jan. 1, 1804, Dessalines was one of Toussaint's principal lieutenants. During the period when Toussaint was operating against the mulattoes in southern Saint Domingue (later Haiti), Dessalines captured Jacmel, one of their main strongpoints, and followed up his campaign by exterminating the survivors. This ferociousness marked Dessalines throughout his career.

When Napoleon sent his brother-in-law, Captain General Charles Leclerc, to return the colony to slavery, Dessalines was the commander of the important port city of Saint-Marc. Many generals defected but not Dessalines. He and Toussaint retreated into the interior, where in March 1802 Dessalines was finally overwhelmed in the battle of Crête-à-Pierrot.

After Toussaint was captured and spirited away to France, Dessalines emerged as the principal figure of the Haitian war of independence. Gen. Leclerc's forces had taken heavy casualties in the campaigns against the armies of ex-slaves and were now trying to cope with guerrilla tactics and, at the same time, with yellow fever. Leclerc died of the disease in November 1802. A year later Dessalines defeated Leclerc's successor, Governor General Rochambeau, in the battle of Vertieres, near the present city of Cap-Haitien.

Haitian Independence

On Jan. 1, 1804, Dessalines proclaimed Haitian independence at Gonaïves. Unfortunately for Haiti, Dessalines's

qualities of personal courage were not matched by desperately needed tolerance, statesmanship, and magnanimity. He had himself named governor general for life, with the right to choose a successor, following this by crowning himself Emperor Jean Jacques I, but without creating a nobility. In his own words: ''Moi seul, je suis noble'' (Only I am noble).

His hatred of whites continued after Haitian independence, and he methodically butchered any white Frenchman he could find. Obsessed with fear of French reconquest, he drained off great amounts of energy and money to maintain a large standing army and to build a series of forts.

Dessalines faced the task of rebuilding a shattered agricultural, labor-intensive economy the only way he knew—by order and discipline. A citizen was either a laborer or a soldier. Prosperity of a sort was restored but at the price of personal freedom and without the superb administration which Henri Christophe's regime would soon have in the north. Though the lower classes grudgingly accepted his decrees, the mulattoes, many of whom were longtime landholders and people of education and position, refused to bow to his increasingly harsh demands. Jean Jacques I was assassinated in an ambush near Port-au-Prince on Oct. 17, 1806.

Further Reading

An excellent source on Haitian history and personalities is James G. Leyburn, *The Haitian People* (1941; rev. ed 1966). Other useful works include C. L. R. James, *The Black Jacobins* (1938; 2d ed. 1963); Ludwell Lee Montague, *Haiti and the United States, 1714-1938* (1940); Selden Rodman, *Haiti: The Black Republic* (1954); and Charles Moran, *Black Triumvirate* (1957). □

Robert Nathaniel Dett

African American composer, conductor, and music educator Robert Nathaniel Dett (1882-1943) elevated the African American folk spiritual into an art form.

Robert Dett was born in Ontario, Canada, on Oct. 11, 1882, the youngest of four children of educated and musically talented parents. In 1893 the family moved to Niagara Falls, NY, where they operated a tourist home.

Dett studied piano in childhood and composed several pieces, but his serious music training began in 1901 on entering Halstead Conservatory, Brockport, NY. In 1903 he enrolled at the Oberlin Conservatory of Music, graduating in 1908 with a bachelor of music degree.

Dett began teaching in 1908 at Lane College, Jackson, Tenn. From 1911 he taught in Lincoln Institute, Jefferson City, Mo. But it was at Hampton Institute, Va., that he made his most significant creative contributions (1913-1932). He organized the Hampton Choral Union to bring the people of the community and Hampton Institute closer together, and the Musical Art Society, which presented one of the country's outstanding college concert programs; and he directed the famous Hampton Institute Choir. He also organized and directed the school of music.

In 1920 Dett studied at Harvard University, winning one prize for his essay, ''The Emancipation of Negro Music,'' and another for the best composition in concerted vocal music, *Don't Be Weary Traveler*. Other honors included an honorary doctor of music degree from Howard University, Washington, D.C., in 1924; an honorary doctor of music degree from Oberlin College in 1926; and the Harmon Award for creative achievement in 1928.

Dett was an idealist who loved humanity and was dedicated to uplifting his race through education. As a teacher, he sought to inspire rather than to dictate. As a choral conductor, he received national and international fame. Critics highly praised the concerts given by the Hampton Institute Choir in New York City, Boston, and Philadelphia. In a 1930 goodwill tour the choir gave concerts in the capitals of seven European countries.

As a composer, Dett was a skillful craftsman in the language and style of the romanticists. He achieved his goal—to give African Americans pride by creating something which would be musically his own yet would bear comparison with other peoples' artistic utterances. His published compositions include 5 piano suites and 12 piano solos, 23 vocal solos, 46 choral works, 2 collections of spirituals (one collection comprising four volumes), an oratorio with orchestral accompaniment and a violin selection.

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There is a brief biography of Dett in Wilhelmena S. Robinson, *Historical Negro Biographies* (1968). He is discussed in Maud Cuney-Hare, *Negro Musicians and Their Music* (1936); John P. Davis, ed., *The American Negro Reference Book* (1966); and the *International Library of Negro Life and History,* vol. 5: *The Negro in Music and Art,* compiled by Lindsay Patterson (1967; 2d ed. 1968).

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Karl Wolfgang Deutsch

The American political scientist Karl Wolfgang Deutsch (1912-1992) was ranked among the foremost social scientists of the post-World War II era. Few, if any, other thinkers in this field attained his level of intellectual originality, professional importance, and peer-group recognition.

Karl Wolfgang Deutsch was born to German-speaking parents in 1912 in Prague, Czechoslovakia. His father Martin was an optician while his mother Maria (Scharf) was deeply involved in domestic and international political causes, eventually leading her to become one of Czechoslovakia's first woman parliamentarians. Young Deutsch graduated from the German Staatsrealgymnasium in Prague with high honors in 1931, whereupon he entered Prague's German university, completing his first degree there in 1934.

His continued studies at the same university were interrupted due to Deutsch's active opposition to the increasingly dominant Nazi presence which beset this university's faculty and student body by the mid-to-late 1930s. After a sojourn in England where Deutsch studied optics, he returned to Prague, gaining admissions to the Czech-national Charles University—a major distinction for a German-ethnic Czech—where he attained high honors in seven fields and received his doctorate in law in 1938. Shortly thereafter, Deutsch and his wife Ruth (Slonitz) left their increasingly troubled and intolerant homeland for a new life in the United States.

Fleed Hitler

Deutsch thus became an integral part of that unique migration of European intellectuals who sought refuge from Hitler's barbarism in the New World. Like most in this group, Deutsch experienced a permanent effect from this profound transformation which was to manifest itself both in his scholarly work and in his relentless engagement on behalf of a general improvement of the human condition. It was at this time that the cornerstone of his life-long credo became firmly entrenched: ''My life's aim has been to study politics in order to help people overcome the four chief dangers of our time: large wars, hunger, poverty, and vast population growth. For this end, I have sought more knowledge for greater competence and more compassion.''

Peron Expert

While enrolled at Harvard University in a doctoral program for political science as a recipient of a student-funded scholarship for refugees from Nazism, Deutsch never surrendered his immense talents to the sole pursuit of an academic career. Rather, he rendered his services to the United States government as an analyst of authoritarian political systems, in the course of which he became one of the main contributors to the famous ''Blue Book'' on Juan Peron's efforts to extinguish democracy in Argentina. Deutsch also participated in the International Secretariat of the San Francisco Conference of 1945 which was a direct precursor to the United Nations Organization.

In 1951 Deutsch completed his doctorate at Harvard, receiving the much-coveted Sumner Prize for his dissertation. Entitled ''Nationalism and Social Communication,'' it represented a path-breaking study both of the cohesive integrating and also of the destructive-alienating dimensions of modern nationalism and its political manifestations. Spellbinding in its theoretical ambition and empirical scope, Deutsch's dissertation also broke new methodological grounds by using sophisticated quantitative analyses to illustrate the relationship between politics and society. Deutsch's book with the same title published two years later has remained a classic in the literature of political science to this day.

Rose to the Top

Following his professorship at the Massachusetts Institute of Technology between 1952 and 1958, Deutsch accepted a teaching position at Yale University where, during the course of the 1960s, his influence and prestige reached the top of his profession. Here he published his seminal *The Nerves of Government,* which revolutionized the study of politics by introducing concepts derived from cybernetics for a more nuanced analysis of essential political mechanisms such as power, authority, governance, cohesion, conflict, guidance, and breakdown. It was mainly at Yale that Deutsch supervised the doctoral work of a large number of exceptional students, all of whom have since assumed prestigious posts at the world's leading universities where they continue to uphold his intellectual legacy.

Deutsch established the Yale Political Data Program, which is one of the most important organizations to develop quantitative indicators for testing significant theories and propositions in social science. In addition, his exceptional qualities as a teacher and educator were duly honored by the Yale Political Union, which awarded him the esteemed William Benton Prize for 1965 for having done most among the Yale faculty to stimulate and maintain political interest on campus. Deutsch left Yale University in 1967 for Harvard University where in 1971 he became the Stanfield Professor of International Peace, a post he held until 1983 when he was named an emeritus professor. He stayed at Harvard until 1985. After 1976 Deutsch was also invested with the directorship of the International Institute for Comparative Social Research of the Science Center in Berlin where he and his team of international scholars pioneered and refined the study of global modeling in political science.

Numerous Awards

The most convincing testimony to Deutsch's eminence in political science emanates from the impressive accolades and prestigious awards his colleagues in the field bestowed upon him over the years. In addition to having lectured at well over 100 academic institutions all over the world, Deutsch was the holder of seven honorary doctorates from prestigious universities both in the United States and Europe. His colleagues' recognition of his merits also extends to having elected him president of the New England Political Science Association (1964-1965), of the American Political Science Association (1969-1970), and of the International Political Science Association (1976-1979), among a number of other leading scholarly organizations. Deutsch served on the editorial boards of six internationally prestigious academic journals. He was the frequent recipient of such coveted fellowships as the Guggenheim and was decorated with the Grand Cross of Merit, which is the Federal Republic of Germany's highest distinction be-

stowed upon a civilian. Deutsch was a member of the National Academy of Science and of the American Academy of Arts and Sciences.

Deutsch died of cancer in November 1992 at his home in Cambridge, Massachusetts.

Further Reading

Deutsch's most important books are *Nationalism and Social Communication* (1953, revised 1966); *The Nerves of Government* (1963, revised 1966); *Arms Control and the Atlantic Alliance* (1967); *Nationalism and Its Alternatives* (1969); and *Tides Among Nations* (1979). He also has written two successful college textbooks entitled *The Analysis of International Relations* (1968, revised 1978) and *Politics and Government: How People Decide Their Fate* (1970, revised 1974, 1980). The most comprehensive analysis of Deutsch's work by leading scholars in the field can be found in Richard L. Merritt and Bruce M. Russett (editors) *From National Development to Global Community: Essays in Honor of Karl W. Deutsch* (1981). His obituary appeared in the November 3, 1992 edition of the *New York Times*. □

Eamon De Valera

The Irish revolutionary leader and statesman Eamon De Valera (1882-1975) served as prime minister and later president of Ireland (1959-1973).

Eamon De Valera was born in New York City on October 14, 1882. In 1885, after the death of his Spanish father, he was sent to live with his Irish mother's family in Country Limerick. He graduated from the Royal University of Ireland in 1904 and became a mathematics teacher.

De Valera was an ardent supporter of the Irish language revival movement and also became a member of Sinn Fein and the Irish Volunteers. After the failure of the 1916 insurrection, he became the senior surviving rebel leader when his death sentence was commuted because of his American birth. Released by the British government in 1917, he was acclaimed in Ireland as the leader of the revolutionary independence movement. He became president of the Irish Republic established by the separatists after their victory in the election of December, 1918. In June, 1919, De Valera traveled to the United States, where he won much sympathy and financial support for the Irish cause. He returned to Ireland in December, 1920, as the guerrilla war with Britain was moving into its final phase.

De Valera accepted British proposals for a truce in July, 1921, and sent a delegation to London to negotiate a peace settlement. The British refused to accept his compromise plan for an Irish republic in external association with the British Empire and offered instead dominion status for Ireland, with the right of exclusion for loyalist Northern Ireland. In December, 1921, the Irish delegates accepted these terms, believing them to be the best obtainable without further war. De Valera, however, denounced the treaty as a betrayal of the republic which would mean continued subjection to Britain. Despite his protests the Republican Parliament, Dail Eireann, approved the treaty by a small majority in January, 1922. Continued dispute over the settlement led to civil war in June, 1922, and supporters of the new Irish Free State defeated the Republicans in May, 1923.

Prime Minister

After the civil war De Valera led the Republican opposition to the pro-treaty government of William T. Cosgrave. In 1926 he broke with the extreme Republicans and founded a constitutional opposition party, Fianna Fail, which entered the Dail in 1927. Fianna Fail won the 1932 election, and De Valera formed a government which lasted for 16 years.

As prime minister, he removed the last remaining restrictions on Irish sovereignty imposed by the treaty. His refusal to continue payment of land-purchase annuities to Britain led to an economic war between the two countries, which enabled him to pursue plans to make Ireland more self-sufficient economically. His government also extended social services, suppressed extremist threats to the state, and introduced a constitution in 1937 which made the Free State a republic in all but name. In 1938 agreements made with Britain ended the economic war and British occupation of Irish naval bases retained under the treaty. De Valera was unable, however, to end the partition of Ireland.

De Valera had been a strong supporter of collective security through the League of Nations, but he maintained a

policy of neutrality, with overwhelming popular support, throughout World War II. In the postwar period Fianna Fail alternated in power with two interparty governments, the first of which formally established the Irish Republic in 1949. Returned to office with a decisive majority in 1957, De Valera retired from active politics in 1959, when he was elected president of the republic. He was reelected in 1966, the fiftieth anniversary of his entry into Irish political life. Failing eyesight troubled him from the 1930s onward and left him almost blind before his retirement from active politics in 1973. Concurrently, he held the post of Chancellor of the National University of Ireland from 1921 until 1975. He died on August 30, 1975.

The wisdom of De Valera's policies has been widely disputed but not his unequaled impact on Irish life in the twentieth century. The charismatic appeal of ''Dev'' was firmly based on his understanding of the outlook and way of life of a large section of the Irish people and on his fellow citizens' great respect for his ability, austere dignity, and idealism.

Further Reading

The most complete biography is *Eamon de Valera* (1970) by the Earl of Longford and Thomas P. O'Neill, written with the full cooperation of the subject. Background histories of Ireland include Timothy Patrick Coogan, *Ireland since the Rising* (1966); Desmond Williams, ed., *The Irish Struggle, 1916-1926* (1966); and T. W. Moody and F. K. Martin, eds., *The Course of Irish History* (1967). A feature film released by Warner Bros. in 1996, *Michael Collins,* covers early twentieth century Irish political history and includes a character representing De Valera. □

Bernadette Devlin

The youngest woman ever elected to the British Parliament, Bernadette Devlin (born 1947) personified the young radical Catholics of Northern Ireland at the onset of the modern troubles. She intermixed socialism, Irish republicanism, anti-clericalism, and feminism with general political impracticality and radical brashness.

Bernadette Devlin was the third of the six children of John James and Elizabeth Bernadette Devlin of Cookstown, County Tyrone. Her mother's family, who were of strong farmer and publican background, opposed her parent's marriage because her father was from a laboring background. From both parents (her father who died when she was nine and her mother who died when she was 19) she developed a strong Irish Republican spirit and a sense of detestation for pharisaical piety and respectability. She attended St. Patrick's Academy, Dungannon, County Tyrone, and entered Queen's University, Belfast, in 1965 to study psychology.

Took Part in Protests

This was a period when many in the younger Catholic community in Northern Ireland were turning away from both constitutional nationalism as represented by the socially respectable and bourgeois Nationalist party and the revolutionary Sinn Fein movement. In place of the immediately unlikely goal of Irish unity, they began to insist on civil rights for the minority (that is, the Catholic) community within Northern Ireland as appropriate for citizens of the United Kingdom.

Their specific grievances included the restricted franchise in local government elections (which de facto disenfranchised a higher percentage of Catholics), gerrymandered local government districts, and the consequent discriminatory treatment in public hiring and availability of benefits, especially public housing. They sought to emulate the tactics of African Americans by conducting a series of protest marches throughout Northern Ireland. Devlin took part in several of these marches, which met a combination of police obstruction and militant Protestant threats.

Devlin was one of the founders of People's Democracy, a student movement concerned with the civil rights cause and of decidedly socialist temperament. She was with that group in the celebrated march in January 1969 from Belfast to Derry which was assaulted by police auxiliaries and other Unionist militants at Burntollet Bridge along the route. People's Democracy entered the Northern Irish parliamentary election of March 1969, and Devlin unsuccessfully contested the South Derry constituency. A month later,

however, she emerged as the Unity candidate for the nationalist community in a by-election for the Mid-Ulster seat to the Westminster Parliament. She was elected, becoming the youngest woman ever to serve in Parliament and the youngest member of parliament in over 200 years.

Battle of the Bogside

When the Protestant and Unionist Apprentice Boys' Parade in Derry on August 12, 1969, was followed by sectarian clashes and rioting, barricades were erected around the Catholic section, the Bogside, to exclude a police force of decided bias from the area. Devlin was a central figure in urging on the construction of the barricades and encouraging their defenders. That ''Battle of the Bogside,'' which was followed shortly after by the intense community strife in Belfast that prompted the British government to send in its troops as peacekeepers, could be seen as the opening encounter in the troubles that continued in Northern Ireland for many years.

That same month Devlin came to the United States to raise funds for Northern Irish relief and also to meet the secretary-general of the United Nations. She soon alienated many of the older and more conservative Irish-Americans, including those who would become supporters of the violent Irish Republican Army (IRA), by her radicalism on issues other than Irish unity. A celebrated incident was her handing over to the Black Panthers, a racial radical group, the keys to the city of New York which had been presented to her by the mayor.

Her involvement in the Bogside disorder resulted in her conviction for incitement to riot and obstruction and disorderly behavior, for which she received a sentence of six months imprisonment. She entered prison after having been re-elected to Westminster in the June 1970 general election.

Assault in House of Commons

In January 1972 she assaulted the home secretary, Reginald Maudling, in the House of Commons following the ''Bloody Sunday'' incident in Derry in which 13 people were killed by the army in the process of breaking up a meeting held against legal interdiction. In April 1973 she married a school teacher, Michael McAliskey. The following February she lost her seat when the Social Democratic Labour party, the amalgam of most moderate anti-Unionists, ran a candidate against her in the general election. She was linked with the Irish Republican Socialist party, which had broken away from the leftwing official Sinn Fein movement in 1974. In 1979 she ran unsuccessfully in Northern Ireland for the European Parliament, and she ran unsuccessfully for Dail Eireann (the Irish legislature) in two 1982 general elections. In early 1981 she and her husband were seriously wounded in an assassination attempt by members of the extremist Unionist Ulster Defense Association who were sentenced to long terms of imprisonment.

Her age and her bravery made her at the outset of the Northern Irish troubles a potential charismatic leader for the new wave of Northern Irish Catholics interested in civil rights more than in national unity. She also personified the soon-to-flourish cause of Irish feminism. However, her radical tactics and manner alienated many and her ideology, with its easy assumptions that the Protestant and Catholic working class could overcome cultural and religious hostility in a joint struggle for socialism and that Irish partition was ultimately founded on narrow capitalist self-interest, failed to draw substantial support. In addition, her message was too intermixed with other themes to satisfy those who supported the single-minded irredentism of the Provisional IRA.

Daughter Arrested

In the 1990s, Devlin voiced her support for the Irish Lesbian and Gay Organization in its efforts to win gay men and lesbians the right to march in New York City's St. Patrick's Day Parade. In November 1996, Devlin's daughter Roisin McAliskey was arrested in Belfast on charges connected to an IRA bombing of a British Army barracks. Devlin protested her daughter's innocence and was at the center of a campaign to have her pregnant daughter released from jail to await trial. ''I can think of more traumatic things than finding out that my daughter is a terrorist,'' Devlin told a reporter. The belief of Devlin and others of her daughter's supporters was that Roisin McAliskey's arrest was symbolic rather than directly related to the bombing investigation. ''I have three children and not if the British government takes all of them will they stop me opposing the inhumanity and injustice of the state,'' Devlin said following her daughter's arrest.

Further Reading

Devlin's own autobiography, written the year she became celebrated, *The Price of My Soul* (1969), is an excellent portrait of her personality and ideology, especially her socialism, feminism, and anti-clericalism. It indicates her contempt for regular politics, which no doubt explains her lack of success later. It should be accompanied by a reading of some general analyses of the Northern Irish question such as Padraig O'Malley, *The Uncivil Wars* (1983) and general accounts such as Simon Winchester, *In Holy Terror* (1974), a journalist's reporting of the events in Ulster in the opening phases of the troubles, the time Bernadette Devlin emerged to renown. An article about her daughter's arrest and Devlin's fight to free her appeared in *The Nation* March 17, 1997. Also see the biography G.W. Target, *Bernadette: The Story of Bernadette Devlin,* 1975, Hodder and Stoughton. □

Hugo de Vries

The botanist Hugo de Vries (1848-1935) worked in the fields of heredity and its relation to the origin of species, developing a mutation theory. He also brought the earlier work of Gregor Mendel to the attention of the scientific world.

In the latter half of the 19th century, the field of botany was dominated by problems of heredity, variation, and evolution. Stemming both from Darwin's highly influential *On the Origin of Species by Natural Selection* (1859) and from intense interest in improving agricultural productivity, much investigation aimed at discovering the nature and extent of variation, its mode of inheritance, and the problem of how new varieties and species actually originate.

De Vries was a major figure in the study of heredity and its relation to the origin of species: in 1889 his book on *Intracellular Pangenesis* provided a theoretical outline for a particulate theory of inheritance; in 1900 he was one of the three rediscoverers of Gregor Mendel's laws of segregation and random assortment; and in 1901-1903 he published his massive, two-volume study, *The Mututation Theory* (*Die Mutationstheorie*), proposing a new mechanism which he called ''mutations'' or ''sports'' for the origin of species. By the early 1900s de Vries had become recognized as one of the leading botanists in the world and was elected to many scientific societies and was the recipient of a number of honorary degrees. While his theories of pangenesis and mutation gradually slipped into oblivion, in his own day de Vries was highly influential in focusing biologists' attention on heredity as a discrete process that could be studied experimentally and quantitatively.

De Vries was born in Haarlem, the Netherlands, on February 16, 1848, the son of Gerrit de Vries and Maria Everardina Reuvens. His father's family had been Baptist ministers and businessmen, and his mother's family scholars and statesmen. Educated first at a private Baptist school in Haarlem, young de Vries attended gymnasium (equivalent to high school) in the Hague, matriculating in the University of Leiden in 1866. Here, he read two works that greatly stimulated his interest in botany: Darwin's *Origin of Species* (1859) and Julius Sachs' *Textbook of Botany* (1868). Darwin's book raised de Vries' curiosity about variation and its relationship to the process of evolution, particularly the diversification of species. Sachs' textbook aroused de Vries' enthusiasm of quantitative, experimental work, as opposed to the old-style taxonomy that made up so much of the field of botany at the time. One of the weakest parts of Darwin's argument for evolution by natural selection had been his lack of coherent understanding of heredity and of how one ancestral population actually gave rise to two or more species. De Vries was eventually to make this issue central to his scientific investigations.

Experimental Work with Sachs

Pursuing physiological studies at Leiden, de Vries earned his doctorate in plant physiology in 1870, but felt stifled by the university, where conditions for experimental work were crude and where there was open hostility to Darwinism. He therefore decided to continue his education in Germany, first at Heidelberg (1870) and then at Würzburg (1871) with Sachs. Sachs took a great interest in de Vries' career, helping him refine his experimental techniques and nominating him for several important posts over the next few years. Sachs was a strong proponent of experimentation. Under his guidance de Vries began a series of detailed studies of osmosis, plasmolysis, and the effects of salt solutions on plant cells. He carried out these experiments at Würzburg, then at Amsterdam while teaching in a gymnasium (1871-1877), and finally at the University of Amsterdam where he was appointed lecturer in plant physiology in 1877 and professor in 1881; he remained at Amsterdam until compulsory retirement in 1918, when he moved to the small village of Lunteren.

In the late 1880s de Vries shifted from experimental work in plant physiology to the study of heredity. His first major publication on this subject was *Intracellular Pangenesis* in 1889, a critical review of the hereditary theories of Darwin, Herbert Spencer, August Weismann, and Carl von Nägeli. All of these writers had proposed some form of particulate theory of heredity. De Vries added to the list one of his own, the theory of ''pangenes'' (a term he borrowed from Darwin), unitary particles representing individual traits of an organism and manifesting themselves independently in the adult. De Vries considered the pangene a material unit that could combine and recombine in successive generations much like atoms in the formation of molecules. Although de Vries' hypothesis cannot be considered a forerunner of the Mendelian-chromosome theory that emerged in the 20th century, it was an elegant example of the sorts of theories of heredity and evolution that dominated much of later 19th-century biological thought.

As a result of his physiological training, de Vries was interested in studying heredity and evolution from a quantitative and experimental, rather than a purely theoretical, point of view. In the early to mid 1890s, he learned of the statistical work on variation being developed by Francis Galton in England. A strict Darwinian, Galton measured traits in animal populations and showed that they generally graphed as a smooth or ''normal curve'' of distribution. De Vries' studies showed that such curves also existed for many traits in plants. But he also found that many traits showed a bimodal or discontinuous distribution, suggesting that populations are often mixtures of varieties, or races, that can be separated from one another by selection. Crossing several closely related races of poppy, xenia, and other species that differed from one another by only one or a few traits, de Vries arrived independently (by 1896) at what is now known as Mendel's law of segregation. In 1900 he accidently came across and read Mendel's original paper of 1866 and incorporated a discussion of Mendel's results in his own work on the poppy, published in 1900. This publication appears to have triggered both Carl Correns and Erich von Tschermak-Seysengg to read Mendel's work and recognize its importance. The result was to bring to the attention of the scientific world the work of Gregor Mendel which was soon to lay the foundation for modern genetics.

Working Out the Mutation Theory

It was for his work on the mutation theory, however, that de Vries ultimately became most well-known. In 1886 near Hilversum, outside of Amsterdam, de Vries noted what appeared to be several species of the evening primrose, *Oenothera lamarckiana*, growing side-by-side. Taking seeds

from these plants and growing them in his experimental garden, de Vries found they produced many variant forms which he classified as new and distinct species. These suddenly-appearing variations de Vries called *mutations*, and in his *The Mutation Theory* (1901-1903) he suggested that evolution might occur more frequently by these large-scale jumps than Darwin's natural selection acting on slight individual variations. There were, de Vries noted, several types of mutations that occurred in plants: progressive (introducing a wholly new character, and usually making the plant a new species); retrogressive (loss of a trait); and degressive (activation of a trait long-latent in the species). While de Vries saw retrogressive and degressive mutations as following Mendel's laws (progressive mutations did not), he made little of the point. His major interest lay less in the problem of heredity and more in that of the origin of species.

De Vries' mutation theory was enthusiastically received by many investigators at the time as meeting many of the difficulties they saw in the Darwinian theory: lack of sufficient geological time for the slow and haphazard process of natural selection to produce new species; the problem of new traits being swamped or blended out by backcrossing with the parents; and the reliance of Darwinians on the heritability of slight, individual (as opposed to largescale) variations as the raw material on which selection could act. De Vries travelled widely lecturing on the mutation theory, going to the United States in 1904, 1906, and again in 1916, where he stimulated many investigators to seek in other organisms, including animals, large-scale mutations of the sort he had found in *Oenothera*. While no such mutations were forthcoming, de Vries' work did stimulate much interest in the experimental study of evolution, as investigators sought ways to produce mutations artificially and to detect their presence through experimental breeding. One result of de Vries' influence was that in 1908 Thomas Hunt Morgan at Columbia University began to search for mutations in the fruit fly *Drosophila melanogaster*, an organism whose favorable breeding characteristics were to become a major focus for experimental genetics in the 20th century.

Among his many honors, de Vries was the recipient of 11 honorary degrees and became a corresponding member of many foreign academies of science. His world-wide esteem was reflected in invitations to give the major lectures at the opening of the Station for Experimental Study of Evolution at Cold Spring Harbor, Long Island (1904), and at the dedication of Rice Institute in Houston, Texas (1916).

As influential as it was in his own day, de Vries' mutation theory did not pass the test of time. Between 1907 and 1915 various cytogeneticists showed that heredity in *Oenothera* involved a number of unusual chromosomal phenomena (polyploidy, or increased numbers of chromosomes; two groups of chromosomes attached end-to-end, each transmitted as a whole from parent to offspring) that gave only the illusion of new species. In reality the mutants of *Oenothera* were explicable not by de Vries' pet mutation theory but by the very Mendelian theory de Vries had helped to recover. Eventually, by the early 1920s, the mutation theory was abandoned as an explanation for origin of species. (The modern term ''mutation'' refers only to small, discrete variations in particular traits, and thus has a much different meaning from de Vries' usage.)

Further Reading

A biographical sketch of Hugo de Vries written by Peter van der Pas for the *Dictionary of Scientific Biography* includes a lengthy bibliography. For the reception of de Vries' work, see Garland E. Allen, ''Hugo de Vries and the reception of the 'mutation theory','' *Journal of the History of Biology* (1969). For the relationship between de Vries and evolutionary problems, see: Lindley Darden, ''Reasoning in scientific change: Charles Darwin, Hugo de Vries, and the discovery of segregation,'' in *Studies in History and Philosophy of Science* (1976) and Peter van der Pas, ''Correspondence of Hugo de Vries and Charles Darwin,'' *Janus* (1970). De Vries' role in modern genetics is discussed in J. Heimans, ''Hugo de Vries and the gene concept,'' in *Human Implications of Scientific Advance: Proceedings of the XVe International Congress of History of Science*, E. G. Forbes, editor (Edinburgh, 1978); in Malcolm Kottler, ''Hugo de Vries and the rediscovery of Mendel's laws,'' *Annals of Science* (1979); and in Peter van der Pas, ''Hugo de Vries and Gregor Mendel,'' *Folia Mendeliana* (1976). □

William Castle DeVries

William DeVries (born 1943) performed the first artificial heart transplant on a human patient.

Dr. William DeVries and his surgical team at the University of Utah Medical Center made medical history and national headlines on 2 December 1982, when they replaced the diseased heart of Barney Clark with the Jarvik-7, the first permanent artificial heart ever used for a human patient. DeVries was the only surgeon authorized by the federal Food and Drug Administration (FDA) to implant an artificial heart into a human.

A Fateful Lecture

William DeVries was the son of a physician and a nurse. His widowed mother remarried and brought him up in Ogden, Utah. The young DeVries had an early mechanical bent and excelled in sports and his studies. During his first year in medical school at the University of Utah College of Medicine, he attended a lecture by Dutch-born Dr. Willem Kolff, a pioneer of biomedical engineering. Drawn to Kolff's work, DeVries asked him for a position on his research team. When DeVries introduced himself, Kolff replied, ''That's a good Dutch name. You're hired!'' In his work for Kolff, DeVries performed experimental surgery on the first animal recipients of the artificial heart. DeVries left Utah to do his internship and residency in cardiovascular surgery at Duke University, but returned to Kolff 's team in 1979.

The Jarvik-7

When DeVries rejoined the team, he began to use Dr. Robert K. Jarvik's design for a mechanical heart. The Jarvik-7 replaced the ventricles of the human heart. Its pumping action came from compressed air from an electrical unit located outside the patient's body. After many experiments implanting the mechanism into animals, DeVries began the long and hard process of getting the permission required by the FDA to implant the heart into a human patient. After FDA approval in 1982, a panel of six members at the University of Utah Medical Center began reviewing heart patients. The decision made by DeVries, two cardiologists, a psychiatrist, a nurse, and a social worker had to be unanimous. The first patient they chose was sixty-one-year-old Barney Clark. After suffering a series of medical complications closely followed by the news media, Clark died 112 days after his artificial-heart surgery.

Innovative Therapy or Hard-Core Experimentation?

Many people expressed philosophical, religious, and practical objections to the artificial-heart program. DeVries felt these slowed his work in Utah, so he left his post for a new position. The second implantation of the device occurred at DeVries's new appointment at the Humana Human Heart Institute International in Louisville, Kentucky. DeVries's patients at Humana also suffered setbacks widely covered by the media. DeVries and the Humana Institute were criticized for publicity seeking. *Life* magazine referred to ''the Bill Schroeder Show'' in an article about DeVries's second patient who suffered several strokes following implantation. After critics began to charge that the implant substituted mechanical heart disease for human heart disease, DeVries seemed to concede the dilemma when he said, ''People always look at artificial hearts as innovative therapy. But the other part is hard-core experimentation. You may exchange one set of complications for another.''

An Unusual Eulogy

Doctors do not usually attend their patients' funerals because of an unwritten code about maintaining professional distance, but DeVries attended the funerals of several of his patients, including Barney Clark and Murray Haydon. At the widow's request, DeVries gave the eulogy at Bill Schroeder's funeral. By March 1987, forty-nine Jarvik-7 hearts were implanted by different surgeons in different parts of the world in dying patients as temporary bridges to transplantation. In January 1988 DeVries was close to performing his fifth artificial-heart transplant when a human donor heart was found for the patient. In January 1990 the FDA withdrew its approval of the Jarvik-7, ending the innovative program.

Further Reading

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Jeff Wheelright, Donna E. Haupt, and William Strode, ''Bill's Heart; the Troubling Story Behind a Historic Experiment,'' *Life* (May 1985): 33+. □

Thomas Roderick Dew

Thomas Roderick Dew (1802-1846), one of the earliest and ablest defenders in America of slavery, articulated the proslavery argument that dominated the Southern mind during the 30 years before the Civil War.

Thomas Dew, the son of a wealthy planter, was born in King and Queen County, Va., on Dec. 5, 1802. He graduated from William and Mary College, and, after traveling in Europe and studying in Germany, he took the chair of political law at William and Mary in 1827. His major scholarly interest was political economy, and most of his published writings were in that field. In 1832 he became president of William and Mary, a post he held until his death in 1846.

In 1831 the bloody Nat Turner slave rebellion in Southampton County, Va., sparked the most intense critical discussion of slavery in the antebellum South. The Virginia Legislature vigorously debated the subject of slavery for a year, and motions for its abolition were only narrowly defeated. Prior to this, Southern intellectuals, following the lead of Thomas Jefferson, had generally treated slavery as a necessary evil, to be tolerated only until the problem of dealing with an unassimilable free black population could be resolved. Many Southerners were adherents of the American Colonization Society, which advocated gradual emancipation and colonization of freed slaves in Africa; this proposal figured prominently in the Virginia debate.

Dew had first contributed to the sectional controversy by publishing *Lectures on the Restrictive System* (1829), attacking the protective tariff. Now, in his *Review of the Debate in the Virginia Legislature of 1831-1832* he argued that colonization was economically impossible. He stated that the South's only alternatives were abolition, with the free slaves remaining and becoming ''the most worthless and indolent of . . . citizens,'' or a continuation of slavery. He advocated the second course, strongly defending slavery on historical, economic, and theological grounds. He concluded, ''It is the order of nature and of God that the being of superior faculties and knowledge should control and dispose of those who are inferior.''

Dew's theories, developed and expanded, became staples of the proslavery argument that dominated the South politically for the following decades, finally generating the secession movement and the Civil War. Dew contracted pneumonia while on a trip and died in Paris on Aug. 6, 1846.

Further Reading

There is no biography of Dew. Most general works on the history of the South and the Civil War note his work. The most useful treatments are in William E. Dodd, *The Cotton Kingdom* (1919), and William Sumner Jenkins, *Pro-slavery Thought in the Old South* (1935). His college career is treated in Herbert B. Adams, *The College of William and Mary* (1887). □

George Dewey

American naval officer George Dewey (1837-1917) was the celebrated victor of the Battle of Manila Bay in the Philippines during the Spanish-American War.

George Dewey was born on Dec. 26, 1837, in Montpelier, Vt. After attending the local public schools and a private military academy, he entered the U.S. Naval Academy at Annapolis, graduating third in his class in 1858. He entered active service with the rank of lieutenant.

During the Civil War, Dewey saw hard combat at New Orleans, the opening of the Mississippi River, and the capture of Ft. Fisher. At war's end he had the rank of lieutenant commander and the respect of superiors who controlled his professional destiny.

During the 1870s and the early 1880s Dewey held routine assignments. As chief of the Bureau of Equipment and then as president of the Board of Inspection and Survey, between 1889 and 1897 Dewey played an important part in the construction of the new fleet of armored, steam-propelled steel warships.

In October 1897 with the backing of Assistant Secretary of the Navy Theodore Roosevelt, Dewey, now a commodore, was assigned to command the fleet's Asiatic squadron. Anticipating war with Spain, Roosevelt wanted an able officer who could aggressively carry out a plan for an attack on Manila, capital of the Spanish-held Philippines.

When Congress declared war in late April 1898, Dewey sailed for Manila with six light cruisers and an assortment of auxiliary vessels. On May 1, after a daring night run past the batteries guarding the harbor entrance, he attacked a Spanish squadron in Manila Bay that was similar in strength and composition to his own. When the firing ended, Dewey's force, without losing one man or ship, had sunk or set afire every Spanish vessel. This one-sided victory paved the way for the American conquest of the Philippines, and it transformed the obscure naval officer into a popular hero who was rewarded with parades, banquets, and triumphal arches upon his return to the United States.

Dewey's first wife had died in childbirth in 1872, and in 1899 he married Mildred McLean Hazen, a longtime friend. A brief Dewey presidential boom flared and fizzled. Promoted to admiral of the Navy, Dewey assumed the presidency of the newly created General Board of the Navy in 1900. During the next 15 years under Dewey's aggressive leadership, the Board became the nation's most influential military planning agency, working out basic war strategy and guiding the enlargement of the fleet. A few weeks before the outbreak of World War I in 1914, Dewey suffered a stroke that removed him from active duty. He died in Washington, D.C., on Jan. 16, 1917.

Further Reading

The Autobiography of George Dewey covers his career to 1899. The most thorough biography is in Richard S. West, Jr., *Admirals of American Empire* (1948). A full-length study is Laurin Hall Healy and Luis Kutner, *The Admiral* (1944). For the Manila campaign see French Ensor Chadwick, *The Relations of the United States and Spain: The Spanish-American War* (2 vols., 1911). John A. S. Grenville and George Berkeley Young, *Politics, Strategy, and American Diplomacy* (1966), contains new information on Manila and on Dewey's work with the General Board.

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John Dewey

During the first half of the 20th century, John Dewey (1859-1952) was America's most famous exponent of a pragmatic philosophy that celebrated the traditional values of democracy and the efficacy of reason and universal education.

Born on Oct. 20, 1859, in Burlington, Vt., John Dewey came of old New England stock. His father was a local merchant who loved literature. His mother, swayed by revivals to convert to Congrega-

tionalism, possessed a stern moral sense. The community, situated at the economic crossroads of the state, was the home of the state university and possessed a cosmopolitan atmosphere unusual for northern New England. Nearby Irish and French-Canadian settlements acquainted John with other cultures. Boyhood jobs delivering newspapers and working at a lumberyard further extended his knowledge. In 1864, on a visit to see his father in the Union Army in Virginia, he viewed firsthand the devastating effects of the Civil War.

Educational Career

Dewey's career in Vermont public schools was unremarkable. At the age of 15 he entered the University of Vermont. He found little of interest in academic work; his best grades were in science, and later he would regard science as the highest manifestation of human intellect. Dewey himself attributed his ''intellectual awakening'' to T. H. Huxley's college textbook on physiology, which shaped his vision of man as entirely the product of natural evolutionary processes.

Dewey later remembered coming in touch with the world of ideas during his senior year. Courses on psychology, religion, ethics, logic, and economics supplanted his earlier training in languages and science. His teacher, H. A. P. Torrey, introduced him to Immanuel Kant, but Dewey found it difficult to accept the Kantian idea that there was a realm of knowledge transcending empirical demonstration. Dewey also absorbed Auguste Comte's emphasis on the disintegrative effects of extreme individualism. The quality of his academic work improved and, at the age of 19, he graduated Phi Beta Kappa and second in his class of 18.

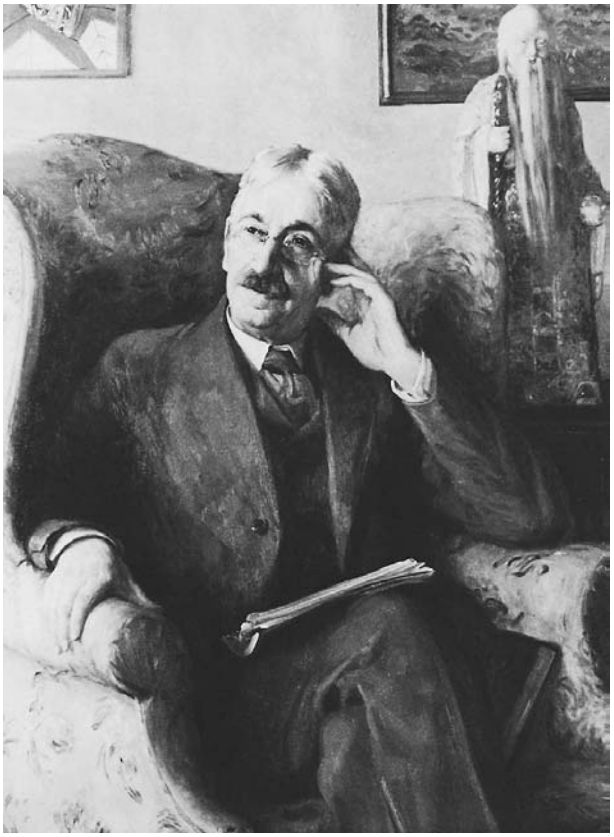

Dewey hoped to teach high school. After a frustrating summer of job hunting, his cousin, principal of a seminary in Pennsylvania, came to his rescue. For 2 years Dewey taught the classics, algebra, and science, meanwhile reading philosophy. When his cousin resigned, however, Dewey's employment ended. He returned to Vermont to become the sole teacher in a private school in Charlotte, near his alma mater. He renewed acquaintance with Torrey, and the two discussed the fruits of Dewey's reading in ancient and modern philosophy.

Intellectual Development

At this time most American teachers of philosophy were ordained clergymen who tended to subordinate philosophical speculation to theological orthodoxy. Philosophy was in the hands of laymen in only a few schools. One such school was in St. Louis, where William T. Harris established the *Journal of Speculative Philosophy*. Here Dewey published his first scholarly effort. Finally, Dewey decided to pursue a career in philosophy and applied for admission to the newly founded Johns Hopkins University, another haven for lay philosophers.

At Johns Hopkins in 1882 Dewey studied with George S. Morris, who was on leave as chairman of the philosophy department at the University of Michigan. Under Morris's direction Dewey studied Hegel, whose all-encompassing philosophical system temporarily satisfied Dewey's longing to escape from the dualisms of traditional philosophy. In 1884 Dewey completed his doctorate and, at Morris's invitation, went to teach at Michigan.

In Ann Arbor, Dewey met and married Alice Chipman. His interests turned toward problems of education as he traveled about the state to evaluate college preparatory courses. His concern for social problems deepened, and he adopted a vague brand of socialism, although he was unacquainted with Marxism. He still taught Sunday school, but he was drifting away from religious orthodoxy. In 1888 he accepted an appointment at the University of Minnesota, only to return to Michigan a year later to the post left vacant by Morris's death.

The next stage in Dewey's intellectual development came with his reading of William James's *Principles of Psychology*. Dewey rapidly shed Hegelianism in favor of ''instrumentalism,'' a position that holds that thinking is an activity which, at its best, is directed toward resolving problems rather than creating abstract metaphysical systems.

In 1894 Dewey moved to the University of Chicago as head of a new department of philosophy, psychology, and pedagogy. Outside the academic world he became friends with the social reformers at Hull House. He also admired Henry George's analysis of the problems of poverty. To test his educational theories, he started an experimental school, with his wife as principal. The ''Dewey school,'' however, caused a struggle between its founder and the university's president, William R. Harper. In 1904, when Harper tried to remove his wife, he resigned in protest. An old friend of Dewey's engineered an offer from Columbia University,

where Dewey spent the rest of his teaching years. His colleagues, some of the most fertile minds in modern America, included Charles A. Beard and James Harvey Robinson.

Peak of His Influence

Living in New York City placed the Deweys at the center of America's cultural and political life. Dewey pursued his scholarship, actively supported the Progressive party, and, in 1929, helped organize the League for Independent Political Action to further the cause of a new party. He also served as a contributing editor of the *New Republic* magazine and helped found both the American Civil Liberties Union and the American Association of University Professors. After World War I, reaching the peak of his influence, he became a worldwide traveler, lecturing in Japan at the Imperial Institute and spending 2 years teaching at the Chinese universities of Peking and Nanking. In 1924 he went to study the schools in Turkey and 2 years later visited the University of Mexico. His praise for the Russian educational system he inspected on a 1928 trip to the Soviet Union earned him much criticism.

As a teacher, Dewey exhibited the distracted air of a man who had learned to concentrate in a home inhabited by five young children. Careless about his appearance, shy and quiet in manner, he sometimes put his students to sleep, but those who managed to focus their attention could watch a man fascinated with ideas actually creating a philosophy in his classroom.

In 1930 Dewey retired from teaching. A year earlier, national luminaries had used the occasion of his seventieth birthday to hail his accomplishments; such celebrations would be repeated on his eightieth and ninetieth birthdays. He continued to publish works clarifying his philosophy. In public affairs he was one of the first to warn of the dangers from Hitler's Germany and of the Japanese threat in the Far East. In 1937 he traveled to Mexico as chairman of the commission to determine the validity of Soviet charges against Trotsky. His first wife having died in 1927, Dewey, at the ripe age of 87, married a widow, Roberta Grant. In the early years of the cold war Dewey's support of American intervention in Korea earned him criticism from the U.S.S.R. newspaper *Pravda*. He died on June 1, 1952.

Dewey's Philosophy

In his philosophy Dewey sought to transcend what he considered the misleading distinctions made by other philosophers. By focusing on experience, he bridged the gulf between the organism and its environment to emphasize their interaction. He rejected the dualism of spirit versus matter, insisting that the mind was a product of evolution, not some infusion from a superior being. Yet he avoided the materialist conclusion which made thought seem accidental and irrelevant. While he saw most of man's behavior as shaped by habit, he believed that the unceasing processes of change often produced conditions which customary mental activity could not explain. The resulting tension led to creative thinking in which man tried to reestablish control of the unstable environment. Thought was never, for Dewey, merely introspection; rather, it was part of a process whereby man related to his surroundings. Dewey believed that universal education could train men to break through habit into creative thought.

Dewey was convinced that democracy was the best form of government. He saw contemporary American democracy challenged by the effects of the industrial revolution, which had produced an overconcentration of wealth in the hands of a few men. This threat, he believed, could be met by the right kind of education.

The ''progressive education'' movement of the 1920s was an effort to implement Dewey's pedagogical ideas. Because his educational theory emphasized the classroom as a place for students to encounter the ''present,'' his interpreters tended to play down traditional curricular concerns with the ''irrelevant'' past or occupational future. His influence on American schools was so pervasive that many critics (then and later) assailed his ideas as the cause of all that they found wrong with American education.

Philosophical Works

To the year of his death Dewey remained a prolific writer. Couched in a difficult prose style, his published works number over 300. Some of the most important works include *Outlines of a Critical Theory of Ethics* (1891), *The Study of Ethics* (1894), *The School and Society* (1899), *Studies in Logical Theory* (1903), *How We Think* (1910), *The Influence of Darwin on Philosophy and Other Essays in Contemporary Thought* (1910), *German Philosophy and Politics* (1915), *Democracy and Education* (1916), *Reconstruction in Philosophy* (1920), *Human Nature and Conduct* (1922), *Experience and Nature* (1925), *The Public and Its Problems* (1927), *The Quest for Certainty* (1929), *Individualism Old and New* (1930), *Philosophy and Civilization* (1931), *Art as Experience* (1934), *Liberalism and Social Action* (1935), *Logic: The Theory of Inquiry* (1938), *Freedom and Culture* (1939), *Problems of Men* (1946), and *Knowing and the Known* (1949).

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For more information see Dewey's autobiographical fragment, ''From Absolutism to Experimentalism,'' in George P. Adams and William Pepperell Montague, eds., *Contemporary American Philosophy: Personal Statements* (1930). His daughters compiled an authoritative sketch of his life in Paul Arthur Schilpp, ed., *The Philosophy of John Dewey* (1939), which also contains valuable summaries of aspects of his philosophy.

Indispensable for any examination of Dewey's thought is Sidney Hook, *John Dewey: An Intellectual Portrait* (1939). John E. Smith presents an excellent chapter on Dewey in *The Spirit of American Philosophy* (1963). Paul K. Conkin in *Puritans and Pragmatists: Eight Eminent American Thinkers* (1968) attempts an evaluation of Dewey's place in the context of American ideas. Morton G. White, *Social Thought in America* (1949), considers assumptions common to Dewey and his colleagues in other disciplines. Longer, more challenging treatments of Dewey's ideas are in George R. Geiger, *John Dewey in Perspective* (1958); Robert J. Roth, *John Dewey and Self Realization* (1962); and Richard J. Bernstein, *John Dewey* (1966). See also Jerome Nathanson, *John Dewey: The Reconstruction of the Democratic Life* (1951).

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Melvil Dewey

The American librarian and reformer Melvil Dewey (1851-1931) established the Dewey decimal system of classifying books and played a prominent role in developing professional institutions for librarians.

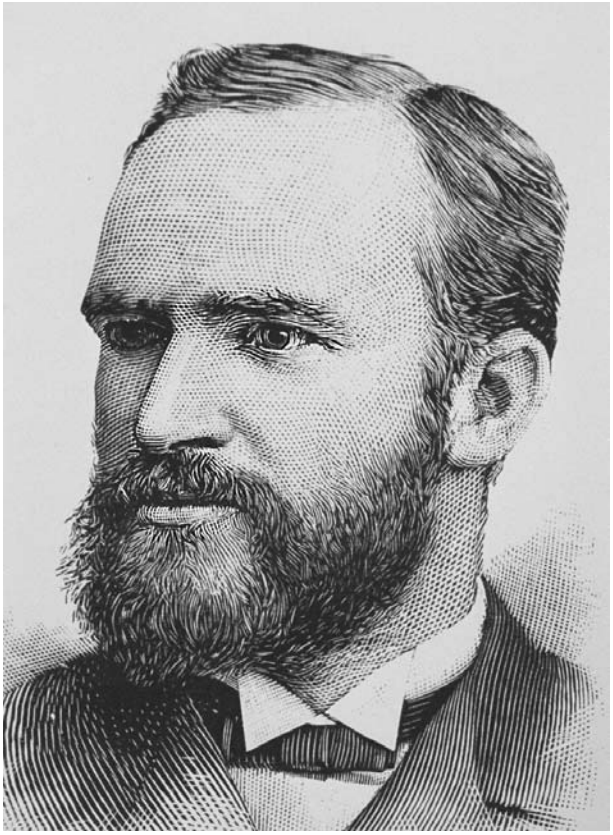

Melvil Dewey was born in Adams Center, N.Y., on Dec. 10, 1851, the youngest of five children of impoverished parents. His father, a boot maker and keeper of a general store, and his sternly religious mother inculcated principles of hard work and economy in the youth, along with a sense of self-righteousness that marked him throughout his life. He early demonstrated strong mathematical ability and a fascination with systems and classifications. His education was slowed by the need to earn money, and he did not enter Amherst College until he was 19, graduating in 1874.

Dewey worked in the college library during his last 2 years as a student and for the 2 years following his graduation. Although then still attracted to a missionary career, he carried out intensive investigations of other libraries and began to develop his own ideas. His work culminated in 1876, when he published *A Classification and Subject Index for Cataloguing and Arranging the Books and Pamphlets of a Library*. This system, still in use today in most public and some college libraries, was his major contribution to his profession.

Arranging the various fields of knowledge into a logical order and using a decimal system of notation to indicate the arrangement of books, Dewey's system proved easy both for librarians and users to understand, capable of expansion to suit the needs of large as well as small libraries, and applicable to a wide variety of books and ideas. Although he was not the first to come up with the basic idea, his version was both logical and workable. Pushed by Dewey and his students with missionary zeal, it triumphed over its competitors.

In 1876 Dewey left Amherst for Boston, where he founded the Library Bureau and worked for a number of reform movements, including the metric system, temperance, tobacco, and spelling. The spelling of his first name (he was baptized Melville) demonstrates his devotion to the last-mentioned cause. He played a major role in founding the American Library Association in 1876 and served as its secretary (1876-1890) and president (1890-1891, 1892-1893). He edited *Library Journal* (1876-1880) and all through his life contributed to it.

In 1883 Dewey accepted an offer to become librarian of Columbia College and vigorously proceeded to put his ideas into effect, reclassifying and recataloging the library and starting a library school. The zeal with which he applied his ideas was accompanied by a spirit of intolerance of disagreement and tactlessness toward others that aroused controversy and bitter opposition, climaxing in his suspension by the Columbia trustees in 1888. Although exonerated of the charges brought against him, he resigned later that year.

In 1888 Dewey was chosen director of the New York State Library and moved to Albany the following year, taking his library school with him. Again, he plunged into his work, expanding the scope and usefulness of his institution by enlarging its collections and establishing or improving the home education department, the extension division, and the traveling libraries. He helped found the Association of State Libraries in 1890 and was active in its deliberations. Again, his professional competence was counterbalanced by his inability to manage human relationships. Charges of profiting from financial transactions with his students were dismissed, but after he was rebuked by the board for his role in organizing a club at Lake Placid, N.Y., that discriminated against Jews, he resigned as of Jan. 1, 1906.

After leaving Albany, Dewey concentrated on the affairs of his club and a similar venture he began in Florida in 1927. He died of a cerebral hemorrhage on Dec. 26, 1931, in his Florida home.

Further Reading

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Thomas Edmund Dewey

Thomas Edmund Dewey (1902-1971) was governor of New York State from 1942 to 1954 and a Republican presidential candidate.

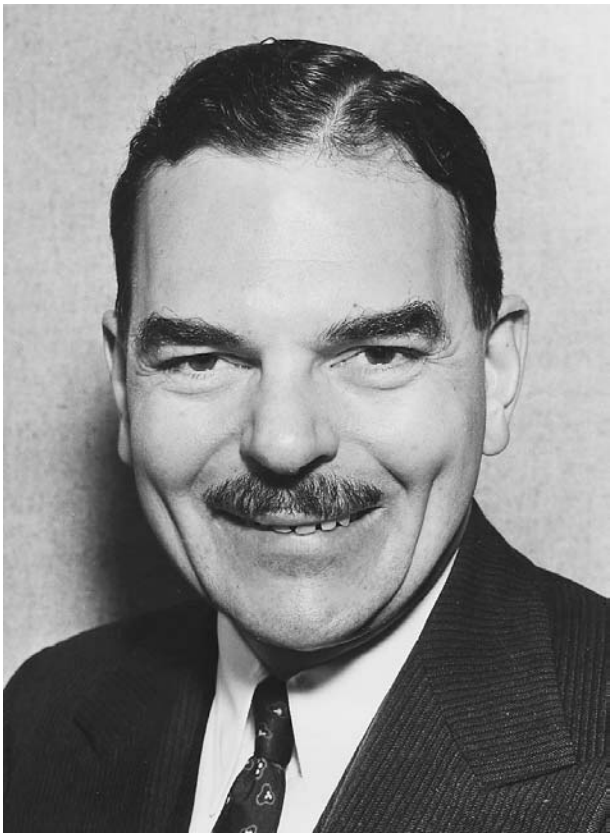

Thomas E. Dewey was born on March 24, 1902, at Owosso, Mich. In 1923 he received his bachelor of arts degree from the University of Michigan. After briefly studying music and law in Chicago, he entered Columbia University Law School. After his graduation in 1925, he toured England and France. Returning to New York, he entered the state bar, accepted a clerkship in a law office, and became active in the Young Republican Club. In 1928 Dewey married Frances E. Hutt; they had two children.

In 1931 the U.S. attorney for the Southern District of New York appointed Dewey his chief assistant. In addition to fundamental honesty and natural courage, Dewey possessed a capacity for careful and deliberate case preparation and an amazing self-control that enabled him to remain cool under pressure. With the resignation of the U.S. attorney in November 1933, Dewey took that position—at 31 the youngest U.S. attorney ever. When President Franklin D. Roosevelt appointed a Democrat to the position 5 weeks later, Dewey returned to private law practice. In 1935 he was appointed special prosecutor for the Investigation of Organized Crime in New York. His campaign against narcotics and vice racketeers obtained 72 convictions in 73 prosecutions. In 1937 he was elected district attorney for New York County.

In 1942 Dewey was elected governor of New York. He quickly established a reputation for political moderation and administrative efficiency, enjoying cordial relations with the legislature. Success as governor, added to his reputation in fighting New York racketeers, sent Dewey's political stature soaring. In 1944 he was the Republican party's presidential nominee. He ran well, despite Roosevelt's record as a war leader and Dewey's lack of experience in international affairs. Reelected governor of New York in 1946, he proceeded to ram a series of liberal laws through the legislature.

As the acknowledged front-runner in his second presidential campaign—against Democrat Harry Truman in 1948—Dewey refused to tax himself, made only a few speeches, avoided controversial issues, and scarcely recognized the opposition. He lost to Truman by a narrow margin. In 1950 he was elected to his third successive term as New York's governor.

At the suggestion of State Department adviser John Foster Dulles, Dewey visited 17 countries in the Pacific in 1951. In 1955 he reentered private practice with the New York firm of Dewey, Ballantine, Bushby, Palmer, and Wood. By 1957 Dewey had been awarded 16 honorary degrees. His books include *The Case against the New Deal* (1940), *Journey to the Far Pacific* (1952), and *Thomas E. Dewey on the Two Party System* (1966). He died on March 16, 1971, at Bal Harbour, Fla.

Further Reading

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Mary Williams Dewson

Mary Williams Dewson (1874-1962), widely known as Molly Dewson, was a reformer, government official, and organizer of women for the Democratic Party.

Molly Dewson was born in Quincy, Massachusetts, on February 18, 1874. In her youth a number of influences awakened in her an interest in public affairs. Her father gave her an appetite for reading books on politics and government. Many of her neighbors and female relatives—such as her aunt Elizabeth Putnam, a pioneer in reforming delinquent girls—were active in public causes.

After attending private schools in the Boston area, she entered Wellesley College, where she was an excellent student. She was also president of her class in her junior and senior years, organized the Wellesley Athletic Association, introduced the Australian ballot for class elections, and began the Wellesley alumnae fund by raising money for the first class gift.

Upon graduating in 1897, she quickly established herself as one of the ablest of the generation of younger women who seconded the initiatives of such older women reformers of the progressive era as Jane Addams and Florence Kelley. Dewson got her first job when the Women's Educational and Industrial Union, the most important women's club in Boston, hired her to investigate and improve the living and working conditions of female domestics in the Boston area. Then, as the organizer and first superintendent of the Massachusetts Parole Department for delinquent girls between 1900 and 1912, she became a national authority on the rehabilitation of juvenile offenders.

As executive secretary of an investigating commission set up by the Massachusetts legislature she produced a report on the living conditions of women and children in industry. The report became the basis of the 1912 Massachusetts minimum wage act, the first such act passed in modern industrial America. Dewson went on to become a leader in the Massachusetts campaign of 1915 for the passage of a referendum favoring woman suffrage and then assumed the leadership of the state Suffrage Association.

After World War I Florence Kelley chose Dewson to take charge of the National Consumers League's national campaign for state minimum wage laws for women and children. Then switching to the New York Consumers League in 1924, she became the president. Dewson soon emerged as the leader of the Women's Joint Legislative Conference, most notably in lobbying for the passage through the New York legislature of a 1930 act limiting the hours of women and children in industry to 48 hours a week.

Starting in 1928 Eleanor Roosevelt, who was active in the Consumers League and in the Women's Division of the Democratic Party, persuaded Dewson to accept various positions of leadership within the Democratic Party in New York and on the national level in order to make women more effective in politics. As director of the Women's Division of the Democratic Party in Franklin D. Roosevelt's presidential campaigns of 1932 and 1936, Dewson led in trying to make women voters an important part of the voting coalition behind President Roosevelt. She believed that his New Deal program was the best hope for enacting national legislation to protect working men and women in industry.

Through the Women's Division Dewson developed many techniques to stimulate women who were timid about becoming politicians to be campaigners, party officials, and even candidates for office. She thus created the first effective nationwide vote-getting organization of women ever sponsored by a political party. This organization marked the decisive entrance of women into party politics on both the national and state levels.

Dewson found some time in the 1930s to promote industrial and welfare programs in such capacities as official adviser to Frances Perkins (secretary of labor) and as presidential appointee to the Social Security Board in 1937. But, due to chronic heart trouble, she resigned from the board in 1938 and, except for occasional participation in party affairs, retired to her home in Castine, Maine, where she died in 1962.

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Sergei Diaghilev

A Russian who inspired artists, musicians, and dancers, Sergei Diaghilev (1872-1929) took the ballet to new heights of public enjoyment.

And what, dear sir, do you do in the company?'' asked King Alfonso of Spain upon meeting Sergei Diaghilev, famed impresario of *Diaghilev's Ballets Russes.* ''You don't conduct the orchestra or play an instrument. You don't design the *mise en scene,* and you don't dance. What do you do?'' Ever charming and self-assured, Diaghilev replied, ''Your Majesty, I am like you. I do no work. I do nothing, but I am indispensible.''

Diaghilev's response was more than modest. He devoted his lifetime to promoting the arts—to a reverence for quality in the old and the new in music, painting, and the

dance, and, eventually, to a merging of the three arts in the theatre form known as ballet.

Diaghilev was born in 1872 into an aristocratic, wealthy family on a country estate in Perm, a province of Russia. Serious conversations about poetry and literature, chamber music, and informal opera *soirees* were normal family activities. His studies from an early age included music and music theory. At home and at school his role as 'Young Master' was accepted as appropriate. There were those then, and later, who thought he was arrogant, but it was generally recognized that he possessed superior qualities.

His mother died at childbirth, but he was cared for and disciplined by a beloved step-mother. Throughout his life he remembered her admonition that he must never say ''I cannot.'' Her message was, ''When one wants to, one always can.'' He found the paths that let him do what he wanted to do and he was pleased when viewers were thrilled by his unconventional perceptions.

Diaghilev's life divides into three time units. The first and second, 18 years each, were secure preparations for the 21 years of high drama of the third.

Career Change in Second Phase

In Perm he was effectively nurtured until he was sent off to be with distinguished relatives while studying law in St. Petersburg. In that city (Peter the Great's ''window to the west'') the country boy was citified. He learned much, including an awareness of the richness of Russian early painting and architecture.

Diaghilev soon discovered that he had little interest in the law, certainly far less than his love for music which remained throughout his life. Through his cousin he now became a member of a circle of writers, musicians, and painters that included Alexandre Benois and Leon Baskt. These two remained important colleagues for many years. It was already clear that Diaghilev's taste in art as well as music was exquisite, and that he had a flair for discovering talent, and a talent for discerning its possibilities. He began to write essays about artists and art trends, and soon found himself, along with Benois and Baskt, opposed to existing art criticism. Neither the conservative academics nor the realism of the political left was acceptable to the three friends, and they were vehement in their objections. Nonpolitical, they spoke for the new voice of art as the expression of the individual. From their fervor there came to life a new magazine titled *Mir Isskustva* (World of Art), which for five turbulent years shocked the art world.

One result was that outspoken Diaghilev was invited to join the Maryinsky Theatre, jewel of the Russian imperial theatres, to be in charge of ''special missions.'' His first assignment was to edit the year book of the imperial theatres. He did it well and was then assigned the supervision of an opera, and after that a ballet. But his impatience and arrogance in dealing with the bureaucracy resulted in trouble, and in 1911 he left. It was at the Maryinsky that he became acquainted with Vaslav Nijinsky, Anna Pavlova, Michel Fokine, and other members of the Imperial Ballet and further developed an interest in the ballet.

Pursuing his interest in Russian art he travelled extensively through the country to collect and make possible exhibits of arts of the 18th and 19th centuries. In 1905 he was responsible for a major St. Petersburg exhibit titled *Russian Historical Portraits*. He took the exhibit to Paris in 1907, the first export of Russian art. From that beginning in Paris there developed the opera and ballet career that was to make the name of Diaghilev a shining light in the Western world.

Fame in His Third Phase

In 1908 Paris was receptive to new ideas. There Diaghilev presented Mussorgsky's opera *Boris Godunoff,* with Maryinsky basso Feodor Chaliapin in the title role. The impact was ecstatic and resulted in an invitation to bring a troupe of Russian dancers to Paris. The result made history.

On October 19, 1909, the Ballets Russes presented five ballets, four of them choreographed by Fokine, who had already broken with the classical style and dared to invent dance movement appropriate to the ballet's subject. The ladies were not forever dainty, and the male dancers revealed an unprecedented energy and virtuosity. Nijinsky, Pavlova, Tamara Karsavina, Adolph Bolm, Mikhail Mordkin, and Ida Rubenstein were among the dancers. Fokine later wrote about opening night: '' . . . the audience rushed and actually tore off the orchestra rail in the Chatelet Theatre. The success was absolutely unbelievable.'' Karsavina, in her book of recollections, *Theatre Street,* wrote ''The atmosphere enveloping the Russian season had a subtle, light, gay intoxication. Something akin to a miracle happened every night—the stage and audience trembled in a unison of emotion.''

In 1910 the ballet company returned to Paris, again on leave from the Maryinsky. But in 1911 Diaghilev decided he would set up a full-time, permanent company. With Baskt and Benois again as colleagues, he established the first privately supported company of people willing to give up pension, honors, and benefits to join *Diaghilev's Ballets Russes*. The company was already famous. It was soon to be augmented by other brilliant talents, men and women from countries other than Russia, attracted to collaborate in daring new ventures.

In the years between 1911 and Diaghilev's death in 1929 the company toured over and over again throughout Europe, South America, the United States. In England it inspired the beginnings of The Royal Ballet. In Boston a young Lincoln Kirstein, determined to be like Diaghilev, brought George Balanchine across the Atlantic to establish the School of American Ballet and the New York City Ballet. New Englander Lucia Chase, a ballet student of Mordkin (who had been Pavlova's concert partner as well a member of Ballets Russes), was encouraged by him to start Ballet Theatre. And many of today's ballet teachers in the United States trace their pedagogical heritage to the Russians who stayed behind to open up dance studios.

The long list of collaborators in *Diaghilev's Ballets Russes* included designers Bakst, Benois, and famous names from the world of art—Braque, Chagall, Cocteau, de Cherico, Derain, Laurencin, Matisse, Picasso (who designed

posters, sets, and costumes and also married a company ballerina), Roerich and Utrillo. Among those who composed music for ballets were Debussy, de Falla, Milhaud, Poulenc, Prokofiev, Ravel, Satie, and Stravinsky.

In addition to Pavlova and Nijinsky, some of the company's famed dancers were Bolm, Dubrovska, Danilova, Dolin, Karsavina, Lifar, Lopokova, Markova, Mordkin, Sokolova, Spessivtzeva, Vilzak, Vladimirof, and Woizikovsky. While many of the dancers were not Russian-born, all of the choreographers were. Choreographers, and some of their ballets, were Fokine: *Les Sylphides, Spectre de la Rose, Petrouchka, Firebird,* and *Scheherazade;* Nijinsky: *Afternoon of a Faun, Jeux,* and *Sacre du Printemps;* Massine: *Parade, Boutique Fantasique,* and *Le Tricorne;* Nijinska: *Les Noces* and *Les Biches;* Balanchine: *Apollo* and *Prodigal Son*. While this is an incomplete list, it represents some of the Diaghilev ballets performed in company repertoires today, a remarkable reminder of Diaghilev ''classics.''

Diaghilev died of diabetes in his beloved Venice on August 19, 1929. He was the catalyst who helped open the door for the arts of the 20th century.

Further Reading

Richard Buckle's *Diaghilev* is the most detailed of numerous biographies. In it are six pages, single spaced, of sources—books, articles, and documents relating to the life and work of the Russian impressario who created the Diaghilev Era. Of special interest is the first biography, *Diaghileff, His Artistic and Private Life,* by Arnold Haskell (1935; paperback, 1978); and Buckle's *In Search of Diaghilev* (London, 1958, New York, 1975).

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Blaise Diagne

Blaise Diagne (1872-1934) was a Senegalese political leader. He was the first African deputy elected to the French National Assembly and a pioneer of modern African and pan-African politics.

Blaise Diagne was born on the small island of Gorée off the coast of Dakar into a well-to-do Senegalese middle-class family. His family had the political rights of French citizens and were among the Africans who could elect a deputy to the French National Assembly.

In 1914 Diagne was elected to the National Assembly in Paris, defeating six European candidates. On Sept. 29, 1916, he achieved the enactment of a law that bears his name and which reaffirmed the rights of Franco-African citizens at a time when there was a movement in France for their curtailment. In 1917 Diagne was appointed commissioner of the republic and placed in charge of conscription in West Africa. In this post he helped recruit over 180,000 men to fight for France in World War I.

Reelected deputy by large majorities in 1920 and 1924, Diagne also served as president of the 1919 international Pan-African Congress and cooperated with prominent Americans like W. E. B. Du Bois and Marcus Garvey.

In his first election manifesto Diagne told his followers that ''your adversaries tremble at the idea of your political and social awakening.'' However, he sought his alliances with the various traditional elites and sought to reach the ''masses'' only indirectly. Diagne also bettered the status of Senegalese troops, giving them a sense of self-importance that persisted to independent Senegal's army.

Yet, as time passed, Diagne increasingly not only explicitly cast aside independence and even self-government as legitimate goals but defended every major aspect of the colonial system, including forced labor. By completely assimilating the cultural and political values of France and by acquiring positions of wealth and eminence, Diagne considered himself to be the personification and justification of French colonialism. He went on to become the first African to hold a high ministerial position in the French government. From June 26, 1931, until Feb. 19, 1932, he was undersecretary of state for the colonies.

While Diagne's first successes marked an important stage in the political evolution of Francophone Africa, new leaders, especially Léopold Senghor, soon rejected the legitimacy of French cultural hegemony.

Further Reading

The best general background reading available in English on Diagne is Michael Crowder, *Senegal: A Study of French Assimilation Policy* (1962; rev. ed. 1967). See also Ruth S. Morgenthau, *Political Parties in French-Speaking West Africa* (1964), for a history of political development. See also S. O. Mezo and Ram Desai, eds., *Black Leaders of the Centuries* (1970). □

David Diamond

The American composer and teacher David Diamond (born 1915) wrote in a wide variety of styles and in virtually every medium. The strength of his music lies in its imposing formal design and its serious expression, which is, however, not without lyrical warmth and romanticism.

David Diamond was born in Rochester, New York, on July 9, 1915. He was the son of Austrian-Polish Jewish immigrants who could not afford to cultivate the musical aptitude that he showed from about the age of six. Fortunately, the young boy's abilities also impressed others who were in a better position to help him. At a public

school in Rochester he received a violin and free lessons, and in 1927, when the family moved to Cleveland, André de Ribaupierre taught him violin and theory without remuneration at the Cleveland Institute of Music.

Upon returning to Rochester in 1929 Diamond entered the preparatory department of the Eastman School of Music on a scholarship and studied violin with Effie Knauss and composition with Bernard Rogers. He continued at Eastman as an undergraduate after finishing high school in 1933, but left after one year to move to New York. Again on a scholarship he studied the Dalcroze method of Eurhythmics with Paul Boepple and composition with Roger Sessions at the New Music School from 1934 to 1936 and continued privately with Sessions until 1937.

Diamond made three trips to Paris in the mid-to-late 1930s (the last through funds from the first of three Guggenheim Fellowships), where he studied with the famous French teacher, Nadia Boulanger, and met many of the great artists then living in Paris, such as Albert Roussel, Igor Stravinsky, Maurice Ravel, André Gide, and Charles Munch. Important compositions from these Paris years include: the first of his three violin concertos (1936, 1947, and 1967); *Psalm* (1936) for orchestra (his first work to receive wide attention and also the Juilliard Publication Award in 1938); *Elegy* (1937) for strings and percussion in memory of Ravel; a cello concerto (1938); and *Heroic Piece* (1938) for small orchestra.

Germany's declaration of war on France in 1939 brought Diamond back to the United States for most of the next 12 years. During this time he composed prolifically both chamber and orchestral works. Among the former are the first three of his 11 string quartets (1940, 1943, 1946, 1951, 1960, 1962, 1963, 1964, 1966, 1966, and 1968); a piano quartet (1938) for which he won the Paderewsky Prize; a concerto (1942) for two solo pianos; a sonata (1947) for piano; and a *Chaconne* (1948) for violin and piano. Orchestral works of the period include the first four of his eight symphonies (1940, 1942, 1945, 1945, 1964, 1951, 1959, and 1960—note that the fifth symphony was completed after the eighth); *The Dream of Audubon* (1941), a ballet; music for Shakespeare's *The Tempest* (1944) for orchestra; *Rounds* (1944) for string orchestra; music for Shakespeare's *Romeo and Juliet* (1947) for orchestra; and a piano concerto (1950).

Diamond lectured on American music in Salzburg during the summer of 1949, and two years later went to Italy on a Fulbright Fellowship. He stayed, first in Rome and then in Florence, for 14 years, returning to the United States on two occasions (1961 and 1963) to teach at the State University of New York at Buffalo as Slee Professor of Music. The years in Italy proved productive as evidenced in the large amount of music written, including: *The Midnight Meditation* (1951), a cycle for voice and piano; a piano trio (1951); string quartets 4-8; symphonies 5-8; sonatas for solo violin (1954) and for cello (1956); Sinfonia Concertante (1954-1956); *The World of Paul Klee* (1957) for orchestra; a woodwind quintet (1958); *The Sacred Ground* (1962) for baritone, chorus, children's chorus, and orchestra; and *Elegies* (1963) for flute, English horn, and strings.

Returning to the United States in 1965, Diamond became chair of the composition department at the Manhattan School of Music; he resigned in 1967. A position as composer-in-residence at the American Academy of Rome drew him back to Italy during 1971 and 1972. After 1973 he was professor of composition at the Juilliard School of Music in New York. Some of his better-known compositions of the years 1964 to 1984 are: *We Two* (1964), *Hebrew Melodies* (1967), and *The Fall* (1970), cycles for voice and piano; *Music for Chamber Orchestra* (1969); *The Noblest Game* (1971-1975), an opera; a piano quintet (1972); and *Ode to the Morning of Christ's Nativity* (1980) for a cappella chorus.

Several writers have suggested that the early 1950s marked a rather abrupt change to a dissonant and nontonal style, some even stating that Diamond had taken up the 12-tone method. Diamond himself refuted this last statement in an article appearing in the *New York Times* (August 22, 1965), saying, ''I am not now and never have been a twelve-tone composer.'' While his music became gradually lest tonal in later years, he always commanded a variety of styles, which he used according to the function of the music. The music for Broadway productions of Shakespeare plays, for instance, is quite lush and tonal, while the more absolute works, such as the fourth symphony, frequently involve a more complicated language (here polytonality).

The 1980s and 1990s saw works such as the ninth symphony in a series Diamond began nearly 45 years before. The symphonies were introduced steadily from 1940 until 1965, but it was not until 1985 that Diamond finally unveiled the ninth. In 1996 Juilliard Orchestra performed the world premiere of Diamond's *Concerto For String Quartet and Orchestra,* which the Juilliard School commissioned from Diamond in honor of the 50th anniversary of the Juilliard Quartet. The performance met high praise, notably from the *Village Voice*'s Leighton Kerner, who wrote, ''American music boasts no composer more brilliant or more melodically imaginative, and this new concerto bears out the fact.'' Even at 81 years of age, Diamond seemed to have boundless reservoirs of creativity and energy, rising from his seat in the balcony to honor the Juilliard Quartet with a standing ovation.

New York publishers dismissed his 1936 *Sonata for Cello and Piano* as being avant-garde and ''not suited for our purposes,'' but such luminaries as Igor Stravinsky and Arnold Schoenberg praised this same work. Fortunately, an editorial board for the publishing house of Theodore Presser, including Henry Cowell, Nicolas Slonimsky, and Charles Ives, also recognized its value and saw it through publication. Adhering to traditional formal structures, Diamond often cast his movements in sonata-allegro, rondo, or variation form. Contrapuntal textures and forms, such as fugues and passacaglia enhance the strength of his expression, which is, however, frequently softened by romantic, lyrical writing. Modern rhythmic complexities also energize later compositions such as *Warning* (1973) for chorus and tubular bells. While thus embracing some of the innovations of the 20th century, Diamond rejected others, most emphatically the aleatoricism of John Cage and his followers. Re-

flecting on his career, Diamond once commented, ''one hopes the future will bring my music to a larger audience, one not interested in Trends and The Now, but music for All Time, for all humanity. . . .''

Further Reading

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Diana, Princess of Wales

Lady Diana Frances Spencer (1961-1997) married Prince Charles in 1981 and became Princess of Wales. Retaining her title after the royal couple divorced in 1996, Diana continued her humanitarian work. She died in a tragic car accident in 1997.

Lady Diana Spencer began enchanting the public and international press shortly before July 29, 1981, wedding to Prince Charles of Wales, heir to the British throne, in a ceremony that was broadcast worldwide. The media's obsessive fascination with the Princess of Wales hardly waned over the years and at times became frenetic, particularly in the mid-1990s as her marriage to Prince Charles became increasingly unstable.

On February 29, 1996, the Princess announced that she had agreed to a divorce. True to her high-profile image, in March of 1996 Diana suggested to Charles that they announce their divorce on television; according to *The Daily Telegraph,* Diana argued that such an appearance ''would help the nation as much as themselves.'' After some stalling, Prince Charles agreed to the request and a hefty financial settlement of almost $23 million, plus $600,000 a year for the maintenance of Diana's private office. Diana, meanwhile, lost her title of Her Royal Highness and right to the throne, but kept the moniker Princess of Wales and continued to live in Kensington Palace. Just over a year after the divorce, Diana was killed in a car accident in Paris.

Rumors about the stability of Charles and Diana's marriage surfaced repeatedly over the years. Many royal watchers say the union was destined for trouble because the fairy tale wedding raised expectations that most couples would find impossible to meet. Others cited the difference in the couple's ages and interests, and Charles's long-time friendship with Camilla Parker Bowles, a woman he had once asked to marry him.

Diana Frances Spencer was born on July 1, 1961, in Norfolk, England, the third of the Lord and Lady Althorp's four children. She grew up at Park House, a mansion in Norfolk located next door to the royal family's Sandringham estate. One of Diana's playmates was Prince Andrew, Charles's brother. Diana's mother, the Honorable Frances Shand-Kydd, is the daughter of a wealthy Anglo-Irish baron. Lady Fermoy, Diana's grandmother, was for years chief lady-in-waiting to the Queen Mother. Diana's father, the Viscount Althorp who became an earl in 1975, was a remote descendant of the Stuart kings and a direct descendant of King Charles II (1630-1685). The Spencers have served the Crown as courtiers for generations and are related to the Sir Winston Churchills and at least eight U.S. presidents, including George Washington, John Adams, and Franklin D. Roosevelt. Diana's younger brother Charles is Queen Elizabeth's godson, and her father was the late Queen Mary's godson and former personal aide to both King George VI and Queen Elizabeth.

Diana, a quiet and reserved child, had a relatively happy home life until she was eight years old, when her parents went through a bitter divorce, and her mother ran off with the heir to a wallpaper fortune. Her father eventually won the custody battle over their son and three daughters. Diana, who remained close to her mother, subsequently became depressed. In 1976 the Earl Spencer married Raine Legge, the daughter of British romance novelist Barbara Cartland. Apparently, the Spencer children and their stepmother had a stormy relationship.

Diana's academic career was unremarkable. She was tutored at home until the age of nine, when she was sent to Riddlesworth Hall in Norfolk. Her ''major moment of aca-

demic distinction,'' according to *People,* was when she won an award for taking especially good care of her guinea pig, Peanuts. At the age of 12, Diana began attending the exclusive West Heath School in Sevenoaks, Kent, where she developed a passion for ballet and later Prince Charles. She hung his picture above her cot at the boarding school and told a classmate, as reported by *People,* ''I would love to be a dancer—or Princess of Wales.''

Diana became bored with academics and dropped out of West Heath at the age of 16. Her father sent her to a Swiss finishing school, Chateau d'Oex. She became homesick within a few months and returned to Norfolk. For a while she hired herself out as a cleaning woman, eventually finding work as a kindergarten teacher's aide. Her father bought her a three-bedroom flat not far from fashionable Sloane Street and Knightsbridge, where Diana helped her three roommates with housekeeping and cooking duties.

Although Prince Charles had known Diana, literally the girl next door, for virtually all of her life, he regarded her as a playmate for his younger brothers. He later dated Diana's older sister, Lady Sarah, who eventually became Mrs. Neil McCorquodale. Lady Sarah reintroduced Charles and Diana at a 1977 pheasant hunt at Althorp. ''[Diana] taught him how to tap-dance on the terrace,'' a family friend once told *McCall's.* ''He thought she was adorable . . . full of vitality and terribly sweet.'' Charles was struck by ''what a very amusing and jolly and attractive 16-year-old she was,'' *Time* reported. Diana concluded that the prince was ''pretty amazing.''

Charles thought Diana was too young to consider as a marriage prospect, however, and the romance didn't bloom for another three years. In July of 1980 Diana visited the royal family's Balmoral Castle in Scotland to see her sister, Lady Jane, who was married to Robert Fellowes, the queen's assistant secretary. Once again Diana ran into Charles, and the two walked and fished together. Charles was quoted as saying in *Time,* ''I began to realize what was going on in my mind and hers in particular.'' Diana was invited back in September.

Soon afterward, reporters began to suspect the nature of her relationship with Charles and began to hound Diana mercilessly, photographing her with the prince at her London flat and once while holding one of the children at the nursery school where she taught. To her horror, the sun behind her back clearly outlined her thighs through her skirt in a photo that has since been reprinted many times. At one point Diana's mother fired off a letter to the London *Times,* demanding, ''Is it necessary or fair to harass my daughter daily?,'' as quoted in *Time.*

Charles proposed to Diana at dinner in his Buckingham Palace apartment on February 3, 1981. Diana was the first British citizen to marry the heir to the throne since 1659, when Prince James—later James II—married Lady Anne Hyde. In addition, Diana was an Anglican, presenting no legal obstacles to marriage with the man who, as king, would head the Church of England. Her past was pristine, a matter of great importance to the royal family. A well-known saying soon made the rounds in the press: Diana had a history, but no past.

According to a *Time* interview with the royal couple, Charles said the courtship was conducted ''like a military operation'' on national television. He proposed over dinner for two before Diana's February 6 departure for a vacation in Australia. ''I wanted to give Diana a chance to think about it—to think if it was going to be too awful. If she didn't like the idea, she could say she didn't. . . . But in fact she said. . .'' Diana interrupted, ''Yes, quite promptly. I never had any doubts about it.'' When Diana returned from her trip, Charles asked the Earl Spencer for his daughter's hand. Diana resigned her teaching post and moved into the palace's Clarence House with the Queen Mother, where she was instructed in royal protocol.

The Archbishop of Canterbury and 25 other clerics officiated at the wedding of Prince Charles and Lady Diana on July 29, 1981. A congregation of 2,500 and a worldwide TV audience of about 750 million watched the ceremony under the dome of St. Paul's Cathedral. Five mounted military police officers led Diana in her glass coach from Clarence House to St. Paul's. Two million spectators—whose behavior was kept in check by 4,000 policemen and 2,228 soldiers—jammed the processional route.

Soon afterward, Diana's professional life became an endless round of ceremonial tree plantings, introductions, and public appearances. She was scheduled for 170 official engagements during the year following the royal wedding. In their first seven years of marriage, the Prince and Princess of Wales made official visits to 19 countries and held hundreds of handshaking sessions. But Diana was shielded from the press, never making any public statements—except for those approved by the palace—or giving a private interview to any reporter.

There seemed to be no doubts about Charles and Diana's love for each other in those early days. ''Diana seems absolutely floating on air when she's around the Prince—squeezing his hand, nuzzling his cheek or leaning her head on his shoulder,'' Rita Lachman, a close friend of the Spencers, observed in *McCall's.* ''And although the Prince's training has made his behavior more restrained, it is obvious how he feels about her.'' Later developments would make it appear that the relationship was rocky even before the marriage, but the public would only see the fairy tale facade.

On November 5, 1981, the palace announced that the Princess of Wales was expecting a child. Charles was present when his wife gave birth at London's St. Mary's Hospital 11 months after the royal wedding. Dr. George Pinker, Queen Elizabeth's gynecologist, attended the birth. Prince William, nicknamed Wills, was born in June of 1982. A second son, Harry, was born two years later in September of 1984. Diana was said to be a doting mother, trying to raise the children as normally as possible, away from the glare of publicity.

After giving birth, Diana dropped 30 pounds from her 5-foot 10-inch frame, according to a *People* correspondent, ''leaving it lean and elegant—a splendid rack for the designer rags she assembled with impressive taste. Almost overnight a pretty girl was transformed into a statuesque belle.'' Around that time, reports alleging that Diana suffered from anorexia nervosa first began to surface.

Over the years, Diana immersed herself in numerous charitable causes. She became involved in such social issues such as homelessness and drug abuse, visited leprosariums in Nigeria and Indonesia, shook hands with patients at an AIDS ward in a Middlesex Hospital, and once visited victims of an IRA (Irish Republican Army) bombing in Northern Ireland. In 1990, *People* noted, Diana was the patron of 44 charities, making more than 180 visits on their behalf the previous year. ''I don't just want to be a name on a letterhead,'' the princess was quoted as saying in the *Saturday Evening Post.*

In 1989 Diana became a patron of Relate, Britain's leading marriage counseling agency. She once addressed a crowd at Relate's Family of the Year ceremony, as quoted in *People:* ''Marriage offers stability, and maybe that is why nearly 7,000 couples a week begin new family lives of their own. Sadly, for many, reality fails to live up to expectations. When that happens, most couples draw on new reserves of love and strength.''

Ironically, Diana's own marriage apparently had been ailing for years. Rumors about marital problems surfaced just a few years after the wedding. The couple's first public spat, at a pheasant hunt at the queen's Norfolk estate, was followed two days later by another public row. The fairy tale turned into a soap opera, according to a British gossip columnist who characterized the situation as ''*Dallas* in the palace.'' Many reports alleged that Charles quickly became disenchanted with his bride and that he was henpecked and obsessed with organic gardening and spiritualism. Diana was said to be bored, temperamental, self-absorbed, and clothes-mad.

Over the next few years Charles and Diana's widely varying intellectual and social interests became apparent: He was an intellectual who preferred to read philosophical and thought-provoking literature, while Diana was partial to romance novels. Charles enjoyed polo and horseback riding; Diana once fell off a horse and had lost any passion she had for riding. He enjoyed opera; she preferred ballet and rock music. The media began tracking the number of days the two spent apart, noting Charles's lengthy stays away from home. Diana once said in public, *People* reported, that being a princess ''isn't all it's cracked up to be.'' Buckingham Palace maintained a stony silence.

The public's fascination with Diana fueled the media's insatiable hunger for sensational news about the princess. Coverage of the royal family was said to be more critical and crudely inquisitive than at any time since the early nineteenth century. As Suzanne Lowry, a writer for London's *Sunday Times* once wrote, according to *Time:* ''What Diana clearly didn't understand when she took that fateful step [of marrying Charles] was that she could never get back into that nice, cozy private nursery again. . . . As James Whitaker [the London *Mirror's* royal watcher] might say to Diana with a nudge, 'You didn't know you were marrying us too, did you?'''

While some of Charles and Diana's problems were blamed on incompatibility, many royal watchers speculated that trouble stemmed from the attention lavished on Diana, while Charles was largely ignored. When the prince delivered a serious speech, for example, the newspapers would mention it briefly below a large photo of Diana in her latest fashion. One longtime insider revealed in *People,* ''The problems of the marriage have come out in the open because Di's self-confidence has developed. She now appreciates her own incredible sexuality and the fact that the world is at her feet. This adoration used to terrify her. Now she quite enjoys the effect she has.''

Media coverage of the royal family only increased after Prince Andrew married Sarah Ferguson in July of 1986. As *People* characterized it: ''After five years in a corset of decorum, Di was ready to bust loose, and fun-loving Fergie was just the girl to help her unlace. . . . Soon the merry wives of Windsor were cutting up in public.'' Charles reportedly scolded Diana once for ''trashing the dignity of the royal family,'' *People* reported, and Diana chided him for being ''stuffy, boring and old before his time.'' The princess eventually tired of the antics and settled down.

In June of 1991, young Prince William sustained a skull fracture after being hit in the head with a golf club. Diana spent two nights with her son in the hospital, while Charles reportedly dropped in once, on his way to an opera. From that point on, *Time* pointed out, the ''tabloids have smelled blood.'' A month later, Charles and Diana spent her 30th birthday apart. The press relished the news, ignoring the fact that Diana sported a new gold and mother-of-pearl bracelet the next day.

One of three biographies of Diana published in 1992, Andrew Morton's *Diana: Her True Story* alleged that Diana attempted suicide five times in the early 1980s—the first only six months after the wedding, while she was pregnant with William. The episodes were characterized as cries for help rather than serious attempts to end her life. Morton's book, along with the others, also claimed that Diana suffered from bulimia.

Morton's biography, sympathetic to Diana, is said to be the most damaging to the prince, portraying Diana as a martyr with a cold fish for a husband. The book was given more credence than others because, as *Newsweek* reported, the ''revelations were unusually specific, extraordinarily well sourced and . . . they [made] sense in light of Charles and Diana's recent public behavior.'' Rumors surfaced that Diana collaborated with Morton—or at least approved the project, giving close friends and relatives permission to be interviewed. Diana's father, who died of a heart attack on March 29, 1992, had sold dozens of her childhood photographs to Morton's publisher.

Amid rumors in the fall of 1992 that a Wales separation announcement was forthcoming came intense media scrutiny of Diana's male friendships. A retired bank manager contacted the *Sun* in 1990, offering a tape recording of a chummy 1989 cellular telephone conversation between a man—supposedly Diana's close friend, James Gilbey—and a woman he believed to be Diana. The press subsequently resurrected old tales about an alleged dalliance between Diana and her riding instructor, Major James Hewitt. These claims were spelled out in Anna Pasternak's book *Princess in Love.* On December 9, 1992, it was formally announced that the royal couple was separating.

In 1993 Diana announced that due to exhaustion from the intense media scrutiny, she would be withdrawing from public life, though she would continue her charity work. For the next two years, with a few exceptions, she kept a fairly low media profile. During this time she sought government advice about how she might have some role as an ambassador for Britain, but no firm arrangements were made.

In 1994, Prince Charles granted a wide-ranging television interview to Jonathan Dimbleby, which was broadcast at the same time that Dimbleby's biography of Charles appeared in bookstores. In an uncharacteristically frank interview, Charles admitted his relationship with Camilla Parker Bowles, though he claimed this relationship began only in 1986, after his marriage with Diana had completely broken down. However, after the couple's divorce was announced in 1996, it seemed apparent that Charles had carried a torch for Camilla Parker Bowles since before his marriage to Diana, and it was speculated that he would marry her.

In November of the following year, Diana responded with a frank interview of her own, on BBC's *Panorama* program. The interview was particularly controversial because Diana had informed Queen Elizabeth of the interview only after it had already taken place, and just days before it was scheduled to be broadcast. The interview drew the largest viewing audience in *Panorama's* 43-year history—21.1 million viewers, from a total British population of 57 million. Typically, Diana's interview drew more attention than Charles' had; only 14 million people had watched his interview the year before.

According to a front page story in the *Daily Telegraph,* ''her composure and fluency could have rivalled that of a statesman.'' While the BBC stated that Diana had not been given editorial control over the program, she was obviously well-prepared for the difficult questions. The *Daily Telegraph's* media correspondent pointed out that ''no question took her by surprise, and no answers were fluffed. Some of the toughest ones produced distinctly unspontaneous lines, such as 'Well there were three of us in the marriage so it was a bit crowded,''' referring to Charles's long-standing affair with Bowles.

The *Panorama* interview seemed to put to rest any possibility of a reconciliation between the Prince and Princess of Wales. Shortly thereafter, the Queen took the unprecedented step of asking the couple to consider a divorce. On February 29, 1996, Diana gave her consent to a divorce—though again she violated protocol by not informing the Queen first. It was announced in July of 1996 that the royals had worked out the divorce terms. Diana would continue to be involved in all decisions about the children and the couple would share access to them, she would remain at Kensington Palace, and would be known as Diana, Princess of Wales—loosing the prefix H.R.H. (Her Royal Highness) and any right to ascend to the British throne. However, she kept all of her jewelry and received a lump-sum alimony settlement of almost $23 million, and Charles agreed to pay for the annual maintenance of her private office.

Diana continued her diplomatic role as Princess of Wales after the divorce. She visited terminally ill people in hospitals, traveled to Bosnia to meet the victims of land mines, and met Mother Teresa in New York City's South Bronx in June 1997. Romantically, the press linked her with Hasnat Khan, a Pakistani-born heart surgeon and Dodi al Fayed, whose father owned Harrods Department Store in London. However, her number one priority remained her two sons.

As Diana spent more time with Fayed, the paparazzi hounded the couple, who could not go anywhere without cameras following close behind. On August 31, 1997, the paparazzi followed the couple after they dined at the Ritz Hotel in Paris (owned by Fayed's father). The combination of the pursuing paparazzi, driving at a high rate of speed, and having a drunk driver behind the wheel, all played into the automobile accident which claimed Princess Diana's life. Some witnesses stated that photographers frantically snapped pictures and obstructed police officers and rescue workers from aiding the victims. The driver and Fayed died at the scene; Princess Diana died from her injuries a few hours later.

Photographers on the scene faced possible charges under France's ''Good Samaritan'' law, which requires people to come to the aid of accident victims on public roads. However, several blood tests showed that driver Henri Paul was legally drunk. Legal experts believed that the investigation into Diana's death was likely to take months, possibly years, to determine how much the paparazzi, alcohol, and speed were to blame.

The world mourned for ''the people's princess'' with an outpouring of emotion and flowers. People waited up to eight hours to sign condolence books at St. James Palace, and 100,000 people per day passed through Kensington Palace, where Diana lived. Her mother, Francis Shand Kydd stated, ''I thank God for the gift of Diana and for all her loving and giving. I give her back to Him, with my love, pride and admiration to rest in peace.''

However, Britons and the British press soon lashed out at the royal family, who did not share in the public grieving. Headlines begged the family to ''show us you care.'' Truly surprised by the backlash, Queen Elizabeth II went on live television the day before the funeral. It was only the second time in the queen's 45-year reign that she had appeared on live TV, not counting her annual Christmas greeting. She spoke as ''your queen and as a grandmother,'' and stated ''I want to pay tribute to Diana myself. She was an exceptional and gifted human being.''

Diana's funeral was held in Westminster Abbey on September 6th. Her sons, Princes Willam and Harry, her brother, Earl Spencer, her ex-husband, Prince Charles, and her ex-father-in-law, Prince Philip, as well as five representatives from each of the 110 charities she represented, followed the coffin during part of the funeral procession. Elton John re-wrote the song ''Candle in the Wind'' and sang ''Goodbye England's Rose'' for his close friend. It was estimated that 2.5 billion people watched Princess Diana's funeral on television, nearly half the population of the world. One royal watcher stated, ''Diana made the monarchy more in touch with people.''

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Bartolomeu Dias de Novais

Bartolomeu Dias de Novais (died 1500) was a Portuguese explorer who discovered the Cape of Good Hope and opened the sea route to the Indian Ocean.

It is not known when or where Bartolomeu Dias was born, and no information has survived about his early life. He emerged from obscurity only in 1487, when he sailed from Portugal with orders from King John II to continue exploration beyond a landmark raised by Diogo Cão in 1486 on the coast of South-West Africa. The King instructed Dias to discover a sea route to India which bypassed Moslem–dominated routes between the East and Europe and to seek information about the Christian empire of Abyssinia.

Journey of Discovery

In command of two caravels, each of about 100 modern tons, and of a storeship of about double that size, Dias left the Tagus River in August 1487. Beyond the farthest point reached by Cão, Dias made a close coasting. On Jan. 6, 1488, off the Serra dos Reis, in modern South Africa, Dias left the coast and was out of sight of land for 13 days. He steered eastward and found no land so altered course to the north. He closed the coast again opposite a river, the Gouritz of today. The coast ran eastward, and on February 3 he entered and named the bay of São Bras (modern Mossel Bay). Here he took in fresh water and bartered livestock from the local inhabitants, the Khoi-Khoi (Hottentots).

Continuing east, Dias came to a bay which he called Golfo da Roca; it was soon to be known as the Baia da Lagoa, a name subsequently corrupted to Algoa Bay. In this bay the crews verged on mutiny: they protested their shortage of provisions, pointed out that they had reached the extremity of the continent, and urged Dias to turn for home. A council agreed to this course, but Dias won consent to continue for a few more days.

At the end of the stipulated term the caravels reached a river which Dias called the Infante (probably modern Keiskama) after the captain of the second caravel. The coast was running decisively to the northeast, the sea became warmer, and it was clear that the expedition had indeed rounded Africa and reached the Indian Ocean. At the earliest conjunction of suitable site and favorable weather, at what came later to be called Kwaaihoek, 4 miles west of the Bushman's River, Dias landed and supervised the erection of a *padrão,* a square limestone pillar cut and inscribed in Portugal and surmounted by a block with the Portuguese coat of arms and a cross. It was a landmark, an assertion of Portuguese sovereignty, and a symbol of Christianity. Dedicated to St. Gregory, it was raised on March 12, 1488.

On May 16 Dias gave the name St. Brandon to a cape which soon became known as Agulhas. Dias discovered and named the Cape of Good Hope because, a contemporary recorded, ''it gave indication and expectation of the discovery of India.'' There, on June 6, 1488, he probably raised another *Padrão,* dedicated to St. Philip. On Dias Point, west of Lüderitz, on July 25 he raised another *padrão,* dedicated to St. James. The caravels returned to the Tagus in December 1488. Dias had proved the sea route into the Indian Ocean.

Later Career

Dias helped administer the Guinea gold trade until 1494, when King Manuel I appointed him to supervise the construction of two square-rigged ships for Vasco da Gama's expedition. Dias kept the squadron company as far as the Cape Verde Islands, when he turned off to Guinea.

On the return of Vasco da Gama, Manuel dispatched a fleet of 13 vessels under Pedro Álvares Cabral to the Indian Ocean to profit by the discoveries. In the fleet were 4 caravels under Bartolomeu Dias, who was instructed to found a trading station and fortress at the gold-exporting port of Sofala. The expedition left Brazil on May 2, 1500. On May 12 a comet came into view, ''a prognostication of the sad event that was to take place,'' the Portuguese chronicler João de Barros remarked. The comet disappeared on May 23. The next day a sudden storm over whelmed 4 ships, which sank with all hands; among those lost was Dias.

Further Reading

There are numerous books on the Portuguese voyages of exploration at the end of the 15th century. Recommended are Edgar Prestage, *The Portuguese Pioneers* (London: 1933) and ''The Search for the Sea Route to India'' in Arthur Percival Newton, ed. *Travel and Travellers of the Middle Ages* (New York: Alfred A. Knopf, 1930); Mary Seymour Lucas, *Vast Horizons* (New York: The Viking Press, 1943); Boies Penrose, *Travel and Discovery in the Renaissance, 1420-1620* (Cambridge: Harvard University Press, 1952); and Gerald R. Crone, *The Discovery of the East* (London: Hamish Hamilton, 1972).

Probably the best account of Dias's voyage is in Eric Axelson, *Congo to Cape: Early Portuguese Explorers* (New York: 1974). Boies Penrose, *Travel and Discovery in the Renaissance* (1955), and J. H. Parry, *The Age of Reconnaisance* (1963), are excellent surveys of European overseas expansion that include mention of Dias. Useful background is provided in Eric Axelson, *South-East Africa, 1488-1530* (1940). □

José de la Cruz Porfirio Díaz

José de la Cruz Porfirio Díaz (1830-1915) was a Mexican general and political leader. During his 34-year, virtually unchallenged rule of Mexico the economy grew and the country remained at peace despite its anachronistic social system.

Latin American countries in the 19th century remained chained to a colonial past with few exceptions. Mexico, one of the Western Hemisphere's most poorly governed states, had suffered more than most. After half a century of independence its economy lay ruined, its people were exhausted by civil war, and over half its territory had been lost to the United States. The autocratic government of Porfirio Díaz sought to bring order out of this chaos and to make Mexico into a modern industrialized state. A charismatic and capable leader, he almost succeeded in this protean task, yet finally failed because he gave economic development far too high a priority over social justice.

Porfirio Díaz was born in the southern Mexican state of Oaxaca into a middle-class urban family of Spanish-Indian ancestry. His father, a moderately well-to-do veterinarian and innkeeper, died when Porfirio was only 3 years old. Though as a child he learned carpentry and shoemaking to help support his family, his mother sent him to study in a seminary in hope of his attaining the priesthood. But Díaz did not want to enter the clergy; he left the school and entered the Institute of Arts and Sciences in the city of Oaxaca, where he studied law under Benito Juárez. Díaz's legal training left him a convinced liberal determined to break the stranglehold that the professional army, the Church, and large landholders held over contemporary Mexico.

Military Career

In 1846 Díaz had enlisted in the national guard to combat the North American invaders, but he did not participate in the fighting. He later attributed his anticlericalism to his witnessing priests distributing tracts favoring the foreign invasion. In the 1850s he served as a guerrilla officer against the conservative clerical forces seeking to prevent liberal reforms. In 1861 the victorious liberals appointed him a brigadier general.

The conservative defeat was rapidly followed by the French intervention, and Díaz again fought but this time to keep the Austrian Archduke Maximilian off the throne of

Mexico. In 1862 he participated in the successful Mexican defense of Puebla but was later captured when the city surrendered. He escaped, raised another liberal army, and laid siege to the city of Oaxaca. Again he was captured only to escape once more. By 1865 he had established a reputation as a brilliant guerrilla fighter and as a man able to overcome great odds despite adversity. Juárez, the liberal president, appointed Díaz commander of his eastern forces. Díaz governed eight states and commanded some 20,000 troops. In June 1867 Díaz took the city of Mexico from the conservatives, who had been abandoned by the French. He ruled the city as governor until July, when he presented it to Juárez, who welcomed him coldly. Díaz also handed over the eastern army's large treasury to the national government. At this time he was one of Mexico's most famous men and a threat to the determined Juárez, who believed himself the only one capable of governing Mexico.

Politician and Rebel

In 1867 Díaz ran against Juárez for the presidency but was heavily defeated. In 1868 he retired from the army to his native state of Oaxaca, where the grateful citizens had given him a large farm, La Noria. Hoping to increase his prestige by a short retirement, Díaz devoted himself to the raising of sugarcane. In 1871 he again opposed Juárez for the presidency in an election marked by much bitterness over Juárez's decision to seek a fourth term. The election ended in a tie between Díaz, Juárez, and Sebastián Lerdo de Tejada, and the Mexican Congress made Juárez president and Lerdo vice president.

The disappointed Díaz retired to Oaxaca, where he staged a revolt whose program promised effective suffrage and no reelection. Juárez acted quickly by sending troops to Oaxaca to crush the rebellion, which cost Felix Díaz, Porfirio's brother, his life. Porfirio fled to the coastal state of Nayarit, but Juárez's victory was soon followed by his death in 1872, bringing Lerdo the presidency. Díaz accepted a general amnesty and opened a furniture factory in Veracruz, while he prepared for another try at the presidency. In 1876, after Lerdo announced plans to succeed himself, Díaz again revolted. Lerdo's regime, plagued by popular apathy and a querulous military, soon collapsed and Lerdo fled into exile. Díaz then ran unopposed and was elected to fill Lerdo's unexpired term.

Ruler of Mexico

Díaz's 34-year rule is known as the *Porfiriato;* it was a period of relative peace and economic growth. During his first term Díaz began to reestablish the federal government's power over the diverse Mexican states. He enlarged and gave great power to a constabulary, the Rurales. They destroyed many of the bandit gangs which had proliferated during the civil wars and later crushed all political opposition to Díaz's rule. He also formed a compromise with the Catholic Church, by which the federal government would not harass the Church if the latter would not interfere in Mexican politics.

In 1880 Díaz left the presidency to Gen. Manuel González, a longtime supporter and friend. Díaz became governor of Oaxaca and watched while González ran the country into bankruptcy. Friends of the government made huge fortunes in public-land speculation, and foreign companies bought up huge tracts of Mexican land. The government reversed the old Spanish mining laws and allowed foreigners to purchase subsoil rights, or ownership of all oils and metals contained in the ground. The mining industry entered a boom period in which Mexico produced more gold and silver in 20 years than it had in the previous 4 centuries. Díaz, a widower, meanwhile had contracted his second marriage, to Carmen Romero Rubio, the daughter of a rich supporter of Lerdo. This marriage, sometimes called the ''aristocratization of Porfirio Díaz,'' marked the rough mestizo general's entrance into the best Creole society. Carmen, a devout Catholic, not only made Díaz socially respectable but also helped form a tacit alliance between the government and the Mexican Catholic Church.

In 1884 Díaz abandoned his ''no reelection'' policy and again assumed the Mexican presidency. Continually reelected until his violent overthrow, Díaz was then free to pursue further the policies begun in 1876. Political peace was maintained through the Rurales and the policy known as ''bread or club.'' Outstanding opponents were given government jobs or rich concessions; those who refused such bribes faced death, exile, or prison. Political power lay with Díaz, his old military cronies, and a small group of wealthy Creoles, known as the Científicos.

Economic Progress

The Científicos, most prominent in the 1890s, cleverly adopted the positivism of the French philosopher Auguste Comte as a justification for their increasing monopoly over the nation's wealth. Defining their program as one of ''freedom, order, and progress,'' they tried to establish a religion of science based on the cold indexes of Mexico's expanding economy. The Científicos saw Mexico's future best served by massive white European immigration, which would relegate other groups to a permanently inferior role. The army launched campaigns against the Yaquí tribes in the north and the Mayas in the south, while the government press defined the indigenous people as a ''national burden.''

In 1893 the prominent Científico José Ives Limantour became minister of finance, and Mexico became one of Latin America's most prosperous nations. By cutting the military budget, the astute banker gave Mexico its first budgetary surplus in years; railroad trackage increased to 16,000 miles as foreign trade quadrupled over the 1870 level. The new transportation system allowed domestic industries such as beer, pulque, and textile mills to develop along railroad lines. In 1903 Mexico built its first steel mill in Monterrey. By 1910 Mexico was producing some 800 million barrels of oil per year. Limantour also abolished the sales tax and put Mexico on the gold standard.

Tides of Discontent

For most of rural Mexico the *Porfiriato* vaunted ''order and progress'' had meant economic and social disaster. In 1910 most rural workers earned about the same wage that they had earned in 1810. At the same time the cost of living

had increased alarmingly. A rising population and a decreasing productivity of land resulted in many Mexican peasants' existing beneath subsistence level, while the fortunes of the Porfirian aristocracy grew yearly. Only a few peasants were able to find jobs on the railroads or in the growing industries, and many migrated to the United States seeking employment. Despite many promises illiteracy stood at about 87 percent.

The underdevelopment of rural Mexico was heightened by the government's actions. Laws requiring clear land title, surveying, and the dissolution of communal holdings led to the creation of huge estates at the expense of smallholders. The government sold off public lands to foreigners and cronies at bargain prices. Only the large estates could get improvement loans from the banking system. The government's policy of creating large efficient estates to produce export crops caused growing concern among those who held small ranches and farms. Later, those rural middle classes were to compose the backbone of the revolutionary forces. From 84 to 95 percent of the rural families had no land at all, while wealthy families often had estates running into millions of acres. The Terrazas family had 13.5 million acres in Chihuahua, while the Escandón estate in Hidalgo stretched for 90 miles.

The Revolution

In 1910 the Porfirian elite prepared to celebrate a century of Mexican independence. Confident after 34 years of peaceful rule, they were unaware that their carefully contrived system stood on the verge of collapse. The young were impatient with foreign economic control, the destruction of the indigenous peoples, and the hoarding of political power by the Porfirian elite. The ranchers of the north and the communities of the south, still independent and armed, feared that they would become rapidly submerged into large haciendas, and labor in mining and textiles was becoming restive.

In 1907 Díaz made a critical political error. The aging president told James Creelman, a North American journalist, that Mexico was ready for democracy and that he was about to retire. The interview, published in English and intended for foreign consumption, soon reached Mexico. Opposition parties began to form throughout the nation as both the ambitious and the sincerely critical sought to find a form of government better able to reconcile development and social justice. After some confusion most opposition coalesced around Francisco Madero, the wealthy scion of a prominent Mexican family from the northern state of Coahuila.

Too late Díaz tried to correct his error. In 1910 he reelected himself and jailed Madero. The latter, now a national hero, escaped and called for revolution. As the country rose, the weak army collapsed. Díaz, deserted by many of his followers and without effective armed forces, resigned office on May 25, 1911. He fled to France, where he died in relative poverty on July 2, 1915.

Further Reading

There is very little written in English on Díaz. The best biography is probably Carleton Beals, *Porfirio Díaz: Dictator of Mexico* (1932). Useful information may also be found in John Kenneth Turner, *Barbarous Mexico* (1911; 4th ed. 1914); Henry Bamford Parkes, *A History of Mexico* (1938; 3d ed. 1960); Daniel Cosío Villegas, *The United States versus Porfirio Díaz* (1956; trans. 1963); and James D. Cockcroft, *Intellectual Precursors of the Mexican Revolution* (1969). An excellent popular history of the revolution that began with the overthrow of Díaz is Ronald Atkin, *Revolution! Mexico, 1910-1920* (1970). □

Bernal Díaz del Castillo

The Spanish soldier Bernal Díaz del Castillo (ca. 1496-ca. 1584) was a member of the expedition that conquered the Aztec empire. His "A True History of the Conquest of New Spain" is the most complete contemporary chronicle of that event.

Bernal Díaz del Castillo was born in Medina del Campo of a respectable although not distinguished family. He was enchanted by tales of the fortunes to be found in newly discovered America, and in 1514 he left for the New World in the entourage of Pedrarias, who had been appointed governor of Castilla del Oro (the Isthmus of Panama and adjacent mainland of South America). Díaz was soon disenchanted with the prospects in this area and moved on to Cuba. While based there, he participated in two expeditions which explored the coasts of the Gulf of Mexico in 1517 and 1518, respectively.

In 1519 Díaz joined the expedition organized by Hernán Cortés for the conquest of Mexico and participated in the campaigns which led in 1521 to the fall of Tenochtitlán, the Aztec capital. His exact status in the enterprise is not clear. He intimates that he exercised some authority and enjoyed the confidence of Cortés, but other evidence indicates that he was little more than a common foot soldier.

After the conquest of the Aztecs, Díaz settled in the province of Coatzacoalcos, southeast of Veracruz, where he had been awarded grants of land and native labor. These properties, however, provided him with only a modest livelihood, so in 1540 he went to Spain to plead for more substantial recognition of his merits and services. He was rewarded by a somewhat better allocation of lands and indigenous people in the province of Guatemala. Here he settled, probably in 1541, and became a respected citizen, a municipal official, and the father of a numerous progeny, legitimate and illegitimate. But until his death about 1584, he complained of poverty and bemoaned the inconspicuous rewards he had received for his services to the King.

History of the Conquest

Possibly while still in Mexico, Díaz conceived the idea of recording his memories of the Conquest, but it was not until the early 1550s that he really began to write. The

project progressed slowly. Then in the 1560s he read a book entitled *The History of the Conquest of Mexico* (1552), written by Francisco López de Gómara, a former chaplain of the Cortés family. Gómara's account appeared to glorify the role of Cortés at the expense of the common soldier, an interpretation that Díaz resented; it provided him with an incentive to complete his own account, which he entitled *A True History of the Conquest of New Spain*. In 1568, about age 72, he completed his task and in the mid-1570s sent a copy of the manuscript to Spain for publication. It did not appear in print, however, until 1632 and then only after the editor, Friar Alonzo Remón, had considerably altered the text. It was not until 1904-1905 that a true edition appeared, prepared by the Mexican historian Genaro García from the original manuscript, which had survived in Guatemala.

The *True History* begins in 1517 and terminates in 1568, but the bulk of it concentrates on the epic years 1519-1521. Díaz admitted and deplored his unpolished style, and it is in fact that of a common soldier. The narrative is prolix and digressive; events are sometimes transposed and observations and interpretations often naive. Yet he possessed a deep honesty and remarkable memory. For the most part his account is factually correct. He was also a superlative raconteur with a deep sense of personal involvement and a flair for the dramatic. The *True History* is not only a major historical document but also one of the greatest adventure stories of all time.

Further Reading

Genaro Garcia's edition of Díaz's history was translated into English by Alfred Percival Maudslay and published by the Hakluyt Society as *The True History of the Conquest of New Spain* (5 vols., 1908-1916). Volume 1 contains useful notes on Díaz and his work. Several abridged English editions appeared subsequently. A good, recent biography of the chronicler is Herbert Cerwin, *Bernal Díaz: Historian of the Conquest* (1963). □

Gustavo Díaz Ordaz

Gustavo Díaz Ordaz (1911-1979) was president of Mexico from 1964 to 1970, a period of considerable world tension. His administration did not escape the turmoil as his government killed several hundred Mexican citizens in the attempt to quell student demonstrations in 1968.

Gustavo Díaz Ordaz was born in San Andrés Chalchicomula (now called Ciudad Serdán), Puebla, on March 11, 1911, the son of a public accountant and a school teacher. His early schooling completed in Oaxaca, Guadalajara, and Mexico City, he returned to his home state, received his law degree from the University of Puebla in 1937, and worked briefly as a public prosecutor.

After teaching law at his alma mater for two years he made his political debut as a congressman from his home state. He served in Mexico's lower house from 1943 to 1946, when he was elected to the senate where he served until 1952. His national reputation began to flower when he was brought into the Secretariat of Gobernación as the director of the Department of Legal Affairs in 1953. Five years later President Adolfo López Mateos named him secretary of gobernación, a position long considered to be a training ground for future Mexican presidents. As a cabinet member he showed himself hyper-sensitive to anti-government demonstrations. In 1959 he crushed a strike of railroad workers and arrested a number of leftist politicians. This was only a preview of things to come. Other leftists, including David A. Siquieros, one of Mexico's most famous 20th century muralists, were jailed (1960-1964) on his orders.

By the time Díaz Ordaz received the nomination of the Partido Revolucionario Institucional for president in 1964 he had established a reputation for dedication, hard work, and efficiency. He was also reported to be the most conservative and most inflexible official party candidate of the post-World War II period. His election to the high office later the same year did nothing to challenge this reputation. The Mexican Revolution, however, had progressed too far to permit any significant change in orientation, especially in matters of foreign policy. When the United States administration of Lyndon B. Johnson intervened militarily in the Dominican Republic in 1965 the anticipated critical response of the Mexican government was forthcoming. Furthermore, in spite of his own personal doubts about the Cuban revolution, Díaz Ordaz refused to honor the diplomatic and economic sanctions voted by the Organization of American States against Fidel Castro's Cuba. Some of the social programs initiated by his predecessors continued. Educational initiatives, for example, received over one-fourth of the total Mexican budget under Díaz Ordaz. But wherever the president could moderate the liberal tendencies of previous heads of state, he did so.

Business Prospered

Díaz Ordaz proved himself a good friend of the Mexican business community. As he placed the economic future of the country increasingly in the hands of the private sector, tariff protection on the importation of foreign goods and low interest loans catered to the nation's industrialists. The agrarian sector did not fare as well. Rural poverty prompted peasant invasions of private land in southern Mexico. Rather than address the root cause, the president simply dispatched troops to dislodge the squatters. Industrialization clearly took precedence over agrarian reform.

Student Unrest Overshadowed Olympics

Discontent with the conservative policies of Díaz Ordaz began to grow noticeably in late 1965 and 1966. University students took the lead in organizing demonstrations against the government. Federal troops were called out to disperse students on campuses in Michoacán, Sinaloa, and Sonora, and a massive strike at the National Autonomous University of Mexico in the spring of 1966 culminated

with the resignation of the rector. Each incident heightened political tension within the country, but the major confrontation was still two years away.

When the International Olympic Committee accepted Mexico's bid to host the summer games of 1968, President Díaz Ordaz placed his country's prestige squarely on the line. He planned an impressive ''cultural olympics'' to coincide with the athletic competition. Hundreds of millions of dollars were pledged to prepare Mexico City for the onslaught of tourists. The president wanted to use the extravaganza to portray Mexico to the world as a stable and prosperous republic. To his chagrin, the result was just the opposite.

The trouble began with a trivial street fight between students from two rival Mexican schools, but the rapid escalation defied imagination. President Díaz Ordaz and General Alfonso Corona del Rosal, mayor of the Federal District, ordered out the *granaderos,* a despised paramilitary riot force. The *granaderos* did put an end to the street fight, but in the process they further politicized Mexico City students. During the next several weeks the situation deteriorated as huge demonstrations provoked violence on the streets of Mexico City. The president named his secretary of gobernación, Luis Echeverría, to deal with the angry students, but the negotiations broke down and the students threatened to disrupt the opening ceremonies of the Olympic Games. The climax came on October 2, 1968, in the Mexico City district of Tlatelolco.

The student rally was not large by later standards, perhaps only 5,000. At 6:30 in the evening police units arrived in tanks and armored vehicles. When the demonstrators failed to disband, the *granaderos* moved in and began to disperse the crowd with billy clubs and tear gas. The shooting began moments later, and before it ended several hundred students were dead. As the violence was blared in the world press, tens of thousands of Olympic-bound tourists cancelled reservations made years in advance.

His Legacy

The national shame that engulfed Mexico following Tlatelolco was much more severe than that of the United States after the 1970 Kent State shooting, a similar incident but one of lesser magnitude. The impact was so severe that when the Díaz Ordaz administration ended in 1970 it was not remembered for any of its accomplishments, but rather for the tragedy of October 2, 1968.

After leaving office, Díaz Ordaz remained politically active with his conservative constituency, and maintained ties with the new government. In 1977, he was appointed Ambassador to Spain, but resigned amid controversy after serving only four months.

He died of a heart attack at his home in Mexico City on July 15, 1979. Conservatives, particularly conservative businessmen, lamented the loss of a proponent of government intervention to quell the social and political protests that continued to plague Mexico.

Further Reading

A critical view of the Mexican political system under Díaz Ordaz is found in Pablo González Casanova, *Democracy in Mexico* (1970) and in *Latin American Perspectives* (Summer 1993). The nature of the domestic conflict can be traced in Evelyn P. Stevens, *Protest and Response in Mexico* (1974) and in Judith Adler Hellman, *Mexico in Crisis* (1978). □

Charles John Huffam Dickens

The English author Charles John Huffam Dickens (1812-1870) was, and probably still is, the most widely read Victorian novelist. He is now appreciated more for his ''dark'' novels than for his humorous works.

Charles Dickens was born on Feb. 7, 1812, at Portsea (later part of Portsmouth) on the southern coast of England. He was the son of a lower-middle-class but impecunious father whose improvidence he was later to satirize in the character of Micawber in *David Copperfield*. The family's financial difficulties caused them to move about until they settled in Camden Town, a poor neighborhood of London. At the age of 12 Charles was set to work in a warehouse that handled ''blacking,'' or shoe polish; there he mingled with men and boys of the working class. For a period of months he was also forced to live apart from his family when they moved in with his father, who had been imprisoned in the Marshalsea debtors' prison. This experience of lonely hardship was the most significant formative event of his life; it colored his view of the world in profound and varied ways and is directly or indirectly described in a number of his novels, including *The Pickwick Papers, Oliver Twist,* and *Little Dorrit,* as well as *David Copperfield*.

These early events of Dicken's life left both psychological and sociological effects. In a fragmentary autobiography Dickens wrote, ''It is wonderful to me how I could have been so easily cast away at such an age. . . . My father and mother were quite satisfied. . . . My whole nature was so penetrated with grief and humiliation of such considerations, that even now, famous and caressed and happy, I often forget in my dreams that I have a dear wife and children; even that I am a man; and wander desolately back to that time of my life.''

The sociological effect of the blacking factory on Dickens was to give him a firsthand acquaintance with poverty and to make him the most vigorous and influential voice of the lower classes in his age. Despite the fact that many of England's legal and social abuses were in the process of being removed by the time Dickens published his exposés of them, it remains true that he was the most widely heard spokesman of the need to alleviate the miseries of the poor.

Dickens returned to school after an inheritance (as in the fairy-tale endings of some of his novels) relieved his

father from debt, but he was forced to become an office boy at the age of 15. In the following year he became a freelance reporter or stenographer at the law courts of London. By 1832 he had become a reporter for two London newspapers and, in the following year, began to contribute a series of impressions and sketches to other newspapers and magazines, signing some of them ''Boz.'' These scenes of London life went far to establish his reputation and were published in 1836 as *Sketches by Boz,* his first book. On the strength of this success he married; his wife, Catherine Hogarth, was eventually to bear him 10 children.

Early Works

In 1836 Dickens also began to publish in monthly installments *The Posthumous Papers of the Pickwick Club.* This form of serial publication became a standard method of writing and producing fiction in the Victorian period and affected the literary methods of Dickens and other novelists. So great was Dickens's success with the procedure—summed up in the formula, ''Make them laugh; make them cry; make them wait''—that *Pickwick* became one of the most popular works of the time, continuing to be so after it was published in book form in 1837. The comic heroes of the novel, the antiquarian members of the Pickwick Club, scour the English countryside for local points of interest and are involved in a variety of humorous adventures which reveal the characteristics of English social life. At a later stage of the novel, the chairman of the club, Samuel Pickwick, is involved in a lawsuit which lands him in the Fleet debtors' prison. Here the lighthearted atmosphere of the novel changes, and the reader is given intimations of the gloom and sympathy with which Dickens was to imbue his later works.

During the years of *Pickwick*'s serialization, Dickens became editor of a new monthly, *Bentley's Miscellany.* When *Pickwick* was completed, he began publishing his new novel, *Oliver Twist,* in this magazine—a practice he continued in his later magazines, *Household Worlds* and *All the Year Round. Oliver* expresses Dickens's interest in the life of the slums to the fullest, as it traces the fortunes of an innocent orphan through the London streets. It seems remarkable today that this novel's fairly frank treatment of criminals like Bill Sikes, prostitutes like Nancy, and ''fences'' like Fagin could have been acceptable to the Victorian reading public. But so powerful was Dickens's portrayal of the ''little boy lost'' amid the lowlife of the East End that the limits of his audience's tolerance were gradually stretched.

Dickens was now embarked on the most consistently successful career of any 19th-century author after Sir Walter Scott. He could do no wrong as far as his faithful readership was concerned; yet his books for the next decade were not to achieve the standard of his early triumphs. These works include: *Nicholas Nickleby* (1838-1839), still cited for its exposé of brutality at an English boys' school, Dotheboys Hall; *The Old Curiosity Shop* (1840-1841), still remembered for reaching a high (or low) point of sentimentality in its portrayal of the sufferings of Little Nell; and *Barnaby Rudge* (1841), still read for its interest as a historical novel, set amid the anti-Catholic Gordon Riots of 1780.

In 1842 Dickens, who was as popular in America as he was in England, went on a 5-month lecture tour of the United States, speaking out strongly for the abolition of slavery and other reforms. On his return he wrote *American Notes,* sharply critical of the cultural backwardness and aggressive materialism of American life. He made further capital of these observations in his next novel, *Martin Chuzzlewit* (1843-1844), in which the hero retreats from the difficulties of making his way in England only to find that survival is even more trying on the American frontier. During the years in which *Chuzzlewit* appeared, Dickens also published two Christmas stories, *A Christmas Carol* and *The Chimes,* which became as much part of the season as plum pudding.

First Major Novels

After a year abroad in Italy, in response to which he wrote *Pictures from Italy* (1846), Dickens began to publish *Dombey and Son,* which continued till 1848. This novel established a new standard in the Dickensian novel and may be said to mark the turning point in his career. If Dickens had remained the author of *Pickwick, Oliver Twist,* and *The Old Curiosity Shop,* he might have deserved a lasting reputation only as an author of cheerful comedy and bathetic sentiment. But *Dombey,* while it includes these elements, is a realistic novel of human life in a society which had assumed more or less its modern form. As its full title indicates, *Dealings with the Firm of Dombey and Son* is a study of the influence of the values of a business society on

the personal fortunes of the members of the Dombey family and those with whom they come in contact. It takes a somber view of England at mid-century, and its elegiac tone becomes characteristic of Dickens's novels for the rest of his life.

Dickens's next novel, *David Copperfield* (1849-1850), combined broad social perspective with a very strenuous effort to take stock of himself at the midpoint of his literary career. This autobiographical novel fictionalized elements of Dickens's childhood degradation, pursuit of a journalistic and literary vocation, and love life. Its achievement is to offer the first comprehensive record of the typical course of a young man's life in Victorian England. *Copperfield* is not Dickens's greatest novel, but it was his own favorite among his works, probably because of his personal engagement with the subject matter.

In 1850 Dickens began to ''conduct'' (his word for edit) a new periodical, *Household Words*. His editorials and articles for this magazine, running to two volumes, cover the entire span of English politics, social institutions, and family life and are an invaluable complement to the fictional treatment of these subjects in Dickens's novels. The weekly magazine was a great success and ran to 1859, when Dickens began to conduct a new weekly, *All the Year Round*. In both these periodicals he published some of his major novels.

''Dark'' Novels

In 1851 Dickens was struck by the death of his father and one of his daughters within 2 weeks. Partly in response to these losses, he embarked on a series of works which have come to be called his ''dark'' novels and which rank among the greatest triumphs of the art of fiction. The first of these, *Bleak House* (1852-1853), has perhaps the most complicated plot of any English novel, but the narrative twists serve to create a sense of the interrelationship of all segments of English society. Indeed, it has been maintained that this network of interrelations is the true subject of the novel, designed to express Thomas Carlyle's view that ''organic filaments'' connect every member of society with every other member of whatever class. The novel provides, then, a chastening lesson to social snobbery and personal selfishness.

Dickens's next novel is even more didactic in its moral indictment of selfishness. *Hard Times* (1854) was written specifically to challenge the prevailing view of his society that practicality and facts were of greater importance and value than feelings and persons. In his indignation at callousness in business and public educational systems, Dickens laid part of the charge for the heartlessness of Englishmen at the door of the utilitarian philosophy then much in vogue. But the lasting applicability of the novel lies in its intensely focused picture of an English industrial town in the heyday of capitalist expansion and in its keen view of the limitations of both employers and reformers.

Little Dorrit (1855-1857) has some claim to be regarded as Dickens's greatest novel. In it he provides the same range of social observation that he had developed in previous major works. But the outstanding feature of this novel is the creation of two striking symbols of his views, which operate throughout the story as the focal points of all the characters' lives. The condition of England, as he saw it, Dickens sums up in the symbol of the prison: specifically the Marshalsea debtors' prison, in which the heroine's father is entombed, but generally the many forms of personal bondage and confinement that are exhibited in the course of the plot. For his counterweight, Dickens raises to symbolic stature his traditional figure of the child as innocent sufferer of the world's abuses. By making his heroine not a child but a childlike figure of Christian loving-kindness, Dickens poses the central burden of his work—the conflict between the world's harshness and human values—in its most impressive artistic form.

The year 1857 saw the beginnings of a personal crisis for Dickens when he fell in love with an actress named Ellen Ternan. He separated from his wife in the following year, after many years of marital incompatibility. In this period Dickens also began to give much of his time and energies to public readings from his novels, which became even more popular than his lectures on topical questions.

Later Works

In 1859 Dickens published *A Tale of Two Cities,* a historical novel of the French Revolution, which is read today most often as a school text. It is, while below the standard of the long and comprehensive ''dark'' novels, a fine evocation of the historical period and a moving tale of a surprisingly modern hero's self-sacrifice. Besides publishing this novel in the newly founded *All the Year Round,* Dickens also published 17 articles, which appeared as a book in 1860 entitled *The Uncommercial Traveller*.

Dickens's next novel, *Great Expectations* (1860-1861), must rank as his most perfectly executed work of art. It tells the story of a young man's moral development in the course of his life—from childhood in the provinces to gentleman's status in London. Not an autobiographical novel like *David Copperfield, Great Expectations* belongs to the type of fiction called, in German, *Bildungsroman* (the novel of a man's education or formation by experience) and is one of the finest examples of the type.

The next work in the Dickens canon had to wait for the (for him) unusual time of 3 years, but in 1864-1865 he produced *Our Mutual Friend,* which challenges *Little Dorrit* and *Bleak House* for consideration as his masterpiece. Here the vision of English society in all its classes and institutions is presented most thoroughly and devastatingly, while two symbols are developed which resemble those of *Little Dorrit* in credibility and interest. These symbols are the mounds of rubbish which rose to become features of the landscape in rapidly expanding London, and the river which flows through the city and provides a point of contact for all its members besides suggesting the course of human life from birth to death.

In the closing years of his life Dickens worsened his declining health by giving numerous readings from his works. He never fully recovered from a railroad accident in which he had been involved in 1865 and yet insisted on traveling throughout the British Isles and America to read

before tumultuous audiences. He broke down in 1869 and gave only a final series of readings in London in the following year. He also began *The Mystery of Edwin Drood* but died in 1870, leaving it unfinished. His burial in Westminster Abbey was an occasion of national mourning.

Further Reading

The definitive biography of Dickens is Edgar Johnson, *Charles Dickens: His Tragedy and Triumph* (2 vols., 1952). This supersedes but does not render obsolete the long-standing ''official'' biography by John Forster, *The Life of Charles Dickens* (3 vols., 1872-1873; new ed., 2 vols., 1966). The most interesting psychological study is Edmund Wilson, ''Dickens: The Two Scrooges,'' in *The Wound and the Bow: Seven Studies in Literature* (1941). The best critical interpretation is J. Hillis Miller, *Charles Dickens: The World of His Novels* (1958). F.R. and Q.D. Leavis, *Dickens the Novelist* (1970), contains essays on Dickens's major novels. For the earlier novels the most informative reading is Steven Marcus, *Dickens: From Pickwick to Dombey* (1965). The most useful book on the social and historical background of the novels is Humphry House, *The Dickens World* (1941; 2d ed. 1950). □

Emily Dickinson

One of the finest lyric poets in the English language, the American poet Emily Dickinson (1830-1886) was a keen observer of nature and a wise interpreter of human passion. Her family and friends published most of her work posthumously.

American poetry in the 19th century was rich and varied, ranging from the symbolic fantasies of Edgar Allan Poe through the moralistic quatrains of Henry Wadsworth Longfellow to the revolutionary free verse of Walt Whitman. In the privacy of her study Emily Dickinson developed her own forms and pursued her own visions, oblivious of literary fashions and unconcerned with the changing national literature. If she was influenced at all by other writers, they were John Keats, Ralph Waldo Emerson, Robert and Elizabeth Barrett Browning, Isaac Watts (his hymns), and the biblical prophets.

Dickinson was born on Dec. 10, 1830, in Amherst, Mass., the eldest daughter of Edward Dickinson, a successful lawyer, member of Congress, and for many years treasurer of Amherst College, and of Emily Norcross Dickinson, a submissive, timid woman. The Dickinsons' only son, William Austin, also a lawyer, succeeded his father as treasurer of the college. Their youngest child, Lavinia, was the chief housekeeper and, like her sister Emily, remained at home, unmarried, all her life. The sixth member of this tightly knit group was Susan Gilbert, an ambitious and witty schoolmate of Emily's, who married Austin in 1856 and moved into the house next door to the Dickinsons. At first she was Emily's confidante and a valued critic of her poetry, but by 1879 Emily was speaking of her ''pseudo-sister'' and had long since ceased exchanging notes and poems.

Early Education

Amherst in the 1840s was a sleepy village in the lush Connecticut Valley, dominated by the Church and the college. Dickinson was reared in Trinitarian Congregationalism, but she never joined the Church and probably chafed at the austerity of the town. Concerts were rare; card games, dancing, and theater were unheard of. For relaxation she walked the hills with her dog, visited friends, and read. But it is also obvious that Puritan New England bred in her a sharp eye for local color, a love of introspection and self-analysis, and a fortitude that sustained her through years of intense loneliness.

Dickinson graduated from Amherst Academy in 1847. The following year (the longest time she was ever to spend away from home) she attended Mount Holyoke Female Seminary at South Hadley, but because of her fragile health she did not return. At the age of 17 she settled into the Dickinson home and turned herself into a competent housekeeper and a more than ordinary observer of Amherst life.

Early Work

It is not known when Dickinson began to write poetry or what happened to the poems of her early youth. Only five poems can be dated prior to 1858, the year in which she began gathering her work into hand-written fair copies bound loosely with looped thread to make small packets. She sent these five early poems to friends in letters or as valentines, and one of them was published anonymously without her permission in the *Springfield Republican* (Feb.

20, 1852). After 1858 she apparently convinced herself she had a genuine talent, for now the packets were carefully stored in an ebony box, awaiting inspection by future readers or even by a publisher.

Publication, however, was not easily arranged. After Dickinson besieged her friend Samuel Bowles, editor of the *Republican,* with poems and letters for 4 years, he published two poems, both anonymously: ''I taste a liquor never brewed'' (May 4, 1861) and ''Safe in their Alabaster Chambers'' (March 1, 1862). And the first of these was edited, probably by Bowles, to regularize (and thus, flatten) the rhymes and the punctuation. Dickinson began the poem: ''I taste a liquor never brewed—/ From Tankards scooped in Pearl—/ Not all the Frankfort Berries/ Yield such an Alcohol.'' But Bowles printed: ''I taste a liquor never brewed,/ From tankards scooped in pearl;/ Not Frankfort berries yield the sense/ Such a delicious whirl.'' She used no title; Bowles titled it ''The May-Wine.'' (Only seven poems were published during her lifetime, and all had been altered by editors.)

Friendship with T. W. Higginson

In 1862 Dickinson turned to the literary critic Thomas Wentworth Higginson for advice about her poems. She had known him only through his essays in the *Atlantic Monthly,* but in time he became, in her words, her ''preceptor'' and eventually her ''safest friend.'' She began her first letter to him by asking, ''Are you too deeply occupied to say if my verse is alive?'' Six years later she was bold enough to say, ''You were not aware that you saved my life.'' They did not meet until 1870, at her urging, surprisingly, and only once more after that. Higginson told his wife, after the first meeting, ''I was never with anyone who drained my nerve power so much. Without touching her she drew from me. I am glad not to live near her.''

What Dickinson was seeking was assurance as well as advice, and Higginson apparently gave it without knowing it, through a correspondence that lasted the rest of her life. He advised against publishing, but he also kept her abreast of the literary world (indeed, of the outside world, since as early as 1868, she was writing him, ''I do not cross my father's ground to any house or town''). He helped her not at all with what mattered most to her—establishing her own private poetic method—but he was a friendly ear and a congenial mentor during the most troubled years of her life. Out of her inner turmoil came rare lyrics in a form that Higginson never really understood—if he had, he would not have tried to ''edit'' them, either in the 1860s or after her death. Dickinson could not take his ''surgery,'' as she called it, but she took his friendship willingly.

Years of Emotional Crisis

Between 1858 and 1866 Dickinson wrote more than 1100 poems, full of aphorisms, paradoxes, off rhymes, and eccentric grammar. Few are more than 16 lines long, composed in meters based on English hymnology. The major subjects are love and separation, death, nature, and God—but especially love. When she writes ''My life closed twice before its close,'' one can only guess who her real or fancied lovers might have been. Higginson was not one of them. It is more than likely that her first ''dear friend'' was Benjamin Newton, a young man too poor to marry, who had worked for a few years in her father's law office. He left Amherst for Worcester and died there in 1853.

During a visit to Philadelphia a year later Dickinson met the Reverend Charles Wadsworth. Sixteen years her senior, a brilliant preacher, already married, he was hardly more than a mental image of a lover. There is no doubt she made him this, but nothing more. He visited her once in 1860. When he moved to San Francisco in May 1862, she was in despair. Only a month before, Samuel Bowles had sailed for Europe to recover his health. Little wonder that in her first letter to Higginson she said, ''I had a terror . . . — and so I sing as the Boy does by the Burying Ground—because I am afraid.'' She needed love, but she had to indulge this need through her poems, perhaps because she felt she could cope with it no other way.

When Bowles returned to Amherst in November, Dickinson was so overwhelmed she remained in her bedroom and sent a note down, '' . . . That you return to us alive is better than a summer, and more to hear your voice below than news of any bird.'' By the time Wadsworth returned from California in 1870 and resettled in Philadelphia, the crisis was over. His second visit, in 1880, was anticlimax. Higginson had not saved her life; her life was never in danger. What had been in danger was her emotional equilibrium and her control over a talent that was so intense it longed for the eruptions that might have destroyed it.

Last Years

In the last 2 decades of her life Dickinson wrote fewer than 50 poems a year, perhaps because of continuing eye trouble, more probably because she had to take increasing responsibility in running the household. Her father died in 1874, and a year later her mother suffered a paralyzing stroke that left her an invalid until her death. There was little time for poetry, not even for serious consideration of marriage (if it was actually proffered) with a widower and old family friend, Judge Otis Lord. Their love was genuine, but once again the timing was wrong. It was too late to recast her life completely. Her mother died in 1882, Judge Lord 2 years later. Dickinson's health failed noticeably after a nervous collapse in 1884, and on May 15, 1886, she died of nephritis.

Posthumous Publication

How the complete poems of Dickinson were finally gathered is a publishing saga almost too complicated for brief summary. Lavinia Dickinson inherited the ebony box; she asked Mabel Loomis Todd, the wife of an Amherst astronomy professor, to join Higginson in editing the manuscripts. Unfortunately, they felt even then that they had to alter the syntax, smooth the rhymes, cut some lines, and create titles for each poem. Three volumes appeared in quick succession: 1890, 1891, and 1896. In 1914 Dickinson's niece, Martha Dickinson Bianchi, published some of the poems her mother, Susan, had saved. In the next 3 decades four more volumes appeared, the most important

being *Bolts of Melody* (1945), edited by Mrs. Todd and her daughter, Millicent Todd Bingham, from the manuscripts the Todds had never returned to Lavinia Dickinson. In 1955 Thomas H. Johnson prepared for Harvard University Press a three-volume edition, chronologically arranged, of ''variant readings critically compared with all known manuscripts.'' Here, for the first time, the reader saw the poems as Dickinson had left them. The Johnson text of the 1,775 extant poems is now the standard one.

It is clear that Dickinson could not have written to please publishers, who were not ready to risk her striking aphoristic style and original metaphors. She had the right to educate the public, as Poe and Whitman eventually did, but she never had the invitation. Had she published during her lifetime, adverse public criticism might have driven her into deeper solitude, even silence. ''If fame belonged to me,'' she told Higginson, ''I could not escape her; if she did not, the longest day would pass me on the chase . . . My barefoot rank is better.'' The 20th century has lifted her without doubt to the first rank among poets.

Further Reading

Thomas H. Johnson edited *The Letters of Emily Dickinson* (3 vols., 1958). His three-volume variorum edition of her poems (1955) was followed by a one-volume *The Complete Poems of Emily Dickinson* (1960) and a selection of 575 poems, *Final Harvest* (1961).

The best of the early biographies of Emily Dickinson is George Whicher, *This Was a Poet: A Critical Biography of Emily Dickinson* (1938). It has been superseded by Richard Chase, *Emily Dickinson* (1951); Thomas H. Johnson, *Emily Dickinson: An Interpretive Biography* (1955); and David Higgins, *Portrait of Emily Dickinson: The Poet and Her Prose* (1967). Jay Leyda, *The Years and Hours of Emily Dickinson* (2 vols., 1960), is a valuable source book.

There are numerous critical studies. The best general appreciation is Charles R. Anderson, *Emily Dickinson's Poetry: Stairway of Surprise* (1960). More recent studies are Clark Griffith, *The Long Shadow: Emily Dickinson's Tragic Poetry* (1964); Albert J. Gelpi, *Emily Dickinson: The Mind of the Poet* (1965); Ruth Miller, *The Poetry of Emily Dickinson* (1968); and William R. Sherwood, *Circumference and Circumstance: Stages in the Mind and Art of Emily Dickinson* (1968). Richard B. Sewall edited *Emily Dickinson: A Collection of Critical Essays* (1963). Equally useful is Cesar R. Blake and Carlton F. Wells, eds., *The Recognition of Emily Dickinson: Selected Criticism since 1890* (1964).

Emily Dickinson's place in the history of American poetry is well established in Roy Harvey Pearce, *The Continuity of American Poetry* (1961), and Hyatt H. Waggoner, *American Poets from the Puritans to the Present* (1968). □

John Dickinson

John Dickinson (1732-1808), American lawyer, pamphleteer, and politician, helped guide public opinion during the clash between colonial and British interests prior to the American Revolution. Although he had opposed American independence, he worked to strengthen the new nation.

After 1769 John Dickinson was without peer in the pamphlet war for colonial rights, which the moderates preferred to a shooting war. He was not a ''man of the people,'' but he shared with most American Whigs the aspiration for self-government. He was cautious but not an obstructionist.

John Dickinson was born Nov. 13, 1732, in Talbot County, Md., the son of a judge. Dickinson began his legal studies in 1750 in Philadelphia, but 3 years later he went to London and became a reader at the Middle Temple.

In England, Dickinson studied the authorities, heard cases argued, and visited the theater and the family of Pennsylvania proprietor Thomas Penn. He took his law degree in 1757 and returned to America with the disillusioned view that Parliament was a school for corrupt bargainers of meager talents.

Dickinson was admitted to the Philadelphia bar, and after 1760, when his father died, he divided his time between Kent County, Del., and the thriving Pennsylvania capital. Elected to the colonial legislature in 1762, he showed little awe for the Penn family's proprietary interests but displayed a lifelong tendency to see both sides of an issue and then lean toward the middle ground. When the antiproprietary leaders insisted that the colony should be wrested from the Penns and converted into a royal province, Dickinson warned that the transition might exact a heavy price. The colony was torn between the Quaker party and the Scotch-Irish faction, and Dickinson insisted that a

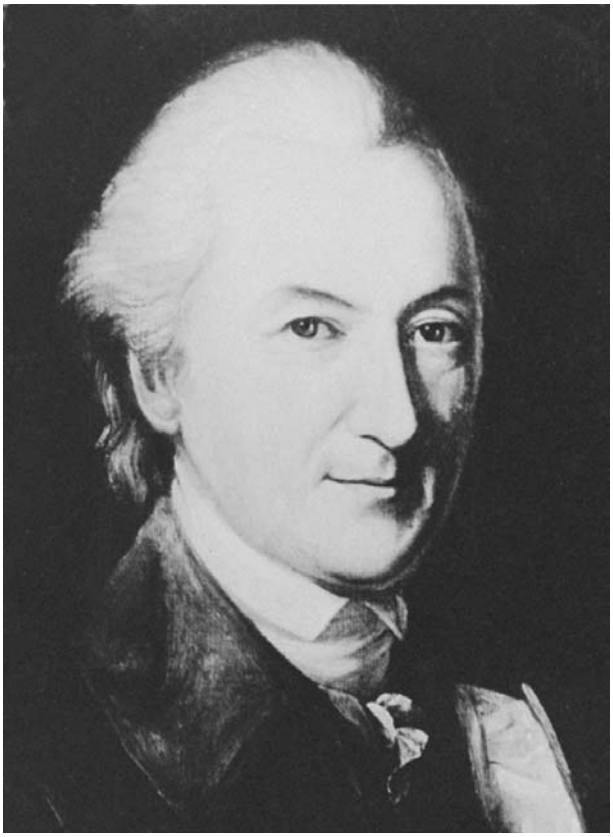

change of masters was in itself no solution to their deep-rooted problems.

Debating American Independence

No one could foresee the rapid deterioration of British-American relations set off by the Stamp Act in 1765, when local concerns finally gave way to larger problems. Whereas Benjamin Franklin at first saw no harm in the stamped paper, Dickinson sensed the dreaded implications it carried. As a delegate to the Stamp Act Congress, he met leaders of active antiparliamentary parties from other colonies. His ''Declaration of Rights and Privileges'' adopted by the Congress denounced taxes voted in England and collected in America. Regulation of trade was one thing, but levying taxes struck at the main artery of colonial government. Dickinson wrote several pamphlets which suggested that Britain would, if necessary, bleed the Colonies into obedience. In common with James Otis, the foremost pamphleteer of the day, Dickinson argued that ''immutable maxims of reason and justice'' supported the American discontent.

Repeal of the Stamp Act temporarily relaxed tensions, but the Townshend Acts of 1767 gave Dickinson renewed opportunity to serve as a moderate spokesman. In the maelstrom of American discontent, Dickinson's *Letters from a Pennsylvanian Farmer* capitalized on the shifting grounds of argument. The new duties were contrary to natural law, he argued, and clearly unconstitutional. Dickinson denied the sophistry that claimed there were internal and external duties and that Parliament might legally enact only the latter. Levying taxes, he argued, was the precious prerogative of the colonial assemblies alone but Parliament might enact regulatory duties on trade. Dickinson insisted that the point of tightened British controls was to keep Americans obedient rather than happy. Widely published in newspapers and as a pamphlet, his *Letters* (as Franklin said) echoed ''the general sentiments'' of the colonists. The tone was neither humble nor belligerent.

Dickinson tried to rouse the lethargic Philadelphia merchants into a more active stand and corresponded with James Otis and other resistance leaders. In 1770 he was elected to the Pennsylvania Assembly. He married Mary Norris the same year. In the backlash of the Boston Tea Party, Philadelphians debated both their role in aiding a sister city and their position in the imperial argument. Dickinson helped clarify matters in his pamphlet *An Essay on the Constitutional Power of Great Britain,* which granted Parliament power to regulate foreign trade but little else in American life. In the First Continental Congress he drafted both the cogent ''Address to the Inhabitants of Quebec,'' a summary of the rights of Americans, and the petition to George III seeking reconciliation.

Dickinson's attitude characterized the Second Continental Congress, which John Adams saw as holding ''the Sword in one Hand [and] the Olive Branch in the other.'' Dickinson's ''Olive Branch'' petition to the King boomeranged. By ignoring it, George III slammed the door on moderate Americans and placed Dickinson in a difficult position.

Dickinson's Approach Too Moderate

By 1776 Dickinson was arguing against the inevitable; his opposition to the Declaration of Independence left him a conscientious but marked man. His proposed ''Articles of Confederation'' proved useful as Congress patched together a national government, but in state politics his ideas were rejected, and he was dropped from the congressional delegation. Exasperated, Dickinson challenged supporters of the ultrademocratic Pennsylvania Constitution by calling for an immediate revision of their work. Frustrated and convinced he was ill, he temporarily retired.

Gradually, Dickinson regained his old political form. In 1779 Delaware sent him back to Congress and in 1781 elected him its chief executive. A year later Pennsylvania also chose him as its president, and he briefly held both offices. Soon, however, he returned to Pennsylvania to serve 3 years as its president. Dickinson was sent to the Annapolis Convention and was a Delaware delegate to the Federal Convention in 1787. Age and health excused him from an active role in debate, but in the ratification campaign he wrote the ''Fabius'' letters in support of the United States Constitution.

Thereafter, Dickinson appeared rarely in public bodies. He helped draft the 1792 Delaware Constitution but took no part in a similar work for Pennsylvania. He veered away from the Federalists to attack Jay's Treaty. He supported the rising Republican party and Jefferson in 1800 but refused to become politically active himself. Dickinson died on Feb. 14, 1808, at Wilmington, Del.

Further Reading

There is no satisfactory comprehensive biography of Dickinson. Charles J. Stillé, *The Life and Times of John Dickinson* (1891), is inadequate. David L. Jacobson, *John Dickinson and the Revolution in Pennsylvania, 1764-1776* (1965), is excellent for its analysis of a significant period. Dickinson's papers in the several leading Philadelphia archives have not yet been collected and edited by a competent scholar. *The Political Writings of John Dickinson,* edited by himself (1801), and Paul L. Ford, ed., *The Writings of John Dickinson* (1895), leave gaps.

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5

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5

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Denis Diderot

The French philosopher, playwright, and novelist Denis Diderot (1713-1784) is best known as the editor of the *Encyclopédie.*

On Oct. 15, 1713, Denis Diderot was born in Langres, Compagne, into a family of cutlers, whose bourgeois traditions went back to the late Middle Ages. As a child, Denis was considered a brilliant student by his Jesuit teachers, and it was decided that he should enter the clergy. In 1726 he enrolled in the Jesuit college of Louis-le-Grand and probably later attended the Jansenist Collège d'Harcourt. In 1732 he earned a master of arts degree in philosophy. He then abandoned the clergy as a career and decided to study law. His legal training, however, was short-lived. In 1734 Diderot decided to seek his fortune by writing. He broke with his family and for the next 10 years lived a rather bohemian existence. He earned his living by translating English works and tutoring the children of wealthy families and spent his leisure time studying. In 1743 he further alienated his father by marrying Anne Toinette Champion.

The *Encyclopédie*

On Jan. 21, 1746, André François le Breton and his partners were granted permission to publish a 10-volume encyclopedia. On the advice of the distinguished mathematician Jean D'Alembert and with the consent of Chancellor D'Aguesseau, Diderot was named general editor of the project.

For more than 26 years Diderot devoted the bulk of his energies and his genius to the writing, editing, and publishing of the *Encyclopédie*. For Diderot, the aim of the work was ''to assemble the knowledge scattered over the face of the earth; to explain its general plan to the men with whom we live . . . so that we may not die without having deserved well of the human race.'' Such was the plan and the purpose of the *Encyclopédie,* and it was also the credo of the Enlightenment. But the project was more than just the compilation of all available knowledge; it was also a learning experience for all those regularly connected with it. It introduced Diderot to technology, the crafts, the fine arts, and many other areas of learning. It was an outlet for his curiosity, his scholarly interests, and his creativity.

In 1751 D'Alembert's *Preliminary Discourse* and the first volume were published. In January 1752 the second volume appeared, but the opposition of the Jesuits and other orthodox critics forced a temporary suspension. Publication was soon resumed and continued at the rate of one volume a year until 1759, when the Royal Council forbade further operations. Diderot and Le Breton, however, continued to write and publish the *Encyclopédie* secretly until 1765, when official sanction was resumed. In 1772 the completed work was published in 17 volumes of text and 11 volumes of plates under the title *Encyclopédie, ou Dictionnaire raisonné des sciences, des arts, et des métiers*.

Other Writings

Throughout the period of his association with the *Encyclopédie,* Diderot continued to devote himself to other writing. In 1746 he published *Philosophical Thoughts,* which was concerned with the question of the relationship between nature and religion. He viewed life as self-sufficient and held that virtue could be sustained without religious beliefs. In *Sceptics Walk* (1747) and *Letters on the Blind* (1749) Diderot slowly turned from theism to atheism. Reli-

gion became a central theme in his writings, and he aroused the hostility of public officials who considered him a leader of the radicals, ''a clever fellow, but extremely dangerous.''

In 1749 Diderot was imprisoned for 3 months because of his opinions in *Philosophical Thoughts*. Although he had stated, ''If you impose silence on me about religion and government, I shall have nothing to talk about,'' after his release he reduced the controversial character of his published works. Therefore most of his materialistic and antireligious works and several of his novels were not published during his lifetime.

During his long literary career Diderot moved away from the mechanical approach to nature, which was characteristic of the Englishtenment's use of the discoveries of Sir Isaac Newton. Such works as *D'Alembert's Dream, Conversation between D'Alembert and Diderot, Thoughts on the Interpretation of Nature, Elements of Physiology,* and *Essay on Seneca* vividly point to the evolution of his thought and to its modernity.

In his mature writings Diderot tends to see man as an integral part of an organic and vitalistic nature, governed by laws that are incomprehensible to him. Nature, according to Diderot, is a continually unfolding process, which reveals itself, rather than being revealed by man. Forms in nature develop from earlier forms in a continually evolving process, in which all elements, animate and inanimate, are related to one another. Man can know nature only through experience; thus rationalistic speculation is useless to him in understanding nature.

Diderot is one of the pre-19th-century leaders in the movement away from mathematics and physics, as a source of certain knowledge, to biological probability and historical insight. As one modern scholar has stated, Diderot's approach to nature and philosophy was that of mystical naturalism.

Later Years

Following the completion of the *Encyclopédie,* Diderot went into semiretirement; he wrote but infrequently published his works. His earnings as editor of the *Encyclopédie* guaranteed him a modest income, which he supplemented by writing literary criticism. In addition, he sold his library to Empress Catherine of Russia, who allowed him to keep it while he lived and paid him an annual salary as its librarian. On July 30, 1784, Diderot died in the home of his daughter, only 5 months after the death of his beloved mistress and intellectual companion, Sophie Voland.

The great paradox of Diderot's life is found in the tensions that existed between his basically bourgeois nature and his bohemian tendencies. This struggle was mirrored in his novel *Rameau's Nephew,* in which the staid Rameau and his bohemian nephew represent aspects of Diderot's personality. Fittingly, Diderot's last words, ''The first step toward philosophy is incredulity,'' are an adequate measure of the man.

Further Reading

Two biographies of Diderot are outstanding: Lester G. Crocker, *Diderot: The Embattled Philosopher* (1952), an accurate and penetrating work, but with a tinge of romanticism; and Arthur M. Wilson, *Diderot: The Testing Years, 1713-1759* (1957), apparently a more scholarly work, but in reality lacking only the romanticism of Crocker. Both works show notable scholarship in the area of Diderot studies. Among the shorter works, George R. Havens, *The Age of Ideas* (1955), contains four excellent and highly original chapters on Diderot. □

Richard Diebenkorn

The American painter Richard Diebenkorn (1922-1993) was a member of the California school of abstract expressionism. His paintings move back and forth between representational and nonrepresentational imagery in his quest to translate his visual experience into painterly form.

Richard Clifford Diebenkorn, Jr. was born in Portland, Oregon, on April 22, 1922. Two years later his father, a sales executive, moved the family to San Francisco. Diebenkorn was particularly close to his grandmother, Florence Stephens, who supported his artistic interests and encouraged him to paint. She also stimulated his imagination with gifts of books illustrated by Howard Pyle and N. C. Wyeth.

In 1940 Diebenkorn enrolled at Stanford University. His father hoped that Stanford might lead his son to a more respectable career in medicine or law. Although Diebenkorn majored in art at Stanford, he also took courses in music, literature, and history. His teacher, Daniel Mendelowitz, took him to visit Sarah Stein's collection of the early European modernists Matisse, Picasso, and Cézanne. The early contact with Matisse's work, reinforced later by visits to the Phillips collection in Washington, D.C., and the Shchukin collection in Leningrad and Moscow, profoundly influenced Diebenkorn's artistic development.

From Realism to Abstraction

Diebenkorn's paintings of this early period are realistic in nature. *Palo Alto Circle* (1943) reflects his interest in Edward Hopper even as it looks forward to a more personal style. Strong shadows and the representation of a particular time and place suggest the distinctly American scene so memorialized by Hopper, while attention to flattened surface planes and a rectilinear pictorial structure reveals Diebenkorn's underlying tendency toward abstraction.

In 1943 Diebenkorn enlisted in the Marine Corps. As part of his training he attended the University of California, Berkeley, where he studied with Erle Loran, Worth Ryder, and Eugene Neuhaus. He was then assigned to the Marine base at Quantico, Virginia, near Washington, D.C. As the resident artist there he drew portraits and animated maps. Diebenkorn visited the Phillips collection several times and was particularly impressed by Matisse's *The Studio, Quai St. Michel* (1916). Like Matisse, Diebenkorn was interested in the re-examination of pictorial vision. He wished to explore, as the French artist had done earlier, the evocative possibilities to be found in the combination of indoor and outdoor space, in the tension between spatial illusion and surface flatness, and in the relation of figures to abstract form. Other artists who held Diebenkorn's attention at this time included Cézanne, Paul Klee, and contemporary abstract expressionists Robert Motherwell and William Baziotes.

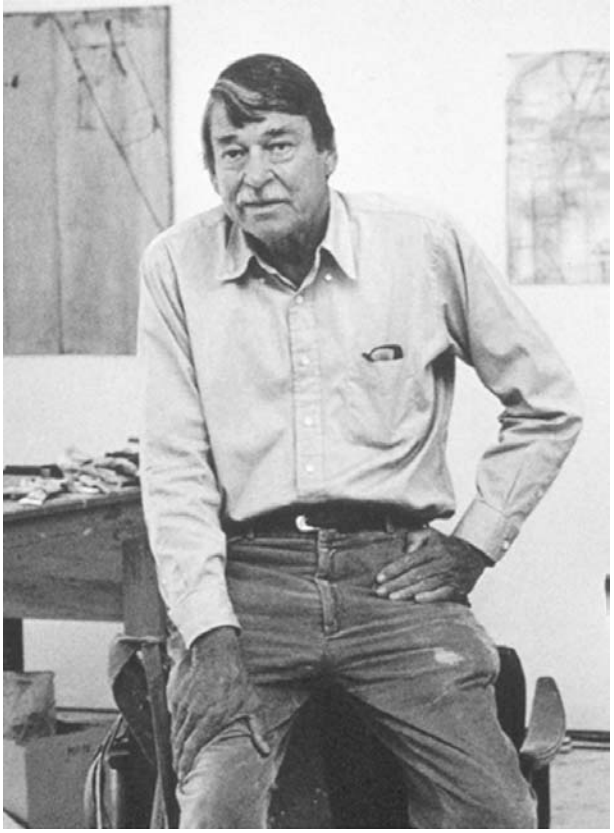

After his discharge from the Marines in 1945, Diebenkorn attended the California School of Fine Arts in San Francisco. Here he met David Park, who became his teacher and good friend; Elmer Bischoff; Clyfford Still; and Mark Rothko. Stimulated by these contacts as well as by the work of the surrealist painters Joan Miro and Archille Gorky (whose work he saw in New York City in 1946 while living briefly in Woodstock, New York), Diebenkorn began to paint more abstractly. His canvases were filled with organic, non-representational shapes that either floated in a shallow space or were covered by a thick textured brushstroke in the manner of Clyfford Still. In 1948 Diebenkorn had his first one man show at the California Palace of the Legion of Honor in San Francisco.

Moving Toward Representational Imagery

In 1950 Diebenkorn moved to Albuquerque to obtain his Master of Fine Arts degree from the University of New Mexico. During this period his paintings took on a spaciousness and a linear organization reminiscent of the sweeping desert and sharp sunlight of his surroundings. While abstract, many of these works resemble aerial landscapes with their expansive lateral flattened forms. At the same time a quirky, meandering line entered into his work, often linking forms within a shallow surface space. It has been suggested that some of the lines and forms in these paintings can be traced to the ''all-purpose'' symbols found in George Herriman's *Krazy Kat* comic strip, also set in New Mexico.

Diebenkorn taught one semester at the University of Illinois at Urbana in 1952, and in the fall of 1953 he moved briefly to New York where he became friends with Franz Kline. The following year he returned to Berkeley. With the aid of a Rosenberg Fellowship, Diebenkorn was then able to paint full time. His paintings took on a pink tonality and a tripartite division of form. A landscape format began to emerge, overshadowing the earlier works, which had fused images of landscape, anatomy, and still life.

With his return to the Bay Area, Diebenkorn resumed close contact with Park and Bischoff. Since 1950-1951 Park had been painting a series of genre scenes, broadly modeled with a direct and forceful brushstroke. Bischoff's paintings, characterized by their atmospheric space and strong color, were also figurative in nature. By the summer of 1955 Diebenkorn began to experiment with representational imagery. At first he painted a series of table top still lifes, simply composed of a few objects placed in a flattened space with a strong color pattern.

Diebenkorn had always worked from experience, merging the impression of his immediate environment with

his own feelings into an image whose allusive space and gestured surface evoked the artist's expressive intent. He continued this direction with his representational work in still life, interior scenes, city and landscapes, and compositions with one or more figures. *Girl on a Terrace* (1956) typifies this period of Diebenkorn's work. Here a woman stands between indoors and outdoors, her body the focal point for both composition and pictorial mood. Large planes of color executed with a loose brush stroke create a structured tension that asserts the artist's underlying abstract arrangement of form. This tension is then augmented by the figure, whose presence defines and enframes space even as it enhances the contemplative mood of the work. Diebenkorn's interiors and landscapes, with their reductive simplification of form and contradictory space, assert a similar investigation of the expressive possibilities of representational imagery.

The ''Ocean Park'' Series

In 1966 Diebenkorn moved to Santa Monica, California, and soon began a series of paintings that occupied his attention for the next 20 years. Entitled ''Ocean Park'' after an amusement park near his studio, these large format reductivist paintings returned Diebenkorn to his earlier nonobjective abstraction, now combined with the lessons learned from his ten years of figurative work. In these paintings he joined broad planes of color with a superimposed linear structure. Organized on a vertical horizontal, the viewpoint is often that of looking upward or suggestive of a great distance below. Space is defined and re-defined through the relationship of line to tonal plane, a plane that is simultaneously flat and spatial due to Diebenkorn's energetic brushstroke. Warm yellows and ochres combine with azur blue to evoke the sunny atmosphere of southern California. Diebenkorn left the process of making the image visible, integrating his earlier investigations into the final painting. Through this Ocean Park series, which numbers more than 100 paintings, Diebenkorn established a dialogue between airy spatial illusion and flat surface, between spontaneity and control, between inside and outside, between rational order and evocative mood in order to represent abstractly what he called the ''tension beneath the calm.''

Throughout his career, Diebenkorn continued to explore the evocative potential of his visual experiences. Whether abstract or representational, his paintings unite formal concerns with a meditative and emotive mood.

Further Reading

An excellent summary of Diebenkorn's art can be found in an exhibition catalogue published by the Albright-Knox Art Gallery and Rizzoli press, *Richard Diebenkorn, Paintings and Drawings, 1943-1980* (1980), with essays by Maurice Tuchman, Gerald Nordland, Robert T. Buck, and Linda Cathcart. Also recommended is a catalogue published by the Marlborough Gallery: *Richard Diebenkorn—The Ocean Park Series; Recent Work,* with an introduction by John Russell (London, 1973). □

John George Diefenbaker

John George Diefenbaker (1895-1979) was prime minister of Canada and leader of the Progressive Conservative party. Though his government had some remarkable successes, he left a legacy of bitterness and disunion for his party.

John Diefenbaker was born in Neustadt, Ontario, on Sept. 18, 1895. In 1903 his family, which was of both Scottish and German descent, moved west to Fort Carlton, north of Saskatoon, to homestead. His father, William Thomas Diefenbaker, was a teacher and encouraged literacy in his family. It was from this love of books that young John learned of Canadian prime minister Sir Wilfred Laurier, and decided he would follow in his hero's footsteps.

Diefenbaker achieved a B.A. in 1915 and an M.A. in political science and economics in 1916, both from the University of Saskatchewan. After war service in England in 1916, he was invalided home, and resumed studies at Saskatchewan, graduating with an LL.B. in 1919. His law career in Wakaw, near Prince Albert, was successful from the outset, and Diefenbaker became well-known as a fierce cross-examiner. During this time, in 1929, he married Edna May Brower.

Politics was clearly his first love, though his first attempts were unsuccessful. He was defeated in five elections before he won a seat in Parliament in 1940. There he quickly established a reputation, and in 1942 and 1948 he tried but failed to win leadership of the Progressive Conservative party. Meanwhile, in 1951, Edna died, and Diefenbaker was remarried in 1953 to Olive Evangeline Freeman Palmer. In 1956, however, Diefenbaker was the overwhelming choice of a leadership convention, becoming at age 61 the leader of the Opposition Party.

In a stunning upset in the 1957 election, Diefenbaker won a minority victory and formed a remarkably successful government. New legislation flooded the statute books, helping pensioners and farmers and cutting taxes. Early in 1958 Diefenbaker dissolved Parliament and scored a devastating victory, winning 208 of 265 seats, the first non-Liberal government in 22 years. In 1958 he also sponsored a Bill of Rights for all Canadians, not just those of English or French lineage, and by this philosophy appointed James Gladstone, a Native Canadian, as senator. He also appointed Ellen Fairclough, the first woman federal Cabinet member.

The Conservative leader could only go downhill from the heights of 1958. Unemployment soon began to climb, Quebec was restive, there were difficulties with the United States over Cuba and arms, and the Liberals were recovering. The forceful image that had propelled Diefenbaker to victory was replaced with one of bumbling indecisiveness. An election in 1962 saw Diefenbaker returned to office with a minority government, and early in 1963 the administration was defeated in Parliament. The defeat was caused by the Prime Minister's inability to decide if Canada should accept nuclear warheads for the country's NORAD defense

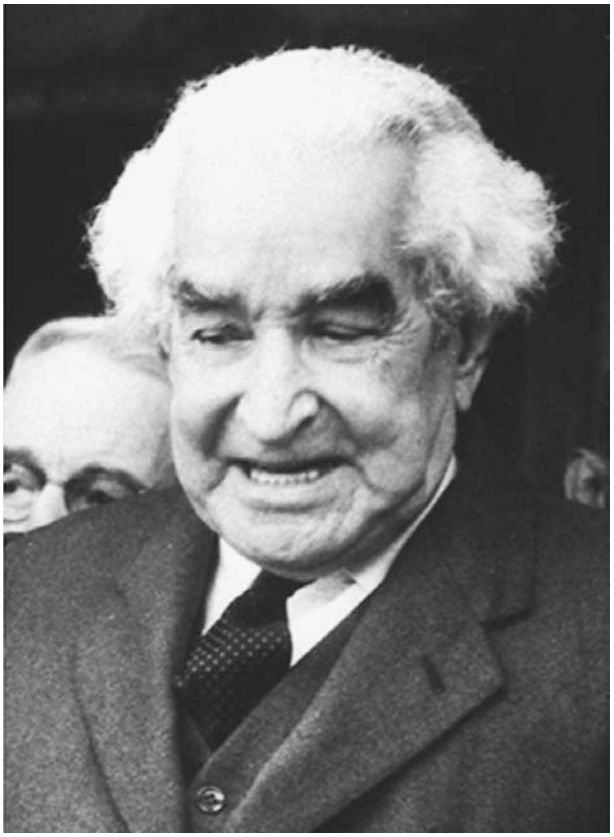

systems. His defense minister resigned, the U.S. State Department intervened, and the Conservatives were soon in a state of collapse. It was a tribute to Diefenbaker's campaigning skills that, although his party lost the election of 1963, it survived at all.

The last four years of Diefenbaker's party leadership were stormy. Bolstered by the support of loyal westerners, he was still a force to be reckoned with, but to urbanites the ''Chief'' was electoral poison. An attempt to challenge him in 1964 was crushed, and although the party came together to fight the 1965 election, the final attack came in 1966, when Diefenbaker was discredited. For a year more he hung on, but at a leadership convention in 1967 he was trounced by Robert Stanfield.

Nevertheless, Diefenbaker was committed to politics, and remained active within Commons for the next twelve years. Olive died in 1976, but Diefenbaker continued on. He was re-elected in 1979, but he died that year on August 16. His body was carried by train back to Saskatoon, and he was buried beside the Right Honorable John G. Diefenbaker Centre on the campus of the University of Saskatchewan.

Further Reading

There are as yet no scholarly studies of Diefenbaker, although an official biography has been in preparation. The best sources are Peter Newman, *Renegade in Power: The Diefenbaker Years* (1964) and *The Distemper of Our Times: Canadian Politics in Transition, 1963-1968* (1968). □

Otto Paul Hermann Diels

The German organic chemist Otto Paul Hermann Diels (1876-1954) discovered a technique of atomic combination which led to the synthesis of an important group of organic compounds.

Hermann Diels was born in Hamburg on Jan. 23, 1876. After studying chemistry at the University of Berlin he was awarded a doctoral degree in 1899. In that year he joined the faculty as assistant professor and became associate professor in 1914. He became professor of chemistry at the University of Kiel in 1916 and held this position until his retirement in 1948.

In his early work at Berlin, Diels discovered carbon suboxide (1906) and investigated its properties. The compound was important because of its high degree of reactivity and because its chemical structure provided important information as to the composition of other oxides of the carbon atom. However, Diels's most important work was done at Kiel, where he was assisted by Kurt Alder. Together they were able to work out the technique of a new atomic combination.

The now famous Diels-Alder reaction involved a diene synthesis. In this reaction there appeared a new molecular structure, one which hitherto had not been recognized. It consisted of what came to be identified as a conjugated diene, that is, an organic substance containing two double-bonded carbon atoms in a ring compound. The first experiments showed that the compound butadiene would react vigorously with maleic anhydride to produce a six-membered ring compound, and further experimentation showed that the simple dienes, such as butadiene, could be changed into cyclic dienes, which, in turn, could be used as the bases for a new group of organic compounds.

One of the most remarkable aspects of the Diels-Alder reaction was the lack of a need for reagents, catalysts, or high temperatures and pressures. The process proceeded at a relatively slow pace at temperatures usually associated with animal organisms. The potentiality of the reaction was profound. Diels went on to one synthesis after another, among the most notable being that of the polymerization of the diene isoprene into synthetic rubber. Other investigators produced a whole family of plastics, alkaloids, and polymers from the technique of the Diels-Alder reaction. The synthesis of cortisone was an outcome of this technique. In addition to this work, Diels also investigated cholesterol and bile acids, and the degradation products involved in dehydrogenation brought about by the use of the metal selenium.

Although the new organic products for which Diels was so much responsible may have produced benefits for mankind, it should not be forgotten that one of the most important parts of his research was a new insight into chemical combination and molecular structure. In 1950, in recognition of his many contributions to chemical science, Diels, together with Alder, was awarded the Nobel Prize. Diels died at Kiel on March 7, 1954.

Further Reading

There is virtually nothing in English on the life of Diels. However, for discussions of his scientific achievements, the reader should consult Eduard Farber, *Nobel Prize Winners in Chemistry, 1901-1961* (1953; rev. ed. 1963); Aaron J. Ihde, *The Development of Modern Chemistry* (1964); Nobel Foundation, *Chemistry: Nobel Lectures, Including Presentation Speeches and Laureates' Biographies,* vol. 3 (1964); and James R. Partington, *A History of Chemistry,* vol. 4 (1964). □

Ngo Dinh Diem

Ngo Dinh Diem (1901-1963) was South Vietnam's first premier and president. Leader of South Vietnam after the 1954 partition, he initially provided inspiring leadership but later became dictatorial when pressed by the Vietcong assault against his government.

The son of a minister and councilor to a former Vietnamese emperor, Ngo Dinh Diem was born Jan. 3, 1901, near Hue. In the 17th century his ancestors had been converted to Catholicism by missionaries to their Buddhist homeland, subsequently suffering much persecution.

Graduating from the government's school of administration at Hue, Diem rose to be governor of Phan Thiet province at the age of 28. Four years later he was named minister of interior in Emperor Bao Dai's central administration of the protectorate of Annam at Hue. Diem soon resigned his post, however, because neither the French nor Bao Dai would support reforms he advocated. For 21 years, from 1933 to 1954, Diem played no role of importance in Vietnam. His reputation as a nationalist grew nonetheless, largely based on his abandonment of high position in protest of French colonial rule.

Twice during the wartime Japanese occupation, Diem refused invitations to serve as premier. Held captive by Ho Chi Minh's Communist Viet Minh at the war's end, he was offered the post of interior minister in Ho's government but refused. He also declined to participate in Bao Dai's pro-French government of limited ''independence'' in 1949.

Diem traveled to the United States in 1950, the first year of American aid to still French-ruled Vietnam. He returned after a brief stay in France and lobbied for American support of full independence for Vietnam. He left the United States a year later and took up residence in a Belgian monastery.

Following the fall of Dien Bien Phu in 1954, Diem returned to Vietnam to accept the premiership, which he assumed on July 7, two weeks before the Geneva Accords divided the country. Long opposed to Emperor Bao Dai, Diem defeated him in a noncontested election in 1955, declaring South Vietnam a republic and becoming its first president.

Diem at first displayed outstanding leadership, building new schools and roads and surprisingly quickly rehabilitating a badly shattered economy. He refused to acquiesce in the 1956 reunification elections set by the Geneva Accords, however. The Communists subsequently inaugurated a strategy of armed revolt.

Diem became more autocratic as the war years progressed. His family had always been clannish, and he became increasingly dependent on the advice of his brother, Ngo Dinh Nhu, whose attractive and assertive wife also played a major role in his government. Diem's lack of judgment was particularly evident in 1963, when government forces fired on Buddhist demonstrators in Hue, killing eight and precipitating a crisis in which several monks subsequently burned themselves to death. The Americans, who had heretofore strongly supported Diem, gave evidence of wavering, and this was all that a group of soldiers needed to depose him. Diem was overthrown and murdered on Nov. 2, 1963.

Further Reading

Probably the most accurate, although unsympathetic, portrait of Diem is in Willard A. Hanna, *Eight Nation Makers* (1964), which is a volume of portraits of major Southeast Asian leaders of the late 1950s and early 1960s. A longer and too laudatory treatment is Anthony T. Bouscaren, *The Last of the Mandarins: Diem of Vietnam* (1965). A more balanced account is in Denis Warner, *The Last Confucian* (1963; rev. ed. 1964). Robert Shaplen's excellent *The Lost Revolution: The*

U.S. in Vietnam, 1946-1966 (1965; rev. ed. 1966) contains a perceptive study of Diem. □

Rudolf Diesel

The German mechanical engineer Rudolf Diesel (1858-1913) is remembered for the compression-ignition internal combustion engine which bears his name.

Rudolf Diesel was born March 18, 1858, in Paris. His interest in mechanics was early roused by frequent visits to the Conservatoire des Arts et Métiers. Early in the Franco-Prussian War (1870) all Germans had to leave Paris, and the Diesels went to England in poverty. After a brief stay there, Rudolf went to an uncle in Augsburg, Germany, where he received a thorough scientific schooling. From 1875 he attended the Munich Polytechnikum (later the Technische Hochschule) and graduated with highest honors. He studied thermodynamics under Carl von Linde and resolved—given the opportunity—to design a heat engine with a thermodynamic cycle approximating to the ideal described by Sadi Carnot in 1824. Great fuel economy could be expected from such a machine. But the opportunity was a long time coming. Meanwhile, in 1880 he returned to Paris to assist in the construction of a refrigeration plant for Linde and then became manager of it. During this period (1881-1890) he put much effort into an abortive design for an expansion engine using ammonia as working fluid (ammonia was also the working fluid in the refrigerator). From Paris, Diesel moved to Berlin in 1890 and continued to work for Linde's refrigeration concern.

About 1890 Diesel saw that air could be used as the working fluid and worked out the elements of his engine cycle. Air, highly compressed in a cylinder, would rise in temperature; fuel injected into this hot gas would burn spontaneously. Ideally, combustion would occur at constant temperature and pressure, and expansion of the gases would drive the piston. Thus the conversion of heat to work would reach an optimum. Diesel's design was sufficiently advanced for him to patent it in 1892, and he described it in the paper ''The Theory and Design of a Rational Heat Engine'' (1893). With Linde's support two outstanding German concerns, Maschinenfabrik, Augsburg, and Friedrich Krupp, Essen, agreed to finance its development. From 1893 Diesel worked on the engine at Augsburg. By 1897 the engine was perfected to Diesel's satisfaction, and it was displayed in the Munich Exhibition of 1898. It used a heavier fuel oil than the then relatively explosive gasoline engines with which it was to compete. Its fuel economy was remarkable, and it ran quietly.

With success came worldwide interest, and manufactures were licensed to build the engine. In 1897 Adolphus Busch acquired the United States license for $1 million cash. In 1899 a new company was established in Augsburg to make the engine, but Diesel's illness and rife speculation in the shares made the venture a failure. However, development work forged ahead elsewhere. Illness, stemming from overwork in the development period, crippled Diesel, and thought he continued lecture tours, his direct involvement in the engine declined. He died at sea after falling from the Antwerp-Harwich steamer *Dresden* on the night of Sept. 29/30, 1913.

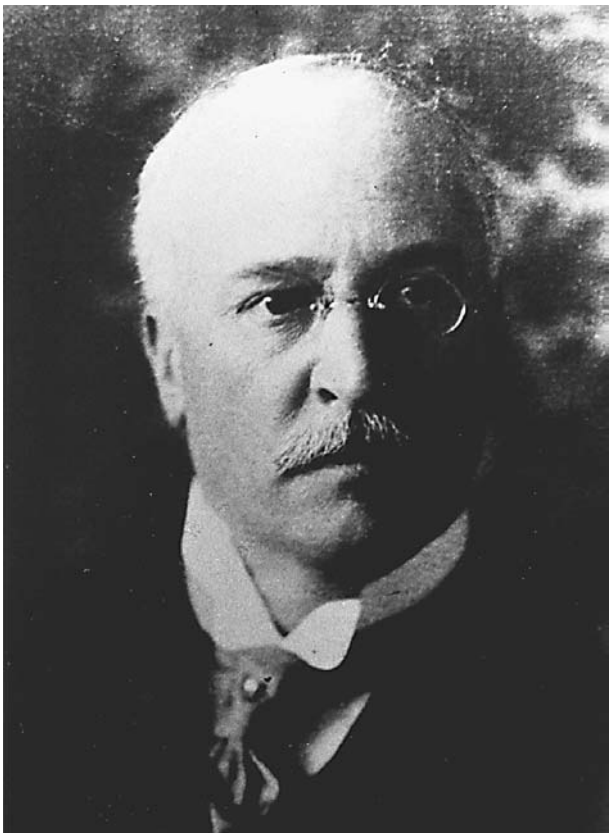

Further Reading

The chapter on Diesel in Eugen Diesel and others, *From Engines to Autos: Five Pioneers in Engine Development* (1960), provides valuable information. A laudatory biography of Diesel, written in a journalistic style, is Robert W. Nitske and Charles Morrow Wilson, *Rudolf Diesel: Pioneer of the Age of Power* (1965).

Additional Sources

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Moon, John Frederick, *Rudolf Diesel and the diesel engine,* London, Priory Press, 1974.

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Kenneth Dike

Kenneth Dike (1917-1983) was an African historian noted for setting up the Nigerian National Archives

and for serving as roving ambassador for Biafra during Eastern Nigeria's bid for secession.

Kenneth Onwuka Dike was born December 17, 1917, in Awka, (East Central) Nigeria. He attended Dennis Memorial grammar school in nearby Onitsha and went on later to first Achimota College in Ghana and then to Fourah Bay College in Sierra Leone. He received his Bachelor of Science degree at the University of Durham, England. His M.A. degree was from the University of Aberdeen in Scotland, and he earned his Ph.D. in history from the University of London.

As both historian and leader of the University of Ibadan's post-graduate school in Nigeria, Dike is said to have ''Nigerianized Nigerian history'' (Michael Crowder). Through his work, he gave the world an understanding of the way trade was carried out along the Niger river and in the Niger Delta during the 19th century. Perhaps Dike's best known book is *Trade and Politics in the Niger Delta 1830-1890* (1956). In this work, Dike examined the ''detailed process by which the existing native governments were gradually supplanted by British consular power and following it the Crown Colony administration.'' The work, based on his doctoral dissertation, looked at how economic change affected the political and social life of 19th century Nigeria. The 1950s proved to have been Dike's most productive scholarly years—preceding his university administrative career and later political activity in the interest of an independent Biafra.

In 1953 his *Report on the Preservation and Administration of Historical Records in Nigeria* was published. This work had to do with setting up the Nigerian National Archives which he later served as director. In this same documentation and preservation vein, Dike served for a time as well as chair of the Nigerian Antiquities Commission. Then in 1957 *A Hundred years of British Rule in Nigeria* appeared, followed in 1958 by *The Origins of the Niger Mission*.

From 1960 until late 1966 Dike was vice-chancellor at Ibadan—i.e., he was that university's chief administrative officer. Prior to assuming that post he had been director of the Institute of African Studies at Ibadan in addition to being director of the National Archives. His combined administrative/academic skills also led to his appointment as chair of the Association of Commonwealth Universities.

His resignation as Ibadan's vice-chancellor came in December 1966, at the beginning of the Nigerian civil war. As an Ibo and an Easterner, his role as a head university administrator in Western Nigeria became untenable. A long struggle to keep his position was lost to a Yoruba opponent, and Dike made the critical decision at that point to opt for ''a new life in an independent Eastern state'' (John de St. Jorre). Dike joined fellow Ibo people in Eastern Nigeria who were seeking secession and to form a separate nation. This new nation was to be called Biafra, named for the Bight of Biafra at the mouth of the Niger river. The name of this body of water separating the eastern and western parts of Nigeria has since been erased from maps of the reunified nation.

From Ibadan Dike, as a former vice-chancellor, went home to become Biafra's roving ambassador. He acted in this capacity from 1967 to 1970, travelling extensively and speaking out on behalf of the Biafran position in the civil conflict. In 1969 he appeared in the United States before the National Press Club in Washington, D.C. His remarks during this visit were quoted widely in a *Washington Post* article entitled ''Biafra explains its case'' (April 13, 1969). Dike proved to be one of Biafra's top emissaries. He was a visible and important component in negotiations at various stages throughout the conflict. His voice rang out loudly pleading for Biafran recognition. During the war years he held a new post as vice-chancellor at Nsukka University in Biafran territory. Nsukka was known for hosting a core group of ''international stars of the Ibo elite'' referred to as an ''Nsukka secessionist group'' (de St. Jorre).

By 1968 Dike's position with regard to Biafra had become unshakable. Prior to that time Eastern Nigerian attempts to achieve a loose confederation with the West had his support. These overtures, however, had been rebuffed by the West. As a result, Dike felt that ''after so much sacrifice we are not prepared to go back. . . .'' Biafra's eventual and necessary unconditional surrender was certainly a blow to this determined intellectual. Still, during the final days of the secession effort he served as Biafra's representative at cease-fire negotiations in Abidjan, Ivory Coast.

During the post-war years, in the 1970s, Dike went into exile and took up an academic position at Harvard University in the United States. At Harvard from 1971 to 1973 he was chair of the Committee on African Studies. Then in 1973 he was appointed the first Mellon Professor of African History at Harvard. He continued to teach there until 1978, when he found it possible to return to Nigeria.

Back in Nigeria he again went into administrative work, this time as president of Anambra State University. Anambra is located in Enugu in the Eastern part of the reunited nation northeast of his birthplace, Awka. Dike was accompanied by his wife Ona when he returned to Nigeria. Dike died in an Enugu hospital on October 26, 1983, at the age of 65. At the time of his death, one daughter, Nneka, and one son, Emeka, lived in Nigeria's capital city, Lagos, on the Western coast. Three other children (two daughters, Chinwe and Ona, and one son, Obi) remained in the United States, in Cambridge, Massachusetts.

Further Reading

There is no published biography of Kenneth Dike. His historical work is quoted and used widely in Michael Crowder's *The Story of Nigeria* (1973), published in London by Faber and Faber. The books mentioned in this biographical article, particularly his *Trade and Politics in the Niger Delta 1830-1890* (London, 1956), are available in many university libraries in the United States. Readers interested in Dike's role as a Biafran emissary may read of him in Raph Uwechue's *Reflections on the Nigerian Civil War* (1971); in N. U. Akpan's *The Struggle for Secession 1966-1970* (London, 1971); and in John de St. Jorre's book *The Nigerian Civil War* (London, 1972). □

John Dillinger

John Dillinger (1903-1934) was the most famous modern American criminal. During the Depression of the 1930s his bank robberies were generally regarded as revenge on society's financial institutions that were unfairly exploiting the economically distressed.

John Dillinger was born on June 22, 1903, in Indianapolis, Ind. His mother died when he was quite young; he was raised by an older sister and eventually, when his father remarried, by his stepmother. At 16 he quit school and began to work intermittently. A year later his father moved the family to a farm near Mooresville, Ind. Dillinger rejected rural life and spent most of his time in the surrounding cities.

In 1923 Dillinger fell in love, but the girl's father ended the romance. Embittered, Dillinger stole a car which he later abandoned. Afraid of being prosecuted, he joined the Navy but deserted a few months later. In 1924 he was arrested for assault and attempted robbery. On the advice of his father he pled guilty; not only did he receive a more severe sentence than his accomplice, who pled not guilty, but also the accomplice secured parole after 2 years, while Dillinger languished in prison.

A difficult prisoner, Dillinger served much of his time in solitary confinement. As is frequently the case, Dillinger's confinement, instead of reforming and rehabilitating him, only trained him to be a criminal. When he left prison in 1933, he carried a map, supplied by inmates, of prospective robbery sites.

Released during the worst of the Depression, as an exconvict it is unlikely that Dillinger could have secured legitimate employment. He quickly found employment robbing banks, however, and almost overnight became a kind of Robin Hood national hero. The fact that people were killed during his holdups was overlooked; instead the national press played him up as a brilliant, daring, likeable individual, beating the banks which had been inhumanely foreclosing mortgages on helpless debtors.

Dillinger became a challenge for law enforcement officials, for he often made them look like fools; conflicts between police jurisdictions made him difficult to capture. When he was captured, he was able to escape. His most famous exploit was when he broke out of heavily guarded Crown Point County Jail armed only with a wooden gun. Eventually, however, the members of his gang were killed or caught. Dillinger moved to Chicago, disguised himself, and attempted to disappear. But he was recognized by Anna Sage, a woman who lived with his girlfriend, Polly.

On July 22, 1934, Anna Sage went to a movie with Dillinger and Polly; she wore an orange skirt to identify herself, and Dillinger, to waiting Federal agents. They gunned him down. Even in death Dillinger remained a thorn in the side of the establishment. Anna Sage (''the lady in red'') became a hated figure, like most informers, and the image of law enforcement suffered through what was regarded as too little willingness to take Dillinger, then almost a national hero, alive.

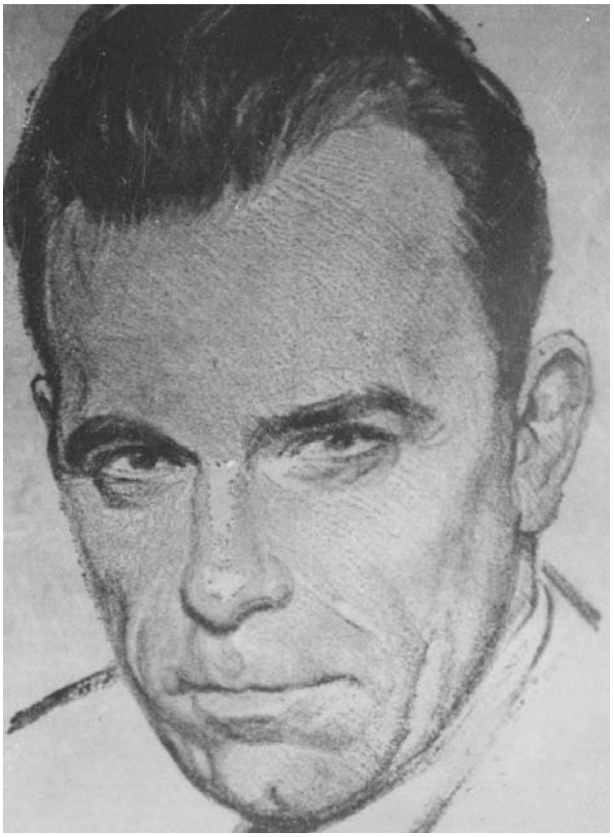

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Wilhelm Christian Ludwig Dilthey

The German historian and philosopher Wilhelm Christian Ludwig Dilthey (1833-1911) held that psychological principles should form the basis of historical and sociological research.

Wilhelm Dilthey was born in Biebrich, a village in the Rhineland, on Nov. 19, 1833. His family was intimately connected with the dukes of Nassau, serving for generations as chaplains and councilors. His early education was at a local gymnasium, from which he graduated in 1852. Following family tradition, Dilthey entered the University of Heidelberg to study theology. After three semesters he moved to Berlin for historical studies under Friedrich Trendelenburg. To please his father, he took the examination in theology and preached his first sermon in 1856. His preferred occupation was secondary teaching, but after 2 happy years he was forced to give this up as a result of persistent ill health. The next half-dozen years were spent in historical research and philosophical study at Berlin.

In 1864, with an essay on the ethics of Friedrich Schleiermacher, Dilthey entered university teaching. In 1866 he was called to Basel; in 1882, after brief tours in Kiel and Breslau, he returned to Berlin as professor of theology, a post he held until 1905. In 1874 Dilthey married Katherine Puttmann, and the couple had one son and two daughters. He died on Oct. 3, 1911, in Seis.

Dilthey published little during his lifetime, but since his death 14 volumes of collected writings have appeared. These include profound essays in intellectual history and original work on the philosophy of the mind. He made repeated efforts to arrive at general categories for interpreting comparative *Weltanschauungen* (philosophies of life). In imitation of Immanuel Kant's opus, Dilthey aspired to write a ''Critique of Historical Reason,'' tracing the emergence and evolution of the great systems of thought. Dilthey concluded that no overall synthesis of these varying outlooks was possible but that an awareness of a certain historical relativity was the condition for intellectual liberation and creative work.

Dilthey argued convincingly for historical interpretation in all inquiries into man and his culture. Human life and creativity cannot be understood abstractly but only as part of a historical process. The historian must sympathetically enter into the alien cultures he seeks to understand. Much of Dilthey's work was an effort to describe the characteristic differences between this approach in historical subjects and the approach of the natural scientist toward his subject matter.

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Joe DiMaggio

Named the ''Greatest Living Player'' in a 1969 centennial poll of sportswriters, baseball star Joe DiMaggio (born 1914) took the great American pastime to new heights during his enormously successful career and epitomizes the sports heroes of the 1940s and 1950s.

One of the most popular and fabled players to compete in Yankee Stadium, Joe DiMaggio was winner of three Most Valuable Player awards. His 1941 hitting streak of 56 games was one of the most closely watched achievements in baseball history, and he was so beloved by his fans that Japanese attempting to insult American soldiers on World War II battlefields called out insults to DiMaggio. His career batting average was .325, and he hammered 361 home runs. In 1949 he became the American League's first $100,000 player.

Before the Yankees

Son of Italian immigrant parents, Giuseppe Paolo DiMaggio Jr. grew up in the San Francisco area with his four brothers and four sisters. At seventeen DiMaggio elected to play minor league baseball with the San Francisco Seals, the team on which his brother was making his professional debut near the end of the 1932 season. With a salary of $250 a month, 6-foot-2-inch DiMaggio became a Bay Area celebrity in 1933, hitting safely in 61 consecutive games, an all-time record for professional baseball, while hitting .340 and driving in 169 runs. A year later DiMaggio hit .341 and was purchased by the New York Yankees for $25,000 and five minor league players. An impressive .398 batting average earned him a Yankee tryout in 1936, where he was billed as the next Babe Ruth. DiMaggio's debut was delayed because of an injury, yet when he appeared on the field for the first time, on 3 May 1936, 25,000 cheering, flag-waving Italian residents of New York showed up to welcome him to the team.

''Joltin Joe, the Yankee Clipper''

By 1936 ''Joltin' Joe,'' as he was called, led the league with a career-high 46 home runs. Even with the depth of the

left field fence in Yankee Stadium, DiMaggio hit 361 career home runs, placing him fifth on the major league all-time home run list when he retired in 1951. In 1937 he batted an impressive .346, driving in 167 runs. The next season DiMaggio hit .324, followed in 1939 with a .381 and his first batting championship and the league Most Valuable Player award. Late in the 1939 season DiMaggio was hitting at a .412 pace, but eye trouble, and possibly the pressure, kept him from staying above the .400 mark.

The Streak

During the 1940 season DiMaggio captured his second consecutive batting title with a .352, but for the first time since he had joined the Yankees his team failed to win the pennant—setting the stage for the 1941 season that would make baseball history. DiMaggio's 56-game hitting streak during the 1941 season began on 15 May, when he singled home a run, and ended on 17 July. In between he hit .406, and fans all over the country anxiously checked each game day to see if the Yankee Clipper had kept the streak going. People jammed the ballpark; radio programs were interrupted for ''DiMag'' bulletins, the U.S. Congress designated a page boy to rush DiMaggio bulletins to the floor, and newspaper switchboards lit up every afternoon with the question of the day, ''Did DiMaggio get his hit?'' Immediately after Cleveland pitchers Al Smith and Jim Bagby held DiMaggio hitless on 17 July, with the help of two great plays at third base by Ken Keltner, he started another hitting streak that ran 17 games. At the same time, twenty-two-year-old Red Sox slugger Ted Williams was setting a modern-age batting average of .406. During that same year, young pitcher Bob Feller won 25 games for the Cleveland Indians, and veteran pitcher Lefty Grove won his 300th game. In 1941 DiMaggio won his second Most Valuable Player award and like the rest of the nation began to feel the pressure of a nation readying itself for war. During the 1942 season DiMaggio batted .305 and was drafted into the army along with thousands of other young men. During his three years in the army DiMaggio played baseball in the Pacific and across the United States. The 1946 season was a disappointment (he batted .290), but by 1947 he was back in form, hitting .315 to win his third Most Valuable Player award and lead his team to the pennant.

Hall of Famer

Aided by the media machine of New York City and his own powerful statistics, DiMaggio became a national hero after the war—even though he played for the often-hated Yankees. He was even immortalized in a song called ''Joltin' Joe DiMaggio,'' recorded by the Les Brown Orchestra. In 1948 DiMaggio had returned to the height of this form, winning the home run title with 39, the RBI crown with 155, and the batting title with a .320 average. DiMaggio sat out the first two months of the 1949 season with a bone spur in his heel, but as always his return was memorable. Although playing in pain, during his first games for new manager Casey Stengel, DiMaggio belted four homers in three games that broke the back of the league-leading Red Sox and helped the Yankees bring home another pennant. In 1951, with another soon-to-be Yankee superstar, young Mickey Mantle, on the scene, DiMaggio's average slipped to .263 with only 12 homers. Announcing his retirement at age thirty-seven in 1952, he turned down a fourth consecutive $100,000 contract because ''when baseball is no longer fun, it's no longer a game.'' The Yankees, whose history is replete with heroes, retired his uniform, the world-famous pinstripe number five. In later years DiMaggio hosted pregame television shows, made television commercials, and was briefly married to the voluptuous Hollywood actress Marilyn Monroe. He was elected to the Baseball Hall of Fame in 1955, and in 1969 he was named the ''Greatest Living Player'' in a centennial poll of sportswriters.

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Georgi Dimitrov

Georgi Dimitrov (1882-1949) was a Bulgarian and Soviet Communist leader who served as head of the Communist International (Comintern) from 1935 to

1943 and as prime minister of Bulgaria from 1944 until his death.

Georgi Dimitrov was born on June 18, 1882, in the village of Kovachevtsi, District of Pernik, near Sofia. His parents, poor peasants, came from Bulgarian Macedonia, then under Turkey, where American Protestants conducted successful missionary activities. A devout Protestant, his mother wanted him to become a clergyman, but according to his Marxist biographers, he rebelled against ''the religious mysticism in which he was brought up at home'' and turned to atheistic socialism. At age 12 he quit school, apprenticing as a printer and working (in 1903) in the printing shop of the American college at Samokov. He became active in the nascent labor union movement and in 1902 joined the Bulgarian Social Democratic Labor Party. As the party split in 1903 into ''Narrow'' (doctrinaire Marxist) Socialists, led by Dimitrov Blagoev, and ''Broad'' Socialists, Dimitrov took the side of Blagoev, who used him in the struggle for control of the labor unions. He was elected a member of Parliament first in 1913, serving until 1923. In 1918 he was briefly jailed for antiwar activities.

Blagoev's choice of successor to the leadership of the Narrows early fell on Vasil Kolarov, a lawyer educated in Geneva, Switzerland, and well acquainted with Georgi Plekhanov and European socialist leaders. Through the 1920s Dimitrov remained outranked and largely overshadowed by Kolarov. When the Narrows chose not to ally with the Agrarians of Alexander Stamboliiski in 1918 a bitter enmity developed during Stamboliiski's administration (1919-1923). Together with Kolarov and other Narrows, Dimitrov led the prolonged transportation strike which threatened to turn into an armed clash with the Agrarians. After the establishment of the Communist International (Comintern) and the Narrows affiliation with it as the Bulgarian Communist Party (BCP) it was Kolarov who maintained the liaison by travelling to Soviet Russia. His standing with Lenin and other Soviet leaders became such that he was made the Comintern's general secretary in 1922. Dimitrov's first trip to Moscow was in 1921 to attend the third congress of the Comintern and take part in the establishment of the Red International of Trade Unions, or Profintern.

In the mounting crisis between the Agrarian government and its enemies on the right, ending in its overthrow in June 1923, Blagoev kept the BCP neutral and passive. To straighten out this mistaken course, the Comintern resolved that BCP should make an alliance with the overthrown Agrarians (or a ''united front,'' in Lenin's precept) and stage an armed insurrection. Kolarov was dispatched with full powers to implement the decision. With Dimitrov and other BCP leaders who accepted the Comintern fiat, Kolarov threw the party into a futile insurrection in September 1923 which sputtered for a few days and ended in a bloodbath. He and Dimitrov escaped to neighboring Yugoslavia and thence to Vienna and Moscow where Kolarov resumed his functions at the Comintern and Dimitrov entered the ranks of its operatives.

In the ensuing ten years Dimitrov rose through various assignments involving the Balkan, Austrian, and German communist parties to the post of chief of the underground Bureau for Western Europe of the Comintern, headquartered in Berlin from 1929 to 1933. In that capacity he ran, under various aliases, a vast secret network of operations designed to keep the European communist parties in line with Soviet policies. It was in Berlin that the Gestapo arrested him on March 9, 1933, as it looked for culprits in the arson of the Reichstag (Parliament) building.

The Reichstag fire trial, held in Leipzig and Berlin, catapulted Dimitrov to world prominence. In the courtroom the prosecution tried to make a case against five defendants: Marinus van der Lubbe, a dim-witted Dutch Communist who was caught in the act; Ernst Torgler, the leader of the Communist members of the Reichstag; Dimitrov; and two other Bulgarians, Blagoi Popov and Vasil Tanev. The imperial court, still not Nazified, found only van der Lubbe guilty and sentenced him to death; Dimitrov and the others were acquitted.

After Dimitrov's arrest, the Comintern launched a camouflaged campaign, headquartered in Paris, to mobilize world public opinion against the Nazis. A so-called World Committee for the Relief of the Victims of German Fascism, made up of leftists and well-meaning liberals from various countries, set up a counter-trial in London which succeeded in embarrassing and affecting the German trial. At Leipzig, Dimitrov himself was impressive in his self-defense, especially in the confrontations with Goering and Goebbels,

who appeared as witnesses for the prosecution, although he apparently knew, according to Ruth Fischer and Arthur Koestler, that he would be set free under a deal between the Gestapo and the GPU, the Soviet secret police. Indeed, soon after his acquittal he was given Soviet citizenship and taken to Moscow by special plane.

As a reward, and to capitalize on Dimitrov's new fame, Stalin put him in charge of the Comintern. In that capacity Dimitrov enunciated in 1935, at the seventh congress of the Comintern, the new line that Fascism, not the Western democracies, was the enemy and that the tactic to fight it was popular (or united) fronts—that is, coalitions of the Communists with anti-Fascist forces—in various countries. He remained in charge of the Comintern until its dissolution in 1943 and enjoyed a close relationship with Stalin during the tense period of the Great Purge and the years of World War II. From this vantage point of prestige and power he also made himself the undisputed leader of the Bulgarian exiles in the USSR and of the BCP in Bulgaria.

Dimitrov's chance to govern Bulgaria came after the Soviet Union declared war on the country in September 1944 and a coalition of BCP, Agrarians, and other anti-Fascist elements (the ''Fatherland Front'') took power. He returned from the Soviet Union in November 1945 amidst a mounting crisis between the BCP and the Agrarians led by Nikola Petkov and others in the coalition over BCP's drive, with Soviet support, to establish a Soviet system in Bulgaria. In November 1946 he became prime minister and presided over the destruction of all opposition and the Sovietization of Bulgaria by the harshest methods of the Stalin era. Among the victims was Petkov, who was put through a sham trial and executed; in its protest the U.S. government pointed to the contrast in Dimitrov's role in the Reichstag fire trial and the judicial murder of Petkov. In foreign policy Dimitrov toed Stalin's line and, while Stalin approved it, pursued the old Marxist vision of a Balkan federation of socialist states which was to be implemented by first federating Bulgaria and Yugoslavia. With the break between Stalin and Tito in 1948 Dimitrov abandoned the idea and took his place dutifully behind Stalin. He died on July 2, 1949, at the Borovikha Sanatorium near Moscow. His body, like Lenin's in Moscow, is on public display in a mausoleum in Sofia.

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Karen Dinesen Blixen-Finecke

Isak Dinesen was the pseudonym used by the Danish author Karen Dinesen Blixen-Finecke (1885-1962). Her stories place her among Denmark's greatest authors.

Isak Dinesen was born on April 17, 1885, the daughter of a wealthy landowner, adventurer, and author. In 1914 she went to Africa, married, and bought a coffee plantation. After her divorce in 1921 she managed the plantation alone until economic disaster forced her to return to Denmark in 1931, where she lived the rest of her life on the family estate, Rungstedlund, near Copenhagen.

The years in Africa were the happiest of Dinesen's life, for she felt, from the first, that she belonged there. Had she not been forced to leave, she wrote later, she would not have become an author. In the dark days just before leaving, she began to write down some of the stories she had told to her friends among the colonists and natives. She wrote in English, the language she used in Africa. Her books usually appeared simultaneously in America, England, and Denmark, written in English and then rewritten in Danish.

Dinesen's first collection, *Seven Gothic Tales,* appeared in America in 1934, where it was a literary sensation, immediately popular with both critics and public. The Danish critical reaction was cool. Danish literature was still dominated by naturalism, as it had been for the past 60 years, and her work was a reaction against this sober, realistic fiction of analysis.

Dinesen's second book, *Out of Africa* (1937), a brilliant recreation of her African years, was a critical and popular success wherever it appeared. Although it has little in common, stylistically and formally, with her stories, it describes the experiences which formed her views about life and art. The third central work in her authorship, *Winter's Tales,* appeared in 1942.

A characteristic of Dinesen's works is the sense that the reader is listening to a storyteller. She wanted to revive in her ''listeners'' the primitive love of mystery that she found in her African audience, which she felt was like the audiences that listened to Homer, the Old Testament stories, the *Arabian Nights,* and the sagas (elements from all of which she skillfully wove into her stories). She attempted to reawaken the sense of myth and, with myth, the sense of man's tragic grandeur, which she felt had been lost.

Fifteen years after *Winter's Tales,* Dinesen published *Last Tales* (1957), containing some of her finest stories. This volume includes ''The Cardinal's First Tale,'' an excellent

defense of her art and a critique of naturalism. In 1958 appeared *Anecdotes of Destiny*. Her last book, *Shadows on the Grass* (1961), is a pendant to *Out of Africa* .

Dinesen was the first Danish author to achieve world fame since Hans Christian Andersen and Søren Kierkegaard. Her influence on Danish literature was especially strong in the 1950s when, through her stories and personal contact, she was an inspiration to younger authors searching for new means of expression. She died on Sept. 6, 1962.

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Dingane

Dingane (ca. 1795-1840) was a Zulu king whose reign was blighted by domestic and external difficulties which culminated in fierce conflict with his white neighbors.

Dingane was a younger son of the Zulu chieftain Senzangakona. Little is known of Dingane's career until 1828, when he successfully conspired to assassinate his half brother Shaka who, after Senzangakona's death, had expanded the petty Zulu chieftainship into a powerful warrior kingdom at the expense of neighboring chiefs.

Although many welcomed Dingane's accession for the relief it offered from the fierce militarism of Shaka's reign, it is doubtful whether Dingane ever felt secure on the throne he had seized. His position was that of a usurper who owed his rise from obscurity to the achievements of the brother he had murdered. His kingdom, not yet 12 years old, was a forced creation in which national spirit had still not effectively submerged older political loyalties. And, among his subjects, assassination and social fission were established techniques for dealing with political difficulties. In 1829 the Qwabe subchief, Nqetho, led his followers south in a major secessionist movement, and defections continued during the years that followed.

Dingane lacked the qualities of the warrior leader. Indolent and inconstant, jealous and untrusting, he failed to arouse loyalty and affection in his subjects. To preserve his hold over his kingdom, he resorted to the methods of terrorism and extermination that Shaka had used; but he was unable to inject into his warriors the fierce fighting spirit that had once made them the terror of southeastern Africa, and his campaigns were either inconclusive or ended in humiliating defeat.

Probably because he valued trade and feared that injury to the interests of British subjects might bring retribution from the Cape, Dingane tolerated the small settlement of English traders and hunters that Shaka had permitted at the port of Natal, but he did so with diminishing enthusiasm. The traders possessed firearms that gave them a power disproportionate to their numbers. They defied his commands yet lacked law-enforcing authorities of their own. And their settlement became a place of refuge for thousands of deserters from Zululand.

In 1830 Dingane had sent an embassy to the Cape, but the expedition was tactlessly managed and relations with the whites deteriorated. For a while after 1835 Dingane seems to have hoped that the missionary Capt. A. F. Gardiner would serve as a ''subchief'' and control the Natal settlement, but again he was disappointed for Gardiner was unable to establish his authority.

Dingane's most serious difficulties began toward the end of 1837, when he was confronted by the leader of a large party of Trekkers (Afrikaner emigrants) from the Cape, seeking to establish a republic on his southern borderlands.

These were rebels against British rule, injury to whose interests was unlikely to bring retaliation from the Cape. But Dingane seems to have feared that an outright refusal of their request might precipitate a conflict in which Zulu armies with a record of failure would be forced into open conflict with men whose firearms had already dispersed the great Ndebele kingdom of Mzilikazi. He therefore appeared to assent to their demands, but in February 1838 he trapped and massacred a large deputation headed by Piet Retief and then sent out his armies to fall upon the unsuspecting Trekker camps under cover of night.

This attempt to rid himself of the intruders by treachery and surprise failed in its purpose. The Trekkers rallied and in December at Blood River inflicted on the Zulu armies the heavy slaughter that Dingane seems to have anticipated from open conflict. Fission followed within the Zulu body politic. Dingane's half brother Mpande defected south with thousands of followers, entered into a client relationship with the Trekkers, and in February 1840 routed Dingane's troops at the battle of Magongo. Dingane, a refugee from his own people, sought his escape northward but was murdered in the Ubombo Mountains later in the year.

His efforts to preserve his throne and insulate his kingdom from the disturbing presence of white neighbors profoundly influenced the attitudes of the emergent Afrikaner people, amongst whom the conflict was commemorated as one between ''civilization'' and ''barbarism.''

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David Dinkins

After defeating incumbent Mayor Edward I. Koch in New York's 1989 Democratic mayoral primary, David Dinkins (born 1917) went on in November to defeat Rudolph Giuliani and become the first African American mayor of New York City.

Calm, elegant, deliberate, and dignified, David N. Dinkins overcame the suspicions of many white New Yorkers that he lacked leadership qualifications and in November of 1989 was elected the first black mayor of the United States' largest city. After announcing his candidacy in February, Dinkins became the beneficiary of a changing public attitude, one exhausted with racial strife and adjustments caused by a constricting economy. Drawing heavily on his political stronghold in Harlem, the career politician and lifelong Democrat defeated incumbent Mayor Edward I. Koch in September. In the general election he was victorious over a political neophyte, the popular district attorney Rudolph W. Giuliani. Once in office, Dinkins faced the intimidating task of healing a city suffering from fiscal and racial hemorrhaging. The results have received mixed reviews, with supporters praising Dinkins for calming a populace that threatened to explode more than once, and detractors arguing that he has acted timidly at a time when the city was crying out for forceful leadership.

Celestine Bohlen expressed in the *New York Times:* ''David Dinkins comes to the office of mayor after three decades of loyal, quiet service to the Democratic party—making him a man who is a groundbreaker and very much bound by tradition. In a race against two high-profile opponents, Mr. Dinkins was the candidate of moderation, a middle-of-the-road choice for a city that seemed eager to lower its own decibel level. His strategy was to soothe, not excite—and it worked.''

Perceiving that the city he likes to call ''our town'' was ready for a candidate that would ''take the high road,'' Dinkins led a campaign that was notable less for what he said than the way he said it. His English was formal and almost stilted, delivered in a calm baritone laden with ''one oughts'' and ''pray tells.'' He did not raise his voice and unlike many politicians, spoke the same language at a breakfast meeting on Wall Street as he did at a street rally in Bensonhurst, a volatile area of the city. He fared well in comparison to Koch, known for his divisive politicking, and

Giuliani, who transferred his prosecutorial style to the campaign trail.

Dinkins has been called a man of deep convictions by his admirers, although few concrete programs can be linked to those convictions. Others have called him a political Bill Cosby: ''Dinkins projects the kind of personality that's not threatening to whites and is acceptable to blacks,'' Representative Floyd H. Flake, a black Democrat from Queens, told the *New York Times.* Yet throughout his career he has received only marginal support from black political groups or voters outside his Harlem base, losing as many elections as he has won. The ''rap'' against him cites his inadequate support for minority issues.

Emerged as a Peacemaker

By most accounts his finest moments in the campaign involved calming the city when it seemed on the brink of racial schism. A young white woman had been raped and brutalized by black youths in Central Park, and a black teenager had been murdered in a white ethnic Brooklyn neighborhood. In the polarized atmosphere of the summer of 1989, Dinkins emerged as a peacemaker. His image as an avuncular, deliberative leader seemed a welcome balm to New Yorkers. To appear cool and unflappable in the summer heat, Dinkins had his aides carry three or four identical linen suits, allowing for quick changes.

In Bensonhurst, where black community leaders had organized a march to protest the killing of Yusef Hawkins in August, Dinkins faced an angry crowd that booed his arrival. He managed to quiet the boos and obtain his audience's respect. According to an account by Todd Purdum in the *New York Times,* he approached it this way: ''Let's be clear on something. There's no need for you to agree with me. You have every right to prefer someone else. But understand this also. There will come a November 7 and then there'll be a November 8, and the people will have spoken. And after they've spoken, I'm equally confident that you're going to obey and abide by that judgment.''

Such moments of eloquence were rare for Dinkins. Even his supporters joked about his wooden speaking style. On the eve of the general election, in a televised candidate's debate, he was given 60 seconds to explain why he should be mayor. To do this he needed to read aloud from a prepared text. For months on the campaign trail, reporters' eyes would glaze over when he repeated, for the umpteenth time, his vision of the city's ethnic diversity as ''a gorgeous mosaic.'' He deviated little from his script.

Dinkins's two main campaign hurdles were civil rights leader Jesse Jackson and his own personal finances. Dinkins's association with Jackson, whose private pronouncement of New York as ''Hymietown'' still infuriated many, limited Dinkins's support among Jewish voters. The mayoral candidate's campaign strategists, however, were able to convince a plurality of Jewish voters that Dinkins was his own man and solidly within the Democratic party tradition.

A second obstacle was the integrity issue. Dinkins paid no income taxes from 1969 through 1972, although he later paid back taxes in full with interest. He referred to the omission as an oversight. He also came under a cloud for his perceived unethical handling of his stock portfolio; he had transferred ownership to his son and substantially underreported its cash worth. Dinkins spent much time in the latter part of the campaign addressing those issues, often with visible reluctance and resentment.

Attended Howard University

Dinkins was born in Trenton, New Jersey, in 1927. His family had come from the South the previous year after pulling up roots in Newport News, Virginia. During Dinkins's early childhood, his parents separated, and he and his younger sister went with their mother to start a new life in Harlem. He returned to Trenton to attend high school, then went on to Howard University. His studies were interrupted by World War II, during which he served in the Marines. ''Dink'' was recalled by classmates as a fine student; media interviews with those classmates depict a young man with strong social skills, popular with one and all, and involved in a fraternity. It was at Howard that Dinkins met Joyce Burrows, a campus queen of a rival fraternity. The two eventually became engaged.

While strongly involved in social life at Howard—a primarily black college in Washington, D.C.—as an undergraduate, Dinkins occasionally ventured off campus to see movies in the Washington area. The capital was very much a segregated city at that time. An inveterate movie buff, Dinkins would don a turban and fake a foreign accent in order to enter movie theaters off limits to blacks. The episodes apparently did not stir any racial bitterness in the young man.

Soon after graduation Dinkins married his fiance in an Episcopalian church in Harlem, where the couple then set up housekeeping. Mrs. Dinkins had grown up in a very political family—her father was Daniel Burrows, former assemblyman and district leader—and provided strong encouragement for the young man to consider a political career. In 1953 Dinkins enrolled at Brooklyn Law School, entertaining the possibility of launching a political career. The young family soon moved to a state-subsidized, middle-class housing project in Harlem, where they raised two children.

Dinkins eventually complied with the wishes of his wife's parents. Introduced to J. Raymond Jones, the so-called ''Harlem Fox,'' Dinkins became a cog in the powerful Harlem political machine, the Carver Club. The organization trained generations of young black business and political leaders and was well entrenched within the city's power structure. Dinkins took on the grunt work that is part of every campaign, awakening at dawn to hang posters at Harlem subway stops. He worked long and hard without complaint, and his dedication was duly noted. Within the Carver Club, racial rhetoric was rare, congeniality the byword. Dinkins mixed easily with politicos from all walks of life. Among his peers and cronies were Basil Paterson, Charles Rangel, and Percy Sutton, all of whom were to emerge as three of the city's most powerful black politicians. As Dinkins grew older and took on more responsibility, his associations came to include a number of the city's

movers and shakers. He played tennis with them at the River Club, visited their estates in South Hampton, and vacationed in Europe at their expense.

None of this endeared Dinkins to black community leaders or younger, more activist voters. Yet as the momentum of his campaign grew, and it became clear he had a very real chance to become the city's first black mayor, misgivings gave way to racial pride. Blacks sporting ''Dinkins'' buttons on their lapels began turning up all over town. When his chauffeured car pulled into a black neighborhood, the excitement became palpable. A *Newsday* editorial writer asked Dinkins whether he feared his image was that of an Uncle Tom. He answered, ''*Au contraire.* What I do is provide hope.''

Elected Manhattan Borough President

In 1965 Dinkins ran for his first elective office, representing his district in the New York State Assembly, and won. At the end of his two-year term, however, his district was redrawn, and he chose not to run again. He bided his time handling local political tasks. When Mayor Abraham Beame offered him a post in his administration as deputy mayor, Dinkins accepted—then withdrew in the midst of a media hoopla over his unpaid taxes. Dinkins paid his taxes and, still very much in the party's good graces, was hastily appointed city clerk. His responsibilities mainly involved signing marriage certificates; his salary was $71,000.

In 1977 Percy Sutton resigned as Manhattan borough president and anointed Dinkins to run for the office. Dinkins did, but lost by a wide margin. Four years later he ran again, losing once more in a landslide. In 1985 he vied a third time and was elected. The post he took over included a staff of more than 100 and an annual budget of nearly $5 million. As borough president, Dinkins did little to upset the apple cart. He put together task forces on a range of urban issues, from pedestrian safety to school decentralization. Perhaps his strongest stance was in support of community-based AIDS services.

Neil Barsky wrote in the *Wall Street Journal,* ''By most accounts he made little of the post, and was best known among city politicians for his problems making up his mind'' on budget and land-use matters. Dinkins earned a reputation as a procrastinator, withholding his opinion or his vote until he could hold lengthy, detailed briefings with aides and consultants. To the public he was deliberate, cool-headed, and rather vague, as evidenced by an answer given to *New York Times* reporter Todd Purdum in response to a question on streamlining the city's bureaucracy: ''I cannot now set forth a specific blueprint and guarantee that we can do everything in one stop. All I'm saying is there must exist the ingenuity among us if we start off with the assumption that it's a desirable goal.''

Shattering of the ''Gorgeous Mosaic''

Early in his tenure, Dinkins experienced firsthand the glaring difference between a candidate who can promise the sky and an office-holder who cannot, to the dismay of some constituents, deliver all things to all people. The city Dinkins inherited, in the eyes of many political pundits, was looking more ungovernable with each passing day, presenting a string of concrete challenges to the idealism that had drawn the electorate to him during the campaign. The budget deficit was running at $1.8 billion, a national recession was robbing the city of jobs and cutting revenues, and crime continued to claim victims in cases that made the national news and further enhanced the image of New York as an archetype of urban decay.

In addition, it was by no means helpful that at a time when New Yorkers were in need of greater government services, federal aid to cities across the country had been given the budgetary ax. After being criticized for initially wavering on New York finances, Dinkins bit the bullet, avoiding deficit spending by cutting the city's work force and dramatically scaling back health, education, housing, and other social programs. These moves, while praised as fiscally prudent, had a political cost. Some claimed Dinkins hadn't done enough, particularly with the downsizing of government, and others maintained he had alienated those constituents in the labor and African American communities who had been among his most strident supporters. ''I sort of get it from both sides,'' Dinkins was quoted as saying in *Emerge.* ''You can't make political judgments about actions you take. You really need to make a judgment that's consistent with the correct thing to do and what's good for all people. When it comes to 'my constituency' so-called—I frankly see everyone as my constituency.''

In addition to facing attacks on his financial handling of the city, Dinkins began to see the further shattering of his beloved ''gorgeous mosaic.'' In 1991 violent protests erupted after a car in the entourage of a Brooklyn Jewish leader struck and killed a black youth in Queens. Dinkins appealed to both sides to follow the light of reason rather than cave in to emotion, stereotypes, and hate and was credited with having brokered a peace, albeit a fragile one.

A more rigorous test of his healing powers was delivered in 1992, when riots ravaged cities throughout the country in the wake of the not guilty verdict in the controversial Rodney King case, which involved the question of brutality inflicted by white police officers on a black citizen. Visiting neighborhoods most vulnerable to violent explosion, Dinkins again succeeded in deactivating a racial time bomb and earned, at least temporarily, a respite from his critics. ''This was defining moment for him,'' state Democratic Chairman John A. Marino was quoted as saying in the *New York Times.* ''He showed why he was elected, in a sense. I'm hearing a lot of good things about David N. Dinkins from people who a few weeks ago didn't have anything good to say about him.''

Dinkins continued to have good luck in 1992, as the city prepared for the lucrative Democratic National Convention—a feather in the mayor's political cap. An unexpected budget surplus was discovered, and the Internal Revenue Service (IRS) ruled in May that the mayor had not violated federal tax rules in the 1986 stock transaction with his son. A July 2, 1992, poll indicated New Yorkers had a 41 percent favorable opinion of him, not the number of a universally loved politician, but 12 points higher than it had been in March.

Dinkins has learned, however, that luck is as fleeting in politics as it is in other fields, perhaps more so. As the 1993 election approached, Dinkins was facing a steady stream of criticism that he has hired incompetent workers to top municipal posts, that he acts reactively rather than proactively, and that, while displaying a talent for pacifying, he lacks the consistently strong leadership and stalwart vision that the city's multifaceted problems demand.

Still, Dinkins continued trumpeting the populist, idealistic themes that carried him through the 1989 election and that he hoped would serve him well in 1993, when he faced challenges from Giuliani and George Marlin, Conservative and Right to Life Parties. ''I came into government hearing the voices of those in need, and I will never stop listening,'' the *New York Times* quoted the mayor as saying in his 1992 state-of-the-city speech. ''There is more hope in this city than there are street corners.'' Nonetheless, Giuliani defeated him by a narrow margin and Dinkins became the first black mayor of a major American city who was not reelected to office.

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Robert Dinwiddie

The Scottish merchant Robert Dinwiddie (1693-1770) rose through colonial administrative ranks to the lieutenant governorship of Virginia.

Robert Dinwiddie was born of an old Scottish family. His father was a prosperous merchant, and his mother also came from a commercial family. Robert was educated at the University of Glasgow and entered his father's countinghouse. He later carried on a successful career as a merchant.

Dinwiddie's role as a colonial administrator began in 1721, when he was appointed British representative in Bermuda. After 16 years of service in Bermuda he received the important position of surveyor general, which included jurisdiction over Pennsylvania and the southern colonies of British North America. By tradition the surveyor general was entitled to a seat on the Virginia Council, a post Dinwiddie insisted on assuming. Characteristic of Dinwiddie's service in the Colonies was his zealous attention to the offices under his authority and a tendency to maximize his position by emphasizing the royal prerogative. In recognition of these qualities, he was appointed lieutenant governor of Virginia, England's largest colony, and took office on July 4, 1751.

As lieutenant governor, Dinwiddie saw the beginnings of the conflict on Virginia's frontiers that led to the French and Indian War. He was a firm advocate of British expansion into the west. He sought the help of the Indians and the other British colonies in the struggle against the French, pressed the legislature for defense funds, and favored the use of regular armed forces in place of the less reliable militia. Dinwiddie made George Washington a lieutenant colonel in 1754.

Generally, Dinwiddie was able to work in harmony with the Virginia Legislature. He did, however, prompt a serious conflict with the House of Burgesses shortly after he took office. In hope of increasing the British king's revenues, Dinwiddie tried to levy a fee for land patents, which would also require landholders to pay quitrents to the Crown. This precipitated the famous ''Pistole Fee'' controversy, in which the lower house charged that the governor had imposed an unlawful tax that endangered colonial liberty—a precursor of the arguments of the American Revolution.

The pressures of office and the war badly taxed Dinwiddie's health. At his own request he was relieved of

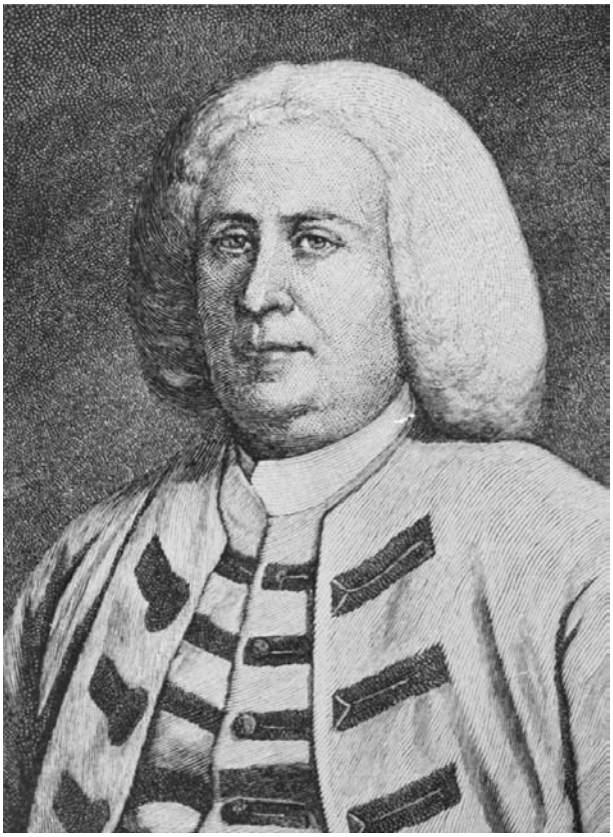

office in 1758 and with his wife and two daughters returned to Britain. He died in London on July 27, 1770.

Further Reading

The most comprehensive study of Dinwiddie is the occasionally laudatory work by Louis Knott Koontz, *Robert Dinwiddie: His Career in American Colonial Government and Western Expansion* (1941). Also valuable are Douglas Freeman, *George Washington: A Biography* (7 vols., 1948-1957), and Richard L. Morton, *Colonial Virginia* (2 vols., 1960). The "Pistole Fee" controversy is best examined in Jack P. Greene, *The Quest for Power: The Lower House of Assembly in the Southern Royal Colonies, 1689-1776* (1963). □

Diocletian

Diocletian (245-ca. 313), in full Gaius Aurelius Valerius Diocletianus, was a Roman emperor. He established the characteristic form of government for the later empire, the Dominate.

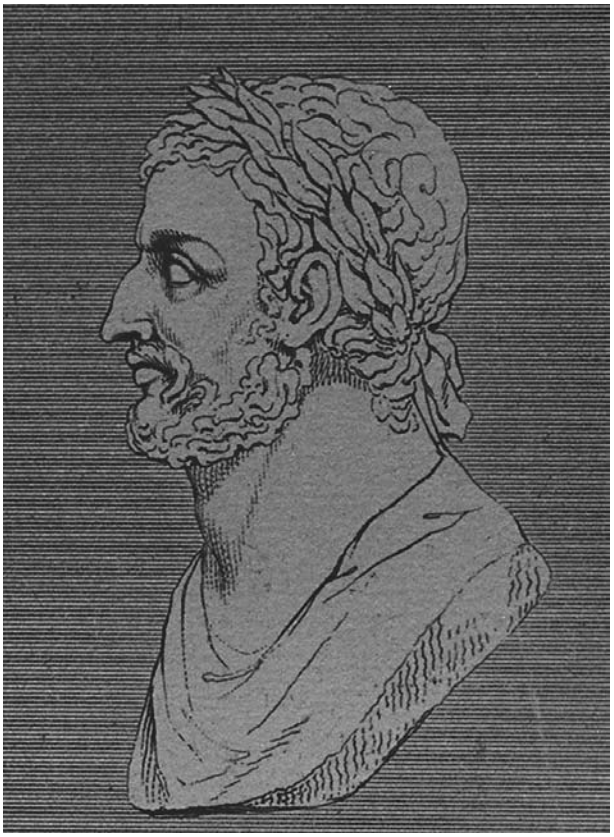

Diocletian whose name before he became emperor was simply Diocles, was a Dalmatian of humble birth. He became commander of Emperor Numerian's bodyguard. When the Emperor was murdered by his praetorian prefect, the troops chose Diocletian in November 284 to succeed and avenge his master.

By early 285 Diocletian had circumvented all opposition and determined to take immediate steps to bring to an end the 50 years of military anarchy (235-284) that had seen 26 emperors gain the throne, and scores of unsuccessful pretenders. He therefore decided to appoint as his caesar (successor-designate) a man of his own age, his old fellow soldier Maximian. The wisdom of this policy was immediately demonstrated by Maximian's military successes in Gaul, Germany, and North Africa between 286 and 290. Diocletian, meanwhile, controlled the Danubian and eastern frontiers. His satisfaction with the arrangement led him in 286 to raise Maximian to the rank of augustus, or coemperor.

Consolidation of the Empire

In 293 Diocletian extended and formalized the system of joint leadership by the establishment of the so-called tetrarchy. He and Maximian adopted as their caesars and aides Galerius and Constantius (I) Chlorus, respectively, and each young man was prevailed upon to divorce his wife and become the son-in-law of his augustus. Maximian assumed the general supervision of the West (prefecture of Italy) with headquarters in Milan; Constantius had special responsibility in Gaul and Britain and Galerius in the Balkans (Illyrium). Diocletian was in general control of the East with headquarters at Nicomedia (modern Izmir, Turkey), but the others also regarded him as their superior and guide.

Diocletian's innovation proved a military success: in 296 Constantius returned Britain, which had split away nearly a decade before, to the empire; Maximian triumphed over Moorish revolts in 297; and Diocletian suppressed insurrections in Egypt in 295 and 297. Galerius held the Danubian frontier successfully, and in 297 he so thoroughly defeated Narses I of Persia that more than 50 years of peace was achieved for that area.

Roman Administration and Army

During the 3d century governors of the larger provinces of the empire had repeatedly become rival claimants for the throne. Diocletian sought to correct this danger by splitting up the provinces into far smaller units—the number rose from less than 50 to well over 100—and within these units civil and military administrations were carefully separated. The smaller units fostered more careful and personal administrative and judicial work by governors and promoted imperial stability, but resultant proliferation of bureaucratic machinery effected a severe strain on the economy.

Diocletian also began to systematize a new organization of the army, formalizing tendencies that constant 3d-century warfare had brought about. The old legions, now sedentary and in effect a militia of farmers, were stationed along the frontiers to absorb the first shock of external attack. New, mobile, and much smaller legions (1,000 to 1,500 men, as opposed to the old 6,000) were stationed in garrison cities to back up the frontier troops. Diocletian also developed the use of mounted troops and began the organization of special crack troops, the *comitatenses,* or friends of the emperor, to serve as an imperial bodyguard. All this raised the size of the army from about 400,000 to about 500,000 men. It also increased the financial burdens of the

state, though the frontier troops undoubtedly largely supported themselves from the land.

Finance Reforms

Diocletian undertook an ambitious building program, which included the enormous Baths of Diocletian at Rome and his palace for retirement at Spalato (modern Split) in Dalmatia, and he also encouraged his colleagues to sponsor public works. This program, with the demands of the bureaucracy and the army, severely strained the empire's finances, and Diocletian undertook a complete reform of the tax structure to meet these needs. His new system was based on the establishment of units of approximately equal value of land or of living things: that is, the unit of land (a *jugum*) could equal 20 acres of first-class plowland, 5 acres of vineyard, or 225 olive trees; or the head unit (*caput*) could equal the labor of one man, two women, or the sale value of a given number of animals. The value of the nation's resources was to be reviewed periodically; and the emperor and his advisers, after determining the national budget, each year could then set the tax rate per *jugum* and *caput*.

A steady debasement of the coinage during the 3d century had undermined all public confidence in the monetary system. Diocletian instituted a complete currency reform, and a uniform currency for the whole empire was devised. It appears, though the details are obscure, that this reform sent prices skyrocketing, probably because much of the old coinage was still in circulation and was now suspect. In any case, the desperate plight of soldiers and bureaucrats, who were on a fixed salary, forced Diocletian in 301 to issue an edict setting maximum prices for almost every conceivable article and service throughout the empire. The penalty for nonobservance was death. The efficacy of the measure appears to have been disappointing and the need brief. The extant fragments of the edict are of immense value in calculating the standard of living in the Roman world.

The Court

Diocletian had lived and fought for many years in the East, and he had observed that the secluded Oriental potentates were victimized by their subjects far less frequently than the more democratic Romans. Therefore, though himself a man of simple tastes, he determined to surround the throne with all the trappings of Oriental monarchy. He seldom appeared in public, but when he did it was with diadem, royal purple, and robes embroidered with gold. This was supported by an appeal to religion. Diocletian was considered the special spokesman on earth for Jupiter, the king of the gods, and he assumed the epithet ''Jovius''; Maximian became ''Herculius'' as the representative of Hercules, the industrious son and helper of Jupiter, and who, as the benefactor of mankind, was running a close race with Christ for the allegiance of the Roman masses.

Relations with Christians

For most of his reign Diocletian was tolerant of dissident religious sects, including the Christians. But some Romans, especially Galerius, felt that the Christians were subverting Diocletian's attempt to emphasize the religious basis of his government to strengthen the state. In 303 Diocletian finally was prevailed upon to issue an edict banning Christian churches, assemblies, and sacred books. This ban was soon followed by two fires of mysterious origin in the Emperor's own palace in Nicomedia, which probably suggested the need for three further and progressively more severe edicts. These edicts were observed in a very uneven fashion, however, being strictly enforced only in Galerius's domain.

Diocletian's Retirement

In 303 Diocletian visited Rome for the first time to observe his twentieth anniversary as emperor. The following year he suffered from a very severe illness, probably a stroke, which seems to have convinced him that it was high time to turn over the reins of government to the caesars. On May 1, 305, therefore, he abdicated at Nicomedia, and by prearrangement Maximian performed the same act simultaneously at Milan. Galerius and Constantius Chlorus were elevated to the rank of augusti, while Flavius Valerius Severus became caesar in the West and Maximin Daia in the East.

Diocletian retired to the palace that he had prepared for himself in Spalato. There he busied himself with his vegetable garden, refusing to return to the political scene except for one brief peacemaking conference in 308 between his squabbling successors. He died at Spalato, probably in 313.

Further Reading

The most comprehensive and thorough account of Diocletian and his government is in French. In English, there are adequate accounts in the *Cambridge Ancient History,* vol. 12 (1939), and in A. H. M. Jones, *The Later Roman Empire, 284-602* (2 vols., 1964). □

Diogenes

Diogenes (ca. 400-ca. 325 B.C.), a Greek philosopher, was the most famous exponent of Cynicism, which called for a closer imitation of nature, the repudiation of most human conventions, and complete independence of mind and spirit.

The son of Hicesias, Diogenes was born in Sinope. He arrived in Athens after he and his father had been exiled from their native city for debasing the coinage in some way. His life in Athens was one of great poverty, but it was there that he adopted Antisthenes's teachings and became the chief exponent of Cynicism.

Although late authors attribute many works to Diogenes, none survives. One persistent tradition is that he wrote tragedies, perhaps to show that the misfortunes celebrated in the works of that genre could have been averted through the way of life which he taught. Because of his great notoriety and because many people in antiquity considered

him the founder of Cynicism, a body of legend soon grew up about him and obscured the true accounts of his life. One certainty is that he developed a caustic wit which he used unsparingly on his contemporaries to show them the utter disregard in which he held their conventions and beliefs. The date and place of his death are uncertain, although it is unlikely that he lived later than 325 B.C.

Diogenes was not famous for developing a strong theoretical argument for his way of life. Antisthenes, the pupil of Socrates, was his inspiration, and he put into practice his master's teachings in a way which made a striking impression upon his contemporaries. Indeed, it was Diogenes's application of Antisthenes's principles which gained for him the notoriety he enjoyed. His goals were self-sufficiency, a tough and ascetic way of life, and *anaideia,* or shamelessness.

The first was the ultimate goal at which the Cynic life aimed. It involved a search for true happiness through the realization that wealth, rank, honors, success, and other such worldly aims were as nothing compared with complete independence of mind. The second and third aims supported the first.

Diogenes held that through a rigorous denial of all but the barest necessities of life one could train the body to be free of the world and its delusions. Through *anaideia* one could show the rest of humanity the contempt in which their conventions were held.

It was perhaps this last characteristic of Diogenes and his followers which gave the sect its name, since *anaideia* involved carrying out acts in public which most men usually do in private. Other accounts hold that the name Cynic (doglike) derives from the Gymnasium Kynosarges in Athens, where Antisthenes taught.

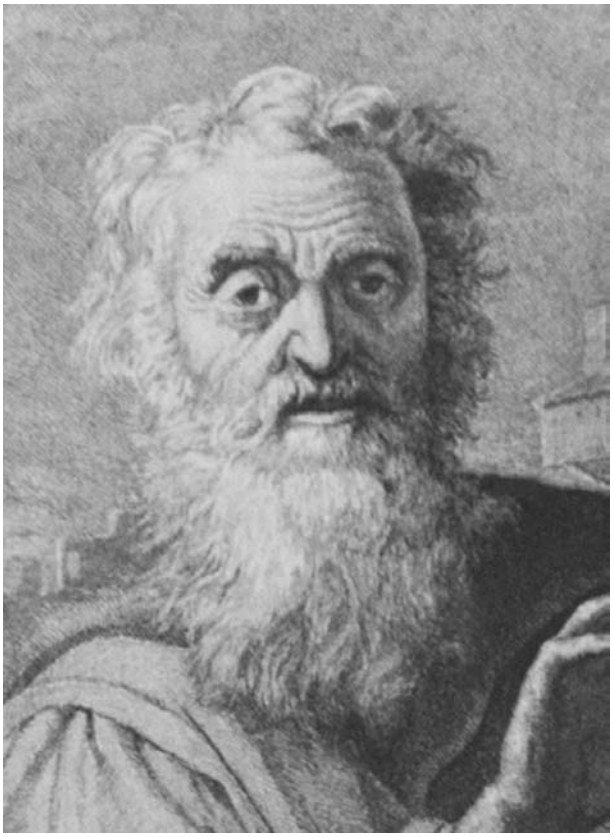

Crates, Diogenes's pupil, propagated the master's teachings after his death. In addition to the influence which Diogenes had on numbers of his contemporaries, he also served as a source for the development of Stoicism.

Further Reading

Excellent accounts of the life of Diogenes, as it can be pieced together from various ancient traditions, may be found in D. R. Dudley, *A History of Cynicism* (1937), and Farrand Sayre, *Diogenes of Sinope* (1938). Also good, although more for the Cynics as a group than for Diogenes, is Eduard Zeller, *Outlines of the History of Greek Philosophy* (1881; trans. 1931). □

Cheikh Anta Diop

Cheikh Anta Diop (1923-1986) was an African historian who, in a series of studies, dramatically and controversially maintained that the scope of Africa's contribution to world civilization was considerably larger than heretofore acknowledged.

Cheikh Anta Diop was born at the end of 1923 in Diourbel, Senegal, a city reknowned for spawning great Islamic philosophers and historians. He received his higher education at the University of Paris (France), where he earned a doctorate of letters and was active in African student politics. Upon returning to Senegal, he joined what is today the Institut Fondamentale d'Afrique Noire, where he founded and ran the only carbon-14-dating laboratory in Africa. Diop experienced the great explosion of independence which began in early 1958 in Ghana. The hope that this movement created soon turned sour, as former European colonial powers, unseen, remained in control. Diop led and founded two political parties in Senegal: the Bloc des Masses Senegalaises in 1961 and a few years later the Front Nationale Senegalaise, both of which were outlawed by the government on the grounds that they threatened destruction of the existing order.

Diop, however, left his mark in the realm of the reassessment of the role of black people in world history and culture. Combining an unusual breadth of knowledge—including linguistics, history, anthropology, chemistry, and physics—he uncovered fresh evidence about the ancient origins and common principles of classical African civilization. He believed that people who feel they possess no past of their own tend to be absorbed and assimilated into the governing system, and are made to feel inferior because of this apparent deficiency. In fact, Diop argued, African culture and history was older than any other, and influenced the course of other cultures more than usually given credit.

Diop's argumentative thesis stressed the great contributions of Egypt, in particular, to the origins of culture and science, and asserted that Egyptian civilization was of black origin, a theory that has since been corroborated with anthropological evidence. Diop also challenged the prevailing view that the flow of cultural influence was from the north, the European or ''Hamitic'' areas, southward to the more primitive areas. He instead believed that the beginnings of civilization arose below the Sahara.

The center of a storm of controversy, Diop nevertheless opened up new paths of exploration, gave a new generation redemptive faith in its roots, and presented, if nothing else, a poetic image of greatness. In its daring, this dream of a lofty cradle of civilization may come closer to truth than the prosaic rebuttal of its critics, and as discoveries continue to be made, it proves itself more real than any dream.

Among Diop's books is *Anteriorité des civilisations nègres: Mythe ou vérité historique* (1967; Roots of Black Civilizations: Myth or Historical Truth). In 1966 at Dakar the World Festival of Negro Arts honored Diop as ''the black intellectual who has exercised the most fruitful influence in the twentieth century.'' In 1981, Diop's *Civilisation Ou Barbarie* (''Civilization or Barbarism'') appeared. Some consider it his greatest work. Diop intended it as the intellectual summation of his previous research. Shortly before his death, he spoke of devoting the rest of his life to a master plan that would preserve Africa for Africans. He passed away on February 7, 1986.

Further Reading

The best way to understand Diop's life is through his writings. These include *Precolonial Black Africa* (trans. 1987); *The African Origins of Civilization: Myth or Reality* (1974); *The Cultural Unity of Black Africa* (trans. 1990); and his opus, *Civilization or Barbarism* (trans. 1991). Summaries of Diop's work can be found in Claude Wauthier, *The Literature and Thought of Modern Africa* (1964; trans. 1966). An important selection from Diop's *Nations, nègres, et cultures,* in which he accounts for the myths of Negro inferiority, can be found in Irving Leonard Markovitz, ed., *African Politics and Society* (1970). □

Christian Dior

Christian Dior (1905–1957) was a fashion designer who changed the look of women's clothing and gave the post-World War II French fashion industry a new feminine look.

Christian Dior, son of a wealthy Norman manufacturer of chemicals and fertilizer, wanted to be an architect, but his family insisted he enter the diplomatic service. He prepared for a diplomatic career at the Ecole des Sciences Politiques but abandoned diplomacy in 1928 and became an art dealer. Illness forced him to give up that business in 1934, and when he returned to Paris a year later, it was as a fashion illustrator—first of hats, later of dresses.

''The New Look''

In 1946, when World War II cloth rationing was lifted, Dior opened his own salon. In the spring of 1947 the success of his first collection, called the ''New Look,'' propelled him to the top of the French fashion industry. His idealized, ultrafeminine silhouette featured tiny waists; long, full skirts; padded busts; and rounded shoulders. Everything was made exquisitely of the best materials available. The New Look changed the shape of women's clothing and lifted the French fashion industry out of the doldrums. For this feat a grateful French government awarded him the Legion of Honor.

Subsequent Designs

His successive collections (including the ''H-Line'' in 1954 and the ''A-Line'' in 1955) continued to be popular, and throughout the 1950s the fashion world looked to Paris and Dior for inspiration and style. He expanded his company into eight firms and sixteen associate firms in twenty-four countries, reportedly grossing some $20 million a year. His Dior label went on jewelry, scarves, men's ties, furs, stockings, gloves, and ready-to-wear clothing.

After his death the House of Dior continued under other designers, including his protégé Yves St. Laurent until 1960, then Marc Bohan. □

Paul Adrien Maurice Dirac

The English physicist Paul Adrien Maurice Dirac (1902-1984) formulated a most general type of quantum mechanics and a relativistic wave equation for the electron which led to the prediction of positive electrons, the first known forms of antimatter.

Paul Adrien Maurice Dirac was born on Aug. 8, 1902, at Monk Royal in Bristol, England, the son of Charles Adrien Ladislas Dirac and Florence Hannah Holten Dirac. Paul received his secondary education at the old Merchant Venturers' College and, at the age of 16, entered Bristol University. He graduated 3 years later in electrical engineering. Unable to find employment, he studied mathematics for 2 years before moving to Cambridge as a research student and recipient of an 1851 Exhibition scholarship award. His student years (1923-1926) at Cambridge saw the emergence of the mathematical formulation of modern atomic physics in the hands of Louis de Broglie, Werner Heisenberg, Erwin Schrödinger, and Max Born. It was therefore natural that Dirac's attention should turn to a cultivation of mathematics most directly concerned with atomic physics.

Negative Kinetic Energy

Dirac's first remarkable contribution along these lines came before he earned his doctorate in 1926. In his paper

''The Fundamental Equations of Quantum Mechanics'' (1925), Dirac decided to extricate the fundamental point in Heisenberg's now famous paper. Before Heisenberg, computation of energy levels of optical and x-ray spectra consisted in a somewhat empirical extension of rules provided by Niels Bohr's theory of the atom. Heisenberg succeeded in grouping terms connected with energy levels in columns forming large squares and also indicated the marvelously simple ways in which any desired energy level could be readily calculated. Dirac found that what Heisenberg really wanted to achieve consisted in a most general type of operation on a ''quantum variable'' x which was done by ''taking the difference of its Heisenberg products with some other quantum variable.''

At that time neither Heisenberg nor Dirac had realized that the ''Heisenberg products'' corresponded to operations in matrix calculus, a fact which was meanwhile being proved by Born and Pascual Jordan in Göttingen. They showed that the noncommutative multiplication of the ''Heisenberg quantities'' could be summed up in the formula $(p \times q) - (q \times p) = h/(2\pi\sqrt{-1})$, where h is Planck's constant and p and q some canonically conjugate variables. Independently of them, Dirac also obtained the same formula, but through a more fundamental approach to the problem. Dirac's crucial insight consisted in finding that a very simple operation formed the basis of the formula in question. What had to be done was to calculate the value of the classical Poisson bracket $[p, q]$ for p and q and multiply it by a modified form of Planck's constant.

That such a procedure yielded the proper values to be assigned to the difference of $p \times q$ and $q \times p$ was only one aspect of the success. The procedure also provided an outstanding justification of the principle of correspondence, tying into one logical whole the classical and modern aspects of physics. Dirac once remarked that the moment of that insight represented perhaps the most enthralling experience in his life.

But the most startling result of Dirac's equation for the electron was the recognition of the possibility of negative kinetic energy. In other words, his equations implied for the electron an entirely novel type of motion whereby energy had to be put into the electron in order to bring it to rest. The novelty was both conceptual and experimental and received a remarkably quick elucidation.

The experimental clarification came when C. D. Anderson, doing cosmic-ray research in R. A. Millikan's laboratory in Pasadena, Calif., obtained on Aug. 2, 1932, the photograph of an electron path, the curvature of which could be accounted for only if the electron had a positive charge. The positively charged electron, or positron, was, however, still unconnected with the negative energy states implied in Dirac's theory of the electron. The work needed in this respect was largely done by Dirac, though not without some promptings from others. A most lucid summary of the results was given by Dirac in the lecture which he delivered on Dec. 12, 1933, in Stockholm, when he received the Nobel Prize in physics jointly with Schrödinger.

World of Antimatter

The most startling consequences of Dirac's theory of the electron consisted in the opening up of the world of antimatter. Clearly, if negative electrons had their counterparts in positrons, it was natural to assume that protons had their counterparts as well. Here Dirac argued on the basis of the perfect symmetry that according to him had to prevail in nature. As a matter of fact, it was a lack of symmetry in Schrödinger's equation for the electron that Dirac tried to remedy by giving it a form satisfactory from the viewpoint of relativity.

All this should forcefully indicate that Dirac was a thinker of most powerful penetration who reached the most tangible conclusions from carrying to their logical extremes some utterly abstract principles and postulates. Thus by postulating the identity of all electrons, he was able to show that they had to obey one specific statistics. This fact in turn provided the long-sought clue for the particular features of the conduction of electricity in metals, a problem with which late classical physics and early quantum theory grappled in vain. This attainment of Dirac paralleled a similar, though less fundamental, work by Enrico Fermi, so that the statistics is now known as the Fermi-Dirac statistics.

This contribution of Dirac came during a marvelously creative period in his life, from 1925 to 1930. Its crowning conclusion was the publication of his *Principles of Quantum Mechanics,* a work still unsurpassed for its logical compactness and boldness. The latter quality is clearly motivated by Dirac's unlimited faith in the mathematical structuring of nature. The book is indeed a monument to his confidence that future developments will provide the exact physical counterparts that some of his mathematical symbols still lack.

A telling measure of Dirac's main achievements in physics was the recognition that greeted his work immediately. In 1932 he was elected a fellow of the Royal Society and given the most prestigious post in British science, the Lucasian chair of mathematics at Cambridge. He received the Royal Society's Royal Medal in 1939 and its Copley Medal in 1952. He was a member of many academies, held numerous honorary degrees, and was a guest lecturer in universities all over the world. He married Margaret Wigner, sister of Nobel laureate Eugene P. Wigner, in 1937.

The second half of Dirac's working life was occupied mainly with cosmology and the subject of ''large numbers,'' or numbers with cosmic significance. In the 1972, he accepted a post as professor of physics at Florida State University, and he continued there until his death in Tallahassee on October 20, 1984.

Further Reading

Humorous details on Dirac's life can be found in George Gamow, *Biography of Physics* (1961), together with a not too technical discussion of Dirac's theory of holes. See also Niels H. de V. Heathcote, *Nobel Prize Winners in Physics, 1901-1950* (1954). For a rigorous account of Dirac's role in quantum mechanics, the standard work is Max Jammer, *The Conceptual Development of Quantum Mechanics* (1966). Background works which discuss Dirac include James Jeans, *Physics and Philosophy* (1942), and Barbara Lovett Cline, *The Questioners: Physicists and the Quantum Theory* (1965).

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Everett Mckinley Dirksen

Everett McKinley Dirksen (1896-1969) served as a Republican congressman and senator from Illinois for over three decades.

Everett McKinley Dirksen was born in Pekin, Illinois, on January 4, 1896, the son of Johann and Antje Dirksen who had immigrated from the Ostfriesland district of Germany in 1866. Dirksen and his twin, Thomas Reed, were named after prominent Republicans. The father died in their youth, and their mother supported her family on a small farm she purchased just inside the city limits of what was commonly referred to as ''Beantown.'' Strong Calvinists, the family belonged to the Second Reformed Church. His mother encouraged his interest in reading, and he was the only one of her children who finished high school.

He considered becoming a teacher, actor, or lawyer and attended the University of Minnesota for three and one-half years studying liberal arts and law. He quit the university, in part because of the scorn heaped on German-Americans, to join the army to prove his Americanism during World War I. Trained at Camp Custer in Battle Creek, Michigan, Dirksen served in France and rose to the rank of second lieutenant. Forced to abandon his plans to finish his education at the university because of his mother's illness, he had several jobs but finally went into business with his brother in a wholesale bakery, which prospered. Active in local civic theater he met and married Louella Carver in 1927, and they had one daughter, Joy, who married Howard Baker.

Active in local politics, Dirksen decided he should act to combat the effects of the Depression and ran unsuccessfully against the local Republican congressman William Hull in 1930. Two years later he won the nomination and, cleverly eschewing any association with the Herbert Hoover administration, won despite the Franklin D. Roosevelt landslide.

From the outset of his career in the House of Representatives Everett Dirksen exhibited certain characteristics which would dominate his government career. He was pragmatic rather than doctrinaire, studied each piece of legislation carefully, worked hard, attended both committee and congressional sessions, and was a good speaker. For

example, he voted with much of the New Deal to bring the country out of the Depression, supporting the banking acts of 1933 and 1935, federal emergency relief, the Agricultural Adjustment Act, the National Industrial Recovery Act; social security, the Soil Conservation and Domestic Allotment Act, and the Civilian Conservation Corps. In foreign policy matters, however, he was an avowed isolationist and opposed all legislation which might lead to war until September 18, 1941, when he made a dramatic about-face and called for complete support for the Roosevelt foreign policy and unity to defeat the Nazis.

For 16 years Dirksen was easily reelected to the House of Representatives. Sought as a political speaker, he also headed the Republican National Congressional Committee from 1938 through 1946. Throughout World War II, he supported the movement towards international cooperation after the war and worked to help pass the Fulbright Resolution. He served on the Post War Advisory Council of the Republican Party which met at Mackinac Island, Michigan, in the summer of 1943. Both the resolution and the council called for participation in an international peace-keeping organization after the war. He voted for the Legislative Reorganization bill in 1946. While in Congress Dirksen finished his law degree at George Washington University in the evenings and was active in the Veterans of Foreign Wars, the American Legion, Eagles, Elks, Moose, Masons, and Shriners.

In mid-1943 he caught the presidential bug and, after 31 House members signed Illinois Congressman Leslie Arends' petition to nominate Dirksen on the GOP ticket, he formally announced his candidacy on December 2, 1943. He failed to form a political alliance with Governor Earl Warren of California and tried to secure the vice presidential nomination with New York Governor Thomas E. Dewey. However, that nomination went to Governor John Bricker of Ohio. An early advocate of economic aid to war-torn Europe, Dirksen advocated bipartisan foreign policy and voted for most of the Harry S. Truman policies, including aid to Greece and Turkey and the Marshall Plan; but he voted against nearly all of Truman's domestic legislation.

His physician in 1948 diagnosed blurred vision as cancerous and recommended surgery, which Dirksen rejected. Instead, he announced that he would not seek reelection. Retiring briefly for rest to a Chesapeake Bay cottage where his eyesight improved, he decided to oppose his old friend Senator Scott Lucas in the 1950 general election. After a campaign in which both sides engaged in highly questionable practices and aided by a scandal in the Cook County sheriff's race, Dirksen defeated the Democratic majority leader by slightly less than 300,000 votes to become the junior senator from Illinois.

Upon entering the Senate in 1950, Dirksen became a close ally of Senator Robert Taft of Ohio, attracted by his isolationist stance in foreign affairs and his conservative opposition to the Truman Fair Deal; he also became a firm supporter of Senator Joseph McCarthy of Wisconsin.

In 1952 Dirksen made the two most memorable speeches of the GOP convention: in the first he accused Governor Thomas E. Dewey of taking ''us down the path of defeat'' in 1944 and 1948, and in the other he formally (but unsuccessfully) placed the name of Senator Taft in nomination. However, Dirksen the eternal pragmatist soon made peace with Dwight D. (Ike) Eisenhower, the successful nominee, and campaigned vigorously for the ticket. Although loyal to both Taft and McCarthy until their deaths, Dirksen gradually gravitated to Ike and became by 1955 one of his strongest allies in the Senate.

Vigorously endorsed by Eisenhower for reelection in 1956, Dirksen won and replaced William Knowland as Republican minority leader in 1958. Dirksen fought hard for Ike's legislative program and championed the cause of civil rights, Irish self-determination (with Sen. John F. Kennedy of Massachusetts), the state of Israel, equal rights for women, and, eventually, under Ike's persuasion, the St. Lawrence Seaway. He also voted for federal aid to education, increased social security benefits, and minimum wage levels and embraced Eisenhower's notion of modern Republicanism.

Dirksen got on particularly well with Presidents John F. Kennedy and Lyndon B. Johnson, who genuinely liked the Illinois senator, paid ample homage to his enormous ego, and needed his legislative support. His assistance was indispensable to the passage of the United Nations bond issue of 1962, the nuclear test-ban treaty, and the Civil Rights Act of 1964. As he said at the time, quoting Victor Hugo, ''Stronger than all the armies is an idea whose time has come.'' With the advent of the Richard M. Nixon presidency in 1969, Dirksen found his status considerably diminished. Beset by

multiple illnesses, he died in Washington on September 7, 1969.

Further Reading

Everett McKinley Dirksen is listed in *Political Profiles* for the Truman, Eisenhower, Kennedy, Johnson, and Nixon years and in the *Biographical Directory of Congress*. Dirksen wrote numerous plays and six novels, none of which were published. His speeches are in the *Congressional Record*. An outstanding biography of the Illinois legislator has been written by Edward L. Schapsmeier and Frederick H. Schapsmeier, entitled *Dirksen of Illinois: Senatorial Statesman* (1985). Background material is readily available in *American Epoch* (1980) by Arthur S. Link and William B. Catton; in Stephen E. Ambrose, *Eisenhower* (1983-1984), and in Lawrence S. Wittner, *Cold War America* (1974).

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Walter Elias Disney

An American film maker and entrepreneur, Walter Elias Disney (1901-1966) created a new kind of popular culture in feature-length animated cartoons and live-action ''family'' films.

Walter Elias Disney was born in Chicago, IL, on December 5, 1901, the fourth of five children born to a Canadian farmer and a mother from Ohio. He was raised on a Midwestern farm in Marceline, Missouri, and in Kansas City, where he was able to acquire some rudimentary art instruction from correspondence courses and Saturday museum classes. He would later use many of the animals and characters that he knew from that Missouri farm in his cartoons.

He dropped out of high school at 17 to serve in World War I. After serving briefly overseas as an ambulance driver, Disney returned in 1919 to Kansas City for an apprenticeship as a commercial illustrator and later made primitive animated advertising cartoons. By 1922, he had set up his own shop in association with Ub Iwerks, whose drawing ability and technical inventiveness were prime factors in Disney's eventual success.

Initial failure sent Disney to Hollywood in 1923, where in partnership with his loyal elder brother Roy, he managed to resume cartoon production. His first success came with the creation of Mickey Mouse in *Steamboat Willie*. *Steamboat Willie* was the first fully synchronized sound cartoon and featured Disney as the voice of a character first called ''Mortimer Mouse.'' Disney's wife, Lillian, suggested that Mickey sounded better and Disney agreed.

Living frugally, he reinvested profits to make better pictures. His insistence on technical perfection and his unsurpassed gifts as story editor quickly pushed his firm ahead. The invention of such cartoon characters as Mickey Mouse, Donald Duck, Minnie, and Goofy combined with the daring and innovative use of music, sound, and folk material (as in *The Three Little Pigs*) made the Disney shorts of the 1930s a phenomenon of worldwide success. This success led to the establishment of immensely profitable, Disney-controlled sidelines in advertising, publishing, and franchised goods, which helped shape popular taste for nearly 40 years.

Disney rapidly expanded his studio facilities to include a training school where a whole new generation of animators developed and made possible the production of the first feature-length cartoon, *Snow White* (1937). Other costly animated features followed, including *Pinocchio, Bambi,* and the celebrated musical experiment *Fantasia*. With *Seal Island* (1948), wildlife films became an additional source of income, and in 1950 his use of blocked funds in England to make pictures like *Treasure Island* led to what became the studio's major product, live-action films, which practically cornered the traditional ''family'' market. Eventually the Disney formula emphasized slick production techniques. It included, as in his biggest hit, *Mary Poppins,* occasional animation to project wholesome, exciting stories heavily laced with sentiment and, often, music.

In 1954, Disney successfully invaded television, and by the time of his death, the Disney studio's output amounted to 21 full-length animated films, 493 short subjects, 47 live-action films, seven True-Life Adventure features, 330 hours of Mickey Mouse Club television programs, 78 half-hour *Zorro* television adventures, and 280 other television shows.

On July 18, 1957, Disney opened Disneyland, a gigantic projection of his personal fantasies in Anaheim, CA, which has proved the most successful amusement park in history with 6.7 million people visiting it by 1966. The idea for the park came to him after taking his children to other amusement parks and watching them have fun on amusement rides. He decided to build a park where the entire family could have fun together. In 1971, Disney World, in Orlando, FL, opened. Since then, Disney theme parks have opened in Tokyo and Paris.

Disney had also dreamed of developing a city of the future, a dream realized in 1982 with the opening of EPCOT, which stands for Experimental Prototype Community of Tomorrow. EPCOT, which cost an initial $900 million, was conceived of as a real-life community of the future with the very latest in high technology. The two principle areas of EPCOT are Future World and World Showcase, both of which were designed to appeal to adults rather than children.

In addition to his theme parks, Disney created and endowed a new university, the California Institute of the Arts, known as Cal Arts. He thought of this as the ultimate in education for the arts, where people in many different disciplines could work together, dream and develop, and create the mixture of arts needed for the future. Disney once commented: ''It's the principle thing I hope to leave when I move on to greener pastures. If I can help provide a place to develop the talent of the future, I think I will have accomplished something.''

Disney's parks continue to grow with the creation of the Disney-MGM Studios, Animal Kingdom, and a extensive sports complex in Orlando. The Disney Corporation has also branched out into other types of films with the creation of Touchstone Films, into music with Hollywood Records, and even vacationing with its Disney Cruise Lines. In all, the Disney name now lends itself to a multi-billion dollar enterprise, with multiple undertakings all over the world.

In 1939, Disney received an honorary Academy Award and in 1954 he received four Academy Awards. In 1965, President Lyndon B. Johnson presented Disney with the Presidential Medal of Freedom and in the same year Disney was awarded the Freedom Foundation Award.

Happily married for 41 years, this moody, deliberately ''ordinary'' man was moving ahead with his plans for gigantic new outdoor recreational facilities when he died of circulatory problems on December 15, 1966, at St. Joseph's Hospital in Los Angeles, CA. At the time of his death, his enterprises had garnered him respect, admiration, and a business empire worth over $100 million-a-year, but Disney was still remembered primarily as the man who had created Mickey Mouse over two decades before.

Further Reading

The best book on Disney is Richard Schickel, *The Disney Version: The Life, Times, Art, and Commerce of Walt Disney* (1968). A useful source of technical information is Robert D. Feild, *The Art of Walt Disney* (1942). The most intimate portrait of Disney is by his daughter, Diane Disney Miller, *The Story of Walt Disney* (1957). Biographies of Disney appear in both the 1952 and 1967 issues of *Current Biography*. Disney's obituary appears in the December 16, 1966, issue of *New York Times*. □

Benjamin Disraeli

The English statesman Benjamin Disraeli, 1st Earl of Beaconsfield (1804-1881), supported imperialism while opposing free trade. The leader of the Conservative party, he served as prime minister in 1868 and from 1874 to 1880.

Benjamin Disraeli was born on Dec. 21, 1804, in London, the second child and first son of Isaac D'Israeli, a Sephardic Jew whose father, Benjamin, had come from Cento near Ferrara, Italy. (The family had originally gone to Italy from the Levant.) Disraeli's mother, whom he appears to have disliked, was a Basevi, from a Jewish family that fled Spain after 1492, settling first in Italy and at the end of the 17th century in England. Disraeli's maternal grandfather was president of the Jewish Board of Deputies in London.

Isaac D'Israeli, when elected warden of the Bevis Marks Synagogue, resigned from the congregation rather than pay the fee of £40 entailed upon refusal of office. He had his four children baptized in the Church of England in 1817. Benjamin went first to a Nonconformist, later to a Unitarian school. At 18 he left school and studied for a year at home in his father's excellent library of 25,000 books. His father was a literary man who had published *The Curiosities of Literature* (1791), a collection of anecdotes and character sketches about writers, with notes and commentary in excellent English. Though the book was published anonymously, its authorship soon became known, and Isaac achieved fame.

In November 1821 Benjamin was articled for 400 guineas by his father for 2 years to a firm of solicitors. He later held this against his father, who, he declared, had ''never understood him, neither in early life, when he failed to see his utter unfitness to be a solicitor, nor in latter days when he had got into Parliament.'' However, Benjamin did not consider he had wasted his time, since working in the solicitor's office ''gave me great facility with my pen and no inconsiderable knowledge of human nature.''

In 1824, encouraged by John Murray, Disraeli wrote his first novel, the crude and jejune political satire *Aylmer Papillon*. The same year he started reading for the bar. He also speculated wildly on the stock exchange and lost heavily. He next became involved in a project sponsored by John Murray to publish a daily paper. Its failure was complete. His next novel, *Vivian Grey,* published anonymously, gave great offense to Murray, who was pilloried in it. Fifty years later this novel was still quoted against Disraeli; although he declared that it described his ''active and real ambition,'' it was full of blunders that clearly showed he did not move in

the social circles to which he pretended. It was attacked by the powerful *Blackwood's Magazine,* and in a later novel, *Contarini Fleming* (1832), Disraeli wrote, ''I was ridiculous. It was time to die.'' But instead of dying, he had a nervous breakdown and traveled for 3 years (1828-1831).

Political Career

On his return to England in 1832, Disraeli twice contested and lost High Wycombe in parliamentary elections. He also continued writing: *The Young Duke* (1831), *The Present Crisis Examined* (1831), and *What Is He?* (1833). He sent a copy of his *Vindication of the British Constitution* (1835) to Sir Robert Peel and received an acknowledgment. In 1835 he again ran unsuccessfully for Parliament; that year, however, he told Lord Melbourne that his ambition was to be prime minister. Disraeli at this time was a thin, dark-complexioned young man with long black ringlets; he dressed extravagantly, in black velvet suits with ruffles and black silk stockings with red clocks. His eccentric speeches were received with shouts of derision.

After failing in five elections in 5 years, Disraeli was elected to Parliament in 1837 for Maidstone in Kent, sharing a double seat with Wyndham Lewis. His maiden speech occasioned much laughter in Parliament, but he sat down shouting, ''The time will come when you will hear me.'' In 1837 he published the novels *Venetia* and *Henrietta Temple*. In 1839 he spoke on the Chartist petition and declared ''the rights of labour'' to be ''as sacred as the rights of property.'' The same year he married Mrs. Wyndham Lewis, 12 years his senior, his parliamentary colleague's widow. He often declared jokingly that he had married for money; however, when his wife said he would do it again for love, he agreed. She made him an admirable wife. (Once, when he was on his way to make an important speech and had shut the carriage door on her hand, she never uttered a word until he got out, then she fainted.)

Disraeli was always financially incompetent. In 1840 he bought the estate of Hughenden; a year later he was £40,000 in debt, although his father had paid his debts on three occasions. In 1841 he won Shrewsbury and in 1842 wrote his wife that he found himself ''without effort the leader of a party chiefly of youth.'' This party was called Young England and consisted basically of Disraeli and three of his friends, who openly revolted against Peel.

In 1842 more than 70 Tories voted with Disraeli against Peel, and the government was defeated by 73 votes. Peel resigned 4 days later, and Queen Victoria sent for Lord John Russell. In bringing down Peel, Disraeli nearly wrecked his party and his own career. He was in power for only 6 years out of a parliamentary life of more than 40 and spent longer in opposition than any other great British statesman.

In *Coningsby* (1844) and *Sybil* (1845), his two great political and social novels, Disraeli attacked Peel. In *Tancred* (1845), his last novel for 25 years, Disraeli wrote that the Anglican Church was one of the ''few great things left in England.'' These three novels ''have a gaiety, a sparkle, a cheerful vivacity'' which carry the reader over their ''improbabilities and occasional absurdities.''

In 1848 Disraeli became leader of the Tories (Conservatives) in the House of Commons. In 1851, on Lord John Russell's resignation, the Queen sent for Lord Derby, who dissolved Parliament and gained 30 seats. In February 1851 Derby offered Disraeli the chancellorship of the Exchequer. Disraeli demurred, stating that the Exchequer was a ''branch of which I had not knowledge''; Derby replied, ''They give you the figures.'' Disraeli then accepted. The Cabinet was known as the ''Who? Who?'' from the deaf old Duke of Wellington's repeated questions to Lord Derby. Disraeli lowered the tax on tea in his 1852 budget and changed the income tax. In December 1852 the government was beaten, and Derby and his Cabinet resigned.

Disraeli commented that the Crimean War (1854-1856) was ''a just but unnecessary war.'' During the outcry over the Indian mutiny (1857) he protested ''against meeting atrocities by atrocities'' and said, ''You can only act upon the opinion of Eastern nations through their imaginations.'' In February 1858 he voted against the second reading of the Conspiracy to Murder Bill, when Lord Palmerston was defeated and resigned. Disraeli became chancellor of the Exchequer once more, and on March 26 brought in his India Bill, which ''laid down the principles on which the great subcontinent was to be governed for 60 years.'' The following year his Reform Bill, redolent of what John Bright called ''fancy franchises,'' was defeated. Palmerston then came in again for 6 years. In June 1865, however, Lord Derby came back as prime minister, and Disraeli once more became chancellor. When his Reform Bill passed in 1867, he went home to his wife, ate half a pie, and drank a bottle of

champagne, paying his wife the compliment, ''My dear, you are more like a mistress than a wife.''

Prime Minister

In 1868 Lord Derby resigned, and on February 16 the Queen wrote, ''Mr. Disraeli is Prime Minister. A proud thing for a man risen from the people.'' A minority premier, he passed the Corrupt Practices Bill, abolished public executions, and had his wife, who was dying of cancer, made a peeress. But in autumn 1868 the Liberals under William Gladstone came to power, and Disraeli became leader of the opposition. In 1870 he published *Lothair*. In 1872 his wife died.

In 1874 the Liberals and Home Rulers were defeated by the Conservatives, and ''that Jew,'' as Mrs. Gladstone called him, became prime minister. ''Power! It has come to me too late,'' Disraeli was heard to say. He was patient and formal with his colleagues, did not talk much, was a debater rather than an orator, but seldom relinquished his purpose. He was an intimate of the Queen and called her ''the Faery.'' He became her favorite politician, although she began their association with reservations about his exotic appearance, dress, and style.

Although devoted to Disraeli, Victoria threatened to abdicate over the Eastern question, as she was violently pro-Turk. Constantinople was ''the key to India,'' and Disraeli was determined not to let Russia get there. In 1875 he purchased the Egyptian khedive's interest in the Suez Canal Company and in 1876 made Victoria the empress of India. Disraeli and Salisbury represented England at the Congress of Berlin (1878), from which they returned bringing ''peace with honour.'' (His phrase was used by Neville Chamberlain in another context in 1938.) Among the acts passed during Disraeli's premiership were the 1874 and 1878 Factory Acts and the Poor Law Amendment Act of 1878. In 1876 Disraeli became a member of the House of Lords as the 1st (and only) Earl of Beaconsfield.

In 1880 Gladstone and the Liberals returned to power. Disraeli retired to Hughenden, where he wrote *Endymion* and began another novel, *Falconet*. He died of bronchitis on April 19, 1881, and was buried next to his wife. His last recorded words were, ''I had rather live but am not afraid to die.''

Further Reading

The standard biography of Disraeli is William Flavelle Monypenny and George Earle Buckle, *The Life of Disraeli* (6 vols., 1911-1920; rev. ed., 2 vols., 1929). Robert Blake, *Disraeli* (1966), is also recommended. Cecil Roth, *Benjamin Disraeli, Earl of Beaconsfield* (1952), covers well the Jewish aspects of his life. B. R. Jerman, *The Young Disraeli* (1960), is a study of his career until 1837. See also C. C. Somervell, *Disraeli and Gladstone* (1925). □

Father Divine

Father Divine (c. 1877-1965) founded a cultish religious movement known as the Peace Mission. He served as its director from 1915 to 1965.

Father Divine is one of the more perplexing figures in twentieth-century African American history. The founder of a cultish religious movement whose members regarded him as God, Father Divine was also an untiring champion of equal rights for all Americans regardless of color or creed, as well as a very practical businessman whose many retail and farming establishments flourished in the midst of the Great Depression. Regarded by many members of the traditional black church as an imposter or even a lunatic, Divine was praised by other observers as a powerful agent of social change, alone among the many cult leaders in Depression-era New York in providing tangible economic benefits for thousands of his disciples.

The early biography of the man who later called himself Father Divine is little more than a patchwork of guesses: Divine was apparently unwilling to discuss his life except in its ''spiritual'' aspects. Believing himself to be God incarnate, he felt the details of his worldly existence were unimportant; the result is that historians are not certain even of his original name or place of birth. Most agree, however, that Father Divine was probably born ten to twenty years

after the end of the Civil War, somewhere in the Deep South, and that his given name was George Baker.

As betrayed by the accent and colloquialisms of his speaking style, Baker seemed to have grown up in the rural South, no doubt in a family of farmers struggling to survive under the twin burdens of economic exploitation and racially discriminatory Jim Crow laws. At an early age, Baker escaped the drudgery of farm work by becoming a traveling preacher, gradually working his way north to Baltimore, Maryland, in the year 1899.

''The Messenger''

In Baltimore, Baker worked as a gardener, restricting his preaching to an occasional turn at the Baptist church's Wednesday night prayer meeting, where his powerful speaking style was much encouraged by his fellow churchgoers. Though a man of stubby proportions with a high-pitched voice, Baker enthralled listeners with his fluid storytelling and highly emotional delivery, typical of the sermons given at the rural southern churches where he grew up.

But Baker was also a restless man of independent opinions, and it was not long before he felt compelled to resume the life of a traveling preacher. He returned to the South with two specific goals: to combat the spread of Jim Crow segregation and to offer an alternative to the otherworldly emphasis of most established churches. Such a crusade was not likely to meet with much success—indeed, Baker was fortunate not to be lynched—yet it reflected a concern for social issues that would remain constant throughout the long career of Father Divine.

Baker returned to Baltimore around 1906 and there fell under the influence of an eccentric preacher named Samuel Morris. Morris had been thrown out of numerous churches for proclaiming himself to be God, a belief he derived from a passage in St Paul's First Letter to the Corinthians which asks, ''Know ye not that . . . the spirit of God dwelleth in you?'' This teaching provided Baker with a religious foundation for his social activism: if God lived within every human being, all were therefore divine and hence equal. Baker became Morris's staunch supporter and disciple. Morris took to calling himself ''Father Jehovia,'' while his prophet Baker adopted the appropriate title of ''The Messenger.'' It was not long before The Messenger again felt the need to spread his gospel southward, and in 1912 Baker set off for the backwoods of Georgia.

At some point in his travels Baker apparently realized that if Samuel Morris were God, so too was he, and he henceforth referred to himself as the living incarnation of the Lord God Almighty. Such a claim was naturally alarming to the pastors of the churches where Baker stopped to preach, and in 1914 he was arrested in Valdosta, Georgia, as a public nuisance who was possibly ''insane.'' The court recorded his name as ''John Doe, alias God,'' but with the help of a local writer who took an interest in The Messenger's strange story, Baker was released and told to leave the state of Georgia. Instead, he was promptly rearrested in a nearby town and sent to the state insane asylum, whereupon his benefactor once again freed him after a short time.

Though Baker's theology was no doubt peculiar, he impressed most people as a man of sound mind and deep moral commitment. ''I remember,'' his attorney later told the *New Yorker,* ''that there was about the man an unmistakable quiet power that manifested itself to anyone who came in contact with him.''

The Making of a Cult

Baker soon tired of his troubles in Georgia and in 1915 made his way to New York City, bringing with him a handful of disciples he had picked up along the way. With these followers, Baker set up a communal household in which income was shared and a life of chastity and abstinence was encouraged, all under the direction of ''Major J. Devine,'' as Baker was then styling himself. Major Devine preached the doctrine of God within each individual, but there was never any doubt among his followers as to who was the actual incarnation of the deity—only Devine, or ''Divine,'' as the name inevitably came to be spelled, could claim that honor. Divine helped his disciples find work, and they in turn entrusted him with the management of the group's finances as well as its spiritual well-being. By living simply and pooling their resources, Divine's movement was able to purchase a house in suburban Sayville, New York, in 1919, by which time Divine had also taken as his wife a disciple named Pinninnah.

In contrast to his earlier, public preaching, which had often expressed the need for racial equality and justice, Divine's spiritual work was now confined to the salvation of his followers and was based on harmony within and between individuals. To the outside world, Father Divine was a quiet, well-respected member of the Sayville community (otherwise all-white) who ran an employment agency for the many African American men and women staying at his house on Macon Street. Divine excelled at both of his professions. As his church grew by leaps and bounds, the preacher—also a shrewd businessman—not only found work for his disciples but oversaw the investment of their common earnings with the talent of a natural entrepreneur. Divine taught his followers the virtues of hard work, honesty, and service in their business dealings, exhorting them to achieve economic security in this world as preparation for salvation in the next. Under the guidance of Divine's leadership, his disciples gained a reputation as excellent employees and the operators of honest, efficient businesses.

Divine's ''Peace Mission,'' as he called his following, remained relatively unknown until the start of the Great Depression in 1929. New York was full of such cult organizations, each boasting its own charismatic preacher and offering to the thousands of recently arrived black southern emigrants an emotional brand of religion similar to what they had known in their hometowns. With the advent of the Depression, however, desperate economic conditions made the Peace Mission's generosity all the more striking.

Each Sunday at the Sayville residence was set aside for an all-day banquet, free of charge and open to anyone who cared to attend. Father Divine would accept no payment for these feasts, nor did he take charitable contributions; he asked only that everyone who sat down to dinner behave in

a Christian manner and abstain from the consumption of alcohol. Word quickly spread of Divine's ''miraculous'' bounty, and by the early 1930s his Sunday dinners were attracting hundreds of hungry poor people—mostly black but not exclusively so—to the house in Sayville. Disturbed by this eruption of black power in their midst, residents of Sayville had Divine arrested as a public nuisance. A thorough police investigation uncovered no signs of financial or moral improprieties at the Peace Mission, but Divine was nevertheless sentenced to one year in prison by a judge who considered him a dangerous fraud. When the judge promptly died three days later, Divine's reputation as a divine Christian being was enhanced: like Jesus, he had been wrongly accused, and now his persecutor was paid back in full. Divine was set free on bail, his conviction later overturned, and the Peace Mission attracted new followers by the thousands.

Peace Mission Flourished

Divine's success in the 1930s was indeed nothing short of ''miraculous.'' After moving his headquarters to Harlem, the center of black artistic and cultural life in New York and the nation, his Peace Mission rapidly added scores of affiliated branches elsewhere in New York, in New Jersey, and as far away as California. About 85 percent of Peace Mission disciples were black, and at least 75 percent were female, many drawn as much by the electrifying person of Father Divine as by his social or theological message.

Since full-fledged disciples (known as ''Angels'') were required to donate all of their worldly possessions to the Mission, Father Divine was soon overseeing an organization of considerable financial size. By all accounts, he did so honestly and skillfully, helping his followers to find jobs, start innumerable small businesses, and after 1935 settle on farmland purchased by the Mission in upstate New York—all of this in the midst of the worst depression in the history of the United States. Divine did allow himself a few luxuries: he lived in the finest of the Mission's many Harlem properties, was chauffeured in a Rolls Royce, and was rarely seen in anything but a fashionable three-piece business suit.

Father Divine never advocated the virtues of poverty: his followers had all too much of that as it was. In his preaching, Divine combined an almost fanatical faith with strict adherence to the ethics of American life, urging his followers to rise from poverty by old-fashioned thrift, hard work, and scrupulous honesty. To work, in his eyes, was to serve God. Divine was especially wary of the dangers of borrowing money, and all of the Mission's business was conducted in cash, even real estate being paid for in cash and in advance. The flaunting of large amounts of money naturally drew the attention of the Internal Revenue Service, which never found any irregularities in the dealings of Father Divine or the Peace Mission. On the contrary, on many occasions his disciples startled former employers or tradesmen by repaying long forgotten debts; in one instance, this involved the sum of 66 cents for a train ride taken 40 years before.

Father Divine saw economic independence as a stepping stone toward his overall goal of racial equality. He was unequivocally opposed to any form of racial discrimination, or even to the recognition of racial difference. For Divine, all human beings partook of the divine essence, and all Americans were due the rights granted them by the Constitution. He therefore purposely bought many pieces of property in all-white areas, including most notably an estate on the Hudson River opposite the home of President Franklin D. Roosevelt, as well as a beachfront hotel near Atlantic City, New Jersey, and extensive tracts of farmland in upstate New York. When challenged by segregationists for such moves, Divine would often speak of the American way of life, as in an article published in *New Day,* a Mission newspaper: ''My co-workers and followers are endeavoring to express our citizenry and enact the Bill of Rights in every activity and even in every community . . . to enjoy life, liberty and the reality of happiness.''

Divine's Retirement

The end of the Depression also witnessed the gradual retirement of Father Divine. Already in his sixties, Divine was shaken by a lawsuit filed in 1937 by a former disciple who sought repayment of money she had given to the Peace Mission over the years. A long series of legal maneuvers eventually resulted in the incorporation of the Peace Mission and Father Divine's move to Philadelphia, beyond the reach of New York State law. Of greater fundamental importance to the Peace Mission was the advent of war in 1939, when the American economy snapped out of its long depression and jobs became plentiful. The Peace Mission's style of frugal collective living lost much of its appeal in a booming economic climate, and the organization stagnated, with Father Divine gradually retiring to a life of quiet wealth outside Philadelphia.

In 1946 Divine married his second wife, a 21-year-old white disciple named Edna Rose Ritchings—a move that required all of his rhetorical skill to explain as the act of a celibate divinity. Ritchings nevertheless went on to become de facto head of the Mission, known first by her cult name of ''Sweet Angel'' and later simply as Mother Divine.

Father Divine lived until 1965, little seen and not active in the few remaining Mission projects. However, he did remain a powerful symbol of hope for racial unity and a role model for later generations of people of color. Divine is probably best remembered as a man who, in his own peculiar way, acted in his own interest while skillfully advancing the cause of thousands of inner city African Americans.

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Dorothea Lynde Dix

Dorothea Lynde Dix (1802-1887) was an American reformer whose pioneer efforts to improve treatment of mental patients stimulated broad reforms in hospitals, jails, and asylums in the United States and abroad.

On April 4, 1802, Dorothea Dix, the daughter of Joseph and Mary Dix, was born in Hampden, Maine. When Joseph failed at farming, he became an itinerant preacher and wrote, printed, and sold tracts, which his wife and daughter laboriously sewed together. Dorothea remembered her childhood in that bleak, poverty-stricken household as a time of loneliness and despair. At the age of 12 she ran away from home and made her way to Boston, where she persuaded her grandmother to take her in. Two years later Dorothea went to Worcester to live with a great aunt and opened a school, which she maintained for 3 years. She returned to Boston in 1819 to attend public school and to study with private tutors.

Teaching Career

In 1821 Dix opened an academy for wealthy young ladies in her grandmother's house. She also conducted a free school for poor children. As a teacher, she was a strict disciplinarian, a rigorous moralist, and a passionate explorer of many fields of knowledge, including the natural sciences. Her contagious joy in teaching made her schools highly successful. During convalescent periods from attacks of chronic lung disease, she wrote children's books.

In 1835 ill health forced Dix to abandon teaching; she went abroad for 2 years. When she returned to America, she was in better health but irresolute about her future. Four years of indecision ended when she volunteered to teach a Sunday school class for young women in the East Cambridge, Mass., jail. She discovered that the quarters for the insane had no heat, even in the coldest weather. When the jailer explained that insane people did not feel the cold, and ignored her pleas for heat, she boldly took the case to court and won.

Mental Institution Reforms

For 2 years Dix traveled throughout Massachusetts, visiting jails, workhouses, almshouses, and hospitals, taking notes on the deplorable conditions she observed. In 1845 Dr. Samuel Gridley Howe presented her "Memorial to the Massachusetts Legislature." The address began, "I proceed, gentlemen, briefly to call your attention to the *present* state of insane persons confined within the Commonwealth, in *cages, closets, cellars, pens; chained, naked, beaten with rods,* and *lashed* into obedience." This dramatic presentation caused a public controversy which won the support of Charles Sumner and other public figures in the resulting newspaper debate. Despite bitter opposition, the reform bill passed by a large majority.

Dix went on to other northeastern states and then throughout the country, state by state, visiting jails, almshouses, and hospitals, studying their needs, and eliciting help from philanthropists, charitable organizations, and state legislatures for building and renovating facilities and for improving treatment. During these years she founded new hospitals or additions in Massachusetts, Rhode Island, New York, New Jersey, Pennsylvania, and Canada and received approval to found state hospitals by the legislatures of Indiana, Illinois, Kentucky, Tennessee, Missouri, Maryland, Louisiana, Alabama, South Carolina, and North Carolina.

European Crusade

In 1848 Dix took her fight to Congress in an attempt to win appropriation of 12,500,000 acres of land, which would provide tax revenue for asylums. The bill finally passed both houses only to be vetoed by President Franklin Pierce. The discouraged reformer then traveled through England, Ireland, and Scotland, inspecting mental hospitals. English and Irish institutions were not bad, but Scottish facilities were appalling, and Miss Dix set about to improve them, taking her case finally to the lord advocate of Scotland.

Perhaps Dix's most significant European accomplishment was in Rome, where she discovered that "6,000 priests, 300 monks, 3,000 nuns, and a spiritual sovereignty, joined with the temporal powers, had not assured for the miserable insane a decent, much less an intelligent care." She negotiated an audience with Pius IX, who was moved by her appeal and personally verified her reports. He ordered construction of a new hospital and a thorough revision of the rules for the care of mental patients. Before her return to the United States, Dix evaluated hospitals and prisons in Turkey, Greece, Italy, France, Austria, Russia, Scandinavia, Holland, Belgium, and Germany and recommended reforms.

Civil War Nurse

In 1861 Dix volunteered her services for wartime duty in the Civil War. Appointed "superintendent of women nurses," she set up emergency training programs, established temporary hospitals, distributed supplies, and processed and deployed nurses. Despite wartime hardships she never relaxed her standards of efficient service, proper procedure, and immaculate hospital conditions. Her inspections of army hospitals did not make her popular with authorities, and her stringent ideas of duty and discipline were not shared by the relatively untrained nurses and jealous officials, who resented her autocratic manner. Although she was often discouraged by petty political opposition and the ever present problems of inadequate facilities, supplies, and staff, she carried out her duties until the end of the war.

Dix resumed her reform efforts until age forced her to retire. Until her death in 1887 she made her home in the

Trenton, N.J., hospital, which she had often referred to affectionately as her ''first child.''

Further Reading

The most commonly cited biographies of Dorothea Dix are early ones. Francis Tiffany, *The Life of Dorothea Lynde Dix* (1890), is a standard work which contains copious quotations from letters and reports. More recent is Helen E. Marshall, *Dorothea Dix: Forgotten Samaritan* (1937). Additional details are provided in Gladys Brooks's concise and popular *Three Wise Virgins* (1957). See also Albert Deutsch, *The Mentally Ill in America: A History of Their Care and Treatment from Colonial Times* (1937; 2d ed. 1949), and Norman Dain's brief but scholarly *Concepts of Insanity in the United States, 1789-1865* (1964). □

Otto Dix

German painter and graphic artist Otto Dix (1891-1969) became best known for his work in the 1920s as the leading exponent of Die Neue Sachlichkeit (The New Objectivity). His works of social criticism were called ''degenerate'' by the Nazis.

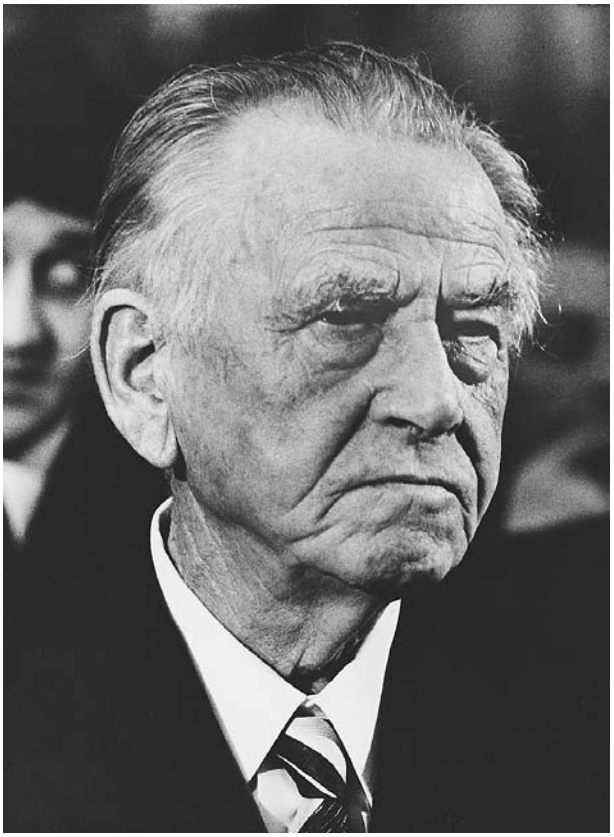

Otto Dix was born December 2, 1891, in Untermhaus (Thuringia) of working class parents with arts and crafts inclinations. While attending the Volksschule from 1899 to 1905 he showed talent enough to be apprenticed to a decorative painter in nearby Gera. Dix encountered modern art in his travels and in Dresden, where he studied at the School of Decorative Art from 1909 to 1914. Influence by the early German artists Dürer and Cranach was soon succeeded by that of the Impressionists and Post-Impressionists. By 1912 Dix had made contact with the Expressionists, experience of which provided the footing for his mature art.

It was while serving in the army from 1915 to 1918 that Dix first exhibited his famous war drawings (1916), so prophetic, both in style and in content, of his later work. Dix returned to Dresden in 1919 and worked at the Dresden Academy until 1922, during which time he became loosely associated with the Berlin Dadaists, who exhibited his work in the ''scandalous'' 1920 International Dada Fair. During these same years he was also a member of the politically oriented Novembergruppe and Gruppe 1919 of the Dresden Sezession. Between 1922 and 1925, years spent at the Düsseldorf Academy, Dix published his famous etching cycle, *Der Krieg*. The work was executed in a veristic style, already apparent in his work from 1920.

Even by this time Dix had become well known for his bitter socio-political criticism. The uncompromising nature of his vision and his almost forced attention to detail were part of a general reaction against abstraction following World War I. His work, along with that of others, was labeled Die Neue Sachlichkeit by Gustav Friedrich Hartlaub, director of the Mannheim Kunsthalle, on the occasion of an exhibition there. Art historian Paul Ferdinand Schmidt had coined the same name for the same tendencies at precisely the same time. His reputation grown, Dix was given his first retrospective exhibition at the Galerie Nierendorf in 1926 and served as professor at the Dresden Academy of Art from 1927 to 1933.

Although respected and shown widely during this period, he was declared ''degenerate'' by the Nazis in 1933 and was forbidden to teach. The following year he was also forbidden to exhibit. These were tense years, largely because Dix elected to stay in Germany. He moved frequently until settling in Hemmenhofen in 1936. The following year eight of his works were included in the Degenerate Art Exhibition in Munich, and in 1938 260 of Dix's works were confiscated and either destroyed or sold. In 1939 Dix was arrested by the Gestapo in Dresden; in 1945 he served in the Volkssturm, during which time he was taken prisoner by the Allies at Colmar.

From 1946, following his return to Hemmenhofen, Dix exhibited widely, and starting in 1948 he concentrated much of his energy on lithography. His style softened somewhat and his content became more mystical and religious in its orientation. During his late years Dix enjoyed a number of prestigious teaching posts. Suffering poor health the last few years of his life, Dix died of a stroke, at the age of 77, on July 25, 1969.

Further Reading

Although much of the Dix literature is written in German, English language studies have appeared. Linda F. McGreevy, *The Life*

and Works of Otto Dix (1981) discusses the artist's entire career, while Brigid S. Barton, *Otto Dix and Die Neue Sachlichkeit* (1981) concentrates on the years from 1918 to 1925. Fritz Löffler, *Otto Dix, Leben und Werk* (1978) and Florian Karsch, *Otto Dix, Das graphische Werk, 1913-1960* (1971) both remain standard works on the artist. Dix's own writing was largely confined to catalog introductions of exhibited work and introductions to his published portfolios.

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Milovan Djilas

The Yugoslavian writer and political prisoner Milovan Djilas (1911-1995) was the most celebrated of the Eastern European intellectuals who supported communism in the 1930s but were disillusioned by the practices of Communist regimes after 1945.

Milovan Djilas was born on June 12, 1911, in the Kingdom of Montenegro. His family was very poor, and notoriously non-conformist: his grandfather Aleksa was an anti-Ottoman bandit leader, and was supposedly assassinated by orders from the royal family, while his father Nikola, during his time as a police commandant, resisted Montenegro's incorporation into Yugoslavia after World War I. Young Milovan's education in Podbise and Berane was rich, however, and spanned the works of Marx and Lenin to Dostoevski and Tolstoy.

When Djilas attended the University of Belgrade to study literature in 1929, he was indubitably a Communist. He joined the Yugoslavian Communist party in 1932 as a student opposed to King Alexander of Yugoslavia's dictatorial monarchy. He was jailed for eight days to scare him, but when he failed to be frightened he was tortured and sent to prison for 3 years, where he met famous Communists. Upon his release he went underground as a revolutionary, siding with Tito against Stalin, even to go so far as to recruit 1,500 Yugoslav Communists to fight in the Spanish Civil War. His progress through the ranks of the party was rapid; in 1938 he was elected by Tito to the Central Committee and in 1940 to the Politburo.

During World War II, Djilas was ranked a general among the Partisan leaders for his guerilla tactics against Axis forces. He edited the party newspapers, and was chief negotiator between Axis Powers and Soviet Allies, even to Stalin himself. In 1945, after the war, he was appointed minister for the province of Montenegro and in 1948 minister without portfolio and secretary of the Politburo. In 1953 he became vice president of the Yugoslavian Republic.

Although by this time Djilas was third in the party hierarchy and Tito's heir apparent, he had become increasingly disillusioned even with Tito's brand of ''national'' communism. At the beginning of 1954 he published a number of newspaper articles critical of the regime, and was promptly stripped of his various offices and given a suspended sentence. In November 1956, after the publication of similar criticisms in the American journal *New Leader,* he was sentenced to 3 years' hard labor.

Djilas was still in prison when his book *The New Class* was published in September 1957 in the United States. This acute analysis of the Communist system sought to show that communism did not lead to a ''withering away'' of the state, as Karl Marx had predicted, but rather to the formation of a new ruling class just as selfish as any previous oligarchy. One month after the publication of *The New Class* he was sentenced to a further 7-year term of imprisonment.

In January 1961 Djilas was released on condition that he abstain from all political activity, but his freedom was short-lived. He was rearrested in April 1962, charged with providing material for foreign newspaper articles critical of Yugoslavia, and was sentenced to 5 years in prison, to which was added 3 1/2 years (the unserved balance of the previous sentence). Shortly afterward his book *Conversations with Stalin* (1962), which developed further the arguments first expressed in *The New Class,* was published abroad.

Djilas was not released from prison until 1966. Two years later his confiscated manuscripts were returned, together with a passport for foreign travel. His relations with the government remained tense, however, and early in 1970 his passport was removed again. He continued to write, publishing novels set in Eastern Europe during the Cold War, some of which were published while he was still in jail. He also wrote several autobiographies, including *Land Without Justice* (1958), an epic about his childhood that has been said to be evocative of Serbian poetry, *Memoir of a Revolutionary,* chronicling his early days as a Communist, *Wartime* (1977), about his activities during the Yugoslav Revolution and WWII, and *Rise and Fall* (1983), which traces his political career. After the fall of Communism in Eastern Europe, *The New Class* was finally published in Yugoslavia in 1990, over 30 years since he had written it. He died in 1995, a free man.

Further Reading

The best biographies of Djilas are his own, *Land Without Justice* (1958), *Memoir of a Revolutionary* (1973), *Wartime* (1977) and *Rise and Fall* (1985). The most revealing books about him, however, could be his political writings: *The New Class* (1957) and *Conversations with Stalin* (trans. 1962). The best work on Yugoslavia is Phyllis Auty, *Tito: A Biography* (1970), which has a full bibliography. □

Sir William Dobell

The Australian artist Sir William Dobell (1899-1970) was one of the world's leading modern portraitists. His best portraits revealed extraordinary psychological insight.

William Dobell was born in Newcastle, New South Wales, on Sept. 24, 1899. He moved to Sydney in 1925 to study at the Julian Ashton Art School. In 1929 he went to London on a traveling scholarship to study at the Slade School, where he won prizes for draftsmanship and painting. Later he exhibited at the Royal Academy and before the New English Group.

Dobell returned to Sydney in 1939. He maintained a subjective approach to painting, and his work was very different from that of current Australian styles. In 1943 he won the Archibald Prize, Australia's principal award for portraiture, for a painting of fellow-artist Joshua Smith. The award was immediately challenged on the grounds that Dobell's entry showed a degree of distortion which made it a caricature rather than a true portrait, but the court upheld the judging panel's decision. Resultant newspaper publicity greatly expanded interest in Dobell's work, but as a result of the controversy Dobell withdrew to Wangi, a small coastal town north of Sydney, and became a shy and enigmatic figure.

Gentle by nature, Dobell was also shrewd, warm, and strong in feeling, and these characteristics shone through his work. He was intensely interested in his fellowman. He achieved some of his effects by deft underscoring of aspects that typified the subject's character, and others by sharp delineation of exciting and unusual features of the subject.

Dobell was also a notable landscapist. He painted local scenes, views of Southeast Asia, and a series of cameos capturing the strangeness of New Guinea. He belonged to no school but acknowledged inspiration from Rembrandt, William Hogarth, Pierre Auguste Renoir, and Chaim Soutine.

Dobell gained numerous significant awards and received many commissions, among them four for portraits for use as *Time* magazine cover subjects, including one of Australian prime minister Robert Menzies in 1960. Exhibitions of his work attracted exceptionally widespread attendance; and a sale in Sydney in 1962 realized record prices for an Australian artist. He was knighted in 1966 and died in Wangi on May 14, 1970.

Further Reading

A good general reference work on Dobell is *The Art of William Dobell,* edited by Sydney Ure Smith (1946). Dobell's place in Australia's art history is analyzed in several publications giving concise coverage of the work of various painters. Two of the most useful are a catalog produced by the Australian Government, Common-wealth Art Advisory Board, with commentaries by leading critics, for the 1962 Exhibition, *Australian Painting: Colonial, Impressionist, Contemporary;* and Bernard W. Smith, *Australian Painting 1788-1960* (1962). An illuminating outline of Dobell and his work is contained in James Gleeson's elaborately illustrated review, *Masterpieces of Australian Painting* (1969).

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Theodosius Dobzhansky

Theodosius Dobzhansky (1900-1975) synthesized field study and laboratory experimentation in the study of natural selection, laying a foundation for Darwinian evolutionary theory.

Few biologists have made more important contributions to 20th-century evolutionary theory than Theodosius Dobzhansky. His work represents a major part of the synthesis of field study, laboratory experimentation, and classical Mendelian theory that became a powerful foundation for Darwinian theory. Dobzhansky's writings were prolific and influential, comprising over 550 papers and some dozen books. He wrote not only about the technical details of evolution in natural populations, but also about the social and philosophical sides of evolution—including the future evolution of the human species. He lived according to his own dictum, the title of a paper in 1972: ''Nothing in biology makes sense except in the light of evolution.''

Born on January 25, 1900, in Nemirov, Russia, a small town 200 kilometers southeast of Kiev in the Ukraine, Dobzhansky was the only child of Sophia Voinarsky and Grigory Dobzhansky (sic, the precise transliteration of the Russian name), a high school mathematics teacher. An avid butterfly collector, young Dobzhansky decided to become a biologist at about the age of 12. The family lived on the outskirts of Kiev during the tumultuous years of World War I and the Bolshevik Revolution. During this period Dobzhansky managed to complete his high school and university studies, graduating with a degree in biology from the University of Kiev in 1921.

As an instructor in zoology at the Polytechnic Institute in Kiev (1921-1924), he met Yuri Filipchenko, head of the newly-created Department of Genetics at the University of Leningrad and a strong advocate of T. H. Morgan's work at Columbia University in New York with the small fruit fly, *Drosophila melanogaster*. Dobzhansky went to work in Filipchenko's lab in 1924, where he began his first studies in genetics. In that same year he married Natalia Sivertzev, a geneticist in her own right working with the famous Russian evolutionist I. I. Schmalhausen in Kiev.

In 1927 Dobzhansky travelled to the United States under the auspices of a fellowship from the International Education Board (Rockefeller Foundation) to work in Morgan's laboratory at Columbia University. Here he began learning the techniques of cytogenetics, particularly the study of chromosome banding structures, that were to be so valuable in his later field studies of evolution in the wild *Drosophila* population. In September 1928 Dobzhansky moved to the California Institute of Technology, where Morgan had gone to organize and direct the newly-created division of biology. Dobzhansky was named assistant professor of genetics at Caltech in 1929 and professor in 1936. In 1940 he returned to New York as professor of zoology at Columbia University, where he remained for the next 22 years. In 1962 Dobzhansky was appointed professor at the

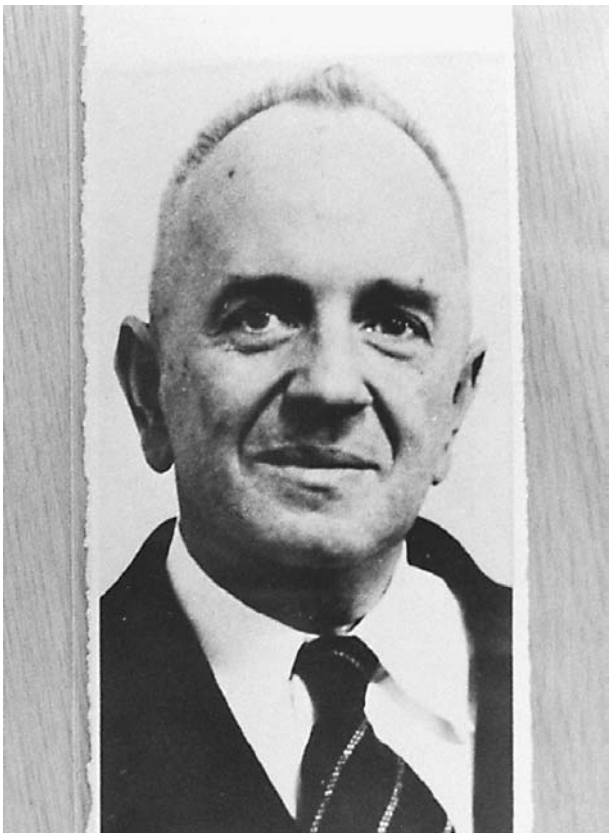

Rockefeller Institute (now Rockefeller University), and in 1971 adjunct professor in the Department of Genetics at the University of California, Davis, a position he held until his death on December 18, 1975.

Dobzhansky's contributions to evolutionary theory relate to five major issues: the amount of variation that exists in natural populations; genetic changes in wild populations due to natural selection; speciation; laboratory studies of fitness under controlled conditions; and human variation and evolution.

Genetic Variation Studies

When Dobzhansky came to the United States in 1927 the predominant view of genetic variation was that established by the work of T. H. Morgan and H. J. Muller in mutant laboratory stocks. Mutations were thought to be relatively rare and other variations in most cases deleterious. Since an organism's overall genetic make-up was the result of natural selection, with deleterious mutations weeded out, wild populations were assumed to harbor few mutations, or variations. As a result, evolution would be—as this was in line with what Darwin had predicted—a relatively slow process.

One of Dobzhansky's major contributions was to show that this view was incorrect. Applying the cytological methods of the Morgan group to the analysis of chromosome structure in wild populations of *Drosophila pseudoobscura,* Dobzhansky discovered a surprising amount of hidden variability—that is, variations not readily observed in the appearance of individual organisms. Dobzhansky suggested that preservation of extensive variation would allow populations to evolve rapidly as environmental conditions change. Dobzhansky published his findings in *Genetics and the Origin of Species* in 1937. This book was an important landmark in the evolutionary synthesis: the union of Mendelian genetics and Darwinian theory.

In Morgan's laboratory at Caltech Dobzhansky learned the cytological techniques involved in studying chromosome structure from two of Morgan's most important coworkers, A. H. Sturtevant and C. B. Bridges. In the mid- and late-1930s he had collaborated with Sturtevant on a series of papers using chromosome inversions (where a chromosome segment has been accidentally excised and reinserted in the chromosome upside down) as a way of tracing phylogenetic relationships among species and subspecies of *Drosophila*. Since inversions are inherited, two separate populations of varieties that showed similarities in chromosome inversion patterns ought to be more closely related than one having fewer similarities.

This work led to a subsequent series of papers of great importance. In the early and mid-1940s, Dobzhansky examined chromosome inversion patterns in populations of *Drosophila pseudoobscura* from Santa Barbara to central Texas. Each population, he found, had a different frequency for each of several inversion patterns. Moreover, noting that from one season to the next certain inversion patterns increased and others decreased *within the same population,* Dobzhansky correlated these changes with climatic and other environmental differences associated with changing seasons. He found that one inversion pattern predominated during warmer seasons, while another predominated during colder seasons. Bringing samples from each population back into the laboratory, Dobzhansky showed that he could vary environmental conditions so as to produce the same changes in frequency of inversion patterns that were observed with changing seasons in the field. Dobzhansky concluded that such seasonal fluctuations were the result of natural selection at work, with temperature acting as the selecting agent. These masterful studies provided concrete support for the theory of natural selection, at the same time illustrating the fruitfulness of combining field and laboratory work in the study of evolution.

Speciation and Evolution

As part of the larger question of how speciation occurs, Dobzhansky initiated a number of investigations into the basis of hybrid sterility—that is, the inability of the offspring of many hybrids (especially among animals) to be reproductively fertile. By studying the specifics of sexual, physiological, and behavioral isolating mechanisms in *Drosophila pseudoobscura* and *Drosophila paulistrorum,* Dobzhansky showed that varying degrees of reproductive isolation represented speciation in the process. Like many of his other studies, Dobzhansky's work on reproductive isolation was aimed at studying the process of evolution in action.

Although not primarily a human geneticist or paleontologist, Dobzhansky wrote frequently on human evolution, including the biology of race and the future of human

evolution. His *Mankind Evolving* of 1962 was a highly influential work in directing attention to human variation and adaptation. Several subsequent works of a similar nature, such as *The Biological Basis of Human Freedom* (1956), *The Biology of Ultimate Concern* (1967), and *Genetics of the Evolutionary Process* (1970), all reflect Dobzhansky's wide-ranging and philosophical turn of mind.

Although plagued by a form of leukemia in his later years, Dobzhansky remained vigorous and active until the day before his death on December 18, 1975. During his lifetime he was the recipient of many honors and awards. He was a member of the U.S. National Academy of Sciences, the American Academy of Arts and Sciences, the American Philosophical Society, the Royal Society (Great Britain), the Academia Leopoldina (Leipzig), and the Academia Nazionale dei Lincei (Florence). He received the Daniel Giraud Elliot Medal (1946) and the Kimber Genetics Award (1958) from the National Academy of Sciences, the Darwin Medal from the Leopoldina (1959), the A. E. Verrill Award from Yale University (1966), the Gold Medal Award for Distinguished Achievement in Science from the American Museum of Natural History (1969), and the National Medal of Science (1964). In addition, Dobzhansky was awarded honorary degrees by over 20 institutions, including the Universities of São Paulo (Brazil), Münster (Germany), Sydney (Australia), Oxford (England), Padua (Italy), and Chicago, Columbia, Michigan, Syracuse, Berkeley, and Northwestern in the United States.

Further Reading

A detailed biography of Dobzhansky has been prepared by Howard Levene, Lee Ehrman, and Rollin Richmond, ''Theodosius Dobzhansky up to now,'' in Max Hecht and William C. Steere (editors), *Essays in Evolution and Genetics in Honor of Theodosius Dobzhansky* (1970). A shorter appreciation was written by Francisco Ayala, '''Nothing in biology makes sense except in the light of evolution.' Theodosius Dobzhansky, 1900-1975,'' in *Journal of Heredity* (1977). Two important historical essays appear in the reprinted edition of Dobzhansky's ''The Genetics of Natural Populations'' Series: Richard Lewontin, ''Introduction: the scientific work of Th. Dobzhansky,'' and William B. Provine, ''Origins of the 'Genetics of Natural Population' series,'' in R. C. Lewontin, John A. Moore, William B. Provine, and Bruce Wallace (editors), *Dobzhansky's Genetics of Natural Populations I-XLIII* (1981). This work contains a complete bibliography. □

Grace Hoadley Dodge

Grace Hoadley Dodge (1856–1914) was one of the early feminists devoting her time and energy to improve the education and social status of women in the early 1900s.

A tireless supporter of women's issues, Grace Hoadley Dodge devoted her life to improvements in women's education, esteem, and safety at a time when women were just beginning to gain greater access to social privileges. Her vision of the possibilities for women came to fruition through her work with many associations and clubs, including the Young Women's Christian Association, the New York Travelers' Aid Society, and the Teachers College of Columbia University, which she founded. She contributed her time and talent generously to these associations, and worked actively in money-raising campaigns for them until her death in 1914.

In a letter to Mrs. Dave Hennen Morris, Dodge expounded on her efforts regarding the Teachers College: ''I realized that the country needed trained teachers, and it was needed to make teaching a profession like that of law and medicine. I realized that expert professors, buildings, grounds, endowment, and so forth, were needed; in other words, money. I knew that the president, or professors could not go out and ask for money, and felt that I must. It was hard to know how to ask or whom to ask. Certain friends gave what they could, but much more was needed. I felt the spiritual force of this need. . . . I used to give months for several years to secure friends for the college. . . . God blesses the persistent effort.''

Born the eldest of six children to William Earl and Sarah (Hoadley) Dodge in 1856, Grace Hoadley Dodge benefitted from the wealth and business savvy of her family. Her grandfather, William Earl Dodge, had founded the prominent New York firm of Phelps, Dodge & Co., of which her father was a partner. Her mother's father, David Hoadley, was a high ranking executive of large financial concerns. And her grandmother, Melissa Phelps Dodge, imparted the business know-how of her father, the successful Anson G. Phelps. Surrounded by such successful people, Grace Dodge developed strong business and management skills. Since she was a woman, however, she could not apply her talents as her forefathers had to ventures in copper, silk, or railroads.

Dodge's formal education came from private tutors and, starting in 1872, two years at Miss Porter's school for young ladies at Farmington, Connecticut. At Miss Porter's school, Dodge determined that her interests lay not in the program offerings, but in helping other people in need. At age eighteen, Dodge dropped out of Miss Porter's school. Unable to enter society as a desirable debutante like many of her more dainty and beautiful peers, Dodge became intrigued by the charitable activities of evangelist Dwight L. Moody.

Wishing to use her wealth and ambition to help others, Dodge began her distinguished career as a social worker and philanthropist, teaching Sunday School at Madison Square Chapel in 1874 and adding sewing classes one year later. Sympathetic to Grace's philanthropic desires, William E. Dodge put his daughter in contact with Louisa Lee Schuyler, organizer of the State Charities Aid Association; during their first interview Miss Schuyler made Grace Dodge a member of the association's Committee on the Elevation of the Poor in Their Homes. In 1876, Dodge began

a five-year teaching career in the industrial school at the Children's Aid Society. Her work at the Children's Aid Society made her realize the need to instruct many working girls about fundamental aspects of household chores and health care. Dodge began holding discussion groups for silk factory girls, which developed into a fellowship program and a club with cooking and sewing classes. A resident doctor was added as well, and the club eventually grew into the Working Girls' Society. Dodge attended many Society discussion groups during this period, educating herself about the many and varied predicaments facing working-class women at this time. Armed with this information, she initiated tenement reform in 1879 from her position as chairperson of the Committee on the Elevation of the Poor.

In addition to her work at the Children's Aid Society and the State Charities Aid Association, Dodge taught ''kitchen garden classes,'' which used kindergarten play methods to teach household arts to working-class girls. The success of the Kitchen Garden classes prompted organizers to enlist Dodge's help in forming the Kitchen Garden Association in 1880. The group was later reorganized into the Industrial Education Association in 1884, when it began to provide manual training for boys and promote the teaching of domestic and industrial classes in public schools. Dodge ran the association as its vice-president. Her efforts gained her additional recognition, and in 1886 she was given one of the first two seats given to women on New York City's board of education. During her three years of service on the board, she advocated manual training, secured evening classes for working girls, and became spokesperson for 3,500 New York women teachers.

The Industrial Education Association evolved into the Teachers College in 1889 under the guidance, vision, and dogged determination of Grace Dodge; following her suggestion, the college became a part of Columbia University in 1889. A decade after Grace Dodge's death, Mrs. Leonard Elmhurst wrote in *Founding Teachers College* of Dodge's vision and commitment to the school: ''Being a trustee of Teachers College, I always feel in that institution a vivid sense of what her vision of education meant, not only to her generation but to the thousands of men and women who throng those halls today. She is still referred to in our trustee meetings and Dean Russell carries her spirit to us as if he only consulted with her yesterday.''

Grace Dodge was still very active in her philanthropy until her death in 1914. She helped establish the Girls' Public School Athletic League in 1905, acted as president of the Young Women's Christian Association of the United States in 1906, and was influential in the consolidation of church groups into the New York Travelers Aid Society in 1907 and the organization of the American Social Hygiene Association in 1912. □

Samuel Kanyon Doe

Samuel Kanyon Doe (1951-1990) was the head of state of Liberia from 1980 to 1990. His seizure of power ended 110 years of rule by the True Whig Party and changed Liberian politics and society in fundamental ways.

Samuel Kanyon Doe was born on May 6, 1951, in Turzon, Grand Gedeh County, Liberia. He belonged to the Krahn tribe, which is one of the 16 major tribal groups in Liberia. He attended primary school in Turzon and was later a student at the R. B. Richardson Baptist Junior High School in Zwedru, the capital of Grand Gedeh County. He dropped out of high school in 1967 for ''economic reasons.''

Doe joined the Liberian Armed Forces two years after leaving school. He had his initial military training at the John H. Tubman Military Camp in Todee, Montserrado County, and at Camp Schiefflen in the same county. In 1970 he was assigned to the Third Battalion of the Liberian Armed Forces at Barclay Training Center in Monrovia. Doe continued his high school education at Barracks Union School and at Marcus Garvey Memorial High School. He also studied at the Radio and Communications School of the Ministry of Defense, and in 1971 was awarded its advanced diploma with honors.

Military Career

Doe moved swiftly through the ranks of the military. He was appointed acting first-sergeant in command of 150 men in 1973 and two years later was promoted to corporal and shortly after to first-sergeant. While in the Liberian National Guard he gained a reputation as an agile combat fighter and an able sharpshooter. As a result, he was selected in 1979 for training by the United States Special Forces in Monrovia. On the successful completion of this training he was appointed adjutant in charge of administration in the Third Battalion at Barclay Training Center. Later in 1979 he was promoted to the rank of master sergeant.

During this period Doe was primarily concerned about his professional career in the military and was uninterested in politics. He also dismissed suggestions that his career in the armed forces would be hindered by the fact that the highest positions traditionally went to Americo-Liberians, the descendants of freed American slaves who founded the republic in 1847.

Political Upheaval

The True Whig Party had been in power since 1870, and for most of this period Liberian society was dominated by Americo-Liberians who had a privileged political, economic, and social status. Like his predecessor President Tubman (1943-1971), President Tolbert, who took office in 1971, tried to bridge the gap between Americo-Liberians and the indigenous tribal peoples who constitute the majority of the population. He stressed the importance of efficiency and initiated programs to help the poor. But the Tolbert regime was also notorious for corruption and nepotism, which led to frustration and anger within the country.

By 1979 two opposition parties had formed: the Progressive Alliance of Liberia (PAL) and the Movement for

Justice in Africa (MOJA), both of which had left-wing orientations. In 1979 the PAL organized a large demonstration against the government's decision to increase the price of rice by 50 percent. The demonstration led to widespread riots, and several PAL leaders were arrested. In an effort to diffuse the growing tension in the country, the government permitted the PAL to register as an official opposition party under the name of the Progressive People's Party (PPP) in January, 1980. However, when the PPP issued a call for a general strike two months later it was banned and its leaders were arrested.

Doe as Head of State

Early in the morning of April 12, 1980, a small group of soldiers from the First Brigade of the National Guard, led by Doe, staged a coup d'état. They stormed the executive mansion and killed President Tolbert. The coup gained immediate popular acceptance, and Doe adopted the revolutionary slogan: ''In the Cause of the People, the struggle continues.'' A People's Redemption Council (PRC) consisting of 17 enlisted men headed by Doe was established. A cabinet of 19 members was also set up, which was made up of soldiers and civilians who were mostly from the PPP and MOJA, although there were a few from the True Whig Party as well. Shortly after the coup, the PRC imposed a price freeze on all commodities including imported foods, doubled the salaries of civil servants and military personnel, and ordered the public execution on a beach in Monrovia of 13 prominent officials of the Tolbert regime.

The early years of the Doe regime seemed promising. In 1981 he became Commander-in-Chief of the Armed Forces with the rank of general. The following year he received an honorary Ph.D. from the National University of Seoul. Doe promised the people that he would return Liberia to civilian rule and initiated reforms along those lines. A constitution drawn up by a constitutional commission was endorsed by the Liberian people in a referendum held in 1984. It provided for the dissolution of the PRC and the creation of an interim national assembly. In 1984 Doe declared his candidacy for the presidency and founded the National Democratic Party of Liberia (NDPL). He was reelected October 15, 1985, over his chief opponent Jackson F. Doe (no relation) of the Liberian Action Party.

A Troubled Regime

However, the election was surrounded by much controversy as opponents claimed it was fraudulent. Many political leaders had been imprisoned under the infamous Decree 88A which made it a crime to criticize the head of state or his government. The Special Elections Commission (SECOM) was used to frustrate the registration of political parties. For example, some parties were unable to meet the high financial requirements for registration. This political unrest culminated in a failed coup attempt in November of 1985.

Aside from political turmoil, Doe also faced severe economic challenges. Liberia experienced a sharp decline in foreign investment and an unprecedented unemployment rate of over fifty percent. Doe tried to boost the economy by introducing a seven-cornered dollar coin as the first official Liberian currency; however, this worsened the economy. By the end of the 1980's Liberia had a foreign debt of over two billion U.S. dollars and was near bankruptcy.

Civil War

Doe's rule, which began in 1980 only lasted a decade. On December 24, 1989, a group of armed insurgents crossed the Ivory Coast border and threatened to take over the capital of Liberia, Monrovia. The rebels called themselves the National Patriotic Front of Liberia (NPFL) and were led by Charles McArthur Taylor, a former government employee. Doe tried to contain the threat with the Armed Forces of Liberia (AFL), but instead found himself amidst ethnic warfare which killed tens of thousands of Liberians and caused over 700,000 more to flee the country.

In July of 1990, a third rebel faction emerged. This was the Independent National Patriotic Front of Liberia (INPFL) led by Prince Yormie Johnson. On September 9, 1990, Johnson captured Doe and tortured and killed him. The end of the Doe regime only continued the ethnic warfare in Liberia.

Further Reading

There is no scholarly biography of Doe. A collection of his speeches, *The New Liberian Society* (1982), has been published. Pranay B. Gupte, ''The Sergeant Ruling Liberia,'' in *New York Times* (April 24, 1980), provides a good general background. Doe is listed in *The International Year Book and Statesmen's Who's Who, 1984*. For more information, please see Jeffrey Bartholet and Jane Whitmore, ''The Last Days of a Bloody Regime,'' *Newsweek* (June 11, 1990): 33-34; Stephen Ellis, ''Liberia 1989-1994: A Study of Ethnic and Spiritual Violence,'' *African Affairs* 94 (1995): 165-197; Larry James, ''A Seven-Cornered Solution?'' *Africa Report* 31 (November-December 1986): 31-33; Reed Kramer, ''Liberia: A Casualty of the Cold War's End,'' *Africa News Service* (1995); Tunji Lardner, Jr., ''An African Tragedy,'' *African Affairs* 94 (1995): 165-197; Marguerite Michaels, and J.F.O. McAllister, ''To the Last Man'' *Time* (August 20, 1990): 51-52; Bruce W. Nelan, ''The Would-Be President,'' *Time* (June 18, 1990): 55. □

Doi Takako

Elected the chairperson of the Japan Socialist Party in 1986, Doi Takako (born 1928) led the party to larger victories at the polls and in a financial revival of the party, but was forced to resign in 1991. She also mobilized Japanese women

Doi Takako was a unique phenomenon in Japanese political history. She was elected the tenth chairperson of the Japan Socialist Party (JSP), and the first-ever woman leader of any Japanese political party, in September 1986, in the wake of the party's devastating defeat in the House of Representatives (lower house) and House of Councillors (upper house) elections held simultaneously only a few weeks before. Not only did her arrival as

the JSP's top leader overnight raise the JSP's popularity by nearly 5 percentage points, but the chronically money-starved party made nearly half a million dollars within the next 12 months by selling some 300,000 telephone cards bearing her picture and autograph, each worth 500 yen and priced at 800 yen, and some 40,000 copies of ornamental cards (*shiskishi*) with her calligraphy and autograph on them. She was, as the press immediately dubbed her, the JSP's ''Great Savior'' and ''Jeanne d'Arc.''

Doi Takako was born in Kobe on November 30, 1928, a second daughter to Niroichi, a successful 33-year-old pediatrician, and his 24-year-old wife, Kiyo. With her elder sister, two younger sisters, and two brothers, she grew up in a comfortable middle-class family in a three-storied Western-style house with a pedicab, a convenience upgraded in 1941 to a Ford coupe. She attended Suma Primary School, went to Kobe Girls' High School, and then enrolled in the Department of English Literature at Kyoto Women's College. After two years at the private women's college, she transferred in 1949 to the law school of Doshisha University as a junior and as one of two women among some 200 students in the school. Upon completion of the Bachelor of Arts degree at the well-known private Christian university two years later, she was admitted to the graduate program in the same school as a student of Professor Tabata Shinobu, a constitutional law specialist known for his commitment to pacifism and strict construction of Japan's postwar constitution, especially its famous war-renouncing clause (Article 9).

After earning the Master of Arts degree in 1956, at the age of 27, Doi taught law as a lecturer—a position roughly equivalent to an assistant professor at an American university—at Doshisha from 1957 to 1970 and, simultaneously, at Kwansei University after 1963 and Showa Women's College after 1968. During this period she also served as the secretary-general of both the Constitutional Research Institute, an academic outfit set up by Tabata, and the prefectural branch of the National Coalition to Defend the Constitution, an alliance of leftist groups formed to fight the conservatives' attempt to amend the postwar constitution. She also served on several local public bodies, such as Kobe City's Personnel Commission and Amagasaki City's Social Security Commission and Labor Council.

Doi ran for a Diet seat in the December 1969 lower house general election at the request of the JSP leadership and on her mentor Tabata's advice. She scraped in as the last of the 90 JSP winners in that election. This was the first time she officially joined the JSP. She was subsequently reelected six times before she was elected JSP chairperson in 1986. From the beginning of her parliamentary career she specialized mainly in foreign and defense policy issues, serving continuously on the lower house Foreign Affairs Committee. She quickly became a major voice of the party on a series of important, and often controversial, issues, such as Japanese relations with South Korea, aid to African famine victims, alleged involvement in widespread corruption in the Philippines under Ferdinand Marcos' rule, and above all, the revision of the Nationality Law. On the last issue, she was instrumental in the passage in 1985, after six years of intense debate both inside and outside the Diet, of the JSP-sponsored bill to amend the existing patrilineal law and make a child born of a Japanese mother and a foreign father, as well as one born of a Japanese father and a foreign mother, automatically eligible for Japanese citizenship.

In the 1983 change of the JSP's top leadership, Doi was elected one of the four vice-chairpersons. Three years later, in the wake of a ''double election'' of upper and lower house members in which the Liberal Democratic Party (LDP) won 300 lower house seats, or 50 more, and the JSP 85, or 27 less, than in the previous general election of 1983, she was asked by her desperate fellow JSP leaders to declare herself a candidate for the party's top position. She agreed to this after three days of agonizing indecision. In a ritual party-wide election that followed on September 8, 1986, she beat her nominal challenger, Ueda Tetsu, 58,670 to 11,748, and became the new leader of the vanquished and demoralized party.

Unlike any of her nine predecessors, Chairperson Doi had not headed a string of important party committees and bureaus, nor had she been affiliated with a major intraparty faction, nor had she been sponsored by a large and influential labor union, nor had she earned a reputation as one of the party's great theoreticians. She brought to her new job, however, several qualities that were far more important to a Japanese party leader in the late 1980s and beyond. Not beholden to any special interest groups within or without the party, she enjoyed an unsullied image as a representative of the common people. A smart and discriminating, if a

little old-fashioned, dresser, she had the air of a kind and warm-hearted woman who happened, rather than deliberately chose, to stay single. At nearly 5 feet 7 inches in height, trim and athletic, she was physically not imposing but reassuring. In her childhood she played mainly with boys at boys' games, including wrestling, and usually beat them. At the girls' high school she was a great shot-putter on the school's athletic team. Above all, she was unpretentious and down-to-earth: She would sing American jazz hits and popular French *chansons* at wine bars—one of her great favorites being, not surprisingly, Ella Fitzgerald's ''Mack the Knife'' with its touch of feminism—and played pinball machines like a professional.

Doi's approach to politics was essentially non-ideological and pragmatic. She had, however, an unshakable belief in and commitment to defend the postwar Japanese constitution, especially its pacifism. This belief and commitment was emotionally grounded in her childhood experiences and memories of the destructive war, especially the fire bombing of Kobe on March 17, 1945, which burned down her family's lovely three-storied house before her own eyes. She and her family escaped by a hair's breadth. While enrolled at the girls' high school, she and her schoolmates were sent first to a hemp mill to help weave hemp fibers into ammunition and sand bags and then to a ball-bearing factory. Subsequently, her original emotional revulsion against war was reinforced at Doshisha University by Tabata's theory of unarmed peace and neutrality. Like her influential mentor and the JSP's contemporary leaders, Doi now came to believe that a policy of pacifism and unarmed neutrality based on Article 9 of the Japanese constitution was not only desirable but also necessary and feasible. While campaigning for the JSP chair in the summer of 1986, she pledged to stand by that very belief and commitment cultivated in her student days.

Pragmatist Doi was, however, willing to try to change the status quo gradually over a fairly long period of time rather than all at once. The JSP under her leadership continued to brand both the Self-Defense Forces and the United States-Japan Mutual Security Treaty as unconstitutional, but it now agreed that, pending amendments of relevant existing domestic laws and international agreements, both would have to be allowed to remain for the time being much as they were. On other, and more ideological, issues the party had begun substantially to soften its position even before Doi took over its leadership in 1986. In its ''New Manifesto'' issued in 1986, shortly before Doi's election as the new chairperson, the party had already abandoned its claim to be a ''class party,'' renounced revolution as a means to build a socialist society, and accepted the virtues of the market economy.

The JSP's increasingly pragmatic and flexible posture that substantially accelerated under Doi's leadership earned the party handsome electoral dividends. In the 1989 Tokyo Metropolitan Assembly election, the JSP's share of the 128 seats increased from 12 to 36 and the LDP's decreased from 63 to 41; in the 1989 upper house election, the JSP's share of the 252 seats rose from 42 to 66, while the LDP's fell from 142 to 109; and in the 1990 lower house general election, the LDP's share of the 512 seats slipped from 295 to 286, while the JSP's climbed from 83 to 140. These results were due to a number of factors, especially the newly-introduced and highly unpopular LDP's consumption (sales) tax, the equally unpopular liberalization of agricultural imports, and the Recruit stock-for-political-favor scandal. There was no doubt, however, that the ''citizens,'' and especially women, who ''moved,'' as they had never moved before, in response to Doi's call played a decisive role. In each of the three elections mentioned above, more women ran as candidates than ever before since the 1940s, more of them won, and most of the winners ran on the JSP ticket.

''The day has arrived for the mountain to move,'' Doi declared in the wake of the 1989 upper house election, reciting the opening line of the inimitable verse by her idol and one of the greatest poets of 20th-century Japan, Yosano Akiko, from the first issue (1911) of the nation's first feminist magazine, *Blue Stocking* (*Seito*). For the benefit of her less literate listeners, she might have recited the rest of Yosano's simple but powerful verse: ''But people don't believe what I have said/The mountain has only slept for a while/In old times, all mountains moved on the flame of fire/But one doesn't have to believe it/People, do believe only this/That all the women who were asleep have now awakened and are on the move.'' Doi did not start the move by herself, but she gave it a powerful push. However, following her party's severe losses in local elections Doi resigned as chairperson on June 21, 1991. However, she returned to a seat in the Lower House, as she was re-elected in 1990. In the mid 1990s she was Speaker of the Lower House.

Further Reading

For additional information on Doi and her role in Japanese politics see Hans H. Baerwald, ''Japan's House of Councillors Election: A Mini-Revolution?'' in *Asian Survey* (September 1989) and ''Japan's 39th House of Representative Election: A Case of Mixed Signals,'' in *Asian Survey* (June 1990). See also Richard J. Samuels, ''Japan in 1989,'' in *Asian Survey* (January 1990). □

Elizabeth Hanford Dole

Elizabeth Hanford Dole (born 1936), has worked as a lawyer, White House aide, cabinet officer, and president of the American Red Cross.

Elizabeth Hanford was born and grew up in Salisbury, North Carolina, the daughter of wholesale flower dealers. She was a political science major at Duke University, received a master's degree in education from Harvard in 1960, and graduated from Harvard Law School in 1965 as one of 25 female graduates in a class of 500. Dole was often described as friendly, gracious, and ''brainy,'' attributes which led to her election as college May Queen and student body president as well as to Phi Beta Kappa, and the national honor society.

After law school Hanford went to Washington, where she earned a reputation as a consumer advocate in (what was then) the Department of Health, Education and Welfare; as executive director of the Presidential Committee for Consumer Interests; and as deputy director of the U.S. Office of Consumer Affairs. Although briefly employed in private law practice, her primary professional commitment soon became public service.

In 1973 Hanford was nominated to be one of five commissioners on the Federal Trade Commission (FTC). Once appointed she became known for her enforcement of the Equal Credit Opportunity Act of 1975 and for an FTC investigation of nursing home abuses. A colleague at the FTC remembered her priorities as '' . . . the poor, the handicapped, minorities, and women. She really cared about them.''

Married Republican Senator Robert Dole of Kansas

Hanford married Robert Dole, the senior senator from Kansas, in 1975 and they quickly became known as Washington's premier ''Power Couple'' because of their prominent roles in national politics. However glamourous that designation may seem, it referred strictly to their jobs and not their social life. According to the New York Times, the Doles often ''return to their two bedroom apartment at the Watergate complex after a 12-hour day and either heat up a . . . frozen meal or go to a nearby Chinese restaurant.'' Their lives revolve almost totally around their work. And according to Dole, the work experiences shared in her ''dual career'' marriage, often provided a source of satisfaction and enjoyment. ''It's a great way of sharing even if you can't share all the information, and you don't have as much time together . . . you share a sense of pride in each other's accomplishments.'' Marrying late in life, she was nearly 40 and the Senator was 53, the Doles had no children and lived in Washington's famous Watergate Apartments.

Religion also played an important role in Dole's personal life. Although raised a devout Methodist she, for the most part, kept her religious views private. With little fanfare or publicity she regularly attended church and often performed charitable services for nursing home residents. A turning point came in 1987 when, in evangelical fashion, she provided her Christian ''testimony'' at the National Prayer Breakfast in Washington, D.C. Afterwards Dole became a favorite of Christian conservatives and began to speak regularly to religious groups around the country.

Achieved Prominence as a Republican

Previously a Democrat, Dole became a registered Independent during her early years in Washington. Following her marriage, she became a Republican and campaigned vigorously when her husband ran for vice-president on the unsuccessful Ford-Dole ticket in 1976. With her husband's own campaign for the presidency in 1979, she resigned as FTC commissioner to campaign for him full-time. Although that campaign, too, was unsuccessful, by 1980, ''Liddy'' Dole was becoming well-known as one of the Republican Party's most outstanding female leaders and recognized, just as much as her more famous husband, as a contender for high political office.

Served in Reagan and Bush Administrations

In 1983 President Ronald Reagan appointed Dole as Secretary of Transportation, the first woman in American history to hold that cabinet position. As ''Madame Secretary'' she headed an organization of 102,000 employees and administered a budget of $28 billion. Problems facing the new administrator included highways, bridges, mass transit, air traffic control, shipping, Conrail, and the Washington, D.C. public transportation system. Since the Secretary of Transportation is also the director of the U.S. Coast Guard, she was the first woman to command an armed service in the United States. At that time, Transportation was rapidly becoming an important cabinet post since it involved 20 percent of the gross national product and touched the lives of most Americans.

During her first month as Transportation Secretary, Dole ''moved a mountain'' and agreed to provide $70 million in existing Department of Transportation (DOT) and Amtrak funds to start making Union Station, the antiquated train station in Washington, D.C., ''alive and vibrant with people . . . a center of activity for our city of Washington and for this nation.''

Safety became Dole's ''first issue'' at the Department of Transportation. She endorsed the concept of a third brake light on cars and air bags to protect passengers in case of

collision. In an effort to promote the use of airbags, DOT provided 5,000 new government cars and 500 state police cars with air bags. Her early victories at Transportation included winning government funds for new passenger railway lines and the passage of a maritime reform bill. *Washington Monthly* also credited her with adding more Federal Aviation Administration inspectors, fighting deceptive airline scheduling, and campaigning for higher drinking ages and for single-licensing of truck drivers to prevent ''outlaw drivers from getting relicensed in other states.

Dole abandoned her earlier support for the Equal Rights Amendment after joining the anti-ERA Reagan administration. But she made it a point to increase the number of women at DOT as well as benefits, such as work place day care centers, designed to keep them there. Despite her identification with liberal consumer issues and former support for ERA, Dole received strong backing from the conservative Reagan administration. Critics, however, viewed her commitment to important issues as secondary to her ambition. The *Chicago Tribune* questioned the logic that transformed her from a ''Democrat who had worked for President Lyndon Johnson's Great Society to a Republican who pampered big business, from a federal trade commisssioner who decried big-business mergers to a Secretary of Transportation who sanctioned almost every airline merger that came her way. The *Washington Monthly* summarized this feeling when it observed that, instead of an ideologue, Dole was ''the consummate role player, her positions defined by her job description rather than deeply felt beliefs.

Dole resigned as Secretary of Transportation in 1987 to campaign for her husband's second attempt at the presidency. Although the campaign itself was unsuccessful, Dole again received high marks as a campaigner. Because of her previous cabinet-level experience under Reagan, and her immense popularity within the Republican Party, Dole was tabbed as the new Secretary of Labor by President George Bush in 1989. As Secretary of Labor, Dole negotiated a raise in the minimum wage, oversaw efforts to break ''glass ceiling'' restrictions that prevented movement of women and minorities into high executive positions, and was widely credited with the settlement of the United Mine Workers strike against the Pittson Coal Company.

Headed the American Red Cross

In 1990 Dole resigned as Secretary of Labor to become the president of the American Red Cross. As head of the Red Cross she oversaw a $1.8 billion annual budget, 32,000 employees, and 1.4 million volunteers. Priorities during her first tenure included issues such as improving the safety of the nation's blood supply against AIDS, responding to world emergencies caused by famine, war, and natural disasters, and improving the charitable giving by Americans to humanitarian organizations. In 1996 Dole took a one-year leave of absence to assist her husband's final campaign for the presidency.

Played Prominent Role in 1996 Campaign

According to the *New York Times*, Dole's leave of absence from the Red Cross was illustrative of her belief in and committment to her husband. It was the fourth time that she had ''either quit or taken leave from powerful jobs to help along her husband's White House ambitions. Her intense loyalty was again displayed at the 1996 Republican National Convention with her talk-show style ''Why I Love Bob'' speech where she descended from the podium and spoke in personal terms about her husband to the nation. Saying that she would tell stories that her husband would not mention himself, Dole proceeded to deliver, in near flawless performance, a condensed biography of the Senator from his childhood days in Kansas to his current run for the White House.

So successful was Dole's speech that, after the convention, she acquired her own staff of 30, a travel budget of $1.5 million, and a leased 14-seat jet to campaign separately for her husband. Depite her efforts, though, the Senator was unable to overcome a slow campaign start and was subsequently defeated by incumbent President Bill Clinton.

Dole returned to her position as President of the American Red Cross in 1997. Her priorities for her second tenure included the reegineering of national headquarters to ensure greater responsiveness for service delivery and the strengthening of the disaster relief fund.

Dole continued her popularity as a guest speaker by delivering the 1997 commencement address to her alma mater, Duke University. Although she remained silent on future political aspirations of her own, Dole still remained a Republican Party favorite and may yet again return to high political office.

Further Reading

For more information see Elizabeth and Robert Dole, *The Doles: Unlimited Partners* (1988).

There is no book length biography of Elizabeth Hanford Dole, but she is listed in *Who's Who in America* (1984-1985, 43rd edition). Articles about Dole are in *Vogue* (October 1984) and *Working Woman* (April 1983), and a profile of her appeared in the *Washington Post* on January 8, 1983. Additional profiles appeared in *The New York Times* on July 19 and October 13, 1996. □

Robert J. Dole

Robert J. Dole (born 1923) of Kansas represented that state in the Senate from 1968 until 1996. He served as Republican National Committee chair under President Richard Nixon and was Gerald Ford's running mate in 1976. As Senate majority leader during the second administration of President Ronald Reagan and again from 1994 to 1996, Dole was an articulate spokesperson for Republican policies. Dole won the Republican presidential nomination in

1996, but lost the general election to the incumbent president, Bill Clinton.

Born in a one bedroom home in the small Kansas town of Russell on July 22, 1923, Robert J. Dole knew the hard scrabble life of Plains states' folks at first hand. Doran, his father, ran a grain elevator while his mother, Tina (Talbott), sold sewing machines. Dole and his three siblings grew up in a larger, more comfortable home than he had been born in, but his parents rented the upper floor to earn extra income.

His childhood was the commonplace one of a farmtown boy: Methodist church meetings, Boy Scouts, public schools, a strict loving home life, and a penchant for work. An honor secondary school student, Dole was extremely ambitious, at one time entertaining the dream of medical school. He had a passion for sports and won letters in running, football, and basketball. At the University of Kansas (Lawrence) he enrolled in a pre-med course and continued his athletics, becoming a star quarter-miler.

Life Threatened in War

In 1943, Dole's studies were interrupted by World War II and he began training in various military specialties at schools around the country, completing his training as an infantry second lieutenant at Fort Benning (Georgia) Officer Candidate School. Assigned as a platoon leader to the 10th Mountain Division in Italy in early 1945, he saw action against German units in March. A month later—on April 14, 1945—he received a wound which kept him hospitalized for more than three years and left him with a permanently disabled right arm.

For a while there was no guarantee he would live, since the shell hit his shoulder and spine, paralyzing all his limbs. When the European war ended less than four weeks after he was injured, Dole's private war with deadly infection, experimental drugs, grueling therapy, and many operations had just begun. These tested his spirit and courage deeply and sharpened two qualities which characterized him later: optimism and tenacity.

In 1948, while in the hospital, he met and married Phyllis Holden, by whom he had his only child, Robin. Phyllis was a physical therapist who aided him in his return to school. He took up his education again, this time at Washburn University (Topeka) where he earned bachelor's and law degrees.

Political Career Led to Washington

Dole discarded medicine as a career in favor of politics, and even before he had earned his law degree he ran for and won a seat in the Kansas House of Representatives. After a single term as state lawmaker (1951-1953), Dole ran for Russell County prosecutor, a post he held for seven years until his successful 1960 race for the U.S. House of Representatives.

Dole served as a member of the six-person Kansas House delegation for one term, survived the 1960 reapportionment—which cost the state one seat—in his second race, and was re-elected twice more. During his eight years as a House member (1961-1969) Dole came across as a combative, rural-oriented, conservative Republican opposed on principle to much of the Great Society's program. In 1964, for example, he voted to prohibit the Supreme Court from interfering in reapportionment cases involving state legislatures, voted against the Economic Opportunity Act, and opposed the Urban Mass Transportation Act. He did support the Civil Rights Act of that year, however, and backed similar legislation throughout his career. In 1968 he took advantage of the retirement of a Republican incumbent and won the nomination as the Republican Party's candidate for the Senate. In the general election he defeated moderate Democrat William Robinson decisively, winning more than 60 percent of the popular vote.

Dole emerged in the Senate of the 91st Congress (1969-1971) as a powerful national figure. Service on the Senate Agriculture and Forestry Committee gave him the opportunity to keep fences mended at home. He also gave a good deal of time on party matters, devoting himself to the Nixon Administration's efforts to build a new national Republican coalition. Resented by some party liberals, he nevertheless became Nixon's choice for chair of the Republican National Committee and won high praise from the president for his part in the stunning victory of 1972.

Untouched by Watergate, Dole continued his growth in the Senate, winning a second term in 1974 and climbing the seniority ladder. His conservative voting record helped him win the nomination as President Gerald Ford's vice

presidential candidate at the Kansas City (Missouri) Republican convention in August, 1976. The selection was viewed as a means of placating party conservatives, angry over Ford's choice of Nelson Rockefeller as his first vice president. Dole won the support of Western and Midwestern voters but was widely criticized as Ford's ''hatchet man.'' He and Governor Jimmy Carter's vice presidential candidate, Senator Walter Mondale, participated in the explosive and precedent-setting first vice presidential debate at Houston, Texas, in October. Both Dole and Mondale emerged from the 1976 election as national figures. Dole returned to the Senate floor, Mondale mounted to the chair of president of the Senate.

Dole's life's work was also his hobby and all consuming interest: he lived politics every working hour. Meanwhile, he had experienced upheaval in his personal life. His marriage to Phyllis Holden ended in divorce in 1972, and three years later, on December 6, 1975, he married a brilliant Harvard-educated activist lawyer named Elizabeth (Liddy) Hanford. The couple became one of Washington's most powerful teams as Senator Dole won election as majority leader of the Republican-controlled Senate in January 1985; Elizabeth Dole had already been confirmed as President Reagan's Secretary of Transportation. Among numerous other posts, she also served as Secretary of Labor and director of the American Red Cross. She also assisted her husband in creating the Dole Foundation, which raised millions of dollars to assist disabled Americans.

Recurring Candidate for the Presidency

Dole made a very brief run for the presidential nomination in 1980, but he was overwhelmed by Ronald Reagan. His disappointment over his early poor showing was tempered somewhat by the fact that the Republicans gained control of the Senate as well as the Presidency. Dole became chair of the Finance Committee with an important role in ushering President Reagan's economic policies through Congress. He became majority leader of the Senate in late 1984 and helped craft a comprehensive deficit reduction bill in 1985.

In November of 1986, the Democrats regained the Senate, and Dole was demoted to leading the minority party. As the two terms of the Reagan Administration drew to a close, Dole decided once again to seek the presidency, this time with more organization, stature, and money than he had had in 1980. He battled early and often with George Bush, Reagan's vice president, who ultimately won the 1988 Republican nomination and the election.

Dole seemed to receive a new lease on life when Democratic candidate Bill Clinton was elected President in 1992. With the Presidency no longer in Republican hands, Dole became the nation's head Republican. Early in the Clinton Administration, Dole became a fixture on television news shows, positioning himself as the chief spokesperson against the president's policies. He led Senate Republicans in filibusters against Clinton's legislation, and he forced Clinton to scale back an economic stimulus bill the President tried to steer through Congress early in the Administration. Already in 1993, Dole was visiting the early presidential primary states of Iowa and New Hampshire.

In 1994, Republicans won the House for the first time in four decades, and they regained control of the Senate where Dole once again became majority leader. As the Republicans worked to fulfill the ''Contract with America'' with which they had won in '94, Dole planned his third attempt for presidential office.

Loses to Bill Clinton in 1996

The first primaries early in 1996 went badly. Candidate Steve Forbes made Dole the target of some $25 million in negative advertising, and Dole lost races to Forbes and Patrick Buchanan. With the Republican party establishment rallying to his defense, Dole locked up the nomination in March. He initially tried to remain majority leader while campaigning for the presidency. However, the Democrats frustrated his legislative efforts so successfully that he was forced to leave the Senate. In June of 1996, he ended his 35-year congressional career by resigning both as Senator from Kansas as well as majority leader.

Dole spent the next four months crisscrossing the country on the campaign trail. Even before the contest was over, many Republicans criticized Dole for doing a poor job of delivering the party's messages. Polls showed that the two televised presidential candidates debates in October helped Clinton and hurt Dole. In election day exit polls, seven out of ten voters said they did not believe Dole's promise to cut taxes by fifteen percent, the key theme of his campaign. It traditionally has been difficult to defeat an incumbent president during times of peace and economic prosperity. However, a *New York Times* analysis concluded that Dole's ''third run for the presidency was plagued by missteps, indecision, and strategic blunders so fundamental that they bordered on amateurish.''

Clinton won handily in an election marked by the lowest voter turnout in 72 years. Clinton took 49 percent of those voting and carried 31 states. Dole received 41 percent of the popular vote and won 19 states. (Reform Party candidate Ross Perot took another eight percent of the vote.) Yet the election was hardly a rout for the Republicans. The GOP maintained majority control of both the House and Senate and elected a majority of the nation's governors.

After the election, the Doles remained in Washington, D. C., where Elizabeth Dole served as president of the American Red Cross. Robert Dole joined the law firm of Verner, Liipfert, Bernhard, McPherson & Hand. A major lobbying concern, Verner Liipfert represented foreign nations as well as some of the largest business corporations in the U.S. and abroad. Dole became the senior Republican among the firm's lobbyists, whose roster included three former Democratic governors and two former Democratic senators.

Altogether—including their earnings from pensions, product endorsements, speaking fees and Elizabeth Dole's Red Cross salary—the Doles enjoyed an income well in excess of $1 million in 1997. No longer under intense public scrutiny, the former Senator traded in his 1987 Chevrolet Celebrity on a brand new Cadillac. Dole also ad-

vanced the $300,000 House Speaker Newt Gingrich owed as a penalty for violating ethics rules, giving Gingrich eight years to pay at 10 percent interest.

Further Reading

Bob Dole is referred to in the memoirs of the principal figures of his day. Former President Gerald Ford's autobiography, *A Time to Heal* (1979), for example, has insightful observations on Dole's part in the 1976 campaign. Martin Schram's *Running for President 1976* (1977) treats the same subject in less detail.

Cramer, Richard, *Bob Dole* (Random House, 1995). Dole, Bob and Elizabeth Dole, *Unlimited Partners: Our American Story* (Simon & Schuster, 1996). Dole, Bob and Jack Kemp, *Trusting the People: The Dole-Kemp Plan to Free the Economy & Create a Better America* (HarperCollins, 1996). Hilton, Stanley, *Senator for Sale* (Saint Martin's, 1996). Margolis, Jon, *The Quotable Bob Dole: Witty, Wise & Otherwise* (Avon Books, 1996). McCurry, Michael and John Buckley, ''Inside Story,'' *New Yorker,* November 18, 1996, pages 44-60. ''Masters of the Message,'' *Time,* November 18, 1996, pages 76-96. □

Sanford Ballard Dole

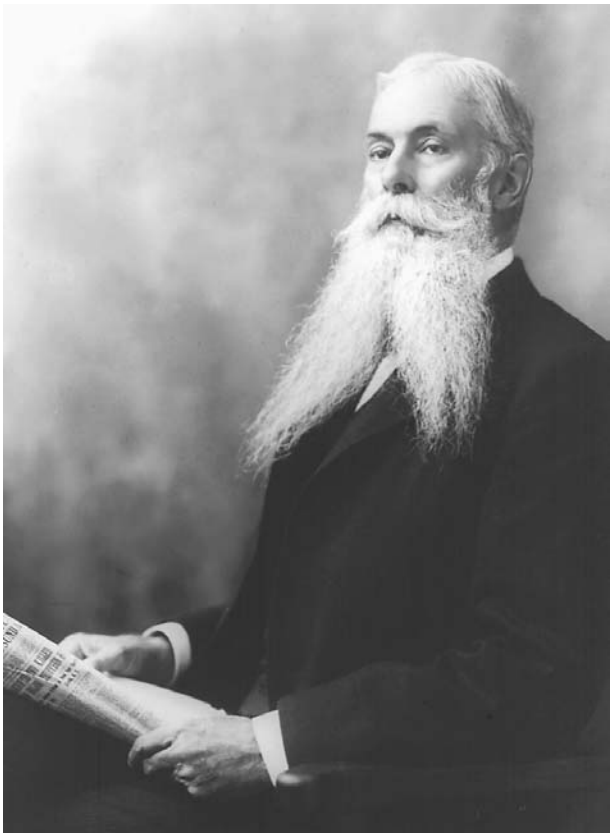

The American statesman Sanford Ballard Dole (1844-1926) was president of the Republic of Hawaii and, after its annexation to the United States in 1898, first governor of the Territory of Hawaii.

Sanford Dole was born in Honolulu, Hawaii, on April 23, 1844, the son of Protestant missionaries from New England. He grew up on the Hawaiian islands of Oahu and Kauai and went to missionary schools run by his father. He left the islands to attend Williams College in Williamstown, Mass., where he spent a year. After another year in a Boston law office, he was admitted in 1868 to the Massachusetts bar. But that same year he returned to Honolulu to practice law. He showed a good deal of interest in community affairs and often wrote for newspapers. In 1873 he married Anna P. Cate of Maine.

Dole was elected to the Hawaiian Legislature in 1884 and 1886 as a Reform party member. In 1887 he became a leader in the movement that wrested a new constitution from King David Kalakaua, reducing his power. The King, under pressure from his ministers, appointed Dole associate justice of the Supreme Court. Dole's legal decisions were marked by clarity and grace of style, and his dissents were noted for their vigor.

Dole served as a justice until 1893, when he reluctantly accepted leadership of a revolutionary movement that overthrew Queen Liliuokalani, who had succeeded her brother Kalakaua. She had tried to proclaim a new constitution that would return personal power to the throne. Dole became president of a provisional government that sought annexation to the United States. When President Grover Cleveland tried to restore the Queen (after charges that the United States had helped overthrow her), Dole wrote one of his most important state papers eloquently denying Cleveland's right to interfere. With no prospect of quick annexation, the Republic of Hawaii was formed on July 4, 1894. The constitution named Dole president to serve until 1900.

Hawaii's support of the United States in the war with Spain in 1898 turned the balance in favor of renewed annexation efforts already under way. In 1898 President William McKinley signed a joint congressional resolution of annexation and appointed Dole a member of the commission to draft laws governing Hawaii. In 1900 McKinley appointed Dole as first governor under the Organic Act for the Territory of Hawaii. Dole served until 1903, when he resigned to become judge for the U.S. District Court for Hawaii. In 1916 he retired to private practice.

Dole is generally credited with a deep, sympathetic understanding of the native Hawaiians, although some persons might consider his attitude toward the Hawaiians slightly patronizing and paternalistic.

Further Reading

E. M. Damon, *Sanford Ballard Dole and His Hawaii* (1957), based on primary sources, is sympathetic and uncritical. The account was undertaken at Dole's express wish. Dole tells his own story of the dramatic last years of the kingdom in his *Memoirs of the Hawaiian Revolution* (1936), edited by Andrew Farrell.

Additional Sources

Allen, Helena G., *Sanford Ballard Dole: Hawaii's only president, 1844-1926,* Glendale, Calif.: A.H. Clark Co., 1988. □

Engelbert Dollfuss

The Austrian statesman Engelbert Dollfuss (1892-1934) served as chancellor of Austria from 1932 to 1934.

Engelbert Dollfuss was born on Oct. 4, 1892, near Texing, Lower Austria. Trained in law at the University of Vienna and in economics at the University of Berlin, he served as an officer in World War I. After the war he was secretary of the Peasant's Association of Lower Austria and became director of the Lower Austrian Chamber of Agriculture in 1927. In 1930 he was appointed president of the Austrian Federal Railways system because of his association with the Christian Socialist party, and in 1931 he was named minister of agriculture and forests.

On May 20, 1932, Dollfuss became chancellor of Austria, although his government possessed only a one-vote majority in the Nationalrat (lower house of Parliament) and a minority in the Bundesrat (upper house). To strengthen Austria's financial position, Dollfuss obtained a loan of £9 million sterling from the League of Nations in return for an agreement not to enter a customs union with Germany for 20 years, a stipulation which angered pan-German, Nationalist, and Socialist elements in Austria.

Subject to bitter attacks from all sides, Dollfuss suspended Parliament when its three presidents resigned on March 4, 1933, and thereafter ruled by decree. In May he founded the Vaterländische Front to mobilize support for his rule, and it was with this organization that the notorious Heimwehr merged in 1934. The latter was a defense force formed after World War I; it later espoused Italian Fascist principles, became a political party in 1930, and perpetrated acts of terror and violence against its opponents.

To bolster his foreign position and prevent Austria from uniting with Nazi Germany, Dollfuss met Mussolini at Riccione in August 1933 and received a guarantee of Austrian independence at the cost of abolishing all political parties and revising the Austrian constitution along Fascist-corporatist lines. On the prompting of Mussolini, he utilized an outbreak of rioting by leftist elements in February 1934 to destroy the Social Democratic party organization, thus removing Austria's most strongly anti-Nazi force from the scene.

Announcing his wish to order the state according to the encyclical *Quadragesimo Anno* of Pope Pius XI, Dollfuss proclaimed a new constitution on May 1, 1934, providing for state organization through professional corporations like those in Fascist Italy. The opposition of German and Austrian Nazis to his government only increased, however, as he evidenced his determination to oppose the surrender of Austrian independence. Finally, during an abortive Nazi putsch on July 25, 1934, Nazi agents entered the Chancellery in Vienna and during their brief occupation of the building assassinated Dollfuss.

While Dollfuss's dogged determination to maintain the integrity of Austria made him a martyr, the weakness of his

political position coupled with that of his small state forced him to implement the very authoritarian principles antithetical to the Christian ideals articulated in his 1934 constitution and to the continued independence of Austria.

Further Reading

There is not much information on Dollfuss in English. Perhaps the most useful work is Paul R. Sweet, ''Mussolini and Dollfuss: An Episode in Fascist Diplomacy,'' in Julius Braunthal, *The Tragedy of Austria* (1948).

Additional Sources

Brook-Shepherd, Gordon, *Dollfuss,* Westport, Conn.: Greenwood Press, 1978, 1961. □

Josef Ignaz von Döllinger

The German historian and theologian Johannes Josef Ignaz von Döllinger (1799-1890) represented the Catholic wing of the great German historical movement of the 19th century.

On Feb. 28, 1799, J. J. I. von Döllinger was born in Bamberg. His father was professor of physiology and anatomy at Bamberg and later at Würzburg and, though Catholic, markedly anticlerical. This influence

was offset by the piety of Döllinger's mother, and the boy's interest turned to theology after a few semesters in Würzburg studying philosophy and philology. He entered the seminary at Bamberg and was ordained a priest in 1822. Disillusioned with academic studies, he desired only a country pastorate but, after serving as curate for barely a year, he was prevailed upon by his father to return to academic life.

Döllinger then taught canon law and Church history at the gymnasium in Aschaffenburg. His interests turned to patristic studies, and he published the first of many books on Church history, for which he achieved wide recognition. In 1827 he accepted the chair of Church history at the University of Munich, a post he held until 1872. In Munich he joined the circle of F. X. von Baader and J. von Görres. This group was monarchist in politics, strongly influenced by German romanticism, and inclined toward strengthening Church ties with Rome. Thereafter Döllinger became increasingly active in public life, always working to spread the influence of religion. He represented Lower Bavaria at the Congress of Frankfurt in 1848-1849.

In his historical studies Döllinger stressed historical continuity and organic development. Arguing that the Reformation represented a breach in this continuity, he led a counterattack against the influential school of Leopold von Ranke and other Protestant or liberal historians.

Döllinger's efforts to revive German Catholicism gradually led him to minimize dependence on Rome, and increasingly after 1850 he argued for a German national church. He also insisted on the right of scholars to be free from ecclesiastical censorship. Just prior to the opening of the Vatican Council in 1869, his book *The Pope and the Council,* which argued the supremacy of a general council, was condemned in Rome. During the proceedings he corresponded with the minority who opposed the infallibility decree. But his publication of *Roman Letters from the Council* (1870) injured the cause by its intemperate and sarcastic tone. In 1871 he was excommunicated for refusing to subscribe to the Council decrees on papal prerogatives and a year later was forced out of his professorship.

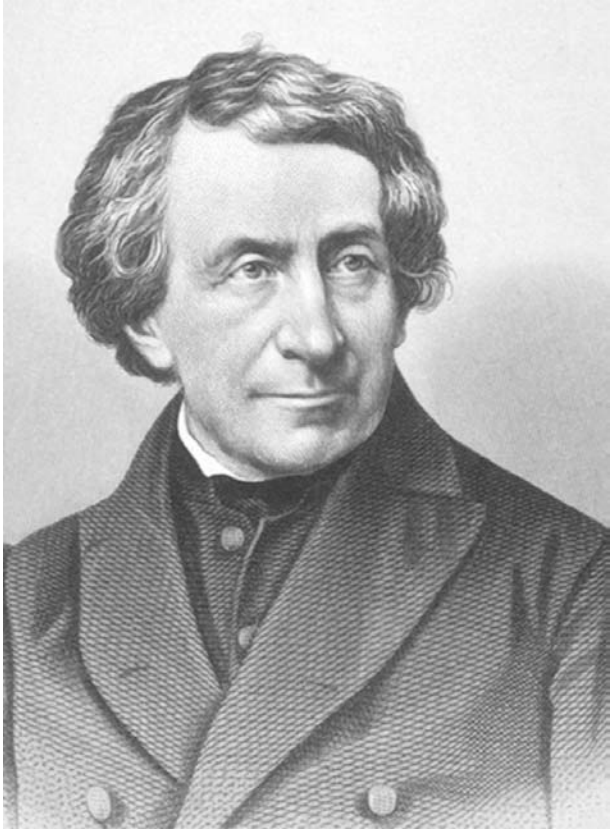

Döllinger was friendly with leaders of the schismatic group called the ''Old Catholics'' but refused to join their movement. In later years he worked to promote reunion among the churches. Accepting the last rites from an Old Catholic priest, he died in Munich on Jan. 10, 1890.

Further Reading

Louise von Kobell, *Conversations of Dr. Döllinger* (1891; trans. 1892), provides personal reminiscences. Lord Acton gives a lengthy estimate of Döllinger's historical work in his *History of Freedom, and Other Essays* (1907). □

Gerhard Johannes Paul Domagk

The German bacteriologist and experimental pathologist Gerhard Johannes Paul Domagk (1895-1964) was awarded the Nobel Prize in Physiology or Medicine for his discovery of the antibacterial effects of prontosil.

Gerhard Domagk was born at Lagow, Brandenburg, on Oct. 30, 1895. He began the study of medicine at the University of Kiel in 1913. After World War I, throughout which he served in the army, he graduated in medicine at Kiel in 1921. In 1924-1925 he was a lecturer in pathology in the universities of Greifswald and Münster. He became director of research in experimental pathology and bacteriology on the staff of the I.G. Farbenindustrie at Wuppertal-Elberfeld in 1927.

Beginnings of Chemotherapy

Early in the 1900s a synthetic organic arsenic compound was used to treat experimental trypanosomiasis. Paul Ehrlich confirmed this and then began to search for a similar compound for the treatment of syphilis. Successive organic compounds were synthesized and tested. In 1910 he found that his 606th compound was very effective; he called it salvarsan. During the next 20 years efficient antimalarial remedies were synthesized, but there were no such remedies against the common bacterial and streptococcal infections of temperate climates, despite many attempts to solve this problem.

Chemotherapy of Bacterial Infections

Shortly after his appointment to the I.G. Farbenindustrie, Domagk was made responsible for another massive attempt to achieve chemotherapy of the bacterial infections. His chief chemists, Fritz Mietzsch and Joseph Klarer, synthesized organic compounds, and Domagk tested the activity of these compounds against various organisms, in cultures and in laboratory animals. For a long time they were unsuccessful. But some years earlier the two chemists had synthesized a red azo dye combined with a sulfonamide radical. Intended for treating leather, it was already on the market under the name Prontosil Rubrum. Their tests had shown that it had little activity against bacteria in cultures, but in 1932 preliminary tests suggested that it might be protective against streptococcal infections in mice. In December a crucial experiment was carried out, which showed conclusively that prontosil was very effective in protecting mice against a highly virulent streptococcus. These very satisfactory laboratory results were not published for over 2 years, partly because of doubt whether prontosil would be tolerated by human subjects. But Domagk personally had no doubt, because he had as a last resort given his daughter, who was near death as a result of a streptococcal infection, a dose of prontosil. She had miraculously recovered.

When Domagk published his laboratory results in 1935 he did not mention his daughter's case, but work on prontosil was at once started in several countries. It was shown that the action of prontosil was due to its sulfonamide radical, which alone was active, and that sulfanilamide, a similar sulfonamide compound, was as active as prontosil and cheaper to manufacture. This was the first of the many similar drugs synthesized and tested. These sulfonamides were shown to be effective in many diseases in addition to streptococcal infections, such as puerperal fever, pneumonia, and cerebrospinal fever.

For his work in this field Domagk was awarded the Nobel Prize in Physiology or Medicine for 1939, but he was forced by the Nazis to decline the award, which he had already accepted. After the war he was presented with the medal and the diploma, but the prize money had meanwhile reverted to the Nobel Foundation.

Chemotherapy of Tuberculosis

The effective discovery of the method of concentrating penicillin, the first of the antibiotics, in 1940 stimulated a search for other antibiotics and chemotherapeutic remedies that might be effective in treating tuberculosis. Domagk's chemical coworkers supplied him with the first of the thiosemicarbazones, and in 1946 he showed their power to inhibit the growth of the tubercle bacillus in culture. But as they caused liver damage they had later to be given up. Meanwhile, in 1944, the antibiotic streptomycin had been discovered, but its undoubted effectiveness in treating tuberculosis was found to be limited by its tendency to produce resistant strains of the bacillus. A little later the effectiveness of *para* -aminosalicylic acid (PAS) was discovered and also its value in delaying the appearance of resistant strains. But the thiosemicarbazones led to the discovery in 1951, by Domagk and others, of the activity of isonicotinic acid hydrazide (isoniazid). It was found that in man isoniazid was most efficient when combined with streptomycin and PAS.

Chemotherapy of Cancer

For 30 years, beginning in 1925, Domagk wrote numerous papers on experimental tumor formation. In 1955 he turned to the chemotherapy of malignant tumors. In 1958 he published his results obtained with ethyl-eneimino quinones and their derivative Trenimon. Although then promising, these results later remained unconfirmed.

Later Life

In 1958 the University of Münster conferred on Domagk the title of professor, and on his retirement from the I.G. Farbenindustrie he worked on cancer research at that university. His many honors included honorary degrees from six universities. In 1959 he was elected a Foreign Member of the Royal Society, and he was the recipient of the Paul Ehrlich Gold Medal and of the Cameron Prize of the University of Edinburgh. He died at Burberg, Baden-Württemberg, on April 24, 1964.

Further Reading

There is a biography of Domagk in *Nobel Lectures: Physiology or Medicine,* 1922-1941 (1965), which also contains his Nobel Lecture, not delivered until 1947. For the background of Domagk's discovery see I. Galdston, *Behind the Sulfa Drugs*

(1943). For further developments see G. M. Findlay, *Recent Advances in Chemotherapy* (1930), especially the second (1939) and third (vol. 1, 1950) editions. □

Placido Domingo

Intelligence and dramatic conviction reinforced the vocal gifts of Spanish-born lyric-dramatic tenor Placido Domingo (born 1941). In addition to maintaining a large opera repertoire, he later turned to conducting; he was also an accomplished pianist.

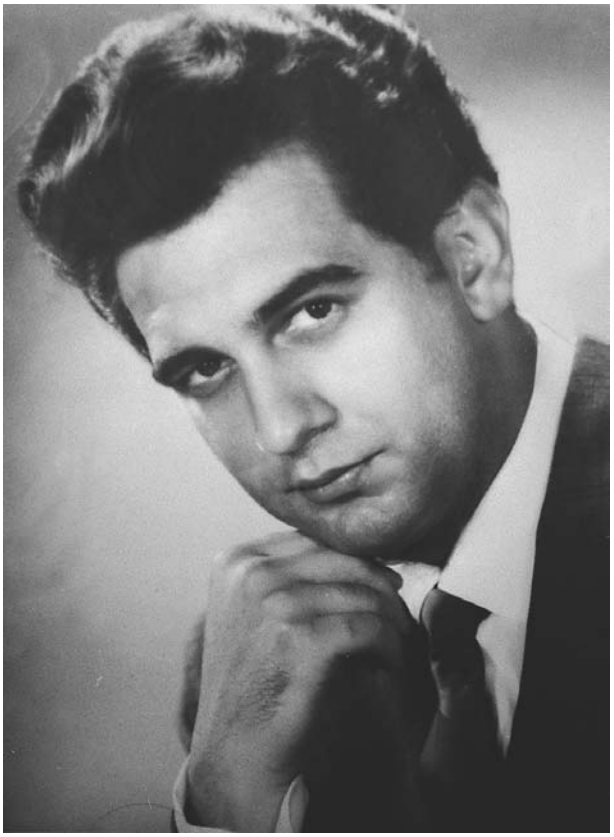

Placido Domingo was born in the Barrio de Salamanca section of Madrid on January 21, 1941. His mother's family was Basque, and his father's half Catalan and half Aragonese. His parents, both active in music, were undoubtedly responsible for nurturing Domingo's musical abilities. His father had played the violin in opera and zarzuela orchestras and had sung baritone roles in zarzuelas. (Zarzuela is the Spanish equivalent of the Viennese operetta—a popular theatrical genre that mixes musical numbers with spoken dialogue. Its customary nationalistic plot may be serious or comic and usually involves scenes from everyday life.) What seems to have been a promising career, including a few recordings, was cut short when he damaged his voice by singing with a cold.

Domingo's mother was a professional singer who had made her debut at the Teatro Liceo in Barcelona, Spain's most important opera house. Her interest in zarzuela led to a performance in Federico Morena Torroba's *Sor Navarra,* where she had met her future husband. In 1946 Moreno Torroba formed a zarzuela company that included Domingo's parents and that eventually travelled to Mexico. Attracted to the country, Domingo's parents stayed and established their own company in Mexico City.

Domingo recalled that he was often pressed into service when the company needed a child. He began studying the piano shortly after the family moved to Mexico City, first privately and later at the National Conservatory. His interest in conducting also stemmed from these early years. At the impulsive age of 16 he met and married a fellow piano student, whom he does not name in his autobiography. A son was born within the year, and shortly thereafter the couple separated.

In Mexico and Israel

Domingo's first professional engagement was as accompanist to his mother in a concert at Mérida, Yucatan, in 1957. Immediately following this he joined his parents' zarzuela company, singing baritone roles and working with other singers as accompanist. His early career also included productions of *My Fair Lady,* in which he sang the role of the drunkard and was assistant conductor and assistant coach. The group gave 185 performances without interruption. Following this he served similarly in a production of Lehar's *The Merry Widow* as either Camille or Danilo.

Domingo auditioned for the National Opera (Mexico) in 1959 with several baritone arias, but was then asked to sight-read something in the tenor range. On the strength of the latter he received a contract as a tenor *comprimario* (singer of secondary roles) and as a coach for other singers. His first role was as Borsa in Verdi's *Rigoletto*. Other musical activities of the period included playing piano for a ballet company—no doubt to supplement his income—and running a program on Mexico's newly founded cultural television. This consisted of excerpts from zarzuelas, operettas, operas, and musical comedies, all to Domingo's piano accompaniment. A little later he played small parts on another program dedicated to the theater. Among the plays performed were those of Garcia Lorca, Pirandello, and Chekhov.

The number of his opera appearances, mostly in Monterrey (Mexico) and Mexico City, increased steadily from 1960 to 1961, and in November 1961 he made his American debut as Arturo in Donizetti's *Lucia di Lammermoor* with the Dallas Civic Orchestra, Joan Sutherland appearing in the title role. One year later, in Fort Worth, he sang Edgardo in the same opera, with Lily Pons singing the last Lucia of her career. Also in 1962 he married the former Marta Ornelas, whom he had met at the conservatory and who eventually sacrificed a promising career for his. She was voted the best Mexican singer of the year 1962.

Before their marriage they, along with baritone Franco Iglesias, formed a chamber opera company that toured Mexico, performing Wolf-Ferrari's *Il segreto di Susanna,* Menotti's *The Telephone,* and various duets and trios, with

Domingo accompanying at the piano. At the very end of 1962 the threesome signed a six month contract with the Hebrew National Opera in Tel Aviv, which proved such good experience that they extended their stay to two and one half years. Multi-lingual realizations of operas were common for the international cast gathered there. A performance of *La Traviata,* for instance, included a baritone singing in Hungarian, a soprano in German, a tenor in Italian, and the chorus in Hebrew. Domingo credits this cosmopolitan group for improving his abilities in several languages.

Move to New York City

After leaving Tel Aviv in June 1965, Domingo auditioned successfully for the New York City Opera. His New York debut was scheduled for October 21, 1965, as Don Jose in Bizet's *Carmen,* but occurred on the 17th when he was asked to fill in for an ailing tenor in Puccini's *Madame Butterfly* . In February of the following year he sang the title role in the North American premiere of Alberto Ginastera's *Don Rodrigo,* an event that also marked the opening of the City Opera's new home at Lincoln Center. *Don Rodrigo* remained the only modernist work in Domingo's repertoire. Although he had sung in open air performances by the Metropolitan Opera of Mascagni's *Cavalleria Rusticana* and Leoncavallo's *Pagliacci* in 1966, his official Met debut came on September 25, 1968, when he substituted for an indisposed Franco Corelli in Cilèa's *Adrianna Lecouveur* a week before his scheduled appearance.

Other important debuts were as follows: January 1965 at the Teatro Liceo, Barcelona, in three short operas by little-known Mexican composers; December 1969 in the title role of Verdi's *Ernani;* and December 1971 as Cavaradossi in Puccini's *Tosca,* his most frequently performed role. In 1980 Federico Moreno Torroba completed an opera, *El Poeta,* for Domingo, who sang the world premiere in June of that year. Both Domingo and the critics agreed that, although the straightforward, tonal score contained many attractive passages, the libretto was too weak to support it.

Although Domingo's repertoire concentrated mainly on the 19th century Italian and French masters, his range was considerably wider. In addition to his zarzuela roots and brief excursion into the modernism of *Don Rodrigo,* he went back as far as Rameau (Hippolyte) and Mozart (Don Giovanni) and touched on Wagner (Lohengrin, Hans Sachs). He also released two popular albums, one with American popular singer John Denver, ''Perhaps Love'' and later ''My Life for a Song.'' Domingo appeared in commercial film productions of Mascagni's *Cavalleria Rusticana,* Leoncavallo's *Pagliacci,* and Verdi's *La Traviata* (1983), all directed by Franco Zeffirelli, and Bizet's *Carmen* (1984), directed by Francesco Rosi.

Domingo actively pursued conducting opportunities during much of his career. In 1972 ''Domingo Conducts Milnes! Milnes Conducts Domingo!'' with the New Philharmonia Orchestra of London was released. Later he conducted a New York City Opera production of *La Traviata* during the 1973-1974 season and a Covent Garden production of *Die Fledermaus* at the end of 1983.

Achieved Universal Acclaim

Domingo's willingness to explore new musical territories led to *Perhaps Love,* his album of duets with the late singer John Denver in 1981. Although critics were not especially pleased, the album achieved gold status in record sales. During the nineties, Domingo achieved even greater mainstream commercial success on his Three Tenors collaborations with Jose Carreras and Luciano Pavarotti. The trio first performed together in celebration of the 1990 World Cup Championship in Rome. In 1994 their Dodger Stadium concert in Los Angeles, which was viewed on television by 1.3 billion people and sold more than 10 million CDs and videos, was billed as the most-seen and most-heard serious music event of all time. *New York* magazine called Domingo a ''phenomenon, perhaps the most compulsive overachiever the world of opera has ever known.'' The singer's immense poularity allowed him to raise millions of dollars through special benefit concerts in order to help the victims of the 1985 Mexican earthquake disaster, in which he personally lost four relatives. At the same time his Three Tenors collaborations introduced millions of new fans to the music of opera. In 1996 Domingo became the artistic director of the Washington Opera while simultaneously launching The Three Tenors World Tour which visited four continents and continued through 1997.

Further Reading

Of the many articles written on Domingo, those in *Opera News* are perhaps the most consistently revealing. An interview, ''What Makes Placido Run?'' appeared in the March 27, 1982, issue. Domingo's autobiography, *My First Forty Years,* was published in 1983. One of the better books of its kind, it is well written and insightful and probably no more self-congratulatory than his accomplishment deserves. □

St. Dominic

The Spanish churchman St. Dominic (ca. 1170-1221) founded the Dominican order, a religious community officially called the Order of Preachers.

Dominic was born to the well-to-do Guzmán family in the town of Caleruega in northern Spain. As a young man, he studied the liberal arts and theology at Palencia. After he was ordained a priest, he joined the cathedral canons of the city of Osma, who lived a community life under the rule of St. Augustine.

When he was about 30, Dominic accompanied his bishop on several diplomatic missions in northern Europe. In the course of these travels he became aware of the religious ideas of the Albigensians, a Manichaean movement in southern France. This sect believed that the soul is good and the body is evil and that man must be purified and must not indulge in any physical pleasures. The Pope had sent legates to counteract the movement, but with their sumptuous clothes, fine horses, and numerous attendants they only succeeded in reinforcing the Albigensians' beliefs.

Dominic saw that the only way to preach orthodox doctrine effectively to these people was to be as poor as they were and to be thoroughly knowledgable in Christian theology. He stayed in southern France for several years and, together with a small group of like-minded men, tried to put his ideas into practice by preaching, studying, praying, and living in poverty.

After a papal crusade crushed the heretics, in 1215 Dominic and his group of 16 were welcomed by the bishop of Toulouse and established as the official preachers of that diocese. Dominic then went to Rome, where he obtained Pope Innocent III's approval for the establishment of a religious order dedicated to preaching and based on a deep knowledge of the Scriptures and Christian truth. Until this time religious orders had been associated with monasteries, where men lived apart from the world and spent their time in prayer and physical work. But Dominic conceived of a group of men who would be dedicated primarily to preaching and thus to helping people in the mainstream of life. Living together in a city house, where they would pray and study, these men would be able to go wherever they were needed and would substitute study for the traditional manual labor of monks.

In 1217 Dominic showed his confidence in the men who shared his ideal and scattered the little group of 16 around Europe. He sent some to Paris to study theology, some to Bologna to study law, and others to Rome and Madrid. Two stayed behind in Toulouse and two more in nearby Prouille. Wherever they went, these men attracted others, and soon there were hundreds of followers of Dominic's ideal, many of them students and masters at universities.

During the next 2 years Dominic traveled over 3,000 miles on foot, visiting and encouraging his men in Toulouse, Paris, Milan, Rome and in Spain. In 1220 the first meeting or general chapter of the friars took place in Bologna, and there it was decided that the order would have a representational system of government, with the friars in each house electing their superiors for fixed terms. These representatives met again in 1221 and divided the order geographically into provinces. Shortly after this meeting Dominic died in Bologna in 1221; he was canonized in 1234.

Dominic's genius had several ingredients. He was a charismatic leader, able to evaluate a situation and act decisively. He had confidence in his own ideals and in the people who shared them. His mind was sharpened by study, but before he wrote, lectured, or preached, he turned to God in prayer. It was said of Dominic that ''he loved everyone, so everyone loved him.'' By 1256 the group he had founded had over 13,000 members, and it continues to flourish today.

Further Reading

Marie Humbert Vicaire, *Saint Dominic and His Times* (2 vols., 1957; trans., 1 vol., 1964), is the most complete and accurate biography of St. Dominic in English. Pierre Mandonnet, *Saint Dominic and His Work* (2 vols., 1938; trans., 1 vol., 1944), contains a thorough study of the historical and religious background of Dominic's life. Bede Jarrett, *Life of Saint Dominic* (1924; 2d ed. 1934), presents the personal warmth and genius of the saint.

Additional Sources

Monshau, Michael, *Praying with Dominic,* Winona, Minn.: Saint Mary's Press, 1993.

Bedouelle, Guy, *Saint Dominic: the grace of the word,* San Francisco: Ignatius Press, 1987. □

Domitian

The Roman emperor Domitian (51-96), in full Titus Flavius Domitianus Augustus, though reputed to be a complete tyrant, modernized Rome's fiscal administration and secured the empire's frontiers.

Born in Rome on Oct. 24, 51, the younger son of Vespasian, Domitian came to the throne when his brother Titus died young after only 2 years of rule. From the start Domitian reigned as a complete autocrat, partly perhaps because of his lack of political skills, but partly certainly because of his own nature. Domitian was personally suspicious and unlovable, and the relations between him and those around him began ill and ended worse.

Domitian's reign can be considered under two main heads: his administration, which was excellent, and his frontier policy, which was generally successful. Provincial government was so carefully supervised that the Roman biographer Suetonius admits that the empire enjoyed a period of unusually good government and security. Domitian's policy of employing members of the equestrian class rather than his own freedmen for some important posts was also a step forward. The finances, which Titus's fecklessness had plunged into confusion, were restored despite building projects and foreign wars.

Religion was a special concern of Domitian, and he vigorously strove to breathe life again into the ancient Roman faith; he built temples and established ceremonies and even tried to enforce morality by law. This zeal for religion may explain the hostility of the Christian writers, for though he was not a persecutor of Christians, he was an ardent propagator of paganism.

Frontier Policy

The northern frontiers needed Domitian's special attention. His governor Agricola pushed the conquest of Britain into Scotland, invaded the Highlands, and even proposed to add all Ireland to the empire after subduing Scotland. Tacitus, Agricola's son-in-law, writes that Agricola's recall in 84 was due to Domitian's jealousy, but more probably it reflected increasing concern with dangers on the Rhine-Danube frontier.

In Germany, Domitian himself took the field, continuing and extending his father's policy of shortening the frontier by annexing the triangle between the Rhine and

Danube. The latter part of the reign saw increasing trouble on the lower Danube from the Dacians, a tribe occupying approximately what is now Romania. Led by an able king, Decebalus, the Dacians in 85 invaded the empire. The war ended in 88 in a compromise peace which left Decebalus as king and gave him Roman ''foreign aid'' in return for his promise to help protect the frontier (chiefly against himself).

One of the reasons Domitian failed to crush the Dacians was a revolt in Germany by the governor Antonius Saturninus. The revolt was quickly suppressed, but henceforth Domitian's always suspicious temper grew steadily worse. It was, of course, the people nearest him who suffered, and after a reign of terror at court Domitian was murdered on Sept. 18, 96, in a plot to which even his own wife, Domitia Longina, was a party. The Senate, which had always hated him, hastened to condemn his memory and repeal his acts, and Domitian joined the ranks of the tyrants of considerable accomplishments but evil memory. He was the last of the Flavian emperors, and his murder marked the beginning of the period of the so-called Five Good Emperors.

Further Reading

Among the ancient sources, Tacitus's *Agricola* and Pliny the Younger's *Panegyric* are viciously hostile; Suetonius's *Lives of the Twelve Caesars* is scandalous but less rancorous. Among modern works, M.I. Rostovtzeff, *Social and Economic History of the Roman Empire* (1926; 2d rev. ed. 1957), and B. W. Henderson, *Five Roman Emperors* (1927), are the fullest and fairest.

Additional Sources

Jones, Brian W., *The Emperor Domitian,* London; New York: Routledge, 1992. □

Do Muoi

Do Muoi (born 1917) was made prime minister of the Socialist Republic of Vietnam in June 1988, capping a 35-year career in the state bureaucracy. As prime minister he became increasingly identified with the forces of conservatism at the highest level of leadership. In 1991 he became secretary general of the Vietnamese Communist Party.

In what was called the Socialist Republic of Vietnam's (SRV) biggest leadership shake-up in five years, Do Muoi was elected the Communist Party's General Secretary replacing Nguyen Van Linh, 75, in 1991. The election on June 27, 1991 replaced seven of the 12 men in the ruling Politburo and a similar personnel housecleaning took place in the party Central Committee. Like Linh, Do Muoi advocated reforming the marketplace without fundamentally altering the political system. Party officials made clear that Linh was retiring because of poor health and was not being ousted. Do Muoi told journalists at the time, ''our party and our people will follow the way of socialism, of Ho Chi Minh, as the sole correct way.

Do Muoi had been the prime minister since 1988. Until then, he had maintained a somewhat low public profile, confining his activity either to technical administration of economic programs, such as increasing commercial trade, or as a trouble shooter dealing with some crisis condition. His constituency within Vietnam's Leninist political system was drawn from the state bureaucracy and from the middle cadres corps.

However, Do Moui is blamed for what was deemed one of the greatest tragedies in Vietnam; the ''Destruction of Capitalism''. On March 23, 1978, Do Moui sent 60,000 youth groups throughout Vietnam to close down the businesses. An estimated 35,000 businesses were closed in just one day. Thousands of business owners committed sucide and thus began the exodus out of Vietnam by boat. By US estimations, since then, over 2 million Vietnamese became 'boat-people'' and about 400,000 perished at sea.

Do Muoi's earlier service had been chiefly in the economic sector. In the early years, the late 1950s, this stood him well and enhanced his reputation as a manager and problem solver. After the Vietnam War, in the last half of the 1970s, however, he became deeply involved in the unsuccessful amalgamation of the two economies, North and South. As deputy prime minister with the title Director of Socialist Transformation of Private Industry in Southern Vietnam (March 1975) he was in effect the czar who jammed together the socialist and capitalist economic systems. His detractors later asserted that he, more than any other

individual Vietnamese, was responsible for the country's postwar economic failure. His defenders argued that he simply shared the blame equally with other top leaders. Even his severest critics, however, always treated Do Muoi with respect, regarding him as an incorruptible disciplinarian who faithfully held high the banner of Communist Party idealism, one who properly was widely feared by the corrupt, the incompetent, and the slack.

Do Muoi was born in Dong My village (Thanh Tri district) on the outskirts of Hanoi on February 2, 1917, into what his official biography terms a ''poor for many generations'' family. He appears to have had little if any formal education—his official biography makes no reference at all to schooling—and quite probably he had less than five years in school. During World War II he was imprisoned by the French in Chi Hoa prison, Hanoi. Here he was thrown in with famed Vietnamese political prisoners, probably his chief educational experience as colonial prisons were the ''university'' for most Asian revolutionaries.

According to his official biography, Do Muoi became politically active at the age of 14 when he joined the antifascist Popular Front. His occupation at the time was as a house painter. He joined the Indochinese Communist Party in 1939, was sentenced to ten years in prison by the French in 1941, and escaped (or was released) in 1945.

He joined the Viet Minh in its war against the French and began service in Ha Dong province. During this war he held a succession of provincial level posts, achieving the equivalent rank of brigadier general as the People's Army of Vietnam's top political commissar. He was in command of the occupation of Haiphong at war's end.

Do Muoi's first post in the new Democratic Republic of Vietnam government was vice minister of commerce (1956), and there followed a series of assignments, chiefly in the domestic trade sector. He was politically inactive, out of the public eye, from February 1961 to November 1967. Western intelligence attributed this to poor health, not an entirely satisfactory explanation.

In 1969 he was assigned to the building and construction sectors. He was the Vietnamese liaison official with the USSR team that built Ho Chi Minh's mausoleum in Hanoi and with the Cuban team that built Hanoi's Thanh Loi hotel. He became vice premier in December 1969, a Central Committee member and Politburo alternate-member in March 1982, and a full Politburo member and Central Committee secretary in 1986; he was elected to the National Assembly in 1980. In the 1980s he was identified with the Council of Ministers (vice chairman in 1981), with one of his chief administrative tasks the supervision of the purge of incompetent and corrupt party cadres, part of the party's broader effort to restore its lost luster and reputation. In 1991 he was elevated to secretary-general of the Vietnamese Communist Party.

Do Muoi's public image was avuncular, as a serious, dedicated, honest government official. He carried the appearance of solid orthodoxy, one committed both to the orthodox Marxism-Leninism and to the pre-modern Vietnamese traditionalism. He seemed to regard Marxism-Leninism as a logical extension of the centuries-old Vietnamese value system. His public statements were in straightforward language unadorned by literary style or subtlety of thought. His doctrinal orations were punctuated by moral exhortation and in substance chiefly were restatements of party lines and state slogans. His economic philosophy, judged by his many speeches on economic problems, was what could be termed original Stalinism—that is, he believed in primary concentration on heavy industry, large-sized agricultural production units, highly centralized planning, use of moral exhortation more than individual incentive as chief motivating force, and a minimal role for the market in economic activity.

Although a little-known figure abroad, Do Muoi traveled extensively in Vietnam, probably was more tireless in stumping the boondocks than any other Hanoi leader. He also traveled extensively abroad, but almost entirely to socialist countries in search of economic aid.

Little is known about his personal life. At some point he was married, as it is reported that his wife died late in 1992. What her name was, when they were married, or if they had any children has not been disclosed. In July of 1996, Do Muoi's term as general secretary was extended. He declared, according to the *New York Times,* ''I belong to the party and the people. The party and the people tell me what to do.''

Further Reading

There is little published information on Do Muoi. See his biography in the *Yearbook on International Communist Affairs*

1989, edited by Richard Staar (1990); ''Hanoi Assembly Elects a New Prime Minister'' in the *New York Times* (June 28, 1988); ''A Premier Candidate'' in *Far Eastern Economic Review* (June 23, 1988); and ''Vietnam Picks a Disciplinarian as Premier'' in the *Washington Post* (June 23, 1988).His recent political activities are recorded in the *LA Times]* Albright Outlines U.S. Terms for Closer Ties With Vietnam on June 28, 1997, Vietnam's Premier Becomes Party Chief; Communists: Do Muoi advocates market reform without greatly altering the political system on June 28, 1991; SOUTHEAST ASIA; New Blood, Same Policy Likely at Vietnamese Party Congress on May 17, 1991. Many of his speeches and political activities are broadcast on Radio Free Asia. □

Donatello

The Italian sculptor Donatello (1386-1466) was the greatest Florentine sculptor before Michelangelo and certainly the most influential individual artist of the 15th century in Italy. Nearly every later sculptor and numerous Florentine and Paduan painters were indebted to him.

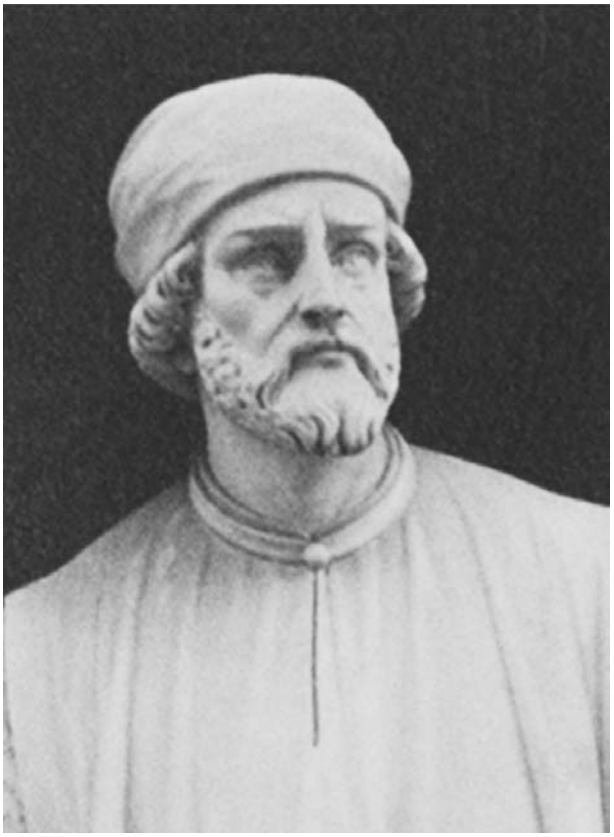

Though Donatello was a descendant of a branch of the important Bardi family, he was brought up in a more plebeian tradition than his older contemporary Lorenzo Ghiberti. Gifted with humanistic insight and a quality of will that were highly prized in the early Renaissance, Donatello revealed the inner life of his heroic subjects, memorable images which have conditioned our very conception of 15th-century Florence. Sharing neither Ghiberti's feeling for line nor Filippo Brunelleschi's interest in proportion, Donatello worked creatively with bronze, stone, and wood, impatient with surface refinements and anxious to explore the optical qualities he observed in the world about him. His later art, saturated with the spirit of Roman antiquity, is frequently disturbing in its immediacy as it attains a level of dramatic force hitherto unknown in Italian sculpture.

Donato di Niccolò Bardi, called Donatello, was born in 1386 in Florence. Little precise biographical information has come down to us, although many anecdotes are recorded by Giorgio Vasari in his *Lives*. Donatello was apprenticed to Ghiberti, and in 1403, at the age of 17, Donatello was working for the master on the bronze reliefs of the First Doors of the Baptistery. By 1407 he had left Ghiberti for the workshops of the Cathedral.

Early Works

One of Donatello's earliest known works is the lifesized marble *David* (1408; reworked 1416; now in the Bargello, Florence). Intended to adorn a buttress of the Cathedral, in 1414 it was set up in the Palazzo Vecchio as a symbol of the Florentine republic, which was then engaged in a struggle with the king of Naples. Dramatic in posture and full of youthful energy, the *David* possesses something of the graceful late Gothic feeling of a figure by Ghiberti, though Donatello now admits us to a world of psychological tensions.

Rapidly maturing, Donatello produced a strong, original, dynamic style in two works: the large marble figure *St. Mark* in a niche on the exterior of Orsanmichele, completed between 1411 and 1413, and the seated *St. John the Evangelist* for the facade of the Cathedral (now in the Museo dell'Opera), finished in 1415. These powerful, over-life-sized figures established the sculptor's reputation. The *St. Mark* broke with tradition in its classical stance, realistically modeled drapery, and concentrated face with such optical subtleties as a detailed analysis of the eye. It became a stunning symbolic portrait of a noble Florentine hero in the embattled republic of Donatello's day.

Donatello's new style was confirmed in the famous *St. George,* carved in marble about 1416-1417 for the exterior of Orsanmichele (later replaced by a bronze copy; the original is in the Bargello). Resolute in stance, the Christian saint has the face not of an ideal hero but of a real one. Even more significant is the little marble relief *St. George and the Dragon,* that decorates the base of the niche. The marble was ordered in 1417, and the relief was completed shortly afterward. This is an important date, for the relief is the earliest example in art of the new science of perspective used to create a measurable space for the figures. Up to this time artists had conceived of a flat background in front of which, or in which, the figures were placed; now the low, pictorial forms seem to emerge from atmosphere and light. Donatello was probably influenced by the contemporary

theoretical studies in perspective of the architect Brunelleschi.

Between 1415 and 1435 Donatello and his pupils completed eight life-sized marble prophets for niches in the Campanile of the Cathedral (now in the Museo dell'Opera). The most impressive of the group are the so-called *Zuccone* (''big squash'' or ''baldy''), perhaps representing Habakkuk, and the *Jeremiah,* in both of which there is great psychological tension and a convincing, deliberate ugliness.

Middle Period

Donatello received many commissions, which he often executed in collaboration with other artists. An unusual work is the *Marzocco,* the emblematic lion of the Florentines, carved in sandstone and imbued with a grand contrapuntal vigor; it was ordered in 1418 for the papal apartments in S. Maria Novella (now in the Museo Nazionale). Donatello's optical principles and his vigorous style in relief sculpture reached a climax in the gilded bronze *Feast of Herod,* completed in 1427 for the font in the Baptistery, Siena; Ghiberti, Jacopo della Quercia, and other sculptors also executed reliefs for the baptismal font. In Donatello's very low relief composition he approximated, but deliberately avoided the accurate construction of, one-point architectural perspective.

About 1425 Donatello entered into partnership with Michelozzo, sculptor and architect, with whom he made a trip to Rome after 1429. (Vasari states that Donatello went to Rome with Brunelleschi. This would have been much earlier, perhaps in 1409; but there is no document to confirm such a trip.) With Michelozzo he produced a series of works, including the tomb of Pope John XXIII in the Baptistery, Florence, and the tomb of Cardinal Brancacci in S. Angelo a Nilo, Naples, both of which were in progress in 1427. The first of these established a type of wall tomb that was decisive for many later Florentine examples.

Probably just after the trip to Rome, Donatello created the well-known gilded limestone *Annunciation* tabernacle in Sta Croce, Florence, enclosing a lyrical pair of Gabriel and the Virgin Mary. He was also commissioned to carve for the Cathedral a *Singing Gallery* to match the one already begun by Luca della Robbia (both now in the Museo dell'Opera). Using marble and mosaic, Donatello presented a classically inspired frieze of wildly dancing *putti.* It was begun in 1433, completed 6 years later, and installed in 1450.

Later Works

Much of Donatello's later work manifests his understanding of classical art, for example, the bronze *David* in the Bargello, a preadolescent boy clothed only in boots and a pointed hat. This enigmatic figure is in all probability the earliest existing freestanding nude since antiquity.

From 1443 to 1453 Donatello was in Padua, where he created the colossal bronze equestrian monument to the Venetian *condottiere* called Gattamelata in the Piazza del Santo. It was the first important sculptural repetition of the 2d-century equestrian statue of Marcus Aurelius in Rome. Donatello portrayed Gattamelata as the ideal man of the Renaissance. Another major commission in Padua was the high altar of S. Antonio, decorated with four large narrative reliefs representing the life of St. Anthony, smaller reliefs, and seven life-sized statues in bronze, including a seated Madonna and Child and a bronze Crucifixion. Donatello had earlier made remarkable experiments with illusionistic space in his large stucco medallions for the Old Sacristy of S. Lorenzo in Florence; now his major bronze Paduan reliefs present an explosive conception of space with sketchy figures and a very excited continuous surface. The influence of these scenes on painters in northern Italy was to prove enormous and long lasting.

Back in Florence, the aged Donatello carved a haunting, emaciated *Mary Magdalen* from poplar wood for the Baptistery (1454-1455). Romantically distorted in extreme ugliness, the figure of the penitent saint in the wilderness originally had sun-tanned skin and gilding on her monstrous hair. In 1456 Donatello made an equally disturbing group in bronze of Judith cutting off the head of Holofernes. Now in the Piazza della Signoria, Florence, it was originally commissioned, apparently as a fountain, for the courtyard of the Medici Palace.

At his death on Dec. 13, 1466, Donatello left two unfinished bronze pulpits in S. Lorenzo, Florence. On one are relief panels, showing the torture and murder of Christ by means of distorted forms and wildly emotional actions. Finished by his pupil Bertoldo di Giovanni, the pulpit scenes reveal the great master's insight into human suffering and his pioneering exploration of the dark realms of man's experience.

Further Reading

The best scholarly study of Donatello in English is H. W. Janson, *The Sculpture of Donatello* (2 vols., 1957; 1 vol., 1963). Recommended for the reproduction of wonderful photographic details of selected sculptures are Ludwig Goldscheider, *Donatello* (1941), and the small but compendious book by Luigi Grassi, *All the Sculpture of Donatello* (1958; trans., 2 vols., 1964), which includes many works of debatable authenticity. □

Donatus

Donatus (died ca. 355) was the schismatic bishop of Carthage during the first decades of the Donatist movement.

Little is known of Donatus before 311, when the Christian Church in North Africa was torn by schism. He is reported to have come from Casae Nigrae in Numidia, southwest of Carthage. He may also have engaged in some quasischismatic activity of an ''anti-Catholic'' sort before coming to Carthage.

The cause of the schism may be said to lie in the persecution of the Church in 303 by the emperor Diocletian. As in the Decian persecution and the Novatian schism that had swept Rome 50 years before, the Church

was divided into two camps concerning those who had apostatized under threat of torture or death. The ''laxists'' sought easy and quick rehabilitation for the lapsed; the ''rigorists'' held that any act of compromise, even the handing over of the Scriptures to the state (those who did so were called *traditores*), deprived the lapsed Christian of the right to receive the Sacraments and, if he was a clergyman, of the right to administer the Sacraments.

In North Africa the rigorists tended to be the rural Berbers, given to a hatred of apostasy and a sometimes extreme veneration of martyrs. Donatus was a member of this faction. The more urban and urbane ''Catholics'' were laxist in discipline and politically and sociologically oriented more toward Rome and the empire than toward the surrounding countryside.

Some 10 years after the Diocletian persecution, the episcopal office in Carthage fell vacant upon the death of Bishop Mensurius. Amid rival factions and behind-the-scenes maneuvering, a hastily called and peremptorily administered group of Catholics met and elected Caecilian as their new bishop. Because of his severe antirigorist views, Caecilian had many enemies, not least of whom was Lucilla, a wealthy Spanish lady residing in Carthage. Caecilian, when a deacon, had alienated her by harshly criticizing her practices of martyr worship.

The opposition, consisting mostly of Lucilla and the Numidian clergy, was quick to move. They claimed that Caecilian was in fact not a bishop because one of his co-consecrators, Felix of Aptunga, had been a *traditor* during the persecution and therefore the consecration was invalid. They elected and consecrated their own bishop, Majorinus, claiming him to be the true bishop. Thus began in 312 the great schism that was to rend North Africa for the next century. ''Bishop was set up against Bishop,'' wrote Optatus, ''and altar against altar.'' This was the same year in which Constantine was converted to Christianity; the persecution of the Church by the state was now at an end, but the persecution of the Donatists was just beginning.

Majorinus lived only a year after his consecration as rival bishop. It was Donatus who took his place, and because of his long and powerful episcopacy, the schism was named after him. During the first year of his reign the Roman Church formally condemned Donatism at the Council of Arles in 314. But the Donatists became increasingly intransigent in their views and in their anti-Catholic activity. ''Under the hot Numidian sun,'' one historian wrote, ''nothing was forgiven or forgotten.'' Donatus proved an able and enthusiastic leader of his fellow schismatics; they swore by his ''white hairs,'' wrote St. Augustine later. Finally Donatus was driven from Carthage by force in the proconsular Macarian persecution of 347. He died in exile less than 10 years later.

The schism persisted, but the Donatists were never as strong as they had been under Donatus. At the turn of the century the Donatists, with their militant activists (known as the *circumcelliones*), were to test the intellectual skills of the great Catholic bishop of Hippo, Augustine, as well as sorely to try his patience. Violence and futile attempts at reconciliation continued well into the 5th century, and not until the onslaught of Islam did the Donatists (and Catholics) of a divided and weakened Christian North Africa finally disappear.

Further Reading

Primary sources for the life of Donatus and the history of Donatism are found chiefly in the works of Optatus, Bishop of Milevis, and in the anti-Donatist writings of St. Augustine. Modern studies in English are few, but W. H. C. Frend, *The Donatist Church: A Movement of Protest in Roman North Africa* (1952), and Stanley L. Greenslade, *Schism in the Early Church* (1953; 2d ed. 1964), are important. □

Pham Van Dong

Pham Van Dong (born 1906) was the longtime Hanoi premier, first in the Democratic Republic of Vietnam (DRV) government and then, after reunification in 1976, of the Socialist Republic of Vietnam (SRV) government. He was considered to be one of the members of the inner ''circle of five'' top political power holders in Vietnam.

Pham Van Dong, a charter member of the Indochinese Communist Party in 1930, distinguished himself over the years primarily as administrator and organizer of the government bureaucracy (as opposed to the party bureaucracy). Much of his career success was traceable to the fact that he early associated with Ho Chi Minh and served him well, always seeking to emulate Ho's dedication and zeal but in a loyal and self-deprecating manner so as never to upstage Ho. To this Ho reciprocated by publicly calling Dong ''my best nephew'' and ''my alter ego.'' Indeed, the two did work well as a team, in the marriage of Ho's organizational skill with Dong's managerial ability. They also shared a common philosophic outlook that put pragmatism over ideology.

In many ways Dong was a typical first generation Asian revolutionary: that is, a well-educated member of the upper class who early in life was moved to political activism by nationalist sentiment. His background was Mandarin, which means he was born into affluence and raised in a Confucian tradition of strong cultural value placed on intellectual superiority rather than social origin as the proper basis for government, education, and behavior in life in general. His radicalization was in spite of, not because of, his early years. However, there were alternate political roads that Dong could have traveled, various nationalist movements which were in fact larger and more attractive than Stalinism. Dong apparently chose Marxism-Leninism as the proper outlet for his political energies not because of the inherent appeal of Marxist thought but because of the influence of the personality of Ho Chi Minh.

Dong was born March 1, 1906, in Mo Duc village of Quang Ngai province in Central Vietnam. His father was a high ranking official in the Imperial Court in Hue and served

as court secretary to Emperor Duy Tan. The emperor was deposed by the French in 1916 for being too nationalistic, which also resulted in loss of status for Dong's father and probably began his alienation from the existing colonial arrangement.

Student Activist Turned Revolutionary

Dong received a good French *lycee* education in Hue. In 1925 he enrolled in the University of Hanoi and soon ran into trouble with the authorities by leading a student strike during the funeral of Phan Chu Trinh, a famed nationalist leader. Within a year he was expelled and left for Canton, China, where he spent a year at the Chinese Nationalist run Whampoa Military Academy, met Ho Chi Minh, and joined Ho's proto-communist revolutionary movement, the Vietnam Revolutionary Youth League (Thanh Nien).

From Revolutionary Prisoner to Guerrilla Warrior

Ho sent Dong back to Hanoi in 1927 to do revolutionary organizational work. Dong was subsequently arrested by the French and jailed at Poulo Condore, Vietnam's famed prison island. He remained there from 1929 to 1936 when a new government in France ordered general amnesty for political prisoners in French colonial jails. Dong resumed organizational work in Hanoi and Saigon for three years, then fled to China to escape the 1939 roundup of Vietnamese leftists came with the start of World War II. In 1941 he joined Ho and others at the China border for the conference which created the Viet Minh league, the united front organization (and guerrilla force) that was to lead the struggle against French colonialism.

When the Democratic Republic of Vietnam (DRV) was formed in 1945 Dong was named its first finance minister. In the late 1950s he returned to his home province of Quang Ngai and took field command of a guerrilla force about which little is known. Also during this time he was involved in the bloody purge of non-communist nationalists from Viet Minh ranks, a dark episode for which he was never forgiven by many early Vietnamese nationalist revolutionaries. In 1951 he was named vice premier. In 1954 he became acting foreign minister and was sent to Geneva as the head of the DRV delegation to the Geneva Conference that ended the Viet Minh war. In 1955 he was named premier, a post he continued to hold until December 1986. Over the years Dong held other important governmental posts such as vice chairman of the National Defense Council, member of the National Assembly, and, within party ranks, member of the all-powerful Politburo.

International Negotiator and Party Organizer

During the Vietnam War Dong's central task was to mobilize material support for the war effort. This involved organization of the general population of North Vietnam, working through the mechanism of the National Assembly, and efforts abroad to assure the necessary flow of arms from socialist countries. He made frequent trips outside the country and is said to have been particularly effective in dealing with the former U.S.S.R.

After the end of the war in 1975 Dong concentrated his energies on the nation-building task, particularly on the vastly ambitious ''district building'' reorganizational effort that sought to eliminate the village in Vietnam and replace it with the giant agroville at the district level. He continued to pursue tirelessly a heavy schedule of public events. For months on end he averaged a speech or more a week, chiefly involving education or technical training activities, in between attending a variety of semisocial activities such as diplomatic receptions and tree planting ceremonies.

Dong also continued trips abroad. He was probably the most travelled member of the ruling Politburo and certainly had longer experience in diplomatic negotiations than any other Socialist Republic of Vietnam (SRV) official. In later years his external activities in the international arena tended to be goodwill visits rather than tough negotiations. He was believed by many to have remained the dominant influence on SRV foreign policy, superior to Foreign Minister Nguyen Co Thach.

Dong's personality was described by those who knew him or worked closely with him as sophisticated, self-assured, and somewhat imperious. He was said to have been highly articulate and a smooth diplomatic negotiator.

Defeated by Poor Health and Economy

Dong was known to have suffered from tuberculosis in early life. In the 1980s his health began to deteriorate. He

was not seen in public as often as he once was, and his travel abroad was curtailed. Reportedly he had a heart pacemaker implanted in mid-1979 by surgeons in Moscow, and he returned there again in 1982 for extensive medical treatment of an unknown nature. In late December, 1986, at the Sixth Party Congress in Hanoi, Dong resigned as premier because of ''advanced age and bad health.'' He was one of the last top members of the Politburo to have led the Communist defeat of the Japanese, the French, and finally the United States' soldiers in war.

In addition to his failing health, growing impatience over the country's long economic crisis was felt to have prompted his resignation along with two other top officicals, General Secretary Truong Chinh (79) and Politburo member Le Duc Tho (76). In an interview with *Time* magazine in November 1985, Dong emphasized that economic development to rebuild the country was the government's primary task. *Newsweek* also later quoted him as saying, ''Waging war is simple, but running a country is very difficult.'' His war record was far more impressive than his success in improving economic conditions, which had reached a crisis stage when he stepped down. Vietnam could ill afford its invasion of Cambodia in 1978, and the continued engagement had adversely affected the already strained economy. Some speculated that Dong's willingness (in 1985) to discuss the long unresolved MIA dispute with the United States was prompted by the economic turmoil.

Little is known about Dong's private life. He was married late, when he was about 40, to a 20-year-old girl who, according to some reports, was later confined to an institution with mental illness, or, according to other reports, died. They are believed to have had two children, a boy and a girl. Dong was never known to have discussed his personal life with foreigners.

Further Reading

There are no full length biographies of Pham Van Dong available in English. His various writings make autobiographical references from which the facts of his life can be pieced together. A short biographical sketch was written by the French scholar Jean Lacouture in *The New York Times Sunday Magazine* (May 19, 1968). See also a short biography in the *Baltimore Sun* (September 12, 1967). The basic collection of his writings in English, published by the Foreign Languages Publishing House, Hanoi, in 1977, is titled *Pham Van Dong: Selected Writings* and contains six of his major articles written between 1954 and 1977. He also published a biography in English, *President Ho Chi Minh* (Hanoi, 1960). Dong published at least nine other books in Vietnamese between 1945 and 1985, which are mostly collections of his articles, speeches, and interviews. Periodical articles including information on Pham Van Dong are: *Newsweek* (December 29, 1986), *Time* (November 11 and 25, 1985),*Scholastic Update* (March 29, 1985), and *The New Yorker* (November 1985). □

Gaetano Donizetti

The Italian opera composer Gaetano Donizetti (1797-1848) was one of the first composers of the romantic movement in Italy.

Gaetano Donizetti was born in Bergamo on Nov. 29, 1797. He received his first instruction in music from an uncle, but the beginning of his formation as a composer came in 1806, when he was accepted as a free student in the Lezione Caritatevoli, a school supported by the church of S. Maria Maggiore for the training of musicians and choristers for its services. The director was Simon Mayr, a German who had settled in Bergamo in 1805. Although not known today, his music was held in high esteem in his lifetime. Mayr's influence seems to have been decisive. He kept young Donizetti in the school although his voice was not of the necessary quality, even writing works for student performances in which these vocal defects could be avoided.

Following this training, Donizetti went to Bologna in 1815 to study with Padre Mattei, a student of Padre Martini and a teacher of Gioacchino Rossini. Mayr gave Donizetti financial support as well as letters of introduction. Donizetti's first publication, a set of variations on a theme by Mayr, appeared in 1815.

Donizetti's first three operas date from 1816 and 1817 and were not performed during his lifetime. His first opera to

be performed was *Enrico di Borgogna,* given in Venice in 1818. From this time until 1844 he produced operas of all types at a fantastic pace. In 1827 he agreed to compose 12 operas for Venice within a 3-year period. This speed in production shows in many works that perfunctorily filled the established forms of the day. His works all allow the singer ample opportunity for display with cadenzas and brilliant coloratura writing. Many of his librettos deal with violent passions that are not always turned to best dramatic effect. However, works like *L'elisir d'amore* (1832), *Lucia di Lammermoor* (1835), *La Fille du régiment* (1840), and *Don Pasquale* (1843) have gained a place in the repertory for themselves and an important historical position for their composer.

Although now known primarily for his operas, Donizetti produced a large number of compositions in other genres. In addition to 71 operas, he composed cantatas, sacred works, symphonies, string quartets and quintets, and numerous works for piano solo, voice and piano, and piano and other instruments.

Donizetti's fame quickly spread throughout Italy; he went to Paris, where he wrote five operas, and to Vienna, where he became principal court conductor in 1842. His last years, 1844-1848, were spent in rather severe circumstances because of the progressive deterioration of his health, both physical and mental.

Further Reading

Two biographies of Donizetti are Herbert Weinstock, *Donizetti and the World of Opera* (1963), and William Ashbrook, *Donizetti* (1965), both containing numerous documents, lists of works, and librettos. Donizetti's place in early-19th-century music is discussed in Alfred Einstein, *Music in the Romantic Era* (1947), and Donald J. Grout, *A Short History of Opera* (2 vols., 1947; 2d ed. 1965). □

John Donne

John Donne (1572-1631), English metaphysical poet, Anglican divine, and pulpit orator, is ranked with Milton as one of the greatest English poets. He is also a supreme artist in sermons and devotional prose.

John Donne's masculine, ingenious style is characterized by abrupt openings, paradoxes, dislocations, argumentative structure, and ''conceits''—images which yoke things seemingly unlike. These features in combination with his frequent dramatic or everyday speech rhythms, his tense syntax, and his tough eloquence were both a reaction against the smoothness of conventional Elizabethan poetry and an adaptation into English of European baroque and mannerist techniques. Since Donne's times such poetry has been unaptly called ''metaphysical''—a term more appropriate for the philosophical verse of Lucretius.

Son of a prosperous ironmonger of Welsh ancestry, Donne was born between Jan. 4 and June 19, 1572, and was bred a Londoner and a Roman Catholic. His mother, a great niece of Sir (later St.) Thomas More, came from a cultured, devout family: her father, John Heywood, wrote interludes; her brother Jasper was a Jesuit; and her son Henry, John's brother, died in 1593 of a fever caught in Newgate Prison, where he was incarcerated for harboring a Roman Catholic priest. Donne's father died when John was 4, and his mother married a prominent physician.

His Poetry

After some years at Oxford (from 1584) and possibly Cambridge, Donne studied law at Lincoln's Inn (1592-1594) and became one of the first to write in English formal verse satires in the classical mode. It was also in the 1590s that he wrote many of his amatory poems. Most of them are dramatic monologues expressive of attitudes toward love, ranging from cynical fleshly realism to platonic idealism. It is sounder to see them not as autobiographical but as exposing the extremes of carnal and spiritual love and as putting in a favorable light love in which they are complementary. He also composed verse letters, elegies, epithalamia, and epigrams; they were published after his death as *Songs and Sonnets*.

Donne partook in the Earl of Essex's expeditions against the Spanish in Cadiz and the Azores in 1596-1597 and reflected this military experience in his poems ''The Storm'' and ''The Calm.'' By 1597-1598, when he became secretary to Sir Thomas Egerton, the lord keeper, he had dissociated himself from Roman Catholicism. In 1601 he blasted the promise of a successful career by secretly marrying Lady

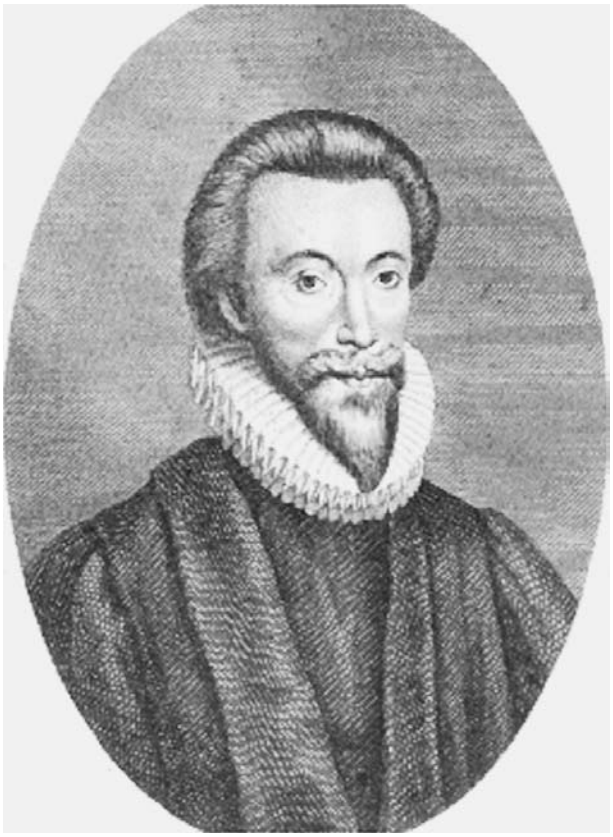

Egerton's niece, Ann More. He was dismissed from his post and temporarily imprisoned, and for about a decade he and his ever-increasing family were largely dependent on relatives and patrons.

During this middle period Donne wrote *Biathanatos,* a treatise on instances of justifiable suicide which may have been intended as a satire on casuistry; it was published by his son in 1646. His *Pseudo-Martyr* (1610) accused Roman Catholics of fostering false martyrdom for secular ends. *Ignatius His Conclave* (1611) was popular in both English and Latin versions: it brilliantly satirized the Jesuits but is interesting today because it reflects the then new astronomy of Galileo and toys with the notion of colonizing the moon.

Donne continued to write secular poems and, about 1609-1610, a powerful series of ''Holy Sonnets,'' in which he meditated on sickness, death, sin, and the love of God. In 1611 he composed two companion poems, *The Anniversaries,* on the Idea of woman, the decay of the physical universe, the vanity of this world, and, in contrast, the permanence of God and spiritual values. These commemorated the death of little Elizabeth Drury and won him the patronage of her father, with whom Donne traveled to France and Germany. He briefly served as a member of Parliament in 1601 and again in 1614.

Church Career

About 1606 Thomas Morton offered Donne a benefice if he would take Anglican orders. But it was not until 1615, after long pious and practical hesitations, that he was ordained a priest. Appointed a royal chaplain in the same year, he also received a doctor of divinity degree from Cambridge. In 1616-1622 he was reader in divinity at Lincoln's Inn, where he preached regularly. He was desolated in 1617 by the death of his wife: she had borne him 12 children, 5 of whom died. He preached frequently at court and in 1619 was an embassy chaplain in Germany. In 1621, on James I's nomination, he became dean of St. Paul's Cathedral, attracting huge congregations with his brilliant oratory. A serious illness in 1623 gave rise to his *Devotions,* those moving meditations on sickness, death, and salvation from which Ernest Hemingway derived the title *For Whom the Bell Tolls.*

On Feb. 25, 1631, Donne left his sickbed to preach his last and most famous sermon, ''Death's Duel.'' On March 31 he died. An effigy of him wrapped in funeral shrouds which survived the burning of St. Paul's in the Great Fire of 1666 is preserved in the present cathedral, built by Sir Christopher Wren. The effigy is that of an old, seasoned man who has thought and suffered greatly but has achieved some peace of soul. His youthful portraits show black hair, clear skin, intense eyes, an ample brow, and a pointed, bearded chin. His later pictures reveal the same intensity and alertness.

His Character

Donne's was a complex personality, an unusual blend of passion, zeal, and brilliance; God and women were his favorite themes, but his subject matter otherwise ranged over the pagan and the pious, the familiar and the esoteric, the cynical and the sincere, the wittily bright and the theologically profound.

Largely because of Izaak Walton's charming but somewhat unreliable *Life of Dr. John Donne* (1681) and because of the risqué elements in Donne's secular poetry, a myth grew up contrasting a youthful Jack Donne the rake with a pious and repentant Dr. John Donne, Dean of St. Paul's. That in his younger days he was an attractive conversationalist, socialite, and courtier is undeniable, but his works reveal that he was always a serious student and a seeker after truth; and there is no sound evidence to support the myth. Certainly after his ordination he dedicated his remarkable genius wholeheartedly to the service of God and thus became one of the most brilliant stars in that hierarchy of extraordinary Anglican priests—among them, Robert Herrick, George Herbert, and Robert Burton—whose exceptional literary genius was dedicated to the glory of God and the welfare of man.

Further Reading

Biographies of Donne written before 1960 are unreliable. Robert C. Bald's definitive *John Donne: A Life* (1970) supersedes all previous biographies. The frequently reprinted work by Izaak Walton, *Life of Dr. John Donne* (many editions) should be read as great literature, more imaginative than accurate. Edward LeComte, *Grace to a Witty Sinner: A Life of Donne* (1964), is written for the general reader.

Among the studies of Donne's work, K. W. Gransden's concise *John Donne* (1954; rev. ed. 1969) and Frank Kermode, *John Donne* (1957), are introductions for beginners. James B. Leishman, *The Monarch of Wit* (1951; 6th ed. 1962), and Clay Hunt, *Donne's Poetry* (1954), provide solid foundations for interpreting the poems. Arnold Stein, *John Donne's Lyrics* (1962), emphasizes Donne's style and wit. Varied approaches are collected in Helen Gardner, ed., *John Donne* (1962), and Leonard Unger further illuminates such approaches in *Donne's Poetry and Modern Criticism* (1950). Judah Stampfer, *John Donne and the Metaphysical Gesture* (1970), is impressionistic but stimulating. Far more reliable is Donald L. Guss, *John Donne, Petrarchist* (1966), which relates *Songs and Sonnets* to their Italian influences; N. J. C. Andreasen, *John Donne, Conservative Revolutionary* (1967), also relates the poetry to tradition. Evelyn M. Simpson, *A Study of the Prose Works* (1924; 2d ed. 1948), is fundamental. Also excellent are William R. Mueller, *John Donne, Preacher* (1962), and Joan Webber, *Contrary Music: The Prose Style of John Donne* (1963). For the scientific background, Charles M. Coffin, *John Donne and the New Philosophy* (1937), and Marjorie Hope Nicolson, *The Breaking of the Circle* (1950; rev. ed. 1960), still have value. Wilbur Sanders, *John Donne's Poetry* (1971), is a judicious survey. Among the more general works relating to Donne are George Williamson, *The Donne Tradition* (1930); Helen C. White, *The Metaphysical Poets* (1936); Joseph E. Duncan, *The Revival of Metaphysical Poetry* (1959); and, of outstanding importance, Douglas Bush, *English Literature in the Earlier Seventeenth Century* (1945; rev. ed. 1962), and Louis L. Martz, *The Poetry of Meditation* (1954; rev. ed. 1962). □

Ignatius Donnelly

Ignatius Donnelly (1831-1901) was an American politician, reformer, and author. He was an outstanding spokesperson for the political reform movements of the second half of the 19th century that culminated in the Populist revolt.

Born in Pennsylvania of Irish parents, Ignatius Donnelly attended the free public schools and read law in Philadelphia. Interested in real estate promotion, he moved to Minnesota in 1856 and established the *Emigrant Aid Journal* to promote settlement. The Panic of 1857 destroyed his projected ideal community and his fortune but not his optimism. He returned to practicing law and entered politics to help promote the organization of the Republican party.

Elected lieutenant governor of Minnesota in 1859, Donnelly was a tireless and fighting politician. He served three terms in the House of Representatives (1863-1869), where he strongly supported the Civil War and Reconstruction programs of the Republican party. In advocating the interests of the Northwest, chiefly land grants for railroad construction, he evoked the ire of economy-minded congressmen.

As the Republican party moved toward conservatism, Donnelly joined the protesters in the Liberal Republicans, the Grangers, and the Greenbackers successively. Serving in the Minnesota Senate (1874-1879), he crusaded for reforms to aid the underprivileged and published a weekly newspaper, the *Anti-Monopolist*. When his attempt to return to Congress was blocked in 1878 he abandoned politics for writing.

Capitalizing on the popular interest in science fiction, Donnelly's first book, *Atlantis: The Antediluvian World* (1882), attempted to demonstrate the existence of Plato's fabled island Atlantis. *Ragnarok: The Age of Fire and Gravel* (1883) followed. *The Great Cryptogram* (1888) tried to prove that Francis Bacon was the author of Shakespeare's plays.

After another unsuccessful bid for Congress in 1884, Donnelly became active in the Farmers' Alliance and was returned to the Minnesota Senate in 1887. In 1890 he wrote *Caesar's Column: A Story of the Twentieth Century,* painting a graphic picture of the potential horrors of life in the United States in the coming century, yet closing with a statement of what might be achieved through reform. The book was widely read. As president of the Farmers' Alliance in Minnesota, Donnelly was actively involved in the establishment of the Populist, or People's, Party. Presiding officer in caucus and conventions and author of the challenging preamble to the party's 1892 platform, he was among the Populists' foremost leaders.

Four years later Donnelly reluctantly followed the leadership of William Jennings Bryan, but he soon concluded that the fusion of the Populists with the Democrats on the free-silver issue was a betrayal of broader reforms. Donnelly ran for the vice presidency on the Populist ticket in 1900.

Late in life Donnelly married his second wife, his 21-year-old stenographer, who assisted him in publishing a newspaper, the *Representative*. He died on Jan. 1, 1901. His biographer rightly asserts that Donnelly was the hero of the Populist movement, his name synonymous with reform, a true rebel who was never without a feeling of alienation.

Further Reading

The major full-length biography of Donnelly is the excellent volume by Martin Ridge, *Ignatius Donnelly: The Portrait of a Politician* (1962). John D. Hicks published scholarly interpretations of Donnelly's life in *The Populist Revolt: A History of the Farmers' Alliance and the People's Party* (1931) and in numerous articles, the last of which is in John A. Garraty, ed., *The Unforgettable Americans* (1960). Popular interpretations of Donnelly's career are numerous and include those of Stewart H. Holbrook in *Dreamers of the American Dream* (1957) and Gerald W. Johnson in *The Lunatic Fringe* (1957).

Additional Sources

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Ridge, Martin, *Ignatius Donnelly: the portrait of a politician,* St. Paul: Minnesota Historical Society Press, 1991. □

Georg Raphael Donner

The Austrian sculptor Georg Raphael Donner (1693-1741) was the first exponent of classicism in 18th-century Austria and the greatest sculptor of the period.

Georg Raphael Donner was born in Esslingen, Lower Austria, on May 24, 1693, the son of a carpenter. After studying with Johann Kaspar Prenner, a goldsmith to the imperial court in Vienna, Donner was apprenticed at the age of 13 to the sculptor Giovanni Giuliani to assist on statuary for the Liechtenstein Palace in Vienna. Donner worked mainly in Vienna and Pressburg (modern Bratislava, Slovakia). His sculptures are largely in marble and bronze, but he early developed a fondness for lead; the soft sheen of the material was well suited to his characteristic smooth modeling, firm outlines, and gracefully elongated figures, based on his obvious study of 16th century Italian sculpture, whose manneristic qualities he blended with classical ideals in a highly individual harmony.

In 1725 Donner worked with his assistants in Salzburg on sculpture for the famous staircase in Mirabell Palace. Donner personally executed the figure *Paris* (1726). While in Salzburg he also did some work for the local mint, producing ducats with portraits and coats of arms of the prince-Bishop. In 1728 the primate of Hungary, Prince-Bishop Emre Esterhazy, called Donner to his court in Pressburg, where in the Cathedral, he carved the sculpture of the high altar of the chapel of St. Elemosynarius (1732). This chapel also contains the prelate's tomb, for which Donner carved the highly expressive kneeling figure of the primate. He also made the equestrian statue *St. Martin and the Beggar* for the high altar of the Cathedral (1735), an over-life-sized lead sculpture combining classicistic clarity with touches of realism, for the warrior saint wears an 18th-century hussar's uniform rather than classical dress. The marble statue *Emperor Charles VI* (1734) reveals the baroque qualities underlying Donner's classicism in the momentary pose of the Emperor.

Donner's most famous work is the Providentia Fountain on the Neue Markt in Vienna. Unveiled in 1739, the lead figures were replaced by bronze copies in 1873, and the originals are now in the Baroque Museum, Vienna. The figures of the four rivers on the fountain are prime examples of his debt to the late Renaissance and of his naturalistic tendencies. He also carved reliefs for the Viennese mint and cast in bronze the Andromeda Fountain in the courtyard of the Vienna city hall (now Altes Rathaus). His last important work is the moving Pietà in the Cathedral of Gurk (1741). Donner died on Feb. 15, 1741, in Vienna, where his pupils and his brother Mathias continued to work in his style until late in the century.

Further Reading

Donner's work is discussed in Nicolas Powell, *From Baroque to Rococo* (1959), and Eberhard Hempel, *Baroque Art and Architecture in Central Europe* (1965). The only monograph on Donner is in German, C. Blauensteiner, *Georg Raphael Donner* (1947); it contains excellent photographs. □

José Donoso

José Donoso (1924-1996) was one of Chile's most distinguished and widely read authors. His novels especially brought him international fame.

José Donoso was born on October 5, 1924, in Santiago, Chile, into a well-to-do family of lawyers and doctors. As a child he attended the ''The Grange,'' an English day school where he remained for a decade and learned English well. He was a rebellious student, hating school work and compulsory sports, and, according to his own account, ''this collective experience may have determined my lifelong incapacity to belong to groups of any kind—political, social or recreational.''

Restless Youth Found His Passion

As a youth, he dropped out of school, traveled about to various places in Chile and abroad, and finally went back to finish his education at the University of Chile. There he won a two year scholarship to Princeton University, where he took a B.A. in 1951 and where he published his first two stories—in English—in the campus literary magazine.

After returning to Chile in 1952 Donoso held a series of teaching jobs while continuing to write stories. His first book of short stories, *Summer Vacation* (*Veraneo*), appeared in 1955 and received considerable critical notice. In 1962 he was awarded the William Faulkner Foundation Prize for Chile for his first novel, *Coronation* (*Coronación,* 1957; English translation, 1965).

Success Came Early

Donoso's fame was assured after *Coronation* appeared. This novel describes a family of Santiago's aristocratic society fallen into decay. A 90-ish grandmother rules in her imposing Victorian mansion over the remnants of her family—mainly her weakling grandson—and a bevy of servants. The book is filled with grotesque figures and situations, a constant in Donoso's work. Though the satire of upper class life seems cruel at times, Donoso also wrote of his characters with compassion and humor.

In 1960 Donoso brought out another collection of fine stories, *The Charleston* (*El Charleston*), dedicated to the young lady from Bolivia to whom he had been engaged for some time. The following year they finally married. The reader of the tales in *El Charleston* will probably be fascinated by all the frustrations and the dark world of passions portrayed in them, especially among members of the Chilean upper middle class, and also by the contrast with understatement found in the British style of Jane Austen or Henry James.

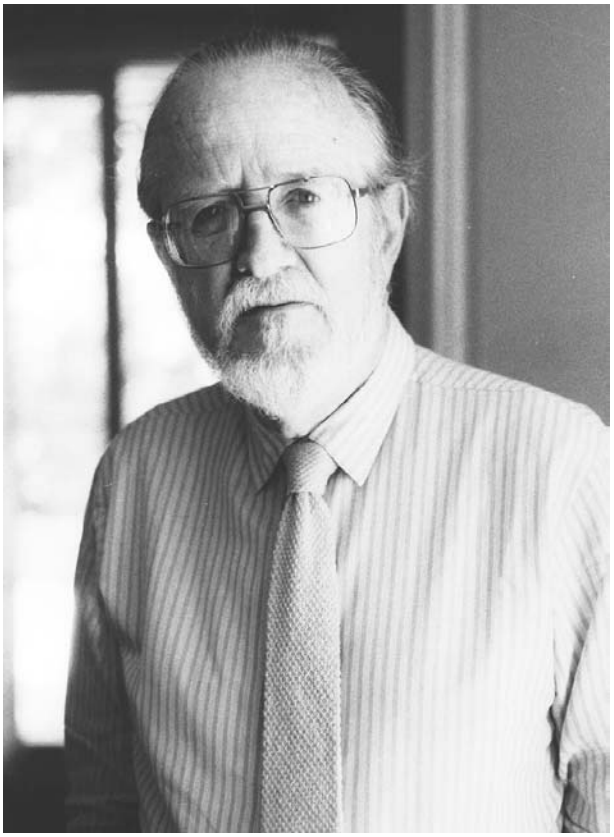

Mastered Dark Surrealism and Social Satire

During 1965-1967 Donoso taught creative writing at the Writers' Workshop at the University of Iowa, and in 1967 he moved to Spain where his only child, a daughter, was born. His second and third novels, *This Sunday* (*Este domingo,* 1966) and *Place without Limits* (*Ellugar sin límites,* 1967), were published in quick succession. *This Sunday* contains some lively, vivid characters, and the dramatic conflicts within them and between them sharpen the reader's interest. Especially noteworthy is the young narrator's grandmother Chepa, a wealthy society lady who devotes herself to charities and the poor, and Maya, a bum who is the chief recipient of her benevolence. The relationships between these two and other members of the narrator's family are complicated and filled with repressed violence which finally bursts out, bringing them to a tragic ending. As in *Coronation* and in his stories, houses and other inanimate things take on life under Donoso's powerfully descriptive pen. Symbols abound and sensations are stressed—for example, the long opening scene describes the delicious smells wafted through the house by Violeta's Sunday dinner meat pies, and these *empanadas* recur as a motif throughout the book.

''Madness'' Became Reality

For a number of years Donoso and his family lived in Spain (Madrid, Mallorca, near Barcelona), and in this latter city his most ambitious novel, *The Obscene Bird of Night* (*El obsceno pájaro de la noche*), was published in 1970. While he was writing this lengthy book, which took several years to accomplish, Donoso confessed that he passed through spells of ''madness''—paranoia, hallucinations, split personality, and suicide attempts. He had been prone to imaginary illness since childhood when he had pretended to have stomach aches when he didn't want to go to school and he fooled his doctor father who diagnosed appendicitis. In adult life he was plagued by psychosomatic illness, and his imagined ulcers became real.

The Obscene Bird of Night, with its catchy title—a phrase Donoso found in a letter written by Henry James, Sr. to his sons—is undoubtedly a masterpiece. This sprawling, obscure, fascinating, imaginative, 540-page novel is concerned with large problems of identity, the losing of oneself in a plurality of masks. The leading character, Humberto Peñaloza, goes through all kinds of character changes, real or imaginary. The first of these changes is motivated by the insignificance of his lowly social origins in Chilean society and his intense wish to be somebody. Later he is moved by his own feelings of inadequacy or frustration and strong desires for self-destruction. There is one long fantastic section of the novel devoted entirely to depicting a world of real physical monsters, where normal intruders become the monsters. The plot and structure, though carefully ordered, seem chaotic. *The Bird* reminds us of the distorted world of Goya's dark period and the nightmarish quality of Bosch's paintings, such as ''The Seven Deadly Sins.'' It evokes a world filled with terror and dreams, myth and legend, at the same time that it dissects various levels of society with a sharp eye.

After *The Bird,* Donoso continued to turn out novels, including *Country House* (*Casa de campo,* 1978) and *The Garden Next Door* (*El jardín de al lado,* 1981) and shorter pieces of fiction, such as *Three Bourgeois Novelettes* (*Tres novelitas burguesas,* 1973) and the erotic novel *The Mysterious Disappearance of the Marquise of Loria* (*La misteriosa desaparición de la Marquesita de Loria,* 1980).

Returned From Exile

About 1980 Donoso returned to his homeland of Chile. Interviewed years later by Fernando Ainsa for the *UNESCO Courier* (1994), Donoso spoke of exile, his own as well as the literary theme of exile, ''Wherever people go, whatever they do, they take their homeland, their home town, with them, and there is no way of going into voluntary exile from one's own self, whatever some people may think or claim to the contrary. The primary reason why I returned to Chile was homesickness, which gets worse as one gets older. . . .'' Donoso reflected this philosophy in *The Garden Next Door* (1981), which conveyed a strong theme of exile, and in *Despair* (*Desesperanza,* 1986), which revolved around the theme of homecoming.

He also felt that he could make a larger contribution to society and the literary world writing from his homeland. The 1980s and 1990s, he felt, were a time when writers abandoned their desire to prescribe remedies for the world's ills, and instead focused on interpreting individual life stories. Author of numerous critically acclaimed works during

this period, Donoso was awarded Chile's Premio Nacional in 1990.

Among his later novels were:*Curfew, Taratuta and Still Life with Pipe: Two Novellas* (*Taratuta. Naturaleza muerta con cachimba* (1990), *Hell Has No Limits,* and *Cuatro para Delfina* (1982). Throughout his writing the reader is aware of layer upon layer of ''wrappings'' around his characters' identities, so much so that some critics believe that the imposed masks or disguises become the character's identity. Donoso died of cancer in 1996 at the age of 72.

Further Reading

Donoso is listed in various guides, such as *The Oxford Companion to Spanish Literature* (1978) and D. W. Foster and V. R. Foster, editors, *Modern Latin American Literature* (1975). The journal *Review* devoted to Latin American literature and printed entirely in English focused a large part of its fall 1973 issue on Donoso and his novel *The Bird,* including a chronology of his life and works by the author himself. Briefer sketches in English appear in standard anthologies of Latin American literature, as well as articles in periodicals such as:*New York Times* (December 9, 1996), *Hispanic Review* (Summer 1994), and *UNESCO Courier* (July 1994), and *World Literature Today* (Summer 1993). □

Hilda Doolittle

The American poet, translator, and novelist Hilda Doolittle (1886-1961), generally called H. D., was an imagist whose lyric art conveys intense feelings through sharp images and ''free'' forms.

Hilda Doolittle was born on Sept. 10, 1886, in Bethlehem, Pa.; her father was a professor. She entered Bryn Mawr College in 1904. She had met Ezra Pound in 1901, and in 1905, while he was studying at the University of Pennsylvania, he introduced her to William Carlos Williams, then a medical school student at the university. She quit school in 1906 because of ill health. During the next 5 years she studied Greek and Latin literature, tried Latin translation, and wrote a few poems. By 1911 the apprenticeship of this tall young woman, attractive in a long-faced, large-eyed way, was nearly over.

Doolittle toured Europe and stayed on in London, where Pound took her under his wing. She and Richard Aldington found a common interest in carrying over into English the spare beauty of Greek art and literature. Pound called them *Imagistes,* thus creating a new literary movement based on common speech, the exact word, new rhythms, absolute freedom in choosing subjects, clarity, and concentration. Pound helped both poets get published, persuading Doolittle in 1913 to sign herself ''H. D., Imagiste.'' (H. D. remained perhaps the only faithful imagist, less out of decision than because her natural way of writing simply coincided with Pound's program.)

H. D. married Aldington in 1913. In 1916 he left for World War I front lines, and she issued her first volume, *Sea*

Garden, also succeeding him as literary editor of the *Egoist.* A year later she resigned because of poor health and was replaced by T. S. Eliot. The anxieties of the war, a miscarriage, and her husband's infidelity overwhelmed her. In 1919, pregnant, ill with pneumonia, and saddened by the death of her father, she separated from Aldington and later had a daughter, Perdita.

Winifred Ellerman, a wealthy novelist-to-be known as ''Bryher,'' became H. D.'s friend and benefactor. They settled in neighboring houses in a Swiss village in 1923. Thereafter H. D. lived either in Switzerland or in London. Meanwhile she issued *Hymen* (1921) and *Heliodora* (1924). *Collected Poems* (1925) established her place in modern poetry. ''Helen'' and the more sustained lament ''Islands'' are representative selections.

H. D.'s first novel, *Palimpsest* (1926), deals with the trials of sensitive women and artists in a harsh world. Her second novel was *Hedylus* (1928). In 1927 she published a verse play, *Hippolytus Temporizes.* A new volume of poems, *Red Roses from Bronze* (1931), and *The Hedgehog* (1936), prose fiction, like her early volumes contained choruses translated from Greek plays. Her most ambitious translation was *Euripides' Ion* (1937). The following year she divorced Aldington.

H. D. was in London during World War II. *By Avon River* (1949) deals with Shakespeare and Elizabethan and Jacobean writers. *Tribute to Freud* (1956) records her gratitude for her psychoanalysis. Her novel *Bid Me to Live* (1960) is an account of a situation that approximates her

marital breakup. Her most ambitious work, *Helen in Egypt* (1961), concludes that perfect love can be found only in death. She died that year in Switzerland.

In all of H. D.'s poetry, discrete colors and forms, frugal rhythms, focused emotions, and clarity of thought suggest a Greek miniaturist or, in longer works, a Japanese scroll painter.

Further Reading

There are two full-length studies of Hilda Doolittle: Thomas B. Swann, *The Classical World of H. D.* (1962), and Vincent Quinn, *H. D.* (1968). Biographical material is also available in the autobiographies of Richard Aldington, *Life for Life's Sake* (1941), and Bryher (pseudonym of Winifred Ellerman), *The Heart to Artemis: A Writer's Memoirs* (1962). Stanley K. Coffman, *Imagism: A Chapter for the History of Modern Poetry* (1951), discusses the movement of which H. D. seems the best representative. □

James Harold Doolittle

James Harold Doolittle (1896-1993) was a pilot who set two early transcontinental flying time records, pioneered advancements in aviation, led the Tokyo raid in 1942, and commanded the Eighth Air Force attack on Germany.

James Harold Doolittle was born in Alameda, California, on December 14, 1896, the only child of Frank, a carpenter, and Rosa Shephard Doolittle. Most of his youth was spent in Nome, Alaska, and Los Angeles, where he graduated from Manual Arts High School in 1914. Delicate as a child and small of stature, Doolittle nevertheless developed a love of adventure and a scrappy disposition, taking up motorbike riding and boxing as he grew older. His enthusiasm for homemade gliders developed into a lifelong commitment to aviation.

After two years at Los Angeles Junior College, Doolittle enrolled at the University of California at Berkeley to study mining engineering. He never completed his studies (several years later he was awarded a bachelor's degree, however), for in September 1917 he enrolled in the Signal Corps of the U.S. Army hoping to become a pilot. He was commissioned a second lieutenant on March 9, 1918. A few months earlier he had married Josephine ''Joe'' Daniels. They had two sons.

Service as an Army Pilot

Doolittle saw no overseas duty during World War I, but remained in the service after the war ended and received a first lieutenant's commission in the Regular Army in 1920. A member of Billy Mitchell's team during the controversial bomber versus battleship tests of 1921, Doolittle himself emerged as a public figure in 1922 when he flew from Pablo Beach (near Jacksonville), Florida, to San Diego in less than 22 hours flying time, the first to span the continent in less than 24 hours. Nine years later, in the course of winning the Bendix Trophy race, he recorded the first transcontinental flying time of less than 12 hours. Doolittle, however, was much more than the daredevil aviator he was reputed to be, for at bottom he believed that one took chances in the air for a serious purpose: to further the usefulness of aviation. Selected to be one of the first participants in the army's new program in aeronautical engineering, he received a doctorate from Massachusetts Institute of Technology in 1925.

During the 1920s and early 1930s Doolittle, both as a student and as a pilot, made several important contributions to the advancement of aviation. Besides the two transcontinental speed records he established, he set additional speed records and in various ways added to the understanding of acceleration's effects. He became the first North American to fly across the Andes; and, perhaps most important, after further studies and research at the Full Flight Laboratory he made the first blind flight and landing on September 24, 1929. Doolittle's participation in the development and use of instruments such as the Sperry artificial horizon would do much to increase the safety of flying, enabling it to take place in varying weather conditions.

Given a major's rank in the reserves, Doolittle left active military service to join the Shell Oil Company in 1930. With his mother and mother-in-law in need of special medical attention he felt he needed the higher income he could earn in private industry. He did promotional and sales work for Shell and on occasion for Curtiss-Wright throughout the 1930s. Although he gave up racing in 1932, believ-

ing that after several close calls he had used up his luck, he remained active as a pilot.

World War II Hero

With the start of World War II in Europe, Doolittle asked his long-time friend, General Henry ''Hap'' Arnold, who was now chief of the Army Air Corps, to return him to active duty. On July 1, 1940, Doolittle re-entered uniformed service as a major assigned to straighten out aircraft production bottlenecks. After America's entry into the war he sought combat duty but instead was attached to Arnold's staff with the rank of lieutenant colonel. This new position ultimately involved him in one of the war's most daring achievements—the April 1942 bombing of Tokyo.

The idea of avenging Pearl Harbor by bombing Japan itself had originated in the highest echelons of the navy, but accomplishing it posed a dilemma. The weakened American navy could not allow an aircraft carrier to approach within 400 miles of Japan, lest it be exposed to attack by shore-based Japanese planes. Nor did any standard American carrier plane of the time have the range to fly that distance with a bomb load and continue on to landing fields in China. Implementation of the plan therefore depended on using the Army Air Corps' new two-engine B-25 bomber.

Doolittle was put in charge of the intensive training required in flying such a large plane from the deck of a carrier—there was no possibility of landing on the carrier after completion of the mission—and managed to talk Arnold into letting him lead the attack itself. On April 18, 1942, the 16 planes he commanded flew from the carrier *Hornet* to bomb assorted targets in Tokyo and a few other Japanese cities and then on to landings in China. Although none of the planes landed intact in China, all but two of the crews reached safety. While some have considered the Doolittle raid, as it became known, strategically unsound in terms of the negligible damage it could inflict upon Japan, it was soon immortalized in the book and film *Thirty Seconds over Tokyo* and undeniably raised American morale while causing concern to the Japanese.

Doolittle was given a rare double promotion to brigadier general and then was awarded the Congressional Medal of Honor in a White House ceremony. He was sent to Europe to command Dwight Eisenhower's air units during the planned invasion of North Africa, after which Doolittle was promoted to major general. He had been coolly received by Eisenhower, but gradually won his commander's confidence and stayed with him throughout the remainder of World War II in Europe, in succession serving as commander of the Twelfth Air Force in North Africa (1942-1943), the Northwest African Strategic Air Forces, the Fifteenth Air Force during the Mediterranean campaigns of 1943, and, finally, from January 1944, of the Eighth Air Force based in England.

In his early commands Doolittle, who often flew missions himself, had been obliged to develop effective air forces, but the Eighth had already been built into a successful unit by its previous commander, Lieutenant General Ira Eaker. Nevertheless, Doolittle profited from the advent of more and better planes, particularly the P-51 fighter which allowed his forces to achieve air superiority over the heart of Germany itself. A firm believer in strategic bombing, Doolittle commanded the Eighth Air Force during its greatest successes: the first American bombing of Berlin, the sustained bombing campaigns against Germany's oil industry and various manufacturing and rail facilities, and finally the virtual destruction of the Luftwaffe, the German air force.

End of the War

With the end of the war in Europe Doolittle was ordered to Okinawa to establish with new planes and personnel what would in effect be a new Eighth Air Force, but Japan surrendered before it became operational. At 49 Doolittle was the youngest lieutenant general in U.S. service and the only reservist to reach that rank (1944). Believing that he was not the right man to serve in a postwar air force due for retrenchment, Doolittle returned to reserve status in 1946 and resumed work for Shell. He remained a Shell vice president until 1958, taking occasional leave to do public service both for the Air Force and for various government bodies, among them a special board that President Truman named to report on airport safety and location.

After he left Shell, Doolittle settled in Santa Monica, California, served until 1961 as board chairman of the aerospace division of TRW, then joined Mutual of Omaha. He had given up flying in 1961. Although much of Doolittle's career was spent in civilian pursuits, he will always be remembered for his pioneering achievements in aviation in the 1920s, for his successful command of the Eighth Air Force, and particularly for his leadership of the Tokyo raid in April 1942. Doolittle, recalled Arnold, ''was fearless, technically brilliant, a leader who not only could be counted upon to do a task himself if it were humanly possible, but could impart his spirit to others.''

Presidential Honors

Doolittle's contributions were recognized and honored by Presidents Ronald Reagan and George Bush. In Reagan's Farewell Address to the American People (1989) he said, ''We've got to teach history based not on what's in fashion, but what's important: Why the pilgrims came here, who Jimmy Doolittle was, and what those 30 seconds over Tokyo meant.'' Later the same year, Doolittle was awarded the Presidential Medal of Freedom by President Bush.

He died on September 27, 1993, at his son's home in Pebble Beach, California, following a stroke earlier that month.

Further Reading

The best introductions to Doolittle's fascinating life are two biographies: Carroll V. Glines, *Jimmy Doolittle, Daredevil Aviator and Scientist* (1972) and Lowell Thomas and Edward Jablonski, *Doolittle: A Biography* (1976). Some of the many changes that took place in aviation during Doolittle's years as a test pilot are related in Harry F. Guggenheim, *The Seven Skies* (1930). Doolittle's World War II exploits can be studied in many places, among them: H. H. Arnold, *Global Mission* (1949); W. F. Craven and J. L. Cate, editors, *The Army Air Forces in World War II* (1948-1958, 7 vol.); Roger Freeman, *The Mighty Eighth* (1970); Carroll V. Glines, *Doolittle's Tokyo*

Raiders (1964); Ted Lawson (Robert Considine, editor), *Thirty Seconds over Tokyo* (1943); and James M. Merrill, *Target Tokyo* (1964). A brief description of his aviation accomplishments can be found at the A&E Biography Web site on the Internet at http://www.biography.com (August 4, 1997). □

Rheta Childe Dorr

Rheta Childe Dorr (1868–1948) was a member of the National Woman Suffrage Association. Her work as a journalist was not widely accepted as proper woman's work. She fought hard for women's suffrage.

As a child in Nebraska, Rheta Childe routinely disobeyed her parents. At age twelve she sneaked out of the house to attend a women's rights rally led by Elizabeth Cady Stanton and Susan B. Anthony. Her parents found out when the newspaper printed the names of those who had joined the National Woman Suffrage Association. She began working at the age of fifteen, over the objections of her parents, so that she could become independent and prove her industry. She was conservative by nature but became a rebel upon viewing a tombstone inscribed ''Also Harriet, wife of the above.''

Self-Expression

In 1890 Childe went to New York City to study at the Art Students' League and decided that she would become a writer. When John Pixley Dorr, a man twenty years older than she, visited from Lincoln, they fell in love and were soon married. She was swept away by his good looks and love of books. They lived in Seattle for two years, where their son Julian was born. Rheta wrote articles for the New York newspapers, which her husband found to be an unacceptable activity. They soon parted by mutual consent, and Rhea returned to New York with their young son, determined to make a living as a journalist.

Cads and Editors

Dorr was shocked at how she was treated in New York City. Editors would not put her on the staff simply because she was a woman, and when she complained that the rates they paid for freelance articles could not support a family, they said they could find other women to work for those rates. She finally got a break by persuading Theodore Roosevelt to be photographed (something he hated) and was rewarded with an ill-paying job on the *New York Evening Post*, which she left within a year. Her first overseas assignment was to cover the coronation of a new king in Norway, and on the way back she attended the International Woman Suffrage Alliance meeting in Copenhagen, where she met prominent British suffragists.

''The Woman's Invasion''

Returning to New York almost penniless, Dorr resolved to be done with the society pages that passed for women's journalism. She proposed to the editor of *Everybody's* that she go underground as a worker and write about her experiences. She spent a year working in a laundry, a department store, on an assembly line, and as a seamstress but was often too exhausted to do more than make notes about her experiences. A cowriter named William Hard was assigned to help her, but Dorr resisted giving her notes over to him. She was shocked to see the magazine begin a series with her title, ideas, and experiences but with the byline of William Hard. She hired a lawyer and at least prevented the publication of a book by Hard exploiting her work.

International Suffrage

In 1910, with the assistance of *Hampton's Magazine,* Dorr published *What Eight Million Women Want,* an account of suffrage clubs, trade unions, and consumer leagues that had sprung up all over Europe and the United States. In 1912 she went to Sweden, Germany, and England to interview leaders in the women's movement, and she spent the winter of 1912-1913 in Paris assisting British suffragist Emmeline Pankhurst in writing Pankhurst's autobiography, *My Own Story*. When she returned to the United States, she went to work for the *New York Evening Mail* and wrote a daily column, ''As a Woman Sees It.'' Not everyone was moved by her arguments: interviewing Woodrow Wilson in 1914, she asked him about woman's suffrage. He replied, ''I

think that it is not proper for me to stand here and be cross-examined by you.''

The Russian Revolution

Having twice been to Russia, Dorr was anxious to observe the 1917 revolution. One night she lay in her hotel bed listening to the murder of a general in the next room. When she tried to leave the country after five months, all of her notes were confiscated by the authorities so she wrote *Inside the Russian Revolution* (1917) entirely from memory. In her opinion, Russia had become ''a barbarous and half-insane land. . . . Oratory held the stupid populace spellbound while the Germans invaded the country, boosted Lenin into power and paved the way for the treaty of Brest-Litovsk. . . . Russia was done.''

War Correspondence

Since her son Julian was serving in the army in France, she asked editors to send her back to Europe. When the French government refused to grant her press credentials because she was a woman, she signed on as a lecturer with the YMCA. She walked into a mess tent where her son was eating. Astonished, he cried, ''Mother!'' and no soldier would sit down until she found a chair. Mothers were unquestioningly better received than female war correspondents. Later Dorr covered the Women's Death Battalion in Russia and described an incident in which fellow soldiers broke into their barracks in order to rape them but were held off by the women at gunpoint. In addition to her many wartime articles, she also wrote *A Soldier's Mother in France* (1918) for women on the home front. Dorr, along with Louise Bryant, Mary Roberts Rinehart, and Bessie Beattie, pioneered the way for women to become war correspondents. After spending many more years in Europe, and writing more books, including her autobiography, *A Woman of Fifty,* Dorr died in Bucks County, Pennsylvania, in 1948 at age eighty. □

John Roderigo Dos Passos

The reputation of the American novelist John Roderigo Dos Passos (1896-1970) is based chiefly on his early work, especially the trilogy ''U.S.A.''

John Dos Passos was born in Chicago on Jan. 14, 1896, the illegitimate son of a noted New York lawyer, John Randolph Dos Passos, and a wealthy Virginian, Lucy Addison Sprigg. His father did not acknowledge paternity until a year before his death, when the young Dos Passos was 20. As a boy, Dos Passos lived principally on the Virginia farm of his mother's family, and he also traveled frequently with his mother to Mexico, Belgium, and England.

Dos Passos attended Choate School under the name John Roderigo Madison. He graduated from Harvard in 1916, meanwhile publishing stories, verse, and reviews in the Harvard *Monthly*.

In 1917 Dos Passos was in Spain, studying Spanish culture. During World War I he enlisted in the Norton-Harjes Ambulance Unit and served in Spain and Italy. In 1918 he became a private in the U.S. Medical Corps, serving in France. Demobilized in 1919, he remained in Europe to finish two novels: *One Man's Initiation—1917* (1920) and *Three Soldiers* (1921). During the 1920s Dos Passos worked as a newspaper correspondent and traveled extensively but, as an increasingly successful author, he lived chiefly in New York.

First Novels

One Man's Initiation—1917, based on Dos Passos' experiences as an ambulance corpsman, is poignantly antiwar. It also foreshadows a more pervasive theme of his work: contemporary technological society's crippling effects on its inhabitants.

Dos Passos' first significant novel, *Three Soldiers,* is a bitterly ironic commentary on the professed ideals for which World War I was fought and, more deeply, on the ''values'' by which modern, mechanized man lives. Dos Passos sees the real enemy as the army itself, which by exacerbating the ordinary weaknesses and inner conflicts of its members causes irreparable harm. His three major characters are entirely broken by army life. *Three Soldiers* is part of an anti-World War I literary tradition that includes works by Ernest Hemingway, Robert Graves, E. E. Cummings, William Faulkner, and Erich Maria Remarque.

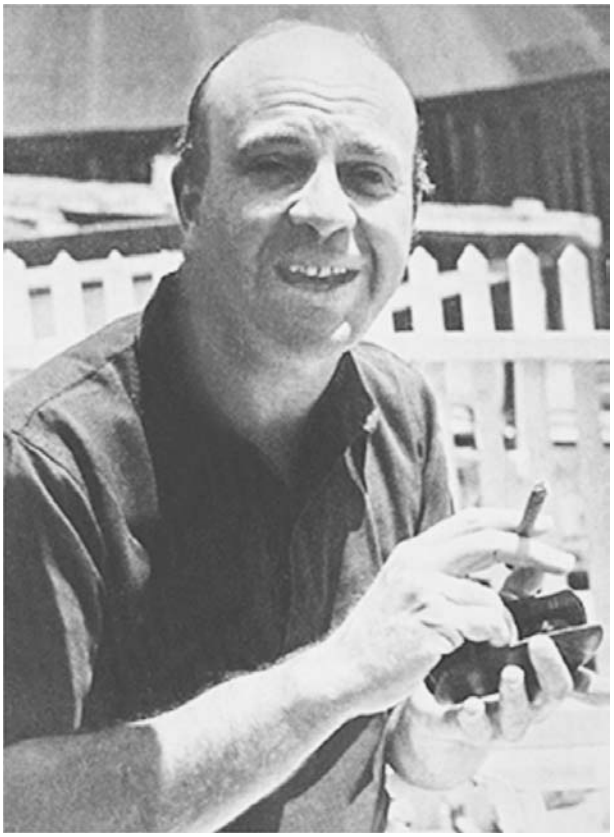

Literary Experiment

Manhattan Transfer (1925) is Dos Passos' first major experimental novel. Set in New York, it is a panoramic view of the frustrations and defeats of contemporary urban life. Frequently shifting focus among its marginally related characters, the novel details an oppressive picture of human calamity and defeat; fires, accidents, brawls, crimes, and suicides abound, and unhappiness is pervasive. The novel is uneven; it is contrived in its plotting and confusing in its use of time but interesting and especially noteworthy for its development of formal devices that would be better employed in *U.S.A.*

Dos Passos' 1920s output also included a volume of free verse, *A Pushcart at the Curb* (1922); two impressionistic travel books, *Rosinante to the Road Again* (1922) and *Orient Express* (1927); a novel, *Streets of Night* (1923); two plays; and a tract in defense of the anarchists Sacco and Vanzetti, *Facing the Chair* (1927).

Politics and Reportage

The political implications of Dos Passos' early writings are clearly socialist, and in 1926 he helped found the *New Masses,* a Marxist political and cultural journal, to which he contributed until the early 1930s. In 1927 he was jailed in Boston for picketing on behalf of Sacco and Vanzetti. In 1928 he visited the Soviet Union. Returning to the United States in 1929, he married Katherine F. Smith.

As a political reporter for the *New Republic* and other journals during the early 1930s, Dos Passos covered labor flareups, political conventions, the Depression, and the New Deal. His fundamental distrust of organized society extended to organizations as well, and despite his sympathy with many Communist causes he was always a maverick rather than a party radical. In 1934 an overt rift developed between Dos Passos and the Communist movement, and it marked the beginning of a long shift to the right in his political sympathies.

After a one-man show of his sketches in 1937, Dos Passos went to Spain to help Hemingway and Joris Ivens make a film documentary of the Spanish Civil War, *The Spanish Earth*. Dos Passos and Hemingway, who had earlier survived an auto accident together, were good friends until Dos Passos' sympathies with the anarchist faction estranged Hemingway, who was partial to the main Loyalist forces.

In 1940 Dos Passos became active in behalf of political refugees, and during World War II did a good deal of war writing, principally for *Harper's and Life* magazines, for whom he later covered the postwar Nuremberg trials.

Major Work

U.S.A. (1937), Dos Passos' masterpiece, is a trilogy made up of *The 42nd Parallel* (1930), *Nineteen-Nineteen* (1932), and *The Big Money* (1936). To solve the time problem that flawed *Manhattan Transfer,* Dos Passos employed three unusual devices: ''The Camera Eye,'' autobiographical episodes rendered in a Joycean stream of consciousness; ''Newsreel,'' a Dada-like pastiche of mass culture, combining fragments of pop songs, newspaper headlines, and political speeches; and short biographies, impressionistic sketches of some of the prominent figures of the 1900-1930 time span—Henry Ford, William Randolph Hearst, Thomas A. Edison, Charles Steinmetz, and others. These sections serve as time guides and also as markers separating the narrative chapters that constitute the bulk of the trilogy and are concerned with a cross section of American social types. Among these are Mac McCreary, a poor boy who grows to a class consciousness and revolutionary commitment so strong that he deserts his family to serve the revolution in Mexico; Eleanor Stoddard, a New York interior decorator, whose gentility and estheticism are pitiably empty responses to her sordid childhood; Evaline Hutchins, an aspiring artist with little talent whose boredom with her habit of failure leads her to suicide; J. Ward Morehouse, a self-made millionaire publicist and labor politician and a prototype of the ruthless opportunist; Richard Savage, a Harvard esthete and idealist who ultimately succumbs to the enticements of big business and becomes a Morehouse employee; Mary French, an idealistic union official who becomes disillusioned with the radical movement when her Communist fiancé marries someone of the party's choice; and Charley Anderson, a likable inventor who makes a fortune in the airplane business.

The characters' lives cross briefly and futilely. All are seen in dual perspective: publicly, as they relate to the class struggle between labor and industry; and privately, as they suffer frustration and a gnawing sense of unfulfillment. Though they are closely observed, the characters rarely get beyond social typology, so that the predominant narrative sections, ironically, are less compelling than the ''device'' sections. However, its scope and daring give *U.S.A.* distinction, and it had a powerful impact on the social novel in America.

Later Life and Work

In a 1947 auto accident Dos Passos lost an eye and his wife was killed. In 1950 he married Elizabeth H. Holdridge; their daughter was Dos Passos' only child. After 1949 he lived principally on his family farm in Westmoreland, Va. Dos Passos died on Sept. 28, 1970, in Baltimore.

Always prolific, after the war Dos Passos divided his writing between reportage and fiction. His later novels tend toward moodiness and romantic despair. *District of Columbia* (1952) is a trilogy consisting of *Adventures of a Young Man* (1939), *Number One* (1943), and *The Grand Design* (1949). A chronicle of the Spotswood family, it takes as its theme the destruction of individuals by a complex, mechanistic, industrial society. Critics were generally displeased with the trilogy.

Chosen Country (1951), an autobiographical novel; *Most Likely to Succeed* (1954), a novel of leftist infighting; and *The Great Days* (1958), a semiautobiographical novel, add up to little more than an anti-Communist warning to the effect that the end never justifies the means. This is also the substance and weakness of *State of the Nation* (1944), *Tour of Duty* (1946), the General Mills-commissioned *The Prospect before Us* (1950), and *The Theme Is Freedom* (1956).

Among Dos Passos' other nonfiction titles are *The Ground We Stand On* (1941), a historical survey of Anglo-American democracy; *The Head and Heart of Thomas Jefferson* (1954), a biography; *Prospects of a Golden Age* (1959), a composite biographical account of early American culture; and *The Portugal Story* (1969), a historical study.

Further Reading

Dos Passos' *The Best Times* (1966) is a fragmentary autobiography, ranging from 1896 to 1936 but focused mainly on the 1920s; it offers an especially interesting account of his literary friendships. John H. Wrenn, *John Dos Passos* (1962), is a good critical biography. Excellent critical evaluations of Dos Passos may be found in Malcolm Cowley, *Exile's Return* (1934; new ed. 1951); Joseph Warren Beach, *American Fiction, 1920-1940* (1941); Maxwell Geismar, *Writers in Crisis: The American Novel between Two Wars* (1942); Alfred Kazin, *On Native Grounds: An Interpretation of Modern American Prose Literature* (1942; abr. ed. 1956); and Jean-Paul Sartre, *Literary and Philosophical Essays* (1955).

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José Eduardo dos Santos

José Eduardo dos Santos (born 1942) was a leader of the Popular Movement for the Liberation of Angola (MPLA) and the second president of Angola following independence in 1975. He guided the country from a Marxist to a democratic socialist form of government.

José Eduardo dos Santos was born on August 28, 1942, in Luanda, the capital of Angola, where his father was a stonemason. Even in school he was an ardent nationalist and worked clandestinely among students for the overthrow of Portuguese colonial rule.

In 1961, at the age of 19, he joined the African nationalist organization, Popular Movement for the Liberation of Angola (MPLA), although it had been banned by the Portuguese authorities and its members persecuted by the political police. Later that same year he fled into exile in Léopoldville (now Kinshasa, Congo) where MPLA had an office. His ability was soon recognized in his appointment as deputy president of the party's youth wing. Two years later he was attached to the MPLA office in Brazzaville, capital of French Congo (now Republic of the Congo).

In 1963 dos Santos, together with several other young Angolans, received a scholarship for study in Moscow at Patrice Lumumba University. In 1969 dos Santos graduated with a degree in petroleum engineering. Mindful of the struggle to which he was returning at home, he stayed another year in the Soviet Union and took a military course in telecommunications and radar. During his student years he also married a Soviet woman.

Young Military and Political Leader

Dos Santos returned to Angola in 1970, and for the next three years he served in the liberation army of MPLA on the war front in Cabinda, a northern territory of Angola. He was appointed as second-in-command of telecommunication services. In 1974 a coup in Lisbon toppled the dictatorial regime, and the independence of Portugal's African colonies at last seemed possible. The rise of dos Santos to the top ranks of MPLA continued. In 1974 he was recognized as number five in the leadership and was appointed to the party's executive committee and to its political bureau.

At the independence of Angola in November 1975, President Agostinho Neto appointed José Eduardo dos Santos as minister of foreign affairs in his first government. For Neto, close colleagues like dos Santos were essential, for they provided a link with the old days when MPLA was chiefly a military organization. In addition, they had the education and skills to turn the party into a governing body which could direct the political and economic reconstruction of the country. In 1977, in a cabinet reshuffle, dos Santos received the important assignment of planning minister and secretary of the National Planning Commission. He also served briefly as first deputy prime minister.

Thrust into Presidency

In September 1979 Angolans were shocked by the death of Agostinho Neto after a battle with cancer. The ruling Central Committee unanimously approved the appointment of José Eduardo dos Santos as the country's second president, as head of MPLA, and as commander-in-chief of the Armed Forces. The appointment was confirmed by a party congress in May 1980. At 37 years of age, dos Santos was one of Africa's youngest presidents.

Although relatively unknown outside of his country, the appointment of dos Santos was less of a surprise in Angola itself. He had been a close adviser of Neto; he was a Kimbundu from Luanda, the ethnic group that had dominated MPLA; he had a wide range of administrative experience compared to many colleagues; his loyalty and service to MPLA over the years were unquestioned; and he was not closely identified with any of the factions within the party.

Reformer Sought Peace, Challenged by War

As president, dos Santos continued the task of economic and political reconstruction begun by his predecessor. His biggest problem was the continuing war against the National Union for the Total Integration of Angola (UNITA), a rival liberation movement during the period of Portuguese rule which never recognized MPLA as the legitimate government of Angola. Many of the human and material resources which Angola desperately needed for internal development had to be diverted to the war against UNITA led by the rebel Jonas Savimbi, who was supported by South Africa and the United States. Within his government, President dos Santos, generally considered to be a moderate, had to balance different viewpoints between those who were committed to supporting Marxist ideology and those who were more pragmatic and willing to sacrifice some ideological purity in order to achieve peace.

Despite dos Santos' efforts to negotiate an end to the war, it raged on. Angola's fate was to be positioned geographically in the midst of other turmoil that fueled continued insurgency within. In 1984 the Angolan and South African governments agreed to a cease-fire to the nearly two-decade-long war along the Angola-Namibia border. An agreement by dos Santos and Cuba's President Fidel Castro to withdraw Cuban troops from Angola quickly followed. The proposition was based on the withdrawal of South African troops from Angola, South African recognition of Namibian independence, and an end to support of Savimbi and UNITA.

New Political Philosophy Emerged

Even though Angola and South Africa maintained their cease-fire agreement, negotiations for Cuban troop withdrawal from Angola and Namibian independence dragged on for years. Meanwhile, Angola's civil war took hundreds of thousands of lives and decimated the economy. As the 1980s went by, the government gradually began to change its Marxist philosophy, established a free market economy, joined the International Monetary Fund, and announced that Angola would adopt a multiparty system and hold elections within three years after reaching a peace settlement. These steps led the United States to join Portugal and the former Soviet Union in actively brokering negotiations between the MPLA and UNITA. Savimbi and dos Santos first agreed to stop fighting in 1989—in what became an off-and-on again cease-fire—which, after a cooling off period, led to free elections.

The long awaited elections took place September 29 and 30, 1992 under United Nations supervision. Dos Santos was the undisputed winner with almost 50 percent (49.7%) of the popular vote versus 40.1 percent received by Savimbi. Savimbi claimed the vote was rigged, and by October 30th UNITA had taken the country into civil war again. More killing and economic devastation followed, further depleting the country of its rich natural resources. The United States continued to hold peace talks to work out an acceptable power-sharing arrangement between UNITA and the dos Santos government. Savimbi refused to give up the territory won through battle, and in so doing lost the United States' support as the U.S. officially recognized the dos Santos government in the Spring of 1993.

Dos Santos addressed the United Nations on its 50th Anniversary, October 22, 1995, expressing appreciation for the understanding and assistance given Angola, particularly its humanitarian aid to refugees and economic assistance to restructure the country. He also praised UN peace keeping forces in Angola for their continued role in disarming UNITA guerillas, as well as for monitoring the long process toward reconciliation within the country.

A good-looking man who smiled easily, José Eduardo dos Santos was reported to be somewhat reserved and not given to speaking or appearing in public more than necessary. One commentator noted, however, that the apparent shyness masked an inner sureness and indefatigable spirit.

Further Reading

Recommended for general background on Angola are Lawrence W. Henderson, *Angola: Five Centuries of Conflict* (1979) and Basil Davidson, *In the Eye of the Storm* (1972). On the liberation struggle in which dos Santos participated, see John Marcum, *The Angolan Revolution*, two volumes (1969 and 1978). Also, Michael Wolfers and Jane Bergerol, *Angola in the Front Line* (1983) gives an excellent account of events since independence. Shorter articles in periodicals that offer additional details of the Angolan conflict include: *Time* (April 2, 1984 and October 17, 1988); *The Economist* (July 1, 1989, September 28, 1991, October 10, 1992, and November 7, 1992); the *US Department of State Dispatch* (September 23, 1991 and October 5, 1992); (November-December 1992); and *Presidents & Prime Ministers* (January/February, 1996). □

Marcelino dos Santos

Nationalist insurgent, statesman, and intellectual, Marcelino dos Santos (born 1929) was instrumental in coordinating the Mozambican nationalist groups into the Front for the Liberation of Mozambique

(Frelimo). The party fought a ten year war which culminated in independence in 1975.

Marcelino dos Santos was born in 1929, son of Firmindo dos Santos and Teresa Sabina dos Santos, and was raised in Lourenco Marques (now Maputo), Mozambique. When he left Mozambique in 1947 to continue his education at the Industrial Institute in Lisbon, Portugal, he already showed himself ready to carry a torch held by his father's generation. Firmindo dos Santos, a member of the African Association of Mozambique, had urged revitalization and unity among Mozambicans in their pursuit of justice and social equality. Young dos Santos, in a 1949 letter to the association from Lisbon, similarly urged members to put aside individual considerations and stand united. At the House for Students of the Empire in Lisbon, where colonial youths studying in Lisbon gathered in the late 1940s, dos Santos and others increasingly articulated their Africanist and nationalist sentiments through poetry and prose. Here dos Santos discreetly shared his ideals and aspirations with Amilcar Cabral, Agostinho Neto, and Eduardo Mondlane—men destined to become nationalist leaders in Guinea Bissau, Angola, and Mozambique, respectively. By 1950, however, the political atmosphere in Lisbon was tense. Neto was arrested, Mondlane moved to study in the United States, and dos Santos and others relocated in Paris.

Activist in Exile

In Paris dos Santos lived among leftist African writers and artists affiliated with the literary journal *Presence Africaine*. He published poetry under several pen names—Kalungano in Portuguese language publications and Lilinho Micaia in the collection of his poetry published in the Soviet Union. In the 1950s his skill as a nationalist strategist and mediator sharpened as he urged Portuguese political exiles in Paris to broaden their opposition to the Salazar regime in Portugal and embrace the nationalist cause. The Anti-colonial Movement (MAC), formed in Paris in 1957, was in part a result of dos Santos' work among this exile community. At the All-African Peoples Congress at Tunis in 1960 a broader alliance emerged incorporating the nationalist movements of Angola and Portuguese Guinea.

By 1961 nationalist groups proliferated, and all were galvanized by the outbreak of violence in Angola. Dos Santos had joined the Paris branch of the National Democratic Union of Mozambique (UDENAMO), the first nationalist party formed largely among Mozambicans living in exile, but he continued to actively pursue solidarity at the international level. At a meeting in Casablanca in April 1961 the Conference of Nationalist Organizations of the Portuguese Colonies (CONCOP) was formed. Dos Santos was elected permanent secretary charged with coordinating nationalist activity in an effort to force an immediate end to colonial rule. From CONCOP's headquarters in Rabat dos Santos assumed his role of explaining the nationalist struggle to an international audience.

Party Spokesman Waged Battle for Legitimacy

In 1962 Eduardo Mondlane assembled representatives of Mozambican nationalist groups in Dar es Salaam, Tanzania, to attempt to forge a united front to undertake the struggle for independence, and dos Santos lent his support. The result was the foundation of the Front for the Liberation of Mozambique (Frelimo). Frelimo, the party which undertook and waged the war for independence from Portugal, held its first congress in Tanzania in September 1962. While continuing with CONCOP dos Santos increasingly turned his organizational and expository skills to sculpting Frelimo's political and military goals. By 1964, with the outbreak of the hostilities in northern Mozambique, dos Santos, as Frelimo's secretary for external affairs, became one of the movement's principal spokesmen. His powerful presentations before the Organization for African Unity, the Afro-Asian Solidarity Conference, and the United Nations helped win international recognition of the legitimacy of Frelimo's petitions for political, military, and financial support.

With the tragic murder of Frelimo's president, Eduardo Mondlane, dos Santos was elected to Frelimo's temporary ruling triumvirate (dos Santos, Uria Simango, and Samora Moises Machel). In 1970 he became vice president under Samora Machel—a position he held throughout the war for independence. Working at Frelimo headquarters in Dar es Salaam and in the war zones, dos Santos focused on the key political aspects of the armed struggle. Using the bonds of friendship and the political skills he developed in the 1950s, he helped cement links of political cooperation throughout the war, during the difficult negotiations leading to the independence of Mozambique, and ultimately into the Herculean task of constituting a viable new nation.

Architect of Independence Sought Internal Stability

When the Council of Ministers of the People's Republic of Mozambique was sworn to office on July 1, 1975, dos Santos assumed the key positions of vice president of Frelimo and minister for development and economic planning. After independence he held a number of important positions within the government and remained active as a member of Frelimo's Central Committee charged with political strategy. The challenge during the late 1970s and 1980s was to rebuild the country while defending Frelimo and the government from an armed takeover by the opposition group Renamo.

From 1981 to 1983 dos Santos left government office to concentrate on strengthening the party. He returned to office in 1983 as governor of the province of Sofala in central Mozambique, and in 1989 served as president of the People's Assembly. During this time, he worked diligently to establish internal stability; some progress was finally achieved in October 1992 when a peace agreement was signed by Frelimo and Renamo.

Through the mid-1990s he continued as theoretician within Frelimo's Central Committee, working to reform the

country's economic and political structures from within. The long war against Renamo had left the former Portuguese colony bankrupt, earning it the dubious distinction of the world's poorest nation. Dos Santos often led delegations representing Mozambique at important international conferences, such as the Southern Africa-Cuba Solidarity Conference in May 1995.

His essential contributions were in the area of international relations, deftly aiding Mozambique in its determined posture of non-alignment, and in the development of Frelimo policy designed to develop socialist programs to serve Mozambique's majority population.

Further Reading

There are no detailed biographies of Marcelino dos Santos, but some of his best speeches and poems are available in English. His ''Address to the Sixth Pan-African Congress'' in *Africa Review* (1974) and ''The Voice of the Awakened Continent'' in *World Marxist Review* (Prague, 1964) are exemplary. *Lotus: Afro-Asian Writings* has two articles which focus on Marcelino dos Santos as a poet and on his work in the context of nationalist poetry in Mozambique: Luis Bernardo Honwana, ''The Role of Poetry in the Mozambican Revolution,'' volume 8 (Cairo, 1971) and ''Marcelino dos Santos,'' volume 18 (Cairo, 1973). He is listed in *Africa South of the Sahara* (11th and 12th editions. London: Europa Publications, 1981, 1982. Biographies in '' Who's Who in Africa South of the Sahara'' section.) Periodicals and journals with additional information include: *Africa Report* (May-June 1989); *African Communist* (Third quarter 1995); and *Current History* (May 1993).

Three general works provide the necessary context to understand the historical contribution of Marcelino dos Santos. Allen and Barbara Isaacman's book *Mozambique: From Colonialism to Revolution, 1900-1982* considers both the role of protest poetry and Marcelino dos Santos' contribution as poet and politician (1983). Eduardo Mondlane's *The Struggle for Mozambique*, republished with an introduction by John Saul and a biographical sketch by Herbert Shore (London, 1983), is the classic work on the period. Finally, Barbara Cornwall's *The Bush Rebels: A Personal Account of Black Revolt in Africa* (1972) adds a personal glimpse of dos Santos the man. □

Fyodor Dostoevsky

The Russian novelist Fyodor Dostoevsky (1821-1881) mixed social, Gothic, and sentimental elements with psychological irrationalism and visionary religion. The form of the novel vastly increased in scope and flexibility as a result of his works.

Fyodor Dostoevsky was born in Moscow in 1821, the son of a staff doctor of a Moscow hospital. His father, a cruel man, was murdered by his serfs in 1839, when Dostoevsky was 18 and attending school in St. Petersburg. Sigmund Freud and other psychoanalysts believed that throughout his life Dostoevsky felt a secret guilt about his father's murder. Dostoevsky was trained to be a military engineer, but he disliked school and loved literature. When he finished school, he abandoned the career he was trained for and devoted himself to writing. His earliest letters show him to be a passionate, enthusiastic, and somewhat unstable young man.

Early Works

Dostoevsky began his writing career in the tradition of the ''social tale'' of the early 1840s, but he transformed the fiction about poor people in abject circumstances into a powerful philosophical and psychological instrument. His entry on the literary stage was brilliant. In 1843 he finished his first novel, *Poor Folk,* a social tale about an abject civil servant. The novel was praised profusely by the reigning critic, Vissarion Belinsky. Dostoevsky's second novel, *The Double* (1846), was received less warmly; his subsequent works in the 1840s were received coldly and antagonistically by Belinsky and others, and Dostoevsky's literary star sank quickly. *The Double* has emerged, however, as his most significant early work, and in many respects it was a work far in advance of its time.

Dostoevsky was always sensitive to critical opinion, and the indifferent reception of *The Double* caused him to back off from the exciting originality of the novel. From 1846 to 1849 his life and work are characterized by some aimlessness and confusion. The short stories and novels he wrote in this period are for the most part experiments in different forms and different subject matters. He continued to write about civil servants in such tales as *Mr. Prokharchin* (1846) and *The Faint Heart* (1847). *The Landlady* (1847) is an experiment with the Gothic form; *A Jealous Husband, an Unusual Event* (1848) and *Nine Letters* (1847) are bur-

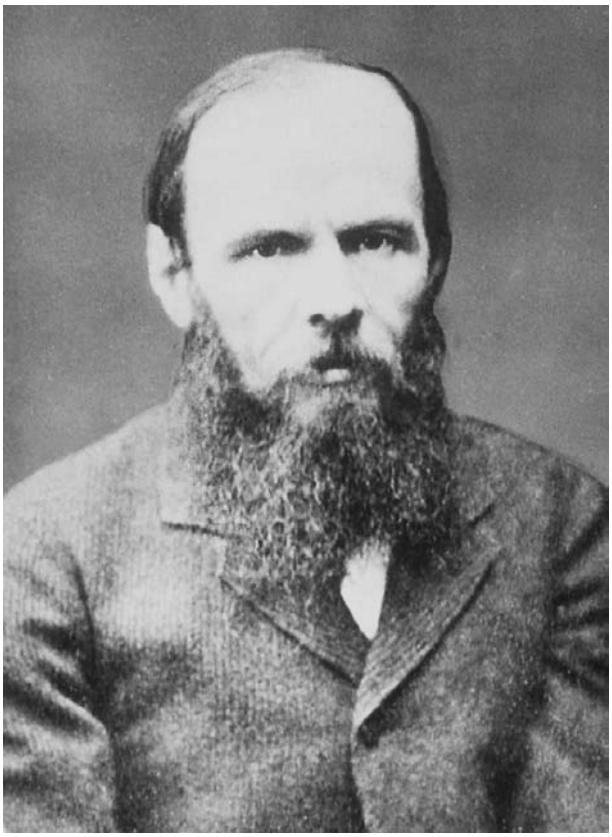

lesques; *White Nights* (1848) is a sentimental romance; and the unfinished novel *Netochka Nezvanova* (1847) is a mixture of Gothic, social, and sentimental elements. Despite the variety and lack of formal and thematic continuity, one may pick out themes and devices that reappear in the mature work of Dostoevsky.

Dostoevsky's life showed some of the same pattern of uncertain experimentation. Although he had already shown the religious and conservative traits that were to become a fixed part of his character in his mature years, he was also attracted at this time to current revolutionary thought. In 1847 he began to associate with a mildly subversive group called the ''Petrashevsky Circle.'' In 1849, however, the members were arrested and the circle was disbanded. After 8 months of imprisonment, Dostoevsky was sentenced to death. This sentence was actually a hoax designed to impress the prisoners with the Czar's mercy, when he commuted the death penalty. At one point, however, Dostoevsky believed he had only moments to live, and he was never to forget the sensation and feelings of that experience. He was sentenced to 4 years of imprisonment and 4 years of forced service in the Siberian army.

Years of Transition (1859-1864)

Dostoevsky returned to St. Petersburg in 1859 with a consumptive wife, Maria Issaeva, a widow whom he had married in Siberia. Their marriage was not happy; Dostoevsky and his wife reinforced each other's unhealthy tendencies. To support himself, Dostoevsky edited the journal *Time* with his brother Mikhail and wrote a number of fictional works. His first published works after returning from Siberia were the comic stories *The Uncle's Dream* (1859) and *The Village Stepanchikovo* (1859). In 1861 he published *Memoirs from the House of the Dead,* a fictionalized account of his experiences in prison. That year he also published *The Insulted and the Injured,* a poorly structured novel characterized by improbable events and situations. By and large his work during this period showed no great artistic advance over his early work and gave no hint of the greatness that was to issue forth in 1864 with the publication of *Notes from the Underground*.

Dostoevsky's life during this period was characterized by poor health, poverty, and complicated emotional situations. He fell in love with the young student Polina Suslova, a girl of complicated and difficult temperament, and carried on a frustrating and torturous affair with her for several years. He went abroad in 1862 and 1863 to get away from his creditors, to repair his health, and to engage in his passion for gambling. His impressions of Europe were unfavorable; he considered European civilization to be dominated by rationalism and rampant with rapacious individualism. His views on Europe are contained in *Winter Notes and Summer Impressions* (1863).

Thus, at the point when his great talent was to become evident, Dostoevsky was pursued by creditors, his wife was dying, and he was carrying on a love affair with a young girl. His journal had been closed down by the censors, and he was fatally pursuing his self-destructive passion for gambling.

Notes from the Underground (1864) is a short novel, written partly as a philosophical monologue and partly as a narrative. In this work Dostoevsky attempts to justify the existence of individual freedom as a necessary and inevitable attribute of man. He argues against the view that man is a rational creature and that society may be so organized as to assure his happiness. He insists that man desires freedom more than happiness, but he also perceives that unqualified freedom is a destructive force since there is no guarantee that man will use his freedom constructively. Indeed, the evidence of history suggests that man seeks the destruction of others and of himself.

Crime and Punishment

Dostoevsky's first wife died in 1864, and in the following year he married Anna Grigorievna Snitkina. She was efficient, practical, and serene and therefore the very opposite of his first wife and his mistress. There is very little doubt that she was largely responsible for introducing better conditions for his work by taking over many of the practical tasks that he loathed and handled badly.

In 1866 Dostoevsky published *Crime and Punishment,* which is the most popular of his great novels, perhaps because it appeals to various levels of sophistication. It can be read as a serious and complex work of art, but it can also be enjoyed as an engrossing detective story. The novel is concerned with the murder of an old pawnbroker by a student, Raskolnikov, while he is committing robbery, ostensibly to help his family and his own career. The murder occurs at the very beginning of the novel, and the rest of the book has to do with the pursuit of Raskolnikov by the detective Porfiry and by his own conscience. In the end he gives himself up and decides to accept the punishment for his act.

Raskolnikov's intentions in committing the murder share something of the complexity and impenetrability of Hamlet's motives. One can, however, dismiss some of the aims that Raskolnikov consciously gives. The humanitarian motive of murdering a useless old woman to save the careers of many useful young men is clearly a rationalization, since Raskolnikov never makes use of, or even appears interested in, the money he has stolen. The ''superman'' theory divides mankind into extraordinary and ordinary people, and the extraordinary people are permitted to cross the boundaries of normal morality. This theory appears to be a more accurate representation of Raskolnikov's thoughts. But some critics consider this too a rationalization of something deeper in his nature. There is some evidence that Raskolnikov suffered from a deep sense of guilt and committed the murder to provoke punishment and thus alleviate his guilt.

The Idiot

The Dostoevskys went abroad in 1867 and remained away from Russia for more than 4 years. Their economic condition was very difficult, and Dostoevsky repeatedly lost what little they had at the gaming tables. *The Idiot* was written between 1867 and 1869, and Dostoevsky stated that in this work he intended to depict ''the wholly beautiful man.''

The hero of the novel is Prince Myshkin, a kind of modern Christ. He is a good man who attempts to live in a corrupt society, and it is uncertain whether he succeeds or not, since he leaves the pages of the novel with the world about him worse than when he entered. Nastasya Fillipovna, one of Dostoevsky's great female characters, shares the stage with Prince Myshkin. When she was a young girl, her honor had been violated, and she lives to wreak vengeance on the world for the hurt she had suffered. While Prince Myshkin preaches forgiveness, Nastasya Fillipovna burns with the desire to pay others back. Nastasya Fillipovna is nevertheless attracted to Prince Myshkin, and throughout the novel she vacillates between Myshkin, the prince of light, and Rogozhin, an apostle of passion and destruction. In the end Rogozhin kills Nastasya Fillipovna, and Prince Myshkin is powerless to prevent this crime.

Some readers view *The Idiot* as Dostoevsky's finest creation, while others see it as the weakest of his great novels. It is certainly a less tidy work than *Crime and Punishment,* but it is perhaps a more challenging novel.

The Possessed

Dostoevsky began *The Possessed* (also translated as *The Devils*) in 1870 and published it in 1871-1872. The novel began as a political pamphlet and was based on a political murder that took place in Moscow on Nov. 21, 1869. A radical named Nechaev had a member of his conspiratorial group murdered because the member would not obey him unquestioningly. Nechaev escaped to Switzerland but was arrested and returned to Russia, where he died in prison. Nechaev's actual influence on revolutionary movements in Russia was small, but his bravado and his friendship with Mikhail Bakunin worked to increase his reputation. Dostoevsky saw Nechaev as the end product of pernicious tendencies in liberalism and radicalism.

In *The Possessed* Dostoevsky raises a minor contemporary event to dimensions of great political and philosophical importance. The novel is a satire of liberalism and radicalism; it is set in a small provincial town and concerns the contrasting influence of father and son. The father, Stepan Trofimovich Verkhovensky, represents the liberalism of the 1840s, and the son, Peter Verkhovensky, represents the radicalism of the 1860s. Dostoevsky believed that the earlier liberalism was responsible for the later radicalism. Nicholas Stavrogin, a mysterious and compelling figure, stands apart from the political and ideological struggle, but it is clear that Dostoevsky sees in him the ultimate principle from which the disastrous consequences stem. Stavrogin represents the totally free will, attached to nothing and responsible for nothing. In Stavrogin, Dostoevsky reconfronted the problem of free will.

Many readers see *The Possessed* not only as an accurate portrayal of certain tendencies of the politics of the time but also as a prophetic commentary on the future of politics in Russia and elsewhere.

The Brothers Karamazov

During the 1870s Dostoevsky became increasingly interested in contemporary social and political events and increasingly concerned about liberal and radical trends among the youth. Except for his brief flirtation with liberal movements in the 1840s, Dostoevsky was a staunch conservative. The novel *A Raw Youth* (1875) grew out of his interest and concern about the youth of Russia, and the theme of the novel may be described as a son in search of his father. The novel is something of a proving ground for *The Brothers Karamazov* but is not generally considered to be on the same level as the four great novels.

The Brothers Karamazov (1879-1880) is the greatest of Dostoevsky's novels and the culmination of his life-work. Sigmund Freud ranked it with *Oedipus Rex* and *Hamlet* as one of the greatest artistic achievments of all time. The novel is about four sons and and their guilt in the murder of their father, Fyodor. Each of the sons may be characterized by a dominant trait: Dmitri by passion, Ivan by reason, Alyosha by spirit, and Smerdyakov by everything that is ugly in human nature. Smerdyakov kills his father, but in varying degrees the other three brothers are guilty in thought and intention.

The greatest section of the novel is ''The Legend of the Grand Inquisitor,'' in which Ivan narrates a meeting between Christ and the Grand Inquisitor, a devil surrogate. The Grand Inquisitor presents man as slavish, cowardly, and incapable of freedom; Christ sees him as potentially capable of true freedom. The novel, however, does not confirm the validity of either view.

Dostoevsky sent the epilogue to the *The Brothers Karamazov* to his publisher on Nov. 8, 1880, and he died soon afterward, on Jan. 28, 1881. At his death he was at the height of his career in Russia, and mourning was widespread. His reputation was beginning to penetrate into Europe, and interest in him has continued to increase.

Further Reading

Translations of Dostoevsky's works are available in many editions; those by Constance Garnett and David Magarshack are recommended.

There are many biographies of Dostoevsky. Two competent ones which differ in approach are Edward Hallett Carr, *Dostoevsky (1821-1881): A New Biography* (1931), and Henry Troyat, *Firebrand: The Life of Dostoevsky* (trans. 1946). Useful biographical data may be found in Robert Payne, *Dostoevsky: A Human Portrait* (1961), which treats Dostoevsky's life and work. An intimate view of Dostoevsky the man is presented in the reminiscences of his daughter, Aimée Dostoyevsky, *Fyodor Dostoyevsky: A Study* (1921). See also A. Steinberg, *Dostoievsky* (1966).

Ernest J. Simmons, *Dostoevski: The Making of a Novelist* (1940), is a detailed and objective account of the circumstances surrounding the production of Dostoevsky's novels, as well as a consideration of their substance. Konstantin Vasilevich Mochulski, *Dostoevsky: His Life and Work,* translated by Michael A. Minihan (1967), is the most detailed analysis of Dostoevsky's work. A critical analysis of the individual works may be found in Edward Wasiolek, *Dostoevsky: The Major Fiction* (1964). For a philosophical and theological consideration of Dostoevsky's work, Nikolai A. Berdiaev, *Dostoevsky,*

translated by Donald Attwater (1957), is a classic. For a psychological approach, Sigmund Freud's widely anthologized essay ''Dostoevsky and Parricide'' is recommended. It may be found in William Phillips, ed., *Art and Psychoanalysis* (1957). For general historical and literary background, Prince D. S. Mirsky, *A History of Russian Literature* (2 vols., 1927), is recommended; it is also available in an abridged volume, edited by Francis J. Whitfield (1958). □

Donald Wills Douglas

The American aeronautical engineer Donald Wills Douglas (1892-1981) developed and manufactured aircraft that dominated the world market for many years.

Donald Wills Douglas was born on April 6, 1892, in Brooklyn, New York. From an early age young Donald showed an interest in the then brief history of manned flight. After high school, he attended Trinity Chapel School for college, where he was editor of the school magazine. He was appointed to the U.S. Naval Academy at Annapolis in 1909, where he became enthusiastic about the infant field of aviation. During this time he even got to see the Wright Brothers demonstrating their latest plane. In 1912 he entered the Massachusetts Institute of Technology; after two years of early wind tunnel research he became the first man to receive a bachelor of science degree in aeronautical engineering from that school.

Douglas first worked in 1915 at the Connecticut Aircraft Company on the Navy's first dirigible. That same year he joined Glenn L. Martin's aircraft firm as chief engineer. The following year he went to Washington as chief civilian aeronautical engineer for the U.S. Army Signal Corps. Within a few months he resigned over a dispute with the War Production Board and returned to the Martin Company. In 1916 he married Charlotte Marguerite Ogg, with whom he had five children.

In 1920 Douglas quit the Martin Company to set up his own firm in Los Angeles. He was president of the Douglas Company until 1957. He was the first of many manufacturers to go into production permanently in Los Angeles, where the availability of capital, skilled labor, and flying weather for most of the year made an attractive package for the aeronautical industry.

Douglas's first effort was to produce a single-engine airplane, nicknamed the ''Cloudster,'' capable of flying nonstop across the country. The ''Cloudster'' never made it fully cross-country, but it was the first plane capable of lifting a payload equal to its own weight, and the design was sold as a luxury aircraft. He successfully sought a contract from the U.S. Navy for airplanes and eventually became the leading manufacturer of naval aircraft. In 1932 Douglas and other firms were asked by Transcontinental and Western airlines to design a craft capable of traveling 1,080 miles with 12 passengers at a speed of up to 185 miles per hour. Douglas accepted the challenge and produced the DC-1 (for Douglas Commercial), which was first flown on July 1, 1933, and was able to carry 12 passengers at a cruising speed of 170 mph. An all-metal, twin-engine plane, it was one of the first to establish the usefulness of wing flaps in commercial planes. This aircraft (only one was built) was a prototype for the succeeding members of the DC family.

The most famous Douglas plane, the DC-3 in 1936, carried 21 passengers at a cruising speed of 190 mph. It was so successful that within 2 years after it first appeared, it was carrying 95 percent of the nation's civil air traffic. That same year Douglas was awarded The Robert J. Collier Trophy, aviation's highest honor, for the DC-2. During the late 1930s Douglas worked on designs for a four-engine transport, eventually designated the DC-4. Both the DC-3 and the DC-4 became the workhorses of military transport during World War II. After the war, the DC-4 became the major aircraft of the new international commercial air-routes. Douglas was an expert at the art of ''stretching a design.'' The DC-4 was elongated to become the DC-6 and later the DC-7. The DC-7 was the first airliner that permitted nonstop coast to coast scheduling. In 1955 Douglas, whose planes were flying over half the world's passenger miles, developed the jet-propelled DC-8. It was followed by the medium-range DC-9 in 1966. It was said at the time that the DC-9, in terms of popularity, was the reincarnation of the DC-3.

The merger of the firm in 1967 with McDonnell Aircraft, to make the McDonnell-Douglas Corporation, strengthened its position in the aerospace industry. The site of the original Douglas Company plant is now The Museum of Flying. Donald Douglas passed away in 1981.

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Gavin Douglas

The Scottish poet, prelate, and courtier Gavin Douglas (ca. 1475-1522) is best known for his vigorous translation of Virgil's *Aenied* into Scots, the English of the lowlands of Scotland. He is sometimes listed among the Scottish Chaucerians.

Gavin Douglas was the third son of Archibald ''Bell-the-Cat'' Douglas, 5th Earl of Angus, a man of distinguished family, very active in court affairs. Little is known about Gavin's early life, but he entered the University of St.Andrews in 1490 and earned a master of arts degree in 1494. He may have studied law at Paris under the distinguished Scottish theologian John Major (or Mair).

Douglas soon rose in ecclesiastical preferment and was appointed provost of St. Giles Church, Edinburgh, about 1501. About this time he wrote *The Place of Honor,* a poem in the form of a dream vision; in it he emphasizes the difference between worldly honor and true honor before God. He probably spent some time abroad, in England, France, and Italy, during the early years of the 16th century.

Douglas completed his translation of Virgil in July 1513. It includes not only the original 12 books of the *Aeneid* but also the thirteenth book, composed by Mapheus Vegius in 1428. Douglas wrote a prologue for each book, and these prologues contain interesting material reflecting the critical, philosophical, and moral commonplaces of the time. Rather than translating ''word for word,'' Douglas followed the advice of St. Gregory the Great and translated ''meaning for meaning.'' Moreover, he made Virgil's characters act and speak like his own contemporaries. There are frequent turns of phrase reminiscent of Geoffrey Chaucer. The result is an extremely lively and effective poem that has own high praise from modern critics.

After the disastrous Battle of Flodden in 1513, in which James IV and much of the Scottish nobility, including the elder brothers of Gavin Douglas, perished, Douglas ceased writing poetry and devoted himself to court affairs. The widowed Queen Margaret, who married Douglas's nephew Alexander, assisted him considerably. He was made bishop of Dunkled but was imprisoned for a time in 1515-1516 and could occupy his see only by making a show of force to dislodge another contender for the office. He died in London in 1522.

Further Reading

The Poetical Works of Gavin Douglas was eidted by John Small (4 vols., 1874). A new edition of Douglas's translation of Virgil's *Aeneid,* with a full introduction, notes, and a glossary, was prepared by David F.C. Coldwell for the Scottish Text Society (4 vols. 1957-1964). The society also issued *The Shorter Poems of Gavin Douglas,* edited by Priscilla J. Bawcutt (1967). Brief selections are available in *Gavin Douglas: A Selection from His Poetry,* edited by Sydney Goodsir Smith (1959), and in *Selections from Gavin Douglas,* edited by David F. C.Coldwell (1964). There is a stimulating discussion of Douglas in C. S.Lewis, *English Literature in the Sixteenth Century: Excluding Drama* (1954).

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Sir James Douglas

The Scottish patriot Sir James Douglas (1286-1330) supported Robert Bruce, later King Robert I, in the Scottish struggle for independence from England.

James Douglas was the eldest son of a notable Scottish patriot, Sir William Douglas, called ''the Hardy.'' Sir William had been among the early leaders of resistance to the ambitions of Edward I of England to dominate Scotland. Edward imprisoned Sir William in the Tower of London and, on the latter's death in 1297, confiscated the Douglas estates.

It is not surprising, therefore, that the young James appears to have grown up with passionate anti-English feelings. He reached manhood just as Robert Bruce laid claim to the crown of Scotland (1306) and from that time was one of Bruce's most faithful and important lieutenants.

Douglas's career may be divided into two phases. The first was the 8 years of Bruce's struggle to claim the Scottish crown. This was a period of virtual guerrilla warfare, with Douglas emerging from his hiding places for a daring raid or the capture of a strategic castle. At the decisive Scottish victory at Bannockburn in 1314, Douglas commanded one of the four divisions of the Scots and, for his skillful leadership, was knighted on the battlefield by Bruce, now firmly established on the throne.

After Bannockburn, in the second phase of his public career, Douglas served as Warden of the Marches (the disputed frontier area between England and Scotland). In 1317 he diverted an English threat to the borders by staging a raid deep into English territory. Ten years later he dispersed the danger of an English invasion by an audacious attack in which he surprised the enemy forces by night and nearly captured the young Edward III in his bed.

Bruce's reliance on, and affection for, Sir James never ceased. When the King was dying in 1329, he apparently asked Sir James to carry out the spirit of an unfulfilled crusading vow by bearing Bruce's heart to the Hold Land. During the subsequent journey Douglas joined the King of Castile in a ''crusade'' against the Moslems in Spain and died there in battle in 1330.

It is as a hero of Scotish romance and legend that Douglas's real fame lies. Two sobriquets, ''the Good'' and ''the Black Douglas,'' indicate his differing reputations in Scotland and in England (though ''black'' probably referred originally to the color of his hair). His name lives on, especially through the works of Sir Walter Scott, *Castle Dangerous* and *Tales of a Grandfather.*

Further Reading

A full treatment of Douglas is in Sir Herbert E. Maxwell, *A History of the House of Douglas* . . . (2 vols., 1902). The principal near-contemporary source is John Barbour's long poem *The Bruce* (ca. 1375; trans. by W. M. Mackenzie, 1909, and by Archibald A. H. Douglas, 1964).

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Mary Tew Douglas

Mary Tew Douglas (born 1921) was a British anthropologist and social thinker of international fame.

Mary Tew Douglas was born in San Remo, Italy, to Phyllis Twomey and Gilbert Charles Tew, and was the eldest of two daughters. She was educated as a Catholic at the Sacred Heart Convent, Roehampton, in England, and she was keenly interested in religion all her life. As an anthropologist she kept on with her faith. At Oxford (where she did a B.A. degree in 1943) she fell under the influence of the famous social anthropologist E.E. Evans-Pritchard, who was also interested in comparative religion; he died a Catholic. Douglas wrote a biography of her mentor in 1980.

She interrupted her graduate study at Oxford to be a volunteer in World War II in the British Colonial Office working on penal reform. Afterwards she earned a Bachelor of Science in 1948 in anthropology and went to Africa, to the Belgian Congo (now Zaire), to study the folkways of a tribe, the Lele of the Kasai, for her Ph.D. under Professor Evans-Pritchard (1951). Also in 1951, Mary Tew married the economist James A. T. Douglas. They had one daughter and two sons. She lived in London and was associated with University College, London, from that time onwards (lecturer in anthropology, 1951-1962; reader, 1963-1970; professor, 1971 until her retirement in 1978). She was the 1994 Bernal prize recipient.

Subsequently she went to the United States. Douglas was in New York City at the Russell Sage Foundation as director of research on human culture from 1977 to 1981; in Chicago at Northwestern University in Evanston, Illinois, as Avalon Foundation professor in anthropology and religion, 1981-1985; and at Princeton University as visiting professor of religion and anthropology beginning in 1985. She maintained her residence in London.

Doctoral Dissertation

Her doctoral dissertation, published as *The Lele of the Kasai* in 1963, studied the Lele tribe ''as they cooked, divided food, talked about illness, babies and proper care of the body'' and examined how taboos operated within tribal society and the way in which polygamous male elders of the tribe manipulated raffia cloth debts in order to restrict the access of younger men to Lele women. This field investigation led Douglas on to other studies in what she called ''social accountability'' and ''classification schemes'' of human relations, applied equally to ''primitive'' societies (pre-industrial, pre-modern) and to modern industrial society. She wrote books on a variety of subjects including pollution, the consumer society, and religion.

The anthropology of Douglas was derived partly from the work of the French sociologist Emile Durkheim (1858-1917). Douglas rejected his determinism, but accepted what Durkheim realized: the *social* basis for human thought. She used the Durkheimian method of drawing on ''primitive'' cultures to illuminate problems in modern society. For Douglas, rituals dramatize moral order in the human universe. ''Culture'' is rooted in daily social relations: the most mundane and concrete things of daily life. From childhood on, the drama of life is constructed: the self concept; the linguistic code, which the individual learns as a child; the individual as a moral actor; the collective nature of human existence. Comparative studies have to be made of such things as dirt and pollution, food and meals, the biological body, speech, jokes, and material possessions. The biological body is a perfect metaphor or symbol for the social body or the tribe or nation.

Douglas' view of ''culture'' was of it being created afresh each day. Hers was a world of ordinary symbols, rituals, and activities, all of which dramatized the ''construction of social life.'' Everyday life was *itself* the focus of interest. Every mundane activity carried ritual and ceremonial significance. Symbolic order reflected social order as she looked at the ritual dramatization of social patterns.

Pollution and Taboo

Douglas was perhaps noted for her writings on pollution and taboo. Dirt in ''primitive'' (as in modern) society is relative to location: dirty shoes are dirty on the table, not dirty on the floor; cooking utensils are dirty in the bedroom; earth is dirty on chairs. Pollution *behavior* is the reaction of our cherished classifications: dirt takes us straight to the field of symbolism, to symbols of purity. In *Purity and Danger: An Analysis of Concepts of Pollution and Taboo* (1966) she stated that modern notions express basically the same idea as ''primitive'' notions of pollution: ''Our practices are solidly based on hygiene; theirs are symbolic; we kill germs; they ward off spirits.''

It was *Purity and Danger: An Analysis of Concepts of Pollution and Taboo* and *Natural Symbols* (1970), the two early books, that had such an impact on the emerging sociology of scientific knowledge.

Four related themes were presented in that early work. First, she invited attention to culture, to knowledge of nature, and specifically to cosmological and taxonomic notions, as embedded within systems of accountability. Culture is maintained and it is modified as people use it: it is a tool in everyday social action. There is no fundamental ''problem'' of ''the relationship between culture and social action'' because culture is the means by which social action is accomplished, by which members say ''good'' and ''bad'' about each other's actions, and by which they recognize them as actions of a certain sort. Second, knowledge, including natural knowledge, is treated as constitutively social. As we bring up our children, and as we talk to each other, so we build, maintain, and modify the categories of perception, thought, and language: ''The colonisation of each other's minds is the price we pay for thought.'' For Douglas, anything but a fully general social epistemology followed from a misunderstanding of the sort of thing knowledge was.

Third, beliefs and representations become knowledge—a collective good—by successfully making the transition from the indivudal to the communal, the private to the

public. The achievement of credibility is a practical problem attached to all beliefs: no belief or representation shines by its own lights, carries its crediblity with it. ''Credibility,'' she says, ''depends so much on the consensus of a moral community that it is hardly an exaggeration to say that a given community lays on for itself the sum of the physical conditions which it experiences.''

Finally in the years between Purity and Danger and Natural Symbols, she developed a set of techniques for the systematic comparative study of ''cultural bias.'' ''The Great Divide'' between the ''modern'' and the ''scientific,'' on the one hand, and the ''primitive'' and ''magical,'' on the other, was rejected. ''We '' are forms of ''them.'' There is a finite range of predicaments faced and principles available for the maintenance of order. A specific form of these predicaments and principles might be as well devised by Sepik River tribes, by the Big Men of Conservative Party Central Office, or by a community of high-energy phsycists. Cultural diversity has finite forms, and, because these forms do not map onto exisiting Great Divide theories, the comparative study of cultural bias has the capacity to join up the conversations of those who study the ''primitive'' and those who study the ''modern'': anthropologists and students of modern science.

But when Douglas attempted to write about the contemporary environmental protection movement of the 1960s and 1970s in *Risk and Culture,* written with Aaron Wildavsky (1982), she was less sure of the material. Half the book is an attack on the beliefs of the environmentalists. She portrayed the antinuclear and environmental movements as freakish, quasireligious cults. She did not uncover anything about the actual physical environment, or nuclear plants, or off-shore oil-drilling, or industrial pollution of rivers and lakes. Douglas was best when she was talking about the Lele and pollution and food taboos.

The World of Goods

The World of Goods: An Anthropological Theory of Consumption, written with Baron Isherwood (1979), is partly an attempt to explore the social context of modern consumer society. Goods are social markers and a means of communicating. Individuals attain and keep power in society by acts of consumption, which ritually reaffirm their status. The Douglas argument is very generalized and takes us not much further than the old (and much more informative) notion of Thorstein Veblen of ''conspicuous consumption'' in his book *The Theory of the Leisure Class* (1899). Modern culture is supposedly a *secular* world, in which science replaces religion and ritual. Douglas as a scholar delved into comparative religion. She disagreed with the idea that religion and science could not coexist. There would be no demise of religion in the world, whatever science discovers, because religion originates in human social relations. Modernity changes the shape of society; but there are still human social relations and religion will survive. Douglas was of the opinion that so long as there is collective life, there will be religion, ritual, myths, ceremonies, and rites.

Modernity has three allegedly negative effects on the survival of religion: Douglas dismissed all three. Science is supposed to reduce the explanatory power of religion; for Douglas, religion and science pose no tension with each other—their explanations apply to different kinds of problems. Modern life is undergoing bureaucratization, and this reduces the sense of the unknown and sacred; but Douglas thought that bureaucracy existed in the Vatican in the 15th century, and so did religion. And modern life has little direct experience of nature; but Mary Douglas felt that the discoveries of modern science itself created a new sense of awe and religion. Thus, religion does not disappear in modern society, it just reappears in new forms.

Looking back on her life as a young anthropologist in Africa in *Implicit Meanings: Essays in Anthropology* (1976), she commented: ''The central task of anthropology was to explore the effects of the social dimensions on behaviour. The task was grand, but the methods were humble . . . We had to stay with a remote tribe, patiently let events unfold and let people reveal the categories of their thought.'' From a fundamental Durkheimian belief in the role of ritual and symbol in the construction of social life and social relations, Douglas explained the rituals of meals and food, cleaning and tidying, material possessions, speech, and numerous other concrete things of daily life—in modern as well as ''primitive'' society.

Further Reading

In addition to the many books mentioned in the text, Mary Douglas wrote *Natural Symbols: Explorations in Cosmology* (1970), *Rules and Meanings: The Anthropology of Everyday Knowledge* (1973), *Edward Evans-Pritchard* (1980), *In the Active Voice* (London: 1982), *Essays in the Sociology of Perception* (London: 1982), and *How Institutions Think* (1986).

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Stephen Arnold Douglas

U.S. senator Stephen Arnold Douglas (1813-1861), the foremost leader of the Democratic party in the decade preceding the Civil War, was Lincoln's political rival for the presidency.

Stephen A. Douglas was born in Brandon, Vt., on April 23, 1813. His father's early death meant Stephen's dependence on a bachelor uncle and later, a detested apprenticeship as a cabinetmaker. When his mother remarried and went to Canandaigua, N. Y., Stephen followed. He attended the academy there, developed a formidable talent as a debater, and became an ardent follower of Andrew Jackson.

Douglas made up for his short stature (5 feet 4 inches) in aggressiveness, audacity, and consuming political ambi-

tion. When he said farewell to his mother at 20, he promised to return ''on his way to Congress,'' a prediction he made good 10 years later. He settled in Illinois, where he became a teacher. He taught himself law with borrowed books, became active in the Democratic party, and at 27 was a member of the Illinois State Supreme Court, the youngest ever to attain that office. He was called Judge Douglas thereafter.

Career in Congress

Elected to the House of Representatives in 1843 and to the Senate in 1847, Douglas became a power in all legislation having to do with territories in the West. Known as the ''Little Giant'' because of his massive head, heavy brown hair, broad shoulders, and booming voice, he soon won the reputation of being the most formidable legislative pugilist in Washington. His enemies called him ruthless; his admirers strove to make him president.

In 1847 Douglas married Martha Denny Martin. The following year she inherited a Mississippi plantation with 150 slaves; by the terms of his father-in-law's will, Douglas was made manager. Though he always denied ownership of any slaves himself, he did manage the plantation up to his death, and there is little doubt that he looked upon his own marriage as symbolic of a successful bridging of North and South. When his wife, after having two sons, died in childbirth, he became depressed and turned for a time to liquor. A tour abroad rejuvenated his spirits, and in 1856 he married the beautiful Adèle Cutts, another Southern woman.

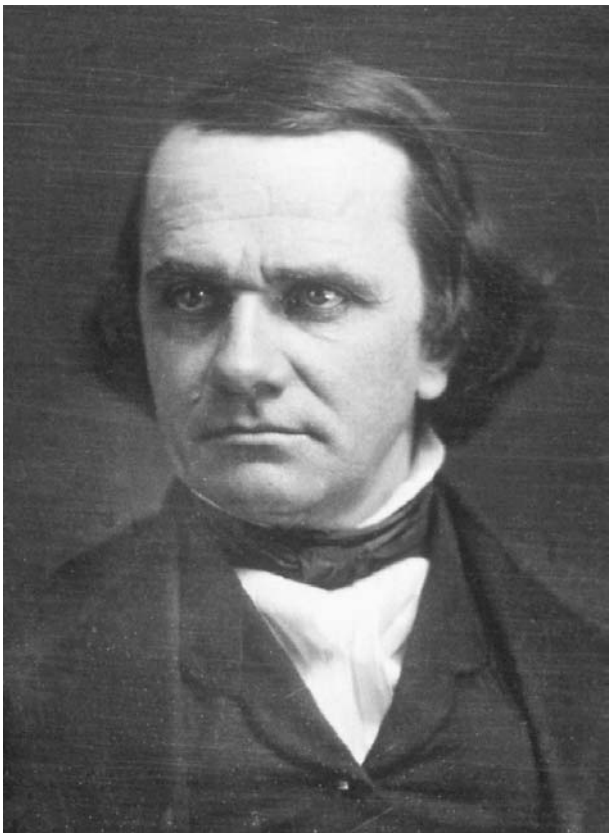

Though privately Douglas held slavery to be ''a curse beyond computation,'' publicly he pronounced it a matter ''of climate, of political economy, of self-interest, not a question of legislation.'' It was good for Louisiana, he said, but bad for illinois. Essentially proslavery in his legislation, he voted against abolition petitions, favored the annexation of Texas, helped Henry Clay push through the Compromise of 1850, and encouraged the purchase of Cuba to make a new slave state.

Doctrine of ''Squatter Sovereignty''

Douglas's failure to reckon with the enormity of the slavery evil, and the growing Northern resentment against it, led him to devise in 1854 what modern historian Allan Nevins called ''the worst Pandora's box in our history.'' In planning for two new states, Kansas and Nebraska, he insisted that the slavery issue be resolved by the settlers themselves rather than by Congress, thus repudiating the 20-year-old Missouri Compromise. Southern extremists saw in this ''squatter sovereignty'' doctrine an opportunity to make Kansas a slave state, though a majority of the actual settlers were against slavery. Missourians crossed the border at election time to overwhelm the polls and vote in a proslavery government. The antislavery majority set up a rival government in Topeka, and soon there was a small but bloody civil was in Kansas. Douglas was denounced by the abolitionists. Charles Sumner in the Senate called him the squire of slavery, ''ready to do all its humiliating offices.''

When President James Buchanan recognized the proslavery government in Kansas, Douglas, angered by the misuse of his popular-sovereignty doctrine, denounced the President in 1857, thereby alienating his friends in the South and damaging his presidential chances. But his Kansas-Nebraska Bill had also alienated his antislavery followers in illinois, who charged him with conniving with railroad speculators. In 1858 he went home to face a difficult reelection battle, with Abraham Lincoln as his opponent.

Debates with Lincoln

In his famous debates with Lincoln, Douglas opposed African American citizenship in any form and attacked as ''monstrous heresy'' Lincoln's insistence that ''the Negro and the white man are made equal by the Declaration of Independence and by Divine Providence.'' Douglas held that African Americans ''belong to an inferior race and must always occupy an inferior position.'' Lincoln denounced Douglas's popular-sovereignty idea as ''a mere deceitful pretense for the benefit of slavery'' and emphasized the callousness of Douglas's statement: ''When the struggle is between the white man and the Negro, I am for the white man; when it is between the Negro and the crocodile, I am for the Negro.''

Douglas barely won the senatorial election, but the debates won national recognition for his rival. In 1860, when Lincoln was nominated for president on the Republican ticket, Douglas said of him to Republicans, ''Gentlemen, you have nominated a very able and a very honest man.''

Presidential Candidate

Douglas expected to be nominated for president in the Democratic convention in Charleston, but a block of Southerners bolted the party, nominating instead John C. Breckinridge. The remaining Democrats nominated Douglas at a second convention in Baltimore. A fourth convention, organized by the Constitutional Union party, nominated John Bell. Douglas suspected that the four-candidate election would ensure Lincoln's victory but nevertheless campaigned vigorously, urging support for the Union he loved. ''I wish to God,'' he said in New York City, ''that we had an Old Hickory now alive in order that he might hang Northern and Southern traitors on the same gallows.'' In the South he deplored secession, which he said would make it necessary for his children to obtain a passport to visit the graves of their ancestors.

A Douglas feared, Lincoln's victory brought the immediate secession of South Carolina from the Union, and other states quickly followed. Douglas still labored for compromises to restore the Union, and he urged Lincoln to support a projected 13th Amendment which would guarantee that slavery would never be tampered with in the slave states. The firing on Ft. Sumter on Jan. 9, 1861, by Confederate forces ended his compromise efforts. He now swung behind Lincoln, urging a vigorous war effort and rallying Northern Democrats to the cause of the Union.

Douglas contracted typhoid fever and died June 3, 1861. Thus Lincoln lost his ablest rival at precisely the moment in history when he was most needed.

Further Reading

The bulk of Douglas's papers are at the University of Chicago, with additional letters in the illinois State Historical Society Library and the Chicago Historical Society. The brief *Autobiography of Stephen A. Douglas* (1913) and a volume of his letters, *The Letters of Stephen A. Douglas,* edited by Robert W. Johannsen (1961), are good source materials. The earliest good biography is Allen Johnson, *Stephen A. Douglas: A Study in American Politics* (1908). George Fort Milton in *The Eve of Conflict: Stephen A. Douglas and the Needless War* (1934) proves to be the most sympathetic of all the biographers and contends that, had Douglas been elected president in 1860, he would have prevented the Civil War. The same thesis in echoed in Gerald M. Capers, *Stephen A. Douglas: Defender of the Union,* edited by Oscar Handlin (1959). Historians are more critical of Douglas than these laudatory biographers. □

Thomas Clement Douglas

Thomas Clement Douglas (1904-1986) was a Canadian clergyman and politician; premier of Saskatchewan (1944-1961); first federal leader, New Democratic Party (1961-1971); and member of parliament (1935-1944, 1962-1968, and 1968-1979).

''Tommy'' Douglas was born in Falkirk, Scotland, October 20, 1904, the son of Thomas Douglas, an iron moulder, former soldier, and socialist, and Annie Clement Douglas, of Highland origins, who was deeply religious with a poetic gift. The Douglases emigrated to Winnipeg, Canada, in 1910. Tommy Douglas began a life-long struggle with osteomyelitis. In later fights for universal hospital and medical care insurance, he recalled his experience as a charity patient.

During World War I Douglas' father rejoined his regiment, and the family spent the war years in Glasgow. They returned to Winnipeg after the war. The young Tommy Douglas apprenticed as a printer and won the lightweight boxing championship in Manitoba in 1922 and 1923. He was persuaded to resume his education at Brandon College, graduating in 1930 as ''senior stick'' or head of the student body. That June he was ordained in the Baptist church at Weyburn, Saskatchewan. He also married a fellow graduate, Irma Dempsey, a farmer's daughter from Carberry.

The Depression years sharpened the thinking of a young minister already preoccupied by social and political questions. Repelled by his contact with the Communists during the bloody Estevan miners' strike of 1931, he was attracted to Saskatchewan's new Farmer-Labour Party. In 1932 it joined other western Canadian radical parties to form the Co-operative Commonwealth Federation headed by a Winnipeg mentor of the younger Douglas, James Shaver Woodsworth. In 1934 Douglas fought and lost his first election as a CCF provincial candidate in Weyburn. A year later, despite warnings from church elders, he ran

again. After a bitter campaign, he defeated a Liberal incumbent and entered Parliament as one of eight CCFers.

In Parliament Douglas emerged as a young, dynamic orator with a brilliant gift for humor. He differed from the deeply pacifist Woodsworth by supporting collective security. When war came in 1939 he helped lead the wing of the CCF that insisted on full participation. Re-elected in 1940, he joined the South Saskatchewan Regiment and narrowly missed being drafted to Hong Kong in 1941. Instead, he was chosen leader of the Saskatchewan CCF in July 1942. Two years later when a worn-out, discredited Liberal government went to the polls, the CCF won in a landslide, 47 seats to five.

Hardest hit by the Depression of any Canadian province, Saskatchewan was literally bankrupt in 1944. Wartime prosperity and improved crops only meant imminent foreclosure for debt-ridden farmers. No one could claim that ''socialism'' had ruined the province. Instead, Douglas and his brilliant provincial treasurer, Clarence Fines, engineered a careful economic recovery. As North America's only democratic socialist regime, Saskatchewan became a laboratory for new ideas, from a fur marketing board to the world's first government car insurance system. A large and effective grassroots organization, described by S. M. Lipset, retained a high degree of involvement and accountability. Douglas himself took special pride in Saskatchewan's pioneering role in improving rural living standards and in the creation, over intense resistance from the medical community, of hospital and health insurance programs.

As an ''island of socialism in a sea of capitalism,'' Douglas insisted the CCF could survive in Saskatchewan only if the party grew nationally. He supported efforts to broaden the CCF and to build organic links with the Canadian Labour Congress. In 1961, when a decade of change took shape in the New Democratic Party (NDP), Douglas seemed to be the only personality strong enough to sell the idea of a labor-backed party to the prairie farmers and small business people who had backed the CCF. In August 1961 the NDP's founding convention chose him as leader by 1,391 votes to 380.

It was the beginning of ten hard years. Douglas waged four general elections in a struggle that raised the new party's share of the vote from 12 to 18 percent. Personal defeat in Regina in 1962 and in Burnaby-Coquitlam in 1968 were part of the pain; so was recurrence of his childhood struggle with osteomyelitis. For a party facing chronic poverty and with little support east of the Ottawa River, Douglas became a major asset. As a platform orator, his wit, passion, and eloquence had almost no equals. He also had a shrewd tactical skill which gave his party added influence in the minority governments of the 1960s. When Saskatchewan's pioneering medicare scheme became a nation-wide reality in 1967, Douglas deserved a full share of the credit. Many other elements of the NDP's 1961 program, from portable pensions to recognition of Peking as the legitimate government of China, were implemented though his party never held more than ten percent of the seats in the House of Commons. In 1971, when the government imposed the War Measures Act, suspending civil liberties to crush a handful of terrorists, Douglas led his party in lonely opposition.

After a decade of national leadership, Douglas resigned his position in 1971 but continued until 1979 as the member of Parliament for the seat he had won in 1969, Nanaimo-Cowichan-the Islands. He served as the NDP's expert on energy, campaigning for greater Canadian ownership of an oil and gas industry which had fallen almost wholly into foreign hands. When he retired in 1979 he remained active in the educational work of the Cold-well-Douglas Foundation established by admirers in 1979. He and his wife lived in Ottawa. Their two daughters, Shirley and Joan, established their own careers and families. In 1984 Douglas was hit by an Ottawa bus but recovered. He died of cancer February 24, 1986.

Further Reading

Doris French Shackleton's *Tommy Douglas* (Toronto, 1975) is a sympathetic biography of someone who is clearly a hero to the author. Douglas' years as leader of North America's only democratic socialist government were described by a Regina newspaperman, Chris Higinbotham, in *Off the Record: The CCF in Saskatchewan* (Toronto, 1968). His role as leader of the New Democratic Party is described by Desmond Morton, *NDP: Social Democracy in Canada* (Toronto, 1978). Speeches always lose their impact when they are put on paper, but something of Douglas' platform skill may be found in L. D. Lovick (editor), *Tommy Douglas Speaks* (Lantzville, B.C., 1979).

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William Orville Douglas

William Orville Douglas (1898-1980) was one of the most liberal and activist justices of the U.S. Supreme Court and a vigorous and controversial writer.

William Orville Douglas was born on October 16, 1898, in Maine, Minnesota, where his father, a Nova Scotian missionary, had moved as an itinerant preacher. At the age of 4 William was stricken with polio; to strengthen his spindly legs he began the hiking and later the mountain climbing that became one of his characteristic signatures. When he was 6 his father died, leaving his mother and the three children to make their way on very little, so they moved in with relatives in Yakima, Washington. There William and his two siblings worked their respective ways through school in odd chores and farming jobs. William got a scholarship to Whitman College in Walla Walla, Washington, and upon graduating spent 2 years teaching English and Latin in his hometown high school.

But Douglas's aim was the law. He arrived at Columbia University Law School in 1922 almost penniless, and had to once again work his way through school doing tutoring and research for a law textbook. He was befriended by Dean Harlan Stone and deeply influenced by Professor Underhill Moore, who had a new approach to the legal sociology of corporate business, which became Douglas' focus while at Columbia. This was also the period of the creative jurisprudence on the U.S. Supreme Court of Justice Louis D. Brandeis, and this ''People's Attorney'' and iconoclastic judge became one of Douglas's heroes. After graduating second highest in his class and editor of Columbia's law journal, Douglas worked for Cravath, DeGersdorff, Swaine & Wood, a huge Wall Street law firm in 1925, and practiced for a year in Yakima. He was admitted to the bar in 1926. He joined the faculty at Columbia Law School in 1927 but resigned in protest against the appointment of a new dean without faculty consultation a year later. A chance meeting with Dean Robert M. Hutchins of the Yale Law School led to Douglas's appointment to a professorship there at the age of 32, and just over a year later he was made Sterling Professor of Law.

Douglas's life was transformed by President Franklin Roosevelt's New Deal, with its sense of social urgency and unparalleled opportunity for reform. In 1934 the newly created Securities and Exchange Commission asked the young law professor for a memorandum on the abuses of corporate reorganization and how these could be remedied. Douglas's reply was an eight-volume report that led to his appointment in 1936 as a member of the Commission and in 1937 he became its chairman. He prodded the stock exchanges into reorganizing themselves and also developed the Commission's surveillance of the prospectuses for new security issues, which did much to stabilize the exchanges.

When Justice Brandeis retired from the Commission, President Franklin Roosevelt turned to Douglas, despite his youth. Justice Douglas took his seat on April 17, 1939. There was talk of Douglas's resigning for high political office on two occasions during the intervening years. One time was in 1944, when Roosevelt sent two names to the Democratic Convention managers as his preferences for vice-presidential running mate—Douglas and Harry Truman. The choice fell to Truman, partly because political moguls mistrusted Douglas just as business moguls did. The second occasion was in 1948, when President Truman, needing a strong, liberal running mate, offered the place to Douglas, who turned it down.

As a justice, Douglas was one of the hardcore liberal ''activists,'' in the sense that he believed that judicial neutrality was a myth and that judges could not rely on constitutional precedent or hard-and-fast constitutional texts to give them the judicial answers. Douglas believed that judicial statesmanship must keep up with social change and that a judge has the duty actively to shape the law in the desired social direction. Placed for a time in a dissenting minority with Justice Hugo Black, he later found himself part of a liberal majority, as Roosevelt's appointees gradually took over the Court. He went on the defensive again in the conservative Frederick Vinson court of the cold war period but again was part of the liberal majority of the Earl Warren court.

Douglas took a strong role in desegregation cases, in the assurance of fair governmental procedures for the accused, in the freedom of religion cases, and in the cases concerning the right of access to birth-control information. In the obscenity cases he took a firm stand for the absolute freedoms guaranteed against censorship of any sort by the 1st Amendment, which to some made him a proponent of smut and ''un-American'' values.

Douglas's continuous record of militant judicial liberalism was bound to awaken hostility. There were rumblings about impeaching Douglas when he granted a brief stay of execution to Julius and Ethel Rosenberg, who had been convicted of spying on American atomic bomb technology. Anti-Douglas sentiments were fed by his three divorces and by his judicial opinions in religion-in-the-schools and obscenity cases. To a growing number of people he had offended God, the home, and the purity of the printed word. His book, *Points of Revolution* (1970), compared the current American Establishment with George III's, saying that unless it accepted the pressures for nonviolent revolutionary change, it would be overthrown by violence; this also stirred ire.

The impeachment movement this time gained considerable strength in the House of Representatives, fed mainly by tensions of the era and partisan politics, and a committee looking into his affairs was formed. Gerald Ford, while still in Congress, was the leading voice against Douglas. The impeachment-mongerers had their opening in Douglas's as-

sociation with the Parvin fund, whose purposes were impeccable but whose money, it turned out, came from sources tainted with gambling. He collected a small fee that, despite being negligible, he still paid income taxes on, which his attackers claimed caused a conflict of interest, despite many of the other justices and government officials having received similar compensations. The impeachment attempts were all inconclusive, but persisted until Douglas retired from the Court in 1975.

An indomitable traveler, naturalist, mountain climber, lecturer, and writer, as well as teacher, administrator, and judge, Douglas reasserted the possibility of a many-faceted Renaissance existence as against a specialized, limited life. His career covered 4 decades of stormy American experience, from the early New Deal days to the tensions of the Vietnam War and the student confrontations of the late 1960s and early 1970s. He brought to these years of turmoil legal and financial skills, a passion for individual freedom, and a plain-spoken brusqueness. He will be remembered as one of the few public figures who dared challenge convention and the Establishment during the middle of the 20th century. He died on January 19, 1980.

Further Reading

William Douglas wrote multiple books, though they are more centered around either law, political philosophy, or nature than himself. However, he did write a few autobiographies, including *Go East, Young Man: The Early Years* (1974) and *The Court Years* (1980). A biographical sketch and a selection of Douglas's judicial opinions are in Vern Countryman, ed., *Douglas of the Supreme Court: A Selection of His Opinions* (1959). Douglas and the Supreme Court are also discussed in John Paul Frank, *The Warren Court* (1964); Leo Pfeffer, *This Honorable Court: A History of the United States Supreme Court* (1965); and Henry Julian Abraham, *Freedom and the Court: Civil Rights and Liberties in the United States* (1967). See also the chapter "William O. Douglas: Diogenes on Wall Street" in Max Lerner, *Ideas Are Weapons: The History and Uses of Ideas* (1939). □

Frederick Douglass

The foremost African American abolitionist in antebellum America, Frederick Douglass (ca. 1817-1895) was the first African American leader of national stature in United States history.

Frederick Douglass was born, as can best be determined, in February 1817 (he took the 14th as his birthday) on the eastern shore of Maryland. His mother, from whom he was separated at an early age, was a slave named Harriet Bailey. She named her son Frederick Augustus Washington Bailey; he never knew or saw his father. (Frederick adopted the name Douglass much later.) Douglass's childhood, though he judged it in his autobiography as being no more cruel than that of scores of others caught in similar conditions, appears to have been extraordinarily deprived of personal warmth. The lack of familial attachments, hard work, and sights of incredible inhumanity fill the text of his early remembrances of the main plantation of Col. Edward Lloyd. In 1825 his masters decided to send him to Baltimore to live with Hugh Auld.

Mrs. Auld, Douglass's new mistress and a Northerner unacquainted with the disciplinary techniques Southern slaveholders used to preserve docility in their slaves, treated young Douglass well. She taught him the rudiments of reading and writing until her husband stopped her. With this basic background he began his self-education.

Escape to Freedom

After numerous ownership disputes and after attempting to escape from a professional slave breaker, Douglass was put to work in the Baltimore shipyards. There in 1838 he borrowed a African American sailor's protection papers and by impersonating him escaped to New York. He adopted the name Douglass and married a free African American woman from the South. They settled in New Bedford, Mass., where several of their children were born.

Douglass quickly became involved in the antislavery movement, which was gaining impetus in the North. In 1841, at an abolitionist meeting in Nantucket, Mass., he delivered a moving speech about his experiences as a slave and was immediately hired as a lecturer by the Massachusetts Antislavery Society. By all accounts he was a forceful and even eloquent speaker. His self-taught prose and manner of speaking so inspired some Harvard students that they persuaded him to write his autobiography. *The Narrative of*

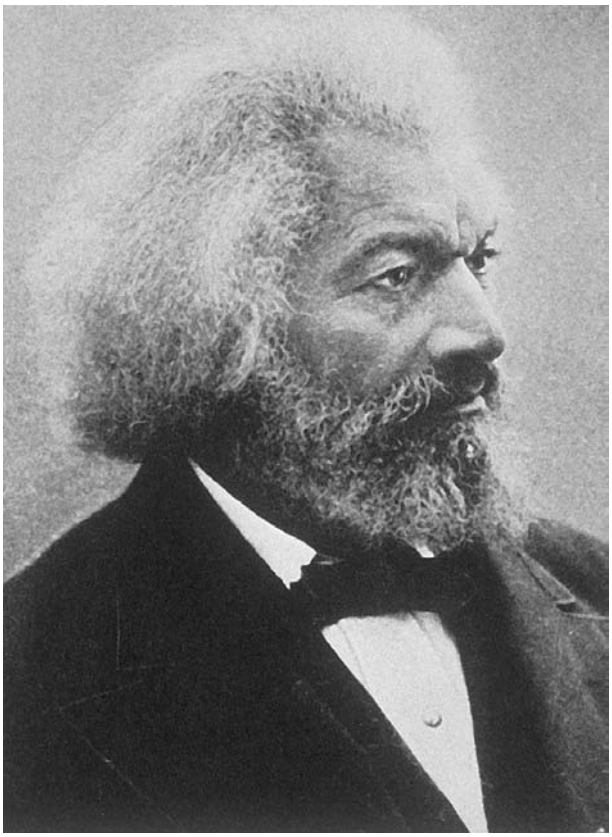

the Life of Frederick Douglass was published in 1845. (Ten years later an enlarged autobiography, *My Bondage and My Freedom,* appeared. His third autobiography, *Life and Times of Frederick Douglass,* was published in 1881 and enlarged in 1892.) The 1845 publication, of course, meant exile for Douglass, a fugitive slave.

Fearing capture, Douglass fled to Britain, staying from 1845 to 1847 to speak on behalf of abolition and to earn enough money to purchase his freedom when he returned to America. Upon his return Douglass settled in Rochester, N.Y., and started publishing his newspaper, *North Star* (which continued to be published under various names until 1863).

In 1858, as a consequence of his fame and as unofficial spokesman for African Americans, Douglass was sought out by John Brown as a recruit for his planned attack on the Harpers Ferry arsenal. But Douglass could see no benefit from what he considered a futile plan and refused to lend his support.

Civil War and Reconstruction

The Civil War, beginning in 1861, raised several issues, not the least of which was what role the black man would play in his own liberation—since one of the main objectives of the war was emancipation of the slaves. Douglass kept this issue alive. In 1863, as a result of his continued insistence (as well as of political and military expediency), President Abraham Lincoln asked him to recruit African American soldiers for the Union Army. As the war proceeded, Douglass had two meetings with Lincoln to discuss the use and treatment of African American soldiers by the Union forces. In consequence, the role of African American soldiers was upgraded each time and their military effectiveness thereby increased.

The Reconstruction period laid serious responsibilities on Douglass. Politicians differed on the question of race and its corresponding problems, and as legislative battles were waged to establish the constitutional integrity of the slaves' emancipation, Douglass was the one African American with stature enough to make suggestions.

In 1870 Douglass and his sons began publishing the *New National Era* newspaper in Washington, D.C. In 1877 he was appointed by President Rutherford B. Hayes to the post of U.S. marshal for the District of Columbia. From this time until approximately 2 years before his death Douglass held a succession of offices, including that of recorder of deeds for the District of Columbia and minister-resident and consul-general to the Republic of Haiti, as well as chargé d'affaires to Santo Domingo. He resigned his assignments in Haiti and Santo Domingo when he discovered that American businessmen were taking advantage of his position in their dealings with the Haitian government. He died in Washington, D.C., on Feb. 20, 1895.

Further Reading

Douglass's writings can be found in *The Life and Writings of Frederick Douglass,* edited by Philip S. Foner (4 vols., 1950-1955). *Frederick Douglass,* edited by Benjamin Quarles (1968), contains excerpts from Douglass's writings, portrayals of him by his contemporaries, and appraisals by later historians.

Benjamin Quarles, *Frederick Douglass* (1948), is a well-written, scholarly biography. See also Philip S. Foner, *Frederick Douglass: A Biography* (1964), and Arna Bontemps, *Free at Last: The Life of Frederick Douglass* (1971). There is a biographical sketch of Douglass in William J. Simmons, *Men of Mark: Eminent, Progressive and Rising* (1887; repr. 1968). Works that discuss Douglass at length are John Hope Franklin, *From Slavery to Freedom: A History of American Negroes* (1947; 3d ed. 1967); Louis Filler, *The Crusade against Slavery, 1830-1860* (1960); and Martin Duberman, ed., *The Antislavery Vanguard: New Essays on the Abolitionists* (1965). □

Arthur Garfield Dove

Arthur Garfield Dove (1880-1946) was a pioneer of modern art in America. As early as 1910 he was abstracting forms in nature to suggest landscape situations.

Arthur G. Dove was born in Canandaigua, N.Y., on Aug. 2, 1880. When he graduated from Cornell University in 1903, he became a magazine illustrator, an occupation that would supply his livelihood until 1930, when, with the assistance of Duncan Phillips, he was able to devote all of his time to painting.

In 1907 Dove joined the painters Alfred Maurer and Arthur B. Carles, Jr., on a trip to Europe. Dove spent most of his time in Paris, where he saw the art of the Fauves and was particularly impressed by the work of Henri Matisse. Dove exhibited in the Salon d'Automne in 1908 and 1909.

Dove returned to America in 1910 and continued to paint in an essentially impressionistic manner, though moving more and more toward abstraction. These works closely resemble Wassily Kandinsky's first abstractions, although there is no possibility of an influence since both artists were working along the same lines at about the same time. In his paintings Dove sought to project the essence of nature by ridding forms of extraneous detail and emphasizing rhythms. He replaced bulk with pattern, heightened and modified color, and simplified contours. In 1911 Dove exhibited his Parisian works in a group show at Alfred Stieglitz's gallery in New York City. The following year Dove had his first one-man show there, exhibiting 10 of his abstract canvases.

Dove's most original and striking works are his collages, such as the *Portrait of Ralph Dusenberry* (1924). Here he assembled shingles, a page from a hymnbook, a carpenter's folding rule, and an American flag. The work is a form of pictorial biography of a man whom Dove had actually known. In his collage *Goin' Fishin '* (1925) he evoked the spirit of rural America by combining pieces of a bamboo fishing pole with a denim shirt. Dove's later painting is more and more abstract. *Fog Horns* (1929) suggests piercing but distant blasts penetrating a thick fog through fuzzy-edged, concentric forms against a solid, heavy gray sky.

Dove exhibited annually at An American Place, the new Stieglitz gallery. He was a virtual recluse for the last decade of his life, first at Geneva, N.Y., and then at Centerport, N.Y., where he died on Nov. 23, 1946.

Further Reading

A good book on Dove has not yet been written. The best available work is Frederick S. Wight, *Arthur G. Dove* (1958). It has a fine selection of plates, some in color, and includes a bibliography of Dove's catalogs and exhibitions. Background works include two works edited by Alfred H. Barr, Jr., *Fantastic Art: Dada, Surrealism* (1936; 3d ed. 1947) and *Masters of Modern Art* (1954; 3d ed. 1958); and Oliver W. Larkin, *Art and Life in America* (1949; rev. ed. 1960).

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Rita Frances Dove

Rita Frances Dove (born 1952) is a poet, writer, and educator. In 1993, she became the youngest to hold the title of poet laureate of the United States Library of Congress.

In announcing Rita Frances Dove's appointment, Librarian of Congress James H. Billington said, ''I take much pleasure in announcing the selection of a younger poet of distinction and versatility. Having had a number of poet laureates who have accumulated multiple distinctions from lengthy and distinguished careers, we will be pleased to have an outstanding representative of a new and richly variegated generation of American poets. Rita Dove is an accomplished and already widely recognized poet in mid-career whose work gives special promise to explore and enrich contemporary American poetry.''

Rita Frances Dove was born in Akron, Ohio, on August 28,1952. She was the second of four children born to Ray Dove and Elvira Elizabeth (Hord) Dove. Her father was one of ten children and was the first in his family to go to college, earning a master's degree in chemistry. At the time of her birth however, her father was working as an elevator operator for the Goodyear Tire and Rubber Company because he could not get hired as a research scientist. Eventually, her father broke the color barrier and became the first African American chemist to work for Goodyear.

From a young age, she wrote plays and stories which her classmates performed. In high school she wrote a comic book along with her older brother which featured characters named Jet Boy and Jet Girl who could fly and communicate telepathically. ''One of the things that fascinated me when I was growing up was the way language was put together, and how words could lead you into a new place,'' she told Mohammed B. Taleb-Khyar in a 1991 interview for *Callaloo*. ''I think one reason I became primarily a poet rather than a fiction writer is that though I am interested in stories, I am profoundly fascinated by the ways in which language can change your perceptions.''

She was named a presidential scholar in 1970, when she was designated one of the hundred best high school graduates in the nation. A few months later, she enrolled at Miami University, in Oxford, Ohio, as an English major. A writers' conference she attended with one of her high school English teachers had shown her that writing could be a career. She also took many German language courses and practiced the cello consistently. She decided to become a professional poet while in college and told her parents while on a Thanksgiving break. ''[My father] swallowed once,'' she said, recalling that day, ''and said 'Well, I've never understood poetry, so don't be upset if I don't read it.''' Faculty members at Miami University were more surprised than her family with her career decision. She said that, ''declaring one's intention to be a poet was analogous to putting on a dunce cap,'' and that many at the school treated her as if she was ''throwing away [her] education.''

She graduated *summa cum laude* from Miami University in 1973 and was a Fulbright fellow at the University of Tubingen, Germany from 1974 to 1975. In Germany, she studied expressionist drama and the works of twentieth-century German lyric poets Ranier Maria Rilke and Paul Celan. Her political awareness ''increased dramatically'' while she was in Germany because she found herself ''on display in a strange environment where some people pointed with fingers at [her] and others pitied [her] as a symbol for centuries of brutality and injustice against

blacks.'' It was also in Germany that she met her future husband, Fred Viebahn, a novelist. They married in 1979 and have a daughter, Aviva Chantal, who was born in 1983.

Early Career

After returning from Europe, she enrolled at the University of Iowa, where she was a teaching/writing fellow in the Writer's Workshop. She received her Master of Fine Arts at the University of Iowa in 1977, the year *Ten Poems,* her first chapbook of verse was published. In 1980, her second chapbook, *The Only Dark Spot in the Sky,* was published. Her first book-length poetry collection, based on her master's thesis, *The Yellow House on the Corner,* was published in 1980.

Dove's second poetry collection, *Museum,* was published in 1983 and based on her travels abroad from 1979 to 1981. In 1981, Dove joined the faculty of Arizona State University at Tempe as an assistant professor. She was the only African American out of a staff of over seventy members in the English Department. After being promoted to a full professor for the last two years of her stay at Arizona State University, she accepted a position as a professor of English at the University of Virginia at Charlottesville in 1989. In 1992, the university named her Commonwealth Professor of English.

Poet Laureate

The United States Congress created the position of poet laureate in 1985, when it upgraded the half-century-old office of poetry consultant at the Library of Congress. The official title for the position is ''Library of Congress Poet Laureate Consultant in Poetry'' and offers a $35,000 stipend for the one year term.

On October 1, 1993, Dove became the nation's seventh poet laureate by succeeding Mona Van Duyn. In 1993, she gave the first official poetry reading at the White House in more than a dozen years. In her role of poet laureate, she aimed to keep poetry in the public eye and to expose the mass of American society to a form of language that it might not see otherwise. She tried to be ''a force'' for poetry and revitalize ''serious literature.'' She said that otherwise the country would ''drown in the brutalization of a truncated, dehumanized language.'' Displaying her entrepreneurial energies, she said that she hoped to raise funds for readings of poetry linked with jazz; a conference among scientists, artists, and writers; and ''town meetings'' focused on poetry. ''I'm hoping that by the end [of my tenure], people will think of a poet laureate as someone who's out there with her sleeves rolled up, not sitting in an ivory tower looking out at the Potomac.'' She succeeded in this aim, and James H. Billington said that she had come up with ''more ideas for elevating poetry in the nation's conscienceness than there is time to carry out in one year.'' To this aim, he offered, and she accepted his February 1994 invitation to serve another one-year term until late-1994.

After her term finished, she went back to teaching at the University of Virginia and keeps a tireless schedule of public appearances around the country to promote poetry and literature. For the occasion of the Olympiad in Atlanta, Georgia over the summer of 1996, Dove's works were scored for Andrew Young and read at the games.

Honors

She has held fellowships from the National Endowment for the Arts, the Guggenheim and Mellon Foundations, the National Humanities Center, and the Center for Advanced Studies at the University of Virginia. With the support of the National Endowment for the Humanities, she served as writer-in-residence at Tuskegee Institute as a Portia Pittman fellow. Robert Penn Warren, while poet laureate himself, the first to hold that designation, selected Dove for the Lavan Younger Poet Award bestowed by the Academy of American Poets. She was president of the Associated Writing Programs, made up of persons teaching creative writing in colleges and universities. She holds honorary doctorates from Miami University and Knox College and was inducted into the Ohio Women's Hall of Fame in 1991.

Dove's activities ranged widely outside the world of academia. She served on the Advisory Board for Literature of the National Endowment for the Arts, was a judge for the Walt Whitman Award, the Pulitzer Prize, the National Book Award, and the $75,000 Ruth Lilly Prize, described as ''the largest poetry prize in the United States.'' She held the Ohio Governor's Award in the Arts and the General Electric Foundation Award. She was also an editor of *Callaloo.* She was the Phi Beta Kappa poet at a Harvard University commencement an the New York Public Library selected her as a ''Literary Lion.''

Dove's poems have appeared in a wide range of journals, including *Black Scholar* and the *Yale Review,* and have been reprinted in such anthologies as *Early Ripening: American Women's Poetry Now,* edited by Marge Piercy (1987). She also published five books of poetry, *The Yellow House on the Corner* (1980), *Museum* (1983), *Thomas and Beulah,* which won a Pulitzer Prize (1986), and *Grace Notes* (1989), and *Mother Love* (1995); as well as a book of short stories, *Fifth Sunday* (1985), and a novel, *Through the Ivory Gate* (1992).

Dove's sometimes intensely personal poetry displays her deeply informed grasp of literary technique. Helen Vendler, a leading critic and student of poetry, wrote in the *New York Review of Books* that ''Dove has planed away unnecessary matters: pure shape, her poems exhibit the thrift that Yeats called the sign of a perfected manner.''

Arnold Rampersad, director of African American Studies at Princeton University and a specialist in writing by African Americans, wrote that ''Dove is perhaps the most disciplined and technically accomplished black poet to arrive since Gwendolyn Brooks began her remarkable career in the nineteen forties. . . .'' He spoke also of ''the absence of strain in her voice, and the almost uncanny sense of peace and grace that infuses this wide-ranging poetry. . . .''

Typical of her impressive grasp of classical prosody applied to a modern idiom is her spare free-verse sonnet ''Flash Cards'' from *Grace Notes,* which evokes childhood memories of studying with her father:

In math I was the whiz kid, keeper
of oranges and apples. What you don't understand,
master, my father said; the faster
I answered, the faster they came.
I could see one bud on the teacher's geranium
one clear bee sputtering at the wet pane.
The tulip trees always dragged after heavy rain
so I tucked my head as my boots slapped home.
My father put up his feet after work
and relaxed with a highball and The Life of
Lincoln.
After supper we drilled and I climbed the dark
before sleep, before a thin voice hissed
numbers as I spun on a wheel. I had to guess.
Ten, I kept saying, I'm only ten.

''Horse and Tree,'' also from *Grace Notes,* catches a child's excitement about nature and carousels; ''Stitches,'' from the same volume, tersely records the frightening tension during a moment of surgery.

Further Reading

For further biographical material on Dove, see the introductions to her books reported in the text. Articles relevant to her efforts to resuscitate poetry today are Louis Simpson's remarks in the *New York Times Book Review* (March 1, 1992), and essayist Joseph Epstein's essay ''Who Killed Poetry?'' in *Commentary* (August 1988).

Information on Dove's post-poet laureate career can be found in the *Atlanta Constitution* (July 22, 1996); the *Christian Science Monitor* (September 7, 1995); the *Detroit News* (April 18, 1996); and the *New York Times* (November 5, 1995). □

Neal Dow

Neal Dow (1804-1897) was an American temperance reformer. His long, successful career, together with his reputation as father of the ''Maine Law,'' made him a national figure.

Born in Portland, Maine, on March 20, 1804, Dow was raised in a well-to-do and highly moral Quaker household. Although he read widely and had a good mind, his father was skeptical of the conduct of and influences among college students and was unwilling to send him to college. Accordingly, Dow entered his father's tannery, rose to a partnership, and expanded his business interests in several directions; these accomplishments did not, however, satisfy his need for civic participation.

Dow next entered into temperance activities. He became unusually well informed about the subject in a state which consumed large amounts of liquor, and he became an outstanding speaker against its use. Dow and others in the Maine Temperance Union developed a program aimed at total abolition of liquor sales; since a substantial number of the members were also antislavery advocates, they doubly antagonized the conservative proliquor forces.

In 1846 a measure intended to prohibit liquor sales in Maine was enacted but was so ineffective that it doubled Dow's determination to impose a better-drawn measure. In 1851 Dow became mayor of Portland and applied himself to influencing the state legislature and governor to pass the measure. Despite bitter recriminations it became law, and its passage made Dow famous. He applied the ''Maine Law'' firmly in Portland and accepted engagements throughout the North to express his sentiments against liquor and slavery. Opposition to the Maine Law consolidated and grew aggressive. Elected mayor again in 1855, Dow continued his fight for full enforcement. Later that year a riot was instigated by proliquor forces in which a rioter was killed and several others wounded by police defending a legally administered liquor supply. Rumor and antiprohibition propaganda accused Dow of murder, but though the Maine Law itself became subject to shifting public sentiment, Dow's good repute held firm. In 1857 he took the first of three lecture trips to England.

Despite his Quaker heritage Dow volunteered for service in the Civil War and was awarded a colonelcy of volunteers. He was active in the Gulf command, was promoted to brigadier general, and served later in Florida. Wounded in 1863, Dow was taken prisoner and spent 8 months at Libby Prison, Richmond, Va., and at Mobile, Ala., before being exchanged.

After the war Dow resumed his temperance work. Dissatisfied with the conduct of the Republican party and its chieftains, in 1880 he joined with other prohibitionists and

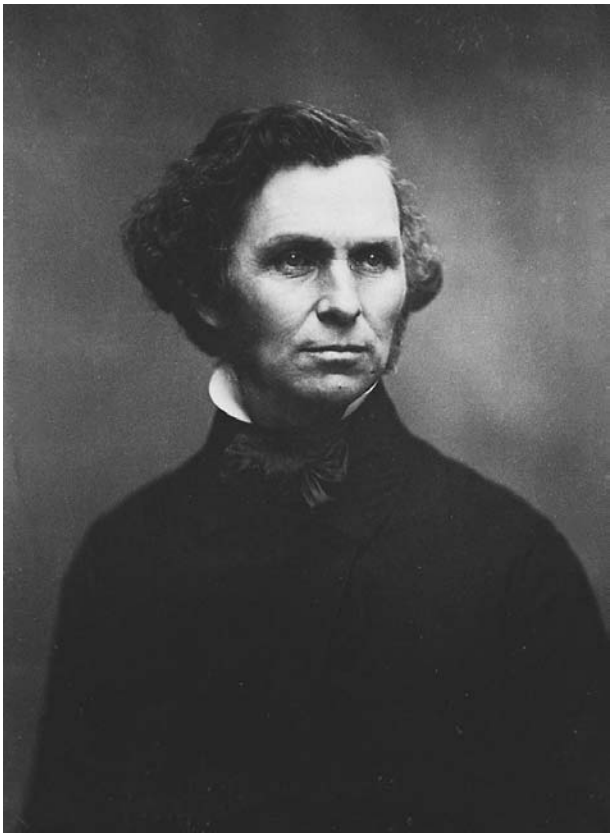

became their candidate for president, receiving 10,305 votes. He died in Portland on Oct. 2, 1897.

Further Reading

Dow's autobiography, published posthumously, *The Reminiscences of Neal Dow* (1898), is clearly and circumstantially presented. Dow's early temperance career receives brief but authoritative treatment in John A. Krout, *The Origins of Prohibition* (1925). □

John Dowland

The British composer and lute virtuoso John Dowland (1562-1626) was the leading English lutanist composer of his time. A sensitive, original melodist, he found his forte in pensive song-soliloquys.

John Dowland was born in December 1562 near Dublin. Nothing is known of his early training. From about 1580 until sometime before July 1584 he served as a musician to Sir Henry Cobham, the English ambassador in Paris, and his successor, Sir Edward Stafford. In 1588 Dowland received his bachelor of arts degree at Christ Church, Oxford. Unable to obtain employment in England, possibly because he had been converted to Roman Catholicism in Paris, he visited the courts of Brunswick and Hesse and then traveled to Venice and Florence.

In 1597 Dowland received a degree from Cambridge. He still could find no employment in England, so he took a position at the court of Christian IV of Denmark, whom he served from 1598 until 1607. Apparently released for unsatisfactory service, he returned to England, where it seems that his renunciation of Catholicism opened doors formerly closed to him. He entered the service of Lord Walden. At last, in 1612, he was appointed a King's Musician for the Lutes at the court of James I. He held this position until his death in 1626 and was succeeded by his son, Robert.

Dowland's reputation as a composer rests chiefly on his four books of lute songs. These works may be performed as solo ayres with lute accompaniment or as part songs for four voices. In either arrangement the chief melodic interest lies in the top voice, a feature that gives the songs considerable historical significance.

The four song collections show Dowland's mastery of a new musical idiom, with a harmonic directness that cuts through the old polyphonic complexities. His handling of the lyrics was very sensitive, and he had a remarkable gift for beautiful and expressive melody. Such songs as ''Come again, sweet love'' and ''Lady if you so spite me'' exhibit his skill in the merry vein. A diametrically opposite character is to be found in the pathetic melancholy songs for which he is better known. The most expressive of these, such as ''Sorrow stay,'' ''I saw my lady weep,'' and ''Flow my tears,'' relate in literary content as in melodic substance to Dowland's instrumental collection, *Lachrimae, or Seaven Teares Figured in Seaven Passionate Pavans* (1605). The gently descending ''Lachrimae'' motive established its own tradition and was imitated not only by Dowland's contemporaries, but also by composers in the late 17th century.

Further Reading

Peter Warlock, *The English Ayre* (1926), discusses Dowland. Background material can be found in Paul Henry Lang, *Music in Western Civilization* (1941); Gustave Reese, *Music in the Renaissance* (1954; rev. ed. 1959); Jack A. Westrup, *An Introduction to Musical History* (1955); and Donald J. Grout, *A History of Western Music* (1960).

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Poulton, Diana, *John Dowland,* Berkeley, Calif.: University of California Press, 1982. □

Andrew Jackson Downing

American horticulturist and landscape architect Andrew Jackson Downing (1815-1852) was interested in all aspects of nature and how people might gain pleasure and benefit from it.

Andrew Jackson Downing was born at Newburgh, N.Y., on Oct. 31, 1815; he remained a lifelong resident there. His father was a wheelwright and later a nurseryman. He had little formal education but learned a good deal from reading, corresponding with innumerable professional horticulturists in America and abroad, and his own keen observation. When the father died in 1822, the eldest son took over the nursery business, later joined by Andrew. In 1837 Andrew bought his brother's share of the business. The following year he married Caroline E. DeWint, a grandniece of President John Quincy Adams.

For the next 14 years Downing improved his knowledge of horticulture by study and long, observant walks in the nearby hills. He published the results of his research in the horticultural magazines of Europe and the United States and in his several books. The *Treatise on the Theory and Practice of Landscape Gardening* (1841) introduced him to the American public, which gradually came to consider Downing the leading authority on the subject. He frequently received commissions for landscape projects, even from the Federal government. When his book reached England, it was highly praised.

Downing's interest in the art of landscaping led him to inquire into the relationship of the countryside to the country house and vice versa, so that several of his later books are important for their theories on architectural style. Always deeply concerned with nature, Downing thought of houses as a part of nature, and he designed them to fit their surroundings. *Cottage Residences* (1842) was the first of Downing's writings to assert that the house must fit its site.

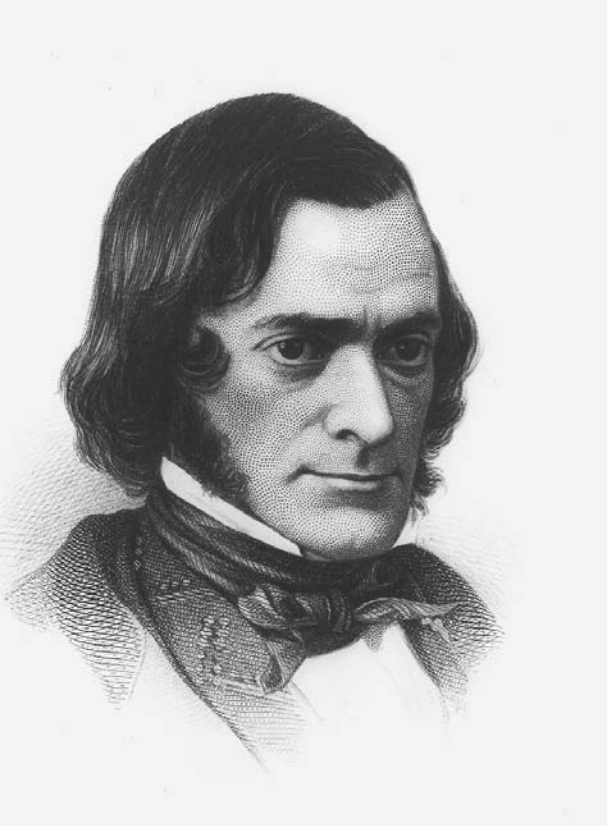

In 1845 Downing returned to a strictly horticultural work, *The Fruits and Fruit Trees of America,* a popular book that went through many editions and contributed to his prestige as a pomologist. The next year he became editor of a newly founded magazine, *Horticulturist.* Returning to architecture again, he published *Additional Notes and Hints to Persons about Building in This Country* (1849). His most important book on architecture, *Architecture of Country Houses,* was published in 1850. In that same year Downing traveled to England, where he saw the great gardens and country landscapes he had known only from books. On his return to America he enlisted the services of Calvert Vaux as his business partner in landscape and architectural commissions. In 1851 they worked on the U.S. Capitol and the White House grounds and on estates on Long Island and in the Hudson River valley.

Downing's death on July 28, 1852, while escorting his wife and others on a boat ride down the Hudson River, is a story of heroism and tragedy. The boat caught fire from engines overheated by its negligent captain, who was attempting to outrace another boat to New York City. As people jumped overboard, Downing threw chairs to them as life preservers, and he was evidently swallowed by the river as he tried to save those unable to swim.

Further Reading

The memoir by George W. Curtis in Downing's posthumously published *Rural Essays* (1853) is a fine but typically 19th-century character sketch. George B. Tatum's introduction to a recent edition of Downing's *Architecture of Country Houses* (1968) gives additional information. Downing's work is also discussed in Marie Luise Gothein, *A History of Garden Art,* vol. 2 (trans. 1928).

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Sir Arthur Conan Doyle

The British author Sir Arthur Conan Doyle (1859-1930) is best remembered as the creator of the famous detective Sherlock Holmes.

Arthur Conan Doyle was born in Edinburgh, Scotland, on May 22, 1859, into an Irish Roman Catholic family of noted artistic achievement. After attending Stonyhurst College, he entered Edinburgh University as a medical student in 1876. He received a doctor of medicine degree in 1885. In his spare time, however, he began to write stories, which were published anonymously in various magazines from 1878 to 1880.

After two long sea voyages as a ship's doctor, Doyle practiced medicine at Southsea, England, from 1882 to 1890. In 1885 he married Louise Hawkins and in March 1891 moved his young family to London, where he began to specialize in ophthalmology. His practice remained small, however, and since one of his anonymous stories, ''Habakuk Jephson's Statement,'' had enjoyed considerable success when it appeared in the *Cornhill Magazine* in 1884, he began to devote himself seriously to writing. The result was his first novel, *A Study in Scarlet,* which introduced Sherlock Holmes, the detective, to the reading public in *Beeton's Christmas Annual* for 1887. This was followed by two historical novels in the tradition of Sir Walter Scott, *Micah Clarke* in 1889 and *The White Company* in 1891. The immediate and prolonged success of these works led Doyle to abandon medicine and launch his career as a man of letters.

The second Sherlock Holmes novel, *The Sign of the Four* (1890), was followed by the first Holmes short story, ''A Scandal in Bohemia'' (1891). The instant popularity of these tales made others like them a regular monthly feature of the *Strand Magazine,* and the famous *Adventures of Sherlock Holmes* series was begun. In subsequent stories Doyle developed Holmes into a highly individualized and eccentric character, together with his companion, Doctor Watson, the ostensible narrator of the stories, and the pair came to be readily accepted as living persons by readers in England and America. But Doyle seems to have considered these stories a distraction from his more serious writing, eventually grew tired of them, and in ''The Final Problem,'' published in December 1893, plunged Holmes and his

archenemy, Moriarty, to their apparent deaths in the falls of Reichenbach. Nine years later, however, he published a third Sherlock Holmes novel, *The Hound of the Baskervilles,* but dated the action before Holmes's ''death.'' Then, in October 1903, Holmes effected his mysterious resurrection in ''The Empty House'' and thereafter appeared intermittently until 1927, 3 years before Doyle's own death. All told, Doyle wrote 56 Sherlock Holmes stories and 4 novels (*The Valley of Fear,* 1914, was the last).

Among the other works published early in his career, which Doyle felt were more representative of his true artistry, were *Beyond the City* (1892), a short novel of contemporary urban life; *The Great Shadow* (1892), a historical novel of the Napoleonic period; *The Refugees* (1893), a historical novel about French Huguenots; and *The Stark Munro Letters* (1894), an autobiographical novel. In 1896 he issued one of his best-known historical novels, *Rodney Stone,* which was followed by another historical novel, *Uncle Bernac* (1897); a collection of poems, *Songs of Action* (1898); and two less popular novels, *The Tragedy of Korosko* (1898) and *A Duet* (1899).

After the outbreak of the Boer War, Doyle's energy and patriotic zeal led him to serve as chief surgeon of a field hospital at Bloemfontein, South Africa, in 1900. His *The Great Boer War* (1900) was widely read and praised for its fairness to both sides. In 1902 he wrote a long pamphlet, *The War in South Africa: Its Cause and Conduct,* to defend the British action in South Africa against widespread criticism by pacifist groups. In August 1902 Doyle was knighted for his service to England.

After being twice defeated, in 1900 and 1906, in a bid for a seat in Parliament, Sir Arthur published *Sir Nigel* (1906), a popular historical novel of the Middle Ages. The following year he married his second wife, Jean Leckie. The two first met in 1897 but apparently resisted the growing attraction between them successfully until after the death of his wife, in 1906, of tuberculosis. Doyle now took up a number of political and humanitarian causes. In 1909 he wrote *Divorce Law Reform,* championing equal rights for women in British law, and *The Crime of the Congo,* attacking the exploitation of that colony by Belgium. In 1911 he published a second collection of poems, *Songs of the Road,* and in 1912 began a series of science fiction stories with the novel *The Lost World,* featuring another of his famous characters, Professor Challenger.

After the outbreak of World War I, Doyle organized the Civilian National Reserve against the threat of German invasion. In 1916 he published *A Visit to Three Fronts* and in 1918 again toured the front lines. These tours, plus extensive correspondence with a number of high-ranking officers, enabled him to write his famous account *The British Campaigns in France and Flanders,* published in six volumes (1916-1919).

Doyle had been interested in spiritualism since he rejected his Roman Catholic faith in 1880. In 1915 he apparently experienced a ''conversion'' to ''psychic religion,'' so that after the war he devoted the rest of his life and career to propagating his new faith in a series of works: *The New Revelation* (1918), *The Vital Message* (1919), *The Wanderings of a Spiritualist* (1921), and *History of Spiritualism* (1926). From 1917 to 1925 he lectured on spiritualism throughout Europe, Australia, the United States, and Canada. The same cause led him to South Africa in 1928 and brought him home exhausted, from Sweden, in 1929. He died on July 6, 1930, of a heart attack, at his home in Crowborough, Sussex.

Further Reading

An intimate view of Doyle emerges from his autobiography, *Memories and Adventures* (1924), and from his autobiographical novel, *The Stark Munro Letters* (1894). The best biographical and critical study of Doyle is Pierre Nordon, *Conan Doyle: A Biography,* translated by Frances Partridge (1966), although Nordon is sometimes careless about dates and bibliographical data. John Dickson Carr's ''novelized'' biography, *The Life of Sir Arthur Conan Doyle* (1949), is entertaining but incomplete. Two useful shorter biographies are Hesketh Pearson, *Conan Doyle: His Life and Art* (1943), and Michael and Mollie Hardwick, *The Man Who Was Sherlock Holmes* (1964). A. E. Murch, *The Development of the Detective Novel* (1958; rev. ed. 1968), gives important insight into the literary significance of the Sherlock Holmes stories. □

Luis María Drago

The Argentine international jurist and diplomat Luis María Drago (1859-1921) is known for the ''Drago Doctrine,'' which held that international law did not

authorize European powers to use armed intervention to force American republics to pay public debts.

Luis María Drago the son of Luis María Drago and Estela Sánchez Drago, was born on May 6, 1859, in Buenos Aires. After being educated by tutors and in private schools, he began to work for newspapers and to study at the university in 1875. In 1882 he completed a doctorate of laws, served briefly in the provincial legislature, and became a judge in the Buenos Aires civil and criminal courts. Later he published a pioneer study of penal problems.

In 1902 Drago was elected to the Chamber of Deputies, but almost immediately President Julio Roca appointed him minister of foreign relations. British and German fleets at that time were blockading Venezuela's coast to force payment of debts to their nationals. Drago's instructions to Argentina's representative in Washington declared that international law did not sanction intervention to compel sovereign republics to repay public indebtedness. This ''Drago Doctrine'' stemmed from an 1868 pronouncement by another Argentine jurist, Carlos Calvo, who had maintained that foreign creditors must seek recourse through domestic courts of countries where they lend money.

Elected again to the Chamber of Deputies in 1906, Drago soon resigned to serve on the International Court of Justice at The Hague. The next year the Court ratified a modified version of the Drago Doctrine, which had already been adopted by the 1906 Pan-American Conference. This doctrine has been credited with developing Pan-American unity against European intervention, thereby forestalling territorial acquisitions in the Western Hemisphere like those in Asia and Africa. However, the United States' increasing strength constituted the major bulwark against European imperialism.

Drago's minor role in the Venezuelan debt crisis and his significant International Court service earned worldwide respect. In 1909 the United States and Venezuela asked him to arbitrate a claims dispute. From 1910 to 1912 Drago, at the behest of Britain and the United States, arbitrated the North Atlantic fisheries dispute, and neither side questioned his decisions. In 1912 Columbia University awarded him an honorary doctorate for contributions to international peace; and the Carnegie Endowment for International Peace acclaimed him as ''the highest exponent of the intellectual culture of South America.'' He served again in Argentina's Chamber of Deputies from 1912 to 1916. He died in Buenos Aires on June 9, 1921.

Further Reading

The only extensive account of Drago's life is in Spanish. A brief sketch of his career appears in William Belmont Parker, ed., *Argentines of Today* (2 vols. in 1, 1920). For thorough examinations of the Drago Doctrine see Dexter Perkins, *The Monroe Doctrine, 1867-1907* (1937), and Harold F. Peterson, *Argentina and the United States, 1810-1960* (1964). □

Daniel Drake

The American physician Daniel Drake (1785-1852) was one of the founders of the medical school in Cincinnati, Ohio. He also participated in social, political, and economic movements in the Ohio Valley.

Daniel Drake was born on Oct. 20, 1785, near Plainfield, N.J. His family soon moved to Kentucky. At the age of 15 he began to study medicine with a Cincinnati doctor, later graduating from the University of Pennsylvania. Returning to the Ohio Valley in 1805, he devoted the remainder of his life to science and the development of the West.

Drake played a major role in establishing a medical school in Cincinnati. He also wrote extensively on medical subjects, his most important work being *Principal Diseases of the Interior Valley of North America,* and was cofounder in 1826 of the *Ohio Medical Repository,* a medical journal designed to improve medical standards in the West. Another project that took up his time was the establishment of adequate hospital facilities in the Ohio Valley. In his *Natural and Statistical View, or Pictures of Cincinnati,* published in 1815, Drake recorded valuable data on the geology, botany, and meteorology of this region.

Drake crusaded against the ''quack'' doctors who invaded the frontier. He attacked the laws which allowed

such unscrupulous men to practice and the politicians who refused to pass legislation to prevent them from taking advantage of the frontier's need for doctors.

Drake also supported social reform movements. Although an active crusader against the intemperate use of alcohol, he was not for total abstinence. As a doctor, he stressed the adverse effects of alcohol on the body; as a reformer, he stressed the social implications of overindulgence. He made speeches in behalf of the temperance movement and in 1841 helped organize the Physiological Temperance Society of Louisville.

Politically, Drake advocated national unity. He violently condemned the nullification crisis of 1832-1833. On the slavery question he condemned both Northern abolitionists and Southern ''fire-eaters'' as disruptive forces. Firmly opposed to slavery and to its extension into the territories, he also opposed extremism. To solve the slavery problem he strongly supported a national colonization policy.

In the words of his best biographer, Drake was ''a man possessing commanding talents. By some he has been called a genius. He had an unusual, almost prophetic vision, a philanthropic outlook, an abiding philosophy, as well as a scientific and inquisitive mind.''

Further Reading

The most complete biography of Drake is Emmet F. Horine, *Daniel Drake, 1785-1852: Pioneer Physician of the Midwest* (1961). A description of his early life is included in Charles D. Drake, ed., *Pioneer Letters in Kentucky: A Series of Reminiscential Letters from Daniel Drake . . . to His Children* (1870). For a contemporary view of Drake and life in the Ohio Valley see Edward D. Mansfield, *Memoirs of the Life and Services of Daniel Drake, M.D.: Physician, Professor, and Author* (1855).

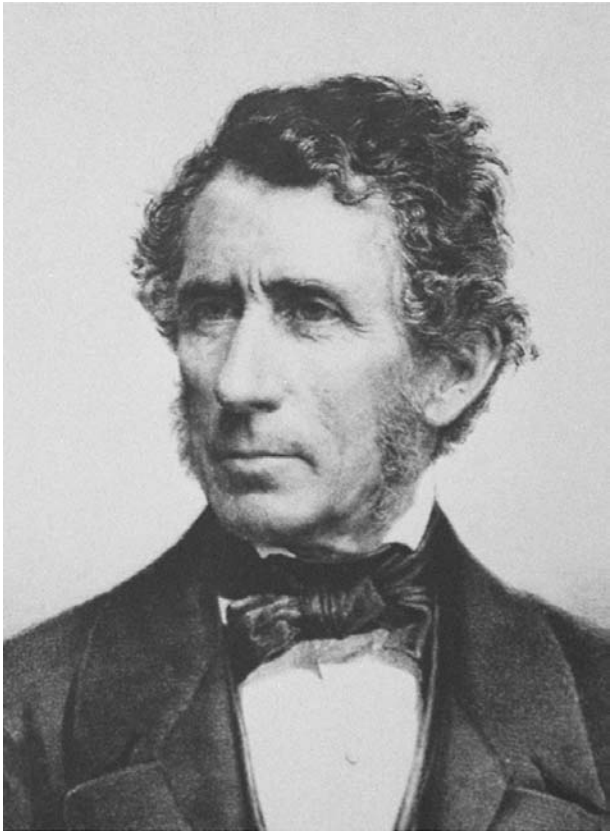

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Sir Francis Drake

The English navigator Sir Francis Drake (ca. 1541-1596) was the first of his countrymen to circumnavigate the globe. His daring exploits at sea helped to establish England's naval supremacy over Spain and other European nations.

Francis Drake, the eldest son of a yeoman farmer, was born near Tavistock, Devonshire. His father later became a Calvinist lay preacher and raised his children as staunch Protestants. Young Drake received some education; he learned the rudiments of navigation and seamanship early and did some sailing near his home. The Drakes were related to the Hawkins family of Plymouth, well-to-do seamen and shipowners. The Hawkins connection got Drake a place on a 1566 slave-trading expedition to the Cape Verde Islands and the Spanish Main.

First Command

In 1567 John Hawkins made Drake an officer in a larger slave-trading expedition. Drake ultimately received command of one of Hawkins's ships, the *Judith,* and accompanied his relative to Africa, Rio de la Hacha, and Santa Marta, where Hawkins disposed of the slaves. The English were caught, however, in the harbor of San Juan de Ulúa by a Spanish fleet that opened fire without warning and destroyed most of their ships. Only Drake's *Judith* and Hawkins's small vessel escaped to England. Embittered by this, Drake resolved to devote his life to war against Spain.

Elizabeth I of England and Philip II of Spain were not at war then, but grievances were steadily mounting. The Queen declined to offend Philip and would not allow Hawkins to go to sea again immediately, but she had no objections to a voyage by the obscure Drake. In 1569 Drake had married Mary Newman of Plymouth, but finding domesticity dull, he departed in 1570 for the Spanish Main with a small crew aboard the 25-ton *Susan* . He hoped to learn how the Spaniards arranged for shipping Peruvian treasure home, and he felt that the ports of Panama City and Nombre de Dios on the Isthmus of Panama were the key. His 1570 voyage was largely one of reconnaissance during which he made friends with the Cimaroons, who were escaped slaves dwelling out of Spanish reach on the Isthmus and stood ready to help him. During a 1571 expedition he captured Nombre de Dios with Cimaroon help but lost it immediately when, wounded, he had to be carried to safety. After depre-

dations off Cartagena, he intercepted a Spanish gold train near Nombre de Dios and returned to England with the bounty.

His arrival embarrassed the Queen, who still hoped for peace with Spain, and Drake evidently received a broad hint to leave the country temporarily. He is known to have served in Ireland with the Earl of Essex, who was trying to crush a rebellion in Ulster. By 1576 relations with Spain had worsened, and Drake returned to England, where a new expedition was being planned in which Elizabeth had a financial share. Drake's main instructions were to sail through the Strait of Magellan and probe for the shores of Terra Australis Incognita, the great southern continent that many thought began with Tierra del Fuego. Drake received five ships, the largest being the *Pelican* (later named the *Golden Hind*), and a crew of about 160.

Adventures on the *Golden Hind*

The fleet left Plymouth in December 1577 for the southern Atlantic, stopping at Port San Julián for the Southern Hemisphere winter. Ferdinand Magellan had once crushed a mutiny there, and Drake did the same. He tried and executed Thomas Doughty, an aristocratic member of the expedition, who had intrigued against him in an attempt to foment a rebellion.

When Drake passed through the strait and entered the Pacific, only the *Golden Hind* remained; the other ships had been lost or had parted company. Contrary winds forced him southward, and he perhaps sighted Cape Horn; in any event, he realized that the two oceans came together and that Terra Australis would not be found there. He traveled along the coasts of Chile and Peru, capturing and destroying Spanish ships but sparing Spanish lives.

Between Callao and Panama Drake took an unarmed treasure ship, bearing gold, emeralds, and all the silver the *Golden Hind* could carry. Knowing that Spaniards would try to waylay him in the strait, Drake bypassed Panama and, near Guatalco, Nicaragua, captured charts and directions to guide him across the Pacific. Perhaps seeking the Strait of Anian, he sailed nearly 48 degrees north, and then descended to a point at or near Drake's Bay, in California, where he made friends with the Indians and overhauled the ship. He left a brass plate naming the country Nova Albion and claiming it for Elizabeth. (In 1936 a plate fitting the description was found near Drake's Bay.)

Drake then crossed the Pacific to the Moluccas and near there almost came to grief when the ship struck a reef. Skilled handling freed it, and his circumnavigation of the globe continued via the Indian Ocean and the Cape of Good Hope. Drake arrived in Plymouth in 1580, acclaimed by the public and his monarch. In April 1581 he was knighted on the deck of the *Golden Hind*.

Drake did not immediately go to sea again and in 1581 became mayor of Plymouth. After his wife died, he married a young aristocrat, Elizabeth Sydenham. Drake, now a wealthy man, made the bride a substantial settlement. He had no children by either wife.

Expedition against Spain

By 1585 Elizabeth, after new provocations by Philip, felt ready to unleash Drake again. A large fleet was outfitted, including two of her own vessels. Drake, aboard his command ship, the *Elizabeth Bonaventure,* had instructions to release English vessels impounded by Philip, though Elizabeth certainly knew he would exceed orders.

Drake fulfilled the Queen's expectations. He sacked Vigo in Spanish Galicia and then sailed to Santo Domingo and Cartagena, capturing and holding both for ransom. He would have tried to cross the Isthmus and take Panama, a project he had cherished for years, but an epidemic so reduced his crews that he abandoned the idea. On the way to England he destroyed the Spanish settlement at St. Augustine, in Florida, and farther north, took home the last remaining settlers at Sir Walter Raleigh's unfortunate North Carolina colony.

The expedition, which reached Portsmouth in July 1586, had acquired little treasure but had inflicted great physical and moral damage on Spain, enormously raising English prestige in the bargain. Formal war was now inevitable, and Philip started plans to invade England. In February 1587 the Queen beheaded Mary of Scotland who had been connected with plots to dethrone or murder Elizabeth, to the outrage of Catholic Europe and many English Catholics. Philip began assembling his Armada in Portugal, which had been in his possession since 1580.

Spanish Armada

Elizabeth appointed Lord Charles Howard of Effingham commander of her fleet and gave Drake, Hawkins, and Martin Frobisher immediately subordinate posts. Drake advocated a strong preventive blow at Philip's unprepared Armada and received permission to strike. In April 1587 he recklessly sailed into Cadiz and destroyed or captured 37 enemy ships. He then occupied the Portuguese town of Sagres for a time and finally, in the Azores, seized a large Portuguese carrack bound homeward from Goa with a rich cargo.

The Cadiz raid damaged but did not cripple the Armada, which, under Alonso de Guzmán, Duke of Medina Sidonia, sailed in May 1588. It was alleged that Lord Howard was a figurehead and that the ''sea dogs'' Drake, Hawkins, and Frobisher won the victory in the July encounters. Recent evidence refutes this and shows Howard to have been in effective command. Drake took a conspicuous part in the channel fighting and captured a galleon, but he does not seem to have distinguished himself above other English commanders.

The Armada was defeated, and Drake's career thereafter proved anticlimactic. He met with his first formidable defeat in 1589, when he commanded the naval expedition sent to take Lisbon. He seemed to have lost some of his old daring, and his cautious refusal to ascend the Tagus River for a naval bombardment partly accounted for the failure. Drake did not go to sea again for 5 years. He concerned himself mainly with Plymouth matters. He sat in Parliament, but nothing of note marked his presence there.

Final Voyage

In 1595 Elizabeth thought she saw a chance of ending the war victoriously by cutting off the Spanish treasure supply from the Isthmus of Panama. For this she selected Hawkins, then 63, and Drake, in his 50s. The cautious Hawkins and the impetuous Drake could never work well together, and the Queen further complicated the situation by giving them equal authority; in effect, each commanded his own fleet. The Queen's order that they must be back in 6 months scarcely allowed time to capture Panama, and when they learned of a crippled Spanish treasure ship in San Juan, Puerto Rico, they decided to go there. Through Drake's insistence on first going to the Canary Islands, their destination was revealed, and the Spaniards sent word ahead to Puerto Rico. Hawkins died as they reached the island, leaving Drake in sole command. The Spaniards had strengthened their San Juan defenses, and Drake failed to capture the city.

Ignoring the Queen's 6-month time limit, the aging Drake, still trying to repeat his earlier successes, made for the Isthmus to capture Nombre de Dios and then Panama. He easily took the former, not knowing that it had been superseded by Puerto Bello as the Caribbean terminus of the Plate fleets. His landing party, which soon realized it was following a path long out of use, was ambushed by Spaniards and forced to retreat.

Drake knew the expedition was a failure; he cruised aimlessly to Honduras and back and then fell ill of fever and dysentery. He died off Puerto Bello on Jan. 28, 1596, and was buried at sea. Sir Thomas Baskerville, second in command, took the expedition home to England.

Further Reading

The most complete account of Drake's circumnavigation is provided by his nephew, Sir Francis Drake, in *The World Encompassed by Sir Francis Drake,* published by the Hakluyt Society (1854). Primary material can be found in John Barrow, *Life, Voyages, and Exploits of Sir Francis Drake, with Numerous Original Letters* (1844). Julian S. Corbett, *Drake and the Tudor Navy* (2 vols., 1898; rev. ed. 1899), can be supplemented with more recent studies such as James A. Williamson, *Age of Drake* (1938; 4th ed. 1960) and *Sir Francis Drake* (1966), and Kenneth R. Andrews, *Drake's Voyages: A Reassessment of Their Place in Elizabethan Maritime Expansion* (1967). For general background see J. H. Parry, *The Age of Reconnaissance* (1963). □

John William Draper

The Anglo-American scientist and historian John William Draper (1811-1882) pioneered in scientific applications of photography and popularized a ''scientific'' approach to social and intellectual history.

John William Draper was born near Liverpool, England, on May 5, 1811. He did premedical studies at University College, London. In 1832 Draper, his wife, mother, and sisters sailed to America.

Settling in Mecklenburg County, Va., Draper began scientific research in his own laboratory. He experimented in capillary attraction and published on a variety of scientific subjects. He completed his medical studies at the University of Pennsylvania in 1836, then returned to Virginia to become professor of chemistry and natural philosophy at Hampden-Sidney College. He contributed to British and American scholarly journals. In 1838 he was appointed professor of chemistry and botany at the University of the City of New York.

Draper's career as a research scientist flowered from 1839 to 1856. His earliest important project involved him in a race with Samuel F. B. Morse to be the first in America to apply the photographic technique of the French inventor Louis Daguerre to portraiture. In solving these problems Draper developed expansive notions about the uses of photography in scientific investigation. A brilliant experimentalist, he was especially important for outlining the scientific applications of photography. He pioneered in expanding beyond both extremes of the visible spectrum with photographic techniques and was a founder of the theory of photochemical absorption.

Draper helped establish the medical school of the University of the City of New York and became its president in

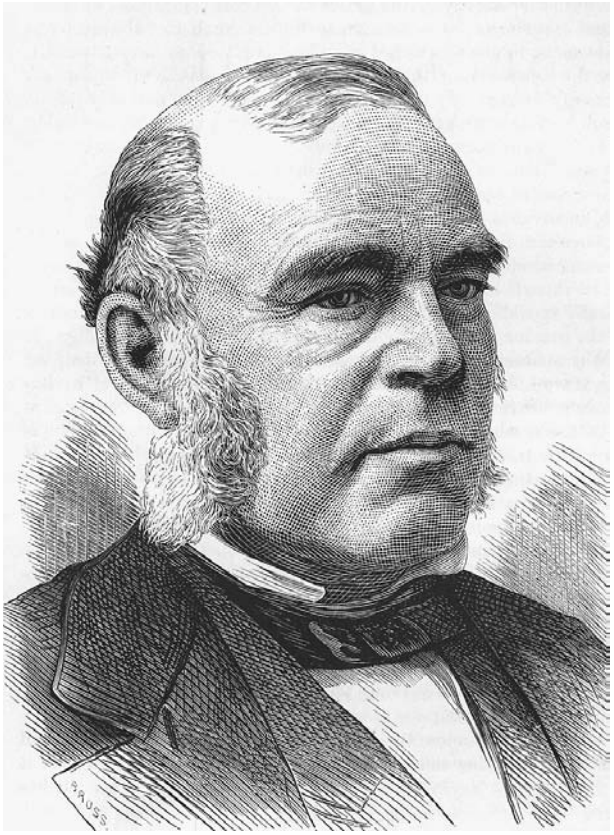

1850. His *Human Physiology* (1856) marked the end of his scientific career.

Draper's second career—in history and social analysis—grew out of his first. He believed in the possibility of progress through science and technology and wrote about history and society with the conviction that a ''scientific'' approach to society was desirable. His *History of the Intellectual Development of Europe* (1863) traced the history of Western thought. *Thoughts on the Future Civil Policy of America* (1865) and a three-volume *History of the American Civil War* (1867-1870), the first serious history of the war, followed. His last major work, *History of the Conflict between Religion and Science* (1874), was a condensation of his 1863 book.

Convinced that nature was the compulsive force behind history, Draper in his version of environmental determinism emphasized climate. Although his histories are seriously defective, he was a pioneer in the history of ideas. After his death on Jan. 4, 1882, Draper's reputation as a scientist diminished while his fame as a historian flourished.

Further Reading

Donald H. Fleming, *John William Draper and the Religion of Science* (1950), is an excellent biography. For background material see Nathan Reingold, ed., *Science in Nineteenth-Century America* (1964), and Howard S. Miller, *Pursuit of Science in Nineteenth Century America* (1969). □

Michael Drayton

The English poet Michael Drayton (1563-1631) attempted to create a strong national culture by turning for inspiration to English history rather than to foreign sources.

Like his contemporary William Shakespeare, Michael Drayton was the son of a prosperous Warwickshire tradesman. He received a good education as a page in the house of Sir Henry Goodere, but there is no record of his ever having studied at a university.

Drayton's first publication, *The Harmony of the Church,* a somewhat clumsy paraphrase of the Bible, appeared in 1591, when he was 28. Succeeding publications exemplify a wide variety of genres. *Idea, the Shepherd's Garland* (1593) is a collection of nine pastoral poems, celebrating ideal beauty, in imitation of Edmund Spenser. *Idea's Mirror* (1594), a sonnet sequence, also portrays the poet's beloved (probably Anne Goodere, the daughter of his patron), under the Platonic name of ''Idea.''

By 1593 Drayton had also written his first historical romance in verse, *Piers Gaveston*. Two heroic poems followed, drawing on incidents in English history: *Robert, Duke of Normandy* and *Mortimeriados,* both published in 1596. The latter, which portrays the evils of civil strife, was considerably revised and republished as *The Baron's Wars* (1603). The most popular of Drayton's early works, *England's Heroical Epistles,* was published in 1597. Written in imitation of Ovid's *Heroides,* it consists of a series of verse letters between lovers famous in English history.

Drayton turned to the fashionable genre of satirical verse in two rather obscure works, *The Owl* (1604) and *The Man in the Moon* (1606). Some of his most famous shorter works were published in *Poems Lyric and Pastoral* (1606), including the patriotic ''Battle of Agincourt'' and the ''Ode to the Virginian Voyage,'' which celebrates English discoveries in America. Drayton's ambitious *Polyolbion* (1612-1622), a long topographical poem, describes region by region the beauties and traditions of England and attempts to provide a legendary basis for the Stuart claim to the English throne. The most important of the poems of Drayton's later years, his *Nymphidia* (1627), is a delicate mock-heroic tale of the fairy kingdom, peopled with characters like those that appear in Shakespeare's *Midsummer Night's Dream*.

Although Drayton often lacks dramatic power and intellectual depth, he has been rightly praised for his versatility, narrative skill, and insight into character. He died in London in 1631 and was buried in Westminster Abbey.

Further Reading

The Works of Michael Drayton was edited by J. William Hebel (5 vols., 1931-1941; rev. ed. 1961). An edition of Drayton's *Poems* was edited by John Buxton (2 vols., 1953). Biographical and critical studies of Drayton's life and works include Oliver Elton, *Michael Drayton* (1905); Glenn P. Haskell, *Drayton's Secondary Modes* (1936); Bernard H. Newdigate,

Michael Drayton and His Circle (1941; rev. ed. 1961); and Joseph A. Berthelot, *Michael Drayton* (1967). Recommended for general background are Lisle C. John, *The Elizabethan Sonnet Sequences* (1938); Hallett D. Smith, *Elizabethan Poetry* (1952); and Clive S. Lewis, *English Literature in the Sixteenth Century, Excluding Drama* (1954).

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Elton, Oliver, *An introduction to Michael Drayton,* Norwood, Pa.: Norwood Editions, 1977. □

Herman Theodore Dreiser

American novelist Herman Theodore Dreiser (1871-1945) projected a vitality and an honesty that established several of his novels as classics of world literature.

Like other naturalistic novelists of the 1890s Theodore Dreiser believed in evolutionary and materialistic determinism and gave these ideas powerful expression. Preoccupied with sex, he demanded the freedom to write about it as he saw fit. His hard-won victories over narrow-minded censorship marked a turning point in the history of the American novel.

Dreiser was born Aug. 27, 1871, in Terre Haute, Ind., one of 12 children of a German Catholic immigrant and an Ohio woman who gave up her Mennonite religion and her family's good opinion to marry him. Theodore was a sickly child with an almost sightless right eye; he seemed at first to have less chance of survival than the three brothers who had died before him in infancy.

Growing Up Poor

For the elder Dreiser, making a living for his large family was difficult. In 1867 he had moved them to Sullivan, Ind., where, by going deeply into debt, he bought a woolen mill that seemed promising. But in 1869 fire destroyed Dreiser's mill, leaving him even more deeply in debt. This burden was to weigh heavily upon all members of the family for years. Theodore was 7 in 1878, when his parents decided that breaking up their home was necessary for economic survival. The older children followed their father in search of jobs. The younger three, including Theodore, moved with their mother to Vincennes and then back to Sullivan. There one of the older daughters rejoined them; she was pregnant by a man who refused to marry her. When the baby was still-born in April 1878, they buried it secretly.

The family's years in Sullivan were hard for young Dreiser. He was sent home from parochial school because he had no shoes. The family was so poor that his mother took in washing (Dreiser was to remember having to deliver the bundles to affluent homes), and the boys gathered coal from the railroad tracks to keep the fire going. Dreiser's father descended upon the house-hold occasionally to rail about the children's failings in religion and morality.

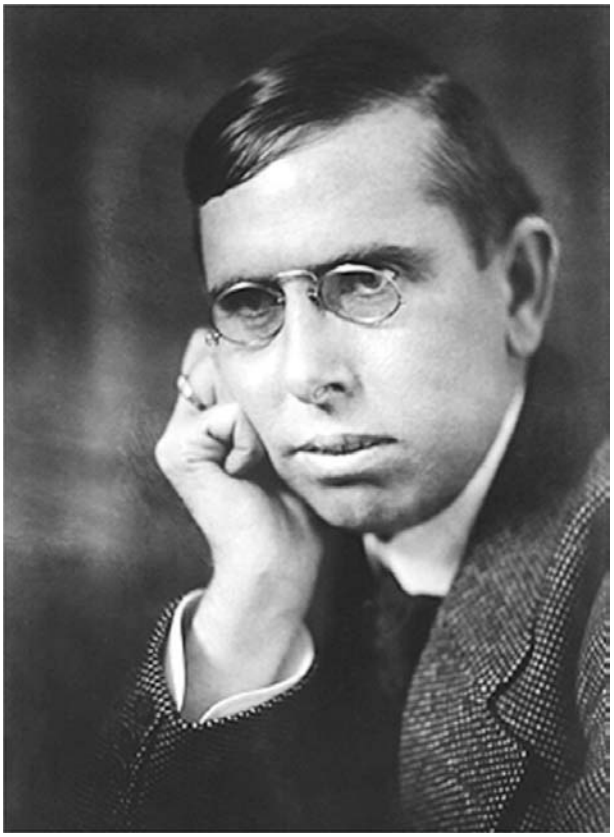

The year 1881, however, brought a melodramatic reversal for the family. Paul, one of the older brothers, unexpectedly appeared, beaming with good humor and opulence. He had begun to establish his reputation as a songwriter (he would later win fame with such songs as ''My Gal Sal'' and ''On the Banks of the Wabash''; for the latter Theodore supplied the words of the first stanza and chorus). Paul settled his mother with the younger children in a cozy home in Evansville and himself in the town's most spendid brothel, which was kept by Sallie Walker—his ''Gal Sal.'' Food, clothing, and coal were now no problem, but Paul's flagrant life of sin troubled the religious Theodore. Paul's turbulent romance with the beautiful madam ended in 1884; he left town to seek work elsewhere. Dreiser's mother took her family to Chicago, where Theodore got a job in a dry goods store, but he was miserable and soon quit. His father rejoined the family, also out of work. Without Paul's help the Dreisers ran quickly into debt again, and soon they fled the bill collectors to Warsaw, Ind.

The nuns who had been Dreiser's teachers up to that time had made him fear school. In Warsaw he entered the public schools. A young woman teacher encouraged the shy boy to read: he fell in love with her and with the books she recommended. Again older sisters stirred town gossip: one ran off with a bar cashier who had stolen $3,500 from the bar's safe, and another had an affair with the son of a wealthy family that ended in pregnancy. These events would later provide materials for Dreiser's fiction, but at 15 he felt them only as humiliating. He left school and went to Chicago to work as a dishwasher and then a stock clerk.

In 1888 one of Dreiser's Warsaw teachers found him in Chicago and sent him to the University of Indiana the next year. College lasted only a year for him, but it was an important year. As a result of his exposure to college girls, his consciousness of the power of sex, the great theme of his fiction, became acute—and acutely painful. He returned home in 1890 to work and help care for his mother, who died that November. When a Bavarian priest refused her a funeral Mass because she had not received the last rites of the Church, Dreiser lost whatever remained of his father's religion.

Journalistic Career

Before his twenty-first birthday Dreiser had found a job on the staff of the *Chicago Globe*. Progressing rapidly in newspaper work, he moved to the *St. Louis Globe-Democrat*. In 1893 the *St. Louis Republic* sent him to the World's Columbian Exposition in Chicago as leader of a group of schoolteachers, one of whom was a pretty redhead named Sara Osborne White, called ''Jug.'' Dreiser was then having an affair with his landlady and was romantically involved with some other women, but Jug would 6 years later become his wife. To fulfill his dream of quick success, and perhaps also to try to escape Jug, Dreiser quit his job and traveled east, taking a job on the *Pittsburgh Dispatch*. There he saw the injustices of industrial society in sharp focus, yet his editors stopped his stories about them, explaining, ''The big steel men just about own the place.''

If he could not write, Dreiser could read: Honoré de Balzac shaped his conception of the novel, and T.H. Huxley and Herbert Spencer gave him a new philosophy. Spencer, Dreiser reported later, ''took every shred of belief away from me; showed me that I was a chemical atom in a whirl of unknown forces. . . .'' In that frame of mind he moved to New York in 1894 and found work on the *World*. But the shy young man, very tall, very thin, his bad eye partially hidden by his gold-rimmed glasses, neither looked nor acted the part of the brash metropolitan reporter. If he had not quit, he would surely have been fired.

Almost destitute, Dreiser convinced his brother Paul and two other songwriters to let him edit a magazine that would give their work wider audience. Dreiser titled it *Ev'ry Month,* and filled it with popular poetry, stories, and essays, as well as the songs; he also published Stephen Crane's ''A Mystery of Heroism,'' some other pieces of literary interest, and many of his own serious articles. He left this magazine in 1897 but found work on other magazines, for which he interviewed Thomas A. Edison, Andrew Carnegie, William Dean Howells, Marshall Field, and other celebrities, writing of their rise to success. For the first time he had money—and no further excuse for postponing marriage to the eager Jug; it took place in December 1898.

For more than a dozen years Dreiser continued his successful journalistic career in New York. He wrote features for the *Daily News;* edited dime novels; and served as editor of *Smith's Magazine, Broadway Magazine,* and three magazines published to encourage women to buy Butterick dress patterns, including the *Delineator* . He raised the *Delineator* 's circulation dramatically by anticipating the responses of its female readers. (In 1908 he secured H.L. Mencken as a contributor—the beginning of a long, important friendship.) Dreiser was one of the best-paid editors in the country in 1910, when the enraged mother of an 18-year-old girl with whom he was in love got him fired by threatening to make public the sordid history of his philandering. His marriage also suffered: his wife went home to her family in Missouri. She returned now and again, but in 1914 their separation became permanent, although neither sought a divorce.

Career as Novelist

Dreiser had begun experimenting with fiction in 1899. His first important novel, *Sister Carrie,* occupied him for about 4 months in 1899-1900. Jug helped with the grammar, and literary friends reduced the manuscript by 40,000 words after Dreiser had finished it; although Dreiser required help in polishing the surface of his work, the profundities of the novel's conceptions and characterizations prove that he was from the beginning a master of the essentials of fiction. The novel's heroine, Carrie Meeber, goes to Chicago to live with her sister and seek work but finds working conditions terrible and pay small. She becomes the mistress of a salesman but turns subsequently to Hurstwood, manager of an elegant bar. Hurstwood, whose marriage is breaking up, is tempted to steal money from the bar's safe, which he finds open. He removes the money, then decides to return it to the safe, but the safe door accidently closes

and locks: chance has made him a thief. Chance operates again and again in the lives of Hurstwood and Carrie (with whom he runs away), bringing one to suicide and the other to an ungratifying success as a musical comedy star. The novel is far from explicit in its treatment of sex, but in its failure to give virtue and vice their appropriate rewards it constituted an affront to the official moral standards of the day. One publisher turned it down; but at Doubleday, Page and Company, it received a warm reception from Frank Norris, who was reader for the firm. Doubleday contracted to publish *Carrie,* but when Frank Doubleday and his wife read it, they had second thoughts. Dreiser held the firm to their contract, however, and they published the book in 1901 but did not advertise it. Norris tried hard to publicize it, but the final tally showed 456 copies sold, giving the author a royalty of $68.40. Not until 1907, when another publisher reissued it, did *Sister Carrie* attract notice and sell.

The initial failure of *Sister Carrie* drove Dreiser to a nervous and physical breakdown, but with Paul's help he recovered and turned back to his editorial work. When he lost his job at Butterick in 1910, he went to work on the other novels he had begun after *Sister Carrie*. Now he finished *Jennie Gerhardt* . Published in 1911, it received critical acclaim and sales success, in part because, without compromising his principles, Dreiser avoided affronting public morals this time: Jennie, also drawn from Dreiser's wayward sisters, does not prosper from her sins. Encouraged by the novel's success, Dreiser pressed ahead on *The Financier,* which was based on the sensational career of Charles T. Yerkes (named Frank Algernon Cowperwood in the novel), who made a fortune in Philadelphia, went to prison for embezzlement, and made another fortune after his release, while scoring almost as many romantic triumphs as business coups. *The Titan* (1914) and *The Stoic* (1947) continue with the same character.

A trip to Europe in 1911 provided material for *A Traveler at Forty* (1913), but Dreiser devoted his best efforts to fiction. *The Genius* (1915) is his most autobiographical novel. The romance with the young girl that had ended Dreiser's career at Butterick constitutes a principal incident, but the artist-hero's philosophic calm at the story's end is more wish-fulfillment fantasy than autobiography. Some critics expressed moral outrage. The New York Society for the Suppression of Vice got the book banned for over a year; yet out of the storm a critical consensus was emerging: whatever the moral or literary failings of *The Genius,* it was the work of an artist who possessed elements of genius himself.

An American Tragedy

In the following year Dreiser published several volumes of nonfiction, notably *Twelve Men* (1919). That same year he met his charming 25-year-old cousin Helen Richardson, who was fleeing an unhappy marriage. They moved to Los Angeles together, where she contributed to their household expenses by taking supporting parts in films. In nearly 3 years in California, Dreiser wrote several volumes of sketches, some bad poetry, and the first 20 chapters of his greatest novel. Based on the highly publicized 1906 murder trial of a young New York man, *An American Tragedy* (2 vols., 1925) shows Clyde Griffiths, impoverished son of a street evangelist, working in his rich uncle's shirt factory and falling in love with a girl of beauty, wealth, and position. Only one thing blocks their marriage: Clyde has made a factory girl pregnant. Alone with the pregnant girl in a boat on a lake, he plots to murder her but loses his nerve; nevertheless, there is an accident, she drowns, and he later pays with his life. The book is genuinely tragic: Clyde is not villain but victim. If there is a villain, it is society with its conventionalism, its economic injustice, and its hypocrisy about sex. The book was a triumph: Joseph Wood Krutch spoke for most critics when he called it ''the greatest American novel of our generation.'' The first 2 weeks' royalty check was for $11,872.02.

That splendid success was the last of Dreiser's novels to appear in his lifetime (two inferior pieces, *The Bulwark,* 1946, and *The Stoic,* 1947, appeared after his death). In 1926 he traveled with Richardson to Europe; in 1927 his trip to the Soviet Union resulted in *Dreiser Looks at Russia* (1928). In 1929 he and Richardson settled near Mount Kisco, N.Y. In 1942 Dreiser's wife died, and in 1944 he married Richardson. Travel, political activity, and a surprising turn toward mysticism occupied his late years. When he died of a heart attack in Hollywood, Calif., on Dec. 28, 1945, he was already well established in the history of world literature. Distinguished films were made in 1951 of *An American Tragedy* (under the title *A Place in the Sun*) and *Sister Carrie*.

Further Reading

Dreiser's autobiographical works include *A Hoosier Holiday* (1916), *A Book about Myself* (1922), and *Dawn* (1931). W.A. Swanberg's admirable *Dreiser* (1965) is the standard biography, but Robert H. Elias, *Theodore Dreiser: Apostle of Nature* (1949), remains valuable for its critical emphasis. Charles Shapiro, *Theodore Dreiser: Our Bitter Patriot* (1962); John J. McAleer, *Theodore Dreiser: An Introduction and Interpretation* (1968); and Ellen Moers, *Two Dreisers* (1969), are full-length discussions of the novels. Larzer Ziff, *The American 1890s: Life and Times of a Lost Generation* (1966), contains a brilliant assessment of Dreiser's accomplishments and relation to his period. □

Charles Richard Drew

African American surgeon Charles Richard Drew (1904-1950) pioneered in developing the blood bank and was an outstanding leader in the training of surgeons.

Charles R. Drew was born in Washington, D.C., on June 3, 1904, the eldest of five children. The close-knit family lived in modest circumstances and was highly respected.

Drew was educated in the Washington public schools. He earned a bachelor of arts degree from Amherst College

(1926) and his doctor of medicine and master of surgery degrees from McGill University in Canada (1933). Having decided upon a career in surgery, he went to Howard University in Washington, D.C., in 1935. After the next year as a surgical resident, he was sent by Howard for 2 years of advanced study under a General Education Board fellowship to Columbia University, which awarded him the doctor of medical science degree (1940).

At Columbia, under the direction of John Scudder, Drew completed his pioneering and definitive thesis *Banked Blood* (1940). The Blood Transfusion Betterment Association in New York funded various programs of research; one of these, on blood plasma, was conducted by Scudder and Drew. In 1940, during World War II, Scudder suggested that the association ship dried plasma to France and England. The association appointed Drew director of its ''Blood for Britain'' project in September 1940.

In 1941 Drew was appointed director of the first American Red Cross Bank and assistant director of blood procurement for the National Research Council, in charge of blood for use by the U.S. Army and Navy. He criticized the policy of segregating blood racially as having no scientific basis.

In October 1941 Drew returned to Howard as head of the department of surgery and was made an examiner for the American Board of Surgery. Chief of staff of Freedmen's Hospital from 1944 to 1946, he was appointed medical director of the hospital for 1946-1947. At Howard, Drew firmly established a progressive modern surgery program. He was a dynamic and inspirational teacher. While he was still alive, eight of his residents became diplomates of the American Board of Surgery, and many more who started their training under him became board-certified and did significant work all over the world.

Drew published 19 papers, the first 13 dealing with blood therapy. The last 6 reflected broadening interests, one posthumous title being ''Negro Scholars in Scientific Research.''

During 6 years as chairman of the surgical section of the National Medical Association, Drew brought new vigor and standards to the group. He was in demand as a speaker, and he served on numerous boards with a wide spectrum of interests, including the 12th Street Branch of the YMCA in Washington.

Most of Drew's achievements were promptly recognized. He received the Spingarn Medal of the NAACP (1943) and honorary doctor of science degrees from Virginia State College (1945) and Amherst College (1947). In 1946 he became a fellow of the International College of Surgeons and served in 1949 as surgical consultant to the surgeon general, U.S. Army. Drew's radiant geniality and warm sense of humor endeared him to patients. He married Minnie Lenore Robbins on Sept. 23, 1939, and the couple had four children. He was killed in an automobile accident on April 1, 1950.

In 1959 the Sigma Pi Phi fraternity presented an oil portrait of Dr. Drew to the American National Red Cross. In Los Angeles the Charles R. Drew Medical Society and the Charles R. Drew Postgraduate Medical School of the Martin Luther King Jr. Hospital perpetuate his name. A health center in Brooklyn and the Harlem Hospital Center blood bank in New York City are named for him. The surgical section of the National Medical Association has an annual Charles R. Drew Forum for the presentation of original surgical research, and about 20 public schools in America have been named for him.

Further Reading

Three full-length studies of Drew are Richard Hardwick, *Charles Richard Drew: Pioneer in Blood Research* (1967); Robert Lichello, *Pioneer in Blood Plasma: Dr. Charles Richard Drew* (1968) and Roland Bertol, *Charles Drew* (1970). There are sections devoted to Drew in Ben Richardson, *Great American Negroes* (1945; rev. ed. 1956); Emma Gelders Steme, *Blood Brothers: Four Men of Science* (1959); and Louis Haber, *Black Pioneers of Science and Invention* (1970). □

Daniel Drew

Daniel Drew (1797-1879) was one of America's sensational stock manipulators, speculating particularly in Erie Railroad securities.

Born July 29, 1797, at Carmel, N.Y., Daniel Drew Grew up on the family farm. His career began as a cattle drover and horse trader: he drove cattle from the countryside into New York City. Successful, he extended activity into Ohio and Illinois, bringing livestock back to his own New York stockyard.

Drew was said to have watered his beeves heavily before bringing them to market, thus increasing their weight (hence the origin of the term ''stock-watering'' in connection with the issuance of fraudulent corporate securities). By 1834 he was a New York City resident, operating steamboats on the Hudson River, Lake Champlain, and long Island Sound. A bold competitor, he made money and in 1844 set up the Wall street brokerage firm of Drew, Robinson and Company.

In 1853 Drew entered the life of the Erie Railroad and in 1857 became a director. He was soon notorious as a bold manipulator of Erie securities. He sold its stock short in 1866 and made a killing.

During 1866-1868, along with Jay Gould and James Fisk (Drew was really their ''front''), Drew entered into a war with Cornelius Vanderbilt for control of the Erie. Vanderbilt had put together three railroads that gave him a direct line from Buffalo to New York City; he wanted the Erie in order to monopolize entry into New York and to prevent it from becoming a serious competitor on the Lake Shore route to Chicago he was contemplating.

Meanwhile the Erie management, with Drew as treasurer, has authorized issuance of convertible bonds for improvements. In order to check Vanderbilt, Drew (with Gould and Fisk on the sidelines) sold bonds in 1868 in defiance of a court order and issued 100,000 new shares of Erie, thus creating a wild market, with Vanderbilt buying and the manipulators selling short. Drew, Gould, and Fisk fled to Jersey City to avoid court action; then Gould bribed state legislators to get conversion of the bonds into stock legalized. Vanderbilt was frustrated, but Gould settled with him and compensated him for his losses. In the end Gould owned the Erie, and Drew was forced off the board of directors.

Drew's star sank in 1870, when Gould and Fisk sold Erie stock in England to force up its price: Drew, selling short, lost $1,500,000. During the depression of 1873-1879 Drew was finished; his banking firm failed, and in 1876 he filed for bankruptcy. He died on Sept. 18, 1879, in New York, wholly dependent upon his son. In his heyday Drew played the philanthropist, building Methodist churches at Carmel and Brewster, N.Y., and spending $250,000 to set up the Drew Theological Seminary at Madison, N.J.

Further Reading

Bouck White, *The Book of Daniel Drew* (1910), is a semifictional biography. The early story of the ''Erie War'' is in Charles F. Adams, Jr., and Henry Adams, *Chapters of Erie and Other Essays* (1871). A more sophisticated account is in Julius Grodinsky, *Jay Gould: His Business Career, 1867-1892* (1957).

Additional Sources

Browder, Clifford, *The money game in old New York: Daniel Drew and his times,* Lexington, K.Y.: University of Kentucky, 1986. □

Katherine Drexel

Dedicating her life and her fortune to philanthropy, Katherine Drexel (1858-1955) founded a Catholic order of sisters, the Sisters of the Blessed Sacrament, to work for Native Americans and African Americans.

Katherine Drexel was born in Philadelphia on November 26, 1858, the second daughter of Francis Drexel, a highly prosperous banker, and Hannah Langstroth, a Quaker. Hannah died five weeks later; her father married Emma Bouvier in 1860. They were devout Catholics, and both gave a great deal of their time and money to philanthropic activities. The children were educated privately and were encouraged to conduct a Sunday school for children of the employees at their family's summer home. The family travelled extensively in Europe and took a 6,000 mile trip through the American West in the private railroad car lent her father by James J. Hill, head of the Great Northern Railroad.

Drexel's full social and philanthropic life was jarred by the protracted illness, and then death in 1883, of her stepmother, to whom she was very devoted; two years later, her father died. She thought seriously of entering a convent where she could be totally absorbed in contemplation and prayer, but was persuaded by her religious counsellor not to make a hasty decision. Meanwhile, the Drexel young women were begged by a stream of churchmen to use their great wealth to help, as their parents had, in meeting the many crying needs of the Church—especially for missions in the West and the South. In 1889 Drexel began a novitiate with the Sisters of Mercy in Pittsburgh, with the understanding that in two years she would found her own order, the Sisters of the Blessed Sacrament, committed to the service of Native and African Americans; she would, she vowed, ''be the mother and servant of these races.''

Having taken a vow of poverty, she lived the rest of her life with extreme frugality. At the same time, her income from her father's trust (which increased substantially when her older sister died in childbirth) amounted to more than a $1,000 a day; she probably was, as the newspapers regularly declared, ''the richest nun in the world.'' Receiving innumerable requests for aid, she concentrated her gifts on works which she could inspect and where—if possible—her Sisters could serve.

In the late 19th century Americans, especially in the East, were increasingly distressed by the abuse or neglect of the American Indians. The Catholic Church, hampered by poverty and the importunate needs of Catholic immigrants in the eastern cities, had been able to do less than many religious groups; and, the Church felt, with considerable reason, that the federal government discriminated against Catholic efforts both to minister to professedly Catholic Native Americans and to proselytize among non-Christian Native Americans. In the same years, most African Americans lived in the South; the Church was weak there, and hardly needed the additional stigma that would likely attend efforts that might seem in any way to jeopardize white supremacy.

In her 60 years of service, Drexel, more than any other person, spearheaded the effort of the Church to respond more compassionately and more efficiently to the needs of Native and African Americans. She gave more than $12 million of her own money, and at her death 501 members of her order supported 49 houses in 21 states. She was in a very real sense a one-woman foundation. She reviewed personally every request, often indicating her decision with a note on the letter of inquiry. She travelled tirelessly. She gave strong priority to the creation of church buildings and schools. No believer in segregation, she recognized that in her time a segregated church or school was often the most that could be hoped for. A strong advocate of liberal education (she helped establish what came to be Xavier University in New Orleans—the first Catholic college for African Americsns), she readily acquiesced in the belief that for many African Americans ''vocational'' education was the most pressing need. She generally confined her response to pleas for aid to inspecting, buying land, erecting buildings, and—occasionally—paying salaries. She had neither the time nor the inclination to supervise. One result of her practice was that she almost completely avoided conflict with the priests and bishops in charge of the missions.

By the terms of her father's will, she enjoyed only the income from the trust he had established. She was urged, from time to time, to use that income to create an endowment that would sustain, after her death, the institutions she had helped create. She did not do so. Perhaps she wanted to continue to make the spending decisions herself. Probably she wanted the Catholic laity, if not the whole American people, eventually to assume the responsibility of maintaining the institutions she had help start. Certainly she wholeheartedly endorsed the traditional notion that religious institutions should ultimately put their reliance on God's grace.

She received many awards in her lifetime, including the first honorary degree given by The Catholic University to a woman. She suffered a heart attack in 1935, and though she partly recovered, she was obliged to give up her leadership of the order. She lived in retirement with the sisters until her death in 1955, in her 97th year. In 1964 the Church began the long process of determining whether Mother Katherine should be beatified.

Further Reading

Brief, informative biographies of Mother Drexel are Nancy A. Hewitt, *Notable American Women: The Modern Period* (1980) and Katherine Burton, *New Catholic Encyclopedia* (1967). Burton's *The Golden Door* (1957) is a sentimental biography of Drexel. Sister Consuela Maria Duffy, a member of the order Mother Drexel founded, has written a more balanced study, *Katherine Drexel* (1966). □

Alfred Dreyfus

The French army officer Alfred Dreyfus (1859-1935) was unjustly convicted of treason. The effort, eventually successful, to clear his name divided French society and had important political repercussions.

Alfred Dreyfus was born at Mulhouse on Oct. 9, 1859, into a Jewish textile-manufacturing family. After the Franco-Prussian War his family left Alsace in order to remain French citizens. Choosing a military career, Dreyfus entered the École Polytechnique in 1878. After further study, during which he attained the rank of captain in 1889, he was assigned as a trainee to the general staff. Dreyfus was a competent and hardworking, though not brilliant or popular, young officer. His ordeal was to prove that he was a man of great courage but limited vision: his whole life was devoted to the army, and he never lost confidence that it would recognize and remedy the wrong done him.

Arrest and Conviction

The Dreyfus case began in September 1894, when French Army Intelligence found among some papers taken

from the office of the German military attaché in Paris, a list (bordereau) of secret documents given to the Germans by someone in the French army. A hasty and inadequate investigation convinced the anti-Semitic Intelligence chief, Col. Sandherr, that Dreyfus was the traitor. Apart from a certain resemblance between his handwriting and that of the bordereau, no very convincing evidence against Dreyfus could be discovered. He was arrested, however, on October 15.

Dreyfus's court-martial was held behind closed doors during December 19-21. A unanimous court found him guilty and imposed the highest legal penalty: perpetual imprisonment, loss of rank, and degradation. He was sent to the infamous Devil's Island, where he was to spend almost 5 years under the most inhumane conditions. Still protesting his innocence, Dreyfus was unaware that he had been convicted with the aid of a secret dossier prepared by Army Intelligence. Communication of the dossier to the judges without the knowledge of the defense violated due process and was the first of many actions that would bring discredit on the army and ruin the careers of the officers involved.

Convinced of his innocence, the Dreyfus family, led by his brother Mathieu, sought new evidence which would persuade the army to reopen its investigation. Aside from a few individuals such as the brilliant young writer Bernard Lazare and the respected Alsatian life-senator Scheurer-Kestner, they found few supporters, and their efforts stirred the anti-Semitic press to raise the bogey of a ''Jewish syndicate'' trying to corrupt the army.

Fortune came to Dreyfus's aid for the first time in July 1895, when the new Intelligence chief, Lt. Col. Marie Georges Picquart, became convinced of Dreyfus's innocence and discovered a Maj. Walsin-Esterhazy to be the real author of the bordereau. Although Picquart was unable to convince his superiors to reexamine the verdict, he remained determined to help free Dreyfus.

Still unable to persuade the government to act, the supporters of Dreyfus—the Dreyfusards—now took their case to the public, charging Esterhazy with the crime for which Dreyfus was being punished. The anti-Semitic press counterattacked, and the Dreyfus case began to turn into the Dreyfus Affair, as public passions were raised against the few who dared to challenge the verdict of the court-martial. Supported by friends within the command, Esterhazy demanded a court-martial to prove his innocence; he received a triumphant acquittal in January 1898. The evidence against Esterhazy was little better than that which had convicted Dreyfus, but his acquittal dashed the hopes of the Dreyfusards, who had expected his conviction to prove Dreyfus innocent.

Retrial and Exoneration

The controversial novelist Émile Zola, however, found a way to reopen the case: he charged in an open letter to the President of the Republic entitled *J'accuse* that the military court had acquitted Esterhazy although they knew him to be guilty. Zola hoped to bring the facts of Dreyfus's case before a civil court, where it would be more difficult for the army to conceal what had happened; he was only partially successful, but increased public concern and violence in the streets forced the authorities to take further action.

The minister of war, Godefroy Cavaignac, aiming to quiet criticism, publicly revealed much of the evidence against Dreyfus. But the Dreyfusards, headed by socialist leader Jean Jaurès, charged that forgery was obvious. Cavaignac's further investigation led to the confession and suicide (Aug. 31, 1898) of an Intelligence officer, Lt. Col. Joseph Henry, who had been manufacturing evidence to strengthen the case against Dreyfus. This was the turning point of the Affair. The government brought the case before the highest appeals court, which declared (June 3, 1899) Dreyfus entitled to a new trial.

Dreyfus was brought back to France to face a new court-martial at Rennes in September 1899. It returned, by a vote of 5 to 2, the incredible verdict of guilty with extenuating circumstances and sentenced him to 10 years' imprisonment. The honor of the army had been made such an issue by the anti-Dreyfusards that no military court could ever find him innocent. No one believed in the honor of the army more than Dreyfus, and only with difficulty could he be persuaded to accept the pardon offered by President Émile Loubet.

Dreyfus continued to seek exoneration, and his record was finally cleared by the civil courts in July 1906. He was returned to service, promoted, and decorated, but he soon retired. Returning to active duty during World War I, he then spent his retirement in complete obscurity, and his death on July 11, 1935, passed almost unnoticed.

Political Consequences

Dreyfus understood little of the battle that raged in his name. The question of his innocence became a secondary matter beside the public issue of individual human rights versus the demands of state policy. Political issues also played a part in the Affair: to many conservatives the army and the Church seemed the last bulwarks of social stability; both would be undermined by the victory of the Dreyfusards. On the left many welcomed the opportunity to strike at the monarchist and clerical forces, which they saw as enemies of the Republic. Last but not least was the question of anti-Semitism. The Affair saw the first outpouring of modern political anti-Semitism, which proved a harbinger of the Nazi terror.

The immediate political consequence of the Affair was to bring the Radicals to power; they made the Church the scapegoat for the sins of the anti-Dreyfusards, taking a number of anticlerical measures culminating in the separation of Church and state in 1905. The passions exposed by the Affair were submerged in World War I but reappeared in the defeat of 1940 and under the Vichy regime.

Further Reading

There are hundreds of books dealing with the Dreyfus Affair. A well-balanced introduction is Douglas Johnson, *France and the Dreyfus Affair* (1966). The detailed study by Guy Chapman, *The Dreyfus Case: A Reassessment* (1955), upsets much of the standard Dreyfusard version but underestimates the importance of anti-Semitism. The role of crowd psychology is

explored by Nicholas Halasz, *Captain Dreyfus: The Story of a Mass Hysteria* (1955). For something of the man see Dreyfus's prison memoirs, *Five Years of My Life, 1894-1899* (trans. 1901).

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Hans Adolf Eduard Driesch

The German biologist and philosopher Hans Adolf Eduard Driesch (1867-1941) was a leading representative of vitalism in the 20th century.

Hans Driesch was born at Bad Kreuznach on Oct. 28, 1867, into a prosperous middle-class family. After studying zoology at the University of Freiburg, he spent some semesters at Munich and then finished his degree at Jena in 1889 under the direction of Ernst Haeckel. Haeckel had apparently established mechanism as the dominant theory in biology and zoology, and Driesch's early work was a series of experimental efforts to confirm this theory. Contrary to his expectations, the experiments seemed to cast doubt on the hypothesis that living beings can be understood on purely mechanist principles.

From 1891 to 1900 Driesch worked at the Marine Biological Station in Naples, continuing his experiments and groping for a theoretical formulation of his results. At this point in his career, he began to read the classical modern philosophers, looking for an adequate philosophical theory of the organism. At the end of a long series of publications in which he explored tentative hypotheses and halfway theories, he finally presented an account of the life processes in genuinely teleological and dynamic terms in the book *The Localization of Morphogenetic Processes* (1894).

Thereafter Driesch's interests shifted from experimental work to conceptual analysis. He sought to explain the relationship between the concepts of life and the concepts of matter. In 1908 he published his Gifford Lectures, *The Science and Philosophy of the Organism,* the first full-length presentation of his ideas. At this point Driesch determined to take up a career in academic philosophy and became a lecturer at Heidelberg. Before a decade had elapsed, he had published a complete system of philosophy in three volumes, of which the most basic is his *Theory of Order* (1912).

In 1919 Driesch took a chair of systematic philosophy at Cologne and 2 years later accepted a similar post at Leipzig. In later years he was a visiting professor in China, the United States, and South America. After Hitler's assumption of power, Driesch was forced out of his position. He became interested in parapsychology and published on such phenomena as telepathy, clairvoyance, and telekinesis. Driesch was married to Margarete Relfferschneidt, and the couple had two children. He died on April 17, 1941.

Further Reading

In spite of his unusually large output of books and articles, Driesch's work has evoked little response. Ruth Moore, *The Coil of Life: The Story of the Great Discoveries in the Life Sciences* (1961), includes a biographical chapter on Driesch. His theories are discussed in Joseph Needham, *Order and Life* (1936); Rainer Schubert-Soldern, *Mechanism and Vitalism: Philosophical Aspects of Biology,* edited by Philip G. Fothergill (trans. 1962); and Jane M. Oppenheimer, *Essays in the History of Embryology and Biology* (1967). A classic critique of vitalism is Moritz Schlick, *Philosophy of Nature* (trans. 1949). □

Marcus Livius Drusus

Marcus Livius Drusus (ca. 124-91 B.C.) was a Roman statesman who attempted to unite the nobility with the equestrian order and to reconcile the cities of Italy to the rule of Rome.

Drusus was a member of a great plebeian family, the son and grandson of consuls. Drusus' mother belonged to the great patrician family of the Cornelii; his wife was Servilia, daughter of the Optimate leader Q. Servilius Caepio; and his sister Livia was married to Servilia's brother, also named Q. Servilius Caepio.

Political Career

It was inevitable that a man of Drusus' wealth and family connections should enter politics. He was elected a military tribune (ca. 105 B.C.), became one of the *decemviri stilitibus judicandis,* a court of 10 which decided cases as to whether a man was free or a slave (ca. 104), and was chosen a quaestor (ca. 102), the first step on the ladder of public office for aspiring Roman politicians. He was aedile in 94 and became a pontifex at some unknown time, an office which he held until his death.

Domestic Reforms

On Dec. 10, 92, Drusus became a plebeian tribune and used his own influence and the powers of this office to propose an extraordinary series of reforms designed to solve the major domestic problems of the day. He proposed to placate the poor citizens by suggesting the establishment of 12 colonies in Italy to which they could migrate, with a free distribution of land. To smooth relations between the Senate and the equestrian order (*equites*), Drusus wanted to restore to the senators the right, taken from them by C. Gracchus and given to the *equites,* of sitting on the juries which decided cases of alleged corruption in office. Equestrian opposition was to be overcome by doubling the size of the Senate by adding 300 *equites* to it. The restive cities of Italy Drusus wanted to conciliate by extending Roman citizenship to all Italians.

These proposals were adopted into law by the assembly of all citizens, but they violated Roman law providing that one bill of proposals could not contain several unre-

lated topics; force had been used as well. This gave an opportunity to Drusus' opponents to reopen the question. His brother-in-law Caepio, who had quarreled with him and had divorced his sister Livia, and the consul Marcus Philippus led the opposition. After violent agitation and threats of mass movements in support of Drusus by the Italians, Drusus' enemies persuaded a majority of the Senate to declare all of these laws invalid. The results were tragic: Drusus was murdered in his home, his supporters were subjected to prosecution in the law courts, and the Italians rose in open rebellion in the Social War (91-87).

Further Reading

There is no book-length work on Drusus. The best summary of his career is that by Hugh Last in the *Cambridge Ancient History,* vol. 9 (1932; corrected repr. 1951). For general background see Matthias Gelzer, *The Roman Nobility* (1912; trans. 1969); A. N. Sherwin-White, *The Roman Citizenship* (1939); and H. H. Scullard, *From the Gracchi to Nero* (1959). □

John Dryden

The English author John Dryden (1631-1700) is best known as a poet and critic. He also wrote almost 30 plays and was one of the great dramatists of his time.

John Dryden was born on Aug. 9, 1631, in Aldwinckle, Northamptonshire, in the parsonage of All Saints Church, where his maternal grandfather was rector. His family were supporters of Oliver Cromwell and comfortably situated. When Dryden was 15, he was sent to London to Westminster School to study under the celebrated headmaster, Dr. Richard Busby, who was known both for his rigorous discipline and for his ability to instill in his students a knowledge of Latin and Greek.

In 1649 while still at Westminster, Dryden published his first poem, ''Upon the Death of Lord Hastings.'' The next year he was admitted to Trinity College, Cambridge. While at Trinity he published a poem in honor of a friend, John Hoddesdon, but there is no evidence that his university career was especially dedicated to poetry. In 1654, the year he earned a bachelor of arts degree, his father died, leaving him family property that yielded an income of about £40 a year. After his father's death Dryden seems to have settled in London as secretary to his cousin Sir Gilbert Pickering, but there is no record of his activities until 1659, when his third poem, ''Heroic Stanzas to the Glorious Memory of Cromwell,'' was published.

Shortly after the death of Cromwell, Charles II was restored to the throne. Although Dryden had been brought up to support the parliamentary party, he was evidently weary of the chaos and disorder that followed upon Cromwell's death, for in 1660 he welcomed the King with his poem ''Astraea redux.'' The following year he offered a second tribute, ''To his Sacred Majesty,'' to celebrate Charles II's coronation. He was criticized for changing his political allegiance, but he never withdrew the loyalty proclaimed in these two poems, although it would have been advantageous for him to do so in 1688, when William III came to the throne.

Early Career

After the Restoration, Dryden settled into the business of playwriting. In the early months of 1663 his first play, *The Wild Gallant,* was produced, but it proved a failure. Late in that year he married Lady Elizabeth Howard, the sister of his friend Sir Robert Howard. The Howard family were of considerable means and had long supported the royalist cause.

Some of Dryden's most successful plays belong to a type peculiar to his own age called the heroic play. These were spectacular productions featuring exotic characters who defended their honor and proclaimed their love in rhyming couplets. Although the heroic themes of these plays were similar to those of Pierre Corneille, the sensational plots generally were derived from earlier English dramatists such as Francis Beaumont and John Fletcher. In 1665 Dryden collaborated with his brother-in-law, Sir Robert, on a heroic play, *The Indian Queen*. It was such a success that Dryden immediately wrote a sequel called *The Indian Emperor*.

In the summer of 1665 the plague hit London, and the theaters were closed. Dryden and his wife moved to the Howards' country estate at Charleton, Wiltshire. Here Dryden occupied himself with the writing of a long poem on the Dutch War and the London fire, *Annus mirabilis,* and a

critical essay in prose, *An Essay of Dramatic Poesy*. He also wrote a play, *Secret Love*.

The years following the plague proved prosperous for Dryden. Both *Secret Love* and *The Indian Emperor,* whose performance had been delayed by the closing of the theaters, enjoyed great popularity. Dryden came to be regarded as the leading dramatist of the age. In 1667 he brought forth *Sir Martin Mar-All,* a new comedy adapted from Molière. He also accepted Sir William Davenant's invitation to collaborate on an operatic version of Shakespeare's *Tempest*. In 1668 the King's Company made him a shareholder in return for his promise to give them three plays a year. When Davenant died in the spring of 1668, Dryden was designated poet laureate and historiographer royal.

Heroic Plays

The years following Dryden's appointment as laureate brought his greatest heroic plays. In 1669 he produced *Tyrannic Love,* a play based on the life of St. Catherine. The next year saw the production of *The Conquest of Granada,* his most famous heroic play. Dryden continued to write dramas of this type, but it soon became apparent that he was weary of writing for the stage and tastes other than his own. He had, in fact, been eager for some time to undertake the writing of an epic poem. He had worked with epic materials in *Annus mirabilis* and the heroic plays and had even turned John Milton's *Paradise Lost* into an opera called *The State of Innocence* (1674); but the necessity of supporting himself by writing what would prove popular for the stage had deprived him of leisure to pursue his private poetical interests.

In 1676, in his dedication of his final heroic play, *Aureng-Zebe,* to the Earl of Mulgrave, Dryden expressed his discontent with the stage and begged the earl for the financial support necessary to pursue epic poetry. In 1677 he received a warrant for an additional £100 to his salary as poet laureate. This would have provided a reasonable income, but Charles's treasury was low, and Dryden was forced to abandon his epic dream because he was able to claim only about half of the £300 due him annually.

Dryden was still under contract to the King's Company. In 1677 he gave them his *All for Love,* an adaptation of Shakespeare's *Antony and Cleopatra*. Although its reception was not enthusiastic, it is generally regarded as his finest dramatic achievement. Its lack of acclaim may have been due in part to the deterioration of the King's Company, which was in financial distress. Subsequently Dryden shifted his activities to the Duke's Theatre, where his comedy *Limberham,* his adaptation of *Troilus and Cressida,* and his tragedy *Oedipus* (written in collaboration with Nathaniel Lee) were performed in 1678.

The Satires

Shortly after joining the Duke's Company, Dryden attacked the dullness of his fellow playwright Thomas Shadwell in *MacFlecknoe*. The attack seems to have been unprovoked, and the bitterness aroused by this unsolicited lampoon was heightened by political differences between the two playwrights. Dryden was a royalist; Shadwell was a Whig and a supporter of the Earl of Shaftesbury, who was scheming among the Whigs to have Charles II's brother, the Catholic Duke of York, excluded from succession to the throne. Dryden was apparently commissioned by the King to expose the treason of the Whig sedition and the presumption of Shaftesbury, and he produced two of the finest political satires in English—*Absalom and Achitophel* (1681) and *The Medal* (1682). His next poem, *Religio laici* (1682), while nominally a defense of the authority of the English Church, was in effect also a satire on the unreason of all who dissented.

When Charles II died in 1685, Dryden was reappointed laureate by James II. At this time Dryden became a Catholic and in 1687 wrote a public apology for his new religion, *The Hind and the Panther*. Although his enemies accused him of accommodating his faith to that of his king in order to secure preferment, there is no evidence that James influenced Dryden's conversion. His adherence to his new faith after 1688 cost him the laureateship. During James's short reign Dryden was occupied primarily with poetry. He translated selections from Latin poets such as Virgil, Horace, and Lucretius. He also wrote several fine lyric odes: ''Threnodia Augustalis,'' in memory of Charles II, ''To the Memory of Anne Killigrew,'' and ''A Song for St. Cecilia's Day.''

In 1688, when William III appointed Shadwell poet laureate, Dryden was forced to return to the theater to earn a living. He produced a number of plays—*Don Sebastian* (1689), *Amphitryon* (1690), and *Cleomenes* (1690)—none of which was notably successful. He then turned to translating, which proved more profitable. His greatest translations were probably the *Satires of Juvenal and Persius* (1692), the *Works of Virgil* (1697), and the *Fables* (1700), a collection of tales from Ovid, Giovanni Boccaccio, and Geoffrey Chaucer. He was the first English author to earn his living by his writing. Dryden died on May 1, 1700.

Further Reading

The standard biography of Dryden is Charles E. Ward, *The Life of John Dryden* (1961). Sir Walter Scott's account in *The Works of John Dryden* (18 vols., 1808; revised and edited by George Saintsbury, 1882-1893) is also excellent. The best critical study of Dryden's poetry is Earl Miner, *Dryden's Poetry* (1967). Two recent studies of the heroic plays are Arthur C. Kirsch, *Dryden's Heroic Drama* (1965), and Selma Zebouni, *Dryden: A Study in Heroic Characterization* (1965).

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Sir George Russell Drysdale

The Australian painter Sir George Russell Drysdale (1912-1981) gave his countrymen a changed vision

of their continent through his landscape paintings of Australia's rural frontier.

Russell Drysdale was born on Feb. 7, 1912, at Bognor Regis, Sussex, in England. The family moved to Australia, and Russell attended Geelong Grammar School in Victoria. He intended to take up farming but developed a strong interest in art and in 1935 began studying painting in Melbourne, continuing at the Grosvenor School in London and La Grande Chaumière in Paris during 1938-1939.

Returning to Melbourne, Drysdale found a strong resistance to acceptance of the newer art forms. He decided to move to Sydney, where the art world was awakening to European influences, and he immediately found himself at home. In 1941 he traveled through the remoter sections of the hinterland; *Man Feeding His Dogs* and *Moody's Pub* capture the region's emptiness.

Painter of the Backcountry

From the early 1940s, when he began interpreting the life of Australia's rural frontier in a new and highly personalized style, Drysdale turned aside from the established Australian school. Australian impressionism had become something of a stereotype, and Sir Arthur Streeton and other landscapists had painted coastal areas and well-grassed pastoral lands accessible to the main cities. Drysdale took for his settings the wide, dry, ocher-hued heartland of the continent, where he sensed the essence of the Australian experience. He used a warm, deeptoned palette to present somber and astringent views of desolate ''heartbreak'' landscapes typical of the back-country and to show how the emptiness and monotony affected those who made their lives in this environment.

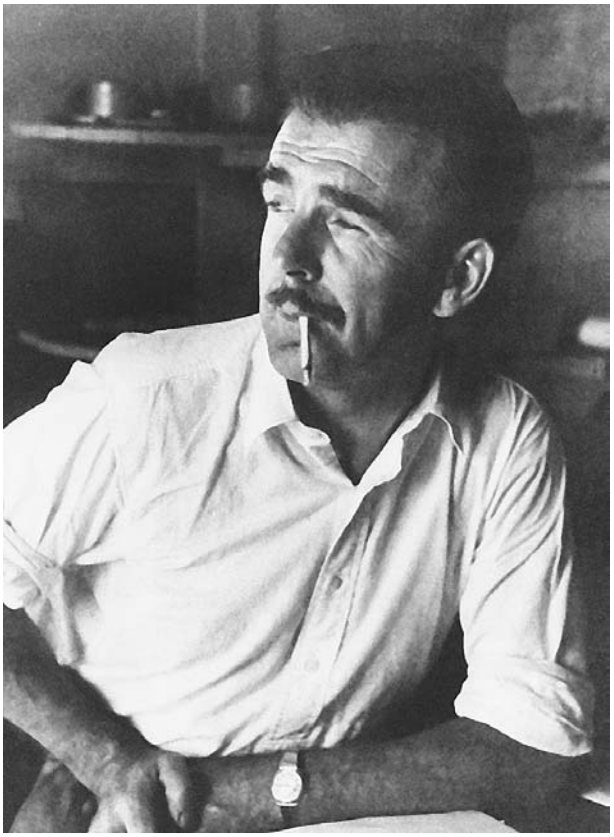

Drysdale created pictorial enigmas that preserve something of the land's mystical quality and of the special response of people to it. As critic James Gleeson pointed out (1969): ''Man is not shown by Drysdale as protagonist at grips with ruthless nature; rather he is drawn as a malleable creature upon whom the external forces have imposed the stamp of their authority.''

Drysdale's first exhibition, in Sydney in 1942, established him as the leading exponent of a new kind of national painting. The dramatic interpretations of a rigorous and monotonous environment are compelling, evocative, and clearly Australian; yet for all their starkness the paintings reveal Drysdale's respect for the basic subtleties of classical art and his discerning awareness of the European tradition in all its richness.

Drysdale captured wartime themes in *Albury Platform* and *Home Town* (both 1942). In 1944 he did a striking series of illustrations showing soil erosion in the western region of New South Wales; published in leading newspapers, the drawings brought home the awful reality of one of the nation's severest droughts. The *Drover's Wife* (1945) and the *Cricketers* (1948) are examples of the artist's ability to place human subjects in vast settings without negating them. *Old Larsen* (1953) is an outstanding example of his character portraiture.

Prizes and Exhibitions

In 1947 Drysdale won the Wynne Prize, Australia's principal landscape award. He was selected for the Twelve Australian Artists Exhibition sponsored by the Arts Council of Great Britain (1953) and for the Venice Biennale (1954).

In 1959 Drysdale did a series of drawings to illustrate newspaper articles by A. S. Marshall on the continent's northwest frontier lands; subsequently these appeared in Marshall's *Journey among Men* (1962). Following this series, Drysdale painted aborigines of the tropical regions, showing them as symbolic figures sometimes barely distinguishable from the totems, trees, and rocks of their tribal land.

A retrospective exhibition of Drysdale's paintings was held in Sydney in 1960. He was knighted in 1969 and became a Companion of the Order of Australia in 1980. He died in 1981. After his death, three books were written about him and his work. Klepac, Lou, *The Life and Works of Russell Drysdale,* Bay Books, Sydney, 1983; Boddington, Jennie, *Drysdale Photographer*, NGV, Melbourne, 1987; and Catalano, Gary, *An Intimate Australian: The landscape and recent Australian art,* Hale & Ironmonger, Sydney, 1985.

Further Reading

A useful reference is the publication by the National Art Gallery of South Wales, Sydney, *Russell Drysdale: A Retrospective Exhibition of Paintings from 1937 to 1960;* Drysdale's views on the artist's role are included. Drysdale is discussed in relation to Australian art in Bernard Smith, *Australian Painting, 1788-1960* (1962). Drysdale's outlook and his place in the contemporary art scene are explored in James Gleeson's elaborately illustrated review *Masterpieces of Australian Art* (1969). Many of his works are featured on the Internet at The National Gallery of Victoria homepage, which can be accessed http://www.ngv.vic.gov.au/landscape/drysdale.html. □

William Duane

The American journalist William Duane (1760-1835) was an effective advocate of Jeffersonian democracy. He and his son William John Duane, a prominent lawyer, were embroiled in the political controversies of the time.

William Duane came from a family of Irish patriots. Born near Lake Champlain, N.Y., he was taken by his mother to Ireland when he was 5. Disinherited for marrying a Protestant, he became a printer and went to Calcutta, India. He prospered until he was deported for printing attacks against the governmental officials of the East India Company. Vain attempts to seek justice in London deepened his hatred of England. In 1796 he went to America, where bitter partisan conflict was spreading and other Irish immigrants were already bringing a special radical fervor to the experimental republican government.

Duane assisted Benjamin Franklin Bache in editing the *Aurora,* the leading journal of the Jeffersonian party. When Bache died in 1798, his widow, Margaret, continued publication; Duane, himself a widower, married her 2 years later. He also intensified the paper's vehement, often sarcastic advocacy of the Jeffersonian cause. An eloquent writer and a clever editor, he was hated by the Federalists.

John Adams's administration never succeeded in jailing or silencing Duane. But he was constantly in danger, was once attacked by armed men, and in 1799 was charged with sedition in both state and national courts. Safety came only with the election of Thomas Jefferson in 1800. To Jefferson, Duane was more than a partisan editor; he was a trusted adviser and a good printer and bookseller.

When the capital was moved from Philadelphia to Washington, Duane moved too; but he never received the patronage in printing he had expected from the Jeffersonians, and he became increasingly disillusioned with them. An unswerving Democrat, he wrote *An Epitome of Arts and Science* (1811), which attempted to make useful knowledge available to those who lacked wealth and leisure. The *Aurora* ceased publication in 1822. Duane died on Nov. 24, 1835.

Toward the end of his life Duane had joined the opposition to the National Bank. That institution, with its vast powers seemingly uncontrolled by the government, represented a new form of tyranny to many Democrats. One of Duane's five children, William John Duane (1780-1865), was a central figure in the resulting controversies. Through his state offices and through a series of publications, he became a noted opponent of banking monopolies.

President Andrew Jackson, at war with the National Bank, decided to remove the government's deposits and place them in state banks. On June 1, 1833, he appointed William J. Duane secretary of the Treasury. The Jacksonians apparently assumed that Duane, a well-known opponent of the National Bank, would carry out their wishes. He refused, and on September 23 he was dismissed. His opposition to the National Bank was actually a suspicion of all banks. He felt that Federal deposits should be where close watch was possible. More careful and astute than many other Jacksonians, Duane saw the dangers in reckless state banking that would lead to the Panic of 1837.

Further Reading

Duane's place in the development of American newspapers is noted in Frank Luther Mott, *American Journalism: A History, 1690-1960* (3d ed. 1962). He also figures prominently in James Morton Smith's authoritative study of the Alien and Sedition Laws, *Freedom's Fetters: The Alien and Sedition Laws and American Civil Liberties* (1956). See also Eugene Perry Link, *Democratic-Republican Societies, 1790-1800* (1942), for Duane and his party; Harry Tinkcom, *The Republicans and Federalists in Pennsylvania* (1950), for Duane and his home state; and Nathan Schachner, *The Founding Fathers* (1954), for Duane and national politics. For the controversies in which the younger Duane was involved see Arthur Schlesinger, Jr., *The Age of Jackson* (1945), and Bray Hammond, *Banks and Politics in America, from the Revolution to the Civil War* (1957).

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José Napoleón Duarte

José Napoleón Duarte (1926-1990), a civilian reformer who was elected president of El Salvador in 1984, enjoyed the support of the United States and had a substantial popular following. But the government was badly divided between reformist and reactionary forces, leading to a continuous struggle for survival.

Duarte was born in San Salvador on November 23, 1926, to a family of comfortable means. He received an excellent education in El Salvador and the United States, graduating in civil engineering from Notre Dame University in 1948. Upon his return to El Salvador,

Duarte joined his father-in-law's construction firm and devoted his time to his profession, to part-time university teaching, and to work with service organizations. By his own account he took little interest in politics until 1960.

In 1960 a leftist-supported coup d'état overthrew the government of Col. José María Lemus (1956-1960), raising fears that El Salvador might succumb to radical contagion from Cuba where Fidel Castro had seized power the previous year. Responding to these concerns, Duarte joined other middle-class Salvadorans in founding the Christian Democratic party and was elected its first secretary general. Because of its claim to represent a ''third way,'' one that was neither capitalist nor Communist, Christian Democracy enjoyed a brief vogue in Latin America in the 1960s. The Christian Democratic party of El Salvador grew rapidly during the decade, gaining a following especially in urban areas among professionals, teachers, organized labor, and women. Duarte, the best known and most charismatic Christian Democrat politician, won election three times (1964, 1966, and 1968) as mayor of San Salvador, the nation's capital and largest city. In 1970 he retired from the mayoralty to begin a campaign for the presidency in 1972.

First Try for the Presidency

El Salvador had not had a civilian president nor a truly free presidential election since 1931, but many progressive politicians saw 1972 as the year in which that might change. The right was alienated by what it perceived as the leftward drift of military men who controlled the government. The army had permitted greater political activity on the part of civilian opposition parties and had even promoted reforms which made opposition electoral victories more likely. The Christian Democrats joined together with two other parties to their left to form a progressive coalition called the Unión Nacional Opositora (UNO). The UNO nominated Duarte for president and Guillermo Manuel Ungo of the democratic socialist Movimiento Nacional Revolucionario (MNR) for vice-president.

Duarte's chief rival in 1972 was Col. Arturo Armando Molina, the candidate of the army-backed Partido de Conciliación Nacional (PCN), which had dominated the government since 1961. In early returns Duarte appeared to be leading. Later, however, the government ordered a halt to broadcast coverage of the counting. The following morning the authorities announced a victory of Molina. Duarte's subsequent support of an attempted coup d'état by a group of disgruntled officers led to his arrest, torture, and expulsion from the country. He spent the balance of the 1970s in exile in Venezuela.

Following another coup d'état, on October 15, 1979, in which a group of reformist officers overthrew the corrupt and unpopular regime of Col. Carlos Humberto Romero (1977-1979), Duarte returned to El Salvador. When other progressive civilians—some of them, including Guillermo Manuel Ungo, his former political allies—resigned their positions in the new government in frustration over their inability to influence the behavior of the country's repressive armed forces and police, Duarte himself consented in March 1980 to join the ruling civilian-military junta. This action split the Christian Democratic party and led a number of its younger members to join the armed opposition on the left, but Duarte persisted in his own belief, asserted several times after his defeat and exile in 1972, that no successful program of change could come about in El Salvador without the cooperation of moderate elements in the military.

Moved to the Presidency

Duarte remained in the junta until its dissolution in December 1980, at which time he became provisional president. Once in power he pushed through a number of important measures, including an agrarian reform and the nationalization of the banking industry. These changes met violent opposition from El Salvador's right, which manifested itself in a number of assassinations, including that of San Salvador Archbishop Oscar Arnulfo Romero, widely respected as a champion of social justice for the country's exploited poor, on March 24, 1980. During succeeding months the Duarte government survived several attempts to overthrow it, thanks to the continued support of key elements in the armed forces and of the United States, which considered Duarte's ''moderate'' reforms the best approach to neutralizing the appeal of the leftist guerrillas and arresting the spread of radical revolution from nearby Nicaragua.

The new president's principal critic on the right was Roberto d'Aubuisson, a charismatic ex-army major whom official sources implicated in the coup attempts against Duarte. In Constituent Assembly elections held March 28, 1982, and boycotted by the left, Duarte's centrist Christian

Democrats won a plurality but lost control of the Assembly to a coalition of right-wing parties led by d'Aubuisson's Alianza Republicana Nacionalista (ARENA). The rightists ousted Duarte as provisional president and replaced him with conservative businessman Alvaro Magaña (1982-1984). The Constitutent Assembly governed the country while drafting a new constitution. Attempts by rightists within the body to dismantle the reforms initiated by Duarte led to the further polarization of Salvadoran politics.

On May 6, 1984, following a bitter and violent campaign, Duarte defeated d'Aubuisson in a runoff election to become El Salvador's first elected civilian president in 53 years. Once again the left had boycotted the vote, charging that there could be no true democracy without peace and social change. Duarte made good a campaign pledge to open a dialogue with the armed opposition, which had been waging a guerrilla war against the government for more than five years. Little came of the first talks, held at La Palma in October 1984. The ARENA-dominated Assembly's resistance to negotiations with the left as well as to further reforms compromised Duarte's effectiveness as president, although legislative elections held on March 31, 1985, strengthened his hand by giving an unexpected majority to the Christian Democrats.

Although outspokenly pro-Western and anti-Communist, Duarte occasionally criticized the United States for its support of dictatorial regimes in Latin America. For its part, Washington was sometimes reluctant to give Duarte its unqualified support. The Nixon administration failed to intervene on his behalf in 1972, perhaps because he had run that year with Communist endorsement. Following Duarte's provisional presidency (1980-1982), the United States apparently questioned his leadership ability and hoped for a victory by some other candidate in 1984. When the field narrowed to Duarte and the intransigent d'Aubuisson in the runoff, however, the Reagan administration threw its support to Duarte as the only hope for a ''centrist'' solution. By mid-1985 Duarte enjoyed the support of both the Assembly and the United States. Many knowledgeable observers cautioned, however, that his chances of success in the dangerous Salvadoran political climate would continue to depend upon his ability to retain the confidence of the armed forces and establish a dialogue with rebel leaders.

Throughout Duarte's administration (1984-1989), extremists from both the left and right interrupted his efforts at political, social, and economic reform. During that time, middle class Salvadorans came to associate the Christian Democratic Party with corruption, injustice, and oppression rather than its reform platform, and rebel groups became more organized and increasingly violent. The Farabundo Marti National Liberation Front (FMLN), a coalition of rebel groups, became a highly disruptive guerrilla force that craved recognition and legitimacy. Prior to the free presidential elections scheduled to take place in March 1989, the FMLN tried to pressure the government into allowing its full participation with a number of proposals that included demands for restructuring the military, as well as a six-month postponement of voting. In exchange, they offered to halt guerrilla warfare that had killed an estimated 70,000 Salvadorans in nine years, but would not promise to end their armed struggle after the election.

A Bloody Road To Democracy

Various offers were rejected by the armed forces, the Nationalist Republican Alliance (ARENA), and the ruling Christian Democrats. Yet even as late as February 26 President Duarte continued to offer options to negotiate a peace, including the postponement of elections for six weeks and the call for a cease fire until his term ended on June 1 if the rebels would do the same. Even though no single proposal satisfied every group's criteria and the election was not postponed, formal talks did begin among the Democratic Convergence (the political arm of the FMLN), the Christian Democrats, and ARENA. The government and military were not represented. Meanwhile, leftist rebels continued to attack military posts and utilities, as well as civilians.

Democratic Change Amid Extremists' Gunfire

Elections took place as planned on March 19, and Alfredo Cristiani representing the right-wing Nationalist Republican Alliance became El Salvador's new president with 54 percent of the popular vote. Ultimately, Salvadorans had become disgusted with government corruption, and voted to defeat the Christian Democrat candidate, Fidel Chavez Mena. Duarte had become increasingly frail due to his struggle against cancer. The outgoing president was proud of the peaceful transfer of power, and was quoted as saying his government had ''laid the foundation for democracy in this country. I have created here a new concept of politics.'' He died in San Salvador on February 23, 1990, less than a year after leaving office.

In the United States, both the Reagan and Bush administrations praised Duarte for promoting democracy, while pushing to end the long civil war through a negotiated settlement. The U.S. government supported El Salvador with millions of dollars in economic and military aid, in spite of reported human rights abuse on all sides.

Further Reading

Duarte's early career is the subject of Stephen Webre, *José Napoleón Duarte and the Christian Democratic Party in Salvadoran Politics, 1960-1972* (1979). Duarte figures prominently in several general works dealing with the Salvadoran political crisis of the 1980s. Among the most important are Tommie Sue Montgomery *Revolution in El Salvador: Origins and Evolution,* 2d edition (1984); Enrique A. Baloyra, *El Salvador in Transition* (1982); and Raymond Bonner, *Weakness and Deceit: U.S. Policy and El Salvador* (1984). His autobiography, *Duarte: My Story,* was published in 1986. Additional articles can be found in the *New York Times,* March 16, 1989 and February 24, 1990; *Rolling Stone,* March 23, 1989; *Business Week,* September 12, 1988; *Newsweek,* June 13, 1988; and *National Review,* February 3, 1992. □

Alexander Dubček

The Czechoslovak politician Alexander Dubček (1921- 1992) served briefly as head of his country's Communist party. His attempts to liberalize political life led to the occupation of Czechoslovakia by the Soviet army and his dismissal from office, only to be vindicated years later when the Communist regime fell.

Alexander Dubček was born on Nov. 27, 1921, the son of a cabinetmaker who had just returned from the United States. His family lived in the U.S.S.R. from 1925 to 1938, and it was there that he received his education. During World War II he was an active member of the underground resistance to the Germans in Slovakia.

After the war Dubček made his career as a functionary of the Communist party. He was elected to the Presidium of the Slovakian and then of the Czechoslovakian Communist party in 1962, and in the following year he became first secretary of the Slovakian party's Central Committee. Yet when he succeeded Antonin Novotny in January 1968 as first secretary of the Czechoslovakian Communist party, he was not well known in his own country and was hardly known at all outside it.

Pressure for the relaxation of the rigid dogma prevailing in political life had been mounting in Czechoslovakia for a considerable time and had been strengthened by economic discontent. Dubček became the personification of this movement and promised to introduce ''socialism with a human face.'' After coming to power, censorship was relaxed and plans were made for a new federal constitution, for new legislation to provide for a greater degree of civil liberty, and for a new electoral law to give greater freedom to non-Communist parties.

The Soviet government became increasingly alarmed by these developments and throughout the spring and summer of 1968 issued a series of warnings to Dubček and his colleagues. Dubček had attempted to steer a middle course between liberal and conservative extremes, and at a midsummer confrontation with the Soviet leaders he stood firm against their demands for a reversal of his policies.

It was thought that Dubček had won his point on this occasion, but on August 20 armies of the U.S.S.R. and the other Warsaw Pact countries occupied Czechoslovakia. Some historians believe that the immediate cause of the Soviet invasion was the Action Program, initiated by Dubcek the previous year. Mass demonstrations of support for Dubček kept him in power for the time being, but his liberal political program was abandoned.

Over the next 2 years Dubček was gradually removed from power. In April 1969 he resigned as first secretary of the party, to be replaced by the orthodox Dr. Gustav Husak. That September he was dismissed from the Presidium, and in January 1970 from the Central Committee. In December 1969 he was sent to Turkey as ambassador. The final blow came on June 27, 1970, when he was expelled from the Communist party, and shortly afterward he was dismissed from his ambassadorial post. From there he was confined for almost twenty years to a forestry camp in Bratislava, with little contact with the outside world and constant and intense supervision by the secret police.

Meanwhile, the attitudes that Dubček had set in motion continued under their own power. A small underground movement known as Charter 77, named after its inaugural declaration on January 1, 1977, grew to 2,000 members over the next twelve years. Influenced by the movement in neighboring Poland for greater openness and human rights, Charter 77 was created by a broad spectrum of leaders, including former Communists and religious activists. They were constantly hounded and persecuted by the Communist government, but did not relent. Police arrested ten of the group's leaders, including Vaclav Havel and Jiri Dienstbier, who became, respectively, President and Foreign Minister of the new Czechoslovak government in 1989. Charter 77 continued until 1995, when it became apparent it had fulfilled its function.

Dubček highly approved of Russian prime minister Mikhail Gorbachev's progressive policy of *glasnost,* and eventually its successor of *perestroika.* While he noted there were some fundamental differences, he believed it came from the same ethic he had tried to promote in the Prague Spring. After Gorbachev visited Czechoslovakia in 1987, the secret police started leaving Dubček alone.

On November 17, 1989, a student commemoration of a Nazi atrocity in 1939 was brutally assaulted by riot police with little provocation. The factionalized oppositions to the government became united to a single purpose by the event, and formed the Civic Forum, led by Havel. He obtained video of the riot, interviewed victims, and had thousands of copies distributed across the country that were surreptitiously played on available televisions. The people became inflamed, and larger and larger demonstrating crowds filled Wenceslas Square. This rapid yet peaceful movement came to be known as the Velvet Revolution. Just a week after the riot, Havel and Dubček appeared together to the throng, who in one voice demanded the latter's restoration.

At first, Havel, the playwright, insisted on standing in the shadow of Dubček; by the time of the federal elections in 1990, it had been decided that Dubček would become chairman of the federal parliament. Dubček then proposed Havel for the presidency, which was accepted unanimously.

In his last years, Dubček aligned himself with the ideas of European Social Democracy and especially with German chancellor Willy Brandt. In 1992, Dubček became leader of the Social Democratic party in Slovakia. By that time he was already sick, having worked virtually around the clock for over two years as chairman of the Czechoslovak assembly. A huge shock, one he did not get over, was the death of his wife, Anna, in September 1991. A year later, Dubček was in a car accident, and barely escaped immediate death. Physicians diagnosed him with with a broken spine, as well as other serious illnesses. He passed away on November 1, 1992. Shortly thereafter, Czechoslovakia peacefully sepa-

rated into the Czech Republic and Slovakia, an event known as the Velvet Divorce.

Further Reading

The best biography of Dubček, and a successful attempt to relate his career to developments within Czechoslovakia as a whole, is William Shawcross, *Dubček* (1990). The best book on the 1968 crisis itself is Philip Windsor and Adam Roberts, *Czechoslovakia, 1968* (1969). The best way to see these events through the eyes of the man who lived them is in Dubček's autobiography, *Hope Dies Last* (1993), edited by Jiri Hochman. Valuable background is provided by Edward Taborsky, *Communism in Czechoslovakia, 1948-1960* (1961). The cultural and political climate of Eastern Europe in the late 1980's is decsribed in *Lighting the Night: Revolutions in Eastern Europe* (1990) by William Echikson. □

John Langalibalele Dube

John Langalibalele Dube (1870-1949) was a South African writer and propagandist for Zulu culture. He was one of the first writers in an African language.

John L. Dube was born on Feb. 11, 1870, at Inanda, Natal. His father was one of the first African ministers ordained by American missionaries. Dube studied at Oberlin College (1888-1890) and later at the Union Missionary Training Institute in Brooklyn.

On his return to Natal in 1901, his admiration for such leaders as Booker T. Washington drove him to found the first native-owned educational institution in South Africa, the Zulu Christian Industrial School, at Ohlange. Its purpose was to teach the Christian religion and modern skills while encouraging the development of Zulu culture. During the first decade of the 20th century, while writing articles in English for the *Missionary Review of the World,* Dube also launched the first Zulu newspaper, *Ilanga laseNatal* (The Sun of Natal), in the hope that it would provide useful training ground for future Zulu writers, as indeed it did.

In 1912, when the threat of racialist Boer supremacy in the newly formed Dominion of South Africa awoke African intellectuals to the need for unified all-black action, John Dube was elected the first president of the South African National Congress and was sent with a delegation to gain support in Great Britain. This was of no avail, and as a result of this failure, of personal quarrels among black leaders, and of financial troubles in the organization, Dube withdrew from the Congress in 1917 and dedicated himself to running his institute and his journal, to advising the Zulu royal house, and to writing *Isitha somuntu nguye uqobo Iwakhe* (1922; The Black Man Is His Own Worst Enemy), in which he preached the gospel of self-help and inner change.

This was one of the first books in Zulu by a native author. But Dube's chief contribution to the growth of vernacular creative writing was *Insila kaTshaka* (1930), a semihistorical, ethnographical novel, which was later (1951) translated into English as *Jeqe, the Bodyservant of King Tshaka* and which recalls the power and the glory of the Zulu empire in the first half of the 19th century while stressing the bloodthirsty cruelty that was associated with it. Dube may be considered the founder of the Zulu novel: it was as a result of his example that the first Zulu novelist of note, R. R. R. Dhlomo (born 1901), gave up his awkward attempts at writing in English and turned to his native tongue. *Insila kaTshaka* was Dube's only venture in prose fiction: he later turned back to straight didactic writing, especially a biography of Isaiah Shembe, a Zulu prophet and founder of a dissident church, who died in 1935 after composing the earliest original hymns in the language.

But Dube had not given up politics altogether. While disappointment had caused him to renege his earlier radicalism, he had become the leader of the Natal Native Congress, which was considered eminently reliable by the South African authorities. In 1937 he was elected as Natal's delegate at the Natives' Representative Council, and he became the first African to be awarded an honorary doctorate by the University of South Africa. He died on Feb. 11, 1949.

Further Reading

George Shepperson and Thomas Price, *Independent African* (1958), a study of the Nyasaland movement of 1915, contains numerous references to Dube and his activities. For general background on the area see Donald L. Wiedner, *A History of Africa South of the Sahara* (1962), and Eric A. Walker, *A History of Southern Africa* (1964). □

Joachim du Bellay

The French poet Joachim du Bellay (ca. 1522-1560) was second only to Ronsard in his mastery of 16th-century poetic forms and showed an arresting talent for satire and simplicity.

Joachim du Bellay was born at the Château de la Turmelière in Anjou, probably in 1522. When he was about 23, he began to study law at Poitiers, but the lure of poetry was stronger and Du Bellay soon left for Paris to study along with Pierre Ronsard and Jean Antoine de Baïf under the great Jean Dorat, who taught Latin and Greek literature at the Collège de Coqueret.

In 1549 Dorat's students published the *Deffence et illustration de la langue française,* written by Du Bellay. It defended French against Latin and proposed ways by which French writers could elevate their language and literature to the perfection of the classics. The work specifically singled out the Italian sonnet, the ode, the elegy, the epic, and tragedy and comedy as practiced by the ancients as fitting genres to replace the traditional medieval forms. With the *Deffence* Du Bellay published the first major sonnet cycle in France, the *Olive*.

Du Bellay's major works, the Regrets, the *Divers jeux rustiques, Le Premier livre des antiquitez de Rome,* and the

Poemata (all published in 1558), owe a large part of their inspiration to his stay in Rome, where he went with his relative Cardinal Jean du Bellay in 1553. However, with the passage of time his enthusiasm for Rome gave way to bitter disappointment in both the city and the Church, and in August 1557 he returned to Paris.

These four works of 1558 are quite diverse. The *Poemata* contains only Latin verse. The *Jeux rustiques,* in French, is mainly a collection of light works in the tradition of Navagero and Secundus. The *Antiquitez* and the *Regrets* offer Du Bellay's most brilliant French poetry in a serious vein. The former work contrasts Rome's past glory with the decay that Du Bellay discovered. The *Regrets* can be divided into three parts. The first relates Du Bellay's unhappiness in Rome and his longing for France and includes his famous sonnet *Heureux qui comme Ulysse*. The second part is a biting satire on Rome and the Holy See, and the third treats his return to the French court.

More personal than the *Antiquitez,* the *Regrets* reveals Du Bellay as a versatile master of the sonnet form. He was derivative, like all the poets of his time, but was particularly skillful in conveying a sense of private anguish or scorn. The young poet died of a stroke on New Year's Day 1560.

Further Reading

H. W. Lawton's anthology of Joachim du Bellay's *Poems* (1961) includes a discussion of the poet's life and works. Useful for an understanding of Du Bellay's Roman poems is Gladys Dickinson, *Du Bellay in Rome* (1960). □

David Dubinsky

David Dubinsky (1892-1982) was an influential American trade union official. His leadership of the International Ladies' Garment Workers' Union demonstrated his ability to combine the more mundane attributes of the labor movement with the broader social vision of a reformer.

Together with such men as John L. Lewis, Sidney Hillman, and Philip Murray, David Dubinsky built the American labor movement as it now functions. During the Great Depression and the New Deal of the 1930s, through the creation of industrial unions (as opposed to craft unions) in the mass-production industries, these leaders brought trade unionism into a position of power whereby labor influenced big business and national politics.

Dubinsky (originally Dobnievski) was born in Brest-Litovsk in Russian Poland on Feb. 22, 1892, the youngest of six children in a poor Jewish family. His father moved the family to Lodz, where he operated a bakery. At the age of 11, David went to work for his father. By 14 he was a master baker and a member of the Bakers' Union, an affiliate of the Polish Bund, a revolutionary organization of Jewish workers.

Membership in the Bund led to Dubinsky's arrest in 1907 during a wave of Czarist repression following the abortive 1905 Russian Revolution. After a short jail term he returned to union activity, leading a strike by bakers in Lodz, which resulted in another arrest and expulsion to Brest-Litovsk. Dubinsky, however, returned illegally to Lodz and to union affairs, only to be arrested in 1908 and this time sentenced to exile in Siberia.

He was too young to be sent to Siberia, so Dubinsky was jailed in Lodz for a year and a half, until he was old enough to be transported there. On the way to Siberia he escaped and, convinced he had no future within the Russian Empire, decided to emigrate to the New World. In 1911 Dubinsky arrived in the United States.

Within two weeks Dubinsky took out his first papers, joined the Socialist party, and enrolled in night school. He soon became a garment cutter (the most skilled craft in the garment industry) and a member of Local 10, International Ladies' Garment Workers' Union (ILGWU), the union which represented the trade's skilled-labor ''aristocrats.'' At first Dubinsky devoted his time to Socialist party activities and to the Cooperative movement, but after his marriage to Emma Goldberg in 1914 he began to concentrate upon his craft and to take more interest in local union affairs.

Dubinsky spoke for the more recent immigrants in the union, whose increasing numbers assisted his rise to union power. In 1918 he was elected to Local 10's executive board and a year later was vice-president. Elected president in 1920, the following year Dubinsky also became general

manager, a full-time, well-paid position that allowed him to leave the cutter's bench. By 1924 he added to his offices the secretary-treasurership of the local, thus becoming the most powerful figure within the New York locals that dominated the ILGWU.

A born pragmatist whose Socialist dreams had died, and eager to rise in the union hierarchy, Dubinsky joined the anti-Communist faction of the ILGWU during the 1920s in the internal war that almost tore the organization apart. With the aid of Dubinsky's powerful Local 10, the anti-Communists triumphed, but the union was wrecked and nearly bankrupt.

A member of the ILGWU's general executive board since 1923, Dubinsky was elected secretary-treasurer in 1929, allowing him to run the union since its president was desperately sick. In 1932 the president died, and Dubinsky replaced him, still retaining his secretary-treasurer's office. Until 1959 he held both positions.

Franklin Roosevelt's election to the U.S. presidency in 1932 offered Dubinsky true opportunity. Taking advantage of New Deal labor legislation, Dubinsky had increased his union's membership to over 200,000 by the end of the next year.

Elected to the American Federation of Labor (AFL) executive council in 1934, Dubinsky supported the industrial unionists' effort to organize mass-production workers. When the AFL refused its assistance, Dubinsky in 1936 resigned from the executive council. He assisted in forming the Committee on Industrial Organization (CIO). Always a firm believer in labor unity, however, when the CIO became a permanent, second national labor federation in 1938, Dubinsky took the ILGWU out. He returned his union to the AFL in 1940 and 5 years later was reelected to the AFL executive council.

During the 1930s Dubinsky broke with socialism, becoming a fervent supporter of Roosevelt's New Deal. He declared, ''Trade unionism needs capitalism like a fish needs water.'' Because New York City's Jewish workers looked with suspicion upon the local Democratic machine, Dubinsky helped create the American Labor party to capture former Socialist voters for the New Deal. When he thought that Communists had taken over the American Labor party, he helped found the Liberal party. By the mid-1940s he was one of the nationally respected leaders of the pro-New Deal, rabidly anti-Communist wing of the American labor movement. In 1947 he helped found Americans for Democratic Action, and independent political organization.

At his retirement from union office in March 1966, Dubinsky left a thriving labor organization, though it was no longer committed to the establishment of a cooperative society. Dubinsky's heritage to the labor movement was a belief in militant economic action, a trust in reform politics, and a faith in the justice of a socially conscious capitalism.

Dubinsky died on September 17, 1982, in Manhattan after a lengthy illness. He was 90 years old. According to the *New York Times,* ''Dubinsky's most notable achievement was bringingin a standard 35-hour week to the sweatshop industry that was in a constant state of chaos.''

Further Reading

The World of David Dubinsky (1957) is a complete but uncritical biography by Max D. Danish, who worked for Dubinsky. Another glowing tribute to Dubinsky is the general history of the ILGWU and the needle trades by Benjamin Stolberg, *Tailor's Progress: The Story of a Famous Union and the Men Who Made It* (1944). Two books by Irving Bernstein offer the most objective account of Dubinsky's union activities in the 1920s and 1930s: *The Lean Years: A History of the American Worker, 1920-1933* (1960) and *Turbulent Years: A History of the American Worker, 1933-1941* (1969). A short but excellent general introduction to the garment industry and its unions is Joel Seidman, *The Needle Trades* (1942). Dubinsky's obituary appeared in the September 18, 1982 edition of the *New York Times.* □

Simon Dubnov

Historian, journalist, and political activist Simon Dubnov (1860-1941) was one of the founders of historical autonomism, a method of interpreting history in terms of national self-determination.

Simon Dubnov was born in Mstislav, in the district of Mohilov, in Latvia. He received a traditional Jewish education at his grandfather's home, but in his youth he turned away from Jewish tradition. He read widely and was deeply impressed by the writings of Enlightenment authors. In 1874 he started attending a Jewish state school, but soon transferred to a non-Jewish one. After graduation he attempted several times to get admitted to a teachers' seminary, but he failed in the entrance examinations.

In 1880 Dubnov moved to St. Petersburg, where he lived with his older brother. Four years later he returned to his native town, but in 1890 he moved to Odessa and began his research on eastern European Jewry. Between 1903 and 1906 he stayed in Vilnius, where he fought for the establishment of Jewish national schools. After the pogrom of Kishinev in 1903, he demanded that Jewish self-defense be organized. In 1906 he accepted the chair of Jewish history at the Institute of Natural Sciences in St. Petersburg.

Opposing the Soviet regime, in 1922 Dubnov moved to Berlin, where he resided until Hitler's accession to power in 1933. With the Nazi occupation of Riga in 1941, the entire Jewish population was expelled and exterminated. When the sick and feverish Dubnov was being loaded on a bus, a drunk Latvian policeman shot the old man in the neck and killed him. He was buried in the community grave in the old cemetery of the Riga ghetto.

His Thought

Dubnov devoted his life to Jewish historical research and to the sociological interpretation of Jewish history. He started with an evaluation of Jewish personalities in the

periodicals *Razsviet, Voskhod, Pardess,* and *Hashiloakh* (1881-1901). In the years 1893-1895 he published a series of documentary studies on the history of eastern European Jewry. His central idea was that Jewish life in the Diaspora was basically the history of centers of Jewry which, with the passage of time, moved from one country to another. His sociological conception of Jewish history found its full expression in his *General History of the Jewish People*. He saw the Jewish people in the Diaspora as one that had lost some of the factors usually sustaining a nation; the Jewish people had therefore developed a unique social regime and climate which enabled it to survive as a nation in the midst of foreign communities.

Further Reading

Dubnov's *Nationalism and History: Essays on Old and New Judaism* (1958) has an excellent introductory essay on the author by Koppel S. Pinson, the editor. See also Aron Steinberg, ed., *Simon Dubnov, the Man and His Work: A Memorial Volume on the Occasion of the Centenary of His Birth, 1860-1960* (1963).

Additional Sources

The life and work of S.M. Dubnov: diaspora nationalism and Jewish history, Bloomington: Indiana University Press, 1991.

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William Edward Burghardt Du Bois

William Edward Burghardt Du Bois (1868-1963) was a major African American scholar, an early leader in the 20th-century African American protest movement, and an advocate of pan-Africanism.

On Feb. 23, 1868, W. E. B. Du Bois was born in Great Barrington, Mass., where he grew up. During his youth he did some newspaper reporting. In 1884 he graduated as valedictorian from high school. He got his bachelor of arts from Fisk University in Nashville, Tenn., in 1888, having spent summers teaching in African American schools in Nashville's rural areas. In 1888 he entered Harvard University as a junior, took a bachelor of arts *cum laude* in 1890, and was one of six commencement speakers. From 1892 to 1894 he pursued graduate studies in history and economics at the University of Berlin on a Slater Fund fellowship. He served for 2 years as professor of Greek and Latin at Wilberforce University in Ohio.

In 1891 Du Bois got his master of arts and in 1895 his doctorate in history from Harvard. His dissertation, *The Suppression of the African Slave Trade to the United States of America, 1638-1870,* was published as No. 1 in the Harvard Historical Series. This important work has yet to be surpassed. In 1896 he married Nina Gomer, and they had two children.

In 1896-1897 Du Bois became assistant instructor in sociology at the University of Pennsylvania. There he conducted the pioneering sociological study of an urban community, published as *The Philadelphia Negro: A Social Study* (1899). These first two works assured Du Bois's place among America's leading scholars.

Du Bois's life and work were an inseparable mixture of scholarship, protest activity, and polemics. All of his efforts were geared toward gaining equal treatment for black people in a world dominated by whites and toward marshaling and presenting evidence to refute the myths of racial inferiority.

As Racial Activist

In 1905 Du Bois was a founder and general secretary of the Niagara movement, an African American protest group of scholars and professionals. Du Bois founded and edited the *Moon* (1906) and the *Horizon* (1907-1910) as organs for the Niagara movement. In 1909 Du Bois was among the founders of the National Association for the Advancement of Colored People (NAACP) and from 1910 to 1934 served it as director of publicity and research, a member of the board of directors, and editor of the *Crisis,* its monthly magazine.

In the *Crisis,* Du Bois directed a constant stream of agitation—often bitter and sarcastic—at white Americans while serving as a source of information and pride to African Americans. The magazine always published young African American writers. Racial protest during the decade following World War I focused on securing antilynching legisla-

tion. During this period the NAACP was the leading protest organization and Du Bois its leading figure.

In 1934 Du Bois resigned from the NAACP board and from the *Crisis* because of his new advocacy of an African American nationalist strategy: African American controlled institutions, schools, and economic cooperatives. This approach opposed the NAACP's commitment to integration. However, he returned to the NAACP as director of special research from 1944 to 1948. During this period he was active in placing the grievances of African Americans before the United Nations, serving as a consultant to the UN founding convention (1945) and writing the famous ''An Appeal to the World'' (1947).

Du Bois was a member of the Socialist party from 1910 to 1912 and always considered himself a Socialist. In 1948 he was cochairman of the Council on African Affairs; in 1949 he attended the New York, Paris, and Moscow peace congresses; in 1950 he served as chairman of the Peace Information Center and ran for the U.S. Senate on the American Labor party ticket in New York. In 1950-1951 Du Bois was tried and acquitted as an agent of a foreign power in one of the most ludicrous actions ever taken by the American government. Du Bois traveled widely throughout Russia and China in 1958-1959 and in 1961 joined the Communist party of the United States. He also took up residence in Ghana, Africa, in 1961.

Pan-Africanism

Du Bois was also active in behalf of pan-Africanism and concerned with the conditions of people of African descent wherever they lived. In 1900 he attended the First Pan-African Conference held in London, was elected a vice president, and wrote the ''Address to the Nations of the World.'' The Niagara movement included a ''pan-African department.'' In 1911 Du Bois attended the First Universal Races Congress in London along with black intellectuals from Africa and the West Indies.

Du Bois organized a series of pan-African congresses around the world, in 1919, 1921, 1923, and 1927. The delegations comprised intellectuals from Africa, the West Indies, and the United States. Though resolutions condemning colonialism and calling for alleviation of the oppression of Africans were passed, little concrete action was taken. The Fifth Congress (1945, Manchester, England) elected Du Bois as chairman, but the power was clearly in the hands of younger activists, such as George Padmore and Kwame Nkrumah, who later became significant in the independence movements of their respective countries. Du Bois's final pan-African gesture was to take up citizenship in Ghana in 1961 at the request of President Kwame Nkrumah and to begin work as director of the *Encyclopedia Africana*.

As Scholar

Du Bois's most lasting contribution is his writing. As poet, playwright, novelist, essayist, sociologist, historian, and journalist, he wrote 21 books, edited 15 more, and published over 100 essays and articles. Only a few of his most significant works will be mentioned here.

From 1897 to 1910 Du Bois served as professor of economics and history at Atlanta University, where he organized conferences titled the Atlanta University Studies of the Negro Problem and edited or coedited 16 of the annual publications, on such topics as *The Negro in Business* (1899), *The Negro Artisan* (1902), *The Negro Church* (1903), *Economic Cooperation among Negro Americans* (1907), and *The Negro American Family* (1908). Other significant publications were *The Souls of Black Folk: Essays and Sketches* (1903), one of the outstanding collections of essays in American letters, and *John Brown* (1909), a sympathetic portrayal published in the American Crisis Biographies series.

Du Bois also wrote two novels, *The Quest of the Silver Fleece* (1911) and *Dark Princess: A Romance* (1928); a book of essays and poetry, *Darkwater: Voices from within the Veil* (1920); and two histories of black people, *The Negro* (1915) and *The Gift of Black Folk: Negroes in the Making of America* (1924).

From 1934 to 1944 Du Bois was chairman of the department of sociology at Atlanta University. In 1940 he founded *Phylon,* a social science quarterly. *Black Reconstruction in America, 1860-1880* (1935), perhaps his most significant historical work, details the role of African Americans in American society, specifically during the Reconstruction period. The book was criticized for its use of Marxist concepts and for its attacks on the racist character of much of American historiography. However, it remains the best single source on its subject.

Black Folk, Then and Now (1939) is an elaboration of the history of black people in Africa and the New World. *Color and Democracy: Colonies and Peace* (1945) is a brief call for the granting of independence to Africans, and *The World and Africa: An Inquiry into the Part Which Africa Has Played in World History* (1947; enlarged ed. 1965) is a major work anticipating many later scholarly conclusions regarding the significance and complexity of African history and culture. A trilogy of novels, collectively entitled *The Black Flame* (1957, 1959, 1961), and a selection of his writings, *An ABC of Color* (1963), are also worthy.

Du Bois received many honorary degrees, was a fellow and life member of the American Association for the Advancement of Science, and a member of the National Institute of Arts and Letters. He was the outstanding African American intellectual of his period in America.

Du Bois died in Ghana on Aug. 27, 1963, on the eve of the civil rights march in Washington, D.C. He was given a state funeral, at which Kwame Nkrumah remarked that he was ''a phenomenon.''

Further Reading

Indispensable starting points for an understanding of Du Bois's life are his autobiographical writings (the dates are of the most recent editions): *The Autobiography of W. E. B. Du Bois: A Soliloquy on Viewing My Life from the Last Decades of Its First Century* (1968); *Dusk of Dawn: An Essay toward an Autobiography of a Race Concept* (1968); *Darkwater: Voices from within the Veil* (1969); and *The Souls of Black Folk* (1969). Two critical biographies are Francis L. Broderick, *W.*

E. B. Du Bois: Negro Leader in a Time of Crisis (1959), and Elliott M. Rudwick, *W. E. B. Du Bois: A Study of Minority Group Leadership* (1960; 1968). Also of importance is the W. E. B. Du Bois memorial issue of *Freedomways* magazine (vol. 5, no. 1, 1965). This was expanded and published in book form as *Black Titan: W. E. B. Du Bois* (1970). Arna Bontemps, *100 Years of Negro Freedom* (1963), has a biographical sketch. Meyer Weinberg, Walter Wilson, Julius Lester, and Andrew G. Paschal edited Du Bois readers. Philip S. Foner edited *W. E. B. Du Bois Speaks* (1970), two volumes of speeches and addresses. □

Emil Du Bois-Reymond

The German physiologist Emil Du Bois-Reymond (1818-1896) made important discoveries about the modes of action of nerves and muscles and was the founder of modern electrophysiology.

Emil Du Bois-Reymond was born in Berlin on Nov. 7, 1818. His early education was gained partly at the French College in Berlin and later at the College of Neuchâtel. At the age of 18 he entered the faculty of philosophy at the University of Berlin. He once described himself (in 1875) as having ''intellectual leanings impelling me in almost equal degree in various directions of natural knowledge.'' His eclectic tastes were reflected in his early years at the university when he studied philosophy, theology, mathematics, physics, and chemistry. In 1841 he became assistant to Johannes Müller, who suggested that he study some of the electrical properties of muscle and thus guided Du Bois-Reymond into a field of study which was to engross him for the next half century.

Succeeding Müller as professor of physiology in Berlin in 1858, Du Bois-Reymond agitated for a new, well-equipped department. Because of his influence with the German emperor, who much admired him, a new physiological institute was built on the Wilhelmstrasse, and it opened on Nov. 6, 1877. It served as a model for the design of physiological laboratories until the end of the 19th century. The main lecture theater contained the unusual feature of a private box for visiting royalty, which, surprisingly, was occasionally occupied by Du Bois-Reymond's imperial patron.

Du Bois-Reymond's honors and appointments were legion. In 1867 he was appointed perpetual secretary of the Berlin Academy of Sciences. Between 1859 and 1877 he was joint editor of *Müllers Archiv,* and afterward, until his death, he edited *Archiv für Physiologie*. He served as president of both the Physical and the Physiological societies of Germany and was elected a foreign fellow of the Royal Society of London.

Many physiologists during the 19th century were attracted to ''vitalism.'' Müller himself was a protagonist of this philosophy, which held that a vital force, present in living things, could alter physical and chemical laws. It was suggested that the organism functioned as a whole and that experimentation on its separate functions was invalid. Du Bois-Reymond rejected this indeterminate theory. He was a ''materialist'' and believed in the cogency of scientific analysis of the components of living processes. He was attracted to the materialistic philosophers and wrote memoirs of some of them, including Voltaire and Denis Diderot. His own philosophical views were outlined in two collections of essays, *The Limits of Natural Science* (1872) and *Seven World Riddles* (1880). His writings encompassed other nonscientific topics; among them were essays on university organization (1870) and on the relationship between natural history and natural science (1878).

Du Bois-Reymond died at Berlin on Dec. 26, 1896.

Contributions to Neurophysiology

Luigi Galvani late in the 18th century discovered that muscle has electrical properties. During the same period Alessandro Volta showed that muscles can be made to contract continuously by rapidly repeated electrical stimulation. Volta was describing tetanic contraction, though this label was introduced much later, in 1838, by Carlo Matteucci. Matteucci determined that a difference of potential exists between a nerve and its damaged muscle. Du Bois-Reymond defined the phenomenon of tetanization and first repeated Matteucci's experiments and then went on to augment them.

Du Bois-Reymond introduced the technique of stimulating nerve and muscle by means of a short-duration (faradic) current from the modified induction coil which he devised and which bears his name. He was the first to demonstrate that muscular contraction is accompanied by chemical changes in the muscle, and he also confirmed. that the cut surface of a muscle exhibits a difference in electrical potential from that of its intact surface. Further, he suggested that muscles and nerves contain electromotive molecules. In 1843 he demonstrated that ions are formed within a nerve when it is stimulated by a current from a nonpolarizable electrode; this phenomenon he called electrotonus. He discovered that there is a negative change in potential from the resting state when nerves or muscles are stimulated (1843-1848). Using his induction coil, he formulated his ''law of stimulation,'' which postulated that nerve and muscle are not excited by a constant current, no matter what its strength, but that they are very responsive to sudden changes in current intensity.

The summary of Du Bois-Reymond's hypotheses was a postulation that all the electrical phenomena accompanying neural and muscular activity depend on electromotive molecules, arranged end to end, along cylinders of tissue. He believed that electrophysiological stimulation was simply a form of electrolysis.

Du Bois-Reymond rarely published discoveries in separate papers. The bulk of his work appeared collectively in his most famous book, *Untersuchungen über Thierische Elektricitat* (Researches on Animal Electricity). The first volume appeared in 1848, the first part of the second volume in the following year. Eccentrically, the latter book ends in the middle of a sentence, which remained incomplete until the

rest of the second volume was published 35 years later (1884).

Most of Du Bois-Reymond's observations were correct and have since been confirmed, but his theoretical inferences often proved to be wrong. He was, however, a pioneer in the study of neuromuscular physiology and its electrical correlates and indicated the method and the direction of future experiments. His ideas, though wrong in detail, contain in embryo form part of the modern concept of neurophysiology that nerve and muscle conduction is mediated by the passage of an electrical wave whose generation depends on a flux of ions across the tissue membrane.

Further Reading

A biography of Du Bois-Reymond and an authoritative survey of his work are given in the obituary by A. D. Waller in *Proceedings of the Royal Society,* vol. 75 (1905). A short account of his life and work is in Fielding H. Garrison, *An Introduction to the History of Medicine* (1913; 4th ed. 1929). See also Charles J. Singer, *A Short History of Medicine* (1928; 2d. ed., with E. Ashworth Underwood, 1962), and Arturo Castiglioni, *A History of Medicine* (trans. 1941; 2d ed. 1947). □

René Jules Dubos

René Jules Dubos (1901-1982), the French-born American microbiologist, pioneered in the development of antibiotics and was an important writer on humanitarian and ecological subjects.

René Dubos was born on Feb. 20, 1901, at Saint-Brice, France. After receiving a scientific education, he went to Rome in 1922, where he was on the staff of the International Institute of Agriculture. Within 2 years he left to attend Rutgers University in New Jersey, from which he received his doctorate in microbiology in 1927. Dubos immediately began his long and distinguished association with the department of pathology and bacteriology at the Rockefeller Institute for Medical Research in New York City. Except for 2 years as a professor of medicine at Harvard Medical School (1942-1944), he was continuously involved in research at the institute from 1927. In 1934 he married Marie Louise Bonnet, who died in 1942. He became a naturalized American citizen in 1938. In 1946, he married Letha Jean Porter.

Dubos was a pioneer in the development of antibiotic drugs. Shortly after joining the Rockefeller Institute, he began searching for an antibacterial substance that would destroy the microorganism causing pneumonia. In the 1930s he discovered a soil-dwelling bacterium that produced a chemical substance capable of weakening the outer capsule of pneumonia bacteria so that they would be vulnerable to the body's natural defenses. He later showed that this substance, the antibiotic tyrothricin, was composed of two chemicals—tyrocidin and gramicidin. His work paved the way for the eventual discovery of streptomycin. Upon completing his investigation of tyrothricin he turned to tuberculosis research and won new recognition in that field.

In the 1950s Dubos began writing books on scientific subjects for a more general audience. In these he touched upon the philosophical foundations and social implications of science, warned against the naive utopianism of many medical thinkers, and argued for a study of the effect of the *total* environment upon man. His wisdom, humanitarian outlook, and lucid writing made Dubos one of the most perceptive and popular contemporary science writers. He produced over 200 scientific papers and more than a dozen books, including *Louis Pasteur: Free Lance of Science* (1950), *The White Plague: Tuberculosis, Man, and Society* (1952), *The Mirage of Health* (1959), *The Dreams of Reason* (1961), *The Unseen World* (1962), *The Torch of Life* (1962), *So Human an Animal* (1968), *Man, Medicine, and Environment* (1968), *Reason Awake* (1970), and *Beast or Angel?: Choices That Make Us Human* (1974).

In his dual role as scientist and author, Dubos accumulated numerous honors, including honorary degrees from European and American universities, awards from scientific and medical organizations, membership in the National Academy of Sciences, the Arches of Sciences Award for the popularization of science, and the Pulitzer Prize in letters (1969). In 1970 he became director of environmental studies at the State University of New York at Purchase, and in that same year President Richard Nixon appointed him to the Citizens' Advisory Committee on Environmental Quality. He died in 1982.

Further Reading

Aside from the books listed, George Washington Corner's *A History of the Rockefeller Institute, 1901-1953: Origins and Growth* (1965), recounts in detail Dubos's life and work. Dubos's place in the development of microbiology can be reviewed in Hubert A. Lechevalier and Morris Solotorovsky, *Three Centuries of Microbiology* (1965). □

Jean Philippe Arthur Dubuffet

The French painter Jean Philippe Arthur Dubuffet (1901-1985) explored the possibilities of materials and surfaces in works that depict commonplace subjects. Throughout his career he reacted against conventional ideas of beauty and remained apart from artistic movements.

Jean Dubuffet was born on July 31, 1901, in Le Havre, the son of a wealthy wine merchant, whose lifestyle young Jean found *bourgeois.* He began attending art classes when he was 15 years old, and in 1918 he went to Paris to study painting at the Académie Julian. Six months later he left school to paint on his own.

Questioning his originality and the value of art and of culture, Dubuffet stopped painting in 1923, traveled to Italy and Brazil, but returned to Le Havre in 1925 to study commerce. He married Paulette Brey in 1927, with whom he had a daughter, but they divorced just a few years later, and remarried just a few years after that. In 1930 he began a wine business in Paris which he subsequently left in the hands of an associate to resume painting. He returned again to the wine business in 1937 when the associate was failing at it, but when war broke out in 1939 he closed it down. From 1942 on he devoted himself exclusively to painting, allowing a new, more capable associate run the business until it was sold in 1946.

Dubuffet had his first exhibition in 1944 in Paris. With a crudeness reminiscent of the *art brut* (raw art) he so much admired, Dubuffet portrayed such ordinary subjects as people riding the Paris subway and a girl milking a cow. He was attempting ''to bring all disparaged values into the limelight.'' These early paintings display the interest in texture, earth colors, and ironic humor that is characteristic of all Dubuffet's work. He researched the style of drawings done by children and the insane, and applied those to his works.

When Dubuffet's second major show took place in Paris in 1946, the popular response was one of outrage. Strongly influenced by graffiti, Dubuffet had broken all accepted visual conventions by his choice of subject and technique.

Spurred by his interest in naive art, Dubuffet made his first visit to North Africa in 1947. He made two subsequent visits to the Sahara between 1947 and 1949, and he responded to his experience by creating works in which landscape and texture became increasingly important.

In 1950 Dubuffet began a series of paintings of female nudes which he called *Corps de Dames*. The formless, grotesque, and often humorous figures represent the direct antithesis to classical proportion and beauty. Dubuffet wrote extensively about his rejection of esthetic conventions, which was a current running through all his work.

Because of his wife's ill health Dubuffet moved to Vence in the south of France in 1955. He was increasingly preoccupied with creating a new kind of landscape painting. With an inventiveness that is typical of his approach to his work, he tried out new methods, which included scattering sand on the painting, scratching it with a fork, and assembling pictures out of butterfly wings. From the new techniques and materials arose a rich variety of works, among them a cycle called *Texturologies*. These pictures, which celebrate the ground and contain no figures, appear to be nonrepresentational, but Dubuffet's works, however abstract they may appear, are always about something. The *Texturologies* are about matter, and by using the same thick impasto that he used to depict figures he suggests the oneness of nature and man.

When Dubuffet returned to Paris in 1961, he again took to depicting people and their environment. The bright colors and subject matter of these works recall the panoramas of city life he painted in 1943-1944. This return to an earlier style and subject matter was characteristic of Dubuffet; there was in his work a fundamental consistency in its dedication to ''disparaged values'' and in its aim of removing the boundaries between man and nature.

In 1962 Dubuffet moved to Le Touquet. At this time he began his longest series, entitled *L'Hourloupe* (a word he invented), which possess a decorative quality that is not evident in his earlier work. He also continued to paint everyday subjects, concentrating on inanimate objects such as typewriters, scissors, and clocks. In spite of their stylistic departure, these paintings are consistent with Dubuffet's entire output in their humor and naiveté.

Most of Dubuffet's later works involved large painted polyester resin sculptures, which still retain his offbeat sense of humor yet also have a grotesque and violent nature to them. Some critics consider him a predecessor to later trends in Pop Art and Neo-Dada. He died in 1985.

Further Reading

The best book on Dubuffet is by Peter Selz, *The Work of Jean Dubuffet* (1962). It is a thorough commentary on his life and work and includes translations of many of his writings. Alan Bowness's introduction in *Jean Dubuffet: Paintings* (1966), the catalog for his Tate Gallery retrospective, is very useful. An indispensable book for placing Dubuffet in the context of his century is Werner Haftmann, *Painting in the Twentieth Century* (1954; trans., 2 vols., 1961; rev. ed. 1965). □

Duccio di Buoninsegna

The Italian painter Duccio di Buoninsegna (c. 1255-c. 1318) was the first great master of the Sienese school. His art represented the culmination of the Italo-Byzantine style in Siena and created the foundation for Sienese Gothic art.

Little is known about the life of Duccio. It is thought that he was born in the 1250s, probably toward the end of the decade. The first documentary reference which has come down to us is dated 1278. Thereafter several documents give us some hints about the artist's personality. He was, for instance, frequently in debt, as receipts of payment indicate. He was fined several times for petty offenses such as blocking the street and once for refusing to join the militia fighting in Maremma. From these fragmentary references we might conclude that Duccio was one of the first bohemian artists. A document of 1319 indicates that he was dead.

Duccio's role in the development of early Sienese painting may be equated roughly with the roles of both Cimabue and Giotto in the development of Florentine painting. Like Cimabue, Duccio represented the culmination of the Italo-Byzantine style of the 13th century in Siena. Duccio and Cimabue, however, stamped their most Byzantine works with the marks of their personalities so that both helped to establish the character of their respective schools of painting. There was in Duccio's style an anticipation of the linear rhythmic movements and patterns that later evolved into the 14th-century Gothic style that equates him with Giotto. The some-what younger Giotto, however, actually achieved a fully developed Gothic style, whereas Duccio's art merely advanced to its threshold. After Duccio, Sienese painting became wholeheartedly Gothic in the work of Simone Martini and the Lorenzetti brothers.

The *Rucellai Madonna*

Our understanding of Duccio's style depends on two documented works: the *Madonna Enthroned,* called the *Rucellai Madonna,* and the Maestà. The *Rucellai Madonna* was commissioned on April 15, 1285, by the Confraternity of the Laudesi of S. Maria Novella in Florence. The contract was discovered in the 18th century and led to the correction of Giorgio Vasari's attribution of the *Rucellai Madonna* to Cimabue. Despite this documentary evidence and the discrepancy in style between the *Rucellai Madonna* and other authentic works by Cimabue, some scholars still cling to Vasari's attribution. Others, aware of the stylistic differences but reluctant to accept the *Rucellai Madonna* as a work by Duccio, have invented a third artist, the ''Master of the Rucellai Madonna.'' The consensus of opinion, however, gives the painting to Duccio. There is nothing in the style of the *Rucellai Madonna* that makes its attribution to Duccio implausible. This fact plus the contract of 1285 certainly makes such an attribution acceptable.

In stylistic terms, the *Rucellai Madonna* remains within the Byzantine conventions. It shows a concern for coloristic design uncommon in the late 13th century. In the dress of the six angels flanking the throne, for instance, Duccio abandoned the strict symmetry and deep colors of the more traditional Byzantine works and substituted cool, silvery lilacs, pinks, and light blues, which give the painting a softer and more decorative appearance than was common. This decorativeness is further accentuated by the dancing gold line that traces the hem and opening of the Virgin's mantle.

The *Maestà*

The *Maestà,* Duccio's masterpiece, is fully documented. It was commissioned on Oct. 9, 1308, for the main altar of the Cathedral in Siena and was carried in triumph from Duccio's studio to the Cathedral on June 9, 1311. Between these dates there are several documents of payment and admonitions to the artist to work faster. The *Maestà* is painted on both sides. The front depicts the Madonna enthroned in majesty with saints and angels. In the predella, spandrels, and pinnacles are scenes from the life of the Virgin and portraits of the Prophets. The back is decorated with small panels depicting the life and Passion of Christ.

The *Maestà* is splendid with gold leaf and rich colors. The design of the front is conventional, with the Madonna enthroned, flanked by regular ranks of saints and angels. Duccio did, however, substitute a solid blue mantle for the gold-feathered mantle of the typical Byzantine Madonna and painted a marble Cosmatesque throne in place of the Byzantine wooden throne. As in the *Rucellai Madonna,* the hem and opening of the Virgin's mantle are traced with a sinuously moving gold line. In the narrative scenes on both front and back, Duccio evolved a remarkably accurate figure-setting relationship which created convincing environments for the figures to move through.

Other Works

Other paintings generally attributed to Duccio include a half-length *Madonna and Child* for S. Cecilia in Crevole. This work, which is totally within the Byzantine style, is usually dated before the *Rucellai Madonna,* that is, before 1285, and is therefore Duccio's earliest extant work. The *Madonna and Franciscans,* dating from between the *Rucellai Madonna* and the *Maestà,* perhaps about 1300, is a charming small panel with many of the stylistic characteristics found in Duccio's larger pictures. *A Madonna Enthroned* in Bern dates from the same period as the *Madonna and Franciscans*. Other works include a half-length *Madonna* in Brussels, a half-length *Madonna* in Perugia, and a triptych in London. A polyptych with the half-length Madonna flanked by saints in Siena may be wholly or partly painted by Duccio. Duccio's pupils and followers adhered closely to his style, a fact that has created unusual difficulty for connoisseurs.

Further Reading

The best available monograph on Duccio is in Italian, Cesare Brandi, *Duccio* (1951). There is nothing comparable in En-

glish. Enzo Carli's book for the Astra Aréngarium Series, *Duccio* (1952), is available in English and includes a remarkable amount of information; the reproductions are poor. Evelyn Sandburg-Vavalà's chapters on Duccio and his school in *Sienese Studies: The Development of the School of Painting of Siena* (1953) are excellent for an understanding and appreciation of Duccio's art. □

Marcel Duchamp

The French painter Marcel Duchamp (1887-1968) asked questions about the importance and nature of art and the artist and challenged conventional ideas of originality. He was a major influence on 20th-century art.

Marcel Duchamp was born on July 28, 1887, the son of a notary of Rouen. One of Marcel's brothers, Gaston, known as Jacques Villon, was a painter; another brother, Raymond Duchamp-Villon, was a sculptor. Duchamp moved to Paris at the age of 17 and began to paint. By 1911 he was responding in his painting to cubism, but his subjects were unusually personal and psychologically complex compared to the typical cubist ones.

Scandal of the Armory Show

In his famous *Nude Descending a Staircase, No. 2* (1912) Duchamp used a limited cubist palette and faceting of forms but completely contradicted the cubist esthetic in his choice of an ironic title and stress on actual movement. When this painting was exhibited at the Armory Show in New York City in 1913, it created an uproar and was the focal point for derogatory criticism of the show (one critic described the work as ''an explosion in a shingle factory'').

In 1912-1913 a radical change took place in both Duchamp's life and art. Together with the writer Guillaume Apollinaire and the painter Francis Picabia, he began working out a highly original and mocking concept of art. Duchamp sought out methods of making art in which the artist's hand would not be stressed (using chance and mechanical methods of drawing and painting). Increasingly language and the nonvisual side of art became important to him. As he later said: ''I am interested in ideas—not merely the visual products. I want to put painting once again to the service of the mind.''

Inventor of Ready-Mades

In 1913 Duchamp created his first ''ready-made,'' the *Bicycle Wheel*. This was the first of a limited number of everyday objects which Duchamp chose (sometimes making minor additions), rather than made by hand. In these he questioned conventional ideas about the artist's role in the creation of art and about original and unique artistic products, and he brought up issues as to the value of art, the market, and the art gallery. In the next few years he turned out a small number of ready-mades; the most famous was his *Fountain,* which shocked the American public in 1917 when they saw an ordinary urinal displayed in an art exhibition.

About 1915 Duchamp began work on a construction on glass, the *Bride Stripped Bare by Her Bachelors, Even,* commonly called the *Large Glass*. It was left incomplete in 1923, and the glass was cracked in 1926. Duchamp used many original and complex processes in its physical creation. The strange mechanical forms in it make up an intricate machine whose workings express his autobiographical experiences and views on sexual and emotional relations and contain many occult references, including alchemist symbolism.

In 1915 Duchamp went to America, where he immediately became part of the New York artistic scene. After World War I he divided his time between New York and Europe. He mixed briefly with the Dadaists in Paris but increasingly withdrew from actual artistic production. By 1923 he was preoccupied with chess. Occasionally he would experiment in kinetic art or create a new ready-made.

His Influence

For many years Duchamp had an underground reputation, with few exhibitions of his works. The leader of the surrealists, André Breton, and others made him into a legendary hero whose life and character were as important as his actual artistic productions. Duchamp lived an apparently contented private life, with a happy second marriage in 1954, and he maintained amicable if slightly ironic

contacts with many contemporary artists. Only in the 1960s did he become internationally famous on a public level, when many American artists sought him out in New York and studied his works and ideas, because for them he was a far more important figure, with more contemporary relevance, than Pablo Picasso.

Further Reading

There are a number of brilliant earlier articles on Duchamp, but the first long study is Robert Lebel, *Marcel Duchamp* (trans. 1959). It is a moving, somewhat fragmentary, and poetic account of Duchamp, written by a longtime friend. More readable, though less thoughtful, is a succinct chapter on Duchamp in Calvin Tomkins, *The Bride and the Bachelors: The Heretical Courtship in Modern Art* (1965). Arturo Schwarz, *The Complete Works of Marcel Duchamp* (1969), is a lavishly illustrated study by Duchamp's Milanese dealer and friend. □

Raymond Duchamp-Villon

The French sculptor Raymond Duchamp-Villon (1876-1918) was one of the pioneers of the modern movement in sculpture.

Raymond Duchamp-Villon was born on Nov. 5, 1876, the second of the six children of a notary in Rouen. Christened Raymond Duchamp, he changed his name to distinguish himself from his artist brothers: Gaston, who took the name of Jacques Villon, and Marcel Duchamp. Their father encouraged them to follow careers of their own choosing. All were drawn to art, and each was given a small stipend for support.

Duchamp-Villon went to Paris to study medicine, but by 1898 he had turned to sculpture. He was essentially self-taught. His first work, which showed the influence of Auguste Rodin, was of such high quality that he was admitted to the Salon of the prestigious Societé Nationale des Beaux-Arts in 1901. His sculpture then changed, away from Rodin's earthy humanitarianism toward a neoclassicism in the manner of Aristide Maillol and Charles Despiau. In 1911 Duchamp-Villon executed a head, *Baudelaire,* that owed nothing to Rodin and was far more stylized than anything by Maillol or Despiau. Forms are faceted and simplified and yet without any loss of likeness. The severity of the contours, indeed the conception as a whole, recalls ancient Egyptian portrait busts, except with the *Baudelaire* there is an intensity of expression. Equally laconic, bare, and compact is Duchamp-Villon's bust *Maggy* (1912). His *Lovers* (1913), a plaster relief with a conventional theme, reveals further trends toward abstraction.

About this time Duchamp-Villon embraced cubism as an expression of the avant-garde rather than for its post-Cézanne constructivism. His bronze *Seated Woman* (1914) indicates his concern with increasing abstraction. The bronze *Horse* (1914) shows a radical new approach. This sculpture, despite its title, resembles a turbine or some other power-producing machine. In this respect it is closer in spirit to Italian futurism than to cubism. Duchamp-Villon knew the futurist artist Umberto Boccioni personally and was probably influenced by him. *Horse,* built on a spirallike composition, suggests involuted layers, which gather into a concentration of dynamic, aggressive energy.

Duchamp-Villon served in the army during World War I. He contracted blood poisoning and died at a military hospital in Cannes on Oct. 17, 1918.

Further Reading

An informative work on Duchamp-Villon is William C. Agee, *Raymond Duchamp-Villon, 1876-1918* (1968), the catalog for an exhibition held at Knoedler's; it contains an excellent bibliography. The Solomon R. Guggenheim Museum published *Jacques Villon, Raymond Duchamp-Villon, Marcel Duchamp* (1956), an exhibition catalog with a short text by James Johnson Sweeney. Discussions of Duchamp-Villon's work can be found in Carola Giedion-Welcker, *Contemporary Sculpture: An Evolution in Volume and Space* (1955; 2d ed. 1961); Jean Selz, *Modern Sculpture: Origins and Evolution* (trans. 1963); and Eduard Trier, *Form and Space: The Sculpture of the Twentieth Century* (trans. 1961). □

Barbara Dudley

A leading activist on behalf of global environmental protectionism, Barbara Dudley (born 1947) became executive director of Greenpeace in the United States in 1993.

Greenpeace is an organization that has garnered world attention (and new members) through its rather unorthodox approach and techniques meant to call attention to the degradation of the earth's ecosystem. Barbara Dudley served as executive director during the mid-1990s, and her exceptionally qualified background worked well within the group's emphasis upon collective efforts and its downplay of the role of individual leadership. A committed activist on issues ranging from civil and women's rights to the environment and the peace movement for 25 years, Dudley brought to Greenpeace a diverse background of activism and managerial skills precisely at a time when, at the start of the 1990s, the organization as a whole underwent restructuring and issues prioritization.

The Greenpeace movement made its first dramatic appearance in 1971. A small group of environmentalists and peace activists in Vancouver, British Columbia, calling themselves the ''Don't Make a Wave Committee,'' sent two small boats to Amchitka in the Aleutian Islands to protest American weapons experiments in Alaska, thereby dramatizing the issue of human safety versus nuclear testing. In later years Greenpeace moved to the forefront of the struggle aimed at safeguarding the planet and its human inhabitants, animal life, vegetation, and natural resources; it came to symbolize the increasingly significant role of voluntary,

nonpartisan, nongovernmental associations in international life.

Lifetime of Activism

Born in 1947, Dudley received her undergraduate degree from Stanford University and a law degree from the University of California, Berkeley. Fluent in Spanish, she worked from 1979 to 1983 for California's Agricultural Labor Relations Board in a number of positions, including senior counsel and counsel to the board. Her assignments there involved overseeing litigation as well as training staff in cases of unfair labor practice. Throughout the 1980s Dudley provided legal counsel on migrant worker issues, senior citizens' rights, and tenants' rights at the Legal Services Corporation, the California Rural Legal Assistance Program, and the National Lawyers Guild Military Law Project. From 1983 to 1987 she was president and executive director of the National Lawyers Guild in New York, overseeing some 8,000 attorneys, law students, and legal workers in the organization's 175 chapters nationwide.

Dudley also taught law and politics courses at the University of California at Berkeley. Prior to joining Greenpeace she was first a program officer and then executive director of the Veatch Program. One of the most progressive grant foundations in the United States, this program distributed some $9 million to organizations around the country to promote such causes as environmental protection and environmental justice issues, community organizing, and rural and urban development.

New Challenges

In September 1992 Dudley, then age of 46, was selected executive director of Greenpeace USA, and officially took up the post on January 1, 1993. At that point Greenpeace had branches in 30 countries, over four million registered supporters and countless enthusiasts worldwide, a staff of 400 full-time members plus part-timers and volunteers in the thousands, and a reported budget of about $150 million. Its funds came exclusively from voluntary contributions, but its finances were said to be in disarray.

Over the years Greenpeace activists served on a number of fronts, often mobilizing spontaneously, indiscriminately, and without much planning in order to stop whaling, prevent dumping of toxic and nuclear wastes, or campaign against nuclear development and weapons. In the course of doing so Greenpeace militants acquired—indeed, oftentimes consciously encouraged and sought—a confrontational image. Dudley's successful nomination as executive director of one of the main branches, Greenpeace USA, ushered in a more media-savvy approach, though she conceded in one speech before the Stanford Graduate School of Business that ''we supply the media with the sound bites they need. That's what brings us the support of the public.'' By the late 1990s, Greenpeace press releases offered a contact person ''on site''—that is, at the demonstration—who could be reached via a cellular phone number.

The ''Make a Wave'' Committee

Dudley's priorities involved first coordinating the efforts of nearly two million supporters across the United States; integrating activities and consulting with Stephen Sawyer, her predecessor and beginning in 1992 executive director of Greenpeace International, headquartered in Amsterdam; and finally, redefining the group's principal objectives. Accordingly, under Dudley's influence Greenpeace outlined for itself four major campaign areas: atmosphere and energy, ocean ecology and forests, toxins, and disarmament. It also recognized a need to broaden its support base, attempting to connect with minorities and the disadvantaged, while also pointing up the greater impact of environmental degradation upon the world's poor.

Equally significant, Greenpeace appeared to be shifting away from attention-grabbing stunts. Instead of being daredevils for the environment—scrambling up smokestacks in Michigan to protest sulfur dioxide emissions and acid rain, or putting themselves in inflatable boats between whales and Russian whaling vessels—Greenpeace lobbyists worked harder at strengthening legislation that protects the atmosphere, conserves dwindling natural resources, and encourages alternative energy sources. As mirrored in Dudley's own career, Greenpeace was in the process of giving up its flair for the outrageous; becoming savvy in the use of computers, the media, and a global communications network; and stimulating the world community to see ''mutual security'' in the larger, environmental sense by practicing the arts of lobbying and compromise. Her tenure at Greenpeace USA ended in the summer of 1997, when she resigned to pursue other interests.

Further Reading

There is little published material on Barbara Dudley. Some of her writings, speeches, and activities can be accessed on the Internet by doing a search for ''Barbara Dudley'' of ''Greenpeace'' on the World Wide Web (August 5, 1997). □

Thomas Dudley

Thomas Dudley (1576-1653), a Puritan leader of the Massachusetts Bay Colony in America, was four times elected governor of the colony.

Thomas Dudley was born in England. Little is known about his formative years except that he was an orphan and was befriended by people who saw that he was educated and placed in service to the English nobility. He rose to the post of steward to the Earl of Lincoln and took pride for having recouped the earl's diminishing fortune by raising tenant rents.

Dudley, converted to the Puritan belief by John Cotton, his pastor in England, came into contact with other emergent Puritans. By 1629 he was one of the small group who founded the Massachusetts Bay Company. Along with John Winthrop and other ''persons of worth and qualitie,'' he

became one of the eight shareholders in the company who arrived in the New World in 1630.

Dudley was second only to Winthrop among the leaders who made the crossing; once arrived, they assumed control of the new society. The former steward was now one of the ''first magistrates of the Bay Company.'' Persecuted in the Old World, perhaps Dudley, more than the other oligarchs, became righteous and narrow in the New. ''In Calvinism,'' historian Bernard Bailyn notes, men like Dudley ''found doctrines that might be applied to every aspect of life.''

For Dudley, at least, this proved all too true. He hoarded corn and lent it to his neighbors with the understanding that he would receive 10 bushels for every 7 1/2 lent; John Winthrop considered Dudley's practices usurious. Historian Edmund Morgan notes that ''Dudley was a rigid, literal minded type, ready to exact his pound of flesh whenever he thought it due him.'' Yet, Dudley had his place in the development of the colony. He was 13 times deputy governor and was elected governor on 4 different occasions.

As might be expected, Dudley was no less rigid and fanatical in religious matters than in matters political and economic. The notorious expulsion of Roger Williams in 1635 was Dudley's most celebrated effort to thwart what he considered to be Winthrop's leniency in religious matters. Dudley also figured prominently in the persecution of Anne Hutchinson, who followed Williams into exile largely because of Dudley's allegations of her heresy. A strong believer in the political power of the oligarchy, and to his dying day (July 31, 1653) almost paranoid on the question of religious heresy, he was nevertheless a remarkable man, part of that first generation of New World Puritans who alone were able to keep the faith.

Further Reading

There is an excellent analysis of Dudley in Edmund S. Morgan, *The Puritan Dilemma: The Story of John Winthrop,* edited by Oscar Handlin (1958). James Truslow Adams, *The Founding of New England* (1921), remains useful in placing Dudley in his colonial setting. □

Guillaume Dufay

The works of the Netherlandish composer Guillaume Dufay (ca. 1400-1474) marked the beginning of the Renaissance and influenced the course of music during the 15th and 16th centuries.

Born probably in the province of Hainaut in what is now Belgium, Guillaume Dufay received his musical training at the cathedral school of Cambrai under Nicholas Malin and Richard Loqueville (1409-ca. 1419). One of Loqueville's three-voice works is preserved in a four-voice arrangement by Dufay. Cambrai was famous for its cathedral school and for its bishop, Pierre d'Ailly, one of the more influential figures in the Church at this time, who was also chancellor of the University of Paris. Dufay may have been in his retinue during the bishop's stay at the Council of Constance (1414-1418).

This gathering of churchmen from all over Europe may have been the occasion of Dufay's introduction to his first Italian patrons, the Malatesta family. He was in Rimini at the court of the Malatestas in 1419/1420; the works he wrote for members of the family date from this time until 1426.

Between 1426 and 1428 Dufay was in Cambrai. A chanson, *Adieu ces bon vins de Lannoys,* dated 1426 in a contemporary manuscript, may indicate a stay in Laon, a city in which he would hold two benefices in 1430. In 1428 he went to Italy to become a member of the papal chapel, where he remained until 1433. After 2 years in Savoy and Cambrai, Dufay returned to serve in the papal chapel until 1437. During this period his name moves from ninth to first position in the lists of singers.

In his remaining years Dufay's activities can be traced only with difficulty. He is known to have spent much of this time in Cambrai, especially after 1445. According to his will, he also spent at least 5 more years at the court of Savoy. The duchy of Savoy under Louis and his wife, Anne of Cyprus, boasted one of the best chapels in Europe. It appears that during Dufay's later stay in Savoy he received a degree in law from the University of Turin. An incomplete motet, *Juvenis qui puellam,* jokingly portrays the disputation required of a degree candidate.

Dufay became a canon at St. Waltrudis in Mons in 1446, having also received a canonicate in Cambrai in 1436. At St. Waltrudis he met the composer Gilles Binchois, who was a canon there. Dufay also had some connection with the Burgundian court in this period since he is named as a member of the chapel of the Duke of Burgundy in a document that is not, however, from that court. The title may have been an honorary one since Dufay's presence there cannot be documented.

The last 30 years of Dufay's life were centered on the Cathedral at Cambrai. Archival documents from the Cathedral contain references to the copying of his music and, on at least one occasion, to the payment to him of 60 écus for having enriched the services with his music. His fame was widespread; for example, in 1458 he was invited to Besançon to arbitrate a dispute over the mode of an antiphon, and later Piero de' Medici referred to Dufay as the ornament of his age. He died in Cambrai on Nov. 27, 1474.

Dufay's will, which is preserved, indicates that he achieved considerable material success in life. He made bequests of artworks, music books, and money to various individuals and institutions, including the bequest of four music books to Charles the Bold of Burgundy. He also requested the performance of some of his own music in his last hour and for his last rites. The motet he specified, *Ave Regina caelorum,* is preserved and has, in addition to the traditional text, a plea for ''mercy on thy dying Dufay,'' indicating that he probably composed it for this purpose. The Requiem Mass he asked to have performed is the earliest polyphonic setting of this service; it has not been preserved.

Dufay achieved a synthesis of the different national styles of the early 15th century. His earliest works are naturally French in nature, but those written in the 1420s show the strong impression the flowing vocal lines of Italian music made on the young composer. This is especially true in his setting of Petrarch's *Vergine bella*. The works of the late 1420s and 1430s give evidence of possible contact with English music and its ''sweet sound'' of thirds, sixths, and full triads. This mature style is the beginning of the international style of the Renaissance, and it is the music that the theorist Johannes Tinctoris (ca. 1476) calls the ''new art . . . whose fount and origin is held to be among the English, of whom Dunstable stood forth as chief. Contemporary with him in France were Dufay and Binchois, to whom directly succeeded the moderns Ockeghem, Busnois, Regis and Caron.'' The poet Martin le Franc in his *Le Champion des dames* (1441-1442) writes that Dufay ''has taken the English countenance and follows Dunstable.''

More than 200 compositions by Dufay have been preserved. These include all genres common at the time: Mass Ordinaries, both individual movements and cycles, Mass Propers, motets, and minor liturgical works, as well as French chansons and settings of Italian texts. He used the older isorhythmic technique, but only for festival motets where this older technique would carry a certain connotation suitable to the occasion. He was among the earliest Continental composers to compose cyclic Mass Ordinaries and one of the first to use a secular *cantus firmus* (in the Mass *Se la face ay pale*). He also composed a cycle of hymns for the Church year. In these works one finds the ''sweet sound'' of thirds, sixths, and full triads and classic examples of fauxbourdon. His chansons, datable in all periods of his creative life, show the changes in style taking place in the 15th century; changes in conception of melody, harmony, and metric flow gradually occur from the earliest to the latest of these works. His style, a fusion of features of French, Italian, and English music of the 1420s, becomes the starting point for composers whose line extends into the 16th century.

Further Reading

A good treatment of Dufay's life and work and his position in history is in Gustave Reese, *Music in the Renaissance* (1954; rev. ed. 1959).

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Alexander Duff

The Scottish Presbyterian missionary Alexander Duff (1806-1878) was a pioneer of Christian education in India and a foremost leader of the world missionary movement of his day.

Alexander Duff was born in Moulin on April 25, 1806, into a pious family. He was a brilliant student at St. Andrews University. He was ordained in 1829 and immediately volunteered for missionary service in India. The first foreign missionary of the Church of Scotland, Duff stayed in India until 1863, although his term of service was twice interrupted by long furloughs (1834-1839 and 1850-1855) necessitated by overwork and ill health. During his stays in Scotland, he organized the home base and tried to lay a firm foundation for the work overseas.

Duff was firmly convinced that education was the key to responsible missionary work and nation building. Without minimizing the vital importance of a whole network of vernacular primary schools, he focused his attention on higher education in English. When the time came to present the Gospel to the Indian people, Duff chose to work with the upper caste (Brahmin) because he planned for the creation of an Indian Christian elite who would be well versed in Eastern philosophy, Western science, and the Christian faith. Eventually a small group of high quality was expected to become the source of the evangelization of the Indian subcontinent. Duff called this the ''downward filter theory.'' It was also intended to be one of the creative forces toward the modernization of Indian community life. Duff had the support of the best-known early Indian reformer, Raja Ram Mohun Roy, and was influential in the educational reforms of the British colonial government (1833 and 1854).

As a missionary, Duff hoped that this new style of education might ''undermine'' Hindu society. For him, non-Christian religion was, before anything else, a matter of

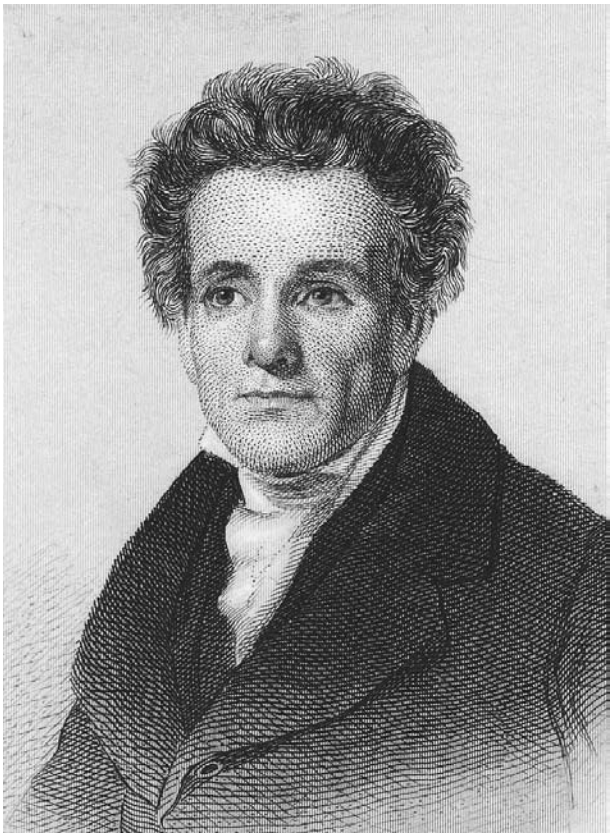

ignorance. His method did not produce large numbers of converts, but the 33 who were converted during his work in India became founders of outstanding Christian families. Also as a result of his work, a number of Protestant colleges were founded in India.

After returning to Scotland, Duff continued to work out ''a grand strategy of the Kingdom of God.'' He called for the establishment of chairs of missions in theological schools and in 1867 became the first professor of missions in a Protestant institution (New College, Edinburgh). He also planned a training institute for missionaries and a scientific journal for dealing with all aspects of the Christian world task. He died on Feb. 12, 1878, having won wide acclaim for his work.

Further Reading

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Alan Dugan

A strictly contemporary American poet, Alan Dugan (born 1923) was noted for his intelligent, unsentimental, and humorously mocking examination of life's mundane realities.

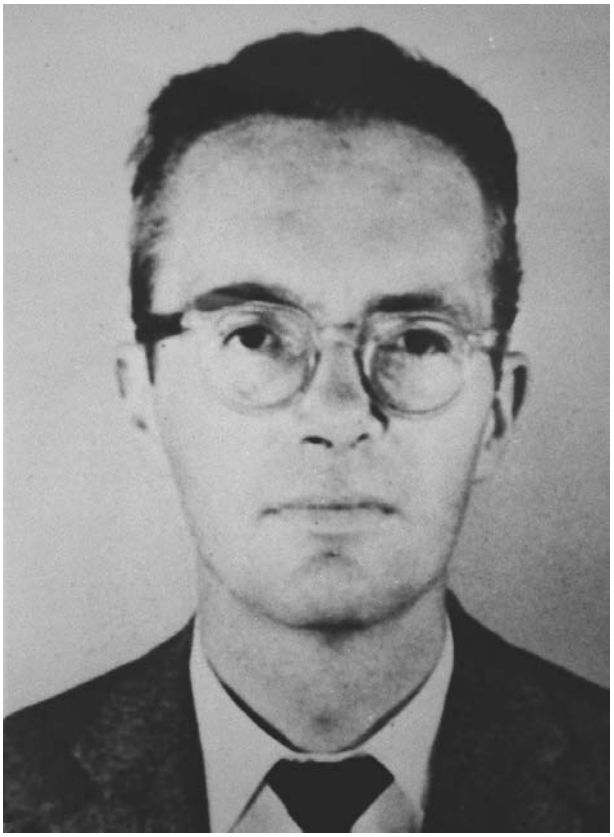

Alan Dugan was born on February 12, 1923, in Brooklyn, New York. He attended Queens College and Olivet College, served in the Air Force during World War II, won an award from *Poetry Magazine* in 1946, and received a B.A. in English from Mexico City College in 1951. His first publication, *General Prothalamion in Populous Times,* was privately printed in 1961.

Dugan's early works are generally relegated to obscurity, but his *Poems* (1961) was greeted with enthusiasm and led to much recognition for its poet, who later held a Pulitzer Prize, National Book Award, and a Prix de Rome.

In addition to his career as a poet, Alan Dugan worked in advertising and publishing and, oddly enough, as a model maker for a medical supply house in New York. He taught at Connecticut College, Sarah Lawrence College, the University of Colorado at Boulder, and the Fine Arts Work Center in Massachusetts. In 1982 he received the Shelley Memorial Award in Literature from the American Academy and Institute of Arts and Letters.

Given some of the titles in *POEMS six,* published in 1989, it is obvious that Dugan still liked to cut through all the sentimentality and tell it like it is, for his poems are usually free of either joy or grief in their treatment of the human condition. Opting instead for self-control and fostering skepticism in his readers, Alan Dugan writes to shock his readers into recalling memories they would rather forget because they contradict established beliefs. In his ''On a Benign Bureaucratization of Death,'' for instance, he recounts the aftermath of his father's death. In a terse, conversational voice he recalls thinking after his father died ''fighting at/my mother for life as usual,/like the yard dog with the house cat,'' that his mother would wither up and die ''like so many old Irish ladies do.'' Instead, she goes to her sister's place, which is located next to a funeral home, after her husband dies, spending her days there and realizing that ''mortuary talk/was all business at the dinner table,/all rational, all accountable,/and she could get a good night's sleep''—which underlines her apparent adherence to the fixed rules and a hierarchy of authority, but which really records the mourning widow's actions honestly and renders the sentiments as real and uncontrived.

In ''Why There Is No Class Solidarity in America. I read it in the *Times,* Aug. 2, 1987'' (*in POEMS six*), Dugan wrote about an actual crime that happened in New Jersey at the time. The witty narration tells the story of the Italian who got mad at the Jewish woman who lived downstairs in his apartment building and hired a Polish man who owned three rattlesnakes to kill her. When the snakes slipped under her door, the lady's cats raised such an uproar that the cops came and caught the culprits. One of the rattlers bit one of the cats, but the cat recovered. Dugan's moral: ''All this proves/that there is no class solidarity in America,/and that cats are better than rattle-snakes/if they come from Hackensack and are Jewish cats.''

The poet's point, concisely developed, brusquely stated, and full of mockery, is well taken and underpins many of his poems. Dugan was also fond of using lots of invective, vulgar slang, and scatological terms to achieve his effects. He was never dull. In, for instance, ''In Memoriam: Aurelius Battaglia, and Against His Tragic Sense of Life,'' which appears in *POEMS six*. Aurelius is the ''greatest loudmouth in the world.'' He has the reputation of having bored ''everybody everywhere.'' When the author meets him at a bar, he can't talk: ''he can only whisper, constantly'' and explains that he got cancer of the larynx because ''he's being punished for the sin of hubris.'' He claims that ''he's paying out to all the people he has pissed off/by his immoral shouting domination of all conversation.'' The first person narrator tells Aurie not to ''really believe in appropriate fates or tragedies/or just punishment for hubris'' because ''that's just bullshit.'' When your number is up, your number is up, he argues, explaining, ''we live like herds of animals, impersonal personal accidents/happen regardless of personal characteristics, vices or/virtues.'' So it's not fate, it's not tragic, it's just death, ridiculous death; and there's no point arguing about it until after the bars close and nobody is really listening anyway.

Dugan was largely well received as a contemporary American poet. His poetry, the critics agreed, is intelligent and inventive. As Robert Boyers pointed out: ''Dugan invites us to witness with him, without any redemptive qualification, the sordid spectacle of our common humiliation.''

Dugan's first person persona was without self-importance or self-pity. He spoke a tough, everyday language and talks about the commonplace: jobs, money, birth, death, sex, and booze. His terrors were the grim realities that all human beings confront:

> Why
> don't I go outside and sleep
> on the ground. It is because
> I'm scared of the open night
> and stars looking down at me
> as God's eyes, full of questions

Alicia Ostriker described Dugan as an extraordinary craftsman: ''He loads every rift with concrete; he makes a hard, crunching music; and his control of momentum is peerless: the poems, one after another, come barreling down the alley like big black bowling balls and down you go.''

School is not out on Dugan yet. His work remained consistent throughout his career, but his predictability led some critics to accuse him of stagnation. Alan Brownjohn remarked that the ''sameness of poems suggests someone who is concerned not to seek variety or development, and continue working the same weirdly attractive yet essentially limited vein.'' Other critics argued that his limited range was an asset since Dugan was able to focus in on his narrow range of subjects and exercise his caustic intelligence more effectively.

Dugan was different, and it's difficult to compare him to any other poet, although he created a significant number of poems. One possible explanation for this is that Dugan had no desire to ''fit in,'' as it were. He wrote without regard to popular approval, as some have noted. As Robert Boyers so aptly remarked, ''One does not get terribly excited about his work, but one nevertheless returns to it with increasing regularity, for it successfully inhabits that middle ground of experience which our best poets today seem to loathe to admit.''

Further Reading

Critical overview of Dugan's works is provided in *Contemporary Literary Criticism,* Volume 2 (1974) and Volume 6 (1976). Also worth reading are: Stephen Stepanchev, *American Poetry Since 1945* (1965); *Salmagundi* (Spring-Summer 1968); *The Hudson Review* (Autumn 1974); *Village Voice* (August 22, 1974); *Poetry* (February 1972, 1975); and *Partisan Review* (Spring 1972). □

Richard Louis Dugdale

The English-born American sociologist Richard Louis Dugdale (1841-1883), one of the first investigators to study familial feeblemindedness and criminality, is chiefly known as the author of ''The Jukes.''

Richard Dugdale was born in Paris of English parentage. He came to New York City with his parents in 1851, where he attended the public schools until, at the age of 14, having shown some ability in drawing, he was employed briefly as a sculptor. At the age of 17 he went with his parents to live on a farm in Indiana. Unable to perform manual labor because of heart trouble, Dugdale learned shorthand. In 1860 he obtained employment as a stenographer in New York City.

Dugdale attended night school at Cooper Union. He developed an overriding interest in sociological questions and was determined to be a social investigator. Since he lacked the academic degrees necessary for a university position, he entered business to accumulate enough money to allow him to pursue such a career.

In 1868 Dugdale became a member of the executive committee of the Prison Association of New York and 6 years later was appointed a committee of one to investigate 13 county jails. Struck by the consanguinity of many of the criminals, he used private funds to make a detailed study of one large family connection, ''the Jukes,'' a fictitious name for a real family. The results of the research were published in 1875 as a Prison Association report, entitled *The Jukes: A Study in Crime, Pauperism, Disease, and Heredity*. The publication created a popular uproar, especially in the press. It was republished in 1877, together with his *Further Studies of Criminals*.

Dugdale believed that the results of his research indicated that heredity was of more importance than environment as a limiting factor in determining character and behavior, although at the same time he tried to give proper emphasis to environment. As evidence, he cited statistics

relating to ''the Jukes family.'' He discovered that of 709 persons (540 of ''Jukes'' blood and 169 of other strains connected to the family by marriage or cohabitation) 180 had been in the poorhouse or received relief for a total of 800 years, 140 had been convicted of criminal offenses, 60 had been habitual thieves, seven had been murdered, 50 had been common prostitutes, 40 women venereally diseased had infected at least 440 persons, and there had been 30 prosecutions over bastardy. All this had cost the state a minimum of $1,308,000.

Most of Dugdale's assumptions and conclusions about hereditary degeneracy are no longer accepted. What Dugdale had discerned is today known as ''the poverty cycle'' or ''culture of poverty,'' and is believed to be the result of environment, not heredity. The value of his work was that it greatly stimulated discussion and controversy in areas which were much in need of investigation, and on which no unanimous agreement is yet in sight.

In 1880 Dugdale became the first secretary of the Society for Political Education. He was also a member of many sociological and civic organizations, wrote for scholarly reviews, and addressed leading scientific associations, particularly on criminology. The discovery of Dugdale's original manuscript in 1911, revealing the true names of the family, enabled Arthur H. Estabrook to make his comparative study, *The Jukes in 1915* (1916).

Further Reading

Arthur H. Estabrook, *The Jukes in 1915* (1916), contains a memoir of Dugdale and his work. See also George Haven Putnam, *Memories of a Publisher, 1865-1915* (1915; 2d ed. 1916). □

Pierre Maurice Marie Duhem

The French physicist, chemist, and historian of science Pierre Maurice Marie Duhem (1861-1916) published work in thermodynamics, physical chemistry, hydrodynamics, elasticity, electricity and magnetism, and the history and philosophy of science.

Pierre Duhem was born on June 9, 1861, in Paris. He entered the École Normale in 1882 and qualified for a teaching certificate in 1885. His first published paper on physical chemistry appeared in 1884. That year he also presented a doctoral dissertation in physics, which attacked the ''maximum-work principle'' of Marcelin Berthelot, a powerful figure in the French academic world. Berthelot succeeded in having the thesis rejected and is reported to have said that Duhem would never teach in Paris. The prediction came true.

Duhem stayed at the École Normale for another 2 years and in 1888 presented a doctorate in mathematics on the theory of magnetism. Meanwhile he published his first thesis and 30 articles on physics and chemistry. In 1887 he was named lecturer at Lille, but in 1893, after a fight with the dean of the faculty, he was transferred to Rennes and in 1894 to Bordeaux. There he remained for the rest of his life, deprived of the position at the Science Faculty in Paris to which his work would seem to have entitled him. He died at Cabrespine on Sept. 14, 1916.

Duhem believed that physical theories describe, condense, and classify experimental results rather than explain them. He also believed that physical theories evolve by successive changes to conform to experiment and thus gradually approach a ''natural classification'' that somehow reflects underlying reality. These philosophical ideas led him after 1895 to investigate the history of science, especially in the Middle Ages and Renaissance. His *Studies on Leonardo da Vinci* (3 vols., 1906-1909) revealed the works of medieval scholastics in physics and astronomy that Leonardo had used. He explored these works in *The System of the World* (10 vols., 1913-1959). Although Duhem approached his subject almost exclusively from the point of view of the ancient and medieval contribution to modern science, this history ranks him as the rediscoverer of medieval science.

As a chemist, Duhem contributed to the Gibbs-Duhem equation, which describes the relation between variations of chemical potentials. From 1884 until 1900 and after 1913 his work was predominantly concerned with thermodynamics and electromagnetism; from 1900 to 1906 he concentrated on hydrodynamics and elasticity. Trained before the discovery of radioactivity, Duhem opposed those scientists who sought a mechanical explanation of the universe through the use of atomic and molecular models. He believed that classical mechanics was a special case of a more general continuum theory and spent much of his career working on a generalized thermodynamics that would serve as a descriptive theory for all of physics and chemistry. He expressed his views most fully in his *Treatise on Energetics* (2 vols., 1911).

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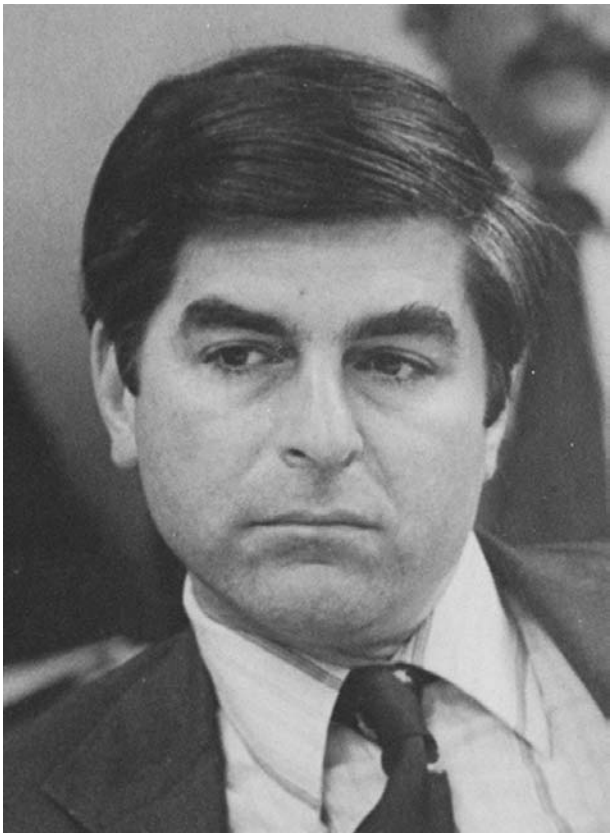

Michael Dukakis

Michael Dukakis (born 1933) is a former Governor of Massachusettes who lost his bid for President of the United States to George Bush in 1988.

Michael Dukakis is the type of person who would take along a book called *Swedish Land-Use Planning* as light reading on a family vacation. With Michael Dukakis the ''Mike'' of campaign signs is just that, a campaign device, with even his wife calling him ''Michael'' at home—''what you see is what you get,'' according to his octogenarian mother, Euterpe. What people see is a liberal Northeast ethnic governor committed to what has nearly become the archaic notion of ''public service,'' who is also, according to *U.S. News & World Report,* ''the local version of the Jack Benny joke.'' He rides the Green Line trolley to his Massachusetts State House office, buys his clothes at Filene's Basement discount store in downtown Boston, and frugally prepares the post-Thanksgiving turkey tetrazinni from leftovers in the Dukakis household. *Time* magazine even calls his political world-view ''liberalism on the cheap'' for trying to make ever rarer social service dollars stretch farther.

But Dukakis also gets high marks for intelligence and hard work. His high school yearbook calls him ''Big Chief Brain in Face.'' If elected, he would be the nation's most conversant president, speaking Spanish and Greek easily, and French, Italian, and Korean passably. Dukakis—the name is often shortened to ''The Duke'' in Massachusetts—shocked Hispanic crowds all across the country during the 1988 presidential primary season with speeches in nearly flawless Spanish. *Newsweek* may have written that Dukakis ''scores high on the 'Nerdometer'' but also admitted that unlike fallen candidate Gary Hart, brought down by charges of womanizing, ''nobody watches [Dukakis's] town-house door.'' Dukakis, the magazine wrote, has a ''cable-ready glow'' designed to win if not the hearts of voters, then at least their votes.

Dukakis's three-term reign as a governor in Massachusetts is broken down locally into two distinct eras. The split terms he has served are known as ''Duke I'' and ''Duke II, The Sequel.'' Duke I incorporates everything through his first four-year term as governor, which ended in a disastrous defeat in 1978, an event Dukakis freely describes as the low point of his life. Duke II is everything after that, including reelection in 1982 and to a third term by record margins in 1986.

The first campaign for governor in 1974 had little humor. It ran on the official slogan ''Michael Dukakis Should Be Governor.'' The *New York Times* observed, ''It was a sign of the hubris that sometimes grows out of his self-confidence.'' It was also a sign of some problems to come. But in 1974, voters wanted a change after six years of Republican governor Francis Sargent, who had left the state in dire economic trouble. Dukakis won the election handily. But the honeymoon with an independent-minded state legislature was short-lived. Dukakis didn't bother to include anyone from the state House or Senate in his plans or triumphs. By the end of six months, the revolt was in the open. The biggest problem: a growing reputation for arrogance, both from Dukakis and the Harvard-trained ''technocrats'' who surrounded him. One Dukakis veteran of that period told *Time,* ''We were brighter than anyone else and not embarrassed about showing it.'' But after taking office the Dukakis administration discovered a $600 million deficit in the budget they inherited from the Sargent era, which forced the new governor to cut social services and raise taxes—something he had vowed during the campaign not to do.

Dukakis's bent for ''reform'' of traditional backroom politics during this time made him an inflexible compromiser. Kevin Harrington, then state Senate president, told the *Chicago Tribune,*'' His approach to government was: 'This is it.' It was his way or no way.'' Duke I, according to the *Washington Post,* was ''a man of such humorless self-righteousness that he alienated most of the politicians around him; a man with visionary ideas but a distaste for traditional politics.'' State legislators rebelled in big ways and small. William Bulger, then House majority leader and now Senate president, told the *Post* that because they knew of Dukakis's dislike for smoking, ''We'd all light up cigars [at meetings with him]. Even guys who never smoked would light up.'' Critics called him ''Michael the Good'' or ''The Boy Scout.'' Massachusetts, on the strength of Dukakis's tax increases, became ''Taxachusetts,'' in what the *Nation* calls ''an exaggerated but effective play on words and facts.'' It is

a sobriquet that political opponents—in the state and out—still use to bludgeon Dukakis.

By the 1978 Democratic gubernatorial primary, voters were frustrated with Dukakis. In his place, they elected conservative Edward King, who went on to win the general election. The loss, as Dukakis has frequently described it, was ''the most painful thing that ever happened to me in my life.'' Kitty Dukakis, his wife, told the *Washington Post,* ''At one point I was really worried about him.'' Dukakis plaintively asked, ''Was I really that bad a governor?''

Shunning the public spotlight, Dukakis went into internal exile at the Kennedy School of Government at Harvard, where he was director of intergovernmental studies and led a seminar for senior managers in state and local government. He was, by appearances, just another academic. He biked to work and brown bagged his lunch—or stood in line at the school's cafeteria.

It was during this period that the transition to Duke II began. *Insight* magazine wrote that longtime friend Paul Brountas said: ''I think what he learned was that he did make some mistakes. He didn't maintain the ties to the people and to the groups that got him elected [to his first term], and that was the key reason for his defeat.'' Dukakis explained the change to the *Washington Post* this way: ''I learned how to listen, how to think a little bit longer before I do things. I learned to do better at building coalitions. I understood a lot better than I did that you've got to involve people from the beginning in what you're doing—legislators, constituency leaders—and if you involved them, you get not only greater commitment but a better product.'' Still, cynics wondered—and still wonder—how much of Duke II is real and how much is just an adaptation to political realities. Michael J. Widmer, Dukakis's director of communications during his first term as governor, told the *New York Times:* '' He still doesn't listen easily to others. The only real change is that he's become more cautious. He may have learned how to handle politicians better, but he is also less willing to take risks because he doesn't want to lose again.'' And the *Chicago Tribune* reported: ''Some critics complained that his new governing style lacks leadership. His aim, they say, was to avoid making enemies and ensure re-election.''

After Duke II won his 1982 rematch against King, he was careful—unlike Duke I—to share credit with other elected officials in the state whenever key legislation was enacted. By 1986, Newsweek ranked Dukakis as the nation's most effective governor. And later that year, after winning a third term in the November general election by a landslide margin, Dukakis was already putting the machinery in place for his presidential bid two years hence.

Dukakis, born November 3, 1933, outside Boston in suburban Brookline, is, as he frequently said on the presidential campaign trail, the ''son of Greek immigrants.'' The elder Dukakis, who died in 1979 at age 83, came to the United States in 1912 without speaking a word of English. Eight years later, he was the first Greek to enter the Harvard Medical School, where he became an obstetrician. Euterpe Dukakis went to Bates College in Maine and became a teacher. Even at 83, she campaigned for her son's presidential bid. There was no allowance and plenty of discipline in the solidly middle-class home when Dukakis was growing up. The *Chicago Tribune* wrote, ''Dukakis is fond of recalling his father's admonition: 'Much has been given to you. Much is expected of you.'''

Dukakis got his start in politics early. When he was just seven, he and his older brother, Stelian, sat glued to the family radio, ''listening to the Republican convention, and taking down the delegate vote state by state,'' he told the *Washington Post.* At Brookline High, Dukakis was president of the student council and highly regarded in athletics, including basketball, which is surprising given his adult height of just 5 feet 8 inches. As a senior, he finished 57th in the Boston Marathon, which was considered a major accomplishment for someone his age. School chum Haskell Kassler told the Washington Post:

''The marathon was something all of us watched, but none of us dreamed of running it. Michael trained, and did it.'' At Swarthmore College in Pennsylvania, Dukakis was again a student government leader. He also led a fight against a local barber who refused to cut the hair of black students. Dukakis set up his own barber shop, scoring a blow for civil rights and also making some money on the side. Even then, classmate Richard Burtis told *Time,* Dukakis talked of becoming governor of Massachusetts.

After Swarthmore, Dukakis entered Harvard Law School in 1957. Two years later, he tackled Brookline politics, winning a seat at the town meeting on a platform of ''ousting the dominant working-class Irish politicians,'' whom he derided as corrupt hacks, according to the *New York Times.* That reform impulse would continue to mark his career. By 1962, now a practicing lawyer, he won a seat in the state legislature. For eight years there he was known as a maverick reformer. But Dukakis, running for lieutenant governor, lost in his first bid for statewide office when the Democratic ticket was defeated in 1970. He reentered private law practice with a big-name Boston firm and also hosted a public television talk show called ''The Advocates,'' which gave him valuable on-camera experience. Within four years, Dukakis was back, this time running successfully for governor against Sargent.

Dukakis's decision to enter the presidential sweepstakes, like everything else he does, was made deliberately. The first seeds were planted during Walter Mondale's defeat by Ronald Reagan in 1984. John Sasso, probably Dukakis's closest aide (he was forced to resign from the Dukakis presidential campaign because of criticism over a video he secretly released to the media that attacked another Democratic contender) served as campaign manager for Mondale's running mate, Geraldine Ferraro. Dukakis himself had earlier made Mondale's list of possible running mates. The *Boston Globe* reported that a week after Mondale's humiliating loss, Sasso was back in Boston, and Dukakis asked for a postmortem on where the Democrats had gone wrong. Sasso gave his assessment, then added that Dukakis would not be likely to suffer the same fate. Dukakis was not convinced, but during the next two years Sasso marketed the ''Massachusetts Miracle'' across the country. By late summer in 1986, Dukakis got reassurances that

enough campaign donations would roll in to fund a presidential bid. In November, he won his landslide third term and began a public exploration of a possible candidacy. Dukakis entered the presidential race on March 16, 1987. He told a Boston press conference, ''I have the energy to run this marathon, the strength to run this country, the experience to manage our government and the values to lead our people.''

The Dukakis strategy in the early primaries was to survive the Iowa caucus (he did, placing third against two regional candidates), win the New Hampshire primary where he was the regional candidate (he did, with nearly twice the votes of the closest competitor), and go on to a big day on Super Tuesday when 20 states voted or caucused. It worked. On Super Tuesday, Dukakis took his own state, the major delegate prizes of Texas and Florida, and several others. Overnight he became the front-runner, a distinction he would hold on to right into the Democratic convention.

How did a little-known governor pull it off? The *Boston Globe* wrote: ''He was lucky. The Democratic Party's best known names—Kennedy, Bradley, Cuomo—bypassed the race. Front-runner Gary Hart dropped out just nine days after Dukakis announced his candidacy. His opponents (with the prominent exception of the Rev. Jesse Jackson) were as little known as he was, and his arsenal included a world-class fund-raising operation.'' The *New Yorker* observed: ''Dukakis' 'Mr. Goodwrench' approach to government is selling somewhat, but it isn't the only reason he may prevail. If he does prevail, it will also be in large part because he had the best campaign plan and the money to implement it.''

There were mistakes early in the campaign. The problem, according to several observers, was that Dukakis had lived virtually his whole life on the banks of the Charles River, which divides Boston from Cambridge and Harvard. That seemed to lead to cultural nearsightedness, such as the time he urged Iowa farmers to grow Belgian endive as an alternative crop—a Yuppie food few in the Bread Belt had ever heard of. The *Boston Globe* reported that at a small-town Midwest campaign stop, the candidate lectured wizened Iowa farmers ''who looked as if they had never left the state'' about the need to cut that ''Caribbean vacation'' instead of the grocery budget.

More seriously, critics—and not just in other campaigns—question how much Dukakis is responsible for the so-called ''Massachusetts Miracle,'' which he touts at nearly every campaign stop. In *Business Week,* Dukakis said, ''We took an economic basket case and turned it into an economic showcase.'' Opponents say key elements of the ''showcase'' were already in place when Dukakis won his rematch with King in 1982. Also, Massachusetts's recovery was fueled, at least in part, by the defense spending of President Reagan, something Dukakis may have to rationalize with his more liberal defense policies. Christopher Anderson of the Massachusetts High Technology Council told *Newsweek,*'' We could have had a personal computer running the government and we'd still have a healthy economy.'' But the *New York Times* said other studies showed Dukakis indeed helped the Massachusetts boom by steering new industry into economically depressed areas outside of Boston, such as the former mill towns of Lowell and Lawrence.

Dukakis the man is more difficult to isolate than his policies. Dukakis, who comes off as cool and cerebral, ''is more apt to stir the mind than the soul,'' according to the *Chicago Tribune.* Thomas P. O'Neill III, son of former House Speaker ''Tip'' O'Neill, told the paper: ''Michael is not the type of person you'd have a beer with. He would consider that a waste of time.'' In fact, the Dukakis campaign tried to capitalize on just that stuffy image. A television commercial aired during the Illinois primary featured a bricklayers union spokesman from Boston making the same observation, but adding: ''If you want somebody to drink with, call your buddy. If you care about your job, vote for Mike Dukakis.'' In Illinois, though, where Dukakis finished third behind the local favorites Jesse Jackson and U.S. Senator Paul Simon, this approach may have backfired. The *New Yorker* said many Illinois voters asked themselves, ''What's the matter with Dukakis that he's not a shot-and-beer kind of guy?'' Clearly, though, that image doesn't bother Dukakis. Close friend Boston surgeon Nicholas Zervas told the *Chicago Tribune:*'' He has absolutely no material needs. He's more interested in ideas.''

Lighting a cigarette, Kitty Dukakis—she has been trying to quit for years—often pleads, ''Don't tell Michael.'' The couple has been Massachusetts' first Odd Couple since they emerged into the public eye. She is Jewish; he is Greek Orthodox. She loves spending money; he abhors it. At one point, she had to keep part of her wardrobe at her parents' home—her father is former Boston Pops associate conductor and violinist Harry Ellis Dickson—for fear of what Michael would say. They both went to Brookline High School but didn't start dating until 1961; he a Harvard Law School student, she a divorced mother working and going to school part-time. They married in 1963 and, besides Kitty's son, John, from her first marriage, have two daughters, Andrea and Kara.

One of the few bumps in Dukakis's road through the presidential primaries came when Kitty Dukakis admitted a 26-year addiction to diet pills that only ended in 1982 after treatment at a private clinic in Minnesota. She has turned the revelation to her husband's advantage, campaigning as a friend to people who have experienced chemical dependencies. But opponents of Dukakis questioned how he could not have noticed his wife's addiction over the course of more than two decades. The *New York Times* wrote, ''Some wondered if he was practicing a form of self-deception.'' Kitty Dukakis openly despises those ''silly wife questions.'' When she was asked how her husband's shirts always looked so wrinkle-free at the end of the day, *Time* magazine reported her answering: ''I don't do his shirts. You'll have to ask him.'' Not surprisingly, it turns out that Dukakis does his own shirts.

Michael Dukakis chose Lloyd M. Bentsen, Jr. of Texas as his running mate in the 1988 campaign, but Dukakis's candidacy never lived up to expectations. The Massachusetts governor was buffeted by the now notorious Willie Horton television ads and repeated images of himself riding

in an Army tank wearing headphones that looked like Mickey Mouse ears. Republicans George Bush and Dan Quayle easily won the White House by a margin of over 7 million popular votes. The Bush campaign also exploited the word ''liberal'' by claiming that Dukakis and Bentsen represented the worst that liberalism had to offer: unwarranted federal intervention and social engineering, high taxes, and the coddling of criminals. The Democrats could only rejoin after the election that it was difficult to run against the ''peace and prosperity'' of the Reagan years. Being a little more dispassionate,*Commentary* in a post-election analysis summed up Dukakis and his failure at national politics by quoting from *In These Times,* an ''independent socialist weekly'': ''In three terms as governor of Massachusetts, Dukakis has been an effective liberal reformer with a strong managerial bent. Liberal groups have generally found Dukakis sympathetic to their causes and willing to devote state resources to solve social and economic problems of poor and working-class people, but often too willing to compromise on regulation and taxes for the sake of political consensus.''

The voters saw Dukakis as basically a nice guy with good intentions who didn't know when to stop or say no. *Commentary* went on to claim that ''Dukakis was, of course, aware from the outset of the low regard in which voters have come to hold liberalism.'' In his acceptance speech Dukakis told the convention's delegates that '' . . . this election isn't about ideology. It's about competence.'' Two weeks before the election he told Ted Koppel: ''Ted, I'm not a liberal.'' The voters weren't buying it.

In late 1989, while he was still reeling from the criticism of the media and his fellow Democrats, Dukakis's personal world began to fall apart. Reports were leaked to the press that Kitty was suffering from alcoholism and had resorted to drinking rubbing alcohol in a bout of depression on the one-year anniversary of her husband's defeat. A close friend described Kitty as giving ''a cry for help.'' Kitty was hospitalized in Boston, and it was further revealed that she had been taking prescription antidepressants and had been attending meetings of Alcoholics Anonymous. A spokeswoman implied that Kitty's drinking rubbing alcohol may have been a suicide attempt.

Dukakis's ''Massachusetts Miracle'' also began falling apart during the waning years of his governorship. *Newsweek* reported in early 1990 that his unfavorable rating had climbed to an incredible 79 percent as Massachusetts faced a $825 million deficit. Upon hearing the approval rating, Howie Carr, *Boston Herald* columnist and longtime opponent of Dukakis, quipped ''What's wrong with the other 21 percent of the population?'' The looming flood of red ink in the state budget prompted the dismantling of many of the government programs and services the three-term governor had fought so hard to implement. Massachusetts was also facing the lowest bond rating in the country. Dukakis wisely declined to seek another term in office.

For the next two years Michael and Kitty Dukakis shunned publicity and all but disappeared from public life. Dukakis turned to the academic world and began teaching political science at the University of Australia and the University of Hawaii. By late 1992 the couple had returned to Massachusetts and the former governor was teaching at Northeastern University near Boston and grading papers in a cramped third-floor office. Still notorious for his personal parsimony, Dukakis was walking two miles to work and standing in the lunch line at the school's cafeteria. *People* reported in 1994 that Kitty Dukakis had enrolled in a master's program in social work at Boston University. In addition to teaching at Northeastern Michael Dukakis still feels committed to public service. ''Public life *is* my life,'' he told one reporter. In October 1996 Dukakis, Lamar Alexander, and Richard Lamm were in Washington, D.C. to tape an episode of a television series, *Race for the Presidency,* produced by TCI News, to discuss what went wrong with their presidential campaigns.

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James Buchanan Duke

James Buchanan Duke (1856-1925), American industrialist and philanthropist, was the first giant of finance to emerge in the post-Civil War South.

James B. Duke was born on Dec. 23, 1856, on a small farm near Durham, N.C., the younger son of Washington Duke. Union troops during the Civil War so ravaged their farm that at war's end, when Washington Duke returned from service in the Confederate Army, the family had to begin anew with total assets of 50 cents and two blind mules. The discovery of a small load of tobacco that had somehow escaped capture by Union forces triggered their rise to wealth. This supply sold so quickly that the Dukes began production and distribution on a large scale. By 1872, at the height of the South's impoverishment, the family was selling 125,000 pounds of tobacco annually.

When, in 1881, the Dukes began to manufacture cigarettes, business boomed. Three years later, with James in control, the company moved its executive offices to New Jersey to take advantage of that state's liberal corporation laws and to exploit the virgin markets of the North and West. Thereafter, the business grew into an international combine as Duke pursued monopolistic methods. Rebates, discrimination, a nationwide secret service, bulldozer tactics against competitors, and price manipulations marked the long ''Tobacco War,'' by which Duke gained complete ascendancy over all rivals.

By 1904 Duke's American Tobacco Company controlled 90 percent of the national market and at least 50 percent of the foreign trade in tobacco. With unlimited power and a capitalization of over $500,000,000, the Duke trust was so powerful that a 1911 Supreme Court decree ordering their monopoly be dissolved had little effect on the company's prosperity.

Duke also developed an interest in the potential of electrical power. In 1905 he organized the Southern (now Duke) Power and Light Company. Within 25 years this utility was ''capable of producing more energy than all the slaves of the Old South.''

Duke contributed large sums to hospitals and churches. His last notable act was the establishment of the Duke Endowment on behalf of a small Methodist school, Trinity College. He donated more than $60,000,000 toward the creation of a new campus characterized by large buildings of Gothic design. The school was renamed Duke University.

The tall, rugged, redheaded industrialist died on Oct. 10, 1925. Once asked the secret of his success, Duke replied simply, ''I had confidence in myself.''

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John Foster Dulles

John Foster Dulles (1888-1959), American diplomat, was secretary of state under Eisenhower. He strove to create a United States policy of ''containing'' communism.

John Foster Dulles was born in Washington, D.C., on Feb. 25, 1888. His grandfather, John W. Foster, had been secretary of state under Benjamin Harrison, and his uncle, Robert Lansing, had been secretary of state under Woodrow Wilson. Educated at Princeton and the law school of George Washington University, Dulles joined the international law firm of Sullivan and Cromwell in 1911, became a partner in 1920, and was head of the firm in 1927. He was eminent in his field.

Dulles's interest in foreign affairs was of long standing; at the age of 31, he had attended the 1919 Paris Peace Conference as legal counsel to the American delegation. In 1945 he was appointed legal adviser to the United States delegation at the San Francisco conference which drew up the Charter of the United Nations.

A Republican, Dulles served in the U.S. Senate in 1949-1950. In 1951, as ambassador-at-large, he negotiated a peace treaty with Japan acquitting himself brilliantly in overcoming Soviet opposition and other difficulties.

In 1952 Dulles was an ardent partisan of Dwight D. Eisenhower for president and was rewarded the next year with the office of secretary of state, which he held until his death. In his first months in office Dulles brought about an armistice in the Korean War, probably by the threat of the resumption of the war if the negotiations did not succeed. Less successful was his effort to roll back the Iron Curtain: in the East German revolt of 1953 and the Hungarian revolt of 1956 the United States was unable to offer any support to the rebels.

Dulles was a firm supporter of the North Atlantic Treaty Organization and supported the proposal for an international defense force in Europe. This project failed, however, and it was Anthony Eden, rather than Dulles, who played the leading role in forging a new treaty that invigorated the European alliance and admitted Germany to full membership.

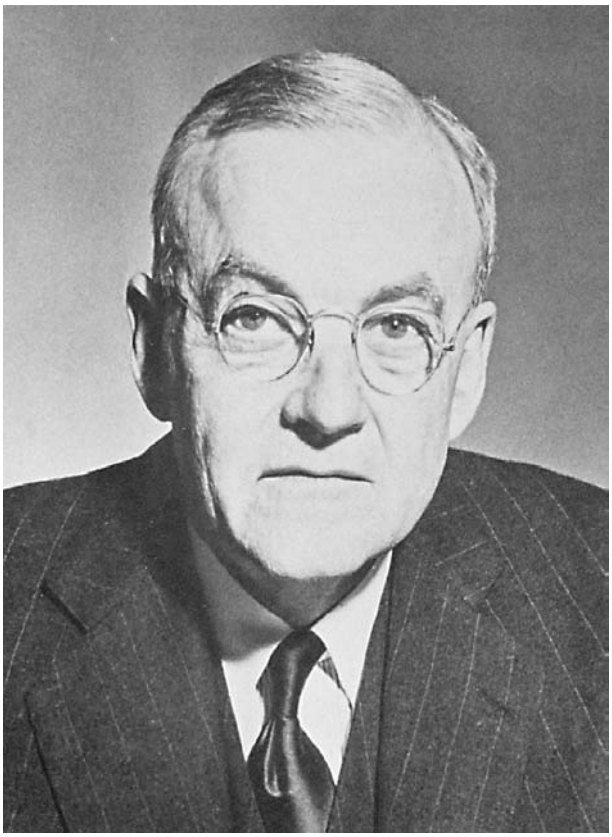

In 1955 came the Big Four Conference at Geneva, attended by the four heads of government—Eden of England, Edgar Faure of France, N. A. Bulganin of the U.S.S.R., and Eisenhower of the United States—with a view to bettering understanding with the Soviet Union. Dulles had a part in the proceedings, but little was accomplished. As a matter of fact, from the outset the secretary of state had regarded the project with pessimism.

In 1956 came one of the most serious crises of Dulles's career. In the summer of that year Gamal Abdel Nasser, the Egyptian dictator, seized and nationalized the Suez Canal, creating great resentment in France and Britain. Dulles labored manfully to find a peaceful solution of the problem, but in December the British and the French, using an Israeli attack on Egypt as a pretext, landed forces in the canal zone. With great courage Dulles protested this violation of the peace and brought the situation before the United Nations. As a result, the invaders were compelled to withdraw.

Dulles's activities were by no means confined to Europe. The United States played a part in the overthrow of a Communist regime in Guatemala. In the Far East, Dulles played a leading role in the formation of the Southeast Asia Treaty Organization, an alliance of the United States, Britain, France, Australia, New Zealand, the Philippines, Thailand and Pakistan. This alliance did not explicitly call for armed action, but it bound the signatories to consult whenever the integrity of any country in Southeast Asia was menaced. Importantly, it marked the extension of United States commitments in this area. Dulles also signed a defense treaty with the Chinese Nationalist government on Taiwan (Formosa) and twice thwarted hostile attacks by the (Communist) Chinese People's Republic on the Nationalists' island of Quemoy. Dulles's attempt to bring together some of the countries of the Middle East in opposition to communism resulted in an alliance that soon disintegrated.

A believer in keeping firm opposition to the Communist menace, Dulles based his diplomacy on strong ideology. He was ready to use force or the threat of force (as in the Formosa Strait) when he believed that such action would balk aggression. His diplomacy was highly personal. He was not a great administrator, but he was a dedicated public servant. In the last year of his life he suffered from cancer, which he bore with real heroism. He died on May 24, 1959.

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Dull Knife

Although Dull Knife (1810?–1883) was active in the Cheyenne-Arapaho War in Colorado, the Sioux Wars for the Northern Plains, and also the War for the Black Hills, he is, perhaps, best remembered for attempting to lead nearly three hundred people from an assigned reservation back to their Tongue River homeland in northern Wyoming and southern Montana.

Best-known for leading his people in a courageous attempt to return from exile in Oklahoma to their Montana homeland in 1878, the Northern Cheyenne leader Morning Star was born in about 1810 on the Rosebud River. He was known mostly by his nickname of Dull Knife, given to him by his brother-in-law, who teased him about not having a sharp knife. A renowned Dog Soldier in his youth, Dull Knife became a member of the Council of 44 and in the 1870s was one of the four principal, or Old Man, Chiefs. These chiefs represented the mystical four Sacred Persons who dwelt at the cardinal points of the universe and were the guardians of creation.

Little is known of Dull Knife's early life. When he was a young man in the late 1820s, he went on a raiding party against the Pawnees. Capturing a young girl, he saved her life by asking that she replace a member of his family previously lost to the Pawnees. When he became a chief, Dull Knife made Little Woman his second wife, the union producing four daughters. Dull Knife had two other wives, Goes to Get a Drink, with whom he had two daughters, and her sister Slow Woman, by whom he had four sons and another daughter.

Dull Knife first appears in white history in 1866, when he joined Red Cloud and the Oglala Sioux in ambushing U.S. soldiers under Captain William J. Fetterman traveling along the Bozeman Trail to reach the Montana gold fields. At the end of the Bozeman Trail War, the Northern Cheyennes signed the 1868 Treaty of Fort Laramie agreeing to settle on a reservation. The U.S. government gave them the choice of joining the Crows in Montana, the Sioux in Dakota, or the Southern Cheyennes and Arapahos in Indian Territory. To force an early decision, the government withheld supplies, and the Northern Cheyennes signed an agreement on November 12, 1874, to move to Indian Territory whenever the U.S. government saw fit.

These arrangements were set aside, however, when the Black Hills Gold Rush led to war with the Sioux and their allies. The precipitating act was an ultimatum ordering the Indians to return to agencies in South Dakota by January 31, 1876. The Big Horn Expedition, intended to force the Indians back to their agencies, engaged the Sioux, Northern Cheyennes, and Northern Arapahos in several major battles, the most famous being Custer's fight on the Little Big Horn. Dull Knife was not in the Indian village that day, but his son Medicine Lodge was present and died in combat against the Seventh Cavalry.

The pivotal battle for the Northern Cheyennes occurred on the morning of November 25, 1876, when Colonel Ranald Mackenzie's force of 600 men of the 4th Cavalry and about 400 Indian scouts surprised Dull Knife's camp on

the Red Forks of the Powder River. Reportedly killed in the fighting were one of Dull Knife's sons and a son-in-law. The dead numbered around 40, but destruction of the village and its contents sealed their fate. For all practical purposes, the campaign of 1876-77 ended the Indian wars on the Northern Plains.

Concern for their children caused Dull Knife and his people to surrender to the troops under Crook and Mackenzie in the spring of 1877. At Fort Robinson they learned that the government had decreed that all Northern Cheyennes would be sent to Indian Territory. Dull Knife and Little Wolf urged their tribesmen to abide by the wishes of the government. The Northern Cheyennes may have been led to believe that they could return to their tribal lands in a year if they did not like life in the south. The journey to Indian Territory began on May 28, 1877. In the group were 937 Northern Cheyennes. Seventy days later, on August 5, they arrived at the Cheyenne and Arapaho Agency, selecting a campsite about eight miles north.

Within a year, the Northern Cheyennes were ready to return to their homeland. Starved, ravaged by disease, preyed upon white gangs of horse thieves, unwilling to farm, critical of the civilized ways of their southern brethren, rankled by the fact that the Northern Arapahos had been allowed to remain in the north, and with 50 of their children dead, they had had enough. So at 10:10 p.m. on September 9 a party of 353 Cheyennes—92 men, 120 women, 69 boys, and 72 girls—quietly left the foreign place, leaving fires burning and lodge poles standing to fool distant military pickets. After discovery of their departure the next morning at three in the morning, the army's pursuit began, eventually involving 13,000 men in three military departments.

Following the route of the Texas Cattle Trail from Oklahoma through Kansas, Dull Knife and Little Wolf and their followers skirmished with army units on September 13 at Turkey Springs, September 14 at Red Hill, September 17 and 21-22 at Sand Creek, and September 27 at Punished Woman Creek, each time eluding the troops and continuing north. On the journey, Little Woman was killed by a horse that stampeded through the camp. When the fleeing Cheyennes reached northeast Kansas, warriors roamed the countryside, killing 40 male white settlers, some said in revenge for a mass killing of their kinsmen by whites in the area in 1875. In Nebraska, Dull Knife and Little Wolf separated, the former heading for Fort Robinson and Red Cloud Agency, the latter to the traditional Northern Cheyenne homeland in Montana.

On October 23, two companies of the 3rd Cavalry traveled up Chadron Creek and caught Dull Knife and his people. Taken to Fort Robinson, the Cheyennes learned on January 3 that the Washington government had decided they must be sent back to Indian Territory. When they refused, Post Commander Henry Wessells imprisoned the band in a cavalry barracks, cutting off heat, food, and water. Barricading doors and covering windows with cloth to conceal their movements, the captives tore up the floor and constructed rifle-pits to command the windows. At 10:10 at night on January 9, the Cheyennes began firing. The men moved forward through the windows with children under their arms, while the women followed, and once again Dull Knife and his band dashed for freedom. This time they were not so fortunate. Soldiers sent volley after volley into the fleeing band. Twenty-two men, eight women, and two children died in the initial exodus, including Dull Knife's daughter, Traveling Woman, who was carrying her 4-year-old sister on her back. The retreat continued for four miles in the darkness until the fugitives reached neighboring hills where pursuit was no longer possible.

Twelve days later, four companies of soldiers caught the largest number of remaining Cheyennes, pinning them down in an oblong depression about 40 miles from Fort Robinson. Twenty-three Indians were killed and nine captured, including two young girls, aged 14 and 15, discovered under the bodies of young men. The dead Indians were buried in the pit where they had hidden. In the meantime, Dull Knife, Slow Woman, and their remaining children had found a haven in the rocks, where they stayed for ten days, keeping alive by eating their moccasins. After eighteen days of wandering, they reached Pine Ridge, where they were hidden by Sioux relatives in a lodge under a little bluff on Wounded Knee Creek.

After wintering in a sheltered valley near the forks of the Niobrara River, Little Wolf and his followers headed north. On March 25, they surrendered to Lieutenant W. P. Clark on the Yellowstone and were sent to Fort Keogh. In November, Indian Bureau officials permitted the Northern Cheyenne at Pine Ridge to transfer to Montana to join the rest. At the request of General Nelson A. Miles, Dull Knife was allowed to return to the valley of the Rosebud. An Executive Order of November 26, 1884, established a permanent home for the Northern Cheyenne in south central Montana east of the Crow reservation.

Dull Knife spent his remaining years, embittered and grieving, in the hills of southern Montana. Among the dead he had left behind at Fort Robinson were two daughters and a son, bringing the total of his loved ones lost in a single year to a wife, three sons, and two daughters. Dull Knife died in 1883 at his son Bull Hump's home. In 1917 Cheyenne historian George Bird Grinnell had his remains and those of Little Wolf reinterred in the cemetery at Lame Deer, where they are today. □

Alexandre Dumas

Alexandre Dumas (1803-1870), the prolific French author of plays, popular romances, and historical novels, wrote *The Three Musketeers* and *The Count of Monte Cristo.*

Alexandre Dumas is generally called Dumas *père* to distinguish him from his illustrious son Alexandre (known as Dumas *fils*), who was also a dramatist and novelist. The son of a Creole general of the French Revolutionary armies, Dumas was brought up by his mother

in straitened circumstances after his father's death. While still young, he began to write ''vaudeville'' plays (light musical comedies) and then historical plays in collaboration with a friend, Adolphe de Leuven. Historical themes, as well as the use of a collaborator, were to be permanent aspects of Dumas's style throughout his career.

After reading William Shakespeare, Sir Walter Scott, Friedrich von Schiller, and Lord Byron, and while employed as a secretary to the Duke of Orléans (later King Louis Philippe), Dumas wrote his first plays in 1825 and 1826. Others followed, with *Henri III et sa cour* (1829) bringing him great success and recognition. It seemed to the theatergoers of Dumas's time that here at last was serious theater which presented an alternative to effete neoclassical drama.

The Revolution of 1830 temporarily diverted Dumas from his writing, and he became an ardent supporter of the Marquis de Lafayette. His liberal activities were viewed unfavorably by the new king, his former employer, and he traveled for a time outside France. A series of amusing travel books resulted from this period of exile.

His Fiction

When Dumas returned to Paris, a new series of historical plays flowed from his pen. By 1851 he had written alone or in collaboration more than 20 plays, among the most outstanding of which are *Richard Darlington* (1831), *La Tour de Nesle* (1832), *Mademoiselle de Belle-Isle* (1839), and *La Reine Margot* (1845). He also began writing fiction at this time, first composing short stories and then novels. In collaboration with Auguste Maquet he wrote the trilogy: *Les Trois Mousquetaires* (1844; *The Three Musketeers*), *Vingt Ans après* (1845; *Twenty Years After*), and *Le Vicomte de Bragelonne* (1850). *Le Comte de Monte-Cristo* (1846; *The Count of Monte Cristo*) was also a product of this period.

Dumas had many collaborators (Auguste Maquet, Paul Lacroix, Paul Bocage, and P.A. Fiorentino, to name only a few), but it was undoubtedly with Maquet that he produced his best novels. He had assistants who supplied him with the outlines of romances whose original form he had already drawn up; then he wrote the work himself. The scale of his ''fiction factory'' has often been exaggerated. Although at least a thousand works were published under his own name, most were due to his own industry and the amazing fertility of his imagination. Dumas grasped at any possible subject; he borrowed plots and material from all periods and all countries, then transformed them with ingenuity. The historian Jules Michelet once wrote admiringly to him, ''You are like a force of elemental nature.''

Dumas does not penetrate deeply into the psychology of his characters; he is content to identify them by characteristic tags (the lean acerbity of Athos, the spunk of D'Artagnan) and hurl them into a thicket of wild and improbable adventures where, after heroic efforts, they will at last succumb to noble and romantic deaths. His heroes and heroines, strong-willed and courageous beings with sonorous names, are carried along in the rapid movement of the dramas, in the flow of adventure and suspenseful plots. Dumas adhered to no literary theory, except to write as the spirit moved him, which it did often.

Dumas's works were received with enthusiasm by his loyal readers, and he amassed a considerable fortune. It was not sufficient, however, to meet the demands of his extravagant way of life. Among his follies was his estate of Monte-Cristo in Saint-Germain-en-Laye, a Renaissance house with a Gothic pavilion, situated in an English garden. This estate housed a horde of parasitical guests and lady admirers who lived at the author's expense.

Later Life

Dumas, who had never changed his republican opinions, greeted the Revolution of 1848 with enthusiasm and even ran as a candidate for the Assembly. In 1850 the Theâtre-Historique, which he had founded to present his plays, failed. After the coup d'état in 1851 and the seizure of power by Napoleon III, Dumas went to Brussels, where his secretary managed to restore some semblance of order to his affairs; here he continued to write prodigiously.

In 1853 Dumas returned to Paris and began the daily paper *Le Mousquetaire*. It was devoted to art and literature, and in it he first published his *Mémoires*. The paper survived until 1857, and Dumas then published the weekly paper *Monte-Cristo*. This in turn folded after 3 years.

In 1858 Dumas traveled to Russia. He then joined Giuseppe Garibaldi in Sicily, and in 1860 Garibaldi named him keeper of museums in Naples. After remaining there for 4 years, he returned to Paris, where he found himself deep in debt and at the mercy of a host of creditors. His affairs

were not helped by a succession of parasitical mistresses who expected—and received—lavish gifts from Dumas.

Working compulsively to pay his debts, Dumas produced a number of rather contrived works, among them *Madame de Chamblay* (1863) and *Les Mohicans de Paris* (1864), which were not received with great enthusiasm. His last years were softened by the presence of his son, Alexandre, and his devoted daughter, Madame Petel. He died in comparative poverty and obscurity on Dec. 5, 1870.

Further Reading

A good introduction to the Dumas dynasty is André Maurois, *The Titans: A Three Generation Biography of the Dumas,* translated by Gerard Hopkins (1957). A. Craig Bell, *Alexandre Dumas: A Biography and Study* (1950), is a more serious and complete work. In a lighter vein is Herbert S. Gorman, *The Incredible Marquis: Alexandre Dumas* (1929). For a direct look at the source material, Jules E. Goodman, ed., *The Road to Monte-Cristo: A Condensation from the Memoirs of Alexandre Dumas* (1956), is recommended.

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Jean Baptiste André Dumas

The French chemist Jean Baptiste André Dumas (1800-1884) worked in the field of organic chemistry and developed the "type" theory of organic structure.

On July 14, 1800, Jean Baptiste Dumas was born at Alais. In his youth he was apprenticed to an apothecary. In 1816 he moved to Geneva and studied physiological chemistry in the laboratory of A. Le Royer. In Geneva, Dumas met the famous scientist Alexander von Humboldt, who persuaded Dumas to move to Paris, where he would find greater scientific opportunities. This he did in 1823, and he was engaged as a lecture assistant in chemistry at the École Polytechnique; he became professor of chemistry in 1835. During this period Dumas began to work on his major book, *Treatise on Chemistry,* and he also participated in the founding of the Central School for Arts and Manufactures.

In 1830 Dumas challenged the so-called dualistic theory of the great Swedish chemist Jöns Jacob Berzelius. The dualistic theory stated that all compounds could be divided into positive and negative parts. Dumas presented instead a unitary theory which held that atoms of opposite charges could be substituted in compounds without causing much alteration in the basic properties of the compound. This theory was related to his belief in families of organic compounds, in which substitutions could be made with the fundamental characteristics of the family remaining unchanged. At this time Berzelius was at the height of his eminence and would accept no affront to his authority; such was the strength of his attack on Dumas that the latter did not continue the dispute. Later researches proved Dumas to have been more correct in his theories than was the Swedish master.

Dumas isolated various essences and oils from coal tar; developed a method for measuring the amount of nitrogen in organic compounds, which made quantitative organic analysis possible; and developed a new method of determining vapor densities. He also concerned himself with determining the atomic weights of such elements as carbon and oxygen and published a new list of the weights of some 30 elements in 1858-1860.

In addition to his scientific achievements, Dumas led an active public life during the reign of Napoleon III. He was minister of agriculture and commerce and then minister of education. He was also a senator, master of the French mint, and president of the municipal council of Paris. His public life ended with the downfall of the Second Empire in 1871. Dumas died in 1884 in Paris.

Further Reading

There is a chapter on Dumas by Georges Urbain, "Jean-Baptiste Dumas and Charles-Adolphe Wurtz," in Eduard Farber, ed.,

Great Chemists (1961). Particularly useful is James R. Partington's monumental four-volume *History of Chemistry* (1962-1969). The life and work of Dumas are discussed in Aaron J. Ihde, *The Development of Modern Chemistry* (1964), and Isaac Asimov, *A Short History of Chemistry* (1965). □

Jean Henri Dunant

Jean Henri Dunant (1828–1910) was a Swiss merchant who, as a witness to the cruelties of the battle of Solferino, made public the inefficiency of the sanitary organizations in wartime and developed a vision for a relief society of trained volunteers that resulted in the founding of the Red Cross.

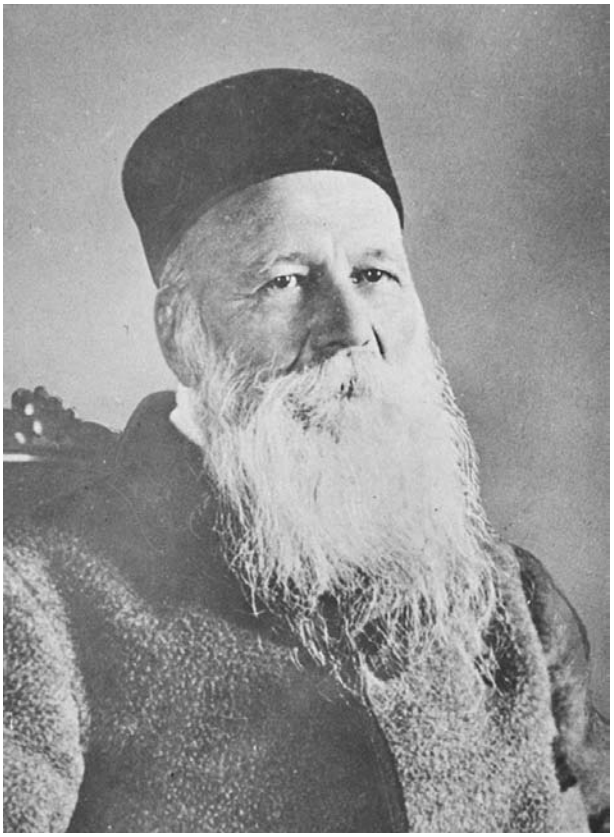

Jean Henri Dunant was born on May 8, 1828, in Geneva, Switzerland, to parents who belonged to the nobility. Combining Christian faith with a strong sense of charity, humanity, and justice, his parents taught their young son to respect and support those in need. He often accompanied his mother on her visits to the poor and sick in Geneva's suburbs, visits to dark streets that he would later recall as his first encounters with misfortune and misery. In these early years, the mother's generosity passed to the son, whose enthusiasm for improvement would accompany him throughout his life.

During his first years of adulthood, Dunant focused his efforts on the promotion of the Young Men's Christian Association (YMCA). Founded in 1844 by London merchant George Williams, the YMCA had quickly spread to the Continent and subsequently to the United States and Canada. Eight years later, Dunant was among the cofounders of the YMCA in Geneva. He promoted (and in 1855 succeeded in) the unification of the various YMCA groups that existed in Europe and overseas.

Dunant's professional career began as a merchant and banker, an occupation that led him to Algeria from 1853-59. More than 20 years earlier, in 1830, Algeria had been conquered by France, and since then many young adventurers had sought their fortunes there. Dunant had similar intentions. He opened his own business of cornmills and marble quarries, financed by influential citizens of Geneva. Though he had acquired French citizenship in 1858, he continued to be harassed by the colonial bureaucracy in Algeria. To stop these impediments, he planned to speak to French emperor Napoleon III, personally.

In his leisure hours, Dunant observed the manners and habits of the North African people, praising their hospitality, codes of honor, and chivalry—qualities that, he believed, were deficient in the European nations. Devoting some time to reading, he was deeply impressed by Harriet Beecher Stowe's *Uncle Tom's Cabin* and spoke strongly against slavery as it was practiced in the north of Africa. He especially condemned the transatlantic slave trade to the United States and remained perplexed by American members of the YMCA who tolerated what he considered the blatant violation of the message of Christianity.

In the summer of 1859, Dunant traveled to Italy. His suitcase contained a written homage to Napoleon III who, in alliance with Sardinia, was waging a war on Austria. On June 24, the two armies met at Solferino, a few miles west of the city of Mantua. The ensuing battle—though of small strategic or political significance—was one of the most devastating battles fought in terms of casualties. Nearly 40,000 wounded men begged for help on the battlefield at the fighting's end. Dunant, known as ''the man in white'' because of his tropical outfit, was attempting to arrange his meeting with Napoleon, but found himself instead witnessing the shocking scene:

> Some, who had gaping wounds already beginning to show infection, were almost crazed with suffering. They begged to be put out of their misery, and writhed with faces distorted in the grip of the death-struggle. There were poor fellows who had not only been hit by bullets or knocked down by shell splinters, but whose arms and legs had been broken by artillery wheels passing over them.

Realizing that thousands of lives would be lost within the following days due to a lack of surgeons, medication, nurses, bandages, and food, Dunant headed for the French headquarters and successfully persuaded Marshal MacMahon to liberate all captive Austrian surgeons so that they might be allowed to tend their wounded. Three days later, permission was officially granted by Emperor Napoleon.

Meanwhile, churches and private houses of nearby Castiglione were transformed into hospitals. But the number of convoys of wounded increased to such proportions that:

> the local authorities, the townspeople, and the troops left in Castiglione, were absolutely incapable of dealing with all the suffering. Scenes as tragic as those of the day before, though of a very different sort, began to take place. There was water and food, but even so, men died of hunger and thirst; there was plenty of lint, but there were not enough hands to dress wounds; most of the army doctors had to go on to Cavriana, there was a shortage of medical orderlies, and at this critical time no help was to be had.

With the assistance of Don Lorenzo Barzizza, priest of Castiglione, Dunant gathered several hundred women who were willing to act as nurses, cooks, and laundresses to help the wounded—regardless of their background or nationality. *Tutti fratelli* (all brothers) became the slogan that helped save hundreds of lives.

Dunant tirelessly tended the wounded, organized supplies, and wrote letters to military headquarters, as well as to personal friends in Geneva, asking them to send clothes, bandages, medication, camomile to cleanse the wounds, and tobacco (to offer a distraction to the wounded and dying). After two weeks of immense struggle, Dunant left Castiglione, exhausted. In Milano, and later in his hometown Geneva, news of his efforts spread rapidly. High-ranking families invited him to their homes and palaces. Wherever he went, he was celebrated as a great benefactor to humanity.

To improve his business in Algeria, Dunant then moved to Paris, where memories of the wounded and dying continued to haunt him. In three years' time, he wrote and published an account of these last days of June 1859. In 1862, *Un Souvenir de Solferino* (*A Memory of Solferino*) was printed in Geneva at the author's expense and distributed among his friends and the courts in Europe. *Solferino* immediately attracted a wide circle of readers; within a few years, it was translated into 12 languages. Generals and field-marshals, along with princes and dukes, expressed their willingness to support Dunant's plan to improve the care of wounded soldiers.

One of the first to compliment him on his book was the lawyer Gustave Moynier of Geneva. Dunant, Moynier, and three other friends—the ''Committee of Five,'' as they were called—drew up a memorandum, calling for an international conference to inquire into ''the means of providing for the Inadequacy of the Sanitary Service of Armies in the Field.'' The memorandum suggested a solution: the institutionalization of a committee designed to answer the needs of troops wounded in battle. After the International Congress of Welfare in Berlin was called off, the Committee of Five decided to bring its cause before the Congress of Statistics which was to take place in Berlin.

One of Dunant's great admirers was the surgeon-mayor Doctor Basting who had translated *Solferino* into Dutch and who, like Dunant, would be participating in the congress. When they met for the first time, Dunant and Basting immediately discovered mutual interests and became close friends. Indeed, together with Basting, Dunant rewrote the memorandum only a few days before the opening of the congress, adding aspects which would be of the utmost importance. He requested that ''the Governments of Europe agree that for the future the military staff and attendants, together with the officially recognized volunteer ambulance corps, be regarded as neutrals by the belligerents.''

The Congress of Statistics in Berlin proved a big success for Dunant, and delegates of various European countries were invited to an International Congress in Geneva set for October 26, 1863. But Dunant's decision to alter the memorandum without consulting the other members of the Committee of Five led to a cool reception back in Geneva. Moynier, especially, reproved Dunant for his impetuosity and sought to curb it by appointing Dunant as secretary of the congress over which Moynier was to preside.

From October 26-29, 36 delegates of 16 countries discussed the issues promoted and presented by the Committee of Five. They passed a resolution consisting of ten articles and four recommendations. In times of peace, the various National Committees would store up requisites and enlist and train a Volunteer Ambulance Corps. It was also decided:

> In times of war, the committees of the belligerent nations shall furnish the needful supplies to their respective armies. They will organize their Volunteer Ambulance Corps and arrange with the military authorities as to the places where the wounded are to receive attention. . . . The volunteer assistants will be placed under the orders of the military chiefs, and all shall wear, as a distinctive badge, a red cross on a white ground.

Among the points recommended were: the expressed protection by the government; the neutralization of the Ambulance Corps; and the adoption of a common flag for ambulances and hospitals. Thus, in October of 1863, part of Dunant's dream had come true. The Committee of the Red Cross was founded. The following year, in the Geneva Convention of 1864, the recommendations expressed were fully accepted and integrated into the resolutions. A first, important step toward a new humanitarian international law had been taken.

But as Dunant's star as the promoter of the Red Cross was rising, his career as a merchant and banker was coming to a crushing finale. Devoting himself to his humanitarian work, he had neglected his business obligations for years. The honors that were paid to him could not avert financial bankruptcy and the loss of his reputation. Expelled by his hometown Geneva, and hunted by creditors, Dunant thought it best to leave Switzerland. Even more devastating was his resignation from the Committee of the Red Cross. The other members, Gustave Moynier among them, no longer considered the bankrupt Dunant of value to their cause. Upon discovering years later that Dunant was still using the letterhead of the Red Cross for his correspondence, Moynier sharply rebuked him. Thus, one of Dunant's earliest supporters openly turned into his enemy.

Dunant then spent several years in Paris, where his work with the Red Cross had kept him in high esteem with both the royal family and the aristocracy. Acquaintances, however, became fewer as news of his financial breakdown spread. Still, in Paris, Dunant was more than welcome as an expert in organizing the French Red Cross. In the war of 1870-71, France was heavily defeated at Sedan by a superior German army. Napoleon III was taken prisoner by the Prussians. After the defeat, France proclaimed the downfall of the monarchy and the inauguration of the Third Republic. Following his release, Napoleon lived in exile in England, where he would then die in 1871.

Unexpectedly, Dunant's efforts were supported by the exiled emperor. Dunant was provided with financial aid for the *Alliance Universelle de l'ordre et de civilisation,* an institution founded to help the victims of the Siege of Paris and of the Civil War in France. Moreover, he was given a house in Paris to use as a home as well as an office. With brighter prospects in mind, in August of 1872 he went to England to win supporters for his new mission to institute a convention for prisoners of war. This enterprise proved quite successful. Among those who complimented him on the recent undertakings was Florence Nightingale, ''the lady with the lamp,'' who had been working as a volunteer nurse during the Crimean War, 1853-56. Devastated by the poor conditions of the military hospitals and the lack of properly trained nurses, Nightingale reorganized military as well as civilian nursing in Britain.

This short period of recognition, however, could not prevent Dunant's slow drift into oblivion. In Europe, Gustave Moynier was celebrated as the founder of the Red Cross, while Dunant gradually lost what had been his hallmarks—his energy and his faith in humanity. He traveled in Europe, taking odd jobs offered to him by old friends, living on their generosity and a small annual pension of 1,200 Swiss francs provided by his family in Geneva.

In 1887, Dunant, prematurely aged and in poor health, moved to Heiden, Switzerland. There, in the hospital where he was treated for his various ailments, he lived a secluded life; few visitors ever broke the monotony and the silence of his room. Likewise, there were not many whom the former ''Samaritan of Europe'' wished to see. He had become pessimistic and distrustful. No longer hunted or offended, he began to recover his mental stability and was glad for the peaceful retreat in Heiden. A religious man, he spent most of his time speculating on Genesis and Salvation, considering their impact on human evolution.

One friend who remained loyal, despite Dunant's failure, was Rudolf Mueller from Stuttgart, Germany. When, in 1892, an International Congress of the Red Cross was about to take place in Rome, Italy, Mueller published an article in a German newspaper, recalling the beginnings of the Red Cross and referring to Dunant as its founder and promoter. Yet it was not until 1895 that Dunant again became a topic for the public in Europe.

Suddenly, after being presumed dead, Dunant was surrounded by previous and newly won admirers. Swiss journalist George Baumberger's article in a German magazine had revealed that Dunant was indeed alive but living a lonely life of poverty. Baumberger finished his article with an appeal to the readers that, in anyway possible, they support Dunant—a man who had done much for others and asked nothing for himself. Letters of sympathy and encouragement were sent to Dunant, often including money, to make his later years more comfortable. His biographer, Rudolf Mueller, reestablished Dunant's reputation by reminding his audiences of Dunant's situation in many speeches. Mueller and other friends vehemently fought the rumors that *Solferino* had not been written by Dunant but by a French officer. Dunant knew of these allegations, and freely admitted that in order to correctly record the military details he had consulted army officials; otherwise, *Solferino* had been completely his own doing.

In 1896, a Dunant fund was started, primarily to enable the ''Father of the Red Cross'' to live in dignity. In December 1901, the Nobel Committee awarded Dunant with its first Peace Prize, an honor which he shared with Frenchman Frederic Passy. From his hometown Geneva, the International Committee of the Red Cross sent the following message:

> There is no man who more deserves this honour, for it was you, forty years ago, who set on foot the international organization for the relief of the wounded on the battlefield. Without you, the Red Cross, the supreme humanitarian achievement of the nineteenth century, would probably never have been undertaken.

One honor seemed to follow another, and, in 1903, the degree of Doctor honoris causa was conferred upon Dunant by the Faculty of Medicine of the University of Heidelberg, Germany.

On October 30, 1910, 82-year-old Jean Henri Dunant died peacefully in the hospital in Heiden. According to his own wishes, he was buried in Zurich.

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Paul Laurence Dunbar

Paul Laurence Dunbar (1872-1906), poet and novelist, was the first African American author to gain national recognition and a wide popular audience.

Born the son of a former slave in Dayton, Ohio, Paul Laurence Dunbar achieved a formal education through high school, graduating in 1891. He had served as editor of the school paper and as class poet. Unable to go to college, Dunbar worked as an elevator operator. He published his first book of poems, *Oak and Ivy,* in 1893 at his own expense, and his second, *Majors and Minors,* 2 years later. Seeing the second book, William Dean Howells, then one of America's most distinguished literary critics, urged the young poet to concentrate on dialect verse.

With the publication of *Lyrics of Lowly Life,* for which Howells wrote a laudatory preface, Dunbar's professional career got an auspicious start. Demand for his work was soon sufficient to enable him to earn his living as a writer. He took Howell's advice to study the ''moods and traits of his own race in its own accents of our English,'' so that his art was best shown in those ''pieces which . . . described the range between appetite and emotion . . . which is the range of the race.'' (This was Howells's limited view of African Americans.)

Dunbar wanted to satisfy the popular taste for the light, romantic, comic, and sentimental. His short stories, which began appearing in popular magazines in the 1890s, usually depict African American folk characters, Southern scenes, and humorous situations. His first novel, *The Uncalled* (1898), like two of the three that followed—*The Love of Landry* (1900) and *The Fanatics* (1901)—is a sentimental tale about white people. These novels are competent but undistinguished. His last long fiction, *The Sport of the Gods* (1902), is notable only for his failure to realize the potential in the story of an agrarian African American family's urbanization.

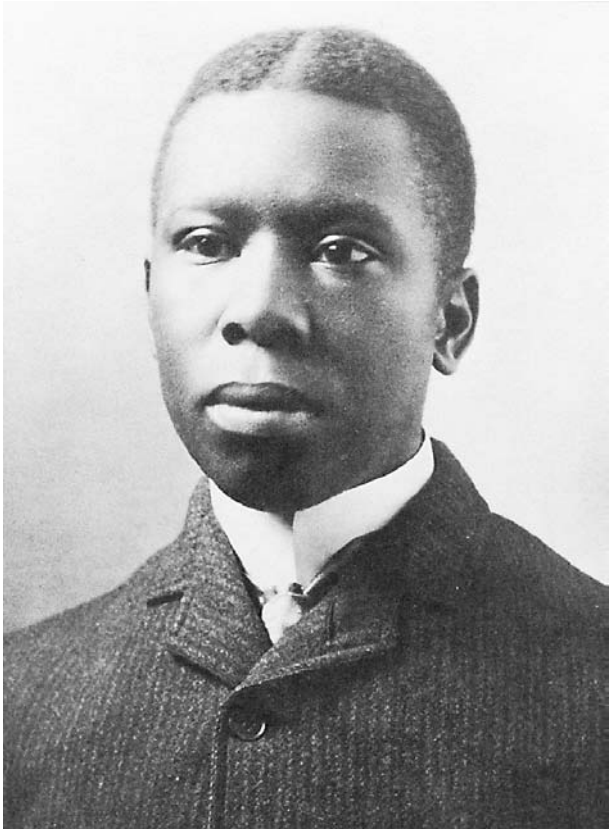

In 1898 Dunbar married Alice Moore; the marriage was unhappy, and the couple separated in 1901, when Dunbar went to Washington, D.C., as a consultant to the Library of Congress. He was unhappy with his writing too. At about this time he confided to a friend, ''I see now very clearly that Mr. Howells has done me irrevocable harm in the dictum he laid down regarding my dialect verse.''

Dunbar had contracted tuberculosis and tried all the ''cures''; alcohol brought temporary relief, and he became addicted. He continued to turn out short stories and poems. Sick, and discouraged by the lukewarm reception of *The Heart of Happy Hollow* (1904), a collection of short stories, and of *Lyrics of Love and Sunshine* (1905), which contains some of his best verses in pure English, he returned to Dayton, where he died on Feb. 9, 1906. The *Complete Poems of Paul Laurence Dunbar* (1913; still in print) shows how well he succeeded in capturing many aspects of African American life.

Further Reading

Two full-length biographies of Dunbar are Benjamin Brawley, *Paul Laurence Dunbar: Poet of His People* (1936), and the better-balanced *Paul Laurence Dunbar and His Song* (1947) by Virginia Cunningham. Jean Gould, *That Dunbar Boy* (1958), is for children. Dunbar gets brief treatment in Sterling A. Brown, Arthur P. Davis, and Ulysses Lee, *Negro Caravan* (1941); Hugh M. Gloster, *Negro Voices in American Fiction* (1948); and James A. Emanuel and Theodore L. Gross, *Dark Symphony* (1968). □

William Dunbar

The Scottish poet and courtier William Dunbar (ca. 1460-ca. 1520) wrote satirical, occasional, and devotional works. Although he is conventionally numbered among the Scottish Chaucerians, he owed a great deal to the traditions of French poetry.

Very little is known about William Dunbar's family or early life. He received a master of arts degree from St. Andrews University in 1479. In 1500 he was granted an annual pension of £10 by James IV, most likely in recognition for his services as a court poet. Dunbar was probably in England during the winter of 1501 in connection with the negotiations for the marriage between King James and Princess Margaret.

Dunbar's most famous poem is perhaps ''The Thistle and the Rose,'' an allegory in the Chaucerian manner, probably written in 1502 to celebrate the impending marriage between James and Margaret. The poet took holy orders in 1504 and may have written ''In May as that Aurora did upspring'' at about this time. This poem, which is in the form of a debate between a merle and a nightingale, cele-

brates love for God. The following years produced a number of occasional poems—one on the birth of Margaret's first child, petitions to the King for increased aid, and a satire on a court physician and alchemist.

In 1507 Dunbar's pension was increased to £20 and in 1510 to the substantial sum of £80. There is no record of the poet after the Battle of Flodden (1513), and he probably died a few years after that disaster for the Scottish court. During his last years he may have written his devotional poems, some of which, like the Christmas poem ''Rorate celi desuper'' and the aureate hymn to the Blessed Virgin ''Hale, sterne superne, hale in eterne,'' are extremely effective.

Among Dunbar's more famous longer pieces is the satire *The Tretis of the Tua Mariit Wemen and the Wedo*. The poet overhears a nocturnal conversation among three attractive ladies whose tongues have been loosened by wine. The two married women describe the shortcomings of their husbands in very frank language, and the widow, who bears some resemblance to Chaucer's Wife of Bath, reveals her wiles. One of the more attractive moral pieces attributed to Dunbar, reminiscent of Chaucer's ''Truth,'' is ''Without glaidnes avalis no tresure,'' in which the poet assures his readers that if they are just and joyful, Truth will make them strong.

Further Reading

The most useful editions of Dunbar's poems are *The Poems of William Dunbar,* edited by John Small (3 vols., 1884-1893), and *The Poems of William Dunbar,* edited by W. Mackay Mackenzie (1932). A volume of selected poems was edited by James Kinsley (1958). A careful biographical account of Dunbar based on the scanty evidence that survives is J. W. Baxter, *William Dunbar* (1952). The study by Tom Scott, *Dunbar: A Critical Exposition of the Poems* (1966), is stimulating but untrustworthy. □

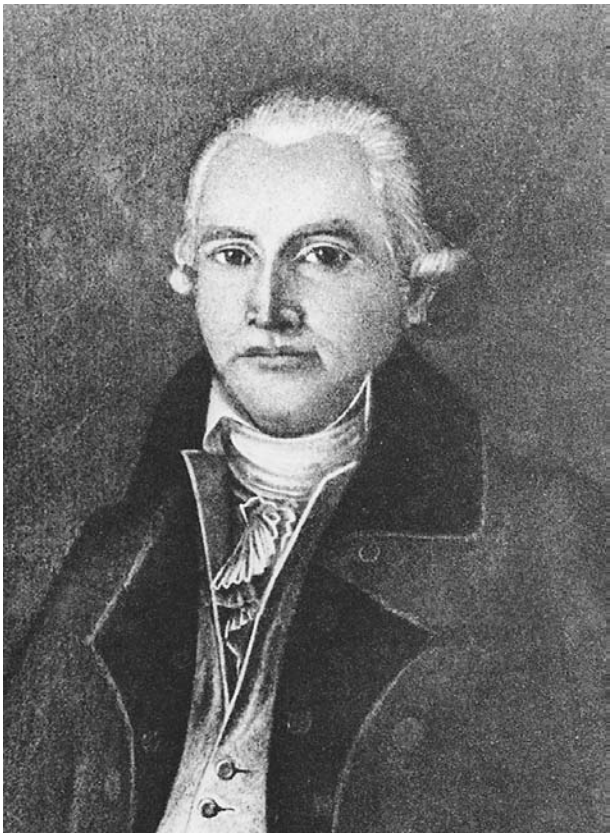

William Dunbar

William Dunbar (1749-1810), Scottish-born American scientist and planter, wrote the first topographical description of the Southwest.

William Dunbar was born in Morayshire, Scotland, son of Sir Archibald Dunbar. After study at Glasgow he did advanced work in mathematics and astronomy in London until ill health forced him to seek a warmer climate. In 1771 he went to America and established a plantation in British West Florida with a partner. Plagued by misfortunes—a slave insurrection in 1775 and later plundering by Continental Army soldiers—they moved in 1792 to what is now Mississippi to start a new plantation. Applying the principles of scientific agriculture, chemical treatment of the soil, improved models of plows and harrows, and special machinery for pressing and baling cotton, Dunbar made such a success of the venture that he bought out his partner and was able to devote much of his time to scientific investigation.

Like many 18th-century gentleman amateur scientists, Dunbar's interests included astronomy, botany, zoology, ethnology, and meteorology. Appointed surveyor general of the District of Natchez in 1798, he represented the Spanish government in determining the boundaries between Spanish and United States possessions in that area. Immediately thereafter he became a United States citizen and began making the first meteorological observations in the Mississippi Valley. Dunbar attracted the attention of Thomas Jefferson, with whom he corresponded and who secured his admission to the American Philosophical Society. In 1804 President Jefferson commissioned Dunbar to explore the Ouachita River country. In 1805 Dunbar was appointed to conduct similar explorations in the Red River valley.

Among Dunbar's scientific concerns were investigations of Native American sign language, fossil mammoth bones, and plant and animal life. On his plantation he operated an observatory equipped with the latest European astronomical instruments. His particular concern was the observation of rainbows, and he was the first to study the elliptical type. One of his practical contributions was a method for finding longitude by a single observer, without knowledge of the time. His meteorological speculations included the theory that a region of calm exists within the vortex of a cyclone.

Dunbar corresponded with American and European scientists. He also served as chief justice on the Court of Quarter Sessions and as a member of the Mississippi territorial legislature. His most important writing was the first

topographical description of the little-known south-western territory. He died at his plantation in October 1810.

Further Reading

For information on Dunbar see Frank L. Riley, *Sir William Dunbar: The Pioneer Scientist of Mississippi* (1899). Additional material on his life can be found in Eron Rowland, *Life, Letters and Papers of William Dunbar* (1930).

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Isadora Duncan

The American dancer and teacher Isadora Duncan (1878-1927) is considered one of the founders of modern dance.

Isadora Duncan was born Dora Angela Duncan on May 27, 1878, in San Francisco. By the age of 6 Isadora was teaching neighborhood children to wave their arms, and by 10 she had developed a new ''system'' of dance with her sister Elizabeth, based on improvisation and interpretation. With her mother as accompanist and her sister as partner, Isadora taught dance and performed for the San Francisco aristocracy.

The Duncans went to Chicago and New York to advance their dancing careers. Disheartened by their reception in eastern drawing rooms, they departed for London. In Europe, Duncan won recognition. She shocked, surprised, and excited her audience and became a member of the European intellectual avantgarde, returning triumphantly to America in 1908.

Duncan attacked the system of classical ballet, which was based on movement through convention, and rejected popular theatrical dance for its superficiality. She encouraged all movement that was natural, expressive, and spontaneous. Conventional dance costumes were discarded in favor of Greek tunics and no shoes to allow the greatest possible freedom of movement.

Experimenting with body movements, she concluded that all movements were derived from running, skipping, jumping, and standing. Dance was the ''movement of the human body in harmony with the movements of the earth.'' Inspired by Greek art, the paintings of Sandro Botticelli, Walt Whitman's poems, the instinctual movements of children and animals, and great classical music, she did not dance *to* the music as much as she danced *the* music. For her, the body expressed thoughts and feelings; each dance was unique, each movement created out of the dancer's innermost feelings. Her dances were exclusively female, celebrating the beauty and holiness of the female body and reflecting the emergence of the ''new woman'' of this period.

After World War I Duncan traveled throughout Europe. Her first school (in Berlin, before the war) had collapsed for lack of funds. In 1921 she accepted the Soviet government's offer to establish a school in Moscow. But financial problems continued. Meanwhile, she married the poet Sergei Yesenin. When the couple came to America in 1924 at the height of the ''Red scare,'' Duncan was criticized for her ''Bolshevik'' dances. Returning to Russia, her husband committed suicide.

By 1925 Duncan's life had been filled with tragedy. In 1913 her two illegitimate children had been accidently drowned; she had had a stillbirth; and she became disillusioned with the Soviet Union. She was famous but penniless. In 1927, while riding in an open sports car, her scarf caught in a wheel and she was strangled.

Isadora Duncan's death was mourned by many. She left no work that could be performed again, no school or teaching method, and few pupils, but with her new view of movement she had revolutionized dance.

Further Reading

There is no balanced assessment of Isadora Duncan's life. The best introduction is her own passionate and sensitive autobiography, *My Life* (1927). She has been eulogized by friends—see Mary Desti, *The Untold Story: The Life of Isadora Duncan, 1921-1927* (1929)—exposed by enemies, and sometimes appreciated by scholars. A scholarly but badly written biography is Ilya Schneider, *Isadora Duncan: The Russian Years*

(1969). Recent, more dispassionate accounts are Allan Ross Macdougall, *Isadora: A Revolutionary in Art and Love* (1960), and Walter Terry, *Isadora Duncan: Her Life, Her Art, Her Legacy* (1964). □

Katherine Dunham

As a dancer and choreographer, Katherine Dunham (born 1910) wowed audiences in the 1930s and 1940s when she combined classical ballet with African rhythms to create an exciting new dance style.

Dancer, choreographer, and anthropologist Katherine Dunham was born on June 22, 1910, in Glen Ellyn, Illinois, a small suburb of Chicago, to Fanny June (Guillaume) and Albert Millard Dunham. She was their second and last child together. Her brother, Albert Dunham Jr., was almost four years old when she was born. She adored him and thought of him as her protector. Their mother, who was French Canadian and Indian, was 20 years older than their African-American father.

Fanny Dunham had been married once before, to a man whose last name was Taylor. Their marriage ended in divorce and they had three children together: Louise and Fanny June (Taylor) Weir, who had families of their own by the time Dunham was born, and a son, Henry, who was mentally disabled. All of Fanny Dunham's children and grandchildren lived with her and her second husband under one roof in Glen Ellyn, making their house very crowded.

Mother Died

When Dunham was three years old, her mother died after a lengthy illness. She had owned property in Chicago, but it was sold to pay off her grown children's debts and her doctor bills. Albert Dunham, who had been working as a tailor, could no longer afford to keep his house in the mostly-white suburb of Glen Ellyn and was forced to sell it. This created a rift between him and his wife's grown children that would last for years.

Dunham and her brother, Albert Jr., went to live with their father's sister, Lulu Dunham, in a tenement slum in Chicago, while their father tried to make a better living as a traveling salesman. Lulu Dunham worked as a beautician and sometimes her relatives would baby-sit Katherine while Albert Jr. was in school.

Introduced to Theater

One of those baby-sitters, Clara Dunham, had come to Chicago with her daughter, Irene, hoping to break into show business. They and other amateur performers began rehearsing a musical/theatrical program in the basement of their apartment building, and Dunham would watch. Although the program wasn't a success, it provided Dunham with her first taste of show business.

Dunham and her brother were very fond of their Aunt Lulu. However, because she was experiencing financial difficulties, a judge granted temporary custody of the children to their half-sister Fanny June Weir, and ordered that the children be returned to their father as soon as he could prove that he could take care of them.

Home Was Dismal

When Dunham was about five years old, her father married an Iowa schoolteacher named Annette Poindexter. They moved to Chicago and were granted custody of the children, and Dunham grew to love her step-mother. Her father bought a dry cleaning business in Chicago and all four members of the family worked there, as they lived in a few rooms in back of the business.

Family problems emerged when Albert Sr. began to physically abuse his wife and children and became increasingly violent. Consequently, Dunham longed to get away from him.

In high school, Dunham excelled in athletics. She also took dancing lessons and joined an after-school club that put on dance recitals. However, her father began demanding that she spend more time working at the dry cleaners, leaving her very little time for her extra-curricular activities.

Albert Jr., who was valedictorian of his senior class, received a scholarship and went away to college, against the wishes of his father. A short time later, Annette Dunham left her abusive husband and went to live in another part of the city. Dunham, who was still in high school, went with her. However, she was forced to continue working for her father's business, in order to help support her step-mother.

Became Scholar

Dunham began attending junior college at the age of 17. During her second and final year there, her brother convinced her to take a Civil Service exam. If she passed, he said, she could become a librarian for the city. She passed the exam, graduated from junior college and began working at the Hamilton Park Branch Library, which was in a white, middle-class, suburban district of the city. The other librarians refused to eat lunch with her because she was black. However, she was not aware of the discrimination at first, because she was just glad to be free of her father.

Following in her brother's footsteps, Dunham enrolled in the University of Chicago, where she earned a master's degree and Ph.D. in anthropology. She also took dance lessons and participated in theater productions there. To help pay for her education, she opened a dance school in 1930.

Researched Dances

In 1935, Dunham received a fellowship to conduct anthropological field research. She used the grant to study African-based dances in the Caribbean. She knew that each Caribbean island had its own unique form of dance. However, all of the dances had a common denominator: They all had been influenced in some way by the African slaves who had been brought there by various colonial overseers.

Dunham wanted to discover exactly what that common denominator was and which dance moves had come from Africa. She spent 18 months in the Caribbean, documenting its various dances.

Found Answer

She found that of all the Caribbean islands, the purest forms of African dance were in Haiti. She theorized that this was because Haiti had won its independence as a nation long before any other country had freed its African slaves. ''Haitians ground their hips, circled their haunches, executed mesmerizing pelvic movements, and shrugged a ritual called *'zepaules,* accenting their shoulders. It was all fundamental African technique, identical to what is done in, say, Dakar, and on which variations persist in African-American communities everywhere,'' wrote Paula Durbin in an article about Dunham that appeared in the January/February 1996 issue of *Americas* magazine.

Dunham fell in love with Haiti and its people, and later bought a home and opened a dance school and medical clinic on the island. She chronicled her work in the Caribbean in her book, *Journey to Accompong,* and wrote about her experiences in Haiti in her book, *Island Possessed.*

Created New Style

When Dunham returned to the United States, she combined the ethnic dances she had learned in the Caribbean with classical ballet and theatrical effects. The result was an entirely new art form, called the ''Dunham technique.'' It has also been referred to as ''Afro-Caribbean dance.''

In 1940, she formed The Dunham Dance Company, an all-black dance troupe, to perform her technique. The company gave its first show in New York City and performed a revue called ''Tropics and le Jazz Hot.'' Audiences in the United States had never seen anything like it. As Durbin wrote in the *Americas* article, ''Everything moved—shoulders twitched, torsos arched, hips popped—and Martha Graham proclaimed Dunham 'the high priestess of the pelvic girdle.'" Graham is considered to be the founder of modern dance.

Fought Segregation

Dunham and her company toured North and South America in the 1940s and 1950s, fighting segregation along the way. In 1952, the management of a hotel in Brazil refused to let Dunham join her husband, John Pratt, in his hotel suite because she was black and he was white. Dunham, who had been married to Pratt since 1940, filed a lawsuit against the hotel, and as a result, the Brazilian legislature quickly passed a bill outlawing discrimination in public places. In addition to touring with her company, which disbanded in 1957, Dunham operated a dance school in New York from 1944 through 1954. She also choreographed many ballets, stage shows and films, including the movies, ''Stormy Weather'' and ''Pardon My Sarong.'' During this same period, she and her husband adopted their daughter, Marie Christine.

Opened Illinois School

In the 1960s, Dunham visited East St. Louis, Illinois, a very poor African-American community in the southern part of the state. She wanted to do something to help the children there and decided to open a school. In 1967 she opened the Katherine Dunham Centers for the Arts and Humanities. At the school, disadvantaged children can learn classical ballet, martial arts, the Dunham technique, foreign languages and, most importantly, self-discipline. The campus also includes the Dunham Museum, which houses costumes and other artifacts, and the Institute for Intercultural Communication.

Held Hunger Strike

In 1992 Dunham went on a 47-day hunger strike to protest the exclusionary U.S. policy toward Haitian refugees. Due to political unrest in their homeland, thousands of Haitians fled their country for the United States in the early 1990s. In 1991 and 1992, the U.S. Coast Guard intercepted some 35,000 Haitian refugees as they tried to enter the United States. Most of them were returned to Haiti.

Dunham has diabetes and arthritis and uses a wheelchair. She still lives and teaches in East St. Louis, Illinois, and has begun work on another autobiography.

Further Reading

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4th Earl of Dunmore

John Murray, 4th Earl of Dunmore (1732-1809), was the British colonial governor of Virginia during the dramatic years preceding the American Revolution.

John Murray, descended from the French line of Stuarts, succeeded to his father's title in 1765. He also held the titles of Viscount Fincastle, Baron of Blair, Baron of Moulin, and Baron of Tillymount. In 1768 he married Lady Charlotte Stewart, daughter of the Earl of Galloway. Elected in 1761 as one of the 16 Scottish peers to sit in the British Parliament, he was reelected in 1768.

Lord Dunmore was appointed governor of New York in 1770 by Lord Hillsborough, British secretary of state for the Colonies. In 1771 he was promoted to governor of Virginia. He was well liked there, as he had been in New York. His newborn daughter was adopted by the Virginia colony, and two new counties, Fincastle and Dunmore, were named for him. His popularity began to wane in 1773, when he dissolved the House of Burgesses, which had proposed a procolonial committee of correspondence; he repeated that action the following year when the legislature proposed a day of fasting and prayer because of the new Boston Port Bill.

While visiting Virginia's northwest frontier, Dunmore constructed Ft. Dunmore at the forks of the Ohio. In 1774 he led the Virginians in what is often called Dunmore's War. When the Shawnee Indians went on the warpath, the southwest Virginia militia, under Col. Andrew Lewis, advanced down the Kanawha River, while Dunmore himself led another force from Ft. Dunmore. After Lewis defeated Chief Cornstalk, Dunmore negotiated a treaty with the Native Americans at Scioto. Generally applauded at the time, the governor was later accused of inciting the Native Americans to warfare and attempting to lead the militia into a trap.

As the colonial revolutionary movement gathered momentum, Dunmore lost what remained of his popularity. To forestall rebels, he removed the powder from the Williamsburg magazine in April 1774, but this action incited so much antagonism that he paid for the powder. In June threats on his life forced him to retreat to the frigate *Fowey*. In November he declared martial law and called upon slaves to desert their masters and join his ''Royal Ethiopian'' Regiment in return for their freedom.

On Dec. 9, 1775, Dunmore's loyalist troops were defeated by the colonials at Great Bridge. Retiring to his ships, Dunmore bombarded and burned Norfolk. In July 1776, after a conflict on Gwynn's Island, he returned to England.

Once again Dunmore was returned to Parliament as a Scottish representative. From 1787 to 1796 he served as governor of the Bahamas. He died on March 5, 1809, at Ramsgate, England.

Further Reading

R. G. Thwaites and L. P. Kellog, *Documentary History of Dunmore's War* (1905), contains a good biographical sketch of Dunmore. Dunmore's American career is well covered in Thomas J. Wertenbaker, *Give Me Liberty: The Struggle for Self-government in Virginia* (1958), and Clifford Dowdey, *The Golden Age: A Climate for Greatness—Virginia, 1732-1775* (1970).

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Finley Peter Dunne

Finley Peter Dunne (1867-1936) was an American journalist. He is noted for his humorous sketches in which an Irish saloonkeeper named Mr. Dooley commented on current events.

Peter Dunne was born July 10, 1867, in Chicago, the fifth of seven children of an orthodox Catholic immigrant couple from Ireland. Peter (at 19 he added Finley to his name) graduated from high school in 1884. He covered sports and police courts for several newspapers, then became city editor of the *Chicago Times* when he was 21. Responsible positions on other papers followed. On the staff of the *Evening Post* in 1892, he met Mary Ives Abbott, a cultivated book reviewer for the *Post,* who recognized Dunne's promise and began to guide him. She introduced him to Chicago's select society.

In 1892 Dunne published his first sketch in Irish dialect in the *Post*. His protagonist, modeled upon a taciturn but witty saloonkeeper named James McGarry, was called Colonel McNerry. When the real saloonkeeper complained to Dunne's editor that McNerry sounded too much like McGarry, Dunne changed his character's name to Mr. Martin Dooley. Dunne's unsigned columns satirizing politics and society made Mr. Dooley a Chicago institution, and his fame spread to other cities. In 1898 one much-reprinted column turned Mr. Dooley into a national sensation. When Commodore George Dewey took Manila, Mr. Dooley celebrated the accomplishment of his ''Cousin George''—''Dewey or Dooley, 'tis all th' same.'' In this piece Dunne caught the jubilant mood of victorious America, but subsequently he turned to critical satire when United States imperialism, showing its true colors, began the systematic subjugation of the Philippines. To the Filipinos, Dunne's imperialist says: ''We'll treat ye th' way a father shud treat his childher if we have to break ivry bone in ye'er bodies. So come to our arms.''

Publication of collections of Dooley sketches in book form began in 1898 with *Mr. Dooley in Peace and War* and continued roughly at the rate of one volume every 2 years for 2 decades.

In 1900 Dunne moved to New York. In 1902 he married Abbott's daughter Margaret; they had four children.

Dunne became associated with Lincoln Steffens and other ''muckrakers'' on the *American Magazine,* and he wrote for *Collier's* and several other magazines, but the articles in which he put Mr. Dooley aside and spoke in his own voice were never markedly successful. He died of cancer in New York City on April 24, 1936.

Further Reading

Elmer Ellis, *Mr. Dooley's America: A Life of Finley Peter Dunne* (1941), contains Dunne's unfinished memoirs. For Dunne's place in the history of American humor see Walter Blair, *Horse Sense in American Humor* (1942). *The Autobiography of Lincoln Steffens* (1931) contains a contemporary sketch of Dunne.

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William Archibald Dunning

The American historian, author, and educator William Archibald Dunning (1857-1922) was an authority on the Civil War and Reconstruction periods and an influential teacher.

Born in Plainfield, N.J., on May 12, 1857, William Dunning experienced as a young boy the tragic years of the Civil War, which had a profound effect on his career. For the rest of his life he devoted his energies to researching and training students in this watershed period of history.

Although he studied at Dartmouth College and the University of Berlin, Dunning received all of his degrees from Columbia University. In 1888 he married Charlotte E. Loomis of Brooklyn, who died June 13, 1917. Following completion of his doctorate in 1885, Dunning remained at Columbia, reaching the rank of full professor in 1893. In 1904 he was selected to be the first Lieber professor of history and political science.

Dunning possessed the rare talent of being both a distinguished teacher and a brilliant scholar. A perusal of his writings is impressive. After publishing his doctoral dissertation, *The Constitution of the United States in Civil War and Reconstruction, 1860-1867* (1885), he produced two other books in the same area: *Essays on the Civil War and Reconstruction and Related Topics* (1898), a scientific and scholarly investigation of the period; and *Reconstruction, Political and Economic, 1865-1877* (1907), a volume in the first ''American Nation Series,'' which although partly refuted by revisionists, remains the best summary of the politics of the era.

Dunning was an equally competent political writer. His *A History of Political Theories: Ancient and Medieval, from Luther to Montesquieu* (1905) and *From Rousseau to Spencer* (1920) discuss the development of political theories from ancient to modern times. He also wrote *The British Empire and the United States* (1914), which analyzes the hundred years of diplomatic relations between the two powers starting with the Treaty of Ghent, and he collaborated with Frederick Bancroft on ''A Sketch of Carl Schurz's Political Career'' in *The Reminiscences of Carl Schurz,* vol. 3 (1908). He also wrote many articles and reviews for the *American Historical Review, Educational Review,* and the *Political Science Quarterly* and was editor of the last from 1894 to 1903.

The ''Dunning school'' in Civil War and Reconstruction historiography interpreted the events of the period in a manner more favorable to the South. They defended the planters of the antebellum period, blamed the abolitionists for bringing on the war, and vehemently criticized the Radical Republicans for using Lincoln's death to enhance their political ambitions and economic interests by reducing the South to colonial status.

Dunning was one of the founders of the American Historical Association, serving several years on its council and as its president in 1913. He was president of the American Political Science Association at the time of his death.

In 1914 sixteen former students published *Studies in Southern History and Politics,* and 10 years later another group published the commemorative volume *A History of Political Theories, Recent Times.* Dunning died on Aug. 15, 1922.

Further Reading

There is no single volume on the life of Dunning. For a discussion of Dunning's role in Civil War and Reconstruction historiography see Thomas J. Pressly, *Americans Interpret Their Civil War* (1954; rev. ed. 1962), and Kenneth M. Stampp, *The Era of Reconstruction, 1865-1877* (1965). □

John Duns Scotus

The Scottish philosopher and theologian John Duns Scotus (c. 1265-1308) contributed to the development of a metaphysical system that was compatible with Christian doctrine, an epistemology that altered the 13th-century understanding of human knowledge, and a theology that stressed both divine and human will.

The century from 1250 to 1350 can be considered the high point of the scholastic movement in philosophy and theology. During that period a number of important developments took place which influenced European thought in subsequent centuries. The first of these developments was the attempt to construct a metaphysical system that would remove or reduce apparent conflicts between natural reason and the truths of revelation, allowing each a specific domain with a certain number of truths in common. This development is often termed the ''synthesis of faith and reason'' and is considered one of the major achievements of medieval philosophy. A second development was the perfection of an empirical approach to knowledge and the perfection of the critical tools of logic and scientific inquiry, a movement with important long-range results for the history of modern thought. The third development was the creation of a theological system that would protect the Christian conception of the omnipotence and freedom of God while upholding a practical system in which salvation would be granted to any man who earnestly sought it. In each of these developments Duns Scotus made an important contribution.

His Life

John Duns Scotus was born into a landowning family in the southeastern corner of Scotland, an area strongly influenced by the social, political, and religious institutions of England. According to one tradition, his father was Ninian Duns, who held an estate near Maxton in Roxburghshire. After receiving his early education, possibly at Haddington, John Duns entered the Franciscan convent at Dumfries about 1277-1280 and received instruction there from his paternal uncle, Elias Duns.

Shortly before 1290 John Duns was sent to Oxford, probably to continue his study in the liberal arts. It may have been at Oxford that he received the nickname ''Scotus'' or ''the Scot.'' While at Oxford he was ordained to the priesthood on March 17, 1291, by Oliver Sutton, Bishop of Northampton.

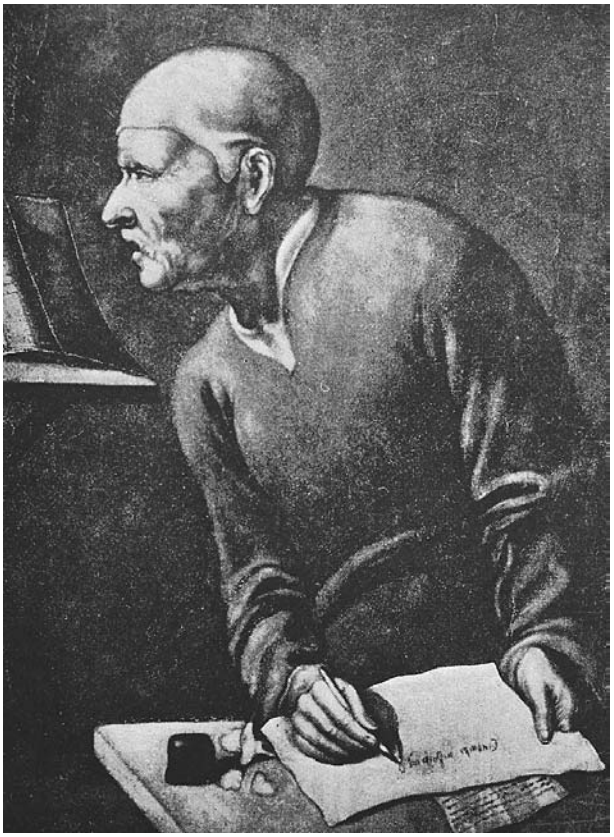

Scotus, as he eventually came to be called, seems to have completed his study in the arts before 1293, for in that year he began his study for the higher degree of theology at Paris under Gonsalvo of Balboa. Returning to Oxford in 1296, Scotus continued his study of theology and commented on the *Book of Sentences* by Peter Lombard, a standard requirement of any theological faculty in a medieval university and an activity which made the candidate a ''bachelor of the *Sentences*.'' Having read the *Sentences* at Oxford (and possibly also at Cambridge), Scotus returned to Paris in 1302 and in that year read the *Sentences* for the second or third time.

Because of his opposition to King Philip IV's call for a general council against Pope Boniface VIII, Scotus was exiled from France in 1303 and probably returned to Oxford for a year. In 1304, however, Scotus returned to Paris and completed the requirements for the degree of master of theology in 1305. For the next 2 years he held the chair of theology at the Franciscan convent in Paris, debating with other theologians and increasing his reputation. One of his most important works, *Quaestiones quodlibetales,* contains Scotus's version of many debates in which he engaged during this period.

Scotus was transferred in 1307 to the Franciscan house of study at Cologne, Germany, where he lectured until his death on November 8, 1308. He was buried in the chapel of the convent.

Relation between Philosophy and Theology

Under the impact of the revival of Aristotle in the 13th century, several theologians attempted to argue for the ''scientific'' nature of theology. This movement was short-lived, and by the end of the 13th century the scientific quality of theology had been rejected on the grounds that theology did not possess the same type of evidence nor was its method demonstrative in the same sense as mathematics or Euclidean geometry.

Scotus contributed to a more exact understanding of the relation between philosophy and theology. He emphasized the practical and affective nature of theology, denying to it the rigorous demonstrative quality of the Aristotelian sciences. Scotus, however, shared with St. Thomas Aquinas the belief that truth was one and that theology and philosophy do not contradict each other but represent two different approaches to the same truth.

The relation of philosophy and theology, for Scotus, was based on the nature of their respective sources: reason and revelation. Scotus's formulation of this problem followed the pattern established by St. Thomas Aquinas, although Scotus restricted the number of theological truths that could be established by natural reason, unaided by revelation.

Metaphysical Beliefs

Scotus understood metaphysics as that aspect of philosophy that studies the nature of *being* itself rather than any particular object possessing being that exists in external reality. Being, understood in this way, was a concept common to God and man. Moreover, certain disjunctive attributes or antinomies could be applied to being, such as ''infinite-finite'' or ''necessary-contingent.'' On the basis of his belief that the term ''being'' applied to God and man in the same sense and that one part of a disjunctive requires the other part, Scotus established a proof for God's existence based on the nature of being. The existence of finite, contingent beings requires the existence of an infinite, necessary being, namely God.

Epistemology and Empiricism

Scotus shared with St. Thomas Aquinas a strong belief in the primacy of sense experience in the process of human knowledge. Scotus, however, gave the intellect of man a more active role in cognition than was customary in the late 13th century. In opposition to the more common Aristotelian epistemology, he argued that the intellect could come into direct contact with the object to be known. Scotus therefore played a very important role in the transformation of medieval epistemology from a conception of the intellect as a passive receptacle that knows only universal concepts to a view of the intellect as an active mind that knows individual things.

Theological Beliefs

The main feature of Scotus's theology is the importance he gives to the primacy of the will in both God and man. In contrast to St. Thomas Aquinas, who tended to emphasize the intellect or reason, Scotus stressed the freedom of the divine will and the freedom of the human will within an order freely chosen by God.

The freedom of God, for Scotus, means first of all that creation was not necessary. God not only chose the *type* of world He wished to create; He chose to create. Having once chosen, however, it is the nature of God to abide by his decisions. Although He always retains the power to do otherwise, He never arbitrarily reverses His decisions.

The second area where God's freedom is evidenced is in man's salvation. God, for Scotus, predestines those He wishes to save apart from any foreseen merits. Moreover, God retains His freedom to accept or reject the Christian who fulfils the divine commandments.

This absolute power of God is limited by His own free decision to allow man freedom and to award eternal life on the basis of human merit. Man, for Scotus, is also primarily will and is united to God through love more than through reason. Man has the freedom to fulfil God's demands and thus obtain salvation.

Marian Doctor

The last important area of Scotus's thought concerns his teaching on Mary, the mother of Jesus. Duns Scotus is known as the Marian doctor because of the high status he accords to Mary. Scotus taught that Mary was born without the stain of original sin, a doctrine known as the Immaculate Conception and eventually recognized as dogma in the Roman Catholic Church. The support of Scotus's teaching by many within the Franciscan order facilitated the development and final acceptance of that doctrine.

Further Reading

The best biographical sketch of Duns Scotus can be found in Alfred B. Emden, *A Biographical Register of the University of Oxford to A.D. 1500,* vol. 1 (1957). Among the many histories of medieval philosophy that include the thought of Scotus, the clearest description can be found in Frederick Copleston, *A History of Philosophy,* vol. 2 (1950). There are several more detailed studies in English of various aspects of Scotus's thought. Two excellent studies of Scotus's metaphysics are Cyril L. Shircel, *The Univocity of the Concept of Being in the Philosophy of John Duns Scotus* (1942), and Allan Wolter, *The Transcendentals and Their Function in the Metaphysics of Duns Scotus* (1946). The best study of Scotus's epistemology is Sebastian Day, *Intuitive Cognition: A Key to the Significance of the Later Scholastics* (1947). A more general evaluation of Scotus's thought and his impact on modern philosophy is provided in J. F. Boler, *Charles Peirce and Scholastic Realism: A Study of Peirce's Relation to John Duns Scotus* (1963). □

John Dunstable

John Dunstable (ca. 1390-1453) was the most celebrated English composer of the entire 15th century.

His works were known and imitated all over western Europe.

Contemporary documentation of John Dunstable's life is sparse. From his tombstone, which was in St. Stephen Walbrook, London, until it was destroyed in the Great Fire, it is known that he died on Dec. 24, 1453, and that he was also a mathematician and astronomer. Several tracts on astronomy once in his possession are in various English libraries, and from one of these it is known that he was in the service of John, Duke of Bedford, brother of Henry V. John became regent of France in 1422 and maintained a chapel in that country until his death in 1435; thus it is likely that Dunstable was on the Continent for some years. He is mentioned by several contemporary and slightly later theorists. Other information must be deduced from his music and the manuscript sources that preserve it.

Almost all of Dunstable's known works are sacred. There are 20-odd settings of items of the Mass Ordinary (single sections, Gloria-Credo or Sanctus-Agnus pairs, and complete cyclic Masses), 12 isorhythmic motets, some 20 motets and polyphonic settings of liturgical melodies, and 2 secular pieces.

Most of Dunstable's compositions are found in non-insular sources. Almost all of his motets are in a manuscript in Modena (probably copied in Ferrara); some of these motets and most of his Mass music are in sources in Trent and Aosta. Other works are in Bologna, Florence, Berlin, El Escorial, Paris, and Seville. Only a handful of English sources of his music have survived, and many of these are fragmentary. The destruction of musical manuscripts (and instruments) for religious and political reasons at a later time created a situation whereby no major sources of polyphonic music remain in England for roughly the middle years of the 15th century. It is fortunate that English music was so widely admired and copied on the Continent.

Lack of biographical information and precise datings for manuscripts makes a chronology of Dunstable's works very difficult. In a general way, the isorhythmic motets, with their rigidly structured formal frameworks and general harmonic style, look back to techniques popular in the 14th century, and such harmonizations of liturgical melodies as the *Magnificat secundi toni* and *Ave Regina celorum* are clear descendants of late-14th century English descant settings. On the other hand, the *Missa Rex seculorum* and *Missa Da gaudierum premia,* cyclic Masses with each section built over a common tenor, are innovative works, early examples of a species of composition that was to be a cornerstone of Mass composition for the next century, and some of the nonisorhythmic—and probably later—motets, such as *Quam pulchra es* and *Salve Regina mater mire,* anticipate the motet style of the generation of Josquin des Prez with their careful declamatory settings of the text, fuller harmonic style, and independence of the individual voices.

Stylistic features of English music were known to and imitated by such Continental masters as Guillaume Dufay and Gilles Binchois. This can be seen in their music, in the incorporation of a harmonic style more dependent on thirds and sixths and their taking up of such structural devices as the tenor, or *cantus firmus,* Mass. It is also attested to by writers of the time. Martin le Franc, in his lengthy poem *Le Champion des dames* (1441-1442), speaks of Dufay and Binchois as having found a new way in music, based on the English style of Dunstable. And Johannes Tinctoris in his *Proportionales musices* (ca. 1476) maintains that a fundamental change took place in music in the early 15th century, that it originated with Dunstable, and that not only Dufay and Binchois but also such men as Johannes Ockeghem, Anthoine Busnois, and their contemporaries were affected by this new style.

This statement may be exaggerated. The English influence came not only from Dunstable but also from his contemporaries, particularly Leonel Power. But a good case can be made for the suggestion that the diffusion, popularity, and influence of English music were never so great as during the first half of the 15th century, and Dunstable stands at the head of this school.

Further Reading

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St. Dunstan

The English monk and archbishop St. Dunstan (ca. 909-988) was a counselor of kings and a respected churchman. He made the English monasteries into centers of religion and culture.

Dunstan was born into an important family near Glastonbury in Somerset. As a young man, he lived for a time in the household of King Athelstan but incurred the displeasure of some of the officials by his love of singing and reading. Accused of black magic and pressured into leaving the court, Dunstan lived for a short time with the bishop of Winchester, who persuaded him to become a monk.

As a hermit near Glastonbury, Dunstan disciplined himself through prayer and penance. He worked as a silversmith and copied manuscripts. The next king, Edmund, called Dunstan back to court as one of his counselors and eventually made him abbot of Glastonbury. Under Edmund's successor, Edred, Dunstan practically ran the kingdom. But his luck changed when Edwy succeeded to the throne in 955. Dunstan's outspoken criticism of the king's loose conduct earned him a sentence of exile. For 2 years

Dunstan lived on the Continent, near Ghent in Flanders, with a group of monks guided by the strict rule of St. Benedict. In 957 some of King Edwy's subjects rebelled and set up a separate kingdom. Their leader, Edgar, called Dunstan back from Flanders and appointed him bishop first of Worcester and then of London. When Edwy died 2 years later, Edgar became sole king of England. He made Dunstan archbishop of Canterbury, head of the entire Church in England.

For almost 30 years, seen by some as a golden age, Dunstan and King Edgar cooperated closely, Dunstan preaching respect for the King's law and the King giving money to help build churches and monasteries. Dunstan was as strict with his clergy as he was with himself. His experiences in Flanders taught him that monks should live in an atmosphere of self-sacrifice. He enforced the law of celibacy wherever possible. He forbade the selling of Church offices (simony) and the appointing of relatives to positions of authority (nepotism). He encouraged his people to fast and preached the ideal of justice for all. Once he refused to say Mass until some counterfeiters had paid the penalty decreed by the magistrate. Their hands were chopped off.

By his forceful preaching and administrative ability, his friendship with the King, and his personal example, Dunstan succeeded in reforming the Church in England. The monasteries he influenced became sources of genuine religious spirit for the people and provided many bishops for England as well as missionaries for northern Europe. He was accepted as a saint by the English people soon after his death on May 19, 988.

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Henry Dunster

Henry Dunster (ca. 1609-1659), an English-born American clergyman, was distinguished as the innovative and forceful first president of Harvard College.

Henry Dunster was born in Bury, Lancashire, England, the fifth child of a yeoman farmer. At 17 he entered Magdalene College at Cambridge University and, upon completion of requirements, received a bachelor of arts degree. He returned to Bury as a teacher and curate, studied Oriental languages, and in 1634 was granted a master of arts degree from Cambridge. Under spiritual stress, Dunster gravitated to Puritanism and emigrated to New England.

Although relatively unknown, Dunster was chosen president of Harvard College upon his arrival in Boston in 1640. He revived an institution that was virtually defunct, reuniting the scattered student body and establishing degree requirements. With Cambridge and Oxford as models, he was determined to put Harvard on secure foundations. The college laws were first codified in 1646, a charter obtained in 1650, and the holdings of the library increased through gifts. Dunster and Thomas Shepard, the eminent Puritan and theologian, petitioned the New England Confederation for contributions from the inhabitants, obtaining £250 in gifts of wheat by 1653. Dunster advocated 4 years residence for the bachelor of arts degree, and although protesting students refused to pay commencement fees, he successfully instituted the change. Edward Johnson in his *Wonder Working Providence* (1654) observed that ''the learned reverend, and judicious Mr. Henry Dunster [was] fitted from the Lord for the work.''

In 1641 Dunster married Elizabeth, the widow of Jose Glover. Marriage brought President Dunster financial security and also Glover's printing press. Operated for years in Dunster's house, this press was the first one in the Colonies and was later acquired by Harvard. His wife's death in 1643 led to conflict between her children and Dunster over the

estate. In 1644 he chose a second wife, Elizabeth Atkinson, who outlived him.

While a member of the Cambridge church, Dunster refused to have an infant son baptized. Public hostility to his Baptist views led to demands for his resignation from Harvard. On Oct. 24, 1654, he resigned, later becoming a minister at Scituate in Plymouth Colony. He died there in 1659.

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Marquis Dupleix

The French colonial administrator Joseph François, Marquis Dupleix (1697-1763), sought to establish a French empire in India but was frustrated by indifference at home and by growing British power.

Joseph François Dupleix was born in Landrecies on Jan. 1, 1697, into a wealthy family. After making several voyages to America and India, in 1721 he was named a member of the superior council at Pondicherry, India, of the Compagnie des Indes—the French counterpart of the English East India Company. In addition to his official duties he engaged, as was the custom, in private business ventures and gained a fortune. In 1731 he became governor or superintendent of French affairs in Chandernagor, where he administered his office with great competence and established a fruitful trade with China.

In 1742 Dupleix was appointed governor general of the company with authority over French investments in India. Ambitious to found a great French colony at a time when native governments were in a state of political dissolution and when commercial advantages were open to European nations, Dupleix found himself opposed by British designs. He was also hampered by a bitter jealousy on the part of the Comte de La Bourdonnais, governor of the isle of Bourbon, and by a lack of understanding among the company officials in France.

The War of the Austrian Succession permitted Dupleix partially to realize his aims. The capitulation of Madras to the French in 1746 fostered his purpose, but restoration of the city to British control blocked him. He sent an expedition against Fort St. David in 1747, but it was defeated by the nawab of Arcot, who was allied with the British. When the British besieged Pondicherry in 1748, Dupleix conducted a brilliant defense, but news of the peace of Aix-la-Chapelle arrived during the operations and halted further military activities.

Dupleix sought to subjugate southern India and use military forces to safeguard commercial advantages. He sent troops to aid sovereign claimants to the Carnatic and the Deccan, who were opposed by British-supported rivals. In the end, Dupleix was unable to match the British aspirations and activities directed by Robert Clive, and French influence declined as British power increased.

In 1754 the French government, wishing to avoid further conflict with the British in India, sent a special commissioner, Charles Robert Godeheu, to replace Dupleix, who returned to France that year. Although he had expended his personal fortune to support his public policy, he found that the Compagnie des Indes was unwilling to reimburse him and that the French government would do nothing to help him. Regarded at the time as an ambitious and self-serving adventurer, he died in obscurity, neglect, and poverty in Paris on Nov. 10, 1763. He was, however, one of the greatest French colonial administrators of the 18th century, but his country's lack of interest defeated him.

Further Reading

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Éleuthère Irénée du Pont

Éleuthère Irénée du Pont (1771-1834), a French-born American manufacturer, founded the gunpowder mill which became the basis of E. I. du Pont de Nemours and Company.

Born in Paris on June 24, 1771, E. I. du Pont was the son of Pierre Samuel du Pont de Nemours, a leading economist of the physiocratic school. Irénée demonstrated little interest in school, and in 1788 he went to work for Antoine Lavoisier, the noted French chemist who was chief of the royal powder works. He became Lavoisier's first assistant in 1791.

Following the French Revolution, Irénée's father found he could not cooperate with the new government and decided the family should emigrate to the United States. The decision was undoubtedly influenced by the elder Du Pont's friend Thomas Jefferson, with whom he had become acquainted when Jefferson was serving as minister to France. Thirteen members of the family, including Irénée, his wife, and three children, sailed for the United States and arrived in Newport, R.I., on New Year's Day 1800.

On a hunting trip with Col. Louis de Toussard, an American military officer, Irénée du Pont discovered that American gunpowder was not only poor in quality but high in price. They made a study of the powder industry in America and concluded that the construction of a powder mill might be a profitable venture. Du Pont and his brother Victor returned to France to seek the assistance of former associates. He obtained designs for machinery and the equipment he would need, plus pledges of financial support. Upon his return he purchased a farm 4 miles from Wilmington, Del., as the site for his factory. In 1803 the small mill began processing saltpeter for the government, and eventually the company produced the first powder for sale.

During the next few years the company increased its production and sales, but not without problems. Stockholders grew tired of Du Pont's continuous expansion and demanded their share of the profits. Two explosions, one in 1815 and another in 1818, resulted in 49 deaths and considerable financial loss. Orders from the U.S. government during the War of 1812, however, made Du Pont the major powder producer in America.

Du Pont had other interests besides gunpowder. In 1811, with his brother Victor and Peter Baudy, he opened a woolen mill on the Brandywine River. Du Pont helped establish a cotton mill and a tannery. In 1822 he became a director of the Bank of the United States. He died on Oct. 31, 1834, in Philadelphia.

Further Reading

Bessie Gardner du Pont edited and translated *Life of Éleuthère Irénée du Pont* (12 vols., 1923-1927), which is largely a collection of Du Pont's correspondence. His life in the United States is included in her *E. I. du Pont de Nemours & Co.: A History, 1802-1902* (1920). Max Dorian, *The Du Ponts: From Gunpowder to Nylon* (1961; trans. 1962), contains extensive references to Irénée du Pont, as does William S. Dutton, *Du Pont: One Hundred and Forty Years* (1942). □

Pierre Samuel du Pont

The American industrialist Pierre Samuel du Pont (1870-1954), as chairman of the board of E. I. du Pont de Nemours and Company, was among those responsible for its phenomenal success in the 20th century.

Pierre Samuel du Pont was born in Wilmington, Del., on Jan. 15, 1870. After receiving a bachelor of science degree from the Massachusetts Institute of Technology in 1890, he became a chemist in the family firm. He pursued a variety of business activities until 1902, when he and two cousins purchased and reorganized the family company. He became president of the firm in 1915, an office he held until he became chairman of the board in 1919. He remained in the latter post until 1940.

Du Pont guided the company through its enormous expansion during World War I and its later product diversification program outside the explosives industry. He emphasized competence rather than family membership: the company made a successful transition from a family opera-

tion to one run by professional managers. The new company structure stressed division of authority between central management and the operating departments; the former concentrated on long-run policy decision making while the latter focused on day-to-day problems. In adapting his company's organizational structure to its new marketing strategy, Du Pont was an industrial and administrative innovator.

The company first invested in the General Motors Company in 1917, with massive investment 3 years later. In 1920 William C. Durant, president of General Motors, found himself in financial difficulty. Because possible failure of General Motors might have jeopardized Du Pont's investment, a Du Pont syndicate rescued Durant, but the price was his holdings in General Motors. Reluctantly, Pierre du Pont became president of General Motors and occupied that office until 1923, when Alfred P. Sloan, Jr., replaced him.

Du Pont was also active in public affairs. He held numerous offices in the state government of Delaware, including tax commissioner. Initially a supporter of Franklin D. Roosevelt, Du Pont strongly opposed governmental intervention in business affairs and so opposed Roosevelt's reelection in 1936. He was one of the founders of the American Liberty League, which unsuccessfully appealed to voters to defeat the New Deal because it seemed to represent an infringement on individual liberties.

Du Pont died in Wilmington on April 5, 1954. As much as any other man, he can be credited with the success of the Du Pont Company in the 20th century.

Further Reading

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Pierre Samuel du Pont de Nemours

The French political economist, public administrator, and reformer Pierre Samuel du Pont de Nemours (1739-1817) expounded the economic doctrines of the physiocrats.

Born in Paris on Sept. 14, 1739, Pierre Samuel du Pont was the son of Samuel du Pont, a master watchmaker, and Anne Alexandrine de Montchanin, member of a derogated noble family. After becoming a watchmaker and dabbling in medicine, he turned to letters as a means of attaining recognition. In 1763 he was introduced to François Quesnay, whose physiocratic thought greatly influenced him.

In Du Pont's early works—*Of the Exportation and Importation of Grains* (1763), *Physiocracy* (1767), and *Of the Origin and the Progress of a New Science* (1767)—he stated the core ideas of his thinking. He believed in a presocial natural order in which man had rights and duties based on the physical necessities of life. Man had propertorial rights over his life and possessions; his duties were to supply his own and others' needs and to respect others' rights and property. From these assumptions followed the belief that the natural source of wealth was land, and the labor and commerce associated with agriculture. All other forms of industry were secondary and related to luxury, which detracted from the expansion of agriculture and the accumulation of wealth. Du Pont believed that society should discourage nonproductive industries and free agriculture from all unnatural restraints. Good government, therefore, should work to eliminate custom barriers and excessive and unproductive taxation, which inhibited the growth of agri-

culture and trade. He also held that only hereditary monarchy could ensure the proper use of natural resources.

In 1774 Du Pont was appointed inspector general of commerce under his close friend A. R. J. Turgot, whom he served primarily as private secretary. With the fall of Turgot in 1775, Du Pont went into retirement at his estates near Nemours. There he finished drawing up Turgot's *Memoir on Municipalities* (1776), which in modified form served as the basis for some of the reform proposals of later ministers. Since there is no way of knowing how much of the *Memoir* was actually the work of Du Pont, there may be some justification in his claim that the bulk of later reform proposals were actually based on his ideas. It is known, however, that his role in the commercial treaties of 1783 and 1786 was considerable.

During the Assembly of the Notables (1787), Du Pont served as second secretary of the meetings—a privilege he was granted because he had been ennobled in 1783 for his services to the Crown. With the failure of the Notables, he became active in the Revolutionary movement and in 1789 was elected to represent the Third Estate from Nemours. As a member of the Constituent Assembly, he served on 11 economic committees. Du Pont was a moderate Revolutionary who believed reform should go no further than was absolutely necessary to ensure the realization of physiocratic principles. He advocated the separation of powers in government, a bicameral legislature, and a strong monarchy.

His views earned him the disfavor of most of the leaders of the Revolution, and Du Pont retired from public life in 1791. Chosen to sit in the Council of Elders in 1795, he was in constant opposition to the policies of the Directory and was proscribed in 1797, being suspected of royalism. He then resigned from the Elders and turned his thoughts to America, which he considered ''the only asylum where persecuted men can find safety.'' He traveled to America in 1799 to introduce physiocratic ideas into the young republic.

On his return to France in 1802, Du Pont played an intermediary role in the Louisiana Purchase and was later elected to the Paris Chamber of Commerce. He did not, however, find favor with Napoleon, and his ambition of election to the Imperial Senate was never realized. In 1814 he supported the restored Bourbon monarchy, viewing the Charter of 1814 as similar to his own proposals of 1789. Napoleon's return from exile prompted Du Pont to flee to America, where he spent the last years of his life in retirement at his son's powder plant in Delaware. He died on Aug. 7, 1817, after a brief illness.

Further Reading

A full-length study is Ambrose Saricks, *Pierre Samuel du Pont de Nemours* (1965). A profile of Du Pont is the older, but useful work by Henry Higgs, *The Physiocrats: Six Lectures on the French Économistes of the 18th Century* (1896; repr. 1963). For general background see Peter Gay, *The Enlightenment* (2 vols., 1966-1969).

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Asher Brown Durand

The American painter and engraver Asher Brown Durand (1796-1886) was a prominent figure in the first generation of the Hudson River school of painters.

Asher Durand was born on Aug. 21, 1796, in Jefferson Village, N.J., of a French Huguenot family. His first training was with his father, John Durand, a watchmaker. At 17 Asher was apprenticed to the engraver Peter Maverick and showed such facility that after 5 years they became partners. Durand also attended the American Academy of Fine Arts. When John Trumbull, who ran the academy, engaged Durand to engrave his painting *The Declaration of Independence,* Maverick, jealous of his former pupil, dissolved the partnership. Durand then set up his own establishment and was soon America's leading engraver. He engraved many portraits and book illustrations and executed a fine engraving of John Vanderlyn's *Ariadne*.

Although Durand had occasionally done some painting, he did not give up engraving in favor of painting until about 1834, when Luman Reed, a wealthy New York collector, commissioned him to do portraits of the early American presidents. In 1840 Durand traveled to Europe, where he admired the work of the 17th-century Dutch masters as well as Salvator Rosa and Claude Lorrain. Durand succeeded Samuel F. B. Morse as president of the National Academy of Design, New York, in 1846 and held the office until 1862, when he resigned.

Because Durand had been trained as an engraver, his earlier paintings are hard in texture and meticulous in detail, and his color is pale in tone. However, he soon developed a freer style and a richness of color. Two notable canvases, the *Morning of Life* and the *Evening of Life,* are allegories of the ages of man and depict imaginary landscapes in a rich and luxurious manner. But he was also a very factual painter. While most artists of the Hudson River school made sketches on the spot from which they worked up paintings in the studio, he was a pioneer in making actual paintings out of doors. As a result, his color is more true to nature than that used by his contemporaries. His *Monument Mountain, Berkshires* and numerous scenes done in the Catskills are remarkably fresh interpretations of the natural world.

In memory of his friend and fellow painter Thomas Cole, who died in 1848, Durand painted *Kindred Spirits,* showing Cole and the poet William Cullen Bryant standing on a cliff overlooking a Catskill stream. If overliterary in content, the painting does show the close association between writers and painters during the American romantic period.

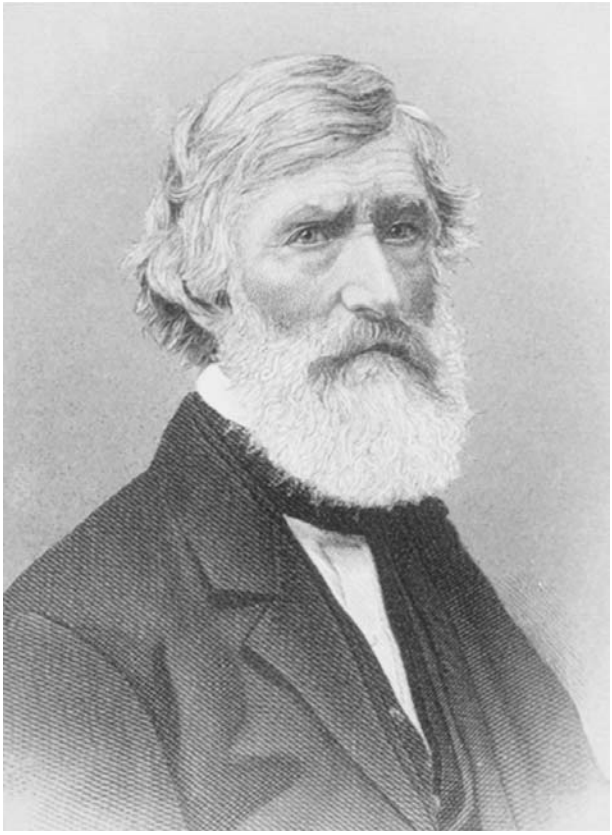

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Thomas Clark Durant

The American Thomas Clark Durant (1820-1885), an executive of the Union Pacific Railroad, was a major force behind the first transcontinental railroad.

Thomas C. Durant was born in Lee, Mass., on Feb. 6, 1820, the son of well-to-do parents. Although he graduated from Albany Medical College, he left medicine for his uncle's firm, which exported flour and grain. Durant later moved to New York City to open a branch office and became widely known in financial circles because of his activities in stocks.

Railroads were a popular investment in the 1850s, and Durant joined with Henry Farnam in building the Michigan Southern, the Chicago, Rock Island, and Pacific, and the Mississippi and Missouri. In 1862 the Federal government designated the Central Pacific and Union Pacific railroads to construct the first transcontinental line. Durant claimed that he influenced President Abraham Lincoln to select Omaha as the line's eastern terminus, although most authorities give the credit to Grenville M. Dodge. The Union Pacific ran into early financial difficulty, and Durant, vice president of the company, persuaded Congress to double the land grant and also to allow the road to issue bonds equal to those issued by the government, which was the transcontinental's major financial backer.

When the Union Pacific ran into difficulty selling its securities at par value as was required by the charter, Durant devised a scheme whereby a group of company executives formed a construction company called the Crédit Mobilier of America. This firm was awarded the construction contracts and accepted the securities as payment. To protect the firm against loss, the contracts were high enough to offset the sale of the securities below par. Regardless of the corrupt nature of the operation, money was secured and construction continued.

In 1865 Oakes and Oliver Ames, Massachusetts manufacturers, entered the Crédit Mobilier and began a battle for control with Durant. For 2 years the rival factions, known as the ''Boston Crowd'' and the ''New York Crowd,'' contended for supremacy. At stake in the struggle was not only the construction company but the entire Union Pacific. Durant was forced out of the Crédit Mobilier in 1867, but efforts to sever him from the railroad failed. An agreement then followed between the two groups for construction of some 667 miles of track; the agreement proved profitable to the Crédit Mobilier, but the Union Pacific was left with a shoddily built line and heavy overcapitalization. Losing control to the Ames brothers, Durant held on just long

enough to help Leland Stanford drive in the golden spike to complete the nation's first transcontinental railroad on May 10, 1869. On May 25 Durant was dropped from the board of directors of the Union Pacific.

Durant was married and the father of a son and daughter. His last years passed uneventfully in the Adirondacks.

Further Reading

No full-length study of Durant exists. For his role in the Union Pacific see Nelson Trottman, *History of the Union Pacific: A Financial and Economic Survey* (1923), and a popular work, Wesley S. Griswold, *A Work of Giants: Building the First Transcontinental Railroad* (1962). □

William Crapo Durant

The American industrialist William Crapo Durant (1861-1947) was the founder of General Motors, an automobile manufacturing company.

William C. Durant was born in Boston, Mass., on Dec. 8, 1861. He grew up in Flint, Mich., where he became a leading carriage manufacturer. In 1886 he organized the Durant-Dort Company and helped to make Flint the carriage capital of the nation.

Durant acquired control of the Buick Motor Car Company in 1904 and revived it; by 1908 Buick was one of the four leading automobile companies. Durant had a vision of the boundless possibilities of the automobile, particularly the moderate-priced car, and attempted to capitalize on these possibilities by establishing a large-scale enterprise based on volume production. He intended that his company would be well financed, market a variety of automobiles, and produce many of its own parts.

After an attempt to buy Ford Motor Company in 1907 failed because Henry Ford wanted to be paid in cash, Durant established the General Motors Company the next year. He began with the Buick and added Cadillac, Oldsmobile, Oakland (Pontiac), and other lesser companies. Durant overextended himself, and by 1910 General Motors needed the intervention of a bankers' syndicate to lift the burden of debt. Durant returned to the automobile business in 1911 with the Chevrolet car. In 1916, with the backing of the Du Pont family, he recovered control of General Motors.

In 1919 General Motors was one of the largest American industrial enterprises, but Durant exercised little control over its operation; General Motors was too decentralized to be effective. When the Panic of 1920 occurred, Durant was overcommitted in the stock market. He tried unsuccessfully to support the price of General Motors stock; he was forced out of the company in 1920 by the Du Ponts, who wanted to protect their sizable investment.

The remainder of Durant's life was anticlimactic. In 1921 he started Durant Motors, which failed to become a major automobile producer. Durant Motors was already shaky when the 1929 crash occurred; the Depression then sharply reduced automobile sales and resulted in 1933 in dissolution of the firm. Durant was bankrupt by 1935. During his remaining years he engaged in a variety of business enterprises but without marked success. He died in New York City on March 18, 1947.

Durant was a pioneer in the automotive industry, and his most notable creation, General Motors, has dominated the automobile market since. Some of his chance ideas, such as the entry of General Motors into the manufacture of refrigerators, were highly successful. However, Durant never succeeded in organizing and administrative structure adequate for the giant enterprise he founded, and the task of converting General Motors into an enduring monument was left to his successors.

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Albrecht Dürer

The German painter and graphic artist Albrecht Dürer (1471-1528) introduced the achievements of the Italian Renaissance into northern European art. His prints diffused his new style, a fusion of the German realistic tradition with the Italian ideal of beauty.

Until the end of the 15th century late medieval realism in the north and the art of the Renaissance in Italy developed more or less independently of each other. While Italian artists invented rules of perspective and proportion to govern their representations of man in his natural environment, the German and early Netherlandish painters perfected their observation and depiction of individual natural phenomena without, however, establishing a correct perspectival space within which to contain the multiplicity of detail. Albrecht Dürer was, in effect, the first non-Italian artist to associate the humanistic disciplines with the esthetic pursuits of art.

Albrecht Dürer was born on May 21, 1471, in Nuremberg. His father, Albrecht the Elder, was a Hungarian goldsmith who went to Nuremberg in 1455, where he married Barbara Holper, daughter of a goldsmith. The young Dürer received his first training in his father's workshop as an engraver. He executed his first self-portrait, a drawing in silverpoint, at the age of 13.

His Apprenticeship

From 1486 to 1490 Dürer was apprenticed to the Nuremberg painter and woodcut illustrator Michael Wolgemut, following which he went on his bachelor's journey, the route of which is not known but which presumably led him to the Rhineland and to the Netherlands, since influences of early Netherlandish art are traceable in his works. He arrived in Colmar in 1492, soon after the death of the prominent German graphic artist Martin Schongauer in 1491, and continued on to Basel, where he stayed until late 1493 working extensively as a woodcut designer.

There is a difference of scholarly opinion in regard to Dürer's work in Basel, mostly woodcuts in books illustrated by several artists. The works generally ascribed to him show he was an extremely lively and many-faceted artist, interested in the representation of various aspects of daily life. The prints and drawings he executed at that period were influenced by Schongauer and the Housebook Master, the two major representatives of Rhenish graphic art.

In 1493 Dürer painted a self-portrait (Paris) in which he represented himself in a lyrical, romantic vein and inscribed above his head, ''My affairs will go as ordained in Heaven.'' In May 1494 he returned to Nuremberg, and 2 months later he married Agnes Frey.

First Trip to Italy

In the fall Dürer journeyed to Venice, Padua, and Mantua. He copied works by the leading contemporary Italian masters, and it is apparent in his drawings that he soon learned how to impart to his figures perfection of anatomy, classical pathos, and harmony. It was at this time that Dürer began to be interested in the art of the ancients, although he probably had access to the classical works largely through Italian copies and interpretations. In the process of assimilating the spirit of classical art, he became aware of the necessity of art theory, to which he later devoted much of his time. Dürer's travels not only opened his eyes to the marvels of ancient art but also to the variety to be found in nature, which he captured in his excellent landscape drawings and watercolors of Alpine views.

Return to Nuremberg

In 1498 Dürer published a series of 15 woodcuts, the *Apocalypse,* which represents the highest achievement of German graphic art in that medium and which had a dramatic message to impart on the eve of the Protestant Reformation. The series is a tour de force in giving shape, in a realistic framework, to the fantastic images conjured up in the Book of Revelation. Each of the woodcuts represents a homogeneous action but at the same time contributes to create a powerful unity of the whole series. In the *Apocalypse* series as well as in the later series of prints representing the Passion of Christ (The *Great Passion,* begun before 1500 and published in 1511; the *Small Passion,* 1509-1511, repeated in copper engravings in 1507-1513; and the *Life of the Virgin,* 1500-1511), Dürer interpreted the Gospel in a new, human, and understandable language,

organically fusing northern realism with the ideal beauty of Italy.

In Dürer's painting, another self-portrait (1498; Madrid) marked the turning point of his art. He represented himself as a humanist scholar and an elegant young man without the attributes of his profession. In this way he opposed the concept of art as craft current outside of Italy. ''There were many talented youths in our German countries who were taught the art of painting but without fundamentals and with daily practice only. They therefore grew up unconscious as a wild uncut tree,'' he wrote. He wanted to be different and to change his followers: ''Since geometry is the right foundation of all painting, I have decided to teach its rudiments and principles to all youngsters eager for art. . . .''

In his altarpieces Dürer revealed his interest in perspective, as in the *Paumgartner Altarpiece* (1502-1504). His portraits, such as *Oswolt Krell* (1499), were characterized by sharp psychological insight. Dürer depicted mythological and allegorical subjects in engravings on metal, for example, the *Dream of the Doctor* (after 1497) and *Sea Monster* (ca. 1498), and he also used that technique for one of his most popular prints, the *Prodigal Son* (ca. 1496). Dürer represented the hero in a novel way, the scene chosen being neither the prodigal son's sinful life nor the happy ending of his return to his father, but the moment in which the hero becomes cognizant of his sinful life and begins his repentance. In the print *Nemesis* (1501-1502) Dürer's study of human proportion is manifested, together with his taste for complicated humanistic allegory, which appears in several of his prints of that period.

Second Trip to Italy

In 1505 Dürer went to Venice again. Records of that stay abound in his letters to his humanist friend Willibald Pirckheimer. There is no mention of a visit to Rome. The assumption that Dürer visited Rome has been a subject much discussed by art historians. It was only quite recently that the inscription ''Romae 1506'' was discovered on his painting *Christ among the Doctors* (Lugano), which seems to argue favorably for the assumption that he did go to Rome. Until recently scholars knew only that he went as far as Balogna, but even if he really visited Rome his stay there must have been rather short as it left no visible traces in his drawings.

It was the art of Venice that profoundly influenced Dürer's work. He was on good terms there with artists, humanists, and noblemen. He wrote Pirckheimer that the painter Giovanni Bellini was his friend and wanted Dürer to paint a picture for him. It seems, however, that it was Dürer's prints rather than his paintings which established his reputation.

In 1506 Dürer painted for the church of the German merchants in Venice, S. Bartolommeo, his most Italian picture—in composition as in color: the *Feast of the Rose Garlands*. Even today, in spite of its damaged condition, ''a solemn splendor of the southern town rests upon the picture,'' according to M. J. Friendländer. Dürer's portraits done at this time excel by nature of their soft subtlety of chiaroscuro, compositional simplicity, and lyrical mood, for example, *Portrait of a Young Girl* (1505; Vienna). The same freedom of touch, subtle and flexible, characterizes his drawings of nudes, done during and after the Italian journey.

Nuremberg Altarpieces

The large altarpieces executed when Dürer returned to Nuremberg show a mixture of colorful Italianisms with the traditional northern style. One of them is the *Heller Altarpiece* (1507-1509). The central panel was destroyed by fire in 1729 and is known only through a copy by Jobst Harrich. The wings were painted by Dürer's assistants, and four panels were executed by Mathias Grünewald.

The other two important altarpieces of that period are the *Adoration of the Trinity* (1511) and the *Martyrdom of the Ten Thousand* (1508), in which Dürer's placement of little figures in vast landscapes was a return to his early style, based on the traditions of northern painting. Dürer was also returning to his personal heritage in that he once again took up the engraver's burin as his main tool.

Melancholy and Humanism

Perhaps Dürer's most important works of the period from 1513 to 1520 were his engravings. In them his humanistic interests appear, developed through his friendships with distinguished German scholars, especially Pirckheimer. Through Pirckheimer, Dürer became acquainted with contemporary Italian thought as well as with classical philosophy and its recent revival known as Neoplatonism. The three so-called Master Engravings *Knight, Death, and the Devil* (1513), *St. Jerome in His Study* (1514), and *Melencolia I* (1514) are the climax of Dürer's graphic style and also express his thoughts on life, man, and art.

These engravings are allegories of the three kinds of virtue associated with the three spheres of human activity: in *Knight* the active sphere is depicted; in *St. Jerome,* the contemplative sphere; and in *Melencolia I,* the intellectual sphere, which Erwin Panofsky describes as an allegory of ''the life of the secular genius in the rational and imaginative worlds of science and art.'' The three prints excel not only in transmitting their complicated allegorical messages but also in conveying a powerful expression of mood: heroic in *Kinght,* intellectually concentrated but serene in *St. Jerome,* and dramatic and gloomy in *Melencolia*. At the same time they show the greatest virtuosity in the handling of the medium; their silvery, vibrant surfaces contain both graphic and pictorial effects. It is possible that *Melencolia* was connected with a difficult moment in the development of Dürer's theoretical concepts, which he formulated at that time, although it was only later that his theoretical works were published.

Dürer was equally interested in a direct depiction of observed data. Throughout his life he drew and engraved simple motifs studied from life, as in the dramatic drawing of his old mother, emaciated and ill (1514).

Until 1519 Dürer worked for Emperor Maximilian I, taking part in the execution of various artistic projects of allegorical and decorative character, mostly in graphic media (the *Triumphal Arch* and the *Triumphal Procession of*

Maximilian I) but also in miniature (drawings in the *Maximilian I Prayer Book,* 1515).

Last Period

In July 1520 Dürer left for the Netherlands in order to receive from Charles V, Maximilian I's successor, the reconfirmation of his yearly salary of 100 florins that Maximilian had allotted him. This trip was a triumph for the artist and proved the esteem with which he was regarded. In his travel journal Dürer left a moving day-by-day record of his stay in Antwerp and of his visits to various Dutch, Belgian, and German towns. He met princes, rich merchants, and great artists. He drew portraits, landscapes, townscapes, and curiosities in his sketchbook. He met Erasmus of Rotterdam, whom he greatly admired and of whom he made a portrait drawing, which he later engraved (1526).

Dürer's last years were difficult. The Reformation was creating great religious and social changes. Dürer supported Martin Luther, whose teachings were heralded by Dürer's *Apocalypse*. In his last drawings, such as the *Oblong Passion* (10 drawings, 1520-1524), he expressed his powerful religious feelings, but held in check by a severe composition.

Dürer's last great work was the so-called *Four Apostles* (1526). The monumental, sculpturesque figures towering in their shallow space represent Saints John and Peter (left panel) and Saints Mark and Paul (right panel). The two paintings were probably intended as the wings of a triptych, the central panel of which was not executed. He gave the panels to the Town Council of Nuremberg. In the panels he included quotations from the writings of the saints represented, which contained accusations against ''false prophets.'' Dürer's work proclaimed the unity of the new faith against the different sects arising at that time.

In 1525 Dürer published his book concerning perspective (*Instruction in Measurement*), and in 1527 his treatise on fortifications appeared. He died on April 6, 1528, a few months before his last and most important theoretical work, *The Four Books on Proportions,* was published. Excellent painter, engraver, and draftsman, Dürer was also a learned theorist. Active in art and science, he was the first true Renaissance artist outside of Italy and in his diversity a typical Renaissance man.

Dürer's Influence

Dürer's influence was greater than that of any artist of northern Europe of his time and was most widely felt through his woodcuts and engravings. He created a language of visual forms that furnished his contemporaries and followers with modern tools adapted to their needs: his art was a translation of the Italian Renaissance vocabulary into a dialect understandable north of the Alps. Dürer was beloved by the German romantic artists and writers of the 19th century, for whom he represented the quintessential German artist.

Further Reading

An English edition of Dürer's writings is William Martin Conway, *Literary Remains of Albrecht Dürer* (1889; rev. ed. 1958). A selection of his writings is included in Wolfgang Stechow, ed., *Northern Renaissance Art, 1400-1600: Sources and Documents* (1966). There are several works on Dürer in English, all overshadowed by the magisterial monograph of the foremost Dürer scholar, Erwin Panofsky, *The Life and Art of Albrecht Dürer* (2 vols., 1943; paperback ed., 1 vol., 1971). Old but good is William Martin Conway, *The Art of Albrecht Dürer* (1910). Wilhelm Waetzoldt, *Dürer and His Times* (1935; trans. 1950), written for a general audience, stresses the cultural background. For a study of Dürer's drawings see *Dürer: Drawings and Water Colours,* selected and with an introduction by Edmund Schilling (trans. 1949); and for the prints see Arthur M. Hind, *Albrecht Dürer: His Engravings and Woodcuts* (1911). The humanistic background and the symbolism of the *Melencolia I* print are discussed in Raymond Klibansky, Erwin Panofsky, and Fritz Saxl, *Saturn and Melancholy* (1964). □

1st Earl of Durham

John George Lambton, 1st Earl of Durham (1792-1840), was the tactless and energetic English statesman best known for his report on Canada, which laid the basis for the country's Dominion status.

John George Lambton was born in London on April 12, 1792. After attending Eton College, he joined the dragoons in 1809 but resigned in 1811. From 1813 to 1828 he was a member of Parliament. In 1830 he was made a privy councilor, created a baron, and appointed lord privy seal, and he also entered the House of Lords. He had a hand in preparing the First Reform Bill of 1832. In the same year he was made ambassador extraordinary in succession to St. Petersburg, Vienna, and Berlin, and he was rewarded for his service by being created viscount the following year. For the next 2 years Lord Durham led the advanced Whigs but in 1835 went once again to St. Petersburg as ambassador to Russia.

In 1837 Lord Durham returned home and in the next year was appointed high commissioner to Upper and Lower Canada and governor general of the British provinces in North America. Revolts in both Upper and Lower Canada in 1837-1838 had warned the British government that the Canadians were demanding responsible government and that the situation could not be ignored. Durham spent 6 months in Canada. He sent political prisoners to Bermuda—with which step he exceeded his orders—and it caused his fall.

But upon his return to Britain, Lord Durham published his famous *Report on the Affairs of British North America*. In it he enunciated the principle that the executive branch in Canada would have to make its peace with local interests by instituting a system of responsible government, revising the land ownership laws, fostering immigration, and providing a system of municipal government. He also urged that Upper and Lower Canada be united so as to outnumber the French Canadians. Durham died shortly after his report was completed, in Cowes, Isle of Wight, on July 28, 1840.

Energetic, vain, and high-spirited, Durham tried to keep the Canadian issue nonpartisan in British politics. It is arguable that it was not so much the tactless Durham who created responsible government as the able colonial secretaries and governors who followed him and implemented it.

Further Reading

The best biography of Durham is Leonard Cooper, *Radical Jack: The Life of John George Lambton, First Earl of Durham* (1959). The older works are Stuart J. Reid, *Life and Letters of the First Earl of Durham, 1792-1840* (2 vols., 1906), and Chester W. New, *Lord Durham: A Biography of John George Lambton, First Earl of Durham* (1929). For the place of the Durham report in the development of the British Empire see E. L. Woodward, *The Age of Reform, 1815-1870* (1938; 2d ed. 1962), and C. E. Carrington, *The British Overseas* (1950; 2d ed. 1968). □

Émile Durkheim

The French philosopher and sociologist Émile Durkheim (1858-1917) was one of the founders of 20th-century sociology.

Emile Durkheim was born at Épinal, Lorraine, on April 15, 1858. Following a long family tradition, he began as a young man to prepare himself for the rabbinate. While still in secondary school, however, he discovered his vocation for teaching and left Épinal for Paris to prepare for the École Normale, which he entered in 1879. Although Durkheim found the literary nature of instruction there a great disappointment, he was lastingly inspired by two of his teachers: the classicist Numa Denis Fustel de Coulanges and the philosopher Émile Boutroux. From Fustel he learned the importance of religion in the formation of social institutions and discovered that the sacred could be studied rationally and objectively. From Boutroux he learned that atomism, the reduction of phenomena to their smallest constituent parts, was a fallacious methodological procedure and that each science must explain phenomena in terms of its own specific principles. These ideas eventually formed the philosophical foundations of Durkheim's sociological method.

From 1882 to 1885 Durkheim taught philosophy in several provincial lycées. A leave of absence in 1885-1886 allowed him to study under the psychologist Wilhelm Wundt in Germany. In 1887 he was named lecturer in education and sociology at the University of Bordeaux, a position raised to a professorship in 1896, the first professorship of sociology in France.

On his return from Germany, Durkheim had begun to prepare review articles for the *Revue philosophique* on current work in sociology. In 1896, realizing that the task was too much for a single person to do adequately, he founded the *Année sociologique*. His purpose, he announced, was to bring the social sciences together, to promote specialization within the field of sociology, and to make evident that sociology was a collective, not a personal, enterprise. In 1902 Durkheim was named to a professorship in sociology and education at the Sorbonne. There he remained for the rest of his career.

Achieving Consensus

The Division of Labor, Durkheim's doctoral thesis, appeared in 1893. The theme of the book was how individuals achieve the prerequisite of all social existence: consensus. Durkheim began by distinguishing two types of ''solidarities,'' mechanical and organic. In the first, individuals differ little from each other; they harbor the same emotions, hold the same values, and believe the same religion. Society draws its coherence from this similarity. In the second, coherence is achieved by differentiation. Free individuals pursuing different functions are united by their complementary roles. For Durkheim these were both conceptual and historical distinctions. Primitive societies and European society in earlier periods were mechanical solidarities; modern European society was organic. In analyzing the nature of contractual relationships, however, Durkheim came to realize that organic solidarity could be maintained only if certain aspects of mechanical solidarity remained, only if the members of society held certain beliefs and sentiments in common. Without such collective beliefs, he argued, no contractual relationship based purely on self-interest could have any force.

Collective Beliefs

At the end of the 19th century, social theory was dominated by methodological individualism, the belief that all social phenomena should be reduced to individual psychological or biological phenomena in order to be explained. Durkheim therefore had to explain and justify his emphasis on collective beliefs, on ''collective consciousness'' and ''collective representations.'' This he did theoretically in *The Rules of Sociological Method* (1895) and empirically in *Suicide* (1897). In the first, he argued that the social environment was a reality and therefore an object of study in its own right. ''Sociological method,'' he wrote, ''rests wholly on the basic principle that social facts must be studied as things; that is, as realities external to the individual.'' The central methodological problem was therefore the nature of these realities and their relationship to the individuals who compose society.

In *Suicide* Durkheim demonstrated his sociological method by applying it to a phenomenon that appeared quintessentially individual. How does society cause individuals to commit suicide? To answer this question, he analyzed statistical data on suicide rates, comparing them to religious beliefs, age, sex, marital status, and economic changes, and then sought to explain the systematic differences he had discovered. The suicide rate, he argued, depends upon the social context. More frequently than others, those who are ill-integrated into social groups and those whose individuality has disappeared in the social group will kill themselves. Likewise, when social values break down, when men find themselves without norms, in a state of ''anomie'' as Durkheim called it, suicide increases.

From what source do collective beliefs draw their force? In *The Elementary Forms of Religious Life* (1912) Durkheim argued that the binding character of the social bond, indeed the very categories of the human mind, are to be found in religion. Behind religion, however, is society itself, for religion is communal participation, and its authority is the authority of society intensified by being endowed with sacredness. It is the transcendent image of the collective consciousness.

During his lifetime Durkheim was severely criticized for claiming that social facts were irreducible, that they had a reality of their own. His ideas, however, are now accepted as the common foundations for empirical work in sociology. His concept of the collective consciousness, renamed ''culture,'' has become part of the theoretical foundations of modern ethnography. His voice was one of the most powerful in breaking the hold of Enlightenment ideas of individualism on modern social sciences.

Durkheim died in Paris on Nov. 15, 1917.

Further Reading

Robert A. Nisbet presents a comprehensive analysis of Durkheim's ideas in *Émile Durkheim* (1965). A collection of essays on various aspects of Durkheim's work appears in Kurt Wolff, ed., *Émile Durkheim, 1858-1917: A Collection of Essays with Translations and a Bibliography* (1960). See also Charles Elmer Gehlke, *Émile Durkheim's Contribution to Sociological Theory* (1915), and Harry Alpert, *Émile Durkheim and His Sociology* (1939). A more general study is Talcott Parsons, *The Structure of Social Action: A Study in Social Theory with Special Reference to a Group of Recent European Writers* (1937; 2d ed. 1964).

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Lawrence Durrell

A prolific British author, Lawrence Durrell (1912-1990) wrote several large-scale, multi-volume series of novels as well as poetry, plays, short stories, and travel books. People and places of the Mediterranean were a central theme of his work.

Lawrence Durrell was born on February 27, 1912, in Darjeeling, India, at the foothills of the Himalayas. His parents were Irish Protestants engaged in colonial service. After attending the College of St. Joseph in Darjeeling, the 11-year-old Durrell, like many Anglo-Indian children, was sent to England to complete his education. He went to St. Edmund's School, Canterbury, and, failing to gain entrance to Cambridge, took up a bohemian existence and supported himself by working as a jazz pianist in London night clubs and taking on a variety of odd jobs. He also began to work seriously on his poetry and fiction.

Oppressed by the hardship of life in a grimy quarter of London, Durrell was also stung by the stifling pressure of British society on his artistic ambitions. He wrote in a letter: ''England wrung my guts out of me and tried to destroy everything singular and unique in me.'' In 1935, to escape ''that mean, shabby little island,'' Durrell went with his family to the island of Corfu, off the Adriatic coast of Greece. He wanted to live the life of an expatriate writer and to recreate the life of London in his novels, much as the expatriate James Joyce had done for Dublin. At this time, Durrell read Henry Miller's *Tropic of Cancer,* a book whose plain style and sexual candor would greatly influence his own fiction. He went to Paris to meet Miller, and so began their life-long friendship.

Durrell's stay on Corfu was interrupted by the onset of World War II. His life for the next 17 years was shaped by a series of postings in government service. Durrell was in Athens and Crete from 1939 to 1941 teaching English, in Cairo and Alexandria until 1945 as an officer in the Foreign Press Service, in Rhodes until 1947 as director of public relations for the Dodecanese Islands, in Argentina in 1948 as director of the British Council Institute in Cordoba, in Belgrade through 1952 as press attaché, and in Cyprus from 1953 to 1956 as director of public relations for the island's government. The literary result was that the world of the

Mediterranean became Durrell's chief subject matter, in both his fiction and his many travel books. In 1957 he left government service to dedicate himself to this writing and settled in a village in the south of France, where he lived until his death in 1990.

Durrell's first important novel was *The Black Book* (1938), which, though similar in theme, represented a major stylistic break from his earlier fiction. The novel shows the influence of Miller's *Tropic of Cancer,* but *The Black Book* was no mere imitation. The novel recounts the lives and loves of struggling writers and artists in a grubby London hotel. Because of the novel's sexual frankness, Faber & Faber refused to bring out an unexpurgated edition; the book was finally published in its complete form through the efforts of Henry Miller. (*The Black Book* did not find a publisher in the United States until 1960.) With its appearance, Durrell was recognized as a major literary voice.

Durrell's subsequent fiction explores the people and places of the Mediterranean that he came to know so well. *Cefalu* (1947; later retitled *The Dark Labyrinth*) is a satirical portrait of a group of English tourists who are for a time trapped in the Cretan labyrinth, home to the legendary Minotaur.

The centerpiece of Durrell's career as novelist is *The Alexandria Quartet,* comprised of *Justine* (1957), *Balthazar* (1958), *Mountolive* (1958), and *Clea* (1960). In this ambitious and intricate series of novels, Durrell attempted to create a fictional parallel of 20th-century physics, based on theories he had expounded in his one book of literary criticism, *A Key to Modern British Poetry* (1952). In a prefatory note to *Balthazar,* Durrell wrote: ''Modern literature offers us no Unities, so I have turned to science and am trying to complete a four-decker novel whose form is based on the relativity proposition. Three sides of space and one of time constitute the soup mix recipe of a continuum.'' The books of *The Alexandria Quartet,* which Durrell called ''an investigation of modern love,'' are not sequential; rather, the first three books tell of the same events and characters in pre-World War II Alexandria, but from different viewpoints. The ''facts'' of the story of sexual liaisons and political intrigue are glimpsed only obliquely from the accounts of different narrators. There is, in a sense, no objective truth to be discovered. The fourth novel, *Clea,* is a more traditional chronological narrative which takes the characters through the war years.

In *The Alexandria Quartet,* Durrell adopted a highly ornate and sensuous narrative voice which drew much critical attention. George Steiner described the *Quartet's* style as ''complex aural music'' in which ''light seems to play across the surface of the words in a brilliant tracery.'' The ''baroque'' style was not to everyone's taste though; Martin Green complained that ''a steady diet of [Durrell's] sentences . . . makes one feel one is sickening for a bad cold.''

Durrell's career as novelist continued with two other large-scale, multi-volume works. *Tunc* (1968) and *Nunquam* (1970) comprise *The Revolt of Aphrodite,* which tells a gothic story of corporate intrigue. The five-part *Avignon Quintet* is made up of *Monsieur, or the Prince of Darkness* (1974); *Livia, or Buried Alive* (1978); *Constance, or Solitary Practices* (1982); *Sebastian, or Ruling Passions* (1983); and *Quinx, or the Ripper's Tale* (1985). These later works, which are heavily weighted with allusions to gnostic mysticism and the medieval legends of the Knights Templar, are direct descendents of Durrell's *Alexandria* series. As the critic Alan Friedman points out:

> They too offer exotic settings peopled by improbable characters; multiple fictional and narrative layerings; . . . extensive mythical and metaphysical speculation on the nature of the universe and its creator, on the ego and personality, on the enterprises of being, becoming and creating; a harsh critique of western civilization and values; and an erotically charged prose style whose evocations and allusions overtly echo and invoke the *Quartet*.

In addition to his novels, Durrell is noted for a series of works generally referred to as the ''island books,'' a hybrid genre incorporating autobiography and satiric social commentary. *Prospero's Cell* (1945) is an ''island portrait'' of Corfu, its geography, lore, customs, and eccentric inhabitants. Later, Durrell published *Reflections on a Marine Venus: A Companion to the Landscape of Rhodes* (1953); *Bitter Lemons* (1957), which deals with the Greek-Turkish conflict on Cyprus; *Sicilian Carousel* (1977); and *The Greek Islands* (1978).

Durrell's literary output also includes twelve volumes of poetry, three plays, several books of satiric sketches of diplomatic life, short stories, and collections of his correspondence with Henry Miller, Alfred Perles, and Richard Aldington. Durrell died of emphysema at his home in the village of Sommieres, November 7, 1990.

Further Reading

Spirit of Place (1969), edited by Alan G. Thomas, is an extensive anthology of Durrell's essays and fiction which serves as a Baedecker to Durrell's life and travels. Two important collections of criticism are Harry T. Moore's *The World of Lawrence Durrell* (1962) and Alan Warren Friedman's *Critical Essays on Lawrence Durrell* (1987). Readers interested in Durrell's friendship with Henry Miller might turn to the *Durrell-Miller Letters, 1935-1980* (1988) or to *Always Merry and Bright* (1978), Jay Martin's biography of Miller. □

Friedrich Dürrenmatt

The works of the Swiss playwright Friedrich Dürrenmatt (1921-1990) combine surface realism with an absurd and almost surreal artistic vision, expressed in an abundance of oppressive, distorted, often ironic detail.

Friedrich Dürrenmatt was born on January 5, 1921, in Konolfingen, Switzerland, near Bern. His father, Rheingold, was a pastor, while his grandfather, Ulrich, was a famous satirist and poet. At 13 he began to

study theology, philosophy, German literature, and natural sciences, first at the Gymnasium in Bern and then at the University of Bern. Later he attended the University of Zurich to study art and philosophy. Inexplicably he began to write, yet he entered the field of graphic design in order to support himself. A heavy man with a penchant for cigars, in 1947 he won the heart of Lotti Geisler, a German actress, with whom he had three children. While residing in Basel, he composed *Es steht geschrieben* (''It Is Written,'' 1946), which caused scandal when it was produced in 1947 because of its alternative portrayal of religion, yet it earned him a prize. *Der Blinde* (''The Blind,'' 1948) was produced the next year.

Dürrenmatt's first success on the postwar German stage was *Romulus der Grosse* (''Romulus the Great,'' 1949), an ''unhistorical historical comedy'' about the fall of the Roman Empire. In this commentary on the absurdity of human values—with contemporary satirical implications—the last Roman emperor, more interested in breeding chickens than in politics, stoically accepts the inevitable course of history and hands his crown to the barbarian invader. The dramatist was later to write, ''The world, for me, stands as something monstrous, an enigma of calamity that has to be accepted but to which there must be no surrender.''

His next work and first big hit, *Die Ehe des Herrn Mississippi* (''The Marriage of Mr. Mississippi,'' 1950), was produced in Munich in 1952. A grotesque yet comic ''dance of death'' mocking ideology as a solution to man's predicament, it was briefly produced off-Broadway in 1958 as *Fools Are Passing Through* to mixed criticism. With *Ein Engel kommt nach Babylon* (''An Angel Comes to Babylon,'' 1953), produced in Munich, Dürrenmatt's reputation was established in Europe. It has been alternatively described as an obscure, fragmentary drama challenging ''God's injustice,'' and as a parable of ''a heavenly emissary who brings confusion instead of happiness.'' *Der Besuch der alten Dame* (''The Old Lady's Visit,'' later shortened to just ''The Visit'', 1955), however, extended the author's impact. Caught in a struggle between moral and material values, the dramatic protagonist of this work is an entire community which slowly succumbs to the temptation of murdering one of its members for the sake of a promised fortune. When it opened on Broadway in 1958, it was one of the most highly praised plays of the season. In 1971 Austrian composer made *The Visit* into an opera.

Dürrenmatt's nondramatic prose also explores ''black comic'' elements with penetrating irony. Among the radio scripts prepared during this period are *The Vega Enterprise* (1956), a science-fiction thriller which ends with the atomic bombing of the last humane sanctuary in a corrupt universe, and *Nächtliches Gespräach mit einem verachtelen Menschen* (''Nocturnal Conversation With a Scorned Man,'' 1957), which contains a dialogue between the secret executioner and the idealist on the futility of self-sacrifice and the art of dying. Many of his shorter efforts can be termed detective mysteries. His full-length novel *Grieche Sucht Griechin* (''Greek Man Seeks Greek Woman,'' 1955), however, does offer some genuine comic relief from the oppressive quality of the author's world view, but it was panned because its logic escaped its reviewers.

Three years after *The Visit* Dürrenmatt returned to the theater with *Frank V,* a poorly received musical drama. *Die Physiker* (''The Physicists,'' 1961), his first classically constructed work, restored the playwright to favor. Dürrenmatt preferred to term his plays ''comedies,'' and in *Problems of the Theatre* (1955) he expressed the belief that tragedy could no longer be written because the modern age, lacking a well-ordered world—with established standards of guilt and retribution—is not suited for it. He continued writing, his plays of note including *Play Strindberg* (1969), *Die Frist* (''The Appointed Time,'' 1977), *Achterloo,* and *Oedipus* (1989). His last major work, *The Execution of Justice* (1989), has been described as the culmination of 400 years of European thought on the topic of justice. Dürrenmatt passed away in 1990.

Further Reading

Many of Dürrenmatt's plays can be found in print, and a good number of those in English. *The Playwrights Speak,* edited by Walter Wager (1967), includes a chapter by Dürrenmatt on his theory of theater. Murray B. Peppard, *Friedrich Dürrenmatt* (1970), contains a discussion of Dürrenmatt's writings as well as biographical details. Several critical surveys of drama devote sections to the playwright: see Hugh F. Garten, *Modern German Drama* (1959). □

François Duvalier

François Duvalier (1907-1971) was Haitian president for life. Trained as a physician and known to his people as ''Papa Doc,'' Duvalier dominated his country and its institutions as no other Haitian chief executive.

Little is known of the origins of François Duvalier. Though some of his ancestors came from Martinique, his parents were Haitians, and he was born in Petit-Goâve in southern Haiti. An early Haitian Africanist, he was one of the founders of the Haitian intellectual Griot movement of the 1930s, and he built a reputation as a scholar, ethnologist, and folklorist.

Duvalier graduated in 1934 from the Haitian National University Medical School. He was active in the U.S. Army—directed sanitary programs initiated in Haiti during World War II. In 1944-1945 he studied at the University of Michigan. After returning to Haiti, Duvalier became minister of health and labor in President Dumarsais Estimé's government. After opposing Paul Magloire's coup d'etat in 1950, Duvalier returned to the practice of medicine, especially the anti-yaws and malaria campaigns. In 1954 he abandoned medicine and went into hiding in the Haitian backcountry, until a Magloire amnesty granted to all political opponents in 1956 enabled him to emerge from hiding. He immediately declared his candidacy for the next elections.

Accession to Power

Duvalier had a solid base of support in the countryside and, like the campaigns of the other candidates, his was based on national reconciliation and reconstruction. He made various tactical alliances with one or more of the other candidates, won the army to his cause, and finally overwhelmed Louis Déjoie, his main opponent, in what turned out to be the quietest and most accurate election in Haiti's history.

In spite of this auspicious start, Duvalier's government was dogged by problems. The defeated candidates refused to cooperate with him and, from hiding, encouraged violence and disobedience. After Fidel Castro came to power, Cuba began to harbor various Haitian refugees, who had escaped the increasingly harsh Duvalier regime. Furthermore, Gen. Rafael Trujillo, dictator of the Dominican Republic and archfoe of Castro, feared a Cuban invasion through Haiti, and this concern led to Dominican meddling in Haitian affairs.

It was during this period that Duvalier created an organization directly responsible to him, the *tontonmacoutes* (TTM), the Haitian version of a secret police. Through the late 1950s to the middle 1960s this force continued to grow and through brutality and terrorism helped to reduce elements which might oppose Duvalier.

In the 1961 Assembly elections Duvalier had his name placed on the top of the ballots. After the ''election'' he interpreted this impromptu act as a further mandate of 6 years. In the words of the *New York Times* of May 13, 1961, ''Latin America has witnessed many fraudulent elections . . . but none will have been more outrageous than the one which has just taken place in Haiti.''

After the 1961 elections the American government made it clear that the United States regarded those elections as fraudulent and that Duvalier's legal term should end in 1963. During 1962 the American AID Mission was withdrawn from Haiti, and by April 1963 an American fleet maneuvered close to Port-au-Prince. On May 15, to show its disapproval of Duvalier's continued presence, the United States suspended diplomatic relations. At the same time, with Haitian-Dominican relations at a low ebb, Duvalier's pledged ideological enemy, President Juan Bosch of the Dominican Republic, was threatening to invade Haiti. Even the Organization of the American States (OAS) became involved, sending a fact-finding mission to Haiti. However, Duvalier remained firmly in control, the Dominicans backed down, and a few days later the American ambassador was withdrawn.

President for Life

After the election of 1961 and the ''continuation'' of 1963, it was only a matter of time before Duvalier moved to have himself installed for life as Haitian president. ''Responding'' to just such a request, Duvalier consented on April 1, 1964. Duvalier's rubber-stamp Legislative Chamber rewrote the 1957 Constitution, specifically altering Article 197 so that he could be declared president for life. A ''referendum'' was held, and on June 22, 1964, Duvalier was formally invested.

After that time Haitian political life was relatively anticlimactic. Having dominated his country and in the process thwarted the United States, the OAS, and the Dominican Republic, Duvalier was in complete control. During the 1960s he survived several disastrous hurricanes and several *opéra-bouffe* ''invasions.'' A small, gray-haired man, Duvalier was suffering from chronic heart disease and diabetes. In January 1971 he induced the National Assembly to change the constitution to allow his son, Jean Claude Duvalier, to succeed him. Duvalier died on April 21, 1971, and his son succeeded him without difficulty.

Further Reading

Useful works on Duvalier and his government include Leslie F. Manigat, *Haiti of the Sixties* (1964); Jean-Pierre O. Gingras, *Duvalier: Caribbean Cyclone* (1967); Al Burt and Bernard Diederich, *Papa Doc* (1969); and Robert I. Rotberg and Christopher K. Clague, *Haiti: The Politics of Squalor* (1971).

Among the several excellent background books on Haiti are Melville J. Herskovits's classic sociological study *Life in a Haitian Valley* (1937); Rayford W. Logan, *The Diplomatic Relations of the United States with Haiti, 1776-1891* (1941); Hugh B. Cave's delightful travelog, *Haiti: Highroad to Adventure* (1952); Seldon Rodman, *Haiti: The Black Republic* (1954; rev. ed. 1961); and James H. McCroklin's monographic work on the U.S. Marine occupation period, *Garde d'Haiti, 1915-1934* (1956). An excellent source of information on anything Haitian is James G. Leyburn, *The Haitian People* (1941; rev. ed. 1966). This classic scholarly work presents an interpretive overview of the history, culture, and society of Haiti and is brought up to date with a new foreword by Sidney W. Mintz. □

Jean-Claude Duvalier

Jean-Claude (Baby Doc) Duvalier (born 1951) succeeded his father, François (Papa Doc) Duvalier, as president-for-life of Haiti in 1971. He ruled with less of his father's repression but was deposed February 7, 1986. Living in exile in France, he grew increasingly destitute, having mismanaged much of the wealth he allegedly took out of Haiti.

Born in July 1951, Jean-Claude Duvalier became president of Haiti at age 19, when his father, the feared and hated Dr. François (Papa Doc) Duvalier died suddenly in April of 1971. The elder Duvalier, who rose to power in the late 1950s, had proclaimed himself president-for-life in 1964 and declared his eldest son heir apparent in 1969. ''Baby Doc'' Duvalier, as he came to be known, was educated entirely in Haiti. He visited Europe as a teenager, but was reportedly more interested in the continent's hedonist diversions than its other treasures. On the eve of his ascendance to the presidency, visiting journalists described him as a buffoon; his school-days nickname, ''Baskethead,'' had followed him into adulthood.

Within a year of the younger Duvalier's accession to power Haiti experienced a marked decrease in political tension. Guided by his mother and several aides of his late father, the young president relied somewhat less than his predecessor on a reign of terror backed by Haiti's brutal secret police, the Tonton Macoutes. He also permitted limited press freedom and personal criticisms that were never tolerated by Papa Doc.

A Desperately Poor Nation

The younger Duvalier also moved closer to the United States, from whom his father had been estranged since 1961. Aid from the United States and from multilateral agencies began again. But there was no real attention, as many had hoped there would be, to the real ills of Haiti, long the poorest nation in the Western Hemisphere and the most ravaged by its rulers. The new President Duvalier—a pampered, portly playboy with a penchant for fast sports cars—had hardly been trained to succeed his enigmatic, ruthless father. Haiti had a per-capita income of $150 a year, literacy rates which hovered between five and ten percent of the population, infant mortality rates as high as 50 percent, a life expectancy of only 53 years, shrinking yields of coffee (the country's only cash crop), and a continued prevalence of tuberculosis. Moreover, Haiti's limited arable land area was shrinking dramatically every year due to deforestation, overgrazing, and violent erosion.

Nevertheless, Duvalier's first years in office offered hope. Soon more than 150 U.S. concerns were operating in Haiti, including a small chain of Holiday Inns. The sewing of baseballs, long a staple of low-wage Haiti, was expanded. New electronic assembly plants were developed. Another of the new businesses exported blood plasma, collected from the poor of Haiti's mean streets for $3 a quart, to the United States. For nearly two years, Hemo Caribbean made $5 a quart on sales of 4,000 quarts a month to hospitals and blood banks in the United States.

Political Instability

During the early years of the elder Duvalier presidency, exiled Haitians—some supported clandestinely by the United States—invaded their homeland in attempts to oust him, but all were repulsed. In late 1978 Baby Doc Duvalier's government was also threatened by an invasion in the northeast, at Cape St. Nicholas. Several dozen exiles came ashore from small boats. They proved no match for the Haitian army. A second invasion took place in 1982, when a small group of exiles led by a Miami garage owner landed on Tortuga, a small island off Haiti's northwest coast All of those who landed were imprisoned and shot.

A political crackdown on dissidents followed as a result of these two attempted coups. Senior United Nations officials complained about the all-pervasive atmosphere of family corruption. Caribbean political analysts asserted that Haiti's tobacco monopoly, among other enterprises, continued to be used as a family slush fund. The renewed authoritarianism deterred tourism and curtailed aid levels.

Island Spiraled into Crisis

When President Duvalier shortly thereafter permitted the formation of two opposition parties and publicly inaugurated a period of ''liberalization,'' the United States and long-time opponents took cheer. The tame press was allowed to publish critical articles. By late 1979, however, the honeymoon was over. Men armed with clubs broke up Haiti's first human rights rally in Port-au-Prince. Diplomats were beaten, and hundreds were hurt. The press was again curbed. In 1980 Silvio Claude, founder of the Haitian Christian Democratic Party, was arrested and held incommunicado for two years. Gregoire Eugene, another party leader, and a number of journalists were subsequently arrested and flown out of Haiti on exit visas.

By mid-1981 Duvalier's new policies had transformed middle-class—and comparatively limited—migration of Haitians to the nearby United States into a wholesale exodus of impoverished peasants and landless laborers. In roughly made wooden sailboats, in rusty island freighters, in scows and anything that would float, 4,000 refugees a month began leaving Cap Haitien and Port de Paix secretly under the guidance of profiteering shippers for economic and political opportunity as refugees in Florida.

New Palace Power

In 1980 the president had married Michèle Bennett, the American-educated daughter of a well-to-do Haitian coffee merchant. At a cost of $3 million, the ceremony and festivities garnered infamy for its entry in the Guinness Book of World Records as the most expensive wedding ever held. The same year a son, François-Nicholas, was born, Michèle Duvalier outmaneuvered her mother-in-law in 1983 and became First Lady of Haiti. By then it had become clear that the new first lady was the power behind, next to, and perhaps in front of the throne. She began making executive decisions whenever her husband was otherwise engaged driving racing cars or cruising in his presidential yacht.

In the 1984 election to Haiti's 59-seat National Assembly, no opposition candidates were permitted to contest the election. The only plausible leaders of contrary parties were specifically excluded. Gregoire Eugene, who had earlier been exiled to New York, was prevented from returning. Silvio Claude was again arrested and tortured. Sixty of his followers were also arrested or exiled. So few Haitians voted that the government refused to reveal the turnout. The few meetings called to protest the elections were broken up by thugs. Duvalier confined his own electioneering to throwing money from the window of his speeding car.

Denied political and most other freedoms and condemned to flee their country or remain illiterate, ill-housed, ill-fed, and prone to disease, Haitians were also condemned to renewed cycles of underdevelopment. The tourist industry was destroyed by the association of AIDS with Haiti, and the farmers in 1985 were producing only 50 percent of the coffee grown in the 1960s. The roads were still rough and limited, electricity supplies haphazard, and arbitrary official taxation and corruption remained ingrained.

Kicked Out of Own Country

In the first days of February 1986 a series of riots broke out across Haiti. This time the government's usual harsh repressive measures only worsened the massive unrest. Fearing for his life, Duvalier fled to France in a U.S. cargo plane with his family and 17 associates. France granted temporary asylum, but then asked the Duvalier party to find another place of refuge; yet no other country would accept them.

After a short period of democratic rule, a junta took over the government of Haiti; elections were held in late 1990 and a former priest, Jean-Bertrand Aristide, was elected. A military coup ousted him after only a few months in office, and only an economic blockade helped see him reinstated in 1993. Meanwhile, a very small group still loyal to Duvalier continued to agitate for his return.

Duvalier has said he would be happy to return to Haiti, but it would certainly require heavy security. Scenes of the frightened Duvaliers behind the windshield of their luxury German automobile as they arrived at the airport to flee the country in 1986 became one of the lasting images of the coup. It was said that Duvalier was reportedly worth $120 million, much of it looted from Haiti's resources in one way or another. Shortly after the arrival of the Duvaliers and their entourage on the French Riviera, the U.S. government froze the former leader's American-held assets, which included a yacht in Miami, a condominium in New York's posh Trump Tower, and three other Manhattan abodes.

In the south of France Duvalier and his family lived quite comfortably, and he and Michèle Duvalier continued to spend freely—supposedly with money stored in secret Swiss accounts. On one trip to Paris, they bought nearly a half-million dollars worth of jewelry. The Duvalier fortune took a turn for the worse, however, after the couple's 1990 divorce. With his ex-wife in Paris with their two children (a daughter, Anya, arrived three years after François-Nicholas), Duvalier moved to another Cote D'Azur villa in 1990. His new rented home in Vallauris cost $9,000 a month, but legal actions taken by the current Haitian government to freeze his international assets in an attempt to recover some of the monies plundered were successful, and effectively impoverished Duvalier. By 1994 France Telecom disconnected his phone until its $14,000 balance was paid, and he was evicted from his villa for unpaid rent. He reportedly lives in a much smaller house in Vallauris, drives a humble Opel, and shares his home with his aged mother and five dogs.

Further Reading

The three books useful for the regime of the Duvaliers are Graham Greene, *The Comedians* (London, 1966), a novel which mirrored life in Haiti under the first Duvalier; Robert I. Rotberg, *Haiti: The Politics of Squalor* (1971); and David Nicholls, *From Dessalines to Duvalier* (1979). A post-coup analysis is found in Elizabeth Abbott, *The Woeful Dynasty: The Duvaliers and their Legacy* (1991). Updates on Duvalier's exile status appeared in *People* (August 22, 1994) and the *Economist* (October 22, 1994). □

Antonin Dvořák

Antonin Dvořák (1841-1904), one of the greatest Czech composers, is most noted for his attractive and apparently effortless melodic gifts and the unfailing brilliance of his orchestration.

Antonin Dvořák was a nationalistic musician, basing his style on melodic and rhythmic patterns found in the folk music of his own country. At the same time he was not excessively concerned with program music, and he worked most successfully in instrumental forms utilizing traditional classical structures, such as symphonies and chamber works. Even those compositions which contain programmatic titles tend toward a general atmosphere rather than a musical structure that follows a preconceived literary outline.

Born on Sept. 8, 1841, in a small town near Prague into a moderately poor worker's family, Dvořák showed considerable interest in music as a child. When he was 16 he moved to Prague to continue his education, studying at the Prague Organ School from 1857 to 1859. He received not only a thorough musical training that introduced him to the works of the great masters of the past, but also one that exposed him to the more ''advanced'' composers like Robert Schumann and Richard Wagner.

In 1861 Dvořák joined the orchestra of the National Theater in Prague as a violist, where he remained for 10 years, performing for a while under the leadership of Bedřich Smetana. During this time Dvořák wrote numerous compositions, but not until 1873, with a performance of his grand patriotic work *Hymnus* for chorus and orchestra, did he achieve some renown. His compositions attracted the attention of Johannes Brahms, who prevailed upon his publisher to print some of Dvořák's works. The two composers became close friends.

Always composing an apparently effortless output of music, including the popular *Slavonic Dances* (1878), Dvořák soon became a professor of composition at the Prague Conservatory. In 1884 he made the first of a series of trips to London to conduct his own music. There he earned a commission to compose a choral work, *The Spectre's Bride*. He received an honorary doctorate degree from Cambridge University in 1891, the same year he composed his popular *Carnival* overture.

After successful tours of Russia and Germany, Dvořák accepted an invitation in 1892 to became the director of the National Conservatory of Music in New York City. While in the United States he wrote what is probably his most famous work, the Symphony in E Minor, *From the New World* (1893). There has always been some confusion as to the extent to which Dvořák either imitated or directly borrowed melodic material from American folk music. All the music is original, however, and despite the fact that the theme of the second movement has been made into the song ''Goin' Home,'' it is not an African American spiritual but a melodic invention by Dvořák. Perhaps the greatest problem pre-

sented by the *New World* Symphony is that it tends to blind audiences to the merits of some of his other symphonies. One in G major (1889) and another in D minor (1885) are certainly its equal in musical quality. In 1893 he also wrote his *American* String Quartet, the best-known of his 13 quartets, and a charming sonatina for violin and piano, a masterpiece in miniature.

In 1895 Dvořák returned to the Prague Conservatory, completing his cello concerto, probably the most outstanding concerto ever written for that instrument, and a perennial concert favorite. From this point on he concentrated on symphonic poems and operas. *Rusalka,* the ninth of his 10 operas, completed in 1900, was his last major work. Very popular in Czechoslovakia although rarely performed outside the country, *Rusalka* is a stunning lyric fantasy, an evocative retelling of the familiar story of the water nymph who fell in love with an all-too-human prince. In 1901 Dvořák became the director of the Prague Conservatory. He died on May 1, 1904.

Further Reading

Two major studies of Dvořák are John Clapham, *Antonin Dvořák: Musician and Craftsman* (1966), which deals mainly with the music, and Gervase Hughes, *Dvořák: His Life and Music* (1967), which treats the biographical data and the works in chronological order. An earlier but still useful work is Alec Robertson, *Dvořák* (1945). Good background studies are Gerald Abraham, *A Hundred Years of Music* (1938; 3d ed. 1964); Rosa Newmarch, *The Music of Czechoslovakia* (1942); and Alfred Einstein, *Music in the Romantic Era* (1947).

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Timothy Dwight

Timothy Dwight (1752-1817), an American Congregational minister, was president of Yale College and New England's leading religious politician.

Timothy Dwight was born in Northhampton, Mass., into one of New England's most extraordinary families on May 14, 1752. His maternal grandfather was the famed theologian Jonathan Edwards. His mother, a woman of great intellect, educated him according to her own ideas. A child prodigy, Timothy was ready for college at 8, but Yale did not enroll him until he was 13. Studying 14 hours a day, he earned highest honors at graduation in 1769 but also developed an eye ailment that plagued him all his life.

Dwight assumed the headship of the Hopkins Grammar School in New Haven, Conn., for 2 years before returning to Yale as a tutor. There he joined the brilliant "Connecticut Wits," John Trumbull and Joseph Howe, who were patriotic belles-lettrists ambitious to make America "the first in letters as the first in arms." When Yale's aging president was forced to resign in 1777, Dwight, only 25, was pushed by some for the presidency. But the Yale Corporation had other opinions of the witty young man and called for his resignation instead. Before he left, Dwight married Mary Woolsey on March 3, 1777.

The following October the U.S. Congress appointed Dwight chaplain of the Connecticut Continental Brigade. A year later, on his father's death, he returned to his family in Northampton. He spent 5 vigorous years running two farms, preaching, sitting in the Massachusetts Legislature in 1781 and 1782, and founding a coeducational academy in 1779 to teach modern subjects as well as Latin and Greek. He left the school for the pulpit of Greenfield Hill, Conn., on July 20, 1783, where he established another school.

Dwight's journalistic assault against Yale started in 1783 in the *Connecticut Courant;* he used the pen name Parnassus. But when Yale's president Ezra Stiles prevented any legislative "intermeddling in college affairs," Dwight returned to the writing that had earned him prominence among the Connecticut Wits. *The Conquest of Canaan,* written earlier but published in 1785, was the first epic poem produced in America.

On June 25, 1795, Dwight accepted the presidency of Yale, a few weeks after the death of Stiles. For almost 22 years "Pope Dwight" (as the unregenerate called him) administered the college with great ability, ushering it into its modern era. No scholar himself, he had the vision to appoint men who were or would become scholars, and he allowed greater faculty participation in college government, traditionally the monopoly of the Yale Corporation and the president. Student relations were significantly improved, though Dwight held autocratic sway. Besides administering an exuberant college and giving counsel of weight in the affairs of state to visiting dignitaries, he taught the moral philosophy course to the seniors, supplied the college pulpit twice a Sabbath, and served as professor of divinity.

On Jan. 11, 1817, Dwight ceased to reign. His stormy life had personified the contradictions and strengths of New England Puritanism wedded to Federalism.

Further Reading

The definitive biography of Dwight is Charles E. Cunningham, *Timothy Dwight, 1752-1817* (1942). Kenneth Silverman, *Timothy Dwight* (1969), is a scholarly study. See also Leon Howard, *The Connecticut Wits* (1943). Ralph Henry Gabriel, *Religion and Learning at Yale: The Church of Christ in the College and University, 1757-1957* (1958), contains a chapter on Dwight and American Protestantism.

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Bob Dylan

Throughout a career that has seen the better part of three decades, Bob Dylan (born 1941) has been pop music's master poet and an ever-changing performer.

In the early 1960s Bob Dylan was heralded as the spokesman for his generation, writing and singing folk songs that were as deep and moving as those of any artist since his idol, Woody Guthrie. At the 1965 Newport Folk Festival Dylan shocked his following by going electric and venturing into rock and roll. He proved to be equally superior in that field also and by 1968 he was trying his hand at folk-rock, creating an impact that touched even the Beatles and the Rolling Stones. As the 1980s came around Dylan was undergoing a spiritual rebirth and his writing reflected a religious conviction that was truly heartfelt.

Began Exploring Folk Music

Born Robert Zimmerman in Duluth, Minnesota, Dylan was raised in the northern mining town of Hibbing from the age of six. His earliest musical influences, Hank Williams, Muddy Waters, Jimmy Reed, Howlin' Wolf and John Lee Hooker, were brought to him via the airwaves of a Shreveport, Louisiana, radio station. He played in a variety of bands during high school, including the Golden Chords, before enrolling at the University of Minnesota in 1959. It was at college that he changed his name to Dylan (probably after the poet Dylan Thomas) and began creating his own mythological background, which made him out to be everything from an Indian to a hobo to Bobby Vee. After hearing the Kingston Trio and Odetta he began to explore folk music, learning older tunes and sitting in at local coffeehouses around campus.

Just one year into college, Dylan dropped out and hitchhiked to New York to meet legendary singer Woody Guthrie, who was in an East Coast hospital suffering from Huntington's disease. ''Guthrie was my last idol,'' Dylan said in *Rock 100* . ''My future idols will be myself.'' Obviously in little need of self-confidence, by April 1961 he was gigging at Gerde's Folk City in New York's Greenwich Village. With the folk scene booming, Columbia executive and talent scout John Hammond had just signed Pete Seeger; Dylan followed soon after.

His debut LP, *Bob Dylan,* was released in March 1962. Recorded for a mere $402, the album featured acoustic reinterpretations of old folk songs, but also included two Dylan originals, ''Song for Woody'' and ''Talking New York.'' Within a year his second LP, *The Freewheelin' Bob Dylan*—containing self-penned compositions only—was released. Protest tunes like ''A Hard Rain's a-Gonna Fall,'' ''Masters of War,'' and ''Don't Think Twice, It's Alright'' were making listeners more conscious and aware, both politically and personally. The trio of Peter, Paul & Mary recorded a version of ''Blowin' in the Wind'' from the LP that helped put the spotlight on Dylan. In July of that year at the Newport Folk Festival he was crowned leader of the folk movement with Joan Baez as the reigning queen. The new voice of youth, ''Dylan's albums were listened to as if they were seismic readings from an impending apocalypse,'' reported *Rock 100*.

Unique Phrasing

The Times They Are a-Changin', with its title track and ''The Lonesome Death of Hattie Carroll,'' broke in the new year of 1964. Imitators of his guitar/harmonica rig and odd singing (talking?) voice were sprouting up everywhere. ''It's phrasing,'' Dylan told *Rolling Stone,* ''I think I've phrased everything in a way that it's never been phrased before.'' In addition to his unique voice, lyrics, and meter, Dylan's physical image was just as intriguing with his wild conk of hair, stovepipe legs, and facial scowl. As much as the public and critics adored him, they also were frustrated as attempts to gain insight were met with toying word games and sometimes downright humiliation. Dylan began to question his role as guru on his fourth LP, *Another Side of Bob Dylan,* moving away from political themes and towards personal love songs. ''My Back Pages'' and ''It Ain't Me Babe'' signalled that a different Dylan had now arrived.

Bringing It All Back Home (1965) was a half-acoustic, half-electric outing that featured Dylan classics ''Subterranean Homesick Blues,'' ''Maggie's Farm,'' ''Mr. Tambourine Man,'' and ''It's Alright Ma (I'm Only Bleeding).'' Dylan's first step into rock was also his first millionseller. Even so, his die-hard fans were not prepared for Dylan's performance at the 1965 Newport Folk Festival, when he appeared onstage backed by the electric Paul Butterfield Blues Band. Cries of ''sell-out'' and ''gone commercial'' filled the air as he was booed off the stage only to return for a final acoustic number, ''It's All Over Now, Baby Blue.'' Anyone who doubted his commitment only needed to check out the next LP, *Highway 61 Revisited,* which was able to leap off the turntable courtesy of Michael Bloomfield's stinging guitar lines. The album featured the songs ''Desolation Row,'' ''Just Like Tom Thumb's Blues,'' ''Queen Jane Approximately,'' and perhaps Dylan's most popular tune yet, ''Like a Rolling Stone'' (which went all the way to number two).

1966's Masterpiece *Blond on Blonde*

His masterpiece, *Blond on Blonde* (1966), is considered by some to be the finest rock album in history. A double LP recorded with Nashville session men, it is filled with an amazing display of Dylan's songwriting abilities: ''Sad Eyed Lady of the Lowlands,'' ''Absolutely Sweet Marie,'' ''Rainy Day Women No. 12 & 35,'' ''Memphis Blues Again,'' ''I Want You,'' and others that firmly established Dylan as the most prolific stylist of all time. Just when it seemed he was in full force, Dylan was seriously injured in a motorcycle accident on July 29, 1966. He would spend the next year and a half recuperating from a broken neck in upstate New York. He recorded tracks with his backup group, the Band, but they would not be released until 1975 as *The Basement Tapes* (an LP that was bootlegged endlessly during the nine-year delay).

After flirting with death, Dylan's comeback album, *John Wesley Harding,* relied more on religious themes and a mellower country flavor. ''All Along the Watchtower'' became a hit shortly after for Jimi Hendrix while the entire mood of *JWH* sent an influential wave out that touched other artists of the time. Dylan carried the country style even further on *Nashville Skyline,* recording a duet with Johnny Cash, and the easy-going ''Lay Lady Lay.'' His next release, however, was a commercial and critical disappointment. *Self-Portrait* was a double album consisting mainly of non-originals that seemed to be almost intentionally bad. *New Morning,* also from 1970, did not fare much better; Dylan's talent seemed to have peaked.

In 1973 Dylan's Columbia contract expired and he signed with Asylum just after releasing his soundtrack to the movie *Pat Garrett and Billy the Kid,* which included one of his biggest hits, ''Knockin' on Heaven's Door.'' (Dylan also played the part of Alias in the film. Actor Sam Shepard told Rolling Stone that Dylan ''knows how to play a part. He and Billy Graham are the two greatest actors in the world.'') As if in retaliation for his leaving, Columbia released *Dylan,* a collection of studio outtakes and cover tunes that accomplished little more than embarrassing Dylan. His two Asylum LPs, *Planet Waves* and *Before the Flood,* were both recorded with the Band, the first being a studio album and the second featuring live recordings of the ensuing tour in early 1974.

Recordings Reflected Religious Beliefs

In 1975 Dylan re-signed with Columbia and recorded one of his best records yet, *Blood on the Tracks,* which seemed to harken back to his earlier style. ''Tangled up in Blue,'' ''Idiot Wind,'' ''Shelter From the Storm,'' ''Meet Me in the Morning,'' and ''Buckets of Rain'' amongst others had critics gushing with joy over yet another Dylan comeback. He then hit the road with a musically varied ensemble called the Rolling Thunder Revue: Mick Ronson, Joan Baez, T-Bone Burnett, Roger McGuinn, Ramblin' Jack Elliott, and David Mansfield, all blasting off on Dylan classics and material from his newest LP, *Desire*. That album topped both the British and U.S. charts riding a crest of popularity created by ''Hurricane,'' Dylan's thumping plea for the release of the imprisoned boxer Ruben ''Hurricane'' Carter. In 1976 the live *Hard Rain* album captured the revue on vinyl. Two years later he would release another fine studio effort, *Street Legal,* featuring ''Where Are You Tonight,'' ''Baby Stop Crying,'' and ''Changing of the Guards.''

Dylan's next phase can be summed up in three albums, *Slow Train Coming, Saved,* and *Shot of Love,* and one word: Christianity. In 1979 he became ''born-again,'' as writers coined it, studying the Bible at the Vineyard Christian Fellowship school in California. Although raised a Jew, Dylan took his new-found belief to the point of righteousness. ''Dylan hadn't simply found Jesus but seemed to imply that he had His home phone number as well,'' wrote Kurt Loder in his *Rolling Stone* review of *Slow Train Coming.* The LP revolved around Dylan's beliefs, but it also rocked with the aid of Dire Straits guitarist Mark Knopfler. Critics and the public were split over the newest Dylan. Jann Wenner explained his view of this period in *Rolling Stone:* ''Dylan created so many images and expectations that he narrowed his room for maneuverability and finally became unsure of his own instincts.''

Made MTV *Unplugged* Appearance

A rejuvenated Dylan appeared in 1983 on *Infidels,* produced by Knopfler with ex-Rolling Stone Mick Taylor on guitar. Dylan had joined an ultra-Orthodox Jewish sect, Lubavitcher Hasidim, and the songs reflected the move (although more subtly than during his Christian phase). In the mid-1980s Dylan continued to record and toured with Tom Petty and the Heartbreakers and the Grateful Dead as his backup bands. In 1988 he appeared as one of the Traveling Wilburys alongside Jeff Lynne, Tom Petty, George Harrison, and the late Roy Orbison. More changes can probably be expected from this master of the unexpected; Dylan has stayed on top by keeping ahead of the pack, knowing where his audience wants to be next, and then delivering.

Another important year for Dylan was 1995, as he reemerged as ''the bard who matters most,'' according to the *Boston Globe*. The rock legend embarked on a U.S. tour, released an *MTV Unplugged* album, and a new CD-ROM entitled *Bob Dylan: Highway 61 Interactive,* all to favorable reviews.

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Freeman John Dyson

The physicist Freeman Dyson (born 1923) has worked on wide-ranging projects in his field, always attracted by the latest developments. He is best known, however, for his speculations on the philo-

sophical implications of science and its political uses.

Freeman John Dyson was born in Crowthorne, Berkshire, England, on December 15, 1923. His father, Sir George Dyson, was a famed composer and musician who was from 1937 to 1952 director of London's Royal College of Music. Young Dyson's mother worried about her son's solitary pursuit of mathematics (he taught himself calculus from a textbook during one Christmas holiday), but his interests proved to be varied if not always sociable. The early science fiction of H. G. Wells and Jules Verne attracted him, and in his teens an interest in the causes of war led him to create a metaphysical faith which he called Cosmic Unity.

Wartime Service

Dyson entered Cambridge University in 1941 but was soon recruited by C. P. Snow, the future novelist, to work on statistical calculations for the Royal Air Force. The study involved the survival odds for bomber crews making runs over the European continent. There he had his first taste of technically interesting work, but he considered the bombing strategy to be a foolish endangerment of lives. He took his baccalaureate degree from Cambridge in 1945 and was made a junior fellow at Trinity College.

Two years later Dyson won a fellowship to Cornell University in the United States, where he was able to study under such internationally acclaimed scientists as Hans A. Bethe and Richard P. Feynman. It was here that he made perhaps his most significant theoretical contribution to the physics of quantum electrodynamics—the making compatible of previous work by Bethe, Feynman, and Julian Schwinger. He explained two conflicting theories on the interaction of electromagnetic waves with matter by showing them to be essentially the same.

Philosophy and Physics

Many of Dyson's new teachers had been involved with developing the atomic bomb during World War II, and the moral implications of this particular application of science was often a subject of discussion between them and their students. Dyson's continued interest in the philosophical questions concerned with physics—and particularly the practice of that science in morally and politically ambiguous contexts—led friends to introduce him to J. Robert Oppenheimer, sometimes referred to as the father of the atomic bomb. Dyson went to study with him at Princeton University's Institute for Advanced Study, which Oppenheimer then headed. During his year there, Dyson debated with, and finally convinced his mentor regarding his aforementioned synthesis of the theories of Feynman and Schwinger. In 1953, Oppenheimer was instrumental in obtaining for his protégé a faculty position in physics at the Institute.

At Princeton Dyson worked on queries into spin waves and the stability of matter. In 1956 he also began work with Edward Teller on designing an inherently ''safe'' nuclear reactor—that is, one which would necessarily shut itself down if it over-heated. As Dyson often had reason to complain, this technically interesting subject was cut short by more practical considerations. Although the two men came up with a design they called the High Temperature Graphite Reactor (HTGR), it was rejected by an industry that wanted lower costs for start-up. Dyson protested that ''nobody any longer has any fun building reactors.'' Two years later he also associated himself with the Orion Project group in La Jolla, California, which was attempting to design a nuclear-powered spacecraft for manned exploration. When further work on the design was canceled by the government, Dyson complained loudly and publicly about political interference but later admitted that it was a poor way to explore space.

Grew Liberal in Beliefs

In 1959 he worked briefly with Edward Teller in developing the neutron bomb and soon became one of the leading scientific critics of the proposed nuclear test ban. At the same time, through the Federation of American Scientists (of which he became chairperson in 1962) he worked hard and effectively for the creation of the Arms Control and Disarmament Agency. Eventually he came to believe that his earlier opposition to the test ban had been ''wrong technically, wrong militarily, wrong politically, and wrong morally.''

Dyson went on to argue for the colonization of space, though he insisted on plans of a smaller scale and less costly than many of those which were popularly acclaimed. His own ''Dyson sphere'' advanced the idea of rearranging the orbit of planets to construct a ring that could support life, if it orbited an energy-producing star such as the sun. By the 1990s the Dyson sphere was so well-known among the scientific community that it was even mentioned in an episode the science-fiction television series *Star Trek: The Next Generation*.

Distinguished Author

Many of Dyson's original ideas were explored in depth in his books. Beginning with *Disturbing the Universe* (1979)—part autobiography, part treatise on morally ambiguous scientific matters such as nuclear arms and biogenetic engineering—the book won laudatory reviews for its accessibility to both learned and lay audiences. In its follow-up, *Weapons and Hope* (1984), Dyson joined a growing number of scientists who questioned the marriage of nuclear science and political strategy. During this era, many leading citizens such as Dyson became concerned about the proliferation of nuclear weapons and the growing tension between the United States and the Soviet Union, and would serve as the disarmament movement's most eloquent advocates.

Dyson, still a professor at Princeton during the 1980s, also wrote *Origins of Life* (1986) and *Infinite in All Directions* (1988). In 1991 he became president of the Space Studies Institute, an organization founded to raise more widespread awareness and support for the idea of space settlements open to the general public. Dyson advocates the idea of first sending people to colonize the Earth's moon

because of its difficult environment: ''Once there are people established on the Moon, if they can actually cope with that, they can cope with almost anything,'' he told *Ad Astra* magazine in 1994. As a leading scientist, he has also voiced criticism of the National Aeronautics and Space Administration for its misuse of resources and has called for its decentralization.

In the 1990s Dyson continued his active role in the scientific community. His 1991 book *From Eros to Gaia* is a collection of anecdotes from inside the scientific community. For instance, he relates how the rocket scientist Wernher von Braun used the strategy of the 1949 Berlin airlift in his 1952 conceptualization of a Mars colonization project. At the time, scientists actually considered the possibility of sending out four flights a day for several months. In the same lighthearted vein, Dyson includes a short piece he wrote at age ten in *From Eros to Gaia*.

New Issues for the 21st Century

Imagined Worlds (1997) was written after Dyson became professor emeritus at the Institute for Advanced Studies in 1994. Again, he examines leaps in scientific feasibility with the moral issues they raise; the colonization of space, radiotelepathy, and the use of computers to engineer human reproduction are some of the topics touched upon. Dyson's essays have also been published in *Scientific American* and the *New Yorker,* and he appeared as one of six panelists on the 15-hour PBS documentary *A Glorious Accident,* which aired in 1994.

Dyson has a son and a daughter from his first wife, Verena Haefeli-Huber, and four daughters born after his 1958 marriage to Imme Jung. He became a naturalized American citizen in 1957. His many honors include being made a member of the National Academy of Science, a fellow of the Royal Society of London, and a recipient of the German Physical Society's Max Planck Medal; in 1991 he was awarded the Oersted Medal by the American Association of Physics Teachers for his work in increasing public awareness in scientific matters.

Further Reading

Dyson's technical work can be approached undiluted through his many papers in the scientific literature. Mixed with political and philosophical thoughts, and even some autobiographical material they can be found in his books *Disturbing the Universe* (1979); *Weapons and Hope* (1984); *Values at War* (1985); *Origins of Life* (1986); *Infinite in All Directions* (1988); *From Eros to Gaia* (1991); and *Imagined Worlds* (1997). There is also a interview with Dyson in *Ad Astra* magazine (March/April, 1994). A more intimate look at Dyson can be found in Kenneth Brower's *The Starship and the Canoe* (1983), a dual biography of the visionary scientist and his back-to-nature, tree-dwelling son. □

Felix Edmundovich Dzerzhinsky

The Soviet politician Felix Edmundovich Dzerzhinsky (1877-1926) participated in the Polish and Russian revolutionary movements. He was the organizer and first administrator of the Soviet internal security apparatus.

Felix Dzerzhinsky was born in Poland of a landholding family. While still a student, he became involved in antigovernment politics, and on completion of his secondary education he embarked upon a career as a revolutionary political leader. Between 1897 and 1917 he was arrested and imprisoned or exiled five times. Although most of his actual political work was in Poland, he became more deeply involved with the Russian Social Democratic party than with the Social Democratic party of Poland and Lithuania; he was ultimately identified with the Leninist (Bolshevik) faction of the Russian revolutionary movement.

It was only after the Bolshevik seizure of power in 1917 that Dzerzhinsky's talents began to be fully exploited. In December 1917 he accepted appointment as chairman of the All Russian Extraordinary Commission, subsequently known by its Russian initials, Cheka. This organization was responsible for enforcing obedience to party and state decisions during the early days of the Revolution. The Cheka is generally regarded as the principal instrument of ''Red terror'' during the course of the civil war.

Although his opinions on policy frequently varied from those of Lenin, Dzerzhinsky's obedience to established policy seems to have been complete, and he held a large number and range of offices during the unsettled postrevolutionary days. In the summer of 1920 he was appointed head of the People's Commissariat for Internal Affairs (NKVD); the following spring he became commissar of the Peoples' Commissariat of Ways and Communications; and in February 1924 he was named president of the Supreme Council of National Economy (Vesenkha).

Throughout this period Dzerzhinsky supported the stated policy of the party with increasing vigor, while rejecting all alternative views. In particular he stood on the side of centralization as the Central Control Commission, originally founded to ensure that the center reflected the wishes of the party rank and file, became an agency for placing supporters of Stalin's policies in positions of power.

After the death of Lenin in 1924, the struggle for power between Stalin and his opponents sharpened, and Dzerzhinsky increasingly played the role of an apologist of both party unity and Stalin. During a particularly acute Central Committee confrontation in 1926 Dzerzhinsky, vigorously defending Stalin, suffered a fatal heart attack.

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E

James Buchanan Eads

James Buchanan Eads (1820-1887), an American engineer and inventor, developed ironclad ships during the Civil War and designed the world's first steel-arch bridge.

James B. Eads was born in Lawrenceburg, Ind., on May 23, 1820. His father moved his family often, and James attended various public schools until the age of 13. After 5 years as a dry-goods clerk in St. Louis, he became a purser on a Mississippi River steam-boat and a self-taught expert in river navigation and hydrography.

Eads patented a diving bell in 1841 and used it on specially designed craft to salvage wrecked riverboats. After a brief, debt-ridden interval, he returned to salvaging, which proved very lucrative after 1848. He amassed a fortune and lived in semiretirement from 1857 to 1861.

In 1861 President Abraham Lincoln summoned Eads for advice on how to use western rivers for military purposes. Eads proposed a fleet of armor-plated, steam-driven gunboats and contracted to build seven 600-ton vessels. Ironclads became the mainstays of the Army's Western Flotilla and from Oct. 1, 1862, the nucleus of the Navy's Mississippi Squadron.

During the Civil War, Eads built 14 armored gunboats, 6 of them turreted; their 11-and 15-inch guns, worked by steam, could fire every 45 seconds. He converted and armed at least 11 others. These boats were indispensable in defeating the Confederacy.

In 1865 Congress authorized construction of the first bridge across the Mississippi at St. Louis, although it was

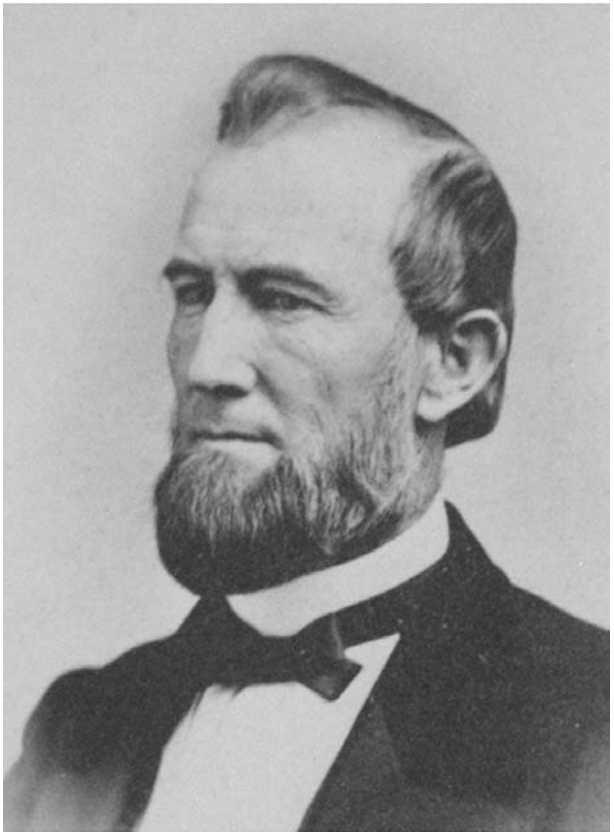

declared impractical by leading civil engineers. Eads was selected to build it. The bridge, with three arches, each over 500 feet, and a roadway 50 feet above the water, was the world's first steel-arch railroad bridge. Finished in 1874 after 6 years of building, it brought Eads international fame.

For many years the only bridge spanning the Mississippi, it was vital in opening the transcontinental railroad system.

Among engineers Eads received even greater recognition for his work on the lower Mississippi channel. Congress approved his proposal to open the river's mouth and maintain the channel at his own risk, and the job was completed in 1879. Eads's ingenious jetties redirected and accelerated the current; sediment was deposited at sea, and the channel, deepened to 30 feet, made New Orleans an ocean port.

Eads became a technical adviser on river control for many American and foreign port cities. His plan for deepening the Mississippi northward to the mouth of the Ohio later proved practicable. In 1884 he became the first American to receive England's coveted Albert Medal of the Society of Arts. Later he was the first engineer to be voted into America's Hall of Fame. He died on March 8, 1887, in Nassau, Bahamas.

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Thomas Eakins

Thomas Eakins (1844-1916) was the most powerful figure painter and portrait painter of his time in America. He was a leading naturalist and one of the era's strongest painters of the current scene.

Thomas Eakins was born on July 25, 1844, in Philadelphia. After his graduation from Central High School, he studied for 5 years at the Pennsylvania Academy of the Fine Arts, where he drew chiefly from casts. To make up for his lack of study of living models, he entered Jefferson Medical College and took the regular courses in anatomy, including dissecting cadavers and observing operations.

In 1866 Eakins left for Paris, where he went through 3 years of rigorous academic training at the École des Beaux-Arts under Jean Léon Gérôme. He also traveled in Italy and Germany. In December 1869 he went to Spain, In Madrid's Prado Museum his discovery of 17th-century Spanish painting, especially the work of Diego Velázquez and Jusepe de Ribera, came as a revelation after the insipidity of the French Salons. After a winter in Seville, Eakins went back to Paris. In July 1870 he returned to Philadelphia, where he would live for the rest of his life, never going abroad again.

The Realist

Eakins now took for subjects the life of his place and period, Philadelphia of the 1870s; and with uncompromising realism he built his art out of this. His first American paintings were scenes of outdoor life in and around the city—rowing on the Schuylkill River, sailing and fishing on the Delaware River, hunting in the New Jersey marshes—and domestic genre picturing his family and friends in their homes. These works revealed utter honesty, a sure grasp of character, and an unsentimental but deep emotional attachment to his community and its people. From the first, they had the strong construction, the sense of form and of three-dimensional design, and the complete clarity of vision that were to mark Eakins's style thenceforth. The most important work of this period was the *Gross Clinic* (1875), portraying the great surgeon Samuel D. Gross operating before his students in Jefferson Medical College. The painting shocked the public and critics but established Eakins's reputation as a leader of American naturalism.

Scientific Interests

Eakins had an unusual combination of artistic and scientific gifts. Anatomy, higher mathematics, and the science of perspective were major interests to him and played an essential part in his painting. As early as 1880, he was using photography as an aid to painting, as a means of studying the body and its actions, and as an independent form of pictorial expression. In 1884 he collaborated with the pioneer photographer Eadweard Muybridge in photographing the motion of men and animals, but Eakins improved on Muybridge's method of employing a battery of cameras by using a single camera.

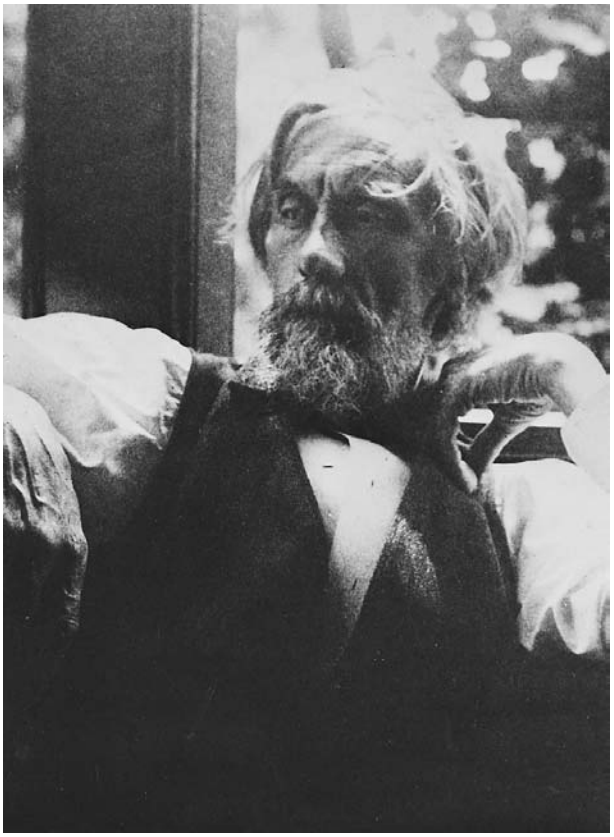

Another of Eakins's interests was sculpture. Sometimes he made small models for figures in his paintings, and he produced several full-scale anatomical casts. In the 1880s and early 1890s he executed eight original pieces. All of them were in relief, some in very high relief, almost in the round. Although he did not try to make sculpture his major medium, the strength and skill of his few pieces indicate that he might have achieved results as substantial as in painting.

The Teacher

A natural teacher, in 1876 Eakins began instructing at the Pennsylvania Academy and in 1879 became acting head of the school. Discarding old-fashioned methods, he subordinated drawing from casts to painting from the model, and based instruction on thorough study of the human body, including anatomy courses and dissection—innovations that were to revolutionize art education in America. But his stubborn insistence on the nude, particularly the completely nude male model in lectures on anatomy, scandalized the academy trustees and the more proper women students, and he was forced to resign in 1886. Most of his men students seceded from the academy and started the Art Students' League of Philadelphia, which continued for about 7 years, with Eakins as its unpaid head.

Until his early 40s Eakins had painted varied aspects of contemporary life, outdoors and indoors, as well as many portraits. But the academy affair and the lack of popular success for his paintings (at 36 he had sold only nine pictures for a total of a little over $2,000) probably explain why in the middle 1880s he abandoned his picturing of the broader American scene, except occasionally, and concentrated on portraiture.

His Portraiture

In this more restricted field Eakins displayed growing mastery. Those who sat for his portraits were not the wealthy and fashionable, but his friends and students and individuals who attracted him by their qualities of mind—scientists, physicians, fellow artists, musicians, the Catholic clergy. They were pictured without a trace of flattery but with a profound sense of their identity as individuals. Eakin's sure grasp of character, his thorough knowledge of the human body, and his psychological penetration gave his portraits intense vitality. His paintings of women, in contrast to the bodiless idealism of his academic contemporaries, had a flesh-and-blood reality and sense of sex. Eakin's portraiture forms the most mature pictorial record of the American people of his time, equal to John Singleton Copley's record of colonial Americans.

But none of these qualities made for worldly success. Commissions were rare. Usually Eakins asked sitters to pose, then gave them the paintings. Even so, his sitters often did not bother to take their portraits, so that he was left with a studio full of them. After the 1880s he suffered increasing neglect from the academic art world—or actual opposition, as when they refused to exhibit the masterpiece of his mature years, the *Agnew Clinic* (1889). In spite of this lack of recognition, he continued to work in the same uncompromisingly realistic style, and some of his strongest works were painted during the 1900s. Finally, in old age, he received a small shower of honors.

In 1884 Eakins had married Susan Hannah Macdowell, a former pupil and a gifted painter. They had no children but many students and friends. Fortunately he had a modest income from his father, and they lived in the family home, where he had lived since childhood. It was there that he died on June 25, 1916.

Eakins's work had a vitality, substance, and sculptural form greater than that of any other American painter of his generation. His figure compositions, particularly the relatively few based on the nude or seminude figure, achieved plastic design of a high order. The prudish limitations of his environment, combined with his own intransigent realism, thwarted full expression of his healthy sensuousness and his potentialities in design. But with all these reservations, Eakins's art was a monumental achievement. He was the first major painter of his period to accept completely the realities of contemporary American life and to create out of them a strong and profound art.

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Amelia Mary Earhart

The American aviator Amelia Mary Earhart Putnam (1897-1937) remains the world's best-known woman pilot long after her mysterious disappearance during a round-the-world flight in 1937.

Amelia Mary Earhart was born on July 24, 1897, the daughter of Edwin and Amy Otis Earhart. Until she was 12 she lived with her wealthy maternal grandparents, Alfred and Amelia Harres Otis, in Atcheson, Kansas, where she attended a private day school. Her summers were spent in Kansas City, Missouri, where her lawyer-father worked for the Rock Island Railroad.

In 1909 Amelia and her younger sister, Muriel, went to live with their parents in Des Moines, Iowa, where the railroad had transferred her father. Before completing high school she also attended schools in St. Paul, Minnesota, and Springfield, Illinois, while her father fought a losing battle against alcoholism. His failure and its consequent humiliation for her were the root of Amelia's lifelong dislike of alcohol and desire for financial security.

Amy Earhart left Edwin in Springfield in 1914, taking her daughters with her to live with friends in Chicago, where Amelia was graduated from Hyde Park School in 1915. The yearbook described her as ''A.E.—the girl in brown (her favorite color) who walks alone.''

A year later, after Amy Earhart received an inheritance from the estate of her mother, she sent Amelia to Ogontz School in Philadelphia, an exclusive high school and junior college. During Christmas vacation of her second year there Amelia went to Toronto, Canada, where Muriel was attending a private school. In Toronto Amelia saw her first amputees, returning wounded from World War I. She immediately refused to return to Ogontz and became a volunteer nurse in a hospital for veterans where she worked until after the armistice of 1918. The experience made her an ardent, life-long pacifist.

From Toronto Earhart went to live with her mother and sister in Northampton, Massachusetts, where her sister was attending Smith College. In the fall of 1919 she entered Columbia University, but left after one year to join her parents, who had reconciled and were living in Los Angeles.

In the winter of 1920 Earhart saw her first air show and took her first airplane ride. ''As soon as we left the ground,'' she said, ''I knew I had to fly.'' She took lessons at Bert Kinner's airfield on Long Beach Boulevard in Los Angeles from a woman—Neta Snooks—and on December 15, 1921, received her license from the National Aeronautics Association (NAA). By working part-time as a file clerk, office assistant, photographer, and truck driver, and with some help from her mother, Earhart eventually was able to buy her own plane. However, she was unable to earn enough to continue what was an expensive hobby.

In 1924, when her parents separated again, she sold her plane and bought a car in which she drove her mother to Boston where her sister was teaching school. Soon after that Earhart re-enrolled at Columbia but lacked the money to continue for more than one year. She returned to Boston where she became a social worker in a settlement house, joined the NAA, and continued to fly in her spare time.

In 1928 Earhart accepted an offer to join the crew of a flight across the Atlantic. The flight was the scheme of George Palmer Putnam, editor of *WE,* Charles Lindbergh's book about how he became, in 1927, the first person to fly across the Atlantic alone. The enterprising Putnam chose her for his ''Lady Lindy'' because of her flying experience, her education, and her lady-like appearance. Along with pilot Wilmer Stultz and mechanic Louis Gordon, she crossed the Atlantic (from Newfoundland to Wales) on June 18-19, 1928. Although she never once touched the controls (she described herself afterward as little more than a ''sack of potatoes''), Earhart became world-renowned as ''the first woman to fly the Atlantic.''

From that time Putnam became Earhart's manager and, in 1931, her husband. He arranged all her flying engagements, many followed by often strenuous cross-country lecture tours (at one point, 29 tours in 31 days) for maximum publicity. However Earhart did initiate one flight of her own. Resenting reports that she was largely a puppet figure created by her publicist husband and something less than a competent aviator, she piloted a tiny, single-engine Lockheed Electra from Newfoundland to Ireland to become—on May 20-21, 1932, and five years after Lindbergh—the first woman to fly solo across the Atlantic.

During the scarcely more than five years remaining in her life, Earhart acted as a tireless advocate for commercial aviation and for women's rights. The numerous flying records she amassed included:

1931: Altitude record in an autogiro

First person to fly an autogiro across the United States and back

1932: Fastest non-stop transcontinental flight by a woman

1933: Breaks her own transcontinental speed record

1935: First person to fly solo across the Pacific from Hawaii to California

First person to fly solo from Los Angeles to Mexico

Breaks speed record for non-stop flight from Los Angeles to Mexico City to Newark, New Jersey

1937: Sets speed record for east-west crossing from Oakland to Honolulu

Honors and awards she received included the Distinguished Flying Cross; Cross of the Knight of the Legion of Honor, from the French Government; Gold Medal of the National Geographic Society; and the Harmon Trophy as America's outstanding airwoman in 1932, 1933, 1934, and 1935.

On July 2, 1937, 22 days before her 40th birthday and having already completed 22,000 miles of an attempt to circumnavigate the earth, Earhart and her navigator, Fred Noonan, disappeared over the Pacific somewhere between Lae, New Guinea, and Howland Island. The most extensive search ever conducted by the U.S. Navy for a single missing plane sighted neither plane nor crew. Subsequent searches since that time have been equally unsuccessful. In 1992, an expedition found certain objects (a shoe and a metal plate) on the small atoll of Nikumaroro south of Howland, which could have been left by Earhart and Noonan. In 1997 another female pilot, Linda Finch, recreated Earhart's final flight in an around the world tribute entitled ''World Flight 97.'' The event took place on what would have been Earhart's 100th birthday. Finch successfully completed her voyage, the identical route that Earhart would have flown, around the world.

Further Reading

The first biography to tell a life story rather than a mystery tale of disappearance was Doris L. Rich, *Amelia Earhart: A Biography* (1989). Mary S. Lovell's *The Sound of Wings* (1989) is an interesting study of Putnam as well as Earhart, concluding with his death in 1950. Earhart's sister, Muriel Morrissey, in *Courage Is the Price* (1963) and Jean Backus in *Letters from Amelia* (1982) focus on family relationships. Dick Strippel's *Amelia Earhart: The Myth and the Reality* (1972) debunks the numerous theories based on Earhart's supposed capture and/or execution by the Japanese as well as claims she was acting as a spy for the U.S. Government. Brief, accurate biographies are in the Smithsonian Institution studies *United States Women in Aviation* (*1919-1929*) by Kathleen Brooks-Pazmany (1983) and *United States Women in Aviation* (*1929-1940*) by Claudia M. Oakes (1978). See also Susan Ware, *Still Missing: Amelia Earhart and the Search for Feminism* (1994). Information on Linda Finch can be obtained from http://www.worldflight.com. (July 1997). □

Ralph Earl

Ralph Earl (1751-1801) was an American painter whose work recalls the archaisms of 17th-century colonial limners. He was one of America's earliest landscape artists.

Ralph Earl was born in rural Connecticut. Nothing is known of his early training. In 1775, working in New Haven, he and the engraver Amos Doolittle visited the recent battle scenes of the American Revolution at Lexington and Concord. Earl's four painted battle pictures, engraved by Doolittle, were among the earliest such scenes done in America. The forms are sharply drawn with little modeling and take on the look of flat paper cutouts.

Earl's father was a colonel in the Revolutionary Army, but Earl's own sentiments lay with the loyalists. Refusing to fight the King's troops and fearing for his safety, he fled to England in 1778, where he remained for 7 years. He left behind him Sarah Gates Earl, his wife and cousin. Later Earl married again (never having divorced his first wife) and also later left his second wife. He seems to have been a man of unstable temperament. William Dunlap's history of American art published in 1834 observed that Earl ''prevented improvement and destroyed himself by habitual intemperance.''

Only a handful of Earl's paintings from the period prior to his English trip still exist. The best is the portrait *Roger Sherman* (ca. 1777), in which Earl's roughhewn, laborious, but direct approach brings inner qualities of the sitter into full relief. Sherman was a slow, tenacious type who rose from humble origins through his own efforts to become lawyer, judge, and prominent civic leader. Earl painted him in browns and blacks, against a bare backdrop, seated in a plain Windsor chair, looking doggedly ahead.

When Earl returned to America, he tried to settle in New York but could not make a go of it and became an itinerant painter in Connecticut. His colors grew brighter and his figures more supple, but his paintings still had the primitive, 17th-century limner look, which was not uncommon for itinerant painters of the time. His paintings were uneven in quality. Among the best are the portrait *Daniel Boardman* (1789), in which a lovely, grassy landscape with soft mists falling over the hills stretches behind the figure; and the portrait *Mrs. William Mosley and Son Charles* (1791). His Connecticut hillscapes of the 1790s are precise and factual, yet manage to catch the personality of the place.

Earl's clumsy power was representative of the work of itinerant Connecticut painters in the late 18th and early 19th centuries.

Further Reading

Laurence B. Goodrich, *Ralph Earl: Recorder for an Era* (1967), offers a lively account of his career. William Sawitzky, *Ralph Earl, 1751-1801* (1945), is a catalog of an exhibition of Earl's works at the Whitney Museum of American Art, New York, and the Worcester Art Museum, Mass.

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Sylvia A. Earle

Sylvia A. Earle (born 1935) is a leading American oceanographer and former chief scientist. Earle is a devout advocate of public education regarding the importance of the oceans as an essential environmental habitat.

Sylvia A. Earle is a former chief scientist of the National Oceanic and Atmospheric Administration (NOAA) and a leading American oceanographer. She was among the first underwater explorers to make use of modern self-contained underwater breathing apparatus (SCUBA) gear, and identified many new species of marine life. With her former husband, Graham Hawkes, Earle designed and built a submersible craft that could dive to unprecedented depths of 3,000 feet.

Sylvia Alice (Reade) Earle was born in Gibbstown, New Jersey on August 30, 1935, the daughter of Lewis Reade and Alice Freas (Richie) Earle. Both parents had an affinity for the outdoors and encouraged her love of nature after the family moved to the west coast of Florida. As Earle explained to *Scientific American,* ''I wasn't shown frogs with the attitude 'yuk,' but rather my mother would show my brothers and me how beautiful they are and how fascinating it was to look at their gorgeous golden eyes.'' However, Earle pointed out, while her parents totally supported her interest in biology, they also wanted her to get her teaching credentials and learn to type, ''just in case.''

She enrolled at Florida State University and received her Bachelor of Science degree in the spring of 1955. That fall she entered the graduate program at Duke University and obtained her master's degree in botany the following year. The Gulf of Mexico became a natural laboratory for Earle's work. Her master's dissertation, a detailed study of algae in the Gulf, is a project she still follows. She has collected more than 20,000 samples. ''When I began making collections in the Gulf, it was a very different body of water than it is now—the habitats have changed. So I have a very interesting baseline,'' she noted in *Scientific American.*

In 1966, Earle received her Ph.D. from Duke University and immediately accepted a position as resident director of the Cape Haze Marine Laboratories in Sarasota, Florida. The following year, she moved to Massachusetts to accept dual roles as research scholar at the Radcliffe Institute and research fellow at the Farlow Herbarium, Harvard University, where she was named researcher in 1975. Earle moved to San Francisco in 1976 to become a research biologist at and curator of the California Academy of Sciences. That same year, she also was named a fellow in botany at the Natural History Museum, University of California, Berkeley.

Although her academic career could have kept her totally involved, her first love was the sea and the life within it. In 1970, Earle and four other oceanographers lived in an underwater chamber for fourteen days as part of the government-funded Tektite II Project, designed to study undersea habitats. Fortunately, technology played a major role in Earle's future. A self-contained underwater breathing apparatus had been developed in part by Jacques Cousteau as recently as 1943, and refined during the time Earle was involved in her scholarly research. SCUBA equipment was not only a boon to recreational divers, but it also dramatically changed the study of marine biology. Earle was one of the first researchers to don a mask and oxygen tank and observe the various forms of plant and animal habitats beneath the sea, identifying many new species of each. She called her discovery of undersea dunes off the Bahama Islands ''a simple Lewis and Clark kind of observation.'' But, she said in *Scientific American,* ''the presence of dunes was a significant insight into the formation of the area.''

Though Earle set the unbelievable record of freely diving to a depth of 1,250 feet, there were serious depth limitations to SCUBA diving. To study deep-sea marine life would require the assistance of a submersible craft that could dive far deeper. Earle and her former husband, British-born engineer Graham Hawkes, founded Deep Ocean Technology, Inc., and Deep Ocean Engineering, Inc., in 1981, to design and build submersibles. Using a paper napkin, Earle and Hawkes rough-sketched the design for a submersible they called *Deep Rover,* which would serve as a viable tool for biologists. ''In those days we were dreaming of going to thirty-five thousand feet,'' she told *Discover* magazine. ''The idea has always been that scientists couldn't be trusted to drive a submersible by themselves because they'd get so involved in their work they'd run into

things.'' *Deep Rover* was built and continues to operate as a mid-water machine in ocean depths ranging 3,000 feet.

In 1990, Earle was named the first woman to serve as chief scientist at the National Oceanic and Atmospheric Administration (NOAA), the agency that conducts underwater research, manages fisheries, and monitors marine spills. She left the position after eighteen months because she felt that she could accomplish more working independently of the government.

Earle, who has logged more than 6,000 hours under water, is the first to decry America's lack of research money being spent on deep-sea studies, noting that of the world's five deep-sea manned submersibles (those capable of diving to 20,000 feet or more), the U.S. has only one, the *Sea Cliff.* ''That's like having one jeep for all of North America,'' she said in *Scientific American.* In 1993, Earle worked with a team of Japanese scientists to develop the equipment to send first a remote, then a manned submersible to 36,000 feet. ''They have money from their government,'' she told *Scientific American.* ''They do what we do not: they really make a substantial commitment to ocean technology and science.'' Earle also plans to lead the $10 million deep ocean engineering project, Ocean Everest, that would take her to a similar depth.

In addition to publishing numerous scientific papers on marine life, Earle is a devout advocate of public education regarding the importance of the oceans as an essential environmental habitat. She is currently the president and chief executive officer of Deep Ocean Technology and Deep Ocean Engineering in Oakland, California, as well as the coauthor of *Exploring the Deep Frontier: The Adventure of Man in the Sea* and sole author of *Sea Change: A Message of the Ocean,* published in 1995.

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Wyatt Barry Stepp Earp

Wyatt Barry Stepp Earp (1848-1929) was a major figure in the history and myth of the American West. Most of his fame came from his reputation as a gunfighting marshal.

There are records of the Earps in 17th-century Fairfax County, Virginia; in the French and Indian Wars; and in the War of Independence. Earps kept moving westward, across Nebraska, Missouri, Iowa, Utah. They fought the Sioux in Wyoming. They helped develop San Bernardino, California. Wyatt Earp was born in Monmouth, Illinois, in 1848. He grew up in Iowa and is believed to have begun his western adventures as a buffalo hunter about 1869. In 1897 Earp joined the gold rush to Alaska, and when he returned to the states in 1901 he continued to prospect for gold, now in California. While living in San Francisco he married Josephine Sarah Marcus, daughter of an early businessman there.

Differing Views of Wyatt Earp

Earp belongs in the pantheon of popular western heroes and villains, alongside names made famous in history texts, fiction, folk song, theater, musical comedy, film, and television. His contemporaries included Bat Masterson, Doc Holliday, Geronimo, Sitting Bull, Billy the Kid, Wild Bill Hickok, Annie Oakley, Kit Carson, Buffalo Bill Cody, and Matt Dillon. His name is associated with fabled places: Dodge City, Boot Hill, the O.K. Corral, and Tombstone. He achieved his particular fame, according to one biographer, Stuart Lake, as ''the greatest gun-fighting marshall that the Old West knew.''

Lake, who interviewed Earp in his last years, summed him up as follows: ''Wyatt Earp was a man of action. He was born, reared, and lived in an environment which held words and theories of small account, in which sheer survival often, and eminence invariably, might be achieved through deeds alone. Withal, Wyatt Earp was a thinking man, whose mental processes were as quick, as direct, as unflustered by circumstance and as effective as the actions they inspired.''

A less exalted image of Wyatt Earp emerges from the scrutiny of Frank Waters, a veteran observer of American Southwest landscape and history. ''Wyatt,'' he wrote, ''was an itinerant saloonkeeper, cardsharp, gunman, bigamist, church deacon, policeman, bunco artist, and a supreme confidence man. A lifelong exhibitionist ridiculed alike by members of his own family, neighbors, contemporaries, and the public press, he lived his last years in poverty, still mainly trying to find someone to publicize his life, and died two years before his fictitious biography recast him in the role of America's most famous frontier marshal.''

The truth, as is common enough with historical figures about whom we know more from oral tradition than from documentation, undoubtedly lies between these extremes. The lives of those who became legend in the history of the West are perhaps even more embellished, for good or ill, as a result of sensational exaggeration by journalists and other writers. Confrontations between cowboys and Indians in the American ''wild West'' have long fascinated foreign audiences. British writers accompanied William F. (''Buffalo Bill'') Cody on his expeditions, for example, producing ''penny dreadfuls,'' cheap, paperbound books that sensationalized the wanton killing of Indians and of buffalo. Clint Eastwood's celebrated ''anti-western,'' *Unforgiven,* includes a writer who takes notes throughout on the mayhem. Eastwood's earlier westerns were produced in Italy; the Japanese, in their films, found parallels between itinerant, freelance gunslingers and early samurai warriors. The raw, physical energies that supposedly characterized western pioneers fascinate French intellectuals.

Nevertheless, the mere facts about the Earp family offer an unchallenged, epical account of the turbulent, confused, sometimes noble, sometimes less than savory or honorable development and exploitation of America's western fron-

tiers in the decades after the Civil War. To establish their hold on the variegated landscape, settlers had to contend with extravagantly hard seasons and the hostility of natives who were being callously displaced.

Gunfight at the O.K. Corral

Wyatt Earp's most well-known exploit was his killing in 1881, at the O.K. Corral in Tombstone, Arizona, of outlaws Billy Clanton and the McLowery brothers. Wyatt was aided by two of his brothers and by Doc Holliday. The event crystallized many of the mythical details about gunslinging bad guys and good guys. In 1957 Hollywood issued the critically acclaimed *Gunfight at the O.K. Corral,* the script of which was written by Leon Uris, starring Burt Lancaster, Kirk Douglas, Rhonda Fleming, and Jo Ann Fleet. It provides a reasonably authentic representation of the event.

Two years before his death, the gunfight still on his mind, Wyatt Earp wrote to Stuart Lake as follows: ''For my handling of the situation at Tombstone, I have no regrets. Were it to be done over again, I would do exactly as I did at that time. If the outlaws and their friends and allies imagined that they could intimidate or exterminate the Earps by a process of assassination, and then hide behind alibis and the technicalities of the law, they simply missed their guess.

I want to call your particular attention again to one fact, which writers of Tombstone incidents and history apparently have overlooked: with the deaths of the McLowerys, the Clantons, Stillwell, Florentino Cruz, Curly Bill, and the rest, organized, politically protected crime and depredations in Cochise County ceased. Oh, yes, there were individual crimes committed thereafter, as there would be in any bailiwick, but organized outlawry ended with the deaths of Curly Bill and his gang. Let me repeat . . . Were it to be done over again, I would do exactly as I did at that time.''

Many of the details of Wyatt Earp's career were gathered directly from him and those who knew him. Stuart Lake's work, *Wyatt Earp, Frontier Marshall* (1931), carries long quotations from Earp; the book is dedicated to him. *The Earp Brothers of Tombstone: The Story of Mrs. Virgil Earp* by Frank Waters (1960, 1976) disputes many conclusions in Lake's work, depending largely on examination of documents throughout the territory visited by the Earps. Its accumulation of data itself offers a fascinating narrative of Wyatt's checkered and far from inconsiderable career, which made him widely known in his time. For example, a number of ocean-going vessels were named after him.

Rich background on the complex world in which the Earps moved can be found in a range of creative efforts. Perhaps most illuminating are two theatrical works. The musical *Oklahoma!* by Richard Rodgers and Oscar Hammerstein covers the prickly relations in the settling of the West between ranchers, who needed unfenced, open land to graze their cattle, and farmers, who labored to cultivate crops on protected acreage. Arthur Kopit's *Indians* powerfully dramatizes the conflicts at the time between pioneers and Indians, giving short, sharp depictions of Buffalo Bill, about whom the play revolves, and Sitting Bull, Annie Oakley, Chief Joseph, Geronimo, Wild Bill Hickok, and Washington politicians, among others.

Further Reading

In addition to the Lake and Waters' books discussed in the text, see *And Die in the West: The Story of the O. K. Corral Gunfight* by Paula Mitchell Marks (1989); it provides not only a full account of that event, by this time virtually akin in its complexity to the Greek siege of Troy, but also vignettes of Earp's personal life. Also relevant are Josephine Earp, ed. Glenn G. Boyer, *I Married Wyatt Earp: The Recollections of Josephine Sarah Marcus Earp* (1976), and Anne M. Butler, *Daughters of Joy, Sisters of Misery: Prostitution in the American West, 1865-90* (1987).

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Edward Murray East

Edward Murray East (1879-1938), an American plant geneticist whose experiments led to the development of hybrid corn, also made distinguished contributions to genetic theory.

Edward M. East was born on Oct. 4, 1879, at Du Quoin, Ill. After high school he worked in a machine shop and in 1897 entered the Case School of Applied Science in Cleveland, Ohio. A year later he transferred to the University of Illinois, graduating with a bachelor of science degree in 1901. In 1903 he married Mary Lawrence Boggs.

East became interested in the new field of genetics. As assistant at the Illinois Agricultural Experiment Station, he analyzed the protein and fat content of Indian corn grown under an experimental breeding program. After receiving his master of science degree at Illinois in 1904, he became an agronomist at the Connecticut Agricultural Experiment Station at New Haven for 4 years. He worked mainly with corn and tobacco but continued his earlier studies with the potato, incorporating these in his doctoral thesis for the University of Illinois in 1907.

Continued experiments on the effects of inbreeding in corn, together with independent work at the nearby Carnegie Institution for Experimental Evolution, finally led East to the development of hybrid corn. This new method of seed production revolutionized corn growing throughout the world.

In 1909 East joined the faculty of the Bussey Institution of Harvard University (later reorganized as a graduate school of applied biology). He continued his corn and to-

bacco experimentation at the Connecticut Agricultural Experiment Station but also began more theoretical work. He discovered (independently of a Swedish plant breeder) the phenomenon later known as ''multiple factors'' which provides a Mendelian interpretation for ''blending inheritance,'' previously thought outside of Gregor Mendel's laws. East also made distinguished studies of self-and cross-incompatibility, heterosis, cytoplasmic heredity, and hybridization.

East's work during World War I with the National Research Council and the U.S. Food Administration aroused his interest in the implications of biology for world problems and human affairs. He wrote two popular books warning of impending disaster if the exponential increase in world population was not quickly halted.

East served as president of the American Society of Naturalists (1919) and of the Genetics Society of America (1937). He was a member of the American Philosophical Society and the National Academy of Sciences. He died on Nov. 9, 1938, in Boston.

Further Reading

The only source for East's biography is the sketch by Donald F. Jones in the National Academy of Sciences, *Biographical Memoirs,* vol. 23 (1945), which contains a complete list of East's publications. □

Charles A. Eastman

Charles Eastman (1858–1939) was the first Native American physician to serve on the Pine Ridge Reservation and a prolific author of works about Indian life and culture.

Born near Redwood Falls, Minnesota, of mixed Santee Sioux and white parentage, Charles Eastman was much influenced in his distinguished career as a writer, physician, and Indian spokesman by two of the last bloody Indian-white conflicts on the North American prairies and plains. He published two autobiographical accounts of his youth—*Indian Boyhood* and *From the Deep Woods to Civilization*—which were widely credited with raising white awareness of Indian issues.

His parents were Jacob Eastman [''Many Lightnings''], a Wahpeton Sioux, and Mary Nancy Eastman, a mixed-blood Sioux who died when he was a baby. His maternal grandfather was artist Seth Eastman. The youngest of five children, and given the name Hakadah [''The Pitiful Last''] because of his mother's early death, Eastman fled with his family from Minnesota to British Columbia following the Sioux Indian Uprising of 1862. Ten years later, after thorough training as a hunter and warrior, he was reclaimed by his father, who had been in prison during most of that time for his part in the uprising.

At his father's insistence, Eastman enrolled in the Flandreau Indian School and thus was abruptly introduced into an alien society that he would struggle to understand for the rest of his life. Eastman went on to study at Beloit College, Knox College, Dartmouth College (where he earned a bachelor's degree in 1887), and Boston University (where he received his doctorate in 1890). In his first position as government physician at Pine Ridge Agency in South Dakota, he treated the survivors of the Wounded Knee Massacre. There he also met—and the next year married—Elaine Goodale, a poet, educator, and reformer.

A succession of positions followed with the YMCA and the Bureau of Indian Affairs, and he was much in demand in America and England throughout his life as an authority on Indian concerns. With his wife's assistance, Eastman began his career as a published author in 1893 with a series called ''Recollections of the Wild Life'' in *St. Nicholas* magazine. Over the next 27 years he gained increasing fame as America's distinguished Indian writer with many more articles and ten books, one of them written jointly with his wife Elaine. In addition to collaborating as writers, the couple produced six children. In 1933, Eastman was recognized by the Indian Council Fire, a national organization, with its first award for ''most distinguished achievement by an American Indian.''

Throughout his life, Eastman's reputation as a writer, speaker, and advocate of Indian rights rested largely on the fact that he had made the dramatic transition from the life of a traditional Sioux Indian in the wilds of Canada to the drawing rooms and lecture halls of white America. As an

articulate and accomplished physician, with a dynamic wife who spoke Lakota like a native, Eastman amazed many auditors and readers. Even some Congressmen were startled, as Rob Eshman points out in the *Dartmouth Alumni Magazine.* From 1897 to 1900 Eastman was a lobbyist for the Santee Sioux Tribe in Washington, D.C. Following one presentation before a Congressional committee, the only responses from the Congressmen were, ''Where did you go to school? Why are there not more Indians like you?''

Began Literary Career with Autobiography

Eastman's literary career began in earnest in 1902 with the publication of *Indian Boyhood.* He had previously published a handful of short pieces, mostly in *Red Man* and *St. Nicholas* magazines, but this autobiography—dedicated to his son Ohiyesa the second—appealed to a wide non-Indian public with its depiction of ''the freest life in the world,'' as Eastman called it. It consists of his earliest recollections from childhood; tributes to Uncheedah, his paternal grandmother who reared him, and to Mysterious Medicine, his uncle who taught him the lore of a life lived close to nature; and a moving conclusion that recounts the return of his father, just released from the federal penitentiary at Davenport, Iowa.

Of his grandmother, Eastman wrote, she ''was a wonder to the young maidens of the tribe.'' Although she was 60 years old, she cared for Eastman as if he were her own child. ''Every little attention that is due to a loved child she performed with much skill and devotion. She made all my scanty garments and my tiny moccasins with a great deal of taste. It was said by all that I could not have had more attention had my mother been living.'' For his uncle, his father's brother, Eastman had the greatest admiration. He characterized the warrior as ''a father to me for ten years of my life,'' a teacher with infinite patience who knew his subject—nature—thoroughly. Said Eastman, ''Nothing irritated him more than to hear some natural fact misrepresented. I have often thought that with education he might have made a Darwin or an Agassiz.'' But Mysterious Medicine also realized that the things he knew and taught would soon lose their value. After telling Eastman the story of one of his most exciting hunting adventures, he concluded: ''But all this life is fast disappearing, and the world is becoming different.''

The world became shockingly different for Eastman when his father sought him out in Canada in 1873 and returned him to the United States, to Flandreau, Dakota Territory, where a group of Santees lived as homesteaders among the whites. ''Here,'' wrote Eastman, ''my wild life came to an end, and my school days began.'' It was an ironic reunion and return, for Eastman had thought his father dead, had pledged himself to take revenge upon the whites for that death, and now would be living among them with his father and adopting their ways.

Eastman would go on to publish the sequel to *Indian Boyhood* in 1916, when *From the Deep Woods to Civilization* appeared. In it, as Raymond Wilson concludes in *Ohiyesa: Charles Eastman, Santee Sioux,* Eastman presents a more realistic picture of the white world, ''openly attacking the evils of white society and lamenting the sorrows Indians encountered as a result of cultural contact. . . .'' In particular, his versions of the controversies in which he was embroiled at Pine Ridge and later at Crow Creek are clearly presented in a one-sided way. In addition, the pervasive tone of innocence in *Indian Boyhood* is now replaced by one of frustration, expressed in its most ironic form by his comment on his years at Dartmouth College: ''It was here that I had most of my savage gentleness and native refinement knocked out of me. I do not complain, for I know that I gained more than their equivalent.'' Above all, Eastman was profoundly depressed by the failure of Americans to practice the Christianity that they professed, so that the meek might inherit the earth and ''the peacemakers receive high honor.'' Instead, he wrote in *From the Deep Woods to Civilization,* ''When I reduce civilization to its lowest terms, it becomes a system of life based upon trade. . . .''

All told, Eastman wrote ten books, and they established him as the leading apologist for his people and a storyteller of historic significance. Other titles include *Red Hunters and the Animal People* (1904), stories and legends for youth; *Old Indian Days* (1907), divided into stories about warriors and women; *Smoky Day's Wigwam Evenings: Indian Stories Retold* (1910), written with his wife Elaine; *The Soul of the Indian* (1911), the most fully developed statement of his religious beliefs; and *The Indian Today: The Past and Future of the First American* (1915), a review of Indian history, contributions, and problems. Eastman's last book

was *Indian Heroes and Great Chieftains* (1918), a collection of short biographies of Sioux leaders written for young people.

Throughout the years that Charles and Elaine Eastman lived together, she served as his editorial assistant in all of his writing. Although on occasion Eastman resented some of Elaine's rewriting, she seems to have been essential to his publishing success, for after their separation in 1921 he published nothing more. What he had done by then was to contribute substantially to a better understanding by whites of Indians in general and the Sioux in particular. For Sioux readers, Wilson explained, Eastman's books ''provide a bridge to self-respect . . . expressing their stories, beliefs, and customs in the language of White men.'' As a cultural bridge builder in the early twentieth century, Eastman was unequaled.

Served Sioux People in Other Capacities

Throughout his career as a writer, Eastman also served his people and the larger society in a variety of roles. His training as a physician he used on the Pine Ridge Reservation (1890-1893), in private practice in St. Paul, Minnesota (1894-1897), and at Crow Creek Reservation in South Dakota (1900-1903). While in St. Paul he began to work for the YMCA, organizing chapters around the country, and from 1897 to 1900 he lobbied for the Santee Sioux. For seven years (1903-09) Eastman was engaged, at Hamlin Garland's urging, in a BIA project to re-name the Sioux, giving them legal names in order to protect their interests. In 1910 he began a lifelong association with the Boy Scouts of America, and from 1914 to 1925 he and Elaine operated a girls' camp near Munsonville, New Hampshire. In 1923 he entered the Indian service for the last time, working until 1925 as an Indian inspector on and off the reservations. The last years of his life, until his death in 1939, Eastman devoted principally to lecturing.

In the last analysis, Charles Eastman's most important contribution to American letters is as a writer of autobiography and as a preserver of Sioux Indian legends, myths, and history. As autobiography, his *Indian Boyhood* is without equal. As William Bloodworth concludes in *Where the West Begins,* nearly all other life stories by his contemporaries consist of ''coup stories, stories that explain an individual's name, and narrative elements in oratory and prophecy.'' Moreover, Eastman is the most prolific teller of Sioux Indian myths and legends. In her essay for *American Indian Quarterly,* Anna Lee Stensland concludes that despite our uncertainty over which stories are tribal legends and which are Eastman's own creations, and to what degree Eastman's Christianity led him to modify incompatible Indian concepts, Eastman is still the George Bird Grinnell and Stith Thompson of his people: ''In the prolific writings of Charles Eastman there is probably more Sioux legend, myth, and history than is recorded any place else.''

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George Eastman

By mass-producing his inventions, the American inventor and industrialist George Eastman (1854-1932) promoted photography as a popular hobby. He was also a benefactor of educational institutions.

George Eastman was born in Waterville, N.Y., on July 12, 1854, and educated in Rochester public schools. He advanced from messenger to bookkeeper in the Rochester Savings Bank by 1877. Frugal with money—his only extravagance amateur photography—he spent his savings on cameras and supplies and went to Mackinac Island. When photographic chemicals ruined his packed clothes, he became disgusted with the wet-plate process.

In the 1870s American photography was still slow, difficult, and expensive. Equipment included a huge camera, strong tripod, large plateholder, dark tent, chemicals, water container, and heavy glass plates. Eastman experimented with dry-plate techniques. He was the first American to contribute to photographic technology by coating glass plates with gelatin and silver bromide. In 1879 his coating machine was patented in England, in 1880 in America. He sold his English patent and opened a shop to manufacture photographic plates in Rochester. To eliminate glass plates, Eastman coated paper with gelatin and photographic emulsion. The developed film was stripped from the paper to make a negative. This film was rolled on spools. Eastman and William Walker devised a lightweight roll holder to fit any camera.

Amateurs could develop pictures after Eastman substituted transparent film for the paper in 1884. Flexible film was created by Hannibal Goodwin of New York and a young Eastman chemist, Henry Reichenback. The long patent dispute between Goodwin and Eastman was the most important legal controversy in photographic history. A Federal court decision on Aug. 14, 1913, favored Goodwin. Goodwin's heirs and Ansco Company, owners of his patent, received $5,000,000 from Eastman in 1914.

In 1888 Eastman designed a simple camera, the Kodak (Eastman's coined word, without meaning), which was easy to carry and eliminated focusing and lighting. With a 100-exposure roll of celluloid film, it sold for $25.00. After taking the pictures and sending the camera and $10 to the Rochester factory, the photographer received his prints and reloaded camera. Eastman's slogan, ''You press the button, we do the rest,'' was well known.

Anticipating photography's increased popularity, in 1892 Eastman incorporated the Eastman Kodak Company. This was one of the first American firms to mass-produce standardized products and to maintain a chemical laboratory. By 1900 his factories at Rochester and at Harrow, England, employed over 3,000 people and by 1920 more than 15,000. Eastman, at first treasurer and general manager, later became president and finally board chairman.

Daylight-loading film and cameras eliminated returning them to the factory. To Eastman's old slogan was added ''or you can do it yourself.'' A pocket Kodak was marketed in 1897, a folding Kodak in 1898, noncurling film in 1903, and color film in 1928. Eastman film was indispensable to Thomas Edison's motion pictures; Edison's incandescent bulb was used by Eastman and by photographers specializing in ''portraits taken by electric light.''

Eastman's staff worked on abstract problems of molecular structure and relativity, as well as on photographic improvements. During World War I his laboratory helped make America's chemical industry independent of Germany, and finally the world leader.

Concerned with employee welfare, Eastman was the first American businessman to grant workers dividends and profit sharing. He systematically gave away his huge fortune to the University of Rochester (especially the medical school and Eastman School of Music), Massachusetts Institute of Technology, Hampton Institute, Tuskegee Institute, Rochester Dental Dispensary, and European dental clinics.

After a long illness the lonely, retiring bachelor committed suicide on March 14, 1932, in Rochester. He had written to friends, ''My work is done. Why wait?''

Further Reading

The best biography of Eastman is Carl W. Ackerman, *George Eastman* (1930). Robert Taft, *Photography and the American Scene: A Social History, 1839-1889* (1938), places Eastman in perspective in the evolution of photography. Mitchell Wilson, *American Science and Invention: A Pictorial History* (1954), is also helpful. □

Max Eastman

Max Eastman (1883-1969) was a poet, radical editor, translator, and author. He edited the socialist magazine *The Masses* (1912-1917) and translated Leon Trotsky into English.

Max Forrester Eastman was born on January 4, 1883, the son of two ministers. He graduated from Williams College in 1905 and studied philosophy with John Dewey at Columbia University (1907-1911), where he completed the work for a doctoral degree which he then decided not to claim. In 1909 Eastman founded the Men's League for Women's Suffrage and became a well-known and popular member of the bohemian left in New York City, where his growing reputation as a writer, lecturer, and fund-raiser led to his being invited, in 1912, to become the editor of the socialist magazine *The Masses* .

Under Eastman's leadership *The Masses* became an exuberantly anti-establishment left-wing socialist magazine featuring literary and political writing by such figures as Floyd Dell, John Reed, and Louis Untermeyer and graphic art by John Sloan, Robert Minor, and Art Young. When *The Masses* at first opposed America's entry into World War I it was banned by the government, and its editors, led by Eastman, were put on trial twice under the Espionage Act. Eastman was the star at both trials, a handsome and articulate young man whose eloquence was credited with achieving the victory of two hung juries at a time when most defendants under the Espionage Act were foredoomed to conviction.

After the death of *The Masses* Eastman founded *The Liberator* (1918-1922), then embarked enthusiastically on a sojourn to the Soviet Union, where he expected to discover the success of socialism. Eastman left the Soviet Union in 1924, disillusioned by the bitter struggle that followed Lenin's death in which Trotsky was brushed aside by Stalin. In 1925 Eastman's small book *Since Lenin Died* revealed to the world for the first time ''Lenin's Testament,'' warning the party against allowing Stalin to succeed to power. Eastman's opposition to Stalin isolated him from American Marxists, and although he continued for some years to consider himself a radical, his views were rejected by orthodoxies of the left and the right, a position that Eastman himself, a rebellious individualist, did much to encourage.

Eastman's differences with his former comrades led him into bitterness that finally came full circle when in 1941 he published in the *Reader's Digest* (a conservative popular magazine with an enormous circulation) an article titled ''Socialism Does Not Gibe with Human Nature.'' Eastman accepted a retainer as a roving editor for the *Reader's Digest* (which supported him until his death in 1969) and became an advocate of free enterprise and a supporter of Sen. Joseph McCarthy's attacks on alleged communists. (He did not, however, inform on his former friends, as some ex-communists and fellow travellers did).

Eastman was, according to his most sympathetic biographers, a gifted man who because of personality, conviction, and circumstance did not achieve his full possibilities. He was a prolific writer whose real text seems to have been his own contradictory life and an idiosyncratic, rebellious individualist whose journey from radical socialism to conservatism seemed to typify an American pattern. Eastman's intelligence and independence allowed him to struggle free of Marxist orthodoxies, but also prevented him from discovering a satisfying engagement with culture and politics. In his personal life, Eastman was a lifelong advocate of feminist principles who, after divorcing his first wife and through two long and apparently successful marriages, became the conscientiously self-indulgent lover of many women. Eastman's opposition to Marxist literary theory cut him off from an important part of American intellectual and artistic life during his prime; his opposition to modernist approaches to art throughout his life cut him off from much of the rest. Milton Cantor, one of Eastman's biographers, says that Eastman ''we find that rare thing—the fusion of the life and the letters, the thinker and the doer, the artist and the revolutionary . . . who knew life and yet loved it, knew men and yet loved them. . . . He was, before the loss of hope, . . . [the] gnarled apple which had the sweetest taste.''

Further Reading

Eastman wrote, edited, and translated many books. Among them are *Enjoyment of Poetry* (1913) and *Poems of Five Decades* (1954). His political works are better known than the poetical and include *Since Lenin Died* (1925); *The End of Socialism in*

Russia (1937); *Marxism: Is It Science?* (1940); and *Stalin's Russia and the Crisis in Socialism* (1940). Also important are two volumes of autobiography: *The Enjoyment of Living* (1948) and *Love and Revolution* (1965). For a sampling of *The Masses,* see William L. O'Neill (editor), *Echoes of Revolt: the Masses, 1911-1917*. For general biography, see William L. O'Neill, *The Last Romantic: A Life of Max Eastman* (1978) and Milton Cantor, *Max Eastman* (1970). Useful critical accounts of Eastman in the context of American radicalism may be found in Daniel Aaron, *Writers on the Left: Episodes in American Literary Communism* (1961); John P. Diggins, *Up from Communism: Conservative Odysseys in American Intellectual History* (1975); and Leslie Fishbein, *Rebels in Bohemia: The Radicals of The Masses, 1911-1917* (1982).

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Clint Eastwood

Clint Eastwood (born 1930) ranks among the world's best known and most successful movie stars. Most of his films have done well at the box office and he has established himself as a director of note.

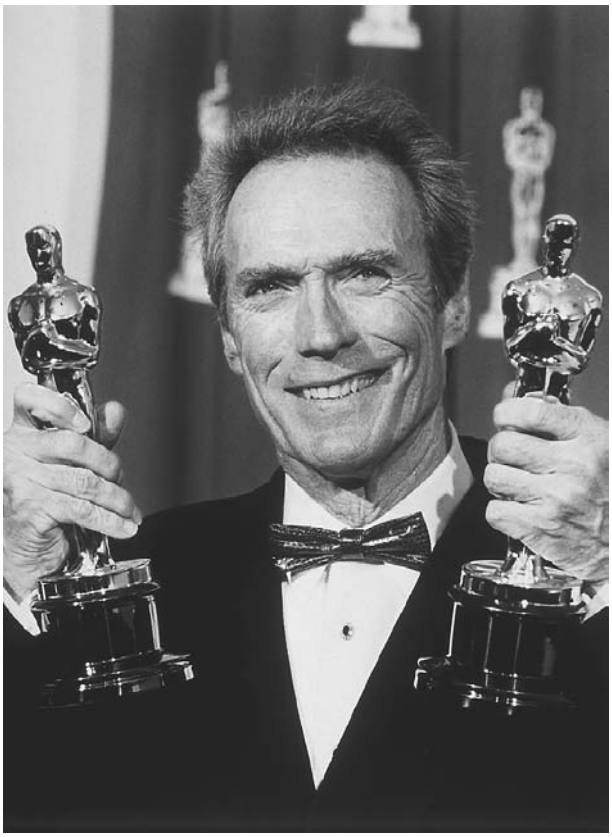

A 1971 *Life* magazine cover carried his picture with the tag line ''the world's favorite movie star is—no kidding—Clint Eastwood.'' After that he continued to win box-office and financial success—as well as increasing critical acclaim—well into the 1990s. Born Clinton Eastwood, Jr., on May 30, 1930, in San Francisco, California, he had a tough childhood because of the Great Depression, as his parents moved frequently in search of work, finally settling in Oakland. There he went to high school, graduating in 1948. Striking out on his own, he held various menial jobs before being drafted into the army. Discharged in 1953, he enrolled in Los Angeles City College as a business administration major, supporting himself with various odd jobs which included digging swimming pool foundations.

Bit Parts in ''B'' Movies

Army friends in the film business urged Eastwood to try his luck. He did, was screen-tested by Universal, and on the basis of his good looks was hired as a contract player in 1955. His salary was $75 a week, and his assignments included minuscule roles in forgettable movies, including *Tarantula* and *Francis in the Navy*). After Universal dropped him in 1956, the roles briefly got bigger but not better: Eastwood has described the 1958 *Ambush at Cimarron Pass,* in which he had a substantial part, as ''maybe the worst film ever made.''

Notwithstanding an occasional unimpressive role in television series such as ''Highway Patrol,'' by 1958 Eastwood found himself again digging swimming pools for a living. As the result of a chance meeting, he was chosen to play Rowdy Yates, the second lead in the CBS television series ''Rawhide.'' Characterized as ''an endless cattle drive,'' the series lasted seven years (1959-1966), owing much of its success to Eastwood's popular ''punk ramrod.''

Gains Stardom with ''Spaghetti Westerns''

During a hiatus from ''Rawhide'' in 1964, Eastwood filmed *A Fistful of Dollars* in Spain for Italian director Sergio Leone. Eastwood portrayed a hired gun, a nameless man, who successfully manipulates—and then ruthlessly kills—rival gangs of bandits. The film catapulted Eastwood from a dead-end television career to stardom in the movies. Over the next two years, Eastwood returned to Europe to film two equally popular sequels, both also featuring the ''Man with No Name'': *For a Few Dollars More* (1965) and *The Good, The Bad, and The Ugly* (1966).

These films defined the Eastwood screen persona which, as *New York Times* reporter John Vinocur pointed out, was ''a western hero without the westerner's traditional heroic characteristics.'' Eastwood's character was callous, violent, cynical, tough. Facets of that character were present in his best westerns, such as *The Outlaw Josey Wales* (1976) and *Unforgiven* (1992), both stark bloody films about an outsider.

The same toughness also characterized many of Eastwood's non-western roles. His appeal lay (to use Eastwood's words) in his ability ''to hack his way through'' because such a person ''is almost . . . a mythical character in our day and age'' as everything ''becomes more complicated.'' That capacity underlay what has been described as one of East-

wood's ''enduring screen figures''—Harry Callahan, a contemporary San Francisco detective who roams the city defying a legalistic bureaucracy and practicing a vigorous populist brand of justice. Callahan was introduced in *Dirty Harry* (1971), which critic Pauline Kael found imbued with ''fascist medievalism.''

No matter what the critics thought, the American public flocked to see *Dirty Harry,* and the role was reprised in 1973, 1976, 1983, and 1988. All but the last did well at the box office, if not critically, because they (in the words of one writer) seized ''the mood of many Americans frustrated by . . . an ineffectual law enforcement system.''

His career, which by 1997 encompassed almost 40 roles, was not without weak spots. He co-starred with an orangutan in the critically attacked comedies *Every Which Way But Loose* (1978) and *Any Which Way You Can* (1980), among Warner's highest grossing films in those years. Less successful theatrically but critically well-received was *The Beguiled* (1971), a Gothic tale about a crippled Union soldier murdered by southern school girls. Critics and moviegoers both agreed the musical *Paint Your Wagon* (1969) wasted his talents. He had flops in 1989 (*The Pink Cadillac*) and 1990 (*The Rookie*).

Eastwood made a striking comeback with *Unforgiven* (1992) and *In The Line of Fire* (1993), a taut tale about a Secret Service agent and a potential presidential assassin. Both films won critical plaudits and were among their years' highest grossing films. *Unforgiven* won Eastwood numerous directing and acting awards, including Oscars for best picture and best direction and a nomination for an Oscar as best actor.

Begins Directing

Eastwood's interest in directing reached back to ''Rawhide,'' but CBS allowed him only to direct trailers. He made an auspicious directorial debut in 1971 with *Play Misty for Me,* a thriller about a psychotic obsessed woman. It received good notices and did well at the box office, as did many of the over one dozen films he directed after it. Most starred him, but one of his finest efforts did not: *Bird* (1988) dealt movingly with the downbeat life of the jazz great Charlie Parker. Eastwood was a life-long fan of jazz, and jazz music and songs have been a frequent presence on the soundtracks of many of his films.

Eastwood's direction has been described as ''a lean location sense of realism''; his technique shows economy, vitality, imagination, and a good sense of humor. In 1993 he said that ''favorites among his own films'' were *Play Misty for Me, The Outlaw Josey Wales, Unforgiven,* and *Bronco Billy,* a sweet 1980 movie about an ex-shoe-salesman from New Jersey (played by Eastwood) who has formed a wild West show with a group of misfits.

Finally Earns Critical Acclaim

From the early 1980s. the critical community began to reassess Eastwood's contribution to cinema. Open hostility turned to grudging acceptance and finally to admiration. More and more people began to appreciate Eastwood's contribution as producer and director, especially in his smaller, more personal films, including *Play Misty for Me* and *Honkytonk Man*. While Eastwood told the *New York Times Magazine* that he ''never begged for respectability,'' he nonetheless flew to Paris in 1985 to accept the honor of Chevalier des Arts et Lettres, a French national award.

In 1992, with *Unforgiven,* Eastwood finally won his first Academy Awards. After the ceremony, Eastwood told reporters that the wait for the award had been worth it. ''I think it means more to me now,'' he was quoted as saying in the*Philadelphia Inquirer.* ''If you win it when you're 20 or 30 years old, you're wondering, ''Where do I go from here?' . . . You learn to take your work seriously and not yourself seriously, and that comes with time.'' Three years later, at the 1995 Academy Awards, the film community reaffirmed its respect for Eastwood's body of work. The Academy bestowed upon him the Irving G. Thalberg Memorial Award, which is given to producers or directors for consistently high quality of motion picture production.

Eastwood has not, however, rested on his laurels. In the summer of 1995, he directed and starred in *The Bridges of Madison County*. The film, based on the best-selling novel by Robert James Waller, follows a National Geographic photographer as he is sent on assignment to photograph covered bridges in Iowa. While there he has a passionate three-day affair with an Italian-born farm wife, played by Meryl Streep. The film enjoyed success as a classic ''three-handkerchief weepie.'' It also received favorable notices from critics. Many praised Eastwood's even-handed and sensitive depiction of the brief affair and, especially, of the farm wife, who came across as much more realized character on screen than she did in the novel.

Absolute Power released in early 1997, was less of a triumph with the pubic and with critics. Eastwood once again directed but played a less romanic lead. His character, an aging Washington, D.C. burglar, accidently watches the president of the United States kill a woman during a sexual tryst.

Seeks Privacy in Personal Life

''Not a Hollywood type,'' as a 1993 profile explained, Eastwood has made his home in Carmel, California, far from filmdom's party circuit. There he lived a private life, spending time with friends who were not involved in the entertainment industry. And he is known as a loyal employer whose production crew included people who had worked for him for 15 years.

Politically conservative, Eastwood was several times approached by the Republican Party for various positions but he eschewed any public political stance except for a two-year term (1986-1988) as mayor of Carmel. Eastwood sought the position because he disapproved of zoning laws in the village. After serving one two-year term—and changing the laws—he stepped down with no regrets.

Eastwood married Maggie Johnson in 1953; they had a son Kyle (born 1968) and a daughter Alison (born 1972). They separated in the late 1970s, and the marriage ended in 1984, with Maggie Johnson reportedly receiving a settlement of $25 million.

After separating from Johnson, Eastwood spent more than a decade living with actress Sandra Locke, who appeared in many of his films. That relationship broke up acrimoniously at the end of the 1980s, resulting in a palimony suit eventually settled out of court at a cost to Eastwood of more than $7 million. He then established a relationship with Frances Fisher, an actress who appeared in *The Pink Cadillac*. The two had a baby girl in August 1993, whom they named Francesca Ruth.

In April 1993, Eastwood was interviewed by Dina Ruiz, a television news anchorwoman in Los Angeles, California. Three years later, in March 1996, Eastwood, then aged 65, married Dina Ruiz, 30, in a small private ceremony at the Las Vegas, Nevada, home of gambling casino magnate Steve Wynn.

By 1997, Eastwood had appeared in more than 40 motion pictures and directed 19 of them himself. Over the years his talents, both in front of and behind the camera, have been reevaluated. He won newfound respect for his talents as actor and director. He remained a potent force in the film industry through the 1990s, and for the public he became (to use *Newsweek*'s phrase) ''An American Icon.''

Further Reading

For additional reading about Eastwood see Boris Zmijewsky and Lee Pfeiffer, *The Films of Clint Eastwood* (1993), which provides an up-to-date overview of Eastwood's career; C. Frayling, *Clint Eastwood* (London, 1992), a better than average popular biography; and Paul Smith, *Clint Eastwood* (1992), a somewhat overheated attempt to deal with Eastwood's impact on American culture. There is a fascinating interview with Eastwood in *Focus on Film, #*25 (Summer-Autumn 1976), undertaken when Eastwood talked with almost no one. There are also useful and interesting articles such as Bernard Weinraub, ''The Last Icon,'' *GQ* (March 1993); and John Vinocur, ''Clint Eastwood, Seriously,'' *New York Times Magazine* (February 24, 1985). An intellectual approach with some good Eastwood quotes is Richard Combs, ''Shadowing the Hero,'' in *Sight and Sound* (October 1992).

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Dorman Bridgman Eaton

Dorman Bridgman Eaton (1823-1899), American lawyer and author, was a strong advocate of civil service reform and wrote the draft on which the Civil Service Act of 1883 was based.

Dorman Eaton was born in Hardwick, Vt., on June 27, 1823. After graduation from the University of Vermont and Harvard Law School, he practiced law in New York City. He distinguished himself as a legal scholar by editing a new edition of James Kent's *Commentaries* and other works, and as a practicing attorney, especially as counsel for the Erie Railroad. In connection with some of the bitter controversies involving the railroad, he was attacked and seriously injured by unidentified assailants.

Meanwhile, Eaton began his lifelong interest in governmental reform, assisting in the creation of a New York City municipal board of health and a professional fire department and in the reorganization of the police courts. In 1856 he married Annie Foster.

In 1870 Eaton gave up his private practice to devote full time to the cause of national civil service reform. George William Curtis, Carl Schurz, and Eaton were among the earliest advocates of ending the spoils system in national politics. Under president U.S. Grant, Eaton succeeded Curtis as chairman of the first civil service commission, serving from 1873 to 1875, when the commission became ineffectual after. Congress cut off its funds.

In the early 1870s Eaton had toured Europe to study civil service reform, and in the late 1870s, at the request of President Rutherford B. Hayes, he revisited England to make a formal report on its merit system. The result, published as *The Civil Service in Great Britain: A History of Abuses and Reforms and Their Bearing upon American Politics* (1880),

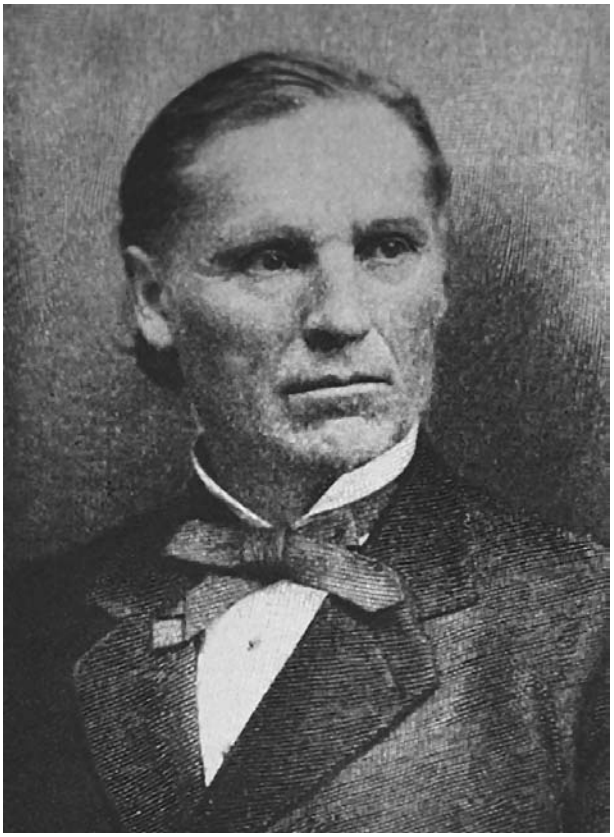

was influential in the movement for reform in the United States. In the meantime, the New York Civil Service Reform Association, the nucleus of the powerful National Civil Service Reform League, had been founded in Eaton's home.

The assassination of President James Garfield in 1881 by a disappointed office seeker gave impetus to the reform movement, which culminated in the passage of the Pendleton Civil Service Act of 1883. The final bill was based on Eaton's draft. President Chester A. Arthur appointed Eaton chairman of the three-man Civil Service Commission established under the new law, a post he held until his resignation in 1886.

Renewing his interest in city government, Eaton wrote *The Government of Municipalities* (1899), one of the first such studies. He died on Dec. 23, 1899. In his will he endowed chairs at Columbia and Harvard universities to continue the study of national and municipal government.

Further Reading

The work of Eaton and his fellow reformers is covered in Frank Mann Stewart, *The National Civil Service Reform League* (1929); Paul P. Van Riper, *History of the United States Civil Service, 1789-1957* (1958); and Leonard D. White, *The Republican Era, 1869-1901: A Study in Administrative History* (1958). □

Abba Eban

The Israeli statesman, diplomat, and scholar Abba Eban (born 1915) served as Israel's United Nations representative and ambassador to the United States until 1959. He was Israel's foreign minister between 1966 and 1974.

Abba Solomon Eban was born in 1915 in Capetown, South Africa. His parents moved to Great Britain during his childhood, where Eban studied classics and oriental languages at Cambridge University. He learned seven languages, including Arabic, Hebrew, and Persian. At Cambridge he was active as a student Zionist leader, in the University Labor Society, and as president of the Student Union. During World War II he volunteered as a private in the British army, rising to the rank of major. One of his assignments between 1942 and 1944 was chief instructor at the British military's Middle East Arabic Center in Jerusalem. Because of his Zionist connections he also served as liaison officer for the British with the Jewish Agency, predecessor of the Israeli government.

Present at Israel's Founding

After the war Eban was persuaded by the Zionist leader Chaim Weizmann (later to be Israel's first president) to devote his extensive knowledge of the Middle East to service with the Jewish Agency, and in 1947 he was its liaison officer with the United Nations Special Committee on Palestine, which recommended partition of the country into Jewish and Arab states and an international enclave including Jerusalem. Before Israel was created Eban was a principal spokesman of the Jewish Agency at the United Nations, where he spoke eloquently on behalf of establishing a Jewish state.

Eban's outstanding as skills as speech maker and diplomat led to his appointment as the United Nations representative of the new government of Israel in 1948 and as its first permanent representative from 1949 to 1959. Simultaneously he was Israel's ambassador to the United States. In this dual role Eban acquired prominence as Israel's leading spokesman abroad and as one of the most persuasive orators at the United Nations. To many Jews and other Americans Eban came to symbolize Israel and its struggle to survive during the critical first ten years. He helped Israel's first prime minister, David Ben Gurion, to explain Israel's difficult position through several international crises, including the War of Independence in 1948 and the Sinai (Suez) War with Egypt in 1956.

Lauded as Learned Politician

After more than a decade in the United States Eban returned to Israel, and in 1959 he was elected to the Knesset (parliament) as a representative of the Mapai (Labor) Party. He served in the cabinet of the Labor government, first as minister without portfolio, later as minister of education and culture between 1959 and 1963. In the latter post he attempted to introduce educational reforms including increased opportunity for the growing number of Jewish immigrants from lesser developed countries in Asia and

Africa. While active in his cabinet jobs Eban also found time to continue his activity as scholar and author of over a dozen books, including a biography of his mentor, Chaim Weizmann. He also was president of Israel's prestigious scientific research center, the Weismann Institute of Science, at Rehovot, from 1958 to 1966.

Adroit Foreign Minister

After Ben Gurion's successor, Levi Eschol, became prime minister, Eban served as deputy prime minister between 1963 and 1966. Afterwards, he served in what was perhaps his most important position, foreign minister of Israel from 1966 to 1974. During this era Israel fought two of its bloodiest wars, the June 1967 Six-Day War and the Yom Kippur War in October 1973. As foreign minister Eban had to tread a delicate balance: resisting pressures from the international community on Israel to return the territory it had seized in 1967 from Egypt, Syria, and Jordan, yet appearing willing to compromise.

After the 1973 war Eban helped to negotiate, through the United States, partial Israeli withdrawal from the Sinai territory taken from Egypt and from the Golan Heights territory taken from Syria. Within the Israeli cabinet Eban was generally perceived as the spokesman for moderation in foreign policy, preferring the use of diplomacy rather than military force to meet the many crises confronting the nation. Although his advice and recommendations were not always accepted by the government, he was the most eloquent defender of whatever policy was finally decided upon.

Although Eban left the cabinet in 1974 he remained active in the Knesset and as a leader of the Labor Party. In the Labor Party he was identified with the ''doves'' who called for Israel to withdraw from most of the territory occupied in the 1967 war in exchange for a genuine secure peace settlement with the Arab states. (In contrast, Israel's Likud Party took a much more conservative stance.) He feared that if Israel kept the occupied territories their large Arab populations, especially the Arabs in the West Bank of Jordan, would eventually undermine Israel's claim to be a Jewish state.

Active as Senior Statesperson

Between 1974 and 1984 Eban had more time for scholarly pursuits, publishing several new volumes on the history of the Jews and of Israel and on international affairs. These include *The New Diplomacy: International Affairs in the Modern Age* (1983) and *Heritage, Civilization, and the Jews* (1985). When the Labor Party returned to lead the government as a result of the 1984 election, Eban was appointed to be chairman of the powerful Knesset committee on foreign and security affairs. In this role he again was able to exercise a moderating influence on Israel's relations with the Arab states and in foreign policy generally.

Eban also chaired the committee that investigated the Jonathan Pollard spy scandal in 1987. Pollard was a civilian employee of the U.S. Navy who was later convicted of selling classified information from U.S. military files to Israel. The bipartisan committee itself came under fire from prominent Labor Party colleagues Shimon Peres and Yitzhak Rabin for its what they termed its pro-Likud stance.

Eban served in the Knesset until 1988. Though in his eighties, he continued to play an active role in Israeli politics, at least from the sidelines. His fifteenth book, *Personal Witness: Israel Through My Eyes,* was published in 1993 and became a five-part series hosted by Eban on American public television.

Further Reading

Eban is listed in the *Encyclopaedia Judaica* and in the *Encyclopaedia of Zionism and Israel,* also in *Who's Who 1985-1986*. A full length biography, *Eban* (1972), was written by Robert St. John. Abba Eban published his own story, *An Autobiography* (1978), along with *Personal Witness: Israel Through My Eyes* (1993). □

Hermann Ebbinghaus

The German psychologist Hermann Ebbinghaus (1850-1909) is best known for his innovative contribution to the study of memory through nonsense syllables.

Hermann Ebbinghaus was born on Jan. 24, 1850, near Bonn. In 1867 he went to the University of Bonn and somewhat later attended the universities of Berlin and Halle. After the Franco-Prussian War he continued his philosophical studies at Bonn, completing a dissertation on Eduard von Hartmann's *Philosophy of the Unconscious,* and received his doctorate in 1873.

Ebbinghaus's goal was to establish psychology on a quantitative and experimental basis. While professor at Berlin, he founded a psychological laboratory, and in 1890 he founded the journal *Zeitschrift für Psychologie und Physiologie der Sinnesorgane*. He became full professor in Breslau in 1894, where he also founded a laboratory. In 1905 he moved to Halle, where he died on Feb. 26, 1909.

In psychology Ebbinghaus found his own way. None of his instructors determined in any marked way the direction of his thinking. A major influence, however, was the combination of philosophical and scientific points of view he found in Gustav Theodor Fechner. He acknowledged his debt in the systematic treatise *Die Grundzüge der Psychologie,* which he dedicated to Fechner.

Ebbinghaus was an unusually good lecturer. His buoyancy and humor, together with the unusual clarity and ease of his presentation, assured him of large audiences. Another valuable trait was his Jamesian tolerance, which led him as editor to publish widely diverse opinions—a policy vital to a young science.

Ebbinghaus himself published relatively little. No records exist of the work he did before he published *Memory* (1885). In the introduction to this work, in the section on nonsense syllables, he says only, ''I have hit upon the following method,'' and goes on to discuss the nature and

mechanics of nonsense syllables. Memory, a fundamental central function, was thereby subjected to experimental investigation.

In 1894 William Dilthey claimed that the new psychology could never be more than descriptive and that attempts to make it explanatory and constructive were wrong in principle, leading to nothing but confusion of opinion and fact. Since this amounted to an attack on the very keystone of Ebbinghaus's faith, he undertook, despite his reluctance for controversy, to defend psychology as he understood it. In an article in the *Zeitschrift für Psychologie* for 1896, he justified the use of hypothesis and causal explanation in psychology.

When Ebbinghaus died, the *Grundzüge* that he had begun early in the 1890s was only a little more than half completed; a colleague, Ernst Dürr, finished it. The major virtues of these volumes lie in their readableness and convenient format rather than in any radical approach to psychology, but these qualities, together with their comprehensiveness and minor innovations, were sufficient to produce an enthusiastic reception. Ebbinghaus's *Abriss der Psychologie* (1908), an elementary textbook of psychology, also achieved considerable success.

Ebbinghaus's influence on psychology, great as it was, has been mostly indirect. *Memory,* undoubtedly his outstanding contribution, was the starting point for practically all of the studies that have followed in this field.

Further Reading

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Friedrich Ebert

The German Social Democratic leader Friedrich Ebert (1871-1925) served as the first president of Germany.

Friedrich Ebert was born in Heidelberg on Feb. 4, 1871, the son of a master tailor. Trained as a saddler, he turned to socialism at the age of 18 under the influence of an uncle. Although the anti-Socialist law was repealed that same year (1889), political harassment forced the young journeyman to change jobs and residences several times until he settled in Bremen in May 1891. Elected head of the local saddlers' union shortly after his arrival, he devoted his time increasingly to politics. He left his job and joined the Social Democratic organ *Bremer Buerger-Zeitung,* becoming editor in March 1893.

A tireless agitator, popular campaigner, and able organizer, Ebert quickly rose in the Bremen Social Democratic party (SPD). In 1900 he was elected to the City Parliament and became secretary of the local consolidated union organization. From his dominant position in the Bremen labor movement he entered the national party hierarchy in 1905 as secretary of the party Executive Committee and in 1912 was elected to the Reichstag (Imperial Diet). Here his reputation as a mediator between the right and left wings of the party brought his election to the SPD Executive in 1913; in 1916 he became party floor leader in the Reichstag.

A vigorous advocate of peace and an opponent of annexations during World War I, Ebert was the man to whom the defeated monarchist leadership turned in the face of threatening revolution and chaos in 1918. Initially opposed to the proclamation of the republic, he organized a provisional People's Commission of Social Democrats and Independent Socialists on Nov. 9, 1918. This government signed the armistice with the Western Powers (Nov. 11, 1918), dealt with revolutionary threats from left and right (chiefly through an agreement with the army, the ''Ebert-Groener Deal''), and made preparations for the election of a Constitutional Assembly (January 1919). On Feb. 11, 1919, the National Assembly elected Ebert provisional president of the new German Republic; he was reelected by the Reichstag in October 1922.

Ebert gave the presidential office a special dignity through his honesty, simplicity, strong convictions, and concern for the common man. Continually striving to maintain government stability, he promoted strong coalitions of the moderate forces of the Reichstag in order to combat the numerous antirepublican threats from right and left and to

strengthen a foreign policy of reconciliation. He was, however, virulently attacked by the nationalist press, and his health finally broke in a bitter struggle against a malicious accusation of high treason (December 1924) which was upheld by a reactionary court. He died in Berlin on Feb. 28, 1925.

Further Reading

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Adolphe Felix Sylvestre Eboué

Adolphe Felix Sylvestre Eboué (1885-1944) was a governor of French Equatorial Africa. As a successful and apparently well-adjusted black Frenchman, he represented the epitome of French assimilationist policy.

Felix Eboué was born in Cayenne, French Guiana, on Dec. 26, 1885, the son of gold washer and of a comparatively well-educated mother. In 1901 he traveled to France on a scholarship to complete his secondary education at Bordeaux, where he also picked up an adolescent interest in the political ideas of French Socialist leader Jean Jaurès as well as a lifelong penchant for sport. Between 1904 and 1908 he pursued twin courses of study at the Paris Law School and at the École Coloniale.

Early Civil Service

Upon graduating from the École Coloniale in 1908, Eboué asked to be assigned to the French Congo (modern Republic of Congo), an area which had just acquired considerable notoriousness as a result of widespread abuses committed against the African population. He was sent to the remote and undesirable district of Ubangi-Shari (modern Central African Republic), where he labored tenaciously against administrative inertia and covert racial prejudice, making slow but steady progress on the civil service ladder and collecting anthropological material, which he later published in book form: *Les Peuples de l'Oubangui-Chari* (1931; The People of Ubangi-Shari) and *La Clef musicale des langages tambourinés et sifflés* (1935; The Musical Key to Drum and Whistle Languages).

Eboué's liberal views, his Masonic affiliations, and his friendship with West Indian novelist René Maran, whose prize-winning novel *Batouala* (1921) painted an unflattering picture of French Equatorial Africa, appear to have caused some official annoyance with Eboué during the 1920s. But Eboué was no anticolonialist and seems to have taken a dim view—at least initially—of the criticism leveled against French rule by such men as novelist André Gide and journalist Albert Londres.

In 1932, having finally been promoted to a senior grade in the colonial civil service, Eboué was dispatched to Martinique, then served as secretary general of French Sudan (modern Mali) from 1934 to 1936. With the coming to power of the left-of-center Popular Front coalition in 1936, however, Eboué received his first gubernatorial appointment in Guadeloupe, and although political influences resulted in his recall from that West Indian island after 2 years, he was given a key post in 1938 as governor of Chad.

The appointment of a black governor by a Jewish minister (Georges Mandel) took on additional significance against the ominous backdrop provided by the rise of German and Italian fascism. Also, Chad had a considerable strategic value in view of Mussolini's expansionist policies in Africa. Eboué stepped up military preparedness by developing military roads through northern Chad, which were later used by the Free French forces in their victorious advance into Libya.

Free French Leader in Africa

When France fell in 1940, Eboué refused to follow the Vichy government's orders to break all relations with Great Britain and on Aug. 26, 1940, became the first governor in Africa to rally to De Gaulle, a move that was emulated within a few days by the governors of French Congo and Ubangi-Shari. French Equatorial Africa thus became the first bastion of the Free French government. On Nov. 12, 1940, Eboué was appointed governor general of all Equatorial Africa, and in December, Free French forces, using Chad as a base, began military operations against the Italians.

Eboué's main efforts during the next 3 years were devoted to the pursuit of the war effort, but he also found time to introduce some of the reforms he had advocated as a junior official, such as the development of secondary education and the protection of African values and institutions. At the same time, however, his opposition to any kind of nationalist movement was similar to that of any high official: during his incumbency the Amicaliste movement in the Congo was severely repressed, and its leader, André Matswa, died in jail in 1942. Eboué's last public action was his participation in the 1944 Brazzaville conference which laid down the principles of postwar French colonial policy. On May 27, 1944, while on leave from his post, he died of pneumonia in Cairo.

Further Reading

A biography of Eboué is Brian Weinstein, *Eboué* (1972). Satisfactory histories of Equatorial Africa are scarce. A survey of African history in which Eboué is mentioned is Roland Oliver and J. D. Fage, *A Short History of Africa* (1964). See also Basil Davidson and Adenekan Ademola, eds., *The New West Africa* (1953). A longer study that combines history, sociology, and anthropology is Virginia Thompson and Richard Adloff, *The Emerging States of French Equatorial Africa* (1960). □

Sir John Carew Eccles

The Australian neurophysiologist Sir John Carew Eccles (1903-1997) made a series of original contributions to the knowledge of how nerve cells communicate with each other.

John Carew Eccles was born in Melbourne, Australia, on January 27, 1903, the first of two children of two teachers. He attended high school in Warambool, Victoria, but graduated in Melbourne in 1919. He went on to Melbourne University to study medicine, and excelled at multiple athletics. He married Irene Miller in 1928, with whom he would have nine children. When he graduated from college in 1925 at the top of his class, with a bachelor of science and medicine degrees, and as a Rhodes scholar, he realized his dream to attend Oxford University. There he worked with Sir Charles Scott Sherrington, probably the greatest student of the physiology of the nervous system in the 20th century. Eccles carried on and developed further his teacher's scientific and philosophical ideas. He graduated from Magdalen College in Oxford in 1927, again with first-class honors and a scholarship to Exeter College, Oxford. Side by side with Sherrington, they investigated nerve impulses and synapses, which Sherrington had defined in 1897. In 1929 Oxford awarded Eccles a masters of arts and a doctor of philosophy degrees. Eccles continued to research the brain at Oxford until he returned to Australia in 1937.

During the early 1930s Eccles had become interested in the nature of synaptic transmission, particularly in the fundamental question of how signals are transferred from one nerve cell to another. For the next 30 years he pursued this theme in his characteristic style, which was different from that of most scientists. He generally proposed a hypothesis, made it as precise as possible, and championed it with enthusiasm and energy until eventually it was either found to be false or was greatly modified by new experimental data. While many workers feel it is a sign of failure if a pet hypothesis has to be abandoned, Eccles took pleasure in this and was stimulated into a new formulation.

In 1937 Eccles moved to Sydney, where he headed the Kanematsu Memorial Institute, a small, isolated research institute attached to a local hospital. With several younger colleagues, including Bernard Katz, who influenced him greatly, he studied the transmission of impulses from nerve to muscle until 1943. During this time, he carried out studies of synaptic transmission in the mammalian nervous system by making electrical recordings from the interior of individual nerve cells and analyzing in great detail the processes of excitation, as well as inhibition, at cell junctions. During World War II he aided in the Australian war effort by serving on committees on vision, hearing and airsickness, and by synthesizing blood serum for medical facilities.

In 1944 Eccles moved to New Zealand, and until 1951 taught physiology at the University of Otago Medical School in Dunedin. He also continued his research on synaptic transmission, and it was in 1951 that he actually disproved his own hypothesis about the electrical nature of synaptic transmission, and henceforth championed the alternate theory of chemical neurotransmission. His own tactic of wildly espousing theories and then rigorously working to prove them wrong was reinforced when he met Dr. Karl Popper in New Zealand, who encouraged him to do just that.

These findings further crystallized when he left Otago for the John Curtin School of Medical Research of the Australian National University in Canberra, where he became professor of physiology in 1952. In league with other researcher, he discovered how to induce certain synaptic reactions on a chemical and ionic level, and how to rewire nerve endings. Due to his cumulative research, Eccles was knighted in 1958, and was jointly awarded the Nobel Prize for Medicine and Physiology with Alan Hodgkin and Andrew Huxley in 1963 for their respective studies on the production and transmission of nerve impulses.

Eccles was forced to retire from the Australian National University in 1966 upon reached their mandatory retirement age, but quickly accepted an enormous job offer from the American Medical Association to head their largest research group at their Institute for Biomedical Research in Chicago. Soon after, in 1968, he served as Distinguished Professor of Physiology and Medicine and the Dr. Henry C. and Bertha H. Buswell Research Fellow at the medical school of New York State University in Buffalo. Eccles's investigations continued to cover additional areas of the nervous system, as his aim was always an understanding of

the working of the entire brain. He explored the functional interconnections in the cerebellum, summarizing his results in *The Cerebellum as a Neuronal Machine* (1967). In his personal life, he divorced his wife of almost forty years in 1968; a little over two weeks later he was remarried to Helena Taborikova, a medical researcher of some reknown.

Eccles's influence extended beyond his immediate scientific circle. In Australia he was a founder and president of the Academy of Sciences. He published in numerous scientific journals, gave many public lectures, and wrote a series of books which had wide circulation, including *Physiology of Nerve Cells* (1957) and *Physiology of Synapses* (1964). He also edited *Brain and Conscious Experience* (1966). He died on May 2, 1997, at the age of 84, in Switzerland.

Further Reading

A sketch of Eccles's life is in Theodore L. Sourkes, *Nobel Prize Winners in Medicine and Physiology, 1901-1965* (rev. ed. 1967). His work is discussed in Alan Lloyd Hodgkin, *The Conduction of the Nervous Impulse* (1964), and in much greater detail in Ragnar Granit, *Charles Scott Sherrington: An Appraisal* (1967). A brief obituary which discussed his scientific accomplishments appeared in the May 3, 1997 edition of the *Washington Post* . □

Bülent Ecevit

Turkish politician and writer Bülent Ecevit (born 1925) was alternately prime minister and leader of the opposition in the 1970s; since 1989 he has chaired the Democratic Left Party.

Bülent Ecevit was born in Istanbul on May 28, 1925 into a learned and cultured family. His father was a physician and member of Turkey's new parliament as a representative of the Republican People's Party (RPP); Ecevit's mother was a teacher and painter. He graduated from the American Robert College in Istanbul in 1944 and later studied at the universities of Ankara, London, and Harvard. Following an interlude as an official with the Press Attaché's office at the Turkish Embassy in London, he returned to Turkey in 1950 and joined *Ulus,* the daily of the RPP, as a literary critic. He would later hold positions of foreign news editor, managing editor, political director, and chief columnist at the paper over the next several years.

Entered Politics

The RPP, the party of both his father and the founder of modern Turkey, Kemal Ataturk, had governed Turkey since 1923, but in 1950 lost its parliamentary majority for ten years to the Democrat Party. Ecevit was part of a new wave of intellectuals brought in to revitalize the party, partly through his recognition by Ismet Inönü, the RPP's elder statesman. In 1957 Ecevit was elected to Turkey's National Assembly and set about modernizing RPP by establishing its research center. The following year he held the position as representative for Turkey at the Council of Europe. After a military intervention on May 27, 1960, Ecevit was appointed to the constituent assembly which was to draft a new constitution. In 1961 he was elected to the National Assembly. Later that year, when RPP chair Inönü formed a new government, Ecevit was appointed minister of labor.

Ecevit initiated significant labor legislation during his tenure over the next few years, mainly through recognizing the importance of establishing strong ties with the country's newly emergent urban working class and courting their trade unions. Ecevit shepherded Turkey's first right-to-strike act into law, a significant labor achievement. Convinced that his party should be oriented toward socio-economic reform, he strove to steer its 1965 National Assembly election platform in a ''left-of-center'' direction, despite the protests of conservative circles. Inönü's support enabled Ecevit to carry through this change of orientation; however, the RPP lost the elections, perhaps because of its new stance, to another mass party, the Justice Party, which formed the new government. Nevertheless, Ecevit was appointed RPP secretary-general in 1966.

Decline, Then Comeback, of RPP

Although the RPP fared even worse in 1969 elections than in 1965, Ecevit gradually consolidated his position as the acknowledged leader of the party group advocating socio-economic reform. Soon after a second military intervention of March 12, 1971, a power struggle between Ecevit and the aging Inönü erupted. In 1972 Ecevit became the RPP's chairman, leading the party to victory in the October 1973 National Assembly elections and demonstrating his

charisma in speeches before huge crowds, with whom he created successful rapport through his populist flair. However, although the RPP received a plurality, its share came to only 33.3 percent of the overall vote, which meant it had to form a coalition.

Crisis on Cyprus

On January 25, 1974, Ecevit became prime minister of a coalition government in which the RPP was the senior partner and the National Salvation Party, a newly formed political grouping with an Islamic orientation, the junior one. The government lasted only until September 11, 1974, primarily because of political rivalry and personal friction between the partners. The unavoidable give-and-take meant that few significant reforms could be achieved; the most notable success was the Turkish intervention in Cyprus in July 1974, which Ecevit had authorized. Greek forces had invaded the island and ousted its president; fearing annexation of Cyprus into Greece, Turkey sent troops to protect its citizens there. The situation threatened to launch a war between Greece and Turkey—an unprecedented danger, as both were members of the North Atlantic Treaty Organization—but instead it dissolved into a political stalemate with both countries sharing a divided island. Negotiations to resolve the dispute were still ongoing in 1997.

Though a busy politician, Ecevit also pursued his literary interests. He was the translator of part of the sacred Indian text the *Bhagwad Gita* into Turkish, and wrote poetry and numerous treatises on his country's history and politics. His list of published works include *Şiirleri* (1976), *Ortanin solu* (title means Left of the Middle'; 1966), and *Atatürk ve devrimcilik* (title means Ataturk and the Revolution'; 1970).

Beginning in November 1974 the RPP returned to parliamentary opposition, and the Justice Party formed a coalition government with smaller parties in March 1975. In the June 1977 National Assembly elections the RPP came in first again with even stronger support than in 1973, and much of its success was attributed to Ecevit's charismatic leadership. Modern Turks had come to seen the party of Ataturk as elitist and out of touch, and Ecevit helped attract fresh support by taking its platform in a new direction and somewhat distancing the party from its past. Significantly, he courted voters from among the urban working class and poor rural farmers.

New Responsibility

After a short-lived coalition government headed by the Justice Party, Ecevit succeeded in forming a government in December 1977, this time supported by two small splinter parties and several independents. This precarious majority enabled Ecevit to serve as prime minister until October 1979. The Justice Party then set up a coalition government which, in turn, was dismissed by the third military intervention on September 12, 1980. Parliament was dissolved and political parties were closed down soon afterwards, their leaders banned from political activity for ten years. When Ecevit continued to give political interviews, he was briefly jailed. Upon Turkey's return to civilian government in late 1983 neither the RPP nor Ecevit himself participated in politics, although Ecevit's wife, Rahšan, was increasingly active politically in the new Democratic Socialist Party (DSP), which he had helped organize.

In 1986 Ecevit was charged with violating the ban on political activity; he was acquitted, and the following year a national referendum voted in favor of lifting that ban altogether. He then became chair of the party. The year 1987 also brought elections, but the DSP failed to gain any seats in parliament. Ecevit resigned as a result, but was reelected its chair in 1988.

An intellectual who has also translated the works of T. S. Eliot and penned poetry himself, Ecevit showed himself to be both an ideologue and a man of action. His brief tenures in office hardly sufficed for effectively attending to Turkey's serious socio-economic problems. Ecevit, however, seemed to maintain his popular appeal throughout, advocating a brighter future based on rapid economic development and a new social order—a libertarian democracy focusing on improving living standards, yet consistent with Turkey's national interests. Ecevit considered himself a social democrat, while his political opponents saw him as a radical leftist; he aroused both unbounded admiration and intense criticism.

In the early 1990s Ecevit remained as chair of the DSP. The party won eleven percent of the vote in 1991 elections, and Ecevit returned to a seat in the National Assembly. The continued animosity between he and Inönü prevented any alliance between their respective parties, however. Ecevit also continued to pursue his scholarly interests, and this period would see the publication of several more books. These included *The Changing World and Gurhey* (1990), *Mithat Pasha and the Historical Process of the Turkish Economy* (1990), *The Impact on Turkish Politics of the Social Culture,* and *Anti-Memoirs* (1991).

Further Reading

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José Estéban Echeverría

The Argentine author, poet, and political theorist José Estéban Echeverría (1805-1851) pioneered the romantic mood in literature in the New World and

also formulated the political ideals of a secret group combating the dictatorial regime of Rosas.

José Estéban Echeverría was born on Sept. 2, 1805, in Buenos Aires. His father died shortly thereafter, and the boy was raised by his mother and several doting aunts. For reasons unexplained and apparently beyond his control, he left school to take a job as a customshouse clerk.

Out of this reflective period came a determination to seek a fuller education than Echeverría's young country could provide. In 1826 Echeverría settled in Paris and resumed his formal studies, most significantly, political science from a sociological perspective. His reading broadened to include writers cultivating a new and exciting mode: Goethe, Schiller, and especially Byron. From these readings developed a growing sense of self-identification with romantic expression and ideas.

By 1830, Echeverría was back in Buenos Aires. His early romantic poems, including ''Elvira, or the Bride of the Plate'' (1832), attracted little interest. His volume of verses entitled *Consolations* (1834) had considerable public success, owing no doubt to its dominant themes of patriotism and romantic love. In *Rhymes* (1837) he included a long narrative poem called *The Captive Woman,* in which his poetic genius is wedded to national themes. In this poem, with striking descriptions of the Pampa, the Indian tribes of the area, and the romantic adventures of two young lovers, he accomplished his aim of ''Americanizing'' Argentine literature.

In 1838 Echeverría was instrumental in founding the Association of May, a secret society whose goal was to return Argentina to democratic rule. Its credo, composed by Echeverría and published in 1846 under the title *The Socialist Dogma,* was an idealistic work of democratic propaganda. The dictator Juan Manuel de Rosas eventually obliged many of the association members, including Echeverría, to flee to Uruguay.

During the years remaining before his death in exile on Jan. 19, 1851, Echeverría wrote some relatively unsuccessful verse—''The Guitar'' (1842) and its continuation ''The Fallen Angel'' (1846)—which dealt with the Don Juan theme. But it was a prose sketch, ''The Slaughterhouse,'' found among his papers and published in 1871 that secured his literary reputation. This starkly realistic anecdote, which recounts the death of a young opponent of the Rosas regime at the hands of Rosas supporters employed at the Buenos Aires slaughterhouse, is one of the most powerful and memorable prose narratives ever written in Spanish America.

Further Reading

There is no book-length study of Echeverría's work in English. For general background see Alfred Coester, *The Literary History of Spanish America* (1916); Arturo Torres-Ríoseco, *The Epic of Latin American Literature* (1942); Pedro Henriquez-Ureña, *Literary Currents in Hispanic America* (1945) and *A Concise History of Latin American Culture* (1947; trans. 1966); Enrique Anderson-Imbert, *Spanish-American Literature: A History,* vol. 1 (trans. 1963; rev. ed. 1969); and Jean Franco, *An Introduction to Spanish-American Literature* (1969). Consult also the Instituto Internacional de Literatura Iberoamericana, *An Outline History of Spanish-America,* edited by John Englekirk and others (1941; 3d ed. 1965). □

Luis Echeverría Alvarez

Luis Echeverría Alvarez (born 1922) was the president of Mexico from 1970 to 1976. Although his major interest was foreign affairs, severe economic dislocations diverted his energies to domestic policies. Forced to devalue the Mexican peso twice, he left the presidency under a cloud of despondency.

Luis Echeverría was born on January 17, 1922, in Mexico's Federal District. He received his primary and secondary education in México City schools and his law degree at the Universidad Nacional Autónoma de México in 1945. After teaching law for several years Echeverría made his decision to pursue a political career and began working his way through the ranks of Mexico's Partido Revolucionario Institucional (PRI).

Political Career

National prominence came to Echeverría in 1957 when he was named chief administrative officer of the PRI's Central Executive Committee and was chosen to give the major nominating speech for the soon to be president Adolfo López Mateos. By 1964, during the presidential administration of Gustavo Díaz Ordaz, he was a member of the cabinet and served for six years as secretary of gobernación. Controversy engulfed him for the first time as he was chosen to negotiate with Mexico City's leftist students threatening to disrupt the opening of the Summer Olympic Games in 1968. His negotiations proved unsuccessful, and political violence resulted in several hundred deaths prior to the opening ceremonies of the Olympiad. In unfounded charges Echeverría took much of the blame for the break down of negotiations. Sensitive to attacks from the left, he sought to mollify his critics by espousing Third World rhetoric for the next two years. The criticism eased off, at least for the time being.

Echeverría's nomination as the presidential candidate of the PRI in 1969 assured his election to his country's highest post the following year, but he conducted a vigorous presidential campaign anyhow. He visited some 900 municipalities, covering 35,000 miles in all 29 Mexican states and the two territories. He relished the opportunity to debate with students and used the opportunity to cultivate the Third World and to criticize the United States.

Presidential Years

As president Luis Echeverría traveled abroad more extensively than any previous Mexican president. In addition to visiting a number of Latin American countries, his travels carried him to Japan, the People's Republic of China, England, Belgium, France, and the Soviet Union. The trips

were undertaken for the express purpose of opening new avenues of trade. Under his prodding the Mexican government supported the admission of the People's Republic of China to the United Nations. He repeatedly called for Third World countries to maintain their economic independence from the United States. The success and failures of his presidential administration, however, would be measured not on his relationship with the outside world but on his domestic policies.

Luis Echeverría embarked upon a series of policies designed to repudiate the conservative stance adopted by his predecessor, Gustavo Díaz Ordaz. To the distress of the conservative Mexican business community, he argued that it was time to slow down the pace of Mexico's industrialization and to renew state initiatives in rural Mexico. In keeping with this policy he supported a new agrarian reform law which encouraged the development of the *ejidos,* Mexico's rural communal landholdings. He placed major emphasis on extending the rural road system and rural electrification. Perhaps out of conviction, but perhaps to curry favor with the left, in 1971 he released the student prisoners incarcerated during the pre-Olympic demonstrations of 1968. He nationalized the tobacco and telephone industries, and in 1972 he granted diplomatic asylum to Hortensia Allende, widow of the murdered Chilean president Salvador Allende. All of these measures alienated those on the right side of the political spectrum but did little to garner the support of the left.

From 1971 to 1974 President Echeverría learned that his country was not immune from the rural and urban terrorism associated with other Latin American countries. A series of bank robberies were traced to the Movimiento Armado Revolucionario when self-admitted terrorists bragged that their exploits had been undertaken in behalf of a new revolution. Political kidnappings followed in rapid succession. The victims included Julio Hirschfield, director of Mexico's airports; Jaime Castrejón, rector of the University of Guerrero; Terrence Leonhardy, United States consul general in Guadalajara; and Guadalupe Zuno Hernandez, President Echeverría's father-in-law and a former governor of Jalisco. Mexico's image as a progressive and stable republic was beginning to suffer at home and abroad. As events would soon demonstrate, however, President Echeverría's most serious difficulty was not terrorism, but rather an increasingly sluggish Mexican economy.

Economic Difficulties

The Echeverría administration was marked by a huge balance of payment deficits. Tourism, a leading source of Mexico's foreign exchange earning, declined as Echeverría's Third World rhetoric dissuaded many foreign tourists from visiting the country. Spot shortages of electric power and steel prompted a decline in the rate of economic growth. Inflation and high unemployment were rampant. In the summer of 1976 rumors began to circulate that for the first time in 22 years Mexico would have to devalue the peso. President Echeverría tried to convince his fellow countrymen that no devaluation was contemplated, but his repeated assurances did not prevent the flight of hundreds of millions of pesos as wealthy Mexicans exchanged their currency for dollars and invested them in the United States.

The inevitable devaluation came in September 1976, and the peso fell from 12.50 to 20.50 to the dollar, a 60 percent decline. A month later a second devaluation of an additional 40 percent was announced. The second devaluation in a month was psychologically more painful than the first. The president's attempts to blame all of Mexico's economic woes on multi-national corporations and on the United States convinced some, but not many. To be sure, Mexico was a dependent nation and one strongly influenced by the United States, but there was no way to disguise financial mismanagement of major proportions within the Echeverría administration.

Powerful Ex-President

Many Mexicans were relieved when Luis Echeverría turned over the presidential office to his successor, José López Portillo, in 1976. Those who anticipated that relations with the United States would improve markedly and that the Mexican economy would recover would be disappointed. The trends established during Echeverría's years in office would not be easily reversed.

Echeverría did not disappear from public life after his tenure as president. He became a *cacique,* a local political boss, and retained his position as president-for-life of the Center for Economic and Social Studies of the Third World. In 1995 he publicly criticized the most recent ex-president of Mexico, Carlos Salinas de Gortari. This broke an important rule in Mexican politics whereby ex-presidents were

expected to remain silent on all political matters once they left office. Echeverría's actions caused much controversy and challenged the traditional role of the ex-president.

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Johann Maier von Eck

The German theologian Johann Maier von Eck (1486-1543) was a leading Roman Catholic opponent of Luther.

Johann Eck was born at Eck in Swabia, and like Martin Luther was of peasant stock. He studied at Heidelberg and other universities before becoming a doctor of theology in 1510. Eck taught at the University of Freiburg and after 1510 at the University of Ingolstadt. His academic career was early marked by a taste for humanist scholarship and intense criticism of ecclesiastical abuses, and he soon was widely known and respected as a scholar and orthodox churchman.

In 1517, when Luther, a professor of theology at the University of Wittenberg, published his 95 theses criticizing certain religious practices, Eck responded with a set of countertheses, which he called ''Obelisks'' and circulated privately. Karlstadt, a supporter of Luther's, obtained a copy of Eck's work and responded publicly with a collection of 400 theses. In 1518 Eck arranged for a debate with Luther and Karlstadt at Leipzig in the following year. At the debate Eck quickly disposed of Karlstadt and then took on Luther himself, skillfully drawing the reformer into extremely heretical positions and achieving a personal triumph.

When academic recognition was slow in coming, Eck took his case to Rome and elicited a papal bull from Leo X excommunicating Luther and condemning his position. Eck then brought the bull back to Germany and urged Emperor Charles V to apply force to Luther. Following Luther's condemnation, Eck remained the defender of Catholicism against him. Since Luther, however, refused to respond to his challenges, Eck turned his attention to other reformers and in a number of works condemned various theological errors. His career as the champion of orthodoxy culminated in his Confutation of the Protestant Augsburg Confession in 1530.

Because of his opposition to the Reformation, Eck has been criticized as a scholar and as a man, both by his contemporary opponents and by many historians since the 16th century. Although he was indeed given to excessive self-praise and could be extremely insulting to his enemies, he was a distinguished scholar, a practical administrator, and a man very much aware of and sympathetic to the various intellectual currents of his time.

Further Reading

The standard biography of Eck is in German; there is no biography of him in English. The interested reader should consult general accounts of the Reformation such as *The New Cambridge Modern History,* vol. 2: G. R. Elton, ed., *The Reformation, 1520-1599* (1958); A. G. Dickens, *Reformation and Society in Sixteenth-Century Europe* (1966); and H. G. Koenigsberger and George L. Mosse, *Europe in the Sixteenth Century* (1968). Another source of information on Eck is the scholarship on Martin Luther; for example, good short accounts are in Roland H. Bainton, *Here I Stand: A Life of Martin Luther* (1950), and Robert Herndon Fife, Jr., *The Revolt of Martin Luther* (1957). □

Johann Eckhart

The German Dominican Johann Eckhart (ca. 1260-ca. 1327), called Meister Eckhart, founded German mysticism. A theologian and preacher, he represented God as dwelling in man's soul.

Born near Gotha in Thuringia, Johann Eckhart joined the Dominican order and studied in Strassburg and Cologne. In Paris he received a master's degree in theology in 1302. He became provincial in 1303, later vicar, in Bohemia. In 1311-1313 he was again in Paris as a teacher and then was professor of theology in Strassburg until 1323. Finally, he taught and preached as regent in Cologne.

Eckhart was twice involved in ecclesiastical conflicts. He favored the Pope in the struggle between Louis IV of Bavaria and the papacy over the imperial election. He was later a victim of the displeasure of Archbishop Henry II of Cologne, who was determined to destroy the Dominican order. Cited before a hostile tribunal, Eckhart was accused of heresy on 100 counts. He appealed to Pope John XXII in Avignon and was received there but returned to Cologne because of illness. He died soon after and was posthumously condemned, or suspected, of heresy on over 20 counts.

His Thought

Eckhart's doctrine of the ''little spark in man's soul'' (*Seelenfünklein*) afforded direct confrontation with God. To him God is not an aloof personal deity in whose image man was created, but a shapeless, incommensurable being ever

unchanged and immanent in all matter and creatures. Once man sheds the dross of personal assertiveness and selfish drives, he can merge with God, becoming one with Him, like Christ. Eckhart was deemed heretical for denying a difference between the essence of God and that of creatures and for negating the temporal nature of the world. He was not, however, a pantheist.

Eckhart ranged far in his studies. He was beholden to Aristotle, St. Albertus Magnus, and St. Thomas Aquinas, but also to the Neoplatonism of the Spanish rabbi Maimonides and the Moslem philosopher Averroës. As a preacher and prolific writer, he addressed the people in the vernacular and his fellow clerics in Latin. He coined many German philosophical terms, and scholasticism received a fresh stimulus as he preached of emotions welling from his heart and emerging from everyday life. He influenced two other mystics: Johannes Tauler of Strassburg (died 1361) and the Swiss Heinrich Seuse, or Suso (died 1366).

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Sir Arthur Stanley Eddington

The English astronomer Sir Arthur Stanley Eddington (1882-1944) greatly advanced theoretical astrophysics as a consequence of his original contributions to the theory of relativity and his studies on the internal constitution of stars.

Arthur S. Eddington was born on Dec. 28, 1882, at Kendal, Westmorland. His father was the headmaster and proprietor of a school where John Dalton once taught. Arthur was a precocious child, and by his own account had mastered the 24 x 24 multiplication table before he could read. He received his bachelor's degree in 1902 from Owens College, Manchester, and immediately proceeded to Trinity College, Cambridge. At Cambridge he placed first in the mathematical tripos examination in his second year, an unprecedented achievement. In 1905 he took his bachelor's degree from Cambridge University; in 1907 he became Smith's Prize winner and was elected a fellow of Trinity College; and in 1909 he obtained his master's degree.

In 1906 Eddington was appointed chief assistant at the Royal Observatory at Greenwich. He remained there for 7 years, gaining much practical astronomical experience. While there he initiated a program for determining latitude variation of stars which, with modifications, is still in force today, and engaged in theoretical researches on the systematic motions and distributions of the stars recorded in the Groombridge Catalog. These last studies formed the basis of his Smith's Prize essay and culminated in his book *Stellar Movements and the Structure of the Universe* (1914). One important result was that he confirmed Jacobus Kapteyn's 1904 conclusion that there are two star streams in the Milky Way.

In 1913 Eddington was appointed Plumian professor of astronomy at Cambridge; a year later he became director of the Cambridge Observatory and was elected a fellow of the Royal Society. During World War I he began studies on Albert Einstein's general theory of relativity and on stellar structure. As secretary of the Royal Astronomical Society, Eddington received for publication a copy of Einstein's paper of 1915, the only one to reach England during the war. By the end of the war Eddington had become one of the few men to master Einstein's general theory, had made original contributions to it, and had written the first account of it in English.

In 1919 Eddington led the famous solar eclipse expedition to West Africa and proved, as Einstein's theory demanded, that starlight is deflected in passing close to a massive body such as the sun. Later, Eddington generalized H. Weyl's theory of the electromagnetic field, and in 1925 W. S. Adams spectroscopically verified Eddington's 1924 prediction of a large gravitational red shift of the light emitted by Sirius's white dwarf companion. In 1930 Eddington proved that an Einstein universe is unstable, thereby lending support to the concept of an expanding universe.

In 1915 Eddington also began studying the internal constitution of stars, a subject largely of his own creation. During the ensuing years he demonstrated, for example, the importance of radiation pressure in helping thermal pressure maintain a star's stability against gravitational collapse. He, as well as Harlow Shapley, showed that variable stars change their brightness because they pulsate. He also derived his famous mass-luminosity law, which shows that the more massive a star, the brighter it is.

Eddington was a master of popular science writing, a talent which he exploited especially after 1927. He also increasingly expounded his controversial philosophical and theological convictions. Moreover, spurred on by Paul Dirac's 1928 discovery of the relativistic wave equation for the electron, Eddington during the last 16 years of his life attempted to wed relativity to quantum theory in what came to be called his fundamental theory. Undisturbed by the criticism that this elegant but speculative theory evoked, Eddington pursued it to the end. Few today accept it, but its positive elements may one day be reborn in different form.

Eddington was knighted in 1930 and received numerous honors throughout his life, including the coveted Order of Merit in 1938. He remained a bachelor and died in Cambridge on Nov. 22, 1944.

Further Reading

A full-length biography of Eddington is Allie Vibert Douglas, *The Life of Arthur Stanley Eddington* (1956). For a shorter biographical sketch see H. C. Plummer's obituary notice in the *Biographical Memoirs of the Fellows of the Royal Society,* vol. 5 (1945-1948). See also John W. Yolton, *The Philosophy of A. S. Eddington* (1960).

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Mary Baker Eddy

The American founder of the Christian Science Church, Mary Baker Eddy (1821-1910) showed a unique understanding of the relationship between religion and health, which resulted in one of the era's most influential religious books, "Science and Health."

Mary Baker was born July 16, 1821, at Bow, N.H. A delicate and nervous temperament led to long periods of sickness in her early years, and chronic ill health made her weak and infirm during much of her adult life. In 1843 she married George Washington Glover, but he soon died and she returned home, where she had her only child. She married Daniel Patterson, a traveling dentist, in 1853; however, his frequent trips and her invalidism led to a separation by 1866 and a divorce several years later. In 1877 she married Asa Gilbert Eddy.

In her quest for health, she had visited Dr. Phineas P. Quimby of Portland, Maine, in 1862, and found that his nonmedical principles cured her. She absorbed his system and became a disciple. In 1866 she claimed to have been completely cured of injuries suffered in a fall by what she called "Christian science." By 1870 she was teaching her new-found science in collaboration with practitioners who did the healing. Her key ideas were published in *Science and Health with Key to the Scriptures* (1875).

This book and Mary Baker Eddy's forceful personality attracted numerous followers, and on Aug. 23, 1879, the Church of Christ, Scientist, was chartered. Asa Eddy helped organize the movement. Mrs. Eddy chartered the Massachusetts Metaphysical College in 1881, where she taught her beliefs. Asa Eddy died in 1882, and the next year Mrs. Eddy began to publish the *Journal of Christian Science*.

Her fame spread, support grew, and Mrs. Eddy became wealthy. But dissensions divided the Church, and in 1889 "Mother Eddy" moved to Concord, N.H., apparently withdrawing from leadership. In seclusion, however, she restructured the Church organization: the First Church of Christ, Scientist, in Boston was established on Sept. 23, 1892, as the mother church. Mrs. Eddy was its head, and all other churches were subject to its jurisdiction. Though internal quarrels diminished, they continued to the end of her life. Partly to guarantee a trustworthy newspaper for the movement, Mrs. Eddy began publishing the *Christian Science Monitor* in 1908. That year she moved to Chestnut Hill near Boston, where she died on Dec. 3, 1910.

Further Reading

Science and Health with Key to the Scriptures (1875 and later editions) is the most important of Mrs. Eddy's writings. Sibyl Wilbur, *The Life of Mary Baker Eddy* (1908), is the laudatory official biography. A friendly but more scholarly study is Robert Peel, *Mary Baker Eddy* (2 vols., 1966-1971). Critical accounts are Edwin F. Dakin, *Mrs. Eddy: The Biography of a Virginal Mind* (1929), and Ernest S. Bates and John V. Dittemore, *Mary Baker Eddy: The Truth and the Tradition* (1932). □

Marian Wright Edelman

Marian Wright Edelman (born 1939) was a lobbyist, lawyer, civil rights activist who founded the Children's Defense Fund in 1973 to advocate children's rights.

Marian Wright Edelman was born in Bennetsville, South Carolina, on June 6, 1939 and was named for the singer Marian Anderson. She was the youngest of five children born to Arthur Jerome Wright and Maggie Leola (Bowen) Wright. She spent her early years in Bennettsville. It was, as she described it, a small-town, socially segregated childhood. She went to racially segregated public schools, but excelled academically. She took piano and voice lessons and became a drum majorette in her high school band.

Beginnings of Her Advocacy

Edelman's quest for political, economic, and social rights and justice has its beginnings in her childhood. The elder Wrights instilled in their children a strong sense of service to others by their words and deeds. Indeed, as Edelman wrote, ''Service is the rent we pay to be living. It is the very purpose of life and not something you do in your spare time.'' She was expected to help out with chores at the nearby Wright Home For the Aged, the first such institution for African-Americans in South Carolina, which her father founded and her mother ran. ''The only time my father wouldn't give me a chore was when I was reading, so I read a lot,'' she said of those years.

When she was 14-years-old, her father died after suffering a heart attack. ''The last thing he said to me before he died was, 'Don't let anything get between you and your education,''' she said. Driven by these words, she went to Spelman College, an historic African-American institution for women in Atlanta, Georgia. While at college, she won a Merrill scholarship to study abroad. Her search for a broad international perspective took her to classes at the Sorbonne in Paris, the University of Geneva in Switzerland, and with the help of a Lisle Fellowship, to Moscow just prior to starting her senior year.

She had planned on a career in the foreign service, but changed her plans as the events of the 1960s' civil rights movement occurred. Caught up in the African-American social consciousness of the times, she participated at sit-ins in Atlanta's City hall and was arrested. ''Segregation was wrong, something to be fought against,'' she said. The experiences stimulated her to believe that she could contribute to social progress through the study of law. She entered Yale Law School on a scholarship after receiving her undergraduate degree in 1960. She did not love law but explained that she decided to study law ''to be able to help black people, and the law seemed like a tool [I] needed.''

Early Advocacy

Edelman began her career as a lawyer hired by the NAACP (National Association for the Advancement of Colored People) in New York after receiving her law degree in 1963. After one year she moved to Jackson, Mississippi, to continue her work with the association. She became the first African-American woman admitted to the Mississippi State Bar Association. Her career changed direction after she became a lawyer for the Child Development Group in Mississippi and successfully lobbied for the restoration of Federal funds for the Mississippi Head Start programs. This started her subsequent life-long effort to lobby for children's interests.

She met Peter Benjamin Edelman, a staff assistant to Democratic Senator Robert F. Kennedy, while he was conducting research in Mississippi. They were married on July 14, 1968, and have three sons: Joshua Robert, Jonah Martin, and Ezra Benjamin. They moved to Washington, D.C., where he continued to work and she began to expand her work on the problem's of Mississippi's poor to the national political arena.

Edelman started the Washington Research Project of the Southern Center for Policy Research. It was created to lobby and research programs to assist children in poverty. In 1971 the Edelmans moved to Boston, where Peter served two years as vice-president of the University of Massachusetts. She directed the Center for Law and Education at Harvard University. That year *Time* magazine named her one of the top 200 young leaders in America.

Founds CDF

Under Edelman's guidance the Children's Defense Fund (CDF) was founded in 1973. It was to become a major advocate, research, and lobbying organization designed to seek aid for children. She campaigned for a number of programs. Among these were programs to help children remain healthy, stay in school, and avoid teenage pregnancy; to prevent child abuse; and to stop drug abuse. In her words, the CDF ''works with individuals and groups to change policies and practices resulting in neglect or mistreatment of millions of children.''

Again the Edelmans moved as their career paths evolved. Her husband joined the faculty of Georgetown University Law Center in Washington, D.C., in 1979. She relocated with her family to join him. There she continued to be president of the Children's Defense Fund, working long hours to convince government officials of the need for her children's aid programs.

When Bill Clinton was elected U.S. president in 1992, it was expected that Edelman, a friend and intellectual soul mate to First Lady Hillary Clinton, who had served as chairman of the CDF, would command a level of attention within the new administration that had been absent during the tenures of Presidents Bush and Reagan. There were even rumors that she would join the cabinet, bet she was quick to discount such rumors. ''I need to work outside government, on my own,'' she said.

In 1992, Edelman and the CDF began its ''Leave No Child Behind'' campaign. She estimated that it would cost as much as $47 billion to fulfill all the goals of a fully-funded Head Start, proper medical insurance for all children and their pregnant mothers, vaccinations for every child, and an expanded children's tax credit for children. She tirelessly lobbies for these goals because she believes that ''Investing in [children] is not a national luxury or a national choice. It's a national necessity. If the foundation of your house is crumbling, you don't say you can't afford to fix it while you're building astronomically expensive fences to protect it from outside enemies. The issue is not are we going to pay—it's are we going to pay now, upfront, or are we going to pay a whole lot more later on.''

On June 1, 1996, Edelman and the CDF held their ''Stand For Children'' in Washington, D.C. An estimated 200,000 supporters showed up to march in support of children and the CDF's goals. Many of Edelman's critics had previously criticized Edelman and her ideas as outdated. But with the large support she received during ''Stand For Children,'' she demonstrated that she and the CDF are still a force to contend with in American politics.

In 1997, Edelman criticized President Clinton for his welfare reform package by warning it could lead to record numbers of uninsured children, increased child abuse, and rising firearms deaths. The CDF's ''The State of America's Children Yearbook 1997'' criticized the package and warned that ''if America does not stand up now for its children, it will not stand strong in the new millennium.''

Edelman has been widely recognized for her spirited activity as a lobbyist for her causes. She lectures, writes, and travels to convince others of the many needs facing young people. She is the author of the books, *Families In Peril: An Agenda For Social Change* (1987); *Portrait of Inequality: Black and White Children in America* (1990); *The Measure of Our Success: A Letter to My Children and Yours* (1992); and *Guide My Feet: Meditations and Prayers on Loving and Working for Children* (1995). She is also the author of several reports, and many articles in support of children and her causes. All the while, she stressed that she is a doer rather than a scholar. She believed that problems must be broken down and a range of strategies must be considered to achieve goals. She was less interested in forming theories than ''in feeding, clothing, housing, and educating as many American children as soon as possible.'' She was also able to balance her hectic, social-oriented work with the demands of a family.

Further Reading

Marian Wright Edelman has written about her spiritual, family, and community values and thoughts in *The Measure of Our Success: A Letter to My Children and Yours* (1992). She described her programs and research findings and the work of the Children's Defense Fund in *Families in Peril: An Agenda for Social Change* (1987). Her biographies appear in *Who's Who in America, Who's Who Among Black Americans, Notable Black American Women, Black Women in America,* and *African American Biographies.*

Biographical information on Edelman can be found in the May 10, 1992 issue of the *Washington Post* and the March 15, 1997 issue of *Afro-American.* □

Anthony Eden

Statesman and nobleman Anthony Eden (1897-1977) briefly succeeded Winston Churchill as prime minister of Britain during its disastrous invasion of Suez in 1956.

From a wealthy and privileged background, Robert Anthony Eden was born on June 12, 1897, at Windlestone Hall near Bishop Auckland, Durham. He was the third son of Sir William Eden, with one sister, Marjorie, older than all the brothers, of which there was a total of four. Young Eden was educated at Sandroyd Prep School in Surrey and then at Eton, where he distinguished himself in sports but little else. He interrupted his schooling to fight in the King's Royal Rifle Corps during World War I (during which his eldest and youngest brothers were killed). In the course of the war he became the youngest adjutant by 1916, won a military cross in 1917, and by the end of the war he had become a brigade major. In 1919 he attended Christ Church College, Oxford, gaining first-class honors in Oriental languages in 1922.

Despite a lack of political education, he ran for the Spenymoor division of Durham in 1922 and was trounced by 6,000 votes by his Labor opponent. The next year he ran for and won the seat he was to hold during the rest of his parliamentary career, Warwick and Leamington, on the Conservative ticket. Evidence of the peculiarities of British politics, in addition to a Liberal competitor, his Labor opponent was the Socialist Countess of Warwick, who was also his sister's mother-in-law. In 1923 he also married Beatrice Helen Beckett, the daughter of Sir Gervase Beckett; after having two sons together (the elder died in World War II), this union was dissolved in 1950.

Eden's political ascent was steady, as he moved through a series of government posts mainly dealing with foreign affairs. In 1926 he was made parliamentary private secretary to Sir Austen Chamberlain, the Foreign Secretary.

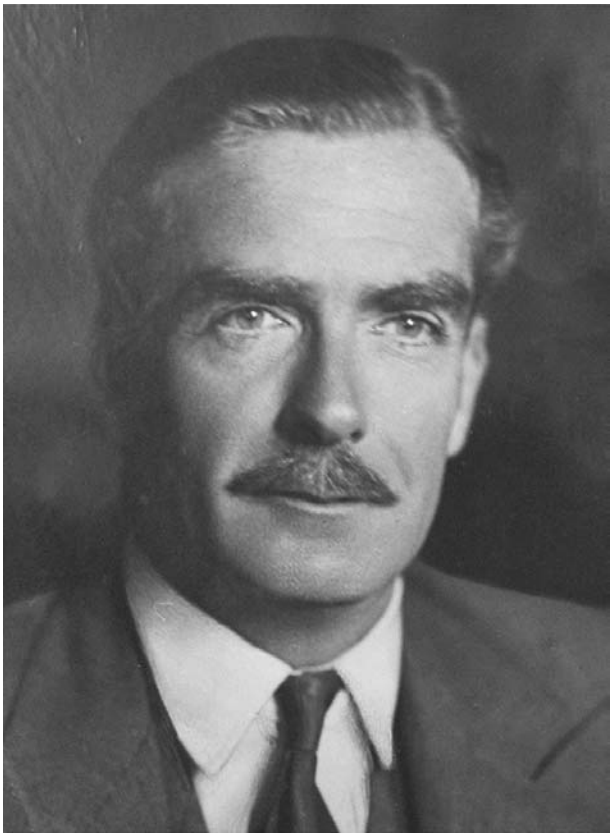

In 1931 he became Under- Secretary of Foreign Affairs, and in 1934 he became Lord Privy Seal to the League of Nations, during the tenure of which he directly dealt with the Axis leaders to avoid war. In 1935, he became Foreign Secretary, first under the administration of Stanley Baldwin, then Neville Chamberlain in 1937. In 1938 he staunchly opposed Chamberlain's ''appeasement'' policy toward dictators like Hitler and Mussolini, and he resigned from the Cabinet. His book *Foreign Affairs* (1939) reflects his views in this period, and his views reflected those of a great portion of the populace. When Winston Churchill replaced Chamberlain, he immediately recalled Eden to the Cabinet, seeing him as a trustworthy ally because they shared the same view of the Nazi threat. Besides giving him the posts of secretary for dominion affairs (1939-1940), secretary for war (1940), foreign secretary (1940-1945), and leadership of the House of Commons (1942-1945), Churchill primed him to take over the leadership of the Conservative party. This succession was further cemented when Eden married Clarissa Spencer Churchill in 1952.

Deputy leader of the opposition from 1945 to 1951, Eden became deputy prime minister and foreign secretary when a Tory government was returned in 1951. When in April 1955 Winston Churchill retired as prime minister, Eden was his natural replacement. In 1956 the Suez crisis broke. Egyptian president Gamal Abdel Nasser nationalized the Suez Canal, which had been jointly owned by the British and French governments and individual shareholders. It was not an unusual nationalistic expropriation, but Eden likened the situation to that of 1938 and overreacted. Largely on his own initiative, he followed an Israeli attack with an Anglo-French military force. But after a Soviet protest, domestic disapproval, and no support from the U.S., he withdrew them. This action led, however, to severe strains in Anglo-Arab relations, as well as between the U.S. and England, France, and Australia. Eden resigned in January 1957 on the grounds of ill health, yet he maintained his actions were justified. Queen Elizabeth II made him the Earl of Avon in 1961, though he eschewed anyone referring to him by his title.

For the next 17 years, Eden traveled the world and worked on a total of four volumes of his *Memoirs,* the last of which, *Another World,* became a success, both critically and financially. He died on January 14, 1977, with his wife and son Nicholas by his bedside.

Further Reading

There are a number of biographies on Eden available, such as Alan Campbell-Johnson's *Anthony Eden: A Biography* (1955) and Robert Rhodes James's identically titled *Anthony Eden: A Biography* (1986). Yet perhaps the most fascinating sources for Eden's career are his own *Memoirs,* which provide splendid insight into his character: *Facing the Dictators* (1962); *The Reckoning* (1965); *Full Circle* (1960), which includes his account of Suez; and *Another World: 1897-1917* (1976), his most popular and critically-acclaimed. □

Maria Edgeworth

The British author Maria Edgeworth (1767-1849) wrote novels that are characterized by clear, vivid style, good humor, and lively dialogue.

Maria Edgeworth was born on Jan. 1, 1767, the second of the 21 children (by four wives) of Richard Edgeworth, whose family supposedly came from Edgeware, England, to Edgeworthtown, Ireland, about 1573. Richard Edgeworth was a model landlord, living on his estates and improving them. Maria's mother died when she was 6, and within a few months her father married again. Maria was happy with all her stepmothers, the last being 20 years her junior, and spent her whole life surrounded by her family, never even having a room of her own. She worked in the living room at a desk her father made for her, writing on folio sheets she sewed together in chapters.

When she was 16, Maria became her father's secretary and accountant. Edgeworth was devoted to J.J. Rousseau's ideas and brought up his children on Thomas Day's *Sandford and Merton,* a didactic educational book. Richard encouraged Maria to write, and together they produced *Practical Education,* which advised parents to deliver short sermons, to instruct gradually, and to teach mainly by conversation. Maria's own first book was *The Parents' Assistant* (1796), a delightful collection of short stories, of which the most famous is ''Two Strings to His Bow.'' The same year appeared her *Letters from Literary Ladies.*

In 1800 Miss Edgeworth published *Castle Rackrent,* of which Irish author Padraic Colum wrote, ''One can read it in an hour. Then one knows why the whole force of England could not break the Irish people.'' She was the first to depict Irish peasants as human beings. Miss Edgeworth's *The Absentee* (1812) was written as a play, but Richard Sheridan, who wanted to produce it, found the censor would not allow public discussion of the spending of Irish rents in England. The Russian Ivan Turgenev declared he got a revelation from Maria Edgeworth's stories, and the word ''absenteeism'' occurs on the first page of his *Smoke*. Sir Walter Scott said that he hoped ''in some distant degree to emulate the admirable Irish portraits of Miss Edgeworth'' and that she had shown him his path; in fact, *Waverley* has been called a Scots *Castle Rackrent*. Jeanie Deans, in Scott's *Heart of Midlothian,* may have been modeled on Maria Edgeworth.

Later novels by Miss Edgeworth were *Belinda* (1801), *Ormond* (1817), *Frank* (1822), and *Harry and Lucy* (1825). Sir Walter Scott stated that ''in natural appearance she is quite the fairy Whipity of our nursery tale . . . who came flying in through the window to work all sort of marvels. Maria writes while she reads, speaks, eats, drinks and no doubt while she sleeps.'' Calm, cheerful, and unselfish, she was small and slight, with bright, very blue eyes and tiny hands and feet.

In 1802 Miss Edgeworth went with her father, stepmother, and a small sister to Paris, where she met Madame de Genlis, one of whose books she had translated, and J.A. de Ségur, who had translated her *Belinda*. Her father, to whom she submitted and who corrected all her writing, was thought by all to be a pompous bore. Miss Edgeworth was so modest that Lord Byron wrote, ''No one would have suspected she could write her name''; he added, ''Her father thought nothing except his own name worth writing.'' After her father's death Miss Edgeworth took two of her sisters abroad, spending more than a year in France and Switzerland. She was proposed to by the Chevalier Edencrantz, confidential secretary to the king of Sweden, but she would not leave her family, or he his monarch.

In 1823 Miss Edgeworth spent 2 weeks with Sir Walter Scott at Abbotsford, and in 1825 Scott visited her at Edgeworthtown, which had become a shrine at which all visitors to Ireland paid homage. In 1844 she was made a member of the Royal Irish Academy. At 70 she learned Spanish. During the potato famine of 1847, she worked among the starving. She died on May 22, 1849. Asked during her lifetime to furnish biographical details, she replied that ''as a woman'' her life had been ''wholly domestic and could be of no interest to the public.'' Her stepmother wrote after Miss Edgeworth's death that ''her whole life of eighty-three years, has been an aspiration after good.''

Further Reading

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Thomas Alva Edison

The American inventor Thomas Alva Edison (1847-1931) held hundreds of patents, most for electrical devices and electric light and power. Although the phonograph and incandescent lamp are best known, perhaps his greatest invention was organized research.

Thomas Edison was born in Milan, Ohio, on Feb. 11, 1847; his father was a jack-of-all-trades, his mother a former teacher. Edison spent 3 months in school, then was taught by his mother. At the age of 12 he sold fruit, candy, and papers on the Grand Trunk Railroad. In 1862, using his small handpress in a baggage car, he wrote and printed the *Grand Trunk Herald,* which was circulated to 400 railroad employees. That year he became a telegraph operator, taught by the father of a child whose life Edison

had saved. Exempt from military service because of deafness, he was a tramp telegrapher until he joined Western Union Telegraph Company in Boston in 1868.

Early Inventions

Probably Edison's first invention was an automatic telegraph repeater (1864). His first patent was for an electric vote recorder. In 1869, as a partner in a New York electrical firm, he perfected the stock ticker and sold it. This money, in addition to that from his share of the partnership, provided funds for his own factory in Newark, N.J. Edison hired technicians to collaborate on inventions; he wanted an ''invention factory.'' As many as 80 ''earnest men,'' including chemists, physicists, and mathematicians, were on his staff. ''Invention to order'' became very profitable.

From 1870 to 1875 Edison invented many telegraphic improvements: transmitters; receivers; the duplex, quadruplex, and sextuplex systems; and automatic printers and tape. He worked with Christopher Sholes, ''father of the typewriter,'' in 1871 to improve the typing machine. Edison claimed he made 12 typewriters at Newark about 1870. The Remington Company bought his interests.

In 1876 Edison's carbon telegraph transmitter for Western Union marked a real advance toward making the Bell telephone practical. (Later, Émile Berliner's transmitter was granted patent priority by the courts.) With the money Edison received from Western Union for his transmitter, he established a factory in Menlo Park, N.J. Again he pooled scientific talent, and within 6 years he had more than 300 patents. The electric pen (1877) produced stencils to make copies. (The A. B. Dick Company licensed Edison's patent and manufactured the mimeograph machine.)

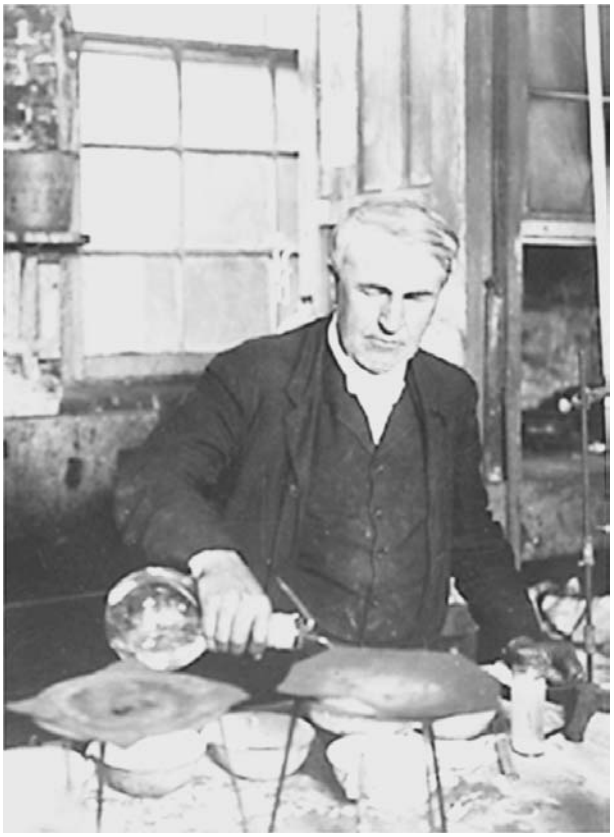

The Phonograph

Edison's most original and lucrative invention, the phonograph, was patented in 1877. From a manually operated instrument making impressions on metal foil and replaying sounds, it became a motor-driven machine playing cylindrical wax records by 1887. By 1890 he had more than 80 patents on it. The Victor Company developed from his patents. (Alexander Graham Bell impressed sound tracks on cylindrical shellac records; Berliner invented disk records. Edison's later dictating machine, the Ediphone, used disks.)

Incandescent Lamp

To research incandescence, Edison and others, including J. P. Morgan, organized the Edison Electric Light Company in 1878. (Later it became the General Electric Company.) Edison made the first practical incandescent lamp in 1879, and it was patented the following year. After months of testing metal filaments, Edison and his staff examined 6,000 organic fibers from around the world and decided that Japanese bamboo was best. Mass production soon made the lamps, although low-priced, profitable.

First Central Electric-Light Power Plant

Prior to Edison's central power station, each user of electricity needed a dynamo (generator), which was inconvenient and expensive. Edison opened the first commercial electric station in London in 1882; in September the Pearl Street Station in New York City marked the beginning of America's electrical age. Within 4 months the station was lighting more than 5,000 lamps for 230 customers, and the demand for lamps exceeded supply. By 1890 it supplied current to 20,000 lamps, mainly in office buildings, and to motors, fans, printing presses, and heating appliances. Many towns and cities installed central stations.

Increased use of electricity led to Edison-base sockets, junction boxes, safety fuses, underground conduits, meters, and the three-wire system. Jumbo dynamos, with drum-wound armatures, could maintain 110 volts with 90 percent efficiency. The three-wire system, first installed in Sunbury, Pa., in 1883, superseded the parallel circuit, used 110 volts, and necessitated high-resistance lamp filaments (metal alloys were later used).

In 1883 Edison made a significant discovery in pure science, the Edison effect—electrons flowed from incandescent filaments. With a metal-plate insert, the lamp could serve as a valve, admitting only negative electricity. Although ''etheric force'' had been recognized in 1875 and the Edison effect was patented in 1883, the phenomenon was little known outside the Edison laboratory. (At this time existence of electrons was not generally accepted.) This ''force'' underlies radio broadcasting, long-distance telephony, sound pictures, television, electric eyes, x-rays, high-frequency surgery, and electronic musical instruments. In 1885 Edison patented a method to transmit telegraphic

''aerial'' signals, which worked over short distances, and later sold this ''wireless'' patent to Guglielmo Marconi.

Creating the Modern Research Laboratory

The vast West Orange, N.J., factory, which Edison directed from 1887 to 1931, was the world's most complete research laboratory, an antecedent of modern research and development laboratories, with teams of workers systematically investigating problems. Various inventions included a method to make plate glass, a magnetic ore separator, compressing dies, composition brick, a cement process, an all-concrete house, an electric locomotive (patented 1893), a fluoroscope, a nickel-iron battery, and motion pictures. Edison refused to patent the fluoroscope, so that doctors could use it freely; but he patented the first fluorescent lamp in 1896.

The Edison battery, finally perfected in 1910, was a superior storage battery with an alkaline electrolyte. After 8000 trials Edison remarked, ''Well, at least we know 8000 things that don't work.'' In 1902 he improved the copper oxide battery, which resembled modern dry cells.

Edison's motion picture camera, the kinetograph, could photograph action on 50-foot strips of film, 16 images per foot. A young assistant, in order to make the first Edison movies, in 1893 built a small laboratory called the ''Black Maria,''—a shed, painted black inside and out, that revolved on a base to follow the sun and kept the actors illuminated. The kinetoscope projector of 1893 showed the films. The first commercial movie theater, a peepshow, opened in New York in 1884. A coin put into a slot activated the kinetoscope inside the box. Acquiring and improving the projector of Thomas Armat in 1895, Edison marketed it as the Vitascope.

Movie Production

The Edison Company produced over 1,700 movies. Synchronizing movies with the phonograph in 1904, Edison laid the basis for talking pictures. In 1908 his cinemaphone appeared, adjusting film speed to phonograph speed. In 1913 his kinetophone projected talking pictures: the phonograph, behind the screen, was synchronized by ropes and pulleys with the projector. Edison produced several ''talkies.''

Meanwhile, among other inventions, the universal motor, which used alternating or direct current, appeared in 1907; and the electric safety lantern, patented in 1914, greatly reduced casualties among miners. That year Edison invented the telescribe, which combined features of the telephone and dictating phonograph.

Work for the Government

During World War I Edison headed the U.S. Navy Consulting Board and contributed 45 inventions, including substitutes for previously imported chemicals (especially carbolic acid, or phenol), defensive instruments against U-boats, a ship-telephone system, an underwater searchlight, smoke screen machines, antitorpedo nets, turbine projectile heads, collision mats, navigating equipment, and methods of aiming and firing naval guns. After the war he established the Naval Research Laboratory, the only American institution for organized weapons research until World War II.

Synthetic Rubber

With Henry Ford and the Firestone Company, Edison organized the Edison Botanic Research Company in 1927 to discover or develop a domestic source of rubber. Some 17,000 different botanical specimens were examined over 4 years—an indication of Edison's tenaciousness. By crossbreeding goldenrod, he developed a strain yielding 12 percent latex, and in 1930 he received his last patent, for this process.

The Man Himself

To raise money, Edison dramatized himself by careless dress, clowning for reporters, and playing the role of homespun sage with aphorisms like ''Genius is 1 percent inspiration and 99 percent perspiration'' and ''Discovery is not invention.'' He scoffed at formal education, thought 4 hours' sleep a night enough, and often worked 40 or 50 hours straight. As a world symbol of Yankee ingenuity, he looked and acted the part. George Bernard Shaw, briefly an Edison employee in 1879, put an Edisontype hero into his novel *The Irrational Knot:* free-souled, sensitive, cheerful, and profane.

Edison had more than 10,000 books at home and masses of printed materials at the laboratory. When launching a new project, he wished to avoid others' mistakes and to know everything about a subject. Some 25,000 notebooks contained his research records, ideas, hunches, and mistakes. Supposedly, his great shortcoming was lack of interest in anything not utilitarian; yet he loved to read Shakespeare and Thomas Paine.

Edison died in West Orange, N.J., on Oct. 18, 1931. The laboratory buildings and equipment associated with his career are preserved in Greenfield Village, Detroit, Mich., thanks to Henry Ford's interest and friendship.

Further Reading

A good biography of Edison, filled with human interest, is Matthew Josephson, *Edison: A Biography* (1959). Biographies emphasizing his inventions include William Adams Simonds, *Edison: His Life, His Work, His Genius* (1934), and H. Gordon Garbedian, *Thomas Alva Edison: Builder of Civilization* (1947). There is more emphasis on industry in John Winthrop Hammond, *Men and Volts: The Story of General Electric,* edited by Arthur Pound (1941). See also Charles Singer and others, eds., *A History of Technology,* vol.5: *The Late Nineteenth Century* (1958). □

Edward I

Edward I (1239-1307), known as the ''Greatest of the Plantagenets,'' was king of England from 1272 to 1307. His reign witnessed the growth of parliamen-

tary power, the enactment of extensive reforms, and the spread of English control over Scotland and Wales.

The eldest son of Henry III and Eleanor of Provence, Edward was born on June 17/18, 1239. In October 1254, at the age of 15, he married Eleanor of Castile, by whom he had 10 children. She died in 1290, and in September 1299 Edward married Margaret of France, by whom he had three children.

Soon after Edward's first marriage, Henry III gave him Gascony, Ireland, Bristol, and the march between the Dee and the Conway rivers. In the latter area, as the Earl of Chester, he gained experience in warfare with the Welsh. His attempt to introduce the English system of counties and hundreds provoked Llewelyn ap Gruffydd, Prince of Wales. During the Parliament of Oxford in 1258, Edward sided with his father, but in the following year he became a leader of the ''Bachelorhood of England'' in support of Simon de Montfort and the Provisions of Westminster. Again in support of his father, Edward attacked the Welsh who were supporting the rebellious barons, and in 1264 he attacked the barons at Northampton. Edward caused his father's defeat and his own capture at the Battle of Lewes. After his escape Edward led the victory over the barons at Evesham, and in the next years, as he received the submission of the barons, Edward became an advocate of a policy of healing.

Edward was made the steward of England in 1268 as well as warden of the city and the Tower of London. He gained popularity by abolishing the levy of customs and by urging laws against the Jewish moneylenders. He left for the Crusades in 1271 and fought bravely at Acre and Haifa. While Edward was on the way home, his father died, and he succeeded to the crown on Nov. 20, 1272.

Domestic and Foreign Policies

After his coronation on Aug. 19, 1274, Edward initiated an active legislative program to overthrow feudalism and to develop the parliamentary system of government. He earned the name of ''English Justinian'' as a flood of legislation was passed. The first important reform was the Statute of Westminster I, passed in 1275 to amend the evils of the earlier civil war. It was followed by the Statute of Gloucester (1278), which reformed territorial jurisdiction; the Statute of *Mortmain* (1279), which reformed ecclesiastical landholding; the Statute of *Quia Emptores* (1290), which enabled land sales; the Statute of Westminster II, which reformed legal rights; and the Statute of Winchester, which reformed the national military force.

Edward was also busily engaged in the first years of his reign in his attempts to control Wales. Prince Llewelyn at first refused to attend Parliament but submitted to the English in 1276. This submission did not last long, however, and Edward was forced to take up arms, killing Llewelyn in 1282 and bringing his brother, David, to trial in 1283. This victory over the Welsh rebels resulted in the Statute of Wales, which brought the English pattern of administration to Wales.

By 1292 Edward was also involved in Scotland, where 13 claimants sought the throne. After the Scotch asked for arbitration by the English, Edward placed John Balliol (the third son of the founder of Balliol College, Oxford) on the Scottish throne. Balliol was forced to surrender Scotland in 1296, and a second expedition was made in 1300, when the Scottish lords asked that Balliol be allowed to reign. Edward defeated the Scottish rebels under William Wallace at Linlithgow Heath in 1298 and eventually executed Wallace in London.

In addition to attempting to control Scotland and Wales, Edward was active in holding his possessions on the Continent. From 1286 to 1289 he spent much time in France and Gascony. After the loss of Gascony to Philip IV in 1294, he was able to receive support for military activities from a Parliament of all three estates in 1295, and he received financial help from the clergy in 1297. Although the barons opposed the campaign to Gascony, Edward sailed for Bruges to help the Count of Flanders against the French. The following year, at the persuasion of Boniface VIII, he deserted his ally to make a truce with France in order to recover the lost territory.

The last years of Edward's reign were spent in conflict with his barons, who were against his military activities both at home and abroad. To obtain their support, he was forced to reissue the Great Charter in 1299. While traveling north to deal with the threat of Robert Bruce, the new leader of the

Scottish rebels, he died at Burghon-Sands on July 7, 1307. His burial took place at Westminster Abbey on October 27.

Further Reading

An informative biography of Edward I is E. L. G. Stones, *Edward I* (1968). For Edward's early life see F. M. Powicke, *King Henry III and the Lord Edward* (2 vols., 1947). Various aspects of the reign are covered in John E. Morris, *The Welsh Wars of Edward I* (1901), and in two works by T. F. T. Plucknett, *Legislation of Edward I* (1949) and *Edward I and Criminal Law* (1960). General histories of the period include Sir James H. Ramsay, *The Dawn of the Constitution* (1908), and F. M. Powicke, *The Thirteenth Century, 1216-1307* (1953; 2d ed. 1962).

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Edward II

Edward II (1284-1327) was king of England from 1307 to 1327. His reign witnessed the decline of royal power and the rise of baronial opposition.

Edward II was born on April 25, 1284, the fourth son of Edward I and Eleanor of Castile. He acted as regent during his father's absence in Flanders in 1297-1298, signing the Confirmatio Cartarum. He was created Prince of Wales and Earl of Chester in 1301.

One of his first acts upon succeeding to the crown on July 8, 1307, was to recall his favorite, Piers Gaveston, who had been banished by Edward I, and to make him Earl of Cornwall on August 6. He also appointed Gaveston regent of Ireland and custos of the realm. In January 1308 Edward married Isabella, the daughter of Philip IV of France. These two acts aroused such baronial opposition that 21 ''lords ordainers'' were appointed to administer the country.

Under the pretense of attacking the Scottish rebels, Edward marched north in 1310. His real aim, however, was to avoid the ordainers and Thomas of Lancaster, the leader of the barons. Civil war broke out. The strife ended with the murder of Gaveston by the Earl of Warwick on June 19, 1312. The following year an amnesty was granted.

Hoping to win popular support, Edward resumed the war against the Scots. His sound defeat by Robert Bruce at Bannockburn in 1314 caused him to lose what little remaining influence he had. Edward's high-handed treatment of the Mortimers and other nobles alienated many of the nobility.

Edward offended his wife by his fondness for the younger Hugh le Despenser. After sending Isabella to France to negotiate a dispute between himself and her brother, he had to deal with her attempt to dethrone him when she returned in 1326 with troops and the support of Roger Mortimer. Unable to count on the support of his barons, whom he had offended by his unwillingness to consult with them, Edward fled to the west and was captured on Nov. 16, 1326, at Neath in Glamorgan. On June 20, 1327, he was forced to resign the throne. Imprisoned in Berkeley Castle, Edward was poorly treated. He was murdered on Sept. 21, 1327, and then buried at Gloucester Abbey.

Further Reading

Edward II's early life is the subject of Hilda Johnson, *Edward of Carnarvon* (1946). Harold F. Hutchison, *Edward II* (1972), emphasizes the King's political life. The basic study of his reign is T. F. Tout, *The Place of the Reign of Edward II in English History* (1913; 2d rev. ed. 1936). The constitutional history of his reign is treated in J. Conway Davies, *The Baronial Opposition to Edward II* (1918), and the relations with Scotland in W. Mackay Mackenzie's works, including *The Battle of Bannockburn* (1913). A basic general work on the period is May McKisack, *The Fourteenth Century, 1307-1399* (1959).

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Edward III

Edward III (1312-1377) was king of England from 1327 to 1377. The Hundred Years War between England and France began during his reign.

The eldest son of Edward II and Isabella of France, Edward III was born on Nov. 13, 1312, at Windsor. He was created Earl of Chester 11 days after his birth; he was made Count of Ponthieu and Montreuil on Sept. 2, 1325, and Duke of Aquitaine a week later. In October 1326 Edward was named guardian of the kingdom, and he succeeded to the throne on Jan. 25, 1327.

For the first 4 years of his reign, Edward III was a figurehead for the rule of his mother and Roger Mortimer, with a regency during his minority in the hands of Henry of Lancaster. On Jan. 24, 1328, Edward married Philippa of Hainaut, with whom he had seven sons and five daughters. Later in 1328 Edward was forced to give up all claims to Scotland by the Treaty of Northampton. This treaty caused Mortimer's unpopularity to grow. In November 1330 Edward was sufficiently strong to have Mortimer executed and to confine his mother for the rest of her life at Castle Rising.

With the government in his own hands, Edward resumed the conflict with Scotland, and by 1332 he had established Edward de Balliol on the Scottish throne. Soon Balliol was ousted, and Edward again invaded Scotland, defeating the Scots in July 1333 at Halidon Hill and conquering southern Scotland and the area north of the Forth.

Edward also concerned himself with the economic interests of the country. In 1332 he encouraged Flemish weavers to come to England and teach their skills. In 1337 he prepared for war against the French, who were hoping to cut into the Flemish wool trade with England. With the support of James van Artevelde of Ghent, Edward made an alliance with Ghent, Ypres, Bruges, and Cassel, as well as a treaty with Emperor Louis V for the hiring of troops. In July 1338 Edward went to Flanders, and the following year he laid siege to Cambrai.

Conflict with France

In order to retain Flemish support, Edward took the title of king of France in January 1340, thus reviving a claim that was to last throughout the medieval period and into the reign of George III. He returned to England for supplies, and that same year the English defeated the French in the naval battle at Sluis, the traditional beginning of the Hundred Years War. Edward returned to France in 1342, landing at Brest with the aim of securing Brittany, and laid siege to Tournai.

The following year plans were made at Sainte-Madeleine for a 3-year truce, but Edward claimed that Philip VI of France broke the truce and sent an English force to sack Harfleur, Saint-Lô, and Caen. Through a flanking movement, the English were able to destroy the French army at the Battle of Crécy near Abbeville on Aug. 6, 1346. After a year-long blockade and siege, Calais surrendered. Lacking supplies to continue the war, Edward returned to England in 1347.

Edward's activities in France had stripped England of troops, giving King David II of Scotland an opportunity to rise in revolt. Encouraged by Philip of France, Scottish troops crossed the border, raiding as far south as the Tyne, and conducted a drive to force the English out of Scotland. This attempt was foiled at the Battle of Neville's Cross in 1346. David was captured and the English recovered much of southern Scotland.

While war with France continued, with a Spanish fleet fighting for France being defeated off Winchelsea in 1350, Edward devoted his attention to internal matters. He founded the Order of the Garter, the senior British order of chivalry, probably in 1348. As a result of an out break of the plague, the Statute of Laborers was enacted in 1351 in an attempt to stabilize wages. To control the Church, the Statute of Provisors was enacted the same year and that of Praemunari 2 years later.

By the mid-1350s the war with France had been resumed, but the King now relied on his eldest son, Edward the Black Prince, who led the English to victory at the Battle of Poitiers (Sept. 19, 1356) over King John II of France. The following year, on May 8, Edward III gained vast lands and ransom at the Treaty of Bretigny in return for a promise to abandon his claim to the French throne. This promise was not carried out, and warfare continued.

In 1362 Edward reorganized Gascony and Aquitaine in an attempt to control his French holdings. The following year a plan for the union of England and Scotland was agreed upon by King David but was defeated by the Scottish Parliament. The same period saw the rise of strong English nationalism. The use of French in the law courts ended in 1362, and the payment of Peter's Pence to the papacy was discontinued in 1366. The enactment of the Statute of Kilkenny in 1367 was an attempt to check English colonists in Ireland from adopting Irish customs.

Foreign military commitments continued. In 1367 the Black Prince was sent to help Pedro of Castile regain the throne of Spain, which had been usurped by his half brother, Henry of Trastamare, with the help of the French. Major fighting broke out in France again 2 years later as a result of English ''free companies''; the Black Prince seized Limoges and killed all its inhabitants. Desultory warfare occurred in Poitou and Touraine, causing the French to burn Portsmouth in 1369 in retaliation.

Later Reign

Old before his time, Edward took a mistress, Alice Perrers, after the death of his queen in 1369. He allowed the government to be administered by John of Gaunt. He remained passive in the struggles between the barons and the Church, though he attached Church lands in 1371 to raise money for the continuation of the French war. In the struggle between the reforming members of Parliament led by the Black Prince and the Lancastrians led by Henry of Lancaster, his chief minister, Edward was almost a spectator. After the death of the Black Prince in 1376, Edward appears to have been almost deserted. He died the following year on June 21.

During the early years of his reign, Edward was an enlightened king. He made a strong effort to maintain economic ties with Flanders, and his interest in building a navy caused Parliament to call him ''king of the sea.'' However, the military exploits of his reign in the conflict with France were of no lasting benefit to the nation. His victories were due more to superior manpower and supplies rather than to any great military or tactical skill on his part. His financial management had kept the country always in debt, and by the time of his death most of the fruits of his victories had vanished, especially with the loss of Aquitaine in 1374. During the last years of his reign, Edward was unable to cope with either constitutional or social crises.

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Edward IV

Edward IV (1442-1483) was the first Yorkist king of England. His reforms and innovations invigorated 15th-century English government.

Born at Rouen on April 28, 1442, Edward IV was the son of Richard, Duke of York, and Cecily Neville. He took part in the Wars of the Roses from the first battle at St. Albans (1455), and in 1460 he accompanied Richard Neville, Earl of Warwick (the ''Kingmaker''), and the Calais garrison when Warwick invaded England and raised rebels in Kent and in the north demanding ''good government.'' The success of this uprising established Richard of York as regent and heir of the ineffective Henry VI of Lancaster, but Henry's queen, Margaret of Anjou, did not accept this political disinheritance of their son, Prince Edward of Lancaster. Her Army of the North defeated and killed Richard of York at Wakefield (Dec. 30, 1460). Margaret's success in liberating Henry VI and her failure to attack London simplified Edward's position. The 6-foot teenager entered the capital and claimed the crown.

Edward's popular election by crowds at St. John's Field (March 1, 1461) and at St. Paul's, Westminster Hall, and the Abbey (March 4, 1461) was a constitutional novelty. Of at least equal importance was the march north and the 10-hour battle at Towton (March 29, 1461), which left the Lancastrians scattered fugitives. The June 28 coronation followed a Parliament that voted attainders but no funds, and it reminded the new king of his promise of better government.

Early Reign

In 1461 Edward's government was more Neville than Yorkist. The 33-year-old Warwick ruled the north, installed his brother George as chancellor, and corresponded with foreign rulers as a national spokesman. However, Edward's 1464 marriage to Elizabeth Woodville, widow of John Grey of Groby, crossed Warwick's plan for the King to marry Bona of Savoy, sister-in-law of Louis XI of France. The numerous Woodvilles advanced rapidly, and inevitably they quarreled with the Nevilles. In 1467 Edward sent

Warwick to parley with the diplomats of Burgundy, France, and Brittany. Then he struck his own bargain with Burgundy, dismissed George Neville as chancellor, and crowned the effect by marrying Warwick's wealthy 79-year-old aunt to a 19-year-old Woodville.

Warwick retaliated forcefully. With Edward's brother George of Clarence as his new candidate, the Kingmaker used the Calais garrison to capture Edward in 1469. However, this time the earl's ''good government'' slogans failed to win broad support, and Edward regained power. Driving Warwick and Clarence to France was a doubtful success for Edward, for with the help of Louis XI and in the cause of ''Lancaster and the Old Families'' they returned in 1470. Unarmed and unsupported, Edward fled to Burgundy, and Henry VI was restored.

With help and soldiers from Burgundy, Edward returned to England in 1471. Warwick was slain at Barnet (April 14), Prince Edward was killed at Tewkesbury (May 4), Margaret of Anjou was captured, and Henry VI died the night of the army's return to London (May 21). The lack of a standing army had made the English crown the prize of foreign-sponsored expeditions.

Invasion of France

Alliance with Burgundy and hostility to France was Edward's policy from 1471 to 1475, but it was difficult to coordinate a body as slow as Parliament with a man as unstable as Charles the Bold against an intriguer as seasoned as Louis XI. In 1473 Parliament voted funds for a campaign, but by the time Edward had transported his army to Europe, Charles was distracted by imperial ambitions. Edward conducted his own invasion but only for a price. At Picquigny on Aug. 29, 1475, Edward agreed to give up the expedition and Margaret of Anjou. Louis agreed to pay Edward 75,000 crowns within 15 days and thereafter a secret pension totaling 50,000 crowns per year.

Financially, this settlement turned the tide for Edward. He paid his debts and amassed a comfortable fortune, thus indirectly relieving the pressure on his government's Exchequer. However, even the public form of this treaty was unpopular in England as marking an ''inglorious'' episode. Edward may have considered England well out of the rivalry that Louis waged against Charles until the latter's death in battle against the Swiss in 1477. Yet the French king's diplomatic net extended to Edward's family, finding a ready dupe in George of Clarence. Edward's patience with his brother's repeated betrayals was exhausted when George reportedly gossiped about the legitimacy of Edward and his children. Clarence was attainted in Parliament and executed in 1478.

Louis's 1482 publication of the secret pension seems to have alarmed Edward into searching for new diplomatic alternatives at the time of his sudden illness and death at Westminster on April 9, 1483. Edward's 12-year-old son was proclaimed Edward V, with his uncle, Richard of Gloucester, as regent.

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Edward VI

Edward VI (1537-1553) was king of England and Ireland from 1547 to 1553. His short reign witnessed the introduction of the English Prayer Book and the Forty-two Articles, and thus this period was important in the development of English Protestantism.

The son of Henry VIII and his third wife, Jane Seymour, Edward VI was born on Oct. 12, 1537. His mother died 12 days after his birth. Edward spent most of his childhood at Hampton Court, where he pursued a rigorous educational regimen. He learned Latin, Greek, and French and studied the Bible and the works of Cato, Aesop, Cicero, Aristotle, Thucydides, and the Church Fathers. Roger Ascham, the author of *The Schoolmaster,* was a sometime tutor of his penmanship, and Sir John Cheke of Cambridge instructed him in classical subjects. Philip van Wilder taught him the lute. Edward knew a little astronomy and occasionally jousted. When lost in his studies, he was cheerful.

Since Edward was only 9 years old when he became king in 1547 on the death of his father, a group of councilors stipulated in Henry VIII's will ruled the kingdom in his name. His council elected his uncle Edward Seymour, the Earl of Hertford, as lord protector, and Hertford soon was created Duke of Somerset.

Somerset's Protestantism and his interest in solving the government's financial difficulties set England on a course of religious and economic change. Thomas Cranmer, the archbishop of Canterbury, given liberty to indulge his Protestant tendencies, pushed through the repeal of Henry VIII's six Articles (1547), dissolved the chantries (1547), and through the Act of Uniformity (1549) endorsed an English Prayer Book that prescribed a new religious service. This Prayer Book was subsequently revised in 1553 (Second Act of Uniformity). All Englishmen were forced to use it and to adopt the Protestant form of worship. Reaction to the first Prayer Book stimulated an uprising, the Western Rebellion in Cornwall in 1549, which was quelled at Exeter. The Forty-two Articles of religious belief adopted by Parliament in 1551 demonstrated further movement toward Protestant doctrine and were eventually made the basis of Elizabeth's Thirty-nine Articles.

Edward had a consuming interest in religion. No study delighted him more than that of the Holy Scriptures. He daily read 12 biblical chapters, and he encouraged preachers with strong Protestant views. For example, Nicholas Ridley and Hugh Latimer, both later executed for their beliefs by Queen Mary I, were regular preachers. Even the Scottish reformer John Knox delivered a few sermons. John Calvin, the Geneva reformer, wrote to him.

Resistance to a new tax on sheep (1548) and an inquiry into enclosure led to a Norfolk rising called Ket's Rebellion (1549), which was instrumental in precipitating Somerset's fall. The rebellion fueled the antagonism of John Dudley, Earl of Warwick, who thought Somerset too lenient in dealing with the rebels. Warwick became Edward's chief minister and was created Duke of Northumberland. He had, however, little time in which to practice his authority. Edward contracted measles and smallpox in April 1552 and was never well thereafter. He was still too young for marriage. A contract made in 1543 for his marriage to Mary, Queen of Scots, had been abandoned in 1550. In 1551 a contract had been drawn for the hand of Elizabeth, the daughter of Henry II of France. But on July 6, 1553, Edward died of tuberculosis.

A priggish, austere boy, Edward had little sympathy for his uncle Somerset and almost no friends. He was short for his age and fair-complected and had weak eyes. His death at 15 left the English Protestant cause without its principal defender and caused Northumberland hastily and unlawfully to place his daughter-in-law, Lady Jane Grey, on the throne. Though Edward's reign was brief, it marks an important milestone in the development of English Protestantism.

Further Reading

The best biography of Edward VI is Hester W. Chapman's scholarly and well-written *The Last Tudor King* (1958), which underscores personal detail. See also the older, less objective study by Sir Clements R. Markham, *King Edward VI: An Appreciation* (1907). For background on the religious change consult Jasper Ridley, *Thomas Cranmer* (1962), and A. G. Dickens, *The English Reformation* (1964; rev. ed. 1967).

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Edward VII

Edward VII (1841-1910) was king of Great Britain and Ireland from 1901 to 1910. His short reign was marked by peace and prosperity.

Born on Nov. 9, 1841, at Buckingham Palace, Edward VII was the eldest son of Victoria and Albert. Bertie, as he was nicknamed, proved unresponsive to the elaborate educational scheme his parents imposed. He gained command of German and French, some skill in public speaking, and little else. Beginning in 1859, he attended Christ Church, Oxford, for four terms, interrupted by an American tour in 1860. Formal schooling ended in 1861 at Trinity College, Cambridge.

Dismayed by what Queen Victoria called ''Bertie's fall,'' which occurred with an actress in Ireland in 1861, his parents considered travel and an early marriage the best remedy. Discussion of Princess Alexandra, whose father was heir to the Danish throne, as a suitable bride preceded the Prince Consort's death in 1861. After a trip to the Holy Land, Edward married Alexandra at Windsor on March 10, 1863.

Despite Victoria's early determination to initiate Edward into affairs of state, she withheld the key to Foreign Office boxes during his long tenure as Prince of Wales because of his indiscretion. Edward's imprudence persisted during his exclusion from apprenticeship: he had to testify in the Mordaunt divorce case (1870); he was deeply involved in the Aylesford scandal (1876); and the Tranby Croft affair (1891) brought him to court again, this time as a witness to cheating at baccarat. Understandably, the tone of the prince's set alarmed the Queen and offended nonconformist consciences. But his hearty self-indulgence had

an appeal transcending classes. As a winner at the racecourse and as an arbiter of taste, the prince was genuinely popular. The European web of dynastic marriages familiarized Edward with other royalties. He relished the spectacular state visits required by British diplomacy, but he did not make foreign policy.

When he succeeded to the throne on the death of Victoria in 1901, Edward was a portly, balding, bearded figure. He created the Order of Merit and introduced automobiles as royal transport. Edward supported Lord Fisher's naval reforms and Lord Haldane's reorganization of the army, but he was not as close to any ministers as Queen Victoria had been to Lord Melbourne and Benjamin Disraeli. The great constitutional crisis of his reign—whether to promise the Liberal ministry a creation of peers sufficient to overcome the Tory majority in the House of Lords, and, if so, on what conditions—was unresolved at his death. Edward VII died of bronchitis followed by heart attacks on May 6, 1910, and he was interred at Windsor.

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Edward VIII

Edward VIII (1894-1972) was King of England for only one year, 1936, abdicating the throne to marry the "woman I love," the twice-divorced Wallis Simpson. He was Duke of Windsor after his abdication.

The eldest son of George, Duke of York, and his wife, Princess Mary of Tech, Edward Albert Christian George Andrew Patrick David was born on June 23, 1894, at Richmond Park, Surrey. Upon the death of the gregarious Edward VII in May 1910, the young Prince's father became George V and Prince Edward became the heir to the throne. The new king and queen were strict, serious, and self-disciplined parents who sought to imbue their children with a strong sense of duty.

In order to prepare Prince Edward for his future responsibilities, his parents decided to have him trained for the Royal Navy. Accordingly, he was sent to Osborne in 1907 and from 1909 to 1911 attended the Royal Naval College at Dartmouth. There he was treated like the other cadets, a novel situation which he much enjoyed. In 1911 he was invested as Prince of Wales in an impressive ceremony at Caernarvon Castle, Wales. To complete his education he was sent to Oxford in 1912, where he studied—not very strenuously—until the outbreak of World War I.

During the war the prince served as an aide-de-camp to the commander in chief of the British Expeditionary Force in France, Gen. Sir John French. Although he was in a position of considerable trust, he was gravely disappointed that he was not allowed to be sent to the front. "What difference does it make if I am killed?" he asked. "The King has three other sons." His observation of the conduct of the war and the death and devastation which it caused affected him deeply, as it did many other members of his generation, making him loathe war and desire constructive social change.

Conduct as Prince

After the war the prince began his true career as prince of Wales, participating in many royal ceremonial duties and, by touring the dominions and other countries, serving as a goodwill ambassador. Prince Edward filled the role admirably: he was probably history's most popular prince of Wales up to that time—a handsome, sociable, debonair young man with considerable charm and a skilled conversationalist endowed with a natural and spontaneous, if rather superficial, sympathy. His activities were recorded enthusiastically in the press, and he was accorded a status very like that of a rock idol of the 1980s, complete with a sycophantic entourage and groupies. As the heir apparent to the world's most prestigious constitutional monarchy, he was expected

to be both discreet and wise. As he was naturally neither, his activities sometimes caused friction between him and his parents. His expression of compassion for the wretched unemployed miners of Wales (''Something must be done'') for example, earned his father's disapproval because of its possible political implications. His parents also strongly disapproved of the rather ''fast'' and trendy company he kept and of his unfortunate tendency to fall in love with married women.

In June 1931 Prince Edward met Wallis Warfield Simpson, the 33-year-old wife of a well-to-do American-born British subject, Ernest Simpson. Wallis Simpson herself was American-born and bred and grew up in a wealthy Maryland family. She was sent to private schools and made her debut in Baltimore in 1914. In 1916 she married a Navy pilot, Lt. Cmdr. Earl Spenser Junior. The marriage was not a success, and after separations and attempts at reconciliation it ended in divorce in 1927. While touring Europe with her aunt, Wallis met London resident Ernest Simpson and they were married in 1928. Wallis adjusted quickly to life as a wealthy wife in London and became a fashionable hostess. As they moved in the same social circles, it was inevitable that she and the Prince of Wales should meet, and when they did, an immediate friendship sprang up between them which rapidly became a love affair of great intensity. Although their relationship was an open secret in royal and fashionable upper class circles and was the subject of some comment in the foreign press, the British press maintained a decorous and self-imposed silence on the subject.

The Abdication Crisis

When George V died on January 20, 1936, Prince Edward became King Edward VIII. Despite his family's disapproval (because the monarch is the head of the Church of England and also is seen to serve as the exemplar of the British way of life, with an emphasis on domesticity and morality), King Edward continued his liaison with Mrs. Simpson. Their vacation together aboard a yacht in the summer of 1936 was sensationally reported in the foreign press and caused considerable anxiety in British royal and governmental circles. The crisis began in October 1936, when Wallis Simpson was granted a decree *nisi*—a divorce which would become final in six months—from Ernest Simpson. A few weeks later the king told the prime minister, the staid Conservative Stanley Baldwin, that he wanted to marry Wallis Simpson and that if he could not do so and remain king, he was ''prepared to go.''

The prime minister, with the support of the cabinet, the hierarchy of the Church of England, the rest of the royal family, and the bulk of public opinion at home and in the dominions, told the king he could not, as King of England, marry a woman who was twice divorced. The king, with some support from a ''King's Party'' consisting of Winston Churchill and press magnates Lords Beaverbrook and Rothermere, hoped he could, and desparately sought a solution. The idea of a morganatic marriage, in which the king would legally marry a woman who would not be raised to his royal rank, was suggested but ultimately rejected as being a concept alien to the English constitution. Finally, on December 10, 1936, after days of wild newspaper speculation about the constitutional crisis, the king abdicated. He could not, as he said in his famous radio speech on December 11, 1936, continue to perform his duties without the support of the ''woman I love,'' and he left the throne to his brother, who became George VI. Throughout the crisis Edward, separated, if only temporarily, from his beloved Wallis, plagued by the controversies reported in the press, unable to find (or unwilling to listen to) wise advisers, and under great stress, acted inconsistently and unwisely. And if no other vindication for the views and actions of Baldwin and his party existed, it would be enough that the abdication of a popular king was accepted by the public so calmly and the succession of a new monarch occurred so smoothly.

Edward lived for another 35 years, but the rest of his life, though far from uneventful, served as an epilogue to the abdication crisis. He left England for Europe immediately after the abdication and, as soon as her divorce became final, married Wallis on June 3, 1937. Edward was created duke of Windsor upon his brother's succession; several months later he—but not his wife—was granted the title of ''Royal Highness,'' a slight which hurt the duke deeply and which he continued to feel for the rest of his life.

After their marriage the duke and duchess lived in considerable style in France, where they bought a villa on the Riviera. In 1937 they made a much-publicized trip to Hitler's Germany. Although the duke's purpose—to view German labor conditions, a topic in which he had been much interested since his Prince of Wales days—was blameless, and although he was not the only prominent Englishman to visit and even to express admiration for German efficiency in the mid-1930s, he was at the time and thereafter blamed for being sympathetic to the Nazi cause.

Service in World War II

Upon the outbreak of World War II the duke hurried to England to offer his services to the government. Then, as later, the government did not quite know what to do with him. He had left the throne under something of a cloud, and he was estranged from his family. After some hesitation he was given the job of liaison officer between the British and French high commands in France. He retained this position until shortly before the fall of France, when he fled with his wife first to Spain and then to Portugal. While in the Iberian Peninsula in the summer of 1940 he was the subject of much Nazi interest. A shadowy plot was hatched through which the Nazis hoped to use the duke, whom they felt was a friend of Germany, to overthrow the British government. The details of the plot and the duke's part in it—or even his awareness of it—remain obscure, and on August 1, 1940, the duke and duchess sailed for the Bahamas, of which the duke had been appointed governor and where they remained until 1945.

After the war the Windsors returned to Europe and lived as international jet-setters. They were, by all accounts, a devoted couple. They had a home in Paris, a country house outside Paris, wintered in Biarritz, and spent several months every year in New York. The duke had much leisure to pursue his interests, which included golf and gardening,

and the duchess, whose interests were mainly social, entertained and was entertained frequently. In 1951 he published *A King's Story,* his version of the abdication crisis. Her autobiography, *The Heart Has Its Reasons,* appeared in 1956.

In 1972, while dying from throat cancer, the duke was reconciled with his family at last. His niece, Queen Elizabeth II, with her husband and oldest son, came to visit the duke and duchess in Paris. He died a few days later, on May 28, 1972, and was buried at Windsor. At the funeral his wife was scrupulously accorded the respect appropriate to her rank. The duchess returned to France immediately after the funeral, where she, increasingly infirm, retired from all active life. She died April 24, 1986.

Further Reading

There is a wealth of material on the Duke of Windsor—biographies, autobiographies, and monographs—much of it poorly researched. The best place to start is with the duke's autobiography, *A King's Story* (1951), and with the duchess's *The Heart Has Its Reasons* (1956), which present their views on the abdication crisis. Many books simply and uncritically glamorize the story, such as Geoffrey Dennis' *Coronation Commentary* (1937) and Ursula Bloom's *The Duke of Windsor* (1972). Of greater interest because of his personal participation in the events of 1936, but still flattering to the duke, is Lord Beaverbrook's *The Abdication of King Edward VIII* (1966). Highly readable but superficial, *The Woman He Loved,* by Ralph G. Martin, was published in 1973. Books expressing views critical of the duke have been published since the 1930s. Among these are Hector Bolitho's *King Edward VIII: An Intimate Biography* (1937) and Brian Inglis' *Abdication* (1966). Frances Donaldson's *Edward VIII* (1974) is a learned, well-documented biography based on many primary sources and interviews which provides a portrait of a man who was stubbornly wrong-headed and almost self-destructively unwise. Two books on the duke are concerned with his relationship with the Nazis in 1940. Peter Allen's *The Crown and the Swastika: Hitler, Hess and the Duke of Windsor* (1983) takes an extreme view of the duke's activities, charging him with either treason or nearly criminal stupidity. Michael Bloch's *Operation Willi: The Plot to Kidnap the Duke of Windsor July 1940* (1984) is a detailed and interesting account of the events of July 1940 in which the duke is depicted as a loyal Briton but an unwise and indecisive man. Bloch also edited *Wallis and Edward Letters, 1931-1937: The Intimate Correspondence of the Duke and Duchess of Windsor* (1986).

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Edward the Black Prince

The English soldier-statesman Edward the Black Prince (1330-1376) was heir apparent to the English throne. Active in the military affairs of the period, particularly in the English conflict with France, he earned fame as a skillful and valorous fighter.

Born on June 15, 1330, Edward the Black Prince, also known as Edward of Woodstock (after his place of birth), as Prince of Wales, and sometimes as Edward IV, was the eldest son of Edward III and Philippa of Hainaut. On March 18, 1333, shortly before his third birthday, he was created Earl of Chester, and he was made Duke of Cornwall on March 3, 1337. During the next few years he was guardian of the kingdom while his father was absent on the Continent, and on May 12, 1343, Edward was created Prince of Wales. At the age of 15 he was knighted by his father at La Hogue, and the following year Edward took an active role in the winning of the Battle of Crécy against the French. It was at this battle that he obtained the name of ''the Black Prince,'' possibly because he wore black armor.

In the following years Edward was active in the military expeditions of his father, taking part in the expedition to Calais in 1349. By 1355 he was the King's lieutenant in Gascony and leader of an army in Aquitaine that was invading southeastern France. In 1356 he was outflanked in battle by King John. After a failure to negotiate a peace, Edward

defeated the French and captured their king at the Battle of Poitiers (September 19).

In October 1361 Edward married the 33-year-old Joan, Countess of Kent, who was the widow of Sir Thomas Holland. As an orphan, she had been brought up in the household of Edward III along with Edward. Known as the ''Fair Maid of Kent,'' Joan had two sons by the Black Prince.

Edward continued to play an active role in the government and in military matters. On July 19, 1362, he was created prince of Aquitaine and Gascony, and during the next years he was busy in France, attempting to check the ''free companies'' that continued to war against the French. In 1367 he undertook an expedition into Spain to assist Don Pedro of Castile, who had been deprived of his throne by Henry of Trastamare with French aid. With an army of 30,000 men Edward crossed the Pyrenees and won a third great battle at Navarrete. Due to illness, he was forced to return to his holdings in France. When war broke out with Charles V of France in 1369, Edward laid siege to Limoges. Upon its capture all its inhabitants were put to death.

Ill health caused Edward to return to England in 1371, and in the following year he resigned his principality and began to take an active part in English internal politics. He became the champion of the constitutional policy of the Commons against the corrupt court and the party of the Lancastrians. Edward was active in the reform plans as set forth in the ''Good Parliament'' of 1376, but his death caused much of this work to remain undone. He died on June 8, 1376, a month before the Parliament was dissolved.

Although he is known to history as a great soldier, the Black Prince's victories were due more to superior numbers than to great skill on his part. His greater contribution was his attempt to deal with the political situation in England.

Further Reading

The primary sources on the Black Prince are Jean Froissart, *The Chronicle of Froissart,* translated by Sir John Bourchier (6 vols., 1901-1903; repr. 1967); *The Life of the Black Prince by the Herald of Sir John Chandos,* edited by Mildred K. Pope and Eleanor C. Lodge (1910); and *The Register of Edward, the Black Prince* (4 vols., 1930-1933). There is a short study of Edward by Dorothy Mills, *Edward, the Black Prince* (1963). Older works are G. P. R. James, *A History of the Life of Edward the Black Prince* (2 vols., 1836); R. P. Dunn-Pattison, *The Black Prince* (1910); and Marjorie Coryn, *The Black Prince* (1934). Edward's military activities are related in H. J. Hewitt, *The Black Prince's Expedition of 1355-57* (1958), and his burial in Sir James Mann, *The Funeral Achievements of Edward the Black Prince* (1950). For historical background on the period see May McKisack, *The Fourteenth Century, 1307-1399* (1959), and Arthur Bryant, *The Atlantic Saga,* vol. 2: *The Age of Chivalry* (1964).

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Edward the Confessor

Edward the Confessor (died 1066), the last king of the house of Wessex, ruled England from 1042 to 1066. Attracted to religion and to Norman culture, he was not a vigorous leader. He gained a reputation, not fully deserved, for sanctity and was eventually canonized.

The youngest son of Ethelred the Unready and his Norman wife, Emma, Edward was born sometime after 1002. When Ethelred's authority crumbled in the face of Danish invasions and dissensions among the English nobility, Emma and her children took refuge in 1013 at the court of Richard II, Duke of Normandy. Ethelred died in 1016, and Edward's eldest brother, Edmund Ironsides, succeeded him but died later the same year. Cnut of Denmark was in possession of England, and Edward and his remaining brother Alfred were in exile in Normandy. As he grew up, Edward became thoroughly imbued with Norman manners.

After Cnut's death in 1035, England experienced several years of factional strife, during which Edward's brother Alfred returned to England and was murdered by a powerful earl, Godwin of Wessex. In 1041 Cnut's last surviving son designated Edward his successor, and the following year Edward, with widespread popular support, became king of England.

The first half of Edward's reign was full of uncertainties. Until 1047 England was threatened by a possible invasion by King Magnus of Norway, who claimed the English throne because of an agreement made with Cnut's son. Meanwhile, internal difficulties sprang from the rivalries of the great earls Godwin, Leofric, and Siward (formerly Cnut's councilors) and their ambitious descendants. Godwin, murderer of Edward's brother, was especially troublesome, but Edward, lacking the power to confront him, pacified him for several years. Edward married his daughter Edith in 1045. The match was childless, inspiring a later legend that Edward, in his saintliness, had never consummated it. Edward also met opposition from his mother, whose lands he confiscated in 1043. To counteract his lack of trusted English councilors, Edward invited to his court a number of Norman and Breton knights and clerics, whose presence angered the English magnates.

In 1051 Edward, using as an excuse Godwin's refusal to obey an order, moved against his great rival. He exiled Godwin, banished Edith from the court, designated Wil-

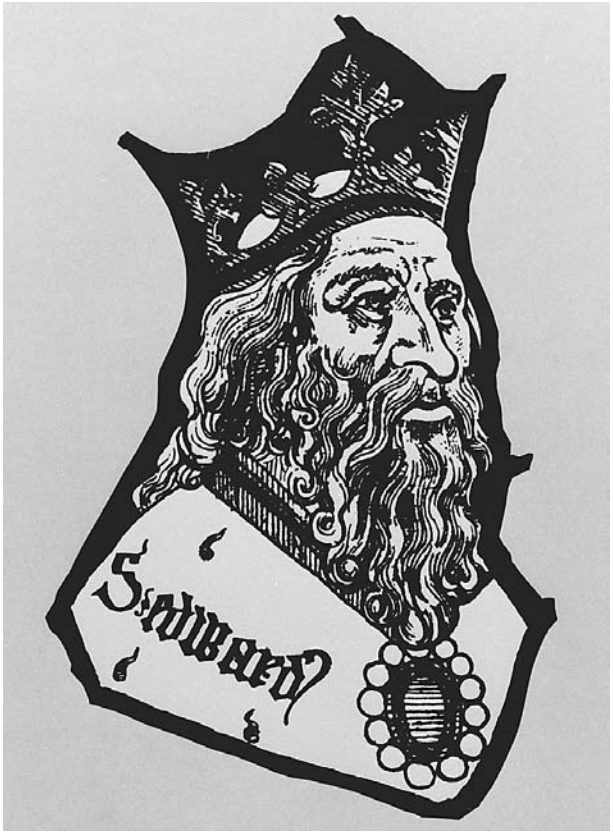

liam, Duke of Normandy, as heir to the throne of England, and arranged that a Norman, Robert of Jumièges, become archbishop of Canterbury. The following year the situation reversed itself. Godwin returned with a large fleet, and he and Edward were officially reconciled to prevent a civil war and resultant Norse invasion. The archbishop and most of the Norman courtiers were banished. Godwin died soon after, in 1053, but his son Harold became Earl of Wessex and Edward's most powerful adviser.

For the rest of his reign Edward, by choice or necessity, did not exercise dominant control over affairs of state, leaving to Harold, to Godwin's other son Tostig (from 1055 to 1065 Earl of Northumbria), and to other powerful nobles the prosecution of wars against the revived power of Wales and the settling of domestic policies. In 1057 Edward's nephew, since 1016 an exile in Hungary, came to visit him but died soon after his arrival in mysterious circumstances. His death made it clear that Edward's successor would be either William of Normandy or the popular Harold of Wessex.

Edward became increasingly interested in religious matters, devoting much of his attention in his later years to the founding of Westminster Abbey. He also loved hunting and was less inclined to ascetic and pious practices than his posthumous reputation, based on a miracle-laden hagiographical biography written soon after his death, suggests. Edward died on Jan. 5, 1066. Harold was quickly chosen his successor, but by the end of the year William of Normandy (known as the ''Conqueror'') had been crowned at Westminster in the abbey whose construction Edward had supervised with such loving care.

Further Reading

The main historical source for Edward's life and reign is *The Anglo-Saxon Chronicle,* edited and translated by G.N. Garmonsway (1953). A full-length study is Frank Barlow, *Edward the Confessor* (1970). The hagiographical *The Life of King Edward,* edited and translated by Frank Barlow (1962), is not a historical record but testifies to the growth of the cult of Edward after his death. See also F. M. Stenton, *Anglo-Saxon England* (1943; 2d ed. 1947), and C. N. L. Brooke, *The Saxon and Norman Kings* (1963).

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Edward the Elder

Son and successor of Alfred the Great, the Anglo-Saxon king Edward the Elder (died 924) continued his father's spirited defense of Anglo-Saxon domains against Danish invaders. He also greatly increased the power of the West Saxon monarchy.

Nothing of importance is known of Edward before his succession to the West Saxon Kingship in 899, on the death of his father, Alfred. At that time Wessex and its dependent kingdoms were in no immediate danger of invasion by the Danes, who had harassed England for over a century and whom Alfred had twice beaten off decisively. Nonetheless, the colonies established by the Danes in northern and eastern England were a constant threat to the Anglo-Saxons, and Edward fought occasional, inconclusive battles with the colonists during the first decade of his reign. On one occasion, shortly after his accession, his cousin Ethelwold, frustrated in his attempt to claim the rule of Wessex for himself, raised an army in Danish England and attacked Edward's lands. Edward raided East Anglia in retaliation and killed Ethelwold.

In 909 Edward sent an army to attack the Northumbrian Danes. When they retaliated the following year, the Danes were so conclusively defeated that they ceased to be a factor in the Anglo-Danish wars for some years. Edward then began a systematic campaign to subdue East Anglia and the Danish midlands with the help of his sister, Ethelfleda (Aethelflaed), Lady of the Mercians, widow of a Mercian king dependent upon Wessex. Her chain of fortresses constructed throughout northern Mercia and Edward's intelligent use of the militia system created by Alfred enabled the King to consolidate his annual gains against the Danes and

to turn the chronic disunity of the colonists against themselves.

When Ethelfleda died in 918, Edward assumed closer control over Mercia. In the same year several of the princes of western Wales accepted Edward as their lord. By the end of 918 the last Danish strongholds had surrendered. Now all England south of the Humber was under Edward's authority.

In the later years of his reign Edward fought battles against new adversaries—Viking raiders stationed in Ireland who attacked the western coast of Mercia. In 920 Edward campaigned against the raiders, and at the end of the summer all the kings of Britain acknowledged his overlordship. Thereafter, Edward remodeled the administrative structure of Mercia, creating several new shires. His last battle was fought against a rebellious force of allied Mercians and Welshmen—two groups traditionally restless under West Saxon domination.

Edward died on July 17, 924, and was succeeded by his son Athelstan, who consolidated his father's considerable military and political achievements.

Further Reading

The known facts of Edward's life and reign are preserved in *The Anglo-Saxon Chronicle,* edited and translated by G. N. Garmonsway (1953). F. M. Stenton, *Anglo-Saxon England* (1943; 2d ed. 1947), provides the most lucid and thorough modern commentary. For other useful background see the chapter on Aethelflaed, Lady of the Mercians, in Peter Cleomoes, ed., *The Anglo-Saxons* (1959). □

Jonathan Edwards

Jonathan Edwards (1703-1758), colonial New England minister and missionary, was one of the greatest preachers and theologians in American history.

At the close of the 17th century, the science of Isaac Newton and the philosophy of John Locke had significantly changed man's view of his relationship to God. Man's natural ability to discover the laws of creation seemed to demonstrate that supernatural revelation was not a necessary prelude to understanding creation and the creator. God was no longer mysterious; He had endowed men with the power to comprehend His nature and with a will free to choose between good and evil.

It was Jonathan Edwards's genius that he could make full use of Locke's philosophy and Newton's discoveries to reinterpret man's relationship to God in such a way that the experience of supernatural grace became available to people living in an intellectual and cultural climate very different from that of 17th-century England. In so doing, Edwards helped transmit to later generations the richest aspect of American Puritanism: the individual heart's experience of spiritual and emotional rebirth. Further, by his leadership in the religious revivals of the early 18th century, Edwards helped make the experience an integral part of American life for his own time and for the following century.

Jonathan Edwards was born on Oct. 5, 1703, in East Windsor, Conn., where his father was a minister. Jonathan's grandfather was pastor to the church in Northampton, Mass. Jonathan was the only boy in the family; he had 10 sisters. He graduated from Yale College in 1720, staying on there as a theology student until 1722, when, though not yet 19 years old, he was called as minister to a church in New York. Edwards served there for 8 months. In 1723, though called to a church in Connecticut, he decided to try teaching. He taught at Yale from 1724 to 1726.

Early Writings

At an early age Edwards showed a talent for science. At Yale he studied Newton's new science and read Locke with more interest ''than the most greedy miser'' gathering up ''handfuls of silver and gold, from some newly discovered treasure.'' During these years he also began recording his meditations on the Bible and his observations of the natural world. Edward's central purpose was not to become a scientist but to lead a life of intense holiness.

Edwards's ''Personal Narrative'' (written ca. 1740) and his letters and diaries show a young man whose religious experience was of great power and beauty. As Edwards tells it, after several ''seasons of awakenings,'' at the age of 17 he had a profound religious experience in which ''there came into my mind so sweet a sense of the glorious *majesty and grace* of God, that I know not how to express. I seemed to see them both in a sweet conjunction; majesty and meekness joined together; it was a sweet, and gentle, and holy majesty; and also a majestic meekness; an awful sweetness; a high, and great, and holy gentleness.'' Adapting Locke's philosophy to his own purposes, Edwards interpreted the ''sweet'' sense of God's majesty and grace as a sixth and new sense, created supernaturally by the Holy Spirit. As he wrote later in *A Treatise of Religious Affections* (1746), the new sense is not ''a new faculty of understanding, but it is a new foundation laid in the nature of the soul, for a new kind of exercises of the same faculty of understanding.''

Edwards's perception of ultimate reality as supernatural is further evidenced in his statement that ''the world is . . . an ideal one.'' He wrote in his youthful ''Notes on the Mind'': ''The secret lies here: That, which truly is the Substance of all Bodies, is the infinitely exact, and precise, and perfectly stable Idea, in God's mind, together with his stable Will, that the same shall gradually be communicated to us, and to other minds, according to certain fixed and exact Methods and Laws.''

In 1726 Edwards was called from Yale to the Northampton church to assist his grandfather; when his grandfather died in 1729, Edwards became pastor of the church. In 1727 he married the beautiful and remarkable Sarah Pierrepont of New Haven.

Early Revivals

Religious revivals had been spreading through New England for 100 years. In his youth Edwards had seen

''awakenings'' of his father's congregation, and his grandfather's revivals had made his Northampton church second only to Boston. In early New England Congregationalism, church membership had been open only to those who could give public profession of their experience of grace. The Halfway Covenant of 1662 modified this policy, but when Edwards's grandfather allowed all to partake of the Sacraments (including those who could not give profession of conversion), he greatly increased the number of communicants at the Lord's Supper.

Edwards's first revival took place in 1734-1735. Beginning as prayer meetings among the young in Northampton, the revivals soon spread to other towns, and Edwards's reputation as a preacher of extraordinary power grew. Standing before his congregation in his ministerial robe, he was an imposing figure, 6 feet tall, with a high forehead and intense eyes. A contemporary wrote that Edwards had ''the power of presenting an important Truth before an audience, with overwhelming weight of argument, and with such intenseness of feeling, that the whole soul of the speaker is thrown into every part of the conception and delivery. . . . Mr. Edwards was the most eloquent man I ever heard speak.''

Edwards endeavored to convey as directly as possible the meaning of Christ's Crucifixion and Resurrection. His words, he hoped, would lead his listeners to a conviction of their sinful state and then through the infusion of divine grace to a profound experience of joy, freedom, and beauty. Edwards's *A Faithful Narrative of the Surprising Work of God in the Conversion of Many Hundred Souls in Northampton, and the Neighboring Towns and Villages* (1737) relates the history of the 1734-1735 revival and includes careful analyses of the conversions of a 4-year old child and an adolescent girl.

Edwards's preaching and writings about the nature and process of the religious experience created powerful enemies. In western Massachusetts the opposition to Edwards was led by his relatives Israel and Solomon Williams, who maintained that a man's assurance of salvation does not lie in a direct and overpowering experience of the infusion of grace and that he may judge himself saved when he obeys the biblical injunctions to lead a virtuous life. Edwards too believed that a Christian expresses the new life within him in virtuous behavior, but he denied that a man is in a state of salvation simply because he behaves virtuously. For him, good works without the experience of grace brought neither freedom nor joy.

In 1739 Edwards preached sermons on the history of redemption. He clearly thought the biblical promises of Christ's kingdom on earth would be fulfilled soon. His interest in the history of redemption is further evidenced in the many notes he made on the prophecies he found in the Bible and in natural events.

Great Awakening

In 1740 the arrival in America of George Whitefield, the famous English revivalist, touched off the Great Awakening. Revivals now swept through the Colonies, and thousands of people experienced the infusion of grace. The emotional intensity of the revivals soon brought attacks from ministers who believed that Whitefield, Edwards, and other ''evangelical'' preachers were stirring up religious fanaticism. The most famous attack was made by Charles Chauncy in *Seasonable Thoughts on the State of Religion in New England* (1743).

Edwards defended the Great Awakening in several books. He acknowledged that there had been emotional excesses, but on the whole he believed the revivals were remarkable outpourings of the Holy Spirit. His works of defense include *The Distinguishing Marks of a Work of the Spirit of God* (1741), *Some Thoughts Concerning the Present Revival of Religion in New England* (1742), and *A Treatise Concerning Religious Affections* (1746), the last a classic in religious psychology. He also wrote a biography of his daughter's fiancé the Native American missionary David Brainer.

The Great Awakening intensified Edward's expectations of Christ's kingdom. With English and Scottish ministers, he began a Concert of United Prayer for the Coming of Christ's Kingdom. To engage people in the concert, he wrote *An Humble Attempt to Promote Visible Union of God's People in Extraordinary Prayer for the Revival of Religion* (1747).

Edward's Dismissal

The troubles that culminated in Edwards's dismissal from Northampton began in the 1740s. Considerable opposition to Edwards had remained from his revivals. Animosity between him and members of his congregation was increased by an embarrassing salary dispute and an incident in 1744 when Edwards discovered that some children had been secretly reading a book on midwifery. Many children of influential families were implicated; Edwards's reading of their names publicly from the pulpit was resented. But the most important factor in Edwards's dismissal was his decision, announced in 1748, that henceforth only those who publicly professed their conversion experience would be admitted to the Lord's Supper. His decision reversed his grandfather's policy, which Edwards himself had been following for 20 years.

Edwards was denied the privilege of explaining his views from the pulpit, and his written defense, *An Humble Inquiry into the Rules of the Word of God, Concerning the Qualifications Requisite to a Complete Standing and Full Communion with the Visible Christian Church* (1749), went largely unread. After a bitter struggle, the church voted 200 to 23 against Edwards, and on July 1, 1750, he preached his farewell sermon.

Late Works

In August 1751 Edwards and his large family went to Stockbridge, Mass., where he had been called as pastor to the church and missionary to the Native Americans. As a missionary, he defended the Native Americans against the greed and mismanagement of a local merchant. These struggles consumed much of his time, but he still managed to write extensively. Among the most important works are *A Careful and Strict Enquiry into the Modern Prevailing No-*

tions of That Freedom of Will . . . (1754) and *The Great Christian Doctrine of Original Sin Defended* (1758). In the first, he asserted that a man has freedom to choose but freedom of choice is not the same as freedom of will. The power which decides what a man will choose—his willing—is in the hands of God and beyond his personal control. In *Original Sin* Edwards maintained that all men live in the same unregenerate state as Adam after the fall.

Two other works show that Edwards had not become embittered by his dismissal. In *The Nature of True Virtue* (1756) he defines virtue as benevolence to ''being'' in general. *Concerning the End for Which God Created the World* (1756) is a prose poem, a praise to God Who is love, and Whose universe is the expression of God's desire to glorify Himself.

In January 1758 Edwards became president of the College of New Jersey (now Princeton). Two months later he died of fever resulting from a smallpox inoculation. He was buried in Princeton.

Further Reading

Two volumes of Edwards's *Works*, edited by Perry Miller, have appeared (1957). The major biography remains Samuel Hopkins, *Life of the Rev. J. Edwards* (1833), reprinted in *Jonathan Edwards: A Profile,* edited by David Levin (1969). The most important study of Edwards's thought is Perry Miller, *Jonathan Edwards* (1949). Other important studies are Ola E. Winslow, *Jonathan Edwards, 1703-1758* (1940); Douglas Elwood, *Philosophical Theology of Jonathan Edwards* (1960); and James Carse, *Jonathan Edwards and the Visibility of God* (1967). For background see Perry Miller, *The New England Mind: From Colony to Province* (1953), and Alan E. Heimert, *Religion and the American Mind* (1967). □

Melvin Edwards

Melvin Edwards (born 1937) was an American sculptor who attempted to work within accepted mainstream aesthetic standards without rejecting his African heritage. His art addressed his existence as an African-American as well as the oppression of African people in their native countries.

Melvin Edwards was born in Houston, Texas, on May 4, 1937. His early interest in art was encouraged by his parents. His father built his first easel for him when he was 14. He moved to southern California for his college education, where he attended the Los Angeles City College and the Los Angeles County Art Institute before receiving his B.F.A. degree from the University of Southern California.

After college Edwards was an educator as well as an exhibiting artist. Before leaving California he taught at the San Bernadino Valley College (1964-1965) and the Chouinard Art Institute, now the California Institute of Arts, known as Cal Arts (1965-1967). In 1967 he moved east to be nearer the New York art scene. He then taught at the Orange County Community College, New York (1967-1969), and the University of Connecticut (1970-1972). In 1972 he went to Rutgers University's Mason Gross School of the Arts, where he was still teaching in the 1990s.

His first one-artist exhibition was mounted by the Santa Barbara Museum of Art in 1965. Later he had solo exhibitions at the Whitney Museum of American Art in New York, the Walker Art Center in Minneapolis, the Studio Museum in Harlem, and the Maison de l'UNESCO, Paris, France, to name a few. His work is in many public and corporate collections, including the Museum of Modern Art, New York; Los Angeles County Museum; New Jersey State Museum; Chase Manhattan Bank; and Peat Marwick Inc. He has outdoor sculpture in Mount Vernon Plaza, Columbus, Ohio; Lafayette Gardens, Jersey City, New Jersey; on the Winston-Salem campus of North Carolina State University; and at the U.S. Social Security Federal Plaza, Jamaica, New York. Yet he did not receive his first one-man exhibition in a New York gallery until March of 1990.

Almost from the time Edwards started making sculpture (around 1963), he began a series of small welded steel pieces he called *Lynch Fragments,* and he continued to add to this series at various times throughout his career. These wall-mounted reliefs, usually no more than a foot tall, consist of bent and welded steel frequently combined with found objects such as nails, short lengths of chain, and discarded machine parts. Like the African ceremonial masks that inspired them, the *Lynch Fragments* express emotional extremes. Edwards' use of found objects not only has its precedence in modern art, but recalls the African practice of empowering so-called ''fetish'' figures with nails, blades, and other materials.

Shortly after moving to New York in 1967, Edwards was commissioned to produce an outdoor sculpture for Bethune Tower, a middle-income housing project built by the New York City Housing and Development Administration. *Double Circle* (1968) consists of four eight-foot-diameter steel disks, each with an opening in the center of approximately six feet. The four rings are mounted on edge one behind the other at sidewalk level, inviting visitors to walk through and between them.

Edwards' exhibition at the Whitney Museum of American Art in 1970 featured four installations of barbed wire and chain. *Pyramid Up and Down Pyramid* consisted of strands of barbed wire of varying lengths stretched between two converging walls to create the single plane of an inverted pyramid descending from the ceiling to a point where the two walls meet the floor. *Curtain for William and Peter* was a curtain of barbed wire suspended from the ceiling and weighted at the bottom by scallops of heavy chain. These works have an affinity to the dematerialized perceptual installations of the 1960s, such as Dan Flavin's fluorescent light sculptures, but Edwards' choice of barbed wire charged his sculptures with social and political meaning.

Edwards' experiments with barbed wire formed an interim between his early *Lynch Fragments* and his *Rocker* series, begun after the Whitney exhibition. The *Rocker* series employs large semicircular steel plates on which the

sculptures rock. The series was conceived when Edwards' interest in kinetic sculpture and animated film sparked childhood memories of his Grandmother Cora's oak Mission rocking chair. Like the *Lynch Fragments,* the *Rocker* series is a theme to which Edwards continued to return throughout his career. In 1978 the Studio Museum in Harlem organized a retrospective exhibition of these two aspects of his work: the *Lynch Fragments* from 1963 to 1966 and the *Rockers* of 1972 to 1978.

A third aspect of Edwards' work is his outdoor public sculpture. In 1981 the New Jersey State Museum in Trenton exhibited six monumental works around the exterior of the museum. Like his first public commission, *Double Circle,* and the *Rocker* series, his large, outdoor pieces are, for the most part, comprised of geometric shapes. *Confirmation,* a public sculpture commissioned in 1989 under the art-in-architecture program of the General Services Administration for the U.S. Social Security Federal Plaza in Jamaica, New York, is representative. It consists of a 12-foot-tall disk leaning against and welded to an arch. The surface of the entire sculpture is polished steel. The influence of African sculpture is present in the geometric compositions, albeit filtered through Western Cubism.

Edwards refused to assign specific meanings to any aspect of his art, even though it is filled with layers of symbolism and implication. Hints at the artist's intent are present in some of his titles. *Homage to Billy Holiday and the Young Ones of Soweto* stands on the campus of Morgan State University in Baltimore. *Homage to My Father and the Spirit* is at Cornell University in Ithaca, New York. *Angola,* which commemorates the independence of that country, was included in the 1976 American Bicentennial exhibition at the Museum of Modern Art, New York. Also, many of the *Lynch Fragments* have African titles, such as *Da Ten Da Mhiza*. In general terms, the *Lynch Fragments* are personal reflections on his African heritage as well as expressions of the fear and anger of the civil rights movement. The large outdoor pieces, in comparison, are open, bright, optimistic, and playful. However, the chain, a frequently recurring motif, evokes oppression, alienation, and slavery.

Edwards continued to explore his heritage, to educate others, and to accumulate awards. He traveled repeatedly to Nigeria, Ghana, Egypt, France, Mexico, and Cuba. He received a New Jersey State Arts Council grant, a Guggenheim Foundation fellowship, and two National Endowment for the Arts fellowships. In 1988 and 1989 Edwards, the great great-grandson of an African blacksmith brought to the United States as a slave, received Fulbright fellowships to travel to Zimbabwe to conduct workshops in the art of metal sculpture for artists of that country.

Further Reading

Melvin Edwards, the exhibition catalogue published by the Studio Museum in Harlem, New York, in 1978, includes an essay by Mary Schmidt Campbell and ''Notes on Black Art,'' a statement written by Edwards at the invitation of the Whitney Museum of American Art in 1971. (The Whitney refused to publish it.) *Melvin Edwards: Sculptures 1964-84* was published by the Maison de l'UNESCO in Paris, France, in conjunction with an exhibition there in November 1984. It includes essays, in French, by April Kingsey and Mary Schmidt Campbell and a statement by the artist. ''Black Art: Talking about Books,'' in the *Two Rivers Quarterly* (London, 1970) is an article on Edwards by Frank Bowling, a frequent contributor to *Art News* and *Arts* magazine on African-American art.

For contextual background, *Since the Harlem Renaissance: 50 Years of Afro-American Art,* the catalogue of an exhibition organized by the Center Gallery of Bucknell University, Lewisburg, Pennsylvania, in 1984, includes statements by many of the artists as well as brief essays about the history of African-American art. Also, *The Pluralist Era: American Art 1968-1981* by Corinne Robins (1984) includes a chapter on African-American art and artists. □

Edward Eggleston

Edward Eggleston (1837-1902) was an American minister and historian. He was also Indiana's leading writer of local-color fiction.

Born in Vevay, Ind., Edward Eggleston, too frail to attend school regularly, was taught by his father to read in several languages. His religious training was intensified after his parents' conversion to Methodism and then, after his father's death in 1846, by his mother's marriage 4 years later to a Methodist minister.

Ordained as a minister himself in 1856, Eggleston served as a circuit rider, Bible agent, and minister. He was a Methodist preacher in Minnesota churches in 1858, when he married Lizzie Snyder. They had four children. Beginning in 1866 Eggleston edited and wrote for Sunday school and juvenile periodicals. By 1874 he had abandoned Methodism; in Brooklyn, N.Y., he founded the Church of Christian Endeavor, serving as its pastor until 1879. Meanwhile he had begun to publish adult fiction serially in the magazine *House and Home,* of which he was editor.

Eggleston's *The Hoosier School-Master* (1871), much admired by subscribers and later by the public, was based on the experiences of his brother George and influenced by James Russell Lowell's dialect poems and southwestern humorous works. This realistic account of life in backwoods Indiana helped launch the local-color movement that flourished in America for 3 decades. Eggleston's reputation was furthered by *The End of the World* (1872), about the Millerite religious sect in pioneer Indiana, and *The Circuit Rider* (1872), based on personal experiences. *Roxy* (1878) portrays a river town much like Vevay. Eggleton's final noteworthy novel, *The Graysons* (1888), is a historical romance in which the young Lincoln is a character.

Eggleston had long considered his fiction a kind of history. Between 1878 and 1888 he published several biographies and histories for children. In accordance with a view he expressed in 1900 as president of the American Historical Association, he planned a comprehensive account of the growth of American civilization. His belief—much more novel then than it was later—was that the best history is a record of a people's culture, not of its politics

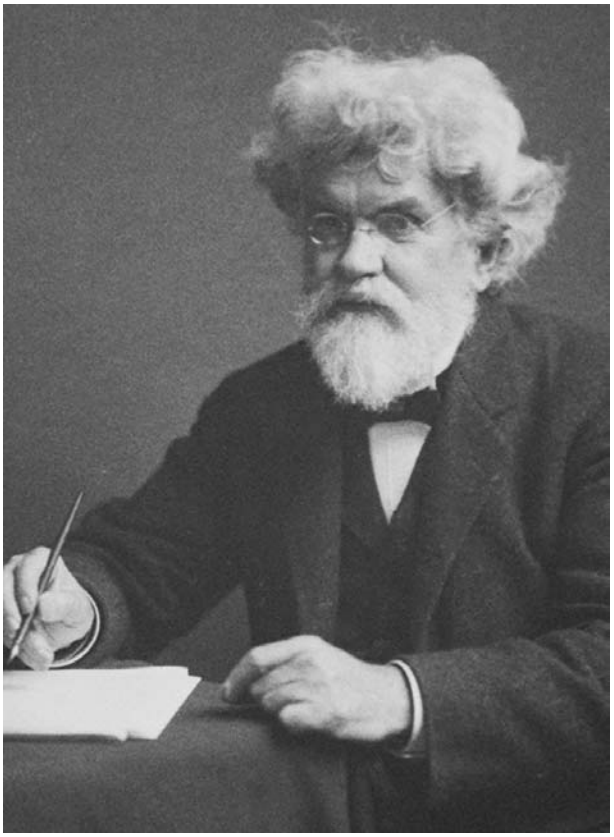

and wars. *The Beginners of a Nation,* subtitled ''A History of the Source and Rise of the Earliest English Settlements in America with Special Reference to the Life and Character of the People,'' appeared in 1896, and in 1901 he published *The Transit of Civilization from England to America in the Seventeenth Century*. These were the only volumes Eggleston completed before a stroke partially disabled him in 1899; a second stroke led to his death on Sept. 2, 1902, at Lake George, N.Y. The two social histories, which Carl Van Doren called ''erudite, humane, and graceful,'' were pioneering achievements. Eggleston was survived by his second wife, whom he had married in 1891.

Further Reading

George Cary Eggleston, Edward's brother and also a successful writer, provides an intimate memoir, *The First of the Hoosiers* (1903). William Randel wrote a superior biography, *Edward Eggleston: Author of the Hoosier School-Master* (1946). Randel is also the author of an excellent critical study, *Edward Eggleston* (1963).

Additional Sources

Randel, William Peirce, *Edward Eggleston,* New York, Twayne Publishers c1963. □

Ilya Grigorievich Ehrenburg

The Soviet author Ilya Grigorievich Ehrenburg (1891-1967) is best known for his role as a man of letters throughout the first 50 years of Soviet history. He wrote more than 100 books and pamphlets, which range from lyric verse, to fiction, to journalism.

Ilya Ehrenburg was born on Jan. 27, 1891, in Kiev. He came from a middle-class Jewish family, and his father worked in a brewery. The rampant anti-Semitism of Kievan life at the turn of the century made a deep impression on young Ehrenburg. Throughout his life he engaged in the fight against racism. In 1896 Ehrenburg's family moved to Moscow, where Ilya entered the First Moscow Gymnasium. Although he was a poor student, he drew inspiration from Moscow life. Leo Tolstoy kept a townhouse next to the Ehrenburg home, and Maxim Gorky lived for a short while in the Ehrenburg house.

Ehrenburg's formal education ended in 1907, when he was expelled from the gymnasium for leading an anticzarist strike. He had been exposed at school to ideas of revolution and early leaned toward the Bolshevik ideology. Ehrenburg was arrested several times in 1907 and 1908 for radical writings, and he was finally exiled in 1908. His exile brought him to Paris in 1909, where he settled down in the emigre artists' colony.

The experiences of Ehrenburg in Paris from 1909 to 1917 and from 1924 to 1940 left an indelible impression on his life and art. His acquaintance with Pablo Picasso and Diego Rivera introduced him to the avant-garde in the arts. His contacts among Russian emigres led him to reflect on the problems of Russia's historical destiny in the context of European civilization. During the 1910s Ehrenburg led the life of a literary bohemian, attending lectures at the Haute École des Études Sociales, working as a tourist guide and stevedore, and testing his talent as a writer. His first literary work was poetry, and he published a book of poems entitled *Paris* at his own expense in 1910. Ehrenburg spent much of World War I working as a correspondent for various Russian newspapers.

Ehrenburg had deep reservations about the Russian Revolution. He returned to Russia in 1917 after the February Revolution, working at various literary and journalistic jobs until 1921. Ehrenburg married in 1919, and he and his family left the Soviet Union in 1921, traveling about Europe until 1924, when they settled in Paris. In 1921 in Belgium, Ehrenburg wrote his most successful novel, *The Extraordinary Adventures of Julio Jurenito and His Disciples*. This satirical novel portrays the comical adventures of a Mexican as he confronts the absurdities of capitalist and socialist life in Europe and the Soviet Union.

From 1924 until his return to Moscow in 1940, Ehrenburg lived the life of a journalist and free-lance writer throughout Europe. Although he came to accept the role of the Soviet Union in world affairs and to praise the Soviet

Union's opposition to fascism, Ehrenburg was hesitant about committing himself to life in the Soviet Union. In 1932 he became a regular correspondent for the Soviet newspaper *Izvestia*. His duties as journalist took him to Spain in the 1930s, where he wrote about the Spanish Civil War. In 1940 he was again in Paris, then occupied by German troops. His book *The Fall of Paris* (1942) presents an excellent account of the Occupation.

Ehrenburg returned to Moscow in 1940 with a worldwide reputation. He worked as a war correspondent for the Soviet newspaper *Pravda* throughout World War II. Ehrenburg's attitudes toward the unreasonable strictures placed on the Soviet writer by socialist realism were ambivalent until after the death of Stalin. In 1954, however, Ehrenburg published *The Thaw,* depicting the harm done to Soviet writing by the heavy hand of the Soviet bureaucracy. The title of this novel became the name of the liberal decade of the 1950s in Soviet literature. Ehrenburg further contributed to the thaw in Soviet literary policy with his memoirs, *People, Years, Life,* published in the late 1950s and early 1960s. Ehrenburg's memoirs are a valuable source of information for students of Soviet literature.

Ehrenburg was an urbane man, an extremely prolific writer, and a protector of the arts. He died in Moscow on Sept. 1, 1967.

Further Reading

The best source on Ehrenburg's life is his autobiography. For critical appraisals of his writings see Max Eastman, *Artists in Uniform: A Study of Literature and Bureaucratism* (1934), and Vera Alexandrova, *A History of Soviet Literature* (1963). □

Paul Ehrlich

The German bacteriologist Paul Ehrlich (1854-1915) advanced the science and practice of medicine by applying the fast-growing achievements of organic chemistry to the problems of disease. He is known for his discovery of Salvarsan.

Paul Ehrlich was born on March 14, 1854, at Strehlen, Upper Silesia. While still at school he took a great interest in chemical experiments and even got the local druggist to compound throat lozenges according to his original prescription.

Preparatory Work

At first Ehrlich attended Breslau University but found it dull and uninteresting because it lacked biology and organic chemistry, his favorite subjects. Accordingly, he passed on to the new University of Strasbourg, where he experimented with histological staining, but he returned to Breslau in his third term. In 1878 he graduated in medicine at Leipzig. His thesis was a contribution on the theory and practice of histological staining—the conception of the processes in their chemical, technological, and histological aspects—in which his idea of a chemical binding of heterogeneous substances to protoplasm was first expressed. Already in 1876, he had discovered the ''mast'' cell by its basophilic granules.

Early in his student career Ehrlich started investigations which in spite of their apparent diversity converged on a common principle: the action of drugs as a manifestation of their specific affinity for particular constituents of cells. According to Ehrlich, substances which affect bodily functions do so by virtue of combining with particular components of the animal. In chemical idiom, certain atom groups (side chains) of the drug combine with receptor atom groups of the cellular protoplasm and lead to the action. This was his famous ''side-chain theory.''

Ehrlich spent several years in Egypt recovering from a severe case of phthisis. On his return to Germany, Robert Koch, from whom Ehrlich had received an understanding of the modern discipline of cellular pathology and also the relation of bacteriology to disease processes, offered him a place in his new Institute for Infectious Diseases. Here Ehrlich perfected methods of preparing and standardizing diphtheria antitoxin from horses. Meanwhile he was appointed director of the State Institute for Serum Research and Serum Control at Steglitz near Berlin. Work on tumors and immunological studies occupied the forefront of his research until about 1909. In 1908 Ehrlich received the Nobel Prize in medicine for his studies on immunity.

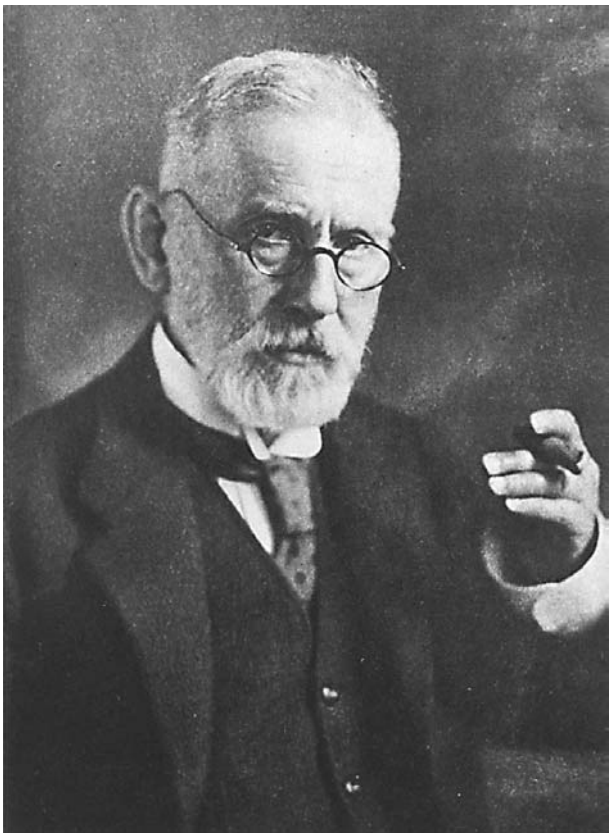

Science of Chemotherapy

The Speyer-Ellissen family of Frankfurt offered to endow a research institute for Ehrlich's work on chemo-therapy. The institute, named George Speyer-Haus, was built, and in 1906 Ehrlich became director. The methods of chemotherapy, that is, treating infections with synthetic compounds antagonistic to pathogenic agents without seriously damaging the host, had arisen in 1891, when it was observed that methylene blue exercises a curative action on human malaria. Before the founding of the institute, Ehrlich had conducted work on an experimental scale with a small staff, and this resulted in a veritable miracle: the cure of a trypanosome infection that was invariably fatal in mice in 3—4 days. Cure followed one subcutaneous injection of a synthetic dye, trypan red, administered within 24 hours of the anticipated time of death. Other drugs were found to possess a degree of therapeutic effect, and certain organic arsenical compounds, ''atoxyl'' derivatives, also proved to be trypanocidal. From these the drug Salvarsan was derived, which Ehrlich found to be the most efficient curative agent for human syphilis then known, although it was sometimes liable to produce toxic effects. The science of chemotherapy was thus born.

Ehrlich's tremendous achievements were the outcome of a life of unremitting scientific preoccupation to which almost everything was sacrificed. The furor of Salvarsan made him one of the celebrities of his time, both in science and commerce. He died in Bad Homburg, Hesse, on Aug. 20, 1915.

Further Reading

For Ehrlich's own writings see F. Himmelweit, ed., *The Collected Papers of Paul Ehrlich* (1956). Accounts of Ehrlich's life and work are Herman Goodman, *Paul Ehrlich: A Man of Genius and an Inspiration to Humanitarians* (1924), and Martha Marquardt, *Paul Ehrlich* (1951). A sketch of his life is in Theodore L. Sourkes, *Nobel Prize Winners in Medicine and Physiology, 1901-1965* (1953; rev. ed. 1966). □

Adolf Eichmann

Adolf Eichmann (1906-1962) was responsible for the persecution and murder of millions of Jews in the death camps in Europe during World War II.

On May 13, 1960, Adolf Eichmann was seized by Israeli agents in Argentina and smuggled back to Jerusalem to stand trial for his role in the murder of one-third of Europe's Jewish people during World War II. The Eichmann trial of April through August 1961 gained world-wide attention as the most important trial of Nazi criminality since the Nuremberg trial of 1945-1946. For the first time a Jewish court convened in judgment upon a former persecutor. Eichmann was that SS (Schutzstaffel) officer responsible for transporting Jews and other victims to the extermination camps. What motivated him? The trial testimony showed him to be the ultimate conformist in a criminal state. As he said to an interrogator, ''If they told me that my own father was a traitor and I had to kill him, I'd have done it. At that time I obeyed my orders without thinking, I just did as I was told. That's where I found my—how shall I say?—my fulfillment. It made no difference what the orders were.''

(Karl) Adolf Eichmann was born into a religious middle-class Protestant family in Solingen in western Germany near the Rhine river on March 19, 1906. His father, an accountant for an electrical company, moved his family to Linz, Austria, in 1914. Eichmann's mother died when he was ten. Unlike his three brothers and one sister he was a poor student. Because of his dark looks he was apparently chided as ''the little Jew.'' In Linz Eichmann went to the same secondary school Hitler had attended some 15 years before.

The resentment in Germany and Austria after defeat in World War I twisted an already inflamed nationalism, fed a lie that Germany had been ''stabbed in the back'' by the Jews. In 1919, amidst this new wave of anti-Semitism, the 13-year-old Eichmann was named in a newspaper as a member of a gang of youths who had tormented a Jewish classmate. Eichmann kept a precise record of each gang member's turn in beating up the victim (who died 20 years later in a death camp).

In the 1920s Eichmann drifted. He studied electrical engineering without success until his father decided that he should become an apprentice in an electrical appliance company, but his father wasn't satisfied with his son's progress there either. In 1928 Eichmann became a travelling salesman for an oil company through the help of Jewish relatives of his stepmother. He enjoyed his independence and his sporty car and became a joiner. As a member of the youth section of the Austro-German Veterans' Organization, he marched through the streets of Linz challenging the social democrats and cheering German nationalism. In 1932 the fanatical young Ernst Kaltenbrunner recruited Eichmann for the Austrian Nazi party and the SS. The Nazis promised that Austria would become part of a powerful German nation-state, and being a member of the SS gave Eichmann the chance to act superior after years of feeling inferior. Kaltenbrunner's father and Eichmann's father had been friends; their sons would make careers together in the SS. Kaltenbrunner became chief of the Security Service of the SS, second to Heinrich Himmler (and was hung as a war criminal in 1946).

When the Austrian government banned the Nazi Party in 1933, Eichmann, who did not have a job at the time, moved to Nazi Germany and joined the SS ''Austrian Legion in exile.'' After a year he transferred to the Security Service where he found a niche for himself as an ''expert'' on Jewish affairs. He learned about Zionism and even briefly visited Palestine. When Austria was annexed by the Third Reich in 1938 Eichmann efficiently organized the expulsion of 45,000 Austrian Jews, first stripping them of their possessions. He became known in SS circles as the expert on forced emigration. When Germany invaded Poland, Hitler decided to exterminate the Polish Jews, and Eichmann's organizing ability turned towards mass murder. In the summer of 1941 he was among the first to be told of the ''Final

Solution,'' and on January 20, 1942, he was one of 15 who attended the Wannsee Conference where the formal pact was drawn between the political leadership and the bureaucracy to send European Jewry to the death camps. Jews were forced to wear the yellow star of David for easy identification; they were assembled for easy transport to their doom. Eichmann's principal concern was to maintain the killing capacity of the camps by maintaining a steady flow of victims. All the principles of civilization were turned on their head. First into the gas chambers were children, mothers, and the old. About 25 percent of each train load, the strongest men and women, were spared for slave labor. Very many died of starvation, sickness, and overwork. In 1944 Eichmann reported to Himmler that some four million Jews were killed in the camps and some two million more had been shot or killed by mobile units.

Eichmann was a bureaucratic mass murderer; he avoided the extermination sites and shielded himself from his acts through a bureaucratic language that deadened his conscience. Eichmann was limited, compartmentalized in mind and spirit. ''Officialese is my only language,'' he said at his trial. Eichmann exemplified the terrifying discrepancy between the unparalleled and monstrous crime and the colorless official who carried out the evil. He viewed his victims as objects to be transported to their deaths as if they were nuts and bolts, and in 1944 he unsuccessfully sought to trade the lives of one million Jews for 10,000 trucks.

At the end of the war Eichmann was rounded up, but he managed to disguise his identity and escaped detection. ODESSA, the secret SS organization, arranged his flight to Argentina in 1952. Under the alias of Ricardo Klement, Eichmann created a new identity as the unassuming employee of the Mercedes-Benz car factory in Buenos Aires. His wife and two sons joined him.

On December 15, 1961, the Israeli court sentenced Eichmann to hang. His last words on June 1, 1962, were that he would not forget Austria, Germany, and Argentina. He was 56; his corpse was cremated, and his ashes scattered over the sea. Eichmann's inhuman acts in the name of Germany seemingly confirmed one 19th-century Austrian's fear that Europe was moving from humanity through nationality to beastiality.

Further Reading

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Additional Sources

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Alexandre Gustave Eiffel

The French engineer Alexandre Gustave Eiffel (1832-1923) is best known for the Eiffel Tower, which he built in Paris in 1889.

Born in Dijon, Gustave Eiffel studied at the École Polytechnique and the École Centrale in Paris. He designed numerous bridges, the first in 1858 in Bordeaux, viaducts, and exhibition buildings; the ultimate in exhibition architecture came in 1889, when he built his famous tower in Paris. Throughout his life he was concerned with innovative structures and especially with the effects of wind loading on plane surfaces. He built an air tunnel in his laboratory at Auteuil for experimental purposes.

Eiffel's most famous bridge, the Maria Pia over the Douro at Oporto, Portugal (1876), spans 500 feet by a single arch, 200 feet above high-water level, which with additional side pylons supports the horizontal superstructure. Also during that year Eiffel collaborated with the architect. L.A. Boileau the Younger on the Bon Marché Department Store in Paris, the first glass and cast iron department store. A glass wall along all three street facades, with circular pavilions at the corners, enclosed a store comprising open courts covered by skylights to an extent of 30,000 square feet. Slender columns supported balconies, bridges, and the glazed roof. The store still stands, although it has a masonry skin added in the 1920s.

Eiffel's Garabit viaduct over the Truyère near Ruines, France, is 1,625 feet long and 400 feet high and has a central span of 210 feet. Other works by Eiffel include a revolving cupola for the Nice Observatory, and the structure that supports F.A. Bartholdi's Statue of Liberty in New York City (1886).

An associate engineer on the Garabit viaduct, Maurice Koechlin, encouraged Eiffel in his design for the Paris exhibition tower of 1889. It was the factory-made components, fitted together on the site for the viaduct, that made the 984-foot-high Eiffel Tower possible.

Each of the 12,000 different component parts of the tower was designed to counteract wind pressures, and 2,500,000 rivets were used to create a continuous structure. Four main piers, each with a slight curve, anchored to separate foundations incorporated elevators; two acted on a combined principle of pistons and chains, and the two American Otis elevators acted on a hydraulic piston system. Other hydraulic elevator systems linked the first level to the second one and the second level to the third.

Further Reading

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Eiffel with the development of structural techniques of the 19th century. □

Christian Eijkman

The Dutch physician and biologist Christian Eijkman (1858-1930) was a pioneer in the study of the biochemical basis of health and in the recognition and study of vitamins.

Christian Eijkman was born to a schoolteacher in Nijkerk on Aug. 11, 1858. He took his degree in medicine at Amsterdam in 1883 and then trained as medical officer for the army of the Dutch East Indies. His first official position was as assistant to the Dutch commission to study the scourge of beriberi in Batavia. The commission returned to Europe in 1887, but Eijkman remained as director from 1885 to 1896. In 1898 he was called to the chair of hygiene and forensic medicine at Utrecht. He became a member of the Royal Academy of Sciences of the Netherlands in 1907.

Eijkman arrived in Batavia at a time when there had been many severe outbreaks of beriberi. Beriberi is characterized by ascending paralysis and cardiac symptoms and edema, and it carried a frightful 80 percent mortality in some outbreaks. The epidemic nature of the disease seemed to be strong evidence that it was spread by a pathogen. As director of the civilian research laboratory, Eijkman, having been unable to isolate a causative organism, began to study the laboratory chickens which had been struck by the disease. None of the refined autopsy techniques indicated that the disease was infectious. Then fate revealed the clue to the puzzle: the chickens were being fed polished white rice, but when whole rice grain was given instead, the animals recovered. Eijkman also demonstrated that the disease could be produced at will by feeding the chickens only polished rice and that the husks removed by polishing would cure the disease if given with the polished rice.

Eijkman's work led to investigations of prisons where beriberi was rampant. It was found that men fed primarily on polished rice were stricken, while those who consumed crudely crushed whole grain rice remained healthy. Eijkman drew the conclusion that the disease was linked to the mode of rice preparation, but he incorrectly assumed that the husks contained an antidote to a toxic substance in the grain.

In 1896 ill health brought Eijkman back to Holland. Meanwhile his collaborators in Java, particularly Gerrit Grijns, continued to explore the beriberi problem and eventually demonstrated conclusively that the disease was caused by a dietary deficiency, not a poison. In 1911 the Polish chemist Casimir Funk separated a substance from grain polishings which could cure the disease. He named it Vitamine; it is now known as vitamin B_1 (thiamine). The world was a giant step closer to understanding the biochemical nature of nutrition.

Eijkman won the Nobel Prize in medicine in 1929. He died on Nov. 5, 1930.

Further Reading

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Albert Einstein

The German-born American physicist Albert Einstein (1879-1955) revolutionized the science of physics. He is best known for his theory of relativity.

In the history of the exact sciences, only a handful of men—men like Nicolaus Copernicus and Isaac Newton—share the honor that was Albert Einstein's: the initiation of a revolution in scientific thought. His insights into the nature of the physical world made it impossible for physicists and philosophers to view that world as they had before. When describing the achievements of other physicists, the tendency is to enumerate their major discoveries; when describing the achievements of Einstein, it is possible to say, simply, that he revolutionized physics.

Albert Einstein was born on March 14, 1879, in Ulm, but he grew up and obtained his early education in Munich. He was not a child prodigy; in fact, he was unable to speak fluently at age 9. Finding profound joy, liberation, and security in contemplating the laws of nature, already at age 5 he had experienced a deep feeling of wonder when puzzling over the invisible, yet definite, force directing the needle of a compass. Seven years later he experienced a different kind of wonder: the deep emotional stirring that accompanied his discovery of Euclidean geometry, with its lucid and certain proofs. Einstein mastered differential and integral calculus by age 16.

Education in Zurich

Einstein's formal secondary education was abruptly terminated at 16. He found life in school intolerable, and just as he was scheming to find a way to leave without impairing his chances for entering the university, his teacher expelled him for the negative effects his rebellious attitude was having on the morale of his classmates. Einstein tried to enter the Federal Institute of Technology (FIT) in Zurich, Switzerland, but his knowledge of nonmathematical disciplines was not equal to that of mathematics and he failed the entrance examination. On the advice of the principal, he thereupon first obtained his diploma at the Cantonal School in Aarau, and in 1896 he was automatically admitted into the FIT. There he came to realize that his deepest interest

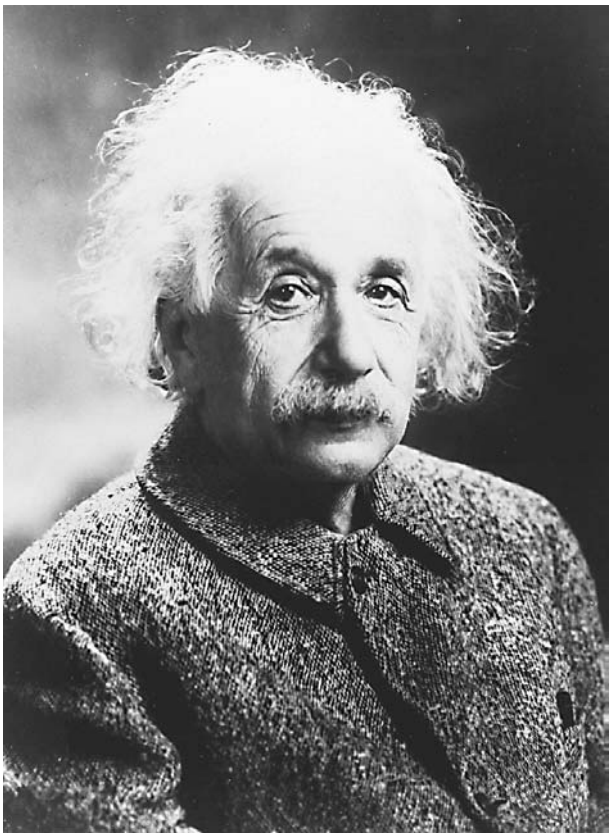

and facility lay in physics, both experimental and theoretical, rather than in mathematics.

Einstein passed his diploma examination at the FIT in 1900, but due to the opposition of one of his professors he was unable to subsequently obtain the usual university assistantship. In 1902 he was engaged as a technical expert, third-class, in the patent office in Bern, Switzerland. Six months later he married Mileva Maric, a former classmate in Zurich. They had two sons. It was in Bern, too, that Einstein, at 26, completed the requirements for his doctoral degree and wrote the first of his revolutionary scientific papers.

Academic Career

These papers made Einstein famous, and universities soon began competing for his services. In 1909, after serving as a lecturer at the University of Bern, Einstein was called as an associate professor to the University of Zurich. Two years later he was appointed a full professor at the German University in Prague. Within another year and a half Einstein became a full professor at the FIT. Finally, in 1913 the well-known scientists Max Planck and Walter Nernst traveled to Zurich to persuade Einstein to accept a lucrative research professorship at the University of Berlin, as well as full membership in the Prussian Academy of Science. He accepted their offer in 1914, quipping: ''The Germans are gambling on me as they would on a prize hen. I do not really know myself whether I shall ever really lay another egg.'' When he went to Berlin, his wife remained behind in Zurich with their two sons; after their divorce he married his cousin Elsa in 1917.

In 1920 Einstein was appointed to a lifelong honorary visiting professorship at the University of Leiden. During 1921-1922 Einstein, accompanied by Chaim Weizmann, the future president of the state of Israel, undertook extensive worldwide travels in the cause of Zionism. In Germany the attacks on Einstein began. Philipp Lenard and Johannes Stark, both Nobel Prize-winning physicists, began characterizing Einstein's theory of relativity as ''Jewish physics.''This callousness and brutality increased until Einstein resigned from the Prussian Academy of Science in 1933. (He was, however, expelled from the Bavarian Academy of Science.)

Career in America

On several occasions Einstein had visited the California Institute of Technology, and on his last trip to the United States Abraham Flexner offered Einstein—on Einstein's terms—a position in the newly conceived and funded Institute for Advanced Studies in Princeton. He went there in 1933.

Einstein played a key role (1939) in mobilizing the resources necessary to construct the atomic bomb by signing a famous letter to President Franklin D. Roosevelt which had been drafted by Leo Szilard and E.P. Wigner. When Einstein's famous equation $E=mc^2$ was finally demonstrated in the most awesome and terrifying way by using the bomb to destroy Hiroshima in 1945, Einstein, the pacifist and humanitarian, was deeply shocked and distressed; for a long time he could only utter ''Horrible, horrible.'' On April 18, 1955, Einstein died in Princeton.

Theory of Brownian Motion

From numerous references in Einstein's writings it is evident that, of all areas in physics, thermodynamics made the deepest impression on him. During 1902-1904 Einstein reworked the foundations of thermodynamics and statistical mechanics; this work formed the immediate background to his revolutionary papers of 1905, one of which was on Brownian motion.

In Brownian motion (first observed in 1827 by the Scottish botanist Robert Brown), small particles suspended in a viscous liquid such as water undergo a rapid, irregular motion. Einstein, unaware of Brown's earlier observations, concluded from his theoretical studies that such a motion must exist. Guided by the thought that if the liquid in which the particles are suspended consists of atoms or molecules they should collide with the particles and set them into motion, he found that while the particle's motion is irregular, fluctuating back and forth, it will in time nevertheless experience a net forward displacement. Einstein proved that this net forward displacement of the suspended particles is directly related to the number of molecules per gram atomic weight. This point created a good deal of skepticism toward Einstein's theory at the time he developed it (1905-1906), but when it was fully confirmed many of the skeptics were converted. Brownian motion is to this day regarded as one of the most direct proofs of the existence of atoms.

Light Quanta and Wave-Particle Duality

The most common misconceptions concerning Einstein's introduction of his revolutionary light quantum (light particle) hypothesis in 1905 are that he simply applied Planck's quantum hypothesis of 1900 to radiation and that he introduced light quanta to ''explain'' the photoelectric effect discovered in 1887 by Heinrich Hertz and thoroughly investigated in 1902 by Philipp Lenard. Neither of these assertions is accurate. Einstein's arguments for his light quantum hypothesis—that under certain circumstances radiant energy (light) behaves as if it consists not of waves but of particles of energy proportional to their frequencies—were absolutely fundamental and, as in the case of his theory of Brownian motion, based on his own insights into the foundations of thermodynamics and statistical mechanics. Furthermore, it was only after presenting strong arguments for the necessity of his light quantum hypothesis that Einstein pursued its experimental consequences. One of several such consequences was the photoelectric effect, the experiment in which high-frequency ultraviolet light is used to eject electrons from thin metal plates. In particular, Einstein assumed that a single quantum of light transfers its entire energy to a single electron in the metal plate. The famous equation he derived was fully consistent with Lenard's observation that the energy of the ejected electrons depends only on the frequency of the ultraviolet light and not on its intensity. Einstein was not disturbed by the fact that this apparently contradicts James Clerk Maxwell's classic electromagnetic wave theory of light, because he realized that there were good reasons to doubt the universal validity of Maxwell's theory.

Although Einstein's famous equation for the photoelectric effect—for which he won the Nobel Prize of 1921—appears so natural today, it was an extremely bold prediction in 1905. Not until a decade later did R.A. Millikan finally succeed in experimentally verifying it to everyone's satisfaction. But while Einstein's equation was bold, his light quantum hypothesis was revolutionary: it amounted to reviving Newton's centuries-old idea that light consists of particles.

No one tried harder than Einstein to overcome opposition to this hypothesis. Thus, in 1907 he proved the fruitfulness of the entire quantum hypothesis by showing it could at least qualitatively account for the low-temperature behavior of the specific heats of solids. Two years later he proved that Planck's radiation law of 1900 demands the *coexistence* of particles and waves in blackbody radiation, a proof that represents the birth of the wave-particle duality. In 1917 Einstein presented a very simple and very important derivation of Planck's radiation law (the modern laser, for example, is based on the concepts Einstein introduced here), and he also proved that light quanta must carry momentum as well as energy.

Meanwhile, Einstein had become involved in another series of researches having a direct bearing on the wave-particle duality. In mid-1924 S.N. Bose produced a very insightful derivation of Planck's radiation law—the origin of Bose-Einstein statistics—which Einstein soon developed into his famous quantum theory of an ideal gas. Shortly thereafter, he became acquainted with Louis de Broglie's revolutionary new idea that ordinary material *particles,* such as electrons and gas molecules, should under certain circumstances exhibit *wave* behavior. Einstein saw immediately that De Broglie's idea was intimately related to the Bose-Einstein statistics: both indicate that material particles can at times behave like waves. Einstein told Erwin Schrödinger of De Broglie's work, and in 1926 Schrödinger made the extraordinarily important discovery of wave mechanics. Schrödinger's (as well as C. Eckart) then proved that Schrödinger's wave mechanics and Werner Heisenberg's matrix mechanics are mathematically equivalent: they are now collectively known as quantum mechanics, one of the two most fruitful physical theories of the 20th century. Since Einstein's insights formed much of the background to both Schrödinger's and Heisenberg's discoveries, the debt quantum physicists owe to Einstein can hardly be exaggerated.

Theory of Relativity

The second of the two most fruitful physical theories of the 20th century is the theory of relativity, which to scientists and laymen alike is synonymous with the name of Einstein. Once again, there is a common misconception concerning the origin of this theory, namely, that Einstein advanced it in 1905 to ''explain'' the famous Michelson-Morley experiment (1887), which failed to detect a relative motion of the earth with respect to the ether, the medium through which light was assumed to propagate. In fact, it is not even certain that Einstein was aware of this experiment in 1905; nor was he familiar with H.A. Lorentz's elegant 1904 paper in which Lorentz applied the transformation equations which bear his name to electrodynamic phenomena. Rather, Einstein consciously searched for a general principle of nature that would hold the key to the explanation of a paradox that had occurred to him when he was 16: if, on the one hand, one runs at, say, 4 miles per hour alongside a train moving at 4 miles per hour, the train appears to be at rest; if, on the other hand, it were possible to run alongside a ray of light, neither experiment nor theory suggests that the ray of light—an oscillating electromagnetic wave—would appear to be at rest. Einstein eventually saw that he could *postulate* that no matter what the velocity of the observer, he must always observe the same velocity c for the velocity of light: roughly 186,000 miles per second. He also saw that this postulate was consistent with a second postulate: if an observer at rest and an observer moving at constant velocity carry out the same kind of experiment, they must get the same result. These are Einstein's two postulates of his special theory of relativity. Also in 1905 Einstein proved that his theory predicted that energy E and mass m are entirely interconvertible according to his famous equation, $E = mc^2$.

For observational confirmation of his general theory of relativity, Einstein boldly predicted the gravitational red shift and the deflection of starlight (an amended value), as well as the quantitative explanation of U. J. J. Leverrier's long-unexplained observation that the perihelion of the planet Mercury precesses about the sun at the rate of 43 seconds of arc per century. In addition, Einstein in 1916

predicted the existence of gravitational waves, which have only recently been detected. Turning to cosmological problems the following year, Einstein found a solution to his field equations consistent with the picture (the Einstein universe) that the universe is static, approximately uniformly filled with a finite amount of matter, and finite but unbounded (in the same sense that the surface area of a smooth globe is finite but has no beginning or end).

The Man and His Philosophy

Fellow physicists were always struck with Einstein's uncanny ability to penetrate to the heart of a complex problem, to instantly see the physical significance of a complex mathematical result. Both in his scientific and in his personal life, he was utterly independent, a trait that manifested itself in his approach to scientific problems, in his unconventional dress, in his relationships with family and friends, and in his aloofness from university and governmental politics (in spite of his intense social consciousness). Einstein loved to discuss scientific problems with friends, but he was, fundamentally a ''horse for single harness.''

Einstein's belief in strict causality was closely related to his profound belief in the harmony of nature. That nature can be understood rationally, in mathematical terms, never ceased to evoke a deep—one might say, religious—feeling of admiration in him. ''The most incomprehensible thing about the world,'' he once wrote, ''is that it is comprehensible.'' How do we discover the basic laws and concepts of nature? Einstein argued that while we learn certain features of the world from experience, the free inventive capacity of the human mind is required to formulate physical theories. There is no logical link between the world of experience and the world of theory. Once a theory has been formulated, however, it must be ''simple'' (or, perhaps, ''esthetically pleasing'') and agree with experiment. One such esthetically pleasing and fully confirmed theory is the special theory of relativity. When Einstein was informed of D.C. Miller's experiments, which seemed to contradict the special theory by demanding the reinstatement of the ether, he expressed his belief in the spuriousness of Miller's results—and therefore in the harmoniousness of nature—with another of his famous aphorisms, ''God is subtle, but he is not malicious.''

This frequent use of God's name in Einstein's speeches and writings provides us with a feeling for his religious convictions. He once stated explicitly, ''I believe in Spinoza's God who reveals himself in the harmony of all being, not in a God who concerns himself with the fate and actions of men.'' It is not difficult to see that this credo is consistent with his statement that the ''less knowledge a scholar possesses, the farther he feels from God. But the greater his knowledge, the nearer is his approach to God.'' Since Einstein's God manifested Himself in the harmony of the universe, there could be no conflict between religion and science for Einstein.

To enumerate at this point the many honors that were bestowed upon Einstein during his lifetime would be to devote space to the kind of public acclamation that mattered so little to Einstein himself. How, indeed, can other human beings sufficiently honor one of their number who revolutionized their conception of the physical world, and who lived his life in the conviction that ''the only life worth living is a life spent in the service of others''? When Einstein lay dying he could truly utter, as he did, ''Here on earth I have done my job.'' It would be difficult to find a more suitable epitaph than the words Einstein himself used in characterizing his life: ''God is inexorable in the way He has allotted His gifts. He gave me the stubbornness of a mule and nothing else; really, He also gave me a keen scent.''

Further Reading

Numerous biographies of Einstein have been written. Three of the best are Philipp Frank, *Einstein: His Life and Times,* translated by George Rosen (1947); Carl Seelig, *Albert Einstein: A Documentary Biography,* translated by Mervyn Savill (1956); and Ronald W. Clark, *Einstein: The Life and Times* (1971). Einstein's illuminating ''Autobiographical Notes'' and bibliographies of his scientific and nonscientific writings can be found in P.A. Schilpp, ed., *Albert Einstein: Philosopher-Scientist* (1949; 2d ed. 1951). See also Max Born, *Einstein's Theory of Relativity* (trans. 1922; rev. ed. 1962); Leopold Infeld, *Albert Einstein: His Work and Its Influence on Our World* (1950); and Max Jammer, *The Conceptual Development of Quantum Mechanics* (1966). □

Eisai

The Japanese Buddhist monk Eisai (1141-1215) introduced the Zen Buddhist Rinzai sect to Japan, and under him Zen first became acknowledged as an independent school of Buddhism. He is also responsible for popularizing the cultivation of tea in Japan.

Also known by his honorific title of Zenko *kokushi* (national teacher), Eisai came from a family of Shinto priests in the district of Okayama. Like many famous priests in his period, he studied at the great Tendai center on Mt. Hiei. In 1168 he made his first trip to China, where he visited Zen centers, especially those flourishing on Mt. T'ien-t'ai. He was much impressed by what he saw and felt with growing conviction that Zen could greatly contribute to a reawakening of Buddhist faith in Japan.

In 1187 he undertook a second trip to the continent for the purpose of tracing the origins of Buddhism to India. The authorities, however, refused him permission to go beyond Chinese borders. He studied on Mt. T'ient'ai until 1191, where he was ordained in the Rinzai (Chinese, Lin-ch'i) sect and returned to Japan. He constructed the first Rinzai temple, the Shofukuji, at Hakata in Kyushu.

Eisai proclaimed the superiority of Zen mediation over other Buddhist disciplines, thus provoking the ire of the Tendai monks who sought to outlaw the new sect. However, Eisai enjoyed the protection of the shogun Minamoto Yoriie, and in 1202 he was given the direction of the Kenninji in Kyoto. Like Saicho, and particularly Nichiren, Eisai associated his type of Buddhism with national welfare

and promoted Zen by publishing a tract entitled *Kozen Gokoku Ron* (The Propagation of Zen for the Protection of the Country).

But Eisai was constantly obliged to face Tendai and Shingon opposition. As a compromise, Eisai conducted the Kenninji not as a purely Zen establishment but also with places for Tendai and Shingon worship. Indeed, he continued to recite Shingon magic formulas. Shortly before his death, Eisai established by government order the third Zen monastery at Kamakura, the Jufukuji, and the close relationship of Zen with the military caste dates from this time.

Introduction of Tea

Although tea had been introduced to Japan about 800 by Buddhist monks who had gone to China, its cultivation and consumption were not widespread before Eisai's time. Eisai, returning from China in 1191, brought tea seeds with him and planted them near Kyoto. In 1214 he composed the *Kissa Yojoki* (Drink Tea to Improve Health and Prolong Life), in which he set forth the hygienic and curative value of tea. Tea was considered an important adjunct to Zen mediation, for it acted as a mild stimulant against sleepiness.

Further Reading

A discussion of Eisai and excerpts from his writings may be found in Ryusaku Tsunoda and others, eds., *Sources of the Japanese Tradition* (1958). A good book on the history of Zen is Heinrich Dumoulin, *A History of Zen Buddhism* (trans. 1963). □

Loren Corey Eiseley

Trained as an anthropologist and paleontologist, Loren Corey Eiseley (1907-1977) became one of the foremost essayists of his generation to interpret science for the layman.

Of Scots-English and German pioneering stock, Loren Corey Eiseley was born in Lincoln, Nebraska, on September 3, 1907. His father, Clyde Edwin Eiseley, had been an itinerant semi-professional actor in his youth and later worked as a hardware salesman. His mother, Daisy Corey, had artistic ambitions and was a painter of some talent. These interests undoubtedly influenced Eiseley's literary sensibilities. A far more significant aspect of his childhood, however, was his mother's deafness and her paranoid, neurotic behavior which led to marital tensions and conflicts. The strangeness of his home life and frequent moves in and around Lincoln caused young Eiseley to have, to a large extent, an isolated, lonely childhood. The fugitive-outsider imagery that is found in his work resulted, in part, from this silent, solitary youth.

Perhaps to compensate for his mother's unusual behavior, his father, although he worked long hours, was consistently kind and understanding; in addition, his uncle, William Buchanan Price, offered support and assistance. He not only introduced Eiseley to the fossil collection at the University of Nebraska Museum, thus inadvertently guiding him into his eventual career, but also helped him pay college tuition after his father died.

After attending local schools, Eiseley entered the University of Nebraska in the fall of 1925. His college career was not smooth, however, and it took him eight years to graduate. First, struck by restlessness, he dropped out to ''ride the rails'' and spent many months as a hobo. Next, his father's painful death from cancer caused extreme emotional and financial difficulties. He and his mother moved in with Uncle ''Buck'' Price, and Eiseley took a job as a night watchman in a chicken hatchery to help with expenses. About that time he developed the insomnia referred to in *The Night Country* (1971), which was to plague him for the rest of his life and, shortly thereafter, tuberculosis, which forced him to spend a year recovering in the Mojave Desert. These early years are described in detail in Eiseley's autobiography, *All the Strange Hours* (1975).

Eiseley finally returned to college and graduated in 1933 majoring in both English and sociology with emphasis on anthropology. While at the University of Nebraska he showed an interest in and talent for writing and had prose and poetry published in the *Praire Schooner,* the campus literary magazine of which he became an editor. He also developed an increasing interest in paleontology and spent five summers from 1931 on with various groups searching for fossils of early man. Anecdotal descriptions of these experiences appear in *The Night Country* and throughout many of his other writings.

Finally choosing science over literature, he enrolled in the doctoral program in anthropology at the University of Pennsylvania. From 1933 to 1937 he worked on his Ph.D. with the guidance of the department chairman, Frank Speck, whose unconventional humanistic approach to anthropology no doubt encouraged the mystical, meditative qualities that Eiseley's later work often displayed. After receiving his degree he taught at the University of Kansas for seven years. During this time he married Mabel Langdon and also continued to send money to his mother. In 1947 he was asked to return to the University of Pennsylvania to replace his ailing mentor as professor of anthropology and chairman of the department. He was later named Curator of Early Man at the university museum and was appointed to a chair as Benjamin Franklin Professor of Anthropology and the History of Science.

While still an undergraduate Eiseley published poetry. In graduate school and at the University of Kansas he published several scholarly articles, and at the same time he began writing natural history essays. His biography is important because of the kind of essays he wrote. They generally followed a common pattern as personal essays which combined biographical information or literary references with scientific fact. Watching Halley's comet with his father in ''The Star Dragon,'' floating down the Platte in ''The Flow of the River,'' or hunting fossils in ''The Relic Men'' all served as rhetorical devices to introduce the reader gradually to the scientific facts or hypotheses at the heart of the essays. In what Eiseley referred to as the ''concealed essay,'' the personal anecdote or reminiscence established the tone

and masked the purely scientific with the more engaging personal. In a similar way he drew upon his broad literary background and used allusions and quotations to clarify his themes. Citing writers ranging from Bacon to Benedict, Coleridge to Cocteau, Shakespeare to Stevenson, Eiseley enlightened his readers and strengthened the thematic ties between science and literature.

Eiseley's major theme and personal obsession was time. Time was the main concern in his first volume of essays, *The Immense Journey* (1957), and continued to be significant as even the titles of his later works indicate. *The Immense Journey,* perhaps his best known and most enduring work, focuses on the evolution of the universe and of man. The book has multiple interwoven themes—the evolutionary ''journey'' and possible extinction of the individual, mankind, and the universe and time past, present, and future—which run throughout his other work. *The Immense Journey* follows another of Eiseley's common practices: the essays were first published separately in diverse journals and magazines and then collected, rewritten, and organized around a unifying theme.

While still working on *The Immense Journey* Eiseley began a far more scholarly project—an intellectual history of Charles Darwin, his predecessors, and the development of the theory of evolution. *Darwin's Century: Evolution and the Men Who Discovered It* appeared in 1958 and was followed 21 years later by *Darwin and the Mysterious Mr. X: A New Light on the Evolutionists* (published posthumously). Both books reflect Eiseley's lifelong interest in evolution and his concern with time.

Another major figure admired by Eiseley and intellectually closer to him than Darwin was Sir Francis Bacon; his interest resulted in *Francis Bacon and the Modern Dilemma* (1962), which he later reworked as *The Man Who Saw Through Time* (1973). Originally presented as lectures, these essays emphasized much that Eiseley and Bacon shared—a total, visionary, and perhaps prophetic view of science with an imaginary sense of its ends rather than its more practical means.

Through *The Firmament of Time* (1960), *The Unexpected Universe* (1969), *The Invisible Pyramid* (1970), and *The Night Country* (1971), Eiseley continued his personal evolution as a thinker and a writer. He did publish four volumes of poetry, but his most lyric writing was in his prose. He was a scientist, but his most significant contributions were as a humanist.

Eiseley wrote in the tradition of the 19th-century essayists Ralph Waldo Emerson and Henry David Thoreau, observing and recording nature and stressing the contemplative rather than the factual. His work was similar to that of Jacob Bronowski, Joseph Wood Krutch, and Rachel Carson; it inspired the next generation of scientific popularizers, including Stephen Jay Gould and Carl Sagan.

Further Reading

Eiseley's autobiography, *All the Strange Hours: The Excavation of a Life* (1975), offers an impressionistic account of his life and illuminates his other writings. A variety of articles are available in scholarly publications, and three full length works have appeared. One of the most accessible is Andrew J. Angyal's *Loren Eiseley* (1983), which contains detailed biographical information and a sound appraisal of all his work. Fred E. Carlisle's *Loren Eiseley: The Development of a Writer* (1983) is another comprehensive study, and Gerber and McFadden's *Loren Eiseley* (1983) provides additional criticism and interpretation.

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Dwight David Eisenhower

Dwight David Eisenhower (1890-1969) was leader of the Allied forces in Europe in World War II, commander of NATO, and thirty-fourth president of the United States.

Dwight Eisenhower was born in Denison, Tex., on Oct. 14, 1890, one of seven sons. The family soon moved to Abilene, Kansas. The family was poor, and Eisenhower early learned the virtue of hard work. He graduated from West Point Military Academy in 1915. He was remarkable for his buoyant temperament and his capacity to inspire affection.

Eisenhower married Mamie Doud in 1916. One of the couple's two sons died in infancy; the other, John, followed in his father's footsteps and went to West Point, later resigning from the Army to assist in preparing his father's memoirs.

Army Career

Eisenhower's career in the Army was marked by a slow rise to distinction. He graduated first in his class in 1926 from the Army's Command and General Staff School. Following graduation from the Army War College he served in the office of the chief of staff under Gen. Douglas MacArthur. He became MacArthur's distinguished aid in the Philippines. Returning to the United States in 1939, Eisenhower became chief of staff to the 3d Army. He attracted the attention of Gen. George C. Marshall, U.S. Chief of Staff, by his brilliant conduct of war operations in Louisiana in 1941. When World War II began, Eisenhower became assistant chief of the War Plans Division of the Army General Staff. He assisted in the preparations for carrying the war to Europe and in May of 1942 was made supreme commander of European operations, arriving in London in this capacity in June.

Supreme Commander in Europe

Eisenhower's personal qualities were precisely right for the situation in the months that followed. He had to deal with British generals whose war experience exceeded his own and with a prime minister, Winston Churchill, whose strength and determination were of the first order. Eisen-

hower's post called for a combination of tact and resolution, for an ability to get along with people and yet maintain his own position as the leader of the Allied forces. In addition to his capacity to command respect and affection, Eisenhower showed high executive quality in his selection of subordinates.

In London, Eisenhower paved the way for the November 1942 invasion of North Africa. Against powerful British reluctance he prepared for the June 1944 invasion of Europe. He chose precisely the day on which massive troop landings in Normandy were feasible, and once the bridgehead was established, he swept forward triumphantly—with one short interruption—to defeat the German armies. By spring 1945, with powerful support from the Russian forces advancing from the east, the war in Europe was ended. Eisenhower became one of the best known men in the United States, and there was talk of a possible political career.

Columbia University and NATO

Eisenhower disavowed any political ambitions, however, and in 1948 he retired from military service to become president of Columbia University. It cannot be said that he filled this role with distinction. Nothing in his training suggested a special capacity to deal with university problems. Yet it was only because of a strong sense of duty that he accepted President Harry Truman's appeal to become the first commander of the newly formed North Atlantic Treaty Organization (NATO) in December 1950. Here Eisenhower's truly remarkable gifts in dealing with men of various views and strong will were again fully exhibited.

Eisenhower's political views had never been clearly defined. But Republican leaders in the eastern United States found him a highly acceptable candidate for the presidency, perhaps all the more so because he was not identified with any particular wing of the party. After a bitter convention fight against Robert Taft, Eisenhower emerged victorious. In the election he defeated the Democratic candidate, Adlai Stevenson, by a tremendous margin.

Eisenhower repeated this achievement in 1956. In 1955 he had suffered a serious stroke, and in 1956 he underwent an operation for ileitis. Behaving with great dignity and making it clear that he would stand for a second term only if he felt he could perform his duties to the full, he accepted renomination and won the election with 477 of the 531 electoral votes and a popular majority of over 9 million.

The President

Eisenhower's strength as a political leader rested almost entirely upon his disinterestedness and his integrity. He had little taste for political maneuvers and was never a strong partisan. His party, which attained a majority in both houses of Congress in 1952, lost control in 1954, and for 6 of 8 years in office the President was compelled to rely upon both Democrats and Republicans. His personal qualities, however, made this easier than it might have been.

Eisenhower did not conceive of the presidency as a positive executiveship, as has been the view of most of the great U.S. presidents. His personal philosophy was never very clearly defined. He was not a dynamic leader; he took a position in the center and drew his strength from that. In domestic affairs he was influenced by his strong and able secretary of the Treasury, George Humphrey. In foreign affairs he leaned heavily upon his secretary of state, John Foster Dulles. He delegated wide powers to those he trusted; in domestic affairs his personal assistant, Sherman Adams, exercised great influence. In a sense, Eisenhower's stance above the ''battle'' no doubt made him stronger.

Domestic Policies

To attempt to classify Eisenhower as liberal or conservative is difficult. He was undoubtedly sympathetic to business interests and had widespread support from them. He had austere views as to fiscal matters and was not generally in favor of enlarging the role of government in economic affairs. Yet he favored measures such as a far-reaching extension of social security, he signed a law fixing a minimum wage, and he recommended the formation of the Department of Health, Education and Welfare. After an initial error, he appointed to this post Marion B. Folsom, an outstanding administrator who had been a pioneer in the movement for social security in the 1930s.

Civil Rights

But the most significant development in domestic policy came through the Supreme Court. The President appointed Earl Warren to the post of chief justice. In 1954

the Warren Court handed down a unanimous decision declaring segregation in the schools unconstitutional, giving a new impetus to the civil rights movement.

Eisenhower was extremely cautious in implementing this decision. He saw that it was enforced in the District of Columbia, but in his heart he did not believe in it and thought that it was for the states rather than the Federal government to take appropriate action. Nonetheless, he was compelled to move in 1957 when Arkansas governor Orval Faubus attempted to defy the desegregation decision by using national guardsmen to bar African Americans from entering the schools of Little Rock. The President's stand was unequivocal; he made it clear that he would enforce the law. When Faubus proved obdurate, the President enjoined him and forced the removal of the national guard. When the African Americans admitted were forced by an armed mob to withdraw, the President sent Federal troops to Little Rock and federalized the national guard. A month later the Federal troops were withdrawn. But it was a long time before the situation was completely stabilized.

The President's second term saw further progress in civil rights. In 1957 he signed a measure providing further personnel for the attorney general's office for enforcing the law and barring interference with voting rights. In 1960 he signed legislation strengthening the measure and making resistance to desegregation a Federal offense.

Foreign Policies

In foreign affairs Eisenhower encouraged the strengthening of NATO, at the same time seeking an understanding with the Soviet Union. In 1955 the U.S.S.R. agreed to evacuate Austria, then under four-power occupation, but a Geneva meeting of the powers (Britain, France, the U.S.S.R., and the United States) made little progress on the problem of divided Germany. A new effort at understanding came in 1959, when the Russian leader Nikita Khrushchev visited the United States. In friendly discussions it was agreed to hold a new international conference in Paris. When that time arrived, however, the Russians had just captured an American plane engaged in spying operations over the Soviet Union (the Gary Powers incident). Khrushchev flew into a tantrum and broke up the conference. When Eisenhower's term ended, relations with the Kremlin were still unhappy.

In the Orient the President negotiated an armistice with the North Koreans to terminate the Korean War begun in 1950. It appears that Eisenhower brought the North Koreans and their Chinese Communist allies to terms by threatening to enlarge the war. He supported the Chinese Nationalists. Dulles negotiated the treaty that created SEATO (Southeast Asia Treaty Organization) and pledged the United States to consult with the other signatories and to meet any threat of peace in that region "in accordance with their constitutional practices. . . ." This treaty was of special significance with regard to Vietnam, where the French had been battling against a movement for independence. In 1954 Vietnam was divided, the North coming under Communist control, the South (anti-Communist) increasingly supported by the United States.

In the Near East, Eisenhower faced a very difficult situation. In 1956 the Egyptian dictator Gamal Abdel Nasser nationalized the Suez Canal. The government of Israel, probably encouraged by France and Great Britain, launched a preventive war, soon joined by the two great powers. The President and the secretary of state condemned this breach of the peace within the deliberations framework of the United Nations, and the three powers were obliged to sign an armistice. These events occurred at a particularly inauspicious time for the United States, since a popular revolt against the Soviet Union had broken out in Hungary. The hands of the American government were tied, though perhaps in no case could the United States have acted effectively in preventing Soviet suppression of the revolt.

In the Latin American sphere the President was confronted with events of great importance in Cuba. Cuba was ruled by an increasingly brutal and tyrannical president, Fulgencio Batista. In 1958, to mark its displeasure, the American government withdrew military support from the Batista regime. There followed a collapse of the government, and the Cuban leftist leader, Fidel Castro, installed himself in power. Almost from the beginning Castro began a flirtation with the Soviet Union, and relations between Havana and Washington were severed in January 1960.

In the meantime the United States had embarked upon a course which was to cause great embarrassment to Eisenhower's successor. It had encouraged and assisted anti-Castro Cubans to prepare to invade the island and overthrow the Castro regime. Though these plans had not crystallized when Eisenhower left office in 1961, it proved difficult to reverse them, and the result for the John F. Kennedy administration was the fiasco of the Bay of Pigs.

Assessing His Career

It will be difficult for future historians to assess Eisenhower's foreign policy objectively. Ending the Korean War was a substantial achievement. The support of NATO was most certainly in line with American opinion. In the Far East the extension of American commitments can be variously judged. It is fair to Eisenhower to say that only the first steps to the eventual deep involvement in Vietnam were taken during his presidency.

One other aspect of the Eisenhower years must be noted. The President's intention to reduce the military budget at first succeeded. But during his first term the American position with the Soviets deteriorated. Then came the Soviet launching of the Sputnik space probe in 1957—a grisly suggestion of what nuclear weapons might be like in the future. In response, United States policy was altered, and the missile gap had been closed by the time the President left office. Unhappily, the arms race was not ended but attained new intensity in the post-Eisenhower years.

Few presidents have enjoyed greater popularity than Eisenhower or left office as solidly entrenched in public opinion as when they entered it. Eisenhower was not a great orator and did not conceive of the presidency as a post of political leadership. But at the end of his administration, admiration for his integrity, modesty, and strength was undiminished among the mass of the American people.

Eisenhower played at times the role of an elder statesman in Republican politics. His death on March 26, 1969, was the occasion for national mourning and for world-wide recognition of his important role in the events of his time.

Further Reading

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Mamie Doud Eisenhower

The wife of President Dwight D. "Ike" Eisenhower, Mamie Eisenhower (1896-1979) represented what was to 1950s America the ideal American wife: exuding quiet strength, finding satisfaction in domestic duties, supporting her husband unhesitatingly.

Mamie Eisenhower was the first lady of the United States at a time when home and family were considered to be of paramount importance. As first ladies often are, she was expected to serve as a role model for the American wife. Mamie Doud and Dwight D. "Ike" Eisenhower met in 1915 in San Antonio, Texas, where Eisenhower was a young army officer and high-school football coach and Mamie was wintering with her parents. They were married the next year. For Mamie, life as a military wife was initially harsh: the Douds were a close and socially prominent family, and life with Ike was relatively lean and lonely. Over the next several decades she dutifully followed her husband when she could, and raised the family herself when she could not. Her husband, meanwhile, became increasingly prominent as a military leader.

New Pressures

At the end of World War II Eisenhower was a national hero, and for his wife this meant a measure of celebrity to which she was unaccustomed as well as the opportunity to meet important world leaders. The general became president of Columbia University in 1948; throughout Ike's tenure at Columbia Mrs. Eisenhower was a gracious hostess to scores of famous visitors. When her husband decided to enter the presidential campaign in 1952, Mamie—a self-professed homebody—found that she would have to shed her aversion to public life: "there would be nothing he would ask during the campaign that I would not do," she recalled. As a campaign wife she subjected herself to daily appearances and interviews and answered thousands of letters.

Life in the White House

After Eisenhower won the presidency, Mrs. Eisenhower was able to return to a degree of domestic stability in the White House. By this time she was used to overseeing a staff, and she saw that the executive mansion was run efficiently. She also lent her services to charitable causes, and she made the White House more historic by leading a drive to recover authentic presidential antiques. She and her husband observed a division of labor ("Ike took care of the office—I ran the house") although the president valued his wife's insights into political personalities of the time.

Public Ideal

For the eight years of the Eisenhower presidency Mamie Eisenhower represented the public ideal of the American wife: exuding quiet strength, finding satisfaction in domestic duties, supporting her husband unhesitatingly. Eisenhower observed of her: "I personally think that Mamie's biggest contribution was to make the White House livable, comfortable, and meaningful for the people who came in. She was always helpful and ready to do anything. She exuded hospitality. She saw that as one of her functions and performed it, no matter how tired she was." When Eisenhower left office in 1961, he and Mrs. Eisenhower

were at last allowed something like a peaceful retirement, although Eisenhower kept busy in the role of elder statesman until his death in 1969. Mamie Eisenhower lived quietly after her husband's death until her own death in 1979.

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Milton Eisenhower

Milton Eisenhower (1899-1985) gained national recognition for his careers in government and higher education. He was best known for his advisory role to his older brother, President Dwight D. Eisenhower. He also served presidents John F. Kennedy, Lyndon B. Johnson, and Richard M. Nixon as a special consultant.

Milton Stover Eisenhower, the last of six sons of David and Ida (Stover) Eisenhower, was born on September 15, 1899, in Abilene, Kansas, a farm-oriented town of about 5,000. His paternal grandfather, Jacob, a farmer and Mennonite minister, had brought his family to the midwest from Pennsylvania after the Civil War. He prospered, but son David, despite a wedding gift of a 160-acre farm plus $2,000 in cash, did not. So Milton Eisenhower grew up in relatively poor circumstances, but he was surrounded by the support of many relatives.

Another major influence on Milton was religion. The entire family took turns reading the Bible before and after dinner. In addition, his mother held meetings of the Watch tower Society in the home. Hence, the Protestant work ethic of fairness, hard work, thrift, and community service was strongly instilled in Milton Eisenhower, and his long and illustrious career exemplified both the dream and the reality of American life in the 20th century.

Many doors were opened to the young Eisenhower. Probably the most important door proved to be that of Charles M. Harger, editor of the Abilene *Reflector* and the first of several significant mentors. Harger gave Eisenhower a job as a reporter and a year later offered to pay his way to Harvard, Harger's alma mater. By Eisenhower's account he could not accept such largesse, so Harger opened the door to Kansas State, where he was a member of the board of trustees.

College to Foreign Service to Bureaucrat

Eisenhower's initial start on his college career was not auspicious. After nearly dying of influenza in the epidemic of 1918-1919 he returned home, recuperated, and resumed his career as a journalist until returning to college in the fall of 1919. As a 20-year-old freshman, Eisenhower was a standout. He was accepted by the brothers of the Sigma Alpha Epsilon fraternity and selected as editor of the student newspaper. As the voice of the student body and protege of Harger, Eisenhower won the attention of Kansas State president William M. Jardine, who opened several more doors. So did Jardine's close friend Leroy Eakin, self-made millionaire and local businessman, whose only son, Jack, was also Eisenhower's fraternity brother. Eakin's daughter Helen was the campus belle, and Eisenhower soon won her affection.

When he graduated five years later, Eisenhower accepted a position at Kansas State teaching English and journalism. Several weeks later he was offered a job in the U.S. foreign service. Eisenhower presented his dilemma to Jardine, and with his mentor's support Eisenhower spent an enthusiastic two years in Scotland. He would have made a career in the foreign service, but he could not refuse Jardine's offer in 1926 to serve under him in his new role as secretary of agriculture. The fact that Eisenhower's fiancee, Helen Eakin, was living in Washington, D.C., with her parents was an even more compelling reason for his leaving the diplomatic corps. On Columbus Day 1926 the two were married (they subsequently had a son and daughter).

In his career as a bureaucrat Eisenhower's ability and *savoir faire* became obvious. He served successfully during the long Democratic tenure of Franklin D. Roosevelt. In fact, his skill/expertise as a go-between gained the attention of the president, who asked him to draw up a plan for an Office of War Information during World War II. Eisenhower's success with this project led to his presidential appointment as director of the board established to relocate

the West Coast Japanese and Nisei (Japanese-Americans). In his own words it was ''the most difficult and traumatic task of my career.'' When he completed the relocation Eisenhower returned to the Office of War Information, but only briefly.

President of Three Colleges

In mid-1943 he accepted the offer of the presidency of Kansas State University from his initial mentor, Charles M. Harger, then serving as chairman of the Kansas State Board of Regents. In his inaugural address Eisenhower declared, ''Our concern is the education of men and women determined to be free.'' His ultimate goal was ''to create a new American—one who had the ability and the educational background and the desire to formulate sound and creative judgments on world affairs and to take part in the world in which the United States had to be the leader.'' To accomplish this he borrowed heavily from the ideas of Harvard president James B. Conant. He stressed the liberal arts, and those of his own heritage, which emphasized ''the old-fashioned patriotism—just that sense of loyalty and obligation to the community that is necessary to the preservation of all the privileges and rights that the community guarantees.'' By stumping the state with such values Eisenhower won increased legislative support for the university. He also utilized his contacts in the Department of Agriculture to obtain research funds.

By 1948 he had largely succeeded in implementing the reforms he wanted, so when he was offered the presidency of Penn State in 1950 he left his alma mater. Eisenhower replicated his Kansas State experience at Penn State, with similarly remarkable results. There were some notable controversies, however, as well as the significant additional responsibility of serving as adviser to his brother, President Dwight D. Eisenhower (1953-1961). One of the controversies involved his failure to take a strong stand for academic freedom and against the demagogic anti-Communist campaign headed by Senator Joseph R. McCarthy. Another was Eisenhower's unsuccessful campaign to change the name of State College, Pennsylvania, to Mt. Nittany after Penn State became a university. These two problems were overshadowed by the glamour that surrounded Eisenhower as presidential adviser. Not only did he make frequent trips to the White House, but he also represented his brother on official missions to Latin America, about which he wrote in *The Wine Is Bitter* (1963), and to the Soviet Union. He drew even closer to his brother in late 1955 following the death of his wife from cancer and the president's heart attack. These two factors, plus the ardent appeal of the board of trustees of Johns Hopkins University, largely accounted for Eisenhower's accepting the presidency there in mid-1956.

Philosophy of Public Service

Eisenhower was the first president of the prestigious private institution not to have an earned doctorate, but it did not deter his fundraising. He proved as successful with the heads of private foundations (notably Ford and Rockefeller) as with legislators in Kansas and Pennsylvania. Millions were received, and Johns Hopkins secured a new lease on its life as one of the leading American universities, particularly in the field of international affairs, through the establishment of the School for Advanced and International Studies (S.A.I.S.) in Washington, D.C.

In the area of desegregation Eisenhower's gradual, behind-the-scenes approach was less than stellar. Nonetheless, after the assassination of the Reverend Martin Luther King, Jr. in 1968, President Lyndon B. Johnson appointed Eisenhower (who had retired in 1967) as chairman of the National Commission on the Causes and Prevention of Violence. The report advocated gun control, reform of the criminal justice system, and improvements in law enforcement. He no sooner completed this task than he accepted the urgent call of the Johns Hopkins trustees to serve as interim president.

After his second retirement a year later, Eisenhower began to write his memoir, *The President Is Calling* (1973), in which he set forth a program of reform of the presidency. He thought that ''Democracy contains the seeds of its own destruction,'' and hence he called for the creation of two supra-cabinet positions, both appointed by the president. One would serve as vice-president for international affairs and the other as vice-president for domestic affairs. Eisenhower also advocated empowering the president with a line-item veto and limiting presidents to a single six-year term.

His greatest concern, however, was the denegration of compromise. He rejected the prevailing notion of the time that compromise was a surrender of principle. Starting from the premise that man, individually and collectively, acted out of self-interest, he concluded that compromise was essential to human existence. Quoting Edmund Burke, Eisenhower declared, ''All government—indeed every human benefit, every virtue and every prudent act—is founded on compromise and barter.'' This focus on public acts of agreement was in keeping with the perception that the dream of success was achieved through individual merit, yet the most notable reality of Eisenhower's career was, as he himself noted, that of ''The president is calling.'' He died of cancer at Johns Hopkins Hospital, May 2, 1985.

Further Reading

A comprehensive account of Eisenhower's own thoughts and feelings about his public career is his memoir, ''*The President Is Calling* (1973). For his account of his presidential missions to Latin America see *The Wine Is Bitter* (1963). His thinking is also imbedded in *The Rule of Law An Alternative to Violence: A Report to the National Commission on the Causes and Prevention of Crime* (1970). The most scholarly study of Eisenhower is Stephen E. Ambrose and Richard H. Immerman, *Milton S. Eisenhower: Educational Statesman* (1983). Partial accounts appear in Bela Kornitzer, *The Great American Heritage: The Story of the Five Eisenhower Brothers* (1955); Steve Neal, *The Eisenhowers: Reluctant Dynasty* (1978); and Robert P. Sharkey, *Johns Hopkins: Centennial Portrait of a University* (1975).

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Peter D. Eisenman

The American architect Peter D. Eisenman (born 1932) studied and made formal use of concepts from other fields—linguistics, philosophy, and mathematics—in his imaginative designs.

Peter Eisenman was born in 1932 into a middle-class setting in Newark, New Jersey. Although his grandfather had been a builder, Eisenman claimed that his decision to become an architect was not made until he discovered the world of architecture as an undergraduate at Cornell University. At Cornell (B.Arch., 1955) he studied under theorist/critic Colin Rowe, receiving the Charles G. Sands Memorial Medal awarded for exceptional merit in his senior thesis. Under the tutelage of Rowe, Eisenman was encouraged to re-examine the origins of modern architecture, particularly the early works of the French architect Le Corbusier (1887-1965), and thus was exposed to a set of ideas that were to form the core of his early practice and architectural philosophy. Following Cornell and a brief apprenticeship he matriculated first to Columbia University (M.S.Arch., 1960; William Kinne fellowship, 1960-1961) and finally to Cambridge University, England, where he received an M.A. (1962) and Ph.D. (1963) in theory of design.

Early Career

Eisenman returned to the United States in 1963 to practice from an office in New York City and to teach as an assistant professor in the School of Architecture at Princeton University. Eisenman also returned to a lively debate among young professionals concerning the future of architecture, a debate in which he played a critical role. In 1964 he was a founding member of CASE (Conference of Architects for the Study of the Environment) and in 1967 he founded and served as the director of the IAUS (Institute for Architecture and Urban Studies). The critical issues of the time were those revolving around the nature of the modern city and housing. In 1967 Eisenman, in collaboration with Michael Graves and Daniel Perry, proposed an urban megastructure for the renewal of Harlem. This project was the centerpiece of the Museum of Modern Art's exhibit *The New City: Architecture and Urban Renewal*. This was but one of innumerable exhibitions Eisenman participated in during this period, with this work seeming to clearly identify him as a third generation modernist, a perception he was soon to prove misleading.

''The New York Five''

In 1969 Eisenman, through an exhibition at the Museum of Modern Art sponsored by CASE, became associated with a group of architects who quickly gained fame and notoriety as the New York Five. This group, with Eisenman generally acknowledged as the leader, included Charles Gwathmey (born 1938), Michael Graves (born 1934), Richard Meier (born 1934), and John Hejduk (born 1929). They sought a return to the origins of 20th-century modernism, as seen in the early works of Le Corbusier, the Italian Rationalist Giuseppe Terragni (1904-1943), and the Dutch De Stijl movement architect Gerrit Rietveld (1888-1964). It was the more abstract and theoretical aspects of this architecture that drove the work of the New York Five. The resulting work was perceived, at its best, as powerful, inwardly directed, critical exercises which produced wonderful architecture for architects; at its worst it was derided for its penchant for ignoring client needs, functional requirements, and even architectural technology in its seemingly entirely self-referential pursuit of ideas. The New York Five's presence was most notable through their many exhibitions and the publicity generated by *Five Architects,* edited by Kenneth Frampton (1972). Eisenman's principal role was as intellectual provocateur with his newly proposed *cardboard architecture* at the center of the ensuing critical debate.

Cardboard Architecture

In 1967 Eisenman had begun the first of a series of residential designs, labeled cardboard architecture in reference to their thin white walls and model-like qualities, through which he explored the implications of his theories in built form. This practical application was a corollary to his intellectual investigations. These buildings embodied what Eisenman referred to as *deep structure,* through which he attempted to explore the notion of *visual syntax*. The complex nature of this work stemmed from Eisenman's interest in language and semiotics, gained through his study of noted linguist/philosopher Noam Chomsky (born 1928). His designs consisted, in essence, of a floor plan ordered by a grid of lines and a structural framework of thin round columns. These were projected in three dimensions as a cubical spatial volume on which and throughout were placed a series of layered planes. In early designs these planes were placed perpendicular to each other within the cube; in later designs some planes were dislocated by rotational shifts in the plane grid and overlaid on the original grids.

A critical component of the design process for these buildings, which are referred to by numbers rather than client name as is typical—i.e., House I (1967) through House X (1982)—was the production of a text following each design effort through which Eisenman sought to explain his work. That an observer needed to read a text to fully understand his architecture was a point of considerable debate. Eisenman's literary efforts resulted in a steady stream of articles, eventually coalescing into two books: *House X* (1982) and *Houses of Cards* (1987), the latter dealing with House I through House VI.

Post Modern Architecture

By the late 1970s Eisenman had emerged as a leader in the Post Modern movement in architecture. The terms Post Modern and Post Modernism are somewhat problematic. Having originated in reference to literary theory, they were appropriated by critic Charles Jencks (*The Language of Post Modern Architecture,* 1977) to characterize the architecture that seemed to be supplanting that of the Modernist era. Although some observers question whether current architecture constitutes a truly new era or is the logical next

phase of Modernism, what is clear is Eisenman's continued presence on the cutting edge of contemporary events. His work in the early 1980s was in part an elaboration of the theories embodied in the House projects. However, now he moved beyond pure geometry to examine scalar geometry, which is used in mapping complex structures such as weather formations; he was especially interested in these ideas as discussed by scientist/mathematician Benoit Mandelbrot. From these investigations Eisenman derived what he referred to as *traces:* lines or echoes from other sources that could be perceived within any aspect of a design problem. One of the first works to demonstrate these ideas, and his first large-scale project, was the Wexner Center for the Visual Arts at Ohio State University, Columbus, Ohio (1983-1989). Two trace features are a central walkway that slices through the building, with the angle of the walkway matching that of an airport runway located miles from the site, and abstract architectural elements which recall an armory that once stood on the site. His achievements during the 1980s were recognized by the Academy of Arts and Letters, which awarded Eisenman with the Arnold W. Brunner memorial award in 1984.

Deconstruction

Eisenman's later work sprang from an even more complex set of theoretical origins. In a project for the Biology Center for J.W. Goethe University in Frankfurt, Germany, he proposed a scheme derived from the structure of a DNA molecule interpolated through fractal geometry. However, the primary impetus of his efforts in the late 1980s was the philosophical/critical movement known as Deconstruction, which was developed in large part by French philosopher Jacques Derrida (born 1930) as a response to Structuralism. In Deconstruction Eisenman was seeking a new basis for architecture. While architects have traditionally relied on *man* as the foundation which informed and governed their work, Eisenman considered this position untenable in modern society. Instead he proposed three *destabilizing* concepts to guide his architecture: discontinuity, recursibility, and self-similarity. His project for the University Museum at Long Beach, California (begun in 1986), embodies these new ideas. Here past, present, and future collide, with the 1849 Gold Rush, the 1949 founding of the university, and the 2049 *rediscovery* of the museum informing the design process. Eisenman's commitment to linking past and present were also visible in a 1994 exhibit at the Canadian Center for Architecture in Montreal called ''Cities of Artificial Excavation,'' which featured eleven of his projects from 1978 to 1988.

What's Next?

Eisenman's work in the 1990s included a city plan for Rebstockpark in Frankfurt, Germany in which he concentrated heavily on a ''fold technique.'' He also designed the Aronoff Center for Design and Art at the University of Cincinnati as part of that university's project to redesign the entire campus. Future projects include a San Francisco Jewish Museum and a new museum and ferry terminal for New York City's Staten Island. Eisenman's search for new architectural origins and his continued presence at the forefront of architectural criticism and debate prompt one often repeated question: What's next?

Further Reading

The two principal books by Eisenman on his work are *House X* (1982) and *Houses of Cards* (1987). Books on his architecture include *Five Architects,* edited by Kenneth Frampton (1972), *A.D. Wexner Center for the Visual Arts,* Eisenman and Trott (1990), and *Eisenman: Recent Projects 1983-1989* (1989). Charles Jencks' *The Language of Post Modern Architecture* (1977) effectively sets the stage for Eisenman's work in the 1970s and 1980s, and Geoffrey Broadbent's *Deconstruction: A Student Guide* (1991) furnishes the most accessible entry into the complex world of Eisenman's Deconstruction-based architecture.

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Sergei Mikhailovich Eisenstein

The Soviet film director and cinema theoretician Sergei Mikhailovich Eisenstein (1898-1948) achieved fame for his emotionally inflammatory political epics of the Russian Revolution.

Born in Riga, the son of a wealthy shipbuilder, Sergei Eisenstein went as a young man to St. Petersburg, where he studied architecture and engineering. During the Russian Revolution he constructed trenches and also acted in plays for the Bolshevik army. Shortly after the civil war, he managed a carnival and a small workers' theater in Moscow. Following service with the engineering corps during World War I, Eisenstein was appointed assistant director and chief dramatist for the Proletcult Theater. His most celebrated avant-garde productions included a dramatization of Jack London's story, *Mexicalia,* of A. N. Ostrovsky's *Much Simplicity in Every Wise Man,* and an experimental play, *Anti-Jesus.*

First Films

Frustrated by the stage's inability to achieve total realism, Eisenstein abandoned theater for the incipient Soviet film industry, directing his first motion picture, *Strike,* in 1924. With *Potemkin* (1925) the director was able to exploit effectively his sadistic fantasies, culminating in the apocalyptic violence of the Odessa steps scene.

Ten Days That Shook the World (1927), based on John Reed's classic account of the early days of the Russian Revolution, proved ineffective both as cinema art and as political propaganda. Critics later raised serious doubts about the historical reliability of the film and justifiable questions regarding the character of its creator. The scene in *Ten Days That Shook the World* in which a student is attacked by vicious aristocratic women and subsequently murdered, his body lying on the waterfront, his neck lacerated, his torso exposed, appeared to have more erotic than political significance for its creator. Eisenstein was not criticized so much for his homosexuality as for the frequently disconcerting emotional excesses and moral obliquities it invariably produced in his work.

Activities Abroad

Eisenstein's final revolutionary epic, *The General Line* (1929), was a leisurely and often evocative ode to the joys of agricultural collectivism. It found favor with Stalin, and that year Eisenstein was granted permission for an extended tour abroad. After a brief teaching assignment at the Sorbonne in Paris, the director went to Hollywood, intending to undertake an American production. Under contract to Paramount studio he composed a script, *Sutter's Gold,* subsequently rejected by the studio as morally indecent. Next he began intensive work on a film adaptation of Theodore Dreiser's *An American Tragedy*. His decision to present the novel in the form of an interior monologue, in opposition to the commercial ideas of the producers, resulted in his peremptory dismissal from the project.

Eisenstein then attempted to write and direct a film on location in Mexico. He was intoxicated by the warm sensuality and primitive spontaneity of Mexican life. *Que Viva Mexico* took shape, sections of the complex scenario being composed for each day's shooting. Eisenstein was unwilling to conclude the picture after its allotted budget had been expended. The film was confiscated and turned over to a Hollywood editor who divided the footage into three separate pieces. On the basis of the hypnotic beauty and visionary power evident in several sequences from the mutilated epic (released in the United States as *Time in the Sun, Thunder over Mexico,* and *Day of Death*), it can be said that had Eisenstein been permitted to complete the production the result would have possessed considerable poetry and depth.

Later Career

Upon returning to the Soviet Union in 1932, Eisenstein was confronted with a restrictive philistinism even more oppressive than the lack of understanding he had encountered in the United States. His nearly completed film *Bezhin Meadow,* based on Ivan Turgenev's tale of peasant life, was condemned and suppressed for its religious mysticism and ''formalistic excesses.'' Also disparaged was Eisenstein's theory of montage. Eisenstein responded by publishing an article, ''The Mistakes of *Bezhin Meadow,*'' in which he repudiated his former esthetic commitments, vowing to ''create films of high quality, worthy of the Stalinist epoch.'' The result, *Alexander Nevsky,* was a simpleminded and vapid historical pageant depicting the heroic overthrow by the Russian people of their 12th-century Teutonic oppressors. Although the film was praised at first for its patriotism and its anti-German virulence, the treaty signed by the Soviet Union with Nazi Germany in 1939 necessitated its immediate withdrawal from circulation.

In 1940 Eisenstein wrote his finest study of film esthetics, *Film Form,* which contains a brilliant analysis of parallels between cinematic and novelistic techniques. The same year Eisenstein began composing the scenario for *Ivan the Terrible,* a massive historical epic with contemporary overtones; although subtler and richer in psychological nuances than his previous work, this biographical parable of Russia's first dictator-despot possesses a claustrophobic opacity that is at times physically intolerable.

While attending a party celebrating the premiere of *Ivan the Terrible* (Part I) the director collapsed from a heart attack. During his early convalescence Eisenstein was informed that the already filmed Part II of *Ivan the Terrible* would not be shown in the U.S.S.R. Ravaged by physical deterioration and the emotional torments of a lifetime, Eisenstein spent his remaining months preparing a second

theoretical study, *Film Sense,* and teaching classes in cinema technique at the Soviet Cinema Institute.

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Kano Eitoku

Kano Eitoku (1543-1590) was a Japanese painter of the Momoyama period. Working in the bold, colorful style typical of the decorative screen painting of the 16th century, he was the leading artist of his day and one of the most influential Japanese painters.

A member of the illustrious Kano family, Eitoku was born in Kyoto. He received his training under his father, Kano Shoei, and his grandfather, Kano Motonobu, who was the leading painter of the first half of the 16th century. Eitoku's first major work was the decoration of the Jukoin sanctuary at Daitokuji, a famous Kyoto Zen temple, a task he undertook with his father in 1566. Eitoku's fame soon spread, and he became the favorite artist of Oda Nobunaga, the military dictator of Japan, who gave him several commissions. Among those were a set of screens depicting the city of Kyoto and the decoration of Nobunaga's splendid castle at Azuchi on Lake Biwa.

After Nobunaga died in 1582, his successor, Toyotomi Hideyoshi, continued to patronize Eitoku. Among the many outstanding works he produced for Hideyoshi, the most ambitious were the paintings for the castle in Osaka and the Juraku palace in Kyoto, which Eitoku undertook in 1587. Assisted by a large team of collaborators, he produced hundreds of wall paintings, sliding screens, and folding screens, which for sheer magnificence surpassed anything seen in Japan up to that time.

None of the castles and palaces built by Nobunaga and Hideyoshi has survived, so that the works which made Eitoku famous have largely perished. However, there are several sets of screens which give a good idea of his style. Among the most remarkable are a six-fold screen representing a kind of Japanese cedar called *hinoki* (National Museum, Tokyo), a huge screen depicting lions (Imperial collection), and a pair of six-part screens showing hawks and pines (Tokyo University of Arts). All these pictures are painted in the same bold style, using powerful brushstrokes, large forms, brilliant colors, and gold leaf, and emphasizing flat decorative patterns rather than realistic representation. It is this type of painting for which Eitoku is famous and which is the most characteristic expression of the Momoyama period.

While works of this type were generally displayed in the public rooms of the palaces and castles, monochrome ink painting continued to be used for the private apartments. Good examples of Eitoku's work in this medium are the 16 sliding screen paintings, or *fusuma,* which the artist executed early in his career for the Jukoin in Kyoto. The subjects represented—such as birds and flowers in a landscape setting and the ''Four Accomplishments''—are Chinese in origin, and the monochrome ink style is derived from Chinese sources through his grandfather, Kano Motonobu. Yet the way in which Eitoku handled his brush with broad, vigorous strokes, stressing pattern rather than space, is very different from the earlier painting of either the Chinese or the Japanese, showing the artist's originality.

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Cyprian Ekwensi

Cyprian Ekwensi (born 1921) was a Nigerian writer who stressed description of the locale and whose episodic style was particularly well suited to the short story.

Cyprian Odiatu Duaka Ekwensi was born at Minna in Northern Nigeria on September 26, 1921. He later lived in Onitsha in the Eastern area. He was educated at Achimota College, in Ibadan, the Gold Coast, and at the Chelsea School of Pharmacy of London University. He lectured in pharmacy at Lagos and was employed as a pharmacist by the Nigerian Medical Corporation. Ekwensi married Eunice Anyiwo, and they had five children.

After favorable reception of his early writing, he joined the Nigerian Ministry for Information and had risen to be the

director of that agency by the time of the first military coup in 1966. After the continuing disturbances in the Western and Northern regions in the summer of 1966, Ekwensi gave up his position and relocated his family at Enugu. He became chair of the Bureau for External Publicity in Biafra and an adviser to the head of state, Col. Odumegwu Ojukwu.

Ekwensi began his writing career as a pamphleteer, and this perhaps explains the episodic nature of his novels. This tendency is well illustrated by *People of the City* (1954), in which Ekwensi gave a vibrant portrait of life in a West African city. It was the first major novel to be published by a Nigerian. Two novellas for children appeared in 1960; both *The Drummer Boy* and *The Passport of Mallam Ilia* were exercises in blending traditional themes with undisguised romanticism.

Ekwensi's most widely read novel, *Jagua Nana,* appeared in 1961. It was a return to the locale of *People of the City* but boasted a much more cohesive plot centered on the character of Jagua, a courtesan who had a love for the expensive. Even her name was a corruption of the expensive English auto. Her life personalized the conflict between the old traditional and modern urban Africa. Ekwensi published a sequel in 1987 titled *Jagua Nana's Daughter.*

Burning Grass (1961) is basically a collection of vignettes concerning a Fulani family. Its major contribution is the insight it presents into the life of this pastoral people. Ekwensi based the novel and the characters on a real family with whom he had previously lived. Between 1961 and 1966 Ekwensi published at least one major work every year. The most important of these were the novels, *Beautiful Feathers* (1963) and *Iska* (1966), and two collections of short stories, *Rainmaker* (1965) and *Lokotown* (1966). Ekwensi continued to publish beyond the 1960s, and among his later works are the novel *Divided We Stand* (1980), the novella *Motherless Baby* (1980), and *The Restless City and Christmas Gold* (1975), *Behind the Convent Wall* (1987), and *Gone to Mecca* (1991).

Ekwensi also published a number works for children. Under the name C. O. D. Ekwensi, he released *Ikolo the Wrestler and Other Ibo Tales* (1947) and *The Leopard's Claw* (1950). In the 1960s, he wrote *An African Night's Entertainment* (1962), *The Great Elephant-Bird* (1965), and *Trouble in Form Six* (1966). Ekwensi's later works for children include *Coal Camp Boy* (1971), *Samankwe in the Strange Forest* (1973), *Samankwe and the Highway Robbers* (1975), *Masquerade Time!* (1992), and *King Forever!* (1992). In recognition of his skills as a writer, Ekwensi was awarded the Dag Hammarskjold International Prize for Literary Merit in 1969.

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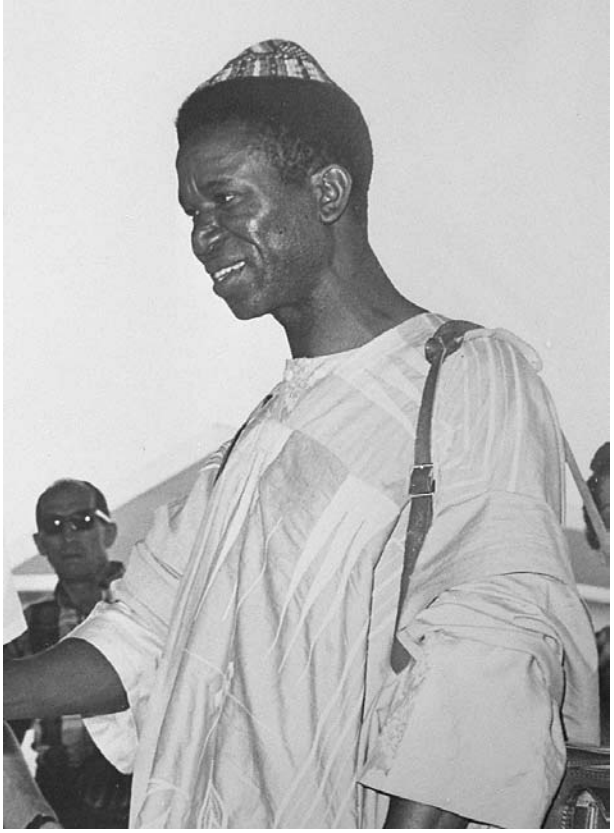

Joycelyn Elders

Confirmed as the 16th Surgeon General of the United States on September 7, 1993, Joycelyn Elders (born 1933) was the first African American and only the second female to head up the U.S. Public Health Service. In her brief 15-month tenure, Elders added tobacco use, national health care, and drug and alcohol abuse to her platform.

Jocelyn Elders was born Minnie Jones on August 13, 1933, in the southwestern farming community of Schaal, Arkansas. She took the name Jocelyn in college. She was the first of Haller and Curtis Jones's eight children. Living in a poor, segregated pocket of the country, she and her siblings struck a balance between laboring in the cotton fields and attending an all-black school 13 miles from home. One of her earliest childhood memories was being taught to read by her mother, Haller, who had an eighth grade education which was quite remarkable for an African American woman at that time. By the time she neared graduation from high school, Elders earned a scholarship to the all-black, liberal arts Philander Smith College in Little Rock, the state's capital. Initially, higher education looked doubtful for Elders as her father did not want to let her go. He felt that her

contribution to the family was much more important. He did not see the long-term value of education. With all her pleading, Haller Jones could not get her husband to budge. Elders had resigned herself to staying home and continuing to pick cotton. She hadn't counted on her paternal grandmother, for whom she was named, to come to her aid, but whatever grandma Minnie said, she was allowed to go to college in September. Her family picked extra cotton to earn the $3.43 for her bus fare. She was the first in her family to take the road to higher education.

Found Inspiration in African American Woman Doctor

At school, Elders was particularly drawn to the study of biology and chemistry and concluded that being a lab technician was her highest calling, the professional mountaintop. But her ambitions rose a notch when she heard Edith Irby Jones (no relation), the first African American to study at the University of Arkansas School of Medicine, speak at a college sorority. Jocelyn Jones, who had not even met a doctor until she was 16 years old, imagined herself as a healer.

After graduation from college, Elders married briefly and then joined the U. S. Army's Women's Medical Specialist Corps. In 1956, she entered the Arkansas Medical School on the G.I. Bill two years after the Supreme Court, in its Brown v. Board of Education decision, ruled that separate but equal education was unconstitutional. But while segregation in some areas had been declared illegal by judicial order, an underlying discriminatory mindset in American society could not be so easily erased. As the lone black student and only one of three students of color in her class, she was required to use a separate university dining room, where the cleaning staff ate. But she accepted this arrangement without argument, as this was the only social world to which she was accustomed. She met her second husband, Oliver Elders, when, in order to make additional money, she performed the physicals for high school students on the basketball team he managed. They were married in 1960.

After an internship in pediatrics at the University of Minnesota, Jocelyn Elders returned to Little Rock in 1961 for her residency and was quickly appointed chief pediatric resident, in charge of the all-white and all-male battery of residents and interns. Over the next 20 years, Elders combined a successful clinical practice with research in pediatric endocrinology (the study of glands), publishing well over 100 papers, most dealing with growth problems and juvenile diabetes. Her pioneering work captured the attention of the state's medical community, and physicians routinely referred to her their cases of juveniles with insulin-dependent diabetes.

It was this branch of science that led her to the study of sexual behavior and planted the seeds for her public sector advocacy. Recognizing that diabetic females face a health risk if they become pregnant at too young an age—the hazards include spontaneous abortion and possible congenital abnormalities in the infant—Elders saw the urgent need to talk about the dangers of pregnancy with her patients and to distribute contraceptives in order to limit those dangers. ''If I wanted to keep those kids healthy, I decided I had no choice but to take command of their sexuality at the first sign of puberty,'' Elders told the *New York Times*. ''I'd tell them, you're gonna have two good babies, and I'm gonna decide when you're gonna have them.'' The results were clear: of the 520 juvenile diabetics Elders treated, approximately half were female, and only one became pregnant.

Taking Action Against Societal Health Crises

But for every young adult in her care, there were thousands throughout the state whose sexual behavior went unmonitored and whose irresponsible, uneducated actions were contributing to America's dubious distinction of having the highest rate of teenage pregnancy in the industrialized world. Elders could not turn her back on this situation. She had done that once before, when she was a pediatric resident. A young girl with a thyroid condition, upon being told that she could go home from the hospital, had confided to Elders that she didn't want to leave the safety of her room—that her father, uncles and brothers sexually abused her every Saturday night. Elders was reluctant to believe her. This was also a time before doctors could report suspected child abuse with immunity. So Elders did nothing, and sent the child home. Inaction, she vowed, would be a sin of which she would never again be guilty.

In 1986, the year before Clinton named Elders director of the Arkansas Department of Health, 20 percent of the

state's total births were to teenage mothers, compared to approximately 13 percent on a national level. The costs of the birthrate profile were, in Elder's view, enormous. Taxpayers in Arkansas dished out more than $82 million in fiscal 1987 for Arkansas adolescents and their children. Equally, if not more important, was the unquantifiable price paid by a society in which a frighteningly large number of emotionally immature young adults became parents to unwanted children. The *Boston Globe* quoted Elders as describing a poor teenager with a baby as ''captive to a slavery the 13th Amendment [the Emancipation Proclamation abolishing slavery] did not anticipate.'' With the incidences of sexually transmitted diseases on the rise, and the specter of AIDS hanging over the heads of all sexually active people, Elders recognized the urgent need for bolder government involvement and an intense public education campaign.

Fought with Conservatives and Religious Groups

Elders glimpsed one of the approaches she would champion in office when she visited the state's first school-based health clinic in the Ozark mountain community of Lincoln, where contraceptives were given to students on request and where senior class pregnancies had subsequently fallen from 13 to one. Under Elders, 18 other school clinics opened, though only four of them were authorized by their local boards of education to distribute condoms. As Elders campaigned for the clinics and expanded sex education throughout the state, she became engaged in a heated battle with both political conservatives—who criticized her effort to increase the government's role in the lives of U.S. citizens, particularly in an area as private as sexual behavior—and members of some religious groups—who feared that the distribution of condoms would increase sexual activity, and who rejected the introduction of sex education in schools as a means of institutionally sanctioning abortion.

Elders, who is pro-choice but admits she personally opposes abortion, retaliated with both sober and emotional arguments. She said she would gladly teach abstinence if she felt that approach would work. But in the real world, she maintained, kids will continue to have sex, and it is the job of adults—and the U.S. government—to turn an irresponsible action into a responsible one. She said she considered every abortion her own personal failure, and her role, simply put, was to prevent unwanted pregnancy from ever occurring. She accused anti-abortion activists of having *a love affair with the fetus,* and pointed out in the *Washington Post* that not even abortion foes want to support ''any [social] programs that will make [these unwanted children] into productive citizens.''

In 1989, in great measure because of Elder's lobbying, the Arkansas State Legislature mandated a kindergarten-through-twelfth-grade course curriculum encompassing not only sex education, but instruction in hygiene, substance-abuse prevention, self-esteem, and the proposition, often overlooked, that sexual responsibility does not belong exclusively to the female. Between 1987 and 1990 though the rate of teenage pregnancy in Arkansas was up, the national rate was considerably higher.

Stood Ground during Confirmation Process

President Clinton's nomination of Elders for the post of U.S. Surgeon General made her the second African American and fifth woman tapped for a cabinet position—and galvanized on a national level the active critics who had fought her locally in Arkansas. Writing in the *National Review,* Floyd G. Brown, in a rebuttal to her favoring abortion on demand, criticized her for making what in his view is a cavalier judgment that the quality of life—that is, a loving, financially sound environment—''means more than life itself.'' Still others questioned her support of the abortion-inducing RU-486 pill, the medicinal use of marijuana, and her urging of television networks to lift their ban on airing condom ads. ''I find it rather strange that we can advertise cigarettes and beer to the young but then get nervous when there is talk of something [condoms] that can save lives but not about some things that kill,'' she remarked in *Advertising Age*.

Some of the most persistent attacks against her nomination concerned her involvement with the National Bank of Arkansas. She and others serving on the bank's board of directors were sued by the bank for allegedly violating the National Banking Act by authorizing $1.5 million in bad loans. The suit was settled, but the terms were not disclosed. Elders resigned from her position as director of the Arkansas Health Department in July 1993 after questions were raised about her drawing a full-time salary there while also working two days a week as a paid consultant to U.S. Health and Human Services secretary Donna Shalala.

Although some Republicans succeeded in delaying the confirmation vote, Elders gained the backing of the American Medical Association and former U.S. Surgeon General C. Everett Koop. On September 7, 1993, the Senate gave Elders the nod 65-34. Democratic senator Edward Kennedy, citing the lashing doled out by several of his coleagues, was quoted in the *Boston Globe* as saying, ''She has come through this unfair gauntlet of excessive criticism with flying colors.''

Elders platform as U.S. Surgeon General was to continue with her work regarding teen pregnancy, she was also concerned with tobacco use, national health care, AIDS, and drug and alcohol abuse. In late 1993 she sparked a great debate regarding the legalization of street drugs such as heroin and cocaine which was misrepresented in the media and by her opponents. What Elders, in fact, proposed was that the issue be studied. She did not back away from this stance even after the arrest and conviction of her son, Kevin, who was appealing a ten-year sentence for selling an eighth of an ounce of cocaine to a police informant in July of 1993. Claiming entrapment, Kevin Elders, nevertheless, openly acknowledged a decade-long drug problem.

Gun control was a major issue for Elders. Every day 135,000 youngsters take guns to school, more than 100 are shot, and 30 are killed, she told the *Journal of the American Medical Association (JAMA)*. She sees this issue as being intrinsic to the health of the nation.

The Surgeon General Resigns Amid Controversy

Amidst a sea of controversy over a statement made at World AIDS Day at the United Nations regarding the teaching of masturbation in schools, Dr. Jocelyn Elders was forced to resign her post as U.S. Surgeon General in December 1994. The Surgeon General had just finished a routine speech at the conference on the spread of communicable diseases when, Dr. Rob Clark a New York psychologist, asked her if she would consider promoting masturbation as a means of preventing young people from engaging in riskier forms of sexual activity. Elder, as quoted in *US News & World Report* responded, ''With regard to masturbation, I think that it is something that is a part of human sexuality and a part of something that should perhaps be taught.'' That statement so enraged both conservatives and moderates alike, that it ended in Elder's termination. For Elders the political climate in Washington at that time was less than favorable for even the most minor misstep. The Republicans had just taken over the House of Representatives—for the first time in more than 40 years—and the Clinton administration was reeling. Elders infraction could not be overlooked.

While her departure was stongly applauded by the conservative faction, many were dismayed over the events that transpired and felt that Elders was lassoed and sacrificed to satisfy the chants of conservatives, and the desperation of Democrats to quiet them, as typified in an article by Susan Ager, *Detroit Free Press*. Elders responded not with anger but with grace. She did not buck, nor did she apologize. She stood by her comment, all of her comments, saying ''Jocelyn Elders was Jocelyn Elders and I've always tried to speak what I knew to be the truth.'' Ager went on to say, ''[Elders was a] rare public official, she said clearly and fearlessly what we didn't want to hear, but need to think about. I suspect she will be saying the same thing two years from now.''

What Lies Ahead

In January 1995, Jocelyn Elders returned to the University of Arkansas as a faculty researcher, a professor of pediatric endocrinology at Arkansas Children's Hospital. Elders had both strong opponents and supporters as surgeon general. To the conservatives—her strongest opponents—she was ''warped, dangerous, and a lunatic.'' To her supporters she was ''noble, heroic, and fearless.'' Jocelyn Elders saw her mission as Surgeon General to create dialogue on America's health and welfare and the only way to do that, according to Elders, was to get their attention. ''I think the Surgeon General's office is the office where it is very important to be able to get people listening to you, thinking about it, and talking about it . . . that is where you get change,'' she told Dr. Paula Wilson, assistant profession of communication studies Lynchburg College in Virginia.

Elders has no intention of fading into the background now that she is no longer U.S. Surgeon General. She made an impact on the audience she was most concerned about, the youth, and she intends to continue to be their advocate. When asked if there were any hard feelings about being asked to step down, Elders, in an interview with Steve Barnes of the *Progressive Interview,* responded candidly. ''No, I don't have any hard feelings. I feel that the President, and the President alone, asked me to be Surgeon General. He gave me an opportunity to serve as Surgeon General, one that I would not have had without him. . . . I would not be the Jocelyn Elders I am today without the things the President did for me.''

In February 1997, speaking to a group of 350 physicians at a conference in Long Beach, California, the former Surgeon General spoke ''with the same clarity and passion . . . that won her confirmation to the post of U.S. Surgeon General in 1993, that led to her resignation in 1994,'' according to the *Press-Telegram*. A generation of youth is drowning in an ocean surrounded by the sharks of drugs, homicide and suicide, while many of us are sitting on the moral beach of *Just say no,* she told the opening session. Challenging her audience to become actively involved, Elders said, ''There's a great big difference between being concerned and being committed. When you're concerned, its negotiable.'' On a more personal note she added, ''When I went to Washington, I was committed. And what I was about was not negotiable.''

When asked what the future holds for Dr. Jocelyn Elders, she told *Progressive* in a March 1995 interview, ''I'm going to be the very best doctor I can be. I'm going to try to do some research, looking at problems that impact adolescents. And I'm going to become a real advocate. I'm going to do a lot of public speaking.''

Further Reading

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Eleanor of Aquitaine

Eleanor of Aquitaine (ca. 1122-1204) was queen of France from 1137 to 1152 and queen of England from 1154 to 1204. Her second marriage, which brought southwestern France to the English king, affected the relations of France and England for almost 300 years.

Eleanor was the elder daughter of William X, Duke of Aquitaine, and Aenor (Eleanor) of Châtellerault. William died on April 9, 1137. The marriage of his heiress was of great importance because Aquitaine was one of the largest fiefs of France. Probably in accord with her father's wish, Eleanor married Louis, son of King Louis VI (July 25, 1137); they were installed as rulers of Aquitaine at Poitiers (August 8) and crowned king and queen of France at

Bourges on Christmas, Louis VI having died. The young king seems to have been fond of his beautiful wife, but Eleanor is said to have complained that she had married a monk and not a king.

In June 1147 Louis and Eleanor set out on a crusade, arriving at Antioch in March 1148. Here they quarreled, and the validity of their marriage was questioned. However, she and Louis reached home together. On March 21, 1152, their marriage was annulled on grounds of consanguinity. The King's wish for a male heir—Eleanor having borne two daughters—was probably the decisive reason.

Less than 2 months later Eleanor married Henry Plantagenet, Duke of Normandy, Count of Anjou, and soon to be king of England. They were crowned at Westminster on Dec. 19, 1154. Henry II was 11 years younger than his wife. Their marriage was a political match; he wanted her lands, and she needed a protector. Eleanor and Henry had eight children: William (1153-1156); Henry the ''young king'' (1155-1183); Matilda (1156-1189), who married Henry the Lion, Duke of Saxony; Richard (1157-1199); Geoffrey, Duke of Brittany (1158-1186); Eleanor (1162-1214), who married Alfonso, King of Castile; Joanna (1165-1199), who married William II, King of Sicily, and later Raymond, Count of Toulouse; and John (1167-1216).

Richard was regarded from an early age as heir to his mother's duchy. In 1168 she brought him to live there, maintaining a court centered at Poitiers. Though Richard was given the ducal title, Eleanor had both power and responsibility. Now she also had full opportunity to give patronage to poets and authors. This relatively happy period ended abruptly in 1173. Eleanor, goaded perhaps by Henry's unfaithfulness, allied with the king of France against him. Her young sons joined her; indeed, as the young Henry was already 18, he may have instigated the plot. King Henry crushed the rebels and forgave his sons but kept his wife in semi-imprisonment until he died.

With the accession to the English throne of her favorite son, Richard (called the ''Lion-Hearted''), on Sept. 3, 1189, Eleanor resumed her royal position and regained control of her property. She arranged his coronation, and in the winter of 1190/1191 she traveled to Navarre to fetch his future wife, Berengaria, and escorted her to Sicily to join Richard before he left for Palestine. During his absence she worked with the Council of Regency in England, and she had the unpleasant task of helping to thwart the treachery of John, her youngest son. She received Richard's letters about his captivity and organized the collection of his ransom.

On Richard's sudden death (April 6, 1199), Eleanor supported John's claim to succeed to the English throne against that of her grandson Arthur of Brittany. She herself did homage to King Philip of France for Aquitaine, and she formally took control of the duchy.

In July 1202, when John and Philip were at war, Eleanor was besieged in the castle of Mirabeau by John's enemies, nominally led by her grandson Arthur. John defeated the besiegers and captured his nephew. His mother was able to spend her last months in freedom. She died on April 1, 1204, and was buried at the abbey of Fontevrault, where her effigy remains.

Further Reading

The best biography of Eleanor is Amy Ruth Kelly, *Eleanor of Aquitaine and the Four Kings* (1950). There are also Régine Pernoud's shorter and more romantic *Eleanor of Aquitaine,* translated by Peter Wiles (1967), and Curtis Howe Walker, *Eleanor of Aquitaine* (1950). These works must be used with caution because the sources do not reveal Eleanor's motives and opinions. □

Sir Edward Elgar

The works of the English composer Sir Edward Elgar (1857-1934) ushered in the modern flowering of English music. His work is characterized by brilliant orchestration and impressive craftsmanship.

Edward Elgar was born on June 2, 1857, in Worcester. His father played the organ and directed the choir in St. George's Catholic Church, was a violinist in local orchestras, and ran a music store. This musical ambience was school and conservatory for Edward, who received no formal musical education except for a few violin lessons. He served his apprenticeship as a church organist, choirmaster, and director of amateur orchestras and the band of the

county mental institution. The focus of musical activity was the annual choir festival, when distinguished conductors and soloists performed oratorios by George Frederick Handel and Felix Mendelsohn, as well as newly commissioned works, with the local choir.

Elgar's earliest works were for his church choir, and in later years his most important compositions were large oratorios commissioned for choir festivals. Through these performances he became known throughout England. His first important orchestral piece was the *Enigma Variations* (1899). The ''enigma'' refers to the theme on which the variations are written, a countertheme to an unnamed and unplayed melody. There have been many conjectures about the mysterious theme, but its identity has never been determined. Each of the variations is labeled with the initials or nickname of friends of the composer, and each variation is a musical character sketch. The piece is beautifully orchestrated and written.

Elgar's choral masterpiece is *The Dream of Gerontius* (1900). Written to a religious poem by Cardinal Newman, it is perhaps the finest English composition of the Victorian era. It is Wagnerian in its use of leitmotivs characterizing the protagonists and situations, the rich, chromatic harmony, and the masterful orchestral writing.

Other important works by Elgar are the Violin Concerto (1910) and two overtures, *Cockaigne* (1910) and *Falstaff* (1913). His best-known piece is *Pomp and Circumstance No. 1* (1901), a concert march from which the patriotic hymn ''Land of Hope and Glory'' was written. Its honest, brilliant tunes epitomize the optimism of Edwardian England.

Elgar was knighted in 1904 and named master of the king's music in 1924. By the time of his death on Feb. 23, 1934, in Worcester, the younger 20th-century composers had made his music seem old-fashioned. Later evaluations, however, have been more generous, and Elgar's place in music seems once again assured.

Further Reading

The best works on Elgar are W. H. Reed, *Elgar* (1939), which includes analyses of three major works; Diana McVeagh, *Edward Elgar: His Life and Music* (1955); Percy Marshall Young, *Elgar, O. M.: A Study of a Musician* (1955), a biography which emphasizes his music; and Michael Kennedy, *Portrait of Elgar* (1968), a study of his character. A good background study which discusses Elgar's work is Joseph Machlis, *Introduction to Contemporary Music* (1961).

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8th Earl of Elgin

James Bruce, 8th Earl of Elgin (1811-1863), was the governor general of Canada who implemented the principle of ''responsible government'' in colonial administration and paved the way for the development of a Commonwealth comprising autonomous nations.

The son of the 7th Earl of Elgin, who collected the Elgin Marbles for the British Museum, James Bruce was born in London on July 20, 1811. He studied at Eton and Oxford, where he graduated in 1833. For a short time he was a Conservative member of Parliament for Southampton, but on the death of his father in 1841 he succeeded to the peerage and was thus denied a career in the House of Commons.

Elgin received a colonial appointment as governor of Jamaica in 1842 and 4 years later was given the more important post of governor general of Canada. Arriving in Canada in January 1847, he brought with him clear instructions from the Whig colonial secretary, Lord Grey, to concede ''responsible government'' to Canada by accepting the

advice of ministers who could command the confidence of a majority in the legislature.

Acting upon these directions, Elgin called to office in March 1848 a group of reformers from Canada West and Canada East headed by Robert Baldwin and Louis-Hippolyte Lafontaine. The next year he accepted the recommendation of these ministers by signing the Rebellion Losses Bill, even though he was personally unhappy over its provision to pay compensation to the victims of the rebellion of 1837. For this act of political wisdom Elgin was subjected to personal abuse from the English Tory population of Canada East, who felt outraged by what appeared to be a payment to ''traitors.'' Elgin's farseeing action in this crisis marked the ultimate test of ''responsible government'' in the senior colony of the British Empire and paved the way for the extension of the principle to other settlement colonies.

Before he left Canada in 1854, Elgin was responsible for the negotiation of a reciprocity treaty with William L. Marcy, United States Secretary of State. This provided for the free admission of natural products between the British North American colonies and the United States, and it gave a considerable spur to the economic life of the colonies before it was abrogated in 1866.

A popular governor general, who built up harmonious relationships with four ministries during his term of office, Elgin left Canada amidst general regret. He went on two diplomatic missions to China in later years and served briefly in Lord Palmerston's Cabinet in 1859-1860 as postmaster general. In 1862 he was appointed to the highest post in Britain's overseas service, the position of viceroy of India, but he died suddenly in India on Nov. 20, 1863, at the beginning of his term.

Further Reading

There are a number of biographies of Elgin, mostly emphasizing his Canadian experience. One of the first was Sir John Bourinot, *Lord Elgin* (1903), in ''The Makers of Canada'' series. This was followed by W. P. M. Kennedy, *Lord Elgin,* in the 1926 edition of the series, which used new material. There is also a biography by J. L. Morison, *The Eighth Earl of Elgin* (1928). Elgin's correspondence on Canadian affairs with Lord Grey was published as *The Elgin-Grey Papers, 1846-1852,* edited by Sir Arthur G. Doughty (4 vols., 1837).

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Mircea Eliade

Mircea Eliade (1907-1986) was a Rumanian-born historian of religions and a novelist whose works were known in translation the world over.

Mircea Eliade began his life in Bucharest in 1907. While still studying in the lycée he wrote numerous articles in a popular vein on entomology, the history of alchemy, Orientalism, the history of religions, impressions of his travels, stories, and literary criticism. In 1925 he entered the University of Bucharest, where he pursued the study of Renaissance philosophy. Thus began a life-long preoccupation with the great creative epochs in Western history and with the puzzle of human, especially literary, creativity itself. Eliade had seen, for example, how the Rumanian poets, writers, and historians he admired had drawn material and inspiration from folk sources, and he was fascinated to see an analogous process at work in the Italian Renaissance.

For Eliade, the rediscovery of Greek philosophy, exemplified in Marsilio Ficino's Latin translations of the *Corpus hermeticum* and the founding by Ficino of the Platonic Academies in Florence, meant ''a breakthrough toward the East, toward Europe and Persia.'' But as he later understood, it was not a simple reacquaintance with the classical heritage that made the Renaissance such a creative period; instead, the strange ''new'' occult elements which Renaissance thinkers encountered in their discoveries actually represented ''the fund of Neolithic culture that is the matrix of all the urban cultures of the ancient Near East and the Mediterranean world.''

In 1928, while in Rome to research his degree thesis on ''Italian Philosophy, from Marsilio Ficino to Giordano Bruno,'' Eliade wrote to Professor Surendranath Dasgupta expressing a desire to study under his direction at the Uni-

versity of Calcutta—which he did, thanks to a scholarship offered him by the Maharajah Manindra Chandra Mandy of Kassimbazar. Eliade's stay in India lasted three years. In 1933 he received his doctorate with a dissertation on yoga, later published in French under the title *Yoga: Essai sur les origines de las mystique indienne* (1936), and began teaching at the University of Bucharest that same year.

Shortly after his return from India, in the midst of a busy schedule that included university teaching and many commitments to write and lecture, Eliade's novel, *Maitreyi,* was released to great critical and popular acclaim. Born into a tradition which saw no incompatibility between scientific and literary occupations, Eliade, the historian of religions, continued to produce novels, stories, essays, and a travel book. Today, especially in Rumania and Germany, he is known primarily as a writer of fiction; and his popularity continues to grow as more and more of his works appear in translation.

During World War II Eliade served as cultural attaché to the Rumanian legations in London and Lisbon. After the war he elected to remain in exile in Paris where he could complete work on a number of manuscripts which had taken shape during the war years, notably *Patterns in Comparative Religion* and *The Myth of the Eternal Return,* both of which came to print in 1949. The years 1951 to 1955 saw the publication of several more volumes for which Eliade is well known: *Shamanism, Images and Symbols, Yoga, The Forge and the Crucible,* and *The Forbidden Forest*. Many regard the last title as his most important work of fiction.

Eliade travelled to the United States to deliver the 1956 Haskell Lectures at the University of Chicago, and a year later he was offered the post of professor and chairman of the History of Religions Department and professor in the Committee on Social Thought at the university. Almost 30 years later, he was professor emeritus at this same institution with the title Sewell Avery Distinguished Service Professor.

Eliade's scholarly output continued unabated. Volume I of *A History of Religious Ideas* appeared in 1974, and three of its four projected volumes had been published by 1985. *A History of Religious Ideas* marked something of a departure from his previous theoretical work. As in his sourcebook, *From Primitives to Zen,* Eliade presented the ''creative moments'' of the world's religious traditions in more or less chronological order, treating them in a way one might call more historical and less thematic. In addition to his scholarly writing, Eliade served as editor-in-chief of a massive encyclopedia of religion until his death in 1986.

While the differences between *homo reliosus* and non-religious people of the modern West are clear, Eliade argued that non-religion can be likened to the biblical ''fall'' of man. That is, just as the original ''fall'' produced forgetfulness of God and a ''divided'' consciousness, the second ''fall'' of modern times marked the further descent of religion into the depths of the unconscious—an explanation for, among other things, the importance modern people attach to dreams, the role of the unconscious in artistic creativity, and the persistence of initiatory and other religious patterns in literature. Eliade's theoretical work in the history of religions can thus be said to embrace even his own literary creations, so that the two together form a single *oeuvre* consistent with his visions of a ''new humanism'' in modern times.

Further Reading

Perhaps the best introduction to Mircea Eliade's life and thought is *Ordeal by Labyrinth: Conversations with Claude-Heuri Rocquet,* translated from the French by Derek Coltmann (1982). Readers desirous of knowing more about Eliade's fascinating career may also wish to consult his *No Souvenirs: Journals 1957-1969* (1982) and *Autobiography: Volume I, Journey East, Journey West 1907-1937* (1981).

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Taslim Olawale Elias

Taslim Olawale Elias (1914-1991), Nigerian academic and jurist, was the president of the International Court of Justice. He also modernized and extensively revised the laws of Nigeria.

Taslim Olawale Elias was born in Lagos, the capital of Nigeria, on November 11, 1914. He received his secondary education at the Church Missionary Society Grammar School and Igbobi College in Lagos. Marriage to Ganiat Yetunde Fowosere occurred in 1932; the couple would have five children together (three sons, two daughters). After passing the Cambridge School Certificate examination in 1934 he worked as an assistant in the Government Audit Department. In 1935 he joined the Nigerian Railway and served in the Chief Accountant's Office for nine years.

While working at the Nigerian Railway Elias became an external student of London University, and later he passed the intermediate examinations for the B.A. and LL.B degrees. He left Nigeria for the United Kingdom in 1944 and was admitted to University College, London. As this was during World War II, with London the target of frequent bomb attacks, he spent some time at Cambridge's Trinity College. He graduated with a B.A. the year he entered University College and two years later received the LL.B. In 1947 he was called to the bar from the Inner Temple where he was a Yarborough Anderson Scholar, and in the same year received his LL.M degree in law. He continued his graduate education at London University and in 1949 earned a Ph.D. in law.

Entered Academia

In 1951 Elias was awarded a United Nations Economic, Social and Cultural Organization (UNESCO) Fellowship to

undertake research into the legal, economic, and social problems of Africa. Later that year he had his first academic appointment, the Simon senior research fellow at Manchester University. There he was an instructor in law and social anthropology. It was also in 1951 that he published his first book, *Nigerian Land Law and Custom*.

Elias moved from Manchester to Oxford in 1954 when he became the Oppenheimer research fellow at the Institute of Commonwealth Studies, Nuffield College and Queen Elizabeth House. He continued his research into Nigerian law and published *Groundwork of Nigerian Law* in the same year. In 1956 he was visiting professor of political science at the University of Delhi. He was instrumental in organizing courses in government, law, and social anthropology and in establishing the African Studies Department. Elias also lectured at the universities of Aligarh, Allahabad, Bombay, and Calcutta. In that year he also published two books, *Makers of Nigerian Law* and *The Nature of African Customary Law*.

Turbulent Yet Promising Years

He returned to London in 1957 and was appointed a governor of the School of Oriental and African Studies, University of London. As the constitutional and legal adviser to the National Council of Nigeria and the Cameroons (which later became the National Convention of Nigerian Citizens), he participated in the 1958 Nigerian Constitutional Conference in London. He was one of the architects of Nigeria's independence constitution and in 1960 was invited to become the country's attorney-general and minister of justice. Elias served in this capacity through the whole of the first republic. Although he was dismissed after the coup d'état in January 1966, he was reinstated in November of that year.

In 1966 Elias was also appointed professor and dean of the faculty of law at Lagos University. Four years earlier he had received the LL.D. degree of the University of London for his work on Nigerian and African law and British colonial law. In 1967, Elias was appointed Nigeria's commissioner for justice and five years later, in 1972, became chief justice of the Supreme Court of Nigeria. By this point he had long been active in the international legal world. A member of the United Nations International Law Commission from 1961 to 1975, he served as general rapporteur from 1965 to 1966 and was its chairman in 1970. He was the leader of the Nigerian delegations to the conference held to consider the Draft Convention on the Settlement of Investment Disputes between States and Nationals of Other States in 1963 and to the Special Committee on the Principles of International Law concerning Friendly Relations and Co-operation among States in 1964. He was a member of the United Nations Committee of Experts which drafted the constitution of the Congo, 1961-1962. He helped to draft the charter of the Organization of African Unity (O.A.U.), and its Protocol of Mediation, Conciliation and Arbitration. Elias was also the representative of the O.A.U. and Nigeria before the International Court of Justice in the proceedings concerning the status of Namibia.

Elias held a position of great import in Nigeria as its chief justice of the Supreme Court of Nigeria, but he had to contend with a sometimes tenuous political climate and the repercussions of an oil boom that made some Nigerians rich a bit too quickly. He was ousted in 1975 by Nigeria's military regime after an investigative paper published a story accusing him of trying to influence a court case involving his brother. Those who spoke out in support of Elias noted his incorruptibility and the fact that he lived quite modestly; furthermore, unlike other esteemed Nigerians in leadership positions, Elias had never used his high position to reap financial reward.

Vindicated by High Honor

The following year Elias was appointed a judge of the International Court of Justice at The Hague. The government of Nigeria did not voice any objection to this appointment, since the elevation to the International Court carried with it a great deal of prestige, and its judges were considered to be the most exemplary (thus ethics-minded) jurists. In 1982, after the death of Sir Humphrey Waldock, Elias was elected president of the International Court of Justice, and became the first African jurist to hold that honor. Five years later Elias was also appointed to the Permanent Court of Arbitration at The Hague as well.

Esteemed Intellectual

A prolific writer, Elias published nearly 20 books and numerous articles in scholarly journals. The field of emerging legal systems in African nations was his specialty, and he wrote of it broadly and specifically in titles such as *Africa Before the World Court* (1981) and *Africa and the West: The Legacies of Empire* (1986). He was a member of several international legal associations, including the International Commission of Jurists, the World Association of Judges (he served as president in 1975) and an honorary member of the American Society of International Law. He received honorary degrees from universities all over the world.

Elias died on August 14, 1991, in Lagos, Nigeria. Sadly, he was never able to refute charges of corruption, and attempted to sue the paper that first raised them, but he passed away before the case could be decided. No doubt his 1969 treatise *Nigerian Press Law* was cited at some point in the legal documents.

Further Reading

There is no biography of Elias. Some of his many books include *British Colonial Law-A Comparative Study* (1962), *Ghana and Sierra Leone: The Development of their Laws and Constitutions* (1962), *The Nigerian Legal System* (1963), *Africa and the Development of International Law* (1972), *Africa Before the World Court* (1981), and *The International Court of Justice and Some Contemporary Problems* (1983). □

Elijah ben Solomon

The Jewish scholar Elijah ben Solomon (1720-1797) was one of the greatest authorities on classical Juda-

ism. Known for his mental acumen and personal piety, he was given the exalted titles of Gaon (excellency) and Hasid (saint).

Elijah ben Solomon was born and died in Vilna, Poland (Vilna is now the capital of Lithuania). He displayed a prodigious intellect as a child, and at the age of 10 he insisted that he study by himself because he refused to be influenced by any special school of thought or methodology. Complete independence of thought characterized his profound scholarship. He remained in Vilna all of his life, except for a short period of voluntary exile that many scholars imposed upon themselves as an act of penance. His pilgrimage to Palestine was aborted, and he returned to his native city, where he dedicated his life to study. The community wished to designate him as their rabbi, but he refused. Out of deference they voted him a small stipend which often proved inadequate, and he had to rely upon his wife to manage the family's financial affairs. His modesty did not prevent his fame from becoming universal, and even as a young man many queries were addressed to him from the greatest scholars and authorities.

Elijah searched for truth wherever it could be found. His intellectual horizons were very broad, and he insisted that all disciplines—mathematics, astronomy, philology, and grammar—could assist in the true understanding of the basic works of classical Judaism. He mastered these subjects and wrote treatises on them.

The number of Elijah's works is said to exceed 70. Many of them have been published, others are in manuscript, and some are lost. He wrote commentaries on a number of biblical books, on the tractates of the Mishna, and on portions of the Jerusalem Talmud. His glosses to the entire Talmud (Babylonian and Jerusalem) display great linguistic insights, and his suggested textual emendations have been confirmed by later examination of manuscripts. He wrote a commentary on Joseph Caro's *Shulhan Aruk*. He also composed a treatise on Hebrew grammar, which the traditional scholars sought to overlook. Another area in which he did pioneer work was that of the early Tannaitic Midrashim, which precede the Talmud and which provide the first stratum of Jewish legal development.

Elijah's interest in classical Talmudic studies did not deter him from study of the Cabala, or Jewish mysticism, and he wrote a commentary on the *Zohar,* the magnum opus of Cabala, which is generally considered to be the work of Moses de Leon.

While Elijah strenuously avoided involvement in communal affairs, he did emerge from his isolation by twice issuing bans of excommunication against the Hasidim (Pietists), whose deprecation of scholarly pursuits as deterrents to genuine spiritual immersion was considered by him as a serious danger to the classical Jewish tradition. Elijah Gaon has been acclaimed as the last great theologian of classical rabbinism whose writings closed one great period of Jewish history but whose personal example has been an endless inspiration to subsequent generations.

Further Reading

Detailed biographical studies of Elijah ben Solomon are in Leo Jung, ed., *The Jewish Library,* vol 6: *Jewish Leaders* (1953), and Simon Noveck, ed., *Great Jewish Personalities in Ancient and Medieval Times* (1959). See also Louis Ginzberg, *Students, Scholars and Saints* (1928).

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Gertrude B. Elion

The American biochemist Gertrude B. Elion (born 1918) won a Nobel Prize for her scientific discovery of drugs to treat leukemia and herpes and to prevent the rejection of kidney transplants.

Born in New York City in 1918, Gertrude Elion graduated from Hunter College with a B.A. degree in chemistry in 1937. In the midst of the Great Depression it was difficult for a woman to find a job in science. Elion had decided while still in high school to become a cancer researcher but for several years worked as a lab assistant, food analyst, and high school teacher while completing her Masters degree at night. She received an M.S. in chemistry from New York University in 1941.

During World War II, women were needed in scientific laboratories and Elion was hired as a biochemist by the Wellcome Research Laboratories, then in Tuckahoe, New York. There she worked for many years with George Herbert Hitchings, co-recipient with Gertrude Elion of the Nobel Prize in Medicine in 1988. Together, they pioneered pharmaceutical research, discovering and developing drugs to treat previously incurable diseases. Elion was later promoted to senior research chemist and in 1967 became head of the Department of Experimental Therapy.

The theory behind the development of these new drugs suggested by Hitchings was that, since all cells require nucleic acids, one might be able to stop the growth of rapidly dividing cells such as bacteria and tumor cells by substituting false building blocks, or antagonists of nucleic acid bases, in the synthesis of nucleic acids. Thus the replication of the unwanted cells might be prevented. Elion set to work especially on purines, nitrogenous bases that are important constituents of DNA. She was also working part-time on her doctorate at Brooklyn Polytechnic Institute but, given the ultimatum to choose between continuing on her doctorate full-time and keeping her job, she chose the latter. She was later awarded honorary doctorate degrees from George Washington University and several other universities and colleges in recognition of her research.

The early research involved a bacterium, *Lactobacillus casei,* which could synthesize purines given the right chemical substrates. She found her research work fascinating because so little was then known about how nucleic acid

was synthesized. James Watson and Francis Crick had not yet determined the structure of DNA, the double helix. The pathways for biosynthesis of purines were not worked out until the mid-1950s by Arthur Kornberg and others.

By 1951 Elion and Hitchings succeeded in developing a number of drugs that interfered with purine utilization called purine antimetabolites. Two of these were tested at the Sloan-Kettering Institute and were found to be active against leukemia in rodents. One of these, 6-mercaptopurine (6-MP), was then tested on children with acute leukemia at ten American medical centers. At that time there were no effective drugs for these terminally ill children and not even one in three lived as long as one year. The drug 6-MP was found to produce complete, though often temporary, remission. It was approved by the Food and Drug Administration in 1953. The success of this and related purine antimetabolite drugs opened up a whole new area of research in leukemia chemotherapy. Although 6-MP is still widely used, it is now prescribed in combination with several other antileukemic drugs. Almost 80 percent of children with acute leukemia can now be cured.

In the process of studying how 6-MP worked in both animals and humans, Elion developed a closely related compound called azathioprine. It was tested first as an anticancer drug but was later found to have a quite different but important function: it blocked the immune response leading to the rejection of foreign transplants. In 1960 this drug was tried out successfully in a kidney transplant on a collie. By 1962 successful human kidney transplants from unrelated donors became a reality, using azathioprine as an immunosuppressant drug. Cyclosporine made possible successful transplants of livers, hearts, and lungs, but azathioprine is still used in kidney transplants. It is also used to treat other serious diseases such as severe rheumatoid arthritis and systemic lupus.

Another drug that Elion and her coworkers synthesized scientifically—that is, by understanding how it works biochemically—is allopurinol. It can be used for the treatment of gout and other diseases resulting from an excess of uric acid. In gout uric acid crystals accumulate in the joints, causing extreme pain. Allopurinol inhibits the formation of the uric acid.

In 1968 Elion and her group returned to some early work she and Hitchings had done on antiviral drugs. They developed a drug found to be highly active against herpes virus. In 1970 their laboratory moved to North Carolina where they synthesized a new antiviral agent, Acyclovir. This drug is highly effective against several types of herpes virus and is not toxic to normal cells. It has been used in treating herpes since 1981, and also in treating patients with the painful disease known as shingles, caused by the varicella-zoster virus. It has even been a lifesaving drug for patients with herpes encephalitis, a frequently fatal disease. Acyclovir, approved by the Food and Drug Administration 1984, has become one of Burroughs Wellcome's most profitable drugs. Two years later, researchers trained by Elion and Hitchings developed azidothymidine, or AZT, the first drug used to treat AIDS.

Elion retired from Burroughs Wellcome in 1983 but remained there as a scientist emeritus. She served as president of the American Association for Cancer Research in 1983-1984 and on many advisory boards, including chairman of the Steering Committee on the Chemotherapy of Malaria. She also served as research professor of medicine and pharmacology at Duke University, working with advanced medical students who wish to do research on tumor biochemistry and pharmacology sharing her interest and experience.

In 1988, Elion and Hitchings shared the Nobel Prize for physiology or medicine with Sir James Black, a British biochemist. In her Nobel Prize speech, Elion noted that her 40 years of research not only resulted in many therapeutic drugs but that these life-serving agents have been tools to understand nature's mysteries. They led her into whole new areas of medical research, not only in biochemistry and pharmacology but also in immunology and virology.

Elion celebrated a momentous year in 1991 as she became the first woman to be inducted in the National Inventors Hall of Fame. She was also named to the Engineering and Science Hall of Fame and received the National Medal of Science. In 1995, she was named the Higuchi Memorial Award winner and lectured at the University of Kansas.

Elion, who resides in Chapel Hill, North Carolina, continues her work today through the World Health Organization, honorary university lectureships, and assisting students in medical research. Her hobbies include photography, travel and music. Her name appears on 45 patents

Further Reading

Gertrude Elion described her scientific work in her Nobel Prize speech, quoted in *Science* magazine (April 7, 1989); gave a personal account of her life in *Les Prix Nobel* (1988). Biographical data on Elion appears in the books *Who's Who 1997* and the St. Martin's Press' annual biographical dictionary. □

Charles William Eliot

The American educator Charles William Eliot (1834-1926) was president of Harvard from 1869 to 1909 and transformed the college into a modern university.

Born in Boston on March 20, 1834, of a distinguished New England family, Charles W. Eliot graduated from Harvard in 1853. He taught mathematics and chemistry there (1854-1863). He toured Europe (1863-1865), studying chemistry and advanced methods of instruction, and returned to become a professor at the Massachusetts Institute of Technology. In 1869, having attracted favorable attention by several articles on educational reform, he was chosen president of Harvard.

Eliot's 40-year tenure permitted him to press slowly but consistently for change. The effect of his innovations was revolutionary and thoroughly altered Harvard. He drew ideas from his European experience, and he later paid tribute to the stimulating effect of the innovations undertaken at Johns Hopkins University under Daniel Coit Gilman.

Eliot developed an organized 3-year program in the law school, using the case system of instruction based on studying actual court decisions rather than abstract principles. In the medical school he introduced laboratory work and written examinations in all subjects, and he gradually made available clinical instruction in Boston hospitals. In 1872 the university began to grant doctoral degrees, and the Graduate School of Arts and Sciences was formally organized in 1890, taught by the same faculty that served the undergraduate college.

Eliot's best-known reform was the elective system. Undergraduates could choose from a wide variety of courses in each field rather than follow a prescribed curriculum. By offering many advanced courses to undergraduates, Eliot was able to employ in the college outstanding scholars who divided their time between undergraduate and graduate schools. Harvard became a leading center for graduate study and research and by the 1890s had earned an international reputation for academic excellence.

Always interested in secondary education, Eliot was active in the National Education Association (NEA), becoming president in 1903. He strongly influenced the 1892 report of the NEA ''Committee of Ten'' that led to the standardization of college preparation and admissions, and he helped found the College Entrance Examination Board in 1906. In 1910 he edited *The Harvard Classics,* a ''five-foot shelf'' of outstanding books through which those unable to attend college might acquire a liberal education. He retired in 1909 and died at Northeast Harbor, Maine, on Aug. 22, 1926.

Further Reading

Henry James, *Charles W. Eliot: President of Harvard University, 1869-1909* (2 vols., 1930), is the best and most complete biography. Samuel Eliot Morison's two books, *The Development of Harvard University since the Inauguration of President Eliot, 1869-1929* (1930) and *Three Centuries of Harvard: 1636-1936* (1936), are invaluable on Eliot's work at Harvard. Eliot's view of his profession may be found in his *Educational Reform: Essays and Addresses* (1898) and *University Administration* (1908). *Charles W. Eliot: The Man and His Beliefs,* edited by William Allan Nielsen (2 vols., 1926), is a collection of Eliot's best essays and addresses on a variety of topics. □

George Eliot

George Eliot was the pen name used by the English novelist Mary Ann Evans (1819-1880), one of the most important writers of European fiction. Her masterpiece, *Middlemarch,* is not only a major social document but also one of the greatest novels in the history of fiction.

Mary Ann Evans was born in Warwickshire, the daughter of an estate agent or manager. Her education was a conventional one, dominated by Christian teachings and touched by the enthusiasm generated by the Evangelical movement of church reform. In her 20s she came into contact with a circle of freethinkers and underwent a radical transformation of her beliefs. Influenced by the so-called Higher Criticism—a largely German school of biblical scholarship that attempted to treat sacred writings as human and historical documents—she devoted herself to translating its findings for the English public. She published her translation of David Strauss's *Life of Jesus* in 1846 and her translation of Ludwig Andreas Feuerbach's *Essence of Christianity* in 1854.

In 1851 Evans became an editor of the *Westminster Review,* a rationalist and reformist journal. In that capacity she came into contact with the leading intellectuals of the day, among them a group known as the positivists. They were followers of the doctrines of the French philosopher Auguste Comte, who were interested in applying scientific knowledge to the problems of society. One of these men was George Henry Lewes, a brilliant philosopher, psychologist, and literary critic, with whom she formed a lasting relationship. As he was separated from his wife but unable to obtain a divorce, their relationship challenged Victorian ideas of respectability. Nevertheless, the obvious devotion and permanence of their union came to be respected.

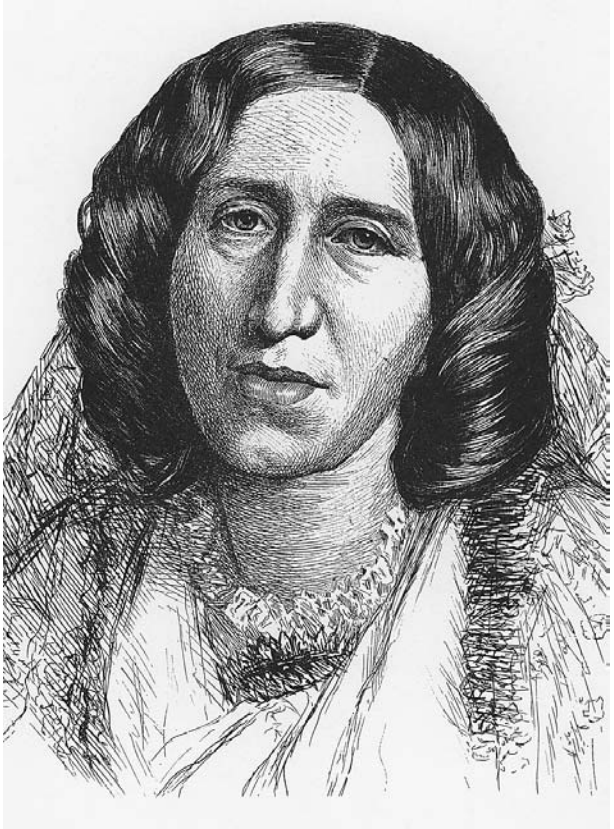

Adam Bede

In the same period Evans turned her powerful mind from scholarly and critical writing to creative work. In 1857 she published a short story, ''Amos Barton,'' and took the pen name ''George Eliot'' in order to obviate the special aura then attached to lady novelists. After collecting her short stories in *Scenes of Clerical Life* (2 vols., 1858), Eliot published her first novel, *Adam Bede* (1859). The plot was drawn from a reminiscence of Eliot's aunt, a Methodist preacher, whom she idealized as a character in the novel. The story concerns the seduction of a stupid peasant girl by a selfish young squire, and it follows the stages of the girl's pregnancy, mental disorder, conviction for child murder, and transportation to the colonies. A greater interest develops, however, in the growing love of the lady preacher and a village artisan, Adam Bede. The religious inspiration and moral elevation of their life stand in contrast to the mental limitations and selfishness that govern the personal relations of the other couple.

Eliot's next novel, *The Mill on the Floss* (1860), shows even stronger traces of her childhood and youth in small-town and rural England. It follows the development of a bright and attractive heroine, Maggie Tulliver, among the narrow-minded provincials who surround her. Through the adversities that follow her father's bankruptcy, Maggie acquires a faith in Christian humility, fostered by her reading of Thomas à Kempis. But events become more complex than her ascetic way of life can respond to, and the final pages of the novel show the heroine reaching toward a ''religion of humanity,'' which it was Eliot's aim to instill in her readers.

Silas Marner

In 1861 Eliot published a short novel, *Silas Marner,* which through use as a school textbook is unfortunately her best-known work. It concerns the redemption from misanthropy of the lonely, long-suffering Silas Marner by a child who comes accidentally to his door and whom he adopts. The fairy-tale qualities of the plot are relieved by the realism with which Eliot invested the rural setting and by the psychological penetration with which she portrayed her somewhat grotesque characters.

In 1860 and 1861 Eliot lived abroad in Florence and studied Renaissance history and culture. She wrote a historical novel, *Romola* (published 1862-1863), set in Renaissance Florence. This work has never won a place among the author's major achievements, yet it stands as a major example of historical fiction. The story follows the broad outlines of *The Mill on the Floss*—a young woman's spiritual development amid the limitations of the world around her—but the surroundings of Florentine history are considerably more complex than those of provincial English life. Romola experiences Renaissance humanism, Machiavellian politics, and Savonarola's religious revival movement. She moves beyond them all to a ''religion of humanity'' expressed in social service.

Despite some lapses into doctrinaire writing, Eliot always aimed at creating conviction in her readers by her honesty in describing human beings, refraining from the

tendency to make them illustrations of her ideas. In her next novel, *Felix Holt* (1866), she came as close as she ever did to setting up her fiction in order to convey her doctrines. In this work, however, it is not her ethical but her political thought that is most in evidence, as she addressed herself to the social questions that were then disturbing England. The hero of the novel is a young reformer who carries Eliot's message to the working class. This message is that their advancement beyond widespread misery could be made by the inner development of their intellectual and moral capacities and not alone through political reforms or union activities. In contrast to Holt, the conventional progressive politician is shown to be tainted by political corruption and insincere in his identification with the working class. The heroine validates this political lesson by choosing the genuine, but poor, reformer rather than the opportunist of her own class.

Middlemarch

Eliot did not publish any novel for some years after *Felix Holt,* and it might have appeared that her creative vein was exhausted. After traveling in Spain in 1867, she produced a dramatic poem, *The Spanish Gipsy,* in the following year, but neither this poem nor the other poems of the period are on a par with her prose. Then in 1871-1872 Eliot published her masterpiece, *Middlemarch,* a comprehensive vision of human life, with the breadth and profundity of Leo Tolstoy's *War and Peace*. The main strand of its complex plot is the familiar Eliot tale of a girl's awakening to the complexities of life and her formulation of a humanistic substitute for religion as a guide for her conduct. But the heroine, Dorothea Brooke, is here surrounded by other ''seekers in life's ways,'' a man of science and a political reformer, whose struggles and discoveries command almost equal attention. Moreover, the social setting in which the heroes' challenges are presented is not merely sketched in or worked up from historical notes but rendered with a comprehensiveness and subtlety that makes *Middlemarch* a major social document as well as a work of art. The title—drawn from the name of the fictional town in which most of the action occurs—and the subtitle, *A Study of Provincial Life,* suggest that the art of fiction here develops a grasp of the life of human communities, as well as that of individuals.

Eliot's last novel was *Daniel Deronda* (1874-1876). It is perhaps her least-read work, although recent critical attention has revealed its high merits in at least one half of its plot, while raising still unanswered questions about its less successful half. The novel contrasts and interweaves two stories. One is a marriage for personal advantages by a young woman of keen intelligence who discovers that she has given herself to a scoundrel. The other story is the discovery by a young British gentleman that he is of Jewish origin and his subsequent dedication to the Jewish community by espousal of the Zionist resettlement of Palestine. The ethical relationship of these widely divergent situations and characters is one of the chief interests of the author, but although her intention is clear, her literary success is less so.

In 1880, after the death of Lewes, Eliot married a friend of long standing, John Walter Cross. She died in the same year, having reached an influence on many of her contemporaries amounting almost to the position of a prophetic teacher.

Further Reading

Gordon S. Haight edited the comprehensive edition of *The George Eliot Letters* (7 vols., 1954-1955). Haight's *George Eliot* (1968) is likely to become the standard biography of Eliot, although the ''official'' biography by her husband, J. W. Cross, ed., *George Eliot's Life as Related in Her Letters and Journals* (3 vols., 1885), is still useful. Two preeminent critical studies of Eliot's novels are Barbara Hardy, *The Novels of George Eliot: A Study in Form* (1959; rev. ed. 1963), and W. J. Harvey, *The Art of George Eliot* (1961). For a discussion of the intellectual currents underlying her works see Bernard J. Paris, *Experiments in Life: George Eliot's Quest for Values* (1965). □

John Eliot

John Eliot (1604-1690), English-born clergyman of the first New England generation and missionary to the Massachusetts Native Americans, translated the Bible and other books into the Algonquian tongue.

John Eliot's baptismal record, dated Aug. 5, 1604, is preserved in the church of St. John the Baptist in Widford, Hertfordshire. His father had extensive landholdings in Hertford and Essex counties. When John was a child, his parents moved to Nazeing. Just before his fourteenth birthday he matriculated at Jesus College, Cambridge, where he prepared for the ministry. He took his bachelor of arts degree in 1622. In 1629-1630 he lived with Thomas Hooker and his family in Little Baddow, Essex. After the Separatist Hooker escaped to Holland, Eliot, who as a Nonconformist minister was also unsafe, decided to emigrate to New England, as many other young ministers were doing.

To the New World

Eliot arrived in Boston on Nov. 3, 1631, when the settlement was barely a year old. While John Wilson, pastor of Boston's first church society, was absent, Eliot was asked to occupy the pulpit. On Wilson's return Eliot was invited to remain as teacher. He refused, having promised Nazeing friends who were intending to emigrate that if he was not permanently engaged when they arrived he would be their pastor. The Nazeing group settled in Roxbury, Mass., and Eliot was ordained immediately as their teacher and later as pastor.

Pastor at Roxbury

Eliot stayed at Roxbury for the remainder of his years. The pleasure of his life was increased by the arrival of two sisters and, later, two brothers. Hanna Mumford, to whom he was engaged, had also come with this group. Their

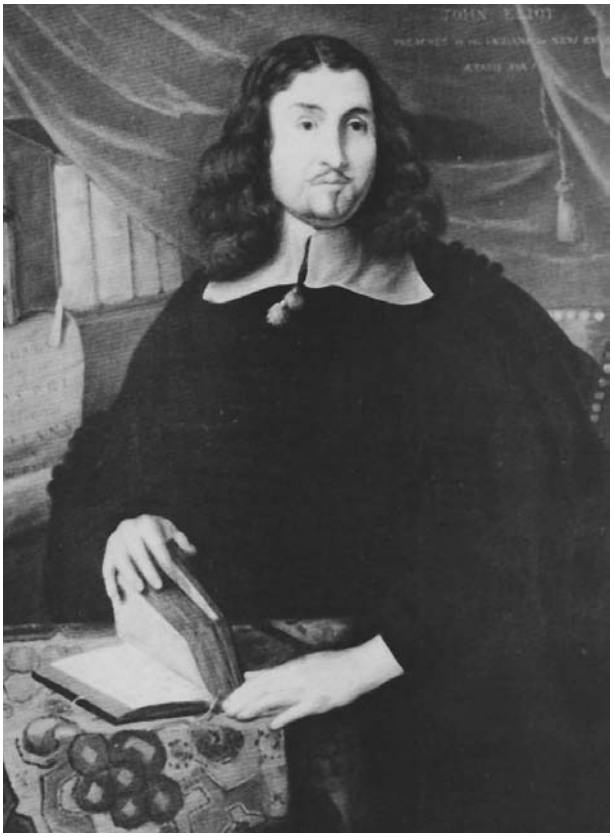

wedding, in October 1632, is the first marriage on the town record.

For his first 40 years in Roxbury, Eliot preached in the 20- by 30-foot meetinghouse with thatched roof and unplastered walls that stood on Meetinghouse Hill. The church grew with the town, and Eliot's long ministry was marked by imaginative leadership both within and without the membership circle. His share in founding the Roxbury Grammar School and his efforts to keep it independent and prosperous were only part of his contribution to the community. In addition to preaching and the care of his people, he also had the traditional share of a first-generation minister in various religious and civil affairs.

''Apostle to the Indians''

These numerous and valuable local services, however, did not give John Eliot the place he holds in American history. That place is described by his unofficial title, ''Apostle to the Indians,'' for whose benefit he gave thought, time, and unstinted energy for over half a century. He was not sent to them as a missionary by church, town, or colony but went voluntarily in fulfillment of his duty to share in Christianizing Native Americans, which, according to the original Massachusetts charter, was expected of every settler and was ''the principal end of this plantation.'' Long before either church or civil leaders realized that Christianization was an English wish rather than a Native American one, they had puzzled over ways of proceeding. Individual ministers had tried unsuccessfully to bring Native Americans to the meetinghouse.

Learning the Native American Language

The chief barrier between European and Native American was communication. Sign language and a jargon of pidgin English and Native American would do for barter but not for sermons. The Algonquian language, spoken by the various tribes of Massachusetts Native Americans, presented a formidable problem to those trained in classical and European languages; further, there were no written texts, dictionaries, or grammars. Eliot learned the language by taking into his home a Native American boy, a captive in the Pequot War, who had learned to speak and understand everyday English and also to read it; he could not write. The boy's pronunciation was very distinct. As Eliot listened, he made word lists which revealed inflexional endings, differentiated nouns from verbs and singulars from plurals, and gave many hints of language behavior to Eliot, who had a distinct gift for such understanding. The process of mastering this strange tongue well enough to use it for expressing his own thought was arduous, but Eliot persisted, and on Oct. 28, 1646, preached his first sermon in Algonquian to a small group of Native Americans gathered at the wigwam of a chieftain at Nonantum (now Newton). The Native Americans understood well enough to question him. They felt his friendliness and invited him to preach again.

First Native American Bible

A detailed report of the first four of these woodland meetings, taken down by another minister, was given to Edward Winslow, newly appointed agent of the colony. It was immediately printed in London under the title ''The Day-Breaking, if not the Sun-Rising of the Gospell with the Indians in New England.'' Winslow drafted a bill which led to Parliament's chartering the Society for the Propagation of the Gospel among the Native Americans of New England. Throughout England and Wales funds were solicited. With this money Eliot bought school supplies, carpenter and farm tools, cloth, spinning wheels, and other articles needed in the work of education and civilization to which, in addition to his Roxbury parish, he devoted the remainder of his life. The first edition of his translation of the Bible into Algonquian (1661-1663) was the first Bible printed in the Colonies.

This story has many chapters. Fourteen self-governing Native American towns were founded, native teachers and preachers trained, and new skills learned and practiced. But King Philip's War (1675-1676) destroyed the Native American towns; only four were rebuilt. The ''Praying Indians,'' exiled to Deer Island, suffered lamentably. John Eliot died in 1690, before restoration of the villages had really begun. But he had lived to see the second edition of his Native American Bible. With this book he had written the beginnings of a pioneering story in race relations for his own day. His feat of translation is still a marvel to scholars.

Further Reading

A full-length study of Eliot is Ola Elizabeth Winslow, *John Eliot, ''Apostle to the Indians''* (1968). He is also discussed in Walter Eliot Thwing, *History of the First Church in Roxbury* (1908); Samuel Eliot Morison, *Builders of the Bay Colony*

(1930); and William Kellaway, *The New England Company, 1649-1776* (1961).

Additional Sources

Tinker, George E., *Missionary conquest: the Gospel and Native American cultural genocide,* Minneapolis: Fortress Press, 1993. □

Thomas Stearns Eliot

Thomas Stearns Eliot (1888-1965), American-English author, was one of the most influential poets writing in English in the 20th century, one of the most seminal critics, an interesting playwright, and an editor and publisher.

On Sept. 26, 1888, T. S. Eliot was born in St. Louis, Mo., a member of the third generation of a New England family that had come to St. Louis in 1834. Eliot's grandfather, William Greenleaf Eliot, Unitarian minister and founder of schools, a university, a learned society, and charities, was the family patriarch. While carrying on a tradition of public service, the Eliots never forgot their New England ties. T. S. Eliot claimed that he was a child of both the Southwest and New England. In Massachusetts he missed Missouri's dark river, cardinal birds, and lush vegetation. In Missouri he missed the fir trees, song sparrows, red granite shores, and blue sea of Massachusetts.

Eliot Family

Henry Ware Eliot, the father of T. S. Eliot, became chairman of the board of a brick company and served the cultural institutions his father had helped found, as well as others. He married an intellectual New Englander, Charlotte Champ. After having six children, she turned her energies to education and legal safeguards for the young. She also wrote a biography, some religious poems, and a dramatic poem (1926), with a preface by her already widely respected youngest child, Thomas.

Eliot grew up within the family's tradition of service to religion, community, and education. Years later he declared, ''Missouri and the Mississippi have made a deeper impression on me than any part of the world.'' The Eliots also spent summers on Cape Ann, Mass. These places appear in Eliot's early poetry, but in the *Four Quartets* of his maturity his affection for them is most explicit.

Education of a Poet

In St. Louis young Eliot received a classical education privately and at Smith Academy, originally named Eliot Academy. He composed and read the valedictory poem for his graduation in 1905. After a year at Milton Academy in Massachusetts, he went to Harvard in 1906. He was shy, correct in dress, and intellectually independent. He studied under such versatile men as William James, George Santayana, Josiah Royce, and Irving Babbitt. He discovered

Dante and heard talk of reviving poetic drama. Among such student personalities as Walter Lippmann, Heywood Broun, Conrad Aiken, and E. E. Cummings, Eliot made a modest impression as a contributor and editor of the *Harvard Advocate*. He was quietly completing his bachelor of arts degree in 3 years and was hard on the track of a new poetic voice. In 1908 he discovered Arthur Symons's *The Symbolist Movement in Literature,* and through it the French poet Jules Laforgue. From the example of Laforgue, other French symbolists, and late Elizabethan dramatists, he began to develop the offhand eloquence, the pastiches and discordant juxtapositions, the rhythmic versatility, and the concern masked by evasive irony and wit that would soon dominate the American-British renascence in poetry.

Eliot's stay at Harvard to earn a master of arts in philosophy was interrupted by a year at the Sorbonne. He returned to Harvard in 1911 but in 1914 he went abroad again on a Harvard fellowship to study in Germany. When World War I broke out, he transferred to Merton College, Oxford, and studied with a disciple of F. H. Bradley, who became the subject of Eliot's dissertation. Ezra Pound, the young American poet, discovered Eliot at Oxford. Though they were quite different, they shared a devotion to learning and poetry. After Oxford, Eliot decided to stay in England and in 1915 married a vivacious Englishwoman, Vivienne Haigh Haigh-Wood. He taught at Highgate Junior School for boys near London (1915-1916) and then worked for Lloyd's Bank. While teaching, he completed his dissertation, *Knowledge and Experience in the Philosophy of F. H. Bradley*. The dissertation was accepted, but Eliot did not return to

America to defend it so as to receive his doctorate. His study of Bradley, however, contributed to his thought and prose style.

Early Poetry

When the United States entered World War I in 1917, Eliot tried to join the U.S. Navy but was rejected for physical reasons. That year his first volume of verse, *Prufrock and Other Observations,* appeared and almost immediately became the focus for discussion and controversy. Eliot's abruptly varied rhythms and his mixtures of precision and discontinuity, contemporary references and echoes of the past, and immediate experience and haunting leitmotifs spoke to the distraction and alienation that World War I had intensified in Western civilization. This quality was most effective in the ironically titled poem ''The Love Song of J. Alfred Prufrock,'' in which the Victorian dramatic monologue is turned inward and wedded to witty disillusion and psychic privacies to present a dilettante character fearful of disturbing or being disturbed by anything in the universe. Prufrock moves through a dehumanized city of dispirited common men on an empty round of elegant but uncommunicative chitchat. The many voices within him, speaking in approximations of blank verse and in catchy couplets, contribute to what Hugh Kenner, the American critic, called an ''eloquence of inadequacy.''

Critic and Editor

As literary editor of the *Egoist,* a feminist magazine, from 1917 to 1919, Eliot began the editorial and critical careers that would continue until his death. The back pages of the *Egoist* were entrusted to a succession of young poet-editors, and here, with the aid of Ezra Pound, the new poetry and criticism got a hearing. Eliot was also writing anonymous reviews for the London *Times* and publishing essays that announced the appearance of a sometimes pontifical but illuminating critic. In 1919 two of his most influential pieces appeared. ''Tradition and the Individual Talent'' advocated the ''depersonalization'' of poetry and a redirection of interest away from the poet's personality to the poem, the process, and the tradition to which the poem belonged. ''Hamlet and His Problems'' defined ''objective correlative,'' a term soon to achieve wide currency, as a particular object, act, sequence, or situation which the poet infuses with a particular feeling in order to be able to call it up economically by mere mention of the thing or event. In this essay Eliot demonstrated the need to cut through received opinion to the literary work itself. He declared that the ''primary problem'' in *Hamlet* is not the character but the play, because the character has to bear the burden of an ''inexpressible'' emotion ''in excess of the facts as they appear.''

In his early critical essays, collected as *The Sacred Wood* (1920), *Homage to John Dryden* (1924), *Selected Essays: 1917-1932* (1932), and *The Use of Poetry and the Use of Criticism* (1933), Eliot pointed to the poets, critics, and cultural figures who had been helpful to him and might assist others in adjusting 20th-century experience to literary and cultural tradition. Eliot was drawn to precision and concreteness in language, seeking ''to purify the dialect of the tribe,'' as he later put it. He called attention to thematic or musical structure for communicating complex psychological experience, to past mergers of thought and feeling that could counteract the modern ''dissociation of sensibility,'' and to the ''mythical method'' of James Joyce's novel *Ulysses* and of his own poetry—a method that contrasts the balance and sanity of masterpieces and the ages that produced them with the contemporary deracination that isolates individuals culturally and psychologically. With learned understatement he also assessed critics from Aristotle to his Harvard teacher Irving Babbitt. He found creative guides in 19th-century French symbolists; the 17th-century man of letters John Dryden and his predecessor John Donne; the Jacobean dramatists; and beyond them Dante, a bitter exile who created a serene master-piece.

A rising poet and critic, Eliot made his way into elite British circles. The Bloomsbury group led by Leonard and Virginia Woolf welcomed him; as a somewhat British American, both conservative and liberal leaders could accept him; and young writers on both sides of the Atlantic offered respect and affection. When restless Pound left London for Paris in 1920, Eliot quietly assumed the leadership of England's young intelligentsia.

In ''Gerontion'' (1920) Eliot offered a shorter, less fragmented perspective on Prufrock's unfocused world, resorting again to the interior monologue, this time spoken by a despairing old man who did not believe or act passionately in youth and now regrets the spiritual waste of his life.

The Waste Land

While convalescing from exhaustion in 1921, Eliot advanced his diagnosis of war-enervated, spiritually moribund Europe with a draft of *The Waste Land*. This was to become, after publication in 1922, the most influential and controversial poem of the century. Eliot corresponded with Pound about the poem, and Pound's drastic editing compressed it, no doubt unifying and sharpening it. Eliot acknowledged Pound's help by dedicating the poem to him in Dante's words as ''il miglior fabbro,'' the better maker.

In *The Waste Land* Eliot defines alienation and also indicates a remedy. Voices such as Prufrock's and Gerontion's are still heard, but Eliot's spokesman is now a mild Jeremiah, a lonely prophet or pilgrim who seeks spiritual regeneration in person and in thought throughout a corrupt city and across a disoriented continent. Spring is no longer the joyous season of renewal: ''April is the cruelest month,'' for it calls unwilling people to physical and spiritual regeneration, to leave off unsacramental sex and materialistic busy–ness. Eliot had intensified and extended the varied rhythms and montages of his earlier interior monologues and now organized them in a five-part structure deriving from Beethoven's late quarters. While sordid and distracted images still abound, hopeful ones have increased, and a greater tension exists between the two. Social disintegration is equated with a shattered wasteland, but the poem's central consciousness is nevertheless alert to the possibility of recreating personal and communal wholes out of the present and the past, of fertility rites, Christianity, Indian philos-

ophy, and Western literature and art: ''These fragments I have shored against my ruin.''

Also in 1922 Eliot founded the *Criterion,* an influential little magazine that appeared until 1939, when he discontinued its publication. In it he stressed learning, discipline, and the constant renewal of tradition in literature. The magazine also reflected his growing religiousness and his devotion to the idea of a culture stratified by class and unified by Christianity.

As author of *The Waste Land* and editor of the *Criterion,* Eliot assumed a dominant role in literature in America and in Great Britain. He left Lloyd's Bank in 1925 and joined Faber and Faber, Ltd., a publisher, eventually rising to a directorship there.

Meanwhile Eliot was crossing a divide in his career. He ended his preoccupation with one kind of alienation in ''The Hollow Men'' (1925), where the will-less subjects of the poem cluster in a dead land, waiting like effigies for a galvanic revelation that does not come. They comment on their lot in a spastic chorus that includes a children's game song, a fragment of the Lord's Prayer, and a parody of ''world without end'' and other expressions from the Bible and the Book of Common Prayer.

''The Hollow Men,'' ''Gerontion,'' and *The Waste Land* compose a triptych that delineates the estrangement of the self in a society fallen into secularism, with the central panel, *The Waste Land,* suggesting the possibility of salvaging the self by reconstituting culture out of its scattered parts.

Religious and Cultural Views

In 1927 Eliot became an Anglo-Catholic and a British citizen. With the heightened social consciousness of the worldwide economic depression, a reaction set in against his conservatism. It grew more difficult to explain away on literary grounds the anti-Semitic references in several of his poems. In *After Strange Gods* (1934) Eliot took the literary ideas of his ''Tradition and the Individual Talent'' and made them apply to culture. He also declared that too many freethinking Jews would be a detriment to the kind of organic Christian culture he proposed. This work, along with *The Idea of a Christian Society* (1939) and *Notes toward a Definition of Culture* (1948), indicated Eliot's stand against the pluralistic society of most Western democracies. Without a reconstruction of Christendom, the alternative, he felt, was paganism.

With *Ash Wednesday* (1930), while the literary tide was flowing Leftward, Eliot emerged as the sole orthodox Christian among important Anglo-American poets. The title of this six-part poem refers to the beginning of Lent, the most intense season of penitence and self-denial in the Christian year. The poem's central consciousness is an aging penitent closer to the convert Eliot than his spokesman in any previous major poem. Like his antecedents, the penitent is alienated—but from God, not from society or nature; and following the precedents of Dante and St. John of the Cross, the 16th-century Spanish mystic, he sets out to draw near the divine presence. The poem is his interior monologue narrating his progress and praying for guidance. The tone of unbroken sincerity and passionate yearning, of anxiety and some joy is new for Eliot. The penitent desires to abandon ambition, his fading powers of expression, the enticements of the world, and all that may prevent his mounting the turning stairs toward salvation. Though his longing for the vision of God known in childhood is not fulfilled, he progresses toward it, and he will persist. American critic F. O. Matthiessen remarked how Eliot with ''paradoxical precision in vagueness'' used wonderfully concrete images to convey the mystery of a spiritual experience.

In 1934 Eliot published *After Strange Gods* and also brought his religious and dramatic interests together in *The Rock*. This pageant mingles narrative prose with poetic dialogue and choruses as part of a campaign to raise funds to restore London's churches. Eliot's speakers ask for visible gathering places, where the ''Invisible Light'' can do its work.

In 1935 *Murder in the Cathedral,* perhaps Eliot's best play, was produced at Canterbury Cathedral. It has to do with Archbishop Thomas Becket, who was assassinated before the altar there in 1170. Its theme is the historical competition between church and state for the allegiance of the individual. Its poetry suggests blank verse with deviations. Becket prepares, like the penitent in *Ash Wednesday,* to accept God's will, knowing that ''humanity cannot bear much reality.'' After his death, the chorus, speaking for humanity, confesses that ''in life there is not time to grieve long,'' even for a martyr.

Four Quartets

In 1936 Eliot concluded his *Poems 1909-1935* with ''Burnt Norton,'' the first of what became the *Four Quartets,* an extended work that proved to be his poetic viaticum. ''Burnt Norton,'' in which Eliot makes vivid use of his recurring rose-garden symbolism, grew out of a visit to a deserted Gloucestershire mansion. This poem engendered three others, each associated with a place. ''East Coker'' (1940) is set in the village of Eliot's Massachusetts ancestors. The last two quartets appeared with the publication of *Four Quartets* (1943). The third, ''The Dry Salvages,'' named for three small islands off the Massachusetts coast where Eliot vacationed in his youth, draws on his American experiences; and the fourth, ''Little Gidding,'' derives from a visit to the site of a religious community, now an Anglican shrine, where the British king Charles I paused before he surrendered and went to his death. Here Eliot asks forgiveness for a lifetime of mistakes, which no doubt includes his possible anti-Semitism of the years before the war. Each of the quartets is a separate whole but related to the others. All employ the thematic structure of music and the five movements of *The Waste Land*. The theme, developed differently, is the same in each: a penitential Eliot seeks the eternal in and through the temporal, the still dynamic center of the turning world. One may seek or wait in any place at any time, for God is in all places at all times. The theme and method continue those of *Ash Wednesday,* but the feeling in *Four Quartets* is less passionately personal, more compassionate and reconciled. The verse is serene, poised, and sparsely graceful.

Midway in his composition of *Four Quartets,* Eliot published *Old Possum's Book of Practical Cats* (1939). Here Eliot the fabulist appeared, and the humorist and wit resurfaced.

The Playwright

The Family Reunion, the first of Eliot's four plays for the professional stage, appeared in 1939. He later observed that its hero was a prig but its poetry the best in any of his plays. This play, like the other three, employs the familiar conventions of drawing-room comedy to encase religious matters. *The Family Reunion* and *The Cocktail Party* (1940) both involve analogs with classical Greek dramas. *The Confidential Clerk* (1954) and *The Elder Statesman* (1959) even employ potentially melodramatic situations, although they are not developed popularly, for Eliot is preoccupied with individual religiousness and the self-revelations and mutual understandings it effects within families. In fact, *The Elder Statesman,* the last and simplest of his plays, contending that true love is beyond verbal expression, is dedicated to his second wife, Valerie.

The most successful of these plays, *The Cocktail Party,* enjoyed respectable runs and revivals in London and New York. It puts the tension between the temporal and the eternal in more effective dramatic terms than do the other plays. By means of the familiar, a cocktail party, Eliot involves the audience in the unbelievable, a modern martyrdom. He contrasts lives oriented to the natural with that of a martyred missionary devoted to the supernatural. At the same time he parallels a Greek drama more subtly than he did in *The Family Reunion*.

Eliot's drawing-room plays, however, have only a limited appeal. The poetry in the last three is unobtrusively effective, carried by voices moving naturally along the hazy border between poetry and prose. They are not so much powerful plays as suggestive ones.

Honor and Old Age

Following World War II there were important changes in Eliot's life and literary activities. In 1947 his first wife died. Suffering from nervous debilities, she had been institutionalized for years, and Eliot had visited her every Sunday and kept his suffering and deprivation private. In 1948 he received the Nobel Prize and the British Order of Merit, and the list of his honors continued to grow. Publishing no important poetry after the *Four Quartets,* he devoted himself to the poetic drama, the revitalization of culture, some new criticism in *On Poetry and Poets* (1957), the readjustment of earlier critical judgments, and the editing of collections of his poetry and plays. In 1957 he married his private secretary, Valerie Fischer, and enjoyed a felicitous marriage until he died on Jan. 4, 1965, in London. In accordance with earlier arrangements his ashes were deposited in St. Michael's Church, East Coker, his ancestral village, on April 17, 1965.

Many poets and artists paid final tribute to Eliot, including Pound: ''A grand poet and brotherly friend''; W. H. Auden: ''A great poet and a great man''; Allen Tate: ''Mr. Eliot was the greatest poet in English of the 20th century''; Robert Lowell: ''He was a dear personal friend. Our American literature has had no greater poet or critic''; Robert Penn Warren: ''He is the key figure of our century in America and England, the most powerful single influence.'' Avowedly Christian in a secular age, Eliot tried to revitalize the religious roots of Western culture. His career recalls the versatile man of letters of the 18th century.

Further Reading

An edition of Eliot's work is *The Complete Poems and Plays of T. S. Eliot* (1969). Donald C. Gallup, *T. S. Eliot: A Bibliography* (1952), lists Eliot's writings through 1951.

The literature on Eliot is extensive. Herbert Howarth, *Notes on Some Figures behind T. S. Eliot* (1964), provides biographical information. Hugh Kenner, *The Invisible Poet: T. S. Eliot* (1959), is probably the standard work on Eliot. Francis O. Matthiessen, *The Achievement of T. S. Eliot* (1935; 3d ed. 1958), provides a balanced introduction. Russell H. Robbins, *The T. S. Eliot Myth* (1951), primarily because of Eliot's conservatism, offers a negative view. Other studies include Elizabeth A. Drew, *T. S. Eliot: The Design of His Poetry* (1949); Helen L. Gardner, *The Art of T. S. Eliot* (1949); and D. E. S. Maxwell, *The Poetry of T. S. Eliot* (1952). George Williamson, *A Reader's Guide to T. S. Eliot: A Poem-by-Poem Analysis* (1953; 2d ed. 1966), is a helpful reference work.

Collections of critical estimates of Eliot are Balachandra Rajan, ed., *T. S. Eliot: A Study of His Writings by Several Hands* (1947); Richard March and M. J. Tambimuttu, eds., *T. S. Eliot: A Symposium* (1948); Leonard Unger, ed., *T. S. Eliot: A Selected Critique* (1948); and Neville Braybrooke, ed., *T. S. Eliot: A Symposium for His Seventieth Birthday* (1958). Studies of particular works include Raymond Preston, *''Four Quarters'' Rehearsed* (1946), and Robert E. Knoll, ed., *Storm over the Waste* Land (1964). □

Elizabeth, the Queen Mother

Elizabeth Angela Marguerite Bowes-Lyon (born 1900) became queen through her marriage to George VI, king of Great Britain and Ireland from 1936 to 1952. Upon her husband's death, Elizabeth became the Queen Mother and will most likely be remembered as the most beloved royal figure in British history.

The Queen Mother was born on August 4, 1900, at St. Paul's Waldenbury, Hertfordshire. She was the youngest daughter and second youngest child in a family of ten children born to the 14th Earl of Strathmore and his wife, a cousin of the duke of Portland. Raised largely at St. Paul's Waldenbury in England and the Strathmores' other home, the large and romantically gloomy Glamis Castle in Scotland, she grew up in a warm and happy family environment surrounded by siblings, relatives, and family friends. She was privately educated, first by her mother, who taught her to read, and then by a series of governesses. Her childhood was interrupted by the outbreak of World

War I, in which one of her brothers was killed. Glamis Castle was turned into a hospital for wounded soldiers, and Lady Elizabeth helped tend the patients who were sent there.

After the war, the young woman became a much sought-after debutante, and the most persistent of her suitors was none other than the brother of her friend Princess Mary—the second son of King George V, the young Albert, duke of York. Although she twice declined his proposals, on April 26, 1923 they were married at Westminster Abbey. Afterward, she impulsively laid her bridal bouquet on the church's tomb of the Unknown Soldier, a gesture that inaugurated the British public's long love affair with their new royal.

Palace Life

The duke of York's upbringing and background were remarkably different from his wife's. His parents tended to act coldly towards their children and were strict disciplinarians. Prince Albert was a sickly child who suffered from recurrent stomach ailments and bowed legs which made it necessary for him to wear leg braces for several years. Worst of all, he stammered, which made conversation difficult, school painful, and public speaking a nightmare. Five years older than Lady Elizabeth, at the time of their marriage in 1923 he was a shy and lonely man. In his wife, however, he found constant support and encouragement. By providing him with a warm and comfortable domestic life, first at White Lodge in Windsor Park and then at 145 Piccadilly in London, she made him more confident and sociable and provided him with the greatest happiness he had known. He was aware of what he owed her and was utterly devoted to her. In a letter written 24 years after his marriage he described her as ''the most marvelous person in the world in my eyes.''

As duchess of York, Elizabeth became a part of the royal family. She was received readily by her parents-in-law, for whom she had great fondness if not the great awe which they inspired in their own children, and she was quickly accorded a share of royal duties. With her husband she made several goodwill trips abroad to such far corners of the Empire as East Africa and New Zealand. The years 1930 to 1936 were always viewed by the duchess as a ''golden age.'' Living in their comfortable and attractive home at 145 Piccadilly, the Yorks raised their daughters (Elizabeth, born in 1926—called Lillibet—and Margaret Rose, born in 1930) and pursued their own interests in addition to performing their public duties.

Unexpected Duty

This pleasant interlude came to an end with the political crisis of 1936 when the Duke's older brother, Edward VIII, abdicated the throne. The Duke of York thus became King George VI in December 1936. He was strengthened by the knowledge that he could rely on the support and comfort of his wife. She provided these qualities liberally, and the king manifested his gratitude by awarding her with the Order of the Garter. Despite her sympathetic nature, she never forgave Edward VIII or the woman he gave up the throne for, Wallis Simpson, for what she considered dereliction of duty, and she remained convinced that the burdens of the kingship shortened her husband's life.

The new king and queen sought to alleviate the damage caused by the Abdication Crisis by restoring faith in the monarchy. They did this by emphasizing their domesticity and devotion to home, becoming on the newsreels the very model of a contented English family unit, and by involving themselves and their children increasingly in public royal functions. As queen, Elizabeth's activities were many and varied. She made numerous state visits with her husband, including the first royal visit to Canada and the United States by a reigning monarch and his consort in 1939. The king and queen were given a great welcome when they returned to Britain, which demonstrated how firmly they had become established as effective and popular monarchs.

Upon the outbreak of World War II in September 1939, the queen's life and work took on added dimensions. She was very active, making patriotic and inspiring broadcasts, writing thousands of letters of thanks to Britons who had housed evacuees, making bandages and comforters for soldiers, and traveling, with or without her husband, to visit hospitals and areas devastated by bombs in order to encourage and give comfort to the people. When Buckingham Palace was bombed she said, ''I'm glad we've been bombed. It makes me feel I can look the East End [the poorest section of London and that which suffered most from the German bombing] in the face.'' Like her husband, she was determined to offer real resistance if the Germans invaded and practiced regularly firing a revolver. When asked why she and her daughters had not gone abroad for safety, she answered, ''My daughters could not go without me, I could not go with the King, and the King will never go.'' Recognizing the powerful symbolism of this resolute wife and mother, German dictator Adolf Hitler described her as the most dangerous woman in Europe.

Becomes Queen Mum

The post-war years, though busy, were marked by the declining health of George VI. In the summer of 1947 the king and queen and their two daughters made a trip to South Africa. Shortly after their return they announced the engagement of their daughter Elizabeth to Philip Mountbatten; the marriage took place in November 1947. Also in 1947, it was discovered that the king suffered from blood clots in his legs. This necessarily curtailed his activities, but the queen carried on gamely. The king had an operation in March 1949 which improved his condition somewhat, but he was still not fully recovered. A year later doctors found that his chronic cough was caused by lung cancer. To relieve him of some of the pressure of his duties, the queen alone received the king of Norway on his official visit in June 1951 and, with Princess Margaret, made a royal visit to Northern Ireland. Although lung surgery in 1951 helped the king to a degree, he died suddenly on February 6, 1952, at the age of 56 (and was succeeded by his elder daughter, Elizabeth).

The queen, now the Queen Mother, had been fully aware of the extent of her husband's illness. Nonetheless, his death overwhelmed her, and she spent three months in

seclusion. Slowly she rejoined the world and in the more than four decades of her widowhood led a useful and ceaselessly active life. She pursued her own interests, buying and restoring the Castle of Mey in remotest northern Scotland, farming, gardening, fishing, raising Corgis, and horse-racing. She also spent time with her grandchildren, and imbued in them both a sense of royal responsibility and fondness for outdoor pursuits.

Changing Times

The Queen Mother's life of service was recognized and won for her the respect, love, and devotion of her family, as reflected in her continued—and even enhanced—popularity. Her enduring contribution to her country may well be that she was able to project, as Robert Runcie, the Archbishop of Canterbury, said at her 80th birthday commemorative service on July 15, 1980, ''the human face of royalty.''

Yet in the decade between her eightieth and ninetieth birthdays, it may be said that the public was offered an all-too-human visage of the British royals. This new era began in a grand way with the 1981 royal wedding of Prince Charles, heir to the throne, to Lady Diana Spencer. (Prince Charles showed his admiration for his grandmother by asking her to serve as his fiancee's guide in learning how to behave like a member of the royal family.) Their marriage produced two sons and ended in divorce. Charles's brother Prince Andrew married Lady Sarah Ferguson in 1986, but this marriage, too, was rocked by scandal and divorce during the 1990s. As the decade wore on, eager reporters chronicled every move of the younger royals in public, and even semi-private moments to a degree which had not been inflicted on the Queen Mother's generation. There emerged a new era in the relationship between the royals and the public, egged on by the press. Though still revered by their subjects, public-opinion polls evidenced that a growing number of Britons considered the Windsors frivolous in both spirit and expenses—expenditures that were covered by the public treasury.

Beloved Dowager

The Queen Mother, however, usually remains above such criticism. The occasion of her ninetieth birthday in August of 1990 launched an entire summer of celebratory festivities. Prime Minister Margaret Thatcher remarked that her affection for the nation is mirrored in the affections of the nation for her, reported the *New Statesman & Society* (August 3, 1990). Even the significance of the Queen Mother's eventual demise is somewhat of an issue. There is debate within the halls of the British Broadcasting Corporation (BBC) concerning just how long the official television curfew should last—some feel her portrait should be kept on the air, in lieu of all regular programming and accompanied by somber music, for an entire week. A grave moment it might indeed be, for the Queen Mother's appeal, wrote Rosalind Brunt in the *New Statesman & Society* article, ''is also about a sprightly zest for life, a famous aura of gin-and-tonics, horse-racing and camp humour. 'Such fun!' is her favorite comment and 'Every day's an adventure' her motto . . . But hers is also an image of 'everyone's favourite Mum,' the projected ideal of someone who is unfailingly kind, never lets you down and lives forever.''

Further Reading

Much useful material about the Queen Mother can be found in biographies of her husband, George VI. Of particular value is John W. Wheeler-Bennett's *King George VI: His Life and Reign* (1958), the official biography of George VI. Though ponderous and weighty, the book is well-documented and deals at length with the Queen Mother's relationship with her husband. More analytical and more accessible to the common reader is Dennis Judd's interesting *King George VI 1895-1952* (1983).

Of more limited value are most biographies of the Queen Mother herself. Lady Cynthia Asquith's *The Duchess of York* (1927-1928) is a highly anecdotal account of the Queen Mother's early years. Equally anecdotal but more awkwardly written, as well as uncritically admiring, is *The Queen Mother: The Story of Elizabeth, the Commoner Who Became Queen* by Helen Cathcart, published in 1965. Other saccharine tributes include the surprisingly thorough but now out-of-date *Queen Elizabeth the Queen Mother* (1966) by Dorothy Laird and Geoffrey Wakeford's *Thirty Years a Queen: A Study of Her Majesty Queen Elizabeth the Queen Mother* (1968). Elizabeth Longford's *The Queen Mother* (1981) is highly recommended both for its lively style and incisive grasp of material. A later biography of the ''Queen Mum'' is Penelope Mortimer, *Queen Elizabeth: A Portrait of a Queen Mother* (1986). Further information can be found in Ann Morrow, *The Queen Mother* (1984) and Robert Lacey, *Queen Mother* (1987). Articles about the Queen Mother in *People* magazine (Fall 1990 Special Supplement) and *New Statesman & Society* (August 3, 1990) were written on occasion of her ninetieth birthday. □

Elizabeth I

Elizabeth I (1533-1603) was queen of England and Ireland from 1558 to 1603. She preserved stability in a nation rent by political and religious dissension and maintained the authority of the Crown against the growing pressures of Parliament.

Born at Greenwich, on Sept. 7, 1533, Elizabeth I was the daughter of Henry VIII and his second wife, Anne Boleyn. Because of her father's continuing search for a male heir, Elizabeth's early life was precarious. In May 1536 her mother was beheaded to clear the way for Henry's third marriage, and on July 1 Parliament declared that Elizabeth and her older sister, Mary, the daughter of Henry's first queen, were illegitimate and that the succession should pass to the issue of his third wife, Jane Seymour. Jane did produce a male heir, Edward, but even though Elizabeth had been declared illegitimate, she was brought up in the royal household. She received an excellent education and was reputed to be remarkably precocious, notably in languages (of which she learned Latin, French, and Italian) and music.

Edward VI and Mary

During the short reign of her brother, Edward VI, Elizabeth survived precariously, especially in 1549 when the principal persons in her household were arrested and she was to all practical purposes a prisoner at Hatfield. In this period she experienced ill health but pursued her studies under her tutor, Roger Ascham.

In 1553, following the death of Edward VI, her sister Mary I came to the throne with the intention of leading the country back to Catholicism. The young Elizabeth found herself involved in the complicated intrigue that accompanied these changes. Without her knowledge the Protestant Sir Thomas Wyatt plotted to put her on the throne by overthrowing Mary. The rebellion failed, and though Elizabeth maintained her innocence, she was sent to the Tower. After 2 months she was released against the wishes of Mary's advisers and was removed to an old royal palace at Woodstock. In 1555 she was brought to Hampton Court, still in custody, but on October 18 was allowed to take up residence at Hatfield, where she resumed her studies with Ascham.

On Nov. 17, 1558, Mary died, and Elizabeth succeeded to the throne. Elizabeth's reign was to be looked back on as a golden age, when England began to assert itself internationally through the mastery of sea power. The condition of the country seemed far different, however, when she came to the throne. A contemporary noted: ''The Queen poor. The realm exhausted. The nobility poor and decayed. Want of good captains and soldiers. The people out of order. Justice not executed.'' Both internationally and internally, the condition of the country was far from stable.

At the age of 25 Elizabeth was a rather tall and well–poised woman; what she lacked in feminine warmth, she made up for in the worldly wisdom she had gained from a difficult and unhappy youth. It is significant that one of her first actions as queen was to appoint Sir William Cecil (later Lord Burghley) as her chief secretary. Cecil was to remain her closest adviser; like Elizabeth, he was a political pragmatist, cautious and essentially conservative. They both appreciated England's limited position in the face of France and Spain, and both knew that the key to England's success lay in balancing the two great Continental powers off against each other, so that neither could bring its full force to bear against England.

The Succession

Since Elizabeth was unmarried, the question of the succession and the actions of other claimants to the throne bulked large. She toyed with a large number of suitors, including Philip II of Spain; Eric of Sweden; Adolphus, Duke of Holstein; and the Archduke Charles. From her first Parliament she received a petition concerning her marriage. Her answer was, in effect, her final one: ''this shall be for me sufficient, that a marble stone shall declare that a Queen, having reigned such a time died a virgin.'' But it would be many years before the search for a suitable husband ended, and the Parliament reconciled itself to the fact that the Queen would not marry.

Elizabeth maintained what many thought were dangerously close relations with her favorite, Robert Dudley, whom she raised to the earldom of Leicester. She abandoned this flirtation when scandal arising from the mysterious death of Dudley's wife in 1560 made the connection politically disadvantageous. In the late 1570s and early 1580s she was courted in turn by the French Duke of Anjou and the Duke of Alençon. But by the mid-1580s it was clear she would not marry.

Many have praised Elizabeth for her skillful handling of the courtships. To be sure, her hand was perhaps her greatest diplomatic weapon, and any one of the proposed marriages, if carried out, would have had strong repercussions on English foreign relations. By refusing to marry, Elizabeth could further her general policy of balancing the Continental powers. Against this must be set the realization that it was a very dangerous policy. Had Elizabeth succumbed to illness, as she nearly did early in her reign, or had any one of the many assassination plots against her succeeded, the country would have been plunged into the chaos of a disputed succession. That the accession of James I on her death was peaceful was due as much to the luck of her survival as it was to the wisdom of her policy.

Religious Settlement

England had experienced both a sharp swing to Protestantism under Edward VI and a Catholic reaction under Mary. The question of the nature of the Church needed to be settled immediately, and it was hammered out in Elizabeth's first Parliament in 1559. A retention of Catholicism was not

politically feasible, as the events of Mary's reign showed, but the settlement achieved in 1559 represented something more of a Puritan victory than the Queen desired. The settlement enshrined in the Acts of Supremacy and Conformity may in the long run have worked out as a compromise, but in 1559 it indicated to Elizabeth that her control of Parliament was not complete.

Though the settlement achieved in 1559 remained essentially unchanged throughout Elizabeth's reign, the conflict over religion was not stilled. The Church of England, of which Elizabeth stood as supreme governor, was attacked by both Catholics and Puritans. Estimates of Catholic strength in Elizabethan England are difficult to make, but it is clear that a number of Englishmen remained at least residual Catholics. Because of the danger of a Catholic rising against the Crown on behalf of the rival claimant, Mary, Queen of Scots, who was in custody in England from 1568 until her execution in 1587, Parliament pressed the Queen repeatedly for harsher legislation to control the recusants. It is apparent that the Queen resisted, on the whole successfully, these pressures for political repression of the English Catholics. While the legislation against the Catholics did become progressively sterner, the Queen was able to mitigate the severity of its enforcement and retain the patriotic loyalty of many Englishmen who were Catholic in sympathy.

For their part the Puritans waged a long battle in the Church, in Parliament, and in the country at large to make the religious settlement more radical. Under the influence of leaders like Thomas Cartwright and John Field, and supported in Parliament by the brothers Paul and Peter Wentworth, the Puritans subjected the Elizabethan religious settlement to great stress.

The Queen found that she could control Parliament through the agency of her privy councilors and the force of her own personality. It was, however, some time before she could control the Church and the countryside as effectively. It was only with the promotion of John Whitgift to the archbishopric of Canterbury that she found her most effective clerical weapon against the Puritans. With apparent royal support but some criticism from Burghley, Whitgift was able to use the machinery of the Church courts to curb the Puritans. By the 1590s the Puritan movement was in some considerable disarray. Many of its prominent patrons were dead, and by the publication of the bitterly satirical *Marprelate Tracts,* some Puritan leaders brought the movement into general disfavor.

Foreign Relations

At Elizabeth's accession England was not strong enough, either in men or money, to oppose vigorously either of the Continental powers, France or Spain. England was, however, at war with France. Elizabeth quickly brought this conflict to a close on more favorable terms than might have been expected.

Throughout the early years of the reign, France appeared to be the chief foreign threat to England because of the French connections of Mary, Queen of Scots. By the Treaty of Edinburgh in 1560, Elizabeth was able to close off a good part of the French threat as posed through Scotland. The internal religious disorders of France also aided the English cause. Equally crucial was the fact that Philip II of Spain was not anxious to further the Catholic cause in England so long as its chief beneficiary would be Mary, Queen of Scots, and through her, his own French rivals.

In the 1580s Spain emerged as the chief threat to England. The years from 1570 to 1585 were ones of neither war nor peace, but Elizabeth found herself under increasing pressure from Protestant activists to take a firmer line against Catholic Spain. Increasingly she connived in privateering voyages against Spanish shipping; her decision in 1585 to intervene on behalf of the Netherlands in its revolt against Spain by sending an expeditionary force under the Earl of Leicester meant the temporary end of the Queen's policy of balance and peace.

The struggle against Spain culminated in the defeat of the Spanish Armada in 1588. The Queen showed a considerable ability to rally the people around herself. At Tilbury, where the English army massed in preparation for the threatened invasion, the Queen herself appeared to deliver one of her most stirring speeches: ''I am come amongst you . . . resolved in the midst and heat of battle, to live and die amongst you all. . . . I know I have the body but of a weak and feeble woman, but I have the heart and stomach of a king and of a King of England too.''

That the Armada was dispersed owed as much to luck and Spanish incapacity as it did to English skill. In some ways it marked the high point of Elizabeth's reign, for the years which followed have properly been called ''the darker years.'' The Spanish threat did not immediately subside, and English counteroffensives proved ineffectual because of poor leadership and insufficient funds. Under the strain of war expenditure, the country suffered in the 1590s prolonged economic crisis. Moreover, the atmosphere of the court seemed to decline in the closing stages of the reign; evident corruption and sordid struggling for patronage became more common.

Difficulties in Ireland

The latter years of Elizabeth's reign were marked by increasing difficulties in Ireland. The English had never effectively controlled Ireland, and under Elizabeth the situation became acute. Given Ireland's position on England's flank and its potential use by the Spanish, it seemed essential for England to control the island. It was no easy task; four major rebellions (the rebellion of Shane O'Neill, 1559-1566; the Fitzmaurice confederacy, 1569-1572; the Desmond rebellion, 1579-1583; and Tyrone's rebellion, 1594-1603) tell the story of Ireland in this period. Fortunately, the Spaniards were slow to take advantage of Tyrone's rebellion. The 2d Earl of Essex was incapable of coping with this revolt and returned to England to lead a futile rebellion against the Queen (1601). But Lord Mountjoy, one of the few great Elizabethan land commanders, was able to break the back of the rising and bring peace in the same month in which the Queen died (March, 1603).

Internal Decline

The latter years of Elizabeth also saw tensions emerge in domestic politics. The long-term dominance of the house of Cecil, perpetuated after Burghley's death by his son, Sir Robert Cecil, was strongly contested by others, like the Earl of Essex, who sought the Queen's patronage. The Parliament of 1601 saw Elizabeth involved in a considerable fight over the granting of monopolies. Elizabeth was able to head off the conflict by promising that she herself would institute reforms. Her famous ''Golden Speech'' delivered to this, her last Parliament, indicated that even in old age she had the power to win her people to her side: ''Though God hath raised me high, yet this I count the glory of my crown, that I have reigned with your loves. . . . It is my desire to live nor reign no longer than my life and reign shall be for your good. And though you have had, and may have, many princes more mighty and wise sitting in this seat, yet you never had, nor shall have, any that will be more careful and loving.''

The words concealed the reality of the end of Elizabeth's reign. It is apparent, on retrospect, that severe tensions existed. The finances of the Crown, exhausted by war since the 1580s, were in sorry condition; the economic plight of the country was not much better. The Parliament was already sensing its power to contest issues with the monarchy, though they now held back, perhaps out of respect for their elderly queen. Religious tensions were hidden rather than removed. For all the greatness of her reign, the reign that witnessed the naval feats of Sir Francis Drake and Sir John Hawkins and the literary accomplishments of Sir Philip Sidney, Edmund Spenser, William Shakespeare, and Christopher Marlowe, it was a shaky inheritance that Elizabeth would pass on to her successor, the son of her rival claimant, Mary, Queen of Scots. On March 24, 1603, the Queen died; as one contemporary noted, she ''departed this life, mildly like a lamb, easily like a ripe apple from the tree.''

Further Reading

The standard biography of Elizabeth is J. E. Neale, *Queen Elizabeth* (1934), which is sometimes eulogistic. Neville Williams, *Elizabeth, Queen of England* (1967), although interesting, is not likely to replace Neale. Elizabeth Jenkins, *Elizabeth the Great* (1958), has been highly praised but contains little new information. B. W. Beckinsale, *Elizabeth I* (1963), is a useful study that indicates a cautious break from the traditional Neale view. Hilaire Belloc's well-known *Elizabeth: Creature of Circumstance* (1942) is a biased study written from the Catholic viewpoint.

Frederick Chamberlin, *The Private Character of Queen Elizabeth* (1922), is useful in some respects, such as the queen's medical history, but should be used with caution. More useful on Elizabeth's medical history is Arthur S. MacNalty, *Elizabeth Tudor: The Lonely Queen* (1954). Mandell Creighton, *Queen Elizabeth* (1899; repr. 1966), though dated, repays careful study for its assessment of the Queen. Joel Hurstfield, *Elizabeth I and the Unity of England* (1960), is a highly compressed, valuable study stressing Elizabeth's concern to achieve unity in England. Joseph M. Levine, ed., *Elizabeth I* (1969), is an able compilation of writings on Elizabeth by her contemporaries; Levine contributes an introduction, a chronology of the life of Elizabeth I, and a bibliographical note.

Important studies of aspects of Elizabeth's reign include J. E. Neale, *Elizabeth I and Her Parliaments, 1559-1581* (1952) and *Elizabeth I and Her Parliaments, 1584-1601* (1957), the best works on parliamentary politics and the role of the Queen in government; Conyers Read, *Mr. Secretary Cecil and Queen Elizabeth* (1955) and *Lord Burghley and Queen Elizabeth* (1960), which is useful on diplomacy as well as the partnership with Burghley; Mortimer Levine, *The Early Elizabethan Succession Question, 1558-1568* (1966); and Wallace MacCaffrey, *The Shaping of the Elizabethan Regime* (1968), a major new study of the early years of the reign.

Elizabeth figures prominently in many of the surviving documents of the period and in nearly all secondary accounts. Two useful bibliographies are Conyers Read, ed., *Bibliography of British History: Tudor Period, 1485-1603* (2d ed. 1959), and Mortimer Levine, *Tudor England, 1485-1603* (1968).

Recommended for general historical background are J. B. Black, *The Reign of Elizabeth, 1558-1603* (1936; 2d ed. 1959); S. T. Bindoff, *Tudor England* (1951); A. L. Rowse, *The England of Elizabeth: The Structure of Society* (1951) and *The Expansion of Elizabethan England* (1955); James A. Williamson, *The Tudor Age* (1953); and G. R. Elton, *England under the Tudors* (1955; repr. with a new bibliography, 1962). □

Elizabeth II

Elizabeth II (born 1926) became queen of Great Britain and Ireland upon the death of her father, George VI, in 1952. She was a popular queen who was also respected for her knowledge of and participation in state affairs.

Elizabeth II was born on April 21, 1926, in London, the oldest child of the Duke of York and his wife, Elizabeth. Her father became King George VI, of Great Britain and Ireland in 1936 when his older brother Edward VIII abdicated the throne. Elizabeth married Philip Mountbatten in November 1947, and they had four children—Prince Charles, Princess Anne, Prince Andrew, and Prince Edward.

Since the 1960s criticism of the monarchy and of the queen has been both positive and negative. Indeed, it may be said that is precisely *because* the monarchy has not ''created a truly classless and Commonwealth court'' that it has been an institution of inestimable value to the United Kingdom and the Commonwealth in the second half of the 20th century. Britain is not noticeably less a ''deferential society'' now than it was in Walter Bagehot's day, and there can be no doubt that considerable spiritual consolation can be derived from symbolic continuity with past glory in rapidly changing and often all too inglorious times.

There have, however, been subtle changes in the monarchy. The work of the monarch and the monarchy has increased, and the queen accordingly shared some of her duties with her children, upon whom more public attention was focussed. She pursued her functions along lines laid out by her father, George VI: diligence, duty, dignity, and compassion. Her involvement of the whole family in her duties

also reflected the influence of her father, who used to speak of his family as ''The Firm.''

In addition, the queen, perhaps in part influenced by her strong-willed and perceptive husband, started some new trends toward modernization and openness in the monarchy. Her efforts were not unsuccessful. The queen and her activities commanded international attention and widespread respect. The prime ministers who served under her, notably Harold Wilson and James Callaghan, were impressed by her knowledge of state affairs—gained by conscientious reading of state papers contained in the Red Boxes, dispatch cases which followed her everywhere. Her popularity at home and abroad was indisputable.

A Popular Traveller

At least part of this popularity could be attributed to her far-flung travels as the embodiment of Commonwealth unity and British nationalism. Her interested and gracious demeanor on these travels contributed to the warmth and enthusiasm of the receptions which greeted her. Between 1970 and 1985 she had a dizzyingly full schedule. She visited France in the spring of 1972, attended the Commonwealth Conference in Ottawa in 1973, took part in the U.S. bicentennial celebrations and then headed north to Montreal to open the 1976 Summer Olympics, and travelled some 56,000 miles throughout the Commonwealth as part of her Silver Jubilee celebrations. In 1979 she travelled to Kuwait, Bahrain, Saudi Arabia, Qatar, the United Arab Emirates, and Oman, where she was showered with gifts of dazzling (and dazzlingly precious) jewelry.

In April 1982 she made a less exotic but constitutionally more important visit to Ottawa, where she proclaimed the New Canadian constitution, which cut the last legal links between the United Kingdom and Canada. In March of 1984 she visited Jamaica, Grand Cayman Island, Mexico, California, and British Columbia. While in California, her first trip to the west coast of North America, she had some 20 public appearances, including a visit to a movie studio and a gala dinner in San Francisco. She also went to President Reagan's Santa Barbara ranch, to former U.S. Ambassador to Britain Walter Annenberg's luxurious estate, and, in a private capacity, to Yosemite National Park with Prince Philip. She went to North America again in 1984, visiting Canada for the 14th time and then, privately, to the United States to inspect horse-breeding farms in Kentucky and to the wild west of Sheridan County, Wyoming.

Changes in the queen's circumstances and events in her private life necessarily had a public impact. In the early 1970s there was considerable controversy over her request for an increase in her civil list funding. Although it was not unreasonable that she would require additional funds to carry out her public duties in the style to which her subjects had become accustomed and in an era of rampant inflation, some critics considered her request tactless because she was one of the world's wealthiest women. Even such supporters of the monarchy as Richard Crossman publicly resented the fact that her income was not taxable. Despite the critics, however (and perhaps also because of them: the public outcry over their disloyal attitude was loud), funding was increased.

In the early 1980s personal security around the queen was increased after two unpleasant incidents. In June of 1981, while the queen was riding to the Trooping of the Color in London's Mall, a bystander in the crowd fired six blanks in her direction. Thirteen months later an unemployed and disturbed man, Michael Fagan, managed to get into Buckingham Palace and, after wandering in the corridors, entered the queen's bedroom. With admirable aplomb she spoke soothingly to the intruder, who sat bleeding on her bed, and managed to summon help.

Happier events also had their public impact. On November 20, 1972, the queen and Prince Philip celebrated their 25th wedding anniversary with a service in Westminster Abbey. One hundred couples from all over Britain who happened to have the same anniversary were invited to share in the occasion. The queen's two older children married with great ceremony and had children of their own. On November 14, 1973, Princess Anne married commoner Mark Philips and later had two children: Peter, born in 1977, and Zara, born in 1981. Prince Charles married Lady Diana Spencer on July 29, 1981; their two sons, Prince William and Prince Henry, were born in 1982 and 1984 respectively. Another son, Prince Andrew (made Duke of York), married Sarah Ferguson, July 23, 1986; their two daughters, Princess Beatrice and Princess Eugenie were born in 1988 and 1990 respectively.

A Highly Respected Monarch

Perhaps the happiest event was the queen's Silver Jubilee in 1977, marked by an outpouring of devotion to the queen, her family, and the institution of the British monarchy in the form of innumerable sporting events, festivals, carnivals, races, concerts, commemorative stamps, and other activities in her honor. On May 4, 1977, both Houses of Parliament presented loyal addresses to her in Westminster Hall. At St. Paul's Cathedral in June the queen and her family celebrated a Thanksgiving service. The queen indicated her concern for her subjects by voicing her desire that the Silver Jubilee year be a special time ''for people who find themselves the victims of human conflict,'' by travelling extensively to meet her subjects during the year, and by establishing the Silver Jubilee Trust Fund, headed by the Prince of Wales, which was designed ''to help the young to help others.'' She demonstrated her interest in the jubilee through the television broadcast of two films, *Royal Heritage* and *The Queen's Garden,* the publication of a book about her private art collection, the opening of the Holbein Room at Windsor Castle to the public, and the display of some of her works of art in a special Silver Jubilee train which tracked across Australia.

Elizabeth Longford, one of the queen's biographers, has suggested that it was only after the jubilee, when she was able to see the loyalty and esteem of her subjects demonstrated, that she realized her potential as a monarch. Her inhibitions were broken down and she became more confident, more open, and more ready to reveal her keen sense of humor, strong common sense, great energy, and nearly imperturbable serenity of character.

After her accession the queen endeavored in her own way to make the British monarchy more modern, more open, and more accessible. She replaced the noxious presentation of debutantes with informal Buckingham Palace luncheons to which a variety of figures eminent in diverse fields ranging from industry to the stage to sports to Scotland Yard were invited. The guest lists at her garden parties became increasingly eclectic. She showed interest and skill in use of the broadcast media, notably in her annual Christmas television messages, in royally sanctioned documentaries such as *The Royal Palaces of Britain* (1966) and *The Royal Family* as well as the two Jubilee presentations, and in television broadcasts of Prince Charles' investiture as Prince of Wales and of the royal weddings. Perhaps the most popular of her attempts was the ''walkabout,'' in which she left her car or entourage to meet, shake hands, and chat with ordinary people in the crowds which gathered around her. These spontaneous strolls, which she started in 1970 while on a trip to New Zealand, revealed her conviction that ''I have to be seen to be believed.''

Troubles Plague the House of Windsor

However, in the late 1980s, the Queen grew concerned over the state and the future of the monarchy. The British press increasingly chronicled the problems in her children's marriages. It appeared to many that Prince Charles was not interested in suceeding to the throne, preferring instead to hunt, play polo, and spend time with his longtime mistress Camilla Parker-Bowles. There were rumors that the Queen would abdicate the throne to her grandson, Prince William. Her troubles seemed to peak in 1992, and she herself called it a ''annus horribilis'' a horrible year.

The twenty year marriage of Princess Anne ended in divorce; Prince Charles and Prince Andrew officially separated from their wives. On the night of November 20, a good section of Windsor Castle (one of Queen Elizabeth's official residences), suffered extensive fire damage. Immediately, a public outcry arose when it was announced the castle's restoration would be paid for out of public coffers. Britons felt that the Queen, who enjoyed a tax-exempt income in the millions, should pay for the restoration. Two days later, Buckingham Palace announced that the Queen and her family would no longer be exempt from taxation. This announcement was seen as a gesture of savvy and goodwill. The year ended on a happier note, as Princess Anne remarried on December 12.

In 1995, the Queen wrote a letter to Prince Charles and Princess Diana urging them to divorce, prompted by separate television interviews where they discussed their unhappy 14-year marriage. They were divorced in 1996, as were Prince Andrew and Sarah Ferguson. Despite these very public family problems, the Queen generally remained popular.

However, her resolve was tested after the August 1997 death of her former daughter-in-law, Princess Diana. Some Britons lashed out at the Queen for ''being too bound up by protocol.'' Surprised by the backlash, she broke tradition and addressed the nation in a live broadcast the day before the funeral, paying tribute to Diana. The significance of this gesture was seen as significant, as the Queen usually addresses the nation only on Christmas Day; this was the second exception to that rule in her 45-year reign.

In spite of turmoil and public stresses, the Queen does not appear to be slowing down. She continues to enjoy time with her family, her beloved Welsh Corgis, country life, and horses, horse-breeding, and horse-racing.

Further Reading

There is a good deal of literature about Queen Elizabeth and the state of the monarchy. Of interest to those intrigued by the private life of royalty are two books by the queen's former governess, Marion Crawford: *The Little Princesses* (1950) and *Elizabeth the Queen* (1952). A well-documented, perceptive, and flattering portrait of the queen and her family is contained in Robert Lacey's Jubilee year *Majesty: Elizabeth II and the House of Windsor* (1977). An uncritically laudatory biography is *Queen Elizabeth* (1979) by Judith Campbell, which is useful only because it has a great number of interesting photographs. Of the greatest value is Elizabeth Longford's *The Queen: The Life of Elizabeth II* (1983), which is insightful, skillfully written, and thoroughly researched. Royal biographer Anne Edwards profiled the Queen and Princess Margaret in *Royal Sisters* (1990), which provides an honest account of life as a royal. In 1996, S. Badford chronicled the Queen's life in *Elizabeth: A Biography of Her Majesty the Queen* (1996). Information on the Internet is also available. Unofficial Web sites on the Queen and royal family can be accessed through the search tool Yahoo, by searching for

"Queen Elizabeth II." (July 29, 1997). General biographical information on the Internet can be accessed through http://www.mun.ca/library/ref/qeiifaq.html#crowned. □

Elizabeth Bagaaya Nyabongo of Toro

Intelligent, eloquent, elegant, and duty-bound, Elizabeth Bagaaya Nyabongo of Toro (born c. 1940) successfully revived Uganda's tarnished international image during her tenure as roving ambassador (1971-1973), minister of foreign affairs (February-November 1974), and United Nations ambassador (1986-1988).

The daughter of the *Omukama* (King) George D. Rukiidi III of Toro (1924-1965), Bagaaya was born between the late 1930s and early 1940s in Kabalole, the capital of Toro in western Uganda. Toro became an independent state in the 18th century when it seceded from the ancient and famous empire of Bunyoro-Kitara, which covered parts of present-day Burundi, Rwanda, Tanzania, Zaire, and Uganda. Toro lost its kingdom status in 1967 when Milton A. Obote's government (1962-1971) abolished monarchs in Uganda.

As her mother (Lady Kezia Byanjeru) was the king's legal wife, Bagaaya became entitled to the status of *Batebe* (head of the princesses). She, however, shared the hectic royal court life in Kabalole with the king's other children. The harmonious life in the court though, made it possible for the royal children to receive an indigenous education, including an overview of the history of the motherland empire of Bunyoro-Kitara.

Formal Education

Bagaaya received her elementary education at Kyebambe Girl's School, a Protestant missionary institution that was named after her grandfather, a champion of Christianity and Western education in Toro. She continued her education at Gayaza High School in Buganda Kingdom, the center of British colonial control of Uganda from 1894 to 1962. Though officially she was under the care of the *Kabaka* (King) of Buganda, Bagaaya resided in the school dormitory. This in essence meant she lost most of the royal privileges she had enjoyed either in the palace or in the state, since Buganda was a different kingdom from Toro. She thus participated in all school activities like any other student.

Bagaaya completed her high school education at Sherborne in England. An all-girls' school, Sherborne presented new challenges; she had to adjust not only to a new culture, but also had to learn what it means to be the only African student in a school where others were white aristocrats. There was also coping with the academic work, which proved difficult because of cultural bias.

Between 1959 and 1962 she studied law, history, and political science at the University of Cambridge, England. As Cambridge was one of the educational and political powerhouses, Bagaaya acquired a quality education and was introduced to influential people who later played key roles in her career. It was at Cambridge, for example, that in 1961 Bagaaya gave a party in honor of Jomo Kenyatta, who later became president of Kenya (1963-1978). That she identified herself with Kenyatta, an individual whom the British authorities at that time regarded with disdain because of his role in the *Mau Mau* (Kenya's violent nationalist movement, 1952-1961), was evidence that Bagaaya still remained an African.

Bagaaya continued her legal education in London, qualifying as a barrister-at-law in 1965. She became one of the few female attorneys in east, central, and southern Africa. However, 1965 was a mixed bag for Bagaaya: at the height of her academic achievement, she had to cope with the death of her father, a personal confidant, and she also faced the uncertain political future resulting from Obote's desire to abolish monarchs in Uganda.

Modeling and Acting Careers

She returned to Uganda in 1965 to attend the funeral of her father and the coronation of her brother in 1966 as *Omukama* Patrick D. Kaboyo Olimi VII. As the coronation was publicized by the international press, Bagaaya, who played a key role in the ceremony as *Batebe* (the King's first sister), was catapulted to prominence.

Desiring a career, Bagaaya went to Kampala, capital of Uganda, to work with a law firm, where she was called to the Uganda bar in 1966. Just as she was ready to start practicing law, the political landscape in Uganda changed. Partly due to Obote's republican beliefs and his personal conflicts with the *Kabaka* of Buganda, he abolished the 1962 constitution that had preserved the monarchical status of the kingdoms of Ankole, Bunyoro, Buganda, and Toro, replacing it with a republican constitution in 1967.

The political uncertainty that followed forced Bagaaya to reassess her future. In 1965 when Princess Margaret and her then husband, Lord Snowdon, had visited Uganda, they had invited Bagaaya to model in a British fashion show at Marlborough House in London in 1967. Now she accepted. After the show she opted for the modeling profession on the grounds that it would have been very difficult to make a breakthrough in the highly competitive legal business and she felt modeling would promote African culture. She thus signed up with a top agency in London and embarked on a modeling and acting career that lasted from 1967 to 1970 and was briefly resumed in 1984.

She modeled in Britain in several fashion shows that were featured in the British and American *Vogue, Harper's Bazaar,* and *Queen* magazines in 1967 and 1968. Through Lord Harlech and Jacqueline Kennedy, she embarked on a modeling career in New York between 1968 and 1970. She was featured in the American *Vogue, Look, LIFE,* and *Ebony* and became the first Black to appear on the cover of a top fashion magazine (*Harper's Bazaar*).

After taking acting classes in New York, she embarked on a new career when an American and German company requested her to play a role in a film based on Chinua Achebe's *Things Fall Apart* and *No Longer at Ease*. Set in the Igbo (Ibo) region of eastern Nigeria, the film explored the impact of Western civilization on Africa. Despite the difficulties caused by the Nigerian civil war at the time, she flew to Lagos, Nigeria, in 1970, where the film was produced.

Political changes in Uganda in 1971 interrupted her career in acting, and it was not until 1984 that she returned to the profession. The publication of her *African Princess* in 1983 prompted Columbia Pictures to invite her to participate in the making of *Sheena,* a film portraying the indigenous culture of a people known as the Zamburis and their suffering at the hands of an alien.

Serving Idi Amin's Government

Bagaaya returned to Uganda when Idi Amin overthrew Milton A. Obote's government in a coup d'état in 1971. Although Amin's military government (1971-1979) later became synonymous with massive violations of human rights, economic decline, and social disintegration, it was initially well received, particularly by southern Ugandans. Prompted by the desire to serve her country and caught up in the euphoria that followed the military takeover, Bagaaya served Amin's government between 1971 and 1974.

In her first appointment as roving ambassador (1971-1973), she acted as Amin's envoy in times of crisis, conveying messages directly from one head of state to another. By getting direct access to various presidents, she avoided the normal red tape of having to go through the various foreign ministers of each country. Bagaaya's added advantages were her having been educated at Cambridge, having lived in Britain and the United States, and having been introduced through her acting and modeling careers to influential people all over the world.

As part of the Foreign Affairs Ministry, Bagaaya participated in a campaign to dispel the prevailing international skepticism that Amin lacked the necessary sophistication to lead the country. It was not particularly easy to convince African countries, who prior to the Amin coup had agreed to hold the Organization of African Unity (OAU) meeting in Uganda with Obote as the host president. Amin's open advocation for a dialogue with South Africa's minority white government further exasperated the already delicate situation.

By 1972 it was becoming increasingly difficult to formulate a coordinated foreign policy as Amin's actions became erratic. The sudden expulsion of the Israelis, who had been his close friends, was followed later in 1972 by his declaration of the ''economic war'' that resulted in the expulsion of 50,000 Asian traders, many of whom held British passports. As Western influence declined, the Arabs took the upper hand, with Muamar Gaddafi of Libya becoming Amin's mentor. He also received a negative international image because of the internal political repression that forced Amin's brother-in-law and foreign minister (Wanume-Kibedi) to resign and flee Uganda in 1973. The murder in 1974 of Michael Ondoga, who replaced Kibedi as foreign minister, was further evidence of Amin's ruthlessness.

It was during this explosive international situation that Bagaaya was appointed foreign minister in February 1974. Short as her tenure was (February to November 1974), Bagaaya revived Uganda's tarnished image abroad, tried to soothe hostilities, and encouraged heads of state to visit the country. It was partly due to her policies that Arabs generously gave aid to Uganda; Gaddafi and Siad Barre of Somalia visited Uganda in 1974; and efforts were made to compensate the expelled Asian traders.

Bagaaya's peak as foreign minister came when she gave an eloquent and inspiring speech to the United Nations late in 1974. Avoiding any perception that she was defending Amin as an individual, her speech instead was a defense of the African continent in general and Uganda as a country in particular. The distinction she subtly made between Amin's personal idiosyncrasy and the general policies of the OAU was important in that she disarmed critics of Africa who portrayed Amin as an example of failed Black leadership. Her tours to Britain, Canada, West Germany, and France after the U.N. speech further helped in dispelling many of the misconceptions these countries had developed about Uganda over the years.

Ironically, the U.N. speech was one of the causes for the downfall of Bagaaya as a foreign minister. Viewing the speech as a personal success for Bagaaya and, therefore, further boosting her international image, Amin became envious, particularly since he felt that it was he who made her in the first place. It was under this illusion that Amin unsuccessfully proposed marriage to Bagaaya on her return from overseas. It was thus envy and not Amin's ludicrous claim that she had made love to a white man in Paris in 1974 that led to Bagaaya's dismissal as foreign minister.

Serving Yoweri Museveni

After a brief arrest on her return from overseas in 1974, Bagaaya fled Uganda, taking up political asylum in Britain. Aside from suing newspapers that sensationalized Amin's claims for dismissing her as foreign minister, Bagaaya generally kept a low profile during her exile years, 1975-1979. Bagaaya won all her legal suits and cleared her name.

She returned to Uganda in 1979 when Amin's government was overthrown by a combination of Tanzanian forces and Uganda exiles. Bagaaya's stay, brief as it was (1979-1980), turned out to be important: she met Wilbur Nyabongo, whom she married in 1981. Politically, Obote's return to power in 1980 after a rigged election forced Bagaaya to leave Uganda.

The formation of Yoweri Museveni's National Resistance Movement (NRM) in 1980 with an objective of opposing Obote's second administration (1980-1985) offered Bagaaya an opportunity to register her dissatisfaction with Obote. While Museveni headed the military arm of the organization (National Resistance Army, NRA), Bagaaya and Wilbur Nyabongo worked with the External Committee (the civilian arm of the organization outside Uganda) to rally material and diplomatic support. From 1980 to 1986 Bagaaya provided the organization with valuable contacts

which partially helped Museveni in his fight against Obote and in the defeat of the short-lived military government (1985-1986) that replaced Obote.

Museveni appointed Bagaaya as Uganda's ambassador to the United States between 1986 and 1988. Aside from her efforts to make the embassy in Washington function again, Bagaaya faced the difficult task of improving Uganda's negative image that had developed during the Amin and post-Amin eras. She had the difficult challenge of explaining to the United States government why President Museveni, who had assumed power in 1986, was perceived as a Marxist sympathizer and a friend of Gaddafi.

To fight back, Bagaaya used the mass media to educate the American public about Africa in general and Uganda in particular. Her appearances twice on the CBS *60 Minutes* was particularly effective in explaining the misconceptions of Uganda. She highlighted Uganda's problems and made the important point that instead of giving labels to Museveni, he should be judged by what he achieved, particularly his human rights record. Bagaaya also used her contacts from previous careers to promote Ugandan causes. It was partly due to her hard negotiations and relevant contacts that it was possible for President Yoweri Museveni to meet Vice President George Bush and President Ronald Reagan in October 1987.

Due to the untimely death of her husband (Wilbur Nyabongo) in December 1986, the pressure of work caused by her efforts to reorganize the Uganda Embassy in Washington, and her desire to continue to live temporarily in the United States, she resigned her position as Ugandan ambassador to the United States on July 21, 1988. After her retirement, Bagaaya promoted African causes through television appearances and the publication of her *Elizabeth of Toro: The Odyssey of an African Princess* (1989).

Further Reading

Princess Elizabeth Bagaaya Nyabongo's fortune may be followed in her two books, *African Princess: The Story of Elizabeth of Toro* (London: 1983) and *Elizabeth of Toro: The Odyssey of an African Princess* (1989), and in Henry Kyemba's *A State of Blood: The Inside Story of Idi Amin* (1977). □

Elizabeth of Hungary

Saint Elizabeth of Hungary (1207-1231) devoted her life and her financial resources to the improvement of the lives of the sick and poor. The daughter of the King of Hungary, she renounced her privileged life and worked to serve the less fortunate, creating such charitable institutions as a hospital for lepers and the first orphanage in Central Europe.

Elizabeth of Hungary was a thirteenth-century member of the Hungarian and German royalty who devoted her energy and fortune to the assistance of the sick and poor in the German region of Thuringia. Her work included feeding the hungry, building a hospital, and creating the first orphanage in Central Europe. A beloved figure of selflessness and charity among her people, her death brought reports that she had worked miracles on the behalf of those who prayed for her intervention. She was canonized by the Catholic Church in 1235.

Elizabeth was born into the royal family of Hungary in 1207 in Sárospatak. Her father was King Andrew II of Hungary and her mother was Gertrud of Andechs-Meran, who was the victim of a political murder plot in 1213. Elizabeth was also connected to powerful figures in the Roman Catholic Church; her uncle Berthold was the Patriarch of Aquileia and her uncle Echbert was the Bishop of Bamberg. In 1211, a marriage was arranged for the four-year-old princess to the eldest son of Hermann I, Landgrave of the German region of Thuringia. The match provided advantages for both families—Thuringia would profit from the financial wealth Elizabeth would bring, and Hungary stood to gain political support against other German princes who threatened to invade the country. With a lavish dowry, including gold pieces and a solid silver bathtub, the young Elizabeth was sent to live at the Thuringian court at Wartburg castle near Eisenach.

Married into Thuringian Royalty

At Wartburg, an engagement celebration was held for Elizabeth and her fiancee by Hermann I and his wife, Sophia. In her new life in the Thuringian court, she was educated in subjects such as poetry, the history of royal families, art, Latin, and religion. She was surrounded by poetry and art at Wartburg, where Hermann I provided patronage for a number of writers and artists of the day. She also enjoyed the playing games, riding horses, and saying prayers in the castle's chapel. Elizabeth was an enthusiastic child with a loud laugh, but she was instructed early on by her future mother-in-law that being boisterous was not appropriate for a woman of the royal court.

After learning of the violent death of her mother in 1213, Elizabeth's disposition was changed. She took on a simple mode of dress and spent an increasing amount of time in prayer. Despite a vivid dream in which she saw the bloody body of her murdered mother, she prayed for the souls of the killers. When she was nine years old, tragedy again struck. Her fiancee died, and a year later his father was dead as well. Elizabeth's position at the court became unclear, but her status was secured when the younger son of Herman I, Louis, decided that he would marry her. The two, who had developed a close friendship, were married in 1221. The following year, the couple journeyed to visit Elizabeth's father, during which time they viewed the incredible destruction that had befallen the country with the Golden Bull revolt of the Hungarian nobles.

Built Hospital and Orphanage

Upon their return to Thuringia, Elizabeth began to focus even more heavily on the development of her spiritual life. She received religious instruction and counseling from her confessor, the Franciscan friar Father Rodinger. During

this time, she also turned to public charity work, building an orphanage and founding a hospital for lepers, where she would tend the afflicted herself. Her husband was called to serve in a military campaign in 1225, leaving Elizabeth as the ruler of Thuringia. She used her increased authority to extend her work, providing food for hundreds of the poor each day. But she was a firm believer in empowering the disadvantaged to help themselves and not rely on charity; she donated tools to men who were out of work and she showed women how to spin. When natural disasters occurred, she helped people to rebuild and recover. In addition, she carried on the official duties of the court, hosting important visitors and joining in entertainments such as hunting parties.

While pregnant with her third child, Elizabeth's husband was called to war again, leaving to join in a Crusade in 1227. He never returned, falling ill and dying during his journey. Louis's brothers were concerned about Elizabeth's practice of spending large sums on the poor, and so they arranged to keep her from controlling her own money. The discord at court caused her to leave Wartburg in the fall of 1227. Unable to find refuge nearby, she placed her children in the care of others and, with two of her servants, began living in the stable of an inn and spinning to earn money. She was delivered from this situation by the abbess of Kitzingen, who provided her with a place to live in the abbey.

Turned to Life of Humble Poverty

Elizabeth received offers to return to her privileged world; her uncle, the Bishop of Bamberg, invited her to take up residence at one of his castles. He also tried to arrange a marriage between her and Emperor Frederick II. But Elizabeth declined both offers. Her only worldly interest in property and fortune was to provide for her children's future and for the poor, and with the assistance of a court official in Thuringia, she successfully fought for the control of the wealth she had inherited from her husband. With that accomplished, she turned to an austere life of material deprivation and spiritual devotion. She had come under the mentorship of a Franciscan mystic by the name of Conrad of Marburg. Under his guidance, she took religious vows rejecting earthly attachments and her own free will. She then moved to an simple earthen house in the town of Wehrda, where she worked in the leper hospital she had built and supported herself by spinning.

Conrad's methods of subjugating Elizabeth's will and forcing her to abandon all worldly things took an extreme form. As a means of teaching her denial, he limited her indulgences in charity, allowing her to donate only small amounts of money to the poor and instructing her to only give a single slice of bread to those she fed. He also forced her to endure beatings and flagellation to increase her humility. Even in her reduced physical and material state, Elizabeth used what few resources she had to aid others. She placed a boy suffering from dysentery in her own bed, where she nursed him until he died. Then she took in a leprous girl, placed her in her bed, and cared for her. But soon, the physical trials took their toll. Aware that she dying, Elizabeth arranged for her estate to be distributed to her children and the poor, and then took to her bed.

Canonized after Reports of Miracles

For the last two weeks of her life, Elizabeth remained bed-ridden, attended only by Conrad. She died on November 17, 1231, at the age of 24. Dressed in the attire of a poor woman, her body was laid in state at the Franciscan church in Eisenach for four days. People from across Thuringia came to the coffin and prayed for the assistance of the woman who had devoted her life to spiritual matters. After she was buried, miracles were said to have occurred at her grave site. After reporting her death to Pope Gregory IX, Conrad was charged with making preparations for Elizabeth's canonization. Conrad was murdered two years later, however, and the process was continued by the Bishop of Hildsheim. As part of the evidence gathered for the canonization, the testimony of four of Elizabeth's servants were written down. Elizabeth officially was named a saint of the Catholic church on May 26, 1235. One of her brothers-in-law constructed the first church in her honor at Marburg, Germany. On May 1, 1236, her remains were brought to the church and placed on the altar in a ceremony attended by her children and in-laws as well as several bishops and archbishops. Large crowds of religious pilgrims from across Europe also came to pay tribute to the woman who had provided an inspiring example of a life of service to others.

Further Reading

See also Bihl, Michael, ''Elizabeth of Hungary,'' *Catholic Encyclopaedia,* Volume 5, 1909, pp. 389-91; and Butler, Alban, ''St. Elizabeth of Hungary,'' *Lives of the Saints,* Volume 4, edited by Herbert Thurston and Donald Attwater, P. J. Kennedy and Sons, 1956. □

Elizabeth Petrovna

The Russian empress Elizabeth Petrovna (1709-1761) ruled from 1741 to 1761. Her reign was marked by Russia's continuing Westernization and growth as a great power.

Born in Moscow on Dec. 18, 1709, Elizabeth was the daughter of Peter I and Catherine Alekseyevna. Her education, emphasizing French, German, and the social graces, was designed to prepare her for marriage to a member of European royalty. However, all efforts to provide a suitable husband, including her father's attempt to arrange a marriage between her and Louis XV of France, failed. The beautiful and vivacious Elizabeth was forced to accept a life of spinsterhood but not one of chastity. Over the years she had many lovers, chief among them Alexis Razumovsky.

Elizabeth spent the first 3 decades of her life in political obscurity during which time the Russian throne passed, after the death of Peter I, to a succession of her relatives: her mother, as Catherine I; a nephew, as Peter II; a cousin, as

Empress Anna; and finally her young cousin Ivan VI, whose mother, Anna Leopoldovna, served as regent.

That obscurity was lifted in 1741, when a movement began to remove the allegedly pro-German regent and her son Ivan VI and to install Elizabeth as empress. In November of that year, supported by Alexis Razumovsky, Elizabeth accepted the role of legitimate claimant to the throne. She led a detachment of guardsmen to seize the regent and her son and then dramatically proclaimed herself empress of Russia.

An intellectually limited and sensual person, Elizabeth gave little attention to the day-to-day business of government. She was shrewd enough, however, to see the importance of some political matters, particularly those that personally concerned her. To protect her position, she dealt harshly with any who might become threats, among them the family of the former regent, whom she kept imprisoned. Although Elizabeth made neither domestic nor foreign policies, she influenced both through her choice of officials and her response to their counsel.

Some notable domestic changes occurred during Elizabeth's reign. The number of Germans in the government was reduced. The privileges of the landed nobility were enhanced at the expense of the serfs. The process of Westernization was accelerated by the introduction of structural improvements in St. Petersburg; the opening of the first Russian university, in Moscow, in 1755; and the establishment of the Academy of Arts in 1757.

Elizabeth took pride in the advance of her country as a great power during her 20 years as empress. In the latter part of her reign, when Russia was at war with Prussia, she followed the battle reports closely. With victory almost in sight, Empress Elizabeth died on Dec. 25, 1761.

Further Reading

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Edward Kennedy Ellington

Edward Kennedy Ellington (1899-1974), certainly America's most brilliant jazz composer, was considered by many to be one of the great composers of the 20th century, irrespective of categories.

On April 29, 1899, Edward Ellington, known universally as "Duke," was born in Washington, D.C. He divided his studies between music and commercial art, and by 1918 establishing a reputation as a bandleader and agent. In 1923 he went to New York City and soon became a successful bandleader. In 1927 he secured an important engagement at the Cotton Club in Harlem, remaining there (aside from occasional tours) until 1932.

Ellington's band made its first European trip in 1932. After World War II it toured Europe regularly, with excursions to South America, the Far East, and Australia. One peak period for the band was from 1939 to 1942, when many critics considered its performances unrivaled by any other jazz ensemble.

As a composer, Ellington was responsible for numerous works that achieved popular success, some written in collaboration with his band members and with his coarranger Billy Strayhorn. The Duke's most significant music was written specifically for his own band and soloists. Always sensitive to the nuances of tone of his soloists, Ellington wrote features for individual sidemen and used his knowledge of their characteristic sounds when composing other works. His arrangements achieved a remarkable blend of individual and ensemble contributions. However, because most of his works were written for his own band, interpretations by others have seldom been satisfactory.

With *Creole Rhapsody* (1931) and *Reminiscing in Tempo* (1935) Ellington was the first jazz composer to break the 3-minute time limitation of the 78-rpm record. After the 1940s he concentrated more on longer works, including several suites built around a central theme, frequently an aspect of African American life. Always a fine orchestral

pianist, with a style influenced by the Harlem stylists of the 1920s, Ellington remained in the background on most of his early recordings. After the 1950s he emerged as a highly imaginative piano soloist.

Ellington was nominated for the Pulitzer Prize in 1964. The City of New York gave him a prize and Yale University awarded him a doctor of music degree in 1967; Morgan State and Washington universities also gave him honorary degrees that year. On his seventieth birthday Ellington was honored by President Richard Nixon at a White House ceremony and given the Medal of Freedom. In 1970 he was elected to the National Institute of Arts and Letters.

Ellington continued to compose and perform until his death from lung cancer on May 24, 1974, in New York City. His band, headed by his son Mercer, survives him, but as Phyl Garland, writing in *Ebony* magazine, put it, the elder Ellington will always be remembered for ''the daring innovations that came to mark his music—the strange modulations built upon lush melodies that ramble into unexpected places, the unorthodox construction of songs . . . ; the bold use of dissonance in advance of the time.''

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Ralph Waldo Ellison

American author Ralph Waldo Ellison (1914-1994) wrote ''Invisible Man,'' a classic 20th-century American novel. He was an early spokesman among African-Americans for the need for racial identity.

Ralph Ellison was born in Oklahoma City on March 1, 1914. His father, a construction worker, died when Ellison was 3, and his mother stretched a meager income as a domestic worker to support her son. He studied music at Tuskegee Institute from 1933 to 1936. He worked on the New York City Federal Writers Project, contributed stories, reviews, and essays to *New Masses,* the *Antioch Review,* and other journals (these writings have not yet been collected); and in 1942 became editor of the *Negro Quarterly*. He met Richard Wright and Langston Hughes during these years; both had a major influence on his work, along with T.S. Eliot, Ernest Hemingway, and the Russian novelists.

After brief duty in the U.S. Merchant Marine during World War II, Ellison won a Rosenwald fellowship to work on the novel which brought him instant recognition and the National Book Award, *Invisible Man* (1952). The story of a young man's growing up, first in the South and then in Harlem, it is sensational, brutally honest, and graphic in the humiliating, often violent treatment the nameless hero suffers at the hands of the Southern white men who ''educate'' him and the Northern black men who ''use'' him. But Ellison reminds the reader that he ''didn't select the surrealism, the distortion, the intensity as an experimental technique but because reality is surreal.'' When, at the end of the novel, the hero creeps into an empty Harlem cellar to escape from the world, it is only the last of his many bouts with ''invisibility.'' The life of a African-American has always been relentlessly unreal, and his search for identity endless. But what Ellison's novel illuminates is the common plight of all human beings in the confrontations between dream and reality, light against darkness, idealism smothered by disillusion, injured psyche, adopted personae. In 1965, in a poll of 200 writers and critics, they voted *Invisible Man* the most distinguished novel published between 1945 and 1965 in America.

Ellison's *Shadow and Act* (1964) is a collection of 20 essays and 2 interviews. He contributed to *The Living Novel* (Granville Hicks, ed., 1957), *The Angry Black* (John A. Williams, ed., 1963), and *Soon One Morning* (Herbert Hill, ed., 1963) and to numerous literary journals. He lectured at the Salzburg Seminar in 1954; taught Russian and American literature at Bard College from 1958 to 1961; was visiting professor at the University of Chicago in 1961 and visiting professor of writing at Rutgers University from 1962 to 1964; and in 1964, became visiting fellow in American studies at Yale University.

Ellison died on April 16, 1994, in New York City, leaving his second novel unfinished. His influence on American literature has been tremendous, and the loss of this second work is a bitter pill. According to Ellison himself, it was to be a work which would ''[equal] his imaginative vision of the American novel as conqueror of the frontier and [answer] the Emersonian call for a literature to release all people from the bonds of oppression.''

Further Reading

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Daniel Ellsberg

Daniel Ellsberg (born 1931) was a defense analyst for the Rand Corporation, a U.S. government official, and then became an anti-war activist during the Vietnam era; it was Ellsberg who leaked a top-secret Defense Department study that came to be known as the Pentagon Papers. One indirect repercussion from this act was a decline in public support for the war, and eventual discrediting of the administration of President Richard M. Nixon.

Daniel Ellsberg was born in Chicago on April 7, 1931. His father, a structural engineer, moved the family several years later to Detroit. The young Ellsberg attended Barber Elementary School in Detroit and subsequently received a scholarship to Cranbook, an exclusive preparatory school located in the Detroit suburb of Bloomfield Hills. After compiling a superb academic record there, as well as captaining the basketball team, he won a scholarship to Harvard University. Once again, Ellsberg's academic performance was outstanding; he graduated *summa cum laude* in 1952 with a B.A. in economics, ranking third in a class of 1,147.

After graduation Ellsberg continued his studies for one year at Cambridge University in England as a Woodrow Wilson fellow before returning to graduate school at Harvard in 1953. He temporarily interrupted his doctoral training to enlist in the Marine Corps in April 1954. Following officers' candidate school, he received the rank of second lieutenant and served as a platoon leader at Quantico and later at Camp Lejeune. In February 1957 he was discharged from the Marine Corps as a first lieutenant. Ellsberg then returned to his graduate studies at Harvard, where he spent the next two and a half years as a member of the prestigious Society of Fellows. During this period he expanded his research interests to include political science and psychology, focusing especially on the new field of games theory, which utilized mathematical formulas to devise strategies for adversarial conflicts.

From Rand to Vietnam

In 1959 Ellsberg accepted a position with the Rand Corporation in Santa Monica, California. That firm had recently emerged as a leading center for the application of games theory to defense problems. At Rand he worked on a variety of matters, developing particular expertise in the field of nuclear strategy. During his years at Rand, Ellsberg also worked intermittently as a consultant on strategic nuclear war planning and nuclear command and control for the Office of the Secretary of Defense, the White House, and the Department of State, respectively. In 1962 he was

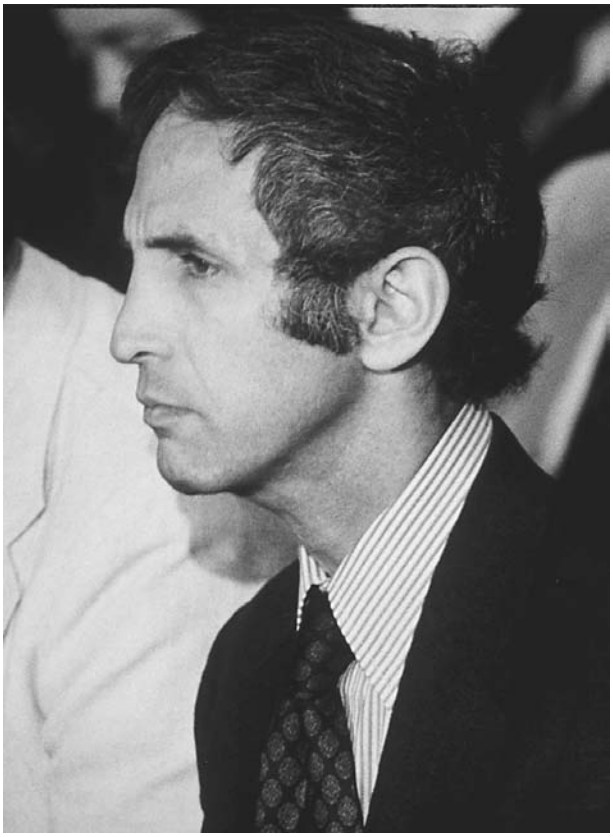

awarded the Ph.D. degree by Harvard; many specialists considered his doctoral dissertation, ''Risk, Ambiguity, and Decision,'' a *tour de force*.

In August 1964 Ellsberg joined the Department of Defense as a special assistant to John McNaughton, the assistant secretary of defense for international security affairs. He devoted much of his time at the Pentagon to the growing U.S. involvement in Vietnam. In July 1965 he transferred to South Vietnam as a senior liaison officer attached to the U.S. embassy in Saigon. Ellsberg remained in Vietnam for two years. Among other duties, he worked under Major General Edward G. Lansdale, the officer in charge of the American pacification program, assessing the effectiveness of antiguerrilla operations in the provinces.

Frustrated by U.S. Policy

By 1966 Ellsberg told friends that he was growing increasingly disillusioned with the course of the American war effort. These doubts intensified after his appointment the following year as an assistant to the deputy U.S. ambassador in South Vietnam, William Porter. In that position he prepared a report sharply critical of the U.S. pacification effort and made a special trip to Washington to present his findings to Secretary of Defense Robert S. McNamara. Shortly thereafter Ellsberg suffered a severe case of hepatitis and left Vietnam permanently.

In July 1967 he resigned his government position to return to the Rand Corporation. Ellsberg continued serving as a governmental consultant, however, until the spring of 1969. As a consultant he helped prepare a secret internal study, commissioned by Defense Secretary McNamara, that examined the history of U.S. decision-making in Vietnam. Subsequently, in his final assignment for the government, he prepared an outline of alternative Vietnam strategies for Henry A. Kissinger, President Richard M. Nixon's special assistant for national security affairs.

Ellsberg's opposition to the war in Vietnam deepened during the early years of the Nixon administration. Increasingly he spoke out publicly against American involvement, articulating an antiwar position that proved occasionally embarrassing to his employers at Rand, a major defense contractor. In the spring of 1970 he left that firm to accept a fellowship at the Center for International Studies at the Massachusetts Institute of Technology; he intended to write a book on Vietnam decision-making and to continue speaking out against a war that he now viewed as immoral. ''My role in the war was as a participant,'' he stated at that time, ''along with a lot of other people, in a conspiracy to commit a number of war crimes, including, I believe, aggressive war.''

The Pentagon Papers

Acting on these new convictions, in the summer of 1971 Ellsberg leaked copies of the McNamara study to the *New York Times* and other prominent newspapers. Almost overnight the ''Pentagon Papers,'' as the study was quickly dubbed, became a lead story in the media, and Ellsberg became a controversial national figure. As he later explained his motivations: ''I felt as an American citizen, a responsible citizen, I could no longer cooperate in concealing this information from the American people. I took this action on my own initiative, and I am prepared for all the consequences.'' Those consequences included federal indictment on several counts under the Espionage Act for the possession and unauthorized release of classified documents.

The Pentagon Papers catapulted Ellsberg into a position of national prominence. For the antiwar movement, his conversion from ardent ''hawk'' to committed ''dove'' proved a powerful symbol. Ellsberg, for his part, warmly embraced the movement along with a series of other liberal causes. In 1972 he published a book, *Papers on the War,* that set forth his position on the Vietnam conflict.

The following year the charges against him were dropped as a result of government misconduct. In the wake of the Pentagon Papers furor, the Nixon administration had launched its secret ''plumbers'' operation, so named because this team of trusted presidential aides was directed to stem any further ''leaks'' that might embarrass the government, as the Pentagon Papers had. Nixon aides burglarized the office of Ellsberg's psychiatrist in an effort to find information that would destroy his credibility, and employed similar criminal tactics in an attempt to tap the phones at the Democratic National Headquarters at the Watergate Hotel in the summer of 1972. The ramifications from this last act forced Nixon to resign 1974.

Distinguished Protest Record

Although Ellsberg's name gradually slipped from public view in subsequent years, he continued to speak out on a series of important national issues, including the problems of nuclear power and nuclear armaments. In the 1980s he served on the strategy task force of the Nuclear Weapons Freeze Campaign, and publicly advocated nuclear disarmament; he was also an outspoken opponent of U.S. policy in Central America. Joining other prominent Americans critical of the Reagan administration policy, Ellsberg was arrested numerous times for civil disobedience, including the besieging of the CIA office in San Francisco in 1985.

Later in the decade Ellsberg was affiliated with Center for Psychological Studies in the Nuclear Age at Harvard Medical School; there he studied the impact of the Cuban missile crisis of 1962. In the early 1990s he accepted a position as director of the Manhattan Project II, a program launched by Physicians for Social Responsibility. Its goal was to dismantle the work of the first Manhattan Project—the World War II-era, top-secret government effort that developed the world's first nuclear weapon. Though no longer a board member of Physicians for Social Responsibility, Ellsberg continues to work with the activist group. He is also a popular guest lecturer. For his record of achievement he has received the Tom Paine Award and the Gandhi Peace Award.

Further Reading

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by Peter Schrag, *Test of Loyalty: Daniel Ellsberg and the Rituals of Secret Government* (1974), analyzes the events surrounding Ellsberg's change of position regarding the Vietnam War as well as his decision to release the *Pentagon Papers*. There are no other studies that deal directly with Ellsberg, although many of the standard works on the Vietnam conflict mention his role in passing. □

Lincoln Ellsworth

Lincoln Ellsworth (1880-1951), American adventurer and explorer, became the first man to cross both the Arctic and the Antarctic by air.

The son of a wealthy businessman and financier, Lincoln Ellsworth was born in Chicago on May 12, 1880. Graduating from preparatory school in 1900, he briefly attended Yale and Columbia universities, but his real interest was in outdoor life. He traveled extensively, working in Canada and Alaska as a railroad surveyor and mining engineer. He then formally studied practical astronomy and surveying in preparation for realizing his lifelong ambition—polar exploration.

A true adventurer, Ellsworth participated in the Canadian government's buffalo hunt of 1911, prospected for gold, spent 3 years with the U.S. Biological Survey on the Pacific coast, and volunteered for service in World War I, training as a pilot in France. Following the war and a protracted illness, Ellsworth in 1924 joined a geological expedition to Peru.

The following year Ellsworth joined and largely financed the expedition with Roald Amundsen, the Norwegian explorer, that initiated Arctic exploration by air. Flying from Spitsbergen for the North Pole in two planes, the party of six reached 87° 44′N before being forced down with engine trouble. One plane was badly damaged during the landing, and it took 3 weeks to get the other plane off the polar ice pack. They returned to Spitsbergen to announce that no land existed on the European side of the pole. In 1926 Amundsen and Ellsworth returned to the Arctic, this time with a semirigid airship, the *Norge*.

Ellsworth concentrated on geologic work in the American Southwest for several years, although in 1931 he represented the American Geographic Society on the Arctic flight of the *Graf Zeppelin*. He undertook the exploration of Antarctica by air in 1933. In 1935, on his third attempt, Ellsworth and his pilot crossed Antarctica, landing 16 miles short of Richard Byrd's abandoned camp at Little America, where they were rescued. On this and a subsequent flight in 1939 Ellsworth discovered and claimed for the United States 377,000 square miles of land.

Ellsworth was a bold, imaginative, superbly conditioned man. He died in New York City on May 26, 1951.

Further Reading

The only books dealing with Ellsworth's life were written by the explorer himself: *The Last Wild Buffalo Hunt* (1919); two books written with Roald Amundsen, *Our Polar Flight* (1925) and *First Crossing of the Polar Sea* (1927); *Exploring Today* (1935); and the autobiographical *Search* (1932) and *Beyond Horizons* (1937). *Air Pioneering in the Arctic,* edited by Ellsworth (1929), is a collection of articles on his expeditions. □

Walter Maurice Elsasser

The American physicist Walter Maurice Elsasser (1904-1991) made original contributions to geophysics and to the discussion of the physical foundations of biology.

Walter Maurice Elsasser was born in Germany on March 20, 1904. After university studies at Heidelberg and Munich he gained a doctoral degree in physics at Göttingen in 1927. His subsequent employments were diverse, in many institutions and in three countries. He worked at the Technische Hochschule, Berlin (1928-1930) and at Frankfurt University (1930-1933). While research fellow and guest lecturer at the Sorbonne (1933-1936) in Paris, his main work was in atomic physics. He immigrated to the United States in 1936 and became a naturalized citizen in 1940. In 1937 he married Margaret Trahey, and they had a daughter and a son. After a divorce from his first wife, he married Suzanne Rosenfeld in 1964.

Elsasser's first appointments in the United States were in meteorology at the California Institute of Technology (1936-1941) and then at the Blue Hill Observatory, Harvard (1941-1942). During World War II he was employed at the Signal Corps Laboratories in New Jersey, where his researches dealt with the atmospheric transmission of radio and radar waves. Following the war, he engaged in industrial research for a short time at the New Jersey Laboratories of the Radio Corporation of America. After that he held professorial posts at several universities, including Pennsylvania (1947-1950), Utah (1950-1956), California at La Jolla (1956-1962), New Mexico at Albuquerque (1960-1961), Princeton (1962-1968), and Maryland at College Park (1968-1974). In 1985 Elsasser became adjunct professor in the department of earth and planetary science at Johns Hopkins University, and was named Homewood Professor two years later. He retired from teaching in 1989.

In 1958 Elsasser published a book, *The Physical Foundation of Biology,* an important and highly original work concerned with broad philosophical, physical, and biological matters, strikingly different from his main researches. A sequel appeared in 1966, *Atom and Organism*. Other books by Elsasser include *The Chief Abstractions of Biology* (1975), *Memoirs of a Physicist in the Atomic Age* (1978), and *Reflections on a Theory of Organisms* (1987).

Calculations of wind systems led Elsasser by 1938 to consider the possibility that convection motion might exist within the earth's metallic core and might obey certain laws of cosmic magneto-hydrodynamics. He first studied the phenomenon of ''secular variation'' and demonstrated that his formulation of the magneto-hydrodynamics of a spherical conductor provided quantitative results in agreement with the observed phenomenon. Elsasser also explained how eddies with the circulation of the earth's core can account for the secular variation, whose distribution is regional and whose time scale, a few centuries, differs greatly from that of surface geological changes.

Being interested in the origin of the earth's permanent geomagnetic field, Elsasser first proposed a thermoelectric origin, but this did not account for the self-sustaining nature of the permanent field, and he abandoned it in favor of a dynamo theory. According to this model, the presence of a magnetic field in the core results in motion of matter perpendicular to the field, which in turn gives rise to a field producing motion, and so on in self-sustaining action.

Elsasser was elected to the National Academy of Sciences in 1957 and awarded the Bowie Medal of the American Geophysical Union (AGU) in 1959. He received the Fleming Medal of the AGU in 1971. Elsasser was also awarded the 1987 U.S. National Medal of Science. In his late research, Elsasser concentrated his efforts on the study of the earth's upper mantle. Elsasser died October 14, 1991.

Further Reading

Elsasser's work in quantum physics is briefly discussed in William H. Cropper, *The Quantum Physicists and an Introduction to Their Physics* (1970). See also David Robert Bates, ed., *The Planet Earth* (1957; rev. ed. 1964). □

Ralph Waldo Emerson

Ralph Waldo Emerson (1803-1882) was the most thought-provoking American cultural leader of the mid-19th century. In his unorthodox ideas and actions he represented a minority of Americans, but by the end of his life he was considered a sage.

Though Ralph Waldo Emerson's origins were promising, his path to eminence was by no means easy. He was born in Boston on May 25, 1803, of a fairly well-known New England family. His father was a prominent Boston minister. However, young Emerson was only 8 when his father died and left the family to face hard times. The genteel poverty which the Emerson family endured did not prevent it from sending the promising boy to the Boston Latin School, where he received the best basic education of his day. At 14 he enrolled in Harvard College. As a scholarship boy, he studied more and relaxed less than some of his classmates. He won several minor prizes for his writing. When he was 17, he started keeping a journal and continued it for over half a century.

Unitarian Minister

Emerson was slow in finding himself. After graduation from Harvard he taught at the school of his brother William. Gradually he moved toward the ministry. He undertook studies at the Harvard Divinity School, meanwhile continuing his journal and other writing. In 1826 he began his career as a Unitarian minister. Appropriately, Unitarianism was the creed of the questioner; in particular it questioned the divine nature of the Trinity. Emerson received several offers before an unusually attractive one presented itself: the junior pastorship at Boston's noted Second Church, with the promise that it would quickly become the senior pastorship. His reputation spread swiftly. Soon he was chosen chaplain of the Massachusetts Senate, and he was elected to the Boston School Committee.

Emerson's personal life flowered even more than his professional one, for he fell in love, deeply in love, for the only time in his life. He wooed and won a charming New Hampshire girl named Ellen Tucker. Their wedding, in September 1829, marked the start of an idyllic marriage. But it was all too short, for she died a year and a half later, leaving Emerson desolate. Though he tried to find consolation in his religion, he was unsuccessful. As a result, his religious doubts developed. Even the permissive creed of Unitarianism seemed to him to be a shackle. In September 1832 he resigned his pastorate; according to his farewell sermon he could no longer believe in celebrating Holy Communion.

Emerson's decision to leave the ministry was the more difficult because it left him with no other work to do. After months of floundering and even sickness, he scraped together enough money to take a 10-month tour of Europe. He hoped that his travels would give him the perspective he

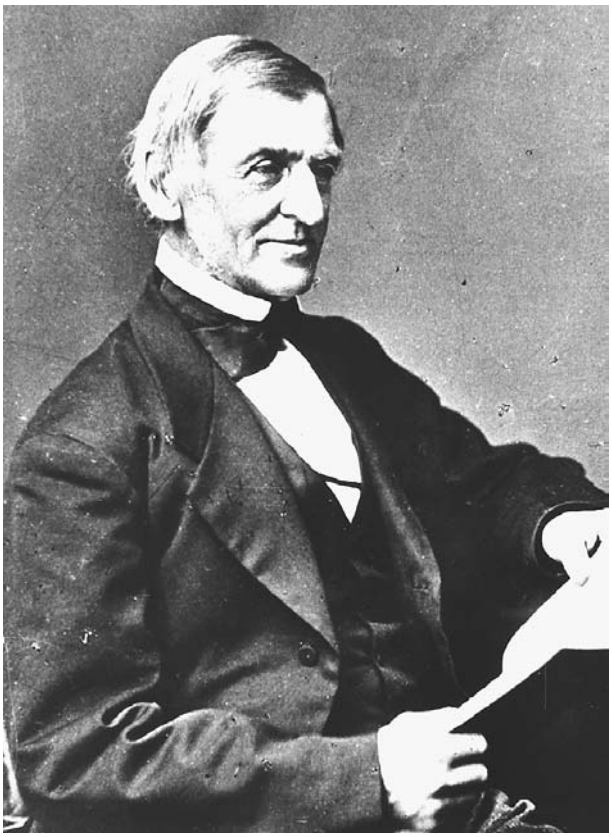

needed. They did, but only to the extent of confirming what he did not want rather than what he wanted.

Professional Lecturer

However, the times were on Emerson's side, for he found on his return to America that a new institution was emerging that held unique promise for him. This was the lyceum, a system of lecturing which started in the late 1820s, established itself in the 1830s, and rose to great popularity during the next 2 decades. The local lecture clubs that sprang up discovered that they had to pay for the best lecturers, Emerson among them. Emerson turned the lyceum into his unofficial pulpit and in the process earned at least a modest stipend. He spoke to his audiences with great, if unorthodox, effectiveness. They saw before them a tall, thin Yankee with slightly aquiline features whose words sometimes baffled but often uplifted them. After a few seasons he organized his own lecture courses as a supplement to his lyceum lectures. For example, during the winter of 1837-1838 he offered the Boston public a group of 10 lectures on ''human culture'' and earned more than $500. Equally to the point, his lectures grew into essays and books, and these he published from the early 1840s on.

Emerson's Creed

As a transcendentalist, Emerson spoke out against materialism, formal religion, and slavery. He could not have found targets better designed to offend the mass of Americans, most of whom considered making money a major purpose in life and church and churchgoing a mainstay and, until they faced the hard fact of the Civil War, either supported slavery or were willing to let it alone. But Emerson spoke of slavery in the context of the Fugitive Slave Law (1850), saying, in one of his rare bursts of profanity, ''I will not obey it, by God.''

Emerson, however, was not merely *against* certain things; he both preached and exemplified a positive doctrine. He became America's leading transcendentalist; that is, he believed in a reality and a knowledge that transcended the everyday reality Americans were accustomed to. He believed in the integrity of the individual: ''Trust thyself,'' he urged in one of his famous phrases. He believed in a spiritual universe governed by a mystic Over-soul with which each individual soul should try to harmonize. Touchingly enough, he believed in America. Though he ranked as his country's most searching critic, he helped as much as anyone to establish the ''American identity.'' He not only called out for a genuinely American literature but also helped inaugurate it through his own writings. In addition, he espoused the cause of American music and American art; as a matter of fact, his grand purpose was to assist in the creation of an indigenous American national culture.

Publishing His Ideas

His first two books were brilliant. He had published a pamphlet, *Nature,* in 1836, which excited his fellow transcendentalists; but now he issued two volumes of essays for a broader public, *Essays,* First Series, in 1841 and *Essays,* Second Series, in 1844. Their overarching subjects were man, nature, and God. In such pieces as ''Self-reliance,'' ''Spiritual Laws,'' ''Nature,'' ''The Poet,'' and ''The Over-soul,'' Emerson expounded on the innate nobility of man, the joys of nature and their spiritual significance, and the sort of deity omnipresent in the universe. The tone of the essays was optimistic, but Emerson did not neglect the gritty realities of life. In such essays as ''Compensation'' and ''Experience,'' he tried to suggest how to deal with human losses and failings.

Whether he wrote prose or verse, Emerson was a poet with a poet's gift of metaphor. Both his lectures and his published works were filled from the first with telling phrases, with wisdom startlingly expressed. His next book, after the second series of essays, was a volume of his poems. They proved to be irregular in form and movingly individual in expression. After that came more than one remarkable volume of prose. In *Representative Men: Seven Lectures* (1850) Emerson pondered the uses of great men, devoting individual essays to half a dozen figures, including Plato, Shakespeare, and Goethe. *English Traits* (1856) resulted from an extended visit to Great Britain. In this volume Emerson anatomized the English people and their culture. His approach was impressionistic, but the result was the best book by an American on the subject up to that time.

Meanwhile, Emerson had been immersed—sometimes willingly, sometimes not—in things other than literature. He had found a second wife, pale and serene, in Lydia Jackson of Plymouth. He had married her in 1835 and got from her the comfort of love, if not its passion. They had four children, one of whom, Waldo, died when he was a little

boy; the others outlived their eminent father. As Emerson's family life expanded, so did his friendships. After leaving his pastorate in Boston, he had moved to nearby Concord, where he stayed the rest of his life. In Concord he met a prickly young Harvard graduate who became his disciple, friend, and occasional adversary: Henry David Thoreau. Emerson added others to his circle, becoming as he did so the nexus of the transcendentalist movement. Among his close friends were Bronson Alcott, George Ripley, and Theodore Parker.

Emerson's public life also expanded. During the 1850s he was drawn deeply into the struggle against slavery. Though he found some of the abolitionists almost as distasteful as the slaveholders, he knew where his place had to be. The apolitical Emerson became a Republican, voting for Abraham Lincoln. When Lincoln signed the Emancipation Proclamation (Jan. 1, 1863), Emerson counted it a momentous day for the United States; when Lincoln was killed, Emerson considered him a martyr.

Last Years

After the Civil War, Emerson continued to lecture and write. Though he had nothing really new to say anymore, audiences continued to throng his lectures and many readers bought his books. The best of the final books were *Society and Solitude* (1870) and *Letters and Social Aims* (1876). However, he was losing his memory and needed more and more help from others, especially his daughter Ellen. He was nearly 79 when he died on April 27, 1882.

America mourned Emerson's passing, as did much of the rest of the Western world. In the general judgment, he had been both a great writer and a great man. Certainly he had been America's leading essayist for half a century. And he had been not only one of the most wise but one of the most sincere of men. He had shown his countrymen the possibilities of the human spirit, and he had done so without a trace of sanctimony or pomposity. The *Chicago Tribune,* for instance, exclaimed, ''How rare he was; how original in thought; how true in character!'' Some of the eulogizing was extravagant, but in general the verdict at the time of Emerson's death has been upheld.

Further Reading

Emerson's *Journals* were reedited with care by William Gilman and others (7 vols., 1960-1969). Also valuable are *The Letters of Ralph Waldo Emerson,* edited by Ralph L. Rusk (6 vols., 1939). The best biography is still Rusk's *The Life of Ralph Waldo Emerson* (1949). The best critical study of Emerson's writing is Sherman Paul, *Emerson's Angle of Vision: Man and Nature in American Experience* (1952), which concentrates on Emerson's principle of ''correspondence.'' Stephen E. Whicher, *Freedom and Fate* (1953), is also valuable; it is called an ''inner life'' of Emerson and concentrates on the 1830s. The only treatment of Emerson's mind and art as they relate to the transcendentalist movement is Francis O. Matthiessen's superb *American Renaissance: Art and Expression in the Age of Emerson and Whitman* (1941). □

Mihail Eminescu

The Romanian poet Mihail Eminescu (1850-1889) inaugurated modern sensitiveness and expression in Romanian poetry through his achievements in content and craftsmanship.

Mihail Eminescu was born at Ipotesti in northern Moldavia on Jan. 15, 1850, into a family of country gentry. He spent his first years like a peasant child in the midst of nature and under the influence of folklore. His adolescence was agitated by conflicts with his family. He interrupted his studies several times, going on tours with theatrical companies. He made his literary debut at 16 in the Romanian review *Familia* (The Family), published in Budapest.

Eminescu studied philosophy in Vienna from 1869 to 1872 and in Berlin from 1872 to 1874. Returning to Romania in 1874, he held several minor jobs in laşi (custodian of the university library, inspector of schools, subeditor of an obscure newspaper). There, and after leaving laşi, he found himself under the influence of the political and esthetic literary circle Junimea (''Youth''). In 1877 Eminescu went to Bucharest to work on the staff of the newspaper *Timpul* (Time). Eminescu's steady journalistic activity filled the years from 1877 to 1883. Struck by insanity in 1883, he lived until 1889 in a dramatic alternation between lucidity and madness.

Eminescu concentrated in his work the entire evolution of Romanian national poetry. The most illustrative poems of his early years (1866-1873) are ''The Dissolute Youth,'' ''The Epigones,'' ''Mortua Est,'' ''Angel and Demon,'' and ''Emperor and Proletarian.'' The overwhelming influences on his poetry of this period were from Shakespeare and Lord Byron.

The ever deeper influence of Romanian folklore, his close contact with German philosophy and romanticism in the years 1872 to 1874 when he was preparing for a doctor's degree in philosophy in Berlin, and the evolution of his own creative powers carried Eminescu toward a new vision of the world. His poetical universe shifted to the spheres of magical transparencies offered by folklore as ideal and possible grounds for a love that was both a dream and a transfiguration. His poetical expression became increasingly inward, simplified, and sweetened. His poetry began to show rare strength and beauty, involving a universe in which a demiurgical eye and hand seemed to have conferred a new order upon the elements and to have infused them with infinite freshness and power.

In ''The Blue Flower'' Eminescu offered a new interpretation of the aspiration in the fulfillment of love. The most important poem written during this period was ''Câlin'' (''Leaves from a Fairy Tale''), a synthesis of the epical and the lyrical, with a description of the Romanian landscape.

After 1876 the sphere of Eminescu's inner experience deepened. The poetry of his maturity reached all human dimensions, from the sensitive, emotional ones to the intel-

lectual, spiritual ones. Until 1883 his poetry was an uninterrupted meditation on the human condition in which the artist always stood on the summits of human thinking and feeling. The most important works of his last period are ''A Dacian's Prayer,'' ''Ode in the Ancient Meter,'' and the ''Epistles.'' His masterpiece is ''The Evening Star'' (1883), a version of the Hyperion myth. Ideas and meaning, expressed in symbols, are manifold, profoundly ambiguous, and discernible in an esthetic achievement of supreme simplicity and expressiveness. In *Barren Genius,* a posthumously published novel of romantic trend, and especially in ''Poor Dyonis,'' a fantastic, philosophical short story, Eminescu added some demiurgical features to his romantic hero.

Further Reading

Eminescu's poems were translated by Sylvia Pankhurst and I. O. Stefanovici as *Poems of Mihail Eminescu* (1930). Eminescu is treated in E. D. Tappe, *Rumanian Prose and Verse* (1956). □

Robert Emmet

The Irish nationalist Robert Emmet (1778-1803) was executed after leading an unsuccessful revolution against British rule. His youth, passionate oratory, and courage in the face of death have made him a permanent symbol of romantic, revolutionary, Irish nationalism.

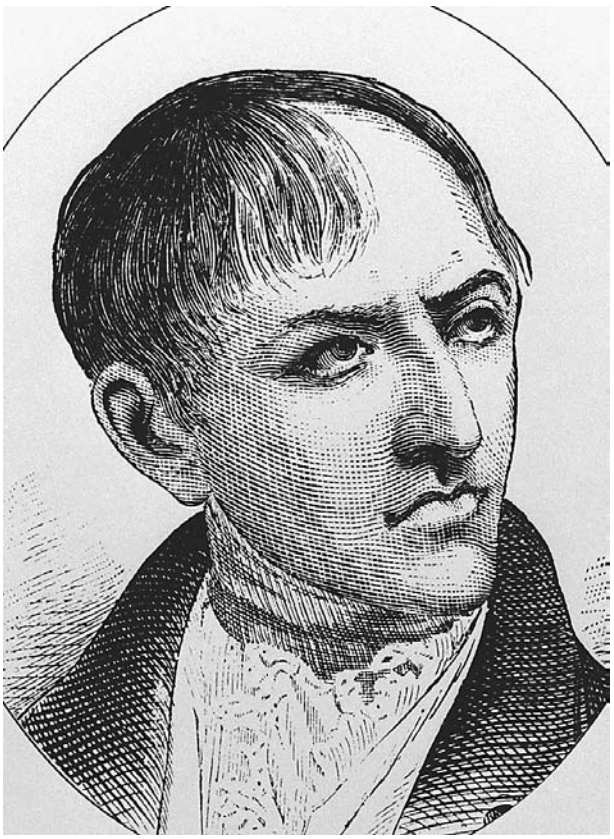

Robert Emmet was the youngest of 18 children born to a prominent Anglo-Irish Protestant family. His father, Dr. Robert Emmet, was state physician of Ireland. In 1793 Emmet enrolled at Trinity College, Dublin. He excelled in his studies and won a reputation as a fiery orator. Emmet was influenced by the liberal views of the Enlightenment and the conduct of an older brother who was a member of the Society of United Irishmen. In 1796 Emmet joined the radical group.

Inspired by the examples of the American and French revolutions, the United Irishmen demanded an Ireland free of English influence and governed by a reformed Parliament representing both Protestant and Catholic opinion, elected by a democratic franchise. Frightened by the increasing militancy of the United Irishmen, the intensity of Catholic discontent, and the threat of internal insurrection supported by French invasion, the Irish government adopted measures restricting civil liberties. The Earl of Clare, Lord Chancellor of Ireland, began to investigate student opinion at Trinity, and in 1798 Emmet was forced to leave the college.

Emmet maintained United Irishmen connections but apparently did not participate in the 1798 revolution. After the Irish and British parliaments passed the Act of Union, creating the United Kingdom of Great Britain and Ireland (1800) and completely destroying the legal existence of the Irish nation, Emmet and his friends considered revolution even more imperative. He left for the Continent to confer with Irish exiles. Napoleon and other French leaders expressed a willingness to assist an Irish revolution. In 1802 Emmet returned to Dublin to create an army of liberation, hoping for French assistance:

Emmet used his own funds to buy weapons, mostly pikes. He asked the Dublin proletariat to strike a blow for liberty. Unfortunately, he failed to establish effective communications with United Irishmen outside the metropolitan area and was unaware that the government had infiltrated his organization. When authorities discovered a cache of arms, Emmet decided to raise the standard of revolt. On July 23, 1803, he issued a proclamation establishing a provisional government for an Irish Republic; he put on a general's uniform of green and white with gold epaulets and led his band of about 80 men out to battle. No help arrived and the revolt was crushed by British soldiers. Emmet managed to escape but refused to leave for America, insisting on remaining close to his fiancée, Sarah Curran, daughter of the famous barrister, John Philpot Curran. On August 25 British soldiers captured Emmet.

On Sept. 19, 1803, the government brought Emmet to trial. Sadistic Lord Norbury was the judge, and Leonard MacNally, an informer, was defense counsel. The jury delivered a guilty verdict. Before sentencing, Emmet brilliantly defended his nationalism. He said that he was prepared to die for the future of Irish freedom, closing with the words: ''Let no man write my epitaph. . . . When my country takes her place among the nations of the earth, then, and not till then, let my epitaph be written.'' On September 20 he was hanged.

Emmet's image among Irish nationalists far exceeds the merits of his performance as revolutionary. He was naive, impractical, flamboyant, excessively talkative, and a poor organizer. British vengeance, however, converted a pathetic effort into a triumph of martydom. Thomas Moore's poems about Emmet enhanced the image of noble and tragic martyr. Irish exiles in America were particularly loyal to Emmet's memory, learning the words of his speech and naming their children and patriotic organizations after him. Emmet's example of blood sacrifice watered Irish nationalism, motivating Fenians and the men of the Easter Rebellion of 1916 and the Anglo-Irish war.

Further Reading

Helen Landreth, *The Pursuit of Robert Emmet* (1948), claims that British government spies and informers acted as agents provoking revolt to further William Pitt the Younger's Irish policy and that Emmet was an unknowing victim of British duplicity and tyranny. Owen Dudley Edwards in ''Ireland'' in *Celtic Nationalism* (1968) recognizes Emmet's contribution to the romantic myths of revolutionary nationalism but compares his total impact unfavorably when measured against Wolfe Tone's. See also Leon O'Broin, *The Unfortunate Robert Emmet* (1958), and R. Jacobs, *The Rise of the United Irishmen* (1937). □

Empedocles

The Greek philosopher, poet, and scientist Empedocles (ca. 493-ca. 444 B.C.) propounded a pluralist cosmological scheme in which fire, air, water, and earth mingled and separated under the compulsion of love and strife.

Empedocles was born of a noble family in the Sicilian city of Acragas (modern Agrigento). He is said to have studied under Xenophanes or Parmenides. His work shows familiarity with Pythagoreanism, although stories about his banishment from the sect, like many of the legends that grew up around him, may be discounted as misinterpretations of statements in his writings. It is certain that he had a profound interest in natural science and in certain religious ideas, and although there is no hint in the surviving portion of his writings that he took an interest in political affairs, the Sicilian historian Timaeus tells of his efforts to establish a democracy in Acragas. Aristotle says that Empedocles was offered the kingship but refused it. Accounts of his death are so confused as to make it impossible to determine either the date or the place, although Aristotle noted that he did not live past the age of 60.

Of his two poems, *On Nature* and *Purifications,* which totaled some 5,000 verses, fewer than 500 lines survive. *On Nature* presents Empedocles's philosophical system. Fire, air, water, and earth, the four roots or elements of which everything is made, are eternal and move through the cosmos with a swirling motion. The problem of change is solved by positing the existence of love and strife as the two forces which affect the four basic elements. Depending on which of these two principles holds sway at a given moment, the universe is either in a state of happy unity or of warring disunity, with possible gradations between the extremes.

Purifications was an extended poem dealing with the human soul and espousing the Orphic and Pythagorean tenets of immortality and metempsychosis, which were widespread in the Greek West in the 5th century B.C. Empedocles asserted that he had been boy, girl, bush, fowl, and fish in earlier lives, and he speaks of his present life as punishment for past sins.

Empedocles is less well known as the father of Sicilian rhetoric (Aristotle called him the inventor of rhetoric) and as an important contributor to medical science.

Further Reading

Selected fragments of Empedocles's two poems, with English translation and full analysis, are found in G. S. Kirk and J. E. Raven, *The Presocratic Philosophers: A Critical History with a Selection of Texts* (1962). Useful discussions are found in John Burnet, *Early Greek Philosophy* (1892; 4th ed. 1930), and Kathleen Freeman, *The Presocratic Philosophers: A Companion to Diels, Fragmente der Vorsokratiker* (1946; 2d ed. 1959). □

Juan del Encina

Juan del Encina (1468-1529?) is called the father of Spanish drama. He was also the foremost Spanish musical composer of his time.

The original name of Juan del Encina was Fermoselle, but he adopted the name of his probable birthplace, a small village in the province of Salamanca. In all likelihood Encina studied at the University of Salamanca under Antonio de Nebrija, the foremost Spanish humanist of his time. He then entered the service of the Duke of Alba, in whose palace of Alba de Tormes he discharged the multiple functions of playwright, poet, composer, and musician for 7 years. Encina published his *Cancionero* (a collection of plays and *villancicos,* or polyphonic songs) in Salamanca in 1496; other works were added to this collection in later editions.

Encina went to Rome in 1498, where he entered the papal chapel and eventually became singer to Leo X. During this time Encina continued to write plays. While in Rome he obtained several ecclesiastical benefices in Spain, and in 1510 and 1513 he was in Málaga as archdeacon and canon. He had obtained, however, papal dispensation to collect his benefices without discharging his duties.

In 1519, aged 50, Encina took holy orders and went on a pilgrimage to the Holy Land, which he described in his poem *La Trivagia*. He celebrated his first Mass in Jerusalem. Encina returned to Spain as prior of León, where he resided from 1523 until his death.

As a poet, Encina was most successful in brief, lyrical pieces, which he set to music himself; his romances were also more lyrical than narrative. His great popularity as a composer is attested to by the fact that 61 of his *villancicos* were collected in the *Cancionero musical de Palacio* (ca. 1500). As a playwright, Encina brought to their final development the theatrical forms derived from medieval liturgical drama. He inaugurated Renaissance drama in Spain. His early dramas (such as *Egloga de las grandes lluvias*) were Nativity plays, with rustic shepherds as protagonists. His later plays (such as *Egloga de Plácida y Vitoriano*) were Italianate in spirit, much longer, and complicated in form. His shepherds were now of classical inspiration. The joy of life he sang about in his later plays was almost neopagan in its exuberance.

Further Reading

The best interpretation in English of the literary works of Encina is James R. Andrews, *Juan del Encina: Prometheus in Search of Prestige* (1959). A good appreciation of his musical works is in Gilbert Chase, *The Music of Spain* (1941), and Gustave Reese, *Music in the Renaissance* (1959). The early chapters in N. D. Shergold, *A History of the Spanish Stage: From Medieval Times until the End of the Seventeenth Century* (1967), contain valuable background information. □

Guillermo Endara

Guillermo Endara (born 1936) was a member of the Panameñista Party and an ally of Arnulfo Arias for many years prior to his installation as president of Panama by the U.S. Government in 1989.

Guillermo Endara was installed as president of Panama in the Christmas 1989 invasion (Operation Just Cause) by U.S. military forces sent to depose General Manuel Noriega. Until May 1989 Endara was virtually unknown to Americans. Then he became the presidential candidate of the Panameñista Party and the choice of Noriega's growing middle-class opposition, the Civil Democratic Opposition Alliance. Foreign dignitaries (among them former U.S. President Jimmy Carter) who monitored the May 7, 1989, election agreed that Endara won decisively. But Noriega ordered seizure of the ballot boxes and subsequently declared the election void and sent his goon squad (the Dignity Battalions) to harass the opposition, many of whom had taken to the streets in protest. Endara and vice-presidential candidate Guillermo Ford were both attacked. Endara celebrated his 53rd birthday in a hospital bed recovering from a beating with an iron bar, and his first wife, Marcela, with whom he had one daughter, died of a heart attack while he was bed-ridden. He had to await the U.S. invasion to be restored to the Panamanian executive office. He took the oath in the middle of the night of December 19-20 at a U.S. military base. On December 28, after Noriega had taken shelter within the Vatican embassy in Panama City, Endara wrote Pope John Paul II, pleading with him to have his ambassadors give Noriega over to the American invasion, since Endara could not guarantee Noriega a fair trial within Panama, which they did. Six months later Endara felt secure enough in office to marry Ann Mae Diaz Chen, a law student.

Guillermo Endara Gallimany was born on May 12, 1936, into a middle-class family. His parents were closely allied with Arnulfo Arias, founder of the nationalistic (and at one time anti-American) Panameñista movement in the late 1930s. When Arias was overthrown in a 1941 coup, the Endara family joined him in exile. During this time young Guillermo went to school in Argentina and a military school in Los Angeles, Calif. Returning to Panama, Endara attended the University of Panama Law School, graduating first in his class. He then attended New York University for further law studies until he returned to Panama in 1963, helping to found Solis, Endara, Delgado, and Guevara, now one of Panama's most successful law firms. He served two terms in the Panamanian National Assembly and taught law at the university. In 1968, when Arias returned to the presidency for the third time, Endara served as Arias' minister of planning and economic policy. When the Panamanian National Guard (which became the Panama Defense Forces in 1982) overthrew Arias in the October 1968 coup, Endara went underground, was jailed in 1971, and joined the deposed executive in exile until the ban on Arias was lifted.

In the 1980s Endara had a law practice in Panama City and continued to lecture at the University of Panama Law School. His political ties to Arias remained strong, however, and he supported Arias' continued opposition to the interference of the Panamanian military in national politics. By now the growing disenchantment of the U.S. Government (which, in the interest of national security and its efforts to wage a covert war against the government of Nicaragua, had tolerated Noriega's narcotics trafficking and arms dealing) made Arias and his cause more palatable. When Arias died in 1988, Endara took on the gargantuan task of leading the opposition to Noriega and the militarization of Panama. In the campaign of 1989 he promised to reinstitute democracy in Panamanian political life and remove Noriega from power. Seven months after the election the Christmas invasion restored the victory that Noriega's thugs denied him.

Endara and his two vice presidents—Guillermo Ford and Ricardo Arias Calderon—faced a difficult task. Six years of Noriega's rule had left much of Panama in poverty. In addition, a year after the invasion more than 2,000 people in Panama City were still homeless as a result of U.S. weaponry.

To call attention to these problems, Endara staged a public hunger strike from the steps of the Metropolitan Cathedral in Panama City. He visited then U.S. President George Bush, pressing for $1 billion in emergency relief aid and cooperative measures to curtail the Panamanian narcotics trade. The money, as it slowly came in, was applied to governmental expenditures, but where it was needed more was in a police force, since street crime and narcotics trade had skyrocketed since Noriega and his associates had been purged.

Despite this, the economy improved since Endara was able to convince foreign investors that Panamanian banks were once again safe depositories of their wealth. New construction and businesses thrived, and most businesses that existed before the invasion were once again active. Even the nearly 50 percent unemployment rate when Endara took office dropped by over 25 percent. Yet there was still criticism of the administration, since it tended to be populated by conservative, wealthy businessmen who had little connection with the poor. Endara's term as president ended in August, 1994. He was succeeded by Ernesto Pérez Balladares.

Further Reading

For more information on Guillermo Endara and Panamanian politics see Frederick Kempe, *Divorcing the Dictator: America's Bungled Affair with Noriega* (1990); and John Dinges, *Our Man in Panama: How General Noriega Used the United States—and Made Millions in Drugs and Arms* (1990); John and Mavis Biesanz, *The People of Panama* (1955); Steve C. Ropp, *Panamanian Politics: From Guarded Nation to National Guard* (1982); and William Jorden, *Panama Odyssey: From Colony to Partner* (1983). □

John Endecott

John Endecott (1588-1655) was one of the English founders of the Massachusetts Bay Colony and later its governor. He often used harsh measures against the colony's enemies.

Born in Devon, John Endecott may have seen some military service. He early became interested in colonization through the influence of John White, a Puritan clergyman. Endecott was included among the six patentees of the New England Company because he was willing to emigrate as the director of the Cape Ann settlement.

Appointed ''chief-in-command'' and commissioned to prepare the way for more colonists, Endecott arrived at Salem, Mass., in September 1628. Under his directorship Salem became a Puritan beachhead in New England. He sent two brothers who continued using the Anglican Prayer Book back to England as undesirable colonists, and he chopped down Thomas Morton's frivolous maypole at Merrimount. Both actions indicated his impulsiveness and partisanship. He later had the cross of St. George removed from Salem's militia flag because of its papal connotation and was reprimanded by the legislature for his political indiscretion.

In 1629 the New England Company was reorganized as the Massachusetts Bay Company, and when Governor John Winthrop arrived in 1630 Endecott relinquished his leadership, although he remained among the colony's public servants. Endecott's lack of restraint was demonstrated again in 1637, when he led an expedition against the Pequot Indians to avenge the murder of a trader. After destroying one Native American settlement, Endecott and his men went to another. Ignoring pleas for caution by Connecticut settlers, Endecott continued to destroy Native American canoes and villages until, satisfied, he returned to the safety of Boston and Salem, leaving Connecticut to suffer the reprisals of the Native Americans in the Pequot War. Later, as governor of Massachusetts during the Quaker intrusions of the 1650s, he bore much of the responsibility for the inhuman treatment of the Quakers—ranging from imprisonment and banishment to execution. King Charles II eventually rebuked Massachusetts and Governor Endecott for their cruelty.

Despite his strictness and narrowness, Endecott served the colony as best he could. His election to colonial offices attests to his honesty and willingness to serve the common good. In addition to minor posts, he served 5 yearly terms as deputy governor and 15 as governor, filling the governorship longer than anyone else. If he was overzealous in defending the truth as he saw it, he was like many others in an overzealous age.

Further Reading

The only recent biography of Endecott is Lawrence S. Mayo, *John Endecott: A Biography* (1936). Background material can be

found in Herbert L. Osgood *The American Colonies in the Seventeenth Century* (3 vols., 1904-1907); James Truslow Adams, *The Founding of New England* (1921); Frances Rose-Troup, *The Massachusetts Bay Company and Its Predecessors* (1930); and Charles M. Andrews, *The Colonial Period of American History* (4 vols., 1934-1938). □

John Franklin Enders

The American virologist John Franklin Enders (1897-1985), a leader in modern virology, cultivated poliovirus in tissue cultures of human cells and developed an attenuated live vaccine for measles.

John Franklin Enders was born on Feb. 10, 1897, in West Hartford, Conn. After serving from 1917 to 1920 in the United States Naval Reserve Flying Corps, he achieved his undergraduate degree at Yale University. In 1922, he earned a master's degree in English at Harvard University. But before completing doctoral work he became attracted to the study of bacteriology under Hans Zinsser, with whom he developed methods of synthesizing anti-typhus vaccines. He was married to Sarah Bennett in 1927, with whom he had two children; she died in 1943. In 1930 he received his doctorate in microbiology. He then embarked upon a remarkable and productive career as a member of the faculty of Harvard Medical School. During World War II, he was a civilian consultant on epidemic diseases to the Secretary of War, and after 1945 was affiliated with the Civilian Commission on Virus and Rickettsial Disease until 1949. He became head of the Research Division of Infectious Diseases of Children's Hospital, Boston, in 1947. In 1951 he married again, this time to Carolyn Keane.

In the late 1930s Enders focused on virologic problems. His first major breakthrough was the development of techniques for detection of antibodies to mumps virus; he and others subsequently showed that the virus could be grown in chick embryos and tissue culture. On the basis of this work the immunology and epidemiology of mumps infection could be studied, a skin test was developed, and it was shown that the infection frequently was inapparent. Finally, the studies provided the basis for the development of preventive measures against the disease, which now include an attenuated live-virus vaccine.

While Enders and his colleagues, Dr. Frederick Robbins and Dr. Thomas Weller, were continuing the study of mumps and chicken-pox viruses, various types of human cells in culture were being used. Enders suggested that some of the cultures be inoculated with poliovirus, which at that time could be studied only with difficulty in a few species of expensive experimental animals. The poliovirus did propagate in one type of culture made up of cells which were not from the nervous system. This discovery, and the studies which it made possible, opened the way to a new era in poliovirus research, the most dramatic aspect of which was the possibility for development of poliovirus vaccines. For this work Enders, Robbins, and Weller were awarded the

Nobel Prize in 1954. From the Enders-Robbins-Weller technique, Dr. Jonas Salk was able to produce the first polio vaccine in 1953.

Enders began studies with another disease, measles. In 1954 he reported success in growing the virus in tissue culture and followed this by a model series of investigations that resulted in a measles vaccine in 1962. Turning his concern to cancer-related viruses in later years, he made important contributions to this field, particularly to studies of fusion of cells from different species as a means of altering cell susceptibility to viruses.

His significant contributions to many areas of virology brought him honors from all over the world, including the Presidential Medal of Freedom in 1963, but Enders continued to devote himself to his laboratory and his students. Because of the breadth and incisiveness of his thought, many of his contributions were conceptual and definitive, representing major steps opening up whole new areas for further experimentation and extension of knowledge. Enders wrote close to 200 published papers between 1929 and 1970. In 1939 he co-authored *Immunity, Principles and Application in Medicine and Public Health*. But, while achieving wide recognition and public acclaim, Enders remained a ''virologists' virologist.'' Towards the end of his life, he sought to apply his knowledge of immunology to the fight against AIDS, especially in trying to halt the progress of the disease during its incubation period in the human body. He died September 8, 1985, of heart failure, while at his home in Waterford, Connecticut.

Further Reading

A tribute to Enders can be found in the foreword to *Perspectives in Virology VI* (1968), which was dedicated to him. The foreword was written by Frederick C. Robbins, one of Enders's colleagues, with whom he shared the Nobel Prize. Theodore L. Sourkes, *Nobel Prize Winners in Medicine and Physiology, 1901-1965* (1953; rev. ed. 1967), includes a biography of Enders and a description of his work. A biography is also in the Nobel Foundation, *Physiology or Medicine: Nobel Lectures, Including Presentation Speeches and Laureates' Biographies* (3 vols., 1964-1967). Information on his work is in any review of the literature of medical virology and in virology textbooks. □

Friedrich Engels

The German revolutionist and social theorist Friedrich Engels (1820-1895) was the cofounder with Karl Marx of modern socialism.

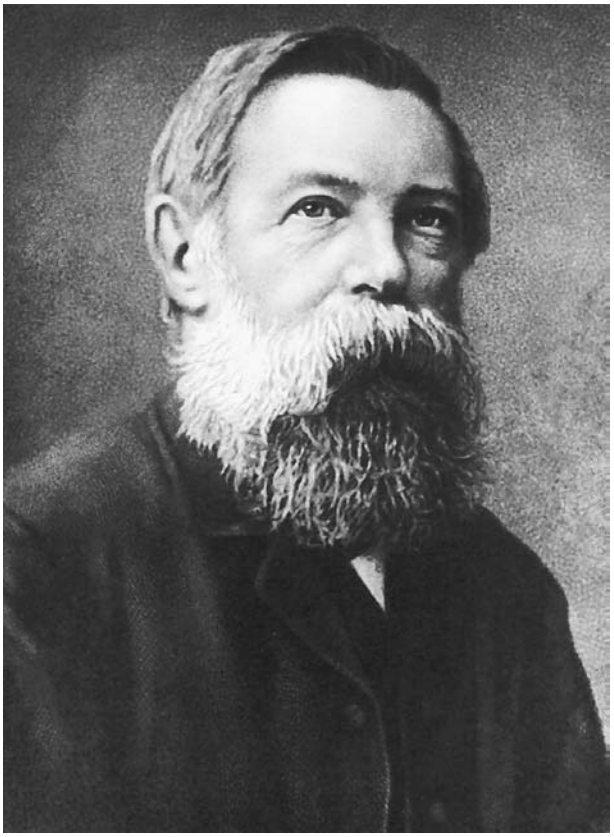

Friedrich Engels was born on Nov. 28, 1820, in Barmen, Rhenish Prussia, a small industrial town in the Wupper valley. He was the oldest of the six children of Friedrich and Elisabeth Franziska Mauritia Engels. The senior Engels, a textile manufacturer, was a Christian Pietist and religious fanatic. After attending elementary school at Barmen, young Friedrich entered the gymnasium in nearby Elberfeld at the age of 14, but he left it 3 years later. Although he became one of the most learned men of his time, he had no further formal schooling.

Under pressure from his tyrannical father, Friedrich became a business apprentice in Barmen and Barmen, but he soon called it a ''dog's life.'' He left business at the age of 20, in rebellion against both his joyless home and the ''penny-pinching'' world of commerce. Hence-forth, Engels was a lifelong enemy of organized religion and of capitalism, although he was again forced into business for a number of years.

While doing his one-year compulsory military service (artillery) in Berlin, Engels came into contact with the radical Young Hegelians and embraced their ideas, particularly the materialist philosophy of Ludwig Feuerbach. After some free-lance journalism, part of it under the pseudonym of F. Oswald, in November 1842 Engels went to Manchester, England, to work in the office of Engels and Ermens, a spinning factory in which his father was a partner. In Manchester, the manufacturing center of the world's foremost capitalist country, Engels had the opportunity of observing capitalism's operations—and its distressing effects on the workers—at first hand. He also studied the leading economic writers, among them Adam Smith, David Ricardo, and Robert Owen in English, and Jean Baptiste Say, Charles Fourier, and Pierre Joseph Proudhon in French. He left Manchester in August 1844.

On his way back to Germany, Engels stopped in Paris, where he met Karl Marx for a second time. On this occasion a lifelong intellectual rapport was established between them. Finding they were of the same opinion about nearly everything, Marx and Engels decided to collaborate on their writing.

Engels spent the next 5 years in Germany, Belgium, and France, writing and participating in revolutionary activities. He fought in the 1849 revolutionary uprising in Baden and the Palatinate, seeing action in four military engagements. After the defeat of the revolution, he escaped to Switzerland. In October 1849, using the sea route via Genoa, he sailed to England, which became his permanent home.

In November 1850, unable to make a living as a writer in London and anxious to help support the penniless Marx, Engels reluctantly returned to his father's business in Manchester. In 1864, after his father's death, he became a partner in the firm, and by early 1869 he felt that he had enough capital to support himself and to provide Marx with a regular annuity of £350. On July 1, 1869, Engels sold his share of the business to his partner. He exulted in a letter to Marx: ''Hurrah! Today I finished with sweet commerce, and I am a free man!'' Marx's daughter, Eleanor, who saw Engels on that day, wrote: ''I shall never forget the triumphant 'For the last time,' which he shouted as he drew on his top-boots in the morning to make his last journey to business. Some hours later, when we were standing at the door waiting for him, we saw him coming across the little field opposite his home. He was flourishing his walking stick in the air and singing, and laughing all over his face.''

In September 1870 Engels moved to London, settling near the home of Marx, whom he saw daily. A generous

friend and gay host, the fun-loving Engels spent the remaining 25 years of his life in London, enjoying good food, good wine, and good company. He also worked hard, doing the things he loved: writing, maintaining contact and a voluminous correspondence with radicals everywhere, and—after Marx's death in 1883—laboring over the latter's notes and manuscripts, bringing out volumes 2 and 3 of *Das Kapital* in 1885 and 1894, respectively. Engels died of cancer on Aug. 5, 1895. Following his instructions, his body was cremated and his ashes strewn over the ocean at Eastbourne, his favorite holiday resort.

Personality and Character

Engels was medium-height, slender, and athletic. His body was disciplined by swimming, fencing, and riding. He dressed and acted like an elegant English gentleman. In Manchester, where he maintained two homes—one for appearances, as befitted a member of the local stock exchange, and another for his Irish mistress—he rode to hounds with the English gentry, whom he despised as capitalists but by whose antic behavior he was sardonically amused.

Engels had a brilliant mind and was quick, sharp, and unerring in his judgments. His versatility was astonishing. A successful businessman, he also had a grasp of virtually every branch of the natural sciences, biology, chemistry, botany, and physics. He was a widely respected specialist on military affairs. He mastered numerous languages, including all the Slavic ones, on which he planned to write a comparative grammar. He also knew Gothic, Old Nordic, and Old Saxon, studied Arabic, and in 3 weeks learned Persian, which he said was ''mere child's play.'' His English, both spoken and written, was impeccable. It was said of him that he ''stutters in 20 languages.''

Engels apparently never married. He loved, and lived with successively, two Irish sisters, Mary (who died in 1863) and Lydia (Lizzy) Burns (1827-1878). After he moved to London, he referred to Lizzy as ''my wife.'' The Burns sisters, ardent Irish patriots, stirred in Engels a deep sympathy for the Irish cause. He said of Lizzy Burns: ''She came of real Irish proletarian stock, and the passionate feeling for her class, which was instinctive with her, was worth more to me than all the blue-stockinged elegance of 'educated' and 'sensitive' bourgeois girls.''

His Writings

Engels published hundreds of articles, a number of prefaces (mostly to Marx's works), and about half a dozen books during his lifetime. His first important book, written when he was 24 years old, was *The Condition of the Working Class in England in 1844,* based on observations made when he lived in Manchester. It was published in German in 1845 and in English in 1892. His next publication was the *Manifesto of the Communist Party* (*Communist Manifesto*), which he wrote in collaboration with Marx between December 1847 and January 1848, and which was published in London in German a month later. An anonymous English edition came out in London in 1850.

Engels also collaborated with Marx on *The Holy Family,* an attack on the Young Hegelian philosopher Bruno Bauer, which was published in Germany in 1845. Another collaboration with Marx, *The German Ideology,* was written in 1845-1846, but it was not published in full until 1932.

In 1870 Engels published *The Peasant War in Germany,* which consisted of a number of articles he had written in 1850; an English translation appeared in 1956. In 1878 he published perhaps his most important book, *Herr Eugen Dühring's Revolution in Science,* known in an English translation as *Anti-Dühring* (1959). This work ranks, together with Marx's *Das Kapital,* as the most comprehensive study of socialist (Marxist) theory. In it, Engels wrote, he treated ''every possible subject, from the concepts of time and space to bimetallism; from the eternity of matter and motion to the perishable nature of moral ideas; from Darwin's natural selection to the education of youth in a future society.''

Engels's *Development of Socialism from Utopia to Science* was published in German in 1882 and in English, under the title *Socialism, Utopian and Scientific,* in 1892. In 1884 he brought out *The Origins of the Family, Private Property and the State,* an indispensable work for understanding Marxist political theory. His last work, published in 1888, was *Ludwig Feuerbach and the End of Classical German Philosophy*. Both of these last books are available in English. Two works by Engels were published posthumously: *Germany: Revolution and Counter-Revolution* (German, 1896; English, 1933) and *Dialectics of Nature,* begun in 1895 but never completed, of which an English translation appeared in 1964.

Engels's Ideas

In his articles and books Engels elaborated and developed, both historically and logically, basic ideas that go under the name of Marxism. His work was not an limitation of Marx but constituted a consistent philosophy at which both men had arrived independently and had shared in common. Engels refined the concept of dialectical materialism, which Marx had never fully worked out, to include not only matter but also form. He stressed that the materialist conception takes into consideration the whole cultural process, including tradition, religion, and ideology, which goes through constant historical evolution. Each stage of development, containing also what Engels called ''thought material,'' builds upon the totality of previous developments. Thus every man is a product both of his own time and of the past. Similarly, he elaborated his view of the state, which he regarded as ''nothing less than a machine for the oppression of one class by another,'' as evolving, through class struggles, into the ''dictatorship of the proletariat.''

Further Reading

Although Engels's writings are available in English, there is no good biography of him in English. Some biographical information can be found in Gustav Mayer, *Friedrich Engels: A Biography* (1934; trans. 1936), a dated and incomplete work; Grace Carlton, *Friedrich Engels: The Shadow Prophet* (1965), a superficial biography not based on original sources; and Oscar J. Hammen, *The Red 48'ers: Karl Marx and Friedrich*

Engels (1969). Good general works which discuss Engels are Edmund Wilson, *To the Finland Station: A Study in the Writing and Acting of History* (1940); George Lichtheim, *Marxism: An Historical and Critical Study* (1961); and Bertram D. Wolfe, *Marxism: One Hundred Years in the Life of a Doctrine* (1965). □

John England

The Irish churchman John England (1786-1842) was a controversial figure in Ireland and America. The first Roman Catholic bishop of Charleston, S. C., he founded the first American Catholic newspaper.

Born in Cork on Sept. 23, 1786, John England was educated in a Protestant school, where he was ridiculed as the only ''papist.'' He trained for the priesthood at the College of St. Patrick. Ordained at Cork in 1808, he served there until 1817. His labors as chaplain, educator, preacher, and writer earned favorable attention, but his political agitation displeased leaders of both Church and state. Finally, in what seemed an attempt to get him out of the way, he was appointed bishop of the new diocese of Charleston, S. C.

Arriving in America in 1820, England discovered among the disorganized flock of Catholics spread throughout the Carolinas and Georgia a strong element of ''trusteeism''—that is, laymen preferred to select their own priests. He proposed to correct this by creating a democratic constitution for the diocese that would provide for conventions of priests and laity but abolish parish trustees. Though his people accepted this compromise, it was viewed unfavorably by northern bishops. In Philadelphia and New York, England attracted Irish Catholic loyalties; this was regarded by local bishops as meddling and increased England's unpopularity with the hierarchy.

During 1822 England created a seminary, where he did much of the training of priests himself. He also started publishing the *United States Catholic Miscellany* (1822-1861), the first distinctly Catholic paper in America, which sought to defend the faith against outside attacks, explain Catholic doctrine, and convey internal Church news. It stands as his greatest achievement, even though episcopal jealousies kept it from becoming a national journal.

Through the *Miscellany* and his numerous controversies, and as a preacher and speaker, England became nationally famous. In 1826, as the first Catholic to address a joint session of the U.S. Congress, he spoke for 2 hours on Catholic beliefs. Yet his anticipated appointment to a more prestigious diocese never materialized. Meanwhile, partly because of his extended absences from the diocese, his constituency failed to enlarge. A steady burden of debts and growing fatigue led to prolonged illness; he died on April 11, 1842.

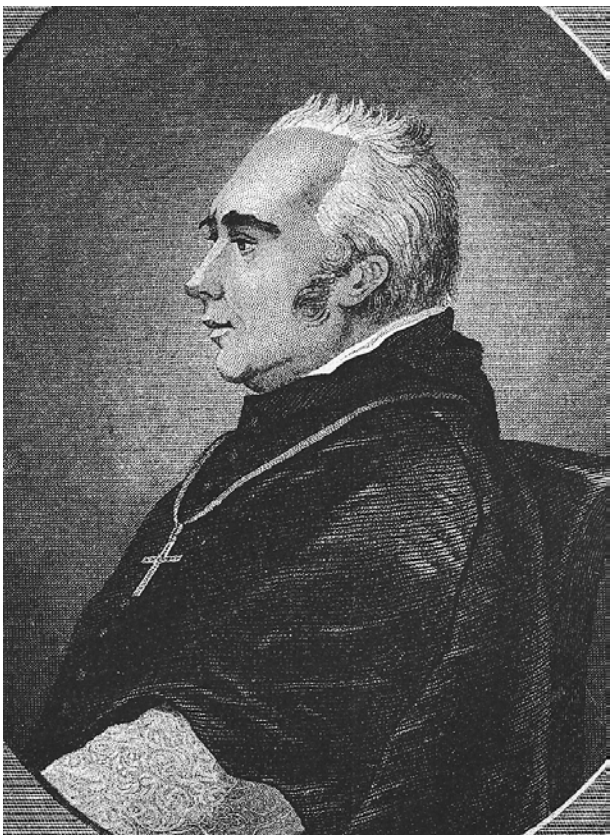

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The standard source is a critical edition of England's works, *The Works of the Right Reverend John England, First Bishop of Charleston,* edited by Sebastian G. Messmer, Archbishop of Milwaukee (7 vols., 1908). Peter Guilday, *The Life and Times of John England, First Bishop of Charleston, 1786-1842* (2 vols., 1927), remains the authoritative biography. See also Dorothy Grant, *John England* (1949). For background see Thomas T. McAvoy, *A History of the Catholic Church in the United States* (1969). □

Ennin

Ennin (794-864) was a Japanese monk who founded the Sammon branch of the Tendai sect. He studied Esoteric Buddhism in T'ang China.

The family name of Ennin was Mibu, and he was born in the Tsuga district of Shimotsuke Province (modern Tochigi Prefecture). Becoming a disciple of Saicho, the founder of the Tendai sect in Japan, Ennin led a rather colorless life as a monk and teacher at the Enryakuji (another name for this temple was Sammon). He was sent to China for study in 838. His *Nyuto Gubo Junreiki* (Record of the Pilgrimage to China in Search of the Holy Law) is full of fascinating details of his adventures, from the time he sailed from Japan until his return in 847.

At first unable to obtain the necessary Chinese authorization to visit either of China's two most important Buddhist centers on Mt. Wu-t'ai and Mt. T'ien-t'ai, Ennin later managed to secure the help of an influential general to reach Mt. Wu-t'ai and other holy sites. Ennin returned to Japan after extensive study with the masters of each of the Tendai disciplines.

Upon his return to Mt. Hiei, the Emperor conferred upon Ennin the rank of *daihosshi* (great monk). Ennin then organized study of the two Mandalas, initiated Esoteric baptism, and promoted other branches of Esoteric learning. He taught the invocation of Buddha's name (*nembutsu*), which he had heard on Mt. Wu-t'ai and which was to become in some of the popular sects an all-sufficient means of gaining salvation, though for Ennin it appeared to be of less importance than Esoteric learning.

Ennin stayed on Mt. Hiei as *zasu* (chief abbot) for more than 20 years, and during his ministry he founded the monastery called Onjoji (more usually known as Miidera) at the foot of Mt. Hiei on the shore of Lake Biwa. A measure of Ennin's success is the fact that the bestowal by the court in 866 of the posthumous title of Jikaku Daishi on him and that of Dengyo Daishi on his master Saicho marks the beginning of the custom of posthumous titles in Japan.

Further Reading

There is a brief discussion of Ennin's diary describing the hazards of his trip to T'ang China and the introduction of Esoteric cults to Japan in Edwin O. Reischauer and John K. Fairbank, *East Asia: The Great Tradition* (1960). A cogent discussion of the spread of Esoteric Buddhism in Japan is in Ryusaku Tsunoda and others, *Sources of Japanese Tradition* (1958). For a brief discussion of Ennin's role in the development of the Heian Society see George B. Sansom, *A History of Japan* (3 vols., 1958-1963). □

Quintus Ennius

Quintus Ennius (239-169 B.C.) was a Roman poet. Called the father of Latin poetry, he is most famous for his "Annales," a narrative poem relating the history of Rome.

Ennius was born at Rudiae in Calabria. He knew three languages or had, as he said, "three hearts": Oscan, his native tongue; Greek, in which he was educated, possibly at Tarentum; and Latin, which he learned as a centurion in the Roman army. While stationed at Sardinia during the Second Punic War, he met Cato the Elder, whom he taught Greek. Cato took him to Rome in 204 B.C.

At Rome, Ennius lived frugally on the Aventine. He supported himself at first by teaching Greek, then turned to adapting Greek tragedies and some comedies for the Roman stage, and he wrote poetry as well. He was a friend of prominent Romans of that time, especially Scipio Africanus and Marcus Fulvius Nobilior and his son Quintus, who gained for him Roman citizenship. Ennius knew the comic poet Caecilius Statius, and Pacuvius, the Roman dramatist, was his nephew.

Ennius was a very versatile poet although, according to Ovid, he possessed more genius than art. The remains of Ennius's works are fragmentary. Of the *Annales,* the most important part, some 600 lines or about one-fiftieth of the whole, remains. Some fragments are as long as 20 lines.

Naevius had written a historical epic before Ennius, but the special claim to greatness of his *Annales* is its meter, the hexameter. Henceforth, much of the greatest Latin poetry would use this meter. The poet's hexameters seem crude and clumsy beside Virgil's, often being heavily spondaic, ignoring caesuras and elisions, and carrying alliteration and assonance to extremes. Nevertheless, they can at times rise to a rugged and powerful dignity.

Euripides was a favorite model for Ennius in his adaptations of Greek tragedy. Of the 22 titles of plays known to be his, 3 are from extant tragedies of Euripides. Fragments of his tragedies number about 400 lines.

As a writer of comedy, Ennius was evidently less successful, for only two titles are known. Lesser works include *Satires* (Latin *satura,* medley), a work in varying meters on different topics, including criticism of morals and politics, and the first work of its kind; *Epigrams; Hedyphagetica,* or *The Art of Dining; Epicharmus,* a didactic poem on nature; and *Euhemerus,* a rationalization of Greek mythology.

Ennius's contribution to Roman culture was twofold. First, by adapting Greek tragedies he made Greek ideas current at Rome; and second, he had a direct influence on subsequent writers.

Ennius was of a convivial nature if Horace, who said he always composed in his cups, and Jerome, who said he died of gout, can be believed. He was writing until his death, and his version of the play *Thyestes* was produced the year he died.

Further Reading

A standard reference work on Ennius is *The Tragedies of Ennius: The Fragments,* edited by H. D. Jocelyn (1967), a comprehensive volume with a Latin text, full explanatory introduction, and extensive interpretative commentary. For more information on Ennius and his place in Latin literature see H. J. Rose, *A Handbook of Latin Literature* (1936; 3d ed. with a new bibliography, 1961), and Moses Hadas, *A History of Latin Literature* (1952). □

James Ensor

The Belgian painter and graphic artist James Ensor (1860-1949) populated his works with masks, skeletons, and grotesque images of humanity. A sense of existential anxiety dominates his fantastic personal visions.

I was born at Ostend, on Friday, April 13, 1860, the day of Venus. At my birth Venus came toward me, smiling, and we looked into each other's eyes. She smelled pleasantly of salt water.'' In this imaginative recollection of his birth, James Ensor also described the duality of his art: on the one hand, the fantasies of a humanistically inclined imagination; on the other, the pleasures and terrors observed as a child living in a somber Belgian town whose existence was threatened by the same sea which was its source of life. Before beginning art studies at the Brussels Academy in 1877, Ensor painted the landscape surrounding Ostend—small houses isolated in vast light-flooded spaces. At the academy he began painting imaginative, rhetorical themes; under the influence of Dutch baroque painting and French impressionism he started using a free, divided brushstroke.

After 3 years of study Ensor returned to Ostend to the attic studio above his parents' souvenir shop; he spent the remainder of his uneventful life in Ostend. Using heavy, impasto pigments, he depicted the middle-class interiors in which his family lived. A somber, disquieting air of mystery surrounds the isolated figures as they drink tea, listen to piano music, or sit in melancholy introspection.

In 1883 Ensor became a founding member of the Belgian avant-garde artists' group Les XX, which brought works by contemporary French artists to Brussels and fought for increased artistic freedom from the dictates of official taste. From 1883 until 1887 Ensor painted little but evolved the overtly fantastic images with which his art is generally associated. The carnival masks of Ostend surrounding him in his studio made their appearance in *Scandalized Masks* (1883) and *Haunted Furniture* (1885; destroyed) and were joined by numerous skeletons bringing psychotic horror and terror into the bourgeois interiors. The life and temptations of Christ, depicted with the features of the artist, became the subject matter of numerous drawings in 1886; he developed these motifs in his first etchings that year. He created 133 prints, most of them during 1885, 1889, and 1895-1899.

In the etching *The Cathedral* (1886) Ensor first explored the theme of a mocking, destructive, roving mob. His most noted painting, the *Entry of Christ into Brussels* (1888), depicts raucous carnival crowds escorting Christ-Ensor into the city, which is decorated with Socialist banners and advertisements for mustard. The massive canvas is a caustic commentary on contemporary Belgian political, artistic, and social values. Even Les XX refused to exhibit it, and during the following years this group continued to reject his controversial work.

Probably Ensor's unique use of Christian imagery rather than his unorthodox painting technique with its impasto surfaces, slashing brushstrokes, and depersonalized images caused his works to be disclaimed by academic and ''free'' artists as well as by critics. By identifying himself with Christ, Ensor transformed accepted biblical imagery into personal observations on the universal conflicts of innocence and evil, as well as private attacks on his critics; opposition to his own symbolic art thereby became equated with the tortures of Christ's Passion.

Ensor's sole contact with the world around him was through the medium of his art, which reflected the imagery of his eccentric, morose broodings. Even still-life paintings and landscapes appear strangely menacing, imbued with the erotic, sadistic, and self-tormenting qualities of Ensor's narrative paintings. In the smaller and more private scale of his prints and drawings, his morbid demonology attained an even greater psychotic intensity as he condemned humanity and himself to the visual torments of his private inferno.

After 1900 Ensor's imagery became tamer, more a parody than a condemnation of society, perhaps a reflection of the esteem he finally gained in official art circles. To his achievements as a painter, he added those of a writer of essays and plays, reflecting the world of his paintings and prints. A greatly respected and honored citizen of Ostend, Ensor died on Nov. 19, 1949.

Further Reading

The most perceptive analysis of Ensor's work is Libby Tannenbaum, *James Ensor* (1951). A more subjective approach is by the poet Paul Haesaerts, *James Ensor* (1957; trans. 1959), which offers numerous color reproductions. For background information see Bernard S. Meyers, *The German Expressionists: A Generation in Revolt* (1957; concise ed. 1963), and Peter Selz, *German Expressionist Painting* (1957).

Additional Sources

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Gindertael, Roger van, *Ensor,* Boston: New York Graphic Society, 1975.
Janssens, Jacques., *James Ensor,* New York: Crown Publishers, 1978.
Lesko, Diane, *James Ensor, the creative years,* Princeton, N.J.: Princeton University Press, 1985. □

Enver Pasha

The Turkish soldier Enver Pasha (1881-1922) was the dominant member of the Young Turk triumvirate ruling the Ottoman Empire during World War I.

On Nov. 23, 1881, Enver Pasha was born of a Turkish father, a bridge keeper in the Black Sea town of Apana, and an Albanian mother. Joining the military, he was posted as a subaltern to Salonika, where he joined a secret antigovernment group. He rose rapidly in the public eye when, in the spring of 1908, he defied Sultan Abdul Hamid II and fled with fellow rebel officers into the Macedonian hills. Their demand was for restoration of the 1876 Constitution, suspended since 1877. Always action-minded, always alert to the dramatic, he enjoyed his activities as a member of the liberal Committee of Union and Progress, the ''Young Turks,'' particularly after the 3d Army Corps threatened to march on Istanbul in July and forced Abdul Hamid to restore the constitution.

The Young Turks established a government under Mahmud Shevket but were nearly overthrown on April 14,

1909. Enver participated in both movements and then returned to Berlin, where he had been serving as military attaché. He was awed by Prussian militarism and left in 1911 to join in the Turkish defense of Benghazi against the Italians. He detailed this experience in *Tripoli* (1918).

Returning to Istanbul, Enver became chief of staff of the 10th Army Corps, which he led into the Second Balkan War in a futile landing attempt on the Gallipoli Peninsula in February 1913; in July, Enver reoccupied Edirne.

Between the wars Enver participated in the shooting of the war minister, Nazim Pasha, and the ouster of the pro-British grand vizier, Kiamil Pasha. In January 1913 the Young Turks resumed control of the government. The assassination of their premier, Mahmud Shevket, in June intensified their aggressiveness. A major purge followed, with Enver dismissing over 1,200 officers in one day alone. By Jan. 13, 1914, Enver had made himself minister of war, a strategic position from which he influenced his associates into an alliance with Germany signed secretly on August 2. Subsequently he approved the German bombardment of Odessa and Sevastopol, which precipitated the Ottoman Empire's entry into World War I.

During the winter of 1914/1915 Enver Pasha, leading a Turkish army in the Caucasus, suffered a disastrous defeat. He compounded this bloody record with acquiescence in the forced deportation and consequent death of innumerable Armenians evacuated from the frontier area.

Enver subsequently became the dominant personality in the government, but his aloofness and vanity alienated him from other Young Turks. When the Ottoman Empire collapsed, he fled to Germany and later to Russia. Condemned to death in Istanbul, he died leading an anti-Bolshevik insurrection among the Central Asian Turks around Bukhara on Aug. 4, 1922.

Further Reading

Ernest E. Ramsaur, *The Young Turks: Prelude to the Revolution of 1908* (1957), is an excellent source on Enver Pasha. Enver Pasha's later career is recounted in detail in Ulrich Trumpener, *Germany and the Ottoman Empire, 1914-1918* (1968). Also useful is Frank G. Weber, *Eagles on the Crescent: Germany, Austria, and the Diplomacy of the Turkish Alliance, 1914-1918* (1970). □

Epaminondas

Epaminondas (ca. 425-362 B.C.) was a Theban general and statesman who overthrew Sparta and whose original battle tactics revolutionized ancient warfare.

Trained in Pythagorean philosophy, Epaminondas was said to be unselfish, devout, and generous, and he certainly had a more intellectual approach to war and politics than most Thebans. He was a friend of Pelopidas, the leader of a group of exiles, who liberated Thebes from Sparta in 379 B.C., and thereafter he played a leading part in the creation of the democratic League of Boeotian States.

As a League delegate at a peace conference in Sparta in 371, Epaminondas insisted upon full recognition of the League. Sparta refused and its army moved from Phocis to disband the League. Isolated and outnumbered, the Boeotians were thought to be helpless against the invincible Spartans, but Epaminondas used a new tactic. Advancing with an oblique line, of which the weak right was delayed and the massive left was advanced, he struck at the enemy's strongest point with a series of blows—first with cavalry, then with elite infantry, and finally with the entire massed infantry. This victory encouraged federalism in central Greece, where many states formed a coalition with Boeotian leadership in war.

From 370 to 368 Epaminondas campaigned in the Peloponnesus, ravaging Sparta's territory, liberating Messenia, and building Megalopolis as capital of the Arcadian League. Here, too, federal systems were instituted and flourished because Epaminondas tolerated existing ideologies within each League. But the Boeotians soon imposed democracy and revealed imperialist ambitions. Epaminondas lost favor and was serving in the ranks in 367, when a crisis again raised him to a position of command.

In the attempt to force Boeotian supremacy on the Grecian states, Epaminondas was entrusted with two expeditions. In 363 he sailed with 100 newly built triremes to Byzantium and back, shaking Athens's confidence in its

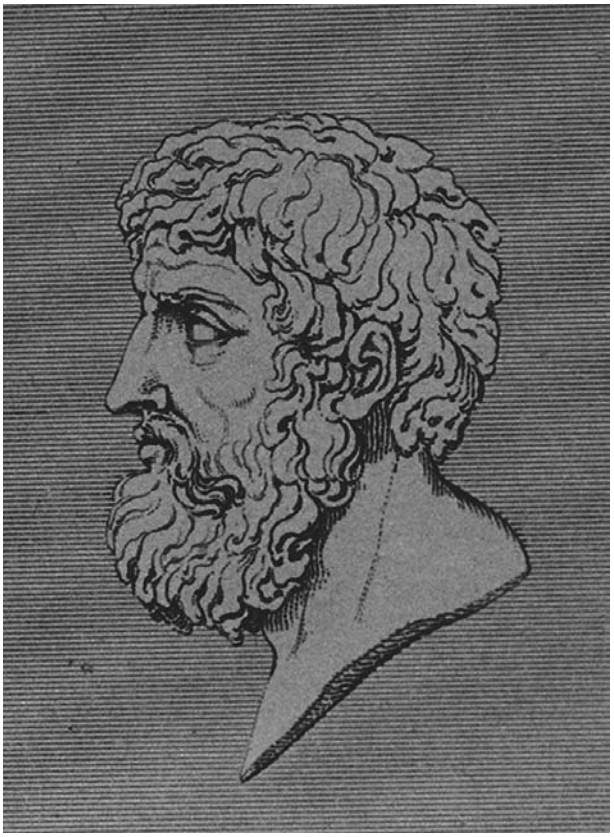

invulnerability and encouraging its subjects to revolt. In 362 he invaded the Peloponnesus, moving large forces with remarkable speed and dexterity. At Mantinea he faced the combined forces of Sparta, Athens, Elis, Achaea, and Mantinea in a strong position in a plain flanked by hills. Forced into a frontal attack, Epaminondas maneuvered until noon, when the enemy thought an attack unlikely. Masked by clouds of dust raised by his cavalry, his massed infantry delivered a sudden attack against the enemy's strongest troops deployed on the right. Meanwhile, a smaller force engaged the enemy's left wing. Victory was imminent, when Epaminondas fell mortally wounded.

Further Reading

Ancient sources on Epaminondas are Xenophon and Diodorus Siculus. Modern works which discuss him include *Botsford and Robinson's Hellenic History,* revised by Donald Kagan (1922; 5th ed. 1969); J. B. Bury and R. Meiggs, *A History of Greece* (3d ed., 1952); and Nicholas G. L. Hammond, *A History of Greece to 322 B.C.* (1959; 2d ed. 1967). □

Epictetus

Epictetus (ca. 50-ca. 135) was a Greek philosopher who believed that man should concern himself only with what he can control and suffer what he cannot influence.

Epictetus was born a slave in Hierapolis, Asia Minor. Early in life he was brought to Rome and, while still a slave, was sent by his master Epaphroditus (probably the famous freedman of Nero) to study under the Stoic philosopher Gaius Musonius Rufus. Some time after the death of Nero (68) Epictetus was freed. He had a physical disability from an early age, and one ancient source suggests that this was the result of brutal treatment received while he was a slave.

Perhaps as a result of criticizing the tyranny of Emperor Domitian, Epictetus along with other philosophers was expelled by the Emperor, probably in 89. He settled in the town of Nicopolis in Epirus, and soon people from all over the Roman world were coming to hear him. One of these was apparently Emperor Hadrian, another was the young Arrian, the future historian.

Epictetus seems to have lived in great simplicity and abstemiousness. Whether he ever married is in doubt; one late source says he married in old age so as to have help in bringing up a child whom its parents were about to abandon.

Philosophical Teachings

Though one source says that Epictetus wrote a good deal, nothing is extant; instead there are four books of *Discourses,* written by Arrian from lecture notes, and a synoptic version of his basic teaching, called the *Manual,* also written by Arrian.

Epictetus's philosophical and religious beliefs, drawn from Musonius Rufus, are a combination of Stoicism and Cynicism. Man can achieve complete freedom (specifically from pain, fear, and passion) if he confines his desires (positive and negative) to areas laid down by nature and by what lies within his power. Anything outside of these limits should be ''indifferent'' and of no concern. The world is under the control of providence, and the good man will consequently acquiesce in all events beyond his control. Within the specific realm of ''what is in his power,'' man is free in an unqualified sense and completely responsible for his own moral progress or regress. Any harm done to his mind, or real self—the body is of negligible importance—is self-inflicted; in this sense he is the master of his fate.

Further Reading

Percy E. Matheson edited and translated, as well as wrote the introduction for, *Epictetus: The Discourses and Manual* (trans., 2 vols., 1916). There is a short biography of Epictetus in Eduard Zeller, *Outlines of the History of Greek Philosophy* (1883; trans. 1890; 13th rev. ed. 1931). For the philosophical background see Ludwig Edelstein, *The Meaning of Stoicism* (1966). □

Epicurus

Epicurus (ca. 342-270 B.C.) was a Greek philosopher and the founder of Epicureanism. He was the first of

the overt therapy philosophers and an upholder of the atomic theory.

Epicurus was born either in Samos or in Athens. He spent his youth in the Athenian colony of Samos, and at the age of 18 he made his way to Athens. In the upheaval resulting from the death of Alexander the Great (323 B.C.), the Athenian colonists, including Epicurus's father, Neocles, were driven out of Samos. Epicurus rejoined his father in Colophon and spent the next several years in Colophon, Lampsacus, and Mytilene, gathering disciples to his own emerging philosophical doctrines

About 307/306 Epicurus returned to Athens, and at first, according to Diogenes Laertius, seems to have spent some time with other professional philosophers in the pursuit of philosophy. Soon, however, he founded his own school, which has since borne his name. Epicurus was subject, even in his own lifetime, to opprobrious comment; among other things he was accused of gluttony, womanizing, and unwarranted contempt for other philosophers, antecedent and contemporary. Given the strength of his own convictions, the latter accusation may have had substance; all evidence we have suggests that Epicurus spoke his mind. The other accusations appear to be groundless. He was physically infirm and lived a life of abstemiousness, if not of complete asceticism. He was characterized by his love for his parents, his generosity to his brothers, and his gentleness toward his slaves. He was also respectful to the gods, no doubt on the grounds that they were the example of that freedom from physical pain and mental tranquility that he saw as the supreme human goal.

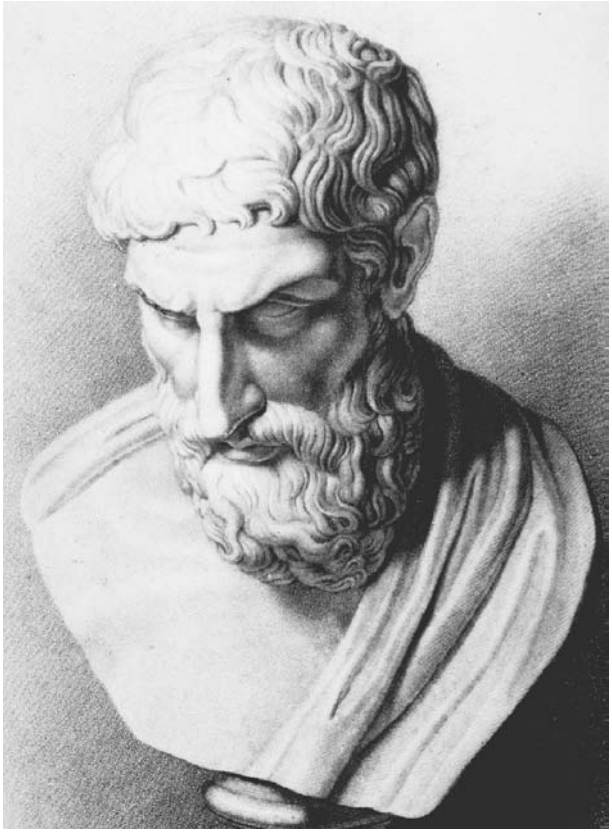

Written Works

Epicurus's output was very large; Diogenes Laertius, his principal biographer, lists 40 works, one of them, *On Nature,* comprising 37 books. All that has survived is what seems to be an abridged version of Epicurus's philosophy in the form of three letters, a few fragments, and a collection of his more important sayings entitled *Major Opinions*. The latter, however, is likely a compendium put together by disciples, as is undoubtedly the case with the *Senteniae Vaticanae,* discovered in the 19th century. The *Letter to Herodotus* deals with Epicurus's physics and his theory of knowledge and perception. The *Letter to Pythocles* deals with his far less confident opinions on astronomy and meteorology. And the *Letter to Menoeceus* treats his theory of conduct.

Atomic Theory

All that exists, Epicurus says, consists of matter, void, and their accidents, or properties. The universe is infinite in time and space and contains an infinite number of eternally moving indestructible elements called ''atoms.'' The number of types of atom is, he says, ''inconceivably large,'' and there is an infinite number of each type. The atoms are not further splittable, though they are logically divisible into ''minimal parts,'' which serve as integral units of measurement in the distinguishing of different sizes of atoms. The atoms are like sense objects in possessing mass, size, and shape.

''Creation from nothing'' and ''substantial'' change are meaningless terms. Any change in the universe is reducible to alteration of position. Atoms are invisible, by definition; and their motions, be it in the ''free fall'' of the void, or from mutual collision, or in the ''vibration'' within a compound body, are of equal velocity, which he equates with the ''speed of thought.'' In this respect size, mass, and other factors are irrelevant. In the matter of speed the only difference between atoms is that, thanks to the deflections consequent upon collisions, the net distance covered by one atom will differ from that covered by another.

In the infinite universe there is an infinite number of earth systems similar to our own, constantly waxing and waning. These earth systems are of various shapes, but in each instance the ''earth'' is a plane, like our own. ''Up'' and ''down'' are apparently meaningful terms to Epicurus, even in an infinite universe; what is ''up'' for our earth system is ''down'' for the one immediately ''above'' us. The universe is an infinity of space ''up'' and an infinity of space ''down.''

The question of the first collision of atoms is not discussed in the extant works of Epicurus. The problem is an acute one, since atoms falling eternally ''down'' at uniform speed will never meet, and the organized world described by Epicurus becomes an impossibility. It seems clear from other ancient sources that Epicurus did in fact postulate a ''swerve'' of one or more atoms as the initial or eternally

recurring source of the collisions that are so crucial to his physical theory.

Whether Epicurus also postulated the existence of such a swerve of one or more soul atoms, early on in life, to account for man's free will is a matter for current conjecture. What we are sure of is that, by apparent contrast with Democritus, Epicurus was an atomist who was also profoundly antideterminist.

Sensations, Feelings, and Concepts

The criteria for judging questions of truth content and moral worth are primitive sensations, primitive feelings, and ''concepts'' (which ultimately reduce to the first two). A life lived in accord with these will achieve the maximal human good—freedom from bodily pain and freedom from mental anxiety. In the matter of sense perception, truth is attained by direct contact with the shape and qualities of an object, either by physical contact or by apprehension of the ''idols'' incessantly streaming off all physical subjects and, at least for a time, retaining their form and color.

Error lies in the hasty interposition of opinion into this scheme of things, without waiting for the corroboration of further sense evidence. Concepts, being constructs of sense data and feelings, are meaningful and helpful as criteria to the degree that they stem directly from sense data and feelings, without the interposition of hasty opinion. Among such concepts are the two crucial ones of atoms and void, the existence of neither of which is amenable to empirical demonstration.

Views on the Gods, the Soul, and Death

A crucial exception to all this is constituted by the ''idols'' of the gods. These penetrate the mind directly to form our concepts, without previously impinging upon the sense organs or influencing our feelings. Our certitude of the gods' *existence* stems from the clarity of our mental perception of the fact; men's view of their *nature,* however, says Epicurus, is usually ridiculous—thanks again to the interposition of groundless opinion into the matter. The gods live eternal lives of contentment in the void of the universe and have no concern with men. There are no rewards or punishments after death; death is extinction. *Dying* might reasonably—though mistakenly, he feels—seem a cause for fear; to fear *death* itself, however, is absurd, since it brings nothing in its wake.

This cardinal tenet about the nature of the gods and death is bound up with Epicurus's views on the soul. In spite of his physical theory, he is still (perhaps surprisingly) a dualist in matters concerning the mind and the body. Soul or mind, however, he sees as completely material; it is composed of very small, fine, round atoms. It gives sensation to the body and in turn needs the receptacle of the body to exercise its function of sensing. The body, at the same time, is given a degree of sensation by the soul. But neither soul nor body can sense apart; hence the fact that their dissolution at death is immediate annihilation for the whole person.

Epicurus therefore suggests that the end of human life should be pleasure—defining it as freedom from physical and mental pain. The positive delights that other men call ''pleasure'' are merely *variations* on the true, basic, contentment man needs and can easily achieve; they in no sense *increase* his happiness. A good life is guided by practical wisdom, a sense of responsibility for our decision making, self-sufficiency, and the careful application of the hedonistic calculus. This necessarily involves freedom from all fear and knowledge of the limits of our desires. Once we see that only ''necessary'' and nonharmful desires need be assuaged, we have removed a major obstacle to the achieving of the plenitude of human contentment.

Epicurus advocated (and practiced) a life of withdrawal from politics. The highest human communion was for him the company of friends. The degree of happiness these gave him is eloquently attested to in a last letter to Idomeneus: ''On this truly happy day of my life, as I am at the point of death, I write this to you. The disease in my bladder and stomach are pursuing their course, lacking nothing of their natural severity; but against all this is the joy in my heart at the recollection of my conversations with you.''

Further Reading

For a fully annotated edition of Epicurus's extant works consult *Epicurus: The Extant Remains,* edited and translated by Cyril Bailey (1926). This book, while open to criticism on some matters of detail, is still the most reliable edition in English. Bailey's more discursive study, *The Greek Atomists and Epicurus* (1928), is also recommended. A book notable for the quality of its scholarship and the depth of its sympathy with Epicurus is A.-J. Festugière, *Epicurus and His Gods,* translated by C. W. Chilton (1955). For a sophisticated study of two basic problems in Epicurus see David J. Furley, *Two Studies in the Greek Atomists* (1967). Norman Wentworth De Witt, *Epicurus and His Philosophy* (1954), and Benjamin Farrington, *The Faith of Epicurus* (1967), should both be used with caution. See also George A. Panichas, *Epicurus* (1967). □

Abraham Epstein

Abraham Epstein (1892–1945) was an economist whose dedication and hard work for the underpriviledged led to the Social Security Act of 1935.

A pioneer of the American social-insurance movement, Abraham Epstein was born in Luban, near Pinsk, Russia, and came to the United States at the age of eighteen. He lived in New York City and worked at factory jobs for one and one-half years, until a friend got him a job teaching Hebrew in Pittsburgh, Pennsylvania. Soon after his arrival, he walked into an exclusive private boys' school, asked about enrollment, passed the entrance examination, and won a tuition scholarship to attend East Liberty Academy. Another scholarship enabled him to enter the University of Pittsburgh, where he received a B.S. in 1917. That same year he became an American citizen.

Commission on Old Age Pensions

Epstein continued to do graduate work in economics at the university and conducted a detailed survey of employment and housing conditions of Pittsburgh's black population. This study, *The Negro Migrant in Pittsburgh* (1918), won him offers of several university fellowships, but he instead took a position at the Pennsylvania Commission on Old Age Pensions. He remained there until 1927, securing the passage of a state-financed old-age-pension program in 1923, despite vigorous business opposition. The pension act was declared unconstitutional in 1924, and before the decision could be appealed, the commission had been disbanded.

Social Insurance

After leaving the commission, Epstein founded the American Association for Old Age Security in 1927, which changed its name to the American Association for Social Security in 1933. By 1927 he had published several books on aging and lectured widely for social welfare and unions. Epstein led one of the two dominant groups favoring social insurance in the 1930s: he advocated government-financed programs aimed at redistributing wealth and caring for the underprivileged. The other, more conservative group, led by John D. Andrews, favored private social-insurance programs as a means of preventing suffering and poverty. The two approaches came into conflict during the Depression: Andrews's ''American plan'' was adopted in Wisconsin in 1932, and Epstein's ''European plan'' won in the New York State legislature in 1935.

Social Security Act

A rift between Andrews and Epstein resulted in the Roosevelt administration's failure to consult Epstein on the drafting of the Social Security Act of 1935, a blow from which he never recovered. He criticized the Social Security Act for failing to provide for government contributions, for leaving unemployment compensation to the states, and for the large reserve fund it set up that reduced spending power. Many of his criticisms still plague the program today.

Further Reading

New York Times, May 3, 1942, p. 43. □

Sir Jacob Epstein

The American-born English sculptor Sir Jacob Epstein (1880-1959), known principally for his expressively modeled portrait busts, periodically returned to direct carving throughout his career, predominantly drawing on biblical themes.

Born on the East Side of New York City of Jewish immigrant parents, Jacob Epstein was a pupil of the academic sculptor George Grey Barnard at the Art Students League. Barnard's influence was a formative one, and Epstein's later slightly attenuated figurative style was reminiscent of his teacher's. While a student Epstein helped to support himself by contributing sketches to *Century Magazine;* he also illustrated Hutchins Hapgood's *The Spirit of the Ghetto* (1901). In 1902 Epstein left for Paris, where he continued his artistic education briefly at the Académie Julian and the École des Beaux-Arts. He remained in Paris until 1905, and his work of this period shows more than a passing reference to the work of Auguste Rodin, especially in the use of the fragmented figure. Several large programmatic schemes that Epstein worked on at this time, while suggestive of Rodin's ambitious *Gates of Hell,* stylistically drew upon the highly formalized Egyptian sculpture that Epstein saw in the Louvre.

Epstein moved to London in 1905 and subsequently became a British subject. His first significant work appeared in 1907, when he was commissioned to carve 18 figures for the British Medical Association Building in the Strand, London. Completed the following year, these pieces solidly established the young sculptor's reputation; thus began the many privately commissioned portraits, which continued throughout his career. However, Epstein was not content only with modeling portraits, and he simultaneously pursued his interest in direct carving, restricting his subject matter to the larger themes of mankind, a search for the primordial, archetypal image. In his carved works, espe-

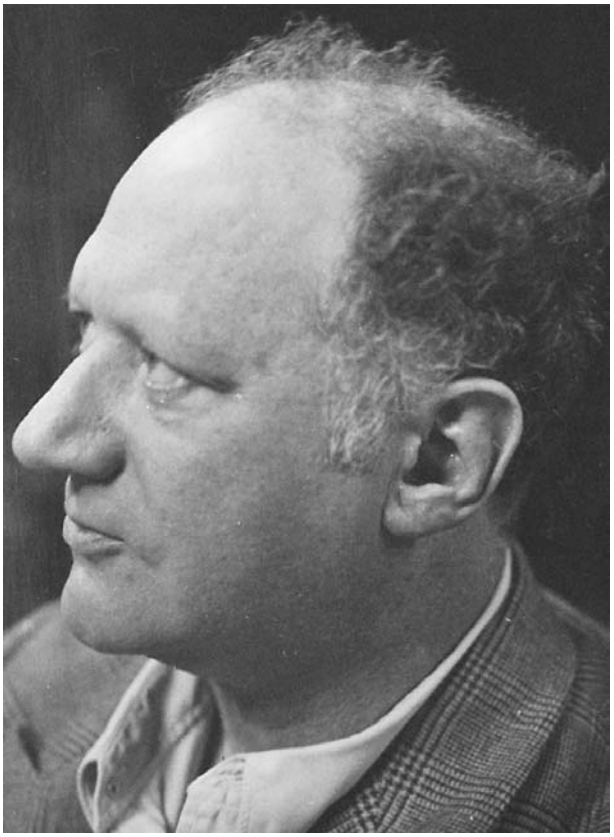

cially those executed between 1910 and 1915, he addressed himself to cubist and futurist theories. About 1910 Epstein became keenly interested in African sculpture and amassed one of the finest collections of African art in Great Britain. He continued his pursuit of mastering the form language of other cultures and was drawn particularly to the sculpture of Egypt, Assyria, and pre-Columbian America. His memorial for the tomb of Oscar Wilde (1912) in the Père Lachaise cemetery, Paris, reflects that interest in stylized relief carving, which departed radically from the already established esthetic of Rodin.

On his return to London, Epstein became affiliated with two avant-garde groups of artists: the London Group and the Vorticists. From 1913 to 1915 he worked almost exclusively in a highly abstract manner, carving many of his pieces in flenite. The noted critic T. E. Hulme referred to the work of this period as the seeds of a new, constructive geometric art. Epstein's *Rock Drill* (1913) was his most ambitious statement of this prewar period. By 1915 he had returned to his modeled portraits, and it was not until a decade later that he again turned his chisel to the stone. Epstein's work from 1915 until his death in London in 1959 falls primarily into two categories: the commissioned portraits and the larger carvings. His portraits are characterized by a vigorously modeled, expressionistic surface, the most representative of which are the *Self-portrait with a Beard* (1918), *Joseph Conrad* (1924), and *Haile Selassie* (1936). Although his clientele included the famous men of his time, some of his most successful pieces in bronze are the portraits of his immediate family and the various models who sat for him. Epstein's carvings were the more controversial body of his work, more innovative and abstract than his portraits. They reflect an entirely different set of concerns, an attempt to continue the themes of the Hebraic-Christian tradition into the form language of 20th-century sculpture. His most representative works in this medium are *Rima* (1924), the W. H. Hudson memorial in the bird sanctuary in Hyde Park, London; *Day* and *Night* (1929) for St. James's Underground Station, London; and *Lazarus* (1948) for New College, Oxford. His later commissions, the *Cavendish Square Madonna and Child* (1950) at the Convent of the Holy Child, London, *Social Consciousness* (1951), the Llandaff Cathedral *Christ in Majesty* (1955), and *St. Michael and the Devil* for the new Coventry Cathedral (1958), although executed in bronze, reflect as well those continuing themes first stated in his carvings.

Further Reading

The most complete publication on Epstein's sculpture, including a *catalogue raisonné* of his work, is Richard Buckle, *Jacob Epstein, Sculptor* (1963). Statements by the artist on his work can be found in *Epstein: An Autobiography* (1955), an extended and revised edition of *Let There Be Sculpture* (1940). An excellent account of his early work appears in *The Sculptor Speaks* (1931), written by Epstein and Arnold Haskell. Bernard van Dieren, *Epstein* (1920), provides useful critical material and one of the best assessments of the sources for Epstein's style.

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Olaudah Equiano

Olaudah Equiano (1745-ca. 1801) was an African slave, freedman, and author who wrote the first outstanding autobiography in slave narrative literature.

Olaudah Equiano was born at Essaka, an Ibo village (not now known) in the Benin Province of present-day Nigeria. At age 11 he was kidnaped into domestic slavery. After short service in African households he was sold to British slavers in 1756 and sent to Barbados in the West Indies. Transshipped immediately to Virginia, Olaudah, who said his African name meant ''vicissitude'' or ''fortune,'' became the personal slave of Lt. Michael Henry Pascal of the Royal Navy, who gave him his second name, Gustavus Vassa.

Thus spared the fate of plantation laborer, Equiano spent the next 30 years as servant, barber, seaman, and trader, traveling widely to such varied places as Turkey, the Arctic, Honduras, North America, and London. In the process he became a literate and articulate observer of the slave trade, slavery, and his own condition.

After service in the Seven Years War, including the siege of Louisburg on Cape Breton Island and the capture of Belle Isle, Lt. Pascal surprisingly disappointed Equiano's expectation of freedom and sent him back to the West Indies for resale in 1763. Equiano's new master, a Quaker merchant of Montserrat and Philadelphia named Robert King, gave him both recognition for his abilities and the opportunity for manumission. Employed as a clerk and captain's assistant on vessels trading in the islands and carrying slaves to the American colonies, Equiano was allowed to trade on his own account and bought his freedom in 1766 for £40, the price King had paid for him. Equiano went to London, where he qualified as a barber and musician and improved his education before taking to the sea again as a free servant in 1768.

Equiano had been baptized as a youth in 1759, but Christian religion did not deeply influence his life until during or just after participating in an Arctic expedition in search of the Northeast Passage in 1773 which nearly ended in disaster. At that time he experienced profound depression and soul-searching that resulted in his conversion to Evangelicalism in 1774. Living in London again after 1777, he petitioned the bishop of London to ordain him a missionary for service in Africa, but he failed.

Subsequently Equiano rose to prominence in London's society of free blacks, became a close friend of Ottobah Cugoano, and associated with the British humanitarians opposed to the Atlantic slave trade. In 1783, for example, he

brought the famous case of the ship *Zong* to Granville Sharp's attention. Sharp made it a cause célèbre in the parliamentary battle for abolition. One hundred thirty-two sick and shackled slaves had been thrown overboard alive and then claimed for cargo insurance. In this connection also, late in 1786 Equiano was appointed by Charles Middleton, the comptroller of the navy, to be commissary steward of Granville Sharp's subsidized expedition to repatriate London's ''Poor Blacks'' in Sierra Leone. However, the scheme was beset with delays and mismanagement, and in a letter which his friend Cugoano published in London before their departure, Equiano charged his superior, Joseph Irwin, with theft of stores and ill treatment of the blacks. Middleton supported Equiano, but Irwin and several colleagues, acting through London businessmen interested in the venture, engineered his dismissal by Treasury authorities.

Equiano's famous autobiography *The Interesting Narrative of the Life of O. Equiano, or G. Vassa, the African* was then written in 1787-1788 partly to vindicate his role in the Sierra Leone affair, as well as to recount his exemplary rise from slavery to freedom and to argue the case for abolition of the slave trade. Although one critic (G. I. Jones, 1967) has doubted Equiano's sole authorship because of its stylistic felicities, there is little doubt that the work was essentially his own. Unlike Ottobah Cugoano's sophisticated Bible-based discourse, Equiano's is an account of action in which the realities and iniquities of slavery and the trade emerge eloquently in the telling of his own story. Besides its importance as ''the first truly notable book in the genre'' of slave narratives (Arna Bontemps, 1969) and its value as one of the few genuine personal recollections of the slave trade as seen by the victims themselves (Philip Curtin, 1967), Equiano's account is especially interesting in two respects: first, for its extensive recollections of the author's African childhood and his retention of an African point of view in judging experience and, second, for its rational economic argument against the slave trade. Not only did he argue the moral transgressions of the trade but also its economic insanity. On the basis of demographic projections he urged the potential of legitimate commerce for British manufactures in Africa as an economic alternative to the trade in lives. This was a view shared with Cugoano's book, and it figured prominently in the ideological preparation for abolition.

Despite his sense of mission, Equiano was destined never to return to Africa. He lectured extensively in Britain against the slave trade during the 1790s and married an English girl, Susan (or Susanne) Cullen of Ely, in April 1792. He is believed to have died in London in 1801.

Further Reading

Equiano's own *The Interesting Narrative of the Life of O. Equiano, or G. Vassa, the African* was first published in two volumes in London, 1789, with eight new editions to 1795 and several more thereafter. Recently it has appeared in an abridged edition by Paul Edwards, *Equiano's Travels: His Autobiography* (1967), and in full in Arna Bontemps, ed., *Great Slave Narratives* (1969), with a useful literary introduction by the editor.

Equiano's place in the intellectual history of the slave trade, and African-European relations generally, is discussed in Philip Curtin's introduction to his collection, *Africa Remembered: Narratives by West Africans from the Era of the Slave Trade* (1967), which contains Equiano's description of his African homeland with commentary by G. I. Jones. Robert W. July, *The Origins of Modern African Thought: Its Development in Western Africa during the Nineteenth and Twentieth Centuries* (1967), also discusses Equiano's career and the importance of his book. Christopher Fyfe, *A History of Sierra Leone* (1962; rev. ed. 1963), narrates Equiano's involvement in the Sierra Leone settlement scheme, while Christopher Fyfe, ed., *Sierra Leone Inheritance* (1964), uses a letter of Equiano to Lord Hawkesbury in 1788 to exemplify the economic argument against the slave trade. □

Erasistratus

Erasistratus (304 BC-250 BC) is best known for his works on human cadavers and his knowledge of the human body. He is considered the father of physiology.

Erasistratus, considered the father of physiology, was born on the island of Chios in ancient Greece, to a medical family. His father and brother were doctors, and his mother was the sister of a doctor. He studied medicine in Athens and then, around 280 B.C., enrolled in the University of Cos, a center of the medical school of Praxagoras. Erasistratus then moved to Alexandria, where he taught and practiced medicine, continuing the work of

Herophilus. In his later years, he retired from medical practice and joined the Alexandrian museum, where he devoted himself to research.

Although Erasistratus wrote extensively in a number of medical fields, none of his works survive. He is best known for his observations based on his numerous dissections of human cadavers (and, it was rumored, his vivisections of criminals, a practice allowed by the Ptolemy rulers). Erasistratus accurately described the structure of the brain, including the cavities and membranes, and made a distinction between its *cerebrum* and *cerebellum* (larger and smaller parts). He viewed the brain, not the heart, as the seat of intelligence. By comparing the brains of humans and other animals, Erasistratus rightly concluded that a greater number of brain convolutions resulted in greater intelligence. He also accurately described the structure and function of the gastric (stomach) muscles, and observed the difference between motor and sensory nerves. Erasistratus promoted hygiene, diet, and exercise in medical care.

In his understanding of the heart and blood vessels, Erasistratus came very close to working out the circulation of the blood (not actually discovered until William Harvey in the seventeenth century A.D.), but he made some crucial errors. Erasistratus understood that the heart served as a pump, thereby dilating the arteries, and he found and explained the functioning of the heart valves. He theorized that the arteries and veins both spread from the heart, dividing finally into extremely fine capillaries that were invisible to the eye. However, he believed that the liver formed blood and carried it to the right side of the heart, which pumped it into the lungs and from there to the rest of the body's organs. He also believed that pneumapneuma, a vital spirit, was drawn in through the lungs to the left side of the heart, which then pumped the pneuma through the arteries to the rest of the body. The nerves, according to Erasistratus, carried another form of pneuma, animal spirit.

After Erasistratus, anatomical research through dissection ended, due to the pressure of public opinion. Egyptians believed in the need of an intact body for the afterlife—hence mummification. Real anatomical studies were not resumed until the thirteenth century. □

Desiderius Erasmus

The Dutch scholar Desiderius Erasmus (1466-1536) was the dominant figure of the early-16th-century humanist movement. The intellectual arbiter during the last years of Christian unity, he remains one of European culture's most controversial giants.

The evidence about the youth and adolescence of Erasmus is hard to evaluate. A major source of knowledge is autobiographical, a product of his middle age when international fame made him most sensitive about his illegitimate birth at Rotterdam, probably in October 1466, the second son of a priest, Roger Gerard, and a physician's daughter. School life, rather than a household environment, shaped Erasmus from his fifth year onward. He later disparaged the effort of his teachers and the guardians established after the parents' deaths about 1484; in fact, his father provided Erasmus a solid education with the Brethren of the Common Life from 1475 to 1484. From this religious community, which for a century had deflected education in the Low Countries from scholastic rigidity and had relieved its discipline of the strictest monastic severity, Erasmus obtained a firm grounding in classical Latin and an appreciation of a spirit of Christianity beyond its doctrinal basis.

From Steyn to Cambridge

His unpromising birth and his guardians' business sense gave the monastic cloister an obvious, if grim, place in Erasmus' future. He entered the Augustinian monastery at Steyn in 1487 and took monastic vows in 1488; he was ordained a priest in 1492. His reading in classical literature and Christian sources matured, but Erasmus found Steyn crude and rustic. Scholarship offered the first step out, when the bishop of Cambrai employed Erasmus as his secretary in 1493 and rewarded his work with a stipend for study at Paris in 1495.

Paris provided a diverse environment which Erasmus cultivated between recalls to the Low Countries in the late 1490s. He moved in literary circles, writing poetry and dedications and experimenting with styles of educational writing which bore fruit in the later publications *Adagia* and

Colloquia. He sought students and patrons until, in 1499, his student Lord Mountjoy took him to England.

The visit was decisive to Erasmus. English humanists were studying Scripture and the early Church fathers and advocating reform of the Church and the educational process that served it. Friendships with John Colet, Sir Thomas More, and others restored Erasmus' interest in devotional studies and turned him to the Greek language as the key for his research. *Enchiridion militis Christiani* (*Handbook of the Militant Christian,* published 1503, though begun a decade before) outlined conduct which would foster man's spiritual capacities and usher in the ethics and piety of what Erasmus' group called the ''philosophy of Christ.'' It gave these scholars an international audience and steady patronage among educated laymen.

In 1506 Erasmus fulfilled a long-standing ambition by traveling to Italy. He watched Pope Julius II conquer Bologna that year; the sharpest edge of his wit can be discerned in a tract, *Julius exclusus* (published anonymously in 1517; he never admitted authorship), in which St. Peter bars Julius from heaven and scathingly damns his wars and treasure. Erasmus polished his Greek in Italy and formed, with Aldus Manutius's press in Venice, the first of the crucial links to publishing enterprises that secured his financial and professional independence.

Back in England by 1509, disillusioned with the Church's wars and its clergy's shortcomings, Erasmus wrote *Encomium moriae* (*The Praise of Folly*), a satiric exposition of the obstacles restricting the fulfillment of Christ's teaching. Though not formally released from monastic vows until 1517, Erasmus was now effectively freed of Steyn by his mounting reputation. He held a professorship at Cambridge (1511-1514) and settled into the vocation for which his study and travel had prepared him.

Major Publications

Erasmus' *Novum instrumentum,* a heavily annotated edition of the New Testament placing texts in Greek and revised Latin side by side, appeared in 1516 from the Basel press of Johannes Froben. As the first published Greek text and a basis for further clarification of the New Testament, it was a landmark for scholars and reformers. It attuned educated Europeans more closely to Erasmus' early works, which were now widely translated from the Latin of his originals, and paved the way for the literary and educational classics of the Christian humanist fellowship.

Erasmus had now returned to the Continent to the manuscripts and printing houses on which his massive efforts relied. Froben published his nine-volume edition of St. Jerome in 1516 and in the next 2 decades issued Erasmus' comprehensive editions of early Christian authors, including St. Cyprian (1520), St. Ambrose (1527), and St. Augustine (1529); he also circulated commentaries and treatises on divinity and revised editions of the literary works.

Another dimension to Erasmus' writing appeared in 1516, while he briefly served the future emperor Charles V as councilor. Following current humanist practice, he prepared a guide for educating princes to rule justly, *Institutio principis Christiani,* and in 1517 composed *Querela pacis* (*The Complaint of Peace*), condemning war as an instrument of tyranny and warning temporal rulers to fulfil their obligation to preserve Christian harmony. Erasmus thus demonstrated, before Luther's impact was clear, his sensitivity to Europe's impending fragmentation.

Erasmus and Reformation Europe

Erasmus' influence could not realize the vision of Christian renovation expressed in his New Testament dedication and preface, which urged Pope Leo X to make Rome the center of reform and to make Christ's words available to every plowboy in the field. Following Luther's lead, many intellectuals, impatient for action, rejected humanism's ''halfway house'' and used presses and pulpits to move Europe's masses as Erasmus never had. The Erasmians' style of persuasion was countered by simpler, vernacular tracts on theology, the Sacraments, and Church structure, sometimes linked with social and political issues. In 1516 Erasmus had foreseen a golden age, but by 1521, dismayed by the partisan tone and substance of the reformers' appeals, he was calling his own times the worst since Christianity began.

Erasmus' eventual response, after an important exchange with Luther in 1524-1525 about the role of human will in salvation to which he contributed *De libero arbitrio* (*On the Freedom of the Will*), was a gradual disengagement from the disputing theologians and their secular sponsors. He avoided Europe's major courts and capitals, and he left congenial intellectual homes in Catholic Louvain in 1521 and Protestant Basel in 1529, when denominational advocacy invaded their scholarship and governance. Printing presses continued to hold his audience: they were the lifelines of this complex man, rootless at birth, whose temperament, circumstances, and dislike of permanent commitments consistently separated him from friends and institutions eager to harness his talents.

He died on July 12, 1536. The embattled Catholic Church, which he never left, condemned some of Erasmus' work for its critical attitude and moderation against heretics, while much modern opinion based on Protestant, nationalist viewpoints has judged him harshly. But there is, with the ecumenical mood of current commentary, a revival of interest in, and sympathy for, Erasmus and his conviction that tolerance and rational persuasion must prevail through discordant times.

Further Reading

John P. Dolan, *The Essential Erasmus* (1964), offers an excellent selection of Erasmus' works with commentary, while Roland H. Bainton, *Erasmus of Christendom* (1969), is a fine biography which lists modern editions, translations, and critical scholarship. Important modern biographies are Margaret M. Phillips, *Erasmus and the Northern Renaissance* (1949), and Johan Huizinga, *Erasmus and the Age of Reformation* (1957). For the context of Erasmian ideas recent works include Eugene F. Rice, *The Renaissance Idea of Wisdom* (1958); Robert Pardee Adams, *The Better Part of Valor* (1962); and Heiko A. Oberman, *The Harvest of Medieval Theology* (1963). For historical background see Myron P. Gilmore, *The*

World of Humanism, 1453-1517 (1952), and Geoffrey R. Elton, *Reformation Europe, 1517-1559 (1963).* □

Georges Henry Erasmus

Canadian Native American leader Georges Erasmus (born 1948) was an outspoken proponent of self-determination for the native peoples of Canada. He served as president of the Dene Nation and of the Indian Brotherhood of the Northwest Territories and later as vice-chief of the Assembly of First Nations, a national organization representing Canada's status Indians.

Georges Henry Erasmus was born August 8, 1948, at Fort Rae, Northwest Territories (NWT), Canada. His family moved to Yellowknife, NWT, when he was one year old; he was educated at the Catholic high school there. He was a member of the Dene, the Athapaskan-speaking peoples who have lived for centuries in the Mackenzie Valley and Barren Grounds of the NWT.

Erasmus has been described as ''the personification of his people's demands for self-determination.'' As a charismatic leader with a talent for clear, impassioned oratory, Erasmus rose quickly to prominence. His political involvement began in the late 1960s with the Company of Young Canadians, where he developed organizational skills as well as a radical political stance that made his transition to the larger political scene a controversial one.

Erasmus' life and career cannot be understood without some knowledge of the history of the Dene and their relationship with the government of Canada. In the late 18th and the 19th centuries, the Dene participated in the fur trade while maintaining control over their lands. Increasing knowledge of the mineral resources of their lands, dramatized by the discovery of gold in the Yukon in 1896, brought profound changes. As prospectors poured in, the government of Canada hastily drew up Treaty No. 8, covering parts of northern British Columbia and Alberta and the NWT up to Great Slave Lake. Similarly, the discovery of extensive oil fields led in 1921 to a second treaty, No. 11, covering a large area of the NWT north of Great Slave Lake. The Dene way of life was threatened by rapidly increasing populations that brought European diseases and extensive economic and social dislocation.

The desire of the Dene to reassert their culture and to reclaim sovereignty over their lands shaped Erasmus' career. Unlike the government, which asserted for years that the treaties extinguished their title to the land, the Dene see the treaties as peace and friendship agreements. In 1970 the Indian Brotherhood of the NWT (IBNWT) was formed to address Dene concerns about Treaties 8 and 11. Erasmus was active in the IBNWT from the beginning, first as director of community development, later as president of the brotherhood and its successor organization, the Dene Nation, formed in 1978. The government of Canada introduced in 1973 a policy allowing aboriginal peoples to negotiate land claims, a belated recognition that aboriginal rights do exist. The next year the Dene started the lengthy, difficult, frustrating business of negotiating their claim to 450,000 square miles of the NWT. During these years Erasmus articulated a view of the Dene as a colonized people who had never given up their sovereignty to the dominant power. This theme of the right of self-determination, or self-government, supported by an adequate land base, is reflected in the Dene Declaration of 1975. It forms a constant theme through Erasmus' writings and public statements.

Erasmus was involved heavily in the claims process. Seeking a consensus in the traditional manner, representatives from the 25 Dene communities in the Mackenzie Valley and IBNWT leaders met a number of times to work out the wording of the claim. An on-going problem for Erasmus as IBNWT president was the issue of unity, both within the IBNWT, which tended to split along moderate/radical lines, and among the aboriginal peoples of the Mackenzie Valley. The Dene, most of whom were status Indians registered under the federal Indian Act, and the Métis, nonstatus people of mixed native and European background, presented separate claims to the federal government, which insisted that they reach consensus on a single claim. This requirement does not reflect the differences in needs and goals of the various native groups. Also, government offers involving millions of dollars and limited rights in return for the land have been turned down because they fail to include the fundamental right of self-determination.

In the mid-1970s resource development and the issue of Dene land rights entered a collision course. In 1975 the government established an inquiry, headed by Judge Thomas Berger, that held extensive hearings into the Mackenzie Valley pipeline proposal, a plan to ship natural gas from the Arctic Ocean to Alberta. Erasmus and many other witnesses gave the inquiry a clear message: no further resource development until the Dene land claim was settled. Berger recommended a ten-year moratorium on development to allow time for the settlement of the Dene claim. This time passed, and the claim was still unsettled.

When land claims negotiations ground to a halt in 1983, a tired Erasmus stepped down as president of the Dene Nation. He was not inactive for long, however. Shortly after resigning, Erasmus became northern vice-chief of the Assembly of First Nations (AFN), founded in 1980 as a national organization representing the interests of Canada's status Indians. He was elected national chief on July 30, 1985, a position he held until 1991.

The AFN takes an active role in many issues affecting Canada's native peoples, including health and welfare, education, child care, prison conditions, unemployment, economic development, and funding for native media. It lobbies both the federal government and the United Nations. As national chief, Erasmus was senior spokesperson for the AFN on many of these issues. He was also active with Indigenous Survival International, an organization set up to counter the anti-fur movement that has created serious economic difficulties for aboriginal trappers. But the achievement of self-determination is the fundamental goal

for Erasmus and the AFN. In the 1980s and 1990s, this issue has led to considerable debate over the position of native peoples in Canada's Constitution. The AFN represented native peoples at a series of First Ministers' Conferences held between 1983 and 1987. Erasmus was deeply involved in this process, and its failure to place clearly in the Constitution an aboriginal right of self-government was deeply disappointing.

Erasmus was invited to participate in a special committee planning Canada's 1992 celebrations of 125 years of confederation. After years of struggle, there was little to celebrate, Erasmus told the committee, for native Canadians were still at the bottom of the economic and social order. His understandable disappointment was tempered by a stubborn optimism that eventually the rights and claims of native peoples would receive just recognition.

Erasmus has been awarded many honors, including appointment to the Order of Canada in 1987. He has received honorary degrees from Queen's University, University of Toronto, University of Winnipeg, York University, and University of British Columbia. Erasmus is also a published writer, having co-authored *Drumbeat: Anger and Renewal in Indian Country.*

Further Reading

There are no major books or articles about Georges Erasmus as yet, but a good deal has been written about the Dene and the issues they face. An extensive inquiry into the Mackenzie Valley pipeline resulted in the two-volume Berger Report, officially titled *Northern Frontier, Northern Homeland* (1977). A selection of these testimonies has been edited by Mel Watkins and published as *Dene Nation: the colony within* (Toronto: 1977). *Moratorium: Justice, Energy, the North, and the Native People* (Toronto: 1977) by High and Karmel McCullum and John Olthuis is a sympathetic analysis of the problems inherent in reconciling the conflicting claims to the resources of the north. The documentary history of Treaties 8 and 11 has been assembled by René Fumoleau in *As Long as This Land Shall Last* (Toronto: 1973). Fumoleau also contributed the photographs in the amply illustrated *Denendeh: A Dene Celebration* (1984). Those who want to know more about the traditions of the Dene can turn to *When the World Was New: Stories of the Sahtu Dene,* edited by Dene elder George Blondin (Yellowknife, Northwest Territories: 1990). Native publications such as *Windspeaker, Kahtou,* and the *Dene Nation Newsletter* contain valuable information; articles can be located through various periodical indexes.

Georges Erasmus contributed to a number of books. *Dene Nation* includes his statement ''We the Dene.'' He wrote a lengthy introduction to *Drumbeat,* a volume published in 1990 by the Assembly of First Nations in which native leaders tell their own stories about their struggles for justice. Larry Krotz interviewed Erasmus for a chapter in Krotz' book, *Indian Country: Inside Another Canada* (Toronto: 1990). □

Eratosthenes of Cyrene

The Greek scholar of natural history Eratosthenes of Cyrene (ca. 284-ca. 205 B.C.) was proficient in many fields, but his most outstanding work was probably in mathematics and geography.

The *Lexicon* of Suidas (ca. 10th century A.D.) records the birth of Eratosthenes as the 126th Olympiad (276-272 B.C.), but since he was a pupil of Zeno (died 262-261) and since a number of authorities describe him as an old man of 80, it is more probable that he was born about 284 B.C. He studied grammar in Alexandria but was educated in philosophy in Athens, where he was influenced by the philosophers Arcesilaus and Ariston. About the age of 40 Eratosthenes was recalled to Alexandria by Ptolemy III to take charge eventually of the famous library of the Alexandrian Museum, succeeding Apollonius of Rhodes.

Eratosthenes wrote works of literary criticism (*On Ancient Comedy*), philosophy, history (establishing chronology as a scientific discipline), mathematics, astronomy, and geography. He also wrote a short epic dealing with the death of Hesiod, and *Erigone,* an elegy praised by Longinus. His *Geographica* comprises a history of geographical ideas, including a section on mathematical geography in which the division of the globe into zones was established and the inhabited portions were delimited. There were also some crude map-making attempts in his memoirs, and it is believed that Eratosthenes compiled a catalog of 675 stars.

Eratosthenes investigated arithmetical and geometrical problems. In his ''sieve'' method of distinguishing prime numbers, by which ''the prime and incomposite numbers are separated by themselves as though by some instrument or sieve,'' there is the foundation for a logical theory of the infinite. The prime numbers were found by listing all odd numbers beginning with 3, then striking out every third number, every fifth number, and so on, with the remaining numbers being the primes. The much-attempted problem of the duplication of the cube, which dealt with the problem of finding the mean proportional between two lines, occupied Eratosthenes at an early date. To solve it, he constructed a bronze instrument called a mesolabe. He also applied geometrical methods, by ascertaining both the difference of latitude and the distance apart of two places that were supposedly located on the same meridian, to deduce the circumference of the earth. The size of the units of measure (stadia) that he employed is doubtful, but it is assumed that 10 stadia approximates 1 mile; he computed the circumference at 250,000 stadia, or 25,000 miles, very close to today's estimates.

The Alexandrian Age cultivated specialization, and Eratosthenes did not therefore win the approval of his contemporaries. He had achievements, however, which could not be denied, so he was called Beta (the second letter of the Greek alphabet), indicating that he was never ''first-rate'' at anything. During his last years he developed ophthalmia and became blind. The end came in Alexandria as the result of suicide by voluntary starvation.

Further Reading

A brief discussion of Eratosthenes's life appears in Carl Boyer, *A History of Mathematics* (1968). Thomas L. Heath, *A Manual of Greek Mathematics* (1931), is a full treatment of Eratosthenes's mathematical research. See also Ivor Thomas, *Greek Mathematical Works,* vol. 1 (1939). □

Alonso de Ercilla y Zúñiga

The Spanish poet, soldier, and diplomat Alonso de Ercilla y Zúñiga (1533-1594) wrote the famous historical poem "La Araucana," which was the first work of genuine poetic art about any part of America.

Alonso de Ercilla was born in Madrid on Aug. 7, 1533, the youngest child of a distinguished father high in governmental circles and a tutor of Prince Philip, later Philip II of Spain, and of an aristocratic mother of royal lineage. Ercilla practically grew up in the royal household and was a companion of Prince Philip on his early travels, including the journey to London in 1554 to wed Mary Tudor, Queen of England.

News of events in faraway Peru stirred Ercilla's spirit of adventure, and he left Europe for America, arriving in Lima on July 6, 1556. He joined the expedition to Chile headed by the Peruvian viceroy's youthful son, Garcia Hurtado de Mendoza, and participated in the warfare of the Spaniards against the natives of that remote land.

On scraps of paper in the lulls of fighting, Ercilla jotted down versified octaves about the events of the war and his own part in it. These stanzas he later gathered together and augmented in number to form his epic *La Araucana,* in three parts and 37 cantos. It was the first poem of its kind written by a participant in the course of the events narrated and the first to immortalize the beginnings of a modern country. Although his purpose was to glorify Spanish arms, the figures of Araucanian chiefs, Caupolicán, Lautaro, Tucapel, Colocolo, and Galvino, have proved the most memorable. In the minds of the Chilean people *La Araucana* is a kind of *Iliad* that exalts the heroism, pride, and contempt of pain and death of these legendary Araucanian leaders and makes them national heroes today. Ercilla thus initiated the concept of the "noble savage," destined to have wide literary currency in European literature 2 centuries later. He had, in fact, created a historical poem of the war in Chile which immediately inspired many imitations.

After Ercilla's return to Spain in 1562, he made several diplomatic journeys to Austria, where his mother was a maid of honor at the imperial court, and also to Rome. In 1570 he married the aristocratic Doña María de Bazán and, after other diplomatic missions, settled permanently in Spain in 1577. He had published the first part of *La Araucana* in 1569, and its popularity led to the composition and publication of the second part in 1578 and the third part in 1589. Ercilla's later years were saddened by the loss of his only son, and his own death occurred in Madrid on Nov. 29, 1594.

Further Reading

There is no biography of Ercilla in English. Background information is in Bernard Moses, *Spanish Colonial Literature in South America* (1922; repr. 1961). Charles Maxwell Lancaster and Paul Thomas Manchester, *The Araucaniad* (1945), is a translation of Ercilla's epic. □

Ludwig Erhard

The German statesman Ludwig Erhard (1897–1977) is credited with the decisions that resulted in West Germany's (now part of Germany) spectacular economic recovery following World War II. He served as chancellor of the Federal Republic of Germany from 1963 to 1966.

Ludwig Erhard was born in the northern Bavarian city of Fürth on Feb. 4, 1897. After serving in World War I, during which he advanced to the rank of sergeant and was badly wounded, Erhard resumed his business training. He continued his studies in economics and sociology at the progressive University of Frankfurt. After he received a doctorate, Erhard decided to devote his career to research rather than to business. He joined the staff of the Nürnberg Business School. From 1928 to 1942 he advanced from research assistant to director of the institution. The Nazis removed him from this position, however, after he refused to join the party. Erhard spent the remaining war years as a consultant to business enterprises.

Erhard's lack of compromising political ties and his reputation as an economic expert made him a likely candidate for the administrative posts set up by the Western Allied governments that occupied Germany after 1945. First Erhard was charged with the reconstruction of the war-ravaged industries of his native Fürth-Nürnberg area. Late in 1945 he was named economics minister in the Bavarian state government. After losing this post in 1947, Erhard was named to key positions in the council set up jointly by the British and American occupation authorities to coordinate economic activities in their zones.

Pushed Social Market Economy

Erhard's economic views were summarized in his advocacy of a "social market economy," which one author has called a "free economy with a social conscience." Erhard wished to use private initiative to rebuild the shattered German economy but to check it when it tended toward monopoly, cartelization, or extreme labor union demands.

Erhard well understood the inefficiencies that come with price controls. He had authored a memorandum during the war outlining his vision for a market economy in Germany. In 1947, the Allies, who wanted Germans with

no ties to the fallen Nazi regime for the new German government, named Erhard the main economic adviser to U.S. General Lucius D. Clay, military governor of the U.S. zone. Erhard advocated a quick reform of the currency system and the decontrol of prices.

After the Soviet withdrawal from the Allied Control Authority, General Clay, along with his French and British counterparts, undertook a currency reform on Sunday, June 20, 1948. The amount of currency in circulation was dramatically reduced (by a factor of slightly more than 90 percent). Under the reform mapped by Erhard, the new legal currency, the Deutschemark, was substituted for the old Reichsmark. With the sharp contraction in the German money supply, he reasoned, there would be far fewer shortages because the controlled prices would now be stated in Deutschemarks. On the same day, over the strong objections of its Social Democratic members, Germany's Bizonal Economic Council adopted a price decontrol law that gave Erhard the authority to eliminate price controls. Between June and August of 1948, Erhard decontrolled the prices of vegetables, fruits, eggs, and almost all manufactured goods. He substantially relaxed, or simply suspended enforcement of, other price ceilings.

At the same time, the government, following Erhard's advice, cut taxes sharply. Walter Heller, a young economist with the U.S. occupation forces who was later to become chairman of President Kennedy's Council of Economic Advisers, wrote in 1949 that to ''remove the repressive effect of extremely high rates, Military Government Law No. 64 cut a wide swath across the German tax system at the time of the currency reform.'' Individual income tax rates, in particular, fell dramatically. Previously the tax rate on any income over 6,000 Deutschemarks had been 95 percent. After tax reform, this 95 percent rate applied only to annual incomes above 250,000 Deutschemarks. For the German with an annual income of about 2,400 Deutschemarks in 1950, the marginal tax rate fell from 85 percent to 18 percent.

Economy Surged

The immediate effects of these Erhard-designed reforms on the German economy were dramatic. Another U.S. economist with occupation forces wrote that the ''spirit of the country changed overnight. The gray, hungry, dead-looking figures wandering about the streets in their everlasting search for food came to life.'' On Monday, June 21, only a day after the announcement of currency reform, shops filled with goods as people realized that the money they sold them for would be worth much more than the old money. The reforms, wrote Heller, ''quickly re-established money as the preferred medium of exchange and monetary incentives as the prime mover of economic activity.''

Another phenomenon was observed in the wake of the reforms: Absenteeism, which only a month earlier was averaging more than nine hours a week, was reduced significantly. Workers who had stayed off the job to forage and barter for life's necessities found that it was no longer imperative for them to do so. By the fall of 1948, the absenteeism rate had dropped to about four hours. In the second half of 1948, Germany's industrial output rose by more than 50 percent. This growth continued to be extremely strong over the next ten years, with industrial production per capita in 1958 measuring three times its level in the six months preceding the June 1948 reforms. What looked like a miracle in reality was not. Erhard expected these results because he knew full well the damage that had been wrought by inflation, coupled with price controls and high tax rates. In turn, he also was well aware of the large productivity gains that could be unleashed by ending inflation, removing price controls, and slashing high marginal tax rates.

Named Economics Minister

Immensely popular with the German people as a result of the economic reforms, Erhard joined Konrad Adenauer's Christian Democratic Union (CDU) only shortly before the first West German parliamentary election in 1949. When the party was victorious in those elections, Erhard became economics minister in the Adenauer government, in which post he remained until he succeeded the aging and increasingly unpopular Adenauer as chancellor in 1963. Erhard led his coalition government (CDU/CSU and Free Democrats) to victory in the 1965 election, after which he actively supported a normalization of relations with the countries of the Warsaw Pact. On March 25, 1966, his government sent a peace overture to the Warsaw Pact, proposing a renunciation of force. The failure to include East Germany in this initiative resulted ultimately in its failure. Erhard and his foreign minister, Gerhard Schröder, were labeled ''Atlanticists'' for their support of stronger ties with the United States and the North Atlantic Treaty Organization

(NATO). This focus on West Germany's relationship with NATO and the United States weakened the country's ties with France, which Adenauer had worked so hard to build up during his years as chancellor. Erhard soon found his position untenable as recession wiped away memories of the economic miracle and those he once had considered his friends, including Adenauer, sniping at him whenever possible. He was accused of both indecision and lack of experience in foreign affairs. He resigned in 1966 and was succeeded as chancellor by Kurt-Georg Kiesinger. Erhard later confided that ''soon after I took office in 1963, I had the feeling that my party friends were no friends.'' A year after his resignation, he was named honorary chairman of the CDU.

Erhard spent the final decade of his life as a dignified elder statesman. He displayed no bitterness at what many felt was betrayal by his fellow members of the CDU. He wrote and consulted extensively in the area of his traditional expertise—the social market economy. When he died on May 5, 1977, he was lauded by his countrymen as ''the father of the economic miracle.'' He was 80.

Further Reading

There is no biography in English of Erhard and no major scholarly work in any language. There are informative discussions of Erhard in Arnold J. Heidenheimer, *The Governments of Germany* (1961; 2d ed. 1966). See also Michael Balfour, *West Germany* (1968), and Henry Walton, *Germany* (1969). Further information on Erhard may be found in Wayne C. Thompson et al., *Historical Dictionary of Germany* (1994); James A. Moncure, editor, *Research Guide to European Historical Biography: 1450-Present* (1992); and in the entry on Ludwig Erhard on *Britannica Online* at http://www.eb.com. □

Eric the Red

Eric the Red (active late 10th century), Viking rover and founder of the first Scandinavian settlement in Greenland, was one of the early Viking explorers of North America.

Born in Norway about 950, Eric Thorvaldsson, who is known as Eric the Red, left that country as a child when his father, Thorvald, was exiled to Iceland. The family settled in the western part of the island, where Greenland could be seen 175 miles away. He married Thorhild, daughter of Jorund Atlisson, and probably as part of her dowry received land at Eriksstadir in Haukadale. His thralls caused a landslide to overwhelm the home of Valthiof and his family, whose kinsman Eyjolf in turn slew the thralls. In retaliation Eric killed Eyjolf and as a result was banished from Haukadale.

Eric retired to an island, leaving with Thorgest his diasposts, which were Viking symbols of authority and had religious significance. On Eric's return Thorgest refused to surrender them so Eric stole them. Knowing he would be pursued, he prepared an ambush for Thorgest in which the pursuer's sons were killed. Thorgest went to court, and the Thorness Thing in 981 outlawed Eric in Iceland and Norway for 3 years.

Having purchased a boat for such a contingency, Eric decided upon a typical Viking voyage of plunder. He had heard about the ''Greater Ireland'' settlements in Greenland; in the spring of 981 he steered his 100-foot-long ship westward. His was hardly a voyage based on a romantic urge to discover new lands.

Eric landed in the area of Julianehaab, but the group arrived too late to reap a full reward, for the Irish settlers had left. The first winter was spent at Eric's Island near the middle of the ''eastern settlements,'' and the next spring he proceeded to Eriksfjord. During subsequent summers explorations were made on the western side of the island as far north as Snaefells; the Davis Strait was crossed to Baffin Island, then abundant with game. Eric returned to Iceland in 985 convinced that Greenland, more clement than now, was better adapted for stock raising than Iceland.

The next year Eric set out to found a settlement in Greenland. About 14 ships out of 25 arrived with about 350 colonists, plus livestock and gear. They settled on the eastern shore. Each sea captain claimed a fjord to which he gave his name, Eric dwelling at Brattahlid in Eriksfjord. Here he lived like a jarl (lord) with his wife and four children. The latter included sons Leif, Thorvald, and Thorstein and an illegitimate daughter, Freydis. All four explored North America.

Leif brought Christianity to Greenland in 998, but Eric remained true to his pagan gods. He became estranged from his wife, who accepted the new faith and built at Brattahlid the first church in Greenland. In 999 at odds with both wife and son Leif, Eric attempted unsuccessfully a trip to Leif's Vinland with his son Thorstein the Unlucky. They failed to reach Newfoundland, but as the doughty Eric said, ''We were more cheerful when we put out of the fjord in the summer; but at least we are still alive, and it might have been worse.'' He is last mentioned in the sagas in 1005.

Further Reading

The best primary works in English are Sir W. A. Craigie, *The Icelandic Sagas* (1913), and Gwyn Jones, ed., *Eirik the Red and Other Icelandic Sagas* (1961). Farley Mowat, *Westviking: The Ancient Norse in Greenland and North America* (1965), contains the most readable and logical account of Eric; Gwyn Jones, *A History of the Vikings* (1968), is the most thorough. □

Arthur Charles Erickson

Arthur Charles Erickson (born 1924), Canadian architect, became the most internationally noted figure in Canadian architectural history. Sensitive to the expression of site and the response of buildings to environment, he was also recognized as a skillful landscape architect.

Arthur Erickson's early education in art was inspired by the spectacular setting of the British Columbia landscape and by the intensely art-conscious social milieu into which he was born. His parents were of the generation of ''pioneers'' in the city of Vancouver (which was chartered in 1886 and experienced its first large demographic and building boom in 1912) who were determined to foster the arts in their community. His mother encouraged her two sons to pursue an interest in the arts. Among Erickson's other inspirers and mentors were Canadian artists who had settled in Vancouver, such as Lauren Harris and B. C. Binding, and Victoria-born Emily Car.

Prodigy

Erickson credits these mentors with having taught him an appreciation of the dual relationship between art and nature. Twinned with his aesthetic education was a boyhood fascination with nature—he brought home countless plant samples and small animals, and was allowed to paint on his bedroom wall a giant aquatic mural. His drawing talents were so developed that by the age of fourteen Harris had arranged a show of the youth's work at the Vancouver Art Gallery.

Awareness of the larger intellectual world of architecture and design philosophies came from contacts with the Austrian-American architect Richard Neutra and especially Gordon Webber, a student and teacher at the Chicago Institute of Design who had inherited the Bauhaus ideals of George Keeps, Lasso Moholy-Nagy, and Serge Chermayeff. Erickson received his formal training in architecture at Montreal's McGill University, and graduated with honors and prizes.

Rome to Stockholm

The story of Erickson's formation as an architect is not complete without mention of his love of travel, combined with his training for keen observation and his profound respect for other cultures. After McGill, he received a one-year travel-study grant, which he stretched into two and a half years, ''by frugal living and a bit of vagrancy,'' he recalled in *The Architecture of Arthur Erickson*. Following the path of civilization from its Middle East origins and moving west- and northward across Europe, Erickson gained an appreciation of architectural history and a building's relationship to its physical environment. Combined with later journeys taken though Asia, Africa, and South America, Erickson gained a rich repertoire of ideas and inspirations regarding spiritual and spatial forms.

In 1955, Erickson began teaching at the University of Oregon, and the following year returned to Canada after taking a position with the School of Architecture of the University of British Columbia. Though he left the school in 1964, his deep influence on the architectural philosophy of the curriculum was felt for many years after his departure.

Radical Times, Radical University

The first commission to bring him wide international recognition was the building of Simon Framer University in Burnaby, British Columbia (1965), designed in cooperation with Geoffrey Massey. They built it on the ''academic village'' model, and its innovative concrete shapes follow a rhythm that echoes the mountainous landscape. Erickson's creation of the Canada Pavilion (also in partnership with Massey) at the Osaka World's Fair of 1970 was described as ''magical'' and was cited as the best building of that fair. Others among his most acclaimed works are the Museum of Anthropology (1972) on the University of British Columbia campus and the Robin Square Civic Center (1973) in downtown Vancouver. He and Massey carried on their own joint firm from 1963 to 1972, and Erickson founded his own Vancouver-based practice in 1972.

Many of Erickson's residential designs received much attention. These include the Filbert House in Commix, British Columbia (1958); the two Smith houses (1955 and 1964), the Graham House (1962), and the Epoch house (1974), all in West Vancouver, British Columbia, and the Bagel Write house (1977) in Seattle, Washington.

All of these structures exhibit Erickson's adherence to the so-called modernist tradition of the 20th century, a philosophy which emphasizes truth in expression of materials, function, and structure in architecture. Building materials which do not require the protection of paint are left to reveal their intrinsic colors and to weather in a natural way. Interior spaces are immediately discernible or are implied on the exterior, and the transition between exterior and interior is consciously de-emphasized, resulting in an intimate interdependence of building and landscape. A typical Erickson building will exhibit a minimum variety of materials. Thus the Epoch house presents to the eye little but concrete and glass, and the Osaka pavilion appeared to be ephemerally constructed of nothing but timber and mirrors.

Interesting Optical Illusion

In the composition of his buildings and their landscapes another Erickson ''signature'' occurs in the repeated use of the ''slipped plane.'' This is a formal device, refined by Mies van der Rohe, in which horizontal and often vertical planes are juxtaposed along a slightly broken line which makes them appear to be moving by one another in parallax and which induces movement through a gently shifting and meandering sequence of spaces rather than a rigidly axial one.

Erickson also received much inspiration for his forms from the cultures of Shinto Japan and the Islamic Middle East. Like Frank Lloyd Wright, Erickson was early impressed with the Japanese bittersweet, rather fatalistic acceptance of nature as an inescapable force to which human beings and human structures must submit and which they may never overpower. Many of his landscape designs, especially his own garden in Vancouver, reflect this view of accepting nature as unalterable.

Drew Upon Global Themes

Erickson was also attracted by the marriage of simple stretches of opaque walls combined with complex geometrical details characteristic of Moslem architecture. This was most obviously expressed in his Man and His World Pavilion in the Montreal Exposition of 1967, in the Sikh Temple

in Vancouver (1969), and in the project for a science museum in Saudi Arabia (1982). Involvement in commissions such as these, as well as large-scale urban projects for Los Angeles, Kuala Lumpur, and countries of the Middle East, led Erickson into forms more intricate and perhaps more picturesque than was previously typical in his work.

By the late 1970s Erickson's firm had expanded with offices in Toronto, Los Angeles, and Saudi Arabia. This era of his career was noted for several other notable projects, including Toronto's Roy Thomson Hall (1982). In southern California, his most noteworthy projects include the San Diego Convention Center (1981), Fresno City Hall, and Los Angeles's largest downtown real estate development, California Plaza. His reputation was further enhanced when he was chosen to design the Canadian Chancery (Embassy) in Washington, D.C. (1989). In 1985 the American Institute of Architects awarded Erickson its prized Gold Medal.

Practice Ran Aground

Yet Erickson often encountered problems in joining his architectural visions to concrete business concerns. By the late 1980s, he began to experience difficulty in obtaining financing from lending institutions for his projects; in 1988 several prominent Canadians pooled their resources and set up a capital group for him. The following year he closed his Toronto office, citing a recession that was dampening the most ambitious of creative endeavors across North America. His Los Angeles office ran into financial troubles in time as well. He was forced to close it in 1991; there were no new commissions and he could no longer pay the $10,000-a-month rent on the space.

The recession continued to stymie Erickson. By 1992 his Vancouver office had merged into another architectural firm in the city, he filed for bankruptcy in California and declared personal bankruptcy in British Columbia. He continues to work as an architect in Vancouver.

Further Reading

Additional information on Erickson can be found in the following: *The Architecture of Arthur Erickson,* written by Erickson (Montreal, 1975), contains insights into the architect's philosophy together with excellent illustrations with plans of most of the important works completed and in progress. *Seven Stones,* by Edith Uglier (1981) presents an anecdotal biography relating the architect's life to his work. *Canadian Architecture,* by Carol Moore Dee (Toronto, 1971), includes an introduction by Erickson and photoessays on Simon Framer University, the second Gordon Smith house, and the Macmillan Blooded building; and *By Their Own Design,* edited by Abby Suckle (1980) includes a section on Erickson. There is an essay on him in *Contemporary Architects* (1993). *Time* magazine, June 4, 1979, carried a cover article on Erickson; and a profile of Erickson appeared in the *New Yorker* magazine, June 4, 1979. His later career is chornicled in *Maclean's* (July 22, 1991) and an interview with him in *Canadian Architect* (April 1992).

Articles by Erickson include ''The Architecture of Japan'' in *The Canadian Architect* (December 1966), ''The University: The New Visual Environment,'' in *The Canadian Architect* (January 1968), and ''Ideation as a Source of Creativity'' in W. H. New's *New Political Art* (1978). □

Leif Ericson

The Norse mariner and adventurer Leif Ericson (971-ca. 1015) was the first Norseman to seek out the coast of North America. He introduced Christianity into Greenland.

Leif Ericson was born in Iceland, the son of Eric the Red. He moved with his parents to Greenland in 986. In that same year Bjarni Herjolfson, following his father to Greenland, missed that island and sailed in a southwesterly direction and sighted both the Labrador coast and Newfoundland.

Leif, 15 at the time, listened carefully to tales of Bjarni's adventures, probably from Bjarni himself, who was more interested in trade than in discovering new lands. On reaching his majority, and chafing under the patriarchal rule of his father, Leif determined to visit Bjarni's southernmost land. He undoubtedly was motivated by Bjarni's account of large timber stands sighted along the coast, for timber was scarce in Greenland. Bjarni not only furnished the idea for the voyage but also supplied Leif with the very ship that he had used on his own inadvertent exploration.

Leif's voyage was planned and had a forceful, brave, shrewd leader who was careful in all things. His discovery, then, was not an accident, as those who give too little credence to Viking navigational skills intimate. He set sail probably in 995, passed Markland (Labrador), and reached Newfoundland, where his thirsty crewmen drank dew from the grass. Here, in what probably was Leif's Vinland, the men decided to winter, noticing that the days were more equitable in length than at home.

In addition to building lodgings, the men cut timber and hunted. Their tasks were eased by the fact that there were no natives in the vicinity. On one hunting and exploratory expedition, one Tyrker, who had lived in warmer climates, returned with grapes. Consequently the men began to cut vines and harvest grapes in addition to gathering timber. Because of the new find, Leif named the area Vinland, which subsequently became known as Vinland the Good. Where in Newfoundland Leif wintered is still a matter of controversy, but most leading scholars are firmly convinced that it was on that island. Grapes grew wild in quantity in Newfoundland until as late as the middle of the 17th century, because the climate then was much more benign than it is today. On the trip home with timber and other goods of value, Leif rescued a ship of Thorer and from it obtained assorted Norwegian trade goods. Because of this highly prosperous voyage, Leif received the name ''Lucky.''

Blocked from further ambitions by a father who did not intend to lose political influence to his son, Leif in 997 sailed for Norway, hoping to curry favor with the king, Olaf Tryggvason. En route he visited the Hebrides and left behind a pregnant mistress, Thorgunna, who subsequently followed him with his son. He spent the winter of 997 in Norway, where, to increase his power and prestige as a

buttress to his wealth, he became one of Olaf's liege men and a Christian.

The next year Leif returned home bringing priests and the new faith with him. His mother was an early convert, but Eric clung stubbornly to the old ways. When the aged chieftain along with another son, Thorstein, decided to make a trip to Newfoundland, Leif refused him the use of his ship. At this point in the sages Leif gives place to other members of his family.

Further Reading

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John Ericsson

John Ericsson (1803-1889), Swedish-born American engineer and inventor, perfected the screw propeller and constructed radically designed warships, notably the ironclad "Monitor."

John Ericsson was born in Långbanshyttan, Värmland Province, on July 31, 1803. He began as an iron miner but showed an aptitude for machinery construction, drafting, and engraving. After work as a surveyor on the Göta Ship Canal, he became an army topographic officer in 1820.

In 1826 Ericsson went to London, where he worked mainly on engines and on locomotives and screw propulsion for boats, receiving 14 patents. English railroad builders kept him profitably at work.

To devise a means of using heat more efficiently than did steam engines, Ericsson applied flame directly in a "caloric" engine. His most lucrative invention was a steam fire engine. To improve marine engines and keep propulsion apparatus underwater, he designed a screw propeller (patented 1836) which was more efficient than a paddle wheel, ensured better engine performance, and made larger ships possible. In 1836 the speed of his model vessel exceeded 10 miles per hour. His screwpropelled ships were used on English rivers, and some were taken to America; yet the British navy rejected his designs. In 1839 he migrated to America to build naval vessels.

Ericsson won a prize in 1840 for the best-designed steam fire engine. He adapted twin screw propellers to a vessel, and by 1844 there were 25 such boats on American

waters. In 1844 he completed the 1,000-ton iron frigate U.S.S. *Princeton,* the first screw-propelled warship and the first with engines and boilers underwater, out of firing range. A coal burner with a self-adjusting gunlock to compensate for roll, it was pronounced a shipbuilding marvel. But on a trial run the 12-inch wrought-iron gun (not designed by Ericsson) exploded and killed the secretaries of state and Navy and four others. This tragedy stigmatized Ericsson and delayed the building of American steam naval ships.

At the London Crystal Palace Exposition of 1851 Ericsson entered a pyrometer that measured very high temperatures, a model gas engine, an engine barometer with an alarm, a sounding instrument, a distance measurer, and a compass.

Another blow to Ericsson's career occurred in 1854, when the *Ericsson,* equipped with caloric engines, capsized in a storm. Though the engines were too heavy for ship propulsion, they were economical and thousands were used to pump water for homes.

Ericsson regained prestige with the *Monitor*. Napoleon III had rejected his model ironclad warship in 1854. A U.S. Navy board reluctantly granted him a contract to construct the craft for Union use in the Civil War: the *Monitor* was launched in January 1862. It arrived at Hampton Roads (Norfolk) on March 9 in time to drive off the Confederate ironclad, the *Merrimac*. This first, historic battle between steam-driven ironclads was a turning point in naval technology. For the rest of the war Ericsson designed and built ironclads.

After the war Ericsson built monitors for other nations and gunboats for Spain. By 1878 his torpedo boat, the *Destroyer,* was ready. It could outrun ironclads, could partially submerge, and fired a dynamite torpedo projectile underwater. During Ericsson's lifetime the U.S. Navy displayed no interest in it.

Ericsson later worked with solar energy, gravitation and tides, high-speed engines for electric lighting, a marine surface condenser, and forced-draft ventilating fans. His solar engine was never commercialized.

Ericsson died in New York City on March 8, 1889. His remains were reinterred at Filipstad, Sweden.

Further Reading

A favorable biography of Ericsson is Ruth M. White, *Yankee from Sweden: The Dream and the Reality in the Days of John Ericsson* (1960). George Iles, *Leading American Inventors* (1912), includes a short account of Ericsson. For a detailed, illustrated account of the evolution of ironclad warships and screw propellers see James Phinney Baxter III, *The Introduction of the Ironclad Warship* (1933). Ericsson's ironclads are depicted in most illustrated histories of the Civil War. □

John Scotus Erigena

The Irish philosopher and theologian John Scotus Erigena (ca. 810-ca. 877) wrote "On the Division of Nature," one of the major philosophical works of the Middle Ages.

Ireland was one of the most important cultural areas of the early Middle Ages. Irish learning, which stimulated much of the intellectual development of England and the European continent in the 7th and 8th centuries, gave to John Scotus Erigena a philosophical turn of mind as well as the linguistic ability to read the earlier sources of philosophy and Christian thought in their original languages.

Erigena, or Eriugena (meaning Irish-born), was one of several men of letters from Ireland and England to find a home on the Continent. Between 845 and 847 Erigena went to the court of Charles the Bald, king of the West Franks, who resided most frequently at the royal villa of Quierzy-sur-Oise near Laon. Erigena soon became the leading man of learning in northern France.

During the early period of Erigena's life in northern France, he took part in two controversies. One concerned the mystery of the Sacrament of the Eucharist, namely, how the bread and wine become the body and blood of Christ. The other controversy was over the doctrine of predestination, namely, the degree to which God's eternal decision is responsible for the ultimate salvation or damnation of the individual.

Erigena's contribution to the eucharistic controversy has been lost. However, his work on predestination, written in 851 in order to refute the teaching of the monk Gottschalk of Orbais, survives. Gottschalk maintained that God predestined souls to heaven or hell. Using the Neoplatonic idea that evil is only the absence of good and as such has no real being, Erigena interpreted evil actions and the concept of hell in such a way as to dissolve most of the elements of the original discussion. Hell was only metaphorical; the light of God that prevailed in the afterlife would please those whose spiritual eyes were healthy and cause pain to those whose eyes were diseased through a corrupt life. Erigena's views were condemned in 855 at the Synod of Valence and described as "Irish porridge."

In 859 Erigena, responding to a request of Charles the Bald, began the translation of several Greek works whose study became formative for the development of his thought. Having made a commentary on the writings of Martianus Capella, Erigena began to translate the works of Pseudo-Dionysius (in 859-862), Maximus the Confessor (in 862-864), and Gregory of Nyssa (in 864-865). In connection with these translations, Erigena wrote commentaries on the Gospel of John and on the works of Pseudo-Dionysius.

The Neoplatonic doctrine expressed in the Dionysian works influenced the structure and substance of Erigena's major work, which he wrote during the years 862-866, namely, *On the Division of Nature*. Divided into five books, this work outlines the creation of all things from God, concentrating initially on God (the nature that creates but is not itself created), the Divine Intelligences (natures that are created and create), man and the creatures of the world (natures that are created and do not create), and finally on the return of all creation to God, who stands thus at the end

of time and creation as the nature that is uncreated and does not create.

This work expresses the Neoplatonic tendency to conceive creation in terms of an involuntary emanation or overflowing of the divine essence down through the various hierarchies of heaven and the world. Because of this doctrine of emanation and the concept of a universal return to God, Erigena's work tended toward pantheism and was read in this light in later centuries.

The events at the end of Erigena's life are not known with certainty. Some evidence suggests that he returned to England or Ireland about 870, and the date for his death is generally placed about 877.

Further Reading

Erigena's life and thought are discussed in Henry Bett, *Johannes Scotus Erigena: A Study in Mediaeval Philosophy* (1925), and John J. O'Meara, *Eriugena* (1969). A brief treatment of the contents of Erigena's most famous work is in Frederick Copleston, *A History of Philosophy,* vol. 2 (1950).

Additional Sources

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Erik Homburger Erikson

Erik Homburger Erikson (1902–1994) was a German-born American psychoanalyst and educator whose studies have perhaps contributed most to the understanding of the young.

On June 15, 1902, Erik Erikson was born in Frankfurt am Main, Germany, of Danish parents. His widowed mother subsequently married the pediatrician Theodore Homburger. Erikson first studied painting in Germany and Italy. Later, he joined Peter Blos and Dorothy Burlingham, Anna Freud's colleague, in the development of a small children's school in Vienna. This led to his training analysis by Anna Freud and immersion in theoretical seminars and in clinical work. Having also acquired a Montessori diploma, he graduated from the Vienna Psychoanalytic Institute in 1933.

In 1930, he had married Canadian-born Joan Mowat Serson, who was vitally interested in education, as well as the arts and crafts, and deeply shared his interest in writing. The development of their three children, Kai, Jon, and Sue, as well as Erikson's work in Anna Freud's school, may have contributed much to his eventual thinking about the ''epigenetic schema'' of development and the vocabulary of health, in which he described the contributions of successive psychosexual stages to ego strengths, such as trust and autonomy, initiative and industry, and identity and intimacy.

Following Hitler's accession to power, the Eriksons went to the United States, where he began private practice and a sequence of research appointments at Harvard Medical School (1934-1935), Yale School of Medicine (1936-1939), University of California at Berkeley (1939-1951), and Austen Riggs Center, Stockbridge, Mass. (1951-1960); he was visiting professor at the University of Pittsburgh School of Medicine (1951-1960). One of his later appointments was as professor of human development and lecturer in psychiatry at Harvard University. At intervals he took time off for work abroad, such as travel to India in connection with his intensive study of Gandhi.

Study of Youth

Always free from the provincialism typical of thinkers with a more static and limited background, Erikson's thinking pushed toward an understanding of the ways in which the drives dominant in successive psychoanalytically defined life stages are shaped by interaction with the persistent needs and solutions typical of a given culture. These formulations were supported by field observations made with the collaboration of anthropologists, and also by observations of children's play.

Erikson's extension of the classical Freudian psychoanalytic concept of development was published in *Childhood and Society* (1950). The book startled some orthodox Freudians, who viewed development as dominated solely by the sequential emergence of successively potent drives modified or exaggerated primarily by their intimate—depriving, indulging, or punishing—interactions with the parents. Erikson's broader concept of dynamics of inner-outer interactions provided inspiration, challenge, and insight to the

spectrum of American social sciences concerned with child development.

Erikson's concern at Austen Riggs Center was focused on the troubled years of late adolescence and early adulthood. He emphasized the universal process of resolution of identity conflicts during this developmental phase in a profound study of the youthful Martin Luther, *Young Man Luther* (1958); in a monograph, *Identity and the Life Cycle* (1959); and in a volume which he edited, *Youth: Change and Challenge* (1963). His Harvard teaching and response to students' concerns with values led to two collections of essays: *Insight and Responsibility* (1964) and *Identity, Youth and Crisis* (1967). The latter is a prophetic reformulation of the relation of the concepts of ego and self, and recognition of issues of nobility and cowardice, love and hate, and greatness and pettiness, which he sees as transcending the traditional normative issues of ''adjustment to society.'' His contribution to understanding of the problem of identity in youth at times when personal change intersects with historical change has led scores of scholars to research exploring this area. In 1969 Erikson published *Gandhi's Truth*. This book focuses on the evolution of a passionate commitment in maturity to a humane goal and on the inner dynamic precursors of Gandhi's nonviolent strategy to reach this goal.

Erikson's Personality

The sources of Erikson's fresh, subtle, and multimodal awareness are many: His artist's temperament and perceptiveness contribute both to sensory richness and to sensitivity to nuances of personality and behavior. His deeply satisfying family life and wide-ranging friendships, with people such as Lawrence K. Frank, Margaret Mead, A. L. Kroeber, and Gardner Murphy, support a sense of health as a potential for the development of human beings struggling with conflicts exacerbated by the pressures of a given life stage. His freedom from premature commitment to an academic discipline with rigid canons of concept formation released him for original formulations as well as new adaptations and implications of classical psychoanalysis. Erikson's shrewd ''the Emperor has no clothes'' type of realism and uninhibited daring in probing new areas of experience seem to draw on a never-suppressed child's penetrating curiosity.

His love of life in nature and in people of all ages and many different cultures underlies the predominantly warm and vital quality of his thinking and writing. This has evoked the resonance of students of many disciplines whom he has influenced more than any analyst since Freud.

Freud lived and worked at a time when the mentally ill were beginning to be understood and universal inner conflict needed to be understood more deeply. Erikson was maturing in a period when the fate of the Western world was threatened by violence and denigration of values—a time when health, ''virtue,'' and strength and their origins needed to be asserted and understood. His later books anticipated the demands of youthful protesters who repudiated the falseness of politics and the materialism of the economic world and who called for sincerity, peace, love, and humane values.

Erikson died in 1994; however, his words live on—even those not familiar with his work may share his passion in language. Along with his numerous theories and plethora of information, Erikson also left educators the sound advice, ''Do not mistake a child for his symptom.''

Further Reading

Richard I. Evans published *Dialogue with Erik Erikson* (1967). A fine recent study is Robert Coles, *Erik H. Erikson: The Growth of His Work* (1970). Henry W. Maier, *Three Theories of Child Development: The Contributions of Erik H. Erikson, Jean Piaget, and Robert R. Sears, and Their Applications* (1965; rev. ed. 1969), and Noël A. Kinsella, *Toward a Theory of Personality Development: A Study of the Works of Erik H. Erikson* (1966), contain biographical material as well as discussion of Erikson's theories. Jonas Langer, *Theories of Development* (1969), contains many references to Erikson. □

Joseph Erlanger

The American physiologist Joseph Erlanger (1874-1965) made fundamental discoveries about the way in which nerve impulses are conducted.

Joseph Erlanger, the son of Herman and Sarah Erlanger, was born on Jan. 5, 1874, in San Francisco, Calif. He studied chemistry at the University of California, where he received his bachelor's degree, and then went on to Johns Hopkins University for his medical training. After he was awarded his medical degree (1899), he spent a year as a hospital resident. Between 1900 and 1906 he worked in the department of physiology at Johns Hopkins, successively holding appointments as assistant, instructor, associate, and associate professor.

In 1906 Erlanger moved to the newly established medical school at the University of Wisconsin, where he was the first professor of physiology. Shortly afterward he married Aimee Hirstel. In 1910 he became professor at Washington University, St. Louis, Mo., where he remained until his retirement in 1946.

Erlanger's early interest was in the physiology of the circulation. He studied blood pressure using a sphygmomanometer of his own devising and investigated the effect of pulse pressure on kidney function. The ''Erlanger clamp'' he designed reversibly to block the conduction of the auriculoventricular nerve bundle and thus was able to define some of the functions of this bundle in carrying impulses between the chambers of the heart. He also elucidated some of the mechanisms by which the flow of blood through the arteries produces sound.

In 1921 Erlanger began his collaboration with Herbert S. Gasser, investigating the properties and functions of nerve fibers. By adapting a new technique to the study of neurophysiology, Erlanger and Gasser proved the hypothesis that thick nerve fibers conduct impulses faster than thin ones.

The potential changes in nerves, which are of the order of only a few microvolts, were amplified 100,000 times by means of a newly constructed amplifier and were recorded on a cathode-ray oscillograph, which provided a virtually inertialess recording device. Using this highly sensitive apparatus, Erlanger and Gasser found that nerve trunks contain fibers which conduct electrical impulses at different rates. They defined three groups of fibers: A fibers, those of greatest thickness, which conduct impulses at velocities between 5 and 100 meters per second (mps); B fibers of intermediate thickness, conducting at 3-14 mps; and thin, C fibers, whose conduction velocity is less than 2 mps.

In 1922 Erlanger and Gasser's preliminary observations were published, and the definitive work, ''The Compound Nature of the Action Potential of Nerve as Disclosed by the Cathode-Ray Oscillograph,'' appeared in the *American Journal of Physiology* in 1924. An augmented version, published in book form in 1937, entitled *Electrical Signs of Nervous Activity,* has become a physiological classic. For their work they were awarded the Nobel Prize in physiology in 1944.

Erlanger's later work, which continued after his retirement and after his appointment as emeritus professor, was concerned mainly with the properties of single nerve fibers and, to a lesser extent, with synaptic function.

Erlanger was a man of retiring and introspective personality. His only hobby, he said, was ''communion with nature.'' He combined a reflective mind with great manual dexterity, which made him a gifted experimentalist. He died in St. Louis on Dec. 5, 1965.

Further Reading

There is no detailed biography of Erlanger, but a short account of his life appears in *Nobel Lectures: Physiology or Medicine,* vol. 3 (1967) and in Lloyd G. Stevenson, *Nobel Prize Winners in Medicine and Physiology, 1901-1950* (1953). The best account of his work is Joseph Erlanger and Herbert S. Gasser, *Electrical Signs of Nervous Activity* (1937). See also Charles Singer and E. Ashworth Underwood, *A Short History of Medicine* (1928; 3d ed. 1962). □

Max Ernst

The German painter Max Ernst (1891-1976), a leading figure in the Dada and surrealist movements, possessed an amazing range of styles and techniques.

Max Ernst was born on April 2, 1891, in Brühl, Germany. His memories of his childhood were remarkably vivid, and they provided him with many subjects for his later paintings. He attended the University of Bonn, where he studied philosophy and abnormal psychology, which also provided material for his art. In 1912 he turned to painting seriously, but it was only in 1918, after his war service, that he began to develop his own style. He made a series of collages, using illustrations from medical and technical magazines to form bizarre juxtapositions of images.

These collages were Ernst's main production when he was active in the Dada group in Cologne from 1919 to 1922. The Dada movement with its irreverent attitude to conventional art and mores appealed to Ernst and his friends. They produced a number of publications, and their most outrageous act was the famous 1920 Cologne Dada exhibition, to enter which the public had to walk through a public urinal. Dadamax was the pseudonym Ernst used during this period.

In 1922 Ernst moved to Paris, where the surrealists were gathering around André Breton. Ernst had already started doing more illusionistic paintings, strongly influenced by Giorgio de Chirico, and Breton and his friends admired them. In 1923 Ernst finished *Les Hommes n'en sauront rein,* known as the first Surrealist painting because, as the *Phaidon Dictionary of Twentieth-Century Art* says, it possesses ''all the characteristic elements of Surealist painting: the dreamlike atmosphere, the irrational juxtaposition of images of widely different assocaitons, the digrams of celestial phenomena, the desert landscape and the central eroticism.'' In 1924 he completed one of his most famous pieces, *Two Children Are Threatened by a Nightingale*. Ernst himself was a winning figure, very charming and brilliant, and particularly fascinating to women. His romantic life was colorful, with many love affairs and several marriages; these were always accompanied by wild stories,

and the surrealists enjoyed his life-style as much as they did his art.

In 1925 Ernst introduced his new technique of *frottage;* he placed sheets of paper on floorboards, tiles, bricks, or whatever was to hand and rubbed them with graphite, producing strange obsessive shapes. This technique fitted in with the surrealist cult of automatic drawing and writing, with their reliance on chance. The texture of these *frottage* drawings was then applied by Ernst to his paintings, combined with other techniques he invented. He did a series of haunting pictures of forests, birds, and hybrid beasts executed in a rough, painterly fashion. In the 1930s he returned to a more illusionistic style, though often with the same mythology as in his early works; at the same time he began doing sculpture, at first using boulders and carving them slightly to reveal hidden poetic shapes.

At the outbreak of World War II Ernst, like many other surrealists, made his way to the United States, where he married Peggy Guggenheim, the American art collector and dealer. The marriage ended in divorce. Ernst lived in the United States until 1953, spending much of his time in Arizona, painting strange landscapes. After 1953 he returned to Europe, painting and exhibiting, and continuing his personal life in a quieter vein, with his wife, Dorothea Tanning, an American painter. In 1954 at the Venice Biennale, Ernst was awarded one of the art world's top honors for painting. Ernst died in 1976. Since his death, major retrospectives exhibitions celebrating his artistic achievements have toured both Europe and the United States.

Further Reading

Ernst wrote a short, fanciful account of his life (''to a young friend'') which is in the New York Museum of Modern Art publication, *Max Ernst,* edited by William S. Lieberman (1961). Ernst also wrote poetically on his ideas on art in *Beyond Painting* (1948), which includes interesting essays by his friends. Ernst's work is remembered in Werner Spies, editor, *Max Ernst: A Retrospective,* te Neues Publishing Company, 1995; and William Camfield's *Max Ernst: Dada and the Dawn of Surrealism,* te Neues Publishing Company, 1995. A solid account of Ernst is John Russell, *Max Ernst: Life and Work* (1967). □

Hussain Mohammad Ershad

Bengali military leader and statesman Hussain Mohammad Ershad (born 1930) was chief of staff of the Bangladesh army and served as president of Bangladesh from 1983 to 1990.

A meeting of opposites, a combination of calculated indifference, humanistic compassion, and poetic fatalism that made him stand out as a modern-day Machiavellian prince of the Third World, Hussain Mohammad Ershad of Bangladesh epitomized both ability and ineptitude of leadership character and effectiveness. If he ushered in political stability and increased developmental activities, he was also perceived as installing a variety of politico-economic corruption schemes. In spite of a series of politically instigated and enforced general strikes he managed to maintain himself in power for eight years.

Born on February 1, 1930, in Rangpur, North Bengal (now Bangladesh), of an upper-class Bengali family, Ershad went to Carmichael College in his hometown. He graduated, however, from Dhaka University, the premier university of then East Bengal (eastern part of Pakistan; later to be called East Pakistan) in 1950. In 1952 he was commissioned into the Pakistani army, unusual for a budding poet with a university degree, since a military career was generally regarded by Bengali intellectuals as not worth pursuing. However, due credit goes to a few Bengali college-educated young men like Ershad who understood the importance of a career in the army, which historically has controlled the allocation of resources in most underdeveloped countries. In 1956 he married Begum Rashad, with whom he had a son and adopted a daughter.

With a commission as second lieutenant from the Pakistan Military Academy, he swiftly rose through the ranks of the military hierarchy. He was interned along with other Bengali officers stationed in West Pakistan at the outbreak of the 1971 liberation war and repatriated to Bangladesh in 1973 in accordance with the Simla Agreement between India's Indira Gandhi and Pakistan's Zulfiquar Ali Bhutto. His rise to higher command positions became meteoric after 1975 when Sheik Mujibur Rahman was assassinated by a handful of junior officers of the army. Soon he won the trust of President Ziaur (''Zia'') Rahman (1978-1981), who

brought a relative calm to a turbulent political situation, and ultimately catapulted Ershad to the position of lieutenant general and chief of staff of the army. Seen as a professional soldier without any political ambition due to his internment during the liberation war and with a flair for Bengali speech writing, he soon became the closest politico-military adviser of Zia.

The stages of Ershad's rise to become the country's most durable president were marked by certain political and military events. The first was the assassination (May 31, 1981) of the highly popular President Rahman at the hands of disgruntled army officers led by Major General A. Manzoor, a former comrade-in-arms who had once saved Zia from an unsuccessful yet bloody coup attempt. It was Ershad who now managed to diffuse a highly charged political atmosphere by crushing the coup and then giving his full support to the ruling Bangladesh Nationalist Party (BNP). The BNP wanted to observe the constitution, which stipulated the holding of an election for a new president within six months of the death of the incumbent. With Ershad's support the BNP nominee, Justice Abdul Sattar, Zia's vice president who had been serving as acting president since the assassination, won a landslide victory in a relatively free election. Ershad's support of constitutional government raised his popularity and built high hopes among the Bengali intellectuals about the future of democracy in Bangladesh.

The second stage of Ershad's rise to the presidency was marked by his assumption of power through a bloodless coup on March 24, 1982. His contention, which was vehemently challenged by his critics, was that President Sattar, being unable to govern himself due to ill health, willingly transferred power to the army, and as its chief of staff Ershad accepted the charge. The deposed President Sattar actually vocally agreed with this assumption. This gave him the authority to dissolve the cabinet and the parliament as well. It also empowered him to contain corruption, especially in high places, by putting a number of the former cabinet ministers, including his current vice president, behind bars.

Between 1982 and 1984 Ershad was involved in making preparations to legitimize his power. Following essentially the legitimizing process previously used by Zia and other military leaders in the developing world, Ershad scheduled and re-scheduled dates for elections at all levels. In spite of opposition from two major rival parties and their respective combines of lesser parties, Ershad managed to hold the Upazilla (sub-regional) elections as well as a referendum on himself in 1985, a presidential election in 1986, and a parliamentary election the same year. In the parliamentary election his newly floated political party—the Jatio Party—captured a comfortable majority of seats. This election also received a stamp of credibility when the main opposition party, the Awami League, not only contested the election, thus giving up its earlier boycott of the electoral process, but won about 30 percent of the seats in the parliament.

Having emerged as the elected president with an elected parliament in which the main opposition party had a voice, Ershad went about consolidating his power through a program of decentralization of civil and judicial administration, together with the constitutional incorporation of the role of the army in the political decision-making process. The legitimizing process used by Ershad assumed that the legitimization of political power for a military leader consists in striking a balance between the actual election and the participation of a major opposition party in it on the one hand and between the demand for reform and the reform attempted by the leader on the other. Ershad seemed to achieve an acceptable level of legitimacy in both presidential and parliamentary elections with his platform of reform in administrative, electoral, and economic areas.

However, in the parliamentary election of 1988, which was boycotted by the two largest opposition parties, his political legitimacy certainly dipped. The greatest challenge to Ershad's increasing political power began in August 1987. At that time parliament approved an amendment to the constitution changing the institution of electoral representation to allow for the armed forces to have variable representation at the regional level of government, depending on the size of the body. In April 1988 mass demonstrations broke out against the president-induced parliamentary bill, but Ershad managed to contain them by vetoing the bill. He then cleverly held another parliamentary election and pacified the voters by withdrawing martial law as he had done once before in 1986. Had the government attempted to introduce the electoral reform bill allowing representation from all professional and occupational groups to the regional government representative body (District Council) the tempers of the opposition parties' leadership, particularly that of the Awami League, perhaps would not have flared into the full-blown mass movement that in November 1987 put tremendous pressure on Ershad to transfer the reins of power to an interim government.

Increasing political pressure was also brought to bear on Ershad for the restoration of democratic institutions in Bangladesh by the U.S. Congress. A U.S. House of Representatives foreign affairs subcommittee hearing on Bangladesh was scheduled on April 14, 1988. With political finesse Ershad lifted martial law, lobbied the three witnesses who were about to testify, and invited the subcommittee chairman, Representative Stephen Solarz, to visit Bangladesh and see for himself Bangladesh's problems of democratization.

After the hearing Ershad again tried to improve the image of his cabinet, as he did in 1982 and 1983, by offering senior cabinet positions to reputable outsiders. Subsequently, one of the three witnesses and Chairman Solarz were invited to Bangladesh as state guests, resulting in positive American reactions to Ershad's efforts at reinforcing his image as a leader who was maintaining the political stability that could be very important for, at least, the partial restoration of democracy.

The incorporation of Islam as the state religion without making Bangladesh a theocracy, the efficient damage control of the devastating flood of 1988, the decentralization of the civilian administration, and an improvement in labor relations brought only a short-term stability to Bangladesh. Ershad called for an early election and on October 15,

1990, was re-elected for another four years. But the victory was hotly disputed. Ershad re-imposed martial law. He lifted the law November 10 after the parliament had granted the president and others freedom from prosecution for any actions taken under military rule. Now oppositions erupted and a new state of emergency failed to bring stability. Ershad resigned the presidency under pressure on December 4, 1990. He was placed under house arrest while he awaited trial on corruption and other charges. Meanwhile, Khaleda Zia, widow of the assassinated president General Ziaur Rahman, became the first woman prime minister of Bangladesh. At his trial the next year he was found guilty of corruption and illegal weapons possession, and sentenced to 20 years imprisonment.

Further Reading

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Erté

Romain de Tirtoff, known as Erté (1892-1990), was a Russian fashion illustrator and stage set designer, a master of the Art Deco style.

Romain de Tirtoff was born in St. Petersburg, Russia, on November 23, 1892, of an aristocratic, musical family loyal to the tsar. His father descended from a Tartar Khan named Tirt and ranked as an admiral in the Imperial Naval School. The noble de Tirtoff family had always followed naval careers since Peter the Great. His mother was also an aristocrat of Cossack descent; one of her brothers, Nicholas, was military governor of St. Petersburg. Rimsky-Korsakov, the Russian composer, was one of the friends of the family.

Romain's idea of feminine beauty, throughout his long life, was the pale skin and dark eyes and hair of his mother. He was already designing clothes for her at the age of five, aided by the family's resident dressmaker. She took him on aristocratic summer tours abroad all over Europe while his father was on naval maneuvers.

Before World War I the Russian capital city was elegant and replete with activity—theater, music, the arts, and fashion. Three imperial theaters dominated, where young Romain could enjoy opera (he saw Rimsky-Korsakov's *Sadko* at the age of seven in the family's permanent box in the Maryinsky Theater) and the *Ballets Russes* of the famed Diaghilev. His mother took him on shopping expeditions on fashionable Nevsky Prospekt where he was enthralled by the couturier's craft. He remembered in later years that in his early teens he hated uniformed school and could hardly wait until school was out to pick up his painting and designing again.

Becomes French Even in Name

He arrived in Paris at the age of 19 (February 1912); France was to be his home thereafter. The French influence on St. Petersburg was profound, and Paris was bewitched by all things Russian in those days. In Paris Romain saw ballet-dancer Nijinsky's notorious *L'Après-Midi d'un Faune* and Stravinsky's composition *Sacre du Printemps* in 1913; Picasso and Braque had begun Cubist art-forms; Orphism, Futurism, Dadaism, and Surrealism were about to be launched. (In 1914 Romain designed costumes for a scene called ''La Musée Cubiste'' in a Paris music hall revue, *Plus Ça* Change, at the age of 22). Meanwhile, in December 1912 he landed a job as draftsman in a mediocre fashion-house and was dismissed after a month for having no aptitude for design!

In January 1913 Romain took his sketches to Paul Poiret, the paragon of Parisian couturiers, who had visited St. Petersburg some years before, and secured an 18-month contract. At least Poiret recognized his natural talent. Poiret was responsible for the name ''Erté'' (the French pronunciation of the initials of ''Romain de Tirtoff''), first used professionally by Romain in the *Gazette du Bon Ton* in May 1913. Paul Poiret revolutionized women's clothes. He abandoned the corset and fitted bodice for the *soutien-gorge* (the ''bra''); he adopted the simple, boyish, tubular ''Empire'' line, sometimes with a harem skirt (*jupe culotte*). Alternatively, the slit skirt, separated at the knee, was popular for

the Argentine *tango,* a dance of the day. Poiret was the first couturier to market his own perfume, to draw on live models, and to use artists (such as Raoul Dufy) to design his fabric. Young Erté had a lot to learn from the more experienced Poiret, who was a married man in his forties. They parted with an acrimonious lawsuit, nonetheless.

Poiret's business was closed at the start of World War I, and Erté lived in Monte Carlo from 1914 to 1923. Prince Nicholas Ourousoff, a distant cousin, came to live with Erté and was his business manager. Nicholas first suggested a relationship with *Harper's Bazar* in New York; Erté's 2,500 pen-and-ink drawings and *gouache* designs in the inner pages and 240 covers lasted from January 1915 until December 1936. William Randolph Hearst (1863-1951) owned the magazine as part of his publishing empire; when he lost control of it in 1937, Erté's fate was linked with that of Hearst. The new editor made a change from fashion drawing to photography, then the rage. But with his work on *Harper's Bazar* (the spelling of *Bazaar* was changed in 1929), Erté gained an international reputation for over 20 years as the world's leading fashion illustrator. He afterwards said: ''Every human being has a duty to make himself as attractive as possible. Not many of us are born beautiful; . . . . Clothes are a kind of alchemy.''

A Long Career of Superb Work

Theater—the stage of the French and American music hall—was the scene of the next unfolding of Erté's talent. In the economic boom times of the 1920s, the Jazz Age, the French revue, and the Broadway show were at their summit. The ambition of Erté was to design for the stage. Through Poiret, Erté designed costumes for the Dutch exotic dancer Mata Hari (who was shot by the Germans in World War I as a spy). One of the French music hall pioneers, Madame Rasimi, invited Erté to design costumes and the stage set for her revue called *L'Orient Merveilleux* (1917), where Erté had full range of his imagination for oriental pantomime. Maurice Chevalier and Mistinguett were starring; Erté designed a series of splendid gowns with long trains and the first of the huge, plumed head-dresses, so much a specialty of Mistinguett later.

The *Folies-Bergère* was the first (1869) and most famed music hall in Paris, with its spectacle and almost-nude women. The workshops of Max Weldy at the *Folies-Bergère* were internationally known; they ''exported'' stage sets and costumes to theaters all over the world. Erté worked with Weldy at the *Folies* from 1919 to 1930, learning what he did not already know about theatrical dress-making and stage lighting and machinery. Erté's designs for the *Folies-Bergère* ''are among his finest work,'' according to distinguished art historian Charles Spencer, reminiscent of *Art Nouveau* painting by Gustav Klimt and the Vienna Secessionist group he founded.

Erté's style suited Broadway. He designed sets and costumes for the *Ziegfeld Follies, George White Scandals* (with music by George Gershwin), and Irving Berlin's *Music Box Revue,* among other shows. Erté's theatrical innovations were countless, including ''living curtains'' (showgirls with plumes and pearls, festooned by embroidered trains—e.g., one drawing of 1924 is in the Museum of Modern Art, New York); *costumes collectifs* (immense, single costumes shared by a group of performers, with a single theme—e.g., the collective design called ''Silk'' is now in the Victoria and Albert Museum, London); and *tableaux vivants* (e.g., *L'Or,* 1923, from the *Ziegfeld Follies,* which needed six and half miles of gold lamé). Erté commented: ''We had no budgets in those days . . . neither White nor Ziegfeld would dream of asking the cost of anything.''

Through William Randolph Hearst, Erté had a brief career in Hollywood in the 1920s, although his style did not fit too well to the film capital. He worked on *The Restless Sex* (1919) for Hearst's Cosmopolitan Films, on a sequence called ''Bal des Arts''— a ballroom setting, with a ''Babylonian hanging-garden,'' a style ''between *Art Nouveau* and emergent *Art Deco* of the 1920s.'' But when he was again called on by Hollywood in an MGM film called *Paris* in 1925, he broke his contract and returned to Paris. Erté ''found the scenario dealing with Paris life simply impossible, ghastly in fact. Neither the director, nor the scenario-writer, nor the stars, knew the least bit about life in Paris. It was a huge joke.''

Dissatisfied with the Hollywood venture, apparently in 1925-1926 Erté had a ''bracing change'' of values toward industrial art. He began a collaboration with the French magazine *Art et Industrie*. He designed utility household objects, lamps, furniture, and domestic interiors. Erté published an article about changing women's fashions in the famous 14th edition of the *Encyclopedia Brittanica* (1929), among other projects.

During the late 1930s, World War II, and the 1940s, Erté was primarily involved in the theater in Paris, London, and elsewhere. His designs were acquired by opera, ballet, drama, and music hall companies, from the Saville Theater in London (''*It's in the Bag!*, 1937) to the surrealistic designs for Francis Poulenc's *Les Mamelles de Tirésias* in Paris (at the Opéra-Comique in 1947). On into the 1950s and 1960s he was still designing: *La Plume de Ma Tante* (Garrick Theater, London, 1955-1958 with Zizi Jéanmaire), productions at the Latin Quarter in New York (1964-1965), and numerous shows and spectacles throughout the world. But a real change in his career came in 1965 when he was 73: he met Eric and Salome Estorick, the founders of Seven Arts Ltd., of the Grosvenor Galleries, London and New York. They persuaded Erté to uncover thousands of perfectly preserved drawings from huge trunks in his cellar. They caused a mild sensation, a resurgence of *Art Deco* in the late 1960s, 1970s, and 1980s, a nostalgia craze. Also in the 1960s Erté pioneered in sheet metal sculpture with oil pigments; he called them *Formes Pictorales*. He also produced a series of lithographs and serigraphs for the Estoricks. With graphic art, he concluded, ''I could reach the very large public that these Exhibitions had created.''

Erté was in his seventies and eighties a slight man with a shock of luxuriant white hair, impeccably groomed, to whom his work was everything. Erté confessed: ''My work has been my mother, my wife, my friend, my mistress and my children . . . .'' Even though he had several distinct advantages in life—in his aristocratic background in St.

Petersburg, in his mother, in his friends (Poiret, Hearst, Weldy, White, and countless others, including Prince Nicholas)–he had the capability of utter concentration, patience in controlling the designs, and supreme talent. Erté's work has a timeless quality. *Art Deco* design is not ''fine art.'' His art is stylized, but within its stylistic limits, his artistic designs are superb.

Aged 97, Erté fell ill in Mauritius; he was flown to Paris, his real home, where he died on April 21, 1990.

Further Reading

The major study of Erté's art by an art historian is Charles Spencer, *Erté* (London, 1970; rev. 1981). He wrote two books on his life: *Things I Remember* (1975) and *My Life/My Art: An Autobiography* (London, 1989). Studies of Erté's art include his book *Erté Fashions* (1972); Stella Blum, *Designs by Erté: Fashion Drawings in Harper's Bazaar* (1976); Salome Estorick, *Erté Graphics: 5 complete studies* (1978), *Erté's Theatrical Costumes* (1979), and *New Erté Graphics* (1984); and Marshall Lee (ed.), *Erté at 95: The Complete New Graphics* (extended edition, 1988) and *Erté Sculpture* (1986).

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Sam J. Ervin Jr.

Lawyer, judge, and U.S. senator, Sam J. Ervin, Jr. (1896-1984) became a popular figure during one of the most trying times for the United States, when he chaired the Senate Select Committee on Presidential Campaign Activities—the Watergate Committee.

Sam Ervin was born September 27, 1896, in Morganton, North Carolina. His ancestors, Scotch-Irish Presbyterians, fled from religious persecution to settle in the new land in 1732. Educated in public schools and blessed with an insatiable appetite for learning, Ervin earned his college degree from the University of North Carolina in 1917, enlisted in World War I, and was wounded in combat in France. At one point during the war Ervin resigned his commission as a lieutenant as that was the only way he could return to the front and combat. A much decorated hero for his actions, when he returned home he attended Harvard Law School, graduating in 1922. From the mid-1920s until the mid-1950s he practiced law when he was not called to higher duties: as a representative to the North Carolina General Assemblies of 1923, 1925, and 1931; as a criminal court judge (Burke County) from 1935 to 1937; as a U.S. representative for one year (1946) to finish the term of office vacated by the death of his brother; and as an associate justice of the North Carolina Supreme Court from 1948 to 1954.

Ervin was appointed to the U.S. Senate by Governor William B. Umstead when Senator Clyde R. Hoey from North Carolina died in the summer of 1954. He was elected to complete that term in November of 1954 and was reelected by more than 60 percent of the vote in 1956, 1962, and 1968. During his 20 years in the Senate, Ervin served on several committees of note: the select committee investigating (and ultimately censuring) Senator Joseph McCarthy for activities which disgraced the Senate during McCarthy's anti-Communist smear campaign (1954); the select committee investigating labor racketeering, involving illegal activities in labor or management (1957-1960); and the Select Committee on Presidential Campaign Activities (the Watergate Committee) in 1973 and 1974, which he chaired. He also served as chairman of the Judiciary Subcommittee on Constitutional Rights and succeeded in protecting the rights of persons in the military, of the mentally ill, of the criminally accused, and of American Indians. (However, he consistently opposed a liberal interpretation of the Constitution to facilitate legislation supporting civil rights during the 1960s.) In addition to the Judiciary Committee and the select committees, Ervin's regular assignments were on the Armed Services and Government Operations committees.

Ervin's role as chairman of the Watergate Committee allowed most of the country to observe through televised hearings several characteristics for which he is remembered: a person who held the Constitution in the highest regard and found trespassers to be among the lowest of criminals; a trial judge and attorney who knew how to press witnesses and generate relevant information; and, because

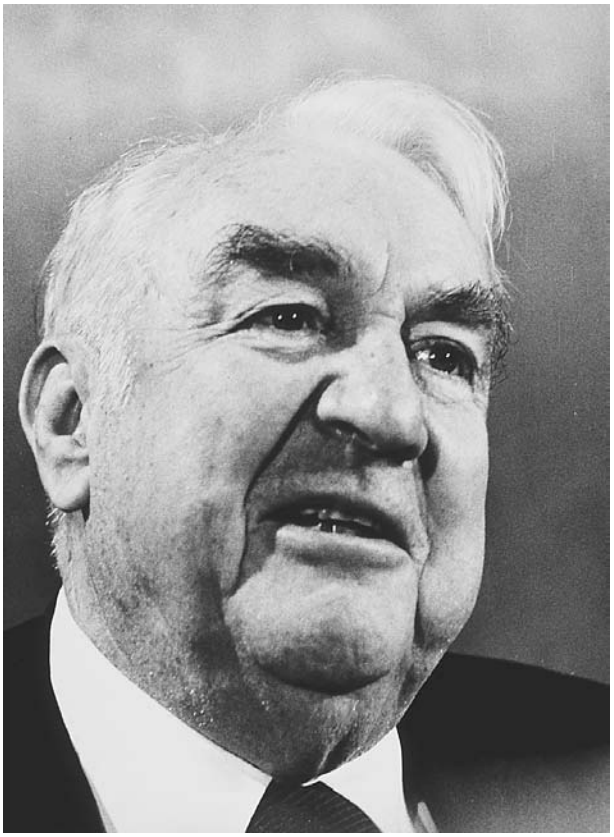

of the nature of his appointment as chairman, an individual who was generally above partisan politics, even though he was usually classified as a conservative by his voting record.

Throughout his career, Ervin maintained that a strict interpretation of the Constitution was very important. He was intolerant of those who meddled with the Constitution, be they activist judges or individuals who violated the tenets of that document. While seldom outwardly critical of individuals, Ervin maintained that those individual freedoms protected by the Constitution—particularly those restrictions upon government—were the most sacred protections guaranteed by the Constitution and were necessary for the preservation of democratic government.

In retirement, Ervin practiced ''a little law'' in Morganton, North Carolina. He died April 23, 1984, of respiratory failure. He was survived by his wife, Margaret Bruce Bell, whom he married in 1924, and by two daughters and a son.

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Julius Winfield Erving

Julius Erving, known as Dr. J., was one of the great superstars of professional basketball during the 1970s and 1980s. He was inducted into the Basketball Hall of Fame in 1993 and went on to work for NBC as a studio analyst for their basketball coverage.

Julius Erving (Dr. J) began his career playing for the fledgling American Basketball Association, a league started to compete with the long-established National Basketball Association. He played for several years for the New York Nets, being named most valuable player for the 1973-74 and 1974-75 seasons. After the merger of the two leagues in 1976, Erving was traded to the Philadelphia Seventy-Sixers, where he continued a phenomenal career, playing in several all-star games, setting a slew of records, and altering the way the game was played forever by drawing attention away from the center-focused game. At the time of his retirement from the game, he was basketball's third-highest scorer.

Displayed Great Talent at a Young Age

Julius Erving was the middle child born to Julius and Callie Mae Erving (Lindsay). His father deserted the family when Julius was three, and his mother was left to raise three children on her own, working as a house cleaner. The family lived in a housing project in Hempstead, Long Island, among other poor families. Julius was a quiet, well behaved child, and at times his family was concerned that he was perhaps too withdrawn. In school, however, he was a bright student who liked to recite poetry. He was first attracted to basketball at about the age of nine, and began spending his free time at the public courts in Campbell Park. When he was ten, Irving joined the local Salvation Army team, leading it to a 27-3 season. The next year, his team was 31-1 and went on to win the Inter-County Basketball Association tournament.

Erving attending Roosevelt High School in Roosevelt, Long Island, a town not far from Hempstead, to which the family had moved when Julius was 13. Erving maintained his passion for basketball and was named to the All-County and All-Long Island teams. After graduation Erving was offered several basketball scholarships by some of the best

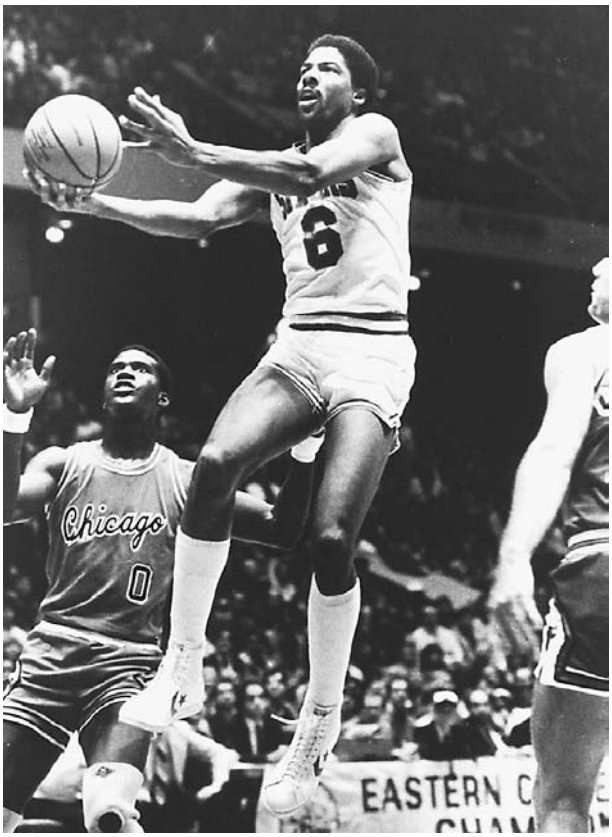

Julius Erving (no. 6)

colleges in the country. He chose the University of Massachusetts at Amherst, where his basketball mentor's friend was the coach. In his first year at U-Mass, Erving led the freshman team to an undefeated season, on the way breaking the school's freshman records for scoring and rebounding. In his next year, Erving again had a stellar season, averaging 26 points and 20 rebounds per game, leading the country in rebounds. In the summer following his sophomore year, the National Collegiate Athletic Association (NCAA) named Erving to a team of college all-stars to tour Europe and the old Soviet Union. Afterwards, Erving's teammates voted him the tour's most valuable player. In his junior year, Erving averaged 27 points and 19 rebounds per game.

Joined ABA

After completing his junior season, Erving decided to turn professional. This was a controversial decision in that the NCAA liked to see its players complete their degrees before turning pro. But there was a new basketball league forming, the ABA, to challenge the status of the NBA, and they were making Erving some lucrative offers. The year was 1971, and sports salaries were just beginning to skyrocket. Erving signed with an agent and took a four-year contract to play with the Virginia Squires for the sum of $500,000. He stayed with the Squires for two seasons. In his first, he was sixth in the ABA in scoring (27.3 points per game) and third in rebounding (15.7). The Squires went to the playoffs that year, and Erving was first in playoff scoring, with 33 points on average per game. In his next year with the Squires, Erving led the ABA with 31.9 points.

After the close of the 1972-73 season, Erving surprised many fans and hired a new agent to find a more lucrative contract for him. After considering a series of offers, Erving decided on a $1.8 million deal, with a $250,000 signing bonus, with the Atlanta Hawks of the NBA. By leaving the ABA for the NBA, however, Erving set himself up for legal troubles. The NBA, as the established professional basketball league in the country, had rules about college drafts, and because the Milwaukee Bucks had earned the right to first draft picks that year, they sued to stop the deal. Erving's old agents and his old team, the Virginia Squires also went to court. It was a complicated, highly publicized case that was finally sent to arbitration to be settled before the 1973-74 season. The arbitrators arranged a settlement that sent Erving from the Squires to the New York Nets, of the ABA, in exchange for the Nets' highest scorer and a cash payment of $750,000. The Nets also had to pay the Atlanta Hawks a settlement fee of $400,000, and then were free to sign Erving to an eight-year contract that would pay him $2.8 million.

One of the Greatest Athletes Ever

In Erving's first season with the Nets (1973-74), the young superstar won his second straight league scoring championship, averaging 27.4 points per game, and led the team to the championship against the Utah Stars. In the final series, Erving led both teams in scoring with 27.9 points per game, scoring 47 points in the last game, which brought the Nets the championship four games to one. In the next season, the Nets floundered, playing erratically. In the first round of the play-offs that year against the St. Louis Spirits, Erving had two good games but his performance wasn't enough to keep the team afloat, and the reigning champs were defeated in the first round.

By the 1975-76 season it was pretty clear that the ABA would merge with the NBA after the season. The leaders of the ABA had attracted star talent, like Erving and others, and had many teams playing on par with the older, established league. Basketball was also becoming big business and showed signs that it would continue to grow. Although the Nets again played sporadically that year, they made it to the championship against the Denver Nuggets. It was a hard fought series coming down to an exciting final game in New York; it showcased Erving to be one of the greatest athletes of modern times, and is considered one of the best games in basketball history. At one point The Nets trailed by 20 points, but managed to come back and win the game, largely as a result of Erving's play. *Sports Illustrated* called Erving's performance ''the greatest individual performance by a basketball player at any level anywhere.'' For the championship series, Erving averaged 37.7 points, 14.2 rebounds and six assists per game. In his ABA career, Erving scored 11,662 points in total, a per-game average of 29.

Demanded Higher Salary

As anticipated, the next year the ABA and NBA merged. Erving was offered a contract to continue playing for the Nets, but he felt the money was insufficient for a player of his caliber, so he held out for a better offer. Erving was one of the first superstar athletes outside of baseball—which had seen skyrocketing salaries and athlete hold-outs for years—to demand increasingly large sums of money. Ultimately, he signed with the Philadelphia 76ers, already a playoff team with substantial talent, including Darrel Dawkins, Caldwell Jones, Doug Collins and George McGinnis.

The 76ers led their division through most of the season, and Erving scored thirty points during the all-star game and was named MVP. In the ABA, he had been in many ways, a superstar alone and unchallenged. The Sixers, however, were loaded with big names and big egos, and consequently exhibited little team work. They made it to the championship but lost to the Portland Trailblazers after winning the first two games of the series. They had a similar season the following year with the Sixers making it into the playoffs but being eliminated early.

In the 1978-79 season, the management of the Philadelphia 76ers realized that they had a flawed strategy of hiring a team of expensive superstars and thinking that would automatically lead to championships. They traded all their big names except Erving and named him captain, deciding to build a team around their most talented, most team-oriented player. However, that first season of rebuilding did not go well, and in the next season, 1979-80, the Sixers had their best regular season record in over a decade but were eliminated in the playoffs, losing to the Los

Angeles Lakers with their soon-to-be-named rookie of the year, Magic Johnson.

Inducted into Basketball Hall of Fame

The following season, 1980-81, Erving was named MVP; the first time that award had gone to a non-center in 17 years. Erving's play had revolutionized basketball, taking offense out to the perimeter instead of just on the boards. They made it to the playoffs again, but this year they came up against their old rivals, the Boston Celtics, with their second-year superstar Larry Bird, and lost a heartbreaking series after being up three games to one. In 1981-82, the Sixers were again left without a championship. That year they made it past the Celtics, but lost to a rampaging Los Angeles Lakers in the finals.

For 1982-83, Philadelphia, by now quite tired of losing to the Celtics and Lakers, signed Moses Malone, hoping to beef up their offense to go against Jabar and Johnson on the Lakers and Bird and McHale on the Celtics. That year they played phenomenally well and made it to the championships, where, once again, they faced their perennial foes from the west, the Lakers. With Malone, however, the Sixers had an added dimension and they took the series in four games straight. It was Erving's first and last NBA championship. The Sixers' prominence steadily diminished over the next couple of years, and in 1987, Julius Erving retired from basketball, after becoming the third player, after Wilt Chamberlain and Kareem Abdul-Jabbar, to score 30,000 career points.

After retiring from basketball, Erving became a successful businessman, buying a Coca Cola bottling business. In 1993 he was inducted into the Basketball Hall of Fame and was hired by NBC as a studio analyst for their basketball coverage. In 1994 *Sports Illustrated* named him to its ''40 for the Ages'' list, a listing of the forty greatest athletes of all time.

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Matthias Erzberger

The German statesman Matthias Erzberger (1875-1921) is best known for his sponsorship of the German parliamentary peace resolution during World War I and for his subsequent signing of the armistice agreement.

Matthias Erzberger was born in Buttenhausen, Württemberg, on Sept. 20, 1875, the son of a Catholic tailor and postman. Trained as an elementary teacher, he gave up his teaching career in 1896 to join the Catholic (and anti-Marxist) social movement as a lecturer and pamphleteer. Later he became editor of the Catholic Center party's Stuttgart publication, *Deutsches Volksblatt*. Erzberger's energy, dedication, and polemical skill soon made his reputation. In 1903 he was elected to the Reichstag (the parliament) as a delegate of the Center party's left wing.

As a member of the parliament, Erzberger combined the qualities of a master of financial intricacies with those of a Christian crusader. Appointed to the budget committee in 1904, he immediately became the sponsor and explicator of major fiscal legislation, most significantly the Finance Reform of 1909 and the military expansion bills of 1911-1913. Meanwhile, he crusaded for the rights of Catholics and against the suppression of West Prussian Poles and abuses and injustices in the colonies.

In the early years of World War I Erzberger was a fervent annexationist and served as propaganda chief toward neutral countries. He went on several important diplomatic missions, chiefly to Italy and to the Vatican. The realities of the war, however, caused him to oppose by 1916 an escalation to unlimited submarine warfare and to advocate a negotiated peace. In July 1917 he became the main sponsor of the famous Reichstag Peace Resolution.

In the government of Prince Baden, appointed to preside over the end of the war, Erzberger became state secretary without portfolio, and he was subsequently appointed armistice commissioner. In that capacity he signed the armistice agreement for Germany at Compiène on Nov. 11, 1918, and directed all armistice negotiations with the Allies.

In 1919 he became the most prominent spokesman for the unconditional ratification of the Treaty of Versailles.

As vice-chancellor and finance minister in the first coalition government of the republic, Erzberger attempted an ambitious financial reform, which simultaneously aimed at social justice and at centralization of the financial system through radical changes in the German tax structure. This reform intensified the virulent attacks on him from the right, which climaxed in a vituperous assault by a former vice-chancellor, Karl Helfferich. The subsequent libel suit necessitated Erzberger's resignation. On Aug. 26, 1921, he was murdered by two members of an ultranationalist fraternal order.

Further Reading

Neither Erzberger's early memoirs nor his numerous books and pamphlets, with the exception of *The League of Nations: The Way to the World's Peace,* translated by Bernard Miall (1919), are available in English. The best biography is Klaus Epstein, *Matthias Erzberger and the Dilemma of German Democracy* (1959). □

Jaime Escalante

Jaime Escalante (born 1930) a high school math teacher whose dedication to his students inspired Hollywood to make a movie of how he changed the lives of his students.

Jaime Escalante, a native of La Paz, Bolivia, and the son of two elementary-school teachers, inspired a movie in the 1980s by raising the aspirations of Hispanic students in one of Los Angeles's most decaying urban high schools. Shortly after Escalante came to Garfield High, its reputation had sunk so low that its accreditation was threatened. Instead of gearing classes to poorly performing students, Escalante offered AP (advanced placement) calculus. He had already earned the criticism of an administrator who disapproved of his requiring students to answer a homework question before being allowed into the classroom. ''He told me to just get them inside,'' Escalante reported, ''but I said, there is no teaching, no learning going on.'' Determined to change the status quo, Escalante had to persuade the first few students who would listen to him that they could control their futures with the right education. He promised them that the jobs would be in engineering, electronics, and computers, but they would have to learn math to succeed. He told his first five calculus students in 1978 that ''I'll teach you math and that's your language. With that you're going to make it. You're going to college and sit in the first row, not the back, because you're going to know more than anybody.'' The student body at Garfield High, more than 90 percent Mexican American, had been told by teachers for years that to be Mexican American was to be unintelligent, but many of them rose to his challenge.

Public Acclaim

Within three years of instituting the calculus class, some of Escalante's students were scoring the highest possible grade, five, on the extremely difficult AP test, which entitles a student to credit at most colleges and universities. Almost all his students were receiving at least the passing grade on the test. In 1982, however, the College Board, which supervises the AP courses and testing, challenged the scores of eighteen of the Garfield students, citing irregularities in answers. The College Board accused the students of cheating. Escalante protested and convinced the students to redeem themselves by taking another test. They all passed. This event established the academic reputation of the program, and soon thereafter the 1987 film *Stand and Deliver* , starring Edward James Olmos, introduced the nation to the dramatic story of a teacher who, through igniting a love of learning in his barrio students, changed their lives.

Program Continues

In 1980 there were thirty-two calculus students in AP courses at Garfield; by 1988, 443 students took the AP exams and 266 passed. Because of state-granted waivers and a school-sponsored corporate fund raiser, only a few of the students had to pay the seventy-one-dollar fee to take the exams. Besides calculus, Garfield added sixteen AP courses in other fields, and many of the teachers in the program feel that the intellectual ability in their school could have remained untapped had Escalante not served as a catalyst. The changes at Garfield were not only among the

elite students, however; the dropout rate, which was 55 percent in 1978, dropped to only 14 percent by 1988. Fully 75 percent of Garfield's 1987 graduating seniors planned to go on to some type of postsecondary instruction. Escalante emerged from the 1980s as a national figure—praised by President Reagan on a special visit to the White House, and singled out by Vice President Bush as a personal hero during one of his presidential campaign debates. During a decade with seemingly conflicting educational goals—excellence and inclusion—Escalante served as a model of a teacher who could achieve both.

In 1991 Escalante moved on to other challenges, including teaching basic math and algebra at Hiram Johnson High School in Sacramento, California. In partnership with the Foundation for Advancements in Science and Education (FASE), he is also involved in the Production of a Peabody-Award winning PBS series, ''Futures,'' as well as other projects based on his classroom techniques.

Further Reading

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Sergei Aleksandrovich Esenin

The poetry of the Russian author Sergei Aleksandrovich Esenin (1895-1925) reflects the impact of industrialization on Russian rural life. The novelty of his works and his flamboyant personality attracted the attention of artistic circles in Russia and abroad.

Sergei Esenin was born on Oct. 3, 1895, in the Ryazan Province. His parents were of peasant stock. He was raised from the age of 2 in the home of his grandfather. Esenin's youth was rough and adventurous. He learned to ride horseback at the age of 3 and soon took part in farming and in hunting expeditions. After graduating from the local provincial school in 1909, Esenin studied for 3 years in a Russian Orthodox church school; the Russian Orthodox religion had a strong effect on his political views and on the thematics of his poetry. In 1912 Esenin went to Moscow, where he studied at the Shanyavsky People's University. While there he worked at various jobs and began to write verse. His first poems were published in 1914.

In 1914 Esenin moved to Petrograd (later Leningrad, now St. Petersburg) and immediately became a literary celebrity. He made the acquaintance of the symbolist poet Aleksandr Blok and was a frequent visitor at various literary salons. He had a completely uninhibited, raucous personality. He would often become intoxicated and proclaim his verse at the top of his voice. Army service interrupted his career in 1916, but soon after the Russian Revolution he was discharged, and he returned to Petrograd.

Shortly after the Revolution, Esenin married the dancer Isadora Duncan. She, like many Western artists of the period, was flirting with the new and promising ideas emanating from the Soviet Union after the Revolution. But Esenin had seen the devastating effect of these ideas on the traditional peasant culture which he cherished, and their marriage was stormy. In 1922 and 1923 Esenin and his wife toured abroad, stopping in Germany, France, Austria, and the United States. In 1925 Esenin found himself abandoned and alone in Leningrad, suffering from alcoholism. On the night of Dec. 27, 1925, he cut his wrists, wrote his last poem in his own blood, and hanged himself.

Esenin's poetry is inspired by a sensitivity to nature, unsullied by modern life and free of the effects of industrialization. He is a poet of the Russian village and of the Russian peasant in his rural setting. His appreciation for nature is primitive and religious, almost pantheistic. His poems after the Revolution portray the devastating effects which the encroachment of industrialization had on traditional rural life. A typical juxtaposition in his poetry is that of a colt to the iron horse of the railroad. His style and language reflect the rhythm and color of Russian peasant speech. One of the founders of the short-lived imagist movement in Russian poetry, Esenin often uses liturgical words and bright, contrasting images. He viewed human nature as fundamentally dual, and his poetry portrays the struggle between creative and destructive forces in human life.

Further Reading

An exceptionally good study of Esenin's life and personality is Frances De Graaff, *Sergei Esenin: A Biographical Sketch* (1966). Irma Duncan, *Isadora Duncan's Russian Days* (1929), is a good account of Esenin's marriage to Isadora Duncan. The best critical study of Esenin's poetry is found in Renato Poggioli, *The Poets of Russia, 1890-1930* (1960).

Additional Sources

Esenin: a biography in memoirs, letters, and documents, with previously untranslated prose works and correspondence by Esenin, Ann Arbor, Mich.: Ardis, 1982.
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2d Earl of Essex

The English courtier Robert Devereux, 2d Earl of Essex (1567-1601), was a favorite of Queen Elizabeth I. However, his extravagance and desire for glory compromised his delicate position in the power structure.

Robert Devereux was born on Nov. 10, 1567, at Netherwood, Herefordshire, the eldest son of Walter Devereux, 1st Earl of Essex, and his wife, Lettice Knollys. His father died when the boy was only 9, and he

was placed under the guardianship of the powerful Lord Burghley, the Queen's chief counselor. Already the financial affairs of the family were much embarrassed. Essex was educated at Trinity College, Cambridge, and received a master of arts degree on July 6, 1581.

Career at Court

Although Essex first appeared at court at Christmas 1577, it was not until 1584 that his stepfather, the Earl of Leicester, induced him to enter the court seriously. It was noted that his ''innate courtesy'' and ''goodly person'' soon made him popular. In August 1585 Essex was appointed general of the horse in the expedition under Leicester to aid the Netherlands in its revolt against Spain. His gallantry in the battle of Zutphen (Sept. 21, 1586) was rewarded with the dignity of a knight banneret.

In 1587 Essex returned to court. He was now a handsome young man of 20 and very clearly had the Queen's favor. A friend remarked how the Queen and Essex were frequently together and how ''he cometh not to his own lodging till birds sing in the morning.'' It is from this period that Essex's rivalry with Sir Walter Raleigh stemmed. It is clear that Leicester was pushing Essex forward in an attempt to reduce Raleigh's influence with the Queen.

Military Expeditions

In 1589, dissatisfied with his position at court, Essex joined a naval expedition in support of Don Antonio, a claimant to the throne of Portugal. Essex distinguished himself in this campaign, but the Queen initially showed great displeasure at his departure. On his return home he was able to effect a reconciliation, but for the moment he took little prominent part in home affairs. Essex married Sir Philip Sidney's widow in 1590.

In 1591 Essex was granted a commission to command an expedition to France in support of Henry of Navarre. Though he showed ''true valor and discretion,'' he accomplished little and was recalled in January 1592. For the next 4 years Essex remained at home and sought to build a position of domestic power. He became a privy councilor in 1593 and was regularly in attendance in the House of Lords. Increasingly he found himself in a power struggle with Burghley's son, Robert Cecil, and he began to gather around him those opposed to the dominance of the Cecil family. He found a valuable ally in Francis Bacon, who became his political adviser. By 1595 Essex seemed to be making a rapid advance in power and position.

Cadiz Expedition

In 1596 Essex came out strongly in favor of an attack on the shipping in Spanish ports, and after some delay he was made commander of the land forces for the expedition. He played a prominent role in the capture of Cadiz and emerged as the popular hero of the expedition. The Queen, however, was suspicious of military leaders whose fame might rival her own. His rivals, especially Sir Robert Cecil, were able to exploit this fact to undermine his domestic position while he was abroad. Essex attempted a reconciliation with the Cecil faction and secured the command of another naval expedition against Spain, this time to the Azores, but his peaceful relations with the court were short-lived. While the country increasingly sought peace, Essex was identified as a leader of the war party.

Meanwhile the situation in Ireland had grown critical. A rebellion led by the Earl of Tyrone threatened to overthrow the English dominance. After failing to secure the mastership of the wards in 1598, Essex accepted command of the army in Ireland. It was a great risk, for Ireland had been the graveyard of many a Tudor statesman's reputation. The gamble failed; the council was slow to send supplies, and Essex found himself committed to a long campaign. In defiance of the Queen he left his command in 1599 and returned to England. This action caused his situation to deteriorate even further. In June 1600 a special tribunal removed his offices.

Rebellion against Elizabeth

With the whole structure of his personal patronage collapsing, Essex took one last desperate gamble. He fostered a plot for an armed rising that would force the Queen to take on new advisers. On Feb. 8, 1601, Essex and some 200 followers attempted to ignite the rebellion in London. No one rallied to their cause, and the rebellion died stillborn. Essex was brought to trial and quickly condemned. On February 25 he was executed despite evident popular regret at his fall.

Further Reading

The best modern study of Essex is Robert Lacey, *Robert, Earl of Essex* (1971). See also G. B. Harrison, *The Life and Death of Robert Devereux, Earl of Essex* (1937). Lytton Strachey, *Elizabeth and Essex* (1928), has some interesting insights. Recommended for general historical background are John B. Black, *The Reign of Elizabeth, 1558-1603* (1936; 2d ed. 1959); Stanley T. Bindoff, *Tudor England* (1950); A. L. Rowse, *The England of Elizabeth: The Structure of Society* (1951); James A. Williamson, *The Tudor Age* (1953); Geoffrey R. Elton, *England under the Tudors* (1955); and A. L. Rowse, *The Expansion of Elizabethan England* (1955). □

Richard Estes

The American artist Richard Estes (born 1932) was one of the leading realist painters of urban genre scenes in the latter half of the 20th century.

Richard Estes was born on May 14, 1932, in Kewanee, Ill., and received art training at the School of the Art Institute of Chicago between 1952 and 1956. Much of his training was in figural and traditional subjects. Following his graduation he worked as a graphic designer in Chicago, and also in New York City from when he moved there in 1959 until 1966 when he became a full-time painter. In 1962, on his own savings, he painted in Spain for a year. His first one-man show took place at the Allan Stone Gallery in New York in 1968.

Estes' work, like that of artists who similarly produce work with a high degree of verisimilitude, has been labeled variously as super-realism, neo-realism, photo-realism, or radical realism. All these terms are useful in understanding Estes' style, but super-realism is the one used more frequently. Another term, one used as the title of an important group show in 1972, was ''sharp-focus realism.'' This exhibition included traditional, non-abstract, illusionistic work. Most looked like large photographs.

Estes' use of photography made the sharp-focus realism show controversial because critics were not comfortable using the term ''realism.'' Realism is the 19th-century artistic style associated with subjects of modern, everyday life, especially in the work of artists such as Courbet and Eakins. For the 20th-century artists, the use of the photograph was essential, since it was the common denominator by which most people developed norms of seeing. Estes normally used several photographs in the preparation of a single painted composition. The paintings are not reproductions of photographs, but highly organized compositions based on photographs.

Estes' paintings frequently portray anonymous streets or other urban sights, with reflective glass, metal, cars, storefronts, and other surfaces. Often scenes include elaborate signage, curved and reflective architectural shapes, and colored neon, reminiscent of Art Deco. But other details make clear that Estes was not recreating a previous era in his paintings, but rather showing structures that had endured the passage of time. The reflective surfaces concentrate attention not only on what is inside the windows but on what is around the viewer, the context of those contents.

Image not available

Most of the scenes are of Manhattan, but there are also images of Venice, Chicago, and Paris. His scenes show daylight, never night, and suggest vacant and quiet Sunday mornings. He rarely included garbage, people, slush or snow, or other details that would detract from the structures of the city. But there are numerous details in terms of signs, stickers, and window displays, often viewed backwards because reflected. An Estes painting presents more visual information than can easily be received. This wealth of familiar detail is essential to the concept of realism in painting.

Estes mostly worked in oils or acrylics, and in constructing a painting he moved from the general to the specific. He used color slides in the studio, but did not project on the canvas as did some other artists. He did, however, plan on the canvas, first sketching out entirely the general composition. His work in the studio was one of selection and organization. Thus, despite the power of the photographic illusionism, the abstract qualities are strong. The thoughtful viewer is sensitive to forms and shapes, as much as to the tactile quality of the surfaces and objects.

Estes admired the early 20th-century photographer Atget and 18th-century Venetian *vedute* (view) painters such as Canaletto and Bellotto. These artists presented detached views of their surroundings, sensitive to the particularity of places but equally concerned with strong pictorial composition. Estes' paintings are far removed from the powerful Abstract Expressionist tendency in American painting in the post-World War II period. His relationship to Pop Art was more complex. He did not share the light-hearted casual approach of those artists, but certainly relied on aspects of popular culture in his work.

Richard Estes' work emphasizes craftsmanship and traditional conventions of making a two-dimensional canvas look three-dimensional, allowing the viewer to play the impartial observer, so that the sensation of being in that scene determines a more subtle mood. He was one of the most accomplished painters in defining and presenting the urban landscape in a super-realist style.

Further Reading

An excellent monograph is L. K. Meisel, *Richard Estes: The Complete Paintings, 1966-1985* (1986). Estes and other artists working in a realist style are discussed in G. Battcock, editor, *Super Realism* (1975); F. H. Goodyear, *Contemporary American Realism Since 1960* (1981); and E. Lucie-Smith, *Super Realism* (1979). For excellent broader discussions of various art movements, including super-realism, see C. Robins, *The Pluralist Era* (1984) and H. Smagula, *Currents: Contemporary Directions in the Visual Arts* (1989). Other more general studies of this period are S. Hunter and J. Jacobus, *Modern Art* (1985) and E. Lucie-Smith, *Art in the Seventies* (1980). □

Estevanico

Estevanico (1500?-1539), often called "the Black," was a Moroccan slave who accompanied Cabeza de Vaca on his odyssey through the southwestern United States. His visit to the "Seven Cities of Cibola" preceded that of Coronado.

Estevanico (also known as Estevan and Estebanico) was born sometime around the beginning of the 16th century in the town of Azemmour on the west coast of Morocco. During that time the Arabs of Morocco were in constant warfare with their Spanish and Portuguese neighbors to the north. At some point, Estevanico was captured and sold as a slave in Spain. He was often called Estevanico the Black, and it may well be that he was African or part-African in descent, since there were many years of contact between the Arabs and Berbers of North Africa and the Blacks who lived south of the Sahara.

Estevanico (which is a Spanish diminutive for "Stephen") came into the possession of Andres Dorantes de Carranca, a nobleman of the Extremadura region of Spain. Dorantes joined the expedition to North America led by Panfilo de Narvaez that included Alvar Nuñez Cabeza de Vaca. They landed in Florida in April 1528. Disregarding the advice of his captains, Narvaez abandoned his ships and marched into the interior on May 1 in search of gold. The history of the succeeding trek comes from the report that Cabeza de Vaca made after his return to Spain. At first, there is no mention of Estevanico.

Narvaez's expedition was attacked by Native Americans near the modern city of Tallahassee. The Spaniards went to a bay on the Gulf of Mexico and constructed five boats with which to sail along the coastline to a Spanish base in Mexico. They set sail on September 22, 1528; Estevanico was in the third boat, commanded by Dorantes. In November they were hit by storms and Dorantes' boat and the one captained by Cabeza de Vaca were wrecked on Galveston Island off the coast of Texas. In the spring of 1529 only 15 men were still alive. Thirteen of them, including Estevanico, left Galveston to try to get to Mexico overland. Cabeza de Vaca was too sick to travel and was left behind.

The party commanded by Dorantes headed west and south. Several died along the way, and the rest were captured by Native Americans at San Antonio Bay. By the autumn of 1530 only Dorantes, Estevanico, and Alonzo del Castillo Maldonado were still alive. They were harshly treated by their captors. Dorantes escaped and went inland to a village of the Mariame tribe, where his life was easier. In the spring of 1532 Estevanico and Castillo also got free and made it to Dorantes' village. In the spring of 1533 they were surprised to see Cabeza de Vaca, who was working as a trader among the various tribes, turn up. The four men were forced to separate but agreed to meet the following autumn at the annual festival to celebrate the harvest of prickly pears.

They did meet in the fall of 1533 but were unable to escape. They returned with their different captors and met again in the fall of 1534 at which time they were able to escape. They came to a camp of the Avavares tribe where they were warmly welcomed as medicine men. Estevanico joined the others in healing the Indians, and was especially noted for his ability to learn to speak other languages and to use sign language. They stayed with the Avavares until the spring of 1535. Their reputation as healers preceded them, and they were welcomed wherever they went.

As the four men went farther west, they saw evidence of different cultures. They saw a metal bell and medicine gourds made by the Pueblo tribes of New Mexico. Estevanico took one of these gourds and used it in his healing act. The four Westerners reached the Rio Grande River at the end of 1535, and Castillo and Estevanico headed upstream. There they came upon the permanent towns or "pueblos" of the Jumano tribe. When the others caught up with them, they found Estevanico surrounded by Indians, who treated him like a god. Along the way, the men heard tales of a group of rich cities in the interior, which they called the Seven Cities of Cibola.

From the Rio Grande, Estevanico and the three Spaniards traveled into what is now the Mexican state of Chihuahua. As they traveled, they saw more and more evidence of contact with Europeans. They met up with a party of Spaniards in March 1536 and entered Mexico City on July 24, 1536. The four men, including Estevanico, were well received by Viceroy Antonio Mendoza, who was intrigued by their tales of wealthy cities to the north.

Cabeza de Vaca returned to Spain while Castillo and Dorantes married and settled down in Mexico. Dorantes sold or gave Estevanico to Viceroy Mendoza. Mendoza wanted to send an expedition north and eventually accepted the offer of a Spanish friar, Fray Marcos de Niza, to lead it. He appointed Estevanico to be his guide. They went north to the town of Culiacan in the autumn of 1538, where Francisco Vázquez de Coronado had recently been appointed governor. Estevanico and Fray Marcos left Culiacan on March 7, 1539. On March 21 Fray Marcos sent Estevanico ahead to scout the trail. Four days later, Native American messengers returned to Fray Marcos to report that Estevanico had heard news that he was 30 days' march from Cibola and asked Fray Marcos to join him.

Fray Marcos headed northward, but Estevanico did not wait for him. As the friar entered each new village, he found a message from Estevanico saying that he had continued on. Fray Marcos chased after him for weeks but was unable to catch up. Estevanico headed through the large desert region of the Mexican state of Sonora and southern Arizona; he was the first Westerner to enter what are now Arizona and New Mexico. Wherever he traveled, Estevanico sent his medicine gourd ahead of him to announce his arrival. In May he reached the Zuni pueblo of Hawikuh, the first of the "Seven Cities of Cibola." There he showed his magic gourd, but the chief threw it down in anger and told Estevanico to leave the town. The chief took away all his possessions and put him in a house on the edge of the town without food or

water. The next morning he was attacked by a band of warriors and killed.

Several of the Native American escorts escaped and returned to tell Fray Marcos the news of Estevanico's death. In his report to Mendoza, Fray Marcos said that he continued to trael north until he could see Hawikuh, or Cibola, but did not enter the pueblo. In his report he said that it was a rich place that was even bigger than Mexico City. Since it is in fact only a small pueblo, it seems as though Fray Marcos did not make the trip he claimed. However, his report inspired Mendoza to send out the ill-fated Coronado expedition. When they reached the small village of Hawikuh they learned that Fray Marcos had been lying. They also found that the chief had appropriated Estevanico's green dinner plates, his greyhound dogs, and his metal bells.

When asked why they had killed Estevanico, the Zuni said that he had claimed that there was a huge army coming behind him with many weapons. The chiefs met in council and decided that he was a spy and that it was safer to kill him. Once dead, they cut up his body into little pieces and distributed the parts among the chiefs.

Further Reading

The original source materials that we have on Estevanico are the *Joint Report*, written by Cabeza de Vaca, Dorantes, and Castillo; Cabeza de Vaca's *Relation*; and the reports sent back to Mendoza by Fray Marcos. Fray Marcos's account is available in a new edition along with a study of his journey: Adolph F. Bandelier, *The Discovery of New Mexico by the Franciscan Monk Friar Marcos de Niza in 1539,* translated by Madeleine Turrell Rodack (Tucson: University of Arizona Press, 1981).

These original documentary sources have been used to construct a narrative of Estevanico's adventures by John Upton Terrell in *Estevanico the Black* (Los Angeles: Westernlore Press, 1968), which served as the basis for this account. Terrell includes an extensive bibliography of the original sources and selected secondary sources that discuss the role of Estevanico. □

Manuel Estrada Cabrera

Manuel Estrada Cabrera (1857-1924) is regarded as one of the worst tyrants in Guatemalan history. His presidency, which began in 1898, grew progressively more despotic until his overthrow in 1920.

Manuel Estrada Cabrera, a foundling, was born in Quezaltenango on Nov. 21, 1857. He received early schooling under Church supervision and eventually became a lawyer, practicing in both Quezaltenango and Retalhuleu. President José Maria Reyna Barrios (1891-1898) appointed him minister of government and justice, but his performance was colorless.

When Reyna Barrios was assassinated on Feb. 8, 1898, Estrada Cabrera, who had risen to vice president, became provisional president. The first Guatemalan head of state taken from civilian life in over 50 years, Estrada Cabrera overcame resistance to his regime by August 1898 and called for September elections, which he won handily. He retained power for 22 years through controlled elections in 1904, 1910, and 1916. One Guatemalan historian has suggested that the extreme despotic characteristics of the man did not emerge until after an attempt on his life in 1907.

Estrada Cabrera's regime did bring some advances. He extended roads, the long-delayed railway from the Atlantic coast to Guatemala City was completed in 1908, and early in his reign he indicated interest in education. In 1899 he initiated feasts of Minerva, celebrating accomplishments of students and teachers. His achievements, however, were overshadowed by growing repression and blatant graft, including bribes for the president. The lot of native workers was little better than peonage, and everywhere there was a spy system to report subversive activities.

On the foreign front Estrada Cabrera was frequently concerned about plottings of Guatemalan exiles in neighboring countries. A border dispute with Mexico strained his relations with that nation, and a personal feud with Gen. Tomás Regalado led to a border clash with El Salvador when Regalado, inebriated, invaded Guatemala. Estrada Cabrera cultivated friendly relations with the United States, and he supported United States policy during the Panamanian revolution of 1903.

By 1919 strong opposition developed against the dictator, which, emboldened by rumors of United States disenchantment with Estrada Cabrera, moved in the early months of 1920 to challenge his control. Popular pressure forced

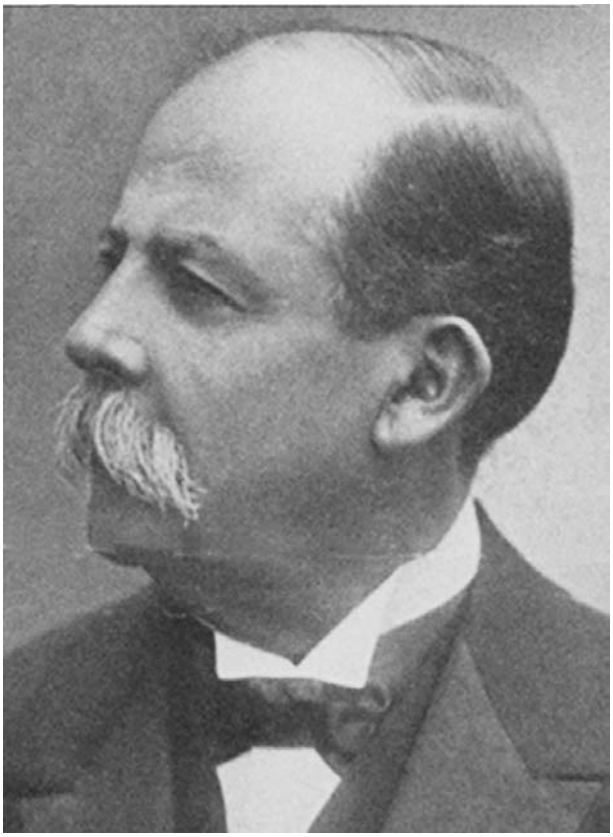

the National Assembly on April 8 to declare Estrada Cabrera insane. Fighting followed, but good offices of the diplomatic corps brought a settlement which included Estrada Cabrera's surrender and assurances of his safety. He was later tried and imprisoned but released in 1922 because of ill health. He died on Sept. 24, 1924, and was buried at Quezaltenango.

Further Reading

There are no full-length studies of Estrada Cabrera in English. Dana G. Munro, *The Five Republics of Central America* (1918) and *Intervention and Dollar Diplomacy in the Caribbean, 1900-1921* (1964), which emphasizes United States relations, contain sections on the Guatemalan leader. Chester Lloyd Jones, *Guatemala: Past and Present* (1940), also has an excellent summary of Estrada Cabrera's administration. □

Tomás Estrada Palma

The Cuban statesman Tomás Estrada Palma (1835-1908) first served as president of the provisional government during Cuba's War for Independence and then became the first president of the republic.

Tomás Estrada Palma was born near Bayamo, Oriente Province, on July 9, 1835. He attended schools in Havana and the University of Seville in Spain but failed to obtain a degree because family matters forced his return to Cuba.

As soon as Cuba's Ten-Year War (1868-1878) against Spain broke out, Estrada Palma joined the rebels. In 1876 he was selected president of the provisional government but in 1877 was captured by Spanish forces and exiled to Spain, where he remained in jail until the end of the war. After his release he traveled to Paris, New York, and Honduras. In Honduras he married Genoveva Guardiola, daughter of Honduran president Santos Guardiola, and was appointed director of the postal service. From Central America, Estrada Palma moved to Orange County, N.Y., where he opened a boys' school.

Teaching soon gave way to politics. The Cubans were resuming the war against Spain, and José Martí visited Estrada Palma to enlist his support for the revolutionary cause. When Martí was killed in Cuba in the early months of the war (May 1895), Estrada Palma was named delegate in exile and head of the Cuban junta in New York, carrying out diplomatic negotiations primarily with the United States, raising funds, and promoting the Cuban cause.

President of Cuba

In 1902 Estrada Palma became the first president of the republic, having been elected in 1901 by an overwhelming majority. The new president encouraged foreign investment and Cuba's exports. He expanded public and educational projects and in 1903 negotiated with the United States a permanent treaty which was to govern the relations between the two countries. On July 16, 1903, the United States recognized Cuba's sovereignty over the Isle of Pines, and Cuba granted the United States the right to lease and establish naval bases at Guantánamo and Bahía Honda. That same year Cuba signed a reciprocity treaty with the United States which gave Cuban products, particularly sugar, a preferential rate for import duties into the United States and gave selected American products preference in Cuban rates.

Estrada Palma was less successful in his domestic policies. A popular and well-intentioned man, he remained at first above partisan politics, conducting an honest and paternalistic government. He had little faith in the ability of his compatriots to govern themselves and scolded them for their shortcomings. Teacher turned politician, he lectured the Cubans on political virtue and good government.

As the elections of 1905 approached, political difficulties increased. Estrada Palma joined the Conservative Republican party, or Moderate party as it was then called, and sought reelection. He purged unfriendly officeholders. Corruption increased, tensions mounted, and accusing the administration of fraud, the opposition Liberal party boycotted the elections, thus allowing Estrada Palma's unopposed reelection.

The Liberals charged a corrupt election and resorted to violence. In August 1906 an uprising took place in Pinar del Río Province, which quickly spread throughout the island. Estrada Palma appealed for United States intervention. President Theodore Roosevelt sent Secretary of War William H.

Taft to mediate between government and opposition. But when Taft proposed, with Liberal backing, that all of the elections be nullified except those of the president and vice president, Estrada Palma rejected the proposal and resigned in September 1906. Taft then ordered the landing of U.S. marines. He dissuaded the Liberals from fighting and proclaimed a provisional government led first by himself as acting governor and later by Charles E. Magoon. United States intervention lasted until January 1909. Estrada Palma retired quietly to his modest holding in Bayamo, where he died on Nov. 4, 1908.

Further Reading

An account of Estrada Palma's life and presidency is in Alan Reed Millett, *The Politics of Intervention: The Military Occupation of Cuba, 1906-1909* (1968). Also useful on Estrada Palma's career are Russell Hunke Fitzgibbon, *Cuba and the United States, 1900-1935* (1964), and John E. Fagg, *Cuba, Haiti, and the Dominican Republic* (1965). □

Ethelred the Unready

The Anglo-Saxon king Ethelred the Unready (c. 968-1016) ruled the English from 978 to 1016. During his reign England was repeatedly attacked by Danish armies seeking to destroy the sovereignty of the Anglo-Saxons and to plunder their land.

Born into the royal house of Wessex, which was at that time the effective ruler of all the Anglo-Saxons, Ethelred was a direct descendant of Alfred the Great and the son of King Edgar, who had ruled a united and peaceful England for 16 years. At Edgar's death in 975, the realm passed to Ethelred's brother Edward, who was still a child. The nobles of the kingdom formed rival parties around Edward and Ethelred, and the latter's supporters murdered Edward on March 18, 978, making Ethelred king. Edward was soon widely honored as a martyred saint, and devotion to him gave many an excuse to withhold allegiance from his successor.

From the time of Ethelred's accession at the age of 9 or 10, his reign was tragically marred by the treason and revolt of his leading thegns (noblemen). The ensuing disorder was nourished by his own indecisive character and by the renewal of Danish raids on England in 980 after a pause of 25 years. Increasing Danish aggressiveness complemented the increasing English disunity and military ineffectiveness. In 991 Ethelred instituted a policy of buying off Danish raiders with lavish payments of silver. Given the inadequacy of English defenses, it was a strategically sound but psychologically demoralizing decision that mocked the heroic traditions of the Anglo-Saxons.

In 1009 an enormous army, sent by King Swein of Denmark, arrived in England to depose Ethelred. Although the English bought the invaders off in 1012, the following year Swein led another invasion. Much of the demoralized English nation submitted to his rule. Ethelred resisted from London for some months, then finally fled to Normandy. After Swein died suddenly in February 1014, Ethelred was reinstated as king. His rule was challenged by Cnut, Swein's younger son, and apparently by his own son Edmund Ironsides.

Cnut's first campaign misfired, and he retreated to Denmark, only to return to England with a new army in 1015. Ethelred and Edmund joined forces against the invader early in 1016 at London. But on April 23, 1016, Ethelred died. Edmund succeeded him and struggled on for a few months. However, by the end of the year Edmund too was dead, and Cnut became the ruler of England.

Further Reading

The primary source for Ethelred's reign is *The Anglo-Saxon Chronicle,* edited and translated by G. N. Garmonsway (1953; 2d ed. 1955); its account of these troubled years is unusually thorough and impassioned. The best analysis of Ethelred's policies and shortcomings is in F. M. Stenton, *Anglo-Saxon England* (1943; 2d ed. 1947). See also Christopher N. L. Brooke, *The Saxon and Norman Kings* (1963). □

Euclid

The Greek mathematician Euclid (active 300 B.C.) wrote the *Elements,* a collection of geometrical theorems. The oldest extant major mathematical work in the Western world, it set a standard for logical exposition for over 2,000 years.

Virtually nothing is known of Euclid personally. It is not even known for certain whether he was a creative mathematician himself or was simply good at compiling the work of others. Most of the information about Euclid comes from Proclus, a 5th-century-A.D. Greek scholar. Since Archimedes refers to Euclid and Archimedes lived immediately after the time of Ptolemy I, King of Egypt (ca. 306-283 B.C.), Proclus concludes they were contemporaries. Euclid's mathematical education may well have been obtained from Plato's pupils in Athens, since it was there that most of the earlier mathematicians upon whose work the *Elements* is based had studied and taught.

No earlier writings comparable to the *Elements* of Euclid have survived. One reason is that Euclid's *Elements* superseded all previous writings of this type, making it unnecessary to preserve them. This makes it difficult for the historian to investigate those earlier mathematicians whose works were probably more important in the development of Greek mathematics than Euclid's. About 600 B.C. the Greek mathematician Thales is said to have discovered a number of theorems that appear in the *Elements*. It might be noted too that Eudoxus is also given credit for the discovery of the method of exhaustion, whereby the area of a circle and volume of a sphere and other figures can be calculated. Book XII of the *Elements* makes use of this method. Although mathematics may have been initiated by concrete

problems, such as determining areas and volumes, by the time of Euclid mathematics had developed into an abstract construction, an intellectual occupation for philosophers rather than scientists.

The *Elements*

The *Elements* consists of 13 books. Within each book is a sequence of propositions or theorems, varying from about 10 to 100, preceded by definitions. In Book I, 23 definitions are followed by five postulates. After the postulates, five common notions or axioms are listed. The first is, ''Things which are equal to the same thing are also equal to each other.'' Next are 48 propositions which relate some of the objects that were defined and which lead up to Pythagoras's theorem: in right-angled triangles the square on the side subtending the right angle is equal to the sum of the squares on the sides containing the right angle. The usual elementary course in Euclidean geometry is based on Book I.

The remaining books, although not so well known, are more advanced mathematically. Book II is a continuation of Book I, proving geometrically what today would be called algebraic identities, such as $(a + b)^2 = a^2 + b^2 + 2ab$, and generalizing some propositions of Book I. Book III is on circles, intersections of circles, and properties of tangents to circles. Book IV continues with circles, emphasizing inscribed and circumscribed rectilinear figures.

Book V of the *Elements* is one of the finest works in Greek mathematics. The theory of proportions discovered by Eudoxus is here expounded masterfully by Euclid. The theory of proportions is concerned with the ratios of magnitudes (rational or irrational numbers) and their integral multiples. Book VI applies the propositions of Book V to the figures of plane geometry. A basic proposition in this book is that a line parallel to one side of a triangle will divide the other two sides in the same ratio.

As in Book V, Books VII, VIII, and IX are concerned with properties of (positive integral) numbers. In Book VII a prime number is defined as that which is measured by a unit alone (a prime number is divisible only by itself and 1). In Book IX proposition 20 asserts that there are infinitely many prime numbers, and Euclid's proof is essentially the one usually given in modern algebra textbooks. Book X is an impressively well-finished treatment of irrational numbers or, more precisely, straight lines whose lengths cannot be measured exactly by a given line assumed as rational.

Books XI-XIII are principally concerned with three-dimensional figures. In Book XII the method of exhaustion is used extensively. The final book shows how to construct and circumscribe by a sphere the five Platonic, or regular, solids: the regular pyramid or tetrahedron, octahedron, cube, icosahedron, and dodecahedron.

Manuscript translations of the *Elements* were made in Latin and Arabic, but it was not until the first printed edition, published in Venice in 1482, that geometry, which meant in effect the *Elements,* became important in European education. The first complete English translation was printed in 1570. It was during the most active mathematical period in England, about 1700, that Greek mathematics was studied most intensively. Euclid was admired, mastered, and utilized by all major mathematicians, including Isaac Newton.

The growing predominance of the sciences and mathematics in the 18th and 19th centuries helped to keep Euclid in a prominent place in the curriculum of schools and universities throughout the Western world. But also the *Elements* was considered educational as a primer in logic.

Euclid's Other Works

Some of Euclid's other works are known only through references by other writers. The *Data* is on plane geometry. The word ''data'' means ''things given.'' The treatise contains 94 propositions concerned with the kind of problem where certain data are given about a figure and from which other data can be deduced, for example: if a triangle has one angle given, the rectangle contained by the sides including the angle has to the area of the triangle a given ratio.

On Division (of figures), also on plane geometry, is known only in the Arabic, from which English translations were made. Proclus refers to it when speaking of dividing a figure into other figures different in kind, for example, dividing a triangle into a triangle and a quadrilateral. *On Division* is concerned with more general problems of division. As an example, one problem is to draw in a given circle two parallel chords cutting off between them a given fraction of the area of the circle.

The *Conics* appears to have been lost by the time of the Greek astronomer Pappus (late 3d century A.D.). It is frequently referred to by Archimedes. As the name suggests, it

dealt with the conic sections: the ellipse, parabola, and hyperbola, to use the names given them later by Apollonius of Perga.

A work which has survived is *Phaenomena*. This is what today would be called applied mathematics; it is about the geometry of spheres applicable to astronomy. Another applied work which has survived is the *Optics*. It was maintained by some that the sun and other heavenly bodies are actually the size they appear to be to the eye. This work refuted such a view by analyzing the relationship between what the eye sees of an object and what the object actually is. For example, the eye always sees less than half of a sphere, and as the observer moves closer to the sphere the part of it seen is decreased although it appears larger.

Another lost work is the *Porisms,* known only through Pappus. A porism is intermediate between a theorem and a problem; that is, rather than something to be proved or something to be constructed, a porism is concerned with bringing out another aspect of something that is already there. To find the center of a circle or to find the greatest common divisor of two numbers are examples of porisms. This work appears to have been more advanced than the *Elements* and perhaps if known would give Euclid a higher place in the history of mathematics.

Further Reading

The standard English translation of the *Elements* is Thomas L. Heath, *The Thirteen Books of Euclid's Elements* (3 vols., 1908; 2d ed. 1926); the introduction and commentary contain much information on Euclid. A full-length study of Euclid is Thomas Smith, *Euclid: His Life and System* (1902). General studies with good discussions of Euclid include Thomas L. Heath, *A Manual of Greek Mathematics* (1931); Carl B. Boyer, *The History of the Calculus and Its Conceptual Development* (1939; rev. ed. 1949); Bartel L. van der Waerden, *Science Awakening* (1950; trans. 1954); Morris Kline, *Mathematics in Western Culture* (1953); Joseph Frederick Scott, *A History of Mathematics: From Antiquity to the Beginning of the Nineteenth Century* (1958); and Howard Eves, *Fundamentals of Geometry* (1969). □

Eudoxus of Cnidus

The astronomer, mathematician, and physician Eudoxus of Cnidus (ca. 408-ca. 355 B.C.) was the first Greek astronomer to properly apply mathematics to astronomy.

Eudoxus was born in Cnidus, a Greek colony in Asia Minor, into a family of physicians; he studied at the medical school there. At the age of 23 he went to Athens as an assistant to a doctor. He attended lectures at the Academy, recently founded by Plato. On returning to Cnidus, Eudoxus completed his studies.

A few years later Eudoxus went to Egypt with another doctor. He studied the heavens from an observatory at Heliopolis on the Nile. His astronomical observations appear in his *Phaenomena,* but apparently this book did not contain theories such as those he was later to expound. The book locates the constellations relative to each other and to imaginary lines on the celestial sphere. Much space is given to a compilation of lists of stars which rise above or fall below the horizon at the beginning of each month.

During Eudoxus' 14 months in Egypt, one of his objectives was to produce a satisfactory calendar. His skill at making the detailed observations required for a good calendar is probably a result of his medical training, for although the teaching of medicine in Eudoxus' time may not have been very strong in the area of cures, it did emphasize the detailed description of symptoms.

Astronomical Theory

On returning to Asia Minor, Eudoxus established his own school in Cyzicus. While here he wrote *On Speeds,* his most important astronomical work, in which he expounded his theory of the motions of the stars, sun, moon, and planets. The recent discovery of the spherical shape of the earth may have inspired Eudoxus' hypothesis of homocentric planetary spheres. According to this theory, the motion of a planet can be explained by imagining that the planet is attached to the equator of a sphere; this sphere, with the center of the earth as its center, rotates uniformly about its polar axis. The poles are implanted in a second sphere that is concentric with the first; the second sphere also rotates uniformly about its polar axis, which is at a fixed angle to the axis of the first sphere. This relationship continues successively to other spheres.

If the sun, for example, is imagined as fixed on the equator of one sphere, then rotations of the spheres, with appropriate speed and direction, will give the path of the sun. The fixed stars are imagined to be on the largest concentric sphere, which rotates about the polar axis of the earth. Altogether 27 spheres are required to picture the motions of all the important bodies. Although this theory did not explain all the observable planetary motions, it was accurate enough to cause many of Eudoxus' successors to assume that only minor modifications would be needed to make it more accurate.

Contribution to Mathematics

It is fairly certain that Eudoxus' principal contributions to mathematics were his theory of proportions and his method of exhaustion. Both of these appear in Euclid's collection of geometrical theorems, the *Elements,* and are fundamental in the work of later mathematicians.

Eudoxus' theory of proportions is concerned with the ratio of magnitudes. One problem in describing the theory is that many of the theorems appear to be very obvious formulas. A typical example is the following (using modern terminology): given the positive numbers a, b, and c, if a is greater than b then a/c is greater than b/c. Only a person who has investigated the not so obvious way in which such simple properties are proved would begin to appreciate the significance of Eudoxus' work. Another source of possible difficulty for the modern reader of Eudoxus' theory of proportions is that, although it was valid for irrational numbers,

to the Greeks ''numbers'' meant the natural numbers. Thus Eudoxus used more general ''magnitudes,'' which were represented by lengths of line segments.

Eudoxus' method of exhaustion was a rigorous way of calculating areas and volumes; it puts him closer to modern mathematics than any of his other works. Archimedes quotes two theorems which were considered to be true before Eudoxus' time but which were first proved by Eudoxus: the volume of a pyramid is one-third the volume of a prism with the same base and height; and the volume of a cone is one-third the volume of a cylinder with the same base and height.

Later Life

Eudoxus moved next to Athens, but his stay there was short. The rulers of Cnidus had been overthrown and a democracy established. The people sent a request to Eudoxus to write a constitution for a new government. He returned to Cnidus and composed the legislation. He made his home there for the rest of his life, continuing his teaching and establishing an astronomical observatory. He revised some of his earlier writings and composed a description of his travels in seven books entitled *Circuit of the Earth*.

Eudoxus also had a reputation as a philosopher. According to Aristotle, Eudoxus held pleasure to be the chief good, for all creatures sought it and all attempted to escape its opposite, pain. Also, according to Eudoxus, pleasure was an end in itself and not a relative good. But Eudoxus was not an immoderate hedonist, for Aristotle, who may have known Eudoxus personally, gives a picture of him that is quite the contrary: ''His arguments about pleasure carried conviction more on account of the perfection of his character than through their contents. Eudoxus passed indeed for a man of remarkable moderation. Again he did not seem to embrace these arguments as being a friend of pleasure, but because he regarded them as conforming to the truth.''

Further Reading

Brief accounts of Eudoxus' life and work are given in Thomas L. Heath, *A Manual of Greek Mathematics* (1931), and in Bartel L. van der Waerden, *Science Awakening* (1950; trans. 1954). A number of interesting theories involving Eudoxus are discussed in François Lasserre, *The Birth of Mathematics in the Age of Plato* (1964). An authoritative description of Eudoxus' astronomical theory is given by Otto Neugebauer in *The Exact Sciences in Antiquity* (1952; 2d ed. 1957). For the place of Eudoxus' mathematical contribution in the development of the modern calculus see Carl B. Boyer, *The History of the Calculus and Its Conceptual Development* (1939; rev. ed. 1949). □

Eugene of Savoy

The French-born Austrian general Eugene of Savoy (1663-1736) led the military campaigns that laid the foundation of Hapsburg power in central Europe. He was widely admired as a model soldier, diplomat, and patron of the arts.

Prince Eugene of Savoy was born in Paris on Oct. 18, 1663, the fifth son of Count Eugene Maurice of Soissons and Olympia Mancini. His father died in 1673, and Eugene was brought up haphazardly at the French court, where he acquired a longing for military glory and a dislike for the ecclesiastical career intended for him. When Louis XIV denied him permission to join the battle against the Turks besieging Vienna in 1683, Eugene left Paris secretly and went to Austria, casting his lot thenceforth with the house of Hapsburg.

Fighting in Hungary against the retreating Turks, Prince Eugene rose from colonel to major general in 1685 and to lieutenant general in 1687. Wounded at Belgrade in 1688 and again at Mainz the following year, he was sent on a diplomatic mission to Savoy in 1691, where he showed a political understanding equal to his military talents. In 1693 he was named field marshal, the highest rank in the imperial service. In 1697 he was given the supreme command of imperial forces in Hungary, and on September 11 he destroyed the much larger Turkish army at Zenta. Leopold I gratefully rewarded Eugene with honors and estates, which, together with his share of the enormous booty won at Zenta, made him one of the richest men in Europe.

When Leopold I challenged France for the Spanish succession in 1701, Eugene opened hostilities in northern Italy, establishing a firm position there in spite of weak support from his government. A series of financial and political crises in Vienna led in 1703 to his appointment as president of the imperial war council. He began at once to reorganize the army. In 1704 he joined forces with the Duke

of Marlborough in southern Germany, and together they destroyed the French and Bavarian armies on August 13 at Blenheim.

With Austria now safe from invasion, Eugene returned to Italy. By Sept. 6, 1706, he had driven the French from Turin, and in 1707 he invaded southern France, only to withdraw after besieging Toulon. Leaving Italy secure, he resumed his collaboration with Marlborough. Together they defeated the French at Oudenaarde on July 10, 1708, and the next month laid siege to Lille. It was the high tide of allied victory against France. Their victory at Malplaquet in 1709 left the allies demoralized by their tremendous losses. The unexpected death of Joseph I, Leopold's successor, changed the political balance of Europe. A new ministry in England dismissed Marlborough and negotiated a separate peace with France. Eugene carried on the hopeless war briefly, then in 1714 negotiated the Treaty of Rastadt between Louis XIV and the new emperor Charles VI.

In 1716 Eugene undertook another campaign in Hungary, where the Turkish menace arose once again. His victories at Peterwardein and Belgrade in August led to the triumphant Peace of Passarowitz in 1718 and to the end of the Turkish threat to Europe.

During the years of peace that followed, Eugene's political influence waned. Though he was still involved in the pressing military and political affairs of Austria, his relationship with Charles VI was cool. Eugene turned more and more to his books and gardens, his menagerie of exotic animals, his paintings, and his buildings. In 1734 he again led Austria in war against France over the Polish succession. His powers had gone, and the war ended ingloriously. On his return to Vienna in October 1735, he laid down his official duties. He died in the night of April 20/21, 1736.

Further Reading

The best biography of Eugene in English in Nicholas Henderson, *Prince Eugene of Savoy* (1965), which unfortunately was written before the appearance of the definitive treatment of Eugene's career in German by Max Braubach. Readers should be warned that the so-called *Memoirs of Prince Eugene of Savoy, Written by Himself,* a book found in many libraries, is a fabrication written by Prince Charles Joseph of Ligne (trans. 1811).

Additional Sources

McKay, Derek, *Prince Eugene of Savoy,* London: Thames and Hudson, 1977. □

Leonard Euler

The Swiss mathematician Leonhard Euler (1707-1783) made important original contributions to every branch of mathematics studied in his day.

The son of a clergyman, Leonhard Euler, was born in Basel on April 15, 1707. He graduated from the University of Basel in 1724. In 1727 Catherine I invited him to join the Academy of Sciences in St. Petersburg, Russia; he became professor of physics in 1730 and professor of mathematics in 1733. In 1741 Frederick the Great called him to Berlin. Euler was director of mathematics at the Academy of Sciences there until 1766, when he returned to St. Petersburg, as director of the academy. Soon after his return to St. Petersburg, Euler became blind but continued to dictate books and papers. In 1776, having lost his first wife, he married his sister-in-law. Euler died in St. Petersburg on Sept. 7, 1783.

Analysis and the Calculus

Euler's textbooks presented all that was known of mathematics in a clear and orderly manner, setting fashions in notation and method which have been influential to the present day. At various times he used the notations $f(x)$, e, π, i, Σ, though he was not in every case the first to do so. Angles of a triangle he represented by A, B, C and the corresponding sides by $a, b, c,$ thus simplifying trigonometric formulas. Moreover, he defined the trigonometric values as ratios and introduced the modern notation.

Euler's first great textbook was *Introductio in analysin infinitorum* (1748). The first volume is devoted to the theory of functions, and in particular the exponential, logarithmic, and trigonometric functions. These functions are developed as infinite series. At this time no clear notion of convergence existed; it is not surprising, therefore, that although Euler

warned against the use of divergent series, he himself did not always succeed in avoiding such series. He also resolved the subtle problem of the logarithms of negative and imaginary numbers, and he proved that e is irrational.

The second volume of the *Introductio* contains an analytical study of curves and surfaces. First Euler considered the general equation of the second degree in two dimensions, showing that it represents the various conic sections; the discussion included a treatment of asymptotes, centers of curvature, and curves of higher degree. Turning to the case of three dimensions, Euler gave the first complete classification of surfaces represented by the general equation of the second degree. This part of the *Introductio* really constituted the first treatise on analytical geometry.

Euler wrote two great textbooks on the calculus: *Institutiones calculi differentialis* (1755) and *Institutiones calculi integralis* (3 vols., 1768-1770). His outstanding achievement in this field was the invention of the calculus of variations, described in *The Art of Finding Curves Which Possess Some Property of Maximum or Minimum* (in Latin; 1744). This subject grew out of the isoperimetric problems which had created great interest among the mathematicians of the time. Such problems, involving the determination of the form of a curve having a certain maximum or minimum property, were quite different from the ordinary maximum and minimum problems of the differential calculus. Although particular problems had been solved by others, it was Euler who developed a general method. His method was essentially geometrical, and this made the solution of the simpler problems very clear.

Theory of Numbers

Another of Euler's outstanding textbooks was *Vollständige Anleitung zur Algebra* (1770). The first volume takes algebra up to cubic and biquadratic equations, while the second is devoted to the theory of numbers.

Euler proved many of the results that had been stated by Pierre Fermat. Fermat's most famous proposition, the general proof of which has defeated the efforts of the ablest mathematicians to the present day, states that the equation $x^n + y^n = z^n$ has no solution in integers for n greater than 2. Euler made the first attack on the problem, demonstrating the theorem for $n = 3$ and $n = 4$.

Fermat also stated that the Diophantine equation $x^2 - ay^2 = 1$ always has an infinity of solutions. Although Euler failed to prove this assertion, he used successive solutions of the equation to compute approximations to $\sqrt{a}$ and, reversing the procedure, found solutions of the equation by developing $\sqrt{a}$ as a continued fraction.

Mechanics and Hydrodynamics

Euler's *Mechanica* (1736) was the first textbook in which Newtonian particle dynamics was developed using analytical methods. Another of Euler's works, *Theoria motus corpus solidorum seu rigidorum* (1765), treated the mechanics of solid bodies in the same way; by resolving the motion of a solid body into a motion of the center of mass and a rotation about this point, Euler arrived at the general equations of motion. The term "moment of inertia" was here introduced for the first time. A memoir presented by Euler to the Paris Academy of Sciences in 1755 contained an even greater achievement, namely, the general equations of hydrodynamics, consisting of the equation of continuity, expressing the constancy of mass of a fluid element and the effects of pressure on it as it moves along, and the equations of motion, relating the forces to the acceleration of the fluid element.

Euler also devoted much attention to the problems of astronomy. He studied the attraction of ellipsoids and recognized that the tides are effectively generated by the horizontal components of the disturbing forces. Euler also contributed to the three-body problem, which was important in the theory of the moon's motion.

Euler's general knowledge was extensive. Like his contemporary Jean d'Alembert, he wrote a book on the theory of music. His interests also extended to mathematical puzzles, optics, the theory of heat, and acoustics. Finally, Euler attempted a popularization of philosophy and natural science in *Lettres à une princesse d'allemagne,* a work in three volumes which comprises his full range of scientific endeavors.

Further Reading

Euler's contributions to mechanics and hydrodynamics are presented in historical perspective in René Dugas, *A History of Mechanics* (trans. 1955). General background works which discuss Euler include Eric Temple Bell, *Men of Mathematics* (1937); Dirk J. Struick, *A Concise History of Mathematics* (1948; 3d ed. 1967); and James R. Newman, ed., *The World of Mathematics* (4 vols., 1956). □

Euripides

Euripides (480-406 B.C.) was a Greek playwright whom Aristotle called the most tragic of the Greek poets. He is certainly the most revolutionary Greek tragedian known in modern times.

Euripides was the son of Mnesarchus. The family owned property on the island of Salamis, and Euripides was twice married (Melito and Choirile) and had three sons (Mnesarchides, Mnesilochus, and Euripides). Euripides was raised in an atmosphere of culture, was witness to the rebuilding of the Athenian walls after the Persian Wars, but above all belonged to the period of the Peloponnesian War. Influenced by Aeschylus, Euripides has been described as the most intellectual poet of his time and was a product of the Sophistic movement. He has been called the philosopher of the stage. In addition to his literary talents, he is said to have been an excellent athlete and painter.

The first play by Euripides, *Daughters of Pelias* (455 B.C.; lost), was concerned with the Medea story. His first victory in a literary competition was in 442. Euripides's *Cyclops* is the only satyr play to have survived in its entirety.

The *Rhesus,* sometimes assigned to Euripides, may or may not be genuine. The remainder of his plays constitute a partial commentary on Athens's war with Sparta.

Euripides was well ahead of his times, and though popular later (more papyri of Euripides survive than of any other Greek poet except Homer), he irritated people in his own day by his sharp criticism and won only five dramatic prizes during the course of his career. He is reputed to have owned a library and to have spent a great deal of his time in his cave by the sea in Salamis.

We know nothing of Euripides's military or political career, and he may have served as a local priest of Zeus at Phyla and traveled on one occasion to Syracuse. Toward the end of his life he stayed briefly in Thessaly (at Magnesia) and at the court of King Archelaus in Macedonia, where he wrote his masterpiece, the *Bacchae*. He died in Macedonia and was buried at Arethusa. The Athenians built him a cenotaph in Athens.

Euripides's Style

Euripides was a most remarkable tragedian who had a way of baffling and startling his audiences. He radically humanized and popularized Greek tragedy and was responsible for bringing tragedy closer to the experience of the ordinary citizen. Though he used the traditional form of the drama, he had some very unconventional things to say, and he said them in a language that was much easier to comprehend than that of Aeschylus or even Sophocles. Euripides rejected rare and archaic words. He popularized diction and utilized many everyday expressions. But he was also the Ibsen of his day because he was the first to introduce heroes in rags and crutches and in tears. He treated slaves, women, and children as human beings and insisted that nobility was not necessarily an attribute of social status.

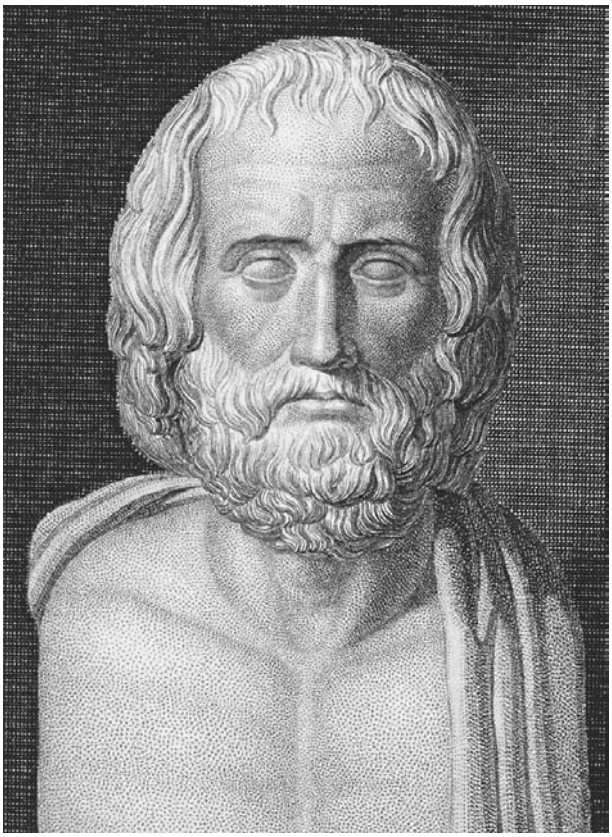

Euripides's plays generally are comparatively loose in structure and use the prologue and *deus ex machina* to simplify plot structure. The prologue has the effect of relieving the author from working into his play the background and information necessary for its understanding. The use of the *deus ex machina,* or the appearance of a god at the end of the play, indicates that the playwright was unable to bring his play to a close in the proper dramaturgical manner. In Euripides's case this often indicates that he was much more interested in the ideas he was exploring than in the form of the play.

A critic of society, Euripides was a serious questioner of the values of his day. As a realist, he often placed modern ideas and opinions in the mouths of traditional characters. Up to the time of Euripides, the aristocracy were the only ones depicted on stage as worthy of serious consideration. Euripides felt for all classes of people and was particularly sensitive to the humanity of women and slaves. He studied female psychology with an acute eye and with unbelievably powerful perception. Euripides also could and did probe religious ecstasy, dreadful revenge, and all-consuming love. As a rationalist, Euripides was relentlessly attacked by conservative Aristophanes and accused of being an atheist. Euripides treated myths rationally and expected men to use their rational powers.

Influenced by the rhetoric of the Sophists, Euripides engaged in considerable rhetorical argument (*agon*), hairsplitting, and well-put platitudes. His plots are replete with sensationalism, surprise, and suspense, and Euripides tried to achieve the maximum of tragic effect.

All of Euripides's extant plays are concerned with three basic themes: war, women, and religion. He repudiated and despised aggressive wars. He advocated women's equal rights, and he severely questioned anthropomorphic divinity and its fallible human institutions. Euripides knew both the rational and the irrational aspects of human life and probed deeply into the social, political, religious, and philosophical issues of his day. Despite the verbal flagellation of his fellow Athenians, he truly loved Athens and sympathized genuinely with suffering humanity.

His Plays

Euripides's extant plays (excepting the *Cyclops*) can be divided into three basic categories. The true tragedies include *Medea* (431 B.C.), *Andromache* (early in the Pel ponnesian War, 431 B.C.-404 B.C.), *Heraclidae* (ca. 430 B.C.), *Hippolytus* (428 B.C.), *Hecuba* (ca. 425 B.C.), *Suppliants* (ca. 420 B.C.-419 B.C.), *Heracles* (ca. 420 B.C.-418 B.C.), *Trojan Women* (415 B.C.), and *Bacchae* (ca. 407 B.C.). The tragicomedies comprise *Alcestis* (438 B.C.), *Ion* (ca. 418 B.C.-413 B.C.), *Iphigenia at Tauris* (414 B.C.-412 B.C.), and *Helen* (412 B.C.). And the melodramas are *Electra* (ca. 415 B.C.), *Phoenician Women* (ca. 409 B.C.), *Orestes* (408 B.C.), and *Iphigenia at Aulis* (ca. 407 B.C.).

The *Alcestis* is the earliest of the Euripidean plays that is preserved and was presented in 438 in place of the satyr play. A tragicomedy, it has a happy ending and has fascinated critics for countless years. Alcestis is willing to die instead of her husband, Admetus. Heracles visits Admetus and, when he learns that Alcestis has died, struggles with Death, recovers Alcestis, and restores her to her husband.

Medea, though it won only third prize, is perhaps Euripides's most famous and most influential play. Medea, a princess, who has left family and country to marry Jason (whom she helped procure the Golden Fleece), lives peacefully in Corinth. However, when Jason suddenly sees the opportunity to gain the Corinthian throne by marrying the daughter of the king of Corinth, he ruthlessly abandons wife and children. Medea, who is also a sorceress, vows revenge and, just before she is about to be banished, sends poisoned gifts to the new bride and slays her own children to vent her hate for Jason.

In *Medea,* Euripides demonstrates that ''hell hath no fury like a woman scorned,'' and he berates his fellow men for mistreating women and particularly for treating foreign women as inferiors. But perhaps even more brilliantly, Euripides shows that man is both rational and irrational, that the irrational can bring disaster when it gets out of control, and that a woman is particularly susceptible to passions.

Hippolytus shows clearly Euripides's concern about the claims of religion on the one hand and sexuality on the other. Hippolytus is a chaste young man dedicated to Artemis, goddess of the hunt and of purity. Phaedra, wife of King Theseus, falls in love with her stepson, Hippolytus, and reveals her overpowering ''incestuous'' love to her nurse. The nurse takes pity on Phaedra and informs Hippolytus of the cause of his stepmother's distress. In a rage Hippolytus denounces her and all women. Phaedra commits suicide, implicating Hippolytus, and Theseus banishes him. As Hippolytus leaves Troezen, he is mortally wounded but survives long enough for Artemis to reveal the truth to his father Theseus, who then becomes remorseful and forgiving.

The *Trojan Women* is typical of Euripides's war plays. Written during the Peloponnesian War after the brutal subjugation of the island of Melos by the Athenians, this play is perhaps the weakest of all Euripidean plays because of its episodic nature. However, it is a powerful condemnation of war and exhibits universal compassion for suffering mankind by portraying the devastating effect of war on the innocent, particularly women and children.

Euripides's *Electra* beautifully illustrates Euripidean realism and rationalism. In this play Electra is married off to a peasant who does not consummate the marriage but who is noble in heart and respectful of his princess wife. Clytemnestra, the adulterous wife of Agamemnon who is fighting in the Trojan War, is lured to the mean hut of her daughter Electra on the pretense that Electra is having a baby. Aegisthus, Clytemnestra's lover, is killed first, and Electra prepares for her mother's arrival with his corpse in the hut. Though Clytemnestra is moved to remorse over her past treatment of Electra, it does not save her from being killed by Electra and the brother, Orestes, who are overwhelmed by their actions and are bewildered. A *deus ex machina* in the form of the Dioscuri (Castor and Pollux) is needed to bridge the dilemma between an excusable murder and a mandatory punishment. Electra is to be punished by exile; Orestes will be pursued by the Furies until his trial in Athens, when he will be acquitted.

Euripides radically changes Electra from a ruthless seeker of vengeance to a tortured human being who suffers intensely as a result of her actions. Matricide is strongly condemned and the gods are vigorously castigated.

The *Bacchae,* Euripides's masterpiece, is tightly structured and closely follows the pattern of the Dionysiac ritual itself. Pantheus, a young king of Thebes, refuses to acknowledge the divinity of the newly introduced Asiatic god Dionysus, and even though grandfather Cadmus and prophet Tiresias accept him, Pentheus defiantly but unsuccessfully tries to incarcerate him. Pentheus, attracted by descriptions of the orgiastic rites, attempts to participate in one and is caught and decapitated by his own triumphant mother, Agave. She gradually recovers her senses and realizes the terrible deed she has done. The whole family of Pentheus is to be punished, asserts Dionysus, who appears as a *deus ex machina*.

The *Bacchae* is a very powerful play, Euripides's swan song. He is again showing how the irrational, when not acknowledged and properly moderated, can get out of control and destroy all those around it. Dionysus is not a god that can be worshiped in the ordinary sense. He symbolizes the bestiality in nature and in man, and the Bacchic rites provide a release, as the Greeks see it.

In his day Euripides managed to call the attention of his countrymen to many flagrant abuses and wrongs in his own society. He subjected all to a merciless rational examination, but he was fundamentally tolerant and understanding and fully sympathized with the troubles and suffering of humanity.

Further Reading

Purely biographical material on Euripides is scant. Gilbert Murray, *Euripides and His Age* (1913; 2d ed. 1946; with rev. bibl. 1965), contains a chapter on Euripides's life; the rest of the book deals with the background of the plays and the plays themselves. Some editions of Euripides's plays with the texts in Greek and long introductions and analyses in English by the editors are *Euripides' Medea,* by Denys L. Page (1938); *Euripides' Iphigenia in Tauris,* by Maurice Platnauer (1938); *Euripides' Electra,* by John D. Denniston (1939); *Euripides' Ion,* by Arthur S. Owen (1939); *Euripides' Bacchae,* by E. R. Dodds (1944); and *Euripides' Alcestis,* by Amy M. Dale (1954).

Other analyses of specific plays include Reginald P. Winnington-Ingram, *Euripides and Dionysus: An Interpretation of the Bacchae* (1948), and John R. Wilson, ed., *Twentieth Century Interpretations of Euripides' Alcestis* (1968). Paul Decharme, *Euripides and the Spirit of His Dramas* (1893; trans. 1906), is an older study. Georges M. A. Grube, *The Drama of Euripides* (1941), focuses on the structure and dramatic technique of the plays. Two works which treat all the extant plays of Euripides are D. J. Conacher, *Euripidean Drama: Myth, Themes and Structure* (1967), and Thomas Bertram Lonsdale Webster, *The Tragedies of Euripides* (1967). □

Eutyches

The Byzantine monk Eutyches (ca. 380-455) preached the doctrine of Monophysitism, the belief that Christ had only a divine nature. His teachings were condemned as heresy by the Council of Chalcedon in 451.

Few facts are known concerning the life of Eutyches. By 450 he was in charge of a large monastery in Constantinople. He was respected for his holiness after long years of prayer and penance, and he had great influence at court through his godson, who was an important official of the emperor. The Church had not fully recovered from the recent theological controversy of Nestorianism, concerning the true personality of Christ. In 431 Bishop Nestorius of Constantinople had been condemned and exiled for teaching that Jesus had, in effect, two personalities, one human, the other divine. Despite Nestorius's condemnation, his followers were not convinced he was wrong. Theodoret of Cyrrhus, a learned and able frontier bishop, had drawn up a formula of reconciliation that described Christ as having a ''union of two natures.''

In 448 Eutyches protested loudly against Theodoret of Cyrrhus, calling his attempt heretical. Eutyches said he himself professed ''the ancient faith.'' He believed that Jesus was the Son of God, Jesus was God Himself. Jesus, said Eutyches, had only one nature, the divine, which absorbed his humanity. The current bishop of Constantinople, Flavian, condemned Eutyches for misrepresenting Christ, and the controversy—which had simmered for 15 years—boiled over again. Many of the churchmen and political figures who had opposed Nestorius earlier now supported Eutyches, whom they saw as the voice of orthodoxy. Those who had supported Nestorius rallied around Theodoret. Emperor Theodosius II appointed Dioscoros, Bishop of Alexandria and a friend of Eutyches, to preside at a church council called to settle the matter in Ephesus in 449. Pope Leo I sent his legates to the council with clear instructions to denounce Eutyches, whom the pope called ''an ignorant, imprudent old man.'' Dioscoros succeeded in railroading through the council a series of resolutions that completely supported Eutyches. On the emperor's authority he imprisoned all who disagreed. The pope's legates barely escaped to return to Rome and report what had happened.

Pope Leo was furious. The emperor refused to call another council, but within months he died from an accidental fall from his horse. His successor, pressed by the pope, called the general council that met at Chalcedon in 451. This time the tables were reversed. Eutyches was condemned, and his supporter, Bishop Dioscoros of Alexandria, was exiled. The officials of the council described Christ in a way that agreed with neither Nestorius nor Eutyches. Christ, they said, was one person with two separate and distinct natures, united but unmixed. The decisions of this council have been respected since then by all orthodox Christian faiths.

Further Reading

For information about Eutyches the best work is Robert V. Sellers, *The Council of Chalcedon* (1953), which describes in detail the political and ecclesiastical controversies of his time. □

Sir Arthur John Evans

The English archeologist Sir Arthur John Evans (1851-1941) discovered and excavated the most important sites of Minoan civilization in Crete and thus made the greatest single contribution to the knowledge of European and Mediterranean prehistory.

Arthur Evans, the eldest son of archeologist Sir John Evans, was born on July 8, 1851, at Nash Mills, Hertfordshire. He received his education at Harrow and at the universities of Oxford and Göttingen and was appointed a fellow of Brasenose College, Oxford. In 1884 he became curator of the Ashmolean Museum, Oxford, a post he held until 1908, when he was appointed extraordinary professor of prehistoric archeology at the university.

Evans was made a fellow of the Royal Society in 1901, was knighted in 1911, and served as president of the Society of Antiquities (1914-1919) and president of the British Association (1916-1919). His important publications date from his early years of excavations in Crete. He died near Oxford on July 11, 1941.

Evans was originally led to take an interest in prehistoric Crete following a visit to Athens, where he examined some engraved gems and ascertained that they were of Cretan origin. He visited Crete in 1894, and 5 years later he purchased the Kephala site near Knossos. He worked at Knossos until 1935. His excavations in Crete were carried out simultaneously with Italian, American, and other British excavations, but his were by far the most productive.

Evans uncovered a hitherto unknown civilization of the Bronze Age which he named Minoan after the legendary Cretan king Minos. He divided the materials that he excavated into three main epochs, Early, Middle, and Late, stretching in time from 3000 B.C. to 1200 B.C. Within each epoch he distinguished successive phases of pottery art which he established as indexes of technical and artistic development. His dating, as well as some of his important historical conclusions, was challenged by some scholars as late as 1960.

Evans's findings, supplemented by the work of other archeologists, showed that Minoan culture was to a certain degree a formative cause in the Mycenaean culture of mainland Greece. He also found indications of contacts between the Minoan civilization and that of Europe and Egypt. He unearthed many samples of two pictographic scripts named Linear A and Linear B, which he was unable to decipher. (In 1953 Michael Ventris and John Chadwick proposed a decipherment of Linear B, and they concluded that it was written in archaic Greek. Linear A is still undeciphered.) Evans's

work on Crete supplied vital chronological indexes for the Mediterranean culture of the 3d and 2d millennia B.C.

Further Reading

Biographical studies are John Linton Myres, *Sir Arthur Evans, 1851-1941,* in British Academy Proceedings, vol. 27 (1941), and Joan Evans, *Time and Change* (1943). □

Edith Evans

Edith Evans (1888-1976) was a distinguished English actress most known for her portrayals of comic character roles.

Edith Evans was born in London in 1888. After finishing her schooling at the age of 15 she worked as a milliner for a number of years. Eventually, and rather haphazardly, she began to attend evening classes in acting. In 1912 she appeared in an amateur program of Shakespeare scenes. William Poel, a director particularly noted for his innovative staging of Shakespeare plays, happened to be in the audience that evening. He immediately recognized Evans' talent and cast her in a minor role in his next production at Cambridge. By the end of that same year Evans had made her London debut—as Cressida in Poel's production of *Troilus and Cressida*.

Evans then turned professional, acting mainly in contemporary plays at various theaters, although in 1917 and 1918 she toured in Shakespeare scenes with the celebrated senior actress Ellen Terry. In 1921 she created the role of Lady Utterwood in the premiere of George Bernard Shaw's *Heartbreak House*. Two years later she acted in the English premiere of Shaw's *Back to Methusaleh,* playing the Serpent, the Oracle, and the She-Ancient.

However, it was a 1924 revival of Congreve's Restoration comedy, *The Way of the World,* that ultimately solidified Evans' reputation as one of the outstanding actresses of her generation. Under Nigel Playfair's direction at the Lyric, Hammersmith, she played the role of Millamant to rave reviews that singled out her intelligence, her polish, and her comic flair. Throughout her career Evans continued to create memorable characterizations in revivals of classic comedies. Some of her most important roles in this genre were Mrs. Sullen in Farquhar's *The Beaux Stratagem* (1927), Mrs. Fidget in Wycherly's *The Country Wife* (1936), and Mrs. Malaprop in Sheridan's *The Rivals* (1945).

A year after her triumph as Millamant Evans, determined to tackle Shakespeare's challenging repertoire, joined the Old Vic company for the 1925-1926 season. Cast in no less than 13 roles, she played some of Shakespeare's finest heroines that season, including Katharina in *The Taming of the Shrew,* Beatrice in *Much Ado About Nothing,* Cleopatra in *Antony and Cleopatra,* and Portia in both *The Merchant of Venice* and *Julius Caesar*. Her portrayal of Rosalind in *As You Like It* was her most applauded performance of that season.

During the early 1930s Evans enjoyed success with a number of modern plays, beginning with the role of Florence Nightingale in Reginald Berkeley's *The Lady With the Lamp* (1929), in which she made her New York debut two years later. Two other important roles of this period were the temperamental prima donna Irela in *Evensong* by Edward Knoblock and Beverley Nichols (1932) and the Welsh maid Gwenny in *The Late Christopher Bean,* adapted by Emelyn Williams (1933).

Evans also continued to act in the classical repertoire, performing Emilia in *Othello* and Viola in *Twelfth Night* at the Old Vic in 1932. That same year she returned to a character role which she had first played during her busy 1925-1926 Shakespeare season and which was to grow into a definitive Evans characterization—the nurse in *Romeo and Juliet*. In the 1932 production John Gielgud directed and Peggy Ashcroft played Juliet. Katherine Cornell as Juliet played opposite Evans' nurse in New York in 1934. The following year she took part in the historic New Theatre production in which John Gielgud and Laurence Olivier alternated the roles of Romeo and Mercutio and Peggy Ashcroft once again played Juliet. Evans appeared as the nurse for the last time in 1961 under Peter Hall's direction for the Royal Shakespeare Company. Rosalind from *As You Like It* was another character from Evans' initial Old Vic season to which she successfully returned ten years later, playing opposite Michael Redgrave's Orlando in 1936.

Evans first played what is often considered her most famous role, Lady Bracknell in Wilde's *The Importance of Being Earnest,* in 1939. Evans' beautifully modulated voice

was always one of her strongest assets as an actress, and as Bracknell she used her distinctive voice and delivery to extraordinary comic effect. During World War II she appeared in several revues and toured as far as India to entertain troops as Gwenny in *The Late Christopher Bean* and as Hesione Hushabye in *Heartbreak House*. In 1948 Evans again appeared in the play that had first brought her serious recognition almost a quarter of a century previously—*The Way of the World*. Once more Congreve's comedy brought her acting accolades, this time for her performance of the ''old peeled wall,'' Lady Wishfort.

Upon reaching 60, Evans began to appear in a series of new plays that provided her with some of her best roles—the brandy-swigging Lady Pitts in James Bridie's *Daphne Laureola* (1949), Helen Lancaster in N. C. Hunter's comedy *Water of the Moon* (1951), and the eccentric Mrs. St. Maugham in Enid Bagnold's *The Chalk Garden* (1956).

Early in her career Evans acted in two silent films, but she did not return to the screen until 1948. She committed two of her most remarkable stage performances to film, appearing as Lady Bracknell in *Earnest* in 1952 and as Mrs. St. Maugham in *The Chalk Garden* in 1964. Other memorable character parts in films were Ma Tanner in *Look Back in Anger* (1959), the intrepid aunt in *Tom Jones* (1963), and the Spirit of Christmas Past in *Scrooge* (1970). For her performance as Mrs. Ross in *Whisperers* (1966) she received a number of international film awards. Evans was awarded the D.B.E. (Dame of the British Empire) in 1946. She gave her last performance in *Edith Evans . . . and Friends* in 1974. She died two years later.

Further Reading

An affectionate portrait of Evans by her former secretary and friend is Jean Batters, *Edith Evans: A Personal Memoir* (1977). The authorized biography of Evans is Bryan Forbes, *Med's Girl* (1977).

Additional Sources

Batters, Jean, *Edith Evans: a personal memoir,* London: Hart-Davis MacGibbon, 1977.

Forbes, Bryan, *Ned's girl: the authorised biography of Dame Edith Evans,* San Francisco: Mercury House, 1991. □

George Henry Evans

George Henry Evans (1805-1856), American social radical, was a leader in the first stirrings of labor unrest and an advocate of the free distribution of western lands to homesteaders.

George Evans was born in Herefordshire, England, on March 25, 1805. At the age of 15 he, his father, and brother emigrated to the United States, settling in New York State. George was apprenticed to a printer. His wide reading, especially in the works of Thomas Paine, made him a confirmed atheist and a social radical who believed that every man had an inalienable right to the ''materials of Nature,'' including land and water.

Evans soon founded *The Man,* the first of his many radical publications. He immersed himself in the labor movement in New York City, helped found the Workingmen's party, and became editor of its magazine, the *Advocate*. He believed that all individuals should have equal education and equal property, though he soon retreated to advocating simply an equal amount of land for every person. The Workingmen's party achieved small successes in New York elections, and the movement spread to other states. But the party (as with most radical movements) soon dissolved into feuding factions, and by 1835 reform efforts were concentrated on building labor unions. When the Panic of 1837 struck the nation, the union movement collapsed.

Evans waited out the depression years on a farm in New Jersey. He published *History of the Origin and Progress of the Workingmen's Party* (1840) to explain the party's failure and to lay philosophical foundations for further reform. He argued that public lands should be free, that each American had an inalienable right to his part of them, and that if the lands were opened to the public most of America's problems would disappear. The panacea of homesteads was intended to make the West serve as a ''safety valve'' for the laboring men of the East. He theorized that, if surplus workers went west to farm, a balance in the supply of and the demand for urban labor would be effected, thus forcing higher wages and improved conditions for the workers.

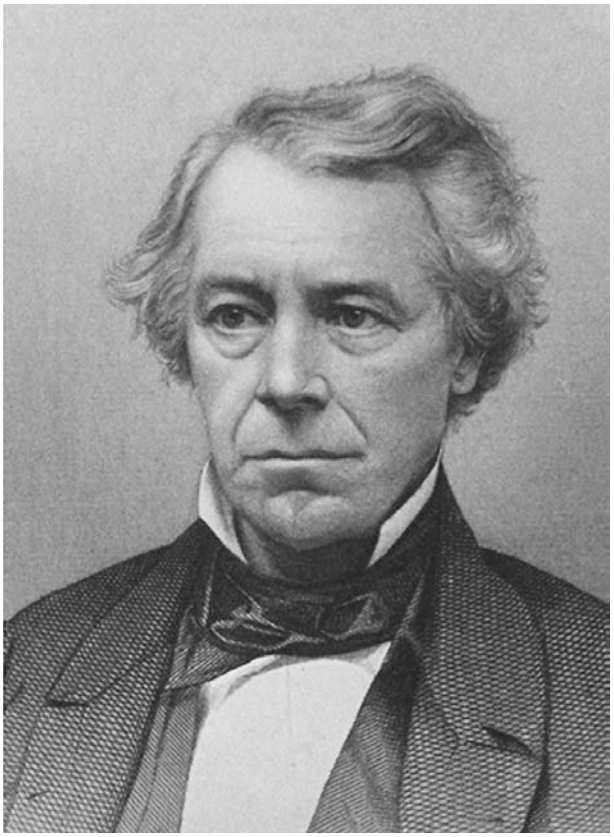

Evans helped organize the National Reformers to implement his agrarian principles. In the late 1840s he and his associates urged politicians to back the movement for free western lands. He published many pamphlets and continued in the reform movement until his death. He did not live to see the passage of the Homestead Law or to witness its failure to solve the nation's problems.

Further Reading

An account of Evans's life and work is included in John R. Commons and others, eds., *A Documentary History of American Industrial Society,* vol. 7 (11 vols., 1910-1911). Information is also available in John R. Commons and others, *History of Labour in the United States,* vol. 1 (4 vols., 1918-1935); Stewart H. Holbrook, *Dreamers of the American Dream* (1957); and most histories of United States labor movements. □

Oliver Evans

Oliver Evans (1755-1819) was one of America's first and most important inventors. He made major contributions to the technology of flour milling and steam engines.

Oliver Evans was born near Newport, Del. He was apprenticed to a wagon maker. About the age of 21 he began work on his first important invention: a machine to make the cards with which wool was brushed preparatory to spinning. In 1780 he married and joined his brothers in a flour milling business near Wilmington, Del., the center of that industry. Within 5 years he had made spectacular improvements in the ancient design of flour mills; these remained standard for a century.

Previously flour mills had required an enormous amount of difficult hand labor, and the flour was often dirty as a result. By harnessing the energy of the water-wheel to move the grain and flour both horizontally and vertically through the mill, Evans reduced the hand labor and improved the product's cleanliness. Although he patented his improvements, he had great difficulty in enforcing his legal rights to the invention. Soon after making these improvements, he moved to Philadelphia and established a manufactory of mill equipment.

Evans then turned to a problem which had long interested him: the production and harnessing of steam power. James Watt's low-pressure engine had been introduced into America by 1802, when Evans began to operate his first high-pressure engine. In the Watt engine, steam was condensed in the cylinder, creating a vacuum so that atmospheric pressure pushed the piston down. In Evans's new engine (which was independently invented in England at the same time) the steam was introduced into the cylinder under high pressure and used to push the piston down directly. In 1804 Evans built a steam-powered amphibious vehicle, but his hopes to introduce steam vehicles on common roads were not realized. However, his high-pressure engines soon became standard for American mills, railroads, and steamboats.

By the time Evans died in 1819, his large iron foundries in Philadelphia and Pittsburgh were turning out quantities of steam engines, mill equipment, and other types of ironwork. His two books, *The Young Mill-Wright and Miller's Guide* (1795) and *The Abortion of the Young Steam Engineer's Guide* (1805), were America's earliest handbooks on those subjects.

Further Reading

The only full-length biography of Evans is Greville and Dorothy Bathe, *Oliver Evans: A Chronicle of Early American Engineering* (1935). The story of steam engineering in America during Evans's time is told by Carroll W. Pursell, Jr., *Early Stationary Steam Engines in America: A Study in the Migration of a Technology* (1969). An old but still useful book on flour milling is Charles Byron Kuhlmann, *The Development of the Flour-Milling Industry in the United States* (1929).

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Ferguson, Eugene S., *Oliver Evans, inventive genius of the American Industrial Revolution,* Greenville, Del.: Hagley Museum, 1980. □

Walker Evans

An American photographer, Walker Evans (1903-1975) was best known for his photographs of American life between the world wars. Everyday objects and people—the urban and rural poor, abandoned buildings, storefronts, street signs, and the like—are encapsulated in his laconic images of the 1930s and 1940s.

Walker Evans was born in St. Louis, Missouri, on November 3, 1903. His family moved to Toledo, Ohio, shortly after his birth but eventually settled in Kenilworth, Illinois, a well-to-do suburb of Chicago, where his father worked as a successful member of an advertising firm. Walker attended several private schools, graduating in 1922 from Phillips Academy, Andover, Massachusetts, with the ambition to become a writer. He attended Williams College but dropped out after his freshman year.

With an allowance from his father, Evans in 1926 moved to Paris, along with other hopeful American expatriot writers bent on absorbing the artistic and intellectual climate of avant-garde postwar Europe. Yet, in Evans' own words, ''I wanted so much to write that I couldn't write a word.''

Back in the United States in 1928 he turned to photography and instantly felt at home in that medium. Entering the active field of American photography at the end of the 1920s, Evans was confronted with the two dominant modes of the moment, the ''artistic'' posture of Alfred Stieglitz and what Evans considered the blatantly ''commercial'' approach of Edward Steichen, both positions rejected by Evans in favor of, in his own words, ''the elevated expression, the literate, authoritative, and transcendant statement which a photograph allows.'' In other words, he looked for something more than the esthetic or the commercial aspects of photography. He aimed for visual statements alluding to stories and values beyond the literal or the artistic.

During the early years of his career he supported himself with an assortment of jobs in New York City, where he became friends with several men who were themselves to become distinguished writers. For example, Hart Crane, a friend, published Evans' first work in *The Bridge* (1930). In 1931 the photographer worked with the critic Lincoln Kirstein, who published some of Evans' work in *Hound and Horn,* an avant garde magazine covering modernist thought and art around 1930.

The first exhibition of the photographer's production was at the Julien Levy Gallery in New York in 1932, and during the following year many of his pictures were used to illustrate *The Crime of Cuba,* Carleton Beal's study of social conditions in Cuba. From 1935 to 1937 Evans worked with a group of sociologists and photographers in a study of poverty in the United States during the Great Depression sponsored by the Farm Security Administration (FSA). This mid-to-late 1930s period was the most productive and photographically successful time of his life.

The quality of Evans' work gained wide recognition in 1938 with an exhibition in New York City's Museum of Modern Art and publication of *American Photographs,* an important book on the history of photography. In an introductory essay, Lincoln Kirstein characterized American photography in general and Walker Evans' work in particular when he wrote in this 1938 publication that ''the use of the visual arts to show us our own moral and economic situation has almost completely fallen into the hands of the photographer . . . and [Walker Evans') pictures with all their clear, hideous and beautiful detail, their open insanity and pitiful grandeur, [is a] vision of a continent as it is, not as it might be or as it was.''

On leave from FSA in 1936 Evans collaborated with James Agee on assignment from *Fortune* magazine in a study of the life of Southern sharecroppers. *Let Us Now Praise Famous Men* (1941) was seen in the later decades as one of the best of the crop of social commentaries of the period.

From 1945 until 1965 Evans was an associate editor of *Fortune,* and from 1965 until his death in 1975 he taught a course at Yale University, which he called ''Seeing.''

Walker Evans' work is impossible to categorize neatly; it has little of the meticulous composition of the formalist, none of the literary quality of the photographic storyteller, and exhibits no signs of the noisy punch of the photojournalist. His subjects, seen generally from eye level, have the uncontaminated, clear vision of an observant youngster, a Huck Finn perception of America in the 1930s. His work implies the complex of values, judgments, hopes, and fantasies that brought the particular subject into existence.

Further Reading

Walker Evans: American Photographs, with an introductory essay by Lincoln Kirstein and published by the Museum of Modern Art in 1938, remains a central work for the understanding of the photographer's view of his subject. *Walker Evans,* with an introduction by John Szarkowski and also published by the Museum of Modern Art (1971), provides an excellent contemporary view of his work. Leslie Katz's ''Interview with Walker Evans'' (1971), included in Vicki Goldberg, *Photography in Print* (1981), provides a great deal of insight into Evans as a person. *Walker Evans at Work* (1982) is a useful collection of letters, interviews, and photographs.

Additional Sources

Mora, Gilles, *Walker Evans: the hungry eye,* New York: H.N. Abrams, 1993.

Rathbone, Belinda, *Walker Evans: a biography,* Boston: Houghton Mifflin, 1995. □

Sir Edward Evan Evans-Pritchard

The English social anthropologist Sir Edward Evan Evans-Pritchard (1902–1973) did pioneer research in the social structure, history, and religion of African and Arab peoples.

Edward Evans-Pritchard was one of the foremost anthropologists of the mid-twentieth century. The son of an Anglican clergyman, Evans-Pritchard read history at Exeter College, Oxford, and received a doctorate in anthropology at the London School of Economics. His first research was from 1926 to 1932 with the Azande of the southern Sudan and the Congo. He did further fieldwork in 1935-1936 and in 1938, mainly with the Nuer and other Nilotic peoples of the southern Sudan.

Acclaimed Scholar

Before World War II Evans-Pritchard served on the faculties of the London School of Economics, the Egyptian University in Cairo, and Cambridge University. During this period he produced his two most famous works: *Witchcraft: Oracles and Magic among the Azande* (1937) and *The Nuer* (1940). The first is a brilliant exposition of the internal logic of a preliterate philosophy, indicating how such ideas may reasonably persist in the face of what, to an outsider, may appear to be damning discrepancies and disproofs. The second volume examines the mode of political organization of the Nuer, a society lacking any formal government. It served as a model for much of the subsequent anthropological research in the social organization of African societies. In its analysis of the blood feud, conflict, and limits set by environment on a seminomadic society, it owes much to the earlier work of William Robertson Smith.

During World War II Evans-Pritchard served as an officer in military intelligence in East Africa, Ethiopia, Libya, and the Middle East, and he was able to do some anthropological fieldwork in these areas. He converted to Roman Catholicism in 1944, which may have influenced his subsequent attempts to reconcile the purported differences between social science and religious faith. In 1946 he was appointed to the chair of social anthropology at All Souls College at Oxford, which he held until his retirement in 1970. Twice he journeyed to the United States for scholarly pursuits: in 1950 he was a visiting professor at the University of Chicago, and seven years later he spent a year at Stanford University's Center for Advanced Study in the Behavioral Sciences.

Set a Standard for Anthropology Writing

An extraordinarily prolific writer, Evans-Pritchard produced works that touch upon nearly every facet of social anthropology. In general his writings exhibit a blend of rich ethnographic detail with subtle and suggestive theoretical insights. Among his better-known books are *The Sanusi of Cyrenaica* (1949), *Kinship and Marriage among the Nuer* (1951), *Social Anthropology* (1951), *Nuer Religion* (1956), and *Theories of Primitive Religion* (1965).

A year following his retirement, Evans-Pritchard was knighted for his contributions to science. He was father to five children with Ioma Nicholls, whom he married in 1939. Even after he retired from Oxford, he continued to teach and to produce influential publications in his field, including *Man and Woman Among the Azande* (1971). He was one of the strongest proponents of the value of historical perspective in anthropology and of recording African oral literature. Evans-Pritchard died in Oxford on September 11, 1973.

Further Reading

Evans-Pritchard and his importance in anthropology are discussed in Max Gluckman, *Custom and Conflict in Africa* (1955); Thomas Bieldelman, ed., *The Translation of Culture* (1971), and Mary Douglas, *Edward Evans-Pritchard* (1980). □

William Maxwell Evarts

The American lawyer and statesman William Maxwell Evarts (1818-1901) was secretary of state under President Rutherford B. Hayes.

Born in Boston, William M. Evarts was educated at Boston Latin School and Yale College, from which he graduated in 1837. He attended the Dane Law School at Harvard and entered practice in New York City in 1841. In 1843 he married Helen Minerva Wardner. Evarts achieved early eminence at the New York bar, and in 1859 he formed what became one of the nation's most successful corporate law firms.

As a Whig, Evarts defended the Compromise of 1850 and played no part in the antislavery movement except to win the Lemmon slave case (1860). The decision upheld the right of the state of New York not to return to slavery any African Americans brought by sea from a slave state and sequestered in a free state for subsequent shipment back into slavery in a third state.

In 1860 Evarts, now a Republican, preferred William Seward to Abraham Lincoln as the Republican presidential candidate. During the Civil War, Evarts played only a minor diplomatic role; he was sent to England to help prevent the equipping of the Confederate Navy. As a conservative Republican, he found favor with Lincoln's successor, Andrew Johnson, by successfully leading the defense of the President in the 1868 impeachment proceedings. Evarts was named attorney general, serving until the end of Johnson's term in 1869.

Although never a favorite of President U.S. Grant, Evarts was named, with Caleb Cushing and Morrison R. Waite, as counsel before the Geneva arbitration tribunal in the Alabama Claims case. The three lawyers won a settlement for Civil War damages from England and established a precedent for the arbitration of international disputes.

In 1877 Evarts was counsel for the Republican party before the electoral commission appointed to settle the disputed presidential election between Rutherford B. Hayes and Samuel Tilden. As Evarts urged, the commission counted the disputed votes for Hayes.

During the Hayes administration (1877-1881) Evarts served as secretary of state. He worked for the expansion of American trade around the world. Like many New Yorkers of his class, Evarts was friendly to England, despite the commercial competition of the two countries. However, he did protest the English intrusion into Guatemala and negotiated with Colombia to frustrate the French attempt to build a canal across the Isthmus of Panama. The French failed for other reasons, but Evarts had foreseen that the United States could powerfully enhance its world trade position by having such a canal under its domination. Evarts's most significant achievement was in Far Eastern affairs. He pursued an aggressive policy, increasing American trade with Japan; and after aiding Hayes in writing the veto for a flagrantly anti-Chinese bill favored in California, he negotiated a treaty with China limiting the importation of coolie laborers into the United States and relaxing the barriers against American exporters trading in China. He also arranged for the establishment of an American base in Samoa.

From the days of the Lincoln administration onward, Evarts's name was mentioned whenever a vacancy occurred on the Supreme Court, but that goal always eluded him. In 1885 the New York Legislature sent him to the U.S. Senate for one term.

Second in fame only to his defense of President Johnson was Evarts's winning of acquittal for Henry Ward Beecher in the sensational trial involving alleged sexual improprieties. Still, it was in the realm of corporate law that Evarts made his great reputation as a lawyer. He won innumerable cases important in the advancement of business enterprise and was long regarded as a leader of the New York bar. He died in his New York home in 1901.

Further Reading

Chester L. Barrows, *William M. Evarts: Lawyer, Diplomat, Statesman* (1941), is an excellent biography. □

Herbert Vere Evatt

Herbert Vere Evatt (1894-1965) was an Australian statesman, judge, and author. He laid the foundations of Australia's foreign policy and played an important part in establishing the United Nations.

Herbert Vere Evatt was a noted internationalist. He championed the role of the small and middle powers in the maintenance of world order and sought to advance international protection of human rights and the ideal of full employment in all countries. Believing as he did in the value of regional arrangements, Evatt was the decisive influence in the creation in 1947 of the South Pacific Commission, which has done so much to advance economic and human welfare in the South Pacific region.

Evatt was born on April 30, 1894, at East Maitland, New South Wales. His father died in 1901, and the family thereupon moved to Sydney, where Evatt was educated at Fort Street High School and Sydney University. At this university he achieved a remarkable academic record, consisting of arts and law degrees with multiple first-class honors, a doctorate of laws, and a doctorate of literature. He was admitted to the Sydney bar in 1918 and in 1920 married Mary Alice Sheffer.

Evatt was a man of medium height and solid physique, conveying an impression of rugged strength. He was intensely energetic and was tenacious in pursuing any cause to which he became attached. His public image of dedicated earnestness and seriousness was offset by ability to relax in private, as reflected in an excellent sense of humor and a genuine interest in art, literature, and sport. He had a wide range of friends throughout the world, including U.S. Supreme Court justices Benjamin Cardozo and Felix Frankfurter. It was Frankfurter who caused Evatt to be introduced to President Franklin Roosevelt in 1938 and thus to form a personal friendship with Roosevelt which was to facilitate Australian-American cooperation in World War II.

Career as Lawyer and Judge

Evatt had a spectacularly successful career at the Sydney bar, being appointed king's counsel at the early age of 35 and enjoying a large practice in appellate work. In 1930,

at the age of 36, he was appointed a justice of the High Court of Australia, becoming the youngest justice ever to sit on that Court. He remained in office until 1940, when he resigned to enter politics in order to assist in Australia's war effort. While on the bench, he brought to his position not only depth of learning but a judicial approach which demanded that judges should not regard legal rules as ultimate ends in themselves but should relate legal and constitutional issues to the demands of society.

In the field of constitutional law, Evatt sought to maintain a balance between the Australian states and federation, while insisting that all federal legislation must be sufficiently related to the subject matter of power relied upon, yet interpreting federal powers expansively for the purpose of compliance with Australia's international obligations.

He returned to judicial office in 1960 as chief justice of the Supreme Court of New South Wales but resigned in 1962 owing to ill health.

Political Career

Evatt, a member of the Australian Labour party, had his first political experience as member of the Legislative Assembly of New South Wales (1925-1930). In the federal sphere, he was a member of the House of Representatives from 1940 until his return to judicial office in 1960. When a Labour government came to power in 1941 under John Curtin, Evatt became attorney general and minister for external affairs, holding both offices until his government was defeated in 1949. He was appointed to the Privy Council in 1942 and was deputy prime minister from 1946 to 1949 under Prime Minister Joseph Benedict Chifley.

As attorney general, Evatt was responsible for the amendment to the Constitution enabling the Parliament to legislate in the field of social services. As minister for external affairs, Evatt not only laid the foundations of Australia's foreign policy but completely reorganized its foreign service. In 1942 and 1943 he undertook missions to the United States and Britain and was successful in obtaining essential war supplies, including Spitfire aircraft; and in 1942 he achieved the creation of the Pacific War Council in Washington. In January 1944 he was instrumental in securing the signature of an Australia-New Zealand agreement for political and economic collaboration.

Evatt was a prominent delegate at the San Francisco Conference of 1945, which drew up the United Nations Charter. As spokesman for the lesser powers, he pleaded unsuccessfully for the modification of the veto provisions. Nevertheless, many important clauses in the Charter were due to him, for example, those giving wider powers than first proposed to the General Assembly and the Economic and Social Council. At the Paris Peace Conference in 1946, Evatt unsuccessfully advocated the creation of a European Court of Human Rights; his foresight was later vindicated with the establishment of the Court in 1959. As chairman of the United Nations ad hoc committee on Palestine in 1948, he influenced the adoption of the Palestine partition plan, which led to the creation of Israel as a new state, and Israel's admission to the United Nations in 1949. In 1948 he was elected president of the General Assembly for its third session, during which the Universal Declaration of Human Rights was adopted, and Evatt took the initiative of seeking to bring about a peaceful solution of the Berlin blockade situation of 1948 by calling on the Soviet Union and the Western powers to enter into direct conversations.

In respect to Pacific affairs, Evatt sought without success to obtain an early peace settlement with Japan and a Pacific regional security pact. His efforts nevertheless provided the groundwork for the signature in 1951 of the ANZUS Security Treaty, between Australia, New Zealand, and the United States.

Evatt was leader of the Opposition for the Labour party during 1951-1960. In that capacity he unsuccessfully contested several elections against the Liberal party led by Robert Gordon Menzies. A split developed in the Labour party in 1954/1955, and Evatt's leadership came under attack, partly because of his alleged failure to take a stronger anti-Communist line and partly because of his criticism of certain aspects of the Petrov case, which concerned the defection in Canberra of a Soviet diplomat.

The strain of these stormy years and a series of cerebral hemorrhages eventually told on Evatt, and he died in retirement at Canberra on Nov. 2, 1965.

Evatt's Writings

Evatt's books are major works of historical and legal scholarship, reflecting a passionate interest in the upholding of civil liberties. His first book, *Liberalism in Australia* (1918), is a short historical treatment, from one special

angle, of Australian politics down to the year 1915. *The King and His Dominion Governors* (1936) is an exposition of the royal prerogative powers in the political sphere, with a plea that, for the purpose of clarification, the body of practices and precedents in this domain should be reduced to a set of systematic guidelines. In *Injustice within the Law* (1937) Evatt examines the case of the six ''Tolpuddle martyrs,'' who were transported from Britain to Australia in 1834 for the offense of forming a trade union, then deemed to be a conspiracy in restraint of trade. Evatt's most popular book is *The Rum Rebellion* (1938), an account of the rebellion in New South Wales in 1808 against Governor Bligh, better known as Capt. Bligh of the affair of the mutiny on the *Bounty. Australian Labor Leader* (1940) is a biography of W.A. Holman, a noted Sydney political and legal figure. *The United Nations* (1947) and *The Task of Nations* (1949) are useful treatments of the formation and functions of the United Nations. Apart from these books, Evatt was a prolific writer of articles, a number of which, together with certain speeches of 1941-1946, were collected as *The Foreign Policy of Australia* (1945) and *Australia in World Affairs* (1946).

Further Reading

A full-length biography of Evatt is Kylie Tennant, *Evatt: Politics and Justice* (1970). A general picture of Evatt and his career is given in Allan Dalziel, *Evatt the Enigma* (1967). Certain aspects of his foreign policy and his part in the formation and development of the United Nations are treated in Norman Harper and David Sissons, *Australia and the United Nations* (1959); Richard N. Rosecrance, *Australian Diplomacy and Japan, 1945-1951* (1962); Joseph G. Starke, *The ANZUS Treaty Alliance* (1965); Fred Alexander, *Australia since Federation: A Narrative and Critical Analysis* (1967); and Alan S. Watt, *The Evolution of Australian Foreign Policy, 1938-1965* (1967). Recommended for general background are Paul Hasluck, *The Government and the People, 1939-1941* (1952); Lionel Wigmore, *The Japanese Thrust* (1957); and Dudley McCarthy, *South-west Pacific Area: First Year* (1959). □

John Evelyn

The English author John Evelyn (1620-1706) is remembered today for his diary. He was known to his contemporaries as the author of a number of treatises on gardening, engraving, pollution, coins, conservation of forests, and navigation.

John Evelyn was born on Oct. 31, 1620, at Wotton in Surrey. He was brought up by his maternal grandmother and attended the Southborough free school. In 1637 he entered the Middle Temple and later, Balliol College, Oxford, where he remained 3 years. He then returned to the Middle Temple, but he seems never to have studied law.

Evelyn spent most of the years after he left Oxford traveling in France and Italy, learning the languages of those countries, and studying art and architecture. Although he was a devout Anglican, during the English civil war he did not join the King's forces for fear that the family estates, which were in parliamentary territory, would be forfeited. In 1647 he married Mary Browne, daughter of the English ambassador at Paris. In 1652 the Evelyns returned to England and acquired the Browne estate at Sayes Court, Deptford.

In the years preceding the Restoration, Evelyn became acquainted with many of the men who eventually constituted the Royal Society. In 1656 he published a verse translation of Lucretius's *De rerum natura*. When the Royal Society was formally constituted in 1660, Evelyn was elected a member.

Most of Evelyn's writing in the next few years was scientific. In 1661 he published *Fumifugium,* a tract offering suggestions for freeing London of smog. The following year he brought out *Sculptura,* an essay on mezzotint engraving. In 1664 the first edition of *Sylva,* his most widely read work, on the conservation of trees, appeared.

Evelyn was also occupied with public service and was appointed by Charles II to a number of commissions. In 1685, shortly after James's accession, Evelyn was appointed one of the commissioners of the privy seal. In 1694 he accepted King William's invitation to serve as treasurer of Greenwich Hospital. In 1699 Evelyn inherited the family estate at Wotton. He spent his last days there, dying on Feb. 3, 1706.

Evelyn's diary was published in 1818, although the first complete and accurate edition did not appear until 1955. It

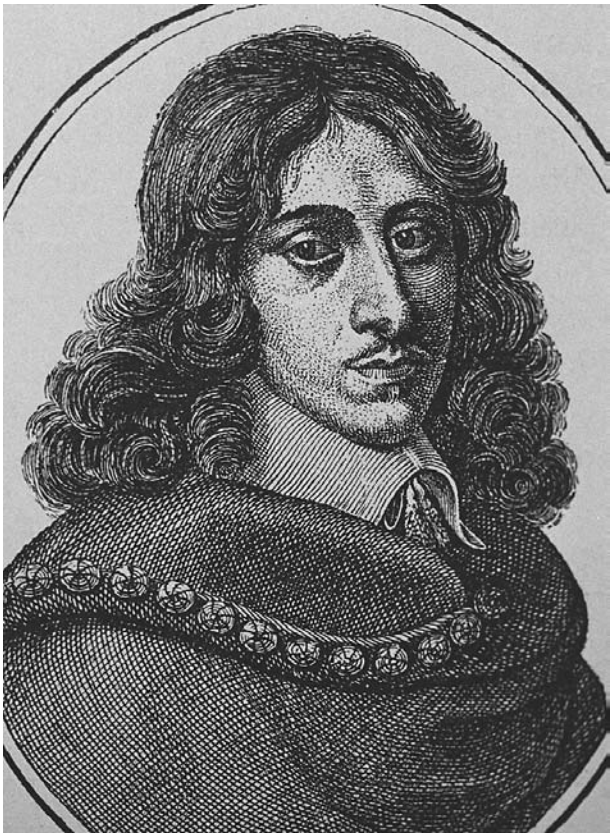

is not a record of daily life but a transcription of notes made of various historical events from the time Evelyn was 11.

Further Reading

The most accurate information about Evelyn is in volume 1 of his *Diary,* edited by E. S. de Beer (6 vols., 1955). Two excellent full-length biographies are Arthur Ponsonby, *John Evelyn* (1933), and Clara Marburg Kirk, *Mr. Pepys and Mr. Evelyn* (1935). W. G. Hiscock presents less favorable views of Evelyn in *John Evelyn and Mrs. Godolphin* (1951) and *John Evelyn and His Family Circle* (1955).

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Kirk, Clara Marburg, *Mr. Pepys and Mr. Evelyn,* Folcroft, Pa.: Folcroft Library Editions, 1974. □

Edward Everett

Edward Everett (1794-1865), American statesman and orator, was renowned for his elegant speeches, the most famous of which was his address at Gettysburg, overshadowed by President Lincoln's remarks from the same platform.

On Apr. 11, 1794, Edward Everett was born in Dorchester, Mass. He obtained a bachelor of arts degree with highest honors from Harvard in 1811 and a master of arts in divinity in 1814. Appointed to the newly created chair in Greek at Harvard, he prepared for the post by obtaining a doctor's degree from the University of Göttingen in 1817. His marriage to Charlotte Gray Brooks in 1822 allied him to Boston's social elite.

More interested in politics than in an academic career, Everett entered the U.S. House of Representatives in 1824, serving until 1835. A spokesman of the conservative Whig party, he was closely associated with Daniel Webster, the Whig senator from Massachusetts. Everett labored to preserve the Bank of the United States and adopted pro-Southern views on issues relating to slavery. In 1835 he was elected governor of Massachusetts by a coalition of Whigs and Anti-Masons; he served until 1839. During this time he aided in creating a state board of education and in establishing the first normal schools.

Appointed minister to Great Britain by President William Henry Harrison, Everett did much to improve diplomatic relations between the two countries. The British admired this elegant, cultured, and charming ambassador. Recalled by President James Polk in 1845, Everett became president of Harvard the next year, but he disliked the post and resigned in 1849. During the last 4 months of President Millard Fillmore's administration, Everett was secretary of state and gained momentary fame for his sharp note rejecting a proposal that France and the United States jointly guarantee Spain's possession of Cuba. In 1853 he entered the Senate but resigned 15 months later in the face of public protest over his failure (he was ill at the time) to vote against the Kansas-Nebraska Bill. This ended his political career, for many New Englanders doubted his integrity.

Everett began to lecture widely, raising $70,000 for the Mount Vernon Ladies Association, which sought to preserve George Washington's home. In 1860 he was vice-presidential candidate on the Constitutional Union ticket. During the Civil War he spoke extensively in support of the Union cause. His most famous wartime address, delivered at the dedication of the Gettysburg Cemetery on Nov. 19, 1863, was much admired but has been overshadowed by Lincoln's simpler and more moving phrases. Worn out by his activities in behalf of the Union, Everett died on Jan. 15, 1865.

Further Reading

A full-length biography of Everett is Paul Revere Frothingham, *Edward Everett: Orator and Statesman* (1925). See also Claude Moore Fuess, *Daniel Webster* (2 vols., 1930).

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Philip Evergood

The paintings of American artist Philip Evergood (1901-1973), especially those executed during the 1930s, reveal his concern for social causes; although realistic, they are also marked by elements of fantasy.

Philip Evergood, whose real name was Philip Blashki, was born in New York City on October 26, 1901. He was the son of an unsuccessful Polish painter who had come to America from Australia. After attending boarding schools in England, Blashki graduated from Eton in 1919. He changed his name to Evergood because British Prime Minister Winston Churchill had written that Anglo-Saxons were full of prejudice. When Evergood discovered that he wanted to be an artist, he left Cambridge University to study drawing under Henry Tonks, head of the Slade School of Fine Art, London.

In 1923 Evergood returned to America, where he studied with George Luks at the Art Students League in New York City, and then went to Paris, where he attended the Académie Julian. He went back to New York in 1926. In 1927 he held his first one-man show in New York and exhibited frequently thereafter. In 1929 Evergood returned to France. In 1931, traveling through Spain, he was impressed by the work of El Greco. That year he also married the dancer Julia Cross.

In America during the 1930s Evergood painted huge murals under the auspices of the Federal Arts Project, such as the *Story of Richmond Hill* (1936-1937). In 1936 he moved to Woodstock, NY, and that year he took part in the ''219'' strike protesting layoffs from the Federal Arts Project. In 1952 he moved to Southbury, CT. He died in Bridgewater, CT on March 11, 1973.

Evergood has been classified as an expressionist, a social realist, and a surrealist. To some degree, all the labels are appropriate. His work, turning on social causes especially during the 1930s, is marked throughout by strong elements of fantasy and the bizarre. He acknowledged the influence of painters Mathias Grünewald, Pieter Bruegel, Hieronymus Bosch, and El Greco and the graphic work of Francisco Goya, Honoré Daumier, and Henri de Toulouse-Lautrec. But his art is also closely tied to reality and often deals with actual events, as in the *Burial of the Queen of Sheba* (1933), which shows Evergood and his wife illegally burying their cat in a backyard. In *My Forebears Were Pioneers* (1940), Evergood pictures a staunch old woman sitting placidly in her rocking chair before huge, uprooted trees and her picturesque 19th century house. The scene was based on a woman he had encountered while driving in the countryside. In *Enigma of the Collective American Soul* (1959), Evergood combines the grotesque with social commentary by juxtaposing portraits of U.S. President Dwight Eisenhower and Churchill with an insipid beauty contest winner, while in a corner of the painting two small boys steal a smoke.

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Medgar Evers

Medgar Evers (1925-1963), field secretary for the National Association for the Advancement of Colored People (NAACP), was one of the first martyrs of the civil-rights movement. His death prompted President John Kennedy to ask Congress for a comprehensive civil-rights bill, which President Lyndon Johnson signed into law the following year.

The Mississippi in which Medgar Evers lived was a place of blatant discrimination where blacks dared not even speak of civil rights, much less actively

campaign for them. Evers, a thoughtful and committed member of the National Association for the Advancement of Colored People (NAACP), wanted to change his native state. He paid for his convictions with his life, becoming the first major civil rights leader to be assassinated in the 1960s. He was shot in the back on June 12, 1963, after returning late from a meeting. He was 37 years old.

Evers was featured on a nine-man death list in the deep South as early as 1955. He and his family endured numerous threats and other violent acts, making them well aware of the danger surrounding Evers because of his activism. Still he persisted in his efforts to integrate public facilities, schools, and restaurants. He organized voter registration drives and demonstrations. He spoke eloquently about the plight of his people and pleaded with the all-white government of Mississippi for some sort of progress in race relations. To those people who opposed such things, he was thought to be a very dangerous man. ''We both knew he was going to die,'' Myrlie Evers said of her husband in *Esquire.* ''Medgar didn't want to be a martyr. But if he had to die to get us that far, he was willing to do it.''

In some ways, the death of Medgar Evers was a milestone in the hard-fought integration war that rocked America in the 1950s and 1960s. While the assassination of such a prominent black figure foreshadowed the violence to come, it also spurred other civil rights leaders—themselves targets of white supremacists—to new fervor. They, in turn, were able to infuse their followers—both black and white—with a new and expanded sense of purpose, one that replaced apprehension with anger. *Esquire* contributor Maryanne Vollers wrote: ''People who lived through those days will tell you that something shifted in their hearts after Medgar Evers died, something that put them beyond fear. . . . At that point a new motto was born: After Medgar, no more fear.''

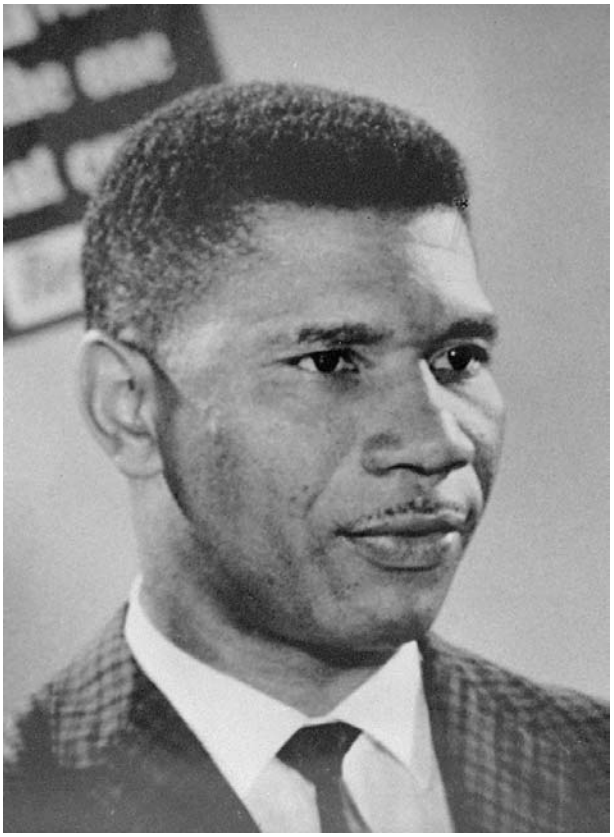

A Course in Racism

Evers was born in 1925 in Decatur, Mississippi. He was the third of four children of a small farm owner who also worked at a nearby sawmill. Young Medgar grew up fast in Mississippi. His social standing was impressed upon him every day. In *The Martyrs: Sixteen Who Gave Their Lives for Racial Justice,* Jack Mendelsohn quoted Evers at length about his childhood. ''I was born in Decatur here in Mississippi, and when we were walking to school in the first grade white kids in their schoolbuses would throw things at us and yell filthy things,'' the civil rights leader recollected. ''This was a mild start. If you're a kid in Mississippi this is the elementary course.

''I graduated pretty quickly. When I was eleven or twelve a close friend of the family got lynched. I guess he was about forty years old, married, and we used to play with his kids. I remember the Saturday night a bunch of white men beat him to death at the Decatur fairgrounds because he sassed back a white woman. They just left him dead on the ground. Everyone in town knew it but never [said] a word in public. I went down and saw his bloody clothes. They left those clothes on a fence for about a year. Every Negro in town was supposed to get the message from those clothes and I can see those clothes now in my mind's eye. . . . But nothing was said in public. No sermons in church. No news. No protest. It was as though this man just dissolved except for the bloody clothes. . . . Just before I went into the Army I began wondering how long I could stand it. I used to watch the Saturday night sport of white men trying to run down a Negro with their car, or white gangs coming through town to beat up a Negro.''

Evers was determined not to cave in under such pressure. He walked twelve miles *each way* to earn his high school diploma, and then he joined the Army during the Second World War. Perhaps it was during the years of fighting in both France and Germany for his and other countries' freedom that convinced Evers to fight on his own shores for the freedom of blacks. After serving honorably in the war he was discharged in 1946.

Evers returned to Decatur where he was reunited with his brother Charlie, who had also fought in the war. The young men decided they wanted to vote in the next election. They registered to vote without incident, but as the election drew near, whites in the area began to warn and threaten Evers's father. When election day came, the Evers brothers found their polling place blocked by an armed crowd of white Mississippians, estimated by Evers to be 200 strong. ''All we wanted to be was ordinary citizens,'' he declared in *Martyrs.* ''We fought during the war for America and Mississippi was included. Now after the Germans and the Japanese hadn't killed us, it looked as though the white Mississippians would.'' Evers and his brother did not vote that day.

What they did instead was join the NAACP and become active in its ranks. Evers was already busy with NAACP projects when he was a student at Alcorn A & M College in Lorman, Mississippi. He entered college in 1948, majored in business administration, and graduated in 1952. During his senior year he married a fellow student, Myrlie Beasley. After graduation the young couple moved near Evers's hometown and were able to live comfortably on his earnings as an insurance salesman.

Mandated Change for Mississippi

Still the scars of racism kept accumulating. Evers was astounded by the living conditions of the rural blacks he visited on behalf of his insurance company. Then in 1954 he witnessed yet another attempted lynching. ''[My father] was on his deathbed in the hospital in Union [Mississippi],'' Evers related in *Martyrs.* ''The Negro ward was in the basement and it was terribly stuffy. My Daddy was dying slowly, in the basement of a hospital and at one point I just had to walk outside so I wouldn't burst. On that very night a Negro had fought with a white man in Union and a white mob had shot the Negro in the leg. The police brought the Negro to the hospital but the mob was outside the hospital, armed with pistols and rifles, yelling for the Negro. I walked out into the middle of it. I just stood there and everything was too much for me. . . . It seemed that this would never change. It was that way for my Daddy, it was that way for me, and it looked as though it would be that way for my children. I was so mad I just stood there trembling and tears rolled down my cheeks.''

Evers quit the insurance business and went to work for the NAACP full-time as a chapter organizer. He applied to the University of Mississippi law school but was denied admission and did not press his case. Within two years he was named state field secretary of the NAACP. Still in his early thirties, he was one of the most vocal and recognizable NAACP members in his state. In his dealings with whites and blacks alike, Evers spoke constantly of the need to overcome hatred, to promote understanding and equality between the races. It was not a message that everyone in Mississippi wanted to hear.

The Evers family—Medgar, Myrlie and their children—moved to the state capital of Jackson, where Evers worked closely with black church leaders and other civil rights activists. Telephone threats were a constant source of anxiety in the home, and at one point Evers taught his children to fall on the floor whenever they heard a strange noise outside. ''We lived with death as a constant companion 24 hours a day,'' Myrlie Evers remembered in *Ebony* magazine. ''Medgar knew what he was doing, and he knew what the risks were. He just decided that he had to do what he had to do. But I knew at some point in time that he would be taken from me.''

Evers must have also had a sense that his life would be cut short when what had begun as threats turned increasingly to violence. A few weeks prior to his death, someone threw a firebomb at his home. Afraid that snipers were waiting for her outside, Mrs. Evers put the fire out with the garden hose. The incident did not deter Evers from his rounds of voter registration nor from his strident plea for a biracial committee to address social concerns in Jackson. His days were filled with meetings, economic boycotts, marches, prayer vigils, and picket lines—and with bailing out demonstrators arrested by the all-white police force. It was not uncommon for Evers to work twenty hours a day.

Some weeks before his death, Evers delivered a radio address about the NAACP and its aims in Mississippi. ''The NAACP believes that Jackson *can* change if it *wills* to do so,'' he stated, as quoted in *Martyrs.* ''If there should be resistance, how much better to have turbulence to effect improvement, rather than turbulence to maintain a standpat policy. We believe that there are white Mississippians who want to go forward on the race question. Their religion tells them there is something wrong with the old system. Their sense of justice and fair play sends them the same message. But whether Jackson and the State choose to change or not, the years of change are upon us. In the racial picture, things will never be as they once were.''

Two Fallen Leaders—One Theme

On June 12, 1963, U.S. president John F. Kennedy—who would be assassinated only a few short months later—echoed this sentiment in an address to the nation. Kennedy called the white resistance to civil rights for blacks ''a moral crisis'' and pledged his support to federal action on integration.

That same night, Evers returned home just after midnight from a series of NAACP functions. As he left his car with a handful of t-shirts that read ''Jim Crow Must Go,'' he was shot in the back. His wife and children, who had been waiting up for him, found him bleeding to death on the doorstep. ''I opened the door, and there was Medgar at the steps, face down in blood,'' Myrlie Evers remembered in *People* magazine. ''The children ran out and were shouting, 'Daddy, get up!'''

Evers died fifty minutes later at the hospital. On the day of his funeral in Jackson, even the use of beatings and other strong-arm police tactics could not quell the anger among the thousands of black mourners. The NAACP posthumously awarded its 1963 Spingarn medal to Medgar Evers. It was a fitting tribute to a man who had given so much to the organization and had given his life for its cause.

Rewards were offered by the governor of Mississippi and several all-white newspapers for information about Evers's murderer, but few came forward with information. However, an FBI investigation uncovered a suspect, Byron de la Beckwith, an outspoken opponent of integration and a founding member of Mississippi's White Citizens Council. A gun found 150 feet from the site of the shooting had Beckwith's fingerprint on it. Several witnesses placed Beckwith in Evers's neighborhood that night. On the other hand, Beckwith denied shooting Evers and claimed that his gun had been stolen days before the incident. He too produced witnesses—one of them a policeman—who swore before the court that Beckwith was some 60 miles from Evers's home on the night he was killed.

Beckwith was tried twice in Mississippi for Evers's murder, once in 1964 and again the following year. Both

trials ended in hung juries. Sam Baily, an Evers associate, commented in *Esquire* that during those years ''a white man got more time for killing a rabbit out of season than for killing a Negro in Mississippi.''

After the second trial, Myrlie Evers took her children and moved to California, where she earned a degree from Pomona College and was eventually named to the Los Angeles Commission of Public Works. However, her conviction that justice was never served in her husband's case kept Mrs. Evers involved in the search for new evidence. As recently as 1991, Byron de la Beckwith was arrested a third time on charges of murdering Medgar Evers. Beckwith was extradited to Mississippi to await trial again, still maintaining his innocence and still committed to the platform of white supremacy.

The Evers Legacy

Perhaps the most encouraging aspect of Medgar Evers's story lies in the attitudes of his two sons and one daughter. Though they experienced firsthand the destructive ways of bigotry and hatred, Evers's children appear to be very well-adjusted individuals. ''My children turned out to be wonderfully strong and loving adults,'' Myrlie Evers concluded *Ebony*. ''It has taken time to heal the wounds [from their father's assassination] and I'm not really sure all the wounds are healed. We still hurt, but we can talk about it now and cry about it openly with each other, and the bitterness and anger have gone.''

At the same time, Mrs. Evers asserted in *People* that she hopes for Beckwith's conviction on the murder charges. (He was, indeed, convicted after the third trial.) ''People have said, 'Let it go, it's been a long time. Why bring up all the pain and anger again?''' she explained. ''But I *can't* let it go. It's not finished for me, my children or . . . grandchildren. I walked side by side with Medgar in everything he did. This [new] trial is going the last mile of the way.''

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Myrlie Evers-Williams

Myrlie Evers-Williams's name may forever evoke the legacy of her first husband, slain civil rights leader Medgar Evers, but Myrlie Evers-Williams (born 1933) has never rested quietly on his laurels. Instead, the first woman elected Board of Directors Chair of the National Association for the Advancement of Colored People (NAACP) has spent a lifetime carving out a formidable civil rights legacy of her own.

Myrlie Evers-Williams was born in the Mississippi city of Vicksburg in 1933 in her maternal grandmother's frame house to a 16-year-old mother and a 28-year-old father, Evers-Williams was the only child born to the couple, who separated before her first birthday. Because of her mother's age, the family decided that it would be best if Evers-Williams was left in the care of her paternal grandmother, Annie McCain Beasley, a retired school teacher whom she called ''Mama.''

Though her mother left Vicksburg shortly after her marriage to James Van Dyke Beasley dissolved, Evers-Williams was surrounded by family while growing up. Besides her father and grandmother, with whom she lived, Evers-Williams regularly saw her maternal grandmother, and took piano lessons from her aunt, teacher Myrlie Beasley Polk. It is not surprising, then, that Evers-Williams remembered ''only warmth and love and protectiveness from all of the people around me'' in *For Us, the Living,* a 1967 memoir she wrote (with William Peters) about her life, and that of Medgar Evers.

Nor is it surprising, in this environment filled with educators, that Evers-Williams would develop a taste and an appetite for learning. A gifted pianist, she hoped to study music in college. However, Evers-Williams was denied the

Mississippi state financial aid that would have enabled her to attend the respected school of music at Fisk University in Nashville and was forced because of segregation to choose a school from Mississippi's two state colleges for African Americans, neither of which offered a major in music. She settled on Alcorn A&M College, where she planned to major in education and minor in music.

It was at Alcorn, during her first day on campus, that Evers-Williams met Medgar Evers, a business student who had started his studies there in the fall term of 1948. Her family initially disapproved of her romance with the older Evers—a World War II veteran roughly eight years her senior—but they continued to see each other steadily. They married on December 24, 1951, in a church in the bride's hometown of Vicksburg.

After roughly two years of study (around the time that Evers graduated from Alcorn), Evers-Williams left college, and the pair eventually settled in Jackson, Mississippi, where Evers (after a stint as an insurance agent) became the state's first NAACP field secretary. Evers-Williams worked alongside him, joining her husband's staff as his secretary. Like her husband, she was incensed by the appalling living conditions endured by sharecroppers.

Evers's efforts in the Mississippi civil rights movement, including attempts to desegregate schools and public buildings and secure voting rights for all citizens, are what led to his murder. He was shot in front of the family house in Jackson on June 12, 1963, as his wife and three children watched helplessly. His killer, white supremacist Byron De La Beckwith, was quickly arrested and charged in the shooting, but all-white juries deadlocked in two trials in 1964, freeing Beckwith. Evers-Williams, who had become active in the NAACP during her marriage, spent the next 30 years trying to bring Beckwith to justice.

Evers-Williams's dogged pursuit of the man who killed Medgar Evers paid off. When the Jackson, Mississippi *Clarion-Ledger* uncovered new information around 1989 suggesting jury tampering and official intervention in the case, Evers-Williams used the fresh evidence to convince reluctant Mississippi officials to conduct a new trial. As she told *People* magazine in 1991, shortly after Beckwith was arrested again, ''People have said, 'Let it go, it's been a long time. Why bring up all the pain and anger again?' But I *can't* let it go. It's not finished for me, my children or four grandchildren.'' On February 5, 1994, a racially diverse Hinds County, Mississippi, jury found Beckwith guilty of the slaying. The victory was especially important for Evers-Williams. ''When (the trial) was over, every pore was wide open and the demons left,'' she told Claudia Dreifus of the *New York Times Magazine* in 1994. ''I was reborn when that jury said, 'Guilty!'''

After the murder and the failure of the initial trials to bring a conviction, Evers-Williams moved to the middle class college town of Claremont, California, with her three children. There, she completed work on a bachelor's degree in sociology in 1968 at Pomona College, one of the five Claremont colleges. While in school, Evers-Williams accepted speaking engagements for the NAACP and worked on *For Us, the Living.* In 1983, the book was adapted for a television movie starring Irene Cara and Howard Rollins. The Claremont Colleges hired Evers-Williams after her graduation as a development director in 1968. Two years later, at the behest of local residents, she made her first foray into the political arena with a run for U.S. Congress as a Democrat in the primarily Republican 24th District. Her bid for office was unsuccessful, but she did capture over 30 percent of the vote in the area.

By the early 1970s, Evers-Williams had moved with her children to New York, where she was a vice president at the advertising firm of Seligman and Latz. In 1975, she joined Atlantic Richfield, a petroleum, chemical, and natural resource firm based in Los Angeles, where she eventually rose to director of community affairs. During this period, she also became a columnist for *Ladies' Home Journal.*

Evers-Williams met the man who would become her second husband at the Claremont Colleges. In 1976 she married longshoreman and civil rights and union activist Walter Williams at Little Bridges Chapel at Claremont College. She did not take Williams's surname at that time out of respect for Medgar Evers. Williams—referred to by Evers-Williams in an article in the July 1991 issue of *Esquire* as ''my best friend, my Rock of Gibraltar''—reportedly understood this, and stood by her decision.

Following an unsuccessful run for city council in Los Angeles in 1987, Evers-Williams was appointed one of the five commissioners on the Board of Public Works by Los Angeles Mayor Tom Bradley, where she was in charge of some 5,000 to 6,000 employees and a multi-million dollar budget for basic city services and improvements such as road maintenance. Evers-Williams continued her work with the NAACP along with her other commitments. As vice-chair of the board of the NAACP in 1994, she knew that the group had fallen on difficult times, as it faced mounting debt and scandal. As she acknowledged in the *New York Times Magazine* in 1994, ''We need strong leadership, which I hope will include more women at the helm. We need more leaders who guard the monies of the association very carefully—and who do not abuse the privileges that come with leadership.''

After considerable deliberation, especially in light of the failing health of her second husband, Evers-Williams announced her decision to run for the position of chair of the NAACP in mid-February of 1995. In a close race for control of the organization's 64-member board of directors later that month, Evers-Williams defeated incumbent William Gibson, a South Carolina dentist who had led the NAACP board since 1985, by 30-to-29.

Following her win, Jack W. White in *Time* magazine quoted Evers-Williams as having told participants at an NAACP meeting in New York, ''Duty beckons me. I am strong. Test me and you will see.'' As White observed, Evers-Williams will need that strength to bolster the organization. As Evers-Williams begins her tenure, she must address the internal troubles and tensions that have shaken the NAACP in recent years. Former executive director Benjamin Chavis was ousted in 1994 after 15 months on the job for sexual harassment and financial mismanagement. Gibson reportedly misspent organization funds as well. The

NAACP was about $4 million in debt when Evers-Williams entered office, and charges of gender discrimination, beyond those levied at Chavis, abounded in the ranks.

Those who know Evers-Williams believed that she was up to the task. Arthur Johnson, president of the Detroit chapter of the NAACP from 1986 to 1993, told the *Detroit Free Press* in February of 1995 that he felt that ''Myrlie Evers will raise the sights of NAACP members around the country and will generate a stronger and better feeling of common cause among the members.'' A February 21, 1995 editorial in the *New York Times* expressed similar confidence in Evers-Williams, arguing that she ''seems well suited to the task of reasserting the NAACP's trademark blend of militance and inclusivity,'' and that she ''has given the NAACP a new chance at what looked like the last minute.'' A writer for the *Nation* was likewise upbeat about her prospects, saying that she brings ''a long history of struggle, a large slice of NAACP tradition and great integrity to her new task.'' Paul Ruffins in the *Nation,* similarly, noted that Evers-Williams offers ''a model of life and leadership in the post-civil rights era'' as well as significant management experience.

For her part, Evers-Williams has said that she will reach out to younger members of the African American community, that she will work to restore the organization's image and financial state, and that she will focus on present threats to past civil rights achievements, such as affirmative action and fair housing and lending rules. Even this triumph for Evers-Williams was tempered by tragedy, though. Williams, who had urged his wife to seek the top post of the NAACP, lost a lengthy battle with cancer on February 22, 1995, at the couple's Oregon home. Evers-Williams, who had been elected to the post just days earlier, was at his side when he died. ''I kept telling him, 'I need to be with you,' and he kept saying, 'This is something you've got to do,''' Evers-Williams related in *Jet.*

Evers-Williams was sworn in as chairperson of the NAACP on Mother's Day, May 14, 1995, at the Metropolitan AME Church in Washington, before over 1,000 supporters. There, according to a report in the *Detroit Free Press,* she renewed her pledge to restore the NAACP in name and deed, telling the assembly, ''I will give my all to the NAACP to see that it becomes stronger, to see that we regain our rightful place as the premier civil rights organization in this country.'' After Evers-Williams' inauguration, Ruffins asserted that the NAACP had ''regained its moral center of gravity.'' Although she faced opposition by some board members, Evers-Williams' involvement seemed to bring a renewal of support for the organization. *Harper's Bazaar* reported a flood of dues from the group's 2200 branches, and noted that much-needed corporate and celebrity donations were coming in again. As Evers-Williams pointed out in *Harper's Bazaar,* the NAACP still has a long way to go. ''The perception that we don't have a financial crisis jsut because I was elected is totally erroneous,'' she noted. However, it appeared that if anyone could get the NAACP back into shape, Evers-Williams could. During her first year of chairmanship, Ever-Williams generated much praise for reducing the organization's deficit, healing wounded souls on the divided board, and hiring Kweisi Mfume as president to guide the NAACP into the next century.

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William Maurice Ewing

The American oceanographer William Maurice Ewing (1906-1974) was a leader in modern earth science research, especially in the applications of geophysics to oceanography.

Maurice Ewing was born in Lockney, Texas, on May 12, 1906. He was the fourth of 10 children of Floyd Ford Ewing, a farmer and hardware merchant, and Hope Hamilton Ewing. His older siblings died at very young ages, so he grew up as the eldest of seven. He preferred to be known as Maurice, rather than William. His parents stressed the importance of education, and Ewing studied diligently and received a scholarship to college. Working at night to support himself, he received his bachelor's (1926), master's (1927), and doctoral (1931) degrees from Rice Institute in Houston. He first majored in electrical engineering and later switched to mathematics and physics, which he found more interesting. One physicist, H. A. Wilson, had a major influence on Ewing. Wilson held a weekly series at Rice attended by many prestigious scientists who made a big impression on Ewing.

Won Geological Grant

Ewing was instructor in physics at the University of Pittsburgh from 1929 to 1930. He moved to Lehigh University as instructor of physics in 1930, becoming assistant professor in 1936 and associate professor of geology in 1940. Probably the most important event of his professional life occurred in 1935, when a committee of distinguished geologists asked if he would undertake the task of applying the techniques of geophysics to the ocean areas. He jumped at the chance and with their support obtained a grant from the Geological Society of America for a classic refraction study of the structure of the Continental Shelf off the East Coast of the United States. This was quickly followed by a

successful gravity-measuring cruise on the *Barracuda,* using the newly developed gravity pendulum apparatus introduced by F.A. Vening Meinesz.

With the aid of some of his students, Ewing built ocean-bottom cameras and automatic apparatus for making seismic refraction measurements at the bottom of the deep-ocean basins. Several seismic measurements had been successfully made by the time World War II broke out. In September 1940 the National Defense Research Committee (NDRC) was being discussed by leaders of the scientific community as an important adjunct to the military in the event of U.S. involvement in the war. Early recognizing the importance and probable results of the war, Ewing obtained a leave of absence from Lehigh University and moved to the Woods Hole Oceanographic Institution (WHOI) to commence defense research. Without recompense, until the NDRC was officially formed in January 1941, he and his former students wrote *Sound Transmission in Sea Water,* the standard manual throughout the war and long after for understanding and predicting the results of sound-echo ranging. They also redesigned the bathythermograph from a bulky, tedious, and unreliable instrument to one capable of obtaining temperature-depth information to depths of 900 feet from ships underway at speeds up to 20 knots. It was adopted by the Navy and was the standard instrument with only minor changes for over 20 years.

During the war Ewing was the leading physicist at WHOI in the development and application of underwater photography and underwater sound for use by the Navy. It was in this period that he introduced the long-range sound transmission studies, resulting in the SOFAR system and providing the basic ideas behind the Navy's long-range surveillance and detection systems.

Lamont-Doherty Geological Observatory

In 1946 Ewing initiated an extensive program of geophysical training for graduate students at Columbia University. He was promoted to professor in 1947 and was made Higgins Professor of Geology in 1949. That year Columbia made available the former Thomas W. Lamont estate for the use of the geophysics group to undertake studies in earthquake seismology. The Lamont Geological Observatory was formed as a part of the department of geology with Ewing named director. In 1961 the observatory was changed to a research institute within the university to promote research with other university departments; in 1969 the name was changed to the Lamont-Doherty Geological Observatory.

From 1947 to his retirement Ewing continued his work at Columbia and WHOI. During his career, he carried out an extensive research career authoring or coauthoring 280 papers and three books. He received 10 honorary degrees from universities in four countries and 26 medals and awards from institutions and scientific societies of eight nations. He died at the age of 67 in 1974. His wife, Harriet, collected many of his private papers and donated them to the University of Texas. They are housed at the Harry Ransom Humanities Research Center in Austin.

Further Reading

Ewing's contributions to oceanography are discussed in Robert C. Cowen, *Frontiers of the Sea: The Story of Oceanographic Exploration* (1963); and Warren E. Yasso, *Oceanography: A Study of Inner Space* (1965). Additional material on Ewing is in David Robert Bates, ed., *The Planet Earth* (1957; rev. ed. 1964); William S. von Arx, *An Introduction to Physical Oceanography* (1962); and Günter Dietrich, *General Oceanography: An Introduction* (trans. 1963).

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Benedict Chuka Ewonwu

Benedict Chuka Ewonwu (born 1921) was the first Nigerian artist to win international acclaim. His sculpture and painting reflect his conviction that art must be a personal statement and not a stereotyped conformity to any particular style.

The talent of Benedict Ewonwu for woodcarving was recognized early. In 1944 the Nigerian government sponsored his further study in England, and he won his diploma in fine arts at the University of London. His first major exhibition, at the Apollinaire Gallery in London in September 1950, was a popular success, and his work was applauded by art critics. In the period after Nigerian independence Ewonwu held the post of federal art adviser.

During the early period in his career Ewonwu's favorite medium was woodcarving. Although his reputation rests on his bronze and terra-cotta work, his skill at exploiting the natural grain of wood to express the desired motion of the figure remains his greatest strength. In wood he seems more introspective and not as torn by the conflicting demands of the public. This public is either European, which demands of him some expression of the traditional in his work, or African, which until recently considered European naturalism to be superior to African motifs. He maintained with considerable justification that he could change from one style to another just as he was able to create in stone, wood, or bronze.

Whatever the reason, Ewonwu produced prolifically in all styles, utilizing various materials. His terra-cotta sculptures are usually naturalistic renderings of African subjects. Among the best of these are the *Head of Kofi* and the *Head of Koyi*. The statue of Queen Elizabeth II in front of the old Federal House of Representatives in Lagos is probably his best-known public monumental statue.

A key to understanding Ewonwu's blend of the traditional and the natural and the conflict between these two is the bronze statue entitled *The Awakening,* outside the Nigerian Museum in Lagos. It is a female figure with an abstract body which rises in an elongated shaft from a thin base. To this Ewonwu affixed a face and hands rendered in a realistic fashion.

Ewonwu was also a painter of considerable merit. His landscapes executed in bold colors have had a wide appeal among middle-class Nigerians. By contrast, he also created a series of paintings called *Africa Dances,* in which he attempted to recapture the mysterious rhythm of old Africa by abandoning naturalism. He was also commissioned to do large-scale murals. The best examples of this type are those he created for the Nigerian Corporation Building in Lagos.

Further Reading

A short biography of Ewonwu and a discussion of contemporary Nigerian art are in Evelyn S. Brown, *Africa's Contemporary Art and Artist* (1966). See also Ulli Beier's two works, *Art in Nigeria* (1960); and *Contemporary Art in Africa* (1968); and Tibor Bodrogi, *Art in Africa* (1968). □

Hubert and Jan van Eyck

The Flemish painters Hubert (died 1426) and Jan (ca. 1390-1441) van Eyck were the founders of the early Netherlandish school of painting.

In the third decade of the 15th century an elaborate technique of painting in oil glazes on wooden panels emerged and was perfected in the Low Countries. Although ultimately the brothers Van Eyck cannot be credited with its discovery, they were the acknowledged leaders of this new practice. The brilliant coloration, luminous surfaces, and detailed precision of their paintings remain to this day one of the greatest achievements of Western art.

The birth dates of Hubert and Jan van Eyck are unknown, but it is generally held that Hubert was the elder and Jan was born about 1390. According to a 16th-century tradition, their place of birth was Maaseyck near Maastricht in the province of Limburg.

Jan is first heard of between 1422 and 1425 at The Hague, where he held the title of *peintre et varlet de chambre* to John, Count of Bavaria-Holland. The general background and early training of the two artists, however, can only be surmised, as Jan already had apprentices when he arrived at The Hague. After the count's death Jan moved to Bruges, where on May 19, 1425, he assumed the title of *peintre et varlet de chambre* to Philip the Good, Duke of Burgundy. Jan retained this title until his death. He also served the duke as a kind of roving ambassador, traveling to Spain in 1427 in search of a bride for his employer and to Portugal in 1428. On the latter occasion Jan was successful in obtaining the hand of Isabella, the Infanta of Portugal, for Philip. Their marriage took place at Bruges on Jan. 7, 1430.

In 1432 Jan is recorded as owning a house in Bruges, and about this time he married Margaret, who bore him 10 children. Jan's great reputation during his lifetime is evidenced by numerous accounts and documents as well as a large gift that the Duke of Burgundy gave Margaret van Eyck on Jan's death.

Jan Van Eyck

Hubert van Eyck

While Jan van Eyck is the best-documented Flemish artist of the 15th century, there are so few records relating to Hubert that some art historians have strongly doubted his very existence. Moreover, not a single painting survives that can be attributed without question to Hubert. Indeed, but for the evidence of a quatrain painted on the frame of the famous *Ghent Altarpiece,* it is unlikely that his identity would have survived his own time. In translation the verse reads: ''The painter Hubert van Eyck, greater than whom none was to be found, began this work and Jan, his brother—second in art—having carried through the task at the expense of Judocus Vyd, invites you by this verse to look at what has been done, 1432.''

Although the question has not been laid completely to rest, most authorities today accept the authenticity of the inscription. In the opinion of Erwin Panofsky and others, the hand of Hubert is discernible on parts of the interior wings of the altarpiece. According to this view, Hubert's style, as seen, for example, in the high-horizoned landscape of the central panel, is far less progressive than Jan's.

Despite several attempts to attribute paintings to Hubert, none has met with any substantial measure of acceptance. The work scholars most generally agree upon, however, is an *Annunciation* in New York that is sufficiently archaic in its conception and treatment to merit a date in the first quarter of the 15th century.

Jan van Eyck

Among the surviving works of Jan van Eyck, the earliest is probably the diminutive *Virgin in a Church* in Berlin (ca. 1425). Although the treatment of the figures of the Virgin and Child is relatively conservative, the conception of architectural space, filled with a softly diffused and atmospheric light, is totally new. A similar handling of a warmly lighted interior space can be seen in the *Annunciation* in Washington (ca. 1428), but in addition there is a new feeling for weight and volume in the figures of the Virgin and the angel Gabriel. Also present is a strong sense of the tangible reality of objects, each of which is invested with sacred and supernatural meaning. This type of ''disguised symbolism'' partially derives from the somewhat earlier works of Robert Campin (the Master of Flémalle), but Jan raised it to a new level of consistency and meaning.

The *Ince Hall Madonna* (1433) is the first independent panel among a dozen surviving signed and dated works. It also contains the inscription of Jan's personal motto, *Als ick kan* (''As best I can''), an indication of the painter's great self-esteem as well as his somewhat princely aspirations. Like almost all of Jan's paintings, this work is a landmark of Western art for the numerous innovations in style and technique.

From approximately the same period is the unsigned *Madonna with Chancellor Nicholas Rolin*. A work of extraordinary clarity and precision, it shows the shrewd and powerful chancellor of Burgundy kneeling at prayer before the Virgin and Child. Every detail of the landscape and architectural setting is rendered with such exactitude that these sacred events have become profoundly real. The painter's use of bright primary hues overlaid with numerous transparent glazes enlivens the entire surface of the painting, which glows with the intensity of a precious jewel.

Hubert Van Eyck

The famous double portrait *Giovanni Arnolfini and His Wife* is signed and dated 1434. This brilliant panel, as Panofsky has shown, functioned both as a portrait and a legal document to commemorate the sacrament of marriage between an Italian banker and his wife. The strong piety and intense spirituality of this painting are characteristic of the mature phase of Jan's art. At the same time the painter's feeling for space, lighting, and plastic form reaches new heights of actualization. A further tendency toward monumentality and static immobility can also be witnessed in this panel.

These stylistic qualities attained their finest expression in the *Madonna of Canon George van der Paele with Saints Donatien and George*. Of all Jan's surviving works, this brilliant panel (1434-1436) most fully realizes the painter's twin goals of pictorial richness and spiritual grandeur.

Only a few paintings are known from Jan's last years. The *Lucca Madonna* can probably be dated after 1436; the strangely archaic *Virgin at the Fountain* is signed and dated 1439. With only minor variations both works retain the formal beauty and compositional balance of Jan's mature style.

As a portraitist, Jan van Eyck has few rivals among northern painters. His keen and objective vision, in combination with an intuitive reserve, endows his subjects with both individuality and dignity. The portrait *Tymotheos,* which is thought to represent Philip the Good's court musician Gilles Binchois, is signed and dated Oct. 10, 1432. With characteristic Eyckian precision, the sitter is depicted in a dense spatial ambient from which he emerges through a boldly directed use of lighting.

In the *Man in a Red Turban* (1433), which is probably a self-portrait, the penetrating glance of the eyes involves the spectator more directly with the sitter. Through this remarkable innovation Jan was able to achieve the result, so aptly described by one writer, that ''it is the viewer that is the observed, not the observer.''

With the single exception of Rogier van der Weyden, Jan van Eyck was the most influential Flemish painter of the 15th century. The technical brilliance and formal balance of his style served as a model to generations of painters (including Rogier) both north and south of the Alps.

Further Reading

Since the rediscovery of the Van Eycks in the 19th century, many studies of them have appeared. The most complete work in English is Ludwig von Baldass, *Jan van Eyck* (1952); it contains a thorough catalog of the works as well as a full bibliography up to 1952. For the most authoritative survey of the Van Eyck problem as well as a brilliant appreciation of their art see the relevant chapters in Erwin Panofsky, *Early Netherlandish*

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Edward John Eyre

Edward John Eyre (1815-1901) was an English explorer of Australia and an administrator in New Zealand and the West Indies. He was tried for murder in the ruthless suppression of a Jamaican uprising and was acquitted.

Contrary to general belief, Edward John Eyre was born not at Hornsea, Yorkshire, but at Whipsnade in Bedfordshire on Aug. 5, 1815. His father was the Reverend Anthony Eyre, Vicar of Hornsea and Long Riston. Edward lived and was educated in Yorkshire. He completed his schooling at Sedbergh Grammar School and soon after decided to seek his fortune in the colony of New South Wales, where considerable opportunities were opened up by the expansion of the pastoral industry. Arriving at Sydney on March 20, 1833, he moved to the rich Hunter River district. In 1834 he acquired a property near Queanbeyan in New South Wales, but his stock were struck by disease. In January 1837 he returned to Sydney to start a fresh life driving sheep overland, first to Port Phillip and then even farther afield to Adelaide. There he established a home in 1838.

A young man of adventurous disposition who had become accustomed to the hardships of the bush, Eyre turned his attention to exploring. He undertook two expeditions to the north of Adelaide in 1839, and in 1840, at the invitation of a committee of Adelaide interests, prepared for an exploration of the Australian interior. Nothing was known of the central part of Australia, but there were rumors of an inland sea and of the existence of rich pastoral land, for which there was a strong demand. On June 18, 1840, Eyre set out with a small party of two aborigines and three white men, including his foreman and companion on previous trips, John Baxter, to clear up some of these mysteries. For over a month they journeyed in a northerly direction through hot, dry land, eventually turning back in despair at a point which Eyre sadly named Mount Hopeless.

To amend his failure, which weighed heavily on his mind, Eyre resolved to do what no one had previously accomplished, namely, to follow the coast westward around the Great Australian Bight and examine its practicability as a stock route. Despite initial setbacks and the attempts of friends and the governor of South Australia to dissuade him from this hazardous undertaking, he set out from Fowler's Bay on Feb. 25, 1841. Water was short, the terrain difficult, and the temperature extreme. Baxter was murdered by the natives, and only Eyre and a boy named Wylie completed the trip to Albany, a chance meeting with a French whaling ship at Rossiter Bay having provided much-needed assistance.

As an explorer, Eyre was noted more for his courage and perseverance than for finding anything of great value. He had failed to penetrate into the interior, and he discovered little that was not already suspected about the coastal country.

Career as Bureaucrat

After returning to Adelaide, Eyre was made a magistrate and protector of the aborigines at Moorundie. In December 1844 he sailed for England and in 1846 was appointed lieutenant governor of New Zealand, where he served under and clashed with the governor, Sir George Grey. In 1853 Eyre returned to England and a year later sailed for the West Indies, where he served as lieutenant governor of St. Vincent, acting governor of the Leeward Islands, and governor of Jamaica. He suppressed a serious mutiny in October 1865 but he was recalled following the court-martial and hanging of a member of the local legislature who had been implicated in the uprising.

In England there was a public outcry in which leading figures like John Stuart Mill, Julian Huxley, and Herbert Spencer attacked Eyre, while others such as Thomas Carlyle, Alfred Lord Tennyson, and John Ruskin sprang to his support. Eyre was twice tried and acquitted, but it was not until 1874 that he was allowed to retire on a governor's pension. He died on Nov. 30, 1901, in Devonshire.

Further Reading

For Eyre's own account of his work in Australia see his *Journals of Expeditions of Discovery into Central Australia, and Overland from Adelaide to King George's Sound, in the Years 1840-1841* (1845). Recent biographies are M. J. L. Uren, *Edward John Eyre* (1964), and Geoffrey Dutton, *The Hero as Murderer* (1967). Eyre's conduct as governor of Jamaica is treated in William Law Mathieson, *The Sugar Colonies and Governor Eyre, 1849-1866* (1936), while the resultant controversy in England is discussed in Bernard Semmel, *The Governor Eyre Controversy* (1962).

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Ezana

Ezana (active early to middle 4th century) was an Ethiopian king during the Axumite period. His reign marked a turning point in Ethiopian history because Christianity became the state religion when he became the first Christian king.

Very little indeed is known about Ethiopia before the 12th century, but the reign of Ezana in the early to middle 4th century stands out because of the relatively abundant inscriptions which he left. Axum was the predecessor kingdom of modern Ethiopia and was located in the northern part of the country. Ezana succeeded his

father, Ella Amida, to the kingship while still a child, and Ezana's mother, Sofya, acted as his regent until he grew up. The young Ezana was tutored by one of his father's counselors, Frumentius, who was a Christian from Syria. Frumentius later converted Ezana to Christianity and became the head of the new Ethiopian Church.

The first known inscription left by Ezana was written on a stone stele in three languages, Geez (Old Ethiopic), Sabean, and Greek. By this time Ezana was ruling the kingdom himself, and he records the extent of his domains and some details of military expeditions to the north. He sent his brothers, Shaiazana and Hadefan, to subdue the Beja people, who had been raiding trading caravans in the north. Ezana showed his diplomatic skill by his wise treatment of these people after they were conquered. Instead of suppressing or enslaving them, he lavished wealth upon them and had them resettled in a fertile area within Axum where they were able to live in prosperity and peace. Several other, later inscriptions have been found that mention expeditions to places which can no longer be identified, and the general confusion of terminology makes it difficult to determine the precise extent of Axum at that time. It is not, for example, clear whether Ezana himself either ruled or invaded southern Arabia.

Through such men as Frumentius, Axum maintained close contacts with the Christian nations of the eastern Mediterranean. It was the rise of Islam several centuries later which isolated Christian Ethiopia from the rest of the world. There is no official and explicit record of Ezana's conversion to Christianity, but the fact of this event is shown by the changes in the symbols used in Axumite coins. Ezana's fifth and last known inscription pays tribute to the Christian god for the first time, and it goes on to describe his very important conquest of the ancient city of Meroë in northern Sudan. This conquest completed the downfall of the kingdom of Kush, which had once ruled Lower Egypt.

Traditions, which were written centuries later, say that Ezana adopted the Christian name of Abreha; however, this identification is controversial, and some modern historians believe that Abreha was another individual who ruled centuries later. Ezana is also remembered as having been a great builder, and he may have been responsible for the erection of the great obelisks still visible in the town of Axum.

Further Reading

An English translation of Ezana's last inscription is in Basil Davidson, ed., *The African Past* (1964). Very little is known about Ezana, and there is no biography of him. A useful account of early Ethiopia by G. W. B. Huntingford, ''The Kingdom of Axum,'' is in Roland Oliver, ed., *The Dawn of African History* (1961; 2d ed. 1968). E. Sylvia Pankhurst, Ethiopia: *A Cultural History* (1955), contains more material on Ezana than most general histories. Edward Ullendorff, *The Ethiopians* (1960; 2d ed. 1965), is a good general source. □

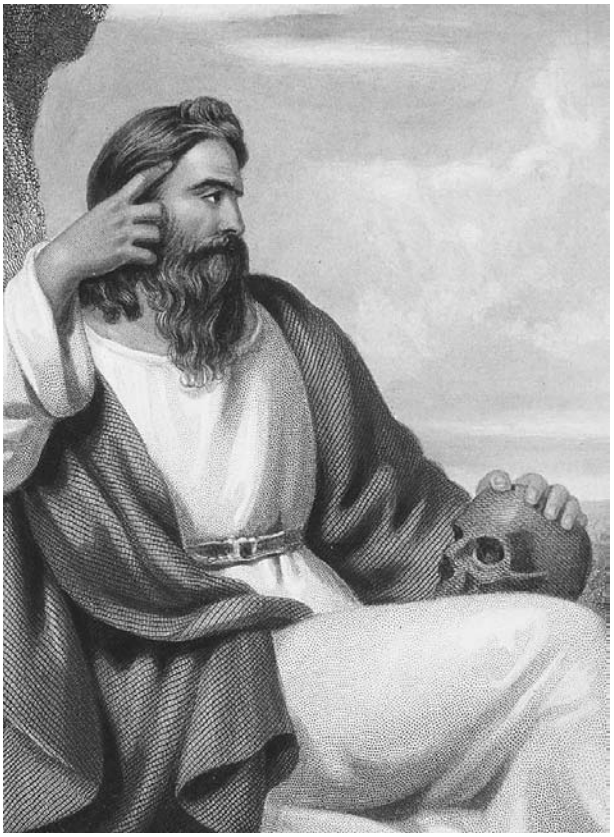

Ezekiel

Ezekiel (active 6th century B.C.) was a Hebrew priest and prophet. He held that each man is responsible for his own acts.

Little is known about Ezekiel's personal life. The son of Buzi, he was apparently a descendant of the priestly family of Zadok. While in Jerusalem, he had been influenced by his older contemporary Jeremiah. Ezekiel was exiled to Babylonia with King Jehoiachin in 597 B.C. or shortly thereafter. Five years later he lived in the Babylonian Jewish settlement of Tel Aviv (Tel Abubu, the hill of the storm god) by the Chebar River. It was there that he received his call to prophecy in a mystical vision (Ezekiel 8:1 ff). Josephus speaks of Ezekiel as having been young at the time of his exile, but that is probably not correct. Ezekiel demonstrated the kind of precise knowledge of the Temple and its ritual that could be acquired only from personal and active participation as a priest in the Temple worship.

For 22 years Ezekiel continued his ministry. In his early period as a prophet, he denounced his people for their sins and corruption. After the destruction of Jerusalem in 586, however, Ezekiel became the consoler and comforter of the exiles, holding out to them the promise of return to the homeland and the restoration of the Temple and of the throne of David. Ezekiel's loftiest vision, that of the Valley of Dry Bones (37:1-14), has rarely been matched in its grand-

eur. It is the prophet's response to the despair of the exiles, and it has become a powerful symbol of hope, resurrection, and regeneration.

In the early days of his ministry, Ezekiel found it difficult to impress his doctrines upon his people. Later, particularly after the destruction of Jerusalem, they recognized him as their spiritual leader, and they turned to him for counsel in their religious dilemmas and perplexities. The community elders evidently assembled in his home for instruction and guidance (8:1 ff, 14:1 ff), and it is possible that the institution of the synagogue grew out of these gatherings. One of the primary religious issues raised in these meetings was the problem of God's justice. The exiles thought they were sinless and should not have to suffer for the sins of their ancestors. In his reply Ezekiel laid down a vital principle in Judaism. Before Ezekiel, Jeremiah had asserted that children are not answerable for their parents' sins. Ezekiel proclaimed a new doctrine, which represents an ethical advance. The individual alone, he said, bears responsibility for his deeds. The belief ''If the fathers have eaten sour grapes, the children's teeth should be set on edge'' (18:2) is no longer tenable. The truth is that ''the soul that sinneth, it shall die'' (18:4). In other words, one is not liable for another's actions, and the innocent cannot be held liable for the guilty; each one, moreover, must atone for his own sins. This idea was a powerful motivation for ethical living.

Ezekiel speaks of an attack of ''Gog of the land of Magog, the chief prince of Meshech and Tubal'' (38:2), who is to lead an armed horde of nations from the north against Israel before the inauguration of God's sovereignty. This idiom is obscure and has never been adequately explained. Gog is often mentioned in the apocalyptic works; it is to be found also in the Dead Sea Scrolls. In rabbinic works the wars of Gog and Magog are to precede the coming of the Messiah.

Ezekiel was the only Hebrew prophet who ministered to his people outside the Holy Land. He is unique in his frequent use of the term ''son of man'' as the manner of the divine address. Unlike other Hebrew prophets, who placed the ethical above the ritual, Ezekiel fused the two elements, thereby reflecting his dual role as a pious priest and inspired prophet.

Further Reading

H. H. Rowley, *Book of Ezekiel in Modern Study* (1953), and H. L. Ellison, *Ezekiel: The Man and His Message* (1956), are recommended. □

Ezra

Ezra (active 5th century B.C.) was a Hebrew priest, scribe, religious leader, and reformer who vitally influenced Judaism.

The son of Seraiah, Ezra was a descendant of the ancient priestly house of Zadok. In 458 B.C., the seventh year of the reign of King Artaxerxes of Persia, Ezra obtained the King's permission to visit Judea, bearing with him the latter's gifts for the Holy Temple. The primary purpose of his mission, however, was to inquire into the deteriorating religious conditions of the Jewish community in Judea.

Ezra came at the head of a caravan of about 1,800 men, not including their women and children. They made the 4-month journey from Babylon without the benefit of military escort, thereby demonstrating their trust and reliance upon God.

Soon after his arrival in Jerusalem, Ezra proceeded to reorganize the Temple services. In response to his vigorous program to persuade the people to observe the Mosaic Law, they entered into a covenant to keep the Sabbath and the Sabbatical year, as well as other precepts of the Torah. But the problem that perplexed Ezra most was that many of the Judean settlers had taken heathen wives from among the neighboring peoples. Mixed marriages had become so prevalent as to threaten the very survival of the Jewish community. Ezra induced his people to divorce their pagan wives and to separate from the community those who refused to do so.

Ezra's action was an extreme measure, but he felt that the critical situation warranted it. It aroused the ire of the Samaritans and other peoples, who resented the affront to their women. In retaliation the Samaritans denounced Ezra to the Persian king for attempting to rebuild the walls of Jerusalem, which he evidently was not authorized to do. The King stopped the work, and the rebuilt part was razed.

Ezra convened an assembly of the people in Jerusalem (ca. 445) in order to bring about a religious revival. Standing on a wooden pulpit, he read aloud a portion of the Law of Moses, which the Levites expounded. At that time, too, Ezra reinstituted the celebration of the Feast of Tabernacles. It is probable that he died shortly after this episode. The traditional tomb of Ezra is located in Basra, Iraq, though Josephus stated that he was buried in Jerusalem.

The Talmud ascribes a far more important role to Ezra than that recorded in the scriptural book bearing his name. The Talmud asserts that Ezra would have been worthy of having the Torah given through him to Israel had not Moses preceded him. It also attributes to him many ancient laws, perhaps to give them prestige and authority. It states that he introduced the use of the square Hebrew script. Ezra also is said to have determined the precise text of the Pentateuch. Tradition regards him, moreover, as the founder of the Kenesset Hagdolah, the Great Assembly, which exercised supreme religious authority until the end of the 4th century B.C.

Scholars believe it was Ezra who replaced the altars and shrines in the villages with synagogues. Other prominent Jewish religious customs are associated with Ezra, who is generally credited with having removed the Torah from the monopoly of the priesthood and democratized it by teaching it to the people. Finally, Ezra is regarded as the

savior of the national and religious life of Judaism at a most critical period.

Further Reading

R. Travers Herford discusses the period of Ezra in *The Pharisees* (1924). For background see John Bright, *A History of Israel* (1959), and G. A. Buttrick and others, eds., *Interpreter's Dictionary of the Bible,* vol. 2 (1962). □

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Laurent Fabius

Laurent Fabius (born 1946) was the Socialist wunderkind of French politics in the 1980s. He was not yet forty when President François Mitterrand named him prime minister in 1984 and gave him primary responsibility for producing an economic recovery.

Laurent Fabius was born on August 20, 1946, in Paris. Like many French politicians of the left as well as the right, he was a product of an elite, rigorous schooling. He was a graduate of institutions that are training grounds for academics (Ècole Normale Supérieure), bureaucrats (Ècole National de l'Administration) and future leaders (Institut d'Etudes Politiques). Like most of the leading lights of French politics at that time, he began his career as a civil servant with Council of State. In fact, as prime minister he was still technically on leave from the council, to which he could conceivably return when he left office.

Rising Star

While still in the early stages of his bureaucratic career, Fabius developed close connections with Socialist Party secretary François Mitterrand and his entourage. By 1974 Fabius had officially joined the party, which was then achieving greater success in elections under Mitterrand's helm. During the late 1970s he became one of Mitterrand's closest personal advisers, often serving as the spokesperson for the senior Socialist politician and the party as a whole. Fabius served on the party's steering committee beginning in 1977 and was one of the coordinators of the 1981 presidential and legislative elections that brought the Left into power on its own for the first time since the Popular Front of 1936; Mitterrand became the Fifth Republic's first Socialist president.

Fabius had been establishing his own electoral career during this time as well. From 1977 to 1981 he served as deputy mayor on the municipal council of Grand-Queville, a town of about 30,000 in Normandy. In 1978 he ran for and was elected to the National Assembly from Grand-Queville's district in the Seine-Maritime department. He was reelected in 1981, but in compliance with the French constitution had to resign his seat in parliament when he was named to Prime Minister Pierre Mauroy's first cabinet. By 1981 Fabius had developed a reputation as one of France's brightest young politicians, especially for his firm grasp on economic problems. Despite his youth, he was someone the Socialist elders in general, and Mitterrand in particular, were turning to for difficult and even delicate assignments.

In Mauroy's first cabinets Fabius served as minister for the budget (1981-1983). Later he took on the even more challenging ministry of industry and research (1983-1984). In those jobs Fabius was given the primary responsibility for reviving the lagging industrial economy and overseeing a strategized shift from a ''smokestack'' to a ''high technology'' base for the economy as a whole. The task was a difficult one indeed and a plan certainly regarded with suspicion by the electorate: the country's industries were instructed to become more competitive in world markets, while the government attempted to deal with increasingly dissatisfied labor unions.

Heir Apparent

Upon taking office, the Socialists had nationalized France's banks and instituted other measures in an effort to

reverse a long economic decline, but this led to difficulties and an austerity program went into effect in 1983. As the decade continued, the economic slump and problems with the unions continued. But President Mitterrand increasingly came to the conclusion that Fabius was the only person with the economic and political skills to reverse the decline under the Socialist government. He therefore replaced Mauroy with Fabius on July 17, 1984.

Fabius served as prime minister for two years. One of his most controversial decisions was the 1985 agreement negotiated with the Walt Disney corporate empire to build a theme park in France; there was great public outcry against it. But Fabius would be charged with a far more serious transgression some years later when he was replaced following the 1986 elections. During the interim time, he served as President of the French National Assembly from 1988 to 1992 (he had consistently won re-election from his Seine-Maritime district), and in 1992 was tapped to serve as secretary of the Socialist Party (Mitterrand's one-time post). However, by now the party was severely fractionalized, and it was hoped that under Fabius's guidance it might re-emerge as a united front, and that he would then run for President. It was known that Mitterrand himself favored him as his successor.

Charged with Manslaughter

But in the early 1990s a scandal grew of monstrous notoriety. It became known that in 1985, the blood distributed to hemophiliacs by the French ministry of health was contaminated with the HIV virus. The scandal called into account the government's procedures for testing blood products, and why certain precautions were not followed. Over 1,200 hemophiliacs in France became HIV-positive as a result, and 300 had died. Fabius and his then secretary of state for health, Edmond Hervé, and minister for social affairs Georgina Dufoix, came under fire. It was in part due to the public statements made by the Hervé and Dufoix that public outcry became vehement enough for the Court of Justice for the Republic to place all three under examination for manslaughter.

In Fabius's case, he faced charges as the leader of government at the time. Though it was understood he was not directly to blame, his statements also aroused furor and may have stalled his political career and presidential ambitions indefinitely in the public eye. He remains a strong force within his party, however: he continued as president of Haute Normandie's regional council, was again re-elected to the National Assembly in 1993, and in 1995 was named leader of the Socialists in the National Assembly. He is the author of several books, including *La France inégale* (1975), *Le Coeur de Futur* (1985), and *Les Blessures de la Vérité* (1995).

Further Reading

Little is available in English specifically regarding Fabius. None of his books have been translated into English. For a good overview of the Socialist Party and the generation of activists of which Laurent Fabius was a part, see D. S. Bell and Byron Criddle, *The French Socialist Party: Resurgence and Victory* (1984); and Denis Mac-Shane, *François Mitterrand* (1982). □

Emil Ludwig Fackenheim

Liberal Jewish theologian Emil Fackenheim (born 1916) explored new horizons relating the Holocaust to Jewish theology and examining the relationships among modern philosophical issues.

Emil Ludwig Fackenheim represents the odyssey of contemporary liberal Jewish theologians both in his thought and in his life. He was born in Halle, Germany, on June 22, 1916. Liberal Jews at this time looked to Germany's cultured, middle-class Jewish population as the beacon of enlightenment and progress. Fackenheim shared these views and studied for the Reform Jewish rabbinate in the Hochschule für die Wissenschaft des Judentums, where he was ordained in 1939. He maintained a keen interest in non-Jewish philosophy as well by studying at the University of Halle. Shortly after his ordination he was interned for three months in a concentration camp—a profoundly traumatic experience, but one with a fortunate outcome, as he was one of the few lucky ones to be released. After leaving Germany he studied briefly at the University of Aberdeen and was then called as rabbi to Congregation Anshe Sholom in Hamilton, Ontario, Canada, where he served from 1943 to 1948.

In North America, Fackenheim came to represent a growing number of Reform rabbis in both the United States and Canada who explored new theological horizons. He embraced a ''neo-Orthodoxy'' inspired in part by the German Protestant thinker Karl Barth. His philosophical training led him beyond existentialism to investigate Hegel, who seemed to point towards new avenues in religious thinking. He received a Guggenheim fellowship for 1957-1958 which enabled him to develop his ideas more fully. These ideas reached full expression in his book *The Religious Dimension in Hegel's Thought* (1968).

Fackenheim's thinking challenged the youth of his congregation to take Judaism seriously as an intellectual system. He took up this challenge himself while studying at the University of Toronto's Department of Philosophy, from which he received a Ph.D. in 1945. In 1948 he joined the faculty of that department, an appointment he continued for over three decades. He was an intellectual leader whose struggles with liberal thought and neo-Orthodox beliefs were well represented in his anthology of essays *Quest for Past and Future: Essays in Jewish Theology* (1968).

Holocaust and the State of Israel

The introduction to the *Quest* book represented a change in Fackenheim's approach. In March 1967 he was asked to speak at a symposium concerning the Nazi Holocaust and Jewish theology. The symposium occurred on a Sunday which celebrated both the Christian Easter and the Jewish holiday of Purim. Fackenheim noted that for Christians redemption occurs because of divine suffering, while Purim suggests that Jews must struggle in history for their own redemption. He recalled the psychic pain of confronting his own memories at a time when Christians seemed to be demanding that Jews play out their drama of suffering and abandon the lessons of Purim. These were the weeks leading up to Israel's Six-Day War, a time in which the Jewish state was threatened by the Arab world's military stronghold of Egypt. Fackenheim took the opportunity to enunciate what he called the ''614th commandment,'' which forbids Jews to hand Hitler yet another, posthumous victory.' Thus, he asserted, Jews are compelled to learn from and remember constantly the lessons of the past—in essence, to survive.

In the following years Fackenheim developed the ideas expressed in that symposium. He explored their meaning in the Charles F. Deems Lectures given at New York University in 1968 and later published as *God's Presence in History: Jewish Affirmations and Philosophical Reflections* (1970). He explained the relevance of this new position for his continuing study of non-Jewish philosophy in *Encounters Between Judaism and Philosophy: A Preface to Future Jewish Thought* (1973).

During the 1970s Fackenheim's thought matured as he devoted five summers to study in Israel supported by research grants of the Canada Council. In 1971 he affirmed the relevance of Holocaust theology not only for Jews but for all humanity in the B. G. Rudolf Lecture in Judaica Studies at Syracuse University. In 1976 he presented a new methodological approach—that of taking *midrash* (medieval commentaries on Hebrew scripture) as the point of departure for Jewish theology. In a conference devoted to Elie Wiesel, the Jewish writer and Holocaust survivor, Fackenheim described this new approach to Jewish thinking: stories, images, and mystical concepts rather than philosophy could supply the keys to the meaning of Judaism. His new view of Jewish ethnicity, the relevance of the Holocaust for all humanity, and midrashic method of theologizing were expressed in *The Jewish Return into History: Reflections in the Age of Auschwitz and a New Jerusalem* (1978) and *To Mend the World: Foundations of Future Jewish Thought* (1982).

Confronting Kant and Hegel

Fackenheim's most important contribution to contemporary religious thinking was his clear account of how modern theology must confront philosophical issues. While he traced the history of modern philosophical thought in general, his analyses of Kant and Hegel are of special importance. No contemporary Jewish thinking can fail to encounter Kant's ethical challenge. Kant contended that only a self-willed, autonomous ethic is morally good. A religious ethic which is based on mere obedience to the divine will is morally suspect. Fackenheim examined this claim in a number of essays and sought to show that in Judaism the problem of God's unconditional demand is related to martyrdom and a sense of divine purpose.

From Hegel, Fackenheim learned the necessity of taking historical processes seriously—in other words, the patterns of the past do indeed shape destiny. In both cases the Nazi experience is crucial. The Holocaust brought the question of purpose into direct light; God's unconditional command is ethical because it serves a purpose even if human beings cannot comprehend that purpose. Fackenheim asserted that Kant was wrong because he does not allow for the surprise that comes when human beings recognize a purpose that they cannot comprehend. The Holocaust also revealed God's presence in history, not as an inevitable hand but as a commanding voice. Listening to that voice enabled Jews to transform the reality of human history and thus move beyond Hegel.

The Eclipse of God

Fackenheim and his family emigrated to Israel in 1974, where he continued to write books and articles on theological matters. Moving beyond Hegel and Kant into the twentieth century, Fackenheim also explored the idea put forth by modern Jewish philosopher Martin Buber, who argued that the occurrence of the Holocaust is sufficient evidence that God must have abandoned humanity for a time. Yet Fackenheim disagreed, arguing that the surviving Jews and the resistance to Nazi Germany pointed to evidence that many indeed heard the voice of God, and in essence was indeed true to that 614th commandment. Fackenheim's other titles include *To Mend the World* (1980), *What Is Judaism? An Interpretation for the Present Age* (1987), *The Jewish Bible After the Holocaust: A Re-Reading* (1990), and *Jewish Philosophers and Jewish Philosophy* (1996).

Further Reading

There is no easy way to be introduced to Emil L. Fackenheim the thinker and person. His essays and books are the best introduction since they contain both autobiographical material and his maturing thought. A critical but fair study of his work is found in Steven T. Katz, *Post-Holocaust Dialogues: Critical Studies in Modern Jewish Thought* (1983). Other scholarly studies include David Ellenson, ''Emil Fackenheim and the Revealed Morality of Judaism,'' in *Judaism* (1976); Sandra Lubarsky, ''Ethics and Theodicy: Tensions in Emil Fackenheim's Thought,'' in *Encounter* (1983); and Norbert Samuelson, ''Revealed Morality and Modern Thought,'' in *Journal of the Central Conference of American Rabbis* (1969). Each of these essays is difficult but rewarding reading.

Additional Sources

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Muhammad Fādil al-Jamālī

Muhammad Fādil al-Jamālī (born 1903) was an Iraqi educator, writer, diplomat, and politician who served at various times as foreign minister and premier of Iraq.

Muhammad Fādil al-Jamālī was born in 1903 in Kazimayn (hence he is called al-Kāzimīyah), site of an important Shiite religious shrine immediately to the north of Baghdad. His father, Shaykh (Sheik) 'Abbās al-Jamālī, was a local religious leader of the Shiite sect to which the family belonged. He first entered the mosque school in Kazimayn at age seven to study the Koran but continued his studies in a modern school in Kazimayn and in several different institutions in Baghdad.

Won Coveted Scholarship

Fādil al-Jamālī graduated first in his class from the Elementary Teachers' Training College in Baghdad in 1920 and taught for four years. He was then chosen as one of the first six persons to receive scholarships from the Iraqi government to attend the American University of Beirut, from which he graduated with the B.A. degree in education in 1927. In Beirut he was active in the society known as al-Urwah al-Wuthqah (based on the ideas of Jamāl al-Dīn al-Afghānī and Muhammad 'Abduh). This society wanted to achieve a modern and progressive interpretation of Islam. He also took part in the activities of an interfaith society, demonstrating his interest in religious matters.

Upon returning to Iraq, Fādil al-Jamālī was appointed to the Higher Teachers' Training College in Baghdad, where he distinguished himself by advocating education for females—at the time a rather radical concept in the Arab world. In 1929 he was awarded a Macy grant from the International Institute of Teachers' College, Columbia University, for higher studies in education. He achieved the M.A. degree of Columbia University in 1930 and the Ph.D. in 1934. The latter was awarded for a thesis on the *New Iraq; Its Problems of Bedouin Education*. During his American sojourn, in a summer school at the University of Chicago, he met his future wife, Sarah Hayden Powell, a Canadian; the couple would have three children together.

From Education to Politics

Back in Iraq in 1932 Fādil al-Jamālī served in his country's educational establishment. He first worked as the Iraqi attaché to the Commission of Educational Inquiry sent to Iraq by the League of Nations (known as the Monroe Commission), but soon joined the Department of Education where he became successively supervisor general, director general, inspector general, and director general of education and public instruction. During all of this time he continued lecturing and working in the Higher Teachers' Training College. Most of his writings on educational subjects date from this period of his life; they include studies (in Arabic) on education in the Arab world, in Turkey, and in England, France, and Germany. He wrote also on the philosophy of education in the Koran.

In 1942 Fādil al-Jamālī joined the Iraqi foreign ministry, in which he served out the balance of his public career. He was made director general of the foreign ministry with rank of minister in 1944. In 1945, as an Iraqi delegate, he attended the conferences in San Francisco at which the United Nations was founded. When the Iraqi foreign minister, Arshād al-'Umarī, refused to sign the United Nations charter because of dissatisfaction over the trusteeship issue, Fādil al-Jamālī was authorized to sign for Iraq.

Key Player in Arab League

Fādil al-Jamālī was an ardent exponent of Arab causes. He was among the founders of the Arab League in 1945 and afterwards served as its president. He played a particularly important role as Arab spokesperson in the debates that led up to the partition of Palestine and the establishment of the state of Israel in 1948. His position as a delegate to the first General Assembly of the United Nations in 1946, his attendance at the London Conference on Palestine in the same year, as well as his position as president of the Arab League gave him ample opportunity for the expression of his views. In 1946, he warned the representative of President Truman of the danger of revolution among all the Arabs if the rights of the Palestinians were violated.

At this time, the Arab League favored the immediate termination of the British mandate over Palestine and an independent Arab state in the country, and Fādil al-Jamālī was a principal upholder of these views. In 1947 he became foreign minister of Iraq and also co-chair of the Iraqi delegation to the UN Assembly of that year. He strove to protect Arab interests in the debates that led to the UN decision to partition Palestine, and he was among the Arab leaders who walked out of the United Nations in protest when the partition decision was finally reached.

Became Premier of Iraq

Fādil al-Jamālī gave up the post of foreign minister in 1948 and served for a time as ambassador to Egypt before taking up the foreign ministry portfolio once more in 1949. He acted as Iraq's permanent delegate to the United Nations in both 1949 and 1950, when he was made president of the Iraqi Chamber of Deputies in December. In August of 1952 he once more became foreign minister under Premier Mustafā al-'Umarī and again acted as Iraq's chief delegate to the United Nations. In the United Nations he continued his efforts on behalf of the Palestinian Arabs, initiated moves to amend the UN charter in order to abolish the veto of the Security Council, acted to block face-to-face negotiations of Israel and the Arabs with regard to Palestine, and sought to bring about negotiations between France and the Sultan of Morocco to resolve their disputes. He resigned from the foreign ministry and the conjoint post of minister of the interior in 1953, but in September of that year was asked to form a cabinet as premier of Iraq. He served as prime minister until April of the following year.

Fādil al-Jamālī resigned under the impact of severe criticism in the press, and on the part of nationalist and leftist elements, for his handling of relief to the victims of the great floods of that year. Nūrī al-Sa'īd, who succeeded to power in August, wished to have Fādil al-Jamālī as a member of his new government, but in a show of independence Fādil al-Jamālī refused. He was, nonetheless, greatly indebted to Nūrī al-Sa'īd, who had launched him on his public career. Nūrī later appointed him as head of the Iraqi delegation to the Bandung Conference in April 1955. Fādil al-Jamālī also acted as Nūrī's personal representative at the Cairo Conferences in which the Turkish-Iraqi alliance and the Baghdad Pact were discussed. In this connection, acting as Nūrī's envoy, he played an important role in trying to gain Lebanese and Syrian support for the proposed Turkish-Iraqi alliance but was unsuccessful in this mission.

In the United Nations Fādil al-Jamālī on several occasions returned to the theme of the necessity for member nations to observe and uphold the resolutions of the international body. He believed that the organization could not be effective and there could be no international peace if UN resolutions were flaunted by member states. In the early 1950s such criticisms were directed especially at the Israelis, but in 1956 he spoke out strongly against the Hungarian and Soviet governments for their suppression of the Hungarian uprising. Fādil al-Jamālī's tenure as delegate to the United Nations may, in general, be said to correspond with a period during which Iraq's foreign policy was pro-Western.

Tried, Convicted, and Imprisoned

Following the military coup of July 14, 1958 (led by Abd al-Karīm Qāsim), which overthrew the Iraqi monarch, Fādil al-Jamālī was one of 106 former officials who were arrested and brought to trial; at the time of the coup he was foreign minister under Nūrī al-Sa'īd. The trials were conducted by a special military court, later called the People's Court, in a circus-like atmosphere which mocked all judicial procedure and propriety. Their purpose was plainly to discredit and ridicule the defendants.

Fādil al-Jamālī, whose trial began on September 20, was accused of plotting against Iraqi national security, of corruption, of fixing elections, of plotting against Syria, of aiding imperialism, of attempting to unify Syria and Iraq, of attacking Egypt's Gamal Abdel Nasser ('Abd al-Nāsir) at the last session of the Security Council, and of criticizing Nasser for his intervention in Lebanon. On November 10 he was condemned to death, but in his case the sentence was not carried out. He was, instead, remanded to prison, where he remained until July 14, 1961. During this incarceration he wrote *Letters on Islam, Written by a Father in Prison to his Son,* published in London in 1965.

Some time after his release from prison, Fādil al-Jamālī left Iraq and public life to take up residence elsewhere. He established himself for a time at Caux in France but ultimately settled in Tunis where he taught in the university. He occasionally contributed articles on Arab affairs to the press in France, Britain, and Tunisia. He is the recipient of numerous honors and has been a member of several civic organizations. These include an honorary degree from the University of Southern California and decorations from the governments of Jordan, Iran, Spain, and China as well as Iraq. He was also a Free Mason.

Further Reading

Harry J. Almond wrote a biography of Fādil al-Jamālī, *Iraqi Statesman: A Portrait of Mohammed Fadhel Jamali* (1993). Further details of his diplomatic and political involvements may be followed by pursuing the references given in the indexes of the *New York Times* and *The Times* of London. Information concerning his arrest and trial is available in George M. Haddad, *Revolutions and Military Rule in the Middle East: the Arab States,* volume II (1971). □

Sayyid Muhammad Husayn Fadlallah

The Shi'i Muslim cleric Sayyid Muhammad Husayn Fadlallah (born 1935) was a leading political leader in Lebanon beginning in the 1980s.

Sayyid Muhammad Husayn (Hussein) Fadlallah was born in Najaf, Iraq, in November, 1935, but his roots were in Lebanon. He was the son of the late 'Abd al-Ra'uf Fadlallah, a major Shi'i Muslim cleric from the town of Ainata in southern Lebanon. In the 1980s Fadlallah emerged as one of the leading political figures in Lebanon, where he attracted a wide following in the large Shi'i community, particularly within the ranks of Hizballah (or Hezbollah), the ''Party of God.'' From the pulpit of the Imam Rida mosque in Bir al-'Abd, a suburb of Beirut, Fadlallah's sermons gave shape to the political currents among the Shi'is, especially during the latter half of the 1980s.

As a young man Fadlallah trained in the Shi'i seminaries of Najaf, where he mastered the arcane intricacies of religious law and was certified as a *mujtahid* (a Shi'i cleric competent to independently interpret religious law). In 1966 he moved to Beirut, where he witnessed the eruption of the Lebanese civil war in 1975 and the progressive disintegration of the Lebanese state. During his first decade in Beirut he devoted much of his time to scholarship and authored several books in Arabic, including the influential *Islam and the Logic of Force*.

The Rise of the Shi'is

The 1950s and 1960s were times of ferment and concern among the learned men of Shi'ism. In Iraq, as in Lebanon, young Shi'is were becoming increasingly active in politics, but they were more attracted by the revolutionary rhetoric of the left than they were by the seemingly anachronistic language of Islam. In both countries the Shi'is found themselves at the bottom of the socioeconomic ladder and Communist ideology, with its emphasis on class exploitation, rang true. In reaction to the successes of the left, some of the leading religious scholars of Najaf created the Hizb al-Da'wa (or the party of the call), and it is entirely possible that Fadlallah was an influential voice within the party. Notwithstanding the creation of al-Da'wa, it was not until the so-called ''Islamic revolution'' in Iran toppled the Shah in 1979 that the potential for Shi'ism as a language of revolution was understood.

For many years Fadlallah lived in the shadow of Sayyid Musa al-Sadr, the Iranian cleric of Lebanese descent who began to organize the Lebanese Shi'is in the early 1960s. But al-Sadr disappeared in 1978 during a visit to Libya, and his still-unexplained disappearance left a gaping hole which aspiring Shi'i leaders have been competing to fill ever since. Clearly, Fadlallah saw himself as the successor to Musa al-Sadr, but he faced an impressive range of competitors, including Muhammad Mahdi Shams al-Din, the vice-chair of the Supreme Shi'i Islamic Council (al-Sadr was still considered the chair in 1991); 'Abd al-Amr Qabalan, the senior jurisprudent for Shi'i religious law; Nabih Berri, the lawyer who led the important Amal movement; and Husayn al-Husayn, who as speaker of the Parliament held the highest position available to a Shi'i under the Lebanese constitution. Although the competitors often used the highly evocative religious symbolism of Shi'ism to rally supporters and undermine adversaries, it should be borne in mind that the dynamics of Shi'i politics in Lebanon largely reflect an intense struggle for political position.

The Israeli invasion of Lebanon in 1982 was a watershed event for the Lebanese Shi'is and for the public career of Fadlallah. Although many Shi'is, particularly in South Lebanon, greeted the invasion with enthusiasm, by 1983 the mood had shifted from joy to anger. The invading army became an army of occupation, which bore down heavily upon the Shi'is, and a war of resistance began against the Israelis. Eventually, in January 1985, reeling from heavy losses, the Israeli government decided to cut its losses and reduce its occupation to a ''security zone'' in the south that covered a little less than 10 percent of Lebanese territory. Although a wide assortment of Lebanese factions participated in the anti-occupation campaign, it was the self-styled Islamic Resistance that captured the imagination of observers all over the world. Fadlallah was an influential proponent of conducting a defensive *jihad al-difa'* (or defensive holy war) against the Israelis, but he was by no means the only Shi'i cleric to do so. Moreover, Fadlallah seemed to have no direct operational role in the attacks.

After the destruction of the U.S. Marine barracks (237 killed) in October of 1983, Fadlallah was said to have played a direct role in encouraging the attack, but subsequent evidence casts doubt on the claim. Indeed, it now seems that the Iranian ambassador to Syria at the time, 'Ali Akbar Mohteshemi, played the major role in organizing the attack, probably with assistance from Syria. This is not to say that Fadlallah opposed the attack. In fact, he applauded it. The Marines were members of the Multinational Force (MNF) that had been dispatched to Lebanon in 1982 following the awful massacres in the Sabra and Chatila refugee camps (the killings were the work of Christian Maronite militiamen allied to Israel). Initially, the international force was warmly received, but its fulsome support for the unpopular government under President Amin Gemayel progressively eroded support for the MNF. In addition, in the ideology promulgated by Tehran, the West—and particularly the United States—was an evil and insidious influence in Lebanon and only through its expulsion would the Lebanese win their freedom from colonialist designs and intrigues. (Incidentally, it was precisely this ideology of hatred that helped to inspire the plague of hostage-taking in the 1980s.)

Dealing with Iran and the Amal

The Iranian role in the attack on the Marines points up the expanding role of Tehran in Lebanese Shi'i politics. By 1982 Iran had dispatched a contingent of *Pasdaran* (revolutionary guards) to Lebanon. The Pasdaran served as a cadre, training Lebanese Shi'is to serve under the banner of the Islamic Revolution. Iran also dispensed relatively large sums of money, much of it flowing into the coffers of Hizballah, to pay military expenses, as well as to fund a relatively broad range of social welfare programs designed to benefit Lebanese Shi'is. Fadlallah, of course, was a vocal supporter of Ayatollah Khomeini and the Iranian revolution, but he believed that Iran was misjudging Lebanon. In particular, he argued that Iran was insensitive to the social complexity of Lebanon, where there are 17 recognized sects, including three Muslim sects and a rich variety of Christians. In contrast, almost 95 percent of the Iranian population follows Shi'i Islam. During a 1985 visit to Iran, Fadlallah found himself in some heated exchanges with Iranian counterparts who exaggerated the ease with which an Islamic state might be created in Lebanon. For his part, Fadlallah stressed a more gradual strategy, one which took fuller account of the realities of Lebanon. Fadlallah also held an independent stance on the matter of hostage-taking, which he generally criticized on moral grounds, but he had little direct influence in such matters.

The latter half of the 1980s was marked by fierce internecine fighting among the two major Shi'i groupings, Amal and Hizballah. The outcome of the fighting left Amal more or less in control of the Shi'i heartland in southern Lebanon, but the more radical Hizballah emerged victorious in the crowded Shi'i suburbs of Beirut. Fadlallah denied any organizational role in Hizballah, but he was popularly associated with the ideals of Hizballah, if not with its organizational infrastructure, so he clearly was a beneficiary of the victory. In fact, many members of the growing Shi'i professional class shifted their political loyalties from Amal to Hizballah.

But Fadlallah maintained his own political identity distinct from Hizballah. His personal ambitions were hardly modest, and by eschewing political labels Fadlallah stood a better chance of broadly appealing to the Shi'is, many of whom avoid any formal political affiliations. Nonetheless, Fadlallah rejected the reformism of the Amal movement and generally opposed efforts to renovate the Lebanese government. Not surprisingly, he refused to support the 1989 Ta'if Accord mediated by the Arab League, which took little account of the fact that the Shi'is are now Lebanon's largest community, representing as much as 40 percent of the total population. But by late 1990 the accord was being implemented under Syrian tutelage as provided in the agreement. Fadlallah certainly had the capacity to eclipse militia leaders made obsolete by a return to civility in Lebanon. But even in an environment of continuing chaos he can be expected to continue to be a formidable presence on the Lebanese scene.

Further Reading

Although none of his major writings are available in English translation, by the late 1980s Fadlallah was regularly interviewed by leading Western newspapers and magazines.

Additional information on religious and political developments in Lebanon and the Middle East can be found in Fouad Ajami, *The Vanished Imam* (1986); John Esposito and James Piscatori, editors, *The Iranian Revolution* (1990); Fuad I. Khuri, *Imams and Emirs* (1990); Moojan Momen, *An Introduction to Shi'i Islam;* Augustus Richard Norton, *Amal and the Shi'a: Struggle for the Soul of Lebanon* (1987); and Robin Wright, *Sacred Rage* (1985). □

Fahd ibn Abdul Aziz Al-Saud

King Fahd ibn Abdul Aziz Al-Saud (born 1920)—the son of the founder of modern Saudi Arabia—succeeded his brothers Saud, Faisal, and Khalid in guiding a traditional Islamic society through the astonishing economic and social development made possible by his country's vast petroleum resources.

Born in 1920, Fahd ibn Abdul Aziz Al-Saud, son of King Ibn Saud, was educated in Islamic history and religion, traditional politics, Arabic language, and desert lore at his father's court in Riyadh. His mother belonged to the Sudeiri clan, a prominent family, and Fahd was one of the couple's seven sons. King Saud had founded Saudi Arabia in 1932 after a thirty-year effort to unite the vast Arabian peninsula. Oil was discovered a few years later and the treasure beneath Saudi sand made both the ruling family and the new nation extremely wealthy within the space of a few short years.

The Fast Lane

As a young man, the king's son acquired a reputation as somewhat of a rake on the international social circuit. He was known to drink alcohol—in violation of his conservative Wahhabi Muslim upbringing—and reportedly gambled freely with his generous allowance in the casinos of Monte Carlo. In an attempt to ready his sons for future political roles, King Saud sent both Fahd and his brother, Faisal ibn Abdul Aziz, to San Francisco in 1945 for the founding convention of the United Nations, and the visit marked a turning point for Fahd. He was captivated by America, and later, as king, would conduct relations with both the U.S. political and business establishments that were surprisingly cordial—to the dismay of some of the other Arab heads of state.

Back in Saudi Arabia, Fahd honed his competence in political matters as regional governor of Jauf and of Um Laj. In his early thirties by then, Fahd was reportedly warned by his brother Faisal, then Crown Prince, to curb his hedonistic streak, or the family would consider him to be an unsuitable candidate for the throne. When his father died in 1953, Faisal ascended to the throne, and a decidedly subdued Fahd was appointed Saudi Arabia's first minister of education. The country's educational system was virtually nonexistent at the time, but revenues from Saudi Arabia's rich oil reserves helped fund the construction and staffing of hundreds of secondary schools and numerous universities under Fahd's direction.

Gained Increasing Authority

Fahd became Saudi Arabia's minister of the interior in 1962. Five years later he was also made second deputy prime minister, enabling him to preside over cabinet meetings. As a member of the Council of Ministers during Faisal's reign, Fahd served as chairman of ministerial councils and committees for national security, educational policy, universities, petroleum and minerals, youth welfare, and pilgrimage affairs. These duties gave him broad exposure to vital issues in the development of Saudi society.

In 1975 King Faisal was assassinated and another brother, Khalid, came to the throne. Fahd then became first deputy prime minister and next in the line of succession . The new Crown Prince took an active role in the kingdom's second five-year development plan (1975-1980), and with it the Saudi government's effort to achieve orderly economic progress and careful financial planning for its oil revenue during an extraordinary period of booming development. With the king, Fahd actively worked for the forma-

tion of the Gulf Cooperation Council (GCC), a regional organization founded in 1981 to help coordinate and unify Saudi economic, industrial, and defense policies with those of Bahrain, Kuwait, Oman, Qatar, and the United Arab Emirates. Yet it was also known during this era that Khalid suffered from heart trouble and delegated much of his job to Fahd.

Over a period of years, Fahd developed his experience as a spokesperson abroad by leading Saudi delegations to Arab League meetings in Casablanca (1959) and Lebanon (1960) and to Arab summit conferences in Cairo (1965). He represented Saudi Arabia on official trips to France (1967), Britain (1970), Egypt (1974), Spain (1977), and the United States (1974, 1977, and 1985). He headed the Saudi delegation to the OPEC (Organization of Petroleum Exporting Countries) summit conference in Algiers in 1975 and to the North-South Conference at Cancun, Mexico, in 1981. He was especially active in developing the foreign policy objectives of Saudi Arabia, often working behind the scenes in a mediating role. In 1976 Fahd was instrumental in devising an Arab League peacekeeping force to assist in Lebanon while avoiding direct intervention in the civil war there.

Arab Peacemaker

After the Camp David Accords of 1978, which isolated Egypt from the rest of the Arab world, Fahd worked toward an alternative framework that would permit broader participation by Arab nations. His Eight Point Peace Plan of August 1981 was adopted by the Arab summit conference in Fez, Morocco, as the basis for the ''Fez Declaration.'' This plan summarized a consensus of Arab views and proposals concerning political tensions in the Middle East based on a belief that recognition of the rights of the Palestinian people was an essential factor in working toward a comprehensive peace in the area. The Eight Point Peace Plan suggested that mainstream Palestinian representatives participate in negotiations and called for the eventual creation of a Palestinian state.

Another of Fahd's achievements was his savvy financial management of the state treasury—he had always insisted that when a new public-works project was approved (the country constructed much of the housing its citizens enjoy for a negligible amount, for instance), he insisted that the funds be set aside, rather than allowed to earn interest. At one point during the 1970s, the country's revenues topped $100 billion annually, but a drop in crude oil prices lessened that to $20 billion in the space of a few years; yet there were relatively few financial repercussions for the Saudi economy.

Crowned King

On June 13, 1982 Fahd acceded to the throne. He took over a nation of sixteen million—roughly 25 percent of that foreign workers, who must also abide by the strict Wahhabi Islamic tenets that are the law of the land. Part of Fahd's new official title was ''Custodian of the Two Holy Mosques,'' referring to the venerable mosques in the cities of Medina and Mecca that are the Islamic world's most important sites of worship. As king, Fahd also assumed the presidency of Saudi Aramco, a state-owned firm that controls the country's oil reserves—estimated to be one-quarter of the planet's stores. The new ruler was also one of the world's richest citizens: prior to 1980, Fahd had received a percentage of every barrel of oil drawn in Saudi Arabia. A decade later, his fortune was estimated at $18 billion.

The Gulf War

Fahd continued his active role in Arab politics during the 1980s. He attempted to mediate a devastating war between Iran and Iraq that dragged on through the decade, and thorough his involvement in the Tripartite Committee on Lebanon, formed by the League of Arab States, helped bring about an end to that country's civil war. Fahd also continued to conduct friendly relations with a succession of American presidential administrations, and each of his sons were educated at American colleges. That cordiality proceeded in a new direction in 1990, when Iraq invaded neighboring Kuwait. Iraqi leader Saddam Hussein refused to obey United Nations Security Council directives to withdraw his forces. In response, Fahd allowed U.S. troops to gather on Saudi soil, and after negotiations failed in January of 1991 the Persian Gulf War began from the northern sector of Saudi Arabia.

Fahd's lifetime witnessed the transformation of Saudi Arabia from a collection of Bedouin desert tribes to a modern, high-tech world economic leader that offered its citizens low-cost housing, free health care, and fully subsidized university degrees. Yet the country, and its autocratic ruling family, were sometimes criticized for interference in delicate Middle East politics and human-rights violations at home. In an attempt to deflect criticism, Fahd decreed a new constitution in 1992, and the following year the nation's first national council was seated; its appointed members reviewed, but could not veto, government directives. Fahd also tried to demonstrate goodwill through massive humanitarian aid to certain causes; he founded the Supreme Commission for the Collection of Donations for Bosnian Muslims in 1992 to provide aid to Muslim victims of the war in the former Yugoslavia.

Declining Health

By the early 1990s there were reports that the aging Fahd was in poor health. Overweight for many years, the king was also diabetic and suffered from back and knee problems. Affairs of state had not kept him from enjoying his vast personal wealth: he had counted among his residences 12 palaces and a villa in Marbella, Spain. One of his yachts was accompanied by a warship that could launch anti-aircraft missiles. In late 1995 Fahd suffered a stroke, which plunged the royal family into a succession crisis—albeit one that went on behind closed doors in Riyadh. At the same time, some of the minor personal freedoms that had been allowed in the years following the Gulf War were rescinded, and the kingdom's economic picture was said to be heavily debt-ridden.

Political analysts hinted at an intense struggle within the Saud family regarding who might succeed Fahd, and the crackdown on shops that remained open during prayer

times was symptomatic of the ascendance of a more conservative leadership. After his stroke, the 75-year-old Fahd issued a statement announcing that his brother Abdullah, 73, was assuming temporary duties as head of state; six weeks later he announced himself back in power, but it was reported that he was bedridden and in a state of failing mental deterioration. There was speculation that his family would force him into retirement at his villa in Marbella.

Further Reading

Additional information on King Fahd can be found in David Holden and Richard Johns, *The House of Saud: the Rise of the Most Powerful Dynasty in the Arab World* (1981); Alexander Bligh, *From Prince to King, Royal Succession in the House of Saud in the Twentieth Century* (1984); Rashid Nasser Ibrahim and Shaheen Esber Ibrahim, *King Fahd and Saudi Arabia's Great Evolution* (1987); and David E. Long's *The Kingdom of Saudi Arabia* (1997). Further information can be found in articles in *Time* (September 24, 1990; June 3, 1996); and *U.S. News and World Report* (June 24, 1996). □

Gabriel Daniel Fahrenheit

The German instrument maker Gabriel Daniel Fahrenheit (1686-1736) made the first reliable thermometers. The temperature scale he originated is named after him.

Born in Danzig on May 14, 1686, Gabriel Fahrenheit was the son of a well-to-do merchant. He lost both parents on the same day, Aug. 14, 1701, and was thereafter apprenticed to a shopkeeper in Amsterdam. After completing a term of 4 years there, he turned to physics and became an instrument maker and glassblower. Although he lived in Amsterdam most of his life, he traveled widely and spent considerable time in England, where he became a member of the Royal Society.

Fahrenheit completed his first two thermometers by 1714. They contained alcohol and agreed exactly in readings. The scale which was to bear Fahrenheit's name had not yet been calibrated, and many different scales were tried before he settled on one. He soon decided to replace the alcohol with mercury and completed a series of investigations based on the work of G. Amontons, in which he determined the boiling point of water and other liquids and studied the expansion properties of mercury. These experiments led to the discovery that the boiling point of water varied with changes in atmospheric pressure. Fahrenheit also discovered the phenomenon of supercooling of water, that is, cooling water to below its normal freezing point without converting it to ice.

Taking all of these factors into consideration, Fahrenheit was led to doubt the reliability of the freezing and boiling points of water and finally settled on a temperature scale ranging from 0 to 212. In 1724, announcing his method of making thermometers in the *Philosophical Transactions* of the Royal Society, he wrote concerning his scale, '' . . . degree 48, which in my thermometers holds the middle place between the limit of the most intense cold obtainable artificially in a mixture of water, of ice, and of sal ammoniac or even of sea salt, and the limit of heat which is found in the blood of a healthy man.'' (It has been suggested that the 96-degree range was chosen simply for the convenience of that number when laying off the scale by halving spaces on the thermometer stem.) Thus, finding the temperatures of the human body and of his freezing mixture to be reliable parameters, he set 0 as the temperature of the mixture; 32 as the temperature of water and ice; and 212, a point selected by chance, as about the boiling point of water.

Fahrenheit's thermometers were highly esteemed. He used mercury successfully because of his technique for cleaning it, and he introduced the use of cylindrical bulbs instead of spherical ones. However, his detailed technique for making thermometers was not disclosed for some 18 years, since it was a trade secret. Among the other instruments which he devised were a constant-weight hydrometer of excellent design and a ''thermobarometer'' for estimating barometric pressure by determining the boiling point of water.

On Sept. 16, 1736, Fahrenheit died, unmarried, in the Netherlands, presumably in The Hague, where he was buried.

Further Reading

Henry Lipson, *The Great Experiments in Physics* (1968), includes a chapter on heat with reference to Fahrenheit. For background and additional material on Fahrenheit see Florian Cajori, *A History of Physics* (1899; rev. ed. 1929); Max von Laue, *History of Physics* (1947; trans. 1950); and Allen L. King, *Thermophysics* (1962). □

Louis Léon César Faidherbe

Louis Léon César Faidherbe (1818-1889) was a French colonial governor. One of France's great military conquerors, he carved out the boundaries of contemporary Senegal.

Louis Faidherbe, the son of a poor enlisted man, was born in Lille on June 3, 1818. An engineering graduate of the famed École Polytechnique, he had a lengthy colonial experience in Algeria and Guadeloupe, where he participated in the emancipation of the slaves in 1848, before he was stationed in Senegal in 1852. For 2 years he completed many engineering surveys, gaining a detailed knowledge of the region before the administration named him governor of the area at the age of 36.

During Faidherbe's tenure as governor from 1854 to 1865 his major accomplishment was to create a vast colony dominated by Europeans. From 1854 to 1858 he subdued a number of tribes in the western African hinterland through a combination of military victories and negotiated treaties.

His greatest opponent, al-Hajj Omar, was the leader of an Islamic holy war. Al-Hajj Omar was born into a noble and well-educated family, made the pilgrimage to Mecca, and sought to create a religious empire in West Africa.

To defeat al-Hajj Omar and secure the colony, Faidherbe recruited the first batallion of Senegalese troops, the origin of all the African soldiers that fought the wars of France. He also developed a system of administration that relied on indigenous personnel, a system designed to enable trade to prosper. An educational system, geared to accomplish the French goals of assimilation, included a school for the sons of chiefs. The encouragement of trade involving Africans as businessmen was a pillar of his policy, and for this purpose he developed Dakar into a great maritime city.

Faidherbe later served in the Franco-Prussian War (1870-1871) in command of the Army of the North after the fall of Sedan. He won victories at Pont-Noyelles and Bapaune and suffered a defeat at Saint-Quentin. In 1872 he led a French government expedition to study monuments in Upper Egypt and as a result wrote a book on Numidian inscriptions. Other books treated of the campaign of the Army of the North (1871), of Senegalese languages (1887), and of Senegal (1889). He died in Paris on Sept. 29, 1889.

Faidherbe left a mark on Dakar and Senegal that has lasted to this day. The development of France's entire empire in West Africa was based largely on the foundations that he constructed.

Further Reading

The best assessment of Faidherbe's role in the development of the French Empire is in French. A good brief account in English is in J. D. Fage, *An Introduction to the History of West Africa* (1955; 3d ed. 1962). □

Ellen Louks Fairclough

Ellen Louks Fairclough (born 1905) was Canada's first female Cabinet minister. Preferring example to preaching in advancing women's rights, she was her country's outstanding example of a woman successful as wife, mother, businesswoman, and public servant.

Born in Hamilton, Ontario, on Jan. 28, 1905, Ellen Louks was the daughter of Norman Ellsworth Cook and Nellie Bell Louks. She was educated in Hamilton public and secondary schools, graduating at the age of 16. After a brief stint as a stenographer, she became an accountant. In 1931 she married D. H. Gordon Fairclough, owner and operator of a printing company.

Attracted by Politics

Fairclough's interest in politics dated from the time she and her husband helped organize the Young Conservative Association of Hamilton. In 1935 she started her own accounting firm and continued to operate it until becoming a member of the government in 1957. After World War II she decided to seek municipal office. She was defeated in her first attempt for the office of alderman of Hamilton. However, when the sitting alderman resigned within a few months, she was elected to fill the vacant post, in which she served from 1946 to 1949. In 1950 she served as municipal controller and deputy mayor.

In 1949 in the general election Fairclough won the nomination as the Progressive Conservative candidate for a seat in the House of Commons from the constituency of Hamilton West, but she failed to unseat the incumbent. When he resigned, she won his seat in a by-election in 1950.

As the new member of the opposition party, Fairclough soon made her mark as an informed and constructive critic of the government. Representing a riding, or electoral district, in a large urban industrial city, she had a compelling interest in labor matters. In the fall of 1950, she served as a member of Canada's delegation to the United Nations. In 1951 she was named chairman of the Labour Committee of the Opposition caucus and chief spokesperson of her party on labor matters.

Sought Equality for Women

Fairclough's efforts in the House of Commons, however, were not confined to one area. She had fought from her earliest political days for equal pay for equal work for

women and was delighted when the St. Laurent administration enshrined the principle in federal legislation. She was never a strident feminist but deplored the waste of womanly talents in business and public affairs. She knew that the traditionally conservative attitude of men, and particularly of women themselves, militated against full participation.

In 1953 and in 1957 she was reelected to Parliament. The latter was the election that brought John Diefenbaker to office as prime minister. He had promised, if elected, to name a woman to his Cabinet, and Fairclough was named Canada's first female Cabinet minister as secretary of state. In the landslide government victory of 1958 she was reelected and was named to a new post as minister of citizenship and immigration, in which position she also had responsibility for Indian affairs. In the general election of 1962 she held her seat, and shortly after, she became postmaster general of the new Diefenbaker government.

Away from Politics

In 1963 Fairclough met defeat in the election that turned out the Progressive Conservative administration. After leaving politics, she returned to Hamilton and private business. She first occupied a senior executive position with a trust company, moving from that job to the chairmanship of Hamilton Hydro. Before her retirement, she served as treasurer of the Zonta International women's group.

She has been the recipient of a number of honors during her political career and also during her retirement years in Hamilton. The Canadian Blackfoot Tribe and the Six Nations Indian Band Council have recognized her efforts on the behalf of native Canadian peoples. The Canadian Council of Christians and Jews awarded her its Human Relations Award. The former Cabinet member received the Coronation Award in 1963, the Centennial Award in 1967, and the Jubilee Medal in 1977. In 1985, Fairclough was invested Dame of Grace in the Order of St. John of Jerusalem, Knights Hospitaler. Among her honors, perhaps the most gratifying was her investment in 1992 with the title ''The Right Honorable'' in the presence of Queen Elizabeth II. In the fall of 1996, she received the Order of Ontario, the highest honor awarded by the province of her birth.

Further Reading

For material on Canadian politics and Fairclough's role see Peter Charles Newman, *Renegade in Power: The Diefenbaker Years* (1964); Blair Fraser, *The Search for Identity: Canada, 1945-1967* (1967); and Patrick Nicholson, *Vision and Indecision* (1968). For further information on Fairclough, see *The Canadian Encyclopedia,* Second Edition, Vol. II (1988) and ''The Right Honourable Ellen Louks Fairclough, PC'' at http://www.cmhf.on.ca/fairclou.htm. □

Fairuz

Probably the greatest Arabic singer of modern times, Fairuz (neé Nuhad Haddad; born 1933), also known as Fayrouz, led the creation of a new musical language in the Middle East.

Fairuz was born Nuhad Haddad in 1933 in Beirut, Lebanon. She was raised in humble surroundings in the old neighborhood of Zukak el Blat in Beirut, where her father, Wadi Haddad, was a simple typesetter in a small print shop. Nuhad attended the Saint Joseph School for Girls in Beirut until the hardships of World War II forced her father to move her to a public school.

In 1947, at age 14, she was discovered by Mohammad Fleifel, one of the founders of the National Conservatory of Music in Beirut, who was in search of talent for a newly formed choral group. Fleifel was instrumental in Fairuz's admission to the National Conservatory, where she spent five years training. But perhaps his greatest contribution to her development as a singer was the instruction he gave her in the classical tradition of the *tajwid,* or classical chanting of Koranic verse.

Fairuz began her musical career as a member of the chorus at the Lebanese Radio Station. There Halim Al-Rumi, a composer and musical director at the radio, recognized her unique talent and made her lead soloist. He composed songs especially for her and gave her the stage name of Fairuz (turquoise) because her voice reminded him of a precious stone.

The young Fairuz met with unprecedented enthusiasm from listeners everywhere in Lebanon. This led to a meeting between her and the Rahbani brothers, Assi and Mansour, themselves rising talents as composer and lyricist, respec-

tively. The collaboration between them at first took the form of adaptation by the Rahbanis of modern Western dance tunes into Arabic songs. This gave the team of three a certain amount of public exposure. However, the song that catapulted them into the limelight on the popular scale was not a Western dance tune but a melancholy love song entitled ''Itab'' (Blame) that they had recorded on November 2, 1952, at the Damascus Radio Station. What followed was a period of experimentation in a variety of musical forms. In all instances Fairuz's songs expressed artistic qualities that extended their appeal to listeners from a wide variety of social and national backgrounds.

In July 1954 Fairuz married Assi Al-Rahbani in a church wedding attended by a large crowd of adoring fans. They set up house in a villa in Antelias, a suburb of Beirut. The beautiful setting of their new home was to serve often as inspiration for many of their future songs.

Becoming an International Star

In 1955 Fairuz and Assi traveled to Egypt for the first time. Cairo, which was then the center of the Arab theater, cinema, and song, was conquered by the young Lebanese singer. Fairuz's triumph in Egypt led to many offers by celebrated Egyptian composers and filmmakers, but by then she was expecting her first child. She returned to Lebanon and gave birth to her son Ziad on January 1, 1957. She was later to have four more children, three girls and one boy. But it was Ziad who remained closest to her of all her children and who in later years wrote and composed the music for many of her songs.

In the summer of 1957 Fairuz appeared for the first time before a live audience. Until then she had been restricted to the recording studios. She sang in a musical review (''Ayam el Hissad,'' or ''Harvest Days'') before a large spellbound audience seated in the Roman ruins of the Temple of Jupiter in Baalback. This was her first appearance at the Baalback International Festival, and she was awarded the highest medal for artistic achievement there, the Cavalier, by the president of Lebanon, Camille Chamoun. Fourteen years later a stamp was issued by the government to commemorate her name.

Fairuz became one of the main attractions at the annual International Festival of Baalback, where she sang in musical plays or *massrahiyaat* that were written especially for her by the Rahbanis. In 1975 the 15-year civil was in Lebanon began, putting an end to the Baalback Festival, and some time later Fairuz's separation from her husband Assi ended her artistic collaboration with the Rahbani brothers.

With a reputation that had grown to include all the Arab world and the expatriate communities in Europe and the Americas, poets and composers everywhere rushed to write for Fairuz. The result was a repertoire of more than 800 songs, three feature films, and 400 LP recordings during a period of three decades. She was invited to appear in the major Arab capitals. She gave concerts in New York, San Francisco, Montreal, London, and Paris. She was awarded the Medal of Honor in 1963 and the Gold Medal in 1975 by King Hussein of Jordan. Fairuz had become a legend in her own time.

The Fairuz Legacy

The Fairuz-Rahbani artistic legacy was in tune with the social and cultural developments in Lebanon and the Middle East. The post-World War II years had begun to see the expansion of urban communities and the growing importance of Western influences on the daily lives of the people in that region. Furthermore, the growing role of the media (radio and television) and public entertainment (concert halls and theaters) led to the rise of an urban audience with new demands for entertainment. The new public was further impassioned by a nationalistic sentiment that had followed Lebanon's independence in 1943. The conviction was growing that the cultural heritage was in need of a more developed national expression suitable to the new image of the country. The music of the Rahbanis came to reinforce and project this image by combining the discoveries of contemporary Western techniques of composition with the forms, patterns, and sounds of Middle Eastern traditional music, thereby creating a modern musical language hitherto unheard in Lebanon. The context was unmistakably urban but the inspiration was folk and rural.

Fairuz's songs were a superb manifestation of this new musical expression. Her repertoire as a whole, both in text and music, was marked by innovation. It testified to her own broad musical background. She sang of love and the simple life, of love of country, and of the longing for a lost Jerusalem; she sang old bedouin chants and obscure shepherd's songs; she brought back the *muashahat,* a musical form first heard in the gardens of Andalusia; she interpreted the *quasida* and the *nashid,* two highly structured lyrical verse forms and, with equal success, the improvisational vocal expressions known as the *mawal* and *meyjana*. It was this special combination of lyrics, music, and vocal quality that earned Fairuz the name of ''ambassador to the stars.'' Fairuz became a major influence on contemporary Arab music and culture.

In March 1994, at the age of 60, Fairuz performed a concert at the Olympia in London, drawing over 6000 fans. Western critics compare her to Billie Holiday and call her the ''Callas of Arabia.''

Further Reading

A list of Fairuz's musical plays, records, and songs in Arabic and English, along with a biography and photographs, may be found in a publication entitled ''Fayrouz Legend and Legacy'' published by the Forum for International Art and Culture (Washington, D.C.: 1981). The following cassettes and albums by Fairuz may also be obtained from the above forum: ''A Christmas Album,'' ''Fairuz sings Gibran,'' ''Fairuz in Concert,'' and the ''United Nations Concert Album.'' A brief article on Fairuz and her March 1994 London concert can be found in *New Statesman & Society* March 18, 1994.

A copy of a 37-mm. color documentary entitled ''Fayrouz in America and Canada'' (1971), filmed by Parker and Associates, may be obtained from the United States Information Agency. The main source of information about Fairuz remains the annual programs and catalogues of the Baalback International Festival, 1957-1974, Beirut, Lebanon. □

Faisal I

Faisal I (1883-1933) was an Arab nationalist and political leader during and following World War I. He led Arab troops in the revolt against Turkish rule and became king of newly created Iraq.

On May 20, 1883, Faisal was born in Taif near the Islamic holy city of Mecca in western Arabia, the third son of Husein ibn Ali and a member of one of Mecca's leading families, which claimed descent from the prophet Mohammed. In 1891 Faisal moved to Constantinople (Istanbul) with his father and brothers because the suspicious Sultan wished to keep Husein under political surveillance. Faisal was raised and educated in the imperial capital. A year after the Young Turk Revolution of 1908, Husein was appointed by the new Ottoman government sharif of Mecca, or protector of the holy places, a position his family had often held before. Faisal returned to Mecca and became a member of the Ottoman Parliament for western Arabia in 1913.

Faisal began working toward an accommodation with the Turks for Arab home rule. While his father was negotiating with the British in Egypt in 1915-1916 through the Husein-McMahon correspondence, Faisal had unsuccessfully sought to reach an agreement in Istanbul. En route back to Arabia in 1915, he met with Arab nationalist leaders in Syria, joined their organization, and participated in drafting the secret Damascus Protocol. This supported his father's negotiations for an Arab revolt against the Ottoman Empire in return for British aid for a postwar independent Arab state for Arabia and the Fertile Crescent.

Arab Revolt

After Husein's proclamation of the Arab Revolt in Mecca in June 1916, Faisal and his older brother Abdullah led Arab troops against the Ottomans, assisted the British invasion of Palestine from Egypt, harassed Ottoman supply lines, and occupied the Syrian interior, reaching Damascus in October 1918.

Following the war the British, who had promised territorial and political gains to the French, the Zionists, and the Arabs, found themselves unable to harmonize their conflicting wartime agreements. They encouraged Faisal to come to terms with the French over Syria, which both claimed, but France rejected him as a tool of the British who sought to deny France its just colonial rewards.

Faisal did conclude an agreement in 1919 with Chaim Weizmann, head of the World Zionist Organization, in which he accepted large-scale Jewish immigration into Palestine, provided that the rights of Arab farmers were protected and that the promised Arab state in the Fertile Crescent was actually established. In March 1920 an Arab National Congress in Damascus proclaimed Faisal king of Syria.

The British hope to establish Faisal as ruler of an interior Arab kingdom collapsed when France determined to maintain control of all of northern Syria. Despite the British commitment to Husein and Faisal, Britain took no action in July 1920, when France ousted Faisal from his newly proclaimed Syrian kingdom. Following a costly revolt in British-occupied Mesopotamia, Britain secured Faisal's selection as king of newly created Iraq in 1921.

King of Iraq

The British reasoned that Faisal had lost one kingdom and would take care about any actions that might threaten the loss of another. Faisal was a popular choice in the new state of Iraq because of his nationalist and military reputation, his personal charm and integrity, and his noble birth in the Prophet's Hashemite clan. The several hundred officers of Iraqi origin who had served with Faisal during the war strongly supported his selection. They backed Faisal with the experience and strength to rule capably and responsibly as he shrewdly balanced among the British authorities, tribal sheiks, and nationalist politicians. Iraq became the first Arab state in south-west Asia to eliminate the mandatory status and to join the League of Nations in 1932, but Faisal's death on Sept. 8, 1933, introduced a decade of confusion and instability in Iraq under his inexperienced young son, Ghazi.

Further Reading

There is an old biography of Faisal by Beatrice Erskine, *King Faisal of Iraq* (1933), and a more recent and popular treatment of Husein and his sons in James Morris, *The Hashemite Kings* (1959). World War I and its aftermath are well covered in Jukka Nevakivi, *Britain, France, and the Arab Middle East,*

1914-1920 (1969), and in Zeine N. Zeine, *The Struggle for Arab Independence: Western Diplomacy and the Rise and Fall of Feisal's Kingdom in Syria* (1960). See Henry A. Foster, *The Making of Modern Iraq* (1935), and Stephen H. Longrigg, *Iraq 1900 to 1950* (1953), for a discussion of Iraq under Faisal's rule. Elizabeth Monroe provides good background in *Britain's Moment in the Middle East, 1914-1956* (1963).

Additional Sources

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Faisal ibn Abd al Aziz ibn Saud

King Faisal ibn Abd al Aziz ibn Saud of Saudi Arabia (1904-1975) was the most prominent Arab leader in the early 1970s. He participated for more than a half century in the creation of modern Saudi Arabia and, as king, was known for his conservative Islamic policies and his staunch anti-Communism.

Faisal was born in Riyadh in 1904, the son of Abd al-Aziz ibn Saud, founder of Saudi Arabia. His mother, Tarfa, a member of the leading religious family of the Al al-Shaikh, died when he was quite young, and he was raised by his maternal grandfather, who taught him the Koran and the principles of the Islamic religion, an education which left an impact on him for the remainder of his life.

Faisal gradually assumed state responsibilities, starting at the age of 13 as a soldier in his father's army. At the age of 18 he became commander of the Saudi army in Asir (southwest Arabia), successfully leading the Saudi military campaigns which brought the Hijaz into the kingdom (1925). His father selected him as early as the age of 15 for diplomatic missions abroad, and later he became the first Saudi foreign minister in 1930. In 1935 King ibn Saud gave his two most promising sons permanent positions in the state. Prince Saud, who was two years older than Faisal, was made viceroy of Najd, in the center of the kingdom, and Faisal, viceroy of the Hijaz on the Red Sea.

Rivalry between Faisal and Saud, 1953-1964

In 1953 King ibn Saud designated his older son, Saud, as crown prince. After the death of the king in November 1953 and the accession of Saud, the contrast in character and personality between the two brothers became evident. While Saud was flamboyant and extravagant in his spending, Faisal was frugal, reserved, and efficient. Faisal expressed his displeasure at Saud's ineffective administration by repeated withdrawals from politics.

By 1958 Saud's weaknesses as a king were evident. He had brought discord to the government by his profligacy, his inability to develop an effective bureaucracy, his continued reliance on personal advisers, and his failure to mobilize and direct for national development the massive wealth accruing to the country from oil resources.

Interference by senior members of the royal family led to a palace coup in April 1958 in which Faisal was named prime minister with all executive powers. Between 1958 and 1964 King Saud twice tried to regain his lost powers, but failed. Finally, on November 2, 1964, King Saud was forced to abdicate in favor of Faisal, who became king.

Faisal as King

When Faisal assumed office as king, Saudi Arabia was facing major internal and external challenges. Externally, a hostile relationship with Egypt under Gamal Abdul Nasser and a civil war in neighboring Yemen had forced Saudi Arabia to turn away from its traditional isolation. In 1962 a military coup had removed the monarch in Northern Yemen, which proclaimed itself a republic. Saudi Arabia supported the monarch; Egypt supported the republicans.

Internally, King Faisal continued a policy of economic and social reform, which he had already begun as prime minister. He introduced sound fiscal administration and a policy of austerity to counter the extravagance and corruption which had characterized his brother's rule. His social reforms were equally significant. In 1962 he abolished slavery, and his wife, Iffat, made a substantial contribution to women's education. He encouraged public education through the press, radio, and television, which, however, remained under strict government control. He introduced important development projects in agriculture and industry and improved the country's infrastructure.

It was on the international scene that Faisal gained much of his reputation as a leader, especially through his rivalry with Egyptian president Nasser. Faisal opposed Nasser's involvement in the war in Yemen and his hostile relations with the United States. As a countermeasure Faisal attempted to construct an anti-Communist ''Islamic Front'' to contain the spread of Nasser's Arab nationalism and socialism.

It was not until the Khartoum conference of August 1967, in the wake of the Arab-Israeli (Six Day) War, that Faisal and Nasser met and came to an agreement which led to the withdrawal of Egyptian troops from Yemen. The Egyptian (and Arab) defeat in 1967, the death of Nasser in 1970, and the tilt of President Anwar Sadat of Egypt toward the West all weakened Egypt's influence in Arab affairs. Gradually Faisal replaced Nasser as the most prominent leader in the Arab world and the moderator of Arab disputes.

King Faisal established strong ties with the West, making his country the strongest Arab ally of the United States. He refused any political ties with the Soviet Union and other Communist bloc countries, professing to see a complete incompatibility between Communism and Islam.

However, Faisal faced some internal opposition. Plots against the regime involving Saudi military officers and civilians, and some Yemenis, surfaced in 1966, 1969, and

1974. Terms of imprisonment and death sentences were pronounced against the perpetrators.

Faisal was criticized for his pro-American foreign policy, his conservative Islamic ideology, and the slowness of his reforms. He was finally the victim of a successful assassination attempt. On March 25, 1975, he was murdered by one of his nephews. There was no public trial and hence the real motives of the assassin remain obscure. However, they are believed to lie in a long-standing family feud and the young prince's dislike of policies he considered too conservative.

Further Reading

Additional information on Faisal can be found in David Holden and Richard Johns, *The House of Saud: the Rise of the Most Powerful Dynasty in the Arab World* (1981); Gerald de Gaury, *Faisal, King of Saudi Arabia* (1966); Alexander Bligh, *From Prince to King, Royal Succession in the House of Saud in the Twentieth Century* (1984); and Willard A. Beling, *King Faisal and the Modernization of Saudi Arabia* (London, 1980). □

Étienne Maurice Falconet

Étienne Maurice Falconet (1716-1791), a versatile and facile French sculptor, incorporated late baroque, rococo, and neoclassic elements in his work and reflected the changes in artistic taste that occurred during his era.

Born in Paris on Dec. 1, 1716, Étienne Maurice Falconet studied with the sculptor Jean Baptiste Lemoyne. In 1754 Falconet was admitted to membership in the Royal Academy of Painting and Sculpture. In 1757 he became director of sculpture at the Sevrès porcelain factory and was responsible for designing statuettes and decorative objects. The Sevrès factory was owned by the Crown, had great prestige, and produced some of the finest porcelain of the 18th century. One of Falconet's most important patrons was Louis XV's mistress, Madame de Pompadour, a leader of taste and fashion who had a particular interest in the Sevrès factory.

Falconet was strongly influenced by Gian Lorenzo Bernini, the great Italian baroque sculptor of the 17th century, and by Pierre Puget, the most important sculptor in 17th-century France to reflect the dynamic, emotional style created by Bernini. These influences are seen in some of Falconet's early productions, such as his marble *Milo of Croton and the Lion* (1754), notable for its energetic drama, rich texture, and explosive composition.

During the 1750s, however, Falconet was also creating decorative, intimate sculptures very different from the *Milo*. These small pieces, some commissioned by Madame de Pompadour, were originally executed in marble, terra-cotta, or plaster; they became extremely popular and were much reproduced in a variety of media, including bisque pottery. Examples of this aspect of Falconet's talent are the marble *Allegory of Music,* the terra-cotta *Allegory of Hunting,* and the marble *Cupid's Warning*. In these works Falconet displays great virtuosity in combining a rococo taste for intimacy, refined elegance, and delicate textures with simplicity of composition, sleek modeling, and smooth lines—characteristics of style that reflect advancing neoclassicism and adapt it to the still vibrant rococo.

Falconet's most important commission was executed for Empress Catherine the Great of Russia: the large bronze *Equestrian Monument to Peter the Great* in Leningrad (1766-1782). In this imperial monument, which depicts the Emperor calmly astride an excited, plunging horse, Falconet reverts to the grandiose splendor of the baroque and echoes Bernini's dramatic equestrian statue of Louis XIV. The work makes references to antiquity and to neoclassicism, however, in the clarity of the composition, smooth modeling of the horse, majestic figure of the Emperor, and restrained treatment of his draperies.

Falconet produced a relatively small number of sculptures, but his work is remarkable in its variety and skill. He died in Paris on Jan. 24, 1791.

Further Reading

The most important works on Falconet are in French. His life and works are discussed in Lady Emilia Francis Dilke, *French Architects and Sculptors of the 18th Century* (1900). There are references to Falconet and photographs of three of his works in Arno Schönberger and Halldor Soehner, *The Rococo Age* (1960). □

Manuel de Falla

The Spanish composer Manuel de Falla (1876-1946) infused his compositions with the distinctive idioms of native folk song and dance to create music on nationalistic lines.

Manuel de Falla was born on Nov. 23, 1876, in Cadiz into a family that had a lively interest in music. His mother gave him piano lessons, and from local musicians he had instruction in harmony, counterpoint, and solfeggio. At the age of 20 he enrolled in the Madrid Conservatory and earned the school's highest awards in piano. More important to him, though, since he did not want to be a concert pianist, was his composition study with Felipe Pedrell. Working with that ardent nationalist for 3 years, Falla entered deeply into the study of his country's folk music and made his goal the development of an expressive mode of composition rooted in Spanish culture.

In *Siete canciones populares españoles* (1914) Falla took folk songs whole and put them in simple but imaginative settings; generally, however, he freely used only certain aspects of folk originals to give a Spanish quality to his compositions. Examples occur in his first important work, the two-act opera *La vida breve* (1905), which calls up

memories of Giacomo Puccini and Richard Wagner but makes its best effects from the employment of two varieties of folk music native to Andalusia: lively flamenco dance rhythms and melodic patterns of the passionate, sometimes melancholic, type of song known as the *cante hondo*. These two elements also served Falla in his work through 1919, which includes music written in France as well as at home.

Living in Paris from 1907 to 1914, Falla came under the influence of Claude Debussy, whose impressionistic techniques are plainly audible in *Quatres pièces espagnoles* (1908) for piano and *Noches en los jardines de España* (1916) for piano and orchestra. The image of Spain shines through, though, in their thematic material and in Falla's evocation of guitar qualities in his treatment of both piano and orchestra. The same may be said of the music that closed what is commonly called his Andalusian period: *El amor brujo* (1915), a ballet containing the well-known ''Ritual Fire Dance;'' *El sombrero de tres picos* (1919), another ballet; and his single large piece for solo piano, *Fantasía bética* (1919).

The balance of Falla's production is less locally centered, less picturesque, but no less Spanish in impulse. Its high spots are a delightful puppet opera, *El retablo de Maese Pedro* (1923), based on a scene from Cervantes' *Don Quixote,* and a rather severe-sounding concerto in neoclassic vein for harpsichord and chamber orchestra (1926). His last work, an enormous cantata entitled *La Atlántida,* which occupied him from 1928 until his death, was left unfinished.

Falla died on Nov. 14, 1946, in Argentina, where he had moved in 1939 after deciding that he could no longer adapt himself to the Franco regime. Long before then he had been accepted as the foremost creative musician of his time in Spain. Present-day criticism is less favorable, viewing his music as expressively strong but limited in range and technical originality.

Further Reading

Falla's life and place in the panorama of Spanish music are most fully discussed in J. B. Trend, *Manuel de Falla and Spanish Music* (1929), and Gilbert Chase, *The Music of Spain* (1941; 2d ed. 1959). Joseph Machlis, *Introduction to Contemporary Music* (1961), gives a generally sympathetic view of Falla in the light of 20th-century musical composition.

Additional Sources

Demarquez, Suzanne, *Manuel de Falla,* New York: Da Capo Press, 1983, 1968.

Pahissa, Jaime, *Manuel de Falla, his life and works,* Westport, Conn.: Hyperion Press, 1979. □

JoAnn Falletta

The American conductor JoAnn Falletta (born 1954) served as music director of three orchestras simultaneously while still a young woman. She chose to perform pieces from the non-standard repertoire, trying to select pieces suited to the particular audience.

JoAnn Falletta was an American conductor whose perseverance and talent helped to place her simultaneously at the helm of three orchestras at a young age. Her success was due to the fresh and electric performances she conducted. This freshness and excitement came from performing pieces that were not in the standard repertoire, but were rather either little-known works by well-known composers or works by unfamiliar composers of the past and present. Falletta aimed to introduce these composers to the regular audiences for classical music and to young listeners who were looking for ''something that will put them more in touch with themselves'' and who can listen with an open ear and mind to music that is energetic and crisply presented.

The ability to communicate her ideas about particular pieces to orchestra members and to convince and enable them to carry out her conceptions did not come easily or quickly to Falletta, but the desire to do so developed in her as a child. She was born in New York City on February 27, 1954. Raised in the borough of Queens in an Italian-American household, her home was filled with music. As there was no room in the apartment for a piano, JoAnn's father bought her a guitar, which she loved as ''it was the perfect instrument, quiet and personal, because I was painfully shy as a child.'' Her ability to play the guitar earned her entry into the guitar department at Mannes College of Music, and later she was called by the Metropolitan Opera and the New York Philharmonic whenever music for guitar, mandolin, or lute was required.

Uncertainty About a Woman Conductor

Her love of the guitar did not diminish her love of conducting. She led the student orchestra at Mannes when she was 18 and requested that she be accepted into the conducting studies program at the college. At first the administration was resistant because of the long period of study necessary combined with the unlikely prospect that a woman would be chosen as musical director of an orchestra. Mannes permitted her transfer, however, and she went on for further study to Queens College (M.A. in orchestral conducting) and the Juilliard School of Music (M.M., D.M.A. in orchestral conducting). Juilliard was no more encouraging to Falletta than Mannes had been, but she persisted and her obvious technical abilities overcame the school's uncertainty about her viability as a conductor.

None of the discouragements she received showed in her attitude toward her training, perhaps because the climate had changed in the years she was studying and, though she was still breaking ground, the concept of a female conductor was no longer considered unthinkable. Jorge Mester helped her to establish a more assertive manner on the podium while still remaining true to her own personality. This meant that she had to discard some of her self-effacing ways of dealing with orchestra players and resulted in a quiet control based on her extraordinary com-

mand of the literature. Her talent for communicating a single vision of a work through her baton technique and her explanations of musical phrasing to the players produced exciting concerts from coast to coast.

Her career began with the Jamaica (New York) Symphony, which she founded in 1978. It was, in her own words, ''absolutely horrible, terrible and an embarrassment to think of now.'' It consisted of 15 players who rehearsed Monday nights. Gradually the original members were replaced by friends from Juilliard who wanted more orchestral experience and the number of players rose to 80. The name of the orchestra was changed to Queens Symphony and Falletta had her first taste of success in building up an orchestra. At the time she was founding the Queens Symphony, she was also studying at Juilliard and beginning to receive conducting fellowships. She won the Leopold Stokowski Conducting Competition in 1985, the same year she was appointed associate conductor of the Milwaukee Symphony Orchestra where she worked from 1985 to 1988.

Earlier, in 1983, the Denver Chamber Orchestra had appointed her as music director and the growth of that orchestra in popularity and quality matched the transformation of the Queens Symphony. It was just this talent of Falletta's to tap the interest of the community that caused the Bay Area Women's Philharmonic in 1986 and the Long Beach Symphony Orchestra in 1989 to appoint her to be their musical director, bringing the total of orchestras of which she was musical director to three. Each group required a different repertoire, which provided a challenge to JoAnn Falletta. As she admitted, before she accepted the position with the Bay Area Women's Philharmonic, ''I didn't know who (the composers) Amy Beach or Louise Farrenc were. It was a whole new world for me.'' No novice to creative programming, she presented in the spring of 1988 works by Marianne Martines, a student of Haydn's, and a work by Germaine Tailleferre, a 20th-century French composer. In addition, works by Pulitzer prize winner Ellen Taafe Zwilich and Joan Tower expanded her repertoire to include prominent living women composers. She left the Bay Area Women's Philharmonic after 10 years, but remained its artistic director.

Her approach to her audiences was to educate them about and interest them in what was being performed. Frequently she gave talks before performances about the music to be performed. She also presented youth concerts, hoping to create an appreciative audience for classical music in the future, and sought out pieces that reflected the ethnic mix of her constituency. In the case of the Long Beach Symphony, she sought contemporary Asian works to reflect the large Asian population in the area. In 1986, 1987, 1988, and 1989 ASCAP awarded Falletta first and third prizes for creative programming. It was a fitting public recognition of her efforts not to recreate the standard repertoire. To offer this unusual mix of pieces she had learned an extraodinary number of pieces.

Critical Kudos

Critical acclaim was extremely favorable. *Newsday* referred to her as ''one of the finest conductors of her generation. Her baton technique is so utterly communicative that one might as well plug one's ears and simply watch the music take shape through her sensitive, graceful gestures.'' The *Los Angeles Times* wrote of a performance of Prokofiev's ''Symphony No. 5'' by the Long Beach Symphony, ''Her deliberate tempo in the first movement gave the music an extra-weighty flow, culminating spectacularly in a broad, muscular and percussive climax. This overall measured pace was ever-flexible on a local level, however, pointing up details in the massive architectural design.'' It was her total command of her score and the clarity of her own conception of it that was transmitted by her baton to the members of the orchestra. The communication from conductor to players to audience depends on strong, forceful leadership, which Falletta was able to provide. *USA Today* wrote: ''A cool, precise presence, Falletta is the master of eventful legato. When many conductors try to establish rounded, smooth phrasing, the results are often bland, but Falletta can be suave while maintaining a rich sense of incident. As shown by the famous Nimrod variation, as well as the more introspective moments of Barber's Symphony No. 1, she was best when precipitating an ecstatic moment, inspiring an emotional candidness from the players but never slipping into the sort of self-indulgence that would tax the piece's overall architecture. Her performance of the Barber symphony had a Mahlerian grandeur.'' The Denver *Rocky Mountain News* wrote that ''Falletta is surely destined for classical music stardom.''

Stardom in the form of an appointment to a major national orchestra may not come for a time to Falletta, however, although she retained her place with the Long Beach Symphony and had also joined the Virginia Beach Symphony by 1997. Since she maintained a busy schedule of guest conducting around the country and abroad beginning in 1982, she may find herself sought by a major orchestra rather sooner than that. Even while waiting for greater exposure nationally, her ideas about the presentation of music to new audiences will provide guidelines for the future of classical music performance in this country. Falletta favored small, intimate spaces for listening to music, avoiding large, impersonal concert halls. In addition, an exciting repertoire related to the audience's background plus an effort to educate them about music was the formula for her continued success as an orchestral conductor. At the heart of her achievements, however, was the stunning control, the expertise, and the well-thought-out conceptions of the music she conducted.

Further Reading

Articles about JoAnn Falletta have appeared in newspapers and magazines on both coasts as well as in national magazines. An extensive article appeared in the *San Francisco Magazine* (November 1987) in which her early training and subsequent success are described. On September 9, 1990, the *Los Angeles Times Calendar* published an article by Greta Beigel on Falletta which went into some detail about her development as a conductor. *Musical America* ran a cover story about her (September 1990) and reviewed a concert by the Bay Area Women's Philharmonic (November 1989). The *Los Angeles Times* (September 30, 1990) wrote an article that discussed her musical directorship of the Long Beach Symphony which

contained comments by those whom she conducted about her style of leadership. □

Jerry Falwell

Jerry Falwell (born 1933) is a fundamentalist religious leader who combined his religious activities, which included a nationwide television program, with promotion of a variety of right-wing political causes. He is perhaps best known as the founder of Moral Majority, Inc.

Jerry Falwell was born on August 11, 1933, in Lynchburg, Virginia. He attended public schools, excelled at sports, and earned a 98.6 percent average in high school before entering Lynchburg College in 1950. Midway through his sophomore year, on January 20, 1952, he underwent a religious conversion. Declining an offer to play baseball with the St. Louis Cardinals, Falwell transferred to the Baptist Bible College in Springfield, Missouri. On April 12, 1958, he married Macel Pate, a church pianist.

Ministry's Humble Origins

Ordained to the ministry in 1956, Falwell founded the Thomas Road Baptist Church in his home town of Lynchburg with an initial congregation of 35 adults and their families, using an abandoned building owned by the Donald Duck Bottling Company. Their first project was to scrub cola off the old brick walls. From this modest start the Thomas Road Church grew to a membership of 22,000, and eventually included a day school, a live-in rehabilitation center for alcoholics (Falwell's father drank excessively, and died when his son was just 15), a summer camp for children, a transportation service, and missionary and relief work in Guatemala, Haiti, South Korea, and elsewhere. A half-hour daily radio broadcast, ''The Old-Time Gospel Hour,'' launched when the church was only a week old, grew into a television show which went national in 1971 and soon reached an audience estimated in the millions.

Mixing Church and State

The religion preached from Falwell's pulpit was what used to be called ''fundamentalist.'' ''The entire Bible, from Genesis to Revelation,'' Falwell said, ''is the inerrant Word of God, and totally accurate in all respects.'' At times he sounded an apocalyptic trumpet: ''This is the terminal generation before Jesus comes.'' Unlike the folkish ''oldtime religion'' formerly practiced in some rural areas, Falwell's gospel employed modern urban methods of persuasion. A symposium in June 1972 on ''how to build a superaggressive local church'' drew 5,000 Baptist church workers from all over the United States to hear one of Falwell's close associates declare: ''God is impressed with a growing church. We believe Jesus must be sold as effectively as Coca-Cola.''

By the late 1970s the conservative Christian movement had grown substantially, and Falwell's television ministry was just one of several thriving media pulpits. He had taken on a series of political causes: for voluntary prayer in schools, free enterprise, balanced budgets, military strength, and aid to Israel and against the Equal Rights Amendment, pornography, abortion, homosexuality, parimutuel betting, and rock and roll music.

Recognizing the political potential of his flock and others like it, Falwell founded the Moral Majority in 1979. The lobbying group's aim was to ''reverse the politicization of immorality in our society,'' and it aimed to impel America's political leadership to demonstrate whether or not they were indeed religiously and morally committed, according to Falwell. The news magazine *Time* (October 1, 1979) described him at one rally holding up a Bible and saying, ''If a man stands by this book, vote for him. If he doesn't, don't.'' He was also quoted as saying, ''The liberal churches are not only the enemy of God but the enemy of the nation.'' This citizen action group soon operated with an annual budget of some $7 million.

The Reagan Years

It is difficult to assess the extent of Jerry Falwell's contribution to the wave of political conservatism that crested in the election of Ronald Reagan in 1980 and the first Republican-controlled Senate in 26 years, but it was surely substantial. Certainly he (and ministers like him), using his slogan ''Get them saved, baptized, and registered,'' compelled many Americans to register as voters—citizens who, in

some cases, had never participated in politics at any level before. During the Eighties, Republican politicians seemed to heed Falwell's warnings, and toeing the conservative line on a number of controversial issues (such as opposition to reproductive rights) became virtually obligatory in campaign strategies against Democrats.

To broaden his advocacy of purely political issues Falwell founded the Liberty Federation in 1986. Other victories directly and indirectly attributed to the influence of the Moral Majority included the election of President George Bush in 1988 and a number of conservative Supreme Court decisions beginning in the late 1980s. The Moral Majority's success was repeated in a number of offshoot groups, including the powerful Christian Coalition.

Projects Faltered

However, by the late 1980s Christian televangelism was suffering from serious blows to its credibility. While Falwell himself remained untainted by scandal, the names of other prominent ministers—most notably Jim Bakker and Jimmy Swaggart—appeared in newspaper headlines that included the words ''prostitute,'' ''adultery,'' and ''payoff.'' Bakker's Praise the Lord (PTL) ministry, which included its own cable television network, was accused of financial mismanagement, and Falwell took over the organization in 1987, ostensibly in an effort to rescue it. This was ideologically akin to a Protestant becoming Pope; some within the organization later asserted that Falwell had deliberately mismanaged PTL, his ministry's main competition, to steer it into bankruptcy.

Falwell also made headlines when he sued a pornographic magazine and its publisher for a vicious parody that appeared in it. He was awarded $200,000 in emotional damages, but the case was appealed all the way to the Supreme Court, who struck down the previous verdict. The incident was woven into the plot of a 1996 feature film, *The People vs. Larry Flynt*.

In 1989 Falwell announced the dissolution of the Moral Majority, asserting its political aims had succeeded to such an extent that the organization was no longer necessary. He planned to concentrate on his other projects, most notably his Thomas Road Baptist Church, where he remained senior pastor, and Liberty University, a full-fledged educational institution he had founded in 1971. But Falwell, as chancellor, had pushed for an expansion of the university during the 1980s, and built facilities on borrowed money. The school also issued bonds and sold them on ''The Old-Time Gospel Hour,'' later defaulting on interest payments to bondholders, many of whom were elderly and poor. Scholarships to Liberty were given away freely, and by 1990 the school was $110 million in debt. Repeated requests on ''The Old-Time Gospel Hour'' for donations to shore up the faltering ministry sent Falwell's trio of organizations into a downward spiral. Contributions dropped, and his financial troubles multiplied. His long-running show even went off the air for a time.

A New Direction

By the mid-1990s Falwell had ventured into political issues once again, selling a video that accused President Bill Clinton of a number of crimes; elsewhere, the minister described Clinton in one sermon as an ''ungodly liar,'' (*Christianity Today,* December 9, 1996, p, 63). Falwell appeared on an infomercial for a videocassette bible-study course sold by his ministry, in which he asserted that it was possible that human beings and dinosaurs once coexisted. Marking his return to the political arena, Falwell delivered the benediction at the Republican National Convention in 1996, and launched his God Save America tour later that year.

Falwell also began to ally with powerful Southern Baptist leadership, who would exhibit a more conservative and outspoken outlook by their 1997 national convention. Now in his sixties, Falwell still preaches Sunday services at the Thomas Road church, and there are hints that the youngest of his three children, Jonathan, may someday assume its pastorship. The younger Falwell was appointed administrator of the church in 1995; his brother Jerry Jr. serves as in-house counsel for his father's projects, and Falwell's only daughter is a surgeon in Richmond, Virginia.

Further Reading

Falwell and his Moral Majority were the subjects of a shrewd and pertinent essay by Frances Fitzgerald, ''A Disciplined, Charging Army,'' in the *New Yorker* (May 18, 1981). There is an admiring and uncritical biography by Jerry Strober and Ruth Tomczak, *Jerry Falwell: Aflame for God* (1979). Journalist Dinesh D'Souza is the author of *Falwell: Before the Millennium* (1984). Falwell was frank and self-revelatory in his books, such as *How You Can Clean Up America* (1978), *America Can Be Saved* (1979), and especially *Listen, America* (1980). He has also written *The Fundamentalist Phenomenon* (1981), *Strength for the Journey* (1987), and *The New American Family* (1992). *Falwell: An Autobiography* , was published in 1996. Contemporary appraisals are in *Newsweek* (July 24, 1972), and September 15, 1980), *Time* (October 1, 1979), and *Christianity Today,* December 9, 1996. □

Fan Chung-yen

The Chinese statesman Fan Chung-yen (989-1052) initiated the first important Sung reform program. He was famous for defining the ideal Confucian scholar as ''one who is first in worrying about the world's troubles and last in enjoying its pleasures.''

Fan Chung-yen was born into an old scholar-official family of modest importance which had settled in Soochow in the 9th century. When Fan's father died in 990, his mother remarried and took her infant son along to her new home in Shantung, where he was given the new family surname, Chu. At the age of 21 he was shocked to learn of his true father's identity and left the Chu family. In 1017 he received official permission to resume his original

surname. Intense family feeling remained a strong motive force throughout Fan's life, as exemplified by the well-known charitable estate he later established for the Fan clan.

After study in Ying-t'ien, Honan Province, Fan obtained the highest academic degree (*chin-shih*) in 1015 and was assigned to a succession of provincial posts. In 1026 he resigned from his last post to perform the obligatory mourning for his mother. Called to the Sung capital for the first time in 1028, he was forced to return to the provinces the following year after incurring the displeasure of the empress dowager Chang-hsien, mother of the emperor Jen-tsung. Fan served in the capital again in 1033 and in 1035-1036 but was sent back each time after defeat by his arch political opponent, Lü I-chien.

Fan was serving in disgrace in the southeast when he was transferred to the northwest to participate in a war against the Tangut state of Hsi-Hsia. Although he had no military experience, he distinguished himself in the training and deployment of troops, the restoration of destroyed fortifications, the establishment of military colonies, and negotiations with Ch'iang tribesmen. He and his associate Han Ch'i were opposed to the Peace of 1043, but Fan's military success led to his first appointment as a high-ranking official and gave him an opportunity to initiate reforms.

The main thrust of Fan's efforts was in the reform of the bureaucracy. He replaced officials (especially in local government), limited the privilege of the well-connected to enter the bureaucracy without examination, changed the content and the procedure of the examinations, and raised the caliber of local officials through increased rigor in promotions and supervision. He reformed office land-holdings to improve the economic situation of officials, and his wider economic interests were revealed in proposals for land reclamation, irrigation, and other projects to increase agricultural productivity. As a provincial official, too, Fan was concerned with economic matters and even implemented work relief projects.

Although Fan's reforms were modest, the opposition was strong. Fan was dismissed in 1044, and most of his reforms were rescinded the following year. Fan again served in various provincial posts and did not return to power. His reforms became the precursors of the more ambitious program of Wang An-shih.

Further Reading

For Fan's reforms see James T. C. Liu's ''An Early Sung Reformer: Fan Chung-yen'' in John K. Fairbank, ed., *Chinese Thought and Institutions* (1957) as well as Liu's *Ou-yang Hsiu: An Eleventh-Century Neo-Confucianist* (1967). An important study of a different aspect of Fan's activities is Denis Twitchett's ''The Fan Clan's Charitable Estate, 1050-1760'' in David S. Nivison and Arthur F. Wright, eds., *Confucianism in Action* (1959). Recommended for general background is James T. C. Liu and Peter Golas, eds., *Change in Sung China: Innovation or Renovation?* (1969). □

Peter Faneuil

Peter Faneuil (1700-1743) was a wealthy American colonial merchant and philanthropist who donated Faneuil Hall to Boston.

Eldest child of one of three Huguenot brothers who fled France after the revocation of the Edict of Nantes, Peter Faneuil was born on June 20, 1700, in New Rochelle, N. Y. Having emigrated to America about 10 years earlier, Peter's father, Benjamin, and his uncle, Andrew, had been early settlers of New Rochelle. Shortly afterward Andrew made Boston his permanent residence. Benjamin married Anne Bureau in 1699, and they had at least two sons and three daughters who lived to maturity.

Little is known of Peter's boyhood. His father, prominent and fairly well-to-do, died when Peter was 18, and soon Peter and his brother, Benjamin, Jr., moved to Boston. Their widowed, childless uncle Andrew had become one of New England's wealthiest men through shrewd trading and Boston real estate investments. Andrew may have formally adopted his two nephews.

Peter Faneuil entered Boston's commission and shipping business and soon proved a competent trader. He handled merchandise from Europe and the West Indies, exported rum, fish, and produce, and engaged in ship-building. When he ventured both ship and cargo in transatlantic or coastal commerce, he customarily shared the risk with others. Charging 5 percent for handling consignments, he used advanced business methods and kept careful records. Fishing-grounds agents kept him informed of market prices and furthered his commercial connections. When Benjamin, Jr., married against his uncle's wishes, Andrew made Peter heir to most of his fortune. Peter, swarthy, stocky, and lame since childhood, remained a bachelor all his life.

During his uncle's final illness Peter managed Andrew's business as well as his own. Prominent in the ''triangular trade,'' Peter shipped slaves to the West Indies and brought molasses and sugar to the Colonies. When his uncle died in 1738 Peter became—despite handsome bequests to his sisters—one of America's wealthiest men, living sumptuously in a Beacon Street mansion.

Among Faneuil's lavish gifts to his community were an endowment for the families of Trinity Church's deceased clergymen and a public market for Boston. This structure was completed in 1742, shortly before Faneuil died of dropsy on March 3, 1743. The room above the market stalls became a civic center where so many prerevolutionary meetings were held that Faneuil Hall became known as America's ''Cradle of Liberty.''

Further Reading

Data on Faneuil are scattered and sometimes contradictory. The best descriptions of his way of life and business practices are in Samuel Adams Drake, *Old Landmarks and Historic Personages of Boston* (1873; rev. ed. 1900), and Abram E. Brown, *Faneuil Hall and Faneuil Hall Market* (1900). □

Amintore Fanfani

The Italian statesman Amintore Fanfani (born 1908) was a major leader of influence on the post-World War II Christian Democratic Party and held many important political offices, including that of prime minister.

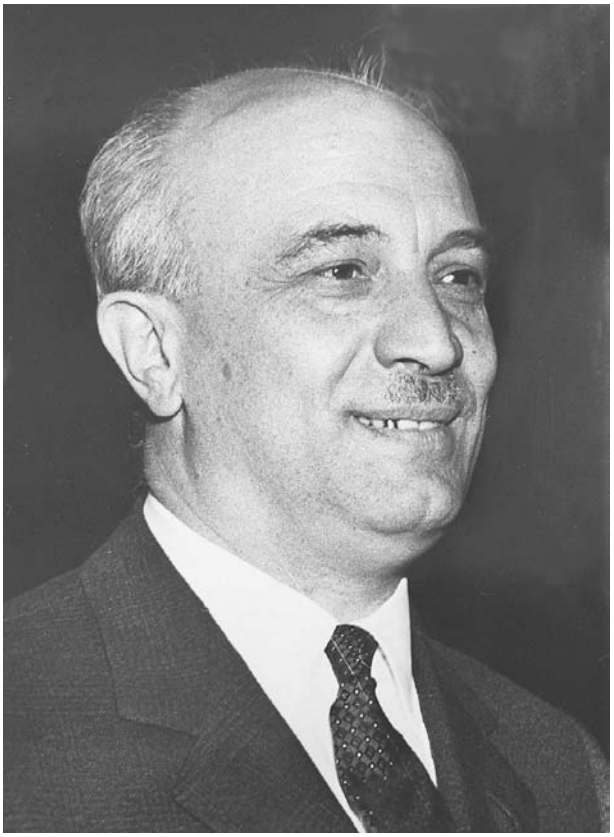

Amintore Fanfani was born in Pieve Santo Stefano (Arezzo Province) February 6, 1908, the son of an attorney and supporter of the Partito Popolare, the forerunner of the postwar Christian Democrats. His mother was very religious. At the Catholic University of the Sacred Heart in Milan he excelled in mathematics and physics, but later chose to study political economy and earned his doctorate in 1932.

Professor and Politician

Fanfani pursued a dual career of university professor and politician. As a student of economic history he was the author of a number of important works dealing with religion and the development of capitalism in Renaissance and Reformation Europe. His thesis was published in Italian and then in English as *Catholicism, Capitalism and Protestantism* in 1935. Fanfani accepted a chair at the Catholic University of Milan in 1936. During this period he joined a group known as the ''little professors'' who lived ascetically in monastery cells and walked barefoot. These men formed the nucleus of Democratic Initiative, the liberal wing of the postwar Christian Democratic Party. From 1938 to 1943 he taught at the University of Venice. Called up for military service in 1943, Fanfani took refuge in Switzerland where during the remainder of the war he taught interned Italians at the universities of Geneva and Lausanne. After 1955 he served on the faculty at the University of Rome.

His political career began with his participation in Catholic youth groups during the Fascist period, especially the Federazione Universitaria Cattolica Italiana (FUCI) (University Federation of Italian Catholics) and the Laureati (Catholic university graduates.) With the end of the war, Fanfani emerged as one of the youngest leaders of the Christian Democrats and a protege of Alcide De Gasperi, the party's leader.

Balancing Capitalism and Christianity

An able administrator and organizer, Fanfani represented the socially more progressive left-wing of the Christian Democratic Party. In his politics, as in his academic interests, Fanfani always struggled to resolve the tensions between capitalism and Christianity. In line with his devoutly Christian beliefs, his goal was to mitigate the less charitable aspects of free enterprise and to infuse capitalism with a more socially conscious spirit.

In June 1946 Fanfani was elected to represent the Arezzo-Siena-Grosseto area in the constituent assembly which drafted a new constitution effective January 1, 1948. The very first article of the constitution reflects Fanfani's work and philosophy. Staunchly anti-Communist, but socially progressive, Fanfani proposed an article which read: ''Italy is a democratic republic founded on work.'' His proposal, which was eventually accepted, countered the Communist version: ''Italy is a democratic republic of workers.'' By a seemingly harmless change in the wording he avoided the class implication inherent in the Communist formula.

In 1948 he was elected to the Chamber of Deputies. He joined Alcide De Gasperi's fourth, fifth, and sixth cabinets and served from 1947 to 1950 as minister of labor and social welfare. During this period he put into operation a seven year plan to build workers' houses financed jointly by workers, the government, and employers. Fanfani also played a significant role in the creation of non-Communist labor unions which broke the monopoly of the Communist-controlled General Federation of Labor. In 1951 he held cabinet rank as minister of agriculture and forestry and expedited land reforms. In 1953 he was appointed minister of the interior under Giuseppe Pella, and subsequently he became secretary-general of the Christian Democrats in 1954-1959 and in 1973-1975.

Political Apex

From 1954 to the mid-1960s Fanfani's influence both in the party and in national politics was at its height. Fanfani served as premier in a series of governments, some of them short-lived. His first government in 1954 lasted only 21 days. Later he headed governments from July 1958 to January 1959, from July 1960 to February 1962, from February

1962 to May 1963. From 1965 to 1966 Fanfani served as president of the United National General Assembly. In 1972 he was elected as Life Senator of the Italian Senate. He was chosen as the president of the Senate from 1968-1973, 1976-1982, and 1985-1987.

Together with Aldo Moro, in the early 1960s Fanfani became the architect of the Center-Left Coalition. De Gasperi's coalition governments during the immediate postwar period had been staunchly anti-Communist and based on collaboration with the Right—Social Democrats, Liberals, and Republicans. However, during the 1950s clerical influence on the Christian Democrats diminished; a liberal Pope, John XXIII, was elected in 1958; and the Socialists loosened their ties with the Communists. Coalitions on the Left now became possible, and Fanfani led his party in this direction. At the Christian Democratic congress of January 1962 in Naples an overwhelming majority voted for the ''opening to the left.'' The Center-Left Coalition program called for increased participation by the masses in the exercise of political power, the nationalization of the electrical industry, the democratization of the educational system, the expansion of regional governments, and improvements in agriculture. In foreign affairs, the program reaffirmed Italy's alignment with the West, but pledged to work for an easing of East-West tensions.

In 1986 when the Italian government was in crisis, President Francesco Cossiga turned to Fanfani for help. He first served as a mediator between the Socialist and Christian Democratic parties. However, when these efforts failed, President Cossiga asked Fanfani to form a new Parliament in 1987. Fanfani was once again Prime Mnister of Italy, but this position lasted only ten days as his government lost a vote of confidence on April 28, 1987.

Further Reading

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Frantz Fanon

The Algerian political theorist Frantz Fanon (1925-1961) analyzed the nature of racism and colonialism and developed a theory of violent anticolonialist struggle.

Frantz Fanon was born in the French colony of Martinique. He volunteered for the French army during World War II, and then, after being released from military service, he went to France, where he studied medicine and psychiatry from 1945 to 1950. In 1953 he was appointed head of the psychiatric department of a government hospital in Algeria, then a French territory. As a black man searching for his own identity in a white colonial culture, he experienced racism; as a psychiatrist, he studied the dynamics of racism and its effects on the individual.

In his first book, *Black Skin, White Masks* (1952), Fanon examined the social and psychological processes by which the white colonizers alienated the black natives from any indigenous black culture; he showed that blacks were made to feel inferior because of their color and thus strove to emulate white culture and society. Fanon hoped that the old myths of superiority would be abandoned so that a real equality and integration could be achieved.

Alienated from the dominant French culture, except for that represented by such radicals as the philosopher Jean Paul Sartre, Fanon deeply identified with Algeria's revolutionary struggle for independence. He had secretly aided the rebels from 1954 to 1956, when he resigned from the hospital post to openly work for the Algerian revolutionaries' National Liberation Front (FLN) in Tunis. He worked on the revolutionaries' newspaper, becoming one of the leading ideologists of the revolution, and developed a theory of anticolonial struggle in the ''third world.''

Using Marxist, psychoanalytic, and sociological analysis, Fanon summed up his views in *The Wretched of the Earth* (1961), arguing that only a thorough, truly socialist revolution carried out by the oppressed peasantry (the wretched of the earth) could bring justice to the colonized. He believed that the revolution could only be carried out by violent armed conflict; only revolutionary violence could completely break the psychological and physical shackles of a racist colonialism. Violence would regenerate and unite the population by a ''collective catharsis;'' out of this violence a new, humane man would arise and create a new culture. Through all this Fanon stressed the need to reject Europe and its culture and accomplish the revolution alone.

Fanon, the antiracist and revolutionary prophet, never saw the end result of the process he described: full independence of his adopted Algeria. In 1960 he served as ambassador to Ghana for the Algerian provisional government, but it was soon discovered that he had leukemia. After treatment in the Soviet Union, he went to the United States to seek further treatment but died there in 1961.

Further Reading

Peter Geismar, *Fanon* (1971), is a useful biography. David Caute, *Fanon* (1970), is not a full biography but a study of Fanon's ideas. Fanon's *The Wretched of the Earth* (1961; trans. 1965) has an interesting introduction by Jean Paul Sartre. For a concise background of Algeria see Richard M. Brace, *Morocco, Algeria, Tunisia* (1964).

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Michael Faraday

The English physicist and chemist Michael Faraday (1791-1867) discovered benzene and the principles of current induction.

One of a blacksmith's 10 children, Michael Faraday was born on Sept. 22, 1791, in Newington, Surrey. The family soon moved to London, where young Michael picked up the rudiments of reading, writing, and arithmetic. At the age of 14 he was apprenticed to a bookbinder and bookseller. He read ravenously and attended public lectures, including some by Sir Humphry Davy.

Faraday's career began when Davy, temporarily blinded in a laboratory accident, appointed Faraday as his assistant at the Royal Institution. With Davy as a teacher in analytical chemistry, Faraday advanced in his scientific apprenticeship and began independent chemical studies. By 1825 he discovered benzene and had become the first to describe compounds of chlorine and carbon. He adopted the atomic theory to explain that chemical qualities were the result of attraction and repulsion between united atoms. This proved to be the theoretical foundation for much of his future work.

Faraday had already done some work in magnetism and electricity, and it was in this field that he made his most outstanding contributions. His first triumph came when he found a solution to the problem of producing continuous rotation by use of electric current, thus making electric motors possible. Hans Oersted had discovered the magnetic effect of a current, but Faraday grasped the fact that a conductor at rest and a steady magnetic field do not interact and that to get an induced current either the conductor or the field has to move. On Aug. 29, 1831, he discovered electromagnetic induction.

During the next 10 years Faraday explored and expanded the field of electricity. In 1834 he announced his famous two laws of electrolysis. Briefly, they state that for any given amount of electrical force in an electrochemical cell, chemical substances are released at the electrodes in the ratio of their chemical equivalents. He also invented the voltameter, a device for measuring electrical charges, which was the first step toward the later standardization of electrical quantities.

Faraday continued to work in his laboratory, but his health began to deteriorate and he had to stop work entirely in 1841. Almost miraculously, however, his health improved and he resumed work in 1844. He began a search for an interaction between magnetism and light and in 1845 turned his attention from electrostatics to electromagnetism. He discovered that an intense magnetic field can rotate the plane of polarized light, a phenomenon known today as the Faraday effect. In conjunction with these experiments he showed that the magnetic line of force is conducted by all matter. Those which were good conductors he called paramagnetics, while those which conducted the force poorly he named diamagnetics. Thus, the energy of a magnet is in the space around it, not in the magnet itself. This is the fundamental idea of the field theory.

Faraday was a brilliant lecturer, and through his public lectures he did a great deal to popularize science. Shortly after he became head of the Royal Institution in 1825, he inaugurated the custom of giving a series of lectures for young people during the Christmas season. This tradition has been maintained, and over the years the series have frequently been the basis for fascinating, simply written, and informative books.

On Aug. 25, 1867, Faraday died in London.

The admiration of physicists for Faraday has been demonstrated by naming the unit of capacitance the farad and a unit of charge, the faraday. No other man has been doubly honored in this way. His name also appears frequently in connection with effects, laws, and apparatus. These honors are proper tribute to the man who was possibly the greatest experimentalist who ever lived.

Further Reading

Much has been written about Faraday, but the student should first read the account by his successor at the Royal Institution, John Tyndall, *Faraday as a Discoverer* (1961). The sketch of Faraday in James Gerald Crowther, *Men of Science* (1936), is also recommended. Leslie Pearce Williams, *Michael Faraday: A Biography* (1965), appraises Faraday's work in relation to modern science and contains many previously unpublished manuscripts. □

William George Fargo

William George Fargo (1818-1881), American entrepreneur, was a founder of Wells, Fargo and Company and the American Express Company.

William Fargo was born on May 20, 1818, in Pompey, N.Y., the eldest of 12 children. His formal education ended at 13, when he began carrying mail over a 30-mile circuit for a local contractor. He subsequently worked in the grocery business, as a baker, and in a village inn. In 1840 he married Anna H. Williams; they had three children.

In 1842 Fargo became a messenger for an express firm operating between Albany and Buffalo. Soon he was appointed agent of Pomeroy and Company in Buffalo. Through his association with Wells and Company (which operated the first express company west of Buffalo), Fargo became one of the founders of the American Express Com-

pany, which quickly became the largest express concern in the United States.

In 1852 Fargo and some associates formed Wells, Fargo and Company to bring the services of an express company to the gold fields of California. American Express and Wells, Fargo combined facilities to provide rapid transportation of goods and communications between California, the Atlantic coast, Europe, and points in between.

After an 1855 financial panic drove its most formidable rival into bankruptcy, Wells, Fargo was the dominant express company in the West, with hundreds of employees, thousands of head of stock, and hundreds of thousands of dollars in capital invested. For the vast population then moving into the territory west of the Rocky Mountains, it provided unrivaled banking, express, and mail services. In 1857 Fargo and some of his associates from American Express established the Overland Mail, the first transcontinental stage line. It served the West until the coming of the railroad in 1869.

After the Civil War, the exemplary success of Wells, Fargo brought other concerns into the field, and in 1869 Wells, Fargo merged with the Pacific Express Company, which had contracted for the express business on the new transcontinental railroad. American Express was involved in similar mergers in the East.

Fargo had served as mayor of the city of Buffalo for two terms during the Civil War. A lifelong Democrat, he had stood against secession and supported the Union during the war by paying a part of their salary to those of his employees who were drafted. He became a director of the New York Central and the Northern Pacific railroads. He was also involved in a number of manufacturing enterprises and was for a time the majority stockholder of the *Buffalo Courier*. He died on Aug. 3, 1881, having amassed a tremendous fortune.

Further Reading

Among the studies in which Fargo figures prominently are A. L. Stimson, *History of the Express Business, Including the Origin of the Railway System in America* (1881); LeRoy R. Hafen, *The Overland Mail, 1849-1869: Promoter of Settlement, Precursor of Railroads* (1926); Edward Hungerford, *Wells Fargo: Advancing the American Frontier* (1949); and Noel M. Loomis, *Wells Fargo* (1968). □

James A. Farley

James A. Farley (1888-1976) served President Franklin D. Roosevelt as the New Deal's patronage-dispensing postmaster general and official political prophet.

When President Franklin D. Roosevelt ran for reelection in 1936, Democratic National Committee Chairman Jim Farley wrote him a note saying, ''I am still definitely of the opinion that you will carry every state but two, Maine and Vermont.'' F.D.R., master politician though he was, had predicted a loss of 171 electoral votes for himself. Farley's estimate of a mere eight vote loss, and his ability to pick the very states, confirmed him as one of America's most brilliant politicians.

Born on May 30, 1888, in upstate (Rockland County) Grassy Point, New York, James Aloysius Farley was the son of brick maker James and his wife Ellen (Goldrick), both children of Irish immigrants. He resembled F.D.R., six years his senior and his Dutchess County neighbor, in being born a Democrat in a heavily Republican county. There the resemblance ended, however. Where Roosevelt was well-born, rich, and Harvard educated, Jim Farley lost his father as boy of nine, spent much of his spare time as a brickyard worker or helping his mother in a family-owned combination grocery-bar, and after graduation from local schools attended Packard Commercial School in New York City.

His early interest in politics confirmed his attachment to the Democratic Party, and despite the Republican voter preponderance he served several terms as the elected (unsalaried) town clerk. An affable manner, dedication to extra service (he refused his share of license fees and saved prospective brides the embarrassment of an office visit by bringing the marriage license to their homes), and a phenomenal memory for names and faces made him one of Rockland County's best-liked citizens. These traits never left him, and when coupled with an uncanny capacity for political predictions would earn him his reputation as a political seer.

A Power Behind the Scenes

During his lifetime Farley won several positions in general elections, the highest being one term to the New York State Assembly. But despite his ability to win elections, Farley's forte became that of king maker. He recalled in later life how as an unknown Rockland County Democratic chairman he brashly urged Alfred E. Smith to run for governor in 1918, making light of the doubts of Smith and his advisers. Farley voted for him at the state convention and campaigned actively for the Smith ticket. Smith's victory changed his fortunes, bringing him appointment as a New York City port warden, a post he later frankly described as a sinecure and from which he was eliminated by Republican legislative cut-backs.

At the beginning of the 1920s Farley became a power in Rockland County; by the end of the decade he was a power in the state. His political career brought him little financial security and in this respect was only an avocation. To support himself, Elizabeth A. Finnegan (whom he married in 1920), and their three children, he was first a salesman in the building materials field and later a partner in a firm called General Builders Supply Corporation.

Farley was a strong supporter of Governor Smith's reelection bids, but he also felt a great admiration for Franklin D. Roosevelt, whom he first met in 1920. At the illstarred Democratic convention of 1924, Franklin Roosevelt, then a private citizen recovering from polio, nominated Smith for the presidency, proclaiming him ''the Happy Warrior.'' Smith did not get the nomination in 1924 but was renominated by Roosevelt in 1928, at which time F.D.R. also ran for the governorship of New York.

Farley, by this time secretary to the state Democratic committee, worked tirelessly for both Smith and Roosevelt, but only the latter won, and he by a mere 25,000 votes. During the next two years Farley became chairman of the state Democratic committee, rebuilt the Democratic Party in New York State, and was gratified by Roosevelt's landslide reelection plurality of over 700,000 votes. At that point, in November 1930, Farley and Louis Howe, another Roosevelt supporter, predicted in public that the governor would be the Democratic nominee for president in 1932.

Building Up a Candidate

Farley, Howe, and a few other faithful workers created over the next two years what for the time was an astonishing organizational effort based on personal meetings, letter writing, and telephoning. Building up county by county in the state, the organization was expanded into other states with a whirlwind national trip taken by Farley in mid-1931 covering 18 states in 19 days.

At the Chicago convention of 1932 Roosevelt was one of nine candidates, but under Farley's management his organization overwhelmed his opponents. The selection of Texas favorite John Nance Garner as running-mate added the last touch. Forty-four year old Jim Farley went to the Chicago convention a well-known New York politician. He left it a national figure whose guiding motive was to elect Democrats, not alienate them. Every characteristic he had possessed throughout life—his memory, personable qualities, party loyalty, organizational ability, and tireless energy—was taxed in the extreme in the 1932 campaign, but the result was victory. Farley predicted Roosevelt would defeat Hoover by 7.5 million votes, and came within a few hundred thousand of his estimate.

Farley's reward for this service was an invitation to join F.D.R.'s New Deal as postmaster general, an appointment which made him the first Catholic cabinet member in this century. As postmaster general Farley exercised the traditional patronage dispensing function with masterful skill, rewarding loyalty; cementing regional, ethnic, and occupational alliances; and providing the president with bargaining chips for congressional dealings.

The high point of Farley's career came with management of F.D.R.'s 1936 reelection campaign, which wrote Roosevelt and himself into history as record setters. Thereafter, disenchanted with some New Deal policies and angered by the third term bid, Farley lost Roosevelt's confidence and therefore his effectiveness.

A Break with F.D.R.

During 1940 he privately made no bones about his antipathy to a Roosevelt third term. Unable to avert it, he allowed a few stalwart friends to nominate him as presidential candidate in Chicago, gaining 72 votes to Roosevelt's 946. While this gave him great personal satisfaction, it further alienated him from the president, and he resigned his cabinet post and national party chairmanship a few weeks later.

In private life, he became chairman of a Coca-Cola division but remained active in public life, particularly in New York state.

His autobiographies, *Behind the Ballots* (1938) and *Jim Farley's Story* (1948), are valuable and candid insider accounts of vital days in the nation's history. A modest man, he knew what he was—a ''political drummer,'' as he once put it—and never apologized for it. As Roosevelt's political spoilsman, he dispensed thousands of patronage jobs unabashedly to deserving Democrats but made no financial gain himself out of politics. He always had private business interests, and these he kept scrupulously separate from his government work. As a young man he refused to accept fees due him for his services as unsalaried town clerk, later observing ''I never accepted the ten-cent fee from hunters and fishermen . . . and as a result they remembered me on election day.'' To Farley, good neighborliness and good manners were good politics.

After many years spent as a businessman and elder statesman Jim Farley died on June 9, 1976.

Further Reading

James A. Farley's two autobiographies, *Jim Farley's Story* (1938) and *Behind the Ballots* (1948), remain the most complete accounts of his life and provide illuminating insights into American politics between the world wars. Also helpful is *American Catholics and the Roosevelt Presidency* (1968) by George Q. Flynn.

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Fannie Merritt Farmer

Fannie Merritt Farmer (1857-1915) was an American authority in the art of cookery and the author of six books about food preparation.

Fannie Farmer was born in Boston, Mass., on March 23, 1857. Her parents had hopes of sending her to college. But after high school graduation she suffered a paralytic stroke, and her doctor discouraged all thoughts of further schooling.

While at home as an invalid, Fannie Farmer became interested in cooking. When her physical condition had markedly improved, her parents advised her to seek schooling which would develop and refine her knowledge and abilities in cookery. She liked the idea and enrolled in the Boston Cooking School, where her performance was outstanding. Because of the excellence of her work, upon graduation in 1889 she was invited to serve as assistant director of the school under Carrie M. Dearborn. Farmer's inquiring mind led her into studies, including a summer course at the Harvard Medical School.

After Dearborn's death in 1891, Farmer was appointed director of the school. While there she published her monumental work, *Boston Cooking School Cookbook* (1896), of which 21 editions were printed before her death. It has remained a standard work. She served as director of the school for 11 years. After her resignation in 1902, she established her own school and named it Miss Farmer's School of Cookery. It was decidedly innovative, emphasizing the practice of cooking instead of theory. Its program was designed to educate housewives rather than to prepare teachers. The school also developed cookery for the sick and the invalid. Farmer became an undisputed authority in her field, and she was invited to deliver lectures to nurses, women's clubs, and even the Harvard Medical School.

One of Farmer's major contributions was teaching cooks to follow recipes carefully. She pioneered the use of standard level measurement in cooking. Farmer, her school, and her cook-books were extremely popular. She received favorable newspaper coverage in many American cities, and her influence was widespread. The well-attended weekly lectures at the school were tributes to the value of the work she and her assistants were doing. She also wrote a popular cookery column, which ran for nearly 10 years in the *Woman's Home Companion,* a national magazine.

Farmer was a woman of unusual motivation, intelligence, and courage. Though she suffered another paralytic stroke, she continued lecturing. In fact, 10 days before her death in 1915, she delivered a lecture from a wheelchair.

Further Reading

For general background on cooking and a brief discussion of Fanny Farmer see Kathleen Ann Smallzried, *The Everlasting Pleasure: Influences on America's Kitchens, Cooks, and Cookery from 1565 to the Year 2000* (1956). □

James Farmer

A Black civil rights activist, James Farmer (born 1920) helped organize the 1960s ''freedom rides'' which led to the desegregation of interstate buses and bus terminals. He also played a major role in the activities of the Congress of Racial Equality (CORE).

James Farmer along with a group of University of Chicago students founded the Congress of Racial Equality (CORE) in Chicago in 1942. The purpose of this interracial group was to work for an end to racial segregation using non-violent tactics similar to those developed by Mahatma Gandhi. Farmer was the first leader of CORE but became inactive after several years. In the 1960s when the civil rights movement was gaining momentum Farmer was reelected as the director of CORE. He also was one of the group of civil rights leaders who planned the March on Washington in 1963.

Farmer was born in Marshall, Texas, in 1920. His father held a doctorate in theology from Boston University and his

mother a teaching certificate from Bethune-Cookman Institute. Farmer entered Wiley College in Texas at 14 years of age with the idea of becoming a doctor. However, after he received a Bachelor of Science degree in chemistry he decided that he would enter the ministry. When his father joined the faculty at Howard University in Washington, D.C., Farmer entered the School of Religion there. He graduated in 1941 but refused to work in a segregated church. He accepted a job with a pacifist group based in New York called the Fellowship of Reconciliation (FOR) and was assigned to work in Chicago. From his Chicago base he visited other areas in the midwest speaking about pacifism and racial equality.

As a consequence of this work and his study and observation of the Gandhi movement he addressed several proposals to FOR leaders suggesting the formation of a committee dedicated to racial equality. It was first called the Committee of Racial Equality and, finally, the Congress of Racial Equality. Farmer served as national chairman of CORE from 1942 to 1944 and again in 1950. He was elected national director in 1961 and served in that position until 1966. Even during the years that Farmer was not leading CORE he remained interested in the organization's work. During the period from about 1945 to 1959 Farmer worked as a labor union organizer. For the next two years, 1960-1961, he worked as a program director for the National Association for the Advancement of Colored People (NAACP).

Farmer was working for the NAACP when he was called back to CORE to lead the 1961 ''freedom ride.''

Several Supreme Court rulings led to CORE's decision to sponsor freedom rides. In 1946 the Supreme Court had ruled that racially segregated seating on interstate buses was unconstitutional, and in 1960 it declared that segregation in terminals used by interstate passengers was also unconstitutional. Yet the southern states continued to force blacks to sit in the back of the bus and to use segregated facilities. The 13 CORE freedom riders decided to travel by bus from Washington, D.C., to New Orleans with white members sitting in the back and black riders in the front. All of the riders were instructed to refuse to move when they were asked. They also decided that at the bus terminals the white riders would use the ''for colored'' facilities and the black the ''for white.''

The riders left from Washington, D.C., and made their historic trip without violence until they arrived in Alabama. In that state the freedom riders were attacked and beaten. Finally, the bus was burned by hostile whites. Youths who were members of the Student Non-Violent Coordinating Committee (SNCC) volunteered to act as replacements or reinforcements for the original 13 CORE riders. Although hundreds of riders spent weeks in Alabama prisons, new recruits continued to come forward. The conditions in the jails were almost primitive and the guards usually hostile. Although many riders continued to be attacked in other southern states, the idea of freedom rides caught on. CORE received nationwide attention, and James Farmer became well-known as a civil rights leader. The freedom ride, along with sit-ins at lunch counters and the Montgomery bus boycott led by Martin Luther King, Jr., captured the imagination of the nation and exposed to the world through photographs, newspaper accounts, and motion pictures the brutal retaliation of many southern whites against the actions of the demonstrators. Concerned whites and blacks decided that it was time for racial discrimination and segregation to come to an end.

Farmer began to meet regularly with a group of black leaders that came to be known as the ''big six'' of civil rights. The group included Farmer; King, leader of the Southern Christian Leadership Conference; Dorothy Height of the National Council of Negro Women; John Lewis (or sometimes James Forman) from SNCC; Roy Wilkins of the NAACP; and Whitney Young of the National Urban League. This group of leaders met regularly and sometimes invited other civil rights leaders to attend. When A. Philip Randolph, a labor leader, asked to make a presentation before the group, he proposed that the group revise his idea of a massive march on Washington, D.C., a plan that he originally had formulated in 1941. The purpose of the march was to dramatize the need for jobs, freedom, and civil rights legislation. The group agreed to support the march. When it took place in Washington, D.C., on August 28, 1963, over 250,000 blacks and whites participated. However, Farmer was in jail and could not attend.

Farmer continued to lead CORE, which grew quickly during the early 1960s. Numerous sit-ins and boycotts occurred and thousands of people, many of them students, were involved. When Farmer resigned as the leader of CORE in 1966 he continued to be active in a number of

areas. He taught at several universities and in 1968 he ran unsuccessfully against Shirley Chisholm for the New York 12th district seat in the House of Representatives. In 1969 President Nixon appointed him assistant secretary for administration of the Department of Health, Education and Welfare. In that position, he initiated affirmative action and hiring practices at the HEW. Unhappy with the Nixon administration, Farmer resigned the following year to resume teaching.

Over the years Farmer taught and lectured at numerous institutions, and in the mid 1980s began teaching at Mary Washington College in Fredericksburg, Virginia, eventually joining their staff as a history professor. In 1996 he had over 250 students on his roster, more than any other history teacher at the liberal arts college. He remains a vital and active presence, despite a battle with diabetes that has left him blind in one eye, and without the use of his left leg.

Further Reading

Farmer wrote numerous articles, as well as two books entitled *Freedom, When?* (1965) and *Lay Bare the Heart; An Autobiography of the Civil Rights Movement* (1985). August Meier wrote *CORE; A Study in the Civil Rights Movement, 1942-1968* (1973), which includes important information about Farmer's role in the organization. □

Moses Gerrish Farmer

Moses Gerrish Farmer (1820-1893), an American inventor and manufacturer, pioneered in the practical applications of electricity.

Moses Farmer was born in Boscawen, N.H., where his father was a farmer and prosperous merchant. After his father died in 1837, Moses attended preparatory school and then Dartmouth College. He gave piano lessons to earn money for school, but the combination of work and study made him ill and brought his schooling to an end. He taught for several years in Maine and New Hampshire.

While teaching, Farmer pursued his interest in mechanical problems. He built a machine to manufacture printed-paper window shades, which proved a modest success. In 1845 he turned his attention to the problems of electricity. One of his first projects was an electric railroad, powered by batteries, which he built and operated at home in 1847. This invention was typical of much of his subsequent work in the field-ingenious and forward-looking but not profitable.

Farmer gave up teaching and in 1847 became a wire examiner for a telegraph line between Boston and Worcester. While on this job he studied telegraphy and the following year was made an operator at Salem, Mass. About this time he began the work that led to his invention of an electric fire alarm system. In 1851, with William F. Channing, he installed his system in Boston, the first such system in the United States. Farmer became its superintendent. He resigned this post in 1853 and for many years held a succession of jobs, not all of which were connected with electricity.

Farmer continued to invent, however, and developed such devices as an electric clock, a method of electroplating aluminum, and a self-exciting dynamo. His most dramatic success was lighting a house in Cambridge, Mass., in 1868, with 40 of his incandescent lamps. In 1872 his proposals for detonating naval torpedoes by an electric charge led to his appointment as electrician at the U.S. Torpedo Station in Newport, R.I. He resigned because of ill health in 1881. He died while on a visit to the 1893 World's Columbian Exposition in Chicago, where he was exhibiting some of his inventions.

Farmer's success as an inventor in the developing field of electricity and yet his failure to benefit financially from his efforts led one sympathetic electrician to comment at his death that he had ''invented not wisely, but too well.''

Further Reading

There is no satisfactory biography of Farmer. Information on his career must be pieced together from such general sources as Malcolm MacLaren, *The Rise of the Electrical Industry during the Nineteenth Century* (1943); Robert L. Thompson, *Wiring a Continent: The History of the Telegraph Industry in the United States, 1832-1866* (1947); and Harold C. Passer, *The Electrical Manufacturers, 1875-1900* (1953). □

Philo T. Farnsworth

Philo T. Farnsworth (1906–1971) is known as the father of television by proving, as a young man, that pictures could be televised electronically.

On the statue erected in his honor in the U. S. Capitol Statuary Hall, Philo T. Farnsworth is called the Father of Television. He was the first person to propose that pictures could be televised electronically, which he did when he was 14 years old. By the time he was 21, Farnsworth had proved his ideas by televising the world's first electronically-produced image. From the day he sketched out for his high school chemistry teacher his ideas for harnessing electricity to transmit images, until his death in 1971, Farnsworth amassed a portfolio of over 100 television-related patents, some of which are still in use today.

Farnsworth was born in Indian Creek, Utah, on August 19, 1906. The first of five children born to Serena Bastian and Lewis Edwin Farnsworth, he was named after his grandfather, Philo Taylor Farnsworth I, the leader of the Mormon pioneers who settled that area of southwestern Utah. Although there was no electricity where he lived, Farnsworth learned as much as he could about it from his father and from technical and radio magazines. Lewis Farnsworth was a farmer and regaled his son with technical discussions about the telephone, gramophone, locomotives, and anything else the younger Farnsworth was curious about. When the family moved to a farm in Idaho with its own power plant, he poked and probed and mastered the lighting system and was soon put in charge of maintaining it. It had never run so smoothly. Farnsworth was adept at inventing gadgets even before he went to high school, and he won a national invention contest when he was 13 years old.

Dreaming of Television

In 1920, he read that some inventors were attempting to transmit visual images by mechanical means. For the next two years, he worked on an electronic alternative that he was convinced would be faster and better; he came up with the basic design for an apparatus in 1922. Farnsworth discussed his ideas and showed sketches of the apparatus to his high school chemistry teacher Justin Tolman. Little did they know that this discussion would later be critical in settling a patent dispute between Farnsworth and his competitor at the Radio Corporation of America (RCA), Vladimir Zworykin.

Farnsworth took physics courses by correspondence from the University of Utah and later enrolled at Brigham Young University. He was largely self-taught but so impressed two of his chemistry professors at BYU with his ideas about television that they gave him the run of the chemistry and glass labs to start work on his theories.

In 1924, Farnsworth's father died and he was left with the responsibility of supporting the family. After a short time in the navy, he moved to Salt Lake City to work as a canvasser for the Community Chest. There Farnsworth made friends with George Everson, the businessman who was organizing the fund-raising effort, and his associate Leslie Gorrell. Farnsworth told Everson and Gorrell about his ideas for a television, and they invested $6,000 in his venture. With additional backing from a group of bankers in San Francisco, Farnsworth was given a research lab and a year to prove his concepts.

Building the First Television System

Farnsworth was married to his college sweetheart Elma Pem Gardner on May 27, 1926, and the next day they left for California, where Farnsworth would set up his lab in San Francisco. With assistance from his wife, Elma, better known as Pem, and her brother Cliff, Farnsworth designed and built all the components—from the vacuum transmitter tubes to the image scanner and the receiver—that made up his first television system. The key invention was his Image Dissector camera, which scanned relatively slowly in one direction and relatively quickly in the opposite direction, making possible much greater scanning speeds than had been achieved earlier. All television receivers use this basic system of scanning.

On September 7, 1927, three weeks before the deadline, Farnsworth gathered his friends and engineering colleagues in a room adjoining the lab and amazed them with the first two-dimensional image ever transmitted by television—the image of his wife and assistant, Pem. His backers continued their support for a year and in September 1928, the first television system was unveiled to the world. In 1929, some of the bankers who invested in the research formed a company called Television Laboratories Inc., of which Farnsworth was named vice president and director of research.

The Challenge of the Marketplace

At the same time, RCA began aggressively competing with Farnsworth for control of the emerging television market and challenged the patent on his invention. With the testimony of Farnsworth's high school teacher, Justin Tollman, it was determined that Farnsworth had indeed documented his ideas one year before RCA's Vladimir Zworykin. This was but the first of many challenges from RCA, but in the end the corporate giant was forced to work out a cross-licensing arrangement with Farnsworth.

The victor in dozens of legal challenges by RCA, Farnsworth eventually licensed his television patents to the growing industry and let others refine and develop his basic inventions. His patents were first licensed in Germany and Great Britain, and only later did the Federal Communications Commission allocate broadcast channels in the United States. During his early years in San Francisco, Farnsworth did other important work as well. He made the first cold cathode-ray tube, the first simple electron microscope, and a means for using radio waves to sense direction—an innovation now known as radar. He received more than 300 patents worldwide during his career.

Farnsworth eventually set up his own company, which boomed during World War II with government contracts to

develop electronic surveillance and other equipment. The Farnsworth Radio and Television Corp. took a downturn after the war and was sold to the International Telephone and Telegraph Company (ITT) in 1949. Farnsworth remained with the company for some time as a research consultant. Late in his life he turned his attention to the field of atomic energy. Farnsworth died of emphysema on March 11, 1971, in Holladay, a suburb of Salt Lake City.

For his pioneering work, Farnsworth received the First Gold Medal awarded by the National Television Broadcasters Association in 1944. During his lifetime he also was presented with honorary doctorates in science from Indiana Technical College (1951) and Brigham Young University (1968). Posthumously, the inventor was remembered with a twenty-cent stamp with his likeness, issued in 1983, and his induction into the National Inventors Hall of Fame in 1984. The Philo T. Farnsworth Memorial Museum was dedicated in his honor in Rigby, Idaho, in 1988.

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Farouk I

Farouk I (1920-1965) was the second king of modern Egypt. Though he was dynamic and a nationalist, the realization of being powerless under British sovereignty turned his interests from statecraft to the gratification of his desires.

Farouk, the only son of Fuad I, was born in Cairo on Feb. 11, 1920. Educated first in Cairo and later at the Royal Military Academy at Woolwich, he was recalled to ascend the Egyptian throne in 1936 and crowned in 1937. Though he was most promising in his early days and was thought to be dedicated to the interests of Egypt, Farouk soon resumed the old struggle between the populist forces of the Wafd and the palace, and drifted toward intrigue, absolutism, and debauchery that ultimately caused the collapse of the monarchy in Egypt.

Seeds of Discontent

In 1936 more favorable terms had been reached between Britain and Egypt, but nevertheless the relationship was characterized and perceived as one permitting Britain to dominate Egypt. Farouk's rule was further complicated by new domestic developments in Egypt, particularly in political and economic matters.

The rise of the Society of Moslem Brothers, first started in 1928 and eventually catapulted into position of dominance in Egyptian politics, was one of the more critical political forces to affect the political stability of Egypt during Farouk's reign. The Moslem Brothers championed a program of Islamic reform, advocated struggle against all foreign influence, and challenged the legitimacy of the parliamentary system. The increasing literacy of Egypt and thus the increasing social and economic awareness of large segments of the Egyptian masses gave rise to various other protest movements seeking an alteration in the social, economic, and political systems. Farouk's tendency toward authoritarianism and his insistence on active intervention in politics made it impossible for any legitimately elected government to meet the expectations of the newer elements in society and complicated infinitely the task of governing the country.

World War II

The approaching storm of World War II made British interference in internal Egyptian affairs inevitable, for Britain was primarily concerned with the security of the British Empire, and Egyptian national needs, as perceived by Egyptians, had to be subordinated to Britain's security needs. Egypt's desire to steer a neutral course during World War II and its alleged flirtation with Italy prompted Britain to make strong representation to Farouk. On Feb. 4, 1942, the British ambassador, escorted by British tanks, surrounded Abdin Palace and forced King Farouk to dismiss an allegedly pro-Italian Cabinet and to replace it with the popular Wafd Cabinet. The King surrendered to British demands, and the Wafd ruled till 1944.

This overt intervention by the British in the internal affairs of Egypt and their dictation of a specific prime minister led to the discredit of both King and party. Farouk, recognizing his impotence on the world scene, reacted unusually, indulging himself in the frivolities of life. The personal corruption of Farouk, though he might have shown a tendency in that direction earlier, can be traced directly to his recognition of the futility of his position within his own country. The Wafd was similarly discredited for serving as a result of a military intervention by Britain, the power that it had tried to dislodge from the scene.

Crisis and Exile

The old liberal constitutionalism that had characterized Egyptian politics was discredited, and it was only a question of time when the whole system would collapse. In 1952 the Egyptian army led by Col. Gamal Abdel Nasser seized power and forced Farouk to abdicate on July 26 and go into exile in Italy.

Despite the negative nature of Farouk's reign, his personal corruption, and his lust for power and for women, his reign had some very positive qualities as well. He was very active in inter-Arab politics, helped in increasing the Arab orientation of Egypt, assisted in developing the League of Arab States whose headquarters became Cairo, and took an interest in the aspirations of the Palestinians. Under his rule Egypt developed economically, industrialization assumed

more concrete form, and Egyptians took greater roles in the economy. Many of the measures later adopted by Nasser designed to increase the economic viability of Egypt were in fact initiated during Farouk's reign. Farouk founded many institutions of higher learning, such as Farouk I University (renamed Alexandria) and Ain Shams University.

Farouk had three daughters by his first marriage and one son, Fuad II, by his second marriage, to Narriman. Upon Farouk's abdication and exile, his son was declared king and a regency council was established, but eventually Egypt was declared a republic and the Alawid dynasty, which had ruled Egypt since Mohammed Ali assumed power in 1805, came to an end. Farouk died in exile in Rome on March 18, 1965, of a heart attack and was brought back to Egypt for burial.

Further Reading

Studies of recent Egyptian history include Austin L. Moore, *Farewell Farouk* (1954); Hisham B. Sharabi, *Governments and Politics of the Middle East in the Twentieth Century* (1962); Tom Little, *Modern Egypt* (1967); and Harry Hopkins, *Egypt the Crucible* (1969). □

David Glasgow Farragut

The American naval officer David Glasgow Farragut (1801-1870) was the hero of two of the most important Union naval victories in the Civil War. He became the first admiral in the U.S. Navy.

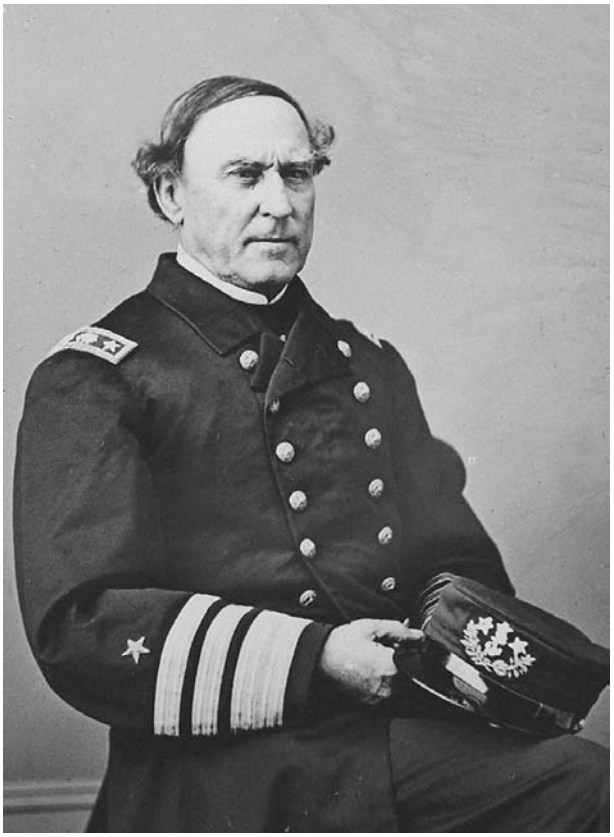

James (later David) G. Farragut was born on July 5, 1801, near Knoxville, Tenn., the son of George Farragut, a U.S. Army and Navy officer. After his mother's death in 1808, James was informally adopted by Commander David Porter, who had the boy appointed a midshipman 2 years later. Farragut changed his first name from James to David while sailing with Porter on the *Essex* during the War of 1812. Farragut brought a prize ship into Valparaiso, Chile, in 1813. The following year the British captured the *Essex*.

Farragut served in the Mediterranean (1815-1820) and temporarily commanded the brig *Spark*. After passing the midshipman's exam in 1821, he hunted pirates in the Caribbean (1822-1824) with Porter and for a short time commanded the schooner *Ferret*. On Sept. 2, 1824, he married Susan C. Marchant and in 1825 became a lieutenant.

From the 1820s to 1861 Farragut frequently served ashore at the Norfolk, Va., naval yard. In 1833 his ship was stationed off Charleston, S.C., during the Nullification Crisis. Promoted to commander in 1841, Farragut commanded the sloop *Decatur* on the Brazil station the next year. His first wife had died in 1840, and 3 years later he married Virginia D. Loyall, with whom he had one son. Farragut commanded the sloop *Saratoga* on blockade duty during the Mexican War. From 1854 to 1858 he supervised the construction of the naval yard at Mare Island, Calif. When Virginia seceded from the Union in 1861, he switched his permanent residence from Virginia to New York and offered his services to the North, but he remained under suspicion for months.

In January 1862 the Department of the Navy, convinced of his loyalty, made Farragut commander of the West Gulf Blockading Squadron. On April 24, after a 6-day bombardment, he ran past the forts below New Orleans with 17 ships and captured the South's largest port the next day. He continued up the Mississippi past the Vicksburg batteries on June 28 but could not capture the town. He passed the batteries again on July 14 in an unsuccessful effort to sink the *Arkansas*. Two days later he became the first rear admiral in the U.S. Navy.

In March 1863 Farragut led two ships past the batteries at Port Hudson on the Mississippi, but the fort surrendered in July only after a siege—several days after the Vicksburg victory. His next objective was the port of Mobile. On Aug. 5, 1864, under heavy fire, he sailed 18 ships between the Confederate forts at the heavily mined mouth of Mobile Bay. He captured the ironclad *Tennessee* following a fierce struggle inside the harbor and then received the surrender of the forts, thus sealing off the second-largest Confederate port on the Gulf of Mexico. That fall Farragut was relieved of command because of ill health. In December he received the new rank of vice-admiral. He became the first admiral of the U.S. Navy in 1866.

Farragut commanded the European squadron on a goodwill tour in 1867-1868. He died while visiting the Portsmouth, N.H., naval yard on Aug. 14, 1870.

Further Reading

The most complete biography of Farragut is Charles Lee Lewis, *David Glasgow Farragut* (2 vols., 1941-1943). Briefer volumes are Alfred Thayer Mahan, *Admiral Farragut* (1892), and John Randolph Spears, *David G. Farragut* (1905). His son, Loyall Farragut, collected source material in *The Life of David Glasgow Farragut* (1879).

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Louis Farrakhan

Louis Farrakhan (born Louis Eugene Walcott, 1933) is a leader of one branch of the Nation of Islam, more popularly known as the Black Muslims. Beginning in the mid-1970s he emerged as a popular and militant spokesman for Black Nationalism.

Louis Eugene Walcott was born on May 11, 1933, and grew up in the Roxbury neighborhood of Boston. After joining the Nation of Islam in the 1950s, he took the name Louis X (a standard Nation of Islam practice indicating that one's identity and culture were stolen during slavery) and later Louis Farrakhan. In high school he was an honor student, a good track athlete, and an active Episcopalian. After two years of college he embarked on a career as a professional violinist and singer who used such stage names as ''Calypso Gene'' and ''The Charmer.''

At the age of 21, in 1955, Farrakhan was taken by a friend to hear Elijah Muhammad, the leader of the Nation of Islam. Muhammad was the second head of the movement, having attained his position following the mysterious disappearance of founder W.D. Fard in 1934, and had overseen its growth to tens or hundreds of thousands of members with an extensive network of farms, restaurants, stores, schools, and other businesses and institutions. Muhammad's message excoriated ''white devils'' and promised that the day would soon arrive when God would restore African Americans, who were regarded as the original humans, to their rightful position as leaders of the world. Muhammad also imposed strict standards of behavior on his followers, who were forbidden from smoking, drinking, fighting, eating pork, and other behaviors regarded as destructive and were commanded to say prayers, attend religious services regularly, improve their education, and provide extensive service to the movement. Farrakhan joined the movement soon after hearing its leader speak.

The newcomer's ability and dedication were quickly appreciated by Muhammad, who appointed him minister of the Boston mosque. After the death of Malcolm X in 1965 he was appointed leader of the important Harlem Temple No. 7 and official spokesperson for Elijah Muhammad. He was also given the symbolically important task of introducing

Muhammad at rallies on Savior's Day, a major Nation of Islam holiday celebrating Fard's birthday.

Elijah Muhammad died in 1975 and was succeeded by his son Wallace Muhammad, who proved much quieter and more moderate than his father. At Wallace Muhammad's invitation Farrakhan moved to Chicago to work in the movement's headquarters. Soon Wallace Muhammad began to pursue a program of moderation for the movement, abandoning its antiwhite rhetoric (and even admitting whites to membership) and building bridges to the larger world from the Islamic community. That program resulted in a movement that today functions as a relatively conventional expression of Islam.

Farrakhan became a major voice of the ''purist'' faction composed of members who rejected the move toward moderation. He resigned from the movement in 1978 and organized a new Nation of Islam that closely resembled Elijah Muhammad's original movement, with dress and behavior codes and Muslim institutions and businesses. The racial theology and bitterly antiwhite rhetoric of Elijah Muhammad once again became standard. The reconstituted movement grew quietly but steadily as Farrakhan opened mosques in American cities and reached out to the wider African American community through publications and a radio show.

Farrakhan's movement, which in 1983 was estimated to have between five and ten thousand members, remained relatively obscure until March 1984, when controversy suddenly erupted over his association with presidential candi-

date Jesse Jackson. Farrakhan, who had earlier counseled his devoted followers to avoid political involvements, had thrown his movement behind Jackson, providing, in addition to rhetorical support before African American audiences, bodyguards for the candidate. Farrakhan had registered to vote for the first time and urged his followers to do the same. Jackson had returned the favor by appearing as the featured speaker at the Muslim Savior's Day rally in February 1984.

In March, however, Farrakhan condemned Milton Coleman, an African American reporter for *Washington Post,* as a traitor after Coleman disclosed that Jackson had, in a conversation with campaign aides, referred to Jews as ''Hymies'' and to New York City as ''Hymietown.'' In a speech, Farrakhan said of Coleman, ''One day soon we will punish you with death,'' although he later denied that he was threatening Coleman's life. In the ensuing controversy it became known that Farrakhan had acclaimed Hitler as ''a very great man'' and had pronounced Judaism a ''gutter religion.'' He also described the creation of Israel as an ''outlaw act.'' Jackson never repudiated Farrakhan's support, but the Muslim's profile was lowered throughout the rest of the campaign.

Controversy about Farrakhan deepened when it became known that during the 1980s he had visited Libya and received a $5-million interest-free loan from dictator Muammar Gaddafi to help build Muslim institutions and businesses. Farrakhan explained that he sought to raise hundreds of millions of dollars for African American self-improvement programs from all of the groups, including Arabs, that had been involved in the slave trade and the destruction of African culture.

After his time of greatest publicity during the presidential campaign of 1984, Farrakhan continued his extensive public speaking schedule and continued to wield influence among African Americans far beyond the membership of his own movement. He and his wife, Betsy, had nine children and lived in a mainly white upscale neighborhood on the far South Side of Chicago.

In 1993, on his 60th birthday, Farrakhan performed a violin concert on Chicago's South Side in an attempt to better his image. The ''concert'' was held at a Temple, in hopes that tensions between Farrakhan and the Jewish community could be mended. Besides the ''Clean n Fresh'' product line, Farrakhan opened a $5 million restaurant in March 1995. The Salaam Restaurant and Bakery was built with funds collected from followers and the sale of the *Final Call,* an Islamic newspaper.

Farrakhan has always had a loyal following. This fact was most evident on October 16, 1995 in Washington D.C. Farrakhan had called upon at least one million African American men to converge on the nation's capital to reinvigorate their community. The ''Million Man March'' was to create a solidarity amongst the African American community. Many feel that the march was also designed to help bridge a gap between white and African America. Farrakhan had support from the likes of Maya Angelou, Jesse Jackson, Stevie Wonder and a host of other notable personalities. The march surprised many, not only because of the sheer force of attendance, but because Farrakhan was able to not only promote, but deliver a non-violent protest in Washington D.C.

Further Reading

Farrakhan has given few interviews and has not been the subject of a major biographical study. One helpful article is Clarence Page's ''Deciphering Farrakhan,'' in *Chicago* magazine (August 1984). The Nation of Islam's newspaper, *The Final Call,* provides a general exposition of Farrakhan's outlook. Other articles pertaining to Farrakhan include ''No Innocent Abroad'' by Jack E. White, *Time* (February 26, 1996) and ''Million Man March'' by Eric Pooley, *Time* (October 16, 1995). □

James Thomas Farrell

James Thomas Farrell (1904-1979), novelist and social and literary critic, was one of the most unrelenting naturalists in American literature.

Born in Chicago, James Thomas Farrell attended Catholic parochial school. He worked at various jobs before attending the University of Chicago for three years. Here he composed a story called ''Studs,'' which, at his professor's suggestion, he expanded into *Young Lonigan* (1932), a semi-autobiographical novel about a troubled 15-year-old Chicago youth. A sequel, *The Young Manhood of Studs Lonigan* (1934), deals with the protagonist's moral dissolution as a result of his involvement with the Chicago underworld. *Judgment Day* (1935) closes the trilogy with an affecting account of Stud's death at the age of 29, a helpless victim of biological and environmental conditions. Despite its stylistic dreariness and turgidity, *Studs Lonigan* is a work of power and a classic of naturalism.

After completing this widely acclaimed but controversial trilogy, Farrell began the Danny O'Neill tetralogy, consisting of *A World I Never Made* (1936), *No Star Is Lost* (1938), *Father and Son* (1940), *My Days of Anger* (1943), and *The Face of Time* (1953). The sensitive, spectacled Danny is a close fictional version of the author. Although Danny is able to escape the constricting familial, religious, and environmental forces of his formative years in Chicago by pursuing a writing career in New York, his inability to reconcile himself with his past endows this series with a philosophical despair more overriding than the sociological pessimism of *Studs Lonigan*.

Farrell's graphic studies of lower-middle-class Irish Catholic life in the slums of Chicago, although written with the seeming objectivity of a social scientist, possess a heated moral indignation over the crass materialism and spiritual barrenness of urban life in a capitalist society. An ardent admirer of the realistic novels of Honoré de Balzac, Charles Dickens, and Leo Tolstoy, Farrell used a fictional style and tone closer to the work of fellow Chicagoan Theodore Dreiser. Less penetrating and less impressive in overall ef-

fect than Dreiser, Farrell is like Dreiser in his honesty, moral earnestness, and intuitive grasp of social realities.

In his later years Farrell continued to write novels and short stories, but few had the impact of his early work. Nevertheless, Farrell maintained his importance as a man of letters with valuable works of literary and social criticism. *A Note on Literary Criticism* (1936) is an unusual example of enlightened Marxist critical theory, and *The League of Frightened Philistines* (1945) presents a reasonable argument for literary naturalism. Farrell wrote of the founding of Israel in *It Has Come To Pass* (1955).

Farrell maintained his radical beliefs throughout his entire life and took his disdain of materialism and his belief in Communism outside literature. He was an ally of the Socialist Workers Party (SWP), a group advocating Marxism and Trotskyism, throughout the 1940s. From 1941 to 1945 he served as chairman of the Civil Rights Defense Committee which had been formed by the SWP to defend trade unionists and SWP members being prosecuted in Minneapolis, Minnesota under the Smith Act. This act made it unlawful to advocate the overthrow of the U.S. government or to belong to any group advocating such an overthrow.

Stalinism and its defense by many SWP members forced Farrell to break with the group and in 1948 he became an advocate of the Marshall Plan which was rebuilding post-war Europe to the surprise of many of his associates. Farrell became an staunch anti-Stalinists and felt democratic capitalism was the only means to fight it.

In the 1950s Farrell served as chairman of the Committee for Cultural Freedom and in the 1960s he supported Hubert Humphrey and was a harsh critic of the New Left. By the 1970s his views on affirmative action and Israel were similar to that of many conservatives.

Although he had come to be known for his activism, the publication of his 50th book, *The Dunne Family,* in 1976 created a renewed interest in Farrell's works and he was honored for this literary milestone with a ''Salute To James T. Farrell'' at the St. Regis Hotel in New York City. In 1979, the National Broadcasting Company presented Studs Lonigan as a television miniseries and shortly afterwards he was presented with the Emerson-Thoreau Award from the American Academy of Arts and Sciences.

Farrell completed his last novel, *Sam Holman,* just five weeks before his death on August 22, 1979 and it was published posthumously in 1983. *Sam Holman* was a candid look at the world of a left-wing Jewish intellectual in New York City in the 1930s and has been seen by many as vaguely biographical of the New York radicalism of that time.

Farrell's literary career suffered somewhat of a stagnation in the 1940s, 50s, and 60s after reaching its peak in the late 30s. Never distressed, Farrell stuck to his individuality, always doing things the way he wanted to. At possibly the lowest point of his literary career in 1961, he said ''I began writing in my own way and I shall go on doing it. This is my first and last word on the subject.''

Further Reading

The strongest argument for Farrell's endurance as a fiction writer is in Joseph Warren Beach, *American Fiction, 1920-1940* (1941). Other assessments include sections in Alfred Kazin, *On Native Grounds: An Interpretation of Modern American Prose Literature* (1942; abr. 1956); W. M. Frohock, *The Novel of Violence in America, 1920-1950* (1950); and Chester E. Eisinger, *Fiction of the Forties* (1963). Farrell's life, politics, and works are discussed in Alan M. Wald *The New York Intellectuals* (1987); Edgar Marquess Branch *James T. Farrell* (1971); and by Farrell himself in a *New Leader* essay, ''Reflections at Fifty'' (1954). Farrell is also listed with a brief biography in the A&E Television Networks online biography at www.biography.com (1997). □

Suzanne Farrell

Suzanne Farrell (neé Roberta Sue Ficker; born 1945) was a versatile classical ballerina who performed with Balanchine and the Ballet of the Twentieth Century. During her almost 30-year career she performed 75 roles in 70 ballets.

Roberta Sue Ficker, who later selected the name Suzanne Farrell from a phone book, was born on August 16, 1945. She was the third of three daughters of a lower-middle-class family who lived in Mt. Healthy, a quiet town outside Cincinnati, Ohio. Her parents

divorced when Farrell was nine. Her main concern was her mother's happiness, and she claims this experience taught her to be adaptable at an early age.

Farrell always dreamed of being a clown but began to dance when she was eight to overcome being an imaginative and spunky tomboy. She and her sisters frequently invited neighbors to attend carnivals held in their garage or back yard. It was not unusual for Suzanne to have choreographed a dance in which her partners were kitchen chairs. By age 10, she had organized the New York City Ballet Juniors, a group of girls from her dance classes. Her first stage experience, at age 12, was with the Cincinnati Summer Opera where she performed in various ballets.

Succeeding in the Arts

Farrell's mother recognized her daughter's talents and was determined that she succeed in the arts. She studied ballet at the Cincinnati Conservatory of Music after her school day at Ursuline Academy. Her mother supported her interest in performing and in attending concerts. She once wrote an excuse for her to miss school so she could see the New York City Ballet dance in Bloomington, Indiana. After seeing ''Symphony in C,'' Farrell decided she wanted to dance with that company, where she felt she would fit in. The company seemed more alive and energetic than other companies.

One day Diana Adams, a scout from the School of American Ballet in New York, observed Farrell and invited her to audition for entrance to the school. In 1960, at age 15, Farrell was one of 12 students to be awarded a full Ford Foundation scholarship into their preparatory program for professional dancers. Without money or housing, her family moved to New York, a strange city to them, and lived in a one-room apartment. Farrell's mother worked 20-hour shifts as a night nurse to support them.

As a ''small fish in a big pond,'' Farrell realized that only she was in charge of her life. The program's major goal was to develop the technical strength and the unique creativity of each student. George Balanchine, head of the school, stressed that what they did with the technique was important. Having it was not enough. Within a year, Farrell joined the company while attending high school at Rhodes. She made her corps de ballet debut in Todd Bolender's ''Creation of the World'' and George Balanchine's ''Stars and Stripes.'' At 19, she was the youngest principal dancer to dance a solo while in the corps. She was the Dark Angel in ''Serenade.'' Two years later she performed in the world premiere of ''Jewels,'' a signature work.

Balanchine

One cannot talk about Suzanne Farrell without discussing her relationship with Balanchine. Very early, he began to give her opportunities to learn ballets and parts, sometimes superseding more veteran dancers. He collaborated with her on choreography by pushing her to take risks and allowing her to express herself through the choreography. Until she left four years after becoming a star, she was central to him and he to her. Often referred to as his ''muse,'' she attributed this to her strong belief in him and what he was doing. He trained and perhaps molded her as he wanted. Farrell embodied his ideal and this became the norm for the company. Long-legged, gorgeous, and extraordinarily musical, she became known for her backbends, high extensions, and versatility.

Balanchine had not separated his art from life in the past and Farrell, who was immature, was very focused on her dancing. Pleasing him on stage was all she thought about, and in fact she said later that it was like the child for whom time and distance do not shake the ties he has with his parents. She described him as a feminist celebrating the independence of women while he had them on a pedestal. Some say some of his choreography, such as ''Don Quixote'' and ''Meditation,'' were autobiographical, reflecting the blending of their private and professional lives. Farrell was referred to as the ''5th Mrs. B'' since Balanchine had previously married four of his ballerinas. They never married but other company members resented their relationship and some resigned from the company. Farrell became isolated. Despite this friction, she danced with and appreciated the uniqueness of each of her many outstanding partners, claiming that each brought out something different in her dancing. They included Balanchine, Jacques d'Amboise, Peter Martins, Edward Villela, and Jean-Pierre Bonnefeux. She performed in numerous premiers, including ''Tzigane,'' ''Caconne,'' ''Union Jack,'' and ''Vienna Waltzes,'' as well as in ''Meditation,'' ''Mozartiana,'' ''Don Quixote,'' ''Four Temperaments,'' and ''Apollo,'' to mention only a few

which are considered to be some of the most dazzling ballets of this century.

Self-imposed Exile

In 1969 her marriage to Paul Mejia, a young company dancer from Peru, created some confusion for her and affected his career. (They divorced in the mid-1990s.) He felt Balanchine was not casting him appropriately and finally, in mid-season in May of that year, they left the company with their three cats, Top, Bottom, and Middle. Maurice Bejart had seen Farrell perform the first full length ''Swan Lake'' with the National Ballet of Canada and sent her a telegram inviting her to join his company. They joined his Brussels-based Ballet of the Twentieth Century the following year. They both enjoyed touring and the experience of working with a style and approach which in its theatrically and reputation for being avant-garde was a dramatic departure from Balanchine's classicism. Even though Farrell performed in over 30 ballets which were composed or revived for her, she referred to this time as ''exile.''

A series of knee and hip injuries which had begun 20 years before developed into severe and increasingly limiting arthritis. By the 1970s doctors predicted that Farrell would never again dance. After a hip replacement and the emotional, psychological, and physical struggle involved in a prolonged hospitalization and rigorous program of physical therapy, she did in fact return to perform on pointe.

Reconciliation and Return to New York

After seeing the New York City Ballet perform again in 1974, she asked to return and did so in 1975. She also reconciled with Balanchine, and from it came the late masterworks created for Farrell: ''Chaconne,'' ''Davidsbundlertanze'' and ''Mozartiana.'' Farrell demonstrated her versatility by dancing leads in ballets choreographed by Jerome Robbins, Jacques d'Amboise, and Stanley Williams and to choreographically innovative ballets with a variety of scores, such as serial music of Stravinsky and ''chance'' music of Xanakis.

Blanchine died in 1983 and Farrel gave her last performance six years later, at the age of 44, on November 26, 1989, in a performance of ''Vienna Waltzes'' and ''Sophisticated Lady.'' Farrell made her last bow to ''Mr. B'' in the presence of Lincoln Kirstein and Peter Martin. She commented that it was easy to get there but difficult to stay there or to hold on to the air. She now restages Balanchine ballets all over the world. Their famously unconsummated relationship lives on in an Oscar-nominated *Suzanne Farrell: Elusive Muse*—a relationship so consuming, that she says she considered suicide.

According to Arlene Croce, she was thought of as ''the supreme classicist of our time.'' She had a reputation for versatility, having performed 75 roles in 70 ballets, starred in three feature-length ballet films, and performed in the Dance in America series and nationally telecast concert at the Kennedy Center in honor of Balanchine. In 1965 she was the recipient of the Merit Award of *Mademoiselle* magazine and the Award of Merit in Creative and Performing Arts at the University of Cincinnati. In 1979 Farrell received New York City's Award of Honor for Arts and Culture for a record of distinguished achievement in the world of dance, and in 1980 Brandeis University's Creative Arts Award.

Further Reading

Holding On To The Air (1954) by Suzanne Farrell with Toni Bentley is the only book about her. Objectivity is a problem, particularly where Balanchine is involved. A sense of overwhelming debt to him pervades the book and may cloud her account. □

Brian Faulkner

Brian Faulkner (1921-1977) was the last prime minister (1971-1972) of Northern Ireland under Great Britain's experiment in devolution that began in 1921.

Arthur Brian Deane Faulkner was unusual in being from a strictly business rather than a landed background. Born on February 18, 1921, and educated at St. Columba's College, Dublin, he entered the family firm, The Belfast Collar Company, at the age of 18 and simultaneously began farming 120 acres of land for wartime food production. In 1949, at age 28, he entered the Northern Ireland parliament for the East Down constituency, retaining the seat until the end of that parliament's life. Government chief whip from 1956 to 1959, he became minister for home affairs in 1959 and served as minister of commerce from 1963 to 1969, when he resigned from Terence O'Neill's government.

Faulkner returned to office under Chichester-Clark as minister of development, 1969-1971, before becoming prime minister (with home affairs), 1971-1972. Subsequently he served as chief executive of the short-lived coalition experiment in power-sharing from January to May 1974 and was leader of the Unionist Party of Northern Ireland from 1974 to 1976. In 1977 he was raised to the peerage as Lord Faulkner of Downpatrick, taking his seat on February 22. He was killed in a hunting accident shortly afterwards on March 3, 1977.

The Road to Prime Minister

A Presbyterian, teetotaller, country-lover, and hunting enthusiast, Faulkner was also a family man (he married Lucy Forsythe in 1951 and they had three children) and a determined politician who never lost touch with his business background. Ambitious from the start of his political career (he had already joined the Orange Order in 1946), he was prepared to take an uncompromising traditional line in defense of the Union and to play a prominent role in asserting the rights of the Protestant settler community as he saw them. He thus early carried a hardline reputation, but he also showed a concern for modern economic issues and saw himself apart from the usual landed figures of the Unionist leadership. By careful attention to detail and hard

work he rose to prominence, severing his connection with the family firm and becoming a full time politician on his appointment to ministerial office in 1959. Conservative and cautious, he upheld tough law and order policies at Home Affairs, favoring capital punishment and resisting franchise reform.

As minister of commerce under O'Neill, 1963-1969, he did much to extend the positive side of his image, bringing badly needed jobs to the province, building up a modern industrial base, and developing economic planning. He had not easily accepted O'Neill's premiership, however, and at successive crises in these years was accused of giving O'Neill less than wholehearted support. The tension between the two men, compounded by contrasts in style and background and political instinct, eventually brought Faulkner's resignation on January 24, 1969. When O'Neill resigned in April 1969, Faulkner contested the succession. He lost by one vote to James Chichester-Clark but then supported him loyally until Chichester-Clark in turn resigned in March 1971. This time Faulkner easily won the premiership by 26 votes to four. It can be argued, however, that his opportunity had come too late in the history of the troubled province.

A Troubled Government

Faulkner—hardman of the Union, Orangeman, and bigot to some; fair and flexible political pragmatist to others—continued to show both sides of his character as prime minister. His first moves showed more imagination and his first months more action and experimentation than had been witnessed in the previous 50 years. In March he set out his intention to serve all the people of Northern Ireland and to open participation in decision-making to the elected representatives of the Catholic minority: he also appointed Labour politician David Bleakley to a new Ministry of Community Relations (later in the year he added G. B. Newe, a Roman Catholic, to his cabinet, another startling break with tradition). In June, Faulkner outlined many practical and radical steps to bring confidence and cooperation to the divided province, including the offer of parliamentary committee chairmanships to the Opposition. He had already legislated against discrimination in employment, and he now admitted past mistakes and looked to the future harnessing of Protestant and Catholic alike to the cause of the Union.

Alas, street violence and community suspicions soured feelings, led the opposition to withdraw from Parliament, and in the end led Faulkner himself to gamble on the introduction, in August 1971, of internment of suspected subversives without trial. This one move, accompanied though it was by an account of all the positive political reforms and an outline of a brave new economic program, outraged his opponents. Its unfair application undid much of his positive achievement, drove the communities apart once more, and opened a Pandora's box of civil disobedience. The atmosphere was worsened further on January 30, 1972, by the shooting by the army of 13 people in Derry in the confused circumstances of an illegal demonstration. On March 22 Edward Heath, prime minister of the United Kingdom, insisted on taking over control of all security matters in Northern Ireland. Brian Faulkner and his cabinet refused to carry on under such conditions, and the Westminster government then assumed direct responsibility once more for Northern Ireland. Fifty-one years of local, devolved autonomy came to a close on March 30, 1972.

This did not bring to an end Brian Faulkner's political career nor to his attempts to find a form of provincial authority acceptable to all moderate shades of opinion. William Craig and the Reverend Ian Paisley from the Unionist right jockeyed to oust him, while the IRA (Irish Republican Army) sought by physical force to impose republican Irish unity from the nationalist left. Only the partnership of moderate men seemed capable of winning respite and permitting economic, political, and social progress. At a conference in Darlington in September 1972 and throughout 1973 Brian Faulkner worked to this end. Through an elected assembly which met in July 1973 agreement was reached in November between Unionists, the Social Democratic and Labour Party, and the Alliance Party to form a power-sharing executive. This came into being under Faulkner's leadership in January 1974, but only after a preparatory conference at Sunningdale in December 1973 had worked out details, including the creation of a Council of Ireland to give a role to the Dublin government. This alarmed Unionist grass-root opinion. Unfortunately for this hopeful experiment, the British government called a snap general election in February, which allowed early electoral expression of this alarm, and subsequent weak handling of an anti-power-sharing strike by loyalists brought down the executive in May. Faulkner's promising final bid had not

had sufficient time to win credibility. Direct rule from London was resumed.

There seems little doubt that Brian Faulkner was the most pragmatic and imaginative of the holders of the office of prime minister of Northern Ireland. Perhaps ambitious for office and traditional in outlook early on, he learned from experience that the Union could best be served by harnessing all interests to it and ending the exclusive domination of one section only. His plans, the reforms he helped to introduce, and the institutions he suggested did give an opportunity for equality of opportunity and benefit for all. Traditional animosities and community hatreds exacerbated by para-military violence and by sectarian extremism could not easily be overcome. Thus, like his two immediate predecessors, Faulkner proved unable to survive long enough to see reason prevail over emotion. Described as ''the Prime Minister who came too late,'' Faulkner gave a frank statement to his autobiography which perhaps fairly sums up his philosophy: ''You can do three things in Irish politics, the right thing, the wrong thing, or nothing at all. I have always thought it better to do the wrong thing than to do nothing at all.''

Further Reading

Brian Faulkner, *Memoirs of a Statesman* (1978), largely completed at the time of his death and published posthumously, gives the most valuable insights. *Faulkner: Conflict and Consent in Irish Politics* (1974), by David Bleakley (a Labour opponent who served in his cabinet), gives a largely favorable view of a man whose career was always controversial, while *Brian Faulkner and the Crisis of Ulster Unionism* by Andrew Boyd (1972) is unremittingly harsh and critical. There is much background information as well as a short profile in W. D. Flackes' *Northern Ireland: A Political Directory, 1968-83* (1983). □

William Faulkner

William Faulkner (1897-1962), a major American 20th-century novelist, chronicled the decline and decay of the aristocratic South with an imaginative power and psychological depth that transcend mere regionalism.

William Faulkner was born on Sept. 25, 1897, in New Albany, Miss. He grew up in Oxford, Miss., which appears in his fiction as ''Jefferson'' in ''Yoknapatawpha County.'' William was the oldest of four brothers. Both parents came from wealthy families reduced to genteel poverty by the Civil War. A great-grandfather, Col. William Falkner (as the family spelled its name), had authored *The White Rose of Memphis,* a popular success of the 1880s. William's father owned a hardware store and livery stable in Oxford and later became business manager of the state university. William attended public school only fitfully after the fifth grade; he never graduated from high school.

In 1918, after the U.S. Army rejected him for being underweight and too short (5 feet 5 inches), Faulkner enlisted in the Canadian Air Force. During his brief service in World War I, he suffered a leg injury in a plane accident. In 1918 he was demobilized and made an honorary second lieutenant.

In 1919 Faulkner enrolled at the University of Mississippi as a special student but left the next year for New York City. After several odd jobs in New York and Mississippi, he became postmaster at the Mississippi University Station; he was fired in 1924. In 1925 he and a friend made a walking tour of Europe, returning home in 1926.

During the years 1926-1930 Faulkner published a series of distinguished novels, none commercially successful. But in 1931 the success of *Sanctuary,* written expressly to make money, freed him of financial worries. He went to Hollywood for a year as a scenarist and an adviser.

It was not until after World War II that Faulkner received critical acclaim. French critics recognized his power first; André Malraux wrote an appreciative preface to *Sanctuary,* and Jean Paul Sartre wrote a long critical essay on Faulkner. The turning point for Faulkner's reputation came in 1946, when Malcolm Cowley published the influential *The Portable Faulkner* (at this time all of Faulkner's books were out of print!).

The groundswell of praise for Faulkner's work culminated in a 1950 Nobel Prize for literature. His 1955 lecture tour of Japan is recorded in *Faulkner at Nagano* (1956). In 1957-1958 he was writer-in-residence at the University of

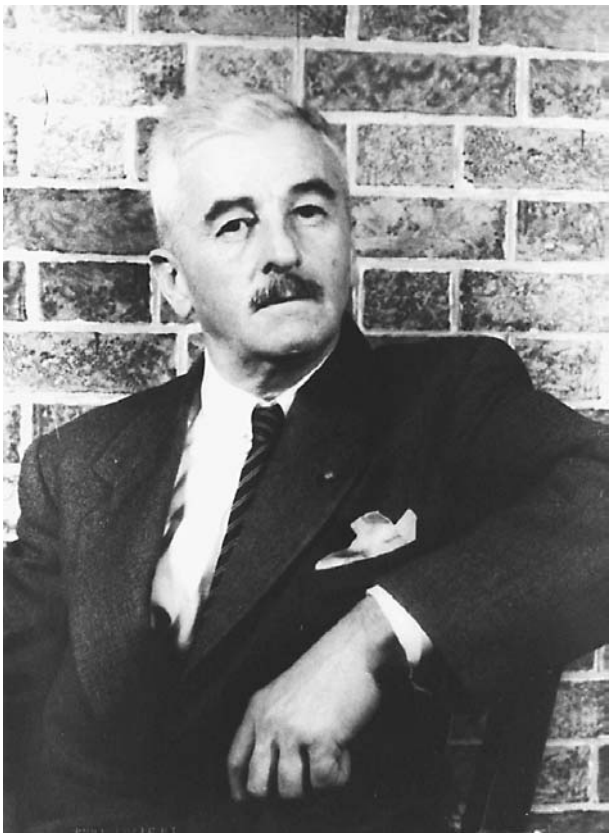

Virginia; his dialogues with students make up *Faulkner in the University* (1959). *William Faulkner: Essays, Speeches and Public Letters* (1965) and *The Faulkner-Cowley File* (1966) offer further insights into the man.

Faulkner had married Estelle Oldham in 1929, and they lived together in Oxford until his death on July 6, 1962. He was a quiet, dapper, courteous man, mustachioed and sharp-eyed. He steadfastly refused the role of celebrity: he permitted no prying into his private life and rarely granted interviews.

Poetry and Short Stories

During the early 1920s Faulkner wrote poetry and fiction. In the volume of verse *The Marble Faun* (1922), a printer's error allegedly introduced the ''u'' into the author's name, which he decided to retain. The money for another book of poems, *The Green Bough* (1933), was supplied by a lawyer friend, Philip Stone, on whom the lawyer in Faulkner's later fiction is modeled. Faulkner's poetry shows the poet's taste for language but lacks stylistic discipline.

Faulkner is considered a fine practitioner of the short-story form, and some of his stories, such as ''A Rose for Emily,'' are widely anthologized. His collections—*These Thirteen* (1931), *Doctor Martino and Other Stories* (1934), *Go Down, Moses and Other Stories* (1942), and *Knight's Gambit* (1949)—deal with themes similar to those in his novels and include many of the same characters.

Early Novels

Soldiers' Pay (1926) and *Mosquitoes* (1927) precede *Sartoris* (1927), Faulkner's first important work, in which he begins his Yoknapatawpha saga. This saga, Faulkner's imaginative recreation of the tragedy of the American South, is a Balzacian provincial cycle in which each novel interrelates, clarifies, and redefines the characters. The central figure is Bayard Sartoris, returned from the war, who drives and drinks violently to compensate for his sense of alienation. He seems determined to find some extraordinary form of self-destruction. He becomes an experimental aviator and dies in a crash, leaving his pregnant wife to sustain the family name. The novel introduces families that reappear in many of Faulkner's novels and stories: the Sartoris and Compson families, representing the agrarian, aristocratic Old South; and the Snopes clan, representing the ruthless, mercantile New South.

''The Sound and the Fury''

The book generally regarded as Faulkner's masterpiece, *The Sound and the Fury* (1929), is a radical departure from conventional novelistic form. It uses a stream-of-consciousness method, rendering a different type of mentality in each of its four sections. The title, taken from Macbeth's utterance of cosmic despair in Shakespeare's play, is a clue to the profound pessimism of the novel, which records the decay and degeneracy of the Compson family and, by implication, of the aristocratic South. It is difficult to read, and Faulkner's ''Appendix,'' written much later at the publisher's request, hardly clarifies it.

Each section takes place in a single day; three sections are set in 1928 and one in 1910. The difficulties begin with the fact that the 1910 section is placed second in the book, and the other three are not sequential in their 1928 three-day span. Further, the opening section is rendered in the stream of consciousness of an idiot, who cannot distinguish past from present.

Unquestionably the most difficult for Faulkner to write, the Benjy section (of April 7, 1928) is also the most difficult to read. It has been likened to a prose poem, with the succeeding three sections being simply variations on its theme of futility. Because the mentally impaired Benjy lives in a state of timelessness, his report is purely sensuous, and the reader must figure out his own chronology. Faulkner gives two aids: the device of signaling time shifts by alternating the typeface between bold and italic, and the variance of the African American attending Benjy (Roskus and Dilsey ca. 1898; Versh, T.P., and Frony ca. 1910; Luster ca. 1928).

Out of Benjy's garbled report come a number of facts and motifs. He is 33 years old, in the constant care of an African American youth named Luster. Benjy is tormented by the absence of his sister, Candace, though she has been out of the household for 18 years; each time he hears golfers on the neighboring course call ''Caddy!'' (coincidentally her nickname), he is painfully reminded of her. The golf course, formerly part of the Compson estate, was sold so that Benjy's older brother, Quentin, could attend Harvard, where he committed suicide in 1910. Mrs. Compson is a self-pitying woman; Mr. Compson was a drunkard; Uncle Maury was a womanizer; Candace was sexually promiscuous and, in turn, her daughter, confusingly called Quentin (after her dead uncle), is also promiscuous. Benjy has been castrated at his brother Jason's order.

Ironically, the most sensitive and intelligent Compson, Quentin (whose day in the novel is June 1, 1910), shares Benjy's obsession about their sister. Candace and the past dominate Quentin's section, which is set in Boston on the day he commits suicide. His musings add more facts in the novel's mosaic. The head of the family, Mr. Compson, is wise but cynical and despairing. Quentin has falsely confessed incest with Candace to his father; the father has not believed him. Quentin had fought one of Candace's lovers over her ''honor.'' He is oppressed by knowing that the pregnant Candace is to be married off to a northern banker; the impending marriage is symbolic to Quentin of his irremediable and intolerable severance from Candace and is the reason for his suicidal state. Quentin's ludicrously methodical preparations for his suicide culminate when the last thing he does before leaving to kill himself is brush his teeth.

Jason (his day in the novel is April 6, 1928) is one of the great comic villains of literature. He has an irrational, jealous loathing of Candace. Now head of the family, he complains bitterly of his responsibilities as guardian of Candace's daughter, Quentin, while systematically stealing the money Candace sends for her care. Jason is cast in the Snopes mold—materialistic, greedy, and cunning. What makes him humorous is his self-pity. He sees himself as victim—of Candace, who he feels has cost him a desired

job; of his niece, whose promiscuity seems a personal affront; of Benjy, whose condition causes embarrassment; of Mrs. Compson, whom he constantly bullies and whose inefficiency has burdened him; of the Jews, whom he blames for his stock market losses; of the servants, whose employment necessitates his own work at a menial job. Jason's lack of soul is evident in all his habits. He leaves no mark on anything and lives totally in the present—the perfect Philistine of the New South.

The novel's final section, the only one told in the third person, gives the point of view of the sensible old black servant, Dilsey (her day is April 8, 1928). As with other Faulkner African Americans, her presence is chiefly functional: her good sense and solidity point up the decadence of the whites. In this section Jason meets with an ironic, overwhelming defeat. The novel's chief social implication is that the South is doomed.

Novels of the 1930s

As I Lay Dying (1930) is a farcical burlesque epic, again using the multiple stream-of-consciousness method to tell the grotesque, humorous story of a family of poor whites intent on fulfilling the mother's deathbed request for burial. *Sanctuary* (1931), taken seriously by most critics, was discounted by Faulkner as a ''potboiler.'' It is the lurid tale of Popeye, a sexually mutilated bootlegger, who has degenerate sexual acts performed for his gratification. One of his victims is a college girl whose lie in Popeye's behalf at the trial of another bootlegger results in the latter's conviction of Popeye's crime. In an ironic ending, Popeye is hanged for a crime of which he is innocent.

The story in *Light in August* (1932) takes place in a single day. It is overly complicated by a subplot. Beginning with a pregnant girl searching for her lover, this plot is subordinated to the story of Joe Christmas (same initials as Jesus Christ), whose uncertain racial identity perplexes him. Though structurally unsound, *Light in August* generates enormous power and probably ranks second among Faulkner's books.

Late Novels

Faulkner's creativity ebbed after 1935. Though occasionally interesting and fitfully brilliant, his work tended to be increasingly repetitious, perverse, and mannered to the point of self-parody.

Pylon (1935), one of Faulkner's weakest novels, is the story of a flying circus team. *Absalom, Absalom!* (1936) is an extremely complex novel; the title comes from the biblical cry of David (''My son, my son!''). This novel tells of a poor white from the Virginia hills who marries an aristocractic Mississippi woman, inadvertently launching a three-generation family cycle of violence, degeneracy, and mental retardation.

Two minor novels, *The Unvanquished* (1938) and *The Wild Palms* (1939), were followed by an uneven but intriguing satire of the Snopes clan, *The Hamlet* (1940). Of this novel's four parts, the first and the last manifest Faulkner's greatest faults: they are talky and oblique and seem out of focus. The middle sections, however, are Faulkner at his best.

Intruder in the Dust (1948) takes a liberal view of southern race relations. Lucas Beauchamp, an eccentric old African American, is saved from a false murder charge through the efforts of fair-minded whites. *A Fable* (1954) is a very poor parable of Christ and Judas. *The Town* (1957), *The Mansion* (1959), and *The Reivers* (1962), a trilogy that is part of the Yoknapatawpha saga, are generally regarded as minor works.

Further Reading

Faulkner's thoughts on literature and many other subjects can be found in James B. Meriwether and Michael Millgate, eds., *Lion in the Garden: Interviews with William Faulkner, 1926-1962* (1968). Faulkner is discussed in several memoirs: John Faulkner, *My Brother Bill: An Affectionate Reminiscence* (1963), and Murry C. Falkner, *The Falkners of Mississippi: A Memoir* (1967). A biography of Faulkner is in the introduction of Edmond L. Volpe, *A Reader's Guide to William Faulkner* (1964).

Some of the best critical work on Faulkner is in Frederick J. Hoffman and Olga W. Vickery, eds., *William Faulkner: Three Decades of Criticism* (1960). Although Joseph Blotner's biography, in progress, should be the definitive work, useful studies of Faulkner's life and work include Irving Malin, *William Faulkner: An Interpretation* (1957); William Van O'Connor, *William Faulkner* (1959); Hyatt Howe Waggoner, *William Faulkner: From Jefferson to the World* (1959); Michael Millgate, *The Achievement of William Faulkner* (1966); and H. Edward Richardson, *William Faulkner: Journey to Self-Discovery* (1969). See also Robert Penn Warren, ed., *Faulkner: A Collection of Critical Essays* (1966), and Richard P. Adams, *Faulkner: Myth and Motion* (1968). □

Gabriel Urbain Fauré

The French composer Gabriel Urbain Fauré (1845-1924) is best known for his songs and his typically French exquisiteness of taste.

Gabriel Fauré was born on May 12, 1845, in the provincial town of Pamiers, where his father was superintendent of schools. When Gabriel was 9, he was sent to Paris to attend the École Niedermeyer, a school for the education of church musicians, where he had won a scholarship. Fauré received a thorough grounding in organ playing and theory and became acquainted with Gregorian chant, whose modal melodies influenced his later compositions. Camille Saint-Saëns, a teacher at the school, exerted a strong influence on the young provincial.

When Fauré graduated in 1865, he accepted a position as organist in Rennes, but within a year he returned to Paris. He served as assistant organist at St-Sulpice and later at the Madeleine, Paris's most fashionable church, eventually becoming principal organist. He was professor of composition at the Paris Conservatory from 1896 until 1905 and director until 1920, when his growing deafness forced him to resign.

Fauré was not a prolific composer, and with few exceptions he avoided the larger dramatic forms of opera and symphony. His compositions fall into three periods stylistically. Most of his songs were written during the first period, which ended in 1886. Their beautiful melodies and flowing accompaniments make the songs small masterpieces of the genre. Many of the piano pieces belong to this period. These nocturnes, barcarolles, and impromptus do not show off the performer's technique, but their subtle melodies, arpeggio accompaniments, and surprising harmonic progressions give them a special charm. Other early works are the Sonata No. 1 for violin and piano (1876) and the two Piano Quartets (1879 and 1886), which have an immediate charm and soaring lyricism.

Important works of Fauré's second period, which lasted until 1908, are the song cycle *La Bonne chanson* (1892), settings of Paul Verlaine's poems, and the *Requiem* (1887). In contrast with the dramatic Requiems of most of his predecessors and contemporaries, Fauré's is calm and resigned, a profound and moving meditation.

Works of the third period include two song cycles, *La Chanson d'Eve* (1910) and *Le Jardin clos* (1917); an austere opera, *Penelope* (1913); Sonata No. 2 for violin and piano (1917); Piano Quintet No. 2 (1921); and a Piano Trio (1924). These compositions, the works of a man in his 70s, are remarkable for their original harmonic progressions, serenity, and clarity. Fauré died in Paris on Nov. 4, 1924.

Further Reading

Norman Suckling, *Fauré* (1946; rev. ed. 1951), is the best study of the composer's life and works. Martin Cooper, *French Music from the Death of Berlioz to the Death of Fauré* (1951), discusses distinguishing stylistic characteristics of major French composers of that period. See also Rey M. Longyear, *Nineteenth-Century Romanticism in Music* (1969).

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Millicent Garrett Fawcett

Millicent Garrett Fawcett (1847–1929) was a British feminist, who led the nonviolent campaign for votes for women.

At the turn of the century, Millicent Garrett Fawcett was Britain's most important leader in the fight for women's suffrage. Although people today often identify the militant Emmeline Pankhurst and her daughters with the struggle, Fawcett contributed more than anyone else to British women obtaining the right to vote in parliamentary elections. Valuing rational thought and her own privacy, she rejected the cult of personality that surrounded more dramatic and emotional leaders.

Changing times make Fawcett appear old-fashioned, an unchanging adherent of the ideology of individual rights popular in the mid-19th century who was surprisingly conventional in many of her opinions. She seems frozen in the late 1860s, opposing free schools as undermining a healthy spirit of independence, defending the severe sexual code that prevailed among the middle classes during her youth, and glorying in an unthinking patriotism. The modern feminist Ann Oakley described Fawcett's life as ''marked by monotony and by great tranquility of spirit, and by no detectable change or development in her moral philosophy or political attitudes.'' Significantly, nobody has bothered to write a full-length biography of this unrevolutionary suffragist since 1931 when a friend did the rather bland, official life. As a result, Fawcett is a half-forgotten giant of British reform.

Millicent Garrett was born at Aldeburgh, Suffolk, in England, on June 11, 1847, one of the younger children in a large, middle-class family. She had a close relationship with her admiring and independent-minded father, but she rejected her mother's rigidly evangelical religion. Although Milly, as she was known to family and friends, obtained very little formal schooling, she benefited from a supportive family that expected much of her. Her older sister Elizabeth (Garrett Anderson) set an example by becoming Britain's second woman physician.

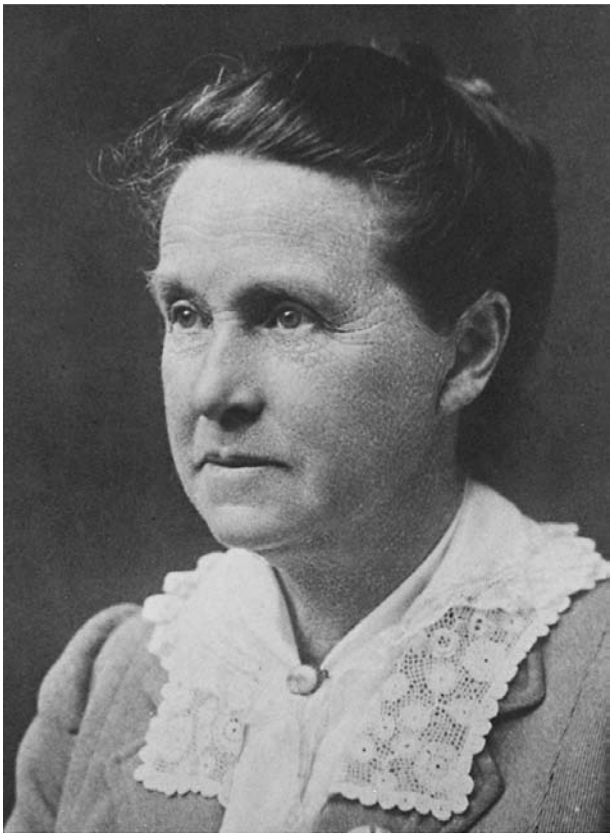

In 1867, the 19-year-old Millicent Garrett married Henry Fawcett (who had previously proposed to her sister Elizabeth and to the prominent feminist, Bessie Rayner Parkes). Already committed before her marriage to liberal principles in politics and economics, Millicent Garrett Fawcett fully shared the interests and convictions of her husband and served for several years as his secretary. A Liberal Party member of the House of Commons, he had been blinded in a shooting accident ten years earlier. As she read what he had to read and wrote what he had to write, she acquired a political education, along with one in economics, the subject which he taught at Cambridge University. She also learned from her husband's friends, including John Stuart Mill, the most influential liberal thinker in mid-Victorian Britain.

As a young woman, Fawcett pursued many interests. Along with a novel, she wrote two books on economics, one in collaboration with her husband; worked to promote higher education for women, particularly Newnham College at Cambridge where her daughter eventually studied; and, most important, enlisted in the campaign to provide women with the vote, in her opinion the key to equality between the sexes. She also joined the first organization advocating votes for women, the London Women's Suffrage Committee.

After her husband's sudden death in 1884, leaving her a widow at age 37, she made the cause of women's suffrage her life's work. Following the death of the longtime suffrage leader Lydia Becker in 1890, Fawcett emerged as the most influential figure in Britain's small band of suffragists. When the organizations united in 1897 as the National Union of Women's Suffrage Societies, she became the first president (and served until her retirement in 1919).

Although most suffragist women supported the Liberal Party, Fawcett broke with the Liberals in 1886 out of opposition to Irish Home Rule, a proposal that Ireland enjoy political autonomy but not independence. She was active in the new breakaway Liberal Unionist Party that cooperated closely with the Conservative Party, but she never put political party over her principles. For instance, in the mid-1890s, she offended many important men in the Conservative-Liberal Unionist alliance when she tried to hound out of politics a Conservative who had seduced a young woman and then failed to marry her. In 1901, her prominence in Liberal Unionist affairs earned her an appointment to head an investigation of conditions at interment camps for Boer civilians during the South African war. Some old friends accused her of collaborating with brutal imperialism. In 1903, she broke with the Liberal Unionist party because she could not support its leader Joseph Chamberlain in his new policy of tariff reform. Fawcett remained loyal to the mid-19th-century principles of free trade and laissez-faire.

The problems confronting the suffragists were complex. Although some women could vote in local government elections (and hold office), none could vote for members of the national legislature. Influential newspapers scoffed at the notion of women voting in parliamentary elections (which might deal with questions leading to war) and feared the political role of women (i.e., making possible moral reform legislation to restrict the sale of alcoholic drink). A majority of the House of Commons, particularly Liberal Party members, probably sympathized with women's suffrage in principle, but this did not mean voting for a bill that would enfranchise women. Part of the problem was the personal opposition of turn-of-the-century Liberal leaders William Gladstone and Herbert Asquith. Another part of the problem was the absence of universal male suffrage. If the vote went only to those women who met the existing requirements for men, the change would likely benefit the Conservative Party by enfranchising prosperous widows but not married women. Moreover, some politicians tried to entangle the enfranchisement of any women with the more controversial reform of universal male suffrage. Finally, women's suffrage never became the central question for ordinary voters and politicians in the way that, for instance, Irish Home Rule did.

Fawcett struggled to keep her cause alive when prospects for success seemed remote. Known for her sense of humor, she never allowed herself to be discouraged: she was an inexhaustible worker who without the aid of a secretary answered all her correspondence on the day it was received. Though she detested speechmaking, she became an effective public speaker whose unemotional speeches were distinguished by the clarity of her logic. Self-reliant, she ordinarily traveled on foot to her interviews with politicians even when that meant walking for miles and, a bit old-fashioned, she refused to have a telephone in her home.

But in the early 20th century, women's suffrage could not be ignored. Beginning in 1905, the organization headed by Emmeline Pankhurst and her daughters Christabel and Sylvia adopted militant tactics: they disrupted political meetings, destroyed private and public property and, when arrested, resisted with hunger strikes. Although Fawcett and her much larger National Union rejected such tactics, the constitutional suffragists benefited from the attention that the militants provoked.

Probably some form of women's suffrage would have been enacted, sooner or later, even without the First World War, but the war of 1914-18 promoted women's suffrage in many ways. The contribution of women to the war effort converted some former antisuffragists and allowed others a pretext for a change of position that political expediency had forced. The desire to enfranchise voteless soldiers forced politicians to deal with a general enlargement of the suffrage. Prime Minister Asquith, an old enemy of women's suffrage, was replaced by the more sympathetic David Lloyd George. On the other hand, the war presented a brief but severe challenge to Fawcett's leadership of the National Union in 1915. She wanted to use the suffragist organization to work for military victory. In contrast, pacifist-minded officers wanted to negotiate a peace without insisting on the defeat of Germany.

Fawcett supported the compromise in 1918 that enfranchised women age 30 and older and men age 21 and older. Having succeeded in obtaining women's suffrage, she retired as president of the National Union at the beginning of 1919. Remaining active in the promotion of the status of women, she was gratified by the legislation in 1928

that gave women voting rights equal to those of men. Ironically, by this time she had resigned her membership in the National Union to protest her successor's advocacy of family allowances, subsidies paid to mothers for the upbringing of children. Fawcett also continued writing books, including one about Palestine where she had traveled with a sister. Although her religious principles remained essentially agnostic, she often attended Church of England services in her last years. In 1924, she was honored with the Grand Cross of the Order of the British Empire and became Dame Millicent Fawcett, a woman's title equivalent to a man's knighthood. Two years later, activists in the women's movement established the Fawcett Library, a collection of the materials for women's history that acquired most of her papers. (It is now located at the City of London Polytechnic.) She died at her London home on August 5, 1929.

Her only child, Philippa Garrett Fawcett (1868-1948), was a brilliant mathematics student at Newnham College, Cambridge. In 1890, refuting the notion of women's intellectual inferiority at a time when Cambridge University let women take the exams but would not award them degrees, she earned higher grades in the mathematics examination than the ablest male student. She served as principal assistant to the director of education, London County Council, from 1904 until her retirement in 1934.

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Safi Faye

Safi Faye (born 1943), the Senegalese filmmaker and ethnologist who made her home in Paris, was the best-known woman filmmaker in sub-Saharan Africa.

Safi Faye was born in 1943 in Fad Jal, Senegal, a village south of Dakar, where she made the ethnographic films that brought her international acclaim. She was educated in Senegal, where she obtained her teacher's certificate at Rufisque normal school. Faye was teaching in Dakar in 1966 when she met Jean Rouch, the foremost French ethnographic filmmaker and father of *cinema verité,* at FESTAC, the World Black and African Festival of Arts and Cultures. Subsequently she played a role in Rouch's *Petit à Petit* (1969), and with Rouch's encouragement she studied ethnology at the University of Paris, first earning a diploma in 1977 and then a doctorate in 1979 based on research on the religion of the Serer, her own ethnic group. While in Paris she attended the Louis Lumière Film School and in 1979-1980 she studied video production in Berlin.

Ethnographic Filmmaking

Faye's documentary films on Senegal were related to her training as an ethnologist. She was interested in showing the real problems of people's daily lives from their perspective, an advantage she had as a member of the society she filmed. Although she included some fictional events in her documentary films, such as the love story in *Kaddu Beykat,* she did not find this contradictory since the fiction was grounded in reality and was typical of the society.

Faye made her first films in France. *Revanche* (*Revenge;* 1973), made collectively with other students in Paris, is about a madman who wants to climb the Pont Neuf, a bridge in Paris. She acted in her second film, *La Passant* (*The Passerby;* 1972-1975), about an African woman in France, which reflects in part the solitude she felt in Paris at that time. This film has a soundtrack of music and poetry, but no dialogue.

Kaddu Beykat (*Peasant Letter;* 1975), the first ethnographic film Faye made in Senegal, brought her international attention through film awards at FIFEF (Festival International du Film d'Expression Française), FESPACO (Festival Panafricain du Cinéma d'Ouagadougou), and the Berlin Film Festival and through receipt of the Georges Sadoul Prize in France. It remained her most widely reviewed and analyzed film. *Kaddu Beykat,* a feature-length film made in black and white, is about Fad Jal, her natal village in Senegal. It follows the slow pace of Serer life, providing an overview of such topics as agriculture, family structure, domestic life, children's games, social gatherings, the migration of young people, and comparisons between the abundance of the past and the scarcity of the present. To investigate economic problems Faye suggested topics for discussion to which the villagers responded, thus providing a discourse between Faye and the villagers reflecting both

their views. A fictional love story provides the ''organization'' for the ethnographic information.

Fad Jal (1979), a feature-length film, and *Goob Na Nu* (*The Harvest Is In;* 1979), both in color, also are about Faye's natal village. While *Goob Na Nu* focuses on agricultural issues, *Fad Jal* is about life-cycle rituals, especially those of birth and death, which are part of the village's history. It includes reenactments of the past and shows what has been lost due to labor migration and other changes in post-independence Senegal. Faye's three Senegalese documentaries were made in the Serer language.

Other Films

After 1980 Faye's documentary and feature films were on diverse topics and had diverse sponsorship. For example, the United Nations produced *Les ames au soleil* (*Souls Under the Sun;* 1980) about the difficult lives of women and children in rural Senegal, with a focus on health and education, while UNICEF sponsored *Selbe et tant d'autres* (*One and So Many Others;* 1982) about the daily life of a Senegalese village woman whose husband has gone to work in town. In contrast, *Ambassades nourriciers* (*Cultural Embassies;* 1984), made for French television, is about Chinese, Indian, Hungarian, and other ethnic restaurants in Paris and includes interviews with their owners. *Man Sa Yay* (*I Your Mother;* 1980), made for German television, combines fiction and documentary in depicting an African student's adjustment to studying at a polytechnic university in West Berlin. The student expresses many of his feelings in letters to his mother. Faye's later fiction film, *Mossane* (1991), about a beautiful girl betrothed at birth who is in love with a student her own age, was coproduced by television stations in France, Germany, and Great Britain.

Safi Faye was acknowledged as one of the most accomplished women filmmakers in sub-Saharan Africa. However, because she lived and worked in Europe, far more Europeans have seen her films than have Senegalese and other Africans.

Further Reading

Safi Faye has not yet been the subject of a book. Most interviews with Faye and reviews and analyses of her work have been written in French. The most comprehensive discussion in English of her training and analysis of her work is by Françoise Pfaff in *Twenty-five Black African Filmmakers* (1988). Brief biographical information and a list of her films appear in Keith Shiri's *Directory of African Film-Makers and Films* (1992).

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Gustav Theodor Fechner

The German experimental psychologist Gustav Theodor Fechner (1801-1887) founded psychophysics and formulated Fechner's law, a landmark in the emergence of psychology as an experimental science.

Gustav Theodor Fechner was born on April 19, 1801, at Gross-Särchen, Lower Lusatia. He earned his degree in biological science in 1822 at the University of Leipzig and taught there until his death on Nov. 18, 1887. Having developed an interest in mathematics and physics, he was appointed professor of physics in 1834.

About 1839 Fechner had a breakdown, having injured his eyes while experimenting on afterimages by gazing at the sun. His response was to isolate himself from the world for 3 years. During this period there was an increase in his interest in philosophy. Fechner believed that everything is endowed with a soul; nothing is without a material basis; mind and matter are the same essence, but seen from different sides. Moreover, he believed that, by means of psychophysical experiments in psychology, the foregoing assertions were demonstrated and proved. He authored many books and monographs on such diverse subjects as medicine, esthetics, and experimental psychology, affixing the pseudonym Dr. Mises to some of them.

The ultimate philosophic problem which concerned Fechner, and to which his psychophysics was a solution, was the perennial mind-body problem. His solution has been called the identity hypothesis: mind and body are not regarded as a real dualism, but are different sides of one reality. They are separated in the form of sensation and stimulus; that is, what appears from a subjective viewpoint as the mind, appears from an external or objective viewpoint as the body. In the expression of the equation of Fechner's law (sensation intensity = C log stimulus inten-

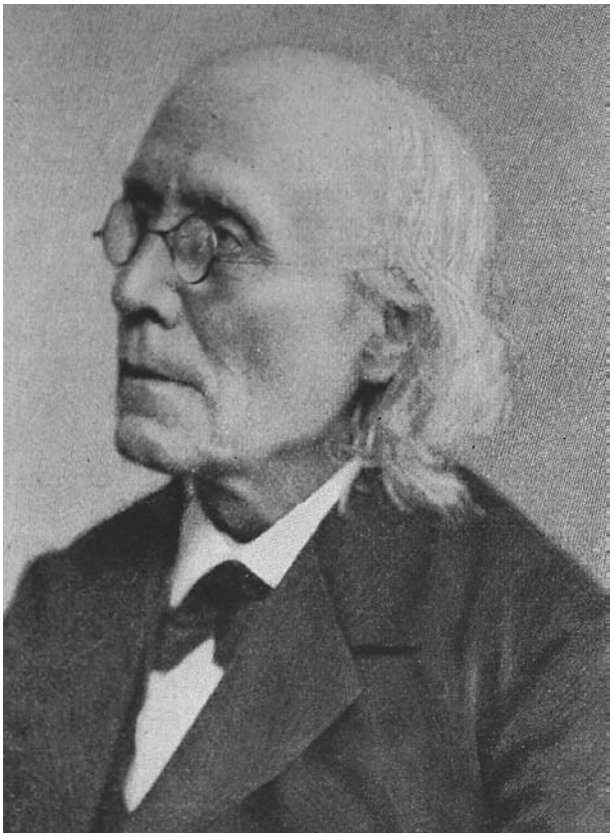

sity), it becomes evident that the dualism is not real. While this law has been criticized as illogical, and for not having universal applicability, it has been useful in research on hearing and vision.

Fechner's most significant contribution was made in his *Elemente der Psychophysik* (1860), a text of the ''exact science of the functional relations, or relations of dependency, between body and mind,'' and in his *Revision der Hauptpunkte der Psychophysik* (1882). Upon these works mainly rests Fechner's fame as a psychologist, for in them he conceived, developed, and established new methods of mental measurement, and hence the beginning of quantitative experimental psychology. The three methods of measurement were the method of just-noticeable differences, the method of constant stimuli, and the method of average error. According to the authorities, the method of constant stimuli, called also the method of right and wrong cases, has become the most important of the three methods. It was further developed by G. E. Müller and F. M. Urban.

William James, who did not care for quantitative analysis or the statistical approach in psychology, dismisses the psychophysic law as an ''idol of the den,'' the psychological outcome of which is nothing. However, the verdict of other appraisers is kinder, for they honor Fechner as the founder of experimental psychology.

Further Reading

The major biographies of Fechner are in German. An account of him in English, with the original German bibliography, is in G. Stanley Hall, *Founders of Modern Psychology* (1912). For a treatment of Fechner's works and thought see T. Ribot, *German Psychology of Today: The Empirical School* (trans. 1886). For his philosophy see O. Klemm, *History of Psychology* (1911; trans. 1914), and George Sidney Brett, *History of Psychology,* vol. 3 (1921). □

John Gregg Fee

John Gregg Fee (1816-1901) was an unusual American abolitionist, for he carried out his agitation in a border state, where slavery was legal and antiabolitionist feelings ran strong.

John Fee was born in Bracken County, Ky., on Sept. 9, 1816. His father was a land and slave owner of enough means to support Fee's studies at Miami and Augusta colleges. Religiously inclined, Fee entered Lane Theological Seminary in 1842. Like a great many Protestant schools of the time, Lane was full of antislavery feeling, and the moralistic appeal of abolitionism made Fee an ardent enemy of slavery. Kentucky was not dominated by the extreme anti-Northern feeling that characterized the cotton states, and Fee found some local followers. But this was still the South: for his antislavery stand Fee was disinherited by his family, and the two churches to which he ministered were ostracized by other clergymen. Even Northern abolitionists were abused by rowdy crowds during the 1840s, but Fee found himself ''shot at, clubbed, stoned.''

By 1853 Fee felt obligated to move to Berea, Ky., where he became pastor of Berea Union Church and in 1855 founded the abolitionist school that became Berea College. He drew generous financial support from wealthy Northern sympathizers like Lewis Tappan, and he continued to sponsor abolitionist meetings, but local hostility hardly abated. In 1859, in the wake of John Brown's uprising at Harpers Ferry, Va., it was rumored that Fee had received a box of rifles and intended to launch a slave rebellion in Kentucky. He fled Berea for the North.

Fee was back in Kentucky by 1863, acting as chaplain to a detachment of African American Union soldiers at Camp Nelson. But his exile from Berea ended only after the war, when he resumed his positions as pastor and trustee of Berea College. Fee retired to a relatively quiet life; he died on Jan. 11, 1901.

Not so well known as William Lloyd Garrison or Wendell Phillips, Fee was an indefatigable and indispensable part of the abolitionist movement, which eventually resulted in the emancipation of 3 million slaves. A fanatic by one standard, other ages would have seen him as a steadfast, righteous man of principle who would sacrifice all to his beliefs.

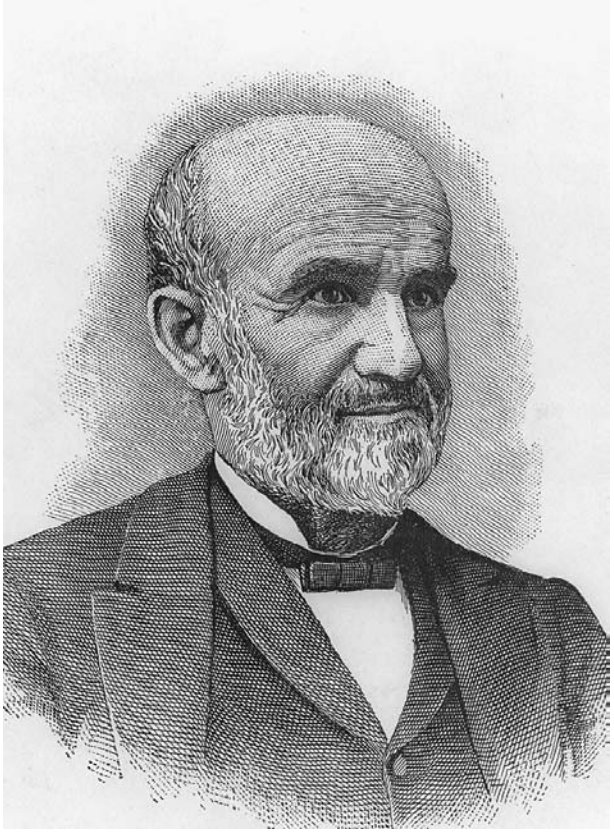

Further Reading

Fee's *Autobiography* (1891), which is difficult to secure and just as difficult to read, is the most comprehensive source for his life. Elisabeth Peck, *Berea's First Century, 1855-1955* (1955), includes some interesting material on Fee's activities. Louis Filler, *The Crusade against Slavery, 1830-1860* (1960), has little on Fee specifically but helps to place him in context.

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Jules Ralph Feiffer

American artist and writer Jules Ralph Feiffer (born 1929) was best known for his satirical cartoons, but his artistic creations and acclaim also extended to plays, screenplays, and novels.

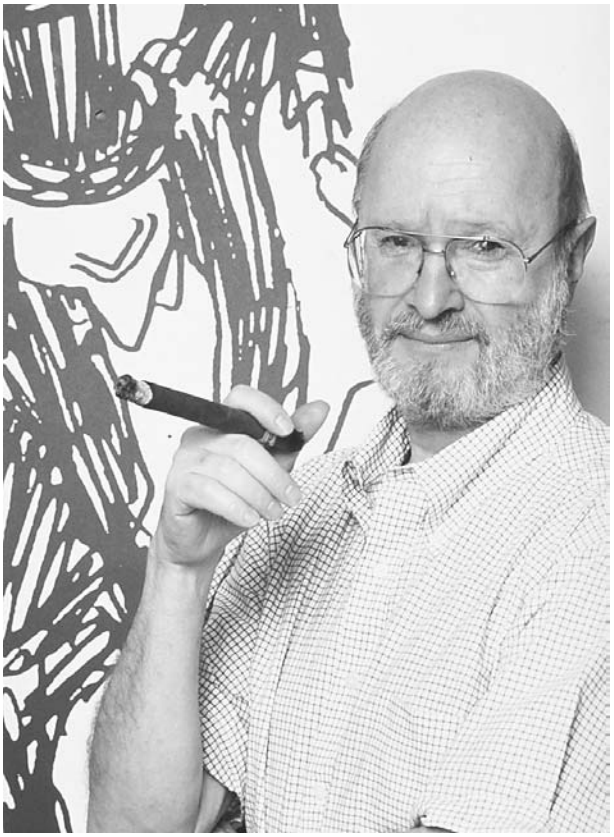

Jules Feiffer, who was born on January 26, 1929, in Bronx, New York, to David and Rhoda (nee Davis) Feiffer, always had an interest in drawing. By age five he had won a gold medal in a contest sponsored by John Wanamaker's department store in New York for his picture of Tom Mix arresting outlaws. After graduating from high school, Feiffer studied at the Art Students League and Pratt Institute. From 1946 to 1951 he worked as an assistant to legendary cartoonist Will Eisner, creator of the popular comic book ''The Spirit.'' Feiffer so impressed Eisner with his writing ability that he was given responsibility for scripting ''The Spirit.'' During this period Feiffer also created a comic strip of his own called ''Clifford,'' a Sunday cartoon-page feature about the adventures of a little boy and his dog. His budding career was interrupted in 1951 when he was drafted into the Army. Although military service was repugnant to Feiffer, the two-year hitch actually changed the course of his work.

The Satirist

Before the service, Feiffer said his ambition ''was no more and no less than to do a daily comic strip and a Sunday page in whatever style I found.'' His anger at being in the Army and his rage against authority, however, led him to satire and the desire to make pointed social and political comments through his art. Feiffer's first effort in that direction was the creation of ''Munro,'' the story of a four-year-old boy mistakenly drafted into the Army.

After leaving the military, though, Feiffer had difficulty getting started as a satirist. Unable to interest a publisher in his book of cartoons about ''Munro,'' he drifted from one art job to another between periods of unemployment. Then, in 1956, Feiffer took some of his cartoons to the *Village Voice,* the weekly newspaper in New York's Greenwich Village that was just getting started. Although it could not pay, the *Voice* provided Feiffer with a platform and complete freedom to express his thoughts. Feiffer's simple drawings, which combined the commentary of editorial cartoons with the multi-panel structure of comic strips, were an instant success. After two years Feiffer's cartoons from the Voice were compiled into a best-selling book called *Sick, Sick, Sick*. Then *Playboy* magazine put him on a $500-a-week retainer and his career was firmly launched.

Feiffer's cartoons attracted attention and a devoted following because they differed so markedly from the norm. His work looked like comic strips, but instead of gags and preposterous situations, Feiffer offered biting vignettes of contemporary life in an attempt to expose society's ills and do something about them. Feiffer spoke of ''writing'' his cartoons because he believed in the supremacy of wording over illustration. Indeed, while drawing the cartoons came easily, he sometimes rewrote his captions fifteen times.

Characters and Themes

The characters in Feiffer's sharp pen drawings, which included introspective adults, precocious children, nonconformists, politicians, and army generals, experienced and explained emotional anxiety and political upheaval. Feiffer was once described as being ''at war with complacency, with the cliche mongers who provide society with meaningless slogans to live by, with the pomposity of officialdom, and with the carefully cultivated dullness of our carefully protected daily lives.'' Summarizing his own work, Feiffer said that it dealt ''with going up against authority and conventional wisdom, and how people use language *not* to communicate, and the use of power in relationships.'' Feif-

fer used his signature character, the dancer in the black leotard, to offer a ray of optimism. He said of her: ''Whatever the problems and disasters, and however often hope is dashed, she rises up and dances again. She'll never be defeated by the realities.''

Beginning in the 1960s, Feiffer, an outspoken liberal, increasingly concentrated on political themes such as race relations, Vietnam, and the presidency. Of the latter he said, ''I really go after the presidents and seem to have a good time slapping them around.'' Explaining why Reagan was a special target, he said, ''I rage at his smugness, ignorance and ideological blindness.'' Feiffer's rage at presidents and the problems he saw in America, even after nearly four decades of cartooning, never moderated. ''When I see something that makes me angry, drawing a cartoon about it provides a temporary 'fix','' he said. ''When the system is not corrected overnight—or even in twenty-five years—my temper tends to rise again.''

Awards and Publications

In addition to appearing in the *Village Voice* and *Playboy,* Feiffer's cartoons were syndicated to more than a hundred newspapers in the United States and abroad and were compiled into numerous books. His work earned him a Pulitzer Prize for editorial cartooning in 1986, a special George Polk Memorial Award, a Newspaper Guild Page One Award, an Overseas Press Club Award, and a Capital Press Club Award. In 1995 he was elected into the American Academy of Arts and Letters. Besides these honors, Feiffer influenced a generation of cartoonists, including ''Doonesbury'' creator Garry Trudeau, who always credited Feiffer as his guru.

Although cartooning was his anchor, Feiffer's artistic creations and acclaim were wide-ranging. He also wrote plays, screenplays, novels, and teleplays as well as doing illustrations for several books. He won an Academy Award for his 1961 animated feature, ''Munro,'' and wrote the screenplays for ''Carnal Knowledge,'' ''Little Murders,'' ''Popeye,'' and ''I Want To Go Home,'' which was made and released in France. His plays, which included ''Little Murders,'' ''The White House Murder Case,'' and ''Elliott Loves,'' won him two Outer Circle Critics Awards, an Obie, and the London Theatre Critics Award. Feiffer was also named most promising playwright of the 1966-1967 season by New York drama critics. His novels include *Harry, the Rat with Women* and *Ackroyd*. Recently he has focued on writing children's books. In 1993 he published *The Man in the Ceiling* and *A Barrel of Laughs, A Vale of Tears* was published in 1995. In 1996 Feiffer donated his papers and drawings to the Library of Congress.

Feiffer always tried to be innovative in whatever artistic endeavor he attempted. He once said that as both writer and cartoonist, he enjoyed ''understanding, acknowledging, respecting, and then ignoring the limitations of the different mediums I'm working in.''

Further Reading

There are numerous books of Feiffer's cartoons, including: *Ronald Reagan in Movie America: A Jules Feiffer Production; Feiffer's Children; Marriage Is an Invasion of Privacy and Other Dangerous Views.* □

Mitchell Jay Feigenbaum

The American physicist Mitchell Jay Feigenbaum (born 1944) laid the foundations for studying the world of complicated events in nature by recognizing patterns underlying the application of mathematical equations.

Mitchell Jay Feigenbaum was born in Philadelphia, Pennsylvania, on December 19, 1944. His father was a chemist working for the government and subsequently for industry, while his mother taught in the public schools. Feigenbaum proceeded from Samuel J. Tilden High School to the City College of New York, whereby he received a Bachelor's degree in electrical engineering in 1964. Although that field had been his first love, he found his tastes moving in the direction of physics and went to the Massachusetts Institute of Technology for his graduate work. He earned his doctorate in elementary particle physics there in 1970 and took a position at Cornell the same year.

There was little to distinguish Feigenbaum's career at Cornell and later at Virginia Polytechnic Institute. Although he felt a strong attachment to the study of hard problems (phenomena governed by equations more complicated than traditional linear equations), he had not been able to publish much on the subject. It was not clear how to approach the problems in which he was interested since the classical methods of physics were not applicable to nonlinear equations.

Almost simultaneously with his move to the National Laboratory in Los Alamos, New Mexico, however, Feigenbaum was inspired with a method of approach to nonlinear phenomena. The computers that were in use around him could perform complicated tasks by a sequence of simple steps. The question that Feigenbaum asked himself dealt with how the computer would handle the same computation if it were repeated a large number of times. Without necessarily being able to predict what would happen, he felt that the results might illustrate the behavior of nonlinear systems.

What he discovered was that if two numbers very close together were plugged into the same formula, it did not require a large number of repetitions of the formula for the values to be quite far removed from one another. This kind of behavior had been known to occur experimentally in nonlinear phenomena but Feigenbaum's results were the closest to a theoretical model that anyone had come. So far at least, however, there was not much by way of explanation of why nonlinear equations should behave this way.

In 1975 Feigenbaum heard a talk by the mathematician Stephen Smale, who had already contributed to both pure and applied mathematics. Putting Smale's theoretical work

together with his own observations led Feigenbaum to an intense period of work in the spring of 1976, during which he studied with care the behavior of large numbers of values when treated with repeated applications of the same simple but nonlinear equations. The pictures that emerged from studying the behavior of the values convinced Feigenbaum that they reflected how nonlinear systems behaved.

Although he had always been interested in numbers and calculations, the work that Feigenbaum was doing and the discoveries that he was making were not readily accepted as mathematics by the mathematical community. At the same time, because he seemed to be studying computations themselves and not their physical significance, it was not always clear to physicists that he was doing physics. A new branch of science emerged, situated somewhere on the border of mathematics and physics with a heavy dose of computer science. The name attached to the new domain was ''chaos theory,'' referring to the apparently disordered behavior of nearby points. The moral of the new subject, however, was that the chaos was only apparent and gave rise to patterns of regularity when studied more generally.

The pictures that Feigenbaum generated turned out to have the feature of looking the same at different scales. Mathematical curves with this property had been given the name ''fractals'' and had received some attention earlier in the 20th century. As a result, Feigenbaum was able to use some of the work done earlier to describe the patterns that he had discovered. At the same time his work gave a great impetus to the mathematical study of fractals, and mathematicians followed in Feigenbaum's footsteps. Feigenbaum's reluctance to spend time looking for proofs of his results left mathematicians with plenty to do, and Oscar Lanford III supplied some of the fundamental proofs for chaos theory in 1979.

Feigenbaum returned to Cornell University in 1982. He retained his ties to Los Alamos into the 1990s, but also took a position as professor of mathematics and physics at Rockefeller University in 1986. His accomplishments led to his spending time as a visiting researcher at the Institute for Advanced Study in Princeton and the French IHES. He and Benoit Mandelbrot of IBM share much of the credit for the study and popularization of chaos theory and fractals, although there is disagreement about exactly how the credit should be assigned. Further recognition came in the form of awards. He received a MacArthur foundation award in 1984 and a Wolf Foundation prize in physics in 1986.

Nonlinear phenomena (that is, events whose behavior seems to be governed by nonlinear equations) occur throughout nature. Among the best known applications is that of weather prediction, a proverbially inexact science. Chaos theory has not been able to bring about improvements in the ability to predict the weather, but it supplies a theoretical basis for the difficulties. Insofar as physics is about the quest for understanding, Feigenbaum's work is in the grand tradition of physics and has a universality that cuts across disciplines. His observations are at the heart of theoretical limitations to the predictive power of science.

Further Reading

Much of the work by Feigenbaum remains either unpublished or in the form of journal articles, but there is an excellent chapter in James Gleick's book *Chaos* (1988) on Feigenbaum. It talks about both Feigenbaum's contributions to chaos theory and the way his personality is interwoven with the way he does science. □

Diogo Antônio Feijó

Diogo Antônio Feijó (1784-1843) was a Brazilian liberal priest and minister of justice. He did much to establish order during the first regency but was plagued with insurmountable difficulties as the first single regent.

Diogo Antônio Feijó was born in São Paulo on Aug. 17, 1784, the natural son of a priest and the daughter of a powerful landowning family. He was instructed by private tutors and admitted to minor religious orders in 1804. Four years later he was ordained, and he spent the next 10 years of his life as a planter, priest, and teacher in São Carlos, a small village north of São Paulo. In 1818 he renounced this life and entered the ascetic community of the Fathers of Protection at Itú, the Brazilian center of religious liberalism.

In 1820 Feijó was elected deputy to the Cortes of Lisbon, and in his only speech before the Cortes, on April 25, 1822, he demanded Brazilian autonomy. He later refused to sign the constitution drafted by that body and fled to Brazil. He was chosen as a substitute delegate to the short-lived Brazilian Constitutional Assembly of 1823 and from 1826 to 1829 was a member of the Chamber of Deputies as representative from São Paulo. Among the liberal reforms he advocated was the abolition of the rule of clerical celibacy.

After the abdication of Pedro I in April 1831, Feijó aligned with the moderates and became minister of justice in the first permanent tripartite regency. His vigorous measures did much to bring the near anarchy of the period under control. When his success in putting down rebellion was not followed by success in his reform program, he resigned in 1832. After a brief retirement in São Paulo, he was elected senator by Rio moderates and campaigned in the Senate for the social, juridical, and military reforms he failed to achieve as minister.

In 1835 the moderates elected Feijó as the first permanent single regent, as provided for in the Additional Act of 1834, an amendment to the constitution. But the vigor and leadership Feijó had demonstrated as minister of justice failed him as regent. One month before he assumed leadership of the government on Oct. 12, 1835, the 10-year War of the Farropos broke out. A week before taking office, he suffered the first in a number of recurring paralytic strokes.

Feijó's 2-year regency was marred by a series of civil uprisings and political disputes. His demands for liberal reforms met the unyielding opposition of an increasingly

conservative Congress. His refusal to organize a government on the principle of ministerial responsibility to the legislature further alienated that body. He failed to end the African slave trade and came into conflict with Pope Gregory XVI over the appointment of a liberal bishop of Rio de Janeiro. The latter incident was complicated by Brazilian proposals to allow civil marriage and Feijó's own advocacy of the abolition of clerical celibacy. The intransigent Congress refused to approve the measures necessary to deal effectively with the war in Rio Grande do Sul. Finally, when the Conservative victory in the congressional elections of 1836 intensified opposition of the legislature, Feijó resigned on Sept. 19, 1837.

On his return to the Senate in 1839, Feijó continued to press for reform. Frustrated again by Conservative opposition, he returned to São Paulo and joined an uprising of *paulista* liberals in May 1842. The Duque de Caxias quickly subdued the rebelling province and personally took Feijó prisoner in August. Following a 6-month banishment to Espírito Santo, Feijó resumed his seat in the Senate. He presented his own defense and retired to São Paulo to await the Senate's judgment. He died on Nov. 10, 1843.

Further Reading

The best treatment of Feijó in English is the brief sketch in Harold E. Davis, *Latin American Leaders* (1949). C. H. Haring, *Empire in Brazil: A New World Experiment with Monarchy* (1958), is recommended for general background. □

Lyonel Feininger

The American painter and illustrator Lyonel Feininger (1871-1956) was one of the leading artists of the German Bauhaus.

Lyonel Feininger was born on July 17, 1871, in New York, the son of German musicians who had emigrated to the United States. In 1887 he went to Germany to study music, but he decided on the visual arts and attended the Hamburg School of Arts and Crafts and the Berlin Academy of Arts until 1891. He then went to Paris and studied at the Académie Colarossi until 1893.

Feininger showed an outspoken talent for caricature and became a contributor to the German humorous periodicals *Ulk* and *Fliegende Blätter* in Berlin, where he lived from 1894 to 1906. He then returned to Paris and produced drawings for the *Chicago Sunday Tribune* and the Parisian paper *Le Témoin*. His caricatures, which were capricious and fantastic, had much in common with Paul Klee's early drawings.

In 1908 Feininger returned to Berlin. On a visit to Paris in 1911 he met Robert Delaunay and became acquainted with cubist painting. It was the constructive-ordering principle dominating cubism that attracted Feininger most and appealed to his personal taste. Cubism and the Section d'Or group had a decisive influence on the formation of his painting. His first cubist paintings date from 1912. His own style was representational and two-dimensional, rendered in a prismatic protocubist manner. Light played a predominant role in his work; the rays of light were used in both the structure and the coloring of the composition.

In 1913 the artists of the Blaue Reiter group invited Feininger to exhibit with them in Berlin's First German Autumn Salon. His friendships with Wassily Kandinsky, Klee, and Alexei von Jawlensky began at this time, and later, in 1924, the four artists founded the Blaue Vier group.

Feininger's personal style was established about 1915. Abstract elements, however, had appeared in his earlier compositions. In 1919 the architect Walter Gropius, the founder of the Bauhaus in Weimar, asked Feininger to teach painting there. Architecture, which was one of Feininger's main themes, came even more into the foreground during his Bauhaus period. The other main theme in the artist's oeuvre (both oils and watercolors) was seascapes with high skies and sailing boats. When the Bauhaus moved to Dessau in 1925, Feininger left as a teacher but remained in contact with this institution until it closed in 1933. He exhibited with the Blaue Vier group from 1933 to 1936.

In 1937 Feininger returned to New York, where he died on Jan. 11, 1956. His late pictures have a pristine classical character. His art, with its emphasis on proportion, transparency, and serenity, is well balanced and harmonious.

Further Reading

The most comprehensive book on Feininger is Hans Hess, *Lyonel Feininger* (1961), which contains a works list and a good

bibliography. Ernst Scheyer, *Lyonel Feininger: Caricature and Fantasy* (1964), is a detailed study of Feininger as a cartoonist. The Museum of Modern Art's *Lyonel Feininger,* edited by Dorothy C. Miller (1944), includes essays on Feininger and excerpts from his letters.

Additional Sources

Feininger, Lyonel, *Lyonel Feininge,* New York, Praeger 1974. □

Dianne Feinstein

Politician and public official, Dianne Feinstein (born 1933) was elected San Francisco's first female mayor in 1979 and became one of the nation's most visible and publicly recognized leaders. In 1992 she was elected to the Senate, becoming along with Barbara Boxer the first female senator from California.

Born in San Francisco on June 22, 1933, to a Jewish physician father (Leon Goldman) and a Catholic Russian-American mother (Betty Rosenburg Goldman), Dianne laid claim to having been brought up in both religious traditions. She attended a Roman Catholic school and a Jewish temple during her youth, which cultivated in her a deep respect for religious diversity. After having graduated from San Francisco's Sacred Heart High School she enrolled at Stanford where she studied history and political science and was active in student government. She was awarded a B.S. degree in 1955.

Combining marriage and family with a career, Feinstein was employed by a public affairs foundation interested in criminal justice. She worked as an administrative assistant for California's Industrial Welfare Commission and was appointed in 1962 to a four-year term on the state's Women's Board of Paroles. When her first marriage broke up, Feinstein withdrew temporarily from public life but emerged again on a county advisory committee on adult detention and on San Francisco's Mayor's Commission on Crime. During that period she also became the mother of one daughter, divorced her first husband, and organized her household tasks with a professional housekeeper in order to be free to concentrate on her public career. A second husband died in 1978, and she later married Richard Blum, an investment banker.

Early Public Career

Introduced to politics by a kindly uncle who began taking her to San Francisco Board of Supervisors (city council) meetings when she was 16, Feinstein recalled later that this was a catalyst that would turn her toward a career in public service. She won election to San Francisco's Board of Supervisors in 1969 and served on the board through the 1970s. Politically ambitious, Feinstein ran twice for the mayoralty, being defeated by Joseph Alioto in 1971 and finishing a poor third in George Moscone's 1975 election. In 1975 she was an early and firm supporter of presidential candidate Jimmy Carter, and when he won the White House, she lobbied actively for a cabinet post in Washington. Turned down in her quest for higher office, discouraged by the deaths of her father and her second husband, and afflicted by illness while abroad, Feinstein told writer Jerome Brondfield: ''I decided I would not again be a candidate—for anything.''

Concluding that her series of political and personal reversals had exhausted her future political prospects, Supervisor Feinstein scheduled a press conference to announce the same on what would become one of the most fateful days of her career, November 27, 1978. A half an hour before the anticipated announcement, a disgruntled former supervisor, Dan White, fatally shot Mayor George Moscone and Supervisor Harvey Milk, a homosexual political activist. This grisly assault propelled board president Feinstein into the position of acting mayor, and a month later the board selected her to serve out the balance of Moscone's term. As mayor, Feinstein sought to calm the political turbulence and violence, balance the demands of conflicting pressure groups (she appointed another gay to replace Milk), and sought what she called an ''emotional reconstruction'' of the city's agitated polity.

Mayor in Her Own Right

Feinstein was elected to a full four-year term as mayor beginning in 1979. During her early tenure she followed an even-handed course which incorporated some off-beat cultural politics as well as conventional politics to appeal to the varied constituencies in the community. She also focused

her attention on the problem of crime, took a keen interest in police staffing and policies, and succeeded in reducing the crime rates. The biggest challenge that she first faced was fiscal—the problem of balancing the budget exacerbated by cutbacks in state and federal spending for cities. A proponent of ''management by objectives'' and utilizing a high-powered group of business and labor leaders in the Mayor's Fiscal Advisory Committee, Feinstein brought the city budget under control, inaugurated enlightened management and personnel policies, and supported downtown development and economic expansion.

Her occasional indulgence in whimsy delighted and amused the citizenry. She once appeared at a ribbon cutting ceremony for a reclamation project in a black wool, knee-length, old fashioned bathing suit, prompted by a wager with the contractor. At a testimonial dinner at which she was guest of honor she applied the Heimlich maneuver to save a guest from choking on a piece of meat. Yet the city's colorful and dynamic mayor occasionally stumbled, as she apparently did in pushing through an ordinance banning handguns, which led to an attempt at recall. Arrayed against her was an anti-ban group that attracted other dissidents, including the homosexual interest group. This part of the community was angered by Feinstein's veto of a measure extending medical and welfare benefits to gays and live-in companions of unmarried city employees. Although the recall movement gathered sufficient signatures, the threat quickly dissipated when Mayor Feinstein easily survived the challenge by polling an 83 percent favorable vote in April and handily winning her second and last full term in the November 1983 election (mayors were limited to two terms by the city charter).

Although beginning her career as a liberal, Mayor Feinstein was considered a moderate on matters of lifestyle tolerance and a conservative on fiscal issues. In 1984 her city hosted the Democratic National Convention, which many of the mayor's backers hoped might lead to the nomination for the vice presidency, but it did not.

In 1990 Feinstein ran for governor of California against Republican candidate Pete Wilson. Although she ran a tough campaign, and one that was well-financed by her investment banker husband, she lost to Wilson by a narrow margin. Feinstein immediately re-focused and in early 1991 announced her intention to run for Pete Wilson's former Senate seat in the 1992 election. Along with fellow Democrat Barbara Boxer, Feinstein was elected to the Senate in 1992; the two became the first women Senators ever elected in California. Their election was part of a new women's revolution, since prior to January 1993 only 15 women had ever served in the Senate, and certainly there had never been more than two serving at any given time. After her re-election in 1996, Feinstein shared the floor with 8 fellow women Senators, representing a spectrum of political viewpoints. Of the change, Senator Tom Harkin said, ''Just by being on the Senate floor, they've changed the male mindset.''

As Senator, Feinstein took a firm stand on a range of issues: she was outspoken against President Clinton's certification of Mexico as being an ally in the drug war, she argued that China should be granted Most Favored Nation status, and argued against the leasing of a former Navy base to China's state-owned shipping company.

Further Reading

For her political career, see Jerome Brondfield, ''She Gives Her Heart to San Francisco,'' in *Readers Digest* (July 1984); M. Holli and P. Jones, *Biographical Dictionary of American Mayors* (1981); and biographical materials from the Office of the Mayor. For the assassination and its aftermath, see *New York Times* and *Chicago Tribune,* November 28, 1978, and *United States News and World Report,* June 6, 1979. For the recall election, see *Chicago Tribune,* April 27, 1983.

For further reading on her race against Pete Wilson for Governor, see Celia Morris's book *Storming the Statehouse: Running for Governor with Ann Richards and Dianne Feinstein* (1992). For a discussion of her role as Senator, see *Year of the Woman,* by Linda Witt, Karen Paget, and Glenna Matthews. □

Federico Fellini

The Italian film director Federico Fellini (1920-1993) began as an exponent of poetic neorealism and later became the cinema's undisputed master of psychological expressionism and surrealist fantasy.

Federico Fellini was born of middle-class family on the rocky Adriatic coast of Rimini. At the age of 12 he ran away from home to join a traveling circus and in following years supported himself as a minor stage actor, newspaper cartoonist, and radio scriptwriter. Shortly after his marriage to actress Giulietta Masina, who would later play important roles in several of his major films, Fellini was asked by the noted actor and director Aldo Fabrizi to collaborate with him on several motion picture scenarios.

In 1945 Fabrizi introduced Fellini to the celebrated cinema director Roberto Rosselini, who offered him the opportunity to work on the script and serve as assistant director of *Open City,* a powerfully realistic work which depicted the Italian underground resistance to Nazi occupation. The pair continued their collaboration on the successful wartime drama *Paisan* (1946), and the controversial religious parable *The Miracle* (1948), the story of an innocent peasant woman who mistakes a crude tramp for St. Joseph. Although *The Miracle* was in style and execution essentially a Rosselini production, its thematic ambiguity and elusive poetry distinguished it from the director's more literal neorealist efforts. Two years later, under the technical supervision of Alberto Lattuada, Fellini made his directorial debut with *Variety Lights,* an intensely personal study of theatrical life, strikingly anticipatory in its images of the desolation and ennui of the bleak emotional landscapes of his later masterpieces. He then examined the tawdry, shallow world of movie stardom in a pathetic comedy, *The White Sheik*.

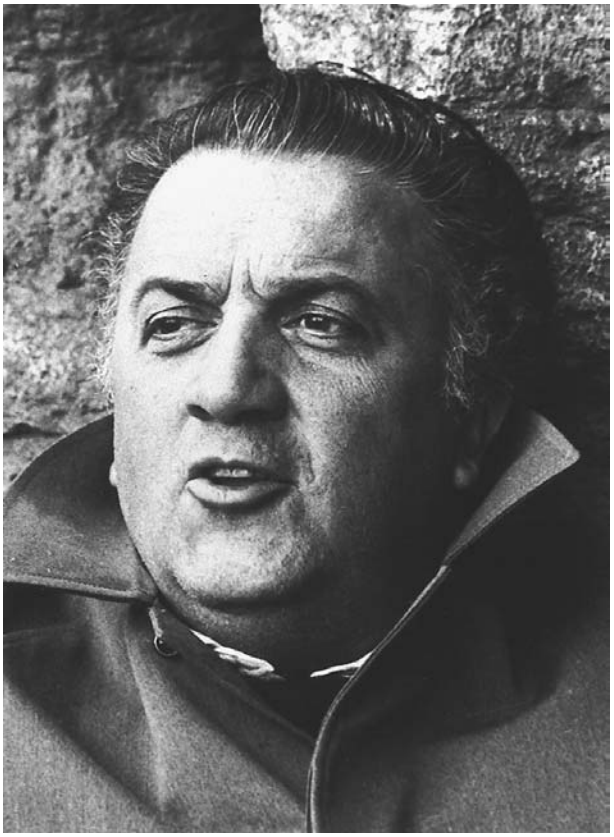

With *I Vitelloni* (1953) Fellini's social microcosm expanded to include the frustrated, maladjusted lives of the provincial middle class, in a penetrating analysis of youthful malaise. But more than any of his previous work, *La Strada* (1954) established Fellini as one of the great cinematic minds of the postwar years. Painfully touching and allegorically suggestive, it told of a bizarre and tortured relationship involving a kindhearted but simpleminded girl, a brutal itinerant strongman, and a poetic, self-sacrificing clown. Less ambitious philosophically though equally brilliant in execution, *Il bidone* (1955) presented with sympathy and wit the lives of a group of small-time swindlers. Finally, with *Nights of Cabiria* (1957), the moving tale of a prostitute, Fellini reached the artistic culmination of his career as a romantic realist.

The director's fondness for jesuitical symbolism, sexual degradation, grotesquerie, and psychological Grand Guignol, visible in even his more naturalistic works, achieved overt expression in *La Dolce Vita* (1960), a monumental morality-play fresco. Although extravagantly praised at the time (it received the Academy Award for best foreign film of 1963, as had *La Strada* in 1955) and still his most popular production, the film, despite several memorable sequences, seems in retrospect curiously contrived and unconvincing.

Fellini's brief segment in *Boccaccio 70* (1962), depicting the prurient fantasies of a middle-aged bachelor, is of little interest except as an indicator of the director's future work as evidenced in *8 1/2* (1963, Fellini's 3rd Oscar winner), an expressionistic, stream-of-consciousness, autobiographical disclosure. Fellini's attempt to probe the psyche of his wife in *Juliet of the Spirits* (1964), while evocative, was far less successful, and his version of *The Satyricon* (1969) carried his expressionistic phase into a formless, psychedelic fantasy that lacked his usual humanity and visual grace.

An autobiographical film, *Amarcord,* came out in 1970, and again critics universally praised Fellini's talents, and the film earned Fellini another Oscar. *Amarcord* was the last film to gain great praise; in fact, most of Fellini's later work earned poor reviews. The lack of critical acclaim didn't diminish Fellini in the eyes of his fans, and he is generally regarded as the greatest Italian filmmaker. In 1993 Fellini earned his fifth and final Oscar, a lifetime achievement award. Later that year he suffered either a massive heart attack or a stroke, which left him unconscious and soon after, on October 31, he died of heart and lung failure.

Although widely praised for their visual boldness and exuberant spontaneity, Fellini's works, at their best, possess an emotional authenticity and intuitive intelligence commensurate with the dazzling brilliance of their surfaces. Fellini's greatest work was appreciated most during the 1950s through early 1970s, and he was considered a major innovator in cinematic production. Since then, his work has been dismissed as both self-indulgent and sexist.

Further Reading

Constanzo Constantini, *Conversations with Fellini,* translated by Sohrab Sorooshian, Harcourt Brace & Co., 1997; and Peter E. Bondanell, editor, *Critical Essays on Federico Fellini,* G.K. Hall & Co., 1993, are useful studies of Fellini's life and work, as is Peter Bondanella, *The Cinema of Federico Fellini,* Princeton University Press, 1992. Deena Boyer, *The Two Hundred Days of 8 1/2* (1964), is a fascinating diary about the creation of the movie. Perceptive analyses of Fellini's art are in the relevant sections of John Simon, *Acid Test* (1963); Stanley Kauffmann, *A World on Film* (1966); Pauline Kael, *Kiss Kiss Bang Bang* (1968); Dwight Macdonald, *Dwight Macdonald on Movies* (1969); and Robert Richardson, *Literature and Film* (1969). □

Vittorino da Feltre

The Italian humanist and teacher Vittorino da Feltre (1378-1446) was one of the greatest educational theorists and schoolmasters of the Italian Renaissance.

Vittorino da Feltre was born Vittorino Ramboldini at Feltre in the north of Italy. He was the son of Bruto di Ramboldini, a notary whose family, once of some social importance, had fallen on hard times. When he was 18 years old, Vittorino left Feltre for the University of Padua, where he supported himself for a time by teaching grammar to boys. After receiving his degree of doctor of arts in Latin composition and logic, he began the study of mathematics. He remained in Padua until 1415, teaching both grammar and mathematics. In 1415-1416 he studied with Guarino da Verona in Venice. Vittorino then rejoined the

university in Padua. As was then the custom, he took a number of students to live in his house and closely supervised their studies.

Upon his promotion to the chair of rhetoric at Padua in 1422, Vittorino was one of the most popular masters at the university. Small but wiry and graceful, he was a dedicated teacher whose sympathy with the revolutionary scholarly methods of humanism did not in the least move him from his profound Christian convictions. In 1422, however, conditions at Padua forced him to move briefly to Venice and then, at the invitation of Gianfrancesco Gonzaga, Marquis of Mantua, to the city of Mantua, where he opened a school to tutor the marquis's children. Mantua then became Vittorino's home for the rest of his life.

Vittorino's school was created with the ideal of educating the Christian boy by using the newly discovered disciplines of classical, particularly Roman, antiquity in moral philosophy and literature. Vittorino was one of the greatest classical scholars of his day. In his school, a palace provided by the marquis, he trained not only the Gonzaga children but also children from the town and from other cities. He supervised the physical as well as the moral and intellectual development of his students.

The chief direction of Vittorino's school was training in the classics, and Latin was the language of teaching as well as of conversation. Students learned to write Greek, often by the age of 12. Vittorino collected an exceptionally fine library in Mantua, and he retained the devotion of his patrons and students throughout his life. Vittorino's name was known throughout Italy as one of the greatest humanist scholars of his day. He died in Mantua.

Further Reading

The best biography of Vittorino is in William Harrison Woodward, *Vittorino da Feltre and Other Humanist Educators* (1897), and the movements with which he was associated are further discussed in Woodward's *Studies in Education during the Age of the Renaissance, 1400-1600* (1906). □

François de Salignac de la Mothe Fénelon

The French prelate, theologian, and preacher François de Salignac de la Mothe Fénelon (1651-1715) is best known for his advocacy of quietism.

Born on Aug. 6, 1651, François Fénelon was educated by the Jesuits. He became a priest at the famous Seminary of St-Sulpice and spent 3 years preaching to Protestants. He became an ardent disciple and friend of Jacques Bossuet. Fénelon produced his *Treatise on the Existence of God* as well as his *Treatise on the Education of Young Girls* at this time. Both were highly successful.

In 1688 Fénelon met Madame Guyon, who claimed to have mystical experiences and to have the secret of loving God. She had been imprisoned by the archbishop of Paris in a convent because he feared that she was in error. Fénelon believed in her stoutly; he visited her infrequently but corresponded with her voluminously. He was suffering at this time from an intense aridity of mind in regard to God. Intellectually he could prove God's existence, but emotionally he felt little or nothing toward God. Guyon seemed to him to have discovered or received the secret of such ''feeling'' in her childlike surrender to God and the simplicity of her approach to divine things.

About this time there was a controversy in the French Church about a heresy called quietism, a teaching according to which progress in virtue and in the love of God was achieved by submitting to God's action and grace. Its opponents maintained that quietists made no positive effort at being virtuous, that they depended passively on God's grace, and even neglected basic rules of Christian virtue and behavior. Fénelon was involved in this unpleasant controversy through his association with Guyon. She used to visit, on Fénelon's suggestion, a school for girls run by Madame de Maintenon. The latter disliked Guyon and reported her to the authorities. Guyon also submitted her doctrine for approval to Bossuet on Fénelon's suggestion. Bossuet, although fundamentally ignorant of theology, attacked both Guyon and Fénelon in 1697.

Hate now replaced friendship for Fénelon in Bossuet's mind. He saw him as a rival in public speaking and as the nation's foremost theologian and religious counselor. He sought to have Fénelon discredited. The teaching of Fénelon and Guyon was condemned by Pope Innocent XII on the

insistence of Louis XIV under Bossuet's constant prodding. Fénelon submitted and then set out to outline his teaching on Catholic mysticism on a scale never before attempted.

In February 1695 Fénelon was made archbishop of Cambrai and from then until his death he spent his time in writing, teaching, and preaching. He was appointed tutor to Louis XIV's eldest grandson, the Duc de Bourgogne. For the duke he composed his *Dialogues* and *Telemachus,* together with other minor works. His ideas on politics were based on the universal brotherhood of man, an unpopular idea in the 18th century. He proved himself a first-rate literary judge in his *Letter* to the French Academy in 1714. He spent his last years writing against Jansenism. In his writings he explained the love of God and the simplicity of heart required in man in order to be able to practice that love. Fénelon died on Jan. 7, 1715.

Further Reading

Katherine Day Little's biography, *François de Fénelon: A Study of a Personality* (1951), is recommended. A popularly written account, sympathetic to Fénelon, is Michael de la Bedoyere, *The Archbishop and the Lady: The Story of Fénelon and Madame Guyon* (1956). Thomas Merton wrote a useful introduction to Fénelon's *Letters of Love and Counsel,* edited by John McEwen (1964). Fénelon's works are discussed in W. D. Howarth, *Life and Letters in France: The Seventeenth Century* (1965), and Philip John Yarrow, *The Seventeenth Century, 1600-1715* (1967). □

Feng Kuei-fen

Feng Kuei-fen (1809-1874) was a Chinese scholar, teacher, and official and one of the leading theorists of reform during the second half of the 19th century.

In the 1860s the Ch'ing dynasty (1644-1912), which had appeared to be toppling in the preceding decade, took on new life. The Taiping Rebellion (1850-1864) was finally crushed, and the Arrow War (1856-1860) with Britain and France was concluded. Of the new leaders who rallied in support of the dynasty, Feng Kuei-fen was one of the less well known but most influential.

Feng Kuei-fen was a native of Soochow. He passed the provincial examinations in 1832, obtained the *chin-shih* degree (the highest academic degree) with honors in 1840, and was made a compiler of the Hanlin Academy (the most prestigious academic body in China). His 7-year service in this organization gave him an intimate knowledge of the internal workings of the government, and his essays on waterways, the salt tax, and military organization showed a grasp of current affairs and economics which resulted in his being ''recommended'' to the Emperor in 1850 as an able official. Feng's promising official career was interrupted in the same year, when he returned home to Soochow for the required 3 years of mourning for his father.

After the Taiping rebels had occupied Nanking in 1853, Feng organized a local volunteer force to defend Soochow against the rebels. His military service was rewarded by raising him to the fifth rank (there were 10 official ranks). In 1856 he returned to government service but resigned in 1859 and spent the remainder of his life as a director of academies in Shanghai and Soochow.

Reform Ideas

In 1860, when the Taiping rebels attacked Soochow, Feng took refuge in Shanghai. It was while in Shanghai, where he had a chance to see at firsthand the military strength of the West, that Feng began to think in terms of what he called *tzu-ch'iang* (self-strengthening)—a term that was to typify Chinese efforts at reform up to 1895. He was probably the first to use this term in reference to borrowing the superior military techniques of the West, while retaining Chinese traditional culture, in order to build up China so that it could resist the West.

The essence of Feng's ideas can be found in a collection of about 50 of his essays which were compiled in 1861 under the title *Chiao-pin-lu k'ang-i* (Personal Protests from the Study of Chiao-pin).

These essays are unique in that they show a genuine realistic concern for true learning in an age when most Chinese were willfully and abysmally ignorant of the West. Feng advocated the establishment of a school for translators who could provide Chinese, through translations of Western books, with an accurate picture of the West, and a change in the sacrosanct examination requirements to include Western science and mathematics. He believed that the power of the West was based on mathematics and science. In foreign affairs he stressed the need to deal honestly and fairly with the foreigners instead of treating them with distrust and suspicion.

Even though Feng admitted that China had much to learn from the foreigners, he felt that it could be done within a Chinese context and that Chinese civilization was innately superior to that of the West. He was an accomplished Confucian scholar and thoroughly believed in the efficacy of Chinese culture. He was austere and exacting in his behavior and shunned even the most simple enjoyments. Yet, he had a rare independence of mind and a desire for truth that made it possible for him to recognize worth wherever he found it. In his attempt to blend what he considered to be the best of both worlds, Feng, nevertheless, inadvertently contributed to the further undermining of Chinese civilization. The ships and guns of the West were a product of its essence, and if China was to effectively utilize the one, it would have to accept the other.

Political Influence

Feng's influence upon the leaders of China began in 1861, when he wrote a letter to Tseng Kuo-fan on behalf of the Soochow refugees in Shanghai, explaining the strategic importance of the Soochow area. This letter resulted in the creation of Li Hung-chang's Huai army, which was sent to Shanghai. In 1862 Li Hung-chang, a leader of the ''self-strengthening'' movement, had Feng attached to his staff, and from then until 1865 he served Li as an independent adviser, leaving an indelible imprint on Li's future thinking.

It was at Feng's suggestion that Li undertook the rehabilitation of the Soochow area in 1865 and that Li established a school for the translation of foreign mathematical and scientific texts in 1863. Many of Li's proposals for reform were actually written, or at least influenced, by Feng Kuei-fen. In 1870 Li Hung-chang acknowledged his great debt to Feng in a memorial to the throne, which resulted in Feng's being raised to the honorary position of the third rank in 1871. In 1898, 24 years after Feng's death, the Kuang-hsü emperor ordered 1,000 copies of Feng's collected essays printed to be read and discussed in all government offices.

Further Reading

The only complete biography of Feng in English appears in Arthur W. Hummel, ed., *Eminent Chinese of the Ch'ing Period, 1644-1912* (2 vols., 1943-1944). Ssuyü Teng and John K. Fairbank, *China's Response to the West: A Documentary Survey, 1839-1923* (1954), devotes several pages to Feng, as does William Theodore de Bary, ed., *Sources of Chinese Tradition* (1964). Mary C. Wright, *The Last Stand of Chinese Conservatism: The T'ung-chih Restoration, 1862-1874* (1957; new ed. 1966), discusses many of Feng's ideas and proposals. □

Feng Yü-hsiang

Feng Yü-hsiang (1882-1948) was a Chinese warlord. Commanding the Kuominchün, or National People's Army, Feng controlled major parts of North China during the 1920s. He was known as the "Christian general."

Son of a low-ranking army officer, Feng Yü-hsiang was born in Hsingchi-chen, Chihli (Hopei). He grew up in military surroundings and received little formal schooling. He nonetheless taught himself to read works in the vernacular. From 1896 to 1911 Feng advanced through the ranks of the army of Li Hung-chang and his successor, Yüan Shih-k'ai. As a company commander in the northeast, Feng helped to organize an anti-Manchu military association, but he was exposed and imprisoned following the Wuchang uprising of October 1911. Released and readmitted to the army through the efforts of his protector, Lu Chien-chang, Feng gained increasing military power and independence.

Feng was one of the most colorful figures during the "warlord era," from 1916 to 1928. A man of imposing stature, he liked to dress in the clothes of the common soldier to demonstrate his identity with the masses. He became a Methodist in 1914 and eventually became known as the "Christian general." He was said to have baptized his troops with a fire hose. However, Feng was one of the more serious social reformers among the warlords. His troops were well trained, tightly disciplined, and indoctrinated with a Spartan ethic stressing duty and responsibility. The eclectic ideological basis for this included principles drawn from Confucius and Christ and shifted with Feng's attachments to a succession of allies, including the Soviet Union and the Chinese nationalist Sun Yat-sen.

Lacking a stable territorial base, Feng found it difficult to apply his ideals to society. Exigencies of war and politics also made him an unsteady friend, and he climbed to power over a series of betrayed allies, most notably Wu P'ei-fu. By late 1924 Feng had become one of the select group of powerful generals who fought and schemed for control of North China and access to the organs of the central government in Peking (now Beijing). However, he was soon forced to retreat into northwest China. He formed an uneasy relationship with the Kuomintang and its Soviet associates in April 1925, and from May to July 1926 he toured the Soviet Union.

During the Kuomintang's Northern Expedition, Feng moved into central China after declaring himself a Kuomintang member. When the Nationalists split into two camps, the Wuhan wing allied with the Chinese Communists and the Nanking faction under Chiang Kai-shek, Feng threw his support to Chiang, enabling him to eliminate his left-wing rivals. Feng also played a significant role in the second stage of the Northern Expedition that culminated in the capture of Peking in June 1928.

Feng was one of the military leaders who split with Chiang over the issue of troop disbandment. In February 1930 Feng formed a coalition with Yen Hsi-shan. The collapse of this venture cost Feng control of his troops, and he was thereafter reduced to the role of a minor political figure. Feng moved into the spotlight only briefly—as a supporter

of the anti-Japanese movement during the mid-1930s and as an émigré critic of Chiang Kai-shek after the war. On Sept. 1, 1948, Feng died in an apparently accidental fire on board the Soviet ship *Pobeda* near Odessa.

Further Reading

A first-rate biography is James E. Sheridan, *Chinese Warlord: The Career of Feng Yü-hsiang* (1966). For a detailed narrative of the warlord era see Li Chien-nung, *The Political History of China, 1840-1928* (1956). Oliver Edmund Clubb, *20th Century China* (1964), is another useful survey. □

Edna Ferber

American author Edna Ferber (1887-1968) wrote popular fiction and collaborated on several successful Broadway plays.

Born in Kalamazoo, Mich., Edna Ferber at an early age moved with her family to Appleton, Wis., where she spent most of her childhood. When her father lost his vision, she was forced to forsake her acting ambitions and, at the age of 17, began full-time work as a reporter for the *Appleton Daily Crescent*. Shortly afterward she joined the staff of the *Milwaukee Journal* and later the *Chicago Tribune*. During this period she wrote several short stories, some of which were published in *Everybody's Magazine*. She discarded a novel which her mother salvaged and had published in 1911 as *Dawn O'Hara*. Two short-story collections followed, *Buttered Side Down* (1912) and *Roast Beef Medium* (1913), and the novels *Fanny Herself* (1917), *The Girls* (1921), and *Gigolo* (1922).

Ferber won her first popular success with the novel *So Big,* the story of a young widow on a truck farm in Illinois who sacrifices everything for her son's happiness. She was awarded the Pulitzer Prize for it in 1924. *Show Boat* (1926), perhaps her best novel, tells the story of a showboat performer's love for an unscrupulous gambler. The novel was adapted as a successful Broadway musical the following year. *Cimarron,* another best seller, dealt with the spectacular Oklahoma land rush of 1889. In the early 1920s Ferber began a fruitful collaboration with playwright George S. Kaufman, producing such plays as *Minick* (1924), *The Royal Family* (1927), *Dinner at Eight* (1932), and *Stage Door* (1936).

In her later novels Ferber continued to explore various geographical and historical settings. *American Beauty* (1931) describes Polish immigrants in Connecticut; *Come and Get It* (1935) is about Wisconsin lumbermen; and *Great Son* (1945) depicts four generations of a Seattle family.

Many of Ferber's novels have been made into movies, including *Saratoga Trunk* (1941), which is set in New Orleans and Saratoga Springs, N.Y., and deals with the founding of railroad dynasties; *Giant* (1950), a story of oil fortunes in contemporary Texas; and *Ice Palace* (1958), about Alaska, from exploration to the fight for statehood.

Ferber published her first autobiography, *A Peculiar Treasure,* in 1939 and her second, *A Kind of Magic,* in 1963. Her often energetic and pleasantly nostalgic work was immensely popular with both the reading public and movie- and playgoers, making her one of America's best-known authors. She died on April 16, 1968, in New York City.

Further Reading

Miss Ferber's fiction is reviewed in Robert Van Gelder, *Writers and Writing* (1946), and W. Tasker Witham, *Panorama of American Literature* (1947).

Additional Sources

Gilbert, Julie Goldsmith., *Ferber, a biography,* Garden City, N.Y.: Doubleday, 1978. □

Ferdinand

Ferdinand (1865-1927) was king of Romania from 1914 to 1927. He presided over the expansion of Romania and the implementation of important reforms.

The second son of Prince Leopold von Hohenzollern-Sigmaringen and Princess Antonia of Portugal, Ferdinand von Hohenzollern-Sigmaringen was born on Aug. 24, 1865, at Sigmaringen, Prussia. Adopted as heir to

the Romanian throne by his childless uncle, Carol I, in March 1889, Ferdinand married Princess Marie, the strong-willed granddaughter of both Queen Victoria and Czar Alexander II, on Jan. 15, 1893. The marriage produced six children, of whom the eldest, Prince Carol (1893-1953), assumed the throne in 1930.

As crown prince, Ferdinand reorganized Romania's armed forces, which he commanded in the Second Balkan War against Bulgaria in 1913. Upon the death of King Carol I, Ferdinand became king of Romania on Oct. 14, 1914. Although a Hohenzollern, Ferdinand declared war on Germany and Austria-Hungary in August 1916 to gain the Hapsburg Romanian-inhabited territories and to join all Romanians to their national state. The Austro-German forces, under Gen. August von Mackensen, occupied Bucharest in December 1916, forcing the royal family to flee to lasi, in Moldavia. The Romanian forces were defeated, an armistice was signed on Dec. 6, 1917, and the Peace of Bucharest was concluded on May 7, 1918. After the Allied victory of 1918, however, the dream of ''Greater Romania'' was realized by Romania's acquisition of Bessarabia, Bucovina, a portion of the Banat of Temesvar, and Transylvania. Ferdinand was crowned king of Greater Romania at Alba lulia on Oct. 15, 1922.

The most important reform measure enacted during Ferdinand's reign was the land reform promised his peasant soldiers during the war to reward them for their sacrifices and to prevent a peasant revolt such as had occurred under Carol I in 1907. Ferdinand himself set a notable example by being the first great landholder to give over his estates for distribution among the peasants.

The land reform measure and the decree of universal suffrage strengthened the National peasant party, strong in Romania's Transylvanian areas, but because of the party's demands for further radical land redistribution, the King refused its members entry into the government. Ferdinand also busied himself with extending full civil and military rights to all Romanian-born Jews and with reorganizing the army.

During Ferdinand's reign, Romania adhered to the Little Entente (including Czechoslovakia and Yugoslavia), concluded to oppose Hungarian revisionism; backed by France, entered a treaty with Poland to defend against Soviet attack; and followed a pro-French foreign policy. Ferdinand died in the royal palace near Bucharest on July 20, 1927. Because his heir, Carol, had renounced the succession in 1925 to live abroad with his mistress, Magda Lupescu, Ferdinand was succeeded by his young grandson, Michael, under a regency lasting until Carol's return to Romania in 1930.

Further Reading

Perhaps the most useful discussions of Ferdinand's career and his influence are contained in Robert William Seton-Watson, *A History of the Roumanians* (1934), and Henry Lithgow Roberts, *Rumania: Political Problems of an Agrarian State* (1951). Princess Marthe L. Bibesco, *Royal Portraits* (1928), includes a chapter on Ferdinand. □

Ferdinand I

Ferdinand I (1503-1564) was Holy Roman emperor from 1555 to 1564. Before his accession and during his reign he pursued conciliatory policies toward the Protestants and the powerful German princes.

Born at Alcalá de Henares, Spain, on March 10, 1503, Ferdinand was the second son of Philip the Fair, Duke of Burgundy, and Joanna the Mad of Aragon and Castile. He lived for a long time in the shadow of his older brother, Charles, who was heir to the Hapsburg holdings in Germany and the Netherlands as well as to Spain and its Italian and South American possessions. In 1517 Charles went to Spain to take over the government, and the brothers met for the first time. Ferdinand was sent to the Netherlands to complete his education; there contact with Erasmian ideas had a lasting effect upon his attitude toward the Reformation.

On the death of their grandfather Emperor Maximilian I in 1519, Ferdinand's brother became Emperor Charles V, but Ferdinand received only the Hapsburg possessions of Upper and Lower Austria, Carinthia, Carniola, and, until 1534, Württemburg. In 1526, on the death of his brother-in-law Louis, Ferdinand became king of Bohemia and Hungary. His political position became rather ambiguous, for he had to combine the roles of German representative of imperial policy, German territorial prince, and independent king of Hungary, constantly harassed by the Turks. The necessity of finding support against the Turkish threat dictated much of his conciliatory attitude toward the Protestants.

The dangerous opposition of the Lutheran princes forced Charles V to secure Ferdinand's support. In 1531 Charles had Ferdinand elected king of the Romans, that is, designated successor to the imperial dignity. Later (1548-1551) Charles tried to dissuade Ferdinand from the imperial succession in order to preserve the empire for his own son Philip II. In 1551 a compromise was reached securing Philip's succession after Ferdinand's death. The agreement was not executed, however, and the imperial office remained in the hands of Ferdinand's direct descendants.

In German politics, which were closely connected to the religious issue, Ferdinand acted as a mediator between his brother and the Protestant princes. Although he remained a Catholic, Ferdinand supported efforts to reunite the confessions and to refer the disputed points to a general council. After Charles suffered a humiliating defeat by the Protestant princes in 1552, Ferdinand arranged the Treaty of Passau (1552), the first step toward the granting of religious freedom for the Lutheran princes (Treaty of Augsburg, 1555). Charles, however, refused to accept the decisions of the Augsburg Diet and abdicated. As emperor, Ferdinand continued his efforts toward reunion of the confessions with important concessions to the Protestants. He died in Vienna on July 25, 1564.

Further Reading

The life of Ferdinand I is recounted in Johannes Janssen, *History of the German People at the Close of the Middle Ages* (8 vols., 1883-1894; trans., 16 vols., 1896-1925). For additional information see Karl Brandi, *The Emperor Charles V* (1937; trans. 1939), and Friedrich Heer, *The Holy Roman Empire* (1967; trans. 1968). □

Ferdinand II

Ferdinand II (1578-1637) was Holy Roman emperor from 1619 to 1637. He attempted to revive imperial authority in Germany and to restore Catholicism in his domain.

Born in Graz in Styria on July 9, 1578, Ferdinand of Hapsburg was the son of Archduke Charles of inner Austria and Maria of Bavaria. His father, a devout Catholic, ruled a province which had been strongly influenced by the Protestant Reformation. To protect his heir from Lutheran influences, Charles in 1590 sent Ferdinand to school at Ingolstadt in Catholic Bavaria. Archduke Charles died shortly thereafter, and Ferdinand ruled Styria under a regency until he was declared of age in 1596.

His Jesuit teachers, militant missionaries of the Catholic restoration, were enormously influential in forming Ferdinand's conception of his duties as a Christian prince, and from the beginning he dedicated himself to restoring the Roman faith in his lands. In 1602 he expelled Protestant teachers and preachers from Styria, closed or destroyed their churches, and gave his nonnoble Protestant subjects the choice of conversion or exile.

When his cousins the emperors Rudolf II and Matthias died childless, Ferdinand fell heir to the Hapsburg dominions in Austria, Bohemia, and Hungary. In 1617 he was elected king of Bohemia and in 1618 king of Hungary, intimidating the noble assemblies in both instances. In 1619 he succeeded Matthias as Holy Roman emperor. His Protestant subjects, fearing an attack on their right to worship, refused the oath of homage, and in May 1618 the Bohemian nobility rose in revolt. With the support of Maximilian of Bavaria and the forces of the Catholic League under Count Tilly, he bloodily suppressed the Protestant rebels in Austria and Bohemia in 1620.

His efforts to restore Catholicism precipitated the Thirty Years War, a European conflict in which the religious issue ultimately became submerged in a conflict for domination of the Continent. In 1629 and again in 1635 Ferdinand II was in a position to dictate a favorable peace in Germany. But both times he refused to make reasonable compromises with the Protestant princes and their powerful foreign protectors, France and Sweden.

Ferdinand II has been judged harshly for his religious fanaticism and his lack of political realism. In an age of brutal power politics he persisted in subordinating his political goals to his religious convictions. He was easily outwitted in a bargain and naive about issues that went beyond the uplifting religious tracts that made up his only reading. By dynastic accident he reunited the main Hapsburg domains in central Europe, but in pursuing the chimera of Catholic restoration he widened the rift between imperial authority and the German princes. He died in Vienna on Feb. 15, 1637.

Further Reading

The only major source for the reign of Ferdinand II is in German. In English the best references are in general works on the period. The most important are C. V. Wedgwood, *The Thirty Years War* (1939); S. H. Steinberg, *The "Thirty Years War" and the Conflict for European Hegemony, 1600-1660* (1966); and H. G. Koenigsberger, *The Habsburgs and Europe, 1516-1660* (1971). □

Ferdinand II

Ferdinand II (1810-1859) was king of the Two Sicilies from 1830 to 1859. He stoutly resisted Italian liberalism and independence movements. His bombardment of Sicilian cities earned him the nickname of King Bomba.

Born in Palermo on Jan. 12, 1810, Ferdinand II was the son of the future Francis I and the grandson of the violently anti-revolutionary Ferdinand I, both of the Bourbon line of Naples. His mother was the Spanish Infanta Maria Isabel. When Ferdinand ascended the throne of the Southern Kingdom in 1830, it was hoped that he might head up an attack on reaction from within Italy and the domination of Austria from without Italy. His first marriage was to Christina of Savoy, daughter of Victor Emmanuel I of Piedmont, the only other Italian monarch capable of resisting Austrian pressure. His reign began with an amnesty of political prisoners. He refused to sign a treaty of alliance with Austria, and he worked out a foreign-policy orientation toward France. However, Christina died in 1836 (having given birth to the last of the Bourbon line, Francis II), and with his marriage to the Austrian archduchess Theresa, Ferdinand instituted a new policy of repression at home and of friendship with the Hapsburgs.

Ferdinand put down insurrections in Sicily and Calabria in 1844; but with the revolutionary movement of 1848 the former province declared its independence. In Naples, Ferdinand instituted a constitutional monarchy, patterned on that of the 1830 July Monarchy in France. According to the constitution of January 29, there was to be a bicameral legislature and civil liberties. The constitutional movement spread to the rest of Italy and, spearheaded by Piedmont, the Italians launched their First War of Independence against Austria.

Ferdinand had contributed troops to the war effort. They were recalled after further radical activity at Naples, which resulted in the revocation of the new constitution. On May 15 the new Parliament convened, only to be immediately dispersed. (The constitution was formally discontinued on March 13, 1849.) Sicily was reconquered, and Ferdinand contributed troops to the crushing of the last Roman Republic. The savage repression which followed the defeat of the liberals had by 1850 earned Ferdinand the condemnation of the British liberal statesman William Gladstone, who described Ferdinand's regime as ''the negation of God erected into a system of government.''

The restoration of the old regime in the south by no means put an end to conspiracies and uprisings against Ferdinand, and there was an assassination attempt on the King's life in 1856. However, by the time Ferdinand died at Caserta on May 22, 1859, the Risorgimento (Italian unification movement) was well under way.

Further Reading

Background on Ferdinand II is in Harold Acton, *The Last Bourbons of Naples, 1825-1861* (1961), and Denis Mack Smith, *A History of Sicily: Modern Sicily after 1713* (1968). □

Ferdinand III

Ferdinand III (1608-1657) reigned as Holy Roman emperor from 1637 to 1657. He unwillingly presided over the triumph of Protestantism in Germany.

Ferdinand of Hapsburg was born in Graz in Styria on July 13, 1608, son of the later emperor Ferdinand II and Maria Anna of Bavaria. Family tradition dictated his Jesuit upbringing. As heir to the newly reunited Hapsburg patrimony in central Europe, he was elected king of Hungary in 1626 and king of Bohemia in 1627. From 1626 onward his father brought him into the councils of state. Ferdinand was intrigued by military affairs and coveted a field command. Frustrated by his father's dependence on Albrecht von Wallenstein, he became an ardent opponent of the Bohemian mercenary. After Wallenstein's murder, Ferdinand commanded nominally at the battle of Nördlingen in 1634 and won reflected glory. In December 1636 he was elected king of Rome and succeeded as Holy Roman emperor when his father died on Feb. 15, 1637.

Ferdinand III shared his father's deep piety relying constantly on the advice of his Jesuit confessors. He firmly upheld the Catholic restoration in Bohemia and Austria but showed more willingness to negotiate with the established Protestant states of Germany. Twice during the protracted peace negotiations, in 1645 and in 1647, he took personal command of his armies in an effort to win on the battlefield what he could not gain at the bargaining table. Both times he blundered disastrously, and thereafter he remained in Vienna at the center of the administration.

The Westphalian treaties of 1648 were a great disappointment to him, and Ferdinand had to be forced by his supporters to accede to them. Although he never lost sight of the goal of restoring Catholicism, he turned his attention thenceforth more to the dynastic interests of his family. In

1653 he engineered the election of his oldest son, Ferdinand Maria, as king of Rome, only to have his hopes dashed with his heir's sudden death in 1654. The last years of his reign were largely taken up by his ultimately successful efforts to secure the imperial throne for his second son, the Archduke Leopold.

Aside from his passion for the hunt, Ferdinand III had a love of learning and a special fondness for music which became a family tradition. Unlike his father, he was a gifted linguist and spoke the languages of all his subjects: German, Hungarian, Czech, Italian, Spanish, and French as well as Latin. Frugal, stolid, and rather shy, he grew mistrustful and ill-tempered in his later years. He died in Vienna on April 2, 1657.

Further Reading

Ferdinand III has never attracted a good biographer. The main source is in German. For general works on the period see C. V. Wedgwood, *The Thirty Years War* (1939); S. H. Steinberg, *The ''Thirty Years War'' and the Conflict for European Hegemony, 1600-1660* (1966); Friedrich Heer, *The Holy Roman Empire* (1967; trans. 1968); and H. G. Koenigsberger, *The Habsburgs and Europe, 1516-1660* (1971). □

Ferdinand V

Ferdinand V (1452-1516), or Ferdinand the Catholic, and his wife, Isabella I, were joint sovereigns of Castile. As Ferdinand II, he was king of Aragon. He laid the foundations of Spanish unity and imperial power.

Born on March 10, 1452, at Sos, in Aragon, Ferdinand was the son of John II of Aragon and Juana Enriquez of Castile. In 1469 he married Isabella, heiress apparent to the Castilian crown. They became joint monarchs of Castile on the death of her brother Henry IV in 1474. In 1479 John II died, and Ferdinand became king of Aragon as well as of Castile (in whose government, however, he officially occupied second place).

Domestic Policy

In the union of crowns thus achieved, Castile's growing wealth and larger population gave it predominance. At the same time the lands of the two crowns retained their separate constitutional identities; and while the Catholic Monarchs might achieve a measure of centralization in Castile, they were prevented from doing so in the Aragonese realms by a jealous defense of local *fueros* (liberties).

In only one important respect did Ferdinand intervene in Aragonese politics—over all local protests he revived the moribund medieval Inquisition which, like the new Inquisition in Castile (after 1478), was placed under royal control. In both Castile and Aragon the Inquisition attacked the political and economic positions that had been won by middle-class *conversos* (Jews who had previously been forced to accept baptism). *Conversos* emigrated in large numbers; their place in commerce and finance tended to be taken by foreigners. In Castile, the Genoese, Flemings, and Germans grew fat on the wealth of the new Atlantic trades.

Ferdinand and Isabella exerted unrelenting pressure on the papacy in order to gain control of the wealth and power of the Spanish Church. In 1486 they were handed full patronage rights over bishoprics to be established in the newly conquered Moorish lands in Granada. Papal bulls of 1493, 1501, and 1508 also made the Crown master of ecclesiastical appointments and revenues in the New World. Ferdinand and Isabella also gradually assumed control of major ecclesiastical offices in their realm, thus gaining an important new source of patronage and revenue.

The sphere of government also saw a dramatic extension of royal power. At the Castilian Cortes (Parliament) of 1476 and 1480 the Catholic Monarchs won assent to a number of important measures. They revived and centralized a medieval urban police force, the *hermandad*. Nobles were deprived of a significant share of the revenues that they had alienated from the Crown. The Royal Council was reorganized, and the financial administration was purged and pruned. Henceforth government was conducted through an interlocking system of royal councils, while newly powerful royal secretaries tied the whole apparatus to the will of the sovereign.

The Cortes also accepted a vigorous extension of royal control over municipal government. Finally, the higher court system was augmented and reorganized, restoring

final determination of appeals to the Royal Council and the monarchs themselves.

Foreign Policy

All of these changes were tied together and legitimized by the last great crusade of medieval Spain. This was the war of conquest launched against Moorish Granada in 1481 and successfully concluded in 1492. While Christendom was in retreat before the Turks to the east, Ferdinand achieved through force and diplomacy a signal triumph for the Faith to the south. The year 1492 was decisive for Spain in other ways. That year Isabella gave Christopher Columbus her support, thus launching a vast new crusade to the west. And the end of medieval Spanish religious pluralism was confirmed by the expulsion of all Jews refusing baptism.

But while continued crusading appealed to religious zealots like Cardinal Jiménez de Cisneros, whom Ferdinand allowed to campaign against the Moors in North Africa (1505-1510), the King pursued traditional Aragonese interests in Spain and Italy. Charles VIII of France invaded Italy in 1494 but was defeated the following year by an Italian coalition in part engineered and aided by Ferdinand. And when another French king, Louis XII, desired to follow up his conquest of Milan (1500) by a renewed attempt on Naples, he too was caught in Ferdinand's net.

Gulled into a Spanish alliance for the division of the Neapolitan kingdom between the two monarchs, Louis found himself driven out, and in 1504 he was forced to recognize Ferdinand's exclusive right to Naples. Louis declared himself twice deceived by Ferdinand, and the latter replied: ''He lies! I have deceived him ten!'' Ferdinand thus firmly established Spanish preponderance in the western Mediterranean. He also involved the kingdom in a series of Italian wars which were to continue through the middle of the 16th century.

Last Years

Isabella's death in 1504 made Ferdinand's position in Castile precarious. Pursuing their policies of isolating France diplomatically and of dynastic aggrandizement, the Catholic Monarchs had linked their five children with the royal houses of Portugal, England, and the empire. But only one of these unions bore fruit—that of their daughter Joanna the Mad and Philip of Burgundy. Adhering strictly to the lawful succession, Isabella willed Castile to Joanna (and Philip).

Forced to retreat from Castile, in 1505 Ferdinand married Germaine de Foix, niece of Louis XII. But after the death of Philip of Burgundy in 1506, Ferdinand resumed his administration of Castile as regent for the insane Joanna. Using his wife's connection with the royal family of Navarre to bolster his claims, Ferdinand conquered the larger, Iberian part of that kingdom in 1512 and annexed it to Castile in 1515.

Ferdinand died on Jan. 23, 1516, at Madrigalejo, Estremadura. Niccolò Machiavelli had already written: ''We have in our day Ferdinand . . . who may . . . be called a new prince, since he has been transformed from a small and weak king into the greatest monarch in Christendom.''

Further Reading

Townsend Miller, *The Castles and the Crown: Spain, 1451-1555* (1963), is a stimulating biography of the Catholic Monarchs. The various aspects of their reigns can be best studied in J. H. Elliott, *Imperial Spain, 1469-1716* (1963), and J. M. Batista in Roca's chapter, ''The Hispanic Kingdoms and the Catholic Kings,'' in *The New Cambridge Modern History,* vol. 1: G. R. Potter, ed., *The Renaissance, 1493-1520* (1957). The significance of the period in the framework of Spanish history is assessed in Jaime Vicens Vives, *Approaches to the History of Spain* (1952; 2d ed. 1960; translated and edited by Joan Connelly Ullman, 1967). For Ferdinand's successful Italian diplomacy see Garrett Mattingly, *Renaissance Diplomacy* (1955); for the crusade to the west see J. H. Parry, *The Spanish Seaborne Empire* (1966). □

Ferdinand VII

The reign of Ferdinand VII (1784-1833) was one of the most complex and important in the history of Spain. It was characterized by a popular war against French occupation and by the struggle of liberal groups to establish a constitutional monarchy.

On Oct. 14, 1784, Ferdinand was born in San Lorenzo del Escorial to the timid Charles, heir to the throne of Spain, and the domineering Maria Luisa of Parma. Two years later his mother became infatuated with Manuel de Godoy, a handsome officer of the Royal Guards. When Charles became king of Spain in early 1789, Godoy began his meteoric rise to power. By the end of 1792, at the age of 25, Godoy was virtual dictator of Spain. In 1796 he worked out an alliance with France against England, and from then till 1808 Spain and England were to be almost constantly at war.

During these years the weak and sickly Ferdinand was educated by Juan Escoiquiz, an amibitious man who inculcated in him a deep-seated hatred for Godoy. Beyond this, Ferdinand's education was one of the worst received by a Spanish monarch. The young prince hated studying, spoke little, rarely smiled, and, it was said, found sardonic satisfaction in all kinds of petty acts of cruelty.

In October 1802 Ferdinand married his cousin Maria Antonieta of Naples. An unattractive 18-year-old, he was described at this time by his mother-in-law as ''an absolute blockhead, and not even a husband in the flesh. He is a fool who neither hunts nor fishes, who hangs all day about the room of his unfortunate wife, who busies himself with nothing, and is not even her husband from an animal point of view.''

Plots against Godoy

Maria Antonieta soon joined Escoiquiz in his desire to overthrow Godoy, who was becoming more and more unpopular because of the inflation brought on by the war against England. Furthermore, Godoy's confiscation of clerical property had alienated the Church, and the high nobil-

ity resented being governed by a man of humble background. Escoiquiz was able to raise a conspiracy against him and organize it around the figure of Ferdinand. When Maria Antonieta died in May 1806, Godoy was accused by rumor of having poisoned her.

In 1807 Godoy told Charles that his son was plotting against him, and Ferdinand was placed under house arrest. Fearing for his life, he wrote his father: ''I have done wrong; I have sinned against you both as King and as Father; but I have repented, and I now offer Your Majesty the most humble obedience.'' Ferdinand was freed and Escoiquiz was exiled to Toledo, but the plotting against Godoy continued.

By this time Napoleon had decided to unseat the Spanish Bourbons, and early in 1808 French troops began to occupy the main cities of Spain. Godoy and the royal family went to Aranjuez, planning to escape from Napoleon's clutches by going to the New World. Ferdinand, however, believed that the French troops were in Spain to support him, and on March 17 he overthrew Godoy at Aranjuez with the help of the aristocracy and a well-organized riot. Godoy was imprisoned, and the frightened Charles abdicated in favor of his son.

Abdication and Captivity

On March 24 Ferdinand made his triumphal entry into Madrid, which had been occupied on the previous day by a large French force commanded by Gen. Murat. A few days later he received an invitation from Napoleon to meet with him at Bayonne. Already the French emperor had offered the throne of Spain to his brother Joseph, and Joseph had accepted it.

Ferdinand still believed that Napoleon was his friend, and in spite of the warnings of Escoiquiz and others he traveled to Bayonne, where he was shocked by Napoleon's demand that he abdicate. When he refused, the French brought Charles, Maria Luisa, and Godoy to Bayonne in order to increase the pressure on him. Finally, on May 2, when the people of Madrid rose against the French army of occupation, Napoleon became furious and threatened Ferdinand with death. The frightened King quickly abdicated in favor of Charles, who then abdicated in favor of Napoleon. A few months later Napoleon's younger brother entered Spain as Joseph I.

But the Spanish people refused to accept Joseph as their king and were joined in their resistance against the French by the armies of the Duke of Wellington. By 1813 the French position in Spain had become untenable, and Napoleon decided to withdraw his troops. Hoping that Ferdinand would honor his promise to keep Spain neutral, Napoleon allowed him to return to Spain in March 1814.

Ferdinand and the Liberals

During the war against the French a group of liberal Spaniards had written the Constitution of 1812, which placed severe limitations on the power of the monarchy. Ferdinand had no intention of accepting this document, and after making sure that the army would support him, he issued a decree on May 4 restoring royal absolutism and suspending the Constitution of 1812. A week later he entered Madrid.

Ferdinand now launched a systematic persecution of those who had collaborated with the French and of those who had dreamed of a constitutional monarchy. He also began to organize an army to send against the rebellious American colonies that had taken advantage of the French occupation of Spain to launch their struggle for independence.

The persecuted liberals began to establish contacts within the army, where service in America was very unpopular. In early 1820 Col. Rafael Riego declared himself for the Constitution of 1812. All over Spain army garrisons either joined the revolt or remained neutral. The frightened Ferdinand gave in and in March took the oath to the constitution.

The liberals, however, proved unable to set up a viable government. In 1822 a royalist revolt broke out in favor of the ''imprisoned'' Ferdinand, and in the spring of 1823 a royalist army from France was sent to restore Ferdinand to the throne. Everywhere the French were received with enthusiasm. The liberals fled to Seville and then to Cadiz, taking Ferdinand with them. In August they gave up and freed Ferdinand, who had promised a general amnesty.

Ferdinand did not keep his promise, and as in 1814, many liberals found themselves either in prison or in exile. As the years passed, however, Ferdinand's rule became less harsh, and gradually the more moderate liberals were allowed back into the country. This angered the more conser-

vative groups in Spain, who now turned to Ferdinand's brother, the pious and reactionary Don Carlos, for inspiration and leadership.

After the death of his first wife in 1806, Ferdinand had married twice. His third wife died in May 1829, and Ferdinand still had not produced an heir. On Dec. 12, 1829, he married his fourth wife, the beautiful and capable Maria Cristina of Naples, who in October 1830 bore him an heir, the future Isabella II.

In 1713 Philip V had introduced into Spain the so-called Salic Law, which prevented females from succeeding to the throne of Spain. Don Carlos claimed that he would be the legitimate king of Spain if his brother Ferdinand died without a male heir. In 1830 Ferdinand annulled the Salic Law, but Don Carlos still refused to give up his claims. Between 1830 and 1833, therefore, Ferdinand turned more and more to the liberals who, afraid of the reactionary Don Carlos, were solidly behind the princess Isabella. By early 1833 the government of Spain was in the hands of the liberals, the men who had been so harshly persecuted by Ferdinand in the past.

After the summer of 1832 Ferdinand's health began to fail, and he died on Sept. 29, 1833. The Queen would not allow his body to be touched for 48 hours. It lay in state in the throne room of the Palacio Real, where it was seen by that conscientious traveler Richard Ford, who claimed that the face, hideous enough in life, was ''now purple, like a ripe fig.'' Five days after his death, the King was buried among the other kings of Spain in the vault of the Escorial. Ferdinand VII has been praised by conservative Spanish historians as a capable and popular king who struggled to preserve the traditional Spanish way of life. But he has also been attacked by liberal historians as a coward and bloody ogre who tried to sweep back the tide of progress.

Further Reading

There is no biography of Ferdinand VII available in English. Sir Charles Petrie, *The Spanish Royal House* (1958), is useful. For a scholarly account of the politics and economics of Spain during Ferdinand's reign see Raymond Carr, *Spain, 1808-1939* (1966). □

Adam Ferguson

The Scottish philosopher, moralist, and historian Adam Ferguson (1723-1816) produced a number of notable works concerning the nature of society. He is regarded as one of the founders of modern sociology.

Adam Ferguson was born in Logierat, Perthshire. In 1739 he went to the University of St. Andrews, where he received his master of arts degree in 1742. Determined on a clerical career, he began to study divinity at St. Andrews, continuing these studies in Edinburgh. In 1745 he became first deputy chaplain and later chaplain of the Black Watch Regiment, but in 1754 he left the regiment and abandoned the ministry.

In 1757 Ferguson replaced David Hume as librarian to the Advocates Library in Edinburgh. In 1759 he became professor of natural philosophy at the University of Edinburgh and in 1764 was appointed to the coveted chair of ''pneumatics [mental philosophy] and moral philosophy.'' Ferguson held this post until 1785 and retired from university life soon after. For the rest of his remarkably long life, however, he remained active as a writer, traveler, and speaker, amassing a considerable contemporary reputation for his *Essay on the History of Civil Society* (1767) and *Principles of Moral and Political Science* (1792). In 1793, on a trip to Germany, he was elected an honorary member of the Berlin Academy of Sciences.

Ferguson's importance as a thinker rests on his recognition of the important role played by society in shaping human values. He particularly rejected any notion of a ''state of nature'' in which men lived as individuals before society was established. Being a social animal, man was conditioned by necessity, habit, language, and familial or societal guidance. Societies as a whole, Ferguson asserted, are dynamic, following a pattern of change from ''savagery'' to ''barbarism'' to ''civilization.'' Like individuals, they learn from and build upon the past. Different societies may, however, reflect particular characteristics based on factors such as geography or climate.

As any society becomes civilized, Ferguson suggested, it becomes more prone to conflict. Commerce breeds eco-

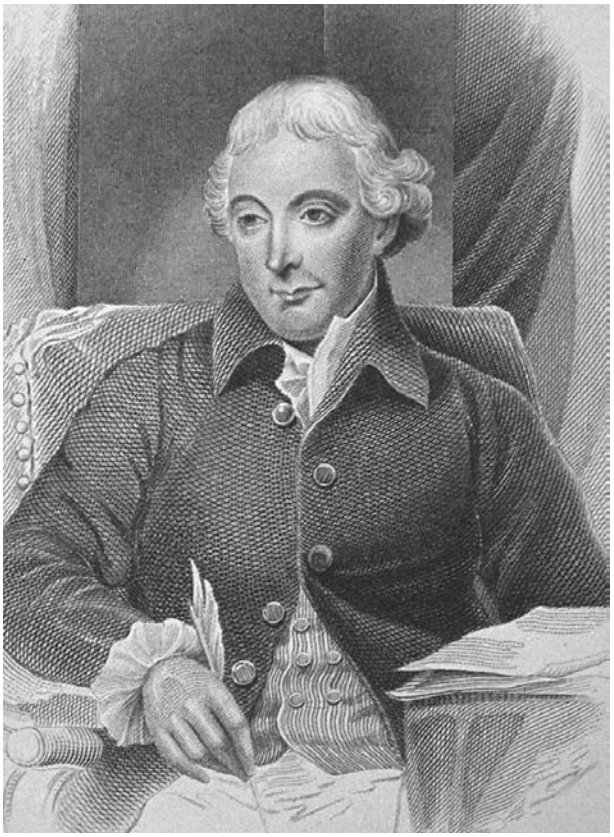

nomic competition, and the state system breeds war. Although some benefits do result from conflict—industrial growth, scientific and esthetic advances—Ferguson stressed that, when the division of labor results in economic class stratification and when warfare becomes the province of the professional military, a society faces decay and despotism and conflict is then no longer present. It should be noted that Ferguson was one of the first thinkers to point to conflict as a positive factor in human development and to argue that such conflict is more pronounced in civilized societies than in primitive ones.

Further Reading

Ferguson's *An Essay on the History of Civil Society* was recently edited with an introduction by Duncan Forbes (1966). Two useful studies of Ferguson are William C. Lehman, *Adam Ferguson and the Beginnings of Modern Sociology* (1930), and David Kettler, *The Social and Political Thought of Adam Ferguson* (1965). □

Pierre de Fermat

The French mathematician Pierre de Fermat (1601-1665) played an important part in the foundation and development of analytic geometry, the calculus of probabilities, and especially the theory of numbers.

Pierre de Fermat was born on Aug. 17, 1601, at Beaumont-de-Lamagne near Montaubon. There is some doubt as to the precise date of his birth. He is said to have been baptized on Aug. 20, 1601, but his tombstone puts his birth as 1608, and others have stated 1595. He was the son of Dominique Fermat, a leather merchant, and Claire de Long.

It was decided that Fermat should be trained as a magistrate, and he was sent to Toulouse. The general lines on which he was educated can only be guessed, and so far as his career as jurist is concerned, there is a record of his installation at Toulouse on May 14, 1631. In 1648 he was promoted to king's counselor in the Parliament of Toulouse, a post which he held until his death on Jan. 12, 1665. In 1631 he married his mother's cousin, Louise de Long; they had three sons and two daughters.

Theory of Numbers

It was perhaps C. G. Bachet's translation (1621) of Diophantus of Alexandria that stimulated Fermat's interest in the theory of numbers. That same edition was republished in 1670, with the addition of Fermat's notes edited by his son, who tells of the immense difficulties of collecting his father's writings, because they were only known from letters and notes in which Fermat usually stated theorems without proof. Much of Fermat's notes on Diophantus's problems were taken from the margin of his copy of Bachet's work.

As a specimen of Fermat's genius, there is his theorem that every number is either a square or the sum of two, three, or four squares. He arrived at his proof after long attempts to break down the solution into a multitude of minor solutions. In so doing, he also found many lesser but still important results. His final technique made use of his method of infinite descent, which may be faintly appreciated from a quotation. After saying that the theorem alluded to was beyond the power of René Descartes, by his own admission, Fermat goes on: ''I have at last brought this under my method, and I prove that, if a given number were not of this nature, there would exist a number smaller than it which would not be so either, and again a third number smaller than the second, etc. *ad infinitum;* whence we infer that all numbers are of the nature indicated.'' Later, to prove an even more general proposition, he had to prove first five lesser theorems, and there again he made use of the same technique. The first of these theorems is worth singling out for comment. It is the theorem that every prime number of the form $4n + 1$ is the sum of two squares (thus $4 \times 1 + 1 = 1^2 + 2^2$; $4 \times 2 + 1 = 0^2 + 3^2$; $4 \times 3 + 1 = 2^2 + 3^2$; and so on). The great mathematician Leonhard Euler was the first to supply and publish a proof of this (1770).

There is one theorem, however, which has never been proved, and this has become something of a legend as Fermat's ''Last Theorem,'' which states that there is no solution in integers of the equation $x^n + y^n = z^n$ ($xyz \neq 0$, $n > 2$). There is a method in Diophantus for dividing a given square into two squares. Against this proposition in the margin of Bachet's edition Fermat wrote the following note:

''On the other hand, it is impossible to separate a cube into two cubes, a fourth power into two fourth powers, or, generally, any power except a square into two powers with the same exponent (i.e., of the same degree). I have discovered a truly marvelous proof of this, which however, the margin is not large enough to contain.'' Did Fermat have a proof of what, for 3 centuries, others have failed to prove? Euler proved it when the exponent (n) was equal to 3 or 4. Others have extended enormously the range of related theorems which are provable, but none has found a ''truly marvelous proof'' such as Fermat claimed to have found.

Analytical Geometry

Some of Fermat's first original mathematics appears to have been inspired by a famous problem of Apollonius. The crucial problem was this: if from a point in a plane four fixed lines are drawn, and four other lines through a point P cross the first four, all at the given angle; and if, furthermore, the distance along the four variable lines from P to where they cross the others is known as $a, b, c,$ and $d;$ then if $a \cdot c$ is in constant ratio to $b \cdot d,$ the point P moves on a conic section (an ellipse, parabola, hyperbola, circle, or pair of straight lines). This theorem, which is not easy to write more concisely in simple language, may be called the ''four-line theorem.'' If two of the fixed lines coincide, then the path of P is still a conic, but the problem, the ''three-line problem,'' is easier.

Fermat provided his own proof of the three-line theorem, and in doing so he made use of analytical methods, determining points in a plane by two coordinates, showing that if the coordinates are related by equations like $2x + 3y = 5$, then the point lies on a straight line, and so on. He also worked out the equations of the curves known as conic sections, and he was quite familiar with coordinate methods in three dimensions.

Other work of a similar character by Fermat relates to the problem of constructing a tangent to a curve using infinitesimals. He found a method of calculating the length of a curve (involving the method of tangents) by first solving a problem of areas. Almost as important was his method of maxima and minima. This was first published in 1638 and was used for finding centers of gravity.

Principle of Light Transmission

It was shown by Hero of Alexandria that light traveling between two points, and undergoing a reflection in the process, follows the shortest path. For example, to follow the shortest path, light passing through a bowl of water would travel in a straight line; but observation shows that this is not true. Fermat demonstrated that such refracted (bent) light must be measured by optical distance, and this is always a minimum. The optical distance is the sum of the products of the distances and the corresponding refractive indexes. Fermat's conception involved the (correct) belief that light travels more slowly in more optically dense media. As subsequently developed, it was of great importance to the derivation of geometrical optics and also influenced J. Bernoulli in founding the calculus of variations.

Fermat did important work in the foundation of a theory of probability, which grew out of his early researches into the theory of numbers. In this theory he was without equal in his century and perhaps in any century. By any standards he was a great mathematician, but his name is less often encountered than it would have been had his personal life been better known.

Further Reading

L. J. Mordell, *Three Lectures on Fermat's Last Theorem* (1921), gives a short résumé of Fermat's life. Eric Temple Bell, *Men of Mathematics* (1937), contains a chapter on Fermat. See also James R. Newman, ed., *The World of Mathematics* (4 vols., 1956), and Joseph Frederick Scott, *A History of Mathematics: From Antiquity to the Beginning of the Nineteenth Century* (1958). □

Enrico Fermi

The Italian-American physicist Enrico Fermi (1901-1954) discovered ''Fermi statistics,'' described beta decay, established the properties of slow neutrons, and constructed the first atomic pile.

In Enrico Fermi, the theorist and experimentalist were combined in a supremely intimate, complementary, and creative way. He possessed an almost uncanny physical intuition which, together with his personal simplicity, made him universally admired and respected.

Fermi was born on Sept. 29, 1901, in Rome, the third child of an official in the Ministry of Railroads. At about the age of 10 his interest in mathematics and physics awakened. A perceptive colleague of his father's, the engineer A. Amidei, recognized Fermi's truly exceptional intellectual qualities and guided his mathematical and physical studies between ages 13 and 17.

By the time Fermi received his doctorate from the University of Pisa in 1922, he had written several papers on relativistic electrodynamics, using the methods of Albert Einstein's general theory. Fermi received a fellowship to study at the University of Göttingen. In spite of the fact that he attacked problems of interest to the Göttingen physicists, his 8 months there were not very satisfactory. In 1924, on George E. Uhlenbeck's urging, Fermi went to study at the University of Leiden with Uhlenbeck's teacher, Paul Ehrenfest. Several years later, when Uhlenbeck was at the University of Michigan, he arranged for Fermi to spend the summers of 1930, 1933, and 1935 at Michigan's Summer School for Theoretical Physics.

Fermi Statistics

Late in 1924, after leaving Leiden, Fermi went to the University of Florence, where he taught mathematical physics and theoretical mechanics. In 1926 he published his first major discovery, namely, the quantum statistics now uni-

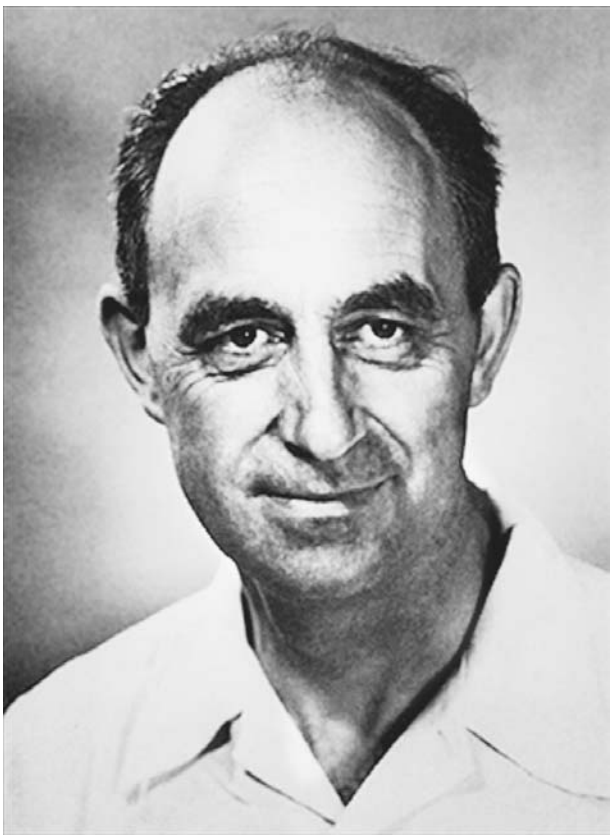

versally known as Fermi-Dirac statistics. The particles obeying these statistics are now known as fermions.

Fermi's discovery did not stem basically from the concurrently emerging quantum theory, as might be expected, but rather from his own studies in statistical mechanics. These studies began as early as 1923 but were frustrated because a key concept, Wolfgang Pauli's exclusion principle, was still missing. Fermi saw immediately that all particles (fermions) obeying Pauli's exclusion principle would behave in a definite way, quantum-mechanically and statistically speaking. Fermi's discovery led to an understanding of certain important features of gas theory, of how electrons in metals conduct electricity, of why electrons do not contribute to the specific heats of substances, and of many other phenomena. It also undergirded Fermi's widely used 1927 statistical model of the atom, an approximate model in which the atom is envisioned as a statistical assemblage of electrons.

Theory of Beta Decay

The years between 1926 and 1938 constituted Fermi's ''golden age.'' He accepted the chair of theoretical physics at the University of Rome in 1926 and only 3 years later became one of the first 30 members (and sole physicist) to be elected to the Royal Academy of Italy. In 1928 he married Laura Capon; they had a son and a daughter.

Fermi made significant contributions to a wide variety of problems in atomic, molecular, and nuclear spectroscopy; in particle scattering theory; in atomic and nuclear structure; and in quantum electrodynamics. His most celebrated theoretical work of this period was his 1933 theory of nuclear beta decay, a theory that nicely supplemented the theory of nuclear alpha decay of George Gamow, R. W. Gurney, and Edward U. Condon.

In beta decay a negatively charged particle (beta particle), known to be identical to an electron, is emitted from the nucleus of an atom, thereby increasing the atomic number of the nucleus by one unit. Fermi worked out in a short time an elegant theory of beta decay based on the idea that a neutron in the nucleus is transformed (decays) into three particles: a proton, an electron (beta particle), and a neutrino. Actually, the neutrino—an elusive, massless, chargeless particle—was not detected experimentally until the 1950s.

Slow Neutrons

In the late 1920s Fermi decided to attack experimental problems in nuclear physics rather than continue his ongoing spectroscopic researches. By mixing beryllium powder with some radon gas, he had a source of neutrons with which to experiment and determine whether neutrons could induce radioactivity. He constructed a crude Geiger-counter detector and, methodically, he started bombarding hydrogen, then went on to elements of higher atomic number. All results were negative until he bombarded fluorium and detected a weak radioactivity. This key date in neutron physics was March 21, 1934.

With high excitement Fermi and his coworkers continued. By summer 1934 they had bombarded many substances, discovering, for example, that neutrons can liberate protons as well as alpha particles. In addition, they had detected a slight radioactivity when bombarding uranium, and they attempted, without success, to understand why aluminum, when bombarded with neutrons, could not decide, in effect, which of two different nuclear reactions to undergo.

Their next discovery was a milestone. They found that the level of radioactivity induced in a substance was increased if a paraffin filter was placed in the beam of neutrons irradiating the substance. Fermi's hypothesis for this miracle, which he immediately confirmed, was that in passing through the paraffin, a compound containing a large amount of hydrogen, the neutrons had their velocity much reduced by collisions with the hydrogen nuclei; and these very slow neutrons—contrary to all expectations—induced a much higher radioactivity in substances than did fast neutrons. Furthermore, the old aluminum mystery had been solved: slow neutrons produce one kind of reaction, fast neutrons another. The discovery of the remarkable properties of slow neutrons was the key discovery in neutron physics.

By 1937 Fermi's wife and their children became directly affected by the racial laws in Fascist Italy. In December 1938 the Fermi family went to Stockholm for the presentation of the Nobel Prize in physics to Fermi. He and his family then left for the United States, arriving in New York on Jan. 2, 1939, where Fermi accepted a position at Columbia University.

Atomic Age

With the assistance of Herbert L. Anderson, Fermi produced a beam of neutrons with the Columbia cyclotron, thus verifying the fission of uranium. Then he quantitatively explored the conditions governing its production. He and his coworkers also proved, using a minute sample, that the fissionable isotope of uranium is U^{235}. By mid-1939 there was clear evidence that a self-sustaining chain reaction might be realizable. Furthermore, the stupendous military importance of nuclear fission had become clear. By July 1941 Arthur H. Compton, chairman of a special committee of the National Academy of Sciences, could report the possibility not only of a uranium bomb but also of a plutonium bomb.

Fermi was asked to assume the huge responsibility of directing the construction of the first atomic pile. He, and other key physicists, moved to the University of Chicago in the spring of 1942; by early October their researches had progressed to the point where Fermi was confident he knew how to construct the pile, and the project (the ''Manhattan Project'') was under way. Construction of the pile began in mid-November 1942, and on December 2 Fermi directed the operation of the first self-sustaining chain reaction created by man. The actual length of time it was operated on that historic day was 40 minutes; its maximum power was 1/2 watt, enough to activate a penlight. It was the opening of a new age, the Atomic Age.

Fermi's experiment was far more than an experiment in pure research. Huge national laboratories were constructed, one of which, Los Alamos, had immediate responsibility for the construction of the nuclear bomb. Its director was J. Robert Oppenheimer. In September 1944 he brought Fermi from Chicago primarily to have him on hand during the last, critical stages in the construction of the bomb. By early 1945 the project had proceeded to the point where the greatest amount of new information could be obtained only by actually exploding the fearsome weapon. The test, which bore the code name ''Project Trinity,'' was successfully carried out on July 16, 1945, in the desert near Alamogordo in southern New Mexico.

Last Years

On Dec. 31, 1945, Fermi became Charles H. Swift distinguished service professor of physics and a member of the newly established Institute (now the Enrico Fermi Institute) for Nuclear Studies at the University of Chicago. This was the beginning of a period during which his reading and range of interests—always confined largely to physics—contracted considerably. For a few years he continued working in the fields of nuclear and neutron physics. In 1949 he demonstrated theoretically that the extremely high cosmic-ray energies can be accounted for by the accelerations imparted to them by vast interstellar magnetic fields. At about the same time his interest shifted away from nuclear physics to high-energy (particle) physics. In a number of his researches he used the Chicago synchrocyclotron to explore pi-meson interactions in an effort to discover the means by which the nucleus is held together in a stable configuration.

Fermi died in Chicago on Nov. 29, 1954.

Further Reading

The best existing guides to Fermi's scientific work are Emilio Segrè's *Enrico Fermi, Physicist* and his ''Biographical Introduction'' and various physicists' ''Notes'' in *The Collected Papers of Enrico Fermi,* edited by Segrè and others (2 vols., 1962-1965). Personal aspects of Fermi's life are recounted in the delightful work by his wife, Laura Fermi, *Atoms in the Family: My Life with Enrico Fermi* (1954) and *Illustrious Immigrants: The Intellectual Migration from Europe, 1930-41* (1968). See also Niels H. de V. Heathcote, *Nobel Prize Winners in Physics, 1901-1950* (1954); the obituary notices of Fermi by E. Bretscher and John D. Cockcroft in the Royal Society of London, *Biographical Memoirs of Fellows of the Royal Society,* vol. 1 (1955), and by Samuel K. Allison in the National Academy of Sciences of the United States, *Biographical Memoirs,* vol. 30 (1957); Pierre de Latil, *Enrico Fermi: The Man and His Theories* (trans. 1965); and Nobel Foundation, *Nobel Lectures, Including Presentation Speeches and Laureates' Biographies, 1922-1941* (1965). □

José Joaquin Fernández de Lizardi

José Joaquin Fernández de Lizardi (1776-1827) was a Mexican Journalist and novelist, commonly known by his pen name, ''El Pensador Mexicano,'' or ''The Mexican Thinker.'' He is regarded as the father of Mexican journalism.

José Fernández de Lizardi was born in the city of Mexico to a lower-middle-class family. Nevertheless, Fernández's parents managed to send their son to the University of Mexico, where he matriculated in the College of San Ildefonso in 1793. Five years later he withdrew without receiving his bachelor's degree, possibly because the death of his father deprived him of financial support.

Beginnings as a Journalist

Without inheritance or profession Fernández de Lizardi was forced to live by his wits, which, as it transpired, meant political journalism. It was a natural occupation for him: he had an agile and restless mind which could not help but be stimulated by the political revolutions in Spain and Mexico. It was also an occupation which involved considerable risks since political revolution fired political passions.

Lizardi's hazards were enhanced by his incapacity to identify for any length of time with any particular party or movement. He was a representative of the Enlightenment who believed that man is basically good and that society corrupts him. He was for the ideals of liberty, justice, and humanity and against slavery, oppression, intolerance, venality, and hypocrisy. Since neither contending royalists nor insurgents nor the factions that succeeded them met his standards, he found himself in perpetual opposition and the victim of almost constant suspicion and persecution.

Publisher of Political Satire

Although Lizardi had published earlier a substantial quantity of prose and verse satirizing Mexican society, his fame as a journalist began in 1812, when a decree of the liberal Spanish government establishing freedom of the press encouraged him to found his first periodical, *El pensador mexicano* (The Mexican Thinker). In it he attacked the vices of colonial government so vigorously that the viceroy suspended the decree and Lizardi was jailed for some 7 months. He continued to publish his paper until absolutism and rigorous censorship were restored in 1814, but his experience in prison and the surveillance of the Inquisition, which he had offended, induced him to turn to fiction as a less risky medium for his opinions.

Between 1816 and 1820 Lizardi wrote several novels, of which *The Itching Parrot* (*El perequillo sarniento*) became the most famous. Appearing serially, it ran into trouble with the censors, and although Lizardi managed to finish it, it was not published in full until 1830, 3 years after his death.

In 1820 the restoration of constitutional government and freedom of the press in Spain prompted Lizardi to establish a new periodical, *El conductor eléctrica* (The Lightning Conductor), in which he attacked the enemies of the constitutional system; but conservative forces were still powerful in Mexico, and after 24 numbers he could no longer find a printer. The following year insurgent and royalist forces under the leadership of Col. Agustin de Iturbide proclaimed independence, and Lizardi was summoned to operate their press. After the victory of the liberating army, however, his criticisms of Iturbide and the Church led to his excommunication and temporary imprisonment.

Lizardi had one more chance at respectability and security. In 1825, after the overthrow of Iturbide's short-lived empire, Mexico's republican government made him editor of its official gazette, but his incorrigible propensity for criticism soon caused him to fall into disfavor with its leaders. Two years later he died in poverty and obscurity.

The Itching Parrot

Lizardi is remembered as the father of Mexican journalism, but his most lasting claim to fame rests on *The Itching Parrot,* a novel of the Spanish picaresque genre. Its antihero, Perequillo, is a rogue, a scoundrel, and something of a buffoon whose life consists of an unrelieved series of escapades and misfortunes in the teeming streets, tenements, taverns, jails, and hospitals of Mexico City. Perequillo never learns from his misadventures and invariably emerges unrepentant.

The novel also has a pervasive didactic quality conveyed by digressive moral preachments and reflections on the vices of rich and poor. Its appeal to readers of successive generations, however, lies not in its narrative style or in its social and moral content but in the clarity and faithfulness with which it evokes the sights and sounds and smells of the popular culture of Mexico City at the end of the viceregal period.

Further Reading

The fullest English version of Fernández de Lizardi's most famous work, *The Itching Parrot,* translated with an introduction by Katherine Anne Porter (1942), omits the sermons which constitute over half of the work. The most complete study of Lizardi in English is Jefferson Rea Spell, *The Life and Works of José Fernández de Lizardi* (1931). For general background see Carlos Gonzalez-Pena, *History of Mexican Literature* (1940; trans. and rev. ed. 1943). □

Jean François Fernel

The French physician Jean François Fernel (ca. 1497-1558) reformed, systematized, and reorganized Renaissance medicine, popularizing the terms "physiology" and "pathology."

Born at Montdidier near Amiens, son of an innkeeper, Jean François Fernel was educated at the Collège de Ste-Barbe in Paris and received an arts degree from the University of Paris in 1519. Caught up in the rising tide of the new humanism led by Erasmus and Guillaume Budé, after graduating he recast his entire program to perfect himself in the classics, with special emphasis on mathematics. However, serious illness and loss of parental support compelled him to seek a living in medicine. He earned his way through medical school by lecturing and writing on astronomy, astrology, and mathematics, quickly achieving recognition not only as a learned physician and teacher but as a most modest and humane man. A highly successful medical practice created a reputation for him which spread throughout Europe, and he was called to the court by the Dauphin, later Henry II, to whom he became medical consultant and personal physician. Soon after the fall of Calais on April 26, 1558, Fernel fell ill and died at Fontainebleau.

Fernel is a classic example of the Renaissance physician. Characteristically, he approached medicine through humanistic studies, attempting to codify and clarify the accumulated knowledge of the past. He dealt with the customary topics of the day such as the elements and the humors and their functions in both health and disease. Unfortunately, he continued the medieval association of astronomy and astrology in medicine. His writings in this field were very influential on his successors. Nonetheless, his improvements on the astrolabe and his accurate estimate of the length of a degree were considerable scientific contributions.

Fernel greatly influenced medicine through his written works, of which there are no less than 100 editions. Great powers of systematization are evident in his most important publications, *Dialogues* and *Medicina,* on the basic sciences. In the first part of his *Medicina,* published in 1542 and entitled *Physiology,* he presented human physiology as an integral subject. The second part dealt with pathology and, unlike the usual approach of outlining case histories, attempted to treat the individual organs systematically. It may be said that Fernel popularized the terms "physiology"

and ''pathology.'' But his contribution was to draw together into a comprehensive treatise of ordered relationships what had been diffusely expressed by earlier writers. In his pathology, by relating theory to practice, he began to approach the conception of a clinical entity.

The distinctive features of Fernel's thought are his rationalism, analytical powers, insistence on observation. In formulating the new medicine, he carried forward the best of the old winnowed from its accumulated dross. This systematization and clarification formed an important platform from which medicine could evolve.

Further Reading

The only complete biography of Fernel in English is Sir Charles Sherrington, *The Endeavour of Jean Fernel* (1946). It contains a translation of Guillaume Plancy's *Life of Fernel* (1607). Although it is an important work, brilliantly presented, caution must be exercised in accepting many of its claims of Fernel's originality. A good corrective is Lynn Thorndike, *History of Magic and Experimental Science,* vols. 5 and 6 (1941). □

Geraldine Ferraro

Sixty-four years after American women won the right to vote Geraldine Ferraro (born 1935) became the first woman candidate for the vice presidency of a major political party. She had previously served three consecutive terms in the U.S. House of Representatives.

Geraldine Ferraro was born on August 26, 1935. She was the third child of Dominick and Antonetta Ferraro. The Ferraro's had only one surviving son, Carl, at the time of Geraldine's birth—the other, Gerard, had been killed in a family automobile accident two years earlier. Dominick Ferraro, an Italian immigrant, operated a night club in Newburgh, a small city north of New York City reputed to be wide-open to organized crime.

In 1944, when Ferraro was eight years old, her father was arrested and charged with operating a numbers racket. He died of a heart attack the day he was to appear for trial. The Ferraro family was forced to move, first to the Bronx, and then to a working-class neighborhood in Queens. Here Antonetta Ferraro worked in the garment industry, crocheting beads on wedding dresses and evening gowns in order to support herself and her children.

As a young girl Ferraro attended Marymount School in Tarrytown, New York. She consistently excelled at school, skipping from the sixth to the eighth grade and graduating from high school at 16. She won a full scholarship to Marymount Manhattan College, where she was the editor of the school newspaper. While still at Marymount Ferraro also took education courses at Hunter College. In this way she prepared herself to teach English in the New York City Public School system after she graduated college. While teaching, Ferraro attended Fordham University's evening law classes. She received her law degree in 1960. The week she passed the bar exam she married John Zaccaro, an old sweetheart, but kept her maiden name in honor of her mother.

Attorney and Congresswoman

From 1961 to 1974 Ferraro practiced law, had her three children—Donna, John Jr., and Laura—and worked in her husband's real estate business. In 1974, with her youngest child in the second grade, Ferraro agreed to serve as an assistant district attorney in Queens County. As an assistant DA, she created two special units, the Special Victims Bureau and the Confidential Unit. As chief of these units, Ferraro specialized in trying cases involving sex crimes, crimes against the elderly, family violence, and child abuse. From 1974 to 1978 she also served on the Advisory Council for the Housing Court of the City of New York and as president of the Queens County Women's Bar Association.

In 1978 Ferraro decided to run for Congress. In the primary campaign, in an intensely ethnic area of Queens, she faced Thomas Manton, an Irish city councilman, and Patrick Deignan, an Irish district leader. Outspending both opponents, Geraldine Ferraro won the nomination. Against a conservative Republican in the general election Ferraro chose to wage a campaign stressing law and order. Her slogan, ''Finally, a Tough Democrat,'' appealed to voters, and she was elected with 54 percent of the vote.

In Congress Ferraro balanced the conservative demands of her constituency with her own feminist and liberal politics. She voted, for example, against school busing and supported tax credits for private and parochial school parents. Yet she was also a prime mover in opposing economic discrimination against housewives and working women. Ferraro easily won her re-election in 1980 and 1982 and was elected secretary of the Democratic Caucus in her second term. As secretary, she sat on the Democratic Steering and Policy Committee.

In 1982 she received an appointment to the powerful House Budget Committee, which sets national spending priorities. In the House she also served as a member of the House Committee on Public Works and Transportation. Coming from a district with two major airports close by, Ferraro was a strong advocate of air safety and noise control. As a member of the Select Committee on Aging she worked to combat crimes against the elderly and to expand health care and provide senior citizen centers. As a member of the Congressional Caucus for Women's Issues Ferraro helped lead the successful battle for passage of the Economic Equity Act and the unsuccessful campaign for the Equal Rights Amendment. She was the author of those sections of the Equity Act dealing with private pension reform and expanding retirement savings options for the elderly.

A Leader in the Democratic Party

Ferraro continued her active role within the Democratic Party. She served as a delegate to the Democratic Party's 1982 mid-term convention and was a key member of the Hunt Commission, which developed delegate selection rules for the 1984 convention. Then, in January of 1984, Ferraro was named chair of the Democratic Party Platform Committee for the 1984 national convention.

During the years between the mid-term convention and the national convention Ferraro worked hard to achieve national recognition and to correct any impression that she lacked real foreign policy experience and expertise. In 1983 she travelled to Central America and to the Middle East, and, as nomination time approached, she talked frequently about these trips and about her other international experience, including her membership in congressional groups on United States-Soviet relations.

After a grueling series of interviews—climaxing perhaps the most thorough vice-presidential search in history—Geraldine Ferraro was chosen by Democratic presidential nominee Walter F. Mondale as his running-mate. Thus, 64 years to the day that American women won the right to vote, the first woman candidate for the vice presidency was named by a major party.

The 1984 Campaign

Politically, Ferraro was seen to have several assets as a candidate. Democrats hoped that she would help to exploit the gender gap—that is, the clear difference in voting patterns between men and women that seemed to have emerged in the 1970s and 1980s, with women voting in greater numbers than men and voting for Democratic candidates and peace issues more consistently than men. A national poll taken in July of 1984 had reported that men favored Reagan 58 percent to 36 percent, but that women favored Mondale 49 percent to 41 percent. Widespread efforts on the part of organized feminists to register large numbers of new women voters also promised to widen the gender gap and increase the value of a woman candidate. Ferraro was also politically appealing as a candidate from a strong working-class and ethnic background and district. Democratic strategists felt it was essential for Mondale to win among such voters.

President Reagan's popularity with the voters, however, resulted in a solid re-election victory. Reagan-Bush received 59 percent of the popular vote and 525 of the 538 electoral votes; Mondale-Ferraro received only 41 percent of the popular vote and 13 electoral votes (Minnesota and the District of Columbia). Mondale was hurt most by his perceived ties to ''special interests,'' his plan to raise taxes, and his lack of a clearly defined economic program. Ferraro's chief problem as a candidate was the investigation of her husband John Zaccaro's real estate business and tax records, begun during the campaign months.

The gender gap had not made the difference that the Democrats had hoped. Although women voted for the Democratic ticket in slightly larger numbers than men, the difference had fallen to 4.5 percentage points in 1984, from 8.5 percentage points in 1980. Instead, in one of the most polarized elections in the history of the United States, the vote split first along racial lines, with Blacks voting 91 to 9 percent for the Mondale-Ferraro ticket and whites voting 66 to 34 percent for Reagan-Bush, and secondly, along economic lines, with those making under $12,500 voting for Mondale-Ferraro 53 to 46 percent, and those in the over $35,000 range voting for Reagan-Bush 67 to 31.5 percent.

Keeping the Liberal Faith

After Ferraro's term as a congresswoman expired in January of 1985, she wrote a book about the vice-presidential campaign. For a time, she chose to to keep a low political profile. In 1986, she passed up the opportunity to challenge Alphonse D'Amato, the incumbent Republican senator from New York. Still under public scrutiny her husband pleaded guilty to overstating his net worth in getting a loan and was sentenced to community service. Also, police affidavits surfaced detailing a 1985 meeting between Zacarro and Robert DiBernardo, a captain and porno kingpin for mob boss John Gambino. Later, Ferraro's son John, a college student, was arrested for possessing cocaine.

In 1990 Ferraro campaigned aggressively on behalf of female Democratic candidates in New York. She launched her own political comeback in 1992, when she entered the New York Democratic primary as a candidate for the Untied States Senate. Competing against three other candidates in the primary, including New York state comptroller and former congressional representative Elizabeth Holtzman, Ferraro faced a tough battle. Typically optimistic to the end, Ferraro finished second, fewer than 10,000 votes behind Holtzman, who ultimately was defeated in the general election.

Undaunted, Ferraro tested support for possible campaigns for mayor of New York City in 1997 or for Senator or governor of New York in 1998. Meanwhile, she remains true to her Liberal faith and continues to speak out for Liberal policies. In 1993, she published a book demanding more power for women. Beginning in 1996, she appeared every other week on ''Crossfire,'' a half-hour political talk show on Cable News Network—the same show that made Pat Buchanan nationally famous. Occupying the liberal chair opposite John Sununu, President Bush's Chief of Staff, Geraldine Ferraro continued to press for increased government spending and more federal programs on behalf of those she considers ''underprivileged.''

Further Reading

Most of the written work on Ferraro is in the popular press. Articles appeared in *US News and World Report* on July 16 and 23, 1984; *Time* on June 4, 1984; *MS* for July 1984; *New York Magazine* on July 16,1984; *Working Woman* for October 1984; and *McCall's* for October 1984. In 1985 she wrote, with Linda Bird Francke, *Ferraro: My Story* (Bantam Books), which was favorably reviewed.

Geraldine, Ferraro *Changing History: Women, Power, and Politics* (Moyer Bell, 1993). Lee Michael Katz, *My name is Geraldine Ferraro: An Unauthorized biography.* (New American Library, 1984). Eugene Larson, ''Geraldine Ferraro,'' *Great Lives from History,* Frank N. Magill ed. Vol. 2. (Salem Press, 1995). Jan Russell, ''Geraldine Ferraro'' *Working Woman* , November 1996, pages 28-31. Linda Witt, Karen M. Paget, and Glenna Matthews. *Running as a Woman; Gender and Power in American Politics* (Free Press, 1993). □

Gabriel Miró Ferrer

The Spanish author Gabriel Miró Ferrer (1879-1930) was one of the outstanding prose stylists of the 20th century. His preferred form was the impressionistic vignette, which appealed to the senses rather than to the intellect.

Gabriel Miró Ferrer was born on July 28, 1879, in Alicante in the bright and sunny southeastern Mediterranean region of Spain. He attended the Jesuit school in Orihuela as a boarding student during the years 1886-1891, and he graduated from secondary school in 1896. Miró began studying law in Valencia in 1896, graduating in 1900.

In 1901 Miró married Clemencia Maignon, daughter of the French consul in Alicante, and later two daughters, Olympia and Clemencia, were born to them. His first important book was *Del vivir* (1904). In it he introduced the character Sigüenza (Miró himself) and also began to develop the sensuous and impressionistic descriptions for which he is remembered. His first important novels were published in 1908: *La novela de mi amigo* and *Nómada.*

Perhaps Miró's most remembered writing (in literary circles) is *Libro de Sigüenza,* a continuing series of impressionistic vignettes beginning in 1907. In the style of this book Miró shows his affiliation with the *Modernista* movement of Rubén Dario. Sigüenza is a Franciscan monk; he is meditative, withdrawn, a lover of helpless animals. Above all, he is interested in colors and sights and sounds. He lives an intense life of the senses, though in a limited way; he lacks moral and intellectual fervor and thus the capacity for action.

In 1914 Miró moved to Barcelona to work in various journalistic ventures. One of the projects was the development of a religious encyclopedia, and his studies during this undertaking led him to write one of his distinctive books, *Figuras de la pasión del Señor* (1916). In this work, Miró focused upon various scenes in the life of Jesus, with concentration upon plastic effects and impressionistic description.

In 1921 Miró published *Nuestro Padre San Daniel,* followed by *El obispo leproso* (1926). These two novels, generally considered his finest, treat in his usual impressionistic manner his formative years in the Jesuit schools. What the novels lack in structure they make up for in sensitive presentation of the boy's emotional formation. Although Miró was not, like Miguel de Unamuno, an overt critic of the Roman Catholic Church, his criticism of its religious teaching is subtle but nevertheless effective.

After 1920 Miró lived in Madrid and worked in the Ministry of Education. He continued to write and publish until almost the time of his death on May 27, 1930.

Further Reading

There is no biography of Miró in English. Some background is in Salvador de Madariaga, *The Genius of Spain* (1923); Aubrey F.G. Bell, *Contemporary Spanish Literature* (1925; rev. ed. 1933); Richard Chandler and Kessel Schwartz, *A New History of Spanish Literature* (1961); and James R. Stamm, *A Short History of Spanish Literature* (1967). □

José Figuéres Ferrer

The Costa Rican political leader José Figuéres Ferrer (born 1906) was president of Costa Rica and one of its most influential figures.

José Figuéres was born in San Ramon on Sept. 25, 1906, soon after his parents' arrival from Spain. He received most of his education in Costa Rica but also studied in the United States, as an unmatriculated student at the Massachusetts Institute of Technology.

Upon his return home Figuéres took over a small plantation in the mountains and during the 1930s devoted most of his attention to converting it into a modern enterprise. He gained some local fame for the progressive manner in which he treated his employees.

Figuéres gained sudden national fame when he bought radio time to denounce a riot on July 4, 1942, and the government of President Rafael Calderon Guardia as encouraging violence by Communists to divert attention from

its own failures. In the middle of his talk he was arrested and was subsequently deported to Mexico.

Upon his return in 1944 Figuéres helped to organize the campaign of Leon Cortes, opposition candidate in the 1944 presidential election. The opposition claimed that government nominee Teodoro Picado won by fraud and insisted on special guarantees for the presidential poll of 1948. Figuéres and his colleagues, organized in the Social Democratic party, supported Otilio Ulate Blanco against former president Calderon Guardia, the government's nominee.

First Presidency

When Congress negated Ulate's victory, Figuéres started a successful revolt and became president of the provisional government. The Junta Fundidora de la Segunda República (Founding Junta of the Second Republic), the government headed by Figuéres, enacted a number of reforms. It nationalized all banks and set up a government electric power company and a housing institute. In November 1949 it turned the government over to Otilio Ulate, victor in the 1948 election.

During the conservative Ulate regime, Figuéres organized the Partido Liberación Nacional (PLN; National Liberation Party). He was the PLN candidate in the 1953 presidential election and was overwhelmingly elected. The principal innovation of the second Figuéres government was a new agreement with the United Fruit Company, the major exporter of the country's bananas, providing for a much larger return to the government from the company's profits. The administration also carried out ambitious public housing and electrification programs.

Figuéres's party did not win the next election because of a split in its ranks. However, in 1962 Liberación Nacional returned to power under President Francisco Orlich, a boyhood friend of Figuéres. PLN lost again at the end of Orlich's administration in 1966.

During these years Figuéres devoted most of his attention to private business affairs, although he remained a major figure in the PLN. He also traveled widely in Latin America, the United States, Europe, and Israel, and was again nominated for president by the PLN for the election of March 1970, which he won.

Figuéres had an importance which transcended his small country. He was a major spokesman for a broad range of Latin American public opinion and in many speeches and articles laid particular stress on the importance of the highly industrialized countries paying ''just'' prices for the foodstuffs and raw materials purchased from the underdeveloped nations as a possible substitute for economic aid.

Further Reading

There is no general study in English on Figuéres's career. However, a summary version is in Robert J. Alexander, *Prophets of the Revolution: Profiles of Latin American Leaders* (1962). Additional information can be found in John Martz, *Central America: The Crisis and the Challenge* (1959); Franklin D. Parker, *The Central American Republics* (1964); and Mario Rodriguez, *Central America* (1965). □

Guglielmo Ferrero

The Italian journalist, novelist, and historian Guglielmo Ferrero (1871-1942) devoted his life and his writings to the cause of liberalism.

Guglielmo Ferrero was born in Portica, Piedmont, on July 21, 1871. While a law student at Pisa, Bologna, and Turin, his interest was in contemporary problems, an orientation confirmed by his first meeting in 1889 with the Italian sociologist and historian Cesare Lombroso. In 1893 the two collaborated on a study of female criminality, The *Female Offender,* and soon afterward Lombroso's daughter Gina became Ferrero's wife.

From 1891 to 1894 Ferrero traveled extensively in Europe, working in the libraries of London, Berlin, and Paris on a projected history of justice. The principal result of his travels was *Young Europe* (1897). He was already active in the Italian Socialist movement and engaged in polemics in the press with the leading nationalist writers of the country. Also concerned with the problems of recognizing whether a civilization is in its ascendance or becoming decadent, he soon turned to the history of Rome.

Ferrero's *Greatness and Decline of Rome* (6 vols., 1903-1908) was soon translated into all the major European languages. A popular success, it was met with scorn by professional classicists, who looked unkindly on his constant contemporary references, on his passion for brilliant narrative, and on his attempts at sociological analysis of Roman politics. Above all, they took exception to his portrayal of such figures as Julius Caesar. For 19th-century classical historians Caesar had been an antique Napoleon, bringing order out of chaos. Ferrero portrayed him as the cause of the ruin of the Roman Republic.

Ferrero next turned to political essays and novels: *Between Two Worlds* (1913), *Speeches to the Deaf* (1925), and *The Two Truths* (2 vols., 1933-1939); and to articles for journals in Europe, Latin America, and the United States. In these he analyzed the European crisis of values and sought to recover what he called ''the geniuses of the city,'' which governed collective life and had been forgotten by humanity.

By 1924 Ferrero's opposition to fascism was well known. When the reign of Black Shirt terror forced liberal intellectuals to leave Italy in 1925, he refused and was placed under house arrest. In 1929, after officials of the League of Nations and King Albert of Belgium intervened, he was allowed to accept a professorship at Geneva.

Ferrero's last works were devoted to the French Revolution, Napoleon, and the restoration. The Revolution, as he saw it, had tried to create a liberal order but had ended by establishing the first modern dictatorship. The books—*Adventure* (1936), *The Reconstruction of Europe* (1940), *Power* (1942), and *The Two French Revolutions* (1951)—were filled with the political preoccupations of the interwar years. Ferrero died at Mont-Pelerin-sur-Vevey on Aug. 3, 1942.

Further Reading

Ferrero is briefly noted in Matthew A. Fitzsimons and others, eds., *The Development of Historiography* (1954). □

Jules François Camille Ferry

The French statesman Jules François Camille Ferry (1832-1893) was a major political leader during the first 2 decades of the Third Republic. He played a key role in expanding public education and in developing France's colonial empire.

Jules Ferry was born at Saint-Dié, Vosges Department, on April 5, 1832. On receiving his law degree in 1851, he was admitted to the Paris bar, but he first made his name in journalism as one of the most vigorous critics of the Second Empire. His successes led him into more active politics, and in 1869 he was elected to the legislature from Paris.

Entering the Government of National Defense after the fall of the Empire, Ferry became the top civil administrator for Paris and had to struggle with the difficult problems caused by the siege. His stringent but necessary measures earned him an unpopularity in the capital that lasted throughout his career.

Ferry became minister of public instruction in 1879 and initiated a number of reforms, the most controversial being those aimed at reducing the influence of the Church on education. The state recovered its monopoly in the awarding of degrees, but his proposal to prohibit teaching by members of religious orders (the famous Article 7) was defeated in the Senate. In 1880 he took administrative measures to dissolve unauthorized religious orders. More important was his introduction of legislation to make elementary education compulsory, free, and laic. In September 1880 he became premier and was able to further his program by decrees, but lack of funds and personnel prevented his ambitious plans from being implemented at once.

An ardent colonial expansionist when most republican politicians saw foreign questions only in terms of Alsace-Lorraine and the German menace, Ferry was charged with diverting attention—and troops—away from the Continent. His first ministry ended in November 1881 as a result of criticism of the Tunisian expedition which led to the French protectorate.

Ferry returned to the Ministry of Public Instruction in January 1882. In February 1883 he was again premier and carried out a purge of antirepublican elements in the judiciary. Although his power and prestige seemed as great as ever, this time the opposition to his foreign policy proved fatal to Ferry's career. He supported French involvement in Indochina, but news of a minor defeat there, much exaggerated in the first report, compelled his resignation on March 30, 1885. He was an unsuccessful candidate for the presidency in 1887 and never again played a leading role in government. Shot by an Alsatian fanatic on Dec. 10, 1892, Ferry died in Paris on March 17, 1893.

Further Reading

For an important aspect of Ferry's career see Thomas F. Power, Jr., *Jules Ferry and the Renaissance of French Imperialism* (1944).

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Lion Feuchtwanger

Lion Feuchtwanger (1884-1958), a distinguished member of the post-World War I German literary scene, lived and wrote in political exile for the last quarter-century of his life. His masterwork, *Success,* is one of the great novels of the 20th century.

Lion Feuchtwanger was born on July 7, 1884, in Munich, Germany, the son of a wealthy Jewish industrialist. At Berlin and Munich universities he studied philosophy, literature, and ancient and modern languages and also developed a working interest in theater; in fact, while still a student he composed three short Old Testament

plays—*Joel, King Saul,* and *Uriah's Wife* (1905-1906). After graduation he became a drama critic for *Die Schaubühne* (*The Stage*) from 1908 to 1911. In 1912 he married Martha Loffler.

Feuchtwanger was an inveterate traveller, and in 1914, shortly after the outbreak of World War I, he was in Tunisia (which was then French) and was arrested as an enemy alien and imprisoned. He escaped after a short internment, returned to Germany, and served in the army. After his discharge he wrote several anti-war plays (one, entitled *Peace,* was modeled on an Aristophanes anti-war play), but wartime patriotic fervor led to their suppression. Back in Berlin he began graduate work in literature and received a Ph.D. in 1918; his thesis subject was the great 19th-century German-Jewish poet Heinrich Heine.

Feuchtwanger's own early poetry reflected his socialist and pacifist views, and in 1918 he founded a literary newspaper, *Der Spiegel* (*The Mirror*), to promote ''revolutionary artistic tendencies.'' His editorship led to the discovery of the experimental radical playwright Bertolt Brecht, whose work Feuchtwanger enthusiastically promoted; they later collaborated on several plays, including *Das Leben Eduard des zweiten von England* (1928), an adaptation of Christopher Marlowe's *Edward II.*

Feuchtwanger was an energetic man and a prolific writer: he translated literary classics from the Spanish, the English, and the ancient Greek and worked as an editor and a reviewer, yet still found time for his own plays, novels, and poems. He finished his first novel, *Jew Süss* (*Power*), in 1921 but was unable to find a publisher for it until 1925, when it became an international best-seller. Set in the 18th century, it deals with an identity crisis: in order to gain social power, the novel's protagonist renounces his Jewish heritage and becomes assimilated into the mainstream of German culture. In 1928, although he had not yet visited the United States, Feuchtwanger, under the pseudonym J. L. Wetcheek (a literal translation of ''Feuchtwanger''), wrote *Pep,* a book of satirical poems about America.

The Novel Success

Feuchtwanger's reputation was initially as a playwright and later as a historical novelist, but his masterpiece, *Erfolg* (1930; *Success*), was a contemporary *roman à clef,* a novel of a gloriously liberal but doomed Weimar Republic moving inexorably toward fascism. Published just three years before Hitler's rise to power, the novel is not only prophetic of Germany's totalitarianism, but uncanny in its multi-level depiction of the corruptive process.

The narrative scheme of *Success* was almost certainly influenced by movie techniques. As in John Dos Passos' *USA* trilogy and Aldous Huxley's *Point Counter Point,* the main plot line, where it exists at all, is subordinated to multiple parallel sub-plots, so that there is, as in film, frequent ''cross-cutting.'' Dozens of characters are successfully manipulated, and so skillfully that when a character reappears after an absence of 40 or 50 pages he is almost immediately recalled by the reader.

The widely diffuse central story line concerns the futile efforts of a young woman, Johanna Krain, to free her lover, Krüger, from prison. As an art museum curator he has grievously offended the conservative Bavarian folk by exhibiting two unconventional paintings: one is an unusual treatment of ''Joseph and His Brothers,'' and the other is a female nude. With the first painting Feuchtwanger hit upon a sly symbol; the Munich populace is too unimaginative to see the connection between themselves and Joseph's business-like, short-memoried brothers, but they are nevertheless troubled by the painting. Much less subtle is the second painting, which leads to Krüger's trial for adultery with the painting's nude subject (of which he is actually innocent) and breach of public morality; unfortunately for Krüger, too many marginal matters obtrude, and he is found guilty and languishes in prison for several dispiriting years before dying there. Krüger is, even before Hitler's advent, a victim of Hitlerism, of provincial mentality and rigged justice.

Hitler is represented in the novel as a character named Rupert Kutzner, leader of a lunatic-fringe right-wing group whose power grows and moves centerward as ministers and industrialists find the group useful. Other important replications are Kaspar Pröckl (Bertolt Brecht), Jacques Tüverlin (Feuchtwanger himself), and Hessreiter (either Krupp or I. G. Farben). Quite probably all of the characters have real-life models, just as the depicted events mirror actual developments in the decline of German democracy. But it's not the historical literalness that accounts for the novel's greatness; rather, it's the wealth and depth of Feuchtwanger's moral imagination. Dotting the book's landscapes are startling ironies and haunting tableaux: the testimony that sinks the decent, civilized Krüger comes from an arrant perjurer, the hooligan chauffeur Ratzenberger, who is not so incidentally a member of Kutzner's party; the liberal defense attorney, Geyer, is mugged by his own cadging, nihilistic son, Erich; the folksy Chaplinesque comic, Balthasar Hierl, secretly fears and detests his adoring public; the once-liberal minister Klenk, swept to the right by the political winds, finds himself strangely and deeply moved by the left-revolutionary film ''Orlov'' (actually Eisenstein's masterpiece, ''Potemkin''); the great painter Landholzer has slyly found ''asylum'' in a mental institution, which he finds more congenial than the outside world.

Success's approximately 800 pages constitute a conspectus of Germany in the 1920s, brilliantly dissecting the private and public tensions that were building to a national crisis and, ultimately, to a European calamity. Few novels have been as ambitious and fewer still as fulfilling. English language readers are the beneficiaries of an exemplary translation by Willa and Edwin Muir (1930).

Exile in the United States

In 1932 and 1933 Feuchtwanger travelled in America and began writing a trilogy that reached back into Roman antiquity, focusing on the complex figure of Josephus, the Roman-Jewish soldier-historian. Upon his return to Germany Feuchtwanger's Berlin house and his fortune were confiscated by the Nazi government. He fled to France, where he lived and wrote until French capitulation in 1940 led to his confinement in a concentration camp; that incarceration and his escape in female disguise are described in

Der Teufel in Frankreich (1941; *The Devil in France*). Still under a German death sentence for his writings and his avowed politics, Feuchtwanger fled with his wife to Spain, then to Portugal, and in late 1940 reached the United States, which became his permanent home.

Feuchtwanger's political militancy and creative powers were not at all blunted by exile. In addition to his Josephus trilogy, he wrote *Die Geschwister Oppenheim* (1933; *The Oppermanns,* 1934), a powerful novel of a wealthy Jewish family cheated of their department store through the connivance of a competitor and the government; an allegorical novel followed, *Der Falsche Nero* (1936; *The Pretender*), in which a lowly potter (read ''Hitler'') is elevated by a capitalist to a position of pseudo emperor, but is finally overthrown and crucified along with his supporters.

After World War II's end, Feuchtwanger reverted to his first fictional love, the historical novel: *Die Füchse Im Weinberg* (1947; *Proud Destiny*) documents Benjamin Franklin's role in forging an alliance between France and the American insurrectionists during the revolutionary struggle against England. *Goya* (1951; *This Is the Hour*) portrays the tempestuous personality of the great Spanish painter against the background of his times. *Spanische Ballade* (1955; *Raquel*) is an intriguing romance of medieval Spain, exploring the interactions of its three central types—the businessman, the adventurer, and the historian.

Feuchtwanger died in Los Angeles, California, on December 21, 1958.

Further Reading

Two English-language studies of Feuchtwanger are Lothar Kahn's *Insight and Action* (1975) and John M. Spalek's *Lion Feuchtwanger: the man, his ideas, his work* (1972). Two important works in German are Günther Horst Gottschalk's *Die ''Verkleidungstrachnik'' Lion Feuchtwanger in Waffen für Amerika* (1965) and a full-length critical study of *Success* Egon Bruckener's *Lion Feuchtwanger's Roman ''Erfolg''* (1978). □

Ludwig Andreas Feuerbach

The German philosopher Ludwig Andreas Feuerbach (1804-1872) is noted for his criticism of orthodox religion. It may be said that he humanized God while deifying man.

Ludwig Feuerbach was born on July 28, 1804, in Landshut, Bavaria. He studied at the University of Heidelberg and then switched from theology to philosophy and moved to the University of Berlin, where he became a diligent student of G. W. F. Hegel. In 1828 he received his doctorate at the University of Erlangen.

Feuerbach's first publication was an essay entitled *Thoughts about Death and Immortality* (1830). Because it was so controversial at that time to deny the immortality of the soul, he published his work anonymously. In the following years he tried unsuccessfully to obtain a professorship. Even his scholarly books were of no help: *From Bacon to Spinoza* (1833), *Leibniz* (1836), and *Pierre Bayle* (1838). In 1839 his criticism of Hegel became evident. Later he vigorously began his criticism of religion.

Feuerbach's primary work is *The Essence of Christianity* (1841), one of the first attempts at understanding religion from a strictly human point of view. He holds that the sources of religion are human wishes, imagination, feelings, emotions, and, above all, man's desire to elucidate his own essence. Accordingly, Feuerbach sees in God the purified essence of man himself and the unlimited ideal of man's capabilities. He insists that religion is necessary for man's search for himself and that it separates man from the animals. Furthermore, he concedes that among all religions Christianity has a special mandate, seen in the doctrine that God became man. However, for him it was not God who became man; in fact, it is man who intends to conceive his own real essence in Jesus Christ. Consequently, Feuerbach suggests that theology and Christology should be transmuted into anthropology, into a theory about the divine nature of man.

Besides shaking the foundation of theology, Feuerbach outlined the principles of new ways of philosophizing: *Preparatory Theses on the Reform of Philosophy* (1842) and *Principles of the Philosophy of the Future* (1843). In these he explained that the basis of philosophy is not reason and abstraction but human sensuality, sexuality, and emotions. He was one of the first in modern times to emphasize the problem of communication; hence, he understood the human ego as a relation to another human being, to a ''thou.''

In 1844 Feuerbach revised *The Essence of Christianity*. Further writings clarified his position, among them *The Essence of Faith according to Luther* (1844) and *The Essence of Religion* (1846). Because of his strong criticism of religion he was never given opportunity to join any faculty in Germany. He lived in an idyllic retreat at Bruckberg and in 1857 published his Theogony. He died at Rechenberg on Sept. 13, 1872.

Further Reading

Feuerbach's life and thought are examined in Friedrich Engels, *Ludwig Feuerbach and the Outcome of Classical German Philosophy* (1895; trans. 1934); William B. Chamberlain, *Heaven Wasn't His Destination* (1941); and Martin Buber, *Between Man and Man* (1947). Recommended introductions to various aspects of Feuerbach's writings are Karl Barth's introductory essay to Feuerbach's *The Essence of Christianity* (1957) and Manfred H. Vogel, *Principles of the Philosophy of the Future* (1965). □

Richard Phillips Feynman

The theoretical work of the American physicist Richard Phillips Feynman (1918-1988) opened up the doors to research in quantum electrodynamics. He shared the 1965 Nobel Prize in Physics.

Richard Feynman was born on May 11, 1918, in Far Rockaway, a suburb of New York City. He lived there until 1935, when he left to attend the Massachusetts Institute of Technology. After receiving a bachelor's degree in physics in 1939, he went to Princeton University, where he received a Ph.D. in 1942. While at Princeton, Feynman worked on the Manhattan Project, which eventually led him to Los Alamos, New Mexico, in 1943 to work on the atomic bomb. In 1946 he went to Cornell University, where he remained as an associate professor of theoretical physics until 1951. He spent half of that year in Brazil lecturing at the University of Rio and then became a Tolman professor of physics at the California Institute of Technology, where he stayed for more than 30 years. He had three wives and two children, Carl and Michelle.

Solves Problems in the Theory of Quantum Electrodynamics

Feynman's primary contribution to physics was in the field of quantum electrodynamics, which is the study of the interactions of electromagnetic radiation with atoms and with fundamental particles, such as electrons. Because the equations that compose it are applicable to atomic physics, chemistry, and electromagnetism, quantum electrodynamics is one of the most useful tools in understanding physical phenomena.

The field initially grew out of work done by P. Dirac, W. Heisenberg, W. Pauli, and E. Fermi in the late 1920s.

The original theory was constructed by integrating quantum mechanics into classical electrodynamics. It provided a reasonable explanation of the dual wave-particle nature of light by explaining how it was possible for light to behave like a wave under certain conditions and like a particle (a ''photon'') on other occasions. Dirac in particular introduced a theory that described the behavior of an electron in accordance with both relativity and quantum mechanics. His theory brought together almost everything that was known about particle physics in the 1920s. However, when the principles behind electromagnetic interactions were brought into Dirac's equation, numerous mathematical problems arose: meaningless or infinite answers were obtained when the theory was applied to certain experimental data.

Feynman found a way to bypass, though not solve, these problems. Be redefining the existing value of the charge and the mass of the electron (a process known as ''renormalization''), he managed to make the ''divergent integrals'' irrelevant—these were the terms in the theory which had previously led to meaningless answers. Thus, while some divergent terms still exist in quantum electrodynamics, they no longer enter the calculations of measurable quantities from theory.

The significance of Feynman's contribution is enormous. He gave the theory of quantum electrodynamics a true physical meaning as well as an experimental use. The renormalized values for the electron's charge and mass provide finite, accurate means of measuring electron properties such as magnetic moment. This theory has also made a detailed description of the fine structure of the hydrogen atom possible. It also presents a precise picture of the collisions of electrons, positrons (anti-electrons), and photons in matter.

Feynman was awarded the Nobel Prize for his work in quantum electrodynamics in 1965, together with fellow American Julian Schwinger and Shinichiro Tomonaga of Japan, both of whom had separately developed similar theories, but using different mathematical methods. Feynman's theory was especially distinct from the other two in its use of graphic models to describe the intermediate states that a changing electrodynamic system passes through. These models are known as ''Feynman diagrams'' and are widely used in the analysis of problems involving pair production, Compton scattering, and many other quantum-electrodynamic problems.

Feynman was fond of using visual techniques to solve problems. In addition to his Feynman diagrams, he developed a method of analyzing MASER (microwave amplification by stimulated emission of radiation) devices that relies heavily on creating accurate pictorial representations of the interactions involved. A MASER device is one that uses the natural oscillations of molecules to generate or amplify signals in the microwave region of the electromagnetic spectrum; they are used in radios and amplifiers, among other things. Feynman's method for analyzing these devices greatly simplified and shortened the solutions, as well as brought out the important features of the device much more rapidly.

Feynman also worked on the theory of liquid helium, supporting the work of the Russian physicist L. D. Landau. Landau had shown that below a certain temperature the properties of liquid helium were similar to those of a mixture of two fluids; this is known as the two-fluid model. Feynman showed that a roton, which is a quantity of rotational motion that can be found in liquid helium, is the quantum mechanical equivalent of a rapidly spinning ring whose diameter is almost equal to the distance between the helium atoms in the liquid. This discovery gave Landau's theory a foundation in atomic theory.

Contributes to Knowledge of Quarks

Richard Feynman did work in many other areas of physics, including important work on the theory of Beta-decay, a process whereby the nucleus of a radioactive atom emits an electron, thereby transforming into a different atom with a different atomic number. His interest in the weak nuclear force—which is the force that makes the process of radioactive decay possible—led Feynman and American physicist Murray Gell-Mann to the supposition that the emission of beta-particles from radioactive nuclei acts as the chief agitator in the decay process. As James Gleick explained in *Genius,* Feynman also contributed to a ''theory of partons, hypothetical hard particles inside the atom's nucleus, that helped produce the modern understanding of quarks.'' Quarks are the most elementary subatomic particles.

Feynman wrote many theoretical physics books which are in use in universities around the country, as well as a series entitled Feynman's Lectures in Physics, which he put together based on several terms of physics lectures he gave at the California Institute of Technology in 1965. The lectures presented a completely revolutionary approach to teaching university physics, providing a valuable resource to all physics majors. He also dabbled in many areas outside of physics, including drumming and drawing.

Feynman received the Albert Einstein Award in 1954, and he was warded the Niels Bohr International Gold Medal in 1973. He was a member of the National Academy of Science and a foreign member of the Royal Society in London.

Explains Why the Shuttle Exploded

In January 1986, the space shuttle *Challenger* exploded above Cape Kennedy, Florida. Feynman was named to the 12-member special (Rogers) commission that investigated the accident. When public hearings began in February, the discussion quickly turned toward the effect of cold temperatures on O-rings. These rubber rings seal the joints of the solid rocket boosters on either side of the large external tank that holds the liquid oxygen and hydrogen fuel for the shuttle. Using a glass of ice water, Feynman demonstrated how slowly the O-ring regained its original shape when it was cold. Because of the O-ring's slow reaction time, hot gases had escaped, eroded the ring, and burned a hole in the side of the right solid rocket booster, ultimately causing the explosion of the space craft.

In October 1979, Feynman was diagnosed with Myxoid liposarcoma, a rare cancer that affects the soft tissues of the body. The tumor from the cancer weighed six pounds and was located in the back of his abdomen, where it destroyed his left kidney. Feynman was diagnosed with another cancerous abdominal tumor in October 1987 and died of complications on February 19, 1988.

Further Reading

Feynman wrote two volumes of autobiographical sketches. *Surely You're Joking, Mr. Feynman*'' (1985) is a collection of anecdotes that gives the reader an excellent sense of Feynman's personality. This was followed by *What Do You Care What Other People Think? Further Adventures of a Curious Character* (1988). A short biography of him and a slightly more detailed description of the work that led him to the Nobel Prize can be found in *Nobel Prizes 1965,* published by the Nobel Foundation. The physicist Freeman Dyson's autobiography, *Disturbing the Universe* (1979), tells about Feynman's method of work. An explanation of elementary particle and quantum physics, including Feynman diagrams, can be found in Douglas C. Gianocoli's *Physics* (1980). In *Genius: The Life and Science of Richard Feynman,* James Gleick describes both the nature of the problems with which Feynman dealt and also the ways in which Feynman's solutions differed form those of other physicists. David L. and Judith R. Goodstein describe one of his solutions in *Feynman's Lost Lecture: The Motion of Planets Around the Sun* (1996).

Additional Sources

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Leonardo Fibonacci

The Italian mathematician and merchant Leonardo Fibonacci (ca. 1180-ca. 1250), also known as Leonardo of Pisa, was the most original and capable mathematician of the medieval Christian world.

Leonardo Fibonacci was born in Pisa and was brought up in Bougie, Algeria, where his father was a warehouse official. Fibonacci traveled extensively for business and pleasure throughout Europe and in Egypt, Syria, and Greece. During his travels he observed and analyzed the arithmetical systems employed in commerce and learned the Hindu-Arabic numerals. He helped to introduce them into European mathematics.

In the *Liber abaci* (1202; revised version 1228), a thorough treatise on algebraic methods and problems, Fibonacci strongly advocates the use of the new Indian numerals, that is, the nine numerals, plus the *zephirum,* or symbol for zero. This work can be regarded as symptomatic of the mathematical renaissance of the West. In it, Fibonacci deals with the fundamental operations on integers, with

fractions, with the extraction of roots, and with mathematical applications to commercial transactions. The *Liber abaci* also contains the famous ''Fibonacci sequence,'' where each term after the first two is the sum of the two terms immediately preceding it, a sequence that has been found to have many significant and interesting properties. The *Liber abaci* remained a standard work for about 2 centuries.

In another work, entitled *Flos* (1225), Fibonacci considers indeterminate problems that are reminiscent of the work of Diophantus and analyzes determinate problems with methods similar to those employed by Euclid, the Chinese, and the Arabs. Another mathematical treatise by Fibonacci, the *Liber quadratorum* (1225), is an original and brilliant work on indeterminate analysis. Some of the problems dealt with in this book derived from the mathematical contests sponsored by the court of Frederick II, to which Fibonacci had been invited.

Though he was primarily an arithmetician and an algebraist, Fibonacci also wrote a book on geometry entitled *Practica geometriae* (1220), which seems to be based on Euclid's lost work *On the Division of Figures*. In his work Fibonacci uses algebraic methods to solve a large number of arithmetical and geometrical problems.

Further Reading

Despite Fibonacci's importance, none of his work has been translated into English. Some appreciation of his significance in Florian Cajori, *A History of Mathematical Notations* (2 vols., 1928-1929), and N. N. Vorobev, *Fibonacci Numbers,* edited by Ian N. Sneddon (trans. 1961). See also Cajori's *A History of Elementary Mathematics* (1896; 2d ed. 1917); David Eugene Smith, *History of Mathematics* (2 vols., 1923-1925); W. W. Rouse Ball, *A Short Account of the History of Mathematics* (1924); George Sarton, *Introduction to the History of Science,* vol. 2 (1931); and H. A. Freebury, *A History of Mathematics* (1958). □

Johann Gottlieb Fichte

The German philosopher of ethical idealism Johann Gottlieb Fichte (1762-1814) posited the spiritual activity of an ''infinite ego'' as the ground of self and world. He believed that human life must be guided by the practical maxims of philosophy.

Johann Gottlieb Fichte was born Rammenau on May 19, 1762, the son of a Saxon peasant. As a child, he impressed a visiting nobleman, Baron Miltitz, who adopted him and had him schooled at Pforta. In 1780 he became a student of theology at the University of Jena and later studied at Wittenberg and Leipzig. He soon assimilated three major ideas that became the foundations of his own philosophy: Spinoza's pantheism, Lessing's concept of striving, and Kant's concept of duty.

Zurich Years

Fichte's patron died in 1788, leaving him destitute and jobless, but Fichte was able to obtain a position as tutor in Zurich, where he met Johanna Rahn, whom he would marry in 1794. Having unsuccessfully tried to make his mark in the world of letters, he finally succeeded in 1792, when he wrote his *Versuch einer Kritik aller Offenbarung* (*Critique of All Revelation*), an application of Kant's ethical principle of duty to religion. Since this work was published anonymously, it was believed to be Kant's; but Kant publicly praised Fichte as the author, earning him the attention of Goethe and the other great minds at the court of Weimar.

Teaching at Jena

In 1794, through the influence of Goethe, Fichte was offered a professorship at Jena, where he proved an impassioned, dynamic teacher. He was a short, strongly built man with sharp, commanding features. His language had a cryptic ring; to Madame de Staël he once remarked, ''Grasp my metaphysics, Madame; you will then understand my ethics.''

Fichte displayed a strong moral concern for the lives of his students; he criticized the fraternities and gave public lectures on university life, which were published as *Einige Vorlesungen über die Bestimmung des Gelehrten* (1794; *The Vocation of the Scholar*). Despite all this extracurricular activity, Fichte developed his basic system, the *Wissenschaftslehre,* the doctrine of knowledge and metaphysics, in two works, *Über de Begriff der Wissenschaftslehre*

and *Grundlage der gesamten Wissenschaftslehre* (both 1794). Since he was obsessively concerned with the clarity of his writings, these works were later revised and published in several different versions in his lifetime (the English translation was entitled *The Science of Knowledge*).

Metaphysics and Ethics

Fichte's metaphysics is called subjective idealism because it bases the reality of the self and the empirical world on the spiritual activity of an infinite ego. From the principle of the infinite ego, Fichte deduced the finite ego, or subject, and the non-ego, or object. This split, or ''oppositing,'' between subject and object cannot be overcome through knowledge. Only through moral striving and the creation of a moral order can the self be reunited with the infinite ego. The *System der Sittenlehre nach den Principien der Wissenschaftslehre* (1798; *The Science of Ethics as Based on the Science of Knowledge*) expresses the necessity of moral striving in the formula, ''If I ought I can.'' Even God is identified with the moral order in the essay ''On the Ground of Our Belief in a Divine World Order'' (1798). Fichte was wont to claim that in his own life ''he created God every day.''

Charges of Atheism

Because of his radical political ideas and his intense moral earnestness, Fichte attracted the hostility of several groups: fraternity students, monarchists, and the clergy. The last group charged Fichte with atheism, since he had stated that ''there can be no doubt that the notion of God as a separate substance is impossible and contradictory.'' He refused to compromise with his critics, even publicly attacking their idolatry of a personal God, and was forced to leave Jena in 1799.

Berlin and Later Writings

These years of professional insecurity did not diminish Fichte's philosophical activity. He produced a popular account of his philosophy in *Die Bestimmung des Menschen* (1800; *The Vocation of Man*). In *Der geschlossene Handelsstaat* (1800; *The Closed Commercial State*) he argued for state socialism, and in *Grundzüge der Gegenwärtigun Zeitalters* (1806; *Characteristics of the Present Age*) he presented his philosophy of history. Fichte's metaphysics became more theologically oriented in *Die Anweisung zum seligen Leben, order Religionslehre* (1806; *The Way towards the Blessed Life*). But his most memorable accomplishment during the time of the siege of Napoleon was his *Reden au die deutsche Nation* (*Addresses to the German Nation*), given in the winter of 1807-1808. These speeches rallied the German people on the cultural and educational ''leadership of humanity.''

In 1810, after teaching two terms at the universities of Erlangen and Königsberg, Fichte was appointed dean of the philosophy faculty and later rector of the University of Berlin. But Napoleon's siege of Berlin was to cut short his new teaching career. Johanna, his wife, nursing the wounded, fell ill with typhus and recovered; Fichte, however, succumbed to the disease and died on Jan. 27, 1814. His philosophy was quickly superseded by the philosophies of Schelling and Hegel.

Further Reading

William Smith provided an extensive memoir of Fichte's life in his translation of *The Popular Works of Johann Gottlieb Fichte* (2 vols., 1848-1849; 4th ed. 1889). A study of an important aspect of Fichte's work is H. C. Engelbrecht, *Johann Gottlieb Fichte: A Study of His Political Writings with Special Reference to His Nationalism* (1933). For general accounts of Fichte's philosophy, the best sources in English are Robert Adamson, *Fichte* (1881; repr. 1969); Ellen Bliss Talbot, *The Fundamental Principle of Fichte's Philosophy* (1906); and Frederick Copleston, *A History of Philosophy,* vol. 7 (1946; new ed. 1963). Recommended for the historical background of idealism are Josiah Royce, *The Spirit of Modern Philosophy* (1892; repr. 1967), and John Herman Randall, *The Career of Philosophy,* vol. 2 (1965). □

Marsilio Ficino

The Italian philosopher and humanist Marsilio Ficino (1433-1499) influenced Renaissance thought through his translation and explication of the works of Plato.

Marsilio Ficino was born at Figline near Florence on Oct. 19, 1433, the son of a prominent physician. He received a traditional education in humane letters at the universities of Florence and Pisa and studied medicine briefly at Bologna. Although his teacher of philosophy at Florence was the celebrated Aristotelian Nicolo di Tignosi da Foligno, Ficino soon turned to Platonism. At the behest and with the support of Cosimo de' Medici he rapidly mastered Greek and began an ambitious program of translation: Homer, Hesiod, Proclus, the *Corpus Hermeticum,* Plotinus, and Plato. Begun in 1463, completed about 1470, and printed in 1484, Ficino's was the earliest complete translation of Plato into a Western tongue and was used for several centuries. The informal circle of friends who gathered about Ficino at the Medici villa in Careggi to discuss the teachings of the ancient philosophers has been called, somewhat misleadingly, the Platonic Academy.

The overriding concern in Ficino's literary labors among the classics of Greek thought was clearly religious. His spiritual bent had been demonstrated from an early age by such writings as the *Dio et anima* (1457) and the *De furore divino* (1457), and on Dec. 18, 1473, he was admitted to holy orders. In his most important original writing, the *Theologia Platonica* (1469-1474), Ficino stressed the perfect compatibility of philosophy and religion, the harmony between Platonic philosophy and Christian revelation. It is essentially a theological commentary on the doctrine of Plato and a demonstration of the existence and immortality of the soul. In Ficino's view, ancient philosophy was part of the process of divine revelation and had prepared for the coming of Christ. By his explication of Platonic doctrines he

hoped to persuade Jews, rationalists, and skeptics (among the last principally the Aristotelians, who rejected the immortality of the soul) to approach the true faith of Christianity. Ficino argued that in Platonic doctrine he found the rational philosophical arguments to buttress Christian theology.

Ficino's last years were troubled by the fall from power of his patrons, the Medici, and the narrow fanaticism of the followers of Savonarola. Ficino died at Careggi on Oct. 1, 1499. By disassociating antiquity from paganism he contributed to the reestablishment of harmony between Christian aspirations and the passion for the recovery of classical culture, which was one of the distinctive features of his age.

Further Reading

Selections from Ficino's *Epistolae* are translated as ''Concerning the Mind'' in Ernst Cassirer and others, eds., *The Renaissance Philosophy of Man* (1948). The most important study of Ficino is Paul Oskar Kristeller, *The Philosophy of Marsilio Ficino* (trans. 1943). Ficino's religious concerns are emphasized by Charles Edward Trinkaus, *In Our Image and Likeness: Humanity and Divinity in Italian Humanist Thought* (2 vols., 1970). □

Arthur Fiedler

Arthur Fiedler (1894–1979) delighted audiences of all ages as conductor of the Boston Pops for fifty years, bringing a mixture of classical music and pop tunes to mass audiences around the world.

Arthur Fiedler garnered many distinctions during his fifty consecutive seasons as conductor of the Boston Pops. He helped bring classical music to mass audiences; conversely, he also gave lighter genres such as pop a respectability they would not have had if he had not performed and recorded their works with his orchestra. Fiedler's albums with the Pops have sold over fifty million copies, and his rendition of Danish composer Jacob Gade's ''Jalousie'' became the first record by a symphony orchestra to sell over a million copies. In addition to being the toast of the city of Boston while he led the Pops, Fiedler and his orchestra toured extensively throughout the United States and the rest of the world. For his musical efforts, the conductor received many tributes, including the United States' highest civilian award, the Medal of Freedom, and France's Legion of Honor. When Fiedler died in 1979, he was eulogized in *Newsweek* by Hubert Saal as ''neither elitist nor specialist'' and ''renowned'' for his ''resoundingly middlebrow musical taste that embraced high and low with equal respect and zest.''

Fiedler was born in Boston on December 17, 1894, to a musical family. His father played violin for the Boston Symphony, and his mother played the piano, though not professionally. So many of his father's ancestors had been violinists in Austria that over the years their surname became Fiedler, the German word for ''fiddler.'' Not surpris-

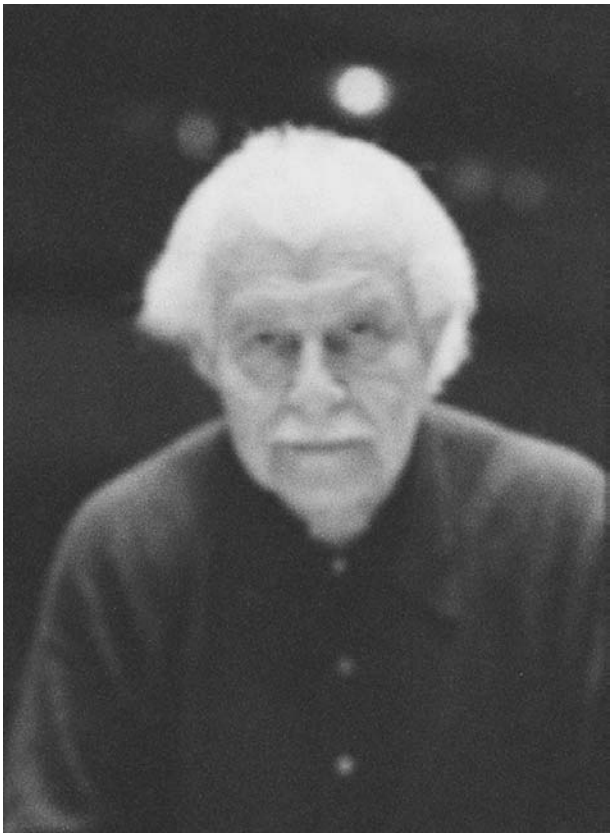

ingly, Arthur Fiedler's father determined that his son should continue in the family tradition, and provided him with violin lessons in his childhood. Fiedler, however, told Stephen Rubin in the *New York Times* that he did not particularly enjoy either those or the piano lessons he also received. ''It was just a chore, something I had to do, like brushing my teeth,'' he explained. When his family moved to Berlin, Germany in 1910, Fiedler briefly rebelled against his father's plans for him and became an apprentice at a publishing firm there. He quickly tired of the business, however, and returned to his musical efforts.

Supported Himself on the Violin

While his family was in Europe, Fiedler was fortunate enough to be accepted at Berlin's Royal Academy of Music. Though he concentrated on studying the violin, he also took classes in conducting, which, even then, he liked better. Fiedler used his violin to support himself, however, by playing in small orchestras and in cafes. He continued in this type of musical job when his family returned to the United States to avoid the dangers of World War I. By 1915 he had won a spot as a second violinist in the Boston Symphony Orchestra, hired by then-conductor Karl Muck.

After a brief period in the U.S. Army—from which he was discharged for having flat feet—Fiedler returned to the Boston Symphony in 1918. For some time he played the viola for the orchestra, and also served as a substitute on many other instruments, including the piano, organ, celesta, and, of course, the violin. He longed to conduct, however, and though he remained with the Boston Symphony, he began conducting smaller musical groups such as the MacDowell Club Orchestra and the Cecilia Society Chorus. With some of his fellow Boston Symphony musicians, Fiedler formed the Boston Sinfonietta, a small chamber orchestra that specialized in performing unusual and little-heard classical compositions. As Richard Freed reported in *Stereo Review,* the Sinfonietta was ''perhaps the only permanently constituted chamber orchestra in the country in the 1930s.'' Freed went on to laud its achievements: ''The Sinfonietta made the premiere recording of Hindemith's viola concerto *Der Schwanendreher,* with the composer as soloist. With organist E. Power Biggs there were works of Handel, Corelli, and Mozart. There were the big Mozart Divertimento in B-flat Major, K. 287, and the Wind Serenade in C Minor, K. 388, Telemann's *Don Quichotte* suite, and such rarities as the marvelous little *Christmas Symphony* of Gaetano Maria Schiassi and a suite by Esajas Reusner (the latter with the first U.S. recording of the Pachelbel Canon as filler).''

Initiated Free Outdoor Concert

Not content with his many musical activities, Fiedler in 1927 began an effort to gain support for free outdoor concerts. He later told *Newsweek:* ''I believed people should have an opportunity to enjoy fine music without always having to dip into their pockets.'' By 1929 Fiedler had his way, and he conducted selected members of the Boston Symphony in the first of what became known as the Esplanade Concerts, on the banks of Boston's Charles River.

The following year, Fiedler became permanent conductor of the Boston Pops, an orchestra drawn from the Boston Symphony for the purpose of performing lighter classical music. At its helm, Fiedler led the group to heights of popularity that had hitherto escaped it. By the end of his first season as the Pops' conductor, he had achieved great personal fame in and around the Boston area. He began recording with the Pops in 1935, and their popularity began to spread to the rest of the United States—and to the rest of the world.

Embraced the Beatles and Beegees

Throughout his lengthy tenure with the Pops, Fiedler was not afraid of innovation. In addition to serving up renditions of lighter classics such as Strauss waltzes, he would often add to his programs versions of Broadway tunes or popular hits of the day. With the Pops, Fiedler made recordings of the songs of George and Ira Gershwin, and was one of the first ''serious'' musicians to recognize the worth of the Beatles' efforts, successfully featuring some of their songs—including ''She Loves You''—in Pops concerts. Shortly before his death from cardiac arrest on July 10, 1979, Fiedler and the Pops made an album of songs from the disco-celebrating film *Saturday Night Fever,* aptly titled *Saturday Night Fiedler.* Saal quoted Fiedler about his approach to music selection: ''I think the snobs are missing something. There's no boundary line in music, I agree with Rossini: 'All music is good except the boring kind.''' Similarly, a *Time* reporter recorded more of the conductor's words: ''My aim has been to give audiences a good time. I'd have trained seals if people wanted them.''

Though towards the end of his time as leader of the Boston Pops Fiedler's health was poor and he needed the help of assistant conductor Harry Ellis Dickson, he remained active with the group practically up to his death. As *Time* reported: ''Toward the end, the proud old man would shuffle unsteadily to the podium. But then, invigorated by the music, he seemed to shed 20 years.''

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Cyrus West Field

Cyrus West Field (1819-1892), American merchant and promoter, laid the first transatlantic telegraph cable.

Cyrus Field was born of Puritan stock in Stockbridge, Mass., on Nov. 30, 1819. He quit school at 15. After short periods of work in New York and Massachusetts, Field became a junior partner with a New York firm of paper dealers. When the company failed in 1841, he personally assumed its debts.

Field and his brother-in-law set up the mercantile firm of Cyrus W. Field and Company. By 1852 Field was free of debt and had built a personal fortune of $250,000. He retired from business to devote himself to his passion: to connect Europe and America by submarine telegraph cable.

From the British and American governments Field obtained charters and received promises of financial subsidies and naval ships to lay the cable. He enlisted financial backing from New York and London capitalists. Perhaps his most impressive feat was in acquiring the services of Britishers Charles Tilson Bright, the great engineer, and William Thomson (later Lord Kelvin), the distinguished physicist and authority on electricity. Thomson's invention of the reflecting galvanometer and the siphon recorder (which recorded telegraphic messages in ink that came from a siphon) assured the operation of the cable once it was laid.

After three attempts to drop the cable to the Atlantic floor failed, Field got more capital. In 1865 the fourth try also failed. Undaunted, Field organized a new company, the Anglo-American Telegraph Company, and rechartered the *Great Eastern* as the laying ship. In 1866 the 1,852 miles of cable were finally laid.

Field was honored the world over, and the venture made him wealthy. He maintained an elegant house in New York City, built a large country estate, and set up a son in a New York brokerage house, financially guaranteeing his operations.

Field became a stock-market operator and this, coupled with his princely way of life and financial obligations, was his undoing. He made money in western railroads and, in the late 1870s, acquired control of the New York Elevated Railroad Company, which also prospered. Then he went overboard. He invested heavily in the Manhattan Elevated Railroad, a holding company formed by financier Jay Gould that had a monopoly of New York's rapid transit, and speculated in wheat futures. But Gould outmaneuvered Field, and in 1887 the wheat market collapsed; these setbacks, compounded by his son's bankruptcy, drained Field's fortune. He died on July 12, 1892 in New York City.

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David Dudley Field

David Dudley Field (1805-1894), controversial American jurist, was a vigorous champion of legal reform.

David Dudley Field was born on Feb. 13, 1805, at Haddam, Conn. His brother Cyrus laid the first Atlantic cable, and another brother, Stephen, became an influential Supreme Court justice. He attended the Stockbridge Academy and Williams College but withdrew before graduating. Field studied law in Albany and New York City, was admitted to the bar in 1828, and became a partner in a New York firm. By 1840 his reported worth was $100,000, this affluence coming partly from his practice and partly from his marriage to a wealthy widow. Throughout his career he was known for his rigidity and single-mindedness, qualities that both helped and hindered him.

In 1839 Field had begun his long fight for legal reform through codification. New York's distinction between equity and common-law courts seemed chaotic to him. He believed that the laws ought to be systematized, contradictions eliminated, bad laws removed, and all placed in one book available to lawyer, magistrate, and client alike. But codification was considered a radical change in the legal system, and only one of his five codes, the penal, was

adopted by New York (1881) due to opposition by the legal profession.

In other states Field's codes were better received. The civil procedure code was adopted in part by 24 American states and several foreign countries. The criminal procedure code had a similar reception outside New York. Partly through the efforts of Stephen Field, California adopted all five codes.

When his work on the domestic codes was completed in 1865, Field turned to international codification. He was largely responsible for the *Draft Outline of an International Code* (1872), which considered the peace-time relations of nations; a second edition (1876) had an added section on war.

Field split from the Democratic party over its territorial expansion and slavery policies. He became active in the Free Soil party, then in the new Republican party, and was an early supporter of Abraham Lincoln. He may have influenced Lincoln's appointment of his brother Stephen to the Supreme Court in 1863. In 1864, however, he was part of a move to oust Lincoln from the ticket. He finally returned to the Democratic party. He skillfully but unsuccessfully argued the case of Democrat Samuel Tilden in the disputed Hayes-Tilden presidential election of 1876. In the Reconstruction era he argued a number of important constitutional cases before the Supreme Court. In general his arguments helped protect civil liberties of white citizens but were detrimental to the civil rights of black freedmen.

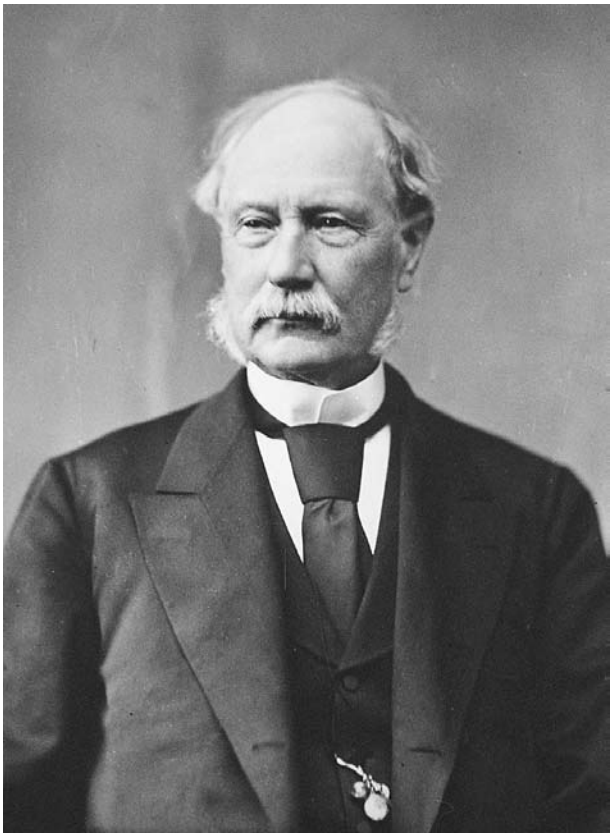

Before the Civil War, Field had crusaded against lawyers' arguing cases in which they knew their client was wrong. But after the war his choice of clients, like robber barons Jay Gould and Jim Fisk, and some questionable tactics led to a report critical of his conduct by the Bar Association of New York City. He died on April 13, 1894, in New York City.

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Marshall Field

The American merchant Marshall Field (1834-1906) established one of America's first innovative wholesale and retail dry-goods businesses.

The son of a farmer, Marshall Field was born near Conway, Mass., and attended local schools until he was 17. He clerked in a dry-goods store in Pittsfield, Mass. In 1856 he went to Chicago, where he worked for Cooley, Wadsworth and Company, a wholesale dry-goods firm, in 1861 becoming the general manager and a partner. In 1864 Levi Z. Leiter, a large-scale real estate operator, joined the company as a silent partner. When Potter Palmer, an entrepreneur and real estate developer, joined his dry-goods business with Field's and Leiter's, the company became Field, Palmer and Leiter. When Palmer retired in 1867 and Leiter in 1881, the organization became Marshall Field and Company, owned almost entirely by Field and run directly by him. Field was in fact the source and inspiration of the ideas that revolutionized retail selling everywhere.

The Field enterprise was highly diversified. It sold wholesale dry goods through a sales force reaching small stores all over the Midwest; manufactured dry goods in factories in the British Isles, France, and elsewhere; had its own buying offices all over the world; and operated its retail department store, Marshall Field and Company, in Chicago. When Field died on Jan. 16, 1906, the store covered some 36 acres over 11 Chicago blocks, the largest establishment of its kind.

As a merchant, Field was responsible for many innovations. He introduced the one-price system, bought and sold for cash, and permitted exchange of goods. The reliability of his store was well known. Various customer services were

Marshall Field

also initiated or early adopted by Field: restaurants, personal shoppers, home delivery, an interior decoration department, and a bargain basement. His sales grew from $12 million annually in 1868 to $25 million in 1881 and $68 million in 1906.

Meanwhile, Field pushed the development of downtown Chicago, so that when he died, half of his fortune, estimated to be between $100 million and $150 million, was in Chicago properties. He wished to make Chicago a great educational and cultural center and gave large sums to various institutions. He helped found the Art Institute, donated the land on which the first buildings of the University of Chicago were erected, and contributed $1 million for the museum at the World's Columbian Exposition. This museum became Field's chief interest; in addition to gifts during his lifetime his $8-million bequest built the Field (later Chicago) Museum of Natural History.

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Stephen Johnson Field

The American jurist Stephen Johnson Field (1816-1899) was an associate justice of the U.S. Supreme Court and a powerful partisan of unimpeded business expansion.

Stephen Field was born on Nov. 4, 1816, in Haddam, Conn., the son of a Congregationalist minister. He spent 2 years in Europe and the Middle East before entering Williams College, from which he graduated in 1837. He read law in the firm of his brother David in New York City, then moved to California in 1849.

The contradiction in Field's life between outrageous personal boldness and determination for law and order was a reflection of the frontier. At Yurbaville (later Marysville), Calif., as justice of the peace, Field was noted for his arbitrary but firm enforcement of the law. Despite an undignified controversy with another judge, he was elected in 1857 to the state's supreme court.

Field was a Unionist in the Civil War, and in 1863 President Abraham Lincoln appointed him to the U.S. Supreme Court. Notable among his early court writings were dissents in the *Slaughter-House Cases* (1873) and *Munn v. Illinois* (1873). In the latter Field presaged his philosophy of protecting business from the competition of governmentally created monopolies and from governmental regulation. This legal philosophy, referred to as ''substantive due process,'' expressed the idea of putting limits on government in order to preserve liberty, along with the notion that government interference in the jungle of economic competition was unnatural.

Substantive due process came into full force in Field's circuit court opinion, later upheld by the Supreme Court, *San Mateo v. Southern Pacific R.R. Co.* (1882). Here, a corporation was defined as a ''person'' and was thus protected by the 14th Amendment from any deprivation of its rights by government intervention ''without due process of law.'' This clause was a firm barrier against regulation, and with its protection, business enjoyed a legal immunity that lasted until the 1930s.

Field was a powerful voice in the Democratic party. He greatly resented being bypassed for the chief justiceship in 1888 by President Grover Cleveland. A gregarious man, he was not above sharing the hospitality of men whose corporations were engaged in litigation before the Supreme Court.

After serving on the Supreme Court longer than any other justice in its history, Field resigned in 1897. He died on April 9, 1899, in Washington, D.C.

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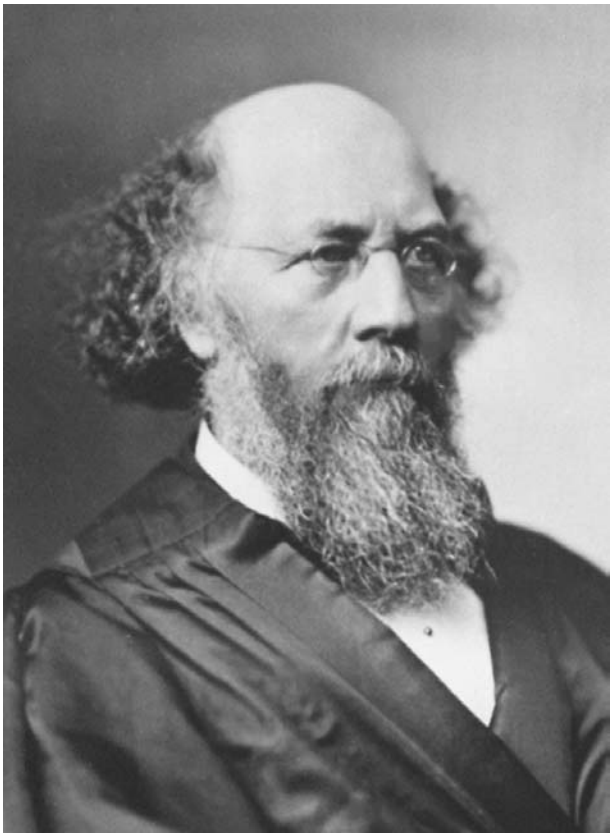

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Henry Fielding

The English author and magistrate Henry Fielding (1707-1754) was one of the great novelists of the 18th century. His fiction, plays, essays, and legal pamphlets show he was a humane and witty man, with a passion for reform and justice.

The English novel of today was largely created by Henry Fielding and Samuel Richardson. Richardson's works, written in the form of a series of letters, are experiments in psychological analysis. Fielding's novels, in which the author himself tells the story and controls the plot structure, are considered the first accurate portrayal of contemporary manners.

Henry Fielding was born on April 22, 1707, at Sharpham Park, Somersetshire, the estate of his maternal grandfather. In 1710 the Fieldings moved to East Stour, Dorsetshire. When Henry was 11, his mother died. A suit for custody was brought by his grandmother against his charming but irresponsible father, Lt. Gen. Edmund Fielding. The settlement placed Henry in his grandmother's care, although he continued to visit his father in London. Henry was educated at Eton. At 17 he attempted to elope with a young heiress but was frustrated by her guardian.

Lady Mary Wortley Montagu, Fielding's cousin, described him about this time as a high-spirited youth, full of the joy of life, witty and humorous. He was handsome and more than 6 feet in height.

Career as a Playwright

Fielding's first play, *Love in Several Masques,* was presented in London in February 1728. The following month he entered the University of Leiden in the Netherlands, where he studied classical literature. He returned to London in 1730. For the next 7 years Fielding was active as a playwright and theater manager. He wrote masques, farces, comedies, and burlesques, including the famous burlesque *Tom Thumb* (1730). In 1734 he married Charlotte Cradock, who was the prototype of his heroines Sophia and Amelia. Two political satires, *Pasquin* (1736) and *The Historical Register for the Year 1736* (1737), so infuriated the Whig government of Robert Walpole that all London theaters, except two protected by royal patent, were ordered closed by the Licensing Act of 1737. Fielding's career as a playwright was at an end.

Fielding then turned to the study of the law and was admitted to the bar in less than 3 years. He continued to oppose the Walpole government by editing a political journal, *The Champion* (1739-1740), the first of four journals that he edited in his lifetime.

First Novels

In 1740 Richardson published a novel, *Pamela; or, Virtue Rewarded,* the story of a young servant girl who preserves her virtue against the repeated advances of her master, Squire B———, so impressing him at last that he marries her. The book was an immediate success, being read as a lesson in morality by all young ladies. Fielding could not resist spoofing this, to him, ridiculous tale in an unsigned pamphlet, *An Apology for the Life of Mrs. Shamela Andrews* (1741), in which the virtuous heroine is hilariously exposed as a conniving wench.

Continuing the attack on Richardson, Fielding wrote *The History of the Adventures of Joseph Andrews, and of His Friend Mr. Abraham Adams* (1742). His purpose in this book, however, was more than parody, for he intended, as he announced in the preface, a ''kind of writing which I do not remember to have seen hitherto attempted in our language.'' In this new kind of writing, which Fielding called a ''comic epic poem in prose,'' he creatively blended two classical traditions: that of the epic, which had been poetic, and that of the drama, but emphasizing the comic rather than the tragic. Another distinction of *Joseph Andrews* and of the novels to come was the use of everyday reality of character and action as opposed to the fables of the past.

Joseph Andrews is supposedly the brother of ''the illustrious Pamela, whose virtue is at present so famous.'' He resists the advances of his employer, Lady Booby, in order to remain faithful to his true love, Fanny Goodwill. After escaping Lady Booby and surviving amusing adventures along the road with his companion, Parson Adams, Joseph is reunited with Fanny.

Fielding's law practice was not prospering, and the moderate income from *Joseph Andrews* was not sufficient to provide for his wife and children. Consequently he gathered for publication as *Miscellanies* (3 vols., 1743) some earlier works, including *The History of the Life of the Late Mr. Jonathan Wild, the Great,* a savagely ironic account of a notorious London thief whom he equated satirically with all ''great men,'' Robert Walpole in particular.

Tom Jones

Fielding's eldest daughter died in 1742, his wife in 1744, and he himself was crippled with gout. The death of his beloved wife was such a shock to Fielding that his friends feared for his reason. Yet during these sad years Fielding was creating his comic masterpiece, *The History of Tom Jones, a Foundling,* which appeared in 1749.

The plot of *Tom Jones* is too ingeniously complicated for simple summary; its basis is Tom's alienation from his foster father, Squire Allworthy, and his sweetheart, Sophia Western, and his reconciliation with them after lively and dangerous adventures on the road and in London. The triumph of the book is its presentation of English life and character in the mid-18th century. Every social type is represented, and through them every shade of moral behavior. Fielding's varied style tempers the basic seriousness of the novel, and his authorial comment preceding each chapter adds a significant dimension to the conventionally straightforward narrative.

While he was writing *Tom Jones,* Fielding also edited two journals—*The True Patriot* (1745-1746) and *The Jacobite's Journal* (1747-1748)—which were undertaken to counteract popular enthusiasm for Prince Charles Edward Stuart, the Young Pretender. Fielding wrote a preface (1744) for *The Adventures of David Simple,* a novel by his sister Sarah, and another preface (1747) for its sequel. In 1747 he married Mary Daniel, his first wife's servant; their grief over her death had drawn them together. Together they had five children.

Career as a Magistrate

In 1748 Fielding was commissioned justice of the peace for Westminster and later for Middlesex as well. Most of his work was concerned with London's criminal population of thieves, informers, gamblers, and prostitutes. In a corrupt and callous society he became noted for his impartial judgments, incorruptibility, and compassion for those whom social inequities had forced into crime. The income from his office, which he called ''the dirtiest money upon earth,'' dwindled because he refused to take money from the very poor. Fielding was assisted in his work by his blind half brother, Sir John Fielding (1722-1780), a justice of the peace, who was said to be able to recognize over 3,000 thieves by their voices. The brothers organized the Bow Street Runners, the first modern police force, and they lobbied continually in Parliament for enlightened criminal legislation.

Henry Fielding's experiences as a magistrate gave a more serious tone to his last novel, *Amelia* (1752). The sufferings of the heroine, Amelia Booth, and her husband, a soldier, are used to expose and condemn the civil and military establishments of the period. In his essays for his last periodical, the *Covent Garden Journal* (1752), Fielding criticized wittily and incisively politics, society, and literature.

Sick with jaundice, dropsy, and gout and worn out by overwork, Fielding resigned his post as magistrate and sailed to Lisbon, where he hoped to recuperate. Even this painful voyage was matter for his pen; he made it the subject of his last work, *The Journal of a Voyage to Lisbon,* which was published posthumously (1755). Fielding died in Lisbon on Oct. 8, 1754, and was buried in the English cemetery there.

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vol. 1 (1957); and Ian P. Watt, *The Rise of the Novel* (1957). Recommended for general historical background are Arthur S. Tuberville, *English Men and Manners in the Eighteenth Century* (2d ed. 1929); George M. Trevelyan, *English Social History* (2d ed. 1946); and Basil Williams, *The Whig Supremacy, 1714-1760* (2d ed., rev. by C. H. Stuart, 1962). □

W. C. Fields

The American comedian W. C. Fields (1879-1946) appeared in many of the classic early motion picture comedies.

The son of an immigrant Cockney vegetable peddler, W. C. Fields was born William Claude Dukenfield on April 9, 1879, in Philadelphia, Pa. At the age of 11 he became a vagrant on the city's streets. He survived by stealing, was frequently arrested, and so damaged his nose in alley fights that its swollen bulbosity later became part of his comic trademark, as did the hoarse voice that was partly produced by childhood colds.

Fields practiced juggling fanatically, becoming one of the most skillful performers in history. At 14 he got his first professional booking. Within 3 years he was an established entertainer and, driven by his obsessive fear of falling back into poverty, had begun his lifelong clamor for better pay and better billing.

By his early 20s (during which Fields entered a brief, though never legally dissolved, marriage) such comic inventions as his famous ''pool table'' act made him an international vaudeville star. Several years as a headliner in the Ziegfeld Follies and George White's Scandals (1915-1922) won him recognition as a ''talking'' comedian.

The starring role of Eustace McGargle in the 1923 hit play *Poppy* provided the rudiments of the comic character Fields would make his own. After completing his first four silent movies, which were unsuccessful, he returned to vaudeville, starring in Earl Carroll's *Vanities.* At 51 he headed for Hollywood—rich, famous, and determined to conquer the film industry.

It took Fields a year to get a job. His seven two-reelers for Mack Sennett led Paramount Pictures to give him a cameo part in a feature film; the comic sequence that Fields invented, with himself as the vengeful enemy of miscreant motorists, established his powerful screen personality. With *International House* (1932) he won a long-term contract for featured roles in 16 comedies, including *Tillie and Gus* and *Million Dollar Legs* (in which he met Carlotta Monti, his companion for the rest of his life).

In the mid-1930s Fields's rocklike constitution crumbled, partly because of his heavy drinking. During a convalescence he casually started a new career as a radio comedian, quitting 3 years later at the peak of nationwide popularity.

At 60 Field's health improved, and between 1938 and 1942 he enjoyed the (artistically) finest years of his life. He starred in *David Copperfield, You Can't Cheat an Honest Man, My Little Chickadee, Never Give a Sucker an Even Break,* and *The Bank Dick*.

After 1942 there were no more jobs. Fields spent his last days in a sanitarium. He died on Christmas morning, 1946. He left a character who entered American folklore: an engagingly pompous and malevolently cold-eyed humbug who spoke for all who ever secretly yearned to cheat at cards or retaliate against such institutions as the law, banks, and motherhood.

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The best book about Fields is Robert L. Taylor's touchingly funny *W. C. Fields: His Follies and Fortunes* (1949). Carlotta Monti, *W. C. Fields and Me* (1971), is a memoir about Fields by his former mistress. Other useful works are Donald Deschner, *The Films of W. C. Fields* (1966), and William K. Everson, *The Art of W. C. Fields* (1967).

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João Batista de Oliveira Figueiredo

João Batista de Oliveira Figueiredo (born 1918) was a Brazilian army general and president. In the latter role, he was noted for restoring political rights and allowing exiles to return to his country. He also brought to an end 21 years of military- dominated government and turned the presidency over to a civilian successor.

João Figueiredo served as president of Brazil (1979-1985) more from a sense of duty than because of pleasure or ambition. In 1981 he told a reporter that ''I spend most of my leisure time trying to pretend that I am not President. . . . I wish they had chosen someone else for this job.'' Indeed, it was his predecessor, Ernesto Geisel (1908- 1996), who decided that he would be the last of the five army generals to rule Brazil as president following the overthrow of João Goulart in 1964. He expanded Geisel's policy of *distenção*—the relaxing of the military's political control—into a gradual *abertura,* the opening of the political system. He used the presidency's power to marginalize right-wing anti-democrats and to prevent the radicalization of the left as he moved Brazil through a six year transition to civilian government.

His commitment to constitutional democracy was rooted in family tradition. His father, Colonel Euclides de Oliveira Figueiredo, opposed the revolution of 1930. He was one of the principal commanders in the Constitutionalist Revolt of 1932 and was an opponent of the Getúlio Vargas dictatorship (1937-1945). João Batista was born in Rio de Janeiro on January 15, 1918. He received his secondary education in military schools in Porto Alegre and Rio de Janeiro before entering the Escola Militar do Realengo from which he graduated first in his class as an *Aspirante* in the cavalry in November 1937. An outstanding student, he won the Brazilian military's ''triple crown'': first in his Realengo class, first in the advanced officers' course, and first in the command and general staff course. After a three-year tour with the Brazilian military training mission in Paraguay, he went through the Escola Superior de Guerra and then joined the faculty at the general staff school in 1961, where he participated in the conspiracy that brought down João Goulart in 1964.

A Military/Political Career

Promoted to colonel in August 1964, he helped found the Serviço Nacional de Informações (SNI) as the federal government's principal intelligence agency. Before Geisel named him head of the SNI in 1974, he served as chief of the São Paulo state police (1966-1968) and as commander of the prestigious 1st Cavalry Regiment in Brasília (1968-1969). Promoted to brigadier general in 1969, he served as chief of staff of the Third Army headquartered in Porto Alegre and then in a like position at the SNI. When an ''electoral college'' of generals named his superior, General Emílio Garrastazu Médici, to succeed ailing President (General) Artur da Costa e Silva (October 30, 1969), he made Figueiredo chief of the presidential military staff. This put him in the Planalto Palace during years of increased repression of political dissidents, as dramatic actions by regime opponents—such as the 1969 kidnapping of the U.S. ambassador—were met with wide-spread arrests, torture, and death-squad activity. As president, he would deny that he had been involved in such abuses and decree ''mutual amnesty'' for both accused political prisoners and state security agents. Perhaps the experience firmed his convictions regarding the military's proper role.

Figueiredo eventually earned the enmity of Médici by withholding information that would have made him choose someone other than Geisel as his successor. Once in office Geisel appointed General Figueiredo as chief of the SNI. In that position Figueiredo was promoted to general of division. From 1974 to 1977 he was the short, barrelchested general in dark glasses who avoided press contact. Even so, in early 1977 knowledgeable politicians began to see him as the likely candidate for the succession. His eight years of daily contact with the Planalto under two presidents and his extensive security background strengthened his chances.

Geisel maneuvered so as to diminish direct armed forces participation in the government's decision-making processes and to increase the power of the presidency by bending the military to his will. Neutralizing the military's political role gave him the space to select the man he believed would carry his policies to their logical conclusion.

The year of decision was 1977. In April Geisel briefly recessed the Congress to allow him to decree a package of measures that insured a safe electoral college to chose the next president in October 1978. In June Figueiredo's name was floated as a candidate. In October Geisel eliminated the opposition of Minister of Army General Sílvio Frota by firing him in a dramatic confrontation. And then, to avoid pushing through a promotion that would pass over senior generals, Geisel decided to ignore the custom that only four-star generals be considered as candidates. Minus the fourth star, he announced Figueiredo's candidacy.

With the attention of the nation suddenly focused, the press asked ''Who is Figueiredo?'' and scurried about for information. Figueiredo, seeking to project a more accessible image, began wearing clear lens, shortened his public name to João Figueiredo, and shook hands and kissed babies from one end of Brazil to the other. He allowed photographs while doing exercises and horseback riding. His open, honest, often blunt manner touched the hearts of Brazilians accustomed to his somber predecessors. Elected in October, he took office in March 1979 declaring his intention ''to make this country a democracy.''

Problems of the Presidency

Considering the problems, that objective was a gigantic task. He immediately faced strikes as workers reacted to the rapidly rising inflation that reached 110 percent by 1980, declining productivity, and an international debt of some

$50 billion that soared with the skyrocketing interest rates in the United States—each new percentage point cost the Brazilians another $100 million. To improve the political atmosphere, he signed into law a general amnesty. A total of 4,650 persons who had lost their political rights or been jailed, exiled, or dismissed from their jobs were affected. In November 1979 party reform eliminated the two recognized parties, which were replaced by an alphabet soup of multiple parties. Figueiredo's advisers argued that multiplication would split the opposition into competing factions.

The hard-line right-wing reacted to the regime's openness with a wave of terrorist bombings. Figueiredo challenged the terrorists to attack him instead of innocent people after a letter bomb killed a secretary at the lawyer's association. On April 30, 1981, a bomb exploded in a car outside a large convention center in Rio de Janeiro where 20,000 people were attending a concert sponsored by opposition groups. The army sergeant holding the device was killed and the captain driving the vehicle was severely injured. The incident confirmed direct military involvement in the bombings. Strong, but as yet unexplained, pressures prevented Figueiredo from punishing the guilty. The subsequent sloppy cover-up was headline material, and the tension on the president was so great that he suffered a heart attack in mid-September 1981. After hospitalization in Rio he was treated in Cleveland, Ohio. He paid a price in health for his position, suffering heart, eye, and back problems during the next several years.

The worsening international economic situation and the process of political liberalization jointly produced economic and social problems. Massive strikes in São Paulo's industrial zone in 1978 and 1980 led to the arrest of union leaders under the national security laws. Workers protested that their wage increases indexed to the inflation rate were far below a livable level. The government in turn was pressured by the International Monetary Fund to hold down wages as an anti-inflationary measure. Increasingly it became clear that debt repayment meant low incomes for Brazil's workers. In the north and northeast rural people began seizing unused lands, causing Figueiredo to create a new ministry to deal with land reform.

Tension with the Catholic Church, which was the major voice for societal change, reached a peak in the early 1980s with the expulsion of an Italian priest and the imprisonment of two French priests involved in political and land reform questions.

To confront the growing debt, the government invested massively in natural resources for export, opened Brazil to foreign petroleum exploration, and completed the huge Itaipú hydroelectric project. At the end of his term Figueiredo left growing inflation but also an extensive infrastructure to support Brazil's continued growth.

In foreign policy he continued the pragmatic position of his predecessors that Brazil should pursue any relations that contribute to its development. The days of automatic alignment with the United States of America were over. Pointedly, he kept a certain distance from Washington, while intensifying relations with Europe, Asia, Africa, and Spanish America. The North-South dialogue was the cornerstone of Brazilian foreign policy. He expressed his view in his 1982 speech to the United Nations when he declared that ''the economic policies of the great powers are destroying resources without constructing anything in their place.''

In 1984, there were nationwide demonstrations calling for the direct election of a new president. Figueiredo kept his word to allow them. In January 1985, Tancredo de Almeida Neves was chosen president by the electoral college. On the eve of his inauguration, he was rushed to the hospital and died five weeks later. On March 15, 1985, Vice President and civilian José Sarney donned the presidential sash, and the Revolution of 1964's last president eagerly began his retirement.

Further Reading

There are no biographies or other studies of Figueiredo in English. There is good summary of 20th-century Brazilian history in Thomas E. Skidmore and Peter H. Smith, *Modern Latin America* (1984); a helpful review of recent decades in Robert Wesson and David V. Fleischer, *Brazil in Transition* (1983); *Countries of the World* by James D. Rudolf (1991). □

José Figueres Ferrer

José Figueres Ferrer (1906 - 1990) served as President of Costa Rica for a total of 12 years. He served three different, non-consecutive terms.

José Figueres Ferrer was born in 1906. There is not much information regarding his early life.

A new epoch came into being in Costa Rica during 1940. It was then that Dr. Rafael Angel Calderen Guardin was elected the new president. He began to make sweeping changes, which appeared to be an attempt to move the country into a more stabilized one. Some of his policies included land reform, progressive taxation and guaranteed minimum wage. The country looked as if it was headed in the right direction.

The sanctuary, which Costa Rica had become, would take turn for the worse. Calderen's United Social Christian Party refused to leave office, or leave behind power. They had lost the 1948 election. A civil war ensued. The Calderen's were opposed by Jose (Don Pepe) Figueres Ferrer. Prior to the revolt, ''Don Pepe'' had been exiled to Mexico in 1942. He returned to fight a political battle, with the aid of both the Guatemalan and Cuban governments. He won the war, which lasted 40 days, and cost 2,000 lives.

Figueres Ferrer had been named the head of the Founding Junta of the Second Republic of Costa Rica. He made it his mission to reform Costa Rica. He included the positive aspects of Calderen's campaign and added some additional ones which were an attempt to make Costa Rica a more positive and progressive country. Figueres Ferrer gave women the right to vote, abolished all branches and divisions of the Costa Rican armed forces, nationalized banks,

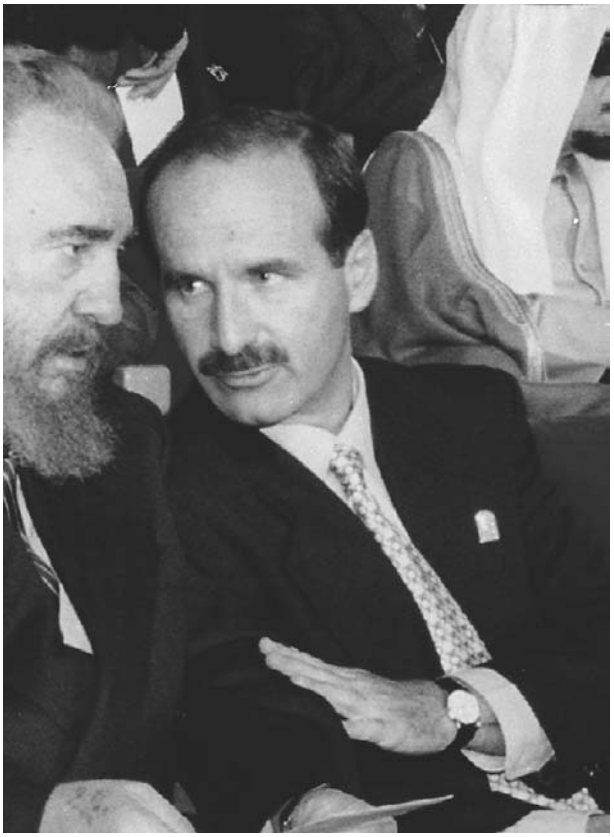

etc. One of the more controversial rulings he made was the ban on all actions of the Communist party.

Figueres Ferrer led a national revolt in 1948. The revolt was an act of solidarity to ensure that the newly elected president Otilio Ulate could effectively take over the governmental control. Ulate placed Figueres Ferrer in the rank of provisional president. It was during this legislation period that Costa Rica developed some of it's most useful and socially conscious reforms. Figueres Ferrer was elected to the office presidency in fair and open elections in 1948. He served a total of 12 years. His terms were divided amongst 3 stints in office: 1948-1949, 1953-1958, and 1970-1974.

Figueres Ferrer died in 1990 knowing that to many Costa Ricans, he was a hero. He has been credited with bringing democracy to his country. His son, Jose Figueres Olsen currently serves as President of Costa Rica.

Further Reading

Information regarding José Figueres Ferrer can be obtained from *The Concise Columbia Encyclopedia*. Additional information on both José Figueres Ferrer and Costa Rica can be found at http://www.centralamerica.com and at http://www.pubweb.acns.nwu.edu □

Millard Fillmore

The major contribution of Millard Fillmore (1800-1874), thirteenth president of the United States, was his signing of the Compromise of 1850.

Millard Fillmore was born in Cayuga County, N.Y., the son of a poor farmer. Although he held several legal clerkships, he was largely self-taught in the law. He entered politics in association with Thurlow Weed and William H. Seward, helping to organize the Anti-Masonic party as a major third party in the North. As one of the party's leaders in the New York Assembly, Fillmore sponsored reforms, including abolishing debtor imprisonment and a bankruptcy bill. As a member of the U.S. House of Representatives in the 1830s and 1840s, he led his party into the newly formed Whig party. He was elected comptroller of New York State in 1846.

In 1848 Fillmore was elected vice president of the United States under Zachary Taylor. This proved an unpleasant experience, as he was excluded from all patronage and policy-making decisions. He was unable to prevent Taylor's opposition to Henry Clay's proposals for ending the sectional crisis over the extension of slavery into territories acquired by the Mexican War; but before Taylor could veto Clay's compromise bill, he died. Fillmore, now president, quickly accepted the five bills which made up the Compromise of 1850. This was the high point of his administration

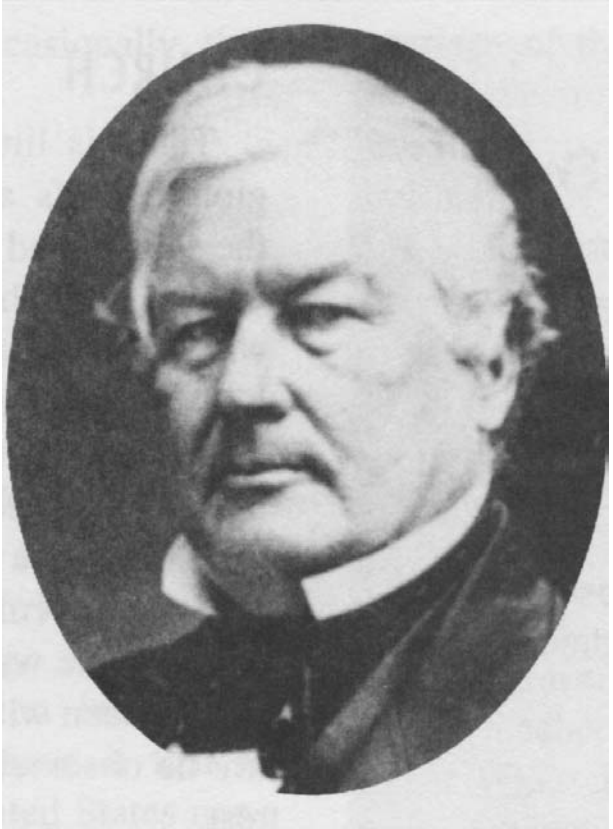

and demonstrated his attempt to find a middle ground on the slavery question. However, he was attacked by antislavery groups, especially for his vigorous enforcement of the Fugitive Slave Law, which was part of the compromise. Fillmore believed that slavery was evil but, as long as it existed, had to be protected.

Fillmore's policies all aimed at turning the country away from the slavery question. His most important recommendation was that the U.S. government build a transcontinental railroad. His foreign policy, formulated with Secretary of State Daniel Webster, had similar goals. In marked contrast to the aggressive policy followed by the United States during the rest of the 1840s and 1850s (when Democratic administrations made every effort to acquire additional territory), Fillmore sought to encourage trade through peaceful relations. One of his major undertakings was to send Commodore Matthew Perry to open Japan to American commerce.

In 1852 Fillmore was repudiated by the Whigs. After he ran unsuccessfully for president in 1856 as the Know-Nothing party's candidate, he returned to Buffalo to devote himself to local civic projects. He died on March 8, 1874.

Further Reading

The definitive biography of Fillmore is Robert J. Rayback's objective *Millard Fillmore* (1959). For background on Fillmore's New York career see the books by Glyndon G. Van Deusen on the leaders of the Whig party in the Empire State: *Thurlow Weed: Wizard of the Lobby* (1947), *Horace Greeley: Nineteenth-Century Crusader* (1953), and *William Henry Seward* (1967). □

Sir Robert Filmer

The English political theorist Sir Robert Filmer (died 1653) was influential in the development of English conservative thought. His treatises formed the basis for a royalist or Tory theory of kingship and government.

The eldest son of Sir Edward Filmer, Robert Filmer was born in the last decade of Elizabeth I's reign. After being educated at Trinity College, Cambridge, he retreated to his country estates in Kent, where he devoted himself to scholarly pursuits and to winning the hand of Anne, daughter of the bishop of Ely. At the beginning of Charles I's reign Filmer was knighted, but he appears to have played no major role either in local government or in Parliament.

As the conflict between Crown and Parliament deepened, Filmer took a strong royalist stand. When civil war erupted in 1641, Filmer's response was to write his *Patriarcha or the Natural Powers of Kings,* which, though not published, was circulated in manuscript form. His writings earned him the active hostility of Charles's parliamentary opponents. His house was looted by a parliamentary force in 1643, and the next year he was temporarily imprisoned in Leeds Castle.

With the end of the first civil war, Filmer regained his freedom and apparently played no part in the second internecine struggle, which broke out soon after. He did, however, return to his writing, and before the execution of Charles I he authored his most thoughtful treatise, *The Anarchy of Limited or Mixed Monarchy,* in which he argued for the establishment of a ''pure'' monarchy such as existed in France. Like his earlier work, this was not published at the time.

After the establishment of the Commonwealth, Filmer retreated into deeper obscurity. He continued to write, but as his ideas were anathema to England's new rulers, publication was impossible. After an appeal to the landed classes to restore traditional government in *The Free-holders' Grand Inquest,* he undertook an analysis of Aristotle's *Politics* which dealt with the question of ''mixt'' as opposed to ''pure'' forms of government, and Filmer argued, as did the French writer Jean Bodin, for the superiority of the latter type.

In 1652 Filmer wrote *Observations Concerning the Original of Governments,* in which he enunciated a theory of absolutism that not only opposed the more liberal ideas of John Milton and Hugo Grotius, but that also differed with the more (to him) congenial ideas of his other contemporary Thomas Hobbes. Filmer rejected any sort of ''social compact''—whether stemming from man's ''natural goodness'' as Milton would have had it or from his depravity as Hobbes averred—as the original basis for government. He also rejected extreme mechanism and thus alienated many contemporaries. Filmer was, however, a rationalist; before his death in 1653 he wrote two works which cast doubt on the validity of witchcraft, *An Advertisement to the Jurymen of England Touching Witches* and *The Difference between a Hebrew and an English Witch.*

After the Restoration a genuine wave of promonarchical sentiment existed, and Filmer's once unpopular ideas were gradually resurrected. In 1679 his treatises (except the *Patriarcha*) were published. The remaining work appeared in print the following year.

Further Reading

There is no modern study of Filmer, for the scarcity of information about him precludes a full-length treatment. Thomas I. Cook, ed., in his introduction to John Locke's *Two Treatises of Government* (1947) provides a thorough and sympathetic analysis of Filmer's importance. □

Rabbi Louis Finkelstein

As chancellor of the Jewish Theological Seminary, Rabbi Louis Finkelstein (1895-1992), a renowned scholar of classical Jewish history and literature, headed the American religious movement Conservative Judaism.

The son of Rabbi Simon and Hannah (Brager) Finkelstein, Louis Finkelstein was born in Cincinnati, Ohio, on June 14, 1895. In 1902 his family moved to the Brownsville section of Brooklyn. There, under the supervision of his father, Finkelstein continued his intensive religious education, rising early each day to pursue his religious studies prior to setting off for school. Finkelstein earned an A.B. from the City College of New York in 1915 and a doctorate from Columbia University in 1918. In 1919 he was ordained rabbi at the Jewish Theological Seminary in New York. In 1922 he married Carmel Bentwich; they had three children.

From 1919 to 1931 Finkelstein was rabbi to Congregation Kehillath Israel in the Bronx in New York City. At the same time he joined the seminary faculty, serving first as instructor in Talmud (1920-1924) and then as Solomon Schechter Lecturer in Theology (1924-1930). In 1931 Finkelstein left the congregational rabbinate to join the seminary full-time. He was promoted to full professor in 1931 and began to assume increasing administrative responsibilities, becoming assistant to president Cyrus Adler (1934-1937) and provost (1937-1940). Following Adler's death, he became president (1940-1951). In 1951 he was elevated to the newly created post of chancellor of the seminary (1951-1972), an institution, Finkelstein believed, that could synthesize modern American life with the traditional faith of Judaism.

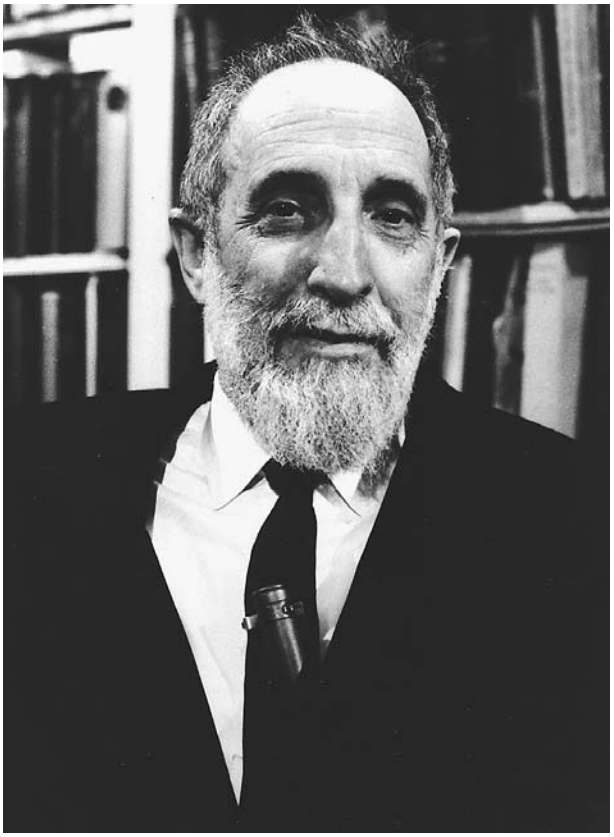

Period of Expansion

When Finkelstein assumed the reins of leadership, Conservative Judaism was entering a period of extraordinary expansion. The number of synagogues affiliated with the movement more than doubled in the years between 1949 and 1963, and the funds raised for the seminary increased more than sevenfold between 1938 and 1944. This proportional growth enabled Finkelstein to expand the programming and educational activities of the seminary, bringing it to national prominence in Jewish and interfaith affairs. Under his leadership the seminary created the Jewish Museum in New York, sponsored the radio and television programs ''The Eternal Light,'' founded the Institute for Religious and Social Studies to bring together clergy of different faiths, and inaugurated the Conference on Science, Religion and Philosophy to explore the moral issues of the new technological world. Finkelstein was determined to see Jewish civilization recognized as one of the great streams of thought in world civilization. He realized his goal as he saw many of the scholars trained at the seminary move out to teach in the more than 100 American universities sponsoring Jewish studies programs.

As the head of the largest denomination of Judaism in America, Finkelstein served as an adviser on Jewish affairs to President Franklin Roosevelt (1940-1945). He prayed at the inauguration of President Dwight Eisenhower and in 1963 was invited by President John Kennedy to join the American delegation sent to the Vatican for the installation of Pope Paul VI. He was also invited by President Richard Nixon to preach at the White House.

Literary Classicist

Finkelstein wrote and edited nearly 100 books on Judaism, religion, sociology, culture, and ethics. During the early years of his career he distinguished himself as an insightful scholar of the history and literature of classical Judaism. Among his most important works are *Jewish Self-Government in the Middle Ages* (1924); *Akiba: Scholar, Saint, Martyr* (1936), a biography of the second century rabbi and martyr to his faith at the hands of the Romans; and a work on the economic and social background of the second century B.C.E. Jewish religious sect *The Pharisees* (1938). He edited a major, three volume study, *The Jews: Their History, Culture and Religion* (1949), as well as *American Spiritual Autobiographies* (1948) and *Social Responsibility in an Age of Revolution* (1971). In 1985 he published the third and fourth volumes of a projected six volume critical edition of the Sifra, a fourth century commentary on the biblical book of Leviticus.

Finkelstein died November 29, 1991, at his home in New York City after a long bout with Parkinson's disease. He was 96 years old.

Further Reading

For additional information, see the article on Louis Finkelstein in the *Encyclopedia Judaica* (1972). For background on Conservative Judaism and on Finkelstein's role during its expansion period, see Herbert Rosenblum's *Conservative Judaism: A Contemporary History* (1983), available from the United Syn-

agogue of America in New York City, and Marshall Sklare's *Conservative Judaism* (3rd ed., 1985). For Finkelstein's interpretation of Conservative Judaism, see his essay ''Tradition in the Making,'' in *Tradition and Change* edited by Mordecai Waxman (1958). □

Further Reading

Carlos E. Finlay, *Carlos Finlay and Yellow Fever* (1940), is a valuable work by Finlay's son and includes most of the Cuban scientist's writings on yellow fever, as well as a section on his life. A collection of essays on Finlay published by the Cuban Ministry of Public Health is *Dr. Carlos J. Finlay and the ''Hall of Fame''* (1959). See also Enrique Saladrigás y Zayas, *A Tribute to Finlay* (1952). □

Carlos Juan Finlay

The Cuban physician and epidemiologist Carlos Juan Finlay (1833-1915) discovered that certain mosquitoes transmit yellow fever.

Carlos Juan Finlay was born in Camagüey Province on Dec. 3, 1833, of a Scottish father and a French mother. He spent his early years on his father's coffee plantation but soon was sent to school in France and England. From there he traveled to the United States, where he received a degree in medicine at Jefferson Medical College, Philadelphia, in 1855. He returned to Cuba and began to practice medicine after revalidating his degree at the University of Havana. From Cuba he traveled to Peru, Trinidad, and France, working in various hospitals. In 1870 he settled in Cuba permanently, developing an interest in the island's sanitary and health problems.

When, in 1879, an American mission arrived in Cuba to study the causes of yellow fever, the Spanish government designated Finlay to work with the group. He developed the idea that the transmission of yellow fever required a vector. At the International Sanitary Conference, held in Washington in February 1881, he explained his theory. In August Finlay read before the Academy of Sciences of Havana his historic work showing a mosquito, *Culex fasciatus* or *Stegomyia fasciata* (later known as *Aedes aegypti*), to be the vector of the yellow fever organism. Although Finlay advanced numerous experiments and observations to support his conclusions, his theory was not accepted by the scientific world for almost 2 decades. In a report to the International Sanitary Conference held in Havana in 1901, Walter Reed confirmed Finlay's discovery.

When United States troops landed in Cuba in 1898 during the Spanish-American War, Finlay worked with the American army in Santiago de Cuba. He further tested his theories in practice and advocated a campaign against the mosquito. As a result of his urgings, W. C. Gorgas, United States health chief in Cuba, began a program, later extended to Panama, to exterminate the mosquito, thus putting an end to a sickness that had plagued the Caribbean for many years.

In addition to his work in the epidemiology of yellow fever, Finlay wrote extensively on ophthalmology, tuberculosis, tetanus, trichinosis, filariasis, leprosy, beriberi, cholera, and exophthalmic goiter. After the establishment of the Cuban Republic in 1902, he was appointed public health chief, and the Cuban government created in his honor the Finlay Institute for Investigations in Tropical Medicine. Finlay died in Havana on Aug. 20, 1915.

Charles Grandison Finney

Charles Grandison Finney (1792-1875), American theologian and educator, was a famous evangelist who brought frontier religion to the urbanized East.

Charles Finney was born on Aug. 29, 1792, in Warren, Conn.; his family moved to Oneida County, N.Y., about 1794. A self-assured young man, he decided after high school not to attend college. For several years he taught school in New Jersey, but his family finally persuaded him to return to western New York to study law.

Finney's interest in religion at this time was only perfunctory, because he found orthodox Calvinism unpalatable. Thus his route to a religious ''awakening'' was outside the institutional church. Observing that legal decisions often quoted Scripture, he began to read the Bible. He became concerned as to how man could achieve salvation, finally concluding that, instead of waiting upon God's regenerative spirit, any man could exert himself to give up sin and accept Jesus as a redeemer. In 1821 he had a mystical experience in which he believed he stood face to face with Jesus. From this time he devoted his energies to preaching revivals. He was licensed as a Presbyterian minister in 1824.

Finney was a masterful pulpit orator. He addressed the audience as sinners and prayed for them by name. He prolonged his meetings until early morning and even carried his ministry into the factories. Only his success at winning converts persuaded more orthodox clergymen to condone his techniques.

In 1828, after a fruitful campaign in western New York, Finney visited Philadelphia, Providence, and Boston. In 1832, at the invitation of several prominent businessmen, he moved to New York City. He was plagued with illness, and his sojourn was unhappy. Three years later he accepted the chair of theology at Oberlin College.

Finney devoted much of his time to teaching and writing. *Lectures on Revivals of Religion* (1835) was a manual on conducting revivals. His subsequent works, *Sermons on Important Subjects* (1836), *Views of Sanctification* (1840), and *Lectures on Systematic Theology* (1846), elaborated his belief in the perfectability of man. He supported the temperance movement and condemned the ''sin of slavery.'' Drawing his following from the professional and business classes, he taught the value of charitable and philanthropic enterprises.

In 1851 Finney became president of Oberlin, a position he held until the end of the Civil War. Though hampered by illness, he conducted revivals until his death on Aug. 16, 1875, in Oberlin.

Further Reading

There is no modern biography of Finney. His *Memoirs of Rev. Charles G. Finney* (1876) is useful for factual data. By far the liveliest sketch of Finney's life is Bernard A. Weisberger, *They Gathered at the River: The Story of the Great Revivalists and Their Impact upon Religion in America* (1958). Equally important are Whitney R. Cross, *The Burned-over District: The Social and Intellectual History of Enthusiastic Religion in Western New York, 1800-1850* (1950), and Charles C. Cole, Jr., *The Social Ideas of the Northern Evangelists, 1826-1860* (1954).

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Firdausi

Firdausi (934-1020) was a Persian poet of the first rank in the long history of the Persian civilization. He wrote one of the greatest national epics in world literature.

Firdausi was born in the province of Tus, some 12 miles northeast of present-day Meshed. Firdausi was the pen name of the poet. His personal name and that of his father, according to al-Bundari, was Mansur ben Hasan. Firdausi's family was of old Iranian gentry stock and thus rich enough to be independent. He studied philosophy, astronomy, poetry, and astrology. He was happily married to an educated musician. They had a son, who died at the age of 37, and a daughter, who survived him.

Firdausi grew up in a world that had been controlled by the Islamic religion and the Arabs for about 300 years. This culture was foreign to the natural heritage of the Iranian peoples. It was thus with the writing of the *Shahnameh* (Book of Kings) by Firdausi that Persian literary influence began to grow in a nonpolitical way in the Arab world.

Firdausi began to write his masterpiece, the *Shahnameh,* at about the age of 40. His main motive in undertaking this great task was to revive the glory of ancient Iran. A youthful contemporary of Firdausi, the gifted but ill-fated Dakiki, originally conceived the idea of narrating the story of Iran's history in heroic verse, but he was assassinated. Thus Firdausi took up the task. His main sources were his own imagination and the *Khvatainamak* (Book of Sovereigns), a prose epic in the ancient language Pahlavi, compiled from earlier chronicles about A.D. 640 under the last Sassanian kings in Iran.

"Book of Kings"

The *Shahnameh* is an epic of nearly 60,000 couplets. It chronicles the story of Iran for a period reckoned traditionally as more than 4 millennia. The work is divided into several parts covering four dynasties, the Pishdadian, the Kayanian, the Ashkanian, and the Sassanian. The descriptions of the first two are drawn from mythology; the third is only partly historical; and the fourth is the most factual.

The narrative begins with a description of primitive rulers followed by the golden age of King Jamshid, presumably 3000 B.C. Then follows the thousand years of foreign rule under cruel tyrants such as Zahak, who typifies the sway of Semitic invaders. Gradually Iran frees itself, only to be subjected to new wars with the country of Turan.

The romantic episodes of the loves of Zal and Rudabah serve as a prelude to the birth of their son Rustam, the supreme hero of the epic, whose martial exploits and tragic

fate—slaying his unknown son Sohrab in a battle between Iran and Turan—dominate the earlier portion.

With the end of the Kayanian dynasty come the epoch of the Achaemenian kings and then Alexander the Great. Finally, after scantily covering the 500 years of Parthian rule, Firdausi praises the rise of Sassanian rule from A.D. 226 to 650. Thus the poem, despite its length, keeps ever in view the unifying purpose to exalt the fallen glory of Iran.

Rejection and Travels

Firdausi was 40 when he began the poem and 71 when he finished it. His growing fame at this time led him to the court of Mahmud of Ghazni, in what is now Afghanistan. Firdausi traveled there to present his works. On reading the biographers one is led to believe that his main dissatisfaction was the inadequacy of his reward. But the underpinnings of disagreement went further.

In the first place, Firdausi was a Shiite and Mahmud a Sunnite—representing the opposite poles of Islam. Furthermore, Firdausi had praised a vizier hostile to Mahmud. Finally, Firdausi was offended by Mahmud's lack of interest in poetry. In fact, Mahmud was to pay Firdausi a gold dirhem for each couplet but reneged and gave him 60,000 silver dirhems instead, which Firdausi rejected. In rage, Firdausi broke with the ruler and had to flee for his life.

After 10 years of wandering in poverty he found refuge in Tabaristan southeast of the Caspian Sea. To his new princely benefactor he dedicated the long poem ''Jusuf and Zulaikha,'' the love story of Potiphar's wife for Joseph, a masterpiece of romantic verse that he took from the Old Testament by way of the Koran. Firdausi spent his last years in Tus in relative quietude.

An Evaluation

In both the major extant works of Firdausi is seen a poet of extraordinary ability. He combined harmoniously what he drew from historical sources with his personal inspiration. As for his style, whether in the fantastic elements demanded by the epic or in the gracefulness of his descriptions of everyday life, he excels at describing and explaining facts or sentiments in a clear, concise manner. His style is firm but eloquent, never giving into baseless extremes.

His poetry very seldom contained Arabic words, except in his descriptions of Alexander the Great, which came largely from Arabic sources. Just as Dante did with Italian, Chaucer with English, or the Gutenberg Bible with the Latin Vulgate, he was in his day a popularizer of the vernacular. Arabic was the holy Islamic language of Allah in the Koran just as Latin was the lingua franca for the Catholic Church. It was the *Shahnameh* of Firdausi that recongealed the Persian language into a coherent force that soon was to be the court language for most of the Islamic world.

Further Reading

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Harvey Samuel Firestone

The American industrialist Harvey Samuel Firestone (1868-1938) organized the Firestone Tire and Rubber Company, a leading firm in the rubber industry.

Harvey Firestone was born at Columbiana, Ohio, on Dec. 20, 1868, the son of a prosperous farmer. During the 1890s he held various positions in the buggy industry. In 1896 Firestone established a tire company; it was sold 3 years later. In 1900 he founded the Firestone Tire and Rubber Company in Akron, Ohio, which was already a center of the tire industry catering to the bicycle.

Now Firestone shifted his attention to the automobile industry and the pneumatic tire, which replaced the solid tire. He obtained a substantial order from Henry Ford in 1906, and this became the foundation of a business and personal relationship. Firestone became one of the ''big five'' in rubber: the others were Goodyear, Goodrich, United States Rubber, and Fisk.

Firestone responded to the 1920-1921 business decline by reducing prices and refusing to participate in a price agreement with his competitors. Wages were cut in an effort to trim costs (like most mass production industries, the rubber industry was not yet unionized). In 1923 Firestone brought out the balloon tire, a product innovation which was widely copied.

The rubber tire industry was at this time completely dependent on imported raw material. The price of rubber, like that of most raw materials, fluctuated greatly: it rose during World War I and went down during the postwar depression. Under the sponsorship of Great Britain, which owned colonies producing much of the world's rubber supply, a short-lived cartel was started in 1922 to raise the price of rubber and restrict its output. Complaints from consumer nations arose, particularly from the United States, which, in the midst of an automobile revolution, was the largest consumer of rubber. In response, in 1924 Firestone and Henry Ford began to develop their own rubber supply in Liberia, Africa. The size of Firestone's Liberian rubber plantations made him an important factor in the economic life of that country. In 1930 a League of Nations inquiry into the slave traffic exonerated Firestone's labor policy there.

Firestone died on Feb. 7, 1938, in Miami Beach, Fla. His family-controlled company concentrated on a single line of products—rubber tires.

Further Reading

Firestone's *Men and Rubber,* in collaboration with Samuel Crowther (1926), presents his reminiscences. Alfred Lief wrote the popular biography *Harvey Firestone: Free Man of Enterprise* (1951) and *The Firestone Story: A History of the Firestone Tire and Rubber Company* (1951). The Liberian venture is examined in Wayne C. Taylor, *The Firestone Operations in Liberia* (1956). □

Ruth First

Ruth First (1925-1982) was a South African socialist, anti-apartheid activist, and scholar. She fled South Africa in 1963 after serving 117 days in solitary confinement in South African jails. She worked from exile in England until 1977 when she returned to hands-on political work in Mozambique. On August 17, 1982, she was killed by a parcel bomb in Maputo, Mozambique.

Ruth First was born in Johannesburg, South Africa, in 1925, the daughter of socialist immigrants Tilly and Julius First. Educated in Johannesburg, she completed a bachelor's degree in sociology at the University of the Witwatersrand in 1946. Her years as a university student were filled with political exploration and set her commitment to pursue the struggle for social justice for all South Africans. First was instrumental in the foundation of the non-racial Federation of Progressive Students and joined the South African Communist Party—the principal party open to whites forging inter-racial political activity.

Upon graduation First worked as researcher for the Johannesburg municipality and taught evening classes in black schools. As a Communist party member she collaborated in organization of the African Mine Workers Union. When the mine workers went out on strike in 1946, the government brutally suppressed the strike and arrested the Communist party's entire executive body. First resigned her research position to become acting party secretary and ultimately editor of the Johannesburg edition of the party newspaper, *The Guardian*.

Throughout the 1950s First engaged in intense investigative journalism, revealing the brutal reality of South African rule while also publicizing statements by the increasingly persecuted leadership of the African National Congress (ANC), the principal anti-apartheid party. She supported the ANC's 1952 Defiance of Unjust Laws Campaign and in 1954 helped found the Congress of Democrats branch of the Congress Alliance—a political coalition including the ANC, the South African Indian Congress, the South African Coloured People's Congress, and the South African Congress of Trade Unions. She helped draft the Congress Alliance's Freedom Charter, which called for ". . . a non-racial South Africa based on equal rights for all."

With the Suppression of Communism Act in 1951, *The Guardian* was banned. Despite a series of banning orders which cumulatively circumscribed First's ability to research, publish, and organize, she and her staff managed to publish a series of newspapers between 1952 and 1963. In 1956 First, her husband attorney Joe Slovo, and much of the Congress Alliance leadership was arrested and charged with high treason. After more than a year of litigation the case was dismissed, but this persecution set the tone for future events. When Hendrik Verwoerd, the principal architect of apartheid legislation, became prime minister in 1958, efforts to penetrate, undermine, and suppress the militant anti-apartheid movement redoubled. Within half a decade the Congress Alliance leadership was largely dismantled, murdered, imprisoned, or driven into exile.

First exploited the privileges of her race and sex to remain active in political activity after her colleagues were jailed. Although she was known to support the ANC and to be a respected strategist within the movement, First was not arrested in July 1963 when the government raided the underground headquarters of the Congress Alliance at a Rivonia farm house. Key ANC leaders were taken and charged in the so-called Rivonia trial (1963-1964). Nelson Mandela, Govan Mbeki, and Walter Sisulu, were sentenced to life imprisonment. When First was arrested in August

1963 under the 90 day detention act, she was told by a security officer: '' . . . You could have been charged in the Rivonia case. But we didn't want a woman in that case.'' Shortly after her release in late 1963 First, her three daughters, and her mother joined the rest of the family in exile in England.

Banning and exile did not suffocate First's activism, but encouraged a qualitative change—from political journalism to activist scholar. Her first major monograph, a study of South Africa's continuing illegal domination of South West Africa, researched while under police surveillance in 1961, was widely acclaimed and remains a classic. Despite banning orders First edited ANC members' speeches and trial addresses and was instrumental in the publication of Mbeki's *South Africa: The Peasants Revolt* and Mandela's *No Easy Walk to Freedom*. In 1970, with the publication of *Power in Africa,* she won international recognition as a key African analyst. She became a lecturer at the University of Durham and during the 1970s combined scholarship, a sharp critical eye, and firm political commitment to author and co-author many important works on South African apartheid, African politics, and an outstanding biography of Olive Schreiner.

In 1977 First seized the opportunity to return to southern Africa as director of research at the Center for African Studies in Mozambique. Free from the constraints of banning orders and the frustration of exile, First flourished under the demanding task of training Mozambican cadres to develop appropriate, useful, and politically informed research techniques in an effort to stabilize the fledgling socialist state. She turned her talents as teacher, activist, strategist, and scholar to strengthen and sharpen the struggle for social justice.

First was never a politician, yet she was a towering force in political circles—the all important behind-the-scenes strategist, the gifted problem solver who never left a stone unturned, a question unasked, or a bold initiative untried. A prolific and influential writer, First left an important legacy of political analysis of modern Africa, and her work in Mozambique set the international pace for integrating social science research into the creation of socialism. She was at a highpoint in her life's work when she was cut down in 1982.

Further Reading

A selection of her writing and an important bibliography of her published works, including reviews of her works, news reports of her murder, and obituaries, collected by Gavin Williams, is contained in ''A Tribute to Ruth First,'' *Review of African Political Economy,* Volume 25 (1984). The student's best introduction to Ruth First is *117 Days* (1965), her account of solitary confinement under the Verwoerd regime in South Africa. The book was re-issued after her death with a preface by her life-long friend Ronald Segal (1983). Her publications include: *South West Africa* (1963); *Power in Africa: Political Power in Africa and the Coup d'Etat* (1970); *Libya: The Elusive Revolution* (1973); *Black Gold: The Mozambican Miner, Proletarian and Peasant* (1983); and, with Ann Scott, *Olive Schreiner* (1980). □

Bobby Fischer

An eight-time U.S. chess champion, Bobby Fischer made his mark in the 1970s as one of the most skilled and controversial masters of the game. With his famous 1972 victory over Russian Boris Spassky and his youthful good looks and energy, he helped win over a new generation of chess enthusiasts.

The definitive child prodigy, the Mozart of chess, an eccentric, reclusive figure—Bobby Fischer has been labeled all of these and more throughout an acclaimed and controversial life behind a chessboard and before the eyes of an adoring public. In an era when the most highly publicized chess matches pit human against computer, Fischer represents the image of an earlier time that stressed the mental and emotional athletics of the game.

An eight-time United States chess champion, and the holder of several ''world's youngest winner'' titles, Fischer was a well-known name in chess circles long before his most famous match: the 1972 tournament that pitted him against Boris Spassky of Russia. That tournament, played out before millions via television coverage, became a less a contest between two gifted players and more a metaphor for Cold War politics. As Fred Waitzkin described it in his book *Searching for Bobby Fischer,* ''Each man bore responsibility for his country's national honor. Spassky would be Russia's greatest hero if he won, and would fall into disgrace . . . if he didn't. Fischer wanted to annihilate the Russians, whom he had hated since he had decided as a teenager that they cheated in international tournaments. If he won he would instantly become a legend; if he lost he would be dismissed by many as a crackpot.''

A New Kind of Idol

As history relates, Fischer won that tournament, and in doing so garnered much more than prize money. With his youthful good looks and unpredictable manner, Fischer helped turn a new generation of young people into chess enthusiasts. '' Chess clubs proliferated during the early seventies, inspired by Bobby's success and charisma,'' reported Waitzkin. ''Mothers pulled their sons out of Little League and ferried them to chess lessons. Talented young players with dreams of Fischer, television immortality and big chess money spurned college and conventional career choices to turn professional.''

Bobby himself, however, was never comfortable with his fame. Born in Chicago in 1943 and raised in Brooklyn, New York, Fischer grew up in a single-parent family, his physicist father having left the family and the country after a 1945 divorce. The boy showed early promise in his chosen field when at age six he learned the rules of chess; by age eight Fischer was competing informally at the Brooklyn Chess Club. Eventually the youngster caught the eye of chess master John Collins, who became his key instructor, though as Collins noted in his book *My Seven Chess Prodigies,* no one person could claim credit for Fischer's talent:

''Geniuses like Beethoven, Leonardo da Vinci, Shakespeare and Fischer come out of the head of [the mythic Greek god] Zeus, seem to be genetically programmed, know before instructed.'' As for formal educational instruction, that ended when Fischer was a teenager; he dropped out of school to concentrate on his game.

Fischer rose through the junior ranks quickly, and at age 13 won the United States Junior Championship, the youngest player to date to have taken the title. From there it was on to the United States Open Championship, where he competed against adults. Fischer took that title, too, at age 14. International play beckoned, and by age 17 Fischer became a challenger for the world title—and the youngest player ever to receive the title of international grand master.

But there was another side to Fischer's success. The young man, for all his brilliance, was considered something of a loose cannon, less than cooperative, and publicly scornful and egocentric. He would cancel out of matches unexpectedly, act demanding on tours, and maintain grudges that would last years. Fischer once accused Russian chess professionals of conspiring against him in international tournaments and at one point in the 1960s withdrew for five years from international competition.

The Big Match

By 1970 the master player returned to form, building up tournament credits in order to take on the reigning world champion, Fischer's longtime nemesis, Boris Spassky. In 1972 the arrangements were in place, and the chess world buzzed with the prospect of this historic challenge. Reykjavik, Iceland, was the chosen site, but as the event drew near, Fischer continued to demonstrate the eccentric behavior that ''had the whole world wondering whether he would show up,'' as Waitzkin put it. ''For several days, friends reserved space for him on flights to Reykjavik and pleaded with him to go. Plane after plane, loaded with passengers, waited on the runway while Fischer took walks and naps or ate sandwiches.''

Even after he made a last-minute arrival in Iceland, Fischer maintained an aggressive presence. He ''offended Icelanders by calling their country inadequate because of its lack of movie theatres and bowling alleys,'' wrote Waitzkin. ''He wanted television coverage, but when a television deal was arranged . . . he refused to play in front of the cameras, claiming that they were too distracting. He forfeited a game and threatened to leave unless Spassky agreed to play in a small room with no audience and no cameras. He argued about the choice of chess table, about his hotel room about the noise in the auditorium, about the proximity of the audience to the players and about the lighting.'' And still, Fischer won the tournament with great style.

The chessman's life since that historic match was marked by a period of self-imposed obscurity that lasted nearly 20 years. He lost the world title after refusing to accept the challenge of Anatoly Karpov in 1975. Reports of a disheveled, reclusive Fischer living in the worst sections of Los Angeles brought out the detective in journalists. Those reporters who could get close to Fischer's friends heard tales of a man who wanted only to be left alone. In 1981 he was picked up by the police for resembling a fugitive bank robber; after spending a night incarcerated, Fischer (using the pseudonym Robert D. James) wrote a pamphlet titled *I Was Tortured in the Pasadena Jailhouse.* According to *Sports Illustrated* writer William Nack, the chapter headings included ''Brutally Handcuffed, False Arrest, Insulted, Choked, Stark Naked, No Phone Call, Horror Cell, Isolation & Torture.'' As Waitzkin related, the pamphlet became a bestseller in chess clubs, although it doesn't once mention the game.

Controversial Views, Surprising News

In other areas of his life, Fischer demonstrated equally strong, if offbeat, convictions. For example, though his mother was Jewish, Fischer maintained decidedly anti-Semitic views, even extolling Nazism. Likewise, the chess champion believed that ''everything was controlled by 'the hidden hand, the satanical secret world government,''' as Nack quoted a Fischer associate. He distrusted doctors, was sure the Russian government was out to kill him, and even, according to a *Maclean's* article, had his dental fillings replaced ''because he feared that Soviet agents might be able to transmit damaging rays into his brain through the metal in his teeth.''

In light of all the controversy surrounding Fischer, it was a surprising announcement in 1992 that had agreed to take on Spassky in another highly publicized challenge. At stake was $5 million in prize money. But perhaps more notable than the players themselves was the tournament

site: the town of Sveti Stefan, in a region of the Yugoslav republic adjacent to the warring former republic of Bosnia-Herzegovina. At that time, U.S. President George Bush had imposed economic sanctions on Yugoslavia—sanctions that Fischer defied by taking on a commercial venture. At a press conference, Fischer spat on a letter from the U.S. Treasury Department, saying ''this is my answer'' to threats of fines and imprisonment if he played in Sveti Stefan.

The 30-game match ended in 15 draws, but Fischer had shown he still had some championship play in him. When the U.S. government handed down an indictment of Fischer in December of 1992, he chose to stay in eastern Europe. In the mid-1990s Fischer, the author of several chess books and inventor of a chess timing clock, was reportedly living in Budapest, Hungary, and had a girlfriend in the person of a 19-year-old Hungarian chess star, Zita Rajcsanyi.

In his *Searching for Bobby Fischer,* Waitzkin wonders about the prospect of his own chess-prodigy son growing up to be as unpredictable as Fischer and speculates on Fischer's youth, when his one and only interest was in his game: ''In the early fifties, a child chess prodigy was perceived as odd rather than gifted. It would have been easier for [Fischer] if his genius had been for an admired endeavor like mathematics or playing the piano; in devoting his life to chess from the age of eight, he typecast himself as a weirdo and outcast. He must have felt tremendous pressure from his mother, from his teachers, who said he was wasting his life on a game, and from his schoolmates, who were learning about girls, Shakespeare and football. All this must have driven him further and deeper, and made him greater.''

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Emil Fischer

The German chemist Emil Fischer (1852-1919), perhaps the greatest of the organic chemists, is known for his work in the study of pure sugars and proteins.

Emil Fischer was born at Euskirchen, Prussia, on Oct. 9, 1852. After studying chemistry at the University of Bonn for a short time, he transferred to the University of Strassburg and received a doctoral degree in 1874. Fischer moved to Munich that year and spent 8 productive years there. He then went to Erlangen (1882) and to Würzburg (1885) and finished his career as professor of chemistry at the University of Berlin (1892).

Studies of Pure Sugars

Of the many natural products available for man's use, perhaps no group is so important as the carbohydrates. Until 1884, however, no exact scientific study of the carbohydrates had been undertaken, and little was known concerning their chemical constitution or the arrangement of their molecules. Between 1884 and 1900 Fischer successfully determined the inner structure of the sugar group and thus gave scientists the key to an understanding of other carbohydrates.

Fischer's first step in unraveling the mysteries of the sugar group was the discovery in 1875 of phenyl hydrazine, a compound which could be used as a general reagent for separating and isolating sugars. Through the use of phenyl hydrazine and its derivatives, he discovered the presence in sugars of the carbonyl group (=CO). By 1884 he was able to produce crystalline derivatives with various sugars; hitherto, these derivatives had been available only in impure mixtures which almost always were syrups. Fischer was also able to show that the best-known sugars contain six carbon atoms. Differences in the sugars could be detected through their effects, in solution, on polarized light, although not all of them were found to be optically active.

Fischer synthesized some of the known sugars such as fructose and glucose, and he identified 16 stereoisomeric forms of glucose. In addition, he synthesized a number of sugars that do not occur in nature and demonstrated their structural relationships. His work proved to be a vindication

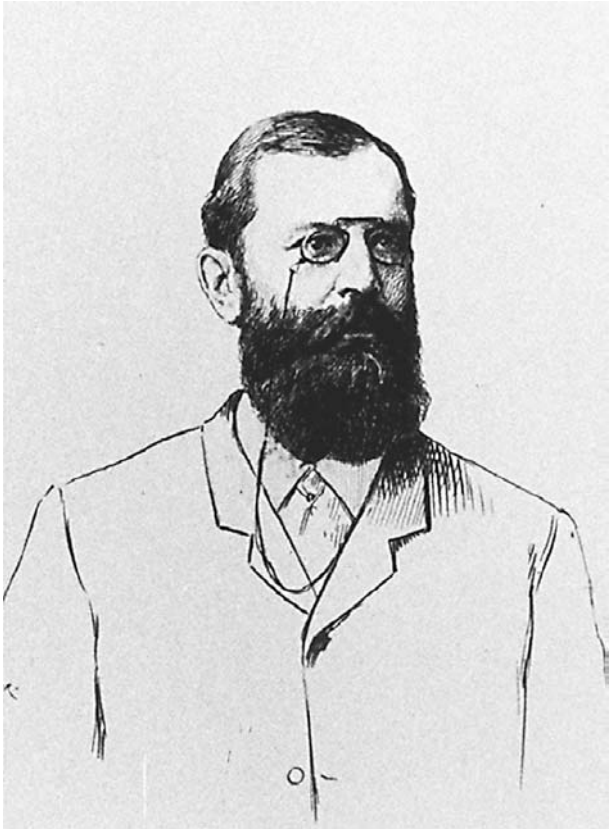

of the asymmetry theory of J. H. van't Hoff and J. A. Le Bel; that is, mirror-image molecules do, in fact, exist.

Purine Group

At approximately the same time that Fischer was involved with the analysis and synthesis of sugars, he accomplished a great deal of research on another important group of compounds, the purine group, or purine derivatives. Among the purine derivatives are caffeine, xanthine, theobromine, and uric acid. The Swedish chemist Carl W. Scheele discovered uric acid in 1776, and Justus von Liebig and Friedrich Wohler studied its derivatives in the 1830s. Adolf von Baeyer was also interested in studies of this natural product of tissue waste and succeeded in presenting an orderly arrangement of the purine derivatives. However, the final determination of the structures of the purine group was done by Fischer during his years at the universities of Erlangen and Würzburg. Later, at Berlin, he synthesized xanthine, caffeine, theobromine, adenine, and the parent compound, purine. Before 1900 Fischer and his students had investigated no fewer than 130 purine derivatives. In 1902 he received the Nobel Prize for his work on sugars and purines.

Research in the Proteins

From his previous research, Fischer was led in 1899 to the study of an even more complex group of natural products, the proteins. The proteins themselves are made up of amino acids; therefore the first steps in his research had to be the investigation of the amino acids, and he proceeded with great skill to isolate and identify them.

The difficulties in these researches were such as to discourage any but the most persistent of investigators, for the proteins are noncrystalline, are sensitive to heat, alcohol, and acids, and cannot easily be produced in a pure state. Fischer's basic method was to prepare the esters of amino acids and then distill them fractionally. Once the amino acids were separated, they could be built up into more complex structures, which he called polypeptides. With this method, the number of possible variations was almost unlimited, and it became evident why such a large number of different proteins exist in nature. In this field of study his greatest achievement was perhaps his synthesis in 1907 of a simple, but real protein molecule.

Later Life and Character

Fischer continued to investigate new areas of organic chemistry. His vacations in the Black Forest of Bavaria led him to study the chemical substances in the lichens that were attached to the old evergreens, and he discovered a new group of compounds, the ''depsides.'' He also studied the constitution and synthesis of tanning substances and initiated some research into the composition of fats.

During World War I Fischer held a position as scientific adviser to the German government, with the task of organizing industrial chemical production for the war effort. He increased the ammonia supply from coke ovens, stimulated the production of the synthetic nitric acid industry, and attempted to organize the production of ''synthetic'' food. He also worked closely with the German dye industry but never accepted any of the lucrative industrial posts offered to him.

As a professor at Berlin, Fischer found himself called upon for many duties outside teaching and research. He was several times president and vice president of the German Chemical Society and was a member of the Prussian Academy of Sciences. Because of the pressure of these outside activities, he sought to establish private research facilities and to turn over his teaching duties to younger men. In this effort he helped to found the Kaiser Wilhelm Institute for Chemistry and the Kaiser Wilhelm Institute for Carbon Research.

Fischer was a scientist of great talent, imagination, and energy who spent his life in dedication to his field. He married Agnes Gerlach, the daughter of an anatomy professor at Erlangen, in 1885; they had three sons. Agnes Fischer died in 1892.

During the war Fischer suffered from ill health, first from chemical poisoning and then from cancer. He tried unsuccessfully to treat the disease with various chemicals and died on July 15, 1919. One of his colleagues, the Nobel Prize winner Richard Willstätter, said of Fischer's life and character, ''He was the unmatched classicist, master of organic-chemical investigation with regard to analysis and synthesis, as a personality a princely man.''

Further Reading

A sympathetic biographical essay on Fischer can be found in Burckhardt Helferich's contribution to Eduard Farber, ed., *Great Chemists* (1961). A brief account of Fischer's work is included in J. R. Partington, *A Short History of Chemistry* (1937; 3d ed. rev. 1957), and in Alexander Findlay, *A Hundred Years of Chemistry* (1937; 3d ed. 1965). □

Hans Fischer

The German organic chemist Hans Fischer (1881-1945) was awarded the Nobel Prize in Chemistry in 1930 for his researches into the constitution of hemin and chlorophyll and especially for his synthesis of hemin.

Hans Fischer, the son of Dr. Eugen Fischer, a manufacturer of chemicals, was born at Höchst am Main, on July 27, 1881. He entered the University of Lausanne in 1899, read chemistry and medicine, and subsequently transferred to the University of Marburg, where he graduated in chemistry in 1904. Two years later he qualified in medicine at Munich. In 1908 he graduated as a doctor of medicine at Munich. He was assistant to the chemist Emil Fischer at Berlin (1908-1910) and did some early work on bile pigments at Munich (1910-1912).

After a year as a teacher of internal medicine and three as lecturer in physiology at Munich, Fischer held the chair of medical chemistry at Innsbruck (1916-1918) and then at

Vienna (1918-1921). From 1921 until his death he was professor of organic chemistry at the Technische Hochschule in Munich.

From 1911 Fischer studied the pyrrole group of the heterocyclic compounds. In 1915 he showed that the urine and feces of a case of congenital porphyria, a disease then recently discovered, contained uroporphyrin and coproporphyrin.

Structure of Hemoglobin

Fischer then began to study hemoglobin, a very important member of the pyrrole group. Its molecule consists of the pigment heme combined with the protein globlin. Heme contains iron, and its chloride, which is easier to work with, is hemin. Hemoglobin possesses the unique property of forming a loose reversible combination with oxygen, so that oxygen taken up by it in the lungs can be given off in the tissues. In this loose combination the active part is heme, and heme combined with any other protein except globin does not possess the property of giving up combined oxygen. It was already known, partly through the work of Fischer himself, that hemin has the formula $C_{34}H_{32}O_4N_4FeCl$, and his problem now was to determine the steric arrangement of the 76 atoms in this molecule of hemin.

When Fischer started his work it was known that, when the iron atom is removed from hemin, porphyrins are formed. These substances occur widely in nature, and, though their exact chemical composition was unknown, it was realized that they all contained the pyrrole ring, consisting of four carbon atoms with a nitrogen atom closing the ring. His first problem was therefore to clarify the structure of the porphyrins. At a later stage of this investigation he synthesized the substance ''porphin,'' which is not known to occur naturally. Porphin consists of four pyrrole rings, arranged as at the four points of the compass. These four rings are linked together by four methene bridges (=CH—) so that the whole forms a closed square. Fischer then showed that all porphyrins contain this porphin nucleus, in which, in each of the four pyrrole rings, the two carbon atoms most distant from the nitrogen atom are each linked with an atom of hydrogen. He also showed that, in all naturally occurring porphyrins, these hydrogen atoms are replaced by substitution groups (methyl, ethyl, vinyl, and so on). The possible permutations are therefore considerable.

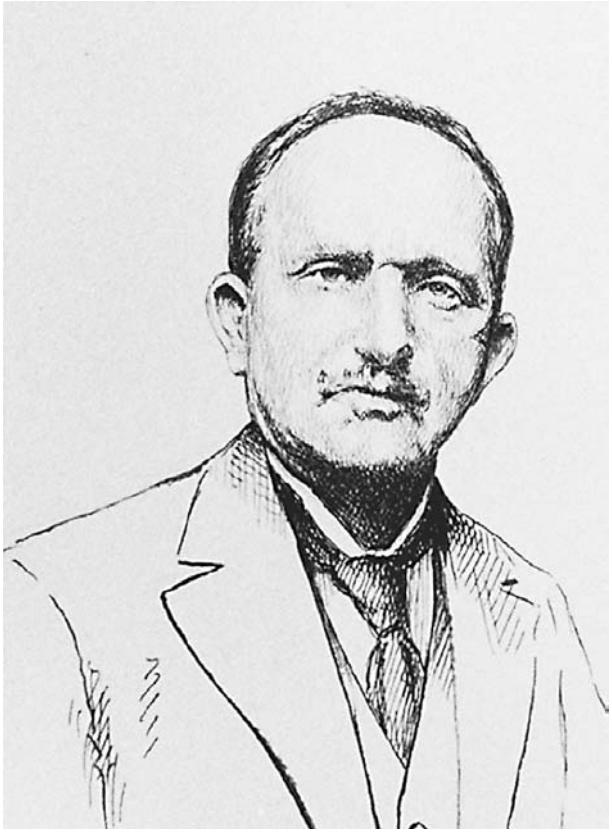

In 1926 Fischer discovered porphyrin syntheses, and he synthesized over 130 isomers. It was recognized that the iron atom in hemin was situated at the center of the porphin nucleus. He studied the substance ooporphyrin, a constituent of the spots on the eggs of certain birds. He found it identical with the protoporphyrin previously described by Kämmerer, and by introducing iron complexly into it Fischer produced hemin. By a short-term putrefaction of hemoglobin he produced protoporphyrin; and by putrefaction carried on for several months he produced deuterohemin, from which he obtained deuteroporphyrin by splitting off the iron.

By the mild reduction of hemin the substance called mesoporphyrin had previously been obtained. Fischer found that, by decarboxylating mesoporphyrin, etioporphyrin was formed, and he determined that etioporphyrin contained four methyl and four ethyl groups. He then found that, by introducing four methyl and four ethyl groups into the porphin nucleus, etioporphyrin was obtained. But, depending on the position assumed by these residues as side chains in the porphin nucleus, this introduction could be effected in four different ways. He synthesized these four etioporphyrins and related them to the ooporphyrins. He then turned to a study of the mesoporphyrins and found that there were 15 possible isomers. He synthesized 12 of the 15. He found also that mesoporphyrin IX was identical with the mesoporphyrin obtained from hemin. Further, mesoporphyrin IX was derived from etioporphyrin III, and the arrangement of the side chains in hemin was thus determined.

Fischer next determined the formula for deuteroporphyrin and synthesized that substance. By the introduction of iron, deuterohemin was obtained, and by a complex process two acetyl residues were introduced into the latter, producing diacetyl-deuterohemin. Partial reduction of diacetyl-deuterohemin yielded hematoporphyrin, and from it protoporphyrin was produced by the removal of two molecules of water. On the introduction of iron into protoporphyrin, a synthetic hemin was produced that was indistinguishable from natural hemin obtained from hemoglobin. Fischer completed this synthesis in 1929.

Structure of Chlorophyll

Meanwhile Fischer had also been working on chlorophyll. During his career he wrote nearly 130 papers on that subject. Richard Willstätter had shown about 1912 that plants contain two chlorophylls: chlorophyll *a* and chlorophyll *b*. From chlorophyll he obtained three different porphyrins, and from these etioporphyrin, which he considered identical with the etioporphyrin obtained from hemoglobin. Fischer started his researches here, and from the three porphyrins he obtained two distinct etioporphyrins. He synthesized very many isomers, and he converted pyroporphyrin into his mesoporphyrin IX. He then worked on the substance phylloerythrin, found in the gastrointestinal tract of ruminants. He showed that it is a porphyrin and that it exhibited an atypical linkage of two of the pyrrole nuclei. It was known that chlorophyll contains magnesium, and Fischer determined that the magnesium atom was situated at the center of the porphin nucleus.

Even with the lead that phylloerythrin gave Fischer, it required many years to enable him to put forward his formula for the structure of chlorophyll *a,* a formula which seems to be correct. This formula is notable not only for the atypical linkage of two of the pyrrole nuclei, but also for the presence of two surplus hydrogen atoms in 7-and 8-positions, and of a very complex phytyl group in the 7-position. He found that the formula for chlorophyll *b* is the same as that for chlorophyll *a,* except that in the former a formyl group replaces the methyl group in pyrrole ring II of the latter.

Bile Pigments

All Fischer's important work on this subject was done during the last few years of his life. Although the pigments biliverdin and bilirubin had been known for nearly a century, when Fischer began his investigations practically nothing was known of their chemical composition. He showed that, whereas the molecule of the porphyrins consists of four pyrrole rings linked by four carbon linkages to form a closed ring (the porphin nucleus), the molecule of a bile pigment is the same except that it lacks one of the carbon linkages. The pigment molecule can therefore be regarded either as an open ring or as a linear chain of four pyrrole nuclei linked by three carbon linkages. Fischer worked out the structural formulas for both biliverdin and bilirubin. In 1942 he synthesized biliverdin, and in 1944 he effected the even more difficult synthesis of bilirubin.

Later Life

Fischer was not only a superb research chemist but also a very fine administrator of a research institute, and he was extremely popular with his staff and students. He was a keen mountaineer, skier, and motorist, despite the fact that as a young man he had suffered from serious surgical tuberculosis. In addition to innumerable scientific papers Fischer was the author, with two colleagues, of a standard work on pyrrole chemistry, *Die Chemie des Pyrrols* (3 vols., 1934-1940).

The title of Privy Councilor (*Geheimrat*) was conferred on Fischer in 1925. He received the Liebig Memorial Medal in 1929 and the Davy Medal in 1937. In 1936 Harvard University conferred on him an honorary doctorate. He died in Munich on March 31, 1945.

Further Reading

There is a biography of Fischer in *Nobel Lectures, Chemistry, 1922-1941* (1966), which also contains his Nobel Lecture. For the chemical background to Fischer's work see P. Karrer, *Organic Chemistry* (trans. by A. J. Mee, 4th ed. 1950). See also C. W. Carter, R. V. Coxon, D. S. Parsons, and R. H. S. Thompson, *Biochemistry in Relation to Medicine* (3d ed. 1959), and A. White, P. Handler, and E. L. Smith, *Principles of Biochemistry* (3d ed. 1964, and later editions). □

Johann Bernhard Fischer von Erlach

Johann Bernhard Fischer von Erlach (1656-1723) was the greatest architect of baroque Austria. He blended Italian baroque ideas with French classicism and created an architecture magnificent enough to express imperial authority and grandeur.

On the upsurge of the arts that took place in central Europe after the lifting of the siege of Vienna (1683) and the subsequent expulsion of the Turks from Hungary and the Balkans, Austria, as the hereditary home of the Hapsburgs, and through them of the Holy Roman Empire, enjoyed what was probably its most important and splendid period of artistic development. Inspired by French and Italian examples, enough native artists appeared on the scene to compete with the Italians, who had dominated the arts north of the Alps since the Renaissance. Johann Bernhard Fischer von Erlach was one of the first figures in this group and certainly the most imposing.

Fischer was born in Graz on July 18, 1656. (When the artist was ennobled in 1696, von Erlach was added to his name.) The son of a Styrian sculptor, Johann was trained as a sculptor by his father. After a lengthy sojourn in Rome (about 12 years, it is believed), Fischer returned to Graz in 1687 and immediately found employment executing stucco decorations in the interior of the ducal mausoleum.

Fischer's study of architecture led to his appointment as instructor to the heir apparent of the crown, Archduke Joseph (later Joseph I), in civil architecture. While thus occupied Fischer also designed two triumphal arches for the entry of the Emperor into Vienna and, from 1690 to 1694, the Althan Palace at Frain (Vranov) in Moravia. This palace, his first important building, was particularly noteworthy for the large oval Great Hall, a form that became almost his trademark. The high dome of the room, pierced by oval windows, was decorated in fresco by Johann Michael Rottmayr.

Imperial and Princely Palaces

In 1696 Emperor Leopold I commissioned Fischer to design a new palace for Archduke Joseph at Schönbrunn on the outskirts of Vienna. The architect had submitted a plan, the famous ''first project,'' some years earlier. It combined Italianate and French ideas with some suggestions from Fischer's studies of ancient site planning and was perhaps the most audacious design for a palace to come out of the baroque period. Obviously intended to overshadow Versailles, it placed the palace at the top of the hill at Schönbrunn, with huge ramps and stairways leading up from the entrance to the main building, which took as its inspiration Gian Lorenzo Bernini's design for the Louvre facade. The ''first project'' was too daring and grandiose even for the Emperor, and Fischer had to produce a more conservative design, with the palace at the foot of the hill, and only elaborate formal gardens leading up to a small summerhouse at the top. This plan was executed between 1696 and 1700, but much of it was changed some 40 years later for Maria Theresa.

Fischer was also employed by the prince bishop of Salzburg, for whom he produced some of his best church designs, including the Church of the Holy Trinity (1694-1702), the Ursuline Church (1699-1705), and the University Church (1696-1707). In Vienna he built a large number of palaces, such as the Winter Palace for Prince Eugene of Savoy (1695-1698), later altered by Johann Lucas von Hildebrandt, Fischer's greatest rival; the Batthyany Palace (1699-1706); the Trautson Palace (1710-1712); the Bohemian Court Chancellery (1708-1714); and the Rofrano Palace (now Auersperg; 1721-1722).

As court architect, Fischer was in charge of all works under three emperors, and for the third, Charles VI, the last of the male Hapsburgs of the main line and the father of Maria Theresa, he produced his two most famous works, the Karlskirche (Church of St. Charles Borromeo) and the Hofbibliothek (Imperial Library). During this time Fischer was also working on a scholarly work dealing with the great buildings of the past as well as some of his own, called *Entwurf einer historischen Architektur* (*A Plan for a History of Architecture*), which he presented to Charles VI in manuscript form on his accession to the throne in 1712. It appeared in print, in an enlarged and fully illustrated version, in 1721, and it is as much a monument to Fischer's erudition as his buildings are to his talent. On the basis of descriptions and his own observations he reconstructed such buildings as the Forum of Trajan in Rome, the palace in Persepolis, the Porcelain Pagoda in Nanking, and Stonehenge in England.

The Karlskirche

In 1715 Fischer received the commission for the church, vowed by the Emperor in 1713 for the deliverance of Vienna from the plague. This is Fischer's masterpiece and one of the outstanding architectural creations in Western art. Using the oval form again, he designed a church that was to be seen on a height outside and above the city proper, as much a monument to imperial glory as to Faith triumphing over disease.

Drawing on his knowledge of the monuments of architecture past and present, Fischer placed before the church with its high drum and cupola a low facade incorporating French classicistic elements and references to the broad facade of St. Peter's in Rome. Probably inspired by the minarets of Moslem mosques (and those of the Hagia Sophia in Constantinople), he placed high Roman triumphal columns on either side of the entrance, with reliefs depicting scenes from the life of St. Charles, similar to those on the columns of Trajan and Antoninus Pius in Rome. The broad low front over which the huge dome hovers, flanked by the columns, achieves an interplay of vertical and horizontal movement and a projection and recession of forms that give an almost unparalleled grandeur to the whole.

The Hofbibliothek

Fischer did not live to see the Karlskirche completed; it was finished by his son, Joseph Emmanuel Fischer von Erlach (1693-1742). The same is true of Fischer's other great architectural achievement in Vienna, the Hofbibliothek, begun in 1722.

If the ''first project'' for Schönbrunn is one of the most daring plans of the whole period for a palace and its setting, and the Karlskirche one of the greatest churches, the Great Hall of the Hofbibliothek is certainly one of the period's greatest secular interiors. Here Fischer again used the oval cupola form but set transversely to the length of the hall. The exterior, following French ideas closely, for all its simplicity clearly reveals the interior arrangements, and it is dominated by the central dome (the projecting side wings enclos-

ing the square in front of the main building are later additions). The interior blends the monumental with the practical in the high open bookshelves (inspired by Francesco Borromini's libraries in Rome) and the interrelation of the central space with the adjacent vaulted side halls. Like the first design for Schönbrunn and the Karlskirche, the significance of the building is not only the obvious one based on its function but is also a glorification of imperial power—in this case its patronage of the arts and sciences.

Fischer died on April 5, 1723. His son, Joseph Emmanuel, in spite of Hildebrandt's efforts to the contrary, took over his father's official position and commissions and completed the Hofbibliothek in 1735.

Further Reading

The best study of Fischer von Erlach in English, and one of the best books on Austrian baroque art, is Hans Aurenhammer, *Johann Bernhard Fischer von Erlach* (1972). Based on the author's catalog of the commemorative exhibition of 1956-1957 in Graz, Vienna, and Salzburg, it far exceeds, in scholarship and interpretation, the monograph in German by Hans Sedlmayr, *Johann Bernhard Fischer von Erlach* (1956). Fischer is discussed in surveys of central European art, such as John Bourke, *Baroque Churches of Central Europe* (1958; 2d ed. 1962); Nicolas Powell, *From Baroque to Rococo* (1959); and Eberhard Hempel, *Baroque Art and Architecture in Central Europe* (1965). □

Hamilton Fish

As secretary of state under President Ulysses S. Grant, Hamilton Fish (1808-1893) settled the Alabama Claims and avoided war with Spain over the Cuban insurrection.

Hamilton Fish was born on Aug. 3, 1808, in New York City. His father was a socially prominent lawyer and Federalist; his mother was from the old Stuyvesant family. Fish graduated with highest honors from Columbia College in 1827 and was admitted to the bar in 1830. He entered politics as a Whig; he was elected to Congress in 1842 and to the governorship in 1848. His administration expanded the New York canal system and established a statewide framework for public education. In 1851 he was elected to the U.S. Senate. Conservative in background and patrician in taste, he joined the upstart Republican party only after it was clear that the Whig party was dead beyond revival.

Fish was not known nationally when President U.S. Grant appointed him secretary of state in 1869. Fish accepted reluctantly but found the job to his liking and remained for the entire two terms. His influence helped rescue Grant's presidency from total failure.

Three major foreign policy problems confronted Fish during his tenure. The first was Grant's effort to annex Santo Domingo. Cool toward the project, Fish nevertheless set about loyally to carry out his superior's wishes. A treaty of annexation was concluded, but Charles Sumner, chairman of the Senate's Committee on Foreign Relations, blocked it. Fish was unsuccessful in mediating the quarrel between Sumner and Grant. Grant's lieutenants in the Senate deposed Sumner from his chairmanship. The annexation was defeated, but Fish emerged from the imbroglio with honor.

Fish's efforts to settle the Alabama Claims were more successful. These claims were damages demanded by the United States from Great Britain for the latter's negligence during the Civil War in allowing Confederate cruisers, especially the *Alabama,* to be built and supplied in England, in violation of British neutrality. The cruisers destroyed scores of American freighters during the war and all but drove the U.S. merchant marine from the seas. In addition, the North demanded reparations for other British actions during the war. Senator Sumner said at one point that the claims could be satisfied only by ceding Canada to the United States. Britain had no intention of acceding to any such extreme demands, and Fish intimated through diplomatic channels that a less extravagant settlement would be acceptable. A joint high commission met in Washington under Fish's watchful eye and negotiated the Treaty of Washington (1871), which provided for the arbitration of the Alabama Claims and of minor issues between the United States and Canada. The arbitration tribunal awarded the United States $15,500,000 in damages.

A Cuban insurrection was in process when Fish took office. He talked Grant out of issuing a recognition of rebel belligerency, which might have led to a conflict with Spain, and he tried unsuccessfully to work out a peace settlement

between Spain and the revolutionaries. In 1873 the *Virginius,* a rebel-owned steamer with illegal American registry engaged in carrying arms, was captured by the Spanish, and 53 crewmen and passengers, including several Americans, were executed as pirates. The incident could have led to war, but again Fish cool-headedly negotiated a settlement, which included indemnities for the families of dead Americans and a Spanish promise (never fulfilled) to punish the officer responsible for the executions.

Fish retired from public life in 1877 and busied himself in civic and social affairs. He died in New York on Sept. 6, 1893.

Further Reading

Amos E. Corning's *Hamilton Fish* (1918) has been largely superseded by Allan Nevins's rich and massive *Hamilton Fish: The Inner History of the Grant Administration* (1936; rev. ed. 1957), based on Fish's letters and diary. Also valuable is the essay on Fish by Joseph Fuller in volume 7 of Samuel Flagg Bemis, ed., *American Secretaries of State and Their Diplomacy* (1929).

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Andrew Fisher

Andrew Fisher (1862-1928) was an Australian labor leader. As the fourth prime minister of Australia, he pursued aims of greater social justice and initiated major projects in the new nation.

Andrew Fisher was born at Crosshouse, Ayrshire, Scotland, on Aug. 29, 1862. He was a miner before emigrating to Queensland in 1885. Working in the Burrum coal mines, he served as a union leader, meanwhile reading economics and social science. He became a pioneer member of the emerging Labor party, under whose banner he entered the Queensland Legislative Assembly in 1893.

In Australia's first federal elections (March 1901) Fisher won a seat in the House of Representatives. He won the deputy leadership of the party in 1904. He was minister for trade and customs in Labour's first federal ministry. When his leader, John Christian Watson, rebelled against caucus domination in 1908, Fisher was the party's almost unanimous choice to succeed him.

In November 1908 Fisher, a self-avowed Socialist, withdrew the support previously accorded Alfred Deakin and became prime minister and treasurer. Labour did not hold an outright majority, however, and the Fisher ministry lasted only 7 months before being ousted by a ''fusion'' of non-Labour forces.

The general election of April 1910 resulted in a Labour majority, opening the way for a spate of legislation. A federal land tax and compulsory military service were introduced, a government-owned bank (the Commonwealth Bank) was set up and private banks' notes withdrawn, maternity allowances were established as part of expanded social service benefits, and the transcontinental rail link was begun. After High Court rulings defined the limits of federal power in various fields important to Labour's objectives, Fisher in 1911 launched a referendum to amend the Constitution. It and a similar referendum in 1913 failed.

In the general election in mid-1913, Labour lost some seats and Fisher resigned, but a special poll in 1914 brought Fisher back to power. The third Fisher government fully supported Australia's participation in World War I and began immediate recruitment of an expeditionary force and deployment of the Royal Australian Navy. German possessions in the South Pacific area were taken over. Union pressure for social legislation was unabated, and as expectations for a quick end to the war faded, dissatisfaction grew. Amid signs of an impending party split Fisher resigned in October 1915 to become Australian high commissioner in London (1916-1920). He died in London on Oct. 22, 1928.

Further Reading

The background to Labour party developments and Fisher's emergence as leader is contained in Ian Turner, *Industrial Labor and Politics* (1965). The record of the Fisher governments is covered in H. Gyles Turner, *The First Decade of the Australian Commonwealth* (1911), and A. N. Smith, *Thirty Years: The Commonwealth of Australia, 1901-1931* (1933). The story of Australia's participation in World War I is given in Charles E. W. Bean and others, *The Official History of Australia in the War of 1914-1918* (12 vols., 1921-1942). □

Irving Fisher

The American economist Irving Fisher (1867-1947) made significant and original contributions in the fields of economics, mathematics, statistics, demography, public health and sanitation, and public affairs.

Irving Fisher was born in Saugerties, N. Y., on Feb. 27, 1867. He received his doctoral degree in mathematics at Yale in 1891. From 1892 until 1895 he taught mathematics at Yale; in 1895 he joined the faculty of political economy, where he remained until his retirement as professor emeritus in 1935.

It is virtually impossible to do justice to Fisher's many contributions to economics and statistics, but his writings on monetary theory and policy and index numbers have earned special acclaim. He brought to his writings the lucidity, analytical precision, and rigor of an accomplished mathematician. In *The Purchasing Power of Money* (1911) Fisher completely recast the theory of money into his classical quantity-theory-of-money equation $MV + M'V' = PQ$,

which made the purchasing power of money (or its reciprocal, the general price level *P*) completely determined by the stock of money in circulation *M,* its velocity of circulation *V,* the volume of bank deposits *M′,* their velocity of circulation *V′,* and the total volume of transactions *Q*. Fisher translated his theory into a policy prescription of ''100 percent money'' (all bank deposits should be backed by 100 percent reserves rather than fractional reserves, used then and now by virtually all banking systems) on the grounds that such a policy would control large business cycles. He spent a large part of his private fortune promoting (unsuccessfully) the policy.

Fisher's *The Theory of Interest,* which draws heavily from John Rae and Eugen von Böhm-Bawerk, added clarity and rigor to one of the most complex concepts in economics. In his theory the rate of interest is based on the supply of savings and on the demand for capital as determined by the present and future outlook for investment opportunities. He also distinguished between the nominal and real rates of interest and developed the concepts of positive, negative, and neutral time preferences. Fisher's theory anticipated the later works of members of the Cambridge school.

Fisher made significant and original contributions in statistical theory, econometrics, and index number theory. *The Making of Index Numbers* (1922) became a standard reference on the subject. After a methodical and quantitative analysis of various index number formulations, he developed his ''ideal'' index, the geometric mean of the Paasche and Laspeyre indexes. He considered this formulation ''ideal'' because it met his ''time reversal'' and ''factor reversal'' tests.

It has been said of Fisher's contributions to economics and statistics that he built grand columns and arches but he never quite completed the intellectual edifice that could be designated the Fisher theory or the Fisher economic system. It can also be said that he laid solid foundations on which others built their edifices.

Further Reading

The monumental variety and quantity of Fisher's writings defy description. His son, Irving Norton Fisher, compiled a 4,300-page bibliography of his known writings, *A Bibliography of the Writings of Irving Fisher* (1961); he also wrote a creditable biography, *My Father, Irving Fisher* (1956), that covers the essentials of his father's career. A valuable introduction to Fisher's many activities is William Fellner and others, *Ten Economic Studies in the Tradition of Irving Fisher* (1967).

Additional Sources

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Sir Ronald Aylmer Fisher

The English statistician Sir Ronald Aylmer Fisher (1890-1962) introduced fresh ideas into the planning and interpretation of quantitative biological experiments. He was a pioneer in the mathematical theory of genetics.

Ronald Fisher was born in London on Feb. 17, 1890, and was educated at Cambridge University, where he specialized in mathematics and physics. In 1919 he was appointed to the new post of research statistician at the Rothamsted Experimental Station in Hertfordshire. His primary task there was the analysis and reinterpretation of a 66-year backlog of records on continuous agricultural experiments and associated meteorological data. In discharging this duty he revolutionized existing statistical techniques, and he expressed the new outlook in *Statistical Methods for Research Workers* (1925), which was to become, and to a large extent remains, the bible of applied statistics.

A central theme of Fisher's work in statistics was hypothesis testing. Many experiments, especially biological ones, are essentially devised to check whether or not some agent has a determinate effect on a test organism. This necessitates a direct and fair comparison between the organism tested with the agent (test organism) and the organism without it (control organism). Because of normal biological variation, it is unlikely that the two organisms will be the same even if the agent is wholly ineffective. Therefore the question arises whether an observed difference, in favor of the test organism, is entirely due to chance variation or is mainly due to the agent. Fisher termed the basic ''no effect'' situation the *null hypothesis,* which the experiment is de-

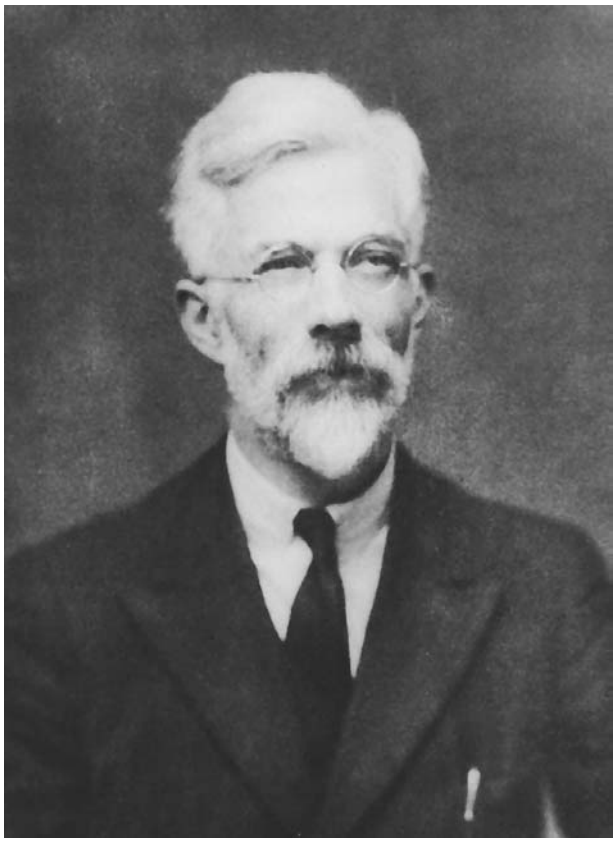

signed to check. Having satisfied himself that the null hypothesis is untenable, the experimentalist can go on to make quantitative estimates of the effect of the agent—especially if he has been wise enough to test it at different levels of application.

Another and cognate area that Fisher transformed was the planning of experiments in which considerable variation of results is to be expected and in which ancillary factors have to be taken into account. For example, in crop fertilization trials highly localized soil variations may exist, and Fisher developed schemes for the random allocation of subplots in ways that such nuisance factors are minimized without harm being done to the probabilistic model on which the hypothesis testing depends.

Darwinism versus Mendelism

Aside from his practical work on the methodology of experimentation, Fisher wrote perceptively on the rationale of statistical inference. He also established the exact distribution of several important statistical functions. At the same time he was probing a quite different matter: the quantitative side of the theory of natural selection. He became a leader in the reconciliation of Darwinism and Mendelism, and in 1930 he published his second great book, *The Genetical Theory of Natural Selection*. Ever since the rediscovery of Gregor Mendel's experimental evidence for particulate inheritance and the subsequent fashioning of the theory of genes, there had been an uneasy feeling that these ideas did not tie in with Charles Darwin's theory of natural selection. Fisher was one of the first to tackle the tough mathematical problems and conceptual difficulties in this area. He discovered just how the frequency of particular genes in a given population will fluctuate under the influence of natural selection. In the book he also put forward his views on eugenics; it is a classic of population genetics.

An important by-product of Fisher's work on genetics was his practical and theoretical interest in human blood grouping. In 1935 he set up a blood-grouping unit in London, and one of the outcomes was the unraveling of the mode of inheritance of Rhesus groups.

Fisher left Rothamsted in 1933 and moved on to professorships in London and, later, Cambridge University. He had been made a fellow of the Royal Society in 1929 and was knighted in 1952. After his retirement he emigrated to Australia, where he died on July 29, 1962.

Further Reading

A detailed biography of Fisher appeared in the Royal Society, London, *Biographical Memoirs of Fellows of the Royal Society,* vol. 9 (1963). Fisher's work in statistics is discussed in James R. Newman, ed., *The World of Mathematics* (4 vols., 1956), and Lancelot Hogben, *Statistical Theory: The Relationship of Probability, Credibility and Error* (1957).

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James Fisk

The American financial speculator James Fisk (1834-1872), a gaudy exemplar of the "gilded age," made money in wild forays in the stock market.

James Fisk was born on April 1, 1834, near Bennington, Vt. His father was a peddler, and young Fisk worked with him until he struck out for himself. He turned up in Boston in a mercantile firm. During the Civil War he made money buying Southern cotton for a Northern syndicate in areas occupied by the Northern armies. He then set up and failed as a dry-goods jobber in Boston.

In 1866 Fisk went to New York and attached himself to Daniel Drew, acting as Drew's agent in the sale of a steamboat company. Drew helped Fisk establish a brokerage house, installed Fisk on the board of directors of the Erie Railroad, and involved him in the "Erie war" against Cornelius Vanderbilt. Fisk, ever alert to the main chance, realized that Jay Gould was really calling the tune, and he became Gould's man. Following Gould's orders, Fisk played the market in Erie stock and flooded it with new securities. When Gould made peace with Vanderbilt, the Erie became Gould's private preserve and Fisk was retained on the board, while Drew was pushed out.

Fisk had made money; he made more in controlling and operating the Narragansett Steamship Company. He also ran the Fall River and Bristol steamboat lines. In 1869 Fisk became a partner in Gould's effort to corner the gold market, with Fisk buying gold while Gould sold. Gould had sensed that the U.S. Treasury would not tolerate a corner on the gold market and would release gold. When it did, Gould—but not Fisk—emerged relatively unscathed. In fact, Gould's brokerage firm denied responsibility for Fisk's operations. But the strange association continued, with Fisk acting as the front man when Gould became involved with the Wabash and the Union Pacific railroads. Fisk's banking house was taken into various syndicates for the sale of large blocks of stock of the New York Central and the Southern Pacific railroads.

Fisk used his ample funds to patronize the theater in New York; he bought Pike's Opera House and leased the Academy of Music. He was a big spender in New York's night life, where he was known as "Jubilee Jim." A rival shot him in a quarrel over a popular actress on Jan. 6, 1872, and Fisk died the next day.

Further Reading

Popular biographies of Fisk are Robert H. Fuller, *Jubilee Jim: The Life of Colonel James Fisk, Jr.* (1928), and W. A. Swanberg, *Jim Fisk: The Career of an Improbable Rascal* (1959). Charles F. Adams, Jr., and Henry Adams tell the story of the "Erie war" in *Chapters of Erie and Other Essays* (1871). An excellent account of the relations between Fisk and Gould is in Julius Grodinsky, *Jay Gould: His Business Career, 1867-1892* (1957).

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Stafford, Marshall P., *The life of James Fisk, Jr.: a full and accurate narrative of all the enterprises in which he was engaged,* New York: Arno Press, 1981. □

John Fiske

John Fiske (1842-1901), American philosopher and historian, was responsible for applying the Darwinian theory of evolution to philosophical and historical studies in the United States.

Born Edmund Fisk Green (he later changed his name) on March 30, 1842, in Hartford, Conn., he was from an early age extremely bookish. His investigation of current scientific theories led him to doubt the validity of orthodox Christianity. He entered Harvard in 1860 but was disappointed to find the curriculum old-fashioned; he displeased college authorities with his unorthodox religious views.

After graduation Fiske entered Harvard Law School and passed his bar exam in 1864. He soon turned from practice of law to writing to solve his financial difficulties. In 1869 he obtained a teaching position at Harvard and in 1872 became assistant librarian. At the same time he also began the career of public lecturer that he would continue until his death.

Outlines of Cosmic Philosophy (1874) revealed his basic philosophical premise: societies evolve like biological organisms, and the laws of their evolution, like the Darwinian laws of biological evolution, can be discovered. Though Fiske never succeeded in formulating any laws of history, he never doubted their existence.

At this point Fiske turned from philosophy to the study of history. In preparing a series of lectures on American history in 1879, he treated the United States as the climax of a historical evolution toward a free democratic republic. Thereafter he worked in the field of American colonial and Revolutionary history. His best-known work, *The Critical Period of American History* (1888), dealt with the period between the end of the Revolutionary War and the adoption of the Constitution. He published several books during the next decade.

By the 1890s Fiske had a considerable reputation as a lecturer, his previously unorthodox religious views having mellowed so that his middle-class public regarded him as a reconciler of science and Christianity. His scholarly reputation declined, however, as his popularity increased; professional historians noted the lack of original research in his books. While his mind was not deep, it was broad, and he had a genius for explaining other men's ideas clearly.

For the last few years of his life Fiske suffered from bad health, complicated by obesity. He died on July 4, 1901, in Gloucester, Mass.

Further Reading

Unquestionably the best book on Fiske is Milton Berman, *John Fiske: The Evolution of a Popularizer* (1961). John Spencer Clark, *The Life and Letters of John Fiske* (2 vols., 1917), is not as critical or judicious but includes substantial selections from Fiske's correspondence. Jennings B. Sanders's essay on Fiske in William T. Hutchinson, ed., *The Marcus W. Jernegan Essays in American Historiography* (1937), places Fiske in the development of American historical writing. □

Minnie Maddern Fiske

The first important "realistic" actress in the United States, Minnie Maddern Fiske (1865-1932) became known primarily for her portrayals of the heroines of the Norwegian playwright Ibsen.

Minnie Maddern Fiske was born Mary Augusta Davey in New Orleans on December 19, 1865. Her father was the theatrical manager Thomas Davey, and her mother, Lizzie Maddern, was an actress whose surname the young "Minnie" adopted for her own stage name.

A true child of the theater, Minnie was brought upon the boards as an infant and continued to perform as soon as she could speak. As a child actress she drew attention as early as the age of four, when she made her first New York appearance. She ran the gamut of the so-called "infant prodigy" roles, which included that of Prince Arthur in *King John,* then gracefully graduated to those of the young ingenue by the age of 15. She starred in *Featherbrain, In Spite of All* (with Richard Mansfield), and *Fogg's Ferry*. She was happy to be pronounced a "new Lotta" by one critic for her work in the latter production, as Lotta Crabtree had been her idol.

In 1882 Fiske fell in love with and married Legrand White, a vaudeville musician. Their quarrels over the financing of *Caprice* initiated the break-up of their brief union. It was in this production that Fiske sang "In the Gloaming," popularizing the tune, and created another theatrical innovation by staying "in the setting"—that is, remaining seated by the hearth for the song rather than going to the edge of the stage, as was the custom.

At the age of 25 Fiske married Harrison Grey Fiske (1861-1942), four years her junior and the editor of the *New York Dramatic Mirror*. Harrison Fiske provided life-long support of all of his wife's theatrical ventures, serving in a variety of capacities: business manager, director, producer, dramaturg, critic. He remained her devoted "righthand man" until her death.

Upon her marriage, Fiske declared that she would give up the stage. However, she was drawn back to it four years later, after writing some of her own plays (several of which were produced) and studying a number of the socalled "new" dramas—in particular those of Ibsen, whose work was to have a profound effect upon her subsequent production and acting style. Fiske first played Nora in Ibsen's *A Doll's House* in 1894 and followed this success with the critically acclaimed *Tess of the D'Ubervilles* in 1897. The latter was performed at the only theater in New York City which was not controlled by the Syndicate, which acquired a virtual monopoly of the professional theatrical circuit both in New York and nation-wide. The Fiskes fought the Syndicate, even though it meant playing in opera and vaudeville houses and in the cruder accommodations that were afforded in burlesque halls and the basements of churches.

Finally, in 1901, the Fiskes were able to lease the Manhattan Theatre, and popular productions during their tenacy included Ibsen's *Hedda Gabler* (with Minnie in the title role), as well as his *Pillars of Society* and *Rosmersholm*. Later they produced Langdon Mitchell's *The New York Idea,* a sophisticated comedy about divorce; then Edward Sheldon's *Salvation Nell,* which included real-life slum residents in its cast and a famous ten-minute silent stare of Minnie, who portrayed the heroine.

By 1911 Fiske had sold his interest in the *Mirror* (which had been forbidden reading material for any actor who signed on with the Syndicate) and turned to producing fulltime. Fiske joined her husband in the role of producer, and they proved to be a compatible team. She also made a few adjustments of her artistic concerns and focussed the remainder of her career on classic and light contemporary

comedy. Only occasionally would she return to serious roles, as she did in 1926 with a performance as Mrs. Alving in Ibsen's *Ghosts*. Stand-outs among her characterizations in her later years were as the title character in Harry James Smith's *Mrs. Bumstead-Leigh,* Mistress Page in *The Merry Wives of Windsor,* and another popular revival, Mrs. Malaprop in Sheridan's *The Rivals*.

Fiske's sensitivity was evident both on and off the stage. The intensity of her performances was such that she was easily distracted by any noise in the house and thus found it necessary to forbid the presence of babies and the eating of peanuts in her audiences. Outside of the theater she was well known for her support of the American Society for the Prevention of Cruelty to Animals, and she often cared for stray animals herself. She was devoted to a number of humane causes throughout her life, and she was a protester against the killing of animals solely for their fur, against bullfighting, and against President Theodore Roosevelt's hunting expedition to Africa. She also helped to save the egret from extinction.

Fiske has been considered to be the first important realistic actress in the United States, as she was the first major performer in the roles of Ibsen's female protagonists and implemented naturalistic detail and innovation in her interpretations of the contemporary problem play. A pioneer in ''psychological realism'' years before the work of Stanislavski was evident in America, Fiske was known for a naturalness and simplicity in her acting and production style which countered the stage tricks and artificiality still prevalent on the early 20th-century stage. For each role she assumed she undertook an extremely detailed character study in order to appear unstudied and simple in performance. Her skillful employment of suggestion rather than overt display taught much to the new generation of actors who worked with her and watched her perform. Her subtleties were perhaps better suited for the emerging medium of film; however, that possibility was never explored as movies with sound did not appear until Minnie Fiske's dark beauty was beginning to fade.

She remained as contrary to the so-called ''star system'' as she had been to the powerful Syndicate, and she emphasized the importance of ensemble work in each production. Quietly and virtually single-handedly, she ushered in a new era of theater in America. Hers was a style different from that which was popular at the time, and much of the acknowledgment of her work by other actors and many critics did not come until the end of her career. A seemingly indefatigable performer, Fiske never really retired, working right up until several months before her death on Valentine's Day, 1932.

Further Reading

For additional information on Fiske see Archie Binns, *Mrs. Fiske and the American Theatre* (1955). □

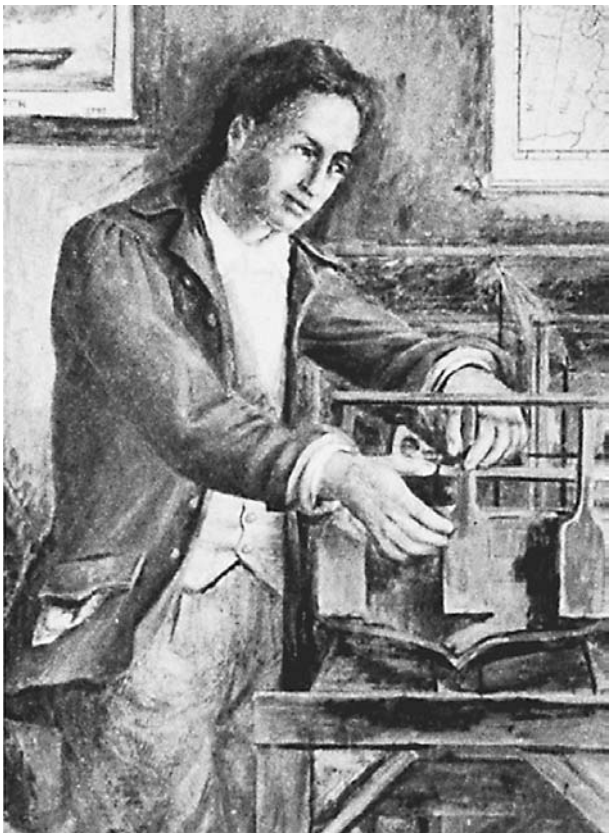

John Fitch

John Fitch (1743-1798), an American mechanic and inventor, was the first to build and operate a steamboat successfully.

John Fitch was born on a farm in Hartford County, Conn. By the age of 10 he had left school and begun farming. To escape farming he spent the next 6 years at clerking and various other jobs. He was apprenticed to two different clockmakers, and when he reached his twenty-first birthday he set up his own brass shop in East Windsor, Conn. He always had trouble maintaining stable social relationships; in 1769 he deserted his wife and left the state.

Settling in Trenton, N.J., Fitch set up as a brass and silver smith. During the American Revolution he earned a modest living repairing guns and provisioning the Continental troops. In 1780 he went west for the first time, as a surveyor for a land speculation company. While running lines along the Ohio River he laid claim to 1,600 acres in Kentucky. On another trip west, in 1782, he was captured by Indians and turned over to their British allies. After his imprisonment in Canada, he was released and continued his speculations in western lands. Following his last trip in 1785, he drew and engraved a map of the Northwest Territory which brought him some fame and a small income.

After 1785 Fitch devoted himself to developing the steamboat. The idea was not new, but Fitch later claimed to

have gotten it independently after seeing a picture of a steam engine in a book. He first thought to apply steam power to driving wagons, but he soon turned to the problem of making a boat go by the force of steam. By 1786 he was granted an exclusive privilege to employ steam on the waters of New Jersey, and in 1787 he received similar grants from Pennsylvania, New York, Delaware, and Virginia.

Fitch worked with the clockmaker and master mechanic Henry Voight of Philadelphia to perfect his idea. He lacked the funds to purchase an engine ready-made from England; furthermore, export of steam engines was banned by the British government. So he tried to make an engine himself—a task which detracted significantly from his chances for success. Nevertheless in August 1787, before a distinguished group of Federal and Pennsylvania state officials, he demonstrated his first boat on the Delaware River. One handicap was the method of propulsion—a row of steam-powered oars on each side of the boat. His future boats used the paddle wheel. During this period he expended much energy in a controversy with James Rumsey of Virginia, who disputed his claim to have originated the steamboat.

In July 1788 Fitch successfully launched a new and larger boat, which made many trips between Philadelphia and Burlington, N.J., carrying as many as 30 passengers at a time. In 1790 he put another boat into service that made regularly scheduled runs across the Delaware River. Despite this success, however, steamboat travel was not accepted by the public. This, combined with constant mechanical troubles and uncertain financial backing, resulted in the failure of Fitch's enterprise.

Fitch received a patent in August 1791 but was not able to capitalize upon it. He sought the patronage of the Federal government as well as of several states, and he even corresponded with the Spanish government over the possibility of operating boats on the Mississippi River. He traveled to France looking for backing but failed there too. He returned to the United States and in 1796 moved to Kentucky. Here he died, presumably by his own hand, 2 years later.

Something of the difficulty of Fitch's life may be understood from the bitter humor of a declaration (with misspellings) he once made: ''I know of nothing so perplexing and Vexatious to a man of feelings, as a turbulant Wife and Steam Boat building. I experienced the former and quit in season, and had I been in my right sences I should undoubtedly [have] treated the latter in this same manner, but for one man to be teised with Both, he must be looked upon as the most unfortunate man in this World.''

Fitch's attempt to establish the steamboat was followed by at least a dozen other experimenters before Robert Fulton's success in 1807.

Further Reading

Fitch told his own story in *The Original Steamboat Supported* (1788). The standard biography is still Thompson Westcott, *The Life of John Fitch, the Inventor of the Steam-boat* (1857), but it may be supplemented by Thomas A. Boyd, *Poor John Fitch, Inventor of the Steamboat* (1935). A balanced account of the rivalry between Fitch and others is James Thomas Flexner, *Steamboats Come True: American Inventors in Action* (1944).

Additional Sources

Fitch, John, *The autobiography of John Fitch,* Philadelphia: American Philosophical Society, 1976. □

Ella Fitzgerald

Ella Fitzgerald (1918-1996) was one of the most exciting jazz singers of her time and, because of the naturalness of her style, had a popular appeal that extended far beyond the borders of jazz.

Ella Fitzgerald was born on April 25, 1918, in Newport News, Virginia, but spent her formative years in Yonkers, New York, and received her musical education in its public schools. When only 16, she received her first big break at the Apollo Theater in Harlem, when she won an amateur night contest and impressed saxophonist-bandleader Benny Carter. He recommended her to drummer-bandleader Chick Webb, who hired her in 1935. She soon became a recording star with the band, and her own composition ''A-tisket, A-tasket'' (1938) was such a smash hit that the song became her trademark for many years thereafter. When Webb died in 1939, Fitzgerald assumed leadership of the band for the next year.

By 1940 Fitzgerald was recognized throughout the music world as a vocal marvel—a singer with clarity of tone, flexibility of range, fluency of rhythm, and, above all, a talent for improvisation that was equally effective on ballads and up-tempo tunes. Although for a long time her reputation with musicians and other singers outstripped that with the general public, she corrected the imbalance soon after joining Norman Granz's Jazz at the Philharmonic (JATP) in 1946. She made annual tours with the group and was invariably the concert favorite. Three of her unfailing showstoppers were ''Oh, Lady Be Good,'' ''Stomping at the Savoy,'' and ''How High the Moon.'' Each would begin at a medium tempo and then turn into a rhythmic excursion as Fitzgerald moved up-tempo and ''scatted'' (that is, sang harmonic variations of the melody in nonsense syllables). The huge JATP crowds always responded tumultuously.

By the early 1950s Fitzgerald's domination of fans' and critics' polls was absolute. In fact, she won the *Down Beat* readers' poll every year from 1953 to 1970 and became known as ''The First Lady of Song.'' In 1955 she terminated her 20-year recording affiliation with Decca in order to record for Norman Granz's Verve label and proceeded to produce a series of superlative ''Songbook'' albums, each devoted to the compositions of a great songwriter or songwriting team (Jerome Kern and Johnny Mercer; George and Ira Gershwin; Cole Porter; Richard Rodgers and Lorenz Hart; Irving Berlin; Duke Ellington). The lush orchestrations induced Fitzgerald to display the classy pop-singer side of

herself; even in the two-volume Ellington set her jazzier side deferred to the melodist in her.

Under Granz's personal management Fitzgerald also began to play choice hotel jobs and made her first featured film appearance, in ''Pete Kelly's Blues'' (1955). In 1957 she worked at the Copacabana in New York City and gave concerts at the Hollywood Bowl. In 1958, in the company of the Duke Ellington Orchestra, she gave a concert at Carnegie Hall as part of an extended European and United States tour with the band. In the early 1960s she continued to work the big hotel circuit—the Flamingo in Las Vegas, the Fairmont Hotel in San Francisco, and the Americana in New York City—and to tour Europe, Latin America, and Japan with the Oscar Peterson trio, which was three-fourths of Granz's JATP house rhythm section. In 1965 and 1966 she was reunited with Ellington for another tour and record date.

Fitzgerald was always blessed with superb accompanists, from the full orchestral support of Chick Webb and Duke Ellington to the smaller JATP ensembles. In 1968 she teamed up with yet another, the magnificent pianist Tommy Flanagan, who headed a trio that served her into the mid-1970s. In 1971 Fitzgerald had serious eye surgery, but within a year she was performing again. Her singing, however, began to show evidence of decline: the voice that was once an instrument of natural luster and effortless grace became a trifle thin and strained. Nevertheless, so great was her artistry that she continued to excite concert audiences and to record effectively. She appeared after the mid-1960s with over 50 symphonic orchestras in the United States.

A large, pleasant-looking woman with a surprisingly girlish speaking voice, Ella Fitzgerald had a propensity for forgetting lyrics. This endeared her to audiences, who delighted in her ability to work her way out of these selfpainted corners. Unlike some other great jazz singers (Billie Holiday, Anita O'Day), Fitzgerald had a private life devoid of drug-related notoriety. She was twice married: the first marriage, to Bernie Kornegay in 1941, was annulled two years later; the second, to bassist Ray Brown in 1948, ended in divorce in 1952 (they had one son).

Was Ella Fitzgerald essentially a jazz singer or a pop singer? Jazz purists say that she lacked the emotional depth of Billie Holiday, the imagination of Sarah Vaughan or Anita O'Day, and the blues-based power of Dinah Washington and that she was often facile, glossy, and predictable. The criticisms sprang partly from her ''crossover'' popularity and ignored her obvious strengths and contributions: Fitzgerald was not only one of the pioneers of scatsinging, but, beyond that, she was an unpretentious singer whose harmonic variations were always unforced and a supreme melodist who never let her ego get in the way of any song she sang.

Fitzgerald died on June 15, 1996 at the age of 78. She left a legacy that won't soon be forgotten. In her lifetime she was honored with no less than 12 Grammys, the Kennedy Center Award, as well as an honorary doctorate in music from Yale University. In 1992 she was honored by President George Bush with the National Medal of Freedom. Fitzgerald's impressive financial estate was left in a trust, including the $2.5 million in proceeds from the sale of her Beverly Hills home.

Further Reading

There is no biography of Ella Fitzgerald, but there are excellent chapters on her in Leonard Feather's *From Satchmo to Miles* (1972) and Henry Pleasants' *The Great American Popular Singers* (1974). Also see *Jet* (December 28, 1992). □

Frances FitzGerald

Frances FitzGerald (born 1940) wrote one of the most influential books on the Vietnam War to appear while the conflict was still in progress.

Frances FitzGerald was not quite 32 years of age when her first book, *Fire in the Lake: The Vietnamese and the Americans in Vietnam* (1972), was published to immediate and extraordinary praise. *Fire in the Lake* was hailed for its ''stunning clarity'' by one reviewer and as ''one of the best descriptions and analyses of Vietnam ever published in English'' by another. *TIME* magazine was impressed that she had achieved ''so fresh a blend of compassion and intelligence,'' and even the conservative *National Review,* which loathed it, predicted accurately that her book would ''become gospel for the anti-war movement.''

The young woman whose career had just taken such a remarkable turn was a journalist with a remarkable family and personal background. Her father, Desmond FitzGerald, was a deputy director of the Central Intelligence Agency (CIA) and an expert on Southeast Asia. Her mother, Mary Endicott Peabody FitzGerald Tree, was a former American ambassador to the United Nations. FitzGerald herself had graduated from Radcliffe College with a BA, *magna cum laude,* in 1962. Five years later she won the first of many honors, an Overseas Press Club award for best interpretation of foreign affairs.

FitzGerald prepared herself for the work to come by visiting Vietnam twice as a free-lance journalist, for a total of 16 months, and by studying Chinese and Vietnamese history and culture under Paul Mus, to whom, as also to the memory of her father, she would dedicate *Fire in the Lake*. Its publication resulted not only in superb reviews but in a whole series of honors including a Pulitzer Prize for contemporary affairs writing, a National Book Award, and the Bancroft Prize for historical writing—all in 1973. The Vietnam War was still strongly affecting America's political and cultural life at this time, and a good book on it was bound to win unusual attention. The Bancroft Prize, for example, is normally given to a professional scholar rather than a journalist.

But while the times partly explain her book's success, FitzGerald had earned it also, not by disclosing new information, but by viewing Vietnam from a different perspective. More than half of her book was devoted to explaining

how the National Liberation Front (NLF or the Viet Cong, to most Americans) had adapted itself to Vietnam's unique culture and traditions. As she explained it, Marxism did not clash with local values. Rather, it was highly compatible with Confucianism, the basis of Vietnam's way of life, with the Communist party replacing the emperor as the source of wisdom and leadership. FitzGerald greatly admired the NLF. Although she acknowledged that it had committed atrocities and that land ''reform'' in North Vietnam entailed considerable brutality, she minimized the NLF's actions. Her book is not even-handed by any means, but for a work of advocacy is reliable.

Nevertheless, *Fire in the Lake* is a partisan book that aims to show the NLF in the best possible light. Despite admitted shortcomings, the Communists are portrayed as fundamentally decent, faithful, and true lovers of the peasantry and champions of the people. At one point FitzGerald says that in NLF controlled areas farm production actually rose. This might well have been true in selected cases, but North Vietnam, had crippled agriculture by ruthlessly imposing collective farming upon their unhappy peasants. That this would happen in South Vietnam too when the Communists won was a foregone conclusion.

Critics also resented her argument that because free elections have no place in Vietnamese culture, the absence of them means nothing. People who honor authoritarian regimes have always argued, as FitzGerald did, that voting is not a part of the national heritage in question, or that decisions are arrived at by consensus, making disputed elections unnecessary. FitzGerald pointed out that in South Vietnam the Communists were trying to attract support and respected local sentiments accordingly. What she didn't say, and perhaps did not believe, was that in North Vietnam, where the Communists were in power, they ignored public opinion. In 1973 the North's present was the South's future, a tragedy for both regions.

FitzGerald devoted the other half of her book to the evils of South Vietnam's various anti-Communist regimes and the folly of America's support for them. American intervention in South Vietnam was a ghastly mistake, not because the NLF was a band of political saints, but because, owing to the outrageous corruption and incompetence of the ruling elite in Saigon, there was no way to save the country.

FitzGerald's next book, *America Revised: History Textbooks in the Twentieth Century* (1979), is a trenchant critique of this debased educational medium, though to some readers it appeared that what FitzGerald objected to most was that textbooks did not give what she saw as the correct version of American history. The contrary objection was raised by her third book, *Cities on a Hill: A Journey Through Contemporary American Cultures* (1987), which described four different communities ranging from a retirement village in Florida to the followers of Bhagwan Shree Rajneesh in Oregon. Though her intent was to explore the effect of the 1960s on American culture, some critics held that while her book was delightfully descriptive, as analysis it did not seem to go anywhere.

Thus, in the years after *Fire in the Lake* appeared FitzGerald continued to write, producing books that invariably strike reviewers as well-written and thoughtful.

Further Reading

For additional FitzGerald writing on Vietnam see ''Life and Death of a Vietnamese Village,'' *New York Times Magazine* (September 4, 1966) and ''The Tragedy of Saigon,'' *Atlantic Monthly* (December 1966). Probably the best full-length book on the Vietnamese conflict is Stanley Karnow's *Vietnam: A History* (1983). □

Francis Scott Key Fitzgerald

The American author Francis Scott Key Fitzgerald (1896-1940), a legendary figure of the 1920s, was a scrupulous artist, a graceful stylist, and an exceptional craftsman. His tragic life was an ironic analog to his romantic art.

On Sept. 24, 1896, F. Scott Fitzgerald was born in St. Paul, Minn. His family was Irish Catholic, his mother's side wealthy. The family lived for some years in Buffalo and Syracuse; but in 1908, when Scott's father lost his job, they returned to St. Paul. For the most part, Scott was privately educated; he attended Newman School in Hackensack, N.J., from 1911 to 1913.

Fitzgerald enrolled at Princeton University in 1913 and struck up enduring friendships with Edmund Wilson and John Peale Bishop. Because of ill health and low grades, he left college in 1915. He returned to Princeton in 1916 but left a year later without a degree and joined the Army with a second lieutenant's commission. Stationed in Alabama in 1918, he met Zelda Sayre, then 18 years old; he would marry her a few years later. After his Army discharge he took an advertising job briefly. Back home in St. Paul, he finished his first novel, *This Side of Paradise,* which was accepted by Scribner's in 1919, and that same year he had remarkable success placing nine short stories in leading commercial journals.

First Publications

Upon publication of *This Side of Paradise* (1920), Fitzgerald married Sayre in New York City. Of this period he later recalled riding up Fifth Avenue in a cab—young, rich, famous, and in love (he might easily have added handsome)—suddenly bursting into tears because he knew he would never be so happy again. He was right. Despite great earnings and fame, he and Zelda lived luxuriously, dissolutely, and tragically.

A daughter was born in 1921 after the couple had spent some time in Europe. When Fitzgerald's second novel, *The Beautiful and the Damned* (1922), and a collection of short stories, *Tales of the Jazz Age* (1922), sold very well, they rented a house on Long Island and ran into debt because of their extravagance. Fitzgerald attempted to recoup by writ-

ing a play, *The Vegetable* (1923), but it flopped quickly. The Fitzgeralds went to Europe for over 2 years. The high points of this sojourn were publication of *The Great Gatsby* (1925) and the beginning of Scott's friendship with Ernest Hemingway. In 1927 Scott went to Hollywood on his first movie assignment. Afterward the Fitzgeralds again went abroad several times.

Zelda's first major nervous breakdown, in 1930, and treatment in a Swiss clinic became the basis for Fitzgerald's next novel, *Tender Is the Night* (1934). Zelda spent the rest of her life in and out of sanitariums, and Fitzgerald's own life ran a parallel disastrous course.

Analysis of the Novels

This Side of Paradise (1920), an autobiographical novel, tells of the youth and early manhood of a Princeton undergraduate. In the climactic action his loyalties shift from football to literature, with a concomitant growth in his character. This patchy work struck a nerve in the reading public, chiefly for its new type of heroine—the ''flapper,'' a young woman in revolt against the double standard, who smokes, drinks, dances, and is considered to be somewhat promiscuous.

The Beautiful and the Damned (1922) deals with a dissolute couple, Anthony Patch, grandson of a millionaire, and his debutante wife. They live indolently, extravagantly, and quarrelsomely on the expectations of Tony's inheritance, but the grandfather discovers Tony's alcoholism and profligacy and disinherits him; however, after the grandfather dies, the will is broken. Ironically, the inheritance reinforces Tony's spiritual disintegration. As with most of Fitzgerald's novels, the autobiographical elements are fairly obvious.

The Great Gatsby (1925) is an American classic, generally regarded as Fitzgerald's finest work. It extends and synthesizes the themes that pervade all of his fiction: the callous indifference of wealth, the hollowness of the American success myth, and the sleaziness of the contemporary scene. It is the story of Jay Gatz, a successful, vaguely disreputable man, who has a background of poverty and has pretentiously altered his name to ''Gatsby.'' A naively vulgar parvenu, he nonetheless emerges as morally superior to the slightly covert snobs who free-load at his parties and the reckless rich whom he so hopelessly emulates. Gatsby dies quixotically attempting to reclaim his former love, Daisy.

With T. S. Eliot's poem *The Waste Land* and Ernest Hemingway's *The Sun Also Rises, The Great Gatsby* is a major contribution to the creative record of the barren spirituality of the 20th century. Ironically, in *Gatsby* an ash heap dominates the landscape between Long Island and Manhattan; Gatsby's memorabilia include rigorous self-improvement schedules and Benjamin Franklin homilies, but he rises to success as a bootlegger; Gatsby, whose notion of elegance is his pink suit, silk shirts, cream-colored car, and large house with swimming pool, has a similarly shallow knowledge of people and never sees Daisy's superficiality; finally, the green light on his dock, a multisymbol of lush vegetation (for the Pilgrims) or riches (for contemporary Americans), is ultimately a deceit—a forlorn, romantic image ending the novel.

Fitzgerald's characters are memorable despite his spare, ideographic method of delineation: Gatsby, whose pet term of address is ''Old Sport,'' is seen only as ''a pink suit''; Daisy's husband is identified by the wad of muscle beneath his suit jacket; Daisy has ''a voice like money.'' Nowhere is Fitzgerald's contrast with contemporary author Thomas Wolfe better illustrated: Wolfe believed in ''putting in,'' and Fitzgerald in ''taking out,'' in extreme selectivity and economy in his art.

In its original form *Tender Is the Night* (1934; later restructured by Malcolm Cowley) is structurally imperfect. Set in Europe, chiefly on the Riviera, the first half is told by a 19-year-old starlet who has a crush on the hero, Dick Diver, a young American psychiatrist. The second half is seen through the eyes of Dick and of Nicole, the wealthy American schizophrenic whom he marries, cures, and is destroyed by. Dick ultimately returns to America and becomes a small-town practitioner and an alcoholic. The theme is parasitism—the health of one person gained at the expense of another—and the facts bear an unmistakable resemblance to Scott and Zelda's marriage.

The Last Tycoon (1941), published posthumously after Edmund Wilson put it together from Fitzgerald's unfinished manuscript, is the story of a movie producer. Though Wilson calls it Fitzgerald's most mature work, it has received minimal critical attention.

Short Stories

Some of Fitzgerald's best work is in the short-story form. The titles of his collections are extraordinarily representative of the spirit of the times. *Flappers and Philosophers* (1921) contains ''The Off-Shore Pirate'' and ''The Ice Palace.'' *Tales of the Jazz Age* (1922) includes ''May Day'' and ''The Diamond as Big as the Ritz,'' two exquisite stories. The best-known pieces in *All the Sad Young Men* (1926) are ''Winter Dreams,'' a quintessential instance of Fitzgerald's romantic vision, and ''The Rich Boy.'' Fitzgerald's final collection, *Taps at Reveille* (1935), includes ''Babylon Revisited,'' perhaps his most widely anthologized story.

Last Years

Fitzgerald earned over $400,000 between 1919 and 1934, but he and Zelda lived so expensively that they barely managed to cover their bills. When *Tender Is the Night* failed to excite interest, financial problems became acute; by 1937 Fitzgerald owed $40,000 despite continued earnings from magazine stories. Zelda had been permanently returned to the sanitarium in 1934; and the years 1935-1937 saw Fitzgerald's own descent—increasing alcoholism and physical illness—which he described with poignant candor in articles appearing in *Esquire* in the mid-1930s.

In 1937 Fitzgerald signed a movie contract at a weekly salary of $1,000. His liaison with gossip columnist Sheilah Graham during the last 3 years of his life is described in her *Beloved Infidel* (1958). But the heartbreak and dissolution took their toll, and after two heart attacks Fitzgerald died on Dec. 21, 1940. Zelda Fitzgerald died in a fire in 1947 at Highland Sanitarium, Asheville, N.C., leaving a novel, *Save Me the Waltz* (1932, American edition).

Further Reading

Fitzgerald's *The Crack-up,* edited by Edmund Wilson (1945), is a revealing but fragmentary autobiographical collection of essays and letters. The standard work on Fitzgerald is Andrew Turnbull, *Scott Fitzgerald* (1962), a full and reliable biography, though not sufficiently critical. An exciting, sometimes inaccurate biography is Arthur Mizener, *The Far Side of Paradise* (1951). See also Alfred Kazin, ed., *F. Scott Fitzgerald: The Man and His Work* (1951); Sheilah Graham, *Beloved Infidel: The Education of a Woman* (1958); James E. Miller, Jr., *F. Scott Fitzgerald: His Art and His Technique* (1964); Robert F. Sklar, *F. Scott Fitzgerald: The Last Laocoön* (1967), a study of Fitzgerald as an intellectual; and Nancy Milford, *Zelda: A Biography* (1970), a brilliant study of Fitzgerald's wife and their marriage. For literary background see Alfred Kazin, *On Native Grounds: An Interpretation of Modern American Prose Literature* (1942). □

Garret Fitzgerald

The Irish taoiseach or prime minister Garret FitzGerald (born 1926) was deeply committed to religious and cultural tolerance and reconciliation in Northern Ireland and the Irish Republic and to constitutional and structural changes serving those ends.

Garret FitzGerald was born on February 9, 1926, the son of Desmond and Mabel (McConnell) FitzGerald. Both parents had been involved in the Irish language restoration movement, the Gaelic League, the 1916 Easter Week uprising, and the insurrection of 1919-1921, although the mother was an Ulster Presbyterian. His father had been minister for external affairs, 1922-1927, and minister for defense, 1927-1932, of the Irish Free State.

FitzGerald received his primary education at St. Brigid's School in Bray, County Wicklow, and started his secondary education at an Irish-language boarding school, Coláiste na Rinne, in Dungarvan, County Waterford, but completed it at Belvedere College in Dublin. He studied economics at University College, Dublin, where he received a Ph.D. while also taking a law degree at King's Inn and being called to the bar. In 1947 he and Joan O'Farrell were married. They had three children, a daughter and two sons.

From 1947 to 1958 he was employed by Aer Lingus (Irish Air Lines). He also was Irish correspondent for the BBC, the *Economist,* and the *Financial Times* and economic correspondent for the *Irish Times*. He was a Rockefeller research assistant at Trinity College, Dublin, 1958-1959, and college lecturer in the Department of Economics, University College, Dublin, 1959-1973. He wrote two books in this period: *State-Sponsored Bodies* (1959) and *Planning in Ireland* (1968).

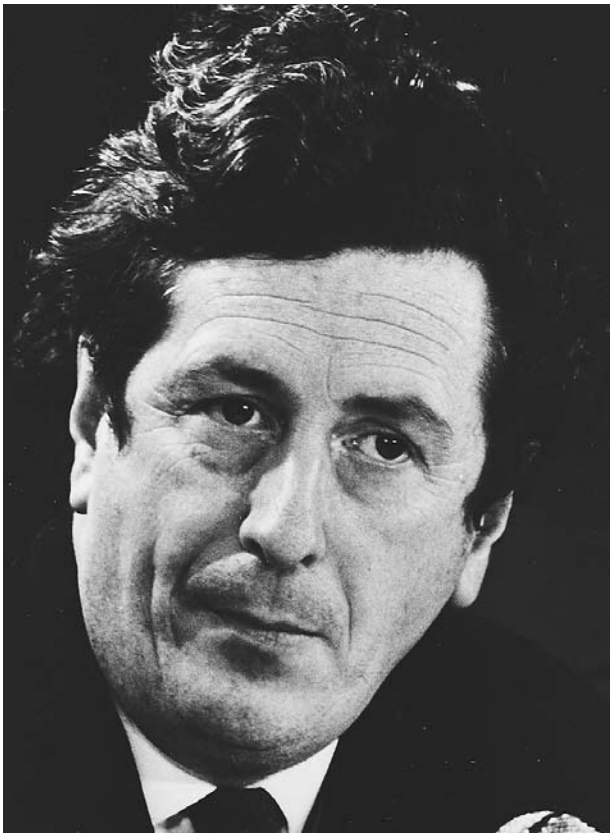

From 1965 to 1969 he was a member of Seanad Eireann, the upper house of the Irish legislature, which has essentially a delaying power in legislating. He was one of the talented younger figures in the opposition Fine Gael (Tribe of Gaels) Party. That party had evolved out of the Cumann na nGaedheal (League of Gaels) Party that had governed in the Free State era. Fine Gael was the opposition for all but two brief coalition ministries, 1948-1951 and 1954-1957. FitzGerald and associates sought to revitalize their party in the later 1960s by projecting a social justice theme in contrast to the conservative reputation the party had during the era of Fianna Fáil (Soldiers of Destiny) ascendancy, 1932-1973. Elected to Dáil Eireann (the Irish Parliament) in 1969, he served as opposition spokesman on education until 1972 and then as spokesman on finance.

The Problem of Northern Ireland

In February 1973 FitzGerald became minister of external affairs in a Fine Gael-Labour coalition government headed by Liam Cosgrave. He participated in the Sunningdale Conference, December 6-9, 1973, which set up a power-sharing executive for Northern Ireland that for the first time included minority (Catholic and Nationalist) political leaders. Alas, the experiment collapsed within a few months following a general strike by workers from the majority Protestant community.

FitzGerald made a favorable impression as a participant in, and later (January to June 1975) as president of, the Council of Ministers of the European Economic Community, which Ireland had formally entered in January 1973. Understandably, he became the almost automatic successor to Liam Cosgrave when the latter stepped down as Fine Gael leader following Fianna Fáil's return to power in the June 1977 election.

As opposition leader, FitzGerald modernized the party organization, and his efforts paid off when Fine Gael increased its seats in the Dáil in the June 1981 election by 22. That and the 15 Labour seats gave the coalition a two vote plurality over Fianna Fáil, but the ability to govern was dependent on the shaky tolerance of independent members more hostile to the Fianna Fáil leader, Charles Haughey, than sympathetic to the coalition.

The hunger strike in Northern Ireland by prisoners demanding political prisoner status was on at the time. It was only called off in October after 11 men had died. A month later FitzGerald and the British prime minister, Margaret Thatcher, met and institutionalized cooperation between their governments with the formation of an Anglo-Irish Intergovernmental Council.

The Irish government, however, fell in January 1982 when the independents joined with Fianna Fáil in opposing severe tax increments necessitated by an enormous deficit. The Fianna Fáil government that came to power after the February election also had only a plurality and was dependent on independent votes, which votes it lost the following November when it had to engage in fiscal conservatism.

Governing with a Majority

The election of November 24, 1982, the third in 18 months, gave the Fine Gael and Labour combination an absolute majority. FitzGerald's second government, with the new young Labour leader Dick Spring as tánaiste (deputy premier), sought to bring inflation and governmental indebtedness under control, to implement legal and constitutional reforms to make Ireland more congenial for religious pluralism, and to advance the Anglo-Irish process toward eventual accord in Northern Ireland.

In September 1983 a constitutional amendment protecting ''the right to life of the unborn,'' which sought to add constitutional absoluteness to existing Irish statutes prohibiting abortion, was approved in a referendum by two-thirds of the voters. The Taoiseach had opposed the measure for being too legally imprecise, and leaders of the Irish Protestant community opposed it for being too reflective of a specifically Roman Catholic ethos. In 1985, despite the opposition of the Roman Catholic hierarchy, the government succeeded in legalizing the sale of contraceptives to adults. Later serious consideration was given to constitutional revision to allow under certain circumstances divorce or marital dissolution in Ireland. In June 1986 Ireland voted on the question of repealing the national ban on divorce. Despite the urging of Prime Minister FitzGerald, a strong majority voted to continue to prohibit divorce.

Inflation Woes

The government's fiscal policy, dictated by one of the world's largest per capita foreign indebtedness and national deficit, was painful, prompting a series of unfavorable results in public opinion polls, especially since unemployment and youthful emigration continued to grow. However, the inflation was brought under control.

In May 1983 the government convened a New Ireland Forum attended by representatives of all constitutional nationalist parties in the Republic and Northern Ireland. The forum's report, issued on May 2, 1984, made three suggestions for settling the Northern Irish inbroglio: a unitary Irish state, a federal arrangement between North and South, and/or Anglo-Irish joint sovereignty over Northern Ireland. However, the report also indicated an openness to any other suggestion that would allow tolerance and equity toward the two traditions in Northern Ireland.

After a meeting with FitzGerald in November 1984, Margaret Thatcher bluntly dismissed the three options of the forum. However, the Anglo-Irish consultations continued, culminating in a formal agreement signed on November 15, 1985, at Hillsborough in Northern Ireland by both premiers. The agreement gives the Irish Republic an unprecedented role as a participant in an on-going conference dealing with policy formulation in Northern Ireland on issues affecting the nationalist majority, but also specifically commits both governments to the guarantee that Northern Ireland will not be coerced into a united Ireland without the consent of the majority of its population. The extraordinary conference arrangement will disestablish itself to the degree that devolved institutions in Northern Ireland receiving the consensus of both communities come into being. The latter

would be the beginning of that community reconciliation that FitzGerald, sensitive to Protestant anxieties because of his maternal relations as well as to Catholic grievances, always regarded as preliminary to the achievement of a ''New'' and/or ''United'' Ireland.

FitzGerald retired from Parliament in January 1993 but kept active in politics as a senior statesman. He wrote a weekly column in the *Irish Times* and was an active lecturer abroad, making appearances at many American colleges and universities. He was named Commander of France's Légion Honneur in 1995.

Further Reading

FitzGerald can best be understood by reading his book *Toward a New Ireland* (London, 1972) in which he set forth the views which generally governed his public career. For background on Irish politics up to the commencement of his second ministry see Bruce Arnold, *What Kind of Country* (London, 1984), and for more general background consult John A. Murphy, *Ireland in the Twentieth Century* (Dublin, 1975), and Ronan Fanning, *Independent Ireland* (Dublin, 1983).

Additional Sources

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George Fitzhugh

George Fitzhugh (1806-1881), American polemicist and pioneer sociologist, was a prominent defender of slavery. By his methods of debate he broke new ground for social analyses.

George Fitzhugh was born on Nov. 4, 1806, in Prince William County, Va., of a well-regarded but only moderately well-off family. His title to aristocratic ancestry, of importance to him, was not firmly established. His father, a surgeon, soon moved the family to Alexandria, a gracious and aristocratic region that nourished young Fitzhugh's belief in the Southern way of life. Fitzhugh studied law, married, and moved to Port Royal, Caroline County, where he built a law practice.

Although the fact was not appreciated at the time, Fitzhugh was a pioneer analyst of society in such pamphlets as *Slavery Justified* and *What Shall Be Done with the Free Negroes?* (both 1850). He expanded his views in *Sociology for the South; or, The Failure of Free Society* (1854), in which the word ''sociology'' was employed for the first time in America. In his most notorious work, *Cannibals All! or, Slaves without Masters* (1857), he argued that capitalism, cruel and irresponsible, was justly condemned by idealists and socialists, who, however, failed to appreciate society's need for a proper master-slave relationship, such as the South provided.

Fitzhugh solicited correspondence with abolitionists, whose views he wanted to expose as contradictory. In 1855 he visited a New York relative, Gerrit Smith, one of the nation's wealthiest men and an outstanding abolitionist. Fitzhugh also talked with other abolitionists and lectured in Boston and New Haven, Conn., on the inadequacies of the free society.

Between 1855 and 1867 Fitzhugh wrote more than a hundred articles for *De Bow's Review,* an outstanding Southern journal. His subject matter included literary criticism, history, genealogy, and general topics, though all were directly or indirectly supportive of his major conviction of the validity of the slavery system. He also wrote editorials for Richmond newspapers, and contributed essays to Northern publications, including *Lippincott's Magazine* and the proslavery New York *Day Book*. Abraham Lincoln, developing his viewpoint in Illinois, used Fitzhugh's arguments as representative of Southern public opinion.

Fitzhugh served as a clerk in the U.S. Attorney General's Office (1857-1858). During the Civil War he held a minor post in the Confederacy's Treasury Department. Afterward he worked for the Federal Freedmen's Bureau, which he served conscientiously, though from a firmly paternalistic point of view. He continued to write, adapting his ideas to changed conditions, but with less effect. He died on July 29, 1881, in Huntsville, Tex.

Further Reading

The only full-length study of Fitzhugh is Harvey Wish, *George Fitzhugh: Propagandist of the Old South* (1943), which also contains a useful bibliography of proslavery writings and related works. A briefer study by Wish is *George Fitzhugh: Conservative of the Old South* (1938). For background information see Russel B. Nye, *Fettered Freedom: Civil Liberties and the Slavery Controversy, 1830-1860* (1949; rev. ed. 1964). □

Thomas Fitzpatrick

Thomas Fitzpatrick (1799-1854), American trapper, guide, and government agent for Native Americans, was one of the most prominent mountain men during the mid-19th century.

Thomas Fitzpatrick, one of eight children, was born in County Cavan, Ireland. Little is known about his early life, but by the time he was 17 he had arrived in the United States. In 1823 he accompanied William Ashley's fur trading expedition up the Missouri River, and he participated in the Arikara War that summer.

For the next 17 years Fitzpatrick and other trappers crisscrossed the Rocky Mountains and the central and northern plains searching for beaver. He worked for companies headed by Ashley and later by Jedediah Smith and others. In 1830 one company sold its business to Fitzpatrick, James Bridger, and three other trappers, who formed the Rocky Mountain Fur Company. Four years later the company was dissolved, although Fitzpatrick, Bridger, and Milton Sublette soon combined to continue trading. In 1836 the powerful American Fur Company forced them out of busi-

ness, and Fitzpatrick became an employee of that organization.

That same year Fitzpatrick began his work as a guide; he led the Marcus Whitman and Samuel Parker missionary party west to the annual trappers' rendezvous in the mountains. In 1837 Fitzpatrick escorted Sir William Drummond Steward and artist Alfred Jacob Miller to the summer rendezvous. Four years later he led the Bidwell-Bartleson train to Ft. Hall and took a missionary party into country dominated by Flathead tribes. In 1843 Fitzpatrick led John C. Frémont's second expedition to California; he guided Col. Stephen W. Kearny's expedition to the Rocky Mountains in 1845. The next year, meeting Kearny's army marching to California, he guided it to Socorro in New Mexico, where he and Kearny met Kit Carson carrying dispatches to Washington, D.C. Kearny gave the messages to Fitzpatrick and sent him east. Then Kearny used Carson as guide to California.

In Washington, Fitzpatrick learned that he had been appointed agent for the tribes of the Upper Platte and Arkansas regions, so he returned west. The Native Americans knew and respected him, calling him Broken Hand or Bad Hand because of an injury he had received years earlier. For the next 8 years he worked with tribes such as the Arapahoe, Cheyenne, Shoshone, Sioux, Commanche, and Kiowa of the central plains. While serving as agent, Fitzpatrick married Margaret Poisal, and when he died in Washington, D.C., on Feb. 5, 1854, he left two small children, Andrew and Virginia.

Further Reading

The standard biography of Fitzpatrick is Le Roy R. Hafen and W. J. Ghent, *Broken Hand: The Life Story of Thomas Fitzpatrick* (1931). This was considered complete when written but is being revised to include new material. J. Cecil Alter, *James Bridger: Trapper, Frontiersman, Scout, and Guide: A Historical Narrative* (1925; new ed. entitled *Jim Bridger,* 1962), is an accurate account of a fellow mountain man and partner of Fitzpatrick. Dale L. Morgan, *Jedediah Smith and the Opening of the West* (1953), and John E. Sunder, *Bill Sublette: Mountain Man* (1959), also provide useful material.

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Hippolyte Armand Louis Fizeau

The French physicist Hippolyte Armand Louis Fizeau (1819-1896) is best remembered as the first to measure the speed of light without any recourse to astronomical observations.

Hippolyte Fizeau was born in Paris on Sept. 23, 1819, the son of a wealthy physician and professor at the Faculty of Medicine in Paris. Young Fizeau received his secondary education at the Collège Stanislas and first wanted to pursue a career in medicine, but because of poor health he had to discontinue regular attendance of classes. After a lengthy journey had restored him to health, he turned again to scientific studies. This time, however, he did not work for a degree, and instead of medicine he concentrated on physics.

It was mainly the experimental verification of theories that interested Fizeau, and he soon had a laboratory equipped for himself at home. His first achievement was an improvement on the daguerreotype process, a method discovered by Louis Daguerre in 1839 to produce photographic images. Fizeau substituted bromine for the iodine used by Daguerre. Through his work Fizeau developed a friendship with Léon Foucault, an enthusiast of the art of the daguerreotype. Together they collaborated to perfect the art for the use of celestial photography. The first authentic photograph of the disk of the sun came through their combined efforts.

It was in the field of optics that Fizeau earned a lasting reputation. The inspiration came from François Arago, who looked for a decisive test between the corpuscular and wave theories of light. If the wave theory was true, the velocity of light had to be greater in moving media, such as water flowing in a tube. The project implied the working out of a terrestrial method of measuring the speed of light, and Arago suggested that this could be done by using a rotating mirror. Fresnel and Foucault began to work together on the project, but the actual measurements were carried out individually. Meanwhile, Fizeau hit upon the cogwheel method of measuring the speed of light and by September 1849 obtained the value of 315,000 kilometers per second. His measurements with the rotating mirror were communicated to the academy in May 1850, almost simultaneously with those of Foucault. During the intervening months Fizeau had also succeeded in measuring the change of the velocity of light in a rapidly flowing column of water, which greatly strengthened belief in the wave theory of light.

In addition to the work on optics, Fizeau also established the velocity of electricity in wires, corresponding to one-third of the speed of light. He did valuable work in the development of induction coils, in the application of the Doppler effect in astronomy, and in the utilization of optical wavelengths for precision measurements.

Fizeau never held professorships but was elected to the Academy of Sciences in 1860. He died after a long illness in Venteuil near Jouarre on Sept. 18, 1896.

Further Reading

Two works which are useful for the study of Fizeau are William Wilson, *A Hundred Years of Physics* (1950), and George Gamow, *Biography of Physics* (1961). □

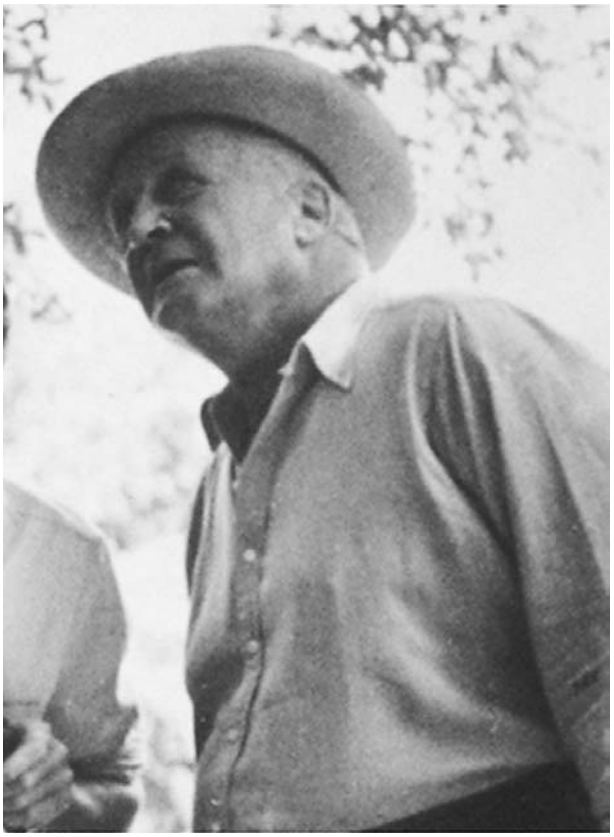

Robert Flaherty

Robert Flaherty (1884-1951) was an American documentary filmmaker who, beginning with *Nanook of the North,* created a vision of human good will, curiosity, and ingenuity in adapting to nature and civilization.

Robert J. Flaherty was born in Iron Mountain, Michigan, on February 16, 1884, the son of a mining engineer who took the boy along on prospecting expeditions and to gold mines that he managed in northern Canada. Flaherty had little formal education, starting late and finishing early. He was expelled from the Michigan College of Mines after seven months, during which he spent much of his time camping in the woods. But at the college he met Frances Hubbard, a Bryn Mawr College graduate and the daughter of a distinguished academic geologist. He later married her, and she became his lifelong collaborator.

Flaherty spent the years between 1900 and 1920 as an explorer and prospector, making several hazardous expeditions to northern Canada. From 1913 to 1915, on two expeditions, Flaherty shot 70,000 feet of motion picture film of Eskimo life. The negative of this film was destroyed in a darkroom fire when Flaherty dropped a cigarette; the one surviving positive print has been lost.

In 1920 Flaherty secured the backing of a fur-trading company, Revillon Freres, to return to the north and make a film about Eskimo life. The result, *Nanook of the North,* was released in June 1922 to modest reviews and box office receipts but has for many decades been regarded as a classic. The film shows Nanook, an Eskimo hunter, and his family as they travel by kayak and dogsled through a frozen wasteland, surviving by hunting, fishing, and trapping.

Hollywood, which had been disinterested in *Nanook,* now sought Flaherty out, and in 1923 Jesse Lasky commissioned Flaherty to produce a film for Paramount Pictures. Lasky told Flaherty to ''make me another *Nanook*. Go where you will, do what you like.'' Flaherty chose American Samoa. In February 1926 the resulting film, *Moana,* opened in New York City. It was in a review of *Moana* that John Grierson, later the father of the British documentary film movement, first applied the term ''documentary'' to a motion picture. *Moana* is a film of great visual beauty in which Flaherty explored the possibilities of a newly developed panchromatic film stock and with it recorded the textures of sea and skin in a Polynesian paradise. Some reviewers objected that Flaherty inappropriately included a long sequence of body-tattooing to give his film an element of conflict and suffering.

Flaherty's next major film, *Man of Aran* (1934), described the hard life of fishing and farming on the Aran Islands off the west coast of Ireland. Flaherty had by this time become a world figure, generally recognized as the originator of documentary film, and *Man of Aran* was voted the best film of the year at the Venice Film Festival of 1934. His work, however, was becoming controversial within the documentary community and awkward for the film industry. The documentary movement that grew up in 1930s in Great Britain under the leadership of John Grierson was devoted to the capacity of film to describe and influence the social conditions of modern, industrial democracies. For these filmmakers, who were also articulate theorists and critics of documentary at the time, Flaherty's work seemed to have petrified into a romantic vision that evaded the real issues of the 20th century. And for the film industry, Flaherty was difficult in other ways. He preferred to work with a small crew and to shoot enormous amounts of film over an extended period of residence and reflection, which made him an awkward problem for the system of studio production.

Flaherty's last finished work was *Louisiana Story* (1945), which describes, from the point of view of a Cajun boy, the introduction of oil drilling in the bayous of Louisiana. The film, sponsored by the Standard Oil Company of New Jersey, was photographed by Richard Leacock, later a major figure in American documentary, and edited by Helen van Dongen.

Flaherty's films endure, largely because of their great visual beauty, the genuine respect he showed for his subjects, and their vision of the largeness of the human spirit. The people in his films know how to cooperate, how to laugh, and how to survive both permanent hardship and the mysteries of change.

Further Reading

Among the best works on Flaherty are Paul Rotha, *Robert J. Flaherty: A Biography* (1983); Arthur Calder-Marshall, *The Innocent Eye: The Life of Robert J. Flaherty* (1963); Frances Flaherty, *The Odyssey of a Film-Maker* (1960); and Richard Griffith, *The World of Robert Flaherty* (1953). For a guide to other sources, see William T. Murphy, *Robert Flaherty: A Guide to References and Resources* (1978). For a discussion of Flaherty's place in documentary film, see Erik Barnouw, *Documentary: A History of the Non-Fiction Film* (1974) and Richard M. Barsam, *Nonfiction Film: A Critical History* (1973).

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Titus Quinctius Flamininus

Titus Quinctius Flamininus (ca. 228-174 B.C.) was a Roman general and diplomat whose victory over Philip V of Macedon at Cynoscephalae freed Greece from Macedonian domination but led to an increasing Roman involvement in Greek affairs.

Flamininus was a member of the Roman patrician nobility. About the age of 20, in 208 B.C., he was elected a military tribune and in 205 was put in charge of the southern Italian city of Tarentum, with the rank and powers of a propraetor. It was in this city, largely Greek in language and culture, that he probably formed the philhellenism which was to be of importance in his life and work.

After holding various minor offices, in (or before) 199 Flamininus became quaestor and in the same year was chosen consul for 198, although he had neither been aedile and praetor nor attained the required age of 30. His election was probably dictated by the combination of philhellenism and diplomatic skills which he had already displayed, for Rome was involved in the Second Macedonian War and needed the support of Greece.

Flamininus proceeded to Greece and after some preliminary victories entered into extensive diplomatic negotiations. His command in Greece as proconsul was extended from 197 to 194. In June 197 at Cynoscephalae in Thessaly, Flamininus defeated Philip V and in the peace treaty forced Philip's withdrawal from Greece proper. After settling various side issues of the war, Flamininus proclaimed the freedom of Greece at the Isthmian Games in 196. Danger from Antiochus III of Syria caused Roman troops to be retained in Greece, and in 195 Flamininus defeated the adventurer Nabis of Sparta. In 194 Flamininus departed from Greece, was honored by the Greeks as their liberator, and celebrated a magnificent triumph in Rome.

The following years were involved in defending Roman interests in, and the autonomy of, Greece, both through military action and diplomacy. In 189 Flamininus was made censor, but after this he played an increasingly less important and active role in politics, perhaps because of disagreement over Roman policy toward Greece, which grew ever more imperialistic. In 183 he led a Roman mission to Prusias, King of Bithynia, to demand the extradition of Hannibal, who had fled to him for protection, but Hannibal committed suicide.

Further Reading

The ancient sources for the life of Flamininus are Polybios, Livy, and Plutarch. A recent study of his career is E. Badian, *Titus Quinctius Flamininus: Philhellenism and Realpolitik* (1970). See also J. B. Bury and others, eds., *Cambridge Ancient History,* vol. 8 (1930); F. W. Walbank, *Philip V of Macedon* (1940); and H. H. Scullard, *Roman Politics, 220-150 B.C.* (1951). □

John Flamsteed

The English astronomer John Flamsteed (1646-1719), the first astronomer royal, was the author of an important set of star catalogs.

John Flamsteed was born at Denby near Derby on Aug. 19, 1646, the only son of Stephen Flamsteed. John attended the Free School in Derby until he was forced to leave because of illness. After a brief period of rest and treatment, he entered Jesus College, Cambridge, in 1670 to study astronomy.

Flamsteed's interest in astronomy was stirred by the solar eclipse of 1662, and besides reading all he could find on the subject he attempted to make his own measuring instruments. He came to astronomy more or less self-taught, and yet he became known through an article in 1670 in the foremost scientific journal of the day, *Philosophical Transactions of the Royal Society*. At Cambridge he observed the planets and the moon, and by these observations and research into written sources he deduced great quantities of data. After earning his degree in 1674 and taking Holy Orders, Flamsteed was invited to London by Sir Jonas Moore, Governor of the Tower, who offered him a private observatory in Chelsea. But events took a different course: it had been pointed out to King Charles II by his advisers, of whom Flamsteed was one, that if more accurate astronomical data were available to seamen, fewer ships and men would be lost. Sir Christopher Wren built an observatory at Greenwich, and Flamsteed was appointed in 1675 ''our astronomical observator,'' the first astronomer royal.

Flamsteed's position was difficult: he had no instruments and no assistants. A clergyman without a living, he took private pupils in mathematics and astronomy to supplement his salary so that he could purchase the instruments he needed. For 13 years he worked single-handedly, with a sextant of 7-foot radius and other instruments that he had provided for himself, and made at least 20,000 observations. He improved the existing tables of known star positions and the tables of the moon's motion, and he attempted to amend existing lunar and planetary theories. Although Flamsteed repeatedly asked for a transit instrument, he was never provided with one; his observations could be made solely with his sextant, which gave only relative positions of the stars.

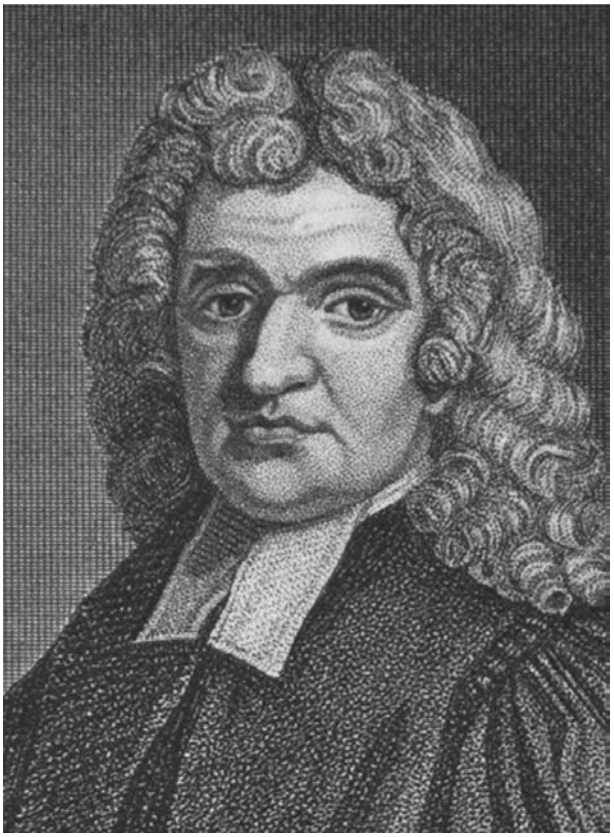

Isaac Newton badly needed the data from Flamsteed's observations to complete his lunar theory, but Flamsteed regarded them as his own property. The two quarreled, and eventually Flamsteed was obliged to turn his data over to the Royal Society, of which Newton was president. Shortly thereafter, in 1712, the data appeared without Flamsteed's consent, under the title *Historia coelestis Britannica*. Flamsteed died on Dec. 31, 1719, before the printing of his own edition was complete (1725).

Flamsteed was probably the first to make good use of a timepiece in addition to the usual angle-measuring instruments. He found the annual variation in the position of the polestar to be 40''. His greatest achievement was perhaps his *British Catalogue of 2884 Stars,* which included critiques of many earlier catalogues.

Further Reading

Francis Baily, *Account of the Reverend John Flamsteed* (1935), is the main source of information. This originally made up the third volume of Flamsteed's *Historia coelestis Britannica* (1725), completed posthumously. Flamsteed is covered in Eugene Fairfield McPike, *Hevelius, Flamsteed and Halley* (1957), and Antonie Pannekoek, *A History of Astronomy* (1961). □

Hallie Flanagan

Hallie Flanagan (1890-1969) was a director, playwright, and educator who headed the Federal Theater Project, America's first national, federally-funded theater organization, from 1935 to 1939.

Born in South Dakota on August 27, 1890, and raised in Iowa, Hallie Flanagan attended Grinnell College where she subsequently taught drama. She first gained notice as a playwright when she won a regional contest sponsored by the Des Moines Little Theatre Society with her play *The Curtain*. Her successful productions at Grinnell College eventually led her in 1923 to a position as production assistant in Professor George Pierce Baker's creative Workshop 47 at Harvard University, where she also completed a Master's degree. Returning to Grinnell, she directed for its experimental theater. Her productions there continued to win her recognition as an innovative director and led to her appointment as professor of drama and director of the experimental theater at Vassar College in

1925. A year later she received a prestigious honor—a grant from the Guggenheim Foundation (the first to be awarded to a woman).

On the Guggenheim fellowship Flanagan travelled to Europe and the U.S.S.R. to observe the exciting new developments on the continental stage of the early 1920s and wrote of her experiences in *Shifting Scenes of the Modern European Theatre* (1928). Besides being stimulated by the modernist experiments in staging that she saw in Europe, Flanagan was also strongly influenced by European dramatic forms and themes steeped in folklore, mythology, and history—the classic theater of Greece, popular puppet shows, robust folk plays, expansive verse dramas. In particular, the theaters of the Russian directors Vsevolod Meyerhold and Alexander Tairov impressed Flanagan with their vitality and strength and solidified her own goals to create theater that truly responded to and challenged its audience.

Returning to Vassar in 1926, Flanagan began to put these varied ideas and influences into practice and to build Vassar Theatre's reputation as one of the nation's leading experimental stages. The repertoire at the theater was richly diverse, ranging from contemporary plays dealing with current topics to experiments in form to classic texts daringly reinterpreted for the present. One of Flanagan's most celebrated productions was *Can You Hear Their Voices?* (1931). Co-authored by Flanagan and Margaret Ellen Clifford, the play was a carefully documented dramatization of a recent Arkansas drought that was controversial in both form and content as it revealed a rural world of hunger and privation neglected by governmental bureaucracy. Flanagan remained at Vassar until 1942, at which time she left for a similar teaching and directing position at Smith College in Massachusetts. She retired from academia in 1955.

Undoubtedly, Flanagan's greatest contribution to American theater was as director of the Federal Theater Project from 1935 to 1939. As a program of the Works Progress Administration, the Federal Theater Project was the first nation-wide, federally-sponsored theater in the United States. It was created to provide employment to professional theater artists in socially useful jobs during a time of severe economic depression. Committed to theater that serves as a dynamic artistic and social force for people, Flanagan sought to make the Federal Theater Project a regionally-rooted, popular, educational art theater that reached the entire nation. In many respects, Flanagan succeeded.

At its peak the Federal Theater employed over 10,000 people; operated theaters in 40 states; published a nationally distributed theater magazine; conducted a play and research bureau that served not only its own theaters but 20,000 schools, churches, and community theaters throughout the country; charged admission for less than 35 percent of its performances; and played to audiences totalling many millions.

Flanagan organized an ambitious program of classic and modern plays, dance drama, musical comedy, children's plays, religious plays, marionette shows, and series of plays by established playwrights and by young, new dramatists. Critical reaction to the artistic quality of the project's work grew increasingly positive beginning in 1936.

One of the Federal Theater's major achievements was the Living Newspaper, a compact, cinematic production style that dramatized immediate social and economic issues such as agriculture, flood control, and housing. *Triple A Plowed Under, Power,* and *One-Third of a Nation* represent pioneer productions in this art form.

Other important programs of the project included the development of a Black theater which presented significant productions of *Macbeth, Haiti,* and *The Swing Mikado;* classical revivals of miracle and morality plays and numerous Elizabethan productions; an international cycle of plays from Euripides to Ibsen; simultaneous production in 21 cities of Sinclair Lewis' anti-Fascist *It Can't Happen Here;* nation-wide productions of plays by Elmer Rice, Eugene O'Neill, and George Bernard Shaw; and regional productions such as *The Sun Rises in the West* in Los Angeles and *The Lost Colony* in North Carolina which were specifically geared to speak to local concerns and history.

Following Flanagan's vision of theater as an arena for vital exchange between artists and audiences, the Federal Theater was clearly a people's theater addressing national and regional issues in powerful, dramatic terms. Indeed, its consistently candid questioning of economic policies, especially in the Living Newspapers, ultimately brought the project criticism from witnesses before the House Committee on Un-American Activities and before the subcommittee of the House Committee on Appropriations. Although all major film, stage, and radio organizations as well as many community and sponsoring agencies spoke in favor of the Federal Theater, the Congress heatedly debated the continuation of the project. The House voted to dissolve the theater; the Senate voted to maintain it. On June 30, 1939, the Federal Theater was ended by congressional action.

Throughout her career Hallie Flanagan was a prolific contributor on the subject of theater to many leading American journals. She died in 1969.

Further Reading

Besides *Shifting Scenes of the Modern European Theatre* (1928), Flanagan's own books on the theatre include *Dynamo* (1943), an account of her work with the Vassar Experimental Theater, and *Arena* (1940), a personal chronicle of the joys and struggles of the Federal Theater Project. Jane DeHart Mathews' *The Federal Theatre 1935-1939: Plays, Relief, and Politics* (1967) is an excellent study of the project's brief history as a national institution.

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John Bernard Flannagan

American sculptor John Bernard Flannagan (1895-1942) executed small-scale studies of animals that were bold and forthright in concept.

John B. Flannagan was born in Fargo, N.Dak. The father's death, when John was five, left his widow so destitute that she was forced to place her two children in an orphanage. John showed an aptitude for carving even as a boy. However, at the age of 19 he went to Minneapolis to study painting at the Institute of Arts. Three years later he joined the Merchant Marine. In 1922, following release from the service, he headed for New York City to continue his formal art education. Instead, he accepted the offer of painter Arthur B. Davies to work on his farm and receive art instruction from him. Encouraged by Davies, Flannagan decided to become a professional sculptor.

Flannagan went to New York City in 1923 and had his first exhibition. His earliest sculptures were executed in wood, but by 1926 he had begun to use stone, and 2 years later he was using nothing else. He lived in Woodstock and Rockland County. In 1927 he had his first one-man show at the Weyhe Gallery in New York, which awarded him a weekly stipend for sculpture in 1929—an arrangement that lasted until 1937. In 1930 he went to Ireland for a year and went again in 1932 on a Guggenheim fellowship.

Flannagan never embraced the prevailing neoclassical styles required for official, commemorative sculpture commissions. He worked in simple fieldstone because, as he said, ''its very rudeness seems to me more in harmony with simple direct statement.'' Furthermore, he sought to endow his sculpture with a natural quality so that ''it hardly feels carved, but rather to have always been that way.'' In *Figure of Dignity* (1932-1933) a mountain goat seems to emerge from the stone and appears to be ascending, having halted briefly to look backward. This simple and appealing piece suggests a meaning that goes beyond what is actually represented. Flannagan's art was so unaffected and direct that one cannot detect any outside influences in it, though, like many modern artists, he was influenced by Paul Klee. Flannagan was fascinated by the first stirring of life and the mystery of birth, when numb beings begin to adjust to a strange, and often hostile, world.

In 1937 and again in 1939 Flannagan was in automobile accidents. The latter required four operations, leaving him with a speech impediment and loss of balance. He had great difficulty working, although he made a few pieces cast in bronze. In 1942, on the eve of a retrospective exhibition of his work in New York, Flannagan committed suicide.

Further Reading

Essential to Flannagan scholarship is *Letters of John B. Flannagan* (1942), which contains an introduction by W. R. Valentiner. *The Sculpture of John B. Flannagan,* edited by Dorothy Miller and with a brief essay by Flannagan's closest friend, Carl Zigrosser, is the catalog of the Museum of Modern Art's 1942 exhibition. □

Gustave Flaubert

The French novelist Gustave Flaubert (1821-1880) was one of the most important forces in creating the modern novel as a conscious art form and in launching, much against his will, the realistic school in France.

Gustave Flaubert was born on Dec. 12, 1821, in Rouen. Rouen's medieval charm, the bustle of its business (which revolted him), and the comfortable bourgeois ease that flowed from his father's position as chief surgeon at the municipal hospital marked the sensitive child. Fearing his father, he found outlets for his overflowing affections in his mother and younger sister. His sister died in childbirth when Flaubert was 24, but his mother lived (usually with him) until his fiftieth year. He was tied to her by bonds of love and exasperation, which he never fully understood.

As an adolescent of 15, Flaubert fell platonically in love with an older married woman, Elisa Schlésinger, and remembered her ever after as a pure and unsullied love. A few years later he toyed briefly with the idea of marriage but never again seriously considered it. The young man was sent to Paris to study law, where his desultory efforts were largely unsuccessful. He had easy access to what he called ''the bitter poetry of prostitution,'' and this led to venereal disease, from which he never recovered. His attitudes toward women were colored by these experiences, and the subject of love became an obsessive focal issue in his works. He early linked sexuality to religion, which he felt was a similar longing for certainty always frustrated by doubt. Both areas brought him notions of doom, death, and annihilation.

In 1845 Flaubert had his first attack of temporal-lobe epilepsy. He was helplessly crippled by his seizures, which became hideous terror for him and recurred at intervals throughout his life. In 1846 he had to face the deaths of his father and his beloved sister. He abandoned his legal studies, since any emotional excitement brought on an attack of his malady. He must, he felt, become an observer of life and not a participant in it; thereafter he gave himself fully only to his writing. He did have love affairs, but they were never central to his life; most important were his stormy affairs with the poet Louise Colet in 1846-1847 and again in 1851-1854 and his affectionate relationship with Juliet Herbert, the governess of his niece, which began in the mid-1850s and lasted to the end of his life.

In literature alone Flaubert found no unbearable conflict, for he had been slowly evolving away from his childhood romantic ideal of the writer caught up in wild emotion as he wrote. Even before his illness he was moving toward a concept of writing as ''emotion recollected in tranquility,'' an esthetic of detachment easily concording with his physical state. It allowed quiet consideration of style, which he felt as essential to prose as it had long been considered to poetry. After several false starts he turned to writing *The*

Temptation of Saint Anthony, the story of the desert hermit of Egypt, which was a convenient focus for his concerns with religion and sexuality and for giving scope to his enjoyment of erudite research. He completed the first version in 1849, but unfortunately it proved unpublishable. This was a bitter blow, and during the next 25 years he intermittently revised the work.

After this failure Flaubert left immediately for a longplanned 20-month journey through the eastern Mediterranean, accompanied by his lifelong friend Maxime Du Camp. He had studied Egypt and the Holy Land for *Saint Anthony,* and their familiarity upon first sight confirmed his view that art could conjure up reality. He returned via Greece and Italy, the classical lands whose esthetic, with its insistence on simplicity, control, and serenity, formed a further focus in his work.

Madame Bovary

In 1851 Flaubert embarked upon *Madame Bovary,* on which he worked until 1856. It was published in 1857 and created a storm; Flaubert in fact was unsuccessfully tried on the charge of contributing to public depravity. In addition to satirizing the provincial bourgeoisie, this work tells of Emma Bovary, who as a girl attends a convent school where she acquires romantic notions of a lover who will live for her alone. She marries a good but simple doctor, Charles Bovary, who adores her but does not understand her romantic fantasies, and she then has two love affairs. When, at the end, she finds her dream world in shreds about her, she prefers death to accepting a world not consonant with her fantasies and commits suicide.

At a more profound level the book is the profession of faith of an author who had outgrown romanticism and knew its premises were false. The man of whom Emma dreamed could not exist; the only man who would tell her what she wished sought only an easy seduction. She was foredoomed from the moment she adopted romantic fantasies in the convent.

Madame Bovary can also be read as Flaubert's view of modern woman, who has been perverted by society to shallow or false ideals and thus cannot follow her own nature to its true fulfillment in real love, which would combine in one transcendent experience the fullest physical experiences with the richest spiritual ones. These concepts, coupled with Emma's death, embody Flaubert's principal themes: sexuality, religion, and annihilation. The book is a masterpiece because of these underlying concerns and Flaubert's analysis, and because of his success in giving them form in his novel.

Madame Bovary displayed a new technique for writing ironic novels which writers were to imitate for many generations. Flaubert's doctrines may be readily summarized. He believed writers must write of the observed, actual facts; his documentation became legendary. To this extent he partook of the scientism of his period. He wished the writer to be, like the scientist, objective, impartial, impersonal, and impassive. But while the scientist generalizes his truths into a law of nature, Flaubert asked the writer to generalize his observations into an ideal, a type, whose dynamic power becomes apparent through the artistry of its presentation. Finally, Flaubert was a convinced Platonist who accepted the Socratic dictum that the True, the Beautiful, and the Good are one. If the writer presented the True through the Beautiful, his work would also be morally good.

The publication of *Madame Bovary* made Flaubert a celebrity. A floundering school of French writers who called themselves realists (markedly inferior to their later American counterparts) imitated Flaubert's use of careful documentation and a rather commonplace subject and proclaimed him their master. In Paris he came to know most of the important people of his day: members of the imperial court, the Goncourt brothers, George Sand, to whom he became devoted, and later the younger men such as Émile Zola, Alphonse Daudet, and Ivan Turgenev. He withdrew, however, each spring to Croisset, a village near Rouen.

Flaubert's next work, *Salammbô* (1862), recounted the revolt of the mercenaries against Carthage in the 3d century B.C. In it he gave free rein to his penchant for archeological documentation and his delight in the ancient world. Unfortunately the novel is tedious and repetitious, and few readers have been moved by this mythological account of the fusion of sexuality with religion and their joint culmination in death and annihilation. Flaubert's scrupulously accurate reconstruction of antiquity, however, did influence later historical novels.

A Sentimental Education

In 1864 Flaubert started work on *A Sentimental Education,* which was published in 1869. His great Parisian novel, this work is the equal of *Madame Bovary* although less popular. It presents a satiric panorama of Flaubert's generation. The weak, cowardly hero, Frédéric Moreau, experiences early adoration for an older married woman, Marie Arnoux. This situation is drawn from Flaubert's own life, and Marie Arnoux is one of his greatest creations. Frédéric tries many careers and penetrates most of the important milieus of France at the mid-century. Each new episode is a new hope for him; each ends in disillusionment. ''A symphony in gray,'' Flaubert's *Sentimental Education* suggests that unfulfilled dreams are always superior to reality, which annihilates them. Henry James, James Joyce, and the ''new novel'' in France since World War II all owe something to it.

The end of the 1860s and the start of the 1870s were a period of disasters for Flaubert. He was stunned by the deaths of many of his closest friends. The minor poet and dramatist Louis Bouilhet had been his constant counselor and confidant for 20 years, and his death in 1869 was an irreparable loss. Flaubert also mourned the deaths of the critic Charles Augustin Sainte-Beuve (1869) and the writer Théophile Gautier (1872). In 1872 he lost his mother, the culminating blow.

Flaubert's despair shows in his next work, a revision (the third) of his earlier *Temptation of Saint Anthony* (1874). It summarizes his lifelong preoccupation with religion and proposes the doctrines of his friend Ernest Renan that all religions are equally true and equally false, equally beautiful and equally a source of anguished nostalgia since they all must perish. Religion and annihilation thus inform the book; sexuality, too, leads to the same end.

Three Tales

Flaubert had brought up the orphaned niece of his beloved sister. His niece met financial disaster in 1875, and he sacrificed his fortune in a vain attempt to stave off her ruin. Impoverished, unable to help her further yet despairing over both their plights, he turned with a humility he had never known before to the preparation of his *Three Tales* (1877). The first two of these are among the best 19th-century French short stories.

''A Simple Heart'' recounts the selfless devotion of a servant, Félicité, through a lifetime of service. The second, a retelling of the medieval ''Legend of Saint Julian the Hospitaller,'' shows the saint killing his father and mother and making atonement during the rest of his life. Neither tale is ironic; each conveys a symbolic message. The third tale, ''Hérodias,'' is less successful but states the message directly through John the Baptist, who gladly accepts his fate: for the Messiah to come, he, the predecessor, must willingly die. Félicité and St. Julian had also learned to put the welfare of others above their own and to seek happiness only in the fullness of love. It was the wisdom Flaubert had learned in his own sacrifices for his niece.

Flaubert began his uncompleted last work, *Bouvard and Pécuchet,* before the financial crisis of his niece; he continued it after he had finished the *Three Tales*. He thought of it as inaugurating a new genre, the philosophical novel; it has been the subject of much dispute. Two rather simple copy clerks come into an inheritance, retire to the country, and study one subject after another, each time with renewed excitement and hopefulness and each time ending in disaster. *A Sentimental Education* had reviewed all of contemporary society and found it hollow; all of religion had been examined in *Saint Anthony* and had been found wanting; so in *Bouvard and Pécuchet,* all knowledge is scrutinized and found futile. Much in *Bouvard and Pécuchet* is great satire; much is hilarious; much becomes deeply sad; but some of it has been deemed tedious. And in the absence of its second half, it is not absolutely clear what Flaubert intended to suggest. It was, however, a seminal work for James Joyce.

On May 8, 1880, Flaubert was struck down by a brain hemorrhage after having spent his last years in anguish.

Further Reading

The most comprehensive general study of Flaubert's life and works is Benjamin F. Bart, *Flaubert* (1967). A fine study of his early life through the publication of *Madame Bovary* is Enid Starkie, *Flaubert: The Making of the Master* (1967). The best study of Flaubert's writings is Victor H. Brombert, *The Novels of Flaubert: A Study of Themes and Techniques* (1966). Useful essays on the whole of Flaubert's works are in Raymond D. Giraud, *Flaubert: A Collection of Critical Essays,* edited by Benjamin F. Bart (1964). A representative sampling of critical opinion on Flaubert's first novel is included in Benjamin F. Bart, ed., *''Madame Bovary'' and the Critics* (1966).

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Gisi Fleischmann

Czechoslovakian leader Gisi Fleischmann (1894-1944) worked tirelessly to rescue her fellow Jews during the Nazi Holocaust, organizing networks which allowed many to escape to safety.

Gisi Fleischmann was born in 1894 into an Orthodox Jewish family in Bratislava, Slovakia. As a young woman she became a Zionist. She developed rapidly as a Zionist leader and soon became president of the Bratislava branch of WIZO, the Women's International Zionist Organization. In this post she showed ability as an organizer and public speaker, as well as diplomatic skill. About the time of her introduction to Zionism, she married the merchant Josef Fleischmann. The Fleischmanns had two daughters.

Soon after Hitler came to power in Germany in 1933 Jewish refugees began to arrive in the Bratislava area. Many of these refugees hoped to go on to the British-held Palestine

Mandate (now Israel), but hundreds were stranded in Slovakia. As a member of the Central Jewish Relief Committee of Bratislava, Fleischmann played a key role in providing for the needs of such people and helping them on their way. Many of them later remembered her with gratitude and affection.

In 1939 she was sent to London and Paris to try to persuade foreign governments to take in the Jews menaced by Nazism and to obtain more funds from Jewish relief organizations to deal with the refugee situation in Central Europe. But no government was interested in the rescue of Jews; and the organizations had no more money to give.

Meanwhile, Hitler had annexed Austria (1938) and much of Czechoslovakia (1939), but Slovakia proclaimed itself an independent state. The German leader decided to recognize Slovakian ''independence,'' which was a matter of form only. Throughout World War II the country remained a staunch friend and ally of Nazi Germany. As the situation in Europe worsened, Fleischmann and her husband were able to send their daughters to safety in the Palestine Mandate. Like so many others, the family was never reunited. Josef Fleischmann died of natural causes in 1942.

Following the Nazi pattern elsewhere in Europe, the Slovakian government set up a nationwide ''Jewish Council.'' Fleischmann and her friends joined the council. Although they understood that it was really designed to be used against Jews, they tried to use it instead as an instrument to save Jewish lives. Later they formed a secret resistance group within the setting of the council. This was known simply as the Working Group, and Fleischmann was its acknowledged leader.

In 1942 the Germans and Slovaks began deporting Slovakia's 80,000 Jews to Poland, where they faced death in work and concentration camps. Under Fleischmann's leadership the Working Group fought to end the deportations. Though they had little money, by bribery and promises to Slovak and German officials they managed to halt the transports to Poland while there were still 20,000 Slovakian Jews left. These 20,000 remained precariously safe for nearly two years.

Fleischmann's colleague Rabbi Michael Weissmandel then originated a plan to save all of Europe's remaining Jews by the payment of a large ransom. This, the Europa Plan, probably was the first effort by Jews to negotiate with the Nazis for the lives of their people. She originally opposed Weissmandel's plan. Later, though, when she became convinced that it was the only way to save large numbers of Jews, she became the plan's chief Jewish negotiator and its staunchest advocate with Jewish organizations.

Although some Nazi officers indicated an interest in the Europa Plan, it was never tried. The Working Group's rescue efforts never stopped, even while negotiations for the plan went on. Fleischmann and her friends organized a network to smuggle Jews, many of them children, out of Poland to safety. These rescues were known as ''hikes.''

In late summer 1944, as the result of a revolt in Slovakia, Germany took over direct control of the country and resumed deporting Slovakian Jews to Poland. Among the victims was Fleischmann. She was sent to the death camp at Auschwitz and was murdered there on or about October 18, 1944.

The noted Jewish lawyer Gideon Hausner wrote of her that her name ''deserves to be immortalized in the annals of our people'' as ''a radiant example of heroism and of boundless devotion.''

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Sir Alexander Fleming

The Scottish bacteriologist Sir Alexander Fleming (1881-1955) is best known for his discovery of penicillin, which has been hailed as ''the greatest contribution medical science ever made to humanity.''

Alexander Fleming was born on Aug. 6, 1881, at Lochfield, Ayrshire, one of the eight children of Hugh Fleming, a farmer. Nature, which he considered his first and best teacher, developed his power of observation and taught him to apply his powers of reasoning to what he observed and to act in accordance with his observations. Like many Scots who were forced to leave their native land for better career opportunities, Fleming, at the age of 13, left for London, where he lived with his brothers. He attended lectures at the Polytechnic School and worked for 4 years in a shipping office. In 1901 an uncle left Fleming a legacy that enabled him to study medicine, and he entered St. Mary's Hospital Medical School in Paddington, later a part of the University of London.

In 1906 Fleming received his licentiate from the Royal College of Physicians. He chose a career in bacteriology and immediately joined the Inoculation Department, now the Wright-Fleming Institute, where he spent his entire career. He assisted Sir Almroth Wright, the originator of vaccinotherapy (therapeutic inoculation for bacterial infection) and the first doctor to use antityphoid vaccines on human beings. Fleming's research at this time primarily involved the use of Paul Ehrlich's Salvarsan in the treatment of syphilis. In 1908 Fleming passed his final medical examinations, winning the Gold Medal of the University of London. He was awarded the Cheadle Medal for his thesis ''Acute Bac-

terial Infections,'' which foreshadowed the line of work he followed throughout his life.

During World War I Fleming served in the Royal Army Medical Corps, specializing in the treatment of wounds by antiseptics. He noticed that phagocytosis (the ingestion and destruction of infectious microbes by the cells) was more active in war wound infections than in ordinary wound infections, and he advised surgeons to remove all necrotic tissue as soon as possible. He observed that antiseptics not only did nothing to prevent gangrene but actually promoted its development by destroying leukocytes. Although Fleming's later discoveries have overshadowed this work, some authorities believe that he never conceived anything more perfect or ingenious than these brilliant experiments by which he demonstrated the danger to human tissues of incorrectly administered antiseptics.

In 1915, while on leave, Fleming married Sarah Marion McElroy, an Irish nurse who operated a private nursing home in London. The couple had one son, Robert.

Lysozyme Research

In 1921, the year he became assistant director of the Inoculation Department at St. Mary's, Fleming discovered that nasal mucus, human tears, and, especially, egg whites contain a chemical substance with marked bactericidal properties. Inasmuch as it lysed (dissolved) microbes and had the properties of an enzyme, Fleming called it lysozyme. Élie Metchnikoff believed that bodily secretions removed microbes by mechanical rather than chemical means, an opinion held in 1921 by most bacteriologists. Fleming now challenged this view, but his work met a cold reception. Between 1922 and 1927 he published five more articles on lysozyme: he proved that antiseptics then in use, even in much weaker solutions than necessary to fight septicemia, would destroy leukocytes, and that ''whereas egg white . . . has no destructive effects on the leukocytes, it has considerable inhibitory or lethal effect on some of the bacteria.''

Discovery of Penicillin

The leitmotiv of Fleming's career was his search for a chemical substance which would destroy infectious bacteria without destroying tissues or weakening the body's defenses. In 1928 an accidental observation, which was a direct result of his apparently disorderly habit of not discarding culture plates promptly, led to the fulfillment of his goal. Fleming noted that on a culture plate of staphylococci a mold (*Penicillium notatum*) which had been introduced by accidental contamination had dissolved the colonies of staphylococci—an example of antibiosis. He found that the broth containing the bactericidal substance (penicillin) produced by the mold was unstable and rapidly lost its activity. Furthermore, it could not be used for injections until freed from foreign protein. Clearly, a method of extraction and concentration of the crude substance was required. Fleming had no chemist or biochemist on his staff, and he encouraged others to attempt the task.

In 1935 Howard W. Florey, an Australian experimental pathologist, and Ernst B. Chain, a Jewish chemist who had fled from Nazi Germany, came to Oxford University, where in 1939 they took up Fleming's work on penicillin. By employing the relatively new technique of lyophilization, Florey and Chain isolated the drug in completely purified form, which was a million times more active than Fleming's crude substance of 1928, and in 1940 they published the results of their successful treatment of infected white mice. A completely successful test involving a human being was not accomplished until 1942 because of the limited supply of the drug. By 1943 factories in England and the United States were producing penicillin on a large scale, and it became available for military use. By 1944 the miracle drug became available for civilian use.

Fleming never collected royalties on penicillin. In 1945 he received the Nobel Prize in physiology or medicine and toured the United States, where he was hailed as a hero. American chemical firms collected $100,000 and presented it to him in gratitude for his contribution to medical science. He refused to accept the money personally but used it for research at St. Mary's.

In 1946 Fleming became director of the Institute, a position he held until 1955. In 1951 he was elected rector of Edinburgh University. His wife had died in 1949, and in 1953 he married Amalia Coutsouris-Voureka, a Greek medical worker who had come to London in 1946 to work with him. Fleming died on March 11, 1955, and was buried in the crypt of St. Paul's Cathedral in London. According to André Maurois, ''No man, except Einstein in another field,

and before him Pasteur, has had a more profound influence on the contemporary history of the human race.''

Further Reading

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Sir Sandford Fleming

Sir Sandford Fleming (1827-1915) was a Scottish-born Canadian railway engineer who became a widely recognized publicist for various scientific, imperial, and public causes.

Sandford Fleming was born on Jan. 7, 1827, at Kirkcaldy, Scotland, where he studied engineering and surveying. He went to Canada West in 1845 and qualified as a civil engineer; he undertook surveys, road projects, and several early town plans between Hamilton and Peterborough.

In 1849 Fleming was prominent among a group of young scientists and engineers in founding the Canadian Institute at Toronto. Fleming also designed the first Canadian postage stamp, the threepenny beaver, in 1851. His marriage in 1855 to Ann Jean Hall of Peterborough (they had six children) marked the end of the period of his adjustment to Canada and the beginning of his distinguished career as a railway builder.

Railway Engineer and Builder

Fleming's reputation developed in the railway building boom of the 1850s, particularly when he was chief engineer of the Ontario, Simcoe, and Huron (later Northern) Railway, from 1857 to 1862. He also contributed to planning a major harbor development at Toronto.

In 1863 Fleming was unanimously chosen by the four colonial governments to survey the first link—from Rivière du Loup to Halifax—of a railway connecting Britain's scattered Canadian colonies. He also contributed to building a railway system in the Maritime Provinces. Appointed chief engineer of the Intercolonial Railway, he saw the project to completion in 1873 as one of the most efficiently constructed lines on the continent. He also began a lifelong attachment to the society and politics of the Maritimes, cooperating with journalists and politicians in the cause of the larger confederation. He never stood for public office, but his wide personal and professional contacts gave him prominence and considerable influence in Canadian public life.

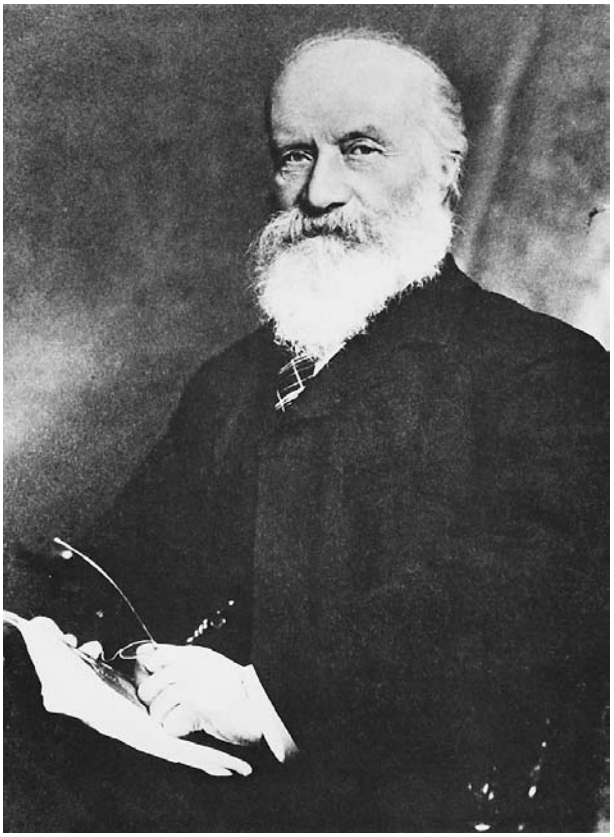

In addition to his Intercolonial duties, Fleming was appointed in 1871 engineer in chief of the proposed Canadian Pacific Railway. The original scheme for private construction faltered with the famous ''Pacific Scandal'' of 1872 and the depression after 1873. Fleming's superintendence of the government's own exploratory and construction program then became even more important; it also became more delicate in view of the change from John A. Macdonald's Conservative administration to Alexander Mackenzie's Liberal regime. Fleming surveyed the Yellowhead Pass route, advocating a generally more northerly route in the prairies and mountains than was initially adopted. Many of his preferences were adopted in building the later transcontinental lines, Fleming having demonstrated the practicability of the Kicking Horse, Eagle, and Rogers passes. Politics at times persuaded Fleming's superiors to overrule his sound technical advice, but his opinions were always listened to with respect.

Fleming survived these political difficulties until 1880, when the Conservatives had returned to power and when new prospects of private Pacific railway construction conditioned his fall before the factionalism of Conservative politicians and financial interests. He had also, through his connection with Sir Charles Tupper, become embroiled in the struggles over the successor to the ailing Macdonald. In 1880 Fleming was forced to withdraw as Pacific engineer-in-chief and, spurning lesser posts, retired to a vigorous life, working for public causes during his last 35 years.

Later Years

Fleming's professional and scientific horizons were further broadened through his association with British imperial transportation and communications leaders, his experience as adviser on railway construction to Newfoundland's government, and his service on an international development board for Montreal harbor. From the early 1880s he devoted much travel and abundant correspondence to stirring interest in Britain, Australia, and New Zealand in a Pacific cable link with Britain through Canada. As a director of the Canadian Pacific Railway Company and the Hudson's Bay Company, he sought to match entrepreneurial interest with imperial loyalty and Canadian advancement. His imperial federation proposals faltered, but the Pacific cable project was completed in 1902.

Scientific matters also occupied Fleming, notably the question of universal or cosmic time. In 1884 he was rewarded when an International Prime Meridian Conference met in Washington and adopted the modern system of international standard time measurement.

Fleming was a charter member and early president (in 1888) of the Royal Society of Canada. He was also prominent in seeking improved professional standards of engineering education and organization. From 1880 until his death he was chancellor of Queen's University, Kingston, and lay leader of the Presbyterian Church in Canada. In the 1890s he lectured and wrote on questions of political representation. He represented Canada at colonial conferences in London in 1888 and Ottawa in 1894 and at the Imperial Cable Conference in London in 1896. He was knighted in 1897.

Fleming wrote many scientific papers and reports on railway surveys and construction. His books include *Railway Inventions* (1847); *A Railway to the Pacific through British Territory* (1858); *The Intercolonial* (1876); *England and Canada: A Summer Tour between Old and New Westminster* (1884); and *Canada and British Imperial Cables* (1900). Fleming died at Halifax on July 22, 1915.

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Alice Cunningham Fletcher

The American anthropologist Alice Cunningham Fletcher (1838-1923) was a pioneer in the scholarly development and professional organization of the discipline of anthropology in the United States.

Born in Cuba of American parents on March 15, 1838, Alice Fletcher was privately educated and traveled widely in her youth before settling near Boston. Her interest in North American archeology and ethnology began prior to 1880, when she became informally associated with the Peabody Museum of Harvard University. In 1886 she was listed among the official personnel of the museum. She specialized in the ethnology of the Omaha Indians and other Plains Indian tribes, contributed to the early study of comparative ethnomusicology, and sought to justify aspects of Federal Indian policy of the late 19th century on the basis of anthropological theory.

Fletcher's first field work was undertaken in 1881, when on a camping trip with a missionary party she visited some Native American settlements in Nebraska and South Dakota. She then took up concentrated research of the Omaha tribe, who remained her primary interest, although she studied other Plains groups and published important works on them. Her best-known work, *The Omaha Tribe* (1911), was written with the assistance of Francis La Flesche, an educated member of the tribe.

Scholarly and Professional Activities

Fletcher's concern for the welfare of Native Americans preceded her serious study of ethnology. She believed that private property, agrarian economic pursuits, and assimilation into white society would quickly alleviate their socioeconomic distress. These convictions were bolstered by the cultural evolutionary theories current in her day and led her to justify "scientifically" and to promote vigorously the Omaha Allotment Act of 1882 and the General Allotment Act of 1887, which divided reservations into small, subsistence family farmsteads. Ironically, the measures in which Alice Fletcher placed so much faith further complicated the problems Native Americans faced, obstructing them in efforts to make rational adaptations of their land resources to opportunities offered by an increasingly industrialized society based on corporate rather than individual enterprise.

At a time when many professions were reluctant to accept women, prominent anthropologists were convinced that women were equally necessary to their discipline to obtain complete and accurate accounts of different societies. This cordiality extended to organizational activities as well. Alice Fletcher, for example, had charge of the Native American exhibit of the New Orleans Industrial Exposition of 1884-1885. In 1893, on the occasion of the World's Columbian Exposition in Chicago, she and several other women participated on equal terms with their male colleagues in the special Anthropological Congress. Matilda Stevenson had founded the Women's Anthropological Society in 1885, and Miss Fletcher served as president in 1893. This group disbanded in 1899, when the members were admitted to the heretofore all-male Anthropological Society of Washington, and by 1903 Alice Fletcher was president of the Washington society. Even earlier, in 1896, she had been

vice president of the prestigious American Association for the Advancement of Science. In 1905 she served as president of the American Folklore Society. She died in Washington, D.C., on April 6, 1923.

Further Reading

Alice Fletcher's correspondence and other papers are deposited in the archives of the Bureau of American Ethnology, Smithsonian Institution, Washington, D.C. An extensive account of Fletcher is in the chapter by Nancy Oestreich Lurie, ''Women in Early American Anthropology,'' in June Helm, ed., *Pioneers of American Anthroplogy* (1966), which compares her career with those of Erminnie Platt Smith, Matilda Stevenson, Zelia Nuttall, Frances Densmore, and Elsie Clews Parsons. J. O. Brew, *One Hundred Years of Anthropology* (1968), is recommended for general background.

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John Fletcher

The works of the English playwright John Fletcher (1579-1625) are noted for their stylistic grace, ingenious plotting, and exciting theatricality.

John Fletcher was baptized on Dec. 20, 1579. His father was an Anglican minister who became chaplain to Queen Elizabeth and eventually bishop of London. John was educated at Cambridge and acquired a reputation as a literary man. It is not known when or why he turned to the stage, but by 1608 he had launched a long and fruitful career as a dramatist.

Although some 15 plays have been attributed to him as sole author, Fletcher did most of his work in collaboration with others. From about 1608 to about 1613, he and Francis Beaumont formed one of the most famous and successful partnerships in literary history. During this period he probably also assisted Shakespeare in one or two plays. After Shakespeare's death in 1616, Fletcher became the leading playwright of the King's Men, the most prestigious theatrical company of the period. From this time until his death in 1625, he generally served as senior partner in collaboration with Philip Massinger, Nathan Field, Samuel Rowley, and others.

Fletcher's plays were written for the elite, sophisticated audiences which frequented the ''private'' theaters of Jacobean London. Although his plays are still admired for their dramatic craftsmanship, they are commonly thought of as refined entertainments lacking the larger significance and universality of appeal which distinguish the work of his greater contemporaries.

Fletcher employed a variety of dramatic forms, including revenge tragedy (*Valentinian,* ca. 1614), satiric comedy (*The Humorous Lieutenant,* 1619), and farce (*Rule a Wife and Have a Wife,* 1624). But his most characteristic kind of play is the ''tragicomedy,'' which he described as a play which ''wants [that is, avoids] deaths . . . yet brings some close to it [death]'' (from his first play, *The Faithfull Shepherdess,* ca. 1608). But his description gives an inadequate idea of this new dramatic genre. A better illustration of Fletcherian tragicomedy is to be found in a play of narrowly averted incest, *A King and No King* (ca. 1611, probably written with Beaumont). Only in the last scene of this play, when King Arbaces is on the verge of yielding to his incestuous passion for Panthea, is it revealed that his beloved is not really his sister after all. Fletcher's principal concern is with the effects attending the sudden surprise which turns near-tragedy into comedy.

Fletcher died in 1625, reportedly a victim of the plague. He was buried at St. Saviour's Church in London.

Further Reading

Gerald Eades Bentley, *The Jacobean and Caroline Stage,* vol. 3 (1956), contains most of the essential information about Fletcher's life. For further information, some of it based on early gossip of questionable value, see the first volume of Alexander Dyce's edition of *The Works of Beaumont and Fletcher* (1843). Clifford Leech, *The John Fletcher Plays* (1962), discusses Fletcher's artistic merits. □

Joseph Francis Fletcher

Joseph Francis Fletcher (1905-1991) was a philosopher widely recognized for his work in moral theory and applied ethics. Best known for the method of consequentialist moral reasoning espoused in his book *Situation Ethics,* Fletcher was also acknowledged as the father of modern biomedical ethics.

Joseph Francis Fletcher was born in East Orange, New Jersey, on April 10, 1905. His parents separated when he was nine, after which his mother returned to her family home in Fairmont, West Virginia, to raise her two children. His experiences working for the Consolidation Coal Company and the Monongahela Coal Mine led to his lifelong sympathy for the working conditions of coal miners and set the stage for a life of social activism.

He entered West Virginia University at Morgantown when he was 17. Already a member of the education staff of the United Mine Worker's Association, Fletcher was jailed during his first college year for defying an injunction against speaking in public for the miner's union. A self-proclaimed democratic socialist, his interests in philosophy and history led him to study the utilitarians Bentham and Mill and the pragmatists Peirce, Dewey, and James.

Two significant things happened during his second year in college: he met his future wife, fellow student and poet Forrest Hatfield (of the famous feuding Hatfields), and he became an active Christian in the Episcopal Church. Fletcher embraced Christianity because of his social ideals. Through his work in the church he hoped to further the cause of social justice, especially economic democracy for workers.

An outstanding student, Fletcher was denied a degree by the university because he refused to participate in compulsory military training. Such training was required of male students in land-grant universities by federal law. However, an honorary doctorate was conferred on him by West Virginia University in 1984.

In 1922, after only three years of college, Fletcher entered Berkeley Divinity School. Working the summer of his first year in a program called ''Seminarians in Industry,'' he was assigned to the Plymouth Cordage Company factory where he discovered and exposed a blacklist of union sympathizers that included Bart Vanzetti, the Italian anarchist. During his second summer he volunteered for the Sacco-Vanzetti Defense Committee in Boston. His last year at seminary was spent collaborating on a book with Spencer Miller, education adviser of the American Federation of Labor, titled *The Church and Industry* (1931).

After completing divinity school in 1928, Fletcher pursued graduate studies in economic history at Yale. There he won the John Henry Watson fellowship and in 1930 went to London to study under R. H. Tawney at the London School of Economics. During this period he formulated the tenets of his theology of social redemption. He was heavily influenced by theologians Walter Rauschenbusch, Washington Gladden, and William Temple.

On his return to America during the era of the Great Depression, Fletcher continued his union activism and teaching. In 1936 he became dean of St. Paul's Cathedral in Cincinnati, where he developed a school of social training for seminarians. He taught courses in labor history and New Testament at the University of Cincinnati and social ethics at Hebrew Union College. He also raised support for and taught volunteer courses in a labor education night school supported by local unions.

In 1944 Fletcher accepted the Robert Treat Paine Chair in Social Ethics at the Episcopal Theological School of Harvard University, where he taught Christian social ethics. For several years he also taught business ethics in the Musser Seminar at the Harvard School of Business Administration. He continued his social activist teachings for union organizations and was twice attacked and beaten unconscious by anti-union thugs while lecturing in the deep South. Along with two fellow Harvard professors, Fletcher was redbaited and subpoenaed by Senator Joseph McCarthy, who charged the professors with being Communists or at least Communist sympathizers.

The Lowell Lectures given by Fletcher at Harvard in 1949 were precursors of his treatise on ethical issues in medicine, *Morals and Medicine* (1954). This book gave a biological direction to his social ethic and was the first non-Catholic treatment of medical ethics. It is considered the pioneering work of a new discipline—biomedical ethics—and subsequently established Fletcher as the ''father of modern biomedical ethics.''

His basic bioethical premise is that humans should control and improve their natural condition by reasoned choice rather than by leaving things to chance. Natural biological processes (for example, methods of fertilization) are not inherently better than artificial (man-made) processes. The development and use of technology is a supremely human enterprise. However, the implications of new technologies should be considered prior to and during their development, not simply afterwards. An important influence on his thinking during this period was Garrett Hardin, the social biologist. Fletcher first coined the term ''clinical ethics'' in 1976 to reflect the specific nature of bioethics applied in clinical or patient-centered situations.

In 1966 Fletcher published the controversial best-seller *Situation Ethics,* which he described as his ''fat pamphlet,'' setting forth his theory of moral action. Although written within the context of Christianity, the theory was and is independent of Christian presuppositions. Fletcher espoused a consequentialist ethic and methodology based on loving concern, or *agape*. He proclaimed that human beings are more important than moral rules and that appraisals of consequences rather than rules should guide moral decision making. Following rules without regard for the consequences is both immoral and an abdication of personal responsibility. His primary concern was with particular cases rather than general principles. ''Situation Ethics'' has been formally embraced as a category of consequentialist ethics.

In 1967 Fletcher gave up his faith in Christianity and subsequently eschewed any religious or secular dogma. Upon retiring from the Episcopal Theological School, he moved to Charlottesville, Virginia, where he was the first (and only) person to hold the title of professor of medical ethics in the Program in Human Biology and Society at the University of Virginia. He served as visiting scholar there until his death from cardiovascular disease on October 28, 1991.

A prominent speaker, Joseph Fletcher lectured at over 450 universities and medical schools throughout the United States, Europe, and Asia. He was a visiting scholar at St. Andrew's University in Scotland and Cambridge University in England, where he was a fellow of Clare College. He was also a visiting professor at the International Christian University in Tokyo. He was awarded honorary doctorates from West Virginia University, Berkeley Divinity School, and the Episcopal Theological School. In 1984 the Hastings Center awarded him the Beecher Award. He was an elected honorary member of Alpha Omega Alpha, the national medical honor society. In the early 1980s the Mohawk Nation made him a full-fledged brave in the Clan of the Turtle. He was also named ''Humanist Laureate'' by the Academy of Humanism in 1983.

Further Reading

A prolific author, Joseph Fletcher wrote over 250 articles, monographs, reviews, and books. Recommended readings include: *Situation Ethics: The New Morality* (1966), *Moral Responsibility: Situation Ethics at Work* (1967), *Morals and Medicine* (1954), *Humanhood: Essays in Biomedical Ethics* (1979), and *The Ethics of Genetic Control: Ending Reproductive Roulette* (1974). Also recommended is *The Situation Ethics Debate* (1968) edited by Harvey Cox. □

Abraham Flexner

Abraham Flexner (1866-1959) devoted his life to the improvement of teaching and research in America, initiating the modern American medical school and serving as first director of the Institute for Advanced Study at Princeton.

Abraham Flexner was born on Nov. 13, 1866, in Louisville, Ky. He attended the Louisville High School and returned to it as a teacher after his graduation from Johns Hopkins University in 1886. Four years later he opened a college preparatory school in Louisville and put to a successful test his belief that inspired teaching plus the enthusiasm and competitive spirit of youth made the usual administrative rules, records, reports, and classroom examinations unnecessary.

Flexner married in 1898. In 1905 he began graduate studies in education at Harvard University. His concern turned to the institutions and practices of graduate and professional training. He traveled in England, Germany, France, Canada, and the United States. In 1910 his report to the Rockefeller Foundation on medical education set into motion comprehensive reforms which led to the subsequent rise of American medical education to world leadership. Flexner followed this with an investigation of prostitution in Europe and with further research and writing on problems of teaching.

As a consultant with the Carnegie Foundation for the Advancement of Teaching and, from 1913 to 1917, as assistant secretary of the General Education Board of the Rockefeller Foundation, Flexner prepared a statement published as *A Modern School* (1916). In these pages Flexner emerges as one of America's chief spokespersons for what became known as educational progressivism. He believed in universal education for literacy and a rigorous and demanding academic curriculum for the gifted and interested. During most of the 1920s Flexner continued working for the improvement of medical education as the director of studies and medical education of the General Education Board.

Flexner next began examining higher education, visiting universities in England and Germany. In 1930 his *Universities: American, English, German* appeared. He saw universities not as popular institutions reflecting the desires and whims of society but as intellectual leaders. ''Universities must at times give society, not what society wants, but what it needs,'' he wrote. In 1930 he was asked to establish the Institute for Advanced Study in Princeton, N.J., and to serve as its first director; now he could put his ideas concerning the place of research in society and the world of learning into practice. His answer to a new fellow who asked what his duties were was typical: ''You have no

duties, only opportunities.'' He served as the institute's director until 1939 and as director emeritus thereafter. He died on Sept. 21, 1959, in Falls Church, Va.

Further Reading

Flexner's views on universities are discussed in Alexander D. C. Peterson, *A Hundred Years of Education* (1952). Further background on education is in Stuart G. Noble, *A History of American Education* (1938; 2d ed. 1954). □

Matthew Flinders

Matthew Flinders (1774-1814) was an English naval captain and hydrographer who prepared detailed charts of much of the Australian coastline.

Matthew Flinders was born on March 16, 1774, at Donnington, Lincolnshire, and educated in a local grammar school. Instead of becoming a surgeon like his father, he entered the Royal Navy at 15 and accompanied William Bligh on his second voyage to Tahiti in 1791. In 1794 Flinders saw action against the French in the English Channel and the following year went to New South Wales.

Accompanied in 1796 by George Bass, a naval surgeon, Flinders first explored Botany Bay and the coastline south of Sydney in an 8-foot open boat, the *Tom Thumb*. Between October 1798 and January 1799 Flinders and Bass, who had recently discovered the Bass Strait separating Tasmania from the mainland, sailed around Tasmania in the sloop *Norfolk*. In the summer of 1799 Flinders surveyed the coastline north of Sydney as far as Moreton Bay (Queensland).

After returning to England in 1800, Flinders published an account of his work, and the Admiralty decided that he should chart the whole Australian coastline. With the rank of commander, he was put in charge of H. M. S. *Investigator* and in July 1801, 3 months after his marriage, Flinders set out on a voyage which places him among the world's foremost navigators. From December 1801 Flinders made charts and collected botanical specimens along the unknown coast of the Great Australian Bight, and in April 1802 he met the French explorer Nicolas Baudin in Encounter Bay. After a refit, Flinders's expedition proceeded up the Queensland coast, passed through Torres Strait, and reached the Gulf of Carpentaria in November 1802. The *Investigator* became unseaworthy and, unable to complete the survey, Flinders sailed down the west coast and rounded the continent before returning to Sydney in June 1803.

In order to enlist support for a further expedition, Flinders embarked for England late in 1803. Forced to call at Mauritius, he was held captive for 6 years by the French governor because England and France were again at war. While Flinders worked on his journals, Baudin foreshadowed his discoveries by publishing maps of the ''Terre Napoleon.'' Flinders returned to England in 1810 in poor

health and published *Voyage to Terra Australis* the day before his death on July 19, 1814.

Flinders ranks second only to James Cook among the explorers of the period. His life was dedicated to discovery, and his careful scientific observations have stood the test of time. Seafarers were indebted to him for observations on the action of tides and on compass error produced by iron in ships. Flinders wanted to name the new continent Australia, but the Admiralty preferred New Holland.

Further Reading

Several books have modified the picture of Flinders presented in Ernest Scott's pioneer biography, *The Life of Captain Matthew Flinders* (1914). A straightforward account of Flinders's career which deals at length with the 1801-1803 survey is K. A. Austin, *The Voyage of the Investigator* (1964). James D. Mack, *Matthew Flinders, 1774-1814* (1966), praises Flinders's scientific work. Sidney John Baker, *My Own Destroyer* (1962), explores a similar theme, attributing deficiencies in Flinders's character to the relationship between father and son. In Ernestine Hill, *My Love Must Wait* (1942), Flinders's career forms the basis of a charming novel.

Additional Sources

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Juan José Flores

Juan José Flores (1801-1864) was a South American general and the first president of Ecuador. He dominated Ecuadorian political life for 2 decades.

Juan José Flores was born in Puerto Cabello, Venezuela, on June 19, 1801, the illegitimate son of a rich Spanish merchant and Rita Flores. His father returned to Europe, and young Flores grew up in great poverty. He worked for a while in a Spanish military hospital and at the age of 14 enlisted in the army. When, as a sergeant, he was taken prisoner on Oct. 31, 1817, he joined the patriot army of Simón Bolívar. For his role in the victory of Carabobo (1821) Bolívar promoted Flores to lieutenant colonel. By 1824 he was a colonel and governor of the province of Pasto.

Soon after, Flores was appointed intendant of Quito. He retained this position until 1830, extending his authority over all of present-day Ecuador. As second in command under Gen. Antonio José de Sucre, he took part in the battle of Tarqui (Feb. 27, 1829), in which an invading Peruvian army was defeated. Flores was then promoted to general of division.

President of Ecuador

Left without rivals in Ecuador, where his position was strengthened by his marriage to a member of the aristocracy, Doña Mercedes Jijón, Flores convoked an assembly in Quito, which on May 13, 1830, declared the independence of Ecuador. A few months later, at the age of 29, he was elected its president for a 4-year term.

The first presidency of Flores was marked by his efforts to organize the republic. He was able to maintain himself with the backing of his Venezuelan troops and with the political support of the majority of the ruling class. However, a Liberal revolt broke out in Quito while Flores was on the coast facing an invasion by revolutionaries. The leader of the latter, Vicente Rocafuerte, fell into his hands. Showing his great political acumen and considering the important social connections of his prisoner in Guayaquil, Flores offered him the presidency. Rocafuerte accepted, and with the coastal region solidly under his control, Flores defeated the revolutionaries of Quito at Miñarica on Jan. 18, 1835.

During Rocafuerte's presidency Flores remained commander in chief of the army. He succeeded him for a second term in 1839, Rocafuerte moving to the politically very important post of governor of Guayaquil. Rocafuerte expected to continue alternating with Flores in the presidency, but the general decided to get himself reelected in 1843. A widespread revolt inspired by Rocafuerte forced a confrontation, and unable to reestablish his authority over the country, Flores signed an agreement with his opponents which guaranteed the safety of his family, his property, and his rank while in exile.

Exile and Return

Flores went to Europe, but when the new government rescinded the agreement, the general organized an expedition with the financial backing of the queen mother of Spain. The plan failed when the English government embargoed his ships. Flores then returned to his native country and spent several years in various Spanish American countries. An attempted invasion of Ecuador in 1852 was defeated by his erstwhile protégé Gen. José María Urbina.

In 1860 a Peruvian invasion of Ecuador led to civil war. The faction headed by Gabriel García Moreno—an admirer of Rocafuerte who began his political career as one of the most violent enemies of Flores—recalled the general to command its troops. Flores returned, took over the command, and ended the war on Sept. 24, 1860.

Flores then presided over the Constituent Convention of 1861, which legalized the García Moreno regime. The unwise foreign policy of the new president led to war with Colombia (New Granada), which ended with the defeat of Flores at Guaspud on Dec. 6, 1863. The following year he was back in Guayaquil, facing an invasion by former president Urbina. Seriously ill, Flores sallied forth against the revolutionaries and defeated them. He died on board the steamer that was carrying him back to Guayaquil on Oct. 1, 1864.

Further Reading

Discussions of Flores are in Lilo Linke, *Ecuador: Country of Contrasts* (3d ed. 1960), and George I. Blanksten, *Ecuador: Constitutions and Caudillos* (1964). See also Hubert Clinton Herring, *A History of Latin America from the Beginnings to the Present* (1955; 3d ed. 1968), and James Fred Rippy, *Latin America: A Modern History* (1958; rev. ed. 1968). □

Howard Walter Florey

The Australian experimental pathologist and teacher Howard Walter Florey, Baron Florey of Adelaide (1898-1968), helped isolate penicillin and develop it as a successful nontoxic antibacterial agent for use in medical treatment.

Howard W. Florey, the son of Joseph Florey, was born on Sept. 24, 1898, at Adelaide. After attending St. Peter's Collegiate School and Adelaide University (1916-1921), where he received a degree in medicine, he entered Magdalen College, Oxford, as a Rhodes scholar in 1921 and then Cambridge University in 1924. During 1925-1926 he was Rockefeller traveling fellow in the United States. In 1926 he was appointed Freedom research fellow at Cambridge. In the same year he married Mary Ethel Reed; they had two children.

Florey became successively Huddersfield lecturer in special pathology at Cambridge University in 1927, Joseph Hunter professor of pathology at the University of Sheffield in 1931, and professor and head of the Sir William Dunn

School of Pathology at Oxford University in 1935, a position which he held until 1962, when he resigned to become provost of Queen's College, Oxford. In 1935 he invited the chemist Ernst B. Chain to Oxford to direct the work of the biochemistry department. After numerous vicissitudes Florey and Chain succeeded (1940-1941) in isolating the drug penicillin in completely purified form, which turned out to be a million times more active than the crude substance first observed in 1928 by Alexander Fleming. Penicillin is usually measured in Oxford units, also called Florey units. In 1941 the Rockefeller Foundation brought Florey to the United States to persuade American authorities of the need to make major facilities available for the rapid development of penicillin production. His journey was eminently successful, and by the last stages of World War II large amounts of penicillin were in clinical use.

The research interests of Florey were wide-ranging, and he remained an active laboratory investigator all his life. Throughout his career he was preoccupied with the structure and function of the smaller blood vessels and their relation to the movement of lymph and cells in inflammation. His work on lysozyme led to his general study of antibiotics in collaboration with Chain. In temperament Florey was reserved but sure of himself. He was above all a skilled experimentalist with little liking for speculation.

Florey was the recipient of numerous prizes, honors, and honorary degrees, including the Nobel Prize in physiology or medicine in 1945; he was created a baron in 1965. In 1944 he became Nuffield visiting professor to Australia and New Zealand. He was largely responsible for the detailed planning and policy of the John Curtin School of Medical Research of the Australian National University. In 1965 he became chancellor of this university. He died on Feb. 21, 1968.

Further Reading

Lloyd G. Stevenson, *Nobel Prize Winners in Medicine and Physiology, 1901-1950* (1953), includes a sketch on Florey. Discussions of his life and work can also be found in John D. Ratcliff, *Yellow Magic: The Story of Penicillin* (1945); Laurence J. Ludovici, *Fleming, Discoverer of Penicillin* (1952); and André Maurois, *The Life of Sir Alexander Fleming, Discoverer of Penicillin* (1959; trans. 1959). □

Paul Flory

Paul Flory (1910-1985), founder of the science of polymers, was a researcher in macronuclear chemistry and was awarded the Nobel Prize in 1974.

Paul Flory is widely recognized as the founder of the science of polymers. The Nobel Prize in chemistry he received in 1974 was awarded not for any single specific discovery, but, more generally, ''for his fundamental achievements, both theoretical and experimental, in the physical chemistry of macromolecules.'' That statement accurately reflects the wide-ranging character of Flory's career. He worked in both industrial and academic institutions and was interested equally in the theory of macromolecules and in the practical applications of that theory.

Paul John Flory was born in Sterling, Illinois, on June 19, 1910. His parents were Ezra Flory, a clergyman and educator, and Martha (Brumbaugh) Flory, a former school teacher. Ezra and Martha's ancestors were German, but they had resided in the United States for six generations. Both the Flory and the Brumbaugh families had always been farmers, and Paul's parents were the first in their line ever to have attended college.

After graduation from Elgin High School, Flory enrolled at his mother's alma mater, Manchester College, in North Manchester, Indiana. The college was small, with an enrollment of only 600. He earned his bachelor's degree in only three years, at least partly because the college ''hadn't much more than three years to offer at the time,'' as he was quoted as having said by Richard J. Seltzer in *Chemical and Engineering News.* An important influence on Flory at Manchester was chemistry professor Carl W. Holl. Holl apparently convinced Flory to pursue a graduate program in chemistry. In June of 1931, therefore, Flory entered Ohio State University and, in spite of an inadequate background in mathematics and chemistry, earned his master's degree in organic chemistry in less than three months. He then began work immediately on a doctorate, but switched to the field of physical chemistry. He completed his research on the photochemistry of nitric oxide and was granted his Ph.D. in 1934.

Flory's doctoral advisor, Herrick L. Johnston, tried to convince him to stay on at Ohio State after graduation. Instead, however, he accepted a job at the chemical giant, Du Pont, as a research chemist. There he was assigned to a research team headed by Wallace H. Carothers, who was later to invent the process for making nylon and neoprene. Flory's opportunity to study polymers was ironic in that, prior to this job, he knew next to nothing about the subject. Having almost *any* job during the depths of the Great Depression was fortunate, and Flory was the envy of many classmates at Ohio State for having received the Du Pont offer.

Flory's work on the Carothers team placed him at the leading edge of chemical research. Chemists had only recently begun to unravel the structure of macromolecules, very large molecules with hundreds or thousands of atoms, and then to understand their relationship to polymers, molecules that have chemically combined to become a single, larger molecule. The study of polymers was even more difficult than that of macromolecules because, while the latter are very large in size, they have definite chemical compositions that are always the same for any one substance. Polymers, on the other hand, have variable size and composition. For example, polyethylene, a common polymer, can consist of anywhere from a few hundred to many thousands of the same basic unit (monomer), arranged always in a straight chain or with cross links between chains.

With his background in both organic and physical chemistry, Flory was the logical person to be assigned the responsibility of learning more about the physical structure of polymer molecules. That task was made more difficult by the variability of size and shape from one polymer molecule to another—even among those of the same substance. Flory's solution to this problem was to make use of statistical mechanics to average out the properties of different molecules. That technique had already been applied to polymers by the Swiss chemical physicist Werner Kuhn and two Austrian scientists, Herman Mark and Eugene Guth. But Flory really developed the method to its highest point in his research at Du Pont.

During his four years at Du Pont, Flory made a number of advances in the understanding of polymer structure and reactions. He made the rather surprising discovery, for example, that the rate at which polymers react chemically is not affected by the size of the molecules of which they are made. In 1937, he discovered that a growing polymeric chain is able to terminate its own growth and start a new chain by reacting with other molecules that are present in the reaction, such as those of the solvent. While working at Du Pont, Flory met and, on March 7, 1936, married Emily Catherine Tabor. The Florys had two daughters, Susan and Melinda, and a son, Paul John, Jr. Flory's work at Du Pont came to an unexpected halt when, during one of his periodic bouts of depression, Carothers committed suicide in 1937. Although deeply affected by the tragedy, Flory stayed on for another year before resigning to accept a job as research associate with the Basic Science Research Laboratory at the University of Cincinnati. His most important achievement there was the development of a theory that explains the process of gelation, which involves cross-linking in polymers to form a gel-like substance.

Flory's stay at the University of Cincinnati was relatively brief. Shortly after World War II began, he accepted an offer from the Esso (now Exxon) Laboratories of the Standard Oil Development Company to do research on rubber. It was apparent to many American chemists and government officials that the spread of war to the Pacific would imperil, if not totally cut off, the United States' supply of natural rubber. A massive crash program was initiated, therefore, to develop synthetic substitutes for natural rubber. Flory's approach was to learn enough information about the nature of rubber molecules to be able to predict in advance which synthetic products were likely to be good candidates as synthetic substitutes (''elastomers''). One result of this research was the discovery of a method by which the structure of polymers can be studied. Flory found that when polymers are immersed in a solvent, they tend to expand in such a way that, at some point, their molecular structure is relatively easy to observe.

In 1943, Flory was offered an opportunity to become the leader of a small team doing basic research on rubber at the Goodyear Tire and Rubber Company in Akron, Ohio. He accepted that offer and remained at Goodyear until 1948. One of his discoveries there was that irregularities in the molecular structure of rubber can significantly affect the tensile strength of the material.

In 1948, Flory was invited by Peter Debye, the chair of Cornell University's department of chemistry, to give the prestigious George Fisher Baker Lectures in Chemistry. Cor-

nell and Flory were obviously well pleased with each other as a result of this experience, and when Debye offered him a regular appointment in the chemistry department beginning in the fall of 1948, Flory accepted—according to Maurice Morton in *Rubber Chemistry and Technology* —''without hesitation.'' The Baker Lectures he presented were compiled and published by Cornell University Press in 1953 as *Principles of Polymer Chemistry.* Flory continued his studies of polymers at Cornell and made two useful discoveries. One was that for each polymer solution there is some temperature at which the molecular structure of the polymer is most easily studied. Flory called that temperature the theta point, although it is now more widely known as the Flory temperature. Flory also refined a method developed earlier by the German chemist Hermann Staudinger to discover the configuration of polymer molecules using viscosity. Finally, in 1956, he published one of the first papers ever written on the subject of liquid crystals, a material ubiquitous in today's world, but one that was not to be developed in practice until more than a decade after Flory's paper was published.

In 1957, Flory became executive director of research at the Mellon Institute of Industrial Research in Pittsburgh. His charge at Mellon was to create and develop a program of basic research, a focus that had been absent from that institution, where applied research and development had always been of primary importance. The job was a demanding one involving the supervision of more than a hundred fellowships. Eventually, Flory realized that he disliked administrative work and was making little progress in refocusing Mellon on basic research. Thus, when offered the opportunity in 1961, he resigned from Mellon to accept a post at the department of chemistry at Stanford University. Five years later, he was appointed Stanford's first J. G. Jackson-C. J. Wood Professor of Chemistry. When he retired from Stanford in 1975, he was named J. G. Jackson-C. J. Wood Professor Emeritus. In 1974, a year before his official retirement, Flory won three of the highest awards given for chemistry—the National Medal of Science, the American Chemical Society's Priestley Medal, and the Nobel Prize in chemistry. These awards capped a career in which, as Seltzer pointed out, Flory had ''won almost every major award in science and chemistry.''

Flory's influence on the chemical profession extended far beyond his own research work. He was widely respected as an outstanding teacher who thoroughly enjoyed working with his graduate students. A number of his students later went on to take important positions in academic institutions and industrial organizations around the nation. His influence was also felt as a result of his two books, *Principles of Polymer Chemistry,* published in 1953, and *Statistical Mechanics of Chain Molecules,* published in 1969. Leo Mandelkern, a professor of chemistry at Florida State University, is quoted by Seltzer as referring to the former work as ''the bible'' in its field, while the latter has been translated into both Russian and Japanese.

Flory was also active in the political arena, especially after his retirement in 1975. He and his wife decided to use the prestige of the Nobel Prize to work in support of human rights, especially in the former Soviet Union and throughout Eastern Europe. He served on the Committee on Human Rights of the National Academy of Sciences from 1979 to 1984 and was a delegate to the 1980 Scientific Forum in Hamburg, at which the topic of human rights was discussed. As quoted by Seltzer, Morris Pripstein, chair of Scientists for Sakharov, Orlov, and Scharansky, described Flory as ''very passionate on human rights. . . . You could always count on him.'' At one point, Flory offered himself to the Soviet government as a hostage if it would allow Soviet scientist Andrei Sakharov's wife, Yelena Bonner, to come to the West for medical treatment. The Soviets declined the offer, but eventually did allow Bonner to receive the necessary treatment in Italy and the United States.

Flory led an active life with a special interest in swimming and golf. In the words of Ken A. Dill, professor of chemistry at the University of California, San Francisco, as quoted by Seltzer, Flory was ''a warm and compassionate human being. He had a sense of life, a sense of humor, and a playful spirit. He was interested in, and cared deeply about, those around him. He did everything with a passion; he didn't do anything half way.'' Flory died on September 8, 1985, while working at his weekend home in Big Sur, California. According to Seltzer, at Flory's memorial service in Stanford, James Economy, chair of the American Chemical Society's division of polymer chemistry, expressed the view that Flory was ''fortunate to depart from us while still at his peak, not having to suffer the vicissitudes of old age, and leaving us with a sharply etched memory of one of the major scientific contributors of the twentieth century.''

Further Reading

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Carlisle Floyd

Carlisle Floyd (born 1926) brought abilities as librettist and dramatist to the composition of opera. Writing mostly in the *verismo* tradition, Floyd achieved considerable success with his third opera, *Susannah,* although he continued to refine and develop his techniques in later works.

Carlisle Floyd was born in Latta, South Carolina, on June 11, 1926. He received his first piano lessons from his mother at the age of ten, but divided his attentions among literature, graphic arts, sports, and music throughout his high school years. At Spartanburg College, where he began studying in 1943 on a scholarship, Floyd's writing abilities earned him first prize in a contest for one-

act plays. When in 1945 his piano teacher, Ernst Bacon, accepted a post at Syracuse University, Floyd followed him there in order to continue studying with him.

Floyd received his bachelor of music degree from Syracuse in 1946 and in the following year began teaching piano at Florida State University. In 1948 he organized a course—the first of its kind anywhere—dealing with the problems of relating music and text in the composition of opera. As professor of music he taught composition at Florida State University until 1976. In that year he accepted a post at the University of Houston where, in addition to the duties of professor, he became co-director of the Houston Opera Studio. He also served as chairman of the Opera Musical Theater of the National Endowment for the Arts.

19th Century Roots

Floyd was best known for his operas, most of which are in the *verismo* tradition. This movement has its roots in the realism of the 19th-century dramatists such as Zola, Flaubert, Ibsen, and Hauptmann, who replaced an idealistic and often fantastic subject matter with one grounded in believable events, often with a contemporary, moral message. Earlier operatic composers who allied themselves with this movement were Mascagni, Leoncavallo, and (to some extent) Puccini, and later Menotti and Moore.

Floyd's first major success and, indeed, perhaps his best-known work was his third opera, *Susannah,* (written 1953-1954) and first produced at Florida State University on February 24, 1955. It combined the features of *verismo* with those of folk opera, and hence contained music reminiscent of hymns, folk songs, and square dances, though not actually using previously existing music. Floyd wrote his own libretto, as he did for all of his 11 operas. Here he borrowed the apocryphal story of Susannah and the Elders, but set it in the mountains of present-day Tennessee. The consequences of a conflict between narrow religious dogma and straightforward folk honesty were depicted through the seduction of the heroine by Reverend Blitch and the avenging of Susannah's dishonor by her brother, who kills Blitch. Both the libretto and the music are direct, uncomplicated, and emotional. The text was treated in a variety of ways. Many of the arias utilize modal scales characteristic of folk music. In addition to recitative, which is always sensitive to the natural inflections of speech, Floyd employed spoken sections and, briefly, *Sprechstimme* (halfway between speech and song). Conventional harmonic language serves the purposes of folk description.

In 1958 Floyd completed another major opera, *Wuthering Heights,* on a commission from the Santa Fe Opera. Floyd's libretto departed from his usual American setting in its basis on the Emily Brontë novel. He did, however, seek to have the characters speak in a manner that was essentially timeless in character rather than identifiably contemporary or Victorian. He also chose to use only the first half of the book, as he felt that both the shifting emphasis to Heathcliff and the introduction of a second generation in the second half would necessitate proportions unacceptable to opera.

Greater Acclaim to Come

Several of Floyd's later operas received higher critical acclaim than either *Susannah* or *Wuthering Heights,* chiefly for the greater sophistication of their melodies, but none became more popular. Among his later operas were: The *Passion of Jonathan Wade* (1962), commissioned by the New York City Opera on a grant from the Ford Foundation; *The Sojourner and Mollie Sinclair* (1963), a one-act opera commissioned by the Carolina Charter Tercentenary Commission and intended for television; *Markheim* (1966); *Of Mice and Men* (1969); *Bilby's Doll* (1976), commissioned by the Houston Opera with a grant from the National Endowment for the Arts and containing instances of atonal writing unusual for Floyd; and *Willie Stark* (1980), commissioned jointly by the Houston Opera and the John F. Kennedy Center for the Performing Arts. All revealed Floyd's gifts as a writer of lyrical melodies and his flair for the theater. Compositions outside the realm of opera include: *Pilgrimage* (1956), a cantata for voice and orchestra; a piano sonata (1957); *Introduction, Aria,* and *Dance* (1967) for orchestra; *Flower and the Hawk* (1972), a monodrama for soprano and orchestra; and *In Celebration* (1978), an overture for orchestra.

Not Just Opera

The non-operatic works of Floyd gained increasing attention in later years. In 1993, his orchestral song cycle *Citizen of Paradise,* based on the poems and letters of Emily Dickenson, premiered. *A Time to Dance* was commis-

sioned by the American Choral Directors Association and in March 1994 performed by the Westminster Choir and the San Antonio Symphony at the association's biennial convention.

Awards and honors received by Floyd are numerous. Among the more notable are a Guggenheim Fellowship in 1956 and the National Opera Institute's Award for Service to American Opera, the highest honor the institute bestows, which he received in 1983. Additionally, Floyd in 1976 became the first chairman of the Opera/Musical Theater Panel when the program was created by the National Endowment for the Arts. He also was selected to be the keynote speaker at Opera America's annual conference in 1997.

In addition, Floyd continued teaching at the university level, sharing his gifts with others who someday might rival or surpass his stature in the operatic world. He was associated with the University of Houston School of Music for 20 years. When he retired from teaching in 1996, he left behind the school's distinguished M.D. Anderson Chair and the legacy of having helped build a highly respected music program. Upon his departure from academia, Floyd referred to his retirement as his ''third act'' and expressed the intention to pursue the creation of more operatic works.

Further Reading

David Ewen's *American Composers: A Biographical Dictionary* (1982) contains a complete but not always reliable biography. Floyd discussed his opera *Wuthering Heights* in a lengthy article in the *New York Times* (July 13, 1958). Howard Taubman reviewed the same opera in the *New York Times* (April 10, 1959), and *Susannah,* also in the *New York Times* (September 28, 1956). More recently in the same newspaper (October 15, 1983) Donal Henahan reviewed *Of Mice and Men.* □

Elizabeth Gurley Flynn

Elizabeth Gurley Flynn (1890-1964) devoted her life to the cause of the working class. She organized workers, defended the civil liberties of radicals, and was a leading figure in socialist and communist circles.

Elizabeth Gurley Flynn was born in Concord, New Hampshire, on August 7, 1890, to Thomas and Annie Gurley Flynn. From her parents she absorbed principles of socialism and feminism that would inform the rest of her life. After several moves, in 1900 the family settled in the Bronx in New York City, where Flynn attended public schools. At the age of 16 she gave her first public address to the Harlem Socialist Club, where she spoke on ''What Socialism Will Do for Women.'' Her striking appearance and dynamic oratory made her an enormously popular speaker. Upon her arrest for blocking traffic during one of her soapbox speeches she was expelled from high school, and in 1907 she began full-time organizing for the Industrial Workers of the World (IWW).

In the IWW Flynn met Jack Archibold Jones, a miner and organizer, and they married in 1908. The marriage lasted little more than two years, during which their work separated them for much of the time. Their first child died shortly after its premature birth in 1909; the second, Fred, was born in 1910. Motherhood did not interrupt Flynn's career; she moved back to the Bronx, where her mother and sister cared for her son while she travelled on behalf of workers. Flynn did not remarry, but she carried on a long love affair with Italian anarchist Carlo Tresca, who lived with the Flynn family in New York.

Flynn's efforts for the IWW took her all over the United States, where she led organizing campaigns among garment workers in Minersville, Pennsylvania; silk weavers in Patterson, New Jersey; hotel and restaurant workers in New York City; miners in Minnesota's Mesabi Iron Range; and textile workers in the famous Lawrence, Massachusetts, strike of 1912. She spoke in meeting halls, at factory gates, and on street corners in cities and towns across the country from Spokane, Washington, to Tampa, Florida. As she participated in the IWW campaigns against laws restricting freedom of speech she was arrested ten times or more, but was never convicted.

Many of the workers whom Flynn sought to organize were women and children, and Flynn combined her class-based politics with recognition of the particular oppression

women experienced because of their sex. She criticized male chauvinism in the IWW and pressed the union to be more sensitive to the needs and interests of working class women. She was a strong supporter of birth control, and she reproached the IWW for not agitating more on that issue. While Flynn considered the women's suffrage movement largely irrelevant to working-class women and opposed mobilization of workers on its behalf as diversionary and divisive, she believed that women should have the right to vote and never opposed suffrage publicly as did some of her colleagues. Her feminist consciousness grew when she joined the Heterodoxy Club, a group of independent women who met regularly to discuss issues of concern to women.

By the later 1910s Flynn was devoting more and more of her time to defending workers' rights, which came under intensive attack during and after World War I. She was a founding member of the American Civil Liberties Union (ACLU) and chaired the Workers Defense Union and its successor, International Labor Defense. Besides making speeches, Flynn visited political prisoners, raised money, hired lawyers, arranged meetings, and wrote publicity on behalf of dozens of radicals, including Sacco and Vanzetti, whose defense went on for seven years.

In 1926 Flynn's health failed, and she spent the next ten years recovering in Portland, Oregon, where she lived with Dr. Marie Equi, an IWW activist and birth control agitator. In 1936 Flynn returned to New York and joined the Communist Party, on which she would focus her work for the rest of her life. Although she had announced her new affiliation to the ACLU and had been elected unanimously to a three-year term on its executive board, in the wake of the Nazi-Soviet pact of 1940 the ACLU expelled her for her party membership.

During World War II Flynn organized and wrote for the party with a special emphasis on women's affairs and ran on its ticket for congressman-at-large from New York. She joined other women leaders in advocating equal economic opportunity and pay for women and the establishment of day care centers and publicized women's contributions to the war effort. Fully supporting the war effort, she favored the draft of women and urged Americans to buy savings stamps and to re-elect Franklin D. Roosevelt in 1944. Flynn rose in party circles and was elected to its national board.

With other Communist leaders, Flynn fell victim to the anti-Communist hysteria that suffused the United States after the war. After a nine-month trial in 1952, she was convicted under the Smith Act of conspiring to teach and advocate the overthrow of the United States government. During her prison term from January 1955 to May 1957 at the women's federal penitentiary at Alderson, West Virginia, she wrote, took notes on prison life, and participated in the integration of a cottage composed of African-American women. Upon her release Flynn resumed party work and became national chairman in 1961. She made several trips to the Soviet Union. Falling ill on her last visit, she died there on September 5, 1964, and was given a state funeral in Red Square.

Further Reading

Flynn published two books about her life: *The Rebel Girl, An Autobiography: My First Life* (1906-1926; revised edition, 1973) and *The Alderson Story: My Life as a Political Prisoner* (1955). A summary of Flynn's IWW and labor defense activities can be found in Rosalyn Fraad Baxandall, ''Elizabeth Gurley Flynn: The Early Years,'' in *Radical America* (January-February 1975). The following books provide discussions of Flynn in the context of women activists and labor radicals: Melvyn Dubofsky, *We Shall Be All: A History of the Industrial Workers of the World* (1969); Meredith Tax, *The Rising of the Women: Feminist Solidarity and Class Conflict, 1880-1917* (1980); and June Sochen, *Movers and Shakers: American Women Thinkers and Activists, 1900-1970* (1973).

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John Flynn

The founder and superintendent of the Australian Inland Mission, John Flynn (1880-1951) established remote ''bush'' hospitals and communication through the unique pedal radio and his Flying Doctor Service.

Known for over 50 years as ''Flynn of the Inland,'' John Flynn was born on November 25, 1880, in the small country township of Moliagul in central Victoria, Australia. He commenced training as a school teacher, then in 1903 for the ministry of the Presbyterian Church. During this time he developed skills in photography and first aid. In 1910 he published a small book, *The Bushman's Companion,* containing practical advice for people living far from medical help.

In 1910 he volunteered for appointment to a remote pastorate extending from the Flinders Ranges of South Australia to the rail terminus at Oodnadatta 450 miles northwest. Here, 500 miles from a resident doctor, he established his first ''bush'' hospital. In 1912, with photographs to support his ''Northern Australia Report,'' his presentation of the frightening hazards facing isolated pioneers resulted in the Presbyterian General Assembly appointing him as superintendent of a special ministry to the sparsely populated areas of Australia. Despite limited finances, but with great vision and growing support, he gradually added other ''bush'' hospitals, each staffed by two dedicated and highly trained nursing Sisters equipped to perform emergency operations. Flynn planned to have a patrol padre (itinerant pastor) associated with each hospital.

The first padre, based at Oodnadatta, used a string of five camels. Two riding camels were for himself and his ''camel boy,'' and three pack animals were for food, water, cooking utensils, and bed-rolls. His longest patrol extended 750 miles northward along the overland telegraph line. One padre used a camel buggy and another used horses prior to

the use of motor trucks. Flynn's commitment to staff support, work evaluation, and consultations with ''bush'' people kept him in the field for a great part of each year. In 1925 he purchased a specially designed Dodge buck-board in which he made some incredible journeys—the first lasted four months over inland desert tracks that were used in the 1980s only by four wheel drive vehicles.

Flynn recognized that his hospitals and padres could do little to alleviate the agony suffered by patients conveyed by camel, horse, or buggy over hundreds of trackless miles to his out-post hospitals. As early as 1919 he wrote in his *Inlander* magazine of the need for the wider mantle of safety that only radio and aircraft could supply. With the initial help of air force pilot Clifford Peel and later (Sir) Hudson Fysh, a founder of QANTAS, Flynn reached one of his goals when on May 17, 1928, a de Haviland 50, leased from QANTAS and named Victory, answered its first medical call.

In 1925, by chance, he met a young Adelaide radio enthusiast, Alfred Traeger, who expressed great interest in Flynn's vision. This meeting was destined to change the history of communication in remote areas of Australia. The following year Flynn invited Traeger to join his staff. Their first successful two-way transmission was from Alice Springs in November 1925. However, the heavy copper oxide batteries used were unsuitable for remote homesteads. Traeger persisted until he perfected a transceiver for which the current was provided by the operator using cycle pedals to drive a small generator. In June 1929 this unique pedal radio using a hand-operated Morse code transmitter went into service in remote homesteads and Flynn hospitals through the new Flying Doctor base at Cloncurry. The pedal radio provided the link between patient, hospital, and Flynn's Aerial Medical Service to complete his mantle of safety.

The final phase of Flynn's great service to the people of remote areas began with his merging of his Aerial Medical Service into an Australia-wide community service—now known as the Royal Flying Doctor Service of Australia (R.F.D.S.). Flynn had recognized that his Flying Doctor Service, supported by limited resources, could never achieve his vision of a service for two-thirds of Australia. With the support of the 1933 Australian State Premiers' Conference and his own church, he gave his Flying Doctor Service and all its transmitting equipment to the new organization and the pedal radios to the people of the outback. Flynn's work was publicly recognized in the award of the O.B.E. (Order of the British Empire) in 1933.

Flynn demonstrated an instinctive insight as a ''community developer'' and a recognition of the benefit the pedal radio would bring to the women and children of the outback in security, social communication, and education; for example, the Country Womens Association of the Air held meetings through a radio link-up and the Education School of the Air was carried by a radio network. He enjoyed a remarkable range of friendships, from the ''battlers in the bush'' to cabinet ministers. His fertile imagination developed projects that enriched people and places. He lived for a specific goal and refused to be sidetracked from a task that received his total commitment.

On May 7, 1932, at age 51, Flynn married Jean Baird. He died on May 5, 1951, and by his wish his ashes were interred at the foot of Mt. Gillen, Alice Springs.

The Australian Dictionary of Biography reports that

> In 1939 Flynn was elected to the three-year term as Moderator-General of the Presbyterian Church of Australia. In 1940 and 1941 the degrees of D.D. were conferred on him by the University of Toronto and the Presbyterian College at McGill University, Montreal, Canada. When John Flynn said ''A man is his friends'' he expressed something akin to Martin Buber's philosophy that ''All real living is in meeting.'' His meeting with other people often revealed a compulsive humanism which gave meaning to his own life as an ordained minister of his Church and to the faith by which he lived and served.

Further Reading

The *Australian Dictionary of Biography* article by Graeme Bucknall in Volume 8 provides a more detailed account of Flynn's life and work. W. W. McPheat, *John Flynn, Apostle to the Inland* (London, 1963) contains a definitive account of Flynn's life and work. M. F. Page, *The Flying Doctor Story, 1928-1978* (1977) was published for the Jubilee of the Royal Flying Doctor Service of Australia. The early chapters contain an accurate account of Flynn's role in establishing the service in 1928 at Cloncurry. Flynn's *Inlander* magazine published between 1913 and 1926, contains most of his published writings.

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Ferdinand Foch

The French marshal Ferdinand Foch (1851-1929) was commander in chief of the Allied armies in World War I.

Ferdinand Foch was born on Oct. 2, 1851, at Tarbes. His early schooling revealed his ''geometrical mind'' and mathematical ability. He enlisted in the infantry during the Franco-Prussian War but did not see active service. Resuming his education, he graduated from the École Polytechnique in 1873 and was commissioned a lieutenant in the artillery.

By 1894 Foch had become lieutenant colonel and professor of strategy and tactics in the École Supérieure de Guerre (War School). His lectures were published in two volumes: *De la conduite de la guerre* (1897; *Precepts and Judgments*) and *Des principes de la guerre* (1899; *Principles*

of War). Foch's doctrine of massive attack attracted much attention. He stressed both philosophical and material aspects of war and emphasized the importance of morale and the will to win. In 1900 Foch was transferred to regimental command and then to staff duty with the V Corps. In 1907 Premier Georges Clemenceau appointed him general and director of the War School, where he remained for 4 years.

At the beginning of World War I, Foch was in charge of the XX Army Corps and fought in Lorraine. Next he commanded the newly formed 9th Army and helped check the Germans in the first Battle of the Marne. Gen. Joffre then entrusted him with coordinating troops and operations in the north during the ''race to the sea'' from the Oise River to the Flemish coast. As commander of the Group of Armies of the North for 2 years, Foch presided over the Artois offensives of 1915 and the Battle of the Somme in 1916. The disappointing results of the Somme offensive led to replacement of both Foch and Joffre. After a brief interval Foch was appointed chief of the general staff by Gen. Pétain.

In the spring of 1918, when the Allies were threatened by the German grand offensive, Foch became chief commander of all Allied armies in France. He halted the Germans and launched a counteroffensive which drove them back and ended the war. On Nov. 11, 1918, Foch induced the German representatives to accept his armistice terms, including occupation of the left bank of the Rhine.

Acclaimed by the world after the war, Foch received many honors, including election to the French Academy and to the Academy of Sciences. He bitterly condemned the peace settlement for its failure to detach the left bank of the Rhine from Germany. Foch died in Paris on March 20, 1929, and was interred in the Invalides.

Further Reading

Valuable memoirs by Raymond Recouly, a friend of Foch, are *Foch: His Character and Leadership* (trans. 1920) and *Foch: My Conversations with the Marshal* (trans. 1929). Leading biographies of the marshal are George Grey Aston, *The Biography of the Late Marshal Foch* (1929) and Basil Henry Liddell Hart, *Foch, the Man of Orleans* (1932). Another useful work is Cyril Bentham Falls, *Marshal Foch* (1939). The postwar Rhineland question is explored in Jere C. King, *Foch versus Clemenceau: France and German Dismemberment, 1918-1919* (1960). □

Tom Foley

Former Speaker of the U.S. House of Representatives Democrat Tom Foley was swept out of office in 1994 in an election many Republicans referred to as a ''Republican Revolution.'' Foley served from the 89th to 103rd Congress (1965-1995) and was speaker from 1989 to 1995 but fell out of favor with fellow House members following his handling of the House banking scandal of the early 1990s.

Tom Foley was born on March 16, 1929, in Spokane, Washington. His father, Ralph E. Foley, was a lawyer who was Spokane County prosecutor in the 1930s before becoming a superior-court judge for 35 years, the longest tenure in Washington state history. His mother was Helen Marie Higgins.

Although Foley grew up in a middle-class neighborhood populated mainly by Republicans, he gained much sympathy for the less fortunate from his parents and experienced blue-collar life in the summers of his high school years working in the Kaiser Aluminum plant in Spokane. Foley attended Gonzaga High School where he was an indifferent student, even flunking a course in algebra. He was little better at Gonzaga University where he matriculated in 1947. In fact, the dean of the school gave him an ultimatum: improve your grades or leave. Foley left, transferring to the University of Washington from which he earned a B.A. in 1951. He then entered Washington Law School with the goal of becoming a lawyer like his father. He managed to stay only one day, leaving after an assistant dean of the law school described the law as a business. Foley then enrolled in the University of Washington's Graduate School of Far Eastern and Russian Studies. After two years there Foley returned to the law school, graduating with an LL.B. in 1957.

His first legal position was as a partner in the law firm of Higgins and Foley in Spokane soon after graduation. Following in his father's footsteps, he became deputy prosecutor in Spokane County the following year. He held this post

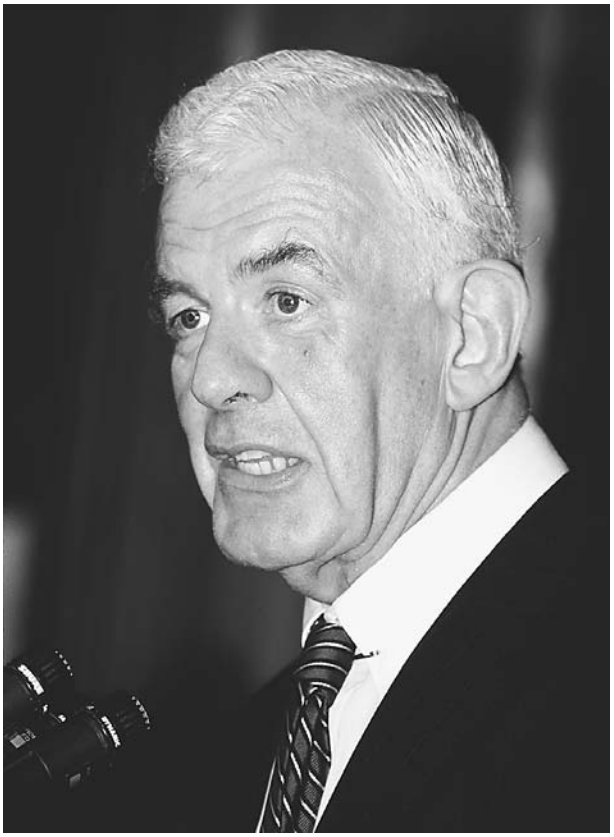

for two years while, ironically, also instructing law students at Gonzaga University. In 1960 he became assistant attorney general for the state of Washington.

Foley's first taste of life in the nation's capital came when Senator Henry (Scoop) Jackson, a friend of his father's, hired him as special counsel to the Senate Interior and Insular Affairs Committee in 1961, a post he filled until 1964. At the urging of Jackson, he then ran for Congress from the Fifth District of Washington against a 27-year Republican veteran of the House, Walt Horan. The district was Republican and primarily rural, but it also included Spokane. The seat was considered so secure that no other Democrat had filed for the nomination when Foley made his last-minute decision to do so. Supported by the two Democratic senators from the state and organized labor, and helped by the Lyndon Johnson 1964 landslide, Foley won by a narrow margin in a campaign that was noticeably polite and positive.

Foley entered Congress as a Johnson liberal, supporting Great Society programs and only later opposing the Vietnam War. His positions remained generally liberal during his terms of office. He was pro-choice despite his Catholic background and supported the Equal Rights Amendment. He opposed capital punishment, a constitutional amendment allowing school prayer, aid to the contras, the MX missile, nuclear testing, term limits, and, a notable deviation, gun control. The last position was one in keeping with the traditions of the West and his own district. His popularity slipped in Nixon's re-election victory in 1972, and he almost lost his seat in 1978 and in the Reagan victory in 1980.

In 1968 he married Heather Strachen and continued his steady and unspectacular rise in the House. In 1974 he became chair of the Democratic Study Group, which was energized by the large number of ''Watergate'' freshmen. Foley led the group's fight to end the seniority system and to open committee hearings. Despite this, he personally refused to help oust 75-year-old W. R. Poage of Texas, the chairman of the House Agricultural Committee on which Foley served. A grateful Poage, although defeated, nominated Foley for the chairmanship. Foley won and at age 45 became the youngest chair of a major congressional committee and the first westerner to chair the House Agricultural Committee. As chairman until 1981 and vice chair until 1986, he tried to re-orient the Agriculture Department toward nutrition and consumer interests instead of being primarily involved with livestock and grain producers.

Foley's next major post was as head of the Democratic Caucus, defeating Shirley Chisholm in 1976. He further solidified Democratic support for his mediating ways so that when John Brademus of Indiana lost his seat in the 1980 election, Foley assumed his position as House majority whip, the third highest ranking position in party leadership. Foley served in that capacity for three terms, through 1986. He moved up to House majority leader in 1987 as a consequence of Jim Wright vacating that position to assume the speakership. As majority leader in the trying years of 1987-1989 when the Iran-Contra affair was in the headlines, Foley proved to be a calming influence in his service on the Permanent Select Committee To Investigate Covert Arms Transactions with Iran. As a result, members of the House voted him its most respected member in 1988 and again in 1989.

In 1989 Jim Wright ran afoul of the House Ethics Committee, which charged him with financial improprieties, and he resigned as speaker. Foley then became the 49th Speaker of the House, the highest leadership post. In the early 1990s, Foley fell victim to controversy over House members' bounced checks at the House bank. Foley was sharply criticized by members of his own party for how he handled the House banking scandal, which received much media attention and raised the ire of the electorate. His greatest sin, according critics, was not protecting his own flock in the House. At least one member called for Foley to resign his post at the end of 1992. ''We're angry he knew about this mess and sat on his duff for three years,'' said one senior House member in 1992. ''He was so concerned with the institution that he sacrificed his members.''

Back home in Washington, members of an electorate said to be 60 percent in favor of term limits became incensed at Foley's pursuit of a 16th consecutive term in the House. Foley filed a lawsuit against a state initiative to limit terms, challenging such limits on federal officeholders as unconstitutional. In the state's September 1994 open primary, five Republican and Democratic candidates split the vote, allowing Foley to just squeak by with a meager 35 percent. It was the second-worst showing of his 16 congressional campaigns. Foley's Republican challenger, George

Nethercutt, capitalized on public sentiment and pledged to serve no more than three terms if elected. Further, he said, ''I would never sue my constituents to save my job.''

Foley's reelection campaign labored under at least two other burdens. Voters, who in the past had been accustomed to Foley's pork barrel-style politics, were growing doubtful such tactics were good for the country. ''It's basically pork. Even though we live here, it just isn't right,'' said one voter. Foley also angered gun-toting voters in his state with efforts to pass a ban on assault-weapons. National Rifle Association (NRA) advertisements opposing the ban featured Foley as a target for defeat.

Foley lost to Nethercutt in the ''Republican Revolution'' of 1994. Representative Newt Gingrich, a Republican from Georgia, became speaker of the House and was considered by many to carry the banner of incoming Republicans, at least for the time being. Foley was critical of Republicans' description of their sweeping victory in the House. ''They were wrong to use the term 'Republican Revolution.' This country isn't revolutionary. It's centrist.'' Foley later became chairman of President Bill Clinton's Foreign Intelligence Advisory Board.

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Jane Fonda

Jane Fonda (born 1937) was a member of a famous American theatrical family and recipient of the industry's highest awards. Her numerous radical activities during the period of the Vietnam War brought animosity from some and adoration from others. In the post-Vietnam era, her multi-faceted career included films, television, exercise videocassettes, and writing.

Jane Fonda, her father Henry, and her brother Peter comprise the ''Fantastic Fondas'' of the theater. Jane was born in New York City on December 21, 1937, to Henry and Frances Seymour Brokaw Fonda. Born into wealth, her maternal lineage can be traced to the American Revolution leader Samuel Adams. She herself became something of a revolutionary.

When Fonda was 13 her mother committed suicide after learning of her husband's interest in a much younger woman, Susan Blanchard. Told that her mother died from a sudden heart attack, Fonda learned the truth a year later from a magazine story. Both she and Peter had difficulty coping, although Fonda believes Blanchard, whom her father married, did much to provide a stable home life for them. Fonda attended schools in New York and Vassar College, where she admittedly ''went wild.'' Thereafter, she engaged in a whirlwind of studies in Paris and New York. Her first stage appearance was in 1954, but she did not seriously decide on an acting career until four years later while visiting her father, who lived next door to Lee Strasberg, director of the Actors Studio in Malibu, California. Friends urged her to go into the profession; Strasberg accepted her as his student, and she paid for her acting lessons with a brief but successful modeling career.

Fonda probably inherited some theatrical genius; certainly hers was a meteoric rise to stardom. A number of persons influenced her career, including her godfather, Joshua Logan, first husband, Roger Vadim, and director Sidney Pollock. She received many of the industry's highest awards, including two Academy Awards for Best Actress

(*Klute,* 1971, and *Coming Home,* 1979). Both came before her famous father received one and after she was a controversial figure for her lifestyle, her rejection of many American traditional beliefs, and her outspoken anti-Vietnam War views.

Fonda became a heroine of the New Left for her activities in such causes as constitutional rights for American servicemen, Black Panthers, Native American rights, the Vietnam War, the anti-nuclear movement, and women's rights. Her life reflected the uncertainties, confusion, and rapidly changing values which began to rock America in the mid-1960s. To many she seemed mercurial, contradictory, and driven as the fighter for justice and peace. To others, she was naive, irritating, and an anti-American fool. Her causes were so numerous and undiscriminating that Saul Alinsky, fellow American radical, claimed that Fonda was ''a hitchhiker on the highway of causes.''

Fonda's first act of civil disobedience came in 1970 when she was arrested for illegally talking to soldiers against the military. Her radicalization was completed by what she saw and the people she met on a cross-country journey. Having left California as a left-wing liberal, she arrived in New York where she announced that she was a revolutionary woman, ready to support all struggles that were radical.

Fonda's support and fund-raising for the sometimes violent Black Panthers, including her relationship with Panther leader Huey Newton, led the FBI to place her under surveillance. Meanwhile, many differences with her father became public. As a life-long liberal, he sympathized with many of her views, but emphatically rejected her methods. Jane, in turn, rejected his idea that changes could be effected by electing the right officials into public office.

As her activities increased, government surveillance grew to at least six agencies at one time. Returning from Canada, she was infuriated when U.S. customs officials in Cleveland confiscated vials thought to be drugs. They proved to be vitamins and non-prescription food concentrates which she used to stabilize her weight.

Critics decried Fonda's exaggerations of American atrocities in Vietnam, which even supporters admitted were inflated. Many were astonished when she spoke as if she had visited Vietnam and witnessed the horrors she described. Ultimately, supporters arranged for her to go to Hanoi. When she publicly denounced American involvement there, she was labeled a ''Communist'' and ''Hanoi Jane'' by many back home. The State Department rebuked her, letters of protest filled newspapers, and at least one congressman demanded her arrest for treason. Yet Fonda seemed unperturbed by it all.

As the Vietnam War was ending, Fonda's radicalism diminished. Reconciliation with her father came in the early 1980s as they filmed *On Golden Pond,* a story which paralleled their own relationship in many ways. By the mid-1980s Fonda's popularity in films and television was such that to speak ill of her in Hollywood was to invite professional suicide. Her exercise salon, books, and videotapes became so popular that she may be remembered as much for them as for her films.

By 1985 she rarely spoke for radical causes. Rather, she seemed to have mellowed considerably. On a *CBS Morning News* television program she spoke of a new spiritual awareness during the filming of *Agnes of God,* and on CBS's *America* her comments and dress were quite subdued as she ''plugged'' her latest exercise videotape. She had moved from the radical to the respectable Jane Fonda.

Her personal life seemed stable as she and husband, former activist Tom Hayden, lived with her daughter Vanessa and their son Troy. Hayden sought a Senate seat from California in 1986, apparently both thinking that changes could be made by electing the ''right'' officials. Although her interests seemed to lie with her multi-faceted career and family, it seemed likely that Fonda could return to her former radical activism if she perceived that conditions demanded it.

In 1988 the ''Hanoi Jane'' issue raised its head again during filming of *Stanley and Iris,* which was being shot in a small Connecticut town. Old resentments among the townspeople about Fonda's role in Vietnam flared, leading her to issue her first public apology for her activities during the Vietnam War. She admitted that she'd been misinformed about aspects of the war, as well as some of her other causes at the time.

Fonda and Hayden were divorced in 1989. In 1991 she married media mogul Ted Turner, and settled into a much more domestic phase of her life. She announced that she was leaving her film career behind, and in 1996 confirmed that statement in a *Good Housekeeping* interview: ''After a 35-year career as an actress, I am out of the business. That's a big change. Work, in many ways, defined me.'' Although she left behind her acting and producing career, Fonda was far from idle. In 1996 she published a cookbook, *Jane Fonda: Cooking for Healthy Living.* She also created a new series of workout tapes with the help of a physiologist called *The Personal Trainer Series.* Her goal with the new series was to design a program that anyone could stick with, stating in *Good Housekeeping,* ''Anybody can do 25 minutes.''

Further Reading

Although both are unauthorized biographies, *Jane Fonda: The Actress in Her Time* by Fred L. Guiles (1982) and *Jane: An Intimate Biography of Jane Fonda* (1973) by Thomas Kiernan provide interesting additional insights into the life of Jane Fonda and the sub-title of each accurately describes the contents. James Brough's *The Fabulous Fondas* (1973) gives considerable attention to Jane's life, but she shares space there with her father Henry and brother Peter. Also see Christopher Anderson's *Citizen Jane: The Turbulent Life of Jane Fonda* (1990) and *Good Housekeeping* (February 1996, page 24) □

Rubem Fonseca

Rubem Fonseca (born 1925) was Brazil's most highly regarded author of the late 20th century, with a string of critical and popular successes that com-

bined the conventional mystery/thriller format with a sophisticated, polished prose style and a focus on urban alienation.

Rubem Fonseca became one of Brazil's most widely read authors both because of his immense skill at creating believable characters and situations and because his themes addressed an urban population daily more distant from itself. Unlike many Latin American authors who fail to attract a following abroad, Fonseca was a thoroughly cosmopolitan writer who eschewed the exotic or picturesque—a fact that may explain his widespread popularity in Germany, France, and, increasingly, the English-speaking world.

In addressing the catholic human conditions of loneliness, alienation, and frustration, Fonseca was both a Brazilian writer and a universal writer. Using the outward trappings of the thriller and the detective story to frame his narrative, with *hommages* to the hard-boiled genre of Raymond Chandler and Dashiell Hammett, Fonseca was nevertheless deeply rooted in his own culture, accessible to both the casual reader and the professional critic.

Fonseca could easily be mistaken for a sensationalist seeking facile titillation in lurid violence. His themes and characters often dealt with the netherworld of pathology lying just beneath the surface of workaday lives, and his subject matter included such bizarre topics as ''sexual coupling'' contests, transvestites, death squads, professional hit men, and psychotic killers masquerading as humdrum businessmen whose lives of quiet desperation are punctuated by episodes of random, motiveless murder.

However unsavory, Fonseca's world was a metaphor for society, especially Brazilian society in the dying years of the 20th century. That he spoke to a large segment of the reading public can be seen in the runaway popularity of his three novels published between 1983 and 1988, all of which rose to the top of the best-seller list. He shared with Jorge Amado the rare position of one of the few Brazilian novelists whose eagerly awaited works were published in mass printings in a nation where a normal press run is 3,000 copies.

A Grande Arte (1983; translated as *High Art,* 1987) is a revenge story that demonstrates Fonseca's skill at revealing character through action. The protagonist is a lawyer who may be willing to skirt the limits of legality for a client but whose loyalty is unshakable. When his lover Berta is raped, he sets out after her assailant, vowing to use the same weapon, a knife, that had been employed in the crime. In the end he is thwarted by the one foe he cannot overcome—himself.

In *Bufo & Spallanzani* (1986; translated 1990) the narrator is a novelist whose twin obsessions—fornicating and eating—lead to complications when one of his lovers, the wife of a millionaire, is found dead in her car. (Among the novel's delights is Fonseca's playful and highly original mix of sexual and food images.) He becomes the target both of police investigation by a dogged inspector and of the woman's husband, furious upon discovering he has been cuckolded. This thoroughly post-modern work combines sex, violence, concepts of aesthetics, and metafiction in a witty black comedy.

Vastas Emoções e Pensamentos Imperfeitos (1988; *Vast Emotions and Imperfect Thoughts*) examines the despair of a film director whose lover, Ruth, has committed suicide. Seeking escape, he accepts a West German offer to film Isaac Babel's *Red Cavalry* in Europe, but not before he unwittingly becomes enmeshed in a mystery involving stolen gems and murder. In typical Fonseca fashion, the two themes come together in an emotionally satisfying manner at the end. Along the way, the reader learns a great deal about diamonds, Babel, and filmmaking.

For all his success as novelist, Fonseca first gained critical and popular recognition as a short story writer. His two best known collections, *Feliz Ano Novo* (Happy New Year, 1975) and *O Cobrador* (The Taker, 1979), display a mastery of technique and concision of style that in themselves would guarantee him a place in the front ranks of contemporary Brazilian authors. The title story in *Feliz Ano Novo,* which tells of a gang of bank robbers who invade a private party on New Year's Eve to rape and kill, was so graphically intense and thematically shocking that the book was suppressed by the military dictatorship; it was not until 1989 that Fonseca won a court case clearing him of offenses against ''morality and good customs.'' The title story in *O Cobrador,* a journey into the mind of a psychopathic serial killer, is arguably even more stunning. ''Ship Catrineta'' is a black comedy about an urbane, sophisticated family in Rio de Janeiro who happen to be cannibals. Fonseca's only straightforward humorous tale is the hilarious ''Lonelyhearts,'' in which a former police reporter goes to work as the advice columnist for a women's newspaper. In 1994 he published his sixth novel *O Selvegan da Opera* (The Savage of the Opera), which tells the story of opera composer Antonio Carlos Gomes (1836-1896).

The most reclusive of contemporary writers, Fonseca was often called the Greta Garbo of Brazil. Though he did not grant interviews, he could frequently be spotted soon after sunrise jogging along the beach in the Leblon section of Rio de Janeiro, where he lived with his wife Théa. Fonseca steadfastly refrained from commenting on the meaning of his writing, preferring to let his work speak for itself. He did, however, remark at one point, ''Perhaps I am the Taker.''

Despite his sometimes grisly themes and a relentlessly unsentimental treatment of his subject matter, Fonseca was to his intimates a warm, approachable individual with a delightful sense of humor and boundless joy for living.

Rubem Fonseca was born in 1925 in the state of Minas Gerais and lived in Rio de Janeiro from the age of seven. He and his wife, a former translator of English, had three children. He obtained a graduate degree in the United States and was a writer in residence in West Germany in 1988. In the late 1980s he became a computer enthusiast, composing his later works at the keyboard of his IBM-clone.

Further Reading

Fonseca's novels available in English include *High Art,* translated by Ellen Watson (1986); *Bufo & Spallanzani,* translated by Clifford Landers (1990); and *Vast Emotions and Imperfect Thoughts,* translated by Clifford Landers. His short stories have appeared in publications ranging from *Latin American Literary Review* (''The Ship Catrineta'') and *Brazil/Brazil* (''Lonelyhearts'') to *Ellery Queen Mystery Magazine* (''Night Drive''). A brief biography, which also details some of his stories, can be found in *World Authors 1985-1990* (1995). □

Theodor Fontane

The German author Theodor Fontane (1819-1898) was once famous for his ballads and lively travel accounts but is now best known for his realistic novels, which are usually set in Berlin.

Theodor Fontane born on Dec. 30, 1819, in Neu-Ruppin (Brandenburg). The son of an apothecary, he planned to follow in his father's footsteps but found the work uncongenial. Thereafter, he determined to pursue a literary career.

Two trips to England, one (1852) to study ballad origins and a longer sojourn (1855-1859) as an attaché of the Prussian embassy, were followed by an editorial appointment on a conservative Berlin newspaper, *Kreuzzeitung,* a post that Fontane held until 1870. The post made possible considerable travel, notably described in the *Wanderungen durch die Mark Brandenburg* (4 vols., 1862-1882). As a correspondent during the Franco-Prussian War, he was captured and narrowly escaped execution as a spy. In the postwar period he became, and remained for nearly 20 years, the theater critic of the *Vossische Zeitung* in Berlin.

Late in life Fontane discovered the literary form most congenial to his talents and produced the series of novels that reflect his long-continued, analytical, and objective scrutiny of late-19th-century society.

His novels *Vor dem Sturm* (1878) and *Schach von Wuthenow* (1883) are historically oriented; others concentrate on contemporary social problems. Three novels, *L'Adultera* (1880), *Cécile* (1886), and *Effi Briest* (1895), concern adultery. In the latter two works the situation is resolved tragically; in *L'Adultera* a divorce, followed by the marriage of the lovers, restores the necessary social equilibrium. ''Marriage is order,'' Fontane believed, and without preaching he demonstrates the inevitably unhappy consequence when this ''law'' is flouted.

Irrungen, Wirrungen (1887) treats the ''misalliance'' between a member of the nobility and a simple, good-hearted girl of the people whose affair must end, for they make the hard decision that social dictates of ''duty'' and ''order'' must prevail. *Stine* (1890) recapitulates a similar theme with tragic overtones. *Frau Jenny Treibel* (1892) gently satirizes bourgeois pretensions, while the late novel *Der Stechlin* (1897) is a sharply observed study of the Brandenburg nobility. Fontane died in Berlin on Sept. 28, 1898.

Fontane is no reformer but a mildly amused, somewhat reserved, and keen-eyed observer to whom ''society'' represents a manifestation of a principle of order. Though neither divinely nor naturally ordained, society still transcends the power of the individual to alter it; those who make an attempt do so at their peril. What has been called Fontane's ''psychological naturalism'' links the preceding tradition of poetic realism and the analytical approach so prominent in the 20th-century German novel.

Further Reading

Kenneth Hayens, Theodor Fontane: *A Critical Study* (1920), is still useful. A perceptive analysis is in Roy Pascal, *The German Novel: Studies* (1956). □

Dame Margot Fonteyn

Dame Margot Fonteyn (born Margaret Hookham; 1919-1991) was an outstanding and beloved classical ballerina with an extensive career, from 1934 to 1979. She danced for England's Royal Ballet, putting British ballet on the international map.

Margot Fonteyn was born in Reigate, England, on May 18, 1919 as Margaret Hookham. Her father was British and her mother, Hilda, was a daughter of an Irish mother and a Brazilian father. She had one brother, Felix. They grew up happily in the London suburb of Ealing. She began dance classes at age four at a local dance school. Her father accepted a position as chief engineer of a tobacco company in Shanghai when Fonteyn was eight years old. In Shanghai she took ballet lessons from the Russian George Goncharov. She loved to move and was always creating dances for herself. At age 14 her mother brought her to London to give her a chance to develop a dancing career. She started taking lessons with Serafina Astafieva, and a little later she went to the Sadler's Wells Ballet School with Vera Volkova. When she danced in England she got her stage name, Margot Fonteyn, which indirectly evolved from her mother's family name, Fontes.

Fonteyn devoted her entire career to the Royal Ballet. This company was founded by Ninette de Valois in 1928 as the Vic-Wells/Sadler's Wells Ballet. De Valois believed in Fonteyn's talent and pushed her through difficult moments. In her autobiography Fonteyn recalls her thoughts whenever faced with a new step: ''What a beautiful step. I shall never be able to do it.''

Her debut was as a snowflake in *The Nutcracker* in 1934. The next year a wealth of dance roles in the standard classics, such as *The Sleeping Beauty, Giselle,* and *Swan Lake,* became open to the young Margot due to the departure of the great ballerina Alicia Markova. Fonteyn loved to become the romantic heroines. Her first major role was in Frederick Ashton's new ballet *Le Baiser de la Fee* in 1935.

Her collaboration with choreographer Sir Frederick Ashton was exceptional. Fonteyn was his muse. In her autobiography she tells that although she had to work hard to master his creations, her happiest moments on stage were in Ashton ballets. He created leading roles for her in *Apparitions, Nocturne, Les Patineurs, A Wedding Bouquet, Horoscope, The Wise Virgins, Dante Sonata, The Quest, The Wanderer, Daphnis and Chloë,* and *Ondine*. De Valois also created roles for Fonteyn in *Orpheus and Euridyce* and *Don Quichotte*. She danced in revivals of *Firebird* and *Petrouchka* from the Diaghilev Ballets, staged by Leonide Massine. She was the first ballerina in George Balanchine's *Ballet Imperial*. During World War II the company had a full and hectic schedule. They were performing for all kinds of audiences, including the troops in Brussels. Her first performance in the United States in 1949 was triumphantly received.

Margot Fonteyn was at her best in a *pas de deux*. She loved working with a partner. She danced with Robert Helpmann and Michael Somes, each for many years. She appeared with Roland Petit for Les Ballets de Paris in *Les Demoiselles de la Nuit* in 1948. In her forties she started to think about retirement, but instead revived her career. She met Rudolf Nureyev, who had just left Russia at age 23. They became a dynamic team. The combination of his spirit and her technique, which was better than it had ever been before, made it joint artistry. They performed *Swan Lake, Giselle,* and *Romeo and Juliet* . Ashton created *Marguerite et Armand* and modern dance choreographer Martha Graham created *Lucifer* for them. For the next 15 years they performed all over the world. In 1965, an anecdote says, they once received a 40-minute ovation and had 43 curtain calls.

Fonteyn was the most versatile British ballerina after World War II. Her pale face, black hair, luminous eyes, and engaging smile were her trademarks. With her total musicality, her beautiful physique, her soft style of movement, her gentle loving manner, and her exquisite lines, she created a strong connection with audiences all over the world. She especially stood out in lyrical roles. She could dance the most difficult choreography with a disarming ease. Her presentation of Princess Aurora in *The Sleeping Beauty* is considered the ultimate interpretation of that role. She had an extraordinarily long career. At age 60 she had her farewell performance in London's Royal Opera House.

Her personal life started relatively late. Until age 35 her ballet career was all-consuming. In 1955, at age 36, she married in Paris a man she had met in her youth–Robert E. Arias, ''Tito,'' the son of the former president of Panama. They met international celebrities and diplomats. He became the Panamanian ambassador in London and was actively involved in the politics of Panama. Attacked by a political opponent, he became paralyzed. The couple continued their separate careers, yet always remained connected, even when geography set them apart.

In 1951 Fonteyn was decorated a Commander of the Order of the British Empire, and in 1956 she became Dame of the Order of the British Empire, after which she was known as Dame Margot Fonteyn. In 1979 she received from the Royal Ballet in England the title ''prima ballerina assoluta,'' a title only given to three ballerinas in the 20th century. She became president of the Royal Academy of Dancing in 1954 and annually organized and presented a gala matinee, persuading famous dancers from all the major companies to appear. She received several awards and honorary doctorates. She wrote her autobiography while still dancing in 1975. In 1979 she presented the television series and book ''The Magic of Dance.'' A documentary was made on her Panamanian ranch to celebrate her 70th birthday. She died on February 21, 1991, at age 72, two years after her husband.

Further Reading

Probably the best source of information is Margot Fonteyn, *An Autobiography* (1969). K. Money wrote *The Art of Margot Fonteyn* (London, 1965) and *The Making of a Legend* (London, 1973). *Dance* magazine did a portfolio on Fonteyn in July 1973. A book about dance history mixed with personal experiences is *The Magic of Dance* (1979) by Margot Fonteyn. □

Michael Foot

Michael Foot (born 1913) was a left-wing journalist, a British Labour Party member of Parliament, and leader of the Labour Party from 1980 to 1983.

Michael Foot was born on July 23, 1913, in Plymouth, England. His father, Isaac Foot (1880-1960), was a major figure in the radical wing of the Liberal Party and represented Bodmin (Cornwall) in Parliament from 1922 to 1924 and again from 1929 to 1935. A passionate bibliophile, he built up a collection of more than 60,000 books—an enthusiasm which his son inherited.

Foot was a physically active child despite recurring bouts of eczema and asthma. He attended Leighton Park, a public school founded by Quakers and marked by an internationalist and pacifist ethos. In 1931 he entered Oxford and soon gravitated toward the debating society or Union, as it was called, becoming its president in 1933. He voted with the majority in the famous 1933 resolution that ''this House will in no circumstances fight for its King and Country.''

Liberal Turns Labour

Foot's first venture into national journalism was a 1934 article for the *News Chronicle* of London entitled ''Why I Am a Liberal.'' He argued that Liberalism was a bulwark against war and fascism and called for a Rooseveltian New Deal for Britain. But he was not destined to remain a Liberal much longer. In 1934 he took a job in Liverpool, where he was appalled by the poverty and unemployment he saw around him. As a result he joined the Labour Party and met, for the first time, Aneurin Bevan, whose close friend, coworker, and biographer he was later to become.

Foot fought his first parliamentary race in 1935, losing to a popular Conservative candidate at Monmouth. In 1937 he was adopted as the prospective Labour candidate for Plymouth Devenport. More immediately promising was the experience he was gaining in journalism. After short stints with the *New Statesman* and *Tribune,* Bevan was instrumental in finding him a job on the newspapers owned by Lord Beaverbrook. He worked for Beaverbrook from 1938 to 1944, rising to the acting editorship of the London *Evening Standard* in 1942. Under his guidance the paper moved sharply to the left.

The appearance of the book *Guilty Men* in 1940 made him notorious. Co-written by him under the pseudonym ''Cato,'' *Guilty Men* was a slashing attack on the foreign and defense policies of the Conservative governments of the 1930s. A massive best-seller (by 1944 there were 43 printings), it became the leading anti-Tory critique of appeasement and stands as one of the great political tracts of 20th-century Britain and as a contributing factor to the Labour Party's victory in 1945.

Victory Over Tories

Foot won Plymouth Devenport in 1945, transforming a previous Tory majority of 11,000 into a Labour majority of 2,000. A back beach ''loyal critic'' of the government, he was the co-author of the 1947 pamphlet ''Keep Left,'' which warned of the need for more rigorous socialist policies. In 1948 he became editor of *Tribune* and steered the editorial line toward support of Britain's entry into the North Atlantic Treaty Organization (NATO) and support for the United States in the Korean War.

During the 1950s Foot was a leading spokesperson for the left wing of the Labour Party. He attacked the 1951 Labour government's budget, which raised defense spending and imposed fees on drug prescriptions and eyeglasses. He opposed German rearmament, the British invasion of Suez in 1956, and the Labour leadership's defense policy, which conditionally tolerated British first use of nuclear weapons. These controversial stands helped cause his defeat in the elections of 1955 and 1959.

Foot was flabbergasted when in 1957 his political hero Aneurin Bevan abruptly announced that Britain must maintain its nuclear deterrent so as not to ''appear naked in the conference chamber'' in negotiations with the Soviet Union. However, friendly relations between the two men were re-established by 1959. On Bevan's death in 1960 Foot was selected as his successor for the South Wales coal-mining constituency of Ebbw Vale. He won election by over 16,000 votes and still held the seat in 1985.

Foot welcomed the emergence of Harold Wilson as leader of the Labour Party in 1963 and gave critical support to the 1964-1970 Labour government from the back benches. As he saw it, the greatest need was to keep the Tories out, even though he viewed the government's record as a ''bloody catastrophe.'' In 1969 he ran unsuccessfully against James Callaghan for the post of Labour Party treasurer.

Becomes Employment Secretary

In 1970 Foot substantially modified his political stance. Previously a back bench critic of the Labour leadership, he now sought and won election to the shadow cabinet. In 1972 Wilson promoted him to shadow leader of the House of Commons, and after Labour's victory in the 1974 general election he accepted the cabinet post of employment secretary.

Foot was a powerful figure in the 1974-1979 Labour government. As employment secretary he was responsible for the repeal of the Conservative Industrial Relations Act of 1972. As leader of the House of Commons from 1976 to 1979 he used his encyclopedic knowledge of parliamentary procedure to guide legislation through a House of Commons in which the government did not command a majority. His goal throughout was to keep Labour in office for as long as possible, and he accordingly advised Callaghan, to whom he had become increasingly close, not to hold a general election in the fall of 1978.

But not even Foot's parliamentary skills could save the government from losing a vote of confidence in March 1979, and in the ensuing election Labour suffered a stunning defeat. Following Callaghan's resignation as party leader, Foot won a bitterly-fought contest against Denis Healy in November 1980. Foot's election, along with sweeping constitutional changes in the party's method of electing the leader and reselecting members of Parliament, led the far right of the party to split from Labour to form the Social Democratic Party (S.D.P.) early in 1981.

Defeat for Labour

Foot led a deeply divided and demoralized party into the general election of 1983. The result was an utter debacle for Labour, which only narrowly edged out the S.D.P. for second place with 27.6 percent of the votes. It was Labour's worst showing since the 1920s. On June 13, 1983, Foot resigned as party leader.

Ten years later, looking back over Foot's career on the occasion of his 80th birthday in July 1993, journalist Ian Aitken, writing in *New Statesman & Society,* lamented what he called a betrayal of Foot. ''His leadership had been held—often by people who ought to know better—to be the cause of the disasters that engulfed the Labour Party in the early years of Thatcherism, culminating in the election loss of 1983. Yet this is nonsense, and cruel nonsense at that. What doomed Foot's leadership . . . was, quite simply, betrayal—and betrayal by the very people he could have expected to support him as the most left-wing, democratically minded leader they have ever had, or were ever likely to have.''

Soviet Ties Alleged

Foot was attacked in an early 1995 *Sunday Times* article that claimed he had taken money from the Soviet secret police in the 1960s to subsidize a weekly newspaper he helped to found in 1937. The story also appeared in *The News of the World*. Both papers were owned by media mogul Rupert Murdoch. The stories caused a turmoil on London's Fleet Street, and Foot sued Murdoch and the papers for libel. *The News* printed an apology, but the *Times* edited Foot's response to the story. Not surprisingly, Foot had strong feelings about Murdoch, which he revealed during an interview with Bill Jones, writing for *New Statesman*. ''It is impossible to overrate the injurious effect he's (Murdoch) had, and it's sad the other papers are inclined to follow his lead rather than restore any decent standards in British journalism, though I exclude some from this—the *Guardian* and *Observer* and some sincere journalists on other papers.''

In the same interview, Foot blamed England's Tory government for corruption he sees as pervasive in English government. ''Most people outside the House (of Commons) now see it as a corrupt place and they're right—it is corrupt from top to bottom. I exonerate Labour from these charges. Yet the way money is distributed in the Commons, and the (House of) Lords too, let's not forget, is an absolute outrage.''

As reported by the journalism of the day, Foot was viewed as largely ineffectual in his later years. Reviewer Steven Fielding, writing in the January 1996 issue of *History Today* on a biography of Foot by Mervyn Jones, noted the ''very low-ebb'' of Foot's reputation. ''Few, even in the party he led during the early 1980s, would now publicly endorse any of his core beliefs. Foot is as Old Labor as you could possibly get.''

Further Reading

Simon Hoggart and David Leigh, *Michael Foot: A Portrait* (London, 1981), is accurate and on the whole sympathetic. A bruising account of his role in Labour's 1983 defeat is offered in David Butler and Dennis Kavanagh, *The British General Election of 1983* (London, 1984). The best approach, however, is through Foot's own writings. In addition to *Guilty Men* (London, 1940), the most important are *The Pen and the Sword* (London, 1957), *Aneurin Bevan, 1897-1945* (London, 1962), *Aneurin Bevan, 1945-1960* (London, 1973), and *Debts of Honour* (London, 1981). His side of the election of 1983 is presented in *Another Heart and Other Pulses: the Alternative to the Thatcher Society* (London, 1984).

Jones, Bill, ''Interview: Michael Foot,'' *New Statesman,* January 10, 1997, v126, n4316, p. 30.

Aitken, Ian, ''The Left's Betrayal of Michael Foot,'' *New Statesman & Society,* July 30, 1993, v6, n263, p. 9. □

John Forbes

The British general John Forbes (1710-1759) commanded the expedition that captured Ft. Duquesne during the French and Indian War.

Little is known of John Forbes's early life other than that he was the son of Col. John Forbes of Fifeshire, Scotland. Although trained as a physician, young John purchased a cornet's commission in the 2d Royal North British Dragoons. Serving in various staff positions during the 6 years he participated in the War of the Austrian Succession, he won rapid promotion. By 1745 he was a lieutenant colonel, and in 1750 he was appointed lieutenant colonel of his own regiment. In 1757 he became colonel of the 17th Foot. With the outbreak of the French and Indian War in the American colonies, he accompanied his regiment to Halifax, where, as adjutant general to the Earl of Loudon, he furthered his own cause by a number of valuable suggestions.

In December 1757 Forbes was made a brigadier general in America only, and William Pitt assigned him to command the expedition against the French stronghold Ft. Duquesne. His force was made up of Montgomery's Highlanders, a detachment of Royal Americans, and 5,000 provincials from Pennsylvania, Virginia, Maryland, and North Carolina. Young George Washington accompanied the expedition. Among the trials that beset Forbes were the reluctance of the Pennsylvania Assembly and the refusal of the Maryland Legislature to appropriate funds. Bickering between his officers and the provincials and the reluctance of the local inhabitants to furnish provisions contributed to delays. Forbes's Cherokee allies deserted early in the campaign, while the western Indians held back. The almost continuous rains made a morass of the road built by the army. Yet Forbes continued to press forward through the wilderness, building blockhouses along the way. His road across the Allegheny Mountains later became one of the most important routes of America's western expansion.

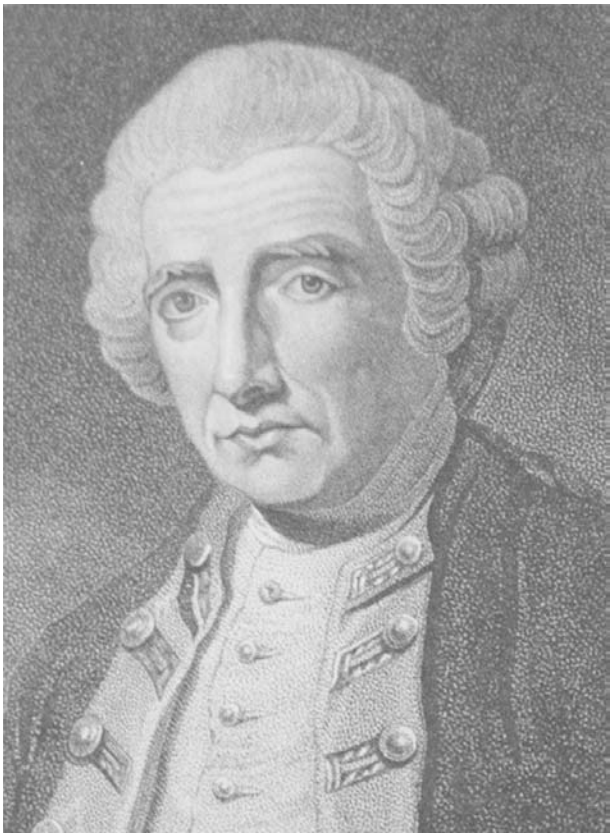

From the beginning of the campaign Forbes was troubled by illness, and his troops were spirited by his show of courage. Successful negotiations won over the western Indians to the British side. Although British skirmishing parties were twice defeated, the French evacuated Ft. Duquesne without firing a shot in its defense. On Nov. 25, 1758, five months after the campaign began, Forbes raised the British flag over the fort, now renamed Pittsburgh. He returned to Philadelphia ''looking like an emaciated old woman of eighty'' and died on March 11, 1759.

Further Reading

Forbes's letters are collected in Alfred Proctor James, ed., *Writings of General John Forbes Relating to His Service in North America* (1938). Alfred Proctor James and Charles Morse Stotz, *Drums in the Forest* (1958), has an excellent account of Forbes and his capture of Ft. Duquesne. The military situation is discussed in detail in William A. Hunter, *Forts on the Pennsylvania Frontier, 1753-1758* (1960). See also Leland D. Baldwin, *Pittsburgh* (1937). □

Malcolm Forbes

Millionaire Malcolm Forbes (1919-1990) was the publisher of *Forbes* magazine from 1957 to 1990.

The entire world knew how old Malcolm Forbes was when he died in 1990; extensive press coverage of his lavish 70th (and last) birthday party thrown in Morocco in September of 1989 insured that everyone who had not been invited would know what they had missed. Characterized as a man who loved the spotlight, who shamelessly enjoyed the privileges his money afforded him, and who was always in pursuit of adventure, Forbes was a balloonist, a motorcyclist, and a sailor who took many trips on his huge yacht, the ''Highlander.'' He collected anything precious and beautiful, most famously, Faberge eggs. His son Robert was quoted in the Chicago Tribune as emphasizing Forbes's playful nature in a eulogy: ''He was so many things to so many of us. Boss, bon vivant, raconteur, balloonist, columnist, happiest millionaire, leader of the pack . . . source, mentor, friend, super this, mega that, father, grandfather, father-in-law, uncle, cousin and sparkling, naughty boy.'' Also ex-husband, as his wife of 39 years, Roberta Remsen Laidlaw, had divorced him in 1985. As Malcolm, Jr., explained in Forbes, his parents still loved each other but could no longer live together. Forbes was often seen in the company of movie star Elizabeth Taylor, and the two answered speculation about an impending marriage by saying that they were merely good friends.

Inherited Wealth

A savvy businessman by all accounts, Forbes inherited his wealth from his father, B.C. (Bertie) Forbes, who established him at the Fairfield Times newspaper as owner and publisher only days after his graduation from Princeton. As

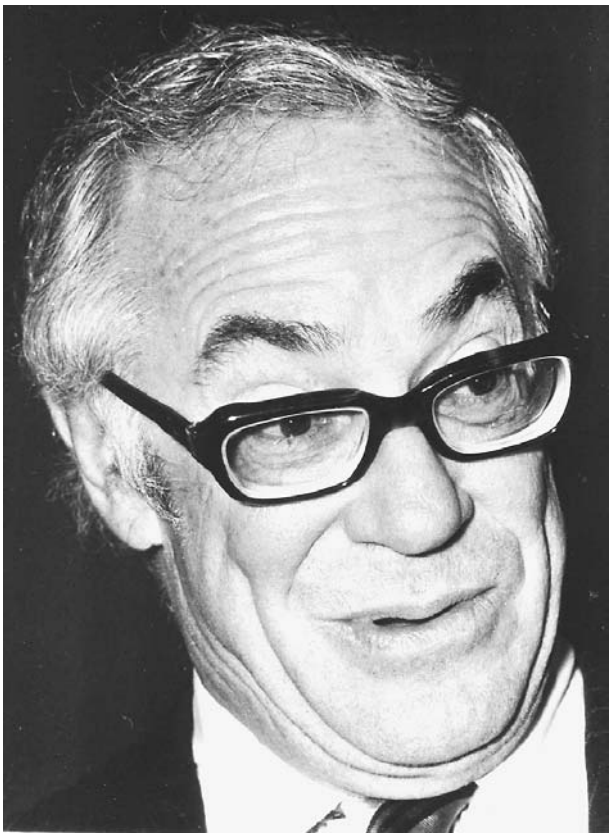

he was fond of saying, he was loaded with ''sheer ability, spelled i-n-h-e-r-i-t-a-n-c-e,'' as quoted in Forbes. He went on to publish the Lancaster Tribune in 1942, and four years later, after a stint in the Army on the European front of World War II, he joined the staff at Forbes magazine. He was first an associate publisher, then publisher, editor, editor-in-chief, vice-president, and, finally, president. As a politician, Forbes was less than successful; he said that he was ''nosed out by a landslide'' in a New Jersey race for governor in 1957.

Lavish Lifestyle

Forbes was loath to put a real figure to his income and holdings, though he published practically everybody else's value. Early in 1990, the *New York Post* estimated Forbes's holdings by toting up his collections, houses, and publications, but as *Time* magazine reported it, the estimates were generous; ''Malcolm is a billionaire, but only if you swallow an estimate of $65 million for his flagship magazine's annual profits.'' *People* magazine lists eight houses, a palace in Tangier, Morocco, a chateau in Normandy and the island of Lauthala in Fiji as his dwellings. His famous birthday party was held in Tangier, and aroused the disgust of many outsiders who found the display gratuitously expensive. Forbes added some fuel to the flames by suggesting that the party be tax-deductible, as it was for business purposes. His company, Forbes Inc., actually did pay for the party, just as it would pay for any publicity campaign. Forbes's flamboyant consumerism served the firm well, and his enthusiastic spending habits earned him the nickname ''the happiest millionaire.'' Although not as obviously a philanthropist, Forbes gave millions of dollars each year to charities, and had been at a charity bridge tournament the day he died. ''Malcolm Forbes was a giant of American business,'' said then President George Bush, as quoted in *Forbes.* ''His success in publishing reflected the tremendous vitality of our nation and served to inform and inspire a generation of successful business leaders. He was greatly admired and will be greatly missed.'' Former president Ronald Reagan offered a similar tribute: ''Malcolm was truly a dear friend and we will miss him sorely. We hold our memories of him close to our hearts and are thankful to have known him.'' □

Robert Bennet Forbes

Robert Bennet Forbes (1804-1889), merchant and shipowner, was among the most prominent Americans engaged in the China trade in the 19th century.

Robert Forbes was born on Sept. 18, 1804, near Boston. His father, a merchant, was prosperous enough to educate him briefly in France and at the Milton Academy. When his father's business failed, young Forbes entered the employ of his uncles, James and Thomas H. Perkins, who were among the most successful New England merchants of the early 19th century.

In 1817 Forbes sailed in one of the Perkins' ships to China, for the first time seeing the country that would soon supply him with great personal wealth. He became a sea captain and trader with his uncles' firm. His chance for fortune came in 1830, when Perkins and Company joined another leading firm in the China trade, Russell and Company. Forbes settled in Canton, exporting Chinese silks, earthenware, and teas to America and importing sandalwood, textiles, furs, and opium. After a few lucrative years he returned to Boston as the agent for Russell and Company.

Hit hard by the economic panic of 1837, Forbes returned to China to regain his fortune. Remaining in Canton during the Opium War, he did a booming business until the British closed the harbor. He returned to Boston early in the 1840s and went back to China for several years at the end of that decade.

During the 1840s Forbes secured or constructed many trading vessels. He contributed a few minor inventions to the science of shipbuilding and made early use of metal hulls and screw propellers. During his last years he wrote pamphlets concerning his career in China, commerce, and improvements in shipbuilding and maritime safety, as well as his autobiography. He died in Boston in 1889.

Forbes and other merchants in the China trade enacted a colorful if somewhat inglorious chapter in American history. In the early decades of the American Republic they opened up commercial avenues that contributed to the young nation's economic growth. In their commerce with

China, however, they exploited the narcotics trade and were identified with other Western elements exploiting China. They may thus be said to have taken short-run profits at the cost of long-range political and moral considerations.

Further Reading

Forbes's autobiography, *Personal Reminiscences* (1876; 3d ed. 1892), is the most complete source on his life. For the story of the China trade and the participating American merchants, see Samuel Eliot Morison, *The Maritime History of Massachusetts: 1783-1860* (1921); Eldon Griffin, *Clippers and Consuls* (1938); Foster Rhea Dulles, *China and America: The Story of Relations since 1784* (1946); Earl Swisher, ed. and trans., *China's Management of the American Barbarians* (trans. 1951); and Te-kong Tong, *United States Diplomacy in China, 1844-60* (1964). □

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Ford Madox Ford

The English author Ford Madox Ford (1873-1939) is best known for his novels *The Good Soldier* and *Parade's End.* An outstanding editor, he published works by many significant writers of his era.

Ford Madox Ford was born Ford Madox Hueffer in Merton, England, on Dec. 17, 1873, the son of Dr. Francis Hueffer, a German, who was once music editor of the *Times*. His maternal grandfather, Ford Madox Brown, the painter, had been one of the founders of the Pre-Raphaelite movement, and an aunt was the wife of William Rossetti. In 1919 he changed his name from Hueffer to Ford, for reasons that were probably connected with his complicated marital affairs. He was educated in England, Germany, and especially France, and it is said that he first thought out his novels in French.

By the age of 22 Ford had written four books, including a fairy tale, *The Brown Owl,* written when he was 17 and published when he was 19. In 1898 Joseph Conrad, on the recommendation of William Ernest Henley, suggested that Ford become his collaborator, and the result was collaboration on *The Inheritors* (1901), *Romance* (1903), parts of *Nostromo,* and *The Nature of a Crime*. Ford's *Joseph Conrad* (1924) discusses the techniques they used.

In 1908 Ford began the periodical *English Review* in order to publish Thomas Hardy's ''The Sunday Morning Tragedy,'' which had been rejected everywhere else. Other contributors included Conrad, William James, W. H. Hudson, John Galsworthy, T. S. Eliot, Robert Frost, Norman Douglas, Wyndham Lewis, H. G. Wells, D. H. Lawrence, and Anatole France. After World War I Ford founded the *Transatlantic Review,* which numbered among its contributors James Joyce and Ernest Hemingway.

In 1914 Ford published what he intended to be his last novel, *The Good Soldier*. Out of his experiences in wartime England and service in a Welsh regiment, he then wrote the series of novels that is chiefly responsible for his high reputation: *Some Do Not, No More Parades,* and *A Man Could Stand Up,* published in 1924-1926, and the final volume, *The Last Post,* published in 1928. The view of war in these has been described as detached and disenchanted, and the novels are innovative as well as traditional. His novels were not widely read, but a revival of interest in his work began with *New Directions 1942,* a symposium by distinguished writers, dedicated to his memory. His war tetralogy was republished in 1950-1951 as *Parade's End,* along with *The Good Soldier*.

In his later years Ford preferred life in Provence and the United States, spending his last years as a teacher at Olivet College in Michigan with the professed aim of restoring the lost art of reading. Ford wrote more than 60 books. Among these works were volumes of poetry, critical studies (*The English Novel: From the Earliest Days to the Death of Joseph Conrad,* 1929; *Return to Yesterday,* 1932), and memoirs (*It Was the Nightingale,* 1933; *Mightier Than the Sword,* 1938). Ford Madox Ford died at Beauville, France, on July 26, 1939.

Further Reading

An excellent critical study of Ford's career is R. W. Lid, *Ford Madox Ford: The Essence of His Art* (1964). Arthur Mizener, *The Saddest Story: A Biography of FordMadox Ford* (1971), is a thorough study. See also Douglas Goldring, *The Last Pre-Raphaelite: A Record of the Life and Writings of Ford Madox Ford* (1948; published as *Trained for Genius,* 1949); John A. Meixner, *Ford Madox Ford's Novels: A Critical Study* (1962);

Gerald Ford was born Leslie Lynch King, Jr., in Omaha, Nebraska, on July 14, 1913. Shortly afterward, his mother divorced and moved to Grand Rapids, Michigan. After she remarried, he was adopted by and legally renamed for his stepfather, becoming Gerald Rudolph Ford, Jr.

Ford's personality and career were clearly shaped by his family and community. Though not wealthy, the family was by Ford's later account ''secure, orderly, and happy.'' His early years were rather ideal: handsome and popular, Gerald worked hard and graduated in the top five percent of his high school class. He also excelled in football, winning a full athletic scholarship to the University of Michigan, where he played center and, in his final year, was selected to participate in the Shrine College All-Star game. His football experiences, Ford later contended, helped instill in him a sense of fair play and obedience to rules.

Ford had a good formal education. After graduation from the University of Michigan, where he developed a strong interest in economics, he was admitted to Yale Law School. Here he graduated in the top quarter percent of the class (1941), which included such future luminaries as Potter Stewart and Cyrus Vance. Immediately after graduation, Ford joined with his college friend Philip Buchen in a law partnership in Grand Rapids; in early 1942 he enlisted in the Navy, serving throughout World War II and receiving his discharge as a lieutenant commander in February 1946.

Paul L. Wiley, *Novelist of Three Worlds: Ford Madox Ford* (1962); and H. Robert Huntley, *The Alien Protagonist of Ford Madox Ford* (1970). For discussions of particular novels see Robie Macaulay's introduction to *Parade's End* (1950) and Mark Schorer's introduction to *The Good Soldier* (1951).

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Gerald Ford

Gerald Ford (born 1913) served as Republican leader in the House of Representatives before being selected by President Nixon to replace Spiro Agnew as vice president in 1973. A year later he replaced Nixon himself, who resigned due to the Watergate crisis. In the 1976 presidential election Ford lost to Jimmy Carter.

Early Political Career

Ford was now ideally positioned to begin the political career which had always interested him. His stepfather was the Republican county chairman in 1944, which was certainly an advantage for Ford. A staunch admirer of Grand Rapids' conservative-but-internationalist senator Arthur Vandenberg, young Ford re-established himself in law practice and took on the Fifth District's isolationist congressman, Bartel Jonkman, in the 1948 primary for a seat in the House of Representatives. He won with 62 percent of the primary vote and repeated that generous margin of victory against his Democratic foe in the general election.

From the outset of his House career Gerald Ford displayed the qualities—and enjoyed the kind of help from others—which led to his rise to power in the lower house. His loyal adherence to the party line and cultivation of good will in his personal relations was soon rewarded with a seat on the prestigious Appropriations Committee. When Dwight Eisenhower gained the White House in 1952, Ford again found himself in an advantageous position since he had been one of 18 Republican congressmen who had initially written Eisenhower to urge him to seek the nomination.

Rise to House Leadership

During the 1950s Ford epitomized the so-called ''Eisenhower wing'' of the GOP (''Grand Old Party'') in both his active support for internationalism in foreign policy (coupled with a nationalistic and patriotic tone) and his basic conservatism on domestic issues. He also developed close associations with other young GOP congressmen such as Robert Griffin of Michigan and Melvin Laird of Wisconsin who were rising to positions of influence in the House. Meanwhile, he continued to build his reputation as a solid party man with expertise on defense matters.

In 1963 he reaped the first tangible rewards of his party regularity, hard work, and good fellowship as he was elevated to the chairmanship of the House Republican Conference. Two years later, at the outset of the 89th Congress, a revolt led by his young, image-conscious party colleagues (prominent among them Griffin, Laird, Charles Goodell of New York, and Donald Rumsfeld of Illinois) propelled Ford into the post of minority leader.

Minority Leader

In a sense, Ford was fortunate to be in the minority party throughout his tenure as floor leader, for those years (1965-1973)—dominated by the Vietnam War and Watergate—presented nearly insurmountable obstacles to constructive policymaking. He tried to maintain a ''positive'' image for the GOP, initially supporting President Johnson's policies in Vietnam while attempting to pose responsible alternatives to Great Society measures. Gradually he broke from Johnson's Vietnam policy, calling for more aggressive pursuit of victory there.

During the Nixon years, Ford gained increasing visibility as symbol and spokesman for GOP policies. His party loyalty as minority leader made him a valuable asset to the Nixon administration. He was instrumental in securing passage of revenue-sharing, helped push the ill-fated Family Assistance (welfare reform) Plan, and took a pragmatic, essentially unsympathetic stance on civil rights issues—especially school bussing. He made perhaps his greatest public impact in these years when in 1970—seemingly in retaliation for the Senate's rejection of two conservative Southerners nominated by Nixon for seats on the Supreme Court—he called for the impeachment of the liberal Justice William O. Douglas, claiming Douglas was guilty of corruption and inappropriate behavior. The impeachment effort was unsuccessful, and when the ailing Douglas eventually retired from the Court in 1975 Ford issued a laudatory public statement.

Ford also enhanced his reputation as a ''hawk'' on defense matters during these years. He was one of the few members of Congress who was kept informed by Nixon of the bombings of Cambodia before the controversial invasion of that country in the spring of 1970. Even after the Watergate scandal broke in 1973, Ford remained doggedly loyal long after many of his party colleagues had begun to distance themselves from President Nixon.

Ford retained his personal popularity with all elements of the GOP even while involving himself deeply in these controversial areas. His reputation for non-ideological practicality (''a Congressman's Congressman,'' he was sometimes labeled), coupled with personal qualities of openness, geniality, and candor, made him the most popular (and uncontroversial) of all possible choices for nomination by Nixon to the vice presidency in late 1973, under the terms of the 25th Amendment, to succeed the disgraced Spiro T. Agnew.

Loyal Vice President

The appropriate congressional committees conducted thorough hearings on even the well-liked Ford, but discovered no evidence linking him to Watergate. He was confirmed by votes of 92 to three in the Senate and 387 to 35 in the House, becoming the nation's first unelected vice president on December 6, 1973. At his swearing-in, Ford charmed a public sorely in need of discovering a lovable politician, stating with humility, ''I am a Ford, not a Lincoln.'' He promised ''to uphold the Constitution, to do what is right . . . , and . . . to do the very best that I can do for America.''

Nixon and Ford were never personally close, but the latter proved to be a perfect choice for the job. His characteristic loyalty determined his course: during the eight-plus months he served as vice president, Ford made approximately 500 public appearances in 40 states, traveling over 100,000 miles to defend the president. He was faithful to Nixon to the end; even in early August of 1974, after the House Judiciary Committee had voted a first article of impeachment against the president, Ford continued to defend Nixon and condemned the committee action as ''partisan.''

Always a realist, however, Ford allowed aides to lay the groundwork for his possible transition to the White House. When Nixon resigned on August 9, 1974, the unelected

vice president was prepared to become the nation's first unelected president.

The White House Years

Once in the White House, Ford displayed a more consistently conservative ideology than ever before. While holding generally to the policies of the Nixon administration, he proved more unshakably committed than his predecessor to both a conservative, free market economic approach and strongly nationalistic defense and foreign policies. In attempting to translate his objectives into policy, however, President Ford was frequently blocked by a Democratic Congress intent on flexing its muscles in the wake of Watergate and Nixon's fall. The result was a running battle of vetoes and attempted overrides throughout the brief Ford presidency.

Ford made two quick tactical errors, whatever the merits of the two decisions. On September 8, 1974 he granted a full pardon to Richard Nixon, in advance, for any crimes he may have committed while in office, and a week later he announced a limited amnesty program for Vietnam-era deserters and draft evaders which angered the nationalistic right even while, in stark contrast to the pardon of Nixon, it seemed to many others not to go far enough in attempting to heal the wounds of the Vietnam War.

Gerald Ford governed the nation in a difficult period. Though president for only 895 days (the fifth shortest tenure in American history), he faced tremendous problems. After the furor surrounding the pardon subsided, the most important issues faced by Ford were inflation and unemployment, the continuing energy crisis, and the repercussions—both actual and psychological—from the final ''loss'' of South Vietnam in April 1975. Ford consistently championed legislative proposals to effect economic recovery by reducing taxes, spending, and the federal role in the national economy, but he got little from Congress except a temporary tax reduction. Federal spending continued to rise despite his call for a lowered spending ceiling. By late 1976 inflation, at least, had been checked somewhat; on the other hand, unemployment remained a major problem, and the 1976 election occurred in the midst of a recession. In energy matters, congressional Democrats consistently opposed Ford's proposals to tax imported oil and to deregulate domestic oil and natural gas. Eventually Congress approved only a very gradual decontrol measure.

Ford believed he was particularly hampered by Congress in foreign affairs. Having passed the War Powers Resolution in late 1973, the legislative branch first investigated, and then tried to impose restrictions on, the actions of the Central Intelligence Agency (CIA). In the area of war powers, Ford clearly bested his congressional adversaries. In the *Mayaquez* incident of May 1975 (involving the seizure of a U.S.-registered ship of that name by Cambodia), Ford retaliated with aerial attacks and a 175-marine assault without engaging the formal mechanisms required by the 1973 resolution. Although the actual success of this commando operation was debatable (39 crew members and the ship rescued, at a total cost of 41 other American lives), American honor had been vindicated and Ford's approval ratings rose sharply. Having succeeded in defying its provisions, Ford continued to speak out against the War Powers Resolution as unconstitutional even after he left the White House.

Ford basically continued Nixon's foreign policies, and Secretary of State Henry Kissinger was a dominant force in his administration as he had been under Nixon. Under increasing pressure from the nationalist right, Ford stopped using the word ''detente,'' but he continued Nixon's efforts to negotiate a second SALT (Strategic Arms Limitation Treaty), and in 1975 he signed the Helsinki Accords, which recognized political arrangements in Eastern Europe which had been disputed for more than a generation.

The 1976 Election

Ford had originally stated he would not be a candidate on the national ticket in 1976, but he changed his mind. He faced a stiff challenge for the nomination, however; former Governor Ronald Reagan of California, champion of the Republican right, battled him through the 1976 primary season before succumbing narrowly at the convention. Running against Democrat Jimmy Carter of Georgia in November, Ford could not quite close the large gap by which he had trailed initially. He fell just short of victory. He received over 39 million popular votes to Carter's 40.8 million, winning 240 electoral votes to his opponent's 297. At the age of 63 he left public office—at the exact time he had earlier decided that he would retire.

Gerald Ford prospered as much after leaving the White House as any president had ever done. Moving their primary residence to near Palm Springs, California, he and his popular wife Betty (the former Elizabeth Warren, whom he married in 1948) also maintained homes in Vail, Colorado, and Los Angeles. Besides serving as a consultant to various businesses, by the mid-1980s Ford was on the boards of directors of several major companies, including Shearson/American Express, Beneficial Corporation of New Jersey, and Twentieth Century-Fox Film Corporation. Estimated to be earning $1 million per year, Ford shared a number of investments with millionaire Leonard Firestone and busied himself with numerous speaking engagements. Some criticized him for trading on his prestige for self-interest, but Ford remained clear of charges of wrongdoing and saw no reason to apologize for his success. Long a spokesman for free enterprise and individual initiative, it is somehow fitting that he became a millionaire in his post-presidential years.

In December, 1996 *Business Week* said that the former President had amassed a fortune of close to $300 million over the past two decades, largely from buying and selling U.S. banks and thrifts. Still, his fiscal success didn't diminish his concern over Congress's decision to cut off funds for all living former Presidents as of 1998. In July 1996 Ford paid a visit to several Congressmen, in the hope of urging a Congressional change of heart. Unfortunately for Presidents Carter, Reagan, and Ford, it appears that the Congressional decision is firm, especially in this era of scrutinizing every item in the Federal budget.

In 1997 Ford participated in ''The Presidents' Summit on America's Future,'' along with former presidents Bush and Carter, and President Clinton, as well as General Colin

Powell, and former first ladies Nancy Reagan and Lady Bird Johnson. The purpose of the gathering was to discuss volunteerism and community service, and marked the first occasion when living former presidents convened on a domestic policy.

Further Reading

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Henry Ford

After founding the Ford Motor Company, the American industrialist Henry Ford (1863-1947) developed a system of mass production based on the assembly line and the conveyor belt which produced a low-priced car within reach of middle-class Americans.

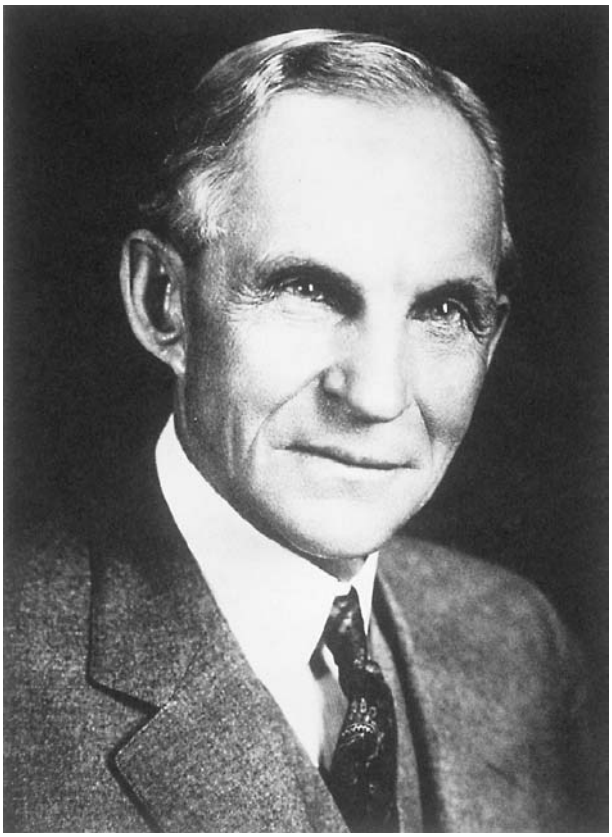

The oldest of six children, Henry Ford was born on July 30, 1863, on a prosperous farm near Dearborn, Mich. He attended school until the age of 15, meanwhile developing a dislike of farm life and a fascination for machinery. In 1879 Ford left for Detroit. He became an apprentice in a machine shop and then moved to the Detroit Drydock Company. During his apprenticeship he received $2.50 a week, but room and board cost $3.50 so he labored nights repairing clocks and watches. He later worked for Westinghouse, locating and repairing road engines.

His father wanted Henry to be a farmer and offered him 40 acres of timberland, provided he give up machinery. Henry accepted the proposition, then built a first-class machinist's workshop on the property. His father was disappointed, but Henry did use the 2 years on the farm to win a bride, Clara Bryant.

Ford's First Car

Ford began to spend more and more time in Detroit working for the Edison Illuminating Company, which later became the Detroit Edison Company. By 1891 he had left the farm permanently. Four years later he became chief engineer; he met Thomas A. Edison, who eventually became one of his closest friends.

Ford devoted his spare time to building an automobile with an internal combustion engine. His first car, finished in 1896, followed the attempts, some successful, of many other innovators. His was a small car driven by a two-cylinder, four-cycle motor and by far the lightest (500 pounds) of the early American vehicles. The car was mounted on bicycle wheels and had no reverse gear.

In 1899 the Detroit Edison Company forced Ford to choose between automobiles and his job. Ford chose cars and that year formed the Detroit Automobile Company, which collapsed after he disagreed with his financial backers. His next venture was the unsuccessful Henry Ford Automobile Company. Ford did gain some status through the building of racing cars, which culminated in the ''999,'' driven by the famous Barney Oldfield.

Ford Motor Company

By this time Ford had conceived the idea of a low-priced car for the masses, but this notion flew in the face of popular thought, which considered cars as only for the rich. After the ''999'' victories Alex Y. Malcomson, a Detroit coal dealer, offered to aid Ford in a new company. The result was the Ford Motor Company, founded in 1903, its small, $28,000 capitalization supplied mostly by Malcomson. However, exchanges of stock were made to obtain a small plant, motors, and transmissions. Ford's stock was in return for his services. Much of the firm's success can be credited to Ford's assistants—James S. Couzens, C. H. Wills, and John and Horace Dodge.

By 1903 over 1,500 firms had attempted to enter the fledgling automobile industry, but only a few, such as Ransom Olds, had become firmly established. Ford began production of a Model A, which imitated the Oldsmobile, and

followed with other models, to the letter S. The public responded, and the company flourished. By 1907 profits exceeded $1,100,000, and the net worth of the company stood at $1,038,822.

Ford also defeated the Selden patent, which had been granted on a ''road engine'' in 1895. Rather than challenge the patent's validity, manufacturers secured a license to produce engines. When Ford was denied such a license, he fought back; after 8 years of litigation, the courts decided the patent was valid but not infringed. The case gave the Ford Company valuable publicity, with Ford cast as the underdog, but by the time the issue was settled, the situations had been reversed.

New Principles

In 1909 Ford made the momentous decision to manufacture only one type of car—the Model T, or the ''Tin Lizzie.'' By now he firmly controlled the company, having bought out Malcomson. The Model T was durable, easy to operate, and economical; it sold for $850 and came in one color—black. Within 4 years Ford was producing over 40,000 cars per year.

During this rapid expansion Ford adhered to two principles: cutting costs by increasing efficiency and paying high wages to his employees. In production methods Ford believed the work should be brought by conveyor belt to the worker at waist-high level. This assembly-line technique required 7 years to perfect. In 1914 he startled the industrial world by raising the minimum wage to $5 a day, almost double the company's average wage. In addition, the ''Tin Lizzie'' had dropped in price to $600; it later went down to $360.

World War I

Ford was now an internationally known figure, but his public activities were less successful than his industrial ones. In 1915 his peace ship, the *Oskar II,* sailed to Europe to seek an end to World War I. His suit against the *Chicago Tribune* for calling him an anarchist received unfortunate publicity. In 1918 his race for the U.S. Senate as a Democrat met a narrow defeat. Ford's saddest mistake was his approval of an anti-Semitic campaign waged by the Ford-owned newspaper, the *Dearborn Independent*.

When the United States entered World War I, Ford's output of military equipment and his promise to rebate all profits on war production (he never did) silenced critics. By the end of the conflict his giant River Rouge plant, the world's largest industrial facility, was nearing completion. Ford gained total control of the company by buying the outstanding stock.

In the early 1920s the company continued its rapid growth, at one point producing 60 percent of the total United States output. But clouds stirred on the horizon. Ford was an inflexible man and continued to rely on the Model T, even as public tastes shifted. By the middle of the decade Ford had lost his dominant position to the General Motors Company. He finally saw his error and in 1927 stopped production of the Model T. However, since the new Model A was not produced for 18 months, there was a good deal of unemployment among Ford workers. The new car still did not permanently overtake the GM competition, Chevrolet; and Ford remained second.

Final Years

Ford's last years were frustrating. He never accepted the changes brought about by the Depression and the 1930s New Deal. He fell under the spell of Harry Bennett, a notorious figure with underworld connections, who, as head of Ford's security department, influenced every phase of company operations and created friction between Ford and his son Edsel. For various reasons Ford alone in his industry refused to cooperate with the National Recovery Administration. He did not like labor unions, refused to recognize the United Automobile Workers, and brutally repressed their attempts to organize the workers of his company.

Ford engaged in some philanthropic activity, such as the Henry Ford Hospital in Detroit. The original purpose of the Ford Foundation, established in 1936 and now one of the world's largest foundations, was to avoid estate taxes. Ford's greatest philanthropic accomplishment was the Ford Museum and Greenfield Village in Dearborn, Mich.

A stroke in 1938 slowed Ford, but he did not trust Edsel and so continued to exercise control of his company. During World War II Ford at first made pacifist statements but did retool and contribute greatly to the war effort. Ford's grandson Henry Ford II took over the company after the war. Henry Ford died on April 7, 1947.

Further Reading

Ford's own books, written in collaboration with Samuel Crowther, provide useful information: *My Life and Work* (1922), *Today and Tomorrow* (1926), and *Moving Forward* (1930). The writings on Ford are voluminous. The most authoritative on the man and the company are by Allan Nevins and Frank E. Hill, *Ford: The Times, the Man, the Company* (1954), *Ford: Expansion and Challenge, 1915-1933* (1957), and *Ford: Decline and Rebirth, 1933-1962* (1963). The best short studies are Keith Theodore Sward, *The Legend of Henry Ford* (1948), and Roger Burlingame, *Henry Ford: A Great Life in Brief* (1955). More recent works are Booton Herndon, *Ford: An Unconventional Biography of the Men and Their Times* (1969), and John B. Rae, *Henry Ford* (1969). Of the books by men who worked with Ford, Charles E. Sorensen, *My Forty Years with Ford* (1956), is worth reading. See also William Adams Simonds, *Henry Ford: His Life, His Work, His Genius* (1943), and William C. Richards, *The Last Billionaire: Henry Ford* (1948). □

Henry Ford II

Henry Ford II (1917-1987) was an American industrialist. He turned his grandfather's faltering automobile company into the second largest industrial corporation in the world.

Henry Ford II was born in Detroit, Michigan on September 4, 1917, the grandson of the automobile pioneer Henry Ford. After graduation from the Hotchkiss School in Lakeville, Connecticut, in 1936, Henry entered Yale University, where he specialized in sociology, a study that evidently influenced him a great deal. He lacked sufficient credits to graduate but left college anyway in 1940 to marry and begin work at the family firm, the Ford Motor Company.

In 1941 Ford was drafted and became an ensign at the Great Lakes Naval Training School. Meanwhile, conditions at the family firm—which had been losing money under the autocratic control of his grandfather—deteriorated further. A crisis was reached with the death of Ford's father in 1943. President Franklin D. Roosevelt's Cabinet deactivated Ford from the Navy so that he could aid in operating the company in its war work. Thus, at the age of 25 Ford was thrown into a situation for which he had little preparation. However, he was able to win his grandfather's confidence and grasp control of the chaotic, nebulous organization.

In September 1945 Henry Ford II became president of the Ford Motor Company and began recruiting an expert management team. By 1949 the company had been revitalized and restructured, and it had produced a new car comparable to the Model T and Model A. During the 1950s the firm moved into second place in automobile sales and became the industry's leader in product innovation. By 1960 Ford was so confident that he began to assume a one-man control reminiscent of that of his grandfather.

However, the younger Ford's individualism was tempered by a strong sense of social responsibility, which he had expressed publicly since his earliest days in business. He served as an alternate delegate to the United Nations under President Dwight D. Eisenhower in 1953 and as chairman of the National Alliance for Businessmen (which sought jobs for the unemployed) under President Lyndon B. Johnson in 1968. The 1970s saw Ford add the problems of pollution and environmental control to his earlier concerns for labor relations, business ethics, international trade, and civil rights.

Ford retired from his presidency in 1960, although he remained active in the business. He was named chairman of the board and chief executive officer, until he retired from Ford Motor Company in 1979. He died in 1987.

Further Reading

There is no biography of Ford. The best account of his life and early business career is found in Allan Nevins and Frank E. Hill, *Ford: Decline and Rebirth, 1933-1962* (1963). Less scholarly but more recent is Booton Herndon, *Ford: An Unconventional Biography of the Men and Their Times* (1969), which offers many revealing insights into Ford's personality and character. □

John Ford

The English author John Ford (1586-1639?) was the last great tragic dramatist of the English Renaissance. His work is noted for its stylistically simple and pure expression of powerful, shocking themes.

John Ford, the second son of Thomas Ford, was baptized at Ilsington, Devonshire, on April 17, 1586. The Devonshire Fords were a well-established family, and John's father appears to have been a fairly well-to-do member of the landed gentry.

In 1602 Ford entered the Middle Temple, one of the London Inns of Court. Although designed primarily to provide training in the law, the Inns of Court at this time also attracted young men who had no intention of entering the legal profession. Ford probably acquired his knowledge of Plato, Aristotle, and the Latin classics while in residence at the Middle Temple, where he remained for about 15 years.

During his early years in London, Ford wrote a few undistinguished nondramatic works. Not until 1621 did he turn to writing for the stage. From 1621 to 1625 he collaborated on at least five plays with Thomas Dekker, John Webster, and Samuel Rowley—all experienced and successful dramatists. From 1625 until the end of his literary career Ford worked alone, writing about a dozen plays (some of which are lost). Ford's reputation as a major dramatist rests on two of these unaided efforts: '*Tis Pity She's a Whore* and *The Broken Heart*.

Ford has been called a decadent playwright because of his frank treatment of lurid and sensational themes. In '*Tis*

Pity She's a Whore (1629?-1633) the central character, Giovanni, having become involved in an incestuous and adulterous affair with his sister, is finally led to kill her. With his sister's heart on the point of his dagger, Giovanni triumphantly proclaims his misdeeds, whereupon he is himself killed.

The Broken Heart (ca. 1627-1631?), while less obviously sensational, also treats of abnormal characters caught in highly unusual situations. The action of the play is set in Sparta, and its principal characters illustrate the typically Spartan virtues of rigorous self-discipline and overriding concern for personal honor. In the final act, when Princess Calantha is told of the deaths of her father, her friend, and her betrothed, she suppresses all signs of emotion. Only when she has set the affairs of the kingdom in order does she reveal the unbearable psychological strain put upon her; with ceremonious dignity she weds her dead lover and successfully commands her heart to break.

Nothing is known of Ford's activities after 1639, when his last known play was printed. No record of his death or burial has been found.

Further Reading

The standard life of Ford is M. Joan Sargeaunt, *John Ford* (1935). For the dating of Ford's plays (an extremely difficult task) see Gerald Eades Bentley, *The Jacobean and Caroline Stage,* vol. 3 (1956). Ford's intellectual makeup and his moral views are treated at length in G.F. Sensabaugh, *The Tragic Muse of John Ford* (1944), and Mark Stavig, *John Ford and the Traditional Moral Order* (1968). □

John Sean O'Feeney Ford

John Sean O'Feeney Ford (ca. 1895-1973) was an American film director who, with other pioneers in the movie industry, transformed a rudimentary entertainment medium into a highly personalized and expressive art form.

John Sean O'Feeney Ford was born around February 1, 1895, the youngest child of Irish immigrant parents. Ford graduated from high school in 1913 and attended the University of Maine. He entered the film industry in 1914 as a property man, directed his first film, *Tornado,* in 1917, and continued to produce silent films at the rate of five to ten each year. He established his reputation as a leading silent-film maker with *The Iron Horse* (1924), one of the first epic westerns, and *Four Sons* (1928), his initial attempt at a personal cinematic statement. Both films are now part of the silent-screen museum repertory.

But Ford was to make his great contribution as a director of talking motion pictures and in 1935 produced *The Informer,* often described as the first creative sound film. Dealing with a tragic incident in the Irish Rebellion of 1922, Ford and his scriptwriter transformed a melodramatic novel into a compassionate, intensely dramatic, visually expressive film. It received the Academy Award and the New York Film Critics Award for best direction. That same year Ford directed *Steamboat 'Round the Bend* and *The Whole Town's Talking,* which though neglected at the time are now considered on a par with *The Informer*.

With *Stagecoach* (1939) Ford established the American western as mythic archetype. His sculptured landscapes and pictorial compositions immediately impressed critics and audiences. With this film Ford formally renounced the realistic montage film theories of D.W. Griffith and the Russian director Sergei Eisenstein to develop a film esthetic that substituted camera movement and precise framing of spatial relationships for dramatic cutting and visual contrast. Ford utilized auditory effects to increase a scene's psychological tension.

In 1940 Ford began work on the film version of John Steinbeck's Depression novel, *The Grapes of Wrath*. Ignoring Steinbeck's propagandistic intentions and philosophizing, Ford concentrated on the human elements in the story and unified the episodic structure of the novel with a controlled use of visual symbolism. The film remains remarkable in several respects, most notably in Ford's ability to achieve an appropriately harsh and naturalistic style without sacrificing his poetic sensibility. This success brought the director his second Oscar and New York Film Critics Award. The following year Ford's most romantic film, *How Green Was My Valley,* a lyrical and nostalgic evocation of life in a Welsh mining town, earned him his third series of awards.

In addition to his work for the American Office of Strategic Services during World War II, Ford produced two excellent naval documentaries in 1945, a sex hygiene film for soldiers, and a commercial war movie, *They Were Expendable* (1945). After the war Ford released his second great western, *My Darling Clementine* (1946), which combined epic realism with poetic luminosity to create the most beautiful western to date. This was Ford's finest film. Only slightly less successful were *Fort Apache* (1948) and *She Wore a Yellow Ribbon* (1949). His best film of the early 1950s was *The Quiet Man* (1952), a delightfully energetic comedy about exotic domestic rituals in a small Irish province, for which he received his fourth Oscar. *The Searchers* (1957) was an intense, psychological western about a group of pioneers seeking a young girl captured by the Indians. Ford next turned to the conflicts of ward politics in the Irish section of Boston in *The Last Hurrah* (1958).

With the exception of *Sergeant Rutledge* (1961) and *The Man Who Shot Liberty Valance* (1963), Ford's films of the 1960s were not on the same level as his earlier work. *Cheyenne Autumn* (1964), treating the tragedy of the American Indian, lacked his characteristic personal involvement and visual freshness. *Young Cassidy,* a biography of writer Sean O'Casey, was abandoned by the ailing Ford and completed by a lesser British director. Partially deaf and afflicted with poor vision (he wore a patch over one eye), Ford lived with his wife in Los Angeles during the early 1970s and died in 1973.

Over the years Ford evolved a concise cinematic vocabulary, consisting of subtle camera movement, graduated long shots, and unobtrusive editing. Notable for their realistic detail, pictorial beauty, and dynamic action sequences, his films have exerted a pronounced influence on the work of other directors. Winner of numerous awards and international citations, Ford is unique among American directors in having won the admiration of the middlebrow, establishment critics for his early social dramas (*The Informer, The Grapes of Wrath*) and the respect of the intellectual European and avant-garde critics for the more stylized films (*My Darling Clementine, The Searchers*) of his later years. As film historian Andrew Sarris recorded, ''Ford developed his craft in the twenties, achieved dramatic force in the thirties, epic sweep in the forties, and symbolic evocation in the fifties.''

Further Reading

The outstanding critical and biographical studies of Ford are in French. The only full-length work in English is Peter Bogdanovich, *John Ford* (1968). Of particular interest are sections in Roger Manvell, *Film* (1946); George Bluestone, *Novels into Film* (1957); and Andrew Sarris, *The American Cinema, 1929-1968* (1968). Jean Mitry's *Cahiers du cinema* interview with the director can be found in Andrew Sarris, ed., *Interviews with Film Directors* (1968). □

Paul Leicester Ford

Paul Leicester Ford (1865-1902) was an American bibliographer, editor, biographer, and novelist.

Paul Leicester Ford was born in Brooklyn, N.Y., the son of a bibliophile whose superb collection of Americana was valued at $100,000. An injury to his spine hindered Paul's growth; he had to be educated by tutors. In time his omnivorous reading in his father's library (encouraged by a scholarly brother, Worthington), his life in a select social environment, and his extensive travels in North and South America and in Europe extended his cultural interests.

Ford's first publication, at the age of 11, *The Webster Geneology* (sic), accompanied by learned notes, was privately printed. He went on to publish several bibliographies—of books by and about Alexander Hamilton (1886) and Benjamin Franklin (1889), the *Check-List of American Magazines Published in the Eighteenth Century* (1889), and of literature relating to the adoption of the U.S. Constitution (1896). He reprinted in facsimile early books on colonial America by Thomas Hariot and John Brereton, John Milton's *Comus,* and Francis Bacon's *Essayes*. His major achievements were the editing of *The Works of Thomas Jefferson* in 10 volumes (1892-1899), *The Political Writings of John Dickinson, 1764-1774* (1895), and *The Federalist* (1898).

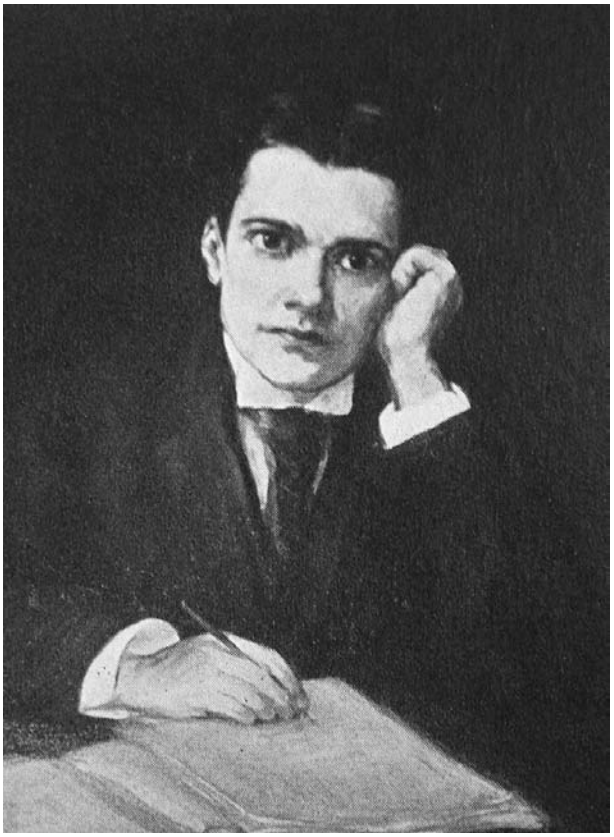

Ford turned from bibliography to literary endeavors. His two popular biographical studies were *The True George Washington* (1896) and *The Many-sided Franklin* (1899). Less idolatrous than previous studies of the same men, Ford's biographies still made their subjects humanly attractive.

Ford also wrote a number of novels, two of which were very popular. *The Honorable Peter Stirling* (1894) was based upon Ford's brief foray into politics. Partly because the protagonist was thought to be modeled on Grover Cleveland, and partly because the book—almost uniquely in its time—pictured a ''good'' boss sympathetically, it became a best seller. In a corrupt world of city and state politics, Stirling stands out as ''a practical idealist'' who, at a time when he takes a stand that threatens to lose him votes, says, ''Votes be damned!'' *Janice Meredith: A Story of the American Revolution* (1899) made use of Ford's historical knowledge. In a period when historical novels were flourishing, it sold 200,000 copies and was put on the stage in 1901-1902. Three other novels published between 1897 and 1902, though moderately successful, attracted less attention.

Despite his physical handicaps, Ford was very active socially. At the age of 37, at the height of his powers, having edited and written more than 70 books, he died tragically when a disinherited brother shot him.

Further Reading

Gordon Milne, *The American Political Novel* (1966), discusses *The Honorable Peter Stirling* in its literary context.

Additional Sources

Dubois, Paul Z., *Paul Leicester Ford: an American man of letters 1865-1902,* New York: B. Franklin, 1977. □

James Forman

James Forman (born 1928), a writer, journalist, political philosopher, human rights activist, and revolutionary socialist, was a leader of the Student Nonviolent Coordinating Committee (SNCC) during most of its active period.

James Forman was born in Chicago, Illinois, on October 4, 1928. He spent his early life on a farm in Marshall County, Mississippi. Upon graduating from Englewood High School in Chicago, he attended junior college for a semester. He then joined the U.S. Air Force as a personnel classification specialist. Having completed a four-year tour-of-duty, he enrolled at the University of Southern California; however, his studies were interrupted when a false arrest charge kept him from taking his final examinations. This also gave a new meaning to the racism he had observed in the armed services and elsewhere.

Returning from Chicago, Forman excelled in the intellectually-charged environment of Roosevelt University. There he served as president of the student body and chief delegate to the 1956 National Student Association. In the fall of 1957 he began graduate studies at Boston University in African affairs, yet could not reconcile himself to studying Africa when children in Little Rock, Arkansas, were trying to integrate a school. He left Boston and went to the South as a reporter for the *Chicago Defender*. During this period he also wrote a novel about the ideal interracial civil rights group whose philosophy of non-violence would produce massive social change.

Forman returned to Chicago to teach, and became involved with the Emergency Relief Committee, a group affiliated with the Congress of Racial Equality (CORE) and dedicated to providing food and clothing to black sharecroppers evicted from their homes for registering to vote in Fayette County, Tennessee. In 1960 he formally joined the civil rights movement by going to Monroe, North Carolina, to assist Robert F. Williams, head of the local chapter of the National Association for the Advancement of Colored People (NAACP). In his confrontation with local white people, Williams had been censured by the NAACP for his call of armed self-defense. Though still teaching in Chicago, Forman maintained his ties with the southern student activists and from them heard about a newly formed group called SNCC (Student Non-violent Coordinating Committee), which was structured much like the organization his novel suggested. After some debate, Forman left teaching and went to SNCC's national headquarters in Atlanta. Within a week he was appointed executive secretary, in 1961.

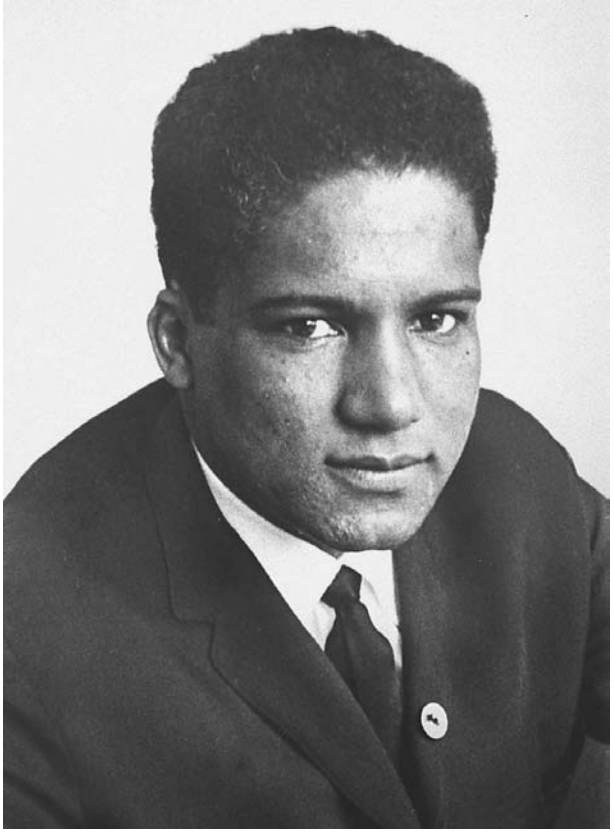

Forman's greatest contribution to SNCC in eight years of involvement was his ability to provide the administrative skills and political sophistication the organization needed. He hired an efficient staff, brought professionalism to the research and fund-raising activities as well as discipline and direction to SNCC's various factions. He realized the need for specialized skills and made office-work, research, and fund-raising all part of SNCC's revolutionary activities.

As executive secretary of SNCC, Forman was involved in every major civil rights controversy in the nation. He coordinated the famous ''Freedom Rides'' and advocated the use of white civil rights workers in white communities. He started the Albany Movement, which paved the way for Martin Luther King's campaign there. He criticized the 1963 March on Washington as a ''sell-out'' by black leaders to the Kennedy administration and the liberal-labor vote. In 1964 Forman and Fannie Lou Hamer opposed the compromise worked out by the Democratic Party and the Mississippi Freedom Democratic Party at the Democratic National Convention. In addition, he questioned the capitalistic orientation of mainstream black leaders and castigated them for not understanding the correlations among capitalism, racism, and imperialism. Forman also noted that most civil rights groups were not effective or enduring because they were ''leader-centered'' rather than being ''group or people-centered.'' Some of those other civil rights leaders saw Forman as something of a hothead. As James Farmer noted in his autobiography, *Lay Bare the Heart,* ''Forman was volatile and uncompromising, an angry young man. His head had been clubbed many times on the front lines in Dixie. He was impatient with Urban League and NAACP types; he was nervous and perhaps a trifle battle-fatigued.''

As director of the International Affairs Commission of SNCC, Forman and ten other staff members went to Africa in 1964 as guests of the government of Guinea. This trip began to alter his views, and he developed a global analysis of racism. His understanding was shaped by reading the works of Frantz Fanon, Che Guevara, Kwame Nkhrumah, Fidel Castro, and Malcolm X. In 1967 he delivered a paper in Zambia entitled: ''The Invisible Struggle Against Racism, Colonialism and Apartheid.'' His internationalist orientation lead him to accept an appointment in the Black Panther Party (BPP) as minister of foreign affairs and director of political education in 1968. (Early in 1967 SNCC and the BPP had coordinated a number of ventures and activities.)

This alliance soon ended, and Forman even left SNCC in 1969 when he was essentially deposed by H. Rap Brown, then chairman of the committee. Before Forman left, he delivered one of the most provocative challenges to come out of the 1960s. In a speech given in April of 1969 at the Black Economic Development Conference, Forman called for ''a revolutionary black vanguard'' to seize the government and redirect its resources. In addition, in his now famous ''Black Manifesto'' he demanded that ''white Christian Churches and Jewish Synagogues, which are part and parcel of the system of capitalism,'' pay half-a-billion dollars to blacks for reparations for slavery and racial exploitation. He wanted the money to create new black institutions. Specifically, he demanded a Southern Land Bank, four major publishing and printing enterprises, four television networks, a Black Labor Strike and Defense Fund Training Center, and a new black university. Interesting enough, some funds did come in; however, most were given to the traditional black churches and organizations.

In some ways, ''The Black Manifesto'' was Forman's greatest moment. He had linked contemporary wealth with historic exploitation; thus, he presented the ultimate challenge to American society. In the early 1970s Forman spent most of his time writing his mammoth work on black revolutionaries. In 1977 he enrolled as a graduate student at Cornell University. He received a Masters of Professional Studies (M.P.S.) in African and Afro-American history in 1980.

In 1983 Forman served a one-year term as legislative assistant to the president of the Metropolitan Washington Central Labor Council (AFL-CIO). He was chairman of the Unemployed and Poverty Council (UPAC), a civil and human rights group in Washington, D.C. As one of the major leaders of the civil rights era, James Forman continued to represent a dimension of black activism which sought to develop a revolutionary organization in America. He also received a Ph.D. in 1985 from the Union of Experimental Colleges and Universities in cooperation with the Institute of Policy Studies. In April 1990, Forman was honored by the National Conference of Black Mayors, who awarded him their Fannie Lou Hamer Freedom Award.

Further Reading

Forman was a prolific writer. He was most noted for: *1967: High Tide of Black Resistance* (1967); *Sammy Younge, Jr.: The First Black College Student to Die in the Black Liberation Movement* (1968); *Liberation: Viendra d'une Chose Noir* (1968); ''The Black Manifesto'' (1969); *The Political Thought of James Forman* (1970); *The Making of Black Revolutionaries* (1972, 1985); and *Self-Detertion: An Examination of the Question and its Applications to the African-American People* (1980, 1984). He also wrote for newspapers, journals, and magazines. Books in which Forman is discussed in detail include *Black Awakening in Capitalist America: An Analytical History* by Robert L. Allen (1969); *In Struggle: SNCC and the Black Awakening of the 1960s* by Claybourne Carson (1981); *Power on the Left: American Radical Movements Since 1946* by Lawrence Lader (1979); and *The River of No Return: The Autobiography of a Black Militant and the Life and Death of SNCC* by Cleveland Sellers and Robert Terrell (1973). A Web site containing information on SNCC's formation in the 1960s, and an article entitled *SNCC: Basis of Black Power* can be found at http://jefferson.village.virginia.edu/sixties/HTML_docs/Primary/manifestos/SNCC_bla. □

Edwin Forrest

The actor Edwin Forrest (1806-1872) was the first great American-born tragedian. Heroic in technique, he was acclaimed by the popular audience but often scorned by the cultured. His career had important social and political implications.

Edwin Forrest, the fifth child of a destitute Philadelphia family, left school when he was 10. At 14 he gained his first professional role. Though his talent was immediately apparent, there was no place for him on eastern stages, so he joined companies that played in the West and South. Returning to the prestigious theaters of the East in 1825, he was inspired and praised by Edmund Kean, the English actor, and made a great success acting Othello. At the age of 21 Forrest was a star, playing all the important Shakespearean roles. He was the only American actor who could challenge the English domination of the stage.

Forrest offered prizes for original American plays, especially with parts he might play. *Metamora* (1828), *The Gladiator* (1831), and *The Broker of Bogota* (1834) were the most successful. Forrest became wealthy, partly from these roles, but he paid the authors no royalties beyond the original prize.

While touring England in 1837, Forrest met and married Catherine Sinclair. He also met William Macready, the English actor who competed with Forrest for preeminence.

Forrest's technique, like his temperament, was heroic and physical rather than subtle. As an actor, he embodied all the robust, uninhibited majesty that Americans saw in themselves as a nation. His voice could make the pits tremble; his eloquence was marvelous for the large theaters of the time; and his furious realism, especially in scenes of combat, terrified his stage opponents. William Winter later said he was a ''vast animal bewildered by a grain of genius.'' Forrest's heroic pose and strong nationalism were not lost upon the popular audience, which felt a traditional cultural inferiority to England.

In 1849 the long-standing competition between Forrest and Macready exploded into riot. Forrest insisted that Macready had insulted him; Forrest's followers insisted that the Englishman had insulted America. Macready versus Forrest became a struggle of England against America, rich against poor, the elite against the common. A mob stormed the Astor Place Theater in New York City, where Macready was playing; and the militia in quelling the riot killed at least 22 persons. Forrest's reputation was tarnished by the tragedy.

That same year Forrest accused his wife of adultery; the long and sordid litigation came to the divorce court in 1851. Though Catherine was vindicated, America had its first actor's divorce scandal, and Forrest's Othello was more popular than ever.

Forrest soon retired. Though he returned to the stage in 1860, his grandiloquent, strenuous style of acting was passing from favor. Some critics still insist, however, that he was the greatest actor America has ever produced.

Further Reading

William R. Alger, *Life of Edwin Forrest, the American Tragedian* (1877), is the standard biography. Lawrence Barrett, *Edwin Forrest* (1881), is an account by an actor. For a negative view of Forrest as ''always the slave of his ignorance'' see William Winter, *The Wallet of Time,* vol. 1 (1913). Lloyd R. Morris, *Curtain Time* (1953), gives an excellent brief evaluation of Forrest. □

John Forrest

John Forrest, 1st Baron Forrest of Bunbury (1847-1918), was an Australian explorer, administrator, and political leader. He gained a reputation as a capable and resolute expedition leader, but his greatest achievement was the economic development of Western Australia.

John Forrest was born in Bunbury, a small town south of Perth, Western Australia, on Aug. 22, 1847. He was educated at Bishop's School, Perth, and joined the colonial Survey Department in 1865. Four years later, as leader of an expedition in search of a long-missing exploring party, he penetrated well beyond settled areas.

In 1870, with his brother Alexander, Forrest led an expedition from Perth to Adelaide (over 1,500 miles) along the Great Australian Bight, generally traversing desolate tracts that had been crossed only once, 30 years before. A second grueling expedition—again undertaken with his brother—was the crossing in 1874 from Champion Bay, on the west coast, to the Musgrave Ranges in central Australia, during which the economic value of this vast area was reviewed.

These expeditions gained for Forrest a variety of honors and established his reputation as a man of intrepidity and initiative in practical matters. He received a grant of 5,000 acres of land, the Royal Geographical Society awarded him its Gold Medal, and European institutions honored him with awards.

In Colonial Administration

In 1876 Forrest was appointed deputy surveyor general of Western Australia. He was commissioner of crown lands and surveyor general from 1883 and led an expedition to the Kimberley district in the far northwest of the colony in preparation for its occupation by cattlemen. As a respected member of the Executive Council and the Legislative Council, Forrest was the natural choice as premier and treasurer when responsible government was introduced in Western Australia in 1890. He was knighted the following year.

With the unearthing of large quantities of gold in the Coolgardie and Kalgoorlie areas, Western Australia's economy boomed in the mid-1890s. From 50,000 inhabitants in 1891, the colony's population increased to 150,000 in less than 7 years, and Forrest provided stable government and a steady hand. Railways were extended, farming methods were improved, and a water pipeline was built to the distant desert gold fields. Education was extended and fees abolished in public schools. In 1899 women were granted the franchise.

Forrest attended the 1891 convention called to discuss federation of the Australian colonies, and the follow-up convention of 1897-1898; generally his attitude to federation was cautious, with the emphasis on the need to protect the rights of less populous states, and it was only a wave of

popular sentiment that carried Western Australia into the Commonwealth.

In Federal Government

With the setting up of the federal government, Forrest resigned from Western Australia's legislature to join the ministry of Edmund Barton, which was sworn in on Jan. 1, 1901. Forrest was elected to the House of Representatives in the March poll. At first postmaster general, he transferred later to the Ministry of Defence (1901-1903). He served in all non-Labour ministries until 1914 and was acting prime minister from March to June 1907. However, lacking political finesse, Forrest never gained a large personal following. His reputation was built on rugged honesty and able administration (even though he was not an active deviser of policies). His reputation as treasurer rested mainly on his conservative tendencies. Forrest strongly advocated a transcontinental rail link; work on this began under Labour—his political opponents—in 1910.

When William Morris Hughes broke with the Labour party in 1917 and formed a coalition ministry, Forrest was appointed treasurer. In February 1918 he became the first native-born Australian to be raised to the peerage. He resigned office with the intention of taking his seat in the House of Lords, but while en route to London he died at sea on Sept. 3, 1918. He was buried in Sierra Leone; later his remains were taken to Perth for reburial.

Further Reading

Forrest's reports on his explorations are *Journal of an Exploring Expedition to the Country Eastward to Port Eucla and Thence to Adelaide* (1870); *Journal of Proceedings of the Western Australian Exploring Expedition through the Centre of Australia* (1875); and *Explorations in Australia* (1875). Forrest's *Notes on Western Australia* (1884) provides background material. See also Geoffrey Rawson, *Desert Journeys* (1948). Forrest's premiership is covered in Sir Hal Colebatch, ed., *A Story of a Hundred Years: Western Australia, 1829-1929* (1929), and in Frank K. Crowley, *Australia's Western Third* (1960). The federal governments in which Forrest served are examined in H. G. Turner, *The First Decade of the Australian Commonwealth . . . 1901-1910* (1911), and in A. N. Smith, *Thirty Years: The Commonwealth of Australia, 1901-1931* (1933). □

Nathan Bedford Forrest

A Confederate general in the American Civil War, Nathan Bedford Forrest (1821-1877) ranks as a near genius of war. He was a daring and successful cavalry leader who had few peers.

Nathan Bedford Forrest, eldest son of his family, was born near Chapel Hill, Tenn., on July 13, 1821. The family moved to Mississippi in 1834, and Forrest's father died when the boy was 16. As head of the house, Forrest farmed, traded horses and cattle, and finally traded slaves. Slowly he accumulated the capital to buy Mississippi and Arkansas plantations. At length a wealthy man, he married Mary Ann Montgomery in 1845. Moving to Memphis in 1849, he was active in city affairs and served as alderman. Denied formal education, he taught himself to write and speak clearly and learned mathematics; yet he never learned to spell.

With the Civil War coming, Forrest enlisted as a private in the Confederate Army. Since he raised and equipped a cavalry battalion at his own expense, he was appointed lieutenant colonel in 1861. As a cavalry leader, Forrest displayed spectacular talent. His men were devoted to him, admiring his stature, commanding air, courtesy, even his ferociousness.

Forrest took part in the defense of Ft. Donelson, Tenn., in 1862. He persuaded his superiors to let his troops escape before the surrender, which endeared him to the troops. As a full colonel at Shiloh, he received a bad wound. In 1862, commissioned brigadier general, he began a long and lustrous association with the Confederate Army of Tennessee.

A succession of commanders realized Forrest's talent as a raider and used him to wreak havoc behind enemy lines. Forrest believed in surprise, audacity, and nerve. His men became splendid scouts as well as superb raiders. His philosophy of war is distilled in his maxim, ''Get there first with the most.''

Several of Forrest's battles were minor classics of cavalry tactics. Near Rome, Ga., in 1863, he outmaneuvered and captured a raiding Union column. In 1864 he defeated a much larger Union force at Brice's Cross Roads, Miss. In planning this action Forrest had taken account of weather, terrain, the condition of his own and of enemy troops, deployment of the enemy column, time, and distance in a deft blending of strategy, tactics, and logistics.

Not always affable, Forrest had troubles with some superiors, especially Gen. Braxton Bragg. Forrest thought Bragg unfair, jealous, and discriminatory regarding the Chickamauga campaign, and he took his grievance to President Jefferson Davis. Davis transferred Forrest and in 1863 commissioned him major general.

Although historians still argue over Forrest's responsibility for the Ft. Pillow massacre, in which Union African American troops were slaughtered, it appears that Forrest did not order the massacre. Lack of evidence prevents a definite conclusion. Toward the end of the war Forrest raided successfully in Mississippi, Tennessee, and Alabama.

Promoted to lieutenant general in 1865, Forrest fought increasing enemy forces with dwindling ranks. The long spring raid of Union general James H. Wilson pushed him back to the defense of the Confederate ordnance center at Selma, Ala., where he was finally defeated. He surrendered on May 9, 1865.

After the war Forrest lived in Memphis, Tenn. He was evidently active in organizing the Ku Klux Klan but abandoned it when its course turned violent. For several years he was president of the Selma, Marion and Memphis Railroad. He died in Memphis.

Further Reading

The best biography of Forrest is Robert S. Henry, *"First with the Most" Forrest* (1944), although Andrew N. Lytle, *Bedford Forrest and His Critter Company* (1931; rev. ed. 1960), and John A. Wyeth, *That Devil Forrest* (1959; originally published as *Life of Nathan Bedford Forrest,* 1899), are both good. □

James Vincent Forrestal

James Vincent Forrestal (1892-1949) was the first secretary of the U.S. Department of Defense. He was instrumental in building America's Navy during World War II and contributed to the unification of the armed forces.

James Forrestal was born on Feb. 15, 1892, in Matteawan (now part of Beacon), N.Y. His father owned a successful construction and contracting business and had married Mary A. Toohey; James was the youngest of their three sons.

Young Forrestal studied at St. Joachim's Parochial School and graduated from Matteawan High School. He began work as a cub reporter on the *Matteawan Journal*. When he became city editor for the *Poughkeepsie News Press,* he realized that he needed a college education to advance his career. He went to Dartmouth in 1911, the next year transferring to Princeton. As a senior he was on the student council and editor of the *Daily Princetonian;* his class voted him the "man most likely to succeed." However, about 6 weeks before graduation Forrestal left Princeton and never received a bachelor's degree. One of the reasons was that he had flunked an English course and did not make up the credits.

Forrestal worked briefly as a salesman. Then, as a reporter with the *New York World,* he came into contact with Wall Street society. In 1916 he joined the investment banking house of William Read and Company (soon Dillon, Read and Company). Except for service in the Navy during World War I, he remained with the company until 1940. Beginning as a bond salesman, Forrestal rapidly rose to partnership in the firm; in 1938 he became its president. As a result of several spectacular transactions, he was considered the "boy wonder" of Wall Street.

Secretary of the Navy

In 1940 at the peak of his career Forrestal accepted appointment as a $10,000-a-year administrative assistant to President Franklin D. Roosevelt. After 6 weeks in this position he was designated the first undersecretary of the Navy, a post newly created by Congress. During the next 4 years he transformed his post into a nerve center, coordinating the Navy Department's whole procurement and production war effort. His success in expanding the Navy was so great that by the end of World War II the American Navy was stronger than all other navies in the world combined.

On the death of Navy Secretary Frank Knox in April 1944, Roosevelt made Forrestal secretary. In this office for 4 years, he strongly opposed measures designed to make Germany and Japan completely impotent and strenuously objected to sharing atomic information. On the other hand, he supported America's continued effort to sustain the Chinese Nationalists against the Chinese Communists and urged the United States to retain formerly Japanese-held bases in the Pacific. He was an advocate of aid to free peoples and of containment of Soviet influence long before these policies were promulgated in the Truman Doctrine of 1947.

Secretary of Defense

Believing that the oil-producing states in the Middle East were of strategic importance to the United States, Forrestal opposed actions favorable to the creation of the state of Israel in 1947 and 1948. He was also enmeshed in the postwar dispute over unification of the armed services. The Army favored unification, but the Navy feared it. A battle ensued both in Congress and within the government. Forrestal supported greater unity but not complete integration. As a result of President Harry Truman's mediation, the National Security Act, adopted on July 26, 1947, effected among other things the reorganization that created a single Department of Defense, with the secretary of defense given Cabinet rank. Truman's appointment of Forrestal as the first secretary of defense in July 1948 was unanimously acclaimed by the nation's press.

Forrestal gave an impression of toughness and strength. His tight mouth, piercing eyes, and the way he carried himself made him seem more robust than he actually was. In the last months of his life he was mentally disturbed. In March 1949 he resigned as defense secretary, and shortly afterward he was placed under psychiatric care at the Bethesda Naval Hospital. On May 22, 1949, he committed suicide.

Further Reading

An indispensable book on Forrestal is *The Forrestal Diaries* (1951), edited by Walter Millis with the collaboration of E. S. Duffield (1951). Arnold A. Rogow, *James Forrestal: A Study of Personality, Politics, and Policy* (1963), attempts to probe Forrestal's life psychoanalytically. For details on Forrestal's role in the reorganization of the Navy Department and expansion of the Navy during World War II see Robert H. Connery, *The Navy and the Industrial Mobilization in World War II* (1951), and Robert Greenhalgh Albion and Robert Howe Connery, *Forrestal and the Navy* (1962). □

Edward Morgan Forster

The English novelist and essayist Edward Morgan Forster (1879-1970) was concerned with the conflict between the freedom of the spirit and the conventions of society.

Educated at Tonbridge School (which he disliked intensely), E. M. Forster went on to Cambridge. His father, an architect, had died when Forster was only 2 years old, but a legacy from an aunt afforded him his education and the opportunity to travel. It was his experience of Cambridge and of travel in Europe after taking his degree in 1901 which stimulated Forster's imagination and thought and led to the extraordinary burst of creative activity which produced a volume of short stories, *The Celestial Omnibus and Other Stories* (1911), and four novels in quick succession: *Where Angels Fear to Tread* (1905), *The Longest Journey* (1907), *A Room with a View* (1908), and *Howard's End* (1910).

Where Angels Fear To Tread presents a conflict between two worlds, represented by the English town of Sawston (''that hole,'' as one of the characters calls it) on the one hand and the Italian town of Monteriano on the other. Those two worlds are characterized by the English Herritons, seeking to buy (or, as eventually transpires, steal) the child of their dead sister, and Gino, the Italian father of the child. Linking the two is Caroline Abbott; loved by Philip Herriton and in love with Gino, she is the meeting point of one world with another. In the novel the child is killed and the Herritons leave Italy, which they had once thought beautiful. No happy resolution is afforded, unless it is that Philip Herriton does abandon his home in Sawston—and the values it represents—to make his living in London. Such endings of loss, death, and disappointment, redeemed only by the possibility of future change and the knowledge of the existence of beauty, are characteristic of Forster's fiction.

And characteristic, too, are the instruments Forster uses: the settled, conventional middle-class English brought into sudden and unnerving contact with a strange and more exotic people.

A Passage to India

In 1912 Forster first visited India, and after spending the war years from 1915 to 1918 in Alexandria with the Red Cross, he returned to India in 1922 as private secretary to the maharajah of the state of Dewas Senior. India is the location for Forster's only novel set entirely out of England, *A Passage to India,* which, begun in 1912, was not completed until after Forster's second visit and was finally published in 1924. The conflicting worlds which Forster treats in this novel are those of the colonial English and the native Indian.

On the title page of *Howard's End* Forster had placed the phrase ''Only connect.'' It is Forster's instruction to people whose most significant failure, as he sees it, is their reluctance to destroy the barriers of prejudice that have risen to divide them. This thought is also evident in *A Passage to India*. At the center of the novel are two characters—the Indian, Aziz, and the Englishman, Fielding—each intellectual, each aware of the traditions of his country yet largely freed from them, and each desiring to be friends. Yet circumstances, forged by inexplicable and supernatural impulses and abetted by worldly prejudice, transpire to separate them and breed a reluctant mistrust. As the novel closes, they both desire friendship: ''But the horses . . . the earth . . . the temples, the tank, the jail, the palace, the birds, the carrion, the guest house, . . . they didn't want it; they said in their hundred voices 'No, not yet,' and the sky said, 'No, not there.''' The division between the two men is confirmed. It is the division also between their two nations; and it is the division, Forster implies, which characterized the 20th century and stems from man's failure to overcome his individual and traditional differences.

A Passage To India is generally conceded to be Forster's finest novel. The novel is essentially dramatic, the characters completely realized; and people, theme, and plot fuse into a totally convincing action. Yet although this novel suggests that Forster had acquired a complete mastery of the genre, he subsequently published no more novels. His later work—written at his home in Abinger or at King's College, Cambridge (of which he was elected a fellow in 1927 and where he resided from the end of World War II until his death)—took the form of literary criticism, biography, and general essays.

Nonfiction Works

Alexandria: A History and a Guide (1922) and *Pharos and Pharillon* (1923) are superficially histories and guides, as the subtitle of the first suggests. But fundamentally they present the comments of a liberal, thoughtful, and Hellenistic mind on human manners and traditions. This characteristic bent of mind is evident in all of Forster's subsequent essays.

Perhaps the most noted and influential of these is the volume of criticism *Aspects of the Novel,* the text of the

Clark Lectures which Forster delivered in 1927. This work advances a theory of characterization and of ''pattern and rhythm'' in the novel. Forster asserts that characters are either flat—types or caricatures, particularly useful in comedy—or round—capable of surprising the reader, yet in a totally convincing fashion. He speculates that a sort of symphonic rhythm (the ''three large blocks of sound'' that make up Beethoven's Fifth Symphony, for example) may have its counterpart in fiction. These thoughts provide an illustration of Forster's own concern as a novelist. For his own characters do, in fact, range from the flattest of symbols to the complex and surprising cipher of human personality; and his own novels are sometimes built out of three recognizable parts and controlled by recurrent symbols.

Further literary essays are contained in *Abinger Harvest* (1936) and *Two Cheers for Democracy* (1951). In their impressionistic re-creation of their subjects' styles and preoccupations, and their idiosyncratic use of personal anecdote, these essays suggest the influence of Virginia Woolf and Lytton Strachey—reminding the reader that Forster was at the center of the Bloomsbury group. A constant awareness of the progress and possible destruction of human civilization is characteristic of the finest of these essays and reveals directly what perhaps is one of the driving intellectual forces of the novels. The epilogues to ''The Pageant of Abinger'' in *Abinger Harvest* and ''The Last of Abinger'' in *Two Cheers for Democracy* voice a detestation of the increasing dominance of material values.

Firm opposition to prejudice, racism, and totalitarianism has seldom been more finely expressed than in *Two Cheers for Democracy,* and the long essay ''What I Believe'' remains the moving credo of a man who in an age of increasing uniformity insists upon the rights and sanctity of the individual and the importance of the personal life. A balance between the right of every human individual to be uniquely himself and the right of every community to organize in order to preserve that individual uniqueness is finely maintained by Forster. Because the political system in which Forster was nurtured attempts to sustain this balance, he is prepared to give it two cheers: ''Two cheers are quite enough: there is no occasion to give three. Only Love, the Beloved Republic, deserves that.'' The knowledge that the beloved republic can neither be founded by his race nor banished from its aspirations furnishes the despair and the hope which are inseparable in all of Forster's writing.

Further Reading

Rose Macauley provided an early personal appreciation of Forster's work in *The Writings of E. M. Forster* (1938), and a quite different though no less personal tribute is Natwahr-Singh, ed., *E. M. Forster: A Tribute* (1964). There are many good critical studies of Forster's work. J. K. Johnstone in *Bloomsbury Group* (1954) devotes a long section to an analysis of Forster's novels which has probably not been surpassed. Among the more recent serious critical studies are H. J. Oliver, *The Art of E. M. Forster* (1960); J. B. Beer, *The Achievement of E. M. Forster* (1962); and Frederick C. Crews, *E. M. Forster: The Perils of Humanism* (1962). □

Abe Fortas

A noted civil libertarian, Abe Fortas (1910-1982) served only four years on the Supreme Court before a series of charges led to his resignation.

Abe Fortas, who was nominated by his friend President Lyndon B. Johnson to the U.S. Supreme Court in 1965, was born on June 19, 1910, in Memphis, Tennessee. His parents were Orthodox Jews who had emigrated from England. At the age of 15 he was graduated second in his class from a Memphis public high school and earned a scholarship to Southwestern College (now Rhodes College) in his hometown.

He received his B.A. in 1930 and, based on his stellar performance as an undergraduate, both Harvard and Yale Law Schools offered him scholarships. (A $50 difference per month in the Yale stipend resulted in Fortas' choice of New Haven over Cambridge.) The future justice's consistency as a scholar continued in law school. By his senior year he was editor-in-chief of the *Yale Law Journal,* a position usually reserved for the student achieving the top academic rank in the class. He received his law degree in 1933.

An offer to join the Yale faculty capped Fortas' laudable law school career. Before he could begin his teaching duties, however, he left for Washington to plunge into the New Deal as a member of the legal staff of the Agricultural Adjustment Administration. William O. Douglas (also a future justice of the U.S. Supreme Court) called him from there to the Securities and Exchange Commission in 1934. During these years Fortas managed to hold his faculty position at Yale while participating in the whirlwind life of a New Dealer. In 1935 he married Carolyn Eugenia Agger, whom he had met while at Yale.

Fortas left academics in 1939, however, to work under the tutelage of Harold Ickes as general counsel of the Public Works Administration. The formidable Ickes was so impressed with Fortas' work that in 1942 he promoted him to be his undersecretary of the Department of the Interior. Fortas continued to serve in the Franklin Roosevelt administration throughout World War II. When the conflict ended, Fortas joined his former Yale law professor, Thurman Arnold, as a partner in the new firm of Arnold & Fortas, which was to become one of Washington, D.C.'s most successful and prominent law firms. Later his wife became one of the firm's partners. She and her husband had no children.

One of the many contacts Abe Fortas made during his New Deal years was with a young congressman from Texas, Lyndon Johnson. In 1948 he defended Johnson in a challenge to his Texas Democratic senatorial primary victory. This marked the beginning of Fortas' long friendship with Johnson. In 1964 LBJ won the presidency in his own right, after having completed the term of the assassinated John F. Kennedy. Fortas declined Johnson's offer to name him attorney general.

In 1965 President Johnson persuaded Justice Arthur J. Goldberg to accept an appointment to be the United States

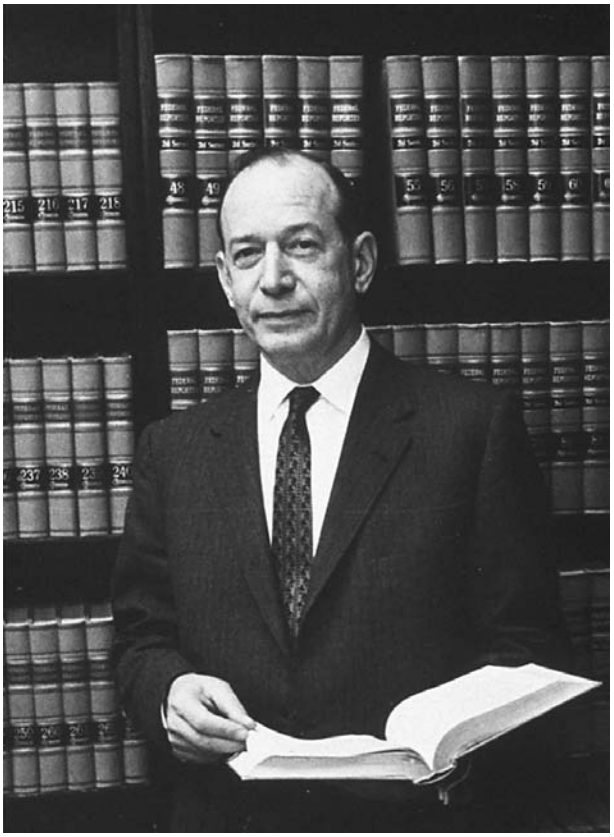

Ambassador to the United Nations. On July 28, 1965, after two decades of private practice, Fortas was nominated by Johnson to replace Goldberg on the Supreme Court. LBJ's memoirs describe his reasons for nominating Fortas to be an associate justice: ''I was confidant that the man [Fortas] would be a brilliant and able jurist. He had the experience and the liberalism to espouse the causes that both I and Arthur Goldberg believed in. He had the strength of character to stand up for his own convictions, and he was a humanitarian.'' Johnson was also interested in continuing the tradition of the Supreme Court's ''Jewish seat.'' So, in all categories, Fortas was the perfect nominee. The Senate confirmed him by a voice vote on August 11, 1965.

In 1968 Chief Justice Earl Warren announced his decision to retire. Johnson had declared that he would not run in the November presidential election, but he sought to nominate Fortas to become chief justice before he left office. During the confirmation process, the U.S. Senate found that Fortas had counseled Johnson on national policy even after he had become a Supreme Court justice. It was also revealed that Fortas had received $15,000 to conduct a series of university seminars in the summer of 1968. In October of 1968 a filibuster in the Senate stalled Fortas' confirmation. Amid charges of cronyism from Democrats and Republicans, Johnson withdrew the nomination.

Even before his elevation to the Supreme Court Fortas had been a noted civil libertarian. In fact, the Supreme Court had appointed him as counsel for the indigent Clarence Earl Gideon, whose famous 1963 case of *Gideon* v. *Wainwright* set the precedent for the right to counsel in virtually all criminal cases. Once on the Court, Fortas wrote the majority opinion for the 7:2 decision in *Tinker* v. *Des Moines Independent Community School District* (1969). The Court ruled that students have a right, under the First Amendment, to engage in peaceful, nondisruptive protest. The public school had banned the wearing of black armbands by students to protest the Vietnam War. The Court found that the armbands were not disruptive and that the school had violated the students' First Amendment rights, which protect the freedom of oral *and* symbolic speech.

In May of 1969 *LIFE* magazine charged Fortas with unethical behavior. The magazine revealed that in 1966 Fortas had received $20,000 from the family foundation of Louis Wolfson, an indicted stock manipulator. This was the first of what was to be a series of annual payments. Fortas had returned the money, however, and terminated the relationship. There was some talk of impeachment in Congress, and Fortas decided to resign from the Court on May 14, 1969. In his letter of resignation Fortas asserted his innocence and stated that he was leaving his position to allow the Court ''to proceed with its work without the harassment of debate concerning one of its members.'' He returned to his private practice and died, at the age of 71, on April 5, 1982.

Further Reading

Kalman, Laura, *Abe Fortas: a biography,* New Haven: Yale University Press, 1990.

Murphy, Bruce Allen, *Fortas: the rise and ruin of a Supreme Court Justice,* New York: W. Morrow, 1988. □

James Forten

James Forten (1766-1842), one of America's most prominent black abolitionists, was also an inventor and entrepreneur and one of the wealthiest Americans of his day.

James Forten was born free in Philadelphia on Sept. 2, 1766. For a short time he attended a Quaker school, but at 14 he entered the Navy. During the American Revolution, Forten's patriotic zeal was illustrated when his ship was captured by a British frigate and he was taken prisoner. Because of his youth he was offered his freedom—in England. He replied: ''I am here a prisoner for the liberties of my country. I never, *never* shall prove a traitor to her interests!''

After the Revolution, Forten was apprenticed to a sailmaker. He quickly mastered the trade, and by the time he was 20 he was a top sailmaker. Shortly thereafter he invented a device for the improved handling of sails and became the owner of his own sail loft. Soon he was the wealthiest black man in Philadelphia and one of the most affluent Americans of his time. His holdings were estimated at more than $100,000.

Forten used his money for humanitarian causes. He was a strong advocate of women's rights, temperance, and the freedom of African Americans who were still slaves. At first Forten thought the colonization of free blacks in Africa might be the best policy. He reasoned that they could ''never become a people'' until they were entirely free of the white majority. However, in 1817, when the issue was discussed in a public meeting in Philadelphia, Forten found the sentiments of the 3,000 free blacks who attended overwhelmingly against colonization. They were Americans, and they saw no reason why they should leave America, and Forten sensed that they were right. Subsequently he vigorously opposed the expatriation schemes of the Colonization Society, and he influenced William Lloyd Garrison and Theodore Weld to see that black people should be free—in America, their own homeland.

Forten is best known as an abolitionist, and he spent a good part of his fortune underwriting Garrison's fiery *Liberator*. But Forten was also a leading citizen of Philadelphia and highly respected by both races. He was president of the Moral Reform Society and was a leader in the ''Convention movement,'' which was started in the 1830s to improve the circumstances of black Americans. He died on March 4, 1842.

Further Reading

The only full-length study of Forten is Esther M. Douty's book for young adults, *Forten, the Sailmaker: Pioneer Champion of Negro Rights* (1968), which leaves much to be desired. Forten is best seen in the context of his times in John Hope Franklin, *From Slavery to Freedom: A History of Negro Americans* (1947; 3d ed. rev. 1967). Wilhelmena S. Robinson, *Historical Negro Biographies* (1967; 2d ed. 1968), contains an account of Forten. See also William Loren Katz, *Eyewitness: The Negro in American History* (1967), and Ray Allen Billington, ''James Forten: Forgotten Abolitionist,'' in August Meier and Elliott Rudwick, eds., *The Making of Black America: Essays in Negro Life and History* (2 vols., 1969). □

Timothy Thomas Fortune

Timothy Thomas Fortune (1856–1928) was one of the most prominent black journalists involved in the flourishing black press of the post-Civil War era.

Though not as well known today as many of his contemporaries, T. Thomas Fortune was the foremost African American journalist of the late nineteenth and early twentieth centuries. Using his editorial position at a series of black newspapers in New York City, Fortune established himself as a leading spokesman and defender of the rights of African Americans in both the South and the North.

Besides using his journalistic pulpit to demand equal economic opportunity for blacks and equal protection under the law, Fortune founded the Afro-American League, an equal rights organization that preceded the Niagara Movement and the National Association for the Advancement of Colored People (NAACP), to extend this battle into the political arena. But his great hopes for the league never materialized, and he gradually began to abandon his militant position in favor of educator/activist Booker T. Washington's compromising, accommodationist stance. Fortune's later years, wracked by alcohol abuse, depression, and poverty, precipitated a decline in his once-prominent reputation as well.

Fortune was born a slave in Marianna, Florida, in 1856. Early in his boyhood he was exposed to the three factors that later dominated his life—journalism, white racism, and politics. After slavery was abolished in 1863, his father, Emanuel Fortune, went on to become a member of the 1868 Florida constitutional convention and the state's House of Representatives. Southern whites, resentful of black political participation, intimidated blacks through acts of violence; Jackson County, the Fortunes' hometown, witnessed some of the worst examples. Continued threats from the Ku Klux Klan forced the elder Fortune to move to Jacksonville, where he remained active in Florida politics until the 1890s.

Young Fortune became a page in the state Senate, observing firsthand some of the more sordid aspects of post-Civil War Reconstruction era politics, in particular white politicians who took advantage of black voters. He also preferred to spend his time hanging around the offices of various local newspapers rather than in school. As a result, when he left Florida in 1876 at the age of 19, his formal education consisted of only a few months spent in schools sponsored by the Freedmen's Bureau, but his informal education had trained him to be a printer's apprentice.

Fortune entered the preparatory department of Howard University in Washington, D.C. Lack of money limited his stay to one year, and he spent part of his time there working in the printshop of the *People's Advocate,* an early black newspaper. While in Washington he married his Florida sweetheart, Carrie Smiley. For the next two years he taught school and read voraciously on his own in literature, history, government, and law. Largely self-taught, he developed a distinctive writing and eloquent speaking style that few of his contemporaries could match.

Back in Florida, Fortune seethed under the South's racial intolerance, which seemed to increase after Reconstruction, the period of postwar transition during which the southern states were reintegrated into the Union. Leaving for good in 1881, he moved to New York City, working as a printer at the *New York Sun.* Soon he caught the attention of *Sun* editor Charles A. Dana, who promoted him to the editorial staff. But within the year Fortune left to follow in the footsteps of earlier black writers like John B. Russwurm and Frederick Douglass who had established their own newspapers to voice the black cause. Securing financial backing, he became editor and co-owner first of the weekly *New York Globe,* and then of the *New York Freeman,* which in 1887 was renamed the *New York Age.* It soon became the country's leading black newspaper.

Part of the reason for the papers' success was their high literary quality and Fortune's meticulous editing. More im-

portant, however, were their distinctive editorials written by his talented pen. Fortune's unabashed and indignant denunciations of American racism, as well as his reasoned arguments in favor of equal treatment and equality for blacks, made him the most influential black journalist in the United States.

Early on he summed up his viewpoint in an essay entitled ''The Editor's Mission.'' Blacks must have a voice in deciding their own destiny, Fortune wrote, and not trust whites to define their ''place.'' Since most of the northern and southern white press was opposed to equal rights, blacks needed their own newspapers to counter this influence. ''The mark of color,'' he said, made the African American ''a social pariah, to be robbed, beaten, and lynched,'' and one who ''has got his own salvation to work out, of equality before the laws, with almost the entire population of the country arrayed against him.'' Leading this struggle was the special mission of the black editor.

Typical of his editorials was Fortune's scathing critique of the U.S. Supreme Court's 1883 decision, which declared the Civil Rights Act of 1875 unconstitutional. (The Civil Rights Act had guaranteed equal justice to all, regardless of race.) The ruling left blacks feeling as if they had been ''baptized in ice water,'' he wrote. ''We are declared to be created equal, and entitled to certain rights,'' but given the Court's interpretation ''there is no law to protect us in the enjoyment of them. We are aliens in our own land.''

The Militant Editor

Increasingly bitter over governmental failure to protect its black citizens, Fortune began to urge blacks not only to defend themselves with physical force, but also ''to assert their manhood and citizenship'' by striking back against white outrages. ''We do not counsel violence,'' he wrote in a *Globe* editorial, ''we counsel manly retaliation.'' Frequent similar remarks began to alarm both whites and cautious blacks, giving Fortune a growing reputation as a dangerous agitator.

Continuing his outspoken crusade against segregation and for equal rights, Fortune campaigned against racially separate schools in New York City. Occasionally he was arrested for protesting against racial discrimination in public accommodations. Typical of his denunciation of any form of racial distinction was his attack on antimiscegenation laws, which prohibited sexual relations between a man and a woman of different races, and his defense of the rights of persons of different racial backgrounds to marry. He also began popularizing the term ''Afro-American'' in contrast to the more popular use at the time of ''colored'' and ''Negro.''

The publication of *Black and White: Land, Labor and Politics in the South* in 1884 was the crowning effort of this radical phase of Fortune's career. Divided into two parts, the book first bitterly and eloquently rebuked American racism. Speaking firsthand, Fortune described the prejudices of white society, particularly in the current South where blacks ''are more absolutely under the control of the southern whites; they are more systematically robbed of their labor; they are more poorly housed, clothed and fed, than under the slave regime.''

In the book's second half, Fortune applied the theories of American economist Henry George and German political philosopher Karl Marx to southern society, portraying blacks as akin to peasant and laboring classes throughout the world. He predicted that the region's future battles would not be racial or political, but labor-based. Calling for organization and union between northern and southern laborers, black and white, he concluded that ''the condition of the black and white laborer is the same, and . . . consequently their cause is common.''

Redemption Through Politics

Though his primary roles remained those of editor and journalist, Fortune increasingly regarded political activity as indispensable to achieving his goal of equal rights for all. Black Americans would have to use their political rights to protect themselves and determine their own destiny. But his disillusionment with the existing political parties and skepticism of white politicians made this a tortuous path to chart or follow.

Unlike most African Americans of his era, Fortune held no special affinity for the Republican Party. While most black leaders and black newspapers felt a special allegiance to the party of Abraham Lincoln, Fortune denounced the Compromise of 1877, whereby the Republicans ended Reconstruction and sacrificed the constitutional rights of southern blacks to retain the presidency.

His 1885 pamphlet, *The Negro in Politics,* openly challenged Frederick Douglass's dictum that ''the Republican Party is the ship, all else the open sea.'' Instead, Fortune decreed ''Race first, then party!'' Declaring that the Republicans had deserted their black supporters, he actively campaigned for Grover Cleveland, the Democratic presidential candidate, in 1888. But after Cleveland's defeat, he acknowledged that the southern-dominated Democratic party was hopelessly racist and grudgingly became a nominal Republican.

Afro-American League

Besides attempting to mobilize black Americans through the press and political action, Fortune proposed the creation of an Afro-American League. As set forth in an 1887 editorial, he envisioned a national all-black coalition of state and local chapters to assert equal rights and protest discrimination, disenfranchisement, lynching, and mob law.

In December of 1889, more than one hundred delegates from 23 states met in Chicago to organize the league. Their goal was attaining full citizenship and equality. Speaking as temporary chairman, Fortune declared, ''We shall no longer accept in silence a condition which degrades manhood and makes a mockery of our citizenship.''

Instead of the controversial Fortune, delegates elected a more conciliatory figure as league president: Joseph C. Price, president of Livingstone College. Fortune became the secretary. Despite his strenuous efforts to organize local chapters and raise funds, the league faltered. At its second convention in 1891, delegates came from only seven states. Hopes for a significant legal victory in a railroad

discrimination case to publicize the organization and its mission were thwarted. Lack of funds and mass support caused the league to fold in 1893.

Five years later the idea was resurrected as the National Afro-American Council. Fortune now had doubts about such an organization and initially refused to accept its presidency. But he remained close to the group and became president in 1902. Like its predecessor, the council made few achievements. Fortune, discouraged over the seeming apathy of the black masses, resigned the presidency in 1904.

The Perils of Independent Thinking

After the death of Frederick Douglass in 1895, Fortune became the best known militant black spokesman in the North. But his crusading attitude and political independence exacted a toll. Most small newspapers of his era, white or black, depended upon political advertising and patronage as their main source of income. Black newspapers generally supported the Republican Party. When Fortune proudly trumpeted his independent political leanings, he effectively closed the door on Republican monetary support or advertising.

As a result, Fortune's papers faced recurring financial crises. Compelled to seek outside work, he frequently freelanced for his old paper, the *Sun,* and many other publications. Gradually he became dependent upon small sums from Booker T. Washington, the more pragmatic and conciliatory educator and black leader.

Alliance With Washington

Washington and Fortune seemingly made strange bedfellows. Apparent opposites—the former a soft-spoken accommodationist and the latter a militant agitator—in actuality, they were very good friends who corresponded almost daily throughout the 1890s. Their relationship was based on mutual affection, mutual self-interest, similar backgrounds, and the same ultimate goals for people of color. Born as slaves in the same year and growing up in the Reconstruction South, both men felt a deep obligation to their native region and a duty to improve the condition of southern blacks.

Like Washington, Fortune emphasized the importance of education and believed that practical vocational training was the immediate educational need for blacks as they emerged from slavery. He, too, counseled success through thrift, hard work, and the acquisition of land, believing that education and economic progress were necessary before blacks could attain full citizenship rights.

Although the two leaders played different roles and presented contrasting public images, their alliance was mutually useful. Fortune was editor of the leading black newspaper, and Washington needed the *Age* to present and defend his ideas and methods. Fortune also helped edit Washington's speeches and was the ghostwriter for books and articles appearing under his name, including *A New Negro for a New Century* and *The Negro in Business.*

Similarly, as Washington's reputation and influence grew, particularly in Republican circles, he could be a powerful friend. For years he secretly subsidized the *Age,* helping to keep it solvent. Fortune hoped for Washington's intercession with President Theodore Roosevelt for a permanent political appointment, but all he received was a temporary mission to the Philippines in 1903.

Fortune's dependency on Washington continued to grow. He bought an expensive house, Maple Hill, in Red Bank, New Jersey, in 1901. Its mortgage payments, added to the financial woes of the *Age,* compounded his monetary problems. As attacks mounted on Washington for his accommodationist methods, Fortune felt compelled to defend his friend. But Washington's more militant black critics, notably W. E. B. Du Bois and the leaders of the 1905 Niagara Movement, simply denounced Fortune as an untrustworthy, former ''Afro-American agitator.''

A new generation of black leaders was appearing, and Fortune's influence was beginning to wane. He broke with Washington and joined members of the Niagara Group in criticizing President Roosevelt's discharge of black troops following a riot in Brownsville, Texas, in 1906.

Declining Years

Needing Washington's support though ideologically drawn to his detractors, Fortune faced a crossroads: his life began to disintegrate. Disillusioned and discouraged after his long efforts on behalf of black America, he separated from his wife, increased his heavy drinking, and suffered what his contemporaries described as a nervous breakdown. Washington took control of the *Age* in 1907 by becoming one of the principal stockholders. Later that year Fortune sold his interest in the paper to Fred R. Moore, who became the new editor. This effectively ended Fortune's influence as a black leader.

Now a confirmed alcoholic, Fortune spent the next several years as a virtual derelict, unable to find steady employment. Desperate, he wrote a plaintive letter to Washington's secretary in 1913 asking: ''What am I to do? The Negro papers are not able to pay for extra work and the daily papers do not care for Negro productions of any kind. Under such circumstances I face the future with $5 in hand and 57 years as handicap.''

From time to time he found work as an editorial writer and correspondent for the *Age* and the *Amsterdam News.* He edited the *Washington Sun* for a few months before it folded. Slowly he recovered. In 1919 he joined the staff of the *Norfolk Journal and Guide,* continuing to write commentaries and editorials for the rest of his life. He became editor of *Negro World,* black nationalist leader Marcus Garvey's publication, in 1923, remaining there until his death in 1928.

In ''The Quick and the Dead,'' an article published soon after Washington's death, Fortune attempted to evaluate his own role as a black leader. He praised his early crusading efforts for civil rights as editor and then organizer of the Afro-American League, attributing his failure to apathy and lack of support in the black community.

Many critics agree that it was all but impossible for anyone to achieve the ambitious goals Fortune had set given the climate of the times in which he lived. And when he abandoned his militant ideology to promote Washington's more accommodationist methods, Fortune destroyed his own credibility as a leader—and his personal integrity as well. This was something he could not live with, and it seemed to destroy him. As Emma Lou Thornbrough wrote in her biography *T. Thomas Fortune: Militant Journalist,* ''Unable to bend as Washington had, he was broken.''

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Ugo Foscolo

The Italian author Ugo Foscolo (1778-1827) was a poet, critic, and dramatist as well as a patriot. His romantic temperament and flamboyant life characterize his role as a key transitional figure in Italian literary history.

Born Niccolò Foscolo on the Greek island of Zante on Feb. 6, 1778, he soon adopted the pseudonym Ugo. Well educated in philosophy, classics, and Italian literature, in 1792 Foscolo moved to Venice, where he immediately became embroiled in the struggle for independence. After writing ''Ode to Bonaparte the Liberator'' (1797), Foscolo began a life of exile, during which he fought against Austria, first in Venice, then in Romagna, in Genoa, and even in France (1804-1806).

Concurrent with his military exploits, Foscolo gave literary expression to his ideological aspirations and to the numerous amorous experiences of these years in odes, sonnets, plays, the epistolary novel *The Last Letters of Jacopo Ortis* (1802), and the long poem *On Tombs* (1807). As professor of rhetoric at Padua (1809), Foscolo espoused in his lectures the view—new in Italy—that poetic beauty arose from the fusion of imitation with the genius of the individual creator.

Banished for his anti-French drama *Aiace* (1811), Foscolo went to Florence, where he completed his translation of Laurence Sterne's *Sentimental Journey* and wrote his third tragedy, *Ricciarda*. He also worked assiduously on *The Graces;* although never given final form, these fragmentary hymns, characterized by delicate musical and plastic sensibility, represent Foscolo's best lyric poetry. In 1815 Foscolo fled to Zurich, where he republished *Ortis* and composed several works against those Italians receptive to foreign occupation. The next year Foscolo went to London, where he authored critical essays, reworked *Ortis* and *The Graces,* and participated actively in British literary society until his death at Turnham Green near London on Sept. 10, 1827. In 1871 the transfer of his remains to Sta Croce in Florence conferred upon Foscolo a well-deserved place among the other great Italians entombed there.

Ortis and *On Tombs* best exemplify the major themes of Foscolo's works: the search for glory, beauty which restores serenity to man's turbulent life, patriotic exile and its attendant loss of liberty, and the inspirational value of tombs of illustrious men. The later versions of *Ortis* portray the life of Jacopo, driven from his Venetian home by foreign occupation. Disappointed by unfulfilled love and comforted only by the sight of tombs dedicated to great Italians, Jacopo commits suicide, thus terminating his lonely struggle against tyranny and hypocrisy. *On Tombs,* written after Napoleon had prohibited funereal monuments, is also strongly autobiographical and didactic. Animated by rich imagery and lyrical language, it also stresses the inspirational value of tombs and the pain of exile.

Foscolo's vitality and unflagging quest for freedom account for his immense popularity during subsequent Italian struggles for unification and independence.

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Harry Emerson Fosdick

Harry Emerson Fosdick (1878-1969), American preacher, was a popular exponent of liberal Protestantism and a key figure in the struggle to relate the Christian community to its contemporary technological and urbanized culture.

Harry Emerson Fosdick was born in Buffalo, N.Y., on May 24, 1878, the son of a high school teacher. Reared to traditional religious sympathies, Fosdick questioned his faith while in college. By the time he graduated from Colgate University in 1900, his new religious views rejected biblical literalism in favor of ''modernist'' theological attitudes that coincided with the emerging scientific world view currently sweeping America.

Fosdick entered Union Theological Seminary in New York City to prepare for the ministry. A center of theological liberalism even at this early date, the seminary further confirmed his new religious commitments. After graduation in 1903, his first pastorate was in a Baptist church in Montclair, N.J. During his 11 years there, Fosdick advocated liberal views, both in the pulpit and in published articles. He also

perfected a pastoral and preaching technique that made him a model minister for a generation of churchmen.

Fosdick first attracted national attention for his role in the fundamentalist-modernist controversy of the 1920s. Politician William Jennings Bryan and conservative churchmen attacked him, especially after a sermon in 1922 entitled ''Shall the Fundamentalists Win?'' Efforts to remove Fosdick from the Presbyterian church in New York City where he was then minister were ultimately successful. The imbroglio led one of Fosdick's most famous parishioners, John D. Rockefeller, Jr., to initiate the proposals that led to the establishment of a large, nonsectarian church where Fosdick would be the principal minister. Here, at Riverside Church, Fosdick's congregation became one of the most famous Protestant groups in the nation. Dedicated in 1931, the church provided for Fosdick's preaching a weekly forum until his retirement in 1946. The church symbolized his belief in interracial unity and a nonsectarian, ecumenical approach to church life.

Fosdick sought to adapt Christianity to the increasingly sophisticated urban milieu, stressing the intellectual respectability possible in Christian teachings and repudiating the theological obscurantism that had served as the basis of much popular, evangelical Protestantism in the 19th century. Fosdick was a prolific publicist, publishing 40 volumes in all. He preached to a nationwide audience each week on radio, and he influenced a generation of fledgling ministers as professor of homiletics at Union Seminary. Relatively undoctrinaire, he was capable of seeing the flaws in his own religious perspective, as evidenced in a sermon, ''The Church Must Go beyond Modernism.''

A supporter of America's intervention in World War I, Fosdick had become a thoroughgoing pacifist by the time of World War II. Above all, his sermons dealt with contemporary problems. He was perhaps the most widely known and respected preacher of his generation.

Further Reading

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Bob Fosse

Legendary director/choreographer Bob Fosse (1927–1987) is known for hits such as *Sweet Charity,* with its trademark jazzy number, ''Hey Big Spender,'' and *Cabaret.*

Bob Fosse began his unusual career as a dancer in the late 1940s, touring with companies of *Call Me Mister* and *Make Mine Manhattan.* After playing the lead in a summer-stock production of *Pal Joey,* then choreographing a showcase called *Talent 52,* Fosse was given a screen test by M-G-M and went on to appear in the film *Kiss Me Kate* (1953). This appearance, in a highly original dance number, led to Fosse's first job as a choreographer, the Jerome Robbins-directed Broadway hit *The Pajama Game* (1954). Soon after, he met the talented dancer Gwen Verdon, and the two proceeded to collaborate on several hit shows, including *Damn Yankees* (1955, film 1958), *New Girl in Town* (1957), and *Redhead* (1959). (Fosse and Verdon married soon after.) He was also frequently sought out as the ''doctor'' on shows in trouble, especially *How to Succeed in Business Without Really Trying* and *Little Me* (both 1962).

Choreography Showcased Unique Style

Fosse's best collaboration with Verdon, *Sweet Charity* (1966, film 1969), demonstrated their perfect compatibility as a creative team and also flaunted his trademark style as a choreographer. Strongly influenced by choreographer Jack Cole, Fosse staged dance numbers that were highly stylized, using staccato movements and erotic suggestion. The ''Steam Heat'' number from *The Pajama Game* and ''Hey Big Spender'' from *Sweet Charity* were trademark Fosse numbers—jazzy, machinelike motion and cocky, angular, even grotesque poses. He favored style over substance (his patented knee slides and spread-finger hands), and minimalistic costuming (all black, accentuated by hats and gloves). A perfectionist, Fosse liked detail in his choreography and would position his dancers down to the

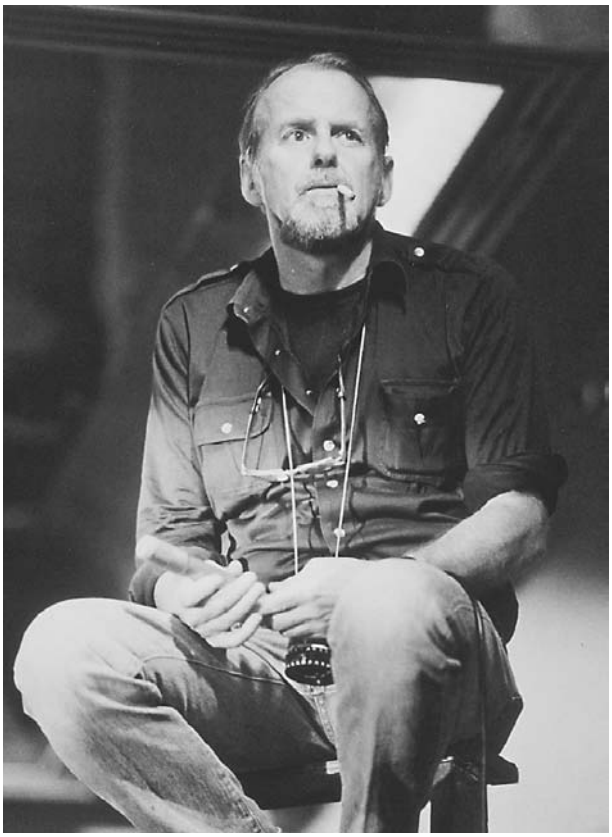

angles of their feet or their little fingers. As his career progressed, Fosse became increasingly fascinated with expressing sexuality and decadence through dance.

Had Hit with *Cabaret*

Fosse's peak year was 1973. In addition to his *Cabaret* Oscar, he nabbed Tonys for his direction and choreography of the Broadway musical *Pippin,* the eerily magical and sexually decadent story of the son of King Charlemagne on a journey of self-discovery. Like *Cabaret , Pippin* featured exaggerated, grotesque makeup and costuming and erotic dance numbers. Fosse's experiment—to place the story and music at the service of choreography—paid off when *Pippin* (helped by a television advertising campaign) became Fosse's longest-running Broadway show. That same year he won an Emmy for directing and choreographing Minnelli's television special *Liza with a Z,* which garnered high ratings and featured groundbreaking production numbers. In 1973 Fosse seemed to be everywhere.

Heart Attack Led to Autobiographical Film

In *Lenny* (1974), an exploration of the life of controversial comic Lenny Bruce, Fosse experimented with a mock-documentary filmmaking style. He identified with Bruce's attempt to liberate inhibited audiences with shocking and challenging material. Fosse suffered a heart attack while editing *Lenny* and rehearsing the successful Broadway musical *Chicago* (1975), which starred Verdon as notorious murderess Roxie Hart. *Chicago* was a cynical, stylized homage to 1920s-era burlesque and vaudeville. In the fascinating but disturbing film *All That Jazz* (1979), he used the heart attack (including a filmed bypass operation) to kill off the main character, an obsessive, womanizing, workaholic director clearly based on Fosse. His other 1970s stage musical was the innovative *Dancin'* (1978), which featured three acts constructed purely of dance numbers, eliminating story, song, and characters.

Fosse's work in the 1980s received mixed responses. His film *Star 80* (1983) explored the violent, obsessive relationship between Playboy-model-turned-actress Dorothy Stratten and Paul Snider, the husband who brutally murdered her in 1980. Audiences and critics did not respond to the tough, gruesome subject matter. Nor did they appear to enjoy the jazz ballet *Big Deal* (1986), Fosse's last Broadway show. A revival of *Sweet Charity* in 1986 was more successful, but just as the touring company was about to be launched, Fosse died of a heart attack on 23 September 1987.

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Dian Fossey

Dian Fossey (1932-1985) was the world's leading authority on the mountain gorilla before her murder, probably at the hands of poachers, in December of 1985.

Dian Fossey's short life was characterized in equal parts by tragedy, controversy, and extraordinary courage and dedication to the animals she made her life work. That dedication drew her back to Africa over and over despite broken bones, failing health, and threats to her life. All and all, she spent 18 years studying the mountain gorillas and working for their survival as a species.

An unlikely chain of circumstances led Fossey to study the mountain gorilla and to her eventual demise high in the fog enshrouded mountains of eastern Africa. Born in San Francisco on January 16, 1932, Fossey was fascinated with animals from an early age. She entered the University of California at Davis to study pre-veterinary medicine but found it difficult to master courses in chemistry and physics. Instead she completed a B.A. in 1954 from San Jose State University in occupational therapy. In 1956 she took a job at Kosair Crippled Children's Hospital in Louisville, Kentucky, where she could pursue her interest in horses during her free time.

In 1963 Fossey obtained a bank loan for $8,000, took a leave from her job as a physical therapist, and went to Africa to seek out paleontologist Louis Leakey, who had mentored

Jane Goodall in her pioneering work with chimpanzees. She hoped that Leakey could help her find a job studying gorillas. Later in her life Fossey explained this change in her life course by saying that she felt extraordinarily drawn to Africa and particularly to the mountain gorillas of Rwanda and Zaire (now Congo). This interest was fueled in part by reading the work of George Schaller, who had spent 1959 doing the first comprehensive study of these animals.

Fossey appeared at Leakey's dig site at Olduvai Gorge in Tanzania without an invitation. He mistook her for a tourist and charged a fee to view the excavation. Despite this inauspicious beginning, Fossey clearly made an impression. Nearly six feet tall, with long black hair and a husky voice—the result of chain smoking—she must have been a startling apparition. While walking through the site, she tripped and fell, breaking her ankle and a newly excavated fossil in the process. Leakey's wife Mary bound up her ankle and she proceeded onwards to the mountains of Zaire (now Congo), where she caught her first glimpse of the mountain gorilla.

Her funds exhausted, Fossey returned to Louisville and to her job. In 1966 it was Leakey who sought her out. He wanted her to study the gorillas on a long-term basis and had found a patron who would support the research. Leakey was interested in studies of primates because he believed their behavior would shed light on the behavior of the early hominids whose fossilized bones he was excavating at Olduvai Gorge. He believed that Fossey would be an ideal person to carry out the study because of her intense interest and because he thought that women were more patient and better observers than men and, therefore, made better naturalists.

Fossey accepted Leakey's invitation eagerly. Since she had no formal training she made a brief stop at Jane Goodall's research center at Gombe to learn Goodall's revolutionary methods of fieldwork and data collection. She then proceeded onward to Schaller's old camp in Congo.

The gorillas that Fossey was to study inhabit a narrow strip of forest that covers the sides of several extinct volcanoes on the borders between Rwanda, Congo, and Uganda. Much of their habitat is rain forest at an altitude of 10,000 feet or more. The mountain gorillas can be distinguished from other types of gorillas partly by their adaptions to the climate and altitude: thick coats, broad chests, and large hands and feet. Mature males stand between five and six feet when upright and far outweigh a human being of equivalent size.

Fossey's research in Congo was interrupted July 10, 1967, when she was held for two weeks by soldiers. After escaping from her captors, she relocated to the Rwanda side of the mountains in the Parc National des Vulcans. This would become the Karasoke Research Center where she would carry out her work for the next 17 years.

At Karasoke Fossey studied 51 gorillas in four relatively stable groups. Despite their menacing appearance, Fossey found the gorillas to be quite shy and retiring. She gained their trust through quiet and patient observation and by imitating the gorillas' behavior until she could sit amongst them and could move about or touch the animals without frightening them.

When Fossey first began her research, the number of these gorillas was less than 500 and rapidly diminishing due to the encroachment of farmers and predation from poachers. She was particularly distressed by the practice of killing an entire group of adult gorillas in order to obtain young gorillas to be sold to zoos. In 1978, after the death of Digit, one of her most beloved silverback males, she began taking up unconventional means to protect the gorillas from poachers and from encroaching cattle farmers. She held poachers prisoner, torturing them or frightening them or kidnapping their children, with the idea that this would give them a sense of what gorillas were experiencing at their hands.

On December 24, 1985, Fossey was killed in her cabin at Karasoke, her skull split by a *panga,* the type of large knife used by poachers. Her murderer has not been identified.

Further Reading

Fossey has described her own work in *Gorillas in the Mist* (1983). A film of the same name was released in 1988 starring Sigourney Weaver. Biographical information can be found in Farley Mowat's *Woman in the Mists* (1987), Sy Montgomery's *Walking with the Great Apes* (1991), and Donna Haraway's *Primate Visions* (1989). Fossey also wrote a number of articles for *National Geographic Magazine* . Additional information on gorillas can be found in Allan Goodall's *The Wandering Gorillas* (1979) and Michael Nichols' *Struggle for Survival in the Virungas* (1989). □

Abigail Kelley Foster

American reformer Abigail Kelley Foster (1810-1887) was a pioneer in the abolitionist movement and contributed to the developing suffragist principles of her time.

The daughter of Irish Quakers, Abby Kelley was born in Pelham, Mass., on Jan. 15, 1810. She was raised in Worcester and educated at the Friends' School in Providence, R.I. She became a schoolteacher and showed gifts of eloquence and public presence. Abolitionists William Lloyd Garrison and Theodore D. Weld urged her to join their cause. In 1837 she became an antislavery lecturer—the first woman to do so after the Grimké sisters, and the first woman to face mixed and often hostile audiences under the same conditions as men.

Though denounced and ridiculed, Kelley entered alien environments in Connecticut and Pennsylvania, meeting antagonism with oratorical power and a firm grasp of her subject. As a symbol of Garrisonian extremism, she roused criticism among moderate abolitionists who were outraged by Garrison's determination to involve women in decision making. At the 1840 annual meeting of the American Anti-Slavery Society in New York, Kelley was elected to the business committee. At this point the moderates withdrew to form the rival American and Foreign Anti-Slavery Society.

In 1845 Miss Kelley married Stephen Symonds Foster. He too had endured many mob actions, was noted for his denunciations of slavery, and had authored *The Brotherhood of Thieves: A True Picture of the American Church and Clergy* (1843). The couple was honored by James Russell Lowell in his ''Letter from Boston'' (1846). Lowell, like others, had noticed the contrast between their personal mildness and decorum and the violent language they employed in public address.

Such was Abby's reputation that as late as 1850 the managers of the Woman's Rights Convention doubted whether she should be allowed onto the platform. When she appeared, she began with the words, ''Sisters, bloody feet have worn smooth the path by which you come here!''

The Fosters settled on a farm near Worcester and, though engaged in rural pursuits, maintained their war against social discriminations. They refused to pay taxes to a state which deprived Abby of her right to the vote, and twice they had their property sold at auction to satisfy that debt. The friends who purchased back the farm for them were ultimately reimbursed. Their last cause was in helping get passage of the 15th Amendment to the Constitution, which gave the vote to former slaves, though not to women. Abby, surviving her husband, died on Jan. 14, 1887.

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Information on Abby Foster is in Inez H. Irwin, *Angels and Amazons: A Hundred Years of American Women* (1933); Lillian O'Connor, *Pioneer Women Orators: Rhetoric in the Ante-Bellum Reform Movement* (1954); and Alma Lutz, *Crusade for Freedom: Women of the Antislavery Movement* (1968). □

Stephen Collins Foster

The American composer Stephen Collins Foster (1826-1864) was one of the first professional songwriters in the country, and his minstrel tunes, particularly, were among the most successful songs of the era just before the Civil War.

Stephen Foster was born in Lawrenceville, Pa., near Pittsburgh, on July 4, 1826. His father had settled in Pittsburgh when it was still a frontier settlement; later he became a successful businessman. Stephen's mother was the daughter of an aristocratic family from Delaware. The youngest of the children, Stephen was loved by his family, who nevertheless failed to understand either his artistic temperament or his dreaming, indolent ways. The boy attended schools around Pittsburgh and Allegheny and later enrolled in the academies at Athens and Towanda. But he was interested neither in schooling nor in business. He tried a number of occupations, but none with much enthusiasm.

Young Composer

Stephen early displayed a musical talent, which his family persistently failed to take seriously. (In 19th-century America, music was viewed as an essential part of a young lady's upbringing but not a profession for middle-class boys.) About the age of 10 he began composing tunes, and at 17 he wrote his first published song, ''Open Thy Lattice, Love,'' in several respects typical of the sentimental parlor songs he would produce over the next 20 years. Well suited to the genteel tastes of the time, this song is in the manner of an English air, with touches of Irish and Scottish songs.

Foster was sent to Cincinnati in 1846 to serve as bookkeeper for his brother's steamboat company. He disliked the work almost immediately, continued writing tunes, and soon met a music publisher. Four of Foster's songs, including ''Old Uncle Ned'' and ''Oh! Susanna,'' which he sold for practically nothing, made so much profit for the publisher that Foster determined to make song writing his profession. He returned to Pittsburgh to enjoy his most productive years. As time went by and as his introspective disposition became more apparent, his songs became increasingly melancholic and lost much of the spontaneous fun and rollicking good humor of the earlier tunes.

Connection with Minstrelsy

While living along the Ohio River, Foster came in contact with the blackface minstrelsy so popular in pre-Civil War America. Many of the composer's best-known songs were written for the minstrel stage, although Foster actually preferred more polite, parlor ballads. For several years E. P. Christy, of the famous Christy Minstrels, had the official right to introduce Foster's songs, and at the composer's

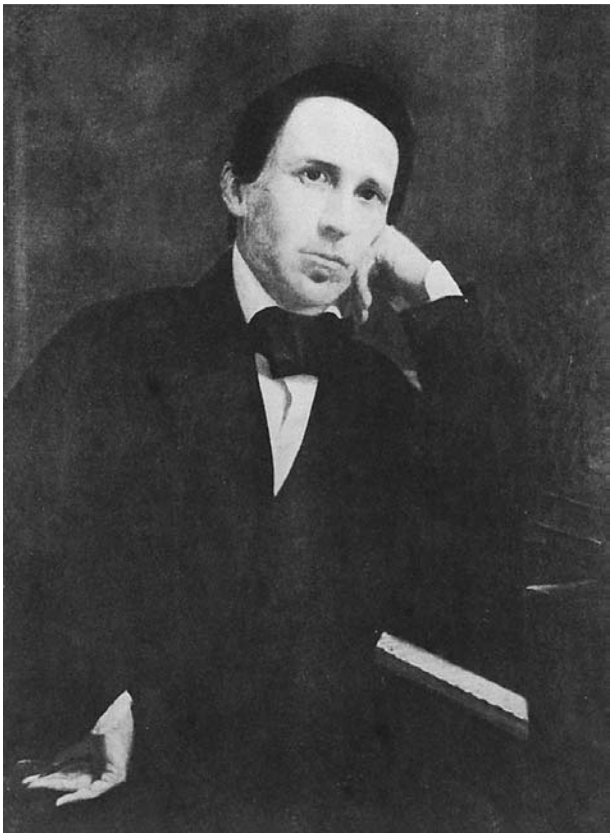

suggestion Christy took credit for ''Old Folks at Home.'' Since there was public prejudice against African American tunes of this type, Foster initially sought to keep his name in the background. By 1852, however, he wrote Christy, ''I have concluded to reinstate my name on my songs and to pursue the Ethiopian business without fear or shame.'' The composer entered into a publishing agreement with Firth, Pond and Company in 1849 which granted him standard royalties. Over the next 11 years Foster's total earnings from his songs slightly exceeded $15,000, most of this from sheet music sales. Always a poor businessman, the musician never realized the full commercial potential of his best music.

Domestic Life

On July 22, 1850, Foster married Jane Denny McDowell, daughter of a Pittsburgh physician. The couple lived for several years with Foster's parents and had one daughter. The marriage was plagued with difficulties, mainly resulting from Foster's impractical nature. In 1853, for unknown reasons, Foster left his wife and went to New York City. A year later the family was reunited for a few months in Hoboken, N.J. In October 1854 Foster took his wife and child back to Pennsylvania, leaving them again in 1860, when publishing ventures returned him to New York. He remained in New York, part of the time with his wife and daughter, until his death in 1864. At the time of his death he was living alone at the American Hotel. Taken with fever, he arose after several days of illness and fell, cutting himself on the washbasin and lying unconscious until discovered by a chambermaid. He was taken to a hospital, where he died on Jan. 13, 1864, weakened by fever and loss of blood.

His Nostalgia

Foster's tragic life was punctuated with financial and personal disasters. The gradual disintegration of his character almost literally ended him in the gutter. That he loved his home is indicated in his songs, for he probably reached his greatest heights as a poet of homesickness. Yet he was never able to achieve the domestic solidarity he longed for. His love songs are less plausible, mingling love with nostalgia, while the sweethearts of his lyrics are almost always unattainable, either dead or distant. The poet dwells on them only in memory. In ''I Dream of Jeanie with the Light Brown Hair'' (1854) Jeanie is gone, and in ''Beautiful Dreamer,'' his last love song (copyrighted in 1864), the love object is asleep. A few of Foster's nonsense songs have obtained lasting popularity because of their vital melodies. ''Oh! Susanna'' became the theme song of the forty-niners on their trek to California, and ''De Camptown Races'' with its ''doodah'' chant remains a perennial favorite.

View of the South

Foster's primary fame rests on his songs of the antebellum South, and taken song for song, these remain his best. At the time ''Old Folks at Home'' was written, the composer had never been south of the Ohio River, except, possibly, on visits to Kentucky. The name ''Swanee River'' was found on a map; Foster thought it sounded better than the ''Pedee River'' he originally intended. The musician's concept of African American life was gained principally from childhood visits to black church services and from minstrel shows. Not until 1852 did Foster make a brief trip through the plantation South on a visit to New Orleans with his wife. Certainly the African American element in his songs is slight, essentially shaped by the white man's sentimentalized notions of African American character. While Foster was an avowed Democrat and an opponent of abolition, his song ''My Old Kentucky Home'' was originally entitled ''Poor Uncle Tom, Good Night'' and bears certain similarities to Harriet Beecher Stowe's book *Uncle Tom's Cabin*. The song pictures happy ''darkies,'' who when ''hard times comes a-knocking at the door'' have to part, as they are sent ''where the head must bow and the back will have to bend.'' ''Old Black Joe'' (1860) reflects this same unrealistic view of blacks before the Civil War—a view widely held among Northern whites. Aside from his own sentimentality, Foster was writing for a market, and he produced songs to appeal to blackface minstrels.

Worth as a Composer

Foster's strength as a composer lay in his gift for poignant melody; some of his simplest tunes are among his finest. Since he had little formal training as a musician, his compositions sprang far more from his heart than from his mind and even occasionally fell into amateurishness. Pressed by financial considerations, he was never able to cultivate a musicianship of subtlety or depth. He was nevertheless adept enough to harmonize his tunes instinctively in

a manner consistent with their overall mood—that is, quite directly and simply, allowing the melody to predominate. In this regard he has been compared with the Austrian composer Franz Schubert. Yet, unlike many of the professional musicians of the seaboard cities of the early United States, Foster did not imitate foreign models. The influences shaping his music were predominantly American, and therefore his tunes are perhaps as native as any produced in the United States during the early 19th century. At the same time Foster's songs are fundamentally human and are of fairly universal appeal. One American writer of the day, reporting on his visit to the Orient in 1853, said that he had heard ''Oh! Susanna'' sung by a Hindu musician in Delhi.

Foster composed over 200 songs. Approximately 150 were parlor songs; about 30 were written for minstrel shows. Of far lesser quality were his religious hymns published in 1863. Foster also wrote occasional pieces such as ''Santa Anna's Retreat from Buena Vista,'' a quick-step for piano. Although his songs have often been spoken of loosely as folk music, in their sentimentality and nostalgia they reflect the temperament and character of their composer and fall more accurately into the category of popular art.

Further Reading

The standard biography of Foster is John Tasker Howard, *Stephen Foster, America's Troubador* (1934; rev. ed. 1953). The serious researcher will find Evelyn Foster Morneweck, *Chronicles of Stephen Foster's Family* (2 vols., 1944), indispensable. Foster's participation in politics is satisfactorily covered in Fletcher Hodges, *Stephen Foster, Democrat* (1946). Interesting sections on Foster may be found in Gilbert Chase, *America's Music: From the Pilgrims to the Present* (1955; 2d ed. 1966), and Wilfrid Mellers, *Music in a New Found Land* (1964). Recommended for general historical background are Carl F. Wittke, *Tambo and Bones: A History of the American Minstrel Stage* (1930), the classic study of minstrelsy, but with no particular reference to Foster's music; and E. Douglas Branch, *The Sentimental Years, 1836-1860* (1934).

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William Zebulon Foster

William Zebulon Foster (1881-1961), a leading figure in the Communist Party of the United States for 4 decades, was the patriarch of American communism.

Born in Taunton, Mass., the son of a poor railroad worker, William Foster grew up in a Philadelphia slum. He started working at the age of 7; at 17 he was a migrant laborer. For 20 years he traveled America and much of the world, working at a variety of frequently brutal jobs. These experiences made him a thoroughgoing radical. Expelled from the Socialist party because of his extreme views, in 1909 Foster joined the revolutionary Industrial Workers of the World, working as a pamphleteer and agitator. He also formed short-lived syndicalist and workers educational leagues and helped organize packing house workers during World War I.

Foster gained national prominence as the leading organizer in the steel strike of 1919, which crippled much of America's economy for months and further intensified the antiradical hysteria that swept the country in the aftermath of the war and the Bolshevik Revolution in Russia. For many Foster came to symbolize the ''Red menace.'' In 1921, after attending the Red International of Labor Unions in Moscow in behalf of his own newly formed Trade Union Educational League, Foster and his aide, Earl Browder, joined the underground American Communist party. In 1922 the U.S. government charged Foster with criminal syndicalism in connection with his secret Communist activities; his trial ended in a hung jury. Two years later, when the Communist party surfaced to merge with the legal Workers party, he became the first Communist candidate for president of the United States. He ran in the next two presidential elections.

Foster and those who favored militant anticapitalism won control of the Communist party in 1929. But soon, plagued by poor health, Foster relinquished to Browder his post of general secretary and assumed the party chairmanship. Bedridden during most of the 1930s, Foster watched the party, on orders from the Stalin regime, swing from anticapitalism to close collaboration with non-Communist liberals and radicals in a ''popular front'' against fascism.

He dutifully endorsed each policy change: from official neutralism to support for American democracy. By 1945 the Browder-led party, as a result of its cooperation in the American war effort, enjoyed the largest membership and greatest influence in its history. Then Moscow returned to hard-line, revolutionary Marxism-Leninism, and Browder was ousted not only from his party post but even from party membership. Foster, ever the faithful party man, again became the head of the American Communist movement.

The emergence of incessant Soviet-American international rivalry in the years after World War II created an increasingly hostile climate for the Communist party in America. Foster held his dominant position as thousands of Communists quit the party. Even more quit after Stalin's death in 1953, the ''thaw'' in Soviet-American relations, the revelations of Stalinist terrors, and the brutal crushing of the Hungarian rebellion.

Foster and his supporters kept the party in close conformance with Moscow's wishes, but membership shrank to less than 3,000 by 1958. By that time Foster, seriously ill, was virtually inactive. After a protracted legal contest with the U.S. State Department, he secured permission to travel to the Soviet Union for medical treatment. Foster died in Moscow on Sept. 1, 1961, and was given a state funeral.

Further Reading

Two of Foster's autobiographical works are *From Bryan to Stalin* (1937) and *Pages from a Worker's Life* (1939). Also vital for understanding his career in the Communist party are Theodore Draper, *The Roots of American Communism* (1957) and *American Communism and Soviet Russia: The Formative Period* (1960); Irving Howe and Lewis Coser, *The American Communist Party: A Critical History, 1919-1957* (1957); and David A. Shannon, *The Decline of American Communism* (1959).

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Jean Bernard Léon Foucault

The French physicist Jean Bernard Léon Foucault (1819-1868) is remembered for the Foucault pendulum, by which he demonstrated the diurnal rotation of the earth, and for the first accurate determination of the velocity of light.

Léon Foucault, son of a Paris bookseller, was born on Sept. 18, 1819. He began to study medicine but turned to physics, probably as a result of becoming assistant to Alfred Donné, who was developing a photoengraving process by etching daguerreotypes in connection with his anatomy lectures. This brought Foucault contact with the physicist Hippolyte Fizeau, who was at that time attempting to improve the daguerreotype process, and they collaborated for several years on optical topics. From 1845 Foucault was editor of the scientific section of the *Journal de débats*. In 1855 he was appointed physicist at the Paris Observatory; in 1864 he was elected a foreign member of the Royal Society of London; and in 1865 he became a member of the Académie des Sciences.

Rotating Frames of Reference

Foucault's first important experimental demonstration was of the earth's rotation, for which he used a pendulum. The plane of motion of a freely suspended simple pendulum appears to rotate; in fact, it is spatially fixed while the earth rotates. Foucault published his account of this in 1851, together with an equation connecting the apparent angular rotation of the pendulum's plane with the angular velocity of the earth and the latitude of the place of the experiment. It created great interest, and the experiment, readily repeatable with simple apparatus, was, and still is, frequently performed in public. In 1852 Foucault gave a further demonstration of the earth's rotation with a freely mounted gyroscope and derived some laws describing its behavior. These experiments, in combination with earlier theoretical work by Gustave Coriolis, led to a clearer understanding of rotating frames of reference. For his work Foucault was awarded the Copley Medal of the Royal Society in 1855.

Determining the Velocity of Light

In 1850 Foucault joined the debate over the then-competing particle and wave theories of light. D. F. J. Arago had demonstrated in 1838 that a crucial test could be made by comparing the velocities of light in air and in a dense medium, and he was experimenting to determine the velocity of light with a rotating-mirror method devised by Charles Wheatstone in 1834. Lack of success and ill health led Arago to pass the task on to Foucault in 1850. Success came in the same year, when Foucault observed a retardation of the velocity of light in water, giving support to the wave theory. He then saw how the rotating-mirror method could be refined to measure the absolute velocity of light in a restricted space. Foucault overcame the technical problems and in 1862 obtained a value of 2.98×10^{10} centimeters per second, the first accurate measure of this fundamental physical constant.

From 1855, as physicist at the Imperial Observatory, Foucault worked to improve the design of telescopes. As a member of the Bureau of Longitudes from 1862 he improved certain surveying instruments, particularly the centrifugal governor, which aided timekeeping in the use of field-transit instruments. The 1860s saw Foucault turning toward precision engineering and electricity, but he was incapacitated by a stroke in July 1867 and died in Paris on Feb. 11, 1868.

Foucault's ability to recognize fruitful lines of research, so sadly lacking in many of his contemporary countrymen, was combined with an experimental ability of the first order. His early death was a great loss to French science.

Further Reading

One of Foucault's experimental findings is reprinted in Harlow Shapley and Helen E. Howarth, *A Source Book in Astronomy* (1929). For general background see Henry Smith Williams, *The Great Astronomers* (1930). □

Michel Foucault

The French philosopher, critic, and historian Michel Foucault (1926-1984) was an original and creative thinker who made contributions to historiography and to understanding the forces that make history.

Michel Foucault was born on October 15, 1926, in Pottiers, France, the son of Paul (a doctor) and Anne (Malapert) Foucault. He studied at the Ecole Normale Superieure and at the University of Paris, Sorbonne, where he received his diploma in 1952. He served as director of the Institut Francais in Hamburg and held academic posts at the Universities of Clermont-Ferrand and Paris-Vincennes. In 1970 he became professor and chairman of the History of Systems of Thought at the College de France. A creative thinker, Foucault made substantial contributions to philosophy, history, literary criticism, and, specifically, to theoretical work in the human sciences. Often depicted as a ''structuralist,'' a designation he disavowed, Foucault had something of a following among French intellectuals. He died from a neurological disorder on June 25, 1984, cutting short a brilliant career.

Foucault was known for tracing the development of Western civilization, particularly in its attitudes towards sexuality, madness, illness, and knowledge. His late works insisted that forms of discourse and institutional practices are implicated in the exercise of power. His works can be read as a new interpretation of power placing emphasis on what happens or is done and not on human agency—that is, he sought to explore the conditions that give rise to forms of discourse and knowledge. Foucault was particularly concerned with the rise of the modern stress on human self-consciousness and the image of the human as maker of history. He argued that the 20th century is marked by ''the disappearance of man'' because history is now seen as the product of objective forces and power relations limiting the need to make the human the focus of historical causation.

Throughout his studies Foucault developed and used what he called an ''archeological method.'' This approach to history tries to uncover strata of relations and traces of culture in order to reconstruct the civilization in question. Foucault assumed that there were characteristic mechanisms throughout historical events, and therefore he developed his analysis by drawing on seemingly random sources. This gives Foucault's work an eclecticism rarely seen in modern historiography. His concern, however, was to isolate the defining characteristics of a period. In the *Order of Things* (1971) he claimed that ''in any given culture and at any given moment there is only one *episteme* (system of knowledge) that defines the conditions of the possibility of all knowledge.'' The archeological method seeks to ''dig up and display the archeological form or forms which would be common to all mental activity.'' These forms can then be traced throughout a culture and warrant the eclectic use of historical materials.

Foucault's archeological method entails a reconception of historical study by seeking to isolate the forms that are common to all mental activity in a period. Rather than seeking historical origins, continuities, and explanations for a historical period, Foucault constantly sought the epistemological gap or space unique to a particular period. He then tried to uncover the structures that render understandable the continuities of history. His form of social analysis challenged other thinkers to look at institutions, ideas, and events in new ways.

Foucault claimed that his interest was ''to create a history of the different modes by which, in our culture, human beings are made subjects.'' By this he meant the way in which human beings are made the subjects of objectifying study and practices through knowledge, social norms, and sexuality. Thus he applied his archeological method to sexuality, insanity, history, and punishment. Just prior to his death, *Concern for the Self,* the third of his projected five volume *History of Sexuality,* was published in France. The first two volumes—*The Will to know* (published in English as *The History of Sexuality Volume I,* 1981) and *The Use of Pleasure* (1985)—explored the relation be-

tween morality and sexuality. *Concern for the Self* addresses the oppression of women by men. In these studies, as in his *Discipline and Punish* (1977) about the rise of penal institutions, Foucault isolated the institutions that are images of the *episteme* of modernity. His conclusion was that modernity is marked not by liberalization and freedom, but by the repression of sexuality and the ''totalitarianism of the norm'' in mass culture.

Foucault's work continues to have significance for historical, literary, and philosophical study. In his later years Foucault wrote and spoke extensively on varying topics ranging from language to the relations of knowledge and power. In the span of a short career Foucault had considerable impact on the intellectual world. Yet given the complexity, subtly, and eclecticism of his style, the full impact of his work has yet to be realized.

Further Reading

Foucault is included in *Contemporary Authors* (volumes 105, 113). Obituaries can be found in *Newsweek* (July 9, 1984) and *TIME* (July 9, 1984). For helpful works on Foucault see Alan Sheridan, *Michel Foucault: The Will to Truth* (Tavistock, 1980) and Hubert L. Dreyfus and Paul Rabbinow, *Michel Foucault: Beyond Structuralism and Hermeneutics* (1982).

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Joseph Fouché

The French statesman Joseph Fouché (1759-1820) served as minister of police under Napoleon and was influential in the return of Louis XVIII to the throne in 1815.

Joseph Fouché was born on May 21, 1759, near Nantes. He received an excellent education with the Oratorians, first at Nantes and then at Paris. He took minor religious orders and became a teacher. When the Revolution began to transform French society, he was teaching at the Oratorians' college at Nantes and became a prominent member of the local Jacobin club. Elected to the National Convention in August 1792, he voted for the establishment of the republic and the death of Louis XVI.

Upon entering public life, Fouché renounced his clerical vows and his religion. As a representative of the Convention, first in the Vendée and then at Lyons (1793-1794), he earned the name of terrorist by crushing all opposition to the Paris government. Because of a falling-out with Robespierre, he supported the Thermidorians in overthrowing the Jacobin regime on July 27-28, 1794.

During the 4 years of the Directory (1795-1799), Fouché had contacts with both the extreme left and the right while remaining on good terms with the government. In 1798 he was ambassador to the Cisalpine Republic and in 1799 to Holland. By the summer of 1799 he was back in Paris as minister of police and placed his services at the disposal of Abbé Sieyès and Napoleon Bonaparte when, on 18 Brumaire (Nov. 9, 1799), they overthrew the government and established the Consulate. Fouché continued as minister of police, with but a 2-year interval (1802-1804), until he was relieved by Napoleon in 1810 after they had a falling-out.

The creation of the empire in 1804 led to his ennoblement with the title of Duke of Otranto. Furthermore, he amassed a large fortune during his years in office. In 1810 he settled at his estate at Point Carré until after the Russian campaign of 1812, when he again served Napoleon, first as administrator to the Illyrian provinces and then as a spy on Murat in Italy. He returned to Paris in April 1814 and vainly attempted to attach himself to the returning Bourbons.

During the Hundred Days, Fouché was once again minister of police. But believing that Napoleon could not survive the approaching war, he entered into correspondence with the royalists. Upon the Emperor's second abdication, on June 22, 1815, Fouché vigorously worked for the restoration of Louis XVIII, from whom he expected a high political position in return. The royalists, however, could not forgive the regicide and terrorist of the Revolution, and he finished his days in self-imposed exile first at Prague and then at Trieste, where he died on Dec. 25, 1820.

Further Reading

The best biography of Fouché is in French. Nils Forssell, *Fouché, the Man Napoleon Feared* (1928), is a good biography of Fouché and discusses his relationship with Napoleon. *The Memoirs of Joseph Fouché* (trans., 2 vols., 1825) was once thought to be the work of Fouché himself; it has since been attributed to Alphonse de Beauchamp, but it is based upon notes and papers left by Fouché and is worthwhile. *A Sketch of the Public Life of the Duke of Otranto* (trans. 1816) is a brief work thought to have been written by Fouché. See also Stefan Zweig, *Joseph Fouché: The Portrait of a Politician* (trans. 1930), and Ray E. Cubberly, *The Role of Fouché during the Hundred Days* (1969). □

Jean Fouquet

The French court painter and manuscript illuminator Jean Fouquet (ca. 1420-ca. 1480) was the leading 15th-century artist in France and the first painter in northern Europe to be vitally influenced by the Italian Renaissance.

A critic has aptly referred to Jean Fouquet as ''a piece of France personified,'' so completely does his art reflect the sophisticated French temperament. Born at Tours, the illegitimate son of a priest, Fouquet probably received his early training in Paris as a manuscript illuminator. His leap to fame is attested to by the probability that he accompanied a French mission to Rome in 1446, for the Italian artist Antonio Filarete recorded that Fouquet portrayed Pope Eugenius IV with his two nephews. In Rome, Fouquet would have seen the frescoes (later destroyed) in the Vatican by Fra Angelico, and the style of the famous Florentine had a deep and lasting effect on his own.

When Fouquet returned to France, he opened a workshop in Tours. He received commissions from Charles VII and members of his court and from Louis XI, who made him official court painter in 1474. Fouquet died in Tours before Nov. 8, 1481, when a church document mentions his widow.

Panel Paintings

The earliest of Fouquet's several large panel portraits is probably *Charles VII,* painted about 1445 before Fouquet's trip to Rome, for it evinces no Italian influence. On the frame the monarch is described as ''very victorious,'' probably a reference to the Truce of Arras, which was in fact one of very few victories enjoyed by the despondent Charles. The portrait is abstractly staged, objective, and unflattering. Fouquet manifested his sober clarity of vision in a self-portrait (ca. 1450; Paris), unusual in being a small, painted enamel roundel and notable as the first preserved independent self-portrait to be made north of the Alps.

About 1450 Fouquet undertook his most famous pair of pictures, the *Melun Diptych* (now divided between Berlin and Antwerp). On the left panel is Étienne Chevalier, treasurer of France in 1452, being presented by his name saint (Stephen) to the Virgin and Child on the right panel. The donor is placed before the variegated marble walls of a Renaissance palace, and the Madonna in three-quarter length is enthroned in an abstracted space, surrounded by nude, shining, chubby red and blue angels. Giant pearls bedeck the throne and Mary's crown. This image was surely scandalous in its own day, for the Virgin is a recognizable portrait of Agnes Sorel, the King's mistress, shown with a geometrically rounded, exposed breast. Chevalier had worked with Agnes Sorel in governing the shaky kingdom of Charles VII.

Similarly abstract and intellectualized is Fouquet's portrait *Guillaume Jouvenal des Ursins* (ca. 1455). This chancellor of France kneels in prayer before a highly ornamented wall, the figure placed close to the picture plane for immediacy. One other famous commission is far removed from the courtly milieu: a *Descent from the Cross* (ca. 1470-1475; Nouans). Monumental figures crowd the large panel, giving the effect of a sculptured frieze against a dark background. There is no overt expression of grief, and the mood of reverential dignity is conveyed in somber tones.

The Miniatures

Fouquet was especially adept in his miniature illustrations for manuscript books. Between 1452 and 1460 the master and his shop made for Chevalier a now-dismembered *Book of Hours* The miniatures are notable for showing Parisian architectural monuments, and there is a unique illustration of the contemporary staging of a mystery play. The donor's name and initials are decoratively, and pridefully, used throughout the compositions. Chevalier himself attends the anointing of the body of Christ for burial, and again he is shown, as in the *Melun Diptych,* being presented to the Madonna by St. Stephen. Italianate ornament and marble paneling occur frequently, and there are splendid landscape backgrounds reminiscent of the Loire Valley. Flickering highlights in many miniatures are rendered in gold, a touch of elegance that is typically French. Fouquet and his shop illuminated many other books; chief among them is the *Grandes chroniques de France* (1458).

Further Reading

The best monographic study of the paintings and miniatures of Fouquet is Paul R. Wescher, *Jean Fouquet and His Times* (1945; trans. 1947). See also Trenchard Cox, *Jehan Foucquet, Native of Tours* (1931), and Klaus G. Perls, *Jean Fouquet* (1939; trans. 1940). □

François Charles Marie Fourier

The French socialist writer François Charles Marie Fourier (1772-1837) was the prophet of a utopian human society.

Charles Fourier was born at Besançon on April 7, 1772. He studied at the local Jesuit high school, after which his family apprenticed him to various commercial concerns. During the early years of the Revolution, Fourier lived at Lyons, where he fought on the counter-revolutionary side and lost his inheritance in a series of business failures. Drafted in 1794, he was discharged for illness in 1796. He spent the remainder of his life in Lyons and Paris, earning a livelihood at odd jobs, living in cheap rooming houses, preaching his ''universal harmony,'' and waiting for the financier who would subsidize his utopian community, but who never appeared.

Fourier first set forth his ideas in an article entitled ''Universal Harmony,'' published in the *Bulletin de Lyon* (1803). For the next 34 years he expounded them in a mountain of books, pamphlets, and unpublished manuscripts; including *Theory of the Four Movements and General Destinies* (1808), *Treatise on Domestic and Agricultural Association* (2 vols., 1822), and *False Industry, Divided, Disgusting, and Lying, and Its Antidote* (2 vols., 1835-1836). Although these works were written in a bizarre style that often defied comprehension and incorporated many eccentric ideas, they gradually gained Fourier a small coterie of disciples.

Fourier believed he had discovered the laws that govern society just as Isaac Newton had discovered the laws of physical motion. Among people, Fourier thought, the analogy to gravitational attraction was passional attraction, a system of human passions and their interplay. He listed 12 passions in humans, which in turn were combined and divided into 810 characters. The ideal community should be composed of 1,620 persons, called a ''phalanx,'' which would exhibit all the possible kinds of characters. In such a phalanx, if all activities were properly ordered, the passions of the individuals would find fulfillment in activities that would redound to their benefit. Fourier described in detail the ordering of these communities, the members' life routines, the architecture, even the musical notation. Moving from social reform to cosmological speculation, he also described the way in which the creation of such a harmony on earth would create a cosmic harmony.

One Fourierist experiment was attempted in France (without his approval) during his lifetime but quickly failed. Fourierist disciples appeared in time all over Europe and in the United States. Fragments of his ideas were eventually taken up by socialists, anarchists, feminists, pacifists, and educational reformers. Fourier died in Paris on Oct. 10, 1837.

Further Reading

Nicholas Riasanovsky presents a full discussion of Fourier's work in *The Teaching of Charles Fourier* (1969). Other views of his ideas and their early-19th-century environment are found in J. L. Talmon, *The Rise of Totalitarian Democracy* (1952), and Frank E. Manuel, *The Prophets of Paris* (1962).

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Baron Jean Baptiste Joseph Fourier

The French mathematical physicist Jean Baptiste Joseph, Baron Fourier (1768-1830), was the first to discuss in a comprehensive manner the various aspects of the flow of heat in bodies.

On March 21, 1768, J.B.J. Fourier was born in Auxerre. At the age of 8 he lost his father, but the bishop of Auxerre secured his admission to the local military school conducted by Benedictine monks. After 2 years (1787-1789) in the novitiate of the Benedictine abbey of Saint-Benoît-sur-Loire, he left to serve as a lay teacher in his former school at Auxerre.

In 1789 Fourier's first memoir on the numerical solution of algebraic equations was read before the French Academy of Sciences. In 1794 a central teachers' college (École Normale) was established in Paris, and Fourier was one of its first students, but before long he was promoted to the faculty as lecturer. He then received an appointment to the newly founded École Polytechnique, where he first served as chief lecturer on fortifications and later as professor of mathematical analysis.

Fourier was 30 when Napoleon requested his participation as scientific adviser on an expedition to Egypt. Fourier served from 1798 to 1802 as secretary of the Institut d'Égypte, established by Napoleon to explore systematically the archeological riches of that ancient land. His papers, published in the *Décade* and the *Courrier d'Égypte,* showed him to be preoccupied with problems that ranged from the general solution of algebraic equations to irrigation projects.

Fourier proved himself a tactful diplomat, and upon his return to France Napoleon appointed him perfect of the department of lsère, with Grenoble as its capital, where he served from 1801 to 1814. There he wrote the work on the mathematical theory of heat conduction which earned him lasting fame. Its first draft was submitted to the academy in 1807; a second, much expanded version, which received the award of the academy in 1812, was entitled *Théorie des mouvements de la chaleur dans les corps solides*. The first part of it was printed in book form in 1822 under the title *Théorie analytique de la chaleur*. It was a masterpiece, not only because it covered the hitherto unexplored field of heat propagation but also because it contained the mathematical techniques which later were developed into a special branch of mathematics—Fourier analysis and Fourier integrals.

From 1815 Fourier served as director of the Bureau of Statistics in Paris. In the eyes of the new, royalist regime, Fourier's long service under Napoleon was offset by his opposition to Napoleon upon the latter's return from Elba. In 1817 he became a member of the Academy of Sciences and served from 1822 as its perpetual secretary.

During the course of his career Fourier wrote several papers on statistics, but his lifelong love was the theory of algebraic equations on which he had just completed the manuscript of a book, *Analyse des équations déterminées,* and a lengthy memoir when he died in Paris on May 16, 1830.

Further Reading

The most detailed biography of Fourier in English is in François Arago, *Biographies of Distinguished Scientific Men* (trans. 1857). A later biography of Fourier is in Eric Temple Bell, *Men of Mathematics* (1937). The subsequent development and use of Fourier's outstanding contribution to mathematical physics is given in detail in H.S. Carslaw, *Introduction to the Theory of Fourier's Series and Integrals* (1906; 3d ed. 1930). Dirk J. Struik, *A Concise History of Mathematics* (1948; 3d rev. ed. 1967), is recommended for general background. □

John Fowles

John Fowles (born 1926) was an award winning post World War II novelist of major importance. While his works are reflective of literary tradition reaching back to Greek philosophy and Celtic romance, he was very much a contemporary existentialist, and his writings received both popular and critical acclaim.

John Fowles was born on March 31, 1926, to middle-class parents living in a small London suburb. He attended a London preparatory school, the Bedford School, between the ages of 14 and 18. He then served as a lieutenant in the Royal Marines for two years, but World War II ended before he saw actual combat.

Following the war, Fowles studied French and German at New College, Oxford. He later referred to this period as ''three years of heaven in an intellectual sense,'' and it was during this time that he was exposed to the Celtic romances and the existential works of Albert Camus and Jean-Paul Sartre. After graduating from Oxford, Fowles began a teaching career that took him first to France where he taught English at the University of Poiters and then to Spetsai, a Greek island, where he taught at Anorgyrios College. It was on Spetsai that Fowles met Elizabeth Whitton. Three years later, on April 2, 1954, they were married in England.

Fowles continued to earn a living through a variety of teaching assignments until the success of his first published work, *The Collector,* allowed him to retire with his wife and her daughter to Lyme Regis in Dorset. He continued to live in this quiet sea-coast town—intentionally isolated from English literary circles—where he wrote, gardened, and pursued his interests in natural and local history.

It was not until Fowles was in his early 20s that he began his writing career. After translating a poem by Pierre de Ronsard he was able to overcome that fear of self-

expression that he once suggested is common to all Englishmen. Fowles' first serious attempts at writing took place on Spetsai, amidst the natural splendors of the Greek landscape. His experience of the mystery and majesty of this island was a powerful influence. Not only did he write poetry, which appeared later in his collection *Poems,* but this setting also provided the inspiration for *The Magus,* a work that would obsess the writer for many years. Leaving Greece was a painful experience for Fowles, but one that he saw as having been necessary to his artistic growth. ''I had not then realized that loss is essential for the novelist, immensely fertile for his books, however painful to his private being.''

While back in England and teaching in a variety of positions in the London area, Fowles worked on several manuscripts but was dissatisfied with his efforts and submitted none for publication until 1963, when *The Collector* appeared. *The Collector* is the story of Frederick Clegg, a poorly educated clerk of the lower-class and an amateur lepidopterist, who becomes obsessed with a beautiful young art student, Miranda Grey. Clegg wins a large sum of money in a football pool, enabling him to carry out a plan of kidnap and imprisonment. The narrative shifts, with the first part of the book told from Clegg's point of view and the second recounting the imprisoned Miranda's perspective. The characters of Miranda and Clegg, set in opposition, embody the conflict that Fowles, reaching back to Heraclitus, finds central to mankind—the few versus the many, the artistic versus the conventional, the *aristoi* versus *hoi polloi*. As Fowles noted, ''My purpose in *The Collector* was to analyse, through a parable, some of the results of this confrontation.'' This theme, as well as a concern with freedom and authenticity and parallel realities, recurred in later novels. Miranda, according to Fowles, ''is an existential heroine although she doesn't know it. She's groping for her own authenticity.''

The commercial success of *The Collector* enabled Fowles next to publish *The Aristos: A Self-Portrait in Ideas*. As the title suggests, this volume consists of a collection of philosophical statements covering diverse areas but aimed at proposing a new, ideal man for our times—the Aristos. The publication of this book at that time probably owed something to the fact that *The Collector,* in spite of its popular reception, was denied critical consideration by many who failed to look past its thriller format.

Fowles' next published work, *The Magus,* was, according to its author, ''in every way except that of mere publishing date . . . a first novel.'' Using Spetsai as his model, Fowles created the island of Phraxos where Nicholas Urfe, a young English schoolmaster, meets Maurice Conchis, the enigmatic master of an island estate. Through a series of bizarre ''godgames,'' Conchis engineers the destruction of Nicholas' perception of reality, a necessary step in the achievement of a true understanding of his being in the world. While *The Magus* was first published in 1965, Fowles issued a revised edition in 1977 in which he had rewritten numerous scenes in an attempt to purify the work he called an ''endlessly tortured and recast cripple'' which had, nonetheless, ''aroused more interest than anything else I have written.''

Fowles was at work on a new manuscript when in 1966 he envisioned a woman in black Victorian garb standing on a quay and staring out at the sea. She ''was Victorian; and since I always saw her in the same static long shot, with her back turned, she represented a reproach on the Victorian Age. An outcast. I didn't know her crime, but I wished to protect her.'' The vision recurred, became an obsession, and led eventually to *The French Lieutenant's Woman,* a Victorian novel in manner and mores, but contemporary and existential in viewpoint. Fowles' rejection of the posture of omniscient narrator exhorted both characters and readers to grapple with possibilities and to grow through the pursuance of mystery which ''pours energy into whoever seeks the answer to it.'' The novel was made into a popular film of the same name in 1981.

In 1974 *Ebony Tower,* a collection of stories, appeared. The work was televised 10 years later. The title story is a concise re-evocation of the confrontation between the pseudosophisticated man of the world with the reclusive shaman who shatters his poorly conceived notions of reality, a theme more broadly enacted in *The Magus*. This volume contains a translation of a 12th-century romance written by Marie de France, and in a personal note preceding this translation Fowles paid tribute to the Celtic romance, stating that in the reading of these tales the modern writer is ''watching his own birth.'' Fowles' original title for this collection was *Variations* while these stories are original and unique, they are connected to each other and to the

earlier works by an underlying sense of loss, of mystery, and of a desire for growth.

Daniel Martin, perhaps the most autobiographical of Fowles' novels, draws upon his early experiences of the Devonshire countryside as well as his later involvement in the Hollywood film industry. It appeared in 1974 to mixed reviews. While some critics faulted its rambling structure and lack of narrative suspense, others regarded it as a more honest, straightforward recounting of personal confrontation with one's own history. *Mantissa* (1982) though more cerebral, demonstrated a continuing concern with the artist's intrapersonal conflicts.

In 1996, a new edition of Fowles' essay *The Tree* was published, and along with it the essay *The Nature of Nature,* written some 15 years later when the author was approaching 70, suffering from a crippling illness and taking what one reviewer described as ''a more immediate look at last things.'' In *The Nature of Nature,* Fowles wrote, ''Illness has kept me even more alone than usual these last two years and brought me closer to being, though that hasn't always been very pleasant for my body. What has struck me about the acutely rich sensation of beingness is how fleeting its apprehension . . . the more you would capture it, the less likely that you will.''

While Fowles' reputation was based mainly on his novels and their film versions, he demonstrated expertise in the fields of nature, art, science, and natural history as reflected in a body of non-fictional writings. Throughout his career, Fowles committed himself to a scholarly exploration of the place of the artist in contemporary society and sought the personal isolation and exile that he felt essential to such a search. While his roots in Western culture were broad and deep, he earned a reputation as an innovator in the evolution of the contemporary novel. He was a spokesperson for modern man, steeped in science, yet ever aware that what he more deeply needs is ''the existence of mysteries. Not their solutions.''

Further Reading

Non-fiction works by John Fowles included *Shipwreck* (1974); *Islands* (1978); *The Tree* (1979); and *The Enigma of Stonehenge* (1980). For further insights into the life and works of John Fowles see H. W. Fawkner, *The Timescapes of John Fowles* (1984), which contains a forward by Fowles himself; Robert Huffaker, *John Fowles* (1980); Barry Olshen, *John Fowles* (1978); and Peter Wolfe, *John Fowles* (1976).

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Charles James Fox

The English parliamentarian Charles James Fox (1749-1806) won the reputation of being the champion of individual liberties against the oppressive tendencies of government and was known as the ''Man of the People.''

The third son of Henry Fox, 1st Baron Holland, Charles James Fox seemed destined almost from birth to follow his father's political career. Although he held high office for a shorter time than his father, he became more famous and far better loved. He also seemed destined to continue with William Pitt the Younger the intense political rivalry that their fathers had begun.

Of his two older brothers, one died in infancy and the other was sickly, so the father heaped affection and attention on Charles. Overindulged in his youth, Charles never developed the qualities of restraint or self-discipline. Indeed, Charles's father apparently preferred to encourage a lack of inhibition, for he introduced his son at a tender age to an extravagant and dissipated way of life that was to remain with him always.

Fox's carefree, easygoing manner and his great personal charm won for him a large number of friends, although many people were shocked by his wild and irresponsible behavior. He was completely self-indulgent and undisciplined, and his manner of life was thoroughly irregular. Nothing better typifies that aspect of his character than his later relationship with his mistress, Mrs. Elizabeth Armistead. After his connection with her had lasted more than 10 years, he married her in 1795 but kept the marriage a secret until 1802.

Early Career

Fox began his political career in 1768, when his father secured his election to Parliament as representative for the pocket borough of Midhurst. He was only 19, still technically too young to take his seat, but that did not deter him. For several years he voted with the government. Thus almost his first political act was to stand with the administration against John Wilkes, the popular symbol of liberty.

In 1770 Fox took a minor office in the new North ministry as a junior lord commissioner of the Admiralty. In this capacity he continued to support the government, speaking against the freedom of the press to report parliamentary debates. Following a disagreement with the ministry over the Royal Marriage Bill in 1772, he resigned his Admiralty post. Fox later held a position on the Treasury Board, but he remained there for less than a year; King George III dismissed him in annoyance over his conduct.

So began Fox's long period of opposition. During the following years he fought the government, chiefly over the American colonies, opposing measure after measure. When the American conflict ended and North's ministry fell, it seemed that Fox's time had arrived. But he had so antago-

nized the King that he could attain high office only with difficulty, and for a short time.

In 1782 Fox was secretary of state in Rockingham's ministry for a few months and was able to help pass a bill granting Ireland its legislative independence from Great Britain. When Rockingham died, Fox refused to serve under his successor, Shelburne. In 1783 Fox was again for a few months secretary of state, but this was in the notorious Fox-North coalition that was anathema to the King, who took the first opportunity to bring it down. In this period Fox succeeded in getting settled upon the prince regent enough money for his private establishment. He also introduced a bill for the reform of the East India Company, but over this issue the King managed to topple the coalition.

With William Pitt's advent to power, Fox once more began a long sojourn in opposition. He did support Pitt's unsuccessful bill to reform Parliament, but he opposed almost every other bill brought forward by the government. The role he played in pursuing the impeachment proceedings against Warren Hastings did not redound to his credit, nor did his stand in the Regency crisis speak well for his judgment.

Later Career

Fox greeted the outbreak of the French Revolution with rapture, as did many Englishmen. Later, the excesses of the Revolution caused many of its former English supporters to shake their heads, but Fox's admiration remained unabated. Even after Britain and France drifted into war, he continued to praise the revolutionary events and principles. He opposed various security measures that Pitt brought forward, such as the Alien Act, the Treason Bill, the Seditious Meeting Bill, and the suspension of the Habeas Corpus Act. In popular esteem he became little better than a traitor, especially after his comment that he took pleasure in seeing France gain advantage over England while English policy remained so mistaken. His opposition to the war and his praise for France also cost him much of his parliamentary following.

On Pitt's death, in January 1806, Fox once more had a chance at high office, serving as foreign secretary in Grenville's ministry. In this capacity Fox managed to pass through Parliament the abolition of the slave trade—a bill that had been defeated when Pitt had introduced it years before. But at this point his career was cut short. He died on September 13 and was buried in Westminster Abbey beside Pitt.

Historical Perspective

Just as in his lifetime he aroused intense feelings, whether of adoration or of hatred, so after his death Fox continued to arouse intense feelings among his chroniclers. Some insist that he deserved his reputation as the champion of liberty, while others insist with equal conviction that he was a shallow opportunist whose oratory was mere posturing, an often successful attempt to gain notoriety and popularity.

Those who consider Fox sincere point to his long continuance in the political wilderness of opposition, while those who regard him as a charlatan point to the inconsistency of his stands on various issues. If he did come to believe sincerely in some of the principles he adumbrated, it is nevertheless only fair to add that he often acted thoughtlessly, irresponsibly, with excessive passion, and for the sheer delight of opposing governmental measures.

It is true that Fox never seriously utilized any of his vast fortune to further the reforms to which he professed so ardent an attachment. Furthermore, for the first 9 years of Pitt's ministry Fox really did not substantially differ from the minister on matters of principle and yet obdurately opposed almost his every measure. But after 1793 the French war constituted an issue which truly divided Fox and Pitt—and it was on just this issue that Fox stood most alone, indeed eventually almost without allies.

Further Reading

Memorials and Correspondence of Charles James Fox, edited by Lord John Russell (4 vols., 1853-1857), is very useful. Most of the biographies of Fox are strongly biased for or against him. Among the older studies are John Drinkwater, *Charles James Fox* (1928), and Christopher Hobhouse, *Fox* (1934; new ed. 1948). Another study is Loren Reid, *Charles James Fox: A Man for the People* (1969). Recommended for general historical background are J. Steven Watson, *The Reign of George III* (1960), and Archibald S. Foord, *His Majesty's Opposition: 1714-1830* (1964).

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George Fox

The English spiritual reformer George Fox (1624-1691) was the chief inspirer of the Society of Friends, or Quakers.

The son of a weaver, George Fox was born in July 1624 at Fenny Drayton, Leicestershire. He became a cobbler with little book learning beyond the Bible. When he was 19, a voice told him to ''forsake all''; so he became a dropout, wandering about England in a solitary quest for religious truth. Gradually he clarified his beliefs, convinced that he derived them from direct experiences of God's light within him, ''without the help of any man, book, or writing.''

Holding that every man and woman could be similarly enlightened by Christ, Fox began ''declaring truth'' in public and developed into a dynamic, fanatically sincere speaker. He preached in barns, houses, and fields and in churches ''after the priest had done''; but because his zeal sometimes led him to interrupt services, he was imprisoned as a disturber of public order. Inspired by the ''Inner Voice,'' he became spiritual leader of some Nottinghamshire former Baptists but then went to the north of England, preaching, praying, and protesting at every opportunity. In 1652 he trudged about Yorkshire, a sturdy figure in leather breeches wearing a broadbrimmed hat over the ringlets of hair which fell to his shoulders.

Though Fox denounced creeds, forms, rites, external sacraments, and a ''man-made'' ministry, he became something of a negative formalist, refusing to doff his hat to anyone or to call months and days by their pagan names; and he used ''thee'' and ''thou'' instead of ''you.'' Such flouting of conventions provoked intense opposition. Fox was repeatedly beaten by rowdies and persecuted by the pious, and the forces of law and order imprisoned him eight times for not conforming to the establishment. But his indomitable courage and his emphasis on the spirit rather than the letter of religion won him converts, even among his persecutors.

Paradoxically, this opponent of institutional religion showed a genius for organizing fellowships of Friends complete with unpaid officers, regular meetings, and funding arrangements. As a result, though his message was universal, individualistic, and spiritual, Fox founded what, by 1700, became the largest Nonconformist sect in England. In 1654 he organized a team of some 60 men and women as a mission to southern England. After converting many there, he extended his own preaching to Scotland (1657-1658), Wales (1657), Ireland (1669), the West Indies and America (1671-1673), the Netherlands (1677 and 1684), and Germany (1677). By 1660 he was issuing epistles to the Pope, the Turkish Sultan, and the Emperor of China. He was a strange mixture of fanaticism and common sense, selflessness and exhibitionism, liberalism and literalism.

In 1669 Fox married the outstanding female leader in the Quaker movement, Margaret, widow of his friend and patron Thomas Fell. But God's service took priority over their partnership, which was interrupted by his missions, his imprisonments in 1673-1675, and his supervision of the movement. He died in London on Jan. 13, 1691.

Fox composed hundreds of tracts for his times, defending principles of the Friends and exposing other men as sinners and ministers of the ''Great Whore of Babylon;'' but it is by his *Journal,* a record of his day-to-day activities and thoughts, that he is best remembered.

Further Reading

The first edition of Fox's *Journal* (1694) was a revision of the original texts. The two-volume edition by Norman Penney, with an introduction by T. Edmund Harvey (1911), is based on the chief source manuscript; and there is a revised text of it, also by Penney (1924). The standard edition of the *Journal* is the revised edition of John L. Nickalls (1952). All of these editions contain the preface by William Penn. The eight-volume edition of Fox's *Works* (1831) is not readily accessible.

Among biographical studies, Vernon Noble, *The Man in Leather Breeches: The Life and Times of George Fox* (1953), is for the general reader. More specialized are Rachel Hadley King, *Fox and the Light Within, 1650-1660* (1940), and Henry E. Wildes, *Voice of the Lord: A Biography of George Fox* (1965). Isabel Ross, *Margaret Fell: Mother of Quakerism* (1949), is a study of Fox's wife. Hugh Barbour, *The Quakers in Puritan England* (1964), relates Fox to the historical background, including the findings of more recent research. There is more background detail in William C. Braithwaite, *The Beginnings of Quakerism* (1912; 2d ed. rev. 1955) and *The Second Period of Quakerism* (1919; 2d ed. 1961). □

Jean Honoré Fragonard

The work of the French painter Jean Honoré Fragonard (1732-1806) constitutes the final expression of the rococo style. He was famous for the fluid grace and sensuous charm of his paintings and for the virtuosity of his technique.

Jean Honoré Fragonard was born in Grasse on April 5, 1732; about 1738 his family moved to Paris. In 1747-1748 the young Fragonard worked as an apprentice in the studio of Jean Baptiste Chardin. In 1748 Fragonard began studying with François Boucher, and in 1752 Fragonard won the Prix de Rome, a prize awarded by the Royal Academy of Painting and Sculpture to allow promising artists to study at the French Academy in Rome. Between 1752 and 1756 he studied in Paris at the École des Élèves Protégés, a special school that educated young artists for work in Italy.

Early Career

In 1756 Fragonard left for Rome, and he remained in Italy until 1761. His career at the French Academy in Rome was not particularly successful, and his professors were displeased with him. He turned to drawing and to making landscape sketches, and during 1760 and 1761 he traveled about Italy making numerous romantic drawings of great gardens and the Italian countryside.

After his return to France in 1761 Fragonard occupied himself primarily with painting decorative landscapes; some were based on his Italian drawings, some were derived from the Dutch landscape of the 17th century, and others were in the popular 18th-century ''pastoral'' taste, that is, imaginary landscapes with shepherds and shepherdesses. These paintings were successful, but he was not accepted as an important professional artist until he was admitted to the Royal Academy in 1765 on the basis of a serious history painting which was not typical of either his taste or his temperament.

Mature Style

The rococo style in painting, which was established in France by Antoine Watteau in the early 18th century and which Fragonard exemplified so brilliantly, was aristocratic in nature, sensuous, intimate, and designed to provide pleasure; stylistically it depended upon soft, luminous colors, complex surfaces, refined textural contrasts, free brushwork, and asymmetrical compositions based upon the interplay of curved lines and masses. Produced for highly sophisticated patrons, rococo painting concentrated on aristocratic diversions, the game of love, decorative portraits, mythological and allegorical themes frequently treated in a playful manner, and idyllic pastoral scenes.

Between 1765 and 1770 Fragonard executed several portraits in which the sitters wear fanciful costumes, and many paintings of an erotic or suggestive nature. These works are characterized by the easy facility of his technique, rapid and delicate brushwork, glowing colors, a silvery or golden tonality of atmosphere, and an exuberant gaiety of mood. An excellent example of his painting from this period, and one which may be regarded as typical of the work usually associated with him, is *The Swing*. This scene depicts a lady in a pink dress seated on a swing on which she floats through the air, her skirts billowing, while a hidden gentleman observes from a thicket of bushes; the landscape setting emphasizes a bluish, smoky atmosphere, foaming clouds, and foliage sparkling with flickering light.

Pictures like *The Swing* brought Fragonard harsh criticism from Denis Diderot, a leading philosopher of the Enlightenment. Diderot charged the artist with frivolity and admonished him to have ''a little more self-respect.'' By 1765, indeed, the rococo style was under critical attack, had entered its last phase, and was gradually being replaced by a return to the relative severity of the art of antiquity.

Fragonard, however, was unaffected either by criticism or by the encroaching neoclassicism. His work continued to be in demand, and during the early 1770s he received many commissions both from the royal government and from private persons. One of his most important patrons was the Comtesse du Barry, Louis XV's mistress, who commissioned several decorative paintings for Louveciennes, her château near Paris. The most famous paintings done for her comprise a set of four panels entitled *Loves of the Shepherds* (now in Frick Collection, New York); they show a pair of elegantly dressed lovers in a parklike setting and have titles which are self-explanatory: *Storming the Citadel, The Pursuit, The Declaration of Love,* and *The Lover Crowned.*

Later Career

In 1773 Fragonard made a second trip to Italy, one which lasted for a year. He painted some of his finest landscapes in 1775; the best of these, such as the *Fête at Saint-Cloud,* have a fantasy quality in which people are dwarfed into insignificance and the compositions are dominated by great fluffy green and golden trees melting into surging clouds. From about 1776 on Fragonard painted young girls reading, allegorical works on the theme of love, portraits, and rather sentimental genre scenes of family life. After about 1784 his production became relatively limited.

Fragonard's work was closely associated with the *ancien régime* in France, but he managed to make a successful personal adjustment to the French Revolution of 1789. His royal and aristocratic patrons were swept away in the political and social upheaval of the Revolution. He fled to his native Provence in 1790, but in 1791 he was back in Paris. From 1794 to 1797 he helped to create and administer the new National Museum, established by the Revolutionary government in the palace of the Louvre; in 1799 he was dismissed from his museum position. He died in Paris on Aug. 22, 1806.

Further Reading

The most important work on Fragonard is Georges Wildenstein, *The Paintings of Fragonard* (trans. 1960), a fully illustrated biography with a complete catalog of his work. An interesting evaluation of Fragonard's work within the context of 18th-century painting is presented in Michael Levey, *Rococo to Revolution* (1966). References to Fragonard can be found in Arno Schönberger and Halldor Soehner, *The Rococo Age* (1960), a handsomely illustrated work dealing with many facets of 18th-century culture.

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Anatole France

The works of the French novelist and essayist Anatole France (1844-1924) combine classical purity of style with penetrating flashes of irony. He is a major figure in the tradition of liberal humanism in French literature.

Jacques Anatole François Thibault, who was to take the literary name of Anatole France, was born in Paris on April 16, 1844, the son of a self-educated bookseller. He attended the Collège Stanislas, a Catholic school, but was far from a brilliant pupil and emerged with a lasting dislike of the Church. Greater intellectual profit came to him from browsing among his father's books and from friendships with influential customers, which led to work for a publisher. France's first book was a study of the poet Alfred de Vigny and was followed by poetry and a verse drama, politely received but not particularly successful. At the same time he was pursuing a career in literary journalism, and in 1877 he married Valérie Guéin, the daughter of a well-to-do family, with whom he had a daughter, Suzanne, in 1881.

Early Career

France's first great literary success came in 1881 with *Le Crime de Sylvestre Bonnard* (*The Crime of Sylvestre Bonnard*). This story of an aging scholar betrays to the present-day reader an excessive sentimentality, but its optimistic theme and kindly irony were welcomed as a reaction against the brutal realism of the prevailing school of Émile Zola. The novel which followed, *Les Désirs de Jean Servien* (1882; *The Aspirations of Jean Servien*), was less well received. By the close of the 1880s France had established

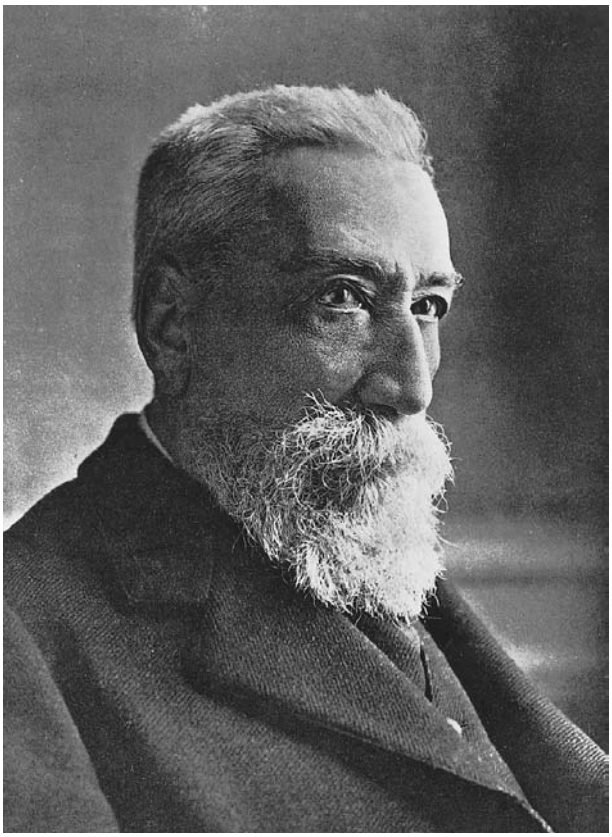

himself as a literary figure and had also begun a liaison with Madame Arman de Caillavet, who had a celebrated literary salon. Their relationship ended only with her death in 1910. France's marriage was dissolved in 1893.

In 1890 appeared *Thaïs,* set in Egypt in the early Christian era, treating the story of the courtesan Thaïs and the monk Paphnuce with tolerant irony and skepticism. It was followed in 1893 by *La Rôtisserie de la Reine Pédauque* (*At the Sign of the Reine Pédauque*), another tale with philosophical implications, this time set in the 18th century; and in 1894 by *Le Lys rouge* (*The Red Lily*), a more conventional novel of love in the wealthier classes, set largely in Italy. *Le Jardin d'Épicure* (1884; *The Garden of Epicurus*) consists of reprinted articles but contains the essence of France's attitude to the world at that point: a weary skepticism redeemed by an appreciation of the delicate pleasures of the mind.

Elected to the French Academy in 1896, France was at the height of a successful career. But his journalistic articles had begun to include social as well as literary criticism, and when the Dreyfus case came to a head in 1897, he felt obliged to take sides with the Jewish officer, whom he considered to have been wrongly condemned. For the rest of his life France was to abandon the political skepticism of his earlier years, while the irony in his books turned sharply critical of the contemporary world. This becomes increasingly evident in four books of *L'Histoire contemporaine* (1897-1901; *Contemporary History*), in which the figure of Monsieur Bergeret acts as the representative of France's own views on the Dreyfus case and other social problems, and in the story *Crainquebille* (1901), in which the case was transposed into a parable of the unjust prosecution of a harmless and innocent street peddler.

Later Works

The book in which France's political irony reached its height was, however, *L'Île des Pingouins* (1908; *Penguin Island*), a penetrating glance at French history and life and perhaps the only satire in French literature which can be compared to Voltaire's *Candide*. The novel generally regarded as France's finest came out 4 years later: *Les Dieux ont soif* (*The Gods Are Athirst*). Set during the French Revolution, the book portrays the gradual development of a young artist, Évariste Gamelin, from his initial idealism and good nature to a point at which, through membership in a Revolutionary tribunal, his virtues have been transformed into a bloodthirsty and merciless fanaticism. France's own attitude is made clear through the character of Brotteaux, a formerly wealthy tax collector whose only possession is now his edition of Epicurus. Brotteaux, unjustly condemned by Gamelin's tribunal, meets the guillotine with stoic resolution. The novel ends with the overthrow of Robespierre and Gamelin's own execution.

France's last major work was *La Révolte des anges* (1914; *The Revolt of the Angels*), another satire, in which a group of angels attempt to free themselves from divine despotism. Less bitter than *L'Île des Pingouins* the book is also less successful. In France's later years he was increasingly involved politically with the extreme left and for a time became a supporter of the French Communist party. In 1921 he was awarded the Nobel Prize for literature; a year later his works were put on the papal Index. France, who had married again in 1920, died 6 months after his eightieth birthday, in 1924.

The many other books by France include collected articles on literary and social topics, volumes of autobiography, and a life of Joan of Arc. Regarded at the turn of the century as probably the most important French writer of his age, France lived too long for his reputation not to be viewed with impatience by a younger generation of writers who had little time for either his clarity of style or his polished irony. He himself had said, ''People will reproach me for my audacity until they start reproaching me for my timidity.'' But if overvalued earlier, looked at in perspective, France's achievement as a novelist and satirist and his stand for the principles of justice and tolerance mark him as a major writer.

Further Reading

The most recent biography of France in English is David Tylden-Wright, *Anatole France* (1967). Among the older biographies, Edwin Preston Dargan, *Anatole France: 1844-1896* (1937), treats France's life until the Dreyfus case, and Jacob Axelrad, *Anatole France: A Life without Illusions, 1844-1924* (1944), deals with France's entire career. Up-to-date literary studies are Reino Virtanen, *Anatole France* (1968), and Dushan Bresky, *The Art of Anatole France* (1969). Alfred Carter Jefferson concentrates on France's political development in *Anatole France: The Politics of Scepticism* (l965). Useful earlier studies are James Lewis May, *Anatole France: The Man and His Work* (1924), and Haakon M. Chevalier, *The Ironic Temper: Anatole France and His Time* (1932). □

Francis I

Francis I (1494-1547) was king of France from 1515 to 1547. He continued the consolidation of monarchical authority and the expansionist foreign policy of his predecessors. He supported humanist learning and was a patron of the arts.

Born on Sept. 12, 1494, at the château of Cognac, Francis I was the son of Charles, Comte d'Angoulême, a member of the house of Orléans. Francis' mother was Louise of Savoy, who descended from a younger branch of the ruling house of Savoy and from the French noble house of Bourbon.

Francis was less than 2 years old when his father died and only 4 years old when he became heir apparent to the throne. He grew up as a ward of Louis XII. His education, which was primarily a training in arms, was supervised by Cardinal Georges d'Amboise, the most important councilor of Louis XII. The marriage of Francis to Claudia, daughter of Louis XII, was also arranged by the King. Francis' closest personal associations during his youth were with his mother and his sister Marguerite, the future queen of Navarre. Francis never outgrew his close relationship with the two

women, and even after his accession to the throne he was influenced by them.

Rivalry with Charles V

The first major project undertaken by Francis I after he came to the throne in 1515 was the reconquest of the duchy of Milan. After defeating the Swiss at Marignano (1515) and taking Milan, Francis set out to assure the permanency of the French preponderance in northern Italy by signing treaties with the Pope, the Swiss Confederation, the Holy Roman emperor Maximilian I, and Maximilian's grandson Archduke Charles, ruler of the Netherlands and heir apparent to the kingdom of Aragon.

The treaties which Francis made with these individuals had barely been signed when the emperor Maximilian died. Francis I presented himself as a candidate for the imperial throne (it was an elective monarchy). But Archduke Charles, now king of Aragon and Castile, was elected Emperor Charles V in 1519. This election destroyed the settlement reached after Marignano and reopened the old rivalry of France and Aragon. Francis was now virtually encircled by territories belonging to his chief rival for influence in Italy (Charles V ruled Spain, the Low Countries, the Holy Roman Empire, and Franche-Comté). He was forced to embark upon new diplomatic initiatives. The cornerstones of his anti-imperial policy were alliances with the Lutheran princes of the Holy Roman Empire and with the sultan of Turkey. Francis' policies of keeping Germany disunited and of allying with powers on the eastern flank of Germany would remain basic elements of French policy in Europe for centuries.

Four times (1522, 1527, 1536, and 1542) Francis went to war against Charles V, but at the end of their last encounter Francis had proved himself no better at keeping his Italian conquests than his predecessors had been. Milan was lost in 1522, and his attempt to regain it in 1525 ended in the disastrous defeat at Pavia. The French army was slaughtered, and Francis was taken prisoner by the Emperor. France itself was periodically invaded by the imperial armies during the wars. The two territorial acquisitions that Francis retained when the wars ceased following the Peace of Crépy (1544) were Savoy and Piedmont.

Cultural Activities

The rivalry of Francis I with his contemporary sovereigns also extended into the realm of learning and the arts. He retained the leading humanist scholars Jacques Lefèvre d'Étaples and Guillaume Budé and the poet Clément Marot in his service. Lefèvre, who acted as a spiritual councilor to the King's sister Marguerite, supervised the education of two of the King's sons, and Budé was instrumental in founding the Collège de France (1529-1530). The King also took steps to improve the royal library. The library was essentially a manuscript collection, but in 1536 and 1537 Francis ordered that henceforth a copy of all books printed in his realm be sent to it.

Francis derived more pleasure from, and certainly spent more money on, the arts than on the new learning. He commissioned and collected paintings by the great masters of Italy, but he was devoted most of all to architecture. He added a new wing to the château of Blois and created a wholly new château at Chambord. He carried out extensive remodeling at the château of Fontainebleau and at Saint-Germain-en-Laye and built a completely new château at Villers-Cotterets and another, now destroyed, just west of Paris in the Bois de Boulogne (the château of Madrid). He also commissioned the rebuilding of the Paris city hall.

Francis employed several Italian artists on these and other artistic projects. While the contributions of several, like Leonardo da Vinci, Andrea del Sarto, and Benvenuto Cellini, were few and their influence ephemeral, some, like Il Rosso and Francesco Primaticcio, who created the distinctive decoration at Fontainebleau, and Sebastiano Serlio, an architect and architectural writer, made lasting contributions to Renaissance art in France.

Reformation in France

Francis' attitude toward the growth of Protestantism was determined in part by his concern to play the role of protector of the new learning and in part by his foreign policy, both of which made him less anxious to persecute religious reformers and innovators than his theologians and judges would have liked. Because the educational and moral reform programs of the humanists made them appear to be religious innovators, Francis' support of the new learning made it seem that he favored some degree of religious innovation. Moreover, his sister Marguerite was very interested in the program of Christian renewal put forth by

humanists such as Lefèvre d'Étaples, and she supported a number of them at her court.

But, although he was willing to allow the humanists to publicize their program, Francis I had no intention of actually supporting the establishment of Lutheranism in France. The French Church was already institutionally very much under his control as a result of the Concordat of Bologna, a bilateral accord he reached with the Pope in 1515. In return for disavowing formally the theory that an ecumenical council of the Church was superior to the Pope and for allowing the Pope a nominal role in the administration of the French Church, Francis obtained a formal statement guaranteeing his right to nominate the holders of the most important benefices in France (archbishops, bishops, and abbots), to tax the clergy, and to limit drastically the jurisdiction of Roman courts over French subjects.

The threat that Lutheranism posed to civil society and to traditional religious practice was clear in the 1520s, but Francis refrained from actively persecuting Protestants until the late 1530s. This course was in large measure imposed by his policy toward Charles V. Through most of the 1530s Francis was allied with the German Protestant princes, and he therefore could not persecute Protestants in France. Only once in this period did he turn sharply against the Protestants. On the night of Oct. 17-18, 1534, placards attacking the Mass were put up all over France, even upon the door to the King's bedchamber. This provocation led to a brief persecution of suspected Lutherans.

But when Francis changed his foreign policy and tried in 1538 to reach an accord with Charles V, persecution of Protestantism in France began more earnestly. The Edict of Fontainebleau (1540) brought the full machinery of royal government into action against suspected heretics. A second reversal in his foreign policy that reopened the alliance with the German Protestant princes in the early 1540s slowed the persecutions, but they began again after the accord with the Emperor reached in the Peace of Crépy (1544).

Internal Administration

The machinery of royal government was strengthened and extended in a number of different ways by this absolutist ruler, ably assisted by his equally tough-minded chancellor, Antoine du Prat. The Concordat of Bologna was one of the most important of their measures directed to this end. In this reign the last of the great semi-independent princely *appanages,* the duchy of Bourbon, was extinguished by a virtual act of confiscation that disinherited Charles de Bourbon (1523). The duchy of Brittany, administered separately by the first wife of Francis I, Queen Claudia, was brought under the direct administrative control of the King in 1535. Following a policy employed by his predecessors, Francis I also extended French administrative institutions into the territories he added to the realm.

The extent of the intrusion of the central administration into local society during this reign is best exemplified by the Ordinance of Villers-Cotterets (1539), in which the King commanded each parish priest to keep a record of all births, deaths, dowries, wills, and other significant exchanges of property. The clergy was taxed more regularly and more heavily than ever before, and the sale of government offices, once a private affair, was now conducted under the auspices of royal officials for the profit of the royal treasury. The first experiment in public credit, interest-bearing loans to the King, called *rentes,* which were guaranteed by the properties and revenues of the towns of France, was introduced in this reign. But the attempt to centralize the administration of all royal revenue, carried out with ruthlessness in 1522 and 1523, proved unsuccessful, and the collection and disbursement of the King's income remained a local operation.

As might be expected, there was resistance to some of the King's authoritarian policies and the procedures used to implement them. Constable Bourbon tried unsuccessfully to organize a revolt of the nobility, but throughout Francis' reign the nobility remained surprisingly quiet. In the early part of his reign, Francis faced opposition from within his administration. The Parlement of Paris resisted stoutly his new financial measures (especially the sale of offices), his protection of the religious innovators, and, above all, the Concordat of Bologna. The captivity of the King after the defeat at Pavia gave the Parlement an opportunity to demand reforms, but the judges had no real power behind them and Francis silenced them with his characteristic firmness when he returned from captivity. After that, with the exception of a tax rebellion in the west (1542), the internal politics of the reign consisted of little more than the rise and disgrace of different personages at the royal court.

Further Reading

The best introduction to the reign of Francis I is the short pamphlet of R. J. Knecht, *Francis I and Absolute Monarchy* (1969). Andrew C. P. Haggard, *Two Great Rivals* (*François I and Charles V*) *and the Women Who Influenced Them* (1910), and Francis Hackett, *Francis the First* (1935), are the only biographies, neither of which is scholarly. Dorothy M. Mayer, *The Great Regent: Louise of Savoy, 1476-1531* (1966), is a study of the King's mother and covers the early part of his life and reign. Other biographies of persons close to the King are Martha W. Freer, *The Life of Marguerite of Angoulême* (2 vols., 1854), and Christopher Hare (pseud. for Mrs. Marion Andrews), *Charles de Bourbon: High Constable of France, "The Great Condottiere"* (*1911*).

Information concerning the military and diplomatic activities of Francis I is in Karl Brandi, *The Emperor Charles V: The Growth and Destiny of a Man and of a World Empire* (1937; trans. 1939); Charles W. C. Oman, *A History of the Art of War in the Sixteenth Century* (1937); Jean Giono, *The Battle of Pavia* (1963; trans. 1965); and Joycelyne G. Russell, *The Field of Cloth of Gold: Men and Manners in 1520* (1969).

Henry M. Baird, *History of the Rise of the Huguenots of France* (2 vols., 1879), traces the beginnings of French Protestantism. On the Renaissance in France during Francis' reign see Arthur Tilley, *The Literature of the French Renaissance* (1885; 2 vols., 1904); Anthony Blunt, *Art and Architecture in France, 1500-1700* (1953); and Anne Denieul-Cormier, *The Renaissance in France, 1488-1559* (1969). William L. Wiley, *The Gentleman of Renaissance France* (1954), illustrates several aspects of the life of the court of Francis I.

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Francis II

Francis II (1768-1835) reigned as the last Holy Roman emperor from 1792 to 1806. As Francis I, he was emperor of Austria from 1804 to 1835. During his reign Austria became the principal bastion of European reaction.

Born in Florence on Feb. 12, 1768, Francis was the eldest son of Grand Duke Leopold of Tuscany. As his uncle Emperor Joseph II had no heirs, Leopold had been designated as his successor; and since Francis thus would someday succeed to the imperial throne, he was educated accordingly. At the age of 16, he was sent to Vienna, where Joseph himself supervised his introduction to the art of government. In 1789 he was given nominal command of the Austrian armies fighting against the Turks in the Balkans, but he showed no remarkable aptitude for military leadership.

In 1790 Leopold succeeded Joseph as emperor, and Francis began a long apprenticeship in which he was gradually to share equally in governing the empire. These plans were upset when Leopold died very suddenly on March 1, 1792, and Francis found himself elevated to the throne. In spite of his careful preparation for his responsibilities, he was neither remarkably mature nor very confident that he was equal to his task.

Conflict with France

Francis inherited an uncommonly difficult situation. In foreign affairs the Treaty of Pillnitz, which his father had negotiated with Austria's old antagonist Prussia just before his death, made war with revolutionary France likely, if not inevitable. Indeed, France declared war on the two German powers in April, beginning a struggle which, with some interruptions, would last over 2 decades and which would reveal the weakness of the Austrian monarchy. In the first phase the Austrians, after bungling the opportunity to inflict a rapid and decisive defeat on a still-disorganized France, suffered defeat on all fronts and lost all their Italian territories south of the Adige. The loss was only somewhat counterbalanced by Austria's share in the Third Partition of Poland (1795).

After Napoleon came to power in France, Francis attempted to muster patriotism to counter French pressure by proclaiming himself emperor of Austria in 1804. The attempt was a flat failure, but it did result in the preservation of an imperial title for the Hapsburgs after 1806, when under French pressure Francis agreed to the dissolution of the ancient Holy Roman Empire. Meanwhile, further defeats by France had resulted in the loss of Venetia, the Tirol, and Anterior Austria. Francis sought to rectify the losses by fighting Napoleon in 1809. Again the results were catastrophic, for not only were the Austrians defeated, but Napoleon entered Vienna. Francis was constrained to give Napoleon his daughter Marie Louise in marriage and to supply an auxiliary corps for Napoleon's 1812 invasion of Russia. Only after Napoleon's defeat there did Francis draw back from this enforced alliance and join the great coalition against Napoleon in 1813.

Growing Conservatism

By the time the French had finally been defeated and the powers gathered in Vienna to make the peace (1815), Francis had had his fill of French radicalism. In internal affairs, too, he had moved steadily toward a more conservative pattern. His father had convinced him that the reforms of Joseph II were dangerous because they weakened the existing institutions of the monarchy; Leopold, however, had not lived long enough to establish the validity of his own, more restrained, but nevertheless enlightened system. Moreover, an Austrian Jacobin conspiracy had been discovered in 1794; it amounted to little, but it helped to convince Francis that French radicalism was an article for export, to be feared as much as French armies.

By the time of the Congress of Vienna, then, Francis believed that orderly society could be preserved only if France was permanently restrained from extending its influence beyond its borders and, more important, if political radicalism was stamped out wherever it appeared. In this belief he was reinforced by his brilliant chief minister, Prince Metternich. So, the last 2 decades of Francis' reign

saw Austria, in association with Prussia and Russia, solidly lined up behind a policy devoted to the preservation of the status quo and to political reaction. This policy was formalized by the Carlsbad Decrees of 1819 and resulted in Austrian intervention to put down revolutions on several occasions.

Internally also, repression was the rule. Censorship was more strictly applied than at any time during the last three reigns, the peasantry continued to be oppressed by the great landowners, and every attempt by the various nationalities to assert themselves in any way was either suppressed or stifled in bureaucratic delay and inefficiency. Francis died in Vienna on March 2, 1835, leaving a feebleminded son, Ferdinand, to preside over this rickety structure.

Further Reading

A biography of Francis II is Walter Consuelo Langsam, *Francis the Good: The Education of an Emperor, 1768-1792* (1949). He is discussed in Carlile Aylmer Macartney, *The Habsburg Empire, 1790-1918* (1969). □

Francis Ferdinand

Francis Ferdinand (1863-1914) was archduke of Austria and heir apparent to the Austro-Hungarian throne. His assassination in 1914 was the immediate cause of World War I.

Born on Dec. 18, 1863, Francis Ferdinand (German, Franz Ferdinand) was the oldest son of Archduke Karl Ludwig, brother of Emperor Francis Joseph. He started a military career at the age of 15, serving in Hungary, Upper Austria, and Bohemia. The suicide of the crown prince Rudolf (1889) and his own father's death (1896) made him heir apparent.

Partly to cure a lung ailment and partly to enlarge his knowledge, Francis Ferdinand took several cruises during the 1890s, one of which brought him around the globe. Following his return he spent some time in Bohemia (1894-1895), but his illness soon forced him to spend several years on the Adriatic and the Mediterranean coasts. In the meantime he advanced in rank (becoming general of the cavalry in 1899), but this did not lessen his long-standing contempt for Viennese high society or his differences with the Emperor. He crowned his contempt by his morganatic marriage (July 1, 1900) to Countess Sophie Chotek.

Francis Ferdinand regarded the nationality question as the most serious problem of the empire. Initially he sought a solution in terms of ''crownland federalism,'' with the historic borders more or less retained (except for Hungary). Later he favored the idea of the ''United States of Greater Austria,'' which called for a thorough restructuring along ethnic lines. Simultaneously, Francis Ferdinand also toyed with the ''trialistic'' solution, which was to be achieved by granting the South Slavs an equal partnership with the Austrians and Hungarians in the empire. Finally, due largely to threatening Serbian irredentism, he returned to a modified dualism, calling for a special position for Bosnia-Herzegovina as the ''Kingdom of Rama.''

In foreign affairs Francis Ferdinand favored the pro-German orientation but also wished to restore understanding with Russia. This desire prevented him from advocating a policy of final solution against the growingly bellicose Serbia.

Francis Ferdinand's influence grew, and by 1913 he was inspector general of the combined armed forces. In this capacity on June 28, 1914, he visited Sarajevo and was assassinated by a group of Serbian conspirators. The fateful bullet, which unleashed the war, was fired by Gavrilo Princip.

Further Reading

The standard biography of Francis Ferdinand by Rudolf Kiszling, is available only in German. Fortunately there are also a number of good English-language works, most of which, however, place too much emphasis on the assassination and the ''war guilt'' questions. The best and most recent of these are Joachim Remak, *Sarajevo: The Story of a Political Murder* (1959); Hertha Pauli, *The Secret of Sarajevo: The Story of Franz Ferdinand and Sophie* (1965); and Vladimir Dedijer, *The Road to Sarajevo* (1966). □

Francis Joseph

Francis Joseph (1830-1916) was emperor of Austria and king of Hungary. He was the last noteworthy ruler of the Hapsburg Empire.

Born on Aug. 18, 1830, at Schönbrunn (Vienna), the elder son of Archduke Francis Charles, who was the second son of Emperor Francis I (Holy Roman emperor Francis II), Francis Joseph (German, Franz Josef) was not in direct line of succession. Yet, because his mentally impaired uncle Ferdinand I proved childless, Francis was immediately viewed and educated as an heir presumptive.

Proclaimed emperor after Ferdinand's abdication on Dec. 2, 1848, Francis Joseph began his rule by subduing a series of revolutions in his realm. The most serious of these, the Hungarian revolution, he crushed with Russian help. Then, after this dearly won victory, he had to reconstruct his near-defunct empire. Begun under the aegis of a constitution (March 4, 1849), this reconstruction continued throughout the 1850s, although in 1851 constitutionalism was replaced by a system of absolutist centralism.

Foreign-policy reverses during the 1850s, however, compelled Francis Joseph to reconsider his position on constitutionalism. Thus there soon ensued a period of constitutional experiments (''October Diploma'' of 1860 and ''February Patent'' of 1861) which kept the empire's political life in a constant state of crisis up to 1867. These crises, together with Austria's expulsion from Italy and Germany (1866), convinced Francis Joseph of the necessity of coming to terms with his subjects. He opted for a compromise with the strongest nationality, the Magyars. The result was the Austro-Hungarian Compromise (*Ausgleich*) of 1867, which brought about the dualistic reconstruction of the empire (Austria-Hungary), with both halves receiving their own constitutional governments and internal autonomy, and their common affairs being reduced to matters of foreign and military policy and some finances.

Although the new political structure was much more favorable for the evolution of political democracy and capitalism than the previous absolutist system, it still preserved the hegemony of the earlier ruling classes. Francis Joseph did not regard the compromise as an ideal solution, but he fought all attempts to alter it for fear of disrupting the unity of his empire. The weakness of this arrangement was revealed not only in the continued rivalry between the two partners but also in the growth of German-Czech national antagonism and extremism in Bohemia and in the increasingly bellicose Serbian irredentism.

Having been pushed out of Italy and Germany, the empire under Francis Joseph became increasingly active in the Balkans, which resulted in its occupation (1878) and later annexation (1908) of Bosnia-Herzegovina. This policy, however, soon placed Austria-Hungary on a direct collision course with Russia, forcing Francis Joseph to seek support in Bismarckian Germany in the form of the Dual Alliance (1879). This alliance later proved to be the first step in the direction of the political polarization of Europe, a polarization that, together with the nationality struggle in the Danubian and Balkan region, was of decisive importance in the outbreak of World War I and the dissolution of the empire.

Francis Joseph was a man of simple tastes. His political thinking was as uncomplicated and simple as his private life. He was basically a benevolent despot, unable to grasp the meaning and purpose of modern ideologies and popular political institutions. At the same time he was devoted to duty, to honor, and to the welfare of his people. Above all, he believed in the calling and destiny of his beleaguered dynasty. His death at Schönbrunn on Nov. 21, 1916, signaled the passing of an age.

Further Reading

The best works about Francis Joseph are the products of Austro-German historiography. Fortunately, a number of them have also appeared in English. Of these, Josef Redlich, *Emperor Francis Joseph of Austria: A Biography* (1929), is undoubtedly the best and most readily available account. Karl Tschuppik, *The Reign of the Emperor Francis Joseph, 1848-1916* (trans. 1930), is also excellent. Valuable, but not of the same caliber, are Albert Margutti, *The Emperor Francis Joseph and His Times* (1921), and Eugene Bagger, *Francis Joseph: Emperor of Austria, King of Hungary* (1927). Chester Wells Clark, *Franz Joseph and Bismarck: The Diplomacy of Austria before the War of 1866* (1934), and Charles W. Hallberg, *Franz Joseph and Napoleon III, 1852-1864* (1955), are excellent monographs, but they deal only with certain limited aspects of Francis Joseph's reign. Among the popular works on the Emperor's family and personal life is Bertita Harding, *Golden*

Fleece: The Story of Franz Joseph and Elizabeth of Austria (1937). □

St. Francis of Assisi

The Italian mystic St. Francis of Assisi (1182-1226) founded the religious order known as the Franciscans. He became renowned for his love, simplicity, and practice of poverty.

Because his father called him Francis, so did everyone else, although he was given the name Giovanni when he was baptized shortly after his birth in the town of Assisi in central Italy in 1182. His father, Pietro di Bernardone, was a successful cloth merchant, and Francis grew up with a love of fine clothes and good times. He led the other young men of the town in enjoying good food and drink, singing, and dancing.

When Francis was 20, he was taken prisoner in a war between Assisi and Perugia. A year later, sobered by jail and sickness, he underwent several religious experiences in quick succession. In one of these, while he was praying in the decrepit chapel of S. Damiano outside Assisi, he heard a voice from the crucifix telling him, ''Francis, go repair my house, which is falling in ruins.'' Taking the words literally, Francis went quickly back to the city, sold his horse and some cloth from his father's shop, and came back to give the money to the priest at S. Damiano.

His father, furious at Francis' squandering money on churches and beggars, hauled him before the bishop to bring him to his senses. When the hearing began, Francis calmly took off all his clothes, gave them to his father (the astonished bishop quickly covered Francis with a cloak), and said that he was now recognizing only his Father in heaven, not his father on earth. His life from this time on was lived without money and family ties.

His Spirit

The 13th century was a time of troubadours, and Francis had their best characteristics. He was happy, he sang, he loved nature; he spoke to the birds and the animals as though they were his friends. In his ''Canticle of Creatures'' (also called ''Canticle of the Sun'') he wrote about Brother Sun and Sister Moon. Once he was heard to beg pardon of his own body, which he called Brother Ass, for having weighed it down with penances. Francis referred to his way of life as his marriage to Lady Poverty.

The 13th century was also a time when the Christian religion was taken very much for granted, and Francis felt the need to return to the original spirit of Christ. This meant living in poverty, and it also meant loving other people. A number of the young men of Assisi, attracted by Francis' example, joined him in his new way of life. In 1209 Francis and his companions went to Rome, where they presented their ideas to Pope Innocent III and received his approval. They found themselves influencing more and more people,

including a lady named Clare, whom Francis helped to enter a monastery of nuns and who later began the ''second order'' of Franciscans, the order for women.

In 1212 Francis left for the Holy Land. His ship ran into bad weather, and he had to return to Italy. Two years later his adventurous spirit and missionary zeal drove him to seek the Moors in Spain, but sickness prevented him from completing the trip. He tried once more, in 1219, going to Egypt with the Crusaders. At the siege of Damietta, Francis boldly walked through the battle lines into the camp of the Saracens and met the sultan of Egypt, who, apparently impressed with Francis' ideas about brotherly love, gave him permission to continue on to the Holy Land.

Franciscan Order

When Francis heard that trouble had started in Italy among some of his followers, now numbered in the thousands, he returned home. The group had been held together by the force of his own personality, but now Francis saw the need for a more practical guide to his kind of Christian life. He insisted that the new rule stress the poverty he felt was so important: the order could not possess money; all its houses must be simply furnished; and each friar could have only a tunic and cord (Francis himself wore an old sack tied at the waist), a pair of breeches, and, if really necessary, a pair of shoes. Francis went to Rome in 1223 to present the new rule to Pope Honorius III, who approved it wholeheartedly. It was during this visit that, according to tradition, Francis met Dominic. The Franciscan and Dominican religious orders

have always felt a close relationship that dates back to the friendship between their founders.

The Stigmata

Francis returned to Assisi and began to spend more and more time alone, in prayer, leaving the decisions about his organization to others. While he was praying on Mt. Alvernia in 1224, he had a vision of an angelic figure, and when the vision disappeared Francis felt the wounds of Christ's stigmata in his hands, side, and feet. He was careful not to show them, but several close friends reported after his death that Francis had suffered in his body as Christ had suffered on the cross. His last 2 years were lived in almost constant pain and near-blindness. He died in 1226, and 2 years later he was canonized a saint.

Further Reading

Among the many biographies of St. Francis, Paul Sabatier, *Life of St. Francis of Assisi* (1894), remains a classic. G. K. Chesterton's excellent *St. Francis of Assisi* (1923) captures the spirit and style of the saint. *The Little Flowers of Saint Francis* (trans. 1887; new ed. 1958) is a collection of refreshing legends and stories about St. Francis written shortly after his death. □

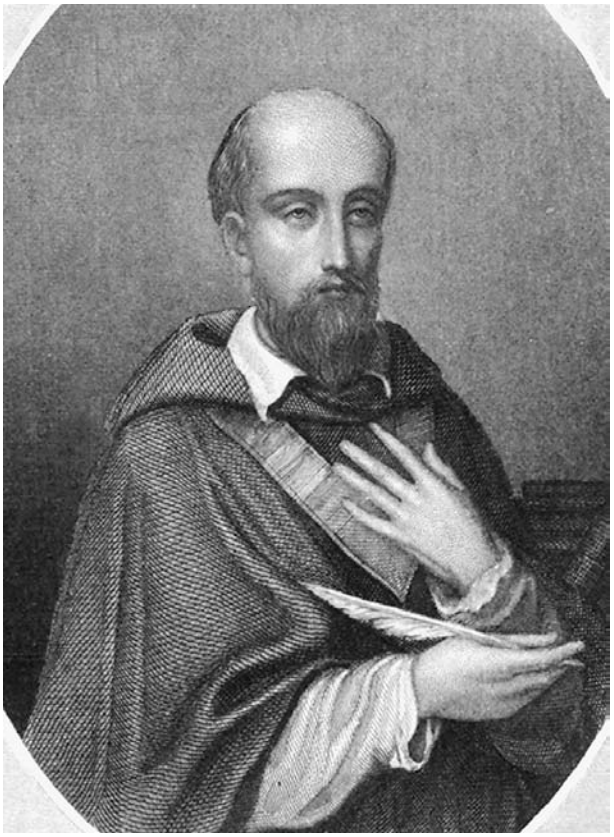

St. Francis of Sales

The French prelate St. Francis of Sales (1567-1622) taught that spiritual perfection is possible for those leading a secular life.

The oldest of 13 children, Francis Boisy was born on Aug. 21, 1567, in the Sales castle in Thorens, Savoy, in eastern France. His wealthy father sent him to the best schools and prepared him for the life of a leisured gentleman. But when Francis was 11, he secretly decided to become a priest. At the Jesuit college of Clermont in Paris, he learned the Renaissance appreciation of art and literature, and at the University of Padua in Italy he studied law. In 1593, 2 years after he received his doctorate degree, he was ordained a priest.

The Roman Catholic Counter Reformation was vigorously under way at the time. Francis volunteered to travel with several other priests through the villages of Savoy to counteract Calvinism and win the people back to allegiance to Rome. For 4 years Francis used all his skills as a speaker and a writer in this cause. He was intelligent, personable, and sincere. The people with whom he came in contact were impressed by his deep spirituality, and gradually a large number of them accepted the Roman Catholic faith he preached.

In 1602 Pope Clement VIII consecrated the 35-year-old Francis bishop of Geneva, a city which until recently had been part of Savoy but which was now strongly Calvinist and developing ties with the Swiss Confederation. The young bishop worked energetically to organize and educate the relatively few Roman Catholics left in the city. He made sure his priests received a sound training, and he established an organization to teach Catholic doctrine in the parishes of his diocese. Francis himself traveled to all of the churches, met with as many people as he could, and inspired them with his own energy and competence.

Francis' constant concern with a sound spirituality based on prayer led him to teach that union with God was not only possible but desirable for people living a life of business and family. His short book *Introduction to the Devout Life* gained widespread and lasting popularity, and his longer work, *Treatise on the Love of God,* is still considered a masterpiece of mystical theology.

In collaboration with a close friend, Jeanne Françoise de Chantal, he founded the Order of the Visitation of Our Lady (1610) for women. Francis preached more than 200 sermons a year for 20 years. He died suddenly of a cerebral hemorrhage at Lyons on Dec. 28, 1622. His writings—spiritual treatises, letters, tracts against the Calvinists—were collected after his death and published in 26 volumes. He was named the patron saint of writers.

Further Reading

St. Francis of Sales's *Introduction to the Devout Life* is available in an English translation by Michael Day (1956). Of the many biographies, Maurice Henry-Coüannier, *Saint Francis de Sales and His Friends* (trans. 1964), is a particularly interesting personal study. Of contemporary biographies, most interesting is Michael de la Bedoyere, *François de Sales* (1960). □

St. Francis Xavier

The Spanish Jesuit St. Francis Xavier (1506-1552) was a pioneer of Catholic missions in eastern Asia. Known as the Apostle of the East Indies, he has been acclaimed as one of the greatest missionaries in history.

Francis Xavier was born Francisco de Jasso y Xavier of a noble family of Basque stock on April 7, 1506. During his studies in Paris (1525-1536), he became involved in the small enthusiastic band that was organized by Ignatius of Loyola into the Society of Jesus. He and Ignatius were ordained priests in Venice in 1537. The following year Francis went to Rome, where he helped prepare the foundation of the Society of Jesus.

While in Rome, Xavier volunteered to fill a vacancy in a Portuguese delegation to eastern Asia. He spent from 1542 to 1549 in India, Ceylon, Malacca, and eastern Indonesia. In 1549 Japan became Xavier's mission field. While there he discovered that he had to change his missionary methods. No longer confronted with what he regarded as ''barbarian'' people, he traced the origins of Japanese culture to China, which was closed to foreigners. In a fantastic adventure Xavier tried to smuggle himself into this intriguing empire. Off the Chinese coast he died, with the promised land in sight, on March 19, 1552.

Xavier was a pathfinder who improvised missionary methods in the changing contexts of his life. In Goa, the Portuguese stronghold and capital of the East, he fought the scandalous vulgarity of colonial Christendom. In a second phase, working among lower-caste fishermen who accepted baptism to escape Moslem oppression, he devised Christian instruction for illiterates, focusing on children who taught their parents the message of the Gospel, preferably in songs. He baptized whole villages ''until his hands gave up,'' leaving a summary of the faith and a government-protected catechist whenever he decided to move to regions beyond. His missionary methods remained basically the same during his apostolate in southeastern Asia.

After his adventurous journey to Japan, however, Xavier found himself in a new situation. He became engaged in dialogues with competent and self-confident partners and realized that a different approach was called for. He left this task to his successors, who before the end of the 16th century baptized almost 1 percent of the total population and inaugurated the ''Christian century in Japan.'' Xavier went on to attempt his visit to China, which was the most important cultural influence on eastern Asia. His missionary voyage ended in an unfulfilled dream.

With the wisdom of hindsight, many people have criticized the superficiality of his methods. More important, however, many following generations have caught his vision of *amplius* (''further''). Xavier's commitment to the speedy dissemination of the Gospel has led many to call him a ''St. Paul in modern style'' who made the Society of Jesus into a missionary order. In 1622 he was canonized,

and Pope Pius XI declared him (with St. Thérèse of Lisieux) the patron saint of all missions.

Further Reading

G. Schurhammer, *Saint Francis Xavier* (1928), is a scholarly study. James Brodrick, *St. Francis Xavier* (1952), is popular and thoughtful. See also Theodore Maynard, *The Odyssey of Francis Xavier* (1936). □

César Franck

The music of the French composer César Franck (1822-1890) is characterized by chromatic harmonies and skillful use of counterpoint. He frequently used a cyclic form, in which all the thematic material comes together in a climactic finale.

Born in Liège, Belgium, on Dec. 10, 1822, César Franck howed an unusual talent for music as a child. He began his studies at the Royal Conservatory, winning prizes for singing and piano playing. In 1835 his family moved to Paris. Franck attended the Paris Conservatory (1837-1842), where he won prizes for piano, counterpoint, fugue, and organ. He became known for the ease with which he improvised and performed difficult music at sight, transposing it to any key at will.

After a 2-year sojourn in Belgium, Franck settled permanently in Paris. He began composing and teaching. In 1858 he became organist at Ste-Clotilde, a post he held until his death. In 1872 he became professor of organ at the conservatory, where he attracted the devotion of some of the most promising students. Wielding a strong influence over younger composers like Vincent d'Indy, Ernest Chausson, and Henri Duparc, Franck seems to have turned his organ classes into composition courses and persuaded an entire generation of French composers to break away from opera (the only kind of music the French public seriously supported at this time) and to adopt a more serious attitude toward purely instrumental music. Franck died in Paris on Nov. 8, 1890.

Franck composed slowly and carefully, maturing through his lifetime. His total output is rather small, and his best works were written after his sixtieth birthday. The best-known of his choral compositions is *The Beatitudes,* completed in 1879, the same year he finished his Quintet for Piano and Strings, a characteristic work in the cyclic form. In 1884 he composed his most well-known piece for piano, the *Prelude, Chorale, and Fugue,* the title suggesting not only the religious tone that hovers over much of Franck's music but his own love of Johann Sebastian Bach.

The following year saw the appearance of Franck's Violin Sonata, with its effortlessly executed canon in the final movement, as well as the *Symphonic Variations* for piano and orchestra, a lyric quasi-concerto that treats piano and orchestra with equal consideration. The Symphony in D Minor, completed in 1888, follows the composer's preferred three-movement structure by combining the two traditional middle movements of the classical symphony, the andante and the scherzo, into a single movement. Again, all the principal themes return in the final movement.

Further Reading

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James Franck

James Franck (1882–1964) studied the effects of an electron upon an atom. Along with Gustave Hertz, he was awarded the Nobel Prize in physics in 1925.

James Franck was a physicist whose experimental work with atoms and electrons proved Niels Bohr's theory that atoms are quantized—that they transmit and absorb energy in discrete quantities or packages. Along with collaborator Gustav Hertz, he was awarded the 1925 Nobel Prize in physics. Franck was also known for his outspoken opposition to the use of the atomic bomb, which he helped develop during World War II.

Franck was born in Hamburg, Germany, on August 26, 1882, to Jacob Franck, a German Jewish banker, and Rebecka Nachum Drucker. Although Jacob Franck was deeply religious—he observed Jewish holidays with fasting and chanting—his spiritual devotion did not, on the whole, pass on to James, who would later declare science and nature as his true love and religion. He attended school at the Wilhelm Gymnasium in Hamburg before enrolling at the University of Heidelberg. Franck's father wanted him to study law and economics with the hope that his son would take over the family business. Out of a sense of duty, Franck complied, but after attending law lectures for a short time, he determined to follow his own path and enrolled in the faculty of chemistry.

Heidelberg was where Franck met Max Born, the German physicist with whom he formed his closest friendship. After two terms studying chemistry, Franck enrolled in the doctoral program at the University of Berlin. Under the influence of its physics professor, Emil Warburg, he became interested in physics and switched fields. He began a study to determine the mobility of ions using a method invented by Cambridge physicist Ernest Rutherford.

After graduating with a D.Phil. in 1906, Franck continued to pursue the same lines of research, exploring the forces between electrons and atoms at the physics faculty of the University of Frankfurt-on-Main. He returned to Berlin

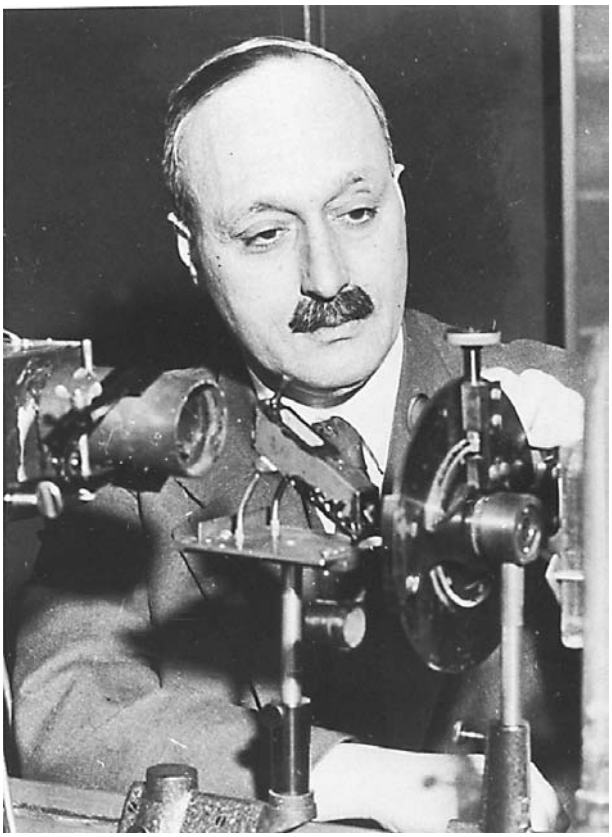

in 1908 to become an assistant to Professor Heinrich Rubens. There, Franck began collaborating with the German physicist Gustav Hertz on a series of experiments that would provide direct proof of Bohr's theoretical model of atomic structure, demonstrate the quantized energy transfer from kinetic, or moving, energy to light energy, and establish both of their reputations.

Bohr had postulated that an atom's nucleus, or core, is surrounded by ''orbits'' of negatively charged electrons. Bohr theorized that these orbits revolve around the nucleus at set distances known as shells. The number of electrons and, thus, the number of shells vary according to the type of atom. Atoms ranking high on the periodic table of elements contain more electrons than simple elements such as hydrogen, which has just one proton and one electron. These extra electrons are contained in extra shells, according to a definite pattern. The first shell contains two electrons; the second, eight; the third, eighteen; the fourth; thirty-two; and fifth, fifty, and so on. As soon as the first shell is full, electrons begin to fill up the second shell, then the third, up to the last shell.

In their natural, unexcited state, the electrons try to stay as close to the nucleus as possible, that is, in an inner shell. Bohr suggested that electrons would jump from one shell to another if energy were applied to them. The distance they would jump would depend on the amount of energy supplied; when the energy source were withdrawn, they would fall back to their original position. The energy emitted by electrons falling back in toward the nucleus would be exactly equivalent to that absorbed by them when jumping to an outer shell. Most importantly, atoms receiving energy could not absorb just any amount but only the specific amount they would need to make a leap. Thus, Bohr spoke of the atom as being ''quantized.''

Franck and Hertz did not set out to prove Bohr's theory. In fact, they were not even familiar with his work at the time they were carrying out their experiments. Rather, they were interested in measuring the energy needed to ionize atoms of mercury. To this end, they bombarded atoms of mercury vapor with electrons moving at controlled speeds. Below a certain speed, the electrons would bounce off the atoms with perfect elasticity, indicating that the electrons did not possess sufficient energy to ionize the mercury atom, that is, to transfer enough energy to the mercury to enable *its* electrons to jump from one atomic shell into another. Above a certain speed, Franck and Hertz discovered that resonance occurred. At this point, energy was transferred from the electrons to the atoms, causing the mercury gas to glow. They found that energy had been transferred from the electrons to the atoms in discrete amounts. The energy value of the light emitted from the ionized atoms was equivalent to the energy given to them by the electrons. This experiment proved that the quantized energy had changed from the kinetic energy of the moving electrons to the electromagnetic energy given off by the glowing mercury. It also provided direct experimental evidence for Bohr's theory of the quantized atom, a crucial step in the development of twentieth-century physics.

This experiment was also significant because it led to the realization that the light spectrum of an atom holds the key to its atomic structure. The discontinuous bands of light in an atomic spectrum, each representing a particular energy level, correspond to the range of possible jumps that an excited electron could make as it drops from the outer shells, where the absorption of energy had sent it, back to its original inner shell.

Franck's work was unexpectedly interrupted with the outbreak of the First World War. He signed up and became an officer. He served through 1918, working with a group of physicists who prepared and later directed chemical warfare. Franck received the Iron Cross for his valor; he also received a serious leg injury, which almost claimed his life. Returning to academia in 1918, he was named as the head of the physics division at the Kaiser Wilhelm Institute for Physical Chemistry, later renamed the Max Planck Institute. There, Franck pursued his work on electron impact measurements. It was also at the institute that he met Niels Bohr, with whom he developed a lasting friendship. Franck always regarded Bohr as a physicist second to none and consulted him regularly. ''I never felt . . . such hero worship as [I did] to[ward] Bohr,'' he said in an interview excerpted in *Redirecting Science: Niels Bohr, Philanthropy, and the Rise of Nuclear Physics.*

In 1920, with the influence of Born, Franck was appointed professor and director of the Second Physical Institute of the University of Göttingen. The friendship between Franck and Born blossomed into a close working relationship, with Franck the experimenter complementing Born the theorist. During their twelve years at Göttingen, the pair used one another as sounding boards for their ideas, discoveries, and publications, although they collaborated on only a few joint papers. The only contention between them was Franck's habit of holding frequent consultations with Bohr, a practice that tended to slow down their work. More than sixty letters between Franck and Born have survived from the 1920s.

In the spring of 1921, at Bohr's invitation, Franck paid a visit to Copenhagen in time for the March opening of Bohr's Institute of Theoretical Physics. By now, his reputation preceded him and his visit made front page news in Denmark. His meeting with the Swedish physicist Oskar Klein and Norwegian Svein Rosseland convinced him to continue his experimental work on Bohr's theories.

Back at the University of Göttingen a couple of months later, Franck concentrated on building a research facility of international repute. He afforded his students considerable academic freedom. Scientific discussions between teacher and pupils would occur as often during a walk or bicycle ride as in the laboratory. The standards for admission to his school were extremely high but once accepted, a student was assured of his unwavering support and friendship, both professionally and personally.

Franck continued to investigate collisions between atoms, the formation and disassociation of molecules, fluorescence, and chemical processes. In 1925, building on three previously unconnected theories, he published a paper dealing with the elementary processes of photochemical

reactions. In it he set out the connection between electron transition and the motion of nuclei, and described a general rule for vibrational energy distribution. This rule was later expressed by the American physicist Edward U. Condon in terms of quantum mechanics (a mathematical interpretation of particle structures and interactions) and became known as the Franck-Condon principle, which is applied to a large number of chemical and spectroscopic phenomena. In 1926 Franck published a book summarizing his work in this area.

Also in 1926, Franck traveled to Sweden to accept the 1925 Nobel Prize in physics, awarded jointly to him and Hertz for their experiments proving Bohr's atomic theory. He returned to Göttingen to begin his next project, the study of photosynthesis, but had no sooner begun his experiments when Adolf Hitler's arrival on the German political stage changed his life.

When Hitler's anti-Semitic Nazi regime took control of Germany, a new law was declared that barred Jews from the civil service, excepting those who had served in the First World War. Although Franck's position was secure, he could not in good conscience continue to work for a regime dedicated to racism, so on April 17, 1933, he sent letters to the minister of education and to the rector of the university, announcing his resignation and decrying the government's discriminatory policy. Hoping to remain in Germany, Franck searched for another position. Two possibilities presented themselves, one being the chair of physics at the University of Berlin, which would shortly be open. Though it was a position Franck would have coveted under other circumstances, it would have meant working for the government. The other possibility was the directorship of the Kaiser Wilhelm Institute for Physical Chemistry, a position that retiring director Fritz Haber hoped Franck would accept. Internal problems in the institute, however, prevented Franck from assuming this post as well. Franck decided to accept a visiting lectureship at the Johns Hopkins University in America. After the three month period of that position he returned to Göttingen to contemplate his uncertain future. Tentative offers were made from universities in the United States, but they did not promise the permanency Franck was seeking. He decided to accept an offer from Bohr for a year's work at his Institute of Theoretical Physics.

Franck arrived in Copenhagen in April 1934, and, with his assistant Hilde Levi, set to studying the fluorescence of green plants, an extension of his previous work studying energy exchanges in complex molecular systems. Under Bohr's direction, he also began administering experimental nuclear research at the Institute. He was frustrated by poor facilities and slow coworkers and, as stated in *Redirecting Science,* wrote of this period: ''My nuclear physics exhausts itself at present in work which is just about to be completed when someone else publishes it in *Nature.*'' Working with a master theorist such as Bohr also proved difficult for Franck. ''Bohr's genius was so superior. And one cannot help that one would get so strong inferiority complexes in the presence of such a genius that one becomes sterile,'' he later said in an interview quoted in *Redirecting Science.* After being used to having his own laboratory and students, it was hard for Franck to get used to working in Bohr's shadow.

The combination of numerous frustrations spurred Franck to accept an offer to settle in the United States. In late 1935, he became a professor at Johns Hopkins University, where he spent three years before moving to the University of Chicago to fill its chair of physical chemistry. With the help of the Samuel Fels Fund, a laboratory dedicated to research into photosynthesis was built, which Franck directed until his retirement in 1949, though he continued to work there for many years subsequently. He became an American citizen in the early 1940s.

When the Second World War broke out, Franck played a leading role in the Manhattan Project, the American government-sponsored atomic bomb project. Like the other German scientists on the team, he was driven by a desire to beat Hitler to the production of a nuclear weapon. But he firmly believed that the bomb should be used as a mode of deterrence, not as a means of aggression. When the U.S. finally developed the bomb and subsequently deployed it against the Japanese, Franck was a harsh critic.

In 1942, a crisis struck in Franck's private life with the death of his wife, Ingrid Josephson, who had been sick for many years. He coped with the loss by immersing himself in his work. He chaired a committee of scientists charged with exploring the social and political implications of detonating an atom bomb. That committee's findings, titled the Franck Report, was submitted to the U.S. Secretary of War, Henry Stimson, in 1945, and warned the United States Government against the use of the bomb as a military weapon. The report also speculated on the dangers of embarking upon an arms race and also urged the U.S. to restrict nuclear testing to areas where human life would not be endangered. The Franck Report has been seen as a testament to Franck's integrity, conviction, and sense of scientific responsibility.

With the end of the war, Franck returned to his post at the University of Chicago where he continued his work with photosynthesis. He was particularly curious as to how plants are able to transform visible light into a form of energy that they use for sustenance and growth. He began experiments on the emanation of electromagnetic radiation of chlorophyll, a key ingredient in the photosynthesis process. Happy to be back at work, Franck experienced joy in his personal life as well. In 1946, he married Hertha Sponer, a professor of physics at Duke University in North Carolina, whom Franck knew from Göttingen and Berlin. They had two daughters, Dagmar and Elizabeth.

Franck was honored with numerous awards during his long career. In addition to the Nobel Prize, he was awarded the highest honor of the German Physical Society, the Max Planck Medal in 1953. Two years later, he received the Rumford Medal of the American Academy of Arts and Sciences. He became a foreign member of the Royal Society of London in 1964 and a member of the U.S. National Academy of Sciences.

During a visit in 1964 to Göttingen, the city where he had spent his most productive years and which had made him an honorary citizen in 1953, Franck died suddenly on May 21. He was eighty-three. He was remembered by his

colleagues as a brilliant experimentalist, a dedicated scientist, and a kind and generous man.

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Franco of Cologne

Franco of Cologne (active ca. 1250-1260), or Franco of Paris, was the outstanding music theorist of his century.

Thirteenth-century Paris was a cultural and political center that attracted numerous foreign artists and scholars. It was there that for longer or shorter periods of time men from many countries taught during the midcentury at the great new university: the German St. Albertus Magnus, the teacher of St. Thomas Aquinas and an outstanding philosopher, who in 1248 retired to Cologne; St. Thomas himself and his Italian compatriot St. Bonaventura; the English humanist John of Garland; and others. One of these scholars was Franco of Cologne, who received the honorary title of papal chaplain and became the preceptor, that is, head, of the Cologne branch house of the Order of St. John, probably in the early 1260s. These positions indicate that he was of noble birth, but no more is known of him.

Franco's fame derives from his treatise *Ars cantus mensurabilis* (The Art of Measurable Music), written about 1260. This treatise is preserved in seven manuscripts dating from the 13th to the 15th century and written in France, England, Sweden, and Italy. Numerous quotations from it and references to it appear in the literature of several countries, and its great influence on composition between 1250 and 1320 can be detected in many works. None of Franco's own compositions can be identified. Some motets are briefly quoted or cited in treatises; only one motet, in a German manuscript of the 13th century, has been tentatively ascribed to him.

Franco's treatise presents a new concept of musical notation, on which several other theorists were working at the time, about 1240-1270, but Franco gives the clearest and most logical exposition, and thus he had the widest and longest-lasting influence among all the authors of his period. He was the first to teach distinct note symbols for several clearly related note values, namely, the so-called *longa, brevis,* and *semibrevis,* the last of which developed into the modern whole note. Only with the help of this notation did it become possible to write musical lines of much rhythmic variety.

In addition, Franco's teachings of consonances and dissonances and their uses became standard for a long time thereafter, and his approach to composition and analysis of the musical styles created by Léonin and Pérotin and their successors was adopted by the following generations. His importance was such that music historians at one time spoke of an ''epoch of Franco.''

Further Reading

Perhaps the best accounts of Franco's teachings are in Gustave Reese, *Music in the Middle Ages* (1940), and in Homer Ulrich and Paul A. Pisk, *A History of Music and Musical Style* (1963), although the dates given in the latter work must be revised. □

Francisco Franco Bahamonde

The Spanish general and dictator Francisco Franco (1892-1975) played a major role in the Spanish Civil War and became head of state of Spain in 1939.

Born at El Ferrol, a town in the northeastern Spanish province of Galicia, on December 4, 1892, Francisco Franco was the second of five children born to Maria del Pilar Bahamonde y Pardo de Andrade and Don Nicolas Franco, who had continued the Franco family tradition by serving in the Naval Administrative Corp. The young Franco was rather active; he swam, went hunting, and played football. At 12, he was admitted to the Naval Preparatory Academy whose graduates were destined for the Spanish navy. However, international events conspired to cut short his anticipated naval career. In 1898, much of the navy had been sunk by the United States in the Spanish-American War. Spain was slow to rebuild, therefore many ports which had relied on naval contracts were plunged into an economic recession. El Ferrol was hit hard, and entrance examinations for the navy were cancelled, but not before Franco passed for entrance to the Toledo Infrantry Academy in 1907. Franco inherited the nicknames ''Franquito'' or ''Frankie Boy,'' since he would not participate in the same

activities as his fellow students. He became the object of malicious bullying and initiations, and graduated in the middle of his class in 1910. Until 1912, Franco served as a second lieutenant. He was first posted to El Ferrol but in 1912 saw service in Spanish Morocco, where Spain had become involved in a stubborn colonial war. By 1915, at age 22, he had become the youngest captain in the Spanish army. In 1916, he was severely wounded while leading a charge. He was decorated, promoted to major and transferred to Oviedo, Spain. During the next three years, he romanced Carmen Polo y Martinez Valdes, and delayed his plans for the Spanish Foreign Legion for marriage until 1923. Franco became commander in 1922 and rose to the rank of brigadier general (at the age of 33) by war's end in 1926.

During the next few years, Franco commanded the prestigious General Military Academy in Saragossa. In 1928 a daughter, Carmen, his only child, was born. He maintained friendships with the dictator, Miguel Primo de Rivera, and King Alfonso XIII, but when both were overthrown and the Second Republic began a radical reconstruction of Spanish society, Franco surprisingly remained neutral and avoided military conspiracies.

Military governorships in Corunna and the Balearic Islands were followed by promotion to major general in reward for his neutrality, but with the advent of a more conservative Cabinet Franco commanded the Foreign Legion in the suppression of the Asturias revolt (October 1934). Now identified with the right, in 1935 he was made commander in chief of the army.

The Spanish Civil War

In February 1936 the leftist government of the Spanish republic exiled Franco to an obscure command in the Canary Islands. The following July he joined other right-wing officers in a revolt against the republic which is when the Spanish Civil War began. In October they made him commander in chief and head of state of their new Nationalist regime. During the three years of the ensuing civil war against the republic, Franco proved an unimaginative but careful and competent leader, whose forces advanced slowly but steadily to complete victory on April 1, 1939. On July 18 Franco pronounced in the Nationalists' favor and was flown to Tetuán, Spanish Morocco. Shortly afterward he led the army into Spain. The tide was already turning against the Republicans (or Loyalists), and Franco was able to move steadily northward toward Madrid, becoming, on September 29, generalissimo of the rebel forces and head of state.

Franco kept Spain out of World War II, but after the Axis defeat he was labeled the ''last of the Fascist dictators'' and ostracized by the United Nations. Strong connections with the Axis powers and the use of the fascist Falange (''Phalanx'') organization as an official party soon identified Franco's Spain as a typical antidemocratic state of the 1930s, but El Caudillo (the leader) himself insisted his regime represented the monarchy and the Church. This attracted a wide coalition linked to Franco, who, with the death of General Sanjurjo in 1936 and General Mola the next year, remained the only Nationalist leader of importance. By the end of the Civil War in March 1939, he ruled a victorious movement which was nevertheless hopelessly divided among Carlists, Requetés, monarchists, Falangists, and the army. Foreign opposition to Franco decreased and in 1953 the signing of a military assistance pact with the United States marked the return of Spain to international society.

The need to avoid immediate Axis involvement in order to begin recovery temporarily maintained the tenuous coalition. Franco's statement, ''War was my job; I was sure of that,'' showed his hesitant attitude toward the prospect of civilian statecraft. Yet he maneuvered with finesse through World War II, beginning with his famous rebuff of Hitler at Hendaye on October 23, 1940.

Except for sending the Blue Division to the Russian front, Franco resisted paying off his obligations to Germany and Italy. Instead he allied with Antonio Salazar, the Portuguese dictator, who counseled neutrality. Negotiations with the United States solidified this stand, and in October 1943 relations with the Axis powers were broken. But Allied antagonism was only somewhat mollified by this belated effort, and on December 13, 1946, the United Nations recommended diplomatic isolation of Spain.

Peacetime Government

Franco met this new threat by dismissing Serrano Suñer from office, removing the overtly fascist content from the Falange, and limiting all factional political activity. In 1946 the newly created United Nations declared that all countries should remove their ambassadors from Madrid. He also

issued a constitution in 1947 which declared Spain to be a monarchy with himself as head of state possessing the power to name his successor. This successor might be either king or regent, thus leaving the future unresolved, a tactic which Franco capitalized on throughout most of the post-war period to prevent any group or individual from making strong claims upon his government. Cabinet ministers were chosen with an eye to national balance, and so slowly Spain moved away from sectarianism.

The economic and diplomatic situation remained difficult. In 1948 France closed its border with Spain, and exile groups, sometimes supported by the U.S.S.R., maintained extensive propaganda campaigns. Flying the banner of anti-communism during the emerging Cold War served him well. In 1950, the United States returned its ambassador and three years later the Americans were allowed four military bases in Spain. President Dwight D. Eisenhower personally greeted Franco in Madrid in 1959. Indeed, considering his Concordat with the pope in 1953, Franco can be said to ''have arrived.'' Franco's regime became somewhat more liberal during the 1950s and 1960s. It depended for support not on the Falange, renamed the National Movement. Almost as if this signaled the end of isolation, tourist trade began picking up until within a few short years Spain had a substantial surplus in international payments. Spain enjoyed rapid economic growth in the 1960s and by the end of the century, its previously agrigcultural economy had been industrialized.

This upsurge permitted Franco to engage in a slow process of modernization that contained a few liberal elements. In May 1958 he issued the principles of the National movement, which contained a new series of fundamental freedoms still dominated, however, by an absolute prohibition on political opposition or criticism of the government. On several later occasions control of the press was temporarily relaxed, and in 1966 the Cortes, up to then a purely appointive body, was made partially elective.

In matters of economic planning, however, Franco demonstrated more consistent liberal intent. He led a belated industrial recovery that raised the standard of living and decreased social unrest. Many of his later Cabinet technocrats, however, were members of Opus Dei, a relatively unknown Catholic laymen's organization reputed to have enormous economic power. Franco's reliance upon this group became obvious in 1969, when the Falange lost its official status.

Franco's health declined during the 1960s. In 1969 he designated Prince Juan Carlos, grandson of Spain's former king, Alfanso XIII, as his official successor. In 1973 Franco relinquished his position as premier but continued to be head of state. Such was the character of Franco's regime that the choice was rumored to have been made by the army, still the most important institution in Spanish society. In July 1974, Franco suffered an attack of thrombophlebitis, an attack that signaled a host of successive afflictions over the following 16 months: partial kidney failure, bronchial pneumonia, coagulated blood in his pharynx, pulmonary edema, bacterial peritonitis, gastric hemorrhage, endotoxic shock and finally, cardiac arrest. At one point, Franco exclaimed, ''My God, what a struggle it is to die.'' On November 20, 1975, when relatives asked doctors to remove his support systems, the 82-year-old Franco passed away. After Franco's death in Madrid, Juan Carlos became king.

Spain Today

The amazing reality for European integration is that just 20 years after the death of dictator Francisco Franco, Spain has become a mature, stable democracy in which power changes hands via ballot boxes and not bullets. ''Electing a conservative government is a way of exorcising the specter of Francoism,'' says sociologist Victor Perez – Diaz. Gonzalez and his Spanish Socialist Worker's Party deserve most of the credit for moving the country out of the Franco era and into the modern world. Building on the foundations laid by King Juan Carlos and a transitional center-right regime, the Socialists consolidated Spanish democracy after coming to power in 1982. Refraining from widespread privatizations, they embraced free-market economics, modernized Spain's protected, antiquated industries and gave their once isolated country a respected international role with NATO membership and entry into the European Community in 1986. At home they upgraded health care, education and the welfare system, and reformed the old Franco-era army and got it out of politics.

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Anne Frank

Anne Frank (1929-1945) achieved world fame after her death from typhus in March 1945 in the Nazi concentration camp Bergen-Belsen through the publication of her diary in which she described the lives of eight Jews in hiding in the city of Amsterdam between June 1942 and August 1944.

Anne Frank was born on June 12, 1929, in Frankfurt, Germany. Her father, Otto, was the son of wealthy parents. He attended the classical gymnasium and served as a lieutenant of the German army in World War I. Following the loss of his parent's fortune during the 1920s' inflation in Germany, he was able to establish himself as a businessman in Frankfurt specializing in banking and in the promotion of name brands. Anne's mother also came from a well-to-do family. Anne had a close and warm relationship with her father and a more distant one with her mother. Anne's sister Margot, a pretty and feminine girl, was born in 1926 and also died in Bergen-Belsen.

Following the Nazi takeover of Germany in January 1933, the Frank's emigrated to Amsterdam, Holland, where Otto Frank became the managing director of a food company with a warehouse and office on the Prinsengracht, one of the city's canal/streets. Anne attended the Montessori school in Amsterdam. When the Nazis occupied Holland in May 1940 they began to institute anti-Jewish regulations which forced Anne to leave her school and to attend a Jewish secondary school. Jews were forced to wear the yellow Jewish star of David, and deportation of Jews from Holland to the Auschwitz extermination camp commenced. Margot received an order to report for deportation in early July 1942. Otto Frank, who had prepared for this eventuality by setting up a hiding place for his family, decided that the time had come. He moved his family into the hidden rear portion of the warehouse where he had prepared two apartments. He was joined there by Mr. van Daan, a co-worker, with his wife and 16-year-old son Peter. Eventually an eighth person joined them, an elderly Jewish dentist named Dussel.

The friends of the hidden Jews who worked in the office of the firm, Mr. Koophuis, Victor Kraler, Miep (de Jong) van Santen, Henk van Santen, and Elli Vossen, supplied them with food, black market ration cards, and other necessities. They were quiet during the day when the normal business of the firm was conducted downstairs. Life for the hidden began in the late day and evening hours.

Following a denunciation, probably by another member of the firm or by a night-time burglar, the police discovered the hidden persons and arrested them and their helpers. The helpers were held by the Gestapo for a period and some were sentenced to forced labor. The Franks, van Daans, and Dussel were transported to the Dutch transit camp Wersterbork and from there to the extermination camp Auschwitz. It was the last major transport of Jews from Holland. When the Russians threatened to conquer the camp, Margot and Anne Frank were sent to Bergen Belsen where they perished. Of the eight Jews who were in hiding, only Otto Frank survived. (He died in 1980.)

Although Anne wrote a few short stories and started on a novel during her period in hiding, her most important literary achievement was a diary of the events taking place in Prinsengracht. When the German police raided the hiding place they scattered the pages of the diary on the floor. They were collected by Elli Vossen and Miep van Santen and handed to Otto Frank upon his return to Amsterdam.

The diary was forcefully written and tells the story of the living together of the eight persons in the Achterhuis, or the hidden back part of the house, in Prinsengracht. This was often done in a humorous way, displaying considerable talent of observation, originality, and description. Anne was well able to convey to the reader the fears about discovery and the hopes about an end to the war. She described the quarrels between the older van Daans and of the van Daans and the dentist, which often ended in the latter's refusal to further communicate with the van Daans for a week.

Anne's diary, originally published as *Het Achterhuis,* will be valuable to many readers for various reasons. Not the least of these is the story of a young girl growing up under the confining conditions on the Prinsengracht. She described the generation gap between the adults and their silly quarrels and how they tended to combine their forces in castigating her for all sorts of shortcomings. She told about her somewhat distant relationship with her mother and the close one with her father.

Her special attention was given to a budding puppy love with Peter van Daan. The harmless affair ended soon because it was difficult to maintain in the confined space of the hiding place and because she had a talk with her father who suggested ending the affair. But mainly it was because she was intellectually and emotionally the superior of Peter, a nice but rather colorless boy.

A good part of the chronologically-arranged diary entries, all addressed to a Kitty, are concerned with food, its preparation, hygiene, birthday parties and presents, and educating children in such adverse conditions. The cheerfulness of Anne's writing in such dangerous circumstances, as well as her sensitivity and talent to describe difficult circumstances and the tragedy of her short life, made her diary an instant success. The book was translated into over 30 languages, and a pocket book edition in Germany alone sold 900,000 copies, while several million copies of a United States publication of the diary were sold.

Today the house in Prinsengracht is an international youth center known as the Anne Frank House. There are Anne Frank centers devoted to her memory in several places, including Philadelphia and New York City.

Further Reading

Essential reading is the Doubleday edition of *Anne Frank: The Diary of a Young Girl* (1967) with its useful ''Reader's Supplement.'' Also important is Ernst Schnabel, *Anne Frank* (1958), which presents important information relating to the Franks obtained by interviewing the survivors of the tragedy. Of interest also is the Broadway play *The Diary of Anne Frank* by Frances Goodrich and Albert Hackett. Hollywood made a motion picture of the diary of Anne Frank in 1959 which was adapted for television eight years later. The Dutch War Documentation Institute in Amsterdam published in 1986 a definitive, 714-page volume of the diaries complete with scientific endorsement of their authenticity. □

Helen Frankenthaler

The American painter Helen Frankenthaler (born 1928) was a central figure in the development of color-field abstraction during the late 1950s and the 1960s.

Helen Frankenthaler was born on December 12, 1928, in New York City. As a painter her earliest training was with the Mexican artist Rufino Tamayo at the Dalton School in New York. She studied with Paul Feeley at Bennington College, where she received her bachelor of arts degree in 1948. She then lived in New York City, although she traveled extensively throughout Europe. She was married to the painter Robert Motherwell.

In the early 1950s Frankenthaler participated in several important group shows and had her first solo exhibition in 1951. She exhibited regularly during this decade and by 1960 had begun to receive national and international recognition. Large exhibitions of her work were held at the Jewish Museum in New York City in 1960 and at Bennington College in 1962. In 1969 she enjoyed a major retrospective at the Whitney Museum of American Art.

Frankenthaler's style developed in ways counter to the better-known trends of abstract painting during the 1950s. Inspired by Jackson Pollock's black-and-white paintings of 1951, she began to stain thinned pigment into unprimed canvas. The paintings which resulted possessed a delicate, liquid appearance, and their surfaces were devoid of any hint of physical pigment. By contrast, most abstract painting of this time took inspiration from Willem de Kooning's work and emphasized dense surface face textures and aggressive brushwork. But Frankenthaler's direction gradually became influential. In 1953 she introduced the stain technique to Morris Louis and Kenneth Noland, both of whom adopted and developed it within the personal structures of their own painting. Along with Frankenthaler, these two painters profoundly influenced the direction of nonpainterly color abstraction in the 1960s.

The painting which Frankenthaler showed to Louis and Noland is called *Mountains and Sea* (1952). It clearly reveals the advantages of the staining technique, particularly in the flowing spontaneity of the color areas. Because the thinned pigment soaks naturally into the canvas ground, passages from one color to the next are experienced within a continuous optical field rather than as abrupt jumps from one discrete plane to another. In other words, the space is generated within the acknowledged limits of the two-dimensional canvas surface.

As its title suggests, *Mountains and Sea* bears a lingering resemblance to a natural landscape. In 1989 the editor-in-chief of *American Artist* referred to *Mountains and Sea* as one of the four ''landmark paintings in the history of contemporary art.'' In her work after the early 1950s, Frankenthaler became more abstract in her imagery and devoted increasing attention to the development of her lyrical color sensibility.

During the 1960s and 1970s, Frankenthaler continued to develop her own style, one which emphasizes the notion of beauty. She explored the use of acrylic paints, and her work during this era tended to be larger, simpler, and more geometric than previous pieces. Still, her goal was to capture emotion through the use of color without using scenes or subjects. In the late 1970s she explored cubist ideas of space that she had learned in art school.

During the late 1980s critics began to realize more fully how significantly Frankenthaler's work had contributed to the art world. They credit her with many technical achievements and approaches to the use of color during her four decades of creativity. Retrospective exhibitions of her work began to tour museums, even as she continued to create. In late 1996 Eric Gibson noted in *ARTnews* that her latest

round of prints, *Spring Run Monotypes,* ''convey a wide array of sentiments that were barely noticeable in her earlier works.''

Critics consider Frankenthaler one of the most highly regarded painters of the 20th century. Though she has experimented with a variety of techniques, her style has remained truly individual. She told *Newsweek* in 1989, ''I continue to do the work I do.'' This beautiful and poetic work has assured her a place among the masters of contempory art.

Further Reading

For Helen Frankenthaler's position in relation to postwar American painting see Barbara Rose, *American Art since 1900: A Critical History* (1967). Two excellent retrospectives of her work are John Elderfield, *Frankenthaler,* Harry N. Abrams, Inc., 1997; and Ruth E. Fine, *Helen Frankenthaler: Prints,* Harry N. Abrams, Inc., 1993. Interviews with Frankenthaler are featured in Bradley W. Bloch, ''Pigments of the Imagination,'' *New Leader,* September 4, 1989; and Carter Ratcliff, ''Living Color,'' *Vogue,* June 1989. □

Felix Frankfurter

Felix Frankfurter (1882-1965), an associate justice of the U.S. Supreme Court, demonstrated a strong sense for civil liberties.

Felix Frankfurter was born in Vienna, Austria, on Nov. 15, 1882. At the age of 12 he and his six brothers and sisters were taken to the United States. Life on the East Side of New York City served as the background for Frankfurter's social interests.

Following graduation from the College of the City of New York in 1902, Frankfurter entered Harvard Law School. He became editor of the *Harvard Law Review* and earned his degree in 1906 with honors. Henry Stimson, the U.S. attorney for the Southern District of New York, appointed Frankfurter an assistant in 1906. When President William Howard Taft named Stimson secretary of war in 1911, Stimson took Frankfurter along as law officer of the Bureau of Insular Affairs.

Frankfurter returned to Harvard Law School as a professor in 1914. Eventually he was named the first Byrne professor of administrative law. His Harvard years were broken by government service during World War I. As a special assistant to the secretary of war, and later in the same capacity to the secretary of labor, he helped formulate policy. Again at Harvard, Frankfurter became involved in numerous cases of national prominence: the Scopes trial (1925), the silk strike in New Jersey, and the attempt to suppress the *American Mercury* in Boston. He fought for the release of Nicola Sacco and Bartolomeo Vanzetti in 1927 and helped found the American Civil Liberties Union. During Franklin D. Roosevelt's presidency Frankfurter worked on the Security Exchange Act of 1934 and helped formulate the Utility Holding Company Act.

Frankfurter was made a Supreme Court justice in 1939. From the beginning his opinions were challenged as extremely liberal. However, he took a resolute position on the Constitution and its place in American society. He understood that this document could survive only so long as the Court guarded its prerogatives.

Decisions in the civil rights area found Frankfurter strongly for the individual. His opinion on the movie *The Miracle* was typical. When the highest court in New York State ruled the film sacrilegious, Frankfurter saw this as an invasion of private rights. He was also strongly opposed to congressional committees and their investigating procedures.

Frankfurter had married Marion A. Denman after World War I. The marriage produced no children, and during World War II the Frankfurters adopted three English refugee children.

Further Reading

An excellent biography is Helen S. Thomas, *Felix Frankfurter, Scholar on the Bench* (1960). See also Wallace Mendelson, ed., *Felix Frankfurter: A Tribute* (1964), and Liva Baker, *Felix Frankfurter* (1969). Special studies are Patricia A. Edgeworth, *Mr. Justice Frankfurter and the Administration of Criminal Justice* (1955), which describes an area of law not usually associated with Frankfurter and offers a new view of him, and Clyde Edward Jacobs, *Justice Frankfurter and Civil Liberties* (1961). □

Aretha Franklin

Aretha Franklin (born 1942) had a modest beginning as a gospel singer in Detroit before becoming known as the "Queen of Soul."

When asked by Patricia Smith of the *Boston Globe* how she felt about being called the "Queen of Soul," Aretha Franklin's reply was characterized by grace but no false modesty. "It's an acknowledgment of my art," she mused. "It means I am excelling at my art and my first love. And I am most appreciative." Since she burst onto the public consciousness in the late 1960s with a batch of milestone recordings, Franklin has served as a standard against which all subsequent soul divas have been measured.

The combination of Franklin's gospel roots and some devastating life experiences have invested her voice with a rare—and often wrenching—authenticity. "It was like I had no idea what music was all about until I heard her sing," confessed singer-actress Bette Midler, as cited in *Ebony.* Though Franklin's work in later decades has rarely matched the fire—or the sales figures—of her most celebrated singles, she has remained an enduring presence in contemporary music. The release of several CD retrospectives and the announcement in 1995 that she would publish an autobiography and start her own record label seemed to guarantee that her influence would continue unabated.

Franklin was raised in Detroit, the daughter of famed minister C. L. Franklin and gospel singer Barbara Franklin, who left the family when Aretha was small and died shortly thereafter. The singer told *Ebony*'s Laura B. Randolph, "She was the absolute lady," although she admits that memories of her mother are few. The Reverend Franklin was no retiring clergyman; he enjoyed the popularity and, to some degree, the lifestyle of a pop star. He immediately recognized his daughter's prodigious abilities, and offered to arrange for piano lessons. However, the child declined, instead teaching herself to play by listening to records.

Gospel Roots

Franklin's talent as a singer allowed her to perform with her father's traveling gospel show. She sang regularly before his congregation at Detroit's New Bethel Baptist Church as well, where her performance of "Precious Lord," among other gospel gems, was captured for posterity. She was 14 years old but already a spellbinding performer. Producer Jerry Wexler—who shepherded Franklin to greatness on behalf of Atlantic Records some years later—was stunned by the 1956 recording. "The voice was not that of a child but rather of an ecstatic hierophant [a priest in ancient Greece]," he recalled in his book *Rhythm and the Blues.*

Franklin's life was no church social, however. She became a mother at age 15 and had her second child two years later. "I still wanted to get out and hang with my friends," she recollected to *Ebony*'s Randolph, "so I wanted to be in two places at the same time. But my grandmother helped me a lot, and my sister and my cousin. They would babysit so I could get out occasionally."

Although first inspired by gospel music, Franklin soon became interested in non-religious music. After receiving her father's encouragement, she traveled to New York in 1960, embarked on vocal and dance lessons, and hired a manager. She then began recording demonstration tapes. Like singer-songwriter-pianist Ray Charles, who has often been credited with the invention of "soul music," Franklin brought the fire of gospel to pop music, her spiritual force in no way separated from her earthy sexuality.

Collaborations Launched Career

Celebrated Columbia Records executive John Hammond was so taken by Franklin's recordings that he signed her immediately. Her first Columbia album was issued in the fall of 1960. While a few singles made a respectable showing on the charts, it was clear that the label wasn't adequately showcasing her gifts, either in its choice of material or production. "I cherish the recordings we made together," remarked Hammond in *Rhythm and the Blues,* "but, finally, Columbia was a white company [that] misunderstood her genius."

Franklin's manager at the time, Ted White, was also her husband; they agreed that she should pursue other options when her contract expired. Wexler leapt at the opportunity to sign her to Atlantic, and eventually he, Arif Mardin, and Tom Dowd produced Franklin's first Atlantic sides.

Wexler brought Franklin to the Florence Alabama Music Emporium (FAME) studios in Muscle Shoals, Alabama, to record with a unique group of musicians adept in soul, blues, pop, country, and rock. This crew was stunned by Franklin's power and prowess. Accompanying herself on piano, she deftly controlled the tone and arrangement of the songs she performed. Backing vocals were provided either by her sisters Carolyn and Erma or by the vocal group the Sweet Inspirations, which featured Cissy Houston, mother of future singing star Whitney Houston. Wexler also brought in young rock guitarists Duane Allman and Eric Clapton for guest spots.

Unfortunately, only one of two songs—''I Never Loved a Man (the Way I Love You)''—was finished when White and one of the musicians had a drunken row; White grabbed Franklin and they vanished for a period of weeks. Wexler balanced jubilation with anxiety, as radio programmers around the country embraced ''I Never Loved a Man,'' and distributors clamored for an album. But the artist was nowhere to be found. At last she surfaced in New York, where she completed the unfinished ''Do Right Woman, Do Right Man,'' and in Wexler's words, ''the result was perfection.''

Franklin's first album for Atlantic, *I Never Loved a Man (the Way I Love You),* was released in 1967, and several hit-filled LPs followed. During this crucial period she enjoyed a succession of smash singles that included the rollicking ''Baby I Love You,'' the pounding groove ''Chain of Fools,'' the supercharged ''Think,'' (which she wrote), the tender ''(You Make Me Feel Like a) Natural Woman,'' and a blistering take on Otis Redding's ''Respect.'' The latter two would become Franklin's signature songs.

R-E-S-P-E-C-T

Franklin's version of ''Respect,'' coming as it did at a crucial point for black activism, feminism, and sexual liberation, was particularly potent. Wexler noted that Franklin took Redding's more conventional take on the song and ''turned it inside out, making it deeper, stronger, loading it with double entendres.'' What's more, he noted, ''The fervor in Aretha's magnificent voice'' implied not just everyday respect but ''sexual attention of the highest order,'' as implied by the ''sock it to me'' backup chorus she and her sisters devised.

Writer Evelyn C. White, in an *Essence* piece, referred to ''Respect'' as a revolutionary force in her own life. Franklin's ''impassioned, soulful licks and sly innuendos about sexual pleasure made me feel good about myself,'' she wrote, ''both as a black American and as a young girl about to discover sex.'' Eventually, the song would become an American pop standard. At the time of its release, however, it served primarily as a fight song for social change, and went on to score two trophies at that year's Grammy Awards.

Franklin's voice was crucial to the soundtrack of the era, and not just as a record playing on the radio. Franklin's father was a close friend of civil rights leader Rev. Martin Luther King, Jr. and his family. When the crusading minister was assassinated in 1968, Franklin was enlisted to sing at his funeral. Wexler described her performance of ''Precious Lord'' as ''a holy blend of truth and unspeakable tragedy.''

Franklin also sang the National Anthem at the Democratic Party's riot-marred 1968 convention in Chicago. Yet even as her soulful wail soothed a number of difficult national transitions and transformations, Franklin's own changes were hidden from view. ''I think of Aretha as 'Our Lady of Mysterious Sorrows,''' Wexler wrote. ''Her eyes are incredible, luminous eyes covering inexplicable pain. Her depressions could be as deep as the dark sea. I don't pretend to know the sources of her anguish, but anguish surrounds Aretha as surely as the glory of her musical aura.''

Despite her inner turmoil, Franklin enjoyed phenomenal commercial success during these years. A number of other blockbuster Atlantic albums followed her debut on the label, and she proceeded to take home Grammys every year between 1969 and 1975. Instead of slowing down after all her overwhelming success, she continued to explore rock and pop records for new material and recorded cover versions of songs by the Beatles, Elton John, the Band, Paul Simon, Jimi Hendrix, and many others. ''She didn't think in terms of white or black tunes, or white or black rhythms,'' noted Wexler. ''Her taste, like her genius, transcended categories.''

In 1972 Franklin sang at the funeral of gospel giant Mahalia Jackson, which suggested her stature in the gospel world; it was no surprise when *Amazing Grace,* an album of church music she recorded with Wexler, soared up the pop charts that year. At the inauguration of President Jimmy Carter in 1977, she provided an *a capella* rendition of ''God Bless America.''

Triumphed Despite Turmoil

Having parted ways with husband/manager Ted White some years earlier, Franklin married actor Glynn Turman in 1978. They divorced six years later. By the end of the 1970s, her record sales had dwindled, but she took an attention-getting turn in the *Blues Brothers* movie, in which she both acted and sang. The film and the Blues Brothers albums, recorded by *Saturday Night Live* funnymen and blues and soul fanatics Dan Aykroyd and John Belushi, helped fuel a new mainstream interest in 1960s soul.

In 1980 Franklin elected to leave Atlantic and sign with Arista Records. The label's slick production and commercial choice of material earned greater sales than she had enjoyed for some time, particularly for the single ''Freeway of Love.'' She earned three more Grammys during the decade. Nonetheless, Dave DiMartino of *Entertainment Weekly* grumbled that most of her hits at Arista ''have been assembled by big-name producers like Narada Michael Walden and might have easily featured another singer entirely—like, say, label mate Whitney Houston'' ; DiMartino also objected to the relentless pairing of Franklin with other stars for much-hyped duets, remarking, ''Like . . . Aretha Franklin needs a *gimmick?*''

In 1979 Franklin's father was shot by a burglar in his home and fell into a coma. He died several years later, having never regained consciousness. As *Ebony'* s Randolph wrote, ''When you've said as many goodbyes as

Aretha, it's impossible not to be palpably shaped by loss.'' The singer cited a point during her father's hospitalization as the most difficult decision of her life. ''We had to have a trach [a tracheotomy, a procedure that involves cutting through the vocal chords],'' she confided, ''and we were afraid it would affect his voice, which was certainly his living.''

But beyond this and other painful incidents, further triumphs lay ahead for Franklin. She was the first woman inducted into the Rock and Roll Hall of Fame, won a Grammy for best soul gospel performance, was the subject of an all-star documentary tribute broadcast on public television, sang at the inauguration of another president, Bill Clinton, in 1993, and won a lifetime achievement Grammy in 1995. Franklin might not have been the commercial powerhouse that some of her younger acolytes, like Whitney Houston and Mariah Carey, but she definitely had become an institution.

Franklin—who moved back to the Detroit area in the mid-1990s—announced plans for an autobiography and also made public her intention to start a record label, which would be called World Class Records. ''I'm looking for space,'' she told the *Boston Globe.* ''I'm the CEO.'' She continued to perform, her band by that time featuring two of her sons, Kecalf Cunningham and Teddy Richards.

Other projects, including film and television appearances, were also in the works. ''I just strive for excellence pretty much across the board, whether it's as a producer, songwriter or singer,'' Franklin proclaimed to *Boston Globe* writer Smith. ''I give people what I feel is best, not just what everyone says is 'hot.' I want to do things that are going to be meaningful and inspiring to them one way or another.'' Asked by the *Detroit Free Press* if she ever got tired of singing ''Respect,'' the Queen of Soul replied, ''Actually, no. I just find new ways of refreshing the song.'' Similarly, Franklin's voice continues to refresh new listeners.

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Benjamin Franklin

Benjamin Franklin (1706-1790) was a leader of America's Revolutionary generation. His character and thought were shaped by a blending of Puritan heritage, Enlightenment philosophy, and the New World environment.

Benjamin Franklin was born in Boston into a pious Puritan household. His forebears had come to New England in 1683 to avoid the zealous Anglicanism of England's Restoration era. Franklin's father was a candlemaker and skillful mechanic, but, his son said, his ''great Excellence lay in a sound Understanding, and solid Judgment.'' Benjamin praised his mother as ''a discreet and virtuous Woman'' who raised a family of 13 children. In honoring his parents and in his affection for New England ways, Franklin demonstrated the permanence of his Puritan heritage.

His Philosophy

Rejecting the Calvinist theology of his father, Franklin opened himself to the more secular world view of Sir Isaac Newton and John Locke. He read the deist philosophers, virtually memorized the English paper *Spectator,* and otherwise gave allegiance to the Enlightenment. Like his favorite author, Joseph Addison, Franklin sought to add the good sense and tolerance of the new philosophy to his Puritan earnestness. Thus, by the time he left home at the age of 17, his character and attitude toward life had already achieved a basic orientation.

The circumstances of his flight from home also reveal essential qualities. Denied a formal education by his family's poverty, Franklin became an apprentice to his brother James, printer of a Boston newspaper. While learning the technical part of the business, Franklin read every word that came into the shop and was soon writing clever pieces signed ''Silence Dogood,'' satirizing the Boston establish-

ment. When the authorities imprisoned James for his criticisms, Benjamin continued the paper himself. Having thus learned to resist oppression, he refused to suffer his brother's petty tyrannies and in 1723 ran away to Philadelphia.

Successful Businessman

Penniless and without friends in the new city, Franklin soon demonstrated his enterprise and skill as a printer and gained employment. In 1724 he went to England, where he quickly became a master printer, sowed wild oats, and lived among the aspiring writers of London. He returned to Philadelphia and soon had his own press, publishing a newspaper (*Pennsylvania Gazette*), *Poor Richard's Almanack,* and a good share of the public printing of the province. He became clerk of the Pennsylvania Assembly and postmaster of Philadelphia, at the same time operating a bookshop and entering partnerships with printers from Nova Scotia to the West Indies. He was so successful that at the age of 42 he retired. He received a comfortable income from his business for 20 more years.

Franklin philosophized about his success and applied his understanding to civic enterprises. The philosophy appears in the adages of ''Poor Richard'' and in the scheme for moral virtue Franklin explained later in his famous *Autobiography*. He extolled hard work, thriftiness, and honesty as the poor man's means for escaping the prison of want and explained how any man could develop an exemplary character with practice and perseverance. Though sayings like ''Sloth maketh all things difficult, but Industry all easy'' do not amount to a profound philosophy of life (as Franklin knew perfectly well), they do suggest useful first steps for self-improvement. The huge circulation of both the sayings of ''Poor Richard'' (under the title ''The Way to Wealth'') and the *Autobiography,* plus their distorted use by miserly and small-minded apostles of thrift, led later to scathing assaults on Franklin by Nathaniel Hawthorne, Mark Twain, and D. H. Lawrence—but they in fact criticize a caricature, not the whole Franklin.

Civic Leader

Franklin became involved in civic improvement in 1727 by organizing the Junto, a club of aspiring tradesmen like himself, that met each week. In the unformed society of Philadelphia it seemed obvious to these men that their success in business and improvement of the city's life required the same thing: plans and institutions to deal with needs cooperatively. Thus, Franklin led the Junto in sponsoring civic improvements: a library, a fire company, a learned society, a college, an insurance company, and a hospital. He also made effective proposals for a militia; for paving, cleaning, and lighting the streets; and for a night watch. His simple but influential social belief that men of goodwill, organizing and acting together, could deal effectively with civic concerns remained with him throughout his life.

Work in Science

Franklin next turned to science. He had already invented the Pennsylvania fireplace (soon called the Franklin stove). His attention fastened primarily on electricity. He read the new treatises on the subject and acquired ingenious equipment. In his famous kite experiment, proving that lightning is a form of electricity, he linked laboratory experiments with static electricity to the great universal force and made a previously mysterious and terrifying natural phenomenon understandable. Franklin's letters concerning his discoveries and theories about electricity to the Royal Society in London brought him fame. The invention of the lightning rod, which soon appeared on buildings all over the world, added to his stature. His scientific ingenuity, earning him election to the Royal Society in 1756, also found outlet in the theory of heat, charting the Gulf Stream, ship design, meteorology, and the invention of bifocal lenses and a harmonica. He insisted that the scientific approach, by making clear what was unknown as well as what was known, would ''help to make a vain man humble'' and, by directing the experiments and insights of others to areas of ignorance and mystery, would greatly expand human knowledge. Franklin the scientist, then, seemed to epitomize the 18th-century faith in the capacity of men to understand themselves and the world in which they lived.

Political Career

Competing with science for Franklin's attention was his growing involvement in politics. His election in 1751 to the Pennsylvania Assembly began nearly 40 years as a public official. He used his influence at first mainly to further the cause of his various civic enterprises. But he also became a leader in the long-dominant Quaker party, opposing the Proprietary party, which sought to preserve the power of the Penn family in affairs of Pennsylvania. Franklin devised legislative strategy and wrote powerful resolves on behalf of the Assembly, denying Proprietary exemption from taxation and otherwise defending the right of the elected representatives of the people to regulate their own affairs.

Colonial Rights within the Empire

At first Franklin had not the slightest thought about America's separation from Great Britain. He had grown up with allegiance to Britain and had a deep appreciation of the culture of the country of William Shakespeare, John Milton, Joseph Addison, and Alexander Pope. In 1751 he celebrated the rapid increase of colonial population as a great ''accession of power to the British Empire,'' a big and happy family wherein the prosperity of the parent and the growth of the children were mutually beneficial.

Franklin expressed his patriotism by proposing a Plan of Union within the empire at Albany in 1754, and a year later in giving extensive service to Gen. Edward Braddock's expedition to recapture Ft. Duquesne from the French. To defend the empire during the French and Indian War (1754-1763), Franklin persuaded the Quaker Assembly to pass the first militia law in Pennsylvania, appropriate money for defense, and appoint commissioners (including himself) to carry on full-scale war. As the war progressed, he worked with British commanders to win a North American empire for Britain. For 3 decades or more Franklin allied himself in thought and deed with such men as William Pitt, who

conceived of Britain as a vital, freedom-extending realm as dear (and useful) to its subjects in Boston and Philadelphia as to those in London or Bristol.

Even in this patriotism of empire, however, the seeds of disaffection appeared. The Albany plan, Franklin noted, dividing power between the king and the colonial assemblies, was disapproved by the Crown ''as having placed too much weight in the democratic part of the constitution, and [by] every assembly as having allowed too much to [Royal] Prerogative.'' Franklin also thought it incredibly selfish for the proprietor of Pennsylvania to try to avoid taxation of his vast lands. He sided, he declared in 1756, with ''the people of this province . . . generally of the middling sort.'' Thus, when he went to England in 1757 as agent of the Assembly, he was alarmed to hear the president of the Privy Council declare: ''You Americans have wrong ideas of the nature of your constitution; you contend the King's instructions to his governors are not laws. . . . But those instructions . . . are . . . the Law of the Land; for the King is the Legislator of the Colonies.'' Though Franklin worked within the empire to resist this presumption, it was clear from the start that if it continued to dominate, Franklin's empire loyalty would wither and die.

Franklin lived in England from 1757 to 1762, seeking aid in restraining Proprietary power in Pennsylvania, meanwhile enjoying English social and intellectual life. He attended meetings of the Royal Society, heard great orchestras play the works of George Frederick Handel, made grand tours of the Continent, and was awarded honorary doctor's degrees by St. Andrews (1759) and Oxford (1762).

Back in America for nearly 2 years (1762-1764), Franklin traveled through the Colonies as deputy postmaster general for North America. In 20 years Franklin vastly improved postal service and at the same time made his position lucrative. He also continued his aid to poorer members of his family, especially his sister, and to the family of his wife, the former Deborah Read, whom he had married in 1730. They had two children, Frankie, who died at 4, and Sally, who married Richard Bache. Deborah Franklin also reared her husband's illegitimate son, William, often his father's close companion, who was appointed governor of New Jersey and was later to be notable as a loyalist during the Revolution. Franklin considered Deborah, who died in 1774, a good wife, mother, and helpmate, though she did not share his intellectual interests or even much of his social life.

Politics occupied most of Franklin's busy months at home. He opposed the bloody revenges frontiersmen visited on innocent Native Americans in the wake of Chief Pontiac's Conspiracy, and he campaigned to further restrict the proprietor's power. On this and other issues Franklin lost his seat in the Assembly (after 13 consecutive victories) in an especially scurrilous campaign. His Quaker party retained enough power, however, to return him to England as agent, commissioned especially to petition that Pennsylvania be taken over as a royal colony—a petition Franklin set aside when the perils of royal government loomed ever larger.

More Radical Position

Franklin played a central role in the great crises that led to the Declaration of Independence in 1776. He first advised obedience to the Stamp Act. But learning of the violent protest against it in America, he stiffened his own opposition, notably in a dramatic appearance before Parliament in 1766, when he outlined, plainly and bluntly, American insistence on substantial self-government. Encouraged by repeal of the act, Franklin again expressed his faith in the grand prospects for America within the empire and worked with Pitt, Lord Camden, and other Englishmen who wanted to liberalize both government at home and relations with the Colonies.

Yet Franklin mounted a strong propaganda assault on the Townshend Duties of 1767. In fact, Franklin's position was increasingly untenable. He was in countless official, personal, and sentimental ways committed to the British Empire, but he was more committed to the life-style he knew in America and which he now began to record in his *Autobiography*. The ideal solution, of course, was to find fulfillment for the life-style under the British flag. He only slowly realized that, at least under the policies of George III and Lord North, the two were incompatible.

Franklin's personal fame, as well as his appointment as agent for Georgia (1768) and for Massachusetts (1770), made him the foremost American spokesman in Britain for 10 crucial years, from 1765 to 1775. Protesting the Tea Act in 1773, he wrote two of his most skillful and famous political satires, *An Edict by the King of Prussia* and *Rules by Which a Great Empire May Be Reduced to a Small One*. These were merely the best of hundreds displaying Franklin's clever pen in aid of his chosen causes.

In 1774-1775 Franklin's agency in England came to an unhappy end. His friends in Massachusetts, against his instructions, published letters of Governor Thomas Hutchinson that Franklin had obtained in confidence. Exposed as an apparently dishonest schemer, Franklin was chastised before the Privy Council in 1774 and simultaneously deprived of his postmaster general's office. Then, in danger of being imprisoned as a traitor, Franklin continued to work with Pitt and others for conciliation, but the Boston Tea Party, the Coercive Acts, and the buildup of British troops in America doomed such efforts. When Franklin left England in March 1775, he was sure that ''the extream corruption . . . in this old rotten State'' would ensure ''more Mischief than Benefit from a closer Union'' between England and the Colonies.

The Revolutionary

In the next 18 months in America, Franklin reveled in the ''glorious public virtue'' of his compatriots. He served on the Pennsylvania Committee of Safety and in the Continental Congress, submitted articles of confederation for the united colonies, and helped draft a new constitution for Pennsylvania. He even went to Montreal to entice Canada to join the new union. He helped draft the Declaration of Independence and was among those who readily subscribed his name to it—at the age of 70 he had become a fervent revolutionist.

Franklin's skill was most in demand, though, as a diplomat to secure desperately needed aid for the new nation. In October 1776, appointed commissioner to France, he embarked with his two grandchildren. In France he began the most amazing personal success story in the history of diplomacy. His journey to Paris was a triumphal procession, and in the capital the literary and scientific community greeted him as a living embodiment of all the virtues the *philosophes* extolled.

Franklin played the role of the simple Quaker, exalted by his plainness amid the gaudy pomp of the court of Louis XVI. In a dramatic encounter at the French Academy, Franklin and the aged Voltaire embraced amid cheers. French intellectuals lionized Franklin, who, still a minister of an unrecognized country, established residence in the suburb of Auteuil, where he created friendships that became part of the legend of Franklin among the ladies of Paris. As usual, Franklin wrote witty letters, printed bagatelles, told stories, and otherwise displayed his brilliant personality.

Diplomatic Tasks in France

Franklin's diplomatic tasks proved more difficult. Though France was anxious that England be humbled, it could not afford openly to aid the American rebels unless success seemed probable. For a year (1777) Franklin worked behind the scenes to hasten war supplies across the Atlantic, block British diplomacy, and ingratiate himself with the French foreign minister and others who might help the United States. He also worked with the other American commissioners, Silas Deane and Arthur Lee, as those two strange compatriots quarreled with increasing bitterness. In December 1777 news of the American victory at Saratoga persuaded Louis XVI and his ministers to enter into an alliance with the United States, finally signed by Franklin and the other commissioners. Lee and Deane soon returned, quarreling, to America, leaving Franklin behind as the first American minister to the court of Versailles.

For 7 years Franklin was the premier American representative in Europe, conducting normal diplomacy and acting as purchasing agent, recruiting officer, loan negotiator, admiralty court, and intelligence chief. Nearly 80, Franklin carried his immense and varied burden effectively and in a way that retained French goodwill. He helped get French armies and navies on their way to North America, continued his efforts to supply American armies, outfitted John Paul Jones and numerous American privateers, and secured virtually all the outside aid that came to the American rebels.

Peace Commissioner

When, after Yorktown (1781), peace with independence became possible, Franklin made the first contact with British emissaries. During the summer of 1782 as the other peace commissioners, John Adams and John Jay, made their way to Paris, Franklin set terms close to those finally agreed to: independence, guaranteed fishing rights, evacuation of all British forces, and a western boundary on the Mississippi. Though Franklin insisted on working closely with French negotiators, he never subordinated American to French interests as his critics have claimed. In fact, the subtle Franklin, the intrepid Adams, and the resourceful Jay made an ideal team, winning for the United States a peace treaty of genuine national independence in 1783.

Viewing America's place in the world as his mission to France drew to a close, Franklin combined realism with idealism. ''Our firm connection with France,'' he noted, ''gives us weight with England, and respect throughout Europe.'' Thus balancing between the great nations, Franklin thought ''a few years of peace will improve, will restore and increase our strength; but our future safety will depend on our union and our virtue.'' He stated many times there was ''no such thing as a good war or a bad peace.'' Not the least isolationist or aggressive, he thought the peaceful needs of the United States required it to trade and cooperate honorably with nations all over the world.

Franklin left France in 1785 and landed in Philadelphia to the cheers of his countrymen. Honored as a living sage, he accepted election for 3 years as president of the Supreme Executive Council of Pennsylvania, became president of the Pennsylvania Society for Promoting the Abolition of Slavery, and resumed his activity in the American Philosophical Society, the University of Pennsylvania, and other civic projects. Though suffering from a physical disorder, he also maintained his large correspondence, wrote essays, and finished the last half of his *Autobiography*.

Framing of a New Government

Franklin's most notable service, however, was his attendance at the daily sessions of the Constitutional Convention during the summer of 1787. Too infirm to speak much in debate and less creative in political philosophy than some of his younger colleagues, he bolstered the confidence of the convention and, through good humor and suggestions for compromise, helped prevent its disruption in animosity. He gave decisive support to the ''Great Compromise'' over representation and dozens of times calmed volatile tempers and frayed nerves. At the convention's close, he asked each member, who like himself might not entirely approve of the Constitution, to ''doubt a little of his own infallibility'' and sign the document to give it a chance as the best frame of government human ingenuity could at that time produce. His last public service was to urge ratification of the Constitution and to approve the inauguration of the new government under his longtime friend George Washington. Franklin died peacefully on April 17, 1790.

Further Reading

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His French Contemporaries (1957); Ralph L. Ketcham, *Benjamin Franklin* (1965), for Franklin's thought; and Claude A. Lopez, *Franklin and the Ladies of Paris* (1966). □

Sir John Franklin

The English explorer Sir John Franklin (1786-1847) is perhaps the most important figure in the search for the Northwest Passage.

In the 40-year period after the Napoleonic Wars, the British Admiralty took up the challenge of finding the elusive Northwest Passage, along the northern coast of North America between the Atlantic and Pacific oceans. The Royal Navy could afford to undertake the search at this time because of British predominance in naval power. Moreover, Arctic expeditions were seen as a good training ground for officers and men. The voyages themselves, the Admiralty believed, would yield important scientific information and strengthen the British imperial position in northern North America. Sir John Franklin was of major importance in these undertakings.

John Franklin was born on April 16, 1786, at Spilsby in Lincolnshire. His parents had intended that he enter the Church, but a holiday at the seashore aroused in him an inextinguishable desire to go to sea. His career in the Royal Navy began when he joined H.M.S. *Polyphemus,* which was about to play a significant part in the Battle of Copenhagen. Subsequent employment included a voyage in the *Investigator,* commanded by his cousin Capt. Matthew Flinders, to explore and map parts of the Australian coast, and service in H.M.S. *Bellerophon* and *Bedford* at the battles of Trafalgar and New Orleans, respectively. Franklin was promoted from midshipman to lieutenant on Feb. 11, 1808, and by the end of the Napoleonic Wars he had experienced much time at sea.

Early Exploration

Franklin's Arctic travels began in January 1818 with his appointment in command of the brig *Trent*. It was to accompany the *Dorothea,* commanded by Capt. David Buchan, on a voyage to the North Pole and Bering Strait, passing en route between Greenland and Spitsbergen. This expedition was unsuccessful.

In early 1819 Franklin was instructed to lead an expedition ''to determine the latitudes and longitudes of the northern coast of North America, and the trendings of that coast from the mouth of the Coppermine River to the eastern extremity of the continent.'' The findings of this hazardous 5,550-mile expedition were published in 1823 in Franklin's *Narrative of a Journey to the Shores of the Polar Sea in the Years 1819-20,* a classic in the annals of exploration. By the time of his return to England in October 1822, he had been promoted to commander, and on Nov. 20, 1822, he was advanced to captain. His excellent service also brought him fellowship in the Royal Society.

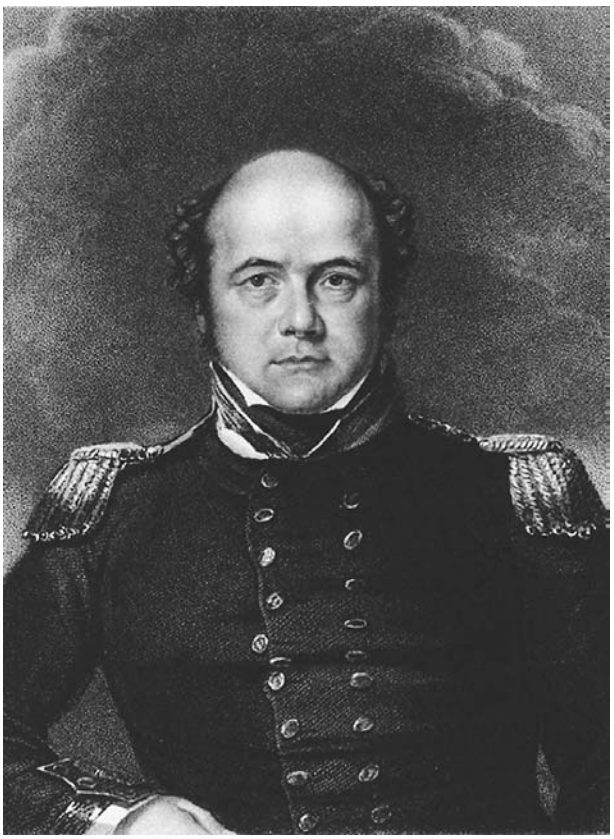

Franklin's second journey to the Polar Sea was made via the Mackenzie River and Great Bear Lake in the years from 1825 to 1827. The object, Kotzebue Sound near Bering Strait, proved unattainable because of the lateness of the season; yet much of the northern coast of the continent was discovered by this expedition. Franklin was knighted in 1829 and thereafter achieved academic distinction.

In 1830-1833 Franklin commanded the frigate *Rainbow* in the Mediterranean Sea. In January 1837 he arrived at Hobart, Van Diemen's Land (Tasmania), to assume the position of lieutenant governor, which he held until 1843. His humanitarian sentiments toward the condition of the convicts restrained there resulted in judicious measures of social improvement.

Northwest Passage

At the time of his return to England in June 1844 Arctic exploration was of special interest, for the *Erebus* and *Terror* had just returned from a remarkable expedition to the Antarctic. The British Admiralty decided to use the *Erebus* and *Terror* to determine whether the Northwest Passage could be navigated by ship. Franklin, as senior naval officer with Arctic experience, obtained the command in spite of some protests that others were younger and perhaps more capable, and on March 3, 1845, Franklin, now 59, commissioned the *Erebus*. Both the *Erebus* and the *Terror* had been fitted with auxiliary screws (a new development in Arctic exploration) and supposedly provisioned for a 3-year voyage. The two ships sailed from England in May amid opti-

mism that the mission's object would be met. They were last seen July 26, 1845, in Lancaster Sound.

It took many years to reconstruct the fate of Sir John Franklin. Some 50 expeditions were sent over 20 years to find him or his remains. They revealed that from Lancaster Sound the *Erebus* and *Terror* had passed through to the maze of islands known today as the District of Franklin. In May 1847 Franklin's party discovered the remaining gap in the Northwest Passage—between Victoria and Simpson straits. On June 11 Franklin died. There followed a third winter in the ice, at the end of which Capt. F. R. M. Crozier, now in command, and his men (105 in all) set out for the nearest Hudson's Bay Company post, Ft. Resolution. All perished miserably in this attempt.

Franklin's second wife (formerly, Jane Griffin) was responsible for sending a number of relief and search expeditions. That of the *Fox* in 1857, under Capt. Francis L. McClintock, discovered the main traces of the expedition, including important documents that tell the tragic tale.

Further Reading

Two biographies of Franklin are H. D. Traill, *Life of Sir John Franklin* (1896), and Geoffrey F. Lamb, *Franklin, Happy Voyageur: Being the Life and Death of Sir John Franklin* (1956). Details of the last expedition are in Capt. Francis L. McClintock, *The Voyage of the ''Fox'' in the Arctic Seas* (1859), and Richard J. Cyriax, *Sir John Franklin's Last Arctic Expedition: A Chapter in the History of the Royal Navy* (1939). A work on Lady Franklin, showing her importance in the search missions, is Francis J. Woodward, *Portrait of Jane* (1951). Recommended for general historical background is Laurence P. Kirwan, *A History of Polar Exploration* (1959). □

John Hope Franklin

A pioneer African American historian, John Hope Franklin (born 1915) was a highly respected scholar who wrote on many aspects of American history.

John Hope Franklin, the son of Buck and Mollie (Parker) Franklin, was born on January 2, 1915, in the small predominantly African American village of Rentiesville, Oklahoma. His father was a lawyer and his mother an elementary school teacher. Thanks to his mother, Franklin received his first taste of education when he was three years old. ''Since there were no day-care centers in the village where we lived, she had no alternative to taking me to school and seating me in the back where she could keep an eye on me,'' Franklin recalled. When he was about five his mother noticed that he was no longer scribbling on the sheet of paper she gave him, but writing words and sentences.

After studying in the public schools of Rentiesville and Tulsa, he enrolled at Fisk University, intending to prepare himself for a career in law. But under the influence of a stimulating history professor, Theodore S. Currier, he changed to a history major. With Currier's strong encouragement, Franklin pursued graduate work at Harvard University, earning a doctorate in 1941. ''The course of study was satisfactory but far from extraordinary,'' he commented in 1988. ''Mark Hopkins was seldom on the other end of the log, and one had to fend for himself as best he could.'' His doctoral dissertation evolved into his first book, *The Free Negro in North Carolina, 1790-1860* (1943).

The Past Came First

Throughout his academic career John Hope Franklin made his first priority the study and teaching of history. Despite several opportunities to leave the classroom, he had ''no difficulty in saying to anyone who raised the matter that I was not interested in deanships, university presidencies, or ambassadorships.'' This strong commitment to scholarship and teaching began with his first jobs after Harvard. At St. Augustine's College in Raleigh, North Carolina (1939-1943), and North Carolina College for Negroes in Durham (1943-1947), he managed to pursue extensive scholarly research while at the same time carrying the heavy teaching load characteristic of small liberal arts colleges. In 1947 he published his second book, *From Slavery to Freedom: A History of Negro Americans*. By the early 1990s in its seventh edition (with Franklin's former student Alfred A. Moss, Jr., as co-author), *From Slavery to Freedom* has been both a seminal work of scholarship helping to define the emerging field of African American history and a remarkably successful textbook.

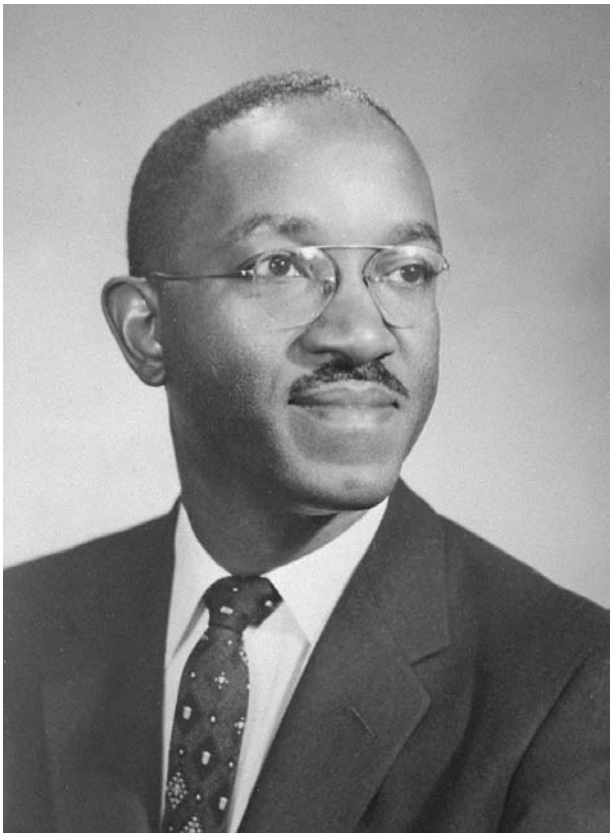

Resisted Labeling

Despite the efforts of both admirers and critics, Franklin resisted being characterized as an African American who wrote solely on African American topics. Likewise, he did not want others to perceive him as a scholar who wished to present an African American view of the South, slavery, or Reconstruction. ''The tragedy,'' Franklin told a *New York Times Book Review* writer in 1990, is that black scholars so often have their specialties forced on them. My specialty is the history of the South, and that means I teach the history of blacks and whites.''

He followed up *From Slavery to Freedom* with a provocative study of the souls of white folk, *The Militant South, 1800-1860* (1956), a book that described the Old South as distinctively touchy, honor-conscious, and militaristic. He then turned to a pressing national issue. Writing in 1961 amid the commemoration of the centennial of the Civil War, Franklin wrote an influential interpretative essay (*Reconstruction: After the Civil War*) that challenged the then widely-held view that the Civil War had ended in an era of ''national disgrace. ''The book gave Franklin national prominence as one of the leading revisionists of Reconstruction historiography. Perhaps surprisingly, Franklin, in a 1995 *New York Times Magazine* interview, articulated an affection for the South. ''Blacks, even when they left the South, didn't stop having affection for it. They just couldn't make it there.Then they found the North had its problems too, so you look for a place of real ease and contentment where you could live as a civilized human being. That's the South. It's more congenial; the pace is better; the races get along better. It's a sense of place. It's home.'' Nonetheless, Franklin left that place of ease for academic rigor.

Opportunity in the North

Franklin moved in 1947 from North Carolina College to Howard University, where he taught until 1956. When he accepted an appointment as chairman of the history department at Brooklyn College, the event was heralded on the front page of *The New York Times:* no African American historian had ever before held a full-time position in a predominantly white university. In 1964, shortly after publishing his fifth book, *The Emancipation Proclamation,* he was invited to join the history faculty at the University of Chicago.

A major consideration ''in the move to Chicago was the opportunity to teach graduate students,'' said Franklin. ''I realized that with all my frantic efforts at research and writing I would never be able to write on all the subjects in which I was deeply interested.'' In training a new generation of scholars, Franklin extended ''immeasurably'' his own ''sense of accomplishment.'' In 18 years at the University of Chicago he supervised some thirty doctoral dissertations.

During the Chicago years Franklin was repeatedly honored by his scholarly colleagues, serving as president of the Southern Historical Association (1970), the Organization of American History (1975), Phi Beta Kappa (1973-1976), and the American Historical Association (1979). He was selected as the Jefferson Lecturer of the National Endowment for the Humanities in 1976 (publishing a revised version of his three lectures as *Racial Equality in America*). At the University of Chicago itself he served four years as chairman of the history department and was appointed John Matthews Manly Distinguished Service Professor in 1969.

He continued to be a prolific scholar, co-authoring a survey history of the United States (*Land of the Free*) and an illustrated history of African Americans. He edited several important works, including *Reminiscences of an Active: The Autobiography of John R. Lynch* and (with August Meier) *Black Leaders of the Twentieth Century* (1982). In addition, he wrote another well-received monograph, *A Southern Odyssey: Travelers in the Antebellum North* (1976). He was undeterred even by retirement, first from the University of Chicago in 1982 and then in 1985 from the James B. Duke Professorship at Duke University. He completed his biography of the 19th-century African American scholar George Washington Williams in 1985; continued his study of runaway slaves; and revised *From slavery to Freedom*. In 1992 he wrote *The Color Line: Legacy for the Twenty-First Century,* which was built on W.E.B. DuBois' prophesy that the problems of the 20th century would involve racial issues. In addition, he taught at the Duke University Law School from 1985 to 1992. In 1993 he was awarded the Charles Frankel Prize by President Bill Clinton for contributing to public understanding of the humanities. Two years later, Clinton honored Franklin again with the Presidential Medal of Freedom, the nation's highest civilian honor.

Race Relations Point Man

Recognition by Clinton was not limited to medals. In June 1997, Clinton appointed Franklin to chair a panel of eight to oversee a year-long initiative on race relations. At the time of his appointment, Franklin promised not to mince words in his talks with Clinton. ''I think I'm valuable only to the extent that I am honest and candid,'' he told a writer for *The Atlanta Journal and Constitution.*

Over the course of his long academic career, Franklin was a visiting professor at many universities, including Cambridge University; twice held Guggenheim fellowships; and received honorary degrees from more than ninety colleges and universities.

A man of strong political ideals, Franklin once wrote, ''I could not have avoided being a social activist even if I had wanted to.'' He played an important role in the historical research involved in the 1954 *Brown* v. *Board of Education* case, served as an informal adviser to Jesse Jackson, and actively campaigned against the confirmation of the appointment of Judge Robert Bork to the Supreme Court. At the same time he insisted that scholarship and politics must be kept separate and warned his fellow historians against the danger of allowing their concern with the ''urgent matters of their own time'' to distort their ''view of an earlier period.''

Despite his enviable march through the halls of academia, or perhaps because of it, Franklin still saw room for much improvement in U.S. race relations at the end of the twentieth century. ''I'd be afraid to raise a black child in America today, not merely because of what would happen

to him in the black community but in the white community too,'' he told *The New York Times Magazine*.

Franklin married his college classmate, the former Aurelia Whittington. They had one son, John Whittington, who became a program officer at the Smithsonian Institute. Franklin also had a foster son, Bouna Ndiaye, a native of Senegal. In addition to his scholarly pursuits, Franklin was an avid cultivator of orchids, including the officially registered hybrid phalaenopsis, John Hope Franklin.

Further Reading

In addition to Franklin's writing listed in the text see John Hope Franklin, ''A Life of Learning,'' American Council of Learned Societies Occasional Paper, No. 4; ''Revising the Old South,'' *U.S. News and World Report* (September 17, 1990); ''Fifty Years of Exploring the Past: The Unfinished History of John Hope Franklin,'' *Ebony* (February 1990); Eric Anderson and Alfred A. Moss, Jr., *The Facts of Reconstruction: Essays in Honor of John Hope Franklin* (1991).

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Rosalind Elsie Franklin

The British physical chemist and molecular biologist Rosalind Elsie Franklin (1920-1958) made her most outstanding contribution to molecular biology by establishing the crystallographic basis for the structure of DNA.

Rosalind Elsie Franklin was born in London, England, on July 25, 1920, the second child and first daughter of Ellis and Muriel (Waley) Franklin. Her family's background was in banking and the arts. Yet, by the age of 15 she had chosen science as her vocation. Years later she still debated this decision with her father, who eventually accepted it even though it meant, at that time, a choice of career over marriage and family life.

Following St. Paul's Girls' School in London, she went to Cambridge University in 1938 as a chemistry student at Newnham College. After graduation in 1941 she remained in Cambridge on a research scholarship to study gas-phase chromatography with Ronald G. W. Norrish, a Nobel Laureate for Chemistry in 1967.

Between 1942 and 1946 Franklin's expertise in physical chemistry was called upon to study the physical structure of coals as assistant research officer of the British Coal Utilization Research Association. In 1945 Franklin received her Ph.D. from Cambridge University for a thesis on ''The Physical Chemistry of Solid Organic Colloids with Special Relation to Coal and Related Materials.''

Early in 1947 Franklin left London for Paris where she was a researcher at the Laboratoire Central des Services Chimiques de l'État. There she worked closely with Jacques Méring until the end of 1950, having become an expert in X-ray crystallography. Her work was fundamental for what is now known as carbon-fiber technology.

As X-ray crystallography of biological compounds was rapidly expanding in Britain under the auspices of the Medical Research Council (MRC) in the early 1950s, Franklin returned to London. She joined the MRC Unit at King's College. There John Randall, who arranged for her to receive the Turner-Newall fellowship for three years, suggested that she work on DNA (deoxyribonucleic acid) structure.

The main outcome of the research Franklin conducted at King's College between January 1951 and March 1953 was published, with her research student Raymond G. Gosling as a co-author, in *Nature* on April 25, 1953. It included the X-ray photography of the B form of DNA (''Sodium deoxyribose nucleate from calf thymus. Structure B''), which provided the basis for the interpretation of DNA structure as a double helix by James D. Watson and Francis H. C. Crick. Their own famous paper appeared in the same issue also, in the section ''Molecular Structure of Nucleic Acids.'' This joint publication, accompanied by yet another corroborating paper on DNA structure by Maurice H. F. Wilkins, A. R. Stokes and H. R. Wilson, also from King's College, conveys a misleading impression of the circumstances of the discovery of DNA structure. It appears as if this discovery resulted from a close cooperation linking the MRC Biophysics Research Unit and the Wheatstone Physics Laboratory, King's College, in London, and the MRC Unit for the Study of the Molecular Structure of Biological Systems at the Cavendish Laboratory in Cambridge, where Watson and Crick worked. Due to this contiguity, the experimental papers by Franklin and Gosling and by Wilkins, Stokes, and Wilson became ''mere'' corroborations, although they were independent interpretative efforts. In contrast, the double helix model gained further credibility from this juxtaposition, as it moved from the status of a ''hypothesis'' to that of a ''proven'' theoretical statement. All three papers professed advance knowledge of the general nature of the research performed both in King's College and in Cambridge.

By the time her DNA paper was published Franklin was no longer at King's College. She had found it imperative to leave because of Randall's unjustifiable injunction to abandon the DNA problem altogether. She moved to Birkbeck College in London, where John Desmond Bernal (1901-1971), a founder of British X-ray crystallography of biological compounds, welcomed her to work on the structure of TMV (tobacco mosaic virus), a project he had begun before World War II. In 1954 Franklin and Aaron Klug started a fruitful collaboration. Following her untimely death in 1958 he brought to completion their TMV work. He was awarded the Nobel Prize for Chemistry in 1982, in part for this work.

With the recognition of the fundamental importance of DNA structure for molecular biology in the 1960s, Franklin's work on DNA became a subject of great attention. In

1962 the Nobel Prize for Medicine or Physiology was awarded to Crick, Watson, and Wilkins, when Franklin was no longer alive. First clues about her role in the complex events which surrounded the discovery of DNA structure emerged in 1968 when Watson published his bestselling and highly controversial autobiography, *The Double Helix*. Nicknamed ''Rosy'' in a derogatory manner, Franklin was depicted there as the key obstacle to Watson and Crick's hunt for a helical interpretation of DNA. She was allegedly ''anti-helical'' and refused to disclose data she was in the course of interpreting herself. Franklin, Wilkins, and Linus C. Pauling, the Nobel Laureate for Chemistry (1954) and for Peace (1962) who had worked briefly on DNA in 1953, were portrayed as the ''losers'' in a ''race'' for the double helix, evidently won by Watson and Crick. As a result, both Franklin's work and her personality became the object of distortion.

Crick saw it differently: ''After all, the structure was there waiting to be discovered—Watson and I did not invent it. It seems to me unlikely that either of us would have done it separately, but Rosalind Franklin was getting pretty close. She was in fact only two steps away. She needed to realize that the two chains were anti-parallel and to discover the base-pairing.'' Wilkins also acknowledged Franklin's contribution, posthumously, in his Nobel Lecture. Klug provided evidence, quoting Franklin's notebooks, that she was close to solving the DNA structure.

Her friend and biographer Anne Sayre suggested that Franklin might have been impeded in her progress on DNA by the problematic attitude towards women and minority researchers prevailing at King's College at that time. Although various authors lay emphasis on the clash of personalities at King's College, where Franklin was isolated, a key fact still remaining to be clarified concerns credit appropriation. Or, as F. R. Jevons put it: ''Winner Takes All.''

Franklin had too short a life to straighten the DNA record herself, having died of cancer on April 16, 1958, at the age of 37. How appropriate were J. D. Bernal's words: ''Her early death is a great loss to science.''

Further Reading

An assessment of Franklin's career was J. D. Bernal, ''Dr. Rosalind E. Franklin'' in *Nature* 182 (July 19, 1958). The three papers on DNA structure appeared in *Nature 171* (April 25, 1953). On Franklin, see: Edward Garber, editor, *Genetic Perspectives in Biology and Medicine* (1985); John Gribbin, *In Search of the Double Helix* (1985); Frederick Raphael Jevons, *Winner Takes All* (1981); Horace Freeland Judson, *The Eighth Day of Creation* (1980); James D. Watson, *The Double Helix. A Personal Account of the Discovery of the Structure of DNA,* Gunther S. Stent, editor (1980; the original version, without reviews and comments, appeared in 1968); Pnina G. Abir-Am, ''Review of *A Century of DNA*'' in *ISIS 69* (1978); Nicholas Wade, *The Ultimate Experiment* (1977); Maurice H. F. Wilkins, ''The Molecular Configuration of Nucleic Acids,'' in *Nobel Lectures in Molecular Biology 1933-1975* (1977); Anne Sayre, *Rosalind Franklin and DNA* (1975); A. Klug, ''Rosalind Franklin and the Double Helix,'' (published together with eight other papers for the 21 years of the double helix) *Nature* 248 (April 26, 1974); and Robert Olby, *The Path to the Double Helix* (foreword by Francis Crick, 1974). □

Stella Maraia Sarah Miles Franklin

Stella Maraia Sarah Miles Franklin (1879-1954) was an Australian novelist. A sound chronicler and a satirist, she wrote with a sure but sensitive touch on the theme of her country's pioneer settlers.

Miles Franklin was born in Talbingo in the open rangelands of southern New South Wales on Oct. 14, 1879. She absorbed the lore of the upland grazing country before her father became a homesteader in 1891 and began dairy farming near Goulburn, where she attended public school and came to be more directly influenced by the emerging nationalism.

Franklin's first novel, *My Brilliant Career,* was written in its original version when she was 16. She submitted it to the *Bulletin,* a journal chronicling episodes of bush life, and received favorable comment and suggestions for revisions. The book was published in Edinburgh in 1901, and its authenticity, rich vernacular, and buoyant outlook earned it instant success in Australia. Appearing in the wake of a succession of ballads, short stories, and verse in the local idiom, it was quickly identified as ''the very first'' Australian novel, the first, that is, which ''could not have been written by a stranger or a sojourner.''

The author's achievement was in her down-to-earth portrayal of the pioneers' struggle and her treatment of the theme of the heritage handed on to later generations. Nevertheless, *My Brilliant Career* ruffled the young author's relatives and friends, who believed themselves parodied in it. Concerned and hurt, Franklin wrote a sequel, *My Career Goes Bung,* but withheld it from publication until 1946.

After working briefly in Sydney as a free-lance journalist and developing a more active sympathy with the underdog, Franklin moved to the United States in 1902. In Chicago she undertook social work with the National Women's Trade Union League and its journal, *Life and Labor. Some Everyday Folk and Dawn* (1909) had an Australian setting, but its strong political overtones, related to demands for woman's suffrage, robbed it of spontaneity. Moving to London, in World War I she worked as a hospital assistant and later as a political secretary.

After visiting Australia briefly in 1924, Franklin wrote three ''photographic'' novels of bush pioneering, *Up the Country* (1928), *Ten Creeks Run* (1930), and *Back to Bool Bool* (1931), all published under the pen name ''Brent of Bin Bin.'' The third of the trio had a message in contemporary social problems. A humorous story of homestead-farm life, *Old Blastus of Bandicoot,* appeared under her own name in 1931.

In 1933 Franklin returned to live in Australia, and in 1936 her most widely acclaimed novel, *All That Swagger,* was published. An exposé of the frightening emptiness of the bush life and how its disappointments molded the lives of those trapped within it, the story is built around the indomitable character of a pioneer able to retain a zest for life in spite of setbacks.

Franklin's later writing included a literary biography, *Joseph Furphy: The Legend of a Man and His Book,* written in collaboration with Kate Baker (1944). Three ''Brent of Bin Bin'' books—*Prelude to Waking, Cockatoos,* and *Gentlemen at Gyang Gyang*—were published in the early 1950s; none broke new ground.

Miles Franklin died at Sydney on Sept. 19, 1954. She bequeathed extensive diaries to the Mitchell Library, Sydney, for eventual publication.

Further Reading

A comprehensive critical appreciation of Miles Franklin's work is given in H. M. Green, *A History of Australian Literature,* vol. 1 (1961). Concise sketches are given under ''Brent of Bin Bin'' and Miles Franklin, together with listings of her output, in Edmund M. Miller, *Australian Literature: A Bibliography to 1938; Extended to 1950,* edited by Frederick T. Macartney (1956).

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William Franklin

The American colonial administrator William Franklin (ca. 1731-1813) was the last of the royal governors of New Jersey. He chose to support Great Britain throughout the American Revolution.

William Franklin, the illegitimate son of Benjamin Franklin, was born in 1731 (possibly late 1730) and reared in his father's home. He obtained a militia commission with Pennsylvanians on the New York frontier and by 1750 had risen to captain.

When he returned to Philadelphia, Franklin became comptroller of the General Post Office, under his father, and clerk of the General Assembly. He accompanied the elder Franklin to England in 1757, studied law, and gained admittance to the bar. He traveled with his father in Europe and assisted in his scientific studies; Oxford awarded him a master of arts degree in 1762 at the same time his father was awarded an honorary degree. That year William married Elizabeth Downes. Personable and handsome, he fitted easily into English society. Through the influence of the Earl of Bute, he was appointed governor of New Jersey in 1763.

Despite the reservations of the proprietor of Pennsylvania, Franklin and his bride were at first popular in the colony. As governor, he tactfully avoided disputes with the Assembly and demonstrated genuine interest in improving roads, aiding agriculture, and reforming the legal code. But as differences grew between the colonists and the mother country, his position became difficult. He appreciated certain American grievances, but he had scant faith in popular government and supported the authoritarian stance his proprietor's instructions required.

After the extralegal Perth Amboy Convention (October 1765) chose delegates to the Stamp Act Congress, Franklin was in continual difficulties with New Jersey rebels. He became estranged from his father. Even after hostilities commenced, Franklin remained in office as a loyalist, forwarding information on the New Jersey situation to England. After January 1776 he was kept under guard by the Provincial Congress, which ordered his arrest on June 15 and had him imprisoned in Connecticut. Denied permission to visit his dying wife, he was exchanged in 1778.

For a time Franklin stayed in New York, where he served as president of the Board of Associated Loyalists. Soon he returned to England; the British commission on loyalist claims eventually awarded him £1,800 and a pension for the loss of his estates. He became reconciled with his father by letter in 1784 and died in England on Nov. 16, 1813.

Further Reading

Letters from William Franklin to William Strahan, edited by Charles Henry Hart (1911), is an illuminating source. Carl Van Doren's monumental *Benjamin Franklin* (1938) has much information on William. Other sources are Paul L. Ford, *Who Was the Mother of Franklin's Son* (1889); Francis Bazley Lee, *New Jersey as a Colony and and as a State,* vol. 1 (1902); and Donald L. Kemmerer, *Path to Freedom: The Struggle for Self-Government in Colonial New Jersey, 1703-1776* (1940).

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Lady Antonia Fraser

The British writer Lady Antonia Fraser (Pinter; born 1932), was a popular biographer, historian, and mystery novelist.

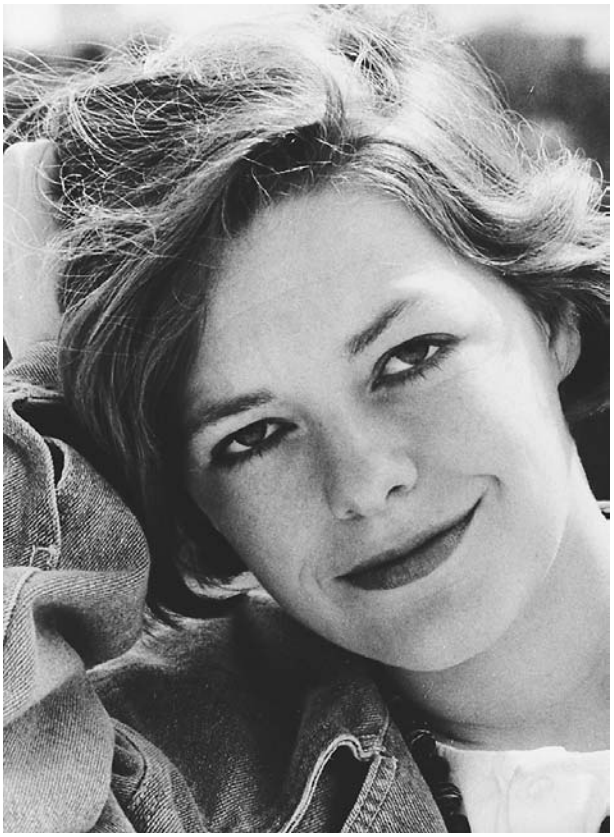

Lady Antonia Fraser was born on August 27, 1932, in London, England. She was the daughter of the seventh Earl of Longford, Francis Pakenham (born 1905), a statesman who had several cabinet posts under Labor Prime Minister Harold Wilson. He was also a famed public crusader and writer. Her mother was the Countess of Longford, Elizabeth Pakenham (born 1906), the author of a series of popular biographical studies of Queen Victoria, Wellington, Churchill, the Queen Mother, and Queen Elizabeth II.

It was natural that Antonia should become a writer, coming from a family of writers, the ''literary Longfords.'' As well as her father and mother, Lady Antonia's sister Rachel Billington was a novelist; another sister, Judith Kazantzis, was a feminist poet; a brother, Thomas Pakenham, was an historian; and her two eldest daughters, Rebecca and Flora, were both writers.

Lady Antonia was educated at the Catholic convent and Oxford (Lady Margaret Hall, BA 1953). She converted to Catholicism in her teens, following her parents' lead, and at the age of 23 she married Sir Hugh Fraser, a handsome Catholic, Scots nobleman and war hero with the SAS (Special Air Services). He was 15 years her senior.

Sir Hugh Fraser had been a Conservative member of Parliament for Stafford since 1945 and had served in Conservative cabinets. They lived in London (when he was at the House of Commons) and in summer on an island in Inverness-shire, Scotland, owned by him. They had three sons and three daughters, but their marriage was dissolved in 1977. Already she was living with Harold Pinter, the playwright, whom she married in 1980. Her first husband died of cancer in 1984.

Her first job was in George Weidenfeld's publishing house as a general assistant. Lord Weidenfeld was a family friend and had Lady Antonia editing the expletives from Saul Bellow's *The Adventure of Augie March* for the British market. She published several juvenile items and *A History of Toys* (1966) before her major work, *Mary, Queen of Scots,* in 1969, which won the J. T. Black Prize for biography. Her mother, Lady Longford, had won the same prize five years before with a biography of Queen Victoria (1964).

Mother and daughter proceeded to carve up English history between them: Lady Longford taking the 19th century, Lady Antonia taking the 17th century. When Antonia wrote *Mary, Queen of Scots* she was pregnant with her fifth child. Two more biographies, *Cromwell, Our Chief Among Men* (1973) and *King James: VI of Scotland, I of England* (1974), came from her pen when she was still married to Hugh Fraser, and one biography, King Charles II (1979), between marriages. In the meantime she edited a series of writings: *Lives of the Kings and Queens of England* (1975), *Scottish Love Poems* (1975), *Love Letters: An Anthology* (1976), *Heroes and Heroines* (1980), *Mary, Queen of Scots: An Anthology of Poetry* (1981), and *Oxford and Oxfordshire in Verse* (1982).

The earlier books, from the historian's point of view, were more researched than the later works, maybe because she was thinking of becoming a mystery novelist. Her first book in this style, *Quiet as a Nun,* appeared in 1977. Her heroine, Jemima Shore, a television reporter, is intelligent and fashionable. The novel is set in a convent and the hysterical nuns are brought under control by Jemima with a

sangfroid style and frank manner. In the second novel, *The Wild Island* (1978), a clique of crazy royalists on a Scottish island is mixed up with a motley crew, including a grandiloquent member of Parliament (M.P.) and a princess. These novels in their settings are reminiscent of scenes she knew from her own life—a convent and a Scottish island, the royalists, and even an M.P., her first husband. The novels starring Jemima Shore were successful and were televised in England. They were followed by *A Splash of Red* (1981) and *Cool Repentance* (1982).

More academic in character was her later book, *The Weaker Vessel* (1984), a volume about 17th-century women in England. It was based on primary documents rather than on other work by historians, and her organization is accomplished. Some reviewers of the book seemed to think that it was anecdotal and lacking analytical skills. *The Weaker Vessel* contains a hundred stories of mainly upper-class women and does not lend itself to theorizing, at least not according to Antonia Fraser. The limited emancipation of 17th-century women due to the influence of Oliver Cromwell peaked in mid-century. Women's status was set back after his death.

Fraser followed *The Weaker Vessel* with the mysteries *Oxford Blood* (1985), *Jemima Shore's First Case* (1986), and *Your Royal Hostage* (1987); *Boadicea's Chariot: The Warrior Queens,* in the United States *The Warrior Queens;* the mystery *The Cavalier Case* (1990); and *The Wives of Henry VIII* (1992). A more recent Fraser history is *Faith and Treason: The Story of the Gunpowder Plot,* an account of the 1605 conspiracy led by Guy Fawkes to blow up Parliament with King James I inside.

While Fraser has been justly celebrated for her literary prowess, her beauty has garnered much attention as well. ''I suppose one's vanity is pleased by it, but if I could be born again with more beauty or more brains, I'd take the brains,'' Fraser is quoted in an article by Polly Samson appearing in *Harper's Bazaar,* November 1992, ''Once you are called a beauty, then you are either an ex-beauty, a fading beauty, or 'still surprisingly beautiful.' But at least one gets more short-sighted, so when you remove your spectacles to put on makeup, the image in the mirror is pleasingly blurred.''

Further Reading

For additional information on Lady Antonia see Mel Gussow, ''Antonia Fraser: The Lady Is a Writer,'' *New York Times Magazine* (September 9, 1984); ''Lady Antonia's Secret Garden,'' *House and Garden* (March 1985); *New Republic* (December 29, 1979); *Maclean's* (December 31, 1979); and *TIME* (September 17, 1984). □

Malcolm Fraser

Malcolm Fraser (born 1930), prime minister of Australia from 1975-1983, was regarded as one of the toughest and most successful leaders of the Liberal party.

John Malcolm Fraser was born and raised in ''grazier'' (sheep rancher) country in New South Wales and Victoria. His only profession outside of politics was that of grazier, running the family property of ''Nareen.'' Indeed, Nareen remained his first home even while he was prime minister, and he returned to it after his defeat in the 1983 elections.

Fraser was educated at the elite Melbourne Grammar School and attended Oxford University, where he received an MA in 1952. In 1954 he was pre-selected as the Liberal party's candidate for the House of Representatives' seat of Wannon in Victoria, but he was defeated. In 1955 he re-contested the seat successfully and retained it until he retired from politics.

At 24 he was the youngest member of Parliament and had the prime minister, Sir Robert Gordon Menzies, as his patron. However, his youth meant that his backbench apprenticeship was long. He served on numerous government committees but was not given a ministerial position until after Menzies had retired. Menzies' successor, Harold Holt, named Fraser minister for the army in 1966, from which position he became an outspoken advocate of the Vietnam War, a supporter of conscription, and a controversial figure. His penchant for ''risk taking'' became apparent. Under Prime Minister John H. Gorton, Fraser received the ministry for education and science and fought for increased federal aid to education. Following the 1969 election, during which the Liberals maintained the government but received their first serious electoral losses in eight years, Fraser was shifted

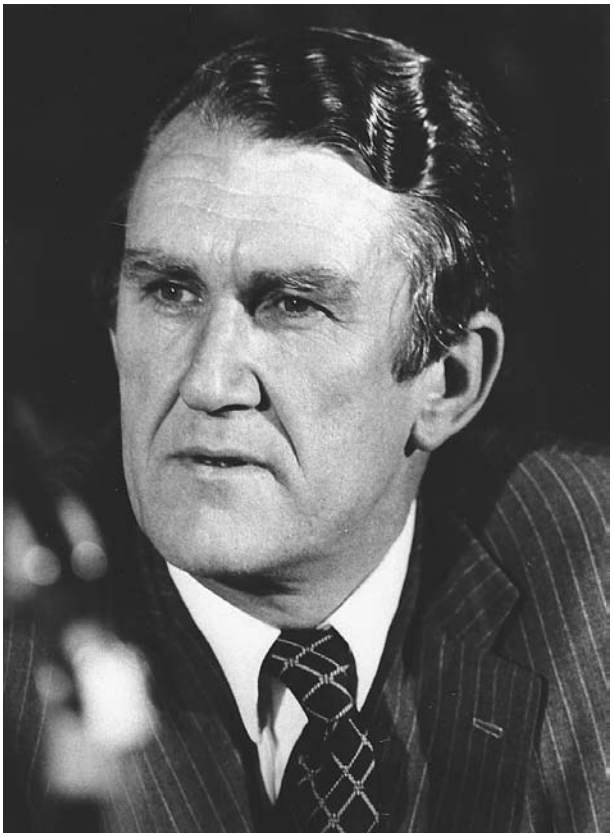

to the Ministry of Defense where he continued his support for a hawkish policy line.

Fraser continued in his aggressive style, fighting publicly with members of the military and coming into conflict with his prime minister. On March 8, 1971, Fraser resigned abruptly, accusing Gorton of ''significant disloyalty to a senior minister.'' In fact, Fraser was distancing himself from a man whose leadership capacities were questionable. On March 10 Gorton was defeated as leader in a ''spill'' within the Liberal party, and William McMahon became prime minister. However, the Liberals were defeated in the 1972 election and became the Opposition for the first time in 23 years. Fraser became shadow minister on primary industry and later spokesman on labor and immigration.

Road to Prime Minister

The Opposition through its control of the upper house (the Senate) thwarted the Labor government, which called an election in 1974. Labor was returned, though with a reduced majority in the lower house and still lacking control of the upper. Nonetheless, the Liberals regarded the election as a setback and as a defeat for its then leader, Sir Bill Snedden. In March 1975 Malcolm Fraser defeated Snedden and became leader of the parliamentary Liberal party and the Opposition, a position he used to bring on the downfall of the Gough Whitlam Labor government. It was at Fraser's instigation that the Senate failed to pass the budget and created a constitutional crisis in what was possibly the biggest risk by Fraser in a risk ridden career. Fraser's popularity plummeted during October 1975 while the standing of the Labor party improved. However, the governor-general, Sir John Kerr, stepped in and dismissed Whitlam as prime minister, dissolved Parliament, and appointed Fraser ''caretaker'' prime minister pending an election. After he was sworn in as prime minister on November 11, 1975, Fraser directed the Senate to pass the budget and the cause of the crisis disappeared. Following a bitter election campaign Fraser became prime minister of Australia, having won the December 13 election with a record majority of 91 seats in the 125-member lower house and 35 seats in the 64-seat Senate.

Fraser became prime minister during a period of extreme economic difficulties with recession, inflation, and unemployment. His theme as prime minister was to blame the big spending previous Labor government and to attack the public sector as ''parasitic'' and the source of the Australian economic malaise. His aim was to reduce the size of the public sector and to stimulate the private. He was the first of the neo-conservatives and later advised Margaret Thatcher of England on electoral and policy strategy. He reduced the number of government departments and combined the functions of others; he introduced staff ceilings to control the size of the public sector and had revolutionary legislation passed which attacked public service tenure.

The period of the Fraser government was marked by bitterness and rancour between public service and government. The difficulties were not helped by the government's attacks on the integrity of its public servants. The most notorious of which was one of Fraser's ministers calling public servants pigs with their ''snouts in the trough.'' Fraser also established a ''razor gang'' whose function was to investigate ways of cutting back on government functions. Despite promises to the contrary, Fraser disestablished the national health program of the Labor government and cut back dramatically spending in the areas of education and welfare. Pensions, unemployment benefits, and legal aid eligibility were all reduced.

Fraser's foreign policy centered on ''hard line'' anti-Communism, suspicion of the Soviet's intentions in the Indian Ocean, and general skepticism about detente with the Soviet Union. Following the Soviet Union's attack on Afghanistan, Fraser cut off all academic exchanges and withdrew official Australian presence at the Moscow Olympics—although, in defiance of the prime minister, an Australian team in fact competed. Internationally, his other main area was Africa. At a Commonwealth Heads of Government Meeting (CHOGM) he received international respect for his stance on Africa. He was an advocate for civil rights and a severe critic of the government of South Africa.

The Fraser Government

The Fraser period of government was one of high activity. It was not a traditional conservative government and, despite its cutbacks in public service, it demanded more of that service. Fraser also proceeded to revise the ''Westminster'' system of government and through various mechanisms placed more control into the hands of the prime minister, reducing the independence both of his senior public servants and his own party colleagues.

Fraser called elections in 1977 and in 1980 which he won. Despite his successes as leader and at three elections, Fraser was not a popular figure. He clashed with members of the mass media and was seen as arrogant, haughty, and ruthless. Despite his height (over six feet four inches), his style was neither imposing nor one which suited television. Moreover, the economy did not improve and the 1980 election saw the Labor party demonstrate some electoral success.

Fraser came under increasing criticism from within his own party and in particular from his most serious challenger for the leadership, Andrew Peacock. Peacock had taken a leaf from the Fraser book of tactics and had resigned as a minister with a blistering attack on the Fraser authoritarian style of governing. By so doing Peacock was able to distance himself from what he saw as the increasingly failing policies of the Fraser government. In what was generally seen as a frantic attempt to avoid electoral defeat, Fraser called an early election in March 1983. However, his move did not prevent the Labor party selecting as its leader the populist Robert Hawke. Hawke led the Labor party to victory. Peacock was elected leader of the Liberal party, and Fraser resigned from politics.

Critic of his own party

After his resignation Fraser was an outspoken critic of sections of his own party and in the election of 1984 was ''waiting in the wings'' should Peacock be resoundingly repudiated by the electorate. Despite the fact that the 1984

results demonstrated Peacock's electoral acceptance, Fraser maintained his criticisms. It should be remembered that Fraser was defeated while still young for a political leader (53), with plenty of time for a political revival. It should also be stressed that politics was his only real profession for 30 years. Fraser maintained a high profile internationally, having been an invited guest of honor at the prestigious conservative American Enterprise Institute in Washington, D.C. Moreover, he was involved in a number of meetings of ''ex-leaders.''

Fraser returned to farming in Nareen, but he did not abandon political life. He became involved in international affairs, particularly as a member of the Commonwealth Group of Eminent Persons, which worked to eliminate apartheid in South Africa. In 1996, Fraser was named special envoy to Africa by the Australian government to push Canberra's campaign for a temporary seat on the United Nations Security Council. At home in 1997, Fraser was an outspoken critic against consolidation of ownership of the country's print and electronic media. He also called for a national apology from Australia for the forced removal of Aboriginal children from their families, following the release of a human rights report on the matter. Fraser endorsed the report's finding that the removal of an estimated 50,000 Aboriginal children under a policy that existed until the 1970s amounted to genocide.

Further Reading

On the events of 1975, see Gough Whitlam, *The Truth of the Matter* (1979). See also, J. Edwards, *Life Wasn't Meant Easy* (1977), named after a famous quote by Fraser, and Anne Summers, *Gamble for Power* (1983). A detailed analysis of his period as prime minister is forthcoming under the tentative title of *First Amongst Equals* by Patrick Weller. Further material on Fraser can be found in A. Patience and B. Head (editors), *From Whitlam to Fraser* (1979) and A. Aitchison (editor), *Looking at the Liberals* (1974), which includes a chapter by Fraser. □

Peter Fraser

Peter Fraser (1884-1950) was a prominent socialist and Labour party politician of New Zealand. He emerged as a great wartime leader of his country and played an important part in the reconstruction following World War II.

Born in the village of Fearn in the Highlands of Scotland on Aug. 28, 1884, Peter Fraser was the son of a bootmaker of active liberal views. Young Fraser's education was curtailed so that he could help sustain his family, but in 1907 he went to London, where he became attracted to socialism and the Independent Labour party.

Socialist Leader

After a period of unemployment Fraser decided to emigrate to New Zealand and landed in Auckland in January 1911. There he joined the New Zealand Socialist party and spoke at political meetings as a supporter of the militant labor unions, which had rebelled against the more moderate Trades and Labour Councils. A laborer himself, Fraser was elected president of the Auckland General Labourers Union and in 1912 rose to be secretary of the ''Red Federation'' of Labour. The failure of a series of strikes by municipal workers and miners with which he was connected left him jobless and without influence.

In 1913 Fraser moved to Wellington to work on the docks. When the radical unions reorganized and a new political group, the Social Democratic party, was formed, Fraser became secretary treasurer. During the great wharf and mining strike of 1913 he was arrested. When World War I broke out in 1914, he attacked New Zealand's participation in an ''imperialist'' war and bitterly opposed conscription. In December 1916 he and other labor leaders were again arrested and charged with sedition. He was sentenced to a year's imprisonment and served the full term. Meanwhile, as secretary of the Social Democratic party, he had taken a leading part in the establishment of the New Zealand Labour party, formed in July 1916.

Labour Legislator

In October 1918 Fraser was elected to Parliament as Labour member for Wellington Central, and the next year he was made secretary to the parliamentary Labour party under H. E. Holland as leader. For the next 30 years he was rarely far from the center of the New Zealand political stage.

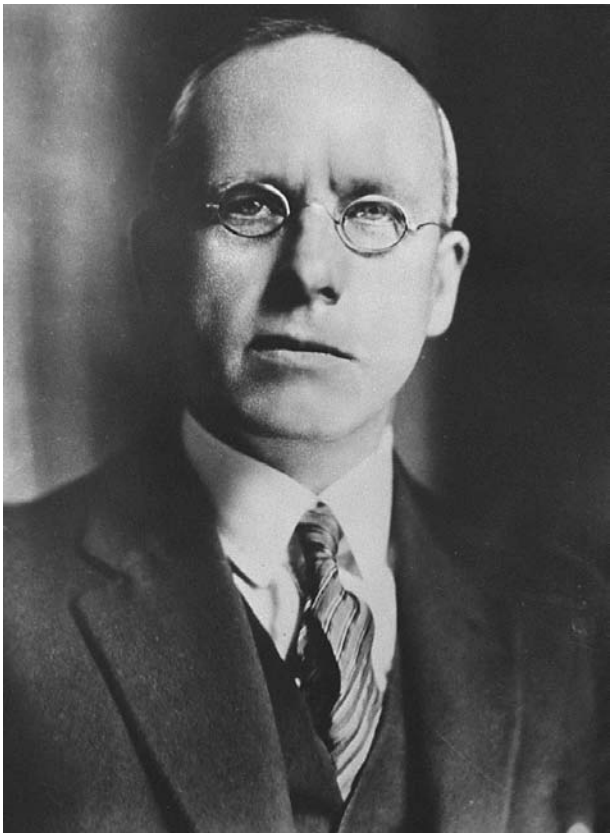

A sarcastic and telling debater, Fraser won respect for his industry and conscientious attention to the needs of the common man. Though his earlier industrial experience continued to prove invaluable to him, time blunted his radicalism, and he grew moderate with age and office. Land nationalization, for instance, which he supported in 1919, seemed politically unrealistic and somewhat naive to him when his party's platform was revised in 1927; and he came round to supporting the principle of industrial arbitration, which he had once rejected.

In 1933 Michael Joseph Savage became leader of the parliamentary party, and Fraser was elected his deputy. Two years later, in late 1935, Labour took office, and Fraser undertook the responsible portfolios of health, education, marine, and police. This period of his career established his claim as an imaginative and effective administrator as well as a powerful political personality. Some of his innovations—in health, education, and Maori affairs—had lasting results.

Prime Minister

In August 1939 Fraser became acting prime minister when Savage fell seriously ill; and when the latter died in March 1940, Fraser survived internal stresses within the Labour party to become prime minister. Fraser's executive difficulties were increased by political dissension and industrial unrest. The Opposition refused to take part in a national or coalition wartime government. In 1943, at the height of the war, he had to face a lively general election.

New Zealand's part in the war and its relations with Great Britain, Australia, and the United States offered Fraser a wide field in which to show his capacity and judgment. Though the victory of the Axis powers in Greece and Crete and the experience of fighting in the Middle East did not persuade him to remove his military strength to the Pacific theater of war, he otherwise collaborated very closely with the Australian Labour government.

Both New Zealand and Australia came to realize that the strategic and military role of the United States was as crucial in their area as it had been in Europe; and both accepted the challenge to participate in bringing about an improved postwar pattern in the Pacific. Their self-discovery and determination not to be overlooked was embodied in the Canberra Pact of 1944. Whereas he had once despised the League of Nations, Fraser had changed into a leading advocate of international organizations and cooperation. He attended the San Francisco Conference of 1945 and spoke vigorously, if unsuccessfully, in favor of collective security pacts within the United Nations framework; and he attacked the according of veto rights to the great powers. He had greater success in matters concerning international trusteeship and the setting up of the United Nations Economic and Social Council.

At home Fraser survived the general postwar election of 1946, but his established welfare policies were criticized from both left and right. The Labour party, divided over many issues, was defeated badly in the 1949 election. Fraser, whose wife had died childless in 1946, was exhausted, and he died after a short illness on Dec. 12, 1950.

A man of deep conviction, stubborn industry, and unspectacular but real breadth of talent, Fraser exemplified in his life and work many of the strengths and weaknesses of an active Labour politician in a modern democracy. His intelligence and office brought him into contact with many styles of socialist thought and action. The emphasis he placed on political and government activity and on the need for party discipline perhaps lessened his support among some more doctrinaire unionists, but he was accepted by his nation at a time of crisis in war and for years of peacetime reconstruction.

Further Reading

A biography of Fraser is James Thorn, *Peter Fraser* (1952). Fraser is discussed in these useful background works: F. L. Wood, *The New Zealand People at War* (1958), and Bruce M. Brown, *The Rise of New Zealand Labour* (1962). □

Simon Fraser

Simon Fraser (1776-1862) was a Canadian explorer and fur trader and the first man to follow the Fraser River from its source in the Rocky Mountains to the Pacific Ocean.

Simon Fraser was born at Bennington, N.Y., the son of Capt. Simon Fraser. The father, a loyalist, was captured by the rebels during the American Revolution and died in prison in Albany. His widow took their son to Canada immediately afterward. Placed in the care of his uncle Judge John Fraser of Montreal, young Simon was educated in that city. In 1792 he was apprenticed to the North West Company, the great Montreal fur-trading organization. For several years he was employed in the Athabasca Department.

In 1801 Fraser became a partner in the North West Company and 4 years later took charge of all the company's operations beyond the Rocky Mountains. The great adventure of his life took place in 1808, When he explored the Fraser River (named after him) to its mouth. It was almost foolhardy to try to shoot that wild and turbulent canyon in a frail canoe, but he persuaded his party to follow him, and the laconic report in his journal hardly does justice to the accomplishment.

Fraser's daring enterprise earned him a promotion, and he was placed in charge of the Red River Department, the largest in the western part of British North America, in 1811. In 1817 he was arrested by Lord Selkirk as an accessory to the Seven Oaks massacre near Red River the preceding year. Fraser had not been directly involved and was acquitted in the much-delayed trial held at York in 1819.

Shortly thereafter, Fraser retired from the service of the North West Company and settled among the Highlanders in St. Andrews, Upper Canada. The following year, 1820, he married at the age of 44. He eventually had five sons and three daughters. Little is known of this period in Fraser's life.

He turned up again as a captain of militia during the rebellion of 1837-1838 in Upper Canada. He was then 62 years old, which might account for the permanent knee injury he suffered while on a night march. As a result, Fraser was awarded a government pension in 1841.

Fraser died, in relative poverty, on Aug. 18, 1862, one of the last survivors of the old ''Nor'westers.''

Further Reading

There is no definitive study of Fraser. The best account of his career is in the introduction to *The Letters and Journals of Simon Fraser, 1806-1808* (1960), edited by W. Kaye Lamb. Some useful information is also in Alexander Fraser, *The Clan Fraser in Canada* (1895), and Lawrence J. Burpee, *The Search for the Western Sea: The Story of the Exploration of Northwestern America* (1908; rev. ed. in 2 vols., 1935). See also John Spargo, *Two Bennington-born Explorers and Makers of Modern Canada* (1950). □

Joseph von Fraunhofer

The German physicist Joseph von Fraunhofer (1787-1826) was the first to solve the problem of constructing achromatic lenses of high magnitude.

Joseph von Fraunhofer, the son of a poor glazier, was born on March 6, 1787, in Straubing, Bavaria. An orphan by the age of 12, he became an apprentice to a mirror maker in Munich. He spent his first pennies at the flea market on an elementary textbook of geometry which he studied in his spare time. On July 21, 1801, two houses collapsed in Munich, and of the people buried under the ruins, Fraunhofer was the only one found alive. The incident brought him to the attention of J. Niggl, an optical instrument maker, and J. Utzschneider, a Benedictine from Benediktbeuern. In 1807, when Fraunhofer had already mastered through private studies the best German university textbooks on optics, he was invited to work with a new optical-instrument-making firm established largely through Utzschneider's efforts at Benediktbeuern.

Indicative of Fraunhofer's abilities was his first assignment: the making of achromatic lenses for telescopes. The task implied not only original theoretical work but also the production of highly homogeneous silicates. Fraunhofer's communication on the results of his research appeared in the *Denkschriften* (Memoirs) for 1814-1815 of the Academy of Sciences in Munich. The paper contained a description of the first use of the dark lines of the solar spectrum (Fraunhofer lines) as reference points for the measurement of refraction indexes.

Fraunhofer's other great achievement concerned the measurement of wavelengths in the optical spectrum. He transformed the spectroscope into a precision instrument, but his finest precision instrument was the micrometer, described in his memoir of 1824 to the Munich Academy.

By then he had been ''extraordinary visiting member'' there for 3 years, in due recognition of the talents of a first-rate physicist whose academic training consisted of spotty attendance of the lowest grades of elementary school.

Fraunhofer's success made his name synonymous with progress. Astronomers considered it a privilege to have their orders accepted by him. The famous refractor he made for the Dorpat Observatory and the heliometer he constructed for the Berlin Observatory gave both institutions positions of unchallenged leadership for several decades.

The privations of youth and his delicate constitution hardly equipped Fraunhofer for glassblowing, which caused in 1824 the first symptoms of a respiratory ailment. Proper attention to his health came too late. He died on June 7, 1826, in Munich at the height of a most promising scientific career.

Further Reading

Information on Fraunhofer is in Theodore F. Van Wagenen, *Beacon Lights of Science* (1924); Henry Smith Williams, *Great Astronomers* (1930); and Philip Lenard, *Great Men of Science* (1933). □

Sir James George Frazer

Sir James George Frazer (1854-1941), a British classicist and anthropologist, was the author of ''The Golden Bough,'' a classic study of magic and religion. It popularized anthropology.

James Frazer was born in Glasgow, Scotland, on Jan. 1, 1854. He attended Glasgow University (1869-1874), where his major interest was the classics. He continued his studies in classics at Trinity College at Cambridge and was elected a fellow of the college in 1879. He remained at Cambridge the rest of his life, except for an appointment as professor of social anthropology at Liverpool University in 1907, which he resigned after a year.

Frazer continued his interest in classics, editing Sallust's *Catilina et lugurtha* (1884), translating Pausanias's *Description of Greece* (1898), and editing and translating Ovid's *Fasti* (1929).

Frazer's early classical interests were considerably broadened through acquaintance with Sir Edward Tylor's *Primitive Culture*. Frazer decided that ancient rituals and myths could be illuminated by examination of similar customs of modern peoples living in a ''savage'' or ''barbarous'' stage. He borrowed Tylor's comparative method and developed his own method of comparison of customs of peoples of all times and places, which he retained throughout his lifelong research. His results have been criticized on the grounds that he took customs out of cultural context and that many of the customs compared were only superficially similar.

Early in his career as a fellow at Cambridge, Frazer met W. Robertson Smith, who stimulated his interest in comparative religion. Frazer's interest in totemism derived from Smith's invitation to write the article on the subject for the ninth edition of the *Encyclopaedia Britannica* (1888).

Frazer never did fieldwork. He spent all his life in the library, working 12, often 15, hours a day, almost every day. He obtained ethnographic information from the accounts of travelers, missionaries, and colonial administrators. To obtain desired information he prepared a questionnaire on ''the manners, customs, religions, superstitions, etc., of uncivilized or semi-civilized peoples'' (1887).

The first edition of *The Golden Bough* appeared in 1890. A second, expanded edition appeared in 1900, and a third, much expanded edition in 1911-1915. One reason for the great success of *The Golden Bough* is its excellent, if ornate, Victorian prose style. Today it is probably read as much for its literary merits as for its anthropological content.

Frazer was an inductivist; hence, his work is characterized by a sparsity of theory and much information. The general framework for the wealth of information, always so well phrased if too often oversimplified, is the idea that magic has given rise to religion, which in turn has given rise to science, in evolutionary stages. Magic is an attempt to control nature in which erroneous assumptions are made. When, in the course of time, the ''savage'' discovers that magic does not work, he gives up the attempt to control nature and instead seeks to propitiate or cajole the spirits or gods, which practice constitutes religion. Finally, in a higher state of civilization, man returns to the attempt to control nature, this time employing the experimental and objective techniques which constitute science. Frazer's distinction between magic and religion has proved valid, but the idea that an evolutionary stage of magic invariably preceded religion is invalid, as religious sentiments have been observed in very primitive peoples.

Frazer's *Totemism and Exogamy* (1910) is an expansion of his early work on totemism. His *Folk-lore in the Old Testament* (1923), *Man, God and Immortality* (1927), a collection of his writings on human progress, and many other works appeared in many volumes and in many editions. Though his ideas either have been disproved or amalgamated into more sophisticated theories, Frazer was perhaps the most honored anthropologist of all times. He was knighted in 1914 and awarded the British Order of Merit in 1925. He died in Cambridge on May 7, 1941.

Further Reading

An adulatory account of Frazer's life and work is given by his secretary, Robert Angus Downie, in *James George Frazer: The Portrait of a Scholar* (1940). A vivid description of Frazer and a more impartial analysis of his contributions constitute a chapter in Abram Kardiner and Edward Preble, *They Studied Man* (1961). Bronislaw Malinowski devotes a biographical appreciation to Frazer in *A Scientific Theory of Culture, and Other Essays* (1944). □

Edward Franklin Frazier

Edward Franklin Frazier (1894-1962), one of America's leading sociologists, specialized in studies of black people in North and South America and in Africa.

On Sept. 24, 1894, E. Franklin Frazier was born in Baltimore, Md. He took his bachelor of arts degree *cum laude* at Howard University in 1916. From 1916 to 1918 Frazier taught in secondary schools in Alabama, Virginia, and Maryland. In 1919 he began graduate studies at Clark University, Worcester, Mass., receiving a master of arts degree in sociology in 1920. As a research fellow at the New York School of Social Work (1920-1921), Frazier studied longshoremen in New York City. In 1921-1922 he studied folk high schools in Denmark. From 1922 to 1924 Frazier was an instructor in sociology at Morehouse College, serving also as director of the Atlanta School of Social Work (1922-1927). He married Marie E. Brown in 1922.

Frazier's essay ''The Pathology of Race Prejudice'' in *Forum* (June 1927) drew an analogy between race prejudice and insanity. As a result, Frazier had to leave Atlanta to avoid a white lynch mob. From 1927 to 1929 he pursued advanced study at the University of Chicago, receiving his doctorate in sociology in 1931 for *The Negro Family in Chicago* (1932). From 1929 to 1934 he worked under Charles S. Johnson, an outstanding African American sociologist, at Fisk University. Frazier returned to Howard University in 1934 as head of the department of sociology. In 1959 he became professor emeritus in the department of sociology and the African studies program.

From 1944 to 1951 Frazier served as part-time instructor at New York School of Social Work, Columbia University, and from 1957 to 1962 lectured at the School of Advanced International Studies, Johns Hopkins University. Frazier also served as visiting professor at several other colleges and universities. In 1948 Frazier served as president of the American Sociological Society, and he was chief of the Division of the Applied Social Sciences, Department of Social Sciences, United Nations Educational, Scientific, and Cultural Organization, in 1951-1953. Frazier published 8 books, 18 chapters in books, and at least 89 articles. His most significant work was on the African American family. In *The Negro Family in Chicago, The Free Negro Family* (1932), and *The Negro Family in the United States* (1939) Frazier offered pioneering interpretations of the character, history, and influence of the black family. His concept of the black matriarchy, despite recent challenges and new approaches, dominates work on the black family.

Frazier also offered candid, often polemical, analyses of the role of the black middle class, as in *Black Bourgeoisie* (1957). *The Negro in the United States* (1949; rev. ed. 1957) and *Race and Culture Contacts in the Modern World* (1957; rev. ed. 1965) contain Frazier's analysis of the black experience throughout the world.

Frazier's death on May 17, 1962, prevented completion of his study of the black church. Only an outline of his views, *The Negro Church in America* (1961), was published. G. Franklin Edwards, a colleague and friend, described Frazier as ''a tough-minded intellectual'' and ''a fine exponent of the best tradition in American sociology and scholarship.''

Further Reading

The best introduction to Frazier is his own works. G. Franklin Edwards edited and wrote an excellent introduction to Frazier's *On Race Relations: Selected Writings* (1968). St. Clair Drake's introduction to the 1967 reprint edition of Frazier's *Negro Youth at the Crossways* (1940) is also of great value. Howard W. Odum, *American Sociology: The Story of Sociology in the United States through 1950* (1951), contains a sketch of Frazier's life and works up to that date. There is a brief sketch of Frazier in Wilhelmena S. Robinson, *Historical Negro Biographies* (1968).

Additional Sources

Platt, Anthony M., *E. Franklin Frazier reconsidered,* New Brunswick N.J.: Rutgers University Press, c1991. □

Louis-Honoré Fréchette

Louis-Honoré Fréchette (1839-1908) was the best representative of the 19th-century patriotic manner in French-Canadian poetry. He was a less successful playwright and short-story writer.

Louis-Honoré Fréchette was born in Levis, Quebec, on Nov. 16, 1839. His turbulent vigor and lack of respect for conformists showed early in his interrupted schooling. So did his interest in writing poetry, and he soon frequented the bookshop of Octave Crémazie in Quebec. Fréchette went on to study law at Laval University and published his first collection of verse, *Mes Loisirs* (My Hours of Leisure), in 1863. Unable to make a business success of his journalism and law practice, he emigrated to Chicago in 1866.

The 5-year exile was fruitful. Fréchette responded both to the American dream of progress and to regret for his native land. He lost no time in starting *La Voix d'un exilé* (The Voice of an Exile; a collection eventually published in Chicago in 1868) and in founding French-language newspapers for the French Canadians in Chicago. He also wrote a play. The second newspaper lasted long enough to send him back to Canada as its correspondent in 1871. Here he began a political career, eventually gaining election to the federal Parliament (1874-1878). After the Liberal defeat of 1878, Fréchette returned to journalism and poetry, though standing for election again in 1882 (unsuccessfully). This was the period of his best work.

Fréchette's short stories and popular tales are entertaining, but his reputation rests mainly on his poetry. Fréchette was the best Canadian imitator of the French romantics and

the most uncomplicated liberal patriot. *Les Oiseaux de neige* (Snowbirds) and *Les Fleurs boréales* (1879; Flowers of the North) celebrate Canadian nature in grandiose but harmonious verse. *La Légende d'un peuple* (1887; The Story of a People), although too servile an imitation of Hugo's *Légende des siècles,* attains some fine epic moments. Fréchette's success as a poet is due to the bold simplicity of his imagination. His regular but supple verse, rich rhymes, and fertile though too often conventional imagery make his symbols moving and memorable, though never profound or subtle. At his worst, Fréchette can be superficial, moralizing, and pompous, but the overall achievement of his best works completed the work of the Patriotic school, which was to add a sense of pride and dignity to the awareness of being a French Canadian.

Fréchette acquired renown and dignities in his lifetime. He was awarded the Prix Montyon of the Académie Française, and he held office as president of the Royal Society of Canada and of the École Littéraire de Montréal. Such honors earned him the nickname ''Le Lauréat,'' sometimes used pejoratively. His success was late in relation to the Patriotic school, of which he was the youngest member. During his later years he was attacked for his many plagiarisms and was surpassed by the new fashion in poetry. He died in Montreal on May 31, 1908, with a definitive edition of his works still incomplete.

Further Reading

There is a short but rich study of Fréchette by David M. Hayne in Robert L. McDougall, ed., *Canada's Past and Present: A Dialogue* (1965). □

Frederick I

Frederick I (1123-1190), or Frederick Barbarossa, was Holy Roman Emperor from 1152 to 1190. He was one of the greatest monarchs of medieval Germany, and his strong rule set many patterns of future development.

The son of Duke Frederick II of Swabia, Frederick I was the nephew of Emperor Conrad III of the Hohenstaufen family. Frederick's mother, Judith, however, was a Welf, the sister of Henry the Proud, Duke of Saxony and Bavaria. Thus in his own person he united these rival families, whose feuding had torn Germany apart for some decades. He was brave, intelligent, and chivalrous and, in his later years, wore a long red beard, hence his name of Barbarossa, or Red Beard.

After Frederick was elected king of Germany in 1152, his first task was to negotiate a settlement with the Welf family in the person of his cousin Henry the Lion, Duke of Saxony. By 1156 an agreement between the two had been reached. Frederick gave Henry a free hand in Saxony, where Henry could exercise imperial powers and expand freely into Slavic lands beyond the Elbe River. Henry was given almost the same authority in Bavaria, where he was also made duke.

With the Welfs conciliated, Frederick Barbarossa then proceeded to build up an imperial domain in western Germany along the Rhine near his ancestral Swabian holdings, giving special privileges to the towns, improving the status of the peasantry, and encouraging a well-structured feudalism among the nobility. He also gained control of the resources of Burgundy by marrying its heiress, Beatrice. Meanwhile Henry the Lion was behaving similarly in eastern Germany, where he advanced into Slavic lands, founded towns like Lübeck and Munich, cleared the Baltic of Wendish pirates, and encouraged Flemish and northern German peasants to settle lands beyond the Elbe. Their joint efforts resulted in Germany's making progress like that taking place in France and England during this same period.

Conflict with the Papacy

Frederick's concern with southern Germany and Burgundy, however, involved him in nearby Italy. He has been severely censured by many historians for his actions in this area. But it is hard to see how he could have avoided an interest in this part of the empire, where since the days of the emperor Henry V (reigned 1106-1125) German rulers had played little role and had allowed both the northern towns of Italy and the papacy to develop relatively undisturbed. Now all this changed.

Pope Adrian IV, at odds with his powerful vassal and protector the Norman king of Sicily, William I, asked assis-

tance from Frederick in getting rid of Arnold of Brescia, a religious reformer who had seized control of the city of Rome. In 1154-1155 Frederick answered this request by advancing on Rome and capturing and executing Arnold. In return he was crowned emperor by the Pope. Frederick, however, was obviously reluctant to accept the seeming subordination that this ceremony entailed.

By 1157 Pope and Emperor were definitely at odds, since, when Frederick held a diet in Besançon in Burgundy, he interpreted a papal letter as a slur upon his independence. From this time on he began to refer to his empire as a holy empire on a par with the Church. When he returned to Italy with a huge army in 1158, he was ready to challenge papal authority. He did so at a diet which he held at Roncaglia, where he claimed, as Roman emperor, complete authority over northern Italian cities, including both the right to appoint podestas, or imperial governors, for them and to levy heavy taxes upon them. He based such claims upon rights given emperors by the Roman law, which had newly been rediscovered and was being studied at Bologna and elsewhere in northern Italy. When Milan, the most powerful northern Italian city, resisted his claims and revolted, he captured it after a long siege and razed it. By 1161 he had crushed all resistance in northern Italy and seemed well on his way to organizing this rich area as an imperial domain under his direct rule.

Frederick's success, however, disturbed the papacy, which was now in the hands of a new pope, Alexander III. It also alarmed the Norman kings of Sicily to the south and the inhabitants of northern Italian towns who by 1168, with papal blessing, had organized the Lombard League to oppose Frederick's authority. Faced by this rising opposition, Frederick attempted to counter papal hostility by setting up an antipope and thus forced Alexander for a time to flee to France (1162-1165). He also planned an attack on the kingdom of Sicily. In the long run, however, his enemies proved too many for him to subdue. The Lombard League grew in power, and Milan was rebuilt while Frederick was unavoidably absent in Germany.

Finally, in 1174 Frederick returned again to Italy with a relatively small army, since he could rally only minimal support for his Italian plans among his German nobles. With this force he attempted several unsuccessful sieges of towns and then in 1176 was badly defeated by a Milanese force at the Battle of Legnano. Recognizing that this defeat had doomed his Italian prospects, Frederick made peace with Pope Alexander III and gave up his antipope. Alexander in return deserted his Lombard allies and allowed Frederick full control over the Church in Germany. In 1183 Frederick also came to terms with the Lombard League by signing the Peace of Constance, by which these centers were guaranteed self-government and the right to control their own taxes and judicial administration. Frederick's Lombard adventure had ended in failure.

Later Reign

Even before this final peace with the Lombard League, however, Frederick had decided to deal with the nobility of Germany, whose lack of support he blamed for his failure at Legnano, and especially with his cousin Henry the Lion. Henry was in a vulnerable position because many of the magnates of northern Germany had been alienated by his ruthlessness and high-handedness. In 1179 Frederick returned to Germany and ordered Henry to appear in court to answer charges brought against him by discontented vassals. Henry refused, his fiefs were declared forfeit, and he was driven into exile. His holdings in Saxony and Bavaria were broken up and divided among Frederick's supporters.

Victorious in Germany, in his last years Frederick finally won a great victory in Italy too—by marriage rather than by war. In 1186 he formed an alliance with King William II of Sicily to attack the weakening Byzantine Empire, which both coveted. William was young but childless, so to cement the alliance Frederick had his son Henry (later Henry VI) marry Constance, William's aunt and heiress to his throne. Three years later William died unexpectedly, and Henry found himself the ruler of the kingdom of Sicily, which had so long opposed his father's ambitions. Frederick then not only was supreme in Germany but had gained for his house in Italy the strong kingdom of Sicily.

In his last years Frederick took the cross and went on the Third Crusade. But on the way to Palestine in 1190 he died of a stroke while bathing in a stream in Cilicia. So great was his prestige among his contemporaries that a legend soon grew up in Germany that he had not died but was sleeping in a cave high in the Bavarian Alps. There, it was said, he sat on his throne, with his great red beard filling the cavern and ravens flying in and out. Someday, said the legend, he would awake and lead Germany again to glory.

The legend, however, differed considerably from the facts, for, although Frederick seemed to have won success in his later years, his reign was not what it might have been. His destruction of the territorial consolidation achieved by Henry the Lion benefited only the princes of Germany, while his loss of northern Italy set the stage for the later failure there of his able grandson Frederick II. Both Germany and Italy benefited little from his long reign.

Further Reading

The only good biography of Frederick I in English is Peter Munz, *Frederick Barbarossa* (1969). See also Austin Lane Poole, *Henry, the Lion* (1912). Valuable accounts of Frederick's reign can be found in James Westfall Thompson, *Feudal Germany* (1928); Geoffrey Barraclough, *The Origins of Modern Germany* (1946; 2d rev. ed. 1947); R. H. C. Davis, *A History of Medieval Europe: From Constantine to Saint Louis* (1957); and Christopher Brooke, *Europe in the Central Middle Ages, 962-1154* (1964). □

Frederick II

Frederick II (1194-1250) was Holy Roman emperor from 1215 to 1250. His unsuccessful effort to establish a strong centralized Italian state brought him into a long and bitter conflict with the papacy and the Italian urban centers.

Born in Iesi, Italy, Frederick II was the only son of Emperor Henry VI and of Constance of Sicily. His father died in 1197 and his mother, who served as regent for him, a year later. As the orphan king of Sicily, he was the ward of the great pope Innocent III, who ignored his education and training but kept his kingdom intact for him. Frederick grew up in Palermo, surrounded by factions who attempted to use him for their own ends and influenced by the Islamic and Greek culture that pervaded the dissolute Sicilian court.

At first Frederick was ignored in the empire of his father, where his able uncle Philip of Swabia and the Welf Otto IV, son of Henry the Lion, were quarreling over the imperial title. By 1211, however, Philip was dead and Otto IV had broken with Innocent III, who had previously supported him. So, when a group of German nobles asked him to go to Germany to assume the imperial crown, Frederick made his infant son, Henry, king of Sicily and hastened to Frankfurt, where in 1212 he was chosen ruler of Germany. He pacified the papacy, which feared a union between Sicily and the empire, by promising Innocent III that he would abdicate his Sicilian throne in favor of his son and that he would go on a crusade at the earliest opportunity. In 1214 Otto IV was defeated at Bouvines by Frederick's ally King Philip II (Augustus) of France, and in 1215 Frederick was recognized as emperor-elect by Pope Innocent III, who died a little while later.

Early Reign

Frederick began his reign as emperor in Germany by gaining the support of the magnates, both lay and ecclesiastical, by confirming in 1213 and 1220 their right to the privileges they had usurped in 1197 on the death of Emperor Henry VI. He then made his son, Henry, king of Germany and his viceroy and returned to Italy, which from this time on occupied most of his attention, for Germany never interested him except as a source of support for his Italian projects. Immediately upon his return he persuaded Pope Honorius III to crown him emperor and managed to put off giving up Sicily, as he had promised, on the grounds he needed to pacify it so that it could support his crusade.

The first task Frederick undertook was to establish firm control over the kingdom of Sicily, which had been in complete disorder since 1197. In 1220, in contrast with his actions in Germany, he revoked all privileges granted its towns and nobles since the death of King William II (1189), put down a Moslem revolt on the island of Sicily itself, and began to organize his realm into a tyrannical but well-administered kingdom. By 1225, prodded by Pope Honorius, he had married Yolande, heiress of the kingdom of Jerusalem (his first wife, an Aragonese princess, having died), and had made plans to proceed with his crusade to the East. He was still delaying on fulfilling this project when Pope Honorius died in 1227.

Honorius was succeeded by the aged pope Gregory IX (reigned 1227-1241), who, though over 80, was a vigorous, unrelenting foe of the young emperor. This aged pope almost at once excommunicated him for not going on crusade and, when Frederick then left for the East in 1228 without having the excommunication lifted, excommunicated him again and began planning a crusade against Frederick's Sicilian domains. Frederick proved very successful in the East, where he regained the city of Jerusalem from the Moslems by negotiation instead of war, crowned himself king of Jerusalem (a title which he retained until 1245), and built up his authority in the East. He returned in 1230 to find Pope Gregory IX attacking his kingdom of Sicily. After he had defeated the papal forces, he made Gregory lift his excommunication.

Policies in Italy

In 1231 Frederick promulgated the Constitutions of Melfi, an important code of laws that set up a nonfeudal state in Sicily. By this code the independence of towns and nobles was curbed, a centralized judicial and administrative system was established, mercenary armies were recruited, ecclesiastical privileges were limited, and commerce and industry were fostered by a uniform system of tolls and port dues and a common gold currency. At the same time his own revenues were increased by the establishment of royal monopolies over such things as salt production and the trade in grain. Sicily became one of the most prosperous realms in Europe.

Frederick then proceeded to attempt to extend his centralized rule to northern Italy, where in 1231 he made plans to subjugate its cities by appointing podestas, or imperial governors, over them. This alarmed the Pope, who saw the

papacy, as in Henry VI's time, threatened between an imperial hammer in the north and the well-organized anvil of Sicily in the south. Gregory's answer was to reopen hostilities against Frederick II by attempting with some success to revive the Lombard League used against Frederick's grandfather Frederick Barbarossa. When these cities rose against him in support of a German revolt of his son King Henry, Frederick suppressed the revolt and in 1237 won a great victory over the Milanese at Cortenuova. As a result of this victory, the Lombard League temporarily collapsed and most of its cities submitted to him, as did the majority of the nobles of northern Italy.

While Frederick was establishing his authority firmly in Sicily and northern Italy, however, he was following quite a different policy in Germany. There in 1231 he issued the Constitution in Favor of the Princes, which had the result of making the magnates practically independent and even placed the towns under their rule. When his son Henry objected to this and revolted, Frederick suppressed his rising, threw him into prison, where he died, and replaced him as king in 1238 with his second son, Conrad. From this time on he made little attempt to exercise any real authority in Germany, whose princes, satisfied with their status, caused him no trouble. The only action of importance he took which affected Germany was his grant of a special charter to the Teutonic Knights, who, late in his reign, began their occupation of East Prussia, which they wrenched from the grasp of the kings of Poland.

In Italy, however, Pope Gregory IX still refused to accept Frederick's domination of northern Italy and excommunicated him. When his papal opponent died in 1241, Frederick reacted by using military force to keep a new pope from being elected for 2 years (1241-1243) and finally by procuring the election of a Ghibelline pope, Innocent IV (reigned 1243-1254). Innocent IV, however, soon broke with Frederick and fled from Italy to Lyons, where in 1245 he held a great Church council which condemned Frederick as the antichrist. The efforts of the Pope to enlist French and English support against this great Hohenstaufen ruler, however, proved abortive, and the war continued in Italy.

Frederick, relying on his able illegitimate sons and on lieutenants like Ezzalino, fought valiantly against the continuing resistance of the cities of Lombardy and the Papal States. Finally his army was badly defeated near Parma in 1248. By 1250, just as he was beginning to reverse the tide, he died suddenly, and his hopes of dominating all of Italy died with him. He left a number of illegitimate sons in Italy as his heirs, such as Manfred, Enzio, and Philip of Antioch, and one legitimate successor, the young Conrad across the Alps in Germany.

His Character

Frederick's character has long fascinated the historians and biographers who have studied him. He was married three times, first to Constance of Aragon, next to Yolande of Jerusalem, and finally to Isabelle of England. His real love was Bianca Lancia, with whom he carried on a lengthy liaison and who bore him several children. He had two legitimate sons and numerous illegitimate ones. He was reputed, probably with some justification, to have kept a harem in Palermo. His general lifestyle seemed to his contemporaries more Islamic than Christian; for instance, he maintained a force of Moslem mercenaries and scandalized his age by traveling with a private zoo. Though he remained formally a Christian, his spirit seemed more tolerant and skeptical than his age was ready to accept. In the cosmopolitan atmosphere of his Sicilian court, Arabic and Byzantine culture was highly prized.

Frederick proved an important patron of the arts throughout his entire reign. A poet himself, he prized southern French poetry highly, and he welcomed troubadour poets from this region when after the Albigensian Crusade they fled to his court. Through the influence of these poets, a new poetry began to be composed in the Sicilian vernacular tongue. He was also much interested in art and architecture, and under his aegis a classical artistic revival took place, anticipating that of later Renaissance Italy.

Frederick spoke a number of languages, and in 1234 he founded the University of Naples, the first state university in western Europe. He was much attracted to scientific ideas, perhaps because of his appreciation of Arabic culture. He is said to have conducted a series of experiments to determine how digestion took place, using the contents of the stomachs of executed criminals as his evidence. He also tried isolating children at birth to discover what language they would speak if untaught. He was also an enthusiastic falconer and wrote a book on the subject entitled *On the Art of Hunting with Birds,* which proved to be the most detailed scientific examination of ornithology written until the 19th century.

In short, Frederick deserves the title of Stupor Mundi (Wonder of the World), which his contemporaries bestowed upon him. This extraordinary man with all his faults, then, was a ruler who had the misfortune to be born before his time. He paid the price for this by seeing all his brilliance and ability brought to naught by a hostile papacy and a reluctant citizenry of the northern Italian communes. With his death Italy had to wait more than 600 years for the unity he had tried to bring about.

Further Reading

There are a number of excellent biographies of Frederick II. One of the best is Ernst Kantorowicz, *Frederick the Second, 1194-1250* (1927; trans. 1931). See also Lionel Allshorn, *Stupor Mundi: The Life & Times of Frederick II, Emperor of the Romans, King of Sicily and Jerusalem, 1194-1250* (1912); Georgina Masson, *Frederick II of Hohenstaufen* (1957); and Friedrich Heer, *The Holy Roman Empire* (1967; trans. 1968).

Frederick II

Frederick II (1712-1786), or Frederick the Great, was king of Prussia from 1740 to 1786. He combined the qualities of a warrior king with those of an enlightened despot.

The eldest son of Frederick William I of Prussia and of Princess Sophie Dorothea of Hanover, Frederick II was born in Berlin on Jan. 24, 1712. His father was a hardworking, unimaginative soldier-king, with no outward pretensions and no time to waste on superfluous niceties. Even as an adolescent Frederick, with the tacit support of his mother, rebelled against this mold. He preferred French literature to German and the company of young fops to that of old soldiers.

In 1730 Frederick and a young friend, Lieutenant Katte, planned a romantic escape to England, but their plot was discovered. The would-be escapees were arrested and condemned to death for desertion, and Katte was executed in Frederick's presence. The crown prince was spared upon the entreaties of Emperor Charles VI, although it is doubtful that his father ever intended to go through with the execution. Frederick, however, was imprisoned in the fortress of Küstrin in the most rigorous conditions until, after some 6 months, he voluntarily approached Frederick William with a request for pardon. For the next 2 years, although still nominally a prisoner, Frederick was employed in a subsidiary position of the local administration of Küstrin, thus learning the intricacies of the Prussian administrative system.

In 1732 Frederick was appointed commandant of an infantry regiment and, having decided to obey his father, he learned soldiering with all the thoroughness with which he had previously avoided it. In 1733, at his father's insistence, he married Elisabeth Christine of Braunschweig, but his aversion to women was so pronounced that the marriage was, over the many years it lasted, never consummated.

Between 1733 and 1740 Frederick, who had grown into a young man whose unimposing stature was balanced by piercing blue eyes, an aquiline nose, and a good chin, exceeded even the expectations of his father in his dedication to hard, dull routine. But he also found time to devote himself further to French literature, to begin a lifelong correspondence with a number of French *philosophes,* and to try writing himself. One product of this period was the *Anti-Machiavel* (1739), a work in which he argued that the Italian's ruthlessly practical maxims for princes were no longer compatible with the more advanced ethics of a new age. He was soon given the opportunity to test his own conduct against these views.

War of the Austrian Succession

On May 31, 1740, Frederick William died, and Frederick became king of Prussia as Frederick II. Before he had time to accustom himself to his new position, the death of Emperor Charles VI on October 20 created a political crisis and presented Frederick with a unique opportunity. Like all the other leading powers of Europe, Prussia had subscribed to the Pragmatic Sanction, guaranteeing the succession of Charles's daughter Maria Theresa and the integrity of her dominions. But it was an open secret that at least France and Bavaria intended to make demands upon Austria as soon as the Emperor was dead, and Frederick saw no reason to stand by while others enriched themselves at Austria's expense. He offered to assist Austria in the maintenance of its possessions in exchange for the cession of the rich province of Silesia to Prussia. When this outrageous piece of blackmail was indignantly rejected, in December Frederick marched his troops into Silesia, thus launching the War of the Austrian Succession (1740-1748).

In the first phase of this struggle the combined onslaught of Prussian, French, and Bavarian forces threatened to overwhelm Austria. Not wishing to bring about a situation more favorable to his potential rivals than to himself, Frederick withdrew from the war in 1742 with most of Silesia as his price. When Austria, relieved of the necessity of fighting the Prussians, threatened to crush its remaining enemies, Frederick reentered the war in 1744. The conflict was finally ended in 1748 with Silesia still firmly in Prussian hands.

Seven Years War

Since the Austrians were antagonistic over the loss of Silesia, Frederick had reason to fear a renewal of the struggle. In the aftermath of the war both sides engaged in complicated diplomatic maneuvers. Austria, which had enjoyed a tentative alliance with Russia since 1746, tried to strengthen this while making overtures toward its old enemy France. Frederick in turn concluded the Treaty of Westminster (1755) with Great Britain, promising Prussian neutrality in the war that had just broken out between France and England. These maneuvers led directly to the Diplomatic Revolution, which in 1756 left Prussia facing an overwhelming Continental alliance of Austria, Russia, France,

and Saxony. Rather than await inevitable death by constriction, Frederick attacked Austria, which he regarded as the weakest among the great powers facing him. Thus began the Seven Years War (1756-1763).

In this conflict Frederick distinguished himself by continually keeping at bay much more powerful antagonists. He took advantage of the natural lack of cohesion of coalitions and fought his enemies, so far as possible, one at a time. The superior discipline of the Prussian army allowed Frederick to march it to the theater of war in small detachments, from various directions, uniting only shortly before a battle was to be fought. He also made the most of the oblique order of battle which he had inculcated in the Prussian army and which allowed him to concentrate his forces against emerging weak spots in his enemies' more ponderous formations.

In spite of these advantages, by 1762 Prussia was on the verge of bankruptcy, its army was in no condition to continue the war, and Russian troops had occupied Berlin. At this juncture Empress Elizabeth of Russia died; her successor, the mad Peter III, an admirer of Frederick, pulled Russia out of the war. Thus saved, Frederick was able to conclude the Peace of Hubertusberg (1763), which restored the prewar status quo.

The Seven Years War taught Frederick that, while Prussia's recently acquired position as a great power had been successfully defended, any further adventures in foreign policy had to be avoided at all costs. Hereafter his policy was a strictly defensive one, bent primarily on preventing changes in the balance of power. This became evident when, in 1772, it appeared as if Austria and Russia were about to succeed in partitioning the Ottoman Empire. As there was no chance of securing reasonable compensation for Prussia, Frederick blustered and threatened until the principals agreed on a three-way partition of Poland. In 1778, when Joseph II of Austria attempted to acquire Bavaria, Frederick reluctantly went to war but engaged in no more than a halfhearted war of maneuver of which the Austrians at last tired; and in 1784, when Joseph tried to trade the Austrian Netherlands for Bavaria, Frederick organized the League of German Princes to preserve the status of Germany.

Domestic Policies

Frederick had inherited a well-run state from his father, a circumstance that allowed him to fight his major wars. But he worked as hard at internal administration as at military leadership. He very reluctantly delegated authority, took all important decisions himself, and ruled through ministers responsible only to him. His ruthless insistence on hard work and honesty resulted in a doubling of the revenues of the state in his reign and a tripling of the available reserve fund, this last in spite of the devastation associated with the Seven Years War.

Frederick continued the traditional Prussian policy of encouraging immigration of economically productive elements, particularly peasants, into the more backward and underpopulated areas of the state. In contrast, his policy toward the established peasantry tended to be restrictive. In spite of the spirit of the times, he refused to abolish serfdom where it existed, fearing that such a measure would weaken the landed nobility, which produced both officers for his army and officials for his civil service.

In economics Frederick was a strict mercantilist, fostering the rather backward domestic industry with high tariffs wherever he could. He did not, however, extend these notions to the building of a fleet, so that Prussia did not participate in the great expansion of European overseas trade of the second half of the 18th century.

Apart from purely pragmatic measures, Frederick's reign was not a time of considerable reform. The one exception is the area of judicial procedure, where the efforts of his minister of justice, Cocceji, resulted not merely in a more extensive codification of the law but in the acceptance of the principle that the law is foremost the protector of the poor and the weak.

During his reign Frederick continued to concern himself with literature and music. He became, in a sense, the host of the most famous salon in Europe. Voltaire was only the best known of the *philosophes* to take advantage of his hospitality. The Prussian Academy of Sciences, which had long languished and which he renewed in 1744, provided much-needed subsidies for both major and minor luminaries of the French Enlightenment. At the same time Frederick had no use for those obstinate enough to persist in writing in ''barbaric'' German, and the young Goethe was not the only German author deprived of royal assistance for this reason.

But Frederick was not content to be merely a patron of literature. He found time to produce, besides *Anti-Machiavel,* the *Mirror of Princes* and a series of histories dealing with his own affairs that at his death filled 15 volumes.

An Assessment

Frederick was both lionized and vilified long after his death. In Germany his more nationally minded admirers produced a cult of Frederick the Great, the precursor of the all-German hero. In other countries he was blamed as the inventor of an implacable German militarism let loose upon the world. Both these views are gross distortions. Frederick was always a Prussian nationalist, never a German one. And while he was a soldier-king, his pervasive interests throughout his life were nonmilitary. The latter part of his reign was unquestionably pacific and in some cases even propitiatory in nature.

Frederick did not have a first-rate analytical mind, but Voltaire's denunciations of him after their famous quarrel do not sound much more convincing than his panegyrics when he still hoped to get some of the royal money. Frederick was parsimonious, perhaps to a fault, but his funds were in fact severely limited. His treatment of his queen, whom he refused even the right to reside near him, was perhaps unforgivable. Frederick II died at his beloved summer residence, Sans-Souci, near Potsdam on Aug. 17, 1786, and was followed on the throne by his nephew Frederick William II.

Further Reading

Among the older English biographies of Frederick, the best is probably W. F. Reddaway, *Frederick the Great and the Rise of Prussia* (1904). Other useful biographies are Edith Simon, *The Making of Frederick the Great* (1963), and D. B. Horn, *Frederick the Great and the Rise of Prussia* (1964). Gerhard Ritter, *Frederick the Great: An Historical Profile* (1936; 3d ed. 1954; trans. 1968), and G. P. Gooch, *Frederick the Great: The Ruler, the Writer, the Man* (1947), are both stimulating essays dealing with aspects of Frederick's life. See also John A. Marriott and Charles G. Robertson, *The Evolution of Prussia: The Making of an Empire* (1915; rev. ed. 1946); Hajo Holborn, *History of Modern Germany,* vol. 2 (1963); Peter Gay, *The Enlightenment: An Interpretation* (2 vols., 1966-1969); and Walter Henry Nelson, *The Soldier Kings: The House of Hohenzollern* (1970).

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Frederick III

Frederick III (1415-1493), Holy Roman emperor and German king from 1440 to 1493, was one of the longer-reigning and weaker of the Hapsburgs. His misfortunes spurred his family to strengthen their position. He was the last German emperor crowned by the pope in Rome.

Frederick III was born on Sept. 21, 1415, in Innsbruck. His father was Ernest, Duke of Austria, a title to which Frederick succeeded (as Frederick V) in 1424. The young prince developed interests in jewels, which he collected, and astrology, and study which did little to further his fortunes. Frederick was raised to the imperial office in June 1440, when he was crowned king of the Romans (that is, the Germans; the German king was not officially emperor until crowned by the pope) in Aachen to succeed his cousin, Albert II. Frederick was noted for his lack of leadership in the internal affairs of Germany. Rejecting the appeals of princes and cities for imperial reform, he rarely attended a meeting of the Imperial Diet. In his absence princes and cities organized or strengthened existing confederations, slowly undermining what was left of German unity and enhancing a princely power that no future emperor would ever overcome. And when princes fought and cities rebelled, Frederick again refused to intervene.

Despite this indolence, Frederick continued to collect precious stones and dignities. In 1452 he married Leonora of Portugal, and on March 16 he was crowned in Rome by Pope Nicholas V. The Pope had good reason to favor this Hapsburg. In 1448 Frederick and Nicholas had concluded the Vienna Concordat, which strengthened the power of Rome in the German Church, while it was beginning to wane elsewhere. Unwittingly, Frederick thus eased the way for that future collaborator with princely particularism, the German Reformation.

The Emperor did perform one positive act for his family. In order to head off aggressive moves by Duke Charles the Bold of Burgundy (1474), he arranged that his son, Maximilian, should marry Charles's daughter Mary. Charles died 3 years later; the French moved to absorb his heritage, but the richest Burgundian provinces in the Low Countries were preserved for Maximilian by his timely conclusion of the wedding arrangements. And it was this expansion to the West that created the nucleus of the future empire of Charles V.

Frederick was not so fortunate in the East. There, the Bohemians shook off his rule, while the Hungarian leader Mathias Corvinus actually occupied the Hapsburg capital of Vienna in 1485. Frederick had reached the end of his rope, and so had the Germans. They forced him to allow Maximilian to be elected king of the Romans. Frederick maintained the imperial office, but the empire was now in somewhat more capable hands. Frederick died at Linz on Aug. 19, 1493.

Further Reading

For the history of the empire during Frederick's reign see Geoffrey Barraclough, *The Origins of Modern Germany* (1947), and Denys Hay, *Europe in the Fourteenth and Fifteenth Centuries* (1966). □

Frederick William

Frederick William (1620-1688) was elector of Brandenburg from 1640 to 1688. Known as the Great Elector, he augmented and integrated the Hohenzollern possessions in northern Germany and Prussia.

Born in Berlin on Feb. 16, 1620, Frederick William was the only son of Elector George William and Elizabeth Charlotte of the Palatinate. He was raised in the Reformed faith of the Hohenzollern court and in 1634 went to the University of Leiden, where he dutifully, if unenthusiastically, attended lectures and more happily explored the vital commercial life of the harbor town. His experience in the Netherlands left him with a religious tolerance uncommon in his age and a firm impression of the commercial basis of Dutch power. He returned to Berlin in 1638 only to flee from an invading Swedish army with his ailing father. George William died in Königsberg on Dec. 1, 1640, and Frederick William succeeded him. He was quiet in manner, stocky and robust, with a face dominated by a nose of heroic proportions; in middle age he grew uncommonly corpulent.

The new elector of Brandenburg also inherited the duchies of Prussia in the east and Cleve-Mark on the Dutch frontier. His scattered possessions had widely different social and political systems, but they offered him potentially great influence in German affairs. In the beginning he directed his policy toward a cautious disengagement from his father's pro-Austrian diplomacy, which had led to the disastrous war with Sweden. At the same time he built up his own military forces to protect his exposed states and to give him diplomatic leverage. In these aims he succeeded well enough, and by the Treaty of Westphalia, ending the Thirty Years War in 1648, he acquired eastern Pomerania from Sweden, the bishoprics of Minden and Halberstadt, and the reversion of Magdeburg. From that time Hohenzollern possessions in Germany were second only to those of the imperial Hapsburg dynasty. Having failed to establish his hereditary claim to the duchy of Jülich-Berg, Frederick William turned after 1651 to the fiscal and administrative reorganization of his states. Each province sent agents to Berlin to attend the Privy Council, the central governing body over which the elector presided personally.

Domestic and Economic Policies

Like most absolutist rulers of the century, Frederick William had constantly to battle the opposition of the privileged aristocratic caste, the noble landlords who defended their ''liberties'' and special prerogatives through the estates and diets of the various provinces. Rather than risk rebellion by eliminating the diets, Frederick William whittled away at their influence, bargaining with each diet for the right to collect taxes, appoint officials of his own choosing, quarter troops, and exercise appellate jurisdiction. He took advantage of conflicts between the towns and the landed nobility, weakened the opposition, and created the financial base for a large standing army, which in turn became the instrument for imposing reforms on the institutions of the state. The organization of this army was the cornerstone of Prussian power. Though still a mercenary army on the old pattern, it was slowly nationalized so that by the end of his reign Frederick William's officer corps was largely made up of his own subjects.

Impressed by the economic success of the seafaring Dutch, the elector tried to build an active navy. He chartered Dutch ships to privateer in the Baltic during a war with Sweden from 1675 to 1679. In 1680 two chartered ships established a bridgehead colony on the Gold Coast, and his African Trading Company brought modest profits by trading in slaves with the West Indies. In this venture and in his internal economic policies he followed the mercantilist doctrines of the age. One of his main concerns was to bring new settlers to the land and skilled craftsmen to the towns, offering tax exemptions and subsidies to desirable immigrants. Nearly 20,000 French Huguenots settled in his territories after 1685, bringing important new manufacturing skills and a cultural refinement foreign to those frontier provinces.

Foreign Policy

Frederick William's foreign policy was governed by an unashamed territorial acquisitiveness. In the First Northern War between Sweden and Poland he allied himself first in 1655 with Sweden and then changed sides in 1657 to join the Poles. By the Treaty of Oliva in 1660 his duchy of Prussia won its freedom from Polish sovereignty. In 1672 and again in 1674 he joined the Austro-Dutch coalition against France, and in 1675 he turned against Sweden, France's northern ally. Although he captured Swedish Pomerania and its valuable seaport Stettin in 1677, the Treaty of Nijmegen returned it to Sweden in 1679. Frustrated by his allies, he reversed his policy once more and allied with France in 1679, sitting by quietly while Louis XIV established French dominance in the Rhineland. With the Turkish assault on Vienna in 1683, his friendship with France, which tacitly supported the Turks, cooled rapidly. After the expulsion of the Calvinist Huguenots from France in 1685 he once again cast his lot with the Austrian Hapsburgs and the Netherlands in the anti-French League of Augsburg.

During the later years of his reign Frederick William was plagued by painful rheumatism or arthritis complicated by asthma. In spite of his illness he kept a strict, almost military, working schedule. His tastes remained simple and his court frugal. He died at Potsdam on May 9, 1688, leaving his successors a state in place of the handful of scattered provinces he had inherited.

Further Reading

An excellent biography of Frederick William in English is Ferdinand Schevill, *The Great Elector* (1947). For historical background see David Ogg, *Europe in the Seventeenth Century* (1925; 6th rev. ed. 1952), and Cicely V. Wedgwood, *The Thirty Years War* (1939). □

Frederick William I

Frederick William I (1688-1740) was king of Prussia from 1713 to 1740. He inherited a state whose resources were meager and turned it into a leading German power.

The son of the elector Frederick III of Brandenburg and of Sophie Charlotte of Hanover, Frederick William I was born in Berlin on Aug. 15, 1688. In 1701 his father was named king of Prussia by Emperor Charles VI. Raised at a court which strove to achieve a cultivation and a level of material display rather beyond it means, Frederick William refused to participate in the elegant life around him and spent his leisure time hunting and drinking vast quantities of beer. When he came to the throne after his father's death in 1713, he moved his household into a handful of rooms in the corner of the palace; he turned the rest of the huge structure over to the use of various ministries and transformed the pleasure gardens into a parade ground. Henceforth, hard work, parsimony, and the voice of the drill sergeant would characterize Prussia.

Partly for reasons of economy, partly because he trusted no one, Frederick William was determined to establish a purely personal government. His father's ministers were dismissed, and their successors were told to give their reports to the King in writing. Thus all major decisions were, in the last analysis, made by Frederick William himself.

Frederick William had come to the throne convinced that Prussia was in danger of being swallowed up by its more powerful neighbors. Determined to prevent this, he began strengthening his army. In 1715 he reentered the Great Northern War against Sweden. But although this campaign resulted in the gain of a part of western Pomerania, the deficiencies of the small (under 40,000) Prussian army were glaring. Unwilling to alienate the Prussian nobility, which insisted that its peasants could not be spared from their obligatory labor to do military service, Frederick William concentrated upon hiring troops abroad. Not until 1733 did he establish the canton system, which allowed regiments to recruit among the peasants and craft laborers of their home districts. By the end of his reign the size of the army had doubled and was second only to the imperial one in numbers. Two-thirds of the Prussian effectives, however, were foreigners.

To finance his military forces, Frederick William initiated new government procedures both for the spending and the collecting of revenue. The first was done by the creation of the General Finance Directory (1723), which was to approve all requests for money. The latter was achieved by replacing the feudal levy (an assessment that the nobility in practice no longer rendered) with a tax on land held by the nobles; by collecting taxes more efficiently from the peasantry; and by placing excise taxes not merely on luxury imports such as coffee, tea, and sugar but on most staple food items. Through these measures the yearly income of the state rose by 250 percent.

Apart from a general process of consolidation, the administrative reforms that made these financial gains possible were largely operational in nature. Spheres of responsibility were defined, and specific officials were made responsible for the functioning of various departments; in short, a class of amateur, part-time officials was transformed into a state-serving bureaucracy, staffed with newly chastened noblemen at the top and retired noncommissioned officers at the bottom. There were also minor judicial reforms and limited attempts to improve the lot of the peasants in the crown lands. Some 17,000 Protestants, expelled from Salzburg, were settled in East Prussia, to the considerable gain of that underpopulated province.

By the second half of the 1730s it was apparent to most contemporary observers that the work of 20 years had created a formidable army, backed by a full treasury. But the King, in spite of a developing quarrel with the empire over the province of Berg, could not be persuaded to use his resources. His last years were dominated by an increasingly bizarre concern with his palace guard of giants and with a

running quarrel with his son and heir, Frederick. Frederick William I died in Potsdam on May 31, 1740.

Further Reading

The best biography of Frederick William I is Robert Ergang, *The Potsdam Führer* (1941). Also useful are Sidney B. Fay, *The Rise of Brandenburg-Prussia to 1786* (1937; rev. ed. by Klaus Epstein, 1964), and Hans Rosenberg, *Bureaucracy, Aristocracy and Autocracy: The Prussian Experience, 1660-1815* (1958). □

Frederick William III

Frederick William III (1770-1840) was king of Prussia from 1797 to 1840. A weak monarch, he presided first over the near-liquidation of the Prussian state in the Napoleonic Wars and then over its reconstruction.

Born in Potsdam on Aug. 3, 1770, Frederick William III succeeded his father, Frederick William II, as king of Prussia in 1797. He began his reign by sending his father's mistresses and favorites packing, and he let it be known that he intended to lift all existing restrictions on religion, to abolish censorship, and to improve the condition of the peasants. Soon, however, he retreated before the opposition of the conservative Prussian nobility.

During the War of the Second Coalition against France, Frederick William clung to a perilous and increasingly isolated neutrality. When at last Prussia joined the Third Coalition, it reaped only the catastrophic defeat of Jena (1806). In the subsequent Peace of Tilsit (1807) all of Prussia's Polish and western territories—roughly half its landmass—had to be surrendered. This disaster revealed the vulnerable position of a Prussia surrounded by more populous and powerful neighbors and thus gave impetus to the centralizing reforms carried out by Frederick William's ministers. These reforms enabled Prussia to reenter the war against Napoleon in 1813. In German history this renewal of the war is known as the War of Liberation, because of explicit representation on the part of the Prussian government that it was fighting to clear German soil of the foreign invader. In 1815 the Congress of Vienna awarded certain new lands to Prussia and restored most of its lost territories.

In spite of his numerous appeals to German patriotism and even nationalism during the war, upon its conclusion Frederick William joined the reactionary party that emerged during the Congress of Vienna. He refused to honor his promise to give Prussia a constitution and ordered the arrest of numerous liberals who had allowed themselves to be trapped into a careless revelation of their political philosophy. The later years of his reign were marked by undiminished reaction. The only positive achievements were the union of the Prussian Lutheran and Calvinist churches (1817), a reflection of the King's growing concern with religious questions, and the establishment of a northern

German customs union (1834), a step that was to facilitate the extension of Prussian political dominion over this area some 3 decades later. Frederick William III died in Berlin on June 7, 1840.

Further Reading

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Frederick William IV

Frederick William IV (1795-1861) was king of Prussia from 1840 to 1861. Perhaps the most intelligent and artistically talented Prussian monarch, he proved to be an erratic and unreliable leader during the German Revolution of 1848.

On Oct. 15, 1795, Frederick William IV was born in Berlin, the oldest son of Frederick William III. Educated by the preacher-statesman J. P. F. Ancillon, he devoted most of his energies as crown prince to the ardent study and patronage of the arts. F. K. von Savigny, F. W. J. von Schelling, K. F. Schinkel, A. W. von Schlegel, L.

Tieck, L. von Ranke, A. von Humboldt, and other leaders of the romantic movement were among his closest friends.

Frederick William's ascension to the throne on June 7, 1840, was thus greeted with the expectation that he might help to realize the liberal-national aspirations of his distinguished friends. He soon alleviated press censorship and affirmed religious freedom for the independent Protestant sects and Rhineland Catholics. Yet personally he was devoted more to the ideals of the Holy Roman Empire and divine right of kings than to liberal constitutionalism, and he disillusioned liberals by delaying the promulgation of a constitution, which had been promised by his father. He finally yielded to pressure in February 1847, but rather than a popularly elected body he called only a united *Landtag* (diet)—a group of delegates from the traditional provincial diets.

With the outbreak of violence in March 1848 in Berlin, the King immediately lost his nerve and capitulated to the rebels, even to the point of riding through the streets of Berlin under the revolutionary German flag. But as soon as his armies had gained control again, he betrayed his promises, dissolved the popular assembly established by the revolution, and proclaimed a new reactionary constitution in December 1848. When the revolutionary all-German Parliament in Frankfurt offered him the imperial crown, he rejected it for ideological and political reasons as ''unworthy.'' A subsequent attempt by his adviser J. von Radowitz to create a union of German princes under Prussian leadership failed when combined pressure by Austria and Russia forced Frederick William to capitulate at Olmütz (1850).

During the remaining years of his reign the King withdrew increasingly to his artistic pursuits and left politics more and more in the hands of the ministers of the reaction. After he suffered a stroke in October 1857 and consequent mental collapse, his brother William ruled as regent until Frederick William's death in Potsdam on Jan. 2, 1861.

Further Reading

All of the major biographies of Frederick William IV are in German. The most extensive account of his reign in English is Heinrich Treitschke, *Treitschke's History of Germany in the Nineteenth Century,* vols. 6 and 7, book 5: *King Frederick William the Fourth, 1840-1848,* translated by Eden and Cedar Paul (1919). □

James Ingo Freed

James Ingo Freed (born 1930) was an American architect who designed many important structures, including the United States Holocaust Memorial Museum.

James Ingo Freed was born on June 23, 1930, in Essen, Germany. A Jewish refugee in Nazi Germany, Freed escaped to France in 1938 and emigrated to the United States with his younger sister in 1939. His parents emigrated in 1941. Freed became a naturalized American citizen in 1948.

In 1953 Freed received his Bachelor of Architecture degree from the Illinois Institute of Technology where he studied under Ludwig Mies van der Rohe, a renowned modernist architect who also escaped Adolf Hitler's Germany. After holding positions at Danforth & Speyer and Michael Reese Planning Association, both in Chicago, Freed worked under Mies' direction on the Seagram Building in New York City. Following a two-year appointment in the United States Army, Freed found a permanent position with I. M. Pei and Partners in 1956. He became a partner in 1980, and in 1989 the firm's name was changed to Pei Cobb Freed & Partners.

Throughout his lengthy career Freed sought projects that aimed to transform urban space into a pleasing and meaningful environment for the public. His structures include West Loop Plaza (Houston, Texas, 1980), Potomac Towers (Rosslyn, Virginia, 1990), and the New Warner Building on Pennsylvania Avenue (Washington, D.C., 1992). An architectural focus was the convention center, a structure Freed found particularly challenging due to its multiple and varied uses. Beginning in the late 1980s, Freed designed the New York Exposition and Convention Center, the Jacob Javits Convention Center in New York City, and the Los Angeles Convention Center in California. The latter is exemplary of Freed's desire to serve the urban populace. Giant towers of light are visible from the busy Los Angeles

freeway, on which thousands of commuters travel each day, while the pedestrian side of the convention center is scaled to human size. Thus the building is functional for those attending convention center events, but also serves as a memorable landmark to travelers.

Noted for Holocaust Museum

In general, Freed sought challenging architectural commissions with extensive program requirements. One such commission, the United States Holocaust Memorial Museum, is perhaps his most notable project. Located just off the National Mall in Washington, D.C., the Holocaust Museum opened in April 1993, following more than 13 years of planning and construction. After visiting the sites of various concentration camps, Freed presented his architectural plan to the United States Holocaust Memorial Council in 1987. The design was unanimously approved. Construction commenced on the 1.9-acre site in September 1988.

Throughout the museum Freed made use of an industrial-type architecture of brick and steel. This type of modern construction, normally indicative of the benefits of a technologically advanced society, assumes haunting connotations in the context of the museum. While Freed did not aim to literally reproduce the Jewish ghettos or death camps in his design, certain referents to Nazi architecture are evident. For example, the tall, pointed structures on the exteriors of the museum may refer to the watchtowers from which concentration camp prisoners were monitored.

In planning the architectural transition from the exterior of the museum to its interior, Freed sought to separate the visitor both spatially and emotionally from the bustling city of Washington. The curved neoclassical façade, constructed of limestone, is nothing more than a false front for the ''real'' brick and steel structure inside. As such, it is symbolic of the gates to the concentration camps through which all Jewish prisoners passed.

Inside the museum, the Hall of Witness is a three-story rectangular room constructed of brick walls, boarded-up windows, and an intentionally warped skylight. The hall, through which all visitors pass upon entering the museum, is designed to disorient the visitor and to signify certain environmental components of Nazi Germany. The brick walls are a direct reference to the killing wall of Auschwitz. An immense steel staircase, narrower at the top and wider at the bottom, also disengages the visitor by its structural incongruities and skewed perspective. The skylight, set at a diagonal across the length of the hall, is constructed of steel and glass and is the main source of light for the room. As Freed noted, ''Light is the only thing I know that heals. People at the camps said the sky was the only way out.'' Consequently, natural light, which Freed exploits through the design of the glass roof, is an important symbol for the architect.

The Hall of Remembrance is similarly symbolic in its design. The hexagonally-shaped room is also illuminated by a skylight. As a more subtle modernist construction, the Hall of Remembrance serves as a place for quiet contemplation once the visitor has passed through the entire museum. Installed on one side of the room is a steel box containing soil from various death camps, over which burns an eternal flame of remembrance. Candles line the perimeters of the remainder of the limestone walls. Small, triangular windows, perhaps referential to the similarly-shaped badges worn by the Jewish prisoners, permit limited view to the outside world. Through these windows the visitor may glimpse the Lincoln, Jefferson, and Washington Memorials, structures that, ironically, pledge freedom and democracy to all. In its design and installation, the Hall of Remembrance is a universal structure that serves to remind the visitor of the atrocities that occur by the hands of humanity.

Honored by President

Freed's Holocaust Museum is indicative of the quality of his work, for which he received abundant accolades. A fellow of the American Institute of Architects, Freed held several professorships at prestigious universities, including Columbia and Yale. He also served as dean and professor of architecture at the Illinois Institute of Technology from 1975 to 1978. Freed's numerous awards include the R.S. Reynolds Award for Excellence in Architecture, the Arnold W. Brunner Memorial Prize in Architecture, and the Thomas Jefferson Award for Public Architecture. Freed was awarded the National Medal of Arts in 1995. He was one of 13 honored that year by the annual award whose recipients are named by the president of the United States. The award honors distinguished artists who have offered inspiration to others, either through artistic achievement or exceptional work on behalf of the arts. His later projects include the San Francisco Main Public Library, California, and the United States International Cultural and Trade Center at Federal Triangle, Washington, D.C.

Freed's populist sensibility revealed itself when he discussed the San Francisco Library, which opened in 1996. ''Old libraries told stories of power. But great tombs are no longer our forte. We needed a place for communities to celebrate their own essences.''

Further Reading

No complete biography exists for James Ingo Freed. He is, however, cited in the 47th edition of *Who's Who in America* (1992-1993), volume 1; and in Les Krantz, editor, *American Architects* (1989). A good discussion of Freed's design for the Holocaust Museum may be found in Jim Murphy's article in *Progressive Architecture* (February 1993); for further commentary on the museum and a brief biography on Freed, see Kenneth Woodward, ''We Are Witnesses,'' and Cathleen McGuigan, ''He Built a Space of Terrible Beauty,'' in *Newsweek* (April 26, 1993).

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Louis J. Freeh

Appointed director of the Federal Bureau of Investigation (FBI) in 1993, Louis J. Freeh (born 1950) was selected for this promotion because of the reputation he had earned in federal law enforcement. As an FBI agent and then a federal prosecutor, Freeh had helped win convictions in high-profile criminal cases. Despite controversy that swirled around the FBI during his watch, Freeh remained committed to running the bureau for as long as he could be effective.

The son of Beatrice and William Freeh, Sr., Louis Freeh was born on January 6, 1950, in Jersey City, New Jersey. Although a youth of considerable promise and ambition, Freeh came from a family of modest means. As a result he attended local public universities and worked to defray his expenses. His family lived in three rooms on the first floor of their house, renting the second story, after his father, a transplanted Brooklynite and real estate broker, moved the family to Hudson County. Graduating Phi Beta Kappa from Rutgers University in 1971, Freeh earned his law degree in 1974 from Rutgers Law School at Newark. In 1974-1975 he served as a law clerk in the Newark office of New Jersey's Republican senator, Clifford Case, leaving in 1975 to accept an appointment as an agent with the Federal Bureau of Investigation (FBI).

Assigned to New York Office

Assigned to the FBI's New York office, Freeh worked in the organized crime unit. His diligence and skills were fully demonstrated in a major investigation he headed of corruption on the New York waterfront that resulted in the conviction of 125 union and waterfront officials on federal racketeering charges. Anthony Scotto, the president of the International Longshoremen's Union, was one of those convicted. For this achievement Freeh was awarded a special FBI commendation and was promoted to supervisor in the Organized Crime Unit at FBI headquarters in Washington. While employed as an FBI agent Freeh met his future wife, Marilyn, at the time employed as a clerk at FBI headquarters. They became the parents of five sons.

Freeh's demonstrated skills and close cooperation with federal prosecutors earned him a further promotion in 1981 to assistant U.S. attorney in the Southern District of New York (New York City). Concurrent with this assignment, Freeh attended New York University Law School, earning the LLM degree in 1984. From 1988 to 1992 he served as adjunct associate professor at Fordham Law School. His matriculation and part-time teaching reflected his desire to enhance his knowledge of criminal law and his credentials for promotion in the federal judiciary.

Rose On His Record

His impressive record as prosecutor ensured such promotion, with his most important case involving the successful indictment and eventual conviction in 1987 of 16 of 17 crime leaders in the so-called Pizza Connection case. This complex criminal case involved a Sicilian-based drug-dealing (heroin) and money-laundering operation stretching from Turkey to Brazil that in the United States used pizza parlors as fronts for money laundering. Freeh not only won the respect of the law enforcement community for his skill in recruiting informers and tracing the elaborate ruses employed to sell drugs and launder money, but even defense attorneys praised his fairness when arguing the government's case in court. An innovative prosecutor, Freeh, for example, secured the cooperation of second-level criminals who provided the testimony that helped convict high-level Mafia leaders by setting up a U.S. witness protection program for foreign informers.

The successful prosecution of the Pizza Connection case led in 1987 to his promotions first to head the Organized Crime Unit in the New York office and then, in January 1989, to deputy U.S. attorney. In addition, in 1989 he received the Federal Law Enforcement Officers Achievement Award.

A Leading Prosecutor

Recognized as one of the leading prosecutors in the nation, Freeh was selected by Attorney General Richard Thornburgh in May 1990 to head a special federal investigation into the mail bombing deaths of Federal Judge Robert Vance of Birmingham, Alabama, and Savannah (Georgia) alderman and NAACP official Robert Robinson. Freeh masterminded a nationwide investigation that culminated in the arrest and conviction of Walter Lee Moody for terrorist acts (which also included sending mail bombs to other civil rights offices throughout the South). His handling of this investigation earned him the Attorney General's Award for Distinguished Service in 1991 and then, in July 1991, his nomination by President George Bush and Senate confirmation as federal district judge in the Southern District of New York.

Only 41 years old at the time of his appointment to the federal bench, Freeh's meteoric rise was based on his credentials as a skilled investigator and prosecutor and on his ability to work closely and effectively with others. Unlike others whose judicial appointments had been based on political connections, Freeh had never been directly involved in partisan politics.

His reputation for fairness and ability to provide leadership earned him the unprecedented promotion, given his youthful age of 43, to the post of FBI director. President Bill Clinton's decision to fire FBI Director William Sessions came on July 19, 1993, owing to questions raised beginning in October 1992 about Sessions' personal abuse of office. Sessions was known to travel in an armored limousine and in a private jet at taxpayers' expense. Now the president

needed the appointment of someone who could lead the bureau at a transitional time in its history and at the same time win quick confirmation. Nominated on July 20, 1993, Freeh's reputation in the law enforcement community and with leaders of the Senate (notably Senators Daniel Moynihan, Sam Nunn, and Joseph Biden) resulted in a trouble-free and speedy Senate confirmation on August 6, 1993.

Freeh's appointment came at a critical time in the history of the FBI, confronting as he would the twin problems of redefining how the FBI should respond in the post-Cold War era to the international character of organized crime and religiously-based terrorism and at the same time finally settle the legacies of former FBI Director J. Edgar Hoover's controversial 48-year tenure. Under Hoover the FBI had strayed away from law enforcement to monitor and seek to contain the influence of dissident political organizations, had avoided hiring and promoting women and ethnic and racial minorities as agents, and had been constrained from instituting more innovative procedures and revised priorities to ensure successful prosecution of organized crime, political corruption, and white collar crime. Hoover's successors had moved slowly to contain FBI political surveillance, to increase the recruitment and promotion of women and minorities, and to adopt more flexible procedures and innovative strategies to address the more complex problems confronting the law enforcement community. Internal conflict within the bureau hierarchy, moreover, had slowed the pace of these administrative and personnel reforms.

Toward the end of 1993 Freeh traveled to Sicily to honor an Italian official assassinated by the Mafia. The visit and his words became a pledge to curb the Mafia.

Not Without Controversy

Further into his 10-year term, Freeh was beset by a series of embarrassments that tarnished the reputation of the FBI as well as his own. In 1996, the FBI was maligned for being overzealous in its pursuit of Richard Jewell, suspected of detonating a bomb at the 1996 Olympics in Atlanta. Jewell turned out to be innocent. The bureau's crime laboratory was found by the Justice Department's Inspector General in 1997 to be so sloppy in its practices that it potentially tainted hundreds of cases. ''We're going to get hundreds, if not thousands, of motions that are going to encompass every part of the lab, from latent- fingerprint comparisons to tire-tread analysis,'' said one ranking FBI agent.

On a different front, Freeh quarrelled with the Clinton White House over whether agents investigating possible Chinese influence on elected U.S. officials told National Security Council aides receiving information from the investigation that they could pass it on to their superiors. Clinton maintained the agents told the security council aides they could not pass the information, and Freeh contradicted the president. An associate of Freeh's leaked an advance copy of an unflattering book about the White House written by a former FBI agent. The same associate also provided ''hundreds of personal files'' to White House security aides. In response to the charges, Freeh made it harder for the White House to obtain sensitive material from the FBI. The director recruited a scientist to run the FBI lab and made numerous procedural changes as well.

Freeh also was criticized for showing favoritism to his friends, micromanaging bureau operations, and being aloof from the news media. Freeh's defenders lauded the director for cutting ''chair-warmers'' from bureau staff, streamlining the organization, getting in closer contact with agents working in the field, and fostering cooperation with the rival Central Intelligence Agency (CIA). It also was noted that Freeh abandoned the personal excesses of his predecessor, opting to ride in a minivan instead of a limousine and fly on commercial jets instead of a private plane.

Despite the controversies, Freeh had the support of agents in the field. ''In spite of well-publicized difficulties, the director's support within the bureau is largely intact,'' John J. Sennett, president of the FBI Agents Association told *The New York Times* in 1997. ''Yet agents are very disturbed by recent negative press. Freeh's most significant shortcoming in the minds of agents has been his apparent unwillingness to get the bureau's story out.''

Despite the FBI's image problems, Freeh said he intended remain director until the end of his term or for as long has he can be effective running the large bureaucracy with an annual budget of about $3 billion and about 25,000 agents.

Further Reading

Freeh is the subject of a brief biographical sketch in *Who's Who in American Law, 1992-1993*. His role in the successful prosecution of the so-called Pizza Connection case is briefly described in Ralph Blumenthal, *Last Days of the Sicilians: The FBI's War Against the Mafia* (1988), and the controversy leading to Sessions' dismissal and Freeh's appointment as FBI director is sketchily surveyed in Ronald Kessler, *The FBI: Inside the World's Most Powerful Law Enforcement Agency* (1993). See also Leslie Grove's ''The FBI's Freeh Agent'' in *Vanity Fair* (December 1993). Researchers might more profitably consult the various news stories in national newspapers and periodicals (*New York Times, Washington Post, USA Today, Newsweek, TIME*) at the time of his nomination and confirmation as FBI director in July-September 1993 and the confirmation hearings held in August 1993 by the Senate Judiciary Committee on his nomination as FBI director. □

Douglas Southall Freeman

The American journalist Douglas Southall Freeman (1886-1953) was one of the major biographers in the United States during the 20th century.

Douglas Southall Freeman was born at Lynchburg, Va., on May 16, 1886, the son of a Confederate veteran. His family soon moved to Richmond, where Freeman was educated. After graduating from Richmond College in 1904, he proceeded to Johns Hopkins, where he received his doctorate in history at the age of 22. The only copy of his dissertation on the Virginia Secession Convention was lost in a fire.

Freeman returned to Richmond to work for the state tax commission as well as for local newspapers. In 1908 he edited the *Calendar of Confederate Papers,* demonstrating his continued interest in Southern history. In 1911 he joined the *News Leader,* the Richmond newspaper that was his employer for the rest of his journalistic career. The next year Freeman edited the *Reports on Virginia Taxation,* and in 1914 he married.

In 1915 Freeman took two major steps. He became editor of the *News Leader* and signed a contract for a biography of Robert E. Lee. He started the biography while fully employed as a newspaperman with side interests in lecturing and radio commentary. By 1926 Freeman had established his famous work schedule: mornings—4:30 A.M. to noon—on the newspaper, afternoons on history. His *R. E. Lee* (4 vols., 1934-1935) won a Pultizer Prize and made his reputation. It also resulted in Freeman's academic appointment as visiting professor of journalism at Columbia University (1934-1935). Freeman held the rank from 1936 to 1941 but was not in residence.

Lee's biography was a skillful amalgam of military history and biography which, according to historian Michael Kraus, has no superior in the ''whole range of American biographical literature.'' Looking at the world through Lee's eyes and with no more information than Lee had, Freeman developed Lee's character and ideas.

In 1936, utilizing his leftover data, Freeman commenced a study of the Army of Northern Virginia which was published as *Lee's Lieutenants* (3 vols., 1942-1944). Regarded by Freeman as his best, though most difficult, work, it unraveled the complexity of the command structure of the army.

In 1945 Freeman began his most ambitious work, a biography of George Washington. Not until 1949 did he give up his newspaper position to become a full-time historian. Still he did not have enough time; only six of the seven proposed volumes were finished when he died on June 13, 1953. Freeman had not lived to hear the acclaim for *George Washington: A. Biography* (1948-1957).

Further Reading

The best short sketch of Freeman's life is in Dumas Malone's ''The Pen of Douglas Southall Freeman'' in Freeman's *George Washington* (7 vols., 1948-1957). Freeman is also treated briefly in Michael Kraus, *A History of American History* (1937) and *The Writing of American History* (1953). □

Roland L. Freeman

Roland L. Freeman (born 1936) was an American photographer devoted to recording the lives of rural and urban African Americans. His photographs comprised a social history beginning with the era of the civil rights movement.

Born in Baltimore, Maryland, in 1936, Roland L. Freeman was sent from the streets of an urban environment to a southern Maryland tobacco farm at age 13 by a loving mother who foresaw disaster for him if he did not get away from the city. In 1954, as a member of the U.S. Air Force, he took his first pictures with a Brownie Hawkeye camera. However, he did not stick with photography at that point. Later, in 1963, he decided that photography would be his medium, and he had his first one-man show six years later.

Freeman's emphasis on documenting the African American urban and rural experience began with the March on Washington on August 28, 1963. On that date 200,000 African and white Americans gathered in a peaceful protest to pressure the U.S. government to guarantee African Americans legal equality. Inspired by that event, Freeman decided to use the medium of photography to report on the lives of ordinary people.

Began with Borrowed Camera

He became familiar with the photographs of Gordon Parks. His work was influenced by Roy DeCarava, whose pictures of family life in a Harlem tenement reminded Freeman of his own family. Through a chance meeting with photographer Burk Uzzle, Freeman began his photographic career with a borrowed camera. He began working for the *D.C. Gazette* in 1967 and was the newspaper's photo editor from 1968 to 1973.

In 1968, after the assassination of Martin Luther King, Jr., he photographed the mule-train march of the Poor Peo-

ple's Campaign from rural Mississippi to Washington, D.C., as a Southern Christian Leadership Conference photographer. That experience crystallized his commitment to be a witness documentarian of the changes in the lives of African Americans as new civil rights legislation opened doors that previously were closed to African Americans.

Documented the South

Using his camera as a tool of research as well as a form of creative expression, Freeman travelled through the backwoods of the rural South, gaining the trust of African American artisans and craftsmen who permitted him to photograph intimate details of their lives. He photographed African American congregations going to river baptisms, railroad workers laying tracks, blacksmiths at work and at home, and quilters with their wares. Presenting intimate closeups of their faces, homes, and daily activities, he presented not only a concentrated experience of the way African Americans view their world, but also a vision of a good life lived in small communities by loving people with satisfying work.

His sensitive portrayals were not, however, limited to one racial group. Some of his finest pictures were a ''White Ghetto'' series made in his native Baltimore. In those photographs, Native Americans and poor whites from Appalachia turn their backs or loll defiantly in front of Freeman's camera, touching each other reassuringly as they face his lens. One biting image shows a couple asleep on a dirty mattress in a dark room, arms entwined, mouths gaping as if dead or drugged.

During the 1970s Freeman became the Washington stringer for Magnum Photos, Inc. and worked for various magazines, such as *LIFE, Black Enterprise,* and *Essence*. These experiences helped give his work the journalist's succinctness. He also taught photography to students at such universities as George Washington and Howard and directed the Mississippi Folk Life Project.

Among his 12 one-man shows and eight group shows, two of Freeman's exhibitions were circulated nationally and internationally on extended tours. ''Folkroots: Images of Mississippi Black Folklife'' (1974-1976) opened in Mississippi and subsequently toured museums and galleries around the country. In 1981 ''Southern Roads/City Pavements: Photos of Black Americans,'' one of his finest accomplishments, opened at the International Center of Photography in New York City. The result of a study of the African American experience from 1968 to 1980, it featured the Baltimore Arabers (street vendors), citified residents in fancy hats, close-ups of serious youth, and Mississippi folk life. This exhibition toured city and college museums across America during two separate national tours, gaining wide critical acclaim. According to the *New York Times,* ''(Freeman's) pictures are in the tradition of Walker Evans and the other photographers of the Farm Security Administration.'' In 1982 the U.S. Information Agency sponsored a three-year African and European tour of the exhibition.

Quilts Caught Eye, Imagination

African American quilters captured Freeman's imagination and held it fast for more than two decades. In his 1996 book, *A communion of the Spirits: African-American Quilters, Preservers and Their Stories,* documents his foray into the world of African American quilts. The book describers the comfort Freeman found in quilts as a child and continues to explain how the man became intrigued and impassioned by quilts, quiltmakers, and their stories. In fact, when Freeman was diagnosed with cancer in 1991, he sought ''healing'' from quilts.

For his work behind the camera, Freeman was recognized by the National Endowment for the Arts, the National Endowment for the Humanities, and the National Black Arts Festival through its 1994 Living Legend Award. Freeman worked for *Time, Newsweek, National Geographic,* the *London Sunday Times,* and *Paris Match*. He was a research photographer for the Smithsonian Institution's Center for Folklife Programs and Cultural Studies. He also was invited to be the Eudora Welty Visiting Professor of Southern Studies at Millsaps College in Jackson, Mississippi for 1997.

Further Reading

Freeman's work appeared in the *Black Photographers Annual,* Vol. 2 (1974). More information can be found in two of his exhibit catalogues: *City Pavements/Country Roads* (1979) and *Southern Roads/City Pavements* (1981). See also Freeman, Roland L., *A Communion of the Spirits: African-American Quilters, Preservers, and their stories,* Rutledge Hill Press, 1996. □

Gottlob Frege

The German mathematician and philosopher Gottlob Frege (1848-1925) is considered the founder of modern mathematical logic. His work was almost wholly ignored during his lifetime but now exerts a great influence on the philosophy of logic and language.

Gottlob Frege was born on Nov. 8, 1848, at Wismar. He began his university studies at Jena in 1869 but after 2 years moved to Göttingen. He studied mathematics, the natural sciences, and philosophy and took his degree in 1873. Thereafter he taught at Jena in the department of mathematics. He was made a professor in 1896 and retired in 1918. Frege was married to Margarete Lieseberg, and the couple had one adopted son. Frege died on July 26, 1925, in Bad Kleinen.

Frege invented the concept of a formal system of mathematical logic, and in his first major work, *Begriffsschrift* (1879), he presented the first example of such a system in his formulation of a propositional and predicate calculus. He introduced the mathematical notion of function and variable into logic and invented the idea of quantifiers. He was

also the first writer on axiomatic theory to make clear the distinction between an axiom and a rule of inference.

Further progress in this work convinced Frege that the basic ideas of arithmetic (but not of geometry) could be articulated solely in logical expressions. He expressed his new program first in a nonsymbolic work, *The Foundations of Arithmetic* (1884), which also featured a brilliant and devastating polemic against all previous attempts at the subject. The crown of his work was to be his *Basic Laws of Arithmetic*. The first volume of this work appeared in 1893; but in 1903, as Frege was about to issue the second volume, Bertrand Russell pointed out a contradiction in Frege's use of the concept of a ''class,'' which undermined the proofs in the work. Frege hastily added an appendix that sought to remedy the defect (this effort was later proved defective), but thereafter he seemed to lose interest in the great project. Two decades later he regarded the whole enterprise as an error and fell back upon the Kantian interpretation of mathematical judgments as synthetic a priori.

Frege also made important contributions to the philosophy of logic. Concerning the old question: what is it for a proposition to have meaning?—he introduced a variety of distinctions that are being exploited by contemporary philosophers. Frege rejected epistemology as the starting point of philosophy and revived the classical view, dominant before René Descartes, that philosophical logic holds this place.

Further Reading

There are no biographies of Frege. His work, however, has been extensively studied, especially since translations of it have become available, beginning in the 1950s. A convenient collection of most of the important critical essays is in E. D. Klemke, ed., *Essays on Frege* (1968), which also has a complete bibliography. Two difficult but rewarding full-length studies are Jeremy D. B. Walker, *A Study of Frege* (1965), and Robert Sternfeld, *Frege's Logical Theory* (1966). □

Eduardo Frei Montalva

Eduardo Frei Montalva (1911-1982) was president of Chile and one of the most widely known and respected spokesmen for democratic reform in Latin America.

Eduardo Frei was born into a middle-class family in Santiago on January 16, 1911. His father was a Swiss immigrant, his mother, Chilean. Growing up, he was educated in Catholic elementary and secondary schools. In 1928 he entered Santiago's Catholic University to study law, graduating near the top of his class in 1933. Frei was a Chilean delegate in 1934 to the Congress of University Youth, a Catholic conference in Rome, a pivotal moment in Frei's life, for during this gathering he met Pope Pius XI; Eugenio Cardinal Pacelli, who was later to become Pope Pius XII; and French social philosopher Jacques Maritain. These three men had a profound impact on the young Frei's political philosophy.

Deeply religious and increasingly drawn to politics, Frei became disenchanted with the orientation of the traditional representative of Chilean Catholic thought, the Conservative party. The Conservatives stubbornly resisted change, Frei believed, and were losing strength to new parties that postulated solutions to social problems. Active in the youth group of the party and editor of a newspaper in northern Chile, Frei and fellow youth group members finally broke with the Conservatives. The youth group grew into the National Falange, a party reflecting reformist Catholic thinking. Anti-Marxist and anticapitalist, the Falange sought inspiration in the writings of Maritain and the papal encyclicals of Leo XIII and Pius XI. Under the banner of the Falange, Frei ran in 1937 for a seat in the provincial legislature of Tarapacá, where he was managing the operations of a newspaper in the coastal town of Uquique. In his first run for office, Frei was unsuccessful.

Teaching, Political Inroads

In 1940 Frei became a member of the labor law faculty at the Catholic University while continuing to be an active participant in the affairs of the Falange party, taking the party's presidency in 1941. He was reelected to that post in 1943 and 1945. In May 1946 he was appointed minister of public works and communications in the Popular Front government of President Juan Antonio Ríos, but he resigned in January 1947 after the Ríos government brutally put

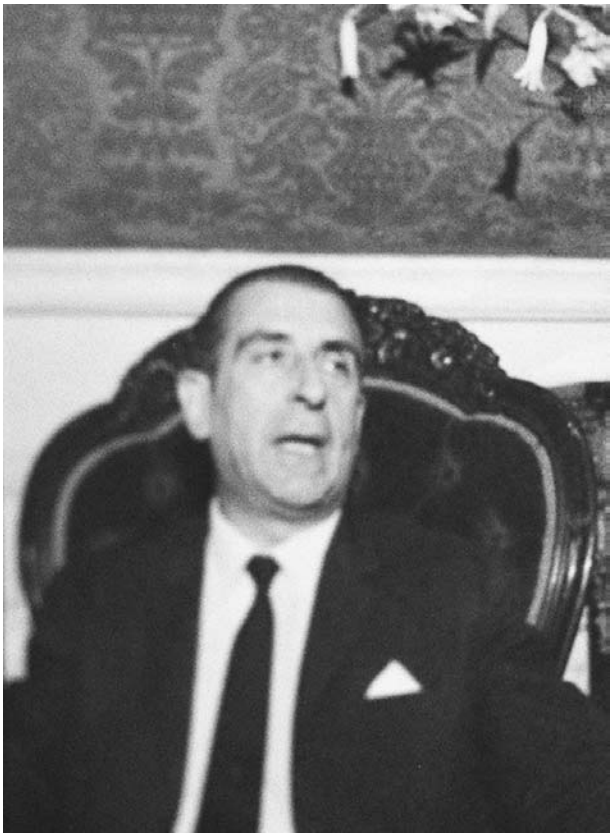

down a demonstration by Chilean workers. He later was reappointed to the public works post by President Gabriel Gonzalez Videla, who had succeeded Ríos. Frei was nationally respected for his efforts to improve Chile's antiquated transportation systems. After running unsuccessfully in several elections, he was finally elected to the Senate in 1949 and reelected in 1957. The Falange and Social Christian Conservative parties joined in 1957 to form the Christian Democratic party.

In 1958 Frei ran for the presidency and, maintaining the party's independence from electoral alliances, came in a third. From 1958 to 1964 the Christian Democrats attracted new recruits, while the rightist parties were discredited by their inability to deal effectively with the worsening national economic crisis. By 1964 Frei had emerged as a serious contender for the presidency and the only alternative to the well-organized and powerful leftist coalition, FRAP. In the election of 1964 Frei decisively defeated Salvador Allende Gossens, the FRAP candidate, receiving an absolute majority of the votes. For the nation Frei promised a ''profound revolution within liberty and law'': agrarian reform, an end to inflation, Chilean control of the foreign-owned copper industry, expansion of educational facilities, better housing, and incorporation of the masses into the political and economic life of the country. After victories in the congressional elections of 1965, Frei and his party had some degree of success in achieving these goals, although the nationalization of 51 percent of the nation's copper industry proved satisfactory to no one. His attempts at agrarian reform were largely a failure, only a small number of peasants having received their own plots of land by the end of Frei's term. In 1970 Frei was constitutionally unable to succeed himself and gave way to Allende.

Opposed Pinochet Regime

When Allende was overthrown and murdered in 1973 by Chile's right-wing military, led by General Augusto Pinochet Ugarte, Frei was initially supportive of the coup. Before long, however, he turned against the repressive Pinochet regime, speaking out against the ruling junta with a freedom accorded few in Chile at that time, a freedom to dissent that some felt was given Frei because of his international standing. In 1978, he led the unsuccessful campaign against Pinochet's plebescite to uphold the legitimacy of the junta's rule. The Pinochet forces carried the day, winning about two-thirds of the votes cast in the ballot.

In 1973, just after winning reelection to another term in Chile's Senate but before the coup against Allende, a probe in Washington by the U.S. Senate Foreign Relations Subcommittee on Intelligence disclosed that the Central Intelligence Agency of the United States had funneled $20 million into Frei's 1964 presidential campaign. These revelations, some of which were and continue to be suspect, came at a difficult time for Frei and for Chile and left many of his countrymen questioning the accuracy of Frei's portrayal of himself as a political centrist.

In his final years, Frei was active as a member of a global commission on international development led by German Willy Brandt. After complications from hernia surgery, Frei died in Santiago on January 22, 1982, less than a week after his seventy-first birthday.

Further Reading

Selections from Frei's many publications can be found in *The Ideologies of the Developing Nations,* edited by Paul E. Sigmund (1963; rev. ed. 1967), and in sections of *Religion, Revolution and New Forces for Change in Latin America,* edited by William V. D'Antonio and Frederick B. Pike (1964). Leonard Gross wrote a popular and highly sympathetic study of Frei, *The Last, Best Hope: Eduardo Frei and Chilean Democracy* (1967). Federico G. Gil, *The Political System of Chile* (1966), details the development of the party system. A study of Christian Democracy in Latin America is Edward J. Williams, *Latin American Christian Democratic Parties* (1967).

Further information about Frei's later years can be found in *The Annual Obituary 1982,* edited by Janet Podell and published by St. Martin's Press, New York, in 1983. □

Paulo Freire

The Brazilian philosopher Paulo Freire (1921–1997) developed theories that have been used, principally in Third World countries, to bring literacy to the poor and to transform the field of education.

Paulo Freire was born on the northeastern coast of Brazil in the city of Recife in 1921. Raised by his mother who was a devout Catholic and his father who was a middle-class businessman, Freire's early years paralleled those of the Great Depression. Outward symbols, such as his father always wearing a tie and having a German-made piano in their home, pointed to the family's middle-class heritage but stood in contrast to their actual conditions of poverty. Reflecting on their situation, Freire noted, ''We shared the hunger, but not the class.'' After completing secondary school and with gradual improvement in his family's financial situation, he was able to enter Recife University, preparing to become a teacher of Portuguese.

The Direction for his Later Life

The 15 years following World War II proved to be instrumental in giving direction to his later life. He had previously married a fellow teacher, Elza, in 1944. In addition to their shared careers in teaching, they worked together with middle-class friends in the Catholic Action Movement. This work became unsettling as they struggled with the contradictions between the Christian faith and their friends' lifestyles. In particular they faced strong resistance when suggesting that servants should be dealt with as human beings. Later they decided to work solely with ''the people,'' the large population of the poor in Brazil.

A second experience that gave focus to Freire's later life came when he worked as a labor lawyer for the poor and involved a discussion with workers about the theories of Jean Piaget, a prominent psychologist. Evidently Freire's

comments were not comprehended by one of the workers, who noted, ''You talk from a background of food, comfort, and rest. The reality is that we have one room, no food, and have to make love in front of the children.'' Through such experiences and further study, Freire began to realize that the poor had a different sense of reality and that to communicate with them he had to use their syntax of meanings. This recognition served as a basis for his doctoral dissertation in 1959 at Recife University, where he was to soon become professor of history and philosophy of education.

Leading the National Literacy Program

In 1962 the mayor of Recife appointed Freire as head of an adult literacy program for the city. In his first experiement, Freire taught 300 adults to read and write in 45 days. This program was so successful that during the following year the President of Brazil appointed him to lead the National Literacy Program. This program was on its way to becoming similarly successful, with expected enrollments to exceed two million students in 1964. Under Brazil's constitution, however, illiterates were not allowed to vote. The *O Globe,* an influential conservative newspaper, claimed that Freire's method for developing literacy was stirring up the people, causing them to want to change society, and formenting subversion. As a consequence of a military overthrow of the government in 1964, Freire was jailed for 70 days, then exiled briefly to Bolivia and then to Chile for five years.

Providing Literacy in Exile

Freire met with opposition from some Chilian citizens who viewed him as a threat to their society. However, the director of a nationwide program for reducing illiteracy employed him to work in the Chilian Agrarian Reform Corporation. This provided him the opportunity over the next few years to become more involved in research and to write three books, the most noted of which is *Pedagogy of the Oppressed* (1970). In 1969 he accepted an invitation to be a visiting professor at Harvard. He quickly found a large audience of growing support in America primarily through the appearance in English of his publications. He left Harvard in 1970 to join the Office of Education at the World Council of Churches in Geneva. In this office his work over the next decade was marked by efforts to increase literacy and liberty in Third World countries through educational programs. Of particular note were his efforts to rethink and apply his theories in the West African country of Guinea-Bissau.

End of Exile

In 1979 Freire's exile status was lifted, allowing him to return home to Brazil where he became secretary of education in Sao Paulo. During the decade of the 1980s he published widely in the areas of education, politics, and literacy. In these writings he developed themes discussed previously and he continued to rethink their practical application to new situations.

Freire believed that poor peoples of the world are dominated and victims of those who possess political power. What the poor need is liberation, an education giving them a critical consciousness, investing them with an agency for changing, and throwing off the oppressive structures of their society. Such an education would not conform and mold people to fit into the roles expected by society, but it would prepare them to realize their own values and reality, reflect and study critically their world, and move into action to transform it. When working with illiterate adults, Freire proposed the selection of words used by the poor in their everyday lives expressing their longings, frustrations, and hopes. From this list of words a shorter list is developed of possibly 16-17 words that contain the basic sounds and syllables of the language. These words are broken down (decoded) into syllables; afterwards, the learners form new words by making different combinations of syllables. In relatively a short period of time (a few days) they are usually writing simple letters to each other. During their studies a second and deeper level of analysis is occurring simultaneously. That is, the teacher using the very same words helps the students also to decode their cultural and social world. This deeper level of activity leads learners to greater awareness of the oppressive forces in their lives and to the realization of their power to transform them.

Freire wrote 25 books which were translated into 35 languages and was an honorary professor of 28 universities around the world. He maintained that he never would have been arrested or criticized had he stuck to teaching ABCs. He fell into disfavor, he said, because of his theory that illiteracy, not any religious reason, made people poor. He said, ''Education is freedom.'' After his death in 1997, there was a three-day mourning in the state of Pernambuco.

Further Reading

There is a biography written by Denis Collins, *Paulo Freire: His Life and Thought* (1977). An earlier quotational bibliography compiled by Anne Hartung and John Ohliger is in Stanley M. Grabowshi's edited work, *Paulo Freire: A Revolutionary Dilemma for the Adult Educator* (1972). One of Freire's co-authors, Donaldo Macedo of Boston University, is writing an authorized biography.

The reader will find Freire's books *Pedagogy of the Oppressed* (1970) and *Pedagogy in Process: The Letters to Guinea-Bissau* (1978) excellent introductions to his thought. *Education for Critical Consciousness* (1974) contains concrete and practical examples of his teaching methods. The evolution of his thought and its application to world situation in the last two decades of the 20th century can be found in *The Politics of Education: Cultural Power and Liberation* (1985) and in *Literacy* (1987), written jointly with Donaldo Macedo. □

Theodorus Jacobus Frelinghuysen

Theodorus Jacobus Frelinghuysen (1691-ca. 1748), a Dutch Reformed clergyman, was a noted exhorter and revivalist who initiated the Great Awakening in America's Middle colonies.

A pastor's son, Theodorus Frelinghuysen was born at Lingen, Germany. His father and a minister friend gave him a thorough classical education. Frelinghuysen was licensed in 1717 by the Classis of Emden and the next year became a chaplain and then subrector in Friesland.

Having learned that four Dutch frontier congregations in New Jersey desired a pastor, Frelinghuysen left for America in 1719. In a guest sermon in New York (1720) he immediately offended influential clerics by deviating from established rubric and by advocating revivalism.

In his scattered settlements Frelinghuysen taught and preached passionately that religious performance without true conversion was an abomination. His zeal appealed to the young and the poor, but many parishoners resented criticism of their behavior and Frelinghuysen's stringent requirements for taking Communion. They allied themselves with New York clergymen who proclaimed baptismal regeneration instead. A long, bitter dispute produced publication of a lengthy *Klagte* (*Complaint*), signed by 64 family heads in the parishes. Some clerics, however, sided with Frelinghuysen, who defended himself ably in sermons published in several pamphlets. Gradually Frelinghuysen's influence grew; he was increasingly invited to preach to other New Jersey congregations.

Eloquent and vigorous, Frelinghuysen stimulated community intellectual life and trained several ministers. His presentation of the Gospel had a reforming effect, and significant revivals followed. The movement spread to other denominations, and Frelinghuysen (with the aid of Gilbert Tennent and later George Whitefield and Jonathan Edwards) led in generating the series of revivals called the Great Awakening.

Innovative and individualistic, Frelinghuysen worked to free the New World Dutch Church from the Classis of Amsterdam and urged greater authority for an American clerical tribunal than that granted by the Church in Holland. He also introduced private prayer meetings and lay preaching and advocated founding a college and theological seminary.

Frelinghuysen married Eva Terhune, a farmer's daughter; the couple had five sons and two daughters. The sons all entered the ministry, and both daughters married clergymen. Seven pamphlets of Frelinghuysen's sermons were published (several in English as well as in Dutch) during his lifetime.

Further Reading

William Demarest edited Frelinghuysen's *Sermons, Translated from the Dutch* (1856) and added a sketch of the pastor's life. The best account of Frelinghuysen's clerical activities is in Charles Hartshorn Maxson, *The Great Awakening in the Middle Colonies* (1920), which also provides insight into his character and struggles. Another study is James Tanis, *Dutch Calvinistic Pietism in the Middle Colonies: A Study in the Life and Theology of Theodorus Jacobus Frelinghuysen* (1967). Background studies are William Warren Sweet, *Religion in Colonial America* (1942), and Clifton E. Olmstead, *History of Religion in the United States* (1960). □

John Charles Frémont

John Charles Frémont (1813-1890) was an American explorer, politician, and soldier. Through his explorations in the West he stimulated the American desire to own that region. He was the first presidential candidate of the Republican party.

Born on Jan. 31, 1813, in Savannah, Ga., John C. Frémont was the illegitimate son of a French émigré, John Charles Frémon (*sic*), and Mrs. Anne Whiting Pryor. He was raised in Charleston, S. C. Frémont proved precocious, especially in mathematics and the natural sciences, as well as handsome. He attended Charleston College (1829-1831) but was expelled for irregular attendance.

Through the influence of Joel R. Poinsett, Frémont obtained a post as teacher of mathematics on the sloop *Natchez* and visited South American waters in 1833. In 1836 he helped survey a railroad route between Charleston and Cincinnati, and in 1836-1837 he worked on a survey of Cherokee lands in Georgia.

His Explorations

In 1838, through the influence of Poinsett, Frémont obtained a commission as second lieutenant in the Corps of Topographical Engineers of the U.S. Army. Assigned to the expedition of J. N. Nicollet which explored in Minnesota and the Dakotas, he gained knowledge of natural science and topographical engineering, as well as experience on the frontier. Also through Nicollet, he met the powerful senator from Missouri Thomas Hart Benton—and fell in love with Benton's daughter Jessie.

Benton secured an appointment for Frémont to explore the Des Moines River, which was accomplished in 1841. That fall he married Jessie Benton, gaining her father as protector. In 1842 Frémont was sent to explore the Wind River chain of the Rockies and to make a scientific exploration of the Oregon Trail. Employing Kit Carson as guide, he followed the trail through South Pass. His report was filled with tales of adventure and contained an excellent map. Frémont was on his way to becoming a popular hero with a reputation as the ''Great Pathfinder,'' but, in reality, he had been following the trails of mountain men.

In 1843 Frémont headed an expedition that explored South Pass, the Columbia River, and the Oregon country, returning by way of Sutter's Fort in Mexican California. His report was printed just as James K. Polk became president, a time when expansionist feeling was high; the 10,000 copies of this report increased Frémont's heroic stature.

Mexican War

In 1845 Polk sent Frémont and soldiers (with Kit Carson as guide) to California. Expelled from California by its governor, Frémont wintered in Oregon. Polk's orders arrived in May. Frémont then marched to Sutter's Fort and there on June 14, 1846, assumed command of the American settlers' Bear Flag Revolt. Aided by commodores J. D. Sloat and

Robert F. Stockton, his forces were victorious, and he received the surrender of California at Cahuenga on Jan. 13, 1847.

Immediately Frémont became embroiled in a fight for the governorship of California with Gen. Stephen W. Kearny, who had marched overland from Missouri. Frémont was arrested, taken to Washington, D.C., and tried for mutiny, insubordination, and conduct prejudicial to good order. Found guilty, he was ordered dismissed from the Army. Polk remitted the penalty, but Frémont, in anger, resigned.

Political Career

Frémont moved to California, on the way conducting a private survey for a railroad route. In California he acquired land in the Sierra foothills, the Mariposa estate, and grew wealthy from mining. He bought real estate in San Francisco and lived lavishly, winning election as U.S. senator from California. He drew the short term and served only from Sept. 9, 1850, to March 4, 1851. Afterward he visited Paris and London, where he raised funds for ambitious schemes on the Mariposa. In 1853-1854 he conducted another private expedition surveying a railroad route, along the 37th-38th parallels.

In 1856 the newly formed Republican party named Frémont its first presidential candidate because of his strong stand on free soil in Kansas and his attitude against enforcement of the Fugitive Slave Law. His campaign suffered from a shortage of funds, and he lost, but he was at the peak of his career.

Subsequent Career

Frémont's overspeculation at the Mariposa led to his loss of this property. Then in 1861, at the outbreak of the Civil War, he performed disastrously as a major general at St. Louis and in western Virginia. In 1864 Radical Republicans approached Frémont about running for president in opposition to Abraham Lincoln; Frémont first accepted, then declined ungraciously.

After the war he was involved in promoting the Kansas and Pacific and the Memphis and Little Rock railroads. Both lines went bankrupt in 1870, leaving Frémont almost penniless. In 1878 his claim that the Republican party owed him a debt netted him appointment as governor of Arizona. He held the position until 1881, when angry protests from that territory led to his removal.

Frémont's old age was filled with frustrating schemes to recoup his fortune—while he was supported by his wife's authorship. In 1890 he was pensioned at $6,000 per year as a major general; he died 3 months later (July 13, 1890) in New York.

Further Reading

Only one volume of Frémont's autobiographical *Memoirs of My Life* (1887) was published. Jesse Benton Frémont wrote several works that give information about her husband's career, the best of which are *Souvenirs of My Time* (1887) and *Far-West Sketches* (1890). Good biographies include Frederick S. Dellenbaugh, *Frémont and '49* (1914), which has excellent sketches of his expeditions; Cardinal Goodwin's critical *John Charles Frémont: An Explanation of His Career* (1930); and Allan Nevins's laudatory *Frémont: The West's Greatest Adventurer* (2 vols., 1928) and his more balanced, one volume edition, *Frémont: Pathmaker of the West* (1939). □

Daniel Chester French

Daniel Chester French (1850-1931) was one of America's leading sculptors of the late 19th century and maintained his popularity and fame well into the 20th century.

Daniel Chester French was born in Exeter, N.H. He grew up in Concord, Mass., and came under the influence of the intellectual circle of Ralph Waldo Emerson and Louisa May Alcott. French chose to become a sculptor early in life and had the benefit of study with the painter William Morris Hunt and the sculptors William Rimmer and John Q.A. Ward—a particularly fortuitous group of instructors because of the variety of their esthetic approaches and their sympathetic professionalism.

With Emerson's assistance in 1874 French received the commission for the statue *Minute Man* for Concord. This immediately brought him fame. Though based upon the classical *Apollo Belvedere,* the sculpture was totally in keeping with the then-advanced style of historical bronze monuments. In 1876 French went to Italy and studied with

Thomas Ball, whose work combined the neoclassic heritage and the new naturalism.

Some of French's first works on his return to the United States were not unlike the plaster groups of John Rogers. However, French gained fame principally through the large public monuments he created for the custom houses in St. Louis and Philadelphia, the Boston Post Office, and, above all, the gigantic statue, *The Republic,* that dominated the World's Columbian Exposition in Chicago in 1893.

French evolved a type of allegorical figure which became his trademark, although it was emulated by other sculptors. This was the statuesque, somewhat sexless female in long flowing gown, as in the *Alma Mater* at Columbia University or the *Spirit of Life* at the Spencer Trask Memorial at Saratoga Springs, N.Y. The heavy, voluminous drapery often flowed over the heads of these figures as well, as can be seen in his most eloquent and personal work, *Angel of Death and the Young Sculptor,* a memorial to his friend and fellow sculptor Martin Milmore, who died young. The figure of Death confronts an idealized sculptor, who is at work on a relief of a sphinx.

French's best-known works are his two statues of Abraham Lincoln. The first, a standing Lincoln in Lincoln, Nebr., is similar to one by Augustus Saint-Gaudens in Chicago. The second, completed in 1922, and French's most famous sculpture, is the seated Lincoln in the Lincoln Memorial in Washington, D.C., done as one of several collaborative works with architect Henry Bacon.

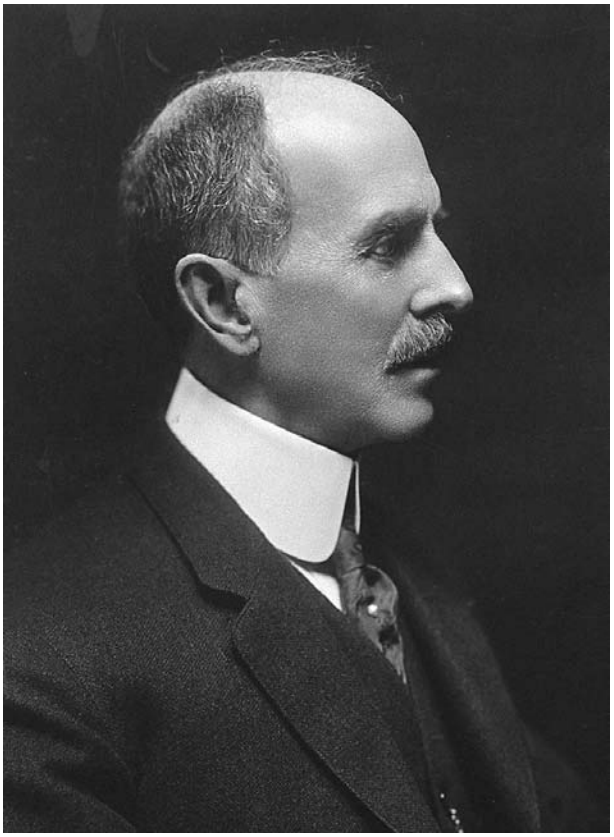

Further Reading

A primary source on French is Mary French, *Memories of a Sculptor's Wife* (1928). Two biographies are Adeline Pond Adams, *Daniel Chester French: Sculptor* (1932), and Margaret Cresson, *Journey into Fame: The Life of Daniel Chester French* (1947). □

Philip Morin Freneau

Philip Morin Freneau (1752-1832) was an American poet, essayist, and journalist. Remembered as the poet of the American Revolution and the father of American poetry, he was a transitional figure in American literature.

Philip Freneau's life alternated between ardent political activity and attempts to escape to the solitude he thought necessary to a poet. Born in New York on Jan. 2, 1752, he graduated from Princeton in 1771, when with Hugh Henry Brackenridge he wrote a rousing poem, *The Rising Glory of America*. A period of schoolteaching and study for the ministry followed. At the outbreak of the American Revolution, Freneau composed vitriolic satires against British invaders and Tory countrymen. But then he withdrew to the Caribbean, writing his ambitious early poems, *The Beauties of Santa Cruz* and *The House of Night*.

Returning in 1778 to his home in New Jersey, Freneau joined the local militia and sailed as a privateer. In 1780, on release from British imprisonment, he wrote the bitter poem *The British Prison-Ship* and the enthusiastic *American Independence*. The next 4 years were dedicated to patriotic prose and verse in the *Freeman's Journal*. In 1784 he again went to sea as master of vessels which plied between New York and Charleston. His poetry at this time was concerned with native scene and character.

Though nurtured on English poets such as Alexander Pope, Freneau strove now for an ''American'' idiom, producing in *The Wild Honey Suckle* and *The Indian Burying Ground* verses of quiet distinction. His first two collections were *Poems* (1786) and *Miscellaneous Works* (1788). In 1790 he returned to partisan journalism, ultimately working as editor of the outspoken *National Gazette*. He so earnestly opposed Federalist policies that George Washington called him ''that rascal, Freneau,'' though Thomas Jefferson credited him with saving the country when it was galloping fast into monarchy.

In the early 1800s, after another period at sea, Freneau retired to his farm in New Jersey. Collected editions of his poetry appeared in 1795, 1809, and 1815; new poems appeared in periodicals into the 1820s. He died on Dec. 18, 1832.

The most prolific poet of his generation, Freneau produced verse uneven in quality, often marred by anger, haste, or partisanship, but sometimes exhibiting original lyric power. He anticipated such American romantic poets

as William Cullen Bryant and Edgar Allan Poe. His prose is less often successful.

Further Reading

Biographical and critical studies of Freneau include Samuel E. Forman, *The Political Activities of Philip Freneau* (1902); Lewis Leary, *That Rascal Freneau: A Study in Literary Failure* (1941); Nelson F. Adkins, *Philip Freneau and the Cosmic Enigma: The Religious and Philosophical Speculations of an American Poet* (1949); and *Jacob Axelrad, Philip Freneau, Champion of Democracy* (1967). □

Sir Henry Bartle Edward Frere

Sir Henry Bartle Edward Frere (1815-1884) was a British civil servant. The government sent him to South Africa to effect the unification of the Boer republics and the territories under British rule.

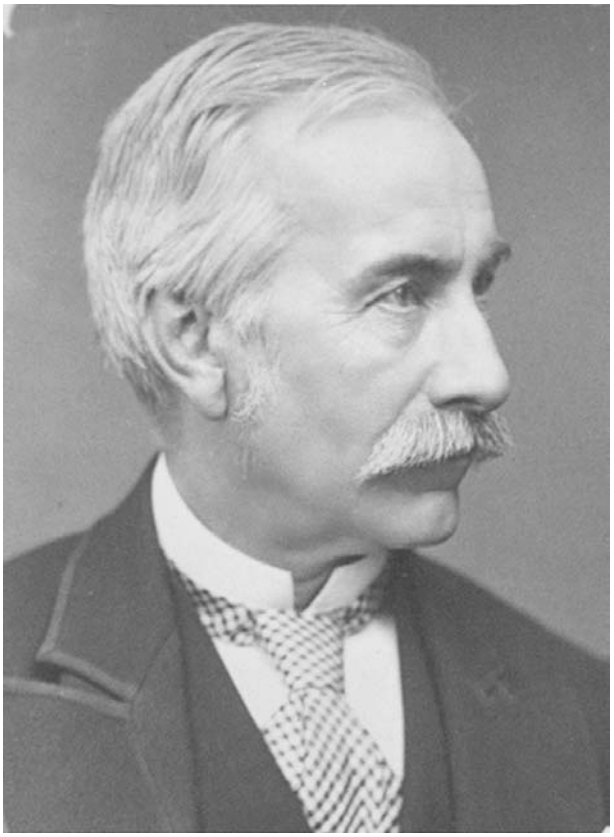

Bartle Frere was born into an old and religious family on March 29, 1815. In 1834 he sailed for Bombay, where the East India Company employed him as an assistant revenue clerk in Poona. He became the resident in the Deccan in 1847. While commissioner in Sind (1850-1859), his policy for dealing with the colonial peoples matured. He wanted Britain to be a good and effective neighbor with the Indian princes if they cooperated, but he advocated the use of the empire's resources to punish recalcitrance.

A self-willed aristocrat who read the Bible every morning, Frere was an aggressive champion of the imperial cause. He was appointed to the Viceroy's Council in 1859 and became governor of Bombay in 1862. A commercial crisis in 1866 in which the Bank of Bombay collapsed was partly blamed on Frere, and shortly after this he was transferred to London, where he sat on the Indian Council (1867-1877). Frere sought to make Afghanistan a buffer state between India and Russia and wanted a British resident in Kabul. The Afghans resisted and war broke out in 1878.

Frere in Africa

South Africa was becoming a major trouble center in the empire. Britain was not keen to involve itself too deeply in the affairs of a country it then believed poor in natural resources. The discovery of diamonds and the way in which this enabled the Africans to acquire guns forced Britain to change its mind. Policy then required the pacification of South Africa, the unification of the Boer republics—Shepstone annexed the Transvaal in 1877—and the British colonies, and the establishment of effective white control as preconditions for the exploitation of the country's mineral wealth. Frere was appointed high commissioner in South Africa to implement the new policy.

Shortly after Frere arrived at the Cape in 1877, war with the Gcaleka broke out. He deposed Kreli, the Gcaleka king, proposed that German and Scottish farmers be settled on Gcaleka land, and sent his police to disarm the neighboring African kingdoms. Widespread bloodshed followed.

War with the Zulu

Crisis point had been reached in the relations between the Zulu and the British on one hand and the Zulu and the Boers on the other. The Zulu, under Cetshwayo, were reported to be organizing an African united front to drive the whites out of African lands. Frere's visit to Natal in 1878 reinforced his conviction that the destruction of Zulu military power was a prerequisite for establishing white supremacy in South Africa.

Britain lacked enthusiasm for war in South Africa at the time. Its cost, the conflict in Afghanistan, and a possible collision with the Russians necessitated a negotiated settlement with the Zulu. By 1878 the secretary of state, Sir Michael Hicks Beach, was urging Frere to negotiate. In Frere's view, however, the crisis in Natal called for a military solution and took precedence over the simmering Boer rebellion. He declared war on the Zulu in January 1879. Although British arms suffered a humiliating defeat at Isandlwana, Zulu power was finally broken.

Frere was censured for his disregard of Beach's instructions and was stripped of authority in Natal, Zululand, and the Transvaal. His recommendations for increased Boer participation in the Transvaal government were largely ignored. The Foreign Office at times suspected that he

influenced the Cape administration against unification, and he was recalled in 1880. He died on May 29, 1884.

Further Reading

The two major biographies of Frere complement one another: John Martineau in *The Life and Correspondence of the Right Hon. Sir Bartle Frere* (2 vols., 2d ed. 1895) describes Frere's life in the light of contemporary assessments of his role in South Africa; while William Basil Worsfold, *Sir Bartle Frere* (1923), had access to documents which were unavailable to Martineau. For broader historical background see Frances E. Colenso and Edward Durnford, *The History of the Zulu War: Its Origin* (2d ed. 1881), and Lady Victoria Hicks-Beach, *The Life of Sir Michael Hicks Beach* (2 vols., 1932). □

Girolamo Frescobaldi

Girolamo Frescobaldi (1583-1643) was an Italian composer, teacher, and organist. His keyboard works are the culmination in the development from the Renaissance keyboard style to that of the baroque era.

Girolamo Frescobaldi was born in Ferrara, which, through his fifteenth year, was a rich cultural center under the Este court. He studied with the court organist Luzzasco Luzzaschi, who introduced him to a number of illustrious native and foreign musicians and to many species of music. Undoubtedly important among these contacts was a familiarity with the radical madrigals of Carlo Gesualdo, Prince of Venosa.

In 1598 Ferrara became an ecclesiastical state and the opulent cultural life of the court came to an end. Frescobaldi, perhaps influenced by these developments, went to Rome, possibly with the support of the Bentivoglio, a noble family of Ferrara. In 1604 he was organist and singer with the Congregation and Academy of S. Cecilia in Rome; in January and February 1607 he was organist of S. Maria in Trastevere. At that time Guido Bentivoglio went to Brussels as nunzio and Frescobaldi accompanied him. This gave him an opportunity to become acquainted with many important musicians of the Low Countries, including some of the English exiles resident there.

The year 1608 may be taken as the end of Frescobaldi's formative period; his first work, containing five-part madrigals, was published in Antwerp (such a work often signified the end of an informal apprenticeship). His music also made its first appearance in an anthology, one that included works by such renowned masters as Luzzaschi, Claudio Merulo, and Giovanni Gabrieli. Frescobaldi returned to Rome and in November 1608 became organist at St. Peter's.

Growth of His Reputation

Frescobaldi's reputation grew rapidly; his stipend, however, was small. He frequently received permission to be absent from his post. Undoubtedly he spent several periods in Venice, since many of his works were published there. In 1614-1615 he was in the service of the Duke of Mantua, but, finding a cool reception, he returned to Rome, having neither resigned his position nor moved his family. In 1628 he accepted a position in Florence as organist to Ferdinand II de' Medici.

In 1634, possibly because of plague and civic upset, Frescobaldi returned to his position at St. Peter's, with an increase in stipend, and entered the most illustrious portion of his career. In 1635 he published what is probably now his best-known work, *Fiori musicali,* a collection of organ works to be played during various portions of the Mass. He remained at St. Peter's until his death.

His Works

At one time Frescobaldi was thought to have developed, almost single-handedly, the baroque keyboard style. More recent scholarship has shown that many of the stylistic innovations attributed to him already existed, and he must be seen as perfecting rather than introducing many of the elements that characterize his music. He brought to a high level the control of the form of the whole. Like others, he reduced the number of sections in multipartite forms, introduced thematic relations between the sections, and used other structural devices to relate the sections, thus strengthening the formal arch. He used various musical devices, such as pungent harmonic colors, in a baroque manner for expressive purposes, rather than for primarily esthetic satisfaction, as had been done in the Renaissance.

Although many of Frescobaldi's works have been lost, probably including a major part of his vocal music, his extant works are still numerous. His keyboard music in secular forms (*partite*), primarily for harpsichord, are outstanding examples of the use of the variation technique. His various forms for organ were intended for occasional use (such as introductory music) or as parts of the liturgy; they include toccatas, ricercars, and canzonas that are both structurally unified and highly expressive. In his vocal works—Masses, motets, arias, and the like—he used contemporary techniques but not the most advanced styles of his day.

Further Reading

Frescobaldi's music is discussed in Willi Apel, *Masters of the Keyboard* (1947), and Manfred F. Bukofzer, *Music in the Baroque Era: From Monteverdi to Bach* (1947).

Additional Sources

Hammond, Frederick, *Girolamo Frescobaldi,* Cambridge, Mass.: Harvard University Press, 1983. □

Augustin Jean Fresnel

The French physicist Augustin Jean Fresnel (1788-1827), through his analysis of interference, diffraction, and polarization, turned the wave theory of light into an integral part of exact physical science.

Augustin Jean Fresnel was born in Broglie on May 10, 1788. He received his elementary education on the family estate in Mathieu, Normandy, where his father, Jacques Fresnel, an architect, took refuge during the stormiest years of the Revolution. At the age of 16 Fresnel entered the École Polytechnique, where he excelled in mathematics but made little progress in physics. Following his graduation, Fresnel worked as an army engineer. In Nyons in early 1815, during the Hundred Days, he joined a group of royalists, and in the end he was decommissioned and sentenced to confinement. Because of ill health he was permitted to live in Normandy with his mother.

Fresnel began his research on light by attempting to understand the polarization of light, about which he read by chance in the newspaper. His knowledge of the subject was woefully inadequate, and not much better was his familiarity with physics in general. However, Fresnel persevered with his readings and carried out some experiments with simple apparatus. The first thing to be explained by the wave theory of light was the apparent failure of light waves to bend around a ''corner'' or edge, at complete variance with the behavior of water waves and sound waves. Fresnel showed that from the wave theory there followed a slight bending, and that it had to manifest itself in a succession of dark and luminous bands at the edge of the shadow. Most importantly, his mathematical formalism of the wave theory of light could predict the exact width of each of those bands.

Fresnel did not have a lens of short focal length, which he needed for the experimental verification of his theory. He found that an ingeniously suspended drop of honey would do the job!

Significance of Fresnel's Theory

Fresnel's *Memoirs,* which contained these important results together with his wave theory of light, were deposited at the Academy of Sciences in October 1815. According to the theory, the longitudinal waves, assumed by previous investigators such as Thomas Young, were replaced by transverse waves. Shortly afterward, Fresnel extended his idea of light as being the transversal vibration of an elastic medium (ether) to the problem of polarization. His ideas produced both admirers and opponents, but the theory had an unqualified effect on all future considerations of the geometrical and photometrical aspects of light and its relationship with space and matter. For this work Fresnel was elected in 1823 to the Academy of Sciences, and in 1825 he became a foreign member of the Royal Society of London, which in 1827 awarded him the Rumford Medal.

It was rare in the history of science that a most influential and solidly developed theory should emerge within a few years and in the hands of a newcomer to physics. Such a short span of time was also symbolic of the short life-span allotted to Fresnel. But those few years cast a long shadow on the subsequent history of physics. A starting point for modern relativistic physics was Fresnel's prediction of the change in the speed of light in moving media. The modern photon theory of light is also a development that left intact

the validity of his basic insights into the mathematical formalism that alone can account for the most common features of the propagation of light.

Although Fresnel's health was rapidly deteriorating, he worked on the improvement of lighthouse lanterns. He replaced metal reflectors and thick lenses with lenses built from annular rings, the centers of curvature of which varied progressively and consequently eliminated spherical aberration. He also combined a fixed and a flashing light as a means of increasing the intensity of the light periodically. He died at Ville-d'Avray near Paris on July 14, 1827.

Further Reading

The most complete work on Fresnel is in French. A lengthy and informative eulogy of Fresnel is available in François Arago, *Biographies of Distinguished Scientific Men* (trans., 2 vols., 1859). The standard presentation of the full impact of Fresnel's ideas about light on 19th-century physics is in E. T. Whittaker, *A History of the Theories of Aether and Electricity,* vol. 1 (1910; rev. ed. 1951). □

Sigmund Freud

The work of Sigmund Freud (1856-1939), the Viennese founder of psychoanalysis, marked the beginning of a modern, dynamic psychology by providing the first systematic explanation of the inner mental forces determining human behavior.

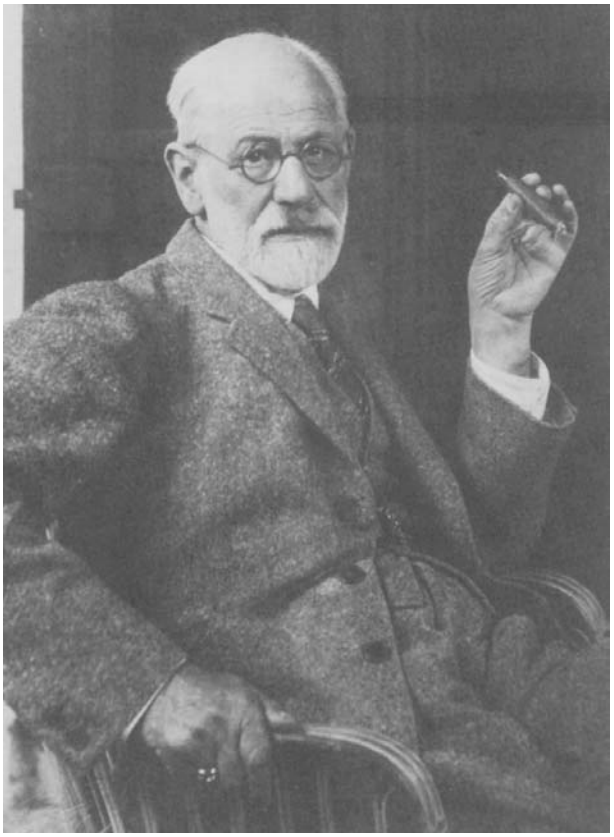

Early in his career Sigmund Freud distinguished himself as a histologist, neuropathologist, and clinical neurologist, and in his later life he was acclaimed as a talented writer and essayist. However, his fame is based on his work in expanding man's knowledge of himself through clinical researches and corresponding development of theories to explain the new data. He laid the foundations for modern understanding of unconscious mental processes (processes excluded from awareness), neurosis (a type of mental disorder), the sexual life of infants, and the interpretation of dreams. Under his guidance, psychoanalysis became the dominant modern theory of human psychology and a major tool of research, as well as an important method of psychiatric treatment which currently has thousands of practitioners all over the world. The application of psychoanalytic thinking to the studies of history, anthropology, religion, art, sociology, and education has greatly changed these fields.

Sigmund Freud was born on May 6, 1856, in Freiberg, Moravia (now Czechoslovakia). Sigmund was the first child of his twice-widowed father's third marriage. His mother, Amalia Nathanson, was 19 years old when she married Jacob Freud, aged 39. Sigmund's two stepbrothers from his father's first marriage were approximately the same age as his mother, and his older stepbrother's son, Sigmund's nephew, was his earliest playmate. Thus the boy grew up in an unusual family structure, his mother halfway in age between himself and his father. Though seven younger children were born, Sigmund always remained his mother's favorite. When he was 4, the family moved to Vienna, the capital of the Austro-Hungarian monarchy and one of the great cultural, scientific, and medical centers of Europe. Freud lived in Vienna until a year before his death.

Youth in Vienna

Because the Freuds were Jewish, Sigmund's early experience was that of an outsider in an overwhelmingly Catholic community. However, Emperor Francis Joseph had emancipated the Jews of Austria, giving them equal rights and permitting them to settle anywhere in the monarchy. Many Jewish families came to Vienna, where the standard of living was higher and educational and professional opportunities better than in the provinces. The Jewish people have always had a strong interest in cultural and intellectual pursuits; this, along with Austria's remaining barriers to social acceptance and progress in academic careers, was influential in Freud's early vocational interests. Had it been easier for him to gain academic success, it might have been more difficult for the young scientist to develop and, later, to defend his unpopular theories.

Although as he grew older Freud never practiced Judaism as a religion, his Jewish cultural background and tradition were important influences on his thinking. He considered himself Jewish and maintained contact with Jewish organizations; one of his last works was a study of Moses and the Jewish people. However, at times Freud was unhappy that the psychoanalytic movement was so closely tied to Jewish intellectualism.

Freud went to the local elementary school and attended the humanistic high school (or gymnasium) from 1866 to 1873. He studied Greek and Latin, mathematics, history, and the natural sciences, and was a superior student. He passed his final examination with flying colors, qualifying to enter the University of Vienna at the age of 17. His family had recognized his special scholarly gifts from the beginning, and although they had only four bedrooms for eight people, Sigmund had his own room throughout his school days. He lived with his parents until he was 27, as was the custom at that time.

Prepsychoanalytic Work

Freud first considered studying law but then enrolled in medical school. Vienna had become the world capital of medicine, and the young student was initially attracted to the laboratory and the scientific side of medicine rather than clinical practice. He spent 7 instead of the usual 5 years acquiring his doctorate, taking time to work in the zoological and anatomical laboratories of the famous Ernst Brucke. At 19 he conducted his first independent research project while on a field trip, and at 20 he published his first scientific paper.

Freud received his doctor of medicine degree at the age of 24. An episode at about this time reveals that he was not simply the ''good boy'' his academic career might suggest: he spent his twenty-fourth birthday in prison, having gone AWOL from his military training. For the next few years he pursued his laboratory work, but several factors shifted his interest from microscopic studies to living patients. Opportunities for advancement in academic medicine were rare at best, and his Jewish background was a decided disadvantage. More important, he fell in love and wanted to marry, but the stipends available to a young scientist could not support a wife and family. He had met Martha Bernays, the daughter of a well-known Hamburg family, when he was 26; they were engaged 2 months later. They were separated during most of the 4 years which preceded their marriage, and Freud's over 900 letters to his fiancée provide a good deal of information about his life and personality. They were married in 1887. Of their six children, a daughter, Anna, became one of her father's most famous followers.

Freud spent 3 years as a resident physician in the famous Allgemeine Krankenhaus, a general hospital that was the medical center of Vienna. He rotated through a number of clinical services and spent 5 months in the psychiatry department headed by Theodor Meynert. Psychiatry at this time was static and descriptive. A patient's signs and symptoms were carefully observed and recorded in the hope that they would lead to a correct diagnosis of the organic disease of the brain, which was assumed to be the basis of all psychopathology (mental disorder). The psychological meaning of behavior was not itself considered important; behavior was only a set of symptoms to be studied in order to understand the structures of the brain. Freud's later work revolutionized this attitude; yet like all scientific revolutions, this one grew from a thorough understanding and acknowledged expertise in the traditional methods. He later published widely respected papers on neurology and brain functioning, including works on cerebral palsy in children and aphasia (disturbances in understanding and using words).

Another of Freud's early medical interests brought him to the brink of international acclaim. During his residency he became interested in the effect of an alkaloid extract on the nervous system. He experimented on himself and others and found that small doses of the drug, cocaine, were effective against fatigue. He published a paper describing his findings and also participated in the discovery of cocaine's effect as a local anesthetic. However, he took a trip to visit his fiancée before he could publish the later findings, and during his absence a colleague reported the use of cocaine as an anesthetic for surgery on the eye. Freud's earlier findings were overshadowed, and later fell into disrepute when the addictive properties of cocaine became known.

During the last part of his residency Freud received a grant to pursue his neurological studies abroad. He spent 4 months at the Salpêtrière clinic in Paris, studying under the neurologist Jean Martin Charcot. Here Freud first became interested in hysteria and Charcot's demonstration of its psychological origins. Thus, in fact, Freud's development of a psychoanalytic approach to mental disorders was rooted in 19th-century neurology rather than in the psychiatry of the era.

Beginning of Psychoanalysis

Freud returned to Vienna, established himself in the private practice of neurology, and married. He soon devoted his efforts to the treatment of hysterical patients with the help of hypnosis, a technique he had studied under Charcot. Joseph Breuer, an older colleague who had become Freud's friend and mentor, told Freud about a hysterical patient whom he had treated successfully by hypnotizing her and then tracing her symptoms back to traumatic (emotionally stressful) events she had experienced at her father's deathbed. Breuer called his treatment ''catharsis'' and attributed its effectiveness to the release of ''pent-up emotions.'' Freud's experiments with Breuer's technique were successful, demonstrating that hysterical symptoms could consistently be traced to highly emotional experiences which had been ''repressed,'' that is, excluded from conscious memory. Together with Breuer he published *Studies on Hysteria* (1895), which included several theoretical chapters, a series of Freud's cases, and Breuer's initial case. At the age of 39 Freud first used the term ''psychoanalysis,'' and his major lifework was well under way.

At about this time Freud began a unique undertaking, his own self-analysis, which he pursued primarily by analyzing his dreams. As he proceeded, his personality changed. He developed a greater inner security while his at times impulsive emotional responses decreased. A major scientific result was *The Interpretation of Dreams* (1901). In this book he demonstrated that the dreams of every man, just like the symptoms of a hysterical or an otherwise neurotic person, serve as a ''royal road'' to the understanding of unconscious mental processes, which have great importance in determining behavior. By the turn of the century

Freud had increased his knowledge of the formation of neurotic symptoms to include conditions and reactions other than hysteria. He had also developed his therapeutic technique, dropping the use of hypnosis and shifting to the more effective and more widely applicable method of ''free association.''

Development of Psychoanalysis

Following his work on dreams Freud wrote a series of papers in which he explored the influence of unconscious mental processes on virtually every aspect of human behavior: slips of the tongue and simple errors of memory (*The Psychopathology of Everyday Life,* 1901); humor (*Jokes and Their Relation to the Unconscious,* 1905); artistic creativity (*Leonardo da Vinci and a Memory of His Childhood,* 1910); and cultural institutions (*Totem and Taboo,* 1912). He recognized that predominant among the unconscious forces which lead to neuroses are the sexual desires of early childhood that have been excluded from conscious awareness, yet have preserved their dynamic force within the personality. He described his highly controversial views concerning infantile sexuality in *Three Essays on the Theory of Sexuality* (1905), a work which initially met violent protest but was gradually accepted by practically all schools of psychology. During this period he also published a number of case histories and a series of articles dealing with psychoanalysis as a therapy.

After 1902 Freud gathered a small group of interested people on Wednesday evenings for presentation of psychoanalytic papers and discussion. This was the beginning of the psychoanalytic movement. Swiss psychiatrists Eugen Bleuler and Carl Jung formed a study group in Zurich in 1907, and the first International Psychoanalytic Congress was held in Salzburg in 1908. In 1909 Freud was invited to give five lectures at Clark University in Worcester, Mass. He considered this invitation the first official recognition to be extended to his new science.

The new science was not without its difficulties. Earlier, Freud and Breuer had differed concerning their findings with regard to the role of sexual wishes in neurosis. Breuer left psychoanalysis, and the two men parted scientific company, not without some personal animosity. Ironically, Breuer saved his reputation at the time, only to be remembered by later generations because of his brief collaboration with Freud. During his self-analysis Freud developed a strong personal attachment to a philosophically inclined German otolaryngological physician, Wilhelm Fliess. From their letters one observes a gradual cooling of the friendship as Freud's self-analysis progressed.

At the same time Freud faced a major scientific reversal. He first thought that his neurotic patients had actually experienced sexual seductions in childhood, but he then realized that his patients were usually describing childhood fantasies (wishes) rather than actual events. He retracted his earlier statement on infantile sexuality, yet demonstrated his scientific genius when he rejected neither the data nor the theory but reformulated both. He now saw that the universal sexual fantasies of children were scientifically far more important than an occasional actual seduction by an adult. Later, as psychoanalysis became better established, several of Freud's closest colleagues broke with him and established splinter groups of their own, some of which continue to this day. Of such workers in the field, Jung, Alfred Adler, Otto Rank, and Wilhelm Reich are the best known.

Later Years

In 1923 Freud developed a cancerous growth in his mouth that led to his death 16 years and 33 operations later. In spite of this, these were years of great scientific productivity. He published findings on the importance of aggressive as well as sexual drives (*Beyond the Pleasure Principle,* 1920); developed a new theoretical framework in order to organize his new data concerning the structure of the mind (*The Ego and the Id,* 1923); revised his theory of anxiety to show it as the signal of danger emanating from unconscious fantasies, rather than the result of repressed sexual feelings (*Inhibitions, Symptoms and Anxiety,* 1926); and discussed religion, civilized society, and further questions of theory and technique.

In March 1938 Austria was occupied by German troops, and that month Freud and his family were put under house arrest. Through the combined efforts of Marie Bonaparte, Princess of Greece, British psychoanalyst Ernest Jones, and W. C. Bullitt, the American ambassador to France (who obtained assistance from President Franklin D. Roosevelt), the Freuds were permitted to leave Austria in June. Freud's keen mind and ironic sense of humor were evident when, forced to flee his home at the age of 82, suffering from cancer, and in mortal danger, he was asked to sign a document attesting that he had been treated well by the Nazi authorities; he added in his own handwriting, ''I can most warmly recommend the Gestapo to anyone.'' Freud spent his last year in London, undergoing surgery. He died on Sept. 23, 1939. The influence of his discoveries on the science and culture of the 20th century is incalculable.

Personal Life

Freud's personal life has been a subject of interest to admirers and critics. When it seemed necessary to advance his science, he exposed himself mercilessly, and, particularly in the early years, his own mental functioning was the major subject matter of psychoanalysis. Still, he was an intensely private man, and he made several attempts to thwart future biographers by destroying personal papers. However, his scientific work, his friends, and his extensive correspondence allow historians to paint a vivid picture.

Freud was an imposing man, although physically small. He read extensively, loved to travel, and was an avid collector of archeological curiosities. Though interested in painting, the musical charms of Vienna had little attraction for him. He collected mushrooms and was an expert on them. Devoted to his family, he always practiced in a consultation room attached to his home. He valued a small circle of close friends and enjoyed a weekly game of cards with them. He was intensely loyal to his friends and inspired loyalty in a circle of disciples that persists to this day.

Further Reading

The best English translation of Freud's works is *The Standard Edition of the Complete Psychological Works of Sigmund Freud* edited by James Strachey (24 vols., 1953-1964). Many of Freud's works have been published separately in other English-language editions. His brief *An Autobiographical Study* (1925), volume 20 of the standard edition, concentrates on his scientific work and almost ignores his personal life. More of his life is revealed, in a fragmented and incomplete way, in his *The Interpretation of Dreams,* volumes 4 and 5 of the standard edition. Freud's personality emerges most clearly from his letters, available in *Letters of Sigmund Freud,* selected and edited by Ernst L. Freud and translated by Tania and James Stern (1960). For an introduction to Freud's thought and style in his own words, the reader should begin with Freud's Clark University lectures, the *General Introduction to Psychoanalysis* (trans. 1920), or *Problems of Lay-analysis* (1927).

The definitive biography of Freud is Ernest Jones, *The Life and Work of Sigmund Freud* (3 vols., 1953-1957), also available in a one-volume edition edited and abridged by Lionel Trilling and Steven Marcus (1961). A balanced, somewhat negative discussion, which views Freud in relation to his predecessors and contemporaries, is Henri F. Ellenberger, *The Discovery of the Unconscious: The History and Evolution of Dynamic Psychiatry* (1970). □

Gilberto Freyre

Gilberto Freyre (1900-1987) was a Brazilian sociologist and writer who proposed a new interpretation of Brazil and its past based upon a modern anthropological understanding of race.

Gilberto de Mello Freyre was born into a distinguished Catholic family on March 15, 1900, in Recife, Brazil. The distinctive characteristics of this northeastern region were to shape all his life and work. His father, a college professor, was a great admirer of Anglo-Saxon traditions and, after teaching English to his son, enrolled him in a Baptist missionary school run by Americans. Freyre's intelligence and conversion to Protestantism led his teachers to arrange a scholarship for in 1918 him at Baylor University in Waco, Texas.

Upon graduation Freyre headed for Columbia University, where he lost his religion but acquired a new enthusiasm: cultural anthropology. Professor Franz Boas had an especially deep influence upon him, and as his disciple Freyre learned that race mixture, rather than being the cause of Brazil's lack of development (as taught by then-prominent social Darwinists) was probably its highest achievement, whereas social and cultural factors, especially slavery, could account for the country's retardation. Freyre also became enthralled at this time by the possibility of interpreting Brazil by looking at its past. His master's thesis on social life in Brazil in the mid nineteenth century was published in English immediately upon completion.

Regionalist Conference

After a year of traveling in Europe, Freyre returned to Brazil full of new ideas. One of them was the importance of regional differentiation within a country as large as Brazil. It was, he felt, by taking advantage of rich local traditions (from architecture to culinary arts) that Brazilians could maintain their identity in the face of an alienating modern world. With this in mind he organized a Regionalist Conference in Recife in 1925 and encouraged the development of local novelists, poets, and artists.

On a subsequent visit to the United States, Freyre traveled through the South, noted its similarities to his own northeast, and began to elaborate a broad thesis regarding the patriarchal origins of Brazil's social organization. In 1933 he published *Casa grande e senzala* (*The Masters and the Slaves*), in which he laid out this conceptual framework and richly illustrated it with primary documentation. He essentially described the relationship between Portuguese colonizers and their African slaves. He wrote in a personal style (almost stream of consciousness) that is sometimes repetitious and always disorganized but extremely effective in evoking a mood. In some ways Freyre tended to idealize the paternalistic relationship between masters and slaves, and this led to severe criticism. But the book won international acclaim for its author and gave all Brazilians a sense of national identity and of belonging together. It also made Freyre a household word among literate Brazilians.

Professor of Sociology

Freyre was named to a chair in sociology at the University of Brazil and in 1936 published *Sobrados e mucambos* (*The Mansions and the Shanties*), a sequel to the earlier book in 1933. A third work in the series, *Ordem e progresso,* followed in 1959. In addition, he wrote extensively on sociological and sociohistorical topics and even published a novel and a book of poetry. Freyre was the prime mover in the first Congress of Afro-Brazilian Studies in 1934.

He was in his sixties when he turned to fiction and published his first novel, *Doã Sinhá e o filho padre,* subsequently translated as *Mother and Son*. Freyre's regular columns in various Brazilian newspapers later took on a very conservative tone. Although it is easy to disagree with him today, his critics sometimes forget his success in dislodging racist theories from prominence in Brazil at the very time they were taking on their most sinister proportions in Europe.

Freyre continued to write and lecture into his eighties. He was well recognized by American and European scholars as a sociologist, politician, and writer. Moreover, he has been acknowledged as the most influential Brazilian intellectual of this century. Freyre died July 18, 1987, in Recife. He was 87.

Further Reading

Freyre and his place in Brazilian literature are analyzed in John A. Nist, *The Modernist Movement in Brazil: A Literary Study* (1967), and Afrânio Coutinho, *An Introduction to Literature in Brazil* (trans. 1969). Freyre and his historical work are discussed at length in John Mander, *The Unrevolutionary Society: The Power of Latin American Conservatism in a Changing World* (1969). See also Jean Franco, *The Modern Culture of Latin America: Society and the Artist* (1967).

Further information on Freyre can be found in Patricia Burgess, ed., *The Annual Obituary 1987* (1990). □

Gustav Freytag

The German novelist, dramatist, and critic Gustav Freytag (1816-1895) was perhaps Germany's most popular author from 1850 to 1870. He portrayed the struggles and triumphs of the rising middle class with engaging realism.

Born in Kreuzburg, Silesia, on July 13, 1816, Gustav Freytag read voraciously as a boy. At Breslau and Berlin he studied Germanic philology. He abandoned a teaching career after several years to devote his energies to writing and scholarship.

Turning first to drama, Freytag demonstrated outstanding talent for technique and theatrical effect and achieved popular success with *Die Valentine* (1846) and *Graf Waldemar* (1847), both of which were vehicles for his views on modern problems. In 1848 he moved to Leipzig, where for many years he was assistant editor of the *Grenzboten,* an influential liberal weekly devoted to literature and politics. His next play, *Die Journalisten* (1852; *The Journalists*), still delights audiences with its witty, animated dialogue and admirable characterizations, despite thematic material that is now irrelevant.

Freytag's reputation today rests on his narrative works. His first and finest novel, *Soll und Haben* (1855; *Debit and Credit*), contrasts the solid and energetic mercantile class with effete nobility and sees the mercantile class as destined to become the foundation for the ''new state.'' His skillful portrait of class types, variety of characters, interest in detail, and humor reveal the influence of Charles Dickens. His second novel, *Die verlorene Handschrift* (1864; *The Lost Manuscript*), exhibits a similar concern for detail, this time in the realm of academic life, but is flawed by artificiality of plot and characterization.

Freytag's most lasting achievement probably is his cultural history, *Bilder aus der deutschen Vergangenheit* (5 vols., 1859-1862; *Pictures of German Life*), a matchless portrayal of Germany's entire past. This masterpiece combines careful historical study with an almost poetic style. Freytag based a cycle of eight historical romances on this material, entitled collectively *Die Ahnen* (1872-1880; *The Ancestors*), which depicts the varying fortunes of a single family through many centuries. He had hoped to achieve immortality with this ''national epic,'' but his flagging creative powers become evident in the uneven and diminishing merit of the successive volumes. Also deserving mention are *Die Technik des Dramas* (1863; *The Technique of the*

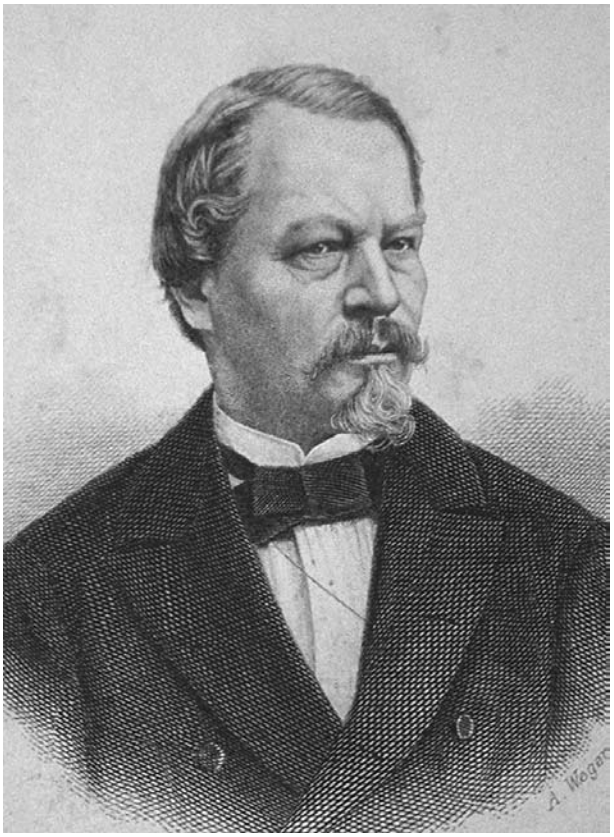

Drama), *Lebenserinnerungen* (1886; *Reminiscences of My Life*), and a series of political essays (1887).

In 1879 Freytag moved to Wiesbaden, where he lived in comfortable retirement, showered with honors, until his death on April 30, 1895.

Further Reading

Biographical material in English on Freytag is still unavailable. For background see Benjamin W. Wells *Modern German Literature* (1895), and J. G. Robertson, *A History of German Literature* (1931; 6th ed. 1970). □

Henry Clay Frick

American industrialist and financier Henry Clay Frick (1849-1919) played leading roles in expanding the Carnegie Steel Company into the largest such enterprise in the world and in forming the United States Steel Company.

Born to a farming family in western Pennsylvania, Henry Clay Frick was the grandson of a wealthy miller and distiller. Although Frick received little formal education, he early showed an aptitude for business and at 19 became bookkeeper for his grandfather's businesses.

Frick was aware of the potential value of coking coal deposits for the burgeoning steel industry, and with financial backing from relatives and the Pittsburgh banker Thomas Mellon he began buying coal lands in the Connellsville region and constructing coke ovens. The enterprise brought handsome returns. Plowing all profits into acquiring more coal land and building more ovens, Frick and Company eventually controlled 80 percent of the output of this region.

Partnership with Carnegie

Meanwhile Andrew Carnegie, aware of Frick's abilities as financier and industrial manager and anxious to have a continuing supply of coke for his great steel company, took Frick in as a partner in 1882 and allowed him to purchase an 11 percent stock interest. At the same time, Carnegie purchased a controlling interest in the Frick Coke Company, though Frick continued as president.

Frick was one of the managing partners of the Carnegie Company until 1889, when Carnegie retired from active management and Frick was elected chairman. At this time the firm consisted of five or six mills and furnaces around Pittsburgh. There was no integration of production and no centralized management except the informal guidance supplied by the managing partners (a group of perhaps 6 out of about 25 owners of the business). In 1892, in accordance with a plan worked out by Frick, the productive units were reorganized as the Carnegie Steel Company, Ltd., capitalized at $25 million and, although not incorporated, probably the largest steel company in the world. Frick then introduced centralized management procedures which greatly increased the firm's efficiency.

Homestead Strike

In 1892 occurred the Homestead strike, one of the most bitter labor conflicts of the decade; it cast a shadow over the rest of Frick's career, cooled his relationship with Carnegie, and almost cost Frick his life. In response to depressed business conditions and to compensate for expensive new machinery that greatly increased worker productivity, Frick proposed to lower the piecework wage rate. In response, the Amalgamated Iron and Steel Workers Union struck the Homestead plant. Frick recruited 300 strikebreakers through the Pinkerton Detective Agency, bringing them in armed barges down the Monongahela River. When the strikebreakers attempted to land, a day-long battle ensued. Ten men were killed and 60 wounded; order was restored only when the governor placed Homestead under martial law. Frick was widely denounced throughout the country for provoking the violence, but this criticism was soon followed by acclaim for his courage, when, with the help of a secretary, he subdued an assassin who shot him twice and stabbed him several times. Despite his wounds and loss of blood, Frick finished his day's work.

During the late 1890s the company prospered greatly. Between 1889 and 1899 annual production of steel rose from 332,111 to 2,663,412 tons, and profits advanced from about $2 million to $40 million in 1900. To secure a continuing supply of ore, Frick, in partnership with a Pittsburgh industrialist, acquired extensive ore properties in the

newly opened Mesabi Range near Lake Superior, and Carnegie, at Frick's urging, leased other lands in an area belonging to John D. Rockefeller.

Formation of United States Steel

Although the company was extremely prosperous, its existence as a partnership was terminated in 1899 largely as a result of a quarrel between Frick and Carnegie. When Carnegie, acting on what he believed to be a binding agreement with Frick, set a price for coke from the Frick Coke Company that was considerably below the market price, Frick suspended deliveries, and the Carnegie Company faced a shutdown. Carnegie, as majority stockholder in both the coke and steel companies, forced Frick's resignation from both firms. By the terms of the ''ironclad'' partnership agreement of 1887 the Carnegie Company was obligated to purchase Frick's stock upon his resignation, but Carnegie refused to pay more than the valuation set by the ''ironclad,'' although by 1899 the stock was worth three times that figure. Frick sued in equity to have the agreement set aside. Because of Frick's damaging revelations of the company's apparently exorbitant profits, Carnegie settled the suit by allowing the company to be incorporated at a figure which gave a value of $15 million to Frick's stock. Both men retired from management, and the two never spoke to each other again. In 1901, with the active participation of Frick, the Carnegie Corporation was merged into the United States Steel Company.

Until his death in 1919 Frick participated as a director in the affairs of many large corporations. He also formed a magnificent art collection, today housed in the Frick Museum in New York City. A large, handsome man with a powerful physique, Frick was hardworking, quiet, and reserved—the antithesis of the ebullient Andrew Carnegie. Frick left a fortune of about $50 million, five-sixths of it donated for public and philanthropic purposes.

Further Reading

The only complete biography of Frick is George Harvey, *Henry Clay Frick: The Man* (1928), which is laudatory, particularly in discussing his ability as a business manager. James Howard Bridge, a longtime friend of Frick and sometime secretary to Carnegie, favors Frick over Carnegie in *The Inside History of the Carnegie Steel Company* (1903); Bridge's *Millionaires and Grub Street* (1931) contains an intimate, laudatory description of Frick. A more critical treatment is Burton J. Hendrick, *The Life of Andrew Carnegie* (2 vols., 1932). More recent is Joseph Frazier Wall, *Andrew Carnegie* (1970), which also discusses Frick.

Additional Sources

Schreiner, Samuel Agnew, *Henry Clay Frick: the gospel of greed,* New York: St. Martin's Press, 1995.

Warren, Kenneth, *Triumphant capitalism: Henry Clay Frick and the industrial transformation of America,* Pittsburgh: University of Pittsburgh Press, 1995. □

Betty Friedan

Betty Friedan (born 1921) was a women's rights activist, author of *The Feminine Mystique,* and a founding member of the National Organization for Women, the National Abortion Rights Action League, and the National Women's Political Caucus.

Betty Friedan appeared suddenly in the national limelight with the publication of her first book, *The Feminine Mystique,* in 1963. It became a national best seller and propelled Friedan to a leadership position in the burgeoning movement for women's liberation. In that book Friedan identified a condition she claimed women suffered as the result of a widely accepted ideology that placed them first and foremost in the home. Attacking the notion that ''biology is destiny,'' which ordained that women should devote their lives to being wives and mothers at the expense of other pursuits, Friedan called upon women to shed their domestic confines and discover other meaningful endeavors.

Friedan was herself well situated to know the effects of the ''feminine mystique.'' She was born Betty Naomi Goldstein in 1921 in Peoria, Illinois, the daughter of Jewish parents. Her father was a jeweler, and her mother had to give up her job on a newspaper when she married. The loss of that potential career affected her mother deeply, and she urged young Betty to pursue the career in journalism that

she was never able to achieve. The daughter went on to graduate *summa cum laude* from Smith College in 1942. She then received a research fellowship to study psychology as a graduate student at the University of California at Berkeley. Like her mother, she did some work as a journalist, but unlike her mother she did not end her career to build a family. She married Carl Friedan in 1947, and during the years that she was raising their three children she continued her freelance writing. After her husband established his own advertising agency they moved to the suburbs, where Friedan experienced what she later termed the ''feminine mystique'' first hand. Although she continued to write she felt stifled in her domestic role.

In 1957 Friedan put together an intensive questionnaire to send to her college classmates from Smith 15 years after graduation. She obtained detailed, open-ended replies from 200 women, revealing a great deal of dissatisfaction with their lives. Like Friedan herself, they tried to conform to the prevailing expectations of wives and mothers while harboring frustrated desires for something more out of life. Friedan wrote an article based on her findings, but the editors of the women's magazines with whom she had previously worked refused to publish the piece. Those refusals only spurred her on. She decided to investigate the problem on a much larger scale and publish a book. The result of her effort was *The Feminine Mystique,* which became an instant success, selling over three million copies.

Friedan began her book by describing what she called ''the problem that has no name.'' In words that touched a sensitive nerve in thousands of middle-class American women, she wrote, ''the problem lay buried, unspoken, for many years in the minds of American women. It was a strange stirring, a sense of dissatisfaction, a yearning that women suffered in the middle of the 20th century in the United States. Each suburban wife struggled with it alone. As she made the beds, shopped for groceries, matched slipcover material . . . she was afraid to ask even of herself the silent question—'Is this all?'''

With the publication of *The Feminine Mystique* Betty Friedan rose to national prominence. Three years later in 1966 she helped found the first major organization established since the 1920s devoted to women's rights, the National Organization for Women (NOW), and became its first president. Under Friedan's leadership NOW worked for political reforms to secure women's legal equality. The organization was successful in achieving a number of important gains for women. It worked for the enforcement of Title VII of the 1964 Civil Rights Act, which prohibited employment discrimination on the basis of sex. As a result of the organization's efforts, the Equal Opportunities Commission ruled that airlines could not fire female flight attendants because they married or reached the age of 35, nor could employment opportunities be advertised according to male or female categories.

NOW also lobbied for passage of the Equal Rights Amendment (ERA), which had remained dormant since it was first introduced in Congress by Alice Paul in 1923. In addition, the organization called for federally funded day care centers to be established ''on the same basis as parks, libraries and public schools.'' NOW also worked to achieve the legalization of abortion and the preservation of abortion rights. Friedan was among the founders of the National Abortion Rights Action League in 1969. Finally in 1973 the Supreme Court legalized abortions. Deaths of women resulting from abortions dropped by 60 percent.

In 1970 Friedan was one of the most forceful opponents of President Nixon's nomination of G. Harrold Carswell to the Supreme Court. She argued before the Senate Judiciary Committee that in 1969 Carswell defied the Civil Rights Act by ruling in favor of the right of employers to deny jobs to women with children. That same year, at the annual meeting of NOW, she called for a Women's Strike for Equality, which was held on August 26—the 50th anniversary of the day women gained the right to vote. Women across the country commemorated the day with demonstrations, marches, and speeches in 40 major cities. Friedan led a parade of over 10,000 down Fifth Avenue in New York City.

The following year Friedan was among the feminist leaders who formed the National Women's Political Caucus. During the next several years she moved away from central leadership in the movement to concentrate on writing and teaching. She wrote a regular column for *McCall's* magazine and taught at several colleges and universities, including Temple University, Yale University, Queens College, and the New School for Social Research.

Friedan became an influential spokeswoman for the women's movement nationally as well as internationally. In 1974 she had an audience with Pope Paul VI in which she urged the Catholic Church to ''come to terms with the full personhood of women.''

As the women's movement grew and new leaders emerged with different concerns, Friedan's centrality in the movement dwindled. Nevertheless, she remained an outspoken feminist leader for many years. In 1977 she participated in the National Conference of Women in Houston, Texas, and called for an end to divisions and a new coalition of women. Her writing, teaching, and speaking continued throughout these years, as her ideas concerning the feminist movement evolved. In 1976 she published *It Changed My Life: Writings on the Women's Movement,* which was followed by her 1981 book, *The Second Stage*. In that publication Friedan called for a shift in the feminist movement, one that would address the needs of families and would allow both men and women to break from the sex-role stereotypes of the past.

In 1993, Friedan released *The Fountain of Age,* in which she began to explore the rights of the elderly and aging, just as she had once become attuned to women's issues. Friedan's focus is not on mere economics, but rather on helping the elderly find fulfillment in their latter years. In *The New York Times* she said, ''Once you break through the mystique of age and that view of the aged as objects of care and as problems for society, you can look at the reality of the new years of human life open to us.''

In 1996 new scholarship arose about Friedan's life when Daniel Horowitz published a controversial article in *American Quarterly*. Horowitz, who teaches at Friedan's

alma mater, Smith University, draws a link between Friedan's feminism and her undergraduate years at Smith during the 1940s. Horowitz presents a new outlook on the work of Friedan, who has often said her feminism first emerged during the 1960s; in his article, Horowitz makes a strong case that it can be traced to the 1940s. But regardless of the time that Friedan's feminism first surfaced, she remains a significant influence on societal expectations and equality for women.

Further Reading

Betty Friedan's own writings are the best source of information on her life and work. She wrote extensively in popular magazines and was interviewed numerous times after 1963. She published four books: *The Feminine Mystique* (1963), *It Changed My Life: Writings on the Women's Movement* (1976), and *The Second Stage* (1981), and *The Fountain of Age* (1993). □

Milton Friedman

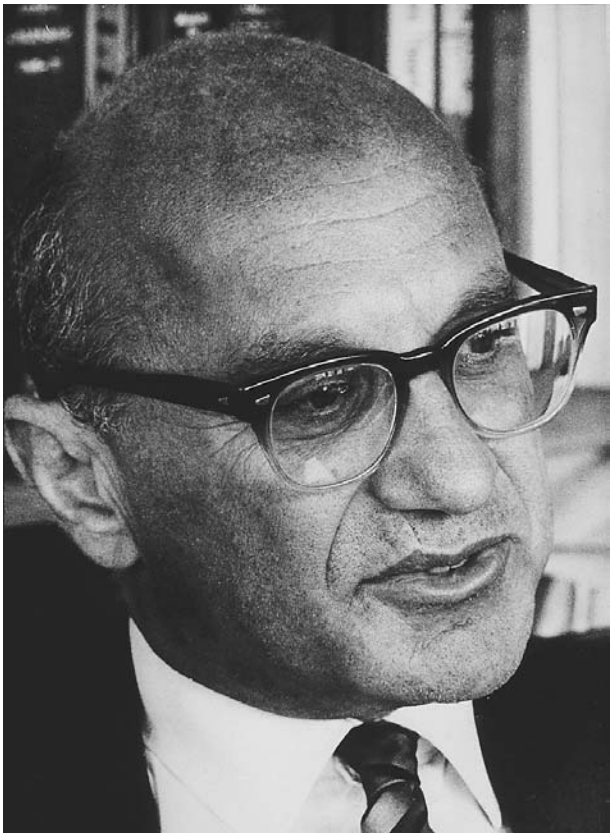

Milton Friedman (born 1912) was the founder and leading proponent of "monetarism," an economic doctrine which considers the supply of money (and changes therein) to be the primary determinant of nominal income and prices in the economy.

Milton Friedman, a native of Brooklyn, New York, was born July 31, 1912. After earning an undergraduate degree from Rutgers University in 1932 and a Master's degree from the University of Chicago the following year, Friedman became a research economist with the National Bureau of Economic Research in New York and later with the U.S. Treasury Tax Research Division. He earned a doctorate in economics from Columbia University in 1946 and after brief spells at Wisconsin and Minnesota universities returned to the University of Chicago to begin a long and distinguished career of teaching and research. After retiring in 1979 Friedman continued an active schedule of research and publishing at the Hoover Institute of Stanford University.

According to the monetarist view which Friedman developed and popularized, the private economy is basically stable unless disturbed by rapid money supply fluctuations or other government actions. Friedman advocated a "constant monetary rule" whereby the nation's money supply would grow by a fixed percentage each year, thereby avoiding overexpansion and inflation.

Blamed the "Fed" for Depression

Friedman's positions consistently put him at odds with the Federal Reserve System (often called the "Fed"), the central bank legislated by Congress in 1913 to create and control the nation's money supply. In his monumental *A Monetary History of the United States, 1867-1960* (with Anna J. Schwartz, 1963) Friedman provided a startling analysis of the Great Depression (1929-1933), arguing that the Fed deserved considerable blame for allowing a dramatic fall in the money supply during this period. The traditional Keynesian view is that the Fed played an insignificant role and was powerless to stem the economic slide.

Although Friedman resisted offers to take government jobs himself, his ideas achieved considerable success in altering government policies. This was reflected, for example, in the historic setting of monetary growth targets by the Federal Reserve Board in 1979, a practice which Friedman had long advocated.

Friedman was also a staunch defender of the free enterprise system and a proponent of individual responsibility and action. In *Capitalism and Freedom* (1962) he outlined his concept of the proper role of government in a free society. These views were popularized through a regular *Newsweek* column starting in 1966 and through books such as *There Is No Such Thing As A Free Lunch*. His ideas were brought vividly home to the American public through an award-winning ten-part television series in 1980 entitled *Free to Choose* (co-authored with his wife, Rose Friedman).

Prolific Writer

As a scholar Friedman was prolific. Among his other well-known books are *Essays in Positive Economics* (1953), which included famous papers on the methodology of economics; *Studies in the Quantity Theory of Money* (1956), which revitalized the classic quantity theory of money as a foundation for monetarism; *A Theory of the Consumption Function* (1957), which provided a novel explanation for

consumption decisions based on lifetime rather than current income; and *Monetary Trends in the United States and the United Kingdom* (co-authored with Anna J. Schwartz, 1982).

Friedman's articles in professional journals consistently challenged orthodox views and presented new ways of understanding economic data and events. In ''The Role of Monetary Policy'' in *American Economic Review* (1968) Friedman invented the now famous ''long run natural rate of unemployment.'' This article provided strong arguments for refuting the simple Phillips Curve hypothesis that less unemployment could be achieved at the cost of higher inflation. The Phillips Curve analysis had been used by policy-makers to justify expansionary fiscal spending. Friedman's analysis, however, showed that attempts to lower the rate of unemployment below the ''natural'' level would cause only temporary reductions in unemployment and in the long run produce higher inflation along with higher unemployment.

In subsequent writings Friedman elaborated his views on these issues (*A Theoretical Framework for Monetary Analysis,* 1971, and ''Nobel Lecture: Inflation and Unemployment,'' in *Journal of Political Economy,* 1977). Friedman's explanation for ''stagflation,'' the existence of stagnant demand and high unemployment simultaneous with inflation, proved to be more convincing than orthodox Keynesian theories and provided tremendous impetus for defections from the Keynesian camp.

Nobel Prize Winner

Friedman's achievements were recognized early in his career. In 1951 he was awarded the John Bates Clark Medal of the American Economic Association, and in 1962 he was awarded the Paul Snowden Russell Distinguished Service Chair at the University of Chicago. In 1976 Friedman won his greatest honor, the Nobel Prize in Economics. Throughout his career Friedman earned numerous other awards and honorary doctorates from colleges and universities throughout the world.

In addition to his prolific writing, Friedman found time to be president of the American Economic Association (1967), vice-president of the Western Economic Association (1982-1983), and president of the Mont Pelerin Society (1970-1972). He was on the board of editors of the *American Economic Review* (1951-1953) and of *Econometrica* (1957-1969) and a member of the advisory board of the *Journal of Money, Credit, and Banking* (1968 into the mid-1980s).

In 1992 a reviewer breathlessly summarized the accomplishments of Friedman's book *Money Mischief: Episodes in Monetary History,* suggesting the economist has the rare ability to communicate his message to the non-academic. ''Friedman compares inflation to alcoholism; blames the rise of Chinese communism, in large part, on an inadequately controlled money supply; defines and describes MV=PT in four brief paragraphs; tells how three Scottish chemists ruined William Jennings Bryan's political career through their pioneering work with gold; and relates many other anecdotes befitting the book's subtitle, *Episodes in Monetary History*.''

Held Strong Views

When Friedman would speak on, for instance, the woes of the U.S. education system, his free-market and anti-union views were readily apparent. ''Why is it that our educational system is turning out youngsters who cannot read, write, or figure? The answer—simple but nonetheless correct—is that our current school system is a monopoly that is being run primarily by the teachers' unions: the National Education Association and the American Federation of Teachers. They are among the strongest trade unions in the country and among the most powerful lobbying groups.

''The people who run the unions aren't bad people; they're good people—just like all the rest of us. But their interests and the interests of a good school system are not the same.''

Friedman was equally outspoken on the legalization of drugs. When an interviewer asked what good would come of it, the economist said, ''I see America with half the number of prisons, half the number of prisoners, then thousand fewer homicides a year, inner cities in which there's a chance for these poor people to live without being afraid for their lives, citizens who might be respectable who are now addicts not being subject to becoming criminals in order to get their drug, being able to get drugs for which they're sure of the quality. You know, the same thing happened under prohibition of alcohol as is happening now (with drugs).''

Milton Friedman will be remembered as one of the most gifted economists of the 20th century. His iconoclasm often made him a controversial figure, yet unfolding events showed him to be ahead of his time, such as in resisting the spread of federal government power and in being a ''watchdog'' of the monetary authority. He excelled as an orator and debater. His popular writings in *Newsweek* and elsewhere provided succinct and novel solutions for economic ills which would allow the free market to work, such as the ''negative income tax,'' an all-volunteer army, and floating exchange rates. While economists continue to debate the relevance of ''monetarism'' for policy decisions, there is little question that Friedman left the profession with and valuable new insights on economic behavior.

Further Reading

Additional information on Friedman can be found in L. Silk, *The Economists* (1976); Karl Brunner (editor), *Milton Friedman in Our Time* (1979); R. Sobel (author of four articles for this publication; see contributor list), *The Worldly Economists* (1980); Jr. Shackleton and G. Locksley (editors), *Twelve Contemporary Economists* (1981); and Mark Blaug, *Great Economists Since Keynes* (1985).

The opposing, in large part, Keynesian economics was developed by John Maynard Keynes in *The General Theory of Employment, Interest, and Money* (1936). See also Hirsch, Abraham, *Milton Friedman: Economics in Theory and Practice,* Harvester Wheatsheaf, 1990. □

Carl Joachim Friedrich

Carl Joachim Friedrich (1901-1984) was a German born educator whose writings on law and constitutionalism made him one of the leading American political theorists of the period after World War II.

Carl Joachim Friedrich was born on June 5, 1901, in Liepzig, Germany, the site of the first significant defeat of the Napoleanic armies. He attended several universities, receiving his doctorate from Heidelberg, and immediately began a distinguished career as a political theorist at Harvard University. He taught at Harvard until his retirement in 1971, although he also lectured at Heidelberg in the 1950s as well as at a variety of other schools, including Colby College, Duke University, and the University of Manchester in Great Britain, after his retirement.

In addition to his teaching and writing, Friedrich also served in a number of significant advisory positions. After World War II he advised Gen. Lucius Clay, then military governor of West Germany, on the issues of denazification, the visitation of American professors to newly reopened German universities, the writing of constitutions for the West German *landers* (or states), and the drafting of the 1949 Bonn Constitution for the Federal Republic of Germany. That constitution restored democracy to the people of West Germany. Later, in the 1950s, he also served as an adviser to the Commonwealth of Puerto Rico, assisting in the reorganization of a semi-autonomous government there. He subsequently advised the European Constituent Assembly and in 1962 he served as president of the American Political Science Association.

Friedrich wrote upon a wide range of topics, once authoring a book on the Baroque Age. He spent most of his time and was best known, however, for his writings on political theory. In one sense, his work is difficult to classify, for although he vigorously opposed all forms of totalitarianism, he was also suspicious of the potential excesses of liberal democracy as it was practiced in the Western industrialized nations. He was best known for his famous statement on the rejection of a political society which would attempt to maximize personal freedom. He argued that ''most people are very glad to leave a lot of things to other people,'' and he concluded, therefore, that democratic societies should not encourage everyone to try to have their own way politically.

In spite of these reservations, Friedrich nonetheless strongly endorsed the idea of democracy and argued particularly for the value of a constitutional democracy which placed strong institutions between an often unbridled citizenry and the policies which governments make. As a consequence, Friedrich believed greatly in the rule of law, arguing that it was only through a carefully designed system of legal protections that any democracy could choose its leaders, perform the public's business in a orderly manner, and prevent either the citizenry or the public office holders from excesses.

Friedrich's views on issues like democracy, law, constitutionalism, and justice were the result of his own extensive work on the history and the evolution of such ideas as well as his deep understandings of what had gone wrong in countries where democracy had failed. He had his biases, having little use for either the public's reliance upon a popular leader or for an over reliance upon mass institutions such as political parties as the key to democratic government. Certainly the rise of the National Socialists and Adolf Hitler in his native Germany had a great impact upon Friedrich's views.

Although Friedrich wrote extensively on such issues as power, community, liberty, and authority, he always returned to democracy, law, and constitutionalism as his main themes. He was hopeful that an increasing number of nation states would adopt constitutions which would guarantee democracy themselves, and he wrote extensively on the emerging need for what he called a ''world community of law.'' His work on totalitarianism stressed the similarities of communism as practiced in the Soviet bloc with Hitler's fascism. He clearly identified communism as a threat to world peace and order.

Apart from more practical theories of politics, however, Friedrich also wrote extensively on the great modern age philosophers. Specifically, he wrote about theories of knowledge and how it was that people thought about things. He approved of the philosophy of Immanuel Kant, arguing that Kant's skepticism about people's knowledge was not only accurate but served as a worthwhile brake upon the arrogance of those who thought they understood

too much. He did not approve of the philosophy of G. W. F. Hegel, feeling that Hegel's all-encompassing theories of knowledge permitted the righteous sense of ultimate insight that justified totalitarian political movements. He once wrote that Hegel was ''the philosopher of war and the national authoritarian state.''

He criticized Hegel as well for adopting a theory of knowledge which incorporated different perspectives as they originated from different observers. Again, he agreed with Kant on this issue, Kant maintaining that the difference in the perspective of different observers prevented universal understandings of the highest questions of philosophy. Friedrich also feared that acceptance of what he called the ''relativist'' position of Hegel on philosophical questions would inevitably lead to an ethical relativism which would undermine the acceptance of universal moral and legal principles. Though some writers disagree vigorously with Friedrich's interpretations of Hegel, it is clear that Friedrich's views upon knowledge and philosophy were closely related to his sincere desire to have legal and democratic values triumph over totalitarianism and injustice. Friedrich died in Lexington, Massachusetts, on September 19, 1984.

Further Reading

For additional information, particularly after World War II, see Edward N. Peterson, *The American Occupation of Germany—Retreat to Victory* (1977), which details Friedrich's role in interceding between his native German people and the sometimes poorly informed American occupation forces after World War II; John Gimbel, *The American Occupation of Germany* (1968) which includes references to Friedrich's role in reducing some of the excesses of denazification, which he felt had unfairly included too many Germans; and Jean Edward Smith, *The Papers of Lucius D. Clay* (1974) which describes Friedrich's relationship to Military Governor Lucius D. Clay and the confidence which General Clay had in Friedrich. □

Caspar David Friedrich

Caspar David Friedrich (1774-1840), one of the major artists of German romanticism, revived landscape painting in Germany, depicting through nature his own melancholy moods, pantheistic beliefs, and nationalistic feelings.

Born on Sept. 5, 1774, in Greifswald, Caspar David Friedrich was the son of a soap manufacturer. His mother died when he was 7; and when he was 13, his favorite brother died while the two boys were ice-skating, for which Caspar David suffered a lifelong sense of guilt. The painter's familiarity with death and his melancholy disposition were further affirmed by a suicide attempt.

Friedrich began studying drawing in 1788; in 1794 he entered the art academy in Copenhagen, one of the most liberal in Europe, notably in its unusual emphasis on drawing from nature rather than from older art. His teachers were masters of Danish neoclassicism, but they also transmitted the concepts of early English romanticism, notably Henry Fuseli's theories, before Friedrich left for Dresden in 1798.

Friedrich's early landscapes and engravings are much like his teachers' works, but constant sketching after nature released him from neoclassic formulations, and a careful realistic rendering asserted itself in vast, spacious landscapes at times populated by small isolated figures or heroic ruins. By 1806 he had developed an independent formal and iconological vocabulary.

Friedrich's reputation grew rapidly; he found patrons among Saxony's nobility and received the Prize of the Weimar Friends of Art. He became acquainted with the major writers of German romanticism and with the painters Phillip Otto Runge, Johan Christian Dahl, and Carl Gustav Carus. In 1808 the classicist critic F. W. B. von Ramdohr attacked Friedrich's painting *Cross in the Mountains* (also known as the *Tetschen Altarpiece*), demanding whether ''it is a good idea to use landscape allegorically to represent a religious concept or even to arouse a sense of reverence.'' After criticizing the painting, depicting a crucifix on a mountain illuminated by the setting sun, Ramdohr concluded that a depiction of nature cannot properly be symbolical or allegorical, that ''it is the greatest arrogance when landscape painting seeks to worm its way into the churches and crawl onto the altars.'' Several of Friedrich's friends answered these criticisms in detail, thereby causing a major argument that served ultimately to increase the artist's fame.

Friedrich himself interpreted the painting as representing man's continuous faith and hope in the person of Jesus Christ despite the decline of formalized religion. Whether populated by Christian symbols or not, Friedrich's landscapes all possess a spiritual quality, and such religious meanings reflect his own mystical convictions. Contact with the romantic writers had convinced him that ''art must have its source in man's inner being; yet, it must be dependent on a moral or religious value.'' Among his aphorisms on art, he wrote: ''The noble man (artist) recognizes God in everything. . . . Shut your corporeal eye so that you first see your picture with your spiritual eye. Then bring to light that which you saw in darkness so that it may reflect on others from the exterior to their spiritual interior.'' Like the romantic writers, he saw art as the mediator between man and the mystical sources of nature. His own time Friedrich viewed as being on the periphery of all religions, founded on the ruins of the temples of the past and building for a future of clarity and nondogmatic religious truth.

Contemporary political events formed the other major content of Friedrich's work. The Napoleonic Wars aroused in him a fierce hatred of France and an intense love of Germany. He expressed his patriotic support of the German liberation movements in mountain scenes depicting lost French soldiers or monuments to German freedom fighters. And his disappointment in the antidemocratic Prussian restoration after the wars was symbolized in a painting of an ice-encrusted ship named *Hope* (1822).

In 1816 Friedrich became a member of the Dresden Academy, which gave him a steady income and allowed

him to marry in 1818. In 1820 the Russian czarevitch purchased several paintings from him, but Friedrich's popularity began to decline because of his political attitudes and increasing official attacks on his art. His mental and physical health steadily deteriorated. In 1837 a serious stroke terminated his career. He died on May 7, 1840, forgotten by all but a small circle of friends. His subjective, emotional art was rediscovered early in the 20th century, when German expressionism sought similar effects through more radical means.

Further Reading

A surprisingly balanced pamphlet on Friedrich was published by the German Library of Information, *Caspar David Friedrich: His Life and Work* (1940). More recent is Leopold D. Ettlinger, *Caspar David Friedrich* (1967). See also Marcel Brion, *Art of the Romantic Era* (trans. 1966).

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Bernard Patrick Friel

An Irish author, teacher, and playwright from Northern Ireland, Bernard Patrick Friel (born 1929) was noted for the powerfully realistic renditions of Irish life and culture found in his plays.

Bernard (Brian) Patrick Friel was born in Omagh, County Tyrone, to Patrick and Christina (Macloone) Friel. He moved to the city of Londonderry when he was ten, attended St. Columb's College there (1941-1946), and subsequently received his B.A. degree from St. Patrick's (theological) College in Maynooth. Instead of opting for a career in the Catholic priesthood, Friel entered the teaching profession. He graduated St. Joseph's Teacher Training School in Belfast in 1950.

His teaching career of ten years ended when he turned to full-time writing in 1960. That year the *New Yorker* had found a valuable resource in Friel. He could satisfy the appetite for ''Irishness'' that that publication's readers craved.

Friel, aside from his short stories, wrote two radio plays (*A Sort of Freedom* and *To This Hard House,* both in 1958) and three stage plays (*A Doubtful Paradise, The Enemy Within,* and *The Blind Mice,* each produced in 1959). These works gave Friel his start in the great tradition of Irish theater. He assigned no special theatrical import to those early efforts, but it was the successful depiction of an early churchman attracted to secular life in *Enemy Within* that encouraged Friel.

Characters Have Their Demons

Underneath such plays as *Philadelphia, Here I Come!, Faith Healer, Translations,* and later *Dancing at Lughnasa* lies an angry frustration. These frustrations result because of goals unrealized, things said, and more often than not things unsaid. The emotion that bubbled within him had no viable outlet other than the vivid Irish imagination and the Irish appetite for the marvelous. Brian Friel's characters constantly vie with alienation and emotive depravation.

W. B. Yeats' plays are compared to Friel's because they also stir the bottled-up emotion that seems to characterize the Irish people. Yeats' famous play *Catheleen Ni Houlihan* contributed to the flaming passions of the Easter uprising of 1916. In like manner, Friel's *Philadelphia, Here I Come!* (1965) ignited the same pent up passions within the play's lead character, Gareth (Gar) O'Donnel.

At age 27 O'Donnel is going to emigrate to America, Philadelphia to be exact. He muses over his past life in the (mythical) town of Ballybeg. With the aid of his alter ego, Private Gareth, Gar examines the failed life he has led thus far working in the general store of his father, S.B. (Screwballs) O'Donnel. He recalls the failed marriage proposal to his girl, Kate Doogan, and the failed provincial setting of County Donnegal, which offers no hopeful prospects other than becoming a drunken hedge schoolmaster. Gar leaves for the States with a bleak sense of loss.

Faith Healer (1979) is made up of four monologues, the first and the last by Frank Hardy (the faith healer), and the second by his wife, Grace, an Englishwoman who quit the middle class to follow Frank. Teddy, a cockney showman who now serves as Frank's agent, narrates the third monologue. Disappointment, hope, and hopelessness, along with unvented emotion and unstated feelings, brim underneath the monologues of *Faith Healer*.

The four travel about England, Scotland, and Wales offering the chronically ill a miracle cure at the hands of Frank, but Frank has no control over his gift. When the gift works it can cure a whole congregation, but Frank can't predict when it will work. All he can do is hope. Upon his return to Ireland, Frank's gift fails him and he is brutally beaten to death in a bar for being unable to heal a person confined to a wheelchair.

Tales of Dreams Unrealized

Translations (1980) touches base on a theme that evokes much emotion in the context of Irish life, the death of the Irish language. Set in the 1830s, the play takes place during the period when the British Army Engineer Corps, in order to fully assimilate Ireland into the United Kingdom, commenced with its famous mapping and renaming of Ireland. *Translations* captures the loss to Irish culture that came with the upheaval in language.

Dancing at Lughnasa (1992), Friel's later success, portrays five Donnegal sisters during the 1930s, spinsters that share their hopes and unfulfilled dreams of marriage and

dancing. Friel's yearning for a return to pre-Christian values in Ireland is evident throughout. Four of the girls want to attend the pagan dance festival named after the fertility deity ''Lugh'' (pronounced ''loogh''). We discover that the girls' brother (an ex-Catholic priest) was converted to African paganism while on missionary duty there, supposedly to convert the natives to Christianity. The denouement comes as the sisters are listening to their Marconi radio set and simultaneously break out in a flurry of wild, pagan style dancing. These are people trying to gain touch with their past selves.

In contrast to the acclaim *Lughnasa* garnered, *Wonderful Tennessee* (1993) was a bleak work, even though it showcased the same theme of intertwining pagan and Christian traditions. The virtues and dangers of connecting with one's animal self, loneliness within family, and the paralyzing loss of certainty in the modern world act as elements that demand a return to simpler ways of life. The play did not draw a mass public because its statement (which was private and encoded) did not connect with an audience that wanted entertainment, not introspection. *Tennessee* is all mood, nuance, and sudden turns of rapture and despair as four people take turns storytelling on a Donnegal dock. Some critics maintained the play was not as dynamic as *Dancing a Lughnasa*.

Friel's play *Molly Sweeney* had its American premier in January 1996 in New York City after it received positive reviews from British and Irish critics in Dublin in 1994. The play, said to be reminiscent in structure to Friel's earlier *Faith Healer,* is about a woman whose husband takes her to a failed surgeon in hopes of curing her blindness. At the crux of the drama is the idea that she may not want to be cured. Joe Dowling, who directed *Philadelphia, Here I Come* in New York City, described Friel as brilliant but essentially an emotional writer. ''His writing comes out of a deep passion and instinct for human beings and how people interact with each other.'' Overall, Friel's writing is of the same high quality as Yeats, Synge, and O'Casey. An appraisal of his major works assures that the future of Irish literature holds a place of honor for Friel.

Further Reading

More information on Brian Friel may be found in the various biographical/critical sources. The *Dictionary of Literary Biography* (Vol. 13), *Contemporary Authors* (''New Revision Series,'' Vol. 33), and *Contemporary Literary Criticism* (Vol. 5) can furnish the reader with basic background on Friel. Two book-length biographies of the author are available: *Brian Friel: The Growth of an Irish Dramatist* by Ulf Dantanus (1987) and *Brian Friel* by D. E. S. Maxwell (1973). Background on Irish drama/theater in general can be found in the following sources: *The Modern Irish Drama: A Documentary History* by Robert Hogan et al., eds., which comes in six volumes and gives an overview of Irish dramatic history from 1899 to 1920; and D. E. S. Maxwell's *A Critical History of Modern Irish Drama, 1891 to 1980,* called ''The fullest critical history of the Irish Drama,'' which is sure to give the reader further insight into the themes with which Irish drama deals.

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Jakob Friedrich Fries

The German philosopher Jakob Friedrich Fries (1773-1843), interested in the phenomenon of the mind, advanced psychological philosophy in the direction of psychological empiricism.

Jakob Friedrich Fries, born in Barby, Saxony, on Aug. 23, 1773, studied at Leipzig and Jena. He became dozent at Jena in 1801, professor of philosophy and elementary mathematics at Heidelberg in 1805, and professor of philosophy in 1814. In 1816 Fries accepted the chair of theoretical philosophy at Jena.

Fries was one of the links in a chain which gradually transformed psychology from metaphysics to empiricism, from philosophy to science. A disciple of Immanuel Kant, he did not agree with Kant on all points but sought rather to reshape and elaborate the principles of critical philosophy. He was thus considered by some an opponent of Kant. Perhaps ''semi-Kantian'' describes him best, for the system which Fries developed was really midway between that of Kant and that of the ''commonsense'' school.

In his chief work, *Neue oder psychologische Kritik der Vernunft* (1807; New Critique of Reason), Fries tried to combine the teaching of Kant with elements from Friedrich Heinrich Jacobi's philosophy of faith, basing critical philosophy on psychology and substituting self-observation for the transcendental method. Fries maintained that only that which is sense-perceived can be known and that the principles of reason are immediately known in consciousness. Kant had sought to prove the principles of reason a priori. Fries, however, contended that human beings cannot know the supersensible, or things-in-themselves. They are objects of faith which satisfy the demands of the heart.

Like Kant, Fries discussed psychological facts under the heading of anthropology, considering them in the light of the customs of primitive peoples, and empirically thinking of the mental processes themselves as being the data that psychology had best study. The modern reader can possibly make more relevant sense of Fries by substituting ''phenomenological'' for Fries's ''anthropological.''

In 1821 Fries published the *Handbook of Psychical Anthropology,* in which he divided anthropology into mental and physical aspects. Under mental anthropology he studied the actual processes by which one perceives, remembers, and thinks. The mental processes, although depending upon a pure ego or self, are never known except through their effects. Similarly, the ego or self cannot be appreciated for itself but is known only through its effects.

Under physical anthropology Fries discussed the relationship between brain and mind. He distinguished three main faculties: knowledge, inner disposition (*Gemüth*) or feeling, and activity or will. He regarded each of these faculties as incorporated in or subordinated to the unitary self.

Further Reading

Virtually all of the important sources on Fries are in German. One of the few works in translation is Rudolf Otto, *The Philosophy of Religion Based on Kant and Fries* (1921; trans. 1931). For background material see George Sidney Brett, *Brett's History of Psychology,* edited and abridged by R. S. Peters (1953). □

Karl von Frisch

The Austrian zoologist Karl von Frisch (1886-1982) is noted for his studies of insect behavior and sensory physiology. His most famous discovery was that honeybees communicate by waggle dancing.

Karl von Frisch was born on November 20, 1886, in Vienna, the son of a university professor. He displayed an early interest in animals, which his family encouraged. His uncle, Sigmund Exner, the leading authority on insect vision at the time, channeled Frisch's earliest professional endeavors into a study of vision in honeybees.

Frisch studied under Richard von Hertwig at the University of Munich and received his doctorate in zoology in 1910. Early in his career he began to make important contributions to the analysis of animal behavior. It is said that every successful scientist has a small number of personal tools with which he levers discoveries out of nature, and Frisch had two in which he attained great mastery. The first was the repeated exploitation of the passage of honeybees from nest to flowers and back again, a complex sequence of behavioral events that is nonetheless easy to manipulate and monitor. The second was the method of training, developed by Ivan Pavlov, by which Frisch associated the stimuli to be studied with a subsequent reward of food. Animals trained in this fashion respond sharply to odd stimuli that they otherwise ignore, thus revealing ultimately their sensory capacities.

Using the training method, Frisch confounded C. von Hess in their famous debate on color vision in insects. He demonstrated the ability of fish to hear and of insects to perceive polarized light. Over the years Frisch sketched out in great detail the sensory physiology of the worker honeybee. In 1945 he made the astounding discovery that honeybee workers communicate symbolically about the location of food sources such as fields of flowers. They accomplish this deep within the hive by means of the "waggle dance," in which the entire body is vibrated as the bee runs through figure-eight patterns on the vertical surface of the comb. The middle part of the figure, the "straight run," provides the information; its angle with reference to the vertical indicates the angle the follower bees must take with reference to the sun when they leave the hive; and its duration indicates the length of the trip. This mode of communication is the most complex ever discovered in invertebrate animals.

Frisch was director of the zoological institute in Munich from 1925 until World War II and again from 1950 to 1958. He received numerous honors, including the Balzan Foundation Award in 1963 and foreign memberships in the United States National Academy of Sciences and the Royal Society of London. He, along with Konrad Lorenz and Nikolaas Tinbergern, shared the 1973 Nobel Prize for physiology or medicine. In an article in *Science* regarding the Nobel Prize, Frisch was praised for teaching the world that human nature is "subject to the principles that mold the biology, adaptability and the survival of other organisms."

About his own work, Frisch philosophically wrote in *A Biologist Remembers,* "The layman may wonder why a biologist is content to devote 50 years of his life to the study of bees and minnows without ever branching out into research on, say, elephants, or at any rate the lice of elephants or the fleas of moles. The answer to any such question must be that every single species of the animal kingdom challenges us with all, or nearly all, the mysteries of life." Frisch died June 12, 1982, in Munich, Germany.

Further Reading

The best book on Frisch's life is his autobiography, *A Biologist Remembers* (1962; trans. 1964). He also reviewed his researches on honeybees in two beautifully written works available in English translation: the definitive treatise, *The Dance*

Language and Orientation of Bees (1967), and a shorter introductory work, *Bees: Their Vision, Chemical Senses and Language* (1950). □

Max Frisch

The Swiss novelist and dramatist Max Frisch (1911-1991) explored the nature of human identity, individuality, and responsibility. His work is characterized by an ironic depiction of the issues confronting man in a technological society.

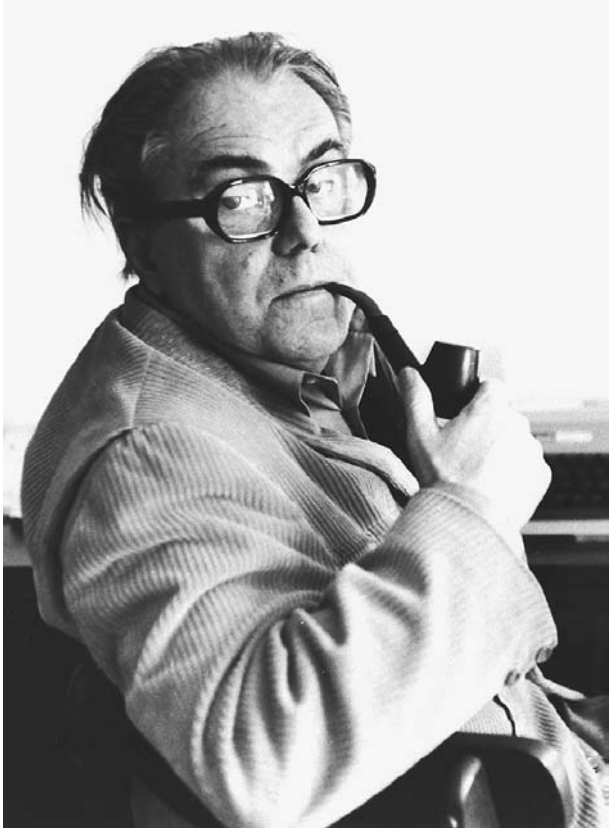

Max Frisch was born May 15, 1911, in Zurich and raised in a conventional middle-class milieu. His father's sudden death in 1933 forced him to abandon his studies in Germanic philology and literature at the University of Zurich and become a journalist to support himself and his mother. He wrote primarily about sporting events for newspapers, but his work allowed him to travel widely. An assignment on the Dalmatian coast inspired his first novel, *Jürg Reinhardt: Eine sommerliche Schicksalsfahrt* (*Jürg Reinhardt: A Summer's Journey*) (1934), which later was shortened considerably to serve as the initial portion of the author's extended prose fiction *J'adore ce qui me brûle—oder die Schwierigen* (1943). These two narratives reveal Frisch's early concern with the theme of man's quest for his true identity.

In 1937, despondent because of a lack of critical notice, Frisch vowed never to write again and resumed his education with funding by a family friend. He earned a university diploma in architecture, a field he pursued successfully after his army service to 1954. One of his commissions was from the city of Zurich to create the Zurich Recreational Park. When he was drafted into the army in 1939, however, he started to keep a diary, which was published in 1940 as *Blätter aus dem Brotsack* (*Pages from a Knapsack*).

Wrote First Play

Four years later, encouraged by a drama critic, Frisch wrote his first play, the symbolic *Bin, or the Voyage to Peking,* followed by the baroque *Santa Cruz* (1944). The war years left their mark on the playwright, and his initial stage production, *Now They Sing Again* (1945), poignantly evokes the pathos and agony of the conflict. His grim farce, *The Wall of China* (1946), deals surrealistically with a man's impotence when confronted by the forces of history. *When the War Was Over* (1949), more conventional in structure, deals with Frisch's recurring theme of responsibility and guilt. The inability of intellectuals to expose evil and take a stand against it appears to Frisch to be a major factor in the rise and supremacy of Nazism.

In these productions various scenes at different locations may take place simultaneously with minimal stage sets. Influenced by Bertolt Brecht, the playwright believed that the stage should not allow the audience to escape into an illusion of reality. Characters alternately enact their roles and step out of them, thus confronting the audience directly with the issues. The actors portray allegorical figures, frequently wearing masks to conceal their real identities and thus achieving loss of individuality. To emphasize this absence of romantic personal expression, Frisch had four actors play 12 parts in *Count Oderland* (1951), a dramatic attempt to mirror the chaotic nature of the modern age. The mask projects a superficial image to the viewer. The image, whether created or accepted by the individual, is difficult to dispel; and the struggle to escape from this dilemma is the source of modern tragicomedy.

Frisch's ironic comedy, *Don Juan, or the Love of Geometry* (1953), deals with a man trapped by his public image who must free himself by escaping into marriage. In a more serious vein, Andri, the protagonist of *Andorra* (1962), is persecuted as an alleged Jew. Four years previously Frisch had plunged into black comedy and the theater of the absurd with *Biedermann and the Incendiaries,* a sardonic commentary depicting a world of meaningless habit and of never-ending production and consumption, with absurdity attached to any traditional value.

Return to Fiction

During the 1950s Frisch resumed his fiction writing, pursuing the same themes of his plays. *I'm Not Stiller* (1954), the author's best-known novel, portrays a sculptor who attempts to escape from his self-imposed prison and fulfill himself, only to capitulate in the end because his public will not accept the change. Similarly, Faber in *Homo*

Faber (1957) never really lives; rather he hides behind a mask. And the only way that Frisch's protagonist, Gontenbein, in *A Wilderness of Mirrors* (1962) can truly get to know and understand people is by pretending to be blind; only then do they feel sufficiently secure to remove their masks. This role playing, according to Frisch, is both misleading and fatal to love because it renders impossible the necessary adjustments and compromises involved in a constantly evolving relationship.

In 1975 he published *Montauk,* a novel that many critics felt was deserving of the Nobel Prize. In this work he draws from his relationship with Ingeborg Bachman, another writer. The book was described by Rüdiger Görner, a newspaper biographer, as ''the most rigourous and tender, scrutinising and melancholic book Frisch wrote.'' When a journalist once asked him if he would like to correct any misinformation that had been published about him, he replied, ''Fame is based on misstatements, so you should not correct them.'' He received many honors and awards for his plays and fiction from foundations and universities around the world. Among the later ones were: the German Book Trade Freedom Prize, 1976; commander, Ordre des Artes et des Lettres, 1985; Commonwealth Award, Modern Language Association, 1985; and the Neustadt International Prize for Literature, 1986. In 1986 Frisch stopped writing because of failing health. He died in Zurich at the age of 80 on April 4, 1991.

Further Reading

No critical biography of Frisch exists in English. Martin Esslin in *The Theater of the Absurd* (1961; rev. ed. 1969) considers several of Frisch's plays.

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Otto Robert Frisch

The Austrian-British physicist Otto Robert Frisch (1904-1979) was recognized for his significant role in the discovery of nuclear fission.

Otto Robert Frisch was born on October 1, 1904, in Vienna, Austria, the son of Justinian and Auguste (Meitner) Frisch. Though his father had a doctorate in law, his mother was an accomplished musician, and the family had intellectual connections, his father was forced by financial circumstances to pursue a career as a printer. Young Frisch thus grew up in a hardworking bourgeois Jewish family of extensive education and high expectations. Educated in a Viennese *gymnasium,* he learned Latin, Greek, and some arithmetic, but most of his mathematical training was private and personal.

At the age of ten his father introduced him to Cartesian coordinates, and within a couple of days he had worked out for himself the equation of the circle. At the age of 12 his father again tutored him, this time in trigonometry. Upon learning the definition of sine and cosine, he was shown the equation $\sin^2 x + \cos^2 x = 1$, to which he replied, ''Of course—it's obvious,'' thereby surprising his father and impressing those who heard the anecdote. Later, he was coached in calculus by Olga Neurath, a blind mathematician acquainted with many members of the Vienna circle of mathematicians and philosophers, with whom Frisch also came into contact. One of the most important events of his *gymnasium* days came when he had the opportunity to hear Albert Einstein speak on his theory of special relativity, scarcely hoping that one day he would meet him on a professional level.

In 1922 he entered the University of Vienna, graduating in 1926 with a Ph.D. in physics. For a few months he worked as a consultant for Siegmund Strauss, an Austrian inventor tinkering with x-ray dosimeters. From Strauss he must have learned a great deal about the construction of technical measuring apparatus, for this was to be a great strength of Frisch's throughout his long career. A few months later, in 1927, he was offered a research job in Berlin at the German National Physical Laboratory (*Physikalische Technische Reichsanstalt*), where he worked in the optics division under Carl Müller. Here he was also the colleague of his eminent aunt Lise Meitner, herself a physicist. She and Otto Hahn had collaborated for 20 years on work eventually to lead to the discovery of uranium fission. Frisch enjoyed his three years in Berlin, conducting research, making friends and contacts, even meeting his aunt's personal friend Einstein.

This period ended in 1930 when the German physics professor Otto Stern offered him a position as assistant, which Frisch later humorously described as a ''high-class technician.'' There he conducted experiments upon molecular beams (that is, moving ionized gas molecules), deflecting them with magnets and measuring their deflection. Such controlled experiments necessitated the use of very delicate, very precise technical equipment which Frisch himself designed.

Germany in 1933 began to be dangerous for Jews. Hitler had come to power and racial laws were passed forbidding Jews to engage in certain activities, so Frisch began to look elsewhere for opportunities. He met Niels Bohr that summer at a conference in Copenhagen and became friendly with him. Then in October he visited England on a research grant, working at Birkbeck College in London under Patrick M. S. Blackett. With his grant nearing expiration in 1934, Bohr invited him back to Copenhagen with the compliment: ''You must come to Copenhagen to work with us. We like people who can acutally perform thought experiments'' Frisch went and remained for five years. There he continued work he had already begun on radioactivity, looking for new radioactive elements produced by alpha-ray bombardment—work requiring the use of more delicate measuring instruments which, again, he constructed. He also became more intimately acquainted with Bohr, whom he came to admire as the most profound thinker of all the modern physicists.

With Hitler's military successes in Austria in 1938 and Czechoslovakia in 1939, Frisch began to worry that he might be forced to return to Austria, now under German control, where he feared being placed in a concentration camp, so once more he put out feelers to England for possible work. Ironically, this most precarious time of his life also saw him play one of his most crucial scientific roles. Over the Christmas vacation of 1939 Frisch visited his aunt, now in Sweden. She and Otto Hahn were still collaborating—now by letter—in work on radioactivity. Having just received a letter from Hahn, she read it to Frisch while they were on an outing in the snow—she on foot, he on skis. Hahn had written to convey the startling information that uranium bombarded by neutrons produced the lighter element barium. Upon finishing the letter they sat down on a tree trunk, Frisch still in his skis, to calculate upon scraps of paper the possibility that uranium could split into barium. Between them, they were able to work out the probability.

Frisch returned to Copenhagen to inform Bohr and sent a short note of the discovery of nuclear fission (his coinage) to the British scientific journal *Nature*. In the excitement the concept of a chain reaction was totally missed by Frisch, though a Danish colleague, Christian Muller, quickly pointed it out. Frisch initially thought the idea absurd, suggesting that otherwise no uranium ore deposits could exist without exploding—until he recalled that the impurities within those ores acted as controls by blocking the reaction.

Also at this time (late in 1939) Frisch received a letter from Mark Oliphant, head of the Department of Physics at the University of Birmingham, offering him a nominal job as assistant, the real purpose being to get him further from Germany. His work consisted of meeting with Oliphant's beginning students to clarify whatever Oliphant may have confused them on. With little else to do he interested himself in problems related to uranium fission, especially that of separating U_{235} from the more common U_{238} (two forms of uranium differing in number of neutrons, and therefore in stability). Collaborating with Rudolph Peierls, he confirmed Bohr's suggestion that a chain reaction was more likely from U_{235} (because less stable). But his calculations upon the rapidity of a chain reaction and the amount of uranium needed for a critical mass disputed Bohr's belief that an atomic bomb was not feasible, for rather than tons of uranium being necessary, only one or two pounds were required. And with the perfection of his and Peierls' techniques for separating U_{235} from U_{238}, he realized that a more elaborate design with more separation tubes might enable one to produce one pound of uranium in a matter of weeks. This was startling. And it was frightening, for it opened the possibility that the Germans might be capable of constructing the bomb.

Later in 1940 Frisch transferred to the Liverpool Institute. From that base of research, for the next three years, he was to visit Oxford and Cambridge. At Liverpool he worked under James Chadwick, who in 1943 headed the British Atomic-Energy Commission to the United States. Frisch followed him there, first being naturalized as a British citizen—a process which took the remarkably short time of one week. In Washington, D.C., he met General Leslie Groves, who sent him to Los Alamos, New Mexico, to conduct secret research on the atomic bomb under Robert Oppenheimer. There he remained until 1945, seeing the Trinity test succeed in July of that year, near Alamogordo, New Mexico—the first atomic explosion.

After the war's end he returned to England, where from 1945 to 1947 he held the post of division leader in the Atomic Energy Research Establishment at Harwell, under Robert Cockburn. In 1947 he was given the Jackson Chair of Physics at Trinity College in Cambridge, where after a life as a travelling ''scholar'' he finally settled down, conducting research at the Cavendish Laboratory. In 1951 he married a graphic artist, Ulla Blau; they had two children—Monica Eleanor and David Anthony. Frisch remained at Cambridge, actively working until his retirement in 1972, continuing his research in physics through the use of newer techniques, including bubble chambers, lasers, and computers. The last years of his life were happy and fulfilling. He was, he said in 1979 shortly before his death, ''a very lucky man.'' Among his awards and honors, the two bestowed upon him by his adopted home were most appreciated: the Order of the British Empire—Medal of Freedom (1946) and his election to the Royal Society (1948).

Further Reading

The only biography available is Frisch's autobiography, *What Little I Remember* (1979). This work is very rewarding—it does not pretend to be scholarly, but it conveys the excitement of Frisch's life, his humor, and his love of science and his fellow scientists. Frisch has also written works popularizing ideas of modern atomic physics. They are obsolete now, but still worth reading: *Meet the Atoms* (1947) and *Atomic Physics Today* (1961). □

Johann Jakob Froberger

The German composer and organist Johann Jakob Froberger (1616-1667) transmitted to Germany important style elements of Italian and French keyboard music.

Johann Jakob Froberger was the son of Basilius Froberger, musical director at the court in Stuttgart. Of Basilius's 11 children, 6 are known to have been musicians and, except for Johann Jakob, were employed at the court. Johann Jakob apparently received some musical instruction from his father and some from other court musicians. These included French, Italian, and English musicians as well as German ones, so that Froberger was probably well acquainted with the prevailing styles.

At some point Froberger went to Vienna, possibly as early as 1631. In 1637 he was employed as an organist there, and that year the court awarded him a stipend which allowed him to go to Rome to study with Girolamo Frescobaldi. Froberger returned to Vienna in 1641 as court organist and supervisor of chamber music and remained there until 1645.

Of Froberger's activities between 1641 and 1649 and of his whereabouts from 1645 to 1654 very little is known. Perhaps there occurred between 1641 and 1649 the reported competition in organ playing with the German musician Matthias Weckmann, which probably led to the extensive correspondence and exchange of compositions between the two. In 1649 Froberger dedicated a book of compositions to Emperor Ferdinand III, which would suggest that he was in Vienna. In 1650 he may have been in the service of Archduke Leopold, the governor of the Spanish Netherlands. During this period he probably made a trip to Paris, since a concert in his honor took place there in 1652.

In 1653 Froberger was back in Vienna, and again there is little information about his activities. In 1658 he was apparently dismissed from imperial service, probably on the accession of Leopold I. A trip to England is reported, but with such fantastic details as to be of doubtful authenticity. Froberger finally sought asylum with the dowager duchess Sibylla of Württemberg and spent the rest of his days at her residence at Héricourt in Burgundy.

Froberger's peripatetic career, together with his creative abilities, made him uniquely capable of shaping the future of German keyboard music. Through him the elements of the Italian style that he had learned from Frescobaldi were transferred to southern Germany. Through Froberger's connections with Weckmann and the Dutch musician Christian Huygens, these style elements were transmitted to the north as well, thus influencing composers down to the time of Johann Sebastian Bach and George Frederick Handel. Few of Froberger's works were published during his lifetime, but they were widely disseminated in manuscript (thus did Bach transmit them to his pupils).

Except for two vocal works, only Froberger's keyboard compositions are preserved. He employed forms similar to Frescobaldi's, but with French influences leading to more symmetrical structures and with his Germanic proclivity for counterpoint very evident.

Formerly Froberger was credited with giving to the keyboard suite its classical sequence of movements: allemande, courante, sarabande, and gigue. But this sequence was imposed on his suites at the time of the publication of his complete works in 1693. His true contribution, and it is an important one, is the synthesis of French, German, and Italian elements into a unique style that was influential for the entire baroque era.

Further Reading

No extensive study of Froberger exists in English. His significance is discussed in Manfred F. Bukofzer's excellent *Music in the Baroque Era: From Monteverdi to Bach* (1947). □

Sir Martin Frobisher

Sir Martin Frobisher (ca. 1538-1594), English explorer, naval commander, and soldier, initiated Europe's search for a Northwest Passage to the Orient and discovered the Hudson Strait.

Martin Frobisher, born in Yorkshire, went to London as a boy to be educated by a relative. He showed no aptitude for book learning, so his kinsman sent him to sea. Before reaching manhood Frobisher had been on two voyages to the Guinea Coast. On the second he was captured and handed over to the Portuguese garrisoning São Jorge da Mina, who allowed him to return to England. For a time he engaged in piracy, though he never attacked English ships.

By the 1570s England had largely abandoned hope of finding a Northeast Passage to Asia, and thoughts turned to the Northwest. Frobisher formed a partnership with Michael Lok, a man of some means and learning. Frobisher's first voyage, in 1576, took him to Frobisher Bay in Baffin Island, which he at first claimed as the strait; he also captured an Eskimo whom Lok supposed was a Tatar from north of China.

English investors, including Queen Elizabeth, overlooked Frobisher's former piracy to pour money into Lok's Company of Cathay. Frobisher sailed again in 1577, this time to ship home what he mistakenly thought was gold-bearing ore. Lok still felt hopeful and sent Frobisher back in 1578. This time the mariner discovered the Hudson Strait, which he followed for nearly 200 miles and acknowledged to be a more promising Northwest Passage than Frobisher

Bay. He brought home more dirt and rocks, but English confidence had evaporated; Lok went to a debtors' prison and Frobisher sought other employment.

Frobisher accompanied Sir Francis Drake to the West Indies in 1585-1586. When Philip II's Spanish Armada entered the English Channel in 1588, Frobisher's part in the fighting was distinguished, and he received knighthood. He died of a bullet wound, received near Brest, where he had been sent to relieve the Spanish siege. He lived just long enough to be taken back to Plymouth.

Further Reading

William McFee, *Life of Sir Martin Frobisher* (1928), is an adequate biography. Highly recommended is George Best's 16th-century work, *The Three Voyages of Martin Frobisher in Search of a Passage to Cathay and India,* edited by Vilhjalmur Stefansson (2 vols., 1938). James A. Williamson, *Age of Drake* (1938; 5th ed. 1965), covers Frobisher's entire career, although this information is scattered throughout the work. Frobisher is also discussed in Samuel Eliot Morison, *The European Discovery of America: The Northern Voyages* (1971). □

Friedrich Wilhelm August Froebel

Friedrich Wilhelm August Froebel (1782-1852) was a German educator and psychologist who was a pioneer of the kindergarten system and influenced the growth of the manual training movement in education.

Friedrich Froebel was born on April 21, 1782, in Oberweissbach, a small village in Thuringia. His father was a Lutheran minister. His mother died 9 months after his birth. In 1797 Froebel was apprenticed to a forester in Thuringia. Two years later, while visiting his brother, Froebel took some courses at the University of Jena.

In 1801 Froebel returned home to be with his ailing father. After his father's death the following year he became a clerk in the forestry department of the state of Bamburg. From 1804 to 1805 he served as a private secretary to several noblemen.

Teaching Career

The year 1805 marked a turning point in Froebel's life. He went to Frankfurt intending to become an architect but instead ended up teaching in a preparatory school. The effect of this teaching experience on Froebel was such that he decided to make education his life's work. In 1808 he went to Yverdon, Switzerland, where he tutored boys attending Johann Pestalozzi's institute. Feeling somewhat lacking in his own educational background, he left Yverdon in 1811 and studied at the universities of Göttingen and Berlin until 1816. During this period he briefly served in the army raised by the German states to oppose Napoleon.

In 1816 Froebel opened the Universal German Educational Institute at Keilham, a school based on his own educational theories. Its curriculum was comprehensive in nature, covering all aspects of the student's growth and development—both physical and mental. In 1818 he married Henrietta Hoffmeister.

In Froebel's major educational work, *The Education of Man* (1826), he explained the basic philosophy which guided his educational undertakings—the unity of all things in God. This doctrine is evident in his work in the area of early-childhood education, to which he turned his attention in 1836. This culminated in the development of his famous kindergarten in 1840. That same year Froebel began to instruct teachers in the principles and methods of the kindergarten. His *Mutter- und Koselieder* (1843) is a song and picture book for children. He spent the remainder of his life elaborating, propagandizing, and defending the principles and practices embodied in the kindergarten.

In 1849, after spending approximately 5 years touring Germany and spreading the idea of the kindergarten, Froebel settled in Liebenstein. He spent the remainder of his life combating conservative forces critical of his educational theories. These forces managed in 1851 to get the Prussian government to ban the kindergarten on the grounds that it was an atheistic and socialistic threat to the state. This action was based not so much on what Froebel had done but rather on his followers' misrepresentation of his educational ideas. He did what he could to restore confidence in his kindergarten but died on June 21, 1852, some 8 years before the ban was lifted by the Prussian government.

The Kindergarten

This preschool experience for children grew out of Froebel's belief that man is essentially part of the total universe that is God. He felt that the only way for one to become one's real self, as God intended, was through the natural unfolding of the innate qualities that made up the whole person. This process should begin as soon as possible and under as natural conditions as possible. The program encouraged free activity, so that forces within the child could be released; creativeness, since man, being part of the creative God, should also create; social participation, since man must by nature act in society (a departure from Rousseau); and motor expression, which is related to activity and learning by doing.

Analysis of Educational Theories

The favorable aspects of his view of the kindergarten lie in Froebel's emphasis on the child, the view that education is growth, the recognition of the importance of activity in education, and the position that knowledge is not the end of education. Less favorable in terms of modern thought is the heavy emphasis he placed on object teaching. Froebel believed in an almost mystical way that an object could in some way create *symbolic* meaning for a child (for example, association with a ball teaches the meaning of unity). In later years the use of objects was to become a formalized and fixed part of the kindergarten curriculum. The ''unfolding of

innate qualities'' in a mystical manner has also been criticized as being unscientific.

Further Reading

For an account of Froebel see his *Autobiography* (trans. 1886). For insight into the early growth of the kindergarten in the United States see Nina C. Vandewalker, *The Kindergarten in American Education* (1908). William Boyd, *The History of Western Education* (1921; 8th ed. 1966), and James Mulhern, *A History of Secondary Education in Pennsylvania* (1933), both place the kindergarten in relation to other educational developments. □

Charles Frohman

An American theatrical producer, Charles Frohman (1860-1915) saw the theater make its transition from stock companies to the star system. Primarily a pillar of ''show business'' rather than an artistic theatrical innovator, Frohman illuminated the theater with a bright gallery of stars under his personal management.

Charles Frohman was born on June 17, 1860 in Sandusky, Ohio, the son of a traveling peddlar. Frohman loved the theater from boyhood, when as an eight-year-old he hawked souvenir programs for a local production of *The Black Crook,* America's first musical show. From there he worked his way up through virtually every level of press agentry and theatrical management.

Leaving Ohio at age 12, he went to New York City and worked successively for two newspapers, the *Tribune* and the *Daily Graphic*. His love for the theater brought him to night work selling tickets at Hooley's Theater in Brooklyn. By 1877 he was an advance man for traveling shows, most notably Haverly's Minstrels. Frohman's sharp business sense and the support of his brothers, Daniel and Gustave, enabled the three of them to take on the management of Steele MacKaye's Madison Square Theater. There Frohman devised a touring company system that changed the American theater. Frohman hit upon the idea of sending out full companies to present road versions of plays that were hits in New York.

In 1888 Frohman was an agent for playwright Bronson Howard. The playwright's latest drama, *Shenandoah,* had only managed a limited run in Boston, but Frohman saw greater possibilities in it. He borrowed money from a few theatrical colleagues and produced the play in New York, achieving a great success. To clinch his recognition as the fastest rising theatrical entrepreneur on Broadway, he signed an exclusive contract with actor-turned-playwright William Gillette to produce all of that successful author's works. Gillette would become famous for plays such as *Sherlock Holmes* (1893) and *Secret Service* (1896).

Frohman wanted as much control over his theatrical enterprises as possible, and in 1890 he took over Proctor's Theater and began his own stock company there. Three years later Frohman built his own theater, the Empire. With his brothers he became a leading theatrical impresario. By the turn of the century he was the most prominent producer in New York and London. In his transatlantic career Frohman was most successful in launching plays by English dramatists J.M. Barrie and Arthur Wing Pinero, Oscar Wilde, and Somerset Maugham. But his London theater ventures would ultimately cost him his life.

In 1895 Frohman, along with Al Hayman, Mark Klaw, Abe Erlanger, Sam Nixon, and Fred Zimmerman, formed the Theatrical Syndicate, also known as the Trust. This organization dominated the American theater from 1896 through World War I. Its alleged reason for being was to systematize haphazard theatrical booking networks across the United States, but it actually ended up exerting near total control over every aspect of theatrical production in the country. The syndicate had a majority interest in virtually every important theater in the country. Producers or performers who crossed the Trust found themselves unable to put on their plays.

The extent to which Frohman's personal influence shaped the development of the Theatrical Syndicate is disputed. His supporters maintain that he endured the high-handedness of his partners in order to present quality productions; Frohman's detractors charge him with having only a concern for projecting his own image as the ''artistic'' manager.

Many considered him a ruthless businessman who looked out only for himself, but this belies the fact that he died nearly penniless and that numerous actors and actresses were loyal to him and his management throughout their entire careers. Annie Russell, Margaret Anglin, Julia Marlowe, Otis Skinner, and Billie Burke were among the stars under his control. Maude Adams, the most popular actress of the turn of the century, literally owed her career to him (the role of Peter Pan was created for her) and went into eclipse after Frohman's death.

Even though Frohman was responsible for the proliferation of the star system, late in his career he realized that it had done much to destroy artistry in the theater. Frohman believed his great achievement had been to bring the best British plays to New York. Nonetheless, his theatrical acuity caused him to recognize that the reliance on stars made the script merely a dramatic property that was almost irrelevant because stars such as John Drew, Maude Adams, or Ada Rehan would attract crowds no matter what the play. Frohman's career lasted long enough to see later generations of his ''family'' succeed; for example, John Drew's young niece, Ethel Barrymore, emerged as a star (in the American playwright Clyde Fitch's *Captain Jinks of the Horse Marines*) in 1901.

Frohman exerted a tremendous influence on the commercial theater in the United States. He emphasized the production of new plays even though he was criticized for giving short shrift to the classics. He actively developed new stars, creating images for them and tenderly shepherding their careers. He constantly sought out untried playwrights and gave them encouragement. The financial cushion provided by the Trust enabled Frohman to profitably manipulate his theatrical system for over two decades. He created stars who created audiences for the works of Frohman's own playwrights. The controversy about his motivations and methods aside, it cannot be denied that Frohman's theatrical taste *was* respected and his concern for the theater as an institution revered.

Eager to free himself from what he considered to be prosaic origins, Frohman later in life adopted the code of behavior of an English gentleman of stiffest upper lip. His courtliness and reserve contrasted with his squat body and squinting countenance.

In 1915 his favorite playwright, J.M. Barrie, implored him to come to London to help out a faltering production. Frohman ignored warnings and sailed on the *Lusitania*. Calmly puffing a cigar as the ship was torpedoed on May 7, 1915, Frohman met his end as bravely as any stage hero, coolly intoning: ''Why fear death, it's the greatest adventure of all.'' For his epitaph Frohman asked that he be remembered as ''The man who gave *Peter Pan* to the world and *Chantecler* to America.''

Further Reading

A sympathetic biography of Frohman, *Charles Frohman: Manager and Man,* was written in 1916 by Isaac F. Marcosson and Daniel Frohman. Daniel Frohman left two volumes of memoirs, *Memoirs of a Manager* (1911) and *Daniel Frohman Presents* (1935). These have scattered references to his brother. Brooks Atkinson's *Broadway* (1970) contains an affectionate portrait of Frohman. Contemporary theater periodicals such as *Theatre, Green Book,* and *Dramatic Mirror* frequently featured articles about Frohman. □

Jean Froissart

The French priest, poet, and itinerate reporter Jean Froissart (c.1337-c.1404) is known primarily as a chronicler. During his wide travels, lodging in castles from Scotland to Italy, he recorded what he observed, leaving the best picture of 14th-century feudal life.

Jean Froissart was born in Valenciennes. Educated by and for the Church, he was later received into the priesthood, but his natural inclinations were somewhat opposed to the austerity of religious life, even though he was canon of the collegial church of Chimay and chaplain to the Count of Blois. After his arrival in England in 1361 he entered the service of Queen Philippa (she too a native of Valenciennes), wife of Edward III. His early poems and his heroic stories pleased the English court, but after the death of his protectress in 1369 he returned to Valenciennes.

Four years later Froissart was received by Wenceslas of Luxembourg, Duke of Brabant, a congenial poet who was his patron until 1384. His last patron on the Continent was the Count of Blois. From 1389 he was generally at Valenciennes or Chimay until he again left for England in 1394, where he was well received by Richard II but did not stay. Froissart was living in 1404, but the date of his death is unknown.

The poetry of Froissart fills three sizable volumes and ranges from *pastourelles,* to narrative and didactic poems, to courtly poetry. The best are *The Paradise of Love, The Pretty Buzzard of Youth,* and the long *Thornlet of Love,* on disappointments in love, and the bitter *Tale of the Florin* . His *Méliador,* in which are inserted 81 short poems of Wenceslas, contains over 30,000 lines; it is an attempt to revive the old Arthurian romance.

Froissart's *Chroniques de France, d'Engleterre et des païs voisins* (*Chronicles*) begins in 1327 and ends in 1400. His written source up to 1361 was Jean le Bel, whom he often copied directly. His main source derived from his art of getting people to tell him all they knew; no news correspondent ever equaled this medieval information magnet. Unlike Geffroi de Villehardouin and Jean de Joinville, Froissart was never involved in public affairs or military action, but he traveled and interviewed endlessly. He knew everyone and was at his best in describing the coronation of John II and the visit of Philip VI of France to Pope Benedict XII at Avignon. Indeed, the index to his chronicle constitutes a veritable ''who's who'' of western Europe for more than half a century, and yet Froissart was much more of a historian than a social reporter.

Further Reading

The only work of Froissart in English is the *Chronicles,* the classic translation is Lord Berner's, edited by William P. Ker (6 vols., 1901-1903). Two good studies in English are G. G. Coulton, *The Chronicler of European Chivalry* (1976; 1977), and F. S. Shears *Froissart, Chronicler and Poet* (1974). □

Erich Fromm

Erich Fromm (1900-1980) achieved international fame for his writings and lectures in the fields of psychoanalysis, psychology, and social philosophy. He wrote extensively on a variety of topics ranging from sociology, anthropology, and ethics to religion, politics, and mythology.

Erich Fromm was born in Frankfurt am Main, Germany, on March 23, 1900, and died in Muralto, Switzerland, on March 18, 1980. He grew up in a devout Jewish family, but abandoned religious orthodoxy early in life when he became convinced that religion was a source of division of the human race. His academic career was impressive. He studied at the Universities of Frankfurt and Munich and received his Ph.D. from the University of Heidelberg. Later, he obtained psychoanalytic training at the prestigious Psychoanalytic Institute of Berlin under the leadership of such prominent Freudian analysts as Hanns Sachs and Theodor Reik. After pursuing a brief career as a psychoanalyst he left Nazi Germany in 1934 and settled permanently in the United States. Fromm taught in various universities such as Bennington College, Columbia, Yale, New School for Social Research, Michigan State, and the Universidad Autónoma de México. In 1962 he became professor of psychiatry at New York University.

Fromm wrote more than 20 books. Some of them became popular bestsellers: *Escape from Freedom* (1942); *Man for Himself* (1947); *Psychoanalysis and Religion* (1950); *The Forgotten Language* (1951); *The Sane Society* (1955); *The Art of Loving* (1956); *Marx's Concept of Man* (1961); *Beyond the Chains of Illusion: My Encounter with Marx and Freud* (1962); *The Dogma of Christ, and Other Essays on Religion, Psychology and Culture* (1963); *Zen Buddhism and Psychoanalysis* (1960); *The Life and Work of Sigmund Freud* (1963); *The Heart of Man* (1964); *Social Character in a Mexican Village* (1970); *The Revolution of Hope* (1968); *The Crisis of Psychoanalysis* (1970); and *The Anatomy of Human Destructiveness* (1973).

A sincere and profound humanism permeates all of Fromm's writings. He was genuinely concerned with the reality of human existence and the full unfolding of man's potentialities. He searched for the essence of man, the meaning of life, and the nature of individual alienation in the modern technological world. Deeply moved by the destruction and the suffering caused by two world wars, Fromm wrote extensively on the threats of technology and

the insanity of the arms race. Faith in the future of man and the unity of humanity was the base of his humanistic vision.

Freud and Marx were the most decisive influences on Fromm's thinking. Originally Freudian in his intellectual orientation and clinical practice, he gradually grew more distant from Freudian therapeutic principles and later became a major critic of Freud. Along with Karen Horney, Harry Sullivan, and Karl Jung, Fromm was considered a Freudian revisionist and the founder of the neo-Freudian school. He rejected Freud's libido theory, the Oedipus complex, and the instincts of life and death as universally constant in the human species. Instead, he insisted on cultural variations and the influence of the larger context of history and social conditions upon the character of the individual. The concept of the unconscious and the dynamic conception of character were considered to be Freud's major achievements. The task of analytical social psychology, Fromm wrote, is that of understanding unconscious human behavior as the effect of the socio-economic structure of society on basic human psychic drives. Likewise, the character of the individual is rooted in the libidinal structure of society, understood as a combination of basic human drives and social forces. In the last analysis, Fromm rejected Freudian theory as authoritarian, repressive, and culturally narrow, enabling the individual to overcome the conflict between society and personal gratification and accept bourgeois norms.

In contrast, Fromm's admiration for Marx was complete. He considered Marx a sincere humanist who sought an end to human alienation and the full development of the individual as the precondition for the full development of society (*Marx's Concept of Man*). Marx's emphasis on the socio-economic base of society as a major determinant of human behavior was accepted as a given by Fromm. Marxism, though, needed to be completed by a dynamic and critical psychology—that is, a psychology which explained the evolution of psychic forces in terms of an interaction between man's needs and the socio-historical reality in which he lives (*The Crisis of Psychoanalysis*). Fromm never renounced his project of merging psycho-analysis and Marxism. This was his major work as a member of the Frankfurt School (The Institute for Social Research), a school committed to Critical Theory, a critique of the repressive character of bourgeois society. Psychological theory, he wrote, can demonstrate that the economic base of a society produces the social character, and that the social character produces ideas and ideologies which fit it and are nourished by it. Ideas, once created, also influence the social character and, indirectly, the socio-economic structure of society (*Socialist Humanism*).

In his popular book *Escape from Freedom* Fromm analyzed the existential condition of man. The source of man's aggressiveness, the human instinct of destructiveness, neurosis, sadism, and masochism were not viewed as sexually derived behavior, but as attempts to overcome alienation and powerlessness. His notion of freedom, in contrast to Freud and the critical theorists of the Frankfurt School, had a more positive connotation. It was not a matter of attaining ''freedom from'' the repressive character of the technological society, as Herbert Marcuse, for instance, held, but ''freedom to'' develop the creative powers of man. In *Man for Himself* Fromm focussed on the problem of neurosis, characterizing it as the moral problem of a repressive society, as the failure of man to achieve maturity and an integrated personality. Man's capacity for freedom and love, he noted, are dependent upon socio-economic conditions, but are rarely found in societies where the drive of destructiveness prevails.

In the *Sane Society* he attempted to psychologize society and culture and showed that psychoanalytic principles can be successfully applied to the solution of social and cultural problems. In a society becoming increasingly insane, he wrote, only a concern for *ethics* can restore sanity. Each person needs to develop high ethical standards in order to rejuvenate society and to arrest the process of robotization of the human being. Technological domination is destructive of human personality. Man's need to destroy, for Fromm, stemmed from an ''unlived life,'' that is, the frustration of the life instinct. Love becomes the only answer to human problems (*The Art of Loving*). He advocated a ''socialist humanism'' which in theory and practice is committed to the full development of man within the context of a socio-economic system that, by its rationality and abundance, harmonizes the development of the individual and society (*Socialist Humanism*).

In contrast to the pessimistic and deterministic conclusions of Freudian theory and the nihilistic implications of Critical Theory, Fromm functioned as a voice of conscience. He maintained that true happiness could be achieved and that a happiness-oriented therapy, through empathy, was the most successful one. He severely criticized established psychoanalysis for contributing to the dehumanization of man (*The Crisis of Psychoanalysis*). Also, consistent with his philosophy of love and peace, Fromm fought against nuclear weapons and helped organize a ''sane society'' movement to stop the insanity of the arms race.

His influence on humanistic psychology was enormous. Many later social analysts were inspired by Fromm's writings. An example would be the work of Christopher Lasch on the *Culture of Narcissism,* which continued in the United States Fromm's effort to psychoanalyze culture and society in a neo-Freudian and Marxist tradition.

Further Reading

Fromm is listed in most social science encyclopedias. For a general summary of his work, a more complete intellectual biography, and a critical assessment of his theories see: Jay Martin, *The Dialectical Imagination: A History of the Frankfurt School* (1973); Don Hausdorff, *Erich Fromm* (1972); B. Landis and E. Tauber (editors), *In the Name of Life: Essays in Honor of Erich Fromm* (1979) and ''Erich Fromm: Clinician and Social Philosopher,'' in *Contemporary Psychoanalysis* (1979); and Richard Evans, *Dialogue with Erich Fromm* (1966).

Numerous dissertations have been written on Fromm. See J. Zimmerman, ''Transcendent Psychology: Eric H. Erikson, Erich Fromm, Karen Horney, A. Maslow and Harry S. Sullivan and the Quest for a Healthy Humanity,'' Dissertation Abstracts International (1982); S. J. Dembo, ''Synthesis of Liberation: Marx-Freud and the New Left, An Examination of the

Work of W. Reich, E. Fromm and H. Marcuse,'' Ph.D. Dissertation, Rutgers University (1975); and C. E. Daly, ''The Epistemology and Ethical Theory of Erich Fromm as the Basis for a Theory of Moral Education,'' Ph.D. Dissertation, New York University (1977).

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Arturo Frondizi

Arturo Frondizi (1908-1995) was a leader of the Argentine Radical party and the first legally elected Argentine president after the fall of Peron. He sought to restore constitutional government and to promote national economic development.

Arturo Frondizi, one of 14 children of Italian immigrant parents, was born on October 28, 1908, in Paso de los Libres in the northeastern province of Corrientes. His father was a road and bridge contractor who had moved his family and business to Buenos Aires. Arturo graduated from the University of Buenos Aires with a degree in law.

While a student, Frondizi became interested in the writings of Marx, but stopped short of becoming a Communist or Socialist, joining instead the Radical Civic Union (UCR) or Radical party of President Hipólito Irigoyen shortly before his ouster in a military coup in September 1930. Refusing to receive a diploma of honor from the leader of the coup, General José Félix Uriburu, Frondizi was briefly jailed for his vociferous opposition to the overthrow of Irigoyen.

Following graduation Frondizi practiced law. He also taught law and economics and became known as a writer and journalist. Politically, Frondizi gained a degree of prominence in the intransigent, or left wing, of the UCR, which called for economic and social reforms and supported the traditional Radical policy of abstention from the polls.

During the Conservative rule of the 1930s, Frondizi was a strong advocate of the policy of electoral abstention, but reversed his position after the removal from power of the Conservatives in 1943 and the Intransigent's take over of the UCR a few years later.

Rise and Fall of Peron

In the election of 1946 which brought Juan Perón to power, Frondizi ran for political office for the first time, winning a seat in the Argentine Chamber of Deputies, to which he was reelected in 1948. Frondizi was the unsuccessful candidate for the vice presidency on the Radical ticket headed by his colleague and rival Ricardo Balbín in 1951.

As a member of Congress Frondizi was a leader of the opposition to Perón, but he supported much of Perón's social and economic program. Strongly influenced by Marxism, Frondizi was known for his commitment to economic nationalism and was quite in accord with Perón's policy to reduce foreign influence in the Argentine economy. In 1955, however, Perón, confronted with increasing economic difficulties and in need of foreign investment capital, signed a contract with the Standard Oil Company of California to exploit Argentina's oil resources. Frondizi then became one of Perón's strongest critics.

Perón was overthrown in September 1955, and a caretaker government headed by General Eduardo Lonardi was established. Politically, the country was now divided between a strong anti-Peronist element that wanted to eliminate Peronism from the political scene altogether and the still loyal followers of Perón. Lonardi, who favored an accommodation with the Peronists, was replaced within two months as provisional president by the much less conciliatory General Pedro E. Aramburu, whose government adopted a harsh anti-Peronist policy, including the dissolution of the Peronist party, and pledged to hold elections as soon as possible.

By 1957, despite political and economic difficulties, the government of Aramburu carried out its promise to hold elections, and Frondizi, who had become a severe critic of the administration of Aramburu, won the nomination as the Radical party's candidate for the presidency in the forthcoming elections. But his candidacy caused a split in the UCR which led to the formation of two separate parties, the

Intransigent Radical Party (UCRI) and the Peoples Radical Party (UCRP). Frondizi, who advocated the reintegration of the Peronists into the political life of Argentina, was the uncontested leader and presidential candidate of the UCRI, while Ricardo Balbín became the compromise leader and presidential candidate of the UCRP, which was composed of various factions and individuals sympathetic to Aramburu's anti-Peronist measures and opposed to Frondizi. Frondizi, with the support of the Peronists, whose votes he courted with a promise to restore their party to legality, won not only the presidency but also control of the national congress and all of the provincial governorships in contention.

The Frondizi Presidency

Upon assuming the Argentine presidency on May 1, 1958, Frondizi inherited a number of serious economic problems, including an unfavorable balance of trade and severe inflation. These problems prevented him from carrying out the program outlined in his earlier writings and speeches. Disregarding his previous anti-imperialist pronouncements, in July of 1958, in an action reminiscent of Peron, he granted concessions to United States and European companies for the exploration of Argentina's petroleum resources. This was an effort to make Argentina self-sufficient in petroleum production and stem the out-flow of $300 million annually for petroleum imports. He was also forced to abandon his ideas on agrarian reform and independent industrial development and to seek outside aid to solve the country's economic difficulties. In December of 1958 he agreed with the International Monetary Fund (IMF) to put into effect a controversial stabilization and development program which imposed a regime of financial austerity on the country as a condition for receiving foreign investments and foreign loans. He hoped that this would stimulate the economy and develop Argentine industry.

Forced to Call Upon Military

Frondizi's economic program met with strong resistance on the part of the urban workers, and he was confronted with an outbreak of labor unrest. Compelled to call upon the military to maintain order, Frondizi found himself increasingly dependent on the military for support of his government.

Frondizi's term in office was plagued with political unrest and repeated coup attempts. Throughout his term, Frondizi's relations with the leaders of the military were strained, largely due to their distaste for his policy towards the Peronists. They repeatedly compelled him to dismiss from governmental posts officials suspected of having Peronist sympathies.

In March 1962, in fulfillment of his promise to restore the legality of the Peronist party, Frondizi allowed the Peronists to run their own candidates for the first time since 1955 in the congressional and local elections. The Peronists won a majority of the provincial governorships, including the most important one of Buenos Aires, and more than half of the available seats in the Chamber of Deputies. The leaders of the armed forces quickly responded, demanding federal intervention to annul the electoral victory of the Peronists, arrest their leaders, and form a coalition cabinet named by the military. Frondizi yielded to military pressure to the extent of intervening in five of the provinces won by the Peronists, but failed to gain the support he needed from the other political parties to form a coalition government. The military thereupon removed Frondizi from office in March of 1962 and set up a new provisional government under the president of the Senate, José María Guido.

Supported Peronist Candidate

After leaving the Argentine presidency, Frondizi continued to play an active role in the UCRI until 1964 when he and the minority faction broke away to form the Movement for Integration and Development (MID). The new party's goals were based upon his previous program for political integration and economic development; all reference to Radicalism was dropped. Frondizi and his followers maintained an alliance with Perón, and in the elections of 1973, which opened the door for Perón's brief return to power, Frondizi supported the Peronist candidate for the presidency, Héctor Cámpora.

Frondizi's personal charisma and his policies of economic development had won him a following among the professional and managerial element of Argentina's middle sector, and he remained an important figure in Argentine politics. Frondizi was also respected as an intellectual, reputed to be widely read and an articulate speaker. He wrote several books on Argentine politics and economics. At one time it was thought he was in line to be named economic minister of the Radical party should it be returned to power. Despite speaking out on pubic issues, Frondizi never returned to anything more than marginal prominence.

Frondizi died in Buenos Aires April 18, 1995, of a heart ailment. He was 86. His wife and only daughter died earlier, and Frondizi left no immediate survivors.

Further Reading

Frondizi's role in the Radical Party and the period of his presidency is dealt with in Peter G. Snow's, *Argentine Radicalism: The History and Doctrine of the Radical Civic Union* (1965). Robert A. Potash, *The Army and Politics in Argentina, 1945-1962* (1980) provides a thorough account of Frondizi's relations with the military and his removal from office in 1962. □

Comte de Frontenac et Palluau

Louis de Buade, Comte de Frontenac et Palluau (1622-1698), was a controversial governor general of New France, architect of French westward expansion, and commander of French forces against the Iroquois and the English colonies during King William's War.

The Comte de Frontenac was born on May 22, 1622, at Saint-Germain. His grandfather was equerry to Henry IV; his father was colonel of the Regiment of Navarre and an aide to Louis XIII; and his mother, Anne Phélypeaux de Pont-chartrain, was the daughter of an influential secretary of state. Louis XIII was his godfather.

Entering the army in his teens, Frontenac campaigned during the Thirty Years War and at the age of 21 was colonel of the Regiment of Normandy. He was also a courtier, lived extravagantly, and ran up huge debts. In 1669 he obtained a lucrative appointment with the Venetian forces defending Crete against the Turks, but within 3 months he was dismissed by the commanding general. Three years later he obtained the appointment of governor general of New France.

Administrator of New France

Plagued by an irascible temper and an exalted opinion of his own capacities, Frontenac quickly quarreled with the senior officials and the clergy. Many of these disputes centered about the fur trade. The minister of marine, Jean Baptiste Colbert, was striving to keep it within bounds to prevent its crippling his plans to diversify the colony's economy, while Frontenac encouraged the expansion of the western fur trade. This brought the French into conflict with the Iroquois, who were allied with the English of New York. By 1681, however, Frontenac had carried his internal disputes to such lengths that the civil administration was disrupted, and the following year he was dismissed.

Frontenac's successors struggled to curb the Iroquois and retain control of the west, with scant success. In 1689 England and France declared war. An assault on New York, by sea and from Canada, was planned. The governor general of New France had requested his own recall, and Frontenac was reappointed. Owing to delay, for which Frontenac was not responsible, the New York expedition had to be abandoned. That winter, as a reprisal against an Iroquois surprise attack that had inflicted heavy damage, Frontenac launched three war parties against the frontier settlements of New York and New England.

These raids did not deter the Iroquois, but they enraged the English colonies. They united their forces for a land and sea attack on Canada. The overland expedition against Montreal foundered, but a New England fleet reached Quebec only to find Frontenac with the entire armed strength of the colony waiting to oppose their assault force of untrained militia. After a few days of skirmishing they gave up and sailed away.

War against the Iroquois

The colony now came under constant attack by the Iroquois, but within 2 years the Canadians had mastered the art of guerrilla warfare and began carrying the war to the enemy. The Iroquois, also under attack by the western tribes, suffered heavy losses while French strength grew with the arrival of troop reinforcements from France. The Iroquois therefore tried to split the French alliance with the western tribes by a peace offensive. Frontenac's subordinates were convinced that he was being duped when he agreed to a cessation of hostilities pending peace talks; they demanded a full-scale invasion of the Iroquois cantons.

It was then discovered that the Iroquois diplomats had informed the western tribes that the French had abandoned them and made a separate peace. They were the more easily persuaded to abandon their alliance and make peace with the Iroquois because they were disgruntled with the French for economic reasons. French traders, with Frontenac's encouragement, had pushed farther west and were trading directly with the tribes that provided the furs to the middleman tribes in the French alliance. These, in turn, resented even more that the French were supplying firearms to their ancient foes, the Sioux.

The French found themselves in a precarious position, their allies defecting, and the Iroquois, their western flank secure, now reopening their attacks on the colony. In 1696 Frontenac was forced by pressure from his subordinates to launch a major campaign against the Iroquois. This crushed their offensive spirit and disrupted their negotiations with the French allies. The following year the war ended in Europe, and the Iroquois, denied English aid, were forced to treat for peace in earnest.

Canada had escaped the military consequences of Frontenac's inept policy, but the economic consequences could not be avoided. The amount of beaver traded in the west had increased during the war until there was a surplus approaching 1 million pounds, enough to manufacture half a million hats. The beaver trade, backbone of the Canadian economy, was bankrupt. Frontenac was by no means solely

responsible for this condition, but despite repeated warnings he had done nothing to prevent it and not a little to engender it.

In civil affairs Frontenac's second administration was less turbulent than his first, but he frequently used his authority in a very despotic manner. By 1698 the minister, Louis de Pontchartrain, had become weary of excusing his kinsman's arbitrary conduct to Louis XIV. Frontenac was in imminent danger of again being recalled in disgrace. The aged governor, however, spared the King the necessity of making this decision. He was taken ill, and after making his peace with his subordinates, he died Nov. 28, 1698.

Further Reading

The most recent, and most critical, biography of Frontenac is W. J. Eccles, *Frontenac, the Courtier Governor* (1959). There are several others, all adulatory and all based on Francis Parkman, *Count Frontenac and New France under Louis XIV* (1877), a work which reflects the prejudices of the author and the values of his own society. General background studies which discuss Frontenac include Edgar McInnis, *Canada: A Political and Social History* (1947; rev. ed. 1959), and J. Bartlett Brebner, *Canada: A Modern History* (1960; rev. ed. 1970). □

Sextus Julius Frontinus

The Roman magistrate, soldier, and engineer Sextus Julius Frontinus (ca. 35-ca. 104) is known primarily as a technical writer.

Frontinus seems to have been of patrician descent, and his writings indicate that he had some knowledge of Alexandrian mathematics. In his role as magistrate, Frontinus served as *praetor urbanus* of Rome in the year 70 and as *consul suffectus* in 73. From 74 to 78 he served as governor of Britain, during which time he subdued the Silures, a powerful and warlike tribe from Wales. His instinct for public improvements, which dominated his whole career, led him to begin the construction of a public highway (Via Julia) in the conquered territory. Returning to Rome in 78, Frontinus served as *consul suffectus* in 98 and again in 100. It was during this latter period that most of his writings seem to have been composed.

Appointed *curator aquarum* (superintendent of the aqueducts) of Rome in 97, Frontinus embodied his knowledge of the water supply in a treatise, *On the Aqueducts of Rome,* a valuable source of information on the historical, legal, and technical life of the times. In this work Frontinus lists the names of the aqueducts, when and by whom they were constructed, and their size, height, and distribution, and he collects the many laws and penalties regulating their proper employment. The treatise portrays Frontinus as a faithful public servant who openly boasts that his reforms have made the city cleaner and the water and the air purer and removed the causes of pestilence which had formerly given Rome a bad reputation. In this work Frontinus shows himself aware of the relationship between the speed of outflow of water and its height.

Frontinus composed two treatises on military tactics. The first, *The Stratagems,* is a manual on military stratagems compiled from Greek and Roman military history. The book is divided into three parts—stratagems for use before the battle begins, those concerned with the battle itself, and those concerned with sieges and the raising of sieges. The other military treatise, *De re militari,* has not survived except in fragments quoted by other authorities.

Frontinus also composed a treatise on the art of surveying, of which only fragments are extant. It appears that this work was a pioneering effort in Roman surveying and that it was used as a standard authority for some years.

Further Reading

An early edition of Frontinus's work is *The Two Books on the Water Supply of the City of Rome,* translated and with explanatory chapters by Clemens Herschel (1899). A revised version of Herschel's work is *The Stratagems, and the Aqueducts of Rome,* edited by Mary B. McElwain (1925). Further information can be found in Thomas Ashby, *The Aqueducts of Ancient Rome,* edited by I. A. Richmond (1935). J. N. L. Myres, *Roman Britain* (1939), provides information on the political career of Frontinus as well as background information. □

Robert Lee Frost

Robert Lee Frost (1874-1963) was an intentionally American and traditionalist poet in an age of internationalized and experimental art. He used New England idioms, characters, and settings, recalling the roots of American culture, to get at universal experience.

Robert Frost was born in San Francisco on March 26, 1874. His father came from prerevolutionary Maine and New Hampshire stock but hated New England because the Civil War it had supported had robbed his own father of employment in the cotton mill economy. When Frost's father graduated from Harvard in 1872, he left New England. He paused in Lewistown, Pa., to teach and married another teacher, Isabelle Moodie, a Scotswoman. They moved to San Francisco, where the elder Frost became an editor and politician. Their first child was named for the Southern hero Gen. Robert E. Lee.

When Frost's father died in 1884, his will stipulated burial in New England. His wife and two children, Robert and Jeanie, went east for the funeral. Lacking funds to return to California, they settled in Salem, Mass., where Mrs. Frost taught school.

Transplanted New Englander

Robert had been a city boy, a proud Californian, and no student. Transplanted, he grew sensitive to New England's speechways, taciturn characters, and customs. He also be-

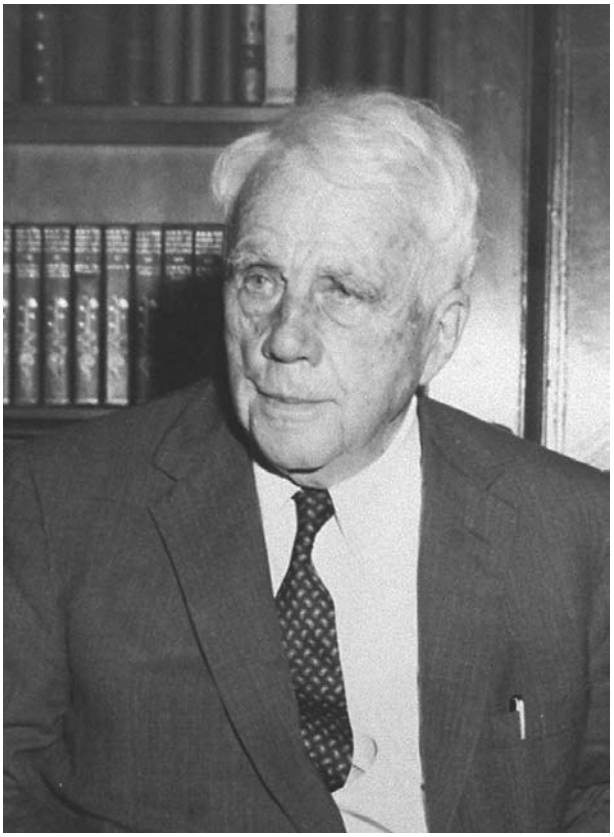

came a serious student and graduated from Lawrence High School as valedictorian and class poet in 1892. He enrolled at Dartmouth College but soon left. He had become engaged to Elinor White, classmate and fellow valedictorian, who was completing her college education. Frost moved from job to job, working in mills, at newspaper reporting, and at teaching, all the while writing poetry. In 1894 he sold his first poem, ''My Butterfly,'' to the *New York Independent*. Overjoyed, he had two copies of a booklet of lyrics privately printed, one for his fiancée and one for himself. He delivered Elinor's copy in person but did not find her response adequate. Thinking he had lost her, he tore up his copy and wandered south as far as the Dismal Swamp (from Virginia to North Carolina), even contemplating suicide.

In 1895, however, Frost married Elinor and tried to make a career of teaching. He helped his mother run a small private school in Lawrence, Mass., where his first son was born. He spent 2 years at Harvard (1897-1899), but again undergraduate study proved uncongenial. With a newborn daughter as well as a son, he tried chicken farming at Methuen, Mass., and in 1900, when his nervousness was diagnosed as a forewarning of tuberculosis, he moved his poultry business to Derry, N.H. There his first son soon died. In 1906 Frost was stricken with pneumonia and almost died, and a year later his fourth daughter died. This grief and suffering, as well as lesser frustrations in personal life and business, turned Frost more and more to poetry. Once again he tried teaching, in Derry and then in Plymouth, N.H.

Creation of the Poet

In 1912, almost 40 and with only a few poems published, Frost sold his farm and used an annuity from his grandfather to go to England and gamble everything on poetry. The family settled on a farm in Buckinghamshire, and Frost began to write. Ezra Pound, the expatriate American poet, helped him get published in periodicals, but Frost resented Pound's excessive management.

Frost published *A Boy's Will* (1913), and it was well received. Though it contains some 19th-century diction, the words and rhythms are generally colloquial and subtly simple. Written in conventional rhymed stanzas and blank verse, the poems begin in delight and end in wisdom, as Frost later said poems should. They move through various subjective moods toward modest revelations. Such poems as ''Into My Own,'' ''Mowing,'' and ''A Tuft of Flowers'' convey an inclination toward nature, solitude, and meditation, toward the beauty of fact, and toward a New England individualism that acknowledges a need for love and community.

North of Boston (1914), also published in England, is more objective, made up mainly of blank verse monologues and dramatic narratives. ''The Death of the Hired Man,'' soberly suspenseful and compassionate, with lyric moments of waiting, has more to do with the mutual understanding in a marriage than with death. ''Mending Wall'' is a bantering satire contrasting a tradition-bound farmer and his neighbor, a straight-faced tease. In ''After Apple-picking'' the picker asks quizzically whether he should settle for being plain tired or inflate his state by identifying it with the drowsiness of autumn. ''Home Burial'' and ''A Servant of Servants'' dramatize respectively a hysteria bred of loneliness and death, and the precarious sanity of a rural drudge.

North of Boston compounded the success of *A Boy's Will,* and the two volumes announced the two modes of Frost's best poetry, the lyric and the narrative. Although immediately established as a nature poet, he did not idealize nature. He addressed not only its loveliness but also the isolation, harshness, and anxiety its New England intimates had to endure. The reticence of his poetry, however, is not simply that of a taciturn New Englander; it restrains tremendous psychic and sexual forces, a violent and suicidal bent, and deep emotional needs that occasionally flashed out in his poetry and personal life.

Frost's place in literary tradition had also begun to clarify. His work led back to aspects of Thomas Hardy, Emily Dickinson, and Ralph Waldo Emerson, and Yankees Oliver Wendell Holmes, James Russell Lowell, and John Greenleaf Whittier, and to characteristics of William Wordsworth, English 18th-century meditators on landscape, John Donne, and the Latin idylls and eclogues of Theocritus and Virgil. But Frost's irony and ambiguity, his concreteness and colloquial tone, his skepticism and honesty bespoke the modern.

A Public Figure

When the Frosts returned to America in 1915, *North of Boston* was a best seller. Sudden acclaim embarrassed Frost, who had always avoided crowds. He withdrew to a small

farm in Franconia, N.H., but financial need soon compelled him to respond to demands for readings and lectures. In 1915 and 1916 he was respectively Phi Beta Kappa poet at Tufts College and at Harvard. He conquered his shyness, developing an epigrammatic, folksy platform manner that made him one of the most popular performers in America and abroad. His tall muscular body and rugged face with its pale watchful eyes became a familiar sight; as the hair whitened, the face grew craggy, and the body thickened, those eyes remained the same.

From Frost's talks, his few published essays, and his poems, the outline of a poetic theory emerged. He strove for the sound of sense, for the colloquial, for a tension between the natural rhythm of speech and the basic iambic meter of English verse. He felt that the emotion that began a poem should generate a form through likenesses and contraries and lead to a clarification of experience. This was the way to spontaneity and surprise.

Mountain Interval (1916) brought together lyrics and narratives. The five dramatic lyrics of ''The Hill Wife'' look at a marriage dying on a solitary farm. On the other hand, ''Meeting and Passing'' uses a few vivid images to infuse a courtship walk with the promise of joy. The hilarious slide in ''Brown's Descent'' and the youthful tree-swinging of ''Birches'' (although its exuberance is restrained from hyperbole by ''matter of fact'') are countered by the deadly accident of ''Out, Out—.''

In 1917 Frost became one of the first poets-in-residence on an American campus. He taught at Amherst from 1917 to 1920, in 1918 receiving a master of arts, the first of many academic honors. The following year he moved his farm base to South Saftsbury, Vt. In 1920 he cofounded the Bread Loaf School of English of Middlebury College, serving there each summer as lecturer and consultant. From 1921 to 1923 he was poet-in-residence at the University of Michigan.

Frost's *Selected Poems* and a new volume, *New Hampshire,* appeared in 1923. For the latter Frost received the first of four Pulitzer Prizes. Though the title poem does not present Frost at his best, the volume also contains such lovely lyrics as ''Fire and Ice,'' ''Nothing Gold Can Stay,'' and ''To Earthward.'' In ''For Once, Then Something'' Frost slyly joshes critics who ask for deep, deep insights; and in the dramatic narrative ''The Witch of Coös'' he turns a rustic comedy into a grotesque story of adultery and murder. ''Two Look at Two'' dramatizes a hushed encounter between human lovers and animal lovers.

Frost returned to Amherst for 2 years in 1923 and to the University of Michigan in 1925 and then settled at Amherst in 1926.

West Running Brook (1928) continued Frost's tonal variations and mingling of lyrics and narratives. The lyric ''Tree at My Window'' appeared along with ''Acquainted with the Night,'' a narrative of a despairing nightwalker in a city where time is ''neither right nor wrong.'' The title poem, recalling John Donne, is a little drama of married lovers and their thoughts upon a stream that goes ''by contraries,'' a stream that itself contains a contrary, a wave thrown back against the current by a rock, a ''backward motion toward the source'' that emblems the lovers' own tendency.

Frost visited England and Paris in 1928 and published his *Collected Poems* in 1930. In 1934 he suffered another excruciating loss in the death of his daughter Marjorie. He returned to Harvard in 1936 and in the same year published *A Further Range.*

This volume contains considerable social comment, but in the context of a worldwide depression some of it seemed oversimplified and untimely. ''Two Tramps at Mud Time,'' however, puts men's need, and therefore right, to work in dramatically personal terms. ''The Drumlin Woodchuck'' recommends a distrustful defensiveness in order to survive for love; and ''Departmental,'' another fable, satirizes bureaucracy through the antics of ants. ''Build Soil—A Political Pastoral'' recalls Virgil's First Eclogue. Frost's character Depression Tityrus declares, ''I'd let things take their course And then I'd take the credit.'' Among the shorter pieces, several speak of inadequacy, disillusion, or malevolence—''Desert Places,'' ''Neither Out Far Nor In Deep,'' ''Provide, Provide,'' and ''Design.''

Later Work and Personal Tragedy

Honors, forebodings, and tragedies continued to crowd in on Frost. Because of his weak lungs, his doctor ordered him south in 1936, and thereafter he spent his winters in Florida. Frost served on the Harvard faculty during 1936-1937 and received an honorary doctorate. After his wife died of a heart attack in 1938, Frost resigned from the Amherst faculty and sold his house. That same year he was elected to the Board of Overseers of Harvard College. In 1939 his second *Collected Poems* appeared, and he began a 3-year stay at Harvard. In 1940 his only surviving son committed suicide.

A Witness Tree (1942) included the lyric ''Happiness Makes Up in Height for What It Lacks in Length'' and ''Come In,'' in which the speaker prefers the guiding light of stars to the romantic dark of the woods and the song of an unseen bird. *Steeple Bush* (1947) contained the beautiful elegy of decay ''Directive.'' The monologist visits an abandoned village where he used to live and, through allusions to the Holy Grail, converts the visit into a journey back toward a source, a stream beside which he administers communion to himself: ''Drink and be whole again against confusion.''

In 1945 Frost essayed something new in *A Masque of Reason,* a verse drama, too chatty for the stage. A modernization of the biblical story of Job, it is theistic and sets forth good-humoredly the Puritanic conviction that man, with his finite mind, must remain separate from God. *A Masque of Mercy* (1947), a companion verse drama based on the story of Jonah, has a heretical or individualistic air about it but still comes out essentially orthodox, suggesting that man with his limited knowledge must try to act justly and mercifully, for action is his salvation if it complies with God's will. ''Nothing can make injustice just but mercy.''

Frost's *Complete Poems* appeared in 1949, and in 1950 the U.S. Senate felicitated him on his seventy-fifth birthday. In 1957 he returned to England to receive doctoral degrees from Oxford and Cambridge. On his eighty-fifth birthday the Senate again felicitated him. In 1961, at the inaugura-

tion of John F. Kennedy, Frost recited ''The Gift Outright,'' the first time a poet had honored a presidential inauguration. A final volume, *In the Clearing,* appeared in 1962.

On Jan. 29, 1963, Frost died in Boston of complications following an operation. He was buried in the family plot in Old Bennington, Vt. His ''lover's quarrel with the world'' was over.

Further Reading

Lawrence R. Thompson has completed the first two volumes of an official Frost biography, *Robert Frost,* vol. 1: *The Early Years, 1874-1915* (1966), and vol. 2: *Years of Triumph* (1970). A useful critical biography is Philip L. Gerber, *Robert Frost* (1967). Margaret Bartlett Anderson provides an informal view in *Robert Frost and John Bartlett: The Record of a Friendship* (1963). An interesting biography by a friend is Louis Mertins, *Robert Frost: Life and Talks-Walking* (1965). An account of Frost's trip to the Soviet Union is Franklin D. Reeve, *Robert Frost in Russia* (1964).

Two sound introductions are Lawrence R. Thompson, *Fire and Ice: The Art and Thought of Robert Frost* (1942), and Sidney Cox, *A Swinger of Birches* (1957). The poet Amy Lowell includes a discussion of Frost in *Tendencies in Modern American Poetry* (1917). Reuben A. Brower concentrates on poetic criticism in *The Poetry of Robert Frost* (1963). More specialized studies are John F. Lynen, *The Pastoral Art of Robert Frost* (1960); James M. Cox, ed., *Robert Frost: A Collection of Critical Essays* (1962), which contains varied critical assessments of Frost; and James R. Squires, *The Major Themes of Robert Frost* (1963). □

James Anthony Froude

The English historian James Anthony Froude (1818-1894) specialized in Reformation and Tudor studies. His work is characterized by vivid description and an orderly narrative style.

James Froude was born in Dartington, Devon, on April 23, 1818. He was educated at Westminster and Oriel colleges, Oxford, and was elected fellow of Exeter College, Oxford, in 1842. He joined the High Church movement at Oxford and helped John Henry Newman with his *Lives of the English Saints*. He became disillusioned with the High Church party after 1845, and, influenced by the ideas of Thomas Carlyle, his religious views shifted toward Protestantism. He resigned his fellowship in 1849.

The first two volumes of Froude's *History of England from the Fall of Wolsey to the Death of the Spanish Armada* appeared in 1856, with the remaining 10 volumes completed by 1870. In this work, which altered the whole direction of Tudor studies, Froude condemned the scientific treatment of history, for he saw history as a great drama with emphasis upon personalities. Unlike his historical predecessors, he portrays Henry VIII as a hero of considerable historical importance and Elizabeth I as a weak and uncertain ruler. The Reformation he saw as a struggle of the forces of liberty against the forces of darkness, as represented by the Roman Catholic Church. He viewed the Anglo-Catholic revival of the 19th century as a later clash between the same forces.

In *The English in Ireland in the 18th Century* (1872-1874) Froude continued to show his admiration for strong rulers and strong government. This work was anti-clerical and anti-Irish. He played down English atrocities and attempted to show that English efforts to conciliate the Irish had been futile. His admiration for heroic figures was also shown in his work glorifying imperialism, *Life of Caesar* (1879), and in his further defense of Henry VIII, *Catherine of Aragon* (1891).

At his best Froude presented impressive and powerful accounts of history, laying before the reader a picture of the past magnificently conceived and painted. His descriptive style was most notable in his shorter essays, *Short Studies on Great Subjects* (1867-1882). However, his inaccurate use of documents brought ridicule from other historians, notably Edward Freeman. Froude's later work was devoted chiefly to a biography of Thomas Carlyle (4 vols., 1882-1884) and a collection of Carlyle's papers (2 vols., 1881).

Froude returned to Oxford in 1892 as regius professor of modern history. He died at Kingsbridge, Devon, on Oct. 20, 1894.

Further Reading

The best book on Froude is Waldo Hilary Dunn, *James Anthony Froude: A Biography* (2 vols., 1961-1963), which is based on family papers discussing Froude's controversial nature. Her-

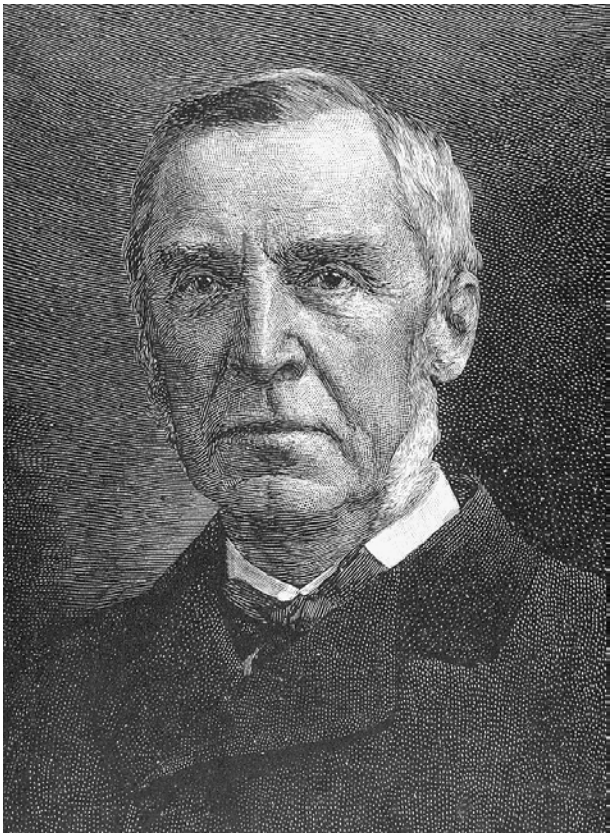

bert W. Paul, *The Life of Froude* (1905), is a biographical sketch. Lytton Strachey, *Portraits in Miniature, and Other Essays* (1931), identifies Froude as a mid-Victorian personality strongly influenced by Carlyle. □

Mikhail Vasilievich Frunze

The Soviet military leader Mikhail Vasilievich Frunze (1885-1925) reformed the Red Army and guided the militarization of the former U.S.S.R.

Mikhail Frunze was born on Feb. 2, 1885, in Pishpek (renamed Frunze), Kirghizia, the son of a medical orderly. He attended the St. Petersburg Institute of Technology and joined the Bolshevik party in 1904. He was an active party member, and his revolutionary ardor earned him a sentence of 8 years at hard labor.

During the civil war years Frunze distinguished himself, first against Adm. A. V. Kolchak on the eastern front in 1919 and later against Gen. P. N. Wrangel on the southern front in 1920. In what was perhaps the most brilliant military victory of the civil war, Frunze ordered his men to wade through the shallow sea of the narrow Perekop Isthmus past Wrangel's sleeping White Army. Cannon, men, and cavalry all floated silently by the enemy, and in the morning Wrangel's men were dumb-founded to find themselves surrounded by the Red Army.

Frunze conceived the ''unitary military doctrine,'' combining ideology, determination, and aggressiveness in the promotion of world revolution. In January 1921, 2 months after the close of the civil war, Frunze astounded war-weary Russia by calling for total Soviet militarization for the war of the future. In June 1925 the U.S.S.R. Congress of Soviets passed the momentous law ordering the total economic mobilization of the Soviet state. The continual growth of his program of peacetime preparedness played no small role in enabling the U.S.S.R. to become one of the world's greatest military powers.

Frunze was appointed deputy commissar for military affairs in March 1924 and succeeded Leon Trotsky as commissar for military affairs in January 1925. His influence on the development of the Red Army was of decisive importance, as he proceeded to regularize the military organization. He was responsible for the circulation in November 1924 of a declaration that defined the duties of both the military commanders and the political commissars, thus resolving the difficult problem of the unity of command. Field-service regulations were redrafted, and he systematized the duties of the conscript in a recruitment law that served as the basis of all such subsequent legislation until 1936. Frunze believed in the importance of a sound officers' corps and stimulated the development of a countrywide network of advanced military schools.

This rise in the military was paralleled by Frunze's ascent in the party. In 1921 he was elected to the Central Committee, and in 1924 he was made a deputy member of the Politburo.

The circumstances surrounding Mikhail Frunze's premature death on Oct. 31, 1925, are rather mysterious. Stalin summoned Frunze to Moscow, where he was ordered to undergo surgery for cancer, from which he never recovered. His successor as commissar was Stalin's old friend K. E. Voroshilov.

Further Reading

A recent biography of Frunze is Walter Darnell Jacobs, *Frunze: The Soviet Clausewitz, 1885-1925* (1970). Another excellent source is John Erickson, *The Soviet High Command: A Military-Political History, 1918-1941* (1962). See also Michel Gardner, *A History of the Soviet Army* (1959; trans. 1966). □

Elizabeth Fry

Elizabeth Fry (1780–1845) was a British reformer and Quaker lay evangelist, who worked for prison reform, particularly to relieve the physical misery and moral degradation of women prisoners.

An evangelist who relied on prayer and Bible-reading to inculcate virtue, Elizabeth Fry epitomized the reformer inspired by religious motives. She also relied on her access to the politically powerful, an advantage she enjoyed as a member of a well-connected Quaker family and enhanced by the celebrity status that she quickly attained through her prison visits. Her work on behalf of women prisoners caught the popular fancy, and she enjoyed a prestige in her country and in other European countries that few women in a society ruled by men could match. On the other hand, England soon rejected her approach to prison reform.

People worried about the increase in crime that had started with the Industrial Revolution; it had increased even more after the end of the long wars with France brought extensive unemployment. A combination of the 18th-century Enlightenment critique of traditional institutions and a humanitarianism largely rooted in Evangelical (and Quaker) religion encouraged a fresh look at crime and punishment.

Fry inspired confidence as a devout, motherly woman of unquestionable sincerity. Her prison visits belonged to a tradition of well-off, benevolent women visiting the unfortunate, a kind of unpaid social work. Helping women prisoners appeared to be a respectable philanthropy for pious women with time, energy, and money to spare. Although the Society of Friends had an English membership of less than 20,000 during Fry's lifetime, Quaker women took a disproportionate role in charity and reform.

Elizabeth Fry was born into a happy, prosperous family, the Gurneys, at Norwich in eastern England, blighted only by the early death of her mother. Her father's relaxed Quakerism abandoned many of the restrictions identified with that religion, such as the requirement to wear only

simple clothing and to avoid worldly society. She grew up enjoying fashionable parties and dances that earlier Quakers would have avoided. Some of her sisters would eventually withdraw from Quakerism to join the state Anglican Church, and her banker brothers would greatly add to the family riches.

Fry was in her teens in 1798 when an American member of the Society of Friends attacked the luxurious ''gayness'' of the local Quakers and awakened in Fry a sense of God that began her conversion to a strict Quakerism. This was not the common Evangelical conversion experience—a realization of guilt, followed by a sense of God's forgiveness—but instead a mystical communion with God. She never desired religious ceremonies or theology or a highly organized church. Her religion was a very personal one, founded on silent meditation, aided by the reading of the Bible, that sometimes led to informal but eloquent sermons. Virtually alone among religious denominations of the early 19th century, the small Society of Friends allowed women and men an equal right to speak at religious services because of the Quaker principle of direct inspiration.

Fry gradually adopted the strict Quaker policies on dress and Quaker peculiarities of speech (such as saying ''thee'' and ''thou'' instead of ''you''). She became what contemporaries called a plain Friend. By 1799, she rejected singing as a distraction from true piety. (Her younger brother Joseph John Gurney followed her in reviving many of the old distinctive practices of the Quakers that separated them from other people; although as the leader of the Evangelical Quakers, he encouraged good relations with all Evangelical Protestants.)

After her father's death in 1809, Fry began to speak at Quaker meetings and was recognized officially as a full minister two years later. Her marriage in 1800 to a London Quaker, Joseph Fry, delayed her wider public career; she bore ten children between 1801 and 1816 (and an 11th in 1822).

Although at the urging of an American Quaker she had visited Newgate Gaol (jail) in London during 1813, it was at the end of 1816 that Elizabeth Fry began her systematic work as a prison reformer. She visited many prisons in the British Isles during the following years, but she made her special mission the reform of the women imprisoned in Newgate. Approximately 300 women and children were crowded in a women's ward comprising 190 square yards. Hardened criminals guilty of serious crimes were mixed with those jailed for minor offenses. Children lived in the prison with their mothers, in rags, filth, and idleness. As the prison furnished no uniforms, many poverty-stricken women existed half-naked. Prison policy combined occasional brutality with a permissiveness that allowed inmates considerable freedom—tolerating drinking and fighting—and made no attempt at rehabilitation, such as training the women for jobs outside prison walls.

In 1817, Fry organized the Association for the Improvement of Female Prisoners in Newgate. Two members visited the prisoners every day to read the Scriptures aloud. When Fry read from the Bible (and preached) at Newgate, so many people wanted to attend that the London magistrates authorized her to issue tickets. Association members adopted a personal approach toward women prisoners and tried to gain their active cooperation through kindness and persuasion. Fry's association put the women prisoners to work, sewing and knitting, under the supervision of prisoner monitors. With a prisoner as the instructor, it also organized a school for the women (and their children) to teach them to read the Bible. One of Fry's rules for the Newgate women declared ''that there be no begging, swearing, gaming, card-playing, quarrelling, or immoral conversation.''

Fry's work was not confined to Newgate. In 1818, she made a tour of prisons in northern England and Scotland with her brother Joseph John Gurney, described in a book published under his name, *Notes on a Visit Made to Some of the Prisons in Scotland and the North of England in Company with Elizabeth Fry.* Middle-class ladies' committees sprang up to visit prisons all over the country. In 1821, they joined together as the British Ladies' Society for Promoting the Reformation of Female Prisoners.

Fry was an activist, not in most respects an original thinker. Ironically, most of her ideas resembled that of Jeremy Bentham, an earlier prison reformer who often is contrasted with Fry because he despised religion. Like Bentham, Fry favored classifying prisoners (in contrast to the prevalent mixing of all types), providing productive work for them, and establishing healthful living conditions. Her more distinctive opinions favored the employment of matrons to supervise women prisoners, rejected capital punishment (and flogging) in principle, minimized the role of unproduc-

tive hard labor such as working the treadmill, and repudiated bread-and-water diets. She tried, with modest success, to mitigate the sufferings of the women sentenced to transportation to Australia, a form of penal exile. Above all, she insisted that women criminals could be redeemed.

For a few years, Fry had the ear of Cabinet ministers and parliamentary committees, but she soon lost her influence. Overestimating what she could do, she offended those whom she wanted to persuade. This was the case in 1818 when she lobbied the Home Secretary, Lord Sidmouth, to stop the execution of a Newgate prisoner.

By 1827, when she published the short book *Observations on the Visiting, Superintendence and Government of Female Prisoners,* based on her practical experience, her time of importance had already passed. She continued to argue for the importance of local ladies' committees; the influence of public-spirited women was needed to supplement and correct the laws and regulations established by men. For the prisoners themselves, she urged the women visitors to show a spirit of mercy: ''Great pity is due from us even to the greatest transgressors among our fellow-creatures.''

Fry lost prestige (and money for her prison charities) when her husband's businesses failed in 1828. As a bankrupt, he was excluded from the Society of Friends, and the Fry family became dependent on the financial generosity of the wealthy Gurneys.

By the mid-1820s, other prison reformers increasingly advocated policies contrary to Elizabeth Fry's. Many Quakers (including two of her brothers-in-law) were prominent in the Society for the Improvement of Prison Discipline and the Reformation of Juvenile Reformers (founded in 1818), but after a brief period when it supported her, the Society lobbied for a centralized professional prison administration and detailed bureaucratic rules that left no place for the visits of ''meddlesome'' ladies' committees. Fry's rivals campaigned for the harsh prison policies pioneered in the United States at Philadelphia, such as solitary confinement and exhausting hard labor. These principles became law when Parliament adopted the Prison Act of 1835.

Although lacking any practical influence, Fry remained a celebrity, particularly on the continent of Europe. Acclaimed in 1838 and 1841 when she visited France and the German states, she was also honored in 1842 by the king of Prussia who visited her Bible-reading at Newgate and lunched at her home.

Two years after Elizabeth Fry died in 1845, two of her daughters published a *Memoir of the Life of Elizabeth Fry with Extracts from her Journal and Letters,* an abridgment in two volumes of her 44 volumes of handwritten journals. The *Memoir* sought to make Fry a saint and left out whatever the daughters regarded as not fitting that image. Until 1980, Fry's biographers failed to read the original journals.

Fry was not the perfect woman that her daughters presented. She embodied many contradictions. She adhered to a strict Quakerism that required plain living and the rejection of worldly vanities; yet, as some fellow Quakers grumbled, her simple clothes were cut from expensive fabrics, and she rejoiced in her opportunities to mingle with politicians, aristocrats, and royalty. Nothing was more important for her than her religion, yet, to her great anguish, she failed to nurture a commitment to Quakerism among her children, nearly all of whom left the Society of Friends when they grew up.

Despite her limitations, Elizabeth Fry deserves to be remembered as a genuinely good woman, as her contemporaries acknowledged, and a much wiser one than the men who belittled her as a naive amateur realized. In the early 19th century, women reformers were loved more often than they were respected. Although far from perfect, Fry's philosophy of prison reform avoided numbing bureaucracy and dehumanizing brutality and encouraged the participation of members of the general public in the conduct of prison life.

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William Henry Fry

William Henry Fry (1813-1864) was the first American to compose a publicly performed grand opera, a critic, and an early champion of American composers.

William Henry Fry was born in Philadelphia on Aug. 10, 1813, son of the publisher of the *Philadelphia National Gazette.* He is said to have learned to play the piano by listening to instructions given his elder brother. He began formal study of harmony and counterpoint early in the 1830s with a Paris Conservatory graduate in Philadelphia. In 1836 Fry became secretary of the Philharmonic Society (organized 3 years earlier) and began his career as a music critic, reviewing concerts and writing articles for his father's newspaper.

In 1841 Fry completed *Aurelia the Vestal,* an opera he had worked on some 4 years. When attempts to have it produced failed, he turned his attention to *Leonora,* which was to become his best-known work. This opera, with a libretto adapted from a play by Edward Bulwer-Lytton, had its world premiere on June 4, 1845, in Philadelphia. It ran

for 12 performances and was well enough regarded by the Seguin Opera Company to warrant a four-performance revival the next year.

Fry himself did not witness the revival, since he had departed for Europe as regular correspondent for the *Philadelphia Public Ledger* and the *New York Tribune* early in 1846. He remained abroad, mostly in Paris, for more than 6 years, returning to America in 1862 as political and general editor, as well as music critic, of the *New York Tribune*.

In New York, Fry gave a remarkable series of lectures on music; in the last he bitterly attacked Americans for their indifference to their own composers, emphasizing the need to encourage homegrown creators.

A high point in Fry's career came in 1853, when Louis Antoine Jullien's orchestra played three of his symphonies: *A Day in the Country, The Breaking Heart,* and *Santa Claus*. At his farewell benefit of May 31, 1854, Jullien performed yet another, *Childe Harold*. Fry's most notable orchestral achievement was perhaps the overture to *Macbeth,* completed in 1862.

A considerably revised version of *Leonora* with Italian text was presented at the Academy of Music in New York in 1858 with indifferent success. Another opera, *Notre Dame de Paris,* was produced in Philadelphia in 1864. Fry also composed a *Stabat Mater,* a Mass, and shorter compositions. He died in Santa Cruz, West Indies, on Dec. 21, 1864.

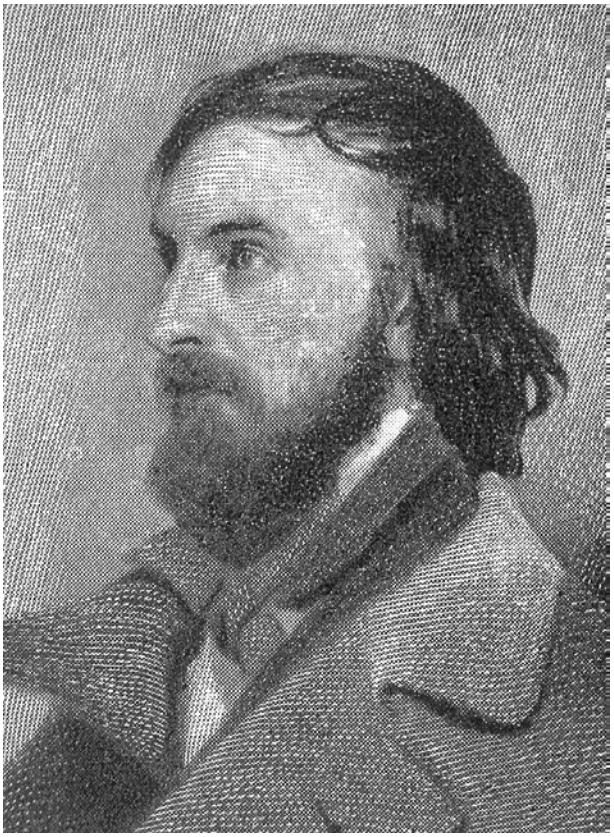

Further Reading

William T. Upton, *William Henry Fry: American Journalist and Composer-Critic* (1954), is an adequate full-length treatment. A chapter in Irving Lowens, *Music and Musicians in Early America* (1964), is devoted to Fry's nationalism. The biographical sketch in Frédéric Louis Ritter, *Music in America* (1883), was furnished by one of Fry's brothers. The most detailed account of Fry in a standard music history is in John Tasker Howard, *Our American Music: A Comprehensive History from 1620 to the Present* (1931; 4th ed. 1965). □

Northrop Frye

Northrop Frye (1912-1991) was a Canadian literary scholar. His literary theories, which outlined a science of literary criticism based on a core of identifiable mythic forms, had unusual importance internationally, particularly in the late 1950s to late 1970s.

Herman Northrop Frye was born in Sherbrooke, Quebec, on July 14, 1912. After the failure of his father's hardware business, his family moved to Moncton, New Brunswick, where he completed his primary and secondary education. His skill as a typist brought him to Toronto to compete in an Underwood-sponsored contest in 1929. He enrolled in Victoria College of the University of Toronto.

While still an undergraduate, he developed a deep fascination with the complex poetic prophecies of William Blake, particularly *Milton, The Four Zoas,* and *Jerusalem,* considered by many scholars to be the product of an eccentric, possibly insane, visionary. In Frye's first year of graduate work, in which he took concurrent training as a minister for the United Church of Canada (primarily Methodist), Frye decided to write a definitive book on Blake which would break Blake's difficult symbolic code. This near obsession sustained him through two unhappy years of graduate work at Merton College, Oxford, where he studied with poet Edmund Blunden in 1936-1937 and 1938-1939, after which he taught English at Victoria College for over four decades.

Ten-Year Labor on Blake

Heavily influenced by British scholars of myth, particularly James Frazer, he worked diligently on the Blake book from 1934 to 1945, finally producing *Fearful Symmetry*. Published in 1947, it is still considered the definitive reading of Blake. It shows that Blake's poetic universe was not psychotically personal but had close affinities with other major poetry. Basically Frye proposed that all literature fit into a grand apocalyptic pattern of heaven and hell. Aspects of literary expression such as tragedy (the Fall), irony (unrelieved hell), romance (resurrection), and comedy (communal reconciliation) form an interconnected circular

pattern analogous to the Last Judgment or the wheel of fortune motifs common in medieval art.

Because Frye considered that the ideas he developed through Blake were unusually relevant to literary theory generally, he wrote a series of articles in the early 1950s suggesting how academic critics and students of literature could greatly improve their comprehension of their subject. He suggested the development of a standard symbolic and rhetorical terminology similar to that of musical studies. He spurned any evaluative, aesthetic factors as too subjective. Although Frye himself primarily studied Shakespeare, Milton, Blake, Yeats, T. S. Eliot, and Wallace Stevens, he considered all literature relevant, including folk tales, detective novels, and science fiction. He combined his ideas for the reform of literary studies in *Anatomy of Criticism* (1957), probably the most influential book of criticism written in English in the 20th century. It has been translated into many languages.

Shaped Literature Teachings

While important, the *Anatomy of Criticism* is a difficult book intended for professional scholars. Frye produced a much simpler book for general readers, *The Educated Imagination,* in 1963. He also developed a strong populist interest in the 1960s in reforming the way literature was studied and taught in the schools. A major New York publisher produced a series of readers for grades seven to 12, *Uses of the Imagination,* based on Frye's ideas. Two college anthologies were also developed.

Found Bible Influenced Literature

While Frye hoped to write a sequel to the *Anatomy of Criticism,* he became too busy with the practical implications of his ideas to concentrate on it. In 1971 he finally settled on a book on the Bible's influence on English literature as a third major work. As with his first two major books, he took a decade to produce *The Great Code* (1982), and, like the others, it was both controversial and bestselling in university circles. It was even number two on the Canadian non-fiction bestselling list for six weeks. Frye's basic point was that the Bible has provided the basic patterns of symbolism and imagery for nearly all of the literature of western cultures. As a result, the Bible must be carefully read and studied by all students of literature. Frye then began work on a sequel, *Words with Power* (1990), showing how English literature has heavily borrowed its structural forms from the Bible.

Words with Power was the last of forty books of literary criticism written by Frye. The work is a study of the relationship of Biblical language to the language and thought of mythology, literature, and everyday life. ''In the course of this book, as he reverses direction from secularizing sacred scriptures to spiritualizing secular ones, his own language moves from the descriptive, the conceptual and the rhetorical to the language of proclamation and prophecy,'' wrote Steven Marx of Cal Poly University. ''This confirms a sense that he is returning to his early vocation as a preacher and also suggests that like the authors he prefers, in interpreting the Bible, Northrop Frye is remaking it his owns.''

Prolific in Later Years

In addition to *Words with Power,* a large volume of Frye's work met the public following *The Great Code,* including *Divisions on a Ground* (1982), *The Myth of Deliverance: Reflections on Shakespeare's Comedies* (1983), *Northrop Frye on Shakespeare* (1986), *No Uncertain Sounds* (1988), *Northrop Frye on Education* (1988), *Myth and Metaphor: Selected Essays 1974-1988* (1990), *Reading the World-Selected Writings 1935- 1976* (1990), and *The Double Vision* (1991). *A World in a Grain of Sand: Twenty-two Interviews with Northrop Frye* was published in 1991.

Intellectual but Humane

Frye died in Toronto Jan. 23, 1991 of an apparent heart attack following a recent diagnosis of cancer. He was 78. Writing in *America,* July 6, 1991, on the occasion of Frye's death, former student John P. McIntyre remembered the professor's ability for ''showing off his students, letting them know that they really were better than they knew.

''As a teacher, he basically made sense. Not only could he put things together effortlessly, but in the doing he easily persuaded us of its rationale.'' McIntyre seems to credit this to Frye's methodical approach to analyzing literature. ''Frye, the teacher, insisted that the study of literature provided a structure of knowledge no less systematic than the multiplication or periodic table. He approached literature deductively by using myth, patterns of imagery and genres. But he also approached literature inductively by talking about stylistics.''

Reviewer John Bemrose, writing in *Maclean's* on *The Correspondence of Northrop Frye and Helen Kemp,* discovered a side of Frye his students could not have known—that which nurtured the romance with his wife that lasted from their first meeting in 1931 until her death in 1986. ''With their wit, robust energy, lovingness and playful brilliance, these love letters are among the most fascinating ever published in this country—and should banish forever the notion of Frye as an intellectual iceberg.'' Reviewing *Northrop Frye: A Biography,* also for *Maclean's,* Bemrose wrote, ''Frye's works often seem so much the product of a brilliantly functioning mind that it is easy to forget there is a struggling human behind them.''

To honor Frye and his work, The Northrop Frye Centre was established in 1988 at Victoria University in the University of Toronto. The goals of the centre are to encourage research in the human sciences and the dissemination of humanist scholarship. The centre offers a fellowship program as well as programs by which scholars may become visiting fellows or associates of the centre. *The Collected Works of Northrop Frye* is expected to be published by the University of Toronto Press in 32 volumes. Drawing on the vast collection of Frye's papers in the Pratt Library of Victoria College, the collection will include an extensive selection of unpublished works, diaries, letters, early essays, speeches, fiction, and notebooks.

Further Reading

While Frye was a notable prose stylist, his writing is conceptually dense and difficult. General readers can approach Frye best through *The Educated Imagination* (1963) or *The Modern Century* (1967). Robert D. Denham prepared a bibliography (1973) and wrote an analysis of *Anatomy of Criticism, Northrop Frye and Critical Method* (1978).

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Fuad I

Fuad I (1868-1936) was the first king of modern Egypt. He assumed power in 1917 as sultan of Egypt, signifying the legally subordinate position of Egypt within the Ottoman Empire.

On March 26, 1868, Ahmed Fuad was born in Giza, the youngest son of Ismail Pasha, the notorious khedive of Egypt. Ismail Pasha's policies of modernization and Europeanization ultimately led to the bankruptcy of Egypt, the increasing intervention of European powers in Egyptian affairs, the outbreak of the first Egyptian revolution in 1879, and the consequent prolonged British occupation of the country. Upon his deposition in 1879 Ismail was accompanied by members of his immediate family into exile in Italy, where Fuad was brought up and educated. As a result, he acquired considerable knowledge of European affairs and proficiency in several languages.

Fuad returned to reside permanently in Egypt in the 1890s and began his education in Egyptian politics as aide-de-camp to Khedive Abbas II. This was a period in which the British administrator Lord Cromer exercised autocratic power and official Egyptian rulers were in effect subordinate to him. The rising Egyptian national movement seeking the liberation of the country from external control was gathering momentum, but Fuad learned the necessity of reconciling Britain's interests with Egypt's national aspirations. Two things affecting Fuad deeply during this period were the recognition of Britain's ascendancy in Egyptian affairs, and a tendency to utilize methods of ruling and administration that were autocratic. These were to play an important role in his discharge of his constitutional functions once Egypt was declared an independent sovereign state.

Egypt Independent

In 1917 Fuad assumed power as sultan, and barely 2 years later Egypt's second revolution broke out, this time led by Egypt's national hero and statesman Saad Zaghlul. Fuad apparently took no part in the uprising or in the political discussions that ensued between the nationalists and the British occupation. The outcome of that revolution compelled the British to grant Egypt nominal independence in 1922 and to conclude a treaty of alliance and friendship between them. Thus the way was paved for the drafting and ratification of an Egyptian constitution promulgated by royal decree on April 19, 1923, and for Fuad's accession as king of Egypt.

Though Egypt theoretically became a constitutional monarchy, the Egyptian constitution vested considerable powers in the king. Fuad could and did initiate legislation, convene and dissolve the Parliament, and actively interfere in the civil and military affairs of the state. His tendency toward autocratic control and the need for a manipulatable supreme power as perceived by Britain led to his perennial clash with nationalist forces in the country led by the newly organized populist party, the Wafd. From 1923 until his death the political struggle in Egypt was essentially between the palace, frequently supported by the British embassy and military presence, and the Wafd party, representing the interests of the Egyptian people.

Constitutional Crisis

This struggle led to the dissolution of the Egyptian Parliament, dominated by the Wafd, in 1930, and the abolition of the first constitution and its replacement by another—again by royal decree—in the same year. The Parliament ''elected'' in 1931 in accordance with the new constitution was boycotted by the nationalist forces, and its unrepresentativeness was so blatant that considerable social and political discord emerged. Tension and autocratic rule ultimately resulted in counterpressures, and in 1934 the royal constitution was dropped in favor of the one of 1923.

New elections brought the Wafd back to power. During his last year Fuad, along with other national forces, concentrated his energy on revising the treaty relationship between Egypt and Britain, and the negotiations initiated by him and his Egyptian supporters finally paved the way for the conclusion of a more favorable treaty between Britain and Egypt which was signed by Farouk, Fuad's successor, in 1936.

Farouk was Fuad's only son and the fruit of his second marriage, to Nazli, in 1919; Fuad's daughter Fawziyyah was the first wife of the shah of Iran and was divorced in 1948. Fuad died on April 25, 1936.

Further Reading

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Sir Vivian Fuchs

Vivian Fuchs (born 1908) led the British expedition that was the first to cross Antarctica from coast to coast.

Vivian Fuchs was born February 11, 1908, in the English county of Kent, the son of a farmer of German origin. He was educated at Cambridge University, where he studied geology. Between the years 1929 and 1938 he went on four geological expeditions to East Africa. During World War II he was a major in the British Army and served in West Africa and Germany and received several medals for bravery.

After the war, Fuchs was put in charge of the Falkland Islands Dependencies Survey in 1947. The Dependencies were a group of islands near Antarctica and included Britain's claim to part of the mainland of Antarctica. Fuchs set up scientific bases on the Graham Peninsula and was marooned in one of them for a year when the supply ship could not land because of weather conditions. During that time he conceived of a plan to fulfill Ernest Shackleton's dream of crossing Antarctica from coast to coast.

Fuchs's plan was carried out by the British Commonwealth Trans-Antarctic expedition as part of the activities of the International Geophysical Year in 1957-1958. The plan involved two parties. One, led by Fuchs, left Shackleton Base on the Filchner Ice Shelf on November 24, 1957. In the meantime, a New Zealand team headed by Sir Edmund Hillary was establishing supply bases of food and fuel starting from McMurdo Sound on the other side of the continent.

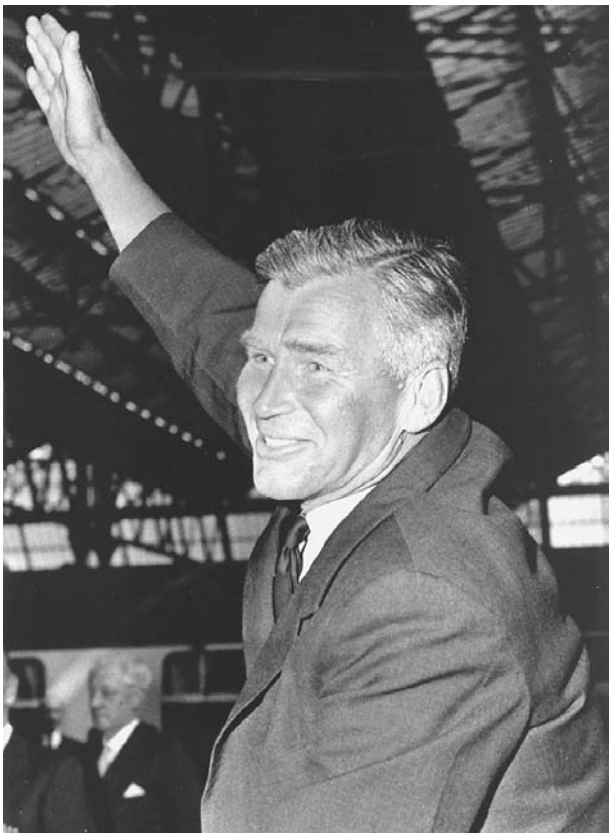

Fuchs made slow progress in very bad conditions, with his heavy new Sno-Cat and Weasel vehicles frequently getting stuck in the snow. The British party had to cross a very dangerous region of crevasses at the place where the ice-shelf joined the Antarctic continent. Dog teams had to be sent ahead to find a safe route for the tractors, which were always in danger of falling into one of the crevasses. Furthermore, Fuchs's party was engaged in making seismic and gravity soundings all along their route, in order to determine the nature of the land underneath the Antarctic ice cap. This was extremely slow work although it was also extremely valuable. It showed, for example, that the ice reached depths of 9,000 feet and that there was a great valley at the South Pole. Establishing this information had been one of the main goals of the International Geophysical Year.

While Fuchs was engaged in this work, Hillary's teams made much faster progress. Originally, the New Zealand team had intended to go only as far as a place called Depot 700, 500 miles from the Pole, but Hillary continued on and reached the South Pole on January 3, 1958. He had made such good progress that he saw the possibility of completing the crossing himself. Early in January 1958, he radioed to London headquarters and to Fuchs to have Fuchs turn back in the face of the coming winter. This Fuchs refused to do. He carried on to the South Pole, which he reached on January 19, 1958. He was greeted enthusiastically by Hillary and the Americans who were stationed there at the Amundsen-Scott Base.

From the South Pole, Fuchs and Hillary continued on their very difficult trek as winter approached. They reached McMurdo Sound on March 2, 1958. It had taken Fuchs 90 days to cover the 2,180 miles from one side of Antarctica to the other. When they reached Scott Base in Victoria Land, Fuchs received word that he had been knighted as a result of his accomplishment. He and Hillary collaborated on writing the story of the expedition. Fuchs went on to be appointed director of the British Antarctic Survey in 1958 and headed it until his retirement in 1977.

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Carlos Fuentes

Carlos Fuentes (born 1928) was a Mexican short-story writer, novelist, essayist, and political writer whose works are a mixture of social protest, realism, psychological insight, and fantasy.

Carlos Fuentes was born on Nov. 11, 1928, in Mexico City. As the son of a Mexican diplomat, he went to school in Washington, D.C., where he became proficient in the English language. He held a law degree from the National University of Mexico and also studied at the Institute of Advanced International Studies in Geneva. He served in the Mexican diplomatic service and traveled in Cuba, Europe, the Soviet Union, the United States, and Latin America.

His first book, *Los días enmascarados* (1954; *The Masked Days*), consisted of a series of six stories in which the real world is mingled with the disquieting world of fantasy. He formed and directed, with Emmanuel Carballo, the *Revista méxicana de literatura* (1955-1958; *Mexican Review of Literature*). During 1956-1957 he held a scholarship at the Mexican Center for Writers.

Fuentes's first great novel, *La región más transparente* (1958; *Where the Air Is Clear*), caused a real sensation in literary circles and definitely established him as one of the best young writers. It portrays many grave social problems in contemporary Mexico City in a tone of bitter and violent protest. The structure is developed by continuous juxtaposition of scenes from different social levels and from different epochs. Fuentes uses interior monologue and portrayal of the subconscious mixed with pages that resemble an essay more than a novel. His second novel, *Las buenas conciencias* (*The Good Conscience*), appeared in 1959. It undertakes a clarification of Mexican life in greater depth and broader perspective. It is a moral drama of Mexican society in which everyone appears both as victim and accomplice.

During 1959-1960 Fuentes edited *El espectador* (*The Spectator*). *Aura* (Dawn), a short novel, appeared in 1962, and that same year he saw the publication of *La muerte de Artemio Cruz* (*The Death of Artemio Cruz*). In this work Fuentes covers half a century of Mexican life, portraying the class which predominated in Mexico at the time, as represented by a man who took part in some of the skirmishes of the Revolution and, beginning in 1920, started to make a large fortune and acquire immense power. The death of this man and his 12 hours of agony constitute the theme of this novel. It was translated into numerous languages.

Fuentes's second volume of short stories, *Cantar de ciegos* (1964; *Song of the Blind*), is a synthesis of his literary worlds: magic, realistic, and humorous. In 1967 he won the Premio Biblioteca Breve, offered by the Seix Barral publishing company, for his novel *Cambio de piel* (*Change of Skin*).

Fuentes continued to write short stories, novels, plays, and essays which usually address political or social concerns of Mexico and central America. He was also an historian, of sorts, incorporating important figures of Mexican history into his fiction. Fuentes did this because it revealed Mexico—both past and present—to the world. He explained this view to George Kourous in *Montage,* ''Mexico . . . made me understand that only in an act of the present can we make present the past as well as the future: to be a Mexican was to identify a hunger for being, a desire for dignity rooted in many forgotten centuries and in many centuries yet to come, but rooted, here, now, in the instant, in the vigilant time of Mexico.''

Fuentes critical success reached new heights in 1975 with the release of *Terra nostra*. This novel about the evolution of Mexico earned Fuentes the Mexican Alfonso Reyes Prize. Fuentes's next fictions explored the spy novel and Mexico's place in the world. In 1985 Fuentes published *El Gringo Viejo,* a novel in which he combined an historical figure (American journalist Ambrose Bierce) with the supernatural, and Fuentes received some of the best reviews in his extensive literary career. Jane Fonda and Gregory Peck starred in a movie adaption of this novel.

Readers and critics both admired and despised Fuentes. Many critics cited his political views as a distraction to his literary talents; others wished he would focus only on writing fiction instead of exploring political commentary. Octavia Paz, one of Mexico's most recognized poets, was often an outspoken critic of Fuentes. However, his detractors did not prevent him from continually winning literary awards, including the Premio Cervantes in 1988.

In an interview in *Booklist* in 1996, Fuentes lamented the fact that in Mexico, ''literature remains a minority af-

fair.'' He was disappointed that culturally, the value of literature as its own entity does not exist. In 1997 in *World Press Review,* Fuentes claimed that Mexico had become the scapegoat for all of the problems in the United States. Throughout his career, Fuentes wrote his views and his opinions, not caring who he pleased or who he offended. Through all of this, the only consistent classification he has earned is the reputation as a master narrator. Fuentes himself challenged his critics, ''Don't classify me, read me. I'm a writer, not a genre. Do not look for the purity of the novel according to some nostalgic canon.'' According to Fuentes, the canon, the collected body of prized literary works, needed to include more multicultural authors and texts. Because of his contributions to journalism, fiction, and nonfiction, Fuentes became an influential Hispanic writer who has expanded the literary canon.

Further Reading

Chalene Helmuth, *The Postmodern Fuentes,* Bucknell University Press, 1997, provides a contemporary analysis of Fuentes's work. Raymond L. Williams, *The Writings of Carlos Fuentes: History, Culture, and Identity,* Unviersity of Texas Press, 1996, provides a more complete overview of the writer. Fuentes was interviewed in *Publisher's Weekly,* October 25, 1991; *Montage,* September 1994; and *Booklist,* September 15, 1996. □

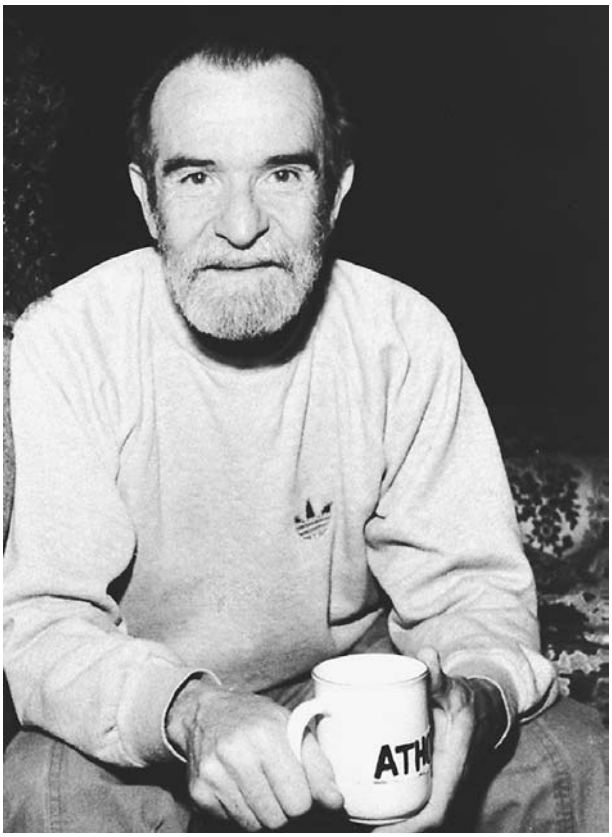

Athol Fugard

Athol Fugard (born 1932) was a South African playwright known for his subtle, poignant descriptions of the racial problems in his country.

Athol Fugard was born on June 11, 1932, in Middelburgh, a small village in the Karroo district in South Africa, of an English-speaking father and an Afrikaner mother. When he was three years old the family moved to Port Elizabeth, an industrial city on the Indian Ocean coast where Fugard was to spend, off and on, most of his life, and where he was to set most of his plays. He began his higher education studying motor mechanics at the technical college, but he transfered to Cape Town University to study philosophy and social anthropology.

Merchant Seaman

After three years he quit school, deciding instead to hitchhike up the African continent. He became a merchant seaman in North Africa and spent two years sailing around the Far East. In 1956 he returned to Port Elizabeth and found a job writing news bulletins for the South Africa Broadcasting Corporation. That year he also married Sheila Meiring, an actress. Together they started an experimental theater group for which Fugard wrote plays. In 1958 the couple went to Johannesburg, where Fugard secured a clerical position in the Native Commissioner's Court. It was while in Johannesburg that he made his first black friends and became fully aware of the extent of the racial problems in his country.

Fugard drew on his experiences in the slums of Johannesburg to write his first full-length play, *No-Good Friday* (1959). His second play came out that same year; titled *Nongogo* (*A Woman for Twenty-Five Cents*), an account of a woman who had been a mineworker's whore. Following the production of the second play, Fugard obtained his first paying position in the theater as a stage manager in the National Theatre Organisation.

His first major play, *The Blood Knot,* was written in 1961. It is set in Korsten, a non-white slum near a factory area in Port Elizabeth, and concerns two brothers: Morrie, who is somewhat educated and light skinned enough to pass for white, though he chooses not to, and Zach, who is illiterate and dark skinned. The conflict between the two brothers, who live together, begins when Zach somehow acquires a pen-pal who turns out to be a white girl. He wants to meet her but cannot, and Morrie could meet her but does not want to.

The Blood Knot later became part of a triology known as *The Family*. The two other plays include *Hello and Goodbye* (1969) and *Boesman and Lena* (1969). These plays also deal with destitution in Port Elizabeth. *Hello and Goodbye* takes place on Valley Road, a poor white area near the center of town. It is about Hester Smit, a woman who returns after a long absence to claim money that she thought had been paid to her father after a crippling industrial accident. Her brother, Johnnie, experiences some difficulty in ex-

plaining to her that their father is dead and that the money was never paid. *Boesman and Lena* is about a black couple evicted from their home and forced to live in the mudflats near the Swartkops River. The play depicts the depths to which human existence can descend.

After *The Blood Knot* appeared, the South African government passed harsh censorship laws that forbade racially mixed casts and/or audiences in theaters. When the English television network BBC broadcast *The Blood Knot* in 1967 the South African government confiscated Fugard's passport for four years. He was not allowed to leave the country until 1971 when he went to London to direct *Boesman and Lena* at the Royal Court Theatre, where most of his plays have since been performed.

Politics without Dogma

The primary strength of Fugard's work lies in the way in which his works convey strong political messages without being dogmatic. He chose plays as his medium of speech because he felt that the theater enabled him to reach the largest number of people. His messages were discreet enough that his plays could be performed in South Africa, yet strong enough to have an important impact on the audience. While his plays were not explicitly anti-apartheid, the sorrows that arise in them do so as a result of apartheid. He said of his writing, ''The sense I have of myself is that of a 'regional' writer with the themes, textures, acts of celebrations, of defiance and outrage that go with the South African experience. These are the only things I have been able to write about.''

In 1974 Fugard published three plays. *Sizwe Bansi is Dead* is about a photographer, Styles, who wants to take a picture of Sizwe Bansi, a black whose work permit has been cancelled. Bansi, however, decides to exchange his identity for that of a corpse he finds in a ditch. *The Island* is about two black political prisoners, John and Winston, who share a cell on Robben Island. While they rehearse for a camp production of Sophocles' *Antigone,* they are struck with the contemporary relevance of the tragedy's message against tyranny. *Statements after an Arrest under the Immorality Act* depicts an affair between a white librarian and a black schoolteacher who are denounced to the police by their neighbors.

Appeared on Stage

Fugard's later works include *A Lesson from Aloes* (1978), *Master Harold . . . and the Boys,* perhaps his finest work (1982), and *The Road to Mecca* (1984). He also published a novel, *Isoti* (1979), based on notes taken on a voyage back from Europe in 1960. More recent plays are *A Place with the Pigs* (1987), *My Children! My Africa!* (1989), and *Playland* (1993). He published another novel, *Tsotsi* (1980), as well as film scripts. Fugard often directed and acted in his plays, as he did with 1995 and 1996 productions of *Valley Song*. In the play, Fugard played the character of the black grandfather, Jonkers, and the autobiographical character of the white author. Fugard stipulated that in subsequent productions, the two characters must be played by the same actor.

The stage was something of a pulpit for Fugard, and the actors in his plays preach with an artistic subtlety against the evils of apartheid. In *My Children! My Africa!,* friendship, idealism, and a young life are lost in the volatile political climate created by apartheid. In the mind of the public, Fugard's politics sometimes overshadowed the art of his plays. Writing in *Time* in 1994, William A. Henry III commented, ''In his mind he is a poetic playwright, but the world has seen him as a political, even polemic one, and his works are valued more as a testimony against apartheid than for their subtle interplay of emotion and Beckettian sensitivity to the downtrodden.''

Nelson Mandela biographer Mary Benson celebrated the lives of Fugard and another close friend, the late South African playwright Barney Simon, in her book *Athol Fugard and Barney Simon: Bare Stage, a Few Props, Great Theatre*. The subtitle came from a 1963 letter to Benson from Fugard describing plans for an upcoming production. Benson maintained the work of both playwrights could not be characterized simply as ''protest theater.'' Speaking of her book to an interviewer, Benson remembered an interview once given by Simon. ''He said, we should be going into people's lives, their souls, their ways of life. And if it brings in aspects of the struggle then that's okay. But it's good if it can go beyond just protesting the horrors, and inspire people to function constructively.''

Though he traveled to direct and act in his plays, Fugard generally wrote when he was home in South Africa. During his later years he lived in his longtime home of Port Elizabeth.

Further Reading

Fugard is listed in *The Modern Encyclopedia of World Drama* (1984). A synopsis of South African theater that places Fugard in the context of his intellectual predecessors can be found in *The Oxford Companion to the Theatre* (1967). Selected portions of his journals are published under the title *Notebooks 1960-1967* (1983), edited by Mary Benson.

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Alberto Keinya Fujimori

Alberto Keinya Fujimori (born 1938) was inaugurated president of Peru on his 52nd birthday, becoming the first person of East Asian descent to lead an American republic.

Fujimori was born in Lima on July 28, 1938—Peru's Independence Day. His parents, Naochi and Matsue Fujimori, had emigrated four years earlier from Shiyajama, Japan, to Peru, where they initially worked as agricultural field hands. This was an especially difficult period for Peru's 17,000-member Japanese community,

which often faced racial hostility. During World War II Peru sent nearly 1,800 persons of Japanese extraction (many of them native-born Peruvian citizens) to the United States for internment.

The future president and his two brothers and two sisters were raised in La Victoria, a working-class district of Lima, and attended public schools. The valedictorian of his high school class, Fujimori in 1956 achieved the top score on the examination for admission to Peru's prestigious La Molina National Agrarian University. He graduated at the very top of the agricultural engineering program in 1961. The following year he returned to La Molina as a professor of mathematics. Fujimori received post-graduate training at the University of Strasbourg in France and in the United States, earning a Master's degree in mathematics from the University of Wisconsin at Madison in 1969. He was awarded honorary doctorates by the universities of Glebloux in Belgium and San Martin de Porres in Peru. Widely traveled in Peru and abroad, Fujimori spoke Spanish, Japanese, English, French, and German.

In 1984, shortly after becoming dean of the Faculty of Sciences at La Molina, that university's assembly elected him rector (president) of the school for a five-year term. The rectors of Peru's 30 other national universities chose Fujimori president of their council for the period 1987-1989.

Two years before the 1990 general election, Fujimori and several other politically independent professionals and businessmen founded the Cambio 90 (Change 90) movement as a vehicle for their participation in the contest. Meanwhile, Fujimori increased his public visibility as the host of ''Getting Together,'' a radio program devoted to public affairs. In this capacity he demonstrated his awareness of important issues and a notable ability to foster understanding among guests with opposing views.

The victor in Peru's 1990 presidential election would face a nearly impossible challenge. A $20-billion foreign debt had not been serviced regularly in several years. Peru's domestic economy was near collapse. A ten-year war with the Sendero Luminoso (Shining Path) guerrillas, fanatical Maoists, had taken 20,000 lives. International drug traffickers had established a powerful presence within the country. Nevertheless, nine candidates vied for the presidency.

For several months prior to the vote, internationally renowned novelist Mario Vargas Llosa, representing the conservative Democratic Front (Fredemo) coalition, was heavily favored to win. He seemed likely to trounce his mainly leftist challengers and achieve the 50 percent plurality required for direct election in the April 8 first round of balloting. But he frightened many citizens with his plan to attack the huge budget deficit and 3,500 percent inflation with a quick ''shock therapy,'' which included the elimination of subsidies for staple foods, fuel, and utilities, and the firing of thousands of government workers. In the final months of the campaign Fujimori, a self-styled centrist whose ''plan'' consisted of little more than the slogan ''honesty, hard work, and technology,'' surged from an obscure four percent standing in the polls to within three points of Vargas Llosa's 27 percent first-place finish, forcing a runoff.

In the second contest Fujimori charged that Vargas Llosa's ''shock'' would place too large a burden on poor Peruvians. He promised more gradual remedies for the nation's economic ills. Fujimori also criticized his opponent's emphasis on military solutions to the guerrilla and drug problems. The Cambio 90 candidate proposed to undercut support for the insurgents through economic development and to wean peasants away from the cultivation of coca (the source of cocaine) with a program of crop substitution.

On the June 8 election day, Fujimori won most of the votes that had gone to candidates eliminated in the first round, garnering 56.5 percent of the total to 34 percent for Vargas Llosa. Analysts noted that the light-skinned members of Peru's elite and middle-class voted heavily for Vargas Llosa, while Fujimori was favored by working-class citizens of Indian ancestry. Although himself a Roman Catholic, Fujimori received crucial support from the nation's small evangelical Christian community, whose members canvassed for him, missionary-like, door to door.

President Fujimori was inaugurated on July 28, 1990. He asserted in his inaugural address that he had inherited a ''disaster'' from his predecessor, Alan Garcia Pérez. The new administration quickly introduced its own economic ''shock.'' The prices of many basic foods doubled and tripled overnight, while the cost of gasoline (which had been subsidized at seven cents per gallon) increased nearly 30-fold. Rioting occurred throughout the country, and Peru's

major labor federations staged general strikes. Fujimori's popularity plummeted along with the purchasing power of civilians. But the spiraling rate of inflation slowed, allowing the administration to implement its other programs for economic recovery. Fujimori's autogolpe (self-coup) abolished Peru's constitution, Congress, and Supreme Court. It was after this point that he seized complete power. Undaunted amidst remarks of being a dictator, Fujimori insists that his leadership is within the realms of democracy.

Nicknamed ''El Chinito'' (The Little Asian) by the public, the diminutive and soft-spoken Fujimori held a black belt in karate and traced his ancestry to Samurai warriors. He was married in 1974 to civil engineer Susana Higuchi. They had four children. During his first term in office, Susana Higuchi became Fujimori's most vocal adversary. She announced in 1994 that she would seek office in an attempt to defeat him. Fujimori passed Peruvian law which prohibited her from running for office on the grounds that she was related to him. Their marriage ended with her being banned from the palace. Fujimori won the election in 1995 by a landslide.

In December of 1996 Peru and Fujimori became the center of attention once again as hundreds of foreign dignitaries were held hostage in the Japanese ambassador's mansion by an armed group of Tupac Amaru guerrillas. The hostage stance lasted for months, with the entire world waiting for a move to be made. On April 22, 1997, the seize ended when Peruvian commandos stormed the mansion. The resulting gunfire and ambush freed all remaining hostages and killed the 14 guerillas.

Further Reading

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Fujiwara Kamatari

Fujiwara Kamatari (614-669) was the founder of the Fujiwara clan, which was influential in the Japanese imperial court for many centuries. He was instrumental in instituting the reform of the Taika era and establishing an imperial central government.

Originally surnamed Nakatomi, Fujiwara Kamatari was also known as Kamako. The Nakatomi clan was traditionally charged with Shinto priestly functions. Kamatari, together with the Mononobes, opposed the introduction and propagation of Buddhism in Japan and feuded with the Sogas, who became champions of Buddhism. Allied with Prince Naka-no oe (later Emperor Tenchi), Kamatari carefully planned to eliminate Soga-no Iruka and Soga-no Emishi, who wielded great power in the imperial court.

In 645, taking advantage of the court function of receiving a Korean envoy, Prince Naka-no oe and Kamatari killed Iruka and Emishi. Emperor Kotoku ascended the throne in the same year and appointed Kamatari minister of the interior. Kamatari then initiated and carried out the reform of the Taika (great transformation) era.

The great nobles were summoned to the court, and the doctrine of absolute monarchy was proclaimed. Then followed certain practical measures, such as registration of households, the survey of arable land, rules for the supervision of monks and nuns, and some procedure for settling claims.

Taika Reform

In the second year of the Taika era, 646, the celebrated *kaishin-no cho,* or Reform Edict, was proclaimed. It consisted of four simple articles: Article I abolished private title to land and workers acquired by the formation of ''namesake'' or ''succession'' estates or by other means of appropriation. Article II established a metropolitan regime, called the *kinai,* or Inner Provinces, to include the center of government in a capital city; communications with the outer provinces were to be improved, and governors of provinces and districts within the *kinai* were to be appointed. Article III ordered the institution of registers of population, with a view to the allotment of rice land to cultivators on an equitable basis, and provided for the appointment of rural headmen. Article IV abolished old taxes and contributions of forced labor and introduced a new system of taxation.

After Emperor Tenchi ascended the throne, Fujiwara Kamatari also codified existing laws. Because of the location of the imperial palace at Otsu (Omi Province), the laws were called Omi laws. In the second year of Emperor Tenchi's reign, Kamatari was taken ill, and when his condition became serious, the Emperor appointed him minister of the left and conferred upon him the rank of *taishokukan,* the highest court rank, and the family name of Fujiwara.

Further Reading

The relationship between Emperor Tenchi and ''Fujiwara-no Daijin,'' as Fujiwara Kamatari is sometimes called, is discussed in W. G. Aston's translation of *Nihongi: Chronicles of Japan from the Earliest Times to A.D. 697* (1956). The Taika era of reform and Kamatari's role in it are discussed in Ryusaku Tsunoda and others, *Sources of Japanese Tradition* (1958). There is an incisive analysis of the Taika reform and Kamatari's contributions in Sir George B. Sansom, *A History of Japan,* vol. 1 (1958). □

Fujiwara Michinaga

The Japanese noble Fujiwara Michinaga (966-1027) was one of the most powerful statesmen in the Heian period. Through his family, especially his daughters,

he exercised virtually complete control over the imperial court.

Fujiwara Michinaga was a son of Kaneiye, a powerful member of the Fujiwara clan who, as regent, had consolidated the power of the Fujiwaras. After Michinaga's elder brothers, Michitaka and Michikane, died young, he became the most powerful member of the Fujiwara clan. Michinaga caused his nephew, Korechika, and Korechika's younger brother, Takaiye, to be exiled. After being appointed Minister of the Left, he persuaded the emperor Ichijo to demote his consort, Sadako, the daughter of Michitaka, to the newly established rank of *chūgū* (consort below the empress) and make Akiko, his own daughter, the empress. It was the first time in the Heian court that the *chūgū* and *kōgō* (empress) stood side by side.

In this period of Japanese history, maternal relatives of the imperial family exercised great political power. Families with blood connections with the reigning house of Japan often occupied mansions of greater splendor than the palace of the emperors, but they also frequently contributed to the preservation of the imperial house and the protection of the throne.

Upon the death of Emperor Ichijo in 1011, Emperor Sanjo (reigned 1011-1016) ascended the throne. Michinaga made another daughter of his lady-in-waiting to the Empress. When the Emperor suffered from a disease of the eye, Michinaga used it as an excuse to force him to abdicate. Emperor Sanjo was succeeded by Emperor Goichijo (1016), a son of Michinaga's daughter. Michinaga was thus the maternal grandfather of the Emperor and thereafter acted much like a *kampaku* (adviser to the emperor).

Michinaga became *dajo daijin* (chancellor) in 1017 and made his son, Yorimichi, *sesshō* (regent); his daughter, Takeko, was made *chūgū* of Emperor Goichijo, and Michinaga thus enjoyed unrivaled prestige and power at the court. He was so powerful a figure that no one in the court dared criticize him.

Though Michinaga turned out to be the most powerful of the Fujiwara regents, his claim to the highest office was not strong on grounds of birth and court rank. He was obviously fortunate in that his older brothers died young and that he had several beautiful and strong-willed daughters. But he was a very adroit politician who knew how to deal with both friends and enemies.

Being alert to the changes that were taking place in the country, he foresaw the rise of the military families, who were then just beginning to dominate provincial life. Early in his career he allied himself with certain members of the Minamoto clan, by whose talents he was impressed, and it was their presence in the background that enabled him in the early days of his rise to power to defeat or intimidate his rivals.

Further Reading

For illuminating interpretations of the life and times of Fujiwara Michinaga see Sir George B. Sansom, *A History of Japan,* vol. 1 (1958). Some relevant facts are provided in Jean and Robert K. Reischauer, *Early Japanese History* (2 vols., 1937). □

Francis Fukuyama

A foreign policy expert and proponent of liberal democracy, philosopher Francis Fukuyama (born 1952) gained wide fame for his thesis that the present time may be "the end of history."

Francis Fukuyama was born October 27, 1952, in the Hyde Park neighborhood of Chicago. His father, Yoshio Fukuyama, a second-generation Japanese American, was trained as a minister in the Congregational Church and received a doctorate in sociology from the University of Chicago. His mother, Toshiko Kawata Fukuyama, was born in Kyoto, Japan, and was the daughter of Shiro Kawata, founder of the Economics Department of Kyoto University and first president of Osaka Municipal University in Osaka, Japan. Fukuyama's childhood years were spent in New York City. In 1967 his family moved to State College, Pennsylvania, where he attended high school.

Fukuyama received his B.A. in classics in 1974 from Cornell University where he studied under Allan Bloom. After spending a year in the Yale University Department of Comparative Literature in 1974-1975, he went on to receive his Ph.D. in political science from Harvard University in 1981, writing a dissertation on Soviet foreign policy.

RAND Researcher

Fukuyama was a member of the Political Science Department of the RAND Corporation, one of the oldest American "think tanks," researching public policy in Santa Monica, California, from 1979 to 1980, and then again from 1983 to 1989. There he did research on a variety of defense and foreign policy issues concerning the Middle East, East Asia, and elsewhere. In this period he wrote widely on Soviet foreign policy and regional security issues and edited the book *The Soviet Union and the Third World: The Last Three Decades* (with Andrzej Korbonski, 1987). Fukuyama was also a guest lecturer at the University of California, Los Angeles, during this time.

In 1981 and 1982 Fukuyama was a member of the Policy Planning Staff of the U.S. Department of State where he worked on Middle Eastern issues and served as a member of the U.S. delegation to the Israeli-Egyptian talks on Palestinian autonomy. He returned to the Policy Planning Staff in 1989, this time as deputy director for European political-military affairs.

While working on the Policy Planning Staff in 1989, Fukuyama published an essay entitled "The End of History?" in a small foreign policy journal, *The National Interest*. This essay suggested that with the spread of liberal political and economic ideas throughout the communist world and in much of the Third World, mankind had

reached the end of its ideological evolutionary process. While history in the ordinary sense of ''events''—even such important events as wars and revolutions—would continue, ''history'' in its Hegelian-Marxist sense of a broad evolution of human societies had reached its culmination not in socialism but in the ideals of the French and American revolutions.

Article Sparked Debate

The *National Interest* article, coming as it did five months before the fall of the Berlin Wall, sparked an extraordinary amount of debate and controversy both in the United States and abroad. Critics on the left argued that socialism remained a viable alternative; critics on the right charged that communism was still dangerous; and others said that the article underestimated the forces of religion and nationalism in the contemporary world.

After leaving the State Department in 1990, Fukuyama expanded the themes in the *National Interest* article into the book *The End of History and the Last Man*. Published in 1992, this book was translated into over 20 different languages. The American edition was awarded the Los Angeles Times Book Critics Award, and the Italian edition won the Premio Capri.

The End of History and the Last Man poses the question of whether it makes sense at the close of the 20th century to reconsider the possibility of writing a ''universal history'' of human development that in some way culminates in liberal democracy. Such a universal history—that is, a broad account of human social and political evolution, taking into account the experiences of all peoples in all times—was proposed by Kant, and versions were written by Hegel and Marx, among others. *The End of History and the Last Man* argues that there is in fact ground for such a project, based on two underlying forces driving the historical process: ''modern natural science and the struggle for recognition.'' It concludes, however, on a more somber note. While many of the usually noted failings of contemporary liberal democracy (e.g., crime, poverty, racism, economic inequality, and the like) involve failure in the implementation of liberal principles rather than in the goodness of those principles themselves, the problem of the ''last man''—that is, the individual whose horizons extend no further than the ''equal recognition'' that is the underlying ideal of modern democracy—is inherently unsolvable on the grounds of liberal principles.

Trust Essential to Prosperity

In his 1995 book *Trust: The Social Virtues and the Creation of Prosperity,* Fukuyama articulated the belief that faith in one's trading partners is necessary for commerce to prosper. ''People who do not trust one another will end up cooperating only under a system of formal rules and regulations, which have been negotiated, agreed to, litigated, and enforced, sometimes by coercive means . . . Widespread distrust in a society, in other words, imposes a kind of tax on all forms of economic activity, a tax that high-trust societies do not have to pay,'' he wrote. In discussing his theories on trust with *Forbes,* Fukuyama noted the implications of trust, or the lack thereof, for electronic commerce and the ''virtual corporation'' said to be a developing phenomenon of the Internet. ''I resist the idea put forth by some of the information revolution enthusiasts that the technology itself will create communities. Obviously there's something to that in the way that it can empower people to communicate that's not dependent on geography. But trust relationships and the existing social networks remain basic to the success of computer networks.''

From his home in McLean, Virginia, Fukuyama served as a resident consultant to the RAND Corporation in Washington, D.C. He was Hirst Professor of Public Policy at George Mason University. In 1986 he married Laura Holmgren, and they had three children, Julia, David, and John. He was a member of the American Association for the Advancement of Slavic Studies and of the Council on Foreign Relations.

Further Reading

For an introduction to the Hegelian source of Fukuyama's views, see Alexandre Kojève, *Introduction to the Reading of Hegel* (1969), and Leo Strauss, *On Tyranny, Including the Strauss-Kojève Correspondence* (1991). For an introduction to Kojève's Hegelianism, see Allan Bloom, ''Alexander Kojève,'' in *Giants and Dwarfs* (1990). Also see Burns, Timothy, *After History?: Francis Fukuyama and His Critics,* Rowman and Littlefield, c1994. □

James William Fulbright

James William Fulbright (1905-1995) was as educator and politician, who, while a United States senator, sponsored the Fulbright Act of 1946, providing funds for the exchange of students, scholars, and teachers between the United States and other countries.

William Fulbright, politician, lawyer, educator, and writer, was born on April 9, 1905, in Sumner, Missouri. He received his bachelor of arts degree at the University of Arkansas in 1925. Attending Oxford University as a Rhodes scholar, he won a bachelor of arts degree (1928) and a master of arts degree (1931). During the following year's tour of Europe he developed his interest in international affairs. In 1932 he married Elizabeth Williams, and they had two daughters. George Washington University awarded Fulbright a bachelor of laws degree in 1934. After serving as a special attorney in the antitrust division of the U.S. Department of Justice (1934-1935), he joined the faculties of George Washington University (1935-1936) and the University of Arkansas (1936-1939). Fulbright served as president of the University of Arkansas from 1939 to 1941.

A member of the Democratic party, Fulbright entered the U.S. Congress as an Arkansas representative in 1943 during World War II. That September the House of Repre-

sentatives adopted the Fulbright resolution that favored creation of the ''appropriate international machinery with power adequate to establish and to maintain a just and lasting peace,'' as well as United States participation in that effort. Fulbright entered the Senate in 1944 and gained much influence during his long tenure (1959-1974) as chairman of the Senate Committee on Foreign Relations.

The Mutual Educational Exchange Program

The Mutual Educational Exchange Program, the Fulbright Act, was established by the U.S. Congress on August 1, 1946. This legislation authorized the use of U.S.-owned foreign currencies obtained from the sale of post-war surplus military equipment to finance grants for Americans to study, teach, or conduct research abroad, as well as for foreign citizens to study in the U.S. Since 1949 more than 100,000 nationals have participated in these exchange programs. It was later administered under the Mutual Educational and Cultural Exchange Act of 1961 which provides the legislative authority for the program. The main objective of this Act is ''to enable the government of the United States to increase mutual understanding between the people of the United States and the people of other countries . . . and thus to assist in the development of friendly, sympathetic, and peaceful relations between the United States and other countries of the world.'' The program operates in more than 135 countries and binational commissions were established by executive agreements in 43 countries. The J. William Fulbright Foreign Scholarship Board (BFS) in Washington, D.C. is composed of 12 educational and public leaders appointed by the President of the United States. It has statutory responsibility for the selection of all academic exchange grantees, the establishment of policies and procedures, and the supervision of the Fulbright Program worldwide.

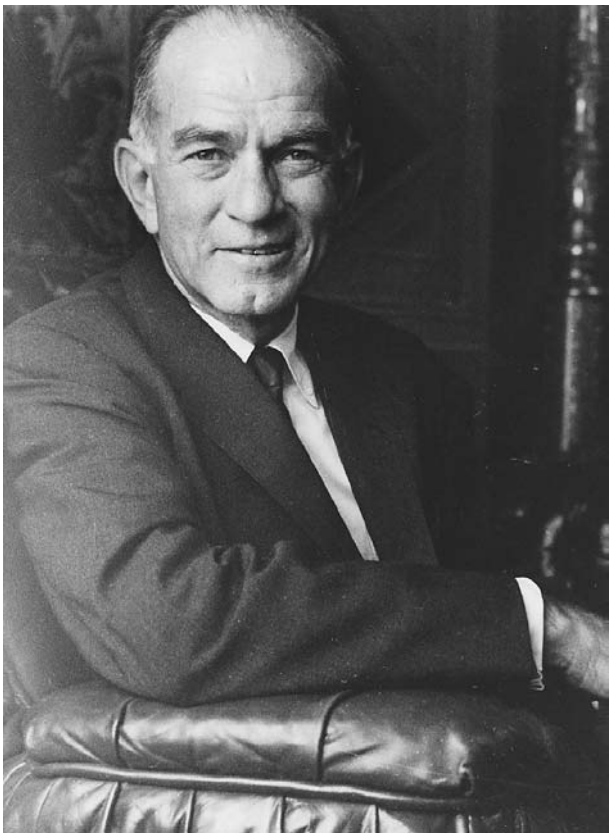

Fulbright's Influence on Foreign Relations

Fulbright rose to prominence as a member of the Senate Banking and Currency Committee and the Foreign Relations Committee. As chairman of the former committee he conducted an investigation of the stock market in 1955. But Fulbright emerged primarily as one of the Senate's leading critics of American foreign policy, which he believed to be unnecessarily rigid and unproductive. In 1959, becoming chairman of the Foreign Relations Committee, Fulbright urged Congress to widen the scope of executive action and criticized the State Department for its rigidity in negotiations with the Communist powers. On domestic issues Fulbright remained moderate; on civil rights he was orthodox from a Southern point of view, yet without a trace of bigotry.

As a U.S. senator, Fulbright gained much influence during his long tenure (1959-1974) as chairman of the Senate Committee on Foreign Relations. He became a leading critic of U.S. foreign policy, particularly of U.S. involvement in the Vietnam War. By 1963 the problem of Vietnam was beginning to dominate America's external affairs. Long convinced that American fears of communism were being transformed into a positively antirevolutionary posture in Asia, Africa, and Latin America, Fulbright attempted to curb the foreign interventions of the Lyndon Johnson administration. In his 1965 committee hearings on Johnson's decision to send troops into the Dominican Republic, he argued that the President's advisors had exaggerated Communist participation in the Dominican revolution. In 1966 Fulbright's committee conducted a search investigating U.S. involvement in Vietnam and held hearings on U.S. relations with China. Eventually he denied the President's right to send American forces into hostilities without congressional approval. Despite his attacks on the Vietnam War, Fulbright won his fifth term as senator in 1968 with a surprising 59 percent of the Arkansas vote.

During the mid-1960s Fulbright published his foreign policy views in *Prospects for the West* (1963), *Old Myths and New Realities* (1964), and *The Arrogance of Power* (1967). Running for his sixth term as senator in 1974, Fulbright was defeated in the Arkansas Democratic primary, and he resigned from the U.S. Senate at the end of the year.

U.S.-Polish Educational Exchanges

The Office for U.S.-Polish Educational Exchanges was established on March 22, 1990, after a binational agreement was signed between the governments of Poland and the United States, later known as the Polish-U.S. Fulbright Commission. The Commission's mission is to offer qualified Polish and American nationals the opportunity to exchange significant knowledge and educational experience in fields of consequence to the two countries. It also aims to contrib-

ute to a deeper understanding of Polish-American relations and to broaden the means by which the two societies can further their understanding of each other's culture. The Polish government acknowledged the importance of the Commission's work by contributing to its funding. The Ministry of National Education provides the office space for the Commission, stipends for American students, salaries and housing for American scholars, travel costs for Polish grantees, and a two-week orientation program for U.S. grantees.

Polish Fulbright Alumni Association

In January 1992 the Polish-U.S. Fulbright Commission put notices in a number of Polish newspapers inviting former fulbrighters to contact the Commission. Some 160 alumni declared their wish to join the association. The Polish Fulbright Alumni Association (PFAA) and its Statute were registered by the Polish Court in February 1993. At its first meeting it was announced that Fulbright had been awarded Poland's highest award for a foreigner, the Order of Service of the Polish Republic. During a special ceremony at the Polish Embassy in Washington in December 1993, a delegation of PFAA and the Commission handed the Cross to Fulbright's wife, who represented her husband.

When Fulbright died in February of 1995, more than 250,000 scholarships had been awarded bearing his name.

Further Reading

The full-length biography of Fulbright is Haynes Johnson and Bernard M. Gwertzman, *Fulbright: The Dissenter* (1968). Karl E. Meyer, ed., *Fulbright of Arkansas: The Public Positions of a Private Thinker* (1963), contains a brief biography and a selection of Fulbright's public statements. □

Richard Buckminster Fuller

Richard Buckminster Fuller (1895-1983), American architect and engineer, was in a broad sense a product designer who understood architecture as well as the engineering sciences in relation to mass production and in association with the idea of total environment.

R. Buckminster Fuller was best known for his work on the Dymaxion House, Dymaxion Bathroom, and Dymaxion Car and as the inventor of the geodesic dome—as a means of attaining maximum space related to environment with minimal use of raw materials. ''My philosophy,'' he wrote in *No More Secondhand Gods,* ''requires of me that I convert not only my own experiences but whatever I can learn of other men's experiences into statements of evolutionary trending and concomitantly defined problem challenges and responses. My philosophy further requires that I at least attempt to solve the problems by inanimate invention.'' He also described himself as an ''explorer in comprehensive anticipation design.''

Fuller was born July 12, 1895, in Milton, Massachusetts, and attended Milton Academy. Even at an early age he was a nonconformist, and in 1913 he rejected formal education at Harvard, the college that had nurtured four generations of Fullers. During World War I he was commissioned in the U.S. Navy, where he had an opportunity to indulge his creative imagination; he designed a seaplane rescue mast and boom.

Dymaxion Concept

In peacetime Fuller's energies were channeled into the Stockade Building System, which failed because of ignorant contractors, inflexible building codes, and financial opposition. This failure, as well as the death of his daughter of rheumatic fever, forced him into an intense period of work, resulting in 1927 in the Dymaxion House. (The word Dymaxion is a compounding of the words ''dynamism'' and ''maximum.'') Circular in plan to prevent heat loss and with a tiny heating unit and air-conditioning unit, the house, 50 feet in diameter, weighed 6,000 pounds. It would have cost approximately $6,500 and could have been assembled from a 250-cubic-foot package transported anywhere. The cost of development would have been about $100 million.

In 1933 Fuller followed this with the three-wheel, front-wheel-drive Dymaxion Car. It was built like an airplane body, was air-conditioned, and could have traveled at 120 miles per hour.

Phelps Dodge Corporation developed the copper Dymaxion Bathroom in 1936. (Aluminum, plastics, and

such materials were not readily available or reasonably priced in the mid-1930s.) The quart of water necessary for a 10-minute bath would, in addition, provide an invigorating massage. The bathroom would have been free of sewage pipes, and waste material would have been stored for pickup and processing.

Following World War II, Beech Aircraft Company at Wichita, Kansas, wanted to convert their aircraft production plant into an assembly line for a Dymaxion House, which became known as the Wichita House of 1945-1946. Labor unions supported the project in order to retain full employment, but financial backers and the industry decided against it. In this failure America lost a chance, in 1945, to work toward solving housing and allied problems that came to plague the cities by the 1970s.

Geodesic Domes

Undaunted, Fuller began developing his ideas on geodesic domes, using the tetrahedron (of four triangular sides), economic in material and weight and thus of maximum efficiency, as a basic component. After numerous experimental prototypes, industry began to understand the advantages of such structures. In 1953 the Ford Company built a geodesic dome in Dearborn, Michigan, 93 feet in diameter; the Marine Corps built numerous smaller ones; and in 1958-1959 the Union Tank Car Company of Baton Rouge, Louisiana, constructed a dome 384 feet in diameter. Fuller's proposal for a hemispherical dome two miles in diameter to cover a portion of Manhattan Island, New York, to enclose a controlled environment was not acted on. But perhaps the best opportunity for a gigantic temporary structure of this kind was lost when the president of the 1964 World's Fair vetoed a proposed dome which would have covered 646 acres.

The United States Pavilion at Montreal's Expo 1967 was a three-quarter globe designed by Fuller, 200 feet high and 250 feet in diameter. Although the structure and its contents drew some sharp criticism, they represented ''Creative America.'' Fuller's later experiments were geared toward an understanding of the world's resources and their efficient utilization.

Fuller's Influence

Fuller functioned primarily as a catalyst. He was important to the 20th century not only because of his own inventiveness but also for his influence upon the new generation. The pioneers of the modern movement, such as Ludwig Mies van der Rohe, have less influence than Fuller, who was the forerunner of concepts of the efficient utilization of materials and, with the Bauhaus, of mass production.

Fuller's philosophy of design contributed to the faith many contemporary architects have placed in the computer-age concept of ''megastructure''—the idea of incorporating a city into a single giant structural complex, encompassing all functions of the urban environment, into which individual cells of habitation can be ''plugged'' or onto which they can be ''clipped.''

Although megastructure is impractical, with regard to structural feasibility and cost in the third quarter of the 20th century, when new structural techniques evolve and when the populace and its leadership understand the need for comprehensive planning then megastructure could be one possible solution to population growth and the habitation of man on a grand scale. Still, some critics argue that such an environment would be inhuman as well as impractical. British critic Kenneth Clark considers ideas such as megastructure ''the most disreputable of all forms of public utterance,'' which ''threatens to impair our humanity.''

Fuller was elected to the American Academy and Institute of Arts and Letters and held more than 2,000 patents. From 1959 until his death, due to a heart attack, on July 1, 1983, Fuller was a research professor in design science and a professor emeritus at Southern Illinois University, as well as a popular lecturer. During his life, Fuller wrote 25 books.

Further Reading

Fuller's ideas are presented in his *Nine Chains to the Moon* (1938); *No More Secondhand Gods, and Other Writings* (1963); and *Ideas and Integrities: A Spontaneous Autobiographical Disclosure* (1963). Fuller's contemporary influence is examined in James T. Badlwin, *Buckyworks: Buckminster Fuller's Ideas Today,* John Wiley & Sons, Inc., 1996. A biography is Robert Snyder, *R. Buckminster Fuller: An Autobiographical Monologue/Scenario,* St. Martin's Press, 1980. The Fuller Research Foundation published *Dymaxion Index: Bibliography and Published Items Regarding Dymaxion and Buckminster Fuller, 1927-1953* (rev. ed. 1953). Other works that discuss Fuller's influence include Reyner Banham, *The New Brutalism; Ethic or Aesthetic?* (1966), and Royston Landau, *New Directions in British Architecture* (1968). □

Sarah Margaret Fuller

Sarah Margaret Fuller (1810-1850), an American feminist, cultural critic, and transcendentalist, fought for equality of the sexes.

Not long after her birth on May 23, 1810, in Cambridgeport, Mass., Margaret Fuller's father started to educate her as a wonder child. She was introduced to Latin at 6 and was reading literary classics when she might still have been playing children's games. By the time she was in her 20s, she could impress such transcendentalist leaders as Ralph Waldo Emerson and Bronson Alcott.

Fuller loved to talk, so she seized on the lyceum as a way to support herself and put forth her ideas. When she ran into masculine protest against a woman speaking to mixed audiences, she developed what she called ''conversations.'' These systematic discussions with some of the most intelligent women in the Boston area were held from 1839 to 1844. Fuller had already begun publishing, but her most significant book, *Woman in the Nineteenth Century* (1845), developed from such ''conversations.'' It proposed plans for relieving women's social restrictions and using their abilities to the fullest.

When the transcendentalists set up a journal, the *Dial,* in 1840, they chose Fuller as editor. Her incisive and decisive criticism of literature and the arts attracted the attention of Horace Greeley, editor of the *New York Tribune,* who brought her to New York as a critic for his paper in 1844.

Fuller's reviews for the *Tribune* demonstrated a first-rate esthetic intelligence. Though she found these duties satisfying, a trip to Europe so impressed her that in 1847 she settled in Rome. There she met and lived with a poor but handsome young Italian marquis, Angelo Ossoli, demonstrating her belief in love and in freedom for women. When the son she had by Ossoli in 1849 was a year old, they announced their marriage.

In the late 1840s, when the people of Rome were trying to shake off papal rule to form a city-state, Ossoli fought for the Roman Republic, while Fuller worked in the military hospitals. Throughout her stay abroad she had been writing for the *Tribune;* her descriptions of the Roman revolution were her most vivid work. When the revolution failed, the family fled, finally settling in Florence. Here she wrote the manuscript of a history of the revolution.

In May 1850 Fuller and her family embarked for New York. The ship was wrecked off Fire Island: wife, husband, and son all drowned on July 19, 1850, and in the catastrophe her manuscript was lost.

Further Reading

The most recent biography of Margaret Fuller is Arthur W. Brown, *Margaret Fuller* (1964). It should be supplemented by Mason Wade, *Margaret Fuller: Whetstone of Genius* (1940). Joseph Jay Deiss, *The Roman Years of Margaret Fuller* (1969), illuminates one of her most important periods. □

Robert Fulton

Robert Fulton (1765-1815), American inventor, civil engineer, and artist, established the first regular and commercially successful steamboat operation.

Robert Fulton was born November 14, 1765, in Lancaster County, Pa. His father worked at farming, among other jobs, and died when Robert was a small boy. By the age of 10 Robert showed promise as an artist and was employed by local gunsmiths to make designs for their work. At 17 he went to Philadelphia, the cultural center of the Atlantic seaboard, and spent 4 years making portraits and doing miniatures. Financially successful, he was able to buy a farm near the city for his mother.

In 1786 Fulton went to London to study painting with Benjamin West, who had been a family friend and was by this time one of the leading American painters living in England. England was already in the midst of its industrial revolution, and Fulton was fascinated by the new engineering enterprises—canals, mines, bridges, roads, and factories. His interest became professional, and after about 1793 he gave up painting as a vocation, pursuing it only for his own amusement.

As early as 1794 Fulton considered using steam power to drive a boat. Seven years earlier John Fitch had successfully demonstrated his steamboat on the Delaware River at Philadelphia, but in the interim no one had been able to make both a mechanical and commercial success of the idea. Though the British government had banned the export of steam engines, Fulton wrote to the firm of Boulton and Watt about the possibility of buying a ready–made engine to be applied to boat propulsion.

Most of Fulton's energy during these years was devoted to more conventional problems of civil and mechanical engineering. He patented in England a ''double-incline plane'' for hauling canal boats over difficult terrain and machines to saw marble, to spin flax, and to twist hemp for rope. He built a mechanical dredge to speed the construction of canals and in 1796 published his illustrated pamphlet, *A Treatise on the Improvement of Canal Navigation.*

For the next 10 years Fulton devoted himself to the development of underwater warfare through the invention and improvement of a submarine and explosive torpedoes. It is thought that he believed that if warfare were made sufficiently destructive and horrible it would be abandoned—a fallacy often invoked by inventors of military devices. He tried to interest the French government in his experiments, and he obtained the promise of prizes for any British ships he might destroy with his devices. In 1801 he proceeded with his submarine, the *Nautilus,* against various ships but was unsuccessful. By 1804 his failure to win

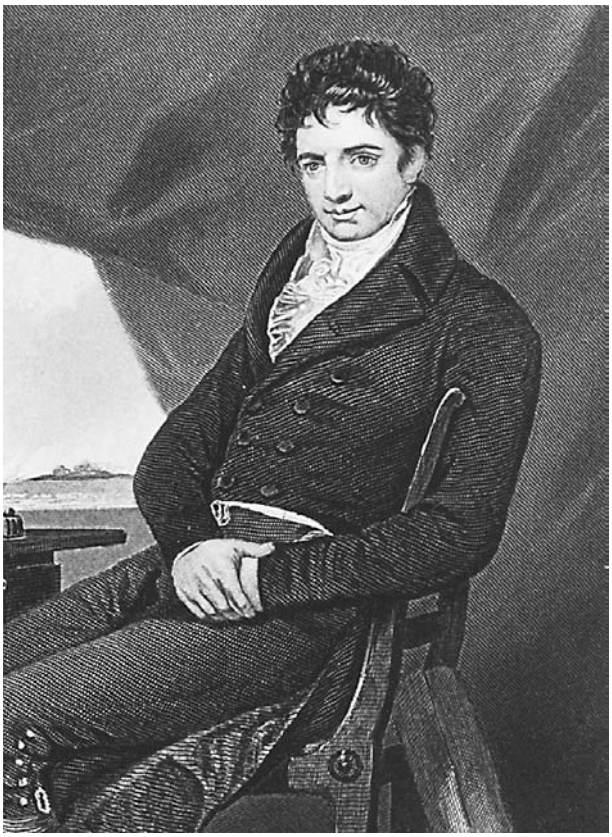

French money for destroying British ships led him to offer to destroy French ships for the British government. Once again he failed in combat, although he was able to blow up one ship during an experiment.

In 1802 Fulton had met Robert R. Livingston, formerly a partner in another steamboat venture but recently appointed U.S. minister to the French government. Despite the failure of Fulton's earlier ventures, Livingston agreed to support Fulton's old idea of building a steamboat. In 1803 an engine was ordered (disassembled and with many duplicate parts) from Boulton and Watt, to be delivered in New York City. But it was 1806 before permission to export the engine was obtained, the parts were assembled, and Fulton was able to sail for America.

The engine was put together in New York and set aboard a locally built vessel. One of the problems was to determine the proper proportions for a steamboat. Fulton was convinced that science dictated a very long and narrow hull, though experience later proved him wrong. Although Livingston had been an advocate of a kind of jet propulsion for steamboats (that is, a jet of water forced out the back of the boat under high pressure), the two now settled on paddle wheels as the best method. On Aug. 17, 1807, the *Clermont* (as it was later named) began its first successful voyage up the Hudson River to Albany, N.Y. Under way it averaged 5 miles per hour.

After the voyage of the *Clermont,* steamboats appeared up and down the Atlantic Coast, and Fulton himself introduced the first steamboat on the western waters. Before his death on February 24, 1815 he had erected a large boat works in New Jersey and directed the building of one ferryboat, a torpedo boat, and 17 regular steamboats.

Fulton's success, where at least a dozen other American inventors had failed, had many causes. In Livingston he had a rich and politically powerful patron who was able to obtain a lucrative monopoly on the steam navigation of the state's waters. Fulton also began his work with a first-class engine, purchased from Boulton and Watt, the world's leading engine builders. Previous inventors, including John Fitch, had had to build their own engines. Also, Fulton was able to employ mechanics and experimenters who had, over the past 2 decades, gained considerable experience with steam engines. It was Fulton's luck and genius to be able to combine these elements into a commercially successful steamboat venture.

Further Reading

The first, and still useful, biography of Fulton is Cadwallader D. Colden, *The Life of Robert Fulton* (1817). The best biography is H. W. Dickinson, *Robert Fulton, Engineer and Artist: His Life and Works* (1913). Also useful is George Dangerfield, *Chancellor Robert R. Livingston of New York, 1746-1813* (1960). For the prehistory of steamboats see James Thomas Flexner, *Steamboats Come True: American Inventors in Action* (1944). □

Joseph Furphy

Joseph Furphy (1843-1912) was an Australian writer whose reputation rests on "Such Is Life," a major novel that gives accurate representations of the emerging national character and customs in colonial Australia's "age of gusto," the 1890s.

Joseph Furphy was born at Yering, a rural district outside Melbourne, on Sept. 26, 1843. He was educated at home, mainly by his mother, with the Bible and Shakespeare as his first readers. At 23 Furphy bought a threshing machine and at harvesttime took it through wheat areas. He became a homesteader in 1868 but after 5 years of hard times became a wool carrier. This occupation took him deep into the main pastoral areas, about which he was later to write so knowledgably. In slack times he tried his hand at gold mining. In his late 30s he joined his brother at Shepparton, in central Victoria, a rural town in which he spent the 1880s and 1890s.

Here, under the pen name Tom Collins, Joseph Furphy contributed regularly to the *Bulletin,* a weekly established in 1880 which reflected (and helped shape) the erupting Australianism of the day. In it, writers came forward to interpret Australians to themselves rather than to English readers. The movement had its roots in the back-country, where social tensions sprang from the sheep raisers' legal struggle to hold their estates against homesteading and, more immediately, from prolonged strikes involving rural workers.

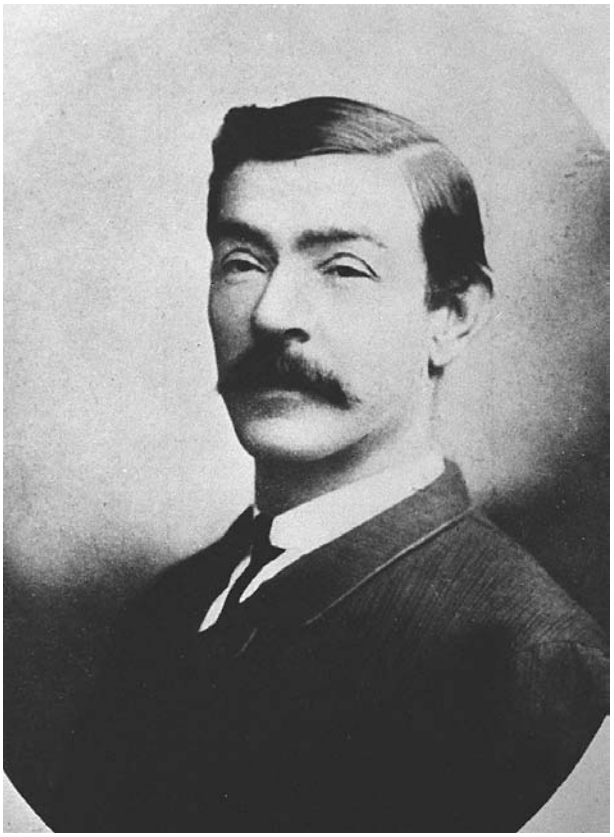

Major Work

In this atmosphere Furphy wrote *Such Is Life,* delineating life in the pastoral lands of southeast Australia. It was the first rounded view of the Australian inland—a record written with a conscious rejection of romanticism. Furphy completed the long novel in 1897 and submitted it to the *Bulletin,* where its merit was immediately recognized. Accepting editorial advice, Furphy excised large sections; the reduced text was published in 1903. Reviews were excellent, but sales were meager. Through the efforts of a family friend, *Such Is Life* was again published in 1917; other editions were released in England and Australia.

Shrewd, proud and tolerant, Furphy had a quiet sense of humor and was self-effacing and devoted to his family—characteristics which were reflected in his writing. The warmth of his outlook and the richness of his experience add luster to *Such Is Life,* and in spite of some stylistic flaws it stands as ''the most original and vigorous novel to come out of Australia.'' Discursive and laden with quotations and erudite allusions, it is marked by real humor in the presentation of character and scene, with an unfailing belief in and affection for the common man. *Such Is Life* is an extraordinary book in the ambitiousness and complexity of its structure. Furphy's editorial mentor, A. G. Stephens, described it as being like a riverboat, ''carrying all manner of freight for all manner of people, and tieing up at a tree every night for tea, tucker [food], tobacco, and philosophical reflections.''

Furphy was absorbed with the discussion going on among those trying to shape a political and social philosophy appropriate to the developing frontier society. Supporting the view of the small landowner against that of the big sheep and cattle raisers, he admitted to something of the egalitarian approach. He picked up the prevailing views expressed in dissertations among shearers, drovers, teamsters, prospectors, and general roustabouts—men with a new political awareness sharpened by the varying ''socialist'' teachings of the American social writers Edward Bellamy and Henry George, whose books were being spread among ranch workers by union organizers. Furphy's writing possesses an intellectual content and background; yet it is narrow and parochial.

Two subsidiary novels taken from the great mass from which *Such Is Life* was quarried became *Rigby's Romance* and *The Buln Buln and the Brolga*. In 1905 Furphy submitted the former to a miners newspaper, where it was serialized; it came out in book form in 1921. *The Buln Buln and the Brolga* was not published until 1946. Both novels rely for their interest on their association with the greater work.

In 1905 Furphy moved to Western Australia, where two of his sons had established a business. He died at Claremont, a suburb of Perth, on Sept. 13, 1912.

Further Reading

The principal authority on Furphy's life is Miles Franklin in association with Kate Baker, *Joseph Furphy: The Legend of a Man and His Book* (1944 which, although sometimes vague and fragmentary, brings together good material on Furphy and his work. A concise sketch of Furphy and *Such Is Life* and an annotated list of his output are given (under his pen name, Tom Collins) in Edmund M. Miller, *Australian Literature: A Bibliography to 1938; Extended to 1950,* edited by Frederick T. Macartney (1956). A fuller appreciation of Furphy and his place in Australian literature is in H. M. Green, *A History of Australian Literature,* vol. 1 (1961).

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Henry Fuseli

The Swiss painter Henry Fuseli (1741-1825) depicted the marvelous, the megalomaniac, supernatural horror, the irrational, the erotic, and the macabre, expressing violently romantic attitudes in a severe neoclassic style.

Henry Fuseli was the first artist to command the epic literature and heroic history of northern Europe as well as the Mediterranean countries, and by his wide reading and close study of the Old Masters he equipped himself to extend the scope of history painting far beyond the traditional limits of the Bible and classical antiquity. In his speculative boldness he was a child of the Enlightenment, but he was also a fierce critic of sterile

rationalism and preached the gospel of the imagination with religious fervor.

Henry Fuseli was born Johann Heinrich Füssli (in 1764 he Anglicized his name) in Zurich on Feb. 6, 1741, the son of a painter with strong religious convictions who destined him for the Zwinglian ministry. After a period of intensive theological study Fuseli was ordained in 1761 and preached his first sermon. He was a friend of Johann Kaspar Lavater, whose *Aphorisms on Man* he later translated into English from manuscript. Fuseli became the favorite disciple of Johann Jakob Bodmer, who in 1740 had published an essay on the wonderful in poetry that led to a literary war with Johann Christoph Gottsched in Germany and the formation of a revolutionary Swiss school which used English literature, especially Milton and Shakespeare, as a spearhead in promoting romanticism.

Years in England

Fuseli's attack on corruption in high places made it prudent for him to leave Zurich in 1763. After a year in Germany, where he met most of the progressive writers of the day, he went to England. The idea was that he should act as a link between the English and the Swiss-German avant-garde movements, and his admirers confidently expected him to become the literary genius of the Continental coterie on his return. He earned his living by writing and translating and as a tutor to a young nobleman.

Like Voltaire earlier, Fuseli was attracted by the English tolerance of ideas, but it was the stirrings of romanticism and especially the theater, in which David Garrick had pioneered a revolution in stagecraft, that captured his enthusiasm. Fuseli stayed in England for 6 years, by which time he had decided to become a painter. The story that Sir Joshua Reynolds told him he would become the greatest painter of the age if he studied in Rome for a few years is probably an exaggeration, but Fuseli was undoubtedly encouraged by Reynolds.

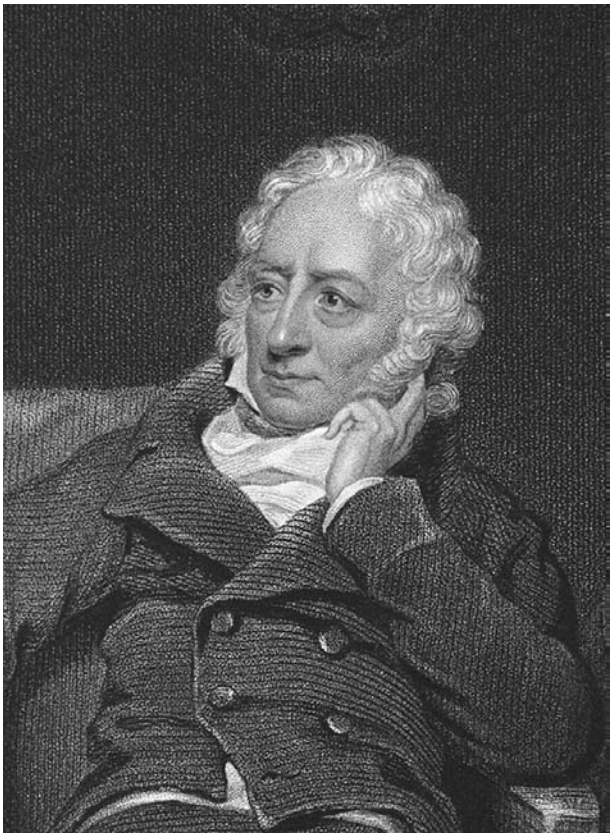

Years in Rome

Fuseli studied in Rome from 1770 to 1778. ''Fuseli in Rome'' wrote Lavater in 1773, ''is one of the greatest imaginations.'' This sums up in a nutshell the fascination he exerted not only on Reynolds but on those who, like Johann Wolfgang von Goethe, never met him but heard about him from friends. Lavater described Fuseli's look as lightning, his word a thunderstorm, his jest death, and his revenge hell. These attributes of romantic genius had the unusual support of a Voltairean clarity of mind and incisiveness of expression. The elevation of the sketch as the spontaneous expression of genius also contributed to his reputation in romantic circles. He seems to have kept up his drawing from childhood, but his output was now prodigious, and the themes were precisely those that appealed to the early romantics: Milton, Shakespeare, Dante, the struggle for political liberty, attacks on religious bigotry, Greek tragedy, and Homer. He left many of his drawings with Lavater in Zurich, where Goethe and others eagerly sought them out.

Career as Painter and Teacher

In 1779 Fuseli returned to London, exhibiting regularly at the Royal Academy from 1780. His first outstanding success was *The Nightmare,* exhibited in 1782. Reynolds promoted his election as associate royal academician in 1788, the year Fuseli married Sophia Rawlins, but there was a temporary coolness when Fuseli was elected royal academician in 1790 over the head of Reynolds's nominee. In 1799 Fuseli became professor of painting at the academy, and his first three *Lectures on Painting* were published in 1801. In 1804 he obtained the key position of keeper, virtually head of the academy schools.

Parallel with Fuseli's career in the academy, and entirely in harmony with its goal, he threw himself with enthusiasm into every scheme for promoting the revival of history painting, including his illustrations of Homer (he collaborated with William Cowper from 1786); his paintings for John Boydell's Shakespeare Gallery; and above all his own Milton Gallery, 47 canvases on which he worked from 1790 to 1800.

Fuseli's last lectures—which put him in the forefront of those who pioneered art history in England by combining the analytical approach of Johann Joachim Winckelmann (whose *Reflections* he translated in 1765) with an even wider background of ideas—were delivered in 1825. On April 16 of that year he died in London.

Further Reading

The Life and Writings of Henry Fuseli, edited by John Knowles (3 vols., 1831), is valuable. By far the best introduction in English

is Eudo C. Mason, *The Mind of Henry Fuseli: Selections from His Writings* (1951), a brilliantly annotated selection of Fuseli's major writings with an introductory study by Mason. Also useful is the essay on Fuseli in Ruthven Todd, *Tracks in the Snow: Studies in English Science and Art* (1946). An English translation of Paul Ganz, *The Drawings of Henry Fuseli,* appeared in 1949. Frederick Antal, *Fuseli Studies* (1956), is a scholarly monograph that reproduces some of Fuseli's finest drawings and is especially valuable for its critical apparatus and bibliographical references.

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Numa Denis Fustel de Coulanges

The French historian Numa Denis Fustel de Coulanges (1830-1889) made a leading contribution to the study of ancient France and to the debate concerning Roman versus German influence on French institutions and society.

Numa Denis Fustel de Coulanges was born in Paris on March 18, 1830. He was admitted into the École Normale Supérieure in 1850, in the oppressive days preceding the collapse of the Second Republic. In 1853 Fustel was appointed a member of the French School in Athens and then spent 2 years in Chio, an opportunity which provided him with material for a contribution to the history of the island. He then returned to France to become a teacher in Amiens and Paris while taking his final degrees in 1857 and 1858. He was appointed professor of history in the University of Strasbourg in 1860. There he wrote and published at his own expense his first masterpiece, *La Cité antique* (1864), opening a fruitful line of research when he showed Greek and Roman city organization to have rested on kinship and the cult of the family hearth and ancestors.

But Fustel was to be lastingly diverted to another problem, the birth of his own country. In February 1870 Fustel came back to Paris as a professor of ancient history in the École Normale. The Sorbonne welcomed him in 1875, and in 1879 a professorship for the history of medieval France was created for him, thus acknowledging his achievements in this field. The German victory over France in 1870 had but given particular acumen to a problem whose political implications made it a passionate subject for historical controversy all over Europe: was Europe an issue of its Roman conquerors, or had it been broken and cast by the German invaders into a different mold, which had been the Middle Ages? Fustel pointed out the living continuity of history, the blending of old and new into its flow, particularly stressing the facts about landed property. He argued his point in volume 1 of his *Histoire des institutions politiques de l'Ancienne France* (1874). His health, however, was now failing. In 1883 he had to resign the directorship of the École Normale, to which he had been appointed in 1880. His last years were spent in gathering new material and publishing some of it in *Recherches sur quelques problèmes d'histoire* (1885), *La Monarchie franque* (1888), and *L'Alleu et le domaine rural pendant la période mérovingienne* (1889). Fustel de Coulanges died near Paris in 1889.

Further Reading

A full-length study of Fustel is Jane Herrick, *The Historical Thought of Fustel de Coulanges* (1954). General works include George Peabody Gooch, *History and Historians in the Nineteenth Century* (1913; 2d ed. 1952), and Robert Latouche, *The Birth of Western Economy: Economic Aspects of the Dark Ages* (1956; trans. 1961). □

Johann Joseph Fux

Although the Austrian composer, conductor, and theoretician Johann Joseph Fux (1660-1741) was an important creative musician, he is best known for his treatise on counterpoint, "Gradus ad Parnassum."

Johann Joseph Fux was born in Hirtenfeld, Styria. There are no available details about his early training and career; he occupied his first known position in Vienna in 1696. In 1698 he was named composer to the imperial court. In 1704 he became second kapellmeister at the Cathedral of St. Stephen. He became second kapellmeister at the court in 1713 and, apparently in the same year, first kapellmeister. He occupied this prestigious post until his death on Feb. 14, 1741, in Vienna.

During Fux's tenure as kapellmeister the style at court was known for its so-called luxuriant counterpoint, even in such a predominantly melodic form as opera. His interest and scholarship in the theoretical discipline of counterpoint is captured in his *Gradus ad Parnassum* (1725). This work crystallizes the style distinction of the entire baroque era between an antique, learned, ecclesiastical style and a modern, more popular, predominantly secular style. Fux addresses himself to the details of writing in the learned style, which took as its supposed point of departure the contrapuntal writing of Giovanni Pierluigi da Palestrina. (The *Gradus* is written as a dialogue between Palestrina as master and Fux as pupil.) The *Gradus* preserves little of the essence of Palestrina's style, about which Fux could have had little firsthand knowledge; nevertheless it is an important musical document. It preserved important theoretical and practical details of contemporary musical thought; it was a tremendously influential work, which Haydn and Beethoven, among many others, studied; and its methodology prevailed into the 20th century.

Of the 405 extant works by Fux very few are available in modern publications, and these are mostly in scholarly editions. They include a large quantity of sacred music (50 Masses, 3 Requiems, 10 oratorios, vespers, psalms, and sacred sonatas) and 18 operas. The predominance of sacred music of an opulent kind befitting court use may explain the importance of contrapuntal writing in his operas, the most famous being *Costanza e Fortezza,* written for the coronation of the Emperor in 1723.

During this period Apostolo Zeno, who became court poet in 1718, was engaged in a reform of Italian opera in the interest of greater dignity and simplicity of organization. Since the imperial opera was not constrained by the economic austerity of the public opera houses of Italy, Fux could use choruses freely. For him, contrapuntal choruses in the sacred manner are organizing elements in the large scenic design. Unlike much Italian opera of the period, which concentrated on the solo aria, Fux's operas employ an ensemble of solo singers, while the large arias often use a concertizing solo instrument. His emphasis on contrapuntal structures was conservative and represented the older manner of treating musical texture.

Further Reading

The *Gradus ad Parnassum* is available as *Steps to Parnassus,* translated by Alfred Mann (1943). Also useful are Manfred Bukofzer, *Music in the Baroque Era* (1947), and Donald J. Grout, *A Short History of Opera* (1947; 2d ed. 1965). □

G

William Clark Gable

William Clark Gable (1901-1960), America's top male film star for nearly 3 decades, was idolized by millions as the symbol of ideal masculinity.

Clark Gable was born in Cadiz, Ohio, on Feb. 1, 1901, of Pennsylvania-Dutch farming stock. He quit high school to work in Ohio factories, Oklahoma oilfields, and Oregon lumber camps.

At 18 Gable determined to become an actor. Clumsy, untrained, and with little visible talent, he worked at various (often unpaid) jobs in stock companies. In 1923 Josephine Dillon, an acting teacher 11 years his senior, took him in hand. In 1924 they married and spent several difficult years in Hollywood. Gable worked as a movie extra and unskilled stage actor while being shaped for stardom by his wife. In 1927 the marriage collapsed. Gable left to play stock in Texas and in 1928 landed the lead in a New York production, *Machinal*. Unemployed thereafter for nearly a year, he returned to a West Coast stage role in *The Last Mile* and won his first real film part, in a western.

In 1930 Gable was finally given a contract at $350 a week by Metro-Goldwyn-Mayer (M-G-M). A small part led Gable to leading roles opposite stars Norma Shearer, Jean Harlow, and Greta Garbo. *It Happened One Night,* a 1934 comedy directed by Frank Capra, won Gable an ''Oscar'' and propelled him to ''superstar'' status, with a salary of $211,000 per year and mobs of women rioting hysterically at his public appearances.

Gable starred in a succession of critical and box-office triumphs, including *Boomtown, San Francisco, Mutiny on the Bounty,* and *Gone with the Wind*. He was a modest, hardworking ''company man,'' and his playing mainly projected his own forceful personality and character, which, despite his success, remained essentially uncorrupted.

Marriage at 29 to Ria Langham, a wealthy 47-year-old divorcée, taught Gable social poise but did not alter his preference for simple outdoor living. He divorced his second wife. Marriage to young Carole Lombard, a top star of the 1930s, led to an extended idyll that ended tragically with her death in an air crash in 1942, just as Gable was enlisting—at 41—as a private in the Air Corps.

Gable returned to postwar prominence in a series of relatively undistinguished films. A brief marriage to Lady Sylvia Ashley ended in divorce. In 1954 he left M-G-M (after 23 years and 54 pictures) to become the most highly paid free-lance actor of the decade. Happily married to Kay Williams Spreckels, he remained the unchallenged ''king'' of Hollywood until his sudden death on Nov. 16, 1960, after completing a brutally strenuous performance in *The Misfits*.

Further Reading

Although a great deal was written about Gable while he was alive, all that remains useful are two posthumous volumes, Charles Samuels, *The King: A Biography of Clark Gable* (1962), and Chester Williams, *Gable* (1968). Additional material can be found in such reminiscences as Lionel Barrymore, *We Barrymores* (1951).

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Naum Gabo

The Russian sculptor and designer Naum Gabo (1890-1977) was a pioneer of the constructivist art movement in Russia after the Revolution. He demonstrated in his work the potentialities of plastics and threaded constructions.

Naum Gabo changed his name from Naum Neemia Pevsner to distinguish himself from his artist brother, Antoine Pevsner. Gabo was born on August 5, 1890, in Briansk, Russia, an area now known as Belarus. He was the son of an executive in a copper refinery. In 1910 he went to Munich to study medicine, but after a year he switched to engineering and physics. While in Munich he attended lectures in art history by the celebrated scholar Heinrich Wölfflin. Gabo met Wassily Kandinsky and was enthusiastic over the exhibitions of the Blaue Reiter group, to which Kandinsky belonged.

In 1913 Gabo went to Paris to see Pevsner, who had a studio there and who introduced him to friends involved in the modern movement in art. Gabo and Pevsner went to Oslo after World War I was declared, and there, in 1915, Gabo made his first sculptures. These pieces were cubist. He used sheet metal and celluloid to build abstract likenesses of human beings; one example is his *Head of a Woman* (1916), composed of opaque celluloid cut, bent, and attached to a flat plane to become a high relief extending from a flat surface.

In 1917 after the Revolution, Gabo and Pevsner settled in Moscow. Gabo by this time had developed a distinct style of his own. They renewed their acquaintance with Kandinsky, who introduced them to Kasimir Malevich, Vladimir Tatlin, and other avant-garde artists. Gabo established a studio and accepted students. At first he and his brother supported the Revolution as a liberating force, not only for social good but for the welfare of art. There was a move, however, toward the use of art as propaganda to further the aims of the state. Certain artists, Tatlin among them, insisted that this was essential and supported the politicians.

Published Art Philosophy

Gabo and Pevsner maintained that art must be autonomous and rise above temporary demands or it will cease to

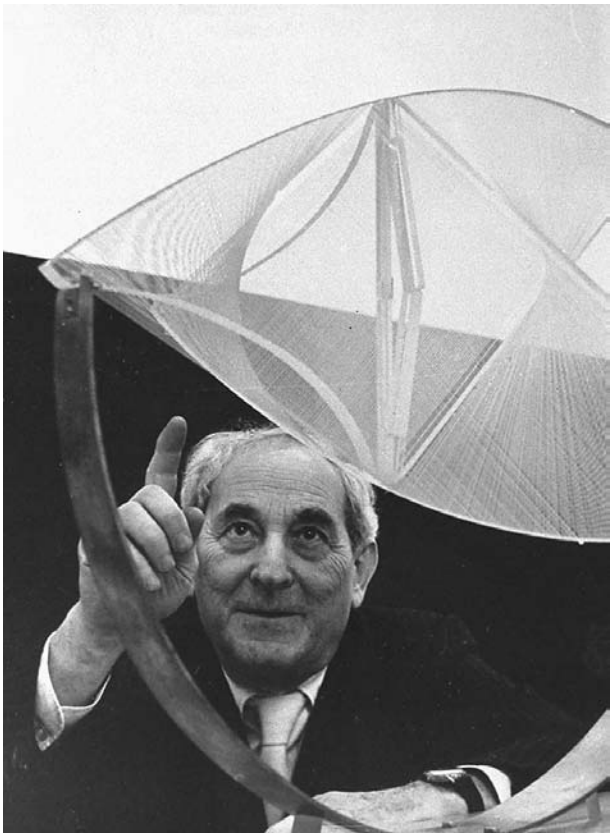

be art. In their *Realist Manifesto* published in the form of a broadsheet in 1920 they stated that space and time are fundamental to life and that art aimed at being one with the essence of the real must accept this basic premise. Art should concentrate on the dynamic aspects of life and reveal its energy, force, and rhythm. To accomplish this, mass must be abandoned as the basic element in sculpture and new materials used to make manifest the modern spirit. Consistent with the program of the manifesto, Gabo in 1920 produced *Kinetic Composition,* a construction that used a motor to rotate a steel blade; this piece is the earliest known example of kinetic sculpture.

In 1922 Gabo and Pevsner left Russia. Gabo spent the next decade in Berlin and exhibited regularly with the Novembergruppe. His work acquired architectural characteristics and monumentality. These developments are evident in his *Column* (1923), a shimmering upright sculpture of intersecting glass pieces on a metal base. He also used sheets of clear plastic scored to catch the light and create linear patterns. He and Pevsner collaborated in designing sets for Sergei Diaghilev's ballet *La Chatte* (1927).

Gabo lived in Paris from 1932 to 1936, exhibiting with the Abstraction-Création group, and then went to London and stayed for a decade. He was one of the editors of *Circle,* a periodical dedicated to promoting constructivist art. Gabo's sculptures at this time continued along the path established in Paris, but he exploited materials further. He was introduced to perspex, a new plastic from Imperial Chemical Industries, and used this material in some of his best-known works. He used transparent plastic tubing or plastic sheet made into warped, parabolic planes shot through with parallel nylon threading. The taut, delicate webbing of strings crisscrossed as the sculpture was moved. In some pieces he incorporated silver, gold, and aluminum wire; when set against a dark ground, they appeared ethereal. Gabo married Mariam Israels in 1937, and they had a daughter.

Arrived in United States

Gabo settled in America in 1946. Following an important exhibition of his works in 1948 he began to receive commissions for public works. He completed his Construction Suspended in Space for the Baltimore Museum of Art in 1951. He taught at the Harvard University School of Architecture (1953-1954). One of the monumental pieces he executed is his 81-foot construction that stands in front of the Bijenkorf Department Store in Rotterdam (1955-1957). This work is composed largely of a bronze-coated steel mesh that adheres to a skeletal frame resembling an upright seedpod. About the same time, he executed a wall relief for the U.S. Rubber Company in Rockefeller Center, New York City, and another one for the Baltimore, Maryland, museum. Also during the 1950s, Gabo took up wood engraving to explore the same concepts as his sculpture. He used this technique in his work through the mid-1970s.

Gabo's attempt to explore the fourth dimension, kinetic effects, as put forth in his *Manifesto,* was not literally followed up in most of his works. The *Monument for the Institute of Physics and Mathematics* (1925) contains rotating elements, and the *Vertical Construction No. 2 (1964-64)* is rotated by a motor, but otherwise motion is generally restricted to hanging sculptures that rotate freely. He received many honors including the American Art Institute's Logan Medal (1954), the Brandeis Award (1960), and a Guggenheim Fellowship. A retrospective exhibition of his work toured Europe in 1965-66. Gabo died August 23, 1977, in Waterbury, Connecticut. He was 87.

Further Reading

The Museum of Modern Art catalog, *Naum Gabo—Antoine Pevsner* (1948), contains short texts by Ruth Olson and Abraham Chanin and an introduction by Herbert Read. *Gabo: Constructions, Sculpture, Paintings, Drawings, Engravings* (1957) has several fine plates and 10 stereoscopic color slides, and a bibliography by Bernard Karpel.

Further information on Gabo can be found in Jane Turner, ed., *The Dictionary of Art* (1996), and James Vinson, ed., *International Dictionary of Art and Artists* (1990). □

Dennis Gabor

The Hungarian-British physicist Dennis Gabor (1900-1979) received the Nobel Prize in Physics in 1971 for his invention of holographic photography.

Dennis Gabor was born on June 5, 1900, in Budapest, Hungary, to S. Berthold and Ady (Jacobovits) Gabor. The son of a businessman, he received his education at the technical universities of Budapest (1918-1920) and Berlin (1920-1927). He earned both his diploma and his doctorate in engineering from the Technische Hochschule, in Charlottenburg, Germany, the former in 1924, the latter in 1927. He remained in Berlin upon graduation, working as a research engineer for Siemens and Halske until Hitler's rise to power in 1933. At that point he left Germany for Britain, taking a job with the British Thomson-Houston Company in Rugby, England.

Gabor stayed with the British firm for 15 years, from 1933 to 1948, working on the improvement of the resolving power of the electron microscope. The electron microscope had increased resolving power a hundredfold over the finest light microscopes, yet it still fell short of allowing scientists to ''see'' atomic lattices (the patterned arrangement of atoms, not individual atoms, which are too small). The image was distorted in two ways—fuzziness (as if one's camera were out of focus) and sphericity (as though one were looking through a raindrop). If one improved the former, the latter worsened, and vice-versa.

In 1947 a brilliant solution occurred to Gabor. What if one were to use the diffraction pattern (the fuzziness) in a way which provided one with all the information about the atomic lattice. That is, why not take an unclear electron picture, then clarify that picture by optical means. This was the genesis of holography. Gabor proposed to take an electron beam of light and split it in two, sending one beam to an object, the other to a mirror. Both would initially have the

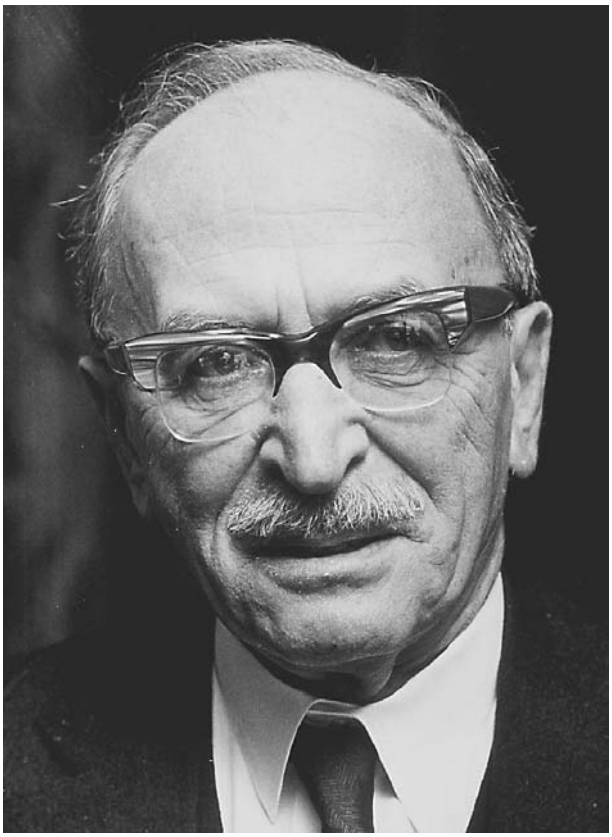

same wavelength and be in phase (coherent), but upon reflection from the object and the mirror back to the photographic plate, interference would be set up. Imagine ocean waves rolling in upon a long, sandy beach, one following another. Imagine them all equal in size, intensity, and timing. Now imagine you could split the beach in two, with two sets of waves coming in upon two different beaches. Tilt these two at an angle of your own choosing, superimpose them, and imagine the interference the waves would create for each other. This interference would not be completely chaotic, but would actually follow a pattern. From this ''diffraction'' pattern, one could reconstruct the initial waves. Now vary these initial waves in size, intensity, and timing (which might be imagined as due to different weather conditions out at sea). The diffraction pattern would differ correspondingly, and even the weather conditions might be hypothetically reconstructed. This is what Gabor wished to do with electron beams. The beam from the mirror would be unchanged, but the beam reflected from the object would contain all the irregularities imposed upon it by that object. Upon their meeting at the photographic plate, the two beams would be generally incoherent, and an interference pattern would occur. This interference could then be captured upon film, and if light were then shone through this film, it would take on the interference pattern and produce an image capable of three-dimensional reconstruction.

Gabor worked out the basic technique by using conventional, filtered light sources, not electron beams. The mercury lamp and pinhole were utilized to form the first, imprecise holograms. But because even this light was too diffuse, holography did not become commercially feasible until 1960, with the development of the laser, which amplifies the intensity of light waves. Nevertheless, Gabor demonstrated mathematically that holography would work even with electron beams—just as his experiments showed it worked with ordinary light. The major practical problem remaining with the electron microscope prior to 1960, however, was not left unchallenged by Gabor—this was the double image incidentally obtained by the holographic process. Gabor was able to use the very defect of electron lenses—spherical aberration—to remove the second image.

Gabor published the principle of holography and the results of his experiments in *Nature* (1948), *Proceedings of the Royal Society* (1949), and *Proceedings of the Physical Society* (1951). This work earned him in 1948 a position on the staff of the Imperial College of Science and Technology, London. In 1958 he was promoted to professor of applied electron physics, and he held that post until his retirement in 1967. His other work consisted of research on high-speed oscilloscopes, communication theory, physical optics, and television, and he was awarded more than 100 patents. Yet Gabor was not the pure scientist or isolated inventor; many of his popular works addressed the social implications of technological advance, and he remained suspicious of assumptions of inevitable technological progress, nothing the social problems it could not solve as well as the ones it caused.

Gabor received many honors. In 1956 he was nominated to the Royal Society; he was made an honorary member of the Hungarian Academy of Scientists; and in 1971 he received the Nobel Physics Prize for his holographic work. He died in London on February 8, 1979.

Further Reading

There is little biographical information on Gabor, though some can be gleaned from *Who's Who in Science: Antiquity to Present,* edited by Allen G. Debus (1968) and other recent dictionaries of scientific biography. His own explanation—historical and scientific—of holography can be found in his Nobel Lecture (1971), contained in *Les Prix Nobel* (Stockholm, 1972). This French title nevertheless contains his English lecture, and a holographic photoplate is enclosed to further illuminate the subject. Of his popular works, *Innovations: Scientific, Technological, and Social* (1970), *The Mature Society* (1972), and *Proper Priorities of Science and Technology* (1972) are readable. They are also repetitive, and one would do well to choose only one of them, perhaps the most recent. □

Ange Jacques Gabriel

The buildings of the French architect Ange Jacques Gabriel (1698-1782) demonstrate elegant proportional relationships and superlative Gallic taste in the control of the dynamic expressiveness inherited from ancient Rome.

Ange Jacques Gabriel was the most eminent 18th-century member of a family dynasty of architects descending from Jules Hardouin Mansart, first architect to King Louis XIV, with whom Ange Jacques's grandfather, Jacques IV Gabriel, and father, Jacques V Gabriel, had worked. Though Ange Jacques's early training is thought to have taken place under the architect Antoine Desgodetz, it was largely the execution of his father's designs for Paris town houses that formed his education.

At the age of 30 Ange Jacques Gabriel was launched professionally, having married Catherine de la Motte, daughter of the secretary of the Duc d'Antin, who had succeeded Mansart as superintendent of the royal buildings, and having received as a wedding gift from his father the influential post of controller of the king's buildings. Soon after his father became first architect to King Louis XV in 1734, Ange Jacques's grandiose architectural projects aroused the King's interest. Finances, however, restricted his activity to existing palaces: building the forecourt of the château at Fontainebleau (1737), restoring the Louvre in Paris (from 1755), and making internal adjustments at Versailles to create *les petits appartements* (1738-1753).

On his father's death in 1742 Ange Jacques Gabriel became first architect, a position he held until 1775. He lived in the Orangerie of the Tuileries Palace, and the King gave him a property at Versailles. His career was plagued by the bitter enmity of the new superintendent of buildings, the Marquis de Marigny, Madame de Pompadour's brother, and by a continual shortage of royal funds.

Gabriel's major works were executed between 1750 and 1774. The publication of J. D. Leroy's *Ruines des plus beaux monuments de la Grèce* (1758) coincided with Gabriel's adoption of a purer Greek style where, according to C. N. Cochin, ''only the right angle makes a good effect.'' This was indicative of the abandonment of the curved and asymmetrical effects of the preceding rococo period. In truth, the French preference for more than a century had been the Greco-Roman esthetic of imposing weight with heavy ornamental adjuncts. Though this ideal remained apparent in Gabriel's works, his tendency was toward purifying the cubic mass and minimizing decorative accessories. This evolution is seen by comparing two of his works: the block pavilions flanking the entrance gates of the École Militaire in Paris (1751-1775) and the less ponderous, elegant sobriety of the Petit Trianon at Versailles (1762-1764), the most superb work of domestic architecture of the 18th century. Other major projects reveal experimentation within this basic, formulating inclination from Roman nobility toward Greek simplicity: the château at Compiègne (1752), the Place Louis XV (today Place de la Concorde) in Paris (1752-1765), the Salle de l'Opéra at Versailles (1753-1770), and the colonnaded terminating bays of the wings of the Cours d'Honneur at Versailles (1772).

All these works reveal bold assurance in the choice and arrangement of architectural forms and the harmonious integration of disparate parts of building complexes and terrains, gratifying the viewer with the sense of the conclusive correctness of the ensemble from any viewpoint, the result, no doubt, of Gabriel's experience with his father in city planning, notably the Place Royale (now Place de la Bourse) in Bordeaux (1731-1755).

Further Reading

Although the definitive monograph on Gabriel is in French, there are two satisfactory works in English. Sir Reginal Blomfield, *Six Architects* (1935), originally delivered as lectures at the University College of Wales, includes a delightful lecture on Gabriel that provides information on his life. H. Bartle Cox, *Ange-Jacques Gabriel* (1926), is a terse, objective study. □

Giovanni Gabrieli

The works of the Italian composer Giovanni Gabrieli (ca. 1557-1612) mirror the transition from the 16th-century Renaissance style to the 17th-century baroque. His compositions were very influential on Italian and German masters.

Giovanni Gabrieli was born in Venice. He was associated with the court chapel of Roland de Lassus in Munich (1576-1580). Despite this important contact, the formative influence on the young Giovanni was his uncle Andrea Gabrieli, whose career as composer and organist anticipated his own. Giovanni's devotion to An-

drea is witnessed by a collection of concerti (1587) issued by the younger man from among his own works and those of the older man, dead but a year.

Like his uncle, Giovanni worked in the Cathedral of St. Mark in Venice, first as deputy to the famed master Claudio Merulo (1584), then as second organist (1585), and finally as first organist (1586). He also composed vocal and instrumental pieces for church and state festivities and taught a young generation of composers the new musical idioms of the baroque. He died in Venice on Aug. 12, 1612.

Only a few of Gabrieli's secular vocal pieces have survived. But a collection of madrigals by his student Heinrich Schütz, printed in 1611 as the fruits of an apprenticeship with Gabrieli, suggests that the teacher was deeply interested in the genre. Among Gabrieli's madrigals is the eight-voice *Lieto godea* for two choruses. Here, as in the sacred pieces, antiphonal effects, created by means of vertical, chordal combinations, replace the linear movement of the older polyphonists.

Many more of Gabrieli's instrumental pieces have survived, including numerous canzonas, ricercars, and sonatas. Some early canzonas such as *La Spiritata* are conventional, sectional pieces in imitative, multithematic polyphony. Several of the monothematic ricercars, on the other hand, are virtually forerunners of the latebaroque fugue. Of particular interest is Gabrieli's *Sonata piano e forte,* the first composition ever to bear this title. In addition to marking dynamics throughout the individual parts, the composer prescribed the instrumentation of the sonata—a novel departure from Renaissance practice, in which instrumentation was usually an ad libitum matter. Among his late instrumental pieces is a *Sonata con tre violini e basso se piace,* for which the master made the decisive turn to the basso continuo, the foundation voice of most baroque music.

Of all Gabrieli's works, first place must go to the motets. Polychoral writing (*cori spezzati*), as promulgated by Adrian Willaert and continued by Andrea Gabrieli, found its most brilliant exponent in Giovanni Gabrieli. In his collection *Sacrae symphoniae* (1597) there were motets for six to sixteen parts and arranged for one to four choruses. For these works he replaced the older, imitative, melismatic polyphony of the Franco-Flemish school by syllabic, harmonic writing. Bass parts moving in fourths and fifths supported separated choirs responding antiphonally to one another in short, declamatory phrases. For Gabrieli, who designed his creations for large spaces, traditional counterpoint was less important than dramatic changes in texture and dynamics.

Gabrieli's second volume of *Sacrae symphoniae,* printed posthumously (1615), contains early as well as late pieces in the new concerted idiom. Characteristic of the late compositions are the juxtaposition of voices and instruments, virtuoso solo writing, and the basso continuo.

The motet *In ecclesiis* reveals most of the innovations of Gabrieli's late style: solos and duets supported by organ (basso continuo) or instrumental ensemble; a solo quartet of voices responding to or joining the chorus; and instrumental ensembles accompanying the singers or playing independent sinfonie. With such a work resplendent with color, Gabrieli helped inaugurate a new musical epoch that was carried forward by many 17th-century Roman masters and, even more significantly, by the Germans Heinrich Schütz and Michael Praetorius.

Further Reading

Gabrieli's musical development is treated in Egon Kenton, *Life and Works of Giovanni Gabrieli* (1967). Information on Gabrieli is also in Manfred F. Bukofzer, *Music in the Baroque Era* (1947), and Gustave Reese, *Music in the Renaissance* (1954; rev. ed. 1959). □

Hans-Georg Gadamer

German philosopher, classicist, and interpretation theorist Hans-Georg Gadamer (born 1900) was the leading exponent of a comprehensive view of human beings as dialogue-partners with each other.

Gadamer was born in Marburg, Germany, son of a well-known professor of chemistry. His university studies at Breslau, Marburg, and Munich included ancient and modern languages and literature, history, art history, and philosophy. Further studies with Martin Heidegger led to the publication of his *Habilitation* in 1929, qualifying him to teach at a university. He taught at the Universities of Marburg, Kiel, Leipzig (where he was Rektor in 1946-1947), Frankfurt, and Heidelberg (where he succeeded Karl Jaspers in 1949 and was professor of philosophy until formal retirement in 1968). He married Kaete Lekebusch in 1950, and they had one daughter.

From his work as a teacher, his many writings, and his appearances and teaching abroad, Gadamer acquired a world reputation. His major work, *Wahrheit und Methode* (1960; translated as *Truth and Method,* 1975), was prepared for publication at the urging of students who first encountered his ideas in classes and seminars.

One of the few major German intellectuals to remain in Germany during the Hitler period and yet keep his distance from the Nazis, Gadamer represents the continuity of a European tradition linking the intellectual excitement of the 1920s to the 1960s, 1970s, and 1980s. Heidegger, Gadamer's teacher in the 1920s, was the greatest figure in existential philosophy, and Gadamer was closely associated with others who were to shape the course of theological, literary, and philosophical studies for decades to come. For today's students, Gadamer is a living witness of the vitality of the great teachers of his youth, as seen in his essays in Part II of *Philosophical Hermeneutics* (1976) and *Philosophical Apprenticeships* (1985).

Beginning in the 1950s, Gadamer himself represented a major position in philosophy of the humanities, counterposed to Marxists such as Jürgen Habermas, radically antimethodical interpreters such as Jacques Derrida, and the viewpoint represented by E.D. Hirsch that the meaning

of a text is just what the author intended. Gadamer was the spokesperson for *philosophical hermeneutics*. The word ''hermeneutics'' has a long history in theology, literature, and the law. There it most frequently indicated an art of interpretation which could wrest secrets from difficult texts originally addressed to a past audience, such as the Bible. Following Heidegger's lead, Gadamer gave hermeneutics a broader meaning; it is a theory of human existence arising from study of the events of understanding and interpretation in which human beings are always involved.

Gadamer challenged the ''scientific'' view of the humanities which assumed that their task was to exploit *methods,* inspired by natural scientific method, to generate a single correct interpretation for every work. For Gadamer, the primary purpose of humanistic studies was deepening insight for the reader, viewer, or hearer. He focused on the dynamic by which the message of a work addresses its audience in his or her situation. The reader, he argued, never receives the message in precisely the same sense as the speaker's or author's intention, but always understands in ways shaped by prejudgments arising out of one's own experience and language-learning. Thus, nobody reads a text in precisely the same way as someone else. Differences will be especially significant when interpreters belong to different periods, since they will bring different questions and human interests to bear. The product will be the result of the ''fusion of the horizons (or perspectives)'' of the text and the interpreter.

But Gadamer did not propose an ''anything goes'' approach. Meaningful interpretation is limited by the fact that understanding always belongs to a *tradition*. The way conductors present a classical piece to contemporary audiences will be shaped not only by their perception of the audience's expectations, but also by inherited ways of interpreting the work and sets of assumptions, insights, and methods enriched, impoverished, and modified over the years. No one, Gadamer insisted, is immune to such an influence from the past. But a fresh interpretation becomes possible when an interpreter discovers some unexamined prejudgment at work, decides that it deserves to be challenged, and produces a new way of presenting the work. Moreover, the origin of the challenge may be the work itself. For Gadamer, a seminal work was a conversation-partner, a ''Thou,'' addressing the self and calling its illegitimate biases into question.

Beginning in the 1970s Gadamer regularly taught part of the year in North America. He continued to pursue research, especially in classical Greek philosophy. He found that Plato's use of the dialogue form and Aristotle's description of moral insight suggest a viable alternative to the model of reason developed by uncritical admirers of the sciences of prediction and control. Some of his later work is available in *Dialogue and Dialectic* (1980), *The Idea of the Good in Platonic-Aristotelian Philosophy* (1986), and *Reason in the Age of Science* (1981).

Further Reading

There are no biographies of Gadamer. Richard Palmer, *Hermeneutics* (1969), places Gadamer's ideas in the German tradition of interpretation theory. David C. Hoy, *The Critical Circle* (1982), treats Gadamer against the background of contemporary literary theory. Richard Bernstein, *Beyond Objectivism and Relativism* (1983), connects Gadamer's hermeneutics to contemporary theory of knowledge. Gadamer's *Truth and Method* (1989, 1993) and introductions by David E. Linge and Frederick Lawrence to Gadamer's *Philosophical Hermeneutics* (1976) and *Reason in the Age of Science* (1981), respectively, can also orient readers to Gadamer's thought. □

Muammar Al-Gaddafi

Muammar Al-Gaddafi (born 1942) was head of the revolution that set up the Libyan Republic in 1969. In the Libyan *Jamahiriyya,* of which he was always the leader, Al-Gaddafi wanted to realize fully his concept of government by the masses.

Muammar Al-Gaddafi (also transcribed into other Western languages as Qaddafi, Gheddafi, and Khadafi, among others) was born in 1942, either in spring or in September. His birthplace was near Surt in the desert region of Libya bordering the Mediterranean along the Gulf of Sirte. He was the last child and only son in his family, people of modest means who belonged to the Bedouin tribe of the Qadhdhafa which was engaged in animal herding. The cultural traditions of the desert certainly influenced Gaddafi's and his sociopolitical ideas.

Involved In Student Movements

After receiving instruction in the teachings of the Koran, the sacred book of Islam, he attended the elementary school at Surt from 1953 to 1955. When his family moved to Fezzan, the region south of Tripolitania, he continued his education at Sebha from 1956 to 1961. Inspired by the ideas and political actions of Egypt's Gamal Abdel Nasser, he organized student demonstrations which led to his expulsion from the city. He then moved to the large coastal city of Misurata, to the east of Tripoli, where he completed his high school education between 1961 and 1963. At the same time he continued to organize a secret revolutionary movement.

In order to enable himself to fulfill his political plans, he entered the Military Academy of Bengasi in October 1963 and persuaded other members of the movement to join him there. Together with these men and other converted members of the military he set up the central committee of the Free Unionist Officers in 1964, which was organized along strictly collegial lines. In the same period Gaddafi was enrolled in the University of Bengasi for three years, attending courses for a degree in history. In 1966 he took part in a training course at the Beaconsfield Military Academy in Great Britain. Having been promoted to the rank of lieutenant and assigned to the army's Signal Corps based at Gariunis on the outskirts of Bengasi, Gaddafi broadened the base of the movement—the ramifications of which only he

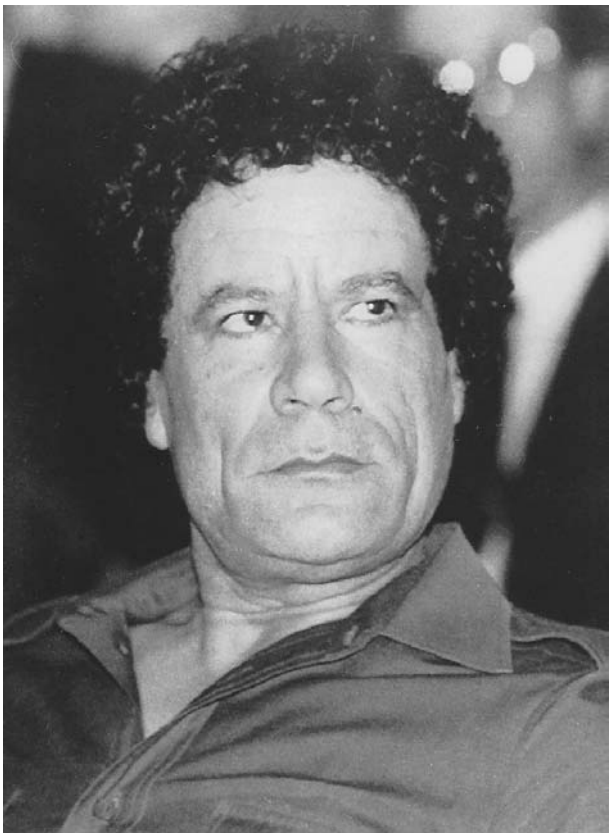

was fully aware—and acquired at the same time an ever-growing personal prestige.

Kingdom to Republic

During the night of September 1, 1969, at a time when King Idris had already been abroad for several months for health reasons, Gaddafi gave the order—which had been deferred several times—for putting his long prepared plan into effect. The young officers easily seized power and proclaimed the Libyan Arab Republic. It was only on September 10 that it was noted that Gaddafi, now a colonel, was the president of the Revolutionary Command Council (RCC), the chief organ of the new regime.

The revolutionary will of the new leader soon expressed itself in a series of laws designed, among other things, to do away with the illegal benefits enjoyed by the representatives of the former regime and to overcome the traditional tribal differences. Following the example of Nasser, who had inspired his political development, Gaddafi called for the removal of the American (Wheelus Field) and British military bases; this was completed in June 1970. A series of measures affected the Italians still present in Libya in large numbers, ending in their mass expulsion in October 1970. At the same time extensive nationalization of the financial, industrial, and commercial sectors took place (in particular in the oil industry) and other significant reforms were commenced.

Among the modifications carried out within the institutions and political organization of Libya after the revolution one could detect Gaddafi's determination, desperately tenacious in the face of difficulties, to involve the people as far as possible in the direct exercising of political power. In February 1971 he announced the creation of the Arab Socialist Union (ASU), which bore the same name as the sole Egyptian political party. The ASU, formally set up on June 11, 1971, held its first congress in April 1972. Rejecting all expressions of regional and class interests, the ASU intended to provide a large popular base for the revolution. In July 1972 Gaddafi vacated the office of president of the Council of Ministers, which he had occupied since January 1970, and dedicated himself from that time on to the theorization of the principles of the revolution which were later laid down in the ''Green Book.'' In April 1974 Gaddafi also gave up all protocol and administrative duties associated with the head of state.

The People's Revolution

At a time when new legislation was being introduced in the labor and fiscal sectors with the aim of creating true ''socialism,'' Gaddafi announced the ''People's Revolution'' in a speech at Zuara on April 15, 1973. By means of ''elected people's committees'' operating in various sectors it was intended that the principles of the revolution and of Islam should be increasingly put into practice. At the second general People's Congress in November 1976 Gaddafi proposed the creation of a direct democracy and the removal of the CCR; however, the delegates to the congress called for an adjournment, and during a special session of the congress on March 2, 1977, the Socialist People's Libyan Arab *Jamahiriyya* (a term which can be translated as ''government by the masses'') was proclaimed. With the intention of mobilizing the people, Gaddafi began in 1978 to encourage the creation of ''revolutionary committees'' which did not have clearly defined powers and which were called upon to ''defend the Revolution.'' Starting in 1981 he began to impose a military character upon the organization of schools and universities.

Gaddafi's revolutionary policies affected many people both within Libya and elsewhere. Consequently, opposition emerged of varying types and intensities. A number of attempted plots organized against him in the early 1980s, probably with foreign involvement, failed and were quickly repressed by the regime. Other plots reported by foreign sources were perhaps only aimed at serving propaganda purposes. Gaddafi denied the legitimacy of all opposition and, in particular, issued warnings to Libyans resident abroad that opposed the revolutionary regime.

Gaddafi's idealistic aspirations guided Libya's foreign policy, which after the revolution was characterized by an unprecedented degree of activity. Gaddafi himself paid numerous visits to foreign countries, to virtually all Arab lands, and to many Communist states. Because of the many and various initiatives launched by Gaddafi in differing directions, his foreign policy was judged by some to be erratic. Indeed, it achieved only limited results and led to a great deal of mistrust. However, for Gaddafi it was important to affirm with insistence and vigor a number of essential policy points, such as his intransigent opposition to Israel and his

quest for Arab unity. This quest involved successive attempts at forming political unions with Sudan, Egypt, Tunisia, and Syria, all of which ended, sometimes rapidly, in disastrous failures. A union with Morocco was announced in 1984.

In Chad, Libyan intervention beginning in 1980 led to Goukouni Oueddei being confirmed in power. But the search for political agreements and influence in other African countries had no success, and Gaddafi failed to convene the Organization of African Unity in Tripoli in 1982. The struggle against imperialism preached by Gaddafi along with the need for non-alignment led to Libya being diametrically opposed to the United States. Moreover, the United States accused Libya of supporting armed opposition and terrorist movements in other countries. Libya's relations with Western Europe improved, despite momentary crises.

Theory of Government

Gaddafi's claimed that his political concept, the Third Universal Theory, was derived from the principles of the Koran and hence in harmony with Islam. It was laid down with the purpose of providing an easily understood and complete approach in the ''Green Book.'' The first part (published in 1976) concerned the political aspects of the organization of society. The second part (1977) concerned economic aspects and the third (1979) focused on social aspects. The first part denounced the representative democracies as hoaxes and claimed instead that only the direct participation of the masses in government, as laid down in the *Jamahiriyya,* offered a valid solution to political problems. In the economic sphere, Gaddafi intended to create a true socialist economy, completely opposed both to Western capitalism and to the Marxist-Communist concept; it was intended that workers become ''partners, not employees,'' and there was opposition to all forms of exploitation (many tertiary services are considered exploitative, in particular in the commercial field). The social concept of the ''Green Book'' placed great emphasis on the role of the family, and women, equals to men in terms of dignity and rights, were seen in the first place as mothers.

The manner in which the ''Green Book'' was formulated, deliberately populist in approach and not strictly systematic, obviously presented difficulties of interpretation and application with respect to various concrete problems. The book was frequently discussed by the people and at congresses organized both in Libya and abroad by Libyan institutions. The ''Green Book'' was praised by some, often in a completely acritical manner, while others have subjected it to minute criticism. However, it would seem most valid to consider it as a manifesto for the revolution which Gaddafi was endeavoring to bring about in the Libyan *Jamahiriyya,* rather than as a treatise on political philosophy and economics.

Married and the father of three children, Gaddafi lived modestly, rejecting all luxuries and vices. Some considered him a messianic preacher who was intransigent and intolerant on the one hand, but sincere and even candid on the other. Others considered him an able politician who, though inclined to verbal excesses, was basically a clever man. In 1986 he made known to the press that he preferred the Western press to transcribe his name as Moammar Gadhafi.

As acts of international terrorism became more frequent in 1986, Gaddafi drew much attention as the source of training and financing such activities. On December 27, 1985, Palestinian terrorists attacked airports in Rome and Vienna. United States president Ronald Reagan accused Libya, but Gaddafi denied any involvement. On January 1, 1986, President Reagan ordered all U.S. citizens to leave Libya. Finally on April 14 the United States carried out a retaliatory bombing raid against several Libyan installations. Nearly 100 people were killed in the attack. Gaddafi claimed that he was innocent and that the raid was itself an act of terrorism. He cited as evidence that one of his children was killed during this raid.

Further Reading

For information on Gaddafi's personality (he was interviewed at length by the author) and for information concerning his activities during the first year of the revolution, see M. Bianco, *Kadhafi, mesager du désert* (1974). A journalistic, and well informed, source is J. K. Cooley, *Libyan Sandstorm* (1982). Detailed information is included in H. Bleuchot, *Chroniques et documents libyens, 1969- 1980* (1983). For information on relations with the U.S.A., see P. E. Haley, *Qaddafi and the United States since 1969* (1984). A biography is George Tremlett, *Gadaffi: The Desert Mystic* (Carroll & Graff Publishers, Inc., 1993). The story of the raid is told by pilot Col. Robert E. Venkius, *Raid on Qaddafi* (St. Martin's Press, 1992). □

James Gadsden

James Gadsden (1788-1858), American railroad promoter and a leading advocate of Southern nationalism, was the minister to Mexico responsible for the Gadsden Purchase in 1853.

James Gadsden was born in Charleston, S.C., on May 15, 1788, the grandson of a Revolutionary patriot. After graduating from Yale College in 1806, Gadsden entered business and then became a professional Army officer, rising to the rank of colonel by 1820. During the War of 1812 he served as an engineer and as an aide to Gen. Andrew Jackson. Later he fought against the Seminole Indians and was responsible for securing the evidence which led to the seizure, trial, and execution of two British agents.

In 1821 Gadsden served as adjutant general, but the Senate refused to confirm his appointment. Gadsden resigned from the Army and moved to Florida, where he was active in the territory's affairs. In 1823 he was responsible for placing the Seminoles on reservations and for building the state's first roads. He failed several times in bids to represent the Florida territory in Congress. Because in 1832

he backed nullification of President Jackson's earlier Tariff Act, he lost the support and friendship of the President.

During the 1830s Gadsden became an exponent of Southern nationalism and the expansion and integration of all Southern railroads. He proposed to end Southern economic dependency on the North by providing a direct link between the South and Europe, connecting all Southern railroads into one system, and connecting the Southern system with the Pacific Coast. He promoted these schemes at a number of Southern economic conferences between 1837 and 1850. Between 1840 and 1850 Gadsden served as president of the Louisville, Cincinnati and Charleston Railroad and greatly expanded its mileage. His ideas concerning Southern transportation were farsighted, but he was continually frustrated both by his devotion to Southern nationalism and by the general opposition of other Southern leaders whose notions of states' rights prevented effective regional development.

In 1853 Gadsden urged the purchase of territory along the Gila River from Mexico for the purpose of building a southern railroad between New Orleans and California. He won the support of U.S. Secretary of War Jefferson Davis and, through Davis's efforts, was appointed minister to Mexico. Gadsden next advocated purchasing extensive territory from Mexico, but he was successful in acquiring only a small strip (now parts of New Mexico and Arizona), which became known as the Gadsden Purchase. He died on Dec. 26, 1858.

Further Reading

There is no biography of Gadsden, but background information can be found in Paul Neff Garber, *The Gadsden Treaty* (1923). See also James Morton Callahan, *American Foreign Policy in Mexican Relations* (1932). □

Yuri Alexeivich Gagarin

The Russian cosmonaut Yuri Alexeivich Gagarin (1934-1968) was the first man to orbit the earth in an artificial satellite and thus ushered in the age of manned spaceflight.

Yuri Gagarin the third child of Alexei Ivanovich, a carpenter on a collective farm, and Anna Timofeyevna, was born on March 9, 1934, in the village of Klushino, Smolensk Province. Yuri attended an elementary school in Gzhatsk; in the sixth grade he began to study physics. At the age of 15 he became an apprentice foundryman in an agricultural machinery plant outside Moscow and enrolled in an evening school.

In 1951 Gagarin transferred to the Saratov Industrial Technical School. In 1955 he had to prepare a thesis in order to graduate. His problem was to design a foundry capable of producing 9,000 tons (metric) of castings a year. The state examining committee accepted his thesis, and he received his diploma.

Gagarin joined the Saratov Flying Club in 1955 and won his wings, learning to fly in the Yak-18. Late that year he was drafted and sent to the famous Orenburg Flying School, since he already had a pilot's license. He was disconcerted to learn that he would not be immediately put into jet planes. After he became an aviation cadet on Jan. 8, 1956, he was permitted to fly—but not in the jets he coveted. He started out all over again in the familiar Yak-18, learning to fly it the air force way. That year he also began flight training in the MIG jet.

Cosmonaut Selection and Training

On Oct. 4, 1957, *Sputnik 1,* the world's first artificial satellite, was orbited by the Soviet Union. Four days after *Sputnik 2,* on Nov. 7, 1957, Gagarin graduated from the flying school and was commissioned a lieutenant in the Soviet air force. On the same day he married Valentina Goryacheva.

Gagarin spent 2 years as a fighter pilot at an airfield above the Arctic Circle. By 1958 the Soviet government was asking for volunteers from the air force to pilot its spacecraft. On Oct. 5, 1959, Gagarin made formal application for cosmonaut training; he was selected in the first group of pilots. In 1960 the original group of 50 had been whittled down to 12, and these men moved to Zvezdograd (Star City), a newly built holding and training area in a suburb of Moscow.

For Gagarin and his 11 classmates training began in earnest. They were introduced to a bewildering curriculum of space navigation, rocket propulsion, physiology, astron-

omy, and upper atmospheric physics and were trained on special devices to accustom them to the physiological stresses of space flight. More to Gagarin's liking were the long hours spent in the mock-up of the *Vostok,* an exact replica of the spacecraft in which he would later orbit the earth. After only 9 months of training the cosmonauts were told that the first flight of the *Vostok* would be on April 12, 1961.

Orbiting Earth

The selection of Gagarin as the first man to orbit earth was assured when each cosmonaut was asked to designate who should be the one to make the flight; 60 percent named Gagarin. He was launched in *Vostok 1* on the planned date, and during the crowded 1 hour 48 minutes of his single orbit of the earth he proved that man could survive in space and perform useful tasks. His mission ended at 10:55 A.M., when he landed safely in a field near Saratov.

Following his mission, Gagarin became the commander of the cosmonaut detachment at Zvezdograd, a position he held until April 1965, when he briefly reentered mission training as a backup cosmonaut. During this period he also enrolled in the Zukovsky Institute of Aeronautical Engineering, where he began a 5-year course leading to a degree.

On March 27, 1968, Gagarin died in a plane crash outside Moscow while on a routine training flight. He was given a state funeral and was buried in the Kremlin wall facing Red Square. At the request of his wife, American astronauts Neil Armstrong and Edwin Aldrin left one of Gagarin's medals on the moon as a tribute to the world's first man in space.

Further Reading

The most accessible biography for the student is Mitchell R. Sharpe, *Yuri Gagarin: First Man in Space* (1969). Less readily obtainable is *Road to the Stars: Notes by Soviet Cosmonaut No. 1* (1961; trans. 1962), written by N. Denisov and S. Borzenko and printed in English by the Foreign Languages Publishing House in Moscow. Some biographical material is in William Shelton, *Soviet Space Exploration: The First Decade* (1968). □

Matilda Joslyn Gage

American reformer Matilda Joslyn Gage (1826-1898) was a leader in the struggle for women's rights in the nineteenth century. A onetime leader of the National Woman Suffrage Association, she wrote numerous speeches, essays, and books that analyzed the role of women throughout history and provided arguments for rejecting the traditions that perpetuated the oppression of women, African slaves, Native Americans, and other minorities in America.

Matilda Joslyn Gage was a leading figure in the women's suffrage movement of the late 1800s in the United States. A colleague of such prominent women's rights activists as Susan B. Anthony and Elizabeth Cady Stanton, Gage became a primary voice of the movement with her numerous speeches and feminist writings. Her works often stressed the historic accomplishments of women and the way in which men had frequently taken credit for or denied women's contributions. Gage herself was denied recognition of her achievements when she left the mainstream women's suffrage organization to form a more radical group; the resulting animosity led Anthony and Stanton to remove references to Gage in their book on the history of the suffrage movement. Because of this lack of documentation on Gage's role, she has often been overlooked by the generations that followed her.

Gage was born on March 24, 1826, in Cicero, New York. Her parents, Hezekiah and Helen Leslie Joslyn, were both supporters of liberal social reforms and took an active role in the education of their only child. Her father, who was a doctor, took charge of Gage's early schooling, instructing her at home in subjects such as Greek, physiology, and mathematics. Her learning was supplemented by her exposure to the ideas of scientists, philosophers, and theologians who were frequent guests of her parents. As she grew older, however, her parents decided she needed a more formal education and enrolled her in the Clinton New York Liberal Institute.

Used Literary Talents for Reform

Gage ended her schooling at the age of 18 when she married businessman Henry H. Gage. The couple, who eventually had four children, first settled in Syracuse, New York, but later moved to Fayetteville, New York. Gage continued to study independently to expand her knowledge, taking a particular interest in theology—a subject she would pursue throughout her life. In order to read original versions of the Bible, for instance, she furthered her studies of Greek and taught herself Hebrew. She also began to devote her energies to various social causes. An active abolitionist, she opened her home to escaped slaves as a stop on the Underground Railroad. As a supporter of the temperance movement to outlaw alcohol, she composed articles and gave speeches on the topic at meetings and conventions. The talent for organization and communication that she displayed in these activities were later devoted to the main work of her life—the fight for women's rights, including the right to vote.

Her days in the women's rights movement began when Gage delivered a speech at the Third National Women's Rights Convention in 1852 in Syracuse. Although, at the age of 26, she was the youngest speaker at the event, her words were so well-received that they were later published and circulated to gain support for the cause. Gage's talk focused on the numerous accomplishments of women throughout history and the need for women to escape the legal and economic shackles placed on them by society. She drew a parallel between the limited rights of women in America and the institution of slavery, stating that both forms of oppression stemmed from the same patriarchal attitudes. Over the next decade, Gage increased her stature in women's rights circles, holding a number of organization posts, writing articles, and giving speeches.

Elected Head of Suffrage Group

In 1869, Gage played a central role in the creation of the National Woman Suffrage Association (NWSA) and became a member of the group's advisory council. Throughout the 1870s, she was in the forefront of the increasingly radical statements and actions of the women's rights movement. In 1873, Susan B. Anthony was arrested for her illegal attempt to vote in New York. Gage joined Anthony in attempting to convince prospective jurors of the rightness of their struggle. Traveling to various townships across the state, she presented a reasoned and spirited speech titled ''The United States on Trial, Not Susan B. Anthony.'' After her election to the top posts in both the National and New York suffrage organizations in 1875, Gage appeared before the U.S. Congress to testify in favor of a suffrage bill under consideration. When the government failed to pass the measure, she wrote a strongly worded protest that was circulated at the NWSA convention in Washington, D.C., in January of 1876. The essay declared that women should not participate in upcoming celebrations of the country's centennial because the nation was not a true democracy, but an inequitable power-system controlled by men. These statements raised the ire of government officials, and police were sent to close down the convention on the grounds that it was an illegal assembly. Gage refused to put an end to the gathering, telling enthusiastic supporters that if arrested, she would continue the convention in jail.

In May of that year, Gage willingly handed over her national post to Elizabeth Cady Stanton, acknowledging the importance of having the most widely-known suffragist in the country represent the group during the centennial. She began to focus her efforts even more on writing in order to spread her ideas on women's rights and other social reforms. In 1878, she began a three-year tenure as editor of the NWSA newspaper, *National Citizen and Ballot Box.* Her articles covered such topics as the treatment of women prisoners, prostitution, the plight of Native Americans, and the role of Christianity in the oppression of women. These writings became the basis of many NWSA policies and inspired some court cases challenging the limits of women's rights.

Documented Women's Fight for Suffrage

With Stanton, Gage contributed a great deal of writing to the ambitious task of compiling a complete history of women's fight for suffrage. The first volume of the 3,000 page, three-part *History of Woman Suffrage* appeared in 1881. The two women also collaborated on a revised version of the Bible published under the title *The Women's Bible.* Gage applied her previous Biblical studies to research on the Old Testament for the project's Revising Committee. Her other literary work of that time included an 1880 pamphlet—''Who Planned the Tennessee Campaign of 1862?''—that showed how a woman by the name of Anna Ella Carroll had actually masterminded a critical military maneuver of the Civil War, but had not been given credit for the idea. Later in her life, Gage's writings would develop her ideas on religion and women's rights. In her 1893 book, *Woman, Church, and State,* she outlines a lengthy history of oppression of women by the Christian church, citing as evidence the burning of accused witches, the end of the early Church's allowance for women deacons, and the negative role of woman in the doctrine of original sin. Gage lamented the absence of the feminine in traditional concepts of God, and shocked one gathering of women in 1888 by opening a meeting with a prayer to a female God. Her attempts to extend feminist thought in this way did not find sympathy with many women activists, who found her concepts too radical.

In 1889, the NWSA merged with the other major national suffrage organization, the American Woman Suffrage Society, a more conservative body. Gage did not approve of the ideological compromises that the NWSA had made by joining the new organization, known as the National-American Woman Suffrage Association (NAWSA). She launched a more liberal organization, the Women's National Liberal Union (WNLU), which pushed for such measures as the abolition of prayer in public schools, the improvement of prisons, and the creation of labor unions. Cady and Stanton were angered by Gage's creation of the WNLU, feeling that the organization detracted from the goal of presenting a strong, unified women's lobby. Not only did they publicly condemn her efforts, they removed all references to her

from the fourth volume of the *History of Woman Suffrage;* consequently, Gage would be ignored by many later historians.

In her final years, Gage was forced to retire from her reform activities due to her declining health. She moved to Chicago to stay in the home of one of her daughters and died there of a brain embolism on March 18, 1898. While her name has not been remembered as well as other suffragists such as Anthony and Stanton, Gage's extensive body of feminist literature serves as a record of the philosophy that drove the women's rights movement in her day. The rediscovery of these works by scholars is gradually reestablishing her reputation as one of the most influential voices among nineteenth-century woman reformers.

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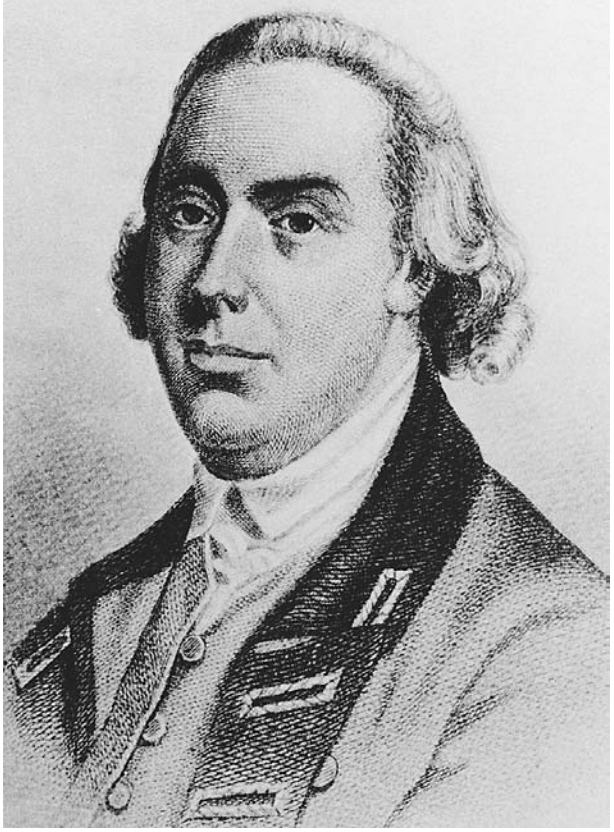

Thomas Gage

The English general Thomas Gage (1719-1787) was commander in chief of British forces in North America and the last royal governor of Massachusetts.

Born at Firle, Sussex, Thomas Gage was a grandson of the 1st Viscount Gage, an Irish peer. On Jan. 30, 1741, Thomas purchased a lieutenancy in the 1st Northampton Regiment, and he obtained the rank of captain lieutenant when he transferred to Battereau's Foot in May 1742. Receiving his captaincy in 1744, he went to France as an aide to the Duke of Albemarle and participated in the battle of Fortenay. He saw action with Albemarle at Culloden in 1745 and was with the duke 2 years later in the Low Countries. In 1748 Gage purchased a majority in the 55th Regiment and became lieutenant colonel of that unit on March 2, 1751.

In 1754 Gage accompanied his regiment to America, where he distinguished himself in the French and Indian War, receiving a slight wound. In May 1757 he raised a provincial regiment and that same year commanded the light infantry in the strike against Ft. Ticonderoga. As a brigadier general, he led the rear guard of Commander Jeffery Amherst's forces at the capture of Montreal on Sept. 6, 1760, and then served as military governor of Montreal for a short period. In 1761 he was promoted to major general and 2 years later succeeded Amherst as commander in chief of all British forces in North America. During the next 10 years Gage remained in New York and was promoted to lieutenant general. In December 1758 he had married Margaret Kemble, daughter of a member of the Council of New Jersey; they had five daughters and six sons.

Gage went to England in 1773 but returned to America immediately (because of the Boston Tea Party) with a commission as vice admiral and ''captain general and governor in chief'' of Massachusetts. He arrived in Boston on May 13, 1774, three days after news of England's punitive measures against Massachusetts had arrived. When the General Court convened in October, a number of towns sent delegates to a provincial congress meeting at Concord; thus did the colony develop two separate governments. Deteriorating relations between Britain and the American colonies were evident during the celebrations of Guy Fawkes Day, November 5, when Gage's effigy was publicly hanged and burned.

On April 14, 1775, Lord Dartmouth, Secretary of State for the Colonies, instructed Gage to take action against the colonial rebels. On the night of April 18 Gage sent out the expedition to the towns of Lexington and Concord that precipitated armed hostilities and the siege of Boston. On June 12 Gage issued a proclamation establishing martial law but holding forth amnesty to all rebels except Samuel Adams and John Hancock. Five days later came the Pyrrhic victory at Bunker Hill.

Gage's actions had received severe criticism in England, and on October 10 he was recalled. He was replaced as commanding general by William Howe. Gage remained in the army. In November 1782 he was made a full general, but participated in no further military activities. He died on April 2, 1787.

Further Reading

The definitive biography of Gage is John R. Alden's sympathetic *General Gage in America: Being Principally a History of His Role in the American Revolution* (1948). See also John Shy, *Toward Lexington: The Role of the British Army in the Coming of the American Revolution* (1965). □

Robert Mills Gagné

Robert Mills Gagné (born 1916) was an American educator whose studies of learning and instruction profoundly affected American schooling.

Robert Mills Gagné was born August 21, 1916, in North Andover, Massachusetts. He earned an A.B. degree from Yale in 1937 and a Ph.D. from Brown University in 1940. He was a professor of psychology and educational psychology at Connecticut College for Women (1940-1949), Pennsylvania State University (1945-1946), Princeton (1958-1962), and the University of California at Berkeley (1966-1969) and was a professor in the Department of Educational Research at Florida State University in Tallahassee starting in 1969. Gagné also served as a research director for the Air Force (1949-1958) at Lackland, Texas, and Lowry, Colorado. He was employed as a consultant to the Department of Defense (1958-1961) and to the United States Office of Education (1964-1966). In addition, he served as a director of research at the American Institute of Research in Pittsburgh (1962-1965).

Gagné's work had a profound influence on American education and on military and industrial training. Gagné and L.J. Briggs were among the early developers of the concept of instructional systems design which suggests that all components of a lesson or a period of instruction can be analyzed and that all components can be designed to operate together as an integrated plan for instruction. In a significant article titled ''Educational Technology and the Learning Process'' (*Educational Researcher,* 1974), Gagné defined instruction as ''the set of planned external events which influence the process of learning and thus promote learning.''

Gagné was also well-known for his sophisticated stimulus-response theory of eight kinds of learning which differ in the quality and quantity of stimulus-response bonds involved. From the simplest to the most complex, these are: signal learning (Pavlovian conditioning), stimulus-response learning (operant conditioning), chaining (complex operant conditioning), verbal association, discrimination learning, concept learning, rule learning, and problem solving.

Gagné argued that many skills may be analyzed into a hierarchy of behaviors, called a learning hierarchy. An instructor would develop a learning hierarchy for something to be taught by stating the skill to be learned as a specific behavior and then asking and answering the question ''What would you have to know how to do in order to perform this task, after being given only instructions?'' Gagné tested the concept of learning hierarchies in studies, mainly using simple arithmetic skills. His findings tended to support the notion of learning hierarchies and indicated that individuals rarely learn a higher skill without already knowing the lower skill.

Gagné's approach to learning and instruction, especially the instructional systems design approach, was sometimes criticized as most appropriate for mastery learning of information and intellectual skill objectives, but less suited for attitude and cognitive strategy outcomes. Undoubtedly, Gagné's work had a tremendous impact on thinking and theories in educational circles. His hierarchical theory of prerequisite steps in learning had many implications for the sequencing of instruction, and many feel it contributed to the development of a more scientific approach to instruction. In the field of English, for example, it allowed teachers to break English language skills into successively simple components and to teach the components in an orderly sequence, reinforcing correct responses along the way. Gagné's focus on systematic precise instructions also helped to lay the groundwork for individualized instruction and school accountability in American society.

Further Reading

Gagné's work was conducted most closely with L.J. Briggs. Another researcher who worked closely with Gagné was W.P. Gephart. B.F. Skinner's work lends insight into one of the origins of Gagné's themes. *The Encyclopedia of Educational Research* (1982) places Gagné's contributions in the context of other related work, provides an historical perspective, and relates criticisms of his work. He is listed in *Who's Who in America* (1990-1991). Gagné wrote and edited many books and articles. Among them are: *The Conditions of Learning* (1965, 1970, 1977, 1985), perhaps already viewed as a classic text; *Principles of Instructional Design* (with L.J. Briggs, 1974, 1979, 1992); and *Psychological Principles in Systems Development* (1962), which is partly based on research in military training. His articles in the *Phi Delta Kappan* (May 1970) on new views on learning and instruction and in *Educational Psychologist* (May 1968) on learning hierarchies are significant manuscripts. □

Thomas Gainsborough

The English painter Thomas Gainsborough (1727-1788) ranks as one of the principal masters and innovators of the English school of landscape painting.

Thomas Gainsborough was baptized in Sudbury, Suffolk, on May 14, 1727. His father, a substantial cloth merchant, recognized Thomas's precocious artistic gifts and sent him at an early age, possibly 12, to London. Gainsborough was connected with the artists Francis Hayman and Hubert François Gravelot, possibly as apprentice to the former and assistant to the latter. Gainsborough is reported to have copied and restored

Dutch landscapes for dealers. At the age of 19 he married Margaret Burr, reputedly a natural daughter of the Duke of Beaufort, who is said to have brought him an income of £200 a year.

At the age of 21 Gainsborough was so much admired as a landscape painter that he was invited with the leading artists of the day to present a picture to the Foundling Hospital in London. His painting, *The Charterhouse,* shows a mature observation of reality and handling of light. From Hayman the scene painter and Gravelot the rococo decorator Gainsborough learned to approach pictorial composition on inventive principles, and the alternation between observation and invention henceforth became the basis of his artistic growth. The two approaches may be illustrated by comparing *Mr. and Mrs. Robert Andrews* (ca. 1749), with a deliciously observed Suffolk landscape dappled by sunlight and shadow of cloud, and *Henéage Lloyd and His Sister* (ca. 1750), shown against a limpid background of stage scenery.

Gainsborough's art after his early London studies falls into three main divisions: the Suffolk period, 1748-1759; the Bath period, 1759-1774; and the years of fame in London, 1774-1788. In Suffolk he combined the charms of the modern conversation piece with those of realistic landscape, thus making a strong appeal to the country gentry. Here too he painted the Suffolk countryside as faithfully and freshly as if he were a Dutch painter reborn in the 18th century.

The Portraits

Gainsborough's move to Bath was a flank attack to secure the patronage of the aristocracy, for he was not yet equipped to challenge Sir Joshua Reynolds in London. At Bath, Gainsborough had splendid opportunities to study Anthony Van Dyck, his central intermediary with the Old Masters and substitute for the grand tour, in the collections at Wilton and other great country houses within reach. *Mrs. Philip Thicknesse* (1760) is a daring adaptation of Van Dyck's great style to the new mode of rococo informality.

Once Gainsborough had found his model for elevated portraiture in Van Dyck's, he began to borrow attitudes as skillfully as Reynolds, but without any intellectual allusions, his preoccupation being with the visual. The pose of the *Blue Boy* (exhibited at the Royal Academy in 1770 under the title *A Young Gentleman*) is the reverse of that of the older boy in Van Dyck's *George Villiers, 2d Duke of Buckingham, and His Brother Francis*. The subject of Gainsborough's painting Jonathan Buttall, was a young man, not a boy, and it is as a haunting study of adolescence that the picture deserves its fame.

The Landscapes

The key to Gainsborough's artistic development is to be found in his practice as a landscape painter. Already at Bath he was conducting curiously modern experiments with materials and techniques, constructing models out of pieces of mirror, stones, cork, coal, lichen, dried weeds, and broccoli; applying a lump of whiting with a pair of tongs; and using a sponge or chalks. He worked on the same canvas in the near-dark, by candlelight, and in bright daylight. His ''peep show'' of the 1780s (preserved in the Victoria and Albert Museum, London) was a contrivance for showing colored transparencies of landscape in a box lighted by candles.

The transition in Gainsborough's painting to impressionistic abstraction, described by Reynolds as chaos assuming form by a kind of magic, may be followed by comparing the strongly Dutch *Gainsborough's Forest* (1748) with the *Cottage Door* (1780), a masterpiece which visually expresses the refinement of Thomas Gray's ''Elegy Written in a Country Churchyard,'' and *Diana and Actaeon,* the ne plus ultra of Gainsborough's abstract style. In this late painting, which was unfinished at the time of his death in London on Aug. 2, 1788, he set out to challenge the old Masters by depicting a subject from classical mythology.

By the last decade of his life Gainsborough had evolved a common artistic language for both his portraits and his landscapes, and the *Morning Walk: Mr. and Mrs. William Hallett* (1785) is as poetically evocative as any of his pictures of cottage life, although the subject is taken from high society. The same impulse to refinement governs his ''fancy pictures,'' or scenes of poetic genre, strongly influenced by the beggar boys and old peasants of Bartolomé Esteban Murillo and much admired by Reynolds.

Further Reading

The best illustrated, critical study of Gainsborough's art is Ellis K. Waterhouse, *Gainsborough* (1958), which includes a catalog. The standard biography is William T. Whitley, *Thomas Gainsborough* (1915). An excellent short monograph is Mary Woodall, *Thomas Gainsborough: His Life and Work* (1949).

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Gaiseric

Gaiseric (died 477) was the ruler of the Germanic tribe of the Vandals who established a kingdom in North Africa and in 455 sacked Rome.

The Vandals were one of several tribes pushed into the Roman Empire by the attacks of the Huns. When Gaiseric, the son of King Godegiselus and a slave, succeeded his half brother Gunderic in 428, the Vandals were settled in southern Spain. However, the struggle for power among rivals in the Roman government, as in many other cases, provided new opportunities for the barbarians. The Roman governor of North Africa, Boniface, was under attack by forces of Emperor Valentinian III, and as Boniface's defeat seemed imminent, he was accused, perhaps unjustly, of calling in the Vandals in 429 to counter the Romans.

Gaiseric proved to be one of the most formidable of the barbarian leaders, skillful in both war and diplomacy. A contemporary account describes him of medium height, slightly lame, sparing of speech, but with a deep mind. As soon as he entered Africa, he turned his forces against the Romans, sacking and burning large sections of their territory. His hostility toward the Roman state was heightened by his adherence to the condemned heresy of the Arians. He tried to eradicate much of the orthodox Catholic influence from North Africa.

The conquest of Africa proceeded rapidly. In 430 Boniface was defeated, and in 431 Gaiseric took the city of St. Augustine, Hippo. In 435 the Romans were forced to make a treaty with Gaiseric which granted him much of eastern North Africa. This peace did not last, and in 439 he seized Carthage, the principal city of Roman Africa. In 442, he was recognized as king by the Roman emperor, Valentinian III.

By gaining control of North Africa, Gaiseric had gained control of the major granary of Rome. Furthermore, the Vandals now took to the sea and disrupted the commerce of the Mediterranean as far east as Greece. This type of activity culminated in the capture and sack of Rome in June 455.

Gaiseric was by now firmly established in North Africa, and a new treaty in 442 extended his area of control. He used his diplomatic skills to keep his enemies off guard. When enmity between the Goths and Vandals increased, he urged Attila to attack the Goths. Gaiseric's son married Eudocia, daughter of Valentinian III, who had been captured in Rome.

Meanwhile the rulers of the Eastern Empire were determined to recover North Africa. In 460 Emperor Majorian failed to conquer Gaiseric and was forced into a new treaty in 462. In 468 a massive new expedition was launched. Poorly led and outmaneuvered militarily and diplomatically, it was disastrously defeated. Gaiseric concluded peace with the East Romans in 468 and with the West Romans in 471. With these treaties he secured the Vandalic kingdom. After his death in 477 the kingdom was continued under his descendants until it was conquered by Belisarius in 533-534.

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Some of the ancient sources on Gaiseric are translated in C. D. Gordon, *The Age of Attila: Fifth-Century Byzantium and the Barbarians* (1960). A good English account is J. B. Bury, *History of the Later Roman Empire from the Death of Theodosius I to the Death of Justinian, A.D. 395 to A.D. 565* (2 vols., 1923). □

Jorge Eliécer Gaitán

Jorge Eliécer Gaitán (1898-1948) was a Colombian political leader. Emerging from a humble background, he became the idol of the masses and a highly popular reformist leader. His assassination prevented his likely rise to the presidency of Colombia.

Born to an impoverished family on Jan. 23, 1898, Jorge Eliécer Gaitán was forced to struggle for his livelihood from an early age. After working his way through Colombian universities, he studied penal law in Italy under the noted Enrico Ferri. Returning home to a law professorship at the National University, he came to prominence with publication of *Las ideas socialistas en Colombia* in 1924. In addition to this statement of a progressive reform program for the Liberal party, to which he belonged, Gaitán achieved national prestige with his congressional investigation of a workers' strike and revolt in the Santa Marta banana zone in 1929. His documentation of the excesses of management and of the army's repressive intervention made him a hero to the Colombian peasantry.

Rebuffed by the Liberals for his reformist ideas, Gaitán organized his own Unión Nacional Izquierdista Revolucionaria (UNIR). This "Revolutionary Leftist National Union" met little success in challenging the domination of Colombia's two traditional parties, and by the close of the 1930s Gaitán disbanded the group and returned to the Lib-

eral party. Becoming an active leader of its left wing, he served successively as representative, senator, minister of education, and mayor of Bogotá. Continuing his law practice at the same time, Gaitán became an outstanding authority on Colombian penal law.

When mistrustful Liberal leaders refused to support his presidential candidacy in 1946, Gaitán ran for office on his own. Lacking organized support, he ran third in the race but soon afterward succeeded in capturing control of the Liberal party. When the party under his guidance won the March 1947 congressional elections, it was assumed that he would reach the presidency in the next contest.

Growing unrest under a Conservative minority government in 1948 aided Gaitán in strengthening his position as a champion of the people. On April 9, 1948, however, he was assassinated in downtown Bogotá during the convening of the Ninth Inter-American Conference. Although his shooting was not politically motivated, it provoked a severe wave of rioting, looting, and urban lawlessness which has gone down in history as the infamous *bogotazo*. Even in death a controversial figure, Gaitán is regarded by some as a selfish and opportunistic demagogue. Nonetheless, he remains the only 20th-century Colombian who reached the masses and gave them hope for a better life.

Further Reading

The best account of Gaitán's background and career appears in Vernon Fluharty, *Dance of the Millions: Military Rule and the Social Revolution in Colombia, 1930-1956* (1957). There is further consideration of his role in the evolution of Colombian politics in Robert H. Dix, *Colombia: The Political Dimensions of Change* (1967).

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Hugh Gaitskell

The British politician Hugh Gaitskell (1906-1963) was chancellor of the exchequer from 1950 to 1951. He was leader of the Labour Party from 1955 to 1963.

Hugh Todd-Naylor Gaitskell was born in London on April 9, 1906, the son of Arthur Gaitskell, an Indian civil servant. He had a middle-class upbringing which included periods of time spent in Burma. He was educated at Winchester and New College, Oxford, where he received first class honors in ''Modern Greats'' (politics, philosophy, and economics) in 1927.

For the next ten years Gaitskell pursued a career in teaching. He lectured to Nottingham miners for a year (1927-1928) on behalf of the Workers' Educational Association, his first extended contact with working-class life. Then he taught economics and politics at University College, London, rising to the position of reader in political economy in 1938. In 1937 he married Dora Frost, with whom he had two daughters.

Gaitskell's interest in socialism was stimulated initially during his student days at Oxford, where he came under the influence of G. D. H. Cole, the socialist philosopher and historian. His first political act was to assist the workers in Oxford during the nine days' general strike of 1926. In 1935 he ran unsuccessfully as Labour Party candidate for a parliamentary seat at Chatham. He began to make speeches and to participate in party activities. He advocated collective security against fascism and took a moderate socialist line on economic questions, arguing in favor of social equality and against revolution.

During World War II Gaitskell joined the civil service on a temporary basis. He served in several important ministries and worked closely with the Labour politician Hugh Dalton. In the general election of 1945 he won the seat in Parliament for Leeds South, which he held for the remainder of his life. In the postwar government of Clement Attlee he was appointed to the positions of minister of fuel and power (1947-1950), minister of state for economic affairs (1950), and chancellor of the exchequer (1950-1951). As chancellor he introduced charges into the hitherto free National Health Service.

In 1951 the Conservative Party was returned to power, and Gaitskell never again held governmental office. Yet his political influence continued to grow, based as it was on a reputation for integrity and commitment to principle. In 1955, upon the resignation of Attlee, Gaitskell won the

leadership of the Labour Party with a decisive victory over Herbert Morrison and Aneurin Bevan, a leader of the party's more radical wing.

Gaitskell steered the Labour Party in a moderate direction from 1955 until his death in 1963. He vigorously opposed the invasion of the Suez Canal by Britain, France, and Israel in 1956. He also tried to modify the party's commitment to the nationalization of industry, as embodied in clause four of its constitution. After losing the general election of October 1959 decisively to Harold Macmillan and the Conservatives, Gaitskell came under attack and the Labour Party began to divide into factions. At its annual conference at Scarborough a resolution was carried by the more radical faction led by Bevan endorsing unilateral nuclear disarmament. Gaitskell, a strong supporter of the North Atlantic Treaty Organization (NATO) alliance, made the most famous speech of his career on this occasion, vowing to ''fight and fight and fight again to save the Party we love.'' The following year, at Blackpool, the party reversed the disarmament resolution by an overwhelming majority and re-established Gaitskell's authority as leader. It also gave him support on the clause four issue. In 1962 he used this authority to affirm the party's opposition to joining the European Common Market on the terms then being offered.

While at the peak of his influence Gaitskell became ill with a viral infection and died suddenly on January 18, 1963. His reputation as a political leader remained high. As both a conciliator and a vigorous fighter for his beliefs, he led the Labour Party in a moderate direction. He invariably argued his case with intellectual distinction. It is generally conceded, even by his political opponents, that he would have been an effective, perhaps an outstanding, prime minister.

Further Reading

The best biography of Gaitskell is Philip M. Williams, *Hugh Gaitskell: A Political Biography* (1979, abridged and with new material, 1982). This should be read in conjunction with *The Diary of Hugh Gaitskell, 1945-1956,* edited by Philip M. Williams (1983). *Hugh Gaitskell, 1906-1963,* edited by W.T. Rodgers, contains interesting essays by people who knew him well at various times of his life. Carl Brand, *The British Labour Party: A Short History* (rev. ed., 1974) is a good introduction to the postwar history of the party. Two studies of the divisions within the Labour Party are Leslie Hunter, *The Road to Brighton Pier* (1959) and Stephen Haseler, *The Gaitskellites: Revisionism in the Labour Party, 1951-64* (1969), the latter written from a pro-Gaitskell perspective. Biographies of Labour politicians which contain useful material about Gaitskell are Ben Pimlott, *Hugh Dalton* (1985); Michael Foot, *Aneurin Bevan,* 2 vols. (1962, 1973); and Kenneth Harris, *Attlee* (1982).

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John Kenneth Galbraith

John Kenneth Galbraith (born 1908) was a leading scholar of the American Institutionalist school and arguably the most famous economist in the post World War II world. His views were a stinging indictment of the modern materialistic society that championed personal achievement and material well-being over public interest and needs. In spite of these views, he served as an advisor in both the American and Canadian governments from the 1930s onward.

John Kenneth Galbraith was born on October 15, 1908 in southern Ontario, Canada, on the shores of Lake Erie to a farming family of Scotch ancestry. He studied agricultural economics at the Ontario Agricultural College (then part of the University of Toronto; now, the University of Guelph) and graduated with distinction in 1931. He went on to study agricultural economics at the University of California, receiving his Ph.D. in 1934 after submitting a dissertation on public expenditures in California counties. In this year he also began his long, though frequently interrupted, tenure at Harvard University, where he became an emeritus professor. Galbraith's academic career frequently gave way to public service. He worked in the Department of Agriculture during the New Deal and in the Office of Price Administration and Civilian Supply during World War II, where, according to John S. Gambs, he was ''virtually the

economic czar of the United States until he left in 1943'' From his wartime work emerged a monograph, *The Theory of Price Control* (1952), which, though not widely influential, contained some of the seminal ideas of his major works.

After the end of the war in Europe, Galbraith worked with the Office of Strategic Services directing research on the effectiveness of the Allies' strategic bombing of Germany. In 1947 he was one of the liberal founders of the Americans for Democratic Action. After working prominently as a speechwriter in the presidential campaigns of Senator Adlai Stevenson, Galbraith went on to chair the Democratic Advisory Council during Dwight D. Eisenhower's Republican administration. In 1956 he visited India where his fascination with the country inspired his later works. He campaigned for President John F. Kennedy, and after Kennedy's victory he was named U.S. ambassador to India in the early 1960s. An outspoken critic of U.S. involvement in Vietnam, he campaigned on behalf of the presidential ambitions of Senators Eugene McCarthy (1968) and George McGovern (1972). Later he worked in the campaigns of Congressman Morris Udall (1976) and Senator Edward Kennedy (1980).

Galbraith's major intellectual contributions lie in the trilogy *The Affluent Society* (1958), *The New Industrial State* (1967), and *Economics and the Public Purpose* (1973). Along the way he published over 20 other books, including two novels, a co-authored book on Indian painting, memoirs, travelogues, political tracts, and several books on economic and intellectual history. He also collaborated on and narrated a Public Broadcasting System television series, ''The Age of Uncertainty.''

American Capitalism

Other than his main trilogy, and perhaps *The Theory of Price Control,* Galbraith's *American Capitalism: The Concept of Countervailing Power* (1952) stands out in importance. The central argument of this book is that the growth of economic power in one economic sector tends to induce countervailing power from those who must bargain with the powerful. Hence, unionized labor and politically organized farmers rose in response to powerful manufacturers. The government is often involved in supporting the rise of this countervailing power and, in Galbraith's view, should be.

With its characteristic emphasis on the reality of economic concentration and on the microeconomics background of stabilization issues, this book solidified Galbraith's position as a continuing spokesperson for the New Deal perspective in economics. Galbraith coupled the new economics of John Maynard Keynes with the New Deal corporatist view, as did other Institutionalists of the time, notably C.E. Ayres and Allan G. Gruchy. With this book Galbraith's interest in power and his strong dissent from the neoclassical synthesis which was maturing at that time were set. The competitive modes so often used in economics textbooks, which had then been resurrected in the neoclassical synthesis which combined neoclassical microeconomics with Keynesian macroeconomics, maintain that good results follow from certain assumptions about the structure of the economy. Galbraith argued that such assumptions are not met in the actual economy, are unlikely to ever be met, and probably should not be met. He recognized power as an essential element of economic life and argued that only by examining the power of corporations, unions, and others could economists address the vital issues of social control and economic policy.

The Affluent Society

The Affluent Society examined the continuing urgency that affluent societies attach to higher consumption and production. The general explanation for this paradox, familiar to students of Veblen, is that obsolete ideas are held over from one historical period to another. These ideas persist not by inertia alone but also because they are convenient to powerful vested interests. *The Affluent Society* argued that the outmoded mentality of more-is-better impeded the further economic progress that would be possible if contemporary affluence were put to more reasonable use. Advertising and related salesmanship activities create artificially high demand for the commodities produced by private businesses and lead to a concomitant neglect of public sector goods and services that would contribute far more to the quality of life.

Galbraith's breakthrough as a best-selling author came with *The Affluent Society*. The widespread attention guaranteed some, albeit reluctant, hearing of his dissenting ideas in the economics profession. Indeed, he was eventually honored with the American Economic Association's prestigious presidency over the objections of some of the association's

more conservative members. With its emphasis on the role of culture and history in economic life, and especially its review of the debilitating effects of an invidious pecuniary culture which seemingly had no higher social purpose than expanding material welfare, *The Affluent Society* gave a much needed awakening to the American Institutionalist school of economics. The book also influenced both the Great Society program and the rise of the American ''counterculture'' in the 1960s.

The New Industrial State

In *The New Industrial State* Galbraith expanded his analysis of the role of power in economic life. A central concept of the book is the *revised sequence*. The conventional wisdom in economic thought portrays economic life as a set of competitive markets governed ultimately by the decisions of sovereign consumers. In this original sequence, the control of the production process flows from consumers of commodities to the organizations that produce those commodities. In the revised sequence, this flow is reversed and businesses exercise control over consumers by advertising and related salesmanship activities.

The revised sequence concept applies only to the industrial system—that is, the manufacturing core of the economy in which each industry contains only a handful of very powerful corporations. It does not apply to the market system in the Galbraithian dual economy. In the market system, comprised of the vast majority of business organizations, price competition remains the dominant form of social control. In the industrial system, however, comprised of the 1,000 or so largest corporations, competitive price theory obscures the relation to the price system of these large and powerful corporations. In Galbraith's view, the principal function of market relations in this industrial system is not to constrain the power of the corporate behemoths but to serve as an instrument for the implementation of their power. Moreover, the power of these corporations extends into commercial culture and politics, allowing them to exercise considerable influence upon popular social attitudes and value judgments. That this power is exercised in the shortsighted interest of expanding commodity production and the status of the few is both inconsistent with democracy and a barrier to achieving the quality of life which the new industrial state with its affluence could provide.

The New Industrial State not only provided Galbraith with another best-selling book, it also extended once again the currency of Institutionalist economic thought. The book also filled a very pressing need in the late 1960s. The conventional theory of monopoly power in economic life maintains that the monopolist will attempt to restrict supply in order to maintain price above its competitive level. The social cost of this monopoly power is a decrease in both allocative efficiency and the equity of income distribution. This conventional economic analysis of the role of monopoly power did not adequately address popular concern about the large corporation in the late 1960s. The growing concern focused on the role of the corporation in politics, the damage done to the natural environment by an unmitigated commitment to economic growth, and the perversion of advertising and other pecuniary aspects of culture. *The New Industrial State* gave a plausible explanation of the power structure involved in generating these problems and thus found a very receptive audience among the rising American counterculture and political activists.

Third Book of the Trilogy

Economics and the Public Purpose, the last work in Galbraith's major trilogy, continued the characteristic insistence on the role of power in economic life and the inability of conventional economic thought to deal adequately with this power. Conventional economic thought, with its competitive model and presumptions of scarcity and consumer sovereignty—what Galbraith called the ''imagery of choice''—serves to hide the power structure that actually governs the American economy. This obscurantism prevents economists from coming to grips with this governing structure and its untoward effects on the quality of life. Galbraith employed what he called ''the test of anxiety'' in this attack on conventional economics. He argued that any system of economic ideas should be evaluated by the test of anxiety—that is, by its ability to relate to popular concern about the economic system and to resolve or allay this anxiety. Galbraith contended that conventional economic thought failed the test of anxiety and again offered his basic model from *The New Industrial State* as an alternative approach to understanding the contemporary economy.

After the years he served in both the American and Canadian governments, Galbraith returned to scholarly activity, extensive travel, and writing, using Harvard University as his home base. Although ''conventional economic wisdom'' has remained firmly entrenched, Galbraith continued to kick at some of the props supporting it. In January 1997 Galbraith, delivering a lecture at the University of Toronto, again espoused his views that governments should create jobs by direct intervention in the economy. Although he represented the obscure Institutionalist school of economic thought, he nonetheless continued to convey his message that ''there must be, most of all an effective safety net [of] individual and family support- for those who live on the lower edges of the system. This is humanely essential. It is also necessary for human freedom. Nothing sets such stern limits on the liberty of the citizen as the total absence of money.'' Only the future will likely force a resolution of Galbraith's principles. Either the visibility of the Institutionalist perspective will rise or Galbraith's work will experience the neglect common to other scholars of that school. Nonetheless, Galbraith's influence on the structure of the American economy will be felt for decades to come.

Further Reading

The best biographical work on John Kenneth Galbraith is his highly readable memoir, *A Life in Our Times* (1981). His influence and discussions of his work show up frequently in the *Journal of Economic Issues*. The book-length secondary literature on Galbraith includes Allan G. Grunchy, *Contemporary Economic Thought* (1972); Charles H. Hession, *John Kenneth Galbraith and His Critics* (1972); Myron E. Sharpe, *John Kenneth Galbraith and the Lower Economics* (1973, 2nd ed., 1974); John S. Gambs, *John Kenneth Galbraith* (1975); C.

Lynn Munro, *The Galbraithian Vision* (1977); Frederick J. Pratson, *Perspectives on Galbraith* (1978); and David Reisman, *Galbraith and Market Capitalism* (1980). □

Benito Pérez Galdós

The Spanish novelist and dramatist Benito Pérez Galdós (1843-1920) is best known for his masterly treatment of the vast panorama of Spanish society in a series of historical and contemporary novels.

Benito Pérez Galdós was born on May 10, 1843, in Las Palmas, Canary Islands. Due to a rigid upbringing he developed into a shy, quick-witted boy, interested in music, drama, and painting. He learned English from an American woman whose illegitimate daughter, Sisita, was his first cousin and childhood love. One of Galdós's most enduring remembrances concerned his affection for Sisita and the brusque intervention of his mother, who sent him away to Madrid in 1862 to study law.

In Madrid, Galdós felt irresistibly drawn to the turmoil of city life and soon abandoned his university courses for cafés, opera, theater, and long strolls through the streets. Intent upon understanding all classes and types of Spanish society, he frequented outlying districts, open-air markets, taverns, and tenement houses. By 1865 he had begun newspaper work. His articles on parliamentary sessions in *Las Cortes* made that newspaper famous.

Although Galdós was a perspicacious journalist, his ultimate aim was to give Spaniards not only a coherent picture of their daily lives but also a vision of a new Spain, reborn spiritually, culturally, and economically. He believed the novel best suited this purpose. In 1867 Galdós went to Paris, rediscovered the novels of Honoré de Balzac, and once back in Spain finished his first novel, *La sombra* (1870), and began a second, *La fontana de oro* (1867-1868).

Henceforth, except for his advocacy of liberal politics, Galdós lived immersed in literary activity. He wrote almost a hundred novels and plays, which may be classified into three groups. The first group includes his 46 *Episodios nacionales,* historical novels beginning with *Trafalgar* (1873) and ending with *Canovás* (1912). They retell in story form stirring episodes of 19th-century Spanish history and embody Galdós's conviction that the key to Spain's present and future betterment resides in a critical examination of the past.

The second group includes Galdós's realistic social novels, which divide into two subgroups. The first comprises the *Novelas de la primera época* (1867-1878). Among them are *Doña Perfecta* (1876) and *Gloria* (1876-1877), which boldly depict Spain's provincial hypocrisy and religious fanaticism. The second is made up of the 24 *Novelas españolas contemporáneas,* (1880-1915), which mark the maturity of Galdós's art. In such works as *La de Bringas* (1884), his four-volume masterpiece *Fortunata y Jacinta* (1886-1887), and *Misericordia* (1897), Galdós harmonized his passion for reform with the art of creating the illusion of reality. While treating many problems of Spanish life, he did not sacrifice character freedom to any social or moral teaching. Today, as then, his novels offer a compelling *imagen de la vida*.

The third group is made up of Galdós's plays. After writing novels for 20 years, Galdós turned to the theater. In 1891 he recast his novel *Realidad* into dialogue, staging it successfully the following year. He produced 22 plays, of which *La loca de la casa* (1893) and *El abuelo* (1904) are considered his best. The premiere of *Electra* (1901) unleashed a storm of controversy, earning Galdós the hatred of Spain's clergy and conservative class. Galdós was an authentic revolutionary of the Spanish theater. Reacting against José Echegaray's outmoded romantic melodrama, he confronted audiences with a frank portrayal of social conflicts. His plays anticipated the innovations of modern Spanish drama.

In 1897 Galdós was elected to the Spanish Academy, and by 1912 he had become totally blind. Beset by financial difficulties, he continued to write, although his health was failing. He died on Jan. 4, 1920, in Madrid.

Further Reading

The definitive biography in English of Galdós is Hyman Chonon Berkowitz, *Pérez Galdós: Spanish Liberal Crusader* (1948). Critical studies in English of his work include Walter T. Pattison, *Benito Pérez Galdós and the Creative Process* (1954); Sherman H. Eoff, *The Novels of Pérez Galdós* (1954); Alfred Rodriguez, *An Introduction to the Episodios*

Nacionales of Galdós (1967); and Michael Nimetz, *Humor in Galdós: A Study of the Novelas Contemporáneas* (1968). □

Galen

Galen (130-200), Greek physician, anatomist, physiologist, philosopher, and lexicographer, was probably the most influential physician of all time.

Throughout his life Galen was a prolific writer, producing his first books, *Three Commentaries on the Syllogistic Works of Chrysippus,* at the age of 13 and his last, *Introduction to Dialectics,* in the year of his death. His total output has been estimated at more than 2 1/2 million words. Those of his writings which survive make up over half the extant works of ancient medicine.

Various birth dates from 127 to 132 have been suggested, but 130 is generally accepted. Galen was born at Pergamon, Asia Minor, into a well-to-do family with strong scholarly traditions and influenced by the renaissance in Greek culture which had started at the end of the 1st century A.D. This renaissance had led to increasing Hellenization of the Roman world, the adoption of Greek models of learning, and the use of Greek as the cultural language.

Galen's father, Nicon, mathematician, architect, astronomer, philosopher, and devotee of Greek literature, was not only his sole instructor up to the age of 14, but the example of Stoic virtues on which Galen consciously modeled his own life. In his book *On the Passions and Errors of the Soul* he says he was ''fortunate in having the least irascible, the most just, the most devoted of fathers,'' but of his mother he says ''she was so very much prone to anger that sometimes she bit her handmaids; she constantly shrieked at my father and fought with him.'' Galen continues, ''When I compared my father's noble deeds with the disgraceful passions of my mother I decided to embrace and love his deeds and flee and hate her passions.'' He defined passion as ''that unbridled energy rebellious to reason'' and had its control as one of his life's aims. Not surprisingly, perhaps, he himself remained unmarried.

Philosophical and Medical Training

In his fourteenth year Galen attended lectures given by Stoic, Platonic, Peripatetic, and Epicurean philosophers from Pergamon. Encouraged by Nicon, he refused to ''proclaim [himself] a member of any of these sects'' and said ''there was no need for [the philosophy] teachers to disagree with one another, just as there was no disagreement among the teachers of geometry and arithmetic.'' Later in life he adopted the same attitude to the medical sects, and he urged physicians to take whatever is useful from wherever they find it and not to follow one sect or one man because that produces ''an intellectual slave.''

Galen relates that Nicon ''advised by a dream made me take up medicine together with philosophy . . . if I had not devoted the whole of my life to the practice of medical and philosophical precepts, I would have learned nothing of importance . . . the great majority of men practicing medicine and philosophy are proficient in neither, for they were not well born or not instructed in a fitting way or did not persevere in their studies but turned to politics.''

Galen, being well born, fittingly instructed, and eschewing politics, persevered with his studies at Pergamon for the next 4 years, as he puts it, ''urging [myself] above [my] companions to such a degree that I was studying both day and night.'' His first anatomy teacher was Satyrus, a pupil of Quintus, who through his students played a major role in the resurgence of anatomical activity that culminated in Galen's work.

Nicon died in 150 and the following year Galen went to Smyrna. While there he wrote his first treatise, *On the Movements of the Heart and Lung.* In 152 he went to Corinth and on to Alexandria, where he remained for 4 years studying with Numisianus, Quintus's most famous pupil. Although Galen admired Numisianus and ''the physicians [who] employ ocular demonstrations [of human bones] in teaching osteology,'' he tells us that ''in Alexandria the art of medicine was taught by ignoramuses in a sophistical fashion in long, illogical lectures to crowds of fourteen-year-old boys who never got near the sick.'' He ''went away surprised and sorrowful—sorrowful at [Julian the sectarian methodist's] lack of sense, and surprised . . . there could be sufficient stupid pupils to fill his classes.''

To counteract the poor teaching and the misunderstandings of the students, Galen produced a number of dictionaries, both literary and medical. He also started a major work, *On Demonstration.* Unfortunately, no copy survives.

Physician to the Gladiators

In 157 Galen returned to Pergamon, where he ''had the good fortune to think out and publicly demonstrate a cure for wounded tendons'' which gained him, in 158, the position of physician to the gladiators. He was reappointed annually until the outbreak of the Parthian War in 161.

The traumatic injuries of the arena provided Galen with excellent opportunities to extend his knowledge of anatomy, surgery, and therapeutics, and throughout his life he drew on this fund of experience to illustrate his arguments. While physician to the gladiators, whose daily lives can be reconstructed from his writings, Galen produced some of his most original work, including his demonstration of the part played by the recurrent laryngeal nerve in controlling the production of the voice. This for him and his contemporaries had wide implications, since it impinged on their ideas of the soul.

Practice in Rome

In 163 Galen went to Rome, where he was befriended by the philosopher Eudemus and the consul Flavius Boethius. Galen's public anatomical demonstrations and his success as a physician so aroused the jealousies of the Roman physicians that Eudemus ''warned him he was putting himself in danger of assassination.'' Galen, who accepted the Stoic teachings ''to scorn honors and worldly

goods and to hold only truth in esteem,'' scorned the self-seeking of his adversaries and deplored their inability to understand honesty of motive and intellect when they encountered it. He says ''his training and studies [did] not fit him to cope with the ignorance and craftiness of his enemies,'' yet he felt it imperative ''to continue to speak out freely.'' This passion to disseminate knowledge as widely and as publicly as possible is the key to understanding Galen and is the explanation of much of the polemical writing he directed at those who set themselves up as authorities and teachers and who either passed on false information or secretively withheld knowledge in their possession.

Galen returned to Pergamon in 166. However, a severe outbreak of plague among the Roman troops in Aquileia in 168 caused the emperors Marcus Aurelius and Lucius Verus to send for him and appoint him physician-in-ordinary. In 169 Marcus made Galen physician to his son, Commodus (emperor 180-192); and so until 175, when Commodus rejoined Marcus on his military campaigns, Galen lived in one or another of the imperial country houses. During this time he completed his major physiological work, *On the Usefulness of the Parts of the Body* in 17 books, and wrote another major physiological treatise, *On the Natural Faculties,* and many other treatises. In 176, as physician to Marcus, Galen returned to Rome permanently. Now under imperial protection, he continued his writing, lecturing, and public demonstrations.

In the winter of 191/192 a fire destroyed most of Galen's library. Yet in spite of this loss (which he met with Stoic calm, saying ''no loss was enough to cause me grief''), we are very well informed about his writings, because he wrote two treatises on his own books and their order of production. The first he wrote as a young man when ''a certain book . . . plainly inscribed 'Galenus Medicus' proved on inspection . . . to be a forgery.'' The second was compiled in 198. Both works provide authoritative information on the authenticity of his writings and are major sources of biographical detail.

From 179 to his death in 200, Galen continued his medical research and writings, producing such major works as *The Method of Cure*. However, during his last decade he wrote in a more philosophical vein, giving us such treatises as *On the Equality of Sin and Punishment, The Slight Significance of Popular Honor and Glory,* and *The Refusal to Divulge Knowledge*. His last work was titled *Introduction to Dialectics*.

Assessment of Galen

That Galen was a man of his time is shown by his success and rapid preferment, by his acceptance of dreams as sound directives for action and treatment, and by his acceptance of the Hippocratic tradition and of the social role of public prognostics. That he provoked such strong reactions shows him to have been a dominant individual in an age of individuals. Galen believed the Hippocratic writings were never wrong—merely obscure—and he saw his own work as the extension and clarification of the Hippocratic corpus; for example, he systematized the theory of the four humors. Nevertheless, Galen was aware of the intervening intellectual progress, saying ''the fact that we are born later than the ancients and receive from them the arts in an advanced state, is no small advantage . . . things that took Hippocrates a long time to discover one can now learn in a few years and one can employ the rest of one's life in the discovery of the things that remain to be learned.''

The change in medical thought that Galen produced in his own lifetime was much greater than the changes from Hippocrates's time to his own. When Galen commenced his studies, there were as many ''medicines'' as there were sects and no criteria for judging ''the best sect.'' He showed that a major source of sectarian conflict and error was due to the lack of philosophical training, which in turn led to ''the use of unproven principles,'' the misunderstanding of ''demonstrations,'' and ''a disdain of dissection.'' Because he accepted the mathematical model of truth, with its criterion of agreement, he claimed that ''if conclusions in connection with the cure of disease [were properly] grounded, physicians would manifest an accord like that of geometricians, though it would require [their] learning at the very beginning the meaning of every term, and what undemonstrable propositions commonly called axioms will be accepted.''

Galen saw the science of medicine as ''based on two criteria, reason and experience,'' which guaranteed the truth or falsity of its propositions. His systematic anatomical experiments provided a means of demonstrating to the senses those things which no sane man could deny any more than he could deny the self-evident axioms of mathematics. However, among his self-evident axioms we find ''Nature [and/or the Creator] does nothing in vain.'' His frequent appeal to this axiom for explanatory purposes is in part responsible for the overemphasis on the teleological aspects of his writings by both his followers and his critics. Galen's concept of Nature is subtle and complex, and his Creator differs from the Christian God in not being omnipotent but subject to both the laws of necessity and the nature of matter. It was the very success of his program of unification of medical theory that led to its ''rigidity'' and supremacy in the ensuing centuries.

Most surprisingly, we do not know Galen's family name, because, not wanting to trade on his forebears' reputations, he used only his given name; the name Claudius often associated with him is probably a Renaissance misunderstanding. Galen said of himself, ''I have worked only for science and truth and for that reason I have avoided placing my name at the beginning of my books.'' On the other hand, he was pleased to record Marcus Aurelius's lavish praise that he was ''the first of physicians and the only philosopher.''

Further Reading

The translation by M. T. May, *Galen: On the Usefulness of the Parts of the Body* (2 vols., 1968), contains an excellent introduction and an extensive bibliography. Other translations of his works are R. Walzer, *Galen on Medical Experiences* (1946); R.M. Green, *A Translation of Galen's Hygiene* (1951); A.J. Brock, *Galen on the Natural Faculties* (1952); C. Singer, *Galen on Anatomical Procedures: The Later Books* (1962);

and P.W. Harkins and W. Riese, *Galen on the Passions and Errors of the Soul* (1964). A few selections can be read in M.R. Cohen and I.E. Drabkin, *A Source Book in Greek Science* (1948), and L. Clendening, *Source Book of Medical History* (1960). See also George Sarton, *Galen of Pergamon* (1954). □

Galileo Galilei

The Italian scientist Galileo Galilei (1564-1642) is renowned for his epoch-making contributions to astronomy, physics, and scientific philosophy.

Galileo was born in Pisa on Feb. 15, 1564, the first child of Vincenzio Galilei, a merchant and musician and an abrasive champion of advanced musical theories of the day. The family moved to Florence in 1574, and that year Galileo started his formal education in the nearby monastery of Vallombrosa. Seven years later he matriculated as a student of medicine at the University of Pisa.

In 1583, while Galileo was at home on vacation, he began to study mathematics and the physical sciences. His zeal astonished Ostilio Ricci, a family friend and professor at the Academy of Design. Ricci was a student of Nicolò Tartaglia, the famed algebraist and translator into Latin of several of Archimedes' works. Galileo's life-long admiration for Archimedes started, therefore, as his scientific studies got under way.

Galileo's new interest brought to an end his medical studies, but in Pisa at that time there was only one notable science teacher, Francisco Buonamico, and he was an Aristotelian. Galileo seems, however, to have been an eager disciple of his, as shown by Galileo's *Juvenilia,* dating from 1584, mostly paraphrases of Aristotelian physics and cosmology. Because of financial difficulties Galileo had to leave the University of Pisa in 1585 before he got his degree.

Early Work

Back in Florence, Galileo spent 3 years vainly searching for a suitable teaching position. He was more successful in furthering his grasp of mathematics and physics. He produced two treatises which, although circulated in manuscript form only, made his name well known. One was *La bilancetta* (The Little Balance), describing the hydrostatic principles of balancing; the other was a study on the center of gravity of various solids. These topics, obviously demanding a geometrical approach, were not the only evidence of his devotion to geometry and Archimedes. In a lecture given in 1588 before the Florentine Academy on the topography of Dante's *Inferno,* Galileo seized on details that readily lent themselves to a display of his prowess in geometry. He showed himself a perfect master both of the poet's text and of the incisiveness and sweep of geometrical lore.

Galileo's rising reputation as a mathematician and natural philosopher (physicist) gained him a teaching post at the University of Pisa in 1589. The 3 years he spent there are memorable for two things. First, he became exposed

through reading a work of Giovanni Battista Benedetti to the ''Parisian tradition'' of physics, which originated during the 14th century with the speculations of Jean Buridan and Nicole Oresme at the University of Paris. This meant the breakaway point in Galileo's thought from Aristotelian physics and the start of his preoccupation with a truly satisfactory formulation of the impetus theory. Second, right at the beginning of his academic career, he showed himself an eager participant in disputes and controversies. With biting sarcasm he lampooned the custom of wearing academic gowns. The most he was willing to condone was the use of ordinary clothes, but only after pointing out that the best thing was to go naked.

The death of Galileo's father in 1591 put on his shoulders the care of his mother, brothers, and sisters. He had to look for a better position, which he found in 1592 at the University of Padua, part of the Venetian Republic. The 18 years he spent there were, according to his own admission, the happiest of his life. He often visited Venice and made many influential friends, among them Giovanfrancesco Sagredo, whom he later immortalized in the *Dialogue* as the representative of judiciousness and good sense.

In 1604 Galileo publicly declared that he was a Copernican. In three public lectures given in Venice, before an overflow audience, he argued that the new star which appeared earlier that year was major evidence in support of the doctrine of Copernicus. (Actually the new star merely proved that there was something seriously wrong with the Aristotelian doctrine of the heavens.) More important was a letter Galileo wrote that year to Father Paolo Sarpi, in which

he stated that ''the distances covered in natural motion are proportional to the squares of the number of time intervals, and therefore, the distances covered in equal times are as the odd numbers beginning from one.'' By natural motion, Galileo meant the unimpeded fall of a body, and what he proposed was the law of free fall, later written as $s = 1/2(gt^2)$, where s is distance, t is time, and g is the acceleration due to gravity at sea level.

In 1606 came the publication of *The Operations of the Geometrical and Military Compass,* which reveals the experimentalist and craftsman in Galileo. In this booklet he went overboard in defending his originality against charges from rather insignificant sources. It was craftsmanship, not theorizing, which put the crowning touch on his stay in Padua. In mid-1609 he learned about the success of some Dutch spectacle makers in combining lenses into what later came to be called a telescope. He feverishly set to work, and on August 25 he presented to the Venetian Senate a telescope as his own invention. The success was tremendous. He obtained a lifelong contract at the University of Padua, but he also stirred up just resentment when it was learned that he was not the original inventor.

Astronomical Works

Galileo's success in making a workable and sufficiently powerful telescope with a magnifying power of about 40 was due to intuition rather than to rigorous reasoning in optics. It was also the intuitive stroke of a genius that made him turn the telescope toward the sky sometime in the fall of 1609, a feat which a dozen other people could very well have done during the previous 4 to 5 years. Science had few luckier moments. Within a few months he gathered astonishing evidence about mountains on the moon, about moons circling Jupiter, and about an incredibly large number of stars, especially in the belt of the Milky Way. On March 12, 1610, all these sensational items were printed in Venice under the title *Sidereus nuncius* (*The Starry Messenger*), a booklet which took the world of science by storm. The view of the heavens drastically changed, and so did Galileo's life.

Historians agree that Galileo's decision to secure for himself the position of court mathematician in Florence at the court of Cosimo II (the job also included the casting of horoscopes for his princely patron) reveals a heavy strain of selfishness in his character. He wanted nothing, not even a modest amount of teaching, to impede him in pursuing his ambition to become the founder of new physics and new astronomy. In 1610 he left behind in Padua his common-law wife, Marina Gamba, and his young son, Vincenzio, and placed his two daughters, aged 12 and 13, in the convent of S. Matteo in Arcetri. The older, Sister Maria Celeste as nun, was later a great comfort to her father.

Galileo's move to Florence turned out to be highly unwise, as events soon showed. In the beginning, however, everything was pure bliss. He made a triumphal visit to Rome in 1611. The next year saw the publication of his *Discourse on Bodies in Water*. There he disclosed his discovery of the phases of Venus (a most important proof of the truth of the Copernican theory), but the work was also the source of heated controversies. In 1613 Galileo published his observations of sunspots, which embroiled him for many years in bitter disputes with the German Jesuit Christopher Scheiner of the University of Ingolstadt, whose observations of sunspots had already been published in January 1612 under the pseudonym Apelles.

First Condemnation

But Galileo's real aim was to make a sweeping account of the Copernican universe and of the new physics it necessitated. A major obstacle was the generally shared, though officially never sanctioned, belief that the biblical revelation imposed geocentrism in general and the motionlessness of the earth in particular. To counter the scriptural difficulties, he waded deep into theology. With the help of some enlightened ecclesiastics, such as Monsignor Piero Dini and Father Benedetto Castelli, a Benedictine from Monte Cassino and his best scientific pupil, Galileo produced essays in the form of letters, which now rank among the best writings of biblical theology of those times. As the letters (the longest one was addressed to Grand Duchess Christina of Tuscany) circulated widely, a confrontation with the Church authorities became inevitable. The disciplinary instruction handed down in 1616 by Cardinal Robert Bellarmine forbade Galileo to ''hold, teach and defend in any manner whatsoever, in words or in print'' the Copernican doctrine of the motion of the earth.

Galileo knew, of course, both the force and the limits of what in substance was a disciplinary measure. It could be reversed, and he eagerly looked for any evidence indicating precisely that. He obeyed partly out of prudence, partly because he remained to the end a devout and loyal Catholic. Although his yearning for fame was powerful, there can be no doubt about the sincerity of his often-voiced claim that by his advocacy of Copernicanism he wanted to serve the long-range interest of the Church in a world of science. The first favorable sign came in 1620, when Cardinal Maffeo Barberini composed a poem in honor of Galileo. Three years later the cardinal became Pope Urban VIII. How encouraged Galileo must have felt can be seen from the fact that he dedicated to the new pope his freshly composed *Assayer,* one of the finest pieces of polemics ever produced in the philosophy of science.

The next year Galileo had six audiences with Urban VIII, who promised a pension for Galileo's son, Vincenzio, but gave Galileo no firm assurance about changing the injunction of 1616. But before departing for Florence, Galileo was informed that the Pope had remarked that ''the Holy Church had never, and would never, condemn it [Copernicanism] as heretical but only as rash, though there was no danger that anyone would ever demonstrate it to be necessarily true.'' This was more than enough to give Galileo the necessary encouragement to go ahead with the great undertaking of his life.

The *Dialogue*

Galileo spent 6 years writing his *Dialogue concerning the Two Chief World Systems*. When the final manuscript copy was being made in March 1630, Father Castelli

dispatched the news to Galileo that Urban VIII insisted in a private conversation with him that, had he been the pope in 1616, the censuring of Copernicanism would have never taken place. Galileo also learned about the benevolent attitude of the Pope's official theologian, Father Nicolò Riccardi, Master of the Sacred Palace. The book was published with ecclesiastical approbation on Feb. 21, 1632.

Its contents are easy to summarize, as its four main topics are discussed in dialogue form on four consecutive days. Of the three interlocutors, Simplicius represented Aristotle, Salviati was Galileo's spokesman, and Sagredo played the role of the judicious arbiter leaning heavily toward Galileo. The First Day is devoted to the criticism of the alleged perfection of the universe and especially of its superlunary region, as claimed by Aristotle. Here Galileo made ample use of his discovery of the ''imperfections'' of the moon, namely, of its rugged surface revealed by the telescope. The Second Day is a discussion of the advantages of the rotation of the earth on its axis for the explanation of various celestial phenomena. During the Third Day the orbital motion of the earth around the sun is debated, the principal issues being the parallax of stars and the undisturbed state of affairs on the surface of the earth in spite of its double motion. In this connection Galileo gave the most detailed account of his ideas of the relativity of motion and of the inertial motion. Bafflingly enough, he came to contradict his best-posited principles when he offered during the Fourth Day the tides as proof of the earth's twofold motion. The inconsistencies and arbitrariness that characterize his discourse there could not help undermine an otherwise magnificent effort presented in a most attractive style.

Second Condemnation

The *Dialogue* certainly proved that for all his rhetorical provisos Galileo held, taught, and defended the doctrine of Copernicus. It did not help Galileo either that he put into the mouth of the discredited Simplicius an argument which was a favorite with Urban VIII. Galileo was summoned to Rome to appear before the Inquisition. Legally speaking, his prosecutors were justified. Galileo did not speak the truth when he claimed before his judges that he did not hold Copernicanism since the precept was given to him in 1616 to abandon it. The justices had their point, but it was the letter of the law, not its spirit, that they vindicated. More importantly, they miscarried justice, aborted philosophical truth, and gravely compromised sound theology. In that misguided defense of orthodoxy the only sad solace for Galileo's supporters consisted in the fact that the highest authority of the Church did not become implicated, as the Catholic René Descartes, the Protestant Gottfried Wilhelm von Leibniz, and others were quick to point out during the coming decades.

The proceedings dragged on from the fall of 1632 to the summer of 1633. During that time Galileo was allowed to stay at the home of the Florentine ambassador in Rome and was detained by the Holy Office only from June 21, the day preceding his abjuration, until the end of the month. He was never subjected to physical coercion. However, he had to inflict the supreme torture upon himself by abjuring the doctrine that the earth moved. One hundred years later a writer with vivid imagination dramatized the event by claiming that following his abjuration Galileo muttered the words ''Eppur si muove (And yet it does move).''

On his way back to Florence, Galileo enjoyed the hospitality of the archbishop of Siena for some 5 months and then received permission in December to live in his own villa at Arcetri. He was not supposed to have any visitors, but this injunction was not obeyed. Nor was ecclesiastical prohibition a serious obstacle to the printing of his works outside Italy. In 1634 Father Marin Mersenne published in French translation a manuscript of Galileo on mechanics composed during his Paduan period. In Holland the Elzeviers brought out his *Dialogue* in Latin in 1635 and shortly afterward his great theological letter to Grand Duchess Christina. But the most important event in this connection took place in 1638, when Galileo's *Two New Sciences* saw print in Leiden.

Two New Sciences

The first draft of the work went back to Galileo's professorship at Padua. But cosmology replaced pure physics as the center of his attention until 1633. His condemnation was in a sense a gain for physics. He had no sooner regained his composure in Siena than he was at work preparing for publication old, long-neglected manuscripts. The *Two New Sciences,* like the *Dialogue,* is in the dialogue form and the discussions are divided into Four Days. The First Day is largely taken up with the mechanical resistance of materials, with ample allowance for speculations on the atomic constitution of matter. There are also long discussions on the question of vacuum and on the isochronism of the vibrations of pendulums. During the Second Day all these and other topics, among them the properties of levers, are discussed in a strictly mathematical manner, in an almost positivist spirit, with no attention being given to ''underlying causes.'' Equally ''dry'' and mathematical is the analysis of uniform and accelerated motion during the Third Day, and the same holds true of the topic of the Fourth Day, the analysis of projectile motion. There Galileo proved that the longest shot occurred when the cannon was set at an angle of 45 degrees. He arrived at this result by recognizing that the motions of the cannonball in the vertical and in the horizontal directions ''can combine without changing, disturbing or impeding each other'' into a parabolic path.

Galileo found the justification for such a geometrical analysis of motion partly because it led to a striking correspondence with factual data. More importantly, he believed that the universe was structured along the patterns of geometry. In 1604 he could have had experimental verification of the law of free fall, which he derived on a purely theoretical basis, but it is not known that he sought at that time such an experimental proof. He was a Christian Platonist as far as scientific method was concerned. This is why he praised Copernicus repeatedly in the *Dialogue* for his belief in the voice of reason, although it contradicted sense experience. Such a faith rested on the conviction that the world was a product of a personal, rational Creator who disposed everything according to weight, measure, and number.

This biblically inspired faith was stated by Galileo most eloquently in the closing pages of the First Day of the *Dialogue*. There he described the human mind as the most excellent product of the Creator, precisely because it could recognize mathematical truths. This faith is possibly the most precious bequest of the great Florentine, who spent his last years partially blind. His disciple Vincenzio Viviani sensed this well as he described the last hours of Galileo: ''On the night of Jan. 8, 1642, with philosophical and Christian firmness he rendered up his soul to its Creator, sending it, as he liked to believe, to enjoy and to watch from a closer vantage point those eternal and immutable marvels which he, by means of a fragile device, had brought closer to our mortal eyes with such eagerness and impatience.''

Further Reading

Galileo's chief works are available in excellent translations: *Dialogue concerning the Two Chief World Systems* (translated by Stillman Drake, 1953); *Dialogues concerning Two New Sciences* (translated by H. Crew and A. de Salvio, 1914; repr. 1952); and *The Discoveries and Opinions of Galileo* (edited and translated by Stillman Drake, 1957), which contains *The Starry Messenger,* the *Letters on Sunspots,* the *Letter to Grand Duchess Christina,* and the Assayer.

Stillman Drake also wrote *Galileo Studies: Personality, Tradition, and Revolution* (1970), which discusses Galileo and 16th-century science. An excellently written, relatively short biography is James Brodrick, *Galileo: The Man, His Work, His Misfortunes* (1965). Giorgio de Santillana, *The Crime of Galileo* (1955), and Jerome J. Langford, *Galileo: Science and the Church* (1966), treat Galileo's condemnation and trial. His philosophy of science is the principal consideration in Ludovico Geymonat, *Galileo Galilei* (1965). A Galileo bibliography of some 2,000 entries, covering the period 1940-1965, is in *Galileo: Man of Science* (1968), edited by Ernan McMullin, a volume of essays commemorating the four-hundredth anniversary of Galileo's birth. □

Albert Gallatin

Swiss-born Albert Gallatin (1761-1849) was U.S. secretary of the Treasury, as well as a diplomat, banker, and ethnographer.

Albert Gallatin was born in Geneva, Switzerland, on Jan. 29, 1761. His father was a prosperous merchant descended from an aristocratic family long politically prominent. Orphaned at the age of 9, Gallatin grew up in the home of a relative. He graduated from the Academy of Geneva in 1779. A young man of the age of the Enlightenment, he was sympathetic to the American Revolution and sailed for America in 1780, happy to be in ''the freest country in the universe.''

After a winter as a merchant in Maine, and a brief time with the colonial militia, Gallatin tutored in French in Boston in 1781. In 1782 he was appointed a tutor at Harvard College.

In 1783 Gallatin and a Frenchman planned to purchase western land and located an area in Virginia. Gallatin carried out surveying, mapped the interior, and registered land titles until an Indian uprising forced him to retreat. He took an oath of allegiance to the Commonwealth of Virginia in 1785.

Early Political Career

In 1786 Gallatin bought a 400-acre farm in western Pennsylvania and devoted himself to farming and land development. But his training and talents were unusual on the frontier, and he quickly became a political leader. In 1788 he was elected as a delegate to a meeting to propose amendments to the new U.S. Constitution. In 1789 he attended the Pennsylvania Constitutional Convention. He was elected to the Pennsylvania Legislature in 1790 and reelected the next 2 years. Quickly establishing a reputation for hard work and integrity, Gallatin became a skillful and logical orator. His greatest contribution came in the field of public finance. In 1793 he was elected to the U.S. Senate as a Republican.

However, when Gallatin took his Senate seat, the Federalists challenged his eligibility, based on the fact that he had not applied for citizenship early enough to meet technical citizenship requirements. The Senate ruled against him, and Gallatin returned to Pennsylvania, where the new excise tax on whiskey stills had stirred up the rioting known as the Whiskey Rebellion. Though he opposed the tax, Gallatin also opposed violence and tried to moderate the

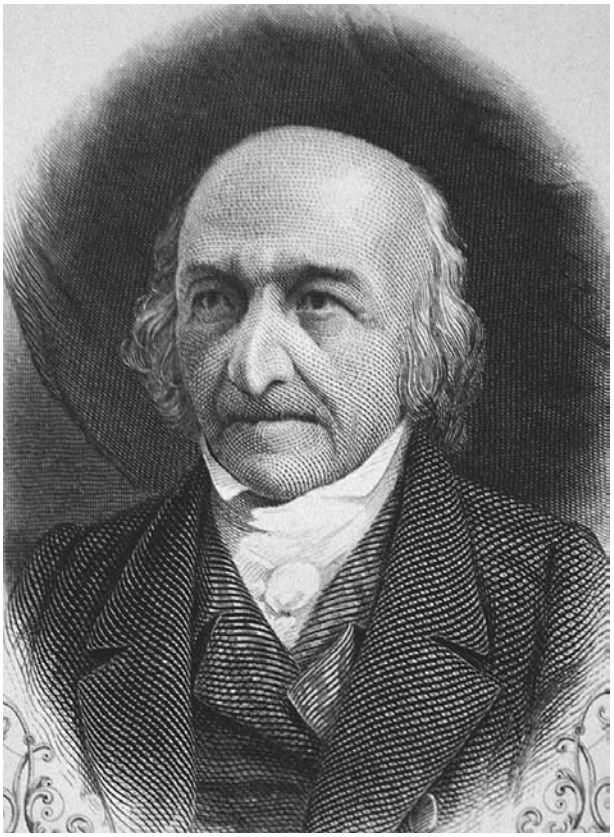

local militia's use of force. He was largely responsible for persuading his comrades to submit to the new law.

Elected to Congress

Meanwhile, Gallatin had been elected to Congress again. He entered the House of Representatives in 1795 and became the most knowledgeable Republican on public finance. He proposed creation of the Ways and Means Committee—Congress's first permanent standing committee—to receive financial reports from the secretary of the Treasury and to superintend government finances. His *A Sketch of the Finances of the United States* (1796), a moderate, detailed analysis of the Federalist financial program, argued that a public debt was a public curse. Because the debt had grown since 1790, he proposed several new measures.

When James Madison retired in 1797, Gallatin became the Republican spokesman in the House. He opposed the Federalists' warlike measures against France and, when the Federalists passed the Alien and Sedition Acts (1798) to silence domestic political opposition, he resisted with powerful arguments defending basic civil liberties.

Secretary of the Treasury

With Thomas Jefferson's presidency in 1800 and the triumph of the Republicans, Gallatin was named to head the Treasury Department. He held this position longer than had any other secretary of the Treasury, serving from 1801 to 1814. Pledged to reduce the national debt and eliminate the excise tax, he projected a plan to pay off the debt by 1817, outlined proposals for appropriations for specified purposes, advocated promotion of manufacturing, and argued for constructing a nationwide network of roads and canals with Federal aid.

For 6 years Gallatin's policies worked. But after 1807 the Embargo Act and other American efforts at peaceful coercion to avoid involvement in the Napoleonic Wars wrecked his policies. Although Gallatin favored rechartering the Bank of the United States in 1811, Congress refused, and America entered the War of 1812 with its monetary system in disarray. The war dealt the final blow to Gallatin's financial system.

Diplomatic Career

President Madison granted Gallatin leave from the Treasury to join John Quincy Adams and James A. Bayard in exploring Russia's offer to mediate in the war. When Great Britain rejected this offer, Madison appointed Gallatin to the commission to negotiate directly with Britain. He became its most influential member. Adams, not much given to praise, rated him as the leading negotiator on both sides. Historian Henry Adams labeled the Treaty of Ghent ''the special and peculiar triumph of Mr. Gallatin.''

Gallatin continued in diplomatic service for most of the next decade. He served as American minister to France (1816-1823). In 1818 he joined Richard Rush in London to work out a treaty extending earlier commercial agreements, securing American fishing rights off Newfoundland, drawing the northern boundary between Canada and the United States at the 49th parallel, and leaving the Oregon Territory open for joint occupation.

In 1823 Gallatin returned to the United States. Nominated for vice president on the Republican ticket headed by William H. Crawford, he withdrew when Crawford's manager attempted to substitute Henry Clay as the vice-presidential candidate. After Gallatin spent an interlude as a gentleman farmer, President John Quincy Adams appointed him minister to Great Britain in 1826. Gallatin's public career ended with his final report relating to the Maine boundary dispute.

Late Career

Settling in New York, Gallatin served as president of the National Bank from 1831 until his retirement in 1839. He unsuccessfully supported renewal of the charter of the Second Bank of the United States, but he was instrumental in obtaining the resumption of specie payments after their suspension following the economic panic of 1837. Although he criticized high tariffs and advocated free trade, he affirmed Congress's right to levy protective tariffs.

In his last years Gallatin was prominent in cultural affairs. He became president of New York University's council in 1830. In 1836 he was elected to the American Antiquarian Society, and in 1843 he headed the New York Historical Society. However, he devoted most of his attention to the ethnology of the American Indian and founded the American Ethnological Society in 1842.

In 1789 Gallatin had married Sophia Allegre, who died 5 months later. He married Hannah Nicholson in 1793, and they had two sons and three daughters. Gallatin died on Aug. 13, 1849.

Further Reading

A good biography of Gallatin is Raymond Walters, Jr., *Albert Gallatin: Jeffersonian Financier and Diplomat* (1957), though the older study by Henry Adams, *The Life of Albert Gallatin* (1879), remains useful. Special studies include Frederick Merk, *Albert Gallatin and the Oregon Problem: A Study in Anglo-American Diplomacy* (1950); Leonard D. White, *The Jeffersonians: A Study in Administrative History, 1801-1829* (1951); and Alexander Balinsky, *Albert Gallatin: Fiscal Theories and Policies* (1958).

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Thomas Hopkins Gallaudet

Thomas Hopkins Gallaudet (1787-1851), American educator, founded the first free school for the deaf in America.

Thomas Gallaudet was born in Philadelphia on Dec. 10, 1787. His family moved to Hartford, Conn., where he attended grammar school. He entered Yale College as a sophomore in 1802 and graduated the youngest in his class and with highest honors. He then tried his hand at law, teaching, and business but finally decided on the ministry. He attended Andover Theological Seminary from 1811 to 1814.

As a new pastor, Gallaudet encountered a deaf-mute child, Alice Cogswell, whose father set about to establish a special school for children like his daughter. Enlisted in the project to formalize this kind of education in America, Gallaudet went to Europe in 1815 to study established systems of symbolic instruction. He investigated the Braidwood method used in London and Edinburgh. Learning of advanced techniques practiced by Abbé Sicard with deaf-mutes in Paris, Gallaudet visited him and mastered his methods. When Gallaudet returned to the United States in 1816, accompanied by one of Sicard's assistants, he began seeking financial support for a school for the deaf and mute which had already been incorporated by the Connecticut Legislature. The school, inspired by the ability of Alice Cogswell to overcome her handicap, opened in Hartford in 1817.

Gallaudet's direction, writings, and public appearances made the school successful. By 1830, when ill health forced him to retire, the school had 140 pupils, and its effectiveness had drawn public notice throughout the United States.

Gallaudet turned down offers to join university faculties or to lead other special schools so that he could devote himself to writing books for young children and promoting popular education. He worked on a speller and a dictionary and wrote *Book on the Soul* (1831), *Scripture Biography* (1833), and *Everyday Christian* (1835). These, along with numerous journal and magazine articles, gained him worldwide recognition.

The care of the insane became Gallaudet's new interest. In 1838 he became chaplain to the Retreat for the Insane in Hartford. From 1837 to 1844 he was also a volunteer chaplain of the Hartford county jail.

In 1821 Gallaudet had married Sophia Fowler, a deaf-mute and former pupil. They had eight children, one of whom, Edward, participated in founding the Gallaudet College for the deaf in Washington, D.C. Thomas Gallaudet died in Hartford on Sept. 10, 1851.

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Heman Humphrey, *The Life and Labors of the Rev. T. H. Gallaudet* (1857), contains many letters, sermons, and addresses. The early chapters of Maxine T. Boatner, *Voice of the Deaf: A Biography of Edward Miner Gallaudet* (1959), provide a good, illustrated summary. See also Henry Barnard, *Tribute to Gallaudet* (1852; 2d ed. 1859). □

Rómulo Gallegos Freire

Rómulo Gallegos Freire (1884-1969) was Venezuela's most noted novelist, a teacher, and a political leader. Though he became president of his country, his fame rests on the vivid description of the Venezuelan people in his novels.

Rómulo Gallegos was born in Caracas on Aug. 2, 1884. He chose secondary school teaching as his vocation and during the 1920s instructed many young men who as university students mounted a rebellion against the tyranny of Gen. Juan Vicente Gómez and later became leaders in Venezuelan politics.

Literary Career

However, it was not as a teacher or political leader that Gallegos was to achieve greatest fame. In 1921, when he was 37, he published his first novel, *Reinaldo Solar*. Five years later his second work, *La Trepadora,* appeared. But *Doña Bárbara* (1930) brought him worldwide attention. This fictional portrait of a typical character of the Venezue-

lan interior was immediately popular in Venezuela and was widely read in other Spanish-speaking countries.

Among those who read and admired *Doña Bárbara* was Gómez, who offered Gallegos a seat in the Venezuelan Senate. However, unwilling to serve the dictator, Gallegos used an excuse to go abroad and did not return home until after the death of Gómez.

Meanwhile, Gallegos continued to turn out his novels. These included *Canaima* (1934) and *Pobre negro* (1937), which, like their predecessors, dealt with various groups in Venezuelan society. What is often considered his masterpiece is *Cantaclaro* , concerning the adventures of a wandering cowboy minstrel in the great plains of Venezuela. As did most of Gallegos's other works, it relied heavily on local dialect and the social circumstances of preindustrial Venezuela.

Political Involvement

With the death of Juan Vicente Gómez in 1935, Gallegos became increasingly involved in politics. He supported efforts of some of his former students to organize a nationalist left-wing party of democratic orientation, the Partido Democrático Nacional. In 1941 he agreed to be the party's symbolic candidate for president against the government's nominee, Gen. Isaias Medina Angarita. But Gallegos stood no chance of election.

During the next few years Gallegos devoted himself principally to literary activities, but he also supported the action of his party (now called Acción Democrática) in joining with a group of young military men to seize power in October 1945. Thereafter, he served for some time as president of Acción Democrática.

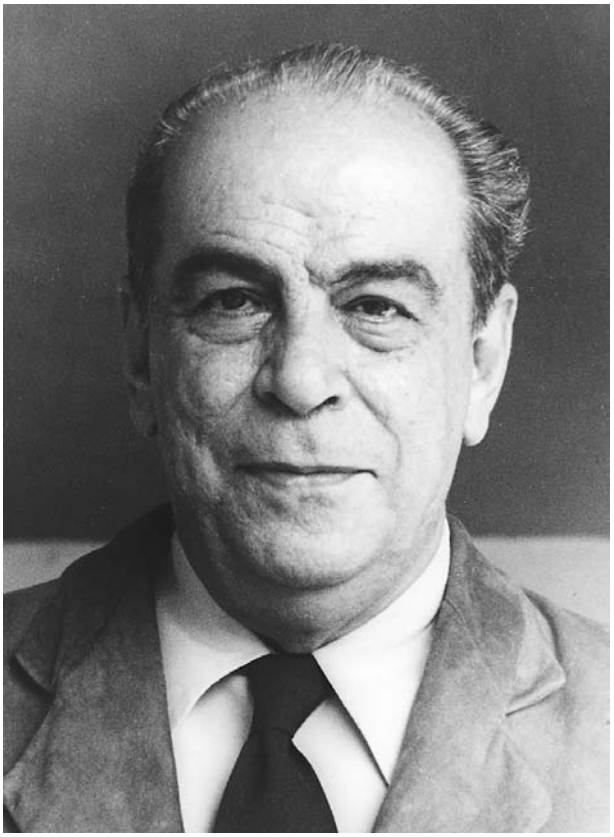

In December 1947 Gallegos was the successful Acción Democrática candidate for president and was inaugurated 2 months later. However, almost from the beginning his government was faced with conspiracy by some military elements who opposed civilian control of the government. They deposed him on Nov. 24, 1948, and sent him into exile. He spent the next 9 years in Cuba and Mexico, where he wrote two new novels: *La brasa en el pico del cuervo* about Cuba and *La brizna de hierba en el viento* dealing with Mexico.

Upon the fall of the military dictatorship which had succeeded his regime, Gallegos returned to Venezuela in January 1958. In accordance with the new Constitution of 1960, Gallegos held a seat in the Venezuelan Senate as a democratically elected former president. However, he seldom attended Senate sessions, since his health did not permit this. After a long illness Gallegos died in Caracas on April 4, 1969.

Further Reading

There is no detailed study in English of Gallegos. Aspects of his political career are discussed in Robert J. Alexander, *The Venezuelan Democratic Revolution: A Profile of the Regime of Rómulo Betancourt* (1964), and John Martz, *Acción Democrática: Evolution of a Modern Political Party in Venezuela* (1966).

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Joseph Galloway

Joseph Galloway (ca. 1731-1803), colonial American politician and lawyer, became a prominent loyalist at the outbreak of the American Revolution.

Joseph Galloway was born in Maryland. When he inherited his father's property, he moved to Philadelphia, studied law, and was admitted to the bar in 1749. He soon became one of the most prominent and wealthy lawyers in Pennsylvania and New Jersey. His marriage in 1753 to Grace Growden enhanced his social and financial position and gave him entrée to politics.

Elected in 1756 to the Pennsylvania Assembly, Galloway joined Benjamin Franklin's battle against the Penns' proprietary rule of the colony. When Franklin went to England to plead this cause, Galloway became spokesman of the ''Popular party'' (Philadelphia Quakers and their merchant allies).

Galloway was no democrat; his conservatism appeared in his public defense of the Stamp Act in 1765. Decrying the

''spirit of disloyalty against the Crown'' shown in the public riots after the Stamp Act, he proposed as alternatives a union of the Colonies and an American voice in the management of the empire.

As speaker of the Assembly from 1766 to 1774, Galloway tried to keep Pennsylvania out of colonial resistance to Parliament's imperial program. He was opposed by his bitter enemy, John Dickinson, spokesman of the Proprietary party. In 1774 both attended the First Continental Congress. Galloway introduced a sweeping plan to reorganize the empire that called for an American ''Grand Council'' elected by the colonial legislatures and possessing wide powers over intercolonial political affairs, a president general appointed by the Crown, and a mutual veto by Parliament and the Council over legislation passed by either affecting the Colonies. The plan was acceptable to many moderates. Had Galloway been more astute politically and secured Dickinson's support, it might have passed. Instead it was expunged from the official published proceedings of the Congress.

Embittered, Galloway declined to serve in the Second Congress and, fearing for his safety, fled to the British camp in New Brunswick. He returned to Philadelphia with Gen. William Howe's army in September 1777 and became civil governor of the city under British occupation. When Howe abandoned Philadelphia, Galloway sailed for England with him. His wife remained behind to save their property, but the Pennsylvania Assembly declared Galloway a traitor, confiscated his estate, and sequestered that of his wife.

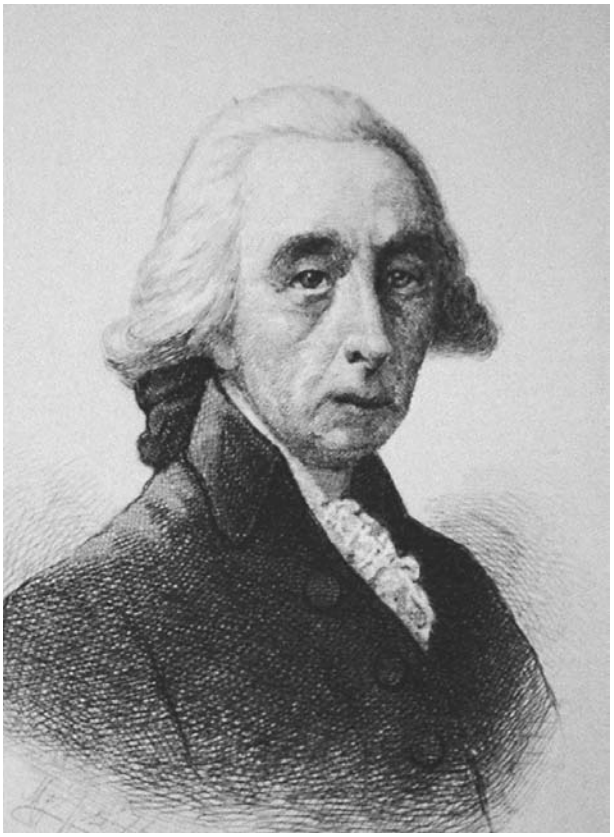

Galloway's petitions to return after the Revolution were denied, and he was never reunited with his wife.

In England, Galloway pled the loyalist cause for restitution from the Crown. His *Historical and Political Reflections on the Rise and Progress of the American Rebellion* (1780) provides a loyalist interpretation of the Revolution. He died on Aug. 29, 1803, a pensioner of the Crown and an object of scorn to his countrymen.

Further Reading

Oliver C. Kuntzleman, *Joseph Galloway: Loyalist* (1941), is an inadequate biography of Galloway. His politics is treated satisfactorily in Theodore G. Thayer, *Pennsylvania Politics and the Growth of Democracy, 1740-1776* (1953). The Galloway-Dickinson rivalry is covered by David L. Jacobson, *John Dickinson and the Revolution in Pennsylvania, 1764-1776* (1965). See also Julian P. Boyd, *Anglo-American Union: Joseph Galloway's Plans to Preserve the British Empire, 1774-1788* (1941), and William H. Nelson, *The American Tory* (1962).

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George Gallup

George Gallup (1901-1984) was a pioneer in the field of public opinion polling. He developed methods for perfecting the selection of sample populations, interviewing techniques, and formulation of questions. He also was a teacher and a proponent of educational reform.

George Horace Gallup was born on November 18, 1901, in the small town of Jefferson, Iowa. He was the son of George Henry Gallup, a farmer as well as a real estate dealer in agricultural land, and of Nettie Davenport. All of his higher education took place at the University of Iowa where he received a B.A. in 1923, an M.A. in 1925, and a Ph.D. in 1928. On December 27, 1925, he married Ophelia Smith Miller. They had two sons, Alec Miller and George Horace, Jr., who carried on their father's polling organization, and a daughter, Julia Gallup Laughlin.

From Teaching to Polling

Gallup's career as a teacher began after he received a bachelor's degree and stayed to teach journalism and psychology from 1923 to 1929 at his alma mater, the University of Iowa. He then moved to Drake University at Des Moines, Iowa, where he served as head of the Department of Journalism until 1931. In that year he moved to Northwestern University, Evanston, Illinois, as professor of journalism and advertising. The next year he moved to New York City to join the advertising agency of Young and Rubicam as director of research and then as vice-president from 1937 to

1947. From 1933 to 1937 he was also professor of journalism at Columbia University, but he had to give up this position shortly after he formed his own polling company, the American Institute of Public Opinion (Gallup Poll), in 1935, where he concentrated on attitude research. He was also the founder (1939) and president of the Audience Research Institute. Other positions were: chief executive officer and chairman of the board of Gallup Organization, Inc., and president of Public Opinion Surveys, Inc., and of Gallup International Research Institutes, Inc., which had 35 affiliates doing research in over 70 foreign countries.

Apart from these business positions Gallup was active in professional and public service groups. He was president of the International Association of Public Opinion Institutes, 1947-1984, and of the National Municipal League, 1953-1956, and chair of the All-America Cities Award Committee, a jury which selects All-America cities on the basis of intelligent and effective citizen activity. He founded Quill and Scroll, an international honor society for high school journalists, and served as chair of its board of trustees. Gallup continued in nearly all of these offices until his death of heart failure on July 27, 1984, in Tschingel, Switzerland.

A Pioneer in Polling

By 1944 George Gallup was widely recognized as one of the major pioneers in public opinion polling and had participated in the creation of methods to achieve a high degree of accuracy in discovering the public's opinions on a wide variety of issues. He first developed his research techniques to test audience reaction to advertising and features sections of both newspapers and magazines and then sharpened his survey methods to include radio audiences.

Gallup had firm beliefs in the validity of polling. In fact, he believed that polls made a positive contribution to the democratic process. He wrote that public opinion polls provided political leaders with an accurate gauge of public opinion, proved that the common people do make good decisions, focused attention on major issues of the day, uncovered many ''areas of ignorance,'' helped administrators of government departments to make wiser decisions, made it more difficult for political bosses to pick presidential candidates ''in smoke-filled rooms,'' revealed that the people are not motivated in their voting solely by self-interest, and helped define the ''mandate'' of the people in national elections.

During the 1930s and 1940s he improved the methods of pre-election surveys so as to gain accuracy. The results of polls taken in 392 elections in the United States and several foreign countries by his American Institute of Public Opinion achieved a mean average error of only 3.9 percent. Such a high degree of accuracy resulted from his methods of choosing population samples that are highly representative of the nation, of interviewing people rather than mailing out questionnaires, and of polling right up to election day in order to discover any changes in opinion over time.

In later life Gallup came to recognize that pre-election surveys had very little influence on politicians, many of whom expressed some contempt for them. He therefore dismissed the claim that polls were dangerous to a free political process because of their undue influence on politicians. Majority opinion, as made known by opinion polls, is ''not necessarily a controlling factor in the legislation that emerges from Congress.'' In his view, ''well-organized minorities can and do thwart the will of the majority.'' To safeguard the interests of the majority he recommended greater use of the initiative and referendum, both on a state and national scale. He firmly believed, however, that a carefully prepared opinion survey could be as accurate as a referendum and would be a lot cheaper.

Always an Educator

George Gallup was best known as an entrepreneur in the business of discovering what people think about issues. But he was also an educator, and this experience, plus his study of the attitudes of millions of people, led him to formulate a philosophy of education which he described in *The Miracle Ahead* (1964). The collective views of people, he affirmed, are usually sound and logical; the people are not led by their emotions as elitists claim. However, their thinking about issues does not go deep enough. Humans have been slow to recognize the great power of the brain and make too little use of it. Thus far humanity has made real progress in enhancing its comfort and well-being, but in human relations we are no more advanced than the ancient Greeks. To achieve greater and more rapid progress, a new education system must be created to enhance our mental powers. The present system does not encourage in students a conception of education as a lifelong process. It does not provide mastery of the major fields of knowledge or essen-

tial communication skills nor the creative talents needed to find new and better solutions to the student's and society's problems. Training the mind involves the teaching of perception or awareness, concentration, organization of data, objectivity, problem solving, decision making, and creativity. Gallup was particularly affirmative toward the case history method of teaching, which offers ''perhaps the best method that mankind has yet found to transmit wisdom as opposed to knowledge.''

Awards and Publications

Gallup was widely honored for his creative work and enjoyed a long list of awards: distinguished achievement award, Syracuse University, 1950; honor award, University of Missouri, 1958; elected to Hall of Fame in Distribution, 1962; Distinguished Citizen Award, National Municipal League, 1962; Advertising Gold Medal, *Printers' Ink,* 1964; Parlin Award, American Marketing Association, 1965; Christopher Columbus International Prize, 1968; distinguished achievement award from New Jersey chapter of American Marketing Association, 1975; National Association of Secondary School Principals award, 1975; elected to Advertising Hall of Fame, 1977, and to Market Research Hall of Fame, 1978. He received honorary LL.D. degrees from Northwestern University, Drake University, Boston University, Chattanooga University, and the University of Iowa; an honorary D.Sc. from Tufts University; an honorary L.H.D. from Colgate University; and an honorary D.C.L. from Rider College.

His most important publications were: *The Pulse of Democracy: The Public Opinion Poll and How It Works* (1940, reprinted 1968); *A Guidebook to Public Opinion Polls* (1944); *Secrets of Long Life* (1960); *The Miracle Ahead* (1964); *A Survey of the Public's Attitudes Toward the Public Schools* (1969); *Attitudes of Young Americans* (1971); *The Gallup Poll: Public Opinion, 1935-1971* (1972); *Sophisticated Poll Watcher's Guide* (1976); and *The Gallup Poll: 1972-77* (1978). He was editor of *The Gallup Poll: Public Opinion* (1979–1983).

Further Reading

Gallup's books are the best sources for his opinions and philosophy. Books on opinion surveys and his role are Albert H. Cantril, editor, *Polling on the Issues* (1980) and A. H. Cantril and Charles W. Roll, *Polls: Their Use and Misuse in Politics* (1972). The following articles provide reviews of his books and some information on his career: *TIME* (May 3, 1948); *Newsweek* (August 20, 1956); *New Republic* (December 16, 1972; April 8, 1978); *Psychology Today* (June 1973); and *American Historical Review* (October 1973). The best obituary, with pertinent data on his career, was in the *New York Times* (July 28 and 29, 1984). □

John Galsworthy

The English novelist and playwright John Galsworthy (1867-1933) was one of the most popular writers of the early 20th century. His work explores the transitions and contrasts between pre- and post-World War I England.

Born on Aug. 14, 1867, in Coombe, Surrey, at the height of the Victorian era, John Galsworthy was educated at Harrow and New College, Oxford. He was admitted to the bar in 1890, and 8 years later, after his first novel *Jocelyn* appeared, he left law to continue writing. *The Island Pharisees* (1904) and *The Man of Property* (1906), which became the first novel in *The Forsyte Saga,* expanded his audience and his reputation.

As his popularity increased, Galsworthy published other novels of the Forsyte series: *Indian Summer of a Forsyte* (1918), *In Chancery* (1920), *Awakening* (1920), and To Let (1921). In *The Forsyte Saga* late Victorian and Edwardian England's upper-middle-class society is portrayed, dissected, and criticized. Although *The Man of Property* and *To Let* are widely separated in time, the Saga's theme and structure form a unit wherein three generations of the large, clannish Forsyte family rise and decay on realistic and symbolic levels.

The Country House (1907), *Fraternity* (1909), *The Patrician* (1911), and *The Dark Flower* (1913) are not novels in the sequence, but they are related to it in place and time. Galsworthy wove social history into his novels: he reproduced the values, classes, hierarchy, stability, and smugness of the Edwardian era.

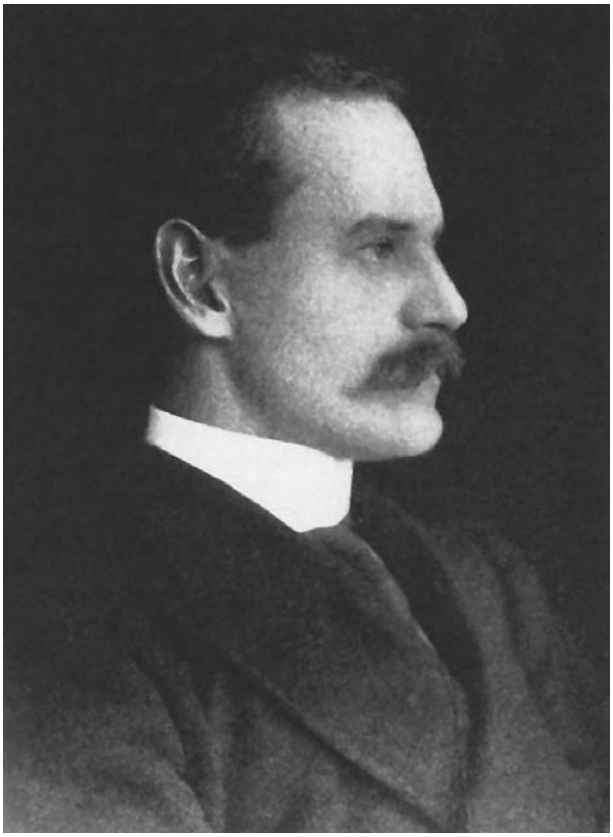

After World War I Galsworthy produced another, less successful, cycle of novels about the Forsyte family in postwar England. *The White Monkey* (1924), *The Silver Spoon* (1926), and *Swan Song* (1928) were collectively published in 1929 as *A Modern Comedy*. This series is less firm than *The Forsyte Saga,* its characterizations are weaker, and its architectural quality is disjunctive. It reflects Galsworthy's own uncertainty about the years after the war, which were marked by a revolution in values whose outcome was uncertain. After the second cycle was completed, Galsworthy published two more novels, *Maid in Waiting* (1931) and *Flowering Wilderness* (1932).

Although Galsworthy is best known for his novels, he was also a successful playwright. He constructed his drama on a legalistic basis, and the plays typically start from a social or ethical impulse and reach a resolution after different viewpoints have been expressed. Like *The Silver Box* (1906) and *Strife* (1909), *Justice* (1910) is realistic, particularly in the use of dialogue that is direct and uninflated. Part of the realism is an awareness of detail and the minute symbol. That awareness is clear in the intricate symbols of *The Forsyte Saga;* it is less successful in the drama and his later novels because it tends to be overstated.

In *Justice* Galsworthy revealed himself as something of a propagandist or, according to Joseph Conrad, ''a moralist.'' Galsworthy selected detail and character to isolate a belief or a judgment; he said, ''Selection, conscious or unconscious, is the secret of art.'' The protagonists in his drama and his prose fiction generally typify particular viewpoints or beliefs. Explaining his method of characterization, he wrote, ''In the greatest fiction the characters, or some of them, should sum up and symbolize whole streaks of human nature in a way that our friends, however well known to us, do not. . . . Within their belts are cinctured not only individuals but sections of mankind.'' He also stated that his aim was to create a fictional world that was richer than life itself.

John Galsworthy was awarded the Order of Merit in 1929 and the Nobel Prize for literature in 1932. He died at Hampstead on Jan. 31, 1933.

Further Reading

H.V. Marrot, *The Life and Letters of John Galsworthy* (1935), is valuable as a biographical source. Dudley Barker, *The Man of Principle* (1963), is the most comprehensive biography of Galsworthy. Ford Maddox Ford discusses him in *Portraits from Life* (1937). Other biographies are Sheila Kaye-Smith, *John Galsworthy* (1916); Leon Schalit, *John Galsworthy: A Survey* (1929); Hermon Ould, *John Galsworthy* (1934); and R. H. Mottram, *For Some We Loved: An Intimate Portrait of Ada and John Galsworthy* (1956).

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Sir Alexander Tilloch Galt

Sir Alexander Tilloch Galt (1817-1893) was a Canadian politician responsible for the financial provisions of Canadian federation as well as for some of Canada's first steps in diplomacy.

Alexander Galt was born in Chelsea, London, on Sept. 6, 1817, the youngest son of John Galt, the Scottish novelist. His father was the agent for a Canadian land company, and young Galt himself went to Canada in 1835 as a clerk in the British American Land Company, which owned half a million acres of land in the Eastern Townships, between the St. Lawrence River and the United States border. He rose to become secretary and later commissioner of the company. Through this work he became interested in railway promotion, first in the region owned by the company and, later, with the construction of the Grand Trunk Railway, in the St. Lawrence Basin.

Galt entered politics in 1849, representing Sherbrooke County, in the center of his company's holdings. This period in the legislature was brief, but he was reelected in 1853. As early as 1856 Galt began urging the federal union of the two Canadas rather than the legislative one.

Galt soon established himself as the leader of the English-speaking members of the Assembly from Canada East and in July 1858 was invited to enter the Macdonald-Cartier government as minister of finance. He accepted on condition that the ministry support a resolution favoring a federal union of British North America which would be pressed on the British government. The idea of federation was premature at this time, and Galt and his colleagues had no success in urging it on the Colonial Office. Galt laid the basis for a protective tariff during these years through providing additional duties on manufactured imports.

Out of office from 1862 to 1864, Galt returned to the finance portfolio in the coalition ministry that was formed to bring about a general federation of the British American colonies. In the confederation negotiations his financial skill was crucial in arranging the subsidy system intended to provide the necessary revenues for the poorer provinces of the new union.

On the formation of the first ministry of the new Dominion, in July 1867, Galt again became minister of finance. His tenure was short, however, for his independent nature brought him into disagreement with the leader of the government, John Alexander Macdonald, and he resigned in October. He retired from Parliament in 1872.

In the latter part of his life Galt made several ventures into diplomacy on behalf of Canada. In 1875 he served on the Halifax Fisheries Commission; in 1878 and 1879 Galt attempted unsuccessfully to negotiate commercial agreements with France and Spain; and he served as first high commissioner of Canada in London from 1880 to 1883. Galt's last years were spent in directing various enterprises in the western prairies in which his family was interested, notably irrigation, coal, and railroad ventures. He was knighted for public services in 1869 and died in Montreal on Sept. 19, 1893.

Further Reading

The standard biography of Galt is Oscar Douglas Skelton, *The Life and Times of Sir Alexander Tilloch Galt* (1920). His career is recounted in W.G. Hardy, *From Sea unto Sea: Canada, 1850 to 1910—The Road to Nationhood* (1962), and W.L. Morton, *The Critical Years: The Union of British North America, 1857-1873* (1964). Also useful is Donald Creighton, *John A. Macdonald* (2 vols., 1952-1956).

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Leopoldo Fortunato Galtieri

Leopoldo Fortunato Galtieri (born 1926) served as president of Argentina during the 1982 Falkland Islands War with Great Britain. After his country's defeat he was cashiered.

Had it not been for the Falklands Islands War of 1982, Leopoldo Galtieri would have become just another forgotten Latin American general. As a result of this war, though, he became the most memorable of the generals to rule Argentina since Juan Peron was driven from power in 1955.

Galtieri was born July 15, 1926, in Caseros, a suburb of Buenos Aires. He was the second of three children born into a working class family of Italian descent. In 1943 Galtieri entered the Argentine military academy, where he studied civil engineering. He graduated in 1945 and was commissioned a second lieutenant. For the next 35 years Galtieri steadily moved up through the ranks, eventually becoming commander-in-chief of the army. At six foot two inches, Galtieri was an imposing figure, often referred to as a ''soldier's soldier.''

There was little to distinguish Galtieri in his early career. His first assignment was to the Military School of Engineers in Concepción del Uruguay, in the Province of Entre Ríos. In 1949 he was promoted to lieutenant and attended a military engineering course at the U.S.-run military school in the Panama Canal Zone. In the 1950s he was promoted to captain and major, serving with the Fourth Battalion of Zapadores (Sappers) and as a staff officer assigned as professor in the Argentine Army War College.

Climbing the Promotion Ladder

In 1960 he spent six months studying advanced combat engineering at Fort Belvoir, Virginia. Upon his return to Argentina he served in the inspection office of military engineers. Then in 1962 he was appointed as staff officer of the Second Infantry Division. At the end of 1962 he was promoted to lieutenant colonel and assigned as professor of administration at the Army War College. In 1964 he became deputy commander of the Military School of Engineers. Then in 1967 he was promoted to colonel, and the next year he became commander of the military engineers 121st Construction Battalion.

Galtieri continued to advance through the ranks in the 1970s. He was appointed to deputy commander of the Engineer Corps in 1970, and two years later he was promoted to brigadier general and made commander of the Ninth Infantry Brigade. In 1973 he was made chief of staff of logistics and finance, and in 1974 he was appointed commander of the Seventh Infantry Brigade. The next year he became deputy commander and chief of staff of the Second Army Corps. Then Galtieri was made chief of staff for operations with the army general staff.

In the 1970s Argentina became increasingly unstable. Juan Peron returned from exile in 1973 and was elected

president later that year. Upon his death in 1974 his wife (also the vice-president) assumed the presidency. She proved unable to resolve Argentina's economic problems or to respond effectively to leftist urban guerrillas. As a result, in 1976 a military coup by the heads of the army, navy, and air force removed her from office and installed General Jorge Rafael Videla, the army commander-in-chief, as president.

The Military Takes Over

At this time the army was conducting what is commonly known as the ''Dirty War'' against the guerrillas. During this period several thousands of suspected opponents of the government were secretly killed and buried by security forces. It remains unclear to what extent Galtieri was involved in the widespread abuses associated with this activity.

Galtieri's promotions continued. In 1977 he was promoted to the rank of major general and was named deputy commander of the Second Army Corps. Two years later he was named to command the First Army Corps. In December 1979 army commander-in-chief Roberto Viola announced his retirement, and Galtieri became commander-in-chief with the rank of lieutenant general.

March 1981 marked the end of the second three-year term General Videla had been appointed to by the junta. The junta, which included Galtieri as army commander, chose General Viola as president for the 1981-1984 term.

In 1981 Galtieri drew national attention for the first time by closing the border with Chile as part of the dispute with Chile over islands in the Beagle Channel. During that year he made two trips to the United States and was referred to by President Reagan as ''a magnificent general.''

On December 22, 1981, General Viola was forced from the presidency by the junta and was replaced by General Galtieri. Viola had proved incapable of dealing with the country's triple digit inflation and the sluggish economy. At the time he took office, Galtieri announced that he would finish the three-year term to which the junta had appointed Viola. In addition to becoming president, Galtieri retained his positions as army commander-in-chief and junta member. Serving with Galtieri on the junta were air force commander General Basilio Lami Dozo and navy commander Vice Admiral Jorge Anaya.

A War to Unite the Nation

Galtieri was known as a strong anti-Communist. A month before the coup placed him in the presidency he stated, ''Argentina and the United States will march together in the ideological war being waged in the world.'' He shared the accepted idea of the time that the Argentine military should play a major role in directing the country. Galtieri's initial measures to deal with hyperinflation, including a freeze in public salaries and a cut in government spending, only added to the hardship of the Argentine people and increased popular dissatisfaction with military rule.

On April 2, 1982, faced with rising discontent, Galtieri took the classical way to divert attention from domestic problem. He started a foreign war, invading the Falkland Islands. Simply dismissing this as a desperate maneuver to cover domestic failure, though, is to over-simplify the situation. Viewed through Argentine eyes, the British occupation of the Falklands, some 300 miles off the Argentine coast in the South Atlantic, was an affront to national honor. The islands, called the Malvinas in Argentina, are felt to have been unjustly seized from Argentina in 1833. Their continued occupation by the British was a longstanding source of resentment. Some 20 years of talks with Britain had produced no results. Argentina held out for sovereignty over the islands. However, Britain noted that the 1,800 settlers of British origin vehemently opposed being ruled by Argentina, and so maintained control.

In this context the invasion produced euphoria in Argentina. The invasion itself hardly merited the word. After three hours of resistance by the small British garrison, the Argentines took control. On April 10 Galtieri called for a public demonstration of support for the invasion. One hundred thousand exuberant Argentines, forgetting their economic problems for the moment, appeared in the Plaza de Mayo in Buenos Aires.

It soon became apparent that Galtieri had made two serious miscalculations. He had felt that the United States would either back Argentina or at least remain neutral. He felt Argentine support of U.S.-backed governments in Central America and for the U.S.-funded Nicaraguan contra forces would gain him U.S. support. In addition, he felt that Reagan's attempt to lift the ban on military aid to Argentina reflected Reagan's support. However, after Secretary of State Alexander M. Haig, Jr. engaged in shuttle diplomacy between Buenos Aires and London in an unsuccessful attempt to resolve the dispute peacefully, the United States openly sided with Britain.

Galtieri's second miscalculation was his assumption that the British, in the twilight of their colonial role, would only respond to the invasion diplomatically. Again he proved to be wrong. Britain not only declared a naval blockade of the islands but sent an invasion fleet across the Atlantic, some 8,000 miles. To compound Galtieri's problems, the European Economic Community voted an arms embargo on Argentina. That was a serious blow, because after U.S. military aid stopped Argentina had become increasingly dependent on European arms suppliers.

However, once having occupied the islands Galtieri was determined to maintain Argentine control. On April 22 he visited the capital of the Falklands, Port Stanley, renamed by his government Puerto Argentina.

Defeat and Disgrace

Events early in May removed the last hope for peaceful settlement. On the second of May the British sank the Argentine cruiser *General Belgrano* even though it was outside the 200-mile exclusion zone declared by the British. The hundreds of Argentine lives lost made it even harder for Argentina to accept anything less than a clear victory in the dispute. Britain was placed in a similar position two days later when an Argentine-launched missile set the British destroyer *Sheffield* afire.

On May 21 the British established a beachhead on East Falkland. Heavy fighting continued until June 15, when the British finally took Port Stanley, capturing 15,000 Argentine soldiers. British training and equipment proved superior. In addition, at 300 miles off shore the Argentine air force was at the limit of its operational range and could not effectively support its troops.

The military defeat turned the euphoria of April into rage directed at the junta. Galtieri was forced from his positions as army commander-in-chief, junta member, and president. He stated, ''I'm going because the army did not give me backing to continue as commander and president of the nation.''

Had Argentina followed the normal pattern for Latin America, Galtieri would have simply faded from the scene. However, a remarkable event occurred. After election of Raúl Alfonsín in 1983, military officers were put on trial for offenses which occurred during the military rule. In December 1983 five former military leaders were convicted of crimes committed in the 1970s. Four other military officers on trial, including Galtieri, were acquitted.

In May 1986, however, the Supreme Council of the Armed Forces, Argentina's highest military tribunal, convicted Galtieri, Former Navy Commander Anaya, and former Air Force Commander Lami Dozo of the military crime of ''negligence.'' All three received a prison sentence and were stripped of their military rank and the privileges of retired officers. All three were subsequently pardoned in 1989 by President Carlos Menem. Outraged by this action, human rights groups fought extensively for the Dirty War files in an effort to return Galtieri to prison. They succeeded in filing charges against the former general, and in May 1997 Spain issued an international warrant for his arrest. Argentine officials scoffed at the action by stating that those involved in the Dirty War had been appropriately tried and jailed for their crimes under Argentine law. Despite Argentine claims that their actions effectively closed the Dirty War case, the outstanding warrant exiled Galtieri in Argentina for the rest of his life.

Further Reading

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Sir Francis Galton

The English scientist, biometrician, and explorer Sir Francis Galton (1822-1911) founded the science of eugenics and introduced the theory of the anticyclone in meteorology.

Francis Galton was born on Feb. 16, 1822, at Birmingham, the son of Samuel Galton, a businessman, and Violetta Galton. After schooling in Boulogne and privately, he began to study medicine in 1838 but also read mathematics at Trinity College, Cambridge.

The death of Galton's father in 1844 left him with considerable independent means, and he abandoned further medical study to travel in Syria, Egypt, and South-West Africa. As a result, he published *Tropical South Africa* (1853) and *The Art of Travel* (1855). His travels brought him fame as an explorer, and in 1854 he was awarded the Gold Medal of the Geographical Society. He was elected fellow of the Royal Society in 1856.

Turning his attention to meteorology, Galton published *Meteorographica* (1863), in which he described weather mapping, pointing out for the first time the importance of an anticyclone, in which air circulates clockwise round a center of high barometric pressure in the Northern Hemisphere. Cyclones, on the other hand, are low-pressure centers from which air rushes upward and moves counterclockwise.

Meanwhile, Galton had developed an interest in heredity, and the publication of the *Origin of Species* (1859) by Charles Darwin won Galton's immediate support. Impressed by evidence that distinction of any kind is apt to run in families, Galton made detailed studies of families conspicuous for inherited ability over several generations. He then advocated the application of scientific breeding to human populations. These studies laid the foundation for the science of eugenics (a term he invented), or race improve-

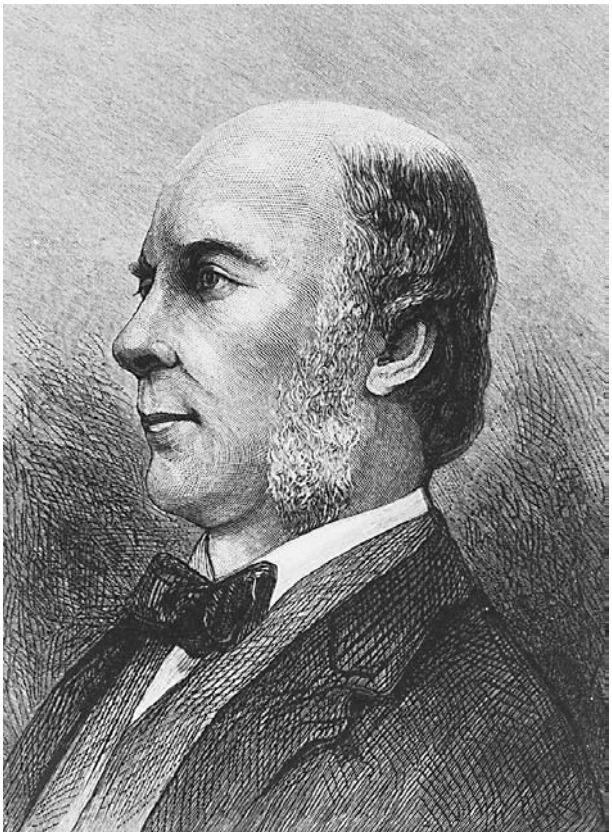

ment, and led to the publication of *Hereditary Genius* (1869) and *English Men of Science: Their Nature and Nurture* (1874).

Finding that advances in the study of heredity were being hampered by the lack of quantitative information, Galton started anthropometric research, devising instruments for the exact measurement of every quantifiable faculty of body or mind. In 1884 he finally set up and equipped a laboratory, the Biometric Laboratory at University College, London, where the public were tested. He measured such traits as keenness of sight and hearing, color sense, reaction time, strength of pull and of squeeze, and height and weight. The system of fingerprints in universal use today derived from this work.

Galton's application of exact quantitative methods gave results which, processed mathematically, developed a numerical factor he called correlation and defined thus: ''Two variable organs are said to be co-related when the variation of the one is accompanied on the average by more or less variation of the other, and in the same direction. Co-relation must be the consequence of the variations of the two organs being partly due to common causes. If wholly due . . . the co-relation would be perfect.'' Co-relation specified the degree of relationship between any pair of individuals or any two attributes.

The developed presentation of Galton's views on heredity is *Natural Inheritance* (1889). A difficult work, with mathematics not beyond criticism, it sets out the ''law of 1885,'' which attempts to quantify the influence of former generations in the hereditary makeup of the individual. Parents contribute each one-quarter, grandparents each one-sixteenth, and so on for earlier generations. Claims that Galton anticipated Mendel's ratios seem without foundation. For Galton, evolution ensured the survival of those members of the race with most physical and mental vigor, and he desired to see this come about in human society more speedily and with less pain to the individual through applying eugenics. Evolution was an unresting progression, the nature of the average individual being essentially unprogressive.

Galton used his considerable fortune to promote his scientific interests. He founded the journal *Biometrika* in 1901, and in 1903 the Eugenics Laboratory in the University of London. He died at Haslemere, Surrey, on Jan. 17, 1911, after several years of frail health. He bequeathed £45,000 to found a professorship in eugenics in the hope that his disciple and pupil Karl Pearson might become its first occupant. This hope was realized.

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Luigi Galvani

The Italian physiologist Luigi Galvani (1737-1798) is noted for his discovery of animal electricity.

Luigi Galvani was born at Bologna on Sept. 9, 1737. He studied theology for a while and then medicine at the University of Bologna. In 1762, upon completion of his studies, he was appointed lecturer of anatomy and surgery at Bologna. His interest focused on the animal senses, which led him into deep theoretical interest in the action of the nervous system.

By the middle of the 18th century various books on electricity were available in Italian, and in 1744 Benjamin Franklin's famous book on electricity appeared in Italian translation. Galvani was influenced by Franklin's ''onefluid theory,'' according to which electrical phenomena were caused by an electric fluid that results in so-called positive electricity, while so-called negative electricity was the absence of fluid. What seemed especially important to Galvani was Franklin's explanation of the Leyden jar, the early form of condenser. According to Franklin, positive electricity accumulated on the inner conductor while the outer conductor became negatively charged. The whole setup was similar to an accumulation of fluid on the inside of the bottle. Galvani drew an analogy between the Leyden jar and animal muscle and carried out his experiments with this thought in mind. He studied the effects of electricity from lightning on muscular contractions in a frog and proved that the electricity produced muscular convulsions.

Galvani's first announcement of his experiments appeared in a paper, ''On the Effect of Electricity on Muscular Motion,'' published in 1791. He also gave an account of convulsions produced in a frog, in the absence of an electrical machine, when the frog formed part of a circuit containing one or more pieces of metal. Galvani had observed motion of the nerve juices during these convulsions and proposed the theory that the convulsions were caused by electricity within the animal's body; the muscle fiber and the nerve were acting like a Leyden jar.

Galvani's great Italian contemporary Alessandro Volta began working on animal electricity in 1792 and came out in direct opposition to Galvani's theory of an animal electrical fluid. It was then that the famous controversy between the two began. Volta proved that the nerves were nothing but electrical conductors and that it was possible to get electrical effects by placing any two metals in contact with an intervening piece of moistened cardboard. In this controversy Volta was correct in his physical interpretations, yet it was Galvani's influence which fostered the flourishing sci-

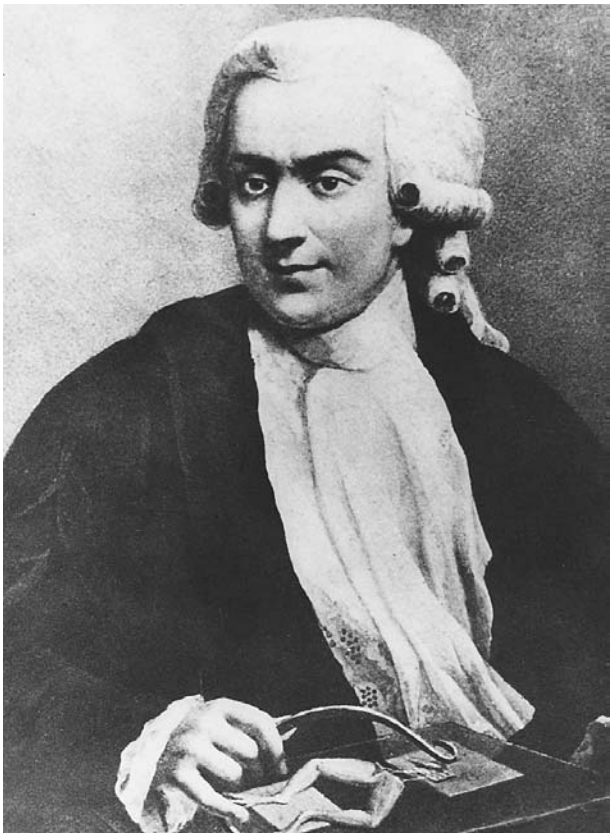

ence of neurophysiology in the 19th century. However, the controversy between the two men spread into their personal relations and even into Italian politics of the time.

After the Cisalpine Republic was established in 1797, Galvani refused to swear allegiance to it on religious grounds and was dismissed from his university position. Volta swore allegiance and played a central role in the republic. Galvani was reinstated a year later, but by then he was a completely broken man. He died on Dec. 4, 1798.

Further Reading

Biographical material on Galvani is in Bern Dibner, *Galvani-Volta: A Controversy That Led to the Discovery of Useful Electricity* (1952). See also James R. Partington, *A History of Chemistry,* vol. 4 (1964). □

Bernardo de Gálvez

Bernardo de Gálvez (1746-1786), a Spanish colonial administrator, was captain general of Louisiana during the American Revolutionary War. His heroic exploits against the British during the war won him fame both in Spain and in America.

Bernardo de Gálvez was born in Macharaviaya in the province of Malaga on July 23, 1746. Though poor, the Gálvez family belonged to the Spanish nobility, and young Gálvez was able to pursue an active and successful military career. At the outbreak of the American Revolution, Gálvez was assigned the post of commandant of the Spanish troops stationed in Louisiana, with the rank of colonel. He soon became governor and intendant of that Spanish province, assuming office in February 1777. Two years later the Revolutionary War became a world struggle as Spain joined its forces with those of France in the battle against Great Britain. Spain refused to ally itself directly with the United States or to recognize American independence because of its own position as a colonial power. Nevertheless Spain supplied the Americans with secret aid and undertook a vigorous military campaign of its own in America under the leadership of Gálvez.

Even before Spain came into the war, Gálvez had been actively engaged in providing arms to the Americans in the Louisiana area. On Spanish entry into the war, however, Gálvez took direct action against the British, and in three brilliant campaigns drove them out of West Florida, thus securing control of the mouth of the Mississippi River and the Gulf of Mexico for Spain. Of all his exploits in this period, the most famous was his daring conquest of Pensacola, in Florida, in May 1781. At the end of the war he returned to Spain to receive a hero's welcome; promotion to the rank of major general; appointment as captain general of Louisiana, East and West Florida, and Cuba; and elevation to the viceroyalty of New Spain.

In 1784 Gálvez went back to America, where he acted as principal adviser to Diego de Gardoqui in preliminary negotiations with the new United States over the Florida boundary question, a treaty of commerce, and the right of Americans to free navigation of the Mississippi River; it was these negotiations that led to the Jay-Gardoqui treaty in 1786. In 1785 Gálvez was responsible for ousting from Natchez, in Mississippi, the Georgia commissioners who had come to establish Bourbon County. That same year, however, he won the thanks of the American government for his part in releasing American merchants being held at Havana. Gálvez died in Mexico on November 30, 1786.

Further Reading

The standard account of Gálvez's career remains Alcée Fortier, *A History of Louisiana,* vol. 2 (1904). See also John Walton Caughey, *Bernardo de Gálvez in Louisiana, 1776-1783* (1934). □

José de Gálvez

José de Gálvez (1720-1787), Spanish statesman, reformer, and inspector general of New Spain (Mexico), recommended and introduced profound changes into the government and economy of the viceroyalty.

José de Gálvez was born in Málaga on Jan. 2, 1720. The son of an impoverished noble family, he came under the protection of two Málaga bishops who provided for his education. He attended schools in his hometown and Salamanca and graduated from the University of Madrid Law School. He became secretary to the Spanish minister of state, the Marquis de Grimaldi, and in 1764 was appointed *alcalde de casa y corte*.

In 1765 the Bourbon monarchs appointed Gálvez *visitador general* (inspector general) and sent him to New Spain. He soon found himself in conflict with the viceroy, who resented his extensive powers. To secure better viceregal support, Gálvez arranged for the appointment of the Marquis de Croix as new viceroy. Gálvez concerned himself with every aspect of administration. His actions and recommendations had a far-reaching impact on New Spain.

One of the major crises Gálvez faced in New Spain was the expulsion of the Jesuits. Spanish monarch Charles III ordered the wealthy and powerful Jesuits out of Spain and its domains in 1767. Gálvez and Viceroy Croix carried out the Crown's order rapidly and efficiently. The expulsion, however, brought much discontent. The Jesuits had developed a fine system of schooling, were highly regarded by many Indians and Creoles, and had established a powerful system of missions in northwest New Spain. Their expulsion was followed by outbreaks of protests which soon led to riots and violence. Gálvez responded harshly. Taking command of a small army of 600 men, he crushed the revolt, set up criminal courts, and dealt out summary justice.

Gálvez now turned to implement several important reforms. Import and export duties were sharply reduced, and New Spain was permitted to trade freely with other parts of the empire. The complex and archaic system of revenue collection was improved and modernized. Tax collection became more efficient, and treasury revenues increased. Gálvez promoted the organization of a tobacco monopoly, which proved to be very lucrative. In his general report after his tour of duty he recommended other reforms, including a new mining code and the organization of a mining guild for the protection and promotion of the mining industry. Following up his recommendations several years later, Spain issued a decree creating the guild, or Real Cuerpo de Mineria. Gálvez's measures bolstered the economy of New Spain, improved colonial administration, and brought increased revenues for the Crown.

Aware of the need to defend the northern territory of New Spain, Gálvez recommended an independent military government. After he returned to Spain (1771) and became minister of the Indies, he ordered that Mexico's northern states together with California, New Mexico, and Texas be placed under the control of a commandant general of the Provincias Internas, independent of the viceroy in Mexico City and directly responsible to the king. To guard against the Russians, who had begun colonies in northern North America, Gálvez organized an ambitious Spanish colonizing enterprise. He sent a group of friars into upper California to establish a chain of over 20 missions, which brought the limits of New Spain to San Francisco Bay.

Faced with constant involvement in European affairs and war with England, Spain needed local military bodies to defend its empire. Gálvez thus ordered the creation of a colonial militia composed of Indian and mestizo conscripts under Creole and Spanish officers. Perhaps his most significant suggestion implemented after his return to Spain was that the intendant system, already in use in Spain, be introduced in New Spain. This involved the creation of a much tighter hierarchical structure presided over by an intendant general in Mexico City, who was to supervise 12 intendants with specific territorial jurisdiction.

As minister of the Indies in Madrid, Gálvez continued to plan and implement new reforms. For his services he was awarded the title of Marquess of Sonora.

Further Reading

Herbert Ingram Priestly's scholarly and detailed *José de Gálvez: Visitor General of New Spain, 1765-1771* (1916), is still the standard work. Valuable background is provided by C. H. Haring, *The Spanish Empire in America* (1963); Charles Gibson, *Spain in America* (1966); and John H. Parry, *The Spanish Seaborne Empire* (1966). □

Vasco da Gama

The Portuguese navigator Vasco da Gama (ca. 1460-1524) was the first to travel by sea from Portugal to India. The term "Da Gama epoch" is used to de-

scribe the era of European commercial and imperial expansion launched by his navigational enterprise.

Little is known of the early life of Vasco da Gama; his father was governor of Sines, Portugal, where Vasco was born. He first comes to historical notice in 1492, when he seized French ships in Portuguese ports as reprisal for piratical raids. When he was commissioned for his famous voyage, he was a gentleman at the court of King Manuel I.

Manuel, against the advice of a majority of his counselors, had decided to follow up Bartolomeu Dias's triumphal voyage round the Cape of Good Hope (1487-1488) with a well-planned attempt to reach all the way to the Malabar Coast of India, the ports of which were the major entrepôts for the Western spice trade with southeastern Asia. This trade had fallen under the control of Moslem merchants; the Venetians were only the final distributors to Europe of these valuable commodities.

Manuel hoped to displace the Moslem (and thus the Venetian) middlemen and to establish Portuguese hegemony over the Oriental oceanic trades. He also hoped to join with Eastern Christian forces (symbolized to medieval Europeans by the legend of the powerful priest-king, Prester John) and thus carry on a worldwide crusade against Islam. Da Gama's voyage was to be the first complete step toward the realization of these ambitions.

Voyage to India

Da Gama, supplied with letters of introduction to Prester John and to the ruler of the Malabar city of Calicut, set sail from the Tagus River in Lisbon on July 8, 1497. He commanded the flagship *St. Gabriel,* accompanied by the *St. Raphael* and *Berrio* (commanded, respectively, by his brother Paulo and Nicolas Coelho) and a large supply ship. After a landfall in the Cape Verde Islands, he stood well out to sea, rounding the Cape of Good Hope on November 22. Sailing past the port of Sofala, the expedition landed at Kilimane, the second in a string of East African coastal cities. These towns were under Moslem control and gained their wealth largely through trade in gold and ivory. Proceeding to Mozambique, where they were at first mistaken for Moslems, the Portuguese were kindly received by the sultan. A subsequent dispute, however, led da Gama to order a naval bombardment of the city.

Traveling northward to Mombasa, the Portuguese escaped a Moslem attempt to destroy the small fleet and hurriedly sailed for the nearby port of Malindi. Its sultan, learning of the bombardment to the south, decided to cooperate with da Gama and lent him the services of the famous Indian pilot Ibn Majid for the next leg of the journey. On May 20, 1498, the Portuguese anchored off Calicut—then the most important trading center in southern India—well prepared to tap the fabulous riches of India.

Their expectations, however, were soon to be deflated. The Portuguese at first thought the Hindu inhabitants of the city to be Christians, although a visit to a local temple where they were permitted to worship ''Our Lady''—Devaki, mother of the god Krishna—made them question the purity of the faith as locally practiced. The zamorin, the ruler of Calicut, warmly welcomed the newcomers—until his treasurers appraised the inexpensive items sent as gifts by King Manuel. In fact, the potentates of the East were at that time wealthier than the financially embarrassed Western kings, and the zamorin quite naturally had looked for a standard tribute in gold. The Portuguese merchandise did not sell well in the port, and the Moslem merchants who dominated the city's trade convinced the zamorin that he stood to gain nothing by concluding a commercial agreement with the intruders.

Amid rumors of plots against his life but with his ships stocked with samples of precious jewels and spices, da Gama sailed from Calicut at the end of August 1498. The trip back to Portugal proved far more difficult than the voyage out, and many men died of scurvy during the 3-month journey across the Arabian Sea. The *St. Raphael* was burned and its complement distributed among the other ships. The remaining vessels became separated in a storm off the West African coast, and Coelho was the first to reach home (July 10, 1499). The da Gamas had gone to the Azores, where Paulo died, and Vasco arrived in Lisbon on September 9.

Da Gama returned twice to India: in 1502, when he bombarded Calicut in revenge for an attack on a previous Portuguese expedition; and in 1524, when he was appointed viceroy. On Dec. 24, 1524, Vasco da Gama died in the southwestern Indian city of Cochin. He was richly rewarded for his services by his sovereign, being made

Count of Vidiguerira and Admiral of the Indian Seas and receiving pensions and a lucrative slice of the Eastern trade.

Da Gama's first voyage deserves to be compared with Columbus's more celebrated ''discovery'' of the New World. Neither man actually ''discovered'' unoccupied territories; rather, both linked anciently settled and developed parts of the world with Europe. The Spaniards subsequently conquered the ''Indians'' of the West, living in settler societies off their labor and natural resources; the Portuguese founded a seaborne commercial empire from which they tried to drain middlemen's profits from a trade still on the whole unfavorably balanced against Europe.

Further Reading

The best account of da Gama's enterprises remains K. G. Jayne, *Vasco da Gama and His Successors, 1460-1580* (1910). A contemporary account of the first voyage was translated and edited by E. G. Ravenstein, *A Journal of the First Voyage of Vasco da Gama, 1497-1499* (1898). This voyage also served as the theme of the great epic of Portuguese literature, Luis de Camões, *The Lusiads,* translated by William C. Atkinson (1952). The da Gama expedition led to the rise of a maritime empire, described in C. R. Boxer, *The Portuguese Seaborn Empire, 1415-1825* (1969), and to the ''Da Gama epoch'' of Europeans in the East, outlined from an Asian point of view in K. M. Panikkar, *Asia and Western Dominance: A Survey of the Vasco da Gama Epoch of Asian History, 1498-1945* (1954; new ed. 1959). □

Léon Gambetta

The French statesman Léon Gambetta (1838-1882) rallied his countrymen during the Franco-Prussian War. A founding father of the Third Republic, he was an influential figure during its formative years.

Léon Gambetta was born at Cahors on April 2, 1838, the son of a grocer from Genoa and his French wife. Educated at Montfaucon and Cahors, he studied law in Paris and was admitted to the Paris bar in 1860. Soon he became involved in the republican opposition to the Second Empire.

As a lawyer, Gambetta began to make his mark defending opponents of the regime, and in 1869 he was elected to the legislature on a radical program (the Belleville manifesto). He quickly became one of the leaders of the republican minority, and though he criticized the Empire's foreign policy, he was a vigorous patriot. After the capture of Napoleon III at Sedan during the Franco-Prussian War, Gambetta tried to rally the legislature to carry on the war but failed.

Gambetta became minister of the interior in the provisional government of national defense. After escaping from besieged Paris by balloon, he strove to rally the country to carry on the war. His impassioned oratory could not bring victory, but his efforts did help to save national honor and self-respect in defeat, and for this he has remained a national hero.

Elected to the National Assembly called to make peace, Gambetta protested the cession of Alsace-Lorraine. He campaigned for the republican cause and helped persuade the divided monarchists that they must frame a republican constitution. An astute parliamentary tactician as well as one of the greatest orators of modern France, Gambetta saw himself as a representative of the emerging lower middle classes into political prominence. His gradualism and talent for compromise were stigmatized as opportunism by his critics.

Gambetta played the key role in rallying republican forces during the May 16, 1877, crisis that led to President MacMahon's resignation, but it was his last important success. His great influence, prestige, and belief in strong government made him the object of republican suspicions, which kept him from forming a ministry until November 1881, a particularly difficult moment. The ministry was a disappointment to those who had expected a grand coalition of leading republican figures, and it lasted only 2 months. Although acknowledged as the foremost republican leader, he was never able to play the role his talents seemed to call for. Gambetta's death from peritonitis on Nov. 27, 1882, deprived the republic of a leader it would sorely miss in the years before World War I.

Further Reading

The definitive biography of Gambetta has yet to be written, but for the early and most exciting part of his career see J. P. T. Bury, *Gambetta and the National Defence* (1936). Although laudatory, the work of a young associate who was later presi-

dent of the republic, Paul Deschanel, *Gambetta* (1919; trans. 1920), is still useful, as is Harold Stannard, *Gambetta and the Foundation of the Third Republic* (1921).

Additional Sources

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George Gamow

The Russian-American physicist George Gamow (1904-1968) made important contributions to nuclear physics. He also did significant work in the fields of astrophysics and biology and wrote books popularizing science.

George Gamow was born in Odessa, Russia, on March 4, 1904. He became interested in physics at an early age, and when he was 18 he enrolled in the physico-mathematical faculty at Novorossia University in Odessa. After a year he transferred to the University of Leningrad, from which he eventually received a Ph.D. in 1928. That summer he visited the university in Göttingen, Germany. His work impressed the Danish physicist Niels Bohr so much that he was invited to be a fellow of theoretical physics at the University of Copenhagen. He remained in Denmark for one year, then spent the next year studying with Ernest Rutherford at the Cavendish Laboratory in England. He subsequently returned to the University of Copenhagen for another year.

In 1931 Gamow accepted the position of professor of physics at the University of Leningrad. After denying him permission to leave the country for two years, the Soviet government allowed him and his wife, Lynbov Vokhminzeva, to attend the 1933 Solvay Congress in Belgium; he took this opportunity to leave the Soviet Union forever. He spent the rest of the year at various scientific institutions all over Europe and was appointed professor of physics at the George Washington University in Washington, D.C., in 1934. Gamow remained there until 1956, when he transferred to the University of Colorado and divorced his wife. He married Barbara Perkins in 1958, and they remained in Colorado until his death in 1968. His career was extremely diverse: he delved into nuclear physics, astrophysics, biology, and writing.

Gamow's first major contribution to nuclear physics took place in Göttingen. He was intrigued by an unusual phenomenon that Rutherford had reported as a result of an alpha particle scattering experiment. When a uranium sample is bombarded with alpha particles (positively charged particles composed, like helium nuclei, of two protons and two neutrons), the particles are repelled by the electrostatic force exerted on them by the uranium nuclei, which are also positively charged. However, a uranium nucleus already contains alpha particles, and these remain there for a long time because the repulsive force exerted by a nucleus on alpha particles is overcome by the attractive force of the strong nuclear interactions at very close distances. The classical theories of physics maintained that the particles could never leave the nucleus because of the barrier that is created at the distance where the repulsive force becomes an attractive one. What puzzled Rutherford was that some alpha particles do leak out of the nucleus, though very slowly.

Gamow applied the new wave mechanics theories to this problem. In wave mechanics, the motion of particles is determined by ''pilot waves,'' which are waves that can penetrate through any barrier. He showed that the alpha particles were in a sense ''riding'' on the pilot waves, enabling them to ''tunnel'' out through the barrier. This theory explained not only Rutherford's puzzle but also the relationship between the alpha particles emitted by different radioactive substances and the half-lives of the substances.

Gamow's second major contribution to nuclear physics was in the form of the Gamow-Teller selection rule for beta decay, a process whereby the nucleus of a radioactive atom emits an electron, thereby transforming itself into a different atom. In his theory of beta decay, Enrico Fermi had said that the electron leaves the nucleus straight out along the radius vector. Working with Edward Teller, Gamow showed that the electron could escape just as easily by moving in a hyperbolic trajectory. This discovery brought considerable insight into the magnetic interaction between the electron and the nucleus.

After this work Gamow turned his attention towards the application of nuclear physics to astrophysics. There had been previous, unsuccessful attempts to explain the abundance of nuclei in the cosmos in terms of thermodynamic equilibrium conditions. One of the problems with this approach was that the conditions for the formation of heavier nuclei were not the same as those for the formation of lighter nuclei. Gamow advocated the theory of the big bang and the expanding universe as a means of resolving the problem. He theorized that before the bang there was a fundamental state of matter he called ''ylem'' that consisted of a mixture of neutrons, electrons, and protons held together in a ball of high energy radiation. This ball then exploded and began to expand, allowing the fundamental particles to combine and form nuclei, and, eventually, elements—this is a process known as nucleosynthesis. He suggested that because such a universe was continually expanding, and hence changing, there would be sufficiently diverse conditions for elements of all different atomic weights to form in a non-equilibrium process. This theory also led Gamow to predict that there should be a certain level of remnant radiation from the big bang. This radiation was discovered accidentally almost 20 years later by researchers at Bell labs.

In 1954 Gamow turned to the field of biology, building on the work done by Francis Crick and James Watson on the helical structure of DNA (deoxyribonucleic acid). Gamow's work was in genetic coding theory, which deals with the way information is transferred in the genes. He used combinatorial mathematics to show that it was possible to establish the validity of certain proposed coding schemes by studying known sequences of amino acids.

Gamow also wrote many books popularizing science in an entertaining, innovative manner. This achievement won him the UNESCO Kalinga Award in 1956. He was a member of numerous scientific societies, among them the American Physical Society, the Washington Philosophical Society, the International Astronomical Union, and the Royal Danish Academy of Sciences and Letters.

Further Reading

Among the many books Gamow wrote to explain science to the layman are the well-known Mr. Tompkins books. *Mr. Tompkins in Wonderland* (1940) explains the theory of relativity, and *Mr. Tompkins Explores the Atom* (1944) discusses modern theories of the atom. He wrote several books on cosmology, including *The Moon* (1953) and a trilogy published in 1955 composed of *The Birth and Death of the Sun, Biography of the Earth,* and *The Creation of the Universe*. He had also been working on an autobiography, *My World Line,* at the time of his death. Incomplete, the book was published posthumously in 1970. □

Indira Priyadarshini Gandhi

Indira Priyadarshini Gandhi (1917-1984), a prime minister of India, was the most effective and powerful politician of her day in that country.

Indira Gandhi was born in the northern Indian city of Allahabad on November 19, 1917. She was the only child of Jawaharlal Nehru, a dominant figure in the nationalist movement and India's first prime minister. This association placed her at the center of India's struggle for freedom. After independence in 1947, she served as her father's hostess and confidante until his death. Throughout the period of her political association with her father, one of Gandhi's primary interests was social welfare work, particularly children's welfare.

Indira Gandhi attended Santiniketan University and Somerville College, Oxford University, in England. She married Feroze Gandhi (no relation to Mahatma Gandhi) in March 1942. Shortly thereafter they were both imprisoned for a period of 13 months for their part in the nationalist political agitation against British rule. Feroze Gandhi was a lawyer and newspaper executive and became an independent member of Parliament. He died in 1960. They had two sons, Rajiv and Sanjay.

Gandhi became president of the Indian National Congress in 1959. The Congress had led the country to freedom and had then become its major political party. She had joined the Congress in 1938 and subsequently served as a member of its Youth Advisory Board and chairman of its Woman's Department. Prior to assuming the presidency of the organization, Gandhi was named to its 21-member executive Working Committee and was elected with more votes than any other candidate to the powerful 11-member Central Election Board, which named candidates and planned electoral strategy.

In June 1964, following her father's death, Gandhi became minister for information and broadcasting in the Cabinet of Lal Bahadur Shastri and instituted an Indian television system. In January 1966, when Shastri died, she was elected leader of the Congress party in Parliament and became the third prime minister of independent India. She assumed office at a critical time in the history of the country. A truce had ended the 1965 war between India and Pakistan only a week before. The nation was in the midst of a two-year drought resulting in severe food shortages and a deepening economic crisis with rising prices and rising unemployment. The political repercussions of these difficulties were profound. In the fourth general elections of 1967 the Congress retained majority control (and reelected Gandhi as its leader) but lost control in half the state legislatures. After 20 years of political dominance, the Congress party experienced serious difficulty.

Gandhi immediately set about reorganizing the party to make it a more effective instrument of administration and national development. Her goal was to achieve a wider measure of social and economic justice for all Indians. As her left-of-center policies became clear, the Congress party split, with the younger, more liberal elements coalescing around Gandhi and the older, more conservative party leaders opposing her. This division came to a head in July 1969 when she nationalized the country's 14 leading banks in a highly popular move meant to make credit more available to agriculture and to small industry.

The split was formalized when Gandhi's candidate for the presidency of India, V.V. Giri, won over the party's official nominee. Although Gandhi took 228 members of Parliament with her into the New Congress, this was not a majority in the 521-member house, and she held power only with support from parties of the left. In December 1970 when Gandhi failed to get the necessary support to abolish the privy purses and privileges of the former princes, she called on the President to dissolve Parliament. Midterm elections were set for March 1971, one full year ahead of schedule.

A coalition of three parties of the right and an anti-Congress socialist party opposed Gandhi, who made alliances with parties of the left and some regional parties. Her platform was essentially one of achieving social and economic change more rapidly in an effort to improve the quality of life of India's people. Her party won a massive victory with over a two-thirds majority in Parliament.

Gandhi faced major problems in the areas of food production, population control, land reform, regulation of prices, unemployment, and industrial production. The problems were exacerbated by the influx of almost 10 million refugees as a result of the civil turmoil in East Pakistan. In November 1971 Indian troops crossed into East Pakistan to fight Pakistani forces. On December 6 Gandhi announced diplomatic recognition of the Bangla Desh government set up by East Pakistani rebel leaders. Ten days later Pakistan's commander in East Pakistan surrendered to India.

In the state elections held in India in March 1972, Gandhi's New Congress party scored the most overwhelming victory in the history of independent India; however, her opponent accused her of violating election laws, and a high court upheld the charge in 1975. Because of this development, as well as domestic unrest, Gandhi declared a state of emergency and postponed elections. In the 1977 elections Gandhi and her party suffered major defeats; Gandhi lost her seat and the premiership.

The following year she headed the Congress party faction as she returned to Parliament. In 1979 she again became Prime Minister. In efforts to prove India's nonalliance in the global community, she visited both the United States and the USSR. Internally, riots broke out among Muslim, Hindu, and Sikh religious sects. Sikh separatists secured weapons within their sacred Golden Temple in Amritsar, assuming religious protection. Gandhi ordered government troops to storm the temple, leading to many Sikh deaths. This led to her assassination on the grounds of her own residence and office October 31, 1984, by her own Sikh security guards.

Further Reading

Biographies of Gandhi include Tariq Ali, *An Indian Dynasty: The Story of the Nehru-Gandhi Family,* Putnam, 1985; and Pupu Jayakar, *Indira Gandhi: An Intimate Biography,* Pantheon Books, 1993. □

Mohandas Karamchand Gandhi

Mohandas Karamchand Gandhi (1869-1948) was an Indian revolutionary religious leader who used his religious power for political and social reform. Although he held no governmental office, he was the prime mover in the struggle for independence of the world's second-largest nation.

Mohandas Gandhi was born on Oct. 2, 1869, in Porbandar, a seacoast town in the Kathiawar Peninsula north of Bombay. His wealthy family was of a Modh Bania subcaste of the Vaisya, or merchant, caste. He was the fourth child of Karamchand Gandhi, prime minister to the raja of three small city-states. Gandhi described his mother as a deeply religious woman who attended temple service daily. Mohandas was a small, quiet boy who disliked sports and was only an average student. At the age of 13 he was married without foreknowledge of the event to a girl of his own age, Kasturbai. The childhood ambition of Mohandas was to study medicine, but as this was considered defiling to his caste, his father prevailed on him to study law instead.

Gandhi went to England to study in September 1888. Before leaving India, he promised his mother he would abstain from eating meat, and he became a more zealous vegetarian abroad than he had been at home. In England he studied law but never became completely adjusted to the English way of life. He was called to the bar on June 10,

1891, and sailed for Bombay. He attempted unsuccessfully to practice law in Rajkot and Bombay, then for a brief period served as lawyer for the prince of Porbandar.

South Africa: The Beginning

In 1893 Gandhi accepted an offer from a firm of Moslems to represent them legally in Pretoria, capital of Transvaal in the Union of South Africa. While traveling in a first-class train compartment in Natal, Gandhi was asked by a white man to leave. He got off the train and spent the night in a train station meditating. He decided then to work to eradicate race prejudice. This cause kept him in South Africa not a year as he had anticipated but until 1914. Shortly after the train incident he called his first meeting of Indians in Pretoria and attacked racial discrimination by whites. This launched his campaign for improved legal status for Indians in South Africa, who at that time suffered the same discrimination as blacks.

In 1896 Gandhi returned to India to take his wife and sons to Africa. While in India he informed his countrymen of the plight of Indians in Africa. News of his speeches filtered back to Africa, and when Gandhi reached South Africa, an angry mob stoned and attempted to lynch him.

Spiritual Development

Gandhi began to do menial chores for unpaid boarders of the exterior castes and to encourage his wife to do the same. He decided to buy a farm in Natal and return to a simpler way of life. He began to fast. In 1906 he became celibate after having fathered four sons, and he extolled *Brahmacharya* (vow of celibacy) as a means of birth control and spiritual purity. He also began to live a life of voluntary poverty.

During this period Gandhi developed the concept of *Satyagraha,* or soul force. Gandhi wrote: ''Satyagraha is not predominantly civil disobedience, but a quiet and irresistible pursuit of truth.'' Truth was throughout his life Gandhi's chief concern, as reflected in the subtitle of his *Autobiography: The Story of My Experiments with Truth*. Truth for Gandhi was not an abstract absolute but a principle which had to be discovered experimentally in each situation. Gandhi also developed a basic concern for the means used to achieve a goal, for he felt the means necessarily shaped the ends.

In 1907 Gandhi urged all Indians in South Africa to defy a law requiring registration and fingerprinting of all Indians. For this activity Gandhi was imprisoned for 2 months but released when he agreed to voluntary registration. During Gandhi's second stay in jail he read Thoreau's essay ''Civil Disobedience,'' which left a deep impression on him. He was influenced also by his correspondence with Leo Tolstoy in 1909-1910 and by John Ruskin's *Unto This Last*.

Gandhi decided to create a cooperative commonwealth for civil resisters. He called it the Tolstoy Farm. By this time Gandhi had abandoned Western dress for Indian garb. Two of his final legal achievements in Africa were a law declaring Indian marriages (rather than only Christian) valid, and abolition of a tax on former indentured Indian labor. Gandhi regarded his work in South Africa as completed.

By the time Gandhi returned to India, in January 1915, he had become known as ''Mahatmaji,'' a title given him by the poet Rabindranath Tagore. Gandhi knew how to reach the masses and insisted on their resistance and spiritual regeneration. He spoke of a new, free Indian individual. He told Indians that India's shackles were self-made. In 1914 Gandhi raised an ambulance corps of Indian students to help the British army, as he had done during the Boer War.

Disobedience and Return to Old Values

The repressive Rowlatt Acts of 1919 caused Gandhi to call a general *hartal,* or strike, throughout the country, but he called it off when violence occurred against Englishmen. Following the Amritsar Massacre of some 400 Indians, Gandhi responded with noncooperation with British courts, stores, and schools. The government followed with the announcement of the Montagu-Chelmsford Reforms.

Another issue for Gandhi was man versus machine. This was the principle behind the Khadi movement, behind Gandhi's urging that Indians spin their own clothing rather than buy British goods. Spinning would create employment during the many annual idle months for millions of Indian peasants. He cherished the ideal of economic independence for the village. He identified industrialization with materialism and felt it was a dehumanizing menace to man's growth. The individual, not economic productivity,

was the central concern. Gandhi never lost his faith in the inherent goodness of human nature.

In 1921 the Congress party, a coalition of various nationalist groups, again voted for a nonviolent disobedience campaign. Gandhi had come ''reluctantly to the conclusion that the British connection had made India more helpless than she ever was before, politically and economically.'' But freedom for India was not simply a political matter, for ''the instant India is purified India becomes free, and not a moment earlier.'' In 1922 Gandhi was tried and sentenced to 6 years in prison, but he was released 2 years later for an emergency appendectomy. This was the last time the British government tried Gandhi.

Fasting and the Protest March

Another technique Gandhi used increasingly was the fast. He firmly believed that Hindu-Moslem unity was natural and undertook a 21-day fast to bring the two communities together. He also fasted in a strike of mill workers in Ahmedabad.

Gandhi also developed the protest march. A British law taxed all salt used by Indians, a severe hardship on the peasant. In 1930 Gandhi began a famous 24-day ''salt march'' to the sea. Several thousand marchers walked 241 miles to the coast, where Gandhi picked up a handful of salt in defiance of the government. This signaled a nationwide movement in which peasants produced salt illegally and Congress volunteers sold contraband salt in the cities. Nationalists gained faith that they could shrug off foreign rule. The march also made the British more aware that they were subjugating India.

Gandhi was not opposed to compromise. In 1931 he negotiated with the viceroy, Lord Irwin, a pact whereby civil disobedience was to be canceled, prisoners released, salt manufacture permitted on the coast, and Congress would attend the Second Round Table Conference in London. Gandhi attended as the only Congress representative, but Churchill refused to see him, referring to Gandhi as a ''half-naked fakir.''

Another cause Gandhi espoused was improving the status of ''untouchables,'' members of the exterior castes. Gandhi called them Harijans, or children of God. On Sept. 20, 1932, Gandhi began a fast to the death for the Harijans, opposing a British plan for a separate electorate for them. In this action Gandhi confronted Harijan leader Dr. Bhimrao Ambedkar, who favored separate electorates as a political guarantee of improved status. As a result of Gandhi's fast, some temples were opened to exterior castes for the first time in history. Following the marriage of one of Gandhi's sons to a woman of another caste, Gandhi came to approve only intercaste marriages.

Gandhi devoted the years 1934 through 1939 to promotion of spinning, basic education, and Hindi as the national language. During these years Gandhi worked closely with Jawaharlal Nehru in the Congress Working Committee, but there were also differences between the two. Nehru and others came to view the Mahatma's ideas on economics as anachronistic. Nevertheless, Gandhi designated Nehru his successor, saying, ''I know this, that when I am gone he will speak my language.''

England's entry into World War II brought India in without consultation. Because Britain had made no political concessions satisfactory to nationalist leaders, Gandhi in August 1942 proposed noncooperation, and Congress passed the ''Quit India'' resolution. Gandhi, Nehru, and other Congress leaders were imprisoned, touching off violence throughout India. When the British attempted to place the blame on Gandhi, he fasted 3 weeks in jail. He contracted malaria in prison and was released on May 6, 1944. He had spent a total of nearly 6 years in jail.

When Gandhi emerged from prison, he sought to avert creation of a separate Moslem state of Pakistan which Muhammad Ali Jinnah was demanding. A British Cabinet mission to India in March 1946 advised against partition and proposed instead a united India with a federal parliament. In August, Viceroy Wavell authorized Nehru to form a Cabinet. Gandhi suggested that Jinnah be offered the post of prime minister or defense minister. Jinnah refused and instead declared August 16 ''Direct Action Day.'' On that day and several days following, communal killings left 5,000 dead and 15,000 wounded in Calcutta alone. Violence spread through the country.

Aggrieved, Gandhi went to Bengal, saying, ''I am not going to leave Bengal until the last embers of trouble are stamped out,'' but while he was in Calcutta 4,500 more were killed in Bihar. Gandhi, now 77, warned that he would fast to death unless Biharis reformed. He went to Noakhali, a heavily Moslem city in Bengal, where he said ''Do or die'' would be put to the test. Either Hindus and Moslems would learn to live together or he would die in the attempt. The situation there calmed, but rioting continued elsewhere.

Drive for Independence

In March 1947 the last viceroy, Lord Mountbatten, arrived in India charged with taking Britain out of India by June 1948. The Congress party by this time had agreed to partition, since the only alternative appeared to be continuation of British rule.

Gandhi, despairing because his nation was not responding to his plea for peace and brotherhood, refused to participate in the independence celebrations on Aug. 15, 1947. On Sept. 1, 1947, after an angry Hindu mob broke into the home where he was staying in Calcutta, Gandhi began to fast, ''to end only if and when sanity returns to Calcutta.'' Both Hindu and Moslem leaders promised that there would be no more killings, and Gandhi ended his fast.

On Jan. 13, 1948, Gandhi began his last fast in Delhi, praying for Indian unity. On January 30, as he was attending prayers, he was shot and killed by Nathuram Godse, a 35-year old editor of a Hindu Mahasabha extremist weekly in Poona.

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Rajiv Gandhi

Rajiv Gandhi (1944-1991) entered Indian politics after the death of his younger brother Sanjay in 1980, serving as adviser to his mother, Prime Minister Indira Gandhi, and as an elected member of Parliament. He became prime minister shortly after the assassination of his mother in 1984.

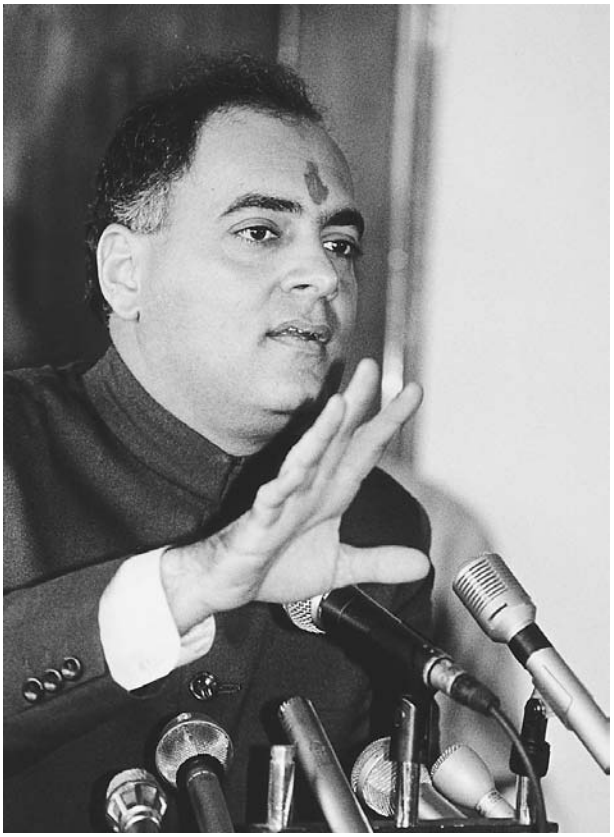

Rajiv Gandhi, India's sixth prime minister and general secretary of the Congress (I) party, was born on August 20, 1944, in Bombay, India. He was the grandson of India's first prime minister, Jawarharlal Nehru, and the eldest son of Prime Minister Indira Gandhi and her journalist, parliamentarian husband, Feroze Gandhi (no relation to Mahatma Gandhi). Brought up surrounded by politics, Rajiv Gandhi stayed out of the political world until the death of his younger brother Sanjay, who had been active politically as his mother's adviser and as a member of Parliament.

Gandhi's early years were spent at the prime minister's residence in New Delhi where his mother served as her father's official hostess. He was educated at Welham Preparatory and Doon schools, both elite Indian institutions. Following graduation from Doon School, Gandhi went to Britain where he attended the Imperial Scientific and Technical College in London and Cambridge University's Trinity College, studying mechanical engineering. His other interests included music (both Indian and Western), photography, ham radios, and flying.

While at Cambridge Gandhi met an Italian student studying English, Sonia Manio. They were married in New Delhi in 1968 and lived with his mother, who by then was prime minister. They had two children, a son, Rahul, and a daughter, Priyanka. Surrounded by political figures, the family nonetheless managed to keep its personal life out of the public eye.

Although he studied mechanical engineering, Gandhi chose to pursue a career as an airline pilot. Upon return to India he got his commercial pilot's license and joined Indian Airlines, the domestic carrier. He remained in this position until he entered politics.

Entrance into Politics

In June 1980 Sanjay Gandhi was killed while learning to fly when the plane he was piloting crashed in New Delhi. He had been instrumental as his mother's adviser in guiding Congress (I) party and governmental affairs from the mid-1970s on. He was also a member of Parliament elected from the Amethi district of Uttar Pradesh state of northern India.

After the death of his brother, his mother urged Gandhi to enter politics. Resigning his position with Indian Airlines, Gandhi served first as an adviser to his mother, and then, like his brother, entered Parliament by winning the seat made vacant by his brother's death. He was elected general secretary of the Congress (I) party and also supervised the completion of arrangements for the Asian Games which India hosted in 1982. Additionally, he remained one of his mother's chief advisers on a range of both domestic and foreign policy matters.

In dealing with party affairs, Gandhi showed little tolerance for those members who were incompetent, corrupt, or sycophantic followers of the Gandhi family. He started to streamline the Congress (I) organization by introducing modern managerial techniques and trying to bring younger, more dynamic people into the decision-making process. With these attempts and his rather gentle, soft-spoken personality, he gained an honorable reputation, although observers often wondered whether he had the political

acumen and experience to deal with the knotty problems of state faced by his mother's administration, such as national integration and economic development.

The problem of national integration eventually catapulted Gandhi into the position of prime minister. In the northern state of Punjab demands by the predominant Sikh community had grown for more autonomy for the state, greater retention of the state's resources, and solution of border problems with neighboring states and had combined with what might be termed Sikh ethnic and religious revivalism. A small group of so-called ''extremists'' held what the government considered to be an untenable position on the issue of autonomy bordering on a call for complete independence. Talks between the government and Sikh leaders faltered, violence erupted, and some extremists were implicated in the murders of Punjab government officials. Those accused and some of their followers sought sanctuary in the Golden Temple, the most holy shrine of the Sikhs, in the city of Amritsar. They were protected essentially by the government's reluctance to violate holy places by sending in the police. The stalemate continued for about three years.

In the meantime, however, violence between various factions of the Sikh community escalated, and those hiding in the temple were accused of directing the murders of other Sikhs who disagreed with their position. Eventually the violence spread to the non-Sikh, primarily the Hindu population of Punjab. As it did, the government decided it had to act. In June 1984 troops were sent into the temple complex. During the armed confrontation most of those in the temple were killed, and hundreds of others throughout the Punjab were arrested. The government's action shocked the Sikh community and threats were made against the lives of the prime minister and other high ranking officials. The threat against Indira Gandhi was carried out on October 31, 1984, when Sikh members of her own bodyguard assassinated her.

Becomes Prime Minister

Rajiv Gandhi was then chosen by his party as prime minister. General elections to Parliament which normally would have been held in January 1985 were held one month early at the end of December 1984. The Congress (I) party won an overwhelming majority, securing 401 out of 508 contested seats. This was better than any previous electoral victory. Gandhi proved himself as a tireless and effective campaigner in the weeks preceding the election and was widely credited, along with an improved economy, with the party's success. His standing within the party was also improved by his denial of electoral districts to party members considered to be corrupt. In March 1985 elections were also held in 11 states for the states' assemblies. Although the Congress (I) party did not win in all 11, it did win in eight, and again Gandhi was credited with the success. He refused to let numbers of corrupt politicians run on the Congress (I) ticket.

Yet observers were skeptical. Gandhi entered politics and became prime minister as a result of his mother's death. Whether or not Gandhi's instincts about public policy could compensate for a lack of experience remained to be seen. He appeared to be off to a promising start in 1985 by initiating new talks with the Sikhs and attempting to streamline and modernize the administration. However, the vexing issues of national integration and economic development were still of paramount concern. With only minor diplomatic successes, Sikh radicalism did not cease during Gandhi's term in office.

Under his 1986-1990 plan Gandhi launched India towards strong economic growth by removing many restrictions on imports and encouraging foreign investment. Beyond this effort, Gandhi was seen as indecisive. Despite the firing of his mother's aides and surrounding himself with a constantly changing array of cabinet members, government corruption continued, including accusations that Gandhi and his party members were receiving kickbacks from a Bofors arms deal.

In the November 1989 elections a former Gandhi loyalist, Vishwanath Pratap Singh, led a coalition to unseat the ruling party hurt by the numerous charges of corruption and incompetence. The Congress (I) party lost its majority and Gandhi was forced to resign as prime minister. Although displaced, Gandhi's opposition to Singh's administration proved tireless. His determination to return to office inspired a campaign in 1991 that political analysts believed would result in an absolute majority for Gandhi and his party. But he would not resume his former position. On May 21, 1991, Gandhi was assassinated by a terrorist bomb while campaigning in Tamil Nadu. Tamil separatists claimed the killing was an act of revenge for Gandhi's intervention in the Sri Lanka civil war of 1987.

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Greta Garbo

The Swedish-born American film star Greta Garbo (1905-1990) became one of Hollywood's legendary personalities.

Born Greta Louisa Gustafsson on Sept. 18, 1905, in Stockholm, Sweden, Greta Garbo grew up in respectable poverty—inhibited, self-conscious, and oddly mature. She was one of three children who became a legendary actress and one of the most fascinating women of all time. Garbo was a woman of remarkable beauty, intelligence, and independent spirit. Despite her beauty, Garbo was somewhat reclusive and photophobic. She once told a gossip columnist in France, ''I feel like a criminal who is

hunted . . . when photographers come, they draw crowds. I am frightened beyond control. When so many people stare, I feel almost ashamed.''

She was a stagestruck girl of 14 when her job as a clerk in a department store led to photographic modeling for her employer's catalog. This in turn brought parts in two short advertising films and, at 16, a bathing beauty role in E.A. Petschler's film *The Vagabond Baron*. In 1923 Garbo was one of only seven students admitted to Sweden's prestigious Royal Dramatic Theatre Academy. While attending the training school, she chose her stage name and worked to develop her voice. Her studies at the academy served as both the foundation for her acting career and a source of several lifelong friendships with other actors and artists.

Within a year, one of Sweden's foremost film directors, Mauritz Stiller, recognized Garbo's unique beauty and immense talent. Stiller selected Garbo to play the role of Countess Elizabeth Dohna in the Swedish film *The Atonement of Gosta Berling* (1924). The film was considered a silent screen masterpiece and was a huge success throughout Europe. Garbo was soon cast in the leading role of *Joyless Street,* the definitive masterpiece of German realistic cinema, directed by G.W. Pabst. The film received international acclaim for its depth of feeling and technical innovations. The film and Garbo's performance were a critical success, shattering box office records.

Driving her unmercifully, Stiller molded her into an actress and insisted on bringing her with him to the Metro-Goldwyn-Mayer (MGM) studio in Hollywood in the summer of 1925. Through Stiller, she won an assignment in her first American film *The Torrent* (1926). Garbo quickly became the reigning star of Hollywood, due to both the box office success of her films and her captivating performances. She starred in eleven silent films. Her dramatic presence on the screen redefined acting. Garbo's aura created a unique balance between femininity and independence, proving that these qualities were not mutually exclusive. While many of her silent film contemporaries failed in making the transition to sound films, Garbo found artistic expression and thrived in this breakthrough medium. Her voice added a wonderful new dimension to her characters. She then starred in *The Temptress* (1926) and *Flesh and the Devil* (1927), which not only made her famous but introduced her to John Gilbert, with whom she conducted (both on and off the screen) a flaming romance which lasted several years. On the day they were to be married, Garbo left Gilbert standing at the altar.

Garbo's first sound picture was *Anna Christie* (1930), based on a play by American dramatist Eugene O'Neill. The sound scene was a tour de force, the longest, continuous sound take of the time. Because of the film's extraordinary success, MGM created a German language version with Garbo and an entirely new cast. Garbo's ability to act successfully in two languages demonstrates her remarkable range and linguistic talent.

Garbo's career continued to flourish. She starred in 15 sound films including such classics as *Mata Hari* (1932), *As You Desire Me* (1932), and *Queen Christina* (1933), one of her first classic roles. Director Rouben Mamoulian used Garbo's mask-like visage as a canvas upon which the audience ascribed an array of intense emotions. This use of her face as an expressive conduit became Garbo's signature style, and she created magic with it in her starring roles in *Susan Lennox—Her Fall and Rise* (1931 with Clark Gable), *Grand Hotel* (1932), *Anna Karenina* (1935), *Camille* (1936), *Conquest* (1937), and *Ninotchka* (1939).

Garbo gradually withdrew into an isolated retirement in 1941 after the failure of *Two-Faced Woman,* a domestic comedy. Her retirement was also partly because of World War II. She was tempted by a number of very interesting acting possibilities, but, unfortunately, none of the projects came to fruition.

Her twenty years of brilliant film portrayals created a cinematic legend characterized by financial success. During the mid-1930's she was America's highest paid female. Garbo's retirement from films did not mark the end of a very busy, independent life. Without the pressures of filmmaking, Garbo had the opportunity to turn to other creative pursuits such as painting, poetry, creative design of clothing and furnishings, gardening, and a rigorous daily exercise routine. In 1950 Garbo was chosen the best actress of the half-century in a poll conducted by the theatrical newspaper *Variety*. She became a U.S. citizen in 1951, and in 1954 she received (in absentia) a special Academy Award for ''her unforgettable screen performances.'' Garbo moved to New York city in 1953 and traveled extensively. She died at her home in New York on April 15, 1990.

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Carlos P. Garcia

Carlos P. Garcia (1896-1971) was the fourth president of the Republic of the Philippines. He was noted for the enunciation of the Filipino First Policy, intended to complete and guarantee Philippine economic independence and sovereignty.

Carlos P. Garcia was born in Talibon, Bohol, on November 4, 1896. He took law courses at Silliman University in 1918-1919 and graduated with a law degree from the Philippine Law School. He topped the bar examination in 1923. He was elected for three terms (1925-1931) as representative of the third district of Bohol. He served for three terms (1933-1941) as governor of Bohol Province. For 13 years (1941-1954) Garcia served in the Senate of the Philippines.

During World War II, in May 1942, Garcia was hunted by the Japanese military authority because of his loyalty to the Allied cause and his refusal to surrender and cooperate with the government. After the war he participated in several missions to Washington to work for the approval of the Philippine Rehabilitation and War Damage Claims. He was a delegate to the World Conference at San Francisco to draft the charter of the United Nations Organization in May 1945. He acted as presiding officer of the Southeast Asia Treaty Organization Conference in Manila in 1954, which produced the Manila Treaty and the Pacific Charter.

From 1947 to 1953 Garcia was vice president of the Nacionalista party directorate, and he also served in the Cabinet beginning in 1953 as vice president and secretary of foreign affairs. When he was in the Senate, he was chairman and member of numerous key committees, among them government reorganization, foreign affairs, public works, army and navy, and justice. He was also a member of the Senate Electoral Tribunal. From 1946 to 1951 Garcia served as minority floor leader of the Senate.

Succeeded President

When President Magsaysay was killed in an airplane accident on March 17, 1957, Garcia became his successor, having been elected vice president in November 1953. In the elections of 1957 Garcia won over three other candidates and became fourth president of the republic since its independence in 1946.

Garcia's main achievement before he became president involved his activities as foreign policy expert for the government. As secretary of foreign affairs, he opened formal reparation negotiations in an effort to end the nine-year technical state of war between Japan and the Philippines, leading to an agreement in April 1954. During the Geneva Conference on Korean unification and other Asian problems, Garcia as chairman of the Philippine delegation attacked communist promises in Asia and defended the U.S. policy in the Far East. In a speech on May 7, 1954, the day of the fall of Dien Bien Phu, Garcia repeated the Philippine stand for nationalism and opposition of communism.

Garcia acted as chairman of the eight-nation Southeast Asian Security Conference held in Manila in September 1954, which led to the development of the Southeast Asia Treaty Organization, known as SEATO. Garcia's cardinal principles in foreign affairs, as announced in a speech on November 30, 1957, were ''to maintain and improve Philippine-American relations'' and ''to foster closer ties with our Asian neighbors.''

Stressed Austerity, Nationalism

Garcia's administration was characterized by its austerity program and its insistence on a comprehensive nationalist policy. On March 3, 1960, he affirmed the need for complete economic freedom and added that the government no longer would tolerate the dominance of foreign interests (especially American) in the national economy. He promised to shake off ''the yoke of alien domination in business, trade, commerce and industry.'' Garcia was also credited with his role in reviving Filipino cultural arts.

The prevalence of graft and corruption in the government, institutional carryover from previous administrations, and U.S. disfavor of his Filipino First Policy put Garcia on

the defensive and led partly to his defeat in the 1961 elections. Garcia died in 1971 at the age of 74.

Further Reading

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Gabriel García Márquez

Gabriel García Márquez (born 1928) was a Colombian novelist, short-story writer, and journalist whose works earned him the reputation of being the greatest living writer of Castilian in Spain and Latin America.

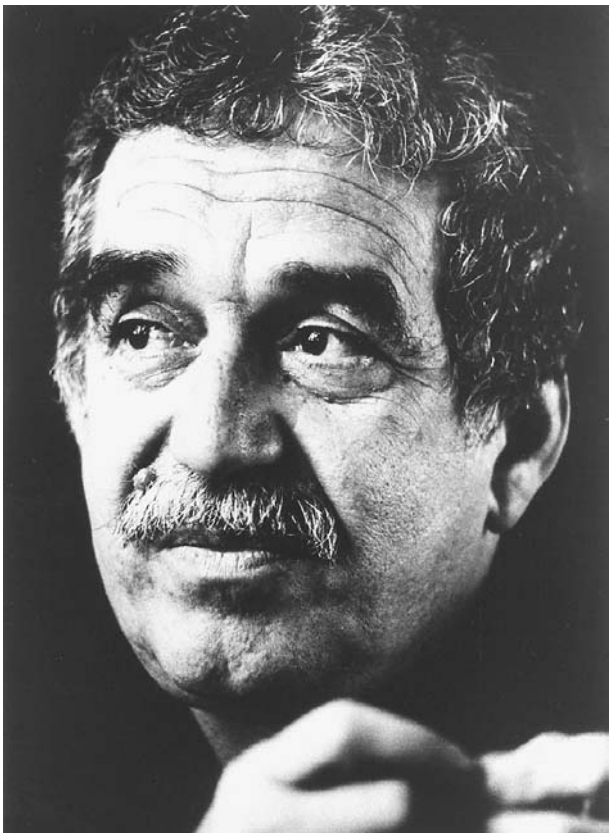

Born in Aracata, Magdalena, Gabriel García Márquez received his early education and baccalaureate degree from the Liceo Nacional of Zipaquirá in 1946. That year he started working as a newspaper editor for *El Universal* in Cartagena. In 1948 he moved to Barranquilla, where he was editor of *El Heraldo* until 1952. Then he became editor of the liberal newspaper *El Espectador* in Bogotá during repressive eras of the conservative dictators Laureano Gómez and his successor, General Gustavo Rojas Pinilla.

Between 1955 and 1960 several short stories and a novella had begun to establish García Márquez's fame in the Spanish-speaking world. *La hojarasca* (1955), a short novel, is set, like his later works, in the mythical town of Macondo in the swampy coastal area of northeastern Colombia known as the Ciénaga. The story reflects the changes the 20th century wrought in the life of this sleepy country town. Much of García Márquez's work centers on funerals. In *La hojarasca* mourners who knew the dead man in life contemplate the past, each from his own point of view. In three monologues these persons—an old colonel, his daughter Isabel, and Isabel's son—tell their story. The dead man, a doctor and former friend of the colonel, had committed suicide. The narrators do not entirely explain the motives of the suicide, but in the course of each story much of the past history of the village of Macondo is revealed. A strong premonition of imminent, relentless, and inevitable doom for Macondo permeates the novel.

Macondo and the Buendía family were further developed in *El coronel no tiene quien le escriba* (1961; *Nobody Writes to the Colonel and Other Stories*). The next short stories, *Los funerales de la Mama Grande* (1962), strengthened the growing reputation of García Márquez. The publication of *Cien años de soledad* (1967; *One Hundred Years of Solitude*) constituted something of a literary phenomenon when it sold over 100,000 copies in 15 editions in Buenos Aires in 1969.

The story of *Cien años de soledad* depicts the rise and fall of a village as seen in the lives of five generations of one family—an almost biblical pentateuch—ending appropriately with flood and drought, climaxed by cyclonic winds of final destruction, which comes as the last living Buendía deciphers the ancient prophecies of doom and learns that ''races condemned to 100 years of solitude did not have a second opportunity on earth.'' The setting of this novel is a microcosm for Colombia, and through extension, both South America and the rest of the world. Pablo Neruda, the most famous Chilean poet, called *Cien años de soledad,* ''the greatest revelation in the Spanish language since the *Don Quixote* of Cervantes.'' This novel is generally considered García Márquez's masterpiece.

García Márquez considered his next novel, *El otono del patriarca* (1975; *The Autumn of the Patriarch*), ''a perfect integration of journalism and literature.'' García Márquez continued to write novels, short stories, essays, and film scripts. In 1982 he was awarded the Nobel Prize for literature. In 1983, he wrote the film script *Erendira* adapted from his 1972 novella *La increible y triste historia de la candida Erendira y su abuela desalmada* (*Innocent Erendira and Her Heartless Grandmother)*. García Márquez's other famous novel, *El amor en los tiempos del colera* (*Love in the Time of Cholera)* was written in 1985 (with an English translation published in 1988). This novel is an exploration of the manifestations of love and the relationship between aging, death, and decay. After *Cholera* he published the novels *El*

general en su laberinto (1989; *The General in His Labyrinth,* 1990), *Doce cuentos peregrinos* (1992; *Strange Pilgrims,* 1993), and *Love and Other Demons* (1994).

García Márquez's fictional blend of history, politics, social realism, and fantasy has given rise to the term ''magical realism.'' The use of magical realism was often imitated by other Latin American authors, most notably, Isabel Allende. His need to tell the story drives García Márquez's writing. In the July 1997 issue of *Harper's,* García Márquez writes, ''the best story is not always the first one but rather the one that is told better.'' Because of his storytelling ability, García Márquez has assured himself a place in history as the greatest Latin American writer of the 20th century.

Further Reading

Critical interpretations of Gabriel García Márquez's work can be found in the series *Contemporary Literary Criticism,* Gale, Volume 2, 1974; Volume 3, 1975; Volume 8, 1978; Volume 10, 1979; Volume 15, 1980; Volume 27, 1984; Volume 47, 1988; and Volume 55, 1989. Interviews with García Márquez appeared in *PMLA: Publications of the Modern Language Association,* March 1989; *Variety,* March 25-31, 1996; *World Policy Journal,* Summer 1996; and *Booklist,* March 15, 1997. □

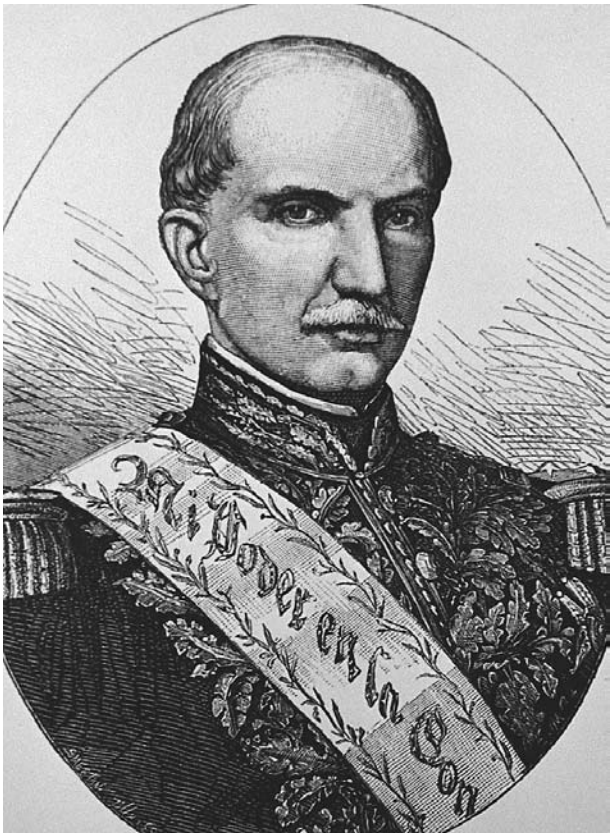

Gabriel García Moreno

Gabriel García Moreno (1821-1875) was an Ecuadorian political leader whose dynamic leadership brought stability and improvement to his country. Though mostly governing as a dictator, he broke the power of the military and raised the influence of the Catholic Church.

On Dec. 24, 1821, Gabriel García Moreno was born in Guayaquil. His father, Gabriel García Gómez, was a Spaniard; his mother, Mercedes Moreno, belonged to one of the most distinguished and oldest families of that city.

At 15 García Moreno was sent to Quito to complete his education. At 17 he received minor orders in the Church; but he soon abandoned the idea of an ecclesiastical career and switched to law, in which he received his doctorate in 1844. In the meantime, his interest in politics arose. He was an admirer of Vicente Rocafuerte, whom he followed into opposition against Gen. Juan José Flores.

In 1846 García Moreno married Rosa Ascázubi, several years his senior. This marriage gave him a secure political base through membership in Quito's ruling class, a position his family already enjoyed in the port city of Guayaquil. In 1851 he was instrumental in the government's readmission of the Society of Jesus. When Gen. José María Urbina took over the presidency and expelled the order anew, García Moreno published a *Defense of the Jesuits.* He was forced into exile in Colombia, Peru, and Europe, and though he was elected to the Senate, the government did not allow him to return. Back in Ecuador by the end of 1856, the following year he was elected mayor of Quito and rector of the university, having won recognition by European scientific societies for his fieldwork in vulcanology.

Rise to Power

In 1857-1858 García Moreno was a member of the Senate. He led the opposition against the government while the country was being invaded by the Peruvian army. In January 1859 he fled to Peru but soon returned to Quito as one of the members of a newly formed revolutionary junta. Defeated by the regular Ecuadorian army, he had to flee once more to Peru. He offered his alliance to the Peruvian president, then sought French aid, in exchange for which Ecuador would have become a protectorate of France. Though all this scheming proved to be fruitless, the political situation within Ecuador suddenly changed. By September 1860 García Moreno was in control of the republic, having achieved military victory with the help of his old enemy Gen. Flores.

García Moreno's tenure as president was legalized by the Constituent Convention of 1861. During his first term, which ended in 1865, he maintained with harshness the government's stability in face of constant attacks on the part of Gen. Urbina and his Liberal followers and was able to wipe out militarism. Twice García Moreno undertook military intervention in Colombia, but both attempts ended in a fiasco. He negotiated with the papacy a concordat that reg-

ulated relations between the state and the Church; and to provide the country immediately with sorely needed teachers and at a limited cost, he arranged for the coming of various French teaching orders and the readmittance of the Jesuits.

Virtual Dictator

Since the 1861 Constitution did not allow immediate reelection, García Moreno arranged the election of Jerónimo Carrión (1865). After returning from a diplomatic mission to Lima and Santiago the following year, he found that political power had slipped from his hands. But in the face of mounting opposition President Carrión resigned, and García Moreno regained much of his former influence. Though he was instrumental in choosing the next president, Javier Espinosa, he lost patience with him after a year and led a barracks revolt that overthrew the government (Jan. 16, 1869).

García Moreno consolidated his power through a new constitution. His next 6 years in the presidency were the most positive of his record as chief executive. With practically no visible opposition, he concentrated on bettering higher education and building Ecuador's first railway. In a country that lacked highways, the construction of the paved road from Quito to the coast was of special significance.

On the expiration of his term in 1875, García Moreno chose to succeed himself. Four days before his new inauguration, on August 6, he was murdered by a disappointed Colombian office seeker.

Further Reading

For an interesting discussion of García Moreno see Lewis Hanke, ed., *Readings in Latin American History: Selected Articles from the Hispanic American Historical Review,* vol. 2 (1966). Biographies of García Moreno are also in Clinton Herring, *A History of Latin America from the Beginnings to the Present* (1955; 3d ed. 1968); James Fred Rippy, *Latin America: A Modern History* (1958; rev. ed. 1968); and George I. Blanksten, *Ecuador: Constitutions and Caudillos* (1964). □

Inca Garcilaso de la Vega

Inca Garcilaso de la Vega (1539-1616) was a Peruvian chronicler whose Spanish prose won him the designation as the first classic writer of America.

Inca Garcilaso de la Vega was born in Cuzco on April 12, 1539, the son of Capt. Sebastian Garcilaso de la Vega, a scion of a proud Spanish family distinguished in war and literature, and Chimpu Ocllo, niece of the last Inca emperor, Huayna Cápac. Named Gómez Suárez de Figueroa, he later changed his name to El Inca Garcilaso de la Vega. Reared by his mother, he learned the language, customs, myths, and legends of her people, while his father had him educated as a nobleman in the classical traditions of Spain. Thus the mind of the bilingual child soon confused facts and fancies concerning the glories of the Incas, the triumphs of the Spaniards, and the splendors of classical Rome.

On his father's death the 21-year-old Garcilaso departed for Spain, where he vainly sought the aristocratic perquisites that he felt the public services of his sire deserved. Although he was disappointed in this pretension, a small legacy permitted him to settle down in 1571 near Cordova for the remainder of his life.

In 1572 the news of his mother's death and the stern measures of Spanish authorities in Peru to suppress her people apparently inspired in Garcilaso a resolve to prepare a defense of the Inca civilization and a record of its vanished grandeur. With tireless diligence he assembled information on all aspects of Inca history and culture and trained himself in the art of Castilian prose. The latter process began with 14 years spent on an arduous translation exercise which resulted in the best Spanish version of the Neoplatonist *Dialogues on Love,* a philosophical treatise written in Italian by the 15th-century Jewish humanist Leon Hebreo. To acquire narrative skill, Garcilaso wrote a novelesque account of Hernando de Soto's wanderings in the lower Mississippi Valley, called *The Florida of the Inca* (1605), which was based on information supplied by a veteran of that expedition.

Meanwhile, Garcilaso's masterwork, *The Royal Commentaries of the Incas* (1609), was taking shape. It was a systematic recital of the personalities, events, customs, rites, and the native dynasty of Peru from its beginnings to the

arrival of the Spaniards. The lyric descriptions of this work, written in poetic style, conjure up a vision of a utopian civilization. A literary achievement of genuine distinction, it is also a valuable historical record. A second part, *The General History of Peru* (1617), recounting events of the Spanish Conquest and published posthumously, is less impressive. Garcilaso died in April 1616.

Further Reading

Among the works on Garcilaso are Donald G. Castanien, *El Inca Garcilaso de la Vega* (1969), and John Grier Varner, *El Inca: The Life and Times of Garcilaso de la Vega* (1969). □

Samuel Rawson Gardiner

The English historian Samuel Rawson Gardiner (1829-1902) was a major historian of the Puritan revolution. His work is a lengthy, detailed, and well-researched study of a brief but significant period in English history.

Samuel Rawson Gardiner was born at Alresford, Hampshire, on March 4, 1829. Educated at Winchester and Christ Church, Oxford, he was professor of modern history at Kings College, London, from 1871 to 1885 and was elected fellow at All Souls College, Oxford, in 1884.

Gardiner's historical writings dealing with the Puritan revolution cover the years 1603 to 1660: *History of England from the Accession of James I to the Outbreak of the Civil War, 1603-1642* (10 vols., 1863-1882), *History of the Civil War, 1642-1649* (3 vols., 1886-1891), and *History of the Commonwealth and Protectorate, 1649-1660* (3 vols., 1895-1901). The last two volumes of his final work were completed by Charles Firth as *The Last Years of the Protectorate* (1909).

Perhaps Gardiner was interested in the Puritan revolution because of his own descent from Oliver Cromwell, although this relation in no way caused a biased account. While critics questioned his method and judgment in his earlier volumes, he was highly respected by the late 1870s, especially for his extensive use of manuscript sources from the archives and private collections in England and Europe. His treatment of the period 1603 to 1660 is exhaustive, and his handling of special areas shows sympathy and great breadth of imagination. His treatment of constitutional history shows knowledge of the political philosophy and the utopian idealism of the time. He was interested in the subject of religious toleration and made use of the works of obscure pamphleteers. In his analysis of the causes of the civil war he deals with human motives and political conduct with great perception. His careful analysis of human character is seen in his portrayals of James I, Archbishop Laud, and Cromwell. The work as a whole has a clear and unadorned style, but it lacks force and enthusiasm and often suffers from excessive detail.

Gardiner's lesser works, often more specialized treatments of 17th-century problems, include *Prince Charles and the Spanish Marriage* (1869), *What Gunpowder Plot Was* (1897), *Oliver Cromwell* (1901), and several edited collections of documents. His reputation as a historian was acknowledged by honorary degrees from Oxford, Edinburgh, and Göttingen. Gardiner died on Feb. 24, 1902, while still at work on the final volumes of the history of the Protectorate.

Further Reading

The best biographical work on Gardiner is Henry Barrett Learned, *Samuel Rawson Gardiner* (1902). Although out of date, it does provide an interesting account of his life and writings. Roland G. Usher, *A Critical Study of the Historical Method of Samuel Rawson Gardiner* (1915), is a more specialized study of Gardiner as a historian. □

John W. Gardner

John W. Gardner (born 1912) had a varied and productive career as an educator, public official, and political reformer. Perhaps best known as the founder of the lobby Common Cause, he was the author of several best-selling books on the themes of achieving personal and societal excellence.

John William Gardner was born in Los Angeles, California, on October 8, 1912. The younger of two sons born to William and Marie F. Gardner, Gardner's father died when he was one. Gardner was raised by his mother, who passed on to him a zest for literature and travel. After taking one year off to travel the world, Gardner graduated from high school in 1930. He attended Stanford as an undergraduate and became a Pacific Coast free-style swimming champion during this time. He graduated from Stanford in 1935 with a degree in psychology. The year before, he had married native Guatemalan Aïda Marroquin. They later had two daughters, Stephanie and Francesca.

In 1936 Gardner received an M.A. in psychology from Stanford, followed by a Ph.D. from the University of California, Berkeley, in 1938. His dissertation on ''Levels of Aspiration'' foreshadowed much of his later work on individual goal-setting and achievement.

World War II interrupted Gardner's budding teaching career (two years as an instructor at the Connecticut College for Women followed by two years as an assistant professor at Mount Holyoke College), but it allowed him to use his academic expertise. Assigned to intelligence in 1942, he initially monitored Axis radio propaganda, then was switched to the Office of Strategic Services (forerunner of the CIA), where he contributed to the development of OSS personnel assessment tests and helped test, process, and assign OSS agents. He was discharged from service in 1946 with the rank of captain.

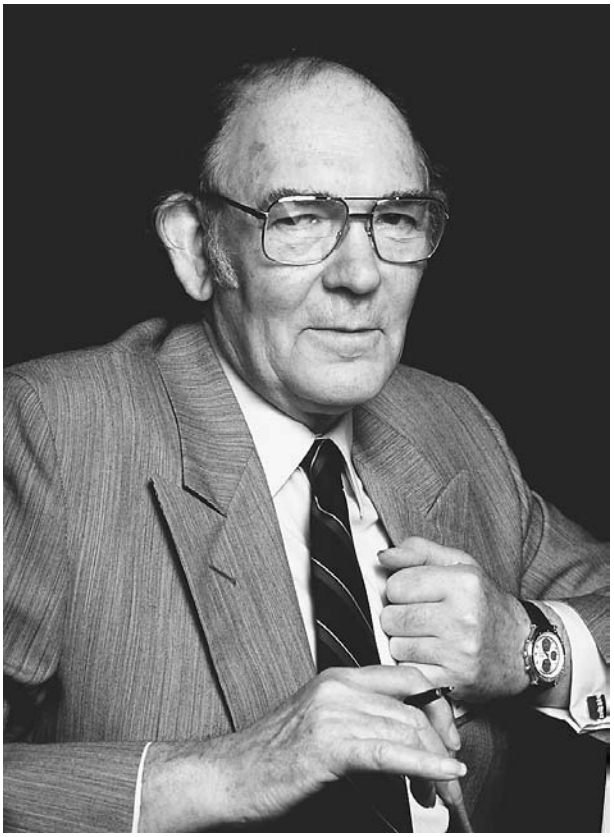

Foundation Executive and Author

Gardner's public career began with his employment in 1946 as a staff member at the Carnegie Corporation, a foundation dedicated to the advancement and dissemination of knowledge. By 1955 he had become the foundation's president. He played a decisive role in awarding Carnegie grants supporting such activities as the Russian Research Center and Cognitive Studies Center at Harvard and what became known as the ''new math.'' In 1958 he oversaw preparation of an important report published by the Rockefeller Brothers Fund, *The Pursuit of Excellence: Education and the Future of America*.

Gardner produced his best-known book in 1961 titled *Excellence: Can We Be Equal and Excellent Too?* In the book he discussed the dilemma of encouraging merit in a democracy, urging commitment to high standards in education, and rejection of ''shoddiness'' in any field, be it plumbing or philosophy. Three years later he published a book presenting the case for emphasis on a ''common good'' without sacrificing human individuality (*Self-Renewal: The Individual and the Innovative Society*).

Public Servant

While president of Carnegie, Gardner served frequently as a consultant to federal agencies. In 1961 he edited a collection of President Kennedy's political statements (*To Turn the Tide*), and in early 1964 he was appointed by President Johnson to chair a White House task force on education. The panel brought in a report favoring federal aid to public schools to equalize education in areas of poverty and to encourage qualitative improvements and innovations in local communities. Many of its recommendations were enacted in the Elementary and Secondary Education Act of 1965.

In August 1965 Gardner became Johnson's secretary of health, education and welfare, remaining in that position until early 1968. While running the sprawling 90,000 employee department, he consolidated several of its social rehabilitation agencies and administered many of the newly enacted Great Society programs. After leaving the cabinet, he became chairman of the National Urban Coalition, a lobby working to halt the deterioration of inner cities. Frustrated with the opposition the NUC encountered from organized special interests, Gardner decided that a broader-based organization was needed to help bring about reform in an increasingly unresponsive political system.

Thus in 1970 he launched Common Cause, persuading several benefactors to finance a drive that netted 200,000 members within a year. A ''public interest'' lobby, Common Cause concerned itself with a wide range of issues including the Vietnam War, social welfare, and environmentalism. At first it drew substantial annual income from large contributions, but its base broadened quickly; in 1976 its governing board voted not to take donations exceeding $100 from corporations or unions. By the mid 1970s Common Cause had become closely identified with governmental reform generally, including campaign finance limits and disclosure laws, lowering of the voting age, and reform of the seniority system in Congress. Pragmatic in his view of politics as ''a trading out of conflicting interests,'' however, Gardner insisted that influential positions in Common Cause be held by professional lobbyists and organizers. He stepped down as head of the organization in early 1977, remaining as chairman emeritus with an office in the same building. Common Cause membership declined after his departure, though the organization continued to be very active.

Gardner produced four books during the late 1960s and 1970s: *No Easy Victory* (1968), a study of the challenges confronting social reform, *The Recovery of Confidence* (1970), a plea for the restoration of moral values that some thought ''sermonizing,'' *In Common Cause* (1972), a slim volume outlining the purpose of the new public interest lobby, and *Morale* (1978), an exhortation to individual citizens to return to traditional values of justice, freedom, and human dignity. Gardner also wrote the book *On Leadership,* which was published in 1990.

The Third Career

Gardner had once stated that everyone should have three careers, and in late 1979 he began his third, forming Independent Sector, aimed at insuring ''the survival of the non-profit sector'' in the face of federal encroachment. In the same year he was appointed by President Carter to the Commission for a National Agenda, whose task was to offer recommendations to deal with the likely issues of the 1980s. In 1981 Gardner was named to yet another presidential panel by Ronald Reagan, the Task Force on Private Sector

Initiatives, designed to find ways to make up for federal program cuts.

Some saw Gardner moving toward conservatism in his ''third career,'' but there was consistency in his efforts to act in areas he felt had been vacated by the swing of the public policy pendulum. Also congruent with his earlier activities were Gardner's willingness and ability to serve presidents of both parties.

Gardner is the recipient of numerous honorary degrees and prestigious awards from the labor unions AFL-CIO and UAW and the Anti-Defamation League, as well as the Presidential Medal of Freedom. He is a fellow of both the American Academy of Arts and Sciences and the National Academy of Education. In 1996 Gardner received the James Bryant Conant Award for outstanding contributions to education in the United States.

In 1994 Gardner became chairman of the board of the nonpartisan, Denver based National Civic League. The organization launched an Alliance for National Renewal, hoping to foster a universal ethic of volunteerism and stimulate cities to tackle their own problems. In 1995 after one year with Gardner as its guide, the Civic League had brought together more than 100 organizations that worked at community development in numerous ways.

In the mid 1990s Gardner served as a professor of public service at the Stanford Business School. Gardner remained an active, visible symbol of civic reform and the national quest for excellence.

Further Reading

No biography of John W. Gardner has yet appeared. Gardner's own books (the full titles of which are included in the preceding article) collectively provide a profile of his personal beliefs and approach to public service: *Excellence* (1961); *Self-Renewal* (1964); *No Easy Victory* (1968); *The Recovery of Confidence* (1970); *In Common Cause* (1972); and *Morale* (1978). Andrew McFarland, *Common Cause: Lobbying in the Public Interest* (1984), is the most informative history of that organization and Gardner's role in it. Gardener's latest book, *On Leadership,* was published in 1990.

For periodical articles about John Gardner see *Commonwealth,* May 7, 1993; and *Knight-Ridder/Tribune News Service,* January 27, 1995. □

James Abram Garfield

James Abram Garfield (1831-1881) was an American Civil War general before becoming the twentieth president of the United States. He was assassinated after 6 months in office.

James A. Garfield was born in the log cabin of American myth on Nov. 19, 1831, near Cleveland, Ohio. Although his family dated back to the Massachusetts Bay Colony, his immediate ancestors had not prospered, and Garfield's upbringing was plagued by dire poverty. His father died when James was 2 years old, and he was early put out to labor to help keep the family intact.

Garfield matriculated at the Western Reserve Eclectic Institute, later called Hiram College. He graduated from Williams College and, before he was 30, became a lay preacher for the Disciples of Christ. He taught school briefly and returned to Hiram as a professor and head of the college, but he did not enjoy the life. ''You and I know,'' he wrote a friend, ''that teaching is not the work in which a man can live and grow.'' Still, Garfield remained bookish throughout his life, and while by no means brilliant or original, he emerges as truly distinctive in his occasional writings, letters, and diary. These reveal a perspicacious mind, shrewd insight into his contemporaries' personalities, and a rare comprehension among politicos of the day of the vast changes through which the United States was going.

War and Politics

In 1859 Garfield was elected to the Ohio Senate and became a leading Union supporter in the Civil War. He accepted a commission as colonel and, typically, set about studying military strategy and organization. His readings must have been well selected because his rise in rank was rapid even for the Civil War era. An active role in the Battle of Middle Creek on Jan. 10, 1862, made him a brigadier general, and, in April, he fought during the bloody second day at Shiloh. After that he left the lines to become chief of staff through the Chickamauga campaign, organizing a divi-

sion of military information and being promoted to major general.

Garfield's military career reflected the dexterity with which he would later escape political crises unscathed, for although he was closely associated with several disasters that ruined associates, he himself escaped blame. Indeed, in December 1863 Garfield was elected to the House of Representatives in recognition of his military service and, until his death, was never again out of Federal office. His Ohio district was safe for Republicans, so Garfield could concentrate on the affairs of office, and he was the leader of his party in the House during the presidency of Rutherford B. Hayes.

Garfield was capable of neatly straddling a volatile issue. He was never so strong on the high-tariff issue as were most of his Republican colleagues and, as late as his presidential campaign of 1880, he remained publicly equivocal on the issue of Federal patronage. The Federal jobs at the disposal of the party in power were the life-blood of politics during the ''gilded age.'' One wing of the Republican party—the ''stalwarts''—called for no dalliance on the question, claiming the jobs as the just due of those who worked to put the party in power. Another wing of reformers, the ''doctrinaires,'' felt that the quality of government would be improved if Federal jobs were assigned on the basis of merit. Garfield attempted to placate both sides.

On the money question Garfield was firm, standing unalterably for ''hard'' currency when many of his former constituents called for inflation. But he was less steadfast on the Southern question, alternating between ''waving the bloody shirt''—exploiting Northern bitterness toward the South over the war—and supporting a more compromising attitude.

Monetary Scandal

Scandal nearly wrecked Garfield's career when he was accused of accepting money in return for supporting a congressional subsidy of the transcontinental railroad's construction company. But he managed to sidestep and survive the accusation, and he also weathered the revelation that he had accepted a legal fee from a company involved in government-contracted improvement of Washington streets. These lapses in ethics were more the result of carelessness than personal corruption, and Garfield in his last years was extremely careful to avoid any possible conflicts of interest. On the whole, he had a good record in the graft-sullied political world of the day, and reformers who could not support James G. Blaine were willing to accept Garfield.

In 1880 Garfield was elected to the U.S. Senate from Ohio, but before he took his seat, he agreed to manage John Sherman's campaign to win the Republican presidential nomination. The chief Republican candidates that year were former U.S. president Ulysses S. Grant and Senator James G. Blaine. Sherman's hopes were based on an anticipated deadlock between the two front-runners, which would force the convention to turn to him as a compromise candidate. The convention did, indeed, deadlock and settle on a third person, but that person was Garfield rather than Sherman. Toward the end of his life Sherman became convinced that his manager had actively betrayed him, but close examination of the records by several historians indicates that this was not so. Garfield knew before the convention that certain parties were working for him as a compromise candidate, but he neither encouraged nor effectively discouraged the talk. He certainly had presidential ambitions, but like a good party regular, he recognized Sherman's seniority among Ohio politicians and was willing to wait his turn. When the opportunity beckoned in 1880, he was more than ready.

Election to the Presidency

The immediate problem was the party's ''stalwarts.'' Garfield had selected one of their number, Chester A. Arthur, as his vice-presidential candidate, but the leader of the ''stalwarts,'' New York politician Roscoe Conkling, refused to work to get the important New York vote without specific promises from Garfield on patronage. Conkling believed that he received such promises and did help elect Garfield, but soon after the election, the two fell out. Garfield named Conkling's archenemy, James G. Blaine, to be his secretary of state and increasingly relied on Blaine's counsel. In a battle over the appointment of the collector of customs for the Port of New York (one of the richest plums in the Federal patronage), Conkling resigned his Senate seat and asked the New York Legislature, in effect, to rebuke the President by reelecting him. What might have happened under normal circumstances is impossible to tell, for on July 2, 1881, Garfield was shot in the back in a Washington railroad station by a deranged man named Charles Guiteau, who claimed he had killed the President in order to put Chester A. Arthur into office.

Garfield did not die immediately. But doctors could not locate one of the bullets, and infection eventually sapped his strength. Conkling was not reelected in the shocked aftermath of the shooting, and a civil service reform bill aimed at Conkling-style politics eventually passed Congress. But Garfield never left his bed; he died at Alberon, N.J., on Sept. 19, 1881.

A well-featured, heavily bearded man whose piercing eyes are the most striking feature of his photographs, Garfield was a significant figure in the development of congressional power during the 1860s and 1870s. His premature death precludes knowledge of how his perceptions of the changes America was undergoing might have impacted the successfulness of his presidency.

Further Reading

A primary source of information on Garfield is Theodore Clarke Smith, *The Life and Letters of James Garfield* (2 vols., 1925). An excellent biography is Robert Granville Caldwell, *James A. Garfield: Party Chieftain* (1931). Earlier works on Garfield tend to be absurdly laudatory, virtually ignoring problems connected with Garfield's military career and financial dealings. Garfield is discussed in Kenneth W. Wheeler, ed., *For the Union: Ohio Leaders in the Civil War* (1968). The best political survey of the age is H. Wayne Morgan, *From Hayes to McKinley: National Party Politics, 1877-1896* (1969). For the election of 1880 see Arthur M. Schlesinger, Jr., ed., *History of American Presidential Elections* (4 vols., 1971). □

Giuseppe Garibaldi

The Italian soldier Giuseppe Garibaldi (1807-1882) was the key military figure in the creation of the kingdom of Italy. An unflagging foe of all tyranny, he devoted his life to fighting oppression.

For the greater part of his life most of the native land of Giuseppe Garibaldi was under the control of foreigners. In the north Lombardy was held by Austria, and to the south of the States of the Church the kingdom of Naples was in the hands of the stagnant feudal regime of the Bourbons. Garibaldi was the embodiment of the Italian brand of 19th-century nationalism, which was impelled by the twin desires for unity and freedom.

Giuseppe Garibaldi was born on July 4, 1807, at Nice, which was at that time a French town. His father, Domenico, was a fisherman and modest tradesman, a fact that helped determine Giuseppe's early choice for a life at sea. At 17 he was already a sailor, journeying in the Mediterranean and Black seas, and in 1832 he earned certification as a merchant captain.

Garibaldi entered the Piedmontese navy and in 1833 joined Young Italy, the revolutionary organization of Giuseppe Mazzini, another Italian irredentist and patriot. As part of a larger republican plot of Mazzini, he became involved in a mutiny, attempting to seize his ship and take over the arsenal of Genoa. The plan failed and Garibaldi fled, taking refuge in France. He was condemned to death by default on June 3, 1834.

In 1836 Garibaldi sailed for Rio de Janeiro from Marseilles. For the next 4 years he fought as a soldier and naval officer and sometimes as a pirate for the province of Rio Grande in its attempt to free itself from Brazil. He then entered the service of Uruguay, becoming commander of the new Italian Legion at Montevideo in 1843. His victories at Cerro and Sant'Antonio in 1846 did much to ensure the liberty of Uruguay. Garibaldi's years in South America taught him the skills of war and steeled him for the Herculean tasks to come.

Revolt of 1848

His heart quickened by news of the uprising against Austria, Garibaldi returned to Italy with 80 men of his legion, landing at Nice on June 24, 1848. He offered his services in July to Charles Albert, King of the Piedmont, and in August was in command of a volunteer army at Milan. The following year, when the war was going badly for the revolutionaries and the Pope was away from Rome, Garibaldi was elected deputy of the Roman Assembly and worked for the creation of a Roman republic. Thus, against a French army aiding in the suppression of the general revolt, he defended the ephemeral republic, winning a brilliant victory at the San Pancrazio gate on April 30, 1849.

Garibaldi labored mightily during the next few months, inflicting defeats on Neapolitan and French armies. Only when it became clear that no power on earth could preserve

the revolutionary movement from the superior forces of reaction did Garibaldi lead a handful of men on a retreat through central Italy. This movement was itself a masterpiece of military skill. He escaped to the Piedmont and in 1850 turned up in America, where he took a job making candles. He never intended to reside there permanently, and within the year he traveled to Peru, where he captained a ship under the flag of that country. In 1855 he returned to Italy and bought part of the island of Caprera, north of Sardinia, where he built a home.

War of Liberation

In 1858 a fateful meeting took place at Turin between Garibaldi and Camillo di Cavour, the prime minister of the Piedmontese kingdom. The count, looking forward eagerly to another war with Austria, asked the now-renowned soldier to form an army of volunteers. Cavour believed that this time, with boldness and planning, Austrian control could be broken. Garibaldi set himself to the task and was made a general in the Piedmontese army. In April 1859 he formed his corps, the Cacciatori delle Alpi, and in the same month war broke out. A rapid series of victories in May drove the Austrians out of northern Italy, all the way to the Tirol.

Dazzling as these accomplishments were, his greatest military feat lay yet before him. When the French, this time allies of the Piedmont, pulled out of the war in July 1859, Garibaldi shared Cavour's disappointment. But soldier and statesman were soon at odds with each other. Garibaldi was not permitted to attack the papal states in November and bitterly returned to civil life. He was quickly elected to the

Piedmontese Parliament, and in April 1860, he publicly attacked Cavour for ceding Nice to France. Meanwhile he was planning, with British encouragement, the invasion of Sicily. Neither he nor Cavour had given up on the national movement, even though the Piedmont had felt compelled to follow the lead of France and sign an armistice with Austria.

On May 11, 1860, Garibaldi landed at Marsala with a thousand men and on May 15, crushed an undisciplined Neapolitan army at Calatafimi. By May 25, Palermo, the capital of Sicily, was in his hands. Then, moving with remarkable speed and agility, his forces crossed the Straits of Messina, slipping past a formidable Neapolitan navy. On September 7, Garibaldi triumphantly entered Naples and proclaimed himself dictator of the Two Sicilies. A last major battle was fought a month later on the Volturno, a struggle that put an end to the Bourbon capacity for resistance. Garibaldi then punctuated these victories by holding plebiscites in Sicily and Naples.

These months of fevered and brilliant activity by Garibaldi in the south found their echo in the rest of Italy, as the foundations of tyranny were undermined. It was with jubilation that Italians greeted Victor Emmanuel, King of the Piedmont, as he traveled south through the country to meet Garibaldi near Naples. On Nov. 7, 1860, in one of the most generous acts in Western history, the soldier formally gave to Victor Emmanuel all of southern Italy and proclaimed him king of a united land.

All the problems had not been solved. Austria still possessed the Trentino, and the territory of the Church, protected by the French, still lay as an obstacle across central Italy. But Garibaldi withdrew to Caprera and once again entered politics. In April 1861, he castigated Cavour in Parliament because of the prime minister's failure to take his volunteers into the regular army. The bitterness between the two men was never fully assuaged, and it was only under Ricasoli, Cavour's successor, that Garibaldi's soldiers received satisfaction in the matter. By this time the fame of the great soldier had spread so far that Abraham Lincoln saw fit to offer him a command in the American Civil War. This he politely refused, preferring to remain as close as possible to events in Italy.

In the summer of 1862, at odds with the official position of the Italian government, Garibaldi began a march on Rome, only to be wounded in Calabria and taken prisoner. Moved by the general sympathy for the soldier and by the magnitude of his contribution to his country, the King granted him an amnesty. Garibaldi then returned to Caprera and in the following year resigned from Parliament over the issue of martial law in Sicily.

War of 1866

After traveling in 1864 to England, where he was given a hero's reception, Garibaldi formed another volunteer army with which to do battle once again with the Austrians. And again his army seemed invincible. He won battle after battle until, when about to attack the Trentino, he was ordered by his superior, Gen. Lamarmora, to withdraw. The order came on July 21, 1866, and Garibaldi's answer, ''Ubbidisco'' (I obey), has often been called a marvelous example of a soldier's subordination of his own wishes to the command of a superior, no matter how unpopular the command. This acquiescence should not be exaggerated since Garibaldi had already been told that Austria, because of Prussian pressure, could not under any circumstances yield the Trentino to Italy. Therefore no matter what his soldiers did, they would eventually be forced to withdraw for diplomacy's sake. The brief war ended with the cession of Venice to the new Italian kingdom.

Garibaldi returned to Caprera but not merely to savor the delights of victory. As the result of an agreement in 1864 between the French and Italian governments, French troops had been removed from Rome. Therefore he thought the time was right for another attack on the papal territory. Before he could put his plan into operation, he was once again arrested by the Italian government and brought back to Caprera. Almost at once he succeeded in escaping and went to Florence.

In spite of the government's official unwillingness to seize Rome by force, some members of the executive branch were fully in sympathy with Garibaldi's goals, and they furthered a second military effort. He was once again stopped, however, shortly after entering papal territory in October. It was ironic that when, in 1870, the Italian kingdom finally absorbed the remainder of the States of the Church, the great *condottiere* was not directly involved. He spent that year fighting for the French in the Franco-Prussian War.

Deputy for Rome

The last decade of Garibaldi's life was no less stormy than the earlier years. After the final humiliation of France by the Prussians he was elected to the Versailles Assembly; but he felt insulted by the French, mostly because they seemed unwilling to recognize the extent of his contribution to their war effort. He had, after all, won victories over the Germans at Châtillon and Dijon. He resigned his position in anger and returned to Caprera. In 1874 he was elected to Parliament as deputy for Rome. Garibaldi relished his position but was generally unhappy with the conservative cast of the government; when the ministry sought to confer upon him a large gift of money and an annual pension, he refused. It is revealing that when a government more oriented to the left took over and made the same offer, he accepted it gratefully. The generous gift was a recognition of the enormous debt owed by the new Italian kingdom to its greatest soldier.

Garibaldi, a handsome man with long hair, a full beard, and burning eyes, often disagreed violently with the government he had worked so hard to bring into existence. He was not an easy man to work with and his decisions were often rash, leading to the mercurial changes of his fortunes. But Giuseppe Garibaldi's contribution to Italy was of lasting significance, and when he died on June 2, 1882, his fellow citizens felt his passing deeply.

Further Reading

The two greatest authorities writing in English on Garibaldi are Denis Mack Smith and George M. Trevelyan. Smith's *Cavour*

and Garibaldi, 1860: A Study in Political Conflict (1954) is an illuminating account of the character and historical significance of the two men and their strained relations with one another. A short biography by Smith is *Garibaldi: A Great Life in Brief* (1956). The three volumes by Trevelyan are very thorough: *Garibaldi and the Thousand* (1948); *Garibaldi and the Making of Italy* (1948); and *Garibaldi's Defence of the Roman Republic, 1848-9* (1949). The dates given for Trevelyan's books represent the latest of many editions. □

Hannibal Hamlin Garland

Hannibal Hamlin Garland (1860-1940), American author, augmented local-color writing by the new naturalistic techniques that combined realism with a sense of the individual's overwhelming struggle against a hostile environment.

In the late 1880s, when American local-color writers began to depict the brutal, dehumanizing aspects of life, the work which most effectively expressed the hardships of farmers of the northern prairies was Hamlin Garland's *Main Traveled Roads* (1891).

Garland was born near West Salem, Wis., on Sept. 14, 1860. Garland's father was an industrious farmer who moved his family from farm to farm in Wisconsin, Iowa, and South Dakota, hoping to wrest a better living from the fertile but unreliable fields. The successive homesteads—Garland later described them as ''bare as boxes, dropped on the treeless plains''—provided little in the way of literature, but what little was available young Hamlin read with enthusiasm. His parents encouraged his literary interests and helped him get as much education as the area and his necessary work on the farm would allow. In 1882 he received a diploma from Cedar Valley Seminary in Osage, Iowa, where his family was then living. He took a brief trip to New England and then returned to teach school for 2 years in Illinois.

Garland's brief visit to Boston (which still kept up its pretense of being the literary capital of America) inspired him to return, and in 1884 he went to resume his education there. The only ''university'' he could afford was the Boston Public Library, but it proved ideal for him: whenever possible he devoted 14 hours a day to reading.

Garland entered Moses True Brown's Boston School of Oratory, working for his tuition. But, lacking money, he soon decided to give up his studies temporarily. When Brown heard that his brilliant pupil was quitting school, he proposed to make Garland a teacher. Consequently, in 1885 Hamlin Garland, ''Professor of Elocution and Literature,'' presented public lectures on American, French, and German authors, the admission fee being his pay.

Early Career

His lectures brought Garland the attention of Boston literary people, and his reviews, articles, and stories were soon appearing in the *Transcript, Harper's Weekly,* and other publications. His admiring reviews of William Dean Howells eventually led to a meeting with that important novelist and critic, beginning what Garland called ''the longest and most important friendship'' of his life. Garland's praise of poet Walt Whitman similarly brought him the acquaintance and encouragement of that giant. Garland's appearance—he was a strikingly handsome young man with well-tended long brown hair and beard—prompted Whitman to comment, ''Garland is much better mettle than his polished exterior would indicate.''

''Main Traveled Roads''

However polished his exterior, Garland's stories were intentionally plain and rough. This was apparent in his first and best book, *Main Traveled Roads*. His objective was to convey the hard, unromantic truth of life on the plains, and he accomplished it effectively. His hostility toward landowners is manifest in one of the best stories in this collection, ''Under the Lion's Paw.'' A poor man with a sick wife and hungry children rents a dilapidated farm from a greedy town merchant who turns farmers' misery to his profit. The tenant farmer has the owner's promise that he can buy the property at a reasonable price if he can make it pay, and so he and his family slave for 3 years to improve the house, barn, and fences which will one day be their own. But when they have doubled the value of ''their'' farm, the owner doubles the price, ensuring that both land and tillers will remain mortgaged to him forever. Garland dedicated the book to his parents ''whose half-century pilgrimage on the main roads of life has brought them only toil and deprivation.''

Commitment to Realism

Garland's commitment to realism in literature was expressed in his stories and also in his vigorous support of the new realistic drama and of many young realistic writers, most notably Stephen Crane. *Crumbling Idols* (1894) states Garland's theory of ''veritism:'' ''The realist or veritist is really an optimist, a dreamer. He sees life in terms of what it might be, as well as in terms of what it is; but he writes of what is, and, at his best, suggests what is to be, by contrast.'' Garland seldom attained this ideal after 1891. His next novels, *Jason Edwards, A Member of the Third House,* and *A Spoil of Office* (all 1892), were hastily written propaganda pieces, not carefully wrought works of fiction. *Rose of Dutcher's Coolly* (1895) comes closer to fulfilling Garland's critical standard, although it is severely flawed.

Later Writing

In 1899 Garland married Zulime Taft, a beautiful woman with artistic training. Two daughters were born to the couple. After his marriage Garland consciously or unconsciously abandoned his bleak realism and in such books as *The Captain of the Gray-Horse Troop* (1902) achieved greater popularity at the cost of literary value. But if his fiction declined in quality, he found a new medium in which he could excell: autobiography. *A Son of the Middle Border* (1917) and *A Daughter of the Middle Border* (1921) treat his own life with honesty and understanding. The latter

book received the Pulitzer Prize in 1922. Many honors came to Garland in his later years. He continued to write memoirs and accounts of psychic research until his death on March 4, 1940.

Further Reading

Jean Holloway, *Hamlin Garland* (1960), is a detailed and authoritative biography. Donald Pizer, *Hamlin Garland's Early Work and Career* (1960), is an excellent study. For a shorter treatment consult the chapter on Garland in H. Wayne Morgan, *American Writers in Rebellion: From Mark Twain to Dreiser* (1965). Larzer Ziff, *The American 1890s: Life and Times of a Lost Generation* (1966), places Garland in his period.

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Garland, Hamlin, *A son of the middle border,* Lincoln: University of Nebraska Press, 197. □

Judy Garland

Judy Garland (1922-1969) starred in films, musicals, and on the concert stage. A superstar who never lost her waif appeal, she is best remembered for her performance in *The Wizard of Oz* and for the song "Over the Rainbow."

Judy Garland, born Frances Ethel Gumm on June 10, 1922, in Grand Rapids, Minnesota, began her show business career before she was three years old. By age six she was a veteran performer, appearing with her two older sisters in a vaudeville act. Mistakenly billed as "The Glum Sisters" in 1931, the sisters at the suggestion of a fellow performer changed their stage name to Garland (the name of a then-prominent drama critic). Shortly thereafter, at her own insistence, she changed her first name from Frances to Judy (after a popular song of the day).

In 1935 the head of MGM (Metro-Goldwyn-Mayer) was induced to hear her sing. Enthused, he signed her to a contract. There was some uncertainty at the studio on how to utilize her talents. A year passed before she made her first MGM film, a two reeler. Her first appearance in a feature did not come until 1937, when she was loaned to Twentieth Century-Fox. That same year at an MGM party for its star Clark Gable she was a hit singing a specialty number, "Dear Mr. Gable" adapted from the well-known standard "You Made Me Love You." As a result she and the song were incorporated into the 1937 feature *Broadway Melody of 1938*. Again she earned accolades.

MGM quickly put Garland into more films, each spotlighting her in song. In her next film—*Thoroughbreds Don't Cry* (1937)—she was cast with Mickey Rooney, with whom she subsequently appeared in eight films. MGM paired them in some of the Andy Hardy films, a series starring Rooney as an "average" American teenager. The duo was also winning in movies of the "c'mon kids, let's put on a show" type, including *Babes in Arms* (1939), *Strike Up The Band* (1940), *Babes on Broadway* (1941), and *Girl Crazy* (1943). Her most memorable film role (and the one which catapulted her to stardom) came in 1939 with *The Wizard of Oz*. She won a special Oscar as "best juvenile performer of the year." The film also provided her with the song ("Over the Rainbow") with which she was identified until her death.

During the 1940s she graced a number of outstanding musicals, including *Meet Me in St. Louis* (1944), *The Harvey Girls* (1946), and *Easter Parade* (1948). She was superb in a non-singing role in *The Clock,* a sentimental drama about a young girl and a serviceman on leave.

Garland's personal life, however, was less successful. She married music arranger David Rose in 1941, but that marriage ended long before the 1945 divorce. That same year she married director Vincente Minnelli, who guided Garland in some of her most notable films, including *The Pirate* (1948). Daughter Liza Minnelli (later a star in her own right) was born in 1946. This second marriage also faltered and was over well before the 1951 divorce. All during the 1940s she was plagued by a lack of self-confidence, strained by incessant work, hampered by weight problems.

She became heavily dependent on pills and in the the end broke down, her first known suicide attempt coming in 1950.

Once an admirable trouper, she became during the 1940s a problem artist. The filming of *In the Good Old Summertime* (1949) was repeatedly delayed, as was *Summer Stock* (1950). A pattern had been set which would increasingly debilitate her. She was replaced in a number of films and finally was fired by MGM in 1950.

Sidney Luft, a dynamic promoter who later became her third husband (1952), started Garland on a career on concert stages. She was a smashing success at the Palladium in London, at the Palace Theatre in New York City, and elsewhere. The magnificent film *A Star Is Born* (1954) capped her comeback, and she earned an Oscar nomination. But faltering health, increasing drug dependency, and alcohol abuse led to nervous breakdowns, suicide attempts, and recurrent breakups with Luft, by whom she had two children, Lorna (1952) and Joseph (1955). The Lufts finally divorced (1965) after years of legal wrangling.

Notwithstanding her troubles, Garland undertook a highly successful concert tour in 1961, which was capped by an enthusiastically received concert at Carnegie Hall: the live recording of that event sold over two million copies. That same year she won an Oscar nomination for best supporting actress for her dramatic performance in the film *Judgment at Nuremberg*. She had another non-singing role in the British film *A Child Is Waiting* (1963). Her last film role was in another British film, *I Could Go On Singing* (1963). Garland had made an auspicious television debut in 1955 on the *Ford Star Jubilee* and had done well in other guest appearances. Unfortunately, her long awaited television weekly series did not fare well, and CBS cancelled the variety show after one season (1963-1964).

Garland's personal and professional life continued to be a series of ups and downs, marked by faltering performances, comebacks, lawsuits, hospitalizations, and suicide attempts. After divorcing Luft she married Mark Herron, a younger, inconsequential actor with whom she had travelled for some time; the marriage lasted only months. Mickey Deans, a discotheque manager 12 years her junior, whom she married earlier that year, found her dead in their London flat on June 21, 1969. Death came from an ''accidental'' overdose of barbituates. She is buried in Hartsdale, New York.

Judy Garland was a superstar who, as one critic pointed out, ''managed the considerable feat of converting herself into an underdog.'' Despite all the lows in her life she remained immensely popular and had a waif appeal that was never entirely lost.

Further Reading

There are biographies of Judy Garland by Anne Edwards (1975) and Christopher Finch (1975). There is an overview of her films and career by Joe Morella and Edward Z. Epstein (1970). More personal points of view are to be found in Mickey Dean's memoir (1972) and in Mel Tormé's less than kind recollection of working with Garland on her television show. □

François-Xavier Garneau

François-Xavier Garneau (1809-1866) was a French-Canadian historian whose ''Histoire du Canada'' was the first serious interpretation of Canada's past.

The parents of François-Xavier Garneau were illiterate, and his primary education was rudimentary. But he had the good fortune to go, at the age of 11, to a new school founded by Joseph-François Perrault, whose outstanding efforts to raise Quebec's educational level must have marked this pupil profoundly.

Travels and Early Employment

Thus at the age of 16 Garneau was apprenticed to the well-to-do lawyer Archibald Campbell, gaining professional status and considerable cultural enrichment. During this time he made his first journey to New York and published his first poem.

In 1831 Garneau embarked on a visit to England which lasted almost 2 years and included two trips to France. He thus had a firsthand view of the British constitution during the Great Reform period. He was actively involved in the constitutional progress of Canada and in the protection of French-Canadian rights. Garneau also made literary and intellectual contacts and kept a diary. This later furnished the substance of his *Voyage en Angleterre et en France* (1854 and 1855).

Returning to Quebec in 1833, Garneau spent the next 10 years at various occupations. He also founded two short-lived journals, *L'Abeille canadienne* (1833-1834) and *L'Institut* (1841), as well as contributing poems and political articles to Étienne Parent's *Le Canadien*. Garneau took no part in the rebellion of 1837 but reacted against the repressive measures which followed, taking up in particular the cause of preserving the French language in Canada.

Major Work

The year 1845 saw the publication of the first volume of Garneau's *Histoire du Canada depuis sa découverte jusqu'à nos jours* (The History of Canada from Its Discovery until Our Time), the two following volumes appearing in 1846 and 1848. Initial reception was mixed, but it included anonymous denunciations of the work as anti-Catholic and anti-Canadian (the latter term referring, at that time, exclusively to French Canadians). The cause of these attacks was Garneau's assessment of the *ancien régime*. According to Garneau's interpretation, the evils of absolutism, aggravated by distance from the metropolis, deprived the French settlers of the healthy independent growth enjoyed by their English neighbors. The Jesuits, though admired for their courage and discoveries, were blamed for the lack of enlightened education. Undeterred at first by criticism, Garneau completed his first edition and was voted £250 by the legislature in 1849.

A second edition in 1852 added a fourth volume on the period from 1792 to 1840, giving the author more ample

opportunity to display his patriotism, still coupled with his thought on constitutional liberalism. This Garneau was further able to develop in a third edition with a *Préface* and a *Discours préliminaire* (1859). By this time, however, he felt less sure of himself. Increased documentation had begun to cloud some of his bold assertions; the worldwide tide of liberal nationalism was ebbing; family and financial misfortunes had taken their toll of the man. Garneau retracted some of the anticlerical remarks from his text and inserted some more resonant declarations about language, religion, and national destiny. But the latent contradiction between conservative nationalism and enlightenment liberalism was not removed by such gestures. Garneau's wholehearted dedication to both of these provides the work with a tension which is not the least element in its success. In addition, his attempts to go back to prime sources constituted a pioneering step toward modern historiography, for his efforts were more limited by availability of documents than by his nationalist bias.

It is as a literary composition that the *Histoire* remains outstanding. Garneau's personal involvement and flowing rhetoric vie with his attempted objectivity to render the past dramatically present to the reader. Among the major themes are the military courage of the *habitants,* Canada's abandonment by France, the collective character of the people as a determinant in history, and the common Norman ancestry of the Canadians and the English. Garneau showed convincingly how political skill could replace military prowess to defend the interests and honor of the Canadians. He died in 1866, leaving a growing reputation and a lasting influence on French-Canadian thought.

Further Reading

A rewarding general study with extracts of Garneau's work is Gustave Lanctôt, *François-Xavier Garneau* (1927). A shorter biography and general historical background is in Mason Wade, *The French Canadians, 1760-1967* (1955; rev. ed., 2 vols., 1968). □

Francis Garnier

Marie Joseph François, Garnier (1839-1873) was a French naval officer and adventurer who took a leading role in the exploration and colonization of Indochina.

The son of a disappointed royalist, Francis Garnier was born in Saint-Étienne on July 25, 1839, and was raised by maternal relatives in Montpellier. He entered the naval academy in 1855. After a short period of service in the South Atlantic and South Pacific, where he heroically saved the life of a fellow officer, he volunteered for service against China and Vietnam and saw action in 1860. In 1863 he entered the colonial administration of Cochin China (southern Vietnam) and by 1865 was in charge of the administration of Cholon, Saigon's Chinese mercantile quarter.

Quickly learning indigenous languages and studying the history and customs of the people among whom he worked, Garnier at the same time became an enthusiastic proponent of France's role in ''civilizing'' Indochina. His pamphlet *La Cochinchine française en* 1864 (1864) was a protest against the retrocession of the colony to the Vietnamese empire and brought him to the attention of the Minister of the Navy and Colonies, Comte de Chasseloup-Laubat. When the ministry organized a mission to explore the upper Mekong River and the ''back door'' to southern China under Doudart de Lagrée in 1866, Garnier was assigned as his second in command. The party left Saigon in June 1866, paused to study the ruins of Angkor in Cambodia, and ascended the Mekong River through Laos into the Chinese province of Yunnan, where Lagrée died in March 1868. Renouncing his hopes of discovering the sources of the Mekong, Garnier led the party on to the Yangtze River and quickly down it to Shanghai.

Garnier returned to France to write his account of the mission, *Voyage d'exploration en Indochine* (1873), and participated in the defense of Paris (1870). Sailing again to China in 1872 he revisited Yunnan, intending but failing to reach Tibet. Returning to Shanghai, he found awaiting him a letter from Admiral Dupré, the governor of Cochin China, asking him to return to Saigon. Dupré sent him with 200 men to mediate a dispute between the Vietnamese government in Hanoi and the French merchant and adventurer Jean Dupuis, who had seized part of Hanoi on being refused

permission to sell salt there. Reaching Hanoi early in November, Garnier found the officials unwilling to yield and so declared the Red River open to commerce. When the Vietnamese began making military preparations to evict him, Garnier seized the citadel of Hanoi, provoking an attack in which he was killed on Dec. 21, 1873.

Garnier, at Hanoi and in his explorations, gave voice to French colonial aspirations which were not to be denied, and most of the territory which he explored was under French control by 1893.

Further Reading

The only extensive biography of Garnier is in French, Albert de Pouvourville, *Francis Garnier* (1931). His life is seen in perspective in Joseph Buttinger, *The Smaller Dragon* (1958). □

Jean Louis Charles Garnier

Jean Louis Charles Garnier (1825-1898) was a French architect of the exuberant neobaroque style, an outgrowth of the effervescent but stricter classicism of Napoleon III's Second Empire style that began in the early 1850s.

Charles Garnier was born on Nov. 6, 1825, in Paris. He attended the École de Dessin, the atelier of Louis Hippolyte Lebas, and the École des Beaux-Arts in 1841, and he also worked for Eugène Emmanuel Viollet-le-Duc. Garnier spent 5 years in Italy after winning the Grand Prix de Rome in 1848.

Garnier entered the competition for the Académie Nationale de Musique, better known as the Opéra, in Paris in 1861. He won fifth prize in the first stage of a two-phase competition and later that year won the commission. The Opéra was built from 1862 to 1867; the interiors were not completed until 1874. Sited on an irregular diamond adjacent to the Grand Boulevard, the structure was inspired, according to Garnier, by Michelangelo and Jacopo Sansovino. The Opéra provided a setting for Parisian society. The foyer, grand staircase, and auditorium are spacious, open, and rich in decoration. Empress Eugénie had favored the project by Viollet-le-Duc and did not admire Garnier's sumptuousness, even though it suited the period. When asked by the Empress whether the Opéra was in the style of Louis XIV, XV, or XVI, Garnier tactfully replied, ''It is of Napoleon III.''

The same plastic richness of effect was used by Garnier in his Casino in Monte Carlo (1878; extended 1881), even though the finish is in stucco. Its magnificent site facing the bay is again a stage setting, this time for the wealthy gamblers' game of roulette. The game rooms, salons, and waiting rooms are sumptuous.

After the Casino, Garnier's style mellowed considerably in a host of works ranging from churches, libraries, hotels, and houses to tombs, including the tombs of his musical contemporaries Bizet (1880) and Offenbach (1883) in Paris. Garnier died on Aug. 3, 1898.

Garnier did not fit into the emerging movements of functionalism or expressive structure, even though the structural innovations of the Opéra were of predominant significance. Structure for its own sake, as in the Eiffel Tower, he considered hideous. His plan for the Opéra, he freely admitted in his book *Le Nouvel Opéra de Paris* (1875-1881), was based upon no theory: ''I leave success or failure to chance alone.'' The sweeping dynamic movement of Garnier's neobaroque can be found in the more linear forms of Art Nouveau.

Further Reading

There is no biography of Garnier in French or English. General histories do not discuss him extensively, but Henry-Russell Hitchcock, *Architecture: Nineteenth and Twentieth Centuries* (1958; 2d ed. 1963), describes his work in relation to the period. □

Elizabeth Garrett (Anderson)

Elizabeth Garrett Anderson (1836–1917) was an english physician who was the first woman to qualify in medicine in Britain and who pioneered the professional education of women.

Elizabeth Garrett was the second of ten children (four sons and six daughters) born to Newson Garrett, a prosperous businessman of Aldeburgh, Suffolk, and his wife Louisa Dunnell Garrett. Believing that all his children—girls as well as boys—should receive the best education possible, Garrett's father saw to it that Elizabeth and her sister, Louie, were first taught at home by a governess. In 1849, they were sent to the Academy for the Daughters of Gentlemen, a boarding school in Blackheath run by the Misses Browning, aunts of poet Robert Browning. Garrett would later shudder when she recalled the ''stupidity of the teachers,'' but the rule requiring students to speak French proved to be a great benefit. On her return to Aldeburgh two years later, she continued to study Latin and mathematics with her brothers' tutors. Garrett's friend, educator Emily Davies (1830-1921), encouraged her to reject the traditional and limited life of the well-to-do English lady. Davies believed that women should be given the opportunity to obtain a better education and prepare themselves for the professions, especially medicine. But Davies, who later became the principal of Girton College, Cambridge, did not feel suited to becoming a pioneer in the field of medicine and encouraged Garrett to take on this role.

Visiting her sister in London in 1859, Garrett met Elizabeth Blackwell, the first woman in America to graduate from a regular medical school. Blackwell, who was then practicing medicine in England, had succeeded in having her name placed on the British Medical Register and was delivering a series of three lectures on ''Medicine as a Profession for Ladies.'' Contrasting what she considered the useless life of the lady of leisure with the services women doctors could perform, Blackwell stressed the contributions female doctors could make by educating mothers on nutrition and child care, as well as working in hospitals, schools, prisons, and other institutions. Whereas Blackwell saw in Garrett a ''bright intelligent young lady whose interest in the study of medicine was then aroused,'' Garrett had not yet decided on a career in medicine and was in fact somewhat overwhelmed by Blackwell's enthusiasm. ''I remember feeling very much confounded,'' Garrett later explained, ''and as if I had been suddenly thrust into work that was too big for me.'' Indeed, Garrett thought that she ''had no particular genius for medicine or anything else.'' Nevertheless, Blackwell can be credited with having fueled Garrett's interest in becoming a fully accredited physician.

Despite his encouragement for his daughter to find some form of work outside the home, Garrett's father at first found the idea of a woman physician ''disgusting.'' Her mother was too old-fashioned and inflexible to accept the idea that her daughter go to work, and she warned her family that if her daughter left home to earn a living, the disgrace would kill her. Seeking advice, Garrett was accompanied by her father on visits to prominent physicians; they were informed that it was useless for a woman to seek medical education because a woman's name would not be entered on the Medical Register, an official endorsement without which medicine could not be legally practiced in England. To guard against the circumstances that had made it possible for Blackwell to be entered on the register, foreign degrees had been ruled unacceptable. During their visits, one doctor asked Garrett why she was not willing to become a nurse instead of a doctor. ''Because,'' she replied, ''I prefer to earn a thousand rather than twenty pounds a year!'' Indeed, throughout her life she remained vehemently opposed to the idea that women should be confined to nursing while men monopolized medicine and surgery.

Eventually, a meeting was arranged with Dr. William Hawes, a member of the board of directors of Middlesex Hospital, one of London's major teaching hospitals. This led to the suggestion that Garrett try a ''trial marriage with the hospital'' by working as a nurse for six months. Assigned to the surgical ward, she used the opportunity to attend dissections and operations, meet the medical staff of the hospital, and obtain some of the training provided to medical students. During this probationary period, Garrett found that she enjoyed the work immensely, that it was neither shocking nor repugnant to her feminine sensibilities, and that the difficulties against which she had been so seriously warned were quite trivial. ''It is not true that there is anything disgusting in the study of the human body,'' she said. ''If it were so, how could we look up to God as its maker and designer?'' After a three-month probationary period, she abandoned the pretense of being a nurse and unofficially became a medical student, making rounds in the wards, working in the dispensary, and helping with emergency

patients. She offered to pay the fees charged medical students but was told that no London medical school would admit her. The hospital staff accepted her as a guest, allowing her to study and carry out dissections, but would not accept her as a student.

In December of 1860, she took examinations that covered the work of the past five months and the results proved impressive. Then in May of the following year, she was accepted for some special courses of lectures and demonstrations; instead of providing new opportunities, this opening wedge stiffened the opposition and increased antifeminist hostility. When she received a certificate of honor in each of the subjects covered by her lecture courses, the examiner sent her a note: ''May I entreat you to use every precaution in keeping this a secret from the students.'' When she answered a question in class that no other student could answer, the students drew up a petition calling for her exclusion on the grounds that she was interfering with their progress. The Medical Committee of Middlesex Hospital was glad to follow their recommendation and she left the hospital in July.

Despite further rejections from Oxford, Cambridge, and the University of London which, according to its charter provided education for ''all classes and denominations without distinction whatsoever,'' Garrett would not be deterred. In 1862 the senate of the University of London had decided, however, that women were neither a class nor a denomination, which left the University without the power to admit them. Determined to secure a qualifying diploma in order to place her name on the Medical Register, she decided to pursue the degree of Licentiate of the Society of Apothecaries (L.S.A.); though the L.S.A. was not as prestigious as the M.D., its holders were duly accredited physicians. To qualify, an applicant had to serve a five-year apprenticeship under a qualified doctor, take certain prescribed lecture courses from recognized university tutors, and pass the qualifying examination. The Hall of Apothecaries was by no means an advocate of equal opportunity for women, but its charter stated that it would examine ''all persons'' who had satisfied the regulations, and—according to legal opinions obtained by Garrett's father—''persons'' included women. An apothecary and resident medical officer at the Middlesex Hospital, who had been one of her tutors, accepted Garrett as an apprentice.

In October 1862, Garrett went to St. Andrews in Scotland where Dr. Day, the Regius Professor of Medicine, had invited her to attend his lectures. When university officials discovered that she had been permitted to secure a matriculation ''ticket,'' the clerk was instructed to reclaim it. Garrett's refusal to return the ticket nearly sparked a lawsuit. It was finally decided that the university's constitution permitted the admission of women, but that the senatus had the discretionary power to exclude any particular person, male or female. Garrett was thus excluded. She remained in St. Andrews attending courses until December but had no chance of completing her studies there. Study in America might have been a possibility, but Garrett believed that her main task was to open the medical profession and medical education to women in England—even if the battle consumed much of her life and delayed her own career.

With great difficulty, she was able to piece together the elements of a course of instruction, including a summer spent studying with Sir James Simpson in Edinburgh and a very unhappy six-month period of service as a nurse in the London Hospital. But when Garrett presented her credentials to the Society of Apothecaries in the fall of 1865, the examining body refused to administer the examination. After Garrett's father threatened to sue, the apothecaries again reversed themselves. She passed the qualifying examinations to see her name enrolled in the Medical Register one year later. The Society of Apothecaries immediately revised their charter to require graduation from an accredited medical school—all of which excluded women—as a prerequisite for the L.S.A. degree. Another woman's name would not be added to the Medical Register for the next 12 years.

Garrett's goal was to establish a hospital for women staffed by women. Thus in 1866, she opened the St. Mary's Dispensary for Women in London ''to enable women to obtain medical and surgical treatment from qualified medical practitioners of their own sex.'' For some years, she remained the only visiting physician and dispenser; three times a week, she attended outpatients, while also visiting patients in their own homes. The dispensary filled a great need; within only a few weeks, 60 to 90 women and children were seen each consulting afternoon. Serving an impoverished community as physician, surgeon, pharmacist, nurse, midwife, counselor, and clerk, Garrett's association with poverty-stricken families led to her involvement with the women's rights movement. In 1872, with a ward of ten beds, the dispensary became the New Hospital for Women and Children. Demand rapidly outgrew the original facilities, and three houses were purchased and converted into additional wards.

Like her friend Emily Davies, Garrett maintained a strong interest in the reform of education and the expansion of educational opportunities for women. At the time, free compulsory education was becoming a reality for the children of the working class, and Garrett was asked to run for election to the school board by the working men of the district in which she practiced. She was elected to the London School Board in 1870, the same year she obtained the M.D. degree from the University of Paris. Commuting back and forth from London to Paris, she passed all five parts of the examination and successfully defended a thesis on ''Migraine'' which showed her to be an excellent clinical observer who had treated a large number of patients suffering from migraine and other kinds of headache.

In 1869, Garrett applied for a staff position at the Shadwell Hospital for Children. James George Skelton Anderson, head of a large shipping firm, was one of the members of the hospital board of directors who interviewed her; he and Garrett began working together on reforms needed to improve the administration of the hospital. Their engagement was announced in December 1870. Many of her friends feared she would relinquish her work if married but, as Louisa Garrett Anderson explained in her biography of her mother, Garrett believed ''that the woman question will

never be solved in any complete way so long as marriage is thought to be incompatible with freedom and with an independent career.'' She was beginning to see her own life as a way of disproving this notion. They were married on February 9, 1871.

Garrett continued to practice medicine, contrary to the common expectation for married women. Like Garrett's father, Anderson supported his wife's commitment to combine marriage and family with a medical career. Their daughter wrote: ''From 1871 to the close of her working life, some thirty-five years later, she proved that a married woman can succeed in a profession and that a medical woman need not neglect her family.'' Three children were born during their first seven years of married life, two of whom, Louisa and Alan, went on to distinguished careers of their own. The second daughter Margaret, however, died of tubercular peritonitis when only 15 months old.

The New Hospital for Women provided a demonstration of what trained professional women could accomplish. ''No men or no hospital'' served as Garrett's primary rule in guiding its development. In 1878, she became the first woman in Europe to successfully perform the operation of ovariotomy. Regarded as serious and dangerous, the first operation could not be performed in the hospital since the death of a patient would obviously injure its reputation. To deal with this problem, Garrett rented part of a private house and had the rooms thoroughly cleaned, painted, and whitewashed before the patient and nurses were brought in. The cost of the rooms and their preparation was contributed by James Anderson, who was proud of his wife's success but who noted, ''We shall be in the bankruptcy court if Elizabeth's surgical practice increases.'' The next ovariotomy was performed in the hospital. Despite her successes, Garrett did not enjoy operating and was perfectly willing to turn this part of hospital work over to other skilled women surgeons as they joined her staff. The hospital moved to larger quarters at a new site in 1899, nearly two decades before being renamed the Elizabeth Garrett Anderson Hospital.

In 1874, along with Sophia Jex-Blake and others, Garrett helped establish the London Medical College for Women, where she taught for 23 years. As dean of the institution (1883-1903), she opposed the idea that women planning work as missionaries should come to the school and acquire a little medical knowledge. She ''distrusted the capacity of most people to be efficient in two professions.'' Two years after its establishment, the London School of Medicine for Women was placed on the list of recognized medical schools, ensuring its graduates access to a registrable license. In 1877, the school was attached to the Royal Free Hospital and permitted to grant the degrees that were required for enrollment on the British Medical Registry. Garrett's son Alan was born just before the Royal Free Hospital opened its wards to women students; 50 years later he would become its chairman. The school became one of the colleges of the newly constituted University of London in 1901, and two years later, at the age of 67, Garrett resigned as dean to be appointed honorary president.

Whereas in controversial matters she took a quiet, professional position, Garrett was a suffragist and a member of the Women's Social and Political Union (founded 1903). Although she disagreed with women who were protesting against the Contagious Diseases Acts, which were instituted as an attempt to control venereal diseases, she was devoted to rebutting the pseudoscientific charge that intellectual activity harmed women's health and fertility; she was, regardless, condemned by some feminists for supporting the Contagious Disease Acts. Garrett's daughter suggests that her mother's training had provided little information about the venereal diseases and that her experience did not incite her to challenge the views of the medical profession in this particular matter. Later, the feminists were vindicated by evidence that the Acts were quite ineffective for their stated goals and offensive to many; they were repealed in 1886.

''Inadvertently'' admitted to membership by the Paddington Branch (London) of the British Medical Association in 1873, Garrett was scheduled to read a paper on obstetrical section in 1875 at the annual meeting in Edinburgh when the error became known to Sir Robert Christison, then president of the association. Sir Robert proved unable to annul or expel Garrett, who was able to read her paper, but he and the association took steps to make sure no other women gained membership. A clause excluding females was added to the articles of the association in 1878, a prohibition not repealed until 1892. The only woman member of the association for 19 years, Garrett was elected president of the East Anglian branch of the British Medical Association in 1897.

In 1902 the Andersons retired to the Garrett family home in Aldeburgh, and six years later she became the first woman mayor of Aldeburgh. At the start of World War I, she traveled back to London to see her daughters Dr. Louisa Garrett Anderson and Dr. Flora Murray leave the city in charge of the first unit of medical women for service in France. ''My dears,'' she said, ''if you go, and if you succeed, you will put forward the women's cause by thirty years.'' During the war, Louisa Garrett Anderson was joint organizer of the women's hospital corps and served as chief surgeon of the military hospital at Endell Street from 1915-1918.

Elizabeth Garrett Anderson had lived a life full of firsts. She was England's first woman doctor, the first woman M.D. in France, the first woman member of the British Medical Association, the first woman dean of a medical school, and Britain's first woman mayor. Years after her death at Aldeburgh on December 17, 1917, her daughter wrote this tribute: ''In her girlhood, Elizabeth heard the call to live and work, and before the evening star lit her to rest she had helped to tear down one after another the barriers which, since the beginning of history, hindered women from work and progress and light and service.''

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John Work Garrett

The American railroad magnate John Work Garrett (1820-1884) made the Baltimore and Ohio Railroad a major line and dominated its affairs for almost 30 years.

John W. Garrett was born in Baltimore, Md., on July 31, 1820. After some college work he joined his father's mercantile firm. During the 1850s the Baltimore and Ohio Railroad extended its tracks westward and in 1852 reached Wheeling, Va., on the Ohio River. When this process created financial difficulties, a stockholders' committee was convened. Garrett's impressive analysis as a member of the committee resulted in his election as president of the railroad in 1858.

Garrett's railroad was a fundamental factor in the eventual Union triumph in the Civil War, because it straddled both Union and Confederacy territories and connected Washington, D.C., with the surrounding area. The railroad profited enormously from the wartime increase in its volume of freight and passengers.

Garrett's major effort after the war was aimed at linking Baltimore, Pittsburgh, Chicago, and New York by rail, thereby making the Baltimore and Ohio one of the four leading railroads serving the most vital, industrialized section of the country. He succeeded. Although in the process he employed some dubious competitive practices, his actions were probably not as reprehensible as those of his worst competitors.

A severe and prolonged depression began in 1873, and there was intensified pressure to reduce costs. Labor costs (in this essentially nonunion era) were the most vulnerable to downward pressure, so Garrett tried cutting wages (rather than dividends), simultaneously increasing the amount of work expected from his laborers. In response, the workers struck. The stoppage began on the Baltimore and Ohio in July 1877 and then spread, ultimately involving many railroads. The strike was marked by unprecedented violence; President Rutherford B. Hayes used Federal troops to end it by force. Since labor conditions were improved afterward, the strike was not a complete failure for the workers. Garrett,

aged by the strike, died on Sept. 26, 1884, in Deer Park, Garrett County, Md.

Further Reading

There is no authoritative biography of Garrett. His life must be approached through studies of his railroad, such as Paul Winchester, *The Baltimore & Ohio Railroad* (1927), and Edward Hungerford, *The Story of the Baltimore & Ohio Railroad* (1928). Both of these popular works have been replaced by scholarly monographs for selected topics: Festus P. Summers, *The Baltimore and Ohio Railroad in the Civil War* (1939), and Robert V. Bruce, *1877: Year of Violence* (1959). There are several general treatments of the railroad during Garrett's heydey: John Moody, *The Railroad Builders* (1919); John F. Stover, *American Railroads* (1961); and Carl N. Degler, *The Age of the Economic Revolution* (1967). □

Thomas Garrett

Thomas Garrett (1789-1871), American abolitionist, openly defied state and Federal statutes by giving aid to fugitive slaves, thus strengthening resistance to proslavery legislation.

Thomas Garrett was born of Quaker parents on Aug. 21, 1789, in Delaware County, Pa. His father, a farmer and scythe and edge-tool maker, taught his son his skills. Garrett married, raised a family, and made a

career in the iron trades. He was early sympathetic to the antislavery movement, joined the Pennsylvania Abolition Society, and engaged in its work of aiding runaway slaves.

In 1820 Garrett moved to Wilmington, Del., where he became a wealthy iron merchant. He increased his abolitionist work, though Delaware was a slave state. Adjacent to Pennsylvania and New Jersey on one side and Maryland on the other, Delaware was a particular target for runaway slaves and offered many opportunities for Underground Railroad activities. Garrett explored all of these, aiding fugitives from several states and probing the various means for concealment and transportation. The State of Maryland set a reward of $10,000 for Garrett's arrest and employed all kinds of stratagems for surprising him in his illegal work.

Notorious for his antislavery campaign in this slave environment and vilified in the press, Garrett nevertheless managed to circumvent enemies and law officers until 1848, when a suit was brought against him in Federal court. His case was not helped by his bold declarations in court that he had aided fugitive slaves and would continue to do so. Judgment against him was rendered by U.S. Supreme Court Justice Roger B. Taney, and he was fined. The fine, coupled with business reverses, put Garrett into bankruptcy at the age of 60. However, friends helped him reestablish his business.

Garrett estimated that he had helped more than 2,700 slaves to freedom—a figure which became famous in antislavery annals. He was the prototype of Simeon Halliday in Harriet Beecher Stowe's *Uncle Tom's Cabin*. Abolitionists of all persuasions, as well as the African American community, admired Garrett. During the Civil War, African Americans protected his home from angry proslavery partisans. In 1870, when the African Americans in Wilmington were celebrating the passage of the 15th Amendment to the Constitution (which gave the vote to African American men), they drew Garrett through the streets in an open carriage preceded by a transparency on which the words ''Our Moses'' were inscribed.

Garrett died on Jan. 25, 1871. He had stipulated that he was to be carried to his grave by African Americans. They not only honored his request but participated in the Quaker services.

Further Reading

For a biography of Garrett see Thomas E. Drake's article ''Thomas Garrett, Quaker Abolitionist'' in *Friends in Wilmington,* 1738-1938 (1938) and the section on Garrett in Larry Gara, *The Liberty Line: The Legend of the Underground Railroad* (1961). Other useful works for the study of Garrett include William Still, *The Underground Railroad* (1872; repr. 1968); Robert C. Smedley, *History of the Underground Railroad in Chester and the Neighboring Counties of Pennsylvania* (1883; repr. 1968); and Wilbur H. Siebert, *The Underground Railroad from Slavery to Freedom* (1898; repr. 1967).

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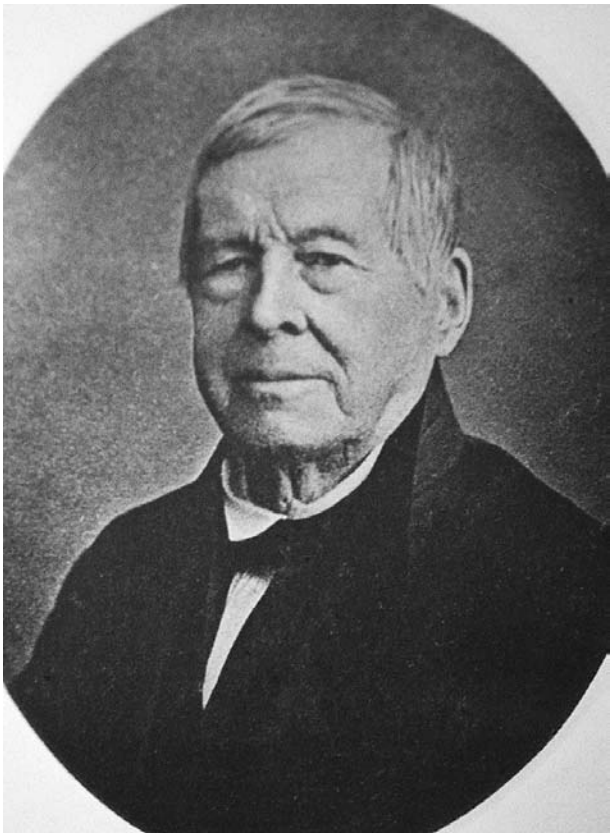

William Lloyd Garrison

William Lloyd Garrison (1805-1879), American editor, reformer, and antislavery crusader, became the symbol of the age of aggressive abolitionism.

William Lloyd Garrison was born on Dec. 10, 1805, in Newburyport, Mass. His father deserted the family in 1808, and the three children were raised in near poverty by their mother, a hardworking, deeply religious woman. Young Garrison lived for a time in the home of a kindly Baptist deacon, where he received the bare rudiments of an education. He was later apprenticed to a shoemaker, a cabinetmaker, and finally to the printer and editor of the *Newburyport Herald*.

Editor and Printer

Garrison borrowed money in 1826 to buy part of the *Newburyport Free Press;* it soon failed. He worked as a printer in Boston and in 1827 helped edit a temperance paper, the *National Philanthropist*. Seeing life as an uncompromising moral crusade against sin, and believing it possible to perfect a Christian society by reforming men and institutions, Garrison fitted easily into the evangelical currents of his time. In 1828 a meeting with Benjamin Lundy, the Quaker antislavery editor of the *Genius of Emancipa-*

tion, called his attention to that cause. Since 1828 was a presidential election year, Garrison accepted editorship of a pro-Jackson newspaper in Vermont, in which he also supported pacifism, temperance, and the emancipation of slaves. After the election, Garrison accepted a position with Lundy on the *Genius* in Baltimore.

Garrison's Brand of Abolitionism

The antislavery movement at this time was decentralized and divided. Some people believed slavery should be abolished gradually, some immediately; some believed slaves should be only partly free until educated and capable of being absorbed into society, others that they ought to be freed but settled in colonies outside the United States. There were those who saw slavery as a moral and religious issue; others considered abolition a problem to be decided by legal and political means. Garrison, like Lundy, at first favored gradual emancipation and colonization. But soon Garrison opposed both means as slow and impractical, asking in his first editorial in the *Genius* for ''immediate and complete emancipation'' of slaves.

Garrison's militancy got the paper and himself into trouble. Successfully sued for libel, he spent 44 days in jail, emerging in June 1830 with plans for an abolitionist paper of his own. Encouraged by Boston friends, he and a partner published the first number of the *Liberator* on Jan. 1, 1831, bearing the motto, ''Our country is the world—our countrymen are mankind,'' adapted from Thomas Paine. Attacking the ''timidity, injustice, and absurdity'' of gradualists and colonizationists, Garrison declared himself for ''the immediate enfranchisement of our slave population.'' Promising to be ''as harsh as truth, and as uncompromising as justice,'' he warned his readers, ''I am in earnest—I will not equivocate—I will not excuse—I will not retreat a single inch—*and I will be heard.*''

The *Liberator,* which never had a circulation of over 3,000 and annually lost money, soon gained Garrison a national abolitionist reputation. Southerners assumed a connection between his aggressive journalism and Nat Turner's 1831 slave rebellion in Virginia and tended to see him as a symbol of unbridled Northern antislavery radicalism; Georgia, in fact, offered $5,000 for his arrest and conviction. Garrison, for his part, continued to pour invective not only on slaveholders but on those who failed to attack the system as violently as he; Northerners who equivocated were guilty of ''moral lapses,'' Southerners were ''Satanic man stealers.'' His bitter attacks on the colonizationists, summarized in *Thoughts on Colonization* (1832), and his running battle with the New England clergy (whose churches he called ''cages of unclean birds'') for their refusal to condemn slavery unconditionally probably lost more adherents for the antislavery cause than they gained. Garrison introduced discussions into his paper of ''other topics . . . intimately connected with the great doctrine of inalienable human rights,'' among them women's rights, capital punishment, antisabbatarianism, and temperance (he also opposed theaters and tobacco). Thus by the late 1830s abolition was but one portion (albeit the most important) of Garrison's plan for the ''universal emancipation'' of all men from all forms of sin and injustice.

Organizing the Movement

Recognizing the need for organization, Garrison was instrumental in forming the New England Antislavery Society (later the Massachusetts Antislavery Society) in 1832 and served as its secretary and salaried agent. He visited England in 1833, returning to help found the national American Antislavery Society. In September 1834 he married Helen Benson of Connecticut, who bore him seven children, five of whom survived. When his friend George Thompson, the British abolitionist, visited Boston in 1835, feeling ran so high that a ''respectable broadcloth mob,'' as Garrison called it, failing to find Thompson, seized and manhandled Garrison. Garrison's refusal to consider political action as a way of abolishing slavery (he felt it would delay it) and his desire to join the antislavery movement to other reforms gradually alienated many supporters. In 1840 his stand seriously divided the American Antislavery Society and led to formation of the rival American and Foreign Antislavery Society.

In 1844 Garrison adopted the slogan ''No union with slaveholders,'' arguing that since the Constitution was a proslavery document, the Union it held together should be dissolved by the separation of free from slave states. Yet, despite his reputation, Garrison was a pacifist and did not believe in violence. He thought Harriet Beecher Stowe's *Uncle Tom's Cabin* important chiefly as a novel of ''Christian non-resistance,'' and though he respected John Brown's aim, he did not approve of his method. He wanted,

he wrote, ''nothing more than the peaceful abolition of slavery, by an appeal to the reason and conscience of the slaveholder.''

Civil War

Garrison supported the Civil War for he believed it an act of providence to destroy slavery, and his son served as an officer in a Massachusetts African American regiment. Critical at first of President Abraham Lincoln for making preservation of the union rather than abolition of slavery his chief aim, Garrison praised the President's Emancipation Proclamation and supported his reelection in 1864—as Wendell Phillips and some other abolitionists did not. Garrison favored dissolution of the American Antislavery Society in 1865, believing its work done, but he lost to Phillips, who wished to continue it. Garrison wrote his last editorial on Dec. 29, 1865, ''the object for which the *Liberator* was commenced—the extermination of chattel slavery—having been gloriously consummated,'' and retired to Roxbury, Mass., writing occasionally for the press. He died on May 24, 1879.

Despite his reputation, Garrison's influence was restricted to New England (where it was not unchallenged), and his brand of immediatism was never the majority view. When the main thrust of abolition after 1840 turned political, pointing toward the Free Soil and Republican parties, Garrison remained outside, and in terms of practical accomplishment, others did more than he. Yet it was Garrison who became the general symbol of abolitionism. He was influential in relating it to issues of free speech, free press, and the rights of assembly and petition and to the powerful religious evangelism of the times. In his harsh and tactless way, he forced popular awareness of the gap between what the Declaration of Independence and the Constitution said and what the nation did, constantly challenging the country to put its ideals into practice.

Further Reading

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Marcus Mosiah Garvey

Marcus Mosiah Garvey (1887-1940), a black man from the West Indies, was the first to forcefully articulate the concept of African nationalism—of black people returning to Africa, the continent of their forefathers, to build a great nation of their own.

Marcus Garvey was born in St. Ann's Bay, Jamaica, on Aug. 17, 1887. He went to elementary school there and at the age of 14 became an apprentice in the printing trade. In 1903 he went to the capital, Kingston, to work as a printer. He soon became involved in public activities and helped form the Printers Union, the first trade union in Jamaica. He subsequently published a periodical called the *Watchman*.

In 1910 began a series of travels that transformed Garvey from an average person concerned about the problems of the underprivileged to an African nationalist determined to lift an entire race from bondage and debasement. He visited Costa Rica, Panama, and Ecuador. After briefly returning home, he proceeded to England, where contacts with African nationalists stimulated in him a keen interest in Africa and in black history. In each country he visited, he noted that the black man was in an inferior position, subject to the whim, caprice, and fancy of stronger races. His reading of Booker T. Washington's *Up from Slavery* at this time also had great effect upon him.

On his return in 1914 from England, where he had done further study, Garvey formed the Universal Negro Improvement Association (UNIA) and the African Commu-

nities League. These organizations were intended ''to work for the general uplift of the Negro peoples of the world.''

In 1916 Garvey went to the United States to raise funds to carry on the work of his Jamaican organizations. He was immediately caught up in the agitation of the times, and his voice thundered in the evenings on the streets of Harlem in New York City. A New York branch of the UNIA was established, soon followed by branches in other cities in the United States, in Central and South America, and in the Caribbean. The expansion of the UNIA was fostered by its official organ *Negro World,* a newspaper published in English, Spanish, and French. Published in New York City from 1918 to 1933, it was succeeded by the monthly *Black Man,* which ran through the 1930s, published after 1934 in London.

The *Negro World* reached out to black communities all over the world. It even penetrated into the interior of Africa, although it had been banned there by the white rulers. Garvey stressed the need for blacks to return to Africa for the building of a great nation, but he realized that until this was accomplished Africans needed to make themselves economically independent wherever they were. He encouraged blacks to start their own businesses, taking the commerce of their ghettos into their own hands.

Together with the American clergyman Archbishop George A. McGuire, Garvey formed the African Orthodox Church. This was in accordance with one of his basic principles, for he believed that each race must see God through its own racial spectacles. The Black Christ and the Black Madonna were proclaimed at the UNIA convention of 1924.

The Black Star Line shipping company and the Negro Factories Corporation were to be the commercial arms of the Garvey movement. It was the failure of the shipping venture that gave Garvey's enemies their chance to destroy him. Investments in the line were lost, and Garvey was imprisoned in 1925 in the United States. After serving 2 years 10 months of a 5-year sentence, he was deported to Jamaica. Previously, his plans for colonization in Liberia had been sabotaged by the colonial powers who brought pressure to bear on the Liberian government. As a result, the land which had been granted to the Garvey organization for the settlement of overseas Africans was given to the white American industrialist Harvey Firestone, and the expensive equipment shipped to Liberia for the use of Garvey's colonists was seized.

In Jamaica, Garvey attempted to enter local politics, but the restricted franchise of the time did not allow the vote to the black masses. He went to England and continued his work of social protest and his call for the liberation of Africa. He died in London on June 10, 1940.

Marcus Garvey was married twice. His second wife, Amy Jacques, whom he married in 1922, bore him two sons.

The Garvey movement was the greatest international movement of African peoples in modern times. At its peak, in 1922-1924, the movement counted over 8 million followers. The youngest cadres were taken in at 5 years of age and, as they grew older, they graduated to the sections for older children.

Garvey emphasized the belief in the One God, the God of Africa, who should be visualized through black eyes. He told black people to become familiar with their ancient history and their rich cultural heritage. He called for pride in the black race—for example, he made black dolls for black children. His was the first voice clearly to demand black power. It was he who said, ''A race without authority and power is a race without respect.''

In emphasizing the need to have separate black institutions under black leadership, Garvey anticipated the mood and thinking of the future black nationalists by nearly 50 years. He died, as he lived, an unbending apostle of African nationalism. The symbols which he made famous, the black star of Africa and the red, black, and green flag of African liberation, continued to inspire younger generations of African nationalists.

Further Reading

For Garvey's views the definitive work is edited by his widow, Amy Jacques Garvey, *Philosophy and Opinions of Marcus Garvey* (2 vols., 1923-1925). Her *Garvey and Garveyism* (1963) is a biography. E. David Cronon, *Black Moses: The Story of Marcus Garvey and the Universal Negro Improvement Association* (1955), is a well-documented work which, however, fails to assess accurately Garvey's impact. A biographical sketch of Garvey is in Wilhelmena S. Robinson, *Historical Negro Biographies* (1967). See also E. Franklin Frazier, ''The Garvey Movement'' in August Meier and Elliott Rudwick, eds., *The Making of Black America: Essays in Negro Life and History* (1969), and C. L. R. James, *A History of Pan-African Revolt* (1969). □

Elbert Henry Gary

Elbert Henry Gary (1846-1927), American lawyer and industrialist, was responsible for organizing the U.S. Steel Corporation in 1901 and continued as its most influential figure until his death.

Elbert H. Gary was born on Oct. 8, 1846, near Wheaton, Ill. He became a lawyer in 1868, engaging in civil practice, and before long his clients included major business concerns, whose boards of directors he joined. Among his most important directorships was the Illinois Steel Company.

Gary had helped found the American Steel and Wire Company and the Federal Steel Company. His work in the latter task impressed the elder J. P. Morgan. The two men again collaborated in founding the U.S. Steel Corporation in 1901. U.S. Steel, as the largest industrial firm of its day, stayed under Gary's control for almost 3 decades.

The steel industry was characterized by competition among the few companies in it, and in 1909 Gary founded the American Iron and Steel Institute and the ''Gary dinners'' in order to stabilize prices. An antitrust suit was

initiated against U.S. Steel, but the decision of the Supreme Court in 1919 vindicated Gary's policies.

The steel strike of 1919 thrust Gary into the limelight. The main issue was the right of independent unions to organize and to participate in collective bargaining. An advocate of the open shop, Gary held the attitude: ''We are not obliged to contract with unions if we do not choose to do so.'' Gary rejected arbitration, and the workers eventually lost the strike. By his own lights, however, he was an enlightened and even a benevolent despot, for U.S. Steel offered its workers a welfare program that included pensions and a profit-sharing plan. Nonetheless, under Gary's direction the steel industry ran a 12-hour day and 7-day week that was not ended until 1923, and then only as a result of personal intervention by President Warren G. Harding. Gary's brand of paternalism guided his company and the industry until Franklin Roosevelt's New Deal administration.

Gary died (still chairman of the board of directors of U.S. Steel) on Aug. 15, 1927. His name is commemorated by the steel town of Gary, Ind., which was built by U.S. Steel.

Further Reading

The principal source on Gary is Ida M. Tarbell, *The Life of Elbert H. Gary* (1925), which, though useful, is uncritical. Arundel Cotter, *The Gary I Knew* (1928), contains reminiscences. James Howard Bridge, who was the personal secretary of Andrew Carnegie, is the author of *Millionaires and Grub Street* (1931), which includes a short chapter on Gary. Several works deal with Gary's labor policy: Charles A. Gulick, Jr., *Labor Policy of the United States Steel Corporation* (1924), and David Brody, *Steel Workers in America* (1960) and *Labor in Crisis: The Steel Strike of 1919* (1965). □

Pedro de la Gasca

The Spanish priest and statesman Pedro de la Gasca (ca. 1496-1567) reestablished royal authority in Peru in the 1540s after the rebellious conquistador Gonzalo Pizarro overthrew the Spanish crown's representatives.

Trained in theology and a graduate of the University of Salamanca, Pedro de la Gasca showed himself throughout his life to be a prudent, energetic, and loyal servant of the powerful emperor Charles V. Appointed to the important Council of the Inquisition, Gasca first emerged in a significant role when, about 1540, he was sent to the Valencia region of Spain to investigate cases of heresy, to inspect the financial and judicial condition of the region, and to guide its defense against possible invasions by the French and the Turks.

In 1542 Charles V decreed the ''New Laws'' in an effort to administer more fairly the affairs of his Indian subjects, who were being abused by the Spaniards throughout the widespread American empire, and especially to bring peace to Peru, which was being torn by civil strife among the rapacious conquerors. The laws provided, among other matters, for an end to *encomiendas* (a system of tribute payment by Indians to Spaniards), for the establishment of an *audiencia* (supreme court) in Peru, and for the appointment of the first viceroy to the region.

The harsh enforcement of the New Laws by that viceroy precipitated rebellion by Gonzalo Pizarro, the half brother of the leader of the conquest, Francisco Pizarro. The viceroy was killed in battle by Gonzalo's troops (1545), and the rebellious *encomenderos,* or Spanish tribute holders, of Peru seized control of all of western South America from Panama south into Chile.

Such a grave and unprecedented challenge to the authority of Europe's mightiest monarch could not go unanswered. The dispatch of a powerful military force to Peru was considered but rejected because of the difficulties of sending and maintaining troops over such a great distance.

Departure for Peru

Charles V finally decided to send one man to try to win Peru back from the rebels. That man was Pedro de la Gasca. In an unprecedented exchange between a loyal official and his king, Gasca insisted on the grant of unlimited powers from the Crown before he would agree to undertake the mission to Peru. Gasca left for Peru in 1546. His retinue consisted of a secretary and a servant, but he was armed with decrees revoking the prohibition against *encomiendas;* he had full authority to draw unlimited revenues from the

royal treasury; he had total judicial power, ranging from the death sentence to amnesty; and he carried, as evidence of the royal confidence and authority vested in him, parchment papers that were blank except for the signature of Charles V.

Defeat of Pizarro

Because the Isthmus of Panama was under Pizarro's control, Gasca landed at the port of Santa Marta in Colombia. Soon, by judicious correspondence, he won over Pizarro's aides in Panama, partly by the immediate announcement of the repeal of the portion of the New Laws forbidding possession of *encomiendas* and partly because they saw little to fear in this lone priest.

Allowed to enter Panama, Gasca bombarded Pizarro and other rebel leaders in Peru with letters playing upon a variety of emotions: letters of promise of amnesty, letters of assurance of punishment, letters telling of the organization of powerful forces to reconquer the land should the rebels not submit to the Crown. Toward the middle of 1547 Gasca landed in northern Peru and there, joined by loyal Spaniards, he slowly gathered forces for the final contest with Pizarro.

On April 9, 1548, the small forces of the royalists and the rebels, probably numbering fewer than 1,500 on each side, faced each other on a plain near the ancient Inca capital of Cuzco. But the heart had gone from most of the rebels, and some of the principal officers and many of the troops crossed over to join the royal army as the battle began. The skirmish turned into a rout. Gonzalo Pizarro and his field marshal, Francisco de Carvajal, were made prisoners with all their troops. That same night Pizarro and Carvajal were tried and convicted by a two-man court appointed by Gasca. Both men were executed the following morning.

Gasca remained in command for another 2 years, busy in the reorganization and stabilization of the colony. He made an extensive redistribution of land, of *encomiendas,* and of honors, and he sent out exploring expeditions to remote regions of western South America, as much to keep disaffected conquistadores busy as to discover and settle new regions.

Return to Spain

In January 1550, Gasca departed from Peru for Spain, taking with him for the Crown a treasure estimated at several million dollars. Emperor Charles obtained for him first the bishopric of Palencia and then that of Sigüenza, and Gasca served in Spain for the rest of his life, not only as a churchman but also as a consultant on Peruvian matters and other colonial American affairs for the Crown and in his capacity as a member of the Council of the Inquisition.

Gasca's reconquest of Peru is significant in that it consolidated and institutionalized royal authority in what was to become the richest jewel in the Spanish imperial crown. On his death Gasca was buried in the Church of the Magdalena in Valladolid, a city that he loved and a church to which he had given much financial support.

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Elizabeth Gaskell

The English author Elizabeth Gaskell (1810-1865) wrote sociological novels that explored the ills of industrial England and novels of small-town life that are penetrating studies of character.

Elizabeth Cleghorn Stevenson was born on Sept. 29, 1810. Her mother died shortly thereafter, and she was sent to live with an aunt in Knutsford, a village in Cheshire. At the age of 15 she went to school at Stratford-on-Avon, where she remained for 2 years. She married the Reverend William Gaskell on Aug. 30, 1832.

The couple settled in industrial Manchester. There Elizabeth observed the extreme hardship of the workers and their struggles with the owners for a greater share in the profits of the mills. Her observations provided much of the background for *Mary Barton* (1848), her first novel. It was begun in 1845 to relieve her grief at the death of William, her fifth child and only son, and completed during intervals in a busy family life. It centers on a sensational murder but was written with the serious purpose of pointing out what John Barton, Mary's father, called the ''right way'' to remedy the ills of the workers. This is essentially a change of heart in worker and owner alike. The novel was both praised and damned, but it was an immediate success.

Because of *Mary Barton* Gaskell was asked to contribute stories to Charles Dickens's magazine *Household Words*. ''Lizzie Leigh,'' which dealt with illicit love and illegitimacy, appeared in the first issue. Its themes were developed in *Ruth* (1853), in which Gaskell again called for a change of heart in the public.

Then Gaskell turned from the sociological novel to the novel of village life. Sketches which had appeared in *Household Words* were published as *Cranford* (1853). Drawn from the people and scenes known during her childhood in Knutsford, *Cranford* was far less sensational than her earlier books but no less interesting. The humorously depicted incidents and sharply observed characters capture the attention today as in the 19th century.

In *North and South* (1855) Gaskell returned to the sociological novel. Then, because of her friendship with Charlotte Brontë, Gaskell wrote *The Life of Charlotte Brontë* (1857). She was quite unlike the intensely introspective Charlotte but extremely sympathetic to her. Though the book did not tell the whole truth about Brontë's life, it was a remarkably revealing biography.

After the biography came *Sylvia's Lovers* (1863), a historical novel, and *Wives and Daughters* (1866), a novel of life in a quiet country town. Unfinished at her death, *Wives and Daughters* is Gaskell's most mature treatment of character. She died on Nov. 12, 1865.

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William Henry Gates III

Microsoft cofounder and Chief Executive Officer William (Bill) H. Gates III (born 1955) became the wealthiest man in America and one of the most influential personalities on the ever evolving information superhighway and computer industry.

William (Bill) Henry Gates III became the most famous businessman in recent history. His supreme accomplishment was to design and develop innovative software for the personal computer, making PC's universally popular machines. In user friendly language, communicating with computers is a matter of ''translating'' a person's native language into the codes that a computer understands. The easier this translation is to make, the easier it is to work with the computer and the more accessible and widely used the computer becomes. Gates' gift for software design, as well as his skills in business, made Microsoft, the company he cofounded with a high school friend in Richmond, Washington, a multi billion-dollar empire.

Love of Computer Technology

Gates was born on October 28, 1955 in Seattle, Washington. He was the second child and only son of William Henry Gates Jr., a prominent Seattle attorney, and Mary Maxwell, a former school teacher. Gates had two siblings. His sister, Kristi, one year his senior, became his tax accountant. Libby, nine years his junior, lived in Seattle raising her two children. Although Gates' parents had a law career in mind for their son, he developed an early interest in computer science and began studying computers in the seventh grade at Seattle's Lakeside School. Lakeside was a private school chosen by Gates' parents in the hopes that it would be more challenging for their son's intellectual drive and insatiable curiosity. At Lakeside Gates became acquainted with Paul Allen, a classmate with similar interests in technology who would eventually become his business partner.

Gates' early experiences with computers included debugging (eliminating errors from) programs for the Computer Center Corporation's PDP-10, helping to computerize electric power grids for the Bonneville Power Administration, and founding with Allen a firm called Traf-O-Data while still in high school. Their small company earned them $20 thousand in fees for analyzing local traffic patterns.

While working with the Computer Center's PDP-10, Gates was responsible for what was probably the first computer virus, a program that copies itself into other programs and ruins data. Discovering that the machine was connected to a national network of computers called Cybernet, Gates invaded the network and installed a program on the main computer that sent itself to the rest of the network's computers and crashed. When Gates was found out, he was severely reprimanded and he kept away from computers for his entire junior year at Lakeside. Without the lure of computers, Gates made plans in 1970 for college and law school. But by 1971 he was back helping Allen write a class scheduling program for their school's computer.

The Article That Started It All

Gates entered Harvard University in 1973 and pursued his studies for the next year and a half. However, his life was to change in January of 1975 when Popular Mechanics carried a cover story on a $350 microcomputer, the Altair, made by a firm called MITS in New Mexico. When Allen excitedly showed him the story, Gates knew where he wanted to be: at the forefront of computer software design.

Gates and Allen first wrote a BASIC interpreter for the Altair computer. BASIC was a simple, interactive computer language designed in the 1960s. ''Interpreter'' describes a program that executes a source program by reading it one line at a time, performing operations one line at a time, and performing operations immediately. MITS, which encouraged and helped Gates and Allen, finally challenged them to bring their software in for a demonstration. Because they did not own an Altair (nor had they seen the 8080 microprocessing chip that was at the heart of the machine), Gates had to write and test his BASIC interpreter on a simulator program which acted like the 8080. Nonetheless, their BASIC ran the first time it was tested at MITS.

Gates dropped out of Harvard in 1975, ending his academic life and beginning his career in earnest as a software designer and entrepreneur. At this time, Gates and Allen cofounded Microsoft. They wrote programs for the early Apple and Commodore machines and expanded BASIC to run on microcomputers other than the Altair. One of Gates' most significant opportunities arrived in 1980 when he was approached by IBM to help with their personal computer project, code name Project Chess. Eventually asked to design the operating system for the new machine, Gates developed the Microsoft Disk Operating System, or MS-DOS. Not only did he sell IBM on the new operating system, but he also convinced the computer giant to shed the veil of secrecy surrounding the specifications of its PC so that others could write software for the machine. The result was the proliferation of licenses for MS-DOS as software developers quickly moved to become compatible with IBM. Over two million copies of MS-DOS were sold by 1984. Because IMB's PC architecture was opened up by Gates, MS-DOS and its related applications can run on almost any IBM-compatible PC. By the early 1990s, Microsoft had sold more than 100 million copies of MS-DOS, making the operating system the all-time leader in software sales. For his achievements in science and technology, Gates received the Howard Vollum Award in 1984 by Reed College in Portland, Oregon.

In 1987 Gates entered the world of computer-driven multimedia when he began promoting CD-ROM technology. CD-ROM is an optical storage medium easily con-

nected to a PC, and a CD-ROM disc has an incredibly larger capacity that can store encyclopedias, feature films, and complex interactive games. Gates hoped to expand his business by combining PCS with the information reservoirs provided by CD-ROM and was soon marketing a number of multimedia products.

Gates' competitive drive and fierce desire to win has made him a powerful force in business but has also consumed much of his personal life. In the six years between 1978 and 1984 he took a total of only two weeks vacation. In 1985 a popular magazine included him on their list of most eligible bachelors. His status did not change until New Year's day 1994 when he married Melinda French, a Microsoft manager, on the Hawaiian island of Lanai. The ceremony was held on the island's Challenge golf course and Gates kept it private by buying out the unused rooms at the local hotel and by hiring all of the helicopters in the area to keep photographers from using them. His fortune at the time of his marriage was estimated at close to seven billion dollars. By 1997 his worth was estimated at approximately $37 billion, earning him the ''richest man in America'' title.

In *Hard Drive,* James Wallace and Jim Erickson quote Gates as saying, ''I can do anything if I put my mind to it.'' His ambition has made him the head of a robust, innovative software firm and the richest man in America.

The Future for Microsoft

Gates emits the same competitiveness, drive, ambition, and need to win that was present 21 years ago when he dropped out of Harvard to start Microsoft. But some of the players have changed. Allen left Microsoft to become one of the country's most successful hi-tech venture-capital investors and owner of the Portland Trail Blazers basketball team. However, he returned to serve on Microsoft's board. Gates considers Steve Ballmer, a former Harvard classmate, his best friend and closest advisor. He hired Ballmer away from Proctor & Gamble in 1980 with the lure of a $50 thousand a year salary and a share of the business. In an interview with *Newsweek*, Gates is quoted as saying, ''I think it's a phenomenal business partnership . . . And within the company, everyone has understood that we work very closely together and have a very common view of where we want to go.'' Gates shared his vision for the future of Microsoft with *Information Outlook*. Gates said, ''We're in four businesses today, and in ten years we'll be in the same four businesses; desktop operating systems, productivity applications, server software, and interactive content business.'' He believes that speech recognition, natural language understanding, automatic learning, flat screen displays, and optic fiber will have the greatest technological impacts on the industry over the next 15 years.

Many of Gates' detractors criticize him not just for his success, but because they feel he tries to unfairly and maybe even illegally leverage his company's dominance of the desktop operating systems. Once Microsoft integrates its Internet browser, Explorer, and its Microsoft Network into its Windows Operating Systems, it will have the ultimate—Active Desktop—due out with Windows 97. Critics feel it will put all other entries at a disadvantage. ''If improving a product based on customer input is willful maintenance of trying to stay in business and not have Netscape turn their browser into the most popular operating system, then I think that is what we are supposed to do,'' was Gates' response to his critics as quoted by *Time* .

Gates and his wife had their first child, Jennifer, in April of 1996. Although many describe Gates as cold, relentless, and impersonal, his friends find him more reflective since his marriage and the birth of his daughter. Further, he recognizes his overall contribution. While he appears a little less exhausting and more civil, friends say he still pushes hard and keeps score.

Gates expects to run Microsoft for at least the next ten years at which time he plans to retire and focus on giving his money away. His philanthropic endeavors have been guided by his interests. He has directed those efforts primarily toward educational sources such as schools and libraries.

Further Reading

Since 1981 business magazine articles have described aspects of Gates' career. *Gates: How Microsoft's Mogul Reinvented an Industry—and Made Himself the Richest Man in America* by Stephen Manes and Paul Andrews (1994) is an authoritative and detailed biography. *Big Blues, The Unmaking of IBM* by Paul Carroll (1993) favorably compares Gates' entrepreneurial approach to business to IBM's management by committee approach. ''E-Mail From Bill'' by John Seabrook, *New Yorker* magazine (January 10, 1994) provides insight to Gates' goals and personality. *Architects of the Future, Microsoft Corporation 1993 Annual Report* contains product descriptions and marketshare analysis along with income statements and a discussion of litigation and federal agencies' inquiries. *PC Week* provides updates on the latest Microsoft products.

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Richard Jordan Gatling

Richard Jordan Gatling (1818-1903), American inventor, became famous for designing multiple-firing guns.

Richard Gatling was born on a large plantation in Hertford County, N.C., on Sept. 12, 1818. With his father he perfected machines to sow cotton and to thin out cotton plants. He worked in the county clerk's

office from the age of 15 to 19, taught school briefly, and became a merchant. In 1839 he patented a rice planter. He moved to St. Louis in 1844, worked in a dry goods store, then made a wheat drill and manufactured seed planters.

Gatling studied medicine and became a doctor in 1850, although he never practiced. For a time he promoted railroad enterprises and real estate in Indianapolis, then he established farm-machinery factories in three midwestern cities. His inventions included a double-acting hemp break (1850), a steam plow (1857), a marine steam ram (1862), and a gunmetal alloy.

Soon after the Civil War began, Gatling designed the Gatling gun. The precursor of the modern machine gun, it could fire 350 rounds per minute. Later improvements raised the firing rate and extended the range to 1 1/2 miles. The Union's chief of ordnance was uninterested in Gatling's gun, so it was little used during the war. A few were procured by commanders, sometimes with private funds. Union naval officer David D. Porter used some, and three Gatlings guarded the *New York Times* building during the draft riots in 1863. In 1864 Gen. Benjamin Butler used 12. The Army Ordnance Department belatedly ordered 100 in 1866. The Colt Company produced these and all Gatlings thereafter.

The gun was not used officially during the war, partly because of Gatling's affiliation with the ''Copperheads,'' a group of antiwar Democrats who opposed Lincoln's policies and were suspected of treason. Also, he had offered to sell the gun to anyone, including the Confederacy and foreigners. Many Gatlings were sold to England, Austria, and Russia and to South American nations. Until about 1900 they were used in small wars. The U.S. Army used them against the American Indians.

To compete with other machine gun manufacturers, in 1893 Gatling developed an electricity-driven gun that fired 3,000 rounds per minute. Later he built an automatic gas-operated gun. However, in 1911 the U.S. Army officially declared his weapon obsolete. He gained immortality of a sort with the word ''gat,'' gangster slang for an automatic handgun.

In 1900 Gatling invented a motor-driven plow. Before it could be manufactured, he died in New York City on Feb. 26, 1903.

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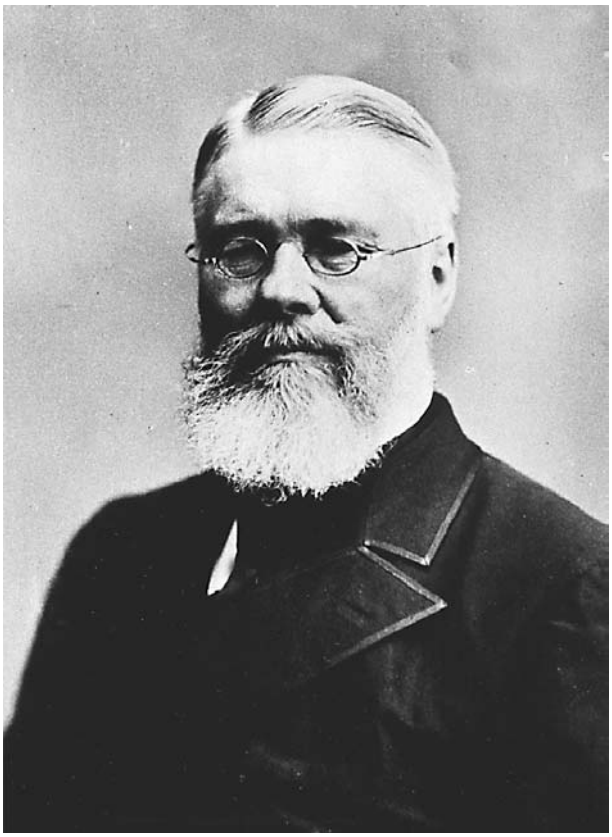

Antoni Gaudí i Cornet

The Catalan architect and designer Antoni Gaudí i Cornet (1852-1926) merged Neo-Gothic and Moorish revival styles with the Art Nouveau style to form the most consistently original body of work by any architect of the late 19th and early 20th centuries.

Born on June 25, 1852, in the Catalan town of Reus near Barcelona, Antoni Gaudí studied at the School of Architecture in Barcelona (1874-1878) and also profited from reading the works of the French Neo-Gothic rationalist Eugène Emmanuel Viollet-le-Duc. Gaudí's first important commission was a house for Manuel Vicens in Barcelona (1878-1880; remodeled under Gaudí's direction, 1925-1926). Here, as in El Capricho, a summer house at Comillas near Santander (1883-1885), he drew upon Moorish sources in the polychromatic use of stone, brick, tiles, and wrought iron.

Sagrada Familia

In 1884 Gaudí succeeded Francesco Villar as the architect of the Church of the Sagrada Familia in Barcelona. Begun in 1875 and given a modest Neo-Gothic form by Villar in 1882, the church occupied Gaudí for the rest of his life. Built by private contribution rather than diocesan funds, it is still under construction from the architect's designs.

A small fragment of the huge project, the Transept of the Nativity with its four carrot-shaped stone towers capped by fantastic free-form terminals of glazed tile, is the most prominent feature of the unfinished church, as it is indeed of the Barcelona skyline. In the Sagrada Familia, Gaudí joined the Neo-Gothic and Art Nouveau styles to produce one of the most dramatic architectural compositions of the 19th century.

Güell Buildings

In 1885 Gaudí also began a series of works for Eusebio Güell, a textile manufacturer. These include the Güell Palace in Barcelona (1885-1889); a chapel for the Güell Colony, or settlement of textile workers, at Santa Coloma de Cervelló just west of Barcelona (1898-1915; left unfinished); and an unsuccessful housing development in the city, now known as the Park Güell (1900-1914).

The Güell Palace, with basement stables of vaulted masonry, a multistory hall covered by a pierced, conical vault, exquisite ironwork, and brightly colored tile chimney pots, combines Moorish and Art Nouveau designs and is one of Gaudí's most impressive achievements. The inclined piers of the chapel for the Güell Colony, of which only the crypt was built, were based upon Gaudí's studies of structural forces by means of leaded models hung from his studio ceiling. These piers, like those in the large model of the Sagrada Familia that Gaudí built to show the completed church, assume the lines of inverted catenary curves and thus eliminate the need for buttressing. In the Güell chapel, as in the finished portions of the Park Güell, Gaudí's mastery of materials, textures, and colors is fully demonstrated. On the benches of the square in the Park Güell, for example, he used ceramic fragments to create abstract compositions of dynamic shapes and colors.

Battló and Milá Houses

Two residential projects in Barcelona are among Gaudí's major works. He remodeled a building as a home for the Battló family (1905-1907). The Battló House is locally known as the ''house of bones'' because the balconies of its front facade resemble bones and skulls. The facade is covered with iridescent tiles, and the roof is wavelike in form. The Milá House (1905-1910) with its undulating facades and wrought-iron balconies in the form of sea weed suggests the Mediterranean that washes the shores of Catalonia.

For the Battló House, as for the earlier Güell Palace, Gaudí designed furniture in the curvilinear patterns of Art Nouveau, but the parabolic arches in the attic of the Milá House, as well as the undulating walls and roof of the school building on the grounds of the Sagrada Familia (1909), are more than merely formal effects. Here Gaudí relied upon traditional Catalan vaulting techniques to create maximum stability through the use of warped-plane, tile-masonry construction.

Gaudí was a lifelong bachelor, a religious zealot, a Catalan nationalist, and, to some, an uncanonized saint. After 1914 he refused all commissions, to devote himself full time to the Sagrada Familia, even living in his basement workshop there. He was struck down by a streetcar while on his way to church one evening. Dressed in old clothes and unrecognized, he was taken to a charity ward. By the time he was identified it was too late. He died on June 10, 1926, and was buried in the crypt of his beloved Sagrada Familia.

Further Reading

George R. Collins's scholarly *Antonio Gaudí* (1960) has a brief but excellent text, a chronology, a bibliography, and many illustrations. There are several other appreciative interpretations of Gaudí's work, the best of which are James Johnson Sweeney and Josep Lluis Sert, *Antoni Gaudí* (1961; rev. ed. 1970), and E. Casanelles, *Antonio Gaudí A Reappraisal* (1965; trans. 1968), both well illustrated. Juan Eduardo Cirlot, *The Genesis of Gaudian Architecture* (1966; trans. 1967), has a brief general text and many photographs.

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Paul Gauguin

The French painter and sculptor Paul Gauguin (1848-1903), seeking exotic environments, first in

France and later in Tahiti, frequently combined the people and objects in his paintings in novel ways, evoking in the process a mysterious, personal world.

Paul Gauguin was born in Paris on June 7, 1848, to a French father, a journalist from Orléans, and a mother of Spanish-Peruvian descent. When Paul was 3 his parents sailed for Peru after the victory of Louis Napoleon; his father died on the way. Gauguin and his mother remained in Peru for 4 years and then returned to Orléans, where he attended a seminary. At the age of 17 he enlisted in the merchant marine.

In 1870 Gauguin began a career as a stockbroker and remained in this profession for 12 years. He married a Danish girl, Mette Sophia Gad, and seemed destined for a comfortable middle-class existence.

Beginnings as an Artist

Gauguin was an enthusiastic Sunday painter. The Salon of 1876 accepted one of his pictures, and he started a collection of works by impressionist painters. As time went on, his desire to paint became ever stronger, and in 1883, Gauguin, now 35, decided to give up business and devote himself entirely to painting. His wife, wishing to economize, took their five children to live with her parents in Copenhagen. Gauguin followed her, but he soon returned with his eldest son, Clovis, to Paris, where he supported himself by pasting advertisements on walls.

In 1886, with Clovis enrolled in a boarding school, Gauguin lived for a few months in the village of Pont-Aven in Brittany, then left for the island of Martinique, first stopping to work as a laborer on the Panama Canal. He returned to Pont-Aven in February 1888, gathered about him a group of painters, including Émile Bernard, and preached and practiced a style he called synthetism, which involved pure color patterns, strong, expressive outlines, and formal simplifications.

In October, Vincent van Gogh invited Gauguin to join him at Arles. Gauguin, proud, arrogant, sarcastic, and urbanely sophisticated, and Van Gogh, open and passionately needing human companionship, did not get along. When Van Gogh threatened him with a razor, Gauguin hurriedly left for Paris. There he resumed his bohemian existence until 1891, when he left France and the Western civilization he had come to deride and went to Tahiti.

Pre-Tahitian Paintings

Among Gauguin's masterpieces of this period are the *Vision after the Sermon—Jacob Wrestling with the Angel* (1888) and the *Yellow Christ* (1889). In both paintings Breton peasants, to whom Gauguin was attracted as exotic, noncultivated types, figure prominently. Gauguin's usual bright colors and simplified shapes treated as flat silhouettes are present, but these paintings also reveal his symbolist leanings. Objects and events are taken out of their normal historical contexts. In the *Vision* Breton women observe an episode described in Genesis: Jacob wrestling with a stranger who turns out to be an angel. Gauguin suggests thereby that the faith of these pious women enabled them to see miraculous events of the past as vividly as if they were occurring before them. In the *Yellow Christ* Gauguin, using as his model a yellow wooden statue from a church near Pont-Aven, depicts Breton women as if they were in the presence of the actual Crucifixion.

Two Periods in Tahiti

When Gauguin arrived in Tahiti, he did not settle in the capital, Papeete, which contained Europeans, but lived with the natives some 25 miles away. He took a native girl as his wife, and she bore him a son. Ill and poor, he returned to France in August 1893, where to his delight he found that he had inherited a small sum from an uncle. In Paris he lived with flair, accompanied much of the time by a Javanese girl named Annah, who later disappeared with the contents of his studio. The exhibition of his Tahitian work in November was not successful financially. In early 1894 he went to Denmark and then to Brittany.

In 1895 an unsuccessful auction of Gauguin's paintings was held. He sailed for Tahiti that spring. He settled again among the natives, this time in the north. His health grew poorer; an ankle he had broken in Brittany did not heal properly, and he suffered from syphilis and strokes. He was harassed by the government authorities, whom he flouted but upon whom he had to depend for menial jobs in order to support himself. In 1901 he moved to the Marquesas Islands. He died there, alone, of a stroke on May 8, 1903.

Tahitian Paintings

Gauguin once advised a friend to avoid the Greek and choose rather ''the Persian, the Cambodians, and a little of the Egyptian.'' He epitomized the disenchantment of several postimpressionist painters with bourgeois Parisian existence; but whereas Henri de Toulouse-Lautrec sought the Parisian demimonde and Van Gogh fled to Arles, Gauguin achieved what was perhaps the most extreme break when he left Europe for a non-Western culture.

Gauguin's Tahitian paintings celebrate the lushness and mysterious splendor of his new environment. At the same time they are seldom correct pictures of Tahitian life, from an anthropological standpoint, but rather feature recastings and recombinations of objects and persons taken out of their normal settings, as was the case with several of his paintings done in Brittany. In *La Orana Maria* (1891) a Tahitian woman, her young son, and two women standing nearby are shown in the obvious attitudes of the Virgin and Child with attendant saints or worshiping angels. In *Where Do We Come From? What Are We? Where Are We Going?* (1898), Gauguin's most ambitious painting in terms of size, number of figures, and probable overlay of meanings, there are Tahitian natives in unusual and probably contrived meditative poses and a foreboding primitive idol. In a way yet to be explained, the painting has to do with human destiny.

Gauguin's art, in several ways, anticipated trends in 20th-century modernism. For example, his unusual juxtapositions and startling anachronisms can be seen as precursors of the dislocations in the surrealist art of the 1920s and later. His whole life, as well as the style and subject matter of most of his art, was instrumental in paving the way for the positive acceptance of primitive art objects on the part of German expressionist and other 20th-century artists.

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Giovanni Battista Gaulli

The Italian painter Giovanni Battista Gaulli (1639-1709) is known for the drama of his illusionistic ceiling paintings in fresco and the brilliance of his color harmonies in oils.

Giovanni Battista Gaulli, called Baciccio, was born in Genoa and was baptized on May 10, 1639. When he was 18 years old, his entire family died of the plague. Soon afterward he left for Rome, where he spent the rest of his life. There he met Gian Lorenzo Bernini, with whose help Baciccio's career flourished. He received many commissions to execute frescoes in the churches of the papal city and mythologies in its palaces. ''He painted all the cardinals,'' Lione Pascoli wrote in 1730, ''all the important people of his day who came to Rome, and the seven popes who reigned from Alexander VII to Clement XI.''

In 1674 Baciccio was president of the painters' guild, the Academy of St. Luke. After Bernini's death in 1680 Baciccio's prestige declined somewhat owing to the increasing popularity of the cooler, quieter art of Carlo Maratti, but he never lacked commissions. He died in Rome on March 26, 1709.

Baciccio's earliest identifiable works, such as the oil sketches for the frescoes at S. Agnese, show the natural style he brought with him from Genoa. In these sketches he often used colors at top saturation—the brightest, purest blue, the reddest red—and applied paint rapidly in almost explosive brushstrokes filled with energy and vigor.

Baciccio's most famous work is the *Triumph of the Name of Jesus* in the Church of the Gesù (1672-1679), which covers most of the nave ceiling of the massive church. Gazing upward, we have the illusion that the roof is open at the center. High in the sky are cherubim and angels

who circle around the light emanating from the monogram of Jesus. Below on cloud banks are throngs of saints and churchmen who kneel in adoration. At one end is a group of the damned being cast down to hell by the same mystical light that draws the blessed up to heaven.

The most striking aspect of this work is the way in which large groups of figures spill over the edge of the frame and seem to hover above our heads and underneath the roof of the church. Thus they exist in the same zone of space that we do, only higher up. In this way Baciccio stresses the smallness of the distance that separates heaven from earth and therefore the immediacy of the celestial. These figures on clouds that seem to float inside the church take on the sense of mass, clarity of contour, and bright colors with which we are familiar in the material world. The figures gazing down from the higher regions of heaven assume a less physical, more spiritual existence. Their outlines blur, their solidity dissolves, and their colors drain as they sink back into the divine light.

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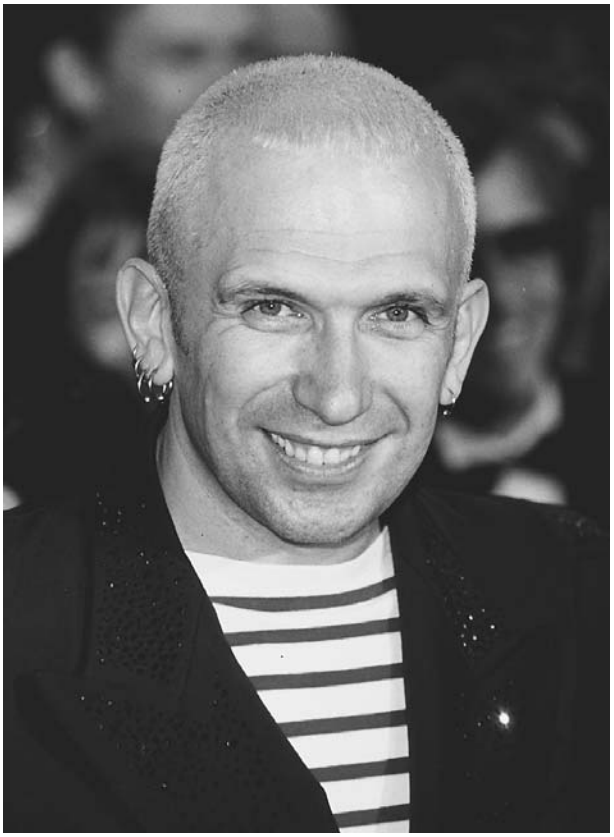

Jean Paul Gaultier

French designer Jean Paul Gaultier (born 1952) became world famous for his avant-garde designs, usually first displayed in runway shows that are themselves media events.

Jean Paul Gaultier was born in France in 1952. Not interested in sports or any of the usual childhood pleasures, he was a prodigy when it came to fashion design. Young Gaultier designed a collection of clothing for his mother and grandmother at age 13. At age 15 he invented a coat with bookbag closures. When he reached the age of 17, he boldly sent his design sketches to Paris designer Pierre Cardin. Cardin appreciated his talents enough to hire the young man as design assistant. Gaultier worked for Cardin for two years. He then spent a year designing for Jacques Esterel before joining the House of Patou in Paris, working with designers Angelo Tarlazzi and Michael Goma for three years.

In 1976 several of Gaultier's sketches were published in *Mode Internationale,* a French fashion magazine. The sketches were favorably received by the design world. That same year Gaultier launched his design career under his own label for a company called Mayagor, as well as continuing to design free-lance ready-to-wear furs, swimwear, and leather clothing.

When Kashiyama, a well-funded Japanese clothing manufacturing conglomerate, caught wind of Gaultier's growing reputation, his career was launched. They signed him to an exclusive contract for men's and women's collections under his own name. Renowned as perhaps the most avant-garde fashion designer of his time, Gaultier was sometimes called the Prince of Perversity. He was known for keeping a keen winking eye on young London and New York street fashions, reinterpreting them with a dash of Parisian panache, then pushing them out on his runways. Some of his most recognizable cutting-edge designs are jackets, dresses, and jumpsuits with indiscreet cutouts that make the garments resemble cages. His unique designs also include dresses and tops with sliced open breasts and bra-like torpedo inserts, fichu off-the-shoulder tops, multi-colored Lycra, vinyl and leather bike pants, and kilt-ish skirts for men.

His always outrageous shows were held in an amphitheater that was actually a converted slaughterhouse outside of Paris. The shows were considered the media events of each fashion season partly because tickets for the collection were so coveted. Ultra-fashionable throngs of Gaultier groupies, dressed in both his latest and now-classic designs, and masses of the fashion press vie, sometimes violently, for seats to see his innovative, thought-provoking parade of new designs. Even nonfashion celebrities show up—actor Jack Nicholson, former model Verushka, singers Grace Jones and Ninah Cherry, and exiled film director Roman Polanski.

In 1997 Gaultier displayed couture for the first time in a Paris show. In an article in *Interview,* he stated that ''We are in a world where many people are staying at home on the Internet, not doing anything. I think the moment now for

couture is right because it's a small fantasy. It's special, and for only one customer at a time.'' Gaultier was the only designer in the show to feature couture for men as well as women. Also noteworthy in the 1997 Paris show were corsets for men. Gaultier rationalized in *Interview* that, ''I am for equality of gender. I say there's couture for women, so why not for men?'' Although Gaultier derived his inspiration for design from the street in the past, and couture is generally perceived to be in the realm of the elite, he attempted to respect the tradition of couture with fabrics not normally used in couture.

Gaultier has been known for using unique looking models in his shows of all different shapes, sizes and ages. In *Interview* he explained that, ''I have never really cared about what fashion's ideal was. There are different kinds of beauty and I always try to show that.''

In 1987 Gaultier received the coveted French designer of the year award. In 1988 he launched a lower-priced sportswear line called Junior Gaultier, at first carried exclusively in a small store located in Les Halles, a funky area of Paris, and later sporadically sold in U.S. department stores. His other store, located on the chic Right Bank of Paris, contained his men's and women's ready-to-wear bearing high price tags ($1,200 for a suit). These clothes were also carried in boutiques in New York, Los Angeles, and Miami. In 1990 Gaultier's talents were viewed by a wider, less fashion-conscious audience when he designed the entire wardrobe for the controversial British director Peter Greenaway film ''The Cook, The Thief, His Wife and Her Lover.'' Long a fan of Greenaway's films, Gaultier and he decided that the clothing for this modern day morality play should change colors as the characters moved from set to set. Four sets of clothing were made: red for the dining room, blue for the parking lot, white for the bathroom, and green for the kitchen. One of his most devoted fans was singer Madonna, who on her 1990 Blonde Ambition international tour wore nothing but Gaultier suits with sliced open breasts covering a torpedo bra corset over menswear pants. She was also one of the first to adopt his lingerie-over-clothing trend in 1985.

In 1997, Gaultier collaborated with French movie director Luc Besson to design costumes for the movie ''The Fifth Element'', a futuristic sci-fi thriller. Although the film received less than enthusiastic reviews, the costumes were referred to as ''body-conscious'' and ''outlandish'' in reviews in *National Review* and *People Weekly*.

Although Gaultier's designs are sometimes considered over-the-edge, there is no question among the fashion historians or the retail fashion world that his multiple talents greatly influence the work of other designers. Gaultier imitations and sometimes blatant thefts of his somewhat insane designs often appear in more moderately priced department stores mere months after his runway shows.

Further Reading

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Karl Friedrich Gauss

The German mathematician Karl Friedrich Gauss (1777-1855) made outstanding contributions to both pure and applied mathematics.

Karl Friedrich Gauss was born in Brunswick on April 30, 1777. At an early age his intellectual abilities attracted the attention of the Duke of Brunswick, who secured his education first at the Collegium Carolinum (1792-1795) in his native city and then at the University of Göttingen (1795-1798). In 1801 Gauss published *Disquisitiones arithmeticae,* a work of such originality that it is often regarded as marking the beginning of the modern theory of numbers. The discovery by Giuseppe Piazzi of the asteroid Ceres in 1801 stimulated Gauss's interest in astronomy, and upon the death of his patron, the Duke of Brunswick, Gauss was appointed director of the observatory in Göttingen, where he remained for the rest of his life. In 1831 he collaborated with Wilhelm Weber in the establishment of a geomagnetic survey in Göttingen.

Apart from his books Gauss published a number of memoirs, mainly in the journal of the Royal Society of Göttingen. Generally, however, he was reluctant to publish anything that could be regarded as controversial, so that some of his most brilliant work was found only after his death.

Gauss married twice, but both wives died young. Of his six children, his youngest daughter remained to take care of him until his death on Feb. 23, 1855.

Theory of Numbers

Gauss always strove for perfection of form in his writings. Consequently his finest work, *Disquisitiones arithmeticae,* in which he integrated the work of his predecessors with his own, by its elegance and completeness rendered previous works on the subject superfluous. Quadratic residues, which led to the law of quadratic reciprocity that Gauss had discovered before he was 18, and indeed power residues in general, are treated extensively. Gauss made three more outstanding contributions to the theory of numbers: the theory of congruences, the theory of quadratic forms, and researches on the division of the circle into equal parts. Gauss also introduced the notation $a\ b \pmod{c}$ for congruences; he developed the theory of congruences of the first and second degrees and showed that all problems of indeterminate analysis can be expressed in terms of congruences. Also he investigated the representation of integers by

binary and ternary quadratic forms. However, neither the work on quadratic forms nor that on second-degree congruences had any impact until the importance of these contributions was later recognized by K. G. J. Jacobi.

On the other hand, Gauss's results on the division of the circle were received with enthusiasm, for these were immediately recognizable as the solution of a famous problem in Greek geometry, namely, the inscription of regular polygons in a circle. First, Gauss proved that a regular polygon with 17 sides can be constructed with ruler and compasses; he then generalized the result by showing that any polygon with a prime number of sides of the form $2^{2m} + 1$ can be constructed with these instruments.

Algebra and Analysis

Albert Girard was the first to surmise in 1629, but was unable to prove, that every algebraic equation has at least one root. Gauss gave three proofs for this: the first of these, given in his thesis, assumes that a continuous function which takes positive and negative values is necessarily zero for some value of the variable.

It is clear from Gauss's notebooks that he recognized the double periodicity of the elliptic functions; however, the work was unpublished, and discovery of the property is credited to N. H. Abel, a later mathematician who gave the first published account. Gauss was the first to adopt a rigorous approach to the treatment of infinite series, as illustrated by his treatment of the hypergeometric series. This series, $1 + ab/c\,x + a(a+1)b(b+1)/c(c+1)\,x^2/2! + \ldots$, had been introduced earlier by Leonhard Euler, but it was Gauss who devised a test to establish the conditions for the convergence of this series. He also brought to light the important property that nearly all the functions then known could be expressed as hypergeometric series.

The theory of biquadratic residues was developed by Gauss in two memoirs which he presented to the Royal Society of Göttingen in 1825 and 1831. These investigations, an extension of his earlier work on quadratic residues, involved the use of complex numbers. Gauss recognized that all numbers are of the form $a + ib$ and represented such numbers by points in a plane. Besides deriving the law of biquadratic reciprocity with the help of complex numbers, Gauss opened up a new line of research by modifying the definition of a prime number. According to the new definition, the number 3, for example, remains a prime, while the number 5 becomes composite, since it can be expressed as a product of complex factor $(1 + 2i)(1 - 2i)$.

Astronomical Calculations

After the discovery of Ceres in 1801, the body was lost to observers, but from Piazzi's observations before it disappeared, Gauss successfully determined the orbit of this asteroid and was able to predict accurately its position. Gauss's success in these calculations encouraged him to develop his methods further, and in 1809 his *Theoria motus corporum coelestium* appeared. In it Gauss discussed the determination of orbits from observational data and also presented an analysis of perturbations.

In his calculation of planetary orbits Gauss used the method of least squares. This method enables all the data to be used when more observations are available than the minimum needed to satisfy the equations. In attempting to justify the method, Gauss derived the Gaussian law of error, familiar to students of probability and statistics as the normal distribution.

Non-Euclidean Geometry

Since the time of the Greeks many attempts had been made to prove Euclid's postulate concerning parallels; the postulate is equivalent to the supposition that the sum of the angles of a triangle is two right angles. In 1733 an attempt to prove the postulate was made by Girolamo Saccheri, who, in fact, invented two non-Euclidean geometries only to reject them for unsound reasons. Gauss envisaged the possibility of developing a geometry without the parallel postulate and on one occasion even measured the angles of a triangle formed by three mountains, finding the sum to be two right angles within the limits of experimental error. Although he published nothing on the subject, Gauss was almost certainly the first to develop the idea of non-Euclidean geometry.

As adviser on geodesy to the Hanoverian government, Gauss had to consider the problem of surveying hilly country. This led him to study differential geometry, and he developed the concepts of curvilinear coordinates and line-element and parametric representations. In 1827 he published a memoir in which the geometry of a curved surface was developed in terms of intrinsic, or Gaussian, coordi-

nates. Instead of considering the surface as embedded in a three-dimensional space, Gauss set up a coordinate network on the surface itself, showing that the geometry of the surface can be described completely in terms of measurements in this network. Defining a straight line as the shortest distance between two points, measured along the surface, the geometry of a curved surface can be regarded as a two-dimensional non-Euclidean geometry. The Gaussian coordinates thus provided an instrument for the analytical development of non-Euclidean geometries.

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Cesar Augusto Gaviria Trujillo

Cesar Augusto Gaviria Trujillo (born 1947) entered politics at age 23, serving as a Liberal party representative and in various cabinet positions before being elected president of Colombia from 1990-1994. In 1994 he was elected secretary general of the Organization of American States (OAS).

Cesar Augusto Gaviria Trujillo was born in Pereira (which in 1966 became the capital city of the newly created Department of Risaralda, Colombia) on March 31, 1947. His father was a middle-class coffee grower, sometime journalist, and avowed free-thinker affiliated with the Liberal party. His mother, in contrast, came from a family closely identified with the Conservative party. Gaviria married Ana Milena Munoz, also a native of Pereira from a wealthy family. They had two children: Maria Paz and Simon.

An excellent student, Gaviria attended the prestigious, private University of Los Andes in Bogota where he majored in economics. After graduating first in his class in 1970 at age 23, he launched his political career by winning a city council seat (1970-1974) in his hometown of Pereira as a candidate from the Liberal party. In 1971, during the administration of Conservative President Misael Pastrana Borrero (1970-1974), he was appointed assistant director of the National Planning Department. In 1972 and 1973 he served as general manager of a private-sector company, Transformadores T.P.L., S.A., based in the Department of Risaralda.

In 1974 he was elected to the House of Representatives from Risaralda. Less than a year later, during the presidency of Liberal Alfonso Lopez Michelsen (1974-1978), he was appointed mayor of his native city. He served as mayor for one year (1975-1976). He then reassumed his position in the House, becoming an active member of that chamber's Economic Affairs Committee (Tercera Comision).

In August 1978, following the inauguration of Liberal Julio Cesar Turbay Ayala to the presidency (1978-1982), he was named vice-minister of economic development, a post which he occupied for almost two years. Upon his return to Congress in 1980 he resumed his participation in the House Economic Affairs Committee, over which he presided as chairman in 1981-1982. In 1983, during Conservative President Belasario Betancourt's term in office (1982-1986) he was elected by a bipartisan majority of his colleagues to a one-year term as president of the House of Representatives.

During the early-and mid-1980s Representative Gaviria combined his successful parliamentary career with forays into the field of journalism. In 1982 he served as director of the newspaper *Diario de la Tarde,* a regional daily published in Pereira. Between 1983 and 1986 he frequently wrote economic and political commentaries for the national daily, *El Tiempo,* published in Bogota.

During 1985-1986 he acted as campaign director for the successful Liberal party presidential candidate, Virgilio Barco Vargas (1986-1990). In 1986 he was named adjunct director of the Liberal party.

Upon Barco's assumption of the presidency on August 7, 1986, Gaviria was appointed as the new government's finance minister (Hacienda y Credito Publico). During his tenure in this key cabinet post, he was responsible for drawing up major legislative initiatives on agrarian reform and tax reform, both of which were subsequently enacted by Congress. His tax reform bill was particularly noteworthy because for the first time in Colombia's modern history it exempted low-income citizens from the obligation of filing income tax reports, thereby reducing the administrative load on the nation's overburdened tax authorities, while it simultaneously modernized the tax collection system and increased overall tax revenues collected by the national government. During his term as finance minister he also served on two occasions as acting minister of justice.

Having discharged the duties of finance minister for just under 10 months, in May 1987 he was named minister of government by President Barco. In this ministry he was responsible for guiding the administration's peace initiative that brought the M-19 guerrillas to the negotiating table in 1988 and ultimately led to their historic demobilization in 1989. As minister of government he also served as acting

president of the republic on nine separate occasions while President Barco was absent from the country on state visits.

In February 1989, although widely recognized as one of the Barco administration's most effective and respected cabinet officers, he resigned from the government ministry to accept the position of campaign director for Liberal Senator Luis Carlos Galan, the front-running candidate for the presidency in the 1990 elections. Galan was brutally assassinated on August 18, 1989, by hitmen (known as Sicarios) from the notorious Medellin Cartel, one of several powerful drug trafficking organizations operating in Colombia. Gaviria then acceded to the requests from Galan's family and his former supporters within the Liberal party to run for the party's presidential nomination.

After his sweeping victory in the Liberal party's nominating convention in March 1990, Gaviria won the presidency in May 1990, garnering 47 percent of the popular vote (versus 23 percent for the Conservative candidate, Alvaro Gomez Hurtado, his closest rival). The electoral race was marked by extensive terrorism and violence sponsored primarily by the Medellin drug traffickers. In all, three presidential candidates were assassinated during Colombia's traumatic 1989-1990 electoral campaign. In addition to Senator Galan, the left-wing Patriotic Union party candidate, Senator Bernardo Jaramillo Ossa, and the former M-19 guerrilla chieftain and Democratic Alliance candidate, Carlos Pizzaro Leongomez, were also murdered. Upon his assumption of office on August 7, 1990, among the major challenges that the 43-year-old president had to face was how to end the wave of drug-related terrorism convulsing his country and thereby assure the survival of civilian and democratic rule in Colombia during his term (1990-1994) and beyond.

In 1994 Columbia's constitutional court voted 5-4 that it was legal to possess small amounts of hard drugs for personal consumption including marijuana, cocaine, and hashish. Alarmed by the implications, Gaviria and the government cracked down on drug use in public, signing a decree that banned drug consumption in public places and imposed penalties on two dozen categories of people who use narcotics, such as government employees or drivers of vehicles. Gaviria also appealed to church leaders, professional organizations, peasant groups, and students to support a referendum to amend the constitution and ban drug use. Although it appeared that such a referendum would be difficult legally to implement, Gaviria's actions apparently influenced the populace. Opinion polls showed a large majority of people opposed to legalization of drugs in Columbia.

In 1994 Gaviria was elected secretary general of the Organization of American States (OAS). The OAS, a 35 nation organization and the world's oldest regional forum, had raised its profile in defense of democracy in Guatemala, Peru, and Haiti. Gaviria assumed OAS duties after his presidential term ended in August 1994. Surprising those who assumed he would lead a comfortable life as secretary general of a staid and sleepy forum, Gaviria launched an overhaul of the OAS, including a 30 percent reduction in staff. He defended the action, saying that the savings would free up resources for technical forays into areas such as trade and narcotics suppression. The OAS had no binding authority and no troops to dispatch, even though the organization assisted in reversing executive coups in Guatemala and Peru. Nonetheless, Gaviria pushed for change in the OAS, stating in *The Miami Herald* that ''We just cannot accept becoming a diplomatic antique.''

Further Reading

There are no English language biographies of President Cesar Gaviria currently available. Nevertheless, relevant information on the man, his times, and his country can be found in the following books and articles: Robert Dix, *The Politics of Colombia* (1987); Jonathan Hartlyn, *The Politics of Coalition Rule in Colombia* (London: 1988); Bruce Michael Bagley, ''Colombia and the War on Drugs,'' in *Foreign Affairs* (Fall 1988); Jenny Pearce, *Colombia: Inside the Labyrinth* (London: 1990); and Bruce Michael Bagley, ''Dateline Drug Wars: Colombia: Wrong Strategy,'' in *Foreign Policy* (Winter 1989-1990).

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John Gay

The English playwright and poet John Gay (1685-1732) is best known for ''The Beggar's Opera,'' a skillful blend of literary, political, social, and musical satire.

John Gay was born on June 30, 1685, in Barnstaple, Devonshire. Orphaned at age 10, he was sent to the local grammar school until, aged about 17, he was apprenticed to a silk dealer in London. Possibly because of illness, he was released from this apprenticeship in 1706 and returned to Barnstaple. In 1708 he became Aaron Hill's secretary, helping especially with Hill's question-and-answer periodical paper, the *British Apollo*. That year Gay published his first poem, *Wine;* his first published prose, *The Present State of Wit,* a critical account of all the current journals, appeared in 1711.

Gay was domestic steward in the household of the Duchess of Monmouth from 1712 to 1714. Something between a secretary and a wit in residence, Gay gained financial security and freedom to write without loss of independence. As a result, 1713 was a most productive year for him, with the publication of six poems, at least two essays, and a play. The play, *The Wife of Bath,* was a failure; one poem, *The Fan,* was popular enough to establish a poetic fad.

The Shepherd's Week (1714) is a set of six pastorals in which English rural life is realistically portrayed. Gay's literary burlesque *The What D'ye Call It* (1715) was moderately successful. His wonderful three-book poem *Trivia: or, the*

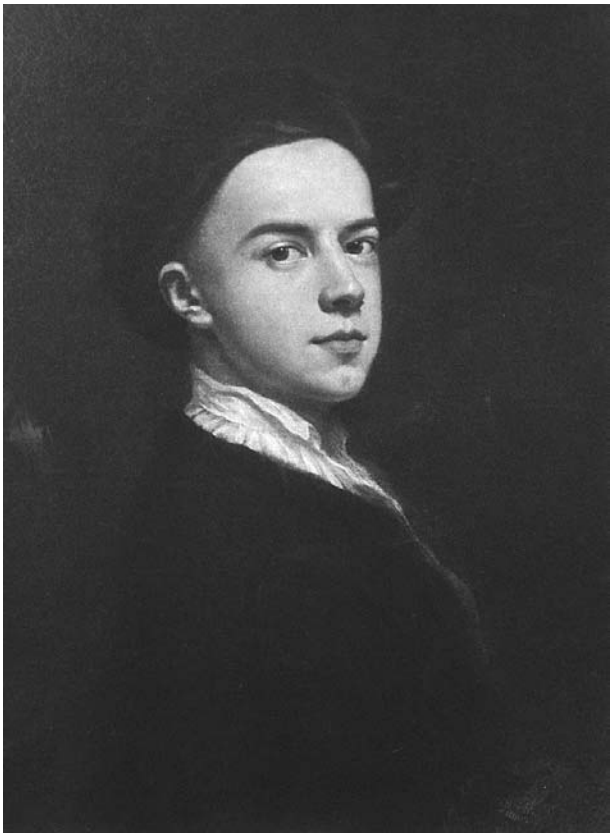

Art of Walking the Streets of London, published by subscription in 1716 to much acclaim and to the financial relief of the unemployed Gay, was deservedly praised for its originality, humor, and vivid accuracy.

Another play, *Three Hours after Marriage,* was produced in 1716 without great success. The next few years were marked by the successful publication of his collection *Poems* (1720), the libretto for G. F. Handel's *Acis and Galatea* (1722), and a tragedy, *The Captives* (1724). *Gay's Fables* (1727) was long popular with both adults and children.

The Beggar's Opera opened on Jan. 29, 1728, and ran for 62 nights—an unprecedented number—in its first season. This ballad opera, with music by John Pepusch, is a satirical picture of life among London's pickpockets, prostitutes, and highwaymen. Though the sequel, *Polly* (1729), also with music by Pepusch, was banned from performance, its publication brought Gay £ 1,000. Plagued by ill health, he died on Dec. 4, 1732.

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Helene Doris Gayle

Helene Doris Gayle (born 1955) is an AIDS researcher and epidemiologist for the Centers for Disease Control in Atlanta, Georgia.

Helene Doris Gayle is a specialist in the epidemiology of acquired immune deficiency syndrome (AIDS) and the human immunodeficiency virus (HIV) in children and teenagers. She is the coordinator of the AIDS Agency and chief of the HIV/AIDS Division at the U.S. Agency for International Development, Office of Health. In her position she has travelled to Africa and Asia to investigate the ways the disease affects different societies and to help coordinate international efforts to study it.

Born the third of five children on August 16, 1955, in Buffalo, New York. Her father, Jacob Sr., was an entrepreneur and her mother, Marietta, was a psychiatric social worker. Gayle was influenced by her parents from an early age, for her parents impressed upon their children the importance of making a contribution to the world. Gayle was also affected by growing up during the Civil Rights movement, and served as head of the African American student union in her high school.

Gayle pursued a bachelor of arts degree in psychology in 1976 at Barnard University, followed by a medical degree from the University of Pennsylvania in 1981. Medical school opened the door for Gayle to the ''social and political aspects of medicine,'' she told *Ebony* writer Renee D. Turner. After hearing a noted researcher speak on the efforts to eradicate the deadly smallpox virus, Gayle decided to seek a masters of public health, which she received from Johns Hopkins University in 1981. She then began a residency and internship in pediatrics at Children's Hospital Medical Center in Washington, D.C., where she worked for three years.

In 1984, Gayle was accepted to the epidemiology training program at the Centers for Disease Control and Prevention (CDC) in Atlanta, where she focused on the AIDS virus. She held various positions at the CDC, concentrating her efforts on the effect of AIDS on children, adolescents and their families, both in the United States and worldwide. Gayle has found that the U.S. African American community, especially its women, is at high risk of contracting the fatal disease. In the late 1980s, African American women made up 52 percent of the female AIDS population

nationwide even though they only constituted 11 percent of the entire population. Gayle is an advocate for education as an important tool for the prevention of HIV/AIDS; as she told Turner, ''Learning more about the spread of the disease also will provide some ammunition'' in combating it. Gayle has traveled extensively studying the risk factors which contribute to the spread of HIV/AIDS in her position with the AIDS division for the Agency for International Development. The author of many articles and studies on HIV/AIDS risk factors, Gayle has received numerous awards, including the Henrietta and Jacob Lowenburg Prize, the Gordon Miller Award, and the U.S. Public Health Service achievement medal. She taught at various universities and is on the editorial board of the *Annual Review of Public Health.* Gayle is unmarried and has no children. As she told Turner, ''I don't regret having placed a high priority on a career that enables me to make a contribution to mankind.'' Besides, she added, ''we have no choice but to try to make an impact.''

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Joseph Louis Gay-Lussac

The French chemist and physicist Joseph Louis Gay-Lussac (1778-1850) is distinguished for his work on gas laws and for his studies of the properties of cyanogen and iodine.

Born at Saint-Léonard in the department of Vienne, Joseph Gay-Lussac came from a solidly bourgeois family. The storms of the French Revolution delayed his education, but largely by his own disciplined self-teaching, he passed the examinations and was admitted to the prestigious École Polytechnique in 1797. Here he became the protégé of Claude Louis Berthollet.

In these early years Gay-Lussac's skill as an experimenter and scientific instrument maker was well developed. In 1802 he published a law of the expansion of gases by heat, which became known as Charles' law. In 1804 he made an ascent of 23,000 feet in a balloon to collect samples of the atmosphere for chemical analyses and to measure the dependence of the earth's magnetic field on elevation. In 1806 Gay-Lussac was elected to the Institut de France, and in 1809 he became a professor of chemistry at the École Polytechnique and professor of physics at the Sorbonne. He invented the portable barometer, steam injector pump, and air thermometer and improved the spirit lamp and the chemist's furnace. In addition to his work on these laboratory devices, he contributed to the production and

improvement of industrial chemical machinery and processes, above all in the important sulfuric acid tower which bears his name.

In 1805-1806, through the intervention of Berthollet, Gay-Lussac accompanied the scientific explorer Alexander von Humboldt on his expedition through Italy and Germany making measurements of terrestrial magnetism. While in Rome, the young chemist was able to use the laboratory of Wilhelm von Humboldt, on which occasion he discovered the presence of fluorides and phosphates in the bones of fish. Not long after this, Gay-Lussac met a beautiful girl in a Paris draper's shop, soon became engaged, and then sent his fiancée to school to complete her chemistry education. In 1808 he married her. The marriage lasted for 40 years and was marked by the closest collaboration of hearts and minds.

In addition to his well-known work on the combining properties of gases, Gay-Lussac also worked on the determination of vapor densities, and the coefficients of expansion of gases, in which he pioneered the procedures, and contributed to the careful quantitative measurements that in later years were so useful for grounding the kinetic theory of gases and thermal physics. He published his most influential work in 1808, the law of combining volumes of gases.

Electrolysis and Iodine

Some of Gay-Lussac's best work, however, was done in close collaboration with Louis Jacques Thénard, the chemist who created the foundations of organic analysis. Together they produced the alkali metals in quantity by reacting fused alkalis with red-hot iron. Napoleon made considerable sums available to the École Polytechnique to support their work on electrolysis. However, though aware of the theoretical importance of the electrolytic process, they elaborated a more efficient method of producing the alkali metals.

Gay-Lussac investigated (1813-1814) the chemical properties of iodine and described his findings in a number of papers presented to the Institut de France. However, Sir Humphry Davy, visiting in Paris at the time, wrote a particularly insulting note to the scientific world claiming priority for the discovery of the elemental nature of iodine, asserting that Gay-Lussac had learned the fundamental properties of iodine from him. In yet another controversy Gay-Lussac and Thénard claimed a priority of 36 hours for their isolation of boron. They claimed that the experiment was completed on June 21, 1800, and the results sent to Geneva for publication, whereas Davy's announcement was supposedly dated June 30. It should be noted that the potassium that Davy used to treat borax was produced by using the Thénard-Gay-Lussac method.

Other Achievements

The French partners also carried out extensive investigations on the composition of hydrochloric acid. Individual work by Gay-Lussac on the properties of the sulfates and sulfides, as well as other salts, was an important step in the perfection of what later became known as volumetric analysis. He compiled extensive solubility charts for numerous compounds. Classic work on cyanogen compounds was carried out by him largely on his own. He was also the first to recognize that the CN combination was stable and behaved as a radical in the various combinations into which it entered.

Gay-Lussac served in 1818 as superintendent of the government gunpowder plant and as chief assayer of the national mint in 1829. King Louis Philippe raised him to the peerage in 1839. The honor had been delayed for 17 years, for, argued the old aristocracy, Gay-Lussac worked with his hands. He died on May 9, 1850.

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Sir Patrick Geddes

The Scottish sociologist, biologist, educator, and town planner Sir Patrick Geddes (1854-1932) is famous for his concepts and achievements in town planning.

Patrick Geddes, born in Ballater on Oct. 2, 1854, was brought up near Perth. Through boyhood explorations of Perthshire and the Highlands, Patrick learned to see rural and urban life as a whole and began to study all living things, including man, in relation to their environment. He graduated from Perth Academy at 16.

After an 18-month apprenticeship in a local bank, Geddes began studies of chemistry, geology, and biology, along with drawing and cabinetmaking. At 20, however, he found his real goal—zoology under T. H. Huxley. Then, while on an expedition to Mexico, a crisis of temporary blindness turned him from ''eye-minded'' extrovert into philosophical classifier of sciences and inventor of graphic ''thinking machines'' from folded sheets of paper. Thus arose his combination of Auguste Comte's sociology with Frédéric Le Play's occupational economics of Place-Work-Family into his own graphic double-action formula of Place→Work→Folk::Folk→Work→Place.

Returning to Scotland in April 1880 with weakened eyes which thereafter kept him from the microscope, Geddes became an inspiring lecturer in botany at Edinburgh University and carried on an incredibly varied intellectual and practical life. He urged the application of energy and biology concepts to statistics and economics; lectured on cooperation and socialism, capital, and labor; and campaigned for university extension and other educational reforms.

In 1886 Geddes married Anna Morton, a gifted musician, and they founded the Edinburgh Social Union. Moving into a workers' tenement, they cleaned up by example and

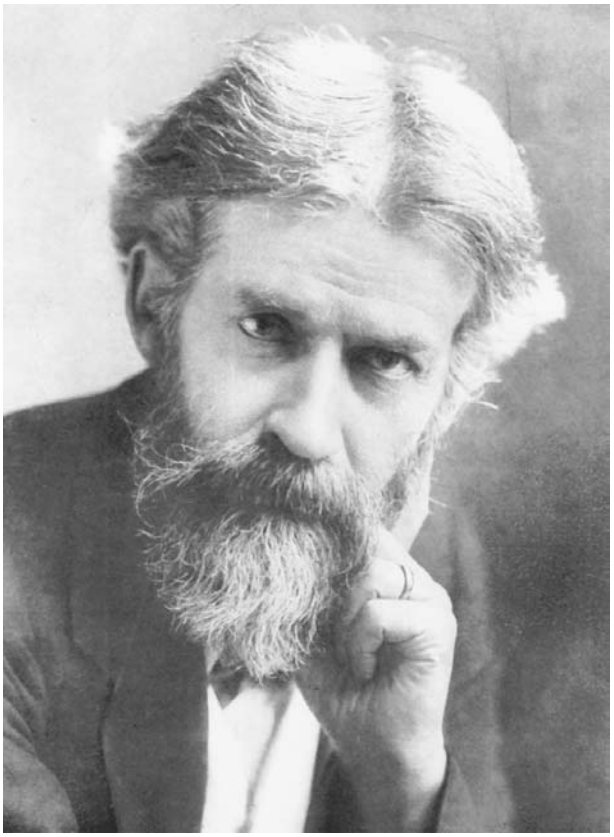

personal labor many of the worst slum dwellings along the Royal Mile.

Accepting a part-time professorship in botany at University College, Dundee, in 1888 (held until 1919), Geddes organized the first summer schools in Europe at Edinburgh (1887-1898) and founded the Outlook Tower (1892) as ''the world's first sociological laboratory.'' Here also came into focus his town planning concepts of civic and regional survey, or ''diagnosis before treatment,'' and of ''conservative surgery'' instead of wholesale destruction of slum areas. Though biology was being crowded into the background, Geddes did publish the milestone *Evolution of Sex* (1889), in collaboration with his later-famous pupil, J. Arthur Thomson.

In 1897 Geddes and his wife went to Cyprus as private ''economic missionaries,'' reclaiming arid farmlands and starting rural industries as realistic answers to the unsolved ''Eastern question'' of blundering colonial politicians. In 1899 and 1900 he made lecture tours of the United States, organizing meanwhile the American Section of the International School at the Paris Exposition of 1900. In Paris he launched a bold plan for preserving the best national pavilions of the ''Rue des Nations'' as permanent international museums and institutes—a UNESCO nearly 50 years ahead of its time! Impossible of realization then, the project has since been termed the greatest of Geddes's ''magnificent failures.'' Another of these was his epoch-making survey of Dunfermline in 1903-1904 for the Scottish trustees of Andrew Carnegie's $2,500,000 gift to his birthplace. Rejected by them but published at Geddes's own expense, the resulting *Study in City Development* is today a classic of Geddesian thought and planning methods.

The decade 1914-1924 took Geddes to India and Palestine. He made diagnosis-and-treatment surveys of some 50 Indian urban areas. Among these his 2-volume *Town Planning towards City Development* for Indore in 1918 vies with his 1915 classic, *Cities in Evolution,* in awakening citizens as well as planners to the practical significance of his P→W→F::F→W→P formula. Both works are seasoned with neologisms coined to express new concepts, such as ''paleotechnics,'' ''neotechnics,'' ''biotechnics,'' ''conurbation,'' ''megalopolis,'' ''kakatopia,'' and ''eutopia.''

In 1919 he gave his farewell address at Dundee, then accepted the chair of sociology and civics at the University of Bombay. Returning to India via Jerusalem, he there made city plans for the military governor and designed a university for the Zionists which, had they built it, would have given the world a model of interdisciplinary and interfaith higher education that might well have provided solutions to age-old Arab-Jewish-Christian conflicts.

In 1924 serious illness forced Geddes's return to Europe, but on reaching southern France he made a remarkable recovery and was soon building a small-scale Outlook Tower and University Hall near Montpellier. In 1925 he could thus open his final project, the Scots College, as the first unit of a Mediterranean ''Cité Universitaire.'' The New Year's Honors of 1932 listed Geddes as Sir Patrick for his services to education. He died in Montpellier on April 17, 1932.

Further Reading

The most recent book on Geddes is Philip Mairet, *Pioneer of Sociology: The Life and Letters of Patrick Geddes* (1957). Philip Boardman, *Patrick Geddes: Maker of the Future* (1944), contains some semifictional material now being weeded out for a revised edition. The first book on Geddes, Amelia Defries's *The Interpreter Geddes: The Man and His Gospel* (1927), is rather disorganized but contains authentic transcriptions of some of his ''teaching talks.'' Another important document is Lewis Mumford's evaluation of Geddes in *The Condition of Man* (1944).

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Geertgen tot Sint Jans

Geertgen tot Sint Jans (ca. 1460-1490) is one of the most beloved Netherlandish primitive painters, noted for his charming naiveté and the purity and simplicity of his style.

The principal source of knowledge concerning Geertgen tot Sint Jans, also called Geertgen van Haarlem, is the Dutch biographer Karel van Mander, who wrote about him in 1604. According to Van Mander, Geertgen was born and lived in Haarlem and was a lay brother in the local Order of St. John as well as a pupil of Albert van Ouwater. Van Mander records that Geertgen died at the age of 28. More recent discoveries, however, suggest that he was actually born in Leiden and that he served a portion of his apprenticeship in Flanders, probably at Bruges. In any case, his paintings display a marked Flemish influence, especially from the works of Hugo van der Goes.

The earliest painting attributed to Geertgen is the *Holy Kinship* (ca. 1480), which shows a strong reliance upon Van Ouwater both in the treatment of the static, doll-like figures and in the construction of the luminous architectural setting. Geertgen's *Adoration of the Magi* in Cleveland, from a few years later, reveals the added inspiration of Van der Goes for the composition and the quality of the continuous landscape recession.

Geertgen's later works are characterized by feelings of intense devotion as well as increasing formal innovation. A small *Nativity* in London, for example, is not only profoundly emotive but highly original, representing as it does the first true nocturne in Western art. In much the same way, the famous *St. John the Baptist in the Wilderness* is expressive of deep religious sentiment yet also reveals the "most advanced conception of landscape to appear in 15th-century Flemish painting" (Charles D. Cuttler, 1968). For the high altar of the Commandery of the Order of St. John in Haarlem, Geertgen executed a gigantic altarpiece of which two major fragments survive. Entitled the *Lamentation* and the *Burning of the Bones of John the Baptist,* these works are noted for their unified landscape spaces and the contrived and elaborate grouping of the figures. A section of the latter painting, in particular, contains the first posed group portrait in Dutch art, the persons depicted being members of the artist's own monastic community.

Geertgen's late style is represented by the painting *Man of Sorrows*. In this shockingly original and emotional panel, the brutally beaten figure of Christ, surrounded by the instruments of his Passion, is posed against a stark gold background that transports the event outside of earthly time and space. In this, one of the most richly creative products of the artist's imagination, Geertgen expressed his deep individual piety and his spiritual kinship to the great religious mystics of the late Middle Ages.

Further Reading

There is no full-length work on Geertgen in English. With the exception of short accounts in Erwin Panofsky, *Early Netherlandish Painting* (2 vols., 1953); Charles D. Cuttler, *Northern Painting* (1968); and a few articles in journals, all other material on Geertgen is in German or Dutch. □

Clifford Geertz

The American cultural anthropologist Clifford Geertz (born 1926) did ethnographic field work in Indonesia and Morocco, wrote influential essays on central theoretical issues in the social sciences, and advocated a distinctive "interpretive" approach to anthropology.

Clifford Geertz was born in San Francisco on August 23, 1926. After serving in the U.S. Navy during World War II, he received a B.A. from Antioch College in 1950 and a Ph.D. from Harvard University in 1956. Having held a number of brief appointments early in his career, he took a position at the University of Chicago in 1960, where he was rapidly promoted to associate and then full professor. In 1970 he joined the Institute for Advanced Study in Princeton, New Jersey, as professor of social science, a position of rare distinction which he still occupied in 1995. Over the years Geertz received a considerable number of honors and awards, including honorary degrees from several institutions. In 1958 and 1959 he was a fellow at the Center for Advanced Study in the Behavioral Sciences (Stanford) and in 1978-1979 he served as Eastman Professor at Oxford University. His books won major prizes, including the prestigious 1988 National Book Critics Circle Award for Criticism for *Works and Lives: The Anthropologist as Author*.

In 1952 Geertz first went to Indonesia with a team of investigators to study Modjokuto, a small town in east central Java, where he and his wife lived for more than a year. On the basis of his research there Geertz wrote his dissertation, later published in 1960 as *The Religion of Java*. A comprehensive analysis of Javanese religion in its social context, this book presents a picture of a highly religious culture composed of at least three main strands (related to different population groups). These include a traditional kind of animism, Islam (itself internally diverse), and a Hindu-influenced refined mysticism.

In later years Geertz returned to Java but also spent extensive periods in Tabanan, a small town in Bali. Initially treated with complete indifference by the Balinese, Geertz and his wife gained significant access to their community. He presented his interpretation of his time there in a classic essay on the Balinese cockfight. Both in the matching of the cocks and in the bets surrounding the fight, the Balinese dramatized their concern with maintaining a definite hierarchy of rivalries and groups in which everyone had his or her fixed place.

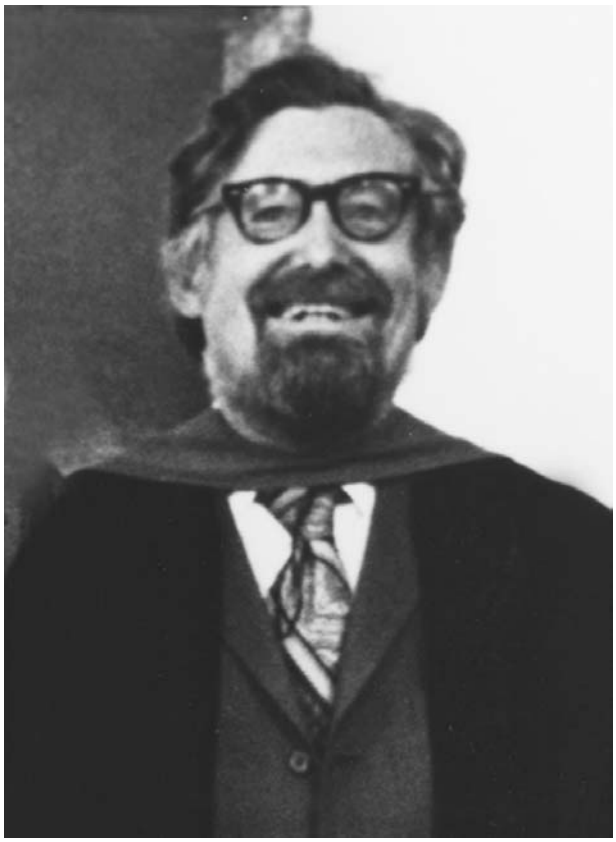

Geertz carried out field work in Sefrou, a town in north central Morocco, in the 1960s and early 1970s, enabling him to compare two ''extremes'' of Islamic civilization: homogeneous and morally severe in Morroco and blended with other traditions and less concerned with scriptural doctrine in Indonesia. In both countries he found traditional religion affected by the process of secularization; whereas people used to ''be held'' by taken-for-granted beliefs, in modern societies they increasingly have to ''hold'' their beliefs in a much more conscious (and anxious) fashion. Geertz published *Islam Observed in 1968* .

In his early work Geertz investigated why certain communities achieved greater economic growth and modernization than others. For example, he found that the ''ego-focused'' market peddlers of Modjokuto, who only looked out for their own and their families' gain, were in a less favorable position than the ''group-focused'' Tabanan aristocrats. The latter group could use their traditional prestige to mobilize communal resources for new investments, even though they had to temper their modern entrepreneurial drive with concern for the well-being of their community.

Geertz also authored a number of essays which elaborate on his theories, including *The Interpretation of Cultures* in 1973 and *Local Knowledge* in 1983.

In 1995, Geertz published *After the Fact: Two Countries, Four Decades, One Anthropologist*. In the book, he charted the transformation of cultural anthropology from a study of primitive people to a multidisciplinary investigation of a culture's symbolic systems and its interactions with the larger forces of history and modernization. Geertz used the greatest strength of anthropology (the ability to compare cultures). His periods of extended fieldwork in Indonesia and Morocco enabled him to view each through the lens of the other. He also used anecdotes in the book of non-western countries tackling the same social questions as Western countries: national identity, moral order, and competing values.

Throughout his career Geertz tried to make sense of the ways people live their lives by interpreting cultural symbols such as ceremonies, political gestures, and literary texts. Geertz was also interested in the role of thought (especially religious thought) in society. Analyzing this role properly, he argued, requires ''thick description,'' a probing appraisal of the meanings people's actions have for them in their own circumstances—a method Geertz tried to demonstrate in his own work. Skeptical of attempts to develop abstract theories of human behavior but sensitive to issues of universal human concern, he emphasized that anthropologists should focus on the rich texture of the lives of real human beings. Yet he showed that in writing about others one necessarily transforms ''their'' world; the very style in which social scientists write conveys their distinctive interpretation. Geertz' own highly sophisticated, but dense and occasionally convoluted writing style exemplifies his influential ''interpretive'' approach to cultural anthropology.

Further Reading

The titles and publication dates of Geertz' main works clearly show the focus and evolution of his interests: *The Religion of Java* (1960), *Agricultural Involution: The Process of Ecological Change in Indonesia* (1963), which explains the colonial background of and economic constraints inherent in labor-intensive Japanese agriculture; *Peddlers and Princes: Social Change and Economic Modernization in Two Indonesian Towns* (1963), a readable comparative study; *Person, Time, and Conduct in Bali: An Essay in Cultural Analysis* (1966); *Islam Observed: Religious Development in Morocco and Indonesia* (1968), a small but elegantly written near-classic comparative analysis; *The Interpretation of Cultures* (1973), a well-crafted set of highly influential theoretical essays and illustrative case studies; *Meaning and Order in Moroccan Society* (1979), with L. Rosen and H. Geertz; *Negara: The Theatre State in Nineteenth-Century Bali* (1980); *Local Knowledge: Further Essays in Interpretive Anthropology* (1983); and *Works and Lives: The Anthropologist as Author* (1988), a subtle analysis of the works of four outstanding anthropologists.

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Frank O. Gehry

Frank O. Gehry (Frank O. Goldberg; born 1929) was an American architect whose sculptured designs and use of vernacular materials won him somewhat belated but widespread recognition.

Frank O. Gehry was born in 1929 in Toronto, Canada, and moved to Los Angeles in 1947 with his parents, Irving and Thelma Goldberg (he changed his name in the mid-1950s). He studied at the University of Southern California from 1949 to 1951. After receiving practical experience as a designer in a Los Angeles firm, he returned to USC to complete his Bachelor of Architecture degree in 1954. Gehry studied City Planning at the Harvard Graduate School of Design in Massachusetts, an important center for the dissemination of the International Style. Leaving Harvard in 1957, the architect returned to the West Coast to work for a variety of firms before opening his own practice, Frank O. Gehry and Associates, Inc., in Los Angeles in 1962.

In retrospect it seems understandable that Gehry would move quickly to establish himself as an independent because he was a highly individual designer and talent. Gehry's childhood idol was Frank Lloyd Wright, who created a number of homes in the Los Angeles area during the 1920s. The bold individuality of Wright's California dwellings had an impact on Gehry's attitude toward house design. Also as a result of living and working in California, Gehry was exposed to the so-called ''California progressives''. Prominent in this group were Bernard Maybeck, Irving Gill, and Charles and Henry Greene; these designers were interested in experimentation with structure, materials, or form. Yet any suggestion that Gehry is a direct descendant of the progressive movement in California radically underestimates his own unique nature.

Critics falter when attempting to label or categorize Frank Gehry's work and attitudes. While some have called his architecture ''post-modern'' (referring to a movement that rejects the International Style in favor of pre-modernist ideas and models), Gehry's attitude is neither modern nor post-modern. Others have labeled him a deconstructivist, pairing him with such contemporary figures as Peter Eisenman who dismember (or ''deconstruct'') traditional shapes and forms in an attempt to free architecture from its theoretical and historical past. In short, what makes Gehry difficult to classify is his freedom from the constraints of popular theories, both past and present.

While Gehry rejects the minimalism of International Style architecture, he does appreciate the movement's love of man-made materials. Gehry goes further than International Style designers in embracing corrugated metal, chain link, and plywood. He celebrates these 20th-century materials in what he calls ''cheapscape architecture.'' Gehry used these materials in his ''Santa Monica Place'', a low-budget shopping mall and parking garage of 1979-1981, as well as in his own home, also in Santa Monica, of 1977-1979. Yet through the years these inexpensive materials have become common in his work and are even regarded by some as his ''signature''.

If some of Gehry's buildings, including his residence in Santa Monica, appear to display qualities of deconstructivist architecture, they are created without the intellectual baggage of that movement. In his house project, the architect purchased a quaint 1920s suburban home, and wrapped it in chain link, other metals, plywood, and glass, thus creating the effect of an old house carefully preserved inside a newer one. Here his impulse was anything but deconstructivist; the ''old'' house gave meaning to the ''new,'' and vice versa.

Gehry's architecture is characterized by an inclusive approach. He designs his buildings with a concern for the way people move through them. They are able to live and work comfortably within the spaces that he has created. His buildings are created to address the culture and context of their sites. In 1995 Gehry designed a building for the Department of Art at the University of Toledo, Canada; the building's architectural form was intended to represent the students' creative energy. In 1997 Gehry worked with the Experience Music Project (EMP) to design a 110,000 square foot complex scheduled to open in 1999 and comprised of an interactive museum, education center, and restaurant/nightclub showcasing live music. In the spirit of capturing the nature of contemporary music, the design for the building calls for fractured forms that will resemble guitar bodies. Exhibition spaces will resemble industrial rooms with pull down doors - a tribute to contemporary bands' beginnings in warehouses and garages. ''I share EMP's goal of creating a place where the exhibits and the building treat music as a living and evolving art form,'' Gehry said in an article in *TCI,* March 1997.

Gehry stated once that ''I approach each building as a sculptural object.'' In keeping with his sensitivity to sculpture and painting, Gehry enjoyed working with other artists in creating multimedia pieces. Perhaps the most famous of these projects was his collaboration with Claes Oldenburg and Coosje van Bruggen in an outdoor theater spectacular in Venice in the mid-1980s. The architect has said that the irreverent Oldenburg was a continuing source of inspiration. Gehry also worked with the sculptor Richard Serra. An outgrowth of their contact was a furniture series in which Gehry created a number of lamps that resembled coiled fish. Other official contacts with the arts community have included the designing of homes for artists, as in Gehry's 1972 Malibu studio for the painter Ron Davis.

Partly because of his irreverent approach to design, Gehry belatedly received recognition from the official world of art and architecture. An important showing of his work at the Whitney Museum of Art in 1988 signaled the beginning of this new attitude of respect and appreciation. The following year he received the Pritzker Architecture Prize, the profession's top international award. In 1991 Gehry won two awards from the American Institute of Architects for a ''spunky and provocative'' nine-story warehouse in Boston and a ''village-like'' sequence of low buildings for a furniture maker in Rocklin, California. In 1992 Gehry was awarded the Wolf Prize in Art, as well as the

Imperiale Award in Architecture given by the Japan Art Association. In October 1994, Gehry became the first recipient of the Lillian Gish Award for lifetime contribution to the arts.

Gehry's models, drawings, sketches and furniture designs have been collected in important museums all over the world and presented in numerous exhibitions. One of the most important exhibitions was presented in 1986 by the Walker Art Museum in Minnesota. The exhibit toured throughout the U.S. and Canada.

Further Reading

To learn more about the architecture of Gehry and his peers—and see excellent illustrations of their works—consult *Postmodern Visions,* edited by Heinrich Klotz (1985) and *The Language of Post-Modern Architecture* by Charles Jencks (1987). Two fine collections of writings on contemporary architecture that feature chapters on Gehry's house in Santa Monica are *The Secret Life of Buildings* (1985) by Gavin Macrae-Gibson and *The Critical Edge* (1985) by Tod Marder. Two monographs devoted to the life and works of Gehry are *The Architecture of Frank Gehry* (1988) and *Frank Gehry: Buildings and Projects* (1986), edited by Peter Arnell and Ted Bickford. Paul Goldberger has written several interesting articles on the architect, including ''Studied Slapdash'' in the *New York Times Magazine* (January 18, 1976). A perceptive appraisal of Gehry's place in the contemporary architectural scene is Janet Nairn's ''Frank Gehry: the Search for a 'No Rules' Architecture'' in *Architectural Record* (June 1976).

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Hans Geiger

Hans Geiger (1882–1945) invented the Geiger counter.

Hans Geiger was a German nuclear physicist best known for his invention of the Geiger counter, a device used for counting atomic particles, and for his pioneering work in nuclear physics with Ernest Rutherford.

Johannes Wilhelm Geiger was born in Neustadt an-der-Haardt (now Neustadt an-der-Weinstrasse), Rhineland-Palatinate, Germany, on September 30, 1882. His father, Wilhelm Ludwig Geiger, was a professor of philology at the University of Erlangen from 1891 to 1920. The eldest of five children, two boys and three girls, Geiger was educated initially at Erlangen Gymnasium, from which he graduated in 1901. After completing his compulsory military service, he studied physics at the University of Munich, and at the University of Erlangen where his tutor was Professor Eilhard Wiedemann. He received a doctorate from the latter institution in 1906 for his thesis on electrical discharges through gases.

That same year, Geiger moved to Manchester University in England to join its esteemed physics department. At first he was an assistant to its head, Arthur Schuster, an expert on gas ionization. When Schuster departed in 1907, Geiger continued his research with Schuster's successor, Ernest Rutherford, and the young physicist Ernest Marsden. Rutherford was to have a profound influence on young Geiger, sparking his interest in nuclear physics. Their relationship, which began as partners on some of Geiger's most important experiments, was lifelong and is documented in a series of letters between them.

In addition to supervising the research students working at the lab, Geiger began a series of experiments with Rutherford on radioactive emissions, based on Rutherford's detection of the emission of alpha particles from radioactive substances. Together they began researching these alpha particles, discovering among other things that two alpha particles appeared to be released when uranium disintegrated. Since alpha particles can penetrate through thin walls of solids, Rutherford and Geiger presumed that they could move straight through atoms. Geiger designed the

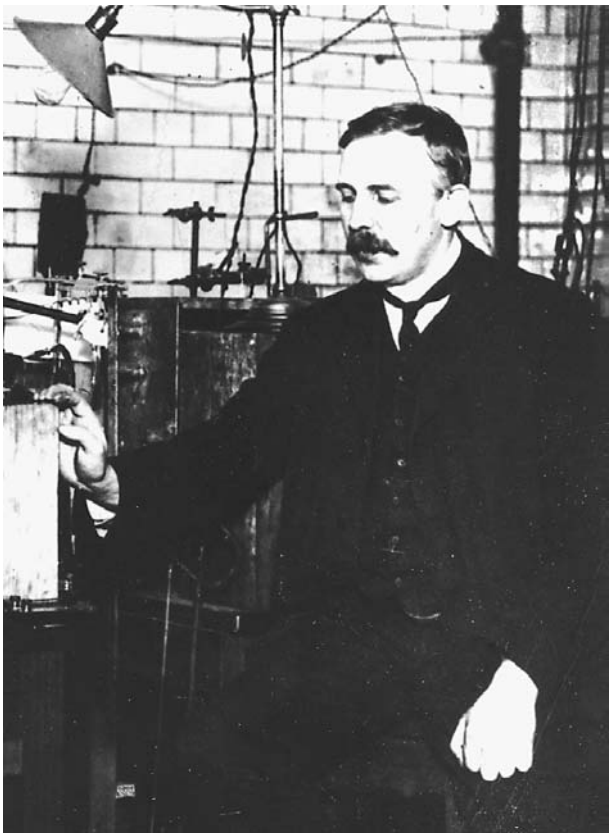

apparatus that they used to shoot streams of alpha particles through gold foil and onto a screen where they were observed as scintillations, or tiny flashes of light.

Manually counting the thousands of scintillations produced per minute was a laborious task. Geiger was reputedly something of a workaholic, who put in long hours recording the light flashes. David Wilson noted in *Rutherford: Simple Genius* that in a 1908 letter to his friend Henry A. Bumstead, Rutherford remarked, ''Geiger is a good man and work[s] like a slave. . . . [He] is a demon at the work and could count at intervals for a whole night without disturbing his equanimity. I damned vigorously after two minutes and retired from the conflict.'' Geiger was challenged by the haphazardness of their methodology to invent a more precise technique. His solution was a primitive version of the ''Geiger counter,'' the machine with which his name is most often associated. This prototype was essentially a highly sensitive electrical device designed to count alpha particle emissions.

Geiger's simple but ingenious measuring device enabled him and Rutherford to discern that alpha particles are, in fact, doubly charged nuclear particles, identical to the nucleus of helium atoms traveling at high velocity. The pair also established the basic unit of electrical charge when it is involved in electrical activity, which is equivalent to that carried by a single hydrogen atom. These results were published in two joint papers in 1908 entitled ''An Electrical Method of Counting the Number of Alpha Particles'' and ''The Charge and Nature of the Alpha Particle.''

In bombarding the gold with the alpha particles Geiger and Rutherford observed that the majority of the particles went straight through. However, they unexpectedly found that a few of the particles were deflected or scattered upon contact with the atoms in the gold, indicating that they had come into contact with a very powerful electrical field. Rutherford's description of the event as recorded by Wilson revealed its importance: ''It was as though you had fired a fifteen-inch shell at a piece of tissue paper and it had bounced back and hit you.'' These observations were jointly published by Geiger and Marsden in an article entitled ''On a Diffuse Reflection of the Alpha-Particles'' for the *Proceedings of the Royal Society* in June of 1909.

Thirty years later Geiger recollected, ''At first we could not understand this at all,'' Wilson noted. Geiger continued to study the scattering effect, publishing two more papers about it that year. The first, with Rutherford, was entitled ''The Probability Variations in the Distribution of Alpha-Particles.'' The second, referring to his work with Marsden, dealt with ''The Scattering of Alpha-Particles by Matter.'' Geiger's work with Rutherford and Marsden finally inspired Rutherford in 1910 to conclude that the atoms contained a positively charged core or nucleus which repelled the alpha particles. Wilson noted Geiger's recollection that ''One day Rutherford, obviously in the best of spirits, came into my [laboratory] and told me that he now knew what the atom looked like and how to explain the large deflections of the alpha-particles. On the very same day, I began an experiment to test the relation expected by Rutherford between the number of scattered particles and the angle of scattering.''

Geiger's results were accurate enough to persuade Rutherford to go public with his discovery in 1910. Nonetheless, Geiger and Marsden continued their experiments to test the theory for another year, completing them in June of 1912. Their results were published in German in Vienna in 1912 and in English in the *Philosophical Magazine* in April of 1913. Wilson noted that Dr. T. J. Trenn, a modern physics scholar, characterized Geiger's and Marsden's work of this period: ''It was not the Geiger-Marsden scattering evidence, as such, that provided massive support for Rutherford's model of the atom. It was, rather, the constellation of evidence available gradually from the spring of 1913 and this, in turn, coupled with a growing conviction, tended to increase the significance or extrinsic value assigned to the Geiger-Marsden results beyond that which they intrinsically possessed in July 1912.''

In 1912 Geiger gave his name to the Geiger-Nuttal law, which states that radioactive atoms with short half-lives emit alpha particles at high speed. He later revised it, and in 1928, a new theory by George Gamow and other physicists made it redundant. Also in 1912 Geiger returned to Germany to take up a post as director of the new Laboratory for Radioactivity at the Physikalisch-Technische Reichsanstalt in Berlin, where he invented an instrument for measuring not only alpha particles but beta rays and other types of radiation as well.

Geiger's research was broadened the following year with the arrival at the laboratory of James Chadwick and Walter Bothe, two distinguished nuclear physicists. With the latter, Geiger formed what would be a long and fruitful professional association, investigating various aspects of radioactive particles together. However, their work was interrupted by the outbreak of the First World War. Enlisted with the German troops, Geiger fought as an artillery officer opposite many of his old colleagues from Manchester including Marsden and H. G. J. Moseley from 1914 to 1918. The years spent crouching in trenches on the front lines left Geiger with painful rheumatism. With the war over, Geiger resumed his post at the Reichsanstalt, where he continued his work with Bothe. In 1920, Geiger married Elisabeth Heffter, with whom he had three sons.

Geiger moved from the Reichsanstalt in 1925 to become professor of physics at the University of Kiel. His responsibilities included teaching students and guiding a sizable research team. He also found time to develop, with Walther Mueller, the instrument with which his name is most often associated: the Geiger-Mueller counter, commonly referred to as the Geiger counter. Electrically detecting and counting alpha particles, the counter can locate a speeding particle within about one centimeter in space and to within a hundred-millionth second in time. It consists of a small metal container with an electrically insulated wire at its heart to which a potential of about 1000 volts is applied. In 1925, Geiger used his counter to confirm the Compton effect, that is, the scattering of X rays, which settled the existence of light quantum, or packets of energy.

Geiger left Kiel for the University of Tubingen in October of 1929 to serve as professor of physics and director of research at its physics institute. Installed at the Institute, Geiger worked tirelessly to increase the Geiger counter's speed and sensitivity. As a result of his efforts, he was able to discover simultaneous bursts of radiation called cosmic-ray showers, and concentrated on their study for the remainder of his career.

Geiger returned to Berlin in 1936 upon being offered the chair of physics at the Technische Hochschule. His upgrading of the counter and his work on cosmic rays continued. He was also busy leading a team of nuclear physicists researching artificial radioactivity and the by-products of nuclear fission (the splitting of the atom's nucleus). Also in 1936 Geiger took over editorship of the journal *Zeitschrift fur Physik,* a post he maintained until his death. It was at this time that Geiger also made a rare excursion into politics, prompted by the rise to power in Germany of Adolf Hitler's National Socialist Party. The Nazis sought to harness physics to their ends and engage the country's scientists in work that would benefit the Third Reich. Geiger and many other prominent physicists were appalled by the specter of political interference in their work by the Nazis. Together with Werner Karl Heisenberg and Max Wien, Geiger composed a position paper representing the views of most physicists, whether theoretical, experimental, or technical. As these men were politically conservative, their decision to oppose the National Socialists was taken seriously, and seventy-five of Germany's most notable physicists put their names to the Heisenberg-Wien-Geiger Memorandum. It was presented to the Reich Education Ministry in late 1936.

The document lamented the state of physics in Germany, claiming that there were too few up-and-coming physicists and that students were shying away from the subject because of attacks on theoretical physics in the newspapers by National Socialists. Theoretical and experimental physics went hand in hand, it continued, and attacks on either branch should cease. The Memorandum seemed to put a stop to attacks on theoretical physics, in the short term at least. It also illustrated how seriously Geiger and his associates took the threat to their work from the Nazis.

Geiger continued working at the Technische Hochschule through the war, although toward the latter part he was increasingly absent, confined to bed with rheumatism. In 1938 Geiger was awarded the Hughes Medal from the Royal Academy of Science and the Dudell Medal from the London Physics Society. He had only just started to show signs of improvement in his health when his home near Babelsberg was occupied in June of 1945. Suffering badly, Geiger was forced to flee and seek refuge in Potsdam, where he died on September 24, 1945.

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Ernesto Geisel

Ernesto Geisel (1908-1996) was a Brazilian army general, president of Brazil's national oil company (Petrobras), and president of the Republic (1974-1979). As president he began the process of disengaging the military from control of the Brazilian government.

Ernesto Geisel was the fourth general to serve a term as president of Brazil during the so-called Military Republic (1964-1985). He belonged to a group of officers known as Castellistas (after President [General] Humberto de Castello Branco, 1964-1967) who did not favor continued military rule but who had lost out to those who did. Geisel's selection signaled the beginning of a nine-year process aimed at establishing a civilian presidency. He had the distinction of being the first Protestant to preside over the largest Catholic population in the world.

Son of a German Lutheran immigrant, Geisel and his brother, Orlando, used the military as the means of upward social and economic mobility. Both he and his brother achieved generals' stars, the latter serving as minister of the army (1969-1974). Born on August 3, 1908, in Bento Gonçalves, in the heart of Rio Grande do Sul's wine country where his father taught in the Lutheran school, Ernesto Geisel received his secondary education in the military school in Porto Alegre (1921-1924). He acquired his military preparation in the Escola Militar do Realengo, from which he was graduated first in the class of 1928 as an *Aspirante* in artillery.

Early Military Career

As a lieutenant he participated in the Revolution of 1930 on the side of the victorious forces of Getúlio Vargas. His early career mixed military and civilian assignments: as battery commander, as general secretary of the Rio Grande do Norte state government (1931), and as treasury and public works secretary in Paraiba (1934, 1935). This activity identified him with the military reformers known as *tenentes* (lieutenants). He helped suppress the revolt of São Paulo (1932) and the Communist uprising of 1935. He taught at the Realengo military school between 1938 and 1941 and completed the general staff course in 1943.

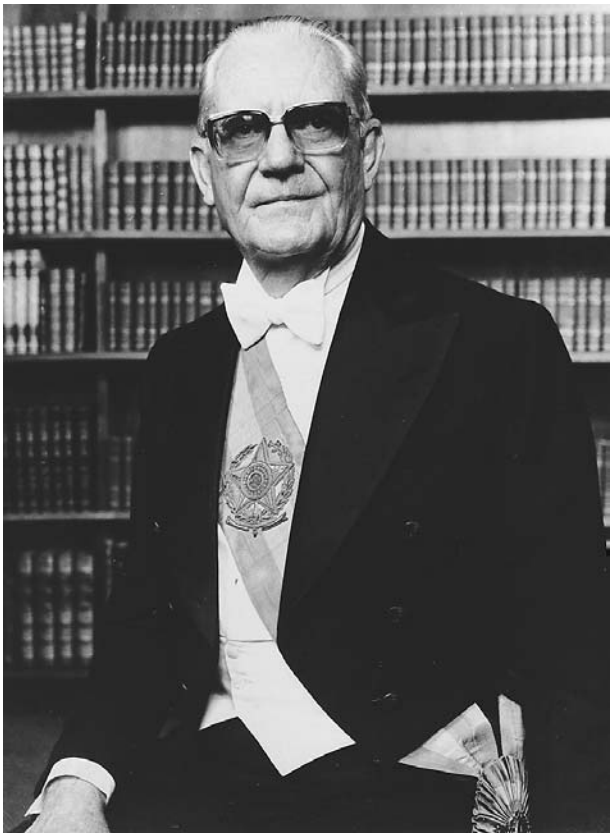

In early 1945 he was one of a large group of Brazilian officers who took a special course at the U.S. Army's Command and General Staff School at Fort Leavenworth, Kansas. In October 1945 he was chief of staff of an important armed unit in Rio de Janeiro which played a key role in the deposition of Vargas. In the next decade, as he advanced in rank, he served on the National Security Council staff (1946-1947), as military attache in Uruguay (1948-1950), on the Armed Forces General Staff (1950-1952), on the faculty of the Escola Superior de Guerra (1952-1955), and on President João Cafe Filho's military staff.

As a Military/Political Leader

In 1957, while chief of the Army General Staff's intelligence section, he sat on the National Petroleum Council, beginning a long association with Brazilian oil. Promoted to brigadier general in March 1960, he was in command of the military zone in which Brasília is located when Brazil entered into political crisis with the resignation of President Janio Quadros and the military's subsequent resistance to Vargas' protegé Vice President João Goulart assuming the presidency. Though Goulart became chief of state, the crisis continued until he was deposed by a combination of political, business, and military opponents at the end of March 1964.

Geisel was one of the high-ranking officers linked to the Escola Superior de Guerra in Rio de Janeiro who played an important role in the conspiracy, seizure of power, and planning for the political, economic, and administrative reorganization of Brazil. He successfully worked with several other like-minded generals for the selection of Army Chief of Staff Humberto de Castello Branco to complete Goulart's term of office. As chief of Castello's military staff, Geisel was intimately involved in the administration's decision-making processes.

Under Castello, he worked to stop the use of torture and other extreme methods by hard-line officers who believed that ''bad Brazilians'' wanted to turn the country toward Communism and so had to be dealt with harshly. Geisel and Castello Branco believed that the military should clean up the government, reform the economy, and then turn power back to civilians at the end of the term in March 1967. The subsequent struggle for control of this conservative revolution saw the Castellistas forced to cede ground to the radical demands of the hard-liners.

In October 1965 when the Congress refused to approve a law that would have given the government greater power to intervene in the states, to judge civilians in military courts, and to suspend political rights of adversaries, Castello Branco decreed Additional Act II to the constitution abolishing political parties and establishing indirect presidential elections. Over Geisel's objections, Castello, seeking to preserve military unity, agreed to hard-liners' demands that instead of a civilian, the next president would be Minister of War Artur Costa e Silva. Geisel argued that ''we are selling the future for a precipitous solution to a present [problem].'' He was correct; giving in to the right only prolonged military rule and only preserved a superficial military unity.

Years with Petrobras

During the Costa e Silva administration (1967-1969), Geisel, now a four-star general, sat as a judge on the Supreme Military Tribunal. Retiring from the army in 1969, he was appointed president of the national oil company, Petrobras, which he turned toward the production and distribution of derivatives and toward extensive exploration abroad and in Brazilian coastal waters. While a nationalist, he took the reasonable position that Petrobras was a means to supply Brazil with sufficient petroleum and not a barrier against foreign investment.

His years at Petrobras coincided with a period of economic growth during which annual rates rose to 12 percent. Unhappily, the investments in Brazil's productive capacity came out of savings resulting from low wages, while criticism and labor unrest were suppressed with arrests, torture, and censorship. The military hard-liners formed an organizational structure outside the normal command structure. A so-called ''intelligence community'' comprising the National Intelligence Service (SNI) and the intelligence services of the army, air force, and navy grew up after 1968. Army intelligence set up a network throughout Brazil of Departments of Internal Operations (DOIs). Government agencies and universities all had special agents assigned to them. Spies and informers proliferated. Institutionalized violence became the order of the day, as interrogation in a DOI commonly included torture. Within the armed forces this ''outside'' parallel activity generated divisions, irritation,

and shame, while among civilians it made the military an object of distrust and contempt.

As President

It was in this atmosphere that Geisel came to the presidency. Nomination as the government party's candidate was tantamount to election, and the choice was in the hands of President Emílio Garrastazu Médici, who the military had put in office when Costa e Silva suffered a stroke in 1969. Preceding the official decision there was an intense behind-the-scenes struggle between the hard-liners and the more moderate Castellistas, now led by Geisel. He was helped by the fact that his brother, Orlando, was minister of the army and that a close ally, General João Figueiredo, was chief of Médici's military staff.

Though not immediately understood by civilians or by the United States government analysts, Geisel's rise to power marked a shift away from repression and toward the path to democratic rule. The hard-liners contested his authority over the repressive apparatus in several incidents of torture and/or disappearance. Geisel replied vigorously to such challenges, replacing various commanders with trusted subordinates. He labelled his political program *distenção*—''the slow, gradual, and secure relaxation'' of control measures. It would be ''the maximum of development possible with the minimum of indispensible security.''

His economic policy sought to maintain high rates of growth while attempting to deal with the effects of the oil price shocks. His national development plan called for massive investments in basic infra-structure such as highways, telecommunications, hydro-electric dams, mineral extraction, factories, and atomic energy. At the risk of bruising nationalist sentiments, the government opened Brazil to prospecting by foreign oil companies for the first time since the early 1950s. The massive Itaipu dam on the Paraná river border with Paraguay symbolizes the era. Brazil borrowed billions of dollars to pour into concrete and steel as investment in future development.

The economic necessities resulted in a markedly different foreign policy. Strict alignment with the United States and a world view based on ideological frontiers and blocs gave way to ''responsible pragmatism.'' Accepting its then 80 percent dependence on imported oil and American inability to assist, Brazil modified its pro-Israeli stance and called for Israel to withdraw from Arab lands occupied in the 1967 war. Closer ties were established with Saudi Arabia and Iraq. Brazil recognized China, Angola, and Mozambique and moved closer to Latin America, Europe, and Japan. Its 1975 agreement to build nuclear reactors with what was then West Germany led to conflict with the Carter administration, which was also, oddly enough, criticizing the Geisel government for the very human rights abuses that it was struggling to stop. In frustration at American high-handedness and lack of understanding, the Geisel administration renounced Brazil's military alliance with the United States.

Politically, Geisel's last two years as president centered on the question of succession, which led to further confrontations with the hard-liners. Admitting that Brazil enjoyed only ''relative democracy,'' Geisel did not hesitate in April 1977 to rewrite the rules of the political game to contain the opposition parties and to dismiss the far-right minister of the army, General Sílvio Frota, in October 1977. Curiously, though distenção presupposed a more open, decentralized political system, Geisel employed a highly centralized decision-making process in his administration.

In 1978 with the Frota crisis behind him, Geisel had to deal with the first labor strikes since 1964 and successive election victories by the opposition Brazilian Democratic Movement party. He eased restrictions on exiles, reestablished *habeas corpus,* annulled the government's extraordinary powers decrees, and imposed João Figueiredo as his successor.

When he left office in March 1979 Brazil was less dependent on foreign imports and was a major industrial goods exporter, but on the negative side it was suffering a 42 percent inflationary rate and was over $43 billion in debt to foreign lenders. His determination to disengage the military from control of government, while gradually reestablishing democratic practices, marked his administration. The basic economic infrastructure that the Geisel years provided will carry Brazilian development into the 21st century. Geisel died of cancer in September 1996.

Further Reading

There are no biographies of Geisel in English. There is a good summary of 20th-century Brazilian history in Thomas E. Skidmore and Peter H. Smith, *Modern Latin America* (1984) and a useful review of recent decades in Robert Wesson and David V. Fleischer, *Brazil in Transition* (1983); Jerry Dubrowski, ''Brazilian ex-military ruler Ernesto Geisel dies'' *Reuters* (September 12, 1996) □

Theodor Geisel (Dr. Seuss)

Theodor Geisel (1904–1991), better known as Dr. Seuss, wrote the popular children's book *The Cat in the Hat.*

Theodor Geisel, better known to millions of children as Dr. Seuss, brought a whimsical touch and a colorful imagination to the world of children's books. Before Geisel, juvenile books were largely pastel, predictable, and dominated by a didactic tone. Though Dr. Seuss books sometimes included morals, they sounded less like behavioral guidelines and more like, ''listen to your feelings'' and ''take care of the environment,'' universal ideas that would win over the hearts of youngsters from around the world; Geisel's 47 books were translated into 20 languages and have sold more than 200 million copies. Of the ten bestselling hardcover children's books of all time, four were written by Geisel: *The Cat in the Hat, Green Eggs and Ham, One Fish, Two Fish, Red Fish, Blue Fish,* and *Hop on Pop.*

Wrote for Adults as well as Children

Geisel's last two books spent several months on the bestseller lists and include themes that appeal to adults as well as children. ''Finally I can say that I write not for kids but for *people,*'' he commented in the *Los Angeles Times.* Many of his readers were surprised to learn that Geisel had no children of his own, though he had stepchildren from his second marriage to Audrey Stone Dimond; he once said, ''You make 'em, I amuse 'em,'' as quoted in the *Chicago Tribune.* According to the *Los Angeles Times,* the author also remarked, ''I don't think spending your days surrounded by kids is necessary to write the kind of books I write. . . . Once a writer starts talking down to kids, he's lost. Kids can pick up on that kind of thing.''

Practiced Drawing at the Zoo

When he was a child, Geisel practiced sketching at the local zoo, where his father was superintendent. He went on to graduate from Dartmouth College in 1925 and subsequently studied at the Lincoln College of Oxford University. After dropping out of Oxford, he traveled throughout Europe, mingling with emigres in Paris, including writer Ernest Hemingway. Eventually returning to New York, he spent 15 years in advertising before joining the army and making two Oscar-winning documentaries, *Hitler Lives* and *Design for Death.*

Geisel began writing the verses of his first book, *And to Think That I Saw It on Mulberry Street,* in 1936 during a rough sea passage. Published a year later, the book won much acclaim, largely because of its unique drawings. All of Geisel's books, in fact, feature crazy-looking creatures that are sometimes based on real animals, but usually consist of such bizarre combinations of objects as a centipede and a horse and a camel with a feather duster on its head. Unlike many puppeteers and cartoonists who have capitalized on their creations by selling their most familiar images to big-time toymakers, though, Dr. Seuss concentrated his efforts on creating captivating books.

''Basically an Educator''

Admired among fellow authors and editors for his honesty and hard work, the Pulitzer Prize-winning author, according to Ruth MacDonald in the *Chicago Tribune,* ''perfected the art of telling great stories with a vocabulary as small as sometimes 52 or 53 words.'' ''[Geisel] was not only a master of word and rhyme and an original and eccentric artist,'' declared Gerald Harrison, president of Random House's merchandise division, in *Publisher's Weekly,* ''but down deep, I think he was basically an educator. He helped teach kids that reading was a joy and not a chore. . . . For those of us who worked with him, he taught us to strive for excellence in all the books we published.''

Further Reading

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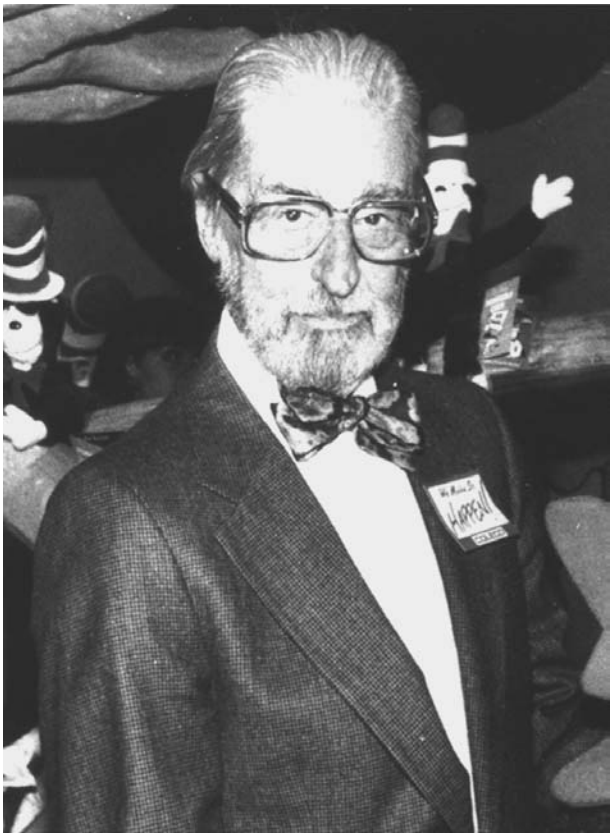

Margaret Joan Geller

Margaret Joan Geller (born 1947) discovered the existence of a Great Wall of galaxies in space that stretches at least 500 Million light-years.

Margaret Joan Geller, an astronomy professor at Harvard University and a senior scientist at the Smithsonian Astrophysical Observatory, helped discover a ''Great Wall'' of galaxies in space stretching at least 500 million light-years. The existence of this structure, the largest ever seen in the universe, presents a conundrum for theorists dealing with the early universe. She has been mapping the nearby universe for the past sixteen years and has produced the most extensive pictures yet.

Geller was born in Ithaca, New York, on December 8, 1947, to Seymour Geller and Sarah Levine Geller. She received her bachelor's degree at the University of California at Berkeley in 1970, and was a National Science Foundation fellow from 1970 to 1973. Her M.A. followed at Princeton University in 1972, and her Ph.D. thesis, entitled ''Bright Galaxies in Rich Clusters: A Statistical Model for Magnitude Distributions,'' was received at Princeton University in 1975. She was a fellow in theoretical physics at the Harvard-Smithsonian Center for Astrophysics from 1974 to 1976, and a research associate at the center from 1976 to 1980. She was a senior visiting fellow at the Institute for

Astronomy in Cambridge, England, from 1978 to 1982, and an assistant professor at Harvard University from 1980 to 1983. Geller became an astrophysicist with the Smithsonian Astrophysical Observatory in 1983 and a professor of astronomy at Harvard University in 1988.

Since 1980 Geller has collaborated with astronomer John P. Huchra on a large-scale survey of galaxies, using redshifts to measure the galaxies' distance. (A redshift is a shift toward the red or longer-wavelength end of the visible spectrum that increases in proportion to distance.) Cosmologists have long predicted that galaxies are uniformly distributed in space, despite recent evidence of irregularities. Geller and Huchra hypothesized that three-dimensional mapping of galaxies beyond a certain brightness over a large-enough distance—500 million light-years—would confirm the predictions of uniformity. In January 1986 Huchra and Geller published their first results. But instead of the expected distribution, their ''slice'' of the cosmos (135 degrees wide by 6 degrees thick) showed sheets of galaxies appearing to line the walls of bubblelike empty spaces.

Geller and Huchra's so-called Great Wall is a system of thousands of galaxies arranged across the universe—its full width was indeterminable because it fell off the edges of the survey map. The wall contains about five times the average density of galaxies; but ''what's striking,'' Geller told M. Mitchell Waldrop of *Science Research News* in 1989, ''is how incredibly *thin* [—fifteen million light-years—the bubble walls] are.'' Large structures such as the Great Wall pose a problem for astronomers—they are too large to have formed as a result of gravity since the big bang (a cosmic explosion that the universe was born out of and expanded from over time), unless a significant amount of clumpiness was present at the origin of the cosmos. This theory, however, is contradicted by the smoothness of the cosmic microwave background, or ''echo'' of the big bang. Dark matter, invisible elementary particles left over from the big bang and believed to constitute 90 percent of the mass of the universe, is another possible explanation. But even dark matter may not be capable of producing so large an object as the Great Wall. ''There is something fundamentally missing from our understanding of the way things work,'' Geller told Waldrop. Between January 1986 and November 1989, Geller and Huchra published four maps (including the first), and in each found the same line of galaxies perpendicular to our line of sight. Geller and Huchra's survey will eventually plot about fifteen thousand galaxies.

Geller won a MacArthur fellowship—also known as a ''genius award''—in 1990 for her research. She received the Newcomb-Cleveland Prize of the American Academy of Arts and Sciences that same year. In addition to galaxy distributions, Geller is interested in the origin and evolution of galaxies and X-ray astronomy. She is a member of the International Astronomical Union, the American Astronomical Society, and the American Association for the Advancement of Science.

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Murray Gell-Mann

The American physicist Murray Gell-Mann (born 1929) coined the definition ''quarks'' to describe the triplets of particles that form the cores of atoms. The Nobel Prize winner for Physics in 1969, he helped to develop the Stanford model, which describes the behavior of subatomic particles and their forces.

Murray Gell-Mann was born on September 15, 1929, in New York City of Austrian immigrant parents. A precocious child, he attended a special school for gifted children, where he took a physics course. ''It was the dullest course I've ever taken,'' he told *Omni* magazine in 1985, ''and the only course I've ever done badly in!''

Early Academic Career

Gell-Mann graduated from school at the age of 15 and entered Yale University, where he sailed through a bachelor's degree to earn his diploma in 1948. Next came graduate study at the Massachusetts Institute of Technology (MIT), where he claims to have found out, for the very first time, what true scientific research can achieve. Totally committed to his work, he completed his doctorate in 1951, and proceeded to the Princeton Institute for Advanced Studies, where he had been awarded a research grant.

Gell-Mann's first academic appointment was in 1952 with the Institute for Nuclear Studies at the University of Chicago, where he started the work on elementary particles that was to bring him the Nobel Prize in physics in 1969. In 1955 he moved to the California Institute of Technology (CalTech). A member of the National Academy of Sciences and the American Academy of Arts and Sciences, Gell-Mann was the recipient of the Dannie Heineman Prize of the American Physical Society in 1959 and of numerous special lectureships and honors.

Order out of Chaos

Gell-Mann was one of the young physicists of the 1950s who tried to bring order into the chaotic field of elementary particles. In 1953 he proposed the invariant quality of ''strangeness'' to explain the behavior of some of the elementary particles. This quality, he noted, was conserved in strong and electromagnetic interactions but not in weak interactions. Strangeness proved useful in ordering the particles to form a classification chart somewhat analogous

to the periodic table of elements. The chart not only listed families of particles, but by means of it Gell-Mann was able to predict the existence of a hitherto unknown particle, omega-minus, which was detected in 1964.

Physicists began using the term ''strange particles'' to describe a group of particles, inclusive for K-mesons and hyperons, that exhibited several peculiarities. To explain the anomalously long lifetimes of these particles, Gell-Mann advanced the theory of ''associated production'': the strong forces responsible for strange particles could act to create them only in batches of more than one at a time. Using his strangeness formulations, Gell-Mann also gave descriptions in detail of numerous decay events of strange particles, as well as prophesying the existence of the neutral xi particle.

In his continuing search for a more general elementary particle theory, Gell-Mann introduced a hypothetical particle, the quark, which is viewed as the fundamental stable constituent of the other particles and therefore is possibly the ultimate building block in the physical universe. Although quarks were not known to exist in the early 1960s when he began to work on particle physics, by the mid-1990s six types, forming three pairs, had been positively identified, and Gell-Mann does not rule out the possibility that there may be many more waiting for discovery.

During the Cold War years, Gell-Mann's work on particle physics was useful to the U.S. defense industries and the military. Notable among his assignments was his antisubmarine work for the Rand Corporation, and his service as a consultant to the Institute for Defense Analysis, especially with regard to the detection of nuclear test detonations.

His formal place of employment, however, was the University of Chicago, where he remained until 1955. The following year he took a professorship at CalTech.

A settled home on the coveted west coast notwithstanding, Gell-Mann left California in 1993 to work at the Santa Fe Institute—an institution he co-founded in 1984—to focus on complex adaptive systems, an interdisciplinary field.

Gell-Mann has written and co-authored many papers. His longer works include: *The Discovery of Subatomic Particles,* (1983) and *The Quark and the Jaguar.*

A Man of Many Interests

A man of wide interests, Gell-Mann speaks 13 languages fluently, is an accomplished ornithologist, and is very knowledgeable about the archeology of the Southwestern United States. A passionate conservationist, he helped to establish a nonprofit organization called the World Resources Institute.

Further Reading

Information on Murray Gell-Man can be found in *Omni* (May, 1985) and *The Scientific Life* (1962), contains an interesting interview with Gell-Mann. For background information on elementary particle physics see David Park, *Contemporary Physics* (1964). □

Amin Gemayel

Amin Gemayel (born 1942) was a Lebanese nationalist and Christian political leader who became president of the Republic of Lebanon in September 1982.

Born in Bikfayya, Lebanon, in 1942, Amin Gemayel was the eldest of Pierre and Genevieve Gemayel's five children. Amin grew up in the Christian right-wing nationalist Lebanese Union Party (known as the Phalangists) founded by his father in 1936. A lawyer by profession, Gemayel had a long political experience as a partisan starting in his youth and as a member of parliament for 12 years before he was elected president in September 1982. His diligence and managerial talent accounted for his success in the realm of business, mass communication, and civic activities. He ran a successful law firm, established the House of the Future (a center for documentation and research), and published the French-language newspaper *Le Reveil* and a trilingual quarterly (*Panorama de L'Actuelite*) during the 1970s. His main function as a member of the Political Bureau of the Phalangists was to oversee the party's civic activities and network of business holdings.

Amin commanded a private police unit during the Lebanese war (1975-1982), but his major involvement in the conflict was political and relatively conciliatory. Hence, he maintained contact with Muslim and Palestinian leaders

throughout the war and nurtured a moderate disposition, knowing that in a democratic pluralistic society national leadership presupposes mutual responsiveness. Therefore, he was his party's logical nominee for the presidency after his strong and charismatic brother, President-elect Bashir Gemayel, was assassinated on September 14, 1982. Having kept a distance from Israeli temptations, especially after Israel invaded Lebanon in June 1982, Amin emerged as a ''consensus candidate,'' almost unanimously supported internally and received with partially guarded but explicit Arab support.

Gemayel labeled his charge as president the ''vast adventure,'' setting his goals as: ''the withdrawal of the Israeli (and all non-Lebanese) forces, reconstruction of the Lebanese army, political reconciliation and reform, and socioeconomic reconstruction and development.'' To avail this task, he had the backing of impressive supporters, including most major Arab states, the United States of America, Western Europe, and the goodwill of the United Nations. Internally, he was supported by a consensus among leaders and factions, excluding leftist associations and extreme radicals across the political spectrum.

But there were political problems. Amin's election was met with a cool reception by Israel, Syria, Iran, Libya, and the Palestine Liberation Organization (PLO), each of whom had found and exploited partners in Lebanon itself ready to thwart the regime's declared objectives. All five actors pursued goals that were better served by holding a ''Lebanese card'' in the Middle East conflict. In addition, Gemayel himself made moves that were misconceived. He made numerous unprecedented partisan appointments to high-ranking civil service and quasi-political posts, thus inviting accusations of hegemony; allowed the recently reconstructed army to be used in security operations, involving anti-Phalangists in the civil strife, without ensuring external cooperation, particularly from Syria and Israel; totally relied on the ''American option'' before ascertaining American willingness and ability to support his ''adventure;'' and negotiated an abortive withdrawal agreement with Israel, the implementation of which involved Israeli conditions not acceptable even to Gemayel himself.

As a result, none of the goals he set for his government were satisfactorily attained: staggered Israeli withdrawal was more disruptive than occupation itself and was never completed. Syrian influence in Lebanon became stronger than ever, especially after Gemayel declined ratification of the May 1983 agreement with Israel. The Lebanese Army stood badly divided. After two abortive National Reconciliation Conferences in Geneva (1983) and Lucerne (1984), and the formation of a National Unity Cabinet, political reconciliation and reform were as elusive as ever. Socioeconomic problems were more acute than they had ever been during the ten years of war in Lebanon.

Gemayel was a ''progressive rightist.'' He viewed Lebanon's distinctiveness in its way of life, which values human rights, entrepreneurship, moderation, ''revulsion with totalitarianism,'' and a yearning for unity in diversity. Gemayel believed that Lebanon was an Arab state with values and a distinct identity of its own. It lived in, and depended on, the Arab world for its prosperity. Therefore, while it should never deviate from its independence and conciliatory role among the Arab states and between them and the Western world, Lebanon ought to share in the peaceful pursuit of Arab causes and serve as a ''roadblock'' between Israel and Syria. Gemayel believed that Lebanon should maintain a ''special'' relationship of ''cooperation and coordination'' with Syria despite the discrepancy ''in their social, economic and political systems,'' because they share ''a long historical experience and wide-ranging interests.''

Gemayel disavowed the 1983 constitutional system because it ''concealed double-dealing and created a marginal state void of any nationalistic sentiment.'' In its place, he proposed a politically centralized system based on ''regional units'' with broad administrative autonomy. This system would be managed by all religious communities ''through their sharing in the highest posts of government.'' Gemayel rejected classical numerical democracy in favor of ''compound democracy,'' where decisions are made by concurrent majority reflecting society's pluralism.

Unfortunately, the constant state of turmoil in Lebanon left Gemayel virtually powerless to accomplish anything. As the Chamber of Deputies were unable to elect a new president when his term was up, before leaving office and ultimately the country, Gemayel appointed the commander of the Lebanese army Major General Michel Aoun as his successor.

Gemayel attended French-oriented schools throughout his educational career. From Jesuit primary and secondary schools, he went to the Universite Saint Joseph in Beirut where he earned an LL.B. in 1966. He was fluent in French and Arabic and, to a lesser extent, mastered the English language. He was an avid tennis player, reader of history, and good listener to classical music. He was married to the former Joyce Tayyan late in 1967. They had three children, two boys and a girl, named Pierre, Sami, and Nicole. After his term in office, Amin Gemayel went into exile in Paris, France.

Further Reading

Little has been written on Amin Gemayel beyond news literature, including *The New York Times, Newsweek, TIME* magazines (August-September 1982), and *Reuters* (May 21, 1996; Aug. 12, 1996). He is listed in the *International Who's Who* 1983-1984 and in *Who's Who in Lebanon,* 1983. His article ''The Price and the Promise'' in *Foreign Affairs* (Spring 1985) is a valuable source on his thinking. Equally valuable are three documents authored by him (two in Arabic) about his vision of future Lebanon published in *Umara al-Tawaef* (Princes of the Sects) in 1984, and finally, *Rebuilding Lebanon* New York: University Press of America (1992). □

Pierre Gemayel

Lebanese leader Pierre Gemayel (1905-1984) founded the Lebanese Phalanges, a political and military force which he led for almost 50 years. The Phalangist Party, geared toward Lebanese Christians,

focused on the need for a strong Lebanese state. Gemayel's sons both served as president of Lebanon.

Pierre Gemayel was born in 1905, in Bikfaya, a small town in the Northern Matn region of Mount Lebanon. He was a descendant of a family of local notables which in the first half of the 19th century had acquired the hereditary title of *shaykh*. He studied at the Jesuit St. Joseph University in Beirut, where he graduated with a degree in pharmacy from the French Faculty of Medicine and Pharmacy.

During his studies and while practicing his profession he was strongly involved in athletics and especially football (soccer), for which he founded the Lebanese Football Federation. As a representative of this sport he was sent to the Olympic games in Berlin in 1936. He expressed some admiration for the discipline and the strong national identity exhibited by the Germans. During his stay in Europe he studied the Czech athletic society the Sokol (Falcon), which inspired him to establish a similar organization in Lebanon. In November 1936 Pierre Gemayel and four other prominent Lebanese—two members of each of the major political parties then, the Constitutional Bloc and the National Bloc—founded the Lebanese Phalanges.

Although the Lebanese Phalanges emphasized discipline, insisted on a strong attachment to the nation, and wore a distinctive attire, its ideology was totally opposed to fascism and totalitarianism. In fact, the Lebanese Phalanges was formed as a reaction to the emergence of a fascist party, the Syrian Social Nationalist Party (SSNP), founded by Antun Sa'adah, which had a Pan-Syrian ideology that had some appeal to the secularly-minded Christians. The ideology of the Lebanese Phalanges, which was primarily geared toward the Lebanese Christians, centered on Lebanon as a separate national identity imbued with the values of freedom and democracy as the best guarantee for the survival of the Christian community in a predominantly Arab and Muslim Middle East.

The Lebanese Phalanges under the charismatic leadership of Pierre Gemayel became by 1942 a major political force, claiming 35,000 members among the Maronite Christian community. Gemayel's cooperation, based on a common understanding about the nature of Lebanon, with the prominent Sunni politician (and a founding father of Lebanon), Riyad al-Sulh was crucial to Gemayel's ability to convince and mobilize the Maronite youth in support of the independence of Lebanon rather than retaining the French mandate. Gemayel was arrested by the French as an instigator of demonstrations and was released when the struggle for independence succeeded on November 22, 1943.

Gemayel and his party began in 1943 to follow a policy of consistently supporting the Lebanese political system and the Lebanese presidency in particular as essential for the survival of Lebanon. When opposition to the first Lebanese president after independence, Bishara al-Khoury, rose by leaps and bounds and eventually forced him to resign in 1952, Gemayel was the last to abandon him. Similarly, when the next president, Camille Chamoun, was faced with a revolt in 1958 led by major Muslim leaders and backed by President Gamal Abdel Nasser of the United Arab Republic (Egypt and Syria), Gemayel sided with Chamoun, fearing that the independence of Lebanon would be compromised if dominated by Nasser. The civil war of May to October 1958 was instrumental in making Gemayel and his Phalangist Party an indispensable part of the Lebanese political establishment. Gemayel himself served frequently in the Cabinet throughout the period 1958-1975. After the expansion of the Chamber of Deputies into 99 members in 1960, Gemayel and several members of his party were elected in each of the four Chambers of Deputies of 1960, 1964, 1968, and 1972.

In the turbulent period that followed the Arab-Israeli (Six-Day) War of 1967, Gemayel feared that the rising tide of Palestinian guerrilla operations across the Lebanese-Israeli border (especially after the expulsion of the Palestine Liberation Organization [PLO] from Jordan in 1970) would again undermine Lebanese independence and sovereignty. The PLO's military presence in Lebanon was depicted by Gemayel as a state within a state. There is no doubt that this issue triggered the conflict in Lebanon which began in April 1975 and which in turn transformed Gemayel's Phalangist Party and particularly its militia, the Lebanese Forces, into the most formidable indigenous military force in Lebanon.

In the first phase of the conflict, Gemayel was at loggerheads with the PLO and its Muslim-Leftist allies. In January 1976 Gemayel formed, with former president Chamoun and other Christian politicians, the Lebanese Front, which basically represented the vast majority of the Christians in Lebanon. After the disintegration of the Lebanese Army in early 1976, Syrian President Hafiz Assad sent his troops to Lebanon and managed to convince Gemayel and the Lebanese president at the time, Suleiman Frangie, that the sole purpose of the Syrian troops was to make the PLO abide by its agreements with the Lebanese Government. By early 1978, however, the commander of the militia of the Phalangist Party, the Lebanese Forces, Pierre Gemayel's younger son Bashir Gemayel, had realized that Assad was interested in neither curbing the PLO in Lebanon nor withdrawing his troops. Consequently, Bashir fought the Syrians, sought an alliance with the Israelis, and consolidated his power within the Christian community by either eliminating or undermining his rivals. By 1981 Bashir upstaged both his father and his elder brother, Amin Gemayel, within the Phalangist Party and Lebanese Forces as well as within the Christian community at large. When the Israelis waged their war against the PLO in Lebanon in 1982, Bashir Gemayel became the only possible candidate for the presidency. The ambition that had eluded Pierre Gemayel was achieved by his son Bashir, who was elected president of Lebanon in August 1982. As Bashir's chief program was to force the Syrian troops out of Lebanon, he was duly assassinated on orders from Assad himself. Subsequently, the elder son of Pierre Gemayel, Amin Gemayel, was elected president in September 1982. Pierre Gemayel was able in the last two years of his life to keep the Phalangist Party and the Lebanese Forces under control. He tried to assist his son Amin by serving in the so-called National Unity Cabinet formed in April 1984 after the abrogation, due to Syrian military pres-

sure, of the U.S.-sponsored Israeli-Lebanese Accord of May 1983. He died on August 29, 1984, while he was serving in the Cabinet. His legacy, comprised of many elements—namely, his heir, former President Amin Gemayel, the Lebanese Forces, and the Phalangist Party itself—will most probably remain an integral part of the Lebanese polity.

Further Reading

For additional information on Pierre Gemayel see John P. Entelis, *Pluralism and Party Transformation in Lebanonal Kata'ib, 1936-1970* (Leiden: 1974), a scholarly work on the ideology and organization of Gemayel's Phalangist Party prior to the conflict in Lebanon; Marius Deeb, *The Lebanese Civil War* (1980), an authoritative scholarly work which covers the prominent role of the Phalangist Party during the civil war phase of the conflict in Lebanon; and Thomas L. Friedman, *From Beirut to Jerusalem* (1989), an honor-winning journalist's account of 10 years in the Middle East. Jacques Nantet, *Pierre Gemayel* (Paris: 1986) is a comprehensive biography of Pierre Gemayel. In Arabic, there is an indispensable two-volume history of Gemayel's Phalangist Party during its formative years which is based on the party's archives: *Tarikh Hizb al-Kata'ib al-Lubnaniya* (History of the Lebanese Phalangist Party) Vol. I: *1936-1940* (Beirut: 1979) and Vol. II: *1941-1946* (Beirut: 1981). □

Edmond Charles Genet

Edmond Charles Genet (1763-1834), known as Citizen Genet, French emissary to the United States, influenced American foreign relations as well as the formation of America's early two-party system.

Edmond Genet was the scion of prerevolutionary French gentry. After an aristocratic upbringing and education, in 1781 Genet followed his father into the French Foreign Ministry. He was fortunate to be posted in Russia when the French Revolution began and was able to retain his position until 1792. After a brief hiatus he emerged as Citizen Genet to accept a Girondist appointment as French minister plenipotentiary to the United States. He was specifically told to use his compelling personality and diplomatic skill to convince America to side with the French Republic in the French Revolutionary wars.

Genet's arrival in America in 1793 precipitated a crisis in Franco-American relations. Pro-French Secretary of State Thomas Jefferson, already at odds with the neutral Federalist administration, successfully insisted that Genet be accorded full diplomatic recognition. Genet, meanwhile, operating on the assumption that the American government and its people would look the other way while he chartered American vessels as privateers to prey on British shipping in the West Indies, set out to enlist popular support.

The Federalist administration's icy reaction to Genet's pursuit was quite the reverse of the adulation accorded him by American citizens at large. His journey from Charleston to New York in search of funds and private naval support was a triumphal tour. His undiplomatic activities in Philadelphia, however, coupled with his growing popularity, moved the administration to action.

The Federalists had noted that, along Genet's entire route on his tour through the states, the dynamic envoy had organized and left behind functioning political organizations known as ''democratic societies.'' The creation of these societies justifiably alarmed the Federalists, for eventually they became key components of opposition, against the Federalists, in the expanding Jeffersonian-Republican party organization. This activity of Genet's, along with the diplomatic embarrassment he imposed on President George Washington by his repeated violations of the Neutrality Proclamation of 1793, resulted in the revocation of his diplomatic credentials in December 1793. Even Jefferson had come to view Genet with increasing mistrust.

Rather than return to France, Genet married the daughter of New York governor George Clinton and settled on Long Island. He is remembered as a central figure in the establishment of a firm line of demarcation between Federalists and Jeffersonian-Republicans during the 1790s.

Further Reading

There is no satisfactory full-length study of Genet. His diplomatic activities in the United States are discussed in Alexander DeConde, *Entangling Alliance: Politics and Diplomacy under George Washington* (1958). For his political activities in America see Eugene P. Link, *Democratic-Republican Societies, 1790-1800* (1942). There is a useful summary of Genet's mission in John C. Miller, *The Federalist Era, 1789-1801*

(1960). See also George Gates Raddin, *Caritat and the Genet Episode* (1953). □

Jean Genet

Dubbed "the Black Prince of letters," by his discoverer, Jean Cocteau, the French novelist and playwright Jean Genet (1910-1986) was obsessed with the illusory, perverse, and grotesque elements of human experience. His works present the world of the isolated and despairing outcast.

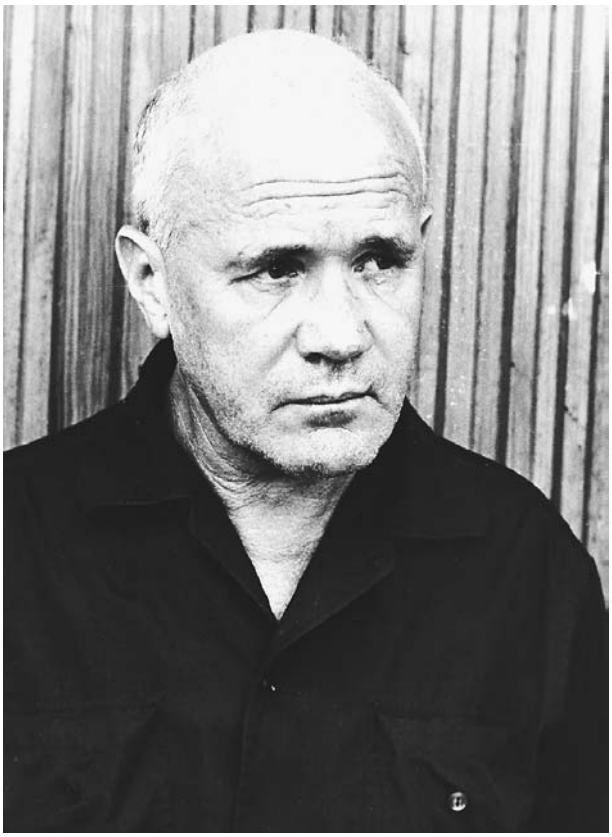

According to his own version of events, Jean Genet was born on Dec. 19, 1910, to a Parisian prostitute, who soon abandoned him. Placed in a foster home, Jean was raised in the Morvau region by a farming family. At the age of 10 he began pilfering articles from his benefactors and their neighbors, perhaps to arouse the parental concern he knew to be absent in his life. His ploy failed and, according to Jean Paul Sartre, his resolution to remain a thief constituted a significant existential act:"Thus I decisively repudiated a world that had repudiated me."

At the age of 16 Genet was sent to the Mettray Reformatory, where the impressionable boy cultivated an admiration for evil and a taste for homosexuality. Escaping from his confinement after five years, Genet contracted for an extended enlistment in the Foreign Legion, collected his bonus and a few days later deserted. During the next decade Genet wandered across Europe, immersing himself in the underworld and surviving as a beggar, thief, narcotics smuggler, forger, and male prostitute. Arrested several times, Genet spent most of World War II in prison, where he began to write.

Genet, however, often lied about his past, and Edmund White took about the task of dispelling many of the clouds surrounding Genet and propagated by Sartre. As even Sartre himself acknowledged, Genet practiced certain economies when it came to self-revelatory truth so White relentlessly seeks out corroboration. Many of the documents, it turns out, refuse to corroborate. White first shows how thoroughly Genet's own version of his childhood—drawn in sharp lines of poverty and abuse—was a myth, an affectation given credibility by Sartre. Born in Paris in 1910, Genet had been abandoned by his unwed mother and made a ward of the state. But the carpenter's family that was entrusted with his care gave Genet ample attention and affection. Raised in a farming village, he was not made to work, prospered in school, had plenty of books, and scored high on examinations. Contrary to his later claim, he did not have to steal to survive. ("You couldn't call them thefts," recalls one classmate. "He took some pennies from his mother to buy sweets, all kids do that.")

The effect of White's first chapters is to suggest Genet largely fabricated a grim childhood to fit his chosen persona as a renegade. Precocious and rebellious, the dandified Genet refused, as he put it, "to become an accountant or a petty official." And so he escaped from every apprenticeship, opting to become a petty thief. This eventually landed him in the notorious reform penitentiary at Mettray, a society of male outcasts governed by a counter-code of homosexuality, theft, and betrayal which Genet would later celebrate.

Concentrating on the ambiguity of morality in a society characterized by repression and hypocrisy, his novels and plays portray the individual trapped in a state of enforced dissolution. *Our Lady of the Flowers,* composed under almost impossible conditions in Fresnes prison, was published in Lyons in 1943. The novel, peopled by pimps and prostitutes, depicts the author's erotic world of homosexuality, masturbation, bizarre fantasies, and violent murder. Marked by nonconformity and exoticism, the work uses a lyrical delicacy of language to describe an incredibly sordid milieu.

The Miracle of the Rose (1943), written in Santé prison, is an autobiographical narrative in which Genet proclaims a cult of the criminal, praising both crime itself and the perpetrators of it. The religious imagery of the earlier work is intensified, and the ceremony of prison life is closely identified with the satisfactions derived from religious rites. *Funeral Rites* (1945) and *Quarrel of Brest* (1946) continue these themes.

Genet's works composed in prison, to which he had been sentenced for life, attracted critical acclaim; such literary notables as Sartre and Jean Cocteau successfully petitioned for his pardon, and he was released in 1948. *The*

Thief's Journal (1949), recounting Genet's adventures in the European underworld of the 1930s, was proclaimed by Sartre to be the author's finest work in both form and substance.

In his drama *The Maids* (1948) Genet explores the sequence of masks, roles, and conditions assumed by two maids to maintain their constantly shifting identities. Moral values are reversed throughout, with evil achieving a reverence traditionally assigned to goodness. *Death-watch* (1949) describes the sadomasochistic relationship of three prisoners, ending in nightmarish death. Genet's ritualistic theater continued to explore the deceptive relationship between illusion and reality in *The Balcony* (1957), *The Blacks* (1959), and *The Screens* (1961).

His heart leaned from his "'religious nature" as he confessed in his autobiographical *Thief's Journal* (1949, English 1965). "I am alone in the world, and I am not sure but that I may not be the king . . . "

On September 19, 1982, Genet visited the Palestinian refugee camp of Shatila near Beirut. Two nights earlier, Israel had permitted its Lebanese allies to enter the surrounded camp, and they had massacred its Palestinian inhabitants. A walk through Shatila, wrote Genet, "resembled a game of hopscotch . . . . A photograph doesn't show how you must jump over the bodies as you walk along from one corpse to the next.

The "thick white smell of death" in Shatila inspired Genet to one self-invention. He would be reborn as a witness for the Palestinians. *Prisoner of Love,* his book-length memoir of the Palestinian fedayeen, appeared a month after his death in 1986. This was the first new writing Genet had produced in years, and it rekindled an interest in his life and work.

Genet's work, while involved with social issues, rejects any form of political commitment. His confrontation with the world has both deeply stirred and repulsed his readers and audiences. Composed outside literary tradition in terms of plot, characterization, and thematic implications, his personal projections possess a psychological truth fused with dramatic imagery.

According to White, Genet, rather than embodying some collective disorder of his time, acted largely upon his own disorder. But his death was as bland as his life was colorful. His obituary, after listing his many credits, simply states, "died in Paris".

Further Reading

Jean Paul Sartre, *Saint Genet* (1952; trans. 1963), is an exceptionally revealing analysis of the man and his art. Other full-length studies in English include Bettina Knapp, *Jean Genet* (1956); Tom F. Driver, *Jean Genet* (1966); Richard N. Coe, *The Vision of Jean Genet* (1968); and Philip Thody, *Jean Genet: A Study of His Novels and Plays* (1969). Focusing on the author's plays are critical sections in Wallace Fowlie, *Dionysus in Paris* (1960); Martin Esslin, *The Theatre of the Absurd* (1961); David I. Grossvogel, *Four Playwrights and a Postscript* (1962); and Lionel Abel, *Metatheater* (1963). A good resource for his life's work can be found in: *Genet: A Biography.* Knopf, 728 pp., $35.00. Edmund White as cited by Marin Kramer. Many of his life's accomplishments can be found in *Current Biography* (1974). His obituary ran in the *New York Times,* April 16, 1986. □

Genghis Khan

Genghis Khan (1167-1227) was the creator of the Mongol nation and the founder of one of the vastest empires the world has ever seen.

Genghis Khan, whose original name was Temüjin, was born on the banks of the river Onon in the extreme northeast corner of present-day Mongolia. He was left an orphan at the age of 9, his father, a nephew of the last khan of the Mongols, having met his death at the hands of the Tatars, who in the second half of the 12th century had displaced the Mongols as the dominant tribe in eastern Mongolia. Temüjin's mother was deserted by her husband's followers at the instigation of the Taichi'uts, a rival clan who wished to prevent his succeeding to his father's position, and she was reduced to bringing up her family in conditions of great hardship.

Rise to Power

When Temüjin had grown into young manhood, he was taken prisoner by the Taichi'uts, whose intention it was to keep him in perpetual captivity. However, he succeeded in escaping and soon afterward became the protégé of Toghril, the ruler of the Kereits, a Christian tribe in central Mongolia. It was with the aid of Toghril and a young Mongol chieftain called Jamuka that Temüjin was able to rescue his newly married wife, who had been carried off by the Merkits, a forest tribe in the region which is now the Buryatiya in present-day Russia. For a time after this joint operation Temüjin and Jamuka remained friends, but then, for some obscure reason, a rift developed between them and they parted company. It was at this time that certain of the Mongol princes acclaimed Temüjin as their ruler, bestowing upon him the title by which he is known in history, Chingiz-Khan (Genghis Khan), which bears some such meaning as "Universal Monarch."

Genghis Khan's patron Toghril was driven into exile and then restored to the throne by the efforts of his protégé 2 years later, in 1198, the first precise date in Genghis Khan's career. The two chieftains allied themselves with the Chin rulers of North China in a campaign against the Tatars, Toghril being rewarded for his share in the joint victory with the Chinese title of *wang* (prince), whence his Mongol title of Ong-Khan, while Genghis Khan received a much inferior title. In 1199 they took the field against the Naimans, the most powerful tribe in western Mongolia, but the campaign was unsuccessful owing to Ong-Khan's pusillanimous conduct. In the years 1200-1202 the allies won several victories over a confederation of tribes led by Genghis Khan's former friend Jamuka; and in 1202 Genghis Khan made his final reckoning with the Tatars in a campaign which resulted in their total extinction as a people.

Relations with Ong-Khan had in the meanwhile so deteriorated that it came to open warfare. The first battle, though represented as indecisive, seems in fact to have been a defeat for Genghis Khan, who withdrew into a remote area of northeastern Mongolia. He soon rallied, however, and in a second battle (1203) gained a complete victory over Ong-Khan, who fled to the west to meet his death at the hands of the Naimans, while his people, the Kereits, lost their identity, being forcibly absorbed by the Mongols.

Genghis Khan now turned against his enemies in western Mongolia: the Naimans allied with Jamuka and the remnants of the Merkits. The Naimans were finally defeated in 1204, and Küchlüg, the son of their ruler, fled westward to find refuge with the Kara-Khitai, descendants of the Chinese Liao dynasty, who after their expulsion by the Chin had founded a new empire in the area of present-day south Kazakhstan and Xinjiang region of China. Jamuka, now a fugitive, was betrayed by his followers and was put to death by Genghis Khan, his former friend, who found himself at last in undisputed control of Mongolia. In 1206 a *kuriltai,* or diet, of the Mongol princes, meeting near the sources of the Onon, proclaimed him supreme ruler of the Mongol peoples, and he was now able to contemplate the conquest of foreign nations.

Conquest of China

Already, in 1205, Genghis Khan had attacked the Tanguts, a people of Tibetan origin in what is today Kansu and the Ordos Region of China, and two further campaigns against that people in 1207 and 1209 cleared the way for a frontal assault on China proper. In 1211 the Mongols invaded and overran the whole of the region north of the Great Wall; in 1213 the wall was breached, and their forces spread out over the North China plain; in the summer of 1215 Peking was captured and sacked, and the Chin emperor fled to Kaifeng on the southern banks of the Yellow River. Leaving one of his generals in charge of further operations in North China, Genghis Khan returned to Mongolia to devote his attention to events in central Asia.

Küchlüg the Naiman, who had taken refuge among the Kara-Khitai, had dethroned the ruler of that people and had possessed that kingdom. An army dispatched by Genghis Khan chased him from Kashghar across the Pamirs into Afghanistan, where Küchlüg was captured and put to death; and the acquisition of his territory gave the Mongols a common frontier with Sultan Muhammad, the hereditary ruler of Khiva, who as the result of recent conquests had annexed the whole of central Asia as well as Afghanistan and the greater part of Persia.

Campaign in the West

War between the two empires was probably inevitable; it was precipitated by the execution of Genghis Khan's ambassadors and a group of merchants accompanying them at the frontier town of Otrar on the Syr Darya. Genghis Khan set out from Mongolia in the spring of 1219; he had reached Otrar by the autumn and, leaving a detachment to lay siege to it, advanced on Bukhara, which fell in March 1220, and on Samarkand, which capitulated a month later, the victors of Otrar having taken part in the siege. From Samarkand, Genghis Khan sent his two best generals in pursuit of Sultan Muhammad, who crisscrossed Persia in flight until he met his end on an island in the Caspian Sea. Continuing their westward sweep, the generals crossed the Caucasus and defeated an army of Russians and Kipchak Turks in the Crimea before returning along the northern shores of the Caspian to rejoin their master on his homeward journey. Genghis Khan, in the meantime, having passed the summer of 1220 in the mountains south of Samarkand, attacked and captured Termez in the autumn and spent the winter of 1220/1221 in operations in what is now Tajikistan.

Early in 1221 he crossed the Oxus to destroy the ancient city of Balkh, then part of the Persian province of Khurasan, and dispatched his youngest son, Tolui (Tulë), the father of the Great Khans Mangu (Möngkë) and Kublai, to complete the subjugation of that province, which he subjected to such devastation that it has not fully recovered to this day. In the late summer Genghis Khan advanced southward through Afghanistan to attack Sultan Jalal al-Din, the son of Sultan Muhammad, who at Parvan near Kabul had inflicted a defeat upon a Mongol army. He gave battle to Jalal al-Din on the banks of the Indus; the sultan was decisively defeated and escaped captured only by swimming across the river.

With Jalal al-Din's defeat the campaign in the west was virtually concluded, and Genghis Khan returned by slow stages to Mongolia, which he did not reach till the spring of 1225. In the autumn of the following year he was again at war with the Tanguts; he died, while the campaign was still

in progress, in the Liupan Mountains in Kansu on Aug. 25, 1227.

Further Reading

René Grousset, *The Conqueror of the World* (1944; trans. 1967), is still the best biography, though clearly no longer abreast of contemporary research. Other biographies include Henry Desmond Martin, *The Rise of Chingis Khan and His Conquest of North China* (1950), and Franklin MacKenzie, *The Ocean and the Steppe: The Life and Times of the Mongol Conqueror Genghis Khan, 1155-1227* (1963). Several original sources are available in English translation; the work of the Persian historian Juvaini is available as *The History of the World-Conqueror* (trans. 1958), and extracts of the native chronicle, *The Secret History of the Mongols,* are in Arthur Waley, *The Secret History of the Mongols and Other Pieces* (1963). For details of the campaigns in central Asia and eastern Persia see Wilhelm Barthold, *Turkestan down to the Mongol Invasion* (trans. 1928), and John Andrew Boyle, ed., *Cambridge History of Iran,* vol. 5 (1968). □

Hans-Dietrich Genscher

A long-time leader of West Germany's liberal party, the FDP, Hans-Dietrich Genscher (born 1927) was also his country's foreign minister beginning in 1974. While firm in his support of West Germany's ties to the United States and Western Europe, Genscher's tenure in office was also marked by persistent efforts to keep *Ostpolitik* and detente alive.

Hans-Dietrich Genscher was born March 21, 1927, to a middle-class family in the small Saxon town of Reideburg, Germany. In the last months of World War II he was drafted into the *Wehrmacht* (German army). After his release as a prisoner of war, Genscher studied law and economics at the Universities of Halle and Leipzig, graduating with a law degree in 1949. As the Stalinist regime in the German Democratic Republic (GDR) became increasingly oppressive in the early 1950s, Genscher became one of the thousands of refugees who moved to West Germany. In 1952 he settled in Bremen and took up private law practice in that city.

The future foreign minister developed an early interest in politics, and he remained a life-long Liberal. While still a student at Halle and Leipzig, he joined the East German Liberal Democratic Party (LDDP). Perhaps because he had to leave his home at an early age, Genscher showed little interest in state or regional politics. Instead, he concentrated on national and international affairs.

At the end of the 1950s Genscher became one of the proteges of Walther Scheel, a rising Liberal leader. Scheel became chairman of the FDP in 1961, succeeding the right-wing politician Erich Mende, who had led the FDP in virtual lock-step with the Christian Democrats since the early 1950s. In 1968 Genscher became vice-chairman of the FDP, and a year later, after Scheel's election as president of the Federal Republic, Genscher succeeded his mentor as leader of West Germany's Liberals.

Scheel and Genscher led the FDP away from its position as junior partner of the Christian Democrats (CDU) and opened the way for a coalition with the Social Democrats (SPD). When the 1969 elections gave the FDP and the SPD a majority of the seats in the Bundestag (parliament), the two parties formed a coalition cabinet under the leadership of Willy Brandt. In this first ''Social-Liberal'' cabinet Genscher served as minister of the interior. Five years later when Helmut Schmidt succeeded Brandt as chancellor, Genscher became foreign minister and vice-chancellor, positions which he held continuously through the mid-1980s.

In attempting to steer a course as a Liberal leader in postwar West Germany, Genscher had to juggle the desire to preserve the classic principles of liberalism with the pragmatic need to assure the survival of his party. In the early 1980s the two major parties—the Social Democrats and the Christian Democrats—between them obtained well over 90 percent of the popular vote, so that the FDP repeatedly faced the danger of not attracting the minimum 5 percent necessary for representation in the Bundestag. They avoided disaster at the national level during those years, but in a number of state elections the Liberals failed to clear the 5 percent hurdle.

Genscher's liberalism found its expression primarily in a particularly strong commitment to maintaining individual rights and civil liberties. As minister of the interior he effectively met the challenge of the terrorist attacks by the

Baader-Meinhoff gang and other groups without violating the norms of the *Rechtsstaat*.

The FDP attempted to cope with the danger of political oblivion by being open to coalition agreements with both the political right and the political left. The result was to give the party and Genscher himself reputations as chameleons who change political partners for purely opportunistic reasons. In the 1960s the FDP abandoned its longtime coalition with the CDU and formed a government with the SPD. A decade later Genscher was instrumental in dissolving this partnership and leading his party back into the conservative camp.

In 1982, prodded by the then Liberal minister of economics, Count Lambsdorff, Genscher made possible the *Wende* (change of direction) which resulted in bringing Helmut Kohl and a CDU/FDP coalition to power. The turn to the right enabled the FDP to retain its influence in the national executive, but the abruptness of the shift also had severe repercussions for the party. Some well-known Liberal leaders resigned their party memberships rather than support the Kohl government. The party also failed to clear the 5 percent hurdle in a number of state elections. To appease the intra-party turmoil Genscher at the beginning of 1985 resigned as national chairman. He was succeeded by Martin Bangemann, Count Lambsdorff's successor as minister of economics in the Kohl cabinet.

Genscher's careers as party leader and cabinet minister were not marked by ideological or programmatic innovations. Rather, he acquired well-deserved reputations as a pragmatist and clever tactician. This is particularly true of his long-term service as West Germany's foreign minister. Genscher was head of West Germany's Foreign Office beginning in 1974 and became one of the most senior among the foreign ministers of the major powers. In the SPD/FDP coalition Genscher's administration of West Germany's foreign policy was strongly identified with the *Ostpolitik,* the efforts to improve West Germany's relations with the Eastern bloc. Genscher did not originate the *Ostpolitik,* but he became an effective supporter of this initiative. At the same time he did not neglect good relations with the United States and the Federal Republic's West European neighbors.

After joining the Kohl cabinet, Genscher was one of the focal points of continuity in West Germany's foreign policy. He attempted to conduct the Federal Republic's foreign policy along many of the same lines as before the *Wende*. This effort at times exposed him to severe criticism from some of the more doctrinaire Christian Democrats, who preferred a more confrontational course, especially in relations with the Soviet Union.

On May 17, 1992, Genscher, with surprising abruptness, resigned from his post as Foreign Minister providing little to no explanation for his decision. His rapid exit ignited a bitter power struggle as to who would fill his position in the FDP which some speculated would lead to the collapse of Germany's coalition government. Eventually, former Justice Minister Klaus Kinkel was chosen and pledged to continue Genscher's course of foreign policy.

In the years that followed his departure from government, Genscher continued to play an active role in world politics. Despite publishing his decidedly lengthy and somewhat erratic memoirs in 1995, critics say Genscher provided little true insight about the dynamics of the German government he was such an integral part of.

Further Reading

Literature in English on Genscher is scant; no full-scale biography of the foreign minister has appeared. Genscher himself has provided accounts of his foreign policy aims and ideas in two collections of speeches and papers: *Bewährung: Diplomatie in Krisenzeiten* (*Test: Diplomacy in Times of Crisis*) (1980), and *Deutsche Aussenpolitik 1975-1980* (*German Foreign Policy 1975-1980*) (1981). General accounts of Genscher's influence on West Germany's foreign policy include Wolfram Hanrieder, *West German Foreign Policy 1949-1979* (1980); Helga Haftendorn, *Security and Detente: Conflicting Priorities in German Foreign Policy* (1985); and Ekkehart Krippendorf and Volker Rittberger, editors, *The Foreign Policy of West Germany: Formation and Content* (1980). Additional references include Bilski, A.-Hollander, J. ''A one two punch.'',*Macleans* (May 5, 1992); Josef Joffe, ''Rocking Germany's Boat,'' *U.S. News and World Report* (May 11, 1992); Tom Heneghan,''Genscher bores Germany with diplomatic memoirs,''*Reuters* (September 19, 1995). □

Gentile da Fabriano

Gentile da Fabriano (ca. 1370-1427) was the leading Italian painter of the International Gothic style.

Gentile da Fabriano, whose real name was Gentile di Niccolò di Giovanni di Massio, came from Fabriano in the Marches. According to tradition, his family was an old one and moderately prosperous. His father, who was said to have been a scholar, mathematician, and astrologer, became an Olivetan monk when a monastery of that order was established in Fabriano in 1397. Gentile's brother, Ludovico, was a monk of the same order in Fabriano, and Gentile himself was living in the Olivetan monastery of S. Maria Nuova in Rome at the time of his death. A document of Oct. 14, 1427, speaks of him as dead.

Gentile's art indicates that he was probably trained in Lombardy, perhaps in Milan. He worked in the then current International Gothic style, to which he brought his own personal quality. His earliest works display the decorative rhythmic drapery patterns preferred by the International Gothic masters, which Gentile tempered and ultimately abandoned after his contact with Florentine art.

In a document of 1408 Gentile is recorded in Venice, where he painted an altarpiece (now lost) for Francesco Amadi. Testifying to his high reputation was his commission in 1409 for frescoes in the Doges' Palace in Venice (painted over in 1479). Pandolfo Malatesta commissioned Gentile to decorate a chapel (destroyed) in Brescia in 1414. The artist is last recorded in Brescia on Sept. 18, 1419, when he departed for Rome to answer the summons of Pope Martin V. Gentile's name first appeared on the roll of painters in

Florence in 1421. He was in Siena in 1420 and 1424-1425 and in Orvieto late in 1425. From 1426 until the time of his death he was in Rome.

Typical of Gentile's early style is the polyptych (ca. 1400) from the convent of Valle Romita in Fabriano, in which Gentile displays the International Gothic love for naturalistic detail in the floral turf beneath the feet of the graceful, slender saints whose figures are swathed in rhythmic, linear drapery. The central panel, the *Coronation of the Virgin,* shows the love for calligraphic drapery so characteristic of Gentile's early style. Other noteworthy early works include the much damaged *Madonna* in Perugia and the *Madonna with Saints and Donor* in Berlin.

The altarpiece *Adoration of the Magi,* signed and dated 1423, was Gentile's major work in Florence. In remarkably good condition, with its original frame still intact, it shows Gentile's Gothicism now tempered by his contact with the more austere art of Florence. The rich display of gold leaf and brilliant colors were favorite International Gothic traits, but in the interest in perspective and foreshortening and especially in the exquisite predella panels Gentile shows the influence of the Florentines.

The altarpiece for the Quaratesi family, signed and dated 1425, also demonstrates the composite quality of Gentile's art. The fresco *Madonna Enthroned* in Orvieto Cathedral of late 1425 has few traces of the International Gothic style and displays a corporeality and fullness in keeping with his evolution after Florence. His last works, the frescoes in St. John Lateran in Rome depicting the life of John the Baptist and grisaille portraits of saints, were destroyed in 1647, when Francesco Borromini reconstructed the interior.

Further Reading

The best work in English on Gentile is the chapter on the artist in Raimond van Marle, *The Development of the Italian Schools of Painting,* vol. 8 (1927). Luigi Grassi, ed., *Tutta la pittura di Gentile da Fabriano* (1953), in Italian, is useful for its illustrations.

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Giovanni Gentile

The Italian philosopher and politician Giovanni Gentile (1875-1944) was influential in reviving Hegelian idealism in Italy. He made significant contributions to the Italian educational system and participated in the formation of the Fascist corporate state.

On May 30, 1875, Giovanni Gentile was born at Castelvetrano, Sicily. He earned a scholarship to the University of Pisa in 1893. There his interests were turned from literature to philosophy by the influence of Donato Jaja. Enthusiastically responding to this new stimulation, Gentile determined to revive the idealist doctrine of the autonomy of the mind.

After 5 years of teaching in secondary schools, Gentile began his university career in Naples with an inaugural lecture entitled ''The Rebirth of Idealism'' (1903). Subsequently he taught at Palermo and, after Jaja's death, inherited the chair at Pisa in 1914. The next few years were filled with intense work, culminating in three major volumes: *The Theory of Spirit as Pure Act* (1916), *Foundations of the Philosophy of Law* (1916), and the first volume of his *Logic* (1917). During the years 1903-1922 Gentile and Benedetto Croce collaborated in editing a periodical, *La critica*.

After the Italian defeat at Caporetto, Gentile became increasingly involved in public life. Together with a group of friends he founded a review, the *New Liberal Politics,* in order to promote political and educational reforms. After Mussolini's march on Rome in 1922, Gentile became minister of public instruction, with full powers to reform the school system. He now had the authority to begin the second part of his life's dream: the rejuvenation of Italian culture. After the enactment of his plan, Gentile's political influence lessened, although he received appointments to several political positions and cultural organizations. His duties as president of the National Fascist Institute of Culture and director of the new *Enciclopedia italiana* took most of his energies during the next 15 years, but Gentile continued to teach, now at the University of Rome, and published a major work, *The Philosophy of Art*.

Gentile supported Mussolini's Ethiopian adventure but became increasingly disaffected with the party after Mussolini allied Italy with Germany in 1940. However, he saw Mussolini as the only man who could rescue Italy from civil war and from the warring foreign armies on Italian soil.

In spite of the turmoil and the constant dangers of his last years, Gentile managed to finish the final aspect of his idealist philosophy: *The Genesis and Structure of Society*. On April 15, 1944, after interceding on behalf of some students whose loyalty was suspect, Giovanni Gentile was shot by a band of partisans.

Further Reading

The definitive study of Gentile is by H. S. Harris, *The Social Philosophy of Giovanni Gentile* (1960), a sympathetic account which also provides all the necessary background information. Harris also translated *Genesis and Structure of Society* (1960), which contains a biographical essay and an exhaustive bibliography of Gentile studies in English. See also Roger W. Holmes, *The Idealism of Giovanni Gentile* (1937), and Pasquale Romanelli, *Gentile: The Philosophy of Giovanni Gentile* (1938).

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Geoffrey of Monmouth

The English pseudohistorian Geoffrey of Monmouth (ca. 1100-1155) is known for his "History of the Kings of Britain," through which he contributed greatly to the dissemination of the Arthurian legend throughout Europe.

Geoffrey was born in or near Monmouth, Wales. By 1129 he was residing in Oxford, probably as a member of a nonmonastic ecclesiastical community. He stayed at Oxford at least until 1151 and during this period wrote his two extant works, *Historia regum Britanniae* (1136-1138; *History of the Kings of Britain*) and *Vita Merlini* (ca. 1148; *The Life of Merlin*). Geoffrey was a keen observer of contemporary trends in historical writing and combined his observations with a fertile imagination and a consistent, if not profound, philosophical outlook about history to produce his brilliant pseudohistory of the Britons, the Celtic people which inhabited the island of Britain before being conquered by the Anglo-Saxons.

Historia regum Britanniae purports to be a Latin translation of a "very old book" recounting the story of the rise and fall of the Britons. In composing his legendary history, Geoffrey utilized material from British legend and folklore. He also borrowed from earlier Latin accounts of the Britons but treated all his sources with great imaginative freedom. *The Historia* begins with the story of Brutus, grandson of Aeneas and founder of Britain; there follow accounts of many mythical monarchs (including King Lear). The climax of the work is Geoffrey's invention of a glorious reign of King Arthur and his description of Arthur's tremendous victories over the invading Saxons and the hostile Roman Empire. Here Geoffrey was influenced by contemporaneous historians' accounts of the Anglo-Norman kings and by the English civil war which raged as he wrote. The main themes of the *Historia* are that history is cyclic, that civil strife brings national disaster, and that the goals of the individual and those of society often clash.

In the *Vita Merlini,* a 1,500-line Latin poem, Geoffrey tells the story of Merlin, a legendary Welsh prophet and prince, whose prophecies formed one part of the *Historia*. Merlin goes mad as he watches a ferocious battle and flees to the forest, thwarting all attempts to make him return to the court, whose follies he bitterly reveals. This work carries further Geoffrey's concern with the hero who finds antagonism between his own desires and the values of society.

In 1151 Geoffrey was designated bishop of St. Asaph on the border of England and Wales. In the years following his death, his *Historia* became widely, though not unanimously, accepted as factual and influenced serious historians of the Britons and the English for centuries.

Further Reading

The most thorough, though controversial, study of Geoffrey's art is J. S. P. Tatlock, *The Legendary History of Britain* (1950). Also useful is the chapter on Geoffrey in Roger S. Loomis, ed., *Arthurian Literature in the Middle Ages* (1959). For a recent analysis of the themes and intellectual context of the *Historia regum Britanniae* see Robert W. Hanning, *Vision of History in Early Britain from Gildas to Geoffrey of Monmouth* (1966). □

George I

George I (1660-1727) was king of Great Britain and Ireland from 1714 to 1727. Founder of the Hanoverian dynasty, he was the first English monarch whose claim to reign depended upon an act of Parliament.

Born at Hanover on March 28, 1660, George Lewis, of the house of Brunswick-Lüneburg, was the son of Ernest Augustus and Sophia, granddaughter of James I of England. George's marriage to his cousin Sophia Dorothea in 1682 united the Hanoverian possessions of the house of Brunswick. He answered his wife's suspected infidelity by divorcing her in 1694 and confining her to her castle for life. He succeeded his father as elector of Hanover in 1698.

George's role in British history stemmed from two circumstances: he was the great-grandson of James I, and he was a Protestant. In 1701 the English Parliament, recognizing that neither William III nor his successor, Anne, would leave an heir and fearing reversion of the crown to a Roman Catholic, passed the Act of Settlement; it conferred the inheritance on Sophia of Hanover and "the heirs of her body being Protestants." By this statute George became king in 1714—to the exclusion of some 57 persons with superior hereditary claims.

Understandably, George proved unpopular in Britain. A shy, rather sour man, he preferred to avoid crowds and royal pageantry. Ignorant of the language, bereft of intellectual gifts, and unmoved by the arts, save music, he showed no appreciation of English culture. Hanover remained undisguisedly his first love. He showered his German mistresses with estates and pensions and showed favoritism to his German courtiers. In foreign affairs he was rightly suspected of giving priority to the interests of Hanover, but fortunately those interests were usually congruent with Britain's.

Yet, fundamentally, George I was the right man at the right time for Britain. He possessed a quality the Stuart kings had lacked—steadiness. He knew his friends from his enemies and rewarded them accordingly; nothing was more essential in defending the new dynasty against treason. He quickly learned to find his ministers among the Whigs, who had supported his succession to the throne.

Though ignorant of English politics, George I did have experience in European foreign affairs. For 6 years he relied chiefly on his Hanoverian ministers, Bernstorff and Bothmer; the English ministers, led by Lords Townshend and Stanhope, usually had to work through the German advisers on matters requiring royal assent. The main weak-

ness of this arrangement lay in its tendency to isolate the King's government from its parliamentary support. When the King visited Hanover in 1716, his most influential men in Parliament, Townshend and Sir Robert Walpole, were left behind and fell victim to intrigue. Blamed for opposing the King's foreign policy and, quite unfairly, for conniving with George's son, the Prince of Wales, Townshend lost royal favor and resigned in April 1717. Walpole followed him. Finding allies among the Tories, they led a vigorous parliamentary opposition. The lively court of the Prince of Wales became a gathering place of dissident politicians. Although the government, increasingly dominated by Bernstorff until 1719, survived these onslaughts, the political turmoil provoked by the outcast Whigs goaded the King into action.

It has been said that George I reigned but did not rule. However, he could be energetic and ruthless when his power seemed threatened. To overshadow the prince's court, he suppressed his aversion to courtly entertainments and conversed with ambitious men. The King's inability to speak English was not a serious hindrance; nearly everyone at court was fluent in French.

In 1720 the bursting of the ''South Sea Bubble'' raised stormy protests in Parliament. The goverment badly needed men who could tame the House of Commons, and chief among these was Walpole. Gaining access to George I through his aging but most trusted mistress, Madame Schulenberg, now Duchess of Kendal, Walpole and Townshend successfully negotiated a reentry to office. By 1722 Walpole was the King's leading minister and retained royal confidence to the end.

George I died suddenly of a stroke on June 11, 1727, while journeying to Hanover. Unmourned by his family and his English subjects, he had nevertheless done his duty. His instincts were authoritarian, yet he had managed to stifle rebellion without imposing tyranny. Above all, he learned to accommodate himself to a system of constitutional rule that the more energetic William III had found frustrating and distasteful.

Further Reading

The most penetrating account of George I's relationship with his ministers can be found in J. H. Plumb, *Sir Robert Walpole* (2 vols., 1956-1961). A detailed history of the reign by Wolfgang Michael is partially translated from the German under the title *England under George I* (2 vols., 1936-1939). John M. Beattie, *The English Court in the Reign of George I* (1967), contains a valuable chapter on the court in politics.

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George II

George II (1683-1760) was king of Great Britain and Ireland and elector of Hanover from 1727 to 1760. During his long reign the system of governing Britain through an oligarchy of powerful political managers solidified.

George II, born Nov. 10, 1683, followed a military career as a young man. As Prince of Wales, he displayed hostility to his father—which was amply returned—and counted his father's advisers as enemies. Thus, when he became king in 1727, he did not wish the incumbent leading minister, Robert Walpole, to continue in office. But Walpole stayed on all the same. The new queen, Caroline of Ansbach, whose close friendship Walpole had secured 10 years earlier, made George II see that Walpole could provide what others could not: stable government and a lavish budget for the court.

The Queen ruled her husband. Although George II took mistresses, his enduring passion was for his wife. Her ample physique attracted him; her management of his ego enslaved him. They were quite unalike. He was meticulous, industrious, and orderly in his habits, yet lacking in self-confidence. She was bold and charming. He had no time for ideas, though he loved music and read history; the religious and philosophical subjects that she delighted in discussing were to him ''lettered nonsense.'' It was a stormy marriage; the King shouted, but the Queen got her way. Walpole, who ignored the mistresses, had indeed ''taken the right sow by the ear,'' and although the Queen's death in 1737 diminished his certainty of royal favor, he was kept on until war

eroded his parliamentary position in 1742. Even after Walpole retired, George II sought his advice.

George II was the last English monarch to lead his troops in battle, but, ''for all his personal bravery,'' he was, as Walpole observed, ''as great a political coward as ever wore a crown.'' When pressured by his ministers he quarreled and complained but yielded. Thus he gave up the one minister who completely captured his heart, John Carteret, because the Pelhams brought to bear their parliamentary power. Carteret's intellectual gifts and his zeal for a strong diplomatic posture attracted George II, but the man had no parliamentary base, and when the Pelhams sought his dismissal in 1744, the King acquiesced. The new broad-based ministry that was then formed insisted, in 1746, on giving office to William Pitt the Elder. George II detested Pitt and vowed never to show him favor, but when nearly all his ministers threatened to resign, he capitulated.

It was the habit of the Georges to hate their sons. George II's strangely intense loathing for Frederick, Prince of Wales—''that monster''—was fully shared by the Queen, who once asserted: ''My dear first-born is the greatest ass, and the greatest liar, . . . and the greatest beast in the whole world.'' To avoid employing the dissident politicians who, since 1737, had gathered around the prince at Leicester House, the King gladly put up with the Pelhams. There was no sorrow at court when the prince died in 1751, but there was regret when Henry Pelham died in 1754.

''Now I shall have no more peace,'' George II remarked on learning of Pelham's death. He was right. His government was unsettled until 1757, when he agreed to accept the combined leadership of Pitt and Lord Newcastle. George II disliked both men, but under them Britain achieved its greatest triumphs in 18th-century warfare. Amid these triumphs the old king died of a heart attack on Oct. 25, 1760.

Clearly, George II's role in the great victories of the Seven Years War was at best a marginal one. It was not that he was lazy or stupid; he understood government business and took it seriously. If during his reign the power of monarchy seemed to diminish, it was mainly because he preferred to avoid difficult situations. Power flowed to those with stronger wills. ''Ministers are kings in this country,'' he grumbled. It was not true, but he generally acted as though it were.

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George III

George III (1738-1820) was king of Great Britain and Ireland from 1760 to 1820. His long reign witnessed the American Revolution, the defeat of Napoleon, the founding of the ''second British empire,'' and the decline of monarchical power.

Born on June 4, 1738, in London, George III was the eldest son of Frederick, Prince of Wales. Frederick's death in 1751 left the young George heir apparent to the throne, to which he ascended when his grandfather, George II, died in 1760.

As a youth, George was a poor student whose emotional immaturity matched his mental underdevelopment. He formed strong attachments to older men whom he could respect as figures of authority. Abstemious, economical, and morally upright, he worked conscientiously, though unimaginatively, at being king, at preserving the Crown's dignity, and at maintaining England's power and honor. He knew the constitutional limits of monarchical power and had no wish to exceed them. With experience he grew adept at using all the Crown's considerable political influence, supporting one faction against another and employing ''secret service money.'' Indeed, his skill at these activities lent color to Opposition cries that he exercised ''personal rule'' and ''subverted'' the English constitution.

Early Reign

One of the first matters to occupy the new king's attention was his own marriage. Suppressing his preference for an English woman, George chose, as was expected of him, a German Protestant princess, Charlotte Sophia of Mecklenburg-Strelitz. Although she was homely and dull, George remained faithful to her after their marriage in 1761, and they had 15 children.

Early in his reign George made himself unpopular by ousting William Pitt the Elder (1761) and installing in the Treasury his adviser, Lord Bute. As a Scot, Bute was despised and distrusted by the English even before he made an unpopular peace with France. George relied utterly upon Bute, but his confidence was misplaced, for Bute had neither sagacity nor courage and soon resigned (1763).

Thus began the King's long search for a minister in whom he had confidence and who could also control the government. After Bute came George Grenville (1763-1765) and Lord Rockingham (1765-1766). Then George brought Pitt back and created him Earl of Chatham (1766). But Chatham suffered a mental breakdown, and George then entrusted the government to the Duke of Grafton (1768-1770). Grafton proved incompetent, and when he resigned in January 1770, the King appointed Lord North first lord of the Treasury (1770-1782). At last George III had a ''prime minister'' whom he liked and trusted. By this time experience had made George a master politician. His strength and determination kept the increasingly reluctant (and increasingly unsuccessful) North at the head of the government for 12 years.

Several explosive issues buffeted George and his government during the first 2 decades of his reign. Most significant were the turbulences created by the political reformer John Wilkes and by the American colonies. The pious King regarded the disreputable Wilkes with horror and hatred. By prosecuting the popular Wilkes, George further increased both his personal unpopularity and the public's lack of confidence in his government. But the exercise of power depended not on mob approval but on the favor of the gentry in the House of Commons. As the American war dragged on, the government's lack of success together with the haranguing of the Opposition alienated many of the gentry who had formerly voted for the King's policies. Furthermore, large segments of influential public opinion outside Parliament disapproved of the American war and of government policy and wished for administrative reform and economy. North's ministry fell in 1782, and the American colonies won their independence. These two events ushered in a new phase in British government and in the life of George III.

Later Reign

Once more George had to tolerate ministries headed by persons whom he detested: first Rockingham, until his death in 1782 brought Lord Shelburne to power, and then the ''infamous'' Fox-North coalition nominally headed by the Duke of Portland. By exceeding the strict bounds of his constitutional authority, George managed to bring down the coalition over the issue of Fox's East India Bill. To head the new ministry, he picked William Pitt the Younger.

Pitt was strong and capable, and his long tenure of office was markedly successful. His strength rebuffed, just as North's weakness had invited, the King's political maneuvering. While Pitt devoted himself to financial and administrative reforms and then to the struggle with France, George III retired more and more from political life into domestic concerns. He still had occasional political impact, most notably when by his adamant opposition to Catholic emancipation in Ireland he caused Pitt's resignation (1801). His domestic tranquility was disturbed by the coarse extravagances of his two eldest sons (George, Prince of Wales, and Frederick, Duke of York) and by his own ill health.

George III experienced mental incapacity on a number of occasions. His mental aberration, long deemed manic-depressive insanity, has recently been diagnosed by medical experts as the result of a rare metabolic disorder called porphyria. George had four major attacks: October 1788 to February 1789; February-March 1801; January-March 1804; and October 1810 to his death on Jan. 29, 1820. The last illness led to the establishment of Prince George's regency (February 1811). In his last years George III was also totally blind and deaf, a proper object of sympathy, even affection, for the public who despised the Regent's profligacy.

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George IV

George IV (1762-1830), the king of Great Britain and Ireland from 1820 to 1830, was one of the most detested British monarchs. He was also a man of exquisite taste who profoundly influenced the culture of his age.

Regency England, roughly the first 3 decades of the 19th century, takes its name from George's title of prince regent, which he held from 1811 to 1820. It was a period of great elegance in art, architecture, and the style of aristocratic life, and also one of unrestrained indulgence and moral laxity. The prince regent set the example in both respects.

The future George IV was born on Aug. 12, 1762. His father, George III, an extremely moral and pious man, loved his eldest child as a son, but hated him as his heir. For both reasons the young prince was kept under a very tight rein and carefully insulated from the outside world. In 1783, when the prince came of age, he violently reacted against these restraints and entered society with a great splash. George was tall and handsome, with a tendency toward portliness, which in maturity was to become gross obesity. He entered into the pleasures of life with gusto, and Mrs. Fitzherbert soon emerged as the first of a succession of mistresses. He began to indulge his passion for building, and the Royal Pavilion at Brighton was begun in 1784. By 1787 the prince was already hundreds of thousands of pounds in debt and had to be bailed out by Parliament, the first of many such occasions.

The prince's escapades strained relations with his father, and political differences increased the tension between them. The prince became the intimate friend of George III's bitterest political enemies, the Whigs, led by Charles James Fox. Fox was a man of immense personal charm, and Whig society was the most glittering group of the day. The Whigs fought the prince's battles for money in Parliament; he entered fully into their political schemes. Together they waited in 1788 in ill-disguised anticipation that the King's insanity would prove permanent and that the prince would become regent.

George III, however, recovered. The prince had not been able to grasp power, and his reputation had suffered. It suffered still further from a secret, and illegal, marriage to the Catholic Mrs. Fitzherbert, which soon became common knowledge. In 1795, at his father's urging, the prince decided to regularize his position and increase his income by making a legitimate marriage. The choice of Princess Caroline of Brunswick could not have been more unfortunate; she was coarse, vulgar, and wildly eccentric. It was an arranged marriage, and the prince detested her from first sight. The marriage was barely consummated when the

couple separated. Princess Charlotte, their only child, died in 1817. Caroline's notorious affairs in England and abroad only served to underline George's own sexual irregularities, and their interminable bickering until her death in 1821 surrounded the monarchy with scandal.

Patron of the Arts

Without Caroline, George's reputation might well have been higher. He was warm-hearted and generous, and devoted to his often motherly mistresses. He was also a man of superb taste. England is in his debt for some of its most famous and beautiful architectural treasures. Regent Street and Regent's Park owe their beauty to him, and he rebuilt Buckingham Palace and Windsor Castle. The beautiful classical portico of the National Gallery came from Carlton House, his residence as heir to the throne.

George made a magnificent collection of 17th-century Dutch paintings, and, as king, he persuaded his government to spend a fortune for a collection that formed the nucleus of the National Gallery. He filled his palaces with the finest examples of 18th-century French and contemporary English furniture. No British monarch, except possibly Charles I, ever added so much to the nation's cultural heritage. But George's tastes were expensive, and at a time when most of his subjects were experiencing extreme privation during the wars with France and their aftermath, his extravagance caused bitter resentment.

Regent and King

In 1811 his father became permanently insane, and George was declared prince regent. The Whigs, however, did not come to power with him, for the prince's relations with the Whigs had become increasingly strained since Fox's death in 1806. In 1812 George did make an attempt to bring some of the Whigs into a coalition ministry, but they would not accept a compromise. George had never been a Whig by conviction, and thereafter he settled comfortably with his father's Tory ministers and advisers. He, however, was never the strong political influence George III had been in his prime. The blunt Duke of Wellington, his last prime minister, called George and his brothers ''the damnedest millstones about the neck of any Government that can be imagined.''

In 1820, when he came to the throne on his father's death, George IV persuaded a reluctant government to undertake a divorce from his detested queen. This caused a national outcry, less because the Queen was loved than because George was hated, and the action had to be dropped. On occasion the King exerted his prerogatives, as when he chose George Canning over Wellington for prime minister in 1827, but in general George followed the advice of his ministers. He enjoyed his public role, and though old, overweight, and corseted, he played it with great dignity and a real sense of drama until he died, unlamented, on June 26, 1830.

Further Reading

Roger Fulford, *George the Fourth* (1935; rev. ed. 1949), is a fine modern biography. See also J. H. Plumb's delightful *The First Four Georges* (1956). R. J. White, *Life in Regency England* (1963), is recommended for general historical background.

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George V

George V (1865-1936) was king of Great Britain and Northern Ireland and emperor of India from 1910 to 1936. He maintained the monarchy as a stabilizing influence in a period of rapid international and domestic changes.

Born June 3, 1865, at Marlborough House, London, George V was the second son of the Prince and Princess of Wales (later King Edward VII and Queen Alexandra). Though over the years the royal family had several homes, it was to Sandringham in Norfolk, constructed by his father, that George as prince and later as king was especially attached. His early education was by private tutors, but the strongest influence on him was his mother. As the second son, he was to have a naval career, and in 1877 he became a naval cadet. He trained at sea, passed his examination to become a midshipman, attended the Royal Naval College at Greenwich, and served from 1886 to 1888 in the Mediterranean. In 1890 he was given personal command of a first-class gunboat with the West Indies and North American Squadron and was promoted to commander in August 1891.

Only with the death of his elder brother, the Duke of Clarence, in January 1892, did George, now 26, come into direct line of succession to the throne. He was at once created Duke of York, introduced into the House of Lords, and provided with living quarters in St. James's Palace. The next year he married his cousin, Princess Mary of Tech, who had been betrothed to his brother. To this union were born five sons and one daughter.

Accession to Throne

For some years George spent much of his time on official visits—to Russia in 1894 to attend the funeral of Alexander III; in 1897 to Ireland; in 1901 to Australia (where he opened in Melbourne the first Commonwealth Parliament), South Africa, and Canada; and in 1905-1906 a nota-

ble visit to India. With Victoria's death in 1901 he was created Prince of Wales. And Sir Arthur Bigge, Victoria's principal private secretary since 1896, became his private secretary, a role which continued when the prince became king and lasted until 1931. Bigge, created Lord Stamfordham in 1911, had great influence on George's official life. On Stamfordham's death in 1931 George V said, ''He taught me how to be a King.''

Edward VII and his son George V were two quite different personalities, the former an extrovert who enjoyed ceremonial pageantry, the latter a shy man who put himself on display only as an act of duty. George ascended the throne in May 1910. His coronation came in June 1911; in December in Delhi he received homage from the native Indian rajas. Meanwhile, in England he had inherited a constitutional crisis, the consequence of the attack of the Commons, controlled by the Liberal government, upon the Lords, controlled by the Conservatives. Upon the insistence of Prime Minister Asquith, King George agreed to create enough new peers to force the Parliament Bill, limiting the legislative power of the Lords, through that House. The Lords eventually gave way without the mass creation of new peers. In an even more serious crisis, involving national unity, over the Third Home Rule Bill for Ireland, King George brought the party leaders together at Buckingham Palace in 1914 in hopes of resolving the problem. The outcome was postponed by the advent of World War I.

During the war the King had no direct responsibility. But his duties, nonetheless, were manifold. He made some 450 recorded inspections of military and naval installations and some 300 visits to hospitals, as well as personally distributing 58,000 decorations. He and the Queen also followed the fortunes of two sons in the armed services. Due to the hostilities with Germany, a royal proclamation in 1917 changed the official name of the royal family from Hanover to Windsor. It was to Buckingham Palace that crowds turned on Armistice Day, Nov. 11, 1918. Soon after, the King visited battlefields, cemeteries and devasted areas in France and then received President Wilson of the United States in London. In vain he advised David Lloyd George in 1918 to postpone a general election. Outwardly, at least, he was more successful when he sought to be a symbol of unity in opening the new Ulster Parliament in June 1921.

Later Reign

In various ways George's role affected events as the reign continued. In 1923, partly on the advice of elder statesmen and partly through his own decision, he chose Stanley Baldwin as prime minister, passing over Lord Curzon, who had more seniority. He accepted the advent of Labour to power in 1924 as natural and their due. With the end of the general strike in 1926 his influence was important in the decision not to punish strike leaders. In the financial and constitutional crisis of 1931 the role of King George was more controversial. The necessity of a national (nonpartisan) government, if Labour failed, was urged upon him by Sir Herbert Samuel, the Liberal leader. In the words of his private secretary, the King successfully impressed upon Ramsay MacDonald (who had been Labour prime minister) ''that he was the only man to lead the country through the crisis.'' MacDonald formed a national coalition. It was perhaps as much a matter of the King advising his ministers as they advising him.

As his life developed, these qualities began to be associated with George V—dignity, frankness, occasional obstinacy and irritability, sense of duty, and fair play. His latter years were somewhat clouded by the differences with his eldest son, the Prince of Wales, who rebelled against tradition. But this did little to obscure the royal family as a symbol of British unity, particularly evident in the ceremonies of the King's Silver Jubilee in 1935. There was solemnity in St. Paul's and pageantry in Westminster Hall. Huge crowds massed in the streets as the King and Queen drove through London each day, and before Buckingham Palace as they appeared on the balcony each evening for a week.

But it soon became clear that the King's old bronchial ailment which nearly took his life in 1929 had returned, this time fatally. After a brief illness he died on Jan. 20, 1936, at the age of 70. His tomb is in the nave of St. George's Chapel, Windsor.

Further Reading

There are two excellent biographies of George V: John Gore, *King George V: A Personal Memoir* (1941), treats his private life; Harold Nicolson, *King George the Fifth: His Life and Reign* (1952), covers his public life. Another personal account is in James Pope-Hennessy, *Queen Mary, 1867-1953* (1959).

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George VI

George VI (1895-1952) was king of Great Britain and Northern Ireland from 1936 to 1952. He guided his country through World War II and the years of rapid transformation that followed.

Prince Albert, as George VI was generally known during his early years, was the second son of the Duke of York (later George V); he was born at York Cottage, Sandringham, on Dec. 15, 1895. Although a sensitive, shy, and at times nervous child, he was happy and possessed a determined spirit. In 1909 he entered the Royal Naval College at Osborne and 2 years later went on to Dartmouth. At both institutions he won the respect of his teachers and his classmates. Afterward he entered the navy professionally.

During the first years of World War I the prince served on the battleship *Collingwood* and later on the *Malaya* and while on the former participated in the Battle of Jutland (May 1916). Periods of illness, however, interrupted his service. Later in the war he was appointed to the Royal Naval Air Service, and in 1919 he became the first member of the royal family to receive a pilot's certificate.

After the war Prince Albert spent a year at Trinity College, Cambridge, where he proved to be a keen and diligent student. In 1920 George V created him Duke of York, and in this capacity he developed a special interest in industrial problems. His famous youth camps, where schoolboys and boys from industrial areas could spend weekends, were inaugurated in 1921. In 1923 he married Lady Elizabeth Bowes-Lyon, and the two became a model royal couple. They had two children: Princess Elizabeth (April 21, 1926) and Princess Margaret (Aug. 21, 1930).

Throughout the years between 1919 and his accession the Duke of York traveled widely. He gained a new confidence in himself and won the esteem of others. When his brother, Edward VIII, abdicated in 1936, the duke ascended to the throne as George VI. The new king brought to the monarchy a dignity, a compassion, and a broad understanding of human problems which served him well and compensated for his limited knowledge of political matters.

As king, George VI continued to display the qualities that characterized his earlier life. He proved to be a valuable source of advice for his ministers. In 1939 the King and Queen went to Canada in a precedent-breaking trip which was successful beyond expectations. As a result of this visit all talk of Canadian neutrality in the event of war ceased. That June the royal family proceeded to the United States, and the King became the first reigning British sovereign to enter that country. Throughout World War II he furthered Anglo-American unity. During the war he painstakingly carried out his many responsibilities and, together with the Queen, became a frequent visitor to the devastated areas of England. He identified with his people in their common suffering and gained their admiration. In postwar years he presided over far-reaching changes in the domestic and colonial realms. He died on Feb. 6, 1952.

Further Reading

Sir John W. Wheeler-Bennet, *King George VI: His Life and Reign* (1958), is a superb official biography that includes numerous samplings of the King's letters and diary comments. *A King's Story: The Memoirs of the Duke of Windsor* (1951) is useful for intimate reflections, and Harold G. Nicolson, *King George V: His Life and Reign* (1953), is an excellent companion volume. □

Henry George

The American economist and social reformer Henry George (1839-1897) popularized the "single-tax" reform movement.

Henry George was born in Philadelphia, Pa., on Sept. 2, 1839. He left school when he was 13 years old and spent 2 years as a clerk before becoming a seaman. After his arrival in San Francisco in 1858, he worked as a laborer, gold prospector, and printer. He married and started to raise a family and for several years experienced a desperate, grinding poverty.

In 1865 George became a journalist. In several newspapers, including the *San Francisco Daily Evening Post,* which he founded and edited (1871-1875), he criticized and exposed some of the major inequities of his day, such as speculation in public lands, the illegal actions of monopolies, and the exploitation of new Chinese immigrants in California. As a deeply religious and moral man, he felt that America could not condone such actions.

George studied economics and slowly systemized his thinking. In his editorials and writings he proposed various economic reforms, including public ownership of utilities and public-oriented industries such as railroads and the telegraph system. Still, he never embraced the ideology of socialism. His major work was *Progress and Poverty* (1879), which he infused with his strong moral passion for justice and his hatred of poverty. George claimed that private ownership of land was the root cause of poverty and also held up progress. It was morally wrong for people to become wealthy without working, but just from ownership of a natural resource that should be accessible to all people. He claimed that the rise of rents that went along with the growth of industry and progress forced wages to fall. For a "remedy" he proposed the nationalization of land or the taxing of land so highly that the economic rent would go to the community and be used for the public good.

George's simple solution, the "single tax," and his moral questioning of society's values and actions appealed to the people, though not to most economists, and made George famous. In the 1880s the single tax became the focus of a powerful reform movement. Local clubs were formed, and George propagandized for acceptance of the single tax. The idea even had a formidable impact on British radicalism in that decade.

George moved to New York in 1880, where his fame was such that he was asked to run for mayor as a reform candidate in 1886; he was narrowly defeated by Abram Hewitt but ran ahead of the Republican candidate, Theodore Roosevelt. Though in poor health, he was persuaded to run again, but he died before the election, on Oct. 29, 1897.

Further Reading

Charles Albro Barker, *Henry George* (1955), is a thorough study of George's life, and Edward J. Rose, *Henry George* (1968), is a good, shorter biography. Other studies include Henry George, Jr., *The Life of Henry George* (1900); Elwood P. Lawrence, *Henry George in the British Isles* (1957); and Steven B. Cord, *Henry George: Dreamer or Realist?* (1965). Robert L. Heilbroner discusses George in the context of 19th-century economic thought in *The Wordly Philosophers: The Lives, Times, and Ideas of the Great Economic Thinkers* (1953; 3d ed. rev. 1967).

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James Zachariah George

The American politican and jurist James Zachariah George (1826-1897) was one of Mississippi's strongest white-supremacy statesmen in the Reconstruction era.

James George was born on Oct. 20, 1826, in Monroe County, Ga. After his father's death his mother moved to Mississippi, where George spent the bulk of his life. His early education was limited, but by diligence and long study he acquired an above-average classical knowledge.

After service in the Mexican War (1846-1848) in Jefferson Davis's 1st Mississippi Volunteers, George gained admittance to the Mississippi bar. He was a member of the state convention that passed the 1861 ordinance of secession. Commissioned a captain of the Confederate infantry at the Civil War's outset, he ultimately rose to the rank of colonel of cavalry. Yet his military career was limited by 2 years spent as a war prisoner.

George resumed his law practice in 1865. His *Digest of Supreme Court Decisions* (1872), a compilation of court summaries dating back to Mississippi's statehood, still remains a basic reference guide. Meanwhile his law partnership became Mississippi's leading legal firm. In politics he soon gained the important post of chairman of the State Democratic Committee. His championship of the restoration of white supremacy in Mississippi prevented his election to Congress during the period of military reconstruction. In 1879, however, he was appointed to the Mississippi Supreme Court and was immediately elected chief justice. In 1881 he was elected to the U.S. Senate and held this office until his death.

Throughout his senatorial career, George consistently fought Federal interference in Mississippi affairs. He was ever the champion of the common people; despite his wealth and social prestige, he took pride in being called ''the Commoner'' by the admiring small-farmer element of Mississippi.

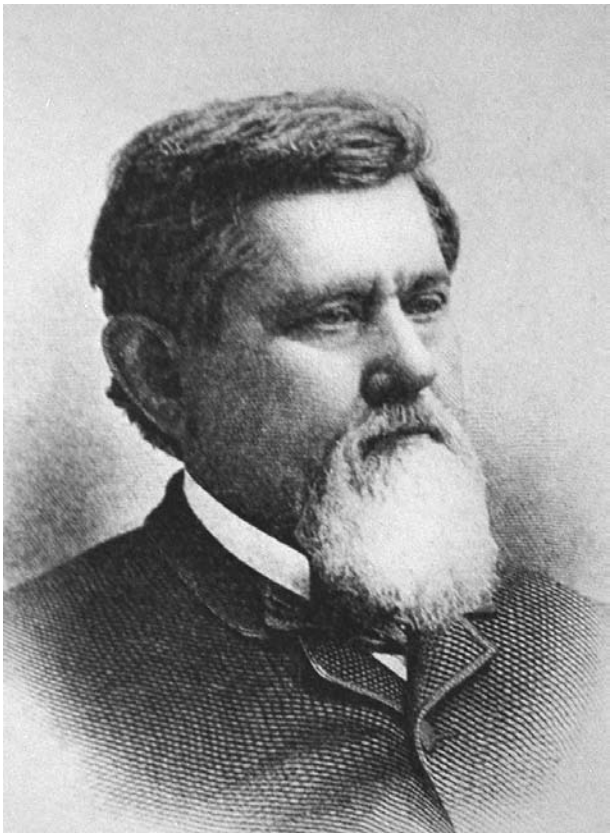

George was prominent in framing and passing the 1890 Mississippi Constitution. He was the only Senate Democrat who supported the Sherman Antitrust Act (1890). In his last years he began writing *The Political History of Slavery in the United States*. The unfinished text was published 18 years after his death in Mississippi City on Aug. 14, 1897.

A contemporary wrote that George's ''robust physique, virile mind, tireless industry, firm will and capacity for sustained effort'' made him ''a type of the self-made men who have created and been created by this great republic.''

Further Reading

No substantive biography of George exists. His *Political History of Slavery in the United States* (1915) contains personal references, and he is mentioned in such histories of Mississippi as Charles S. Sydnor and Claude Bennett, *Mississippi History* (1939), which includes a short biography, and Albert D. Kirwan, *Revolt of the Rednecks: Mississippi Politics, 1876-1925* (1951). □

Stefan George

The German symbolist poet Stefan George (1868-1933) strongly influenced a group of brilliant and idealistic disciples, thus manifesting his revolt against the materialism of his time.

Born in Rüdesheim near Bingen on the Rhine, Stefan George graduated from a gymnasium in Darmstadt and spent several years traveling throughout western Europe. While in Paris in 1889, he was admitted to Stéphane Mallarmé's soirées, where he met Paul Verlaine, Émile Verhaeren, and Auguste Rodin; and in Berlin, as a student of Romance languages, he came to know Carl August Klein, who was the first to recognize him as a poet. With Klein's help he founded and edited *Blätter für die Kunst* (1892-1919; Periodical for Art), the mouthpiece for the distinguished George circle of esthetes. This intellectual élite included not only poets and critics such as Friedrich Gundolf, Ernst Bertram, Max Kommerell, Karl Wolfskehl, and Norbert von Hellingrath but also men of action like Count Claus von Stauffenberg.

George's life may be divided conveniently into five major creative periods. During the first of these (1886-1889) he wrote verses which remained unpublished until 1901, when they appeared in his book *Die Fibel*. It was in his second period (1890-1896) that George emerged as a symbolist poet writing in strong contrast to the naturalistic trend then prevailing in German literature. His first work, a collection of 18 poems, *Hymnen* (1890; *Hymns*), was dedicated to his friend Klein. It was followed by *Pilgerfahrten* (1891) and *Algabal* (1892). Illustrated by Melchior Lechter, these

books appeared only in limited private editions of less than 200 copies.

Solitude and lack of companionship characterize George's third creative period (1897-1902) as evidenced by his collections of melancholic poems full of despair, *Das Jahr der Seele* (1897; *The Year of the Soul*) and *Teppich des Lebens* (1899; *The Carpet of Life*). Like his earlier writings, they were unavailable to the general public. Only at the turn of the century, when the Berlin publisher Georg Bondi brought out a one-volume edition of *Hymnen, Pilgerfahrten,* and *Algabal,* did his books begin to appear through regular trade channels. His contemporaries, however, considered his poetry exclusive and artistocratic and marked by the flaws of fin-de-siècle literature. Thus he was, in general, alienated from his fellow poets in Germany and abroad.

George's fourth period (1903-1913), often called the classical one, comprises not only *Der siebente Ring* (1907; *The Seventh Ring*) and *Der Stern des Bundes* (1913; *The Star of the Order*) but also his only volume of prose, *Tage und Taten* (1903; *Days and Deeds*). At this time George finally found the companion whom he had been seeking—young Maximilian Kronenberger. Their relationship, however, was short-lived; just a year after their first meeting Maxim died, one day before his sixteenth birthday. Nevertheless, his role in the poet's life may be compared to that of Beatrice in the life of Dante.

The fifth and last phase (1914-1933) finds George in the role of a judge and seer. He deals explicitly with the problems of his age in a collection of poetry, *Das neue Reich* (1928; *The New Reich*). Very much against his will, he was acclaimed by the Nazis as their champion and forerunner. But no movement could have been more alien to him than theirs, and when they attempted to honor him, he left the country and settled in Switzerland, where he died, a voluntary exile, in Minusio outside Locarno. In addition to his achievements as a lyrical poet, George became known as a gifted and productive translator.

Further Reading

The best commentaries on George in English are Edwin Keppel Bennett, *Stefan George* (1954), and Ulrich K. Goldsmith, *Stefan George: A Study of His Early Work* (1959). □

Richard Andrew Gephardt

United States Congressman Richard Andrew Gephardt (born 1941) has served in the U.S. House of Representatives since 1977 and was a candidate for the Democratic nomination for president in 1988. His protectionist campaign theme failed to win him the nomination. In 1989 he became Democratic majority leader in the House.

Richard A. Gephardt, first elected to Congress in 1976 from Missouri's Third Congressional District, epitomized the new breed of Democratic politicians which emerged in the 1970s and 1980s. These politicians, often labeled Atari Democrats, sought to wed the traditional party concern for social issues with new technology and fiscal conservatism. Gephardt's record reflects this new political pragmatism, which borrows from both liberal and conservative beliefs. The south St. Louis congressman endorsed constitutional amendments to ban abortion and school bussing; he supported tuition credits for parents of children in private schools, and school prayer; and he opposed gun control legislation.Yet he also supported a freeze on nuclear weapons and led the opposition to the MX missile. He also worked to stop military aid to the Nicaraguan Contras during the 1980s.

Richard Andrew Gephardt was born in St. Louis, Missouri, on January 31, 1941, to Louis Andrew and Loreen (Cassell) Gephardt, both the grandchildren of German immigrants. After completing high school in St. Louis, Gephardt enrolled at Northwestern University in Evanston, Illinois, majoring in speech and drama. He received a B.S. degree in 1962. He obtained a J.D. degree from the law school at the University of Michigan in 1965. One year later, in August 1966, Gephardt married Jane Ann Byrnes, formerly of Nebraska, whom he had met when both were undergraduates at Northwestern.

Early Political Career

Returning to south St. Louis where he was raised, Gephardt became active in ward politics and in 1971 was elected to the St. Louis board of aldermen. Five years later Gephardt ran for the Third District congressional seat vacated by retiring Congresswoman Leonor Sullivan. The middle-class, predominately white district, composed of Roman Catholic ethnic neighborhoods in south St. Louis, suburbs in St. Louis County, and a section of primarily rural Jefferson County, mirrored his centrist political philosophy. The 35-year-old Gephardt easily defeated his opponent, State Senator Donald Gralicke, in the Democratic primary and took 64 percent of the vote in the general election against his Republican opponent, Joseph Badaracco.

After his arrival in Washington in 1977, Representative Gephardt quickly rose to prominence. Fellow Missouri Congressman Richard Bolling, then chairman of the House Rules Committee, arranged his assignment on the House Ways and Means Committee, a rare honor for a freshman legislator. Two years later Gephardt won a seat on the House Budget Committee. Through service on the Budget Committee Gephardt established his reputation as a fiscal conservative. In 1982 he and New Jersey Senator Bill Bradley sponsored the Fair Tax Act, popularly known as the Bradley-Gephardt Bill, which eventually became the Tax Reform Act of 1986. By 1984 Gephardt had joined the ''inner circle'' of House Democratic leadership with his selection as chairman of their caucus, the fourth-highest post behind speaker, majority leader, and majority whip.

Gephardt also organized attempts to reestablish the centrist position in the national Democratic Party following presidential party nominee Walter Mondale's overwhelming defeat by President Ronald Reagan in the 1984 campaign. In 1985 he announced the creation of the Democratic Leadership Council, composed of younger Democrats from the South and West including Georgia Senator Sam Nunn and Governors Bruce Babbitt of Arizona and Charles S. Robb of Virginia.

The Gephardt Amendment

Gephardt's best-known initiative was the Gephardt amendment, which directed the federal government to identify those nations with large trade surpluses with the United States and take action against any country that has achieved its advantage by unfair practices. The amendment called for negotiation, but if that failed, the president would be required to impose tariffs and take other punitive action that would reduce the trading partner's surplus by 10 percent per year. The Gephardt amendment proved particularly popular among blue collar workers threatened by the loss of employment in the automobile and steel industries and among Americans dissatisfied with the rapid rise of Japanese economic power. The amendment passed in the House by a four-vote margin and was added to the Omnibus Trade Bill of 1987. The Senate, however, rejected the controversial proposal aided by President Ronald Reagan's threat to veto the measure if it reached his desk.

Ran For the Presidential Nomination

Riding on the popularity of his amendment and his prestige as chair of the Democratic Leadership Council, Gephardt on February 23, 1987, became the first Democrat to declare his candidacy for the 1988 presidential nomination. In a 30-minute speech in St. Louis he established his campaign theme when he declared before the audience, ''The next president must be as tough in negotiating the terms of trade as this president has been in negotiating with the Russians.'' When reminded that Democratic presidential nominee Walter Mondale came under sharp attack in the 1984 campaign for taking a protectionist stance, Gephardt replied, ''The facts have changed. Mondale was talking about an issue that was about to happen. Now it has happened.''

Gephardt plunged energetically into the race, particularly in the crucial Iowa caucus campaign. After months of dogged determination and some good fortune following the political demise of former Colorado Senator Gary Hart, Gephardt won the caucus contest on February 8, 1988. He then emerged as the frontrunner until his defeat by Massachusetts Governor Michael Dukakis in the New Hampshire primary one week later. Undaunted, Gephardt continued his campaign, winning the South Dakota primary on February 23 and hoping for a breakthrough on ''Super Tuesday,'' the March 8 primary held simultaneously in 20 states. He won only in Missouri, his home state. Hoping to capitalize on the disaffection of blue collar automobile workers because of Japanese competition, the faltering and nearly broke Gephardt campaign focused all of its remaining energy on the March 23 Michigan primary. Rev. Jesse Jackson, however, staged a stunning upset, winning 53 percent of the vote; Dukakis got 29 percent, and Gephardt only 13 percent. Two days later Gephardt withdrew from the race.

Became House Majority Leader

Easily reelected to his congressional seat in 1988, Gephardt, who had campaigned in Iowa, New Hampshire, and Michigan as the populist outsider, quickly resumed his rapid ascent in the House Democratic leadership hierarchy. In 1989 he succeeded Congressman Thomas Foley to become House majority leader. In that role Gephardt continued to garner public attention with his spirited attacks on the Bush administration. In March 1990, for example, Gephardt criticized what he termed President Bush's failure to capitalize on the political changes sweeping across Eastern Europe. Unveiling a Democratic alternative on Eastern Europe, Gephardt, in a speech before the Center for National Policy, outlined a broad initiative to support the reforms of Soviet President Mikhail S. Gorbachev through increased aid to emerging Eastern Bloc democracies and through a proposal to send U.S. food aid to the Soviet Union. Moreover, Gephardt continued to espouse the theme of economic nationalism, which was the center of his unsuccessful presidential campaign. However, he began to link trade policy with incentives to improve American education and the quality of American manufactured products.

Gephardt did not make another bid for the presidency in 1992. He often bumped heads with President Clinton. He

opposed Clinton's North American Free Trade Agreement (NAFTA) because he believed it exported U.S. jobs overseas. In 1994 when Republicans became House majority, Gephardt was elected minority leader. According to the *New York Times,* Gephardt said he hoped to develop ''a strategy to represent the workers, the middle-income families, the poor families of this country.'' That year he announced a middle-class tax cut and, later, a plan to simplify tax rates. Both announcements came days before Clinton was to reveal his own plans for similar ideas. These actions were a source of friction between Clinton and Gephardt.

Further Reading

No book-length biographies currently exist on Richard Gephardt. However, brief discussions of his life and political accomplishments can be found in H. Rinie, ''The Gephardt File: Rebel Without A Cause,'' *U.S. News and World Report* (February 8, 1988); Elizabeth Drew, *Election Journal: Political Events of 1987-1988* (1989); and the *New York Times Biographical Service,* Vol. 18 (February 1987). See also Morton Kondracke, ''Man for All Seasons,'' *The New Republic* (July 3, 1989) and the *Los Angeles Times* (March 8, 1990). For Gephardt's vision for the Democratic Party, see David Corn, ''Beyond 'Too Far,'" *The Nation* (April 10, 1995). Information about the Gephardt/Clinton clash over NAFTA is in Amy Borrus, ''The Latest Trade War: Democrat vs. Democrat,'' *Business Week* (March 10, 1997) □

Jean Louis André Théodore Géricault

The French painter Jean Louis André Théodore Géricault (1791-1824), by virtue of his subject matter and style, is generally considered the first true romanticist. In his short career he established the most viable direction for the immediate future of painting.

Théodore Géricault was born in Rouen on Sept. 26, 1791, the son of a lawyer who did not approve of the boy's wish to become a painter. Upon leaving the Lycée Impérial in 1808, Géricault clandestinely entered the studio of the famous painter of horses Carle Vernet. Géricault had a great love for horses and this alone, no doubt, explains his choice of a master, for Vernet's elegant, rather bloodless animals have very little in common with the vigorous creations of his student. Géricault remained in Vernet's studio for 2 years and formed a lasting friendship with the master's son, Horace.

Géricault then studied with Pierre Narcisse Guérin, who, steeped in neoclassic principles, could not understand the turn his student's art was taking. With reference to Géricault's simplification of form, Guérin is said to have remarked, ''As for your figures, they resemble nature the way a violin case resembles a violin.'' And Géricault's penchant for strong value contrasts elicited the criticism that all Géricault's pictures seemed to have been painted by moonlight. Yet Guérin, in the opinion of Géricault's biographer Charles Clément, was tolerant of his pupil's forceful originality.

Early Works

In 1812 the Salon accepted Géricault's *Chasseur Officer on Horseback Charging,* the first of only three paintings to be publicly exhibited in France during his lifetime. The picture was well received and was awarded a gold medal, but it was not purchased by the state. Géricault had less success 2 years later at the Salon with his *Wounded Cuirassier,* equally colossal in size but less finished in execution as well as in planning. The artist himself was dissatisfied with it.

Shortly after the restoration of the Bourbons in 1815, Géricault joined the royal musketeers and was stationed at Versailles for 2 or 3 months. During this period he had a love affair with an unidentified woman who bore him a son, Hyppolyte Georges.

Géricault had always been an admirer of the Old Masters and had copied their work at the Louvre. In 1816 he embarked upon a trip to Florence and Rome, where he studied the painting of Raphael and, even more, of Michelangelo, whose temperament was much closer to his own. In Rome, Géricault undertook the painting of a major work, the *Race of Riderless Horses on the Corso,* inspired by a tumultuous local event. He never completed it, but two of the preparatory oils reveal that he sought a fusion of the

excitement of the experienced, contemporary event with the notion of timelessness inherent in the art of classical antiquity.

''Raft of the Medusa''

Upon his return to Paris in 1817, Géricault made his first lithographs and brought a degree of his free style to the medium. The following year he began work on what was to become his largest and best known composition, the *Raft of the Medusa*. The subject was suggested by an actual event of 1816 which had captured the public's imagination and stimulated their political sensibilities: a raft with survivors from the sunken frigate *Medusa* was recovered after 12 days of unspeakable agony; only 15 of the original 149 passengers were alive. Blame was put on the incompetent, politically reactionary captain and, through him, on the government itself. Géricault belonged to a liberal group which met at the house of his friend Horace Vernet, but his interest in the event was primarily in the human drama of anguish and survival, and he complained when a critic saw in the expression of one of his figures a criticism of the Ministry of the Navy.

While the *Raft of the Medusa* did not receive the expected acclaim at the Salon of 1819, it did earn Géricault a great deal of money, for he toured the English provinces with it. In England he produced his famous set of lithographs known as the ''Great English Series,'' and he painted the *Races at Epsom,* based largely on an English racing print but invigorated by the richness of Géricault's palette and stroke. This picture is often noted as a prefiguration of impressionism. While the modernity of the racing theme and the interest in atmosphere may justify such a view, it should be observed that the theatricality of the impossible ''flying gallop'' is entirely alien to the impressionists' handling of the subject.

Portraits of the Insane

Perhaps Géricault's most enduring achievement consists of the portraits of mental patients at the Hospital of the Salpêtrière in Paris, painted in 1822. These pictures were intended as representations of the ''ten classic types'' established by the pioneering psychiatrist Dr. Georget, and the five extant paintings have the distinction of showing not a trace of mockery. The artist may well have seen in these cases heightened states of normal emotions and, in this sense, found them akin to his art as a whole.

In his last years Géricault planned a number of ambitious works, among them the *Slave Trade* and *Victims of the Inquisition,* but he did not complete them. After a series of unfortunate accidents and, possibly, as a result of a generally dissolute life, Géricault's health deteriorated steadily for a period of almost a year, and he died in Paris at the age of 32, on Jan. 26, 1824.

Further Reading

The basic work for all Géricault studies is still Charles Clément, *Géricault* (1868), which is in French. A good modern study in English is Klaus Berger, *Géricault and His Work* (1952; trans. 1955), which contains a catalog of works and many illustrations. Geraldine Pelles, *Art, Artists and Society—Origins of a Modern Dilemma: Painting in England and France, 1750-1850* (1963), is recommended for general background.

Additional Sources

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Eitner, Lorenz, *Géricault, his life and work,* London: Orbis Pub., 1983. □

Geronimo

The career of Apache warrior Geronimo (1829-1909) was symbolic of the struggle for a Native American way of life in conflict with that of the advancing American frontiersmen.

Geronimo was born in No-doyohn Canyon in Arizona in June 1829. As he grew to manhood, he was apparently indolent, for he was called Goyakla, ''He Who Yawns.'' In 1858 his mother, wife, and three children were killed by Mexican bounty hunters, seeking scalps. ''I could not call back my loved ones, I could not bring back the dead Apaches, but I could rejoice in . . . revenge,'' he later declared. During the next 15 years he rose steadily as a war leader among the Apaches. Apache agent John Clum, who arrested Geronimo in 1877, described him as ''erect as a mountain pine, while every outline of his symmetrical form indicated strength and endurance. His abundant ebony locks draped his ample shoulders, his stern features, his keen piercing eye, and his proud and graceful posture combined to create in him the model of an Apache war-chief.''

Forced onto the reservation at San Carlos in Arizona, Geronimo was a minor leader in the 1881 Apache outbreak. Gen. George Crook pursued the Apaches and forced them to return. In 1885 they fled San Carlos again, angry at being cheated on their rations and unhappy with rules which forbade many of their tribal customs; Geronimo led the renegades. Pursued by American and Mexican troops, the Apaches nevertheless conducted numerous raids on both sides of the international boundary. In 1886 they met to discuss surrender terms but reneged and escaped again.

For 4 months these 39 renegades were pursued by 5,000 American soldiers, an equal number of Mexican troops, plus many bounty hunters, but they never were forced into battle. In September, Geronimo agreed to surrender to Gen. Nelson A. Miles on the condition that after 2 years' imprisonment he would be returned to Arizona. President Grover Cleveland ignored these terms, however. Geronimo and his followers were imprisoned at Ft. Pickens, Fla. In 1894, moved to Ft. Sill in Oklahoma, they were interred as prisoners of war, although allowed to prosper as farmers.

Geronimo later toured with a ''Wild West'' show, was an ''attraction'' at the Omaha and Buffalo expositions, and

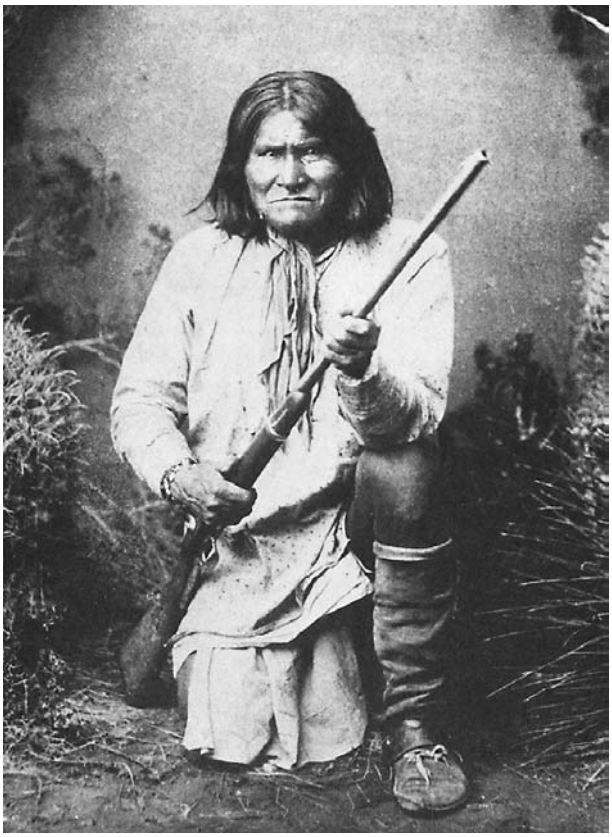

was exhibited at the St. Louis World's Fair (1904). He died at Ft. Sill in 1909, still a prisoner of war.

Further Reading

Geronimo's reminiscences, *Geronimo's Story of His Life,* were recorded and edited by S. M. Barrett in 1906. The best account of Geronimo's career by one of his contemporaries is John G. Bourke, *On the Border with Crook* (1891). More recent and comprehensive is O. B. Faulk, *The Geronimo Campaign* (1969). □

Elbridge Gerry

Elbridge Gerry (1744-1814), American patriot and statesman, signed the Declaration of Independence and was vice president under James Madison.

Elbridge Gerry was one of 12 children born to Thomas and Elizabeth Gerry. Little is known of his youth, from his birth on July 17, 1744, in Marblehead, Mass., to his 1758 entrance to Harvard College. Upon graduation in 1762, he entered his father's prosperous mercantile firm. He joined a Marblehead social group that became increasingly political as Massachusetts felt the impact of Britain's imperial policy. In 1765 Gerry argued publicly that Americans might in conscience evade the new Stamp Act duties. In 1770 he served on the local Committee of Inspection to enforce the boycott of the Townshend Act, and 2 years later he aided Sam Adams in setting up committees of correspondence. With John and Sam Adams, Gerry made up the patriot triumvirate in the Bay Colony.

Prelude to Revolution

Gerry early became militantly anti-British. He opposed British efforts to place judges out of reach of public control, to send Anglican bishops to America, and to enlarge the royal civil and military establishment in the Colonies. He was equally hostile to popular democracy: when Marblehead mobs in 1774 destroyed a local hospital he had helped establish, he denounced the ''savage mobility'' and withdrew from politics.

Gerry returned to public life when the Coercive Acts (1774) closed the port of Boston, and Marblehead became the port of entry for donations from other Colonies. He organized the relief effort and sought to prevent profiteering. He resumed his place on the local committee of correspondence and became one of the leading figures in the Provincial Congress. Active with John Hancock in collecting military stores, Gerry was almost captured by the British troops en route to Concord on April 18, 1775.

With the Revolutionary War under way, Gerry labored in the Second Continental Congress to prepare his colleagues for separation from Britain. He urged state taxes adequate to maintain a stable currency and preserve public credit and worked to create an effective military establish-

ment, although he preferred a citizen militia in peacetime. He considered the new national government under the Articles of Confederation ''the finishing stroke of our Independence.''

An Antifederalist

In 1780 Gerry left Congress in a huff over what he considered an affront to his state and did not resume his seat until 1783. In the interim he tended to his personal fortune. He bought a large confiscated Tory estate in Cambridge and retired from active business. In 1786 he married Ann Thompson, daughter of a New York merchant.

At the Constitutional Convention (1787) Gerry favored congressional payment of the national debt and assumption of state debts. He expressed fears of excessive democracy and opposed popular election of Congress. But, equally fearful of aristocracy, he demanded annual elections, an enumeration of the powers of the national government, and, especially, a Bill of Rights. He refused to sign the Constitution and spoke vigorously against ratification in Massachusetts on the ground that without a safeguard such as a Bill of Rights, Federal government would eventually subvert republicanism. What Gerry sought was a workable balance between governmental power and popular liberty.

National Politics

Despite his objections, Gerry accepted a seat in the Federal Congress in 1789, where he endorsed Alexander Hamilton's funding scheme, demanded full justice for the public creditors, and bought shares in the Bank of the United States. He returned to private life from 1793 until 1797, when President John Adams appointed him to a three-member delegation to France. Gerry was as shocked as his colleagues by the French government's demand for a bribe as a precondition for treaty negotiations. But, convinced that hostility between the two republics must be avoided, Gerry remained after his colleagues departed. Publication of the ''XYZ'' papers at home, while he was still attempting to negotiate with Talleyrand, damaged Gerry's reputation. However, Adams defended his conduct as opening the door to the later and more successful mission which produced the Franco-American Convention of 1800.

Governor and U.S. Vice President

Elected governor of Massachusetts in 1810, Gerry followed a moderate policy toward Federalist officeholders but later turned more partisan. In addition to large-scale replacement of Federalist by Republican officials, Gerry approved a bill in 1812 to redistrict the state so as to give Republicans disproportionate representation in the legislature. (The new shape of Essex County, roughly similar to a salamander, was caricatured by opponents with Gerry's profile at its head, thus coining the word ''gerrymander.'') In the 1812 election Gerry lost the governorship. He was made vice president under James Madison and held this post until his death on Nov. 23, 1814.

Further Reading

An early biography is by Gerry's son-in-law, James T. Austin, *The Life of Elbridge Gerry,* 2 vols. (1828-1829). It has been superseded by a modern scholarly biography by George A. Billias (see below). Two collections of source materials provide valuable information on Gerry's congressional career and the ''XYZ'' affair: Russell W. Knight, ed., *Elbridge Gerry's Letterbook: Paris, 1797-1798* (1966), and C. Harvey Gardiner, ed., *A Study in Dissent: The Warren-Gerry Correspondence, 1776-1792* (1968). Gerry's role in the ''XYZ'' affair is treated fully in Alexander De Conde, *The Quasi-War: The Politics and Diplomacy of the Undeclared War with France, 1797-1801* (1966). His activities in the Constitutional Convention are traced in Max Farrand, ed., *Records of the Federal Convention,* 4 vols. (1911-1937). A perceptive account of Gerry's career is Samuel E. Morison's essay, ''Elbridge Gerry, Gentleman Democrat'' (1929), which was republished in Morison's *By Land and by Sea* (1953).

Additional Sources

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Gershom ben Judah

The German rabbi, scholar, and religious poet Gershom ben Judah (ca. 950-1028) exerted a great influence on Jewish social institutions. He is also known as Rabbenu Gershom and Meor Ha-Golah, ''Light of the Exile.''

The places of the birth and death of Gershom ben Judah are not known with certainty, but he passed most of his adult life at Mainz, Germany. Gershom's importance arose from the fact that his teaching career as a rabbinical authority came just after the extinction of the rabbinical centers in Babylonia. With the consolidation of the Moslem Empire, the Babylonian scholars drifted across to Europe, bringing with them their manuscripts, their scribal tradition, their teaching, and their authority. The Palestinian centers had long ceased. As a result, central Europe and for a time Spain became the heartland of Jewish life and evolution. Later, Spain was to cease and only central European Jewry remained.

Gershom's distinction lay in the fact that he was one of the first and most successful rabbis to transplant and establish the Talmudic learning of Babylonia to Europe. Gershom was an excellent rabbinical scholar, was steeped in all the ancient traditions, and was a natural teacher and organizer of studies. He had, in addition, a consummate judgment in deciding moral and ethical matters concerning the ordinary actions of life. These qualities assured him his success and his popularity.

Gershom's foundational work was his treatment of the Talmud text. He established correct readings, provided illuminating commentaries, drew up exegetical rules, and taught exact methods of interpretation. Gradually, from

being merely an academic center of attraction for rabbinical students from all over Europe, he and his school became the guide, mentor, and judge for the autonomous Jewish communities of France, Germany, and the Low Countries. Participating in meetings of community leaders, he helped to shape their social and cooperative institutions, and he defined local laws and customs.

Gershom's influence was profound and felt far beyond his time. It was not merely that he was the educator and molder of the rabbis who then went back to their home communities. It lay much more in the enduring legislation which was enacted under his guidance. The prohibition of polygamy, the limitation of the husband's right to divorce, the treatment of apostates returning to Jewry, the privacy of personal letters, the promulgation of the principle of majority rule in the local communities—these were but a few of his major enactments. Violation of these laws he proposed and had had enacted were punished by excommunication from the community of Israel; this was known in time as the ''*herem* (ban) of Rabbenu Gershom.'' He was author of many *responsa,* or answers, to knotty legal questions and problems which arose in the everyday life of the communities and which entailed apparent conflict of law and commandment. The formation of community cohesion and the strengthening of the community's self-awareness were of powerful consequence for the subsequent fate of European Jewry. These communities were able to withstand and survive the 700 years of persecution and ostracism that were in store for them until the Hitlerian terror swept their underpinnings away forever.

Gershom was author also of penitential prayers (*selihot*), and he prepared a copy of the biblical *Masorah,* or traditional method of reading and pronouncing, and therefore of interpreting, the Bible.

Further Reading

Background works that discuss Gershom ben Judah are Israel Abrahams, *Jewish Life in the Middle Ages* (1896; rev. ed. 1932), and Cecil Roth, *A Short History of the Jewish People* (1936; rev. ed. 1959). □

George Gershwin

American composer George Gershwin (1898-1937) was eminently successful in popular music, as well as in the classical field with several concert works and an opera that have become standards in the contemporary repertory.

George Gershwin played a prominent role in one of the most colorful eras of American popular music: the so-called age of Tin Pan Alley—roughly 1890-1930—when popular music became big business. In Tin Pan Alley (28th Street between Broadway and Fifth Avenue in New York City) numerous music publishing houses poured forth popular songs each year. The musical theater and the private parlor rang with the sounds of ragtime, romantic ballads, and comedy songs. Talented composers such as Gershwin, Irving Berlin, and Jerome Kern, among dozens of lesser figures, fed this lucrative music-making machine and flourished.

George Gershwin was born in Brooklyn in New York City on Sept. 26, 1898, the son of Rose and Morris Gershovitz, immigrants from Russia. After settling in New York's Lower East Side, his father changed the family name to Gershvin; when George entered the professional world of music, he altered the name to Gershwin.

When George was 12, the moderately well-off family purchased a piano; he soon showed a marked inclination for improvising melodies and was given piano lessons. Later he studied the theory of music and harmony. Though Gershwin was not interested in formal education and never finished high school, he continued to study music. Even after his success in musical comedy, he studied with composer Henry Cowell and with music theorist Joseph Schillinger.

Music Business

When Gershwin was 15, he went to work for a large publisher of popular music as a try-out pianist (or ''song plugger''). He began writing his own songs about this time (mostly with lyricist Irving Caesar), none of which his employer was interested in publishing. Finally, in 1916, his first song appeared: ''When You Want 'Em You Can't Get 'Em.''

Gershwin also began to get a few songs set into current musical shows, a common practice of the day. By 1918 he

had shown enough promise to be hired by Harms, Inc., as a songwriter at a weekly salary. Gershwin scored his first big success in 1919 with the song ''Swanee'' (words by Irving Caesar), introduced by Al Jolson in *Sinbad*. In the same year he composed his first complete score, for the successful musical *La, La, Lucille*.

Musicals of the 1920s

During the 1920s Gershwin established himself as one of the musical theater's most talented and successful composers. He wrote five scores for successive editions of George White's Scandals (1920-1924) and began a series of shows with his brother, Ira, as lyricist, which included *Lady Be Good* (1924), *Primrose* (1924), *Tell Me More* (1925), *Tip Toes* (1925), *Oh Kay* (1926), *Funny Face* (1927), *Rosalie* (1928), *Treasure Girl* (1928), *Show Girl* (1929), and *Strike Up the Band* (1929).

Concert Works

In 1924 the prominent bandleader Paul Whiteman asked Gershwin to write an original ''jazz'' work for a concert. The result, *Rhapsody in Blue* for piano and jazz band, was Gershwin's debut in the concert hall as pianist and composer, his first attempt at writing an extended piece, and the first time jazz rhythms and blues-oriented melodies were used successfully within a classical framework.

Reviewing the premiere, Olin Downes wrote that the ''composition shows extraordinary talent, just as it also shows a young composer with aims that go far beyond those of his ilk. . . .'' These aims were demonstrated again in the Piano Concerto in F (1925), commissioned by Walter Damrosch for his New York Symphony; *Three Preludes* for piano (1926); and *An American in Paris* (1928), premiered by Damrosch and the New York Philharmonic. After *Rhapsody in Blue,* Gershwin himself scored all his orchestral works.

In the 1930s Gershwin composed four more musicals with Ira: *Girl Crazy* (1930); *Of Thee I Sing* (1931), which was the first musical awarded a Pulitzer Prize; *Let 'Em Eat Cake* (1933); and *Pardon My English* (1933). He also wrote film scores, including *Damsel in Distress* and *Shall We Dance*. He spent 2 years on his last major work, the opera *Porgy and Bess* (1935), based on a novel by DuBose Heyward about a ghetto in Charleston, S. C. The composer died of a brain tumor in Beverly Hills, Calif., on July 11, 1937.

Gershwin's best songs have proved to be some of the most durable of his era, and his classical works give his career a dimension shared by none of his Tin Pan Alley companions. His fondness for African American music is responsible in part for the rhythmic vitality and blues-tinged lyricism of all his works. His best scores, especially those utilizing Ira Gershwin's trenchant and sympathetic verses, are as fresh, vigorous, and unconventional as any written for the American musical theater. Moreover, Gershwin's music has a peculiar American stamp recognized the world over.

Further Reading

David Ewen, *George Gershwin: His Journey to Greatness* (rev. ed. 1970), is the most detailed and accurate of the biographies. Isaac Goldberg, *George Gershwin: A Study in American Music* (1931; new enlarged ed. by Edith Garson, 1958), the earliest biography, was written with Gershwin's cooperation and is of special interest. See also Edward Jablonski and Lawrence D. Stewart, *The Gershwin Years* (1958). □

John Gerson

The French clergyman John Gerson (1363-1429) was a leader of the Conciliar movement. He is known for his efforts in ending the Great Schism.

John Gerson was born Jean Charlier at Gerson on Dec. 13, 1363. He attended the College of Navarre at the University of Paris, where he was taught by Pierre d'Ailly, who became his close friend. He became chancellor of the University of Paris in 1395, when d'Ailly resigned the post. Gerson's early actions at the university were not particularly notable, but they reflect the general opinion of the times. Thus in 1387 he demanded the condemnation of the Dominican monk Jean de Montson, who denied the Immaculate Conception; and he warned students away from ''immoral'' popular literature.

Gerson emerged as a firebrand reformer only when the university took a leading role in ending the Great Schism. Since 1378 the Church had been divided between rival popes, one at Rome and one at Avignon, and by 1409 the initiative in ending this schism was taken by the Conciliarists. They argued that a general council of the Church had the right to choose a new pope, and this was attempted, without success, at the Council of Pisa (1409). The University of Paris was a strong base for the Conciliarists, and Gerson had joined the movement by the time of the Council of Constance (1414-1418). At Constance he led the successful drive to end the schism, in which the Council deposed the rival popes and elected Martin V.

But Gerson's influence was fleeting. He alienated much of the Council by his stubborn insistence on the condemnation of Jean Petit (who had written that the assassination of the Duc d'Orléans by Burgundian partisans was justifiable tyrannicide). The Council refused to condemn Jean Petit, and under threats from the Duke of Burgundy, Gerson had to flee to Germany at the end of the Council. Later he was able to return to France and spent his last days at Lyons, where he taught children and wrote devotional works and hymns. He died there on July 12, 1429.

John Gerson ranks as one of the outstanding Conciliar pamphleteers. He wrote that the authority of the universal Church (as represented by a general council) is greater than that of the pope and that therefore a general council may depose and elect popes. He was also a proponent of Gallicanism and a supporter of a strong monarchy in France. In philosophy he adopted the Ockhamist position,

and in theology he was attracted by the mysticism of the Devotio Moderna—in both cases following the late medieval trend against rational investigation of the faith.

Further Reading

The established biography of Gerson is J. L. Connolly, *John Gerson, Reformer and Mystic* (1928). A more recent study is J. B. Morrall, *Gerson and the Great Schism* (1960). For information on Gerson's Conciliar theories and his part in healing the schism see J. N. Figgis, *Studies in Political Thought from Gerson to Grotius* (1907; 2d ed. 1931); E. F. Jacob, *Essays in the Conciliar Epoch* (1943; rev. ed. 1963); and Brian Tierney, *Foundations of the Conciliar Theory* (1955). □

Arnold Lucius Gesell

Arnold Lucius Gesell (1880-1961) was an American psychologist and pediatrician whose pioneering research on the process of human development from birth through adolescence made a lasting mark on the scientific investigation of child development.

Arnold Lucius Gesell was born on June 21, 1880, in Alma, Wisconsin. His parents highly valued education, and early in his life, Gesell decided he wanted to become a teacher. He graduated from the University of Wisconsin in 1903 and then became a high school teacher and principal before entering graduate school at Clark University, where he received a Ph.D. degree in 1906. Gesell believed that in order to do research in child development, he also needed medical knowledge, so he studied medicine at Yale, receiving an M.D. in 1915. Early in his career he taught psychology and child hygiene at the Los Angeles State Normal School.

Gesell joined the faculty at Yale as assistant professor of education in 1911 and established and directed the Yale Clinic of Child Development from 1911 to 1948. The Yale Clinic became the focal United States center for the study of child behavior in its time. From 1948 until his death, Gesell served as director of the famous Gesell Institute of Child Development in New Haven, Connecticut, which continued the work begun in the Yale Clinic. Gesell died in New Haven on May 29, 1961.

Gesell was one of the first to attempt a quantitative study of child development. Louise Bates Ames, one of his co-workers, described his work as ''painstaking'' and ''controlled.'' Developing his own methods of observation and measurement, Gesell had children, including infants, of different ages respond to different stimulus objects such as cubes and pellets and bells while he observed their behavior and responses. After 1926 he used the motion picture camera as the main means of observing children, filming about 12,000 children.

Gesell's initial work focussed on retarded children, but he believed that it was necessary to understand normal infant and child development in order to understand nonnormality. He also studied Down's syndrome, cretinism, and cerebral palsy.

Gesell's pioneer work on infant mental development led him to conclude that the mental development of children appears to follow certain regularities comparable to the kind of regularities in physical development. He documented patterns and similarities in children's mental development and claimed that individuals go through an identifiable sequence of stages. Gesell's work is often cited as supporting a belief in predetermined natural stages of mental development in the later heated controversy over nature versus nurture in educational readiness.

Some of the data Gesell obtained were integrated into schedules which could be used to calculate the Gesell Development Quotient, or DQ. For a while the DQ was widely used as a measure of the intelligence of young children.

Later researchers raised questions about some of Gesell's findings. The DQ is no longer used, and some say Gesell's conclusions were based on a limited number of cases and a restricted sample of all white, middle-class children in one New England city. Others believe he made too little allowance for individual variations in growth and for cultural influences on child behavior.

There is no question, however, about Gesell's pervasive influence on American psychology and education and on child-rearing practices. Gesell sometimes spoke directly to parents, advocating ''discerning guidance'' rather than

rigidity with rules or, on the other hand, overpermissiveness. He also considered questions such as the psychological factors in adoption and the effect of premature birth on mental development. His books gave norms for behavior at successive stages of development. Three books widely read by parents in the 1940s and 1950s were: *Infant and Child in the Culture of Today* (with Francis L. Ilg, 1940), *The Child from Five to Ten* (with Frances L. Ilg, 1946), and *Youth: The Years from Ten to Sixteen* (with Frances L. Ilg and Louise Bates Ames, 1956).

Further Reading

Among the many books that Gesell wrote are: *Guidance of Mental Growth in Infant and Child* (1930), *How a Baby Grows* (1945), and *Studies in Child Development* (1948).

Gesell is listed in *Webster's American Biographies* (1979). Irvine provides a brief biographical sketch of Gesell in ''Pioneers in Special Education,'' in *Journal of Special Education* (Winter 1971). *The International Encyclopedia of the Social Sciences* (1968) gives insight into his work and life.

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Konrad von Gesner

The Swiss naturalist Konrad von Gesner (1516-1565) wrote ''Historia animalium,'' which is considered the basis of modern zoology.

Konrad von Gesner was born on March 26, 1516, in Zurich. The man who was to become known as the German Pliny and to be ennobled by the Hapsburg emperor Ferdinand I began his life inauspiciously. His father, a poor furrier, perished in the battle of Kappel in 1531, as the wars spawned by the Reformation laid bloody hands on the Swiss cantons.

Young Gesner came under the protection of Heinrich Bullinger, Huldreich Zwingli's successor, and Oswald Myconius, the Protestant classics scholar. Their generosity permitted Gesner to undertake studies at the University of Strassburg, where he displayed great linguistic talent and interest in nature. Although he angered his guardians by marrying a beautiful but impoverished lady, Gesner was allowed to continue his studies at Basel, where he also studied medicine.

Gesner secured the professorship in Greek at Lausanne in 1537 and speedily compiled a dictionary in that language. The city physician of Zurich prevailed upon the young scholar to resume his medical studies so after wandering across France, Gesner settled down at the medical school of Montpellier and became a doctor of medicine. For his degree he successfully defended an anti-Aristotelian thesis on the nature of sensation.

Sometime after 1540 Gesner began teaching Aristotelian physics at the Collegium Carolinium. In his spare time he composed his *Bibliotheca universalis,* a vast encyclopedia in which he listed alphabetically all of the authors who had written in Greek, Latin, and Hebrew, with a listing of all their books printed up to that time. This work made Gesner famous, and offers of scholarly employment poured in, including one from the Fuggers, the richest family of Europe. The Fuggers, however, attached the condition that Gesner embrace Catholicism, which he refused. He spent the rest of his life as a practicing physician at Zurich, leaving only for short expeditions to study flora and fauna.

In 1551 Gesner began work on the most comprehensive survey of nature undertaken during the Renaissance epoch, his monumental *Historia animalium,* an illustrated encyclopedia of the entire domain of living creatures: birds, fish, and animals. The work was an improvement of earlier European efforts of this kind but reflected the transitional nature of Renaissance scientific thought. Though including descriptions of creatures from remote America, Asia, Russia, and Africa, Gesner also described a host of mythical beasts. Although he had used such taxonomic devices as ''genus, species'' and ''class, order'' in his description of plants, Gesner showed little advance over Aristotle in discerning a pattern of biological order, a task to be delayed for almost 2 centuries. His book was beautifully illustrated by artists of the time and included drawings by Albrecht Dürer.

In 1555 Gesner wrote a tome on his first love, languages, entitled *Mithridates*. In 1564 the emperor Ferdinand conferred the title of nobility on Gesner, who designed his coat of arms to portray the books he had written and those that he still planned, including one on nine classical authors and one on gems. In 1565 the plague, which has been identified from Gesner's description as a form of pulmonary bubonic, came to Zurich, and on December 13 he died. A true child of his turbulent times, Gesner was still enthralled by a semireligious vision of nature, a vision composed of an unstable mixture of Aristotle, Scripture, and a passionate desire to explore and observe nature directly and personally.

Further Reading

There is no biography of Gesner in English. Useful studies are Henry Morley, *Clement Morot and Other Studies* (2 vols., 1871; repr. 1970); Frank Dawson Adams, *Birth and Development of the Geological Sciences* (1938); and George Sarton, *Six Wings: Men of Science in the Renaissance* (1957).

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Don Carlo Gesualdo

Don Carlo Gesualdo, Prince of Venosa (ca. 1560-1613), was an Italian composer famed for his chromatic madrigals and motets. Few matched him in writing music so removed from traditional modal theory and practice.

Carlo Gesualdo was born in Naples. He studied music at the academy founded by his father, Don Fabrizio of Gesualdo, where he heard the works of Giovanni Macque, Bartolomeo Roy, and Pomponio Nenna. Nenna's madrigals, in particular, influenced Gesualdo's style.

After the death of his older brother in 1585, the composer became heir to the Gesualdo title. With the title came an arranged marriage to his cousin, a marriage that was a catastrophe for both parties. Donna Maria d'Avalos, twice married before she became Gesualdo's wife, openly preferred the love of another. In 1590, to avenge his honor, Gesualdo ordered the guilty pair murdered, together with his second child, whose legitimacy was suspect.

In 1594 Gesualdo married Eleonora d'Este, the daughter of Alfonso II, Duke of Ferrara, at whose court lived Torquato Tasso, Nicolò Vicentino, and Luzzasco Luzzaschi. On several occasions Gesualdo set to music the lyrics of his friend Tasso, whose morbid nature was so similar to his own; and hearing the chromatic experiments of Luzzaschi and Vicentino may well have reinforced the direction of his own musical development. Gesualdo remained at Ferrara for 2 years, frequently taking trips to Florence, where he heard the music of the Camerata. Shortly before the death of his father-in-law in 1597, Gesualdo left northern Italy and returned to Naples, where he remained for the rest of his life. He died on Sept. 8, 1613.

Gesualdo's extant works in the collected edition issued by Wilhelm Weismann and Glenn E. Watkins (Hamburg, 1957—) comprise 19 *sacrae cantiones* for five voices and 20 for six and seven voices, 27 Holy Week responsories for six voices, and 125 madrigals for five voices. Not only were the madrigals the most numerous part of his production, but they were also reissued more frequently than the sacred pieces.

Gesualdo's melancholy nature often led him to lyrics of overwhelming sadness. By using chromatic tones, even earlier associated with intense feelings, he heightened the expressiveness of the poetry through music. Although his chromatic passages were sometimes mere pictorial ''madrigalisms,'' Gesualdo more often delineated the overall mood of the text rather than individual words. He employed chromaticism harmonically as well as melodically. By means of chromatic tones he constructed numerous triadic combinations foreign to the mode and then arranged them in unconventional and exciting ways.

Chromaticism in a melodic line was of course not new at this time, but Gesualdo's exaggerated use of it did much to weaken the modal core of his pieces. By so doing, he stretched the limits of the old style even when he remained within the fold of the polyphonists. In this sense Gesualdo was more conservative than the Florentine Camerata, a group who deliberately overthrew the older structures. While their experiments reached forward to the new monodic style, Gesualdo's chromatic madrigals and motets remained the most fevered and impassioned examples of the old practice. To some Gesualdo remains a bizarre experimenter, but to others he is a genius whose art is only now receiving its due recognition.

Further Reading

Gesualdo's life is outlined in Cecil Gray and Philip Heseltine, *Carlo Gesualdo: Prince of Venosa, Musician and Murderer* (1926), and in Cecil Gray, *Contingencies and Other Essays* (1947). Useful background studies are Alfred Einstein, *The Italian Madrigal* (trans. 1949), and Gustave Reese, *Music in the Renaissance* (1954; rev. ed. 1959). □

Jean Paul Getty

Jean Paul Getty (1892-1976) was a billionaire independent oil producer who founded and controlled the Getty Oil Company and over 200 affiliated companies.

Jean Paul Getty was born on December 15, 1892, in Minneapolis, Minnesota. His father, George Franklin Getty, was a lawyer, but in 1904 he moved his wife, Sarah Risher Getty, and his son to the Oklahoma territory to begin a successful career as an independent oilman. Two years later the family moved to Los Angeles, California, where young Getty attended private school before graduating from Polytechnic High School in 1909. After a European tour he attended the University of Southern California and the University of California at Berkeley; he spent his summers working on his father's oil rigs as a ''roustabout.'' In 1912 Getty enrolled in Oxford University in England, from which he received a degree in economics and political science in 1914.

In 1914 Getty arrived in Tulsa, Oklahoma, determined to strike it rich as a wildcat oil producer. Although he operated independently of his father's Minnehoma Oil Company, his father's loans and financial backing enabled him to begin buying and selling oil leases in the red-bed area of Oklahoma. Getty saw himself as a modern oil man, relying on geological data and not simply on the instinct of the experienced veterans, but he also thrived on the excitement, gamble, risks, and high stakes of the oil business. Getty's own first successful well came in in 1916, and by the fall of that year he had made his first million dollars as a wildcatter and lease broker.

For the next two years Getty ''retired'' to the life of a wealthy playboy in Los Angeles, but he returned to the oil business in 1919. During the 1920s he and his father continued to be enormously successful both in drilling their own wells and in buying and selling oil leases, and Getty became more active in California than in Oklahoma. He amassed a personal fortune of over three million dollars and acquired a third interest in what was to become the Getty Oil Company.

After his father's death in 1930 Paul Getty became the president of the George Getty Oil Company (successor to Minnehoma Oil), but his mother inherited the controlling interest, as his father had been upset with his son's profligate personal life. During the 1930s Getty followed several paths to both short-term and long-term success. His wells contin-

ued to produce, and profits poured in. He also bought a controlling interest in the Pacific Western Oil Corporation, one of the ten largest oil companies in California. After a series of agreements with his mother he obtained the controlling interest in the George Getty Oil Company, and he began real estate dealings, including the purchase of the Hotel Pierre in New York City.

The Getty Oil Company

Getty's ambition was to build up an independent, self-contained oil business involving refining, transporting, and selling oil as well as exploration and drilling. To that end he began in the 1930s to gain control of the Tidewater Oil Company. Getty pursued that goal in a series of complicated maneuvers, which involved tilting with the giant Standard Oil of New Jersey, until in the 1950s he had control of Tidewater, Skelly Oil, and the Mission Corporation. In 1967 these companies merged into the Getty Oil Company, the foundation of Getty's fortune. Getty had a majority or controlling interest in Getty Oil and its nearly 200 affiliated and subsidiary firms, and he remained its president until his death in 1976.

At the outbreak of World War II, Getty, a yachtsman, volunteered for service in the Navy, but his offer was rejected. At the request of Naval officers, however, he took over personal management of Spartan Aircraft, a Skelly and Getty subsidiary. The corporation manufactured trainers and airplane parts, and it later converted to the profitable production of mobile homes.

After the war Getty took a lucrative gamble on oil rights in the Middle East. In 1949 he secured the oil rights in Saudi Arabia's half of the Neutral Zone, a barren tract between Saudi Arabia and Kuwait. He made major concessions to King Saud, which shocked the large oil companies, but after three years and a $30 million investment, Getty found the huge oil deposits which helped make him a billionaire.

In his business career, Getty continued to invest and reinvest; his fortune consisted not of cash, but stocks, corporate assets, and real estate. A loner, he saw himself as a solitary knight in fierce battle with the giant ''Seven Sisters'' oil firms, and that competitive urge fueled his desire to build a larger and larger fortune.

A ''Public'' Personal Life

In 1957 *Fortune* magazine published a list of the richest men in America. Getty's name headed the list, and the resultant publicity turned the reclusive Getty into an object of public fascination and legend. Getty complained about the fame, the requests for money, and the assumption that he would pick up every restaurant check, but he also furthered his own legends: he wrote articles on such topics as ''How To Be Rich'' and pretended to poverty by wearing rumpled suits and threadbare sweaters. The public was fascinated by Getty's wealth and extravagance and also by his reputed stinginess. After 1959 he stopped living out of hotel rooms and established his home and offices at Sutton Place, a 16th-century, 700-acre manor outside London. The huge estate, with its gardens, pools, trout stream, and priceless furnishings, was also a near garrison, with elaborate security arrangements. Giant Alsatian dogs had the run of the estate, and there were also two caged lions, Nero and Teresa. Numerous stories circulated about Getty's penny-pitching; the most famous incident was the installation of a pay telephone on the Sutton Place grounds. Getty offered various explanations, but the public preferred to see the phone booth as a symbol of his stinginess.

The public also seemed to like to read into Getty's life the lesson that money does not buy happiness. Getty was married five times: to Jeannette Dumont (1923), Allene Ashby (1925), Adolphine Helmle (1928), Ann Rork (1932), and Louisa Lynch (1939); each marriage ended in divorce. He had five sons, two of whom predeceased him, and his relationship with each of them was difficult. His grandson, J. Paul Getty III, was kidnapped in Italy in 1973. Although he was returned for a ransom, part of his ear had been cut off. Getty was a celebrity, and public interest, fueled by envy and admiration, focused on Getty's tragedies as well as his billions.

Besides oil, Getty's major interest was art. He began serious collecting in the 1930s—European paintings, furniture, Greek and Roman sculptures, 18th-century tapestries, silver, and fine Persian carpets, including the 16th-century Ardabil carpet from Tabriz. He housed his collection at Sutton Place and at his ranch house at Malibu, California, one wing of which he opened as the J. Paul Getty Museum in 1954. In 1969 construction began on a new Getty Museum, also on his Malibu property. The huge building is a replica of an ancient Roman villa found near the ruins of

Pompeii, and the extensive Getty collection was moved there after his death.

Jean Paul Getty died at Sutton Place on June 6, 1976; he is buried on his Malibu estate.

Further Reading

Getty wrote two autobiographies, *My Life and Fortunes* (1963) and *As I See It* (1976). He wrote about his art collection in *The Joys of Collecting* (1965) and published such advice books as *How To Be Rich* (1965) and *How To Be A Successful Executive* (1971). A biography written with Getty's cooperation is Ralph Hewins, *The Richest American: J. Paul Getty* (1960); the *New York Times* obituary of June 6, 1976, also provides useful information. In *The Seven Sisters: The Great Oil Companies and the World They Shaped* (1975) Anthony Sampson discusses Getty's role as an independent oil producer. Two biographies in 1986 added little new information: *The House of Getty* by Russell Miller and *The Great Getty: The Life and Loves of J. Paul Getty—Richest Man in the World* by Robert Lenzner. □

Abu Hamid Muhammad al-Ghazali

Abu Hamid Muhammad al-Ghazali (1058-1111) was one of the foremost intellects of medieval Islam. Personal discontent with scholastic orthodoxy led him to mysticism and the writing of a monumental work which harmonized the tendencies of both orthodoxy and mysticism within Islam.

The vast area now known as the Islamic world had been quickly conquered by the Moslem Arabs in the century following the death of the prophet Mohammed in 632. The period to 945 had seen a demographic change in Islam, from being a religion adhered to almost exclusively by the conquering Arab minority to the faith held by the majority of the inhabitants of the caliphal empire.

During the period from 750 to 945, however, the empire had disintegrated into petty states ruled by Moslem governors turned dynasts, each only theoretically subordinate to the increasingly powerless caliph in Baghdad, whose chief prerogative came to be the issuing of certificates of legitimacy in exchange for having his name retained on the local coinage and mentioned in the Friday congregational prayers. Beginning with the Buwayh family in 945, who were supplanted in 1055 by the Seljuks, the disintegrating empire of the caliphs was partially restored by secular rulers who took power in Baghdad, eventually claiming the title of sultan while retaining the caliphs of the Abbasid dynasty as useful figureheads.

This appears to have led to a sense of alienation on the part of the influential class of scholar-jurists, steeped in the best of Islamic religion and culture. Al-Ghazali was to point in directions which would relieve this sense of frustration for Moslem thinkers.

Al-Ghazali was born in the town of Tus in eastern Persia, not far from the modern city of Meshed, in 1058. His father appears to have been a pious merchant of modest means. Al-Ghazali was orphaned at an early age, but funds were found for him to pursue the lengthy course of study which led to recognition as a doctor of the sacred law, and to a career as a scholar and lawyer in the well-endowed theological colleges (Arabic, *madrasa*) which were being established in the Seljuk domains during al-Ghazali's lifetime.

At the age of 27 al-Ghazali moved from eastern Persia to Baghdad and attached himself to Nizam al-Mulk, the powerful minister of the Seljuk rulers and a generous patron of scholarship and letters. Nizam al-Mulk appointed al-Ghazali professor in the chief college which he had founded in Baghdad, the Nizamiya Madrasa, and for the next 4 years he was at the summit of the legal and scholarly profession. But discontent with the general corruption of his professional colleagues and perhaps also political fears of the Assassins (who had killed his patron, Nizam al-Mulk, in 1092) led al-Ghazali to give up his brilliant career very suddenly in 1095.

The next 11 years in al-Ghazali's life are obscure; it is known that he went on a pilgrimage to Mecca, stayed a while in Syria, and then retired to Tus. During this period he lived the life of an ascetic Sufi, or mystic, preoccupied with spiritual matters and almost oblivious to the world. He also wrote his most important book during this period, *The Revivification of the Religious Sciences*.

The last years of his life saw a brief return to teaching, the composition of his autobiography, and the foundation of a retreat for the training of mystics in his native town of Tus.

His Works

As a highly educated *alim,* or scholar (Arabic plural, *ulama,* popularly spelled *ulema* in the West), al-Ghazali wrote several works on jurisprudence and on dogmatic theology, as well as polemics against various heresies. These more or less conventional books are overshadowed by his works on philosophy and mysticism. After embarking on his brilliant career in Baghdad at the Nizamiya, al-Ghazali became dissatisfied with the conventional scholarship of the traditionists and jurists and embarked on a deep study of philosophy. This was a subject not widely known, and rather suspect in the view of the orthodox. His conclusions were that the Moslem philosophers al-Farabi and Ibn Sina were too preoccupied with philosophy as such and had virtually placed themselves outside the community of Moslems.

At the same time, al-Ghazali felt strongly drawn to Greek philosophical logic, to which his study of philosophy had exposed him. His major philosophical contributions are twofold: *The Aims of the Philosophers,* in which al-Farabi's and Avicenna's Neoplatonist ideas were described without criticism, and *The Incoherence of the Philosophers,* in which the works of these Moslem thinkers were shown to be either impossible to square with orthodox Islam or poorly

reasoned from a philosophical point of view. The reason why al-Ghazali presented *The Aims of the Philosophers* without comment and then demolished their ideas in a second book may be that he felt that philosophy, the logic of which strongly attracted him and which he felt was valuable, had never been explained by a nonphilosopher, that is, by a truly orthodox scholar.

But al-Ghazali's greatest contribution to medieval Moslem thought was his *The Revivification of the Religious Sciences,* a four-volume work composed in his period of withdrawal from the academic milieu of Baghdad. Its importance—long recognized in the Moslem world—lies not so much in its advocacy of mysticism as in its harmonious fusion of the whole body of Moslem ritual and culture, including mysticism, into a pattern preparing the believer for the world to come. Al-Ghazali's insistence upon intelligent observance of Moslem cultic practices relieved the tension between the stricter orthodox and the majority of those drawn to Islamic mysticism. The antinomians could be rejected without alienating the many who felt the need of both traditional Moslem ritual and of a more personal religious experience.

Further Reading

W. Montgomery Watt translated al-Ghazali's autobiography, *The Faith and Practice of al-Ghazali* (1953). The best study of al-Ghazali is Watt's *Muslim Intellectual: A Study of al-Ghazali* (1963). Also valuable are Margaret Smith, *Al-Ghazali, the Mystic* (1944); Watt's general work *Islamic Philosophy and Theology* (1962); and Fadlou Shehadi, *Gazali's Unique Unknowable God* (1964), which presents a thorough discussion of al-Ghazali's philosophy. □

Lorenzo Ghiberti

Lorenzo Ghiberti (ca. 1381-1455) was an Italian sculptor, goldsmith, architect, painter, and writer. His east doors, called the Gates of Paradise, of the Baptistery of Florence are a supreme monument to the age of humanism.

Lorenzo Ghiberti was born in Florence about 1381. He learned the goldsmith's trade from Bartoluccio de Michele; though many small sculptural pieces have been attributed to Ghiberti, no goldsmith's article mentioned in contemporary documents is extant. He was accepted in the goldsmiths' guild in 1409, in the painters' guild in 1423, and in the stonemasons' guild in 1427.

In 1400 Ghiberti went to the Romagna to escape the plague in Florence and assisted another painter in executing frescoes (since destroyed) on the walls of the castle of Carlo Malatesta. On his return to Florence in 1401 Ghiberti took part with seven other Tuscan sculptors (including Filippo Brunelleschi and Jacopo della Quercia) in the historic competition for the gilded bronze north doors of the Florence Baptistery and won it. The theme was the sacrifice of Isaac, and both Ghiberti's and Brunelleschi's trial reliefs are preserved. In style Ghiberti's line suggests classical antiquity, but in the little gilded figure of Isaac he created the first truly Renaissance nude.

Baptistery North Doors

When the commission was given to Ghiberti in 1403 (and renewed in 1407), the subjects were changed from the Old to the New Testament. There are 28 scenes, placed within Gothic quatrefoils, as on the bronze south doors (1330-1336) of the Baptistery by Andrea Pisano. The figures are gilded and set in high relief against a neutral ground. Border strips separating the panels are filled with a rich continuity of vegetable and animal life, and 48 heads of male and female prophets occur at the intersections. Ghiberti formed a large workshop to carry out his great undertaking, and it was a training ground for the next generation of Florentine painters and sculptors, including Donatello, Masolino, and Paolo Uccello. The doors were completed in 1424.

Ghiberti made several other works during the period from 1403 to 1424, including two larger-than-life bronze statues of saints for the niches on the exterior of Orsanmichele in Florence. *John the Baptist* was completed for the cloth merchants' guild in 1416, and *St. Matthew* was installed in its niche in 1422 by the bankers' guild. *John the Baptist* still reflects the International Gothic style, as do the earlier panels of the north doors. *St. Matthew* represents the culmination of Ghiberti's new classical style; in pose the figure reflects an ancient Roman philosopher type.

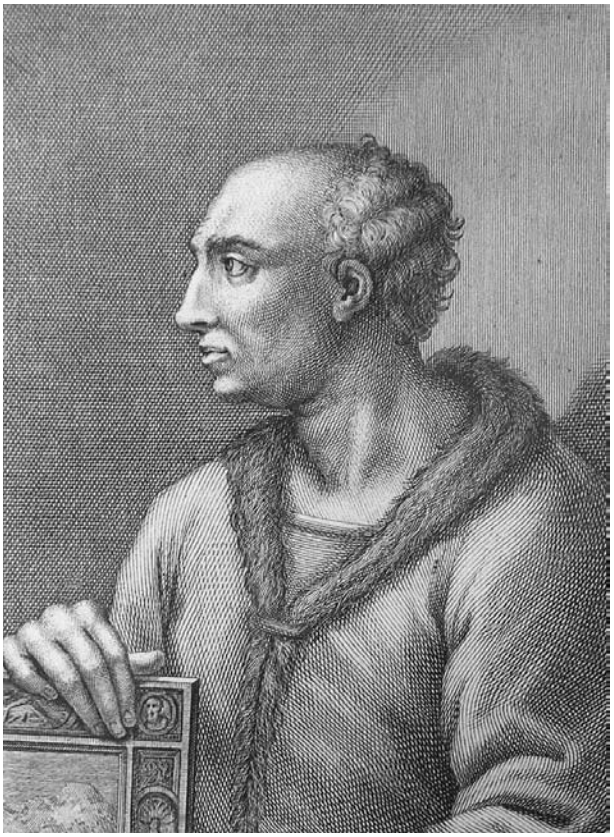

Between 1417 and 1427 Ghiberti made two bronze reliefs for the font of the Baptistery in Siena. In these a new pictorial treatment of the relief, probably influenced by the contribution of his former pupil Donatello to the font, foreshadows Ghiberti's own east doors of the Florence Baptistery. During this period he also became involved in the most important architectural enterprise of the time in Florence: the completion of the dome of the Cathedral. In 1418 he was paid for a model, though his share in the dome as built by Brunelleschi (1420-1436) remains open to question.

Gates of Paradise

After a trip to Venice in 1424, Ghiberti returned to Florence, and in 1425 he received the commission for the east doors of the Baptistery. The doors open on *paradiso,* the area between an Italian baptistery and its cathedral. Michelangelo is said to have remarked that the doors were worthy of being the gates of Paradise, and since then they have been called the Gates of Paradise. For this pair of doors Ghiberti was permitted to alter the whole layout and reduce the number of Old Testament scenes from 28 to 10. The constricting Gothic quatrefoils and the bronze background were abandoned; each large square was totally gilded, so that the sculptor could represent landscape and architectural depth as though he were a painter. All 10 scenes plus the surrounding sections of frieze (which includes in a medallion a self-portrait of the sculptor) were modeled in wax between 1425 and 1437, at which time they were cast in bronze. Finishing and gilding took longer, and not until 1452 were the doors installed.

In each panel there are several scenes, which flow from one to the next in correct perspective depth (owing to the contemporary researches of Brunelleschi and Leon Battista Alberti). Thus in the first panel, the story of Adam, occur the episodes of the Creation of Adam, the Creation of Eve, and their Expulsion from the Garden, from left to right in the foreground, and the Temptation in the far distance, in very low relief. The nude figures of Eve in this composition are among the first sensuous female nudes of the Renaissance. Likewise advanced is the artist's study of drapery forms throughout the panels. They reveal a new grace and beauty rarely surpassed in all of Western sculpture.

Other works in bronze by Ghiberti include a tomb slab (1423) for Fra Leonardo Dati in S. Maria Novella, Florence, and the reliquary shrine of the Three Martyrs (1428), commissioned by Cosimo de' Medici for S. Maria degli Angeli, Florence (now in the Bargello). In 1428 he was enlisted to create another statue, *St. Stephen,* for Orsanmichele. Between 1432 and 1442 the artist designed and supervised the casting of another bronze reliquary, that of St. Zenobius, in the Cathedral, Florence, and also designed a number of stained-glass windows for the Cathedral.

Ghiberti's works in marble include the tomb slabs for Lodovico degli Obizi (died 1424) and Bartolommeo Valori (died 1427), both in Sta Croce, Florence. He also designed the tabernacle that encloses Fra Angelico's *Linaiuoli Madonna* of 1433.

The "Commentarii"

During the last years of his life Ghiberti wrote his *Commentarii,* in which he reveals his knowledge, shrewdness, and cultivated sensitivity. This work, begun about 1447, was not completed at the time of his death in Florence on Dec. 1, 1455. The first commentary deals with the relative merits of artists of classical antiquity, whom Ghiberti knew solely through literary sources. The second commentary, in which he describes works of art in various cities that he had visited, is the principal source of our knowledge of 14th-century art in Florence and Siena; this section also includes Ghiberti's autobiography, the earliest by an artist that has survived. The third commentary takes up more than half the volume and deals with an analysis of the eye, its makeup and functions, and the relation of sight to the behavior of light.

Ghiberti in his writing as well as in his art was a vital link between the medieval Gothic past and the new world outlook he helped to create, the Renaissance. A son, Vittorio (1416-1496), continued the workshop after his father's death.

Further Reading

There are two fine books in English on Ghiberti: a volume with large photographic details by Ludwig Goldscheider, *Ghiberti* (1949), and a lengthy scholarly study by Richard Krautheimer in collaboration with Trude Krautheimer-Hess, *Lorenzo Ghiberti* (1956).

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Domenico Ghirlandaio

The Italian artist Domenico Ghirlandaio (1449-1494) was the leading fresco painter in Florence in the late 15th century.

Domenico Ghirlandaio, born in Florence, was the son of the goldsmith Tommaso Bigordi. According to Giorgio Vasari, Tommaso was called Ghirlandaio (the garland maker) because he made metal garlands. Vasari also declared that Domenico studied painting with Alessio Baldovinetti. Twice married, Ghirlandaio had nine children, one of whom, Ridolfo (1483-1561), was also a painter. Ghirlandaio died of the plague in Florence on Jan. 11, 1494.

Ghirlandaio painted sweeping, well-filled but uncrowded compositions and easy portrait likenesses. He was interested in classical antiquity and aware of contemporary Flemish painting. He supervised a large shop of assistants, chief among whom were his brothers Davide and Benedetto and his brother-in-law, Bastiano Mainardi. The chief problem in Ghirlandaio scholarship is the sorting out of his work from that of his various associates.

Early Work

A recently uncovered fresco, the *Madonna of Mercy* and the *Lamentation over Christ,* in the Church of Ognissanti, Florence, is among Ghirlandaio's earliest (ca. 1475) extant works. The fresco, painted for the Vespucci family, displays Ghirlandaio's characteristic skill at portraiture and includes a portrait of Amerigo Vespucci.

In the frescoes (ca. 1475) in the Chapel of S. Fina in the Collegiata, San Gimignano, Ghirlandaio blended painted with real architecture to create open designs filled with portraits of the local citizens. One scene, the *Funeral of St. Fina,* includes a cityscape depicting the towers of San Gimignano.

In the *Last Supper* (1480) in the Church of Ognissanti refectory Ghirlandaio painted an extra bay into the scene, which appears to continue the real architecture of the refectory into the fresco. This device is remarkably effective, though it somewhat detracts from the story. The iconography is traditional, with Judas seated opposite Christ, but Ghirlandaio seems to anticipate Leonardo da Vinci in his arrangement of the disciples into groups of twos and threes.

Ghirlandaio's fresco, the *Calling of Peter and Andrew,* in the Sistine Chapel (1481-1482), Rome, is especially successful in its sense of openness and is one of the clearest and most easily read in the chapel. Characteristically, the ''calling'' is witnessed by crowds of onlookers and contains numerous contemporary portraits.

Sassetti Chapel

The Sassetti Chapel frescoes (1486) in Sta Trinita, Florence, are among Ghirlandaio's best work. The episodes, of the life of St. Francis, are embellished by contemporary Florentine settings and personalities. In the lunette scene depicting Francis receiving the rules of the order, the setting is the Piazza della Signoria with a view of the Loggia dei Lanzi. Among those witnessing the event are Lorenzo the Magnificent, Francesco Sassetti (the donor), and the writer Angelo Poliziano. The scene showing Francis resuscitating a child is set in the Piazza Sta Trinita with views of the bridge and Church of Sta Trinita.

S. Maria Novella

The most extensive fresco cycle Ghirlandaio executed, in the choir of the church of S. Maria Novella, Florence, was commissioned on Sept. 1, 1485, by Giovanni Tornabuoni. The artist promised to complete the project by May 1490. The frescoes tell the stories of St. John the Baptist and the Virgin Mary in 14 separate scenes arranged in four registers along the sidewalls of the choir. The style makes it clear that much of the actual painting was done by assistants. Recently restored, the frescoes are exceptionally effective decoration.

Panel Paintings

Ghirlandaio did a number of panel paintings. He preferred working in tempera, although he undoubtedly was familiar with the oil technique. In the *Adoration of the Shepherds* (1485) the swarthy peasant types seem to derive from Hugo van der Goes's *Portinari Altarpiece*. One of Ghirlandaio's most appealing panels is the *Adoration of the Magi* (1488). As in most of his work, the colors tend to be rather harsh and contrasty; nonetheless, the scene has a quiet piety and charm. It includes a particularly fine landscape viewed through the posts of the shed behind the Virgin and Child. Two portraits, *Francesco Sassetti and His Son* and the *Grandfather with His Grandson,* are noteworthy for their restrained gentleness. Ghirlandaio's last panel, the *Visitation* (1491), is rather simple in design and seems to anticipate the balanced compositions of the High Renaissance.

Further Reading

A full-length study of Ghirlandaio is Gerald S. Davies, *Ghirlandaio* (1908; 2d ed. 1909). A detailed study is in Raimond van Marle, *The Development of the Italian Schools of Painting,* vol. 13 (1931). See also Sydney Joseph Freedberg, *Painting of the High Renaissance in Rome and Florence* (2 vols., 1961). □

Aurobindo Ghose

The Indian nationalist extremist leader, poet, and philosopher Aurobindo Ghose (1872-1950) abandoned his radical political activities to develop a religious teaching for the spiritual benefit of all men.

Aurobindo Ghose was born in Calcutta, the third of six children. His father—of high-caste background—was a distinguished physician in the employ of the civil service, thoroughly Anglicized and a persuaded atheist. In 1879 Aurobindo was sent to England with his brothers for higher education to prepare for the Indian civil service. Though forced to live in near poverty, he excelled in his academic studies, especially in the classics, English literature, and European languages.

At King's College, Cambridge, Ghose joined an association of fellow Indians, expressing a deep interest in Indian nationalism. In 1893 he returned to India and resolved to strive for Indian independence. He served the maharaja of Baroda from 1893 to 1907, becoming successively professor of English, vice-principal at Baroda College, and finally principal of the National College of Calcutta.

During this period Ghose began to associate with radical Indian nationalists and revolutionaries, openly criticizing the Indian National Congress for its moderation, and founding a revolutionary newspaper so skillfully written that no pretext could be found for his arrest. However, in 1908 after a series of bombings he was arrested along with other suspects. Though he was acquitted soon after, it was during this short period that he became increasingly preoccupied with the spiritual dimensions of Indian cultural and corporate life.

Ghose experimented with Yoga, read extensively, and meditated on the *Veda* and *Bhagavad Gita*. In 1910 he openly abandoned active politics and went to the French settlement at Pondicherry, where he established the Aurobindo Ashram (retreat) to develop and promote his teaching, though he did not give up his interest in the political affairs of India. He was joined by his wife and a number of his friends—including several suspected revolutionaries—and remained continually under the surveillance of the English secret service. In 1914 he founded the magazine *Arya,* designed to promote his philosophical and religious teachings.

Ghose's basic spiritual goal was ''to make the truth dynamic in the soul of man.'' For this he proposed an ''integral Yoga'' designed not for spiritual withdrawal from the world but for the purpose of transforming earthly human life ''here in the individual and the community.'' Man must be opened to a supramental divine consciousness which can create a spiritual ''superman'' and a new order of life in the world, transforming moribund human institutions into ''free forms'' of strength, love, and justice. The emphasis of his teaching was on the spiritualization of the phenomenal world and all human activity through the emergence of a disciplined religious elite, extending widely to touch all mankind.

Among Ghose's writings published in English are *The Yoga and Its Objects* and *Love and Death* (both 1921), *The Life Divine* (1949), *Essays on the Gita* (1950), and *The Message and Mission of Indian Culture and The Mind of Light* (both 1953).

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Alberto Giacometti

The recurring themes of the Swiss sculptor and painter Alberto Giacometti (1901-1966) are time, movement, and transparence. He is best known for his elongated figural structures.

The son of a painter, Alberto Giacometti was born in Stampa on Oct. 10, 1901. He began to draw and model at an early age, and in 1919 he enrolled at the École des Arts-et-Métiers in Geneva. He traveled in Italy in 1920-1921. He studied with the sculptor Émile Antoine Bourdelle at the Académie de la Grande-Chaumière in Paris from 1922 to 1925. After sharing a studio in Paris with his brother Diego from 1925 to 1927, Giacometti set up on his own.

Giacometti's early work derived from cubist (*Torso,* 1925), African, and Cycladic sculpture (*Spoon Woman,* 1926). But by 1928 he began to develop a personal treatment of the medium, moving to more original ideas—in part a result of his meeting that year with the surrealists, with whom he later became affiliated. In his *Man* and *Reclining Woman Who Dreams* (both 1929) he created open structures concerned principally with establishing a viable language of form and solving the technical difficulties of armature and support.

Giacometti occasionally returned to figural themes in the 1930s and early 1940s, as in *Nude, Femme qui marche* (1933-1934), the first of the elongated torsos, and *Woman*

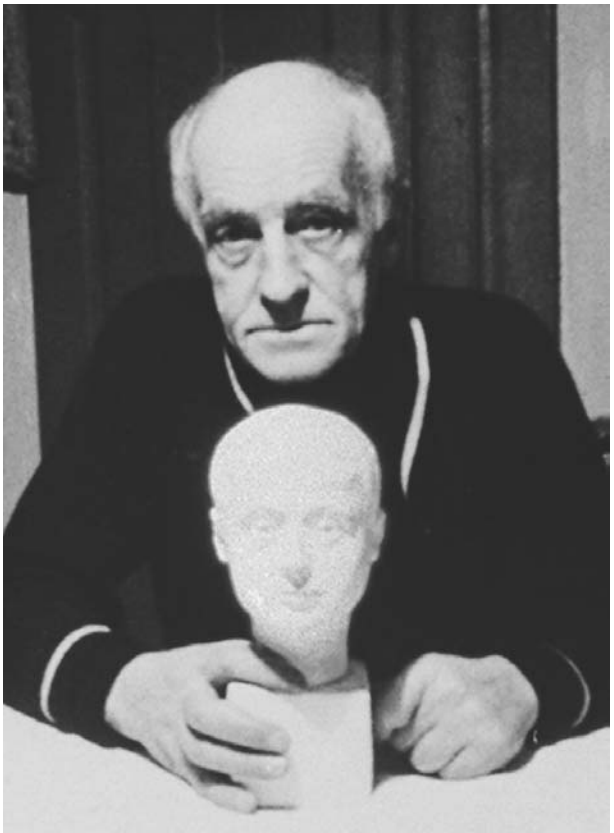

with Chariot I (1942-1943). The latter work, evocative and immobile, is an extension of the expressive qualities stated in the major work of this period: the surrealist constructions of 1929 to 1945.

These constructions imply or state movement—*Suspended Ball* (1930-1931) and the *Captured Hand* (1932)—and sometimes border on the fantastic, as in the well-known *Palace at 4 A.M.* (1932-1933). They are quasi-realistic, as in the *Woman with Her Throat Cut* (1932), and at times allusive, as in the *Project for a Passage* (1932). In *Hands Holding the Void* (1934) Giacometti brought together the figural and the fantastic and prefigured the metaphysics articulated in his postwar work.

Giacometti lived in Switzerland from 1942 until 1945, when he returned to Paris. In Switzerland he met Annette Arm, who became his wife.

Giacometti's work after 1945 was almost exclusively figural, ranging from numerous portraits of his brother and his wife to sculptures of the anonymous and universal man, pointing, standing, or walking. He found a new means of modeling and painting. In his sculpture small, anonymous patches are laid over a skeletal structure; in his paintings he used short nervous lines and monochromatic low-keyed hues. In both mediums he employed elongated proportions, either in individual parts of the figure or throughout the body as a whole.

Giacometti's compositions narrowed down to four themes: one person in an environment, as in *Walking Quietly under the Rain* (1949), or several people encountering each other, as in *City Square* (1948); single figures gesturing, such as the *Man Pointing* (1947); figures placed atop a pedestal or support, such as *Chariot* (1950); and single, gazing portraits that concentrate on the head, as in *Portrait of Diego* (1954) and *Monumental Head* (1960). Regarding this last theme, Giacometti once remarked that ''all the rest of the head is a prop for the gaze.'' He died in Chur, Switzerland, on Jan. 12, 1966.

Further Reading

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A. P. Giannini

Within the pantheon of 20th-century American business leaders stands the Italian-American A. P. Giannini (1870-1949). As financier and banker he transformed the nature of banking in large and small ways; as an Italian-American he became a symbol of legitimate success and a source of practical help to immigrants and an inspiration to their descendants.

Amadeo Peter Giannini was born May 6, 1870, in San Jose, California, to Virginia and Luigi Giannini, immigrants from Genoa. The Gianninis possessed enough resources to lease a hotel in San Jose. After several years of successful hotel-keeping, Luigi purchased a 40-acre farm. He was killed in 1877 by a disgruntled worker in a quarrel over a one dollar debt. The following year Virginia married Lorenzo Scatena, who had worked his way to America from Lucca as a sailor. The Scatena family moved in 1882 to San Francisco, where Lorenzo took a job with a fruit wholesaling company in the district of North Beach. Success followed, and within a year Scatena had formed his own fruit company.

Amadeo was a good student, but the excitement of the business life—first tasted after school and on Saturdays in his stepfather's company—lured him into the adult work world after a brief course of study at Heald's Business College. His initiative and enthusiasm quickly resulted in greater responsibility, and by the age of 17 he was making regular business trips for the company. Amadeo, later to be known as A.P., exhibited at 17 many of the traits that would

characterize his career as a banker. He worked long hours, was a careful observer of the business environment, and extended his personal and professional assistance to clients he deemed worthy. His efforts as a travelling commission man were eventually rewarded with a half-interest in Scatena & Co.

The rising young businessman married Clorinda Agnes Cuneo in 1892. Her father, Joseph, was one of North Beach's richest men, his fortune having been established in real estate. For nine years after his marriage A.P. continued in the commission produce business, retiring at the age of 30. His savings and real estate, together with $100,000 that he received from the sale of his interest in Scatena & Co., allowed him to support his family in a satisfactory manner. He summed up his attitude toward personal wealth: ''I don't want to be rich. No man actually owns a fortune; it owns him.''

Early Banking Career

After a brief flirtation with reform politics in Long Beach, Giannini began his banking career upon the death of his father-in-law in 1902. Joseph Cuneo died intestate and the family asked A.P. to manage the estate. Among the Cuneo holdings was an interest in a North Beach bank, Columbus Savings and Loan, which had been founded and was controlled by Italian-American John Fugazi. This first bank in the North Beach community preferred to make large loans, a practice which not only encouraged competition and the establishment of another Italian-American bank, but also gave rise to criticism by Giannini, who was a director of the bank. A.P. argued that the bank was not making enough small loans to the area's newcomers. He advised the bank to actively solicit their business.

Failing to convince the board of directors, A.P. resigned from the Columbus Savings and Loan in 1904 and set out to organize a bank which would follow his business strategies. By the summer of 1904 Giannini, along with other businessmen of Italian origin, organized the Bank of Italy, capitalized at $300,000, half of which was paid in immediately. A major portion of the bank's first day deposits came from small tradesmen who had been actively solicited by A.P. and other members of the bank. Often their ignorance of English or bank procedure required that deposit slips and checks be filled out by the bank's personnel.

The personal reputation and solicitation of Giannini and his associates were the main reason for the bank's growth. Giannini tramped the streets of North Beach explaining in Italian the functions of a bank, his bank, to people who had never used one. Giannini was making banking services available to people who had either been turned away or ignored by the larger, unfriendly banks. North Beach deposits remained in the community in the form of real estate loans as small as $375 or personal loans as small as $25.

Growth During Disasters

A.P.'s imaginative behavior during the great San Francisco earthquake and fire of 1906 furthered his reputation and that of his bank. Although the quake occurred at 5 a.m., the Bank of Italy opened its doors at 9 o'clock and conducted business as usual. Giannini closed the bank at noon, however, fearing the worst as the fires spawned by the ruptured gas lines spread closer to the financial district. Securing horses and wagons from Scatena & Co., Giannini loaded the bank's cash and gold onto a wagon, hid them beneath a crate of oranges, and transported them to his home outside the city. There he hid the bank's assets in the ash trap of the living room fireplace.

A.P. saw in the city's destruction not only a chance to service his customers but another opportunity for the Bank of Italy. Nine days after the quake a newspaper advertisement announced the temporary location of the bank's operations. The city's larger banks were unable to respond as quickly. Giannini's foresight in removing his bank's cash together with his personal knowledge of his customers' accounts (he needed no records) allowed him to resume operations quickly. Deposits exceeded withdrawals in less than six weeks after the earthquake.

Giannini demonstrated similar ingenuity and foresight when in mid-1907 he picked up rumblings about future financial uncertainty despite the nation's prosperous economy. He began a campaign to increase the bank's gold reserves, build up deposits, and reduce outstanding loans after personal review. Thus, when the financial panic struck the Bank of Italy was able to meet it head on. Its stock of gold piled high in the teller's cage inspired confidence, and the bank did not have to invoke rules limiting withdrawals or requiring advance notice as other, larger institutions did.

Once again the bank had weathered a major crisis due to the foresight of A. P. Giannini.

Pioneer in Branch Banking

It was this same readiness to listen and to anticipate the future needs of his bank and customers that led Giannini to his greatest achievement—the pioneering of branch banking.

In 1908 Giannini heard several officials extol the virtues of branch banking as a solution to the various defects of American banking and as a means of bringing banks closer to the people. A.P. familiarized himself with Canadian branch banking practices and thus was prepared to act in 1909 when California enacted a law authorizing the establishment of branches. On Columbus Day, 1909, the directors of the Bank of Italy authorized the opening of such a branch in San Jose. When the Bank of Italy acquired control of a local San Jose bank A.P. sought local investors and retained many of the local personnel so that the branch would be seen as part of the community. By 1918 the Bank of Italy had become the first statewide branch banking system in the United States, with 24 branches throughout California and possessing more than $93 million.

The following year Giannini began to develop a transcontinental system. Leaders of New York City's Italian community had sought his assistance in establishing a regularly chartered depository of their own. Using proven techniques, A.P. first acquired the East River National Bank, and later the Banca Meridionale, a branch banking system in Italy. Thus he acquired the first elements in a transcontinental and worldwide banking system. Through reorganization and restructuring of these and other banks Giannini eventually formed the Bank of America, which possessed assets of $6 billion by 1939 and became the world's largest bank in 1945.

The Bank of America

Giannini's efforts were not without opposition and hostility. In 1919, for instance, California's superintendent of banks raised objections to A.P.'s opening of additional branches. He relented only after Giannini was able to convince him of the reasonableness of his motives and the falsity of the ''whispering campaign'' which had raised the doubts. The last great challenge to A. P. Giannini's banking empire came in 1948 when the Federal Reserve began an investigation into charges that his holding company had violated the anti-monopoly provisions of the Clayton Anti-Trust Act. A.P. died on June 3, 1949, however, before the board returned its findings and ordered that his corporate structure be dismantled. Later the U.S. Court of Appeals set aside the order, declaring that the Federal Reserve had failed to prove its charges of monopolistic practices.

A. P. Giannini's contributions were as a businessman and as an Italian-American. As a banker he established and refined branch-banking, and his bank became a model for the nation and the world. He stressed services for the ''little fellow.'' Through his introduction of such practices as the repayable monthly home loan he brought home ownership within the reach of the multitudes. His concern for those previously ignored also included giving them representation in the management of his banks.

Giannini's success allowed him to assist fellow Italian-Americans in several ways. In addition to providing financial services, he is credited with having helped save alien Italians from the loss of their property and civil rights in California at the outbreak of World War II.

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Vo Nguyen Giap

Vo Nguyen Giap (born 1912) was a Vietnamese Communist military strategist and architect of the 1954 defeat of the French at Dien Bien Phu. He also directed the Communist campaign of the 1960s and 1970s against the government of South Vietnam.

Born in Quang Binh in what was to become the Communist state of North Vietnam, Vo Nguyen Giap was raised in a middle-class family of high educational attainment. He joined the anti-French movement as a student at Quoc Hoc College in Hue, becoming a Communist after reading some of the writings of Nguyen Ai Quoc (Ho Chi Minh's earlier alias).

Giap was a founding member of the Indochinese Communist party organized by Ho in Hong Kong in 1930. Subsequently detained by the French in prison (where he met his wife), Giap afterward obtained a doctorate of law from Hanoi University and became a history teacher at Thang Long College. His study and teaching of Vietnamese stimulated his growing nationalism as well as his resentment of both China and France as oppressors of the Vietnamese people in historical and modern times. He also developed a great admiration for Napoleon, with whom, as a military leader, he was later said to identify.

Fleeing to China at the beginning of World War II after the French banned the Communist party, Giap joined Ho Chi Minh's Vietnam Independence League (Viet Minh) and assumed responsibility for guerrilla activities in northern

Tonkin (in present-day North Vietnam). Giap's wife and sister were subsequently arrested by the French and died in prison, increasing Giap's anti-French feelings.

In 1945 Giap became defense minister in the government formed by Ho Chi Minh before the return of France to Vietnam. Giap's inability to control himself from passionately expressing his hatred of France caused Ho to exclude him from the 1946 delegation to the unsuccessful Fontainebleau negotiations. Giap's ruthlessness also antagonized many of his Viet Minh comrades.

Triumphed Against the French

The military successes of his eight years' leadership of the People's Army of Vietnam (PAVN) against the French, however, made Giap virtually indispensable to the cause of the Communists. Not all of his strategy against the French succeeded, but Giap learned valuable lessons from his setbacks at the hands of French forces. In a tactical blunder in 1951, Giap ordered a general counteroffensive and lost some 20,000 men in battles in the Red River delta. His great triumph at Dien Bien Phu in May 1954 after a 55-day siege boosted him to a position second only to Ho Chi Minh in the eyes of his countrymen. Considered by many to be a military genius, Giap probably would have driven the French from the country had Ho not acquiesced to Soviet and Chinese pressures for a political settlement.

Following the 1954 Geneva partition of Vietnam, Gen. Giap served as a vice premier of North Vietnam as well as defense minister and army chief. He was also a member of the politburo of the Lao Dong (Workers') party. When a major war erupted between South Vietnam and North Vietnam and U.S. armed forces came to the defense of the Saigon regime, Giap split again with Ho and the majority of the North Vietnamese leadership in arguing against conventional warfare in the south. He expressed serious doubt that the PAVN could win against the better equipped U.S. and South Vietnamese forces and argued instead for the same sort of guerrilla warfare that had succeeded against the French.

Mapped Tet Offensive

Ho remained firmly convinced that aggressive conventional warfare would win the day in the south. Giap and a handful of Politburo members who sided with him steadfastly argued for first-phase revolutionary warfare, consisting of guerrilla assaults and the covert buildup of a political base in the south. Badly outnumbered, Giap barely managed to retain his position as head of the PAVN, though he was demoted a couple of notches in the Politburo, moving from fourth highest rank to sixth highest. A series of stinging defeats for PAVN forces in 1965 and 1966 helped to redeem Giap in the eyes of the majority of North Vietnamese party officials. When a key political adversary, Nguyen Chi Thanh, died in 1967, Giap regained control of strategy for the People's Army. He was the architect of the Tet Offensive in 1967, which represented textbook ''people's'' warfare, coordinating political and military initiatives. The offensive failed, however, when the general population in South Vietnam failed to rise up in support of their northern liberators, as had been expected. In the four years from 1968 to 1972, Giap mapped guerrilla attacks by small units, frustrating their U.S. and South Vietnamese opponents and doubling U.S. combat casualties. Emboldened by high-tech weaponry supplied by the Soviet Union and the apparent weakness of South Vietnamese armed forces, Giap in 1972 finally endorsed the idea of conventional warfare in the south. However, his Easter Offensive was thwarted by decisive U.S. power in the air and on the sea and the inability of the People's Army to better coordinate its operations.

Surrendered Army Command

The following year, Giap gave up direct command of North Vietnamese armed forces, reportedly because he was suffering from Hodgkin's disease. In 1980, he resigned as defense minister. Two years later, he assumed the leadership of the Science and Technology Commission and lost his seat in the Politburo. The North Vietnamese people, however, continued to look upon Giap with great affection. In 1992, Giap was given North Vietnam's highest honor, the Gold Star Order, for his contributions ''to the revolutionary cause of party and nation.''

Author of various books and articles, Giap extended his views to a worldwide audience. For many, his series of articles published in 1961 as *People's War: People's Army* became a virtual bible of guerrilla warfare. In 1970, Giap's *The Military Art of a People's War,* edited by Russell Stetler, was published.

Further Reading

Glimpses of Giap are all that can be obtained from much of the literature on Vietnam in the years since he became prominent. Exceptions are Giap's own collected articles, *People's War: People's Army* (1961) and *Big Victory, Great Task: North Viet-Nam's Minister of Defense Assesses the Course of the War* (1968), both of which provide considerable insight into his military ability. P. J. Honey, ed., *North Vietnam Today: Profile of a Communist Satellite* (1962), offers a somewhat dated but still valuable overview of Communist-ruled North Vietnam, including some perceptive insights into Giap himself, while Australian Communist journalist Wilfred G. Burchett, *Vietnam North* (1966), presents a later, if highly partisan, picture. For good background to both Giap's triumph at Dien Bien Phu and his subsequent direction of the assault against South Vietnam see Bernard Fall, *The Two Viet-Nams: A Political and Military Analysis* (1963; 2d rev. ed. 1967). A more recent assessment of Giap's contributions during the Dien Bien Phu offensive against the French and the war for the political reunification of Vietnam can be found in *Encyclopedia of the Vietnam War,* edited by Stanley I. Kutler and published by Scribner's, New York, in 1996. See also *Britannica Online,* at http:www.eb.com, for its entries on Giap and the Vietnam War. □

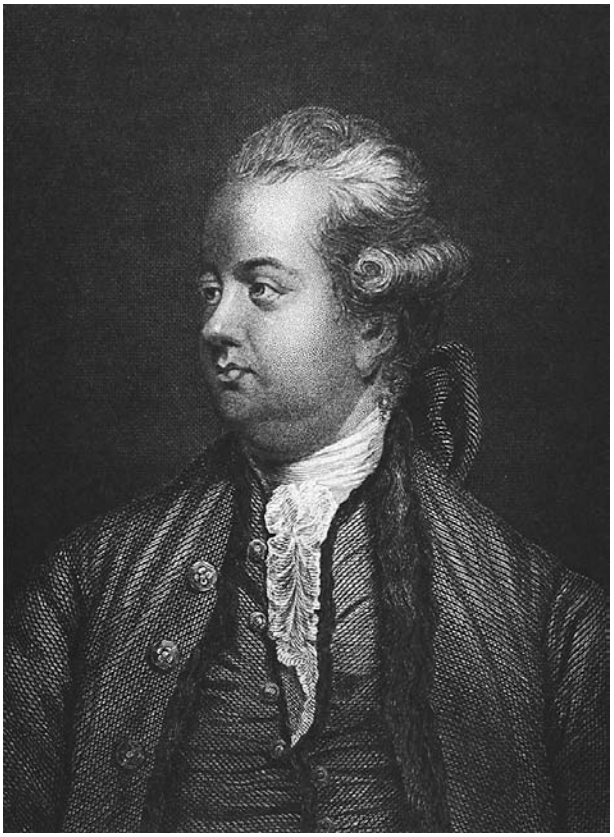

Edward Gibbon

The English historian Edward Gibbon (1737-1794) wrote "The Decline and Fall of the Roman Empire." Although superseded in part as history, this work is still read for its clarity, accuracy, and brilliant style. Gibbon's "Autobiography" is a classic of the genre.

Edward Gibbon was born May 8, 1737, in Putney. A sickly child, he had tutors and spent two brief intervals at school, but he owed most of his early education to his voracious reading. In April 1752 he was sent to Oxford, where he learned little. In his summer vacation he began his first book, a chronological inquiry called *The Age of Sesostris,* which he later destroyed. Back at Oxford, he found a new subject of inquiry and in June 1753 told his horrified father that he had become a Roman Catholic.

The elder Gibbon immediately sent his son to Lausanne in Protestant Switzerland. M. Daniel Pavilliard, a Calvinist minister, was Edward's tutor and reclaimed him for Protestantism. Gibbon remained in Switzerland until 1758, shortly before he came of age. There, at first with Pavilliard's help and later alone, he acquired his classical learning and developed his scholarly bent. He also learned French thoroughly, made some lifelong friends, and fell in love. The French and the friends endured, but the romance foundered. Neither parent would permit his child to settle permanently in another country. Without parental aid there was no money, and Gibbon puts it, "I sighed as a lover; I obeyed as a son."

Student, Soldier, Traveler

In 1758 Gibbon's father settled a small income on him in exchange for his help in ending the entail on their estates. To his surprise, Gibbon found his stepmother kind and friendly, so he spent much of his time with his father and stepmother. Both Gibbons were officers of the Hampshire militia, which was embodied in May 1760. Gibbon's militia duties prevented his devoting all his time to scholarship, but he published (July 1761) an *Essay on the Study of Literature,* written in French, and considered possible historical subjects.

Earlier in 1761, at his father's request, Gibbon made an unsuccessful attempt to enter Parliament. In December 1762 his active service with the militia ended, and in January 1763 he began a tour of the Continent. Reaching Rome in October 1764, he there first thought of writing his history. But he did not yet begin it.

Gibbon returned to England in 1765, where he continued his studies, but his only publications were two volumes of a French literary journal, edited with his friend G. Deyverdun, *Mémoires littéraires de la Grande-Bretagne* (1768 and 1769) and an attack on Warburton's interpretation of the sixth book of the *Aeneid*. He began a history of the Swiss republics in French (1767), which he abandoned. David Hume, who read this work, urged him to write history, but in English. By this time Gibbon may already have begun preliminary work for the *Decline and Fall,* but he was preoccupied with domestic matters; his father died in November 1770.

Parliament and History

In 1772, having straightened out some of the tangles in his father's finances, Gibbon settled in London with his sources comfortably around him in an extensive library. He joined the famous Literary Club and became a member of Parliament in 1774, and in February 1776 he published the first volume of his *Decline and Fall*. The fifteenth and sixteenth chapters seemed so devastating an account of the early Christian Church that attackers hurried into print. Gibbon ignored them until a rash young man named Davis added plagiarism and the falsification of evidence to the charges against Gibbon. Gibbon's superb *Vindication* (1779) can be read with delight by those who know nothing about either the history or Davis's attack; in passing, Gibbon answered his other critics.

After a brief visit to France (1777) Gibbon continued to work on his history, which was enjoying a large sale. In 1779 he was appointed a lord of trade, and he was a conscientious member of that Board and of Parliament, but his real work was writing; volumes 2 and 3 were published in 1781. Gibbon had lost his seat in Parliament in 1780 but was elected to another in 1781. A new ministry abolished the Board of Trade in 1782, and Gibbon left Parliament forever in 1784.

In September 1783 Gibbon returned to Lausanne to share a house with his old friend Deyverdun and to write the concluding volumes of his history. Much of volume 4 had been written before he left England, but its completion and volumes 5 and 6 occupied Gibbon until June 1787. He then returned to England to see the volumes through the press; they were issued on his fifty-first birthday. While in England, Gibbon had the pleasure of hearing R. B. Sheridan refer, in a famous Parliamentary speech, to Gibbon's ''luminous pages,'' and he enjoyed public applause and the company of his English friends. Nevertheless, Lausanne was now his home and in 1788 he returned to Switzerland.

Last Years

Various literary projects, especially six attempts to write his own memoirs, occupied Gibbon upon his return. His happiness was seriously marred by Deyverdun's death (July 4, 1789), which left him, in his words, ''alone in Paradise.'' The cause of his return to England (1793), however, was concern for his friend John Holroyd, Lord Sheffield, whose wife had died suddenly. A long-standing illness of Gibbon's own was temporarily relieved by surgery in November but Gibbon died on Jan. 16, 1794. After Gibbon's death Lord Sheffield compiled and published his friend's memoirs and other miscellaneous works (1796 and 1814).

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James Gibbons

James Gibbons (1834-1921), an American Roman Catholic cardinal, did much to reconcile the Church with national institutions when American Catholicism was faced with momentous transformation and crisis.

James Gibbons was born on July 23, 1834, in Baltimore, Md., of Irish immigrant parents. His boyhood was spent in Ireland, where he received his education; he returned to America to study at a Catholic college and seminary in Baltimore. Ordained in 1861, he rose rapidly in the councils of the Church and by 1868 was consecrated vicar apostolic of North Carolina.

In 1877 Gibbons became archbishop of Baltimore, the oldest and most prestigious archdiocese in the United States (which included Washington, D.C.). In 1886 he was created a cardinal, the second American to receive the red biretta. From that time until his death in 1921, he was the unofficial leader of the Church in the United States, honored and extolled by all Americans. In 1917 Theodore Roosevelt wrote to him, ''Taking your life as a whole, I think you now occupy the position of being the most respected, and venerated, and useful citizen of our country.'' When the United States entered World War I, Gibbons gave unstinted support to President Woodrow Wilson.

Gibbons was a staunch defender of the Church, and his *The Faith of Our Fathers* (1876) was one of the most successful apologetics written in the English language. Yet he respected all faiths, and at the 1893 Parliament of Religions he led the assembly in the Protestant version of the Lord's Prayer, to the consternation of Catholic conservatives. Gibbons successfully defended the Knights of Labor (a union considerably Catholic in membership) from papal censure, thereby winning a reputation as labor's friend, though in fact he deplored class consciousness and condemned industrial violence. He unalterably opposed the fragmentation of American Catholicism into ethnic divisions. He championed the American separation of church and state and never ceased to praise America's democratic institutions.

There was little of the ascetic, the mystic, or the scholar about Gibbons. He was not a bold innovator, brilliant orator, or masterful administrator. Yet such was the transparency of his piety and patriotism and such were the depths of his love for Church and nation, that he remains to this day

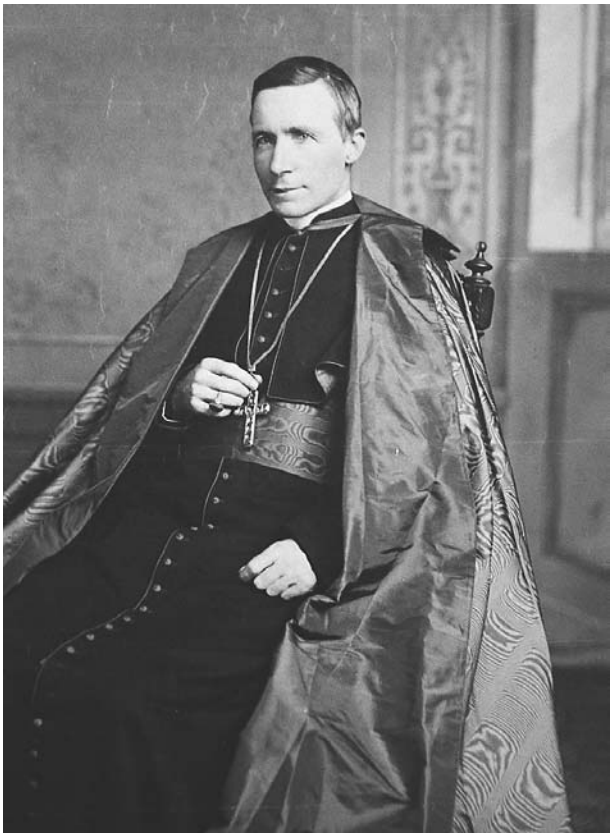

the greatest and most beloved Catholic leader America has known.

Further Reading

John T. Ellis, *The Life of James Cardinal Gibbons Archbishop of Baltimore, 1834-1921* (1952), impressively researched and brilliantly written, is superior to Allen S. Will's fine *Life of Cardinal Gibbons* (1922). Ellis's *American Catholicism* is the best brief treatment of Gibbons. For the crucial era of Gibbons's leadership see two splendid, scholarly works: Robert D. Cross, *The Emergence of Liberal Catholicism in America* (1958), and Thomas T. McAvoy, *The Americanist Heresy in Roman Catholicism, 1895-1900* (1963; formerly titled *The Great Crisis in American Catholic History, 1895-1900,* 1957). □

James Gibbs

The highly individualistic achievement of the British architect James Gibbs (1682-1754) stands between the English baroque school and the Palladian school.

James Gibbs was born at Footdeesmire near Aberdeen, Scotland, in December 1682, the younger son of a Scottish gentleman. As a young man, he traveled on the Continent, pursuing his fondness for drawing. In Rome he determined to become an architect and entered the school of Carlo Fontana. Gibbs became acquainted with many members of the English aristocracy, for whom he made drawings and who were helpful to him in later life. He returned to England in 1709.

Through the influence of Edward Harley, Earl of Oxford, Gibbs was made one of the surveyors to the commissioners for building 50 new churches in London in 1713, and in this capacity he designed St. Mary-le-Strand (1714-1717), his first public building. Here he expressed not only influences of Sir Christopher Wren but also ideas absorbed from Italian baroque and mannerist architecture. Gibbs was employed by Lord Burlington in rebuilding the east block of Burlington House, Piccadilly, before that patron embraced Palladianism, but was superseded by the earl's protegé, Colen Campbell.

When the Whigs, who supported the Palladians, came to power, Gibbs as a Tory of baroque tendencies lost his official post in 1715, but his private practice among Tory patrons continued to be exclusive and remunerative. He built Cannons House, Middlesex (1716-1719; demolished 1747) for the Duke of Chandos; added a chapel and library at Wimpole Hall, Cambridgeshire (ca. 1720), for Lord Harley; built the exquisite Octagon Room at Twickenham, Middlesex (1720), with beautiful plasterwork by Italian stuccoworkers; and erected Ditchley House, Oxfordshire (1720-1725), probably his most splendid house, for the Earl of Lichfield, again with remarkable plasterwork by Italian craftsmen.

But public commissions were not entirely lacking. In 1720 Gibbs designed St. Martins-in-the-Fields (built 1722-1726), one of his outstandingly beautiful works. Like St. Mary-le-Strand and many of his houses, the interior was decorated with plasterwork by the fashionable Italian stuccoworkers, who probably came to England through his encouragement. St. Martins was followed by another building of extreme elegance and dignity, the Senate House at Cambridge (1722-1730), as well as the new buildings of King's College. Many of the ornamental buildings in the park at Stowe House, Buckinghamshire, are his work, including the Temple of Diana (1726), the Temple of Friendship (1739), the Gothic Temple (1740), and the Column with a statue of Lord Cobham.

Gibbs's general influence among architects and clients was great because of his exhaustive knowledge of architecture acquired through long study in Rome, an experience rare among architects of that generation, although later more common. This influence he extended by means of his *Book of Architecture* (1728), a record of both his executed and unexecuted work, and especially his *Rules for Drawing the Several Parts of Architecture* (1732), a work used by countless architects, students, scholars, and builders up to the present day.

Of Gibbs's later works the circular Radcliffe Library at Oxford (1737-1749) is his most ambitious and monumental achievement; it shows much influence of Nicholas Hawksmoor. Gibbs published the designs in the large folio volume *Bibliotheca Radcliviana* in 1747, and he received from the university the honorary degree of master of arts. He designed the new decorations of Ragley Hall, Warwickshire (ca. 1750-1755), in the rococo taste then becoming fashionable. A distinguished late work is the church of St. Nicholas at Aberdeen (1751-1755). In his last years Gibbs held the sinecure post of architect to the Office of Ordnance. He died in London on Aug. 5, 1754.

In his early buildings, especially in his churches, Gibbs displayed that discreet form of the baroque which he had absorbed from Carlo Fontana in Rome and also from Wren's example. Characteristic features of his work are window architraves interrupted by prominent rustication blocks, *oeil de boeuf* (oxeye) windows, boldly projecting cornices, and parapets topped by urns. In his later buildings the exterior form conformed more closely to severe Palladian principles, but the interiors retained a baroque exuberance.

Further Reading

The only monograph on Gibbs and his work is Bryan D. Little, *The Life and Work of James Gibbs, 1682-1754* (1955). There are brief discussions of him in Peter Kidson and Peter Murray, *A History of English Architecture* (1962; rev. ed. 1965), and John Gloag, *The English Tradition in Architecture* (1963). Gibbs's relationship to contemporary baroque and Palladian architects is dealt with in John Summerson, *Architecture in Britain, 1530-1830* (1955; rev. ed. 1963). See also K. A. Esdeile, *St. Martins-in-the Fields, New and Old* (1944), and Christopher Hussey, *English Country Houses: Early Georgian, 1715-60* (1955). □

Josiah Willard Gibbs

Josiah Willard Gibbs (1839-1903) was an American mathematical physicist whose pioneer work in statistical mechanics laid the basis for the development of physical chemistry as a science.

When Josiah Willard Gibbs began his work, thermodynamics had become a true science, firmly based on recently formulated laws of the conservation of energy. These included the law that equated heat and energy and the law of the dissipation or degradation of energy (first and second laws of thermodynamics), which had been worked out mathematically.

Gibbs began with the known thermodynamic theory of homogeneous substances and worked out the theory of the thermodynamic properties of heterogeneous substances. It was this work which, some years later, provided the basic theory for the new branch of science known as physical chemistry. Gibbs's great contribution, ''On the Equilibrium of Heterogeneous Substances,'' was published in the *Transactions of the Connecticut Academy of Arts and Sciences* in 1876 and 1878. Before the end of the 19th century it had been translated into French and German, and Gibbs was widely recognized as one of the greatest mathematical physicists since Isaac Newton. He was one of the few American physicists of that century to achieve an international reputation and the only one to make a theoretical contribution of fundamental importance.

Early Life and Education

Josiah Willard Gibbs was born Feb. 11, 1839, in New Haven, Conn., of a distinguished and learned family. His father was professor of sacred literature in the Yale Divinity School for many years and a well-known linguist. Gibbs graduated from Yale College in 1858 with prizes in mathematics and Latin. He continued his studies at Yale, earning his doctorate of philosophy in 1863. Afterward he was appointed tutor in the college, where he taught Latin for 2 years and natural philosophy for a third year. From 1866 to 1869 he studied in Paris, Berlin, and Heidelberg, where his teachers were some of the world's most distinguished mathematicians and physicists. This period in Europe constituted his only residence outside of New Haven, for in 1871 he was appointed professor of mathematical physics in Yale College—the first such chair in an American college—and he served in that capacity for the rest of his life.

Work in Thermodynamics

From the beginning of his professorship, Gibbs devoted himself to the development and presentation of his theory of thermodynamics. His first two scientific papers made an exhaustive study of geometrical methods of representing by diagram the thermodynamic properties of homogeneous substances. These early papers brought Gibbs to the attention of England's leading physicist, James Clerk Maxwell. Maxwell constructed a model illustrating a portion of the work and sent a plaster cast to Gibbs. After investigating

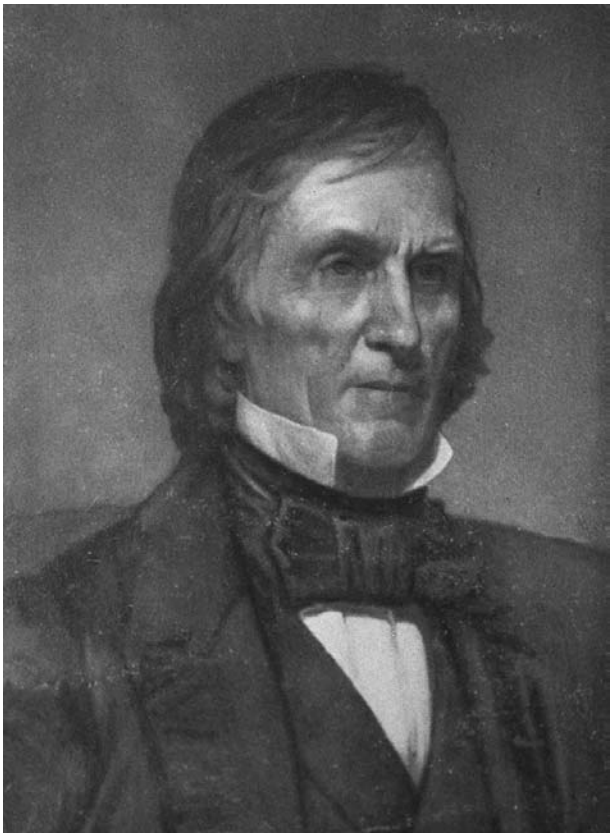

homogeneous substances, Gibbs went on to his great work, ''On the Equilibrium of Heterogeneous Substances.'' It was this thesis that contained the ''phase rule,'' which has been of such great practical value in industrial chemistry.

Later Work

Gibbs's subsequent work in thermodynamics was valuable but not on the same order as the earlier papers. During the 1880s his interests began to turn in other directions. He modified his earlier work on quaternions and geometric algebra into a system of vector analysis especially suited to the needs of mathematical physicists, and he developed his own theory of optics based on electricity rather than electromagnetism. His theory was built chiefly upon the hypothesis that light is a periodic disturbance propagated through media whose structures are more fine-grained than the wavelength of light. The theory was published in the *American Journal of Science* between 1883 and 1889. As in his paper on thermodynamics, Gibbs relied to an unusual degree upon mathematical logic and avoided all special hypotheses concerning the constitution of matter.

During the 1890s Gibbs published nothing at all. His last and perhaps his greatest contribution, *The Elementary Principles of Statistical Mechanics,* was published in 1902. The book, termed by one authority ''a monument in the history of physics which marks the separation between the nineteenth and twentieth centuries,'' laid the foundation for a new branch of theoretical physics that ultimately developed into quantum mechanics.

Although Gibbs received many honors during his lifetime, including the Royal Society's Copley Medal and the Rumford Medal of the American Academy of Arts and Sciences, his immediate influence was limited to a small circle of advanced physicists. The esoteric nature of his work made him practically unintelligible to students. Shy and retiring by nature, he made no effort to attract followers or to communicate to a wider audience. The first impact of his work, both theoretical and applied, was in Europe, for America had neither physicists nor a chemical industry capable of taking advantage of the many insights his work provided.

Gibbs never married. He died on April 28, 1903, in New Haven.

Further Reading

There are two book-length biographies of Gibbs: Muriel Rukeyser, *Willard Gibbs* (1942), studies Gibbs as a creative thinker from a poet's point of view, and Lynde P. Wheeler, *Josiah Willard Gibbs: The History of a Great Mind* (1951), deals best with the technical side of Gibbs's work. Solid studies of Gibbs are in James Gerald Crowther, *Famous American Men of Science* (1937); Bernard Jaffe, *Men of Science in America* (1954; rev. ed. 1958); and Mitchell Wilson, *American Science and Invention* (1954). □

Kahlil Gibran

Lebanese writer and artist Kahlil Gibran (1883-1931) influenced modern Arabic literature and composed inspirational pieces in English, including *The Prophet.*

Kahlil Gibran, baptized Gibran Khalil Gibran, the oldest child of Khalil Gibran and his wife Kamila Rahme, was born January 6, 1883, in Besharri, Lebanon, then part of Syria and the Ottoman Turkish Empire. His childhood in the isolated village beneath Mt. Lebanon included few material comforts and he had no formal early education. However, he received a strong spiritual heritage.

Surrounded for centuries by members of the Moslem and Druze religions, residents of Maronite Christian villages like Besharri evolved a mystical philosophy of life. His later work was influenced by legends and biblical stories handed down for generations in the scenic region near the ancient Cedars of Lebanon.

Seeking a better future, the family, except for their father, moved to America in 1895. They joined relatives and shared a tenement in South Boston, Massachusetts. Kamila Gibran sold lace to support her four children and opened a small dry goods store. While registering for public school, Gibran's name was shortened and changed.

His life changed when a settlement house art teacher noticed his artistic skill. Florence Peirce with Jessie Fremont Beale, a philanthropist, arranged for Gibran's introduction to Fred Holland Day in December 1896.

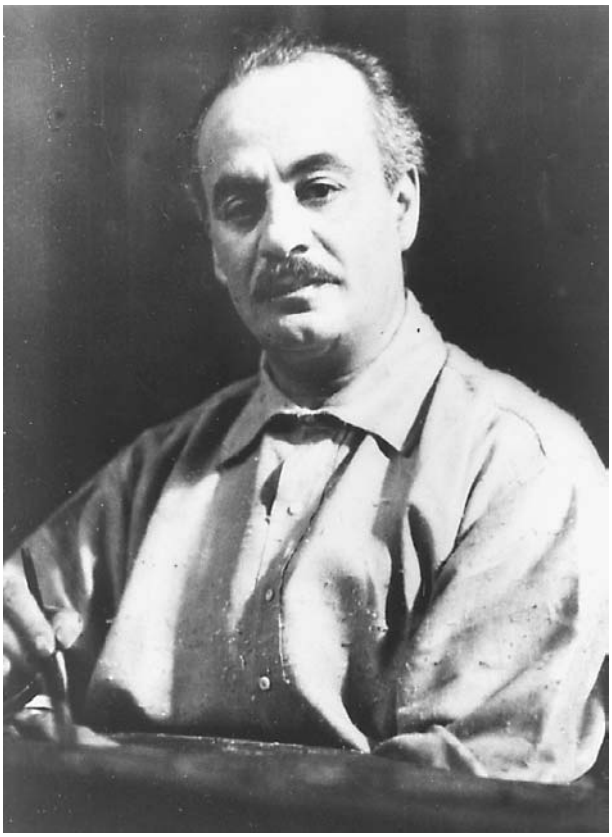

A Boston patron of literature and fine arts who was also an ''artistic'' photographer, Day used Gibran, his younger sisters Marianna and Sultana, half-brother Peter, and Kamila as models. After discovering Gibran's aptitude for literature and art, Day proclaimed him a ''natural genius'' and became his mentor. Gibran designed book illustrations, sketched portraits, and met Day's friends. He then went to Beirut, Lebanon, in 1898 to attend Madrasat-al-Hikmah, a Maronite college where he studied Arabic literature and cofounded a literary magazine.

Returning to Boston in 1902, he experienced family tragedy. During 1902 and 1903 Kamila, Sultana, and Peter died from disease. Marianna, a seamstress, supported both herself and Gibran, who resumed his art work and renewed his friendship with Day.

In 1903 Josephine Preston Peabody, a poetess and friend, arranged for an exhibition of his work at Wellesley College; in 1904 Gibran and another artist exhibited their work at Day's Boston studio. Here, Gibran met Mary Elizabeth Haskell, who became his patron and tutor in English for two decades. The owner of Miss Haskell's School for Girls and, later, headmistress of the Cambridge School, she believed he would have an outstanding future. She aided several talented, needy people and was a major factor in Gibran's success as an English writer and artist.

From 1908 to 1910 Haskell provided funds for Gibran to study painting and drawing in Paris. Before going to France, he studied English literature with her and had an essay, ''al-Musiqa'' (1905), published by the Arabic immigrant press in New York City.

Diverse influences, including Boston's literary world, the English Romantic poets, mystic William Blake, and philosopher Nietzsche, combined with his Besharri experience, shaped Gibran's artistic and literary career. Although his drawings depict idealized, romantic figures, the optimistic philosophy of his later writing resulted from a painful personal evolution. Understanding Gibran's attitude towards authority gives greater insight to his work in English.

Gibran opposed Ottoman Turkish rule and the Maronite Church's strict social control. After ''Spirits Rebellious,'' an Arabic poem, was published in 1908, Gibran was called a reformer and received widespread recognition in the Arabic world. Other Arabic writings, including ''Broken Wings'' (1912), were published in New York where a large Syrian-Lebanese community flourished. He became the best known of the ''Mahjar poets'' or immigrant Arabic writers. His most respected Arabic poem is the ''The Procession'' (1919). He was president of Arrabitah, a literary society founded in New York in 1920 to infuse ''a new life in modern Arabic literature.''

Gibran sought and won acceptance from New York's artistic and literary world. His first work in English appeared in 1918 when *The Madman* was published by the American firm of Alfred A. Knopf. The sometimes cynical parables and poems on justice, freedom, and God are illustrated by three of Gibran's drawings. In 1919 Knopf published Gibran's *Twenty Drawings;* in 1920 *The Forerunner* appeared. Each book sold a few hundred copies. In October 1923 *The Prophet* was published; it sold over 1,000 copies in three months.

The slim volume of parables, illustrated with Gibran's drawings, is one of America's all-time best selling books; its fame spreads by word of mouth. Critics call it overly sentimental. By 1986, however, almost eight million copies—all hard-bound editions—had been sold in the United States alone. Several of his other works enjoyed substantial sales. Gibran bequeathed his royalties to Besharri; ironically, the gift caused years of feuding among village families.

Gibran's views on the brotherhood of man and man's unity with nature appeal primarily to young and old readers. The parables present a refreshing, new way of looking at the world that has universal appeal. By 1931 *The Prophet* had been translated into 20 languages. In the 1960s it reached new heights of popularity with American college students.

Although in failing health, Gibran completed two more books in English—*Sand and Foam* (1926) and *Jesus, The Son of Man* (1928)—that illustrate his philosophy. After his death earlier essays were compiled and published, and his Arabic work has been translated into many languages.

Gibran was 48 when he died in New York City on April 10, 1931, of cancer of the liver. The Arabic world eulogized him as a genius and patriot. A grand procession greeted his body upon its return to Besharri for burial in September 1931. Today, Arabic scholars praise Gibran for introducing Western romanticism and a freer style to highly formalized

Arabic poetry. ''Gibranism,'' the term used for his approach, attracted many followers.

In America, the West Tenth Street Studio for Artists in Greenwich Village, where he lived after 1911, has been replaced with a modern apartment building. But Gibran's books are in countless libraries and book stores. Five art works, including a portrait sketch of Albert Pinkham Ryder, are at New York City's Metropolitan Museum of Art, the gift of his patron Mary Haskell Minis.

The young emigrant from Lebanon who came through Ellis Island in 1895 never became an American citizen: he loved his birthplace too much. But he was able to combine two heritages and achieved lasting fame in widely different cultures. These two aphorisms from *Sand and Foam* convey Gibran's message:

> Faith is an oasis in the heart which will never be reached by the caravan of thinking.

> How can you sing if your mouth be filled with food? How shall your hand be raised in blessing if it is filled with gold?

Further Reading

The definitive biography of Gibran in English by Jean Gibran and Kahlil Gibran, *Kahlil Gibran, His Life and World* (1974), documents his life through letters, notebooks, and diaries. *Beloved Prophet, The Love Letters of Kahlil Gibran and Mary Haskell and Her Private Journal* (1972), edited by Virginia Hilu, reveals the complex relationship between Gibran and his longtime patron. An early biography, *This Man from Lebanon* (1945) by Barbara Young, presents an uncritical view. A more realistic but undocumented study is Mikhail Naimah, *Kahlil Gibran, A Biography* (1950). Khalil S. Hawi, *Kahlil Gibran: His Background, Character, and Works* (1963) is a detailed study, but the author lacked access to important sources. Studies on Arabic literature that discuss Gibran include: Salma Khadra Jayyusi, *Trends and Movements in Modern Arabic Poetry* (1977), Vol. I; M. M. Badawi, *A Critical Introduction to Modern Arabic Poetry* (1971), Ch. 5, ''The Emigrant Poets.''

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Althea Gibson

Althea Gibson is noted not only for her exceptional abilities as a tennis player, but for breaking the color barrier in the 1950s as the first African American to compete in national and international tennis.

Born in Silver, South Carolina, in 1927, Althea Gibson became the dominant female athlete of the late 1950s in a sport well known for its custom of racial segregation. Tennis was not Gibson's first sport; instead, she shot pool, bowled, and played basketball. She even boxed a little.

Childhood in Harlem

During the Depression the Gibson family moved north to Harlem. When she was ten years old, Gibson became involved with the Police Athletic League (PAL) movement known as ''play streets.'' Essentially, PAL was an attempt to help troubled children establish work habits they would use later in life. In 1940 in Harlem, PAL promoted paddleball. After three summers of paddleball competition Gibson was so good that the Cosmopolitan Tennis Club sponsored her to learn the game of tennis and proper social behavior.

In 1942 Gibson began winning tournaments sponsored by the American Tennis Association (ATA), the black counterpart to the United States Lawn Tennis Association (USLTA). In 1944 and 1945 Gibson won the ATA National Junior Championships. In 1946 Gibson was recognized by politically astute blacks as a player who could help break down institutionalized racism in the United States. Sponsored by Hubert Eaton and Walter Johnson and inspired by Sugar Ray Robinson, Gibson soon dominated every event on the ATA schedule. By the beginning of the 1950s she was ready to endure the hardship of breaking the color barrier in tennis.

Breaking the Color Barrier

Gibson had a powerful ally: four-time U.S. singles and doubles champion Alice Marble. The USLTA finally allowed Gibson to play in the 1950 Nationals when Marble intervened on her behalf. Gibson lost her first match of the tournament, but the entrance had been made. Over the next several years Gibson rose in the USLTA rankings (ninth in 1952, seventh in 1953). After a year of touring the world, playing special events for the U.S. State Department, Gibson staged a full-scale assault on the tennis world in 1956. That year she won the French Open in both singles and doubles.

Tennis Dominance

Over the next two years Gibson was the dominant women's tennis player in the world. In 1957 and 1958 she won both Wimbledon and the U.S. Nationals. In 1958 she wrote a book about her life called *I Always Wanted to Be Somebody*.

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Betty Millsaps Jones, *Wonder Women of Sports* (New York: Random House, 1981).
Pat Ross, ed., *Young and Female: Turning Points in the Lives of Eight American Women, Personal Accounts* (New York: Random House, 1972). □

William Gibson

An author of plays, poetry, fiction, and criticism, Gibson (born 1914) is best known for his drama *The Miracle Worker* (1959). Praised for its honest, unsentimental treatment of the relationship between Helen Keller, a woman born deaf, blind and mute who grew up to became a nationally celebrated writer and public figure, and Annie Sullivan, the nurse who teaches Helen language and morals, *The Miracle Worker* remains Gibson's most admired and revived work.

Although Gibson's works have been variously faulted as superficially realistic dramas that sentimentalize the serious issues they raise, Gibson is praised for his accurate ear for dialogue and strong command of dramatic conflict. Robert Brustein observed: ''Gibson possesses substantial literary and dramatic gifts, and an integrity of the highest order. In addition, he brings to his works authentic compassion, wit, bite, and humor, and a lively, literate prose style equalled by few American dramatists.''

Gibson was born in New York City, where he attended City College of New York from 1930 to 1932. Following his graduation, he supported himself as a piano teacher in Kansas while pursuing an interest in theater. His earliest plays, produced in Topeka, were light comedies that Gibson revised and restaged during his later career. The first, *A Cry of Players* (1948), concerns a sixteenth-century English playwright named Will who is prompted to leave his wife and family for the life of the London theater, while the second, *Dinny and the Witches* (1948), features as its eponymous protagonist a Faustian character who is sentenced to death by three comic witches for having stopped ''the clock of eternal time.'' Gibson first achieved widespread popular success with *Two for the Seesaw* (1958), his first major play produced in New York City. Set in New York in the 1880s, this work combines humor and melodrama to depict the relationship between Gittel Mosca, an overgenerous, unemployed dancer, and Jerry Ryan, a selfish Nebraska lawyer who becomes involved in a love affair with Gittel while preparing to divorce his wife. Although Jerry leaves Gittel to return to his wife, Gibson concludes the play by implying that Gittel has gained from the brief relationship by becoming more self-assertive, while Jerry has learned humility and concern for others. Characterizing *Two for the Seesaw* as a casual entertainment, most critics praised the play's brisk dialogue and Gibson's compassionate treatment of his characters. Brooks Atkinson commented: ''By the time the curtain comes down, you are not so much aware that Mr. Gibson has brought off a technical stunt as that he has looked inside the hearts of two admirable people and made a charming full-length play out of them.''

Gibson achieved his greatest success with *The Miracle Worker.* Originally written and performed as a television drama, the play was later adapted for stage and film. Al-

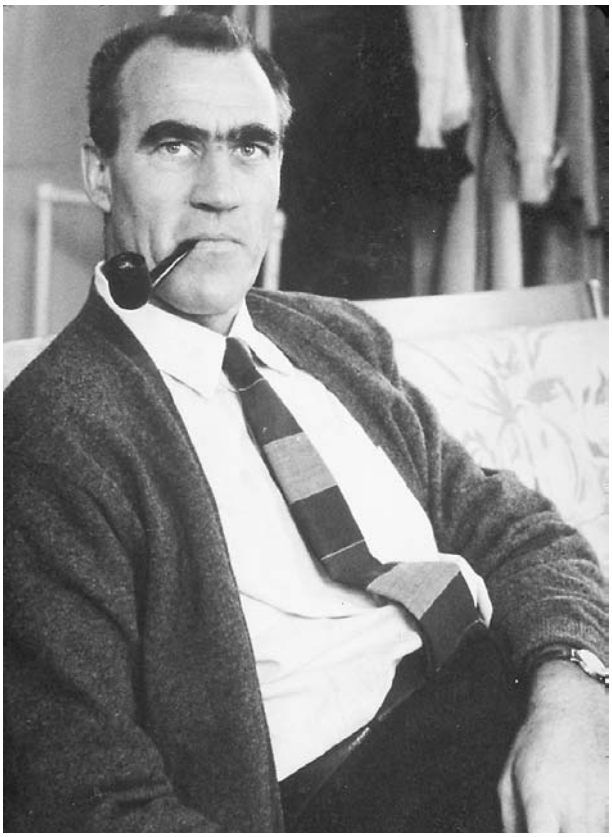

though realistic in tone, *The Miracle Worker* often makes use of cinematic shifts in time and space to illuminate the effect of the past on the present in a manner analogous to Arthur Miller's *Death of a Salesman.* Using innovative lighting and onstage set changes, Gibson juxtaposes Helen's present quest for language and meaningful human connection with the past experiences of Annie Sullivan, the ''miracle worker'' of the title who was partially cured of childhood blindness through surgical operations during her adolescence. Summoned to the Keller home in Tuscumbia, Alabama, Annie becomes locked in a test of wills with Helen as well as her family, who have allowed Helen to become spoiled and uncooperative due to their pity for her and attendant refusal to administer discipline. Although faulted as superficial or exploitative by some reviewers, *The Miracle Worker* has been praised for Gibson's alternately heroic, humorous, and sympathetic treatment of Annie and Helen's struggle for human language and love. Walter Kerr asserted: ''[Gibson has] dramatized the living mind in its incredible energy, in its determination to express itself in violence when it cannot arrange itself into thought. . . . When it comes, the physical contact of the child and the teacher—a contact that is for the first time meaningful and for the first time affectionate—is overwhelming.''

In his nonfiction volume *The Seesaw Log and Two for the Seesaw* (1959), Gibson combines the text of *Two for the Seesaw* with a chronicle of his participation in initial productions of that play and *The Miracle Worker.* Asserting that the producer and director of both productions had taken commercial liberties that obscured the artistic integrity of his plays, Gibson largely withdrew from the New York theater during the 1960s and 1970s. His last major play for the New York stage, *Golden Boy* (1964), is a musical adaptation of Clifford Odets's book of the same title about the moral consequences that confront a talented black boxer after he accidentally kills a man in the boxing ring. Gibson's miscellaneous works of the 1960s and 1970s also include *A Mass for the Dead* (1968), a family chronicle about Gibson and his ancestors; *A Season in Heaven* (1974), a chronicle of specific events in Gibson's immediate family; and *Shakespeare's Game* (1978), a volume of theoretical drama criticism that borrows terminology from chess and psychology to explain relationships between scenes and between author and audience.

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Franklin Henry Giddings

Franklin Henry Giddings (1855-1931) was an American sociologist, educator, and one of the leading writers in the social sciences in the late 19th century.

Franklin Giddings was born on March 23, 1855, in Sherman, Conn. After graduation from Union College, he turned to newspaper work in Connecticut, and during the next 10 years he developed great skill in analyzing public issues. He began to publish articles in scholarly journals, mainly on economic questions, and received favorable notice from the academic world. In 1888 he was made lecturer on politics at Bryn Mawr College and soon became a full professor. In 1894 he was invited to a new chair in sociology and the history of civilization at Columbia University, where he developed one of the nation's leading departments until his retirement in 1928.

''Consciousness of Kind''

The major themes in Giddings's work were fully presented in his *Principles of Sociology* (1896), where he clearly described sociology as a special basic social science, rather than the sum of other social sciences. Specifically, he conceived of sociology as the study of developing forms of human society, based on the changing intensity of ''consciousness of kind,'' or collective feelings of similarity and belonging. These feelings are expressed in two complementary kinds of associations: relatively cohesive and intimate groups, and groups designed for highly specialized interests. Societies develop through normal conflicts and readjustments between these two forms. These themes were illustrated in *Inductive Sociology* (1901) and *Readings in Descriptive and Historical Sociology* (1906).

In subsequent years Giddings gave greater emphasis to processes of social causation and collective achievement. One application of this approach was crucial to the essays in *Studies in the Theory of Human Society* (1922), where he asserted that the environment affects the character of a population and, indirectly, its ability to overcome environmental limitations and to create more complex techniques and solutions. Another application was Giddings's controversial espousal of United States imperialism in *Democracy and Empire* (1900). Finally, in a posthumous work called *Civilization and Society* (1932), Giddings analyzed the practical conflict between government and formal rules, on the one hand, and custom and folkways, on the other, in periods of rapid social change.

Toward the end of his career, Giddings was a pioneer in encouraging the use of careful quantitative and experimental methods in studying social phenomena (*The Scientific Study of Human Society,* 1924). Among his most famous students were F. Stuart Chapin, Howard W. Odum, and Donald Taft, who transmitted his orientation to more than 3 decades of sociological research and training. He died on June 11, 1931.

Further Reading

The best survey of Giddings's career is John L. Gillin's chapter on Giddings in Howard W. Odum, ed., *American Masters of Social Science* (1927). A shorter account is Odum's *American Sociology* (1951). Another review of some scope is by Clarence H. Northcott in Harry Elmer Barnes, ed., *An Introduction to the History of Sociology* (1948). □

André Gide

The works of the French author André Gide (1869-1951) reveal his passionate revolt against the restraints and conventions inherited from 19th-century France. He sought to uncover the authentic self beneath its contradictory masks.

André Gide was born in Paris on Nov. 22, 1869, to Paul Gide, a professor of law at the Sorbonne, and his wife, Juliette, both of the Protestant upper middle class. After the death of his father when André was 11, the boy was dominated by his mother's love and grew up in a largely feminine environment. His fragile health and nervous temperament affected his education, which oscillated between formal schooling and a combination of travel and private tutoring. At 15 he vowed a lifelong spiritual love to his cousin, Madeleine Rondeaux.

Symbolist Period

In 1891 Gide published his first book, *Les Cahiers d'André Walter* (*The Notebooks of André Walter*), in which dream is preferred to reality, spiritual love to the physical. It did not succeed, however, in winning over the reluctant Madeleine, as Gide had intended. During this period he was introduced into the symbolist salons of Stéphane Mallarmé and José de Heredia by his friend Pierre Louÿs. In the symbolist vein Gide wrote *Le Traité du Narcisse* (1891; *Treatise of the Narcissus*) and *Le Voyage d'Urien* (1893).

In 1893 Gide set out for Africa with his friend Paul Laurens in the hope of harmonizing imperious sensual desires and inherited puritanical inhibitions. At Susa he had his first homosexual experience. There Gide fell ill with tuberculosis and was forced to return to France, where he was shocked to find the symbolist salons unchanged. Retiring to Neuchâtel for the winter, he wrote *Paludes* (*Marshlands*), a satire on stagnation and a break with symbolism.

In 1895 Gide returned to Africa, where he met Oscar Wilde and Lord Douglas. Wilde obliged Gide to acknowledge his pederasty, to which he now passionately acquiesced. This was indeed a pivotal year for Gide for it also brought the death of his mother and his marriage to Madeleine, who continued to symbolize for him the pull of virtue, restraint, and spirituality against his cult of freedom and physical pleasure. Gide's life was a constant effort to strike a balance between these opposite imperatives.

Middle Years

Gide articulated his doctrine of freedom in 1897 in *Les Nourritures terrestres* (*Fruits of the Earth*), a lyrical work advocating liberation through sensuous hedonism. *L'Immoraliste* (1902), a novel transposing many autobiographical elements, dramatizes the dangers of Michel's selfish quest for freedom and pleasure at the ultimate cost of death to his pious wife, Marceline. In this, perhaps Gide's greatest novel, as in various other works, the portrait of the virtuous, devoted heroine was inspired by Madeleine.

Conceived at the same time as *L'Immoraliste, La Porte étroite* (1909; *Strait Is the Gate*) is a critique of the opposite tendency of excessive restraint and useless mysticism. Again patterned after Madeleine, the heroine, Alissa, renounces her love for Jérôme to devote herself entirely to God and the spiritual life. The final pages of her diary suggest the futility of her self-denials in the face of solitude without God. This was Gide's first success.

In the relatively sterile years between these two novels, Gide was a cofounder of *La Nouvelle revue française*. After publishing in 1911 another highly polished though less autobiographical work, *Isabelle,* Gide was ready to challenge the principle of order in art. This he accomplished in *Les Caves du Vatican* (1914; *The Vatican Swindle*), a humorous satire on bourgeois complacency, be it orthodox or anticlerical, and on relativism and chance. The work defies conventional psychology's insistence on motivated acts. Instead Gide carries to the extreme the idea of freedom, for the hero, Lafcadio, murders a total stranger by pushing him

out of a moving train. Thus Gide evolved the notion of the ''gratuitous act,'' an expression of absolute freedom, unpremeditated, seemingly unmotivated. He was no doubt influenced by his reading of Henri Bergson, Friedrich Nietzsche, and Fyodor Dostoevsky.

In *La Symphonie pastorale* (1919), a pastor's free interpretation of Christ's words to legitimize his love for the heroine is pitted against his son's orthodox adherence to the restrictions of St. Paul. This work reflects Gide's religious crises of 1905-1906, which had been precipitated by his disturbing meetings with the fervent Catholic poet, playwright, and diplomat Paul Claudel, and of 1916, after the conversion of his friend Henri Ghéon to Catholicism. The latter crisis was also caused by the beginning of Gide's love affair with Elisabeth van Rysselberghe, who later became the mother of his only child, Catherine. This religious crisis also inspired *Numquid et tu . . .* ?, which retraces Gide's effort to seek and find his own truth in the Gospels.

Gide risked his reputation by publishing *Corydon* (1924), an apology of homosexuality, and *Si le grain ne meurt . . .* (1926; *If It Die . . .*), his well-known autobiography which treats the years 1869-1895, the period of his homosexual liberation.

''The Counterfeiters''

Gide's *Les Faux-monnayeurs* (*The Counterfeiters*) appeared in 1926. It is the fruit of a 30-year meditation on a twofold esthetic freedom: freedom from subjective, autobiographical fiction and freedom from the limitations of the traditional novel. In order to convey a true impression of life, chaotic, elusive, perceived subjectively and individually, Gide devised a technique of disorder. Gide underscores this innovation by means of the character Édouard, who is also writing a book called *Les Faux-monnayeurs* and who fails to achieve the same goal. *Les Faux-monnayeurs* is a landmark in the general revolt against realism, defying the reader's conventional expectations and forcing him to reflect on the technical problems which face the modern novelist.

Also in 1926 appeared *Dostoevsky,* a collection of lectures and articles on the Russian novelist, whom Gide greatly admired and helped bring to the attention of the French public. Like the *Lettres à Angèle* (1900) and *Prétextes* (1903), which contains an admirable study of Oscar Wilde, *Dostoevsky* is a book of criticism which retains its interest chiefly because it reveals Gide's own thoughts on literature and philosophy.

Later Years

In 1925-1926 Gide traveled in the Congo with his friend Marc Allégret. He was deeply distressed by the colonial exploitation of the natives that he witnessed there. Upon his return he published accounts of his trip and issued a call for action. This experience undoubtedly facilitated his conversion to communism in the 1930s. Disillusioned by a visit to the U.S.S.R. in 1936, he admitted his mistake in *Retour de l'U.R.S.S.* (1936; *Return from the U.S.S.R.*) and *Retouches à mon Retour de l'U.R.S.S.* (1937; *Afterthoughts on the U.S.S.R.*).

Gide had long since ceased to feel at ease with intellectual conformity. In 1931 he had insisted in the play *Oedipe* on the individual's obligation to draw his own ethical conclusions (Oedipus) rather than follow the path of blind discipleship (Eteocles and Polynices).

In 1935 *Les Nouvelles nourritures* (*Later Fruits of the Earth*) had reiterated the ideal of liberation, now tempered by consideration of others, a sense of social duty, and self-discipline. During the German Occupation, Gide was forced to flee to Tunisia. In *Thésée* (1946) the adventures and accomplishments of the old Theseus parallel Gide's own. The optimistic mood betrays the author's serene confidence in the path he had chosen. The following year Gide was awarded an honorary degree from Oxford and the Nobel Prize for literature.

Probably the most important publication of Gide's later years was his *Journal, 1889-1939,* released in 1939, one year after the death of his wife. The final volume (1950) carries the journal through 1949. Considered by some his best work, the *Journal* is the moving self-portrait of a man whose mind mirrored the crisis of the modern intellectual. It also contains precious information on his curious platonic marriage to Madeleine, who quietly endured her husband's homosexual adventures by taking refuge in a world of piety and domesticity. Her mute suffering was a great source of guilt and pain to Gide, who loved her deeply. *Et nunc manet in te,* published posthumously in 1951, is Gide's testimony to that love and a frank account of their unspoken tragedy. Gide died in Paris on Feb. 19, 1951, and was buried at Cuverville in Normandy.

Further Reading

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John Gielgud

One of the 20th century's most distinguished actors, John Gielgud (born 1904) was noted for his Shakespearean roles for the stage, especially Hamlet, and appeared in numerous theatrical and television films and on recordings of classic books and plays. He also authored several theatrical ''reminiscences'' throughout his career.

John Gielgud ranks among the foremost interpreters of Shakespeare in the 20th century and was one of the most prolific theater artists; continuing to work in theater, film, and television abundantly into his eighties. He was often ranked with Ralph Richardson and Laurence Olivier as comprising the ''Triumvirate'' of English actors which dominated the acting world of the English theater from the 1930s through the 1960s; with Gielgud branching into a significant directing career in the 1950s.

The third of four children of Frank Gielgud, a stockbroker, and his wife, the former Kate Terry-Lewis; Gielgud was born in London, England, on April 14, 1904, into a family with theatrical roots. On his mother's side he was descended from the great Terry acting family, one of his great aunts being Ellen Terry, one of the most famous actresses of the 19th century; on his father's side, his great grandparents were leading actors in 18th-century Poland. Young John took an early interest in performance; designing and inventing plays in a toy theater along with his siblings.

After finishing his secondary education, he decided to try his luck on the stage, promising his father that if he did not succeed by age 25 he would study to be an architect. Fortunately he was offered a scholarship to Lady Constance Bennett's Drama School, and through this experience made his first professional debut as an unpaid walk-on in *Henry V* at the Old Vic. Gielgud became involved in managing and understudying with James Fagan's Company in 1922. He obtained a scholarship to the Royal Academy of Dramatic Art (RADA), and after leaving there in 1923 he played a number of parts, the most significant of which were Trofimov in Chekhov's *The Cherry Orchard* and understudying, then taking over for Noel Coward in Coward's play *The Vortex*. Both roles guaranteed his success as an actor.

Gielgud joined the Old Vic company in 1929, where he began to develop his elegant style and expressive ''cello-like'' voice. He won immediate acclaim in his Shakespearean roles, and over the course of his career he played most of Shakespeare's leading men including: Angelo, Oberon, Lear, Julius Caesar, Romeo, and Mercutio (which he alternated with Laurence Olivier in 1935), Prospero, Antony, Macbeth, Hotspur, and Richard II. He was most famous for his role as Hamlet, which he played first in 1930 and which he played over 500 times in his career, being fixed in the tradition of significant English ''Hamlets'' since the 18th century. Of his Hamlet the critic John Mason Brown wrote: ''Such a voice, such diction, and such a gift of maintaining the melody of Shakespeare's verse even while keeping it edged from speech to speech with dramatic experience, is a new experience.'' The *Literary Digest* called his Hamlet ''cerebral'' and ''intellectual,'' ''sensitive, disciplined, disdaining rant and the roaring traditions.''

In addition to the classics, Gordon Daviot's *Richard of Bordeaux* (1932, which Gielgud also directed) established him as a popular star in the West End. He was also noted for his performances of Jack Worthing in *The Importance of Being Earnest* (1939). About his early career, in a 1983 interview he noted that: ''I played a lot of very neurotic young men. I might have been typed as an hysterical juvenile. I was lucky to get Shakespeare, Chekhov, and Congreve early on and develop an appetite for really good stuff that showed I could do something outside my own range. One is inclined to trade on the qualities that brought one's reputation. . . .''

In the 1950s, 1960s, and 1970s Gielgud alternated acting with directing, helping to promote many new playwrights such as Terence Rattigan, Graham Greene, and Enid Bagnold, as well as directing opera. He created a one-man show based on the works of Shakespeare entitled *Ages of Man,* which toured Britain and was seen in New York and on American television. He appeared with lifelong friend Ralph Richardson in two acclaimed plays in the early 1970s: David Storey's *Home* and Harold Pinter's *No Man's Land*. He won the Tony Award in 1961 for his direction of *Big Fish, Little Fish,* a special Tony Award for *Ages of Man* in 1959, and a Drama Desk Award and Tony nomination for best actor for *Home* (1971).

Gielgud made his film debut as Daniel in the silent 1924 film *Who Is the Man?* and appeared in dozens of films, more notably in Hitchcock's *The Secret Agent* (1936), as Disraeli in *The Prime Minister* (1941), *Around the World in 80 Days* (1956), *Saint Joan* (1957), *Becket* (1964), *Murder on the Orient Express* (1974), *The Elephant Man* (1980), and *Chariots of Fire* (1980). As Hobson in *Arthur* (1981), he won the American Academy Award for Best Supporting Actor.

Gielgud's more recent film credits include: *Arthur 2: On the Rocks, Shining Through, The Best of Friends, The Power of One, First Knight,* and *Shine*.

Gielgud's career has been multifaceted. In 1996 he worked with actors Jane Seymour and Christopher Reeve to provide voices for the lead characters in Warner Bros. Feature Animation's *The Quest for Camelot*. Gielgud's numerous and recent television credits include: *Brideshead Revisited, Wagner, The Far Pavilions, The Master of Ballantrae, Oedipus, War and Remembrance, A Man for All Seasons,* and *Inspector Alleyn*. In the early 1980s Gielgud appeared as a spokesman for Paul Masson wines on television. In 1996 he recited poetry with Alan Bates and Ben Kingsley for a television advertisement for the Union Bank of Switzerland.

Although he wrote several books about his life in the theater, he admitted to enjoying reading ''trashy'' American novels and listening to opera in his elegant country home in Buckinghamshire, England. Gielgud was knighted in 1953 and held honorary degrees from St. Andrew's University, Oxford University, and Brandeis University. He continued to be active in the arts in the 1990's.

Further Reading

John Gielgud wrote six autobiographical works: *Early Stages* (1939), *Stage Directions* (1963), *Distinguished Company* (1973), *An Actor in His Time* (1979, republished in 1996), *Backward Glances* (1989), and *Acting Shakespeare* (1991). Two good biographies exist in *John Gielgud: A Celebration* (1984) by Gyles Brandmeth and Ronald Hayman's *John Gielgud* (1971). See the *Columbia Encyclopedia* (Edition 5, 1993, p14870) for a short biography on John Gielgud. Other considerations of his career can be found in *Poet at the Piano* by Michiko Kakutani, *The Player* by Lillian Ross, *John Gielgud's Hamlet* by Rosamund Gilder, and Sir Laurence Olivier's autobiography, *Confessions of an Actor* (1982).

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For on-line resources about John Gielgud see: http://www.mpx.com.au/~zaphod/ProsperoGielgudIdea.html, http://www.flf.com/shine/allnotes.htm, http://www.ocean-fm.com/magazine.text/camelot.txt, and http://moviereviewmagazine.com/029704c5.htm. □

Otto von Gierke

The German jurist Otto von Gierke (1841-1921) was a leader of the Germanistic school of legal historians and is best known for his theory of the nature and role of associations, called the Genossenschaft theory.

Otto von Gierke, born on Jan. 11, 1841, in Stettin, was the son of a Prussian official. He spent his early years in a family atmosphere that was highly respectable, cultured, and intensely Prussian. The latter part of his university training was at Berlin, where he was strongly influenced by George Beseler, a Germanist in juristic theory. Gierke's early career was interrupted by wartime service in the army. After holding professorships at the universities of Breslau (1872-1884) and Heidelberg (1884-1887), he succeeded to Beseler's chair at the University of Berlin in 1887. He remained in that post until his death on Oct. 10, 1921.

In Gierke's early years the dominant influence in German legal history and jurisprudence was that of the Romanists, led by Friedrich Karl von Savigny. Writers of this school looked back to the Justinian Code and to later students of Roman law for guidance in interpreting the development and meaning of German law. As an ardent Germanist, Gierke tried to seek out those legal principles that were ''truly German.'' In the first of his famous four volumes on the German law of association (*Das deutsche Genossenschaftsrecht,* (1868-1913), he began his painstaking study of the development of the German concept of association. This study occupied much of the rest of his life. The massive research and perceptive analysis that went into the four volumes made the study an acknowledged classic in the literature of legal and political theory.

In his historical study Gierke found support for his conception of associations as having a real personality of their own, rather than a fictitious personality that is merely attributed to them by law. He argued that modern law, when it deals with such groups as joint-stock companies, trade unions, or churches, should recognize that such associations, like medieval guilds or local communes, organize themselves for their own purposes, have their own system of social law, and are capable of collective willing and acting. In the complex pattern of associations, which includes the state itself, the humblest and most narrow of them has some of the same dignity and value as the highest and most comprehensive.

Gierke's Germanism appeared also in a series of articles criticizing the first draft of a new civil law code for its neglect of Germanic principles, and in three books (1895-1917) on German civil law in which he undertook ''to penetrate the new code with a Germanistic spirit.''

The American philosopher Morris R. Cohen called Gierke ''a sort of patron saint of political pluralists.'' The British legal historian Frederic Maitland did much to cultivate this view when he introduced Gierke to British aca-

demic circles in 1900 and emphasized Gierke's legal doctrine of the autonomous real personality of associations. But Gierke was definitely not a political pluralist. He never questioned the need for a sovereign state. The pluralistic elements of his theory were always balanced by the dominant role that he assigned to the state and its law. Nor was he an advocate of any sort of functional federalism for Germany. His devotion to Prussia and the monarchy and his concern for assured unity of the German people moved him steadily toward centralized authority and made him a vigorous critic of the Weimar Constitution of post-World War I Germany.

Further Reading

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Romeo Gigli

Italian designer Romeo Gigli (born 1949) won renown for almost singlehandedly causing the renaissance of elaborate beading, drapery, and the use of luxury fabrics such as velvet, brocade, and silks, all in a modern manner.

Romeo Gigli was born in Faenza, Italy into a wealthy aristocratic family. One need only look at his childhood to find the beginning of his love of luxury. Gigli's father was in the antiquarian book business and Gigli himself acknowledged: ''My ideas are all from pictures I have in my head from 15th and 16th century books.'' But inspired as he was by his father's trade, Gigli did not go into the family business. Instead, he studied architecture for two years, traveling regularly to the European capitals of London and Paris. In 1972, a store in Bologna, Italy, asked Gigli to design clothes based on the avant-garde street fashions he had seen in these two capital cities.

In 1978, Gigli traveled to New York to design a collection of menswear for Piertro Dimitri. Although Dimitri wanted him to stay and sign an exclusive design contract, Gigli remained in New York for only one season. He then returned to Italy and began work as a design consultant for several Italian clothing companies, including Timmi.

Gigli launched his own company in 1983 and set up his own label, manufactured by the Novara based company Zamasport. Notices of favor from the fashion press were swift and loud. His unstructured and anachronistic designs brought a refreshing air of romance and simplicity back to fashion, and Gigli soon stood bare shoulders above the rest of the Italian fashion pack, including Giorgio Armani. In 1989 Gigli made a controversial move, taking his style presentations from Milan to Paris, where he continued to show under the tents outside the Louvre and under the auspices of the French fashion organization, Le Chambre du Syndicale, before moving into a showroom in the Marais district. In 1991, Gigli separated from his two business partners, restructured his business, and created ''Romeo World'' - turning over 200 billion lire in the first year.

Gigli's shows were populated by wan, pale models, watched by cultist gatherings of his fashion fans. His designs were sought after by slender, fashion-conscious, wealthy women around the world. To describe Gigli's designs one must think of a combination of Renaissance regality, Japanese severity, and disheveled punk-oriented street chic. Gigli's distinctive style has grown more pronounced with each collection since 1986 - it is characterized by a close fit that follows the lines of the body; soft, romantic draping; a tendency towards asymmetry; and an overall look of grace and fluidity. His colors are muted but rich and he works mostly in stretch linen, silk, chiffon, cotton gauze, wool, cashmere, and silk gazar.

''Gigli was the first designer to rediscover femininity in a modern way,'' says Chris Gilbert, president of The Fashion Service, a retail adviser and trend tracking agency in New York. ''His influence on fashion has impacted strongly already: the smaller shoulders, longer earrings, the rounded hiplines and the mix of delicate and luxurious fabrics in stretch formations: all of that is from Gigli.''

Gigli was one of the first designers to show a mix of other designers' work in his stores. For instance, in his Milan boutique his designs were combined with those designed by Jean Paul Gaultier and Sybilla. He found clothing as fascinating as fine art. One season after a fabric-buying trip to India, Gigli came back and ripped out everything in his showroom to put up a display of saris, just for people to come and look at.

Gigli came out with a lower-priced line to be available in chic boutiques and high fashion department stores in the early 1990s. Some fashion critics have criticized Gigli for being slightly overbearing with, for example, the voluminous layers of luxury and crystal beaded ball gowns in one 1990 collection. Naysayers called him more of an ''interior decorator'' than a fashion designer. But many observers will admit that his early work was possibly the most influential fashion design of the late 1980s. And his avant-garde otherworldly fashion influence is expected to continue to grow into the 1990s.

Further Reading

Additional information on designers and fashions can be found in the *Fairchild Dictionary of Fashion* (1988), *McDowell's Directory of 20th Century Fashion* (1987), and Catherine McDermott's *Street Style* (1987). See also Andrew Edelstein's *The Pop Sixties* (1985), Alison Lurie's *The Language of Clothes* (1983), and Melissa Sones' *Getting into Fashion* (1984).

For on-line resources about Romeo Gigli see: http://made-in-italy.com/fashion/fashion/gigl/gigl.htm and http://www.firstview.com/Spring 96/Romeo Gigli. □

Sir Humphrey Gilbert

Sir Humphrey Gilbert (ca. 1537-1583), English soldier and colonizer, failed in his attempt to settle Newfoundland. Nevertheless he took the first step toward building a British colonial empire in America.

Humphrey Gilbert was born at Greenway, Devonshire. His family was well-to-do, but as a younger son he inherited only enough to pay for his education. He entered the service of Elizabeth before she became queen, and her friendship endured until his death.

Gilbert accompanied the Earl of Warwick's expedition to France in 1562 to aid the Huguenots, then hard pressed by their own government. It is supposed that Gilbert's interest in America dated from this experience and that he here met André Thevet, the French geographer who had visited the New World and written two books about Brazil.

By 1565 Gilbert had become interested in a northern route to the Pacific. He petitioned the Queen for permission to discover a passage to China and wrote *A Discourse of a Discoverie for a New Passage to Cataia,* advocating an English colony on the west coast of North America. Nothing came of this. Gilbert then served in Ireland, intermittently, until 1570, for which he was knighted. During the next few years Gilbert represented Plymouth in Parliament and saw military service in the Netherlands. In 1576 his *Discourse* was published.

In 1578 Gilbert received letters patent from the Crown empowering him to make Western discoveries on the condition that he not harm Spanish subjects. The Northwest Passage is not mentioned in this grant. Gilbert probably wished to establish a colony between the Hudson River and Cape Hatteras. What actually happened on his voyage of 1578 is uncertain; he may have attacked the West Indies, but he founded no colony and was back in England by April 1579. Unable to sail again immediately, he went once more to Ireland, then returned to England to prepare for another voyage of colonization.

Gilbert's small ship sent out for reconnaissance in 1580 does not seem to have visited Newfoundland. After much trouble with the financing, he embarked from a point near Plymouth with five ships and about 260 men in June 1583. Reaching St. John's Bay in Newfoundland in August, he took possession for the Queen. During an exploration of the adjacent mainland coast he lost a ship and all the prospective colonists. It seemed necessary to take what was left of the expedition back to England and return the following spring. Against others' advice, Gilbert insisted on sailing in the *Squirrel,* a tiny ship that was too heavily laden to be seaworthy. On the night of Sept. 9, 1583, watchers on a nearby ship saw the *Squirrel* 's lights vanish, and it and Gilbert were seen no more.

Gilbert is remembered as the first English colonizer. He was not a sailor, and although he studied and understood navigation he felt uncomfortable on shipboard. Before his last voyage the Queen wrote suggesting he not go along, being ''a man of not good hap by sea.''

Further Reading

A biography of Gilbert and essential documents, including his own writings, are contained in David Beers Quinn, ed., *The Voyages and Colonising Enterprises of Sir Humphrey Gilbert* (2 vols., 1940). William G. Gosling, *The Life of Sir Humphrey Gilbert, England's First Empire Builder* (1911), still has value. A. L. Rowse, *The Expansion of Elizabethan England* (1955), has interesting sections on Gilbert. E. G. R. Taylor, *Tudor Geography, 1485-1583* (1930), provides useful information about Sir Humphrey's plans and aspirations.

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William Gilbert

The English physician and physicist William Gilbert (1544-1603), an investigator of electrical and magnetic phenomena, is principally noted for his ''De magnete,'' one of the first scientific works based on observation and experiment.

William Gilbert was born in Colchester, Suffolk, on May 24, 1544. He studied medicine at St. John's College, Cambridge, graduating in 1573. Four years later he began practicing in London. He was prominent in the College of Physicians and became its president in 1599. The following year he was appointed physician to Queen Elizabeth I, and a few months before his death on Dec. 10, 1603, physician to James I.

In 1600 Gilbert published *De magnete* (*On the Magnet, on Magnetic Bodies, and Concerning That Great Magnet, the Earth: A New Physiology*), in Latin. The first major scientific work produced in England, it reflected a new attitude toward scientific investigation. Unlike most medieval thinkers, Gilbert was willing to rely on sense experience and his own observations and experiments rather than the authoritative opinion or deductive philosophy of others. In the treatise he not only collected and reviewed critically older knowledge on the behavior of the magnet and electrified bodies but described his own researches, which he had been conducting for 17 years.

In electrostatics Gilbert coined the word ''electricity,'' greatly extended the number of known materials exhibiting electric attraction, and suggested that static electric attraction was due to a subtle electric effluvium emitted by electrified bodies. The greater bulk of the work, however, is devoted to magnetism. Although the compass had been known in Europe for at least 4 centuries, Gilbert's was the first important study on the detailed behavior of compass needles, their variation from true north, and the tendency of the north pole of the needle to dip. From experiments involving a spherical lodestone, the most powerful magnet then available, Gilbert concluded that the earth was a huge magnet, with a north and south magnetic pole coinciding with the rotational poles. The variation in compass readings from true north, he believed, was due to land masses.

Gilbert also speculated on the nature of magnetism, suggesting that magnetic bodies had a kind of soul which spontaneously attracted other bodies. He pointed out that gravity might be a sort of magnetism, or was at least analogous to it, and that the motions of the planets might well be explained by considering their mutual influence.

Gilbert's studies were so complete and comprehensive that as late as 1822 it was asserted that *De magnete* contained almost everything known about magnetism. Today the unit of magnetomotive force is called the gilbert.

Further Reading

Gilbert's *De magnete* (*On the Magnet*) is available in several translations, such as those of S. P. Thompson and P. Fleury Mottelay. The only complete biography of Gilbert is Silvanus P. Thompson, *Gilbert of Colchester: An Elizabethan Magnetizer* (1891), which is now difficult to obtain. Romano Harré, *Early Seventeenth Century Scientists* (1965), has a full chapter on Gilbert. A brief biography is given in George Sarton, *Six Wings: Men of Science in the Renaissance* (1957). Most standard histories of science discuss Gilbert's contributions. See particularly Abraham Wolf, *A History of Science, Technology, and Philosophy in the 16th and 17th Centuries* (2 vols., 1939; 2d ed. 1959). □

Sir William Schwenck Gilbert

The English playwright and poet Sir William Schwenck Gilbert (1836-1911) collaborated with Sir Arthur Sullivan to create a famous series of comic operas.

William Gilbert was born in London, the son of a retired naval surgeon who became a prolific novelist. As an infant, he traveled to Germany and Italy with his parents, was kidnaped by brigands in Naples, and was later ransomed—almost a scenario for his later operettas. After receiving a fine education at Boulogne, France, and then at the University of London, the young man was granted a military commission in the Gordon Highlanders. He spent 4 years as a clerk in the education department of the Privy Council, studied law with no particular distinction, and drifted into journalism.

Gilbert contributed drama criticism and humorous verse to various London periodicals under his boyhood nickname ''Bab'' and also illustrated several of his father's novels. His artwork for his own ''Bab Ballads'' (1866-1871) possesses a direct and quaint humor. In 1866 Gilbert began his career as a playwright. His penchant for satire was revealed in *Dulcamara* (1866), in which he ridiculed grand

opera, and in several shorter burlesques. He had a series of dramatic successes, including *The Palace of Truth* (1870) and *Pygmalion* and *Galatea* (1871).

Gilbert's association with Sullivan was initiated in 1871. Their first major production, *Trial by Jury* (1875), produced under D'Oyly Carte's able management, contained Gilbert's characteristically gay and jibing wit, well accentuated by Sullivan's score. So popular was this work that a company was formed, and in rapid succession *The Sorcerer* (1877), *H. M. S. Pinafore* (1878), *The Pirates of Penzance* (1880), and *Patience* (1881) were performed in London and New York. The Savoy Theatre was constructed by Carte for their works, and the Savoyard productions included *Iolanthe* (1882), *The Mikado* (1885), *Ruddigore* (1887), *The Yeoman of the Guard* (1888), and *The Gondoliers* (1889).

The comic operas of Gilbert and Sullivan are characterized by sharply satirical attacks on Victorian bureaucracy, the grotesquely sentimental qualities of currently popular art and amusements, and contemporary topics such as the estheticism of Oscar Wilde. The cleverness of form and the acerbic wit gave their plays—especially *The Mikado* and *H. M. S. Pinafore*—a transcendent reference, and time has not diminished their relevance. Gilbert and Sullivan developed a new dramatic art form. No longer was the narrative subordinated to the music, as in formal opera, but rather through the integration of the two the characterizations and plot structure are rendered more meaningful. Gilbert's lyrics with their unique rhythms and internal rhymes suggested the music Sullivan provided for them.

After 20 years of fruitful collaboration a conflict developed, and the two severed their relationship. The quarrel was actually between Gilbert and Carte over finances, but Sullivan had been drawn into the disagreement. A reconciliation was effected, but their subsequent productions fell short of their major accomplishments. Gilbert was knighted in 1907 and subsequently retired to Middlesex, where he lived as a country squire; he accidently drowned in 1911 near his estate there.

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Lillian Gilbreth

Lillian Gilbreth reared the 12 children portrayed in the best-selling book "Cheaper by the Dozen. She is a prominent consultant in time-motion studies.

Lillian Gilbreth was one of the founders of modern industrial management. She brought psychology to the study of management in the early twentieth century and then brought them both to the forefront of the business world. She broke new ground with her book *The Psychology of Management,* which concerned the health of the industrial worker. An outstanding academician who developed new curricula for major universities throughout the United States, Gilbreth became widely known for making human relations an integral part of management theory and practice.

Gilbreth was born Lillian Evelyn Moller on May 24, 1878, in Oakland, California. She was the oldest of nine children of William and Annie Delger Moller, who ran a devout household of strong German influence. Her mother was the daughter of a prominent Oakland businessman, and her father was a dedicated husband who had sold his New York business to buy into a partnership in the hardware industry in California. Because of her mother's poor health, Gilbreth's public school education did not begin until she was nine, but she progressed quickly and was academically successful in high school. Her passions at the time were literature and music, which she studied with composer John Metcalfe. She was well traveled as a high school student, visiting New York, Boston, and Chicago with her father.

Although very proud of his daughter's talents, Gilbreth's father did not believe that women should attend college. She convinced him, however, to let her enter the University of California and live at home, continuing to care for her sisters. She studied modern languages and philosophy, and her goal was to teach English. Gilbreth was the first woman in the university's history to speak on commencement day in 1900, when she received her B.A. in literature. After graduation, Gilbreth entered Columbia University to pursue a master's degree in literature, but illness forced her to return home in her first year. She reentered the University of California, finished her master's degree in literature in 1902, and began work on a Ph.D.

In 1903, Gilbreth took a break from her studies to travel abroad. She stopped first in Boston, where she met Frank Gilbreth. Ten years her senior, he owned a construction business and was working on the development of motion-study techniques—methods to minimize wasted time and energy and increase productivity in industry. They corresponded through the mail for ten months after they met, and they were married on October 19, 1904. They would have

twelve children, two of whom would later record their humorous memories of family life in the popular books *Cheaper by the Dozen* and *Belles on Their Toes.*

Work was the focus of Frank Gilbreth's life. He wanted a complete partnership with his new wife and began to teach her about construction. He saw that her interest in the human aspects of industry complemented his ideas and he encouraged her to work with him. Their goals and their personalities influenced each other so strongly that both of their careers were redirected into new areas. The mental and physical health of workers was then largely neglected, and Lillian Gilbreth became increasingly interested in her husband's work as she recognized her potential contribution. Her doctoral studies shifted from literature to psychology.

Lillian Gilbreth's marriage began with several major responsibilities—her academic work, starting a large family, and becoming acquainted with the business world. She started as a systems manager in her husband's consulting business and was soon acknowledged as an expert in the study of worker fatigue and production. Her reputation was partially due to her precise measurements when collecting data. Among her contributions were the analysis of machinery and tools, the invention of new tools and the methods to simplify their use, and the standardization of tasks. Most importantly, her work led to a greater understanding of the importance of the welfare of individual in business operations. This was instrumental in broadening acceptance of her husband's work on increasing productivity.

In 1910, the Gilbreths moved their growing family to Providence, Rhode Island, where Lillian Gilbreth entered Brown University to continue her doctoral studies in psychology. She began writing about industrial management from a scientific and psychological perspective. A lecture she delivered at the Dartmouth College Conference on Scientific Management in 1911 on the relationship between management and psychology became the basis for her doctoral dissertation.

In 1913, Frank and Lillian Gilbreth started the Summer School of Scientific Management. The school trained professionals to teach new ideas about management, and it emphasized the study of motion and psychology. Tuition was free, admission was by invitation, and classes were well attended by professors and business people from the United States and abroad. The Gilbreths ran the summer school for four years. Lillian Gilbreth received her Ph.D. from Brown in 1915. Her dissertation had already been published as a book, *The Psychology of Management,* in 1914. She was the first theorist in industrial management to emphasize and document the importance of psychological considerations in management.

After Frank Gilbreth's death in 1924, Lillian Gilbreth moved her family to her home state of California, where she provided a new home and college educations for her children, maintained a consulting business, and continued teaching and researching on efficiency and health in industry. Gilbreth became a well respected businesswoman; Johnson & Johnson hired her consulting firm to train their employees, and Macy's in New York had her study the working conditions of their salespeople to investigate techniques to reduce fatigue. The Dennison Co. and Sears & Roebuck were also clients, among many others. She started a new school called Gilbreth Research Associates, which catered to retail interests and went international in 1926. But by 1929, several universities were modeling motion in their engineering schools, using laboratories complete with photographic devices and movement measurement tools. Convinced that her ideas would now be carried on, she closed Gilbreth Research Associates. That same year she traveled to Tokyo to speak at the First World Power Congress. Gilbreth was now lecturing at universities such as Stanford, Harvard, Yale, and the Massachusetts Institute of Technology. She joined the Purdue University faculty in 1935 as a professor of management, becoming the first woman professor in the engineering school.

When America entered World War II, Gilbreth consulted at the Arma Plant in Brooklyn, New York, which handled huge Navy contracts. The staff at the plant grew from a few hundred to eleven thousand men and women, and she managed the personnel restructuring and worker training for this enormous expansion. Especially notable was her development of an exercise program for the women; although white-haired and over sixty years old, she kept up with the younger women.

In 1948, Gilbreth began teaching at the Newark College of Engineering in New Jersey. She was the first woman professor in this school of engineering as well, and she stayed there for two years. She went on to teach in Formosa

from 1953 to 1954 and at the University of Wisconsin in 1955. Gilbreth remained active professionally well into her eighties, speaking and writing on management issues. She also became a widely sought speaker on human relations problems in management. Gilbreth received over a dozen honorary degrees. She was the recipient of the Hoover Medal from the American Society of Civil Engineers in 1966, and other engineering and management professional organizations around the world bestowed many awards upon her for her pioneering work. She died in Phoenix, Arizona, on January 2, 1972.

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Ernest Giles

The Australian explorer Ernest Giles (1835-1897) was the first man to cross the desert wilderness between central and western Australia both ways.

Ernest Giles was born in Bristol, England, on July 20, 1835, and educated at Christ's Hospital, London. In 1850 he followed his parents, younger brother, and five sisters who had migrated to South Australia in 1848. An adventurous young man, he was unable to settle for long in one place and after trying his hand on the Victorian goldfields and working in Melbourne as a post office clerk, he eventually found employment as a stockman on the Darling River in New South Wales. The constant need to find additional pasture took him on several expeditions, aroused his interest in exploration, and developed his knowledge of bushcraft.

The late 1860s was a period in which growing interest was being shown in the region between central and western Australia. Although the coastal route around the Great Australian Bight had been traversed, no one had yet crossed the inland wilderness.

On Aug. 4, 1872, Giles set out from the Charlotte Waters Telegraph Station, but the harshness of terrain and climate, combined with the uncooperativeness of one of his colleagues, forced him to abandon the attempt in late October. A second expedition organized a year later ended in failure and the death of his companion, Alfred Gibson, whom he commemorated in naming the Gibson Desert. To make matters worse, a party led by Peter Warburton succeeded in crossing the desert, winning a race that Giles had hoped to win.

Giles was determined to persevere even though yet another explorer, John Forrest, also preceded him. In 1875 Giles organized a third expedition, this time starting farther south and using camels instead of the horses that had not stood up to dry conditions. Leaving from Beltana on May 6, 1875, he arrived at Perth, after a harrowing journey, on Nov. 10, 1875. Not content with this achievement, he determined to become the first to cross both ways. The more northerly route he selected was one that would take him through the Gibson Desert, which had previously defeated him. On Jan. 13, 1876, he left Perth and headed northeast before striking inland. On this occasion he crossed the desert and accomplished his goal by reaching the telegraph line on Aug. 23, 1876.

This was the peak of Giles's life. He carried out no further major explorations, though in 1882 he did carry out some investigations near the Musgrave Ranges. In the 1890s he found employment at Coolgardie on the Western Australian goldfields as a clerk in the mines office. Wealth eluded him, and he died a man of no material substance on Nov. 13, 1897.

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For Giles's account of his work see his *Geographic Travels in Central Australia* (1875) and *Australia Twice Traversed* (2 vols., 1889). A useful brief biography is Louis Green, *Ernest Giles* (1963). Interesting accounts of Giles's work are in J. H. L. Cumpston, *The Inland Sea and the Great River* (1964), and in William Joy, *The Explorers* (1964).

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Langdon Brown Gilkey

Langdon Brown Gilkey (born 1919) was the preeminent American ecumenical Protestant theologian in the last half of the 20th century. A thinker of diverse interests and profound existential, ethical, historical, and scientific insights, his theology mirrored the rise and fall of the dominant Protestant neo-orthodoxy of the middle years of this century and proposed a theological agenda for the new religious and cultural pluralism appearing on the horizon toward the end of the century.

Langdon Brown Gilkey, Shailer Mathews Professor of Theology at the University of Chicago Divinity School since 1977, formally retired in March 1989 after 25 years at the school where he taught with distinguished theologians and students of religion as Mircea Eliade, Bernard Loomer, Bernard Meland, Paul Ricoeur, Joseph Sittler, Paul Tillich, and David Tracy. The author of fourteen books and more than one hundred articles, Gilkey's theological method, like Tillich's, was ''correlational,'' a discussion that reflected a more basic pattern of thinking, namely, ''to ponder the character of our existence, both personal and historical, before God in the light of the historical and social situation, the massive contours of events, in which we find ourselves.'' He characterized the half-century in which he self-consciously matured and worked as a ''theologian'' as a ''Time of Troubles,'' the apparent beginning of a process of social disintegration and historical decline. It was within this context of personal and social crisis that Gilkey thought, wrote, and spoke forcefully and creatively; reinterpreting the classical Christian symbols of the transcendence and mystery of God, the fall and sin of humans, and divine providence and the direction of history in relation to a secular and scientific culture and the plurality of religions as they encounter the post-Christian and postmodern culture of the West.

Gilkey was born in Chicago, Illinois, on February 9, 1919; the son of Charles Whitney and Geraldine Gunsaulus (Brown) Gilkey. He attended the famous University of Chicago Laboratory School before graduating from the Asheville (North Carolina) School in 1936 and enrolling at Harvard where he received his A.B. in philosophy *magna cum laude* in June 1940. Looking back on that prewar period, Gilkey wrote that in college ''Religion, or interest in it, played absolutely no part in my personal or my intellectual life. . . . I was, I suppose, an ethical humanist if I was anything.'' This despite being raised in an exhilarating atmosphere of theological (American Baptist) and political ''liberalism'' in Hyde Park, where his father was the first dean of the university's Rockefeller Chapel and his mother an equally prominent and successful early feminist.

In September 1939 while touring France with the Harvard-Yale tennis team, Gilkey saw the early manifestations of Hitler's Third Reich. Although he and his student generation detested Hitler, many detested war more. However, in the spring of 1940 something quite unpredictable happened. Gilkey went to the Harvard Chapel to hear a friend of his father, the noted Protestant neo-orthodox theologian Reinhold Niebuhr. He left that service ''converted'' to an entirely new view of the power struggles among nations; shortly leaving behind the optimistic illusions of his humanistic idealism.

A major turning point in Gilkey's life was his departure in mid-August 1940 for Peking to teach English to Chinese students at Yenching University. This experience in the Orient—he did not return to the United States for five years—was unquestionably the most significant and formative experience of his life. After the Japanese attack on Pearl Harbor in December 1941, Gilkey and other ''enemy nationals'' were placed under house arrest. Fifteen months later, in March 1943, they (mostly British and Americans) were sent to an internment camp in Shantung province, where Gilkey remained until the war ended in August 1945. At the camp Gilkey served as helper to the camp mason, the cook and the kitchen administrator. The extraordinary impact that captivity with some 1,500 to 2,000 men, women, and children had on his future theological reflection is powerfully recorded in *Shantung Compound* (1966).

After returning to the United States and experimenting with the possibility of a career in law and international diplomacy; Gilkey began the formal study of theology, philosophy of religion, and ethics at Union Theological Seminary in New York City under the tutelage of his ''spiritual father,'' Reinhold Niebuhr. From 1951 to 1954 he taught at Vassar, and after receiving his Ph.D. in Religion from Columbia University in 1954 he moved to Vanderbilt University in Nashville, Tennessee, where he remained for nearly a decade. The years at Vanderbilt were memorable for his participation with the divinity school faculty in the university's civil rights struggle over the expulsion of a Black divinity school student, James Lawson, for ''coaching'' neighboring protesters in the techniques of nonviolent resistance. In the end, virtually the entire divinity school faculty and five medical school faculty resigned over this issue.

Gilkey moved to a new teaching position at the University of Chicago in the fall of 1963. During his years at Vanderbilt Gilkey received a Guggenheim Fellowship to travel to Germany in 1960-61. For the next 23 years Langdon Gilkey exercised an extraordinary influence as a

member of the theological faculty of the divinity school there. His brilliant lectures, concern for students, and social activism added renewed vigor to the ''Chicago School.'' He completed three distinctively neo-orthodox books—*Maker of Heaven and Earth* (1959), *How the Church Can Minister to the World Without Losing Itself* (1964), and *Shantung Compound* (1966).

Gilkey' was challenged by the Second Vatican Council, which had been called by Pope John XXIII in 1961. In the summer of 1965 Gilkey received a second Guggenheim Fellowship and moved to Rome for the next several months to study the ''new theology'' in Roman Catholic circles that was making this extraordinary ecumenical event possible. A decade later after continuous research, public lectures in Catholic colleges and universities, and teaching many Catholic students entering the divinity school, Gilkey published the results of his ecumenical inquiry in *Catholicism Confronts Modernity* (1975).

Another unforeseen development during the 1960s and early 1970s was Gilkey's involvement with the ''Death of God'' theological movement. His earlier philosophical pursuits at Harvard—his senior thesis had explored the atheistic naturalism of George Santayana—alerted him to the novelty of Protestant *theologians* affirming secular humanism's central thesis regarding the loss of religious transcendence in the post-Enlightenment world. However, Gilkey's personal and social experience had assured him of the continuing relevance and validity of the classical Christian theological symbols. Indeed, his next four major theological works—*Naming the Whirlwind: The Renewal of God-Language* (1969), *Religion and the Scientific Future* (1970), *Reaping the Whirlwind: A Christian Interpretation of History* (1976), and *Message and Existence: An Introduction to Christian Theology* (1979)—are each a deliberate attempt to respond to these arguments and show that religious discourse is meaningful in interpreting our uniquely human experience and our quest for existence, meaning, and value. According to Gilkey, civilization remains as precarious and as ambiguous a venture as ever, requiring faith in a grace and providence to address *religious* conflicts brought about by the disintegration of modern secular faith. This cultural critique is developed in his collection of essays *Society and the Sacred: Towards a Theology of Culture in Decline* (1980).

In the late summer of 1981, Gilkey was unexpectedly invited to be a witness for the American Civil Liberties Union (ACLU) in the ''Creationist Trial'' in Little Rock, Arkansas. What was surprising about this trial was the mutual support provided the ACLU plaintiffs by the local Protestant, Catholic, and Jewish communities versus the Creationist proponents' defense based on the testimony of witnesses well trained in the method and content of modern science! ''Creation Science'' thus bore all the marks of earlier forms of religious absolutism rooted in a cultural crisis when social, political, and historical anxieties mount in search of reliable moral authority. In response to this theocratic urge of religious fundamentalism, Gilkey argued that genuine science always needs the protection of the legal, political, moral, and religious constraints of the culture within which it functions to preserve itself from ideological distortion. The details of this trial and argument appeared in his book *Creationism on Trial: Evolution and God in Little Rock* (1985).

Gilkey published three more books: *Gilkey on Tillich* (1990), *Through the Tempest: Theological Voyages in a Pluralistic Culture* (1991), and *Nature, Reality, and the Sacred: The Nexus of Science and Religion* (1993). In the most recent book, Gilkey proposes that theology and science depend on each other for their completion. He demonstrates that science draws its presuppositions from a broad cultural context that includes religious perceptions about the power, life, order and unity of nature.

Gilkey's thought later moved in the direction of a ''liberal'' or ''post-liberal'' interest in the post-Christian dialogue with other world religions, especially Buddhism and modern Sikhism; stimulated by the writings of Mircea Eliade, the opportunity to teach at Kyoto University (Japan) in 1975, and his own active participation in yoga classes and Sikh summer retreats in New Mexico. What he called the ''rough parity'' among religions was first manifest to him in these experiences and, together with his earlier interest in the relations of science and religions and the relativity of our historical, political, and cultural judgments, formed his theological agenda at the end of the 1980s.

In 1997, Gilkey remained active on the faculty at Georgetown University in the Theology Department. His main pedagogical concern, as he once stated in *Reader's Advisor, 14th Edition* (1994) continued to be ''not will religion survive as much as will we survive and with what sort of religion, a creative or a demonic one?''

Further Reading

An excellent overview of Langdon Gilkey's career is available in Joseph L. Price, ''The Ultimate and the Ordinary: A Profile of Langdon Gilkey,'' in *Christian Century* (April 12, 1989). The best single introduction to Gilkey's life and thought is the *Festschrift, The Whirlwind in Culture,* edited by Donald W. Musser and Joseph L. Price (1988), which contains a detailed autobiographical essay and a complete bibliography of Gilkey's work through 1985. *Shantung Compound* (1966) is the most popular and accessible guide to the existential roots of Gilkey's religious sensibility, and his theological methods are summarized in his short systematic theology *Message and Existence* (1979).

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Dizzy Gillespie

Fifty years after helping found a new style of progressive jazz that came to be known as bebop, Dizzy Gillespie's (1917-1993) music is still a major contributing factor to the development of modern jazz.

As a trumpet virtuoso Gillespie stands firmly as a major influence in the development of the jazz trumpet. His band was a virtual training ground for younger musicians. In 1990 he led and wrote the arrangements for a group that included bassist John Lee, guitarist Ed Cherry, drummer Ignacio Berroa, conga drummer Paul Hawkins, and saxophonist Ron Holloway. More than 40 years earlier Gillespie was the first bandleader to use a conga player. Employing Latin rhythms and forging an Afro-Cuban style of polyrhythmic music was one of Gillespie's many contributions to the development of modern jazz.

Before Gillespie there was New Orleans musician Buddy Bolden—the earliest known jazz cornetist—who was followed by King Oliver, Louis Armstrong, and Roy Eldridge. In his memoir, *To Be or Not to Bop,* Gillespie described the influence of Armstrong and Eldridge on his trumpet playing: ''Roy Eldridge was a French-style trumpet player. Eldridge was in a direct line from Louis Armstrong, and he was the voice of that era, the thirties. I hardly ever listened to Louis, but was always aware of where Roy's inspiration came from. So I was looking at Louis Armstrong, you see, because they are one and the same. My inspiration came through Roy Eldridge, from Louis Armstrong and King Oliver and Buddy Bolden. That's the way it happened.''

Gillespie played with bands in Philadelphia from 1935 to 1937 before moving to New York. In Philadelphia, where his family had moved from Cheraw, South Carolina, Gillespie learned Eldridge's trumpet solos from fellow trumpeter Charlie Shavers. It was then that Gillespie earned his nickname for his erratic and mischievous behavior. When Gillespie was in the Frankie Fairfax band in Philadelphia he carried his new trumpet in a paper bag; that inspired fellow musicians like Bill Doggett to call him ''Dizzy.'' While Gillespie himself acknowledged the paper bag incident, but he said the nickname didn't stick until later.

Gillespie's basic style of solo trumpet playing at that time involved ''running them changes''—improvising on chord changes in a song and introducing new chord changes based on the song's melody. He had taught himself piano and used the instrument to experiment with new melodies and chord changes. When he went to New York in 1937 he did not have a specific job, but was introduced to other musicians by Shavers. Gillespie joined in jam sessions, sometimes after hours at clubs in Harlem like Monroe's Uptown House and Dicky Wells's. He would also sit in with bands; while jamming one night with Chick Webb's band at the Savoy Ballroom, Gillespie met Mario Bauza, a Cuban trumpeter who introduced him to Latin rhythms.

Within a year Gillespie was hired by the Teddy Hill Orchestra for a European tour when the regular trumpet player didn't want to go. Hill probably liked Gillespie's style, which was similar at that time to Roy Eldridge's; Eldridge had left Hill's band to join Fletcher Henderson. By 1937—when he was only 19—Gillespie had already made a name for himself among New York musicians, who couldn't help but notice his radically fresh take on solo trumpet playing: he utilized the upper register of notes above high C, played with great speed, and used new rhythms and chord changes. Gillespie made his first recordings with the Teddy Hill Orchestra just prior to leaving for Europe on ''The Cotton Club Show.''

Gillespie joined the Cab Calloway Orchestra in 1939 and stayed until 1941. Gillespie wrote in his memoir, ''It was the best job that you could possibly have, high class.'' Calloway played the Cotton Club and toured extensively. During this period Gillespie continued to play all-night jam sessions at Minton's and Monroe's Uptown House to develop his musical knowledge and style. In 1939 the most in-demand trumpet players for recording dates in New York were Eldridge, Shavers, and Buck Clayton. Gillespie was fourth on the list, but somehow managed to land a recording date with Lionel Hampton, which resulted in the famed ''Hot Mallets'' session. In this session Gillespie became the first musician to record in the modern jazz style with a small group. Lionel Hampton said of the session, as quoted in Gillespie's book, ''[Gillespie] came out with a new style, came out with a bebop style. He came out with a different style than we'd ever heard before. A lot of people don't know that was the creation of bebop, the beginning of bebop.'' Of course, it wasn't called bebop just yet.

Gillespie left Calloway in 1941 following a misunderstanding. During a performance someone from the vicinity of the trumpet section was having fun aiming spitballs at the bandleader, who was singing in front of the band at the time. Naturally Calloway assumed Gillespie was responsible. By most accounts, however, Gillespie was completely innocent and had been set up. Words led to action; Gillespie pulled a knife on Calloway and actually cut him a few times. While the two later reconciled and remained friends, Gillespie was forced to leave the band. This well-known incident illustrates the flip side of Gillespie's jovial personality; he often found himself in situations where he might need to defend himself, and was fully prepared to do so.

Gillespie joined the Earl ''Fatha'' Hines band in 1942, about the same time Charlie Parker did. Although Parker became famous as an alto saxophonist, he was playing tenor sax at that time. Gillespie first met Parker in Kansas City in 1940 when he was on tour with Cab Calloway. The two of them jammed together at the Booker T. Washington Hotel for several hours. Gillespie ventured in *To Be or Not to Bebop,* ''I guess Charlie Parker and I had a meeting of the minds, because both of us inspired each other.'' They spent a lot of time together during their stint with the Hines band.

By the time he joined Hines, Gillespie had composed ''A Night in Tunisia,'' one of his most famous songs. He was also writing arrangements for other bandleaders, including Hill, Calloway, Jimmy Dorsey, and Woody Herman. He wrote bebop arrangements, as most bandleaders at that time were interested in having one or two bebop numbers in their repertoires. Several musicians have commented that even if Gillespie had not been able to play the trumpet, he could have made a name for himself on the basis of his original compositions and arrangements. Other jazz standards credited in whole or in part to Gillespie include ''Groovin' High,'' ''Manteca,'' ''Woody 'n You,'' ''Con Alma,'' and ''Salt Peanuts.''

A large part of the Earl Hines band departed in 1943 to form a new group headed by Billy Eckstine. Former Hines members who joined Eckstine included Sarah Vaughan, Gillespie, Parker, and others. The band also featured saxophonists Gene Ammons and Dexter Gordon. Gillespie became musical director for Eckstine, whose backers got him a job on 52nd Street. Gillespie stayed with Eckstine for about seven months, touring and playing on 52nd Street. ''The Street,'' as it was described by critic Pete Migdol in Gillespie's memoir, ''was the hippest block with regard to its short distance and that amount of music. . . . This was the top talent street, and it was, of course, discoverer of a lot of the new people for that era.''

After leaving Eckstine, Gillespie substituted in the Duke Ellington Orchestra for about four weeks, then formed his own group to play at the newly opened Onyx Club on 52nd Street. Gillespie had been playing bebop whenever he could since 1940, the year he married Lorraine Willis. Now he was able to play it full time. 52nd Street became the proving ground for a new jazz style that had previously been played primarily at late night jam sessions.

''The opening of the Onyx Club represented the birth of the bebop era,'' Gillespie recalled in his book. ''In our long sojourn on 52nd Street we spread our message to a much wider audience.'' His first quintet at the Onyx Club in 1944 included Oscar Pettiford on bass, Max Roach on drums, George Wallington on piano, and Don Byas on tenor sax. Gillespie had tried to get Parker to join, but he had temporarily returned to Kansas City.

Also in 1944 Gillespie received the New Star Award from *Esquire* magazine, the first of many awards he would receive in his career. Describing the new style his quintet played, Gillespie wrote, ''We'd take the chord structures of various standard and pop tunes and create new chords, melodies, and songs from them.'' For example, Tadd Dameron's composition ''Hothouse'' was based on ''What Is This Thing Called Love,'' and Parker's ''Ornithology'' came out of ''How High The Moon.'' Gillespie also noted, ''Our music had developed more into a type of music for listeners.'' There would be little dancing to bebop. Rhythm and phrasing, however, were also important to the new jazz style. ''The most important thing about our music was, of course, the style, how you got from one note to another, how it was played. . . . We had a special way of phrasing. Not only did we change harmonic structure, but we also changed rhythmic structure.''

Gillespie's quintet also played other clubs, including the Downbeat and the Three Deuces, where the group included Charlie Parker—by then on alto sax—and Bud Powell on piano. Gillespie also played for two months in Hollywood with Parker, vibraphonist Milt Jackson, bassist Ray Brown, pianist Al Haig, and drummer Stan Levy. This was the West Coast debut of bebop and it was very well received. In fact, it was around this time that the term ''bebop'' came into use. Gillespie recalled, ''People, when they'd wanna ask for one of those numbers and didn't know the name, would ask for bebop. And the press picked it up and started calling it bebop. The first time the term bebop appeared in print was while we played at the Onyx Club.''

Gillespie's quintet and the presentation of modern jazz in that format reached its apex in 1953—with a concert at Massey Hall in Toronto that featured Gillespie, Parker, Powell, Roach, and legendary jazz bassist Charles Mingus. As Roach recalled in Gillespie's memoir, ''The five people that Dizzy had originally thought about in the group at the Onyx didn't really materialize until we did Jazz at Massey Hall, that album, in 1953.'' Billed by jazz critics as ''the greatest jazz concert ever,'' it was recorded by Mingus—a last-minute substitute for Pettiford—and later released on Debut Records.

From the big bands and orchestras that he first organized in the late 1940s, to the small combos of the early 1950s that served as incubators for young musicians like saxophone giant John Coltrane, Gillespie's influence consistently defined modern jazz. Though the enterprise was short-lived, Gillespie had his own record label, Dee Gee Records, from 1951-53. He appeared at the historic first Newport Jazz Festival in 1954. And he later played the role of unofficial ambassador of jazz, beginning with a 1956 world tour sponsored by the U.S. State Department. These are just a few of the many accomplishments highlighting the

career of this remarkably accomplished titan of contemporary American music.

In 1989, the year he became 72 years of age, Dizzy Gillespie received a Lifetime Achievement Award at the National Association of Recording Arts and Sciences' Grammy Award ceremonies. The honor—one of many bestowed on the trumpet virtuoso—recognized nearly 50 years of pioneering jazz performances. That same year he received the National Medal of Arts from President George Bush ''for his trail-blazing work as a musician who helped elevate jazz to an art form of the first rank, and for sharing his gift with listeners around the world.''

Not letting age slow him down, in 1989 Gillespie gave 300 performances in 27 countries, appeared in 100 U.S. cities in 31 states and the District of Columbia, headlined three television specials, performed with two symphonies, and recorded four albums. He was also crowned a traditional chief in Nigeria, received the Commandre d'Ordre des Artes et Lettres—France's most prestigious cultural award—was named regent professor by the University of California, and received his fourteenth honorary doctoral degree, this one from the Berklee College of Music. The next year, at the Kennedy Center for the Performing Arts ceremonies celebrating the centennial of American jazz, Gillespie received the American Society of Composers, Authors, and Publishers' Duke Award for 50 years of achievement as a composer, performer, and bandleader.

Although his health was failing due to pancreatic cancer, Gillespie continued to play the music that he loved late in his life. His last public appearance was in Seattle in February of 1992. Gillespie passed away quietly in his sleep on October 6, 1993 at the age of 75.

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Sam Gilliam

Sam Gilliam (born 1933) merged aspects of action painting, color field painting, and postpainterly abstraction with his own unique approach to the shaped canvas. The result is color structured by the form of the canvas itself.

Sam Gilliam was born in Tupelo, Mississippi, in 1933. He received a B.A. degree in fine arts and an M.A. degree in painting (1961) from the University of Louisville, Kentucky. He later resided in Washington, D.C. and taught in public schools there as well as prominent art schools and universities in Washington D.C., Maryland, and Pennsylvania. Throughout his career, Gilliam was concerned with problems of color, atmosphere, and structure. His interest in color staining was inspired, in part, by the work of ''Washington color artists'' such as Morris Louis and Kenneth Noland. A strong philosophical influence also came from the sculptor Rockne Krebs, with whom Gilliam shared a studio building.

Gilliam's work is rich and varied and involves juxtapositions of color and monochrome, thin stains of paint, and impasto. His early work from the 1960s is geometric and hard-edged. In 1966 he became interested in color staining, pouring paint in broad, translucent flows, thereby creating interpenetrating areas of saturated color.

A year later he began experimenting with a new technique which involved staining a canvas with acrylic paints and then folding or rolling it to create a series of vertical striations. The canvases were then stretched on beveled stretchers in such a way that the painting formed its own frame. These folded paintings of 1967 recall Barnett Newman's work with the repeating vertical stripe.

In 1968 Gilliam responded to the general movement towards ''painting as object'' with his own brand of shaped paintings: large-scale (30 to 40 foot) suspended canvases with paint flowed and folded on. In these highly sculptural works, gravity and the flexibility of the fabric give the paintings their structure. The way the painting is hung can also determine the color arrangement, by placing noncontiguous areas of the canvas side by side through draping and folding the fabric. These ''freed'' canvases are not bound by stretchers or frame and are designed to unite with their architectural settings. Not only are spatial variations created by looping and draping the cloth, but also by the interaction of the work with the containing space of the room. The effect from a distance is one of interweaving arcs of color, much like the aurora borealis.

Autumn Surf, a work created in 1973 for the San Francisco Museum of Art, was designed to be entirely free of wall support. One hundred and fifty yards of polypropylene were spread and draped over wooden beams attached to vertical posts and were also hung from ceiling hooks. The overall effect was of waves crashing on the shoreline.

Gilliam's first outdoor piece, an installation at the Philadelphia Museum of Art entitled *Seahorses,* dates from

1975. It was a vast project utilizing 16,800 square feet of material and 250 gallons of acrylic paint.

Later Gilliam experimented with a variety of armatures for his draped paintings, including sawhorses, poles, and screens.

During the 1970s Gilliam continued to work with stretched canvases, experimenting with folding, staining, pouring, and splashing as methods of paint application. During this period his work reveals an increasing interest in the effects of translucent paints. The *Ray Series* (1970-1972) uses a wide range of colors, tones, and intensities. The *Ahab Series* (1973) tends towards a monochrome of silvery white.

Gilliam's 1973 work with assemblages incorporating buttons, photos, and laundry tickets gave way in the mid 1970s to textured canvases with wedge-shaped color insets which appear as though suspended in a fluid-like atmosphere. Gilliam painted canvas, cut it into geometric shapes, then collaged these pieces onto other canvases. The ''white collage paintings'' of 1976 were created by building up layers of paint in a variety of colors and tones, then covering the whole with a textured white impasto and overglazing. In these works color appears almost as pure light.

The ''black paintings'' begun in 1977 are similarly heavily textured by layering black paint over other hues and then raking the surface of the painting. These linear configurations, and the geometric planes created by the cutcanvas collage technique, add unity and focus. The juxtaposition of dark tones with areas of color and the mixture of opaque and translucent paints result in a work where warm tones pervade and the vitality of the surface is enhanced.

By 1980, Gilliam applied sculptural elements to the surface of his canvasses, making three dimensional sculptural paintings. Later he created multimedia installations and used brightly stained polypropylene, layers of color, computer generated imaging, metallic and iridescent acrylics, hand made paper, aluminum, steel, and plastic. Gilliam's art was an example of evolution through aesthetic exploration.

Sam Gilliam frequently exhibited at the Fendrick Gallery in Washington, D.C. In 1969 eight of Gilliam's suspended canvases were included in a group exhibition at the Corcoran Gallery. In 1971 he had a one-man show at the Museum of Modern Art and also created works for New Spaces, the Walker Art Center, Minneapolis. His 1975 work *Seahorses* was part of the Philadelphia Festival Project at the Philadelphia Museum of Art, and in 1977 he had an installation at Artpark in Lewiston, New York.

Gilliam has been the recipient of many commissions, grants, awards, and honorary doctorates since his first grant in 1967 from the National Endowment for the Arts. He has exhibited internationally and is known all over the world.

Gilliam married Dorothy Butler, a syndicated columnist for *The Washington Post* and the author of *Paul Robeson, All-American* (1976). The Gilliams had three daughters. As a hobby the artist collected antique toys, especially mechanical banks, and pieces of marble from around the world. They reside in Washington D.C. where Gilliam operates a large studio in the historic Shaw district and continues to create art which embellishes its surroundings and entices viewers with its daring diversity.

Further Reading

The best sources of information about contemporary artists are exhibition catalogues and journal articles. Among the former, the following contain useful information about Gilliam's work: Wadsworth Atheneum, *Gilliam/Edwards/Williams: Extensions* (1974); University of Pennsylvania, Institute of Contemporary Art, *Material Pleasures; the Fabric Workshop at ICA* (1979); Smithsonian Institution, National Museum of American Art, *Across the Nation: Fine Art for Federal Buildings, 1972-1979* (1980); University Gallery, University of Massachusetts at Amherst, *Sam Gilliam: Indoor and Outdoor Paintings, 1967-1978* (1978); and the Studio Museum in Harlem, *Red and Black to ''D'': Paintings by Sam Gilliam* (1982).

Helpful articles in periodicals include: Keith Morrison, ''Interview with Sam Gilliam,'' *New Art Examiner* (June 1977); Jay Kloner, ''Sam Gilliam: Recent Black Paintings,'' *Arts Magazine* (February 1978); Hugh M. Davies, ''Sam Gilliam,'' *Arts Magazine* (March 1979); and Carrie Rickey, ''Art from Whole Cloth,'' *Art in America* (November 1979).

For periodicals about Sam Gilliam see: *Scholastic Art,* December 1995.

For on-line resources about Sam Gilliam see: http://www.crosstownarts.com/CrosstownArts/client_art/sam/html and http://www.speedmuseum.org/sam_gilliam/westlou.html. □

Charlotte Anna Perkins Gilman

Charlotte Anna Perkins Gilman (1860-1935) was a writer and lecturer who tried to create a cohesive body of historical and social thought that combined feminism and socialism.

Charlotte Perkins was born on July 3, 1860, in Hartford, Connecticut. She was raised by her mother, Mary A. Fitch Perkins, because her father left his wife and children soon after Charlotte's birth and thereafter provided little support, emotional or financial, to his family. Frederick Beecher Perkins, her father, was the grandson of the noted theologian Lyman Beecher, which made Charlotte's great aunt the famous Harriet Beecher Stowe, author of *Uncle Tom's Cabin*. The Beecher family was perhaps the most famous family in America, but when Charlotte's father left he took his family connection with him. She and her brother grew up in an unhappy, cheerless home. Mother and children lived on the edge of poverty, moving 19 times in 18 years to 14 different cities.

Charlotte studied art for a time and later earned her living by designing greeting cards, teaching art, and, for a brief time, tutoring children. At the age of 24, after a long period of uncertainty and vacillation, she married Charles Walter Stetson, a handsome and charming local artist. Their only child, Katharine, was born the following year.

From the beginning of the marriage Charlotte Perkins Stetson suffered from depression. She became so seriously depressed that she was persuaded by her husband to consult the well-known Philadelphia neurologist, S. Weir Mitchell, a specialist in women's nervous diseases. His treatment stipulated extended bed rest to be followed by a return to working as a wife and mother. She was to give up all dreams of a career, she was never to write or paint again, and she was never to read for more than two hours a day. She followed his regimen for a time and almost experienced a mental breakdown. Calling upon some inner sense of survival, she rejected both husband and physician and fled to the house of the Channings, friends in Pasadena, California, whose daughter, Grace Ellery Channing, was Charlotte's dearest friend. Charlotte and Walter were eventually divorced, and Walter married Grace Channing. The three remained friends thereafter and jointly raised Katharine.

For a time Charlotte Stetson barely managed to support herself and Katharine, and later her mother, by running a boarding house. During these difficult years she launched her writing and lecturing career. In 1892 *The Yellow Wallpaper* appeared, a chilling story of a young woman driven to insanity by a loving husband-doctor, who, with the purest motives, imposed Mitchell's rest cure. The next year she published a book of verse, *In This Our World*. In 1894 she co-edited *The Impress,* a journal of the Pacific Coast Woman's Association. She was soon earning her living by lecturing to women's clubs and men's clubs, to labor unions and suffrage groups, to church congregations and Socialist organizations.

Soon after Walter Stetson remarried, both parents agreed that their child should live with her father and his new wife. Charlotte Stetson, moderately well known by this time, was vigorously attacked in the press for being ''an unnatural mother'' and abandoning her child. Unnerved, she fled from her home, and from 1895 to 1900 she led a nomadic existence, ceaselessly lecturing and writing, endlessly travelling across the country. Out of this environment came her most famous book, *Women and Economics,* which appeared in 1898, was soon translated into seven languages, and won her international recognition. In 1900 she published *Concerning Children;* in 1903, *The Home: Its Work and Influence;* in 1904, *Human Work;* in 1911, *Man Made World: Or Our Androcentric Culture;* and in 1923, *His Religion and Hers: A Study of the Faith of Our Fathers and the Work of Our Mothers*. From 1909 to 1915 she edited a monthly magazine, *The Forerunner,* for which she wrote all the copy. Each year two books were serialized; the full seven-year run of *The Forerunner* equalled in number of pages 28 full-length books.

In 1900, after a long and carefully examined courtship, Charlotte married George Houghton Gilman, her first cousin. They lived happily until 1934 when Houghton died suddenly. Charlotte Gilman, aware now that she suffered from terminal cancer, moved back to Pasadena to be with her daughter. Grace Channing Stetson, also a widow, joined her there, reuniting the women of the family. In 1935 Gilman completed her autobiography, *The Living of Charlotte Perkins Gilman*. She said good-bye to her family, and, with the chloroform she had been long accumulating, she ended her life. The note she left appears in the last pages of her autobiography.

> No grief, pain, misfortune or 'broken heart' is excuse for cutting off one's life while any power of service remains. But when all usefulness is over, when one is assured of unavoidable and imminent death, it is the simplest of human rights to choose a quick and easy death in place of a slow and horrible one. . . . I have preferred chloroform to cancer.

Charlotte Perkins Gilman had an enormous reputation in her lifetime, but she is almost unknown today. A serious critic of history and society, she tried to create a cohesive body of thought that combined feminism and socialism. She struggled to define a human social order built upon the values she identified most closely as female values, life-giving and nurturing. She constructed a theoretical world view to explain human behavior, past and present, and to project the outlines of her vision for the future.

The most important fact about the sexes, men and women, is the common humanity we share, not the differences that distinguish us, Gilman said repeatedly. But women are denied autonomy and thus are not provided the environment in which to develop. Women are forced to lead restricted lives, and this serves to retard all human progress. Men, too, suffer from personalities distorted by their cultural habits of dominance and power. A healthy social organism for both men and women, therefore, requires the autonomy of women. She saw herself as engaged

in a fierce struggle for the minds of women. She wrote historical treatises, sociological essays, short stories, novels, plays, and poems in an effort to win over women to her view of the past and, more important, to project a vision of the future. In sociological and historical works she analyzed the past from her peculiar humanist-socialist perspective. (Gilman insisted she was not a feminist; rather the world was ''masculinist,'' and it was she who sought to introduce a truly humanized concept.) In her fiction she suggested the kind of world we could have if we worked at it.

Charlotte Perkins Gilman's life remains as an inspiration to subsequent generations. Her daily living, her ideas, her writing, her lectures are all of a piece. She wrote about the need for women to achieve autonomy, and she struggled in her own life to achieve autonomy. She drew upon the painful and debilitating elements in our own inner and outer experiences as a central focus of her world. In a sense she studied history and sociology, economics and ethics, in order to understand where she came from, why her parents were the way they were, why her life took the form it did, and ultimately how to learn to control her destiny and to manage her life.

Further Reading

The best way to become familiar with Charlotte Perkins Gilman's work is to begin with her books in print: *Women and Economics* (reprinted 1966), *The Home* (reprinted 1972), *The Living of Charlotte Perkins Gilman* (reprinted 1975), and *Herland* (1979). ''The Yellow Wallpaper'' is available in pamphlet form published by The Feminist Press. It is also included in a collection of fiction by Gilman entitled *The Charlotte Perkins Gilman Reader,* edited by Ann J. Lane (1980). *The Forerunner,* Gilman's monthly journal which ran from 1909 to 1916, was reprinted by Greenwood Press in 1968.

There are also manuscript collections of Gilman letters, diaries, lectures, and notes. The largest collection is at the Arthur and Elizabeth Schlesinger Library on the History of Women in America, at Radcliffe College, Cambridge.

There is as yet no complete published biography of Charlotte Gilman. The early years of her life are covered in Mary A. Hill, *Charlotte Perkins Gilman: The Making of a Radical Feminist 1860-1896* (1980). Carl N. Degler wrote the biographical essay on Gilman in *Notable American Women.* For further critical assessment consult Carl N. Degler, ''Charlotte Perkins Gilman on the Theory and Practice of Feminism,'' *American Quarterly* (Spring 1956), and Ann J. Lane's introductions to *Herland* (1979) and *The Charlotte Perkins Gilman Reader* (1980). □

Daniel Coit Gilman

An educator and pioneer in the American university movement, Daniel Coit Gilman (1831-1908) today remains recognized for his accomplishments as the first president of Johns Hopkins University in Baltimore. From 1875 until his retirement in 1901 he helped make Johns Hopkins one of America's first major graduate schools.

Daniel Coit Gilman was born in Norwich, Connecticut, on July 6, 1831, of old New England ancestry. He spent his early youth in Norwich but later lived and attended school in New York, where his parents moved when he was of high school age. He entered Yale as a member of the class of 1852, and while there began a life-long friendship with fellow student Andrew D. White, who was later to become the first president of Cornell University.

In 1853 Gilman and White sailed for Europe as attachés of the American legation in St. Petersburg. While in Europe Gilman travelled in England, France, and Germany digesting stores of knowledge regarding European education. He spent the winter of 1855 attending lectures at the University of Berlin.

Near the end of 1855 Gilman returned to New Haven and Yale to accept employment with the Sheffield Scientific School. As chief administrator and secretary of the school's board of directors Gilman became a leading spokesman promoting instruction and research in science and technology. Demonstrating what was to become known as the ''new education'' in his writings and addresses, his experience with the Sheffield School was to set the tone of the rest of his career. While in this position Gilman came to know the geologist James Dwight Dana, whose biographer he subsequently became. At Dana's request he proposed a plan for the complete organization of a school of science. In this plan, published in 1856, Gilman acknowledged how far ahead Europe was in providing opportunities for the study of

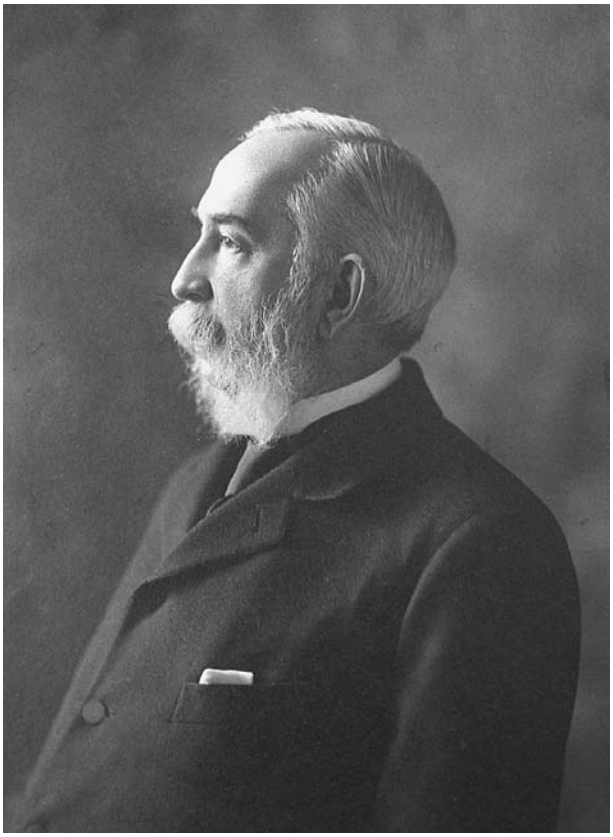

''science for its own sake'' as well as training in the professions.

While at Yale Gilman became professor of physical geography and remained in that position until he left for the University of California. In spite of his duties, he found time to serve as school visitor for the New Haven Public Schools. He became active in a number of reforms, among which were the promotion and creation of a public high school in New Haven. Later he was made a member of the newly created Connecticut State Board of Education.

In 1872, following the election of Noah Porter to the presidency of Yale, Gilman accepted the presidency of the University of California. While in California he introduced improvements in spite of the obstacles interposed by the California legislature and those who wanted the university to become chiefly a school of agriculture. Gilman remembered his experience in California as ''brief but significant'' because he was there at a time ''when it was important to show the distinction between a university and a polytechnic institute.''

Gilman's main career achievement was the creation and development of Johns Hopkins University, which grew out of the university bequest of Johns Hopkins, Baltimore financier. At Hopkins' death in 1874 the $3,500,000 bequest passed into the control of 12 trustees whom he had chosen seven years previously. The trustees sought the advice of three well known university presidents—Charles Eliot of Harvard, James B. Angell of Michigan, and Andrew White of Cornell—who agreed that Gilman should be president of this new undertaking.

Gilman accepted the position in 1875 and spent the summer of that year in Europe seeking ideas and searching for a faculty. From the beginning his purpose, as well as that of the trustees, was to establish an institution, national in scope, where intellectual training would be of a higher order than that available in other American colleges and universities. In February 1876 Johns Hopkins University opened with a faculty of six well chosen men, aided by a number of younger associates. Part of the early success of Johns Hopkins was the method of choosing students to match the abilities of the faculty. Scholarships of $500 each were offered to 20 college graduates chosen by examination. Candidates for the degree of doctor of philosophy were to have as ''severe a course of training as would be required at a German University.''

Early Gilman biographers have emphasized the strong German influence on Gilman during the formative years at Johns Hopkins, saying it was the ''German doctorate'' that became the aim of the graduate school and the ''German seminar'' that became its method. It has been generally held that Johns Hopkins started primarily as a graduate school and later developed its undergraduate program. More recently it has been argued that Gilman was not as ''single eyed'' in his interest in graduate education and research as tradition envisions and that he placed the effect of higher studies on students over their contributions to the advancement of knowledge. Gilman's success, it is said, came ''because his aims were plural.'' Nevertheless, the establishment of graduate education emphasizing research and scholarly publications as a leading element in American universities dates from the founding of Johns Hopkins University. Seventeen years after its founding funds became available for the opening of the Johns Hopkins Medical School, offering one of the most advanced programs for the training of doctors existant at that time.

Gilman, at age 70, resigned the presidency in 1901 and between 1902 and 1904 served as president of the newly formed Carnegie Institution, where he continued as a trustee until his death. Interested in public improvement throughout his life, he succeeded Carl Schurz as president of the National Civil Service Reform League and was also connected with the Peabody Fund, the Slater Fund, and the Russell Sage Foundation. On October 13, 1908, he died at his place of birth—Norwich, Connecticut.

Further Reading

Gilman is listed in the *National Cyclopaedia of American Biography,* the *Biographical Dictionary of American Educators,* and the *Dictionary of American Biography*. A biography which merits attention is Abraham Flexner's *Daniel Coit Gilman: Creator of the American Type of University* (1946). Francesco Cordasco's *Daniel Coit Gilman and the Protean Ph.D: The Shaping of American Graduate Education* (1960) provides a critical perspective on Gilman's contributions to American higher education. An interpretation of Gilman's years at Johns Hopkins is Hugh Hawkins' *Pioneer: History of the Johns Hopkins University, 1874-1889* (1960), winner of the Moses Coit Tyler Prize in American Intellectual History. Gilman's contributions to periodical literature include his *Life of James D. Dana* and a volume on *James Monroe* in the ''American Statesmen Series.'' Especially helpful in understanding Gilman as a university president is his *Launching of a University,* published in 1906. □

Laura Gilpin

Laura Gilpin (1891-1979) was an American photographer best known for her southwestern landscapes and for her photographic studies of the Pueblo and Navajo Indians.

Laura Gilpin was born in Austin Bluffs, Colorado, on April 22, 1891. Although she briefly attended eastern boarding schools, she grew up in Colorado Springs and always thought of herself as a westerner. Even as a child she enjoyed exploring the mountains around her home. In 1903 Gilpin got a Brownie camera, which she used the following year to photograph the St. Louis World's Fair, and about 1909 she began experimenting with autochromes, a new color photographic process developed in France. Living on her family's ranch on the western slope of the Rockies from 1911 to 1915, Gilpin raised poultry and continued making pictures. By the time she went to New York in 1916 to study at the Clarence H. White School of Photography (with money saved from her poultry business) she was an accomplished amateur photographer.

Gilpin studied with White for two years, then returned home to Colorado to set up a commercial photography studio. While earning her living doing portraits and advertising work, she began exploring the Southwest and making pictures of the Pueblo Indians and the ruins of their Anasazi ancestors. These early, atmospheric pictures showed the influence of her training with White, a leading pictorial photographer who emphasized mood rather than detail in his photographs. Gilpin later moved away from this soft-focus approach and adopted a more straightforward, hard-edged style for photographing the Southwest.

Gilpin's long-term involvement with the Navajo began in 1930 when she ran out of gas on their reservation while on a camping trip with her companion Elizabeth Forster.

Deeply impressed by the Navajo people who came to their aid, Forster became a field nurse on the reservation. She lived in Red Rock, Arizona, for two years. Gilpin later became a frequent visitor to the reservation and, through the contacts made by her friend, began to photograph the Navajo people. Her pictures of families, trading posts, hogans, and ceremonies form a compassionate record of traditional Navajo life.

After Forster lost her job in 1933 financial difficulties and a number of photographic projects kept Gilpin away from the reservation for 16 years. In 1941 she published her first major book, *The Pueblos: A Camera Chronicle,* based on a series of lantern slides she had made of archaeological sites. During World War II (1942-1944) she worked as a public relations photographer for the Boeing Company in Wichita, Kansas, and then moved to Santa Fe, New Mexico, where she resumed making photographic books. *Temples in Yucatan: A Camera Chronicle of Chichen Itza* appeared in 1948 and *The Rio Grande: River of Destiny,* her monumental study of the Rio Grande and the people along its banks, came out the following year.

In 1950 Gilpin returned to the Navajo reservation to gather more pictures for a book. Although she initially thought it would be a quick and easy job, her work on the project took 18 years. She travelled all over the reservation, as she could spare time away from her commercial business, gathering information and pictures that would help her tell the story of the Navajo peoples' adaptation to modern American life. Eventually, she came to realize the great importance of traditional beliefs to the Navajo people, and her project began to focus on how traditions could be maintained in a rapidly changing world. *The Enduring Navaho,* which finally appeared in 1968, was widely hailed by anthropologists and by the Navajo people themselves as a truthful and compassionate record of Navajo life.

During the 1970s, Gilpin regained much of the recognition in national photographic circles that she had enjoyed in the 1920s. She was at work on a photographic book about the Canyon de Chelly and its Navajo inhabitants when she died in Santa Fe on November 30, 1979.

Further Reading

The only one of Gilpin's books that is still in print is *The Enduring Navaho* (1968). A full-length biography and wide selection of pictures can be found in Martha A. Sandweiss, *Laura Gilpin: An Enduring Grace* (1986). Gilpin's photographic estate is now housed in the Amon Carter Museum, Fort Worth, Texas. □

Étienne Henry Gilson

The French Roman Catholic philosopher Étienne Henry Gilson (1884-1978) was an important modern exponent of Thomism. He stressed the importance of rigorous philosophical reasoning corrected and expanded by Christian revelation.

On June 13, 1884, Étienne Gilson was born in Paris. He was educated at the Petit Séminaire de Notre-Dame-des-Champs and the Sorbonne (1895-1907). In 1908 Gilson married Thérèse Ravisé they later had one son and two daughters. He spent several years as a high school teacher and pursued research at the Sorbonne, receiving a doctoral degree in 1913 for a dissertation on the philosophy of René Descartes. The same year Gilson began teaching at the University of Lille. During this period he moved from a thorough training in modern philosophy to the study of medieval philosophy on the advice of his teacher at the Sorbonne, the distinguished philosopher Lucien Lévy-Bruhl.

Gilson served in the French army in World War I. He was captured at the Battle of Verdun in 1915 and spent the remainder of the war as a prisoner.

From 1919 to 1921 Gilson taught at the University of Strasbourg. In 1921 he became professor of the history of philosophy at the Sorbonne, and during the next ten years he achieved an international reputation as a philosopher and medieval scholar. In 1932 he was made first holder of the chair of the history of medieval philosophy at the Collège de France.

Distinguished visiting lectureships and honors marked Gilson's career. His Gifford Lectures at the University of Aberdeen (1930-1931) became perhaps his best-known book, *The Spirit of Medieval Philosophy* (1932). His William James Lectures at Harvard in 1935 were published as *The Unity of Philosophical Experience* (1937). In 1947 he was honored by the highest distinction attainable by the French scholar: membership in the French Academy.

While a visiting professor at Harvard in 1927, Gilson was invited to Toronto to establish an institute of medieval studies. The institute was established in 1929 in connection with St. Michael's College of the University of Toronto and, under Gilson's direction, became perhaps the finest center in the Western world for research on the Middle Ages. After years of ''commuting'' between France and Canada, Gilson resigned from his chair at the Collège de France in 1951 and devoted the remainder of his active career to directing the institute in Toronto.

Among Gilson's prolific writings were *The Christian Philosophy of Saint Thomas Aquinas* (1919), *The Philosophy of Saint Bonaventure* (1924), *The Mystical Theology of*

Saint Bernard (1934), *Christianity and Philosophy* (1936), *God and Philosophy* (1941), and *Being and Some Philosophers* (1949).

Anton Pegis summed up the relevance of Gilson's resolute preoccupation with the philosophy of the 13th-century St. Thomas Aquinas in these words: ''In this new age, full of historical pressures and conflicts, of new and unexplored philosophical horizons, Thomism is for Gilson a philosophy equipped to deal with man in all the concreteness of his life and in all the existential dimensions of his thought.'' Gilson died on September 19, 1978, in Cravant, France.

Further Reading

There is no full-length biography of Gilson in English. Biographical material appears in *A Gilson Reader: Selected Writings,* edited by Anton Pegis (1957), which is also a good sampling of the range of Gilson's thought. His obituary apeared in the October 2, 1978 issue of *Time.* □

Alberto Evaristo Ginastera

The composer Alberto Evaristo Ginastera (1916-1983) employed both national idioms of his native Argentina and a variety of avant-garde techniques in developing a unique style.

Of Spanish-Italian ancestry, Alberto Ginastera was born in Buenos Aires on April 11, 1916. At the age of five, he became frustrated when he was unable to play his country's national anthem on a toy flute, because the instrument's range was too narrow. His musical talent was recognized early on, and he entered the Williams Conservatory in Buenos Aires to study music at age 12. He graduated from the National Conservatory of Music with honors in 1938, and three years later he returned to the conservatory as professor of composition. Ginastera set extremely high standards for himself, destroying some of his early compositions because he wanted to be remembered only for his best work.

Not Always Politically Correct

In his early years, Ginastera was not widely known outside Argentina, and even there, his political views sometimes got him into trouble with the country's leaders. The composer was particularly critical of the country's military governments, which he felt inhibited artistic expression. Twice, he was forbidden to teach, even at a music school he had founded, the Conservatory of Music and Scenic Arts at La Plata.

Ginastera's three *Danzas argentinas* for piano and the one-act ballet *Panambí* date from 1937. A second ballet, *Estancia (Ranch),* was commissioned by the American Ballet Caravan in 1941. His first symphony, *Sinfonia porteña* (1942), established him as a leading Latin American composer.

During an extended stay in the United States on a Guggenheim fellowship Ginastera's *Duo for Flute and Oboe* (1945) was premiered. Returning to Argentina, he organized in 1948 the Conservatory of Music and Scenic Art of the province of Buenos Aires. Later he became dean of the faculty of arts and musical science of the Catholic University of Argentina. In 1962 he was named director and professor of composition at the Latin American Center for Advanced Musical Studies in Buenos Aires.

Identified as Musical Nationalist

Ginastera was early identified with musical nationalism. Such works as *Overture for the Creole Faust* (1943), *Pampeana No. 1* for violin and piano (1946), *Pampeana No. 2* for cello and piano, *Pampeana No. 3* for orchestra (1954), as well as his piano pieces and Argentine songs, reflect national characteristics.

However, the First String Quartet (1948) and the popular *Variaciones concertantes* for chamber orchestra (1953) are more formal and nonassociative. The Sonata for Piano (1952) employs polytonal and twelve-tone techniques. Extensive serialism is found in the extraordinarily difficult Violin Concerto (1963) commissioned for the opening of Philharmonic Hall at Lincoln Center. With the opera *Don Rodrigo* (1964) and the cantata *Bomarzo* (1964), commissioned by the U.S. Library of Congress, he emerged as one of the leaders of the avant-garde, making effective use of microtones, aleatory passages, and electronic effects.

Most of Ginastera's major works were commissioned. These include the Second String Quartet (1958), Piano Concerto (1961), Concerto for Harp and Orchestra (1965), and the Cello Concerto (1968). The Juilliard String Quartet performed his Second String Quartet in 1958 at the International American Music Festival in Washington, D.C. This was the first major serial composition from Ginastera and did much to establish his international reputation. Critic Howard Taubman said Ginastera created ''an original and exciting synthesis of contemporary trends . . . employing polytonality, serial technique, and a variety of novel timbres with compelling naturalness.'' Aside from the perseverance of certain Argentinian rhythmic patterns, there is little that might be labeled either traditional or ethnic in the composer's mature works. They established him not only as a master craftsman of great originality but one uncommitted to any particular ''school'' of contemporary music.

Second Opera Made Headlines

Ginastera's second opera, *Bomarzo* made headlines upon its international debut in Washington, D.C., in 1967. Like the composer's first opera *Don Rodrigo,* it was atonal, but there the resemblance ended. The story line for the second opera was based on the final 15 seconds of life of the Duke of Bomarzo and featured scenes of sex, voyeurism, impotence, violence, and nudity. The opera was a stunning success in the United States, but Argentina banned its performance in that country until five years after its U.S. premiere, citing the composer's ''obsession'' with sex.

Ginastera often found inspiration in literature for his musical works. His cantata for soprano and orchestra, *Milena* was based on the letters of Franz Kafka, while Pablo Neruda supplied the text for another vocal work called *Serenata*. Of the importance of the classics of art, literature, and music to his own work, Ginastera once said, ''I think that when an artist feels lost with too much speculation, he should re-read the works of Shakespeare, look at Fra Angelico's paintings or listen to Beethoven's symphonies, and then I am sure he would return to the right path.''

Ginastera first married in 1941, wedding Mercedes de Toro. Their marriage ended in divorce in 1969 and produced two children, Alejandro and Georgina. In 1971, Ginastera married again, this time to Aurora Natola. The couple moved to Switzerland shortly after their marriage, but the move did little to alter the basic character of Ginastera's music. In 1980 his symphonic piece *Iubilum,* written to mark the 400th anniversary of Buenos Aires' founding, was first performed. Three years later in Geneva, Ginastera died at the age of sixty-seven on June 25, 1983.

Further Reading

A doctoral dissertation by David Edward Wallace, *Alberto Ginastera: An Analysis of His Style and Techniques* (1964), is available in duplicated book form. David Ewen, *World of Twentieth Century Music* (1968), has a short biography of Ginastera and a valuable analysis of 11 compositions. Otto Deri, *Exploring Twentieth Century Music* (1968), evaluates the composer's contributions. Suggestions for further investigation are in Gilbert Chase, *A Guide to the Music of Latin America* (1945; 2d ed. rev. 1962).

Further information about the later years of Ginastera's life can be found in *The Annual Obituary 1983,* edited by Elizabeth Devine and published by St. James Press, Chicago and London, in 1984. The entry on Ginastera also contains a brief appraisal of his life's work, as does Britannica Online's entry on the composer, which can be found at http://www.eb.com. □

Newt Gingrich

Hailed as *Time* 's ''Man of the Year'' in 1995 and touted by some historians as this century's most influential Speaker, U. S. Representative Newt Gingrich (born 1943) held on to his Speaker's post by a narrow margin of only three votes in 1997. ''For better or worse, he has changed the language and substance of American politics perhaps like no other politician in recent history,'' said Time magazine's editor James Gaines. The man who felled the former Speaker of the House Jim Wright on ethics violations was himself charged and fined for his own violation of House ethics in 1996. His ''Contract with America'' fell short of its promises and his conservative stance has taken on a liberal hue. The Speaker now faces his greatest challenge from within his own party. The question many are asking is whether he can survive his current tenure as Speaker of the House.

Bomb Thrower or Visionary?

''Our view is that Newt Gingrich is a bomb thrower, '' *Time* reported. A fire-breathing Republican Congressman from Georgia, he is more interested in right-wing grandstanding than in fostering bi-partisanship. . . . Another view is that Newt Gingrich is a visionary. An impassioned reformer . . . {who} innovative thinking and respect for deeply felt American values to the House.'' In any case, Congress has not been quite the same since Gingrich was first elected to represent Georgia's Sixth Congressional District in 1978.

Born in Harrisburg, Pennsylvania to 19-year-old mechanic, Newton C. McPherson, and 16-year-old, Kathleen Daugherty, Newt's life had a rough start. His parents split within days of their marriage. His mother remarried Robert B. Gingrich, a career soldier, three years later. Gingrich maintained his ties to the McPherson family. Even as a political figure, he wore a McPherson tartan tie.

As the stepson of an Army officer, Newt Gingrich moved from town to town attending five schools in eight years both here and abroad. Gingrich recalls how his experience formed his political approach to Howard Fineman in *Newsweek*. ''Politics and war are remarkably similar systems,'' said Gingrich. ''You grow up an Army brat named Newton, and you learn about combat.''

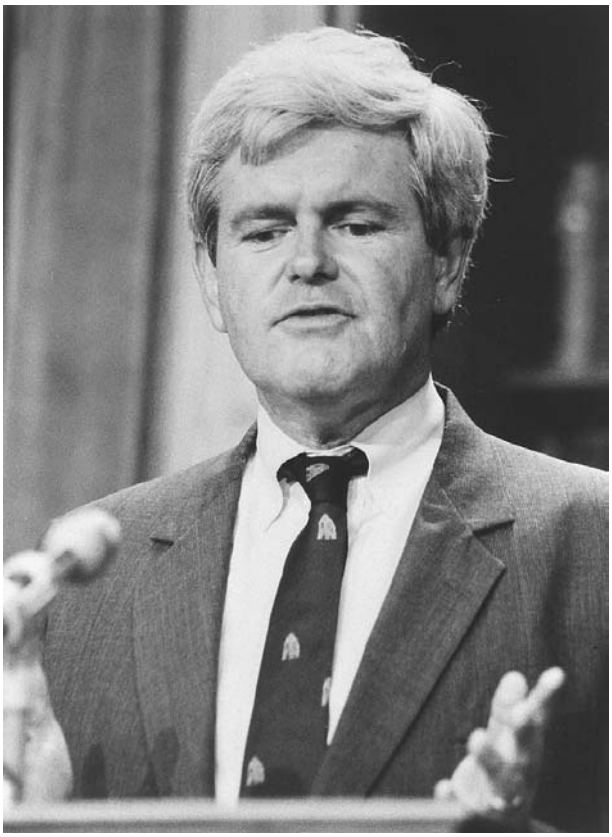

In 1960, the Gingrich family moved from Fort Benning, Georgia. Not long after, Gingrich pursued his political career in Columbus. In fact, within a few months in Georgia, he ran a successful campaign for his friend's election to class president. At Emory University in Atlanta, Gingrich established a Young Republicans club.

Fired Up Republicans in Washington

From the time he landed in Washington in 1978, he gained a national reputation for his combative style and his leadership of a collection of young, aggressive, conservative House Republicans. ''For his first five years in office,'' the New York Times said, ''Mr. Gingrich, along with a band of young conservative Republicans turned their junior status to advantage and waged guerrilla warfare against democratic House leadership and even their own party's leaders. Under Mr. Gingrich's tutelage, about a dozen of the insurgents formed a group known as the Conservative Opportunity Society (COS) Republicans. Mr. Gingrich maintains, have become so accustomed to their minority status that they need to be prodded to challenge the status quo.''

The tenets of Gingrich's philosophy were echoed by the COS—the antithesis of the ''liberal welfare state,'' a state that he regularly criticizes. In 1984, ''he turned preliminary sessions of he Republican national convention into a battleground until the Conservative Opportunity Society was inserted into the platform,'' the *Atlantic* said.

Gingrich was also well-known for his special taste for colleagues roasted on the moral spit of an ethics committee investigation. In 1979, during his first term, he called for the expulsion of Representative Charles Diggs, a Democrat from Michigan, who had been convicted of embezzlement. In 1983, he called for the expulsion of two representatives who allegedly had sexual relations with teenagers working as pages in the House. And later, of course, Gingrich spearheaded the movement to oust Jim Wright.

Grabbed Public Attention

In the early 1980's, Gingrich launched a new weapon, taking advantage of a rule allowing House members to read items into the record after Congressional sessions. He gave frequent speeches criticizing Democrats for their position on a wide range of issues, from communism to school prayer to Central America—speeches given before an empty House chamber, but broadcast nationwide on the cable network C-SPAN. This tactic was also used by Gingrich's followers—a group of conservative Republicans elected mostly in the 1980s and labeled the party's ''young Turks,'' in contrast to the GOP's less aggressive old guard.

In the spring of 1984, an angry Thomas P. ''Tip'' O'Neill, then Speaker of the House, ordered the cable TV cameras to periodically pan the chamber to show that Gingrich was speaking to an empty House. O'Neill called Gingrich's tactics ''the lowest thing I have seen in my 32 years in the House.'' The confrontation resulted in a rare House rebuke to the Speaker and wide coverage for Gingrich—something he valued highly. *Newsweek* defined what it called Gingrich's Newtonian law: conflict equals exposure equals power. ''If you are in the newspaper everyday and on the TV often enough then you must be important.''

Gingrich wrote in the Conservative Digest: ''The Democratic Party is now controlled by a coalition of liberal activists, corrupt big city machines, labor union bosses and House incumbents who use gerrymandering, rigged election rules and a million dollars from taxpayers per election cycle to buy invulnerability. When Republicans have the courage to point out just how unrepresentative, and even weird, liberal values are, we gain votes. . . . Fear and corruption now stalk the House of Representatives in a way we've never witnessed before in our history.''

Proved Wright Wrong

Gingrich's battle against Jim Wright began in 1987; a one-man crusade which few in Washington took seriously. Before Gingrich was through, however, more than 70 House Republicans signed his letter asking the House's ethics committee to investigate Wright. The accusations were related to Wright's links to a Texas developer, to his favors to savings and loan operators, and the way in which he published and sold a book of his speeches and writings *Reflections of a Public Man*. Wright received unusually large royalties and sold the book to political contributors—an arrangement seemingly designed to circumvent ceilings on donations.

Gingrich was ruthless on the offensive. His dramatic contentions won him necessary Congressional allies and his rhetorical skills made him eminently quotable, thus a media darling. ''I'm so deeply frightened by the nature of the

corrupt left-wing machine in the House that it would have been worse to do nothing,'' he was quoted as saying in the *New York Times*. ''Jim Wright has reached a point psychologically, in his ego, where there are no boundaries left.'' Following the investigation, the ethics committee said it had reason to believe Wright had violated House rules 69 times. Less than two months later, on June 6, 1989, Wright resigned as Speaker.

In March 1989, in the midst of his war with Wright, Gingrich's Republican colleagues elected him to the post of Minority Whip by a narrow 87-85 margin. The vote signaled ''a wake-up call to incumbent GOP leaders from younger members who want a more aggressive, active party,'' said the *Congressional Quarterly Weekly Report*. ''Gingrich's promotion from backbench bomb thrower to Minority Whip was an expression of seething impatience among House Republicans with their seemingly minority status.''

Gingrich's supporters pointed to his energy, communication skills, and commitment to capturing a majority of House seats. ''A year ago, no one would have predicted that this enfant terrible of the Republican Party could mount a credible bid for the leadership—let alone snag its No. 2 slot,'' the *Weekly Review* said, ''But Republicans became particularly frustrated with their decade-old minority status in the House when the Reagan era came to an end: Even the eight year reign of a president as popular as Reagan couldn't deliver them from their plight. Gingrich's call for radical change fell on responsive ears.''

Gingrich's high-profile role put his personal moral standards in the spotlight. His opponents resurrected the contradictions between Gingrich's ethics-and-traditional-values stand and his messy divorce from his first wife, who was cancer stricken. Democrats *Newsweek* said, also point out ''his management of a political action committee that raised $200,000—and gave $900 to candidates.'' After Gingrich took on Wright, the Democratic Congressional Campaign Committee publicized a 1977 deal in which Gingrich received $13,000 from a group of friends to write a novel. He wasn't in Congress at the time, although he had run twice unsuccessfully for the seat which he eventually won in 1978. Democrats say the arrangement allowed Gingrich's backers to support him financially and get a tax shelter in the bargain. Gingrich said he did research in Europe and wrote three chapters, but the book was rejected by publishers.

In addition to these charges, two days before Gingrich was elected Minority Whip, the *Washington Post* reported that he had persuaded 21 supporters to contribute $105,000 to promote *Window of Opportunity: A Blueprint for the Future,* which he co-authored in 1984 with his second wife, Marianne, and science fiction writer David Drake. The book sold only 12,000 hardcover copies; the investors reaped tax benefits and Gingrich and his wife made about $30,000. Gingrich acknowledged that this book deal was ''as weird as Wright's,'' but was on the up and up because ''we wrote a real book for a real (publisher) that was sold in real bookstores.'' The book deal remained a question mark in Gingrich's past that did not stall his political career in the 1990s.

In October of 1990, Gingrich gained headlines again when he opposed—and led 105 fellow Republicans in voting down—a proposed budget package. His defiance and disregard for the presidential endorsement angered Senate Minority Leader Robert Dole, who was quoted in *Newsweek:* ''You pay a price for leadership. If you don't want to pay the penalty, maybe you ought to find another line of work.'' Dole felt Gingrich, fearful of his personal popularity, fought the budget in ignorance of the bi-partisan agreements that had been the fruit of hard work.

Reached Career-Long Dream

In November 1990, despite his growing reputation on the national level, Gingrich had a scare in his home district at the election. He won by a narrow margin of 983 votes of the nearly 156,000 cast in Georgia's Sixth District. The root of Gingrich's trouble at home was his blockage of federal mediation in the 1989 strike at Eastern Airlines. The Atlanta airport is of great importance to the surrounding communities, and 6,000 employees of Eastern lived in his district. Obviously shaken, Gingrich told his constituents that he had received their warning in the close re-election, and would more closely carry out their mandate in his coming term in office.

Gingrich spent the next four years pursuing his goal of achieving a Republican Majority in Congress. He reached his dream in 1994. On September 27, 1994, Gingrich and his associates presented his brainchild—the ''Contract with America,'' a 100-day House Republican plan to revolutionize Congress, spending, and federal government operations. With Gingrich's consistent campaign support for Republican candidates all over the country, they received the partisan majority in the November elections.

As a result, Newt Gingrich took over as Speaker of the House in January of 1995. During his first year, he faced the challenge of living up to the promises detailed in the ''Contract'' and also once again confronted ethics charges but did not receive any convictions. He published two books in 1995—the nonfiction *To Renew America* and the fiction novel *1945*.

A Tenuous Second Term

Unlike his first election to the House as Speaker in 1995, Newt Gingrich won his second term by a narrow margin of three votes. Not only was the Speaker under investigation by the ethics committee for allegedly violating House standards by knowingly abusing the tax code in raising tax-deductible funds for a college course he taught, he was also criticized for his book deal with HarperCollins. Gingrich was originally offered a $4.5 million advance for two books, due to very strong criticism, he declined the offer and settled for royalties instead.

While exonerated from 74 of the 75 ethics charges levied against him, the one that he was charged with, admitted to, and levied a $300,000 fine for was enough to tarnish the rising star enough to put his second term as Speaker on shaky ground. Gingrich's greatest challenge was now coming from within his own Party.

Gingrich has come under intense fire from within the Republican Party. Many claim that he has damaged the Party beyond repair and the best thing for him to do is step down. The problem with that scenario is that the Republican Party has no successor that they feel strongly enough about to force a ''coup'' although there has been much talk of it. Unlike 1995 and 1996 when the Republican majority was united, they are currently a House divided. ''The way some Republicans tell it,'' according to an account in the *Economist* ''their troubles are wrought by Newt Gingrich. Two years ago Mr. Gingrich was celebrated {among those with short memories} as the most powerful Speaker of this century; now a fellow House Republican describes him as 'road kill on the highway of American politics.''' Mr. Gingrich is said to be a man with no agenda, who cannot decide if he is conservative or liberal. The lackluster start of the 105th Congress, when compared to the 104th, clearly defines the state of affairs within the Republican Majority-held House and the Party itself. Mr. Gingrich, who has a resilience that few politicians have, has lost his political power base. The question on everyone mind is can he get it back?

Further Reading

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Wilson, John K., *Newt Gingrich: Captial Crimes and Misdemeanors* (1996).

Warner, Judith, *Newt Gingrich: Speaker to America* (1995).

Gingrich, Newt, *Newt Gingrich's Renewing American Civilization* (audio cassette, 1997). □

Allen Ginsberg

The American poet Allen Ginsberg (1926-1997) was one of the most celebrated figures in contemporary American literature. He was a leading member of the ''Beat Movement'' and helped lead the revolt against ''academic poetry'' and the cultural and political establishment of the mid-20th century.

Allen Ginsberg was born on June 3, 1926, in Newark, New Jersey, to Russian-Jewish parents. He had an emotionally troubled childhood that was later reflected in his poetry. His mother, Naomi, suffered from various mental illnesses, and was periodically institutionalized during his adolescence. Contributing to Ginsberg's growing confusion during these years was his growing awareness of his homosexuality, which he concealed from both his peers and his parents until he was in his twenties.

Ginsberg enrolled at Columbia University with the intention of becoming a lawyer. At Columbia, he fell in with a crowd that included writers Jack Kerouac and William Burroughs, as well as Lucien Carr and Neal Cassaday. Around the time he was a student at Columbia, Ginsberg got into some trouble with the police. His apartment was used as a base for a robbery, and in order to avoid being charged as an accomplice, he pleaded insanity. He ended up spending several months in a mental hospital.

After graduating with a bachelor of arts from Columbia in 1948, Ginsberg worked as a market researcher in New York and then migrated to San Francisco, where he became a principal figure in the ''Beat Generation'' literary movement. The Beat movement was an American social and literary movement originated in the 1950s where artists, derisively called ''beatniks,'' expressed their alienation from conventional society by adopting a style of seedy dress, detached manners, and a ''hip'' vocabulary. Generally indifferent to social problems, they advocated sensory awareness that might be induced by drugs, jazz, sex, or the disciplines of Zen Buddhism. Ginsberg's *Howl and Other Poems* (1956), along with Kerouac's *On the Road* ultimately became the ''Beat'' movement's twin scriptures.

Howl's raw, graphic language dealt with human discontent and despair, moral and social ills, Ginsberg's homosexuality, and his mother's communist beliefs. Many traditional critics were astonished. While some commentators shared the attitude of Walter Sutton, who considered *Howl* ''a tirade revealing an animus directed outward against those who do not share the poet's social and sexual orientation,'' others echoed the opinion of Paul Zweig, who argued that the poem ''almost singlehandedly dislocated the traditional poetry of the 1950s.'' The publisher, poet Lawrence Ferlinghetti, became a defendant in an obscenity trial, but was later acquitted after testimony led Judge Clayton W. Horn to rule that *Howl* was not obscene. Still, leading literary and popular journals typically complained

that *Howl* was vulgar and undisciplined. Another critic complained that ''Ginsberg made it seem like anybody could write poetry.

Nevertheless, Ginsberg's triumphant synthesis of sociology and mysticism, Blake and Walt Whitman, and the Bible and Marxism, had found an audience. Declaiming his poems in coffeehouses, jazz clubs, and colleges, Ginsberg (with a thick, untrimmed beard and his balding head heavily fringed with hair) reinforced his dual image: a saint to the underground minority, a freak to the mainstream majority.

Ginsberg's next volume *Kaddish and Other Poems 1958-1960* (1961), delved further into his past. Based on the ''Kaddish,'' a traditional Hebrew prayer for the dead, it poignantly expressed the anger, love, and confusion felt towards his mother while rendering the social and historical milieu which informed his mother's troubled life. Some critics considered this piece to be his most important work. John Tytell explained ''*Kaddish* testified for Ginsberg's capacity for involvement with another human in torment, for the acceptance of another's weirdness.''

Ginsberg had visions while reading the poetry of William Blake. These visions led him to experiment with drugs, and he took LSD under the guidance of the late Timothy Leary in the 1960s. He said that some of his best poetry was written under the influence of drugs: the second part of *Howl* with peyote, *Kaddish* with amphetamines, and *Wales - A Visitation* with LSD. However, after a trip to India in 1962, where he was introduced to yoga and meditation, he, generally, changed his mind about drugs. He believed that yoga and meditation were far superior to raising one's consciousness, but still believed that psychedilcs could prove helpful in writing poetry.

Ginsberg was a visible political activist in the 1960s and 1970s. He coined the term and advocated ''flower power,'' a strategy in which antiwar demonstrators promoted positive values like peace and love to dramatize their opposition to the death and destruction caused by the Vietnam War. He protested at the 1968 Democratic Convention in Chicago and later testified on behalf of the ''Chicago Seven'' who were prosecuted on conspiracy charges. Ginsberg was later jailed after demonstrating against President Richard Nixon at the 1972 Republican Convention in Miami. He was also a staunch advocate for gay rights. When asked to describe his social and political views, he simply responded ''Absolute defiance.'' These experiences, as well as his conversion to Buddhism, his concerns about aging, and the anguish over the deaths of close friends Kerouac and Cassaday, heavily influenced Ginsberg's work.

Ginsberg was a survivor, as he outlived enemies like J. Edgar hoover who thought he was a threat to the establishment. He remained durable, and was an icon of American counterculture for four decades. It could be said that if one generation outgrew him, a new one rose to show their interest. In the 1990s, he was a favorite on MTV, and collaborated with the band *Sonic Youth* and singer Bono of *U2*.

In later years, Ginsberg's health began to fail. He suffered from cirrhosis of the liver, bouts of hepatitis, diabetes, and Bell's palsy, which left his face partially paralyzed. As he continued his relentless self-promotion and an exhausting schedule, Ginsberg accomplished what few writers attain: his acclaim and celebrity were at their height at his death. He had always said he wanted to die peacefully, and on April 5, 1997, at the age of 70, just days after being diagnosed with terminal liver cancer, he died, surrounded by ''close friends and lovers'' in his New York apartment. Ferlinghetti stated, ''He went the way he wanted to go.'' Longtime friend and former California lawmaker Tom Hayden told CNN, ''Allen was like a prophet of the 1960s.'' His most recent works before his death were *Selected Poems, 1947-1955* and a rock cd *The Ballad of the Skeletons*.

There are also excellent pieces in his other collections: *Empty Mirror* (1962); *Reality Sandwiches* (1963); *The Yage Letters* (1964), written with William Burroughs; *The Marihuana Papers* (1966); *TV Baby Poem* (1968); *Planet News 1961-1967* (1969); *Ankor Wat* (1969); and *Indian Journals* (1970).

Further Reading

Serious attention to Ginsberg's work is lacking, but Jane Kramer, *Allen Ginsberg in America* (1969), is a sympathetic, excellent biography. Obituaries which extensively detailed Ginberg's life and his writings appeared in the April 6, 1997 editions of the *New York Times* and the *Los Angeles Times* . □

Ruth Bader Ginsburg

Supreme Court Justice Ruth Bader Ginsburg (born 1933) is known as the legal architect of the modern women's movement.

In 1960 a dean at Harvard Law School recommended one of his star pupils, Ruth Bader Ginsburg, to serve as a clerk to Supreme Court Justice Felix Frankfurter. Though Frankfurter, like others familiar with Ginsburg, acknowledged her impeccable academic credentials, he confessed that he was not ready to hire a woman. This was neither the first nor the last instance where Ginsburg was defined by her gender rather than her formidable intellect. But the rejection galvanized in Ginsburg a fighting spirit to right the wrongs that women suffered so routinely in American society. Thus, much as lawyer and former Justice Thurgood Marshall had converted the prejudice he faced as a black into the engine fueling his crusade to topple institutional racism, so did Ginsburg act on the lessons she had learned from her life. As the legal architect of the modern women's movement, Ginsburg, more than any other person, exposed a body of discriminatory laws anathema to the spirit and letter of the United States Constitution.

When President Bill Clinton announced the nomination of Ginsburg to fill the seat being vacated by retiring Supreme Court Justice Byron White, the initial reaction focused less on her qualifications and more on whatever the president had botched during the selection process. Clinton was accused of indecisiveness and insensitivity, as he had publicly dangled the names of other candidates—in one

instance asking a Boston judge to prepare an acceptance speech—before giving the nod to Ginsburg. But once the political dust settled, Ginsburg's record guided the discussion. With few exceptions, legal observers praised her for both ground breaking advances she had won as a litigator and for the scholarly precision that had marked her 13-year tenure on the bench.

Faced Gender Discrimination

Ruth Joan Bader was born March 15, 1933, to Nathan and Cecelia (Amster) Bader in the Flatbush section of Brooklyn, New York to a comfortable middle-class family. Cecelia Bader was the driving force in her daughter's life, a role model at a time when women had to fight for the privileges and rights that men enjoyed by default. ''I pray that I may be all that she would have been had she lived in an age when women could aspire and achieve and daughters are cherished as much as sons,'' the *New York Times* quoted Ginsburg as saying in her acceptance of Clinton's nomination.

After graduating from high school, Ginsburg attended Cornell University where she graduated with high honors in government, and subsequently Harvard Law School, where she distinguished herself academically and served on the Law Review. In the ''good old boy'' male-dominated world of upper crust law, Ginsburg was told that she and her eight female classmates, out of a class of 500, were taking the places of qualified males. She transferred to Columbia University after two years, when her husband, who would become one of the country's preeminent tax attorneys, took a job in New York. But gender discrimination continued to overshadow her scholastic achievements. Although she graduated at the top of her class, law firms, which normally enter fierce bidding wars for such a star, refused to hire her.

First Tenured Female at Columbia Law

After a clerkship for District Judge Edmund L. Palmieri in New York, Ginsburg joined the faculty of Rutgers University where, in order to elude the Draconian employment policies covering child-bearing women, she concealed her second pregnancy by wearing clothes too big for her. At Rutger's she was only the second female on the school's faculty and among the first 20 women law professors in the country. In 1972, after teaching a course on women and the law at Harvard, which denied her tenure, she was snatched up as the first female faculty member in the law school's history. Although she wasted no time making a name for herself as a legal scholar, it was a litigator—she was counsel to the American Civil Liberties Union (ACLU), where she directed the Women's Rights Project—that her keen, laser sharp mind found its greatest outlet.

The women's movement took off in the early 1970s due to a confluence of factors, including the inspiration provided by the victories recently won by civil rights activists, the increasing number of working women outside the home and encountering employment discrimination, and a growing feminist awareness that the United States, though progressive in some areas, was laden with gender-discriminating institutions. For Ginsburg the central issue was the strategy she and others would use to force the desired changes in society. Just as years earlier the National Association for the Advancement of Colored People (NAACP) had recognized that racism needed to be tackled in the courts and not in the political arena—where, after all, the Jim Crow laws had been born—Ginsburg found her target in those laws by which society's inequalities were both tolerated and promoted. But, on a more basic level, Ginsburg turned to cases in which men and families, in addition to women, were victimized by government policies that discriminated on the basis of gender. A former ACLU colleague was quoted as telling *Legal Times,* ''We were young and very green. She had it all so carefully thought through. She knew exactly what she needed to do.''

Argued Women's Rights before Supreme Court

In a 1973 case before the Supreme Court, Ginsburg successfully argued against a federal statute that gave more housing and medical benefits to men within the armed service than to women. The statute allowed a man to automatically claim his wife as a dependent, even if she did not depend on his income, and thus claim the benefits, while the woman in uniform would qualify for those benefits only after showing that her husband received more than half his support from her. Speaking before an all-male court, Ginsburg expertly blew out of the water a government statute that, on the one hand, disadvantaged a man who is a dependent and, on the other, minimized the economic contributions of women. In another case, Ginsburg con-

vinced the court that a provision of the Social Security Act discriminated against men and the families of women because it gave certain benefits to widows and not widowers. Ginsburg also convinced the court to strike down a law ostensibly benefiting women—an Oklahoma statute that women over the age of 18 could purchase alcohol while men needed to be at least 21.

By most accounts, had Ginsburg gone the route of arguing only those cases in which women were the victims of discriminatory laws, she would not have effectively revealed the absurdity and unconstitutionality of all laws that treat men and women differently. Indeed, the crux of her legal philosophy—that the law cannot proscribe rights to one group and not to another—would have surely collapsed if she sought to protect women more than men. She had little patience for the claim of some feminists that women think differently than men and are inherently better suited for certain activities, be it child-rearing or government service.

Having won five of the six cases she argued before the Supreme Court and showing, more than any other lawyer, that the equal protection provision of the Fourteenth Amendment applies not just on the basis of race but on gender, Ginsburg, in the waning days of President Jimmy Carter, was named a judge on the United States Court of appeals for the District of Columbia. Though Ginsburg has been hailed as the Thurgood Marshall of the women's movement, she unlike Marshall (who saw his judgeship as an opportunity to continue the activism and advocacy he practiced as a lawyer), brought a cautious, measured disposition to the court. Her belief, shared by many conservatives, is that, with few exceptions, the courts should interpret laws and leave policy-making in the electoral, political domain. Ginsburg further delighted rightists with her vote to dismiss an appeal by a homosexual sailor who was contesting his discharge from the Navy, and with her statement that affirmative action policies can backfire by demeaning the achievements of blacks. In 1987 cases that produced a division on the court, Ginsburg voted 85 percent of the time with Judge Robert Bork, an arch conservative whose nomination to the Supreme Court would be torpedoed by Democrats, and 38 percent of the time with Judge Patricia Wald, one of the court's staunchest liberals. Still, Ginsburg curried favor with liberals with her votes supporting freedom of speech and broadcasting access to the courts.

Supreme Court Justice

With the retirement of Justice Byron White, President Clinton reportedly sought out a replacement with the intellect to counter the court's chief conservative, Antonin Scalia, and the political skills to pull toward the left members of the court's pivotal centrist block. The first choice was New York Governor Mario Cuomo, who declined the nomination. When the name of Interior Secretary Bruce Babbit was floated, environmental groups successfully lobbied to keep him in his present position. The frontrunner in the final days was Boston Judge Stephen Breyer, who according to reports, had been told to draft an acceptance speech. But Clinton decided not to proceed with Breyer, evidently because the president was less impressed with the judge after the two met in the White House. Following that meeting, Clinton asked to see the results of the preliminary background check on Ginsburg, who had been on the short list for nomination.

While some commentators criticized Clinton for zigzagging and for turning his back on Breyer, Ginsburg received the accolades of the legal community. Court observers praised her commitment to the details of the law, her incisive questioning of lawyers arguing before her, and her talent for winning over colleagues with dispassionate and well-reasoned arguments. Clinton was quoted in the *New York Times* as saying, ''I believe that in the years ahead she will be able to be a force for consensus-building on the Supreme Court, just as she has been on the court of appeals, so that our judges can become an instrument of our common unity in their expression to their fidelity to the Constitution.'' Conservatives, grateful that a liberal ideologue had not been nominated, rallied behind Ginsburg, as did liberals, believing that they had found a foil to Scalia, even though the two jurists are good friends. In a widely reported joke, when Scalia was asked with whom he would want to be stranded on a desert island, Mario Cuomo or Harvard law professor Laurence Tribe, his answer was Ruth Bader Ginsburg.

Ironically, the loudest concerns about the nomination of this champion of equality came from some women's and abortion rights groups. Although pro-choice, Ginsburg, in articles and speeches, has questioned the reasoning underlying ''Roe vs. Wade,'' the 1973 Supreme Court decisions protecting abortions under a right to privacy not explicitly mentioned in the Constitution. According to Ginsburg and a growing number of legal scholars, abortion rights are most convincingly grounded in the equal protection provisions of the Constitution rather than in a nebulous right to privacy. In keeping with her legal philosophy of judicial restraint—that is, minimizing the political activism of the court—Ginsburg has argued that state legislatures should have more flexibility than ''Roe'' provides, and that, at the time of the decision, the political atmosphere was favoring a liberalization of strict abortion laws, a claim disputed by some abortion rights advocates.

Confirmation to the Supreme Court often involves more a political brawl than a deliberative review of a nominee's record, but the Senate Judiciary Committee hearings on Ginsburg were remarkably free of rancor and partisanship. Setting the tone for the friendly hearings, Committee Chairman Joseph Biden, echoing statements of his Democratic and Republican colleagues, said according to the *Boston Globe,* that Ginsburg had ''already helped to change the meaning of equality in our nation.''

On August 3, 1993, Ginsburg was confirmed by the Senate in a vote of 96 to 3, becoming the 107th Supreme Court Justice, its second female jurist, and the first justice to be named by a Democratic president since Lyndon B. Johnson. She was then sworn in during August 10 ceremonies held at the White House and the Supreme Court itself. The three senators to oppose her confirmation were Republicans

Jesse Helms of North Carolina, Don Nickles of Oklahoma, and Bob Smith of New Hampshire. President Clinton said in a statement quoted by the *Detroit Free Press,* ''I am confident that she will be an outstanding addition to the court and will serve with distinction for many years.''

Her First Term

According to the *Tribune News Service,* ''In her rookie year on the Supreme Court, Ruth Bader Ginsburg proved to be anything but a novice. . . . {Ginsburg} proved assertive from the outset.'' Yet some Court observers, comparing her to former Justices Thurgood Marshall and William J. Brennan Jr., felt that she had not championed the underdogs as the former justices had and that her prose lacked compassion or combativeness.

In his nomination of Ginsburg, President Clinton felt that she would be a good counter balance for the conservative Antonin Scalia and an equalizing replacement for the conservative Justice Byron White. Since joining the Supreme Court, Justice Ginsburg, it is felt, has moved the court leftward, but not as much as the liberals had hoped. In her first term as a junior justice, according to Aaron Epstein of Knight-Ridder Newspapers, ''Ginsburg strongly backed gender equality, solidly supported separation of church and state, opposed an expansion of property rights, argued to preserve protection of workers and opposed police, and prosecutors more often than most of her colleagues.''

Women in the Judiciary

In a rare public appearance together, Justices Ruth Bader Ginsburg and Sandra Day O'Connor attended a program sponsored by the University of Pennsylvania Law School and the University's Annenberg Public Policy Center entitled *Women and the Bench* celebrating women in the judiciary. During the introduction of Ginsburg and O'Connor, Colin Diver, dean of the law school said, ''every single woman who has ever served on the U.S. Supreme Court'' was in attendance. This venue allowed some distinguished alumnae along with the justices and other women in the judiciary to recount their experiences and careers for their primarily law student oriented audience. While being appointed to the Supreme Court by President Bill Clinton, Justice Ginsburg attributed former President Jimmy Carter with changing the judicial landscape for women forever. She said, ''He appointed women in numbers such as there would be no going back.''

According to U.S. District Court Judge Phyllis A. Kravitch, ''When Carter took office in 1977 there were only two women presiding over federal appeals courts and eight ruling in federal district courts. Now, besides the two women on the Supreme Court, 25 women judges sit in U.S. appeals courts and 100 in district courts. . . . And the states have all followed suit.'' Sandra Day O'Connor added, ''About eight percent of the nation's judges are women.''

While being applauded for stepping into her position as Supreme Court Justice without hesitation, some observers feel that she hasn't yet found her voice. Christian Kellett, law professor at Dickinson College in Carlisle, Pennsylvania feels, ''She hasn't struck out on her own yet, but she is far more confident of her opinions than other junior justices have been. I think her influence has brought justices in the conservative middle over to the liberal side in some instances.'' Since taking office Justice Ruth Bader Ginsburg has written 35 significant opinions, two important concurring opinions, and three selected dissenting opinions.

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Asher Ginzberg

Asher Ginzberg (1856-1927), better known by his pen name Ahad Ha-Am (one of the people), was an intellectual leader whose impression on the writers, politicians, and culture of modern Judaism was profound. His view of cultural Zionism was the inspiration for a rebirth of Hebrew literature and for a renewed interest in the history of Jewish philosophy and ethics.

Ahad Ha-Am was born in a small Ukranian town to a Hasidic family. (Hasidism is a Jewish pietistic sect begun in the 18th century.) He became disillusioned with Hasidism at the age of 13 (the age of Bar Mitzvah, Jewish maturity). For a time he was attracted to the Jewish Enlightenment that advocated integrating Judaism and modern thought. He rejected this thinking because it scorned the traditional forms of Judaism and its cultural tradition, which he considered important. While joining the early Zionists (called ''Hovvevi Zion'' or ''Lovers of Zion''), he looked beyond their political program to its cultural innovations. In Odessa, the center of Jewish life in the Ukraine, he found kindred souls whom he influenced even as they influenced him.

This early experience of moving from one world of thought to another taught him to look skeptically at ''causes.'' He wrote that Jewish intellectuals were advancing and retreating without any sense of order. At one moment they called upon the Jewish people to abandon the tradition; at another they summoned them to reaffirm national culture; at still other times they looked to modern educational systems. He suggested that Jewish intellectuals look to their past, find a continuity with the heart of Judaism, and become not a people ''of the book'' but a ''literary people'' whose intellectuals write as a reflection of a vivid cultural life rather than as a substitution for it.

A Spiritual Mentor

Ahad Ha-Am became a mentor for an entire generation of Jewish intellectuals through his writings, which expressed these ideas. In 1889 he published his first essay, ''Lo Zo Ha

Derech'' (This Is Not the Way). From then until his reflective ''Sakh Ha-Kol'' (Summing Up) he wrote on topical issues correcting and chastising the Jewish intellectual. His collection of essays *At the Crossroads* demonstrates his responsive creativity: he investigated the meaning of Jewish ethics as an answer to an English Reform rabbi's essay on Christianity. Essays on Jewish ritual, the Sabbath, and the meaning of tradition came in response to criticisms by Reform and Enlightened Jewish leaders. His view of Zion as a cultural center rather than as merely a political or practical reality was advanced in dialogue with Zionist congresses, speeches, and books.

In 1896 he founded a new type of Hebrew periodical—*Hashiloah*. The name is that of the river mentioned by Isaiah as one that flows slowly, a symbol of Ahad Ha-Am's Zionism. In that journal the leading Jewish intellectuals—Chaim Nahman Bialik, later Israel's poet laureate; Chaim Weizmann; and others—published their views. In 1899 Ahad Ha-Am founded a secret society, the B'nai Moshe (Sons of Moses). The name reflected his view of the prophetic role. Moses, unlike Aaron the priest, stood as a prophet to chastise and rebuke the people. Priests serve the people and give them what they need. Prophets are a creative opposition party. Although the secret society soon disbanded, Ahad Ha-Am's model of creative opposition was influential among Jewish leaders.

A Zionist Leader

Not only did Ahad Ha-Am act as a spiritual mentor to Jewish thinkers and writers, but he was also an involved activist. He visited the land of Israel (then Palestine) four times—in 1891, 1896, 1899, and 1911—and finally settled there in 1921 until his death on January 2, 1927. Each of these visits occasioned a critical essay. He became more convinced of the possibility of a Jewish cultural revival in the land, but he clearly saw problems others neglected. He recognized the ethical question raised by the Muslim population, but few listened to him. He was also active in the Zionist congresses, although he counted himself as a ''mourner at the wedding'' at the first congress in 1897. He was an influential force acting against Theodor Herzl's territorialism in the famous Sixth (or Uganda) Congress in 1903, holding out for Israel as the only land in which the Jews could have a homeland. From 1903 to 1921 he lived in London. He was active working against the rabid anti-Zionist faction among assimilated British Jews. He had close ties with Chaim Weizmann and was involved in the negotiations that led to the Balfour Declaration in November 1917, although he was cautious about its real importance.

When Ahad Ha-Am died he was honored by Jews around the world. He was a force that moderated the practical elements of Zionism so that the spiritual and cultural concerns could be given primacy. His revival of Jewish literature and a study of Jewish ethics made him a leader in Jewish thought, and his work for Zionism won him recognition.

Further Reading

There is a fascinating biography of Ahad Ha-Am which reveals the life experience behind his thought: Leon Simon, *Ahad Ha-am: A Biography* (1960). A study of his ideas and their importance in Zionism can be found in Norman Bentwich, *Ahad Ha-am and His Philosophy* (Jerusalem, 1927). A good selection of his essays and a fine analysis of his work is found in Arthur Hertzberg, *The Zionist Idea: A Historical Analysis and Reader* (1959). The continuing relevance of Ahad Ha-Am is expressed in the critical and insightful collection of essays *At the Crossroads: Essays on Ahad Ha-Am,* edited by Jacques Kornberg (1983). This volume contains chapters on Ahad Ha-Am as editor of Hashiloah, on the B'nai Moshe, and on his relationship with disciples and colleagues in the Zionist movement. □

Louis Ginzberg

The Lithuanian-born Jewish scholar Louis Ginzberg (1873-1953) was a professor at the Jewish Theological Seminary of America for over 50 years and was among the foremost Talmudic and rabbinic students of his time.

Louis Ginzberg was born in Kovno on Nov. 28, 1873, into a family with a tradition of distinguished scholarship. After studying at various rabbinic academies in Lithuania, Ginzberg pursued his studies at German universities, receiving a doctorate in Semitic languages from the University of Heidelberg in 1897. Emigrating to America in 1899, he served as editor of rabbinic literature for the Jewish Encyclopedia. In 1902 he became professor of Talmud at the Jewish Theological Seminary in New York, where he remained until his death. He was a founder and the first president of the American Academy for Jewish Research and was among those awarded honorary degrees at Harvard University's Tercentenary Celebration in 1936. He married Adele Katzenstein in 1909.

Ginzberg authored over 500 books and articles on Talmudic and rabbinic literature; the earliest work was a study of Talmudic folklore (1899) in the writings of the Church Fathers. His *Legends of the Jews* (7 vols., 1909-1938) is an encyclopedic compilation of almost all the folkloric material in the Talmud and Midrash dealing with biblical episodes and personalities. (In 1956 a one-volume edition was published posthumously under the title *Legends of the Bible*.) This material was again the subject of the first volume of the series *Genizah Studies in Memory of Dr. Solomon Schechter* (1928).

Ginzberg's chief area of interest, however, was the Halakah (Jewish religious law). His earliest book on this subject, *Geonica* (1909), dealt with the Halakah in the period of the Geonim (heads of Talmudic academies in Babylonia in the 6th to 11th century). He dealt with this period again in volume 2 of the *Genizah Studies*. The Talmud Yerushalmi (Jerusalem or Palestinian Talmud) was his specialty within Halakic research. His earliest work in this area

is a collection of texts, *Yerushalmi Fragments from the Genizah* (1909); his major work is a commentary on the Palestinian Talmud (1941 and 1961).

Research emphasizing Halakic literature was a reflection of Ginzberg's belief that only in the Halakah could one find ''the mind and the character of the Jewish people exactly and adequately expressed.'' As the teacher of generations of Conservative rabbis, Ginzberg was mentor to Conservative Judaism in America for half a century. He died on Nov. 11, 1953.

Further Reading

Two collections of Ginzberg's essays are *Students, Scholars and Saints* (1928) and *On Jewish Law and Lore* (1955). A bibliography of his writings from 1894 to 1945 is in the American Academy for Jewish Research, *Louis Ginzberg: Jubilee Volume on the Occasion of His Seventieth Birthday* (1945). The biography written by his son, Eli Ginzberg, *Keeper of the Law: Louis Ginzberg* (1966), gives an intimate portrait. □

Natalia Levi Ginzburg

Italian novelist, essayist, playwright, and translator, Natalia Ginzburg (née Levi; 1916-1991) was famous for her portraits of family life and for her spare style.

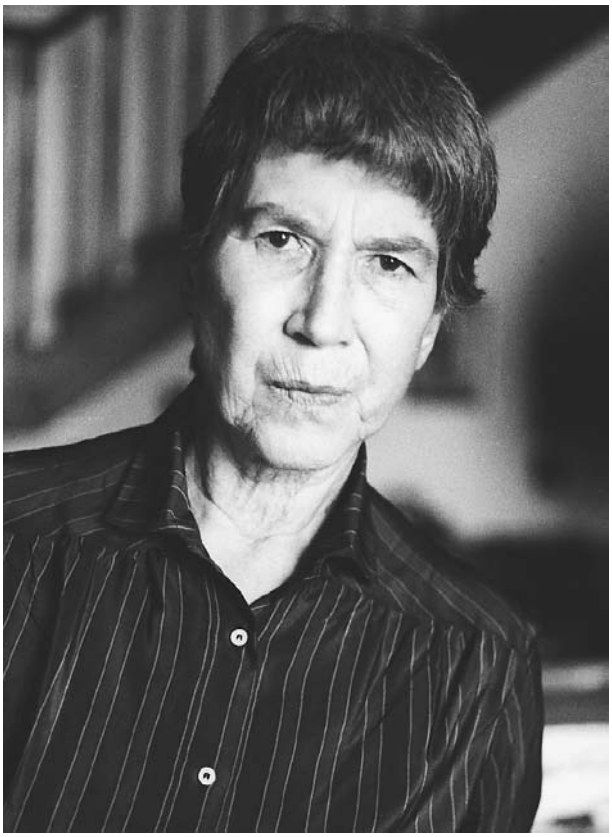

Natalia Ginzburg was born in Palermo in 1916, the daughter of Guiseppe Levi, a prominent anatomy professor. She grew up in Turin where she married the translator and anti-Fascist leader Leone Ginzburg. During the early years of World War II she and her family lived in forced residence in the mountainous Abruzzi region. (Her father and two brothers were arrested by the Fascists; one brother escaped.) In 1943 Ginzburg, her husband, and three children moved to Rome where he was soon arrested for editing an underground newspaper and tortured to death by the Nazis. After his death she returned to Turin where she worked as an editor with the famous Einaudi publishing house and wrote. In 1950 she married Gabriele Baldini, a musicologist and professor of English literature (who died in 1969).

Although Ginzburg was a playwright (''I Married You for Fun'') and a translator (Proust and Flaubert), she was best known for her autobiography, her fiction, and her essays. Among her novels (dates are for English translations) are *The Road to the City* (1949), *All Our Yesterdays* (1956), *A Light for Fools* (1957), *Voices in the Evening* (1963), *No Way* (1974), and *The City and the House* (1985).

Ginzburg's favorite theme was families. In one of her best-loved works, *Family Sayings* (1963), she offered glimpses into her own childhood and family life. As the youngest of five children, she was always being told to be quiet. Her need to say things in a hurry if she was to be heard at all perhaps helped form her telegraphic style, she once remarked. In *The Manzoni Family* (1983) she wrote a history of the family of writer Alessandro Manzoni, whose *The Betrothed* ranks as one of the classics of Italian and world literature. Ginzburg intended her history, based on Manzoni family letters, ''to be read as a novel—a novel, however, in which nothing is invented.''

Her novel *Voices in the Evening* is another example of her concern with family. In the story, Elsa, a young unmarried woman, recounts the tragedies, loves, and social entanglements of an unnamed north Italian village from the days of Fascism through to the postwar era. As the title suggests, we hear the voices of the lovers, Tommasino and Elsa, and of their families, but sometimes so briefly, so minimally, that they seem faint, distant, as if we were overhearing snatches of conversation in the evening.

With great patience and precision, Ginzburg records the day-to-day concerns of her characters' lives: what to eat, who was invited to the party, what the bus schedule is, whether or not the new young doctor is competent. Yet Ginzburg's story also has its ironies. Home, hearth, family circle, the ''little things'' so dear to the author, so seemingly safe and desirable, can also be lethal. If Tommasino marries Elsa, he will join her family's domestic circle and that intimacy will destroy him, he fears. Already he has begun to drive his thoughts ''underground,'' to ''bury'' them, so that when he is with Elsa ''we say things of no account.'' Ginzburg's relentless piling on of carefully selected detail after detail, with all the dispassion of a reporter, gives this novel an extraordinary ring of truth.

True to her concern for families and children, Ginzburg published *Serena Cruz or True Justice* (1990), a book of her

reflections about the widely disputed and publicized adoption case of a little Filipino girl in Italy.

Ginzburg's simplicity, her integrity, her passion for truth, and her concern for family come through best in her essays collected in *The Little Virtues* (1962). In ''The Son of Man'' she explained how the experiences of Fascism and World War II scarred her and her generation. The horrors of homelessness, the fears of seeing loved ones snatched in the night, as she experienced with Leone Ginzburg, continue to haunt her. Her rage erupts against an earlier generation that allowed Fascism to come to power and to thrive on a world of lies: ''We cannot lie in our books and we cannot lie in any of the things that we do. And perhaps this is the one good thing that has come out of the war. Not to lie and not to allow others to lie to us.'' In ''Silence'' she discussed one of the ''strangest and gravest vices of our time,'' our inability to communicate meaningfully with each other, and some of the reasons for ''this bitter fruit of our sick times.''

No matter what she wrote—fiction, essays, history, autobiography—her style was spare and lean. She wrote ''through clenched teeth, as it were, giving away as little as possible,'' an exasperated American reviewer once commented. Ginzburg's images are so few that when they appear, they blaze like shooting stars on a summer night. Yet her intent was certainly not ''to give away as little as possible.'' Her aim was concreteness and, above all, truth and integrity.

Her style reflects these concerns. Her sentences, her words are so few and so carefully chosen that we feel she would not release a single one unless she was convinced of its artistic and moral truth. Yet, unlike some of the American minimalists, there is nothing fragmented or indeterminate about her fiction. She was an old fashioned storyteller who believed in clearly defined plots. Reading Ginzburg's novels is like going to an exhibit of drawings. It's exciting to study the lines, to appreciate her draftsmanship. If ''writing is a struggle against silence,'' as Mexican writer Carlos Fuentes once wrote, then Ginzburg's art lies in knowing where and how to break that silence.

Ginzburg's work also teaches us ''the little virtues'' that she describes in her essays. The great themes, the great truths, she tells us, can be found at home, in our family lives, in the familiar day to day, in a world that we all know. In the little virtues we'll find the great ones, she tells us. All we have to do is look.

In 1983 Ginzburg was elected to the Italian Parliament, and served one term. She lived near the Pantheon in old (central) Rome, until she died of cancer on October 7, 1991.

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English translations of Natalia Ginzburg's works are reviewed regularly in major newspapers such as *The New York Times, Washington Post,* and *New York Review of Books,* which occasionally also publish extracts. For interviews in English see Laura Furman, ''An Interview with Natalia Ginzburg,'' *Southwest Review* (Winter 1987), and Mary Gordon, ''Surviving History,'' *The New York Times Magazine* (March 25, 1990). Anne Marie O'Healy, ''Natalia Ginzburg and the Family,'' *Canadian Journal of Italian Studies* (1986) deals with Ginzburg's interest in families.

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Giovanni Giolitti

The Italian statesman Giovanni Giolitti (1842-1928) enacted an extensive program of constructive social legislation. He has been criticized for his manipulation of Italian political factions.

Born on Oct. 27, 1842, at Mondovi in Piedmont, Giovanni Giolitti was the son of mountain peasants. Finishing his juridical studies at the University of Turin in 1861, he entered government service, specializing in financial administration. In 1882 he was elected to the Chamber of Deputies. In 1889-1890 he served as minister of treasury. In 1892 he first became prime minister. His government, consisting mainly of the representatives of the left, lasted 18 months. It ended with Giolitti's resignation because of his involvement in the enormous scandal of the Bank of Rome.

In 1897 Giolitti resumed his political career. Between 1901 and 1903 he was minister of the interior. In 1903 he organized his second Cabinet, which lasted until 1905. In May 1906 he became prime minister for the third time, but now for a full 3-year term. He gave priority to economic problems, organized public works on a large scale, and, having adopted much of the program of the Socialists, promoted a policy of significant reforms which included legislation on public health, housing, work conditions, woman and child labor, workers' disability, and old-age pensions.

In 1911 Giolitti formed his last prewar government, but it became increasingly difficult for him to maintain the balance in his parliamentary coalition. In the midst of growing domestic difficulties, in October 1911 he involved Italy in a war with Turkey. However, this conflict did not mitigate the mounting conflicts inside the country. Therefore, for fear of a revolution, Giolitti made further concessions to the lower classes, including the enactment of almost universal manhood suffrage. Following the general elections in October and November 1913, the parliamentary majority set up by Giolitti from heterogeneous elements proved to be excessively difficult to handle. Therefore, although having won the election in March 1914, he chose to resign once more.

After the outbreak of World War I, Giolitti became a spokesman of the political neutrality of Italy. But after the disaster of Caporetto he pleaded for an all-out effort in the defense of the country. In the difficult postwar situation

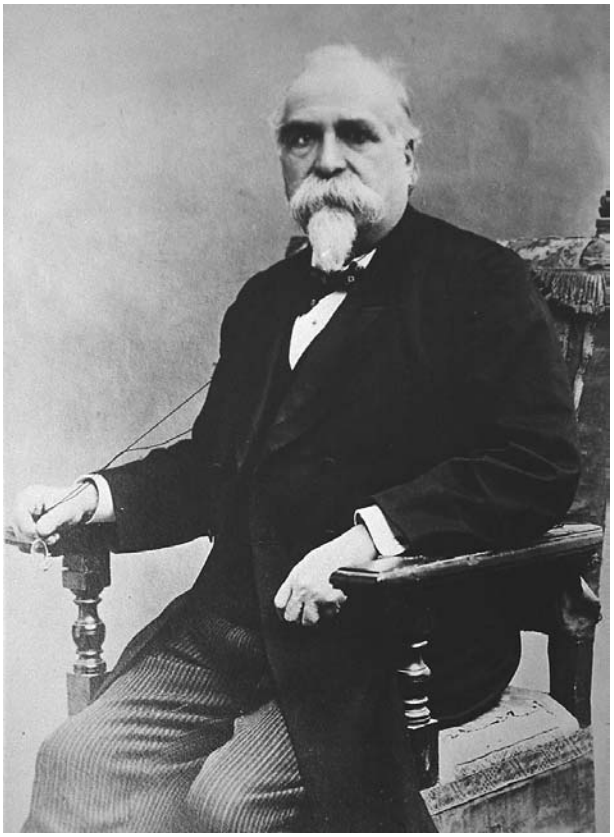

Giolitti's long political experience seemed to promise that he would be able to check the threatening anarchy. In 1920 he organized his fifth Cabinet, which lasted until the following year. He stopped the wave of strikes and the occupation of factories in August and September 1920 by promising to enact reforms demanded by the workers. But his actions satisfied neither the industrialists nor the Socialists. Moreover, he incurred the disfavor of Nationalists because of the Treaty of Rapallo in 1920, which dealt a terrible blow to Italian aspirations on the Dalmatian coast. He antagonized the Church by his tax policy and the big landowners by his proposal for agrarian reform.

Giolitti granted his silent approval to the Fascists, and he supported Benito Mussolini. But after 1924 he openly attacked Fascist policies. Giolitti died on July 17, 1928, in Cavour in Piedmont.

Giolitti is a most controversial figure. Severely criticized, he has also been defended as a great statesman. He was an expert at manipulating party combinations, and his enemies contemptuously called his tactics the ''Giolittian manner.'' But this method of government, which he had inherited from his predecessors, proved to be the only workable one in Italy at that time. His constructive social legislation gave the Italians a period of real advance and prosperity. His role as a liberal statesman can be properly assessed only against a background of the totalitarian state that then emerged.

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Much material on Giolitti's life and political activities is in his autobiography, *Memoirs of My Life,* translated by Edward Storer (1923). There is no biography of Giolitti in English. A. William Salomone, *Italy in the Giolittian Era: Italian Democracy in the Making, 1900-1914* (1945; 2d ed. 1960), contains an exhaustive study of Giolitti's political activities before World War I. George Terhune Peck, *Giovanni Giolitti and the Fall of Italian Democracy, 1919-1922* (1945), deals with Giolitti's postwar activities.

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Giorgione

The Italian painter Giorgione (1477-1510) was one of the first masters of the Venetian High Renaissance. His works are notable for their poetic qualities.

Although the career of Giorgione occupies a very short period of time, his creation of mood through color, light, and atmosphere, giving a dreamlike character to his paintings, established a style of poetic romanticism that influenced numerous Venetian contemporaries, particularly Titian and Palma Vecchio, but also secondary masters such as Cariani, Vincenzo Catena, and Il Romanino. Because of the paucity of documents and of signed pictures by these masters, many attributions are difficult to establish, and various critics differ radically in assigning works to Giorgione himself and to the so-called Giorgionesque painters who followed him.

The painter called Giorgione, whose name was Giorgio (Zorzi) da Castelfranco, was born in the town of Castelfranco near Venice in 1477. No information exists as to his family or his early years. Because of his early death of the plague in Venice at the age of 33 and because of the poetic nature of his pictures, the legend grew that he was handsome, a fine musician, and an ardent lover. The name Giorgione (''Big George'') implies that he was a tall man.

Giorgione became a pupil of the greatest Venetian artist of the day, Giovanni Bellini, entering his studio about 1490. Bellini himself began to develop the effects of light and atmosphere, suggesting the warmth of a late summer afternoon and establishing a tranquil contemplative mood in such late works as the *Religious Allegory* (ca. 1490) and the *Madonna of the Meadow*.

Early Works

Two cassone panels, the *Judgment of Solomon* and the *Judgment of the Baby Moses by Fire,* are generally accepted as Giorgione's early works (ca. 1495-1500). In them the landscape backgrounds are already developed, but the figures retain a rather rigid archaistic stance reminiscent of the

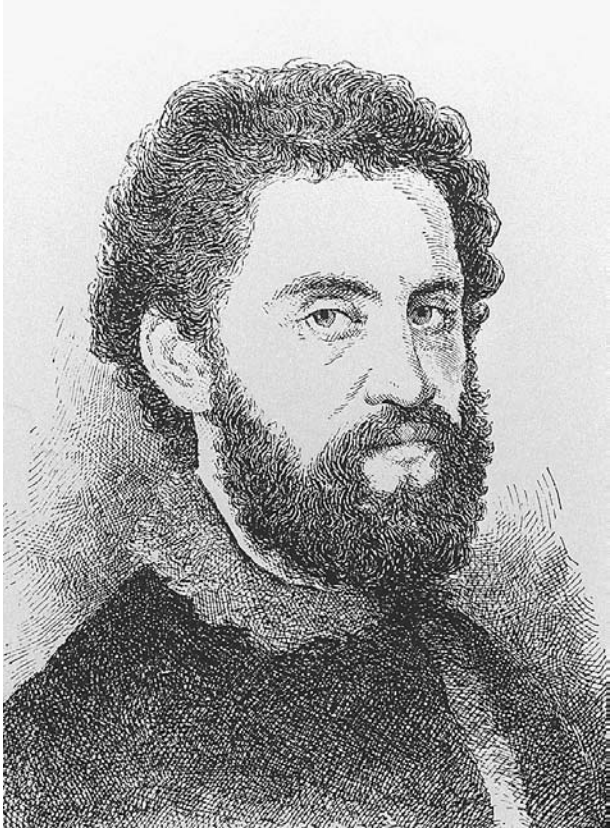

works of Vittore Carpaccio. More mature are Giorgione's *Adoration of the Kings,* the little *Holy Family,* and the *Adoration of the Shepherds,* in the last of which the deep landscape corridor to the left and the group of figures to the right establish a formula for Venetian composition that survived throughout the century.

Mature Works

The brevity of Giorgione's career limits the importance of chronology, since his mature production fell within one decade. The *Madonna with Saints Francis and Liberale* can be reasonably placed about 1500-1504. Here the artist elongated the high throne to a much greater degree than usual in northern and central Italian painting in order to establish an equilateral triangle, thus revealing his Renaissance feeling for strong geometric relations in formal structure. The mellow landscape distance and the dreamlike contemplative attitude of the figures provide a notable example of the Giorgionesque mood.

The *Tempest* is Giorgione's most personal excursion into the realm of idyllic landscape, an evocation of the pastoralism of ancient Greece and Rome, represented in ancient literature by the poetry of Theocritus and Virgil and comparable with the Renaissance poetry of Pietro Bembo in *I Asolani* (1505) and Jacopo Sannazzaro in *Arcadia* (1502). The enigma of the precise literary meaning of the picture has invited a variety of explanations, none of which has been universally accepted. The latest is Edgar Wind's book *Giorgione's Tempest* (1969), which interprets the male figure as Fortitude and the female as Charity, but this is inconsistent with the very poetic nature of the composition.

The pictures by Giorgione that are mentioned by a near contemporary, Marcantonio Michiel (ca. 1532), include the *Tempest, the Boy with an Arrow, the Three Philosophers, the Sleeping Venus,* and possibly the *Shepherd with Pipe*. Michiel says that after Giorgione's death Titian completed the landscape of the *Venus,* this most admired of all evocations of the ideally beautiful goddess, and that Sebastiano del Piombo finished the *Three Philosophers*. Giorgione's hand in the *Judith* has not been challenged, although undocumented. The *Christ and the Adulteress,* the *Madonna and Saints,* and the *Pastoral Concert* seem to most Anglo-Saxon writers to belong to Giorgione, but recent Italian critics have preferred to transfer them to the young Titian.

The Frescoes

The close relationship between Giorgione and Titian is epitomized by the lost frescoes, dated 1507-1508, on the exterior of the German Merchants' Exchange (Fondaco dei Tedeschi) in Venice, where the two artists collaborated. Titian, presumed to be the younger man, appears to have worked under Giorgione's direction at this time. Lodovico Dolce (1557), a friend of Titian, records that Titian painted the *Allegory of Justice* over the side portal and Giorgione the nude figures on the main facade. Known today through 18th-century prints and a few archeological fragments, these frescoes only increase the problem of distinguishing between the work of the two men at this period.

The Portraits

Giorgione's portraits provide the greatest problems in the matter of attribution since none is signed or documented. By general agreement he is assigned several half-length portraits: the *Young Man* (Berlin), the so-called *Antonio Broccardo, the Laura,* dated by an old inscription on the back 1506, and *La Vecchia*. The more doubtful *Portrait of a Man* (San Diego, Calif.) has an old attribution to Giorgione on the back of the panel, and the *Self-portrait* (Brunswick, Germany) is probably a damaged original, much reduced in size. The famous group portrait *The Concert,* formerly given to Giorgione, is now generally accepted as a youthful work by Titian.

Further Reading

There are two excellent accounts of Giorgione in English. Terisio Pignatti, *Giorgione* (trans. 1971), is a documented study of his career and examines the complexities of Giorgione attributions. George Martin Richter, *Giorgio da Castelfranco, Called Giorgione* (1937), is a scholarly work in which all important documents and original sources are reprinted, including the accounts of Marcantonio Michiel (1532), Giorgio Vasari (1568), and Carlo Ridolfi (1648). A brief, more popular book is Duncan Phillips, *The Leadership of Giorgione* (1937). There is an excellent appreciation of Giorgione in A. Richard Turner, *The Vision of Landscape in Renaissance Italy* (1966). □

Giotto

The Florentine painter, architect, and sculptor Giotto (ca. 1267-1337) evolved a revolutionary new style and was the greatest and most influential Italian painter before the Renaissance.

An outline of the life of Giotto may be deduced from documents and literary sources. At the time of his death in 1337 he was said to be 70 years old. Traditionally his birthplace is given as Colle di Vespignano in Mugello, though some scholars now believe that he was a native of Florence. According to a legend recorded by Lorenzo Ghiberti in his *Commentaries* (ca. 1450), the painter Cimabue discovered Giotto. The account states that while traveling in the countryside Cimabue came upon a shepherd drawing with chalk on a flat stone. Cimabue was so impressed that he offered to take the shepherd, Giotto, to Florence and train him in the artist's craft.

Giotto married in 1290; his wife bore him four sons and four daughters. Pope Boniface VIII called him to Rome in 1300. Between 1302 and 1306 Giotto was in Padua, painting the Arena Chapel frescoes. In 1327 he was enrolled in the painters' guild in Florence. Between 1328 and 1333 he was in Naples, working for Robert of Anjou. On April 12, 1334, Giotto was appointed *capomastro* of the Cathedral of Florence and city architect. In 1335-1336 he was called to Milan to serve Duke Azzone Visconti. He died on Jan. 8, 1337, in Florence.

His Background

Stylistic trends at the beginning of the 14th century aimed at greater realism. The abstraction and poetic beauty of the Italo-Byzantine style had reached a culmination in the paintings executed by Cimabue in Florence and Duccio in Siena. Artists after them abandoned the Italo-Byzantine style for the aristocratic elegance and decorativeness of the Gothic style, which originated in France. This style had other qualities that were even more significant for the development of Italian painting. It was more emotional and markedly more naturalistic than the Italo-Byzantine style. Both of these qualities were reinforced by the teachings of the preaching orders, the Franciscans and the Dominicans, who sought to make Christ more accessible to the uneducated and illiterate by emphasizing his humanity rather than his divinity. The effect of this doctrine was to replace the lyrical poetry of medieval art with the vernacular prose of the newly emerging realism of the 14th century. If the urge toward greater realism needed further support, it was found in the artifacts of classical antiquity—the buildings and statues of ancient Rome. In Roman art early-14th-century artists discovered monumentality and, again, realism. Giotto's art brought these trends to their culmination: he was at once a superb decorator, a creator of monumental and heroic types, and a profound storyteller, whose work expressed genuine human emotions.

S. Francesco, Assisi

There is no consensus on what constitutes Giotto's early work. Scholars are divided, and the debate is vigorous over what Giotto may have painted before he executed the frescoes in the Arena Chapel. The principal question is, what did Giotto paint in Assisi?

Soon after the canonization of St. Francis (1228) the church of S. Francesco in Assisi was begun. Built on the side of a hill, it is divided into two levels: the Upper Church, with a lofty vaulted single aisle and simple transept and apse, and the Lower Church, with a low vaulted ceiling. By the last quarter of the century the building was complete enough for painters to work in the Upper Church. The most renowned artists in Italy were called to Assisi.

The walls along the nave are divided horizontally into two registers, stories from the Old and New Testaments decorating the upper register and the story of St. Francis decorating the lower register. The St. Francis cycle is painted in a Giottesque manner and was attributed traditionally to Giotto. In 1312 the chronicler Riccobaldi Ferrariensis observed that Giotto had painted in the Franciscan church in Assisi. Later Ghiberti in his *Commentaries* observed that Giotto had painted nearly all of the lower part of the church. This remark could mean that Giotto painted all of the Lower Church or all of the lower register in the Upper Church, that is, the story of St. Francis. The numerous Giottesque paintings in the Lower Church can be dated after Giotto's murals in Padua, that is, after about 1305, and are not to be considered early works. Few critics, in fact, con-

sider any of the Giottesque painting in the Lower Church as authentic work by Giotto.

The story of St. Francis must date before 1307 and probably dates in the 1290s. If these are the works referred to by Ghiberti, they would be among the earliest extant examples of Giotto's art. In the second edition of his *Lives* (1568) Giorgio Vasari specifically attributed the St. Francis cycle to Giotto. This viewpoint became the traditional one and was not questioned until the 20th century, though some critics noted discrepancies between the frescoes in Assisi and those in Padua.

In 1912 F. Rintelen declared that Giotto did not paint the story of St. Francis. Critics quickly polarized into Giotto and non-Giotto camps, and the debate began. Those who attributed the works to Giotto cited their obvious Giottesque character and the centuries-old tradition that associated them with the artist. The non-Giotto critics listed numerous stylistic discrepancies between the St. Francis cycle and the Arena Chapel frescoes, which, they declared, were too fundamental to be explained by the time span that separated them. Most of the non-Giotto critics looked to the scenes depicting the Old and New Testaments for evidence of Giotto's hand, though most of these scenes are in poor condition, making stylistic judgments difficult.

The story of St. Francis has been subjected to close physical examination, including an elaborate analysis of the fresco method employed. Similar analyses continue on those frescoes universally accepted as by Giotto. A comparison with some of the Arena Chapel frescoes revealed differences in the fresco method employed in Assisi and in Padua, which would seem to support the non-Giotto viewpoint, although it is too sketchy to be conclusive.

Among those who attribute the St. Francis cycle to Giotto, there is general agreement that *St. Francis Honored by a Simpleton* and the scenes on the left wall in the bay nearest the crossing are not by Giotto but by his contemporary, the St. Cecilia Master. There is, furthermore, general agreement that Giotto's role in the St. Francis cycle was that of a master supervising a large shop of assistants. This may explain some of the stylistic discrepancies noted by the non-Giotto critics. Among the other paintings in S. Francesco commonly associated with Giotto's name are the story of Isaac, the story of Joseph, the *Lamentation over Christ,* the *Resurrection,* and the *Church Doctors* in the vaults of the first bay.

Giotto went to Rome in 1300, and scholars include the fresco fragment in St. John Lateran among his early works. In poor condition and extensively restored, it depicts Pope Boniface VIII announcing the Jubilee Year. A panel painting, the *Stigmata of St. Francis* (Louvre, Paris), is signed with Giotto's name, though few now accept it as an authentic work. The *Madonna Enthroned* in S. Giorgio alla Costa, Florence, in poor condition, is widely but not universally given to Giotto. Vasari mentioned a panel by Giotto in that church, and this picture is usually thought to be the one Vasari knew. The painted cross in S. Maria Novella, Florence, is the finest of the early Giotto panel paintings to have survived. As with all the early works, there is no universal agreement on its authenticity. The scholars who accept it as a work by Giotto date it before 1300. A polyptych, the *Madonna with Saints,* from the Badia (Uffizi, Florence) was mentioned by Ghiberti as a work by Giotto. Most critics accept Ghiberti's statement and attribute it to Giotto.

Arena Chapel

All attributions to Giotto must be compared with the fresco cycle (1302-1306) he painted in the Arena Chapel, Padua, for Enrico Scrovegni. These works, universally accepted as Giotto's, are in good condition with little overpainting.

The Arena Chapel is a modest single-aisle, barrel-vaulted structure, with a semicircular apse. The entire interior is frescoed from the vaults down the sidewalls and across the triumphal arch and entrance wall. The narrative scenes relate the life of the Virgin and the life and Passion of Christ in a total of 37 individual scenes. They are arranged in three registers along the sides, with the *Annunciation* and two episodes from the Passion continuing across the triumphal arch. On the entrance wall is the *Last Judgment;* Scrovegni is depicted among the blessed, presenting a model of the chapel to the Virgin. On the sidewalls in a fourth register below the narrative scenes are painted allegorical representations, the *Virtues and Vices,* as though they were bits of sculpture set in illusionistically rendered niches. The vault is painted blue with golden stars and includes a series of medallions of the Madonna, the Redeemer, and various prophets.

Giotto's style in the Arena Chapel is simple and direct. The narrative scenes are dominated by figures which move along the foreground plane before bits of landscape or architecture. The backgrounds serve to establish the setting without attempting to be accurate in scale or overly elaborate in detail. The elements of the setting are usually arranged to frame and augment the figure groups. Strong undulating rhythms are created by the contour of the architecture and landscape, leading the beholder's eye with an almost irresistible strength across the walls. The sky, painted a deep blue, provides an excellent foil for the figures and settings. The blue of the sky can be read as the picture plane, thus pushing the figures forward so that they seem to swell off the surface of the wall itself and bring the actors of the religious drama into the three-dimensional, corporeal world.

Giotto's figures have a sense of corporeality that is overwhelming. Swathed in great folds of drapery, their silhouettes are seldom broken by extraneous elements. They move across the wall with a measured slow pace that by itself suggests solemnity and dignity. The figures, which are kept to a minimum, are modeled with simple highlights and shadows that emphasize their fullness.

Giotto expressed the drama of the unfolding religious story with understatement and simplicity which heightens rather than diminishes the drama. Where other artists might have had the figures gesticulate and grimace, Giotto has them merely turn their wrist or shift their glance. In the scene showing Joachim, the father of Mary, walking among his flocks after his rejection from the temple, Giotto suggests Joachim's overwhelming disappointment and dejection by

a simple nod of Joachim's head and by the wrapping of his hands within his cloak. Similarly, in the *Betrayal of Christ,* the glance that passes between Christ and Judas as Judas kisses him is far more dramatic than all the waving torches and spears of the arresting soldiers. Through such understatement Giotto makes the life of Christ understandable and human by expressing it in comprehensible terms.

Another device Giotto used frequently was to paint some figures viewed from behind. We seem to be witnessing an event as part of a crowd, the crowd in the painting. We are forced to look over someone's shoulder to see what is happening, as in the *Lamentation over Christ,* where a large portion of Christ's body is obscured by a figure in the foreground.

Giotto's use of color in the Arena Chapel frescoes was descriptive. He took care to be consistent, that is, the costumes of the various people remained the same whenever they appeared; but he seemed to ignore the expressive potential of color that Duccio exploited so well in his *Maestà* (1311). The blue sky that fills a great portion of many scenes provides a unifying element, which is saved from monotony by the richly colored geometric fillets that divide the narrative scenes.

Other Mature Works

Giotto's frescoes in Padua are the most extensive and best-preserved example of his mature style. Some other works from roughly the same period have survived. The large *Madonna Enthroned,* painted shortly after the frescoes in Padua for the Church of Ognissanti, Florence (Uffizi), is universally accepted as an authentic work by Giotto. Restoration of the painting, after it had been damaged by a bomb explosion at the Uffizi museum in 1992, provided further evidence that it was indeed Giotto's work. Some scholars date it before the Arena Chapel frescoes and others as late as 1310. It shows the Madonna and Child seated on a canopied Gothic throne encircled by saints and angels. The Madonna looks directly at the beholder with an unflinching gaze; the Child, who has an incongruously mature expression on his face, raises his hand in benediction. All traces of the Italo-Byzantine style have disappeared. Giotto's style is austere, focusing on the establishment of full bulky forms in a believable space. The sense of space is emphasized by the perspective rendering of the throne and the overlapping rows of saints beside the Madonna.

About 1310 Giotto designed a mosaic showing the calling of St. Peter for old St. Peter's in Rome. The mosaic, called the *Navicella,* was completely reworked when the new St. Peter's was built in the 16th century. A pair of mosaic medallions depicting angels may have been made by Giotto at this same time.

Giotto painted a number of works between 1310 and 1320. Among them is a painted cross made for the Tempio Malatestiano in Rimini, now partially dismembered. Somewhat later Giotto made another painted cross in Padua, which is entirely intact. A low horizontal gabled altarpiece in Berlin, the *Dormition of the Virgin* (ca. 1320), is probably a workshop piece.

Peruzzi Chapel

Giotto painted another major fresco cycle in the Peruzzi Chapel in Sta Croce, Florence. These frescoes, which probably date about 1320, relate the lives of John the Baptist and St. John the Evangelist. A tall Gothic chapel with a vaulted ceiling, it is open on the side toward the nave with windows on the wall behind the altar. The frescoes are in three registers along the sides with the topmost scene set within a lunette. They are in bad condition, having been painted in *fresco secco,* or tempered pigments on dry plaster. Recent restorations have removed most of the overpainting so that the frescoes are now more or less pristine, though faint.

In these frescoes Giotto went beyond his designs for the Arena Chapel in terms of spatial organization. The figures in the Peruzzi Chapel move about in realistic architectural settings; they are usually drawn at a slight angle to the picture plane to emphasize their recession into space. As in the Arena Chapel, Giotto continued to use backgrounds to frame figure groups. In the *Raising of Drusiana,* for instance, the city walls and the clustered city towers call attention to the figures arranged before them.

The figures have the same simple fullness and restrained dignity of Giotto's earlier figure types, but they are somewhat taller and more slender. Giotto continued his use of understatement to heighten the drama. In the *Feast of Herod,* for example, Giotto shows Salome beckoning to the servant carrying the charger with the head of the Baptist rather than dancing. She seems eager to present to her mother the grisly prize. The Peruzzi Chapel frescoes reveal Giotto's growth as an artist. They are far more complex in design and composition than those in Padua, yet they retain a sense of clarity and simplicity.

Bardi Chapel

Giotto also decorated the Bardi Chapel, adjacent to the Peruzzi Chapel in Sta Croce and similar in format. The frescoes depict the story of St. Francis in six scenes with a seventh, the *Stigmata,* painted on the wall above the entrance to the chapel. They are in much better condition than the Peruzzi Chapel works, having been executed in true fresco rather than *fresco secco.* These paintings invite comparison with those of the same subject in Assisi. Indeed, critics who attribute the Assisi story of St. Francis to Giotto often cite the Bardi Chapel frescoes as evidence that Giotto was the author of both. In the scene *Francis Renouncing His Patrimony* the similarities are striking, but in the other scenes they are less so. One critic has suggested that Giotto was not the artist of the Bardi Chapel frescoes, a theory that has attracted little support.

Architecture and Sculpture

In 1334 Giotto became *capomastro* of the Cathedral in Florence and chief architect to the city. The design for the Cathedral campanile is usually attributed to Giotto, though only the two lowest stories were completed by the time of his death in 1337. The Ponte alla Carraia in Florence (1334-1337) may have been designed by Giotto in his role as city architect, but it has been so extensively modified that it is

impossible to verify this theory. The two lowest stories of the Cathedral campanile include a series of reliefs on all four sides. Most of these reliefs are now thought to have been carved by Andrea Pisano.

Further Reading

The literature on Giotto is extensive. For a complete bibliography up to 1937 see Roberto Salvini, *Giotto-Bibliografia* (1938), in Italian. Giovanni Previtale's monograph, *Giotto e la sua bottega* (1907), also in Italian, is well organized and has exceptionally fine color and black-and-white reproductions and a good bibliography. Cesare Gnudi's monograph, in English, *Giotto* (1958), is considered the standard modern work. For good discussions of Giotto's style see Bernhard Berenson, *The Florentine Painters of the Renaissance* (1896; rev. ed. 1909), and Evelyn Sandberg Vavala's *Uffizi Studies: The Development of the Florentine School of Painting* (1948) and *Studies in the Florentine Churches,* vol. 1 (1959). Some of the arguments against Giotto's authorship of the St. Francis cycle in Assisi are given in Millard Meiss, *Giotto and Assisi* (1960). For an analysis of the fresco method used in Assisi see Millard Meiss and Leonetto Tintori, *The Painting of the Life of St. Francis in Assisi, with Notes on the Arena Chapel* (1962). □

Giovanni da Bologna

The Flemish-Italian sculptor Giovanni da Bologna (1529-1608) was, after Michelangelo, the most important and original 16th-century sculptor. One of the supreme exponents of the mannerist style, Giovanni was an important influence in the development of the baroque.

Giovanni da Bologna, also known as Giambologna and Jean de Boulogne, was born in Douai, Flanders. He received his early training in the studio of the Flemish sculptor Jacques Dubroeucq. About 1554 Giovanni traveled to Italy and spent 2 years studying in Rome. During Giovanni's stay in Florence on his way back to Flanders, the collector and connoisseur Bernardo Vecchietti recognized his talent and offered to support him while he pursued his studies in Florence. Within 2 years Giovanni received his first commission from the Medici grand dukes, and he remained in Florence in the service of the Medici until his death on Aug. 13, 1608.

In 1560 Giovanni competed unsuccessfully for the commission of the Fountain of Neptune in Florence. Three years later he signed the contract for his first major work, the Fountain of Neptune in Bologna (completed 1567). This was followed by a series of fountains for Medici villas and gardens in which Giovanni succeeded in making the sculpture an integral part of the patterns created by the flowing water.

In 1581 a contemporary wrote of Giovanni, ''His dearest ambition is to equal Michelangelo, and in the view of many connoisseurs, he has already done so, and may surpass him if he lives.'' This need to compete with Michelangelo was a vital element in the early part of Giovanni's career. This was made most obvious when Francesco de' Medici commissioned him in 1561 to produce a group, *Florence Triumphant over Pisa,* to act as a pendant to Michelangelo's *Victory* group. The survival of the wax model, the intermediate full-scale model in plaster, and the final marble group (now in the Museo Nazionale, Florence) enables us to follow the progressive transformation of Michelangelo's forms into the graceful and sinuous lines so characteristic of Giovanni's style.

His Bronzes

Giovanni's remarkable technical virtuosity is particularly evident in his small bronzes. Designed to be appreciated by connoisseurs, statuettes like *Venus after Her Bath* (ca. 1564-1565) and *Astronomy* (ca. 1572) are brilliantly conceived to form an almost incredible variety of subtly interrelated views. The extreme attenuation and delicate balance of the *Mercury* (several versions produced between 1564 and 1580) would have been impossible in any other medium. The *Apollo* (1573-1575), one of eight bronze statues executed for the study of Francesco de' Medici in the Palazzo Vecchio, Florence, shows Giovanni's preeminence over his Florentine contemporaries. The Medici sometimes sent the autograph small bronzes as diplomatic gifts, and these, together with their numerous copies and the reproductions of Giovanni's other works, were largely responsible for the dissemination of his style throughout Europe.

Late Works

The *Rape of the Sabines* (1582) in the Loggia dei Lanzi, Florence, is another of Giovanni's masterpieces whose genesis is well documented by the survival of wax models and, in this case, two small versions in bronze. In a covering letter to the Duke of Parma in 1579, Giovanni writes of one of these small bronze groups that ''it might represent the Rape of Helen or perhaps of Proserpine or even one of the Sabines. The subject was chosen to give scope to the science and accomplishment of Art.'' According to Rafaello Borghini (1584), it was in response to a challenge that Giovanni subsequently worked up this composition into the large marble group, solely to demonstrate his ''excellence in Art.'' In the *Rape* the characteristic mannerist device of the serpentine figure is extended in a masterly way to embrace the group so that from every angle it retains its graceful poise and balance both as a group and as an abstract interwoven pattern of flowing lines.

Giovanni's equestrian monument of Cosimo I in the Piazza della Signoria, Florence (1581-1595), resulted in three further commissions for similar monuments; they established a standard type of equestrian statue for the 17th and 18th centuries. His last major marble sculpture, *Hercules and a Centaur,* in the Loggia dei Lanzi, Florence (1594-1599), reveals the full extent of his development and shows his great dramatic power.

Further Reading

The most recent monograph on Giovanni da Bologna is in Flemish. A very good introduction to the sculpture of the 16th

century, which includes valuable information about Giovanni's major works, is John Pope-Hennessy, *Italian High Renaissance and Baroque Sculpture* (3 vols., 1963). John Shearman, *Mannerism* (1967), is a stimulating discussion of the esthetic ideals of mannerism. □

Yolande Cornelia Giovanni Jr.

American poet Yolande Cornelia (Nikki) Giovanni, Jr. (born 1943), initially wrote poetry from a revolutionary Black's standpoint in the 1960s, but later moved to more traditional themes and softer attitudes.

Nikki Giovanni, née Yolande Cornelia Giovanni, Jr., was born on June 7, 1943, in Knoxville, Tennessee, to Gus and Yolande Giovanni. When she was still an infant, the family moved to a suburb of Cincinnati, Ohio, where both her parents worked as social workers. In1957 Giovanni moved to Knoxville to live with her grandparents—the southern influence of Tennessee and her grandmother, Louvenia Terrell Watson, were strong factors in Giovanni's development.

Giovanni attended an Episcopal school as a child and was a voracious reader of literature from T. S. Eliot to Richard Wright. In September 1960 she was an early entrant into the freshman class at Fisk University in Tennessee. At the time a conservative in her political views, she nevertheless rebelled against the paternalistic attitude of the historically Black colleges of the era. After ignoring a number of Fisk's social rules, she was placed on probation and, unwilling to change her behavior, suspended before completing her freshman year. Giovanni returned to Fisk in 1964 and became a militant participant in the cultural and political movements on campus. She fought the administration to establish a chapter of the Student Non-Violent Coordinating Committee (SNCC) on campus, edited the campus literary magazine *Elan,* and participated in John Killens' legendary creative writing workshop. While in Killens' workshop, Giovanni published her first article in a national publication, *Negro Digest*. She graduated *magna cum laude* from Fisk in 1967 with a B.A. in history.

Back in Cincinnati during the summer of 1967, Giovanni organized the first Black Arts Festival and founded The New Theatre, a Black drama group. She left Cincinnati at her mother's urging to enroll in the University of Pennsylvania's School of Social Work with a Ford Foundation fellowship in 1967. In 1968 she moved to New York, where she enrolled in Columbia's School of Fine Arts with a grant from the National Foundation of the Arts. In 1968 she taught in the SEEK program, a pre-college enrichment program for minority students at Queen's College.

Giovanni formed her own publishing company to publish her first book of poetry, *Black Feeling, Black Talk* (1968). Her second volume, *Black Judgement* (1969), was distributed by Broadside Press. In 1970 the two books were combined into one volume and published by William Morrow. Giovanni's first books created quite a sensation in the political and collegiate worlds that constituted the audience for Black Arts poetry. Her most notorious poem from *Black Feeling* . . . is ''True Import of the Present Dialogue, Black vs. Negro,'' which asks, ''Nigger/Can You Kill'' and ends with a directive for ''niggers'' to learn how to kill in order to become ''Black Men.'' Similar exhortations to violence appear in *Black Judgement* with calls for the destruction of oppressive whites and middle-class Black collaborators.

Giovanni's early radical poems often use ironic parodies of biblical quotes and influences. For instance, ''The Great Pax Whitie'' in *Black Judgement* uses lines from Genesis and the gospel song ''Peace Be Still'' to denounce America's practice of Christianity and democracy. This same volume, however, includes love poems; an early almost feminist poem, ''Woman Poem''; and tributes to rhythm and blues singers. One of Giovanni's best-known poems, ''Nikki-Rosa,'' is a sentimental tribute to Black family life and southern culture.

The strain of being a revolutionary, at least in print, had begun to show even in *Black Judgement*. ''Adulthood'' catalogues the many assassinations of the 1960s and ends with Giovanni wondering why she had not chosen a safe middle-class existence. In 1969 Giovanni gave birth to her son, Tommie, an event that seemed to move her further away from her militant stance. By the time of *Re-creation* (1970) the focus of the poetry was love songs, tributes to Black music, and ironic statements about racism. A most revealing poem, ''Revolutionary Dreams,'' argues that a revolution would take place if she ''dreamed natural/ dreams of being a natural woman.'' In 1970 Giovanni also established NikTom, Ltd., a communications company, and edited and published *Night Comes Softly,* an anthology of poetry by black women.

In 1971 Giovanni published *Gemini: An Extended Autobiographical Statement on My First Twenty Years of Being a Black Poet,* a collection of prose pieces which was nominated for a National Book Award. Her other publications include poetry volumes: *The Women and the Men* (1975); *Cotton Candy on a Rainy Day* (1978); and *Those Who Ride the Night Winds* (1983), tributes to Giovanni's heroes from John Lennon to Phillis Wheatley. Her prose works are *A Dialogue: James Baldwin and Nikki Giovanni* (1973); *A Poetic Equation: Conversations Between Nikki Giovanni and Margaret Walker* (1974); and *Sacred Cows . . . and Other Edibles* (1988), rambling and light essays in the tradition of Erma Bombeck. Giovanni's publications for children include *Spin a Soft Black Song* (1971), *Ego-tripping and Other Poems for Young People* (1973), and *Vacation Time: Poems for Children* (1980).

Giovanni's move away from radicalism in the early 1970s earned her recognition in more traditional circles. She recorded her poetry with the New York Community Choir, and the album *Truth Is on Its Way* was chosen the best spoken album in 1972 by the National Association of Radio and Television Announcers. Giovanni was given a Woman of the Year award by *Mademoiselle* and appeared

on national television. Black middle-class organizations such as Omega Psi Phi fraternity and PUSH honored her work. Her quick wit and feisty personality made her a much sought after speaker on the college circuit. However, the new popularity in the white world won her the contempt of such radicals as Amiri Baraka (LeRoi Jones), who condemned her in a highly profane poem. Giovanni remained controversial. She visited South Africa at a time that progressive forces were calling for a cultural boycott—her opposition to the boycott of South Africa led to her being blacklisted by TransAfrica and she received bomb and death threats. Giovanni wrote in opposition to affirmative action (*Sacred Cows . . .*). She glibly dismissed questions about her radical past and categorized herself as a rugged individualist similar to the heroines of the conservative novelist Ayn Rand.

Giovanni taught at Rutgers' Livingston College from 1968 to 1972 and was a professor of English at Virginia Polytechnic Institute in Blacksburg, Virginia, in 1990. She continued to receive awards and recognition and continued to publish into the 1990s. Recent works include: *Racism 101* (1994) and *The Genie in the Jar* (1996).

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Stephen Girard

Stephen Girard (1750-1831), French-born American merchant and philanthropist, had a successful career in business and banking and became one of the wealthiest men in America.

Stephen Girard was born near Bordeaux on May 20, 1750. Although his father, a burgess of the city and a pensioner of the Crown, exercised considerable influence in Bordeaux, Girard's early life was not pleasant. At the age of 14 he left home, signing on as a cabin boy on a trading vessel sailing for Santo Domingo. He made numerous trips to the West Indies. In 1771 the 21-year-old Girard was licensed as an acting captain. His first voyage as a commanding officer was not financially profitable, and he found himself in debt to his Bordeaux creditors. He was able to repay his debts, but the venture helped convince him that his future lay in America.

At the outbreak of the American Revolution, Girard was engaged in the coastal trade. Forced into Delaware Bay by the British blockade, he brought his ship to Philadelphia. There he sold the vessel and in 1776 opened a small store. The following year he married Mary Lum, daughter of a local shipbuilder.

After the British evacuated Philadelphia, Girard became an American citizen and began to establish himself as a merchant. After early disappointments, his sense of business and willingness to work hard paid off. At the height of his career he was one of the richest men in America.

Girard's success as a merchant stimulated interests in real estate, insurance companies, and banking. He had been a strong supporter of the First Bank of the United States and worked to get the bank's charter renewed. When Congress refused to recharter the bank, he purchased the building and in 1812 opened the Bank of Stephen Girard in

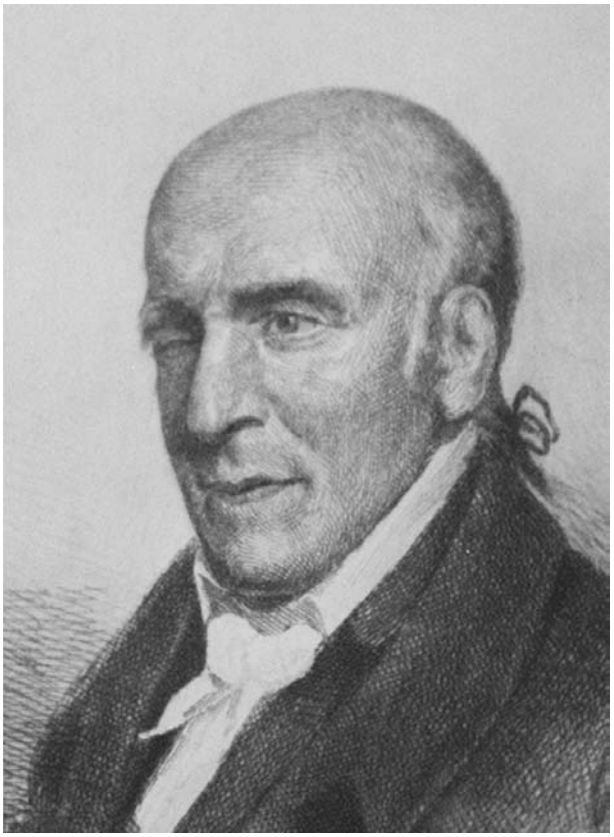

Philadelphia. Because of his connections with the Federal Treasury and other banks in the United States and Europe, he was able to help the government during the financial crisis caused by the War of 1812. The government's efforts to obtain a loan of $16 million proved unsatisfactory until Girard, John Jacob Astor, and David Parish took over the unsubscribed portion and sold it to the public. Following the war, Girard played a major role in the chartering of the Second Bank of the United States.

Girard's humanitarianism became apparent early in his career. During the French Revolution he had provided valuable assistance to French refugees, and when a yellow fever epidemic hit Philadelphia in 1793, he not only helped care for the sick but also worked to clean up the conditions that had created the epidemic. Girard's will clearly indicated his philanthropy: the bulk of his estate, over $6 million, went to the city of Philadelphia in the form of a trust fund to be used for educating poor, white orphan boys. As a result, Girard College was founded.

Further Reading

One of the most interesting accounts of Girard's life is Cheesman A. Herrick, *Stephen Girard, Founder* (1923). Harry Emerson Wildes, *Lonely Midas: The Story of Stephen Girard* (1943), is a sympathetic biography.

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François Girardon

The work of the French sculptor François Girardon (1628-1715) reflected the French taste for a restrained, classical version of the dominant baroque style.

François Girardon was born at Troyes on March 17, 1628. He studied in Rome for an undetermined period of time between 1645 and 1650. He then studied at the Royal Academy in Paris and was admitted to the academy as a member in 1657. Much of Girardon's most important work was executed for King Louis XIV and consisted of major commissions for the palace and gardens of Versailles. One of Girardon's most famous productions is *Apollo and the Nymphs of Thetis* in Versailles (1666-1672), originally designed for a grotto there. This elaborate project of seven separate marble statues depicts the god Apollo surrounded by nymphs, and it exemplifies with exceptional clarity the French interpretation of the baroque style in sculpture, an interpretation that rejected the fluid, dramatic, and emotional Italian baroque in favor of a cooler, more sober approach based upon the sculpture of antiquity. The *Apollo* group is filled with references to Hellenistic and Roman sculpture, and while Girardon was working on the commission he made a second trip to Rome for inspiration from antique sources. The ancient world, however, had never attempted to assemble several large pieces of freestanding sculpture into one unified composition, and in solving this problem Girardon had recourse to the paintings of Nicolas Poussin, the great French baroque classicist.

The classicism of the *Apollo* group conformed fully to the official style of the French Academy and the personal taste of Louis XIV, but the composition has many baroque elements. The vigor and variety in the movement of the figures, the rich textural contrasts, the grand scale of the project, and the dramatic use of space are all stylistic qualities that firmly link the work to the international baroque style.

One of Girardon's most important works is the tomb of Cardinal Richelieu in the church of the Sorbonne, Paris (1675-1677). This monument shows the dying prelate in a semireclining position, his vestments falling in broad curves that are echoed in the draperies of the allegorical figures at the head and foot of the tomb. As originally placed in the church, the monument was freestanding so that the spectator was compelled to enter into the action of the work—a typical baroque compositional device.

Girardon's most significant late work was a majestic bronze equestrian statue of Louis XIV (1683-1692) executed for the Place Vendôme in Paris and based upon the famous Roman equestrian monument of the emperor Marcus Aurelius. Girardon's work was destroyed during the French Revolution, but several small-scale copies of it exist.

During the 1690s French taste shifted from Girardon's classicism to the more expressive baroque manner of Antoine Coysevox. Girardon died in Paris on Sept. 1, 1715.

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The most important work on Girardon, Pierre Francastel, *Girardon* (1928), is in French. For a brief but thorough and excellent analysis of Girardon's place in 17th-century French art see Sir Anthony Blunt, *Art and Architecture in France, 1500-1700* (1954; 2d ed. 1970). □

Jean Giraudoux

The plays and novels of the French author and diplomat Jean Giraudoux (1882-1944) are marked by the use of myth, fantasy, and an original, somewhat precious style.

Jean Giraudoux was born on Oct. 29, 1882, in the little town of Bellac in the Limousin, the second son of a provincial employee of the highway department and a gentle, reserved mother whose letters show a natural gift for writing. Although the family moved to Pellevoisin when Jean was only 7, Bellac remained for him the symbol of a certain ideal way of life. Several of his most appealing characters are also natives of Bellac, for example, l'Apollon de Bellac and Suzanne.

In 1893 Giraudoux received a scholarship at the lycée of Châteauroux, where he was an excellent pupil for 7 years. His partly autobiographical novel *Simon le pathétique* (1926) and memories of his classmates give a picture of a polite, sensitive, aloof adolescent with a certain elegance in dress and language and a passion for excelling in both studies and sports. He received in this provincial school a solid humanistic education from excellent, idealistic teachers. His last 2 years of secondary school were spent in Paris, where he stood first in his class.

In 1903, after a year of military service, Giraudoux was admitted to the École Normale Supérieure in Paris, where he maintained his brilliant record. His study of German literature, his major field of interest, and his subsequent contact with German civilization during a year on scholarship in Germany had a lasting effect on his intellectual and artistic life. While hesitating before committing himself to the career of a scholar, he spent a happy year as an assistant in French at Harvard University, a year which proved to be his last formal contact with the academic world.

Prose Writings

Upon his return to France in 1908, Giraudoux took a position as assistant literary editor on the paper *Le Matin*. For several years, free at last from the discipline of school and examinations, he led a carefree life and kept postponing a decision on a career. Through his position he began to meet writers and eventually tried his own hand at writing short stories. Some of these were completely traditional and undistinguished, but others, published in 1909 in the volume entitled *Les Provinciales,* already showed signs of his original style and his peculiar vision of the world.

In these stories, based on childhood memories, Giraudoux gives a universal dimension to commonplace events by setting them in a cosmic context, a formula that was to become his most characteristic manner. Another volume, of three novellas, *L'École des indifférents* (1911), reflects his own existing mood of uncommitted detachment.

In 1910 Giraudoux took and passed the examination that would allow him to train for the consular service. Before the war he was never promoted beyond the rank of diplomatic courier and vice-consul. At the outbreak of hostilities, he was drafted and subsequently served on the French front and at the Dardanelles. Twice wounded and finally discharged, he was sent in 1916 as a military instructor to Portugal and later to Harvard. His war books, *Lectures pour une ombre* (1917) and *Adorable Clio* (1920), are meditations on the war rather than descriptions of it. In *Amica America* (1919) Giraudoux paints the New World with a good deal of fantasy but with genuine sympathy.

In 1918 Giraudoux married Suzanne Boland, who the following year bore his only child, Jean Pierre. Another examination entitled him to the post of embassy secretary, but he accepted instead the directorship of a government service which was eventually to become the Department of Cultural Relations. This position may have inspired his first nonautobiographical work, the novel *Suzanne et le Pacifique* (1921), whose heroine, a newstyle Robinson Crusoe, rejects the temptation to abandon her native culture as she grows to understand it better alone on her desert isle.

Ever since his student days Giraudoux had been concerned with the Franco-German question. This is the problem he takes up in his novel *Siegfried et le Limousin* (1922). Quite characteristically he treats it not in political or economic (that is, realistic) terms but in a poetic, almost mystical consideration of national character and cultural inheritance.

While serving as chief of the Information and Press Services of the Ministry of Foreign Affairs (1926-1934), Giraudoux was appointed to the commission to settle Turkey's war claims. He assumed the post of inspector of diplomatic and consular positions in 1936. In this office he wrote *Pleins pouvoirs* (1939), a remarkable double-headed work that outlines, on the one hand, the political, economic, and moral reforms he proposed to Édouard Daladier, and defines, on the other, his understanding of the cultural heritage and destiny of France. At this critical moment of its history, Giraudoux saw France's salvation in a preservation of the humanistic ideal. Profoundly affected by the events of 1939-1940, he retired from public life and died on Jan. 31, 1944.

The Playwright

For this statesman whose official vocation always seemed more like an avocation, Giraudoux's meeting in 1928 with the great actor-director Louis Jouvet was to have momentous repercussions. He wrote with Jouvet's encouragement and technical advice the play *Siegfried,* adapted from *Siegfried et le Limousin*. With its immediate success

under Jouvet's direction, Giraudoux found himself launched in a new career, the one for which he is the most famous. His close association with Jouvet continued as he henceforth wrote almost entirely for the stage.

Although the basic conflicts of this theater are contemporary—conflicts, for example, between war and peace, freedom and destiny, man and woman, or man and the supernatural—the plots are often inspired by classical literature (*La Guerre de Troie n'aura pas lieu, Amphitryon 38, Electre, Pour Lucrèce*), German legend (*Ondine*), or the Bible (*Judith, Sodome et Gomorrhe*). Giraudoux's treatment of character is at the farthest pole from the psychological or sociological studies of the realistic theater. His young women, civil servants, ragpickers, or military heroes arrive before the audience in full possession of their essences and evolve no more than the gods against whom they are pitted. And yet so great is Giraudoux's magic of style that he enchanted a whole generation, weary of ''bourgeois'' drama and ''well-made'' plays, into believing that there was another way of dealing with reality. His popularity was challenged only by the ideological theater of the existentialists and the even more fantastic plays of the so-called theater of the absurd.

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The best general studies of Giraudoux in English are Donald Inskip, *Jean Giraudoux: The Making of a Dramatist* (1958), and Laurent LeSage, *Jean Giraudoux: His Life and Works* (1959). Recommended for general background are Germaine Brée and Margaret Guiton, *An Age of Fiction: The French Novel from Gide to Camus* (1957); Wallace Fowlie, *A Guide to Contemporary French Literature* (1957) and *Dionysus in Paris: A Guide to French Contemporary Theatre* (1959); Jacques Guicharnaud, *Modern French Theatre from Giraudoux to Genet* (rev. ed. 1967); and Henri Peyre, *The Contemporary French Novel* (rev. ed. 1967). □

Simon Girty

Simon Girty (1741-1818), American frontiersman and one of American history's infamous renegades, defected to the British during the Revolution and led Indian raids on his own people.

Simon Girty was born near Harrisburg, Pa. His father was killed by Indians, Simon was held prisoner by the Seneca for 3 years, and at 15 he was forced to watch his stepfather being tortured to death at the stake. Yet Girty almost became a Seneca and was close to the Delaware Indians, too. After his release from captivity, he worked for the British as an interpreter of the Seneca language. However, he had no qualms about serving in Lord Dunmore's War against the Shawnee.

After 1776 Girty acted as an interpreter for the Continental Congress until he was discharged for ''ill behavior.'' He served with Indian fighters and led a small expedition in 1778. Then, suddenly, he turned against the American cause and fled to Detroit to work for the British. He interpreted for lieutenant governor and Indian superintendent Henry Hamilton, the notorious ''Hair Buyer,'' who traded goods with his Indian allies for Yankee scalps.

Girty acquired such strong influence over Indian war parties that he accompanied and even led them on raids into Pennsylvania and Kentucky settlements. On a foray in 1782 his reputation for cruelty was documented by a witness who reported Girty's participation in the torture-murder of Col. William Crawford. Girty particularly wanted the scalp of Col. John Gibson because the colonel had repulsed Girty's siege of Ft. Laurens and in a captured letter had bragged that he would trepan Girty—that is, open his skull—if he caught him.

After defeating David Rogers' force on the Ohio River in 1779, Girty and his warriors helped capture Ft. Liberty, where despite British assurances of safety many prisoners were slaughtered. After the Revolution, Girty participated in the defeat of Gen. Arthur St. Clair on the Wabash in 1791 and fought against Gen. Anthony Wayne at Fallen Timbers in 1794. Girty had to flee to Canada after the Americans occupied Detroit in 1796.

When Oliver Hazard Perry's 1813 victory on Lake Erie opened Canada to American forces, Girty fled to his friends the Mohawks. His house was overrun but not destroyed because the Americans did not realize that the renegade had lived there. He returned to it in 1816, old and blind, and died on Feb. 18, 1818.

Further Reading

The best book on Girty (and his brothers) remains Consul Willshire Butterfield, *History of the Girtys* (1890), although it is sometimes difficult to read. A newer work is Thomas Boyd, *Simon Girty: The White Savage* (1928). Richard Elwell Banta, *The Ohio* (1949), has a solid biographical sketch of Girty. For general historical background see Dale Van Every, *A Company of Heroes: The American Frontier, 1775-1783* (1962).

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Valéry Giscard d'Estaing

The third president of the French Fifth Republic, Valéry Giscard d'Estaing (born 1926) was the architect of France's economic return as one of the leading nations of the world.

Valéry Giscard d'Estaing was born in Koblenz, Germany on February 2, 1926, during the French occupation of the Rhineland. Most of his childhood was spent in Clermont-Ferrand, which had been his family's home for generations. Like many upper class young men of

his day, Giscard (he is commonly known by the traditional family name) moved to Paris as a teenager to continue his studies at the Lycées Jeanson de Sailly and Louis-le-Grand.

World War II interrupted his studies. At the age of 16 he joined the resistance against the Germans and collaborationist Vichy government and participated in the 1944 liberation of Paris. He then joined the French army and continued in the fight against the Germans in northern France and later in Germany.

After the war Giscard resumed his studies and was admitted to the prestigious engineering school Ecole polytechnique in 1946. After graduating he went on to the new Ecole national de l'administration established to train future bureaucrats to carry out major economic and civil responsibilities with modern management techniques. He received high academic honors. His education also included a year at the Harvard Business School.

A Rapid Rise in the Bureaucracy

In 1952 Giscard was named *inspecteur des finances* and began a meteoric bureaucratic career. He was one of the leaders of a new generation of civil servants who eschewed traditional norms of both neutrality and maintaining the status quo. Rather, they were committed to modernizing the French economy and thereby avoiding the problems that had afflicted France since the 1870s.

Young Giscard turned to politics earlier than many of his bureaucratic colleagues. In 1956 he was elected to parliament from his home department of the Puy-de-Dome, which he continued to represent into the 1980s. Meanwhile, he was building his career in Paris as well. In 1955 he was named deputy director of Prime Minister Edgar Faure's personal staff.

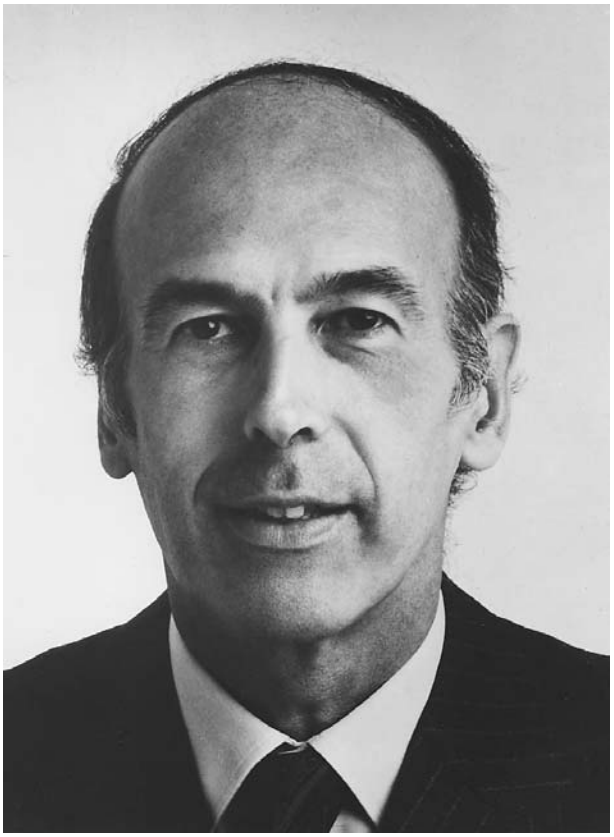

Like many bureaucrats of his generation, Giscard was ready to participate in General de Gaulle's first government of the Fifth Republic in 1959 because the general's goal of grandeur meshed neatly with his desire for economic growth. Because of his political as well as bureaucratic background, Giscard was able to start near the top. He was named deputy finance minister in that first government and was the youngest member of the cabinet.

For the first 23 years of the Fifth Republic, Valéry Giscard d'Estaing held a variety of critical posts. In 1962 he was named minister of finance and economic affairs. He resigned that post in 1966, but served as chair of the National Assembly Finance Committee for the next two years. President Georges Pompidou reappointed Giscard minister of the economy and finance after his election in June 1969. Giscard held that post until Pompidou's death in 1974. Giscard d'Estaing then ran for president (as a member of the Independent Republican Party) against the Socialist leader François Mitterrand, and won the election held immediately thereafter. He served a full term as president but in seeking re-election in 1981 he was defeated by Mitterrand.

More Successes than Failures

Throughout his career, Giscard d'Estaing was known for three things. First, he was a loyal, if occasionally critical, ally of the Gaullists. In 1962 Giscard and his new political party, the Independent Republicans (*Républicains indépendents*) supported the referendum on the direct election of the president and then threw their support to the Gaullists in the subsequent legislative elections. That support was critical for the formation of the first stable parliamentary majority in French republican history. The Gaullists and Giscardians were allied thereafter. There were moments of serious disagreement—for example, prompting Giscard's resignation from the cabinet in 1966—but those problems never threatened the life of a Gaullist cabinet.

Second, Giscard was the politician of the center and right most open to progressive socio-economic reform. In his book *French Democracy* (1977) he advocated a more open, pluralistic system than that provided by the Gaullists. In addition, he strongly supported environmental protection, expansion of the social services, and loosening government control over economic forces and at least hinted at the possibility of a coalition government with the Socialists.

Finally, Giscard was probably best known as an economic reformer, as the leader of a generation of politician-bureaucrats who transformed France from one of the most backward into one of the most dynamic economies in Europe. Though more of a free-market capitalist than his Gaullist colleagues, Giscard was not reluctant to use the state to provide investment funds and other incentives, to encourage firms to merge, and to generally create what he called ''national champions''—one or two large firms in each industrial sector that could compete effectively in international markets.

Giscard's career was not a total success. His presidency never produced the results he had hoped for in each of these areas. His alliance with the Gaullists—including his growing rivalry with Jacques Chirac, who served as his first prime minister—limited his ability to embark on political or economic reforms. Most notably, they made it impossible for him to make the kind of opening to the center left envisioned in *French Democracy*. He began his presidency with a series of important symbolic changes—dining with immigrant workers, stopping plans for an expressway on Paris' left bank, and holding cabinet meetings outside of Paris. Those symbols did not turn into substantive improvement in the lot of immigrants or in the quality of urban life nor into decentralization. President Giscard d'Estaing and his second prime minister, the economist Raymond Barre, did succeed in removing many state controls over the economy, but their liberalization reforms helped push France into a recession by the later 1970s.

Late in his term Giscard and those around him became embroiled in a series of scandals and were accused of high-handed leadership. As a result, Giscard lost the 1981 presidential election to the man he had defeated seven years earlier, François Mitterrand. The Gaullist and Giscardian parties then lost the subsequent legislative elections as well, and for the first time in a quarter of a century, Giscard d'Estaing found himself in opposition.

His career was in limbo after that. In 1984 he was reelected to the National Assembly in a by-election in his old district. Still, a return to the top was unlikely given his defeat in 1981 and the fact that other center and right wing politicians had become more popular.

After losing the election, Giscard remained active in political and economic arenas. In 1990, Giscard played a major role in establishing the Union for France (UPF), a right-wing political organization. In 1996 Giscard participated in The Fortune Global Forum—a world gathering of leading companies and political leaders who discussed the challenges of the global marketplace. In 1997 Giscard served as president of the Auvergne Regional Development Agency—a regional institution focusing on regional development and economic promotion and composed of forty members including local and regional collectivities, financial establishments, large companies, small and medium-sized businesses

Giscard reflected as much as any one individual could the personality of the group that dominated the Fifth Republic's first quarter century. Though he came from the ''old France'' of the nobility and small town politics, he also personified the ''new France'' of technically competent bureaucrats who sparked the modernization that turned France into one of the most powerful and dynamic countries in the world.

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Christopher Gist

The American frontiersman Christopher Gist (ca. 1706-1759) was one of the first explorers of the Ohio and Kentucky wilderness. He also accompanied George Washington on missions to the French in the Ohio Valley.

Christopher Gist was born in Maryland. He probably did some surveying as a young man because he wrote and drew maps well in later life. But nothing is known of his youth in general. In 1750 he was living with his family on the Yadkin River of North Carolina not far from Daniel Boone. He married Sarah Howard (the date is not known) and raised five children.

The Ohio Company chose Gist to explore the country of the Ohio River as far as the Louisville area, and he carried out a careful examination of the territory in 1750. When he returned to North Carolina, he found that his family had fled to Roanoke, Va., because of Indian attacks. He rejoined them but went west again in the summer of 1751 to explore the Pennsylvania and western Virginia country south of the Ohio River and between the Monongahela and Great Kanawha rivers. About 1753 he settled briefly in the Pennsylvania wilderness near modern Brownsville.

Gist accompanied George Washington on his journey to French forts in the Ohio Valley in the winter of 1753; he is said to have saved Washington's life twice. He was with Washington when he defeated a small band of French soldiers in May 1754. Gist also accompanied Washington when he unsuccessfully attempted to repel a French force from Ft. Necessity the following July. Later Gist acted as guide to British general Edward Braddock in the march on the French Ft. Duquesne. Before reaching the French outpost, their force was ambushed and defeated by French and allied Indians. On July 9, 1755, Braddock was mortally wounded, and Gist and the remnants of the British troops were led to safety by Washington, who had command of a company of militia.

Later Gist served as captain of a company of scouts and as an Indian agent. His plan to recruit Indian auxiliaries from among the Cherokee of eastern Tennessee in 1756 proved to be premature and failed. Much later, of course, Indian scouts were essential to Army operations on the western frontier.

Gist died of smallpox in either Georgia or South Carolina in 1759. He was highly regarded by his contemporaries as a woodsman, explorer, and map maker, and although his

fame was eclipsed by Daniel Boone's, it must be remembered that he examined the Ohio and Kentucky wilderness a full 18 years before Boone ever saw it.

Further Reading

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Rudolph William Giuliani

Former U.S. Attorney Rudolph Giuliani became the 107th mayor of New York City in 1994 on the Republican ticket. He was the first non-Democrat to become mayor in 24 years.

In January 1994, Rudolph William Giuliani became New York City's first Republican mayor since John Lindsey was elected in 1965. Giuliani's tough-on crime platform perhaps clinched the victory for the former U.S. attorney for the state of New York. In the years since his election, this tough stance seems to have paid off; in 1995, Giuliani announced that the murder rate in New York City had dropped by nearly one-fifth, the biggest annual decline in decades. However, he remains a controversial political figure, and on at least one occasion he has committed a widely-criticized breach of diplomacy—when he ejected Yasser Arafat Leader of the Palestine Liberation Organization (PLO) and winner of the Nobel Peace Prize, from a New York concert.

Started in Courts

Giuliani was born into a second-generation immigrant Italian family in Brooklyn, New York, on May 28, 1944. He was the only child of Harold and Helen Giuliani. As a child, the young Giuliani sometimes worked in his parent's bar and grill. The elder Giuliani was determined that his son attend college and rise above the family business. Rudolph Giuliani was educated in Catholic schools and then attended the all-male, Roman Catholic Manhattan College. There he seriously considered entering the priesthood, but eventually decided on law. He graduated from New York University's law school in 1968, and went on to have an impressive career in government, working first as a law clerk for a federal judge, and then as an assistant United States attorney for the Southern District of New York. Giuliani took on sensational corruption cases, and his reputation as a dogged prosecutor grew.

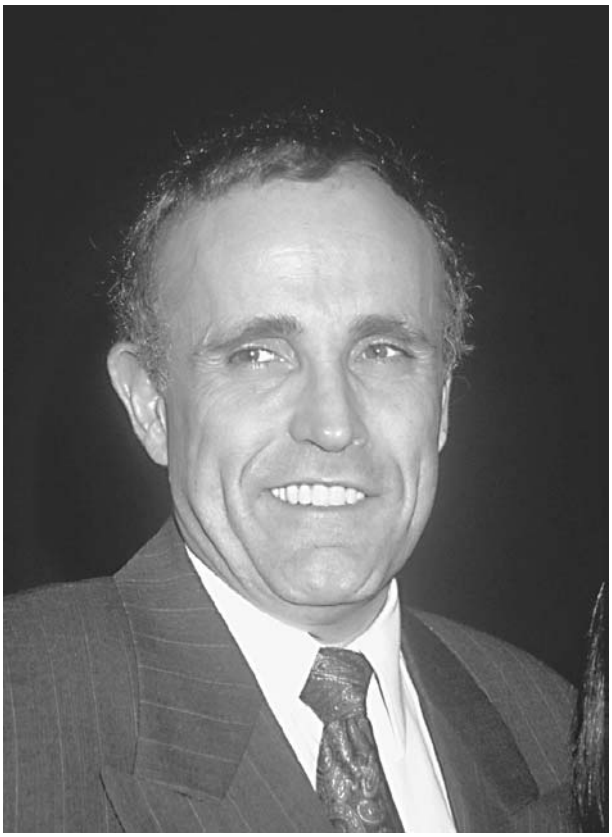

In 1975 Giuliani went to Washington, DC to work in President Gerald Ford's administration, under Judge Harold Tyler, deputy attorney general in the Justice department. Giuliani originally a liberal Democrat, had recently defected to the Republican party. When President Jimmy Carter took office in 1977, Giuliani followed Tyler to work for his law firm. Giuliani moved back to Washington under President Ronald Reagan, as associate attorney general in the Justice department. There, Giuliani took considerable flak for refusing asylum to Haitian refugees, deeming that the Duvalier regime was merely economically—not politically—oppressive to its people.

Became U.S. Attorney in New York

In 1983 Giuliani returned to New York for good, this time as U.S. attorney for the Southern District. In that position, Giuliani enjoyed some high-profile successes. He infiltrated some of the most powerful Mafia crime families and indicted a New York parking violations bureau official as part of a bribery ring. In the spring of 1986, uncovered the New York insider trading scandal, handing down indictments against several Wall Street investors. Among those arrested was Ivan Boesky, who turned himself in before Giuliani could indict him. In exchange for a lesser charge, Boesky agreed to pay $100 million and to secretly tape record conversations with other insider traders.

However, Giuliani has often been criticized for his grandstanding style. One of the lost legendary examples during his years as U.S. attorney was the arrest of three men involved in the insider trading scandal—Richard B. Wigton,

a Kidder, Peabody executive; Timothy L. Tabor, a former employee of Kidder, Peabody; and Robert M. Freeman of Goldman, Sachs. Two of the men had been handcuffed at work and paraded in front of their colleagues, to the media's delight. The charges against all three were later dropped.

Mayoral Hopes

Giuliani eventually left the U.S. attorney's office, but still remained one of the most prominent and controversial figures in New York politics, going before the polls in 1989 in his first hotly contested mayoral race against David Dinkins. In that election, the main issue was racial strife, which was threatening to tear the city apart. Giuliani's conservative political stance was less appealing to voters than that of Dinkins, a liberal Democrat.

But in one of the most racially charged events to occur in New York City, Mayor Dinkins stumbled badly. In 1992, in the mostly Jewish section of Crown Heights in Brooklyn, a car in a Hasidic motorcade hit a young black child. After, a mob of angry blacks descended on a Jewish scholar visiting from Australia, stabbing him to death. Riots followed, in which 80 Jews and 50 policemen were injured. A jury later acquitted the man charged with the killing, following which Dinkins issued a lukewarm statement ''expressing faith in he jury system . . . roundly denounced as insensitive to Jewish concerns,'' wrote Todd S. Purdum in the *New York Times Magazine*. Dinkins's Crown Heights blunder opened the door for Giuliani to the Jewish vote.

Still, Giuliani's tough-guy approach has been difficult for New Yorkers to embrace. In the fall of 1992, Giuliani made an appearance at a rally for the Policemen's Benevolent Association (PBA), a gathering of ''raucous, beer-drinking, overwhelming white police officers''outside City Hall, wrote Purdum in the same article. Crowd members bore racially offensive signs critical of Dinkins, among the now legendary, ''Dump the washroom attendant!'' The demeanor of the crowd, which later moved in droves to block traffic on the Brooklyn Bridge, reflected badly on Giuliani. But what tainted him the most was his address to the PBA, in which he used expletives that Dinkins had originally used to respond to an officer's charge that the mayor did not support the police.

The rally was a major political fiasco for Giuliani. According to writer Purdam, he probably gained no votes from it—the police officers either were already supporters or lived outside of the city. And it damaged the reputation he was trying to build—that of a peacemaker. The speech he made after his loss in the 1989 election also damaged him. He announced that Dinkins had won, and in response, his election aides started booing. Giuliani began screaming, ''Shut-up!'' repeatedly. Later he said he feared that the crowd was out of hand, and their remarks would seem racially motivated.

Prior to the 1993 elections, many New Yorkers were horrified by a Giuliani plan to put 90-day limits on stays at homeless shelters. He remarked that he thought offering, unlimited access was actually ''very cruel.'' ''It sounds generous and compassionate,'' Giuliani was quoted as saying in a *New York* magazine article, ''but it isn't. There's an understanding of human psychology that's missing. The less you expect of people, the less you get. The more you expect, the more you get.'' Giuliani also alienated liberal voters by his statement that he would bar controversial Muslim leader Louis Farrakhan from speaking at Yankee stadium, depriving him of his First Amendment rights.

Many political analysts say that Giuliani's attitudes seem to be a throwback to earlier times, that they distort and oversimplify the growing complexity of urban problems. Wrote Catherine S. Manegold in the *New York Times* after the election, ''Throughout this year's campaign, Mr. Giuliani spoke tirelessly about the need to 'clean up' a city that he sees in moral and physical decline. To his supporters, he came across as a tough-edged iconoclast bent on bringing order out of urban chaos, a crusading Batman to New York City's gritty Gotham.''

Yet other pundits call Giuliani a candidate for the future, and one who transcends political lines. ''With his emphasis on individual responsibility, Giuliani is much closer in political philosophy to the New Democrat Bill Clinton claims to be than to David Dinkins is,'' said Fred Siegel, a professor of humanities, quoted in a *New York* magazine article.

To save Giuliani from his gaffes, he hired campaign mastermind David Garth, who was on the winning side in five of the last seven New York mayoral contests.Garth also went to bat for Vice-President Al Gore during the 1988 presidential primary, and handed a victory to Arlen Specter in a 1992 Republican senatorial race in which he was trailing. Garth helped solidify Giuliani's image as a ''fusion candidate'' just as Garth had done for John Lindsey's election in 1965, assembling minority candidates and representatives of minority districts to run on the same ticket.

With Garth maneuvering what a *New York Times Magazine* article dubbed ''the race race,'' Giuliani was also able to capitalize on his anti-crime reputation. Dinkins maintained that crime decreased during hid term and according to John Taylor in a *New York* magazine piece, they had. Murders fell from 2,262 in 1990 to 2,055 in 1992, Taylor wrote. But to New Yorkers, the prevailing perception was that crime was on the rise. ''One reason is the increasing brutality and capriciousness committed,'' wrote Taylor. ''Entire families are executed in drug wars. Teenagers kill each other over sneakers. Robbers casually shoot victims even if they have surrendered wallets. The proliferation of carjackings means people are no longer safe even in their automobiles.'' One of Giuliani's campaign promises, along with creating jobs through tax cuts, and reducing administration in schools in order to increase money spent on teachers and students, was to crack down on such crimes, and he had the resume to back it up.

Still, many New Yorkers expressed dissatisfaction with both candidates. *Time* magazine ran a short article entitled ''The Politics of Disgust,'' in which Janice C. Simpson claimed that ''The only movement [in the polls] is the rising disapproval rating for both [candidates]. Neither candidate is getting across a message that he can be an urban Mr. Fixit. Dinkins comes off as a courtly but unimaginative bureaucrat with a taste for fussy clothes and fancy ceremonies. Giuliani

has a reputation as a humorless autocrat with an abrasive management style that involves shooting first and asking questions later.'' An editorial in the *New York Times* began its editorial for David Dinkins with an expression of voter sentiment just before the election: ''Something must be badly wrong with a system that can't produce candidates better than David Dinkins and Rudolph Giuliani. The real issues are being oversimplified. It doesn't really matter who wins.''

Time writer Janice Simpson predicted that in a race ''with no candidate who stands out as a clear vote for competence,'' that voting would break down along racial lines. That happened in the 1989 election, and also in the 1993 election. According to Felicia R. Lee in the *New York Times,* Simpson was correct. More than 90 percent of blacks voted for Dinkins, and so did most Hispanic voters. But very three out of four white votes went to Giuliani.

Lee wrote that New York City's black population was deeply disappointed by the election results, which indeed turned out to be a race based on race. ''None interviewed said that Mr. Dinkins was a great mayor, but they said he tried to delve into the social factors behind problems like crime during a time of dwindling resources. Most said that despite his flaws, Mr. Dinkins would have won re-election had he been white. ''Beyond that,'' Lee continued, ''their concern was that Mayor-elect Rudolph W. Giuliani has surrounded himself with mostly white males with little understanding of issues of concerns to blacks, poor people, or other special interests.''

Mayor Giuliani

According to Alison Mitchell writing in the *New York Times,* Giuliani addressed those concerns in his victory speech. Standing at the lectern with David Dinkins, the mayor-elect said it was time for the city to join as one, ''whether you voted for me, for David Dinkins or you decided not to vote or you voted for any of the other candidates, we are all New Yorkers.''

Tough on Crime

In the years since he was elected, Giuliani has maintained his emphasis on crime-fighting, using a range of methods—Comstat, a computerized analysis of crime statistics and police accountability, low tolerance for misdemeanor crimes especially gun and drug possession, targeting high-crime areas, holding local commanders responsible for results in their precincts, and implementing corporate management techniques in the police force.

In an article printed in *American City and County* Janet Ward said that it wasn't easy to shock New Yorkers—especially with good news. However, at a New Year's Eve (1996) press conference in Time Square, Mayor Giuliani and Police Commissioner Safir did just that. ''When the ball comes down in Times Square tonight,'' said Giuliani ''it will be coming down in one of the safest cities in America.'' Ward went on to say that it had been a long time since ''one of the safest cities'' and ''New York'' were used in the same sentence, but the facts support the claim. The city had realized double-digit decline in crimes for the past three years. New York had 48,016 or 15.7 percent fewer crimes in 1996. Overall, Giuliani said, ''the city has seen 163,428 fewer felonies since 1993, a drop of almost 40 percent. Additionally, 1996 saw the city's lowest number of crime complaints in 27 years. The big crime, murder, dropped 16 percent in 1996 and has fallen nearly half since 1993.''

Giuliani called the decline ''a very significant success,'' and proof that New York is becoming safer. ''People outside of New York City are very often almost shocked by the notion that it is not the most dangerous city in America,'' Giuliani was quoted as saying in *The Daily Telegraph*. ''That's a reputation that the city, despite all of the statistical information to the contrary, can't quite shake.'' However, the drop in crime has not been attributed to any one factor. Some have suggested that it may be due to a demographic shift—a decline the population of teenage males, the group that is statistically most likely to commit crime. Another is that the crack epidemic, which hit the city in the mid-1980s, began to ease up in the early 1990s. But the New York City police commissioner says that police effectiveness has more to do with it than the media and other observers are willing to give them credit for.

Giuliani has also continued to harass the Mafia. In September of 1995, he appointed a monitor to inspect the books of the five-day Feast of Saint Gennaro, the annual carnival of New York's Little Italy. Few New Yorkers were surprised when the Grand Jury investigating the case announced that the Mafia skimmed the profits of the street vendors at the festival. However, only the most cynical were not surprised when it was revealed that the dollar bills which the devout pinned to the statue of Saint Gennero—intended for the Catholic church and its charities—also ended up in the pockets of the Mob.

Giuliani has sometimes committed mistakes in international diplomacy. In October 1995, Giuliani ejected Yasser Arafat, leader of the Palestine Liberation Organization (PLO) and winner of the Nobel Peace Prize, from a concert at New York's Lincoln Center, which was part of the UN's 50th anniversary celebrations. Despite intense criticism from the White House, the State Department, the UN, and even some Jewish groups, Giuliani defended his decision, claiming that Arafat had ''never been held to account for the murders [for which] he was implicated.'' Just a few days earlier, when Cuba's President, Fidel Castro, was in New York, Giuliani had refused to invite him to a gala dinner. ''It's my party and I'll invite who I want,'' he was quoted as saying in *The Daily Telegraph*. □

William Glackens

American painter William Glackens (1870-1938) reacted against the academic restrictions of his period, combining a vivid impressionism with a firm sense of structure in his work.

William Glackens was born in Philadelphia on March 13, 1870. After he completed high school (where John Sloan and Albert C. Barnes were his classmates), he became an artist-reporter for Philadelphia newspapers. He attended night classes at the Pennsylvania Academy of Fine Arts, studying with Thomas Anshutz. Glackens shared a studio with Robert Henri; in 1895 they worked their way to Europe on a cattle boat. In Holland and Paris they studied the Dutch masters, Diego Velázquez, and Francisco Goya. On his return to New York in 1896, Glackens worked for newspapers and commenced a long career as a magazine illustrator. *McClure's Magazine* sent him to Cuba in 1898 to cover the Spanish-American War, which he did brilliantly.

Glackens began exhibiting his paintings in 1901, attracting attention among critics and patrons who were turning away from the conventional standards of the academy. His subjects were café scenes, crowds on city streets, in parks, and on beaches, and people at play in outdoor settings. The influence of Pierre Auguste Renoir and other French impressionists is apparent.

In 1904 Glackens married, and 2 years later he traveled in France and Spain. His work was rejected by the National Academy of Design in 1907. He was one of the group of painters called ''The Eight'' who exhibited at the Macbeth Gallery in 1908. This show marked the end of the ascendancy of academic painting in the United States. Some of the painters in this group specialized in realistic social comment; Glackens remained fundamentally a romantic, his work reflecting a healthy and joyous view of life.

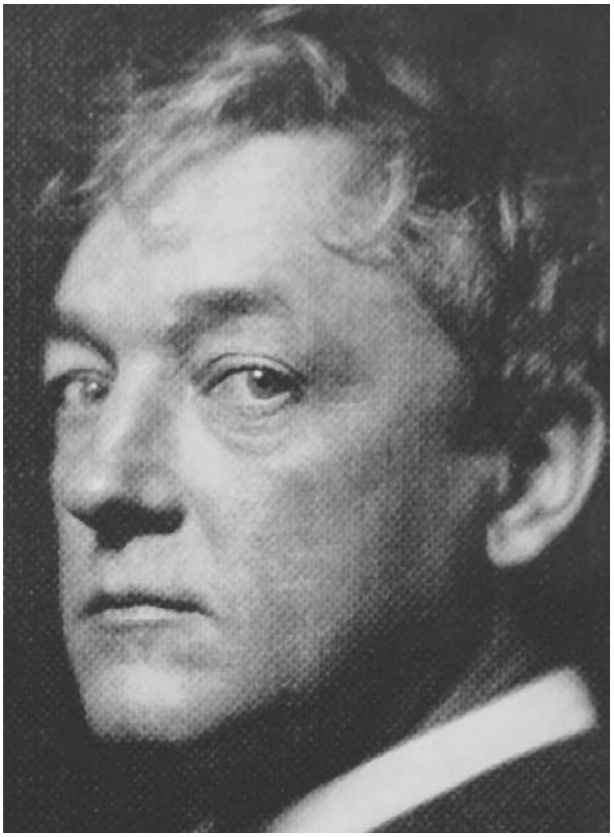

Glackens was influential in helping Albert C. Barnes form his great collection of modern art; the two traveled to Europe in 1912, returning with canvases by Édouard Manet, Edgar Degas, Paul Cézanne, Paul Gauguin, Vincent Van Gogh, Henri Matisse, and Renoir. Glackens was one of the organizers of the famous Armory Show of 1913, and he served as chairman of the committee that selected the American entries. Three of his own paintings were shown. He was one of the organizers of the Society of Independent Artists in 1916, which presented exhibitions without juries or prizes.

Throughout the 1920s and 1930s Glackens's work received wide recognition. The late paintings include imposing nudes, flower pieces, and portraits of members of his family. Basically impressionistic but with a strong sense of structure, these paintings combine sumptuous color, spontaneity of handling, and an increasingly architectural sense of compositional organization in a decidedly contemporary manner. His illustrations, particularly those involving animated crowds of people, exhibit brilliant and expressive draftsmanship, as do a smaller series of etchings of urban subjects. He was not a radical technically; his work was gay, pleasant, and elegant.

Glackens died suddenly on May 22, 1938.

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Washington Gladden

The American clergyman Washington Gladden (1836-1918) was a pioneer of the Social Gospel and a key spokesman for liberal Protestantism.

On Feb. 11, 1836, Washington Gladden was born in Pottsgrove, Pa. Much of his childhood was spent in western New York, a district famous for its religious enthusiasms. This fact, coupled with his family's piety, aroused in young Gladden strong spiritual interests. In the mid-1850s he entered Williams College, where he received a degree preparatory to entering the ministry. In 1860 Gladden accepted his first pastorate in a Congregational church in Brooklyn. For the remainder of his life he devoted his principal energies to ministerial duties in urban

areas, first in New York City, then in Massachusetts, and finally for over 30 years at the First Congregational Church in Columbus, Ohio.

From the outset Gladden was influenced by the new theological and social concerns animating American Protestantism in the late 19th century. Though lacking formal theological training beyond college, he kept abreast of current developments through wide and systematic reading. He was deeply affected by the writings of Horace Bushnell. Gladden preached the need to adapt Protestant theology to the new developments in biblical criticism and the natural sciences, especially Darwin's theory of evolution. He published several books espousing these views; as a member of the staff of a national journal, the *Independent,* he disseminated his ideas to a broad national audience. He also contributed frequently to the *Congregationalist,* a widely respected periodical.

Gladden quickly recognized some of the more destructive tendencies of city living. He urged that the church minister to the needs of working people, the poor, and those hurt by the impersonality of urban life. Thus he was an early exponent of what was eventually called the Social Gospel. He urged support for labor unions to protect the working man, identified with the settlement house movement, and entered into politics in Columbus, Ohio, to represent those seeking reform of municipal government.

Gladden's most spectacular act in support of the Social Gospel occurred in 1905, when he roundly condemned the American Board of Commissioners for Foreign Missions, a powerful national body of the Congregationalists, for accepting a $100,000 gift from John D. Rockefeller, Jr. He denounced the gift as ''tainted money,'' an attack similar to those being leveled by secular ''muckraking'' journalists at big business and the great captains of industry.

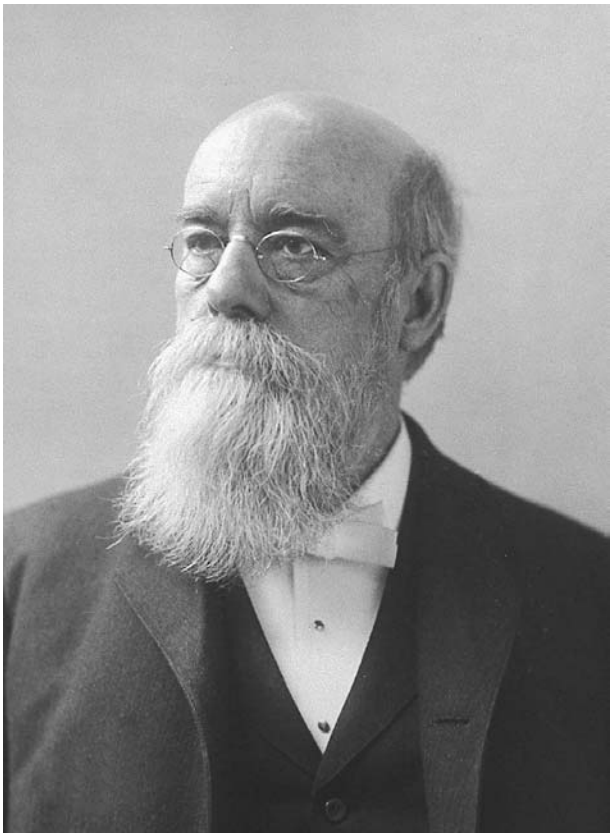

Although not an originator of new ideas and trends, Gladden nevertheless pioneered in the theological views he adopted and in the social causes he espoused. By the time of his death in Columbus on July 2, 1918, he was considered one of the leading spokesmen for liberal Protestantism and the Social Gospel.

Further Reading

Gladden's autobiography is *Recollections* (1909). A sound, comprehensive biography of Gladden is Jacob Henry Dorn, *Washington Gladden: Prophet of the Social Gospel* (1967). An interpretive account of the man and his influence is Richard D. Knudten, *The Systematic Thought of Washington Gladden* (1968). □

William Ewart Gladstone

The English statesman William Ewart Gladstone (1809-1898) led the Liberal party and served as prime minister four times. His strong religious sense was an integral part of his political and social policies.

William Gladstone was born in Liverpool on Dec. 29, 1809. His parents were of Scottish descent. His father, Sir John Gladstone, was descended from the Gledstanes of Lanarkshire; he had moved to Liverpool and become a wealthy merchant. William's mother, Anne Robertson of Stornaway, was John Gladstone's second wife, and William was the fifth child and fourth son of this marriage. He was educated at Eton and Christ Church, Oxford; he took from his school days a sustained love for the classics and experience in debating. He was president of the Oxford Union and denounced the Parliamentary Reform Bill in a speech in 1831.

Gladstone graduated in December 1831, and a parliamentary career followed a brief sojourn in Italy in 1832. He, who was to become the great Liberal leader, was originally elected as a Tory from the pocket borough of Newark, and his major interest at the beginning was the Church of England, which he had seriously considered as a career. His maiden speech in June 1833 was a defense of West Indian slave owners with examples drawn from his father's plantations. His first book, *The State in Its Relations with the Church* (1838), was a defense of the established Church. In 1839 he married Catherine Glynne; the marriage was a happy one and gave to Gladstone important connections with the old Whig aristocracy.

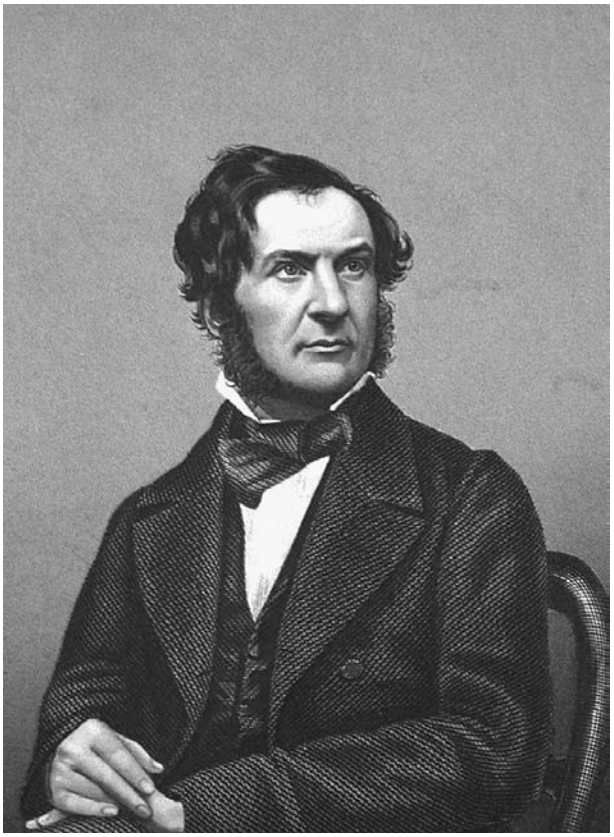

Conversion to Liberalism

The 1840s saw Gladstone begin his move from right to left in politics. This meant a shift from High Tory (Conservative) to Liberal and a change in primary interest from defending High Church Anglicans to a concentration on financial reform. This change in Gladstone's outlook came in Sir Robert Peel's ministry of 1841-1846, in which Gladstone served as vice president and finally (1843) as president of the Board of Trade. The budget of 1842 was a move toward free trade with duties on hundreds of articles repealed or reduced, and Gladstone contributed much to this new tariff schedule. He resigned in 1845 on a religious issue—the increased grant to the Roman Catholic Maynooth College in Ireland—but returned to office in the same year as secretary of state for the colonies. The Corn Law repeal brought the Peel ministry down in 1846 and temporarily ended Gladstone's political career.

At the same time Gladstone severed his connections with Newark, which was controlled by the protectionist Duke of Newcastle, and in 1847 was elected member of Parliament for the University of Oxford. On the death of Peel in 1850 Gladstone moved to a new position of strength in the ranks of the Peelites (Tory liberals). His brilliant speech in 1852 attacking the budget proposed by Benjamin Disraeli brought about the fall of Lord Derby's government, and Gladstone became chancellor of the Exchequer in a coalition government headed by Lord Aberdeen. He could now apply his considerable financial talents to the economic policies of the nation, but this opportunity was curbed by the Crimean War, which Britain formally entered in 1854. The laissez-faire budget of 1853 was nevertheless a classic budget in the British commitment to economic liberalism.

Gladstone's religious views were also growing more liberal, more tolerant of Nonconformists and Roman Catholics. He voted to remove restrictions on Jews in 1847, and he opposed Lord John Russell's anti-Catholic Ecclesiastical Titles Bill in 1851. Gladstone was clearly shaken by the Oxford movement and the conversion of some of his Oxford friends (among them Henry Manning) to Roman Catholicism. This experience, however, served to broaden his understanding and respect for individual conscience. A trip to Naples (1850-1851), where he witnessed the terrible poverty in the reactionary Bourbon Kingdom of the Two Sicilies, also helped turn him away from his innate Toryism, and the conversion to liberalism was complete.

Prime Minister

In the 1850s and 1860s Gladstone moved toward a position of leadership in a newly formulated Liberal party. He had served as chancellor of the Exchequer in Lord Palmerston's coalition government (1859-1865), but following the death of Palmerston in 1865, a realignment of the parties took shape which saw the old Tory and Whig labels replaced by Conservative and Liberal. Thus the Peelites and the Whig Liberals came together in a new party under Gladstone's leadership. He introduced a bill in 1866 to expand the parliamentary electorate, but it failed. Disraeli then scooped the Liberals with his famous ''Leap in the Dark'' Reform Bill of 1867, which passed, enfranchising most of the adult males in the urban working class. But Disraeli's ''Tory Democracy'' did not return immediate dividends at the polls. In the election of 1868 Gladstone and the Liberals were returned with a comfortable majority.

Gladstone's first Cabinet (1868-1874) was one of the most talented and most successful of the four he headed; he considered it ''one of the finest instruments of government that ever were constructed.'' The legislation passed was extensive, and the reforming theme was to reduce privilege and to open established institutions to all. The universities and the army were two of the targets. The removal of the religious tests for admission to Oxford and Cambridge and the abolition of the purchase of commissions in the army were liberal victories of 1871.

The Education Act of 1870, which provided for the creation of board schools at the elementary level, was the first step in the construction of a national education system. Competitive exams were introduced for most departments of the civil service in the same year. Other commitments to democracy included the realization of old Chartist dreams, such as the secret ballot in 1872. With these reforms Gladstone won some support but also antagonized powerful interests in the Church and the aristocracy. His opponents said that he was a wild demagogue and a republican; the government was defeated in the election of 1874.

Ireland and the Empire

The ''Irish question,'' which was to dominate Gladstone's later years, received considerable attention in the first Cabinet. Responding to the Fenian violence of the 1860s, the government moved to disestablish the Irish Episcopal Church in 1869 and pass a Land Act in 1870. But the Irish problem remained, and the home-rule movement of Isaac Butt and Charles Stewart Parnell demanded a solution in the 1870s.

Gladstone emerged from a temporary retirement in 1879 in the celebrated Midlothian campaign to attack Disraeli's pro-Turkish foreign policy. The theme of his attack was that Disraeli's Near Eastern policy was morally wrong. The Turkish atrocities in the Balkans outraged Gladstone just as the prisoners of Naples had provoked his earlier attack against Bourbon injustice in Italy. Gladstone's direct appeal to the British voter in this campaign was a first in a more democratic approach to electioneering, and his eloquence was triumphant as the Liberals won the general election of 1880.

The major concern of Gladstone's second Cabinet was not foreign policy but Ireland and the empire. A Second Land Act was passed in 1881, which attempted to establish a fair rent for Irish tenants and tenure for those who paid rent. The act was not popular with the landlords or tenants, and a series of agrarian riots and general violence followed. The high point of this was the assassination of Lord Cavendish, the chief secretary for Ireland, and Thomas Burke, the undersecretary, in Phoenix Park, Dublin, in 1882. The Fenians, rather than the Home Rule party, were responsible for this act, but Gladstone was forced to suspend discussion of Irish reform and resort to harsh measures of suppression in a Prevention of Crimes Bill (1882).

Gladstone's commitment to Ireland was coupled with a consistent opposition to imperialism. He considered imperialism a Conservative ruse to distract the masses from the real issues. He believed that the ''infamy of Disraeli's policy was equalled only by the villainy with which it had been carried out.'' For Britain to seize power in Africa to exploit the native population would be as unjust as the Turkish rule in the Balkans. But Gladstone's second ministry coincided with a worsening agricultural depression in which England's free trade policy seemed a liability rather than an asset. New market areas unencumbered with tariffs had an appeal, and imperialism became a popular crusade. Egypt and the Sudan were the main concerns in the 1880s following Britain's purchase of the Suez Canal (1875). A riot in Alexandria brought a British occupation in 1882, and a rebellion in the Sudan brought the death of Gen. Gordon in 1885, when Gladstone's dilatory tactics failed to rescue him in time. The popular reaction to Gordon's death was a clear indication of Gladstone's misreading of this issue.

The Irish question reached its climax in Gladstone's third and brief (February to July) Cabinet of 1886. The Home Rule Bill was the sole program. It was designed to give Ireland a separate legislature with important powers, leaving to the British Parliament control of the army, navy, trade, and navigation. Gladstone's Liberal party had the votes to carry the bill, but the party split on the issue. Joseph Chamberlain led a group known as the Liberal Unionists (loyal to the Union of 1801) to oppose Gladstone's policy; the bill failed and Gladstone resigned. He had been correct in his premise that home rule or some degree of self-government was essential to the solution of the Irish question, but he failed to face up to the problem of the other Ireland, the Ulster north that lived in fear of the Catholic majority.

Gladstone was to remain in Parliament for another decade and to introduce another Home Rule Bill in 1893, but after the defeat of 1886 he was no longer in command of his party or in touch with the public he had led and served so long. His insistence on home rule for Ireland combined with his opposition to imperialism and social reform was evidence of this. The meaningful legislation in behalf of trade unions was sponsored by the Conservatives. His opposition to the arms buildup in the 1890s was consistent with his sincere desire for peace but doomed to failure given the German military expansion of the same period. Gladstone retired in 1894 and died on May 19, 1898; he was buried in Westminster Abbey.

Evaluation of His Career

Gladstone is still seen today as the epitome of the Victorian statesman. His industry (he often worked 14 hours a day), powerful sense of moral purpose, appetite for sermons, and lack of wit made him an easy target for the disciples of Lytton Strachey. But Gladstone was at the same time a major force in the shaping of British democracy. No single politician of the 19th century ever matched Gladstone's ability to mobilize the nation behind a program. Only Gladstone could make a budget sound like the announcement of a crusade. His sympathy for the oppressed people of the world—the Irish, the Italians, the Bulgarians, and the Africans—was genuine.

Gladstone lacked the tact to get along with Queen Victoria and with some of his colleagues but, like William Pitt the Elder before him, he could reach out of Parliament and arouse the public. In appearance and bearing this gaunt figure, whose speeches were marked by evangelical fire, might have belonged to the 17th century, but in parliamentary tactics he anticipated the 20th century. His achievements are impressive by any standard. The respect and affection that the British reserved for Gladstone is summed up in the nicknames they gave him; he was the ''Grand Old Man'' and the ''People's William.''

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Ellen Glasgow

The works of American novelist Ellen Glasgow (1873-1945) constitute a social history in fiction of Virginia from the Civil War to World War II. Her novels are distinguished in style and conception.

Ellen Glasgow was born on April 22, 1873, in Richmond, Va. Her father was a Scotch-Irish Presbyterian who ''never committed a pleasure.'' His wife was a woman of ''laughing spirit'' whom he neither understood nor appreciated. Ellen's childhood was marred by her parents' misalliance (a subject her fiction frequently reflected), but her youth was secure and privileged, and she acquired a good education under private tutors.

Political economy was Glasgow's special interest. Before she was 20 Henry George's book *Progress and Poverty* converted her to Fabian socialism, though she remained hostile to the idea of revolution. Cruelty, greed, and intolerance were the real adversaries of mankind, she believed. Her novels led Southern fiction away from the accepted lies that the enemy was the North, the nouveau riche, or black people; they showed that the foe was not without but within.

Shortly after her mother's death in 1893, Glasgow finished her first novel, *The Descendant,* which was published anonymously in 1897. Perhaps the young woman approached writing with such professional dedication because an affliction, deafness, seemed to make ''normal'' life impossible. ''At twenty-two,'' she later wrote, ''I told myself that marriage was not for me.''

Love was another matter, however. When Glasgow returned from a trip abroad in 1899, she met a man in New York, whom she calls Gerald B——in her autobiography. She almost forgot her deafness and made the most of her personal gifts: beauty, gaiety, and wit. Gerald B——was married, but the affair evidently brought the young writer a new sense of her power. The novels of this period, *The Voice of the People* (1900), *The Battleground* (1902), and *The Deliverance* (1904), reflect this new-found power.

Gerald B——died in 1905. Glasgow's next books may reflect that loss, but by 1909, when *The Romance of a Plain Man* appeared, she was clearly in control of her art. The year her father died, 1916, saw the publication of *Life and Gabriella,* which studied the character of Southern women. In 1917 she became engaged to Henry W. Anderson, but the engagement was finally broken.

Barren Ground (1924), *The Romantic Comedians* (1926), and *The Sheltered Life* (1932) are three of Glasgow's best novels. *In This Our Life* (1941), her last novel, received the Pulitzer Prize. *A Certain Measure* (1943), her critical writings, was the last book published before her death in Richmond on Nov. 21, 1945.

Further Reading

Miss Glasgow's *The Woman Within* (1954), a frank autobiography, is splendid. Blair Rouse, *Ellen Glasgow* (1962), combines biography and criticism. Fine brief accounts of her work are Van Wyck Brooks, *The Confident Years, 1885-1915* (1952); Jay B. Hubbell, *The South in American Literature, 1607-1900* (1954); and Louis Auchincloss, *Ellen Glasgow* (1964), reprinted in his *Pioneers and Caretakers* (1965). Miss Glasgow's relation to Southern literary traditions is discussed by C. Hugh Holman in R. C. Sinonini, Jr., ed., *Southern Writers: Appraisals in Our Time* (1964).

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Sheldon Lee Glashow

The theoretical work of American physicist Sheldon Lee Glashow (born 1932) made an important contribution to the unification of elementary particles and forces. He shared the 1979 Nobel Prize in Physics.

Sheldon Lee Glashow was born on December 5, 1932, in the northern tip of Manhattan in New York City. He was the youngest of three children of two Russian immigrants, Lewis Gluchovsky, a plumber, and Bella Rubin. He graduated from the Bronx High School of Science in 1950; one of his classmates was Steven Weinberg, with whom Glashow later shared the Nobel Prize. He received his B.A. from Cornell (1954) and Ph.D. from Harvard (1958). A post-doctoral fellow at CERN (European Council for Nuclear Research) and at the Niels Bohr Institute in Copenhagen from 1958 to 1960, Glashow taught at Stanford (1961-1962) and Berkeley (1962-1966) before assuming a professorship at Harvard in 1966, where he remained into the 1990s. Beginning 1979 he was the Higgins Professor of Physics there. In 1972 he married Joan Alexander, with whom he had two children, Bryan and Rebecca, and two step-children, Jason and Jordan.

Glashow's principal contribution was to the unification of elementary-particle forces. ''Unification'' refers to the process by which scientists learn to describe apparently disparate phenomena as different manifestations of the same thing. Lightning, static electricity, the aurora borealis, and St. Elmo's fire, for instance, are different forms of electricity. Significant progress in science is often tied up with acts of unification. When in the 17th century Isaac Newton showed that the force pulling objects to the ground and the one keeping planets in motion around the sun is the same force, gravitation—it was an act of unification. So was James Clerk Maxwell's discovery, in the 19th century, that electricity and magnetism were different aspects of one phenomenon, electromagnetism. Subsequently, numerous attempts were made to achieve further unifications, such as Einstein's failed attempt to link gravity and electromagnetism, but when Glashow arrived at Harvard as a graduate student in 1954, little progress had been realized.

Elementary Particle Forces

At that time, four fundamental forces (or interactions) were known—gravitation, electromagnetism, and the strong and the weak forces—and every other force had been shown to be a manifestation of one of these. The last three are called elementary-particle forces, because they govern the behavior of the subatomic world, and a number of physicists had given thought to their unification. A prerequisite, however, for unification was the existence of a common mathematical ''language,'' and the mathematics in which each was then couched were very different.

Glashow was put on the track of elementary-particle unification by his mentor at Harvard, Julian Schwinger. In the late 1940s Schwinger had helped solve certain extremely troublesome problems that beset the mathematical language, called quantum field theory, in which electromagnetism was then couched. For this work he was awarded the 1965 Nobel Prize in Physics. According to quantum field theory, a force is carried by a type of particle called a vector boson; electromagnetism, for instance, is carried by the photon. Schwinger conveyed to Glashow his intuition that electromagnetism might be unified with the weak force if the latter, too, could be written in the language of quantum field theory. Schwinger tried to do this by assuming the weak force to be carried by two vector bosons, one positively, one negatively charged. The scheme, however, was plagued with difficulties.

Glashow examined vector bosons in his Ph.D. thesis, and then, between 1958 and 1960 while on a post-doctoral fellowship abroad, studied their possible role in the weak interaction. In March of 1960, in Paris, he met another advocate of unification, Murray Gell-Mann, and accepted the latter's invitation to become a research fellow at the California Institute of Technology. At Caltech, Glashow composed the paper that first set forth the ideas on which his Nobel Prize is based. ''At first sight,'' the paper began, ''there may be little or no similarity between electromagnetic effects and the phenomena associated with weak in-

teractions. Yet certain remarkable parallels emerge with the supposition that the weak interactions are mediated by unstable bosons.'' The paper developed these parallels, proposing that not two but three vector bosons—positive, negative, and neutral—carried the electroweak force. This proposal solved many problems Schwinger's theory had not and provided a scheme for unifying the weak electromagnetic interactions. Glashow's ''electroweak'' unification, however, had two embarrassing features. One was that the version of quantum field theory on which the scheme was based, called gauge theory, contained certain inconsistencies (it was apparently not ''renormalizable''). The other was that the scheme implied that so-called ''neutral'' weak interactions (in which no charge was exchanged) ought to exist, and they had not been seen.

Refining the Theory

The first of these two problems was solved in 1971 by the work of two Dutch theorists, Gerard Hooft and Martinus Veltman. The second problem was solved by Glashow himself, through another important contribution to particle physics. This one was based upon an idea of Gell-Mann. In 1964 Gell-Mann proposed that most types of particles, including protons and neutrons, consisted of different combinations of a type of particle that came in three varieties called a ''quark.'' In the summer of 1964 Glashow proposed (with colleague James Bjorken) the existence of a *fourth* variety of quark, whimsically named ''charm.'' This created a symmetry between the two fundamental families of elementary particles: leptons (which include electrons and muons) and quarks. Incorporated into Glashow's unified scheme of weak and electromagnetic forces, the charmed quark also eliminated the problem of neutral weak interactions, reducing them to a much smaller rate.

Glashow's electroweak scheme (similar schemes were also proposed by Glashow's school colleague Steven Weinberg and Pakistani physicist Abdus Salam) made certain predictions, which were confirmed in short order: neutral weak interactions at the reduced rate (1973), the existence of a charmed particle (1974), and an effect known as atomic parity violation (1978). Glashow's Nobel Prize came the following year, 1979, shared with Weinberg and Salam. Their work forged a major part of what has come to be known as the standard model of elementary particle physics, which is a comprehensive picture of the basic units of matter and their behavior.

Meanwhile, Glashow had already been at work on the next logical step, the unification of the electroweak and strong forces. In 1974, in collaboration with Harvard colleague Howard Giorgi, he proposed a ''Grand Unified Theory'' that used a gauge theory to unify the electroweak and strong interactions. This theory, however, had some disquieting implications, cosmologically speaking. The most notable one was that protons, the basic building blocks of atomic nuclei, were unstable and would ultimately all decay—that matter, in short, was mortal. So far, experiments have failed to detect proton decay, which may only mean, however, that more complex versions of Grand Unification are involved. Glashow's work in the late 1980s and early 1990s was concerned with cosmology and in particular with the nature of the so-called ''dark'' matter in the universe.

Glashow spoke out as an advocate of mathematics in 1995 when the University of Rochester, New York proposed a plan to dismantle the math graduate program and reduce it to a ''mere service facility.'' In a letter to the president of the University, Glashow stated that, ''Americans, whether college educated or not, often lack the critical quantitative skills fostered by the study of mathematics.'' He worried that the action by the University would send the message that math played no significant role in education.

Polemical, witty, and rarely without a trademark cigar, Glashow was a striking character among contemporary physicists. More than many, he loved collaborations and did much of his best work with others, including Murray Gell-Mann and his fellow Nobel laureates Abdus Salam and Steven Weinberg. Though a theorist concerned with the fundamental structure of matter, Glashow was temperamentally and philosophically inclined toward areas of physics that have experimental consequences and devoted much time to examining how high-energy processes could be made experimentally observable.

Further Reading

Aside from scientific articles, Glashow wrote a number of popular articles, as well as a book, *Interactions* (1988), a potpourri of tales, charts, cartoons, and poems about physics and physicists. Glashow was the subject of an extensive profile in the *Atlantic Monthly* in August 1984. A narrative account of the drive toward unification, with a long description of Glashow's role, is provided in *The Second Creation: Makers of the Revolution in Twentieth Century Physics,* by Robert P. Crease and Charles C. Mann (1986).

For on-line resources about Sheldon Lee Glashow see: http://144.26.13.41/phyhist/sglash.htm or http://www.biography.com. □

Philip Glass

The American composer Philip Glass (born 1937) had a tremendous impact on all contemporary music. His brand of music, called minimalism, merged Eastern concepts of time with Western musical elements, altering the perception of music. He has been one of the most provocative, visible, and controversial composers of his generation.

Philip Glass was the leading composer/performer of the musical movement called minimalism, which emphasized musical process rather than complex musical structures. He simplified the traditional organizing factors of Western music—such as harmony, melody, modulation, and rhythm—and concentrated on creating complex layers of sound through a minimum of musical manipulation. His pieces utilized repetitive cycles of rhythm, similar to Hindu *ragas,* which change slowly over

long periods of time and are said to produce a trance-like state in some listeners. In fact, Glass's works can be described as the grafting of Eastern concepts of space, time, and change on Western musical elements such as diatonic harmony. Divisive rhythm (that is, rhythm organized according to one unit of duration and its divisions) is replaced by the addition of rhythmic cycles that, when joined, move like wheels within wheels—everything precisely organized but constantly changing.

Philip Glass was born in Baltimore, Maryland, on January 31, 1937. His youth was characterized by a number of remarkable successes. A precocious child, he advanced quickly as a scholar and student of the flute and entered the University of Chicago at the age of 14. After receiving a bachelor of arts in 1956, he entered the Juilliard School of Music in New York City in 1958 and pursued composition studies with William Bergsma and Vincent Persichetti. By 1965 Glass had composed over 100 works, 40 of which had been published. He was the recipient of numerous awards, including a Broadcast Music Industry Award (1960), the Lado Prize (1961), two Benjamin Awards (1961, 1962), a Ford Foundation grant (1962), and a Young Composers' Award (1964).

Despite these achievements, Glass increasingly felt that his compositional style, based on the 12-tone and advanced rhythmic and harmonic forms popular at Juilliard, was no longer a meaningful outlet for his creativity. In hopes of revitalizing his music, the composer left for Paris in 1964 to study composition with Nadia Boulanger on a Fulbright Fellowship.

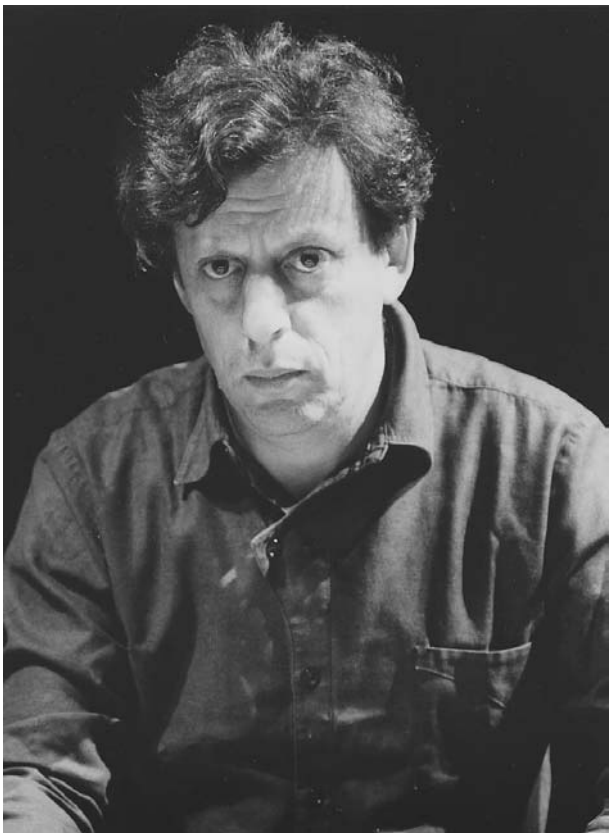

Reliance on Cyclic Rhythm

Lessons with this famous teacher had less of an impact on Glass than did his later exposure to non-Western music. He travelled extensively to India, Tibet, and Tunisia, and in 1965 he became a working assistant to the virtuoso sitar player, Ravi Shankar. Through notating Eastern music for a film and studying tabla music with the well known Indian percussionist, Alla Rakha, Glass gained an understanding of the modular-form style of Indian music. Shortly thereafter he completely rejected his earlier compositional style and began to rely solely on the Eastern principle of cyclic rhythm to organize his pieces. Harmony and modulation were added later, but these usually consisted only of a few static chords.

After returning from Europe in 1967 the composer organized the Philip Glass Ensemble, a seven-member group consisting of three electric keyboarders and three wind players with one sound engineer. They made their debut in New York on April 13, 1968, and embarked on the first of several European tours the following year. Notable works from this period include *Pieces in the Shape of a Square* (1968), *Music in Fifths* (1969), *Music for Voices* (1972), *Music in Twelve Parts* (1971-1974), and *Music with Changing Parts* (1970), which was the first album released by Glass' recording company, Chatham Records.

Glass' reputation as a serious composer suffered during this experimental period. Support from the academic community dropped off almost completely. However, a small cult following continued to grow. The appearance of the ensemble at the Royal College of Art in London in 1970 drew support from the visual arts. And in 1974 the first parts of *Music in Twelve Parts* were released on Virgin Records, a progressive rock label, thereby increasing his exposure to the popular music audience. Before long Glass counted such popular performers as David Bowie and Brian Eno among his fans, and the effects of his works could be seen in the rock music of Tangerine Dream and Pink Floyd. His ability to appeal to numerous musical factions caused him to be described as a ''crossover'' phenomenon—an artist with a small following who suddenly connects with a mass audience. Indeed, according to David Ewen, he is the only composer ever to have received standing ovations at three such varied musical venues as Carnegie Hall, the Metropolitan Opera House, and the Bottom Line (a New York City rock club).

Einstein on the Beach

Glass' alliance with the visual arts prompted a collaboration with Robert Wilson, the painter, architect, and leader in the world of avant-garde theater. *Einstein on the Beach,* Glass' best known work, was enthusiastically received at its premier in Avignon, France, on July 25, 1976. More a series of ''events'' than an opera, this full-length stage work explores through dance and movement the same concepts of time and change that Glass investigated through music. Several characters appear as Einstein, one playing repetitive motives on a violin; a chorus intones repetitive series of numbers and clichés; dancers and actors perform repetitive actions such as moving back and forth across the stage in slow motion. *Einstein on the Beach* has less to do with

meaning than concept. ''Go to *Einstein* and enjoy the sights and sounds,'' advises Robert Wilson in one interview, ''feel the feelings they evoke. Listen to the Pictures.'' The opera was successfully produced throughout Europe and in 1984 it played to sold-out houses in New York. Its artistic success, however controversial, rests with its ability to consistently engage audience attention, to alter mood and provoke thought, and to force the theater-goer to actively supply the organization, structure, and meaning of the opera.

Glass followed this work with other theater successes. *Satyagraha,* commissioned by the city of Rotterdam in 1980, is the ritual embodiment of pacifist spirituality. Based on the life of Gandhi, the opera unfolds as a series of tableaux tracing his early life. The libretto is derived solely from the *Bhagavad Gita* and is sung in Sanskrit. It is said to be one of Glass' most lyric works.

Glass' later compositions included *The Photographer,* a chamber opera based on the life of the early 20th-century inventor Eadweard Muybridge (Amsterdam, 1982). *Akhnaton,* Glass' third opera, was produced at the Stuttgart Opera in 1984. In addition, Glass scored for films: the music for *Mark di Suvero, Sculptor,* directed by François de Ménil, was issued by Virgin Records as *North Star* in 1977. And *Koyaanisqatsi* was successfully received at the New York Film Festival in 1982. Glass composed numerous works for the Mabou Mines theater productions and choreographers Lucinda Childs, Alvin Ailey, and Jerome Robbins have incorporated his pieces into their repertoires.

Glass also collaborated with Robert Wilson on another opera, *The Civil Wars:* (*a tree is best measured when it is down*) and worked on a piece based on the writings of Doris Lessing called *The Making of the Representative of Planet 8*. In 1985 Glass teamed with composer Robert Moran and director Andrei Serban to produce the opera *The Juniper Tree* based on a Brothers Grimm fairytale.

Glass continued his collaborative efforts into the 1990's. He composed three operas based on films by the deceased Jean Cocteau, French author and movie director. *Orphee,* composed by Glass in 1993, followed the soundtrack of the film closely. In *La Belle et la Bete* (1994), Glass went one step further, stripping the film of its soundtrack and creating a live and carefully synchronized operatic accompaniment that took its place among his finest and most exciting works. In *Les Enfants Terribles* (1996) Glass teamed with choreographer Susan Marshall to tell the story through instrumental music and dance rather than singing.

In 1997 Glass composed and recorded a symphony based on the David Bowie album *Heroes*. One reviewer remarked in *New Statesman* (February 14, 1997) that Glass needed to be given credit for helping take a giant hammer to the wall that traditionally separated classical and rock music. In the same article Glass commented that, ''Just as composers of the past have turned to music of their time to fashion new works, the work of Bowie became an inspiration for symphonies of my own.''

Further Reading

Most of the information on Philip Glass is available in periodicals such as *TIME* (June 19, 1978), *High Fidelity/Musical America* (April 1979), and *People* (October 6, 1980). Two particularly good articles appear in *Contact,* no. 11 (1975) and no. 13 (1976). An excellent, detailed essay on Glass can be found in David Ewen's *American Composers* (1982). Robert Palmer's discussion of the composer's background and development in the record insert for *Einstein on the Beach* (Tomato Records, 1978) is noteworthy. Most of Glass' works can be obtained on Chatham, Virgin, Tomato, or CBS records.

For periodical articles about Philip Glass see: *American Record Guide,* September-October 1996; *Time,* December 9, 1996; and *New Statesman,* February 14, 1997.

For on-line resources about Philip Glass see: http://www.biography.com. □

Owen Glendower

The Welsh national leader Owen Glendower (c. 1359?-c.1415) led Welsh opposition to English rule during the early 1400s.

Owen Glendower, also known as Owain ap Gruffydd and Glyndyfrdwy, Lord of Glyndwr and Sycharth, claimed descent from Bleddyn ap Cynvyn and from Llewelyn ap Gruffydd, the last native Prince of Wales. After inheriting estates in Merioneth, Glendower probably studied law at one of the Inns of Court in London. By 1385 he was serving as a squire with King Richard II against the Scots. Possibly knighted in 1387, he also served the Earl of Arundel under Henry of Lancaster (who became Henry IV in 1399). Glendower headed a Welsh rebellion in 1399, and, after being captured at Flint Castle, he was pardoned, but some of his lands were not restored to him. After an unsuccessful appeal to Parliament, Glendower turned to rebellion and in 1400 took the title of Prince of Wales.

As a rebel, Glendower gained considerable support because of agrarian discontent. He and his followers seized south Wales and gained control of Conway, Ruthin, and Hawarden; they also attacked the royal army in the north. In 1402 Glendower was crowned at Machynlleth, and he simultaneously negotiated with the English for peace and with Ireland and Scotland for help. Aided by the weather, Glendower checked the royal forces sent against him, and at Pilleth he captured Reginald de Grey and Sir Edmund de Mortimer. This action paved the way for a treaty with the Mortimers and the Percys for the overthrow of the King. After his daughter married Mortimer, Glendower released him, and during the next few months he gained control of Carmarthen, Usk, Caerleon, and Newport. This alliance ended with the Battle of Shrewsbury (1403), in which Glendower failed to join the Percys. For the next few years Glendower and his followers controlled Wales; they ravaged the English border, regulated Church appointments, and sent the bishop of St. Asaph as an ambassador to France. Capturing Harlech and Cardiff, Glendower controlled the area west of Worcester, and in 1405 he called for a Welsh Parliament.

From 1405 onward, Glendower's power started to decline, and his sons were captured by Prince Henry. Glendower recaptured Carmarthen with the help of the French, but he was defeated in battle in 1406, deserted by his ally the Earl of Northumberland the following year, and then lost Aberystwyth in 1408 and south Wales. Glendower's wife and several of his relatives were captured by the English in 1413, and although King Henry V made several offers of full pardon in an attempt to calm the border on the eve of his French campaign, Glendower never submitted to the English.

Glendower is believed to have died on Sept. 20, 1415, at Monnington, Herefordshire. His sons concluded negotiations with the English the following spring, but the terms of their pardons were less favorable than those that had been offered to Glendower.

The main aim of Glendower and his followers was to secure the political and ecclesiastical independence of Wales. They also wanted to preserve the native language and culture of Wales.

Further Reading

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John Herschel Glenn Jr.

John Herschel Glenn, Jr. (born 1921) was a military test pilot, astronaut, businessman, and U.S. senator from Ohio. In 1984 he unsuccessfully sought the Democratic nomination for president.

John Glenn was born in Cambridge, Ohio, on July 18, 1921, to John Herschel Glenn, Sr., a plumbing contractor, and Clara Sproat Glenn. His parents had two other children who died in infancy, and they later adopted his sister Jean. He was reared nearby in the small town of New Concord and graduated from high school in 1939. Glenn credits his parents for instilling his deep rooted Presbyterian faith and its accompanying philosophy that everyone is given certain talents and has a duty to use them to the fullest. He enrolled at Muskingum College, a Presbyterian school in New Concord, to study chemical engineering, but left there to enlist for naval aviation training following America's entry into World War II. He married his high school sweetheart, Anna Margaret (Annie) Castor, in April 1943. They had two children, John David and Carolyn Ann.

Commissioned in the Marine Corps Reserve in March 1943, Glenn was assigned to squadron VMO-155 and ordered to the Pacific. The squadron, equipped with F4U Corsairs, was based on Majuro in the Marshall Islands and flew a variety of bombing and strafing missions against Japanese garrisons on other islands in the area. Glenn flew 59 combat missions while stationed there. After returning to the United States, he served principally as a flight instructor and was promoted to captain in July 1945. He remained on active duty after the war and was brought into the regular Marine Corps in 1946.

In the Korean conflict Glenn flew jets in ground support missions for the Marines and in air-to-air combat in the Air Force's new F-86 fighters as an exchange pilot, completing a total of 90 missions between February and September 1953. He gained a reputation for taking the battle to the enemy at such close range that often he would come back with a seemingly unflyable aircraft. Once, he returned in a plane with more than 200 holes in it, and it was immediately nicknamed ''Glenn's flying doily.''

Test Pilot to Astronaut

He was promoted to major in February 1953 and after his return from Korea worked tirelessly to make up for his lack of a college degree (awarded 1962) by self-study in engineering subjects and attending service schools. He was assigned to the Navy's Patuxent River test pilot school and later to the Bureau of Aeronautics. Glenn developed a project in which an F8U Crusader jet fighter would try to break the non-stop transcontinental speed record, refueling in mid-air three times. He received permission to make the attempt himself and on July 16, 1957, flew from Los Angeles to New York in 3 hours, 23 minutes. For this feat a fifth Distinguished Flying Cross was added to the many medals he had earned in wartime.

Spurred by the successful Russian Sputnik satellite, the U.S. government in 1958 began Project Mercury, a top-priority plan to place a man in orbit around the earth. Glenn went through a selection process of strenuous and exacting physical and psychological testing and was named one of the seven Mercury astronauts in April 1959. Promoted to lieutenant colonel the same month, Glenn was the senior astronaut in rank and age. Motivated by a deep religious faith and a tenacious devotion to duty, he reflected an earnest confidence that helped win the space program widespread public support.

Glenn was backup pilot for both the suborbital flights of Alan Shepard and Virgil ''Gus'' Grissom in 1961. He was chosen for the first orbital mission, ''Friendship 7,'' circling the earth three times on February 20, 1962. It was a technological triumph, but part way through the nearly five-hour flight a data sensor indicated that his space capsule's protective heatshield had become dislocated. On these early missions no repairs could be made in space, and if the heatshield actually had slipped, Glenn would have perished without a trace in the fireball of re-entry into the atmosphere. The next week a relieved nation celebrated his safe return with parades in New York and Washington, D.C., as well as New Concord; not since Charles Lindbergh had the public so acclaimed a peacetime hero. Glenn responded on behalf of all the astronauts with a simple and moving speech before a joint meeting of Congress.

President John F. Kennedy admired the astronauts and their deeds and became Glenn's personal friend. He advised Glenn to finish his Marine career and seek public office, but after Kennedy's death Glenn's political future became more difficult. Moreover, in February 1964 Glenn suffered a severe inner-ear injury in a fall in the bathroom of his Columbus, Ohio, apartment. When he was taken to a military hospital in San Antonio for treatment speculation circulated that his problem was a delayed result of his space flight, but these rumors were dispelled when initial reports of the accident were clarified. His lengthy convalescence forced postponement of his retirement from the Marines and made him abandon as well his declared plans to run in the Democratic primary for U.S. senator from Ohio. By late 1964 he had recovered and was even able to fly jet fighters once again. Glenn asked that the Marine Corps not consider him for higher rank as he still intended to retire. President Lyndon Johnson set aside his request, however, and promoted him to full colonel at a White House ceremony in October 1964. Glenn then retired in January 1965.

Businessman to Politician

Glenn became an executive of Royal Crown Cola International from 1965 to 1969, when he resigned to try again for the Senate. Although his political organization was inexperienced, he was narrowly defeated in the Democratic primary of 1970 by Howard Metzenbaum, who was himself defeated by Robert A. Taft, Jr., in the general election. Between 1970 and 1974 Glenn became a partial owner of motels near Orlando, Florida. Along with other investments, they made him a wealthy man.

In 1974 Glenn made his third try for the Senate, again opposing Metzenbaum in the primary. This time Glenn's campaigning and organization were much improved. Glenn defeated Metzenbaum and went on to win the general election by one million votes. (Metzenbaum later won election as Ohio's second senator.) In the Senate Glenn was a member of the Foreign Relations and Governmental Affairs committees. He was respected as a hard-working senator, at his best when dealing with technical issues. His voting record tended to be conservative on national defense and foreign affairs, but more liberal on domestic social issues. He was the principal author of the Nuclear Nonproliferation Act of 1978, which sought to limit the spread of nuclear weapons. In 1980 he was re-elected by a margin of 1.6 million votes—the largest in Ohio history—in the face of a nationwide Republican trend.

In April 1983 Glenn announced his intention to seek the Democratic presidential nomination. He had been called ''a Democratic Eisenhower,'' and many expected him to have the best chance to defeat the acknowledged front-runner, former Vice President Walter Mondale, in the primaries. Unlike Ike, however, Glenn somehow could not convey his charming and warm private personality to voters nationwide. His political organization suffered from frequent changes in key personnel and was inept in the timing of campaign events. Almost everywhere Glenn was enthusiastically received, but often disappointed his audiences with long, overly detailed speeches. His campaign steadily lost momentum as Mondale, a seasoned politician, racked up many endorsements among the diverse groups that comprise the national Democratic Party. Glenn's best showing was a second-place finish in Alabama, and he withdrew in March 1984, leaving the race to Senator Gary Hart, who had captured much of the vote of the ''baby-boom'' generation; the Reverend Jesse Jackson, who was forging a coalition among minorities; and Mondale, ultimately selected as the party's nominee.

After again winning his seat both in the 1986 and 1992 elections, Senator Glenn remained a strong voice in the Congress for a permanent research station in space, and supported increased funding for education, scientific research and space exploration. He announced in 1997 that he would not seek another term in the senate, but retire to pursue other interests. He was then assigned to the Senate Campaign Finance Reform Committee as vice-chair. He also approached NASA with the proposition that he be sent

back into space again so that they could study the effects of exposure to weightlessness on older Americans.

John Glenn spent most of his adult life serving the nation. The ending of his 1962 address before Congress shows why he won the admiration of millions with his modesty and quiet patriotism: ''We are all proud to have been privileged to be part of this effort, to represent our country as we have. As our knowledge of the universe in which we live increases, may God grant us the wisdom and guidance to use it wisely.''

Further Reading

Most information about Glenn is found in periodicals; the only biography yet published was written before his entry into politics. *John H. Glenn: Astronaut,* by Lt. Col. Philip N. Pierce, USMC, and Karl Schuon (1962), covers his early life, his Marine career, and his orbital flight. Anyone wishing to find out more about Glenn's Marine career is advised to consult the History and Museums Division, Headquarters, U.S. Marine Corps, Washington, DC 20380. *We Seven* by The Astronauts (M. Scott Carpenter, et al., 1962) includes writings by Glenn on his flight, as well as detailed descriptions of his training. Among official government publications is the National Aeronautics and Space Administration's *This New Ocean: A History of Project Mercury* (1966) by Lloyd S. Swenson, Jr., et al. A best-selling, rather irreverent look at Project Mercury is *The Right Stuff* by Tom Wolfe (1979). A motion picture based on Wolfe's book appeared in 1983, but affected Glenn's candidacy little. Of value for those interested in Glenn's political career is the 1983 pamphlet *John Glenn,* published by Political Profiles, Inc., of Washington, DC, which includes a biographical sketch written by Jon Margolis. *Letters to John Glenn John Glenn: Astronaut* (1962) by Philip Pierce and Karl Schuon, Van Riper's *Glenn: The Astronaut Who Would Be President* (1983) examines Glenn's political years. Also a visit to Senator Glenn's website on the Internet at http://little.nhlink.net/john-glenn/jglenn.htm yields much information on his current activities □

Kiro Gligorov

Kiro Gligorov (born 1917) became the first president of the Republic of Macedonia in January 1991. He led the newly established state to international recognition, independence, and sovereignty.

Kiro Gligorov was born on May 3, 1917, in the city of Shtip (Stip), in the Republic of Macedonia, a part of Yugoslavia. He came from a family that was actively involved in the struggle for the national liberation of Macedonia from the Ottoman Turks. Most historians agree that until the beginning of the 20th century a majority of the Slav population of Macedonia considered themselves Bulgarians. However, after the establishment of an independent Bulgarian state and changes in the social and political conditions in the Balkans, a Macedonian national consciousness and separatism developed rapidly. This process was enhanced by the ideology and tactics adopted by the Internal Macedonian Revolutionary Organization, which, founded in 1893, fought for ''Macedonia for the Macedonians'' and the creation of an independent Macedonian state.

During the first Balkan War of 1912 an alliance composed of Bulgaria, Greece, Montenegro, and Serbia defeated the forces of the decaying Ottoman Empire and brought an end to five centuries of Turkish rule in Macedonia. However, the victors could not agree among themselves on the division of Macedonia, and a second Balkan War ensued a year later in which Romania and Turkey joined the three former allies in a war against Bulgaria. By the Treaty of Bucharest the territory of Macedonia was apportioned among Bulgaria, Greece, and Serbia, which later became part of Yugoslavia. Aegean Macedonia, the largest part, was attached to Greece; Vardar became part of Yugoslavia; and Pirin, the smallest area, was given to the defeated Bulgaria. In addition, a small number of Macedonians were included in Albania.

'The Apple of Discord'

Each of the Balkan states adopted a policy of de facto assimilation, the Greeks regarding Macedonian Slavs as Slavophones (Slav-speaking Greeks), the Serbs calling them ''Southern Serbs,'' and the Bulgarians considering them Bulgarians. For the Macedonians themselves the division was but one more event in a long history of subjugation and imposed division. Throughout most of the 19th and 20th centuries most Balkan and foreign observers referred to Macedonia as ''the apple of discord'' and ''the powder

keg of the Balkans.'' It was in this social, political, and cultural environment in Vardar Macedonia that Kiro Gligorov grew up.

As a youngster Gligorov attended the local primary school in his native town and then moved to Skopje, now the capital of the Republic of Macedonia, where he completed his secondary education. He received his higher education at the Law Faculty of the University of Belgrade, graduating in 1938. As a university student Gligorov was active in left-wing politics and in 1937 was arrested and jailed for a time. After graduation he returned to Skopje, where he worked as an attorney for a private bank.

Service in the Government of Yugoslavia

The greatest political challenge of his generation was the struggle against fascism and the construction of a new socialist society in post-World War II Yugoslavia. In 1941 Gligorov joined the antifascist national liberation movement and actively participated in the struggle against the foreign invaders. In 1943 he became secretary of the Initiative Committee for the convocation of the Antifascist Council for the People's Liberation of Macedonia (ASNOM) and then as a member of the Council of ASNOM fought against foreign occupation forces as well as for the overthrow of the old regime. On August 2, 1944, representatives of the people of Vardar Macedonia proclaimed an independent and sovereign Macedonian state as an equal member of the six constituent republics of the People's Federal Republic of Yugoslavia (PFRY). In the new Macedonian Republic, Gligorov, who, it seems, until then was also known by the name of Kiril Gligorov, was appointed secretary of finances of the Presidium of ASNOM (1944-1945).

During and immediately after the war Gligorov was active in the Antifascist Council for the People's Liberation of Yugoslavia (AVNOJ) and was a delegate to the third assembly of AVNOJ as well as a member of the Presidium of the newly-established Provisional Government of PFRY. In 1944 Gligorov joined the Communist Party of Yugoslavia, subsequently called the League of Communists of Yugoslavia (LCY).

Recognized by the party and the government for his ability and expertise, Gligorov soon moved to Belgrade, where for more than four decades he occupied several significant positions of responsibility in the federal government. At the same time, Gligorov was a professor in the Faculty of Economics at the University of Belgrade.

As an economics expert responsible for the finances of the country and vice president of the Federal Executive Council from 1967 to 1969, Gligorov was one of the influential economists who initiated and supported the introduction of reforms designed to give the government, LCY, and society at large a more democratic foundation. As head of a federal government team, he was one of ''the architects of the economic reform'' and was instrumental in implementing the first market-based modification of the Yugoslav economy. It is noteworthy that these were the first such reforms not only in Yugoslavia but anywhere in the then socialist bloc.

Most historians agree that Gligorov was one of the most capable pro-reform officials in the federal government during the 1960s and early 1970s. In the 1970s he occupied a number of high positions in the federal structure. From 1969 to 1972 Gligorov was a member of the presidency of the Socialist Federal Republic of Yugoslavia (SFRY). From 1974 to 1978 he was president of the National Assembly (Skupstina) of the SFRY. While occupying these posts Gligorov was also elected to the National Assembly of the Republic of Macedonia as well as to the Federal Assembly.

Gligorov was also active in party work and was elected to many leadership positions in the LCY. At the Eighth Congress of the LCY in 1965 he was elected to the Central Committee, and at the Ninth Congress in 1969 he became a member of the party presidency and of the Executive Bureau of the LCY. At both the Tenth and Eleventh LCY Congresses he was reelected to the Central Committee. As in his governmental work, Gligorov also demonstrated his democratic and liberal commitment within the party organs. At the Tenth LCY Congress in May 1974 liberalism, pluralism, and the federalization of the party were strongly condemned by many delegates. However, in his keynote speech to the Commission for Socioeconomic Relations Gligorov gave what one historian described as ''a spirited defense of the necessity and virtues of a market economy.''

After 1978, although Gligorov continued for some time to serve as a member of the Council of the Federation and the National Defense Council of the presidency of SFRY, he was effectively removed from the political life of the country. However, as earlier, he continued to do research on social and economic questions, participate in scholarly conferences, and publish his findings. Throughout most of his years in Belgrade Gligorov was a member of the Council of the Institute of International Politics and Economics and of the Federal Planning Institute and served as president of the Institute for Social Sciences. For his services, Gligorov was awarded many Yugoslav and foreign decorations.

Helping To Found a New Nation

Gligorov's greatest contribution to the history of Macedonia and to his people came in the late 1980s and early 1990s. In 1989, when the transformations emanating from the Soviet Union and Eastern Europe reached Yugoslavia, Gligorov was called to serve on a team of experts in the last Yugoslav government to oversee the implementation of a market economy and the building of a ''new type of socialism.'' Events, however, outpaced political reforms. With the onset of the crisis in Yugoslavia, Gligorov made a successful political comeback, this time in his native land, the Republic of Macedonia.

When the former Yugoslavia seemed on the verge of collapse, Gligorov sided with those who called for moderation and a peaceful solution of the crisis. Together with the president of Bosnia and Herzegovina, he put forward a realistic proposal for an alliance of equally sovereign states. However, it was not accepted by the other Yugoslav leaders. There is no doubt that the end of the Cold War and the changes in the social, political, and economic system in the former Yugoslavia and the Soviet Bloc not only influenced

but produced changes in Gligorov's ideology as well as his tactics as a politician.

In Macedonia Gligorov advocated the democratization of the country, the establishment of a civil society with independent institutions, the introduction of legality, and a free market economy as well as a multi-party system and free elections. Inaugurated as president of the Republic of Macedonia on January 27, 1991, Gligorov managed to guide the Macedonian Republic through a difficult period and to place the presidency at the forefront of Macedonia's national consolidation.

He supported the Macedonians who, on September 8, 1991, voted overwhelmingly in a general free referendum for the independence of their country. Following the vote, on September 17, 1991, the Macedonian Parliament proclaimed the independence and sovereignty of the Republic of Macedonia. The Macedonian Republic, therefore, was the only state of the former Yugoslav republics to attain independence through peaceful means.

Despite the country's economic difficulties, the tensions the country's ethnic diversity created, and the problems associated with the politics of transition to a market economy and democracy, Gligorov kept domestic peace by observing the new constitution, which guaranteed human and civil rights to all. He earned the respect of many world leaders and was instrumental in gaining United Nations' recognition, albeit under the awkward title of former Yugoslav Republic of Macedonia. He succeeded, moreover, despite strong Greek opposition to the name of the republic, in convincing the European Union, the United States, Russia, China, and other states to grant recognition to Macedonia.

The Macedonian Republic had many domestic problems to solve and foreign issues to overcome. Despite the fact that there were people who were critical of Gligorov's past activity and did not approve of many of his presidential policies, he became a national symbol of determination, pragmatism, and moderation for the majority of Macedonians. Through his efforts he strengthened the Macedonian people's will to overcome obstacles and enhanced their optimism in building their own authentic, democratic republic. To keep the civil war in the former Yugoslavia from spreading into Macedonia, the United States sent troops to patrol the northern border.

Reelection followed by car bomb

Gligorov was reelected to a second five-year term in October 1994. A president of the republic may serve two terms at most. One year later, however, Gligorov's fortunes turned when the president was gravely wounded in a car bomb attack in early October 1995. Gligorov lost an arm and was partially blinded. Parliamentary Speaker Stojan Andov was appointed acting president. Extreme nationalists were blamed for the bombing at first, followed by the Bulgarian mafia. Many viewed the assassination attempt as being spawned by an agreement signed in New York in September 1995 with the goal of normalizing relations with Greece. The agreement was expected to result in increased trade with Greece and the restoration of Macedonian access to its main sea port, Thessaloniki. However, sanctions against Serbia remained a problem.

With Gligorov off the scene, at least temporarily, it was thought by some that the Alliance for Macedonia, a fragile ruling coalition of (formerly communist) Social Democrats and free-market Liberals, would dissolve. Gligorov surprised skeptics with an extraordinary recovery, returning to his office to put in full days of work while wearing tinted glasses to conceal the loss of his eye. Gligorov expressed a desire on Macedonia's part to avoid Slav or Orthodox alliance and join NATO and the European Union. For his efforts to bring peace to the Balkans, Gligorov was nominated for the Nobel Peace Prize by an American university professor and a group of Macedonian academic institutions in 1996.

In June 1997, Gligorov traveled to the United States and met with President Bill Clinton. According to a White House statement, Clinton ''praised President Gligorov for his statesmanship in resolving differences with his neighbors and promoting ethnic tolerance at home.'' During the meeting, Gligorov urged Clinton to extend the mission of 500 U.S. troops stationed in Macedonia as part of a United Nations peacekeeping mission. ''No one in the Balkans can remain impassive or quiet and peaceful and tranquil in terms of all the developments we have seen in Bosnia and the ones we're now seeing in Albania, and the possible dangers of any kind of involvement on the part of Kosovo (in Serbia) in this situation,'' Gligorov said following his meeting with Clinton.

Further Reading

The writings and speeches of Kiro Gligorov are scattered in various periodicals and publications of the former Yugoslav Parliament. Since 1989 most of his speeches and interviews have been translated into English and published in the Foreign Broadcast Information Service *Daily Report* (Eastern Europe). For his role in the introduction of reforms in the 1960s and 1970s see Dennison Rusinow, *The Yugoslav Experiment, 1948-1974* (1978). For brief notes on Gligorov and the events in Macedonia see the following articles in Radio Free Europe/Radio Liberty, *Research Report:* Duncan M. Perry, ''Politics in the Republic of Macedonia: Issues and Parties'' (June 4, 1993); Hugh Poulton, ''The Republic of Macedonia after UN Recognition'' (June 4, 1993); and Stefan Troebst, ''Macedonia: Powder Keg Defused? (January 28, 1994). For Gligorov's role in the fall of the former Yugoslavia see Lenard J. Cohen, *Broken Bonds: The Disintegration of Yugoslavia* (1993). □

Mikhail Ivanovich Glinka

The composer Mikhail Ivanovich Glinka (1804-1857) was the earliest important musical figure of 19th-century musical nationalism in Russia—indeed, Russia's first musical personage of importance. He is known as the father of Russian music.

Mikhail Glinka was born on May 20, 1804, in Novospasskoe, a village in Smolensk Province. From the age of 13 he was raised in St. Petersburg. His training was in the upper-class traditions of the capital. He moved in the circles that passed as enlightened for the time, and he experienced the atmosphere of ferment and question that prevailed in Russia with Western exposure, military and social, after 1812. He was said to have been sympathetic toward the Decembrist uprisings of 1825, yet later times found him politically conservative.

A prodigy, Glinka studied music with visiting foreigners in St. Petersburg. Of them, John Field should be mentioned as a strong influence, although the close relationship reported between the two is doubtful. He also studied in Italy, and in Berlin at the age of 33 he studied theory and composition with Siegfried Dehn.

Glinka adopted the practice of the numerous Italians dominating music in St. Petersburg: using stories and tunes from Russian historical and folk sources. Thus, his first opera, *A Life for the Czar, or Ivan Susanin* (1836), told the story of a Russian peasant's sacrifice as he misled Polish troops marching against the Czar. Although willing to accept the occasional folk reference from visiting Italians, many St. Petersburg opera goers found Glinka's effort ''music for coachmen.'' Others, however, approved, and among them was the Czar.

With *A Life for the Czar,* Glinka not only opened Russia's first significant musical chapter but became one of the important figures of European 19th-century romantic nationalism. This coincidence of Russia's first musical efflorescence with the romantic-national phase of Western musical history has left an indelible mark on Russian and Soviet musical thinking to this day.

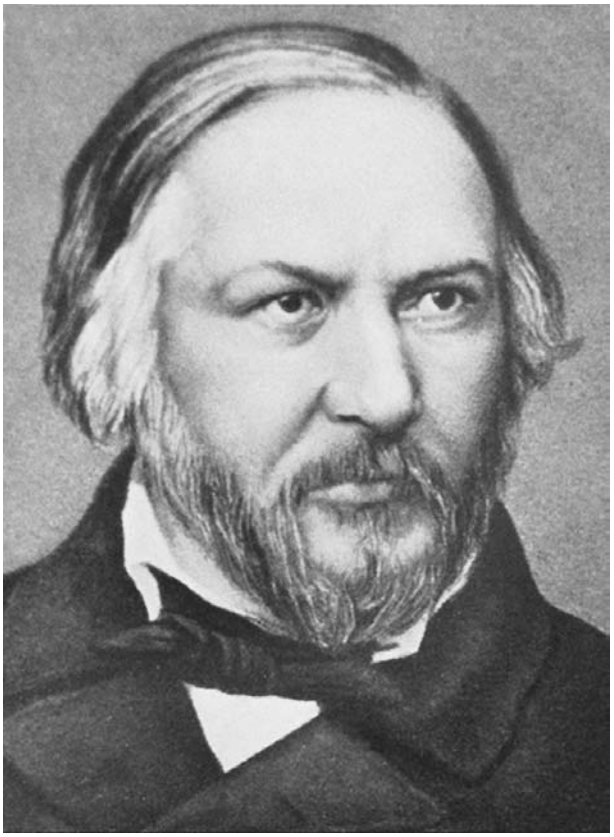

In his second opera, *Ruslan and Ludmilla* (1842), Glinka's effort at a ''national'' style was more marked. The same effort is heard in his numerous songs, a number of which are settings of texts by Aleksandr Pushkin. Glinka ventured also into symphonic music with overtures, the popular *Kamarinsky* (a fantasy on two Russian folk songs), and music for what has latterly been hailed as the ''first Russian symphony'' (1834; finished in 1948 by Vissarion Shebalin). His devotion to folk idiom was not limited to the Russian; he treated Middle Eastern, Finnish, Polish, Italian, and Spanish tunes as well. *Ruslan and Ludmilla* 's disappointing reception led Glinka to spend more and more time abroad.

Glinka's influence on all subsequent Russian musical development was profound, not just as romantic and nationalist but also as essentially conservative in means. He encouraged Aleksandr Dargomyzhsky and Mily Balakirev on the one hand, Anton Rubinstein and Peter Ilyich Tchaikovsky on the other. That he was not as distinctly ''Russian'' as was fondly held in earlier decades is no slur on his talent, which was great. He died in Berlin, on his way to confer further with Dehn, on Feb. 3, 1857.

Further Reading

The newest view of Glinka in English is in Mikhail O. Zetlin, *The Five: The Evolution of the Russian School of Music,* translated and edited by George Panim (1959). Chapters on Glinka appear in M. D. Calvocoressi and Gerald Abraham, *Masters of Russian Music* (1936) and Donald Brook, *Six Great Russian Composers* (1946). Paul Henry Lang, *Music in Western Civilization* (1941), attempts to place Glinka in some historical perspective.

Additional Sources

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Glinka, Mikhail Ivanovich, *Memoirs,* Westport, Conn.: Greenwood Press, 1980, 1963.

Montagu-Nathan, M. (Montagu), *Glinka,* New York: AMS Press, 1976. □

Duke of Gloucester

The English statesman Humphrey, Duke of Gloucester (1391-1447), was a leader of the strong expansionist policy against France. His lasting importance, however, lay in his patronage of learning and his benefactions to Oxford University.

Humphrey, Duke of Gloucester, whose other titles were Earl of Hainaut, Holland, Zeeland, and Pembroke; Lord of Fresia; Great Chamberlain of England; and Defender of the Realm, was popularly known

as the ''Good Duke.'' He was the fourth and youngest son of Henry IV. Possibly educated at Balliol College, Oxford, he was made a knight of the Garter at the age of 9 and was created Great Chamberlain of England in 1413 and Duke of Gloucester the following year. During the French campaign he served on the War Council, supervised the plundering of Harfleur, and was wounded in the stomach by a dagger while fighting beside his brother Henry V at Agincourt (1415).

While recovering, Humphrey was made constable of Dover and warden of the Cinque Ports. He returned to military service in the second campaign of Henry V, where he led the forces that entered Bayeux without opposition and took Lisieux in 1417 and Cherbourg the next year. Made governor of Rouen, he also acted as regent in 1420-1421, when Henry was on his last French campaign; and, though named sole regent by Henry V on his deathbed, Humphrey was given the title of Protector with power to act only as the deputy of John, Duke of Bedford, his older brother.

In 1422 Humphrey recklessly married Jacqueline of Hainaut and reconquered her lands only to lose them to Philip of Burgundy in 1425 and to alienate Burgundy from the English cause. In spite of interfamily feuds with his uncle, Henry Beaufort, a cardinal and the bishop of Winchester, he was reconciled through the efforts of his brother and became Protector again in 1427-1429 and Lieutenant of the Kingdom in 1430-1432. After his first marriage was annulled, he married his mistress, Eleanor Cobham, who was convicted of witchcraft in 1441, sending his influence into decline.

Serving as captain of Calais and lieutenant of the army in the 1430s, Humphrey became the champion of the English claims against France, where he tried to arrange an Armagnac marriage for Henry VI, and in 1445 he argued for a violation of the truce. When the King came of age in 1442, the protectorate ended, and Humphrey was replaced as the chief adviser to the Crown by William Pole, 1st Duke of Suffolk. Suspected of planning to kill the King and seize the throne for himself, Humphrey was arrested on Feb. 18, 1447, soon after Parliament met at Bury St. Edmunds. He was found dead in his bed 5 days later. Foul play has never been proved, but popular belief claimed that the Duke of Suffolk was responsible. There are, however, strong reasons to believe Humphrey's death was natural.

Humphrey's influence on English politics was limited and of passing importance as he won support from the masses for his nationalistic antipapal policies. The epithet ''Good'' derives from this and from his support of literature and men of letters, and his protégés included John Lydgate, John Capgrave, and Titus Livius of Ferrara, the historian, who wrote *A Life of Henry V.* As a strong churchman, he endowed monasteries, including St. Albans. Humphrey had a reading knowledge of Latin and Italian literature as a result of a visit to Italy, and he made large gifts of books (his own library had over 600 works) and money to augment the small university library at Oxford, as well as founding temporary lectureships that terminated at his death. His donations remained at Oxford until the Reformation, when, in 1550, the commissioners under Edward VI ordered them removed. The room where the library was kept, known as ''Duke Humfrey's Room,'' was restored by Sir Thomas Bodley and in 1602 again became the public library of the university.

Though he was buried at St. Alban's, a tradition developed that Humphrey was buried at St. Paul's Cathedral, London, where the poor would gather to solicit food, giving rise to the expression ''to dine with Duke Humphrey.''

Further Reading

The standard biography is Kenneth Hothman Vicker, *Humphrey, Duke of Gloucester* (1907), which, though dated, is still valuable. A recent, general work on the period is Ernest Fraser Jacob, *The Fifteenth Century, 1399-1485* (1961), in the ''Oxford History of England'' series. The best work on the wars is Édouard Perroy, *The Hundred Years War* (1945; trans. 1951). For Humphrey's patronage of literature see the essay by Roberto Weiss in Donald James Gordon, ed., *Fritz Saxl, 1890-1948: A Volume of Memorial Essays from His Friends in England* (1957). □

Sir John Bagot Glubb

The British soldier John Bagot Glubb (1897-1986) effectively created and commanded the Arab Legion military force in Transjordan and Jordan from 1939

to 1956; subsequently he wrote books and lectured widely.

John Glubb was born on April 16, 1897, at Preston, Lancashire, and educated at Cheltenham College and the Royal Military Academy at Woolwich. He then entered the army as a second lieutenant in the Royal Engineers. In World War I he served on the Western front and was wounded three times.

When Glubb arrived in the Middle East in 1920, the area was emerging from centuries of control by the Ottoman Turks and possessed an uncertain and turbulent atmosphere. Glubb quickly earned a reputation as a friend of the Arabs. He lived among the Bedouins, studying their customs and learning their language. The native police force that he organized played a large part in bringing order to the troubled frontiers of Iraq.

In 1926 Glubb resigned his British commission and became an administrative inspector for the government of the new state of Iraq. After serving brilliantly for 5 years in this capacity, he was transferred to the British mandate of Transjordan and attached to the Arab Legion, the small army of that state. As the commander of the Desert Patrol of the Legion, he ended the Bedouin raids and restored order to the area. In 1939 Glubb was appointed commander of the Arab Legion. He remained a devoted friend to the Arab people and tried to introduce European skills and methods to them. He never, however, ceased to respect Arab traditions; indeed, he became captivated by the customs of these people, whose dress and speech he had adopted and whose confidence he had won.

In World War II Glubb's Arab Legion gained a reputation for outstanding and spirited performance. Shortly after the British mandate ended and Transjordan became independent (it was renamed Jordan in 1949), riots broke out between the Arabs and Jews in Palestine, and the Arab Legion was called on to help maintain order. Later, in 1948, when the Arab League (of which Transjordan was a member) declared war on Israel, the Arab Legion spearheaded the attack.

Glubb's position with the Jordanian government became uneasy, however, and in 1956 Jordan's young king, Hussein, shocked the Western world by dismissing him. Glubb then returned to England and was knighted. His publications include *Story of the Arab Legion* (1948), *A Soldier with the Arabs* (1957), *Britain and the Arabs* (1959), *War in the Desert* (1960), *The Great Arab Conquests* (1963), *The Empire of the Arabs* (1963), *The Course of Empire* (1965), *The Lost Centuries* (1967), *Syria, Lebanon and Jordan* (1967), and *Short History of the Arab Peoples* (1968).

Further Reading

The most useful book on Glubb is his own *A Soldier with the Arabs* (1957), which is in part autobiographical. The volume underscores Glubb's own work with the Arabs and explains why he was dismissed in 1956. Also recommended are George Antonius, *The Arab Awakening: The Story of the Arab National Movement* (1939); Sir Reader W. Bullard, *Britain and the Middle East, from the Earliest Times to 1950* (1951); and Neijla M. Izzeddin, *The Arab World: Past, Present, and Future* (1953). □

Christoph Willibald Gluck

Christoph Willibald Gluck (1714-1787) was an Austrian composer and opera reformer. His operas represent an end to the older style of the opera seria and the beginning of the modern music drama.

Christoph Willibald Gluck was born of German-Bohemian stock on July 2, 1714, at Erasbach in the Upper Palatinate. His father was a forester. In 1726, according to some sources, Gluck was sent to a Jesuit college where he received formal music lessons as part of his education. At the age of 19 he enrolled in the university in Prague, where he was also actively engaged in musical activities.

After a short stay in Vienna in 1736, Gluck went to Milan, where he was in the employ of the Melzi family from 1737 to 1739. At this time he studied with the composer Giovanni Battista Sammartini. In 1741 Gluck's first opera, *Artaserse,* after a libretto by Pietro Metastasio, was produced.

During the next 20 years Gluck pursued the career of the typical 18th-century opera composer. He was active in Vienna, traveled extensively to serve his various patrons, and produced one or two new operas a year. In 1762, however, his dramatic ballet *Don Juan* was performed in Vienna; this event marked a significant change in Gluck's career. *Don Juan* is a ballet which narrates a story rather than presents a series of abstract geometric patterns. Most significantly, the music for *Don Juan* reflects the action onstage, thereby paving the way for Gluck's ''reform'' operas. In 1766, in Vienna, Gluck returned to the ''reform'' ballet, producing *Semiramide,* in which music and plot complement one another.

Collaboration with Calzabigi

Gluck came under the influence of the Italian dramatist and man of letters Ranieri Calzabigi, active in Vienna as court poet following Metastasio's long, brilliant career. Gluck and Calzabigi collaborated on three operas. Their first collaboration was *Orfeo ed Euridice,* produced in Vienna in 1762. They severely modified the legendary tale and abandoned the traditional ''dry'' recitative; the opera is one of great simplicity and directness in which nothing extraneous hinders the presentation of the drama. Calzabigi and Gluck thus opened the way for the possibilities for reform of the old-fashioned Italian *opera seria*. Their second collaborative effort, *Alceste,* modeled on the Euripides drama, premiered in 1767 in Vienna. Three years later *Paride ed Elena,* their last collaboration, was produced in Vienna.

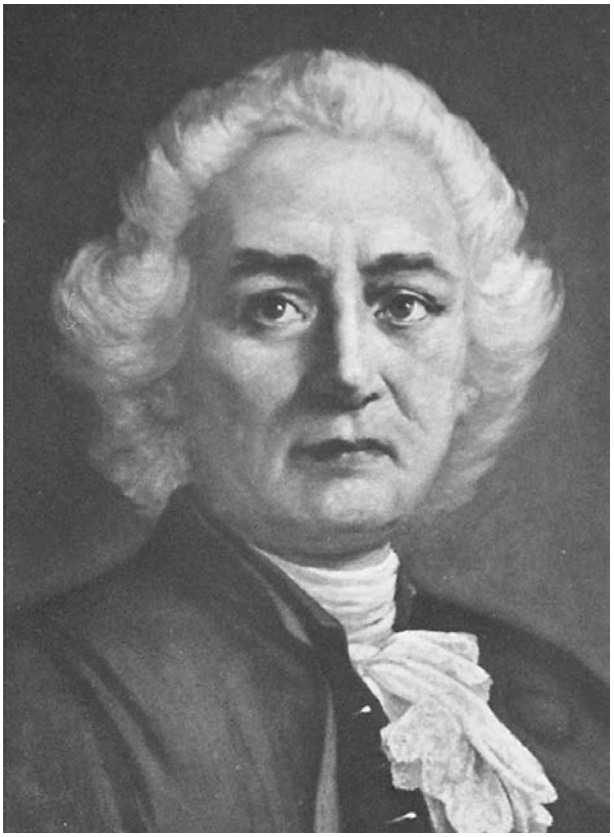

Career in France

In 1770 Gluck was at the height of his fame. François du Roullet, attaché to the French embassy in Vienna, wrote a libretto for Gluck, but in the French style, based on Racine's famous drama *Iphigénie en Aulide*. Du Roullet's drama proved to be the means which brought Gluck to France. In 1773 he agreed to compose several French operas and moved to Paris at the instigation of his former pupil, Marie Antoinette, to supervise the productions. *Iphigénie en Aulide* was premiered the following year, which also saw the production of the French version of *Orfeo ed Euridice*. In 1775, as an act of homage to the memory of Jean Baptiste Lully and as a diplomatic gesture to French sensitivities, Gluck undertook to compose an opera based on Philippe Quinault's drama *Armide,* which had already been composed by Lully.

The French version of Gluck's *Alceste* was mounted at the Paris Opéra in 1776, and *Armide* was presented in 1777. His career came to a close with *Iphigénie en Tauride* in 1779. He retired from public life that year and returned to Vienna, where, following a stroke, he died on Nov. 15, 1787.

Opera Reform

Gluck was a very practical man of the theater, and during the 2 decades he was involved with opera reform he continued to compose other operas and entertainments in the old-fashioned, traditional style. It was largely due to Calzabigi's and Gluck's efforts that a general reexamination of the condition of the musical theater in the mid-18th century resulted in a series of masterpieces. Gluck's major accomplishment was to prove the efficacy of a lofty, serenely neoclassic style for the music drama. The reform operas were intended to demonstrate the possibilities the music theater held for the presentation of great, sublime ideas, and Gluck's efforts must be considered a success.

Gluck was very conscious of the precise role music was to play in the theater. ''I sought to restrict music to its true function, namely to serve the poetry by means of the expression—and the situations which make up the plot—without interrupting the action or diminishing its interest by useless and superfluous ornament. . . . I have not cherished the invention of novel devices except when they were demanded by the situation and the expression. There was, finally, no rule which I did not gladly violate for the sake of the intended effect'' (Dedicatory Letter, *Alceste,* 1769). In his five major reform operas there are no distracting subplots or senseless comedy scenes; the dramas move irrevocably toward the denouement, and Gluck always made the music entirely suitable for the intention of the drama.

Gluck's impact was tremendous. He received the ultimate accolade in France by precipitating several literary and critical ''wars.'' During his lifetime there were many imitators and disciples, especially in France. The perfection of Gluck's operatic vision haunted the imaginations of composers as diverse as Hector Berlioz and Richard Wagner a century later. In Gluck's creations the genesis of modern opera composition is to be found.

Further Reading

The best biography of Gluck in English is Alfred Einstein, *Gluck* (trans. 1936; rev. ed. 1964). The operas are discussed in depth by Donald J. Grout, *A Short History of Opera* (2 vols., 1947; rev. ed., 1 vol., 1965). See also Joseph Kerman, *Opera as Drama* (1956). □

Max Gluckman

A distinguished British anthropologist, Max Gluckman (1911-1975) pioneered the study of traditional African legal systems. His research stressed social conflict and mechanisms for conflict resolution while studying urbanization and social change in colonial Africa.

A member of the second generation of great British anthropologists, Max Gluckman was born in Johannesburg, South Africa, in 1911. His parents, Russian-Jewish immigrants to South Africa, later resettled in the newly-formed state of Israel, where Gluckman died in 1975. Originally intending to study law, he chose instead to pursue a degree in anthropology at the University of the Witwatersrand. In 1936 Gluckman, a lifelong scholar-sportsman, was awarded a Transvaal Rhodes Scholarship to Exeter College, Oxford. Though he attended Kaspar B. Malinowski's famous seminars at the London School of Economics, it was the structural analyses of Edward Evans-Prichard and A. R. Radcliffe-Brown that most strongly influenced him. Gluckman was trained in structural analysis of social systems as dynamic but ultimately balanced systems of conflicting forces.

In 1936-1938 Gluckman carried out fieldwork in Zululand. His chief interests were the study of African legal systems and the dynamics of local conflict and its resolution. While remaining within the tradition of structural analysis, Gluckman's work had a distinct orientation. Rather than viewing African societies as closed, stable systems, Gluckman recognized the sometimes chaotic changes brought about by colonialism and race relations. He distinguished between the relatively stable forms of conflict characteristic of pre-colonial Zululand and the much more complicated and volatile colonial situation. This early work attempted to apply structural analysis to social situations much more complex and unstable than was the practice for anthropologists at that time.

In 1939 Gluckman joined the staff of the Rhodes-Livingston Institute in what was then Northern Rhodesia. From 1942 to 1947 he was the institute's director, shaping its research interests through the force of his powerful personality and through his intellectual and moral sensibilities. His links to the elegant structuralism of Evans-Prichard and Radcliffe-Brown grew weaker. Here in central Africa Gluckman developed his interests in the complexities of social and political relations that took for granted racial, political, and cultural pluralism. He encouraged research in the urbanizing areas of southern and central Africa. In addition to scholarly papers, Gluckman supported the publication of works that would be of practical help to local administrators.

Never having fully abandoned his interest in law, Gluckman produced during this period a classic treatise on the principles of jurisprudence among the Barotse of central Africa. In this detailed analysis, Gluckman examined the legal concept of the ''the reasonable man'' in the context of an indigenous central African legal system.

Despite his interest in conflict and in culturally complex settings, Gluckman always assumed that social systems could be analyzed as integrated systems. Thus his most enduring work is on rituals of rebellion, demonstrating how ritualized forms of hostility can serve ultimately to promote social cohesion by providing controlled expression of hostility to authority.

In 1947 Gluckman returned to England to teach at Oxford but almost immediately accepted an offer to head up a new anthropology department at Manchester University. What Gluckman established, however, was more than a new department. Gradually he assembled a group of colleagues and students that collectively became known as the Manchester School of Anthropology. Most of these anthropologists continued to carry out work in sub-Saharan Africa as did many other British anthropologists of the time. Yet the work of the Manchester School was distinctive for its emphasis on detailed village studies examining various social mechanisms for dealing with conflict.

Among Gluckman's numerous distinguished students perhaps Victor Turner is the most famous. In Turner's brilliant early work in the 1960s, *Schism and Continuity in an African Society,* Gluckman's interest in the dynamics of structural contradictions in society was carried out with particular success. As with many of Gluckman's students, Turner retained a strong interest in cultural outlets for such conflicts and contradictions. Witchcraft accusations, disease and curing rituals, rites of status reversal, or the role of village headmen as mediators with outsiders were all cultural themes that interested Gluckman and his students at Manchester.

In stressing the role of conflict in social life and in taking into account the role of colonialism and race relations in modern African societies, Gluckman moved social anthropology in Britain in a Marxist direction. Yet he never completely abandoned the more traditional British interest in societies as stable self-regulating systems. His ethnographic analyses were distinguished by the use of a detailed single case study to illustrate general structural principles. Moreover, Gluckman and his students refined the use of statistics in the analysis of social structure and the introduction of historical materials as evidence for the contrast between periods of social stability and change. In all his work, Gluckman insisted on the highest standards of scholarship.

Max Gluckman published numerous books and articles. Among the most important of his works are *Custom and Conflict in Africa* (1955), *Order and Rebellion in Tribal Africa* (1963), *The Ideas in Barotse Jurisprudence* (1967),

Essays on the Ritual of Social Relations (1962), and *Closed Systems and Open Minds* (1967). His Frazer lecture, ''Rituals of Rebellion,'' is the most famous and succinct treatment of his approach to the structural study of conflict.

Less well-known is Gluckman's longtime commitment to the development of anthropology in Israel. He cooperated in the development of joint research projects between his own university and several Israeli universities. Israeli students were encouraged in these efforts to carry out community studies of Bedouin populations in their country.

Max Gluckman's prodigious energies were not restricted to his anthropological research. He remained throughout his life a strong supporter of organized sports and became an acknowledged expert on soccer and an avid soccer fan in Manchester. Perhaps such an active interest in organized sports was an understandable extension of Gluckman's lifelong interest in the delicate balance between social conflict and order.

Further Reading

An extensive analysis of Gluckman's work is contained in chapter 6 of *Anthropology and Anthropologists: The Modern British School* by Adam Kuper (1983). Briefer treatments are contained in *A History of Ethnology* by Fred Voget (1975) and *An Introduction to a Social Anthropology* by Lucy Mair (1965). The *London Times* of April 13, 1975, carried a long, informative obituary of Max Gluckman. Of Gluckman's numerous published works, *Essays on the Ritual of Social Relations* (1962) and *Closed Systems and Open Minds* (1965) are of particular interest to a general audience. □

Comte de Gobineau

Joseph Arthur, Comte de Gobineau (1816-1882), was a French diplomat, man of letters, and racial theorist. He was the first to propound the idea of Aryan superiority as a scientific theory.

Joseph Arthur de Gobineau was born on July 14, 1816, at Ville d'Avray near Paris, the scion of a noble family that remained loyal to the Bourbons. He attended school at the College of Bienne in Switzerland. From 1835 until his diplomatic sojourns he lived in Paris, where he occupied himself with literary work and a wide range of studies.

The Comte de Gobineau's aristocratic connections led to a meeting with Alexis de Tocqueville. When Tocqueville became foreign minister for a brief time in 1849, he made Gobineau his private secretary and, soon after, chief of his Cabinet. Later, Gobineau was made first secretary in the embassy at Berne, and later he held posts at Hanover and Frankfurt.

Gobineau's Theory

Gobineau's most important work, *Essay on the Inequality of Human Races* (1853-1855), partly translated into English in 1856, was an expression of his basic understanding of the meaning of his own life and of the events of his times. He was a royalist who despised democracy. He believed he was a descendant of a noble race of men, and he saw the French Revolution as a direct result of the bastardization of the race to which he belonged.

Gobineau sought to create a science of history by explaining the rise and fall of civilizations in terms of race. There were three races—the blacks, who were stupid and frivolous, but in whom the senses were well developed; the yellows, who craved mediocrity; and the whites, who were strong, intelligent, and handsome. Of the whites, the Aryans were superior, with the Germans being the purest of the Aryans. ''German'' did not refer to the entire German nation, *die Deutschen,* but rather to a tribe of Aryans, *die Germanen,* or Teutons, who had invaded Europe and set themselves up as an aristocracy to rule over the indigenous Celts and Slavs, who were inferior.

Gobineau did not believe that there are any modern pure races, nor was he set against all race mixing. He believed that civilization arose as the result of conquest by a superior race, virtually always Aryan, over inferior races. While Aryans were brave, strong, and intelligent, nevertheless they were a bit unimaginative and weak in sense perception. A small amount of infusion of black blood would heighten the senses and improve the imagination. Such an infusion, by way of Semites, explains the flowering of art and philosophy in ancient Greece.

However, Gobineau held that while some race mixing is good, too much is very bad, as it leads to the stagnation of civilization. Because Aryans have an appetite for race mixing, which made civilization possible in the first place, race mixing will eventually go too far, leading to the eventual destruction of civilization.

Gobineau was no nationalist. He associated nationalism with democracy and believed that both promoted excessive mixing of Aryan with inferior bloods. The disturbances of 1848 and 1871 increasingly convinced him that race mixing already had gone too far and European civilization was doomed. Today one can only wonder at this French count's fantastic version of the Germanic concept of the twilight of the gods!

Diplomatic and Literary Career

In 1854 Gobineau went to Teheran as first secretary, becoming minister to Persia in 1861. Several works on Persian society resulted, as well as a number of stories with a Persian setting.

In 1864 Gobineau represented France at Athens and in 1868 at Rio de Janeiro, where he became a friend of the Brazilian emperor, Dom Pedro II. Gobineau's last post was at Stockholm in 1872. He was forced to retire from the diplomatic corps in 1876 and spent most of his remaining years in Italy.

Gobineau continued his literary career. *The Pleiads* (1874) is considered his finest novel. Many of his literary writings were published posthumously. He met Richard Wagner in Rome in 1876 and subsequently made several trips to his home in Bayreuth. Gobineau's racial theories

had not been well received in France, but Wagner was very much impressed by Gobineau's views. Partly through the influence of the Bayreuth circle, Gobineau's racial ideas became popular in Germany in the decades after his death in Turin on Oct. 13, 1882.

Further Reading

A recent work on Gobineau is Michael D. Biddiss, *Father of Racist Ideology* (1970). Two older works are Arnold H. Rowbotham, *The Literary Works of Count de Gobineau* (1929), and Gerald M. Spring, *The Vitalism of Count de Gobineau* (1932). See also Jacques Barzun, *Race: A Study in Modern Superstition* (1937). □

Robert Hutchings Goddard

The American pioneer in rocketry Robert Hutchings Goddard (1882-1945) was one of the founders of the science of astronautics.

Robert Goddard was born on Oct. 5, 1882, in Worcester, Mass., the son of Nahum Danford Goddard, a businessman, and Fannie Hoyt Goddard. From his earliest youth Goddard suffered from pulmonary tuberculosis. Although he remained out of school for long periods, he kept up with his academic studies, and he read voluminously in *Cassell's Popular Educator* and science fiction.

In 1904 Goddard enrolled at Worcester Polytechnic Institute and received his degree in physics in 1908. He then entered the graduate school of Clark University, where he was granted a master's degree in 1910 and received his doctorate a year later.

Early Investigations in Rocketry

Goddard went to the Palmer Physical Laboratory of Princeton University as a research fellow in 1912. He proposed a research project he described as ''the positive result of force on a material dielectric carrying a displacement current.'' In the course of his experimentation he developed a vacuum-tube oscillator that he subsequently patented in 1915, well before that of Lee De Forest.

While Goddard's days in the laboratory were given over to his research in radio, his nights were free to work upon the fundamentals of rocketry. Approaching the problem theoretically, he was able by 1913 to prove that a rocket of 200 pounds' initial mass could achieve escape velocity for a 1-pound mass if the propellant was of gun cotton at 50 percent efficiency or greater. He began patenting many of the rocket concepts that ultimately gave him a total of more than 200 patents in this particular field of technology. They were to cover many of the fundamentals in areas such as propellants, guidance and control, and structure. For example, his patent granted on July 7, 1914, clearly identifies the concept of multistaging of rockets, without which the landing of men on the moon or sending probes to Mars and Venus would not be possible.

When his health permitted, Goddard returned to teaching and research at Clark University. By this time he was wholly devoted to rocketry. He built a vacuum chamber in which he fired small, solid-propellant rockets to study the effects of different types of nozzles in such an environment. Having exhausted his own funds and not wishing to draw further on the resources of the university, he applied to the Smithsonian for a grant of $5,000, which he was awarded in 1917. With these funds he began the study of rocketry in earnest.

During World War I the U.S. Army Signal Corps provided $20,000 to the Smithsonian Institution for research in applied rocketry by Goddard. He moved to the Mt. Wilson Observatory in California and set up a workshop in which to experiment with solid-propellant rockets as weapons. There, with two assistants, Henry C. Parker and Clarence N. Hickman, he set to work on two projects.

Parker worked on a rocket with a single charge that could be launched from an open tube. This was the forebear of the World War II bazooka. Meanwhile, Hickman devoted his energies to one of Goddard's pet but more complex problems—a rocket propelled by the injection of successive solid charges into its motor. Parker's rocket proved to be successful, but Hickman's was simply unworkable. However, both rockets were demonstrated for military officials, but despite the success and the obvious enthusiasm of the military, the armistice 4 days after the demonstration canceled all Army interest in Goddard and his rockets. It was not revived for 26 years.

Liquid-propellant Rockets

In 1919 the Smithsonian Institution published Goddard's monograph ''A Method of Reaching Extreme Altitudes,'' which he had submitted earlier to that organization with a request for research funds. The newspapers, seeing a casual reference to the moon and the prospect of hitting it with a rocket loaded with flash powder, pushed Goddard into the headlines. Being a reticent man as well as a dedicated physicist, he recoiled from the unwanted publicity and resisted further attempts by publications to present the subject.

During the decades of the 1920s and 1930s Goddard's research was supported by erratic and unpredictable funding from Clark University, the U.S. Navy, the Smithsonian Institution, and the Carnegie Foundation. From static testing of small solid-propellant rockets Goddard graduated to liquid-propellant motors. His long experimentation with solid-propellant rockets had by the early 1920s convinced him that the efficiency of such motors was simply too low ever to be of use in space travel. Indeed, by the early 1920s he had daringly mentioned liquid hydrogen (not then obtainable) and liquid oxygen, that is, nuclear and ionic propulsion for rockets.

Goddard's first liquid-propellant rocket was launched in 1926 from a farm near Auburn, Mass. Present on the occasion as photographer was the young Mrs. Esther Goddard, whom Goddard had married in 1924. The rocket reached an altitude of 41 feet and a range of 184 feet and traveled the distance in only 2 1/2 seconds. It was not a statistically impressive performance, but neither was that at Kitty Hawk, N. C., on Dec. 17, 1903.

Work in New Mexico

Needing more room and a milder outdoor climate for his experiments, Goddard moved to New Mexico, near Roswell, in 1930. His Mescalero Ranch was only 100 miles from the White Sands Missile Range. There, in a well-equipped machine shop, Goddard and a small team of assistants began work on the design and fabrication of liquid-propellant rockets that were the direct forebears of the Saturn 5 and Titan 3C space boosters of the 1960s.

The first launching in New Mexico took place in 1930. In 1932 a rocket with a gyroscopic stabilizer was flown. In that same year Goddard returned to Clark University because of the economic depression. During the succeeding 2 years at Clark he continued his research as well as he could and received several patents that grew out of his work in New Mexico.

After Goddard returned to the ranch, the rockets grew larger and flew higher. On March 31, 1935, a 15-foot-tall model reached an altitude of 7,500 feet under gyroscopic control. Goddard's research continued here until 1942. During these years he turned his attention to a high-speed turbopump for delivering the propellants to the combustion chamber of the motor. It was a component that had long held up his development of a really efficient rocket.

Return East

On May 28, 1940, Goddard met with officers of the U.S. Army Air Corps and Navy in Washington, D.C., to brief them on his rockets and their potential as weapons. In 1941 he finally received a small contract from the Army Air Corps and Navy to develop a liquid-propellant jet-assist-takeoff rocket for aircraft. In July 1942 he left Roswell to continue his research at the Navy Engineering Experimental Station at Annapolis, Md. There his experiments met with technical success, but an attempt to demonstrate the motor on an actual aircraft ended in failure and the loss of the plane. As rockets of all types, especially the V-1 and V-2, began making the headlines, Goddard received offers of jobs from many companies; he accepted the invitation from Curtiss-Wright, where he worked until his death on Aug. 10, 1945.

Further Reading

The Papers of Robert H. Goddard was edited by Esther C. Goddard and G. Edward Pendray (3 vols., 1970). The only full-length biography of Goddard is Milton Lehman, *This High Man: The Life of Robert H. Goddard* (1963). Anne Perkins Dewey, *Robert Goddard, Space Pioneer* (1962), is a biography for younger readers. For general reading on rocketry during the period in which Goddard figured prominently see Willy Ley, *Rockets Missiles, and Men in Space* (1952; rev. ed. 1968); Beryl Williams and Samuel Epstein, *The Rocket Pioneers on the Road to Space* (1955); and Wernher von Braun and Frederick I. Ordway III, *History of Rocketry and Space Travel* (1966). Useful books on astronautics in general include Frederick I. Ordway, James P. Gardner, and Mitchell R. Sharpe, *Basic Astronautics: An Introduction to Space Science, Engineering, and Medicine* (1962), and Mitchell R. Sharpe, *Living in Space: The Astronaut and His Environment* (1969). □

Kurt Gödel

The Austrian-American mathematician and philosopher-scientist Kurt Gödel (1906-1978) developed the celebrated ''Gödel's proof'' which provided extraordinary insight into the basis of mathematical thought and revolutionized modern logic.

Kurt Gödel was born on April 28, 1906, in Brno, now in the Czech Republic but then part of Austria-Hungary. His father was a well-off textile manufacturer and his life with his parents and brother has been described as ''happy.'' His inquisitive nature by age 6 earned him the family name ''Mr. Why.'' By age 14 he had become interested in mathematics, and a year later, in philosophy. At 17, he mastered university-level mathematics and excelled at other subjects as well his brother Rudolph said, ''it was rumored that in the whole of his time at high school not only was his work in Latin always given the top marks but that he had made not a single grammatical error.''

Gödel entered the University of Vienna to study theoretical physics; two years later, he shifted to mathematics, and then to mathematical logic. He joined the university faculty in 1930 after receiving his doctorate. In 1931 Gödel published ''On Formally Undecipherable Propositions of *Principia Mathematica* and Related Systems''. It was an extremely specialized paper but it attracted early attention and became famously known as Gödel's proof. Gödel was 25.

Gödel's proof denies the possibility that a mathematical system supported on axioms can be verified within that system and ends 100 years of attempts by previous mathematical inquiry to establish a system of axioms which might embody the whole of mathematical reasoning that is, to put all of mathematics on an axiomatic base. This work had been brought to a high level of attainment in the sections on the elementary logic of propositions in Bertrand Russell's *Principia Mathematica,* and it had been apparently completed in the brilliant achievements of David Hilbert in his ''axiomatic period'' from 1922 to 1930.

Gödel devised a method of converting the symbols of mathematical logic into numbers (Gödel numbers) so as to achieve the arithmetization of metamathematical statements, that is, statements about mathematical arrangements and formulas. He was able to illustrate how a metamathematical statement could be shown to be demonstrable even when postulating its own indemonstrability. From this it would follow that any arithmetical formula is undecidable on the basis of any metamathematical reasoning which could be represented arithmetically. At the same time it could be shown that an undemonstrable formula can nevertheless be established as an arithmetic truth.

Gödel showed in this highly complex chain of reasoning that it is not possible to prove the self-consistency of a system on the basis of metamathematical statements except by going outside that system for the methods of proof. Further, he showed that statements can be constructed within such a system which can be neither proved nor disproved within that system but which can be shown to be arithmetical truths. These conclusions revolutionized mathematical thinking and stimulated the branch of mathematics known as proof theory.

Gödel's life was devoted to the activity of doing fundamental theoretical work. His work in mathematical logic lasted until 1942, when he became primarily occupied with philosophy, intensely studying Leibniz (with whom he closely identified), Kant, and Husserl, until his death in 1978. Gödel arrived at the Institute for Advanced Study in Princeton, NJ, in the fall of 1933, where he met Einstein for the first time, and lectured there for several months in 1934. He married in Adele Porkert in Vienna in 1938. After several commutes between Princeton and Vienna, the Gödel's moved to Princeton permanently in 1940. He became a permanent member of the Institute in 1946 and was appointed to a professorship in 1953.

Gödel distanced himself from the affairs of the world and took part in almost no practical activities: such were the demands of his concentration on fundamental theoretical work. He restricted himself to few contacts with the outside world and most of its inhabitants. He was inclined to caution and privacy; he avoided controversies and appeared to be ''exceptionally sensitive'' to criticism. He published little (but left a large body of notes and unpublished works), lectured infrequently, accepted few invitations, and disliked travel to the point of declining several honorary degrees because accepting them meant traveling. He was not interested in operating motor vehicles. His few interests were in surrealist and abstract art, his favorite writers included Goethe and Franz Kafka, he enjoyed light classics and some 'pop' music and Disney films, especially Snow White.

Gödel and Einstein found each other to be intellectual equals, and as it happened they shared the same cultural background. Beginning in 1942 in Princeton, they saw and talked with each other almost daily until Einstein's death in 1955. Einstein told a colleague that in the later years of his life, his own work no longer meant much and ''that he came to the Institute merely to have the privilege to be able to walk home with Gödel''

Gödel's physique was frail and he was in relatively poor health for much of his life, suffering at times from depression enough to be hospitalized. Gödel's brother, a physician, observed that Kurt's diet was excessively stringent and was harmful. Gödel did not obey doctor's orders, ''even at the point where most people would,'' and he himself admitted that he was a difficult patient. It was widely believed that he was paranoid and constantly worried about food poisoning. In 1978, he died of malnutrition and ''inanition'' (starvation) caused by ''a personality disorder'' (according to his death certificate).

Since his death, Gödel's fame has spread more widely, beginning almost immediately with the 1979 publication of Douglas R. Hofstader's *Godel, Escher and Bach.* The mathematician John von Neumann has called Gödel's achievement in modern logic ''a landmark which will remain visible far in space in time.'' George Zebrowski had said that ''No other example of human thought is as far-reaching as Gödel's proof.'' Gödel's friend and biographer Hao Wang observes that to find work of comparable character in both science and philosophy, ''one has to go back to Descartes (1596-1650) and Leibniz (1646-1716), and he adds that it may take ''hundreds of years'' for the more definite confirmation or refutation of some of [Gödel's] larger conjectures.''

In layman's terms, what Gödel did was show conclusively that humans do not live in a universe in which they can solve all problems and learn everything. It can never be done because the universe is infinite and human minds are not. In a way, Gödel's proof is a truth about systems of thought, not about the universe; it is about maps, and not about the territory they represent. What Gödel set out to prove is that the actual territory will always transcend the map.

As one writer has put it, ''Unpredictable things happen to finite beings.'' Gödel's proof suggests a universe that is an open-ended, infinite, eternal existence, requiring no beginning, and in this universe our knowledge may become extensive and significant but will never be complete. An unfalsifiable idea is complete within itself; little green men may live in all refrigerators, but we can't know that since they disappear when the door is opened. Religious dogma is another example of an unfalsifiable idea, for part of its appeal is that it has its own internal resistance to answering questions about its truth. Dogmas are outside Gödel's universe because they try to end all discussions and tests of truth, whereas Gödel's universe asks that we appreciate the practical value of imperfection, serendipity, and wildness. Open-endedness: legal systems can never be more than ''good enough;'' political systems which are closed impoverish cultural and economic lives, and ultimately fail.

In even simpler terms, as Zebrowski puts it, Gödel's proof can be explained this way: an elderly woman attends a meeting of philosophers concerned with the nature of the universe and tells them that the world rests on the back of a turtle. The chairman asks her to explain what this turtle stands on; she snaps back that it stands on the back of yet another turtle. ''And what does that turtle stand on?'' demands the chairman. The elderly woman shakes her finger and replies, ''You can't fool me, sonny it's turtles all the way down!''

Further Reading

For a model of expository biography, see Hao Wang, *Reflections on Kurt Gödel* (1987); also, Pelle Yourgrau, *The Disappearance of Time* (1991), and John W. Dawson, *Logical Dilemmas: The Life and Work of Kurt Gödel.* George Zebrowski's ''Life in Gödel's Universe: Maps All The Way'' *Omni* (April 1992) is very helpful for non-mathematicians. □

Godfrey of Bouillon

The French crusader Godfrey of Bouillon (ca. 1060-1100) was one of the chief lay leaders of the First Crusade and the first ruler of the newly formed state of Jerusalem.

Godfrey was the second son of Eustace II, Count of Boulogne, and Ida, daughter of Godfrey II, Duke of Lower Lorraine. After years of delay Emperor Henry IV finally confirmed him in the duchy of Lower Lorraine. When he and his brothers, Eustace and Baldwin, joined the First Crusade, Godfrey was nevertheless obliged to pledge his castle in Bouillon, as well as the lordship of Verdun, to the bishop of Liège, presumably to help finance the expedition.

The crusaders reached Constantinople shortly before Christmas, 1096. For several months there were promises and betrayals and armed skirmishes with the Byzantine troops. Finally the whole force of crusaders, now swelled by the Norman contingent and Bohemund's army, crossed the Bosporus and set out for Nicaea. When Jerusalem was captured in July 1099, the higher clergy and the greater barons offered the crown to Godfrey, having failed to convince Count Raymond to take it. Godfrey accepted the leadership but claimed instead the title of Advocatus Sancti Sepulchri (Defender of the Holy Sepulcher). This made him lay warrantor of the newly won lands, allowing the Church to preserve, initially, its own interests. The ecclesiastical claims to Jerusalem and its dependent towns were advanced by the forceful Daimbert, Archbishop of Pisa, who, backed by Bohemund, became patriarch a short time later. Godfrey, who in reality had little effective power, took an oath of homage to Daimbert and managed to retain control of his small state until his death on July 18, 1100, near Tiberias. According to Moslem sources, he was killed in battle.

Godfrey was the first Western ruler in Jerusalem, and this undoubtedly helped form the legend in later literature in which he was transformed into the model for the valorous Christian knight, the Chevalier au Cygne (Swan Knight). Dante, in the *Divine Comedy,* places him with the warrior-saints in Paradise. There is, however, no reliable evidence for his unusual piety or for his extraordinary chivalric qualities. His chief accomplishment remains the establishment of a workable feudal administration in Jerusalem based on customary fief holding and oaths of loyalty. That he was able to do this in the face of overt and continual hostility from friends and enemies says much about the character of the man.

Further Reading

The most satisfactory and dispassionate biography of Godfrey is John C. Anderssohn, *The Ancestry and Life of Godfrey of Bouillon* (1947). Sir Steven Runciman, *A History of the Crusades* (1951-1954), and Kenneth M. Setton, ed., *A History of the Crusades* (1955-1962; 2d ed. 1969), provide helpful background material. □

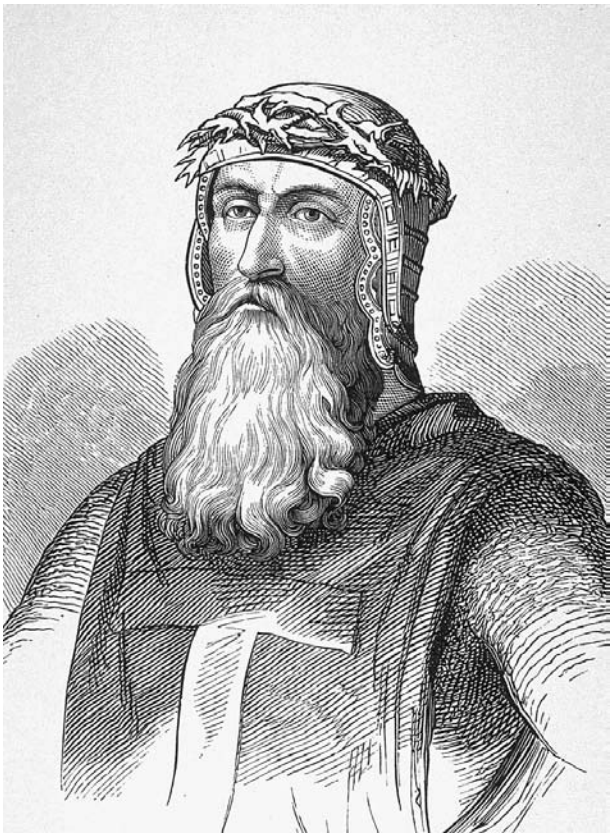

Edwin Lawrence Godkin

The British-born American journalist Edwin Lawrence Godkin (1831-1902) edited the *Nation,* a politically influential weekly magazine.

Edwin Lawrence Godkin was born in Ireland, the son of English parents. He studied in an English public school and at Queen's College in Belfast before moving to London to study law. He soon began work in publishing and later became a correspondent for the *London Daily News*. From 1853 to 1855 he covered the Crimean War and then toured the United States, traveling through the South and West writing articles on slavery. He moved to New York City, completed his law studies, and was admitted to the New York bar in 1858.

Godkin continued writing for the *London Daily News* and also penned editorials for the *New York Times*. He soon conceived of founding a political and intellectual journal patterned after England's famous *Spectator*. By 1865 he had raised the money and the first issue of the *Nation* appeared.

The circulation of the *Nation* was never large, rarely rising above 10,000, but it rapidly became influential. It was read by a select company of American opinion makers: editors, politicians, professors, and writers. Godkin used it to advocate low tariffs, civil service reform, and reduced government expenditures and to attack political corruption. His ideas had force and influence, but his doctrinaire mind tended to isolate him from the mass of Americans, especially politicians. The philosopher William James, who acknowledged an intellectual debt to Godkin, wrote that Godkin ''couldn't imagine a different kind of creature from himself in politics,'' and an opponent once said that Godkin approved of nothing since the birth of Christ.

In the early 1880s Godkin's sphere of influence expanded when the *Nation* merged with a daily newspaper, the *New York Evening Post,* and he became editor of both. The *Evening Post* and the *Nation* led the bolt of the so-called Mugwumps, who refused to support the Republican party's somewhat-tarnished 1884 candidate for president, James G. Blaine. Godkin continued his battles until failing health forced his retirement in 1899. He died in May 1902.

Further Reading

Rollo Ogden edited the *Life and Letters of Edwin Lawrence Godkin* (2 vols., 1907). An anthology of the *Nation,* with an introductory history favorable toward Godkin, is *Fifty Years of American Idealism: The New York Nation, 1865-1915,* edited by Gustav Pollak (1915). Allan Nevins, *The Evening Post: A Century of Journalism* (1922), concentrates on the career of William Cullen Bryant, a previous editor, but deals with Godkin as well. See also W. M. Armstrong, *E. L. Godkin and American Foreign Policy, 1865-1900* (1957).

Additional Sources

Armstrong, William M., *E. L. Godkin: a biography,* Albany: State University of New York Press, 1978. □

Sidney Godolphin

The English statesman Sidney Godolphin, 1st Earl of Godolphin (1645-1712), was head of the Treasury during the first great 18th-century war against France and successfully financed the most costly military and naval operations undertaken by England to that time.

Younger son of an old Cornish family, Sidney Godolphin was born about June 15, 1645. While a young man he served in the royal household, on two diplomatic missions, and as a member of Parliament before finding his real vocation at the Treasury. He was given a peerage by Charles II in 1684, and Charles relied on him during the last years of his reign. ''Sidney is never in the way,'' he said, ''and never out of the way.''

During the reign of James II, which followed that of Charles, Godolphin was overshadowed by that king's Catholic advisers. He was, however, one of the last to desert James II, who was deposed during the Glorious Revolution of 1688. James's Dutch successor, William III, also recognized Godolphin's ability and twice made him head of the Treasury (1690-1696, 1700-1701). The Godolphin and Marlborough families had great influence with Princess

Anne, the heiress to the throne, and in 1698 Godolphin's son was married to Lord Marlborough's daughter.

Soon after Anne became queen (1702), England plunged into war with France. The Queen placed Marlborough in charge of the war and Godolphin at the head of the Treasury, where he had the important task of financing Marlborough's campaigns. Relying on long-term borrowing, he successfully found ways and means to conduct a long and successful war without endangering the government's credit—a notable achievement. He was also a leader in negotiating the Treaty of Union with Scotland, whereby that country became an integral part of the new United Kingdom of Great Britain (1707).

Godolphin was less successful as a politician. Known as a churchman and Tory in previous reigns, he was forced to break with the Tories over the conduct of the war. As he relied more heavily on the Whigs, with their support among Nonconformists and the commercial and financial interests, he lost the support of his Church and Tory associates. Eventually he was forced to break with his most useful political associate, Robert Harley, Speaker of the House of Commons and later secretary of state. Disliking Godolphin's growing alliance with the Whigs, Harley schemed to supplant the Marlborough-Godolphin administration with one of his own. He finally succeeded, using his influence with the Queen and profiting from general discontent over the prolonging of the war. Godolphin, who had been made an earl in 1706, was dismissed in August 1710. Two years later, on Sept. 15, 1712, he died at the London home of his friend Marlborough.

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Manuel de Godoy y Álvarez de Faria

The Spanish statesman Manuel de Godoy y Álvarez de Faria (1767-1851) was the favorite of Maria Luisa, Queen of Spain, and her husband, Charles IV. He was the most important political figure in Spain between 1792 and 1808.

Manuel de Godoy was born in Badajoz on March 12, 1767, of noble but poor parents. He received a limited education, and in 1784, at the age of 17, he went to Madrid, where he was admitted to the Royal Guards. At this time he was an unusually handsome young man, with a gracious smile and bold, black eyes.

In September 1788 the young guardsman came to the attention of Maria Luisa of Naples, the domineering wife of the heir to the throne of Spain. She became extremely fond of Godoy, a fondness which her husband came to share. In later years Godoy was accused of being Maria Luisa's lover, but there is no real evidence to support this allegation.

In December 1788 Charles III died and was succeeded by his son Charles IV. Godoy's rise in the new reign was meteoric. He was created Duke of Alcudia and a grandee of Spain, and in 1792, at the age of 25, he replaced the Count of Aranda as head of the government. Godoy held that post until 1798, when he was forced to resign; in 1801 he returned to office.

In 1796 Godoy worked out an alliance with France, and from then until 1808 Spain and England were almost continuously at war. It was a costly and unsuccessful war, and as the years passed Godoy became more and more unpopular. By 1807 a conspiracy to overthrow him, centered on the heir to the throne, Ferdinand, had developed. In

March 1808, at Aranjuez, the conspirators acted. With the help of a well-organized riot, they frightened Charles into dismissing Godoy and abdicating in favor of his son, who now became Ferdinand VII.

By this time Napoleon had decided to replace the Spanish Bourbons, his allies, with a member of his own family. Ferdinand was lured to Bayonne in April 1808. Soon Maria Luisa, Charles, and Godoy were also sent there by the French, who had been moving into Spain since autumn 1807. At Bayonne, Napoleon forced the Spanish royal house into abdicating in his favor. A few months later Napoleon's younger brother entered Spain as Joseph I.

After the events at Bayonne, Maria Luisa, Charles, and Godoy went to live in Italy. Maria Luisa died there on Jan. 2, 1819, and Charles died a few weeks later. Godoy was with them to the end.

After the withdrawal of the French armies from Spain in 1814, Ferdinand returned as king. While he lived, Godoy was not allowed back in his country. On Ferdinand's death in 1833 Godoy went to Madrid in the hope that he would have his properties restored to him, but he failed. He finally settled in Paris and died there on Oct. 4, 1851.

Further Reading

The most useful biography of Godoy in English is Edmund B. D'Auvergne, *Godoy: The Queen's Favorite* (1912). For a scholarly and readable account of the political, social, and economic situation in Spain during this period see Raymond Carr, *Spain, 1808-1939* (1966). □

Boris Feodorovich Godunov

Boris Feodorovich Godunov (ca. 1551-1605) was czar of Russia from 1598 to 1605. Although an able and intelligent ruler, he came to suspect widespread subversion and treason and more and more resorted to political terror.

Boris Godunov was born in Moscow. He was a member of the ancient Russian family of Saburov-Godunov of Tatar origin, which migrated from the Golden Horde in the 14th century. The family was close to the Moscow court, and Boris became a favorite of Ivan IV. Although he could probably do no more than sign his name and during his whole life never read a book, Godunov had a natural wit and intelligence which the relatively learned Ivan appreciated. While not an *oprichnik,* (member of the nobility associated with the court) Godunov was linked with the *oprichnina* by his marriage to the daughter of Maliuta Skuratov, perhaps the most notorious *oprichnik* of all and a favorite of Ivan. In 1580 Godunov was promoted to the rank of boyar on the marriage of his sister to Feodor, the son of Ivan IV.

The Regent

When Ivan IV died in 1584, Feodor became czar of Russia. Feodor, however, had the mentality of a child and was temperamentally incapable of taking initiative. Rule, therefore, passed to a dual regency of Nikita Romanovich Yuriev, the Czar's uncle, and Boris Godunov. With the death of Yuriev in 1586, Godunov became Russia's new master in all but name.

Godunov kept a separate court of his own and dealt directly with foreign powers. He is believed to have controlled completely the machinery of the government, especially the security police, headed by his cousin, Simon Godunov, which he used to eliminate his political rivals.

During Godunov's regency, Muscovy's warlike operations dating back to the reign of Ivan IV continued on the various frontiers. In 1590 the Russians became engaged in a war with Sweden that lasted until 1595 and resulted in Moscow's recovery of the territories on the shores of the Gulf of Finland lost under Ivan IV. Sweden, however, retained the port of Narva, which was the real object of Russian ambitions.

Russia also resumed its advance in western Siberia and strengthened its hold there by establishing new military and trading outposts. Russian infiltration in the northern Caucasus continued, and in 1598 Moscow established relations with Georgia.

Significant developments also took place in domestic affairs. Taking advantage of the visit to Moscow by the Patriarch of Constantinople, who came to Russia in quest of alms, Godunov obtained his consent to the elevation of the head of the Russian Church to the rank of patriarch. Job, a nominee of Godunov, was elected by a Russian Church Council in 1589 as the first incumbent of the new office.

Godunov was interested in learning from the West and even thought of establishing a university in Moscow, but he had to abandon the idea because of opposition from the clergy. He did, however, send 18 young men to study abroad. He also promoted foreign trade, concluding commercial treaties with England and with the Hansa.

The Czar

It was not surprising that after Feodor's death in 1598 the head of the Russian Church offered Godunov the crown on behalf of the nation. Although Godunov was well fitted by experience and ability to become czar, he refused the crown, insisting on the convocation of a national assembly. The assembly met in 1598 and duly elected Godunov to the throne. Godunov acquired, however, unlimited autocratic power like any hereditary autocrat.

In spite of all his efforts, Godunov's brief reign witnessed tragic events. In 1601 famine brought disaster to the people. The crops failed again in 1602 and also, to a considerable extent, in 1603. Although the government tried to feed the population of Moscow free of charge, send supplies to other towns, and find employment for the destitute, its measures availed little against the calamity. It has been estimated that more than 100,000 people perished in the capital alone. More and more peasants fled from the

center of Muscovy to join the Cossacks. Godunov's attempts to restrain them failed, and mass banditry developed.

The people blamed Godunov for these problems. Rumors spread that he was a criminal and a usurper and that Russia was being punished for his sins. It was rumored that Godunov had plotted to kill Prince Dimitry, the son of Ivan IV, but had mistakenly murdered another boy. It was further alleged that the true prince had escaped and would return to claim his rightful inheritance.

In 1603 a claimant to the throne did appear, professing to be Czarevich Dimitry. The true identity of the Pretender is not known, but it was as Grishka Otrepyev, a runaway monk and former serf of the Romanov family, that Godunov officially denounced him. The Pretender spent the year 1603 canvasing help in Poland. In 1604 he crossed into Muscovy at the head of over a thousand adventurers, chiefly Poles. He proclaimed himself rightful heir to the Russian throne and denounced Godunov as a usurper. A measure of Godunov's unpopularity was the fact that Cossacks and disaffected elements in southwest Russia rallied to the invader in large numbers. As Dimitry marched toward Muscovy, many towns went over to him without a shot being fired.

Czar Godunov himself seemed paralyzed in the Kremlin. He did not personally take the field against the Pretender, although he did attempt to confirm that Prince Dimitry was dead. When it seemed that his efforts might succeed, Godunov died suddenly on April 23, 1605. He was succeeded by his son Feodor II. But in a few months riots broke out in Moscow, and Feodor and his mother were murdered. In June 1605 the Pretender entered the capital in triumph.

Further Reading

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William Godwin

The English political theorist and writer William Godwin (1756-1836) was a libertarian anarchist and utopian proponent of a natural, rational, secular society.

William Godwin, son of an Independent minister, was born on March 3, 1756, at Wisbeck, Cambridgeshire. Trained for the ministry at Hoxton Academy, a Dissenting college, he became a Sandemanian minister in East Anglia and the Home Counties from 1778 to 1783. The Sandemanians, a radical, fundamentalist sect expelled by the Presbyterians and accepted by the Independents, continued to influence Godwin's secular thought even after he became an atheist. In particular, he retained Sandemanian doctrines of communal property, of opposition to the authority of church and state, and of the progressive reform of individual character and conduct.

Godwin's earliest work, published anonymously, was a prospectus for a private school, *An Account of the Seminary That Will Be Opened . . . in Surrey* (1784). This revealed his characteristic belief in an egalitarian society which would form human nature through a continuous educational process, benevolently encouraging individual reason, justice, and moral law. Godwin developed these principles in his most important work, *An Enquiry concerning the Principles of Political Justice and Its Influence on General Virtue and Happiness* (1793). In part a refutation of Edmund Burke's *Reflections on the French Revolution* (1790), the *Enquiry* rejected property and power as just foundations for political society. Living in a time of rapid industrial development, Godwin longed for a simple communal economy in which individuals would progress indefinitely toward increasing rationality and equity.

Of Godwin's 35 other works the most important are *The Adventures of Caleb Williams* (1794), a social novel;

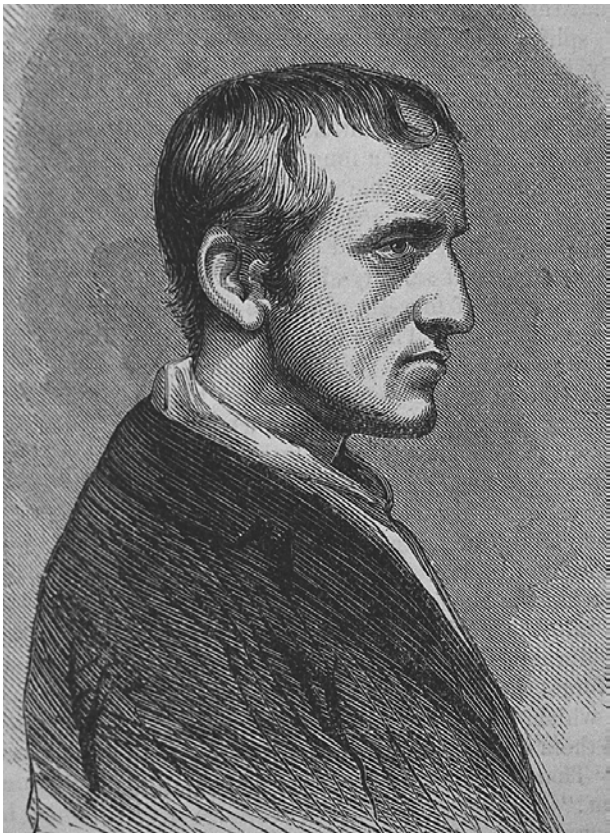

The Enquirer (1797); *History of the Commonwealth of England* (1824); and *Thoughts on Man* (1831). He died in London on April 7, 1836.

Godwin's personal life seldom approached his philosophical ideals of individual nobility and generosity. In 1797 he married the radical feminist Mary Wollstonecroft, who died 6 months later. Left with an infant daughter, he married Mary Jane Clairmont in 1801. His life was rarely conventional, but he was outraged when his daughter, Mary, went to live with the married Percy Bysshe Shelley, long Godwin's financial supporter and committed disciple.

The influence of Godwin's writings on his younger contemporaries was considerable. Such disparate figures as the utopian socialist Robert Owen, the radical Francis Place, the socialist economist William Thompson, and even Karl Marx were impressed by Godwin's political and economic thought.

Further Reading

The two most acceptable studies of Godwin in the context of his time are George Woodcock, *William Godwin* (1946), and David Fleisher, *William Godwin: A Study in Liberalism* (1951). Other works include H. N. Brailsford, *Shelley, Godwin, and Their Circle* (1913; 2d ed. 1954); Ford K. Brown, *The Life of William Godwin* (1926); and A. E. Rodway, ed., *Godwin and the Age of Transition* (1952). Godwin is placed in the tradition of anarchist thought in George Woodcock, *Anarchism: A History of Libertarian Ideas and Movements* (1962), a fine study of thought and society.

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Joseph Paul Goebbels

The German politician Joseph Paul Goebbels (1897-1945) directed the extensive system of propaganda in Nazi Germany.

Joseph Goebbels was born on Oct. 29, 1897, in the Rhenish textile city of Rheydt, the son of a pious Catholic bookkeeper of modest means. With the support of stipends granted by Catholic organizations, the young Goebbels attended the university and earned a doctorate in literature in 1922.

After a number of unsuccessful attempts as writer, journalist, and speaker, Goebbels joined the National Socialist organization in northern Germany under Gregor Strasser in 1924 and edited various publications of this group from 1924 to 1926. In the late summer of 1925 Goebbels first met Hitler, was immediately enamored with the Führer, and broke with Strasser in November 1926 to go to Berlin as *Gauleiter* (district leader) upon Hitler's request. Here he founded and edited the party weekly, *Der Angriff* (The Attack). He took over the propaganda machine of the party in 1928 and became minister of popular enlightenment and propaganda with Hitler's rise to power in 1933.

From this position Goebbels built a machinery of thought control, which not only served as an effective support for the Nazi regime and later the war effort, but also actively limited and shaped all forms of artistic and intellectual expression to conform to the ideals of National Socialism and, most particularly, racist anti-Semitism. This involved the control of the press through censorship and removal of Jewish and non-Nazi editors and the establishment of government-sponsored radio stations, newspapers, and magazines. Jewish artists, musicians, writers, and even natural scientists—many of Germany's ablest men and women—were removed and often sent to concentration camps. Works by Jewish composers and writers were burned and outlawed. ''Decadent'' modern art was replaced by a Nazi standard of pseudoromantic, sentimental art. Education on all levels was similarly controlled.

Mass rallies, ever-present loudspeaker systems, and the mass production and distribution of ''people's radios'' ensured wide dissemination of Hitler's demagogic appeals to the nation. Goebbels, who had an unusually appealing speaking voice, increasingly became the Führer's channel of communication with the population. Most notorious was Goebbels's speech in August 1944 in the Sports Palace of Berlin, in which he fanatically called for total war.

His fanaticism lasted to the end. In 1945 Goebbels called for the destruction of the German people since they had not been able to win victory. He stayed with Hitler even after Hermann Göring and Heinrich Himmler had sought contacts with the Allies. Goebbels killed himself and his entire family in Berlin on May 1, 1945, only hours after Hitler's suicide.

Further Reading

Both sets of Goebbels's diaries are available in English: Louis P. Lochner, ed. and trans., *The Goebbels Diaries, 1942-43* (1948), and Helmut Heiber, ed., *The Early Goebbels Diaries, 1925-26,* translated by Oliver Watson (1962). Of Goebbels's books, only his early diary-memoir *My Part in Germany's Fight* (trans. 1940) is readily available in English. The most extensive biography of Goebbels in English, Ernest K. Bramstedt, *Goebbels and National Socialist Propaganda, 1925-1945* (1965), is also a brilliant study of the totalitarian propaganda machine. A shorter, more biographical study by journalist-historians Roger Manvell and Heinrich Fraenkel, *Dr. Goebbels: His Life and Death* (1960), is perhaps more accessible and exciting for the general reader. The older biographies—Rudolf Semmler, *Goebbels: The Man next to Hitler* (1947); Curt Riess, *Joseph Goebbels* (1948); and Erich Ebermayer and Hans-Otto Meissner, *Evil Genius: The Story of Joseph Goebbels* (trans. 1953)—are less scholarly but still useful and interesting.

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Maria Goeppert-Mayer

In 1963, Maria Goeppert-Mayer became the first woman to receive the Nobel Prize in physics. She earned the prize for her work on the structure of the atomic nucleus.

Maria Goeppert-Mayer was one of the inner circle of nuclear physicists who developed the atomic fission bomb at the secret laboratory at Los Alamos, New Mexico, during World War II. Through her theoretical research with nuclear physicists Enrico Fermi and Edward Teller, Goeppert-Mayer developed a model for the structure of atomic nuclei. In 1963, for her work on nuclear structure, she became the first woman awarded the Nobel Prize for theoretical physics, sharing the prize with J. Hans D. Jensen, a German physicist. The two scientists, who had reached the same conclusions independently, later collaborated on a book explaining their model.

An only child, Goeppert-Mayer was born Maria Göppert on July 28, 1906, in the German city of Kattowitz in Upper Silesia (now Katowice, Poland). When she was four, her father, Dr. Friedrich Göppert, was appointed professor of pediatrics at the University at Göttingen, Germany. Situated in an old medieval town, the university had historically been respected for its mathematics department, but was on its way to becoming the European center for yet another discipline—theoretical physics. Maria's mother, Maria Wolff Göppert, was a former teacher of piano and French who delighted in entertaining faculty members with lavish dinner parties and providing a home filled with flowers and music for her only daughter.

Dr. Göppert was a most progressive pediatrician for the times, as he started a well-baby clinic and believed that all children, male or female, should be adventuresome risk-takers. His philosophy on child rearing had a profound effect on his daughter, who idolized her father and treasured her long country walks with him, collecting fossils and learning the names of plants. Because the Göpperts came from several generations of university professors, it was unstated but expected that Maria would continue the family tradition.

When Maria was just eight, World War I interrupted the family's rather idyllic university life with harsh wartime deprivation. After the war, life was still hard because of postwar inflation and food shortages. Maria Göppert attended a small private school run by female suffragists to ready young girls for university studies. The school went bankrupt when Göppert had completed only two of the customary three years of preparatory school. Nonetheless, she took and passed her university entrance exam.

The University of Göttingen that Göppert entered in 1924 was in the process of becoming a center for the study of quantum mechanics—the mathematical study of the behavior of atomic particles. Many well-known physicists visited Göttingen, including Niels Bohr, a Danish physicist who developed a model of the atom. Noted physicist Max Born joined the Göttingen faculty and became a close friend of Göppert's family. Göppert, now enrolled as a student, began attending Max Born's physics seminars and decided to study physics instead of mathematics, with an eye toward teaching. Her prospects of being taken seriously were slim: there was only one female professor at Göttingen, and she taught for ''love,'' receiving no salary.

In 1927 Göppert's father died. She continued her study, determined to finish her doctorate in physics. She spent a semester in Cambridge, England, where she learned English and met Ernest Rutherford, the discoverer of the electron. Upon her return to Göttingen, her mother began taking student boarders into their grand house. One was an American physical chemistry student from California, Joseph E. Mayer, studying in Göttingen on a grant. Over the next several years, Maria and Joe became close, going hiking, skiing, swimming and playing tennis. When they married, in 1930, Maria adopted the hyphenated form of their names. (When they later moved to the United States, the spelling of

her family name was anglicized to ''Goeppert.'') Soon after her marriage she completed her doctorate with a thesis entitled ''On Elemental Processes with Two Quantum Jumps.''

After Joseph Mayer finished his studies, the young scientists moved to the United States, where he had been offered a job at Johns Hopkins University in Baltimore, Maryland. Goeppert-Mayer found it difficult to adjust. She was not considered eligible for an appointment at the same university as her husband, but rather was considered a volunteer associate, what her biographer Joan Dash calls a ''fringe benefit'' wife. She had a tiny office, little pay, and no significant official responsibilities. Nonetheless, her position did allow her to conduct research on energy transfer on solid surfaces with physicist Karl Herzfeld, and she collaborated with him and her husband on several papers. Later, she turned her attention to the quantum mechanical electronic levels of benzene and of some dyes. During summers she returned to Göttingen, where she wrote several papers with Max Born on beta ray decay—the emissions of high-speed electrons that are given off by radioactive nuclei.

These summers of physics research were cut off as Germany was again preparing for war. Max Born left Germany for the safety of England. Returning to the states, Goeppert-Mayer applied for her American citizenship and she and Joe started a family. They would have two children, Marianne and Peter. Soon she became friends with Edward Teller, a Hungarian refugee who would play a key role in the development of the hydrogen bomb.

When Joe unexpectedly lost his position at Johns Hopkins, he and Goeppert-Mayer left for Columbia University in New York. There they wrote a book together, *Statistical Mechanics,* which became a classic in the field. As Goeppert-Mayer had no teaching credentials to place on the title page, their friend Harold Urey, a Nobel Prize-winning chemist, arranged for her to give some lectures so that she could be listed as ''lecturer in chemistry at Columbia.''

In New York, Goeppert-Mayer made the acquaintance of Enrico Fermi, winner of the Nobel Prize for physics for his work on radioactivity. Fermi had recently emigrated from Italy and was at Columbia on a grant researching nuclear fission. Nuclear fission—splitting an atom in a way that released energy—had been discovered by German scientists Otto Hahn, Fritz Strassmann, and Lise Meitner. The German scientists had bombarded uranium nuclei with neutrons, resulting in the release of energy. Because Germany was building its arsenal for war, Fermi had joined other scientists in convincing the United States government that it must institute a nuclear program of its own so as not to be at Hitler's mercy should Germany develop a nuclear weapon. Goeppert-Mayer joined Fermi's team of researchers, although once again the arrangement was informal and without pay.

In 1941, the United States formally entered World War II. Goeppert-Mayer was offered her first real teaching job, a half-time position at Sarah Lawrence College in Bronxville, New York. A few months later she was invited by Harold Urey to join a research group he was assembling at Columbia University to separate uranium–235, which is capable of nuclear fission, from the more abundant isotope uranium–238, which is not. The group, which worked in secret, was given the code name SAM—Substitute Alloy Metals. The uranium was to be the fuel for a nuclear fission bomb.

Like many scientists, Goeppert-Mayer had mixed feelings about working on the development of an atomic bomb. (Her friend Max Born, for instance, had refused to work on the project.) She had to keep her work a secret from her husband, even though he himself was working on defense-related work, often in the Pacific. Moreover, while she loved her adopted country, she had many friends and relatives in Germany. To her relief, the war in Europe was over early in 1945, before the bomb was ready. However, at Los Alamos Laboratory in New Mexico the bomb was still being developed. At Edward Teller's request, Goeppert-Mayer made several visits to Los Alamos to meet with other physicists, including Niels Bohr and Enrico Fermi, who were working on uranium fission. In August of 1945 atomic bombs were dropped on the Japanese cities of Hiroshima and Nagasaki with a destructive ferocity never before seen. According to biographer Joan Dash, by this time Goeppert-Mayer's ambivalence about the nuclear weapons program had turned to distaste, and she was glad she had played a relatively small part in the development of such a deadly weapon.

After the war, Goeppert-Mayer returned to teach at Sarah Lawrence. Then, in 1946, her husband was offered a full professorship at the University of Chicago's newly established Institute of Nuclear Studies, where Fermi, Teller, and Urey were also working. Goeppert-Mayer was offered an unpaid position as voluntary associate professor; the university had a rule, common at the time, against hiring both a husband and wife as professors. However, soon afterwards, Goeppert-Mayer was asked to become a senior physicist at the Argonne National Laboratory, where a nuclear reactor was under construction. It was the first time she had been offered a position and salary that put her on an even footing with her colleagues.

Again her association with Edward Teller was valuable. He asked her to work on his theory about the origin of the elements. They found that some elements, such as tin and lead, were more abundant than could be predicted by current theories. The same elements were also unusually stable. When Goeppert-Mayer charted the number of protons and neutrons in the nuclei of these elements, she noticed that the same few numbers recurred over and over again. Eventually she began to call these her ''magic numbers.'' When Teller began focusing his attention on nuclear weapons and lost interest in the project, Goeppert-Mayer began discussing her ideas with Enrico Fermi.

Goeppert-Mayer had identified seven ''magic numbers'': 2, 8, 20, 28, 50, 82, and 126. Any element that had one of these numbers of protons or neutrons was very stable, and she wondered why. She began to think of a shell model for the nucleus, similar to the orbital model of electrons spinning around the nucleus. Perhaps the nucleus of an atom was something like an onion, with layers of protons and neutrons revolving around each other. Her ''magic

numbers'' would represent the points at which the various layers, or ''shells,'' would be complete. Goeppert-Mayer's likening of the nucleus to an onion led fellow physicist Wolfgang Pauli to dub her the ''Madonna of the Onion.'' Further calculations suggested the presence of ''spin-orbit coupling'': the particles in the nucleus, she hypothesized, were both spinning on their axes and orbiting a central point—like spinning dancers, in her analogy, some moving clockwise and others counter-clockwise.

Goeppert-Mayer published her hypothesis in *Physical Review* in 1949. A month before her work appeared, a similar paper was published by J. Hans D. Jensen of Heidelberg, Germany. Goeppert-Mayer and Jensen began corresponding and eventually decided to write a book together. During the four years that it took to complete the book, Jensen stayed with the Goeppert-Mayers in Chicago. *Elementary Theory of Nuclear Shell Structure* gained widespread acceptance on both sides of the Atlantic for the theory they had discovered independently.

In 1959, Goeppert-Mayer and her husband were both offered positions at the University of California's new San Diego campus. Unfortunately, soon after settling into a new home in La Jolla, California, Goeppert-Mayer suffered a stroke which left an arm paralyzed. Some years earlier she had also lost the hearing in one ear. Slowed but not defeated, Goeppert-Mayer continued her work.

In November of 1963 Goeppert-Mayer received word that she and Jensen were to share the Nobel Prize for physics with Eugene Paul Wigner, a colleague studying quantum mechanics who had once been skeptical of her magic numbers. Goeppert-Mayer had finally been accepted as a serious scientist. According to biographer Olga Opfell, she would later comment that the work itself had been more exciting than winning the prize.

Goeppert-Mayer continued to teach and do research in San Diego, as well as grow orchids and give parties at her house in La Jolla. She enjoyed visits with her granddaughter, whose parents were daughter Marianne, an astronomer, and son-in-law Donat Wentzel, an astrophysicist. Her son Peter was now an assistant professor of economics, keeping up Goeppert-Mayer's family tradition of university teaching.

Goeppert-Mayer was made a member of the National Academy of Sciences and received several honorary doctorates. Her health, however, began to fail. A lifelong smoker debilitated by her stroke, she began to have heart problems. She had a pacemaker inserted in 1968. Late in 1971, Goeppert-Mayer suffered a heart attack that left her in a coma. She died on February 20, 1972.

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George Washington Goethals

U.S. Army officer and engineer George Washington Goethals (1858-1928) succeeded in building the Panama Canal after many others had failed.

On June 29, 1858, George W. Goethals was born in Brooklyn, N.Y., to a Dutch immigrant family. Intending to become a physician, he attended the City College of New York for 3 years. He then won a coveted appointment to the U.S. Military Academy at West Point, from which he graduated in 1880, second in a class of 52. He was one of two members of his class selected to go on to engineering school.

From 1882 to 1903 Goethals served with distinction on projects dealing with river and harbor improvements. He taught engineering at West Point (1885-1889, 1898-1900) and was assistant to the Army chief of engineers (1894-1898). During the Spanish-American War he was chief engineer of the I Army Corps, and from 1903 to 1907 he was on the general staff of the Army.

Meanwhile the United States had begun construction of the Panama Canal, but the Isthmian Canal Commission and the two civilian engineers who headed the project had made slow progress. In 1907 President Theodore Roosevelt decided to place a military engineer in complete charge, picking Goethals over many other talented engineering officers.

Combining administrative ability with professional skill, Goethals overcame enormous obstacles of engineering, climate, disease, and living conditions before the canal was officially opened in 1914. The most difficult part of building the canal, Goethals later wrote, was the problem caused by the ''human element.'' As many as 45,000 persons, of many nationalities and speaking a variety of languages, worked on the canal. Goethals made himself accessible to all, heard complaints, visited every aspect of the project, and had an uncanny mastery of the smallest details. In the process, sanitary officer William C. Gorgas succeeded in eliminating yellow fever.

Goethals served as governor of the Canal Zone from 1914 to 1917. During World War I he was in charge of the purchase, storage, and transport of all supplies and the movement of all troops within the United States and overseas, winning the Distinguished Service Medal for his achievements. After retiring from the Army in 1919, he was a private consulting engineer on many important projects, including the Holland Tunnel and the George Washington Bridge, connecting Manhattan and New Jersey, and the Goethals Bridge, connecting Staten Island and New Jersey. He died on Jan. 21, 1928, and was buried in the Army West Point cemetery.

Further Reading

Goethals's life is best described in Joseph Bucklin Bishop and Farnham Bishop, *Goethals: Genius of the Panama Canal* (1930). See also Gerstle Mack, *The Land Divided: A History of the Panama Canal and Other Isthmian Canal Projects* (1944). □

Johann Wolfgang von Goethe

The German poet, dramatist, novelist, and scientist Johann Wolfgang von Goethe (1749-1832), who embraced many fields of human endeavor, ranks as the greatest of all German poets. Of all modern men of genius, Goethe is the most universal.

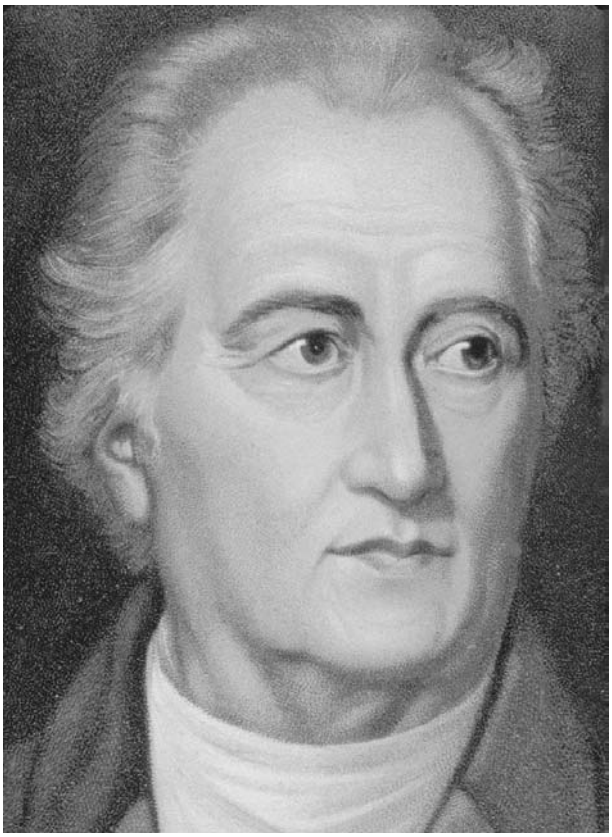

The many-sided activities of Johann Wolfgang von Goethe stand as a tribute to the greatness of his mind and his personality. Napoleon I's oft-quoted remark about Goethe, made after their meeting at Erfurt—''Voilà un homme!'' (There's a man!)—reflects later humanity's judgment of Goethe's genius. Not only, however, does Goethe rank with Homer, Dante Alighieri, and William Shakespeare as a supreme creator, but also in his life itself—incredibly long, rich, and filled with a calm optimism—Goethe perhaps created his greatest work, surpassing even his *Faust,* Germany's most national drama.

Goethe was born in Frankfurt am Main on Aug. 28, 1749. He was the eldest son of Johann Kaspar Goethe and Katharina Elisabeth Textor Goethe. Goethe's father, of Thuringian stock, had studied law at the University of Leipzig. He did not practice his profession, but in 1742 he acquired the title of *kaiserlicher Rat* (imperial councilor). In 1748 he married the daughter of Frankfurt's burgomaster. Of the children born to Goethe's parents only Johann and his sister Cornelia survived to maturity. She married Goethe's friend J. G. Schlosser in 1773. Goethe's lively and impulsive disposition and his remarkable imaginative powers probably came to him from his mother, and he likely inherited his reserved manner and his stability of character from his stern and often pedantic father.

Early Life

Goethe has left a memorable picture of his childhood, spent in a large patrician house on the Grosse Hirschgraben in Frankfurt, in his autobiography *Dichtung und Wahrheit.* He and Cornelia were educated at home by private tutors. Books, pictures, and a marionette theater kindled the young Goethe's quick intellect and imagination.

During the Seven Years War the French occupied Frankfurt. A French theatrical troupe established itself, and Goethe, through his grandfather's influence, was allowed free access to its performances. He much improved his knowledge of French by attending the performances and by his contact with the actors. Meantime, his literary proclivities had begun to manifest themselves in religious poems, a novel, and a prose epic.

In October 1765 Goethe—then 16 years old—left Frankfurt for the University of Leipzig. He remained in Leipzig until 1768, pursuing his legal studies with zeal. During this period he also took lessons in drawing from A. F. Oeser, the director of the Leipzig Academy of Painting. Art always remained an abiding interest throughout Goethe's life.

During his Leipzig years Goethe began writing light Anacreontic verses. Much of his poetry of these years was inspired by his passionate love for Anna Katharina Schönkopf, the daughter of a wine merchant in whose tavern he dined. She was the ''Annette'' for whom the collection of lyrics discovered in 1895 was named.

The rupture of a blood vessel in one of his lungs put an end to Goethe's Leipzig years. From 1768 to the spring of 1770 Goethe lay ill, first in Leipzig and later at home.

It was a period of serious introspection. The Anacreontic playfulness of verse and the rococo manner of his Leipzig period were soon swept away as Goethe grew in stature as a human being and as a poet.

Study in Strasbourg

Goethe's father was determined his son should continue his legal studies. Upon his recovery, therefore, Goethe was sent to Strasbourg, the capital of Alsace and a city that lay outside the German Empire. There his true Promethean self and his poetic genius were fully awakened. One of the

most important events of Goethe's Strasbourg period was his meeting with Johann Gottfried von Herder. Herder taught Goethe the significance of Gothic architecture, as exemplified by the Strasbourg Minster, and he kindled Goethe's love of Homer, Pindar, Ossian, Shakespeare, and the *Volkslied*. Without neglecting his legal studies, Goethe also studied medicine.

Perhaps the most important occurrence of this period was Goethe's love for Friederike Brion, the daughter of the pastor of the nearby village of Sesenheim. Later Goethe immortalized Friederike as Gretchen in *Faust*. She also inspired the *Friederike Songs* and many beautiful lyrics. *Kleine Blumen, kleine Blätter* and *Wie herrlich leuchtet mir die Natur!* heralded a new era in German lyric poetry.

During this Strasbourg period Goethe also reshaped his Alsatian *Heidenröslein*. His lyrical response to the Gothic architecture of Strasbourg Minster appeared in his essay *Von deutscher Baukunst* (1772). Goethe also probably planned his first important drama, *Götz von Berlichingen,* while in Strasbourg. In August 1771 Goethe obtained a licentiate in law, though not a doctor's degree. He returned to Frankfurt in September and remained there until early 1772.

''Sturm und Drang'' Period

From spring to September 1772 Goethe spent 4 months in Wetzlar in order to gain experience in the legal profession at the supreme courts of the empire. However, Goethe found a more genial society in a local inn among the ''Knights of the Round Table,'' calling himself ''Götz von Berlichingen.''

Goethe's passionate love for Charlotte Buff—who was the daughter of the Wetzlar *Amtmann* (bailiff) and was engaged to Johann Christian Kestner, the secretary of legation and a member of the Round Table—created a crisis. Out of its agony—Goethe's obsession with Charlotte led him almost to suicide—the poet created the world-famous novel *Die Leiden des jungen Werthers* (1774). A Rhine journey in the autumn of 1772 and intense preoccupation with his literary projects on his return to Frankfurt brought partial recovery to Goethe.

Goethe remained in Frankfurt until the autumn of 1775, and these were years of fantastic productivity. *Götz von Berlichingen* was finished in 1773. This play established the Shakespearean type of drama on the German stage and inaugurated the *Sturm und Drang* movement. Another play—*Clavigo*—soon followed. A tragedy, *Clavigo* marked considerable advancement in Goethe's art.

Die Leiden des jungen Werthers appeared in 1774. This novel, written in the epistolary style, brought Goethe international fame and spread ''Werther fever'' throughout Europe and even into Asia. A sentimental story of love and suicide, *Werther* utilized the private and social experiences of its author's months in Wetzlar, molding them into one of the most powerful introspective novels of all time. Its psychological impact upon Goethe's contemporaries and its influence on German literature can scarcely be exaggerated.

Many unfinished fragments—some of them magnificent—also date from these years. Goethe worked on the dramas *Caesar* and *Mahomet* and the epic *Der ewige Jude*. A fragment of *Prometheus,* a tragedy, ranks among the poet's masterpieces. Perhaps the greatest work from these years was Goethe's first dramatization of the Faust legend.

During these years Goethe's poetic genius found its own unique self. The masterpieces of this great *Sturm und Drang* period include *Wanderers Sturmlied* (1771); *Mahomets Gesang* (1772-1773); *An Schwager Kronos* (1774); *Prometheus* (1774), a symbol of the self-confident genius; and *Ganymed* (1774), the embodiment of man's abandonment to the mysteries of the universe.

In 1775 Goethe fell in love with Lili Schönemann, the daughter of a Frankfurt banker. Goethe became formally betrothed to her, and Lili inspired many beautiful lyrics. However, the worldly society Lili thrived in was not congenial to the poet. A visit to Switzerland in the summer of 1775 helped Goethe realize that this marriage might be unwise, and the engagement lapsed that autumn. *Neue Liebe, Neues Leben* and *An Belinden* (both 1775) are poetic expressions of Goethe's happiest hours with Lili, while *Auf dem See,* written on June 15, 1775, reflects his mood after he broke the spell that his love for Lili had cast upon him. Goethe also conceived another drama during these Frankfurt years and actually wrote a great part of it. However, he did not publish *Egmont* until 1788. Graf Egmont, its protagonist, is endowed with a demonic power over the sympathies of both men and women, and he represents the lighter side of Goethe's vision—a foil to Faust—and his more optimistic outlook.

Career in Weimar

On Oct. 12, 1775, the young prince of Weimar, Duke Karl August, arrived in Frankfurt and extended an invitation to Goethe to accompany him to Weimar. On November 7 Goethe arrived in the capital of the little Saxon duchy that was to remain his home for the rest of his life. The young duke soon enlisted Goethe's services in the government of his duchy, and before long Goethe had been entrusted with responsible state duties.

As minister of state, Goethe interested himself in agriculture, horticulture, and mining, all fields of economic importance to the duchy's welfare. Eventually his many state offices in Weimar and his social and political commitments became a burden and a hindrance to his creative writing. Perhaps Goethe's most irksome responsibility was the office of president of the Treasury after 1782.

Goethe made his first long stay at Weimar from November 1775 until the summer of 1786. In 1782 Emperor Joseph II conferred a knighthood on him. During these 12 years Goethe's attachment for Charlotte von Stein, the wife of a Weimar official and the mother of seven children, dominated his emotional life. A woman of refined taste and culture, Frau von Stein was 7 years Goethe's senior and was perhaps the most intellectual of the poet's many loves.

The literary output of the first Weimar period included a number of lyrics (*Wanderers Nachtlied, An den Mond,* and *Gesang der Geister über den Wassern*), ballads (*Der*

Erlkönig), a short drama (*Die Geschwister*), a dramatic satire (*Der Triumph der Empfindsamkeit*), and several *Singspiele* (*Lila; Die Fischerin; Scherz; List und Rache;* and *Jery und Bätely*). Goethe also planned a religious epic (*Die Geheimnisse*) and a tragedy (*Elpenor*). In 1777 Goethe began to write a theatrical novel, *Wilhelm Meisters theatralische Sendung*. In 1779 the prose version of his drama *Iphigenie auf Tauris* was performed.

Under Frau von Stein's influence Goethe matured as an artist as well as a personality. His course toward artistic and human harmony and renunciation was mirrored in several poems written during this period: *Harzreise im Winter* (1777); *Ein Gleiches* (1780), *Ilmenau* (1783), and *Zueignung* (1784).

Italian Journey

In September 1786 Goethe set out from Karlsbad on his memorable and intensely longed-for journey to Italy. He traveled by way of Munich, the Brenner Pass, and Lago di Garda to Verona and Venice. He arrived in Rome on Oct. 29, 1786, and soon established friendships in the circle of German artists. In the spring of 1787 Goethe traveled to Naples and Sicily, returning to Rome in June 1787. He departed for Weimar on April 2, 1788.

It would be almost impossible to overstate the importance of Goethe's Italian journey. Goethe regarded it as the high point of his life, feeling it had helped him attain a deep understanding of his poetic genius and his mission as a poet. No longer in sympathy with *Sturm und Drang* even before his departure from Weimar, Goethe was initiated into neoclassicism by his vision of the antique in Italy. Goethe returned to Weimar not only with a new artistic vision but also with a freer attitude toward life. He recorded this journey in his *Italienische Reise* at the time of his trip, but he did not publish this volume until 1816-1817.

Return to Weimar

Goethe returned from Italy unsettled and restless. Shortly afterward, his ties with Frau von Stein having been weakened by his extended stay in Italy and by lighter pleasures he had known there, Goethe took the daughter of a town official into his house as his mistress. Christiane Vulpius, although she could offer no intellectual companionship, provided the comforts of a home. Gradually, she became indispensable as a helpmate, although she was ignored by Goethe's friends and unwelcome at court. Their son August was born in 1789, and Goethe married her in 1806, when the French invasion of Weimar endangered her position.

Goethe had finished *Egmont* in Italy. Additional literary fruits of his trip were the *Römische Elegien,* which reflected Italy's pagan influences, written in 1788-1789; the iambic version of *Iphigenie auf Tauris* (1787); and a Renaissance drama, *Torquato Tasso* (1790). Goethe also planned an epic *Nausikaa* and a drama *Iphigenie auf Delphos. Faust* was brought an additional step forward, part of it being published in 1790 as *Faust, Ein Fragment*.

Meanwhile, two new interests engrossed Goethe and renewed his Weimar ties. In 1791 he was appointed director of the ducal theater, a position he held for 22 years; and he became increasingly absorbed in scientific pursuits. From his scientific studies in anatomy, botany, optics, meteorology, and mineralogy, he gradually reached a vision of the unity of the outward and inward worlds. Not only nature and art but also science were, in his view, governed by one organic force that rules all metamorphoses of appearances.

It is absolutely misleading, however, to suggest as some critics have that after his Italian journeys Goethe became a scientist and ceased to be a poet. In 1793 Goethe composed *Reineke Fuchs,* a profane ''World Bible'' in hexameters. He also took up his abandoned novel of the theater. His projected study of a young man's theatrical apprenticeship was transformed into an apprenticeship to life. *Wilhelm Meisters Lehrjahre,* varying between realism and poetic romanticism, became the archetypal *Bildungsroman*. Its influence on German literature was profound and enduring after its publication in 1795-1796.

Goethe's unique literary friendship with Friedrich von Schiller began in 1794. To it Goethe owed in great degree his renewed dedication to poetry. Goethe contributed to Schiller's new periodical *Die Horen,* composed *Xenien* with him in 1795-1796, received Schiller's encouragement to finish *Wilhelm Meisters Lehrjahre,* and undertook at his urging the studies that resulted in the epic *Hermann und Dorothea* and the fragment *Achilleis*. Schiller's urging also induced Goethe to return once more to *Faust* and to conclude the first part of it. *Xenien,* a collection of distichs, contains several masterpieces, and *Hermann und Dorothea* (1797) ranks as one of the poet's most perfect creations.

From Goethe's friendly rivalry with Schiller issued a number of ballad masterpieces: *Der Zauberlehrling, Der Gott und die Bajadere, Die Braut von Korinth, Alexis und Dora, Der neue Pausias,* and the cycle of four *Müller-Lieder*.

Goethe's classicism brought him into eventual conflict with the developing romantic movement. To present his theories, he published, in conjunction with Heinrich Meyer, from 1798 to 1800 an art review entitled *Die Propyläen*. Goethe also defended his ideals of classical beauty in 1805 in *Winckelmann und sein Jahrhundert*. But the triumphant publication of the first part of Faust in 1808 defeated Goethe's own classical ideals. It was received as a landmark of romantic art.

Last Years

The last period of Goethe's life began with Schiller's death in 1805. In 1806 he published his magnificent tribute to Schiller *Epilog zu Schillers Glocke*. In 1807 Bettina von Arnim became the latest (but not the last) of Goethe's loves, for the poet soon developed a more intense interest in Minna Herzlieb, the foster daughter of a Jena publisher.

The publication of the first part of *Faust* in 1808 was followed by the issuance the next year of a novel, *Die Wahlverwandtschaften,* an intimate psychological study of four minds. The most classical and allegorical of Goethe's works, *Pandora,* was published in 1808. The scientific treatise *Zur Farbenlehre* appeared in 1810.

In 1811 Goethe published the first volume of his autobiography, *Aus meinem Leben, Dichtung und Wahrheit*. Volumes 2 and 3 followed in 1812 and 1814. The fourth, ending with Goethe's departure from Frankfurt in 1775 for Weimar, appeared in 1833, after his death. Additional materials for a continuation of *Dichtung und Wahrheit* into the Weimar years were collected in *Tag und Jahreshefte* (1830).

Increasingly aloof from national, political, and literary partisanship in his last period, Goethe became more and more an Olympian divinity to whose shrine at Weimar all Europe made pilgrimage. In 1819 Goethe published another masterpiece, this one a collection of lyrics inspired by his young friend Marianne von Willemer, who figures as Sulieka in the cycle. Suggested by his reading of the Persian poet Hafiz, the poems that constitute *Westöstlicher Diwan* struck another new note in German poetry with their introduction of Eastern elements.

Meanwhile, death was thinning the ranks of Goethe's acquaintances: Wieland, the last of Goethe's great literary contemporaries, died in 1813; Christiane in 1816; Charlotte von Stein in 1827; Duke Karl August in 1828; and Goethe's son August died of scarlet fever in Rome in 1830.

In 1822 still another passion for a beautiful young girl, Ulrike von Levetzow, inspired Goethe's *Trilogie der Leidenschaft: An Werther, Marienbader Elegie,* and *Aussöhnung*. The trilogy is a passionate and unique work of art written in 1823-1824, when Goethe was approaching the age of 75. Between 1821 and 1829 Goethe published the long-promised continuation of *Wilhelm Meisters Lehrjahre—Wilhelm Meisters Wanderjahre,* a loose series of episodes in novel form. His *Novelle* appeared in 1828.

However, the crowning achievement of Goethe's literary career was the completion of the second part of *Faust*. This work had accompanied Goethe since his early 20s and constitutes a full ''confession'' of his life. The second part, not published until after Goethe's death, exhibited the poet's ripe wisdom and his philosophy of life. In his *Faust* Goethe recast the old legend and made it into one of Western literature's greatest and noblest poetic creations. The salvation of Faust was Goethe's main departure from the original legend, and he handled it nobly in the impressively mystical closing scene of the second part.

Goethe died in Weimar on March 22, 1832. He was buried in the ducal crypt at Weimar beside Schiller.

Further Reading

Goethe reveals himself in *Goethe's Autobiography: Poetry and Truth from My Life* (trans. 1932) and *Italian Journey, 1786-1788* (trans. 1962). An excellent introduction to Goethe the man is David Luke and Robert Pick, eds., *Goethe: Conversations and Encounters* (1966), a collection of writings by his contemporaries. Biographies of Goethe include John G. Robertson, *The Life and Work of Goethe, 1749-1832* (1932), and Richard Friedenthal, *Goethe: His Life and Times* (1963; trans. 1965). Among the best introductions to Goethe's work are Barker Fairley, *A Study of Goethe* (1947); Henry Hatfield, *Goethe: A Critical Introduction* (1963); and Ronald Gray, *Goethe: A Critical Introduction* (1967). Georg Lukács, *Goethe and His Age* (1948; trans. 1968) analyzes him from a Marxist viewpoint. His writings and thought are examined in Barker Fairley, *Goethe as Revealed in His Poetry* (1932; rev. ed. 1963); Ronald Peacock, *Goethe's Major Plays* (1959); Elizabeth M. Wilkinson and L. A. Willoughby, *Goethe: Poet and Thinker* (1962); and Hans Reiss, *Goethe's Novels* (1963; trans. 1969).

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Nikolai Gogol

With the works of the Russian author Nikolai Gogol (1809-1852) the period of Russian imitation of Western literature ended. He found inspiration in native materials and combined realistic detail with grotesque and otherworldly elements.

Nikolai Gogol was born on March 20, 1809, in the little Ukrainian town of Sorochincy. He was, as a child, dreamy and withdrawn and was deeply affected by the death of a younger brother. When he was 9, Gogol went away to school, where he spent 7 years. He was a mediocre student but well behaved. He left school in June 1828 and apparently intended to make a career for himself in the Russian civil service. But despite financial difficulties, he delayed entry into the civil service and attempted to make a name for himself in literature. He published the poem ''Italy'' on March 23, 1829, in the journal *Son of the Fatherland;* it was a clumsy effort, however, and received no critical attention. In 1829 he published at his own expense a more ambitious narrative poem, *Gants Kiukhelgarten,* which recounted the attempts of a romantic hero to escape from an idyllic but stifling environment. The poem was badly received by the critics, and Gogol attempted to retrieve and destroy all the extant copies.

Because of the failure of his first literary efforts Gogol turned to a career in the civil service and worked in several government offices. He then became a teacher in a girls' boarding school in 1831, a vocation that bored him and at which he was not very good. He persisted in his writing, and his work began to gain some attention. He attracted the interest of Vassily Zhukovsky, an important contemporary Russian poet, and in May 1831 was introduced to Aleksandr Pushkin, Russia's greatest poet. With the writing and publication of *Evenings on a Farm near Dikanka* in 1831-1832, Gogol had arrived at a position of importance in literary matters. The stories in this collection are a mixture of realistic detail from Ukrainian folk life and bizarre and supernatural detail.

Shorter Works

Arabesques (1835) consists of essays, art criticism, fragments of novels, and three short fictional masterworks: ''The

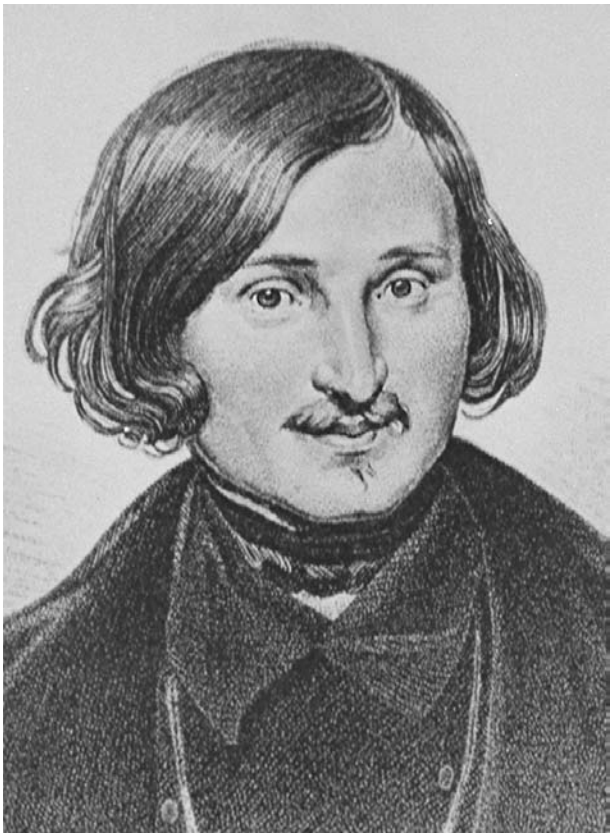

Portrait,'' ''Nevsky Prospect,'' and ''The Diary of a Madman.'' ''The Portrait,'' which Gogol wrote in 1833-1834, is concerned with the relationship of art and religion. Specifically, it is about the selling of one's artistic soul to the evil spirit for money. Gogol was to become increasingly concerned with the moral implications of his craft. In this respect ''The Portrait'' anticipates the crisis about the relationship between art and religion that he was to experience in the last decade of his life.

''Nevsky Prospect'' was completed in October 1834 and is based on the contrast of two loves pursued by two young men and the contrast between an ideal and a common view of love. Both love stories end in banality, and Nevsky Prospect, the street on which the adventures begin, is the marketplace of the world's vanity. ''The Diary of a Madman'' was written in 1833-1834 and is a faintly sketched work about a minor civil official who is frustrated over a love and becomes possessed by delusions of grandeur. Using the visions of a madman, Gogol shows the senselessness of striving and the vanity of the world.

Despite considerable success in his writing by 1834, Gogol was still not fixed in his mind about a career and harbored notions about being a professor and a scholar. In the fall of 1834 he was appointed lecturer in history at St. Petersburg University. He obtained this position by grace of the influence of important friends, and he was supremely unqualified to hold the post, both by way of temperament and background. This career, which lasted from the fall of 1834 to December 1835, was a dismal failure.

Mirgorod (1835) is a collection of four stories. The first tale, ''Old World Landowners,'' is a description of the vegetable existence of two old people who live in an idyll of comfort, peace, and love. Tragedy and death, however, intrude on their existence. The second tale of this cycle is the pseudohistorical narrative ''Taras Bulba,'' an unconvincing love story set against the background of the Ukrainian-Polish wars of the 16th and 17th centuries. The third tale of the cycle is ''Viy,'' a supernatural tale about a student who kills a witch who turns out to be a young and beautiful woman. The last tale is ''The Story of How Ivan Ivanovich and Ivan Nikiforovich Quarrelled,'' a story about an absurd argument between two honorable citizens of the town of Mirgorod.

In 1836 Gogol published ''The Nose,'' a grotesque tale about a nose that disattaches itself from a certain major's face and insists on leading an independent existence to the major's dismay. The tale is a narrative of grotesque and bizarre incidents against a background often painted with minute and objective realism.

The Theater

Gogol wrote his dramatic masterpiece *The Inspector General* between October and December 1835, and it seems probable that Gogol received the idea for the play from Pushkin. The play is about an impostor who is mistaken for a true but incognito inspector general and who is showered with favors and servility so as to mask the corruption and dishonesty of the civil servants. The play was at first rejected by the censor, but upon appeal to the Czar himself it was permitted to be staged. The success of the play was immediate and overwhelming. In considering Gogol's theater, one should mention too the comedy *The Marriage,* which was published in 1842 after 9 years of work.

Gogol loved to travel and was convinced that travel was beneficial to his health. During the last 16 years of his life he spent more time abroad than he did in Russia. He was particularly attracted to Rome, which he loved with an abiding passion. In the summer of 1836 he stopped at Vienna for his health and there experienced an important creative outpouring. He worked on *Dead Souls,* revised ''Taras Bulba,'' and wrote ''The Overcoat.'' He also experienced a religious vision which had shattering importance for him and influenced his subsequent view of art and his religious duty.

''Dead Souls''

Gogol began to work on *Dead Souls* in the fall of 1835. He spent about 6 years writing it and did most of the writing abroad. He experienced difficulties with the censors, but the book was finally published on May 21, 1842. The work is of stunning originality and tells of Chichikov, a con man who travels about Russia buying serfs who have died but who are still carried on the tax rolls and then using the dead serfs as collateral for loans. On another level Chichikov's journey is a descent into the comic hell of Russian reality. General and typical failings of humanity are embodied in the types that Chichikov meets on his journey. Chichikov himself is the personification of banality and lack of character. The pic-

ture that Gogol paints of provincial Russia is one of oppressive banality, stupidity, and corruption.

''The Overcoat,'' published in 1842, is without doubt the masterpiece of Gogol's short pieces of fiction. It has had an enormous influence on the subsequent development of Russian fiction. The plot is about an insignificant copying clerk who saves up for an overcoat which is stolen from him on the first day of possession. Shortly after the theft the clerk falls ill and dies.

Final Period

With the publication of ''The Overcoat'' and *Dead Souls,* Gogol's great contribution to Russian letters came to an end. The bold intention to continue *Dead Souls* was never realized, for Gogol burned most of the second part, and what he left is markedly inferior to the first part. Gogol became progressively convinced that he had the duty to use his art for the betterment of humanity. His moralizing tendencies are seen in the volume he published on Dec. 31, 1846, *Selected Passages from Correspondence with Friends,* a work that was badly received by critics.

During the course of the 1840s Gogol became more and more convinced that he must purify his own soul, and he came increasingly under the influence of the clergy. He made a pilgrimage to Jerusalem in the Spring of 1848. During the last 9 months of his life, his health deteriorated and he suffered from severe depression. The priest Matthew Konstantinovsky, a strong and intolerant person, gained considerable influence over Gogol's mind and persuaded him to fast more severely than was good for Gogol's weakened constitution. Gogol died on Feb. 21, 1852.

Further Reading

Translations of Gogol's works are available in many editions. Bernard Guilbert Guerney's translations are recommended. David Magarshack, *Gogol: A Life* (1957), is a competent and interesting critical biography. Biographical data are mixed with critical analysis in Janko Lavrin, *Gogol* (1926) and *Nikolai Gogol* (*1809-1825*): *A Centenary Survey* (1951). Vladimir Nabokov, *Nikolai Gogol* (1944), is an amusing and entertaining analysis of some aspects of Gogol's work, while Vsevolod Setchkarev, *Gogol: His Life and Works,* translated by Robert Kramer (1965), is a sober and trustworthy analysis of individual works. A specialized study of Gogol's short stories is Frederik Driessen, *Gogol as a Short Story Writer: A Study of His Technique of Composition* (trans. 1965). Prince D. S. Mirsky, *A History of Russian Literature* (2 vols., 1926-1927), is recommended for general literary and historical background. An abridged one-volume edition of Mirsky's work was edited by Francis J. Whitfield (1949; rev. ed. 1958).

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Goh Chok Tong

A leader of the People's Action Party and an activist for more consultative mechanisms of government, Goh Chok Tong (born 1941) became Singapore's prime minister on November 28, 1990.

Goh Chok Tong's appointment as the first deputy prime minister after the victory of the People's Action Party (PAP) in the December 1984 general election was the first indication to Singaporeans that he would succeed Lee Kuan Yew, the only prime minister of Singapore since June 1959, when the PAP government first assumed office. After the September 1988 general election, which reelected the PAP government for the seventh time, Goh informed Singaporeans that he would succeed Lee as prime minister in two years' time. Later, Goh confirmed that while Lee would step down as prime minister on November 28, 1990, he would still be a senior cabinet minister.

In a sense, the political renewal of the PAP and the search for the second generation leaders to replace the old guard began in September 1972, when Ong Teng Cheong (the second deputy prime minister in 1990) and Ahmad Mattar (minister for the environment in 1990) were among the ten new PAP candidates who were elected into Parliament. Similarly, Goh, S. Dhanabalan (minister for national development in 1990), and Tan Soo Khoon (speaker of Parliament in 1990) were part of the second batch of ten

new PAP Members of Parliament (MPs), winning their seats in the December 1976 general election. Goh, who entered politics at the age of 35, would become Singapore's second prime minister 14 years later.

Education in Singapore and the United States

As Goh was born in Singapore in 1941, he was an infant during the Japanese occupation years of 1942-1945. He came from a humble background, and in one of his parliamentary speeches he admitted that his two children were much better off than he was when he was young, as he was then living in a house with several families. Because Goh's father died when he was very young, his mother worked as a teacher in a Chinese school to support him and his sister. Both of them were raised by their mother with the help of their grandmother, an uncle, and an aunt.

Like Lee Kuan Yew, Goh was educated at Raffles Institution. He excelled in his studies and in sports. He was interested in writing and was described by his schoolmates as a good writer. At the 30th anniversary reunion dinner of the Raffles Institution Class of 1958, in December 1988, Goh confessed that he had become a politician by default, because in his youth, he had aspired to be a journalist. After completing his school certificate examinations, he switched from the science stream to the arts stream for his higher school certificate examinations. This decision was a turning point as it enabled him to study economics at the University of Singapore in 1961.

Goh spent three years at the University of Singapore and topped his class of 19 students by obtaining a B.A. (Honours) Class I in economics in 1964. As partial fulfillment for his degree, he wrote a 108-page thesis on ''A Statistical Analysis of the Production Response of Malayan Fisherman to Price Changes.'' He joined the Singapore Civil Service (SCS) as an administrative officer after graduation. In 1966 he won a fellowship to Williams College in the United States and successfully completed the M.A. program in development economics.

From Business to Politics

On the completion of his graduate studies in the United States, Goh returned to his job in the SCS and worked as an economic planner and research economist. In August 1969 he was seconded to the Neptune Orient Lines Ltd. (NOL), a newly incorporated government company and Singapore's national shipping line, as its planning and projects manager. He resigned from the SCS about a year later and became part of NOL's permanent staff. His rise up NOL's corporate ladder was rapid. He was appointed as a financial controller and later as a financial director on the NOL board of directors. His appointment as NOL's managing director in November 1973, after only four years' service, was a tribute to his managerial skills. Indeed, his ability to transform NOL into a profitable enterprise caught the eye of the minister for finance, Hon Sui Sen, who succeeded in persuading him to enter politics.

Accordingly, Goh left NOL and participated in the December 1976 general election as the PAP candidate for the electoral constituency of Marine Parade. He won his seat with a convincing majority of 10,496 votes and captured 76.8 percent of the valid votes. He was appointed senior minister of state in the Ministry of Finance in September 1977. He held that post until March 1979, when he was promoted to the position of minister for trade and industry. In January 1981 he was given the additional portfolio of health. He relinquished the trade and industry portfolio in May 1981 and devoted the remaining year as the minister for health to the introduction of the Medisave scheme, which enabled Singaporeans to use their Central Provident Fund to pay their medical bills. He was appointed as minister for defence in June 1982 and as first deputy prime minister in January 1985. He indicated that he would retain the defence portfolio after succeeding Lee as prime minister in November 1990.

Developing a Leadership Style

Unlike Lee, Goh believed in a consultative style of leadership. He and his colleagues were responsible for a change in leadership style after the December 1984 general election that resulted in the PAP winning 77 of the 79 parliamentary seats, but its share of the votes had unexpectedly declined by 12.6 percent, from 75.5 percent in the 1980 general election to 62.9 percent in 1984. The election also demonstrated that 37 percent of the voters who voted for the opposition wanted a change in both the style of government and the substance of some of its policies. Perhaps the most important signal sent by the electorate to the PAP government was that Singaporeans wanted to be consulted and involved in the public policy-making process and to have more control over those decisions that affected their lives directly.

Goh and his colleagues responded to this signal by creating a Feedback Unit in March 1985 and launching the National Agenda in February 1987. However, the shift toward a consultative style of government became more pronounced when the National Agenda (which was renamed the Agenda for Action) was adopted at the PAP convention on January 24, 1988. It was presented by Goh to Parliament three weeks later as a Green Paper for debate and consultation before a final government decision was made. The PAP had conducted a massive exercise in consultation, public education, and consensus building in 1987 to enable all Singaporeans to participate in formulating the means for attaining the goals envisaged in its Vision of 1999. Goh contended that such an exercise was useful because ''the ties between the elected leaders and the people . . . must be constantly nurtured through continual discussion, feedback and explanation'' so that the government ''will have a close feel of the mood of the people, and the people will understand thoroughly what is at stake and what needs to be done.''

Consultation in the Office of Prime Minister

Another indicator of Goh's commitment to consultation also became evident on January 11, 1988, when he referred the two bills providing for the establishment of the

Group Representation Constituency (GRC) scheme to a select committee for scrutiny. This scheme was designed to ensure that the minority groups would always be represented in Parliament by requiring a GRC to be represented by three teams of three MPs each, which must include at least one MP from a minority group in each team. The select committee on the GRC scheme received 99 written representations from Singaporeans of varied backgrounds. Twelve representors gave oral evidence to the select committee, and the proceedings of the three-day public hearing were telecast in the evening by the Singapore Broadcasting Corporation.

The same mechanism of the select committee was also used for the discussion of the land transportation issue in 1989 and of the Maintenance of Religious Harmony and Elected Presidency bills in 1990. This reliance on the select committee to obtain the public's views on controversial legislation in recent years indicates clearly Goh's departure from Lee's paternalistic style of governing Singapore. The select committee was rarely used by Lee, as he did not believe in consulting public opinion.

In short, as Goh became Singapore's second prime minister on November 28, 1990, he was not expected to make any drastic change in policies; but he and his colleagues were expected to rely on a more persuasive and consultative style of leadership more in tune with the aspirations of the younger generation of Singaporeans.

In 1993, Goh spoke in *Forbes* about IT2000, Singapore's plan to place information technology as a top priority for the country. ''We use technology,'' he explained, ''to overcome the disadvantages of a limited labor force, small domestic market and lack of natural resources. We aim to be a developed country by the end of the century and can succeed only if we harness technology effectively for the economy.'' He admitted that in order to foster the greater entrepreneurship needed to move to the next phase, that Singapore would need to loosen up on rules that would impede on development. However, the government would draw the lines on information flow that included pornography, religious literature, or foreign publications engaging in domestic political debate about Singapore.

In August 1994, on National Day, Goh's speech was reminiscent of his paternalistic predecessor Lee. Goh declared that Singapore's economic success would be undermined if it followed the ways of the west. He urged young Singaporeans to avoid materialism and condemned single mothers, saying that he would make it harder for them to buy government flats. Although older Singaporeans were more impressed with Goh's statements than the younger and ambitious middle class, few Singaporeans seemed concerned about the future of the country. At that time, unemployment claimed less than 2% of the workforce and incomes were rising at an average of 6% a year.

As 1997—the end of Goh's five year term and the next election—approached, Goh postponed calling an election date. Although the PAP's share of the vote dropped from 76% in 1980 to 61% in the last election, the PAP still dominated the popular vote. Singapore continued to thrive economically, with an economic growth rate of 6% in 1996 and ranking sixth in the world in terms of GNP per person. Goh and the PAP won the election with the party's best showing in 16 years—65% of the vote and all but two of the parliamentary seats.

Further Reading

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Mehmet Ziya Gökalp

Mehmet Ziya Gökalp (c. 1875-1924) was a Turkish publicist and pioneer sociologist. He was influenced by modern western European, especially French and German, thought and elaborated an ideology of Turkish nationalism which was largely implemented, after his death, by Kemal Atatürk.

Ziya Gökalp (this last name, Old Turkish ''Sky hero,'' was originally a pen name;) was born in Diyarbakir in southeastern Anatolia either on an unknown date in 1875 or on March 23, 1876. After attending a local secondary school, he arrived in the capital, Constantinople (Istanbul), in 1896. He had already imbibed the liberal and reformist ideas which were associated with what became the Committee of Union and Progress, and his attitudes soon attracted the attention of the despotic Sultan Abdul-Hamid II's secret police, leading to Gökalp's imprisonment for a year.

The Young Turk Revolution of 1908 enabled Gökalp to openly advocate his views and to act as a cultural and educational adviser to the government. In 1915 he became the first professor of sociology at Istanbul University. In 1919 his identification with the party which had led Turkey into World War I resulted in his being exiled to Malta for 2 years, but he subsequently returned and spent the last part of

his life in endeavoring to provide an intellectual basis for the new regime of Mustapha Kemal (Kemal Atatürk). Gökalp died in Constantinople on Oct. 25, 1924.

Gökalp was primarily exercised by the problems of how far Turkey should adopt Western culture and how far the traditional Islamic civilization should accordingly change in the direction of a European-type nation-state. He rejected the religious and political conservatism of the pan-Islamists, regarding traditional Islam as a brake on the nation's progress. He was for a while attracted by Ottomanism, the ideal of a multinationalism made up of the separate nationalities within the Ottoman Empire; but as political and military events demonstrated the impossibility of this, he evolved his idea of ''Turkism,'' the realization of the Turkish national spirit and culture, to be achieved through a revival of Turkish popular culture and literature and a purification of the language by ridding it of extraneous elements.

Gökalp flirted only briefly with pan-Turanianism, the union of all Turkic peoples in Asia. His views on the social ideals which should mold a nation he derived above all from the French sociologist Émile Durkheim. Thus, while he was neither a very original nor a very clear thinker, Gökalp's teachings came after his death to have a profound influence on the evolution of Turkey under Atatürk.

Further Reading

Much of Gökalp's work appeared as essays and articles in journals; there is no complete edition of his work. A good general survey of the man and his significance is in Uriel Heyd, *Foundations of Turkish Nationalism: The Life and Teachings of Ziya Gökalp* (1950).

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Gopal Krishna Gokhale

Gopal Krishna Gokhale (1866-1915) was an Indian nationalist leader. President of the Indian National Congress, he also served in the Imperial Legislative Council and founded the famed Servants of India Society.

On May 9, 1866, Gopal Krishna Gokhale was born in the Ratnagiri District of the Bombay Presidency into a poor but eminently respectable Chitapavan Brahmin family. At age 18 he secured a bachelor's degree from Elphinstone College and joined the illustrious Deccan Education Society. At 22 Gokhale became secretary of the famous Sarvajanik Sabha, the leading political organization of Bombay. He also became a professor at Fergusson College and, in 1891, secretary of the Deccan Education Society.

In 1895 Gokhale was chosen secretary to the Indian National Congress. In the same year he was elected to the senate of Bombay University. He was 29 years old. From 1898 to 1906 Gokhale was a member of the Poona Municipality and served as its president in 1902 and 1905. Under his leadership the municipal government was effectively reformed and democratized. In 1899 he was elected to the Bombay Legislative Council, in which he played a prominent role until his election to the Imperial Legislative Council in 1902.

In the Imperial Legislative Council, Gokhale demonstrated a breadth of knowledge as well as a painstaking mastery of all relevant details on pending legislation, which soon marked him as the most distinguished member of the Council. He was particularly noted for his impressive participation in the annual debate upon the budget.

The year 1905 saw Gokhale at the apex of his career. He was elected president of the Indian National Congress, and he founded the prestigious Servants of India Society, dedicated to advancement of the nation's welfare and to the ''spiritualization'' of politics. In the same year he was sent by the Congress on a special mission to England to air India's constitutional demands before British leaders. While there he had several important interviews with Lord Morley, secretary of state for India. In 1908 Gokhale was again deputed to visit England in connection with the impending Morley-Minto constitutional reforms of the government of India.

In 1912 Gokhale visited South Africa, where he met Mohandas Gandhi in connection with Gandhi's campaign for rights for Indians. Gokhale also met with Gen. Jan Smuts to assist in securing a satisfactory agreement regarding the position of Indians. His involvement in so wide a range of public and legislative bodies and his strenuous commitment to the advancement of education had, however, worn him out, and he died in Poona on Feb. 15, 1915.

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Arthur Joseph Goldberg

Arthur Joseph Goldberg (1908-1990), a leading American lawyer and public official, was U.S. secretary of labor, ambassador to the United Nations, and activist Justice of the U.S. Supreme Court.

Arthur J. Goldberg was born on August 8, 1908, the youngest of 11 children whose immigrant parents were Russian Jews. He worked as a delivery boy for a shoe factory while acquiring an education in the Chicago public schools. Goldberg at times labored with construction gangs as he attended first Crane Junior College of the City College of Chicago, then Northwestern University, from which he received a B.S.L. degree in 1929.

Following graduation Goldberg was admitted to the Illinois bar and worked as an associate lawyer in a Chicago law firm. Law practice provided an income which enabled him to earn a law degree from Northwestern University in 1930. Shortly thereafter—on July 18, 1931—the young lawyer married Dorothy Kurgans; in the years to come two children, Barbara and Robert Michael, were born and raised. Until the United States entered World War II in 1941 Goldberg enjoyed a growing reputation in Chicago, particularly in the field of labor law after he represented the Newspaper Guild in a bitter strike in 1938.

Labor's Advocate

During World War II Goldberg established a distinguished record in the Office of Strategic Services as chief of the Labor Division in Europe. After victory in 1945 he returned to the practice of labor law, which was a growing field during the post-war years. As chief counsel for the United Steelworkers of America Goldberg achieved national stature as a champion of organized labor. Building on this experience he overcame enormous obstacles to bring about the merger of the American Federation of Labor (A.F. of L.) and the Congress of Industrial Organizations (C.I.O.). This and other victories revealed the accuracy of one observer's assessment that Goldberg ''proved to be an exceptionally able practitioner of the art of negotiating the terms of collective agreements at both the bargaining table and, on occasion, in the White House.''

The leading role in the AFL-CIO merger brought Goldberg national preeminence. By 1958 he became a confidant of Sen. John F. Kennedy of Massachusetts, who had proposed significant labor reforms. During the senator's successful campaign for the presidency in 1960 Goldberg was one of Kennedy's closest advisers. It came as no surprise, then, that the new president appointed Goldberg as secretary of labor in 1961. Although he served for less than two years, he was extraordinarily effective in a wide range issues. Besides continued success as a labor negotiator, particularly with respect to strikes, Goldberg fought unemployment and worked for an increased minimum wage and for the elimination of racial discrimination in employment. He also initiated both a pilot program to train and place youths in jobs and the White House Conference on National Economic Issues and shaped the policies of the President's Advisory Committee on Labor-Management Relations. The motive behind all these efforts was the attainment of peace and the preservation of the public interest. What Secretary Goldberg said of the labor-mediating role was true for other areas as well: The secretary, as a mediator, ''inevitably is driven to seeking peace. . . . He can *hope* that the settlement will prove fair and equitable to the public as well as to the involved parties, but this can be no more than hope, since sanctions are lacking and strong-willed parties are involved.''

Became Supreme Court Justice

In 1962, after more than 20 years of exemplary service, Justice Felix Frankfurter resigned his seat on the U.S. Supreme Court. Kennedy nominated Goldberg to fill this vacancy. Following Senate confirmation he exchanged the politically-charged environment of cabinet office for the more austere, but no less high-pressured, chambers of the nation's highest court. Although Goldberg served at this post for just three terms, from 1962 to 1965, he nonetheless left an indelible imprint on American constitutional law. He took his seat during a tumultuous era in which the Court pursued a course of almost unprecedented judicial activism. Goldberg joined a group of liberal Justices, led by Chief Justice Earl Warren and including William O. Douglas, Hugo L. Black, and William J. Brennan, Jr., who believed that the Court possessed a constitutional duty to

actively pursue a course of social and legal change. In case after case the new Justice helped make a majority whose decision rested not upon precedents alone, but, as he said, on those principles so rooted in the ''traditions and conscience'' of the American people that they ''ranked as fundamental.'' Several of the most significant areas in which the Warren Court adhered to an activist policy included racial desegregation, voting rights, the rights of criminal defendants, and freedom of expression.

A basic feature of the Warren Court's activism was an expansive reading of the 14th Amendment to the Constitution, which applied federal guarantees of equal protection of the law and due process to the states. The substance and scope of these guarantees was, however, uncertain. Goldberg and the other liberal Justices were often criticized for reading their own opinions as to what was fair or right into the meaning of these vague provisions. Yet they often did so in order to protect the rights of the dispossessed and unfortunate, and, as in the case of African Americans, those of persecuted minorities in general. At the same time, the liberals took controversial positions in decisions because they believed that in shielding the rights of the poor and weak, they were defending the individual rights of all Americans.

Perhaps no case illustrates Goldberg's and the Warren Court's judicial activism better than *Escobedo* v. *Illinois* (1964). In 1963 the Court decided that through the due process clause of the 14th Amendment the Sixth Amendment's guarantee of the right to counsel applied in all cases involving poor defendants in state courts. But this decision did not state how early in the criminal justice process the right to counsel existed. Did the right extend beyond the trial to the point of arrest, accusation, and interrogation? This question raised the issue of whether the right to counsel could be combined with the Fifth Amendment's guarantee against self incrimination. In the *Escobedo* case the police questioned the defendant, Danny Escobedo, in connection with the murder of his brother-in-law. Escobedo had not been indicted, and during this interrogation he repeatedly asked to talk with his lawyer, who at one point he saw in a nearby room. Yet the police rejected each request; eventually, he made an incriminating statement that the state used to convict him during the trial. On appeal, Escobedo claimed that the prejudicial statement should not have been allowed because he was denied the assistance of counsel. In the Supreme Court the State of Illinois argued that the state should not be required to provide counsel until the preliminary stages of the trial. Justice Goldberg, writing for the Court, rejected this contention, stressing that it would make the trial essentially an appeal from an unrestrained interrogation, rendering the protection of the Fifth and Sixth amendments ''a very hollow thing.''

Escobedo opened the way to other far-reaching and controversial decisions which enlarged the rights of those investigated for suspicion of or charged with crimes. To those cases, however, Justice Goldberg would not contribute.

Continued Public Service

In 1965 Goldberg resigned from the Court to become the U.S. ambassador to the United Nations. President Lyndon B. Johnson, embroiled in an increasingly complex and tragic war in Vietnam, had asked Goldberg to accept the U.N. post, hoping that he might through his effective negotiating skills help achieve a just peace. Goldberg left the Court with reluctance. ''I shall not, Mr. President, conceal the pain with which I leave the Court after three years of service,'' he wrote. ''It has been the richest and most satisfying period of my career.'' Nevertheless, Goldberg, as he had throughout a lifetime of public service, approached the new responsibilities with resolution and enthusiasm. But although he achieved several significant accomplishments, particularly during the Arab-Israeli War of June 1967, the central goal of peace in Vietnam eluded him. Early in the summer of 1968 the former labor lawyer, U.S. secretary of labor, and Justice of the Supreme Court resigned the ambassadorship and returned to legal practice as a partner in a well-known New York law firm. In 1970 he was an unsuccessful candidate for governor of New York. After that, though no longer in public office, Goldberg maintained involvement in public affairs. He held faculty positions at Columbia, American University, Hastings College of Law, and the University of Alabama School of Law and remained an influential expert on labor law. Goldberg died on January 20, 1990.

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Whoopi Goldberg

Whoopi Goldberg has been called Hollywood's most uncategorizable star. The high-energy actress, who has appeared in such films as *The Color Purple* and *Sister Act* was the first African American to host the Academy Awards.

Whoopi Goldberg's life and career have followed similar circular journeys: both began with ingenuous hope then slipped dangerously toward extinction, only to be resurrected by a rediscovery of the

dormant initial promise. Throughout her acting career, she has not forgotten the lessons she learned in her early, difficult life. There is, in a sense, no division between Goldberg the actress and Goldberg the person, as Paul Chutkow pointed out in *Vogue:* ''She seems much the same way she has often appeared on-screen: fresh, direct, exuberant, no cant, no can't.'' Goldberg's unpretentiousness and determination imbue her best characterizations—they are direct and empathetic. She is committed to her art. ''Simply, I love the idea of working,'' she admitted to Aldore Collier in *Jet.* ''You hone your craft that way.'' And she is committed to rectifying disparaging social conditions affecting the unfortunate, and to which she was once subjected. Her success is earned, and she offers no platitudes for its achievement, only a realistic vision: ''Take the best of what you're offered,'' she told Chutkow, ''and that's all you can do.''

Born Caryn E. Johnson in New York City in 1955, Goldberg wanted to be a performer from the very beginning. ''My first coherent thought was probably, I want to be an actor,'' she recounted to Chutkow. ''I believe that. That's just what I was born to do.'' She was acting in children's plays with the Hudson Guild Theater at the age of eight and throughout the rest of her childhood immersed herself in movies, sometimes watching three or four a day. ''I liked the idea that you could pretend to be somebody else and nobody would cart you off to the hospital,'' Goldberg explained to *Cosmopolitan* 's Stephen Farber.

But by the time she reached high school, Goldberg had lost her desire and vision. It was the 1960s, and she was hooked on drugs. ''I took drugs because they were available to everyone in those times,'' she told Farber. ''As everyone evolved into LSD, so did I. It was the time of Woodstock, of be-ins and love-ins.'' Goldberg dropped out of high school and became lost in this culture, delving further into the world of drugs and ending up a junkie. Finally she sought help, cleaned herself up, and, in the process, married her drug counselor. A year later, Goldberg gave birth to her daughter, Alexandrea. Less than a year afterward, she was divorced. She was not yet twenty years old.

In 1974 Goldberg headed west to San Diego, California, pursuing her childhood dream of acting. She performed in plays with the San Diego Repertory Theater and tried improvisational comedy with a company called Spontaneous Combustion. To care for her daughter, Goldberg had to work as a bank teller, a bricklayer, and a mortuary cosmetologist. She was also, for a few years, on welfare. During this period, she went by the name ''Whoopi Cushion,'' sometimes using the French pronunciation ''Ku*shon.*'' After her mother pointed out how ridiculous the name sounded, Goldberg finally adopted a name from her family's history.

Developed Insightful Comic Routine

In a significant step, Goldberg moved north to Berkeley, California, in the late 1970s and joined the Blake Street Hawkeyes Theater, a comedic avant-garde troupe. With this group, Goldberg was able to realize her powerful acting and comedic abilities, developing a repertoire of 17 distinct personae in a one-woman show that she labeled *The Spook Show.* She performed the show on the West Coast, then toured the country and Europe in the early 1980s before landing in New York City.

Among her sketches were four rueful—and sometimes sublime—characters: Fontaine, a profanity-spewing drug dealer with a Ph.D. in literature who travels to Europe looking for hashish, only to openly weep when he comes across Anne Frank's secret hiding place; a shallow thirteen-year-old surfing Valley Girl who is left barren after a self-inflicted abortion with a coat hanger; a severely handicapped young woman who tells her prospective suitor who wants to go dancing, ''This is not a disco body''; and a nine-year-old black girl who bathes in Clorox and covers her head with a white skirt, wistfully hoping to become white with long blonde hair so she can appear on *The Love Boat.*

Although Brendan Gill of the *New Yorker* decided Goldberg's sketches were ''diffuse and overlong and continuously at the mercy of her gaining a laugh at any cost,'' the majority of critical and popular reaction was positive. Cathleen McGuigan writing in *Newsweek* believed that Goldberg's ''ability to completely disappear into a role, rather than superficially impersonate comic types, allows her to take some surprising risks.'' And Enid Nemy, in a review of Goldberg's show for the *New York Times,* found the performer's abilities extended beyond mere comic entertainment and that her creations—seemlessly woven with social commentary—''walk a finely balanced line between satire and pathos, stand-up comedy and serious acting.'' These realistic and ranging performances also caught the attention of famed film director Mike Nichols (*Who's Afraid of Virginia Woolf, The Graduate*). After seeing Goldberg's

premiere performance in New York, Nichols offered to produce her show on Broadway in September of 1984.

Film Debut Earned Critical Praise

Another Hollywood figure entranced by Goldberg's sensitive performances was director Steven Spielberg, who at the time was casting for the film production of author Alice Walker's *The Color Purple.* Spielberg offered Goldberg the lead role of Celie—her first film appearance. Goldberg told Audrey Edwards of *Essence* how badly she wanted to be a part, any part, of the film: ''I told [Alice Walker] that whenever there was an audition I'd come. I'd eat the dirt. I'd play the dirt, I'd *be* the dirt, because the part is perfect.''

''As Celie, the abused child, battered bride, and wounded woman liberated by Shug's kiss and the recognition of sisterhood's power, Whoopi Goldberg is for the most part lovable and believable,'' Andrew Kopkind wrote in a review of the movie for the *Nation.* ''She mugs a bit, pouts and postures too long in some scenes, and seems to disappear in others, but her great moments are exciting to behold.'' *Newsweek* 's David Ansen concurred in assessing Goldberg's film debut: ''This is powerhouse acting, all the more so because the rage and the exhilaration are held in reserve.'' For this performance, Goldberg received a Golden Globe Award and an Academy Award nomination.

But the film itself failed to receive the praise bestowed on Goldberg. ''The movie is amorphous,'' Pauline Kael wrote in the *New Yorker.* ''It's a pastoral about the triumph of the human spirit, and it blurs on you.'' Much criticism was aimed at the selection of Spielberg, a white male, to direct a story that focuses on the Southern rural black experience, has a decidedly matriarchal point-of-view, and offers cardboard representations of its male characters. Even Goldberg herself was criticized when she defended Spielberg and the film. In an interview excerpted in *Harper's,* director Spike Lee questioned Goldberg's allegiances: ''Does she realize what she is saying? Is she saying that a white person is the only person who can define our existence? . . . I hope people realize, that the media realize, that she's not a spokesperson for black people.'' Goldberg countered by defining for Matthew Modine in *Interview* the breadth of her social character: ''What I am is a humanist before anything—before I'm a Jew, before I'm black, before I'm a woman. And my beliefs are for the human race—they don't exclude anyone.''

Increased Exposure Allowed Social Activism

Despite the lukewarm reception to the film as a whole, Goldberg's fortunes rose. In addition to her awards for her film portrayal, she won a Grammy Award in 1985 for her comedy album *Whoopi Goldberg* and received an Emmy nomination the following year for her guest appearance on the television show *Moonlighting.* The increased exposure, recognition, and acceptance allowed Goldberg to pursue social activities focusing on issues that affected her when she required public assistance and that she has tried to call attention to since her early stand-up routines.

Beginning in 1986, Goldberg hosted, along with Billy Crystal and Robin Williams, the annual *Comic Relief* benefit that raises money for the homeless through the Health Care for the Homeless project. ''People would like the United States to be what we're told it can be, without realizing that the price has gone up—the price, you know, of human dignity,'' she explained to Steve Erickson in *Rolling Stone.* ''Homelessness in America is just disgusting. It's just disgusting that we could have this big, beautiful country and have families living in dumpsters. It makes no sense.'' Goldberg appeared on Capitol Hill with Senator Edward Kennedy in a forum that opposed the proposed cuts in federal welfare. *Jet* reported her remarks in December 1995. She told the forum, ''The welfare system works. I know it does because I'm here.'' Her protests are not limited to any one social imbalance; Goldberg also campaigns on behalf of environmental causes, the nation's hungry, AIDS and drug abuse awareness, and women's right to free choice. She has been recognized with several humanitarian awards for her efforts.

Increased exposure, though, did not translate into increased success for Goldberg, as she went on to star in a succession of critically assailed movies: *Jumpin' Jack Flash, Burglar, Fatal Beauty, The Telephone, Clara's Heart,* and *Homer and Eddie.* It seemed that as soon as she had risen, she had fallen. ''On the strength of her past work as a stand-up comic, Goldberg deserves better,'' Lawrence O'Toole wrote in a review of *Burglar* for *Maclean's.* ''If she keeps making thumb-twiddling movies like this one, she is unlikely to get it.'' And in a review of *Clara's Heart* for *People,* David Hiltbrand noted that ever since her debut film, Goldberg ''has barely kept her head above water while her movies went under. After this, she'll need her own lifeboat.''

Goldberg was vexed by gossip and rumors that Hollywood was ready to write her off. ''In less than five years she went from Hollywood's golden girl to a rumored lesbian/Uncle Tom with a bad attitude and a career on the skids,'' Laura B. Randolph described in *Ebony.* ''In Hollywood, that combination is almost always terminal, and insiders whispered that she should pack it in and be happy to do guest spots on the *Hollywood Squares.*''

Goldberg remained steady, though, disavowing critical displeasure. ''I've just stopped listening to them,'' she explained to Chutkow. ''I've taken crazy movies that appeal to me. I don't care what other people think about it. If it was pretty decent when I did it, I did my job.'' And that seems to be the tenuous thread that connects her box-office disappointments: her strong performance marred by poor direction or a poor final script. The *New York Times* 's Janet Maslin, reviewing *Fatal Beauty,* wrote what could be taken as an overall assessment of Goldberg's failed showings: ''It isn't Miss Goldberg's fault, because Miss Goldberg is funny when she's given half a chance.''

Ghost Revived Career

Goldberg seemed simply to need the right vehicle to transport to the audience her comic approach underscored by biting social and tender humanitarian elements. Her chance came with the 1990 film *Ghost.* ''Thank God

Whoopi finally has a part that lets her strut her best stuff,'' Ansen proclaimed. Although some critics didn't fully embrace the film (the *New Yorker* 's Terrance Rafferty called it a ''twentysomething hybrid of *It's a Wonderful Life* and some of the gooier, more solemn episodes of *The Twilight Zone*''), most critical and popular response was overwhelmingly positive—especially to Goldberg's portrayal of the flamboyant yet heroic psychic, Oda Mae. It was a part for which she lobbied studio executives for more than six months, and her persistence paid off. Considered a sleeper when it was released, *Ghost* was the highest-grossing movie of 1990. And Goldberg won an Oscar for her performance, becoming only the second black female in the history of the Academy Awards to win such an honor (the first was Hattie McDaniel, who won for *Gone with the Wind* in 1939).

In a decisive indication of her acting range, Goldberg immediately followed her comedic role in *Ghost* with a substantive dramatic role in *The Long Walk Home.* The film is a poignant evocation of the bus boycott in Montgomery, Alabama, in 1955—a pivotal event in the American civil rights movement. Goldberg portrays Odessa Cotter, a housekeeper who, because of the boycott, is forced to walk almost ten miles to work, regardless of blistering or bleeding feet. Throughout, the character maintains her composure and integrity. Chutkow quoted Richard Pearce, the director of the film, on Goldberg's successful characterization: ''What her portrayal of Odessa revealed about Whoopi was a complex inner life and intelligence. Her mouth is her usual weapon of choice—to disarm her of that easy weapon meant that she had to rely on other things. It's a real actress who can bring off a performance like that. And she did.''

Goldberg also confirmed her far-reaching, unassailable talent in the arena of television. Beginning in the 1988-89 season, she earned accolades for appearing on an irregular basis as a crew member on the successful series *Star Trek: The Next Generation.* And while her 1990 stint in the series *Bagdad Cafe* was short-lived, Goldberg in 1992 secured the coveted position of late-night talk show host. *The Whoopi Goldberg Show* devoted each program to just one guest; Goldberg interviewed actress Elizabeth Taylor on the show's debut, and subsequent programs featured such celebrities as heavyweight boxing champion Evander Holyfield. The show was canceled in 1993.

The year 1992 also brought a series of successful film roles to Goldberg. She began the year portraying a homicide detective in director Robert Altman's highly anticipated and subsequently acclaimed Hollywood satire *The Player.* In mid-year Goldberg donned a nun's habit as a Reno lounge singer seeking refuge from the mob in a convent in the escapist comedy *Sister Act;* one of the biggest box-office draws of the summer of 1992, the film, according to *Detroit Free Press* film critic Judy Gerstel, worked ''as summer whimsy mainly because of Goldberg's usual witty, lusty screen presence.'' And in the fall she turned again to a dramatic role, starring in *Sarafina: The Movie;* a film adaptation of the musical about Black South African teenagers' struggle against apartheid, *Sarafina* was shot entirely on location in Soweto, South Africa.

Goldberg went on to appear in several more films including *Made in America, Sister Act II* (for which she was paid eight million dollars), *Corrina, Corrina,* and *Boys on the Side*. These films received mixed reviews, but as Janet Maslin stated in the *New York Times* in her review of *Boys on the Side* , ''Ms. Goldberg, still reigning as Hollywood's most uncategorizable star, finally finds a role that suits her talents.''

The Academy Awards

Goldberg took a break from acting to host the Academy Awards in 1994 and 1996. This took a great deal of courage considering she was the first African American and first female to host the event solo. The awards show is scrutinized by more than one billion people. In 1994, she had big shoes to fill because Billy Crystal had hosted the event for four years previously and the public was upset that he did not return. She performed to the critics' approval. *Jet* reported, ''Critics and industry observers who had expressed wariness and reservation . . . hailed her for her tasteful comments, good jokes and ability to keep the three-hour show moving merrily along.''

In 1996, the academy faced public protest by the Rev. Jesse Jackson for the lack of African American voters and nominees. The protest did not seem to bother Goldberg, who joked that she would wear Jackson's ribbon of protest, but she knew he was not watching. Maslin of the *New York Times* commented, ''With Whoopi Goldberg as its quick-witted host, the show soon established an energetic tone and a refreshing impatience with Oscar traditions.''

Love Life Makes Headlines

Goldberg has been linked with several of her movies costars: Timothy Dalton, Ted Danson, and most recently Frank Langella, her costar in a Disney release called *Eddie.* Her reported romance with Langella comes after a brief one-year marriage to Lyle Trachtenberg, a movie and television technicians' union organizer, whom she met on the set of *Corinna, Corinna*. A friend of Goldberg's admitted to *People,* ''They've been mismatched from the beginning.'' Mismatched is a curious description, considering Goldberg once told Larry King, ''Lyle's a real normal guy.''

Her divorce happened quietly compared to what happened at the end of her romance with Ted Danson, whom she met on the set of *Made in America*. At a Friars Club Roast of Goldberg, Danson showed up tastelessly in blackface. His face appeared totally black with very large white lips. Danson roasted Goldberg by presenting a routine that included the word ''nigger'' several times, and included details of their sex life. Although many do not believe Danson is a racist, *Jet* commented, ''Danson's routine stirred memories of days when white actor Al Jolson performed black caricature, which many found offensive.'' Many prominent African Americans expressed their disgust—Jackson, Spike Lee, and Montel Williams. At first, Goldberg defended Danson, claiming that she hired the makeup artist for Danson and wrote some of the jokes. However, Goldberg later told *Jet* magazine, ''Well, we had already split up by then, but it ruined our friendship—it

certainly did—which was sad. It was real painful, and it was very public. And the loss of this friendship hurts a great deal. We can never go and have a soda, anywhere.'' The incident drew so much attention that Goldberg probably wished the press would only report on her acting.

Goldberg's constant quest for a range of roles—what led Maslin to label her ''one of the great unclassifiable beings on the current movie scene''—is not the mark of a Hollywood prima donna but of an actor committed to her craft. ''None of my films cure cancer,'' Goldberg explained to Chutkow. ''But they have allowed me to not just play one kind of person, which is important to me. Nobody knows how long this stuff is gonna last, and you want to have it and enjoy as much of it and be as diverse as you can.''

In 1997, after appearing in the comedy film *The Associate,* Goldberg left Hollywood and returned to the theater, starring on Broadway in *A Funny Thing Happened on the Way to the Forum.* The hit production of this 1963 musical classic is a vaudevillian spin on the classic Roman comedies of Plautus.

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Harry Golden

The Jewish-American humorist Harry Golden (1902-1981) was writer and publisher of the *Carolina Israelite* and author of many popular books including *Only in America.*

Harry Golden, born in 1902, was the son of Leib and Anna Klein Goldhirsch. Although many references identify Golden's birthplace as New York City, his autobiography says that his father and his oldest brother left their home in Milulintsy, a village in eastern Galicia, then part of the Austria-Hungary Empire, and migrated to Canada and, after brief stays in other places, saved money to bring Golden and his mother and sister to New York City in 1905. Immigration officials at Ellis Island changed the surname to Goldhurst. Golden grew up in the poor but culturally rich Jewish ghetto of New York City's Lower East Side, where his father earned a living as a teacher of Hebrew and as a freelance writer. His mother, born in Rumania, was pious and prayerful, but illiterate. The father, a rationalist in religion, nonetheless kept strict Sabbath observances and greatly influenced his son's intellectual development.

Golden attended Public School 20 and found especially exciting the lively evening classes for immigrant children. He was an eager learner and prolific reader and carried his enthusiasm through the completion of his formal education at the City College of New York. Thereafter, Golden engaged in several kinds of work, most significantly as a floor boy with the furrier company owned by Oscar Geiger, a devotee of the reformer Henry George. Golden worked for Geiger's senatorial campaign as candidate of the Single Tax party in 1924.

Golden soon found himself in the stock market business, employed in his sister Clara's firm. In 1926 Golden began his own business, Kable and Company, selling stocks and bonds on the partial payment plan. But Golden turned this operation into a lucrative ''bucket shop'' that speculated on the stock purchases of his clients and skimmed off profits on the rise and fall in the market value of the stocks.

The best-known client of the firm was Bishop James Cannon, Jr., of the Methodist Episcopal Church, who was morally compromised with Golden in these speculations. Golden was brought to trial and served a three-year prison sentence from 1929 to 1932.

A Base in North Carolina

Upon completion of his sentence Golden worked at his brother's Hotel Markwell on Manhattan's west side. Throughout the 1930s, as the menace of Nazism grew in Germany, Golden took a new and deep interest in Jewish history and culture, immersing himself in the literature of these subjects. Then in 1941 he left New York, moved to Charlotte, North Carolina, and changed his name to Golden. He joined the staff of the Charlotte *Labor Journal* and became familiar as a partisan of the union movement in a part of the country where that cause was often equated with communism. He then became a successful salesman of advertising space for the Charlotte *Observer* and decided on a bold adventure in publishing his own newspaper.

The Carolina Israelite, which first appeared in October 1942, became an exceptional and noteworthy publication. Golden produced the paper in two old homes in Charlotte, writing all of it, often in a fit of energy, and issued it when he was ready. It was a Jewish enterprise that grew to influence in a part of the country where Jews were not in great number, and in fact most of its circulation, soon reaching 16,000, was in the major cities—New York, Chicago, Los Angeles, and Philadelphia. Also, the *Carolina Israelite* espoused liberal social and political views, most controversially on racial integration and labor, in an area where these issues were explosive. But Golden was developing at the same time the soft touch and humor that enabled him to support these causes in a manner that did not induce hatred toward him in return. Golden spoke at different places in the South as he worked for the civil rights movement, and in Atlanta he was asked a familiar question: ''What's a Jew doing down here trying to change the Southern way of life?'' Golden replied: ''I am trying to organize a Jewish society for the preservation of Christian ethics.'' The Atlanta audience, Golden reported, cheered.

Golden gathered many of his *Carolina Israelite* essays into a book, *Only in America,* published in 1958. It was a success and made Golden a national name. The earnings from the book supported the newspaper at a time when Golden's unpopular views on integration prompted withdrawal of advertising and loss of support from worried merchants, many of them Jewish. Also, in the midst of his newly won fame Golden's background and real identity were exposed in an anonymous letter to his publisher. But Golden outrode the revelation and continued in the national limelight. He was a frequent guest on national television programs, a contributor to journals such as *The Nation* and *Commentary,* with special assignments from *LIFE,* and a popular lecturer around the country. The television exposure also swelled the subscription lists of his newspaper.

Humor in Social Problems

Only in America and other books that followed in similar format placed Golden in the traditions both of the native humorist, such as Will Rogers, and the ethnic humorist, such as Peter Finley Dunne and Sam Levenson. Golden seemed to appeal to an American reading audience that felt the necessity for conformity and affirmation of its way of life and at the same time feared the decline of cultural pluralism. Golden's Jewish identity to that extent enhanced his appeal. He symbolized the contemporary Jew who had left the ghetto behind and was at home in middle-class America. If his humor chastized, it did so with a loving touch and always with a moral lesson that reminded Americans of their traditional idealism.

Golden's various schemes for solving the racial problem in America were most memorable. Observing that white Southerners were loathe to sit with African Americans on busses or in restaurants, but noting that whites often stood in line with African Americans at grocery stores and other places, Golden called on the public school to remove all chairs from their classrooms. This ''Vertical Negro Plan'' would thereby overcome Southern reservations about sitting in the same room with the other race. Golden's ''White Baby'' plan would pave the way for integration of Southern theaters and movie houses by arranging for African Americans to enter these places carrying a white baby.

By the end of the 1960s Golden had turned away from the extremist side of the African American movement, denouncing the militant voices in it. He closed the *Carolina Israelite* in 1968. He also resigned from the Student Nonviolent Coordinating Committee (SNCC) because of its opposition to Israel. But Golden remained a committed Democratic party liberal and, having assisted earlier in the campaigns of Adlai Stevenson, he supported the candidacies of John F. Kennedy and Robert Kennedy. Although an immensely popular writer, Golden was criticized, most often by other Jewish spokesmen who found his manner of addressing social problems and anti-Semitism too frivolous, disarming, and sentimental. Harry Golden died in 1981.

Further Reading

Golden once said that he was assisted throughout his writing career by an unfailing memory. That quality of mind characterized his autobiography, *The Right Time,* which is often rich with observations of Jewish life in New York City and of Southern mores, but which suffers from an excess of detail. Golden books that followed *Only in America* include *For 2 Plain* (1959), *You're Entitle'* (1962), and *Ess, Ess Mein Kind* (1966). *The Best of Harry Golden* (1967) is an anthology of his writings. A handsome book with many photographs is Golden's *The Greatest Jewish City in the World* (1972) about Jewish culture in New York. Other subjects on which Golden wrote are found in *Carl Sandburg* (1961), *Mr. Kennedy and the Negroes* (1964), and *The Israelis* (1971). An essay on the Harry Golden phenomenon is Theodore Solotaroff, ''Harry Golden & the American Audience,'' in *Commentary* (March 1961). □

Sir George Dashwood Taubman Goldie

The British trader and empire builder Sir George Dashwood Taubman Goldie (1846-1925) created the Royal Niger Company, which secured British claims to the lower Niger and Northern Nigeria.

The son of the Speaker of the Manx Parliament, George Goldie was born on the Isle of Man. His family were influential landowners on the island. The family name was Taubman, but Goldie adopted his mother's family name when he was knighted in 1887.

In the 1860s Goldie trained as a royal engineer at Woolwich but afterward used a legacy to visit Egypt, where he took an Arab mistress. He went to the Sudan, living an idyllic and isolated life for 3 years, learning Arabic and reading extensively in African travel literature. He also met Hausa pilgrims from Nigeria and began studying that country.

Returning to England, Goldie ran away to Paris with the family governess, Mathilda Elliot, and they were caught in the Prussian siege of 1870 and were married in July 1871. Goldie's escapades and an avowed atheism cut him off from an official career and the highest circles of Victorian society.

In 1875 the Taubman family purchased a near-bankrupt firm which traded on the Niger River. Goldie was given the task of putting its affairs in order and visited the Niger for the first time. He concluded that overcompetition was ruining all the British firms on the river, and he set out to create a single monopolistic organization. By 1879 he had succeeded in amalgamating the British firms into the United African Company but thereafter had to face competition from the Africans and French.

Goldie then decided to secure administrative rights by treaty from Africans to establish his company as a government which could exclude competitors by administrative measures. In 1882 he formed the National African Company for this purpose and began treaty making. By 1884 Goldie had ruined the French competition, and at the Berlin Conference (1884-1885) Britain was given the task of administering the lower Niger. The British government was unwilling to spend money for such a purpose and in 1886 gave a royal charter to Goldie's company, which was renamed the Royal Niger Company.

By 1892 the company had established a complete monopoly of trade. The British government ignored the opposition this provoked because the company was expanding and establishing British territorial claims in Nigeria at no cost to the taxpayer. In 1895, however, a commission of inquiry investigated the company, and Joseph Chamberlain, the new colonial secretary, determined to take over Goldie's administration. This was delayed by struggles with the French on Northern Nigeria's frontiers, but eventually in 1900 the Protectorate of Northern Nigeria took over the company's administrative functions.

Thereafter Goldie played little part in public life, rejecting various offers of colonial governorships and turning down an offer to take control of the British South Africa Company after Cecil Rhodes's death. He died in London on Aug. 25, 1925.

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Goldie destroyed his papers during World War I and never wrote his intended memoirs. His views on African administration and indirect rule are expressed in the introduction he wrote for Seymour Vandeleur, *Campaigning on the Upper Nile and Niger* (1898). His niece Dorothy Wellesley wrote *Sir George Goldie, Founder of Nigeria: A Memoir* (1934) as a personal portrait. The definitive study, based largely on British government sources, is John E. Flint, *Sir George Goldie and the Making of Nigeria* (1960). □

William Golding

The winner of the 1983 Nobel Prize in literature, Golding is among the most popular and influential British authors to have emerged after World War II.

Golding's reputation rests primarily upon his acclaimed first novel *Lord of the Flies* (1954), which he described as ''an attempt to trace the defects of society back to the defects of human nature.'' A moral allegory as well as an adventure tale in the tradition of

Daniel Defoe's *Robinson Crusoe* (1719), R. M. Ballantyne's *The Coral Island* (1857), and Richard Hughes's *A High Wind in Jamaica* (1929), *Lord of the Flies* focuses upon a group of British schoolboys marooned on a tropical island. After having organized themselves upon democratic principles, their society degenerates into primeval barbarism. While often the subject of diverse psychological, sociological, and religious interpretations, *Lord of the Flies* is consistently regarded as an incisive and disturbing portrayal of the fragility of civilization.

Golding was born in St. Columb Minor in Cornwall, England. He enrolled in Brasenose College, Oxford, in 1930, initially intending to obtain a degree in the sciences. After several years of study, however, he decided to devote himself to the study of English literature. He published a volume of poetry, *Poems,* in 1934 to scant critical notice; he himself later repudiated the work. Receiving a degree in English in 1935, he worked in various theaters in London, and in 1939 he moved to Salisbury, where he was employed as a schoolteacher. He served five years in the Royal Navy during World War II, an experience that likely helped shape his interest in the theme of barbarism and evil within humanity. Following the war Golding continued to teach and to write fiction. In 1954, his first novel, *Lord of the Flies,* was published to much critical acclaim in England. He continued to write novels, as well as essays, lectures, and novellas, throughout the next three decades. Most of these works, however, were overshadowed by the popular and critical success of *Lord of the Flies.*

Golding's *Lord of the Flies* presents a central theme of his oeuvre: the conflict between the forces of light and dark within the human soul. Although the novel did not gain popularity in the United States until several years after its original publication, it has now become a modern classic, studied in most high schools and colleges. Set sometime in the near future, *Lord of the Flies* is about a group of schoolboys abandoned on a desert island during a global war. They attempt to establish a government among themselves, but without the restraints of civilization they quickly revert to savagery. Similar in background and characters to Ballantyne's *The Coral Island, Lord of the Flies* totally reverses Ballantyne's concept of the purity and innocence of youth and humanity's ability to remain civilized under the worst conditions.

While none of Golding's subsequent works achieved the critical success of *Lord of the Flies,* he continued to produce novels that elicit widespread critical interpretation. Within the thematic context of exploring the depths of human depravity, the settings of Golding's works range from the prehistoric age, as in *The Inheritors,* (1955), to the Middle Ages, as in *The Spire* (1964), to contemporary English society. This wide variety of settings, tones, and structures presents dilemmas to critics attempting to categorize them. Nevertheless, certain stylistic devices are characteristic of his work. One of these, the use of a sudden shift of perspective, has been so dramatically employed by Golding that it both enchants and infuriates critics and readers alike. For example, *Pincher Martin* (1956) is the story of Christopher Martin, a naval officer who is stranded on a rock in the middle of the ocean after his ship has been torpedoed. The entire book relates Martin's struggles to remain alive against all odds. The reader learns in the last few pages that Martin's death occurred on the second page—a fact that transforms the novel from a struggle for earthly survival into a struggle for eternal salvation.

Golding's novels are often termed fables or myths. They are laden with symbols (usually of a spiritual or religious nature) so imbued with meaning that they can be interpreted on many different levels. *The Spire,* for example, is perhaps his most polished allegorical novel, equating the erecting of a cathedral spire with the protagonist's conflict between his religious faith and the temptations to which he is exposed. *Darkness Visible* (1979) continues to illuminate the universal confrontation of Good and Evil; Golding was awarded the James Tait Black Memorial Prize for this novel in 1980. Throughout the 1980s Golding's novels, essays, and the travel journal *An Egyptian Journal* (1985) have received general praise from commentators. *Lord of the Flies,* however, remains central to Golding's popularity and his international reputation as a major contemporary author.

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Emma Goldman

The career of the Lithuanian-born anarchist Emma Goldman (1869-1940) drew attention to American problems in civil liberties at the turn of the century.

Emma Goldman was born on June 27, 1869, in Kovno of Jewish parents. She emigrated to the United States in 1885 and worked in clothing factories in Rochester, N.Y. In 1887 she married, quickly divorced, remarried, and finally separated. Inspired by the libertarian writings of Johann Most, she moved in 1889 to New York City. An attractive and intellectual woman, she now began her long association with the Russian anarchist Alexander Berkman.

Goldman's radical activities culminated in a plan with Berkman to commit an anarchist ''deed'' against Henry Frick, of the Carnegie Steel Company, who was resisting his employees' unionist efforts. Though she was not with Berkman when he shot and wounded Frick (and was sentenced to prison), she herself went to prison the following year in New York for allegedly urging the unemployed to take ''by force'' the food they required.

Though Goldman ceased advocating violence, she continued defending those who did. Upon her release from prison, she became a nurse and a midwife. Trips to Europe in 1895 and 1899-1900 broadened her perspectives. She became notorious again in 1901 and suffered unwarranted harassment when the disturbed assassin of President William McKinley said her speeches had influenced him.

When Berkman came out of prison, he joined Goldman's publication *Mother Earth* (1906-1917). Mature, bespectacled, but still attractive and magnetic in personality, she spoke on drama and literature, as well as on issues of the day. Her book *The Social Significance of the Modern Drama* (1914) was superficial; stronger and more varied was *Anarchism and Other Essays* (1910).

Goldman gained new fame during the ''youth movement'' of radicals and social experimenters in the 1910s. Her battle for birth control information and related matters of special concern to women was notable. Charged with obstructing operation of the Conscription Act during World War I, she and Berkman were fined and sentenced in 1917 to 2 years' imprisonment. Long, recriminatory proceedings culminated in her being deprived of citizenship on technical grounds, and she was deported to Russia.

Emma Goldman had hailed the Russian Revolution, she found herself repelled by the Bolshevik dictatorship and left Russia. *My Disillusionment in Russia* (1923) and *My Further Disillusionment in Russia* (1924) stirred world controversy. She married a Welsh miner to obtain British citizenship, and friends bought her a home in France. Her distinguished autobiography *Living My Life* appeared in 1931.

During the Spanish Civil War (1936) Goldman actively supported her anarchist comrades. She died in Toronto, in Canada, on May 14, 1940. Though she had been barred from the United States (except for a 90-day visit in 1934), her body was permitted entry, and she was buried in Chicago.

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Josephine Goldmark

Josephine Goldmark (1877-1950), believing that most political and economic problems could be resolved by disciplined intelligence, devoted her life to helping agencies of government improve the lot of women and children.

Josephine Goldmark was the youngest of ten children. Her father, a chemist, had been forced to flee from Vienna after the Revolution of 1848; her mother had been brought to the United States from Prague about the same time. The children, proud of their European background, became enthusiastic Americans. Josephine received her BA from Bryn Mawr College. While doing graduate work at Barnard she volunteered for the New York branch of the Consumers' League, where her older sister Pauline was secretary.

The Consumers' League had been founded in 1891 to try to influence employers to improve the working conditions of shopgirls. A decade later, under the direction of Florence Kelley, the league was concerned with women working in factories, sweatshops, and homes, as well as in stores. Until Kelley's death in 1932, Goldmark was a friend and ally. Without Kelley's penchant for public agitation, Goldmark contributed painstaking research, and her writings were all the more powerful because they were understated and unrhetorical.

In the early 20th century some states were beginning to regulate the hours, or the wages, or the "conditions of labor" of children, or women, or all workers. Some of the legislation was poorly drafted or based on slight knowledge of the facts; there were seldom provisions for effective administration. Even more important, employers found the federal courts sympathetic to their protests that labor legislation "unreasonably" abridged the ability of employers and employees to contract freely with each other. In 1905, for example, the Supreme Court declared that a New York law was unreasonable in limiting to ten the number of hours in a day which a man could be employed in a bakery.

Goldmark's first publication was a compilation in 1907, for the benefit of state legislatures, of the laws already passed regulating child labor. The next year, learning that the Supreme Court was going to review an Oregon law limiting. The number of hours a woman could work in a laundry (or a factory), Goldmark was able to persuade Louis D. Brandeis, her brother-in-law, to help defend the law. The result was the now-famous "Brandeis brief." In only two pages Brandeis discussed the legal issues; Goldmark had supplied him with more than 100 pages of documents—laws, parliamentary investigations, the findings of social theorists—to show that reasonable people reasonably concluded that women in the workforce required special protections. The Supreme Court accepted this novel mode of argument, declaring that, given woman's "disposition and habits of life," some legislation "to protect her seems necessary" to secure the "real equality" to which she is constitutionally entitled.

In 1912 Goldmark published an 800-page study, *Fatigue and Efficiency,* which argued that reducing hours not only increased output, but also improved the quality of life of the worker and the worker's family. A realistic legislature and judiciary would, she argued, consider such reasonable goals as fully justifying intelligent labor legislation. In rejecting the arguments of "critics"—mostly male, mostly employers—Goldmark anticipated the protests of some feminists in the 1920s and later that any legislation specifically "protecting" women made them second-class citizens. To argue that way, she declared, was "superficial"; anyone who faced "the facts" had to acknowledge that women were different enough to require special consideration.

Goldmark was executive secretary of a special committee on nursing convened by the Rockefeller Foundation immediately after World War I; she was the principal author of the report *Nursing and Nursing Education in the United States* (1923). Public interest in nursing had soared during the war and the devastating epidemic of influenza in 1918-1919. In previous decades major reforms had been accomplished in the training of doctors, lawyers, and engineers, but many nurses-in-training were still regarded as apprentices at best, cheap labor at worst. Goldmark carried out an exhaustive survey of nursing education in America and abroad, and she called for a basic liberal arts education, carefully supervised clinical training, and professional work for such key specialties as public health nursing. Subsequently Goldmark served as a director of the New York Visiting Nurses Service.

Always a private person, Goldmark in her later years, while maintaining her friendship with such leaders as Frances Perkins and Eleanor Roosevelt, devoted an increasing amount of her time to writing. In 1930 she published *Pilgrims of '48,* a discursive account of her parents' experiences in Austria-Hungary and the United States. In 1936 she showed her admiration for the "social engineering" that sustained *Democracy in Denmark.* At her death she was at work on a biography of Florence Kelley (published posthumously in 1950 as *Impatient Crusader.*

Further Reading

There is a good biographical sketch in *Notable American Women* (1971). See the obituary in the *New York Times* for December 16, 1950. An excellent account of a generation of reformers, including Goldmark, is Robert Bremner, *From the Depths: The Discovery of Poverty in the United States* (1956). A recent survey of the difficult experiences of wage-earning

women in the United States is Alice Kessler-Harris, *Out to Work* (1982). □

Carlo Goldoni

The plays of the Italian dramatist, poet, and librettist Carlo Goldoni (1707-1793) brought new realism and more credible characterization to the Italian stage. He wrote more than 250 works in Italian, Venetian dialect, and French.

Born to a prosperous middle-class family, Carlo Goldoni displayed a theatrical inclination from early childhood. As a university student, he often put aside his law books to attend performances. In 1734, after 3 years in the diplomatic service, Goldoni became poet of the Imer company in Venice and successively was appointed director of the S. Samuele and S. Giovanni Crisostomo theaters. Goldoni's marriage in 1736 to Nicoletta Connio, daughter of a prominent Genoese family, dates from this formative period.

Although he interrupted theatrical activities in 1744 to practice law, Goldoni returned to Venice in 1748 as poet of the S. Angelo theater, then under the leadership of Girolamo Medebac. Overworked and underpaid—his contract for 1750 demanded 16 new plays—Goldoni accepted a competing offer from the Vendramin brothers, impresarios of the S. Luca theater.

The years 1748-1762 represent the most successful of Goldoni's career because now he was able to incorporate his views on dramatic reform into the fabric of his works. Until Goldoni, the prevailing commedia dell'arte style depended upon actors who improvised their roles from a list of stock characters. Therefore drama revolved about the actors and the success with which their talents impressed the audience. Goldoni's works signaled a new direction in which primacy was soon restored to the playwright, whose scripts—not an actor's improvisations—determined the play.

By observing society and providing plausible motivation for his characters, Goldoni's more credible and more realistic works soon gained an immense following. Among his most successful are *The Crafty Widow* (1748); *The Antiquarian's Family* (1749), in which Goldoni points to the conflict between the rising bourgeoisie and the decaying nobility; *The Comic Theatre* (1750), which he calls ''less a Comedy than a Foreword to all my Comedies''; and *La Locandiera* (1753; *Mine Hostess*), in which the protagonist Mirandolina astutely manages to keep the affections and services of the headwaiter at her inn, while igniting the interest of two noble guests, one a professed woman hater, the other an old miser. From these and other works emerges the ethical content of Goldoni's character plays. A believer in modernity and progress, he championed the rights of women and the equality of all classes. In espousing these views, Goldoni frequently satirized the aristocracy and their courts.

Goldoni's successes did not spare him from criticism. During the period 1748-1753, while Goldoni was creating more realistic and thoughtful plays for the S. Angelo theater, he was often attacked by Pietro Chiari, then a writer of sentimental, romantic dramas at the S. Samuele theater. An example of their rivalry was Chiari's parody, *The School for Widows,* which appeared shortly after Goldoni's *The Crafty Widow*. After moving to the S. Luca theater, Goldoni faced the more formidable hostility of Count Carlo Gozzi. Irascible and title-conscious, Gozzi endeavored to discredit Goldoni in any possible way, for the democratic, progressive Goldoni held views diametrically opposite to those of the aristocratic conservative. Disguised as a defense of traditional dramatic forms, Gozzi's criticism of Goldoni's realism was an extension of this personal antagonism.

Goldoni, a mild-mannered, pleasant person with no desire to continue this bitter polemic, left Venice for the prestigious directorship of the Italian theater in Paris. However, after 2 unhappy years (1762-1764) he accepted appointment as tutor in Italian (1764-1768) to the daughters of King Louis XVI. While maintaining residence in Paris, Goldoni furnished new material in Italian and dialect for the Venetian stage. Also from this period come his works written in French. Especially noteworthy are the comedy *Le Bourra bienfaisant* (1771) and *Memoirs of His Life and Theatre* (1787), from which the reader gains a view of Goldoni's evolving dramatic style and detailed accounts of artists, directors, and theaters of his time.

The French Revolution brought an end to the pension Goldoni had been receiving from the French government. Already in his 80s and nearing blindness, Goldoni spent his last years in penurious suffering. Ironically, news of the reinstatement of his pension in 1793 arrived the day after his death.

Further Reading

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James Michael Goldsmith

James Michael Goldsmith (born 1933), British-French industrialist and financier, achieved international renown as a corporate raider after a successful career in manufacturing and distributing consumer products.

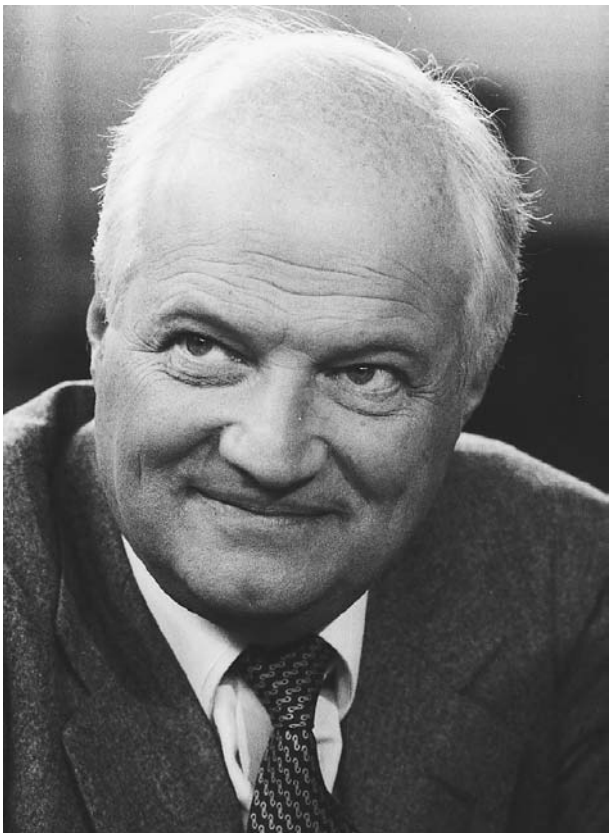

James Michael Goldsmith was born in Paris, France, on February 26, 1933, to Frank Goldsmith, manager of a luxury hotel chain and former British Parliament member, and Marcelle Mouiller Goldsmith. *Tycoon,* the title of Goldsmith's biography, reported that he is a descendant of the Goldschmidts, German Jewish bankers of Frankfurt, and of French Catholics on his mother's side. Seeking greater freedom and opportunities, his wealthy grandfather left Germany and settled in England; his father was educated at Oxford, was elected to Parliament, and served in World War I. However, anti-German views in England caused the father to lose his parliamentary seat, and the family moved to France. During World War II the family fled France to escape from the Nazis and lived in the Bahamas. The series of family dislocations were to give Goldsmith, who later owned luxurious homes in four countries, a cosmopolitan outlook. With his wealth he established an almost private world where he could pursue new business and personal goals.

James, known as "Jimmy" to his friends, enjoyed a privileged upbringing, attended Eton for several years, and was independent-minded and adventure-seeking. He enjoyed betting on horse races and playing poker. At age 16 he left school after deciding a formal education was not needed to achieve financial success.

Several years of high society life were followed by military service before Goldsmith entered business in partnership with his older brother in 1953. The next year his young wife, Isabella, died, leaving him with an infant daughter to raise; this tragedy made him more serious about pursuing a career. In 1955 he founded Laboratoires Cassene, a French pharmaceutical manufacturing company. When over-expansion brought him to the brink of bankruptcy in 1957, he was forced to sell the firm. But Goldsmith remained in the same line of business, becoming more fiscally conservative.

Goldsmith's new companies, Laboratoires Laffort and Laboratoires Lanord, known as Gustin-Milical outside France, grew into a profitable pharmaceutical chain. With the assistance of a banker, Selim Zilkha, Goldsmith established Ward Casson Ltd. in Great Britain to distribute similar products; next, he acquired and expanded British pharmaceutical and children's furniture store chains. Goldsmith succeeded primarily by marketing a popular slimming product, a self-tanning lotion, a disinfectant, and lower-priced antibiotics and by making other health products widely available and less expensive.

In 1964 Goldsmith entered the grocery distribution business with the founding of Cavenham Foods Ltd. in Britain. He also purchased the rights to some of Britain's best-known food brand names. The turning point of his career came in 1971 when he succeeded in a hostile takeover of Bovril, a long established British food company. The bitter fight, disapproved of by London's financial elite, led Goldsmith to offer increasing higher bids and to incur a large debt. However, his restructuring and selling of Bovril's subsidiaries resulted in great profits. This deal earned Gold-

smith his reputation for financial expertise, but establishment status eluded him.

In 1972 he continued his expansion in the food industry by acquiring Allied Suppliers, Britain's fourth largest chain of grocery stores. Also, as early as 1973 Goldsmith began investing in American companies. In December 1973 he announced that Cavenham Holdings had acquired control of Grand Union, the tenth largest supermarket chain in America, for $62 million.

By the mid-1970s, when Goldsmith had achieved his goal of financial success, new endeavors, including politics in England and publishing in France, attracted his attention. In the early 1970s he became an active supporter of Conservative party efforts, even offering advice on reforming the party. In 1976 he was granted a knighthood. However, Goldsmith's fame and wealth led to public criticism of his business methods and personal life. In 1977 he left England and reestablished his business headquarters in France. Goldsmith's business and personal life was still considered unconventional, however, and, to a degree, anti-authoritarian. He followed the Social Darwinist ''survival of the fittest'' theory in business, and he openly maintained two families, one in England and one in France.

During the financial boom of the 1980s Goldsmith was the ideal person to pursue corporate restructuring of conglomerates. He believed the corporate raider brought more success to the acquired company. In 1980 his international business empire included some of his earlier holdings plus a 24 percent ownership of Diamond International Corporation (a timber company) and control of Basic Resources International. Goldsmith angered environmentalists by selling the rest of his holdings in Diamond International, which included 96,000 acres in New York's Adirondack Park, for development.

In 1985 Goldsmith acquired Crown Zellerback, a California-based paper and timber company, after a bitter bidding war. However, in 1986 he was thwarted in his hostile bid for Goodyear Tire and Rubber Company of Akron, Ohio. Nonetheless, he made a $93 million profit by selling his holdings back to Goodyear.

By the mid-1980s Goldsmith had joined the ranks of the renowned American corporate raiders T. Boone Pickens, Carl Icahn, Saul Steinberg, and Irwin Jacobs. Like them, he believed his actions were improving the American economy.

Although Goldsmith's complex business empire at one time consisted of three levels of holding companies, by 1988 his organization was based in the Cayman Islands, West Indies, under the name General Oriental Investments. A small group of long-time associates were his principal advisers and management team, although investment banks, including Lazard Freres, also gave advice.

When the business climate changed after the stock market crash in October 1987, Goldsmith did not change his strategy. However, the withdrawal in April 1990 of his hostile bid for the British conglomerate B.A.T. temporarily halted his takeover activities. Nonetheless, Goldsmith's financial resources and his manufacturing and distributing experience enabled him to benefit from new opportunities provided by the economic unification of Europe.

In 1993, Goldsmith did an abrupt about-face and left business to devote himself to environmental causes. In 1994 he published *The Trap,* setting forth the thesis that social stability was being destroyed by global free trade, intensive agriculture, and nuclear energy. Goldsmith continued to be concerned with trade issues, speaking out against GATT (General Agreement on Tariffs and Trade) in 1994. He argued that GATT could lead to social chaos because low-wage foreign workers, augmented by the collapse of communism, would displace workers in America and Europe. Competition for cheap labor, in his opinion, would enrich big corporations, dislocate people in poor countries, and deprive European workers of needed jobs. Goldsmith suggested local continental trading blocs as an alternative. In 1995 Goldsmith self published *The Response,* which presented evidence to support his thesis in his first book.

Using his anti-free trade agenda, and his finances, Goldsmith established two political parties. ''L'Autre Europe'' campaigned for a European Union that refuted Nafta and GATT and that fostered corporate rules for the environment. In 1995 Goldsmith was elected to the European Parliament, along with 12 other like-minded individuals. In 1995, Goldsmith also formed and financed the Referendum Party in order to force a referendum on the issue of the European Union, to run candidates in the next British election and to extend his views to that country's parliament. Although, in 1997, it seemed unlikely that the Referendum Party would win many votes in the general elections, Goldsmith undermined efforts by other British parties to garner support for participation in a European Union that supported free trade.

Goldsmith's character and personal life have puzzled some people, but his ancestry and childhood experiences help explain his personality. His loyalty has always been given to individuals and not to countries or corporations; this was a lesson he learned from his father's life.

Further Reading

The best source on Goldsmith is Geoffrey Wansell's biography, *Tycoon. The Life of James Goldsmith* (1987). An apparently authorized biography, it describes Goldsmith's career, business views, and personal philosophy in detail, but does not analyze his character or motives. Goldsmith's career as a corporate raider has been well documented by contemporary articles in the *Wall Street Journal, New York Times,* and business magazines; dozens of stories describe his 1990 thwarted B.A.T. takeover. Goldsmith is listed in *Who's Who 1990* [a British Who's Who].

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Oliver Goldsmith

The Canadian poet Oliver Goldsmith (1794-1861) is remembered primarily for "The Rising Village," the first book of verse to be written by a native Canadian, published in London.

Oliver Goldsmith, a grandnephew of the British poet of the same name, was born of United Empire loyalist stock in St. Andrews, New Brunswick. When he was a small boy, the family moved to Halifax, Nova Scotia. At the age of 11 he began work in the dispensary of the Naval Hospital at Halifax and then became successively an assistant in an ironmonger's shop, a bookseller's helper, and a merchant's clerk. He interrupted his work to attend the Halifax Grammar School and in 1810 entered the commissariat department of the British army; he spent almost the whole of the remainder of his life in that department, becoming eventually deputy commissary general. In connection with his duties he spent some time in England, Hong Kong, and Corfu, but his base was usually in the Atlantic Provinces. He died in Liverpool.

Goldsmith's literary career began in 1822, when he joined an amateur theater group in Halifax and tried his hand at writing an opening address. The address was rejected, but, as Goldsmith puts it in his *Autobiography:* "Encouraged by some friends I wrote a poem called *The Rising Village*. . . . The celebrated author of *The Deserted Village* [his granduncle] had pathetically displayed the anguish of his countrymen, on being forced, for various causes, to quit their native plains, . . . and to seek a refuge in regions at that time but little known. . . . I, therefore, endeavoured to describe the sufferings they experienced in a new and uncultivated country, the difficulties they surmounted, the rise and progress of a village, and the prospects which promised happiness to its future possessors."

The Rising Village is of historical interest. It has also been hailed as a great document of pioneer life, but it is in fact not nearly as accurate in its account of conditions in early Nova Scotia as were the writings of Thomas Chandler Haliburton. As a poem, it follows *The Deserted Village* in meter and general structure but falls far short of its model in artistic merit. It lacks both the wit and the passion of the older poem, is less specific in its details, employs mainly conventional epithets, and has very few striking figures of speech. The picture it gives of a flourishing Nova Scotian economy is greatly idealized, but it does express the growing pride and self-esteem of the colony in the 1820s.

Further Reading

There is no book on Goldsmith. The chief source is the *Autobiography of Oliver Goldsmith,* discovered and edited by the Reverend Wilfrid E. Myatt (1943). Goldsmith's life and work are examined in John P. Matthews, *Tradition in Exile: A Comparative Study of Social Influences on the Development of Australian and Canadian Poetry in the Nineteenth Century* (1962), and Carl F. Klinck, ed., *Literary History of Canada: Canadian Literature in English* (1965).

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Oliver Goldsmith

The British poet, dramatist, novelist, and essayist Oliver Goldsmith (1730-1774) wrote, translated, or compiled more than 40 volumes. The works for which he is remembered are marked by good sense, moderation, balance, order, and intellectual honesty.

The fifth child of a country rector in Ireland, Oliver Goldsmith entered Trinity College, Dublin, in 1745 and earned a bachelor of arts degree in 1749. He studied medicine at the University of Edinburgh in 1752-1753 but did not take a degree. After further medical training at the University of Leiden, he traveled on the Continent, not to return to London until 1756, when he attempted to establish a medical practice.

Goldsmith soon began to supplement his meager income from medicine by contributing reviews and essays to such popular journals as the *Monthly* and the *Critical*. His first book, *An Enquiry into the Present State of Polite Learning in Europe* (1759), included an important essay on the English stage. By the mid-1760s Goldsmith, or "Goldy" as Dr. Johnson fondly nicknamed him, had established a steady income as a compiler. An original member of the famous "Club" founded by Dr. Johnson in 1764, Goldsmith enjoyed the friendship of such 18th century notables as Edmund Burke and Sir Joshua Reynolds, who later wrote a brief biographical sketch of him. Goldsmith's inability to handle his money, his extravagance, his generosity, and his habit of borrowing money from his friends kept the stocky, pockmarked author in debt until the end of his life. Indeed, he is said to have left debts amounting to £2,000.

Goldsmith made his early literary reputation as an essayist. The eight weekly numbers of the *Bee* (1759), which contain some excellent small poems, dramatic criticism, moral tales, and serious and fanciful discourses, exhibit his preoccupation with vivid and rich human detail and his

felicitous style. Perhaps his finest sustained work as an essayist, however, was *The Citizen of the World* (1762), which had appeared serially in the *Public Ledger* in 1760-1761. Goldsmith employed the popular 18th-century device of a foreign traveler commenting in letters to his home country upon the strange customs of the lands through which he passed. These ''Chinese Letters'' exhibit Goldsmith at his relaxed, playful, and graceful best.

Poetry and Fiction

The Traveller (1764), Goldsmith's first major poem, expresses such conventional ideas of his age as the vanity of human wishes and despair in the search for happiness. Best described as a philosophic-descriptive lyric, the poem is a panoramic, imaginative tour through Italy, Switzerland, and France. His poetic masterpiece, *The Deserted Village* (1770), has often and erroneously been mistaken as a wholly autobiographical poem. Picturing the economic difficulties of rural life, the dangers of luxury, and ''trade's unfeeling train,'' the poem expresses current 18th-century ideas in so personal, moving, and aphoristic a fashion that it remains one of the most frequently quoted poems in the English language. Both poems exhibit Goldsmith's mastery of the heroic couplet, the major poetic form of the period. He left a third long poem entitled *Retaliation* unfinished at his death.

Goldsmith's one novel, *The Vicar of Wakefield,* was received indifferently upon its publication in 1766 but soon became popular and remained the most widely read of all the 18th-century novels for the next 100 years. According to James Boswell, Dr. Johnson saved the distraught Goldsmith from a debtors' prison by selling this manuscript, the only one he could find in Goldsmith's lodgings, for £60.

The brief novel, which leads Dr. Primrose and his family from disaster to fresh disaster, has greater structural and thematic unity than most critics have acknowledged. Its greatest appeal, however, lies in its gentle and tolerant humor, the attractiveness of Dr. Primrose's character, the combined pathos and irony of the narrative, and Goldsmith's graceful prose style.

Plays and Other Works

Goldsmith's first play, *The Good Natur'd Man,* found little favor when it was finally produced in 1768. While it has important historical interest because it marks a major turn away from the sentimental comedy that had dominated the 18th-century stage, it preaches a prudent benevolence throughout which has little appeal for the modern reader.

The second of his plays, *She Stoops to Conquer* (1773), is by far the more impressive of the two. Despite a farcical plot and the patent absurdities of Young Marlowe's mistaken assumption that the Hardcastle mansion is an inn and of Mrs. Hardcastle's delusion that her husband is a highwayman, the play's wit, good humor, and lively characterizations made it an immediate success and have given it continuing popularity. In their search for marriage and social position, the characters have a warmth and charm quite atypical of most plays of the period.

As compiler, author, and translator, Goldsmith participated in a host of commercial publishing ventures during his lifetime. He was involved, for example, in the publication of a five-volume abridgment of Plutarch's *Lives* (1762), a two-volume *History of England* (1764) followed by a four-volume continuation (1771), two volumes of *The Beauties of English Poesy* (1767), two volumes of *Roman History* (1769), two volumes of *Grecian History* (1774), and eight volumes of *An History of the Earth and Animated Nature* (1774).

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Barry Goldwater

Barry Goldwater (born 1909) was elected as a Republican to the U.S. Senate five times between 1952 and 1980, leaving temporarily to run unsuccessfully for president in 1964. His outspoken conservatism gained him the label "Mr. Conservative" in American politics. He was considered the most important American conservative between Senator Robert Taft's death in 1953 and Ronald Reagan's election as governor of California in 1966.

Barry Morris Goldwater was born in Phoenix, Arizona, on January 1, 1909, the first child of Baron and Josephine Williams Goldwater. His Polish-born grandfather and great-uncle had migrated to the Arizona territory from the California Gold Rush fields. They discovered that there were easier ways to make a fortune - such as operating a bordello and bar. They also founded a small general store, J. Goldwater & Bro., in La Paz in 1867. Soon the brothers opened stores throughout Arizona with the Phoenix branch, established in 1872, becoming the flagship of the family operation. This store was headed by Barry Goldwater's father, Baron. Barry was an indifferent student at Phoenix's Union High school, where he showed early leadership abilities when his classmates elected him as President of the Freshman class. His principal suggested that he might be happier elsewhere, so young Barry was sent by his family to finish his last four years at Staunton Military Academy in Virginia. There he won the medal as best all-around cadet and began his lifelong interest in the military. Although he hoped to attend the U. S. Military Academy at West point, his ill father insisted enroll at the University of Arizona. He completed only one year, dropping out to join the family department store business when his father died in 1929.

Successful Businessman

Goldwater showed good aptitude for the retail business, rising from a junior clerkship to the presidency of the firm by 1937. He was an innovative manager, setting up the first employees' health-hospitalization plan of any Phoenix mercantile firm, forming a flying club for his employees, introducing a number of novel product lines, and creating a national reputation for the store by taking out advertisements in the *New Yorker*. In addition to being the most prestigious store in Phoenix, the Goldwater enterprise shared the city's booster spirit, cooperating in civic initiatives to improve the city and attract new residents.

He was the first Phoenix businessman to hire African-Americans as sales clerks, thereby breaking the "color barrier" in the city's hiring practices. It was during this time as well that Goldwater overworked himself into two nervous breakdowns and began to have trouble with alcohol, two issues that his later political opponents wee always quick to recall.

. In September 1934 Goldwater culminated a brief courtship by marrying Margaret (Peggy) Johnson, daughter of a successful Indiana businessman whose firm later became part of Borg-Warner. The couple had four children, Joanne (1936), Barry Jr. (1938), Michael (1940), and Peggy (1944).

Goldwater eagerly interrupted his business career to take part in World War II. Though his age seemingly disqualified him from the air combat assignment he coveted, Goldwater parlayed his decade-old reserve commission into an assignment in the Army Air Force. He served first as an instructor in the gunnery command. Then, for most of the war, he used the flying skills he had leaned in the late 1920's to pilot supply runs in the India-Burma theater and across the Atlantic as well. When the war ended he accepted the task of organizing the Arizona Air National

Guard, eventually achieving the rank of brigadier general in the Air Force Reserve.

By the late 1940s Goldwater was a locally prominent figure, winning acclaim as Phoenix ''Man of the Year'' in 1949. He had joined in a citizens' reform effort resulting in a revised city charter that gave extensive powers to a city manager and called for at-large election of the city council. When suitable council candidates failed to emerge in 1949 Goldwater ran for a council seat himself, leading the city-wide ticket in the nonpartisan election.

''Mr. Conservative''

Goldwater soon outgrew local politics. Frustrated with the policies of the New and Fair Deals, in 1950 he devoted his energies to managing the successful gubernatorial campaign of Howard Pyle. Sensing an opportunity for the Republican party to become truly competitive in the state for the first time, he decided to challenge Democratic Senate Majority Leader Ernest McFarland in the 1952 election. Campaigning as a staunchly conservative critic of ''Trumanism,'' excessive federal spending, the ''no win'' U.S. strategy in the Korean War, and what he saw as a weak and futile foreign policy toward the Soviet Union, Goldwater eked out a narrow victory. He squeaked by on the coattails of Republican presidential candidate Eisenhower by over 35,000 votes and began his long and distinguished national political career.

Goldwater's entry into the Senate was at a critical time for conservatives. The twenty years that had passed since Republicans held power had seen the New Deal Domestic Reforms, World War II and the rise of the Cold War. The American political landscape was very different from when Herbert Hoover promised a ''chicken in every pot''. Many questioned if conservatism with its emphasis on state's rights and limited central government was even relevant in the new atmosphere Initially a supporter of the Robert A. Taft over Eisenhower for the 1952 Republican nomination, Goldwater maintained independence from Eisenhower's programs and was one of his most outspoken critics. Notably he criticized foreign aid spending and supported Senator Joseph McCarthy's campaign against ''Communism-in-government'' even after McCarthy clearly lost favor with Eisenhower. In December 1954 the Arizonan was one of only 22 senators (all Republicans) who took McCarthy's side in the vote to censure the Wisconsin senator. Though he agreed with Eisenhower on most domestic issues, Goldwater often took more extreme positions than the president—especially in his condemnation of labor unions, his opposition to federal action in civil rights matters, and his advocacy of a strongly nationalist foreign policy. At one point castigating the Eisenhower policies as a ''dime-store New Deal,'' he opposed Eisenhower's use of federal troops in the Little Rock integration crisis and criticized the administration for producing balanced budgets in only three of its eight years.

Goldwater gained in influence during the 1950s. Through his effective leadership of the Republican Senatorial Campaign Committee he won affection and respect from his party colleagues. After his solid re-election victory (with 56 percent of the vote) in 1958 Goldwater began to receive considerable media attention as the leader of the conservative movement. He enhanced this image through a thrice-weekly syndicated newspaper column and by publishing in 1960 an extended statement of his political creed, *The Conscience of the Conservative* (which eventually sold 3.5 million copies). He was viewed, despite often contradictory and inconsistent casual remarks, as a straight-from-the-gut conservative whose appeal stemmed from the fact that his own profound confusion somehow reflected his supporter's anxiety. Wisely foregoing a political battle with Republican liberals in 1960, he settled for exercising behind-the-scenes influence on the platform while supporting Richard Nixon for the presidential nomination. His loyalty to the party ticket won him Nixon's support for the future.

Presidential Candidate

Goldwater later contended that he was not eager for the 1964 nomination against the popular Kennedy, but he came increasingly to be regarded as his party's likely nominee. Friendly rivals from their years together in the Senate, he and Kennedy even discussed the type of campaigns they might wage against each other. Kennedy's assassination and the accession of Texas-born Lyndon B. Johnson to the presidency further reduced Goldwater's enthusiasm for the nomination; as Johnson's appeal in the South and West threatened to keep Goldwater from capitalizing on his own natural strengths in those areas. By the end of 1963, however, he succumbed to pressures from the informal ''Draft Goldwater'' group that had been in existence since 1961; he announced his candidacy on January 3, 1964.

Goldwater chose to enter only selected primaries, while building support in states where delegates were selected by other means. After a damaging loss in the New Hampshire primary at the start of the campaign, he won important victories in Illinois and Nebraska; then, in early June he defeated his only real competition for the nomination—New York Governor Nelson Rockefeller—in the crucial California primary. Goldwater's nomination was then inevitable. He won on the first ballot at the convention in San Francisco, but events revealed the depth of division in the party: Rockefeller was booed by the predominantly conservative delegates, while nominee Goldwater was pilloried by his liberal foes (and the press) for a statement in his acceptance speech: ''I would remind you that extremism in the defense of liberty is no vice. And let me remind you that moderation in the pursuit of justice is no virtue.''

While Goldwater added to his own problems by making some gratuitous and inappropriate statements in the campaign, he never had a chance to defeat Johnson. Public perception of Goldwater as an extremist was fed by events at the GOP convention and by his well-known opposition to federal civil rights laws (he did not oppose integration, but thought that states properly had jurisdiction in such matters). The result was a Johnson landslide: Goldwater received only 38.8 percent of the vote and carried only five states in the deep South and Arizona. Goldwater's appeal to persons who wanted a return to a prewar American way of life was swept aside in view of Johnson's progressive Great Society.

Elder Statesman

Goldwater was never again considered a viable presidential candidate, but his stature in the party and as a spokesman for the conservative cause was firmly established. Back in private life (he had given up the chance to run for re-election in 1964), he announced that Nixon was his choice for the presidency in 1968 and then set about putting his own career back on track. In 1968, as Nixon narrowly won the presidency, Goldwater was elected once again to the Senate (with 57 percent of the vote).

His White House ambitions put aside, Goldwater re-established himself as a forceful presence in the Senate. He strongly backed the American military involvement in Vietnam and, as a prominent member of the Armed Services Committee, he gave strong support to the Nixon administration's aggressive defense policies. He was more critical on domestic issues, where he again thought Nixon too inclined to temporize; in particular, he felt the wage-price guidelines of the early 1970s were a ''disaster.''

Never one to waver in a political cause, Goldwater remained loyal to Nixon, suspending judgment while the Watergate crisis unfolded in 1973 and early 1974. He did not finally break from Nixon until the revelation, on August 5, 1974, that the president had indeed acted to obstruct justice in the Watergate case. Because of his stature and unquestioned integrity, Goldwater's defection was a symbolic final blow to Nixon, who resigned from the presidency four days later.

Goldwater won his most convincing re-election victory in 1974, being returned to the Senate by a 58 percent vote. He was impatient with what he regarded as President Ford's vacillations on policy—as he had been with Nixon—but again he was a loyal (if outspoken) follower, supporting the president over Ronald Reagan for the 1976 Republican nomination. Ford's defeat placed in the White House a president for whom Goldwater developed genuine contempt, Jimmy Carter. He opposed Carter on nearly every major issue, including defense cutbacks, diplomatic recognition for the People's Republic of China, and the Panama Canal treaties. In 1980 he was an early, enthusiastic backer of his fellow conservative, Ronald Reagan, for the Republican nomination. Reagan's easy victory over Carter was accomplished on a platform echoing many of Goldwater's earlier positions. Goldwater himself was again re-elected in 1980, though with a narrower margin of victory than every before. His age (71) and frequent hospitalizations apparently played a part in making the result so close, a fact suggesting that his fifth term in the Senate would be his last.

Although he regained his seat in 1988, Goldwater nevertheless was never again a power in the conservative movement. His libertarian streak made him uncomfortable with his own party's New Right social agenda. The strong desire of this New Right to use coercive power of the state to influence morality were at odds with what Goldwater believed were matters of personal choice. In 1979 Goldwater published his political memoir, *With No Apologies;* he wrote it early, he said, because he believed ''the Republic is in danger'' and ''time is short.'' With Reagan's re-election in 1984, Goldwater's fears for the future abated somewhat. Yet he remained curiously unconnected to the upsurge of political conservatism reflected in Reagan's successes. Fiercely independent and seemingly out of step with the majority throughout his political career, he somehow seemed apart even from the ''New Conservatives'' dominating his party in the 1980s.

Nearing the end of 30 years in the Senate, Goldwater seemed to take special pleasure in the license afforded an elder statesman, daring to speak out against spokesmen for the Moral Majority whom he thought too self-serving as well as against his more traditional moderate-to-left targets.

After his retirement in 1987, Goldwater returned to Phoenix where he was still considered an asset to any political campaign. During the 1996 Presidential campaign, Goldwater's opinions and endorsements were continually sought. He eventually supported the candidacy of Senate majority leader Robert Dole, he was highly vocal in his praise of the possibility of former Joint Chiefs of Staff Colin Powell as president. One of Goldwater's major interests as Chairman of the Armed Services Committee was the passage of the Goldwater-Nichols Military Reform Act, which authorized the chairman of the Joint Chief's of Staff's ability to order other branches of the military to cooperate with one another. This act cut through bitter interservice rivalry that often crippled military operations, and enabled theater commanders to simply order different services under their command to work together without first going up the chain of command in Washington.

Though he suffered one of the worst electoral defeats in history when he sought the presidency, Barry Goldwater will certainly be considered one of the leading political figures of his era as he was responsible for ushering the conservative wing of the Republican party and relegating the moderates to a secondary position, thereby changing the face of American politics for decades.

Further Reading

The best account of Goldwater's life and career is his autobiography, *With No Apologies: The Personal and Political Memoirs of United States Senator Barry Goldwater* (1979). In the 1960s, when he was considered a presidential possibility, two biographies appeared; the more valuable is Jack Bell, *Mr. Conservative: Barry Goldwater* (1962); *Barry Goldwater: Freedom Is His Flight Plan* (1962), written by his long-time political aide Stephen Shadegg, is naturally very favorable in its view. Goldwater's 1964 presidential campaign is treated in John H. Kessel, *The Goldwater Coalition: Republican Strategies in 1964* (1968); Richard Rovere, *The Goldwater Caper* (1965); F. Clifton White, *Suite 3505: The Story of the Draft Goldwater Movement* (1967); and Theodore H. White, *The Making of the President 1964* (1965). In addition, Goldwater wrote a number of books expressing his political credo, including *The Conscience of a Conservative* (1960), *Why Not Victory? A Fresh Look at American Foreign Policy* (1962), *The Conscience of a Majority* (1970), and *The Coming Breakpoint* (1976). Finally, a number of studies of the Republican Party in recent times give considerable attention to his political impact, including Michael W. Miles, *The Odyssey of the American Right* (1980) and David W. Reinhard, *The Republican Right Since 1945* (1983). A lively interview in *Jet* describes Goldwater's ongoing independence July 24, 1995. □

Samuel Goldwyn

Polish-born American film producer Samuel Goldwyn (born 1882) was notable among Hollywood executives for his belief that artistic aspirations need not conflict with commercial success.

Samuel Goldwyn (original surname, Goldfish) was born in Warsaw on Aug. 17, 1882, ran away from home at the age of 9, and arrived in the United States 4 years later. He learned English in night school, supporting himself as a glove salesman.

In 1913 Goldwyn joined vaudeville producer Jesse L. Lasky and theatrical director Cecil B. DeMille in forming the first feature motion picture company on the West Coast. Their initial production, *The Squaw Man* (1913), was an instant success, as was *Carmen* (1915). When Lasky and DeMille merged with another film producer in 1916, Goldwyn became an independent producer and distributor. In 1919 he was instrumental in importing the European masterpiece *The Cabinet of Dr. Caligari,* which, despite its box office failure, helped establish Goldwyn's reputation.

Among Goldwyn's early films were *Jubilo* (1919), a drama about farm life; *The Penalty* (1922), a story of drug addiction; *Stella Dallas* (1925), a mature domestic drama; and *The Winning of Barbara Worth* (1927), the western that introduced Gary Cooper. Goldwyn was credited with making Cooper—and later Laurence Olivier and Danny Kaye—a movie star.

Goldwyn met the challenge of talking pictures by seeking writers who could furnish literate dialogue. Such literary figures as Lillian Hellman, Ben Hecht, Robert E. Sherwood, and Sidney Howard wrote scripts worthy of the talented directors Goldwyn chose. Goldwyn's first talking picture, *Bulldog Drummond* (1929), was a witty satire by Howard. *Arrowsmith* (1931), adapted from Sinclair Lewis's novel, was directed by John Ford. *The Wedding Night* (1935), about a strife-torn New England family, was powerfully directed by King Vidor.

With the highly acclaimed film of Lewis's *Dodsworth* (1936), Goldwyn began his long association with director William Wyler, collaborating on such excellent films as *These Three* (1936); Lillian Hellman's adaptation of her controversial play *The Children's Hour; Wuthering Heights* (1939), brilliantly acted by Laurence Olivier; *The Little Foxes* (1941), also written by Hellman; and *The Best Years of Our Lives* (1946), which won nine Academy Awards.

Other important Goldwyn productions included *The Secret Life of Walter Mitty* (1947), *Hans Christian Andersen* (1952), and *Guys and Dolls*. His last film was *Porgy and Bess* (1959). His impact and influence on the movie industry was significant.

Goldwyn was also known for his quick wit and humor. He was reported to have commented, ''Pictures are for entertainment, messages should be delivered by Western Union.'' When asked about his autobiography, Goldwyn reportedly replied, ''I don't think anybody should write his autobiography until after he's dead.''

Further Reading

Goldwyn's *Behind the Screen* (1923) gives historical and autobiographical information. A well-written and entertaining biography is Alva Johnston, *The Great Goldwyn* (1937). Background information is in Richard Griffith and Arthur Mayer, *The Movies: The Sixty-year Story of the World of Hollywood and Its Effect on America* (1957), and Richard Schickel, *Movies: The History of an Art and an Institution* (1964). Arthur Marx chronicles the life of the famed film producer in *Goldwyn: the Man Behind the Myth (1976).* □

Nicolas Gombert

The Franco-Flemish composer Nicolas Gombert (ca. 1500-1556) introduced fully imitative treatment in the motet, and his method of composing the parody Mass remained the most important one throughout the Renaissance.

Almost nothing is known of the origin and early training of Nicolas Gombert. One edition of his four-voice motets with the ascription *Nicolai Gomberti Flandri Brugensis* . . . identifies his birthplace as Bruges, but other indirect evidence suggests the town of La Gorgue in Flanders. If the German music theorist Hermann Finck (*Practica musica,* 1556) is correct when he names Gombert a student of Josquin des Prez, such training probably occurred at Condé, where Josquin ended his illustrious career.

Gombert spent a large part of his creative life in the imperial chapel of Charles V. Gombert's name first appears on a *rolle des benefices* of Oct. 2, 1526, written in Granada, Spain, where Charles was temporarily sojourning. By 1529 Gombert was charged with training the royal choristers and composing music for court and chapel functions. He performed these duties until shortly before Dec. 28, 1540, when he is no longer mentioned in the chapel archives.

During these years Gombert and the choir accompanied the Emperor on many trips to Spain, Italy, Austria, Germany, and Flanders. The Hapsburgs rewarded the composer with income from several large churches, including those at Courtrai and Tournai. Since Finck speaks of him as alive in 1556, but he is no longer listed the following year in the records of Tournai Cathedral, it can be assumed that he died sometime in 1556 or 1557.

Gombert's extant works comprise 41 French chansons, 8 Magnificats, 159 motets for four to six voices, and 10 Masses. Most of these compositions support Finck's opinion that Gombert ''has shown to all composers the method of writing imitation. . . . He avoids rests and his composition is both full of harmony and imitation.'' Imitation was not new with Gombert, for Josquin had made it an important part of musical architecture. But while the older man merely added it to a battery of other structural devices, Gombert restricted

himself more completely to imitation. Unlike Josquin, whose music has an airy quality resulting from numerous rests given to all parts, Gombert avoids them by keeping all voices singing almost continuously. As a result, his pieces sound ''fuller'' and more ''harmonic'' than those of the previous generation.

Gombert avoids constructive techniques such as phrase repetition, canon, and *cantus firmus*. In the motets where long passages are often little more than an ongoing imitation of the same motive, he alters each repetition. Following Josquin, he favors the large two-part motet structure (AB:CB) in which the close of each part employs identical music and text.

Of Gombert's 10 Masses, 8 can be classified as ''parodies'' of preexisting models. For these parody Masses, in part a creation of Gombert, he replaced the older *cantus firmus* tenor with polyphonic chansons and motets, some of which were from his own hand. Motives from the model were joined succesively in one voice or simultaneously in several, and strategically alternated with freely composed material.

Further Reading

A discussion of Gombert's style is in Gustave Reese, *Music in the Renaissance* (1954; rev. ed. 1959). For background see Donald Jay Grout, *A History of Western Music* (1960). □

Juan Vicente Gómez

The Venezuelan dictator Juan Vicente Gómez (1857-1935) presided over the transformation of his country from a backward nation into one of the globe's major oil producers and an important force in international commerce.

Juan Vicente Gómez was born in the mountain state of Tachira and had virtually no formal education. He started to work as a cowboy, and within a few years he was the owner of a substantial landed property in his native state. He had also become involved in the turbulent local politics of his region.

In politics Gómez associated himself with another Tachira native, Cipriano Castro, who led contingents in several civil wars of the last decades of the 19th century. When Castro organized, from exile in Colombia, an invasion of his homeland, Gómez accompanied him in the effort, and when it was successful and Castro became president of Venezuela, Gómez was rewarded with the vice presidency.

Although Gómez had already acquired an extensive reputation as a plotter and schemer, Castro was injudicious enough to go to Europe for medical attention in 1908. Gómez promptly seized power and told the President not to return. From then until his death, Gómez completely dominated the government, although he served as president only part of the time.

During Gómez's regime oil was discovered and began to be exploited on a large scale. The first oil well was brought in 1914, and during the next decade and a half there was a frantic scramble for concessions by the big international oil companies. Gómez bargained astutely with these firms, perhaps more to his own advantage than to that of Venezuela. By the 1930s the country had become one of the world's major oil producers, and the finances of the Venezuelan government had expanded dramatically.

A man of marked native shrewdness and utter ruthlessness, Gómez took advantage of this change to build up what was said at the time to be the largest fortune in South America, while treating Venezuela largely as his personal plantation.

With the increased government revenues Gómez paid off the whole foreign debt of the republic; he mounted an appreciable road-building program in the interior; and he modernized the armament of the military, upon whom he largely depended for his continuance in power. In the meantime, his regime was so arbitrary that Gómez became widely known as the ''tyrant of the Andes.'' Opponents were ruthlessly eliminated by being put in jail, where they were frequently tortured or killed. Thousands of people fled into exile to avoid the wrath of the regime.

Power remained essentially in the hands of the rude mountain folk who had descended upon the capital at the turn of the century. The Venezuelan army was top-heavy with generals who had won their rank by loyalty to Gómez and shared with him the proceeds from the exploitation of

the country. They were allowed to seize land and other goods so long as they did not challenge the dictator. Gómez himself acquired plantations all over the country and was reported to have actually assigned various army units to cultivate a number of these on his behalf. He munificently endowed many of the scores of children whom he was reported to have sired during his long bachelor life.

There were numerous plots against the Gómez regime. On several occasions, invasions were mounted by oppositionists from such offshore islands as Trinidad and Curaçao. In May 1928 university students in Caracas revolted and seized the presidential palace—where Gómez seldom stayed—but were finally suppressed. However, none of these attempts to oust the dictator prospered, and he died peacefully in bed in Maracay on Dec. 17, 1935.

Further Reading

There are two full-length biographies of Gómez in English: Thomas Rourke, *Gómez, Tyrant of the Andes* (1936), is hostile; while John Lavin, *A Halo for Gómez* (1954), is an attempt to revise the established view of Gómez and portray him in a more favorable light. □

Máximo Gómez

A Dominican by birth, Máximo Gómez (1836-1905) became a general in Cuba's independence army and a hero of the struggle which ended Spanish domination over Cuba.

Máximo Gómez was born in the small town of Baní in the Dominican Republic on Nov. 18, 1836. The son of a lower-middle-class family, he entered a religious seminary, but his religious instruction was soon interrupted by a Haitian invasion of the Dominican Republic in the mid-1850s. Joining the forces of Dominican patriots, he fought bravely in the battle of Santomé in 1856 and in numerous subsequent battles. When Dominican general Pedro Santana invited Spain to reestablish control over the Dominican Republic in 1861, Gómez accepted a commission as captain in the Dominican army reserve. He retained that post until the end of the Spanish domination in 1865, when he moved to Santiago de Cuba.

Cuba's Ten Years War

Cuba was then experiencing revolutionary turmoil, as Cuban patriots conspired to rid the island of Spanish control. Unhappy with the treatment he and other Dominicans had received from Spain and horrified by the exploitation of the black slaves, he started to conspire with Cuban revolutionaries. When, on Oct. 10, 1868, Carlos Manuel de Céspedes and other leaders began Cuba's Ten Years War for Independence, Gómez joined the rebellion. His experience in military strategy was of importance to the revolutionary cause, and he was soon promoted to the rank of general and later to commander of Oriente Province. A master of guerrilla warfare, Gómez organized the Cuban rebels into highly mobile small units which could operate independently, harassing the Spanish troops continually.

Although at first the Cuban forces were successful, the Spaniards soon gained the offensive. By 1871 the rebels had been pushed back to Oriente Province, and the rebellion was contained in that part of the island. In a meeting with rebel president Céspedes, Gómez argued for an invasion of the western part of the island. He pointed out that the rebellion should be made an unbearable economic burden for Spain and that this could be accomplished through an invasion that would emancipate all black slaves in the island and cripple the sugar industry. ''If liberty is not given to the slaves,'' Gómez wrote in his campaign diary, ''and if production of the great sugar plantations is not impeded, the revolution is destined to last much longer and rivers of blood will flow unfruitfully in the fields of the island.''

Gómez's plan met with strong opposition from conservative and landed groups. Although they supported the Cuban cause, they feared for their economic interests, and after much discussion the plan was finally rejected. The Dominican leader returned to the zone of Guantánamo, where he continued to engage victoriously with the Spanish forces. In 1872 Gómez prevailed upon the government to accept his plan. But before it could be implemented, dissension again broke out within the revolutionary ranks and Céspedes relieved him as commander of Oriente Province. Although in 1873 Céspedes was removed from the presidency and Gómez was restored to his position of command, the invasion had to wait until 1875.

Even after the invasion got under way, it reached only Las Villas Province in central Cuba. Gómez's destruction of sugar plantations met with much opposition from the landed and sugar interests. Some officers also resented a foreigner in command. Others were jealous of Gómez's position and actions. Furthermore, supplies, weapons, and money failed to arrive from exiles in the United States. Finally, in 1876, Gómez was forced to resign his military post. Though he was appointed secretary of war shortly after, his plan of action in western Cuba had failed.

Disappointed and disillusioned, Gómez left Cuba just prior to the signing of the Peace of Zanjón in February 1878, which ended the Ten Years War. From Cuba, Gómez traveled to Jamaica and then to Honduras, where he was appointed army general. From Honduras he supported the ill-fated ''Guerra Chiquita'' (Little War, 1879-1880), an attempt by several Cuban rebel leaders led by Gen. Calixto García, to continue the war against Spain.

New Attempts at Liberation

In 1884 Gómez left Honduras for the United States to organize and collect funds for a new rebellion in Cuba. In New York he met with veteran general Antonio Maceo and with José Martí, then engaged in mobilizing the Cuban exiles in support of the war against Spain. But Gómez and Martí soon clashed, and the latter, fearful of Gómez's authoritarian attitude, withdrew from the movement. Martí's withdrawal, desertion from the revolutionary ranks, disillusionment among exiled Cubans, lack of capital and wea-

pons, and poor organization all doomed the new movement to failure. Gómez traveled to Panama for a short stay and then settled back in the Dominican Republic.

There he received a new call from Martí in 1892 for a final effort to liberate Cuba. Martí had organized a revolutionary party in exile and now offered Gómez the post of military chief. Forgetting old differences, Gómez accepted promptly and joined Martí and Maceo in their revolutionary endeavors. For the next few years the three men worked tirelessly, organizing Cubans in and out of the island until finally, on Feb. 24, 1895, the War for Independence began. In April of that same year Gómez, Martí, and other leaders landed in Cuba and joined Maceo, who was already in the battlefield.

War for Independence

Now Gómez finally was able to implement his invasion plan. Although Martí's tragic death in Dos Ríos on May 19, 1895, in one of the early combats of the war dealt a strong blow to the morale of the rebellion, Gómez and Maceo did not waver. In repeated attacks the two generals undermined and defeated the Spanish troops and carried the war to the western provinces. By 1896 the Spanish troops were retreating and the Cubans seemed victorious throughout the island. Then came a change in the Spanish command and the more conciliatory Spanish marshal Arsenio Martínez Campos was replaced by Gen. Valeriano Weyler, a tough and harsh disciplinarian.

Weyler's policy of concentrating the rural population in garrisoned towns, the increasing numbers of Spanish troops, and Maceo's death allowed the Spaniards to regain the initiative. Yet they were unable to defeat the Cuban rebels or even engage them in a major battle. Gómez retreated to the eastern provinces and from there carried on guerrilla operations. He rejected any compromise with Spain, and in January 1898, when the Spanish monarchy introduced an autonomy plan that would have made Cuba a self-governing province within the Spanish Empire, Gómez categorically opposed it.

This was the existing condition in Cuba when the United States declared war on Spain on April 25, 1898, following the explosion of the battleship *Maine* in Havana's harbor earlier that year. The Cuban forces collaborated with the U.S. Army in the short campaign against Spain. By August hostilities had ceased, and Spain agreed to relinquish sovereignty over the island. Gómez and his troops retired to the sugar mill Narcisa in Las Villas Province and there awaited the departure of Spanish troops. After the withdrawal Gómez made a triumphant tour of the island and amid general joy entered Havana on Feb. 24, 1899.

Postwar Difficulties

But Gómez, the most popular hero of the war, soon got into trouble. He requested that the Americans pay the Cuban veterans for their services since 1895 and at a higher rate than American soldiers had received. The United States refused and offered $3 million, or an estimated $75 for each soldier who turned in his weapons. Gómez also clashed with the Cuban Assembly, composed of army delegates, over a proposed United States loan. Gómez opposed the loan as well as its onerous terms and criticized the Assembly for considering it. The Assembly in turn resented Gómez's high-handed manner and the secret conversations he held with representatives of the U.S. government to secure payment for the war veterans. The Assembly finally dismissed Gómez as commander in chief of the army.

Gómez's dismissal only increased his popularity. As the end of the American occupation approached and candidates emerged for the presidential election of 1901, Gómez was the most popular figure. Yet the old general refused to be considered, claiming, ''I would much rather liberate men than govern them.'' Instead, he campaigned for and helped elect Tomás Estrada Palma, former rebel president and delegate-in-exile of the Cuban Republic in Arms. Gómez supported Estrada Palma's administration, but when the President announced his intention to reelect himself, he met with Gómez's stiff opposition. Old and sick, Gen. Gómez went on a speaking tour but could do little, for he died on June 17, 1905.

Further Reading

Valuable information on Gómez as well as on Cuba's wars for independence is in Charles E. Chapman, *A History of the Cuban Republic* (1927), and Philip Sheldon Foner, *A History of Cuba and Its Relations with the United States,* vol. 2 (1963). □

Laureano Eleuterio Gómez Castro

Laureano Eleuterio Gómez Castro (1889-1965) was leader of the Colombian Conservative party and spokesman of its right wing. He was the fiercest partisan in recent Colombian history and symbolized clerical and authoritarian values.

Born in Bogotá on Feb. 20, 1889, Laureano Gómez attended the National University and received an engineering degree in 1909. Turning immediately to a public career, he founded the periodical *La Unidad* and served as its director from 1909 to 1916. Joining the Conservative party, he was first elected a national representative in 1911, serving until 1918 and again from 1921 to 1923. Subsequently a cabinet minister on various occasions in the 1920s and 1930s, Gómez assumed the leadership of the Conservative party in 1932 and remained its dominant figure until his death. Running the party with iron discipline and intellectual force, he became an admirer of Hitler and of Franco, criticized the United States relentlessly, and attacked a series of Liberal governments while also directing the daily *El Siglo,* which he founded in 1936.

As a spokesman of the ultraright wing of his party, Gómez personified the Spanish tradition of authoritarian government and clericalism. Representing the feudalistic

and aristocratic landed gentry of Colombia, he became a brilliant parliamentarian and political tactician. His polemical attacks on the Liberals were extreme in their vehemence and contributed to a deterioration of political consensus within the ruling elite. When the Liberals divided over the presidential candidacy of Jorge Gaitán in 1946, Gómez shrewdly manipulated the election of a minority Conservative president. In 1950 he successfully campaigned for the presidency when the Liberals refused to participate.

As president, Gómez proceeded to institute an authoritarian right-wing regime which resembled European corporativist governments. Although stricken by a heart attack in 1951, he continued to control the government through a handpicked successor. The increasing breakdown of public order and the apparent establishment of civilian dictatorship precipitated a military seizure of power in 1953, and Gómez went into exile in Spain. In July 1956 he negotiated with Liberal leader Alberto Lleras Camargo the Pact of Benidorm, which called for bipartisan collaboration in opposition to the military dictatorship. On July 20, 1957, following the collapse of the regime, he and Lleras also signed the Declaration of Sitges, which committed the two parties to an equal division of authority from 1958 until 1974. They agreed to divide political posts equally, the 4-year presidential terms alternating between the two parties.

Although ill health and advanced age prohibited his return to the presidency, Gómez continued to dominate the Conservative party until his death on July 13, 1965, in Bogotá.

Further Reading

There is no full-length biography of Gómez. The best review of his personality and political career is in Vernon L. Fluharty, *Dance of the Millions: Military Rule and the Social Revolution in Colombia, 1930-1956* (1957). An account which includes the final years of Gómez's career is Robert H. Dix, *Colombia: The Political Dimensions of Change* (1967). □

Samuel Gompers

The American labor leader Samuel Gompers (1850-1924) was the most significant single figure in the history of the American labor movement. He founded and was the first president of the American Federation of Labor.

Few great social movements have been so influenced by one man as was the American labor movement by Samuel Gompers. He virtually stamped his personality and viewpoint on the American Federation of Labor (AFL). This heritage included both Gompers's social conservatism and his truculent firmness on behalf of the organized skilled workers of the country. His is a unique success story, of an utterly penniless immigrant who became the confidant of presidents and industrialists.

Gompers was born on Jan. 27, 1850, in east London, England. His family was Dutch-Jewish in origin and had lived in England for only a few years. The family was extremely poor, but at the age of 6 Gompers was sent to a Jewish free school, where he received the rudiments of an education virtually unknown to his class. The education was brief, however, and Gompers was apprenticed first to a shoemaker and then in his father's cigar-making trade. In 1863, when Gompers was 13, the family moved to the tenement slums of the Lower East Side of New York City. The family soon numbered 11 members, and Gompers again went to work as a cigar-maker.

Cigar-makers' Union

Naturally gregarious and energetic, Gompers joined numerous organizations in the bustling immigrant world of New York City. But from the start nothing was so important to him as the small Cigar-makers' Local Union No. 15, which he joined with his father in 1864. Gompers immediately rose to leadership of the group. At the age of 16 he regularly represented his fellow workers in altercations with their employers, and he discussed politics and economics with articulate workingmen many years his senior.

This was a time of technological flux in cigar-making, as in practically every branch of American industry. Machines were being introduced which eliminated many highly skilled workers. The cigar-makers were distinguished, however, by the intelligence with which they studied their problems. The nature of the work—the quietness of the process, for example—permitted and even encouraged discussion of economic questions, and this environment

provided Gompers with an excellent social schooling. The most significant influence upon his life was a formerly prominent Scandinavian socialist, Ferdinand Laurrel, who had become disillusioned with Marxism and taught Gompers that workingmen ought to avoid both politics and utopian dreaming in favor of winning immediate ''bread and butter'' gains in their wages, hours, and conditions.

In fact, Gompers had many contacts with socialists, though, from his earliest days, he had little time for their ideals. Basing his own unionism on a ''pure and simple'' materialistic approach, he built the Cigar-makers' International Union into a viable trade association despite technology and unsuccessful strikes.

American Federation of Labor

With Adolph Strasser, the head of the German-speaking branch of the Cigar-makers' Union (Gompers led the English-speaking branch), and several other trade union leaders, Gompers helped to set up in 1881 a loose federation of trade unions which, in 1886, became the AFL. Founded during the heyday of the Knights of Labor, the AFL differed from the older organization in nearly every respect. The Knights emphasized the solidarity of labor regardless of craft and admitted unskilled as well as skilled workers to membership. The AFL, with Gompers as its president, was a federation of autonomous craft unions which admitted only members of specific crafts (carpenters, cigar-makers, and so on) and made no provision for the unskilled. The Knights looked forward to a society in which the wage system would be abolished and cooperation would govern the economy, whereas the AFL unions were interested only in improving the day-to-day material life of their members. The socialists' attempt to capture the AFL in 1894 did succeed in unseating Gompers for a year, but he was firmly back in power by 1895 and, if anything, more bitterly hostile to socialism in the unions than ever.

''Socialism holds nothing but unhappiness for the human race,'' Gompers said in 1918. ''Socialism is the fad of fanatics . . . and it has no place in the hearts of those who would secure the fight for freedom and preserve democracy.'' Throughout his career he inveighed against the flourishing Socialist party and the numerous attempts to form revolutionary unions. Although many forces account for the failure of socialist thought among American unions, Gompers's influence at the head of the movement for 40 years cannot be discounted.

Devotion to Unionism

However, if Gompers was hostile to the socialists, he was as devoted to the cause of unionism as any other American labor leader before or since. He was the first national union leader to recognize and encourage the strike as labor's most effective weapon. Further, when issued an injunction in 1906 not to boycott the antilabor Buck Stove and Range Company, he defied the courts (albeit gingerly) and was sentenced to a year in prison for contempt (a conviction later reversed on appeal). Gompers spent only one night in jail (a rare distinction among labor leaders of his day) and, characteristically, was contemptuous of, rather than sympathetic with, those with whom he shared his cell. But his devotion to unionism and the rhetoric with which he denounced avaricious industrialists matched anything of his time.

National Prominence

Although the leader of a socially disreputable movement, Gompers had good relations with several presidents and became something of an adviser to president Woodrow Wilson. In 1901 he was one of the founders of the National Civic Federation (an alliance of businessmen willing to tolerate unions and conservative union leaders), and Wilson found it politically expedient and worthwhile to have the support of the AFL during World War I. Gompers supported the war vigorously, attempting to halt AFL strikes for the duration and denouncing socialists and pacifists. He served as president of the International Commission on Labor Legislation at the Versailles Peace Conference and on various other advisory committees.

During the 1920s, though in failing health, Gompers served as a spokesman for the Mexican revolutionary government in Washington and considered himself instrumental in securing American recognition of the new regime. He was received with high honors by President Plutarco Elias Calles in 1924, but, realizing that the end was near, Gompers returned early to the United States and died in San Antonio, Tex., on December 13. Characteristically, his last words were: ''Nurse, this is the end. God bless our American institutions. May they grow better day by day.'' What had begun as expedient for Gompers—acceptance of the

capitalist system and working within it—had become his gospel. Indeed, he was one of the makers of the modern institutions of which he spoke in that he won for capitalism the loyalty of labor and for labor a part in industrial decision making.

Gompers the Man

Among friends, Gompers was gregarious and convivial. He enjoyed eating and drinking, sometimes excessively (he was a vociferous enemy of prohibition), and at home he was the classic 19th-century paterfamilias with a retiring, worshipful wife and a large brood of deferential children.

Gompers first made his reputation as an orator and always delivered a speech well. He spoke widely in the cause of the AFL, rose to great heights of eloquence on occasion, and thanks to an agile mind and sharp tongue was rarely bested in debate. He mixed with equal ease among awkward workmen and in the polished society of Washington's highest circles. He had been a militant anticlerical in his youth and never attended a church or synagogue except to speak on labor's behalf. Although of Jewish heritage and education, he did not think of himself as a Jew or, for that matter, as a member of any religion. None of his books was distinguished except his autobiography, *Seventy Years of Life and Labor* (1925).

Further Reading

Gompers's autobiography, *Seventy Years of Life and Labor* (2 vols., 1925; rev. ed. in 1 vol., 1943), is indispensable. The most comprehensive and authoritative biography is Bernard Mandel, *Samuel Gompers* (1963). Also valuable are Philip Taft, *The A. F. of L. in the Time of Gompers* (1957), and Marc Karson, *American Labor Unions and Politics, 1900-1918* (1958). The best among the brief surveys of American labor are Foster Rhea Dulles, *Labor in America* (1949; 3d ed. 1966); Henry Pelling, *American Labor* (1960); and Thomas R. Brooks, *Toil and Trouble: A History of American Labor* (1964). □

Wladislaw Gomulka

Wladislaw Gomulka (1905-1982) ruled Poland for 14 years as first secretary of the Communist party. His career in politics reflected the difficult relationship between nationalism and international communism in Eastern Europe after 1945.

Wladislaw Gomulka was born in February 1905, into a working-class family in Krosno, in southern Poland. He began work as a plumber at the age of 14 and soon became involved in political agitation. He joined the clandestine Polish Communist party in 1926 and became an active and effective organizer of strikes. After 2 years in prison for conspiracy, he went to Moscow in 1934; after returning in 1936, he was imprisoned again but escaped when the Germans invaded Poland 3 years later, and again went to the Soviet Union. During his two years there, he had no significant involvement in communist politics, and he remained a home-grown and locally oriented Communist more Polish than Soviet. His appointment in 1942 to a top executive position on the Central Committee of the Polish Workers' party encouraged other local party activists to believe that local control of the party might be possible.

During the war, Gomulka was a very active member of the Communist section of the resistance to the German occupation. In 1943, Stalin appointed him general secretary of the Polish Workers' (Communist) Party, and in 1944 he became deputy premier in the new Polish government formed under Soviet auspices. In the same year, he became party secretary of the newly formed Politburo, the party's ruling executive committee.

Gomulka and his associates were purged from the party in 1949, essentially because they were nationalists who refused to accept without question policies dictated by Moscow. Oddly, he was not arrested until 1951 and was kept in seclusion until 1954 but no case was brought against him in a show trial, as had been common in other communist-ruled Eastern European countries, and he was not executed. Stalin died in March, 1953, and pressure on the Polish leaders to be harsh died with him.

The ''de-Stalinization'' which occurred in early 1956 at the famous twentieth congress of the Communist Party of the Soviet Union helped loosen Moscow's ideological and operational control of other communist parties, and Gomulka's ideas of a specifically ''Polish road to socialism''

came back into favor. In the summer and autumn of 1956 the wave of strikes and riots centered on Poznan facilitated Gomulka's return to the Central Committee and to the Politburo. At a crucial meeting in Warsaw on October 19/20, he convinced Nikita Khrushchev, general secretary of the CPSU, and other Soviet leaders that Poland's independence would have to be respected, a remarkable achievement given that Soviet troops were within striking distance of Warsaw. On October 21, Gomulka was unanimously elected the party's first secretary, effectively, the head of state.

One consequence of this dramatic turn of events was that for the first time in the history of communism in Poland, the party became supported by the masses. This was unsettling for some of the party veterans, for it meant that policies in Poland would have to be devised with greater attention to Polish public opinion and Polish social needs. In the next several months, Gomulka and Khrushchev remained in direct communication, and concessions granted to the Poles during Gomulka's official November visit to Moscow (cancellation of Poland's debts to the USSR, extension of new credits, and some Polish control over Soviet troop movements in Poland), significantly strengthened Gomulka's political position at home. He became a symbol of political change and patriotic renovation.

Gomulka began his regime as a moderate; he moved quickly to improve relations with the Catholic Church, among other things, by releasing Cardinal Wyszynski and numerous bishops and priests from detention; in return, the Church urged all Catholics to take part in the January 1957 parliamentary elections, which Gomulka's party won with an absolute majority.

With solid support in the country, Gomulka turned to strengthening discipline within the party, first by attacking those who opposed his stability-oriented measures, then by changing the editorial staffs of all party publications, imposing censorship, and establishing permanent commissions for control of science, culture and education within the Central Committee apparatus. Next came intraparty purges, which eliminated more than 261,000 members from party ranks (about 20 percent of the total). After two years of such measures (in 1958 the tasks of political and organizational consolidation appeared to have been completed) Gomulka's agenda turned to resuming the process of socialist construction.

Gomulka was cautious, lest he rekindle tensions with major changes; he never elaborated boldly about ''the Polish road to socialism,'' and his regime gradually grew into authoritarianism at home and loyal obedience to the Soviet Union in foreign relations. His popularity eroded; discontent and dissatisfaction grew. Ironically, in time his political strength became based on his close personal relationship with top Soviet leaders Khrushchev, followed by Leonid Brezhnev and Aleksei Kosygin and in time, Gomulka became an isolated leader within his own party.

Gomulka's rule had become highly personalized and restrictive, another irony, for he had years earlier condemned Stalin's ''cult of personality.'' His personal characteristics became the defining elements of the political system in Poland: ''stubbornness, arrogance, manipulation, a finger in every pie and a sense that he would be ruler for decades to come.''

In early 1968, intellectuals and students began protests against the party's restrictive cultural policy, precipitated by the regime's banning a theatrical production. In March, several hundred students were arrested at Warsaw university for demonstrating; many were tried immediately and sentenced on charges of ''hooliganism and insulting the police.'' This provoked violent confrontations between police and students throughout the country.

In a speech that same month, Edward Gierek, a party official and Politburo member, gave his semi-official blessing to the campaign of purge and intimidation that was to spread throughout the county. A week later in a speech to Warsaw party activists, Gomulka attempted to take a relatively moderate position, but militant party members interrupted him continuously in front of national television cameras, chanting Gierek's name; in many ways, party members were actively in revolt against the stagnation of Gomulka's rule.

Gomulka's authority was strengthened somewhat by the August 21 invasion of Czechoslovakia by Warsaw Pact military forces, including some Polish troops, out of grave concerns that the liberal Czech model of ''socialism with a human face'' was destabilizing other Eastern European communist regimes; Soviet leader Brezhnev later praised Gomulka as ''the faithful son of the Polish working class and leading activist of the international communist movement'' but ultimately, this did little to solidify Gomulka's power.

From late 1968 on, the party's attention turned toward redefining economic policy, including proposals to reform the industrial wage system by tying it to hoped-for increases in efficiency and productivity specifically by forcing greater productivity with threats of increased unemployment and economic deprivation. Inevitably, tensions among workers increased. In December, 1970, the government announced increases in the prices of food and fuels ranging from 15 to 30 percent. Workers' protested; government suppression of workers set off a chain reaction of demonstrations and strikes, and ultimately a national political crisis. Two months later, the food price increases were revoked, but it was too late; Gomulka associates' suppression of workers (particularly in Gdansk) led to thousands wounded and hundreds dead. Protests spread throughout the country, and to party officials, generalized revolt seemed imminent. Given this, several Politburo members and numerous Central Committee members announced their opposition to Gomulka. The split in the party hierarchy came to a head on December 19, 1970, when Gomulka suffered a sudden heart attack. After seven hours of deliberations, Gomulka was asked to resign from the Politburo and the Secretariat. He was replaced by Edward Gierek.

Further Reading

The best work on Gomulka is Nicholas Bethell, *Gomulka: His Poland, His Communism* (1969), an admirably concise and objective work which is both a biography of Gomulka and a history of modern Poland. Other important works are M. K.

Dziewanowski, *The Communist Party of Poland* (1959); Richard Hiscocks, *Poland: Bridge for the Abyss* (1963); and Hansjakob Stehle, *The Independent Satellite* (1963; trans. 1965). See also Jan B. de Weydenthal, *The Communists of Poland: An Historical Outline* (1978). □

Ivan Aleksandrovich Goncharov

The Russian novelist Ivan Aleksandrovich Goncharov (1812-1891) is one of the great realists of Russian literature. His novel "Oblomov" is a classic of Russian fiction.

Ivan Goncharov was born of a well-to-do family. Although the family background was of the merchant class, he was brought up in the patriarchal atmosphere of Russian manor life. After leaving the University of Moscow, he entered the civil service, where he labored patiently for many years without conspicuous success. His rise to literary prominence came in 1847, when he published his first novel, *A Common Story*. Hailed enthusiastically by the great Russian critic Vissarion Belinsky, this work dealt with the transformation of a young provincial idealist into a somewhat vulgar and practical young man.

In 1849 Goncharov published "The Dream of Oblomov," a short sketch that became the core of his greatest novel. In 1853 he accompanied an expedition on a 2-year voyage to the Far East. He did not enjoy the trip, but he was a perceptive reporter and his account of the journey appeared as *The Frigate Pallas* in 1856.

In 1858 Goncharov finished the novel *Oblomov,* and it was published the following year. Oblomov has become an archetypal character, the embodiment of vegetable comfort, of disinclination to action, and of lassitude. He is the dreamer rather than the doer, and he is contrasted with Shtolz, the new man, the energetic, self-willed man, who unsuccessfully attempts to inspire Oblomov to a more active existence. As a superfluous man, Oblomov is part of a gallery of great Russian fictional creations, which includes Aleksandr Pushkin's Eugene Onegin, Mikhail Lermontov's Pechorin, and Ivan Turgenev's Rudin. The word *Oblomovshchina* (Oblomovism) has passed into the Russian language to signify a special kind of high-minded indolence.

Goncharov's last important novel, *The Ravine,* appeared in 1869. The theme of the novel, as in *A Common Story,* has to do with the new and the old, the ideal and the useful. The novel expresses what is perhaps the most important conflict in Goncharov's work: the conflict between a love for the patriarchal, leisurely, fixed ways of old Russia and an interest and curiosity in the liberal and radical elements that were breaking through the crust of old Russia.

Goncharov also wrote an autobiographical apologia, *Better Late than Never* (1870, published in 1879), in which he attempted to prove to the younger generation that he understood the spirit of his age as well as they. Among his other publications are *My University Reminiscences* (1870); *A Million Torments* (1872), a work of criticism; and *Notes on Belinsky's Personality* (1874). A posthumous work entitled *An Uncommon Story* came to light in the 1920s and confirmed the psychopathic side of his personality; it is an account of imagined plots against him and imagined attempts by others to plagiarize his work.

Further Reading

Janko Lavrin, *Goncharov* (1954), is a short and useful study. The chapter on Goncharov in D. S. Mirsky, *A History of Russian Literature, from Its Beginnings to 1900,* edited by Francis J. Whitfield (1958), is informative and interesting and provides the best background information on the period available in English. □

Natalia Goncharova

The Russian painter and theatrical scenery designer Natalia Goncharova (1881-1962) was pivotal in the development of avant-garde Russian art during the decade prior to World War I and thereafter was an important and innovative designer of costumes and stage flats.

Russian art during the first two decades of the 20th century absorbed the new styles and philosophies of Western European art and moved to the cultural forefront. Goncharova and her husband, Mikhail Larionov (1881-1964), through their work and their efforts organizing shows and artist's groups were at the center of this artistic revolution which preceded and was concurrent with that country's political upheaval.

Natalia Goncharova (sometimes spelled Gontcharova) was born in Nagaevo in central Russia. The Goncharova family had lost its fortune, based on the manufacture of linen, by the late 18th century. The renowned poet Pushkin had married one of her ancestors, Natalia Goncharova, after whom she was named. Her father was an architect. Natalia's mother's family, the Belyaevs, had produced a number of priests and were noted for being patrons of music. From 1891 to 1896 Goncharova attended the gymnasium in Moscow. In 1898, having formed her decision to be an artist, Goncharova entered the College of Painting, Sculpture and Architecture (Moscow) where she studied sculpture under Pavel Troubetskoi, who worked in the style of Auguste Rodin. Three years later she left the college despite having won a silver medal and not having completed the ten-year period of study of that curriculum. This coincided with her adoption of painting as her preferred medium of expression.

A Career and a Husband

By 1900 Goncharova had met her future husband, Mikhail Larionov. He had also enrolled in the college in 1898, but in the Department of Painting. Her decision to take up painting was encouraged by Larionov and by her fascination with the play of light and the harmonies of color. Like many Russian artists of her time, the first few years of the 20th century was a period of exposure to and adoption of the styles that had evolved in the capitals of Western Europe. At the time she was drawn to Impressionism and Divisionism, styles associated respectively with Monet and Seurat. Both styles emphasized not the recording of solid objects but the capturing of light (color) that was reflected back from the object to the eye. As a result, drawing tended to be loose and there was an emphasis on color, the strokes of paint. This led to a consciousness of the paint, the strokes, and the texture and pattern on the canvas. These two styles were important for freeing art from being purely representational. Artists were acquiring an awareness of art being an esthetic expression inspired by, but not dependent on, the appearances of the physical world.

In 1906 the great Russian ballet impressario Diaghilev arranged for a selection of paintings by Goncharova and Larionov to be included in the Russian section of the Salon d'Automne in Paris. Their inclusion in this recently established yearly showing of new radical art (the Fauves had their first group showing there that year) indicates that both artists were considered exemplars of trends in the avant-garde of their country. Over the next nine years, prior to her emigration from Russia, Goncharova participated in a number of important exhibitions, many of which she and Larionov organized. During this period she was also represented in the 1912 Post-Impressionist exhibition organized by Roger Fry at London's Grafton Gallery, in a one-person show (1913) of 761 works in Moscow (reduced to 249 pieces the following year when shown in St. Petersburg), and in a show at the Paul Guillaume Gallery of Paris with a catalogue by the noted critic Apollinaire.

The Style of Rayonism

The half decade which preceded the outbreak of the war was a period of rapid development in the visual arts in Russia. Goncharova was at the forefront of this. Amazingly, three distinct trends simultaneously appeared in her work: Rayonism, Neo-Primitivism, and Cubo-Futurism. The first of these is an original style conceived by Larionov and was extensively explored by Goncharova as well. Rayonism was among a number of completely abstract styles at the time in Western art. Like Impressionism, Rayonism concentrates on the light rays reflecting off objects. The space in a Rayonist painting is not measurable but is an atmosphere charged with the energy of an infinite number of light rays either directly from the sun or, more likely, rays bouncing back and forth from the physical objects around one. From this infinity of rays were selected particular ones—the title often revealing the objects from which they had been reflected. The guiding principle is purely esthetic in that the colors are chosen for their harmony or visual effect.

For over three decades artists had been fascinated by the idea of creating a non-objective art based on the orchestration of color. If music was completely abstract and yet infinitely expressive, could not there be an art using color (instead of sound) which was equally abstract and expressive. Goncharova was among the 11 artists who signed Larionov's Rayonist Manifesto when it was published in 1913, at which time she showed Rayonist works at the *Donkey's Tail* and *Target* exhibitions *Cats: Rayonist Apprehension in Pink, Black and Yellow* of 1913 (New York, Solomon R. Guggenheim Museum) approaches Braque and Picasso's Analytical Cubism in its overall animated and crystalline effect, though with rich color. Instead of the fragmented interlocked shapes found in Cubism, *Cats* is based on long, slashing colored strokes. Rayonism was a short-lived style, having reached its end by 1914. Franz Marc, associated with the Blaue Reiter of Munich (with whom Goncharova exhibited in 1912), admired her work and painted in a manner inspired by Rayonism in 1913, perhaps due to her influence.

The Neo-Primitivism Style

Concurrent with Rayonism, Goncharova painted in a style now referred to as Neo-Primitivism. This was a phenomenon that had occurred earlier in France and elsewhere and seems related to changing political, social, and cultural aspirations. In conjunction with a democratization of political and social thought, there was often a tendency to try to discover the underlying character of national cultures by looking to traditional folk or peasant art for inspiration. Because of her family's clerical background and her having spent her youth living at a country estate, Goncharova would have been drawn to traditional religious and folk art as part of her formative experience and as the fine arts of the masses of her countrymen. This was a period when the intelligentsia came to look upon icons (Russian devotional images) as an important national cultural heritage. The great Romanov exhibition of icons (1913), many of which had been cleaned for the first time, excited many esthetically sensitive people.

Goncharova had painted religious themes for a number of years, having felt that the intensely religious sense and meaning of icons was one of the most important goals for an artist to capture in his or her work. The rich colors, dazzling decorative effects, and highly formalized and stylized character of icons had already inspired her work. *Archangel* (Paris, private collection) of about 1909 to 1911, the left panel of a triptych titled *The Savior,* in facial type and drapery pattern bears resemblance to typical aspects of icons. The emphasis on broad flat patterning, as in the angel's wings or the large rhythms of the fabric, suggests the influence of folk arts. This led Goncharova to employ a manner that was unrelated to academic practice. Besides emphasizing flat, decorative qualities, at times the paint was seemingly splashed on the surface or was applied rapidly for spontaneity of effect. The charm and naiveté that had earlier been acclaimed in the painting of Henri Rousseau appeared in Goncharova's work and were, very importantly to her, derived from native sources.

Cubo-Futurism Style

Between 1913 and 1914 Cubo-Futurism, aspects of the then-contemporary styles of Cubism and Futurism, appeared in Goncharova's painting. Cubism would have been known to Russian artists through publications, exhibitions, and collections such as those of Morozov and Shchukin. Cubism was ambivalent to color to the benefit of a new sense of structure—the fragmentation and interlocking of form and shape resulting in a uniformly animated composition in which the figure/ground relation is eliminated.

Italian Futurism also had a following in Russia in the years immediately preceding World War I. Futurism's glorification of dynamism as a constant in modern experience often led to the use of images such as large scale industry, trains, and race cars as emblems of the world rapidly transforming culturally and technologically. This is reflected in Goncharova's work *Airplane over Train* (Kazan Art Museum) of 1913, for example. Her Futurism, like that of the Italians, was alive with color. The sensations of motion were suggested by rhythmic repetitions of shapes or lines. The inclusion of painted words or word fragments, as if they were from signs and part of an environment through which one was passing, further aided this perception. Sound waves were similarly implied by rhythmic effects and occasionally by the use of musical notations.

A Solid Place in Art History

In 1915 Goncharova and Larionov, who had been released from service in the Russian Army for medical reasons, moved to Lausanne, Switzerland, to continue their collaboration with Diaghilev's Ballets Russes. This lasted until 1929 when Diaghilev died, after which Goncharova worked for other ballet companies. Her travels of 1916 and 1917 to San Sebastian (Spain), Paris, and Rome formatively brought her into contact with traditional Spanish culture and with a wide range of important contemporary styles. In 1919 Goncharova permanently settled in Paris. The year before the Galerie Sauvage (Paris) had held an exhibit of the theatrical work of Goncharova and Larionov. To Goncharova, painting and theatrical work were closely related, both being forms of esthetic expression. Her theatrical sketches and flats have frequently been exhibited and collected. The vision or interpretation of the ballets on which Goncharova and Larionov worked resulted in a close involvement of the visual with the performing arts. Their costumes and settings often determined the tone of the performance.

By the 1950s growing interest in the flowering of radical Russian art prior to the revolution established Goncharova as one of the pioneers of modern art. Her paintings were acquired by important museums, such as the Tate Gallery, London, and there were a number of exhibitions, that of the Galerie de l'Institut (Paris, 1956) having included new Rayonist paintings and drawings. Despite almost crippling arthritis, Goncharova continued to be productive during the last decade of her life. Her final works moved away from the interpretive and the decorative and sought to explore the infinite, as if at the end of her career Goncharova was returning to her earlier interest in expression through abstraction.

Further Reading

Mary Chamot's *Goncharova-Stage Designs and Paintings* (London, 1979) is invaluable for the study of Goncharova's art, particularly in that it reviews her seldom treated theatrical work. John E. Bowlt's *Russian Art of the Avant-Garde: Theory and Criticism, 1902-1934* (1976) is equally important for an understanding of the intellectual bases of her early work and the climate in which it was conceived. □

Edmond de and Jules de Goncourt

The brothers Edmond de (1822-1896) and Jules de (1830-1870) Goncourt collaborated on novels which originated the Naturalist school in France. Their "Journals" provide a fascinating picture of Parisian literary life in the 19th century.

Edmond de Goncourt was born at Nancy on May 26, 1822, and his younger brother, Jules, in Paris on Dec. 17, 1830. Their father, a member of a recently ennobled family, who had fought with distinction under Napoleon, died in 1834 and their mother in 1848, leaving the brothers a comfortable private income. Neither married, and the two were virtually never separated until Jules's premature death on June 20, 1870.

Initially the Goncourts intended to become painters, but during a trip to Algeria in 1849 they began to make travel notes and decided to make their career in literature. Their early attempts at plays and a novel were unsuccessful, and they turned to art criticism and works of history dealing with the 18th century and Revolutionary age. Their first success in fiction was *Charles Demailly* (1860), a novel describing the unscrupulous literary world of Paris and the intrigues which finally drive the hero insane. The careful documentation of a pathological case, intended to give an impression of extreme realism, marks all the Goncourts' novels. In 1861 there followed *Soeur Philomène* (Sister Philomène), a somewhat morbid study of hospital life built round the career of a nun; and in 1864 *Renée Mauperin,* a vigorous portrait of a middle-class family, ending once again somewhat melodramatically with the deaths of the son in a duel and of the daughter by heart disease brought on by remorse.

The novel which is often considered the Goncourts' masterpiece and which had most influence on the young Émile Zola and the Naturalist school is *Germinie Lacerteux* (1865). Here, the plot is based very closely on the life of the brothers' own housekeeper who had died in 1862. Regarded by them as an ideal servant, she had in fact been leading a double life for years, robbing them and indulging in drink and promiscuous sexual relationships which had brought her two illegitimate children and finally caused her

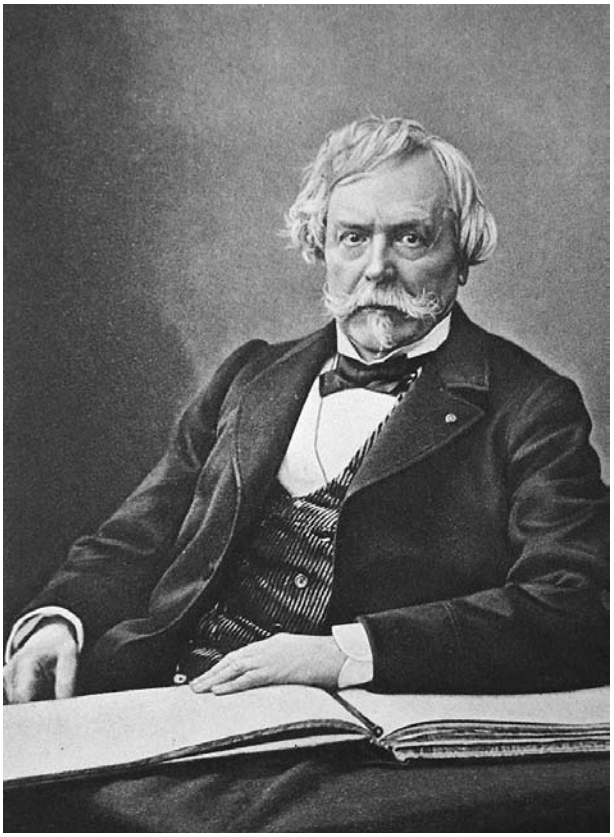

Edmond de Goncourt

early death. With the transposition of the brothers themselves into the single character of an old lady, the novel follows fact very closely and furnishes a convincing and horrifying picture of degradation.

In 1867 the Goncourts published *Manette Salomon,* often considered the finest novel dealing with the life of the artist in France. The main theme, reflecting a certain misogyny apparent in both brothers, is the destructive effect of a woman on the creative genius of an artist. The last novel the Goncourts wrote together was *Madame Gervaisais* (1869), the story of a religious conversion, treated again pathologically as a form of insanity and described with documentary realism.

After Jules's death Edmond, deeply affected both by this and the Franco-Prussian War of 1870-1871, gave up writing for some time but later took up again the novel already planned by the brothers, *La Fille Élisa,* which appeared in 1877. This is another story of degradation, this time of a poor girl who becomes a prostitute, commits a murder, and is condemned to death but is reprieved only to die in the prison hospital. Other novels followed, notably *La Faustin* (1882), the psychological study of a successful actress.

Throughout Edmond's lifetime he also continued to bring out works on art, especially on that of the 18th century and of Japan, while selections of the *Journal* appeared from 1887 to 1896. The full version of the diaries, which contain a remarkably frank and colorful account of the life of the brothers and later of Edmond, running from 1851 to 1896, was published only in the late 1950s. Edmond died on July 16, 1896, and by the terms of his will endowed in 1900 the Goncourt Academy, a group of 10 writers who enjoy great prestige in France and who annually award the Goncourt Prize, the most famous French literary award, to the prose work which they consider to be the best to have appeared during the year.

Further Reading

An edition of the 1851-1870 diaries was published as *The Goncourt Journals, 1851-1870,* edited by Lewis Galantière (trans. 1937); selections from the full version running from 1851 to 1896 are contained in *Pages from the Goncourt Journal,* edited by Robert Baldick (trans. 1962). There are two studies in English of the Goncourt brothers: a short book by Robert Baldick, *The Goncourts* (1960), and a translation from the French, André Billy, *The Goncourt Brothers* (1960). □

Luis de Góngora y Argote

The Spanish poet Luis de Góngora y Argote (1561-1627) caused a furor with his use of complex metaphor, Latinized vocabulary, unconventional syntax, and metaphysical subtleties. His baroque style became known as Gongorism.

Born in Cordova on July 11, 1561, Luis de Góngora was educated there and at the University of Salamanca, where, without much enthusiasm, he studied law while preferring literature and music. No evidence exists that he obtained his degree. An unfortunate love affair is said to have given origin to one of his best-known sonnets, LXXXVI, *La dulce boca que a gustar convida* (''The sweet mouth that invites one to taste''), a caustic prognostic to lovers that ''all that is ever left of love is its venom.''

As early as 1580 Góngora manifested some predilection for *culto,* or euphuistic, poetry—as is shown by his use of proparoxytonic verse, his Latinizations, and his exploitation of classical mythology. Even so, during these early years and later, he retained a liking for the popular, for the picaresque, and even for waggery.

By his middle 20s the precocious Góngora was well enough known to be complimented by Miguel de Cervantes in a poem of literary criticism, *Canto de Calíope* (1585; ''Song of Calliope''). Sponsored by an uncle, and after providing the customary evidence that he was a *cristiano viejo* (that is, untainted with Jewish or Moorish blood), Góngora obtained remunerative prebendaries and took minor orders toward the priesthood. Income now assured, he began to live a rather carefree life, to which an austere bishop soon put a stop. The bishop accused Góngora of unchurchly fondness for bullfighting, music, and theater, fined him 4 ducats, and forbade his further attendance at bullfights.

A Góngora maturer in years, if not in financial practices, moved in 1601 to Valladolid, temporary seat of the royal court, where he wrote a great deal of festive verse, fell out with Francisco de Quevedo, spent money too freely, and plunged into debt. Vicissitudes, however, did not check his growing prestige, which by 1606 had earned him the reputation of being an illustrious poet.

The years 1612-1613, when Góngora wrote *Fábula de Polifemo y Galatea* (''The Fable of Polyphemus and Galatea'') and *Las soledades* (''Solitudes''), were the most important in his literary life, and the controversy attendant on the publication of these poems has continued until today. Góngora's strongest apologist, Dámaso Alonso, eloquently defends Gongorism and challenges its defamers: ''Obscurity, no: radiant clarity, dazzling clarity. Clarity of language of hard perfection and exact grammatical enchasing . . .''; while Elisha Kane (1928) attacks Gongorism as a physician a pestilence: ''Gongorism is the disease of an age and a culture.'' Kane does not attribute to Góngora the ''disease'' of Gongorism but rather blames the 17th century, a ''barren, baroque epoch.''

In 1617 Góngora was appointed chaplain to Philip III over the objections of the Duke of Lerma, who questioned the desirability of appointing a poet to a position so close to the King. In spite of his salary from this post and from his prebendaries, Góngora, who frequently gambled and lived beyond his means, seemed always short of funds. In 1625, to his despair, he was in danger of losing to creditors even his horse and carriage; in July he wrote to a friend, ''I feel like jumping in a well.'' His debts continued to accumulate, and his pride suffered a heavy blow when his residence in Madrid was auctioned and purchased by his implacable literary enemy Francisco de Quevedo. One setback followed another. The Conde-Duque de Olivares offered to underwrite the costs of publishing Góngora's poetry but reneged on his promise, leaving Góngora largely unpublished, although his writings circulated in manuscript.

Before his death in Cordova on May 23, 1627, Góngora gave all his manuscripts to his nephew, Luis de Saavedra, who never bothered to have them published, presumably being occupied in grabbing his late uncle's prebendary income. Because of this negligence by an unconcerned beneficiary, Góngora's prose (excepting his letters) has disappeared. Only his poetry survives.

His Poetry

Góngora's major poems, those that have aroused the most controversy, are *Polifemo* (1613), based on the thirteenth book of the *Metamorphoses* of Ovid, and *Las soledades* (1613). *Polifemo* tells the story of the love of the one-eyed Cyclops, Polyphemus, for the charming, mocking sea nymph Galatea. The scene is a bat-haunted cave on the Sicilian coast, where jealous Polyphemus slays the handsome Acis, and a grief-stricken Galatea beseeches the goddess of the sea to transform Acis into a river. Of the four *soledades* he planned to write, Góngora completed only the first; the second was never finished and no trace exists of the third and fourth. *Las soledades* tells the story of a youth shipwrecked among goatherds, of a flower-bedecked village, of fireworks and athletic contests, of the youth's encounter with a beautiful maiden, and of their subsequent marriage.

In *Polifemo* and *Las soledades* Góngora sought beauty of language in lines of abstruse complexity and tried to create a ''new reality'' by means of new metaphor. To him, to call things by their common names was to tread on old treadmills: he gave things new names to exalt and enliven them. His defenders would say Góngora's was ''the poet's eye, in a fine frenzy rolling, seeking to give airy nothing a local habitat and a name.''

Concerning the enduring quality of Góngora's sonnets and his other conventional poems, there is no controversy, and no anthology of Spanish poetry would appear without a selection of them. Sonnet CLXVI is the lyrical Spanish counterpart of Robert Herrick's ''Gather ye rosebuds while ye may,'' although more overcast with sorrow, especially in the final word, *nada* (nothing).

Few poets have conveyed the elemental sorrow of a young bride whose beloved is going off to war as Góngora does in the *romancillo* XLIX, whose first stanza reads: La más bella niña/ de nuestro lugar/ hoy viuda y sola,/ y ayer por casar,/ viendo que sus ojos/ a la guerra van/ a su madre dice,/ que escucha su mal:/ *Dejadme llorarl orillas del mar.* (The loveliest girl in our village, today a widow and alone, yesterday still single, seeing her beloved depart for war, says to her mother, listening to her lamentation: *Let me pour forth my grief on the shore of the sea.*)

Further Reading

The most thorough study of Góngora in English is antagonistic, Elisha K. Kane, *Gongorism and the Golden Age: A Study of Exuberance and Unrestraint in the Arts* (1928). Background information is in George Tyler Northup, *An Introduction to Spanish Literature* (1925; 3d ed. rev. by Nicholson B. Adams, 1960), and in Richard E. Chandler and Kessel Schwartz, *A New History of Spanish Literature* (1961). □

Julio González

The Spanish sculptor Julio González (1876-1942) pioneered welded iron constructions and gave the medium an unprecedented expressiveness and range.

Julio González was born on Sept. 21, 1876, in Barcelona. He learned his craft from his father, a goldsmith and sculptor. González exhibited sculpture in metal at the Barcelona International Exposition in 1892 and at the World's Columbian Exposition in Chicago in 1893. He studied painting as an evening student at the Barcelona School of Fine Arts.

In 1900 González moved to Paris, where he renewed his acquaintance with Pablo Picasso. At this time González devoted himself to painting. His brother Joan, also a painter, died in 1908. González, grief-stricken, abandoned all artis-

tic activity for many months. When he recovered, he returned to his first love, sculpture, but his work was intermittent and dispirited. Anguish over his brother's death had abated, but González was haunted by it, and he also suffered from a sense of personal inadequacy.

In 1926, when he was approaching 50, González acquired sufficient confidence to begin working full time. His sculpture of the next 4 years was cubistic, modest in scale, and reminiscent of the so-called transparencies of Jacques Lipchitz. In 1930 González began to instruct Picasso in welding. The collaboration of González with perhaps the most powerful innovator in modern art led, as one would expect, to a vitalization of his own artistic conceptions. González's *Head* (1934) and *Standing Figure* (1932) show Picasso's influence. These works are linear in conception, with forms and attitudes as agile and intense as a grasshopper's body, and yet they are totally expressive of welded iron.

González became a member of the constructivist group Cercle et Carré at this time, and in 1934 he exhibited with the Abstraction-Création group. Some of his last works, such as *Woman Combing Her Hair* (1936) and *Monserrat* (1936-1937), have expressionist characteristics and a monumentality unlike anything he had done before. *Monserrat,* which represents the starkly simple figure of a woman with a scarf on her head, is essentially naturalistic in terms of proportion and sense of bulk despite the meagerness of descriptive detail. In a sense, this sculpture, thought by many to be his finest, is uncharacteristic, for González combined abstraction and surrealism in his two versions of *Cactus Man,* spiky, gesturing, anthropomorphic vegetations.

During World War II, because of war shortages, González was forced to abandon welding and instead model in plaster. He executed a number of sketches for *Monserrat II,* but he finished only the head: it is that of a woman, her hair covered by a bandana. She appears to be crying out as if confronted by an unspeakable atrocity. This piece was his last work. He died in Paris on March 27, 1942. Though his output was small, his influence on such sculptors as David Smith, Theodore Roszak, Reg Butler, and Lynn Chadwick is testimony to the eloquence of his art.

Further Reading

There are few studies of González's art in English. There are two exhibition catalogs, one by Hilton Kramer for the Galerie Chalette in New York (1961) and another by Andrew Ritchie for the Museum of Modern Art (1956). The latter received wider distribution; it provides a basic text and adequate plates. Vincente Aguilera Cerni, *Julio González* (1962), includes a text in Italian and English. The Galerie de France of Paris published *Joan González 1868-1908, Julio González 1876-1942, Roberta González, Peintures et dessins inédits* (1965), with a text in French, English, and German.

Additional Sources

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Felipe González Márquez

Prime Minister of Spain from 1982 to 1996, Felipe González Márquez (born 1942) helped lead Spain into the European community of nations.

Birth and Childhood

Felipe González Márquez was born on March 5, 1942, in Seville, the largest city in western Andalusia in the south of Spain. His father, Felipe González Helguera, bought and sold cattle and owned a small dairy in a lower-middle-class district of Seville. His mother, Juana Márquez, was, in her son's words, ''the driving force of the family.''

The particular period of Spanish history in which González grew up had a decisive influence on what were later to be his ideological beliefs. Between 1936 and 1939 Spain had suffered an horrific civil war, resulting from a military rising that overthrew the reformist government elected to power in February 1936. Under the ultraconservative regime established by General Francisco Franco at the end of the war in 1939, all political parties and trade unions were banned except those organized by the state. All forms of dissent were prohibited. González was born at a time when Spanish prisons were full to overflowing with political prisoners. Thousands of people had been executed since the end of the war because of their liberal beliefs. In his neighborhood in Seville lived a number of former political prisoners who had served their sentences in a nearby Francoist labor camp. Finally, the 1940s were years of extreme hardship. The combined effects of the civil war, the subsequent world war, the Francoist policy of economic autarchy, and a long, severe drought brought shortages of even the most basic necessities of life. Spaniards refer to the 1940s as ''the hungry years.''

During those years González attended a school run by Claretian priests, then entered the Faculty of Law at Seville University. There he was soon influenced by the highly politicized atmosphere which characterized Spanish (and other European) universities in the 1960s. In 1962 he joined the illegal and secret Socialist Youth movement and, two years later, the equally clandestine Spanish Socialist Workers' Party (PSOE). It was also at Seville University that he met Carmen Romero López, whom he married in 1969.

By the mid-1960s the economic and social situation in Spain had changed considerably from the hunger and scarcities of the 1940s. The Franco regime had abandoned autarchy and Spain had been reincorporated into the world capitalist system. Politically, however, the regime had not changed at all. Strikes were illegal, but became increasingly frequent in these years, as did demonstrations, go-slows, lock-outs, unfair dismissals, and numerous other manifestations of conflict between employers and workers. When González graduated from Seville University in 1966, he set up the city's first labor counseling office and, as a lawyer specializing in labor cases, acted on behalf of the employees in various parts of the country in some of the most important disputes of the time.

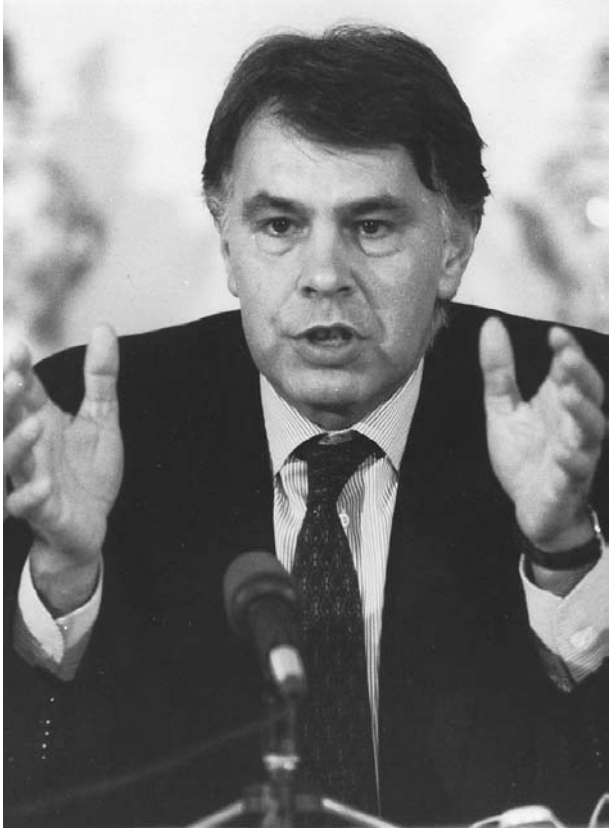

Early Political Career

While he was advancing his professional career, González was also gaining a name for himself as a member of the clandestine Socialist party. In 1939 most of the party's surviving leaders had left Spain for exile. Inside the country a minimal organizational structure managed to keep going, from which new leaders began to emerge. Felipe González was one of this new generation of activists. In 1965 he became a member of the Seville provincial committee and, later, of the national committee. In 1970 the PSOE held its 11th congress and González was elected to the party's most important internal body, the executive commission. By then González and his contemporaries in the PSOE felt increasingly uncomfortable with an aging exiled party leadership that seemed to be divorced from the realities of contemporary Spain.

In 1974 at the 13th party congress held at Suresnes near Paris, González was elected as the party's first secretary-general. His election represented the triumph of the ''new'' PSOE over the ''historic'' sector. It also constituted the recognition of González as a major figure within the Spanish socialist movement and the beginning of a new phase in his political career. As leader of the PSOE (with the *nom de guerre* ''Isidoro'') his political responsibilities and activities had already increased when, in November 1975, General Franco died, opening the way to the legalization of a multiparty system in Spain. Throughout 1976 González traveled widely in Europe discussing the political future of Spain and of the PSOE with the leaders of other European socialist parties. He established particularly strong links with the West German Social Democratic party. At home he participated in negotiations between the centrist government of Adolfo Suárez and the opposition parties which were designed to achieve consensus on the need for moderate reformist policies, rather than radical change, in order to ensure a peaceful transition to democratic rule. When the first free elections in 41 years were held in June 1977 the PSOE became the main opposition party in the Spanish Cortes (parliament).

Under the leadership of González, the PSOE worked to consolidate Spain's nascent democracy and to increase its own appeal to the progressive, but moderate, sectors of Spanish society. In May 1979 at the 28th party congress, González resigned as secretary-general when the majority of the delegates rejected his motion that the word ''Marxist'' be dropped from the party's definition of itself. Four months later, however, at an extraordinary congress, he was reinstated and the motion was carried. Giving the party a social democratic image earned González criticism from the left wing of his party, but it paid dividends with respect to the electorate. In October 1982 the PSOE won a landslide victory at the polls and González became Spain's first Socialist prime minister since 1939.

Spain's First Socialist Prime Minister

González' personal charisma, his prestige as a politician, and his control of the PSOE's executive apparatus subsequently enabled him to weather a number of internal storms and to implement controversial policies. Most notably, the leader of the PSOE altered decisively the party's position on Spanish membership of NATO. The PSOE was strongly opposed when Spain joined the North Atlantic Treaty Organization (NATO) in 1981. After the 1982 election, however, the González government and the majority of the PSOE advocated remaining in the alliance. In a referendum held in March 1986 the question was decided in favor of retaining NATO membership. Three months later González again led his party to victory in a general election. He won his third term in office in the elections held on October 29, 1989, although this time, unlike the two previous occasions, the PSOE did not secure an absolute majority in the Cortes.

During González's mandate, Spain definitively left behind the international isolation of the Franco years, becoming a member of the European Economic Community in 1986 and of the Western European Union in 1988. Prime Minister González maintained close relations with a number of Latin American leaders and, as vice-president of the Socialist International, took a particular interest in national and international efforts to resolve the problems occasioned by economic and political instability in Central America.

After serving his forth consecutive term, González announced in June 1997 that he would not seek re-election. His withdrawal followed a series of financial and political scandals. The most serious were charges against some 20 political and police officials under González, including a former Interior Minister, over organizing squads that killed Basque separatists in the 1980s.

Further Reading

The history of the PSOE from 1879 to 1982 is competently recounted by Richard Gillespie in his *The Spanish Socialist Party* (1989). There is, as yet, no analysis in English of the PSOE in power, but Paul Preston's *The Triumph of Democracy in Spain* (1986) provides *inter_alia,* an acute analysis of the role of the Spanish Socialist party in the transition from dictatorship to democracy. See also Santos Juliá, ''The Rights and Wrongs of Self-Avowed Marxism: The Ideological Conversion of the Leaders of the PSOE between 1976 and 1979'' in Frances Lannon and Paul Preston, editors, *Elites and Power in Modern Spain* (1990). A good history of the Spanish Civil War is Gabriel Jackson, *The Spanish Republic and the Civil War, 1931-1939* (1965). □

Manuel González Prada

The Peruvian essayist and poet Manuel González Prada (1848-1918) was one of the most dynamic and aggressive polemicists of the late 19th century in Spanish America. He fought for change and progress and denounced the vestiges of Spanish colonialism.

Manuel González Prada was born on Jan. 6, 1848, in Lima, the son of a wealthy and conservative family. A rebellious child from his early years, he ran away from the seminary where he had been placed by his devout mother and began his university career studying German poets. Later he switched to law, the field in which his family wanted him to take a degree, but then made up his mind to become a farmer.

González Prada began writing poetry during this period, and in 1871 his verses were included in José Domingo Cortés's anthology, *América poetica*. González Prada married a Frenchwoman, Adriana de Verneuil; they had three children, of whom only one, Alfredo, survived. In 1879 González Prada enlisted for duty in the War of the Pacific (1879-1883) between Chile and Peru. When Peru was defeated, he remained in his house during the entire 3 years of Chilean occupation, determined not to lay eyes on the conquerors of his homeland.

After 1883 González Prada traveled to Europe and spent some time in Paris, reading and absorbing the ideas of modern German, Italian, and French writers, as well as the theories of the French writers of the Enlightenment and those of many of the positivists.

Call for Reforms

When González Prada returned to Lima, he immediately assumed a prominent place in the vanguard of Peruvian national awareness. Writers and political figures alike caught the contagious fire of his revolutionary fervor. He spoke out eloquently not only against the stagnant aristocratic class from which he had come, but also against the rejection of the Indian as an element of the national character and against the clergy and the ruling military oligarchy, which he viewed as the sources of many of the country's chronic ills.

González Prada became the articulate standard-bearer for a new generation of Peruvians who gathered about him, answering the call he had put forth in these lines from one of his early essays: ''The decayed and wormeaten tree trunks have already produced their flowers of poisonous fragrance and their bitter-tasting fruits! Let new trees grow and yield new flowers and new fruits! Old men to the tomb, young men to work!''

Principal Works

The principal works of prose published in González Prada's lifetime are *Páginas libres* (1894) and *Horas de Jucha* (1908). After his death in 1918, more than half a dozen volumes of his prose writings appeared. His most celebrated collections of poetry are *Minúsculas* (1901), *Presbiterianas* (1909), and *Exóticos* (1916). Other important volumes of his poetry are *Trozos de vida* (1933), *Libertarios* (1938), and *Baladas peruanas* (1939).

Despite his intensely active public career, which included forming the first Peruvian Radical party (1891) and directing the National Library in Lima (1912-1918), González Prada possessed sufficient compulsive renovating energies to bring the enrichment of new French, English, and Italian verse forms to Spanish-American poetic expression. Critic Orlando Gómez-Gil has observed, ''In his writings as much as in his life, González Prada demonstrates an innovative and revolutionary spirit that is peculiarly and unmistakably his alone.'' González Prada died in Lima, on July 22, 1918.

Further Reading

There is no book-length study of González Prada in English. A good sketch of his life and work is in William Rex Crawford, *A Century of Latin American Thought* (1944). González Prada's influence on the Aprista movement is analyzed in Harry Kantor, *The Ideology and Program of the Peruvian Aprista Movement* (1953), in Robert E. McNicoll, ''Intellectual Origins of Aprismo,'' and in Harold A. Bierck, ed., *Latin American Civilization: Readings and Essays* (1967). See also German Arciniegras, *Latin America: A Cultural History* (1965; trans. 1967). □

Gonzalo de Berceo

The Spanish author Gonzalo de Berceo (ca. 1195-c 1252) wrote narrative religious poems and is considered the foremost poet of the Castilian language in the 13th century.

Gonzalo de Berceo was born in Berceo near Navarre in the wine-rich region of La Rioja, which figures prominently in his works. He was raised and educated in the monastery of San Millán de la Cogolla, an important shrine in that region. It is also possible that he studied in the short-lived institute of Palencia. He joined the

priesthood at an unknown date, but by 1221 he was already a deacon in San Millán. Of the six documents known of him, four are dated in San Millán, the last one Dec. 20, 1246. He died after 1252, the date of the death of King Ferdinand III of Castile, which is mentioned in *Milagros XXV*.

Gonzalo's extant works are all in *cuarderna vía* (the learned poetic form, imported from France, consisting of 14-syllable verses arranged in quatrains with a single rhyme) and can be divided into three groups: lives of the saints (*Vida de San Millán de la Cogolla, Vida de Santo Domingo de Silos, Martirio de San Lorenzo,* and *Vida de Santa Oria*), Marian works (*Loores de Nuestra Señora, Milagros de Nuestra Señora,* and *El duelo que fizo la Virgen*), and doctrinal works (*El sacrificio de la Misa, Los signos del Dia del Juicio,* and *Los tres Himnos*). The chronology of these works has not been fully established. A few other works have been lost, and the long narrative poem *Libro de Alexandre* (ca. 1240) has been attributed to him in one of its two extant manuscripts, though the attribution is open to question.

The subject of Gonzalo's poetry is religious and international (lives of the saints and miracles of the Virgin, many of them with known French sources), and traditionally his poems have been considered the lyrical outpourings of a simple soul. But the fact remains that these poems always find a way of centering upon his monastery of San Millán de la Cogolla. Obviously, naiveté was no more a trademark of Gonzalo than it was of the Middle Ages in general. The factor of religious propaganda, therefore, should not be neglected when considering the wellsprings of his poetry, which in fact uses many of the technical traits of the *juglares* (minstrels), who would be the logical broadcasters of his poems. But his works are remembered, and read, as much more than the religious propaganda so common in his day. His poetic language shows a surprising maturity; his poetic technique is near perfect; and his creative mind gives concrete and plastic reality to his subject.

Further Reading

The most recent and complete English work on Berceo is Brian Dutton's introduction to his edition of Berceo's *Vida de San Millán.* □

George Peabody Gooch

The British historian and political journalist George Peabody Gooch (1873-1968) is noted for his work on historiography and diplomatic history.

Born to a middle-class London family in 1873, George Gooch was fortunate, as he once remarked, to have been born with ''a warm heart, an inquiring mind, and an adequate income.'' After studying at Eton, London, and Trinity College, Cambridge, he spent the autumn of 1895 in Berlin. That same year he made the acquaintance of Lord Acton, who guided the young historian's work for the next 5 years. In 1896 Gooch attended lectures at the Sorbonne and the School of Political Science in Paris. In 1903 he married Sophie Schoen.

Gooch's first work, *English Democratic Ideas in the Seventeenth Century* (1898), in which he viewed even the most fanatical of his historical subjects with liberal toleration, is a classic in its field. Politics, however, soon drew him away from scholarly pursuits. The crisis of the Boer War brought Gooch into the company of other young Liberals who attacked the imperialism of Joseph Chamberlain. In 1903 Gooch stood for member of Parliament from Bath and in 1906 was elected. His defeat for reelection in 1910 brought his active political career to a close, but the experience had confirmed his liberalism and given him personal knowledge of the leading personalities of his time.

Gooch was editor of the *Contemporary Review* from 1911 until 1960. He contributed many essays to the *Review,* using it to attack Nazism after 1934. To its pages he welcomed refugees from Fascist Italy and Nazi Germany.

In *History and Historians in the Nineteenth Century* (1913), Gooch's most lasting achievement, he assessed the writings of over 500 historians, tracing the emergence of the scientific method in historical research, portraying the masters of the craft, and analyzing their influence on their times. His other major contribution to historiography was *Recent Revelations of European Diplomacy* (1927; revised periodically until 1940), in which he discussed authors and sur-

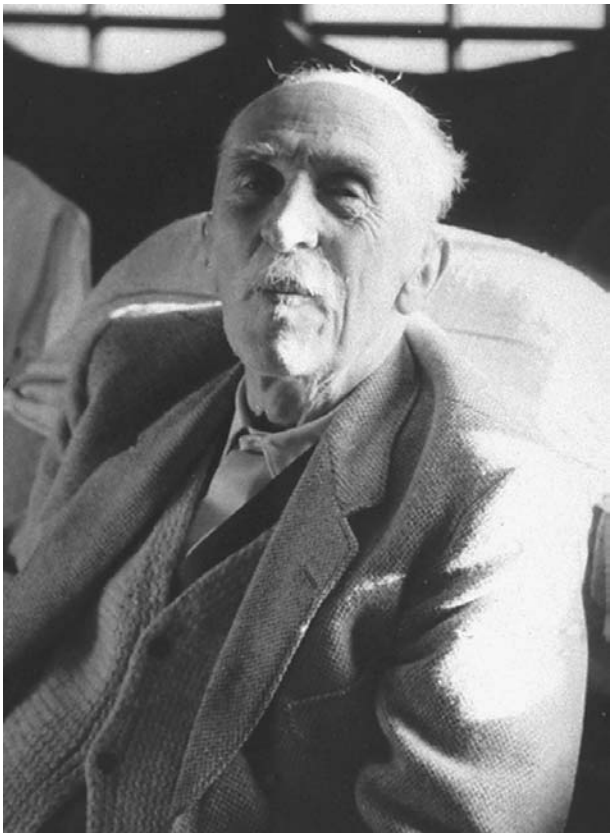

veyed the publication of documents and memoirs concerned with pre-1914 diplomacy.

Between World Wars I and II Gooch wrote numerous books on diplomatic history, edited *British Documents on the Origins of the War* with Harold Temperley (11 vols., 1926-1938), and published essays on current political questions. As president of the National Peace Council (1933-1936), he tried to convince other pacifists that peace could be maintained only by opposing the dictators on the Continent.

After World War II Gooch's interests turned to the 18th century, and he wrote *Frederick the Great* (1947), *Maria Theresa* (1951), *Catherine the Great* (1954), and *Louis XV* (1956). He died on Aug. 31, 1968.

Further Reading

For an understanding of Gooch, the best work is his autobiography, *Under Six Reigns* (1958). There is an essay on Gooch by F. L. Hadsel in Samuel William Halperin, ed., *Some 20th-Century Historians: Essays on Eminent Europeans* (1961).

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Jane Goodall

Jane Goodall (born 1934) was a pioneering woman primatologist. Her holistic methods of fieldwork, which emphasized patient observation over long periods of time of social groups and individual animals, transformed not only how chimpanzees as a species are understood but also how studies of many different kinds of animals are carried out.

In July of 1960, 26-year-old Jane Goodall set out for the first time for Gombe National Park in southeastern Africa to begin a study of the chimpanzees that lived in the forests along the shores of Lake Tanganyika. Her mother traveled with her as officials thought it unseemly that a young, unmarried woman would set off on such a venture alone. She thought at the time that the study might take three years. She ended up staying for more than two decades.

Goodall seemed an unlikely candidate for such a task. The elder of two daughters, she had been born into a middle-class British family. Her father, Mortimer Herbert Morris-Goodall, was an engineer. Her mother, Vanna (Joseph) Morris-Goodall, was a successful novelist. She had little formal training when she set out for Gombe, having worked previously as a secretary at Oxford and as an assistant editor in a documentary film studio in London. Otherwise, she brought to her work a life-long love of animals, a strong sense of determination and a desire for adventure.

This was not her first trip to Africa. In 1957 she had sailed to Mombasa on the East African coast where she met Louis Leakey, who would become her mentor. With his wife Mary, Leakey had discovered what were then the oldest known human remains. These discoveries substantiated Leakey's claim that the origins of the human species were in Africa, not in Asia or Europe as had been previously thought.

Leakey hoped that studies of the primate species most closely related to human beings—chimpanzees, gorillas, and orangutans—would shed light on the behavior of human ancestors. He chose Goodall because he believed that as a woman she would be more patient and careful than a male observer and that as someone with little formal training she would be more inclined to describe what she saw rather than what she thought she should be seeing.

In her earliest days at Gombe, Goodall worked alone or with native guides. She spent long hours working to gain the trust of the chimpanzees, tracking them through the dense forests and gradually moving closer and closer to her subjects until she could sit in their midst—something which had not been achieved by her predecessors. Her patience produced a stunning set of discoveries about the behaviors and social relations of her subjects. Chimpanzees had previously been thought to be violent, aggressive animals with crude social arrangements. Researchers had given their subjects numbers rather than names and had ignored the differences in personality, intelligence, and social acumen that Goodall's studies revealed. Chimpanzees, Goodall showed, organized themselves in bands that had complex social

structures. They were often loving and careful parents and also formed attachments to their peers. They hunted and ate meat. And, perhaps most startling, they used primitive ''tools''—twigs or grasses that they stripped of leaves and used to get termites out of termite mounds. This discovery helped force scientists to abandon their definition of homo sapiens as the only animals that use tools.

In 1962 Leakey arranged for Goodall to work on a Ph.D. at Cambridge University, which would give scientific legitimacy to her discoveries. Despite bitter disagreements with her adviser, who belonged to the older school of ethologists (people who study animal behavior), she managed to complete the necessary work in brief visits to England. In 1965 she became the eighth person ever to take a Ph.D. from Cambridge without having previously earned a B.A.

By 1964 the Gombe Stream Research Center had become the destination of choice for graduate students and other scientists wishing to study chimpanzees or to learn Goodall's methods. The general public was also becoming acquainted with Goodall's work through a series of articles in *National Geographic* magazine and later through National Geographic television specials. In 1964 Goodall married Hugo Van Lawick, a Dutch wildlife photographer who had come to Gombe at the invitation of Leakey to take pictures for the magazine. Goodall's son by that marriage, Hugo (more often referred to as ''Grub''), was her only child.

The 1970s were marked both by changes in Goodall's understanding of the chimpanzees and by the way in which research was carried out at Gombe. In 1974 what Goodall referred to as a ''war'' broke out between two groups of chimpanzees. One group eventually succeeded in killing many members of the other group. Goodall also witnessed a series of acts of infanticide on the part of one of the mature female chimps. These revelations of the darker side of chimpanzee behavior forced her to revise her interpretation of these animals as being fundamentally gentle and peace-loving.

In May of 1975 four research assistants were kidnapped from the research center by Zairean rebels. After months of negotiations, the hostages were returned. Because of continued risk, almost all of the many European and American researchers left Gombe. Goodall continued to carry out her work with the help of local people who had been trained to conduct research.

Later, Goodall turned her attention to the plight of chimpanzees in captivity. Because of their close physiological and genetic resemblance to humans, chimpanzees have been widely used as laboratory animals to study human diseases such as AIDS. Goodall used her expertise and fame to lobby for limitations on the number of animals used in such experiments and to convince researchers to improve the conditions under which the animals are kept. She also worked to improve conditions for zoo animals and for conservation of chimpanzee habitats. In 1986 she helped found the Committee for the Conservation and Care of Chimpanzees—an organization dedicated to these issues.

For her efforts, Godall received a great many awards and honors, among them the Gold Medal of Conservation from the San Diego Zoological Society, the J. Paul Getty Wildlife Conservation Prize, the Schweitzer Medal of the Animal Welfare Institute, and the National Geographic Society Centennial Award. Much of Goodall's current work is carried on by the Jane Goodall Institute for Wildlife Research, Education, and Conservation, in Ridgefield, Connecticut. Her advocacy of the ethical treatment of animals continues to the current day, and she has even written a children's book, *The Chimpanzee Family Book,* on the subject.

Further Reading

Goodall wrote a number of books about her experiences with the chimpanzees, including *Through a Window* (1990); *My Life with the Wild Chimpanzees* (1988); *The Chimpanzees of Gombe: Patterns of Behavior* (1986); *In the Shadow of Man* (1971); and *Visions of Caliban: On Chimpanzees and People* (1993). For books that show her work in relation to that of other primatologists, see: Donna Haraway, *Primate Visions* (1989); Bettyann Kevles' *Watching the Great Apes* (1976); and Sy Montgomery, *Walking with the Great Apes* (1991).

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John Inkster Goodlad

Researcher and prophet John Inkster Goodlad (born 1917) was one of the chief movers in American education during the last half of the 20th century.

John Goodlad, one of two boys born to William James and Mary (Inkster) Goodlad, spent the first nine years of his life on the hillsides of North Vancouver, British Columbia. Attendance at the six-room school required a long walk down the hill at the beginning of the day and another back up the hill in the afternoon. The three boys who lived on the hillside had to get along with one another because there were no alternatives.

That isolation, accompanied by periods of isolation from school because of the usual measles, chicken pox, and the like, ''probably was a blessing,'' he noted. ''It pushed me into a great deal of reading—a novel a day during times of illness and a great deal of continued reading into my adolescent years.'' Goodlad recalled the period after the age of nine and during the Great Depression when remarking, ''The only thing good about those years was that everyone was poor.'' With the exception of a handful of families in each of the two elementary schools that he attended, everyone belonged to the same low economic class.

University Out of His Reach

He recalls some fleeting thoughts of becoming a physician or a lawyer, but both meant going to the university and there was no prospect of him doing that. A fifth year of high

school, called senior matriculation, made it possible for him to secure an education equivalent to the first year at the university, and from that he went on to the provincial normal school (1938) in Vancouver to qualify for an elementary school teaching certificate. He began teaching in 1939 in a one-room school in a district which at that time did not employ superintendents. The school board employed each teacher; after that, books, materials, and administrative decisions were made by a paid secretary/treasurer of the board. Goodlad's salary for that first year was $780 for the 10-month period. From this he had to save enough money to go to summer school for two successive summers in order to qualify for a permanent teaching certificate.

In subsequent years while working as a teacher and principal he attended the University of British Columbia during the summer sessions and took correspondence courses during the year but did not attend at any time as a full-time student. Both Bachelor's (1945) and Master's (1946) degrees were completed in this fashion, and then he broke loose from British Columbia and went to the University of Chicago for his doctorate (1949). At long last he was a full-time resident college student for the first and only year of his life. In 1945 he married Evalene M. Pearson and was later to have two children, Stephen John and Mary Paula.

Teacher of Teachers

Goodlad's professional work can be divided into two periods, namely, an early period (1947-1960) consisting of a variety of positions in teacher education, including Atlanta Teacher Education Service, Emory University, Agnes Scott College, and the University of Chicago; and a second period (1960-1983) at the University of California, Los Angeles (UCLA), where he served as director of the Laboratory School and as dean of the Graduate School of Education (ranked first in America the last seven years of his tenure). After his retirement from UCLA he assumed the positions of professor (1985) and director of the Center for Educational Renewal (1986) at the University of Washington. He currently is professor emeritus of education and co-director of the Center. Goodlad also is president of the independent Institute for Educational Inquiry. The educator has authored or co-authored more than 30 books; has written chapters and papers in more than 100 other books and yearbooks; and has more than 200 articles in professional journals and encyclopedias. His writings have been translated into Japanese, French, Italian, Spanish, and Hebrew. He also has received numerous awards, including seven honorary degrees.

Prolific Writer

Among Goodlad's more recent books are *Teachers for Our Nation's Schools* (1990), for which he received the Outstanding Writing Award from the American Association of Colleges for Teacher Education; *Educational Renewal: Better Teachers. Better Schools;* and *In Praise of Education,* in which he argues education is an inalienable right in a democratic society.

Since the time of the Great Depression, the effectiveness of American schools has come under increasing criticism. During this period John Goodlad rose in prominence as an effective prophet and mover in educational reform. His research is not regarded as an experiment, but grows out of action, out of his own field experiences as he seeks to close the gap between existing conditions in schools and what policy research models have postulated. The values learned from his parents, teaching in a one-room school, and working in Atlanta during racial unrest were a few of the more meaningful experiences that affected his research.

One idea, ''the non-graded school,'' grew out of his experiences of teaching in a one-room school. Here a student named Ernie, who had a learning disability, did not progress to new grade levels as did the others. As a result he left school as an unhappy child and as a failure. As an alternative to school policies that degrade children and limit learning, Goodlad proposed schools without grade levels. Later he made several suggestions for improving schools in his book *A Place Called School* (1984). In this comprehensive study, one of the more extensive on-the-scene investigations ever undertaken, he began with the premise that our schools need to be redesigned piece by piece. Throughout the entire field of education he called for sweeping changes that ''must be guided first and foremost by moral principles.'' He wanted to create a human school. He said, ''When we speak of our pet we refer to it as a dog, then second we may speak of it being different from other dogs. But, when speaking of human beings, we speak of the differences first, then note that they are people later. However, I want to speak of people as human beings first; I want to develop a human school, for we are all one.''

Goodlad's engaging style of writing about school reform is illustrated in his discussion of the Roman god Janus. He states, '' . . . Janus has been represented as having two faces, one looking forward and the other backward. I look from the present into the recent past and from the present into the imminent future. Second, Janus was the animistic spirit of doorways and archways. I speak to the problems of cutting doorways between buildings and archways over different levels of curriculum decision making. Third, Janus, in Roman mythology, was guardian of the gate of heaven (the 'opener' and the 'shutter') and god of all beginnings. Those of us who work in curriculum might be expected, then, to invoke Janus in making our beginnings and to reckon with Janus at the ending believed by some to be still another beginning.'' (*Teachers College Record,* November 1968).

More likely due to his love for education than in spite of it, Goodlad has been a critic of the U.S. education system, particularly for the way it trains teachers for the classroom. In a two-part article for *Education Week,* Feb. 5; 12 1997, Goodlad said the gates to admission to teaching in U.S. public schools ''always are loosely latched.'' And he bemoaned the way reform theories come and go, yielding little if any improvement. ''The overwhelming majority of those hired each year to teach in our schools are the product of a misbegotten set of conditions that defy accurate pinpointing of accountability. With accountability dispersed, blame and villain theories run rampant: It's the students, it's the teachers, it's the state, it's the schools of education.''

Further Reading

Biographical information about John I. Goodlad can be found in the following: *The Canadian Who's Who, The Blue Book* (London), *Who's Who in the World, The Writers Directory* (London), *The International Directory of Distinguished Leadership,* and *The International Who's Who* (London).

A selected list of books that the reader may find useful in tracing the growth of Goodlad's ideas and proposals for changes in schools include: *The Nongraded Elementary School,* in part (revised edition 1963); *School, Curriculum, and the Individual* (1966); *Facing the Future: Issues in Education and Schooling* (1976); *A Place Called School: Some Prospects for the Future* (1984).

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Benny Goodman

Benny Goodman (1909-1986) was a great jazz clarinetist and leader of one of the most popular big bands of the Swing Era (1935-1945).

Benjamin David Goodman was born in Chicago, Illinois, on May 30, 1909, of a large, poor Jewish family. (A brother, Harry, was later a bassist in Benny's band.) Benny studied music at Hull House and at the age of 10 was already a proficient clarinetist. At age 12, appearing on stage in a talent contest, he did an imitation of the prevailing clarinet favorite, Ted Lewis; so impressed was popular bandleader Ben Pollack that five years later he sent for Goodman to join the band at the Venice ballroom in Los Angeles. After a three-year stint with Pollack, Goodman left in 1929 to free-lance in New York City in pit bands and on radio and recordings. In 1934 he led his first band on an NBC radio series called ''Let's Dance'' (which became the title of Goodman's theme song). The band also played at Billy Rose's Music Hall and at the Roosevelt Hotel and made a handful of records for the Columbia and Victor labels.

In 1935, armed with a repertory developed by some great African American arrangers (Benny Carter, Edgar Sampson, Horace Henderson, and ex-bandleader and Swing Era genius Fletcher Henderson), the band embarked on a most significant road trip. Not especially successful in most of its cross-country engagements, the band arrived at the Palomar Ballroom in Los Angeles in a discouraged mood. The evening of August 21, 1935, began inauspiciously, the audience lukewarm to the band's mostly restrained dance music. In desperation Goodman called for the band to launch into a couple of ''flagwavers'' (up-tempo crowd-pleasers)—''Sometimes I'm Happy'' and ''King Porter Stomp''—and the crowd reaction was ultimately to send shock waves through the entire pop music world. Hundreds of people stopped dancing and massed around the bandstand, responding enthusiastically and knowledgably to arrangements and solos that they recognized from the just recently released records. (Apparently Goodman had been too conservative both early in his tour and earlier that night and had underestimated his audience.)

The Palomar engagement turned out to be not only a personal triumph for the band but for swing music in general, serving notice to the music business that ''sweet'' dance music would have to move over and make room for the upstart (and more jazz-based) sound. Goodman's popularity soared: the band topped almost all the magazine and theater polls, their record sales were astronomical, they were given a weekly cigarette-sponsored radio show, and they were featured in two big-budget movies, ''Hollywood Hotel'' and ''The Big Broadcast of 1937.'' But an even

greater triumph awaited. Impresario John Hammond rented that bastion of classical music, Carnegie Hall, for a concert that was to win respectability for the music. The night of January 16, 1938, is now legendary; responding to the electric expectancy of the overflow audience, the band outdid itself, improving on recorded favorites like ''King Porter Stomp,'' ''Bugle Call Rag,'' ''Down South Camp Meeting,'' and ''Don't Be That Way.'' It capped off the evening with a lengthy, classic version of ''Sing, Sing, Sing'' which featured some brilliant solo work by trumpeter Harry James, pianist Jess Stacy, and Benny himself.

Two of the finest musicians ever to work with Goodman were pianist Teddy Wilson and vibraphonist-drummer Lionel Hampton. Both were with the band from the mid-1930s and both were present at Carnegie Hall, but they were used only in trio and quartet contexts because of the unwritten rule forbidding racially integrated bands. Goodman has the distinction of being the first white leader (Artie Shaw and Charlie Barnet followed suit) to challenge segregation in the music business, and as the restrictions eased he hired other African American greats such as guitarist Charlie Christian, trumpeter Cootie Williams, bassist Slam Stewart, and tenor saxophonist Wardell Gray.

Goodman's band had a greater personnel turnover than most bands, and an endless array of top-notch musicians moved through the band, among them trumpeters Bunny Berigan, Harry James, and Ziggy Elman; trombonist Lou McGarity; tenor saxophonists Bud Freeman, Georgie Auld, Zoot Sims, and Stan Getz; pianists Mel Powell and Joe Bushkin; vibists Red Norvo and Terry Gibbs; and drummers Dave Tough and Louis Bellson. Most defected to other bands and a few to start their own bands (Krupa, James, and Hampton). Overwhelmingly, musicians found Goodman an uncongenial employer: he was reputed to be stern and tight-fisted. A taciturn, scholarly-looking man, Goodman was unflattering referred to in music circles as ''The Ray'' because of his habit of glaring at any player guilty of a ''clam'' or ''clinker'' (a wrong note), even in rehearsal. A virtuoso clarinetist equally at home performing Mozart (which he did in concerts and on records), Goodman was less than patient with technical imperfection.

After World War II the clarinet, which, along with the tenor saxophone, had been the Swing Era's glamour instrument, was relegated to a minor role in bebop's scheme of things. Even the peerless Buddy DeFranco, the definitive bebop clarinetist, was unluckily marginal in an alto saxophone-and-trumpet-dominated idiom. Goodman struggled for a while to reconcile himself to the new music, but in 1950 he decided to disband, and from that time forward his public appearances were rare and were chiefly with small groups (usually sextets or septets) and almost exclusively for television specials or recordings or European tours. In 1950 he toured Europe with a septet that included two other jazz greats, trumpeter Roy Eldridge and tenor saxophonist Zoot Sims. His most celebrated tour, however, was part of the first-ever cultural exchange with the Soviet Union. In 1962, at the behest of the State Department, he went to Russia with a septet that included Sims and alto saxophonist Phil Woods. The trip was a smashing success and contributed greatly to the popularization of American jazz in Eastern Europe.

After his marriage in 1941, Goodman's home was New York City; his wife Alice (John Hammond's sister) died in 1978; they had two daughters, and she had three by a previous marriage. Goodman maintained his habit of spot-performing and in 1985 made a surprise and, by all accounts, spectacular appearance at the Kool Jazz Festival in New York. He died the following year of an apparent heart attack.

With his withdrawal from the limelight, most observers felt that he became a deeper, less flashy player than he was in the glory years when he was fronting the country's most popular swing band. His ultimate contribution to jazz, however, is still being debated: much post-1940s jazz criticism retrospectively judged him to have been overrated relative to the era's other great clarinetist-leader, Artie Shaw, and to the great early Black players of the instrument (Jimmy Noone, Johnny Dodds, Edmond Hall, and Lester Young, a tenor saxophonist who ''doubled'' on clarinet) and the great white traditionalist Pee Wee Russell. Esthetic evaluations are problematical at best and tend to fluctuate from era to era, but Goodman's technical mastery, burnished tone, highly individual (and influential) solo style, and undeniable *swing* certainly earned him a permanent place in the jazz pantheon.

Further Reading

There is no serious biography of Goodman. There was a promotional autobiography, written with the help of Irving Kolodin,

in 1939 called *The Kingdom of Swing*. A film biography produced in 1955 titled ''The Benny Goodman Story'' is more Hollywood than Goodman. Probably the best source is a biography-discography by D. Russell O'Connor and Warren W. Hicks, *Benny Goodman—On the Record* (1969). □

Ellen Holtz Goodman

An American journalist, Ellen Holtz Goodman (born 1941) won a Pulitzer Prize for commentary. She wrote about issues that spanned the range from personal to political.

Ellen Goodman was born in Newton, Massachusetts, on April 11, 1941, the daughter of a Boston lawyer/politician of some social standing, Jackson Jacob Holtz, and Edith Weinstein Holtz. Her father died in 1966, when she was 25 years old. He twice had been a Democratic candidate for Congress from Brookline, an affluent suburb, in the Eisenhower years (the 1950s). In her youth Ellen lived a conventional upper-middle-class life. She later wrote in the introduction to one of her books, *Turning Points* (1979), that she wanted everything to stay the same: ''I wanted to live in the same house, go to the same school, keep the same friends . . . forever.''

Goodman attended Radcliffe College, graduating in 1963 with a degree in modern European history (*cum laude*), and married Anthony Goodman, a medical student, within a week of graduation. They had a daughter, Katherine Anne, then were divorced in 1971. Before that, the couple went to New York, where she got her first job, at *Newsweek* (1963-1965) as a researcher/reporter. Looking back, Goodman said that in the early 1960s women were researcher and men were writers, and even in the mid 1970s men reported on hard news and women covered soft news. ''When I first became a columnist,'' she recalled in 1996, ''one of the things I was most interested in doing was breaking down those lines. I always had the sense that life spilled over the retaining walls.''

Her husband's career brought the pair to Detroit, where she landed a job as a feature writer at the *Detroit Free Press* (1965-1967), but again her husband's profession called him, this time to Boston, where they returned in 1967. She was hired as a feature writer by the *Boston Globe,* then became an associate editor in 1984.

In 1970, when the *Boston Globe* opened the editorial page to women's issues, Goodman began writing Op-Ed columns. Then came a year-long Nieman Fellowship at Harvard (1973-1974), her *At Large* column in the *Globe* (beginning in 1974), and her successful syndication with the *Washington Post* Writers Group (1976). By the mid 1990s, her column reached more than 440 newspapers around the country. Television appearances, public speaking engagements, and the Pulitzer Prize for Distinguished Commentary (1980) attested to the popularity of her writing.

Goodman's columns covered a wide range of topics, including parenting, divorce, alternative life-styles, feminism, male-female employment roles, and even gardening. In the late 1960s and early 1970s her work also addressed the antiwar and civil rights movements, plus the emerging feminist movement. She wrote about lesbianism in the U.S. Army, feminine hygiene sprays, and whether American women should shave their legs. The sharp change in the U.S. national frame of mind from the reformist 1970s to the more conservative 1980s, coupled with her 1982 marriage to Robert Levey (a colleague and national reporter with the *Boston Globe*), provided some clues to the changed tone of Goodman's newspaper columns. Her writing style remained incisive but became less confrontational.

Her basic audience was American women, many of them college-educated, white-collar, with two-careers, and made to feel that they were individuals in an increasingly uniform society. For some readers Goodman's commentary was meaningful and penetrating; others found it to be predictable. Goodman was not a creator of public policy, instead describing herself as an ''observer.'' She thought that she spoke for the homemaker. ''Try to find the obituary of a homemaker someday. . . . There's almost no voice for private lives in the newspapers.'' She rejected the notion that her topics were trivial. In a 1996 speech in Oakland, California she referred to a slogan from the feminist movement, ''The personal is political,'' and applied the phrase to the focus of her work: ''It meant that the things that people cared about and were involved in in their private lives,

things like child care or abortion or the food you ate, also had a political context.''

Five collections of Ellen Goodman's newspaper columns have been published: *Close to Home* (1979), *At Large* (1981), *Keeping in Touch* (1985), *Making Sense* (1989), and *Value Judgments* (1993). She also authored a book, *Turning Points* (1979), which explored how Americans coped with changes brought about by the feminist movement. Critics missed Goodman's sense of humor in this book, believing that she was a livelier writer doing editorial columns than in producing an extended volume.

Goodman received numerous awards for her reporting and writing. She was honored with the American Society of Newspaper Editors Distinguished Writing Award in 1980; the Hubert H. Humphrey Civil Rights Award by the Leadership Conference on Civil Rights in 1988; the President's Award from the National Women's Political Caucus in 1993; and the American Woman Award by the Women's Research and Education Institute in 1994.

Further Reading

Neil Grauer's *Wits and Sages* (1984) and Barbara Belford's *Brilliant Bylines* (1986), both contain chapters on Ellen Goodman. She is also the focus of a brief piece in *American Women Writers, Volume 5* (1994). *Colorado Business* (April 1981) contains a report on Ellen Goodman's ideas. *Ms.* (July 1983) includes an article by Ellen Goodman: ''The Turmoil of Teenage Sexuality.'' Additional information can be found in David Astor's article in *Editor and Publisher* (June 16, 1984); *Washington Journalism Review* (January/February 1980; (September 1980); *National Review* (February 14, 1986). □

Charles Goodnight

The American cattleman Charles Goodnight (1836-1929) opened a series of cattle trails from Texas to New Mexico, Colorado, Wyoming, and Kansas.

Charles Goodnight was born in Macoupin County, Ill. His father soon died, his mother remarried, and the family moved to Milam County, Tex. At the age of 16 Goodnight was hauling freight with oxteams; at 20 he entered the cattle business with a partner and moved to the frontier in northwestern Texas. In an attempt to protect the range from Indian raids, he joined a group known as the Minute Men of Texas. When the Civil War broke out, this body became the Frontier Regiment of the Texas Rangers. Goodnight participated in many Indian fights and earned a distinctive reputation as a guide and scout.

In 1866 Goodnight located a ranch in New Mexico and with a partner, Oliver Loving, established the Goodnight-Loving Trail, driving a cattle herd from Texas to New Mexico. In subsequent years Goodnight blazed other trails into Wyoming and Colorado. In 1868 he established the Apishapa Ranch in Colorado and in 1870 moved to a property north of Pueblo.

Goodnight went to Kentucky and married Mary Ann Dyer, and they developed their Colorado land. With others Goodnight established the Stock Growers Bank in Pueblo. During the panic of 1873, in an attempt to market cattle for needed funds, he opened the New Goodnight Trail to Granada, Colo.

In 1876 Goodnight drove 1,600 head from the overstocked New Mexico ranges to the Texas Panhandle. To obtain capital, he formed a partnership with John George Adair, establishing the JA Ranch, which eventually included nearly 1 million acres of land and 100,000 head of cattle. In 1877 Goodnight opened a trail from this ranch to the railhead at Dodge City, Kans. He also developed a fine herd by introducing Shorthorn and Hereford stock for breeding. He preserved the buffalo of the range and produced a new breed of stock, the cattalo, by crossing buffalo with Polled Angus cattle.

Goodnight stood for law and order and regulating Native American activities. Between 1868 and 1871 he organized Colorado stockraisers into an association, and in 1880 he prompted the establishment of the Panhandle Stock Association to check organized lawlessness. He provided beeves for the hungry Kiowas and Comanches and mediated between these tribes and the U.S. Army.

Goodnight was interested in education and, with his wife, founded Goodnight College in Texas. At his death he was considered ''an almost perfect illustration of the cattleman.''

Further Reading

J. Evetts Haley, *Charles Goodnight, Cowman and Plainsman* (1949), is a sympathetic biography. Harley True Burton wrote a useful *History of the JA Ranch* (1928). Goodnight's career is discussed in most histories of the cattle industry; Lewis E. Atherton, *The Cattle Kings* (1961), contains a penetrating analysis. See also Mari Sandoz, *The Cattlemen* (1958). □

Andrew Jackson Goodpaster

Andrew Jackson Goodpaster (born 1915) was a career Army officer who played a major role in organizing NATO forces in Europe; served as adviser to presidents Eisenhower, Johnson, and Nixon; and served brief terms as commander of the National War College and of West Point.

Andrew Jackson Goodpaster was born in Granite City, Illinois, on February 12, 1915. He graduated second in his class from West Point in 1939 and served with Army Corps of Engineer outfits in Panama and Louisiana. In World War II he saw action as commanding officer of an engineer battalion in North Africa and Italy. In the years after World War II, Goodpaster established ties that would significantly influence his career. In August 1944 he went to the Operations Division of the General Staff in Washington, D.C. Remaining there after V-J Day, he be-

came closely associated with Army Chief of Staff Dwight D. Eisenhower.

Goodpaster was a pioneer among the new breed of postwar ''army intellectuals,'' officers with extensive postgraduate training in civilian universities. He took a Masters degree in engineering from Princeton University in 1948 and a Ph.D. in international relations in 1950.

When General Eisenhower assumed command of the North Atlantic Treaty Organization (NATO) forces in Europe, Goodpaster joined him, serving as assistant to the chief of staff, Gen. Alfred Gruenther. In that capacity Goodpaster played a major role in helping to organize NATO forces and define the political and military aims of the fledgling alliance.

In 1954 Goodpaster joined President Eisenhower as staff secretary in the White House. Eisenhower had organized his presidency along the lines of a military chain of command, and Goodpaster was a key figure. He maintained liaison with all departments engaged in national security issues and coordinated cabinet operations. Working closely with presidential ''chief of staff'' Sherman Adams, Goodpaster helped to determine which issues would be brought to the president, briefed Eisenhower daily on foreign and defense policy matters, and attended all cabinet and National Security Council meetings. He made sure that key figures were not left out of policy discussions, and he saw that Eisenhower's decisions were executed. He came to know his boss so intimately and was able to anticipate his wishes so well that he became known as the president's alter ego. Following the end of the Eisenhower administration, Goodpaster returned briefly to Europe, serving as commander of the 8th Infantry Division.

He came back to Washington in November 1962 and remained there for the next seven years, holding a number of different staff positions. He served as a special assistant to the chairman of the Joint Chiefs of Staff, Gen. Maxwell D. Taylor. In August 1966 he became director of the joint staff of the Joint Chiefs of Staff, and in May 1967 he was chosen to be the Army representative on the United Nations Military Staff Command. From July 1967 to June 1968 he was commandant of the National War College.

During these same years Goodpaster carried out important tasks related to the Vietnam War. President Lyndon B. Johnson described him as ''one of the ablest officers I knew'' and used him to maintain liaison with former President Eisenhower. At Johnson's direction Goodpaster regularly briefed Eisenhower on the course of the war and carried back to Johnson the former president's personal advice and recommendations. Goodpaster also made several trips to Vietnam with groups sent to survey developments there, and while with the Joint Chiefs and the National War College he supervised major study projects relating to various aspects of the war. From May to July 1968 Goodpaster was the U.S. military representative at the Paris peace talks. He then went to Vietnam as deputy to Commanding General Creighton Abrams.

Goodpaster served as chief military adviser to President-elect Nixon during the transition period and continued to play important political and military roles in the Nixon years. In July 1969 he assumed the position of supreme allied commander in Europe, which he held until October 1974.

Following his retirement from the Army in December 1974 Goodpaster became a senior fellow at the Woodrow Wilson International Center for Scholars. He subsequently held the John C. West Chair of Government and International Studies at The Citadel.

In a move that was without precedent, he was called out of retirement in April 1977 to become superintendent of West Point in the wake of a cheating scandal that had severely tarnished the reputation of that venerable institution. He remained at West Point until 1981.

Goodpaster was described by former Secretary of State Henry Kissinger as a ''man of vast experience, great honor, and considerable ability.'' A tireless worker, Goodpaster was utterly devoted to the Army he served for so many years. After his second retirement he was president of the Institute for Defense Analysis, a private think tank in the Washington area. In 1996, Goodpaster with other generals and world-wide political figures helped to determine what steps, both practical and political, needed to be taken to abolish nuclear weapons.

Further Reading

The Eisenhower staff system is capably and sympathetically analyzed in Fred I. Greenstein, *The Hidden-Hand Presidency* (1982). The handling of the Vietnam War during the Johnson years is covered in Maxwell D. Taylor, *Swords and*

Ploughshares (1972) and in Lyndon B. Johnson, *The Vantage Point* (1971). Recent articles referencing Goodpaster include Bill Gertz, ''U.S. still needs nukes, official says,'' *The Washington Times* (February 23, 1997) and Alan Cranston, ''Even the generals disagree,'' *Bulletin of the Atomic Scientists* (November 21, 1996). □

Charles Goodyear

Charles Goodyear (1800-1860), American inventor, experimented with, perfected, and promoted the use of vulcanized rubber. He was instrumental in establishing the rubber industry in the United States.

Charles Goodyear was born on Dec. 29, 1800, in New Haven, Conn. He attended the local public schools. His father was an inventor, manufacturer, and merchant of hardware, especially of farm tools. When Charles was 17, his father sent him to Philadelphia to learn the business, and at 21 he returned to become his father's partner. He married at the age of 24 and 2 years later opened a store in Philadelphia. In 1830 a lifetime of financial distress began for the Goodyears when both father and son went bankrupt.

On a trip to New York City that year, Goodyear visited a store that sold goods made of india rubber, a product only recently manufactured in America. Inspired by the possibilities of the material, he determined to improve its usefulness. His first experiments were carried out in jail, where he had been sent for failure to pay his debts.

In 1837 Goodyear settled his family on the charity of friends near New Haven and went to New York to continue his work. He received a patent for an improved type of rubber and was able to find a modest amount of financial backing. After moving to Massachusetts, he met Nathaniel M. Hayward, an inventor, whose patent on a process for mixing sulfur with rubber he bought. Goodyear intended to combine the new patented process with his old one, which involved coating rubber with an acid and metal.

During an argument one day in his shop, Goodyear accidentally dropped a piece of the sulfur-impregnated rubber on a hot stove. Instead of melting, it merely charred slightly. Realizing the importance of this (two major drawbacks to using rubber were that it melted at high temperatures and tended to harden at low temperatures), he began experiments to discover the proper proportions and method of baking the new type of rubber, which he called ''vulcanized.'' His critical patent was issued on June 15, 1844, after he had borrowed $50,000 for experiments, little of which was ever repaid. He claimed to have found more than 500 uses for rubber and received patents in all countries except England, where Thomas Hancock had invented vulcanization in 1843. When Goodyear died in 1860, he left his wife and six children $200,000 in debt.

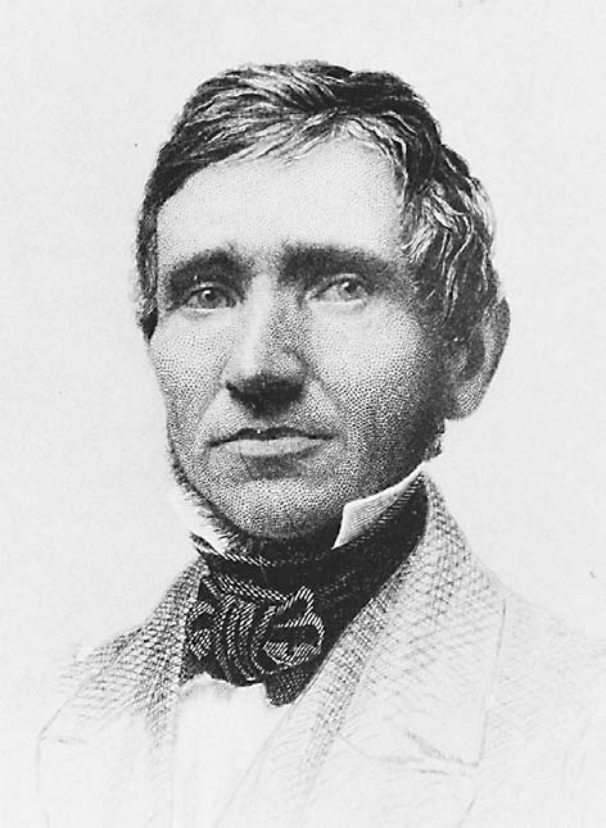

Further Reading

Biographies of Goodyear include Ralph Frank Wolf, *India Rubber Man: The Story of Charles Goodyear* (1939), and Adolph C. Regli, *Rubber's Goodyear: The Story of a Man's Perseverance* (1941). A shorter study is in John C. Patterson, *America's Greatest Inventors* (1943). □

Mikhail Sergeevich Gorbachev

Mikhail Sergeevich Gorbachev (born 1931) was a member of the Communist Party who rose through a series of local and regional positions to national prominence. In March 1985 the Politburo of the Soviet Communist Party elected him general secretary of the party and leader of the U.S.S.R. He resigned in 1991.

Mikhail Gorbachev was born into a peasant family in the village of Privolnoe, near Stavropol, on March 2, 1931, and grew up in the countryside. As a teenager, he worked driving farm machinery at a local machine-tractor station. These stations served regional state and collective farms, but were also centers of police control in the countryside. Gorbachev's experience here undoubt-

edly educated him well about the serious problems of food production and political administration in the countryside, as well as the practices of the KGB (the Soviet secret police) control, knowledge which would serve him well in his future career.

In 1952 Gorbachev joined the Communist Party and began studies at the Moscow State University, where he graduated from the law division in 1955. Student acquaintances from these years describe him as bright, hard working, and careful to establish good contacts with people of importance. He also met and married fellow student Raisa Titorenko, in 1953.

With Stalin's death in 1953 the Soviet Union began a period of political and intellectual ferment. In 1956 Nikita Khrushchev denounced Stalin and paved the way for a major restructuring of the Soviet Union's political system and economic administration. For young party activists like Gorbachev this was a period of exciting innovations and challenges.

Gorbachev returned after his graduation to Stavropol as an organizer for the Komsomol (Young Communist League) and began a successful career as a party administrator and regional leader. In 1962 he was promoted to the post of party organizer for collective and state farms in the Stavropol region and soon took on major responsibilities for the Stavropol city committee as well. Leonid Brezhnev rewarded his ability by appointing him Stavropol first secretary in 1966, roughly equivalent to mayor.

Climbing the Party Ladder

Soon afterwards, as part of the party's new campaign to assure that its best career administrators were thoroughly trained in economic administration, Gorbachev completed an advanced program at the Stavropol Agricultural Institute and received a degree in agrarian economics. With this additional training he moved quickly to assume direction of the party in the entire Stavropol region, assuming in 1970 the important post of first secretary for the Stavropol Territorial Party Committee. This position, roughly equivalent to a governor in the United States, proved a stepping stone to Central Committee membership and national prominence.

Gorbachev was assisted in his rise to national power by close associations with Yuri Andropov, who was also from the Stavropol region, and Mikhail Suslov, the party's principal ideologist and a confidant of Leonid Brezhnev, who had once worked in the Stavropol area as well. Gorbachev also proved himself a shrewd and intelligent administrator, however, with an extensive knowledge of agricultural affairs, and it was largely on this basis that Brezhnev brought him to Moscow in 1978 as a party secretary responsible for agricultural administration. His performance in this capacity was not particularly distinguished. The Soviet Union suffered several poor harvests in the late 1970s and early 1980s, and its dependency on foreign grain imports increased. Yet Gorbachev gained a solid reputation, despite these problems, as an energetic and informed politician, with an activist style contrasting rather sharply with that of most aging Kremlin leaders.

The ascension of Yuri Andropov to power after the death of Leonid Brezhnev in January 1980 greatly strengthened the position of his protegé Gorbachev. Both men showed impatience with outmoded administrative practices and with the inefficiences of the Soviet Union's economy. Andropov's death returned the U.S.S.R. briefly to a period of drift under the weak and ailing Konstantin Chernenko, but Gorbachev continued to impress his colleagues with his loyal and energetic party service. Beginning in October 1980 he was a member of the ruling Politburo.

A New Type of Russian Leader?

As he took power in March 1985, Gorbachev brought a fresh new spirit to the Kremlin. Young, vigorous, married to an attractive and stylish woman with a Ph.D., he represented a new generation of Soviet leaders, educated and trained in the post-Stalin era and free from the direct experiences of Stalin's terror which so hardened and corrupted many of his elders. His first steps as head of the party were designed to improve economic productivity. He began an energetic campaign against inefficiency and waste and indicated his intention to ''shake up'' lazy and ineffective workers in every area of Soviet life, including the party. He also revealed an unusual affability. Britons found him and his wife Raisa ''charming'' when he visited England in December 1984, and he showed a ready wit, ''blaming'' the British Museum, where Karl Marx studied and wrote, for Communism's success. Shortly after taking power Gorbachev also moved to develop greater rapport with ordinary citizens, taking to the streets on several occasions to discuss his views

and making a number of well-publicized appearances at factories and other industrial institutions. In addition, he began strengthening his position within the party with a number of new appointments at the important regional level.

A charismatic personality, Gorbachev also had the youthfulness, training, intelligence, and political strength to become one of the Soviet Union's most popular leaders. Upon assuming power in 1985, he was faced with the need to make significant improvements in the Soviet Union's troubled economy—an extremely difficult task—and to establish better relations with the United States, which might allow some reduction in Soviet defense expenditures in favor of consumer goods. In November 1985 he met with President Reagan in Geneva to discuss national and international problems. Little progress was made but both leaders agreed to hold another ''summit'' meeting in the United States in 1986.

When new tensions developed between the two superpowers, the leaders agreed to hold a preliminary meeting at Reykjavik, Iceland, October 11-12, 1986. But the clearest signs of improving Soviet-American relations came in 1988. Gorbachev made a positive impression when he entered a crowd of spectators in New York City to shake hands with people. In May and June of the same year, President Reagan visited Moscow.

Within the Soviet Union, Gorbachev promoted spectacular political changes. His most important measure came in 1989 when he set up elections in which members of the Communist Party had to compete against opponents who were not Party members. Later that same year, he called for an end to the special status of the Communist party guaranteed by the Soviet Constitution and ended the Soviet military occupation of Afghanistan.

Two issues, however, caused growing difficulty for Gorbachev. First, there was the problem of nationalities, as the Soviet Union consisted of nearly 100 different ethnic groups. As the political dictatorship began to disappear, many of these groups began to engage in open warfare against each other. Such bloodshed came from longstanding local quarrels that had been suppressed under Moscow's earlier control. Even more serious, some ethnic groups, like the Lithuanians and the Ukrainians began to call for outright independence. Second, the country's economy was sinking deeper into crisis. Both industrial and agricultural production were declining, and the old system, in which the economy ran under centralized control of the government, no longer seemed to work.

Yet, Gorbachev was apparently more willing to make changes in government and international affairs than to focus on the problems associated with ethnic diversity and the economy. Perhaps influenced by more conservative rivals, he cracked down on the Lithuanians when they declared their independence in the summer of 1990. Also, he gradually tried to move toward a private system of farming and privately-owned industry.

At the same time, a powerful rival began to emerge: once considered an ally, Boris Yeltsin became the country's leading advocate of radical economic reform. Although forced from the Politburo, the small group at the top of the Communist Party, in 1987, Yeltsin soon established his own political base. He formally left the Communist Party in 1990, something Gorbachev refused to do, and was elected president of the Russian Republic in June 1991. Gorbachev, on the other hand, had been made president of the Soviet Union without having to win a national election. Thus, Yeltsin could claim a greater degree of popular support.

Fall From Power

In August 1991, a group of Communist Party conservatives captured Gorbachev while he was on vacation in the Crimea and moved to seize power. Some of these men, like Prime Minister Valentin Pavlov, were individuals Gorbachev had put in power to balance the liberal and conservative political forces. But Yeltsin, not Gorbachev, led the successful resistance to the coup, which collapsed within a few days. When Gorbachev returned to Moscow, he was overshadowed by Yeltsin, and there were rumors that Gorbachev himself had been involved in the coup.

By the end of 1991, the Soviet Union had fallen apart. When most of its major components like the Ukraine and the Baltic states declared themselves as independent, real power began to rest with the leaders of those components, among them Yeltsin, hero of the attempted coup and president of the Russian Republic. Gorbachev formally resigned his remaining political office on Christmas Day 1991.

Private Citizen

As a private citizen, Gorbachev faded from public view, but continued to write and travel. On one occasion, his travels struck an important symbolic note. On May 6, 1992, he spoke at Westminster College in Fulton, Missouri. There, in 1946, Winston Churchill had given his classic speech coining the term ''the Cold War.'' Gorbachev's appearance was a vivid reminder of the changes he had helped bring about during his seven years in power.

In the spring of 1995, Gorbachev began touring factories in Russia, spoke to university students, and denounced President Yeltsin. He stopped just short of formally announcing his candidacy for the presidency in 1996. He wrote an autobiography, which was released in 1995 in Germany and 1997 in the United States.

Like many historical figures, Gorbachev's role will be interpreted in varying ways. While a Russian factory worker stated in *Newsweek,* ''He destroyed a great state . . . the collapse of the Soviet Union started with Gorbachev . . . ,'' some critics in the West saw the fall of Communism as ''altogether a victory for common sense, reason, democracy and common human values.''

Further Reading

The political tasks Gorbachev faced are well documented in several studies of the Soviet system. These include Seweryn Bialer, *Stalin's Successors: Leadership, Stability, and Change in the Soviet Union* (1980), George Breslauer, *Khrushchev and Brezhnev as Leaders: Building Authority in Soviet Politics* (1982), and Dusko Doder, *Shadows and Whispers: Power Politics Inside the Kremlin From Brezhnev to Gorbachev*

(1986). The first book-length study of the Soviet leader was Thomas G. Butson, *Gorbachev: A Biography* (1985). The second full-life account was Zhores A. Medveder, *Gorbachev* (1986). Articles on Contemporary Soviet affairs can also be found every other month in the journal *Problems of Communism,* which tracks Gorbachev's performance in a number of areas. Helpful magazine articles can be found in *U.S. News & World Report* (November 25, 1996); *National Review* (November 25, 1996); and *Newsweek* (March 13, 1995). Gorbachev's autobiography *Memoirs* was released in the United States in 1997. A summary of Gorbachev's political career can be accessed online at the A&E Biography website at http://www.biography.com (August 5, 1997). □

Raisa Maximovna Titorenko Gorbachev

Raisa Maximovna Gorbacheva (Gorbachev) (née Titorenko; born 1932) set a new style and tradition as first lady of the Soviet Union.

When Raisa Gorbacheva traveled she kept a busy schedule, often independent of her husband Mikhail Gorbachev. Unlike the wives of most former Soviet leaders, Raisa Gorbacheva accompanied her husband on official visits and often traveled with him on trips within the U.S.S.R. The grandmotherly Nina Khrushcheva sometimes accompanied her husband on trips abroad, but Raisa Gorbacheva was of a different generation and possessed her own unique style and demeanor, which captured the attention and interest of the world. She continued to travel with her husband following his ouster as head of the Soviet Union in 1991.

Raisa Gorbacheva was a trendsetter in Soviet society. Beautiful and youthful in appearance, she dressed distinctively and fashionably. She had a petite, attractive figure and a youthful face with short red hair and luminous brown eyes. She was articulate and well-educated. Her husband, Mikhail Gorbachev, once indicated in an interview with a Western journalist that he discussed all issues with her. Following official protocol, she always walked behind her husband on official visits but nonetheless was almost as well-known and admired abroad as he was. In the Soviet Union, her visibility was less appreciated. In Soviet custom it had been considered inappropriate for the wives of political leaders to play a prominent role. There was little or no tradition of ''first lady,'' which was perhaps seen as a Western affectation. At a time of hardship in the U.S.S.R., her clothes and glamour sometimes occasioned negative sentiment at home.

Raisa Maximovna Gorbacheva, née Titorenko, was born on January 5, 1932, in Rubtsovsk, a town in Siberia. Her father was a railroad engineer who, when she was only three, was imprisoned for four years for criticizing collectivized agriculture. A grandfather had been executed under Stalin. She professed to be Russian by nationality, although her father's surname is Ukrainian. Within the U.S.S.R. at the time there were unsubstantiated, even conflicting, rumors about her nationality and family connections. The U.S.S.R. had well over 100 nationalities, and intermarriage among people of different ethnic backgrounds was fairly common. The child could choose to adopt the nationality of either parent. Family connections to powerful political figures were hard to trace, but rumors persisted that Raisa was connected through family ties to former political leaders who gave a boost to her husband's career.

She and Mikhail Gorbachev met at a dance at Moscow State University (MGU) where both were students. He was studying law, and she was studying Marxist-Leninist philosophy. It was love at first sight for him, but she, a beautiful, sophisticated, gold medal student, had numerous admirers. Eventually Gorbachev prevailed over the others, and they married in 1954. He was a country lad from a village in the south of Russia, and she was a sophisticated city girl. She was one of two women credited with teaching the brilliant young student Mikhail Sergeevich about art, culture, and the ballet during his university years in Moscow. In 1955, after graduation, Gorbacheva and her husband settled in Stavropol, the medium-sized city near his hometown. She taught and worked on her graduate degree. She was a lecturer in Marxist-Leninist philosophy at the Stavropol Agricultural Institute, from which Gorbachev himself later received a degree in agricultural science, in addition to his earlier law degree. Pictures of the young wife and mother at work in Stavropol reveal one who even then stood out from the crowd. She was helpful to her husband and credited

with assisting him in the arduous climb up the Soviet ladder of political success.

In 1967 Gorbacheva completed her Candidate's degree (equivalent to a Ph.D.) at Moscow State Pedagogical Institute. Her dissertation dealt with the peasants and conditions on collective farms. Her thesis used sociological research methods, one of the first Soviet studies to do so. She sent questionnaires to thousands of collective farmers and then conducted follow-up interviews at five farms. Informed by the results of her research, Mikhail Gorbachev, as secretary of the Stavropol Kraikom (territory party committee), initiated successful agricultural reforms to solve some of the local problems of the area, thereby attracting the attention of national leaders to his work.

The Gorbachevs lived in Stavropol until 1978, when Mikhail Gorbachev was brought to Moscow to work in the Central Committee as secretary for agriculture. The Stavropol region contains several mineral spas and the Gorbachevs frequently met high-level Soviet leaders who visited the spas. These contacts, Gorbachev's record of achievement in Stavropol, and the good impression the young Gorbachevs made on the leadership led eventually to his appointment in the capital. In Moscow Raisa Gorbacheva worked as a lecturer in Marxist-Leninist philosophy at Moscow State University until her husband became first secretary of the Communist Party of the Soviet Union (CPSU). She was an officer of the Soviet Culture Foundation, dedicated to the arts and national preservation, performing numerous ceremonial functions in this capacity.

Raisa and Mikhail Gorbachev had a daughter, Irina, who strongly resembled her mother. They were proud and devoted grandparents, and a number of public pictures show the Gorbachevs with their two grandchildren, daughter, and son-in-law.

On her numerous trips abroad, Gorbacheva impressed foreigners with the breadth of her knowledge and interests. At the same time, she was known for expressing her own strongly held views. It has been said that she sometimes gave little speeches instead of engaging in dialogue with foreign officials. Within the U.S.S.R. her role was more subdued and she was less likely to express her views publicly, but she was often present in the background or presiding at official ceremonies. Gorbachev has been quoted as saying: ''My wife is a very independent lady.'' Whether that was husbandly rhetoric or reality is hard to say. On trips abroad, most of her wardrobe came from Soviet designers, although it is believed that she also patronized some of the Parisian designers. She favored classic styles such as well-tailored dark suits or slim, well-cut dresses and high heels which created an illusion that she was taller than her five feet three inches. She enjoyed visiting art galleries and historic sites, as well as child-oriented social projects.

In the first few Gorbachev-Reagan summits that Raisa Gorbacheva attended, rumors circulated of ill feelings between her and Nancy Reagan. The media followed them with careful attention, noting every gesture and expression of either woman when they met. Whatever de facto rivalry might have existed during the Reagan-Gorbachev summit conferences, Nancy Reagan and Raisa Gorbacheva met cordially and privately, together with their husbands, in San Francisco during Gorbachev's 1990 visit to the United States. The next American first lady, Barbara Bush, a stylish grandmother with little aspiration to be the center of attention, seemed comfortable with Gorbacheva, who accompanied Bush to the latter's controversial, but successful, commencement address at Wellesley College.

Raisa Gorbacheva received flattering attention in the West. From the cover of *TIME* to being named one of the ''world's ten most important women'' in 1987 in a survey of international newspaper editors conducted by the *Ladies' Home Journal,* Raisa Gorbacheva became a popular figure in the West. In the U.S.S.R. she was admired, envied, and even resented as she sought to carve out the position of ''first lady'' in Soviet society. She was sometimes compared with Nadezhda Krupskaya, V.I. Lenin's wife, a revolutionary and political leader in the field of education during the early Soviet period. But Krupskaya was never stylish and, although a political activist, was shy and retiring. Gorbacheva changed the world's image of the wives of Soviet and, subsequently, Russian political leaders and broke new ground in Soviet society itself.

A Tumultuous 1991

Life for Raisa Gorbacheva, her husband, and all of Soviet society in 1991 was chaotic. The nation had begun to disintegrate and questions were raised about her health. Coincidentally two books were published about her life that year. *Raisa: The 1st First Lady of the Soviet Union,* authored by Urda Jurgens but reportedly without the participation of the subject herself, was complimented by *Kirkus Reviews* for its ''admirable legwork,'' but criticized as including only ''a minimum of anecdotes that might shed color or psychological insight.'' In September 1991, Gorbecheva's autobiography, *I Hope: Reminiscences and Reflections* went on sale. The book was characterized by *TIME* as ''an extended interview with Soviet writer Georgi Pryakhin.'' In its preface, the work was described by Gorbecheva herself as ''probably . . . inconsistent, emotional and patchy,'' but it was her personal response to the events that were happening around her. It was also the first autobiographical publication by the wife of a Soviet leader since 1957 when Krupskaya's *Reminiscences of Lenin* was released.

I Hope was completed four months prior to the abortive coup that sought to unseat Mikhail Gorbachev and had held his wife and family captive at its Crimea villa for three days in August. However, Raisa Gorbacheva foreshadowed in her book the turmoil that was rampant in the country when she referred to the ''fierce struggle now going on between loyalty and treachery.'' It was in *I Hope* that Gorbacheva first revealed that her grandfather had been executed during the Stalin era, which *TIME* wrote had left her ''both fearful and contemptuous of apparatchiks who act one way 'when it is to their advantage' and another when it is not.'' News reports of the family's ordeal at the Crimea portrayed Raisa Gorbacheva as a stroke or heart attack victim, though she later explained that she ''had developed an acute hypertensive crisis that was accompanied by a speech disorder.''

Mikhail Gorbachev acknowledged that the attempt to overthrow him was ''very hard'' on his wife.

Following 1991 Raisa Gorbacheva maintained a relatively low profile. She accompanied her husband on visits to the United States, Britain, Germany, Italy, Japan and South Korea, often in relation to activities of his think-tank, the Gorbachev Foundation, or the ecology lobbying organization, the International Green Cross Society. Speculation surfaced about her health again in 1993 after she checked into a hospital in Richmond, Virginia, during one of the couple's visits to the U.S.

In 1995 Raisa Gorbacheva campaigned alongside her husband during his ill-fated effort to seek the Russian presidency. When asked about his return to politics, however, she pulled no punches. ''I'm against it,'' she said on Russian television.

Further Reading

The personal history as well as an account of the political scene is told by Raisa Gorbacheva in *I Hope: Reminiscences and Reflections* (1991), a series of conversations with the Soviet writer Georgi Pryakhin. A biography, *Raisa: The 1st First Lady of the Soviet Union,* by Urda Jurgens also is available. A number of interesting articles have appeared on Raisa Gorbacheva and on her marriage to Mikhail Gorbachev. *Soviet Life* featured an article, ''Raisa Gorbacheva: the first Soviet First Lady,'' by Swedish journalist Kerstin Gustafsson (June 1990). Gail Sheehy has written an in-depth analysis of Gorbachev, including discussion of his marriage to Raisa, in *Vanity Fair* (February 1990). *TIME* featured Raisa Gorbacheva in a story on Soviet women (June 6, 1988). The editors of *TIME* put together a portrait of Raisa in their *MS. Gorbachev: An Intimate Biography* (1988). □

Nadine Gordimer

Nadine Gordimer (born 1923) was the Nobel Prize winning author of short stories and novels reflecting the disintegration of South African society. While her early works were in the tradition of liberal South African whites opposed to apartheid, her later works reflect a move toward more radical political and literary formulations.

Nadine Gordimer was born on November 20, 1923, in Springs, a mining town on the Eastern Witwatersrand, South Africa. Of Jewish heritage, her mother was from England and her father, from Russia. He worked in the gold mines, first as a mining engineer and later as secretary. Most of Nadine's life, apart from a brief period in Zambia in the middle 1960s, was spent in South Africa and the Witwatersrand, and it was here that she received her education, first as a day scholar at a convent and later as a student at the University of the Witwatersrand.

From the time her first short story, entitled ''Come Again Tomorrow,'' was published in the Johannesburg magazine *The Forum* in November 1939, Gordimer became a prolific author of short stories and nearly a dozen novels. Firmly opposed to notions of racial segregation and apartheid, she wrote in an increasingly polarized and isolated society. This resulted in innovative attempts at developing the South African English novel beyond its conventional tradition of realist literary depiction by exploring the isolated consciousness and experience in what she perceived as a progressively disintegrating society.

In 1953 Gordimer wrote her first novel, *The Lying Days,* which depicts the adolescent awakening of a white South African girl, Helen Shaw. This was followed in 1958 by the more complex portrait of the Johannesburg world of the middle 1950s seen from the standpoint of a young English newspaperman, Toby Hood, called *A World of Strangers*. The novel is an important historical portrayal of the short-lived era of multi-racial parties and social contact before the government clampdown on opposition politics after the Sharpeville shooting in 1960 and the resulting banning of Black nationalist movements.

In the early 1960s Gordimer felt increasingly isolated as a white writer in South Africa, and this was especially reflected in *The Late Bourgeois World* in 1966 in which her central character, Elizabeth Van Den Sandt, sought to forge a new identity for herself after the suicide of her husband, who had been an unsuccessful political activist. The controlled use of time in this novel also indicated a search for an alternative to the conventional novel form as ''the bourgeois world'' that lay behind this novel tradition appeared to be coming apart.

A short period spent in Zambia with her husband formed the backdrop to her next novel, *A Guest of Honour,* which was distinctive in being set in a fictitious African country outside South Africa. Her central character, Jeremy Bray, was also a former British colonial official, and the novel embraced a wider set of themes involving the counterpoising of the dead and static society of post-imperial Britain with the vital landscape of Africa in the era after independence.

In *The Conservationist* (1974), however, Gordimer returned to more conventional South African themes, though the technical virtuosity of its writing led some critics to see this as the finest of her novels. Dealing with the estrangement of an industrialist turned part-time farmer, the novel focuses on the estrangement of South African whites from the African landscape and so takes up a theme that can be traced back to Olive Schreiner's *The Story of an African Farm*.

By the 1970s Gordimer had moved out of the mainstream liberalism of most South African whites opposed to apartheid and had begun moving toward more radical political and literary formulations. The wide scope of her next novel, *Burger's Daughter* (1979), set in France and England as well as South Africa, reflected a desire to internationalize many of the political issues in South Africa, which were seen as less ones simply of ''race'' but also of ''class'' and class conflict. This central character is a jailed white South African communist whose name evokes the memory of Rosa Luxemburg. The novel was for a period banned in South Africa, as had been the case previously with *Occasion for Loving* (1965), banned for its depiction of a sexual relationship between white women and black men, and *The Late Bourgeois World*.

In *July's People* (1981) Gordimer departed from the question of anchoring the white identity in the South African past and confronted the question of the future as a white couple flee Johannesburg after a rocket attack and hide in the African bush where they become increasingly beholden to their former servant, July. As a penetrating study of the element of power that underpins Black-White relations in South Africa the novel links the private realm of the personal with the wider dimension of political institutions and structures.

A collection of her short stories, *Something Out There,* was published in 1984, another insightful novel of South Africa's people, *A Sport of Nature* was published in 1987 and Gordimer's look at post-apartheid South Africa, *None to Accompany Me* in 1994. Nadine Gordimer received the Alfred B. Nobel Prize for literature in 1991.

Further Reading

A bibliography of Nadine Gordimer's work up to 1964 was complied by Racilia Jillian Nell and can be obtained from the Department of Bibliography, Librarianship and Typography, University of the Witwatersrand, Johannesburg. For a study of Nadine Gordimer's work see Michael Wade, *Nadine Gordimer* (1978). Further discussion can be found in Kenneth Parker (editor), *The South African Novel in English* (1978); Stephen Gray, *Southern African Literature: An Introduction* (1979); and Landeg White and Tim Couzens (editors), *Literature and Society in South Africa* (1984). See also Richard Peck's, ''Nadine Gordimer: A Bibliography of Primary and Secondary Sources 1938-1992,'' *Research in African Literatures* (March 1, 1995). □

Aaron David Gordon

The Russian-born Zionist Aaron David Gordon (1856-1922) was the spiritual leader of the Palestinian Jewish labor movement. He taught that work is the basis of human civilization.

Aaron Gordon was born in the village of Troyano, Podolia (region in present-day Ukraine). Because of Gordon's poor health, he was taught the traditional Jewish subjects by a private tutor. Later he studied at the towns of Golovnievsk and Obodovka, where he lived at the house of his relatives and met his cousin and future wife, Feigel Tartakov. For a year he studied in Vilna, after which he went back to his parents. Again Gordon had a private teacher for Jewish studies, but at the same time he devoted himself to the study of modern languages (Russian, German, French, and Hebrew), which gave him the equivalent of a high school education.

After Gordon was rejected because of his health by the Russian army, he married and for 23 years, almost until his emigration to Palestine, he lived in the village of Mohilna. Despite the fact that he was employed at the office of his wealthy relative Baron Ginzburg, he found it distasteful to support his family by the favors of his cousin, especially since no creative work was involved in his position.

At the age of 48, after Gordon's parents had died and his son and daughter were independent, he arrived as a pioneer to Palestine. He sought work as a laborer but the farmers would not employ him, and he refused to consider an office position which was offered to him by the Jewish national authorities. Finally he started to work in the citrus orchards at Petach Tikvah, and as a result of the poor conditions under which he lived he took sick. Friends took care of him. Because he did not like to accept favors, he repaid all expenses to his benefactors after his recovery.

At the end of 1907 Gordon's wife and daughter joined him in Palestine. His son remained in Russia, where he died during World War I. A few months after her arrival in Palestine, Gordon's wife died. Gordon did not like to attach himself permanently to one place or group. He moved from place to place and, finally, in 1912, settled as an agriculture worker in Degania, where he died 10 years later.

In his doctrine of love for, and return to, nature, Gordon was a follower of Jean Jacques Rousseau and Leo Tolstoy. But he disagreed with Tolstoy's belief that to give up the urban life was a sacrifice. Gordon considered that the Jew who left the Jewish Pale in Russia was not sacrificing anything but was taking part in building his individual freedom and that of his national community—the Jewish people.

Gordon also claimed, because of the many roads to Jewish redemption, that there was a need for an integration of ideas. As a result of this, he found a synthesis between the two major spiritual opponents of his generation, Ahad Haam's spiritual nationalism and M. Y. Berdichevsky's material individualism. The result was Gordon's doctrine of the ''religion of work,'' which dictated the return of the Jew to nature and manual labor in order to renew his source of life. These ideas formed the basis of his Labor Zionism and became a cornerstone of the Palestinian non-Marxist labor movement.

Further Reading

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Charles George Gordon

The English soldier, adventurer, and popular hero Charles George Gordon (1833-1885) was known as ''Chinese'' Gordon. He was killed at the fall of Khartoum.

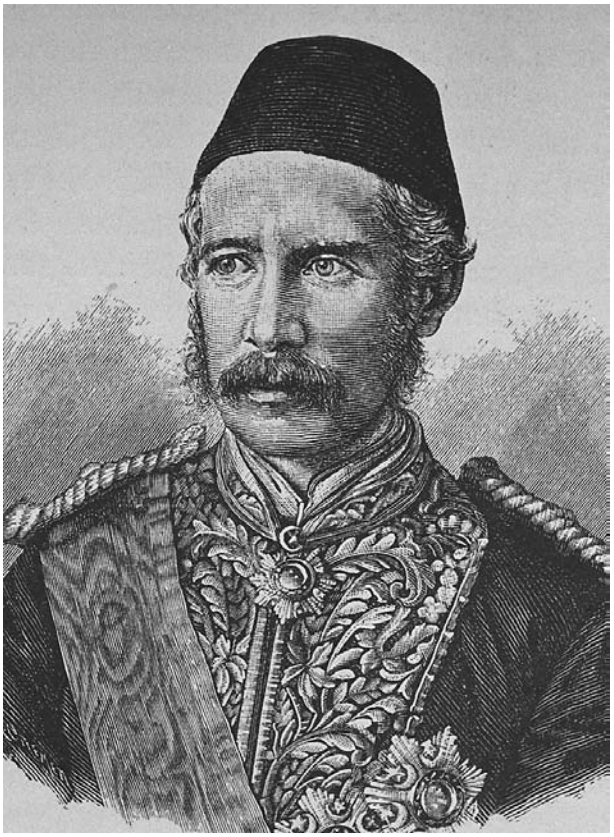

Born at Woolwich on Jan. 28, 1833, Charles George Gordon was the son of a lieutenant general. He attended Taunton School and entered the Royal Military Academy at Woolwich in 1848, gaining his commission in the Royal Engineers in 1852.

At the end of 1855, during the Crimean War, Gordon was ordered to the Crimea. He was wounded there and then worked on the demolition of Sevastopol harbor. From May 1856 he was engaged in quasi-political work helping to delimit the frontiers of Bessarabia and Armenia. In 1860 Gordon joined the British forces operating with the French against China and was at the capture of Peking, spending the next 2 years fighting in southern China.

In 1863 Gordon took command of the small Chinese army in Sinkiang, which was officered by Europeans and which had been raised to suppress the Taiping Rebellion. At first Gordon quarreled with the Chinese authorities over the execution of rebels, but he returned to his post at the end of 1863, and by April 1864 the Taiping Rebellion was crushed. Gordon's exploits and his refusal to accept money presents offered by the Chinese emperor made him a popular hero in England from this time forward.

This heroic impression was reinforced during the years from 1865 to 1871, when Gordon served quietly in home army duties as commander of the Royal Engineers at Gravesend, supervising the Thames forts, for he spent much of his free time in social work, interesting himself in hospitals and schools for poor children and even taking destitute boys into his home.

Activities in Africa

In 1871 and 1872 Gordon was sent to Turkey to work on the International Danube Commission. In Constantinople he met Nubar Pasha, the Egyptian politician, and this led to his acceptance of an offer to succeed Sir Samuel Baker as governor of the Equatorial Provinces of the Sudan. Characteristically Gordon requested the salary of £10,000 be cut and accepted £2,000. Gordon's vigorous opposition to slave trading led to a quarrel with the Egyptian governor general of the Sudan, and Gordon resigned in 1876, but in January 1877 Gordon returned as governor general of the Sudan and Darfur and Equatoria, the other Egyptian provinces on the Red Sea. For the next 2 years he spent his time fighting in Darfur, suppressing rebellions elsewhere, and failing to secure agreement with Ethiopia on frontiers. When the British and French deposed Khedive Ismail, Gordon resigned at the end of 1879.

In April 1880 Gordon accompanied Lord Ripon, the new viceroy of India, as his private secretary but quickly resigned and spent the remainder of the year in China. During 1881 and 1882 he worked with the Royal Engineers in Mauritius and was in command of the British troops there from January 1882. In May he assumed command of the forces in Cape Colony but quarreled with the Cape government over its handling of the Basuto and left in October 1882, visiting Palestine the next year.

At the end of 1883 Gordon was approached by King Leopold II of the Belgians, who wished to employ him to take charge of plans to create the Congo Free State, from

what was at that time ostensibly a philanthropic organization for ''civilizing'' the Congo Basin. In January 1884 Gordon accepted the offer, but the British War Office refused to sanction the appointment, and Leopold eventually chose H. M. Stanley for the post.

Gordon had intended to defy the War Office and resign his commission in the army. He was actually enroute for Brussels and the Congo when he was recalled by telegram to meet the British Cabinet, which persuaded him to accept the task of returning to the Sudan to withdraw the British and Egyptian troops there who were threatened by the successful revolt of the Mahdi. At the same time he was told to leave behind an organized government, so that his instructions were unclear.

Fall of Khartoum

By temperament Gordon was hardly the man to preside over the Sudan's abandonment (which the British government wanted so as to cut Egyptian expenditures). Arriving in Khartoum in February 1884, Gordon proceeded to proclaim the Sudan's independence, open communications with the Red Sea, demand Turkish troops to assist him, and request the presence of Zobeir Pasha, a notorious slave dealer, to form an alternative leadership to the Mahdi. Meanwhile Gordon made little move to withdraw, and the British and Egyptian governments did nothing to reinforce him. In March 1884 the Mahdists began their attack on Khartoum, and Gordon sent telegrams bitterly denouncing the government for neglect, until communications were cut off in April.

There followed a 10-month siege of Khartoum, during which William Gladstone's Liberal government resisted a growing popular clamor for Gordon's relief. In August 1884 money was voted for relief ''should it become necessary,'' and Lord Wolseley was put in command of a force which left, after many delays, in September. But the expedition was too late; Khartoum fell to the Mahdi's army on Jan. 26, 1885, and Gordon was killed. The news reached England in February, and Friday, March 13, was officially declared a national day of mourning in Britain.

Gordon's death stirred a popular movement of indignation against Gladstone's Liberal government, which has been seen as one of the first stirring of popular ''imperialism'' in Britain and contributed to the collapse of the Liberals in 1885.

Further Reading

Gordon's own *Journal,* which he kept at Khartoum during the Mahdist siege, was edited by Lord Elton (1961), who also wrote a biography, *Gordon of Khartoum: The Life of General Charles George Gordon* (1954). Bernard M. Allen, *Gordon and the Sudan* (1931), is useful. The most recent treatment of Gordon's last months is John Marlowe, *Mission to Khartoum: The Apotheosis of General Gordon* (1969).

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John Brown Gordon

American businessman and politician John Brown Gordon (1832-1904), a distinguished Confederate officer, was one of the politicians who dominated Georgia after the Reconstruction period.

John B. Gordon was born on Feb. 6, 1832, in Upson County, Ga. He attended the University of Georgia and was developing coal mines in north-western Georgia when the Civil War began. He went on to an outstanding career as a Confederate Army officer. He rose to the rank of lieutenant general and took part in the last military operations near Appomattox. In the minds of fellow Georgians he shared with Robert E. Lee the tragic glory of the surrender.

After the war Gordon became active in a number of business enterprises, including railroads and life insurance. He also opposed the Republican party, and his name has been linked with Ku Klux Klan terrorism in his state. After the Democrats regained control of Georgia, he was elected to the U.S. Senate in 1873 as a ''New Departure Democrat.'' In the Senate his name was associated in an unfavorable way with congressmen who were attempting to obtain government subsidies for certain railroad builders. In 1880, about halfway through his second term, he suddenly resigned. Charges of ''bargain'' were made when Georgia governor Alfred H. Colquitt immediately appointed Joseph E. Brown in Gordon's place. These three men dominated Georgia politics until 1890 by controlling the positions of senators and governor.

Upon his return to Georgia, Gordon again engaged in business activity, especially transactions dealing with railroads and real estate. A distinguished-looking man with a fine figure and manner, he gained popularity as a Confederate war hero and speaker on the ''Lost Cause'' of the South. In 1886 he was elected governor.

During Gordon's administration the small farmers, increasingly unhappy because the New Departure Democrats were ignoring their needs in favor of business interests, formed the Farmers' Alliance; in the election of 1890 they won the governorship and control of the legislature. Gordon, who wanted to become senator again, now endorsed most of the proposals of the alliance. The legislature sent him to the Senate in 1891, where, contrary to the expecta-

tions of his new constituency, he continued to support business interests. At the end of his term he retired from politics and traveled around the country lecturing on the last days of the Confederacy, stressing the view that both sides had been ''right.'' He died in Miami, Fla., on Jan. 9, 1904.

Further Reading

A full and laudatory account of Gordon's life is Allan P. Tankersley, *John B. Gordon: A Study in Gallantry* (1955). A brief but more critical sketch of him can be found in C. Vann Woodward, *Tom Watson, Agrarian Rebel* (1938). See also Douglas Southall Freeman, *Lee's Lieutenants: A Study in Command* (3 vols., 1942-1944).

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Berry Gordy Jr.

Berry Gordy, Jr. (born 1929), founded Motown, the fledgling record company of 1959 that grew into the most successful African American enterprise in the United States and was responsible for a new sound that transformed popular music.

Berry Gordy, Jr., was born in 1929 and reared in Detroit. He was not the first businessman in the family; both parents were self-employed, his father as a plastering contractor, his mother as an insurance agent. Gordy dropped out of Northeastern High School in his junior year to pursue a career as a Featherweight boxer. Between 1948 and 1951 he fought 15 Golden Gloves matches, 12 of which he won, but his fighting career was clipped short when he was drafted to serve in the Korean War.

Upon his discharge from the Army in 1953, Berry Gordy returned to Detroit and used his service pay to open the Three-D Record Mart. His love for the jazz of Stan Kenton, Charlie Parker, and Thelonius Monk influenced his inventory more than his customers' requests for ''things like Fats Domino,'' and his business soon failed.

Gordy worked for his father for a short period and then as a chrome trimmer on the assembly line at the Ford Motor Company. The monotony was formidable, and Gordy's way of overcoming it was to write songs in his head, some of which were recorded by local singers. Decca Records bought several of his compositions, including ''Reet Petite'' and ''Lonely Teardrops'' (both recorded by Jackie Wilson), and when Gordy compared his royalty checks to what Decca made from the modest hits, he realized that writing the hits wasn't enough. He needed to own them.

At the suggestion of a friend, teenaged singer William ''Smokey'' Robinson, Gordy borrowed $700 from his father and formed his own company to manufacture and market

records. Motown Records was headquartered in a row house on Detroit's West Grand Boulevard, where Gordy slept on the second floor and made records on the first. In time the company expanded, with nine buildings on the same street housing its branches: Jobete, music publishers; Hitsville USA, a recording studio; musical accompanists; International Talent Management Inc; the Motown Artist's Development Department (the embodiment of Gordy's personal interest in his performers, where they were taught to eat, dress, and act like polished professionals); and the Motown Record Corporation, an umbrella for several labels of Motown, including Gordy, Tamla, VIP, and Soul (the last being reserved for the hit song-writing machine of Brian Holland, Lamont Dozier, and Eddie Holland).

In 1960 Motown released ''Shop Around,'' written by Smokey Robinson and performed by him and the Miracles. The song sold more than a million copies, and with that gold record, Berry Gordy's company launched the most successful and influential era in the history of popular music.

The Motown Sound was a musical genre that combined classic African American gospel singing with the new rock-and-roll sound that was being shaped by Elvis Presley and the Beatles. In a sense, this reflected the old ''R & B'' (for rhythm and blues), but it defined a new generation.

Motown produced over 110 number one hit songs and countless top-ten records, including ''Please Mr. Postman,'' ''Reach Out, I'll Be There,'' ''My Girl,'' ''Stop! In the Name of Love,'' ''For Once in My Life,'' ''How Sweet It Is To Be Loved by You,'' ''Heard It Through the Grapevine,'' ''My Guy,'' ''Dancing in the Streets,'' ''Your Precious Love,'' ''Where Did Our Love Go,'' ''Baby Love,'' ''I Hear a Symphony,'' ''I Want You Back,'' and ''I'll Be There.'' Equally impressive is a list of artists that Gordy brought into the spotlight: Diana Ross and the Supremes, the Jackson Five, Stevie Wonder, Smokey Robinson and the Miracles, the Four Tops, the Temptations, Gladys Knight and the Pips, Tammi Terrell and Marvin Gaye, the Marvelettes, Mary Wells, and Martha Reeves and the Vandellas.

By the mid 1970s, some of the Motown artists had begun to resist Gordy's tight control. Defectors began to break up Gordy's ''family'' of stars. The first to leave was Gladys Knight and the Pips, and in 1975 the Jackson Five announced that they would be moving to Epic Records when their Motown contract expired.

Although Gordy kept Stevie Wonder at Motown by promising him $13 million over seven years in the famous ''Wonderdeal'' of 1975, Gordy's public statements usually expressed disappointment that his superstars came to value money over loyalty. This sentiment was heard often from Gordy when, in 1981, Diana Ross announced her move to RCA Records.

Ross's move was particularly surprising and bitter for Gordy in view of the fact that in 1972 he moved his headquarters to Los Angeles to begin a career in film, not only for himself, but so he could turn Diana Ross into a movie star. His first production was the 1972 Paramount release ''Lady Sings the Blues,'' the story of Billie Holiday starring Ross. The picture was nominated for five Academy Awards and grossed more than $8.5 million. In 1975 Gordy directed Ross in ''Mahogany,'' the story of a African American fashion model's rise to fame. Although the film did well at the box office, it was not nearly the critical success of ''Lady.''

Other Gordy films were ''The Bingo Long Traveling All Stars and Motor Kings'' (1976), ''Almost Summer'' (1978), ''The Wiz'' (1978) starring Michael Jackson and Diana Ross, and ''The Last Dragon'' (1985).

In June 1988 Gordy sold his company to MCA, Inc. He retained control of Jobete, the music publishing operation, and Motown's film division, but sold the record label to the entertainment conglomerate for $61 million. He told the newspaper *Daily Variety* that he wanted to ''ensure the perpetuation of Motown and its heritage.''

Esther Edwards, Berry Gordy's sister, was also interested in preserving Motown's heritage. The brick house at 2648 West Grand Boulevard, once modestly and unknowingly named ''Hitsville USA,'' is now the site of the Motown Museum, thanks to the pack-rat tendency of Edwards. She saved hundreds of boxes of memorabilia, including original music scores, posters, and photographs, and until 1988 most of the mementos were stuck to the walls with thumbtacks. In an effort to have the collection professionally preserved, Michael Jackson, whose ties to Berry were still strong in 1990, donated the proceeds of the Detroit stop of his ''Bad'' tour—$125,000—to the Motown Museum.

Berry Gordy married Thelma Coleman in 1953. They had two sons, Berry IV and Terry, and one daughter, Hazel, who married Jermaine Jackson in 1973. Gordy's second marriage was to Raynoma Liles in 1959; they had one son, Kerry. Gordy also had a son with Margaret Norton in 1964 whom they named Kennedy, after John F. Kennedy, and who changed his name to Rockwell and recorded for Motown in 1984. In the Los Angeles area Gordy lived in a Bel Air estate and highly valued his privacy, rarely dealing with the press. In late 1994 a plan was announced to make a tribute album to Gordy. Even though Gordy was often times hailed as an entrepreneur, he was first and foremost a songwriter. Singers who have signed on to sing some of Gordy's songs on the tribute album include Diana Ross, the Four Tops, the Temptations and Smokey Robinson.

Further Reading

Numerous books recount the rise of Motown as a major contributor to popular music, all of which feature Berry Gordy as the man who started it all. Two books which tell the story particularly well, with outstanding photographs, are *Motown: Hot Wax, City Cool and Solid Gold* (1986) by J. Randy Taraborrelli and *The Motown Story* (1985) by Don Waller. Two more worthy accounts of Gordy and his empire are *Motown: This History* (1988) by Sharon Davis and *Where Did Our Love Go? The Rise and Fall of the Motown Sound* (1985) by Nelson George, with a foreword by Quincy Jones. Two of Gordy's family members have written telling tales of the man: *Berry, Me and Motown* (1990) by Raynoma Gordy Singleton, Gordy's second wife; and *Movin' Up: Pop Gordy Tells His Story* (1979) by Berry Gordy Senior. Gordy was interviewed by the popular media numerous times over the years, especially in 1983 during the celebration of Motown's 25th anniversary. *Newsweek* (May 23, 1983) featured an interview and well-told background story. □

Albert Gore Jr.

U.S. representative, senator, and 45th vice president of the United States, Albert Gore, Jr. (born 1948), was the son of a long-time Democratic congressman from Tennessee.

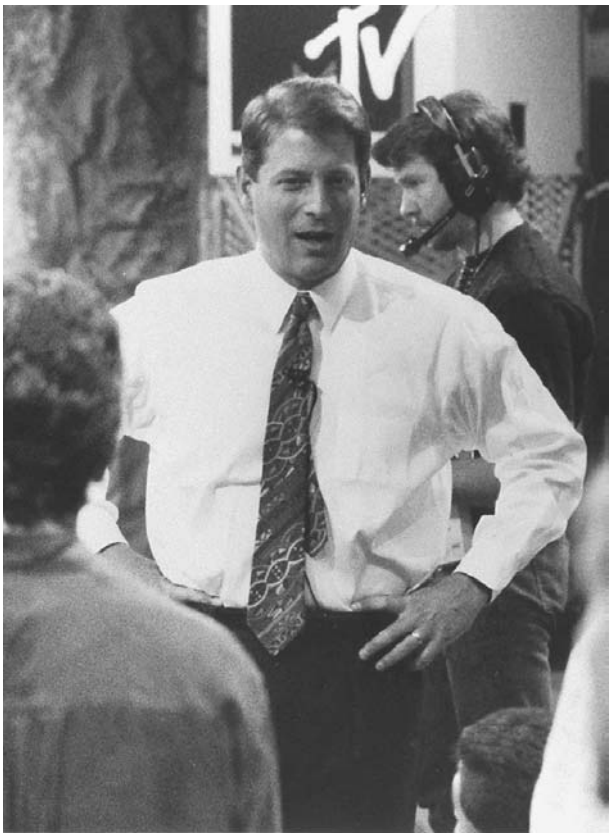

Albert Gore, Jr., was born in Washington, D.C., on March 31, 1948. His father, Albert Gore, Sr., was serving as a Democratic member of the U.S. House of Representatives from Tennessee. The senior Gore was to serve in the House and the Senate for nearly three decades. His mother was Pauline (LaFon) Gore. She had the distinction of being one of the first women to graduate from the law school at Vanderbilt University.

Since his father's occupation kept the family mainly in the nation's capital, young Gore grew up in Washington, D.C. He attended St. Alban's Episcopal School for Boys, where he was an honor student and captain of the football team. Gore went to Harvard University. In 1969 he received a B.A. degree, with honors, in government. He was interested in becoming a writer, rather than entering his father's ''business'' as a politician. After graduation he enlisted in the army, although he opposed the United States' intervention in the Vietnam War.

While stationed in Vietnam, Gore served as an army reporter. He sent some of his stories to a newspaper in Nashville, Tennessee, which published them. After Gore left the military service in 1971, the Nashville *Tennessean* hired him as an investigative reporter and, later, as an editorial writer. In addition to his journalism career, Gore was a home builder, a land developer, and a livestock and tobacco farmer.

Interested in religion and philosophy, Gore enrolled in the Graduate School of Religion at Vanderbilt University during the 1971-1972 academic year. In 1974 he entered Vanderbilt's law school but left to enter elective office two years later.

In 1976 Gore decided to run for a seat in the U.S. House of Representatives. Having a famous name, running in the district that sent his father to the Congress for many terms, he won the primary election against eight other candidates and went on to win in the general election. He ran successfully in the three following elections. Gore claimed some early attention in 1980 when he was assigned to the House Intelligence Committee studying nuclear arms. Gore researched and eventually published a comprehensive manifesto on arms restructuring for future security, which was published in the February 1982 issue of *Congressional Quarterly*. In 1984 Gore campaigned for a seat in the U.S. Senate that had just become vacant. He won that office with a large margin of votes.

While in Congress Gore was interested in several issues. He focused attention on health-related matters and on cleaning up the environment. He worked for nuclear arms control and disarmament, as well as other strategic defense issues. He stressed the potential of new technologies, such as biotechnology and computer development.

The race for the 1988 presidential election attracted Gore. He was only 39 years old at the time. He ran on traditional domestic Democratic views and was tough on foreign policy issues. He failed, however, to develop a national theme for his campaign and was criticized for changing positions and issues. He was successful in gaining public support in the primaries during the early spring and won more votes than any other candidate in southern states. However, he obtained only small percentages of votes in other states and withdrew from the presidential nomination campaigns in mid-April. Two years later he won election to a second term in the U.S. Senate. He chose not to seek the presidency in 1992, citing family concerns (young Albert had been hit by an automobile and was seriously injured). It was during this time that Gore wrote the book *Earth in the Balance: Ecology and the Human Spirit,* which expressed his concern, ideas, and recommendations on conservation and the global environment. In the book he wrote about his own personal and political experiences and legislative actions on the environmental issue. One of Gore's statements in the book that sums up his philosophy regarding the environment and human interaction is, ''We must make the rescue of the environment the central organizing principle for civilization.''

Events took a surprising turn in the summer of 1992. Bill Clinton selected Gore as his vice-presidential nominee. The choice startled many people because it ended a long-standing pattern of a candidate choosing a vice presidential

nominee to ''balance the ticket.'' Both men were of the same age, region, and reputation and moderate in political outlook. Clinton's idea was to project a new generation of leadership as a campaign theme. Gore did balance Clinton's strength by bringing to the ticket his experience in foreign and defense policy, expertise in environmental and new technology matters, and an image as an unwavering family man.

The highlight for many who followed the campaigns of 1992 was a series of debates, one of which involved Gore and his opponents, Republican Dan Quayle and Independent James Stockdale. The proceedings were marked by moments of high comedy—Quayle and Gore arguing over the wording of *Earth in the Balance*; Stockdale admitting his hearing aid was off—and clear party positioning. Qualye attacked Gore's record of environmental concern, claiming Gore was placing endangered species over people's jobs. Gore countered that a well-run environmental program would create jobs while preserving nature. Stockdale pointed out that such bickering was exactly why Congress was engulfed in gridlock.

Clinton and Gore won the election in 1992. Gore was inaugurated as the 45th vice president on January 20, 1993. At the age of 44 years, he became one of the youngest people to hold the position. Clinton and Gore were reelected in 1996, running against Republicans Bob Dole and Jack Kemp.

During his time as vice-president, Gore continued to stress environmental concerns. In 1997 the White House launched an effort to start producing a report card on the health of the nation's ecosystems. This project was carried out by an environmental think tank and initiated by Gore.

Also in 1997, Gore's crystal clear reputation was somewhat tarnished when he was accused of—and admitted to—making fund-raising telephone calls from the White House during the 1996 presidential campaign. Gore held a press conference on March 3, 1997, to defend his actions, saying there was nothing illegal about what he had done, although he admitted it may not have been a wise choice. Gore was also criticized for toasting Li Peng, initiator of the Tiananmen Square Massacre, during a trip to China. In September 1997, Buddhist nuns testified before the Senate panel investigating the abuses of campaign fund-raising. The nuns admitted that donors were illegally reimbursed by their temple after a fund-raiser attended by Gore, and that they had destroyed and/or altered records to avoid embarrassing their temple. Some believe these incidents have further damaged Gore's reputation.

Gore is a devoted family man. He married his college sweetheart, Mary Elizabeth ''Tipper'' Aitcheson, on May 19, 1970. Tipper was born on August 19, 1948, in Washington, D.C. She held a B.A. degree from Boston University and a master of arts in psychology from George Peabody College. She was an active mother and politician's spouse, as well as working to forward her own issues. She gained attention through her efforts to influence the record industry to rate and label obscene and violent lyrics. She was co-founder of the Parents Music Resource Center, which monitors musical and video presentations that glorify casual sex and violence. The Gores had four children: Karenna (born August 6, 1973), Kristin (born June 5, 1977), Sarah (born January 7, 1979), and Albert III (born October 19, 1982). When not in Washington, D.C., the Gores returned to the family livestock farm in Carthage, Tennessee.

Further Reading

Albert Gore, Jr., wrote *Earth in the Balance: Ecology and the Human Spirit* (1992). Gore also wrote a book with Bill Clinton outlining their 1992 campaign issues and policies, *Putting People First* (1992). The book includes a brief biography of Gore's public service. His political career can be followed in issues of *The Almanac of American Politics* by Michael Barone and Grant Ujifusa, which appeared during the years Gore was in Congress. His activity as Congressman and vice president can be followed in the *Congressional Quarterly's Weekly Reports*. Gore is listed in *Who's Who in America* (1996) and *Who's Who in the World* (1996). Peter Goldman and Tom Mathews, *Quest for the Presidency: The 1988 Campaign,* is one of many books recording the politics of that year. For information on his bid for the presidential nomination in 2000, see *National Journal* (March 29, 1997; May 31, 1997), *Time* (April 28, 1997), and *Chicago Defender* (April 5, 1997). For a report on Gore's encounter in China, see *New Republic* (April 14, 1997). *Science* (May 9, 1997) discusses some of Gore's environmental efforts. □

Josiah Gorgas

Josiah Gorgas (1818-1883), American soldier and educator, served as chief of ordnance of the Confederate Army.

Josiah Gorgas was born in Running Pumps, Pa., on July 1, 1818. The 10 Gorgas children had to work to help the family, and Josiah eventually became an apprentice on a newspaper in Lyons, N.Y. While there he won appointment to the U.S. Military Academy, from which he graduated in 1841.

Commissioned a second lieutenant in the ordnance (military supplies) service, Gorgas went abroad to survey European arsenals. He was assigned to the Watervliet, N.Y., arsenal when the war with Mexico began, and in January 1847 he joined Gen. Winfield Scott's Veracruz expedition. Gorgas participated in the siege of Veracruz and commanded the ordnance depot established there. After the Mexican War, Gorgas had routine assignments to various arsenals around the country. In 1855 he was promoted to captain.

When the Civil War began, Gorgas accepted a commission in the Confederate Army. This decision—which long estranged him from his family—undoubtedly was brought about by lengthy service in the South and by his marriage, in 1853, to Amelia Gayle, daughter of a former governor of Alabama.

Assuming his duties as chief of ordnance in the Confederacy, Gorgas found that the resources of his bureau were alarmingly small. Since manufacturing facilities were virtu-

ally nonexistent in the South, Gorgas sent an agent to purchase munitions in foreign markets and organized a program of battlefield scavenging to augment Southern supplies of guns, ammunition, and powder.

Gorgas's success with the Ordnance Bureau was phenomenal. He expanded arsenals, built new ones, established one of the most effective powder works in the world at Augusta, Ga., built a Central Laboratory at Macon, and expanded foreign trading with bureau-owned blockade-runners. Through his efforts the Niter and Mining Bureau was established to find and exploit mineral resources; he helped organize the Bureau of Foreign Supplies to increase the efficiency of blockade-running. A colonel through most of the war, he was promoted to brigadier general on Nov. 19, 1864.

After the war Gorgas tried unsuccessfully to run an ironworks at Brierfield, Ala. In July 1869 he assumed the post of headmaster of the junior department of the University of the South at Sewanee, Tenn. In 1872 he was appointed vice-chancellor of the university. His stormy tenure ended in 1878, when he was appointed president of the University of Alabama. He held this position for a year until illness compelled him to accept the less demanding post of university librarian. Gorgas died on May 15, 1883, in Tuscaloosa, Ala.

Further Reading

Frank E. Vandiver edited *The Civil War Diary of General Josiah Gorgas* (1947) and wrote *Ploughshare into Swords: Josiah Gorgas and Confederate Ordnance* (1952).

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Vandiver, Frank Everson, *Ploughshares into swords: Josiah Gorgas and Confederate ordnance,* College Station: Texas A & M University Press, 1994. □

William Crawford Gorgas

William Crawford Gorgas (1854-1920), surgeon general of the U.S. Army, conquered yellow fever in the Panama Canal Zone, thus making the building of the canal possible.

William C. Gorgas was born Oct. 3, 1854, near Mobile, Ala., the son of Josiah Gorgas, later a Confederate general and vice-chancellor of the University of the South at Sewanee, Tenn. Young Gorgas's early education was irregular because of the Civil War, but in 1875 he took a bachelor of arts degree from the University of the South.

Desiring a military career, Gorgas exhausted every possible means of getting an appointment to West Point, then decided to enter the Army by way of a medical degree. After graduating from the Bellevue Medical College in New York City and serving an internship at the Bellevue Hospital, he was appointed to the Medical Corps of the U.S. Army in June 1880. Then followed tours of duty at various Texas posts, in North Dakota, and nearly 10 years at Ft. Barrancas, Fla., a notorious yellow fever area to which Gorgas was assigned because he had previously had the disease and was therefore immune. In 1883 he married Marie Cook Doughty.

After the occupation of Havana, Cuba, by American troops in 1898, Gorgas took charge of a yellow fever camp at Siboney. Later that year he became chief sanitary officer of Havana. Acting on information furnished by the Yellow Fever Commission of U.S. Army physician Walter Reed that a particular strain of mosquito was the carrier of yellow fever, Gorgas deprived the mosquito of breeding places, quickly destroying the carrier and ridding the city of yellow fever. This work brought him an international reputation.

In 1904, when work commenced on the Panama Canal, Gorgas went to the Canal Zone to take charge of sanitation. Although it was known that yellow fever had been largely responsible for the French failure to build the canal, Gorgas encountered continuing opposition to his antimosquito measures from an economy-minded administration. He persevered, however, and, with the support of President Theodore Roosevelt, finally succeeded in making the cities of Panama and Colón models of sanitation.

As a result of his work in the Canal Zone, Gorgas came to be generally regarded as the world's foremost sanitary expert. A number of foreign governments and international commissions sought his aid, and his book *Sanitation in Panama* (1915) quickly became a classic in the public health field. In 1914 he was appointed surgeon general of the Army, and he served in that capacity until his retirement 4 years later. He died in London on July 3, 1920, and is buried in the Arlington National Cemetery.

Further Reading

Marie D. Gorgas and Burton J. Hendrick, *William Crawford Gorgas: His Life and Work* (1924), is an intimate biography from material furnished by Gorgas's wife. See also John M. Gibson, *Physician to the World: The Life of General William C. Gorgas* (1950). □

Sir Ferdinando Gorges

The English colonizer and soldier Sir Ferdinando Gorges (1568-1647) was an important promoter of New England colonization.

Ferdinando Gorges's career covered the years from the defeat of the Spanish Armada (1588) to the surrender of Charles I (1645) during the English civil war. This was the era when English efforts at North American colonization became successful, and Gorges was a significant figure in that drama. While he never established a permanent settlement or profited financially from his endeavors, he founded Maine and kept the idea of colonization in New England alive.

Gorges was born into a prosperous landowning family in Dorset. Although he was an infant when his father died, Gorges received a good education and entered into a military career. He served in Holland against the Spanish and in France in support of Henry IV's struggle for the French throne. While in France he was knighted by the Earl of Essex. Queen Elizabeth later rewarded Gorges by appointing him commander of the fort at Plymouth, responsible for organizing the defense of the western counties against possible Spanish invasion. Gorges's fortunes collapsed, however, when he was drawn into a rebellion being plotted by the Earl of Essex. The revolt fizzled, and Gorges testified against Essex at his former commander's trial. This experience convinced Gorges to support the monarchy ever after. As punishment for his complicity in the plot, he lost his position at Plymouth.

Gorges regained his command on the accession to the throne of James I in 1603, and it was after returning to Plymouth that he developed his interest in colonization. In 1605 Gorges met George Weymouth, who had returned from New England with five Native Americans. Gorges kept three of them in his household in order to learn about the New World. When peace was established with Spain, Gorges became active in colonization, promoting the Virginia Company of 1606 and participating in outfitting and supplying an ill-fated colony at the mouth of the Kennebec River in Maine.

Council for New England

Attempting to forestall permanent failure in English colonization, Gorges led in reorganizing the Plymouth branch of the Virginia Company. The new charter created the Council for New England, a group of 40 distinguished citizens who controlled all land in North America between the 40th and 48th parallels. The council was not interested in establishing colonies of its own but in encouraging others to do so. One of its first grants was to the Pilgrims on Cape Cod.

Members of the council were also given land, and in 1622 Gorges received a large grant jointly with John Mason. Gorges attempted one settlement on the New England coast when he had the council grant his son Robert a proprietary colony northeast of Massachusetts Bay. Robert Gorges sailed in 1623 but returned to England the following spring, and the enterprise was abandoned.

Struggles with Massachusetts Bay Colony

Gorges was forced to forsake his interest in the Council for New England when war broke out with France in 1627, and he was therefore unable to supervise the council's 1628 grant to the New England Company. When that company received a royal charter as the Massachusetts Bay Company, antagonism between Gorges and Massachusetts was certain. Not only did the Massachusetts land claim overlap

Gorges's own, but Massachusetts' Puritan emphasis and company organization conflicted with Gorges's Anglicanism and dedication to proprietorship.

At war's end, Gorges, finding his interests had been preempted, set out either to get the Massachusetts charter annulled or to bring the colony under control of the Council for New England. For 3 years Gorges petitioned the English government regarding the threat to religious and political uniformity posed by Puritan Massachusetts. After investigation it was decided that Massachusetts must defend its charter. Gorges was appointed governor general of New England and instructed to present the order to Massachusetts. However, when his ship broke apart upon launching and, just as they were preparing to leave, his second in command, John Mason, died, Gorges abandoned the mission.

Meanwhile Gorges had decided to abolish the Council for New England, and after effecting a general division of the council's territory among its members, he engineered the surrender of its charter. It had been an interesting phase of English colonization, even though the council had accomplished little of permanent worth. In the last analysis it was Gorges's concept of colonization that defeated his goals. He viewed colonies as vast proprietary holdings into which the social, economic, and political institutions of England would simply be transferred. He never understood that the New World would not support such an unmodified transplantation.

Royal Grant for Maine

Gorges made one last attempt to salvage something from his efforts. In 1639 he received a royal confirmation of his earlier grant for the ''Province of Maine.'' Since he was a royalist during the English civil war, however, his fortunes diminished with those of the King, and his plans for a vast proprietary colony were never fulfilled. He died in 1647, and his claims passed to his heirs, who eventually lost out to land-hungry Massachusetts.

Further Reading

The only recent biography of Gorges is Richard A. Preston, *Gorges of Plymouth Fort* (1953). Information about Gorges's colonial plans can also be found in Henry S. Burrage, *Gorges and the Grant of the Province of Maine, 1622* (1923) and *The Beginnings of Colonial Maine, 1602-1658* (1914). More general information is available in Herbert L. Osgood, *The American Colonies in the Seventeenth Century* (3 vols., 1904-1907), and Charles M. Andrews, *The Colonial Period of American History* (4 vols., 1934-1938). □

Gorgias

Gorgias (ca. 480-ca. 376 B.C.) was a Greek sophist and rhetorician. He believed that prose should rival poetry as a vehicle of persuasive and lofty expression and made important contributions to the development of epideictic, or ceremonial, oratory.

Gorgias was born in Leontini on the island of Sicily and is said to have lived more than 100 years. He went to Athens in 427 B.C. at the head of a delegation from his native city and caused a great stir with his new rhetorical style. His fame became immense throughout the Greek world, and according to Isocrates, his pupil, he was able to make a handsome fortune through the fees he charged. Noteworthy among the honors he received were invitations to deliver a funeral oration at Athens and to speak on Hellenic unity at Olympia. He was permitted to have a golden statue of himself erected at Delphi. Although he was popular, he was not without enemies, among whom was Aristophanes, the Athenian comic poet, who lampooned him and his extravagant rhetorical style in at least three comedies. Gorgias never married and left no direct descendants.

Writings and Ideas

Gorgias's writings include a single philosophical essay, listed by Sextus Empiricus as either *On Being or On Nature,* and Gorgias also wrote a *Handbook of Rhetoric* (now lost) and several speeches of which extensive fragments remain. The main points of the philosophical essay as preserved by Sextus are: nothing exists; if anything does exist, it is unknowable; if anything can be known, knowledge of it is incommunicable. In the tradition of Parmenides and Zeno of Elea, who developed certain types of rigorous logical arguments, Gorgias pursues an indirect kind of argumentation to arrive at an extreme conclusion.

More important than his contributions to philosophy are Gorgias's rhetorical works. His lost rhetorical treatise probably contained extensive examples of various types of arguments and rhetorical devices with little or no theoretical discussion (a fault of all of the handbooks before Aristotle). But if Gorgias published no elaborate theory, it is nevertheless evident from the extant *Encomium of Helen* that he had strong theoretical arguments for the power of the *logos,* and the importance and effect of his innovations could be readily seen in his successes as a speaker and teacher.

Gorgias's influence was immediate and widespread. His prose, which made lavish use of poetic diction, symmetrical clauses, various rhythms, and musical effects, revealed new possibilities to writers and speakers.

Further Reading

The surviving fragments of Gorgias's works are collected in Hermann Diels, ed., *Die Fragmente der Vorsokratiker,* translated by Kathleen Freeman in *Ancilla to the Pre-Socratic Philosophers* (1946; 3d ed. 1953) and discussed by her in *The Pre-Socratic Philosophers* (1946; 3d ed. 1953). Assessments of Gorgias's importance are given in George Kennedy, *The Art of Persuasion in Greece* (1963); C. S. Baldwin, *Ancient Rhetoric and Poetic* (1965); and Albin Lesky, *A History of Greek Literature* (trans. 1966). □

Hermann Wilhelm Göring

The German politician and air force commander Hermann Wilhelm Göring (1893-1946) was second in command to Adolf Hitler in Nazi Germany.

Hermann Göring was born in Rosenheim, Bavaria, on Jan. 12, 1893, son of the consul general of the German Empire in Haiti. He was educated in the Kadettenkorps (military school), where he performed outstandingly and earned a commission in the army in 1912.

After the outbreak of World War I, Göring moved to the newly created air force and in October 1915 became a fighter pilot. The daring young flier quickly distinguished himself and by 1918 had been shot down once and had won all the important military distinctions, including the highest award of the German army. After the famous Manfred von Richthofen (''Red Baron'') was killed in the spring of 1918, Göring was chosen to succeed him in his former command.

After the German defeat the young captain left the Republican Army in disgust and went to Denmark to fly as a private pilot. In 1922 he returned to Germany, where he met Hitler. He immediately offered his services to the Nazi party and in short order became commander of the Nazi storm troopers (SA) in Munich. In the unsuccessful Beer Hall Putsch by the Nazis in November 1923, he received a painful injury which brought on his first drug addiction. He had to flee Germany and once again took up work abroad as a pilot and airplane demonstrator.

In 1927 Göring returned to Germany and in 1928 successfully ran for the Reichstag (lower house of the legislature) as a National Socialist. He was reelected in July 1932 and became president of the Reichstag. With the election of Hitler to the chancellorship in January 1933, Göring joined the Cabinet as minister without portfolio and, more importantly, became minister of interior in Prussia. In the latter position he quickly brought the Prussian police under his control by co-opting SA troops and created the Nazi secret police, which he later turned over to the command of Heinrich Himmler for use in the Roehm purge of 1934.

In the fall of 1933 Göring became prime minister of Prussia and minister of air travel in the central government—an office he used for the illicit creation of a new air force whose commander in chief he officially became in 1935. From 1936 on he also directed the economic Four-Year Plan, which was above all a plan for stepped-up rearmament. In this position he acquired considerable power in the economic life of Germany, especially in the steel industry. He ordered extensive economic reprisals against Jews from 1938 on and engaged in considerable plunder for personal profit in occupied areas during the war years.

As commander in chief of the air force and, after the outbreak of World War II, as chairman of the War Cabinet, Göring played a vital role in promoting the policy of senseless aggression and destruction pursued by Hitler. After the initial victories in Poland and on the western front, he received the additional title of marshal of the Reich. As the war wore on, however, he proved increasingly wasteful in the use of the air force and incapable of maintaining its strength in spite of the massive and ruthless use of foreign slave workers in the air industry. His exaggerated promises of air strength caused frequent miscalculations which had serious consequences for the German war effort.

In the critical days at the end of the war Göring made several attempts to negotiate with the Allies and on April 23, 1945—as officially designated successor to the Führer—suggested to Hitler that he (Göring) assume the leadership of the Nazi state immediately. Hitler reacted with Göring's dismissal from all of his offices and expulsion from the party. Arrested on May 21, 1945, by the Americans, he was tried and sentenced to death at the Nuremberg Trials but committed suicide on Oct. 15, 1946, the night before his scheduled execution.

Further Reading

The best, most carefully balanced biography of Göring in English is Roger Manvell and Heinrich Fraenkel, *Goering* (1962). The other recent biography, by Charles H. Bewley, the fiercely anti-Communist former Irish minister in Berlin, is a favorable account based on family records, *Hermann Göring and the Third Reich* (1962). Other studies are H. W. Blood-Ryan, *Göring: The Iron Man of Germany* (1938), portraying Göring as a formidable yet thoroughly sincere and personally loyal German nationalist; Erich Gritzbach, *Hermann Göring: The Man and His Work* (trans. 1939); Kurt Singer, *Goering: Germany's Most Dangerous Man* (1940), a bitterly accusing war-

time biography; Ewan Butler and Gordon Young, *Marshall without Glory* (1951), a more popularized, somewhat sensational account; and Willi Frischauer's interesting *The Rise and Fall of Hermann Goering* (1951).

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Arshile Gorky

The American painter Arshile Gorky (1905-1948) created a personal language of form dealing with the iconography of the unconscious that enabled him to extend surrealism in the 20th century.

Born in Turkish Armenia, Vosdanig Manoog Adoian changed his name in 1925 to Arshile Gorky, meaning the ''bitter one.'' He emigrated to the United States with his sister at the age of 15. After studying briefly at the Rhode Island School of Design, he moved to Boston in 1923, where he secured part-time work. He continued his studies at the New School of Design, where he was engaged as instructor in 1924. The following year Gorky moved to New York City, where for the next 6 years he was on the faculty of the Grand Central School of Design. In this period Gorky's work drew on a variety of sources, including Camille Corot, J. A. D. Ingres, and Pablo Picasso.

The key work of Gorky's early period is the *Artist and His Mother* (ca. 1926-1929), a double portrait composed of cool flowing shapes which evokes a mood of stillness. Although this portrait is reserved in terms of its painterly qualities, relying heavily on the fine flowing line of Ingres, Gorky was simultaneously exploring the colorspace synthesis of Paul Cézanne (*Staten Island,* 1927/1928) and the surrealist-inspired figurative phase of Picasso (*Still Life,* 1929). This latter interest, in surrealist biomorphic shape, Gorky mastered and extended during the next 2 decades.

Gorky's work during the 1930s was divided between drawing and painting. The rather geometrical *Organization Series* (1933-1936) was probably a result of the artist's awareness of the work of Josef Albers. Gorky's *Aviation* mural (a Federal Art Project commission now lost), the theme of which was repeated in the *Aviation* murals for the 1939 New York World's Fair, broke away from the more enclosed forms of the *Organization Series* and exploited photomontage and cubist pictorial space. As public art, Gorky's murals make no attempt to create an easy visual experience for the layman.

Toward the end of the 1930s, as Gorky came under the influence of the work of André Masson, his work seemed to depend less on explicit references verifiable to the spectator and more on a felt memory expressed in his developing, vibrant palette. The *Image of Xhorkhom* (ca. 1936) exists in four versions and, like the numerous versions of his *Garden in Sochi* (1938-1940), ostensibly refers by its title to the remembrance of things past. The latter series is a development from the former, with the images grown more delicate and cleaner in shape, the surfaces less densely painted, and the legibility of the artist's forms increasingly ambiguous as Gorky achieved a complete metamorphosis of floral and anatomical imagery.

Gorky's last years witnessed a further extension of surrealist devices, stimulated by the presence in America of Roberto Matta Echaurren and later by the arrival of the remaining coterie of surrealists headed by André Breton. Gorky's application of paint achieved a greater freedom, the resulting images shining through the thin pigment, as in the *Pirate I* (1942). His palette increased in intensity, and great puffs of florescent color seemed to vibrate from *The Liver Is the Cock's Comb* (1944). But during the same period Gorky could turn to the arabesque line of Ingres and the delicate hues found in his *Good Afternoon, Mrs. Lincoln* (1944). In the works of the last 2 years of his life, of which *Agony* (1947) and *Betrothal II* (1947) are exemplary, Gorky successfully achieved the visual metaphors of felt new experience. He committed suicide on July 21, 1948.

Further Reading

Harold Rosenberg, *Arshile Gorky: The Man, the Time, the Idea* (1962), is a valuable critical interpretation of Gorky and his paintings but the illustrations are poor. One of the most important critical studies of Gorky is Ethel K. Schwabacher, *Arshile Gorky* (1957), which contains biographical and bibliographical information. For a study of Gorky's work with excellent illustrations see Julien Levy, *Arshile Gorky* (1966), which includes a study of the artist's last years by a close friend. □

Maxim Gorky

The cultural and political activities of the Russian author Maxim Gorky (1868-1936) made him known in the Soviet Union as the greatest Russian literary figure of the 20th century.

Maxim Gorky whose real name was Aleksei Maximovich Peshkov, was born on March 16, 1868, in the Volga River city of Nizhny Novgorod, which in 1932 was renamed Gorky in his honor. His father, a cabinetmaker, died when Gorky was 4 years old, and the boy was raised in harsh circumstances by his maternal grandparents, the proprietors of a dye works. From the age of 10 Gorky was virtually on his own, and he worked at a great variety of occupations, among them shopkeeper's errand boy, dishwasher on a Volga steamer, and apprentice to an icon maker. At a very tender age he saw a great deal of

the brutal, seamy side of life and stored up impressions and details for the earthy and starkly realistic stories, novels, plays, and memoirs which he later wrote.

Almost completely self-educated, at the age of 16 Gorky tried without success to enter the University of Kazan. For the next 6 years he wandered widely about Russia, the Ukraine, and the Caucasus. In 1888 he worked in fisheries on the Caspian Sea. Gradually he developed revolutionary sympathies; he was arrested for antigovernmental activities for the first time in 1889 and from then on was closely watched by the police. In 1891-1892 he spent a year in Tiflis, where he worked in railroad workshops, and where his first published short story, ''Makar Chudra,'' appeared in a newspaper in 1892.

First Works

From then on Gorky devoted himself mainly to literature, and in the next 5 years his stories appeared chiefly in newspapers along the Volga. His first collection of stories, published in 1898, made him famous throughout Russia, and his fame spread rapidly to the outside world. These early stories featured tramps, vagabonds, derelicts, and social outcasts. Gorky portrayed the bitterness of the oppressed and exploited people of Russia and demonstrated a proud defiance against organized, respectable society. He often found strong elements of humanity and individual dignity in even the most brutalized and demoralized of these ''down-and-outers.'' His sympathy for the underdog made him known as a powerful spokesman for the illiterate masses—their sufferings and their dreams of a better life.

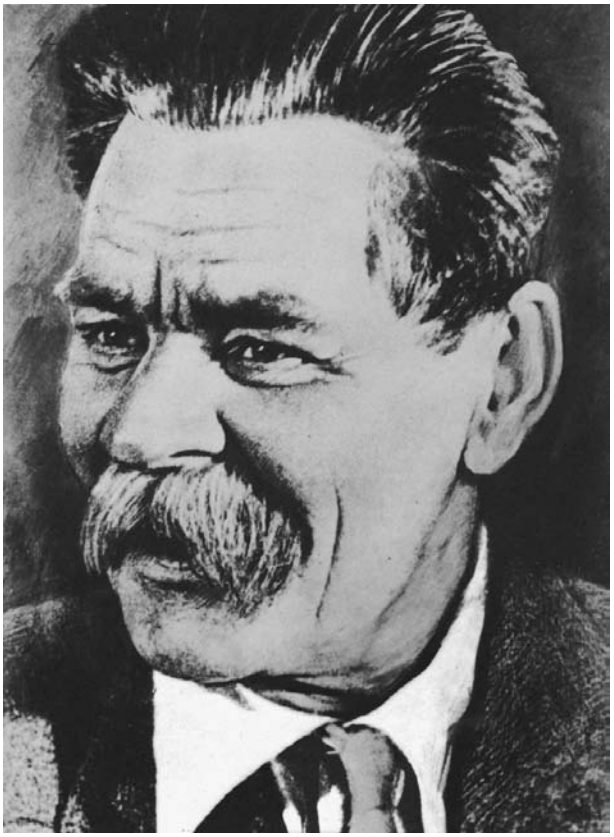

Foma Gordeyev (1899) established Gorky as a major novelist. It is the story of a well-intentioned but weak man who feels disgust, boredom, and guilt as the inheritor of a profitable family business. He rebels against his family and his class, but he is lacking in moral fiber, and in the end the forces of tradition defeat and destroy him. In this novel and all his later works, Gorky identified himself as being a bitter enemy of capitalism and depicted the society of prerevolutionary Russia as drab and dreary.

During this same period Gorky began writing plays and formed close connections with the Moscow Art Theater, which in 1902 produced his most famous play, *The Lower Depths*. It shows the misery and utter hopelessness of the lives of people at the bottom of Russian society and at the same time examines the illusions by means of which many of the unfortunate people of this earth sustain themselves.

Tall and rawboned, Gorky affected coarse dress and often crude manners at this stage of his life, but his personality was colorful and attractive. Even as a young man, he made many influential friends, including the two most famous writers of the day, Leo Tolstoy and Anton Chekhov. His memoirs of these two men, written many years later, are among his finest works.

Revolutionary Activities

Gorky became increasingly active in the revolutionary movement. He was arrested briefly in 1898, and in 1901 he was exiled to the provinces for having helped organize an underground press. When he was elected to the Russian Academy of Sciences in 1902, the Czar vetoed the appointment because of the author's subversive activities. During the 1905 Revolution, Gorky was again imprisoned for writing proclamations calling for the overthrow of the Czar's government.

In 1906 Gorky left Russia illegally and went to America to raise funds for his fellow revolutionists and spent most of the year there, where he wrote the novel *Mother*. This is a propaganda novel which tells of how a simple working-class woman, inspired by the example of her son, who is a militant revolutionist, herself becomes an activist in the class struggle. *Mother* was regarded in the Soviet Union as a classic of ''socialist realism.''

From 1906 to 1913 Gorky lived in Italy on the island of Capri, where his home became a center of literary and political activity among Russians abroad. In 1913 he received an amnesty from the Czar's government and returned to Russia. In the next 3 years he completed the first two volumes of his autobiography, *Childhood* (1913) and *My Apprenticeship* (1915). (The third volume, *My Universities,* was published in 1922.) Gorky's autobiography is his finest work, describing dramatically and colorfully the people he knew and the adventures he had from boyhood to young manhood. It paints a fascinating picture of the Russia of his times. In many respects Gorky's nonfictional works are superior to his fiction.

Later Career

In the years immediately following the October Revolution of 1917, Gorky worked tirelessly to help preserve the

Russian cultural heritage. He organized homes for writers and artists, founded publishing houses and theaters, and used his influence with the new Soviet regime to encourage the development of the arts. He spent most of the period from 1921 to 1933, however, in Germany and Italy, partly for treatment of a lung ailment and partly because of disagreement with policies of the Soviet government. During this period he wrote the large novels *The Artamonov Business* (1925) and *The Life of Klim Samgin* (an epic novel translated into English as four separate novels—*The Bystander, The Magnet, Other Fires,* and *The Specter*), all of them severely critical of life in prerevolutionary Russia. These novels are long and slow-moving, and many readers find them dull and ponderous.

In the late 1920s and early 1930s Gorky made several trips to the Soviet Union, and he returned to stay in 1933. Once again he was very active on the cultural scene, chiefly in book and magazine publishing and literary criticism.

Gorky died near Moscow in 1936. Even in his lifetime he had been enormously celebrated in his native land. Since his death he has been officially hallowed as the greatest Russian writer of the 20th century, and numerous theaters, museums, streets, universities, and even factories and collective farms were named after him.

Further Reading

The best study of Gorky's works and of his place in Russian literature is Irwin Weil, *Gorky: His Literary Development and Influence on Soviet Intellectual Life* (1966). An interesting account of Gorky's life and works up to 1930 is Alexander Kaun, *Maxim Gorky and His Russia* (1931). Helen Muchnic, *From Gorky to Pasternak: Six Writers in Soviet Russia* (1961), contains a stimulating critical analysis of his works.

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Samuell Gorton

Samuell Gorton (ca. 1592-1677), an English colonizer, held religious views that made him a misfit in early New England and led him to establish his own settlement in Rhode Island.

Samuell Gorton was born near Manchester. Little is known of him before he left his work as a clothier in London to emigrate to Massachusetts. He expected to find toleration for his unique religious views in the New World but instead met with antagonism. He advocated a personal religious belief which denied governmental intervention, and he also challenged New England's political autonomy by asserting the supremacy of English governmental institutions.

Gorton arrived in Massachusetts at the height of the crisis surrounding heretic Anne Hutchinson and soon was forced to leave. He went to Plymouth briefly, then moved to Portsmouth. He left both communities chiefly because of his conviction for ''contempt of court'' in defending an accused servant. He settled in Providence, R.I., then journeyed to Pawtuxet and to Shawomet near Providence. There he bought land from the Native Americans and appeared to have found peace. But Massachusetts would not leave him alone. Gorton and his followers were ordered to appear in Boston to defend their land claims. When they refused, Massachusetts sent three commissioners and forty militiamen to Shawomet. After negotiations failed, the militia attacked, captured Gorton and eight others, and confiscated their cattle. The men were taken to Boston, where the proceedings against them resembled an inquisition. After political and religious examinations, they were convicted of blasphemy and of being enemies of the true religion. Placed in irons, they were dispersed among the communities of Massachusetts with orders not to continue their ''errors.'' The men from Shawomet could not be silenced, however, and eventually they were banished.

Gorton took his case to England and applied for Parliament's protection against the encroachments of Massachusetts. He won his case and was granted the right to live unmolested at Shawomet, which he renamed Warwick in honor of the English earl who had been its protector. Once safe politically and religiously, Gorton became a respectable and useful, if less exciting, individual. The leading citizen of Warwick, he was active in the government of Rhode Island, serving in both houses of the Assembly and acting as its president in 1651. He died in 1677.

Further Reading

There is no recent biography of Gorton. Information about him, as well as general background material, can be found in Irving B. Richman, *Rhode Island: Its Making and Its Meaning* (2 vols., 1902); Herbert L. Osgood, *The American Colonies in the Seventeenth Century* (3 vols., 1904-1907); James T. Adams, *The Founding of New England* (1921); Perry Miller, *Orthodoxy in Massachusetts, 1630-1650* (1933); and Charles M. Andrews, *The Colonial Period of American History* (4 vols., 1934-1938). □

Goshirakawa

Though emperor of Japan for only 3 years, Goshirakawa (1127-1192) continued to attend to affairs of state for over 30 years from the safety of a monastery. His reign was beset by civil wars.

Born Masahito, Goshirakawa was the fourth son of Emperor Toba and Fujiwara Akiko (Shoshi). He ascended the throne as Japan's seventy-seventh emperor in 1155, toward the end of what is often called the period of ''cloister government,'' or the *Insei* system. Under this system the titular sovereign would abdicate at his own pleasure, placing a suitable and docile heir upon the throne,

and he would continue to direct affairs of state from the retreat, or cloister. Most of the ''cloistered emperors'' then ''entered religion'' and were given the appellation of *Hō-ō,* or Sacred Ruler, which gave them some protection against secular dangers.

The effectiveness of the *Insei* system lasted for about 70 years, from 1086 to 1156, although the system survived in form for a little longer. After 1156 it lost much of its political significance, because almost the last shred of power had been torn from both titular and cloistered emperors by the rising military clans.

After Goshirakawa became a cloistered emperor, these military clans and even armed monks of various monasteries made use of him in their struggle for supremacy. Each clan claimed to be the protector of the throne, and Goshirakawa stood as the symbol of a sovereign power that he was unable to wield. During the last half of the 12th century a transfer of power took place, from the imperial court and nobility to the land-owning classes. New power centers formed in the provinces which based their claims upon the possession of manors and the control of armed forces. At that time the most powerful clans were the Fujiwaras, the Minamotos, and the Tairas.

Soon after Goshirakawa's enthronement, the civil war of the Hogen era broke out in 1156. Following his abdication, warrior families rapidly gained power, and Kyoto, the imperial capital, was thrown into confusion, often as a result of armed clashes among military clans. First the fighting took place between different factions of the Fujiwara clan, each supporting a different emperor. But in the Heiji Rising of 1159-1160 warriors of the Fujiwaras, the Tairas, and the Minamotos were engaged in plots and counterplots. Both former emperor Goshirakawa and Emperor Nijo were seized and detained under strict guard by different groups of warriors during the disturbances.

Goshirakawa attempted to play one military clan against another, hoping to maintain the prestige and power of the imperial court. The military families were, however, too powerful for the cloistered former emperor to control, and the imperial court had to grant Minamoto Yoritomo's request entrusting him with the administration of territories conquered by him and his followers during the civil wars.

Goshirakawa died of illness in the spring of 1192. During his lifetime Minamoto Yoritomo was unable to obtain the imperial commission as *sei-i tai shogun* (barbarianquelling generalissimo), a position which carried practically dictatorial powers and which he ardently desired both for its prestige and for its practical advantage. But after Goshirakawa's death youthful Gotoba (reigned 1184-1198) was readily persuaded to make the appointment. Thus began the shogunate that was to control Japan for most of the next 7 centuries.

Further Reading

A detailed discussion and cogent analysis of Goshirakawa and the *Insei* system is in Sir George B. Sansom, *A History of Japan,* vol. 1 (1958). For general background on the development of the early feudal system and of the shogunate see Edwin O. Reischauer and John K. Fairbank, *East Asia: The Great Tradition* (1960). □

Gottfried von Strassburg

The German poet and romancer Gottfried von Strassburg (ca. 1165-ca. 1215) wrote ''Tristan und Isolt,'' the best-known version of that famous love story.

There is little information about the life of Gottfried von Strassburg. He was not of noble lineage but a freeman, had a good education, moved in higher society, and was well versed in literature, German and French, and theology. He was municipal secretary in his native Strassburg. Except for *Tristan und Isolt,* some lost minnesongs, and a few gnomic poems (*Sprüche*), no other works are known. He completed about 20,000 lines of *Tristan*. Fortunately the later portion of his source, the French romance of Thomas of Brittany, is extant.

The tale that Gottfried tells only for ''noble hearts,'' a select spiritual community in the courtly world, recounts the mission of Tristan to win a bride, the fair Isolt of Ireland, for his aging uncle Mark, King of Cornwall. He succeeds, but on the return he and Isolt by mistake drink a love potion intended by Isolt's mother for the King. Unwittingly they fall madly in love. So spontaneous, overwhelming, and supernal is this love that even after Isolt and Mark are married, the reader does not think of the lovers as adulterers but as living in a world of their own, that of the ''courts of love.'' Sordidness is ruled out. Indeed, Gottfried creates the impression that this love may even partake of the nature of a transcendent emotion. And so one follows their secret, ingeniously planned trysts almost as a well-wisher. Just as the Grail assumes a deeper meaning in the works of Wolfram von Eschenbach, representing the acme of human striving on earth and toward heaven, so the love potion here connotes the means for the perfect expression of that courtly spirit of love which does not debase but ennobles man, yet not without a strong suggestion of heresy. In Gottfried as in Wolfram, however, human suffering must precede attainment.

Mark's suspicions are often aroused; finally the lovers are detected. Tristan flees to Brittany. He weds another Isolt—of the White Hand—but only in name. Secretly he still yearns for the other Isolt. Here Gottfried's poem breaks off. Had he continued, he would doubtless have followed the plot of Thomas, who tells how Tristan is wounded by a poisoned spear and can be healed only by the arts the first Isolt had learned from her sorceress mother. Against his wife's will, Isolt is sent for—to arrive in a ship with a white sail, a black one denoting that she is not aboard. She approaches, but his wife lies to the invalid that the ship has a black sail. He dies of grief, and when his beloved arrives, she too dies, of a broken heart.

Thomas found the originally crude story as a courtly romance, which he refined. Gottfried gave it a more spiri-

Gottfried von Strassburg (3rd from left)

tual, mystical quality. Two other poets before Gottfried, the German Eilhart (ca. 1185) and the Frenchman Béroul (ca. 1192), both deviating from the Thomas school, are inferior in many respects. Two major German continuators of Gottfried, depending upon Eilhart, were Ulrich von Türheim (ca. 1240) and Heinrich von Freiberg (ca. 1290), a more gifted poet than Ulrich, but neither measuring up to Gottfried.

Numerous more recent writers in England, America, Germany, France, Italy, Spain, and Russia have been attracted to the theme. Richard Wagner's opera *Tristan und Isolde* (1859) neither deals with the legend as a whole nor follows Gottfried closely; it does, however, represent a magnificent distillation of the supernal love inherent in Gottfried's masterpiece.

Further Reading

Recent English translations of Gottfried's *Tristan* are by Edwin H. Zeydel (1948) and A. T. Hatto (1960). Zeydel summarizes less important parts but translates the rest in the original meter. Hatto, in prose, misses Gottfried's poetic spirit and elegance. Michael S. Batts, *Gottfried von Strassburg* (1969), is a general introduction to the poet and his work. Recommended for historical background is Roger S. Loomis, *Celtic Myth and Arthurian Romance* (1927). □

Adolph Gottlieb

The American painter Adolph Gottlieb (1903-1974) was a pioneer in the movement of Abstract Expressionism, working closely with other artists seeking new ways of self-expression.

Adolph Gottlieb was born in New York City on March 14, 1903. He left high school when he was 16 and enrolled in the Art Students League in New York where he studied painting under Robert Henri and John Sloan. In 1921 Gottlieb worked on a steamer for his passage to Europe. He took classes at the Académie de la Chaumière in Paris and later traveled to Munich and Berlin. Returning to New York in 1923, he finished high school and for the next six years studied at art schools in the city.

Gottlieb was awarded a joint prize in the Dudensing National Competition in 1929 and in the following year shared a two-man exhibition with Konrad Cramer at Dudensing Galleries in New York. In the early 1930s he met Mark Rothko and Milton Avery, painters at the Art Students League, who represented the expressionist movement in America at the time. Works by these artists dealt primarily with the depiction of contemporary life through emotions, along with mythological themes from African and Northwest Native American legends. Also incorporated into this expressionist vocabulary were Freudian and Jungian interpretations of dreams and literature. Thus, in the 1930s Gottlieb turned inward to representations of his own character and philosophy rather than explicit social themes, even though during this period he was an easel painter for the Work Projects Administration Federal Art Project. As his interest in primitive art forms emerged, anticipating his ''pictographic'' paintings of the 1940s, Gottlieb won a U.S. Treasury competition for a post office mural in Yerrington, Nevada.

In 1937 Gottlieb moved to the desert near Tucson, Arizona, an environment whose flora and relics contributed to a transformation in his subject matter and in his approach to painting. These abstract forms required an abstract environment in which to exist, and Gottlieb supplied this by tipping the table on which the still-life objects were placed. This moved the surface sharply toward the picture plane, flattening and reducing the space. He also compartmentalized objects as if by a personal mental discipline of sorting and regrouping. His palette then was rather limited, employing the soft earth colors of his environment. He returned to New York in 1939.

Pictographs

Gottlieb began to paint what he called ''pictographs'' in 1941. Again, it was the change in subject matter that provided some resolution for his problems with form. As he reported in 1955, ''It was necessary for me to repudiate so-called 'good painting' in order to be free to express what was visually true for me.''

The word ''pictograph,'' a hybrid derived from Latin and Greek (pingere, to paint; graphien, to write), refers to the representation of an idea by a pictorial symbol. The term's reference to an archaic art form was a spiritual link that Gottlieb wished to stress. In the early pictographs, symbols or images remained recognizable and close to figuration—bits of nature or man-made objects, for example. These shapes, juxtaposed or overlapped in the composition, gradually became more abstract. The flattened images were applied to canvas with thick impasto and loose brush strokes and were organized into regular or irregular grid systems. The horizontal tiers and vertical rows seem to lend meaning to the otherwise static images. Contrarily, such compartmentalization, as in *The Sea Chest* (1942), may also reflect the already intrinsic meaning of the forms. In a statement to the *New York Times* in 1943, Gottlieb and Mark Rothko summarized their aesthetic beliefs: ''We want to reassert the picture plane. We are for flat forms, because they destroy illusion and reveal truth.''

Imaginary Landscapes

By the end of the 1940s Gottlieb's images transcended narrative or illustrative connections. The particular identities of the shapes became obscure, but while they denied reference to a specific image, they acquired meaning as pure form. Gottlieb's reason for breaking with the pictographs was essentially his wish to leave the ''all over'' aspect of composition. In this new process the pictograph evolved into ''bursts'' of paired monumental shapes, sometimes placed on bare canvas.

Archer (1951), a work which shows the transition from the pictographs to the imaginary landscapes, keeps residual regulations of the formerly divisive lines, but these are now placed randomly on the canvas. This looser linear arrangement is combined with two motifs, focused in the upper and lower zones, which are then more subtly repeated, in different colors, over the surface of the picture. The imaginary landscapes release the grid structure completely and become increasingly non-representational. They abandon recourse to mythical symbols and show Gottlieb's exploration of pure form and color.

Bursts

Gottlieb's most effective works were his oppositions of both colors and shapes in canvases called bursts. In these paintings the picture plane is divided into two arbitrary horizontal zones; in one of these zones is placed a bright geometric form or an irregular aggregation of brushstrokes (*Glow,* 1966). These works reveal what Gottlieb felt were the contradictions in human life: the order and chaos, possession and loss, etc. For him, such intangible and illusive images were representations of his deepest inner feelings. His desire for pure expression was fulfilled with color and form arranged with apparent disregard for both subject and object, the simple depiction of a complex thought.

In the 1960s Gottlieb's work received increasing acclaim. Among other honors, he was awarded the Grand Premio at the VII Bienal de São Paolo, Brazil. In 1968 a major retrospective exhibition was organized jointly by the Whitney Museum of American Art and the Guggenheim Museum in New York. Both exhibitions opened simultaneously on February 14 of that year.

Gottlieb suffered a stroke in 1971, but continued to paint from a wheelchair. The following year he was elected to the National Institute of Arts and Letters, a tribute to his teaching and to his artistic innovation and production. He died in Easthampton, New York on March 4, 1974.

Further Reading

Robert Doty and Diane Waldman, *Adolph Gottlieb* (1968) is the catalogue of the exhibition at the Whitney and Guggenheim Museums and presents an essay on the evolution of Gottlieb's style and a chronology of his exhibitions. Many illustrations are in color. *Adolph Gottlieb: Paintings* (1980), catalogue from the exhibition held at the Joslyn Art Museum in Omaha, Nebraska, also includes an informative essay on the artist's life and work. For the artist's lesser known three-dimensional pieces, see *Gottlieb: Sculpture* (1970). Another overview is *Adolph Gottlieb: A Retrospective* (1981), with text by Lawrence Alloway and Mary Davis MacNaughton. Brief summaries of Gottlieb and his work appear in numerous resource publications such as *Contemporary Artists* (1989) and the *Encyclopedia of American Biography* (1996). □

Louis Moreau Gottschalk

Louis Moreau Gottschalk (1829-1869), probably the most important American composer of the 19th century, infused European romanticism with indigenous North and South American elements.

Louis Moreau Gottschalk was born on May 8, 1829, in New Orleans, the son of a Jewish Englishman and a Creole woman. He exhibited extraordinary talent at the age of 3. At 13, after experience as a church organist and a concert pianist, he went to Paris to study, absorbing the romantic ideas and attitudes of the time and acquiring an elegant, polished manner.

Gottschalk took Paris by storm when he made his 1845 concert debut. Frédéric Chopin predicted a brilliant future for him, and Hector Berlioz spoke of his ''exquisite grace . . . brilliant originality . . . charming simplicity . . . thundering energy.''

When Gottschalk returned to America, P. T. Barnum offered him a contract for $20,000 yearly plus expenses; Gottschalk refused scornfully. Compared favorably to Beethoven in the reviews of his New York debut, he launched his American career.

But Gottschalk's world soon collapsed. His father died, and he was forced to assume a considerable debt and to support his mother and six brothers and sisters. The stress caused the quality of his compositions to deteriorate. He wrote shameless potboilers. His fresh, original impulses were eroded as he became more adept at composing vapid salon music. He gave concerts almost daily—80 concerts in New York alone within a 2-year period.

Then Gottschalk retreated for almost 6 years to a life of splendid dissipation in Cuba and the Caribbean islands. Yet there he wrote some of his best compositions.

Gottschalk resumed his hectic activity during the Civil War period. His concerts inspired phenomenal enthusiasm. Moreover, he organized mammoth festivals involving hundreds and even thousands of musicians, receiving thunderous ovations from the public. During his largest festival, in Rio de Janeiro in 1869, Gottschalk's *Marche triomphale* aroused tremendous enthusiasm. Exhausted by his feverish way of life and weakened by yellow fever, he died 2 weeks later.

Gottschalk's music infuses European structures with American folk and popular music as well as Latin American elements. He wrote two operas and several orchestral works. His piano works show his wide range, romantic sweep, rhythmic freshness, and varieties of mood and color.

Bamboula and *Le Bananier,* early works, contain infectious rhythms and Creole tunes. *Souvenirs d'Andalousie* and *Manchega* use Spanish color and rhythms. *El cocoyé* and *La gallina* are musical essays on Cuban music. *Suis-moi* and *O! Ma charmante, epargnez-moi!* are forays into the music of the Antilles. *L'Union* and *America* utilize patriotic airs. *Chant du soldat* suggests the romantic sweep of Berlioz or Chopin. *Impromptu* and *Danza* are sparkling salon pieces. However, Gottschalk's best-known works, *The Dying Poet* and *The Last Hope,* are both considered potboilers.

Further Reading

In addition to his musical accomplishments, Gottschalk produced imaginative writings; his *Notes of a Pianist* (1881; repr. 1964) provides a fascinating chronicle of 19th-century American musical life. See also Vernon Loggins, *Where the Word Ends: The Life of Louis Moreau Gottschalk* (1958). There are illuminating chapters on him in Gilbert Chase, *America's Music: From the Pilgrims to the Present* (1955), and Harold C. Schonberg, *The Great Pianists* (1963).

Additional Sources

Gottschalk, Louis Moreau, *Notes of a pianist,* New York: Da Capo Press, 1979, 1964.

Starr, S. Frederick, *Bamboula!: the life and times of Louis Moreau Gottschalk,* New York: Oxford University Press, 1995. □

Klement Gottwald

Klement Gottwald (1896-1953) was one of the founders of the Czechoslovak Communist Party. He masterminded the coup d'état by which the Communists seized power in Czechoslovakia in February 1948 and served as the country's first Communist president from June 1948 until his death in 1953.

Gottwald was born on November 23, 1896, the son of a small farmer in the village of Dedice in Moravia, then part of the Austro-Hungarian Empire. At the age of 12 he was sent to Vienna to become an apprentice to a woodworker. Four years later he joined the Social Democratic (Marxist) youth movement. When World War I broke out he was drafted into the imperial army. As an artilleryman he saw action on both the Russian and Italian fronts, was wounded, and rose to the rank of sergeant major. Before the war ended, however, he deserted (as did many Czechs) and organized sabotage activities against the Austro-Hungarian forces.

In the new state of Czechoslovakia after 1918 Gottwald was a member of the left wing of the Czechoslovak Social Democratic Party, leaving with it to form the new Czechoslovak Communist Party in 1921. Thereafter, he gained prominence as a Communist speaker, writer, and general organizer. He became editor of the party's Czech (*Pravda*) and Slovak (*Hlas ludu*) publications, was elected to its executive committee in 1925, and in 1927, at the age of 31, was elected its secretary general. In 1935 he led a group of 30 elected Communist deputies to the Czechoslovak parliament, promising in his inaugural speech to ''break the necks'' of his bourgeois political opponents.

After Hitler came to power in Germany Gottwald was among those who warned of the fascist threat to Czechoslovakia and demanded that the country prepare a strong military defense against it. After the infamous Munich Pact of September 1938 had crippled Czechoslovakia, Gottwald, who had vehemently opposed compliance with it, was sent by his party to safety in the Soviet Union. He remained there

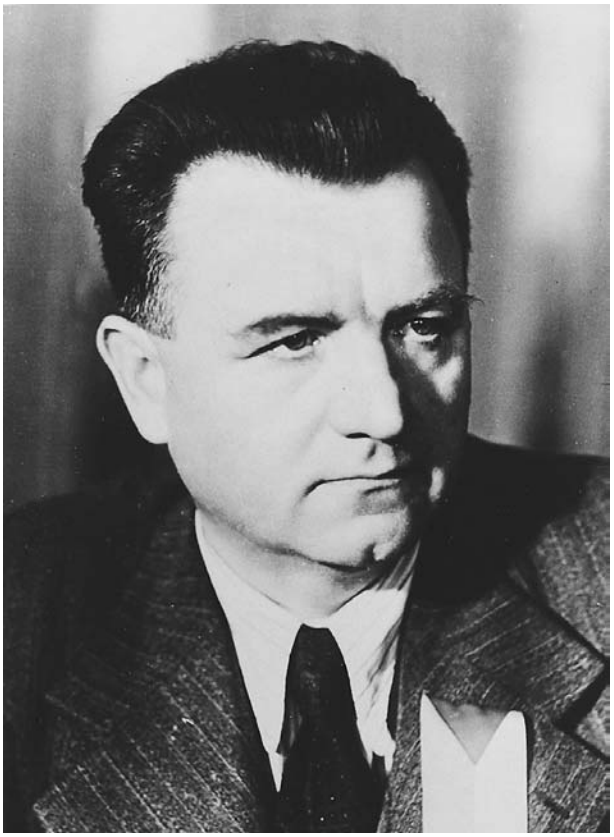

throughout World War II, organizing underground resistance and making propaganda broadcasts to the Czech and Slovak lands. In 1943 Eduard Beneš, the Czechoslovak president-in-exile, came to Moscow, and Gottwald worked out with him a new compromise political-economic structure for the freed and reunited country after the war. This program was put into effect in April 1945 at Košice in Slovakia, the first Czechoslovak city to be liberated.

On his return home, Gottwald became a vice-premier in the National Front, a provisional government composed of a coalition of parties that administered Czechoslovakia in the immediately postwar period. In the spring of 1946 he was also elected chairman of the Czechoslovak Communist Party (his best friend, Rudolf Slánský, assumed the more workaday executive position of secretary general). In the national elections of June 1946 the Communists—drawing upon enormous popular goodwill for the liberating Soviet Army and much resentment of the perfidious behavior of the Western powers at Munich-received 38 percent of the votes cast, becoming the largest single party in the Czechoslovak parliament. On July 3, 1946, Gottwald became prime minister, heading a cabinet of Communist and non-Communist representatives. He was viewed at home and abroad as a ''moderate'' Communist who would respect the established Czechoslovak traditions of democracy and pluralism, and his early actions seemed reassuring. The new constitution guaranteed free elections; a free press; freedom of religion and assembly; the right to work and receive disability compensation, to education, and to recreation; equal rights for women; and an independent judiciary. Financial institutions, mines and other natural resources, and basic industries were to be socialized, but private property and private enterprises of moderate size were protected. There were some worrisome moments, to be sure. In 1947 Gottwald's government first accepted, then—at Soviet insistence—rejected an invitation to take part in deliberations on the U.S.'s Marshall Plan, asserting that Czechoslovakia's ties were totally and irrevocably with the Soviet Union. At the same time, a ''millionaire's tax'' on more affluent citizens was levied to help support the peasantry, which had suffered severe crop losses.

Covertly, Gottwald and his party were executing a detailed, progressive plan for a Communist seizure of power, aware that waning popular support for them meant a coming defeat at the polls. This plan was publicly exposed in February 1948 when the non-Communist ministers of the government charged the Communists with planning assassinations, dismissing non-Communist police chiefs, and other illegal actions. A majority of the cabinet resigned in an effort to topple Gottwald's government. In response, Gottwald mobilized his party and its followers in a show of force. ''Action Committees'' seized control of local governmental bodies, factories, schools, and large popular organizations. The army and police arrested alleged ''conspirators.'' Factory workers paraded with arms through the streets and threatened a general strike. On February 25 President Beneš yielded to Gottwald's demand that he be permitted to form a new government of Communists and sympathizers. Three months later, in May, Beneš resigned, and Gottwald replaced him as president a few days later, in June. A new constitution of April 1948 sanctioned a one-party (Communist) dictatorship and completed the nationalization and collectivization process.

Gottwald was still seen by many as a leader who would avoid the excesses of other new Communist regimes. However, the ''Soviet viceroy'' promptly set about in dogmatic Marxist fashion to reshape the Czechoslovak ''people's democracy'' into a one-party workers' state, totally reoriented toward the Soviet Union (following the slogan ''With the Soviet Union Forever''), Sovietized in its institutions, and heavily Russianized in its culture.

When the Soviet dictator Stalin ordered all of the new ''satellites'' to purge themselves of ''national Communists'' and ''potential Titoists,'' Gottwald dutifully sent more than a dozen of his oldest Czech and Slovak Communist comrades (including Slánský) to death or life imprisonment. Although himself unwell, Gottwald attended Stalin's funeral in Moscow on March 9, 1953, occupying the most prominent place of all the satellite leaders on the tribune. While there he contracted pneumonia. On March 14, 1953, nine days after the death of Stalin, Gottwald himself was dead in Prague.

Further Reading

There is no biography of Klement Gottwald in English, but there are some good books on the historical background of his life and career. *A History of the Czechoslovak Republic, 1918-1948,* edited by Victor S. Mamatey and Radomír Luža (1973), provides a detailed account by many authors of Czech and Slovak history from the founding of Czechoslovakia to the

Communist coup. There are also two authoritative treatments of the rise of Communism in Czechoslovakia from the foundation of the Czechoslovak Communist Party in 1921 to its triumph in 1948: Joseph Korbel, *The Communist Subversion of Czechoslovakia, 1938-1948: The Failure of Coexistence* (1959) and Paul E. Zinner, *Communist Strategy and Tactics in Czechoslovakia, 1918-1948* (1963). □

Claude Goudimel

The French composer Claude Goudimel (ca. 1514-1572) is best known for his various settings of the French Psalter. He also wrote Roman Catholic church music and French chansons.

Claude Goudimel was born in Besançon; little is known of his early training. He was living in the French capital when his first chansons were issued (1549) by the Parisian music printer Nicolas du Chemin. Additional volumes under Du Chemin's imprint followed, but the composer's conversion to Protestantism probably forced his relocation to Metz about 1557. Ten years later, because of an administration unfriendly to Huguenots, Goudimel once again had to flee, first to his native town and then to Lyons. The massacres that began in Paris on St. Bartholomew's Day reached Lyons on Aug. 28, 1572, when Goudimel fell at the hands of religious fanatics.

Goudimel's devotion to the secular song is attested by numerous French publications, beginning in 1549. The many chansons printed during and after his lifetime suggest that he composed them throughout his career. Most of his extant music for Roman Catholic worship, however, was probably written before his conversion: five Masses, five motets, and three Magnificats.

Goudimel composed 66 psalms in the form of motets for three to six voices between 1551 and 1566. These imitative works constitute the first and most elaborate of the three settings he made of the French Psalter, translated by Clément Marot and Théodore de Bèze. Even though Goudimel elaborated in these psalms the Huguenot tunes of Louis Bourgeois, most of Goudimel's pieces were probably still acceptable to Catholics, who only later were forbidden to traffic with heretic texts and tunes.

Goudimel's second (1564 at Paris, 1565 at Geneva) and third (1568) settings of the French Psalter were probably intended for the Huguenots from the outset. A simple chordal style sufficed for the second version of 1564, but the third setting of 1568 saw the reappearance of the elaborate imitative style of the first setting. Unlike the early psalm settings, each of which Goudimel treated as a series of through-composed motets, the psalms of the third version were strophic songs with the music of the first standing for later stanzas.

Of all Goudimel's works the note-against-note pieces of the second version proved most successful and were sung (in translation) throughout Protestant Europe. Designed for home rather than choir singing, they are the least complex of his works. By meeting the need of the new faith for simple choral music, they became the most enduring creations of the master.

Further Reading

A useful discussion of Goudimel's music is in Gustave Reese, *Music in the Renaissance* (1954; rev. ed. 1959). For background see Donald Jay Grout, *A History of Western Music* (1960). □

Jean Goujon

The French sculptor Jean Goujon (ca. 1510-ca. 1568) designed sculpture for architectural settings. His work in low relief is comparable to some of the finest examples of ancient architectural sculpture.

Nothing is known of the birth or early years of Jean Goujon. He is presumed to have been born about 1510 on the basis of the competence and maturity shown in the tomb of Louis Brézé in Rouen Cathedral (after 1531), much of which is believed to be his work, and from a documented reference (1540) to a column he made for the organ loft of St-Maclou, Rouen.

By 1544 Goujon was in Paris, working on the rood screen for St-Germain-l'Auxerrois, and he may have executed prior to this date reliefs of the Four Evangelists for the Écouen Chapel (now in Chantilly). The *Deposition,* the most impressive of the reliefs from St-Germain (now in the Louvre, Paris), presents the dead Christ surrounded by a group of mourning figures as a classic tragedy interpreted by an artist of the French Renaissance. The relief reveals the terms of such an artist: trained by sculptors working in the lingering late Gothic tradition, Goujon and his generation swiftly adopted the attenuated figures, complex linear patterns, and extreme technical sophistication of their Italian contemporaries, expressing ideas in the late Renaissance or mannerist style. Goujon's personal translation of this idiom is distinguished by the incisiveness and assurance of his sharply defined figures tightly pressed into a shallow layer of space; the smooth surfaces of their forms are relieved and balanced by the curvilinear patterns indicating drapery and landscape. A crisply carved, rich ornamental border enframes the relief.

The sharp edges, flat planes, and hard carving of the *Deposition* are softened, relaxed, and varied in the programs of sculpture Goujon completed in mid-century: the Fountain of the Innocents (1547-1549) and the relief sculpture executed in collaboration with the architect Pierre Lescot for the courtyard facade of the west wing of the Louvre (ca. 1549-1553).

Originally a corner rectangular structure, the Fountain of the Innocents was reconstructed in the late 18th century as a freestanding block. Most of its sculpture is now in the Louvre: six tall, narrow reliefs of nymphs and six long reliefs with nymphs, tritons, putti, and victory figures. In the reliefs

of the nymphs each of the slim, fashionable figures stands with an effortless grace; complex positions seem easy and natural as infinitely subtle gradations of carving suggest forms revealed, concealed, and unified by gossamer-thin drapery dextrously manipulated and skillfully arranged.

Despite 19th-century restorations, the Louvre facade still reveals the fine balance achieved by the coordination of Goujon's controlled and disciplined sculpture with Lescot's architecture. In one instance their roles were reversed: Goujon is known to have carved the caryatid figures supporting a gallery in the interior of the Louvre from a plaster model by Lescot. Goujon's concern with architecture and with the problems of optical effects of reliefs is found in an appendix he wrote for a French edition of Vitruvius (1547), which he illustrated with woodcuts.

The one freestanding group traditionally attributed to Goujon, *Diana and the Stag* from the château of Anet (Louvre, Paris; first mentioned in 1554), is now rejected by most scholars and believed the work of a still-unidentified French sculptor.

Goujon's later life is as mysterious as his birth. There are no references to him in the royal accounts after 1562. One theory that he left France as a Protestant in this period of religious conflict is interesting but not proved. The evidence for Goujon's life is, in brief, sparse and his remaining works few in number, but they demonstrate his ability to master the essentials of a new vocabulary of formal ideas imported from Italy and then produce work sufficiently original and accomplished to exert a lasting influence.

Further Reading

Most of the literature on Goujon is in French. In English, a clear, able summary is in Anthony Blunt, *Art and Architecture in France, 1500-1700* (1953). □

João Goulart

João Goulart (1918-1976) was a highly popular president of Brazil for a brief but turbulent two-and-a-half years. He was removed from office by the military in 1964; civilians did not rule the country again until 1985.

João Goulart was born in São Borja, Rio Grande do Sul, in March 1918. In 1939 he graduated from the law school of Pôrto Alegre. After practicing law for several years, he was elected president of the municipal committee of the Brazilian Labor party (PTB), which had been created by Getulio Vargas in 1945. Two years later, Goulart became a PTB member of the state legislature.

Goulart was a wealthy landowner in São Borja, with his *fazenda* (''farm'') near that of President Getulio Vargas, and during the 5 years that Vargas spent in self-imposed exile (1945-1950) on his own *fazenda,* the two men became close friends. Vargas is credited with having urged Goulart to be candidate in his successful contest for federal deputy in 1950, when Vargas himself returned to the presidency. Soon afterward Goulart became state president of the PTB.

In 1953 Goulart was appointed minister of labor by President Vargas in order to get control of the ministry away from anti-Vargas factions. Goulart's appointment aroused immediate, extensive, and vocal opposition among the right-wing press and alarm among officers in the military. In early 1954, Goulart offered his proposals for a 100 percent increase in the minimum wage and at the same time offered his resignation because of the political embarrassment his proposals would be for Vargas. Vargas accepted Goulart's resignation, and Goulart returned to the Chamber of Deputies. With the suicide of Vargas in August 1954, Goulart succeeded to leadership of the Labor party. In the national election of 1955 he was the successful PTB candidate for vice president on a ticket headed by Juscelino Kubitschek of the Social Democratic party.

During the Kubitschek administration, Goulart was given extensive patronage, particularly in the social security system, and he continued as head of the Labor party. In the 1960 election Goulart was again candidate for vice president, only this time the electoral system had been changed to separate the election of president and vice president; as it happened, Goulart was chosen vice president in spite of the fact that his running mate, Gen. Henrique Teixeira Lott, was defeated by the conservative National Democratic Union's (UDN) Janio Quadros. During the brief Quadros presidency, Goulart, widely seen as Vargas's protege, was under constant attack.

The Presidency

President Quadros resigned his presidency after only seven months with the hope (given Goulart as the alternative) that he would be invited back and given more power; at the time, Goulart was on a state visit to Communist China at Quadros's request. Rather than take Quadros back, a Congressional committee proposed a constitutional change creating a parliamentary system with reduced presidential powers; when the change was adopted in September, 1961 Goulart was inaugurated as president.

During the first 15 months of his administration Goulart concentrated on trying to regain full presidential powers by establishing himself as a moderate, credible and reliable politician. His cabinet was relatively well balanced and moderate. In this period, Goulart nominated four persons to be Prime Minister, but for a variety of reasons they either resigned quickly or were not approved by Congress. At the Punta del Este meeting of Foreign Ministers in January 1962, Goulart's government stood against the United States by refusing to exclude Castro's Cuba from the community of Latin American nations, a move supported by the Brazilian Congress but negatively noted by Washington. Later that year, opinion had shifted even amongst Goulart's enemies in favor of returning to the presidential system (they thought that ''only full executive power would reveal the president in his 'true colors'''). In January 1963 a national referendum restored the full power of the presidency by a margin of nine to one.

During the first months after his full powers were restored, Goulart committed himself to a three-year plan of economic development and restraint of inflation, as worked out by the minister of economy, Celso Furtado. Goulart often spoke of the need for ''structural reforms''(especially agrarian reform) as being necessary for development, but he remained loyal to the ideas of economic emancipation and social justice bequeathed by Vargas. He wanted the existing system to work more smoothly and effectively. Stabilization of the economy was vigorously opposed by bankers and big industrialists who benefited most from inflation and by the press, but the biggest blow to stabilization came from the government's having to give in to the inflationary 70 percent wage hikes demanded first by civil servants and the armed forces, and then by trade union leaders and workers. People inside and outside Congress saw Goulart's agrarian reform bill as ''an outrageous assault'' on the ownership of land and rural property interests very strongly represented in Congress, which rejected the bill. Goulart abandoned the stabilization program and, trying to improvise solutions to meet mounting criticisms, in June 1963 dismissed his entire cabinet.

From that point on, politics in Brazil became increasingly polarized. Rhetoric overran reality; outside government, the left's over-inflated claims of growing support and successes provoked and alarmed their enemies on the right. Rumor fed on rumor, and all across the political spectrum confidence in Goulart's ability to hold the system together diminished.

Goulart was by early 1964 more the servant of opposing forces than their leader. Events were running ahead of him. Too many people believed either the system could no longer work or were unwilling to make it work. Goulart's Congressional base was gone, and his request of special powers from Congress failed. Goulart decided on a direct appeal to the mass of Brazilian people, articulating a program of basic reforms. His appeals grew more emotional, his rhetoric more heated and in the process, his enemies (especially in the military) more alarmed and more organized. The final blow for the military was a nationally televised speech Goulart made on March 30 to an association of enlisted personnel; in supporting the troops, Goulart incited the officers.

The coup was bloodless. It consisted of troop movements towards Goulart in Rio de Janeiro, and generals throughout the country withdrawing their support from him. Goulart flew to Brasilia, the capital, where there was no good news, then to Pôrto Alegre, and finally into exile in Montevideo, Uruguay.

Those who planned the coup knew the move would have the approval of the U.S. embassy. The American Ambassador to Brazil, Lincoln Gordon, characterized the coup as ''the greatest victory of the West against Communism, greater than Cuba's nuclear disarmament, greater than the crisis of the Berlin Wall.'' Just after, the U.S. moved ''with almost embarrassing speed'' to recognize and welcome the new regime, and the U.S. was influential in the choice of Castello Branco as the new president.

Goulart died in December 1976 at the age of 59, still in exile. The regime in power in Brazil ordered that only a simple note of his death could appear in the press, with no extensive comment on his life or career. Nevertheless, more than 20,000 mourners filled the town of Sao Borja after the news came, and in the center of Rio de Janeiro shops and businesses were quietly closed by their owners ''because the president has died.''

Further Reading

Detailed accounts of Goulart's life and recent Brazilian history are in Thomas E. Skidmore, *Politics in Brazil 1930-1964: An Experiment in Democracy* (1967), and in John F.W. Dulles, *Unrest in Brazil: Political-Military Crises, 1955-1964* (1970). See also José Maria Bello, *A History of Modern Brazil, 1889-1964* (1940; 4th ed. 1959; trans. 1966), and Vladimir Reisky de Dubnic, *Political Trends in Brazil* (1968) For a recent account, see Peter Flynn, *Brazil: A Political Analysis* (1978). □

Glenn Gould

Canadian musician Glenn Gould (1932-1982) provoked much controversy with his piano interpretations, his writings on music, and his preference for recording to playing live concerts. Unlike most renowned pianists, he avoided much music of the 19th century, concentrating instead on that of the Renaissance, Baroque, and early 20th century.

Glenn Herbert Gould was born in Toronto September 25, 1932, and died in the same city October 4, 1982. He was the only child of musical parents, his father being an amateur violinist, and his mother a pianist and organist who had aspired to a musical career earlier in life and who taught him until age ten. Gould was musically precocious, though he denied having been a prodigy. He began reading music at the age of three, discovered that he had perfect pitch at around the same time, and was composing small pieces when he was five. At ten he could play the entire first book of Bach's *Well Tempered Clavier*.

In that year, 1942, he began studies at the Toronto Conservatory of Music (since 1947 called the Royal Conservatory of Music of Toronto). His teachers there included Frederick C. Silvester, organ; Leo Smith, theory; and Alberto Guerrero, piano. Guerrero, with whom he studied for ten years, was to be his only piano teacher. Gould, himself, minimized the importance of his piano lessons, but fellow pupil John Beckwith attributed Gould's position at the piano, the angle of his fingers to the keyboard, and his pure finger technique to Guerrero's teaching. To Gould, the greatest influences of his youth were the playing of Artur Schnabel, which showed a greater respect for the music than for its medium, the piano; Rosalyn Tureck, for her approach to Bach; and the organ, which he credited as the basis of both his piano technique and his interpretations of

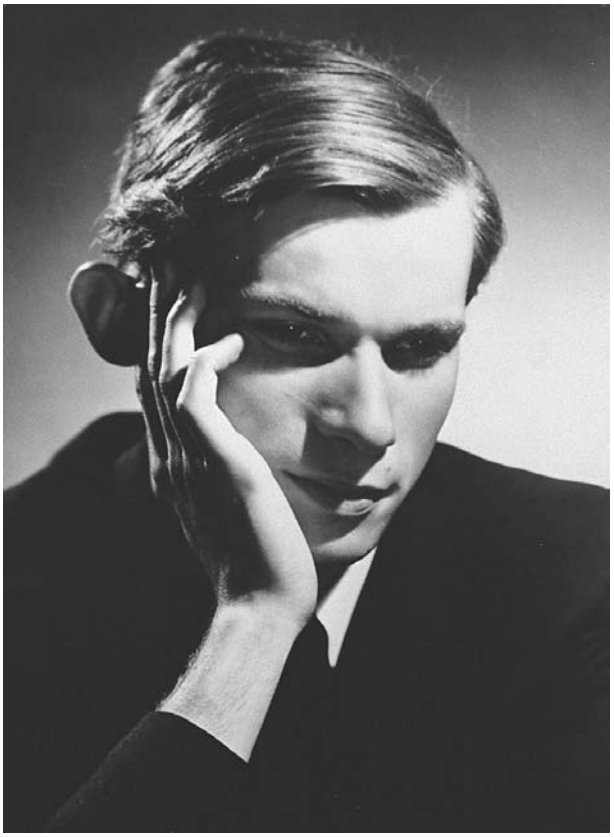

Bach. Gould composed throughout his student years, in both tonal and twelve-tone idioms. He passed his associateship exam, by which he established a professional rank, and his music theory exam in 1945 and 1946 respectively.

Years on the Concert Stage

His career as a concert performer also had its beginnings in his student years. In a Toronto Conservatory concert of June 1946 he appeared as soloist in the first movement of Beethoven's fourth piano concerto, and in January of the following year he performed the entire concerto with the Toronto Symphony under Bernard Heinze. By 1952 he had given several performances with orchestras in Toronto, Hamilton, and Vancouver; had toured the western provinces; and had given network radio performances for the Canadian Broadcasting Corporation (CBC). That same year he stopped his lessons with Guerrero and partially withdrew from the public eye in order to examine music more carefully and to assess his musical possibilities.

Re-emerging onto the concert stage, Gould made his American debut, playing recitals at the Phillips Gallery in Washington, D.C., on January 1, 1955, and at Town Hall in New York City ten days later. The program chosen for these recitals represented the affinity for introspective and contrapuntal writing that Gould maintained throughout his career. It consisted of music by Beethoven, Bach, Webern, Berg, Sweelinck, and Gibbons.

A contract with Columbia Records the day after his New York debut attested to the success of that performance.

The first product of what would be a life-long affiliation with Columbia was a recording of Bach's *Goldberg Variations* in June 1955. This best-selling, highly acclaimed record catapulted Gould into the front rank of concert artists. His *String Quartet No. 1,* a post-Romantic work owing much to Richard Strauss, received its premier by the Montreal String Quartet in February 1956 and was subsequently recorded and published. In May 1957 he began his first tour outside of North America with several concerts in both Moscow and Leningrad. No Canadian musician had performed in the Soviet Union prior to Gould's appearance. After hearing the pianist's Berlin debut in the same month, the noted German critic H. H. Stuckenschmidt hailed him as ''an absolute genius, the greatest pianist since Busoni.''

End of His Concert Career

Gould continued to play concerts for the next seven years, to perform on television, and to lecture both in Canada and the United States. He also began to contribute frequently to periodicals, including *High Fidelity, Saturday Review,* and *Piano Quarterly*. Throughout these years, however, he became increasingly attracted to the recording medium, and in 1964, after an appearance in Chicago, chose to abandon the concert stage altogether in its favor. He offered several reasons for doing so: a dislike of applause and of ''being demeaned like a vaudevillian;'' a dislike of music suited for a large hall, especially the bravura concertos of Chopin, Liszt, Schumann, and Rachmaninoff; a reluctance to use those devices, such as rubato and exaggerated dynamics, necessary to project music in a large hall; and what he called ''the none-take-twoness of public performances.''

Throughout the remainder of his life Gould explored the prospects of recording. The editing process became a vital and integral part of his musical expression, and he felt that even the splicing of two distinct interpretations showed neither a lack of integrity nor necessarily interrupted the continuity of a performance. Eventually he produced his own recordings. Apart from the sound recordings, Gould became involved in film. The series *Conversations with Glenn Gould,* produced by the BBC in 1966, featured the pianist on four occasions discussing the music of Bach, Beethoven, Schoenberg, and Richard Strauss. For the 1972 film of Kurt Vonnegut's *Slaughterhouse Five,* Gould performed and arranged the music, some of which he also composed. He also wrote two radio plays, *The Idea of North* and *The Latecomers,* which employ a carefully controlled overlapping of spoken voices that Gould calls ''contrapuntal radio,'' and which he regarded as a distinct musical genre.

Gould was certainly among the most remarkable and interesting pianists of the century. His interpretations intentionally confronted the listener with the thoroughness and originality of their conception, often achieved through such means as extreme tempos and novel articulations. Among the most convincing are those of Bach and Schoenberg, both of whom were well-served by his complete finger independence and his attention to overall design. He also championed unusual repertory, including English Renaissance composers and the little-known piano music of Sibelius and Richard Strauss. His renderings of Mozart, for whom he admitted a lack of sympathy, were often less successful.

The possessor of an astounding technique, Gould eschewed music that drew attention to technical feats of the performer or to the instrument, rather than to the piece itself. Throughout his career Gould displayed several unconventional mannerisms, among them humming audibly while playing and conducting himself whenever he had a free hand. Most agree that these were part of his musical personality and not conscious attempts to attract attention to himself.

Further Reading

Gould wrote voluminously during his career, usually in the form of record jacket notes or magazine articles, and on every subject that appealed to him. Excepting autobiographical information, which he dismissed as uninteresting, he remains the best source for his ideas. His writing is usually cogent and always spiced with wit. Three volumes of his selected writings provide perhaps the most accessible basis for study. *The Glenn Gould Reader* (1984), edited and with an introduction by Tim Page, contains the largest and most broadly chosen selection. *Conversations with Glenn Gould* (1984) contains interviews by Jonathan Colt, originally published in *Rolling Stone* magazine, with updated and added material. *Glenn Gould Variations, By Himself and His Friends* (1983), edited by John McGreevy, contains some of Gould's writings interspersed with tributes from other musical luminaries, including Herbert von Karajan, Leonard Bernstein, and Yehudi Menuhin. Geoffrey Payzant's *Glenn Gould, Music and Mind* (Toronto, 1978) provides the most comprehensive biographical information and attempts to interpret Gould's writings and his often unorthodox opinions. Two interviews with Gould have also been recorded: *At Home with Glenn Gould,* by Vincent Tovell (CBC, 1959); and *Glenn Gould: Concert Dropout,* by John McClure (Columbia BS 15, 1968). □

Jay Gould

American financier and railroad builder Jay Gould (1836-1892) began as an unprincipled stock manipulator and became one of the most acute businessmen in America's age of industrial capitalism. He operated in an era when speculative capital could play a constructive role.

Jay Gould, christened Jayson, was born in Roxbury, N.Y., on May 27, 1836, a farmer's son. He obtained some education in a local academy and also learned surveying. Between the ages of 18 and 21 he helped prepare maps of New York's southern counties. By 21, with a stake of $5,000, he and a partner opened a leather tannery in northern Pennsylvania.

Gould then moved to New York City, where he set up as a leather merchant in 1860. Before long, however, he found his forte in Wall Street, ostensibly as a stockbroker but

really as a speculator. In that period of unregulated finance Gould quickly mastered the intricacies of corporate management and of security trading and manipulation. He traded in the securities of his own companies, manipulating banks he was associated with to finance his speculations and corrupting legislators and judges. From 1867 to 1872 he was a power and a terror in Wall Street.

Erie War

In 1867 Gould was already on the board of directors of the Erie Railroad, which was in financial difficulties. He set out to control it, push its expansion westward as far as Chicago, and defeat Cornelius Vanderbilt's efforts to acquire this potential competitor. Gould was the behind-the-scenes strategist (using Daniel Drew and James Fisk as his fronts) in the ''Erie war'' with Vanderbilt in 1868. To check Vanderbilt, Gould issued 100,000 shares of new Erie stock by illegally converting debentures and then went to Albany, where, with the Erie's money, he bribed legislators to legalize the conversion. Vanderbilt discovered he had met his match and settled with Gould, receiving $1 million as a sweetener and leaving the Erie to Gould.

Gould launched the Erie on an expansion campaign that vastly increased its capital debt. Meanwhile, he traded in Erie stock, sold it short, and made a killing before the road went bankrupt in 1875.

Buying Gold to Sell Wheat

As part of the Erie's move westward, Gould obtained control of the Wabash, a wheat-carrying railroad. To improve the fortunes of the Wabash, Gould hit on the scheme of pushing up the price of gold, thus weakening the dollar, and thereby encouraging foreign merchants to buy more wheat.

Using Fisk's brokerage house as a cover, in the summer of 1869 Gould began buying gold secretly in the free market—hoping the U.S. Treasury would not sell—and ran the price up from 135 to 160, where it was on the ''Black Friday'' of Sept. 24, 1869. By that time Gould had created a short interest in gold of $200 million with only a fraction of that amount available to the short sellers. Then the U.S. Treasury, realizing it had been duped by Gould, sold gold, and the price dropped to 140 and then to 133. A panic hit Wall Street, depressing all stocks. Gould had speculated not only in gold but in stocks and lost a fortune. However, in 1871-1872 he made another.

Well-heeled again, Gould moved his operations westward into the Wabash, the Texas and Pacific, the Missouri Pacific, and the Union Pacific railroads. His operations in the last two exemplify his methods. He bought their securities when they were low during the depression of 1873, obtaining control of both; he also acquired securities of independent lines and feeder lines he wished to add the two trunk systems. Then he forced up the prices of the two amplified major companies. When the stock market recovered during 1879-1884, he sold, making a large fortune out of capital gains.

Manipulator Turned Businessman

Gould was pushed out of the Wabash and the Union Pacific in the early 1880s. He then turned his complete attention to the Missouri Pacific (of which he had gained control in 1879) and built it into a great power. He acquired feeder lines and independent companies; he used stock market profits and capital gains for financing; and he waged a relentless war on competitors, breaking up traffic pools and forcing rates down sharply. His biographer Julius Grodinsky wrote that Gould was ''transformed from a trader into a business leader of national proportions.'' From 1879 to 1882 Gould added 2,500 miles to the road, making a capital addition of about $50 million. And between 1885 and 1889 he reentered the Wabash and the Texas and Pacific railroads, reorganized them, and tied them into his Missouri Pacific system.

At the same time Gould strengthened the other two elements in the triad that constituted his estate. One was the Manhattan Elevated Railroad of New York, which he created as a monopoly of Manhattan's rapid transit system. The second was the Western Union Telegraph Company. Gould had bought the unimportant American Union Telegraph in 1879, consolidated it with the Western Union in 1881, and 7 years later added the influential telegraph network of the Baltimore and Ohio Railroad. By the end of the 1880s Western Union, now the parent company, had no real competitor in the two important businesses of railroad telegraphy and the transmission of Associated Press stories to

member newspapers. It was one of the most profitable companies in the country. Gould died in New York on Dec. 2, 1892, leaving the management of his properties to his son George Jay Gould.

Further Reading

An excellent biography and railroad history of the period is Julius Grodinsky, *Jay Gould: His Business Career, 1867-1892* (1957). A lively study of the family is Edwin P. Hoyt, *The Goulds: A Social History* (1969). The story of the ''Erie war'' is in Charles F. Adams, Jr., and Henry Adams, *Chapters of Erie* (1871). For a broad understanding of the era that made the emergence of industrial capitalists like Gould possible, see Louis M. Hacker, *The World of Andrew Carnegie, 1865-1901* (1968). Gustavus Meyers, *History of the Great American Fortunes* (1907), portrays Gould as the ''robber baron'' par excellence. □

Stephen Jay Gould

The American paleontologist Stephen Jay Gould (born 1941) was awarded the Schuchert Award for 1975 by the Paleontological Society for his work in evolutionary theory. He was also the author of several books popularizing current scientific issues.

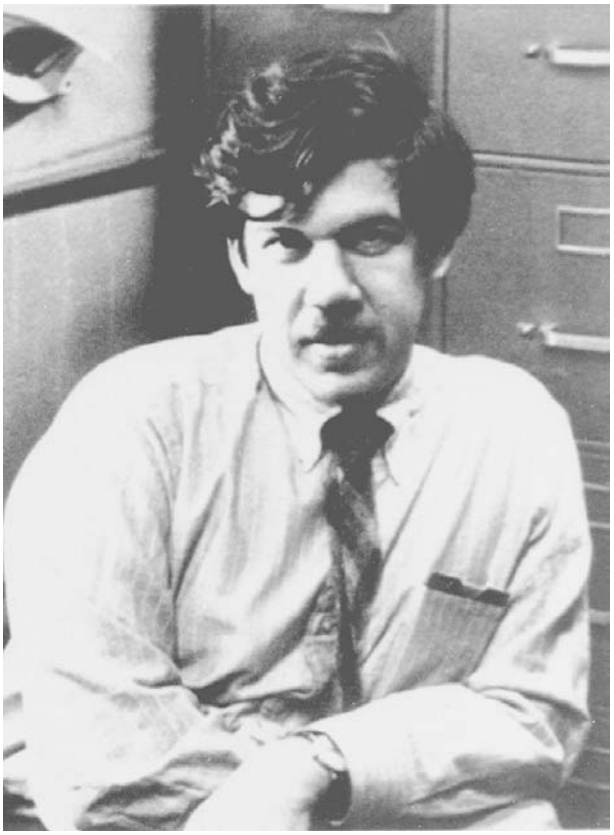

Stephen Jay Gould was born on September 10, 1941, in New York City, the son of Leonard and Eleanor (Rosenberg) Gould. His father was a court reporter and amateur naturalist. Leonard Gould was a self taught man and a Marxist who took his son to the American Museum of Natural History when the boy was five years old. It was here that the young Gould saw his first dinosaur, a Tyrannosaurus Rex, and decided that he was going to devote his life to the study of geologic periods. Gould's his mother was an artist. After a summer at the University of Colorado, Gould received his education at Antioch College in Yellow Springs, Ohio, graduating with an A.B. in 1963. He then moved on to graduate school in evolutionary biology and paleontology at Columbia University, where he remained for two years. He married Deborah Lee, an artist, on October 3, 1965, then left to take a job in 1966 at Antioch College as professor of geology. The following year he moved on to Harvard to take an assistant professorship, and in that same year he finished his doctoral work, completing his degree program from Columbia. In 1971 he was promoted to associate professor, and in 1973 to full professor of geology. He also became curator of invertebrate paleontology at Harvard's Museum of Comparative Zoology. At Harvard he expanded his study of land snails to the West Indies and other parts of the world.

Gould was one of the founders of the punctuated equilibrium school of evolution. The gradualism promoted by Charles Darwin and propounded in the neo-Darwinian synthesis of the 1930s stressed gradual modification of organic structures over long periods of geologic time. Gould argued that evolution proceeds quite rapidly at crucial points, with speciation occurring almost instantaneously. This could be due to quite sudden genetic mutations—his favorite example is the panda's ''thumb,'' a modification of the wrist bone allowing the panda to strip leaves from bamboo shoots. Such a transformation must have occurred all at once, he reasoned, or it would not have been preserved by natural selection, having no useful function in a rudimentary stage. This process would account for the lack of transitional forms throughout the fossil record, a problem Darwin lamented but expected to be resolved by future paleontologists.

In addition to his work as a serious professional paleontologist, Gould spent much time trying to make science accessible to lay readers as well as scholars As a popular writer and amateur historian of science, Gould concentrated upon the cultural ''embeddedness'' of science, seeing it as a creative human endeavor neither abstracted from society nor objectively pursuing un-interpreted data. Such embeddedness means that the science of a particular period shares the assumptions and prejudices of that period. This is as characteristic of modern science as it was of the science of antiquity—Arthur Jensen, who argued for the genetic inferiority of Blacks, for instance, is probably not more, and possibly much less, objective than Aristotle. Both tend to biologize human nature and intelligence. In his book *The Mismeasure of Man,* for which he won the National Book Critics Circle Award for Essays and Criticism in 1982, Gould features an explanation of the misuse of intelligence testing to assign value to human beings and to promote cultural prejudice. Although he concedes that human intelligence has a specific location in the brain and that it can be

measured by a standard number score, he argues that any efforts to label groups as possessing inherently inferior or superior intelligence based upon these measurements represent a misuse of scientific data and a violation of the scientific process.

In 1981 Gould served as an expert witness at a trial in Little Rock Arkansas that challenged a state law mandating the teaching of creation science in tandem with evolution. Gould's testimony argued that the theories of creationism are belied by all available scientific evidence and therefore do not deserve scientific status. Due to this testimony, Creationism was recognized as a religion and not a science. During that same year, Gould was awarded a prose fellows award from the MacArthur Foundation.

In July of 1982 Gould was diagnosed with mesothelioma, a particularly deadly form of cancer. He recovered from his illness and the treatment, but found that he had to continue his work with a new sense of urgency. He further explored the misuse of standardized testing to label social groups rather than study the effects of social factors on intelligence.

Both of Gould's careers gave evidence of a firm commitment to the liberatory elements in science. He borrowed legitimately upon his earned prestige in biology to argue against one of its central paradigms—biological determinism—and he used his literary skills to popularize the debate, exposing the dangers inherent in all biologizations of human abilities. Gould received critical recognition for his work in both areas. In 1975 he was given the Schuchert Award by the Paleontological Society for his original work in evolutionary theory. For his book *The Panda's Thumb,* he received two awards: the Notable Book citation from the American Library Association in 1980 and the American Book Award in Science for 1981. Likewise, he received two awards for his other major work, *The Mismeasure of Man:* the National Book Critics Circle Award for general nonfiction in 1981 and the American Book Award nomination in science for 1982. Gould was also a National Science Foundation grantee. He was a member of several scientific societies—American Association for the Advancement of Science, American Society of Naturalists, Paleontological Society, Society for the Study of Evolution, Society of Systematic Zoology, and Sigma Xi. As the author of more than 200 evolutionary essays collect in eight volumes Gould was a publishing phenomenon, with topics ranging from evolution, to his successful battle with cancer, Edgar Allan Poe, shells, and why there are no .400 hitters in baseball to name a few. Eminently readable, Gould explains complex ideas in simple understandable language that bridges the gap between scholars and lay persons alike. It is this that gives his work durability and credibility.

Gould resided in Cambridge, Massachusetts, with his wife and two children, Jesse and Ethan. He was an accomplished baritone with an undying love for Gilbert and Sullivan operettas, sang in the Boston Cecilia Society. In *The Flaming's Smile* he wrote ''I could not dent the richness in a hundred lifetimes, but I simply must have a look at a few more of those pretty pebbles.''

Further Reading

There is little biographical information on Stephen Jay Gould, though *Contemporary Authors, New Revision Series,* vol. 10, provides a brief but intelligent sketch.

All of his popular works are worth reading. These are, chronologically: *Even Since Darwin* (1977); *Ontogeny and Phylogeny* (1977); *The Panda's Thumb* (1980); contributor, Ernst Mayr, editor, *The Evolutionary Synthesis* (1980); *A View of Life* (1981); *The Mismeasure of Man* (1981); and *Hen's Teeth and Horse's Toes* (1983). □

Charles François Gounod

The French composer Charles François Gounod (1818-1893) is best known for his operas. His music tends to be more lyric than dramatic, his melodic writing at its best revealing a considerable warmth of feeling.

Charles Gounod was born on June 17, 1818, in Paris. His father was a prominent painter; his mother was a pianist, and Charles received his first musical education from her. In 1836 he entered the Paris Conservatory, where he studied counterpoint with Jacques Fromentin Halévy and composition with Jean François Lesueur.

In 1837 Gounod won second place in the coveted Prix de Rome award and in 1839 the Grand Prix. This enabled him to study in Italy, where he was exposed to the choral music of Giovanni Pierluigi da Palestrina. This remained an important influence throughout his life, perhaps even to the detriment of his own choral writing. Returning from Rome through Austria, he also had the chance to hear some of the more romantic compositions of Robert Schumann and Felix Mendelssohn.

For a time Gounod studied theology and even considered becoming a priest. His theological interests ultimately earned him the title ''Abbé.'' Eventually he returned to music, and he attempted to gain success through the composition of operas, the surest road to fame for any French composer. His first opera, *Sapho* (1851), achieved only a moderate success. With his fourth opera, *Faust* (1859), he achieved international renown. Although both the libretto and the music have been criticized for their sentimental oversimplification of Goethe's great drama, *Faust* maintained its position as the most popular French opera in the repertoire for almost a century. Gounod completed 12 operas, but only one other, *Roméo et Juliette* (composed 1864, first performed 1867), has remained in the repertoire. Its fame rests on Juliette's waltz song and the numerous love duets.

From 1870 to 1875 Gounod lived in London, where, in addition to presenting concerts and composing a number of religious works, he organized the Gounod Choir, later to become the Royal Choral Society. In his last years he concentrated almost exclusively on composing large choral

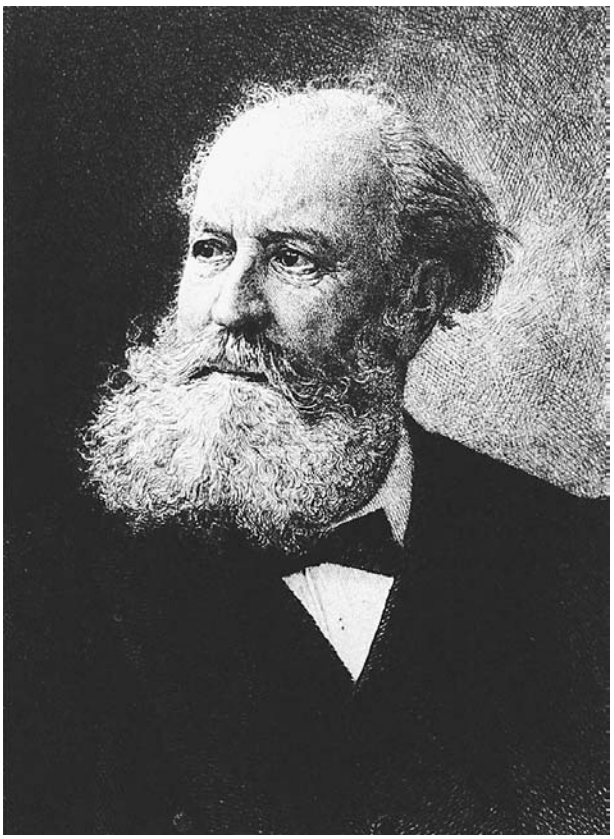

works, but none of these added to his stature as a composer. He died at Saint-Cloud on Oct. 18, 1893.

Two short compositions by Gounod have attained sufficient popularity to merit mention. One is the orchestral *Funeral March for a Marionette* (1873), which captures perfectly the peculiar humor suggested in the title. The other is the *Ave Maria* (1859) based on Johann Sebastian Bach's first prelude from *The Well-tempered Clavier*. This has been criticized as a sentimentalization of the work of a great master, but it is in actuality an ingenious display of compositional craft in which Gounod kept Bach's prelude unchanged but used it as an accompaniment for his own expressive melody.

Further Reading

Gounod wrote his *Autobiographical Reminiscences* (trans. 1896; repr. 1970). There are no major biographies of Gounod in English. Norman Demuth, *Introduction to the Music of Gounod* (1950), is a study of his work. Brief material on Gounod is in Edward J. Dent, *Opera* (1940; rev. ed. 1949), and Donald Jay Grout, *A Short History of Opera* (1947; 2d ed. 1965). □

Robert Gourlay

Robert Gourlay (1778-1863) was a British reformer who attempted to bring about reforms in the system of land ownership in early-19th-century Upper Canada.

Robert Gourlay was born on March 24, 1778, in Ceres, Fifeshire, Scotland. He was educated at St. Andrews University, and in the summer of 1817 Gourlay arrived in Upper Canada. He immediately began to interest himself in the system of land ownership. In the official *Upper Canada Gazette,* Gourlay published an address and a series of questions and had them distributed throughout the province. The answers to his questionnaire strengthened his belief that the methods of granting land tended to stifle immigration into the colony.

In February 1818 Gourlay published a second address, demanding an inquiry into the abuses he had uncovered, but the legislature failed to act. He now saw not only the system of landholding as corrupt but the whole system of government as unresponsive to the needs of the settlers. In yet another pamphlet he urged the people to petition collectively for needed reforms.

The ruling oligarchy in Upper Canada now began to move against Gourlay. Arrested twice in June 1818 on charges of criminal libel, he was tried in August but acquitted of both charges by juries sympathetic to his aims.

Gourlay now unsuccessfully turned to the newly arrived governor, Sir Peregrine Maitland. Frustrated, Gourlay became more radical in his pronouncements. In December 1818 he was arrested once more and given 10 days to leave the province. When he refused, he was jailed, and in August 1819 he was ordered to leave the province, with the threat of death if he returned. He went to the United States and returned to England before the end of the year.

In 1822 Gourlay published a *Statistical Account of Upper Canada,* detailing the conditions in the province. In 1842 the government of Canada erased the 1819 sentence against Gourlay. He returned to Canada in 1856 and in 1860 ran for a seat in the Legislative Assembly. He lost and shortly afterward returned to Scotland, where he died, in Edinburgh, on Aug. 1, 1863.

Many of Gourlay's charges, though exaggerated, were not without substance, and he was instrumental in focusing attention upon some of the real grievances of the common people in the colony and in encouraging the reform impulse there.

Further Reading

There is no definitive biography of Gourlay. His own works are helpful: *Chronicles of Canada: Being a Record, of Robert Gourlay, Esq., Now Robert Fleming Gourlay, ''The Banished Briton''* (1842) and *Statistical Account of Upper Canada* (2 vols., 1822), which reveals much concerning conditions in the province. William S. Wallace, *The Family Compact: A Chronicle of the Rebellion in Upper Canada* (1915), and Gerald M. Craig, *Upper Canada: The Formative Years, 1784-1841* (1963), discuss Gourlay's Canadian career within the political and social milieus of the time. □

Remy de Gourmont

The French author Remy de Gourmont (1858-1915) was the most brilliant French critic and essayist of the period from 1900 to the outbreak of World War I.

Remy de Gourmont was born on April 4, 1858, at the Château de La Motte in Normandy, the son of an old Norman family of minor nobility. He went to school at Coutances and studied law at the University of Caen before moving to Paris to take a post at the National Library at the age of 25. Once in Paris he came under the influence of the Decadent writers the Comte de Villiers de l'Isle-Adam and J. K. Huysmans, and his early work is marked by a similar decadentism, extreme preciosity of style, and interest in the occult. In his mid-20s Gourmont fell victim to lupus, a skin disease which disfigured his face so badly that for some years he scarcely dared go out; his natural bent toward solitude was powerfully reinforced by this cruel experience and by his dismissal from his post as a librarian in 1891 for having published an attack on what he considered the excessively patriotic and nationalistic sentiment of the time.

In the meantime Gourmont's literary career had already begun, with a novel, *Merlette,* in 1886 and his collaboration as one of the founding members of the literary review *Mercure de France* in 1889. This review rapidly became a keen supporter of the symbolist movement in literature, largely through Gourmont's influence, and he remained one of its most important contributors for the rest of his life. In the next few years he published, in elegant, limited editions, several volumes of stories, poetry, and a play, all in the symbolist manner and dealing with the fantastic or supernatural; the best-known of these is the novel *Sixtine* (1890).

Gourmont as a writer of fiction is largely known for his cerebral qualities, combining mysticism, sensuality, and a highly artificial style. But he is better remembered today as critic and essayist: his *Livre des masques* (1896; *The Book of Masks*), criticism of the symbolist poets, various works on language and style, and above all the collected essays in *Promenades littéraires* (7 vols., 1904-1927) and in *Promenades philosophiques* (3 vols., 1905-1909). During his lifetime he published over 60 books of various kinds.

As a critic, Gourmont was distinguished by an inquiring mind and extremely wide tastes, claiming that ''a work of art exists only through the emotion it gives us.'' The result is impressionistic criticism with keen insight. His interest in language and style also produced ideas of lasting influence, in particular on the poets Ezra Pound and T. S. Eliot. Gourmont was saddened and impoverished by the outbreak of war in 1914, and his remaining time was unhappy; he died of a stroke on Sept. 27, 1915.

Further Reading

The best of the English translations of Gourmont's works is Richard Aldington, *Remy de Gourmont: Selections from All His Works* (1928). Aldington also wrote *Remy de Gourmont: A Modern Man of Letters* (1928). Other studies include Paul Emile Jacob, *Remy de Gourmont* (1931), and Glenn S. Burne, *Remy de Gourmont: His Ideas and Influence in England and America* (1963). □

John Gower

The English author John Gower (ca. 1330-1408) was one of the major court poets of the 14th century. His poems are not so vigorous as Chaucer's, but his criticism of his contemporaries is more direct.

Very little is known about John Gower's early life. He probably held a legal office of some kind, perhaps in Westminster. His first major work, probably begun about 1376, was in French. It is called *Miroir de l'Omme,* or *Speculum meditantis*. In it Gower describes the development of sin, the vices and virtues, and the remedy available to man, with a special appeal to the Blessed Virgin Mary.

Some time about 1377 Gower retired to the priory of St. Mary Overy in Southwark. He soon began work on his long Latin poem *Vox clamantis*. Book I, written after 1381, contains a vivid description of the Peasants' Revolt, used to set the theme for a moral analysis of social decay in England. At this time Gower was acquainted with Geoffrey Chaucer, who gave him power of attorney while Chaucer was away on the Continent in 1378. Chaucer later dedicated *Troilus and Criseyde* to Gower and to Ralph Strode.

In 1390 Gower completed the first version of his most famous poem, written in English but given the Latin title *Confessio amantis*. He says that he wrote it at the request of King Richard II, who had asked him for ''som newe thing'' to read. The first version of the poem was dedicated to Richard. In a later version Gower dedicated his poem to Henry of Derby, the son of John of Gaunt and the future King Henry IV.

Confessio amantis means ''the lover's confession,'' but it is not an autobiography of the poet and it does not concern itself with Gower's amorous adventures. After a prologue in which Gower points out that division in the soul introduced by sin creates division and strife in the world, he introduces the lover, a man overcome by lust and the desire for selfish pleasure. In the remainder of the poem, which occupies 8 books and some 34,000 lines, the lover confesses to Genius, the priest of Venus, gradually recovering his reason and overcoming the division within himself. The poem ends with a prayer for good government and the rule of reason in the commonwealth. Gower's masterpiece contains an enormous amount of standard medieval moral philosophy and is illustrated by a great variety of exemplary tales. Some of the tales are very well told.

Between 1394 and the end of his life Gower wrote some Latin poems and, probably, some of his French ballades. He married late in life in 1398.

Further Reading

For a careful account of Gower's life and works see John H. Fisher, *John Gower* (1964). □

Francisco de Paula José de Goya y Lucientes

Francisco de Paula José de Goya y Lucientes (1746-1828) was Spain's greatest painter and printmaker during the late 18th and early 19th centuries, a wayward genius who prefigured in his art the romantic, impressionist, and expressionist movements.

Born in Fuendetodos near Saragossa on March 30, 1746, Francisco Goya died a voluntary expatriate in Bordeaux, France. Tradition has it that a priest discovered talent in the boy upon seeing him draw a hog on a wall. Oddly enough, a testament submitted for the process of beatification of Father José Pignatelli disclosed (not detected until 1962) that he taught Goya, who ''instead of paying attention, kept his head down so that his teacher couldn't see him and occupied himself in sketching. . . .'' Pignatelli ordered him to the front of the class but recognized an artistic gift in the sketches. The priest called upon José Goya, the boy's father, and advised him to dedicate his son to painting. Perhaps owing to this same priest's influence, Goya at 12 years of age painted three works (destroyed 1936) for the church in Fuendetodos.

Two years later, Goya was apprenticed to José Luzán y Martínez, a mediocre, Neapolitan-trained painter who set his pupil to copying the best prints he possessed. After 4 years of this training, Goya left. He went to Madrid in 1763 to compete unsuccessfully for a scholarship to San Fernando Academy. The tests ended on Jan. 15, 1764, and nothing is known of the artist until 2 years later, when he entered another academic competition calling for a painting of the following subject: Empress Martha presents herself to King Alphonse the Wise in Burgos to petition a third of the ransom required by the sultan of Egypt for the rescue of her husband, Emperor Valduin; the Spanish king orders the full sum to be given her. The competitors were granted 6 months to execute this theme; Goya failed again. On July 22 he entered a competition to sketch another complicated historical scene and lost for the third time.

Early Works

Little is known of Goya's subsequent activities until April 1771, when he was in Rome. Two small paintings, both dated 1771 and one signed ''Goya,'' were recently discovered: *Sacrifice to Pan* and *Sacrifice to Vesta*. The monumental figures are classical but executed with sketchy brushstrokes and bathed in theatrical lighting. From Rome he sent to the Academy of Parma for an open competition another painting, *Hannibal in the Alps Contemplating the Italian Lands,* and signed himself as a pupil of Francisco Bayeu in his accompanying letter. Although he was not the winner, he did receive six of the votes and laudatory mention. Immediately after he had received this news, Goya departed for Saragossa.

The aforementioned works, and a handful more, are all that is known of Goya's art between 1766 and 1771. Sánchez Cantón (1964) pointed out that there are no concrete incidents to document the usual explanation, adduced from his known temperament, that he was otherwise occupied in womanizing, bullfighting, and brawling.

In Saragossa, Goya received important commissions, which he executed with success. On July 25, 1775, he married Josefa Bayeu, Francisco's sister. Bayeu, who was a director of the San Fernando Academy, used his influence to help his brother-in-law. Goya was commissioned to paint cartoons of contemporary customs and holiday activities for the Royal Tapestry Factory of Santa Barbara. This work, well suited to his nature, lasted from 1774 to 1792. He completed 54 cartoons in a rococo style that mingled influences from Michel Ange Houasse, Louis Michel Van Loo, Giovanni Battista Tiepolo, and Anton Raphael Mengs.

Following an illness in 1778, Goya passed his convalescence executing his first series of engravings from 16 paintings by Diego Velázquez. Goya began to enjoy signs of recognition: he was praised by Mengs, named as a court

painter by Charles III in 1779, and elected to membership in San Fernando Academy after he presented a small, classical painting, the *Crucified Christ,* in 1780. On the crest of this wave of approval, a quarrel with his important brother-in-law had serious consequences upon his career: in 1780 he was commissioned to paint a dome and its pendentives for the Cathedral of El Pilar in Saragossa. Bayeu suggested certain corrections in the domical composition, which Goya rejected. Then the council of the Cathedral took objection to certain nudities in his preparatory sketches for the pendentives and ordered him to submit his designs to Bayeu for correction and final approval. Goya accepted this condition, but afterward he declared he would ''take it to court first.'' Later he wrote to a friend that, just to think about the incident, ''I burn alive.'' This affair seems to have caused a hiatus (1780-1786) in his cartoons for the royal factory.

The Portraits

The King commissioned Goya in 1780 to paint an altarpiece for the church of S. Francisco el Grande, Madrid; this work, the *Preaching of St. Bernardino,* was completed in 1784. No works by Goya are known for the year 1782 and only portraits for 1783, among which is one of the Count of Floridablanca, First Secretary of State. Other portraits of this period include those of the members of the family of the infante Don Luis (1783-1784) and the brilliant portrait of the Duke of Osuna (1785).

The artist was back in favor sometime before May 11, 1785, when he was appointed lieutenant director of painting (under Bayeu) in the Academy of San Fernando. The following year he was again working on the tapestry cartoons, and in June he was named painter to the king. Bayeu, clearly reconciled, sat for his portrait in 1786. Goya also executed many portraits of the royal family and members of the nobility, including the very appealing picture of the little Manuel Osorio de Zuñiga (1788).

In 1792 a committee was appointed to reform the academic methods of teaching at the Academy, and the minutes read in part: ''Señor Goya openly declared himself in favor of freedom in the mode of teaching and in stylistic practices, saying that all servile submission of a children's school should be excluded, as well as mechanical precepts, monthly awards, tuition aids, and other trivialities that feminize and vilify painting. Nor should time be predetermined to study geometry or perspective to conquer difficulties in sketching.''

Goya fell gravely ill in Seville at the end of 1792. He was left totally deaf and underwent a personality change from extrovert to introvert with an intense interest in evil spirits, a temporary avoidance of large canvases, and a preference for sketches in preparation for prints. He was back at work in Madrid by July 1793, and that year he produced a series of panels which he presented to the Academy of San Fernando. They include a scene in a madhouse, a bullfight, and an Inquisition scene.

Duchess of Alba

Goya received a commission from the noble house of Alba in 1795. Since he moved in aristocratic circles, it is clear that he must have known the duchess for some time before this. At any rate, after the duke's death in July 1796, she retired to her villa in Sanlucar, and Goya was one of her guests. Upon his return to Madrid in 1797, he painted the duchess in black but with a wide colored belt (therefore not a mourning garment), wearing two rings, one imprinted ''Alba'' and the other ''Goya.'' He signed the work ''Goya, always.''

Whatever their relationship was, it is clear that Goya had high hopes. It is also true that in the spring following the duke's death the duchess's servants were gossiping in correspondence about her possible remarriage. Nevertheless, Señora Goya was still living, and Goya could not be the unnamed swain. In any event, the duchess never did remarry. At best, Goya's painting was a brazen flaunting of illicit hopes; at worst, a vulgar display of kiss-and-tell.

Goya's first great series of etchings, *Los caprichos* (1796-1798), were based on drawings from his *Madrid Sketchbook*. They include scenes of witchcraft, popular traditions, bullfights, and society balls. In the *Caprichos* Goya mercilessly and vindictively lampooned the duchess, depicting her in immodest postures; representing her as ''a stylish fool'' and adding, ''There are heads so swollen with inflammable gas that they can fly without being helped by a balloon or by witches;'' and likening her to a two-headed, butterfly brain of a ''lie and inconstancy.'' The duchess died in 1802, following a long illness. Goya painted the *Nude Maja* and the *Clothed Maja* later (usually dated between 1805 and 1807). The heads in both appear to float, neckless, above the shoulders.

Inquisition and the Peninsular War

By the first years of the 19th century Goya was a wealthy man able to purchase an impressive home in 1803 and marry his son to an heiress in 1805. Simultaneously he was attracting the attention of the Holy Office of the Inquisition owing to the anticlerical satire in the *Caprichos* as well as his salacious subject matter. He donated all the *Caprichos* plates and the 240 unsold sets of the edition to the King under the pretext of seeking a pension for his son to travel; once the donation was accepted, the Holy Office perforce withdrew. The inquisitors did not forget, however; they investigated him again in 1814 concerning the nude and dressed *Majas*. Incomplete documentation leaves this incident obscure.

During the Napoleonic usurpation of the Spanish throne and the consequent War of Independence (1808-1813) Goya had an enigmatic record. With 3,000 other heads of families in Madrid on Dec. 10, 1808, he swore ''love and fidelity'' to the invader. In 1810 he attended the Academy to greet its new protector appointed by Joseph Bonaparte, but that same year he began work on his series of 80 etchings, *Los desastres de la guerra* (*The Disasters of War*), which, in many cases, is a specific condemnation of the Napoleonic war, although the expressionistic rendering makes the series a universal protest against the horrors of war. He finished the *Desastres* in 1814, the same year he painted the *Executions of May 3, 1808,* a grim depiction of a brutal massacre.

Goya applauded, understandably, the French suppression of the Inquisition and the secularization of religious orders. Yet in the joint will he made with his wife in 1811, he requested that he be buried in the Franciscan habit and have Masses offered and prayers said for his soul, and he made grants to holy places. His wife died in 1812, the year in which Goya painted the *Assumption of the Virgin* for the parish church of Chinchón, where his brother, Camilo, was the priest.

Goya executed two more series of etchings. *Los proverbios* (1813-1815; 1817-1818), or *Disparates,* as he himself called the series, are monstrous in mood and subject. The *Tauromachia* (1815-1816) is a series devoted to the art of bullfighting.

Last Years

In 1819 Goya purchased a villa, La Quinta del Sordo (Villa of the Deaf Man), at a time when his son and daughter-in-law were estranged from him, perhaps owing to another affair. His housekeeper was Leocadia Zorrilla de Weiss, a distant relative who was separated from her German husband, by whom she had had a son and daughter. Goya was so fond of the latter, Rosario, born in 1814, that some believe he was her father. Goya frescoed two rooms of the villa with his ''black paintings.'' These profoundly moving works are a strange mixture of the horrendous (*Saturn Devouring His Son*), the diabolic (*Witches' Sabbath*), the salacious (*The Jesters*), the devout (*Pilgrimage of San Isidro*), and the ordinary (*Portrait of Leocadia Zorrilla,* previously called *Una manola*). These subjects and the others in the series make an ensemble that is as puzzling to interpret psychologically as it is emotionally overpowering.

In 1823 political events greatly affected Goya's life: Fernando VII, discontented with the constitution that had been forced upon him, left his palace in Madrid and went to Seville. Two months later the Duke of Angoulême with ''one hundred thousand sons of St. Louis'' invaded Spain to help Fernando VII. Goya, a liberal, immediately turned over the title to his villa to his grandson Mariano and took refuge in a friend's house. The following year Goya sought permission to spend 6 months enjoying the waters of Plombières ''to mitigate the sickness and attacks that molested him in his advanced age.'' All this time Goya was receiving his royal salaries (and continued to do so up to his death) even though he had ceased to create works as First Court Painter or to teach in the Academy of San Fernando.

When the King granted his request, Goya immediately went to Bordeaux with Leocadia and her children. A friend described Goya's arrival: ''deaf, sluggish and weak, without one word of French yet so happy and so desirous to see the world.'' He went back to Spain in 1825 to ask to be retired and was granted permission to return to France ''with all the salary.'' His paintings in Bordeaux, especially the *Milkmaid of Bordeaux,* indicate a release from his dark emotions. He died of a stroke on April 15, 1828, in Bordeaux.

Further Reading

There are many good books on Goya and his art. In English, José López-Rey, *Goya's Caprichos* (2 vols., 1953), provides an excellent understanding of Goya's tormented genius. A sensitive insight is given by André Malraux, *Saturn: An Essay on Goya* (1950; trans. 1957). See also Charles Poore, *Goya* (1938); Francis Donald Klingender, *Goya in the Democratic Tradition* (1948); Pierre Gassier, *Goya: A Biographical and Critical Study* (trans. 1955); Royal Academy of Arts, London, *Goya and His Times* (1963); Francisco Javier Sánchez Cantón, *The Life and Works of Goya* (trans. 1964); and Tomás Harris, *Goya: Engravings and Lithographs* (2 vols., 1964). □

Jan van Goyen

The Dutch painter Jan van Goyen (1596-1656) was a leader in the progressive landscape style of the 1630s and 1640s, which achieved a new freedom from traditional formulas.

Jan van Goyen was born in Leiden on Jan. 13, 1596. Apprenticed from the age of 10, he had several masters. About 1617 he went to Haarlem to study with Esaias van de Velde, an important innovator in the Haarlem movement of realistic landscape painting. Van Goyen's works between 1621 and 1625 are sometimes hard to distinguish from those of his teacher. They are colorful, detailed views of villages and roads, usually busy with people, as in *Winter* (1621).

It was Van Goyen's usual practice to sign or monogram and date his paintings. He traveled extensively through the Netherlands and beyond, recording his impressions in sketchbooks, occasionally with dates and often depicting recognizable scenes. Thus the chronology of his development is clear. His paintings of the late 1620s show a steady advance from the strong colors and scattered organization of his early works toward tonality and greater simplicity and unity of composition. By 1630 he was painting monochromes in golden brown or pale green; he played a leading part in the tonal phase of Dutch landscape painting.

In 1631 Van Goyen settled in The Hague, where he became a citizen in 1634. The simplicity, airiness, and unification of his compositions continued to increase in his abundant production of dune landscapes, river views, seascapes, town views, and winter landscapes. The *River View* (1636) displays a river so open and extensive as to suggest the sea, with reflections that prolong the vast and luminous sky. In its monumentalization of humble structures and its composition built on a firm scaffolding of horizontal and vertical forces, it forecast at this early date developments that dominated landscape painting in the 1650s and later.

In the *Village and Dunes* (1647) the traditional double-diagonal composition still exists, but it is dominated by horizontal and vertical accents. Stronger contrasts of light and dark replace the earlier tonality. In the last year of his life Van Goyen produced an eloquent new style, in which powerful forms stand out against the radiant sky and water in an exquisitely balanced composition (*Evening Calm;* 1656).

The commission in 1651 to paint a panoramic view of The Hague for the Burgomaster's Room shows the high regard in which Van Goyen was held. He was enormously productive; well over 1,000 of his paintings still exist, and almost as many drawings. Yet he died insolvent, perhaps because of losses in his various business ventures, and soon after his death on April 27, 1656, in The Hague, he was virtually forgotten. Interest revived in 1875, and from then on his popularity continued to increase, for the freedom and directness of his style and the liveliness of his brushstroke appeal to the modern eye, as do the intimacy and spontaneity of his drawings.

Further Reading

Hans-Ulrich Beck, *Jan van Goyen* (2 vols., 1970), is a *catalogue raisonné* in German of nearly 1,300 paintings and more than 1,000 drawings. Van Goyen is discussed in Wolfgang Stechow, *Dutch Landscape Painting of the Seventeenth Century* (1966). □

Tiberius and Gaius Sempronius Gracchus

Tiberius Sempronius (ca. 163-133 B.C.) and Gaius Sempronius (ca. 154-121 B.C.) Gracchus, commonly known as the Gracchi, were Roman political reformers who, through their use of the plebeian tribunate, set Roman politics on a course that ended in the collapse of the republic.

Sons of Tiberius Sempronius Gracchus, twice consul and censor, and Cornelia, daughter of Scipio Africanus, the conqueror of Hannibal, the Gracchus brothers belonged to one of the most distinguished families in Rome with wide connections among the nobility. But their liberalism and overzealous desire to correct existing abuses brought them into collision with senatorial conservatives who killed them.

Tiberius Sempronius Gracchus

Tiberius began his political career in 147/146 B.C. on the staff of his brother-in-law Scipio Aemilianus at Carthage, where he was the first Roman soldier over the wall. In Spain, as quaestor to the consul C. Hostilius Mancinus in 137 B.C., Tiberius saved a Roman army of 20,000 men from destruction at the hands of the Celtiberi because of the trust of the Spaniards in his good offices.

Tiberius ran for the tribunate of 133 B.C. as the representative of a large liberal faction in the Senate which included Q. Mucius Scaevola, consul in 133 B.C.; Appius Claudius Pulcher, the father-in-law of Tiberius and ranking senator; and P. Licinius Crassus, father-in-law of Gaius and one of the leading lawyers of the day. This group helped Tiberius draw up his land reform bill, the purpose of which was to distribute land held by the state to city and rural poor while recognizing the rights of existing renters.

Tiberius's general aim was to increase the number of small farmers in Italy, who alone were liable for conscription into the legions. While the measure was eminently fair, Tiberius angered traditionalists by taking his bill directly to the people without consulting the Senate. He then violated constitutional practice by impeaching Marcus Octavius, a conservative tribune who had vetoed the bill, on the grounds that a tribune who thwarted the will of the people was no true tribune. After passage of the bill he further outraged the Senate by threatening to appropriate for the purpose of land settlement revenues from the province of Asia. He thus tread on senatorial prerogatives in provincial affairs. When, again contrary to accepted practices, he ran for a second term as tribune, his opponents took direct action against him. Led by his cousin Scipio Nasica, they killed Tiberius and some 300 followers in bloody riots over the election.

Gaius Sempronius Gracchus

Plutarch says that while Tiberius had a mild and temperate disposition Gaius was impulsive and volatile. Gaius was also an electrifying orator and a more astute politician than his brother.

Gaius served with Scipio Aemilianus at Numantia in Spain. He returned from there in 133 B.C. to become, along with his brother and Appius Claudius, one of the land commissioners under Tiberius's bill. In 126 B.C., while still commissioner, he went to Sardinia as quaestor to the consul L. Aurelius Orestes. There, because of his influence with the

Sardinians, Gaius persuaded them to help relieve the plight of the Roman soldiers stationed on the island.

Gaius left Sardinia in 124 B.C. to run for the tribunate of 123 B.C. with a full program of reform in mind and broad support among the people and liberal senators. But so strong was conservative opposition to him that he came in only fourth at the polls. As tribune, he introduced some 15 reform measures.

Gaius benefited the people and tied them to him politically by passing a stronger land bill, regulating the grain supply to the city of Rome, undertaking ambitious road-building and other public-works projects, and establishing colonies in Italy and abroad. He drove a wedge between the *equites* (equestrians) and the Senate by transferring the juries in extortion cases to the *equites* and auctioning off the tax contract for Asia in Rome. As a result, he stood at the head of the polls when he ran for a second tribunate for 122 B.C.

When Gaius went to Africa at the beginning of 122 B.C. to organize his new colony on the site of Carthage, the opposition rallied against him. A conservative tribune, M. Livius Drusus, outbid Gaius among the city poor by proposing 12 new colonies in Italy rather than abroad and split Gaius's Italian and Latin supporters by offering special benefits to the Latins. Returning from Africa, Gaius rashly insisted on introducing his citizenship bill. But the Senate had his Italian supporters expelled from the city, and the mounting opposition of the plebeians led to its defeat. In consequence Gaius also failed in his bid for a third tribunate.

Opposition continued even after Gaius left public office. When riots broke out in 121 B.C. over repeal of the bill to found the colony at Carthage, the Senate gave emergency powers to the consul Lucius Opimius to deal with the situation. In the armed action which followed, Gaius committed suicide rather than fight, but Marcus Fulvius Flaccus, his colleague in the tribunate and violent proponent of Italian citizenship, together with 3,000 of his followers, was killed.

Gaius Gracchus showed how a tribune with the backing of the city poor and the equestrians could maneuver successfully against the senatorial leadership. But, in defending its position, the Senate taught popular leaders a lesson in violence which eventually undid the republic.

Further Reading

The principal ancient sources for the Gracchus brothers are Appian and Plutarch. D. C. Earl, *Tiberius Gracchus: A Study in Politics* (1963), is a penetrating analysis of the political issues at stake in Tiberius's tribunate. There is no separate study of Gaius in English. Scholarly and detailed, although an inadequate portrayal of the brothers' character, is Henry Charles Boren, *The Gracchi* (1969). See also J. B. Bury and others, eds., *The Cambridge Ancient History* (12 vols., 1923-1939), and Howard H. Scullard, *From the Gracchi to Nero: A History of Rome from 133 B.C. to A.D. 68* (1959; 2d ed. 1963). □

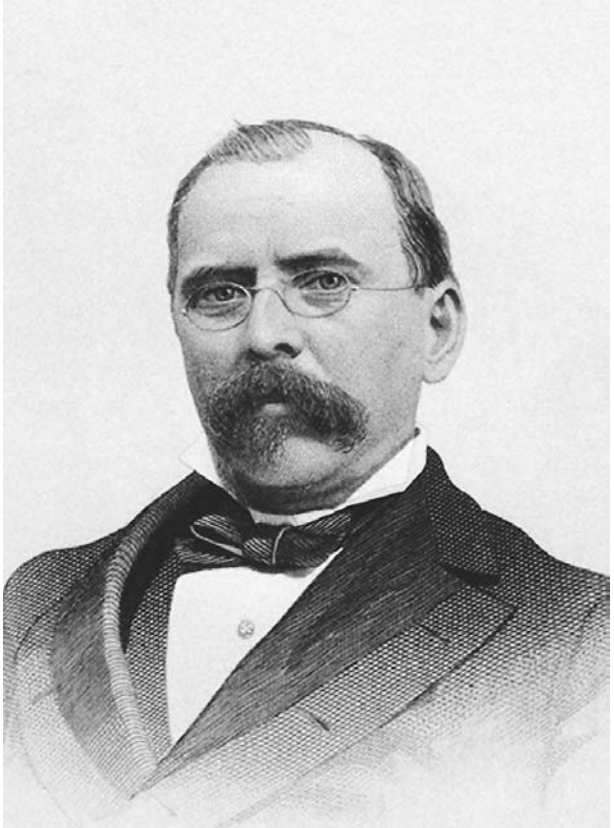

William Russell Grace

William Russell Grace (1832-1904), Irish-born American entrepreneur and politician, dominated commerce between Peru and the United States and promoted industrial and agricultural development in South America.

William R. Grace was born in Queenstown, Ireland, on May 10, 1832. Desiring adventure and travel, he went to sea at the age of 16 but returned 2 years later to work in his father's ship chandlery business. In 1846, at the height of the potato famine in Ireland, he joined a group emigrating to Peru. Shortly after arriving there, the group disbanded, and Grace went to work as a clerk in a ship chandlery firm in the port city of Callao. At that time guano, a natural fertilizer, was Peru's principal export to the United States and Europe. Aware of the opportunities for trade in this, Grace provided supplies for the guano fleets. By 1852, as a partner in a trading firm, he was traveling extensively in Peru, exploring opportunities for commercial and industrial development and becoming the principal agent for Peru's commercial relations with Europe and the United States.

Forced to leave Peru for reasons of health, Grace settled in New York in 1865. A wealthy man by now, he founded the trading firm of W. R. Grace and Company, designed primarily to act as commercial correspondent for

his Peruvian company. He also established other trading partnerships in London and San Francisco.

Slowly acquiring a fleet of their own, the Grace companies built up a triangular trade between Europe, the United States, and Peru and became the principal importers of Peruvian goods in the Northern Hemisphere. Grace also secured developmental capital for Peru and was responsible for building that nation's railroads and equipping its army. So extensive did his interests become that in 1890 a Grace firm assumed the interest payments on Peru's defaulted foreign debt in return for control over much of the nation's transportation and industrial enterprises.

Although he had no experience in politics, Grace was elected mayor of New York in 1880, largely because of a widely publicized gift of $40,000 worth of supplies for famine-struck Ireland. Reelected in 1884, he headed reform administrations which cleaned up much of the city's chronic political corruption.

Constantly expanding his business interests, Grace played prominent roles in scores of commercial, industrial, and financial enterprises in the United States and South America. A devout Catholic, and the first Catholic to be elected mayor of New York City, Grace gave much time, energy, and money to Catholic philanthropies. He died in New York City on March 21, 1904.

Further Reading

Grace's grandson, Joseph P. Grace, presents the history of the Grace enterprises as well as a biographical sketch in *W. R. Grace and the Enterprises He Created* (1953).

Additional Sources

James, Marquis, *Merchant adventurer: the story of W.R. Grace,* Wilmington, Del.: SR Books, 1993. □

Baltasar Jerónimo Gracián y Morales

Baltasar Jerónimo Gracián y Morales (1601-1658), Spanish humorist, satirist, baroque stylist, and philosophical novelist, is classed with the greatest prose masters of Spain's Golden Age.

Born into a religious family in Calatayud, Aragon, son of a doctor, Baltasar Gracián was sent at 12 to study in the medieval atmosphere of Toledo. At 18 he entered the Society of Jesus and was sent to Saragossa and later to Valencia to study theology. Soon after his ordination as a Jesuit in 1635, he met Juan de Lastanosa, who provided Gracián and several of his creative contemporaries a home and financial support affording unlimited leisure for peripatetic conversation and meditation, as well as a means to publication.

After holding several pastorates, Gracián served as field chaplain to the Spanish army under Gen. Pablo Parada. Later, while professor of religion at Saragossa, he published without the permission of his order a philosophical novel, *El criticón,* for whose cynical and pessimistic tone he received a reprimand from Goswin Nickel, the superior of the Jesuits. When Gracián published two other books under pseudonyms, Nickel ordered an official investigation of his defiance of Jesuit authority. As a result, Gracián was watched, his quarters were searched regularly, and no ink, pen, or paper was permitted him. Under this humiliation, Gracián petitioned for permission to resign from the order, a petition not only denied but punished by denying him his pulpit. Silenced, disgraced, and embittered, Gracián withdrew in poor health to Tarazona, where he died on Dec. 6, 1658.

Gracián wrote five works important in the history of Spanish thought, of which *El héroe* (1637; *The Hero*), *El discreto* (1646; *The Discreet Person*), and *El criticón* (1651-1657; *The Critic*) stand out. In *The Hero Gracián* characterized qualities essential to leadership: wit, charm, discretion, and especial vigilance against fools. A leader, he says, must close his ears to the common people or lose them, for they respect not the leader whose ways they believe they fathom. ''Let no one say *Vox populi, vox dei;* rather it is the voice of ignorance.'' ''Use a little mystery in everything,'' counsels Gracián. Elsewhere he says, ''Every success is due three-quarters to luck, one-fifth to sweat, only one-twentieth to ability.'' Gracián's hero is a unique person who succeeds by integrity, discretion, linguistic gifts, and above all by shrewd political achievements. He is the product of a mind steeped in the classic Italian publications on political philosophy. In *The Discreet Person* Gracián presents his friend and patron, Lastanosa, as a model leader of men.

Gracián's most ambitious book, *The Critic,* is a kind of Spanish *Pilgrim's Progress* in that both are allegorical stories with a moral purpose. The work's lengthy and complex plot provides a broad and pessimistic allegorical vision of human life. The story revolves around two characters, Andrenio and Critilo, symbols of nature and civilization. They meet when the learned Critilo is shipwrecked on Saint Elena, where he finds Andrenio, a man untouched by civilization, living in a cave, ignorant of his parentage and of any language. Critilo adopts Andrenio and teaches him to talk. After they are rescued from the island and taken to Spain, they remain friends and share many adventures. When Andrenio is victimized by the deceitful Falsirena in Madrid, Critilo looses a diatribe against all mankind, concluding that ''Men are bad, women worse.''

As Gracián mixes reality with allegory, the two travel in Spain, France, Germany, and Italy. In the principal square of an imaginary city, they find not men but lions, tigers, dragons, wolves, bulls, and panthers. In this land the rich are regaled with presents while the poor are neglected and the wise held in contempt. The two pilgrims see a judge sentence a mosquito to be hanged and quartered, while exonerating a criminal elephant. They go from the spring of youth, through the middle age of maturity, into old age, traveling via fanciful courts and palaces, plazas of illusion, squares of hypocrisy, and mansions of integrity, until finally they glimpse the wheel of time and death and the island of immortality, where they hope to find rest from their jour-

neying. Rather than a novel in the 20th-century sense, *The Critic* is a vehicle employed by one of the most brilliant minds of 17th-century Spain to interpret the universe as he observed it. This canny and pessimistic Jesuit interpreted life in the light of one of his maxims, ''Things pass for what they seem, not for what they are.''

Gracián's reputation as a baroque writer arises mainly from his *Agudeza y arte de ingenio* (*Mental Alertness and Ingenuity as an Art*), in which he characteristically followed such baroque form patterns as use of neologisms, antitheses, parallelisms, inversions, epithets, obscure metaphors, and ellipses. In order to collect and anthologize his innermost thoughts, Gracián thoroughly combed his own works published before 1647 to compile *Oráculo manual y arte de prudencia* (*The Art of Worldly Wisdom*). This book is one of the great modern collections of maxims.

Further Reading

The lengthiest recent study in English of Gracián is L. B. Walton's introduction to his translation of Gracian's *The Oracle: A Manual of the Art of Discretion* (1953). An older study in English is the introduction of Joseph Jacobs in his translation of the same work, entitled *The Art of Worldly Wisdom* (1892; repr. 1943). Recommended for detailed analyses in English of Gracián's works is Aubrey F. G. Bell, *Baltasar Gracián* (1921). A more recent work is Monroe Z. Hafter, *Gracián and Perfection: Spanish Moralists of the Seventeenth Century* (1966). General historical background is in John Crow, *Spain: The Root and the Flower* (1963). □

Henry Woodfin Grady

Henry Woodfin Grady (1850-1889) was the foremost American journalist of the ''New South''—a term he invented—and a renowned orator.

A descendant of old native stock, Henry W. Grady was born May 24, 1850, in Athens, Ga. His father was killed during the Civil War. In 1868 Grady received a bachelor's degree from the University of Georgia. Pursuing postgraduate studies at the University of Virginia, he became interested in journalism. His first venture into newspaper work was a series of articles for the *Atlanta Constitution* on the resources and future possibilities of his war-ravaged state.

In the early 1870s, having married into a cotton goods-manufacturing family, Grady settled in Rome, Ga. Three attempts to establish his own newspaper failed within 5 months. In 1876 the dejected young man went to New York City in quest of work. A piece he wrote for the *New York Herald* was so well received that he returned to Georgia as the paper's special correspondent. Four years later, with a $20,000 loan from Cyrus W. Field, Grady purchased a quarter interest in the *Atlanta Constitution* and became its editor.

Grady's reputation soared, as did the circulation of the *Constitution,* which in 8 years became the most popular weekly in the nation. Grady did not hesitate to attack graft and corruption in Georgia. Yet he became more famous for his economic and political crusades. In brilliant oratory he preached the virtues of a ''New South'' and continually urged embittered Southerners to seek reconciliation with the North.

Grady launched a one-man drive for new industry in his region. A contemporary wrote that he did not ''tamely promote enterprise and encourage industry; he vehemently fomented enterprise and provoked industry until they stalked through the land like armed conquerors.'' The South's slow but steady recovery from the destruction of the Civil War is a tribute in no small part to Grady's efforts.

Grady also launched a misguided political dream: to unite all Southern whites into one party and then amalgamate it with the financial and industrial combine of the East—with Atlanta as the base of operations. Though he was frequently mentioned as a prospect for the U.S. Senate, Grady avoided political office.

On Dec. 23, 1889, Grady died of pneumonia. A number of buildings and monuments in Atlanta commemorate his service to his city, his state, and the South he loved. In his own day Grady was considered ''a genius born for an era.''

Further Reading

A number of good studies of Grady are available. The largest collection of his own utterances is Joel Chandler Harris, ed., *Life of Henry W. Grady: Including His Writings and Speeches* (1890). The first full-scale biography is F. H. Richardson's eulogistic work, *A Fruitful Life: The Career, Character and Services of Henry Woodfin Grady* (1890). A later study is

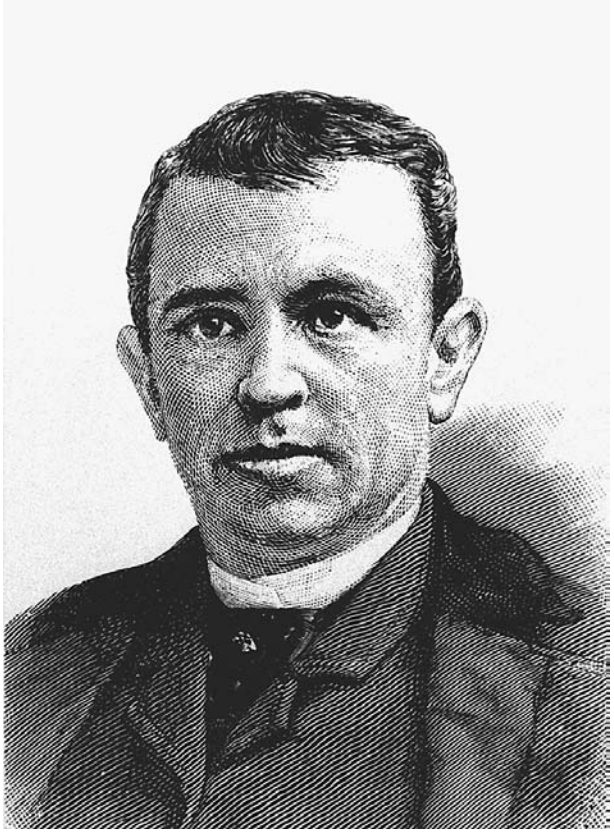

Raymond B. Nixon, *Henry W. Grady, Spokesman of the New South* (1943).

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Davis, Harold E., *Henry Grady's New South: Atlanta, a brave and beautiful city,* Tuscaloosa: University of Alabama Press, 1990. □

Heinrich Hirsch Graetz

The German historian and biblical exegete Heinrich Hirsch Graetz (1817-1891) wrote one of the great monuments of the Jewish Enlightenment, ''History of the Jews.''

Heinrich Graetz was born in the village of Xions in the Prussian province of Posen on Oct. 31, 1817. The Jewish communities of Germany at this time were seething with cultural conflicts and religious disputes. The emancipation of the Jews at the end of the 18th century, the influence of the Enlightenment on such figures as Moses Mendelssohn, and the establishment of public schools had begun to crack the ghetto walls. For some these movements were the forces of progress, for others they were a fearful threat to religious practice and traditional custom. These conflicts left their mark on Graetz's education and his career.

At Wollstein, where he was sent to study after his confirmation, Graetz followed the traditional Talmudic training. At the same time he taught himself Latin and French and read Euclid, the French and Latin classics, Gotthold Ephraim Lessing, Mendelssohn, J. C. F. von Schiller, and Heinrich Heine. His religious faith was soon shaken. Then one day he read a small book entitled *Nineteen Letters,* by Rabbi Hirsch of Oldenburg, an eloquent and scholarly defense of orthodoxy. In 1837 he resolved to go to Oldenburg to study with the author. Here he completed his Talmudic education.

In 1842 Graetz entered the University of Breslau, from which he received a doctoral degree in 1845. It was no help, however, in finding a position. Graetz was temperamentally ill-fitted for the rabbinate, and his theological position by now pleased neither the traditionalists nor the innovators. Finally, in 1853, he was named to the faculty of a newly founded rabbinical seminary at Breslau.

In the same year appeared the first volume of Graetz's *History of the Jews*. Though not the first attempt to write such a work, it was, as he said, the first ''Jewish history of the Jews.'' When completed in 1876, it ran to 11 volumes. The theme of the work was ''how the family of a petty sheik became the nucleus of a people; how this people was humiliated to the condition of a horde; how this horde was trained to become a nation of God through the law of self-sanctification and self-control; and how these teachings became breathed into it as its soul.'' Opposing the Christian view that Judaism completed its historic mission with the coming of Christ, Graetz insisted on the continuing vitality of the Jewish tradition through its many declines and revivals. Graetz wrote without the aid of detailed monographic studies and therefore often called upon his fantasy to fill in gaps of ignorance. He did not hesitate to voice his strong and sometimes unfavorable opinions of men and ideas. The work remains a vivid narrative and a classic in its field.

After completing the *History,* Graetz turned to biblical exegesis, publishing works on the Psalms, Jeremiah, and Proverbs. He projected a critical edition of the Bible but died before he could complete it, on Sept. 7, 1891.

Further Reading

A sympathetic ''Memoir'' by his student Philip Bloch appears in the translation of Graetz's *History of the Jews* (6 vols., 1891-1898). Graetz is discussed in Salo W. Baron, *History and Jewish Historians: Essays and Addresses* (1964). □

Katharine Meyer Graham

The renown publisher Katharine Meyer Graham (born 1917) took over management of *The Washington Post* after the death of her husband. She guided it to national prominence and acclaim while expanding her publishing empire.

Katharine Meyer Graham was born in New York City on June 16, 1917, the fourth of five children born to Eugene Meyer, a banker, and Agnes Elizabeth (Ernst) Meyer, an author and philanthropist. In 1933, when Katharine was still a student at the Madeira School in Greenway, Virginia, her father bought the moribund *Washington Post* for $875,000. Already retired, Meyer purchased the paper because he had grown restless and wanted a voice in the nation's affairs. His hobby became the capital's most influential paper.

From an early age Katharine Meyer showed an interest in publishing. At the Madeira School she worked on the student newspaper. In 1935 she entered Vassar College, but the following year transferred to the University of Chicago, which she regarded as a more stimulating campus. During her summer vacations she worked on *The Washington Post*. After her graduation with a B.A. degree in 1938 she went to California to take a job as a waterfront reporter for the *San Francisco News*. She returned to Washington a year later and joined the editorial staff of the *Post,* where she also worked in the circulation department.

On June 5, 1940, she married Philip L. Graham, a Harvard Law School graduate and clerk for Supreme Court Justice Felix Frankfurter. Her husband entered the Army in World War II, and she gave up reporting to move with him from base to base. When he was sent overseas to the Pacific Theater, Katharine returned to her job at the *Post*. After his discharge in 1945, Eugene Meyer persuaded Philip Graham to join *The Washington Post* as associate publisher. Meyer, who had a warm relationship with his son-in-law, eventu-

ally turned the business over to him, selling all the voting stock in the company to the Grahams for $1 in 1948. Philip Graham helped his father-in-law to build the business, acquiring the *Post's* competitor, the *Washington Times Herald,* in 1954 and in 1961 purchasing *Newsweek* magazine for a sum estimated to be between eight and 15 million dollars. He also expanded the radio and television operations of the company and in 1962 helped to establish an international news service.

In 1963 Philip Graham shot himself to death. Katharine Graham took over the presidency of the company. A prominent Washington matron who had devoted her time to the raising of her daughter and three sons, she had never lost her interest in the affairs of the family business. She studied the operations, asked questions, consulted with such old friends as James Reston and Walter Lippmann, and made the key decisions which helped to bring in skilled journalists to improve the quality of the paper. She selected Benjamin C. Bradlee, the Washington bureau chief for *Newsweek,* as managing editor in 1965.

Graham gave Bradlee, who later became executive editor, a free hand and backed him during the 1970s when the Post began making news as well as reporting it. In June of 1971 the *Post,* along with the *New York Times,* became embroiled with the government over their right to publish excerpts from a classified Pentagon study of U.S. military involvement in Vietnam compiled during President Lyndon Johnson's administration. A court order to restrain the publication of the documents led to an appeal to the U.S. Supreme Court and, in a decision judged a major victory for freedom of the press, the Court upheld the papers' right to publish the ''Pentagon Papers.''

Further controversy erupted when the investigative reporting team of Bob Woodward and Carl Bernstein began to probe the break-in at the Democratic National Headquarters at the Watergate apartment complex in June of 1972. Woodward's and Bernstein's articles in the *Post* linked the break-in to the larger pattern of illegal activities that ultimately led to the indictment of over 40 members of the Nixon administration and to the resignation of President Richard Nixon in August of 1974.

Graham, generally conceded to be the most powerful woman in publishing, held the title of publisher at *The Washington Post* starting in 1969. As chairman and principal owner of the Washington Post Company, she controlled the fifth largest publishing empire in the nation. In the period 1975 to 1985 profits grew better than 20 percent annually.

In 1979 Graham turned the title of publisher over to her son Donald (born 1945). But she remained active in all areas of the business, from advising on editorial policy to devising strategies for diversifying the company's holdings, which included, in addition to the *Post* and *Newsweek,* the Trenton *Times,* four television stations, and 49 percent interest in a paper company. In Washington she was a formidable presence. Heads of state, politicians, and leaders in journalism and the arts gathered at her Georgetown home and weekends at her farm in northern Virginia.

Under Graham's leadership, *The Washington Post* grew in influence and stature until by common consent it was judged one of the two best newspapers in the country. It was read and consulted by presidents and prime ministers in this country and abroad and exerted a powerful influence on political life. At the same time, the *Post,* which boasts a circulation of 725,000, served as a hometown paper for a general audience who enjoyed the features, cartoons, and advice columns.

Katharine Graham was described as a ''working publisher.'' Determined to preserve the family character of the business, she took up the reins after the death of her husband and worked hard not only to build but to improve her publishing empire. A forceful and courageous publisher, she knew when to rely on the expertise of professionals and allowed her editors maximum responsibility, at the same time strengthening her publications by her willingness to spend to attract top talent in journalism and management.

Further Reading

Arthur Schlesinger Jr.'s article in *Vogue* (January 1, 1967) provides interesting insights into Katharine Meyer Graham's background and career. Martin Mayer in ''Lady as Publisher,'' *Harper's* (December 1968), interviewed Graham. For articles dealing with her business empire, see *Time* (February 7, 1977) and *Forbes* (April 19, 1984). She was listed in *Who's Who in America* (43rd edition, 1984-1985) and *The World Who's Who of Women* (4th edition). Carl Bernstein and Bob Woodward in *All the President's Men* (1974) deal with *The Washington Post's* investigation of Watergate. For an unauthorized biography, see Deborah Davis, *Katharine the Great: Katharine Graham and the Washington Post* (1979) or Carol

Felsenthal, *Power, Privilege, and the Post: The Katherine Graham Story* (1993). In 1997, Katherine Meyer Graham published her memoirs *Personal History* □

Martha Graham

Martha Graham (1894-1991), American dancer, choreographer, and teacher, was the world's leading exponent of modern dance.

Martha Graham was born in a suburb of Pittsburgh, PA, in May 1894. Her family moved to California when she was 10. Graham became interested in dance when she saw Ruth St. Denis perform in 1914. Overcoming parental restraint, Graham enrolled in the Denishawn Studio. This small, quiet, shy, thin, but perceptive and hardworking girl impressed the leader of the studio, Ted Shawn, and toured with his troupe in a production of *Xochitl,* based on an Aztec Indian legend. In 1923 she left this company to do 2 years of solo dancing for the Greenwich Village Follies.

In 1925 Graham became dance instructor at the Eastman School of Music and Theater in Rochester, N.Y. She began experimenting with modern dance forms. ''I wanted to begin,'' she said, ''not with characters or ideas but with movement. . . . I wanted significant movement. I did not want it to be beautiful or fluid. I wanted it to be fraught with inner meaning, with excitement and surge.'' She rejected the traditional steps and techniques of classical ballet, for she wanted the dancing body to be related to natural motion and to the music. She experimented with what the body could do based on its own structure, developing what was known as ''percussive movements.''

Graham's first dances were abstract and angular, almost ''cubist'' in execution. ''Like the modern painters,'' she said, ''we have stripped our medium of decorative unessentials.'' The dances were performed on a bare stage with only costumes and lights. The dancers' faces were taut, their hands stiff, and their costumes scanty. Later she added scenery and costumes for effect. The music was contemporary and usually composed especially for the dance. Whereas Isadora Duncan, the first modern dancer, had used music to inspire her works, Graham used music to help dramatize hers.

Martha Graham's process of creation usually began with what she called a ''certain stirring.'' Inspiration might come from classical mythology, the American past, biblical stories, historical figures, primitive rituals, contemporary social problems, Zen Buddhism, the writings of psychoanalyst Carl Jung, the poems of Emily Dickinson the flower paintings of Georgia O'Keeffe, or the puberty rites of Native Americans. After the initial inspiration she developed a dramatic situation or character to embody the emotion or idea. She then found music, or commissioned new music from her longtime collaborator Louis Horst, to sustain the inspiration while she created movements to express it.

The purpose of Graham's dance was to evoke a heightened awareness of life, to develop psychological insights about the nature of man. Dance was to her an ''inner emotional experience.'' Her themes were often overtly psychological. Characters in her dance plays were divided into two complementary parts, each representing an aspect of the psyche. Her stage sets were filled with huge phallic symbols, as in *Phaedra,* a rite of sexual obsession.

Martha Graham introduced a number of other innovations to modern dance. She established the use of mobile scenery, symbolic props, and speech with dancing and was the first to integrate her group racially, using blacks and Asians in her regular company. She replaced the traditional ballet tunic or folk dress with either a straight, dark, long shirt or the common leotard. Using the stage, the floor, and props as part of the dance itself, in all she produced a whole new language of dance.

In 1926 Graham introduced this new language of dance in her first solo recital in New York. Her first large group piece, *Vision of the Apocalypse,* was performed in 1929. The most important early work was a revolutionary piece called *Heretic*.

Graham toured the United States for 4 years (1931-1935) in the production *Electra*. During this trip she became interested in the American Indians of the Southwest. One of the first products of this interest was *Primitive Mysteries*. Her increasing interest in the American past was seen in her dance on the American pioneer women, *Frontier* (1935), and culminated in her famous *Appalachian Spring* (1944),

in which she recreated in dance what composer Aaron Copland had done in his music. Among her other accomplishments during the 1930s was her performance of the principal role in Igor Stravinsky's American premiere of *Rite of Spring* (1930). She was the first dancer to receive a Guggenheim fellowship (1932), and she danced for President Franklin Roosevelt at the White House in 1937.

Graham founded the Dance Repertory Theater in New York in 1930. She helped establish the Bennington School of Arts at Bennington College in Vermont, where her teaching made Bennington the mecca for avantgarde dance in America. With the later establishment of the Martha Graham School of Contemporary Dance in New York, she taught a large number of modern dancers who have spread her ideas, techniques, and style to the rest of the world.

Graham danced her last role in 1969, but she continued to choreograph. In 1976 she received the Presidential Medal of Freedom. A year before her death, in 1990, she choreographed *Maple Leaf Rag,* a show that featured music by Scott Joplin and costumes by Calvin Klein. Today, her name is synonymous with modern dance. She died April 1, 1991, known as one of the 20th century's revolutionary artists.

Further Reading

One biography is Agnes DeMille, *Martha: The Life and Work of Martha Graham* (1991). A biographical study is LeRoy Leatherman, *Martha Graham: Portrait of the Lady as an Artist* (1966). Merle Armitage, ed., *Martha Graham* (1966), is an anthology of articles discussing Miss Graham's contributions and significance to modern dance. See also Barbara Morgan, *Martha Graham: Sixteen Dances in Photographs* (1941). □

Sylvester Graham

Sylvester Graham (1794-1851), American reformer, was a temperance minister and an advocate of healthful living.

Sylvester Graham was born on July 5, 1794, in West Suffield, Conn. His father, a 72-year-old clergyman, died 2 years later. Graham was raised by relatives who gave little attention to his development, and he worked at scattered tasks until he was 19 years old, when he began to cultivate his mind. He became a teacher, but poor health forced him to reconsider his future. He determined to become a minister and entered Amherst College in 1823. There his histrionic manner was scorned by fellow students, and he withdrew from college.

In 1826 Graham married and 3 years later became a Presbyterian minister. He had joined the crusade against drink and in 1830 became an agent of the Pennsylvania Temperance Society. His ardor for the cause led him to study anatomy and to consider the effects of liquor and other substances on the human body. He branched out in his lectures, dealing not only with the evils of drink and gluttony but also with the need for hygienic care of the body. To Graham and his followers the issue was not only health but moral living. His *Lecture on Epidemic Diseases Generally and Particularly the Spasmodic Cholera* (1833) brought together some of his findings, which eventually led him to prescribe physical exercise, sensible clothing, continence, good sleeping habits, and vegetarianism.

Graham's lectures drew concerned audiences and created both friends and foes. His talks on chastity, though moral in tone and intention, shocked the delicate. His emphasis on a discriminatory diet offended traditions of heavy eating and meat consumption. His advocacy of homemade bread from unbolted wheat, with which his name was ultimately identified (Graham crackers), roused the ire of bakers. Graham's partisans kept Graham boardinghouses and issued *Graham's Journal of Health and Longevity* (1837-1839). They circulated such works as his *Treatise on Bread and Breadmaking* (1837) and *Lectures on the Science of Human Life* (1839).

Graham's vogue faded as suddenly as it had flourished, partly because his disciples divided into parts what he had seen as a grand design. His own increasing emphasis on scriptural authority for personal hygiene failed to attract wide interest. He planned four volumes on the subject but wrote only one before his death on Sept. 11, 1851. Friends completed *The Philosophy of Sacred History* in 1855.

Further Reading

A memoir of his life was included in Graham's *Lectures on the Science of Human Life* (repr. 1858). Information on him is in

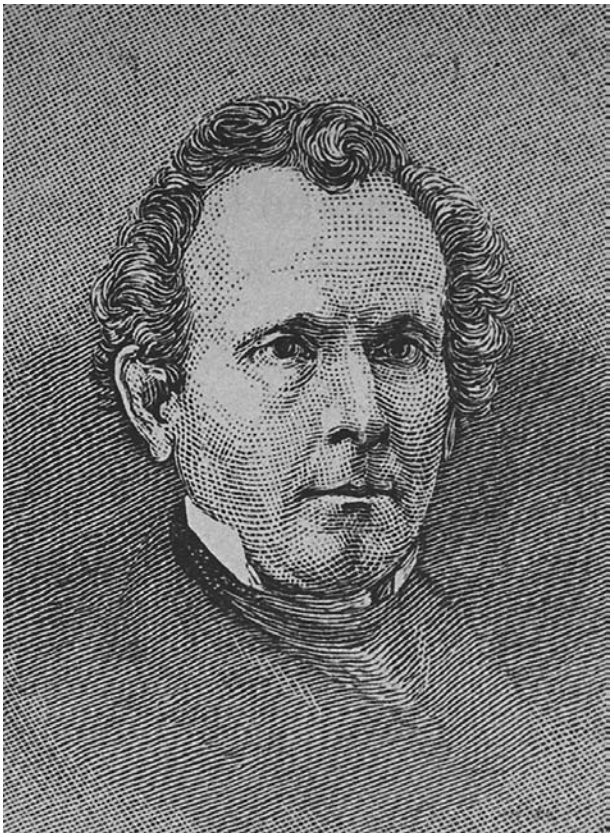

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William Franklin Graham Jr.

The American evangelist and charismatic preacher Billy Graham (born 1918) became a leading spokesman for Fundamentalism when he initiated a series of tours of the United States and Europe that led to large-scale evangelism.

William Franklin Graham, Jr. was born November 7, 1918, on a dairy farm near Charlotte, N.C. which his paternal grandfather Crook Graham bought after serving in the Confederate army. Young Billy would read from his collection of history books. He also practiced baseball when finished with his chores, because and his ambition was to become a professional baseball player. It was changed into a commitment to an evangelical career by a religious conversion experience when he was 16. Graham was ordained a Southern Baptist minister in 1939. He was educated in conservative Christian colleges: Bob Jones University in Greenville, S.C., the Florida Bible Institute (now called Trinity College) near Tampa, and Wheaton College in Illinois where receiving a bachelor of arts degree in anthropology in 1943. On August 13 of that year he married Ruth McCue Bell, a fellow student and daughter of a medical missionary. Their first daughter, Virginia, was born two years later, followed by Anne in 1948, Ruth in 1950, and sons William in 1952 and Nelson in 1958. For many years the Graham family made its home in Montreat, N.C.

After a period as minister of the First Baptist Church in Western Springs, IL, Graham became a traveling ''tent evangelist,'' the calling which in a few years brought him to national prominence.

Graham was first vice president of Youth for Christ International from 1945 to 1948. He served as president of Northwestern College in Minneapolis from 1947 to 1952. He met singer George Beverly Shea and song leader Cliff Barrows and the three formed a lasting partnership. The three began offering revival meetings in small churches and started developing a following. In 1949, Graham, Shea, and Barrows had a meeting in Los Angeles and rather than the usual crowd of 3,000 or so, more than 10,000 turned out to hear the backwoods preacher and his team. He was the founder and president of the Billy Graham Evangelistic Association and editor in chief of *Decision* magazine. The organization is run by a board of directors that pays Graham an annual salary equivalent to that of a community pastor. The first year it amounted to $15,000. Today, the institute has a cash flow of more than $50 million a year. His radio program, ''Hour of Decision,'' began in 1950, and he wrote a daily newspaper column. Graham's published writings include *Calling Youth to Christ* (1947), *Revival in Our Times* (1950), *America's Hour of Decision* (1951), *Korean Diary* (1953), *My Answer* (1960), and *World Aflame* (1965). Graham turns over all the royalties from his books and all his speaking fees.

Graham launched his worldwide ministry with his first overseas tour in 1954 to Great Britain. Crowds of more than two million people attended his rallies. He even met with Queen Elizabeth II. At a 16-week rally in New York City three years later, more than two million packed Madison Square Gardens to hear the young preacher. Graham has preached the Gospel to more people in live audiences than anyone else in history totaling more than 210 million people in more than 185 countries and territories. Since his crusades began his work has propelled him to more than 400 rallies in nearly every corner of the world. He conducts an average of six crusades a year in the United States and abroad. In the mid-1950s Graham took his crusade to India, Hong Kong, Japan, Korea, and the Philippines. He has also been to Rio de Janeiro, Nairobi, Seoul, Poland, Romania, and Slovakia, filling jam-packed churches and meeting with government and religious leaders wherever he travels.

Graham's Message

Graham's message has remained the same and is based on traditional Biblical study. It is simply this: ''Choose Christ

as I did. Mankind is sinful, but through Christ those sins are forgiven and people can live in peace.'' In other words, this is a message of love and hope. Graham has been friends with many world figures, especially the presidents starting with Harry Truman who sought advice from Graham and Richard Nixon was a frequent golf partner. On April 9, 1996, together with President William Clinton, he led 12,000 mourners in Oklahoma City to grieve for victims of the Federal Building bombing. Graham has been the chaplain at many Inaugural Ceremonies; in fact his eighth Inauguration invocation in January 1997 was inspired by our Founding Fathers, noting that ''technology and social engineering had yet to solve the ancient problems of human greed and selfishness.'' Graham has maintained an untouchable integrity, unlike Jimmy Swaggart and Jim Bakker who were involved in sex and money scandals that ruined their careers.

Prodigal Son To Take Over

Graham has decided that when he retires or dies his son Franklin will take over his $88 million-a- year ministry. The younger Graham, who continually rebelled against his father as a teenager and was expelled from college, was a ''heck-raiser'' as a boy, has long since gone straight. He now runs two world relief organizations, and has done some preaching. It has been said that Franklin does not have the presence of his father and will not be able to replicate the senior Graham's impact on American Protestantism. Graham, in his seventies, shows no sign of slowing down regardless of his advancing illness, Parkinson's disease. It will eventually take away his ability to feed himself or even button his clothes. He walks with difficulty now and can write only his name, but he still has enough energy to work on his memoirs. Ruth, Graham's wife, ''never slows down.'' Her presence and vitality have helped ease the frustration brought on by his illness. Together, Ruth and Billy have three daughters, two sons, 19 grandchildren and eight great grandchildren. Graham states that ''I don't see anybody in Scripture retiring from preaching,'' and along with Pope John Paul II, who also has Parkinson's Disease, keeps chugging along.

The Cove

One of Graham's dreams was to build a training center to serve as a retreat for religious evangelists. It is located in Asheville, NC. In 1997, 30 seminars will be taught, featuring biblically grounded speakers. Cove seminars help those attend to Grow in God's Word, gain a deeper understanding of God, take time for personal renewal, and acquire tools for stronger Christian walk.

Graham Archives

The Archives of the Billy Graham Center are located at Wheaton College in Wheaton, IL. They contain many collections with documents relating to African Christianity. Most of these contain the work of North American missionaries or evangelists in Africa, though there is a substantial amount of material documenting the activities and beliefs of African churches, leaders, and quasi-ecclesiastical organizations. Most of the records are twentieth century and about seventy-five percent are concerned with east or central Africa.

Graham has received numerous awards from various institutions and organizations, including honorary doctorates from Baylor University, the Citadel, and William Jewell College. He received the Barnard Baruch Award in 1955; Humane Order of African Redemption, 1960; gold award of the George Washington Carver Memorial Institute, 1963; Horatio Alger Award, 1965; Franciscans International Award, 1972; Man of the South Award, 1974; Liberty Bell Award, 1975; Templeton Prize for Progress in Religion, 1982; and the William Booth Award of the Salvation Army, 1989.

Graham's crusades have taken him to all the major cities of the United States and Europe and to such far-off areas as North Africa, India, and Australia. Although basically a fundamentalist in his theology, individualistic in his religious and ethical approach, and traditional in his appeal, he always sought and obtained a broad base of ecumenical support for his evangelistic campaigns. Graham brought evangelism to a new level of sophistication in organization, techniques, support, and prestige. Graham once stated that ''It seems to me that the whole world, regardless of culture and religious tradition, is searching for something spiritual.'' The most important thing that counts (for Graham) is what happens in the hearts of men.'' Graham is the most respectable symbol of American evangelicalism.

Further Reading

The official biography of Graham is John C. Pollock, *Billy Graham: The Authorized Biography* (1966). Other helpful biographical studies include William G. McLoughlin, *Billy Graham: Revivalist in a Secular Age* (1960), Curtis Mitchell, *Billy Graham: The Making of a Crusader* (1966), *The Reader's Companion to American History (1997), Gospel Communications Network (GCN), Time Daily* (Nov. 95), and *People* (1997). □

Antonio Gramsci

The Italian Communist leader Antonio Gramsci (1891-1937) was a highly original Marxist who, working from Leninist principles, developed a new and controversial conception of hegemony in Marxist theory.

Antonio Gramsci was born in Ales in Sardinia on January 22, 1891. As the fourth son of Francesco Gramsci, a clerk in the registrar's office at Ghilarza, Gramsci was brought up in poverty and hardship, particularly during the five years his father was in prison for alleged embezzlement. As a child Antonio was constantly ill and withdrawn, and his anguish was compounded by physical deformity.

He was compelled to leave school at the age of 12 but following his father's release he was able to resume his education at Santa Lussurgia and Cagliari. On winning a scholarship to the University of Turin in 1911 he came into contact with future Communist leader and fellow Sardinian Palmiro Togliatti. During the elections of 1913—the first to be held in Sardinia with universal male suffrage—Gramsci became convinced that Sardinia's acute problems of underdevelopment could only be solved in the context of socialist policies for Italy as a whole. (Gramsci retained a lively interest in his native Sardinia throughout his life and wrote a major essay on *The Southern Question* in 1926.)

Like many of his generation at the university in Turin, Gramsci was deeply influenced by the liberal idealism of Benedetto Croce. Gramsci's hostility to positivism made him a fierce critic of all fatalistic versions of Marxism. By 1915 he was writing regularly for the socialist *Il Grido del Populo* (The Cry of the People) and *Avanti* (Forward), often on cultural questions in which he stressed the importance of educating the workers for revolution.

Following a four day insurrection in August 1917 Gramsci became a leading figure in the Turin workers' movement. He welcomed the Russian Revolution (although in Crocean style he presented it as a ''Revolution against *Das Kapital*'') and in May 1919 he collaborated with Togliatti, Angelo Tasca, and Umberto Terracini to found *L'Ordine Nuovo* (The New Order) as an organ of ''proletarian culture.'' The paper saw the factory committees in Turin as Soviets in embryo and the nuclei of a future socialist state. Thousands responded to the call to establish workers' councils in the Turin area, and during the ''red years'' of 1919 and 1920 there was a general strike and factories were occupied. *L'Ordine Nuovo's* critique of the passivity and reformism of the Italian Socialist Party won the approval of Soviet leader Lenin, and although Gramsci would have preferred to continue working within the Socialist Party at a time of rising fascist reaction, a separate Communist Party of Italy was formed at Livorno in 1921.

Gramsci was on the Communist Party's central committee, but the newly formed party was dominated by Amadeo Bordiga, a powerful figure whose purist elitism brought him into increasing conflict with the Third Communist International (Comintern). Gramsci became his party's representative on the Comintern, and it was while recovering from acute depression in a clinic in Moscow that Gramsci met his future wife Julia in 1922. They had two children, Delio and a younger boy—Giuliano—whom Gramsci never actually saw. Despite some happy moments, particularly when the two were together in Rome in 1925 and 1926, the relationship between Gramsci and Julia was a fraught one. Julia was in poor mental health, and later with Gramsci's imprisonment all communication between them more or less ceased. It was with Julia's sister, Tatiana, who was devoted to Gramsci's well-being during the torturing years of incarceration, that he found real companionship.

In October 1922 Mussolini seized power. The head of the Communist Party was arrested, and Gramsci found himself party leader. He was elected parliamentary deputy in 1924 and by 1926, when the party held its third congress in Lyons, Gramsci had won wide membership support for a Leninist strategy of an alliance with the peasants under proletarian hegemony. In his one and only speech to the Chamber of Deputies Gramsci brilliantly analyzed the distinctive and lethal character of fascism and in 1926 he was arrested. Two years later he was brought to trial—''we must prevent this brain from functioning for twenty years,'' declared the prosecutor—and Gramsci spent the first five years of his sentence in the harsh penal prison at Turi. He was able to start work on his famous *Prison Notebooks* early in 1929, but by the middle of 1932 his health was beginning to deteriorate rapidly. Suffering from (among other ailments) Potts disease and arterio-sclerosis, he was eventually moved as a result of pressure from an international campaign for his release to a prison hospital in Formia, but by August 1935 he was too ill to work. Transferred to a clinic in Rome, he died on April 27, 1937, after a cerebral hemorrhage.

Tatiana had his 33 notebooks smuggled out of Italy and taken to Moscow via the diplomatic bag. These notebooks, despite the often rudimentary state of their drafts, are undeniably Gramsci's masterpiece. They contain sharply perceptive analyses of Italian history, Marxist philosophy, political strategy, literature, linguistics, and the theater. At their core stands Gramsci's over-riding preoccupation with the need to develop critical ideas rooted in the everyday life of the people so that the Communist cause acquires irresistible momentum. Opposed both to Bordiga's elitism and the sectarian policies of the Comintern between 1929 and 1934, Gramsci's stress on the moral and intellectual element in political movements offers a challenge not only to Marxists but to all seeking to change the world radically.

Further Reading

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Enrique Granados

The Spanish composer and pianist Enrique Granados (1867-1916) contributed significantly to the creation of a national Spanish music. His best-known work is the piano suite Goyescas.

Enrique Granados (y Campiña) was born in Lérida, Spain, on July 27, 1867. After his family moved to Barcelona he took piano lessons from Francisco Jurnet and Joan Baptista Pujol. In 1883 he began to study composition with Felipe Pedrell, composer, musicologist, and passionate champion of Spanish folk music, who introduced Granados to the principles of musical nationalism. In

1887 he went to Paris, where he studied piano privately with Charles de Bériot, one of the leading professors at the Conservatoire. He returned to Barcelona in 1889 and gave his first recital there the following year. This successful debut launched the concert career that eventually earned him an international reputation.

Despite the demands of performance, he also composed and taught piano. Among his most distinguished early works for piano are the *Danzas españolas,* 12 pieces gathered into four sets written in the 1890s. In these pieces—much admired by Massenet, Cui, Saint-Saëns, and Grieg—Granados incorporated elements of Spanish folk dances in a most distinctive and personal way. Of these deservedly popular dances, the fifth in E minor is the best known. Granados' first major success as a composer came in 1898 with the production of his opera *Maria del Carmen* in Madrid, for which he was honored by the king. He wrote four other operas which were produced in Barcelona, but they met with little success. In 1901 he established his own piano school, the Academia Granados.

Granados' most celebrated work, the piano suite *Goyescas,* received its first performance in Barcelona on March 9, 1911. It was a great success. When Granados played it in Paris on April 4, 1914, it was given an equally enthusiastic reception. Soon after, he was elected a member of the Legion of Honor and was asked by the Paris Opéra to turn *Goyescas* into an opera. The operatic version, with a libretto by Fernando Periquet, was accepted by the Opéra, but the outbreak of World War I put an end to plans for its production. The Metropolitan Opera took it over, and it had its world premiere in January 1916 in New York. Granados came to the United States to supervise the production and to attend the premiere.

Despite the favorable response of the audience and critics, the opera did not sustain interest and never found a place in the operatic repertory. Granados' trip to the United States ended in tragedy. Invited by President Wilson to play at the White House, Granados delayed his return home. Instead of taking a boat directly to Spain as he had planned, he went first to England and there boarded the Sussex for Dieppe. On March 24, 1916, the *Sussex* was torpedoed by a German submarine in the English Channel. A survivor reported that Granados was safe in a lifeboat when he saw his wife struggling in the water. He jumped in to help her, and they both drowned. Shortly before he died Granados had written to a friend, ''I have a whole world of ideas. I am only now starting my work.'' These ideas were never to be realized. Despite his early death, Granados left a sizable body of works. But he is remembered today chiefly for *Goyescas, Danzas españolas,* and his *Tonadillas,* songs for voice and piano.

Goyescas, subtitled ''Los majos enamorados'' (''The majos, or gallants, in love'') consists of six pieces in two books. The title *Goyescas* means ''in the manner of Goya'' or ''after Goya.'' Each of the six pieces is a musical evocation of a painting or etching by Francisco Goya, the famous 18th-century Spanish painter. Granados was totally captivated by the painter and his works, especially by his paintings of the ''majas,'' those beautiful, mysterious aristocratic Spanish women with their mantillas and fans. In these pieces Granados brilliantly blended the stylistic and technical elements inherited from Chopin, Schumann, and Liszt with Spanish melodies, rhythms, and colors to achieve a highly individual, poetic musical expression.

Frank Marshall, a pupil of Granados and the teacher of Alicia de Larrocha, wrote: ''Granados manages to capture all the elegance, subtlety and aristocracy of eighteenth-century Spain. He stylized, formalized and polished the folklore of his music.'' Technically the pieces are fraught with difficulties—rich, quasi-orchestral textures, wide stretches, numerous countermelodies, and much ornamentation. Of the six pieces the most famous is the fourth, *Quejas, ó la maja y el ruiseñor* (*The Complaint, or The Maja and the Nightingale*). It is followed by the first piece of Book II, *El amor y la muerte* (*Love and Death*), the most brilliant and dramatic of the set, in which Granados recalls themes previously heard in Book I. *El pelele* (The Strawman), although not published as part of the *Goyescas,* is usually appended to it. In performance it is played as the seventh and last piece. It is based on the music of the opening scene of the opera *Goyescas,* in which a ''strawman'' is being tossed in the air by the ''majas.''

Ernest Newman, the English critic who in 1917 called *Goyescas* ''the finest piano music of our day,'' summarized the work's special quality and appeal: ''The music, for all the fervor of its passion, is of classical beauty and composure. The harmony is rich but never experimental. The melodies have new curves, the rhythms new articulations. Informing it all is a new grace, a new pathos, a new melancholy . . . but, above all, the music is a gorgeous treat for the fingers, as all music that is the perfection of writing for its particular instrument is. It is difficult, but so beautifully laid out that it is always playable: one has the voluptuous sense of passing the fingers through masses of richly colored jewels. . . . It is pianoforte music of the purest kind.''

Further Reading

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Cary Grant

Hollywood legend Cary Grant (1904-1986) won audiences the world over with his charm and sophistication. With a career that spanned over 72 films in forty years, Grant established himself as an icon of American film.

One of the most charming, elegant, and likeable of Hollywood leading men, Cary Grant created a light, comic style that many have tried to imitate but none have surpassed. In 72 films made over four dec-

ades, Grant served as both a romantic ideal for women and a dashing role model for men.

Grant was born Archibald Alexander Leach on January 18, 1904, in Bristol, England. His parents were poor, and they quarreled often as they struggled to raise their children. Grant's father pressed trousers in a factory. When war broke out between Italy and Turkey in 1911 and England increased its production of armaments (though they weren't involved directly in the war), he temporarily moved to another town to make uniforms at higher pay.

With his father gone and an increase in the family's income, Grant and his mother enjoyed their time together. After six months, however, his father lost his job and returned to Bristol. Family life was again tense. Grant's father came home from work late, if at all, and spent his time avoiding confrontations with his wife. Although it was unknown to Grant at the time, his father had fallen in love with another woman.

Through all this, Grant found escape in the newly emerging ''picture palaces.'' There he would lose himself in the exciting adventures of movie heroes and heroines and laugh at the comic antics of silent-screen stars.

Mother Sent to Mental Institution

At the age of ten, Grant received news that would forever change his life and influence his future relationships with women. Arriving home from school one day, Grant was told his mother had left for a seaside resort. In reality, she had been locked away in a nearby mental institution where she remained for 20 years. Grant was an adult before he learned of his mother's true whereabouts. Until then she was a topic never discussed, and Grant was left to wonder why she had abandoned him. ''There was a void in my life,'' Grant reflected on this time, ''a sadness of spirit that affected each daily activity with which I occupied myself in order to overcome it.''

In later years, Grant surmised that his mother had had a nervous breakdown, having never recovered from his elder brother's death. Aged only two months, this child died as a result of convulsions brought on by gangrene. Others have speculated, however, that Grant's father locked her away because at that time divorce was costly and socially unacceptable, and he wanted to provide a home for his pregnant mistress.

In 1915 Grant won a scholarship to Fairfield Academy. There he received good grades with the exception of those in Latin and mathematics, which he disliked. He also received a reputation for playing jokes and getting in trouble. During the summer of 1916 Grant volunteered to use his Boy Scout training to help with the war effort. World War I was well under way and England needed the help of all volunteers. Grant became a messenger and errand boy at the military docks of Southampton. Here, Grant was filled with wanderlust as he watched the ships depart for new and exciting destinations. At summer's end, Grant roamed the Bristol waterfront and fantasized about a life far away.

Decides to Become an Actor

It was at the Hippodrome, Bristol's premier vaudeville theater, that Grant realized just how he would escape his working-class environment and have some adventures. After being allowed backstage during a Saturday matinee, Grant decided to become an actor. ''I suddenly found my inarticulate self in a land of smiling, jostling people wearing all sorts of costumes and doing all sorts of clever things,'' Grant remembered. ''And that's when I knew! What other life could there be but that of an actor? They happily traveled and toured. They were classless, cheerful and carefree. They gaily laughed, lived and loved.''

In 1919 Grant ran away from home and joined the Bob Pender Troupe of comedians and acrobats. He was soon forced to return home when they discovered that he had lied about his age and about having his father's permission to work. At 13, Grant was a year too young to obtain a work permit and work legally. Undeterred, Grant waited until he turned 14 and then tried to get expelled from school so that his father might let him rejoin the group. Grant's plan worked.

Grant learned comedy, gymnastics, and pantomime from Pender's group. His later skill at physical comedy and timing owed much to this very early training. Grant traveled with the troupe throughout Europe and in July 1920 arrived in New York to tour the United States. When the rest of the troupe returned to England, Grant decided to stay and seek success in America. He worked as a barker on Coney Island, a stilt walker at Steeplechase Park, and in vaudeville as a straight man (the ''unfunny'' half of a comedy duo). He also won roles in light musicals and in plays. In 1932 Grant took

the advice of actress Fay Wray and went to Hollywood to find work. After a screen test, Paramount offered Grant a contract but insisted he change his name from Archie Leach. So the more glamorous Cary Grant was chosen—and a great film career began.

Trademark Sophistication Surfaces Early

Even in his earliest film roles, Grant demonstrates the elegant sophistication that is the very opposite of his working-class background. His credentials as a traditional leading man were established with his appearances opposite Marlene Dietrich in *Blond Venus* (1932) and Mae West in *She Done Him Wrong* (1933) and *I'm No Angel* (1933). The full range of Grant's talent was used most successfully with the directors George Cukor, Howard Hawks, and Leo McCarey.

The perfect format for displaying Grant's verbal and physical agility was in the screwball comedies of the 1930s. These films are marked by their fast pace, unconventional characters, and absurd situations. Grant's romantic sparring with Irene Dunn in McCarey's *The Awful Truth,* Rosalind Russell in Hawks's *His Girl Friday,* and Katharine Hepburn in Cukor's *Holiday* and Hawks's *Bringing Up Baby* displayed Grant's deft comic touch. His role as the daredevil flyer in *Only Angels Have Wings* and his Oscar-nominated performances in *Penny Serenade* and *None But the Lonely Heart* show that Grant was a capable dramatic actor as well, but it was in sophisticated comedy that his real strength lay. Throughout his career, Grant continued to successfully play the charming leading man, even as late as 1964, with the film *Charade.*

Works with Hitchcock

Although Grant's comedies represent the majority of his best-remembered roles, his work with the director Alfred Hitchcock in several classic films offers a departure from his usual image. Hitchcock deliberately played against Grant's familiar persona by introducing psychological twists that are in startling contrast to the actor's smooth surface elegance. *To Catch a Thief* (1955) is probably the Hitchcock film in which Grant plays a character closest to his trademark style—that of a glamorous and well-known jewel thief. In *Suspicion* (1941) Grant plays a seemingly loving husband who may or may not be trying to kill his wife. While Grant's wise-cracking character in *North by Northwest* (1959) has a surface charm, the audience gradually discovers that underneath lies a man with a basically selfish nature whose only lasting relationship is his amusing but obsessive bond with his mother.

It is in *Notorious* (1946), however, that Hitchcock fully uses the conflict between Grant's image and his character's personality. As Devlin, an emotionally repressed American agent, Grant sends the woman he has unwillingly come to love into the arms of a Nazi collaborator. Devlin's struggle against his attraction to this woman nearly causes her death when he blindly ignores signs that she might be in danger. The bizarre love triangle in this film hinges on the woman's attraction to Grant despite his unfeeling behavior, and his performance is both fascinating and disturbing.

Troubled Marriages

Although Grant achieved tremendous success as an actor, his personal life had some disappointments. His first four marriages ended in divorce and Grant speculated that this poor record was tied to the disappearance of his mother. ''I was making the mistake of thinking that each of my wives was my mother, that there would never be a replacement after she left,'' he said. ''I had even found myself being attracted to people who looked like my mother—she had olive skin for instance. Of course, at the same time I was getting a person with her emotional makeup, too, and I didn't need that.'' In 1981 Grant married Barbara Harris. This marriage was reported to be happy, and with her he was said to have found contentment. Harris was at his side when he died of a massive stroke in 1986.

Until his retirement from the screen in 1966, Grant continued to play romantic leads while other actors of his generation often found themselves cast in supporting roles and character parts. Today Grant's name remains a symbol of the stylish sophistication that was his trademark, and repeated viewings of his films reveal an actor whose ability to delight an audience is timeless.

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Ulysses Simpson Grant

Ulysses Simpson Grant (1822-1885), having led the Northern armies to victory in the Civil War, was elected eighteenth president of the United States.

As a general in the Civil War, Ulysses S. Grant possessed the right qualities for prosecuting offensive warfare against the brilliant tactics of his Southern adversary Robert E. Lee. Bold and indefatigable, Grant believed in destroying enemy armies rather than merely occupying enemy territory. His strategic genius and tenacity overcame the Confederates' advantage of fighting a defensive war on their own territory. However, Grant lacked the political experience and subtlety to cope with the nation's postwar problems, and his presidency was marred by scandals and an economic depression.

Ulysses S. Grant was born on April 27, 1822, in a cabin at Point Pleasant, Ohio. He attended district schools and worked at his father's tannery and farm. In 1839 Grant's father secured an appointment to West Point for his unenthusiastic son. Grant excelled as a horseman but was an indifferent student. When he graduated in 1843, he accepted an infantry commission. Although not in sympathy with American objectives in the war with Mexico in 1846,

he fought courageously under Zachary Taylor and Winfield Scott, emerging from the conflict as a captain.

In subsequent years Capt. ''Sam'' Grant served at a variety of bleak army posts. Lonely for his wife and son (he had married Julia Dent in 1848), the taciturn, unhappy captain began drinking. Warned by his commanding officer, Grant resigned from the Army in July 1854. He borrowed money for transportation to St. Louis, Mo., where he joined his family and tried a series of occupations without much success: farmer, realtor, candidate for county engineer, and customshouse clerk. He was working as a store clerk at the beginning of the Civil War in 1861.

Rise to Fame

This was a war Grant did believe in, and he offered his services. The governor of Illinois appointed him colonel of the 21st Illinois Volunteers in June 1861. Grant took his regiment to Missouri, where, to his surprise, he was promoted to brigadier general.

Grant persuaded his superiors to authorize an attack on Ft. Henry on the Tennessee River and Ft. Donelson on the Cumberland in order to gain Union control of these two important rivers. Preceded by gunboats, Grant's 17,000 troops marched out of Cairo, Ill., on Feb. 2, 1862. After Ft. Henry surrendered, the soldiers took Ft. Donelson. Here Confederate general Simon B. Buckner, one of Grant's West Point classmates (and the man who, much earlier, had loaned the impecunious captain the money to rejoin his family), requested an armistice. Grant's reply became famous: ''No terms except an unconditional and immediate surrender can be accepted. I propose to move immediately upon your works.'' Buckner surrendered. One of the first important Northern victories of the war, the capture of Ft. Donelson won Grant promotion to major general.

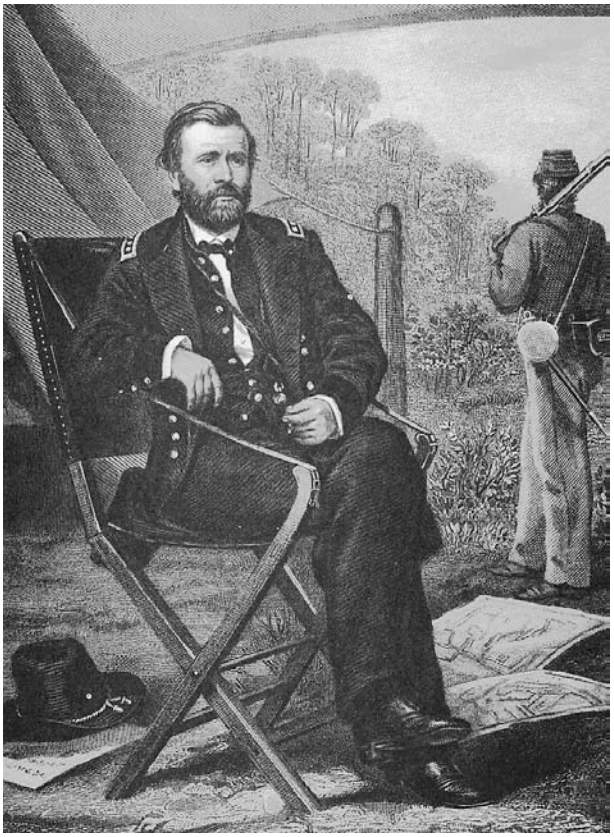

Grant next concentrated 38,000 men at Pittsburgh Landing (Shiloh) on the Tennessee River, preparing for an offensive. He unwisely neglected to prepare for a possible Confederate counteroffensive. At dawn on April 6, 1862, the Confederate attack surprised the sleeping Union soldiers. Grant did his best to prevent a rout, and at the end of the day Union lines still held, but the Confederates were in command of most of the field. The next day the Union Army counterattacked with 25,000 fresh troops, who had arrived during the night, and drove the Southerners into full retreat. The North had triumphed in one of the bloodiest battles of the war, but Grant was criticized for his carelessness. Urged to replace Grant, President Abraham Lincoln refused, saying, ''I can't spare this man—he fights.''

Grant set out to recoup his reputation and secure Union control of the Mississippi River by taking the rebel stronghold at Vicksburg, Miss. Several attempts were frustrated; in the North criticism of Grant was growing and there were reports that he had begun drinking heavily. But in April 1863 Grant embarked on a bold scheme to take Vicksburg. While he marched his 20,000 men past the fortress on the opposite (west) bank, an ironclad fleet sailed by the batteries. The flotilla rendezvoused with Grant below the fort and transported the troops across the river. In one of the most brilliant gambles of the war, Grant cut himself off from his base in the midst of enemy territory with numerically inferior forces. The gamble paid off. Grant drove one Confederate Army from the city of Jackson, then turned and defeated a second force at Champion's Hill, forcing the rebels to withdraw to Vicksburg on May 20. Union troops laid siege to Vicksburg, and on July 4 the garrison surrendered. Ten days later the last Confederate outpost on the Mississippi fell. Thus, the Confederacy was cut in two. Coming at the same time as the Northern victory at Gettysburg, this was the turning point of the war.

Grant was given command of the Western Department, and in the fall of 1863 he took command of the Union Army pinned down at Chattanooga after its defeat in the Battle of Chickamauga. In a series of battles on November 23, 24, and 25, the rejuvenated Northern troops dislodged the besieging Confederates, the most spirited infantry charge of the war climaxing the encounter. It was a great victory; Congress created the rank of lieutenant general for Grant, who was placed in command of all the armies of the Union.

Architect of Victory

Grant was at the summit of his career. A reticent man, unimpressive in physical appearance, he gave few clues to the reasons for his success. He rarely communicated his thinking; he was the epitome of the strong, silent type. But Grant had deep resources of character, a quietly forceful personality that won the respect and confidence of subordinates, and a decisiveness and bulldog tenacity that served him well in planning and carrying out military operations.

In the spring of 1864 the Union armies launched a coordinated offensive designed to bring the war to an end. However, Lee brilliantly staved off Grant's stronger Army of the Potomac in a series of battles in Virginia. Union forces suffered fearful losses, especially at Cold Harbor, while war weariness and criticism of Grant as a ''butcher'' mounted in the North.

Lee moved into entrenchments at Petersburg, Va., and Grant settled down there for a long siege. Meanwhile, Gen. William T. Sherman captured Atlanta and began his march through Georgia, South Carolina, and North Carolina, cutting what remained of the Confederacy into pieces. In the spring of 1865 Lee fell back to Appomattox, where on April 9 he met Grant in the courthouse to receive the generous terms of surrender.

Postwar Political Career

After Lincoln's death Grant was the North's foremost war hero. Both sides in the Reconstruction controversy, between President Andrew Johnson and congressional Republicans, jockeyed for his support. A tour of the South in 1865 convinced Grant that the ''mass of thinking men'' there accepted defeat and were willing to return to the Union without rancor. But the increasing defiance of former Confederates in 1866, their persecution of those who were freed (200,000 African Americans had fought for the Union, and Grant believed they had contributed heavily to Northern victory), and harassment of Unionist officials and occupation troops gradually pushed Grant toward support of the punitive Reconstruction policy of the Republicans. He accepted the Republican presidential nomination in 1868, won the election, and took office on March 4, 1869.

Grant was, to put it mildly, an undistinguished president. His personal loyalty to subordinates, especially old army comrades, prevented him from taking action against associates implicated in dishonest dealings. Government departments were riddled with corruption, and Grant did little to correct this. Turmoil and violence in the South created the necessity for constant Federal intervention, which inevitably alienated large segments of opinion, North and South. In 1872 a sizable number of Republicans bolted the party, formed the Liberal Republican party, and combined with the Democrats to nominate Horace Greeley for the presidency on a platform of civil service reform and home rule in the South. Grant won reelection, but as more scandals came to light during his second term and his Southern policy proved increasingly unpopular, his reputation plunged. The economic panic of 1873 ushered in a major depression; in 1874 the Democrats won control of the House of Representatives for the first time in 16 years.

Yet Grant's two terms were not devoid of positive achievements. In foreign policy the steady hand of Secretary of State Hamilton Fish kept the United States out of a potential war with Spain. The greenback dollar moved toward stabilization, and the war debt was funded on a sound basis. Still, on balance, Grant's presidency was an unhappy aftermath to his military success. Nevertheless, in 1877 he was still a hero, and on a trip abroad after his presidency he was feted in European capitals.

In 1880 Grant again allowed himself to be a candidate for the Republican presidential nomination but fell barely short of success in the convention. Retiring to private life, he made ill-advised investments that led to bankruptcy in 1884. While slowly dying of cancer of the throat, he set to work on his military memoirs to provide an income for his wife and relatives after his death. Through months of terrible pain his courage and determination sustained him as he wrote in longhand the story of his army career. The reticent, uncommunicative general revealed a genius for this kind of writing, and his two-volume *Personal Memoirs* is one of the great classics of military literature. The memoirs earned $450,000 for his heirs, but the hero of Appomattox died on July 23, 1885, at Mount McGregor before he knew of his literary triumph.

Further Reading

The *Personal Memoirs of U.S. Grant* (2 vols., 1885-1886; rep. 1962) is a starting point for a view of Grant's generalship. Important primary sources are the accounts by Grant's military aide, Adam Badeau, *Military History of Ulysses S. Grant: From April, 1861 to April, 1865* (3 vols., 1868-1881) and *Grant in Peace: From Appomattox to Mount McGregor* (1887). The best one-volume study of Grant's military leadership is J. F. C. Fuller, *The Generalship of Ulysses S. Grant* (1958). Lloyd Lewis, *Captain Sam Grant* (1950), carries Grant's career to the outbreak of the Civil War. Bruce Catton's *Grant Moves South* (1960) and *Grant Takes Command* (1969) provide the best account of Grant's military career. Still the fullest study of Grant's presidency is William B. Hesseltine, *Ulysses S. Grant, Politician* (1935). □

Evelyn Boyd Granville

Evelyn Boyd Granville (born 1924) was the first African American to receive her doctoral degree in mathematics.

Evelyn Boyd Granville earned her doctorate from Yale University in 1949; in that year she and Marjorie Lee Browne (at the University of Michigan) became the first African American women to receive doctoral degrees in mathematics; it would be more than a dozen years before another black woman would earn a Ph.D. in the field. Granville's career has included stints as an educator and involvement with the American space program during its formative years.

Granville was born in Washington, D.C., on May 1, 1924. Her father, William Boyd, worked as a custodian in their apartment building; he did not stay with the family, however, and Granville was raised by her mother, Julia Walker Boyd, and her mother's twin sister, Louise Walker, both of whom worked as examiners for the U.S. Bureau of Engraving and Printing. Granville and her sister Doris, who was a year and a half older, often spent portions of their summers at the farm of a family friend in Linden, Virginia.

The public schools of Washington, D.C., were racially segregated when Granville attended them. Dunbar High

School (from which she graduated as valedictorian) maintained high academic standards. Several of its faculty held degrees from top colleges, and they encouraged the students to pursue ambitious goals. Granville's mathematics teachers included Ulysses Basset, a Yale graduate, and Mary Cromwell, a University of Pennsylvania graduate; Cromwell's sister, who held a doctorate from Yale, taught in Dunbar's English department.

With the encouragement of her family and teachers, Granville entered Smith College with a small partial scholarship from Phi Delta Kappa, a national sorority for black women. After her freshman year, she lived in a cooperative house at Smith, sharing chores rather than paying more expensive dormitory rates. During the summers, she returned to Washington to work at the National Bureau of Standards.

Granville majored in mathematics and physics, but was also fascinated by astronomy after taking a class from Marjorie Williams. She considered becoming an astronomer, but chose not to commit herself to living in the isolation of a major observatory, which was necessary for astronomers of that time. Though she had entered college intending to become a teacher, she began to consider industrial work in physics or mathematics. She graduated summa cum laude in 1945 and was elected to Phi Beta Kappa.

With help from a Smith College fellowship, Granville began graduate studies at Yale University, for which she also received financial assistance. She earned an M.A. in mathematics and physics in one year, and began working toward a doctorate at Yale. For the next two years she received a Julius Rosenwald Fellowship, which was awarded to help promising black Americans develop their research potential. The following year she received an Atomic Energy Commission Predoctoral Fellowship. Granville's doctoral work concentrated on functional analysis, and her dissertation was titled *On Laguerre Series in the Complex Domain.* Her advisor, Einar Hille, was a former president of the American Mathematical Society. Upon receiving her Ph.D. in mathematics in 1949, Granville was elected to the scientific honorary society Sigma Xi.

Granville then undertook a year of postdoctoral research at New York University's Institute of Mathematics and Science. Apparently because of housing discrimination, she was unable to find an apartment in New York, so she moved in with a friend of her mother. Despite attending segregated schools, Granville had not encountered discrimination based on race or gender in her professional preparation. Only years later would she learn that her 1950 application for a teaching position at a college in New York City was turned down for such a reason. A female adjunct faculty member eventually told biographer Patricia Kenschaft that the application was rejected because of Granville's race; however, a male mathematician reported that despite the faculty's support of the application, the dean rejected it because Granville was a woman.

In 1950, Granville accepted the position of associate professor at Fisk University, a noted black college in Nashville, Tennessee. She was a popular teacher, and at least two of her female students credited her with inspiring them to earn doctorates in mathematics in later years.

After two years of teaching, Granville went to work for the Diamond Ordnance Fuze Laboratories as an applied mathematician, a position she held for four years. From 1956 to 1960, she worked for IBM on the Project Vanguard and Project Mercury space programs, analyzing orbits and developing computer procedures. Her job included making ''real-time'' calculations during satellite launchings. ''That was exciting, as I look back, to be a part of the space programs—a very small part—at the very beginning of U.S. involvement,'' Granville told Loretta Hall in a 1994 interview.

On a summer vacation to southern California, Granville met the Reverend Gamaliel Mansfield Collins, a minister in the community church. They were married in 1960, and made their home in Los Angeles. They had no children, although Collins's three children occasionally lived with them. In 1967, the marriage ended in divorce.

Upon moving to Los Angeles, Granville had taken a job at the Computation and Data Reduction Center of the U.S. Space Technology Laboratories, studying rocket trajectories and methods of orbit computation. In 1962, she became a research specialist at the North American Aviation Space and Information Systems Division, working on celestial mechanics, trajectory and orbit computation, numerical analysis, and digital computer techniques for the Apollo program. The following year she returned to IBM as a senior mathematician.

Because of restructuring at IBM, numerous employees were transferred out of the Los Angeles area in 1967; Granville wanted to stay, however, so she applied for a teaching position at California State University in Los Angeles. She happily reentered the teaching profession, which she found enjoyable and rewarding. She was disappointed in the mathematics preparedness of her students, however, and she began working to improve mathematics education at all levels. She taught an elementary school supplemental mathematics program in 1968 and 1969 through the State of California Miller Mathematics Improvement Program. The following year she directed a mathematics enrichment program that provided after-school classes for kindergarten through fifth grade students, and she taught grades two through five herself. She was an educator at a National Science Foundation Institute for Secondary Teachers of Mathematics summer program at the University of Southern California in 1972. Along with colleague Jason Frand, Granville wrote *Theory and Application of Mathematics for Teachers* in 1975; a second edition was published in 1978, and the textbook was used at over fifty colleges.

In 1970, Granville married Edward V. Granville, a real estate broker. After her 1984 retirement from California State University in Los Angeles, they moved to a sixteen-acre farm in Texas, where they sold eggs produced by their eight hundred chickens.

From 1985 to 1988, Granville taught mathematics and computer science at Texas College in Tyler. In 1990, she accepted an appointment to the Sam A. Lindsey Chair at the University of Texas at Tyler, and in subsequent years contin-

ued teaching there as a visiting professor. Smith College awarded Granville an honorary doctorate in 1989, making her the first black woman mathematician to receive such an honor from an American institution.

Throughout her career Granville shared her energy with a variety of professional and service organizations and boards. Many of them, including the National Council of Teachers of Mathematics and the American Association of University Women, focused on education and mathematics. Others, such as the U.S. Civil Service Panel of Examiners of the Department of Commerce and the Psychology Examining Committee of the Board of Medical Examiners of the State of California, reflected broader civic interests.

When asked to summarize her major accomplishments, Granville told Hall, ''First of all, showing that women can do mathematics.'' Then she added, ''Being an African American woman, letting people know that we have brains too.''

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Günter Grass

The German novelist, playwright, and poet Günter Grass (born 1927) is internationally known as one of the most important literary figures of postwar Germany; he is also known as an exemplar of his own saying, ''The job of a citizen is to keep his mouth open.''

Born in the free city of Danzig (Now Gdansk, Poland) on Oct. 16, 1927, Günter Grass was strongly influenced by the political climate of Germany in the era following the disasters of World War I. A Hitler ''cub'' at 10 and member of the ''youth movement'' at 14, the boy was infused with Nazi ideology. At 15 he served as an air force auxiliary; he was called to the front and was wounded in 1945. Confined to a hospital bed and then a prisoner of war, Grass later was forced to view the liberated Dachau concentration camp. He left the army at the age of 18, angry about the loss of his childhood, about the fierce and ugly German nationalism which had robbed him of it, and about the almost total destruction of the city of his youth.

Rather than pursue a school-room education, Grass wandered about, working as a farmhand, then miner, then stonemason's apprentice. He became aware of class differences and antagonisms; he developed a dislike for idealists with abstract theories and ideologies and a preference for pluralist skeptics of the non-ideological Left. Everafter, for Grass, in art or in politics, experience was always more significant than theory.

In 1949 he began to study painting at the Düsseldorf Academy of Art, at nights supporting himself as the drummer in a jazz band. He also started to write, poems at first, beginning slowly, experimenting with forms, working out his relationship with the past. When he moved to the Academy of Art in Berlin in 1953, he later said, ''I came as a writer.''

Grass married a ballet student named Anna Schwarz, and (the story has it) it was she who sent some of his poems to a radio station competition; he won third prize, and was then published in the magazine of the ''Gruppe 47,'' a group of writers working to develop a postwar renaissance of German literature. In 1958, Grass again turned to Gruppe 47, this time to read two chapters of his new novel. He won first prize. The novel was published a year later, and brought Grass immediate worldwide attention. It was *The Tin Drum.*

The Tin Drum's narrator, a complex and self-contradictory drummer named Oskar, a dwarf, leads readers through the events of the war and postwar years through a distorted and exaggerated perspective. The second novel in what came to be known as the Danzig Trilogy, *Cat and Mouse* (1961), features a hero deformed by his times, playing the cat to the world's mouse, rendered impotent by time's unalterable concern with the trivial. The basic idea of the

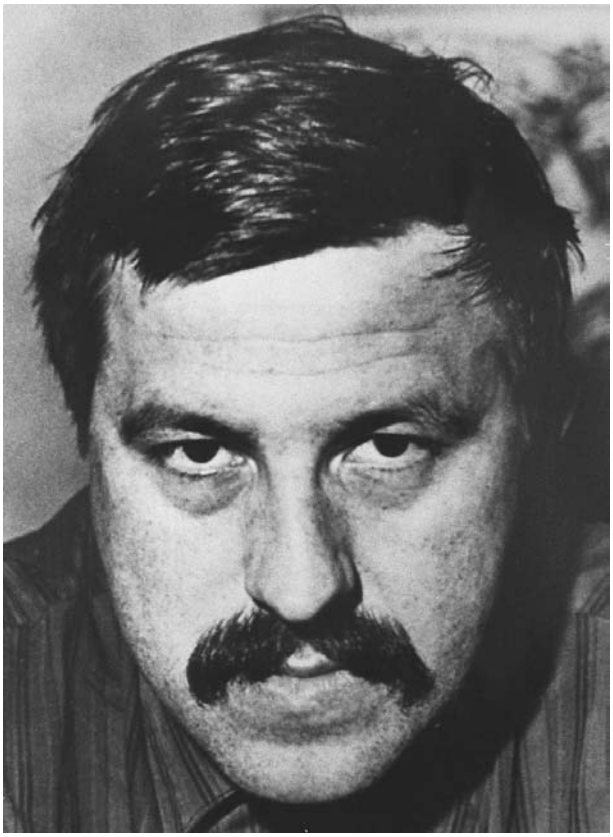

story is that no single perspective can do justice to a plural reality. The last of the trilogy, *Dog Years* (1963), deals with the ways in which the past (and its myths) help shape and determine the present. Like *The Tin Drum,* its structure is circular, ending as it begins, suggestive of Grass's sense of despair. In the Danzig Trilogy and in later novels, the characters are often mythic or folkloric or grotesque (very small and/or very different), in order to make the ordinary and the usual appear in a different perspective.

Grass's work as a poet and playwright would not have established his reputation as a significant contemporary writer. There are foreshadowings of images and themes that appear in later prose works. His poetry has been translated in *Selected Poems* (1966), *In the Egg and Other Poems* (1977) and *Novemberland: Selected Poems, 1956-93*. His most popular and controversial play *The Plebians Rehearse the Uprising: A German Tragedy* (1965, English translation, 1977) deals with the role of the committed artist in society, one of Grass's constant concerns and one that led in the mid-1960s to his direct involvement in politics as a supporter of Willy Brandt and the Social Democratic Party

An ardent socialist, Grass campaigned actively in German politics and denounced the re-emergence of reactionary groups, and his contemporary political concerns formed the core of his later novels. *Local Anesthetic* (1969) is an attack on linguistic confusions Grass saw in the slogans of the radical Left, and *From the Diary of a Snail* (1972), his fictionalized account of his involvement with Brandt's 1969 campaign, he supports gradualism. *The Flounder* (1977), perhaps Grass's funniest novel, deals with the history of women's emancipation and does not find, in the attitudes of radical feminists, a convincing alternative to the male-dominated past. In *Headbirths: or, The Germans are Dying Out* (1980), *The Meeting at Telgte* (1979), and *The Rat* (1986), Grass shows a world that is going to be worse because it is not getting better.

For a long time, Grass was considered the conscience of Germany's postwar generation, but that time has passed. In the 1990s, Grass still believed in ''the literature of engagement'' and that ''to be engaged is to act,'' but his readers have changed. When his novel on German-Polish reconciliation *The Call of the Toad* came out in 1992, it was savagely reviewed in Germany as having nothing new to say. And on the subject of German re-unification, Grass had often said that the experience of Auschwitz was enough to prove that Germans should never again be allowed to live together in one nation; his 1995 novel based on that theme, *A Broad Field,* provoked harsh literary and political attacks. Nevertheless, at the end of the year more than 175,000 copies were in print and the book was at the top of Germany's best-seller lists.

Further Reading

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Caesar Augustin Grasselli

Caesar Augustin Grasselli (1850-1927) was the third generation to head the Grasselli Chemical Company. Following his death, one of America's oldest chemical businesses was merged into the E.I. du Pont Company.

Caesar Grasselli, son of Eugene Ramiro Grasselli, was born in Cincinnati, Ohio. He inherited his father's interest in and aptitude for chemistry and the family enterprise. Starting at age 15 he received on-the-job training, including stints as bricklayer and pipefitter, from his father. In addition, a chemistry professor from Karlsruhe University (in Germany) tutored him and he attended Mount St. Mary's College in Emmitsburg, Maryland. ''C.A.,'' as he was known, married in 1871 and went on an extended honeymoon, in part a business holiday, visiting chemical plants in France, Germany, and Britain as well as the ancestral home at Torno, Italy; he made a similar chemical tour in 1899. He became a partner in Eugene Grasselli & Son in 1873, senior partner in 1882 after his father's death, and followed closely in his father's footsteps. Credited with a broad array of product and process innovations, he had a lifetime of entrepreneurial achievement.

President of the Grasselli Chemical Company (1885-1916) and chairman of the board of directors (1916-1927), C.A. led his company through decades of rapid growth; by 1916 it operated 14 factories. His notable friends included Mark Hanna, William McKinley, and John D. Rockefeller. He was honored in 1910 by King Victor Emmanuel III for his humanitarian philanthropy after natural disasters in Italy and in 1923 by both King Victor Emmanuel III and Pope Pius XI for helping Italy's World War I victims.

Under C.A. the Grasselli Chemical Company had been incorporated in 1885 with capital of $600,000; by 1913 its worth had risen to $15 million. Three years later Grasselli Chemical was operating 14 factories and had property worth over $30 million. Its capital jumped to $35 million in 1918, undoubtedly a consequence of World War I, giving it a rank of 192 among the 500 largest American industrials.

Developments in Grasselli Chemical

Having first specialized in heavy chemicals such as sulfuric acid, in 1904 Grasselli Chemical had introduced the production of zinc as spelter. By 1928 Grasselli Chemical, a vertically integrated enterprise, manufactured heavy chemicals, fertilizer, black scrap, zinc, and explosives with plants in 22 cities; owned zinc ore and pyrite deposits as well as coal deposits; and employed between 3,700 and 4,500 workers. Despite its size, Grasselli remained a family enterprise with the Grassellis and their in-laws serving as officers and dominating the board of directors.

Chemical manufacturers shared certain patterns in the decades before World War I. Owing to limited economies of scale, Grasselli Chemical expanded by adding more plants rather than by increasing the size of plants. Also, it

integrated forward, replacing its sales agents with direct selling, and grew more by internal expansion than by merger.

Grasselli Chemical had gradually drifted into manufacturing explosives. It sold mixed acids for the production of nitroglycerine in the late 1860s and early 1870s. Since Grasselli supplied superior acids for the manufacture of dynamite, an explosives firm built a dynamite factory in Cleveland to take advantage of Grasselli Chemical as a supplier. The Grassellis improved the product by suggesting the substitution of nitrate of soda for the saltpeter. In 1900 E.I. du Pont de Nemours & Co. and the Grasselli Chemical Company jointly organized a company to supply nitroglycerine. Finally, in 1917 a Grasselli subsidiary acquired and consolidated three explosives companies.

World War I affected Grasselli Chemical in an unanticipated way; the United States Government confiscated German patents, selling them to American interests through the Alien Property Custodian. This gave Grasselli Chemical the chance to become a producer of drugs and intermediates, broadening its product line. The Alien Property Custodian sold Bayer dye and drug patents to Grasselli Chemical, which transferred the medicinals to Sterling Products, and sold patents to Sterling Products, which resold them to Grasselli Chemical. However, Grasselli Chemical later sold out its coal-tar chemicals facility.

History of the Business

From the 15th century onward the Grassellis were chemists, druggists, perfumers, and the like at Torno on Lake Como in northern Italy. When Napoleon Bonaparte made this Po valley region a part of France, Giovanni Angelo Grasselli saw an opportunity. With another Italian emigrant he became a manufacturing chemist in Strasbourg in northeastern France. He built his first chemical plant there about 1800 and a second in 1810 at Mannheim in western Germany.

His son, Eugene Ramiro Grasselli (1810-1882), was born in Strasbourg, studied chemistry at the Universities of Strasbourg and Heidelberg, and worked with his father. Emigrating in 1836, he apprenticed in Philadelphia, Pennsylvania. In 1839 he started a chemical business, selling sulfuric acid, a good proxy for economic development, and other mineral acids to the meatpacking industry in Cincinnati, Ohio, known then as ''Porkopolis.'' In response to his competitors, and to be nearer oil refining customers who wanted to integrate backwards by producing their own sulfuric acid, he opened a second factory in Cleveland, Ohio, in 1867 and also relocated the main office as well as his family there.

The new chemical works, on the Cuyahoga River, virtually adjoined the Rockefeller refinery; as Standard Oil prospered, so did the Grasselli firm. In that year Caesar Grasselli participated in Cleveland sulfur price-fixing; in 1872 the Cleveland oil refiners tried to depress the sulfuric acid price but the parties compromised. His partnership, doing business as Eugene Grasselli & Son (1873-1883), diversified in the late 1870s, manufacturing higher value-added products.

Under C.A.'s leadership the company continued to prosper as a private concern. In the year following his death, Grasselli Chemical embarked on a new direction; it obtained a listing on the New York Stock Exchange, becoming a publicly held corporation. Then came a bigger change. Later that year (1929) Grasselli Chemical was acquired by du Pont in the largest merger in which one of the top 200 nonfinancial companies acquired a company not on the list. Du Pont exchanged stock valued at $73 million for the Grasselli stock, 26 plants, and assets of $56 million. Thus the third-generation heirs of an Italian immigrant entrepreneur ended the independent family enterprise; such family enterprises typically do not endure beyond the third generation.

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Gratian

Gratian (died ca. 1155) is known as the father of canon law. His book on the laws of the Catholic Church revolutionized the study of canon law and was the single greatest authority on the subject until the 20th century.

Gratian was a monk in the Camaldolese congregation of the Order of St. Benedict. Hardly anything is known about his life. He was one of those historical figures whose works completely hide their persons. He was a lecturer at the monastery of Saints Felix and Nabor in Bologna in Italy at the time when that city was beginning to be widely known as a center for the study of law. The Catholic Church then had no uniform law. Over the centuries popes had made legal decisions, councils had issued decrees, and Church officials throughout Europe had used their authority in various ways. Doctrine and theology were also considered as guides for conduct.

For a century before Gratian, scholars had attempted to collect all this material and put it in some kind of order, but no one had been really successful. Sometime in the 1140s, after years of study, Gratian completed a work in this field that was outstanding. It was easily the best handling of this difficult subject that the world had seen, and it quickly became the most important textbook on Church law for all of Europe.

Gratian called his work *Concordia discordantium canonum* (Harmony of Conflicting Canons). In its almost 3,800 chapters he collected decrees from the councils and the popes, extracts from Roman laws, statements from the Church Fathers, and theological opinions—material which had been used to regulate the life of the Church for 10 centuries. He arranged the material systematically, accord-

ing to subject matter. But his greatest contribution was the way in which he applied the newly emerging techniques of logic and dialectics to resolve conflicting decrees. The texts Gratian collected often were in contradiction to each other. He was able to show that the conflicts were frequently caused by different ways of using the same terms and so were usually more apparent than real.

This was not just another collection of laws but a new kind of book altogether. It taught a way of interpreting the law and a way of making practical sense of it according to the needs of different situations. Although it was never officially adopted by the Church, ''Gratian's Decrees,'' as his work was known, became the most important legal guide for popes, bishops, and ecclesiastical courts until it was finally replaced by a completely new code of canon law in 1917.

Further Reading

A good discussion of Gratian is in Brian Tierney, *Foundations of the Conciliar Theory: The Contribution of the Medieval Canonists from Gratian to the Great Schism* (1955). A detailed discussion of Gratian and his place in the history of canon law is in Robert W. and Alexander J. Carlyle, *A History of Mediaeval Political Theory in the West* (6 vols., 1909-1936). Short histories of canon law and information on Gratian can also be found in Amleto G. Cicognani, *Canon Law* (1925; trans. 1934), and in T. Lincoln Bouscaren and others, *Canon Law: A Text and Commentary* (1946; 4th ed. 1963). □

Henry Grattan

The Irish statesman and orator Henry Grattan (1746-1820) led the nationalist fight for Ireland's legislative independence from England, for parliamentary reform, and for Catholic emancipation.

Henry Grattan distinguished himself at Trinity College, Dublin, where he acquired his passion for the classics and for eloquent oratory. He left the university in 1767 and was called to the Irish bar in 1772. With another Irish patriot, Henry Flood, Grattan contributed articles to the nationalist *Freeman's Journal*. They were at first great friends and united in the Irish cause. Grattan entered Parliament in 1775, the same year in which Flood lost his position as parliamentary leader by accepting the office of vice-treasurer of Ireland. Grattan's eloquence quickly allowed him to move into the leadership that Flood had vacated.

The American Revolution helped bring Irish matters to a head, and in 1778-1779 Britain finally granted some of the concessions to Irish trade for which Grattan and Flood had worked. Grattan's greatest efforts then went toward securing Ireland's legislative independence. He made speech after speech in Parliament, declaring that Ireland had as much right to its freedom as the English king had to his crown. Hard-pressed by defeat in America and alarmed by the convention of the Volunteers, an Irish nationalist organization at Dungannon, in 1782 England granted legislative independence and ended penal laws against Catholics. The Irish Parliament recognized Grattan's primary role in securing its liberty and granted him £50,000, a sum which made him financially independent. The free Irish legislature, which lasted only 18 years, was called Grattan's Parliament.

With their chief object thus achieved, the Irish patriots fell into disagreement over some of their other goals. Grattan and Flood were themselves both Protestants, but they differed on Catholic emancipation. Grattan believed in the future of a unified nationalist Ireland and wished to grant Catholics full civil liberties; Flood, however, wanted to guarantee Protestant ascendancy by withholding from Catholics the rights to vote and hold office. Both wanted to reform the corrupt Irish legislature, but they differed on methods. They also disagreed over disbanding the Volunteers, which Grattan desired and Flood opposed.

In Parliament, Grattan at first generally supported the administration but moved into opposition as he saw governmental intransigence against the reforms he wanted, especially tithe commutation. He steadily refused office, lest it appear that he had sold out to government. He continued to attack parliamentary corruption and to support Catholic emancipation. The latter was moving closer under the guidance of William Pitt the Younger, but the rashness of Lord Fitzwilliam in 1795 made it impossible. In the face of growing disorders, Grattan made a final appeal for reforms and emancipation. His efforts failing, he seceded from the legislature (1797) but returned to Parliament to speak against the Union (1800).

For the last 15 years of his life Grattan sat in the Union House of Commons, frequently urging Catholic emancipation and once (1813) coming near success. He died in 1820 and was buried in Westminster Abbey.

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Roger J. McHugh, *Henry Grattan* (1936), and Stephen Gwynn, *Henry Grattan and His Times* (1939), are the best modern biographies. William Edward Hartpole Lecky's biographical essay on Grattan occupies more than 200 pages of his *Leaders of Public Opinion in Ireland,* vol. 1 (3d ed. 1903). General histories for background include Edmund Curtis, *A History of Ireland* (6th ed. rev. 1950), and J. C. Beckett, *A Short History of Ireland* (1952; rev. ed. 1958). □

Ramón Grau San Martin

Ramón Grau San Martin (1887-1969) was a Cuban physician. Appointed provisional president of Cuba in 1933, he was elected to the presidency in 1944.

Ramón Grau San Martin was born in Pinar del Río Province on Sept. 13, 1887. Although his father, a prosperous tobacco grower, wanted him to continue in the business, Grau dreamed of becoming a doctor. Despite family opposition he entered the University of Havana, receiving his degree of doctor of medicine in 1908.

He then traveled to France, Italy, and Spain to round out his medical training. He returned to Cuba and in 1921 became professor of physiology at the University of Havana. He wrote extensively on medical subjects, including a university textbook on physiology.

Political Career

Grau's reputation, however, rests not on his medical achievement but on his political involvement. In the late 1920s he supported student protests against dictator Gerardo Machado and in 1931 was imprisoned. After his release he went into exile in the United States.

With the overthrow of the Machado regime, Grau was catapulted into national prominence. When, on Sept. 4, 1933, students and the military led by Sgt. Fulgencio Batista deposed the provisional government of President Carlos Manuel de Céspedes and appointed a five-man junta to rule Cuba, Grau was selected as one of its members. The junta, however, was short-lived, and the students soon chose their old professor as provisional president.

First Presidency

Grau's regime (Sept. 10, 1933-Jan. 14, 1934) was the high-water mark of a revolutionary process that had begun with Machado's overthrow. In a unique alliance, students and the military ruled. The government was prolabor and nationalistic, opposing the dominance of foreign capital. Grau denounced the Platt Amendment and advocated its abrogation.

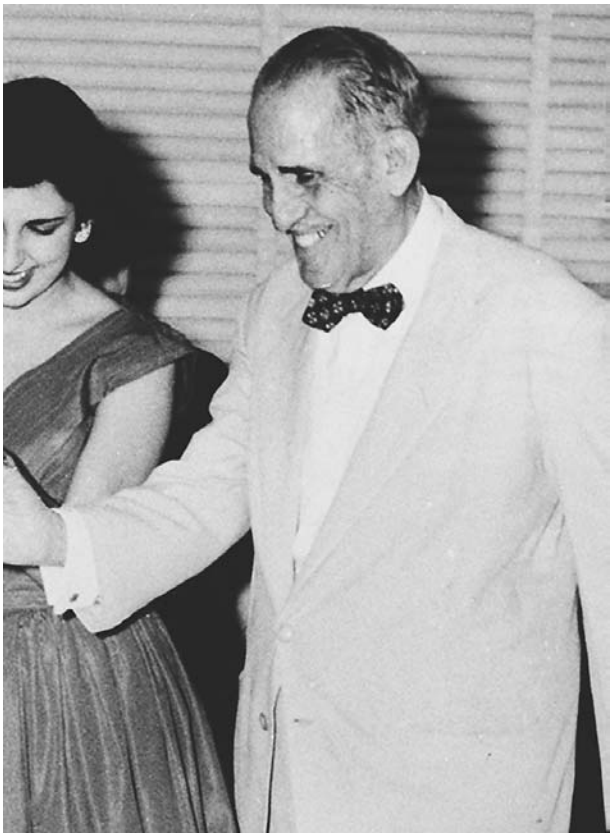

These measures aroused American hostility, and the United States government refused to recognize Grau. Since recognition was considered by Cuban political leaders as a key factor for the existence of any Cuban government, United States policy in effect condemned the Grau regime and encouraged opposition. On Jan. 14, 1934, Batista, now army chief, forced Grau to resign.

Grau went into exile, where he was soon appointed president of a newly created Nationalist party, the Partido Revolucionario Cubano (Auténtico). He returned to Cuba in time to be elected to the convention that drafted the 1940 Constitution. In the presidential election held that same year, he was defeated by his old rival, Batista. In 1944 he tried again, this time successfully.

Second Presidency

Grau's administration coincided with the end of World War II, and he inherited an economic boom as sugar production and prices rose. He inaugurated a program of public works and school construction. Social security benefits were increased, and economic development and agricultural production were encouraged.

But increased prosperity brought increased corruption. Nepotism and favoritism flourished, and urban violence, a legacy of the early 1930s, reappeared now with tragic proportions. The reformist zeal evident during Grau's first administration had diminished considerably in the intervening decade. He faced, furthermore, determined opposition in Congress and from conservative elements in his own party. For many Cubans, Grau failed to fulfill the aspirations of the anti-Machado revolution.

After turning over the presidency to his protégé, Carlos Prío, in 1948, Grau virtually withdrew from public life. He emerged again in 1952 to oppose Batista's coup d'etat. Grau ran for president in the 1954 and 1958 Batista-sponsored elections but withdrew just prior to each election day, claiming government fraud. After Castro came to power in 1959, Grau retired to his home in Havana, where he died on July 28, 1969.

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For valuable information on Grau's first administration see Commission on Cuban Affairs, *Problems of the New Cuba* (1935). Grau's political career is discussed in detail in William S. Stokes, *Latin American Politics* (1959), and in Ramon Eduardo Ruiz, *Cuba: The Making of a Revolution* (1968). See also Hubert Clinton Herring, *A History of Latin America* (1955; 3d ed. 1968). □

Michael Graves

Michael Graves (born 1934) was a leading American architect and designer, instrumental in the emergence of Post-Modernism in the mid-1970s. His classicizing and colorful buildings are intended to make contemporary architecture more meaningful and ac-

cessible, referring to past tradition while also responding to contemporary surroundings.

Born in Indianapolis, Indiana, on July 9, 1934, Michael Graves studied architecture at the University of Cincinnati (B. Arch., 1958), at Harvard University (M. Arch., 1959), and, as winner of the Prix de Rome, at the American Academy in Rome (1960-1962). Beginning in 1962, he taught architecture at Princeton University and also maintained a private practice. From here his importance as both teacher and practicing architect steadily increased.

Early in his career Graves was identified as a member of the New York Five, a group of young architects whose largely residential designs were reminiscent of the Swiss architect Le Corbusier in their geometric abstraction. A 1972 book on this group first brought Graves exposure and drew attention to the distinctive characteristics of his work. In his Hanselmann House (Fort Wayne, Indiana, 1967) a complexity of form and yet a transitory quality were created by his layering of exterior spaces. These qualities became more pronounced in his Benacerraf House addition (Princeton, New Jersey, 1969) and in his Snyderman House (Fort Wayne, 1972), as did his organization of interiors into distinct rooms, an approach at odds with the Modern movement's traditional emphasis on openness of plan.

Graves also showed an interest in metaphor which would eventually separate him further from established Modernism. This metaphor was expressed variously in the classical sense of processional entry at the Hanselmann House or the color coding of the Benacerraf addition, suggesting analogies with the natural environment. While still abstract, Graves' Snyderman House has surfaces that are eroded by porches, balconies, and open framing, liberally splashed with soft, bright colors that break emphatically with the whiteness of Modernism. The color, collage-like murals, and almost Cubist spatial effects of his early projects reveal Graves' activity as a painter, as well as an architect.

Modifying the Modern Tradition

By the mid-1970s Michael Graves was moving vigorously away from the Modern tradition and toward an architecture he characterized as ''figurative''—that is, related in visual and symbolic ways to human beings. Graves' architecture increasingly used anthropomorphic metaphors, such as the classical three-part division of a wall to suggest the feet, body, and head of a human figure. He distinguished between traditional elements such as wall and window, rejecting the Modern movement's blending of these into ''window-wall.'' Graves began to mix pragmatic aspects of building with a more poetic sensitivity, seeking to re-humanize architecture so users could identify with and relate to it both physically and symbolically. In all of these ways, Graves was part of the emergence of a new style dubbed Post-Modernism.

Although variously defined, Post-Modern architecture is, at its most basic, architecture that is rooted in the Modern movement, yet reacts against basic tenets established by such masters as Walter Gropius and Ludwig Mies van der Rohe. Graves' Post-Modernism is decidedly classicizing. His architecture utilizes forms and concepts that derive from the classical architectural tradition. To his love of the classical, however, Graves added his training in Modernist structure and his awareness of American traditions, developing a personal form of Post-Modern classicism.

More three-dimensional and expressive, Graves' architecture of the mid-1970s included more direct symbolic references, alluding to tradition to re-establish meaning. His design for the Fargo-Moorhead Cultural Center Bridge (North Dakota-Minnesota, 1977) was denser, more massive than his earlier buildings, less brightly colored, and more clearly related to particular sources, like the work of French architect Claude Ledoux. Graves' motifs (columns, pediments, arches, keystones) were fragmented, suggesting a classical past but never recalling any particular monument directly, as in the Plocek House (Warren, New Jersey, 1977).

Post-Modernism Becomes Controversial

Michael Graves' works after 1980 brought him international recognition as a leading figure in Post-Modernism, but not without engendering controversy. With other Post-Modernists, he was accused of extremism for radically departing from Modernism's pragmatic expression of function and materials. Graves, however, found Modernism alienating and created architecture intended to communicate with its surroundings and with the public by referring to architectural tradition. Especially important to him was ornament, rejected by Modernism but seen by Post-Modernists as essential to giving a building meaning. Despite this serious concern with meaning, Graves' Post-Modern buildings are colorful, paradoxical, even witty hybrids of references. A good example of all these qualities is his Portland (Oregon) Public Services Building (1980), the first substantial public project to use the Post-Modern style.

The Portland Building also represents well the controversy surrounding Post-Modernism. Graves' competition-winning project was attacked by local architects of the Modernist camp. The uproar forced a second competition, but Graves' design won again, both for its style and its cost-effectiveness. Differentiated by form, color, and material into three sections, his building suggests a classical organization of base, body, and crown. Graves' design was also highly contextual in complementing in style and scale the adjacent older city buildings and public park. Yet it is distinctive and celebratory; accented with stylized columns and a huge keystone, billowing garlands, and an allegorical statue, the building seeks to symbolize and inspire the city through multiple figurative references.

Other buildings of the 1980s show that Michael Graves took on diverse large and small public and private projects from the Spanish mission style San Juan Capistrano (California) Public Library (1980) to the environmentally sympathetic Liberty State Park Environmental Education Center (Jersey City, New Jersey, 1980). In his 27-story Humana Medical Corporation Headquarters (Louisville, Kentucky, 1982), Graves' fragmented, metaphorical references contin-

ued, as did his use of color to enliven surfaces, distinguish components, and relate building, nature, and people. Asserting its own personality, Graves' design was also contextual, healing the breach between small-scale downtown buildings and a tall glass-box skyscraper adjacent. Graves' first major building in New York City was the expansion of the Whitney Museum of American Art. His proposed design continued his vocabulary of distantly classical forms, blocky proportions, and varied colors and stirred up controversy.

Resistance to Specialization

Beginning in the late 1970s, but particularly by the mid-1980s, Graves expanded his range of influence to the design of furniture (initiated when he was hired by Sunar Hauserman furniture to design a furniture showroom), rugs, kitchen products, dinnerware, jewelry, clocks, and watches. Quoted in the *The Indianapolis Star* in 1994, Graves said, ''It's only in recent times that we've drawn the lines, that (we think) an architect only designs buildings.''

Graves' most famous small-scale creation was the chirping birdie teakettle produced by Alessi in 1985. He followed that with two different tea kettle designs for Moller International, one that featured the cartoon character, Mickey Mouse. It and a gourmet collection of housewares illustrated the many ties that developed between Graves and The Walt Disney Company. Graves also designed the company's corporate headquarters in Burbank, California, its Swan and Dolphin hotels at Walt Disney World in Orlando, Florida, EuroDisney's Hotel New York in Marne-La-Vallee, France, and a post office for Disney's planned Community of Celebration, Florida.

A multifaceted and innovative artist and architect, Graves won numerous prizes and awards from such organizations as the American Institute of Architects and such professional journals as *Progressive Architecture* and *Interiors*. He also exhibited his drawings and designs nationwide.

Further Reading

A discussion of Graves' early work in relation to that of some of his contemporaries may be found in *Five Architects: Eisenman, Graves, Gwathmey, Hejduk, Meier* (1972 and 1975). The monograph *Michael Graves,* edited by David Dunster (1979), surveys Graves' work to that date and incorporates interpretive essays by Alan Colquhoun and Peter Carl. One overview of Graves' work is his own *Michael Graves, Buildings and Projects 1966-1981* (1982), which begins with Graves' essay ''A Case for Figurative Architecture,'' presents his work chronologically with numerous drawings and photographs, and includes an interpretive essay by Vincent Scully, ''Michael Graves' Allusive Architecture.'' Two subsequent editions covering Graves' work from 1982-1989 and 1990-1994 have been published. Graves' relationship with Post-Modernism in general is considered in Charles Jencks' *Post-Modern Classicism* (1980) and *The Language of Post-Modern Architecture* (4th edition, 1984). □

Nancy Stevenson Graves

The American sculptor Nancy Stevenson Graves (1940-1995) established herself with the life-sized, realistic camel constructions she developed between 1965 and 1969. Using a multiplicity of materials and a wide range of sources, she focused her talents on filmmaking, painting, printmaking, stage designing, and watercolor as well as sculpture.

Nancy Stevenson Graves was born on December 23, 1940, in Pittsfield, Massachusetts, where her father worked as assistant to the director of the Berkshire Museum. Her early exposure to this institution where art, history, and science were presented under the same roof profoundly influenced her later work. She attended Vassar College, majoring in English literature and studying painting and drawing (B.A. 1961), but it was not until she entered the Yale School of Art and Architecture that the intense, competitive world of a fine arts education became available to her. She earned B.F.A. and M.F.A. degrees at Yale.

After graduation in 1964 she received a Fulbright-Hayes grant in painting to study in Paris for a year. She and fellow classmate Richard Serra were married there in the summer of 1965, and in 1966 they moved to Florence, Italy. It was in this city's natural-history museum that Graves found the work of Clemente Susina, an 18th-century anatomist. His life-sized wax models of human and animal bodies and their organs provided an impetus for Graves' first experiments with sculpture.

Beginning with small-scale animals, she soon turned to life-sized models and selected the camel for its scale and shape as well as its lack of Western art historical references. She thoroughly studied the camel: from the desert to the slaughterhouse to the natural-history museum. Between 1965 and 1969 she constructed 25 camels, no more than five of which are extant, and first exhibited some at the Graham Gallery in New York in 1968. The following year she had a solo exhibition of three new Bactrian camels (*Camel VI, Camel VII* and *Camel VIII*) at the Whitney Museum of American Art. Her increasing skill at creating these strange desert beasts was evident, and even more importantly, their striking contrast to the clean cool Minimalist art of the 1960s caused a stir in the art world. Critics and viewers were befuddled by the use of nontraditional materials and techniques, nonartistic sources, and an image alien to the traditional world of sculpture.

Having worked from the internal supports to the exterior covering in constructing her camels, Graves selected structure in the forms of bones and fossils made of inorganic materials for her next sculptural explorations. *Variability of Similar Forms* (1970), a work of 36 unique front and back Pleistocene camel legs made of wax over a steel armature, reflects not only her concern with the techniques of sculpture, but with the illusion of motion. Influenced by Eadweard Muybridge's photographs of animals and humans

in sequential motion, she created a work in which the illusion of motion is attained by the viewer walking around the sculpture.

In 1970 Graves made the first of five films. Each one was preceded by travel and research, and though the images are ''representational'' the films are fundamentally abstract in their exploration of color, light, form, and surface. She considered *200 Stills at 60 Frames* (8 minutes, silent) and *Goulimine* (8 minutes, color, sound), her earliest films about the camel, as study projects. *Izy Boukir* (1971, 20 minutes, color, camel sounds) also uses camels and their motion as its subject, but Graves had refined her style and produced a mature work. Her next film, *Aves* (1973, 23 minutes, color, sound), contrasts the dissimilar profiles and flight patterns of the graceful black frigate bird with the great pink flamingo against a blue sky. *Reflections on the Moon* (1974, 23 minutes, black and white, electronically synthesized sound) was filmed from a series of 200 stills (as was her first film) chosen from NASA's Lunar Orbiter collection. Graves' intent was ''to overwhelm the viewer with the presence of the moon.''

Just as Graves challenged the traditional materials and techniques of sculpture, she also challenged the viewer's position in observing a work. In *Variability and Repetition of Variable Forms* (1971) she created a work with no single viewpoint, but rather a series of informed views to be experienced in time. The viewer's experience is one of cumulative comprehension. The 38 units, each between nine feet four inches and ten feet in height, are spaced approximately three feet apart on the floor to create a complex whole from single totem-like forms. South Pacific island cultures provided the inspiration for this imagery, which Graves created by fabricating artificial replicas of beetles, berries, bones, butterflies, twigs, vines, cowerie shells, and feathers and welding them to steel shafts. These objects from nature would be used again by Graves in the 1980s as the basis for direct casting in bronze.

In 1972, because of the demands of working with assistants and time in creating her sculptures, Graves stopped and returned to painting. Like her sculptures, the paintings have multiple viewing points (from a few inches to 20 feet in a 180 degree range) which create an experience in time for the viewer. She used an array of media including oil, acrylic, encaustic, and ink and applied them in a variety of ways. A sense of depth was retained through the use of the Cubist figure-ground relationship rather than the Renaissance system of perspective. Satellite photo sources provided black and white data for her colored paintings whose pictorial themes, as indicated by their titles, covered a broad spectrum. The earliest group (1971-1973) included renderings of the surfaces of the Earth, moon, and Mars as well as undersea topography and the morphology of sea animals. The use of a pointillist technique of close-set dots on a pale ground provided a methodical basis for her imaginative reconstructions of visual information.

In 1973 and 1974 Graves experimented with shaped canvases in order to physically shift the perimeters of painting. She used irregular, segmental panels either set together or separated. Satellite-relayed weather photographs of nimbus cloud formations provided the data for this group of paintings. Graves expanded her methods of paint application from the pointillist stippling to include fluid washes, hatched areas, and twisting brush strokes. Each member of this segmental series has a dominant color tonality as indicated by its title (*Untitled #1, Green*). Graves' experimentation next led to the Antarctic paintings of 1974. They were paler in tonality, smaller in size, and more heavily encrusted with paint.

In general, her painting became more expressionistic, more abstract, and carried fewer—and more general—references to the satellite photographs she had originally used as sources. Throughout the development of her ideas in painting, the critics did not favor her with the same praise they reserved for her sculpture.

She returned to sculpture in 1976 when she was commissioned by Peter Ludwig to create a bronze version of some of her earlier bone sculptures for the Ludwig Museum in Cologne, Germany. This led Graves to the Tallix Foundry in New York where she learned the lost-wax process and a method of patinating bronze by painting it with chemicals and sealing this coating with a gas torch. The resultant sculpture was entitled *Ceridwen, Out of Fossils,* referring to the medieval Welsh name for the goddess of death and immortality and to Graves' prototype sculpture, *Fossils, 1969-70.*

Graves' practice of making preliminary drawings or diagrams for her sculptures gradually disappeared as her collaboration with Tallix developed in the late 1970s. By 1979 foundry artisans were directly casting natural objects

for her and she was able to build an inventory of cast bronze forms from which she could assemble her works. This freedom to juxtapose objects at random allowed her to abandon the thematic focus of her earlier work. Graves spoke of her asymmetrical, open sculptures as ''balanced by imbalance.'' By directly casting forms, their original shape and surface texture are retained, and with the addition of color by means of patination, fired enamel, or polyurethane paint ''a second composition is imposed.'' Through an art of assemblage and construction, Graves was able to combine permanent forms of real, perishable objects with the found-objects and ready-mades of her culture.

The American sculptor David Smith prefigured Graves in his construction of welded, open-form sculptures and additionally influenced her with his reliance on nature for inspiration. She paid tribute to his Zig series (1961-1963) with her 1983 sculptures *Zag, Zaga,* and *Zeeg*. With her Pendula series she recognized her debt to Alexander Calder for lessons in balance, structure, and the use of moving parts.

After returning to sculpture, Graves continued to paint and worked to bring the two together based on the strengths of each medium. Her use of color on her sculptures drew from her painter's eye, while forms and lines in her paintings derived from her sculpture. She physically joined the two in works such as *Raukken* (1985) where painted aluminum sculptures were attached to a canvas of oil and acrylic. Suggestions of forms from nature appear in the colorful canvas and the colors of the sculptures reflect those of the painting. In addition, Graves added shadow on the painting and a three-dimensional element to what was basically two-dimensional. She continued to challenge the traditional, accepted norms of the media in which she worked.

Collaboration with the choreographer and dancer Trisha Brown in 1985 gave Graves a different experience. In designing the set and costumes for *Lateral Pass* she learned about the artistic and practical aspects of dance and discovered areas of similarity and dissimilarity with sculpture and painting. Later, a critic noted the incorporation of human references previously not found in her sculptures. Graves brought continuity to her work with references to her previous work, yet allowed herself great freedom by employing a multiplicity of materials in a variety of techniques from a diversity of sources. By conjoining the worlds of natural history, archaeology, geology, meteorology, nature, topography, and art history, she presented reconstructions from her imagination that inform the viewer.

''Nancy was one of the first artists of her era to break away from the rigid formulas of minimalism and look at other aspects of contemporary culture,'' said Debra Balken, a Boston-based independent curator. Quoted in *The Boston Globe,* Balken added that Graves' introduction of decorative elements distinguished her work from that of a whole generation of artists. Even toward the end of her life, Graves had begun to experiment with poly-optics, a synthetic glass-like material, and was incorporating handblown glass into her sculptures.

M. Knoedler & Co. represented her in New York and mounted yearly exhibitions of her work beginning in 1980. She was represented by the Janie C. Lee Gallery in Houston as well. In 1985 she received the Yale Arts Award and in 1986 Vassar acknowledged her accomplishments with an exhibition and the Vassar College Distinguished Visitor Award. Solo exhibitions of her work appeared in Philadelphia, Pennsylvania; Buffalo, New York; Cleveland, Ohio; Fort Worth, Texas; and Aachen, Germany. Her works have also been included in numerous groups shows.

Graves died in New York on October 21, 1995, a victim of cancer. At the time of her death, she was married to Avery L. Smith.

Further Reading

The most comprehensive book on the sculpture of Nancy Graves is *The Sculpture of Nancy Graves: A Catalogue Raisonné,* edited by the Fort Worth Art Museum (1987) in conjunction with their exhibition of her work. Two additional exhibition catalogues of interest are *Nancy Graves: A Survey 1969/1980* by Linda Cathcart (1980) and *Nancy Graves: Painting, Sculpture, Drawing, 1980-85* by Debra Bricker Balken (1986). Information related to Graves' work in the years immediately preceding her death was drawn from news articles in *The Boston Globe* and *The New York Times*.

Two articles of particular significance are Avis Berman, ''Nancy Graves' New Age in Bronze,'' *Artnews* (February 1986) and Lucy Lippard, ''Distancing: The Films of Nancy Graves,'' *Art in America* (November/December 1975). □

Robert Ranke Graves

The English poet Robert Graves (1895-1985) was also a very productive novelist, mythographer, critic and historian, with over 130 books to his credit. He was once nominated for the Nobel Prize.

Robert Ranke Graves was the son of a minor poet and celebrated Irish balladeer. His stepmother, a grandniece of German historian Leopold von Ranke, imposed a rigid morality on her husband and children which made young Robert poorly prepared for the rigor of English public school. He left school at the onset of the First World War, and enlisted promptly. He was wounded by shrapnel, not yet 21, and went home shell-shocked and suffering from severe neurosis because of the daily horrors of his year in France. Graves was treated by Dr. W.H.R. Rivers, an anthropologist turned neurologist, and it was Rivers who convinced Graves that his cure lay in writing. Rivers also was responsible for Graves's interest in matriarchal societies and women in power; this interest was later manifested in his controversial work *The White Goddess.* From then on, Graves wrote whenever he could, and constantly, convinced by Rivers that his life and his art were the same.

While still in the Army, Graves proposed to Nancy Nicholson—an 18-year-old feminist. He enrolled at Oxford to read for a degree in literature and occupied himself with domestic chores such as shopping, cooking, washing

clothes, raising the children (of which there were eventually four), and writing ''manically'' all the time.

After correspondence with an American poet whose work he liked, Graves invited her to work with Nancy and him. Laura Riding arrived in England in 1926; for the following 13 years, she dominated Grave's life and his work. In the beginning, Graves and his wife and his new companion declared themselves to be The Trinity and lived together in Cairo (briefly) and England. The Trinity broke apart; in 1929, Graves and Laura left England for the Spanish island of Majorca, a departure punctuated by the publication of *Goodbye to All That,* an autobiography which became regarded as ''one of the most outstanding first-hand accounts'' of World War I in English. The work's financial success showed Graves that he could support his poetic ambitions by writing prose; Graves eventually wrote 20 volumes of fiction to support his 55 volumes of poetry, to say nothing of edited works, translations, adaptations, and other works.

In 1927, Graves's early poems were published in a volume called *Collected Poems,* beginning what turned out to be a series of such volumes published roughly every 10 years. In each of the successive volumes, Graves replaced earlier poems with later ones; consequently, none of them displays the full range of his poetic accomplishments. Nevertheless, they established Graves as the most important British poet of his age, and in the 1960s and 1970s, he became the chosen mentor of the next generation of poets. But it was Graves's novels and nonfiction works that created his international reputation. Among these, the 1933 novels *I, Claudius* and *Claudius the God* met with great acclaim, went through many printings, and provided a measure of financial stability for Graves and his family on Majorca. But Laura Riding disparaged these works, and he begged his friends to not mention any of his work in her company. The couple spent endless hours discussing his interest in goddess worship; she later claimed that she was the source of all his ideas about poetry as goddess worship. Her dominance of Graves was such that she became the incarnation of those ideas, particularly in *The White Goddess*.

In 1936, with the Spanish Civil War clearly looming, Graves and Riding returned to England on a British destroyer. Riding became attracted to an American writer, Schuyler Jackson (a friend of Graves), and all moved to Pennsylvania, near Jackson's farm. With Riding in charge of everyone's lives, Jackson's wife was declared to be a witch and driven to breakdown, and Graves was dismissed as Riding's collaborator and lover. Graves's spirit was broken (but nevertheless mesmerized by Riding for years to come), and he found solace in the calmness, sanity, and devotion of Alan Hodge's young wife Beryl. The Hodge's had followed Graves to America, and with Alan's eventual approval, Beryl joined Graves in England and stayed with him for the rest of his life despite all the women with whom he would become involved during that period. Settled in England in the early 1940s, Graves produced poems, historical novels for which he read voluminously, and a collaborative study with Alan Hodge on English rose style, *The Reader Over Your Shoulder,* which he later thought was the most useful of all his books.

Driven by a moment of insight from seeds long since planted by Rivers and Riding, in 1944 Graves began writing *The White Goddess,* a book which later became sacred to a number of poets and enjoyed great popularity in the 1960s (it became a source book for readers of *The Whole Earth Catalogue*). Subtitled ''A Historical Grammar of Poetic Myth,'' *The White Goddess* was at first dismissed by anthropologists and philologists as ''irresponsible scholarship;'' it is now recognized as an important work which demonstrates that mythic perception is a valid form of knowledge.

For Graves, it was much more than that; he became the Goddess's acolyte and devotee, her high priest. In the poet Alistair Reid's words, ''only he could interpret her wishes, her commands.'' Writing *The White Goddess* gave order to Graves's deepest convictions and restored a sanctity to poetry he felt had been lost by neglecting myth for reason. She was also his muse, and his devotion to her was such that much of his last work from the 1960s on was given over to love poetry, inspired at the moment by whichever young woman had stepped into the muse-role (there were at least four).

After the Spanish Civil War, Graves and family moved back to Majorca. Though he had no strict schedule, he continued his habit of writing every single day, always in longhand. A classicist of the first order, he worked on translations alone (Lucius Apuleius' *The Golden Ass,* Homer's *Iliad,* which he entitled *The Anger of Achilles*) or with a collaborator *(The Rubaiyat of Omar Khayam*); and wrote novels (*Homer's Daughter, The Greek Myths, The Hebrew Myths*), critical essays (*The Crowning Privilege* and *Food for*

Centaurs), and muse poetry. In 1959, Graves's prostate operation in London produced serious complications and trauma from the massive blood transfusions he required. Friends and family thought this had much to do with his increasingly irrational behavior throughout the 1960s and his increasing insistence that he was a spokesman for his times whose long-held views were becoming generally accepted as the truth. In the early 1970s, Graves's productivity declined, and his last years, from 1975-1985, were given over to silence and senility.

Further Reading

For a critical account of Graves's life by a friend and fellow-poet, see Alastair Reid, ''Remembering Robert Graves,'' *The New Yorker* (Sept. 4, 1995). For excellent biographies, see Miranda Seymour, *Robert Graves: Life on the Edge* (1995); William Graves,*Wild Olives: Life in Majorca with Robert Graves* (1995); Richard Percival Graves, *Robert Graves and the White Goddess,* vol. III (1995); Martin Seymour-Smith, *Robert Graves: His Life and Work,* second edition (1995). For the Robert Graves Society Information Center, see www.nene.ac.uk/graves/graves.html. □

Asa Gray

Asa Gray (1810-1888), American botanist, pioneered in the study of plant geography and made early attempts to reconcile Darwinian concepts of evolution with traditional religious beliefs.

During the 19th century botany in America emerged as a highly professional vocation involving collaboration among collectors and herbarium specialists. A new method of classification was coming into use early in Asa Gray's career—the so-called natural system, which aimed at classification on the basis of general similarities instead of by the old, Linnaean method of counting the male and female parts of a flower. The new system forced botanists to look more closely at the forms and structures of plants. They began to study the interrelations between plants and their environment and to inquire into their meaning. Gray's professional lifetime bridged these important developments, and he played a part in all of them.

Asa Gray was born at Sauquoit, N.Y., on Nov. 18, 1810. After attending medical courses he received his degree in 1831 and began practice as a country physician. But he had already developed an interest in botany and began to drift away from medicine. From 1832 to 1835 he taught science at a high school in Utica, N.Y., utilizing the summers to improve his botanical knowledge. In 1835 he moved to New York City to begin collaborating with John Torrey on *Flora of North America* (2 vols., 1838-1843), which firmly established the new natural system of classification in American botany. Publication of the first volume made Torrey and Gray the leading botanists of North America and brought them international attention.

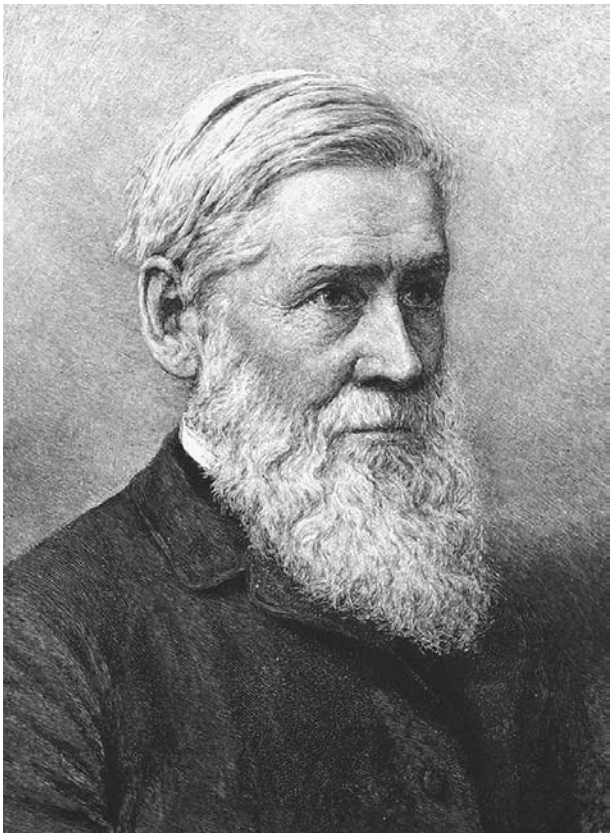

Academic Career

After accepting the professorship of botany at the newly founded University of Michigan, Gray sailed for Europe in 1838 to purchase books for the university and to study the type specimens of American plants in various herbaria. The year-long trip not only prepared Gray for his later task of coordinating North American botany but also laid the foundation of his lifelong friendship with leading European botanists. However, because the opening of the university was delayed, Gray never assumed the professorship.

In 1842 Gray became professor of natural history at Harvard, a post he held until retiring in 1873. The first edition of his *Botanical Text-Book* (1843) was long a standard work that did much to unify the interpretation and application of technical terms in America. Gray never lost his early interest in popular instruction; he produced five other textbooks, all important in lower-school education.

While at Harvard, Gray became the unofficial but widely recognized coordinator of American botany, maintaining regular correspondence with prominent European botanists and receiving a constant supply of specimens from U.S. government exploring expeditions and correspondents in the West. He created the Harvard department of botany and made its herbarium and botanical garden the finest in America.

Distribution of Plants

Gray was a pioneer in the field of plant geography. In 1859 he published his most famous contribution to this

field, a monograph on the botany of Japan and its relations to that of North America. He demonstrated that the similar flora in the two regions had originated in one center and had been dispersed as conditions permitted. (This material was used by Charles Darwin to support his theory of evolution.) To explain the migration of flora in this case, Gray suggested that past geological changes would have made it possible; he thus joined a dynamic theory of the earth with a theory of plant distribution. Relying greatly upon information supplied by James Dwight Dana, a Yale geologist, Gray showed that, on at least two occasions in the past, conditions existed that could have allowed continuity between the flora of the two regions.

Advocate and Critic of Darwin

On Sept. 5, 1857, Darwin wrote Gray the famous letter in which he first outlined his theory of the evolution of species by natural selection. Gray became Darwin's first American advocate and also one of his most searching critics. Although Gray accepted the main outlines of Darwin's theory, his insistence that evolution must be *directed* by some external force allowed him to preserve his own Presbyterian beliefs. After Gray's initial review of Darwin's *Origin of Species* in the *American Journal of Science,* of which he was a coeditor, Gray spent much of his life arguing on both a popular and a scientific level for the compatibility of evolutionary theory and religion. He also arranged for the first American edition of *Origin of Species.*

One of the original members of the National Academy of Sciences, Gray was president of both the American Academy of Arts and Sciences and the American Association for the Advancement of Science and was a regent of the Smithsonian Institution. He died at home in Cambridge, Mass., on Jan. 30, 1888. His wife, Jane Loring Gray, whom he had married in 1848, edited his autobiography and letters.

Further Reading

Gray's correspondence was edited by Jane Loring Gray, *Letters of Asa Gray* (2 vols., 1893). An excellent biography which includes an analysis of Gray's contributions to botany is A. Hunter Dupree, *Asa Gray, 1810-1888* (1959). See also Andrew D. Rodgers, *American Botany, 1873-1892: Decades of Transition* (1914; repr. 1944), and Edward Lurie, *Louis Agassiz: A Life in Science* (1960). For the general scientific background see George H. Daniels, *American Science in the Age of Jackson* (1968).

Additional Sources

Dupree, A. Hunter, *Asa Gray, American botanist, friend of Darwin,* Baltimore: Johns Hopkins University Press, 1988. □

Hannah Holborn Gray

Hannah Holborn Gray (born 1930) was an education administrator who served as the first woman provost at Yale and as the first woman president of the University of Chicago. She thus became the first woman to serve as the chief executive of a major coeducational university.

Hannah Holborn Gray was born on October 25, 1930, in Heidelberg, Germany, the second child and only daughter of an academic couple, Hajo Holborn, a renowned professor of history, and Annemarie Bettman, who held a Ph.D. in classical philology. When the Hitler regime dismissed the liberal-thinking Hajo Holborn from his post at the Institute of Politics in Berlin, he emigrated with his family to New Haven, Connecticut, joining the History Department at Yale University where he remained for 35 years. Hannah Holborn grew up within Yale's ivy-covered walls. It was at Yale, too, that she later achieved national prominence when she became its first woman provost in 1974 and, in 1977, its acting president during a year of turmoil.

Emigre friends of the Holborn family influenced the choice of Bryn Mawr as a college for the young Hannah, from which she graduated in 1950 summa cum laude. She went to Oxford on a Fulbright scholarship and then continued her studies in intellectual history at Harvard University, from which she received her Ph.D. in 1957. Gray noted that as a female graduate student in the 1950s she was not immune from the climate of the ''feminine mystique'' which dictated dating and early marriage. However, in marrying Charles Gray, a legal historian, she remained wedded as well to the academic world. She was a teaching fellow at Harvard University from 1955 to 1957, an instructor from 1957 to 1959, and an assistant professor in 1959-1960.

In the early 1960s the academic marketplace offered few opportunities for women historians. Hence it was Charles Gray's career that flourished. He joined and gained tenure in the History Department at the University of Chicago. Hannah Holborn Gray followed her husband to Chicago, spending a year as a fellow in the Newberry Library, but on the margins of the university that was ultimately to offer her its presidency. She considered going to law school. Finally, the History Department made Hannah Gray an offer, abolishing its nepotism rules to secure its first academic couple. She was granted tenure in 1964.

Asked to redesign the history program, Hannah Gray got her first taste of administration. But it was her service on a faculty committee to review the non-reappointment of a controversial woman faculty member whose dismissal had provoked a major student sit-in that catapulted Hannah Gray into the limelight at Chicago. Demonstrating the powerful combination of rational discourse and steel nerves that was her trademark, Hannah Gray helped to resolve the explosive conflict. In 1972 she became the dean of the College of Arts and Sciences at Northwestern University. There she contributed to planning and to the strengthening of academic programs.

In 1974 the president of Yale, Kingman Brewster, who knew of Gray from her service on the Yale board, named her Yale's first woman provost. Those were dark days for Yale, including a decline in finances and a debate over coeducation. In 1977, when Kingman Brewster became U.S.

ambassador to Great Britain, he chose Gray to succeed him as acting president. She never winced at making tough decisions, particularly in paring down a large deficit and taking a hard line on contract negotiations with Yale's striking cafeteria and maintenance workers. Whether it was the effects of the protracted strike which alienated many, or simply her gender, Gray did not receive the offer of the Yale presidency, which went instead to Bartlett Giamotti, with whom she had taught a course in Renaissance history. Almost overnight she was invited to become president of the University of Chicago.

According to Gray, the offer came as a ''great surprise.'' While she considered Yale her ''second home,'' she was helped in her decision to return to Chicago by the fact that Charles Gray felt like a ''well-connected anamoly'' at Yale. The Grays returned to the University of Chicago, where he held an appointment in history and she presided over a research university of 7,900 students, a faculty of over 1,000, and an endowment of $350 million. She was the first woman to serve as the chief executive of a major coeducational university.

Her presidency spanned a time of economic decline in academe, especially a contraction in the numbers of graduate students, the hallmark of the intellectual life at Chicago. A major achievement of her administration was the formation of a faculty committee to study the future of graduate education in the United States. Gray espoused a concern for limits, but without thinking that ''limitations are necessarily negative.'' Facing a deficit budget, she continued via a successful fundraising campaign to spend money to maintain quality in academic programs and to attract faculty. Once again confronted with a student protest, this one precipitated by the granting of a controversial award to former Secretary of Defense Robert McNamara, Gray held her ground and delivered the award, but then appointed a faculty committee to consider abolishing the prize entirely.

There were sometimes contradictory impressions of Gray—to some she seemed cold and ruthless; to others warm, witty, and effusive—but even her critics recognized her longstanding commitment to academic values. ''She has spent her life steeped in them,'' said one observer.

Gray was a fellow of the American Academy of Arts and Sciences, a member of the American Philosophical Society, and a trustee of Bryn Mawr College. She was a member of the Pulitzer Prize board, the Council on Financial Aid to Education, and the Council on Foreign Relations in Chicago and New York. She served on the board of directors of J.P. Morgan & Company/Morgan Guaranty, Atlantic Richfield Company, and Ameritech. She held honorary degrees from 42 colleges and universities, received the Medal of Liberty in 1986 and the Medal of Freedom in 1991.

Further Reading

Additional information can be found in Carol Felsenthal, ''Gray Among the Gargoyles,'' in *Chicago* (November 1984); *Who's Who of American Women,* 1985-1986; Gene I. Maeroff, ''University of Chicago Accommodates Easily to a Woman President,'' in *New York Times* (March 16, 1980); and ''Hannah Gray'' (Interview), in *Educational Record* (Fall 1980). □

Robert Gray

Robert Gray (1755-1806) was the first American to circumnavigate the globe. He discovered the Columbia River while exploring the coastline of the Oregon country.

Robert Gray was born in Tiverton, R.I., on May 10, 1755. He served in a privateer during the American Revolution, and in 1787 he sailed with Capt. John Kendrick on the first Yankee trading voyage to China. The project was to tie the new fur trade of the Pacific Northwest into the ancient commerce of Cathay. Gray commanded the little sloop *Lady Washington,* and Kendrick sailed the full-rigged ship *Columbia Rediviva* (usually called the *Columbia*). Transferred from the little consort to the command of the larger vessel, Gray returned to New England in August 1790, after selling his cargo of sea otter skins in Macao for $21,000 and buying tea in Canton.

From a strictly monetary point of view, the voyage just about broke even, but it was immensely profitable in terms of American prestige, for Gray had sailed 42,000 miles to become the first circumnavigator of the globe from the United States. Also, he had flown the ''Stars and Stripes'' for the first time in some of the most out-of-the-way corners of the world.

Gray's greatest service to his country came after he sailed the *Columbia* from Boston in 1790 to Vancouver Island with a cargo of Indian trade goods—copper, iron, and blue cloth. After wintering on the coast and building a second boat there, he explored southward, discovering Gray's Harbor, on which Washington's modern ports Hoquiam and Aberdeen are located. On May 11, 1792, guided by the crew of the little pinnace he had sent ahead, Gray brought the *Columbia* through the breakers of the bar and into the mouth of the legendary ''River of the West,'' which he renamed the Columbia for his ship.

By July 1793 Gray was back in Boston. He married Martha Atkins and settled down to raise a family. Henceforth, the navigator confined his voyaging to the coastal trade. En route to Charleston, S.C., in the summer of 1806, he died on shipboard and was buried at sea.

Gray was largely unaware of the import of his discovery of the Columbia River. He did not know that his discovery, when reinforced by the expedition of Meriwether Lewis and William Clark in 1805-1806, would establish a firm American claim to the Washington and Oregon area of the Pacific Northwest.

Further Reading

There is no biography of Gray. Details of his voyages and assessments of their results are available in such histories of the Northwest as Charles M. Gates and Oscar O. Winther, *The*

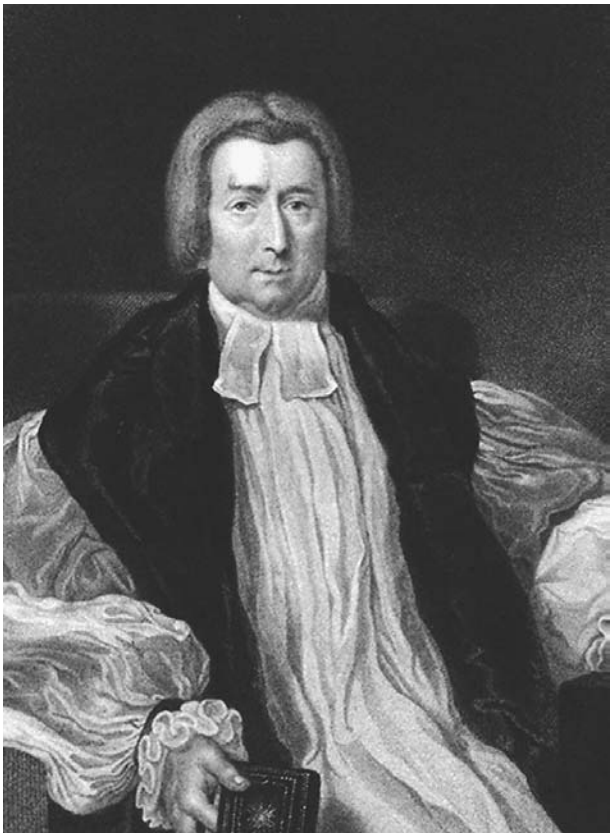

Great Northwest (1947), and Dorothy O. Johansen, *Empire on the Columbia* (1957; 2d ed. 1967). □

Thomas Gray

The English poet Thomas Gray (1716-1771) expressed deep and universal human feelings in forms derived from Greek and Roman literature. Although his output was small, he introduced new subject matter for poetry.

Thomas Gray was born on Dec. 26, 1716, of middle-class parents. He was the only one of 12 children to survive infancy. In 1727 Thomas became a pupil at Eton, where he met several bookish friends, who included Richard West (his death, in 1742, was to reinforce the melancholy that Gray often felt and expressed in his poems) and Horace Walpole, son of England's first modern-style prime minister and later an important man of letters.

Gray attended Cambridge University from 1734 to 1738 and after leaving the university without a degree undertook the grand tour of Europe with Walpole from 1739 to 1741. During this tour the two friends quarreled, but the quarrel was made up in 1745, and Walpole was to be a significant influence in the promulgation of Gray's poems in later years. In 1742 Gray returned to Cambridge and took a law degree the next year, although he was in fact much more interested in Greek literature than in law. For the most part, the rest of Gray's life, except for an occasional sojourn in London or trip to picturesque rural spots, was centered in Cambridge, where he was a man of letters and a scholar.

Gray's poetry, almost all of which he wrote in the years after he returned to Cambridge, is proof that personal reserve in poetry and careful imitation of ancient modes do not rule out depth of feeling. (He was one of the great English letter writers; in his letters his emotions appear more unreservedly.) The charge of artificiality brought against him later by men as different in their poetic principles as Samuel Johnson and William Wordsworth is true, but there is room in poetry for artifice, and while spontaneity has its merits so also does the Virgilian craftsmanship that Gray generally practiced.

The ''Ode on a Distant Prospect of Eton College'' (1747) certainly inflates its subject when it describes schoolboy swimmers as those who ''delight to cleave/With pliant art [the Thames's] glassy wave,'' but it concludes with a memorably classic sentiment that deserves its lapidary expression: ''where ignorance is bliss,/ 'Tis folly to be wise.'' Even so playful a poem as the ''Ode on the Death of a Favourite Cat, Drowned in a Tub of Gold Fishes'' (1748) concludes with the chiseled wisdom, ''Not all that tempts your wand'ring eyes . . . is lawful prize;/Nor all that glisters, gold.''

In his greatest poem (and one of the most popular in English), the ''Elegy Written in a Country Churchyard'' (1751), Gray achieves a perfect fusion of the dignity of his

subject and the habitual elevatedness of his poetics. His style and his melancholy attitude toward life are perfectly adapted to the expression of the somber, time-honored verities of human experience. In the two famous Pindaric odes ''The Progress of Poetry'' and ''The Bard'' (published with Walpole's help in 1757) Gray seems to anticipate the rhapsodies of the romantic poets. Some readers in Gray's time found the odes obscure, but they are not so by modern standards. Much of Gray's energy in his later years was devoted to the study of old English and Norse poetry, a preoccupation that reveals itself in his odes.

Gray declined the poet laureateship in 1757. After a somewhat hypochondriacal middle age he died on July 30, 1771.

Further Reading

The standard biography of Gray is Robert W. Ketton-Cremer, *Thomas Gray* (1955; rev. ed. 1958). For critical comment on the ''Elegy'' see Cleanth Brooks's essay in his *The Well-Wrought Urn: Studies in the Structure of Poetry* (1947) and the essays by Frank Brady, Bertrand Bronson, and Ian Jack in Frederick W. Hilles and Harold Bloom, eds., *From Sensibility to Romanticism* (1965). Broader studies of Gray include Patricia Spacks, *The Insistence of Horror: Aspects of the Supernatural in Eighteenth-Century Poetry* (1962), and Arthur Johnston, *Thomas Gray and ''The Bard''* (1966).

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William H. Gray III

Democratic congressman from Philadelphia from 1979 to 1991, William H. Gray III (born 1941) became the highest-ranking African American leader in the history of the U.S. House of Representatives when colleagues elected him the House Whip on June 14, 1989.

William H. Gray III was born in Baton Rouge, Louisiana, on August 20, 1941. He was the only son of Dr. William H. Gray, Jr., clergyman and educator, and Hazel Yates Gray, a high school teacher. Shortly after his birth Gray moved with his parents and an older sister, Marion, to St. Augustine, Florida, where his father served as president of Florida Normal and Industrial College. After a move to Tallahassee so his father could become the president of Florida A&M College, the Gray family moved to Philadelphia, where Dr. Gray became pastor of the Bright Hope Baptist Church.

During this time William, who lived with his family on the city's north side, attended public schools. He graduated from Simon Gratz High School in 1959 and enrolled in Franklin and Marshall College in Lancaster, Pennsylvania, majoring in sociology. Gray served as an intern for Pennsylvania Representative Robert N. C. Nix during his senior year in 1963. He also decided to become a minister at this time. In 1966, he secured a Master of Divinity degree from Drew Theological Seminary. While at Drew, Gray served as assistant pastor of the Union Baptist Church in Montclair, New Jersey. The same year he received his degree from Drew, Gray became senior minister of the Union Baptist Church and was installed by The Reverend Dr. Martin Luther King, Jr., a close friend of the family.

During his pastorate at Union Baptist, Gray emerged as a leading community activist. He founded several nonprofit corporations, including the Union Housing Corporation, which developed housing for low- and middle-income African Americans. In 1970 Gray sued a Montclair landlord who, Gray contended, had refused him an apartment because of his race. In a landmark decision, the New Jersey Superior Court ruled in favor of Gray and awarded him financial damages as a victim of discrimination. He also pursued educational goals during this time and received a Master of Theology degree from Princeton Theological Seminary in 1970. That same year St. Peter's College in Jersey City, New Jersey, named him assistant professor. Previously he had taught at Jersey City College, Montclair State College, and Rutgers University.

After his father died in 1972, Gray was named pastor of the Bright Hope Baptist Church in Philadelphia, succeeding not only his father but also his grandfather, who had

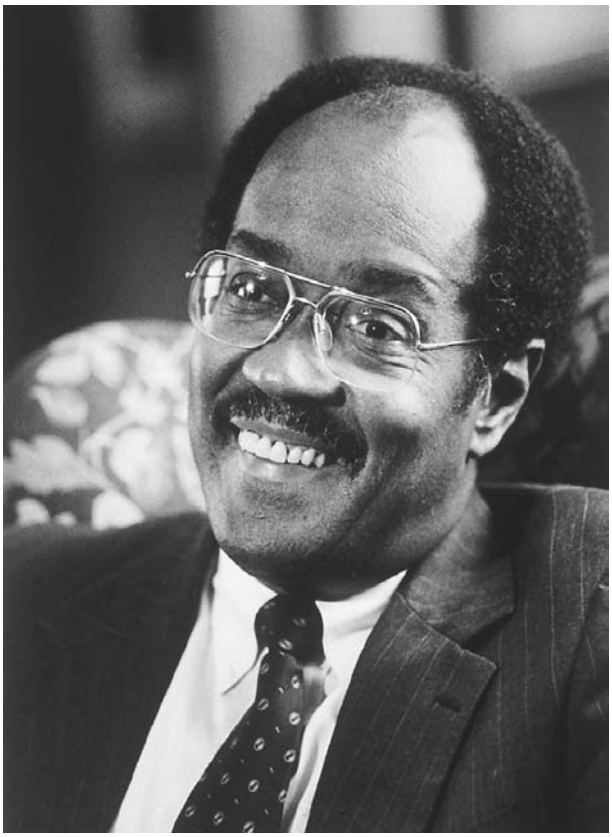

founded the 4,000-member church. A concern that the incumbent congressman from the Second Congressional District, the same Robert N.C. Nix with whom Gray interned years earlier, ignored the needs of African Americans in the congregation and the community helped persuade Gray to enter secular politics and run for that office as a Democrat in 1976. Though he lost to his old boss in the primary by 339 votes, he tried again in 1978 and defeated Nix, a ten-term incumbent, receiving 58 percent of the vote. In the general election in November he overwhelmed the Republican candidate, capturing 84 percent of the vote.

Early on, Gray established an impressive record as a congressman. During his first term in office colleagues elected Gray to the prestigious Steering and Policy Committee, charged with making committee assignments. He also landed a seat on the powerful Budget Committee, where he opposed President Ronald Reagan's budget cuts and worked with other members of the Black Caucus to expand social programs. In another committee assignment, Foreign Affairs, Gray successfully sponsored a bill that established the African Development Foundation, which provided American aid directly to African villages. This was the first time in the 20th century that a freshman congressman had secured congressional approval for a new program. Gray also pushed hard for sanctions against the apartheid government then in control of the nation of South Africa.

In 1981 Gray resigned from the Budget Committee and took a place on the House Appropriations Committee. But in 1983 he returned to the Budget Committee and a year later campaigned for the committee's chairmanship. By putting together a diverse regional and ideological coalition, Gray won and became chairman of the committee on February 4, 1985. Although some feared that the urban liberal would be unable to work with conservative Democrats, he proved them wrong. During his four years as budget chair Gray was successful as a coalition builder and in returning unity to the Democratic Party. To gain support from conservatives for a middle-of-the-road budget, Gray cut programs he personally favored. As a result of his willingness to compromise, Gray received the support of southern conservatives such as Texans Marvin Leath and Charles W. Stenholm, men who had earlier abandoned the Democratic budget and sided with Reagan Republicans. A tribute to Gray's abilities, the four budgets written under his leadership received a cumulative total of 919 Democratic votes in support with only 77 in opposition.

Forced to abandon the Budget chairmanship in the 101st Congress by a two-term rule, Gray next campaigned for the chairmanship of the House Democratic Caucus. On December 5, 1988, he trounced two opponents to become the first African American to win a top House leadership post. His meteoric rise to power did not end with this achievement, however. When the House Majority Whip, Representative Tony Coelho of California, resigned from office on June 15, 1989, Gray launched a campaign for that post. He withstood challenges from David E. Bonior of Michigan, who won this post following Gray's later resignation, and Beryl Anthony, Jr., of Arkansas, winning the number three leadership post in the House of Representatives on June 14, 1989. As the House Whip, Gray was the highest-ranking African American leader in the history of the House. Even before this success *U.S. News and World Report* had called him ''one of the most successful Democrats of the 1980s.''

Despite a heavy workload, Gray kept in close touch with his constituents. He continued to preach at least twice a month at the Bright Hope Baptist Church in Philadelphia, where his wife, Andrea Dash, and three sons, William H. 4th, Justin Yates, and Andrew Dash, lived in an integrated Mount Airy neighborhood. Articulate and well-informed, Gray continually won reelection to Congress by huge margins, gaining more than 90 percent of the vote in his 1988 and 1990 reelections. Based on his performance and his formidable political intuition, many thought Gray might become the first African American on a major party presidential ticket.

A New Direction

Gray continued to represent his district in Congress until the summer of 1991, when he gave up his seat to become president and chief executive officer of the United Negro College Fund (UNCF). Though he described his new post as ''a higher calling'' as well as ''a step up in public service,'' his move from the political arena was lamented by people such as Kitty Dumas of *Black Enterprise* who said ''his departure dashed the hopes of many in the Black community that one of their own might control the House by the turn of the century.'' A glimpse of Gray's rationale was evident during a 1996 speech at Harvard University in which he said, ''I believe that education is the key. And I believe that those institutions that have been bridges in my community . . . like the historically Black colleges, are going to be needed more in the future than they ever have been.''

During Gray's tenure as head of the UNCF, he made a brief return to politics, but as a short-term special advisor to the president, not an elected official. In May, 1994, he began service as an unpaid advisor to President Bill Clinton in the administration's effort to restore democracy to Haiti.

Further Reading

A biography of Gray's life appears in *Contemporary Black Biography, Volume Three* (1993). An analysis of Gray's role as Budget Committee chairman can be found in *Congressional Quarterly Weekly Report* (August 2, 1986). Additional information on his voting record can be found in the semi-annual edition of Barone, Ujifusa, and Matthews, *The Almanac of American Politics.* □

El Greco

El Greco (1541-1614), a Greek painter who settled in Spain, evolved a highly personal style with mannerist traits. He was a great religious painter of a visionary nature and a master portraitist.

El Greco is regarded as one of the greatest painters of all time. He was rescued from critical and popular neglect by the French impressionists in the late 19th century, but his rise to fame came with the reevaluations of the first decade of the 20th century. El Greco's mature art, which is notable for its emotional expressionism rather than realism or idealism in the neoclassic sense, fulfilled the concepts of the new cult of expressionism at the beginning of the 20th century.

El Greco, whose real name was Domenikos Theotokopoulos, was born in Candia, Crete, in 1541, according to his own statement. The artist must have had some preparation as a painter before he went to the great artistic center of Venice. Since Crete was a Venetian possession during that period, he logically chose to go to Venice rather than to Florence or Rome. The precise date of his arrival in Italy is unknown; it may have been as early as 1560. The fact that he witnessed a document in Candia in 1566 has caused some writers to insist that his first voyage to Venice came later, yet he may have returned to Crete for a visit the year of his father's death (1566). During his stay in Italy he became known as Il Greco (''the Greek'') because his name was too difficult to pronounce. Later, in Spain, he was called El Greco.

El Greco was said to be a pupil of Titian in a letter the miniaturist Giulio Clovio wrote to Cardinal Alessandro Farnese on Nov. 16, 1570, asking that the young man be given lodging in the Palazzo Farnese in Rome. El Greco's trip to Rome in 1570 is thus proved, and he was still there on Oct. 18, 1572, when he paid his dues to the painters' guild of St. Luke. It is speculated that he subsequently returned from Rome to Venice and that he departed for Spain in 1576, possibly because of a plague in Venice.

The story has often been repeated that Giulio Clovio visited the young painter in Rome and found that he had closed his blinds on a sunny day because the light of day would destroy his inner light. That tale was invented by a Yugoslavian student studying in Munich in 1922-1923. A much earlier fabrication given circulation by Giulio Mancini (ca. 1614-1621) holds that El Greco had to flee from Rome to Spain because he had criticized Michelangelo's *Last Judgment* in the Sistine Chapel and said that he could do better.

Various reasons for El Greco's migration to Spain have been advanced, among them that he hoped for commissions to work at the great monastery of the Escorial, which King Philip II had begun in 1536. El Greco knew that Philip had been a great patron of Titian, who provided several religious compositions for the Escorial as well as mythological pictures and portraits for Philip's art collection. Another probable enticement was the advance promise of a commission for the altars for the church of S. Domingo el Antiguo in Toledo.

In 1577 El Greco arrived in Madrid and soon visited Toledo. There he executed his first great commission, the high altar and the two lateral altars of S. Domingo el Antiguo, and the *Espolio,* or *Disrobing of Christ,* in the Cathedral (both 1577-1579). A controversy over payment for the latter work led to a litigation, the preserved document for which provides valuable information about El Greco at the beginning of his Spanish years, when he still understood little Castilian.

At this time El Greco formed a liaison with a young woman, Doña Jerónima de las Cuevas, by whom he had a son, Jorge Manuel Theotocopuli (1578-1631). El Greco's failure to marry her despite the respectful reference to her in his last testament has given rise to considerable speculation. The possibility that he left an estranged wife in Italy is by no means unreasonable.

El Greco's only connection with Philip II and the Spanish court occurred in the early Spanish years, when he painted the *Allegory of the Holy League* (1578-1579) and the *Martyrdom of St. Maurice* (1580-1582; both Escorial). That Philip did not like the latter picture is reported by the contemporary historian of the Escorial, Padre Sigüenza.

El Greco settled in Toledo between 1577 and 1579, and there he remained until his death on April 6 or 7, 1614. His fame spread to other parts of Spain, but most of his commissions were in Toledo and the vicinity.

Personality of the Artist

El Greco was a Renaissance man of great culture, familiar with Greek and Latin literature as well as Italian and Spanish. His remarkable library, the inventory of which is known, demonstrates his broad humanistic interests. He owned copies of the architectural treatises of Leon Battista Alberti, Giacomo da Vignola, Andrea Palladio, and Sebas-

tiano Serlio. El Greco prepared an edition of the Roman architectural treatise of Vitruvius, which has been lost.

El Greco numbered among his intimate friends the leading humanists and intellectuals of Toledo, men such as the scholar Antonio de Covarrubias, Pedro Salazar de Mendoza, Fray Hortensio Paravicino, and the poet Luis de Góngora y Argote. The last two men wrote poems about El Greco's works.

Earliest Works

Two works signed by Master Domenikos, an icon (Athens) and a small portable triptych (Modena), have frequently been attributed to El Greco, but, as the patronym is lacking, his authorship cannot be established with certainty. After World War II a vast number of mediocre panels by so-called Madonna painters (*Madonneri*) were attributed to the youthful El Greco, but they have now been discredited.

Italian Period (ca. 1560-1576)

Signed works of this period by El Greco include the *Purification of the Temple* (Washington and Minneapolis), *Christ Healing the Blind* (Parma), *St. Francis Receiving the Stigmata* (Geneva and Naples), *Pietà* (Philadelphia), *Boy Lighting a Candle* (Manhasset), and the portraits *Giulio Clovio* (Naples) and *Vincenzo Anastagi* (New York). At this time he signed his paintings in Greek capital letters. His style is notably Venetian in richness of color and illusionistic application of the paint. His interest in the composition of deep space reveals his knowledge of Raphael's murals in the Vatican, Serlio's books on architecture, and contemporary developments in Venice.

Early Spanish Period (1577-1588)

El Greco's first masterpiece of this period is the *Assumption of the Virgin* (signed and dated 1577; Chicago) from the high altar of S. Domingo el Antiguo, Toledo. Based on Titian's *Assumption* in the church of S. Maria dei Frari in Venice, it nevertheless shows independence in spatial organization and technical brilliance in the colors. The powerful physical types and certain poses in the *Trinity* (Madrid) from the same altar reveal El Greco's admiration of the heroic concepts of Michelangelo, whose art he had obviously studied in Rome. At the same time El Greco's color and technical procedures remain Venetian. The *Espolio* (1577-1579; sacristy of Toledo Cathedral) shows even greater originality in the composition: the figures are brought into the foreground, largely excluding depth, in a way that constitutes El Greco's interpretation of mannerism. But the medieval Byzantine tradition is reflected in the way the heads of the tormentors are placed in superimposed rows.

Masterpieces followed with such rapidity and in such great quantity that only a few can be mentioned. The *Martyrdom of St. Maurice* (1580-1582; Escorial) is astonishing in the brilliance of color, with the yellow against the blue producing a dazzling effect. The pale tonalities have antecedents in late Roman mannerism, but El Greco achieved expressionistic results using them. Other important paintings are the *Crucifixion with Two Donors* (Paris) and the *Holy Family* (New York).

This period culminated in the large canvas *Burial of the Conde de Orgaz* (1586-1588; church of S. Tomé, Toledo), a work that, combining all aspects of the artist's genius, is generally regarded as his greatest masterpiece and one of the outstanding paintings of all time. The figures are brought into a wall-like composition in the foreground, eliminating space in depth, a method that characterizes mannerism as distinguished from the deep space of High Renaissance composition. Some portraits of El Greco's Toledan contemporaries in the burial scene are identifiable. They are presented in normal human proportions, but the extreme elongation and distortion of the figures in heaven combined with the glacial clouds create a vision of a supernatural world.

Late Style (1588-1614)

El Greco maintained a sense of idealism in his late pictures when the subject demanded it, as in his lovely conception of the Madonna in the *Holy Family with St. Anne* (Hospital of St. John Extra Muros, Toledo) and the *Holy Family with the Magdalen* (Cleveland; both ca. 1590-1595). In these compositions the figures are brought into the foreground with only the sky as background, a method of organization that is distinctly mannerist.

El Greco received a number of important commissions at this time. The high altar (1597-1599) of the chapel of S. José, Toledo, is dedicated to *St. Joseph with the Christ Child,* tenderly interpreted with the tall otherworldly Joseph crowned from above by the wildly distorted and foreshortened angels; the city of Toledo is seen in the background. *St. Martin Dividing His Cloak with the Beggar* and the *Madonna with Saints Agnes and Martina* (both Washington) originally occupied the lateral altars of the same chapel. *St. Martin* impresses the spectator because of the extreme elongation of the partly nude body of the pathetic young beggar. Here El Greco's personal interpretation is fully in evidence in his use of mannerist elongation, a trait widely characteristic of Italian art as early as 1520. The technical brilliance of both pictures is memorable, most especially in the landscape glimpse of Toledo behind St. Martin.

Between 1596 and 1600 El Greco was busily engaged in preparing three large canvases for the high altar of the now-destroyed church of the Colegio de Doña María de Aragón in Madrid. The center of the altarpiece contained the *Annunciation* (Villanueva y Geltrú), the *Adoration of the Shepherds* (Bucharest), and the *Baptism of Christ* (Madrid). Here the supernatural atmosphere is maintained throughout, especially in the *Annunciation,* where the Madonna and Gabriel are enveloped in swirling clouds removed in time and place from all earthly experience.

El Greco's next major commission involved the altars (1603-1605) of the Hospital of Charity at Illescas in the province of Toledo, where litigation ensued and the trustees of the organization threatened to discharge him and engage a ''good painter in the city of Madrid'' at a time when El Greco was by far the greatest master in Spain. He finally agreed to accept a miserably inadequate payment, and there remains in the church today the celebrated picture *St.*

Ildefonso, one of the artist's finest interpretations of an austere and ascetic saint.

El Greco's last major commission was for the high altar and lateral altars of the Hospital of St. John Extra Muros, unfinished at his death. The architectural design of the high altar was modified by the artist's son (1625-1628). In one fragment, the *Fifth Seal of the Apocalypse* (New York), El Greco reached the ultimate in the expression of the fantastic vision as described in the Book of Revelations.

El Greco produced numerous religious works dedicated to the Passion of Christ, such as *Christ Carrying the Cross* and the *Crucifixion,* as well as two series of the 12 Apostles (all Toledo). His votive pictures include *St. Francis, St. Jerome,* the *Magdalen in Penitence,* and *St. Peter in Tears*. Two famous landscapes survive: the stormy, romantic, and highly subjective *View of Toledo* (ca. 1595; New York) and the later topographic *View and Plan of Toledo* (ca. 1610; Toledo), so beautifully painted in thin grayish tones. In the center the artist placed the Hospital of St. John Extra Muros on a cloud so that it could be seen better, as he explains in the legend on the canvas. To these last years too belong his fantastic interpretation of *Laocoön and His Sons,* with the subjects being strangled by the serpents sent by Neptune—against another mirage of the city of Toledo.

In addition to the portraits in the *Burial of the Conde de Orgaz,* El Greco executed throughout his career a considerable number of single figures, such as *Antonio de Covarrubias* (Paris), *Fray Hortensio Paravicino* (Boston), and *Cardinal Fernando Niño de Guevara* (New York), depicting the fiery inquisitor. Equally unforgettable are those in half length in a restricted palette of grays and blacks, thinly painted, such as *Jerónimo de Cevallos* (Madrid).

Further Reading

The most complete study of El Greco, which includes biography, stylistic development, and a *catalogue raisonné* with full bibliography and 405 illustrations, is Harold E. Wethey, *El Greco and His School* (2 vols., 1962). Pál Kelemen, *El Greco Revisited: Candia, Venice, Toledo* (1961), is largely devoted to a defense of the thesis that El Greco was a Byzantine master. Antonina Vallentin, *El Greco* (1954; trans. 1955), is an intelligently conceived biography. Paul Guinard, *El Greco: Biographical and Critical Study* (1956), is a small volume that contains a useful account of the major aspects of the artist's career. □

Andrew M. Greeley

An American Catholic priest, Andrew M. Greeley (born 1928) wrote sociological studies of American religion and of ethnicity, popular presentations of the Catholic faith, and a number of novels.

Andrew M. Greeley was born in Oak Park, Illinois, February 5, 1928. From an early age he determined to become a priest, attending a seminary high school and college. He received an A.B. from St. Mary of the Lake Seminary in Chicago in 1950, an S.T.B. in 1952, and an S.T.L. in 1954, when he was ordained. From 1954 to 1964 he served as an assistant pastor at Christ the King parish in Chicago, during which time he studied sociology at the University of Chicago, receiving a Ph.D. in 1962. His dissertation dealt with the influence of religion on the career plans of 1961 college graduates.

Combined Sociology and Faith

Sociology, an interest in Catholic education, and a ministry to Catholic youth dominated Greeley's early career and writings. From 1961 to 1968 he was a program director at the National Opinion Research Center in Chicago, and in 1973 he became the director of the Center for the Study of American Pluralism. He taught sociology at the University of Chicago from 1963 to 1972, and beginning in 1978 he taught intermittently at the University of Arizona.

Greeley's first writings included such titles as *The Church and the Suburbs* (1959) and *Religion and Career* (1963), works in which he put empirical sociology to use. At the same time, he was drawing on his ministerial work with young Catholics in books such as *Strangers in the House* (1961), which described the problems of Catholic teenagers. In the late 1960s he did several studies of Catholic education, concluding that the religious impact of parochial schooling seemed negligible. He was also intent on explaining the Christian faith to lay people, producing readable books such as *The Jesus Myth* (1971) and *The Moses Myth* (1971). In 1972 he published the results of a two-year study of American priests, reporting widespread dissatisfaction.

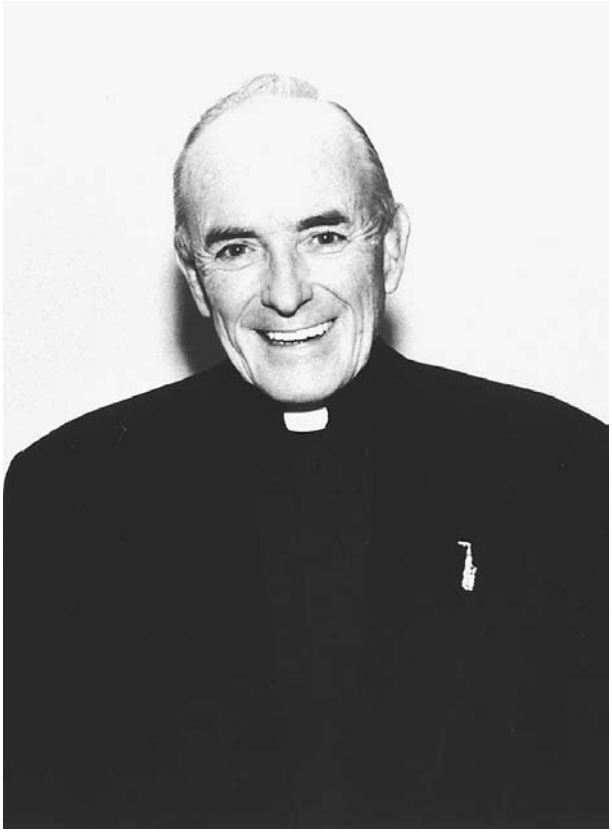

Although this work had been underwritten by the American Catholic bishops, they repudiated its findings, leading Greeley to comment: ''Honesty compels me to say that I believe the present leadership in the church to be morally, intellectually, and religiously bankrupt.'' A significant aspect of Greeley's profile after 1972 was alienation from the American Catholic bishops.

Joining his interest in sociology to a strong sense of his Irish-Catholic heritage, Greeley ventured into the area of ethnicity in 1974, studying the impact of ethnic background and lamenting the assimilation of Irish-Catholics to American Protestant models. In his assessments of American Catholic faith after the Second Vatican Council (1962-1965), he focused on the 1968 encyclical of Pope Paul IV that reaffirmed the ban on artificial birth control. In Greeley's view, this encyclical greatly lowered the credibility of church leaders in the eyes of American Catholics and accounted for a significant drop in church attendance. Another reason for the drop was Vatican II's shift from a God of law to a God of love, who might be presumed to look more to the heart than such externals as attendance at Sunday Mass.

Became a Popular Novelist

Greeley had always written for newspapers and magazines, as well as giving radio and television interviews, but he advanced the popular thrust of his work in 1979 with reports on the elections of Popes John Paul I and John Paul II, for which he traveled to Rome. In 1981 he launched what proved to be a hugely successful career as a novelist with *The Cardinal Sins,* a potboiler depicting the sordid, all-too-human inside of clerical and upper-class Chicago Catholic culture. After that beginning he poured forth a stream of best-sellers (*Thy Brother's Wife* [1982], *Ascent into Hell* [1984], *Virgin and Martyr* [1985], *The Final Planet* [1987], and *Angel Fire* [1988]). From the handsome royalties these novels earned, Greeley endowed a chair at the University of Chicago Divinity School in memory of his parents.

Few literary critics spoke well of Greeley's novels, but obviously they struck a chord in the lay population. Readers of newspapers, secular and Catholic, were familiar with Greeley's syndicated columns and occasional pieces, which were remarkable for their cantankerous ability to spotlight troubling issues (for example, homosexuality among the Catholic clergy). Greeley had a great gift for clear prose and a courageous desire to speak frankly about the actual experience of faith, both personal and social. He continued to draw on data of the National Opinion Research Institute to illuminate religious, ethnic, educational, and other trends in American culture. His own theological positions were moderate to slightly conservative, but he championed a reworking of the Church's attitudes toward sexuality and made a strong case for the importance of the religious imagination (so as to express theology through stories). Steadily he urged the Church to attend to the findings of empirical social science, so as to make its ministry more realistic and credible. His feuds with the late Cardinal Cody, and with many other personages with whom he disagreed, enlivened church life in Chicago and intrigued readers of his columns.

Living independently, and wealthy because of his royalties, Andrew Greeley went his own way, making a unique contribution to American church life. His books number over 100, and he was one of the most quoted American Catholic priests, appearing in *TV Guide* and on numerous talk shows. In fact, few American Catholics have had a greater popular impact. Slowly, serious students of current American Catholic culture are beginning to account Greeley an influence worthy of scholarly investigation.

Further Reading

So prolific is author Andrew Greeley that the best policy would be to sample the several different genres in which he wrote: sociological studies of American religion, popular presentations of Catholic faith, studies of ethnicity, and novels. A good specimen of the first genre might be *Communal Catholics* (1976), *Religion: A Secular Theory* (1982), or *The Catholic Myth* (1990). Among his popular presentations of Catholic faith, *The Jesus Myth* (1971) remains a high point. His works on ethnicity are illumined by his 1974 book *Ethnicity*. His novels have improved from the 1981 *The Cardinal Sins,* so the more recent works are more impressive. As an example of the critical attention that Greeley is beginning to receive, see Ingrid Shaefer, editor *Andrew Greeley's World* (1989). □

Horace Greeley

Editor and reformer Horace Greeley (1811-1872) changed the direction of American journalism and played an important role in the social and political movements surrounding the Civil War.

Horace Greeley was born on Feb. 3, 1811, in Amherst, N.H. At the age of 14 he became an apprentice on a newspaper in Vermont, where he learned the journalist's and printer's arts. He followed his trade in New York and Pennsylvania before moving to New York City in 1831. He worked on miscellaneous publications before founding a weekly literary and news magazine, the *New Yorker,* in 1834. Though not a lucrative undertaking, this established Greeley as one of the able young editors of popular journalism.

Greeley's political emergence as both a Whig and equalitarian caused him to seek out practical political solutions, while also encouraging debate and radical experimentation. In 1838 he edited a partisan publication, the *Jeffersonian,* for the New York Whigs. He also began an association with Whig leaders William H. Seward and Thurlow Weed that continued for 20 years.

Birth of the ''New York Tribune''

In the election of 1840 Greeley edited the memorable *Log Cabin* for the Whigs. Meanwhile he was working on an organ of social and political news and discussion for the general reader: in 1841 he launched the *New York Tribune*.

The key to Greeley's editorial policy was his belief that progress demanded a serious effort to better society. He

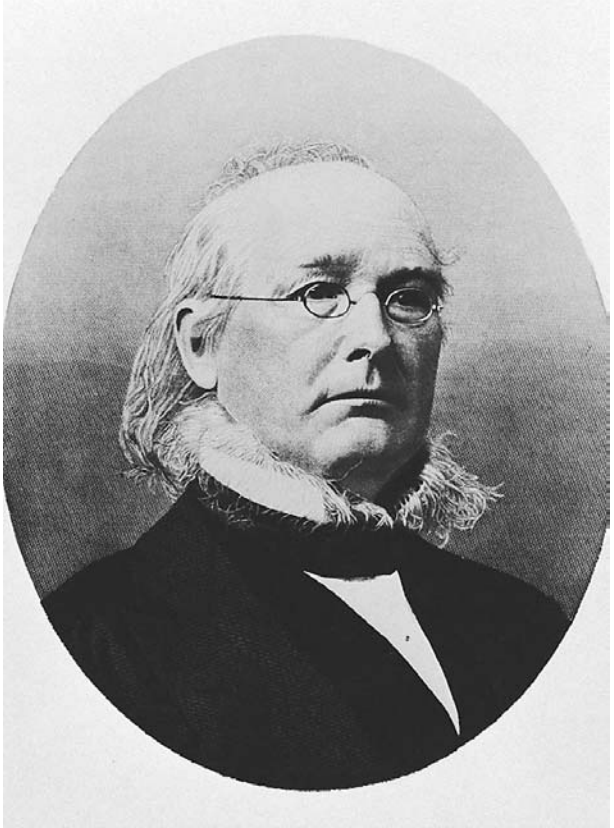

abhorred revolution or turbulence among the masses. Though one of his major interests was free land for settlers in the West and he approved of individual initiative, he also welcomed cooperative efforts and social planning. The *Tribune* published the theories of Albert Brisbane, who wanted society organized into cooperative communities. To the *Tribune* as literary editor came George Ripley, a founder of the radical commune Brook Farm. Charles A. Dana, who became Greeley's second-in-command, wrote articles in praise of French Socialist Pierre Proudhon, who believed that ''property is theft.'' Greeley later published the foreign comment of Karl Marx.

Greeley's radicalism was qualified by his more general orthodoxy. He held rigid temperance principles and scorned woman suffragists and divorce reformers. He adhered to conventional political patterns. Moreover, his receptivity to social experiment enabled him for many years to avoid the slavery problem as being remote from immediate issues. As his paper's most influential commentator, Greeley produced a flow of articles and editorials, and the *Tribune* rapidly gained national importance.

Multifaceted Man

Greeley was often caricatured as absentminded, half bald, carelessly dressed, and with childish features fringed by whiskers. He was impetuous and impressionable, committing himself rashly to numerous, disparate ventures and fads. These included the Red Bank (N.J.) Phalanx, spiritualism, vegetarianism, phrenology, and a formidable list of investments and loans, of which almost none were profitable. Generous and improvident, he dissipated the fortune the *Tribune* 's success had brought him.

Greeley's lecturing began as an adjunct of his political and social interests, but this took increasing portions of his time. He traveled throughout the East and in 1859 to San Francisco. He also lectured in Europe. Though his speaking engagements became lucrative, they did no more for his financial state than had his journalism. *Hints toward Reforms* (1853) includes some of his lectures.

Greeley's commitments interfered with his home life. He had married Mary Youngs Cheney in 1836. In youth his wife had been talented and enthusiastically reforminded, but she deteriorated into a hypochondriac. Though Greeley's Westchester County farm was known for its modern agricultural techniques, the house itself was randomly administered. The unhappy household was further upset by the fact that of their nine children only two survived to adulthood.

Equally unfortunate was Greeley's political career. He wanted to influence state and national politics and gain power for himself, but he was no match for adroit associates who used the *Tribune* 's columns. Greeley's ambitions for Henry Clay were frustrated. He had to accept Zachary Taylor's Whig candidacy in 1848, though Taylor was a slaveholder and a hero of the Mexican War, which Greeley did not endorse. Greeley's own dreams of office brought him no more than a 90-day election to Congress in 1848.

Civil War and After

Nevertheless, Greeley's editorial voice grew with the increasing strength of the Free Soil party and abolitionism. He opposed the Compromise of 1850, with its notorious Fugitive Slave Law provision. In 1856 he became one of the founders of the Republican party and spoke out clearly against the extension of slavery.

Greeley's editorial policies during the Civil War swung erratically from appeals for peaceful separation to the all but fatal slogan ''On to Richmond!'' His most famous editorial, ''The Prayer of Twenty Millions,'' in 1862, symbolized Northern determination to make the war sacrifices meaningful by abolishing slavery. In 1864 Greeley, with President Abraham Lincoln's sanction, probed peace possibilities in a meeting with Confederate agents. His efforts, though futile, helped make clear that Southern plans did not include preservation of the Union.

In the postwar era Greeley cooperated with the Radical Republicans, opposing President Andrew Johnson and appealing for African American rights. A meeting of disillusioned party members in 1872 sought alternatives to the era's corruption and political incompetence. As a result, the Republican Liberal party was formed, and Greeley became its presidential candidate.

His qualities of reason and compassion expressed themselves during Greeley's campaign. But the Radical Republican attack was fierce and effective, and he was overwhelmingly rejected at the polls. The strain of the election and his sense of personal humiliation, together with his wife's death a week before the election, unbalanced Gree-

ley's mind. He died in a private mental hospital on Nov. 29, 1872.

Further Reading

Greeley's own writings, including *Recollections of a Busy Life* (1868), provide important information. There are many biographies about him. An account by Greeley's contemporary James Parton, *The Life of Horace Greeley, Editor of the New York Tribune* (1855), is still useful. A recent study is G. G. Van Deusen, *Horace Greeley: Nineteenth-Century Crusader* (1953). William Harlan Hale, *Horace Greeley: Voice of the People* (1950), successfully captures the tone of the man and his times. See also Jeter A. Isely, *Horace Greeley and the Republican Party, 1853-61: A Study of the New York Tribune* (1947); Harlan H. Horner, *Lincoln and Greeley* (1953); and Ralph Ray Fahrney, *Horace Greeley and the Tribune in the Civil War* (1936).

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Adolphus Washington Greely

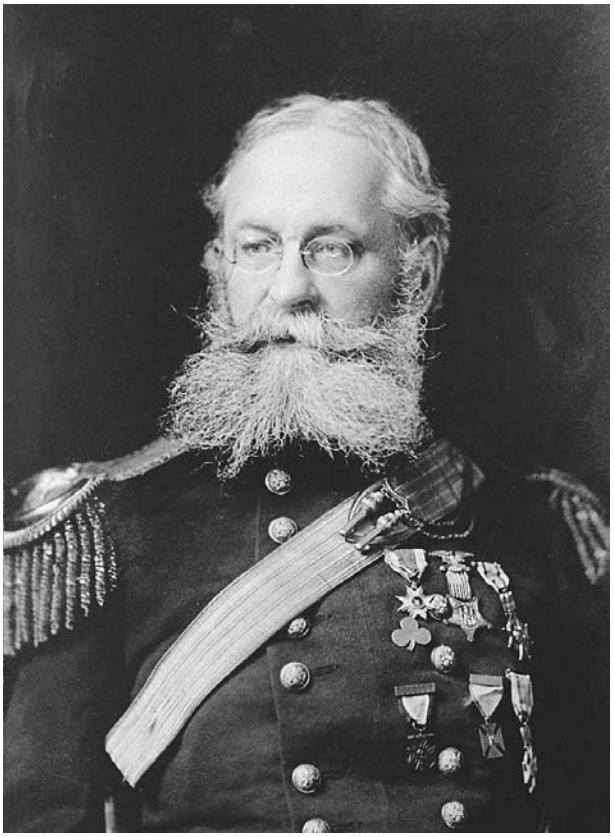

Adolphus Washington Greely (1844-1935), American soldier, Arctic explorer, and writer, is remembered for his ill-fated expedition to the Arctic in 1881-1884.

Born in Newburyport, Mass., on March 24, 1844, Adolphus Greely enlisted in the Civil War in 1861, serving valorously. Afterward he joined the U.S. Army Signal Corps, and he directed the erection of military telegraph lines from Texas to California and from the Dakotas to Washington Territory.

A serious student of meteorology, and influenced by a fellow officer's promotion of polar exploration, Greely devoured the literature of the Arctic and determined to lead an expedition there. When Congress, in 1881, authorized American participation in the International Polar Year project to establish numerous circumpolar observation stations, Greely, by virtue of his experience, scientific background, and interest, was chosen to command the U.S. mission.

Greely's party of 25 landed in northern Grinnell Land in August 1881 and established Ft. Conger, sending their ship home. In the next months the expedition's major scientific and exploration objectives were achieved. The outlines of Grinnell Land were fixed; invaluable meteorological, magnetic, biological, and oceanographic records were obtained; and on May 13, 1882, three men from the party reached 83°24′N, a new northing record.

When relief ships failed to return in 1882 and 1883, Greely followed his original orders. He left Ft. Conger, hazardously moving south 200 miles to Cape Sabine, where the party spent the winter of 1883/1884 in unimaginable deprivation. By the time a rescue squadron arrived in June 1884, 18 of the 25 men had perished, one man was dying, and the remaining 6 were near death.

The survivors were at first hailed as heroic explorers. But reckless charges of cannibalism soon leveled against them tainted their lives, even though all evidence strongly suggests their innocence. After Greely recovered his health, he resumed his career in the Signal Corps, advancing to chief signal officer in 1887. He published regional climatology studies between 1881 and 1891 and later built communication lines in Puerto Rico, Cuba, the Philippines, and Alaska.

Retiring in 1908, Gen. Greely devoted himself to study and writing. The story of his expedition had appeared as *Three Years of Arctic Service* (1886); later works included *True Tales of Arctic Heroism* (1912), *Handbook of Alaska* (1925), and *The Polar Regions in the 20th Century* (1928). A founder of the National Geographic Society, Greely contributed to its magazine and donated his collection of Arctic books and scrapbooks to the society. Honored belatedly by his government, Greely received the Congressional Medal of Honor in 1935, a few months before his death.

Further Reading

Gen. William Mitchell wrote an adulatory biography, *General Greely: The Story of a Great American* (1936). A thorough and objective account of the Greely expedition is A. L. Todd, *Abandoned: The Story of the Greely Arctic Expedition, 1881-1884* (1961). Jeannette Mirsky, *To the Arctic!* (1948; originally published as *To the North,* 1934), contains a brief account. □

Constance McLaughlin Green

An expert in urban history, Constance McLaughlin Green (1897-1975) won the 1963 Pulitzer Prize for history at a time when there were few published women historians.

Constance McLaughlin Green was born into an academic family August 21, 1897, at Ann Arbor, Michigan. Her father, Andrew Cunningham McLaughlin, was a professor of constitutional history at the University of Michigan and then at the University of Chicago. He won the Pulitzer Prize for history in 1936, an accomplishment his daughter repeated in 1963 for the first volume of her study of Washington, D.C.

Green was a pioneer in the field of urban history, and her work provides an example of the early narrative approach to the subject. She began to write on the subject prior to its becoming popular in America's colleges and universities during the 1960s. Moreover, she was a successful published female historian at a time when the discipline of history did not include many women.

She spent most of her childhood in Chicago in the neighborhood surrounding the University of Chicago where her neighbors included an aggregation of the nation's leading scholars, scientists, and intellectuals. Her mother, who was the daughter of a university president, served as hostess to many of these academic neighbors. The Green home bubbled with stimulating conversation and ideas. Green's mother, however, never attended college herself because the historian's grandmother thought it unsuitable for women. As a consequence, Constance's mother compensated for her own lack of higher education by asserting that no daughter of hers would ever grow up without professional training to ensure the ability to earn her own living.

Green attended the University of Chicago's famous laboratory school for elementary and secondary education and then in the fall of 1917 went east to Smith College, a woman's school in Northampton, Massachusetts. In contrast to the University of Chicago she found Smith intellectually tepid. After graduation she taught briefly at Chicago and then was married in 1921 to Donald Green, a textile executive who took her back to Holyoke, Massachusetts, a New England mill town which she found provincial. Ironically, her first book was a history of that city, *Holyoke, Massachusetts: A Case History of the Industrial Revolution in America.*

The genesis of the book rests in Green's enrollment in Yale's graduate school at the height of the Great Depression, after having been discouraged from studying at Harvard by two eminent historians; they believed it would be too difficult for a woman to commute from Holyoke to Cambridge. At her Yale interview the historian Ralph Gabriel inquired about what she would like to investigate for her dissertation. When she mentioned a topic in intellectual history for which he considered her ill prepared, he asked, ''Well, what kind of a city, what kind of a town, do you live in?'' She replied that it was a dreary prefabricated industrial city feeling the impact of immigration and ethnocultural and religious conflict. Gabriel then said, ''Good, that sounds like just the thing.'' As a consequence, a distinguished career of writing urban and local history began, although Green denied credit for being a founding mother of the field. She modestly pointed out that she simply wrote about something that was convenient—the city in which she lived.

Green, by then the mother of three children, received her doctoral degree two months before her 40th birthday. The Holyoke history was published two years later in 1939. While scholars still find the book useful, at the time Holyoke locals resented it. At a next door neighbor's bridge party Green heard a woman saying, ''How did she have the gall to think that she could write a history when we know so much better than she does.'' This highlighted some of the dangers facing a scholar who writes local history.

During World War II she worked as a historian for the Army ordnance department, which led to the publication of a volume on the role of women as production workers in war plants in the Connecticut Valley. Green, acknowledging that contemporary feminists might think her attitude nonsense, admitted enjoying the fact that she was often the only woman working in a male setting with military historians. Green also researched her *History of Naugatuck, Connecticut,* which was commissioned by the town's Chamber of Commerce because of her Holyoke study, during this period.

In 1946 her husband died, and she moved to Washington, D.C. the following year. Six years later the Rockefeller Foundation requested that she write a pilot study of American urban history. Again, she chose the city in which she resided for her subject—to the good fortune of her readers. Her work, which first appeared in 1963, earned her the coveted Pulitzer Prize, which she thought she had ''not a chance'' to win. Her two volume history of Washington was followed by a third on race relations in that city. Just before she died on December 5, 1975, she seemed pessimistic about the racial situation in that city and the general urban condition of the nation's capital. This, however, had not dulled her optimism for young historians to study the city. She urged them to maintain their enthusiasm and to continue in their scholarship.

Further Reading

For an oral history interview in which Green talks about her life and work, see Bruce M. Stave, *The Making of Urban History* (1977). Green's special brand of urban history can be found in her two early works, *Holyoke, Massachusetts: A Case History of the Industrial Revolution in America* (1939) and *History of Naugatuck, Connecticut* (1948), and in *American Cities in the Growth of the Nation* (1957 and 1965), which contains individual chapters devoted to a number of U.S. cities. Her three volumes on Washington, D.C., including the award winning book which covers the city's early development, are: *Washington: Village and Capital, 1800-1878* (1962); *Washington: Capital City, 1879-1950* (1963); and *The Secret City: A History of Race Relations in the Nation's Capital* (1967). In *The Rise of Urban America* (1965) Green attempted a synthesis of U.S. urban history which some critics thought too broad and sweeping. Her interest in industrial development and technology, which was demonstrated in her writing on urban history, appeared more expressly in: *The Role of Women as Production Workers in War Plants in the Connecticut Valley* (1946); *The Ordnance Department: Planning Munitions for War* (1955); and *Eli Whitney and the Birth of American Technology* (1956), which was a volume in a series of biographies on famous Americans. □

Edith Starrett Green

A U.S. congresswoman from Oregon from 1954 to 1974, Edith Starrett Green (1910-1987) worked vigorously for improved education and educational opportunity and for women's rights.

Edith Starrett Green was born January 17, 1910, in Trent, South Dakota, to James and Julia Starrett, who soon moved to Oregon. By 1930 she began a teaching career which was interrupted when she married businessman Arthur N. Green and had a family.

Although a daughter of two school teachers, Edith Starrett had preferred to be a lawyer or engineer. However, others persuaded her to pursue a more conventional woman's profession. She earned a Bachelor's degree from the University of Oregon in 1939 and did graduate work at Stanford University. In the 1940s she was a free-lance writer and radio commentator, but her interest in education continued and she served as a state lobbyist for education groups.

A life-long Democrat, she first ran for political office in 1952 and, although she lost, it provided valuable exposure for her next race. In 1954 she won Oregon's Third Congressional House seat in the closest race of her career. Thereafter, she captured at least 63 percent of all general election votes in nine subsequent elections.

As the second woman to represent Oregon in its history, Green became one of only 17 women then in the U.S. House of Representatives. Acting on her 1954 slogan that ''Education should be the number one business in this country,'' Green became known as ''Mrs. Education'' and ''Mother of Affirmative Action'' for her role in legislation which vitally affected federal aid to education and women's rights.

In her first congressional term Green introduced the Library Service Bill which provided access to libraries for millions of persons in rural areas. Her imprint was on the National Defense Education Act of 1958, America's effort to ''catch up'' after Russia orbited Sputnik. She was largely responsible for the Higher Education Facilities Act of 1963, which President Lyndon Johnson called ''the greatest step forward in the field since the passage of the Land-Grant Act of 1862.'' Perhaps recalling her own experience of being forced to leave college because of inadequate funds, she pushed through work study and grant programs. She worked for the 1965 Vocational Rehabilitation Act which gave urban youths training opportunities and was largely responsible for the 1965 and 1967 Higher Education Acts.

One of her few legislative defeats came when riots swept American campuses in the late 1960s. Fearing that the full House might cut off all federal aid to colleges and universities, she wrote what she believed was a moderate bill to deny government financial support to educational institutions unless their administrators filed a students' code of conduct and a plan for handling student rioting. Many committee members thought her proposal too punitive and too repressive and her measure was defeated 18 to 17.

Green also struggled for equal rights for women. She believed one of her most significant accomplishments was the Equal Pay Act of 1963, although she was astonished that it took eight years to persuade Congress that men and women doing identical work should be paid the same salary. More women have entered the fields of health and education as a result of her amendments to House bills. Especially significant was her 1972 Omnibus Higher Education Act, which prohibited sexual discrimination in institutions receiving federal funds.

Several presidential aspirants noted her political clout. In 1956 Adlai Stevenson asked her to second his nomination at their party's convention. She later headed Oregon primary campaigns for John Kennedy, Robert Kennedy, and Henry M. Jackson.

Although Green probably could have won a Senate seat, she declined three offers to run for senator. She reasoned that she could have more influence in the House since fellow Oregonian Wayne Morse was already on the Senate Education Committee. Also, she did not want to be obligated to the large donors needed to finance a state-wide campaign. Further, she said that the party should choose a person young enough to serve many years.

Critics argue that Green's congressional career was flawed by too many contradictions: She supported a Supreme Court decision to abolish segregation, but refused to support bussing. She supported the Equal Pay Act in 1963, but never supported the Equal Rights Amendment. Some even perceived a contradiction in her support of various educational programs while deploring the federal government's role in administering them. Yet Green was always against a too-powerful federal government, noting that Oregonians best knew their education problems.

Green retired to her Oregon home in 1975, having served in the House for 20 years and through four different presidential administrations. She continued her interest in education, serving as a member of several boards of directors and continuing to speak out against officials who gave politics a bad name.

Further Reading

Biographical material for Edith Green may be found in Hope Chamberlain's *A Minority of Members, Women in the U.S. Congress* (1973) and in Esther Stineman's *American Political Women* (1980). Additional analysis of her career and voting record are in *Ralph Nader Citizens Look at Congress Project* (1972). □

Thomas Hill Green

The British philosopher Thomas Hill Green (1836-1882) founded the school of more or less Hegelian idealists that dominated British philosophy in the late 19th century.

The son of a clergyman, Thomas Hill Green was born on April 7, 1836, in Birkin, Yorkshire. Distantly related to Oliver Cromwell, he resembled him in being sober, conscientious, and practical. In 1855 Green entered Balliol College, Oxford, where he studied under Benjamin Jowett, obtained a first-class honors degree in 1859, and was elected a fellow the following year. He soon concentrated his teaching work on philosophy and, after Jowett became master of the college in 1870, took on much of the responsibility for running the college. In 1865 and 1866 he served on a commission of inquiry into the outdated grammar schools of England. In 1878 he became professor of moral philosophy.

Green expressed himself plainly and often cumbrously and was not a superficially attractive teacher. But his originality, moral seriousness, and reforming zeal had a profound influence. He firmly rejected the native philosophical tradition: its empiricist theory of knowledge, in the massive introduction to his edition of David Hume's *Treatise of Human Nature;* its hedonistic ethics, in his posthumously published *Prolegomena to Ethics* (1883). Against empiricism he argued that the mind is active in knowledge; against hedonism, that human action is free, not the causal outcome of natural desires, and that its end should be self-fulfillment, not pleasure. This conception of man's moral agency led him in *Principles of Political Obligation* (1883) to assign to the state the task of creating the conditions for individuals to pursue their moral perfection freely.

Green was an ardent advocate of temperance and an effective member of the Oxford town council. He was a partisan of the North in the American Civil War and was extremely hostile to the patriotic, imperialist mood inspired by Benjamin Disraeli. Green's disciples dedicated themselves to the education of a responsible, socially reforming elite and were soon active in all spheres of public life.

Further Reading

Memoir of Thomas Hill Green (1906), written by Green's pupil R. L. Nettleship, is an admirable, rather solemn work which concentrates on Green's thought. For details on his life a better source is Melvin Richter, *The Politics of Conscience: T. H. Green and His Age* (1964), which is also through and discerning on the question of Green's influence. There is a useful essay on Green in James Bryce, *Studies in Contemporary Biography* (1903). See also Y. L. Chin, *The Political Theory of Thomas Hill Green* (1920), and J. Charles McKirachan, *The Temporal and the Eternal in the Philosophy of Thomas Hill Green* (1941). □

William R. Green

William R. Green (1872-1952) was president of the American Federation of Labor during the stormiest period in United States labor history.

William Green was born on March 3, 1872, in Coshocton, Ohio, the son of English immigrants. He wanted to become a Baptist minister, but economic circumstances compelled him to enter the local mines. Soon the labor movement became his ministry.

Green rose gradually through the hierarchy of the United Mine Workers of America (UMWA). He passed from president of subdistrict 6 to president of the Ohio district union in 1906 and 5 years later to UMWA statistician. In 1913 Green was elected UMWA secretary-treasurer and later that year a vice president of the American Federation of Labor (AFL). He served two terms (1911-1915) in the Ohio Senate, where he sponsored the Workmen's Compensation Act.

Green maintained excellent relations with the barons of the American labor movement but could not command the respect of more obdurate labor leaders. Basically accommodating, he proved unable to discipline quarrelsome union officials or to negotiate with strong antilabor employers.

When Samuel Gompers, the tough and resourceful president of the AFL, died in 1924, Green replaced him. Taking over the AFL at a time when it was declining, Green watched it sink even lower during the late 1920s and the Great Depression.

Although President Franklin Roosevelt's New Deal promised labor great organizing opportunities, Green failed to command enough support within the AFL to launch a vigorous membership campaign. Devoted to the concept of the AFL as a harmonious family that could amicably settle its internal conflicts, he allowed the craft unionists, who dominated the executive council, to drive the industrial unionists out of the organization. Green thus became a party to the civil war between the AFL and the Congress of Industrial Organizations (CIO) that raged unabated from 1936 to 1941. Always loyal to his original union, the UMWA, in 1937 he was suspended from it because John L. Lewis, UMWA president, was leader of the CIO.

President of the AFL for 28 years, Green continually backed down under pressure from powerful craft union leaders. On Nov. 21, 1952, he died of a heart attack.

Further Reading

No adequate biography of Green exists. However, Irving Bernstein's *The Lean Years: A History of the American Worker, 1920-1933* (1960) and *Turbulent Years: A History of the American Worker, 1933-1941* (1970) contain sympathetic and critical information about Green. Philip Taft, *The A.F. of L. from the Death of Gompers to the Merger* (1959), gives a dry, detailed history of the organization during Green's presidency. For the conflict with the CIO see Walter Galenson, *The CIO Challenge to the AFL: A History of the American Labor Movement, 1935-1941* (1960).

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Clement Greenberg

Clement Greenberg (1909-1994) was an influential art critic whose writings helped define "Modernism."

Clement Greenberg was born on January 16, 1909, in the Bronx in New York City. He was the oldest of three sons born to Joseph and Dora (Brodwin) Greenberg. In 1914 the family moved to Norfolk, Virginia, where his father was a storekeeper. Six years later the Greenbergs moved again, this time to Brooklyn, New York, where Joseph Greenberg became a manufacturer.

Clement Greenberg was educated in public high schools and graduated from Syracuse University with a Bachelor's degree in literature in 1930. When he graduated Greenberg was unable to find a job, but during this time he studied German, Italian, French, and Latin. In 1933 he and his father began a wholesale dry goods business from which Clement resigned in 1935. A turning point for Greenberg came the following year, when he went to work for the federal government, first in the office of the Civil Service Commission and in 1937 in the Appraiser's Division of the Customs Service in the Port of New York. This latter position gave him time to begin his career as an essayist. In winter 1939 Greenberg published his first review—a commentary on Bertolt Brecht's *A Penny for the Poor*. This began a period of critical writing about art and culture that would span five decades.

The 1940s marked Greenberg's greatest activity as a critic. From 1940 to 1942 he was an editor of *Partisan Review,* and from 1942 to 1949 he published regularly as the art critic for the *Nation*. In August 1944 he accepted the position of managing editor of the *Contemporary Jewish Record*. When this bimonthly magazine was replaced by *Commentary,* Greenberg was named associate editor, a position he held until 1957.

Until 1941 Greenberg's criticism was largely confined to literary subjects. In May of that year, however, he published an appreciation of the artist Paul Klee in the *Nation*. This initiated the art criticism for which he became most widely known. The intellectual justification for his approach had been articulated a few years earlier in two essays published in *Partisan Review*. ''The Avant Garde and Kitsch'' (1939) was a manifesto in which Greenberg made a sharp distinction between ''true culture'' and ''popular art.'' He asserted that quality in a work of art had nothing to do with contemporary social and political values. ''Retiring from the public altogether,'' he wrote, ''the avant-garde poet or artist sought to maintain the high level of his art by both narrowing it and raising it to the expression of an absolute. . . .'' This was necessary, he argued, because of the ways in which modern society had debased high art into kitsch. In ''Towards a Newer Laocoon'' (published in *Partisan Review* in 1940) Greenberg explained the necessity for avant-garde artists to break away from the traditional dominance of subject matter and place a new emphasis on form.

Greenberg's early thinking was influenced by the theories of Karl Marx and Hans Hofmann. Greenberg's study of Marxist theory made the avant garde of interest to him, and it suggested that abstract art was a revolutionary move away from the popular appeal of narrative painting in America. More important, however, was the influence of Hans Hofmann, the German artist and educator. In 1938 and 1939 Greenberg attended Hofmann's classes in which he stressed the importance of the formal qualities of painting—color, line, plane, and the ''push'' and ''pull'' of shapes on the flat canvas. In his criticism of the 1940s and the 1950s Greenberg developed these ideas into a unique critical tool.

In the mid-1940s Greenberg was the first to champion the work of the New York School of abstract artists such as Jackson Pollock, Willem de Kooning, Robert Motherwell, and David Smith. When, in the 1950s, the New York School of painters gained recognition, the quality of Greenberg's criticism brought him a great deal of attention. He was asked to organize exhibitions and was invited to teach and lecture at Black Mountain College, Yale University, Bennington College, and Princeton University, among others. Greenberg continued to refine his ideas about art and to write art criticism. In concise prose, Greenberg mixed references to the history of modern art and his analysis of the formal properties of painting in such a way as to make the abstract work of these artists accessible to critics and students of art. His criticism was characterized by a personal and passionate articulation of his artistic enthusiasms. In 1961 Greenberg published a collection of his essays in *Art and Culture,* a book that would influence the next generation of critics.

In the early 1960s Greenberg also published one of his most influential essays. ''Modernist Painting'' outlined a formalist history in which the preoccupation of painters with the formal elements of painting, particularly the flatness of the picture plane, was the common thread of his reading of the history of modern art. From Edouard Manet to the contemporary paintings of the New York School of the 1940s and the 1950s, Greenberg traced a continuous stripping away of subject matter, illusion, and pictorial space. Caught within the internal logic of their medium, painters rejected narrative in favor of painting's unique, formal qualities.

With the emergence of Pop Art in the 1960s Greenberg's formalist approach was no longer relevant. Pop Art, with its reliance on conceptual wit and its sources in ''low,'' popular art, was the antithesis of Greenberg's formalist theories. As an answer to the success of Pop Art, in 1964 Greenberg organized the exhibition ''Post Painterly Abstraction.'' In the accompanying exhibition catalogue he extended his critical principles to argue that paintings exhibiting openness, linear clarity of design, and high-keyed, even-valued color were the natural progression of the formal history of art that he had outlined earlier in ''Modernist Painting.'' Despite his arguments, Greenberg's emphasis on a formalist interpretation came under increasing criticism during the 1970s and the 1980s.

Even to his challengers, however, Greenberg remains one of the most important critics of his time. All recognize that he articulated clearly and concisely an approach to art that has remained prevalent for almost half a century. Greenberg's influence is so significant that for contemporary critics his articulation of art criticism has come to define the Modernist movement.

Further Reading

The most important publications of Clement Greenberg's criticism are *Clement Greenberg: The Collected Essays and Criticism,* John O'Brian, editor (1986 and 1993). This four-volume work provides a short introduction and gives the reader the first published version of Greenberg's essays. The question of the edition of the essays is important because when Greenberg himself published a collection of his essays, *Art and Culture: Critical Essays* (1961), he re-edited his writing to more closely reflect his thinking at that time. Monographs of important artists of the 20th century written by Greenberg include *Joan Miró* (1948), *Matisse* (1953), and *Hans Hofmann* (1961). A complex and thorough consideration of Greenberg's criticism can be found in Donald Kuspit's *Clement Greenberg: Art and Critic* (1979). □

Graham Greene

The works of the English novelist and dramatist Graham Greene (1904-1991) explore different permutations of morality and amorality in modern society, and often feature exotic settings in different parts of the world. A storyteller with a spare and elegant style, he divided his literary output into two categories. The first identified his long, serious works as "novels", while the second, which he called "entertainments", were shorter, taut-paced political thrillers with boldly-defined characters designed to satisfy the reader whose main concern is plot rather than theme. He also wrote screenplays and dramas, but they have not stood the test of time as steadfastly as his fiction, which has been translated into 27 languages.

Graham Greene was born on October 2, 1904, in Berkhamsted, Hertfordshire, in England. He was one of six children born to Charles Henry Greene, headmaster of Berkhamsted School, and Marion R. Greene. He did not enjoy his childhood, often preferring to skip classes rather than endure the baiting of his fellow students. When Greene suffered a mental collapse, his parents sent him to London for psychotherapy administered by a student of the famous Sigmund Freud. While he was living there, he became a voracious reader and began to write poetry. Ezra Pound and Gertrude Stein became lifelong mentors to him before he returned to high school.

After graduating in 1922, Greene went on to Oxford University's Balliol College. When he was a junior in 1924, he contacted the German embassy and offered to write some pro-German articles for an Oxford paper. Intrigued, an embassy official accepted his offer, and sent him on an all-expenses-paid trip to the Rhineland, where Germany and France were vying for superiority in the creation of a separatist republic. As promised, Greene returned from Germany and wrote an article favoring Germany in the *Oxford Chronicle* of May 9, 1924.

His next attempt to enliven his studies brought him to a flirtation with the Communist party, which he abandoned after a mere six weeks, though he later wrote sympathetic profiles of Fidel Castro and Ho Chi Minh. Otherwise, Greene spent his vacations at Oxford roaming the English countryside. Despite all these efforts to distract himself from his studies, he graduated from Oxford in 1925 with a second-class pass in history, and a slender, badly-received volume of poetry with the effusive title *Babbling April*.

The following year Greene decided to convert from Anglicanism to Roman Catholicism, the religion of his fiancee. The shift brought him a new perspective in his search for the origins of human morality and amorality.

The same year he began his professional writing career as an unpaid apprentice for the *Nottingham Journal,* moving on later to become a subeditor for the *London Times*. The experience was a positive one for him, and he held this position until the publication of his first novel, *The Man Within* (1929). Here he began to develop the characteristic themes he later pursued so effectively: betrayal, pursuit, and the yearning for death.

His next works, *Name of Action* (1931) and *Rumour at Nightfall* (1931), were not well-received by critics, but Greene regained their respect with the first book he classed as an entertainment. Called *Stamboul Train* in England, it was published in 1932 in the United States as *Orient Express*. The story revolves around a group of travelers on the Orient Express, a setting mysterious enough to permit a large helping of melodrama and grotesque character-build-

ing. *Journey without Maps,* published in 1936, was a travelogue, detailing Greene's fascination with the lush and decadent outposts of colonization.

Major Themes

Twelve years after his conversion, Greene published *Brighton Rock* (1938), a novel with a highly melodramatic plot full of sexual and violent imagery that explored the interplay between abnormal behavior and morality.

The entertainment *The Confidential Agent* was published in 1939, as was the work *The Lawless Roads,* a journal of Greene's travels in Mexico in 1938. Here he had seen widespread persecution of Catholic priests, which he documented in his journal along with a description of a drunken priest's execution. The incident made such an impression upon him that this victim became the hero of *The Power and the Glory,* the novel considered by Greene to be his best.

Later Life

During the years of World War II Greene slipped out of England and went to West Africa to do some clandestine intelligence work for the British Government. The result, a novel called *The Heart of the Matter* appeared in 1948, and greatly appealed to American readers.

Steadily, Greene produced a succession of works that received both praise and crtiticism. He was considered for the Nobel Prize but failed to become a candidate. Still, many other honors were bestowed upon him, including a 1966 accolade from Queen Elizabeth as a Companion of Honor, and the Order of Merit, a much higher honor, in 1986.

In 1979 Greene underwent surgery for intestinal cancer, but had no lasting ill-effects. However, in 1990, he was stricken with an unspecified blood disease so debilitating that he decided to move from his home in Antibes, the South of France, to Vevey, Switzerland, so that he could be closer to his daughter. He lingered until the beginning of spring, then died on April 3rd, 1991, in La Povidence Hospital.

Further Reading

Full-length studies of Greene include John A. Atkins, *Graham Greene* (1957; rev. ed. 1966); Francis L. Kunkel, *The Labyrinthine Ways of Graham Greene* (1959); Lynette Kohn, *Graham Greene, The Major Novels* (1961); A. A. De Vitis, *Graham Greene* (1964); and David Lodge, *Graham Greene* (1966). For a variety of opinions on Greene's work see Robert O. Evans, ed., *Graham Greene: Some Critical Considerations* (1963). François Mauriac, *Men I Hold Great* (1951), discusses Greene.

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Graham Greene

A film actor who has found success in both Canada and the United States, Graham Greene (born 1952) is a full-blood Oneida, born on the Six Nations Reserve in southwestern Ontario in the early 1950s.

Graham Greene, one of the most visible Native American actors working on the stage and in film today, is probably best known for his roles in the popular films *Dances with Wolves* and *Thunderheart.* Greene was the second of six children born on the Six Nations reserve near Brantford, Ontario, to John, an ambulance driver and maintenance man, and Lillian Greene. At the age of 16, Greene dropped out of school and went to Rochester, New York, where he worked at a carpet warehouse. Two years later he studied welding at George Brown College in Toronto, then worked at a Hamilton factory, building railway cars. In the 1970s Greene worked as a roadie and sound man for Toronto rock bands and ran a recording studio in Ancaster, Ontario. He has also worked as a high-steelworker, landscape gardener, factory laborer, carpenter, and bartender.

Greene took his first acting role (a Native American) in 1974 as part of the now-defunct Toronto theater company, Ne'er-Do-Well Thespians. In 1980 he played a Native American alcoholic in *The Crackwalker* by Judith Thompson, and in the 1982 theater production of *Jessica,* co-

authored by Linda Griffiths, he played the role of The Crow. In the 1980s Greene worked with the Theatre Passe Muraille, acting in an ''irreverent set of plays, The History of the Village of the Small Huts.'' When not acting, he welded sets and worked lights.

The first film role Greene took came in 1982 in the movie *Running Brave;* he played a friend of Native American track star Billy Mills. Two years later, in 1984, Greene played a Huron extra in *Revolution,* a movie about the U.S. War of Independence which was shot in England and starred Al Pacino. In the meantime, Greene had a daughter by Toronto actress Carol Lazare in 1981. The death of his father in 1984, however, started what Greene described in a *Maclean's* interview with Brian D. Johnson as a ''period of fast cars and guns.'' Moving to the country around the same time, Greene found himself out of work and selling hand-painted t-shirts in Toronto by 1988.

Events took another upward turn in 1989 when Greene played a cameo role as Jimmy, an emotionally disturbed Lakota Vietnam veteran, in *PowWow Highway.* That same year he received the Dora Mavor Moore Award of Toronto for Best Actor in his role as Pierre St. Pierre in Cree author Tomson Highway's play *Dry Lips Oughta Move to Kapuskasing.*

Lands Key Role in *Dances with Wolves*

Greene's largest film success came with the 1990 production of *Dances with Wolves;* the role of Kicking Bird, a Lakota holy man who befriends Kevin Costner, brought Greene an Academy Award nomination for Best Supporting Actor in 1991. And Greene's personal life moved forward at the same time. While shooting *Dances with Wolves,* he married Hilary Blackmore, a Toronto stage manager. As his film career took off, Greene continued his theater work, playing ''a toothless, beer-guzzling Indian buffoon'' in an all-native cast of *Dry Lips Oughta Move to Kapuskasing.* Television also came into the picture in 1990 when Greene played a Navajo lawyer in ''L.A. Law,'' and Leonard, a Native American shaman, on the series ''Northern Exposure.''

Apart from his supporting role in *Dances with Wolves,* and his brief cameo appearance in *PowWow Highway,* Greene is probably most popular for his role as the mystical, murderous, Native activist Arthur in the 1991 Canadian movie *Clearcut,* based on Toronto writer M. T. Kelly's novel *A Dream Like Mine.* Two other movie roles that display Greene's acting talents were undertaken by the actor in 1992: the role of Ishi, the last Native American in California to live completely apart from U.S.-Anglo culture, in the made-for-television movie *The Last of His Tribe;* and the role of Lakota tribal policeman Walter Crow Horse in *Thunderheart,* a drama loosely based on events in Oglala, South Dakota, in which two FBI agents were shot and killed.

Also among Greene's more recent works is the 1991 adventure movie *Lost in the Barrens;* the role of a baseball catcher in the 1992 TNT movie *Cooperstown* with Alan Arkin; the role of an Anishinabe/Ojibway grandfather living on the reservation in the made-for- television children's movie *WonderWorks Spirit Rider;* the Native mentor in *Huck and the King of Hearts* - a loose and modern adaptation of the adventures of Mark Twain's Huckleberry Finn; a local sheriff in the movie *Benefit of the Doubt* with Donald Sutherland; and a role in the film *Maverick* with Mel Gibson, Jody Foster, and James Garner.

Greene's future is also full. He appears in the movie of Thomas King's *Green Grass, Running Water,* and in the television movie *The Broken Chain* with other Native actors Wes Studi, Eric Schweig, and Floyd Red Crow Westerman. Overall, Greene has had roles in over 13 stage performances and more than 30 movie and television productions. □

Nathanael Greene

American Revolutionary War general Nathanael Greene (1742-1786) was considered ''the greatest military genius of the war.'' His chief contribution to the American victory lay in his brilliant southern campaign.

Nathanael Greene was born in Potowomut, R.I., on Aug. 7,1742. Although he had only a slight formal education, he read voraciously on his own in a large variety of subjects, including military science, history, and mathematics. To satisfy his interest in learning, he amassed a private library of some 200 volumes.

As a young man, Greene went to work in the family iron foundry but moved in 1770 to nearby Coventry to operate a new forge established by his father. In the same year he was elected a deputy to the Rhode Island General Assembly and was returned to office in 1771, 1772, and 1775. On July 20,1774, he married Catherine Littlefield.

In the growing conflict between England and its American colonies, there was no question where Greene's sympathies lay. He was on the side of the Colonies, and when, in 1775, Rhode Island raised three regiments to join the fight against England, he was named commander with the rank of brigadier general. At once he marched his troops to Cambridge, Mass., to take part in the siege of Boston under Gen. George Washington. When the British evacuated that city in the spring of 1776, Greene moved with Washington's army to New York, where a campaign was under way to save that strategic area from the enemy.

Taken with a sudden illness, Greene missed the Battle of Long Island but fought in the later, autumn engagements in and around New York. Retreating with Washington to New Jersey, at Trenton he commanded the left wing in the surprise attack on the Hessian mercenaries on the British side. In January 1777 Greene was in the Battle of Princeton. For the remainder of the year he was at Washington's side in every encounter. At Brandywine and at Germantown his superb generalship helped keep small defeats from becoming total routs.

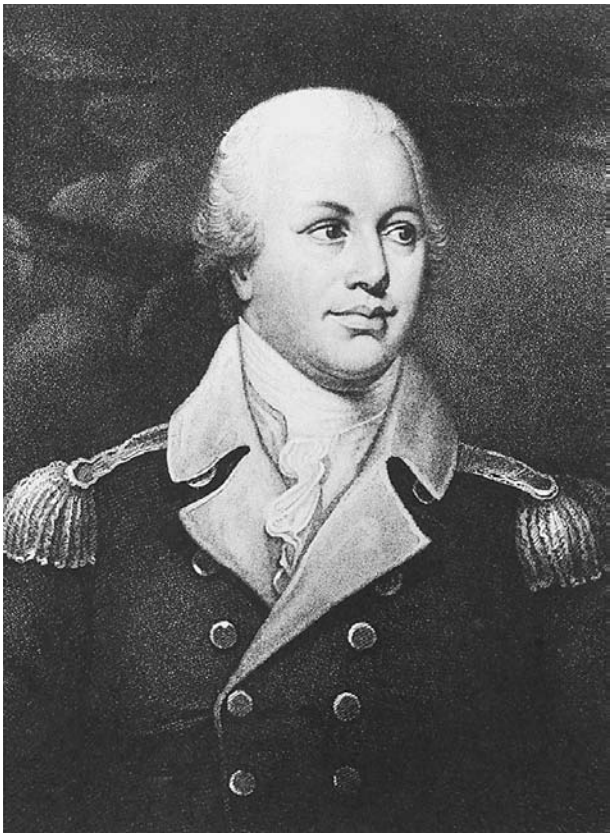

In February 1778, when Washington was seeking to replace the quartermaster general with an officer who would bring greater efficiency to the task of supplying the army, he chose Greene. Despite his reluctance to give up commanding troops, Greene accepted the assignment and for slightly more than 2 years held that post. His performance, according to Theodore Thayer (1960), was ''little less than miraculous.''

Although he disliked the job, considering it derogatory, Greene was able to realize a financial profit from the 3 percent commission allowed him on all purchases made by his department. He was finally rescued from the office in October 1780, when Congress, on Washington's recommendation, appointed him to take command of the army in the south, which had been led by Gen. Horatio Gates. Three months earlier Gates had been defeated by the British at Camden, S.C., in a battle that shattered the American army and put the English in control of the Carolinas and Georgia.

Washington's choice was entirely logical, for in the 5 years since Greene had served under him, he had come to depend on the Rhode Islander more and more for advice and had repeatedly sent him on important missions. Once when he had to be away from the army, Washington had designated Greene to act as commander in chief in his place, and on one occasion he let it be known that should he be killed or captured Greene would be his best successor.

Greene lost no time in journeying south to assume command of the army and reorganize it. He arrived in Charlotte, N.C., in December 1780. By the end of the next year he had cleared the British completely from the Carolinas and Georgia (except for Charleston) and sent them scurrying into Virginia and into the trap at Yorktown which led to England's surrender. Greene's brilliant strategy, characterized as ''dazzling shiftiness,'' consisted of dividing the enemy, eluding him, and tiring him. Greene lost battles—Guilford Court House in March 1781, Hobkirk's Hill in April, and Eutaw Springs in September—but in every instance, it was the British who suffered the heaviest losses and who found it necessary to withdraw, regroup, and await reinforcement. Meanwhile, Greene sent small units to destroy isolated British garrisons. By the time of the British surrender at Yorktown on October 1781, which brought the war to an end, only Charleston remained under British occupation; it fell in December 1782.

Greene spent the few years left to him after the war on the plantation Mulberry Grove, near Savannah, which the grateful state of Georgia had given him. There he died of sunstroke on June 19, 1786.

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Alan Greenspan

Appointed chairman of the nation's central bank just two months before the stock market crash of 1987, American economist Alan Greenspan (born 1926) acted quickly to avert a general financial collapse.

Alan Greenspan was born in New York City on March 6, 1926, to Herman H. and Rose G. Greenspan. His Bachelor's (1948), Master's (1950), and Ph.D. (1977) degrees in economics were all earned at New York University. For three decades, 1954-1974 and 1977-1987, he was chairman and president of an economic consulting firm in New York City, Townsend-Greenspan & Co., Inc. His distinguished record during this time is reflected by his elections as chairman of the Conference of Business Economists, president of the National Association of Business Economists, and director of the National Economists Club.

His career in the private sector was interrupted by calls to public service, first as chairman of President Ford's Coun-

cil of Economic Advisors (1974-1977), then as chairman of President Reagan's Commission on Social Security Reform (1981-1983), as well as several other presidential boards and commissions. These included President Reagan's Economic Policy Advisory Board, and a consultant to the Congressional Budget Office.

Career With the Federal Reserve System

Greenspan assumed his most important public position on August 11, 1987, replacing Paul A. Volcker as chairman of the Board of Governors of the Federal Reserve System (the Fed). The Fed seeks to control the creation of money and to influence key interest rates, thereby controlling fluctuations in prices of financial market assets, such as stocks and bonds. Perhaps most important among the Fed's responsibilities is to provide temporary loans (through the so-called ''discount window'') to banks and other financial institutions in times of need. This ''lender of last resort'' function was the primary reason the Fed was created by Congress in 1913, since individual bank failure had often spread to other banks, leading to a general financial market collapse.

Less than two months after assuming office, Greenspan was faced with such a financial market crisis. After peaking at 2,722 in August of 1987, the Dow Jones industrial average (an index of 30 major industrial stock prices) floated downward by 17 percent over the next month and a half. Suddenly, on ''Black Monday,'' October 19, the market collapsed by more than 500 points as terrified sellers dumped millions of shares. Falling stock prices automatically triggered millions of additional sale orders owing to computerized program trading. Buyers that had previously bought stocks ''on margin''—borrowing some portion of the purchase price using the stock as collateral—were then subject to margin calls and forced to provide additional collateral when these stock prices fell. Many of these stock holders were thus also forced to sell.

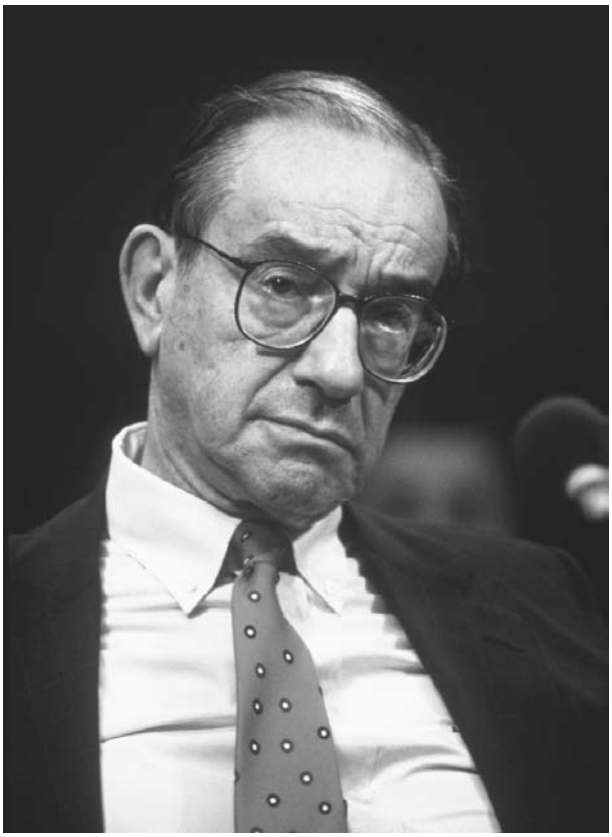

What consequently resulted was the largest one-day drop in stock prices in U.S. history, with over 20 percent of the New York Stock Exchange wealth evaporating overnight. The securities firms (brokerage firms and dealer-brokers) that as middlemen provide for orderly trading in stocks on the New York Exchange were hard-pressed to find operating capital as Black Monday wore on, particularly when major domestic and foreign banks withdrew their loans as the alarm spread. The financial system neared collapse from a lack of ready cash (a ''liquidity'' crisis). Many other financial institutions would have faced insolvency had the market continued to drop the following day.

Acting quickly, Greenspan met with top Fed officials and mapped a strategy for easing the cash crunch, using the Fed's virtually unlimited reserves to bolster the troubled financial institutions. Before the market opened on Tuesday, October 20, Greenspan announced the Fed's ''readiness to serve as a source of liquidity to support the economic and financial systems.'' With the full force and power of the Fed backing these institutions, fear of a general collapse receded and the Dow-Jones industrial average rebounded with a rally of over 100 points on that day.

Incidentally, the bull market of the ''Roaring Twenties'' had collapsed on October 29, 1929, with again the Fed, acting through the New York Regional Federal Reserve Bank, providing needed short-term liquidity to stop the financial panic from spreading to other sectors of the economy. In contrast to 1987, however, the Crash of 1929 foretold and contributed to a long-term economy-wide collapse. This was partially due to infighting over monetary policy at the Fed, which allowed the money supply to fall by a third over the period from 1929-1933 and which contributed to banking panics that led more than a fifth of the nation's banks to suspend operation.

Yet Greenspan's worries were far from over. On the inflation front, he found cause for considerable alarm. The federal budget deficit had swollen to $221 billion by 1986 and was exerting a powerful inflationary effect on the macroeconomy. While the deficit stabilized at around $150 billion for the remainder of the decade, the collapse of many federally-insured savings and loan institutions was obligating the government to pay out many hundreds of billions of dollars more in the future. The overall effect was to raise interest rates, thereby supplanting spending for capital investment in the private sector. Thus future supply productivity might be hampered at the very time demand was increasing.

Reappointed Despite Differences

Having weathered the financial market panic of 1987, Greenspan sought to send a clear signal that the fight against inflation was now his top priority. This meant slowing the growth of financial reserves that add to the money supply,

which, when spent, put upward pressure on prices. Thus the Fed is faced with the dubious task of fighting unemployment (by expanding reserves) and simultaneously fighting inflation. His four-year term as chairman expired in 1991. However, President Bush announced that he would reappoint Greenspan to another term, although the recession caused tension between them.

In 1996, Clinton also reappointed him, despite different financial policies. Greenspan has been criticized for raising interest rates at the first sign of inflation even when the economy has been slow and unemployment high, whereas Clinton believed in strong economic growth, even if it meant a small rise in inflation. Since interest rate hikes mean fewer businesses take out loans to expand, and therefore fewer jobs, the 1996 reappointment surprised many. On April 6, 1997 Greenspan married NBC reporter Andrea Mitchell.

He had also served previously as a member of *TIME* magazine's Board of Economists and senior advisor to the Brookings Institution Panel on Economic Activity. In addition, Greenspan served as corporate director to numerous banks and manufacturing companies, including J. P. Morgan (the nation's fourth-largest commercial bank) and Alcoa (the nation's largest aluminum company). His honorary degrees were numerous, including those from Wake Forest, Colgate, Hofstra, and Pace, and he was the joint recipient with Arthur Burns (a Fed chairman in the 1970s) and William Simon (a former treasury secretary) of the Thomas Jefferson Award for the Greatest Public Service Performed by an appointed official, presented by the American Institute for Public Service (1976).

Further Reading

General discussion of the Fed's operating procedures are outlined in U.S. Board of Governors, *The Federal Reserve System: Purposes and Functions*. For an inside look at the workings of the Fed, see William Greider, *Secrets of the Temple: How the Federal Reserve Runs the Country* (1987). Greenspan's views on inflation are given in *Weapons Against Inflation* (1979). As Greenspan is always making new decisions regarding interest rates, there are numerous articles to be found in periodicals such as *Business Week* and *Money*. For a good comprehensive work on his career, see Robert Sherrill ''The Inflation of Alan Greenspan'', *The Nation* (March 11, 1996). For a brief look at the differences in the philosophies of Greenspan and Clinton, see Owen Ullmann ''Clinton and Greenspan: Is an Explosion Coming?'', *Business Week* (June 6, 1994).

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Germaine Greer

The author Germaine Greer (born 1939) was born in Australia and lived in England. The publication of her book *The Female Eunuch* in 1970 established her as a writer and as an authoritative commentator on women's liberation and sexuality.

Germaine Greer was born on January 29, 1939, in Melbourne, Victoria, and was educated at the Star of the Sea Convent, Gardenvale. Her father was a newspaper executive and she came from a middle class background. She completed an honors arts degree at Melbourne University in 1959 and a Masters degree with first class honors at Sydney University in 1962 before going as a Commonwealth Scholar to Newnham College, Cambridge, where in 1967 she wrote her doctorate on Shakespeare's early comedies.

In 1970 the publication of *The Female Eunuch* made her a public figure in the United States, Australia, Britain, and Europe (where it was widely translated) and identified her with the new women's liberation movement which was then emerging in the West. While the media saw Germaine Greer as the high priestess of ''women's lib'' and her book as its bible, Greer herself was quick to repudiate these descriptions, although it was apparent that *The Female Eunuch* was a significant catalyst in the popularization of ideas

about women's liberation. Greer saw her book as part of a second wave of feminism.

The Female Eunuch

The Female Eunuch is witty, polemical, and erudite, especially in Greer's excursions into the literature of romance and the language of abuse. In it she attacked the social conditioning of women in which the roles and rules taught from childhood to ''feminize'' girls also deform and subjugate them.

While feminists since Mary Wollstonecraft have explored the limitations placed by society on women's knowledge, behavior, and education, Greer looked at the mystery and shame surrounding knowledge of women's bodies and the constrictions placed on their sexuality. Women, she argued, are conditioned under pressure from the ''feminizers'' to abandon their autonomy and embrace a stereotyped version of femininity. The result is helplessness, resentment, a lack of sexual pleasure, an absence of joy.

The Female Eunuch also examines the women's movement in the United States and in Britain. Greer was critical both of the idea that emancipation can be achieved by women adopting male roles or merely by economic change. Nor did she believe in the possibility of women's self-determination within the nuclear family. Two themes here point toward Greer's later book *Sex and Destiny:* her belief that the suburban, isolated, and consumer-oriented nuclear family is both constraining for women and an undesirable environment in which to bring up children, and her dislike of the way Western industrialized society ''manufactured'' and therefore confined sexuality.

A Controversial Life Style

In developing these ideas and in writing about sexuality in a way that was both intellectual and explicit Greer took advantage of and helped to create a new permissiveness in publishing and in public discussion about sex. While increasingly involved in mainstream journalism as a freelance writer and in television, Greer also had a background in underground magazines and in struggles against censorship. She was an original contributor to the Australian magazine *OZ* (and later as ''Rose Blight'' wrote a regular gardening column for *Private Eye*). While promoting *The Female Eunuch* in Australia and New Zealand in 1972 she was a witness for the defense in two obscenity trials in which the offending publications included counter-culture magazines and the novel *Portnoy's Complaint*. In New Zealand she was charged with using indecent language at a public meeting in the Auckland Town Hall. Censorship was one of the reasons she gave at that time for her decision not to live and work in Australia.

Greer's intellectual background was molded by the libertarian and anarchist ideas of the group in Sydney known as The Push, who drank, at that time, at the Royal George Hotel and who were influenced by the ideas of Sydney University professor of philosophy John Anderson. Greer described it this way: ''When I first came to Sydney what I fell in love with was not the harbour or the gardens or anything else but a pub called The Royal George, or, more particularly with a group of people who used to go there every night . . . and sit there and talk. . . .'' Richard Neville, editor of *OZ,* saw her not as part of an Oxbridge liberal-intellectual tradition but as ''a militant anti-authoritarian, trained in Australia. . . . The regular diet of reasoned anarchy, sexual precosity and Toohey's Bitter helped mould her unique shock style.''

Germaine Greer's three-month visit to Australia in 1971-1972 was the first since her departure to study at Cambridge. She continued to live for the most part in Britain, becoming a well-known Australian expatriate, whose comments on her place of birth (its men, its ''stupifying dullness'') were anxiously awaited by the local press on each of her intermittent visits. In 1968 in London she married Australian journalist Paul du Feu, a union which ended in divorce in 1973.

Between 1967 and 1972 she lectured in English literature at the University of Warwick. After the publication of *The Female Eunuch* she lectured on the American circuit, wrote a column in the London *Sunday Times,* and between 1972 and 1979 worked as a free-lance journalist, reviewer, and broadcaster. Part of her time she spent at her house in Italy. In 1979 Greer became a professor in the Graduate Faculty of Modern Letters at the University of Tulsa in Oklahoma, and she later became director of that university's Center for the Study of Women's Literature, positions she relinquished to return to full-time writing and broadcasting. In 1984 she described herself as having given up teaching except for lecture tours and visiting fellowships.

The Obstacle Race

Germaine Greer's second major book was a work of feminist scholarship which attracted less public attention than her earlier work but which explored a kindred theme. In *The Obstacle Race* (1979) she looked at the work and fortunes of women painters. She did not begin with what she called the false question based on the prejudices of the layman: ''Why were there no great women painters?'' Instead, she asked, ''What has women's contribution been to the visual arts; why if there were some women artists were there not more; how good were those women who did succeed in earning a living by painting?'' Greer's intention was to discuss women painters not as individuals but as a group sharing common difficulties.

In an encyclopedic study of European and American artists she allowed only one woman the status equivalent to that of ''Old Master,'' the 17th-century Italian painter Artemisia Gentileschi, whose achievements and struggles she described in a chapter entitled ''The Magnificent Exception.''

Women artists, she found, were not always ignored, but excessive praise could be even more damaging if it served to confine women to a separate sphere of womanly art in which qualities despised in the work of men were encouraged. Rosa Bonheur was described as ''the best female painter who ever lived,'' but her reputation failed to survive changes in taste. *The Obstacle Race* reasserts the argument of Greer's earlier book: to express themselves

fully, to be ''truly excellent,'' women had to struggle against the confines of the conventional female role.

Sex and Destiny

Germaine Greer's next book, *Sex and Destiny: The Politics of Human Fertility* (1984), is a detailed and polemical assault on Western attitudes toward sexuality, fertility, family, and children. Her antagonism to the nuclear family, to government intervention in sexual behavior and fertility, and to the commercialization of sexuality and her endorsement of traditional communities were all apparent in *The Female Eunuch*. In 1972 Greer went to Bangladesh to investigate the situation of women raped during the conflict with Pakistan. In 1972 the Australian government gave—and subsequently withdrew—a grant to enable her to make a series of films on human reproduction. After that she spent considerable time in India.

Greer's approval of Third World life styles, of traditional values and customs in preference to those of the West, and of poverty in preference to materialism led her, in *Sex and Destiny,* to endorse practices which are frequently in conflict with the beliefs of Western feminists. As its author stated, *Sex and Destiny* does not attempt to resolve all the problems it raises, but it does seek ''to gore the reader slightly with its horns.''

More Recent Publications

In 1989 Greer authored *Daddy, We Hardly Knew You,* a combination biography, diary and travelogue that traced her efforts to discover her father's true identity. Two years later came the release of *The Change: Women, Ageing, and the Menopause* (1991), in which she explored medical theories and treatments that she contended were often contradictory, excessive and potentially dangerous.

Greer also assembled a collection of her essays and wrote two books providing literary criticism. *The Madwoman's Underclothes: Essays and Occasional Writings* (1986) was a compilation of newspaper and magazine essays authored between 1968 and 1985, some of which were originally rejected by publishers. In *Slip-Shod Sibyls: Recognition, Rejection and the Woman Poet* (1995) she advanced the theory that not only have women poets been exploited by men, but they have been a party to their own downfall. She also authored *Shakespeare* (1986), another work of literary criticism.

In 1989 Greer became a special lecturer and unofficial fellow of Newnham College, Cambridge. Though her idiosyncratic lifestyle remained unchanged, she acknowledged one adjustment in a 1995 interview published in *Elle* magazine: ''The great liberation of my past ten years is that I've stopped thinking about men.''

Further Reading

Most of the biographical information about Germaine Greer, as well as critical discussions of her work, can be found in newspaper and magazine articles and interviews; David Plante, *Difficult Women* (1983) contains a memoir; *Feminist Writers* (1996) provides a capsule summary of her life and work; *Who's Who of Australian Women* (1982) contains biographical information and details of Germaine Greer's minor publications; Julie Rigg and Julie Copland (editors), *Coming out! Women's Voices, Women's Lives* (1985) includes an interview recorded in Australia in January 1979; a brief interview appears in *Elle* magazine (November 1995). □

William Gregg

American manufacturer William Gregg (1800-1867) was known as the father of the textile industry of the South.

William Gregg was born in Monongalia County, Va., on Feb. 2, 1800. His mother died when he was 4. After several years with a neighbor he joined the household of his uncle, a successful watch-maker and textile machinery manufacturer in Virginia. Gregg's apprenticeship in watchmaking was interrupted when his uncle moved to Georgia and established a small cotton factory. Nor did Gregg's career in textiles last, for at the end of the War of 1812 a flood of goods from England swamped many American manufacturing enterprises.

In 1824 Gregg established a jewelry and watchmaking business in Columbia, S.C. He prospered until ill health interrupted his career. In 1829 he married Marina Jones of Edgefield District, where he made his home. Although retired, he acquired an interest in a cotton factory, which he reorganized and put on a paying basis.

In 1838 Gregg became a partner in a jewelry business in Charleston, S.C. Convinced that the salvation of the South lay in a diversified economy which combined manufacturing with agriculture, Gregg began to study the problems involved. Following a tour of Northern textile centers he wrote essays criticizing the South's emphasis on agriculture.

Gregg also began organizing a cotton factory, which was chartered subsequently by South Carolina. He was involved in every step of the enterprise, from corporate organization to design, construction, and administration. The Graniteville Manufacturing Company became the prototype of the Southern textile mill: it used native materials and labor for its buildings and consumed Southern raw materials which were fabricated by Southern operatives for the Southern market. Its first years were difficult because of an economic depression, but the company survived and then prospered.

As a representative in the state legislature and a member of the South Carolina Institute for the Encouragement of the Mechanical Arts, Gregg made strenuous efforts to industrialize the South. As the Civil War approached, he stressed that the South must place itself in a defensive posture. In 1860 he was a member of the convention that took South Carolina out of the Union. During the war he kept his mill operating despite commercial problems and the loss of a son in battle. Shortly after Appomattox he contracted a fatal illness. A benevolent despot, he had organized many social services for his employees, including housing, credit cooperatives, and education.

Further Reading

Gregg's views are presented in his *Essays on Domestic Industry* (1845). Broadus Mitchell deals with Gregg and the economic background in *William Gregg, Factory Master of the Old South* (1928) and *The Rise of Cotton Mills in the South* (1921; with a new introduction by the author, 1968). □

Gregory I

Gregory I (ca. 540-604), commonly called St. Gregory the Great, was pope from 590 to 604. He was truly a founder of the Middle Ages, both through his decisive policies as pope and through his widely read writings.

Born at Rome about 540, Gregory was the son of a prominent senatorial family and the great-great-grandson of Pope Felix III. He began his adult life on a path that would doubtless have led him to the highest offices in the government of the Roman Empire. In 573 he was prefect of Rome, a post which made him the highest civil official of the city. Like many leading spirits of the age, however, he renounced this career and retired into the monastic life of contemplation. His vast property holdings he either sold for the relief of the poor or used for the endowment of monasteries, seven of which he personally founded, six in Sicily and one in Rome. The Roman one, which he himself entered about 574 as one of the brothers, was established in his own family house on a street which may still be visited, the Clivus Scauri.

Papal Envoy

Pelagius II became pope in 579, a year in which the city of Rome was under siege by the invading Lombards from the north. The new pope quickly summoned Gregory from his monastery, ordained him deacon, and dispatched him as his personal envoy to the imperial court at Constantinople. There his chief business was to represent to the Emperor the urgent need of Italy for defense against the barbarian invaders. Though Gregory stayed at the capital for almost 6 years, he was without success in this particular task, the Emperor being too preoccupied with the defense of the eastern frontier to take seriously the situation in the West.

A newly found friend in the person of Leander, bishop of the Spanish city of Seville, who was at the capital on a mission from his native land, pressed Gregory to undertake a literary project which was to become the longest work from his pen, extending to 35 books: the *Moralia,* a commentary on the biblical book of Job. About 585 Gregory returned home, probably again taking up the life of ascetic discipline, study, and contemplation at his monastery on the Clivus Scauri.

On the death of Pelagius II in 590, the people of Rome demanded that Gregory be made pope. Though he attempted to escape from the city in his efforts to avoid the exalted office in favor of the contemplative life, he finally accepted the voice of his Church as the voice of God and ascended the papal throne in the year of Pelagius's death.

Pope and Patriot

Among the most pressing of Gregory I's concerns from the moment of his becoming pope were the physical well-being of his people and the political situation in Italy. The effects of the overflowing of the river Tiber, plague, and famine made the organization of resources and the alleviation of suffering matters of urgent necessity. On receiving news that the Lombard duke Ariulf was marching on Rome, Gregory stepped into the power vacuum; he directed the defense of the city and appointed military governors to other Italian cities as well. What was left of imperial authority in Italy was vested in an official called the exarch, residing in Ravenna. Gregory was driven to distraction by the unwillingness of the exarch to take steps either toward the defense of the country or toward a truce with the Lombards. In 593, with his city under siege, Gregory himself negotiated a truce between Ariulf and the city of Rome. A change of exarchs in 598 saw the fulfillment of one of Gregory's cherished goals, a formal peace between the Lombards and all of Italy.

The Pope did not allow his administrative duties to extinguish his activity as a writer. Soon after his taking office appeared the *Book of Pastoral Rule,* written ostensibly in explanation of his initial unwillingness to become pope. It is an extended discussion of the awesome responsibilities of the office of bishop in the Church, in which much that is repetitious and common-place is interwoven with remarks

of acute psychological insight into the delicate relations between a ruler of souls and his people.

The *Moralia,* begun in Constantinople, both exemplifies at length Gregory's allegorical method of interpreting Scripture and portrays his deep sense, nurtured by the uncertainties and crises of the times, of the Church as participating in the sufferings of Christ: Job in his agonies is a figure representing both Christ and the Church united to Christ in his suffering. In the *Dialogues* Gregory with more than a little credulity records for popular edification the lives and miracles of holy men of Italy; one entire book of this work is in fact the first biography of Benedict of Nursia, known as the father of Western Christian monasticism. In addition to these works there are extant over 60 sermons preached at various times, plus 854 letters, which reveal his engaging personal manner as well as his wide-ranging concerns.

Servant of the Servants of God

Gregory entertained no mean estimate of the significance of the papal office. To the successor of the apostle Peter as bishop of Rome is entrusted a primacy over the whole Church. Gregory interpreted this primacy as a primacy of service and was the first to style himself ''servant of the servants of God.'' His service was one of upholding the canonical procedures of the Church and of admonishing bishops and secular rulers when such procedures were ignored. It was a service of eradicating corruption and vice among the clergy and of mobilizing the resources of the Church for the benefit of the poor.

The vast and far-flung estates of the papacy, the Patrimony of Peter, played an important role in the achievement of these ends. Just as Pope Pelagius had called the monk Gregory to active service in the Church, so did Gregory summon trusted monks from their cells to be overseers of the Patrimony and in this capacity both to be local protectors and benefactors of the poor and to act as agents of the Pope, reporting ecclesiastical irregularities to him and acting as his local representatives.

Gregory, the first monk-pope, did not as pope forsake the outlook of a monk; he regarded the lust for power as one of the severest threats to the health of the Church. Thus, from his point of view, he could do nothing but offer the most stringent opposition against the claim of the bishop of Constantinople to the title ''universal bishop,'' asserting that such a vainglorious title did not belong even to himself.

Though Gregory on the one hand saw himself as a loyal citizen of the Roman Republic and thus a subject of the Roman emperor at Constantinople, he on the other hand saw clearly that the ''barbarian'' kingdoms of western Europe had seriously to be reckoned with as a permanent political fact. Thus, for example, did he enter into direct relations with the Merovingian rulers of Gaul in regard to the regulation of Church affairs there.

Probably Gregory's single most significant act as pope was the sending in 596 of 40 monks under the leadership of Augustine, monks from his own monastery on the Clivus Scauri, to accomplish the conversion of the heathen English. In England his monks were to establish the two archbishoprics of Canterbury and York, directly under papal control, and it was from England in the 8th century that monks thoroughly loyal to the papacy were to set out as missionaries to the Germans. Through his employment of monks as papal agents and missionaries he translated the inherited theory of papal supremacy over the Church into a program for actual papal governance of the Catholic Church in the West. Thus the pattern of medieval Catholicism was laid.

After some years of contending with prolonged attacks of gout and gastritis, Gregory died on March 12, 604.

Further Reading

The classic biography of Gregory I is F. Homes Dudden, *Gregory the Great: His place in History and Thought* (2 vols., 1905), which provides a detailed account of his life and teachings and valuable information on the period. A shorter and quite valuable biography, with important excerpts from Gregory's writings, is Pierre Batiffol, *Saint Gregory the Great* (trans. 1929). For general historical background the following are recommended: *The Cambridge Medieval History,* vol. 2: *The Rise of the Saracens and the Foundations of the Western Empire,* edited by H. M. Gwatkin (1913); Margaret Deanesly, *A History of Early Medieval Europe,* 476 to 911 (1956); and R. H. C. Davis, *A History of Medieval Europe* (1957). □

Gregory VII

Gregory VII (ca. 1020-1085) was pope from 1073 to 1085. One of the greatest medieval popes, later canonized, he was a man of intense conviction and will. He vigorously initiated reforms and asserted the papal claim to primacy of jurisdiction in the Church.

Although Gregory VII did not create the grandiose structure of the medieval papacy, he was certainly one of its chief architects. He became pope at a time when powerful forces were striving to rid the Latin Church of moral corruption and organizational confusion, when the papacy had already begun to assume the role of reforming leadership previously filled by emperors, kings, and lesser churchmen, and when imperial control over the Church in Italy (and, therefore, the papacy) had already weakened. Gregory continued the policies he had previously advocated as a prominent member of the papal court. He intensified papal involvement in the reforming movement and directed that movement along the road that was to lead to the first major clash between pope and Western emperor and ultimately to the papal theocratic claims of the High Middle Ages.

Fully reliable evidence about Gregory VII's origins and early career is scanty. His name was Hildebrand, and he was born in Tuscany, probably in the early 1020s. He spent his early years at Rome, where he received his education and first came into contact with the papal court, then still wracked with corruption. About 1046 he became associated in Lorraine with the most vigorous of the reforming groups of the day. Probably at this time, too, he became a

monk, though probably not, as once was assumed, at the great reforming monastery of Cluny.

Early Career

Returning to Rome in 1049 as a follower of the newly elected pope, Leo IX, Hildebrand spent the next 24 years in the service of that pope and his four successors. During this vital period in the history of both the reforming movement and its papal leaders, he was involved in every aspect of the reform and in every phase of the process by which the papacy liberated itself from lay control, German as well as Italian, and sought to establish its rights of jurisdiction over the local churches of Latin Christendom. He was sent on legatine missions in Italy, France, and Germany, and his influence over both the formulation and implementation of papal policy grew steadily, so that by the 1060s he had become preeminent among papal advisers.

Though physically small and weak of voice, Hildebrand possessed a commanding personality, and his contemporaries were impressed by the keenness of his glance, the vigor of his enthusiasm, and the persistence and prophetic ardor with which he denounced what he conceived to be wrongdoing and pursued his lifelong aim of vindicating righteousness in a sinful world.

When Alexander II died in April 1073, Hildebrand was so obvious a choice as successor that, despite the 1059 election decree placing the choice of popes in the hands of the cardinals, he was acclaimed pope by a tumultuous crowd, the cardinals later acceding to the popular choice. His enemies were later to make much of these irregular proceedings; the cardinals, however, acceded willingly at the time, and Hildebrand, taking the name of Gregory VII, was able to embark upon his pontificate without the embarrassment of a contested election.

Character of His Pontificate

Gregory's interests and activities as pope were extremely varied, ranging from the introduction of the Roman liturgical rite into Spain to the promotion of the crusading ideal, soon after his death to be transformed into a reality. In pursuit of the complex diplomatic initiatives which his policies necessitated, he was in contact with most of the rulers of Latin Christendom, to whom, as with William the Conqueror of England, he did not always show the inflexibility that was increasingly to mar his relations with the German emperor-elect, Henry IV.

Three related objectives dominated Gregory's pontificate: Church reform, assertion of his jurisdictional primacy in the Church, and vindication of reform and of his primacy against Henry IV's spirited defense of the religiopolitical status quo.

Gregorian Reform

The dominant concern of the reforming movement had long been with the twin corruptions of simony (the buying and selling of ecclesiastical office) and clerical marriage, which was common despite its prohibition by ancient disciplinary regulations in the Latin Church. Both of these corruptions were symptomatic of the degree to which, during centuries of invasion and turmoil, the spiritual goals of the Church had been subordinated to family, proprietary, and political interests.

Intimately connected with these developments was the gradual extension of lay control, royal or aristocratic, over ecclesiastical appointments, a control symbolized by the ceremony of investiture, by which the lay ruler conferred Church office on the chosen nominee. Only in the latter half of the 11th century did the more radical reformers begin to challenge this principle of lay control. Gregory was not the most radical among these, but unlike the more moderate reformers, he was convinced that the traditional goal of moral reform was unattainable without the elimination or regulation of lay control. To this Gregory added the further conviction that the papal primacy of jurisdiction in the universal church—involving also for him an inexactly defined superiority to all temporal rulers—was no longer to be minimized or gainsaid. These convictions were not the outcome of the pressure of events during Gregory's pontificate: they were deeply held even at the very outset and are reflected in the clauses of the peculiar document known as the *Dictatus papae,* which was inserted in his register and which included the unprecedented claim ''that he [the Pope] may depose emperors.''

Investiture Contest

Gregory's attempts to realize his reforming objectives led, by a process which in retrospect seems inevitable, given the dependence of Henry IV's government upon the loyalty and resources of his bishops, to a clash between Pope and Emperor and to the onset of the ''Investiture Contest.'' This conflict, which outlasted both of the initial protagonists, involved the tragedy of civil war and set Germany on the course that was ultimately to lead it to political disintegration. During its long and tortuous course, Gregory excommunicated Henry IV on two occasions, throwing his support finally to a rival claimant, Rudolf; while Henry twice sought Gregory's dismissal and sponsored the election of an antipope, Clement II.

Two dramatic events may be singled out for mention. The first is Gregory's absolution of Henry IV in January 1077. Henry had appeared before the Pope at Canossa as an abject penitent—for Henry, a personal humiliation but a diplomatic victory; for Gregory, a diplomatic disaster but a triumph of priestly conscience. The second is Gregory's death at Salerno on May 25, 1085. Undaunted by what must have seemed a disastrous defeat, he is reputed to have said, ''I have loved righteousness and hated iniquity; therefore I die in exile.'' Since 1606 he has been venerated as a saint in the Roman Catholic Church.

Further Reading

Ephraim Emerton translated and edited *The Correspondence of Pope Gregory VII* (1932). The most significant Gregorian studies are in French and Italian. In English see A. J. Macdonald, *Hildebrand: A Life of Gregory VII* (1932), and J. P. Whitney, *Hildebrandine Essays* (1932). For a succinct account with an extensive bibliography see Z. N. Brooke in *The Cambridge Medieval History,* vol. 5, edited by J. R. Tanner and others (1929). Studies on the general background include Margaret

Deanesly, *A History of the Medieval Church, 590-1500* (1925; 8th ed. 1954); Gerd Tellenbach, *Church, State and Christian Society at the Time of the Investiture Contest* (1940); Brian Tierney, *The Crisis of Church and State, 1050-1300* (1964); and Geoffrey Barraclough, *The Medieval Papacy* (1968). □

Gregory XIII

Gregory XIII (1502-1585) was pope from 1572 to 1585. He was one of the more original and constructive popes of the 16th century, and his influence on religious life Europe and missionary activity overseas was impressive.

Ugo Boncompagni was born on Jan. 1, 1502, in Bologna. At the university there he acquired his doctorate in canon and civil law and then taught between 1531 and 1539. In 1539 he went to Rome. For 33 years before his election as pope he had wide experience in the papal service. Pope Paul al used his legal expertise widely. When about 40 years old, Boncompagni was ordained priest. Pope Paul IV employed him on several diplomatic missions and in 1558 appointed him bishop of Viesti. Pope Pius IV sent him to the last and most tumultuous period of the Council of Trent (1562-1563) and in 1565 created him a cardinal. Charles Borromeo, a paragon of the Tridentine reform, deeply influenced his religious attitudes. On May 14, 1572, he was elected pope and took the name Gregory XIII.

Simple in his style of life and sincerely pious, Gregory energetically advanced the Catholic Reformation. He insisted that bishops reside in their sees and fulfill their episcopal obligations. Convinced of the value of education, he founded at Rome several national colleges for the training of priests, the English, the Greek, the Maronite, the Armenian, and the Hungarian, joining the last to the already established German College. For the Roman College, which eventually became known as the Gregorian University in his honor, Gregory had a special predilection. He approved the Oratory of Philip Neri and the reform of the Carmelites by Theresa of Ávila. He charged Palestrina to revise the books of liturgical chant, and he supported the historical work of Baronius.

Gregory was most active in the fields of science and art. In 1582 he promulgated the revision of the calendar, supplanting the Julian with the Gregorian. He constructed the Quirinal Palace and the chapel named after him in St. Peter's Basilica. In diplomacy he took the initiative, giving permanent establishment to the system of resident papal nuncios. He tried, unsuccessfully, to bring about church union with Russia and Sweden. With the Maronites he renewed the old medieval ties.

In the fluid political life of Europe, Gregory supported the League in France, championed the cause of Mary Stuart in England, and recognized Stephen Báthory as king of Poland. The greatest weakness of his pontificate was his

failure to eradicate the rash of brigandage in the Papal States. As a consequence, commerce and finance suffered seriously. Gregory died on April 10, 1585.

Further Reading

Even though recent research calls for some modifications, the best modern comprehensive study of Gregory XIII is Ludwig Pastor, *History of the Popes,* vols. 19 and 20, translated by Ralph F. Kerr (1930). It includes a full bibliography and list of sources. □

St. Gregory of Tours

The Frankish bishop and historian St. Gregory of Tours (538-594) was a Christian leader who wrote a valuable history of the Franks.

The son of a prominent family in the territory of the Arverni in south-central France, Gregory was born on Nov. 30, 538. His father had been a Roman senator, and relatives of his mother had held high offices in the Church. As a boy, he studied not only the Bible and the lives of the Christian martyrs but also the secular literature of his time. At 25 he became a deacon in the Church. In 573, while he was in Tours to seek a cure at the tomb of St. Martin for a mysterious sickness he had contracted, Gregory was asked by the people to stay and become their bishop.

Two years later the city of Tours came under the control of Chilperic, a cruel and callous king of the Franks, a man who enforced his orders by blinding those who disobeyed him. For 9 years Gregory matched wits with Chilperic, trying to protect his people from the King's brutality. Chilperic did not dare attack the bishop openly because Gregory had too much support among the people. Over the years the two leaders learned to live together in an uneasy peace. When a visiting bishop, appalled at the stories of Chilperic's atrocities, asked Gregory what he saw on top of the King's palace, Gregory wearily replied, ''A roof.'' The other bishop said, with some fervor, ''I see the naked sword of the wrath of God.''

In his last 10 years as bishop after Chilperic had died in 584, Gregory was involved in a great deal of political and diplomatic activity. He kept peace and order in the church of Tours, reacting with a quiet firmness to those monks and nuns who occasionally proved troublesome.

Gregory also found time to write. He produced a history of the Frankish people which, despite its being overly long and crudely written, has become the principal source of knowledge about the history, language, religion, and social customs of that people. Gregory wrote from a partisan, Christian point of view, excusing the crimes of those kings who favored the Church and pointing out the defects in the others.

Gregory also wrote on miracles and on the lives of the saints, frequently revealing a personal belief which was close to superstition. His liturgical manual, in which he described how the hours for the various prayers can be figured from the arrangement of the stars, is another valuable relic of his age. Gregory died on Nov. 17, 594, and was quickly accepted by the people of Tours as a saint.

Further Reading

Gregory's *The History of the Franks,* translated by O. M. Dalton (2 vols., 1927), contains a lengthy introduction on his life and importance. Ernest Brehaut's translation (no date) of Gregory's *History* has some of Gregory's writings on miracles as well and attempts to analyze Gregory's religious ideas in the context of the 5th century. A useful chapter on Gregory is in Sir Samuel Dill, *Roman Society in Gaul in the Merovingian Age* (1926). □

Lady Augusta Gregory

The Irish dramatist Lady Augusta Gregory (1852-1932) is best known for her collaboration with Yeats and Synge in the formation of the Irish National Theatre and the Abbey Theatre Company.

Isabella Augusta Persse was born on March 15, 1852, to Dudley Persse and his second wife, Frances Barry, near Gort, County Galway, in the west of Ireland, where Gaelic is still the language spoken by the people. In 1881 she married Sir William Gregory of Coole Park (an estate near Gort), member of Parliament, former governor of Ceylon, and a friend of the English novelist Anthony Trollope. Their only son, the artist Robert Gregory, was shot down over Italy in World War I; he was memorialized in several poems by William Butler Yeats (''An Irish Airman Foresees His Death,'' among others).

After her husband's death in 1892, Gregory began collecting legends and history concerning the west of Ireland; these she translated into the dialect she called ''Kiltartanese'' (from the Kiltartan region of Galway). Her meeting with Yeats in 1896 marked the beginning of a fruitful collaboration in ''mythmaking'' and supplied Yeats with financial support, a summer home, and needed translations. Of her contribution to his art Yeats wrote, ''Lady Gregory helped me . . . in every play of mine where there is dialect, and sometimes where there is not.''

Gregory's best plays were comedies. The one-act farce *Spreading the News* (1904) has been popularized through study in high schools in America, and two longer comedies, *The Rising of the Moon* (1907) and *The Workhouse Ward* (1908), were perennial favorites in the Abbey repertoire. Her *Cuchulain of Muirthemne* (1902) became the major source of information concerning the heroes of the Red Branch line of Ulster kings, used by Yeats, AE, and others in their poetry and plays. Her longer history plays, *Colman and Guaire* (1901) and *Grania* (1911), have been less successful.

Among Gregory's other works were *The Kiltartan History Book* (1909), intended for use in Irish schools, and *Our Irish Theatre* (1913), still a basic source of information on

the Irish literary renaissance. Her prose translation of Gaelic poems, *The Kiltartan Poetry Book,* appeared in 1919 and was followed by *Visions and Beliefs in the West of Ireland* (1920), containing valuable material for anthropologists and poets. Because of her tireless activities on behalf of the Irish theater, she has been called the ''godmother of the Abbey Theatre,'' and George Bernard Shaw referred to her as its ''charwoman.'' Gregory died on May 22, 1932.

Further Reading

Although there is no full-length biography of Lady Gregory, much biographical information is contained in her *Journals 1916-1930,* edited by Lennox Robinson (1947). A posthumous tribute, Mario M. Rossi, *Pilgrimage in the West* (1933), contains some valuable information on her life. The best critical studies are Elizabeth Coxhead, *Lady Gregory: A Literary Portrait* (1961), and Ann Saddlemyer, *In Defence of Lady Gregory, Playwright* (1966), both of which contain biographical material.

Additional Sources

Lady Gregory: interviews and recollections, Totowa, N.J.: Rowman and Littlefield, 1977. □

Dick Gregory

A renown comedian, Dick Gregory (born 1932) used his wit and humor to advance his deep interest in civil rights and world peace.

Dick Gregory was born Richard Claxton Gregory on October 12, 1932, into poverty and deprivation in St. Louis, Missouri. In some ways his humble beginnings fueled the topical racial comedy which catapulted him into fame in the 1960s. He attended Southern Illinois University in Carbondale from 1951 to 1956. In 1953 he received the school's Outstanding Athlete Award.

By 1958 Gregory was making his debut in show business by appearing at the Esquire and Roberts show clubs in Chicago and at the Club Apex in nearby Robbins, Illinois. His regular appearances on television included the Jack Paar and Mike Douglas shows which made him one of the best known Blacks in America. The radicalization which transformed many Americans during the 1960s led Gregory to see things in a global perspective. Many of his public appearances started to combine comedy with political commentary. He became an outspoken opponent of American involvement in Vietnam and of racial as well as ethnic discrimination in America and elsewhere.

In the United States Gregory was one of the first modern spokespersons to suggest that the Census Bureau undercounts minorities, particularly in large cities. In 1966, through a series of fund-raisers, he shipped 10,000 pounds of navy beans to Marks, Mississippi, to feed hungry people. In addition, he advocated large families as a way to both counter and protest racism.

Internationally, Gregory was a major leader of the antiwar movement. He traveled to France to protest French involvement in Indo-China and to Northern Ireland to advise Irish Republican Army (IRA) political protesters on techniques for fasting. In his campaign against hunger he traveled to Ethiopia more than ten times. In 1968 the Peace and Freedom Party nominated him as its presidential candidate in recognition of his efforts to make the world a better place.

In 1981 Gregory—who formerly weighed 350 pounds, smoked four packs of cigarettes and drank a fifth of Scotch a day—put his dietary knowledge to the test. In the planning stages for more than six years, he conducted ''the longest medically supervised scientific fast in the history of the planet.'' During this ''Dick Gregory's Zero Nutrition Fasting Experiment'' he lived on a gallon of water and prayer for 70 days at Dillard University's Flint-Goodridge Hospital. Upon its completion, he demonstrated his good health by walking and jogging the 100 miles between New Orleans and Baton Rouge, Louisiana. From this experiment he created his ''4-X Fasting Formula,'' which included a ''Life-Centric Monitor'' and an emphasis on colonetics. The fast also indicated that the body can prolong the time it can go without food.

Gregory announced a vow of celibacy in 1981. As the father of ten children and a former performer of a risqué night club act, this news was somewhat surprising. It was a part of a philosophy of life which sought to switch from the animal to the divine nature of man.

In his concern for health and nutrition, he came to believe that agricultural resources exist to assure each man, woman, and child a chemically safe, nutritionally sound, and physiologically efficient diet. Multi-level distribution rights to his nutrition formula—Dick Gregory's Slim-safe Bahamian Diet—were sold for a reported $100 million when the special formulation became commercially available in August of 1984. Articles in *People* and *USA Today* made the diet a favorite among the general public. Gregory lamented the lack of health food stores in Black communities and sought to promote an awareness of the importance of natural foods and the dangers of the traditional soul food diet. He believes because their diets and lifestyles tend to include higher than average amounts of salt, sugar, cholesterol, alcohol and drugs that Blacks have a shorter life expectancy.

A large percentage of the profits from the sales of products developed by the Dick Gregory Health Enterprise in Chicago was earmarked for the poor and for Black civil rights groups such as the National Association for the Advancement of Colored People (NAACP), the Southern Christian Leadership Conference (SCLC), the United Negro College Fund, and the Rosa Parks Foundation. In addition, Gregory acquired a major interest in the Frankie Jennings Cosmetics Company to fulfill his dream of marketing products such as vitamins, shampoo, juices, and cookies. Howard and Xavier universities were researching and testing sites for his products. Another campaign was to inform the public about the ills of alcohol, caffeine, and drug consumption.

Dick Gregory was a deeply spiritual man but was not limited to any traditional religion or formulized dogma. Instead, he advocated the attainment of oneness with a ''Godself,'' which he believed was the most complete state of being. He advocated a holistic approach to life through diet, fitness, and spiritual awareness.

Even at 64 Gregory was still doing his one-man stand up comedy show, *Dick Gregory, LIVE!* As late as 1996 he was opening in Chicago. In March of 1997 he was the fifth annual Dr. Martin Luther King, Jr., Guestship speaker at Elmhurst College. He credited much of his success to the support and trust of his wife Lillian (Lil), whom he married in 1959.

Further Reading

There is no published biography of Dick Gregory. He has, however, written extensively of himself and his beliefs in *Nigger: An Autobiography* (1964). Two magazine articles of interest are ''My Answer to Genocide,'' *Ebony* (October 1981) and a discussion of his 4-X Formula in *Black Enterprise* (May 1985). Gregory has published the following books: *From the Back of the Bus* (1962); *What's Happening* (1965); *The Shadow That Scares Me* (1968); *Write Me In* (1968); *No More Lies* (1971); *Dick Gregory's Political Primer* (1972); *Dick Gregory's Natural Diet . . . Nature* (1973); *Up From Nigger* (1976); and *Dick Gregory's Bible Tales* (1978).

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Wayne Gretzky

Wayne Gretzky (born 1961), known by hockey fans simply as ''The Great One,'' showed great talent even in the junior leagues in Canada. He went on to become the first player to win the Hart Trophy for eight consecutive years and beat hockey legend Gordie Howe's all-time point record of 1,850.

Wayne Gretzky was born on January 26, 1961, in Brantford, Ontario, Canada, of Russian and Polish descent. His father, Walter, had hoped himself to become a hockey player but was discouraged because of his size. Wayne displayed an early interest in skating and received his first pair of skates when he was three years old. He learned to skate on the Ninth River near his grandfather's farm in Canning, Ontario, and at public rinks on weekends. But it was the rink built for him by his father behind the little house on Varadi Avenue in Brantford that received the acclaim of being the birthplace of his skating skills.

Showed Early Talent

He was only six years old when he saw his first year in organized hockey, scoring one goal, the lowest yearly total of his career. As a nine-year-old in 1970-1971 he scored 196 goals in 76 games, with 120 assists. The next year he scored 378 goals in 82 games. In 1972-1973 he scored 105 goals in the major pee wee league, and in 1974-1975 he scored 90 goals in the major bantam league. As a 16-year-old in the Junior ''A'' league he continued his high scoring and packed the arenas with fans eager to witness his skills. He wore number 99, because number 9 was still being worn by his idol, Gordie Howe. In 1975 he moved to Toronto to play for the Young Nats, where he won the league's rookie of the year award. Two years later he was drafted by the Sault Ste. Marie Greyhounds, where he again won rookie of the year honors.

In 1978 he turned pro with the Indianapolis Racers of the World Hockey Association (WHA). Less than two months later Peter Pockington, owner of the Edmonton Oilers of the same league, purchased his contract from the financially troubled Racers and signed Gretzky to a 21-year contract. In 1979-1980, the Edmonton Oilers, along with the New England (Hartford) Whalers, the Quebec Nordiques, and the Winnipeg Jets, were admitted to the National Hockey League (NHL). In his first year in the NHL Gretzky scored 51 goals, 8 more than he had scored in the WHA, and he made the second All-Star team. He won his first Hart Trophy, for being the most valuable player in the league, and the Lady Byng Trophy for his sportsmanship,

gentlemanly conduct, and skating ability. He went on to become the first player to win the Hart Trophy for eight consecutive years, from the 1979-1980 season through the 1986-1987 season.

Turnaround for the Oilers

Despite Gretzky's talents, the struggling Oilers remained at the bottom of the league. In his second year he led the league in assists and points, made the first All-Star team, and won his second most valuable player trophy award, but the Oilers lost in the quarter-finals to the New York Islanders. During the 1981-1982 season he continued to break records, including some of his own. He scored 50 goals in 38 games, breaking Maurice Richard's record. And on February 24, 1982, he broke Phil Esposito's single season scoring record with a goal against the Buffalo Sabres. But the Oilers had not yet made it past the first round of the playoffs. Although Gretzky had won the most valuable player award for each year that he had been in the NHL, fans began to wonder who really was the best player. While Gretzky had all the records, Brian Trottier of the New York Islanders owned four Stanley Cup rings. In 1983-1984, however, the Oilers won their first Stanley Cup. They won their second in 1984-1985, and repeated in 1986-1987.

In the summer of 1988 what was to have been a 21-year contract with the Oilers came to an end when Gretzky was traded to the Los Angeles Kings. He quickly turned that team from a weak one into one of the best. A knee injury kept him out of several games, and his consecutive league's most valuable trophy string came to an end. However, he did win the Conn Smyth trophy for being the most valuable player in the playoffs. He also won the Hart trophy again.

Broke Howe's Record

During his career Gretzky, a left-handed shooting center, developed a style that was as distinctive as it was exciting to watch. Listed in the program as 6 feet and 170 pounds, he always stayed away from fights, preferring to drift and glide around the ice. He combined mental and physical skills to transform himself into a scoring machine. Some fans believed that he viewed the rink as a chess board and that he had the ability to sense where the puck was going to end up and skated to that position. Others believed that his greatest asset was his ability to move laterally across the ice at full speed. But it was his assists that made him especially valuable to his team. In becoming the leading scorer in NHL history he set a new record for assists (more than 1,300) in just 12 seasons. In 1989, he passed his idol Gordie Howe's all-time point record of 1,850. Howe supported Gretzky, according to *Maclean's* and called Gretzky ''a great kid,'' and ''great for hockey.''

Such accolades brought Gretzky numerous commercial endorsements for companies as diverse as General Mills and Nike. Consumers found his personality appealing, and he only endorsed products he used. *Advertising Age Magazine* called him ''an ideal athlete to endorse products.''

Traded To the Blues

Gretzky continued breaking records and winning awards in the 1990s and in the late 1993-1994 season broke another Howe record of 801 career goals, accomplishing this in 650 fewer games than Howe played. Then Gretzky began to get frustrated with the unsuccessful attempts of the Kings. Although in 1995 he said his ''life is in L.A.'' and he intended to ''end my career as an L.A. King,'' he now wanted to be traded. Richard Hoffer of *Sports Illustrated* said Gretzky demanded that the Kings ''either acquire top-notch talent to make a run at the cup immediately or trade him.''

Gretzky was traded to the St. Louis Blues in the 1995-1996 season. He received some criticism for what seemed to be his selfishness and lack of loyalty to the Kings, because of his desire for another Stanley Cup. Gretzky defended his actions. He told *Sports Illustrated,* ''I want to win . . . for people to accept losing in life, that's not right.''

Gretzky's career with the Blues was brief. He had not yet officially signed with the team when they lost the first two games in the play-off series with the Detroit Red Wings. Mike Keenan, the coach and general manager of the Blues, blamed Gretzky for the losses. Keenan later apologized and the Blues won the next three out of four games with Detroit, but Gretzky had already decided not to sign with St. Louis. Instead, he signed with the New York Rangers for the 1996-1997 season. Gretzky fully intended to sign with St. Louis, but, as he told *Sports Illustrated,* ''you want to play for people who believe in you.''

Further Reading

Gretzky (1984) by Walter Gretzky, Wayne's father, and Jim Taylor, is an affectionate look at the entire Gretzky family, written before the trade to Los Angeles.

Hockey: Twenty Years (1987), an official publication of the National Hockey League, covers the years 1967 to 1987. A heavily illustrated volume, it traces Gretzky's career and his effect on the success of the Edmonton Oilers.

Younger readers will enjoy: *Wayne Gretzky: The Great Gretzky* (1982) by Bert Rosenthal; *Sports Star: Wayne Gretzky* (1982) by S. H. Burchard. A good pictorial history of Gretzky's life is Jim Taylor's *Wayne Gretzky* (Opus Productions, 1994).

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Jean Baptiste Greuze

The French painter Jean Baptiste Greuze (1725-1805) was most famous for his sentimental genre scenes of peasant life.

Jean Baptiste Greuze was born at Tournus on Aug. 21, 1725. His early life is obscure, but he studied painting in Lyons and appeared in Paris about 1750. He entered the Royal Academy as a student and worked with Charles Joseph Natoire, a prominent decorative painter. During the 1760s Greuze achieved a significant reputation with his sentimental paintings of peasants or lower-class people seen in humble surroundings and in the midst of theatrically emotional family situations; examples are *The Village Bride* (1761), *The Father's Curse* (1765), and *The Prodigal Son* (1765).

In 1769 Greuze was admitted to the academy as a genre painter. Ambitious to become a member of the academy as a history painter, which was a higher rank, he was so angered by his admission as only a genre painter that he refused to show his paintings at the academy's exhibitions (the Salons). But by that time he was already famous and could afford to ignore the Salons.

French painting during the 18th century was dominated by the rococo style. Rococo painting was aristocratic in nature, elegant, and sensuous; stylistically it depended upon soft colors, complex surfaces, refined textures, free brushwork, and asymmetrical compositions based upon the interplay of curved lines and masses. Produced for highly sophisticated patrons, rococo painting concentrated on aristocratic diversions, decorative portraits, mythological and allegorical themes frequently treated in a playful or erotic manner, and idyllic pastoral scenes.

Greuze's pretentiously moralizing rustic dramas constituted a reaction against rococo frivolity in art; by appealing to emotion they were also a revolt against the emphasis placed upon reason and science by the philosophers of the Enlightenment, the intellectual movement that pervaded the first half of the 18th century. A strong undercurrent of emotionalism appeared early in the artistic and intellectual history of the century, but it manifested itself with genuine vigor only after about 1760. In this context, Greuze's work is but one facet of a general cultural phenomenon that emphasized ''sentiment'' and appeared in novels, plays, poetry, and the protoromantic philosophy of Jean Jacques Rousseau.

The rising importance of the middle class, and of middle-class morality, also played a part in the success of Greuze's cottage genre. His work seemed to preach the homely virtues of the simple life, a ''return to nature,'' and the honesty of unaffected emotion. The blatant melodrama of his preaching was not found offensive, and visitors to the Salons wept in front of his paintings. The intellectuals of the day were generally opposed to the rococo as a decadent style; rather paradoxically, Greuze's most influential champion was Denis Diderot, one of the leading philosophers of the Enlightenment, who hailed Greuze as ''the painter of virtue, the rescuer of corrupted morality.'' The fashion for simplicity and the ''natural man'' penetrated the highest circles, and engravings of Greuze's work were popular with all classes of society.

In terms of style, Greuze has been linked to neoclassicism. The complexity of his compositions, however, and his interest in surface textures place him within the general stylistic pattern of his period. In his sensual paintings of girls (such as *The Morning Prayer* and *The Milkmaid*), with their veiled eroticism, pale colors, and soft tonality, his connection with the rococo is most evident. Some of Greuze's best work is to be seen in his portraits (for example, *Étienne Jeaurat*), which are often sensitive and direct.

Greuze survived the French Revolution but his fame did not. He died in Paris on March 21, 1805, in poverty and obscurity.

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Charles Grey

The English statesman Charles Grey, 2d Earl Grey (1764-1845), served as prime minister from 1830 to 1834. He is best known for securing the passage of the Reform Bill of 1832.

Charles Grey was born at Fallodon, Northumberland, on March 13, 1764, the son of Col. Charles Grey (later, 1st Earl Grey) and heir to his father's elder brother, Sir Henry Grey of Howick. The Greys were an ancient Northumberland family, and the young Charles received an aristocratic education at Eton and Trinity College, Cambridge. In 1786, at the age of 22, he became a member of Parliament for the county, joining the followers of Charles James Fox.

Tall, slim, and aristocratic, with great debating talent, Grey early won a leading place among the exclusive Foxite Whigs. The most prominent among those who founded the Society of the Friends of the People in 1792, Grey deserves most of the credit for attaching his party to the cause of parliamentary reform. In 1793 and 1797 he moved reform motions in the Commons.

The Whig support of reform and opposition to British participation in the wars of the French Revolution condemned them to long years in opposition. It was not until 1806 that they finally achieved office in the coalition ministry of ''All the Talents.'' Grey served as first lord of the Admiralty and, on Fox's death in September 1806, succeeded him as foreign secretary and leader of the party. He played a leading part in the abolition of the slave trade and was a firm supporter of extended civil rights for Catholics, which caused the downfall of the government early in 1807.

Grey's support for Catholic emancipation kept him out of office until 1830. He had, however, never abandoned his belief in the necessity for parliamentary reform, and when the Duke of Wellington opposed it and the Tory ministry collapsed, Grey got his opportunity. He became the head of a coalition of Whigs, Canningites, and one or two High Tories, who eventually carried the Reform Bill of 1832. Grey's role was crucial. He insisted on a bill broad enough to satisfy public opinion and resisted all efforts to water it down. He also handled King William IV with a happy combination of tact and firmness. The result was a measure which largely eliminated the rotten boroughs and enfranchised a large section of the middle classes. Grey believed that by carrying timely reform he had saved the country from revolution, and he may well have been right. Though he remained in office until 1834, Grey did not play a major role in the great reform measures which followed parliamentary reform.

Upon leaving office Grey retired to his beloved Northumberland and spent his last years in the country pursuits he loved and in the bosom of his large and happy family. He died in 1845, at the age of 81.

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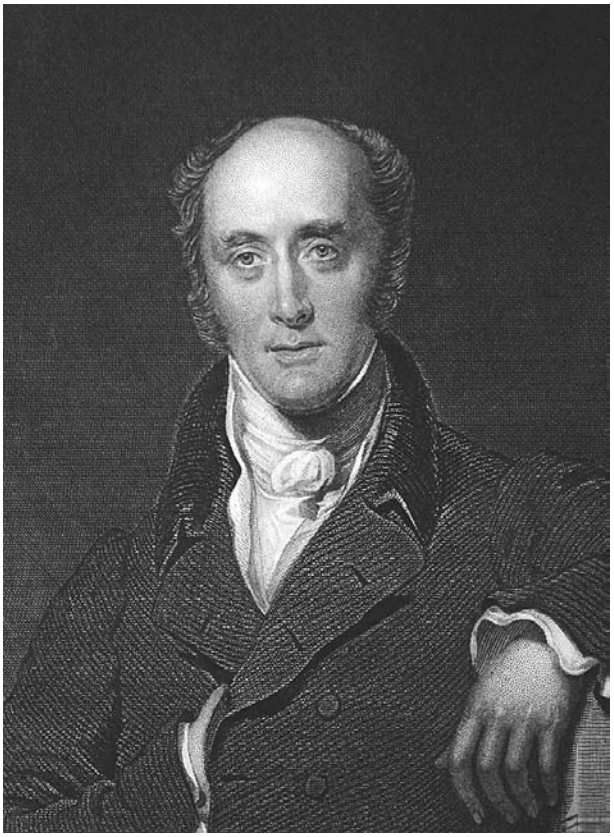

Sir George Grey

Sir George Grey (1812-1898) was a controversial British explorer and colonial governor. A troubleshooter in South Australia, in New Zealand, and in the Cape Colony, he was a liberal opportunist who expected more egalitarian societies to evolve in new colonial environments.

George Grey was born on April 14, 1812, in Lisbon, educated at Sandhurst, and after 1830 served in Ireland. Following Charles Sturt's exploration of the Murray River system, he obtained support from the Royal Geographical Society for an expedition to Western Australia to find a river leading into the interior. He landed at Hanover Bay in 1837 and explored the Kimberley district. In 1839 he entered Shark Bay and discovered the Gascoyne River. After losing its stores, the party made an arduous trip south to Perth. The expedition discovered little apart from aboriginal cave paintings.

In 1841 Grey was appointed governor of South Australia when the new colony suffered from economic depression. By a vigorous policy of retrenchment he forced settlers onto the land and recovery followed. By 1844 the colony no

longer depended on annual grants from the British government, and the Colonial Office was so impressed that Grey was sent to New Zealand, another new colony on the brink of ruin.

After defeating rebellious Maori chiefs, Grey embarked on a policy of assimilation and controlled land sales. Land-hungry settlers objected, and when Grey persuaded the Colonial Office to defer the introduction of representative self-government, he was accused of despotism. In 1852 Grey introduced a federal constitution in which the governor retained responsibility for native policy and land sales.

From 1854 to 1861 Grey, who had been knighted in 1848, was governor of the Cape Colony and high commissioner for South Africa. In addition to preventing a Kaffir rebellion, he acted as arbitrator between the Free State Boers, who wanted more land, and their Basuto neighbors. For advocating confederation as the best way to secure peace and cheap government in South Africa, Grey was recalled. Later reinstated, he was sent back to New Zealand in 1861, following a Maori uprising.

This time Maori nationalism undermined Grey's efforts at conciliation, and he failed to pacify the natives. During a period of open warfare from 1863 to 1866, Grey assumed personal command at Weroroa. Because of their land policies Grey could not work harmoniously with local politicians, and he was dismissed in 1868 for insisting that British troops remain in the colony.

Grey returned to New Zealand as a private citizen in 1870. From 1874 to 1894 he was a member of the House of Representatives, and as premier in 1877-1879, he introduced a radical program which failed to gain sufficient party support. Some of Grey's objectives—manhood suffrage, triennial parliaments, and government purchase of large estates—were later realized. In 1891, as a New Zealand delegate to the Australian Federal Convention in Sydney, he advocated a ''one man, one vote'' policy. He returned to England in 1894 and became a privy councilor. His works on Maori language and customs brought him repute as a scholar. He died on Sept. 19, 1898.

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The biography by George C. Henderson, *Sir George Grey: Pioneer of Empire in Southern Lands* (1907), portrays Grey as a successful colonial governor motivated by radical ideals. In a more comprehensive and critical assessment of this enigmatic character, James Rutherford, *Sir George Grey, K. C. B., 1812-1898: A Study in Colonial Government* (1961), shows how Grey's belief in human perfectibility and his inflexibility prevented him from moving with the times and achieving worthwhile results. See also James Collier, *Sir George Grey, Governor, High Commissioner, and Premier: An Historical Biography* (1909). □

Edvard Hagerup Grieg

Edvard Hagerup Grieg (1843-1907) is Norway's greatest composer. Although his style was shaped by the Norwegian folk spirit, it assimilated German romanticism and even anticipated features of French impressionism.

Edvard Grieg was born in Bergen on June 15, 1843. His father was a merchant; his mother, a talented musician, gave Grieg his first music lessons. At 15 he was sent to the Leipzig Conservatory, where he studied under the leading German academicians of the day. An attack of pleurisy in 1860 destroyed one of his lungs and undermined his studies, and in 1862 he quit Leipzig for good. Though Grieg looked back with loathing upon this phase of his life, his music often showed the influence of the Leipzig tradition of German romanticism.

In 1863 Grieg went to Copenhagen to seek advice from Niels Gade, the leading Scandinavian composer. Gade commanded the young Norwegian to compose a symphony—an uncongenial task over which Grieg toiled for a year, producing a stilted work he soon repudiated.

In Denmark, Grieg met the two most influential people in his life. One was his first cousin, Nina Hagerup, whom he married in 1867. A gifted singer, she became an important influence on his vocal composition, as well as the beloved companion of his life. The other was Rikard Nordraak, another blossoming composer, who had developed a passionate enthusiasm for Norwegian folk culture.

This was the period when cultural leaders were attempting to throw off the bonds of the Danish-oriented language and thought dominating Norwegian life, and in

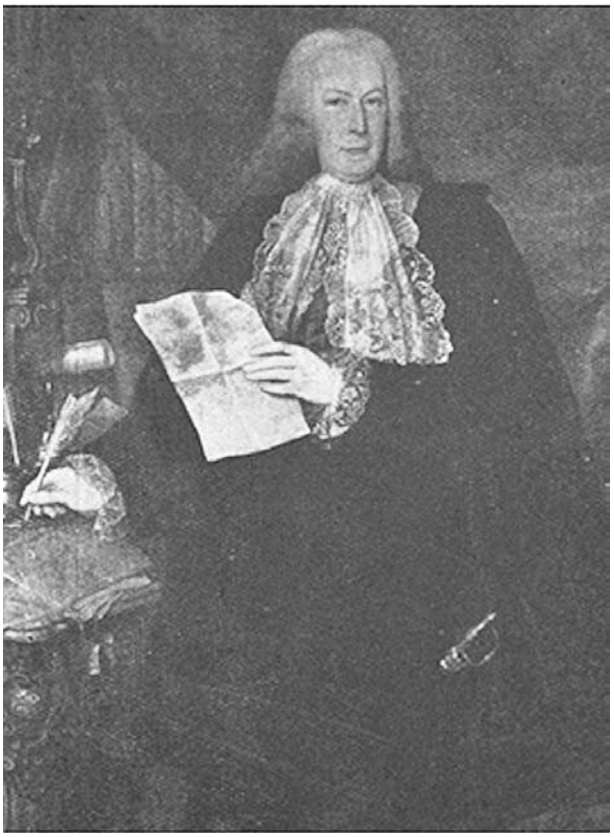

which Grieg had been raised. In its place they hoped to create a new national language and literature based upon Norwegian peasant traditions. In 1865 Nordraak and Grieg were among the founders of the Euterpe Society to promote the performance of new Scandinavian music. Nordraak died the following year, and Grieg dedicated his orchestral overture *In Autumn* to him. Nordraak roused Grieg from his essentially Germanic orientation and awakened him to the possibilities of developing a new, distinctly Norwegian musical style.

This new direction was more clearly displayed in the next few years, during which Grieg became musical director in Christiana (later Oslo), where he established his residence. The first of his 10 books of *Lyric Pieces* for piano appeared in 1867; in them Grieg achieved his first fusion of Felix Mendelssohn's keyboard-miniature style with a Norwegian character. In 1869 Grieg was soloist in the original version of his Piano Concerto. Stage music for Bjørnstjerne Bjørnson's *Sigurd Jorsalfar* (1872) was followed by an abortive attempt at an opera. But collaboration with the dramatist Henrik Ibsen produced his famous music for the play *Peer Gynt* in 1876.

During the late 1870s Grieg became subject to ill health and to the fits of depression and inactivity that plagued him chronically thereafter. Though rapidly acquiring an international reputation and becoming his nation's leading musician, he was troubled with doubts about his ''national'' music and began to seek more ''respectable'' expression with such works as his String Quartet in G Minor (1877-1878). Nevertheless, his love of the Norwegian countryside and his commitment to Norwegian art persistently reasserted themselves.

Grieg built a house at Troldhaugen in 1885 and there passed his later years almost entirely in composition. From this last period came such works as his *Norwegian Dances* (piano duet 1881, later orchestrated), his *Holberg Suite* (piano version 1884, orchestrated 1885), the *Haugtussa* song cycle (1896-1898), the *Symphonic Dances* (1898), and numerous songs and piano pieces. Yet, with his urge for formal achievement unsatisfied still, he continued to compose chamber works, such as the last of his Sonatas for Violin and Piano, in C Minor (1886-1887), and another String Quartet (begun 1892; unfinished). His nerves badly strained and his health ravaged in his closing years, Grieg died on Sept. 4, 1907, and was paid final homage in national mourning throughout Norway, which had achieved its independence only 2 years before.

While remembered outside Norway mainly for his orchestral works, Grieg was highly esteemed in his day for his piano music. But his most unique and perfect achievements were probably his songs, especially those set to Norwegian verse.

Further Reading

The authoritative study of Grieg will be the four-volume one in English by Dag Schjelderup-Ebbe, *Edvard Grieg,* of which the first volume, covering 1858-1867, has appeared (1964). A somewhat sentimentalized and not always fully accurate account is by the composer David Monrad-Johansen, *Edvard Grieg: His Life, Music, and Influence,* translated by Madge Robertson (1938); briefer but useful is John Horton, *Grieg* (1950). Excellent discussions of aspects of his work are in Gerald Abraham, ed., *Grieg: A Symposium* (1948).

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John Grierson

Canadian and British filmmaker John Grierson (1898-1972) used documentaries to build the National Film Board of Canada into one of the world's largest studios.

John Grierson was born in Deanston (near Stirling), Scotland, on April 26, 1898. His ancestors were lighthouse keepers and his father was a school teacher. He was one of eight children in a family that valued curiosity and delighted in argument. Grierson served as a seaman in World War I and completed a brilliant academic career after the war, graduating with distinction in moral philosophy.

On a Rockefeller scholarship to the University of Chicago, Grierson began his lifelong study of the influence of media on public opinion. He worked with editorial writers on several newspapers and went to Hollywood to study film. There he befriended the American filmmaker Robert Flaherty, whose haunting film *Nanook of the North* celebrated the daily survival of an Inuit hunter. Grierson was one of the first intellectuals to take film seriously, and in a 1926 review of one of Flaherty's films he coined the term ''documentary'' to describe the dramatization of the everyday life of ordinary people.

Grierson returned to England in 1927, intrigued with the idea of applying Flaherty's technique to the common people of Scotland. He first sold his idea of documentary film to the Empire Marketing Board, playing on a bureaucrat's love of the sea to pry money for his first film, *Drifters,* in 1929. This silent depiction of the harsh life and dangerous work of herring fishermen in the North Sea revolutionized the portrayal of working people in the cinema. The film had a profound impact on all who saw it, but Grierson directed only one more film. He decided to devote his energies to building a movement dedicated to using film to see into ordinary things with such perception as to make them as dramatic as the pasteboard excitements of Hollywood.

In 1938 the Canadian government invited Grierson to come to Canada to counsel on the use of film. The Canadian prime minister, William Lyon Mackenzie King, a ''fellow Scot'' to Grierson, was concerned with the pervasive influence of American magazines, radio, and movies in Canada. Grierson prepared a report, and on his recommendation King created the National Film Board of Canada (NFB) in May 1939 and appointed Grierson its first commissioner in October 1939.

With the outbreak of World War II, Grierson would use film to instill confidence and pride in Canadians. He was general manager of Canada's Wartime Information Board at the same time and thus had extraordinary control over how Canadians perceived the war. Grierson created the NFB from almost nothing. He imported talented filmmakers such as Norman McLaren. In film series such as *Canada Carries On* and *The World in Action* he reached an audience of millions in Canadian and American cinemas. By 1945 the NFB had grown into one of the world's largest film studios and was a model for similar institutions around the world.

Grierson's emphasis on realism—he was intolerant of artistic pretension—had a profound long-term influence on Canadian film. ''Art is not a mirror,'' he said, ''but a hammer. It is a weapon in our hands to see and say what is good and right and beautiful.'' Nevertheless, Grierson did not believe that documentary film is a mere public report of the activities of daily life. ''For me,'' he said, ''it is something more magical. It is a visual art which can convey a sense of beauty about the ordinary world.''

As the war came to a close, Grierson grew weary of Canadian bureaucrats and resigned. In the panic of suspicion surrounding the infamous Gouzenko spy case in Canada, Grierson was brought before a secret tribunal and questioned about his one-time secretary, who was connected to the spy ring. The investigators then threw doubt on Grierson himself for his alleged ''communist'' sympathies. The shadow of mistrust followed him to the United States where the Federal Bureau of Investigation (FBI) ensured that the State Department lifted his work permit. He moved to the United Nations Educational, Scientific, and Cultural Organization (UNESCO) in Paris where Europe's documentary filmmakers flocked to his door and rising directors such as Roberto Rosellini paid him homage. He was soon almost forgotten in Canada. He returned to his native Scotland in the mid-1950s. He persuaded Roy Thomson, the Canadian millionaire who owned the independent television network in Scotland, to create a public affairs program, *This Wonderful World,* which Grierson hosted for ten years. But Grierson had great misgivings about television. Referring to Marshall McLuhan's famous dictum, he described television as ''a massage that puts you to sleep . . . an instrument of domestic ease,'' the very antithesis of documentary film.

Grierson was nearly broke when McGill University in Montreal invited him to lecture in 1968. He began as a curiosity but soon was attracting up to 800 students to his lectures. Indira Gandhi called him to India to find ways to spread the principles of birth control to the villages. Sick with cancer, he returned home to England where he died at Bath on February 19, 1972.

Grierson was a firebrand whose single-minded devotion to the principle that ''all things are beautiful, as long as you have them in the right order'' had a profound influence on the history of film, and on the cultural life of Canada in particular.

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Charles Tomlinson Griffes

Charles Tomlinson Griffes (1884-1920) was one of the most important American composers at the beginning of the 20th century.

Charles Griffes was born in Elmira, New York, on September 17, 1884. He began his musical studies with his sister Katharine, who gave him his first piano lessons. In about 1899 he completed his piano education under Mary Selena Broughton, a professor at Elmira College. In 1903 she financed Griffes' musical stay in Berlin, where he studied piano with Ernst Jedliczka and Gottfried Gaston, composition with Engelbert Humperdinck and Philipp Rufer, and counterpoint with Wilhelm Klatte and Max Lowengard, all at the Stern Conservatory. A brilliant piano student, Charles Griffes nevertheless felt more attracted to composition. Thus he decided to leave the Stern Conservatory in September 1905 to study privately with Humperdinck.

When he returned to the United States in September 1907 he had already composed several songs and a *Symphonische Phantasie* for orchestra. At that time, Griffes became director of the music department of Hackley School in Tarrytown, New York. He kept this post until he died in 1920. An excellent teacher, Griffes was held in high esteem by his colleagues. He spent most of his free time composing and promoting his work each summer in New York City. He died at the age of 35 while he was working on a drama, *Salut au Monde,* based on texts of Walt Whitman. In November 1964 Elmira College held a Griffes festival to commemorate his 80th birthday.

Griffes' music reflected his eclecticism, as it revealed first German, then French and Oriental, influences before becoming more abstract. His works parallel the musical eclecticism of the Polish composer Karol Szymanowski. It is probably fair to describe Griffes' work as pre-eminent American compositions of the 20th century. Throughout his life he kept in touch with famous composers such as Feruccio Busoni and Sergei Prokofiev. He also maintained relations with American composers as revealed in his diary. Writing in this journal, he says: ''At 4 [o'clock], Varèse and I came up to Laura's [Mrs. Elliot] where I played the Pantomine [*The Kairn of Koridwen*], [Charles] Cooper, [Henry] Cowell

were there. Varèse turned [pages] for me and was much interested.''

Griffes first began to write music in Berlin, where he was in contact with several German composers. He wrote at that time the songs for voice and piano based on German texts and utilizing a musical language profoundly influenced by Brahms and Richard Strauss. After 1911 Griffes' music included more elements borrowed from the French impressionists; their timbre, their free structures, and their composers' preference for descriptive pieces (see *Three Tone Pictures* and *Roman Sketches*). *The Three Poems* (1916) reveal a more experimental language, incorporating a lot of dissonances within the framework of a free tonality.

In 1916 Griffes became involved with Orientalism, preceding a similar interest on the part of such American composers as Harry Partch, Lou Harrison, Henry Cowell, and John Cage. After *Five Poems of Ancient China and Japan* (1916-1917), Charles Griffes wrote *Sho-Jo* (1917-1919) for *Le Ballet Intime* and the Japanese dancer Michio Ito. (*Le Ballet Intime* was directed by Adolf Bolm, ex-dancer at *Les Ballets Russes*.) This piece achieved several Oriental effects through delicate orchestration. In 1917 Griffes wrote a colorful orchestral version of his most successful Oriental work, *The Pleasure Dome of Kubla Khan*. It was probably through French music (for example, Debussy, St-Saëns) that Charles Griffes became attracted to Orientalism.

In his last works, Charles Griffes tended to use a more abstract and structured musical style whose language became deeply complex. His *Sonata* for piano in three movements (1917-1918) and his *Three Preludes* for piano, Griffes' last completed work, clearly revealed this new turn in his music. The *Three Preludes* showed several similarities to Schoenberg's *Sechs Kleine Klavierstücke*.

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David Wark Griffith

David Wark Griffith (1875-1948), American film maker, was a pioneer director-producer who invented much of the basic technical grammar of modern cinema.

On Jan. 22, 1875, D. W. Griffith was born at Crestwood, Oldham County, Ky., the descendant of a distinguished (but impoverished) Southern family. Scantily educated but convinced of his ''aristocracy,'' he became an actor at 18 in Louisville. For 10 years he was a supporting player in provincial companies, using the stage name Lawrence Griffith to protect his family's honor but his real name for the plays and poetry he was trying to publish. In 1906 he secretly married actress Linda Arvidson Johnson, who viewed his literary and directorial aspirations unsympathetically and, after 5 years, left him.

Early Films

In 1907 Griffith sold a poem to *Frank Leslie's Weekly* and a play, *A Fool and a Girl,* to actor James K. Hackett. The play promptly failed, and Griffith was driven to try the then unsavory movie business. E. S. Porter, whose *Great Train Robbery* was the first ''story'' film, gave him the lead in a primitive one-reeler called *Rescued from an Eagle's Nest* and unwittingly started Griffith toward greatness.

In 1908 Griffith sold several stories to the Biograph Company and also acted in them. Within a few months he had a chance to direct. The success of his first effort, *The Adventures of Dollie,* led to regular employment, a series of rapidly improving contracts, and pride enough in his work to use his real name.

During 5 years with Biograph, Griffith made hundreds of short pictures and gradually won consent to increase their length beyond one reel, thus enabling him to expand narra-

tive content. With the help of his famed cameraman, G. W. ''Billy'' Bitzer, he made revolutionary technical innovations in film making. He also started the cinema careers of Mary Pickford, Mack Sennett, the Gish sisters, Lionel Barrymore, and many others.

Griffith Classics

In 1913 Griffith formed an independent company. Within 2 years he completed his epic masterpiece *The Birth of a Nation* (1915), often considered the most important film ever made. Dealing with the Civil War and its aftermath in the South, it was, for its day, incredibly long (12 reels) and expensive ($100,000). However, it grossed $18 million within a few years of release and established once and for all the astonishing power and potentiality of cinema as a serious art form. The film also aroused storms of controversy because of its treatment of African Americans and Ku Klux Klansmen.

Determined to clear himself of charges of prejudice, Griffith next made one of the most enormous, complex, and ambitious pictures in history. *Intolerance* (1916) attempted to interweave four parallel stories—modern, biblical, 16th-century French, and Babylonian—into a monumental sermon on the evils of inhumanity. His financial backers were appalled; audiences found it chaotic and exhausting; but for all its faults, *Intolerance* established techniques and conventions which permanently affected film making. Individual fragments of this huge, disjointed picture became the basis for entire schools of cinematic development. The overpowering Babylonian sequences with immense crowds and sumptuous spectacle provided Cecil B. DeMille and others with the substance of their whole careers.

Formation of United Artists

In 1917 Griffith made a propaganda film for the British government, *Hearts of the World,* which served mainly to display the director's ultimately fatal tendency toward melodrama and sentimentality.

Returning to the United States, Griffith joined Mary Pickford, Douglas Fairbanks, and Charlie Chaplin in forming United Artists, through which he released such famous pictures as *Broken Blossoms* (1919), *Way Down East* (1920), and *Orphans of the Storm* (1921); their varying success temporarily relieved his steadily mounting financial difficulties.

After his important film *Isn't Life Wonderful* (1924), Griffith was increasingly out of tune with popular taste and with the growing film industry. He was obliged to work as an employee in the new Hollywood studio system. After 1927 the transition to ''talkies'' posed further problems, and although he managed one more independent production in 1930 (*Abraham Lincoln*), his career was finished by 1931. He received one small directing assignment, for which he was not paid, in 1936.

Griffith had led the new medium of film into unexplored areas of spectacle, realism, intimacy, and social content. His contributions to the technique of film art include the invention of the close-up, the long shot, the fade-out, night shots, high and low photographic angles, cross-cutting, backlighting, the moving camera, and many other devices that are now taken for granted. Despite his genius, he was, except for 39 weeks on radio, unemployed and unemployable for the last 17 years of his life. A second marriage ended in divorce in 1947, and a year later, at age 73, he died, alone and almost forgotten, in a shabby side-street Hollywood hotel.

Further Reading

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Sir Samuel Walker Griffith

Sir Samuel Walker Griffith (1845-1920), premier of queensland and chief justice of Australia, was one of the ablest advocates of the federation of the Australian colonies and one of the greatest jurists produced by Australia in the 19th century.

Samuel Griffith was born at Merthyr Tydfil, South Wales, on June 21, 1845, the son of Edward Griffith and his wife, Mary Walker Griffith. Edward Griffith was a Congregational minister who migrated with his family to Queensland in 1854. The family finally settled in Brisbane in 1860.

Samuel Griffith was educated at the University of Sydney, where he received a baccalaureate in 1863 with first-class honors in classics, mathematics, and natural science. In 1865 he was awarded the T. S. Mort traveling fellowship and visited Europe, where he became fascinated with Italy and developed the interest and skill in the Italian language which flowered in his widely acclaimed translations of *The Inferno of Dante Alighieri* (1908) and *The Divina Commedia of Dante Alighieri* (1912).

Griffith was admitted to the Queensland bar in 1867 and soon proved successful. Attracted to politics, he won the seat of East Moreton in 1871. Three years later he became attorney general under Arthur Macalister and embarked on an active legislation program, including an important bill in 1875 to establish free, compulsory, and secular education. In 1876-1878 he was attorney general and secretary for public instruction.

An ardent opponent of the use of Kanaka labor, Griffith was premier of Queensland from 1883 to 1888. He was premier again in 1890-1893. Griffith represented Queensland at the Colonial Conference in London in 1887 and was

vitally interested in the annexation of part of New Guinea by Britain. At the Intercolonial Conference of 1883 in Sydney he successfully moved for the establishment of the Federal Australasian Council and presided over its discussions in 1888, 1891, and 1893. He took an active interest in the federation movement and welcomed Henry Parkes's decisive moves in 1888-1890. He was the chief draftsman of the constitution adopted at the 1891 convention in Sydney, and it was the basis of the final Australian Commonwealth constitution.

In 1893 Griffith became chief justice of Queensland and proved a valuable reformer of the criminal law. In 1903 he became first chief justice of the High Court of Australia. In the pioneering stages of the High Court his great political and legal experience was invaluable. He emphasized the role of the court in interpreting the constitution. His natural stress on states' rights was not continued after his retirement in 1919, but he had set a high standard of meticulous analysis, objectivity, and great dignity.

Knighted in 1886, Griffith died at Brisbane on June 9, 1920. In 1870 he had married Julia Janet Thomson, who survived him with one son and four daughters.

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Franz Grillparzer

Franz Grillparzer (1791-1872) is generally considered to be Austria's greatest playwright. His plays are well-written dramas of sentiment and psychological conflict, which often express a resigned attitude toward the problems of life.

At the beginning of the 19th century Austrian literature was not very far advanced in comparison with the literature of northern and western Germany. This may be attributed in part to the strictness of state censorship and a reluctance to support or encourage talented writers. Whatever the reasons, Austrian literature had remained largely unaffected by such developments as the Enlightenment or philosophical romanticism. The Austrian stage tended toward popular farces or old-fashioned bombastic tragedies. Although Franz Grillparzer was not without some talented predecessors in the Austrian drama, he was the first Austrian playwright fully to assimilate contemporaneous developments in German literature and to write plays equal to those being written in Germany itself.

Grillparzer was born in Vienna on Jan. 15, 1791. His father was an unsuccessful lawyer whose fortunes were ruined by Napoleon's invasion, and his mother came from the Viennese upper bourgeoisie. Franz studied law at the University of Vienna from 1807 to 1811. He became a government official in 1813 and eventually became imperial librarian. He was to remain in the state employment throughout his literary career, a fact which complicated his relationship to the government censors.

Grillparzer is said to have been generally unimpressive in personality and appearance. His quiet manner, however, served to conceal a number of inner conflicts, some of which were thought to originate in a disinclination to assert his will. His customary response to serious problems in life was generally an attitude of submission or resignation, rather than any decision to challenge the situation.

Career as a Dramatist

The theme of moral helplessness and the necessity for submission to fate can be noted in Grillparzer's first successful drama, *Die Ahnfrau* (1817; *The Ancestress*). He had earlier written a derivative tragedy, *Blanka von Kastilien,* which had never been staged, but the first performance of his *Ahnfrau* produced an immediate success. The ''Ancestress'' is a castle ghost who represents a curse on the

Borotin family. Jaromir (who, unknown even to himself, is the son of old Count Borotin) returns to the family castle as an outlaw, kills his father, commits incest with his sister, and brings about her death and his own. In the end the curse is thus fulfilled, but it is also terminated with the extinction of the family, and the spirit of the Ancestress is permitted to rest at last. The dominant theme of the play is the helplessness of individuals before the evil forces of destiny. Although it was strongly influenced by the German *Schicksalstragödie* (fate-tragedy) of Zacharias Werner and his followers, the general effect of Grillparzer's play is one of freshness and originality.

Following his initial success, Grillparzer wrote Sappho (1818), which concerns the Greek poetess's renunciation of human love, and the ambitious trilogy, *Das goldne Vliess* (1820; *The Golden Fleece*). This trilogy retells the Greek story of Jason, who voyages to Colchis and returns with both the magical golden fleece and the barbarian queen, Medea. Medea proves socially unacceptable in Greece, however, and Jason is finally estranged from her. But Medea avenges herself by burning down the palace where she is staying and killing her children to spite their father. In the concluding scene she lectures Jason on the futility of human life. Like many of Grillparzer's works, this trilogy reflects the author's attitude of helplessness toward fate.

Grillparzer's success led to his appointment as court dramatist. His next play, however, which dealt with sensitive matters of Austrian history, created difficulties with the censors. *König Ottokars Glück und Ende* (*King Ottokar's Fortune and End*) was finally performed in 1825. Ottokar, the medieval king of Bohemia, had dreams of great conquests but was finally undone by destiny and Rudolf von Hapsburg, founder of the Austrian imperial dynasty. Ottokar is shown as a Napoleonic character whose pride is the ultimate cause of his fall.

In 1826 Grillparzer traveled to Germany, where he met the poet J. W. von Goethe in Weimar. On returning to Vienna he continued to write plays, of which the most important are *Des Meeres und der Liebe Wellen* (1831; *The Waves of Love and the Sea*), a retelling of the classical love story of Hero and Leander, and *Der Traum ein Leben* (1834, *The Dream as a Life*), inspired by the Spanish dramatist Pedro Calderón. An ambitious young man has a dream in which hollow success is followed by disaster, and this persuades him to stay at home. In the conclusion he declares: ''There is only one happiness in this life, calm inner peace and a heart free of guilt. Greatness is dangerous, and fame is an empty play.''

Later Years

Grillparzer's last play to be performed was the comedy *Weh dem, der lügt* (1838; *Woe to Him Who Lies*). Although now recognized as a good play, it was then a complete failure. Embittered, the author withdrew from the scene as an active playwright. In his remaining years he wrote only three plays, which were not published until after his death. One of these, *Libussa,* was a mythical drama about the founding of Prague. Other literary works of his later life are two short stories and essays in dramatic theory and criticism, especially on the Spanish theater. Throughout his life Grillparzer also composed several volumes of lyric poetry.

The final years of Grillparzer's life remained outwardly uneventful. Although long engaged, he never married. He traveled to Greece in 1843 and revisited Germany in 1847. He remained a librarian until 1856, when he was retired on a pension. Toward the end of his life he gained some measure of recognition as a major dramatist. He died in Vienna on Jan. 21, 1872.

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Archibald Henry Grimké

Archibald Henry Grimké (1849-1930), American lawyer, author, and diplomat, was an ardent champion of equal rights for black people.

Archibald Grimké was born on Aug. 17, 1849, near Charleston, S.C., of Nancy Weston, a slave by birth, and Henry Grimké, a prosperous white planter with liberal tendencies. Grimké entered Lincoln University, Pa., earning his bachelor of arts degree (1870) and master of arts degree (1872). Aided by his white aunts, Sarah and Angelina Grimké, and Angelina's husband, Theodore Weld, he completed Harvard Law School (1874). Grimké entered law practice in Boston with an established firm and met many former abolitionists and reformers. In 1879 he married Sarah E. Stanley and began his career as a civil rights spokesman and author.

From 1883 to 1885 Grimké edited the *Hub,* a Boston newspaper devoted to the welfare of African Americans. At the invitation of a leading publishing firm he wrote biographies of two antislavery leaders: *William Lloyd Garrison, the Abolitionist* (1891) and *The Life of Charles Sumner, the Scholar in Politics* (1892). Meanwhile he was a special columnist for several newspapers and contributed to the *Atlantic Monthly*.

From 1894 to 1898 Grimké served as U.S. consul to Santo Domingo. Returning to the United States, he lived in Washington, D.C., where he continued to champion civil rights and combat prejudice. In 1899, representing the Colored National League, he wrote an open letter to President William McKinley on behalf of black voters. He became a member of the American Negro Academy almost from its inception in 1897, serving as president from 1903 to 1916.

Throughout this period Grimké published articles and pamphlets concerning black life and history. These included ''Right on the Scaffold, or the Martyrs of 1822'' (1901), a life of Denmark Vesey, leader of a slave revolt; ''Why Disfranchisement Is Bad'' (1904), showing the harmful effect of disfranchisement on African Americans, the South, and the nation; ''The Ballotless Victim of One Party Governments'' (1913), attacking disfranchisement; ''The Sex Question and Race Segregation'' (1915), a protest against the double standard; ''The Ultimate Criminal'' (1915), demonstrating the causal relationship between discrimination and crimes committed by African Americans; and ''The Shame of America, or the Negro's Case against the Republic'' (1924). These are all in the *Occasional Papers of the American Negro Academy,* reprinted in 1969.

In 1913 Grimké wrote President Woodrow Wilson, protesting segregation of government employees, and in 1916, as national director of the National Association for the Advancement of Colored People (NAACP), he testified against segregation before the House Committee on Reform in the Civil Service. In 1919 the NAACP awarded him the Spingarn Medal.

Grimké was president of the Frederick Douglass Memorial and Historical Association and a member of both the Authors' Club of London and the United States and of the American Social Science Association. He died on Feb. 25, 1930.

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Aspects of Grimké's career are discussed in Anna Julia Cooper, *Life and Writings of the Grimké Family* (2 vols. in 1, 1951), and Gerda Lerner, *The Grimké Sisters from South Carolina:*

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Sarah Moore and Angelina Emily Grimké

Sarah Moore (1792-1873) and Angelina Emily (1805-1879) Grimké were antislavery leaders and early agitators for woman's rights.

Sarah Grimké was born on Nov. 29, 1792, and Angelina Grimké was born on Feb. 20, 1805; their father was a distinguished South Carolina jurist. Partly through the influence of their older brother Thomas, who was prominent in temperance and pacifist reforms, and partly from their own religious beliefs, the sisters early opposed slavery, although the family owned several slaves.

On a trip to Philadelphia in 1819 Sarah was converted to Quakerism and later so was Angelina Grimké. They settled in Philadelphia in the 1820s. The Quakers' passivity failed to satisfy energetic Angelina. After reading William Lloyd Garrison's abolitionist newspaper, the *Liberator,* she wrote to him and then wrote a pamphlet, which the abolitionist press eagerly published. Her *An Appeal to the Christian Women of the South* (1836) urged her Southern sisters to ''overthrow this horrible system of oppression and cruelty, licentiousness and wrong.'' That this was written by a Southern woman made it unusually valuable to the antislavery cause and aroused such disapproval in South Carolina that authorities threatened to prosecute Angelina if she returned.

Sarah Grimké, shyer than her sister, wrote *An Epistle to the Clergy of the Southern States* (1836), urging churches to oppose slavery on religious grounds. The sisters freed the slaves they had inherited and offered their services to the Northern abolitionists. ''As I left my native state,'' wrote Angelina, ''to escape the sound of the driver's lash and the shrieks of tortured victims, I would gladly bury in oblivion the recollections of those scenes. But it may not, it cannot be.''

The Grimké sisters were highly effective in speaking to and organizing women. The American Antislavery Society appointed them lecturers (after much discussion of the propriety of sponsoring women to speak in public), and in 1836-1837 ''Carolina's high-souled daughters,'' as John Greenleaf Whittier named them, toured New York and New England. The prevailing prejudice against women appearing publicly before ''promiscuous assemblies,'' however, led to many objections and brought up the question of women's rights. Sarah's *Letters on the Equality of the Sexes* (1838) and Angelina's *Appeal to the Women of the Nominally Free States* (1837) firmly linked the rights of slaves to the rights of women and helped introduce the divisive ''woman question'' into the abolitionist movement. Garrison urged them to continue speaking. But Theodore Weld counseled Angelina not to ''push your *women's* rights until *human* rights have gone ahead.''

Sarah Grimké

After Weld and Angelina Grimké were married on May 14, 1838 (they had one son, Charles Stuart), the sisters spent most of their time assisting Weld with his writing and his political work in Washington. When Weld, in poor health, retired from the abolitionist movement in 1843, Sarah accompanied the couple to New York and later helped conduct Weld's interracial school in New Jersey. Sarah died on Dec. 23, 1873, and Angelina on Oct. 26, 1879.

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(2 vols., 1934), remains the major source of biographical information. □

Jakob and Wilhelm Karl Grimm

The brothers Jakob Karl (1785-1863) and Wilhelm Karl (1786-1859) Grimm were German scholars, known for their "Fairy Tales" and for their work in comparative linguistics, which included the formulation of "Grimm's law."

The romantic movement in Germany awakened the Germans' interest in the past of their own country, especially its cultural origins, early language, and folklore. Although some work in the rediscovery and edition of medieval German literature had already been undertaken in the 18th century, it was the first generation of romantic poets and theorists about the beginning of the next century, especially Ludwig Tieck, Novalis, and the Schlegel brothers, who first focused national attention on the origins of German culture and literature. While most of the poets viewed medieval literature chiefly as an inspiration for their own writings, others turned their attention to the methodical investigation of the past. The Grimm brothers were the most important of these romantic historians of early medieval language and folklore.

Jakob Grimm was born on Jan. 4, 1785, in Hanau. His brother, Wilhelm, was born on February 24 of the following year. As small children, they were inseparable and, aside from a brief period of living apart, they were to remain together for the rest of their lives. Their eventempered dispositions assured cooperation on all the projects they undertook together. The main difference in their personalities seems to be that Jakob, the more robust of the two, had more taste for grueling research work, and it was he who worked out most of their grammatical and linguistic theories. Wilhelm was physically weaker but had a somewhat warmer temperament and more taste for music and literature. His literary talent was responsible for the pleasant style of their collection of fairy tales.

The brothers first attended school in Kassel, then began legal studies at the University of Marburg. While there, however, the inspiration of Friedrich von Savigny awakened in them an interest in past cultures. In 1808 Jakob was named court librarian to the King of Westphalia in Wilhelmshöhe, and in 1816 he became librarian in Kassel, where Wilhelm had been employed since 1814. They were to remain there until 1830, when they obtained positions at the University of Göttingen.

"Grimm's Fairy Tales"

For some years the brothers had been in contact with the romantic poets Clemens Brentano and Achim von Arnim, who in Heidelberg were preparing a collection of German folk songs. Following their own interests in folklore and legends, the brothers brought out their first collection of tales, *Kinder-und Hausmärchen* (*Tales of Children and the Home*), in 1812. These tales were collected by recording stories told by peasants and villagers. Wilhelm put them into literary form and gave them a pleasant, childlike style. The brothers added many scholarly footnotes on the tales' sources and analogs.

Wilhelm (left) and Jakob Grimm

In addition, the Grimms worked on editing remnants of other folklore and primitive literature. Between 1816 and 1818 they published two volumes of *Deutsche Sagen* (*German Legends*), and about the same time they published a volume of studies in early literary history, *Altdeutsche Wälder* (*Old German Forests*).

Linguistic Research

In later years their interest in older literature led the Grimm brothers increasingly to a study of older languages and their relationship to modern German. Jakob, especially, began to specialize in the history and structure of the German language. The first edition of his *Deutsche Grammatik* (*German Grammar*) was published in 1819. Later editions show increasing development of a scientific method in linguistics.

The brothers, and especially Jakob, were also working to codify the relationship between similar words of related languages, such as English *apple* and German *Apfel*. Their

formulation of the rules for such relationships became known as ''Grimm's law.'' It was later elaborated to account for all word relationships in the Indo-European group of languages. The Grimm brothers were not the first to take note of such similarities, but they can be credited with amassing the bulk of linguistic data and working out the details of the rules.

Later Years

In 1830 the brothers moved to the University of Göttingen, where Jakob was named professor and head librarian and Wilhelm was appointed assistant librarian. As professor, Jakob held lectures on linguistics and cultural history. Wilhelm also attained the rank of professor in 1835. Both were dismissed in 1835 for political reasons: they had joined in signing a protest against the King's decision to abolish the Hanover constitution. They first moved back to Kassel but later obtained professorships at Berlin, where they were to remain until their deaths.

Their last years were spent in preparing the definitive dictionary of the German language, tracing the etymological derivation of every word. The first volume, published in 1854, has 1,824 pages and gets only as far as the word *Biermolke*. Four pages are devoted to the letter A alone, which is termed ''the most noble and primeval of all sounds.'' The Grimms' dictionary was carried on by generations of scholars after the brothers' deaths, and it was finished in 1960. Its completed form consists of 16 weighty volumes.

Wilhelm died in Berlin on Dec. 16, 1859. Jakob continued the work on the dictionary and related projects until his death in Berlin on Sept. 20, 1863.

Further Reading

A good biographical study of the Grimm brothers is Murray B. Peppard, *Paths through the Forest: A Biography of the Brothers Grimm* (1971). Informative brief discussions of their lives and works can be found in more general studies of the German romantic movement. Perhaps the best is Ralph Tymms, *German Romantic Literature* (1955), which discusses the romantics' attitudes toward folklore and legends. A brief treatment of the brothers, chiefly as editors of the *Tales,* is also in L. A. Willoughby, *The Romantic Movement in Germany* (1966). Further helpful discussions, with literary background material, may be found in Oskar Walzel, *German Romanticism* (trans. 1932). □

Hans Jakob Christoffel von Grimmelshausen

The German author Hans Jakob Christoffel von Grimmelshausen (1621?-1676) is best known for his picaresque romance, ''Simplicissimus,'' the greatest 17th-century German prose work.

There is little accurate information about Jakob von Grimmelshausen. Some of his ancestors were Protestants and became wine growers, innkeepers, and bakers. Grimmelshausen was born in Gelnhausen, Hesse. The description of the early life of Simplicissimus in the Thirty Years War is to some degree autobiographical. Grimmelshausen spent some years as soldier's boy and wagoner in the imperial forces; he served as musketeer and later as secretary in the Schauenburg regiment. A year after the Peace of Westphalia (1648) he married Catharina Henninger, the 21-year-old daughter of a lieutenant in Schauenburg's army. Later, in the service of Lt. Col. Schauenburg, Grimmelshausen was a bailiff—an office which he held until ca. 1659. He then became an innkeeper. Finally, from 1667 he was a magistrate who collected taxes and administrated the law in Renchen.

It was not until Grimmelshausen was over 40 years old that he published *Schwarz and Weiss oder der satirische Pilgram* (1666), a book inspired by and modeled on H. M. Moscherosch's *Wunderliche and wahrhaftige Geschichte Philanders von Sittewald* (1642). About that time he also wrote fashionable love stories, but his world fame justly rests with *Der abenteuerliche Simplicissimus Teutsch* (ca. 1668). This extraordinary literary success led him to write more Simplicissimus stories, which he considered parts of his great novel: *Trutz-Simplex; oder ausführliche und wunderseltzame Lebensbeschreibung der Ertzbetrügerin und Landstörtzerin Courasche* (1670), *Der seltzame Springinsfeld* (1670), and *Das wunderbarliche Vogel-Nest* (1672). Bertolt Brecht's *Mutter Courage* obviously borrowed its title from the above, and Brecht may also, at least to some extent, have modeled Courage's character on Simplicissimus's cast-off mistress. Grimmelshausen, moreover, wrote gallant heroic romances such as *Dietwald und Amelinde* (1670). He published all his works anonymously; that is, he assigned them to fictitious writers whose names he liked to invent partly out of letters of his own name.

Simplicissimus is, after Wolfram von Eschenbach's *Parzival* and before Goethe's *Faust,* one of the greatest original and artistic documents in German literature, in which the struggle between good and evil, purity of heart and lustful greed, is presented with vivid immediacy. This novel transcends the horizon of a merely bawdy, picaresque story; it is much more than an entertaining tale full of coarse descriptions of bestial adventures and human follies. It clearly leads the reader through godless unrest and sinfulness into an existence of inwardness and a recognition of the individual's responsibility toward society: being a creature of this earth man must recognize and accept his limitations; only through God's grace can man ever transcend himself.

When, in 1674, Louis XIV plundered Alsace and the neighboring regions, Renchen was endangered. Grimmelshausen did military service for the imperial army, but at the same time he remained a magistrate in his little town, where on Aug. 17, 1676, he died.

Further Reading

There is no biography of Grimmelshausen in English. A valuable background study is Roy Pascal, *German Literature in the Sixteenth and Seventeenth Centuries,* vol. 2: *Renaissance, Reformation, Baroque* (1968), in the Introductions to German Literature Series. □

Juan Gris

The Spanish painter Juan Gris (1887-1927) is one of the major cubist painters. His work is distinguished by its lucidity and austerity.

Juan Gris, whose real name was José Victoriano Gonzalez, was born in Madrid on March 23, 1887. He studied engineering at Madrid's School of Arts and Sciences. He also took painting lessons with the minor academic artist José Maria Carbonero and sold humorous drawings to local newspapers.

Gris arrived in Paris in 1906 and remained in France the rest of his life. He had skipped military service, so he could not return to Spain. He settled in the Bateau Lavoir, a tenement that housed many painters, critics, and poets, and there he met Pablo Picasso, Georges Braque, Guillaume Apollinaire, Max Jacob, and Maurice Raynal. Gris produced his first cubist paintings in 1911-1912; they were in the analytical cubist vein of Braque and Picasso but characterized by a metalliclike sheen, as in the *Guitar and Flowers* (1912) and the *Portrait of Picasso* (1912), in which Picasso's Napoleonic attitude is cleverly caught. The year 1913 marks the beginning of Gris's synthetic cubism, a cubist approach in which the object was no longer faceted into smaller parts but was recombined with other objects or parts of objects to form a new esthetic totality.

Gris and his wife spent the summer of 1913 with Picasso at Ceret, and that year Gris began to use collage consistently in his work. Gris's early collages are frequently richer in detail and bolder in color than contemporary collages of Picasso and Braque, as in the *Guitar, Glasses, and Bottle* (1914).

In 1914 Gris spent time with Henri Matisse at Collioure. Gris returned to Paris in 1915, and he suffered bleak poverty during World War I. In late 1916 his paintings became more stately and architectonic, and forms became larger and flatter as multiple viewpoints were to an extent abandoned, as in the *Violin* (1916). Gris referred to these paintings as ''flat, colored architecture.'' In 1917 he executed his only sculpture, a painted plaster *Harlequin,* which was close to what Jacques Lipchitz was doing at the time.

Between 1917 and 1920 Gris introduced a new complexity in his art. He set up interplays between objects and their shadows and reintroduced complicated planar intersections and sumptuous colors and textures, as in the *Fruit Bowl on Checkered Cloth* (1917). In 1920 he participated in the Salon des Indépendants at the last exhibition of the united cubist group. That year he fell ill with pleurisy and wintered at Bandol, where he discussed with the ballet impresario Sergei Diaghilev plans for décors for ballets. Some of these commissions were canceled through intrigues, but others, like *Les Tentations de la Bergère,* were executed in 1922 and 1923.

Daniel Henry Kahnweiler, who became Gris's dealer in 1920, wrote the first monograph on the painter in 1929. Kahnweiler praised the works of the artist's last period, but many subsequent critics found them empty compared to his previous output. It was as though Gris were producing parodies of himself: in single works there is an uncertain wavering between austerity and decorative complexities, as in the *Two Pierrots* (1922). Gris's health continued to deteriorate in his last years.

In 1924 and 1925 Gris spent much of his time writing and lecturing on his views on painting. In 1924 he delivered a paper at the Sorbonne, *Les Possibilités de la peinture* (*On the Possibilities of Painting*), which was later translated and widely published. He died in Paris on May 11, 1927.

One of Gris's most famous pronouncements was made in 1921: ''I consider that the architectural element is mathematics, the abstract side; I want to humanize it. Cézanne turns a bottle into a cylinder, but I begin with a cylinder and create an individual out of a special type: I make a bottle—a particular bottle—out of a cylinder.'' Recent investigations have shown that precise measurements, some incorporating a golden mean, were used in a few of Gris's paintings.

Further Reading

An intimate view of Gris is in *Letters of Juan Gris, 1913-1927,* collected by Daniel Henry Kahnweiler and translated and edited by Douglas Cooper (1956). The best study of Gris is Kahnweiler's *Juan Gris: His Life and Work,* translated by Cooper (1947; rev. ed. 1969), which is a moving tribute by the artist's loyal friend and dealer and a penetrating analysis of Gris's character and work. The book also includes most of Gris's published writings in English translation. James Thrall Soby, *Juan Gris* (1958), is a useful guide to the artist's development. □

John Grisham

Popular novelist John Grisham (born 1955) is the author of several thrillers that have been made into blockbuster films. His works, which center around the legal profession, include *A Time to Kill, The Firm, The Client,* and *The Pelican Brief.*

It is no understatement that John Grisham, author of the legal thrillers *A Time to Kill, The Firm, The Pelican Brief,* and *The Client,* has achieved the status of what *Entertainment Weekly* called ''a genuine pop-culture demigod.'' His have shared unprecedented weeks—and months—on best-seller lists, have numbered more than 60 million in print across the world, and have been translated into 31 languages. Dubbed ''grab-it-at-the-airport'' novels, they have also made their author a multimillionaire; Grisham's income for the 1992-93 fiscal year alone was $25 million. Along with author Scott Turow, also a former practicing attorney, Grisham has been credited with mastering a genre: the fast-paced, plot-driven legal thriller that thrusts an unwitting, sympathetic hero or heroine in the middle of a corrupt conspiracy and provides them with the means to extricate themselves. Despite his seemingly untouchable success, Grisham still wants each novel he writes to improve upon the last. ''[Right now] I could crank out anything, and it would sell,'' he told the same source. ''But I want the next to be better than the first five. That keeps me awake at night.''

Drawn to Courtroom Drama

Born in Arkansas in 1955, Grisham spent much of his childhood traveling with his family throughout the South, settling for short periods in places where his father, a construction worker, managed to find work. When Grisham was 12, he moved with his parents and four siblings to Southaven, Mississippi. ''We didn't have a lot of money,'' he remembered in *People,* ''but we didn't know it. We were well fed and loved and scrubbed.'' Though not a stellar student in high school, he excelled in sports—baseball, in particular—and was captivated by the novels of John Steinbeck. Grisham later attended Mississippi State University, where he received his B.S. degree in accounting and decided on a career as a tax attorney. His first course on tax law at the University of Mississippi dampened his interest, however, and he switched to criminal-defense law instead, discovering that he was drawn to courtroom drama and had the ability to think well under pressure.

After graduating from law school and passing the bar exam in 1981, Grisham married Renee Jones, a childhood friend from Southaven, and the couple returned to their home town where Grisham became a litigator. In recalling his first murder trial, he told *People,* ''I defended a guy who shot another guy in self-defense, but I had to explain why he shot him in the head six times at three-inch range. It was a pretty gruesome case, but I won.'' When he shifted his focus to more lucrative civil cases, his practice began to thrive, and he is credited with one of the largest damage settlements in De Soto County, which he won on behalf of a child who sustained extensive burns when a water heater exploded. In 1983 Grisham was elected to the Mississippi state legislature, where he served as a Democrat for seven years, hoping to increase spending for education. However, he resigned from his position before the end of his second term, because, as he told the same source, ''I realized it was impossible to make changes.''

Inspired by Real-Life Trial

The incident that inspired Grisham's first novel, *A Time to Kill,* occurred years before it was actually written, when he was still practicing law in Southaven in 1984. One day he went to the local courthouse to observe a trial and heard a ten-year-old girl testify against a man who had raped her, leaving her for dead. ''I never felt such emotion and human drama in my life,'' Grisham remembered in *People.* ''I be-

came obsessed wondering what it would be like if the girl's father killed that rapist and was put on trial. I had to write it down.'' Despite the 70 hours a week he was putting in at his own firm, he was able to complete *A Time to Kill* by waking up at 5:00 each morning to write, a schedule that he adhered to for three years. Then, in 1987, after the manuscript had been rejected by several publishers, New York agent Jay Garon offered to represent Grisham. Garon made a deal with Wynwood Press for $15,000, and two years later, 5,000 copies of *A Time to Kill* were published, one thousand of which Grisham bought himself. Of all his novels, it's the only one that he will not sell to Hollywood for a movie version, because, as he remarked in *Entertainment Weekly,* ''it would be very, very easy to botch if it's not done with a great deal of delicateness and feeling. It's very dear and very special to me.''

The Firm was also rejected by numerous publishers and might have suffered a similar fate as *A Time to Kill* if a bootleg copy of the manuscript hadn't started a bidding war in Hollywood. Early in 1990 Renee Grisham called her husband out of church to inform him that Paramount had offered him $600,000 for the movie rights to his book, and Grisham soon signed a contract with Doubleday, one of the publishers who had rejected *A Time to Kill* two years earlier. *The Firm* is the story of Harvard Law School graduate Mitchell McDeere, who signs on with a prestigious Memphis law firm offering him an irresistible package: an excellent salary and such perks as a new BMW car, a low-interest mortgage, and membership in a posh country club. Yet just as Mitchell and his wife, Abby, are settling into their new upscale lifestyle, two of the firm's lawyers die mysteriously, and FBI investigators start pressuring the young lawyer for inside information. When he learns that the Mafia has set up the firm to launder money, Mitch faces the decision of whether to cooperate with the FBI and risk his life, or be implicated with the other firm members and spend time in prison. For Grisham, completing *The Firm* signalled a turning point: he decided to close his law practice and write full time.

Best-Seller for 47 Weeks

People magazine called *The Firm* a ''thriller of the first order, powered to pulse-racing perfection by the realism of its malevolent barristers,'' and *Library Journal* noted that Grisham ''set a daringly high standard, one that his readers will hope he can reach again and again.'' A *New York Times* best-seller for 47 weeks—and the longest-running paperback on *Publishers Weekly* best-seller list—*The Firm* was made into a the 1992 film directed by Sidney Pollack, starring Tom Cruise, Gene Hackman, Jeanne Tripplehorn, and Holly Hunter, among others.

Grisham's next effort to be adapted for the big screen 1993's *The Pelican Brief,* featuring Julia Roberts and Denzel Washington. Although Grisham usually disassociates himself from the movie versions of his novels, he was apparently pleased with this one, which he and wife Renee first watched with President and Mrs. Clinton at the White House. Not only was it rated PG-13, meaning that his children could see it, but it was, as he told *Entertainment Weekly,* ''a wonderful adaptation of the novel. [Director] Alan Pakula's vision was very similar to mine.''

In this story, Darby Shaw, a Tulane University law student, prepares a legal brief that becomes a crucial puzzle piece in an FBI investigation of a suspected conspiracy behind the murders of two Supreme Court justices. Like Mitch in *The Firm,* Darby spends much of her time narrowly escaping the evil forces around her, though here Grisham targets other bureaucratic agencies—the CIA and White House, in addition to the FBI—as demoralized and corrupt. This novel, however, did not fare as well with reviewers: *Time* claimed that it ''is as close to its predecessor as you can get without running *The Firm* through the office copier''; *Publishers Weekly* complained that the ''hairbreadth escapes . . . are too many and too frequent, and the menace wears thin, partly because the characters lack the humanity of those in Grisham's earlier novels.'' Nevertheless Grisham remained stoic about the criticism, telling Michelle Bearden of *Publishers Weekly:* ''It's the American way. As a rookie, people were really pulling for me with *The Firm,* but the second time around, those same people were secretly wishing I would fail so they could rip me to shreds.''

Ordinary People, Heroic Deeds

Grisham has gotten into the habit of beginning his next novel the morning after he has sent a completed manuscript to agent Garon in New York. In shaping a story he adheres to what he considers three basic principles: an opening that grips readers and makes them want to continue reading, a middle that sustains the narrative tension, and an ending that brings the action to an edge-of-your-seat climax. As in *The Firm* and *The Pelican Brief,* his protagonists are often ordinary people who find themselves caught in the middle of a conspiracy and must perform heroic feats to save their own and others' lives. ''And always, there's something dark, shadowy and sinister lurking in the background,'' the author told Bearden. While he seems to have hit on a surefire formula for his novels, Grisham credits Renee, who offers him particular advice on his women characters, for her role as an editor and a critic. His manuscripts must meet with her approval before publishers even see them. ''She makes those [editors] in New York look like children,'' he was quoted as saying in *Publishers Weekly.*

In reflecting on what appears to be a trend—popular books being written by attorneys-turned-writers—Grisham confided to Bearden that ''most lawyers I know would rather be doing something else.'' Yet he admits, according to *People,* that much of the fiction churned out by these professionals is ''dreadful,'' and that to be a ''master'' of the genre—a category in which he places only himself and authors Scott Turow and Steve Martini—a writer must be able to convey the legal aspects of a story without overwhelming or alienating the reader. *Publishers Weekly* commended Grisham on this very point in its review of *The Firm:* ''[The author] lucidly describes law procedures at the highest levels, smoothly meshing them with the criminal events of the narrative.'' Still Grisham acknowledges that in some respects, his writing process still needs fine-tuning. In particular, he wishes that he had dedicated more time to

The Pelican Brief and *The Client,* which he wrote in three months and six months, respectively. He has also endeavored to address past criticism that his novels contain shallow characters by slowing down the narrative pace in his most recent books and adding more depth and dimension to the personalities he creates.

Developed Characters in *The Client*

The Client, which is not a true mystery because the crime, motive, and criminal are all revealed within the first chapter of the book, reflects Grisham's growing interest in character development. Mark Sway, a streetwise 11-year-old who has grown up too fast due to an absent father and little money, becomes the unwitting witness to a suicide; yet before he kills himself, lawyer Jerome Clifford tells Mark where the body of a U.S. senator has been buried and who the killer is. Once word spreads to the Mafia and FBI that Mark has this information, his life is in danger, and he retains the legal services of Reggie Love, a middle-aged female attorney whose life has been even more difficult than his own. Grisham not only put their relationship at the emotional center of *The Client* but also invented more complex and well-rounded minor characters than in past books, and his efforts did not go unnoticed among reviewers: *Publishers Weekly* commended his creation of ''two singular protagonists sure to elicit readers' empathy,'' and *People* found the character of Reggie Love to be ''a truly memorable heroine . . . well worth a return visit.''

With his novel *The Chamber,* Grisham put in more time—it took more than nine months to write—*and* wrote it out longhand, which he had not done since he'd penned his first effort, *A Time to Kill. The Chamber* features Sam Cayhall, an aging former Ku Klux Klan member who has been convicted of bombing the office of a Jewish civil rights lawyer and killing the man's two young sons. In trying to prevent Cayhall's execution after he has received the death penalty, a shrewd lawyer named Adam—who turns out to be Cayhall's grandson—not only faces bureaucratic agencies that seem as debased as the criminal himself but, finally, he confronts his own conscience. *Time* applauded Grisham for his struggle to show the complexities of capital punishment as an ethical issue: ''[The Chamber] is a work produced by painful writhing over a terrible paradox; vengeance may be justified, but killing is a shameful, demeaning response to evil.'' Grisham was also pleased with the outcome of this novel and particularly proud of its characters. ''It's much more about the people,'' he told *Entertainment Weekly.* ''It will appeal to different kinds of readers. I have no doubts about it.''

Returned to the Courtroom

For Grisham, the 1980s meant hard work and, at times, going without. While *A Time to Kill* has since joined the ranks of his other novels in best-sellerdom, it was not very long ago that he couldn't give copies away for free. ''We'd give them as Christmas gifts,'' his friend and fellow state legislator Bobby Moak recalled in *Entertainment Weekly.* ''A truckload got wet and mildewed, so we just took 'em to the dump. It was hell gettin' rid of those dadgum things.'' That was a far cry from Grisham's success in the 1990s. He was paid a $3.75 million advance for the *The Chamber,* and his 1995 book, *The Rainmaker,* shot to the top of the best-seller lists. In *The Rainmaker,* a poor young lawyer fights a corrupt insurance company. *Entertainment Weekly* commented, ''*The Rainmaker* seems very tapped into America's current skepticism about lawyers and the legal system.''

Continuing his focus on the legal system and current topics, Grisham in 1996 released *The Runaway Jury.* The story centers around a trial in which a woman, Celeste Wood, is suing a cigarette company for the death of her husband, Jacob. There is much intrigue and inside dealings with the jury, especially the secretive juror Nicholas Easter. Christopher Lehmann-Haupt in the *New York Times* commented, ''The story's suspense builds like that of a lengthening cigarette ash that refuses to drop off,'' and praised the plot as ''entertainingly unpredictable.''

In addition to his writing career, in 1995 Grisham announced he was returning to the courtroom. He had not practiced law for seven years, but agreed to represent the estate of an employee of the Illinois Central Railroad who was killed on the job. He had accepted the case in 1991. *USA Today* reported that Grisham ''came across as a nice guy: well-prepared, deferential, sincere-sounding and self-effacing.''

Continuing to craft best-selling novels, Grisham saw the publication of *The Partner* in 1997. In this story, a lawyer steals $90 million from his firm and its wealthiest client, fakes his own death, and flees to Brazil. ''For lawyers, the main dream of escape is to get out of the profession,'' Grisham told the *New York Times.* ''They dream about a big settlement, a home run, so that they can use the money to do something else.'' Grisham himself has taken the money and run, all the way to Hollywood, which routinely turns his novels into movies.

In the wake of his success, Grisham continues to rely on friends and family to help him stay grounded. He and Renee have used part of their windfall to build a Victorian-style home on 20 acres of land in Oxford, Mississippi, and he spends as much time as he can with his children—attending his daughter Shea's soccer matches and coaching his son Ty in Little League. Grisham, who never loses sight of the fact that his success may be transient, remains positive about those blessings in his life that cannot be measured by book sales. ''Ten years from now I plan to be sitting here, looking out over my land,'' he told *People.* ''I hope I'll be writing books, but if not, I'll be on my pond fishing with my kids. I feel like the luckiest guy I know.''

Further Reading

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Andrei Andreevich Gromyko

Andrei Andreevich Gromyko (1909–1989) represented the Soviet Union for many years in major international conferences after World War II, first as minister of foreign affairs and then as president of the USSR.

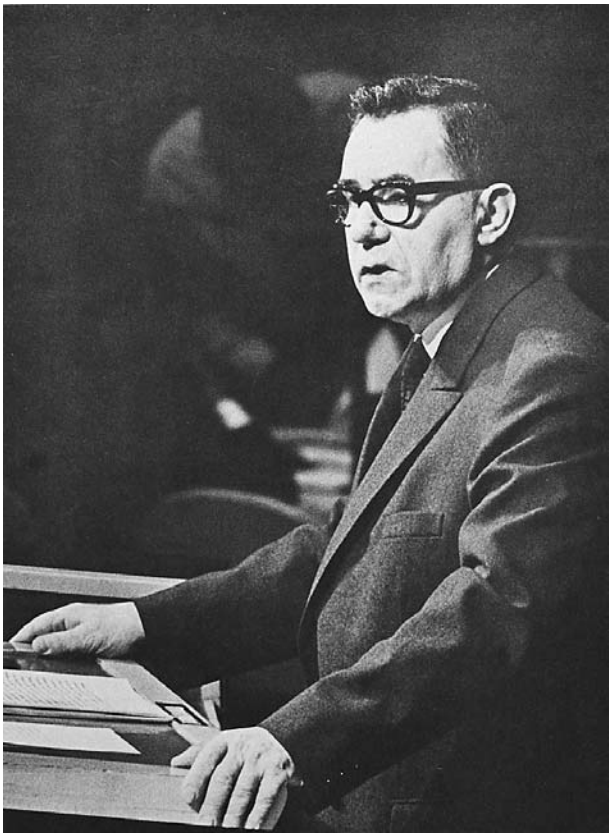

Andrei Gromyko was born on July 18, 1909, in a village in Belorussia, then a province in the western region of the Russian Empire. His parents were peasant farmers. After the Revolution of 1917 the Communist state helped young people from working families to obtain a higher education and encouraged them to join the Communist Party. Gromyko took advantage of these opportunities.

Despite the hardships which the collectivization of agriculture imposed on the peasant population, he became a loyal supporter of Stalin's regime. He joined the Communist Party in 1931 and attended an agricultural technical school in his province, graduating in 1936. He then went to Moscow to work in the Institute of Economics of the Soviet Academy of Sciences, where he completed his doctoral thesis on the mechanization of agriculture in the United States. For several years he occupied the position of senior researcher in the institute, where he specialized in the American economy.

A Career in Diplomacy

He began a new career in 1939 in the Soviet Diplomatic Service. Many older diplomats had disappeared during the late 1930s in Stalin's police terror. The new recruits who took their place received quick promotion to important diplomatic positions. Gromyko had the necessary qualifications for advancement. Son of working peasants, well educated, and a member of the party since the beginning of the Stalin take-over, he belonged to the new generation of Stalinists. He had no experience or previous training in international relations. He learned his leadership skills on the job. Until 1985 his entire career was devoted to Soviet foreign affairs.

Gromyko began his work at the Soviet embassy in Washington, D.C., one of the Soviet Union's most important diplomatic posts. In 1943 at age 34 he was made Soviet ambassador to the United States. While serving in Washington he learned to speak fluent English. In World War II the Soviet Union and the United States were allies against Nazi Germany and Japan. Gromyko attended the major Allied conferences at Yalta and Potsdam in 1945, assisting Stalin in his negotiations with US leaders. The Soviet Union that year joined in the founding of the United Nations. Gromyko participated in the writing of the U.N. Charter, which made the Soviet Union a member of the Security Council with the right to veto any U.N. policy. In 1946 he became the permanent representative from the USSR to the Security Council.

In the two years that followed, the beginning of the Cold War produced serious diplomatic conflicts in the United Nations between the Soviet Union and the West. Gromyko faithfully carried out the new Soviet policy, casting 26 vetoes to prevent the United Nations from adopting resolutions of which Stalin disapproved. His unsmiling public appearances earned him the title among Western diplomats of ''Old Stone Face.'' His work satisfied Stalin and Molotov, minister of foreign affairs, and in 1949 he was promoted to first deputy minister, becoming Molotov's direct assistant. In ten years he had risen from the position of research scholar in agriculture to one of the most important posts in Soviet foreign relations.

After Stalin's death in 1953 Gromyko continued to serve the new leaders competently and loyally. When Khrushchev came to power in 1955 he introduced a policy of ''peaceful coexistence'' to improve relations with the West. New conferences were held between East and West. Gromyko collaborated in these meetings. His influence grew when in 1956 he was appointed a member of the Central Committee of the Communist Party. His career advanced again in 1957 when the minister of foreign affairs joined a group of other leading Communists opposing Khrushchev's policies in an attempt to remove him from power. They failed and were themselves removed from their leadership positions (Molotov left Moscow to become Soviet ambassador to the Mongolian People's Republic). Gromyko's reward for loyal service and for taking no part in the plot to

depose Khrushchev was promotion to minister of foreign affairs.

Minister of Foreign Affairs

In his years as minister he distinguished himself by his ability to implement effectively the policies of the Soviet leadership. He was adept at accommodating every Soviet leader from Stalin to Gorbachev, and in dealing with nine US presidents during his career. He participated actively in all international meetings and negotiated with leaders of important countries. In 1962 Khrushchev secretly ordered the installation of Soviet intermediate-range nuclear missiles in Cuba. Gromyko went to Washington at that time to talk with President Kennedy, who warned him of the danger of a US-Soviet war if the Soviet missiles were actually placed in Cuba. Gromyko never admitted that his country was involved in this dangerous action; later he claimed that he had not concealed the move since the US president had never put the question of the missiles directly to him.

In the mid-1960s the Soviet Union began major industrial projects with the aid of Western corporations, including the Fiat automobile company in Italy. In 1966 Gromyko led the Soviet delegation to Rome to conclude the Fiat agreement. There he asked for and received an audience with the Pope. He was the first Soviet statesman publicly to recognize the importance of the Papacy. He appeared to have felt a deep satisfaction at the growing power and influence of his country in world affairs, asserting in 1971 that ''today there is no question of any significance (in international relations) which can be resolved without the Soviet Union or in opposition to her.''

Gromyko belonged to the Soviet political elite who enjoyed special comforts and privileges. He took personal pleasure in fine clothes, having his business suits specially made by Western tailors. He was probably instrumental in the successful career of his son, who became director of the Institute of African Affairs and wrote many authoritative articles on Soviet foreign policy (one consisting of a rare interview with his father discussing the Cuban missile crisis).

A Power in the Politburo

In the early 1970s the Soviet Union concluded with the United States an important treaty for the limitation of nuclear armaments, the Strategic Arms Limitation Treaty (SALT). Gromyko helped to negotiate the final agreement. He acquired extensive knowledge of ballistic missiles and nuclear weapons. When negotiating, noted one observer, Gromyko ''never took a note, never looked at a folder or turned to his assistants for advice.'' His service in these negotiations and support for the Soviet leader, Brezhnev, earned him in 1973 a position in the Communist Party's ruling committee, the Politburo. In addition, he received during his years as foreign minister many honors, including the Order of Lenin and Hero of Socialist Labor.

Relations with the United States gradually worsened during the 1970s. Gromyko sought in international meetings to strengthen the global influence of the Soviet Union. He promoted close ties with African states regardless of their type of government or economic system, declaring that ''we do not consider ideological differences in social systems.'' When in the early 1980s Brezhnev became ill and could not make major foreign policy statements, Gromyko took his place. In the campaign to prevent the United States from placing new nuclear missiles in Europe, he declared in 1982 in the United Nations that the Soviet Union, ''the world's foremost peace loving nation,'' promised never to be the first state in any international conflict to use nuclear weapons. This ''no first use'' pledge did not represent a new policy, for the Soviet Union had built its nuclear weapons arsenal to match that of the United States and to prevent a nuclear attack. In making the speech Gromyko established that he had begun to play a major part in decisions on Soviet foreign policy. His decades of experience in international relations had by then earned him a new title—''Dean of World Diplomacy.''

The Rise of Gorbachev and the Demise of Gromyko

After Brezhnev's death in late 1982 Gromyko became one of the small circle of Soviet Communists in the Politburo to choose the new Soviet leader. Two successors died soon after their appointments. In 1985 the Politburo picked their youngest member, Mikhail Gorbachev, to be general secretary. Gromyko made the formal announcement of this choice. He occupied by then the informal position among his colleagues as senior member of the Politburo. Gorbachev elevated Gromyko's position to that of President, (the official title being Chairman of the Presidium of the Supreme Soviet, thus replacing Chernenko, who had died in March, 1985. This position, though prestigious, lacked an effective degree of power, and essentially brought Gromyko's political career to an end after 28 years. Gromyko was replaced as Minister of Foreign Affairs by Eduard Shevardnadze, former party boss of the Soviet Republic of Georgia. In 1989, the Politburo voted Gromyko out as president. He was hospitalized for vascular problems shortly thereafter, and died in July 1989, at the age of 80. Only one Politburo member attended his funeral.

Gromyko's autobiography *Memoirs* was begun in 1979, published in the Moscow in 1988 and in the US in 1990. There are countless discrepancies between events, not only in the nine years it took Gromyko to write the book, but also in the later English translation. In his autobiography, Gromyko recounts meetings with everyone from Marilyn Monroe to Yasar Arafat to Pope John Paul II. Although he reveals little, Gromyko remained a loyal Stalinist to the end. Despite recent reassessment of Stalin's career and methodologies, Gromyko stubbornly defends him. With regard to the Cold War, Gromyko blames the US and holds Stalin himself blameless.

Further Reading

Summary biographies are included in *Who's Who in the Soviet Union* (1984) and in *The International Who's Who 1984-85* (1984); brief biographical accounts of his life are provided in ''A Diplomat for All Seasons,'' *TIME* (June 25, 1984); ''Winds of Kremlin Change,'' *TIME* (July 15, 1985); in various book reviews of *Memories:* see *New Republic* (May 14, 1990); and

National Review (April 30, 1990); and in ''An Enduring Russian Face,'' *New York Times* (July 3, 1985); scattered references to his activity as minister of foreign affairs are found in Robin Edmunds, *Soviet Foreign Policy: The Brezhnev Years* (1983); Gromyko's memoirs, titled *Memories,* were published in 1990. □

Red Grooms

Red Grooms (born 1937) was an American artist best known for his large scale, intensely colored, environmental sculptural pieces made of wire, acrylic, and fabric. These scenes typically capture figures engaged in places and activities characteristic of the United States, presenting a humorous and/or satirical view of contemporary life.

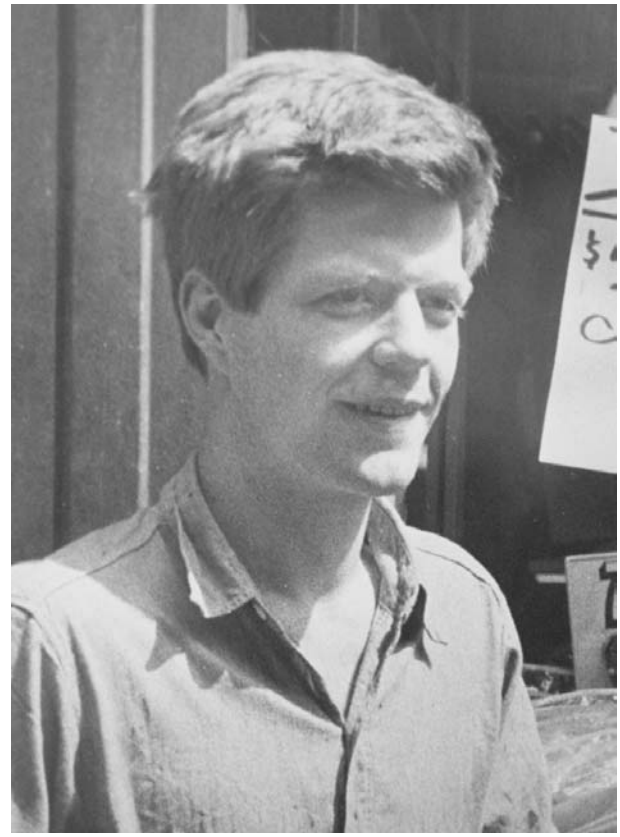

Red Grooms was born in Nashville, Tennessee, in June 1937. He attended Peabody College in Nashville, the New School for Social Research in New York City, the Art Institute in Chicago, Illinois, and the Hans Hoffmann School. In 1961 he married Mimi Gross, who worked in close collaboration with him. Grooms began exhibiting at the Sun Gallery in Provincetown, Massachusetts, in 1958. He also performed public pieces which came to be known as ''happenings'' there. As the creator of one of the first ''happenings'', Grooms turned away from Abstract Expressionism formerly in favor and forged the way for the Pop Art movement. Like a number of other artists in the late 1950s—George Segal, for example—he was drawn to art forms that maximized the experience of three dimensions and was clearly representational in striking contrast to the one and even two-dimensional similarities of most abstract art of the time.

Among his earliest public works in 1958-1959 were several ''happenings''—*Play Called Fire, The Walking Man,* and *Burning Building*—and he was loosely tied to the group in New York in the 1950s that was developing that form of dramatic art, including Allan Kaprow, Jim Dine, and Claes Oldenburg. His work displays a sophisticated knowledge of the history of art and incorporates some stylistic approaches of the abstract expressionists in the shaping and coloring of figures. Some of his females seem like mundane cousins of the demonic women of De Kooning's paintings. His major works for specific installations were produced by a collaborative team.

Using sculpture wire, vinyl, elastic, fabric, wood, and any other apt materials needed, he constructed large-scale environments peopled by various human figures. These ''sculpto-picto-ramas'' were sometimes based very directly on a particular setting. His characteristic work took shape in the 1960s, culminating in *The City of Chicago* (1968). *Ruckus Manhattan* (1976), which recreates many features of lower Manhattan from the Statue of Liberty uptown to Rockefeller Center, is based on a series of drawings and sequences of photographs of selected features which achieve a convincing level of accuracy in the representation of the city. The familiarity of the selected images creates a carnival-like amusement, but closer examination often reveals a less humorous, satiric, or even penetrating view of society and its denizens. Buildings that are clearly identified with specific activities or are landmarks of the urban environment (such as the Brooklyn Bridge, the New York Stock Exchange, and the World Trade Center), tourists, a subway car, the sleazy environment of 42nd Street in the 1960s—all are brought to life in these large-scale scenes.

Grooms' view of our historical past was given form in another major work, *Philadelphia Cornucopia* (1982), created as a commission for the Institute of Contemporary Art in Philadelphia to celebrate that city's tricentennial. Forty-foot-long canvas flats with vignettes of Philadelphia history and a ''ship of state'' with the United States' founding fathers—George Washington, Thomas Jefferson, and Benjamin Franklin—were part of this work, which occupied 2,500 square feet.

Grooms' examination of the history of art is often clever and insightful. *Nighthawks Revisited* (1980) is a colored drawing based on a well-known painting by Edward Hopper, a major American artist. Unlike Hopper's brooding work, Grooms's version shows Hopper in the scene looking lonely and out-of-place in the very ordinary environment. The viewer realizes how much Hopper reshaped the environment in his paintings when he sees the scene through Grooms's eyes.

Red's Roxy (1985) is a work produced in a multiple edition. It is an actual movie theater consisting of a plexiglass box into which are inserted color lithographed figures. An external crank operates a tiny movie made up of scenes drawn by the artist on mylar. Like his larger works, the viewer can actively participate in this small-scale piece. Movement, change, and elements of this society—such as its video culture—are all incorporated.

Grooms chronicled the American scene with insight, wit, and humor. Yet at times his vision aroused controversy. *Shoot-out* (1983), a 26-foot-long painted aluminum sculpture showing a cowboy and an American Indian shooting at each other, brought about intense criticism in Denver, Colorado, where it was commissioned for a public site. Now in the Denver Art Museum, the sculpture was criticized for the artist's insensitivity to Indian history and its inaccurate view of the history of Indian-white settler conflict. Yet Grooms's vision of society was generally an optimistic one, and the general public responded with enthusiasm to his work.

In 1985, Grooms's first major retrospective showing 29 years of his work opened at the Pennsylvania Academy of Fine Arts in Philadelphia. The 170 objects and works in the show consisted of paintings, sculptures, prints, drawings and enormous ''sculpto-pictoramas'' from *The City of Chicago* to the Woolworth Building in *Ruckus Manhattan* . The retrospective ended in Nashville, Groom's hometown, at the Tennessee State Museum on October 26, 1986. Grooms also illustrated a children's book *Rembrandt Takes a Walk* written by M. Strand and published in 1986.

One of Groom's most exciting ''sculpto-pictoramas'' was designed in Chicago in 1995. Neel Keller, the artistic director of the Remains Theatre in Chicago, brought together new creations by playwright John Guare and Grooms in a production called, aptly enough, *Moon Under Miami collides with Chicago! Seer predicts audiences stunned! Outraged! Delighted!* For the production, Guare wrote a depressing but mildly satirical account of money and politics, while Grooms designed a backdrop inspired by ''Miami's tropical lushness, its third world sleaze, its trailer-park hoke and salsa glamour,'' as Penelope Mesic described it in her review of *Moon Shot* in *Chicago*. The backdrop is also a mobile home with its lights on, and sitting outside it, the three-dimensional figures of an older couple sitting down to enjoy Guare's play, which concerns congressmen on the money trail looking for funding for campaign TV commercials. The mix of delight, parody, and current affectations among politicians is typical of both Guare's and Groom's styles. The pairing of these two was excellent and effective. Guare had previously written the prize-winning plays *House of Blue Leaves* and *Six Degrees of Separation,* the latter having recently been made into a successful full-length movie.

Further Reading

Red Grooms and Ruckus Manhattan by Judd Tully (1977) is a book-length source on Grooms's work; Judith Stein has written *Red Grooms: A Retrospective, 1956-1984* (1986); frequent reviews of his work can be found in the periodicals *Art News* and *Art in America;* other articles can be found through the bibliographic source *The Art Index;* Grooms's work may also be seen in the children's book *Rembrandt Takes a Walk,* illustrated by Grooms and written by M. Strand (1986). □

Gerard Groote

The Dutch evangelical preacher Gerard Groote (1340-1384) is considered the founder of the Brethren of the Common Life and of the Devotio Moderna, a religious movement which contributed to the Protestant Reformation.

Born of wealthy parents at Deventer, Gerard Groote received extensive education in law, medicine, and theology at Aachen, Cologne, Paris, and Prague. But about 1375 his life changed dramatically when he experienced a spiritual conversion. Influenced by his friend Jan Van Ruysbroeck, he gave up his wealth and possessions and entered a Carthusian monastery. After 2 years there he wanted to preach, was ordained a deacon (but never a priest), and left the monastery. He began to preach in the diocese of Utrecht and attracted large, enthusiastic audiences.

Groote's popularity was the result of his preaching in the vernacular (unlike the Latin services of the Church) and his appeal to the spiritual ideals of the times. Popular religious feeling centered on the imitation of Christ, the idea that all Christians should practice his virtues. Groote preached this message, and although never heretical, he angered the Church by his criticism of the clergy's wealth and power. For this reason, in 1384 the bishop of Utrecht ordered Groote to stop preaching. Groote obeyed, but he appealed to the Pope. Before the Pope could reply, Groote died at the age of 44, on Aug. 20, 1384.

Although his career was cut short, Gerard Groote is tremendously important for his influence on others. His followers formed the Brethren of the Common Life, whose aim was to teach the common people and thus develop their moral and spiritual qualities: the practical result of this movement was greatly improved education in the Netherlands. Groote's disciple Florent Radewyns founded the Windesheim Congregation of Canons Regular, which was copied in the Netherlands, Germany, and Switzerland. A member of this order was Thomas à Kempis, probable author of *The Imitation of Christ*. The Brethren of the Common Life and the Windesheim Congregation, in turn, gave rise to the Devotio Moderna (New Devotion), a religious reform movement of the Low Countries and the Rhineland which influenced Renaissance humanists and figures of the Reformation. Thus Gerard Groote has a double significance: he is the culmination of popular religious feeling in the Middle Ages, the search for a more meaningful faith; and he is one of the spiritual forerunners of the Protestant Reformation.

Further Reading

The definitive work on Gerard Groote in English is Albert Hyma, *The Brethren of the Common Life* (1950), which includes a

biography of Groote. Groote's influence is further considered in Hyma's *The Christian Renaissance: A History of the ''Devotio Moderna''* (1924; 2d ed. 1965). Another biography is by T. P. Van Zijl: *Gerard Groote, Ascetic and Reformer* (1969). □

Walter Gropius

The German-American architect, educator, and designer Walter Gropius (1883-1969) was director of the famed Bauhaus in Germany from 1919 to 1928 and occupied the chair of architecture at the Harvard University Graduate School of Design from 1938 to 1952.

Walter Gropius was born in Berlin on May 18, 1883. Although he studied architecture in Berlin and Munich (1903-1907), he received no degree. He then went to work in Berlin for Peter Behrens, one of several German architects who was influenced by the British Arts and Crafts movement and who attempted to go further by adapting good design to machine production.

In 1910 Gropius set up practice with Adolf Meyer. They designed the Fagus Works in Alfeld an der Leine (1911) and the office building at the Werkbund Exhibition in Cologne (1914), using a combination of masonry and steel construction, from which, in some areas, the external glass sheathing was hung. The plan of the Cologne building was axially designed in the Beaux-Arts tradition, but the major influence was predominantly that of Frank Lloyd Wright, whose ''prairie houses'' were widely known in Europe through the 1910 and 1911 publications of Ernst Wasmuth in Berlin. Gropius and Meyer were influenced by Wright's style especially in the horizontality and the wide overhanging eaves, but also in the symmetry, the corner pavilions, and the whole spirit of Wright's concept. World War I interrupted their architectural practice, and thereafter they designed only one project prior to Meyer's death in 1924: the unsuccessful entry for the Chicago Tribune Tower competition of 1922.

The Bauhaus

During the war Gropius was invited to become the director of the Grand Ducal Saxon School of Applied Arts and the Saxon Academy of Fine Arts in Weimar, and he took up his duties at war's end. He combined the two schools into the Staatliches Bauhaus (State Building House) in 1919. The aim of the Bauhaus was a ''unity of art and technology'' to give artistic direction to industry, which was as lacking in 1919 as in the mid-19th century, when the Arts and Crafts movement began. The greatness of Gropius as an educator was that he did not put forward any dogmatic policies, but rather he acted as a balance between the rational, representative, and physical on the one hand and the spiritual, esthetic, and humanitarian on the other. An artistic community of prima donnas is difficult to coordinate, but Gropius acted as choreographer and exacted the best from his faculty, from the mysticism of Johannes Itten to the Marxist socialism of Hannes Meyer.

Walter Gropius (bottom, left)

When right-wing criticism forced the Bauhaus to leave Weimar in 1925, Gropius designed the structure for the new Bauhaus in Dessau, one of his finest works, which embodied a new concept of architectural space. When criticism mounted there against him as director in 1928, he resigned rather than allow the criticism to spread from him as leader to the whole institution. (Nazism and the Bauhaus stood for diametrically opposing viewpoints, and in 1933 under Ludwig Mies van der Rohe the school, which had moved to Berlin, was forced to close.)

Gropius practiced in Berlin from 1928 to 1934, experimenting with prefabricated housing in his Toerten housing development in Dessau (1926) and dwellings at the Werkbund Exhibition (1927). He went to England in 1934, where he worked with E. Maxwell Fry until 1937, designing mainly individual houses, but also Impington College, Cambridgeshire. This structure partially influenced the post-World War II school design program in Britain.

Works in America

When Gropius went to the United States in 1937, he collaborated with Marcel Breuer, a former pupil, on individual and group housing, including a house for himself at Lincoln, Mass. (1937). Gropius held the chair of architecture at Harvard from 1938 to 1952, a period of his life from

the age of 55 to 69, when most architects would have been designing their major works. This was due to his intense commitment to the educational process. ''I have been 'nobody's baby' during just those years of middle life which normally bring a man to the apex of his career,'' Gropius admitted, when he received the American Institute of Architects' Gold Medal in 1959.

Gropius had, however, established The Architects' Collaborative (TAC), a group-oriented practice, in 1946, and he retired from Harvard in 1952 to devote his full attention to the practice of architecture. TAC and Gropius designed the Harvard University Graduate Center (1949-1950); executed a project for the Boston Back Bay Center (1953), which was not carried out; and designed the U.S. Embassy in Athens (1960) and Baghdad University in Iraq (begun 1962 but incomplete as of 1971).

Gropius also designed locomotives and railroad sleeping cars (1913-1914), the Adler automobile (1930), and a host of everyday products. He believed in ''the common citizenship of all creative work.''

Further Reading

Works on Gropius include Sigfried Giedion, *Walter Gropius: Work and Teamwork* (1954); Gilbert Herbert, *The Synthetic Vision of Walter Gropius* (1959); and J. M. Fitch, Walter Gropius (1960). Studies of the Bauhaus are L. Hirshfeld-Mack, *The Bauhaus* (1963), and Hans M. Wingler, *Bauhaus* (1969), which is the most detailed and comprehensive study. For bibliographies of Gropius's works see American Association of Architectural Bibliographers, *Walter Gropius: A Bibliography,* prepared by Caroline Shillaber (1965), and William B. O'Neal, *Walter Gropius* (1966).

Additional Sources

Isaacs, Reginald R., *Gropius: an illustrated biography of the creator of the Bauhaus,* Boston: Little, Brown, 1991. □

Baron Gros

Antoine Jean Baron Gros (1771-1835), was one of the first French romantic painters. He is best known for his depictions of Napoleon's military campaigns and heroic deeds.

The son of a painter, Antoine Jean Gros was born in Paris on March 16, 1771. At the age of 14 he entered the studio of Jacques Louis David, the acknowledged leader of the classical revival. Although his own work became radically different from David's, he maintained a lifelong respect for his teacher and envisioned himself as the upholder of the Davidian tradition.

In 1787 Gros entered the Académie de Peinture, and when the Académie dissolved in 1793 (a result of the French Revolution) he went to Italy. He met Josephine Bonaparte in Genoa in 1796, and she introduced him to Napoleonic society. Gros entered Napoleon's immediate entourage and accompanied him on several north Italian campaigns. Gros also became involved with Napoleon's program of confiscating Italian art for removal to France.

Gros returned to Paris in 1800 and began to show his Napoleonic paintings in the annual Salons. The most famous of these are the *Pesthouse at Jaffa* (1804) and *Napoleon at Eylau* (1808). These works served to deify Napoleon, showing him engaged in acts of heroism and mercy. Stylistically, the paintings were revolutionary: their exotic settings, rich color, agitated space, and general penchant for showing the gruesome specifics of war and suffering differed radically from the cool generalizations of Davidian classicism that Gros had learned as a student. The presentation of contemporary historical events was also new, a harbinger of the realism that developed steadily during the first half of the 19th century in French, American, and English painting. Finally, the emphatic emotionalism of Gros's art established the foundation of romantic painting that Théodore Géricault and Eugène Delacroix developed after him.

Unlike that of some of his countrymen (David is a case in point), Gros's position did not suffer after the fall of Napoleon. Gros painted for the restored monarchy, for instance, *Louis XVIII Leaving the Tuileries* (1817), and he decorated the dome of the Panthéon in Paris with scenes of French history (1814-1824). For this Charles X made him a baron in 1824. But these works lack the zest and commitment of Gros's Napoleonic period, perhaps because they were not based on the immediate kinds of historical experiences that had inspired the earlier paintings.

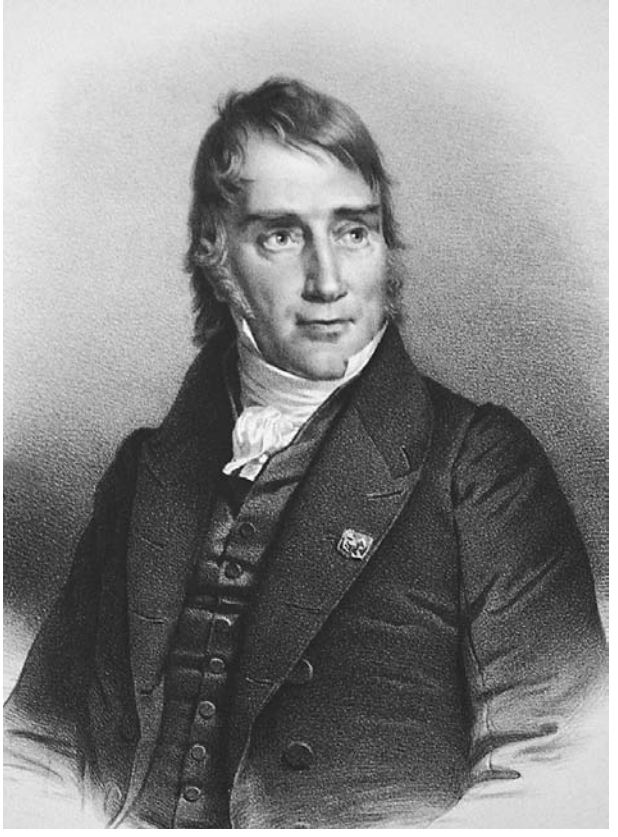

Although marked by considerable public success, Gros's later career was in many ways acutely troubled. Basically, he could not resolve his personal esthetic theories with his own painting or with the work of his younger contemporaries. To the end Gros wished to propagate the classicism of David, and he took over David's studio when the master was exiled in 1816. By the 1820s, however, the revolutionary romanticism of Géricault and Delacroix, among others, had clearly begun to eclipse classicism, and Gros found himself fighting a lonely and losing battle for conservatism. Ironically, he was fighting a trend that his own best work had helped to originate. As he persisted, moreover, his own painting began to show a diffident mixture of classic and romantic attitudes. Thus, while he was inherently a romantic, he tragically came to doubt himself. Gros died on June 26, 1835, apparently a suicide.

Further Reading

The most thorough and penetrating analysis of Gros's art in relation to the complexities of romanticism and classicism is in Walter F. Friedlaender, *David to Delacroix* (trans. 1952). □

Robert Grosseteste

The English churchman and statesman Robert Grosseteste (1175-1253) played an important role in the politics of his time. He was also a major English medieval writer and thinker.

Robert Grosseteste was born at Stradbrooke, Suffolk, of humble parents. Educated at Oxford, where he became magister, or master, in 1199, he then studied at Paris. He was back in England by 1215, where he is believed to have been at the meeting of King John and the barons at Runnymede, where the King accepted the Magna Carta.

Since he was the first English scholar who knew both Greek and Hebrew, Grosseteste soon rose within the Church. In 1224 he was made the first rector of the Franciscans at Oxford, and the next years saw him going through a series of Church positions: archdeacon of Wiltshire, then Northampton and Leicester, prebend of Lincoln, and chancellor of Oxford.

Grosseteste was one of the few medieval churchmen to be sympathetic to the Jews. Tradition has it that he first came in contact with the Jews of England through learning Hebrew from a rabbi in Oxford, and by 1231 he was writing such works as *De cessatione legalium* to try and gain converts. In 1232 he gave up many of his posts so that he could remain at Oxford, but in 1235 he was elevated to the bishopric of Lincoln, one of England's largest sees.

For the next years Grosseteste was active in the administration of his cathedral and from 1239 to 1245 carried out a dispute with the chapter over his rights of visitation, which he finally won after visiting the Pope in Lyons to gain his support.

Grosseteste was active in support of the papacy in England and supported the papal claims against the barons at the Council of Merton, but he was also to stand out against the papacy in matters of practical abuses, such as papal attempts to find presentations in England for Italians. In 1253 he refused to place the Pope's nephew in the canonry of Lincoln due to his lack of knowledge of English. In addition, he often stood against the King. In 1244 Grosseteste prevented the granting of a subsidy to the King, was appointed a clerical representative to discuss the financial needs of the Crown, and was one of the 12 appointed to regulate the conduct of the King and his ministers. In 1252 he opposed Henry III's demand for a tenth of the Church's revenues, nominally granted for a crusade, even though it had papal support.

A friend and adviser to Simon de Montfort, Grosseteste played an important part in the politics of his age, but his most long-lasting influence was in his writings and his fame as a scholar. Roger Bacon was one of his pupils, and Grosseteste appeared in his own time as a universal genius as his long list of publications indicates. He produced works on law, philosophy, French poems, physics, and agriculture, as well as theology, and he produced translations and commentaries on such works as Aristotle's *Physics* and *Ethics* and on the *Testament of the Twelve Patriarchs* and the *Ignatian Epistles*. His work on optics was the basis of some of his rebuilding of Lincoln Cathedral.

Taken ill during the summer of 1253 while at Buckden, Grosseteste died on October 9 and was buried in the south transept of Lincoln Cathedral. Miracles were soon reported at his tomb, but repeated attempts for his canonization failed as his public career had been spent in opposition to papal authority, and he was to be canonized informally by the people of northern England. He has been described as an example of the best influences in the public life of the 13th century.

Further Reading

There are many biographies of Grosseteste, including Samuel Pegge, *The Life of Robert Grosseteste: The Celebrated Bishop of Lincoln* (1793), and the classic study by Francis S. Stevenson, *Robert Grosseteste, Bishop of Lincoln: A Contribution to the Religious, Political and Intellectual History of the Thirteenth Century* (1899; repr. 1969). His role in English life is discussed in C. R. Cheney, *English Bishops' Chanceries, 1100-1250* (1950). See also A. C. Crombie, Robert *Grosseteste and the Origins of Experimental Science* (1953), and D. A. Callus, ed., *Robert Grosseteste, Scholar and Bishop: Essays in Commemoration of the Seventh Centenary of His Death* (1955). S. Harrison Thomson, *The Writings of Robert Grosseteste: Bishop of Lincoln, 1235-1253* (1940), is a scholarly bibliography. □

Jennie Grossinger

American hotel executive and philanthropist Jennie Grossinger (1892-1972) brought worldwide promi-

nence to her family's 800-acre resort in New York State's Catskill Mountains.

Jennie Grossinger, the oldest of three children of Asher Selig and Malke Grumet Grossinger, was born June 16, 1892, in Baligrod, a town in the Bieszczady region of southeast Poland, part of the former Austro-Hungarian empire. The family, devout members of the Jewish religion, spoke Polish and Yiddish. To secure a better future for his family, Selig, an estate overseer, came to America in 1897. Malke, Jennie, and younger daughter Lottie joined him three years later.

A tenement in New York City's Lower East Side was their new home. Selig, who was in poor health, pressed coats in a factory and made several unsuccessful attempts to open a business. At this time a son, Harry, was born. A fever made the infant unable to hear or speak, and Malke sought medical advice in Europe. A cure was not available, but separations and illness resulted in a loyal and united family.

To help her parents, Jennie, then 13, sewed buttonholes in a factory and continued her education at night school. On May 25, 1912, she married her first cousin, Harry Grossinger; they rented a flat next to her parents. In 1913 Selig and Malke opened a small restaurant and Jennie joined them. Although the venture failed, it gave Jennie experience in the hospitality business.

In 1914 Selig decided to try farming for a living. A successful relative suggested the Catskill Mountain region northwest of New York City. Selig made a $450 down payment on a 35 acre farm in Sullivan County near Ferndale, a town with a small Jewish community. Jennie and her husband contributed $200, and Jennie moved with her parents while Harry kept his job in New York. Selig's health returned. However, the scenic rolling hills and valleys did not sustain profitable farming. Nearby farm families took in summer boarders and advised the Grossingers to do the same.

Peaceful surroundings and the Kosher food prepared by Malke, the daughter of an innkeeper, attracted their first boarders. Each guest was treated as a valued friend. Harry arranged for more guests, and the summer's profit convinced Selig to expand. Soon Harry was active in the business full time.

Although the seven-room farm house had no indoor plumbing or electricity, guests were pleased with the food and service. Word-of-mouth advertising brought more guests and further expansion. In 1919 the family purchased a large, modern facility on a hilltop near the town of Liberty. Grossinger's Terrace Hill House, widely known as Grossinger's, continued to expand. Jennie's close contact with the guests led to many improvements. By 1931 the resort had tennis courts, an 18-hole golf course, a dining room for 400 guests, a theater, a social director, and an athletic director. These attractions plus the plentiful food, landscaped grounds, and lake brought increasing numbers of guests. It began to operate as a winter resort in a limited way.

The 1930s saw Grossinger's good reputation expand beyond its loyal Jewish clientele. Milton Blackstone, a former guest and tutor to Jennie's son Paul, opened an advertising agency in New York in the early 1930s. He used many promotions to attract guests to Grossinger's during the Great Depression years. Noted sports writers came to the resort when Barney Ross, the world's lightweight boxing champion, had his training camp there. Their syndicated columns included praise of the resort and family. After Ross's 1934 victory as the world's welter-weight champion, Broadway and Hollywood celebrities arrived and kept returning. Show business columnists followed, and the resort's fame spread; its facilities continued to expand also.

The family's business philosophy, however, remained unchanged. Jennie, who managed the resort with her husband, believed, ''A resort isn't buildings and kitchens and lakes or nightclubs. The real hotel is the people who work here.'' Hard work, family loyalty, and an astute ability to satisfy guests led to Grossinger's continued success.

Gratitude for opportunities they found in America was expressed through gifts to local charities and needy families by Selig, who died in 1931, and by Malke, who died in 1952. Malke taught Jennie that ''a life without sharing is barren.''

Over 100 awards, citations, certificates, and keys to cities honored Jennie, who had become a naturalized citizen in 1919. Fund raising for disease research and contributions to hospitals and nonsectarian institutions such as the City of Hope in Duarte, California, were among her interests. Medical facilities in Tel Aviv and Zefat (Safed), Israel, are named for her. Concern for servicemen and the disabled

extended beyond World War II. By 1958 over 3,500 five-day all-expense-paid vacations had been given to members of the Armed Forces. Over $10 million worth of war bonds were sold at Grossinger's during the war.

Education was a major interest of Jennie Grossinger. She was named a fellow of Brandeis University in 1958; in 1959 Wilberforce University in Ohio awarded her an honorary Doctor of Humanities degree, and in 1966 New England College in New Hampshire awarded her an honorary Doctor of Humane Letters degree. Her personality and belief in the brotherhood of man won the hotel executive friends from all walks of life and from all faiths and races. In 1954 she was featured on the television program ''This Is Your Life.'' Over several decades the most prominent names in all fields came to Grossinger's and met Jennie. Impressed with her activities and accomplishments, Gov. Nelson A. Rockefeller proclaimed June 16, 1968, as Jennie Grossinger Day in New York State. He wrote that she ''exemplified the American Dream of success from humble beginnings and a lifetime of humanitarian achievement for others rarely equalled in the annals of the United States.''

When her husband died in 1964, Jennie became the sole owner of Grossinger Hotel and Country Club. Paul Grossinger, her son, and Elaine Grossinger Etess, her daughter, who were active in the resort's management for many years, became the owners after Jennie's death from a stroke on November 20, 1972. Her children and grand-children continued to manage the resort until it was sold to outside investors in late 1985.

Further Reading

Jennie Grossinger is included in *Who's Who in America* and *Notable American Women: The Modern Period* (1980). The only detailed and accurate biography is Joel Pomerantz, *Jennie and The Story of Grossinger's* (1970). Noteworthy articles about her and the resort include: Quentin Reynolds, ''Jennie,'' *Look* (July 13, 1965); Morris Freedman, ''The Green Pastures of Grossinger's,'' *Commentary* (July and August 1954); and Al Hine, ''Grossinger's,'' *Holiday* (August 1949). Her obituary is in the *New York Times* (November 21, 1972). Awards, photographs, and numerous articles documenting her career can be found at the resort in Grossinger, New York. □

George Grosz

The German painter and graphic artist George Grosz (1893-1959) was the most outstanding caricaturist and political satirist of the period after World War I.

George Grosz was born on July 26, 1893, in Berlin. He studied at the art academies of Dresden (1909) and Berlin (1911) and visited Paris (1913). He started his career as a cartoonist for humoristic reviews such as *Ulk* and *Lustige Blätter;* his concern for the actualities of the day was even then predominant.

During World War I Grosz was an infantryman in the German army. About 1916 he began to portray with biting satire the militarism and ruthlessness of the ruling classes. In Berlin in 1917 he joined the Dada movement, which was essentially a protest against war and exploitation and a call for a new humanism. By 1918 he was acknowledged as Germany's leading social critic in the field of the visual arts, whose pity for the underdog and hatred of capitalism penetrated deep into the consciousness of the postwar mentality in a Germany riddled by misery, inflation, and political failure.

Grosz's lithographic series in particular made him internationally known. His style was quite novel in the history of modern draftsmanship. His most famous series are *Das Gesicht der herrschenden Klasse* (1919), *Abrechnung folgt* and *Ecce Homo* (both 1922), *Spiesser Spiegel* (1924), and *Das neue Gesicht der herrschenden Klasse* and *Die Gezeichneten* (both 1930). Only the work of the German painter Otto Dix could compare with the acidity, the fantastic aggressiveness, and the determination of Grosz to unmask the social lie, the cruelty of war, and the depraved moral code.

In 1920 Grosz visited Italy, and in 1922 he spent 6 months in Russia. About 1925 he approached in his paintings a style that was utterly realistic; it was called the Neue Sachlichkeit (New Objectivity), and it was a reaction to the expressionist trends of the era. This is exemplified in his portrait of Max Hermann Neisse (1927).

In 1932 Grosz accepted an invitation by the Art Students League of New York City to teach there. The following year he opened an art school, which he conducted until

1937. That year he was included in the German exhibition of ''degenerate'' art; a year later he was deprived of his German citizenship and became an American citizen. Grosz taught at the School of Fine Arts, Columbia University (1941-1942). For a short time he painted landscapes and figural compositions with nudes, but he soon returned to works in a social realist mode. He died in Berlin on July 6, 1959.

Further Reading

Grosz's *A Little Yes and a Big No* (1946) is his autobiography. Herbert Bittner, ed., *George Grosz* (1961), includes an essay by the artist, ''On My Drawings.'' John I. H. Baur, *George Grosz* (1954), is a study of the artist's work deepened by psychological insight. The artistic climate in which Grosz worked is described in Franz Roh, *German Art in the 20th Century* (1968). Reproductions of his work are in Arts Council of Great Britain, *George Grosz, 1893-1959* (1963).

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Grosz, George, *George Grosz, an autobiography,* New York: Macmillan, 1983. □

Hugo Grotius

The Dutch jurist, statesman, and historian Hugo Grotius (1583-1645) founded the modern school of international law.

Born in Delft on April 10, 1583, Huig de Groot is known by the Latinized form of his name Hugo Grotius. As a boy, he excelled his father, a learned patrician of Delft, Johan Hugo de Groot, by becoming a marvel of scholarly precocity. He wrote Latin poems at the age of 8 and attended Leiden University from 1594 to 1597. He took his doctorate in law at Orléans in 1599, during a stay in France as a member of a diplomatic mission led by Johan van Oldenbarnevelt, Land's Advocate of Holland, his political sponsor for the next 2 decades. He entered the private practice of law in The Hague at the age of 16 and 8 years later was named state's attorney (advocate fiscal) of the Court of Holland. In 1608 he married Maria van Reigersberch, a Zeelander who stiffened his rather soft personality with her own determination and resourcefulness.

In 1604 Grotius wrote a treatise, *The Law of Prizes,* for the East India Company, which was not published until its discovery in 1864; however, one chapter, which defended Dutch trading and sailing rights, was published in 1609 under the title *Mare liberum* (The Free Sea). In 1610, in *De antiquitate reipublicae Batavae* (The Antiquity of the Batavian State), he argued that the province of Holland had been sovereign and independent since the time of the Romans. In 1613, at Oldenbarnevelt's suggestion, Grotius accompanied a delegation sent by the Dutch East India Company to London as juridical counselor to plead its case in a dispute with the English East India Company. Although favoring free trade in Europe, he argued for the monopoly of the Dutch company in the East Indies, as granted by the native princes for the sake of its protection.

When Grotius was named pensionary (legal officer and political representative) of Rotterdam in 1613, he entered the higher ranks of Dutch politics. He represented Rotterdam in the States of Holland and supported the strongly Remonstrant (moderate Calvinist) position of Oldenbarnevelt against the increasing hostility of Prince Maurice of Nassau, the stadholder and captain general. In that same year Grotius published a treatise defending Holland's right to intervene in church affairs, and various theological treatises from his pen appeared from 1613 to 1618 defending the Remonstrant position. He became Oldenbarnevelt's right hand and was arrested with him on Aug. 29, 1618, when Maurice decided to cut short the measures taken by the States of Holland against his military authority. He was sentenced to life imprisonment on May 18, 1619; Oldenbarnevelt received the death penalty. After almost 2 years of imprisonment in Loevestein Castle, Grotius escaped in a book chest brought in by his wife and servant and went to France.

Grotius continued his scholarly publications in Paris. The most notable was his masterpiece, *De iure belli ac pacis* (1625; The Law of War and Peace), in which he argued for a system of law in the relations between sovereign states, with

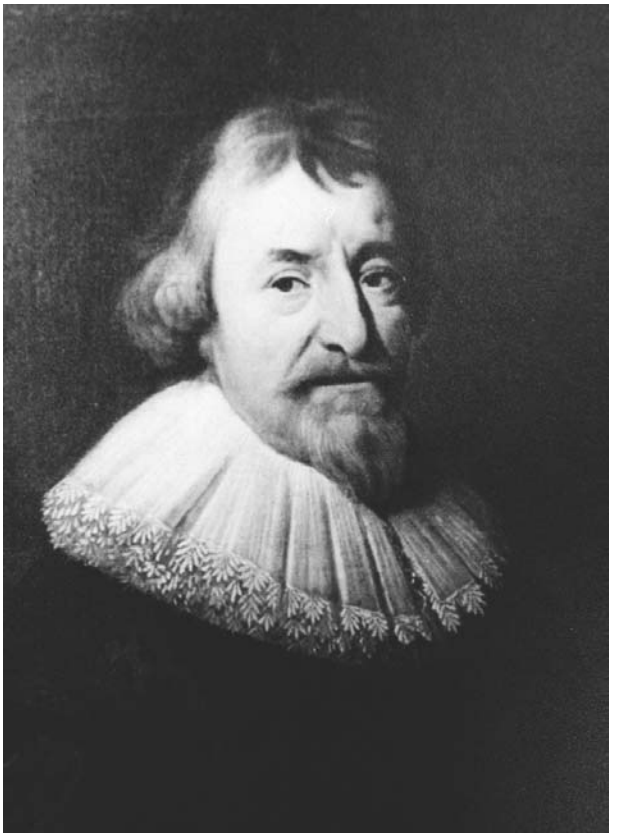

emphasis upon the notion of ''just war.'' He built his arguments upon the idea of ''natural law,'' derived from ancient, medieval, and recent (especially Jesuit) authors, as a principle of right deriving from the nature of things rather than from the commandments of either God or lay rulers.

In 1631 Grotius published *Introduction to the Jurisprudence of Holland,* which profoundly influenced legists in the Netherlands and abroad and continues to be considered part of the constitutional law of South Africa. His religious ideas evolved into a broad ecumenicism, whereby he favored reconciliation between Protestants and Catholics. He lost his certitude that the Protestant revolt against Rome had been justified—without, however, gaining confidence in Rome's infallibility. His *De veritate religionis Christianae* (1627; The Truth of the Christian Religion) was an attempt with the weapons of legal scholarship to prove the unity of Christendom; it was widely read in his own time and long afterward.

Incurring Cardinal Richelieu's hostility, Grotius returned to Holland in October 1631 and lived quietly; but he would not request pardon and fled in April 1632 to avoid arrest. Taking refuge in Germany, he came into contact with the Swedish authorities and returned to Paris in 1634 as Swedish ambassador. He proved a better scholar than diplomat and was recalled in 1644. On his return from Stockholm, Grotius suffered shipwreck at Rostock, Germany; he was rescued but died 2 days later, on Aug. 28, 1645, from exhaustion. When his identity was discovered, his body was brought home to Delft for burial.

Further Reading

The standard life of Grotius is William S. M. Knight, *The Life and Works of Hugo Grotius* (1925). Robert W. Lee, *Hugo Grotius* (1931), is a collection of essays.

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Jerzy Grotowski

Jerzy Grotowski (born 1933) was the founder of the Laboratory Theatre in Wroclaw, Poland, an experimental theater in which attention is focused almost exclusively on the actor and his/her message, rather than on such props as costumes, music, and makeup, which were eliminated.

Jerzy Grotowski was born August 11, 1933, in Rzeszow, Poland. His father, Marion Grotowski, was a painter and sculptor; his mother, Emilia, a teacher. Jerzy attended school in Rzeszow, but he spent a year seriously ill in a hospital when he was 16. During his stay Grotowski read, studied, and pondered carefully what he would do with his life. He decided to devote his life to art. Upon leaving the hospital he lived with his family in Krakow and finished school there. Subsequently he entered the Advanced School of Dramatic Art in 1951 at the age of 18 to become a director. When not at the School of Dramatic Art he found time for some travels which helped shape his concept of directing. In 1955 he visited Moscow to attend the Academy of Stage Craft. Later he traveled on a fellowship to Central Asia, where he was introduced to Oriental philosophy. In 1962 he visited China, where he became interested in the ancient art of Chinese opera. In 1965 he settled in Wroclaw and opened the Laboratory Theatre. Since 1985, he has been working in Pontedera, Italy with a small group of actors and actresses.

The theater is aptly named, for it is not a place where one goes for dramatic entertainment; rather, it is a place of research where the acting troupe explores the potentialities in any given text. The group does not attempt to perform a wide variety of works, but concentrates instead upon a limited number of dramatic pieces and constantly reinterprets and rediscovers them. In doing so they try to get at the mythic archetypes in the work, rather than its literal meaning.

According to Grotowski, when theater was still a part of religion it liberated the spiritual energy of the tribe by incorporating myth and then by profaning and transcending it. The spectator had a renewed awareness of his personal truth in the truth of the myth, ''and through fright and a sense of the sacred he came to catharsis.'' Today, however, social groups are not defined by religion; mythic forms have al-

tered and are disappearing and reappearing in new forms. Thus it is more difficult to elicit the shock needed to pierce the so-called ''life mask'' and get to the psychic truths that lie behind that mask. What is possible is to ''confront'' archetypes, and, in so doing, perceive the relationship between human problems and their connection to myth.

The actor is vitally important because, according to Grotowski, the myth is incarnate in him, and through his actions, speech, wails, and gestures he stimulates the audience to confront the truth of the myth for themselves. Grotowski believed that theater could exist without makeup, costumes, and scenery, but that it could not exist without the actor-spectator relationship of perceptual, direct, and ''live'' communion.

He differentiated between what he called the ''Rich theatre'' and the ''Poor theatre.'' The ''Rich'' is one that is rich in faults. It draws upon other disciplines but fails to produce a work of art that has integrity. The Rich theater, in its attempt to compete with film and television, uses mechanical devices that are more appropriate for film and television. Grotowski proposed poverty in the theater, one in which a new space is designed for actors and spectators for each new work. He eliminated costumes, lighting, makeup, and music from his theater and insisted that the actors' physical flexibility is infinitely more interesting than costumes or makeup. Direct lighting and shadows can be utilized effectively without the need for elaborate lighting schemes and mechanisms. The actor can make his own music with his voice.

Grotowski's radical departure from the usual theatrical approach resulted in highly disciplined and rigorously demanding performances. Best known among the Laboratory Theatre's efforts were Wyspianski's *Akropolis,* Byron's *Cain,* Caldoron's *The Constant Prince,* Shakespeare's *Hamlet,* Marlowe's *Doctor Faustus,* and an original piece, *Apocalypis cum Figuris*. All of the plays are about human suffering and treat that suffering so painfully that great demands are put upon the actor and spectator.

Grotowski's methods, which put great emphasis on preparation, exercise, and physical conditioning and discipline, were questioned by some, praised by others. There can be little doubt, however, that he had considerable impact upon contemporary theater.

In 1991, Grotowski and his work were the subjects of a documentary entitled *Art as Vehicle*. In it, Mercedes Gregory documents a performance of Grotowski's in which he draws upon the power and the passion (now defunct, he believes) of the traditional Catholic liturgy to release the individual from self. Drawing from a myriad of cultural sources—Greek, Egyptian, African, West Indian and Christian—Grotowski incorporates chant, minimal dialogue and ritualistic motions such as rocking, swaying and reeling about to enable his ''doers'' (his term for actors and actresses) to achieve a freedom from self-consciousness, from acting, and from the performance itself. The performance was enacted solely for the benefit of the ''doers,'' and the documentary was not to be shown unless Grotowski was present to interpret its contents for a select group of viewers. In making his ''liturgy'' rational and comprehensible by drawing upon a universal human consciousness, Grotowski ''doers'' have attempted to live (via acting) the very essence of life itself.

Further Reading

Grotowski presented his ideas in his essay ''Towards a Poor Theatre'' (1965); Oscar G. Brockett discussed his accomplishments in *History of the Theatre,* 4th edition (1968); Margaret Croyden analyzed his work in *Lunatics, Lovers and Poets: The Contemporary Experimental Theatre* (1978); a critical biography of Grotowski is by Raymonde Temkine, *Grotowski,* translated by Alex Sxogyi (1972); Also see *Grotowski and His Laboratory* by Kazimierz Brawm (1986) and *Grotowski's Laboratory Theatre: Dissolution and Diaspora* by Robert Findlay and Halina Filipowicz (1986); *At Work with Grotowski on Physical Actions,* written by Thomas Richards and Jerzy Grotowski in 1995 is an excellent source. The important aspects of the biography include Thomas's apprenticeship to Grotowski, the similarities between Grotowski and Stanislavski and the experience of being involved with Grotwoski's Workcenter in Italy. The author(s) show that Grotowski's work is a continuance of Stanislasvki's Method, and not its opposite. □

Frederick Philip Grove

Frederick Philip Grove (ca. 1871-1948), Canadian novelist and essayist of European birth and mysterious background, is best known for his realistic novels of pioneer life in western Canada.

Serious doubt has been cast by D. O. Spettigue (1969) on the facts of Frederick Philip Grove's autobiography. One thing is reasonably certain—our knowledge of his life in Canada is accurate. Having taken this *caveat* into account, we can say that Grove was born in northern Europe, probably in Germany, emigrated to North America in his youth, and spent the years of his early adulthood in the United States, where he may have taught school in Kentucky and traveled as a harvest hand in the Middle West. This itinerant experience, which may have taken up as much as 2 years of his life, appears to have had a profound effect on his writing.

In 1912 Grove appeared in Haskett, Manitoba, where he became a teacher in a small rural school. In 1915 he married Catherine Weins, a fellow teacher, and settled down to a 9-year career at various levels of primary and intermediate education. He began to write and studied for an extramural degree from the University of Manitoba. The Groves were outstanding teachers, and he was noted in particular for his enthusiasm and enlightened and progressive views.

Grove's first book was *over Prairie Trails* (1922); it was followed by another collection of essays based on his Manitoba experiences, *The Turn of the Year* (1923). These books are distinguished by a freedom of style and a control of language admirably suited to the evocation of the climate, the scenery, and the variable moods of the Manitoba prairie.

A third collection of essays, *It Needs To Be Said* (1929), is a distillation of his speeches and thought on culture and society.

Grove is best known for his novels, which are frequently divided into the ''prairie novels'' and the ''Ontario novels.'' Two of the prairie novels—*Our Daily Bread* (1928) and *Fruits of the Earth* (1933)—can be described with one of the Ontario novels, *Two Generations* (1939), as being novels of the soil. In them Grove presents a self-centered and single-minded protagonist who labors unremittingly at taming the soil in order to found the basis of ''a new world which might serve as the breeding-place of a civilization to come.'' In *Settlers of the Marsh* (1925) and *The Yoke of Life* (1930) Grove again uses a pioneer prairie setting, but he explores human relationships and the psychological elements that underlie them. He holds that man acts not out of reason but as a result of passion. Human passion drives man to irrational and tragic conflict within himself, and man is fated to defeat and destruction by forces which are beyond his control and which he neither understands nor recognizes.

In *The Master of the Mill* (1944), Grove's most ambitious and complex work, he tells the story of a family whose growth to power and wealth parallels in nearallegorical terms the development of Canada as a confederated nation. The major themes are the rise of modern capitalism, generational conflict, and the rise and fall of family fortunes as these are linked with the drive to materialistic power, the realization of creative ideals, and the decay of mind and vision.

Grove's autobiographical work, now questioned as to factual reliability, comprises *A Search for America* (1927) and *In Search of Myself* (1946). In the latter he states that the tragic quality of man's existence is heightened in the North American experience. He believes that American civilization is characterized by mass production which destroys the artist and by a standardization of life which erodes individuality. He gave himself to fantasy-satire in his last published work, *Consider Her Ways* (1947), an unrecognized but unusually clever, successful, and prophetic ''study'' of an expedition of ants engaged on a research project on man.

In the latter part of his life Grove was well known as a public lecturer. He lived briefly in Ottawa, where he was a director of the Graphic Press, and then moved to a farm outside Simcoe, Ontario, where he worked as a dairy farmer and struggled with his writing. In 1934 the Royal Society of Canada awarded him the Lorne Pierce Medal.

Further Reading

The first book-length study of Grove was Desmond Pacey, *Frederick Philip Grove* (1945). In terms of contemporary and readily accessible appraisals, D. O. Spettigue's intriguing investigation, *Frederick Philip Grove* (1969), is recommended. There is, as well, a more traditional approach to Grove in Ronald Sutherland, *Frederick Philip Grove* (1969). For a useful and handy cross section of critical opinion see Desmond Pacey's *Frederick Philip Grove* (1970) in the McGraw-Hill series ''Critical Views on Canadian Writers.''

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Leslie Groves

Leslie Groves (1896-1970) was the officer in the United States Army Corps of Engineers who directed the Manhattan Project (atom bomb) during World War II.

Leslie Richard Groves was born in Albany, New York, on August 17, 1896, the son of Leslie Richard Groves, a chaplain in the United States Army, and Gwen Griffith Groves. Given his father's army career, Groves could call no one place home. He entered the University of Washington in 1913 while his father was stationed at a post in Seattle, transferred to the Massachusetts Institute of Technology the following year, and in 1916 gained an appointment to the U.S. Military Academy. In November 1918 Groves graduated, fourth in his class, under an accelerated program instituted during World War I. Commissioned too late to see combat in France, Groves joined the Army Corps of Engineers as a second lieutenant and completed the basic and civil engineering courses at the Engineer School at Camp Humphreys (later renamed Fort Belvoir), Virginia. In 1922 he married Grace Wilson; the couple had two children.

Between 1921 and 1925 Groves served at various posts, including Fort Worden in Washington, the Presidio in San Francisco, and Schofield Barracks in Honolulu. Afterward he became assistant to the district engineer in Galveston, Texas, and directed the opening of the siltedup harbor at Port Isabel in Texas. Duty in Nicaragua surveying possible sites for a new canal was followed by four years in Washington, D.C. (1931-1935), where Groves was attached to the Military Supply Division, the army agency that developed new equipment, from jackhammers to searchlights. He was promoted to captain in 1934 and made chief of the division.

Over the next five years Groves, who was known as Richard or Dick to acquaintances, had a tour with the Missouri River Division of the Corps of Engineers (1936-1938) and studied at both the Command and General Staff School (1935-1936) and the Army War College (1938-1939). Assigned in 1939 to the general staff, Groves was promoted to major in July 1940 and four months later to lieutenant colonel (temporary). With a military defense buildup well underway by 1941, the Army's construction expenditures were averaging in excess of $500 million monthly. Groves was named deputy chief of construction with a mandate to complete dozens of new camps and other army facilities throughout the United States. Supervising the building of the Pentagon was one of his many responsibilities.

Creation of the Manhattan District

By the time the United States entered World War II, important research on various aspects of nuclear fission had been ongoing at several major universities and other locations for more than a year. Enough was known by 1942 for authorities to believe that a nuclear weapon might be developed before the end of 1944. Since much of the nuclear program would involve immense construction tasks, some calling for unprecedented technical sophistication, the Army was given overall responsibility for it. To direct the program a new office, named the Manhattan Engineering District (later called the Manhattan Project), was established in Washington, D.C. Colonel James Marshall, the first head of the Manhattan District, began the search for sites for the various new facilities that would be needed. Once it became evident that the Army's task would be far larger than anticipated, Groves was given authority over the Manhattan District in September 1942 and promoted to brigadier general.

Groves soon put the stamp of his forceful, albeit abrasive, personality on the project. For instance, as there was still considerable doubt over which of several enrichment technologies might be best suited for the task of making available uranium of sufficient quality for nuclear weaponry, Groves decided to pursue several promising options, including both gaseous diffusion and electromagnetic separation methods as well as thermal diffusion. He also ordered the construction of giant nuclear reactors where plutonium would be produced. ''When in doubt, act,'' he reasoned. Unlike the cautious Colonel Marshall, he did not hesitate in purchasing gigantic tracts of land at Oak Ridge, Tennessee, and Hanford, Washington, for the construction of these facilities and for townsites that would house the thousands of civilians and military personnel required to build and operate them. Services such as schools for the children of residents would also have to be provided. To do the work, Groves contracted with hundreds of firms, including such giants as du Pont, Union Carbide, and Eastman Kodak. Eventually over 125,000 people would work under the aegis of the Manhattan Engineering District.

Another of the Manhattan District's new facilities was the bomb laboratory at Los Alamos, New Mexico. This would be the site of the arduous work of designing and assembling the world's first nuclear bombs. Several key scientists resented Groves' hard-driving methods and emphasis on security, but the collaboration between Groves and J. Robert Oppenheimer, the brilliant theoretical physicist Groves chose to direct the laboratory, proved fruitful. Groves secured for Oppenheimer the personnel, equipment, and materials he needed while the scientist ably guided work at the laboratory. Although some formidable problems about the final design of the two types of atom bombs under development remained to be solved as 1945 began, by the spring enormous progress had been made, especially on the more complicated but more promising implosion bomb. Planning for the use of the atom bomb began. Both Oppenheimer and Groves agreed the gadget—the name given to the atom bomb by project insiders—should be employed in combat. Groves, as chair of the target committee, had a major voice in determining the timing and circumstances of the A-bomb's use against Japan. Not until the first bomb had actually been dropped on Hiroshima on August 6, 1945, could the secrecy that had previously cloaked the Manhattan Project begin to be lifted; Groves inevitably became the center of a flurry of media attention.

Cold War Warrior

After the end of World War II, Groves, virtually the prototype of a Cold War warrior, advocated the buildup of a stockpile of nuclear weapons ready to use should war develop between the United States and the Soviet Union. He remained head of the Manhattan Project until the end of 1946 when authority over the nuclear program was transferred to the newly created Atomic Energy Commission. Groves retired from the Army in 1948 and became vice president of research and development at Remington Rand. There he had responsibility for developing the commercial potential of the UNIVAC computer. Groves retired in 1961. He died in Washington, D.C., on July 14,1970.

Despite his accomplishments in the Army prior to 1942 and in business after his retirement from the Army, Groves will be remembered for his direction of the Manhattan Project during World War II. His style of leadership provoked controversy, but his ability to see to the heart of matters and to make difficult decisions at the risk of jeopardizing his own reputation were vital to the success of the program. He was, in the words of Los Alamos scientist Robert Bacher, ''a genius at getting things done under very adverse circumstances.''

Further Reading

The papers of Leslie Groves are at both the National Archives in Washington, D.C. (where they are accessioned as the Office of the Commanding General File), and at the Hoover Institution in Stanford, California. William Lawren, *The General and the Bomb* (1988), is a helpful biography. Of the many books on the Manhattan Project, three of the most useful are Leslie Groves, *Now It Can Be Told* (1962); Vincent Jones, *Manhattan: The Army and the Atomic Bomb* (1985); and Stephane Groueff, *Manhattan Project* (1967). An overall view of the theory of nuclear fission and its application to the atom bomb is provided by Richard Rhodes, *The Making of the Atom Bomb* (1986). The best works on the Manhattan District's key facilities are James Kunetka, *City of Fire* (rev. ed. 1979); Charles W. Johnson and Charles O. Jackson, *City Behind a Fence* (1981); and Michele Stenehjem Gerber, *On the Home Front: The Cold War Legacy of the Hanford Nuclear Site* (1992). Major Allen C. Estes, ''General Leslie Groves and the Atomic Bomb,'' *Military Review* (August 1992), assesses Groves' leadership style. Issues relating to the atom bomb and the early Cold War are discussed in Gregg Herken, *The Winning Weapon: The Atomic Bomb in the Cold War, 1945-1950* (1981). Also of interest is *The Beginning or the End* (1947), a film about the Manhattan Project containing some fact and considerable fiction. The role of Groves is played by Brian Donlevy. □

Matthias Grünewald

The painter Matthias Grünewald (ca. 1475-1528), the greatest German colorist of the Renaissance, represented the highest achievement of German artistic development not directly affected by the Italian style.

The real name of Matthias Grünewald was Mathis Neithart Gothart. Grünewald was the name given to ''Mathis, painter of Aschaffenburg'' by the German art historiographer Joachim von Sandrart in 1675. At that time he wrote, ''not a single man could be found who might be able to give account of Grünewald's activities even in a scanty memorandum or by word of mouth.'' The memory of the artist had indeed become so vague that only in the late 19th and 20th centuries was his historical existence reconstructed, although in a fragmentary and hypothetical manner.

It used to be thought that Grünewald was born in Würzburg between 1450 and 1480 and that he settled in Seligenstadt, where he bought a house in 1501. But it has since been shown that the artist by the name of Mathis who was active at Seligenstadt was a sculptor, and there is no record that Grünewald made sculptures. Furthermore, Mathis the sculptor was still active at Seligenstadt in 1529, a year after Grünewald's death. It is now held that Grünewald was born about 1475, since his style presupposes a knowledge of Italian Renaissance art, and he was probably of the same generation as Albrecht Dürer. Grünewald's first datable picture is the *Mocking of Christ* (probably 1503).

Beginning in 1509 Grünewald was active as a painter for Archbishop Ulrich von Gemmingen at Aschaffenburg, as well as architect and superintendent of building activity at the Aschaffenburg castle. From 1510/1512 to 1516 Grünewald executed his masterpiece, the *Isenheim Altarpiece:* a large folding altar for the church of the Anthonites at Isenheim in Alsace. He painted few other works, and some of these have disappeared. From 1516 on he was court painter to Cardinal Albrecht of Brandenburg. The most important work Grünewald executed for him was the altarpiece for the new monastic church of Saints Moritz and Mary Magdalen at Halle on the Saale, the *Meeting of Saints Erasmus and Maurice,* painted before 1525, in which Cardinal Albrecht is represented as St. Erasmus.

In 1525 the Peasants' War disrupted the feudal order in the Mainz area. After the insurrection was put down, the Lutherans and those who sympathized with the reformers had to leave the area. Grünewald must have been strongly involved in the movement, for after his death Lutheran books were found among his possessions. Dismissed from his post of court painter after the Peasants' War, he settled in the Protestant community of Halle, where he worked as a hydraulic engineer. He died there in August 1528.

Isenheim Altarpiece

Altogether, only about 10 works of painting (some composed of several panels) and about 40 drawings by Grünewald are known. Attempts to ascribe other works to him have been made, but these attributions have not been generally accepted. The *Isenheim Altarpiece* (now in Colmar, France) is by far his most important work, and it is the largest and most individual painted ensemble of the German Renaissance.

The central shrine of the *Isenheim Altarpiece* is composed of carved wood figures of the enthroned St. Anthony flanked by Saints Augustine and Jerome; it was carved about 1503 by Nikolaus von Hagenau on the order of the preceptor of the Anthonites, Jean d'Orliac. His successor, Guido Guersi, commissioned Grünewald to execute the paintings, and the artist was probably the author of their iconographic program.

The altar was so conceived as to fulfill various liturgical functions. According to the occasion, it can remain closed; the Crucifixion is then seen, with the figures of Saints Anthony and Sebastian on the fixed wings and the Lamentation over Christ on the predella. When the first pair of wings is opened, the Angel Concert and Nativity are seen, depicted according to the vision of St. Bridget as described in her *Revelations,* with the Annunciation and the Resurrection on the wings. When the second pair of wings is opened, the sculptures of the central shrine are visible, and on the painted wings appear, to the left, Saints Paul and Anthony in the wilderness, fed by the raven, and, on the right, the Temptation of St. Anthony.

A Christological and Passion content dominates in the first opening, suitable for Lent and normal weekdays. The

second opening, Mariological in content, is appropriate for Easter, Christmas, the feasts of triumphant Christ, and Sundays. The third opening, devoted to St. Anthony, the patron saint of the order for which the altar was executed, is suitable for his feast days.

The paintings of the *Isenheim Altarpiece* are exceptional in style and expression. In contrast to the then current German and Netherlandish custom of dividing the surface of altarpieces into separate panels, Grünewald composed large images, filling the entire area of the closed wings, as in the Crucifixion and the Angel Concert and Nativity. He reached a stage in his development similar to Italian artists in his ability to correctly represent three-dimensional objects rendered in perspective. But he wholly disregarded Italian ideals of harmony and beauty, which Dürer accepted and sought to introduce into German art.

For Grünewald, ugliness and deformity were fully justified artistic means to achieve his end: to move the spectator by the dramatic expressionism of the work. His main artistic preoccupation was not so much drawing as color. In contrast to almost all his German contemporaries, Grünewald had no interest in the graphic arts. He was not a linear-minded artist but first of all a painter. His importance as an innovator lies above all in his masterly, free, and individual use of color, with which he achieved not decorative but expressive effects. Of all his known drawings, only one is done in pen and ink; all the others are painterly drawings which the artist executed in soft chalk.

The only really outstanding picture executed by Grünewald outside of the *Isenheim Altarpiece* is the *Meeting of Saints Erasmus and Maurice* (now in Munich), which is equally individual in concept. Here he shows his mastery in contrasting various kinds of materials: the glittering apparel of Bishop Erasmus and the light-reflecting armor of the black saintly knight.

Grünewald was a unique artist. Guido Schoenberger (1948) states: ''He never had a school, he never had a real pupil; it even seems that he never had an assistant.'' Outside of his immediate vicinity, in the Mainz region and the Middle and Upper Rhine, he had no influence whatsoever and his name was soon forgotten. Early in the 20th century the expressionists rediscovered his work; they were able to accept an art not intent upon esthetic beauty, and they valued his mysticism. Not only the expressionist painters were inspired by his work: the opera *Mathis der Maler* (1934) by Paul Hindemith deals with Grünewald's life, and he also wrote a symphony from three extracts of the opera whose movements have descriptive titles from the *Isenheim Altarpiece*.

Further Reading

The most dependable book in English on Grünewald is Nikolaus Pevsner and Michael Meier, *Grünewald* (1958). Arthur Burkhard, *Matthias Grünewald: Personality and Accomplishment* (1936), is a good monograph, but it was published before the definitive book by W. K. Zülch (in German) appeared in 1938. A very fine and useful catalog of Grünewald's drawings is Guido Schoenberger, ed., *The Drawings of Mathis Gothart Nithart, called Grünewald* (1948). Charles D. Cuttler, *Northern Painting* (1968), devotes a chapter to Grünewald and discusses the *Isenheim Altarpiece* in detail. For background material see Otto Benesch, *The Art of the Renaissance in Northern Europe* (1945; rev. ed. 1965). □

Francesco Guardi

The Italian painter Francesco Guardi (1712-1793) is famed for his oil sketches of Venice and its lagoons, loosely painted with open, clearly visible brushstrokes and a sense of the sparkle of light.

The records of his parish in Venice show that Francesco Guardi was baptized on Oct. 5, 1712. His father, Domenico, who died when Francesco was 4, had a workshop. Francesco and his elder brother, Gian Antonio, worked in a small studio, carrying out such orders as they could get for almost anything the client wanted: mythological pictures, genre, flower pieces, battle scenes, altarpieces, and even, on rare occasions, frescoes. They did not hesitate to copy compositions by other artists, but what they borrowed they always transformed into something more capricious, less stable, more fragmentary in the refraction of light.

Francesco did not emerge as an independent personality until 1760, when his brother died. Then, 48 years old, he married, established his own studio, and devoted himself chiefly to painting views of Venice. For the most part he worked in obscurity, ignored by his contemporaries. He was not even admitted to the Venetian Academy until he was 72 years old.

Guardi and Canaletto have always been compared to one another because the buildings they chose to paint were often the same. But the way each artist painted them is very different. Canaletto's world is constructed out of line. It provides solid, carefully drawn, three-dimensional objects that exist within logically constructed three-dimensional space. Guardi's world is constructed out of color and light. The objects in it become weightless in the light's shimmer and dissolve in a welter of brushstrokes; the space, like the forms in space, is suggested rather than described. Canaletto belonged essentially to the Renaissance tradition that began with Giotto and, as it grew progressively tighter and more controlled, pointed the way to neoclassicism. Guardi belonged to the new baroque tradition that grew out of the late style of Titian and, as it became progressively looser and freer, pointed the way toward impressionism.

Such differences appear even in Guardi's early view paintings, where he was obviously trying to copy Canaletto, such as the *Basin of San Marco*. The famous buildings are there, but they are far in the background, insubstantial, seeming to float. In front is a fleet of fishing boats, their curving spars seeming to dance across the surface of the canvas. What is important for Guardi is not perspective but the changing clouds and the way the light falls on the lagoon.

Guardi became increasingly fascinated by the water that surrounds Venice. In late works, such as the famous *Lagoon with Gondola,* buildings and people have been stripped away until there is nothing but the suggestion of a thin line of distant wharfs, a few strokes to indicate one man on a gondola, a long unbroken stretch of still water, and a cloudless sky.

Guardi also painted the festivals that so delighted visitors to the city, such as the *Marriage of Venice to the Sea.* This was a symbolic ceremony in which the doge, in the great gilded galley of the head of state, surrounded by a thousand gondolas, appeared before all Venice, in Goethe's image, ''raised up like the Host in a monstrance.''

Of all Guardi's paintings the most evocative are his caprices, the landscapes born out of his imagination though suggested by the ruined buildings on the lonely islands of the Venetian lagoon. A gentle melancholy clings to such scenes. They had a special appeal to connoisseurs of the late 18th century, like Denis Diderot, who, on seeing a painting of ruins and thinking perhaps of the lengthening shadow that was falling across his own era, wrote, ''All things are destroyed, all things perish, all things pass away.'' Guardi died on Jan. 1, 1793, 4 years after the outbreak of the French Revolution and as many before the end of the 1,000-year-long history of the Venetian Republic.

Further Reading

Rodolfo Palluchini, *Francesco Guardi* (1966), has a brief, good text in English and numerous color plates. J. Byam Shaw, *The Drawings of Francesco Guardi* (1951), is the fundamental study of Guardi's work in pen and wash. See also Vittorio Moschini, *Francesco Guardi* (trans. 1956). □

Guarino Guarini

Guarino Guarini (1624-1683) was an Italian architect, priest, and philosopher, whose mathematical studies enabled him to create the most fantastic of all baroque churches.

Guarino Guarini was born in Modena on Jan. 17, 1624. He joined the austere new Theatine order in 1639 and went to Rome for his novitiate. This was during the period when the architect Francesco Borromini was most active. Guarini studied philosophy and theology—and apparently also architecture—before returning to Modena in 1647, where he was ordained, began to work as an architect, and taught in the Theatine house until a disagreement with the ruling Este family in 1655 forced him to leave.

Guarini was in Messina, Sicily, in 1660; his works there were destroyed in the 1908 earthquake. He was back in Modena by 1662, and soon afterward he went to Paris, where he taught, wrote on philosophy and mathematics, and designed Ste-Anne-la-Royale. This church is now known only from engravings, but it must have seemed an extraordinary fantasy among the soberly classical buildings of contemporary Paris. Building was suspended soon after it was begun and was not resumed until 1714.

In 1666 Guarini went to Turin, where his last years were spent and where he created his masterpieces: the Chapel of the Holy Shroud (Sta Sindone), S. Lorenzo, and the Palazzo Carignano. His reputation is attested to by his designs for a church in Prague (but his plans were not followed) and another in Lisbon, destroyed in the 1755 earthquake. In fact, all central European baroque churches owe much to Guarini's example, but few, if any, of the architects who designed them were able to imitate his extraordinarily daring feats of construction. His buildings could have been designed only by an expert in solid geometry (for example, the dome of the Chapel of the Holy Shroud), and there is reason to believe that Guarini was aware of the work of such contemporary mathematicians as Gérard Desargues in projective geometry.

The Chapel of the Holy Shroud is a large circular chapel added to the east end of the Cathedral and intended to contain the Holy Shroud, recently brought by the Savoy ruling family from France. Work on the chapel had commenced before Guarini's arrival, but his design of 1667 is remarkable for the treatment of the upper stages, which consist of a series of latticed arches forming a whole sequence of skeleton domes, so that the eye sees through one into the next in a manner that had never been attempted previously. It is almost impossible to describe these structures except in mathematical terms, but they make even Borromini's most daring inventions, such as the dome of S. Ivo alla Sapienza in Rome, seem almost earthbound, so great is the illusion of light, fragile forms floating in space created by Guarini.

The nearby church of S. Lorenzo, begun in 1668, is perhaps slightly less virtuoso in its handling of the dome structures, but it is more complicated in plan and overall effect, since here Guarini was responsible for the whole work and was not taking over from another architect. The church was not finished until 1687, after Guarini's death, but it was sufficiently far advanced in his lifetime for him to be able to celebrate the first Mass said in it.

The Palazzo Carignano, begun in 1679, is slightly less daring in its treatment of the plan, although it does have a deeply curved facade, inspired by Borromini's Oratory of the Filippini in Rome. The texture of the palace is very rich and is notable for being in carved brick, not stone.

During these years Guarini continued to write on theology, philosophy, and mathematics, and while visiting his publisher in Milan, he died on March 6, 1683. His drawings, which are the source of our knowledge of many of his lost works, were published in 1686, and in 1737 the architect Bernardo Vittone published the text Guarini had intended to accompany them.

Further Reading

The best account of Guarini in English is in Rudolf Wittkower, *Art and Architecture in Italy, 1600-1750* (1958; 2d ed. 1965). Guarini is discussed in relation to his contemporaries in Henry A. Millon, *Baroque and Rococo Architecture* (1961).

Germain Bazin, *The Baroque* (1968), contains an analysis of Guarini and reproductions of his work. □

Bob Guccione Jr.

Bob Guccione Jr. (born ca. 1956) publisher of *Spin* a music magazine for Generation X, becoming profitable when the music it endorsed finally started rising to the top of the charts.

In 1985 Bob Guccione Jr. introduced a new magazine to the American public. While it was centered around popular music, *Spin* gained greater attention for its irreverent take on American culture. In this respect it was more similar to edgy, youth-oriented 1980s magazines such as *Spy* than to its direct competitor, *Rolling Stone*. ''Let the Baby Boomers read *Rolling Stone* ,'' Guccione seemed to be saying; ''this is a magazine for Generation X.''

You Can't Keep Me in Your Penthouse

The son of the publisher of *Penthouse* and *Omni*, Guccione came into magazine publishing naturally. His parents separated in 1965, and he lived with his mother in her native England until they moved to New Jersey when he was fifteen. A high-school dropout, Guccione worked in magazine circulation and marketing before launching *Spin* under the *Penthouse* aegis with $500,000 from his father. It was a bold venture: in sharp contrast to *Rolling Stone*, the magazine covered unknown performers and criticized major names in the music business. At first it failed to attract enough subscribers and advertisers to turn a profit, and Guccione Sr. announced in 1987 that the magazine would cease publication. But Guccione Jr. decided to separate *Spin* from *Penthouse* and publish it with support from independent investors—a move that created a rift between father and son.

Success

Spin would remain unprofitable until 1992. It was able to hang on because young music fans found its irreverence appealing, and because the alternative rock it championed went to the top of the charts in the early 1990s. *Spin* was more current than many magazines of the late 1980s: for instance, it featured a monthly column on AIDS long before the mainstream media devoted much attention to the disease. It also featured offbeat journalism and satire.

Further Reading

Eric Konigsberg, '' 'Dad Always Liked You Best!,' '' *GQ,* 65 (June 1995): 101-106.

Patrick Reilly, '' 'Spin' Whirls with Guccione Jr.,'' *Advertising Age,* 59 (13 June 1988): 57.

''The 'Spin' Doctor,'' *Forbes,* 156 (17 July 1995): 98. □

Martín Güemes

Martín Güemes (1785-1821) was one of the major figures in the Argentine struggle for independence against Spain. His particular contribution was as leader of the crucial Gaucho War in northwestern Argentina from 1814 to 1821.

Martín Güemes was born in Salta. There he attended school until the age of 20, when he was transferred as a military cadet to Buenos Aires. Until 1814 his military career, while successful, was somewhat commonplace. In that year he was assigned by Gen. José de San Martín to take charge of the irregular resistance to the Spanish in Upper Peru (modern Bolivia). The base of his subsequent career was again the city of Salta. It was from this command that Güemes acquired real historical importance.

Gaucho War

Prior to the arrival of Güemes in 1814, resistance to Spanish invasions had become a part of the existence of the ordinary citizen of the province and city of Salta. When Güemes arrived, he took general command of the groups of gauchos. Güemes's first task was to organize these groups and to coordinate their efforts. His next was to defeat the royalist army of Joaquin Pezuela, which was currently occupying the city of Salta with over 3,000 Spanish troops. If this force had been permitted to push on, there would have been no effective force of patriots between Salta and Buenos Aires. Thus began the Gaucho War.

The basic stratagem of Güemes and his gaucho followers was to cut the Spanish forces off from any supply of cattle and horses. All herds were driven south of the city into territory controlled by the gauchos, and any Spanish attempt to obtain them was greeted with wild cavalry charges by the gauchos, repeated as often as 12 times an hour. The inevitable result was the return of the Spanish empty-handed to an army already short of supplies. So successful were these tactics that Pezuela evacuated the city in June 1814 and retreated to Upper Peru. After a short interlude with an Argentine invasion of Upper Peru, Güemes returned to Salta. He was elected governor of the province and assumed political as well as military responsibility.

Between 1815 and 1821 Güemes and the people of Salta defeated four more Spanish invasions. Their courage gained them the title ''Bulwark of the North'' and made Argentina's fragile independence secure from the Spanish in Peru. On June 7, 1821, however, a royalist column penetrated the city, and Güemes was killed, but his death did not prevent the Salteños from again repelling the invader.

Güemes and the people of Salta had accomplished a great deal against the Spanish. They had provided a shield behind which San Martín could build and train the Army of the Andes, eventual conquerors of the Spanish in Peru. They had closed to the Spanish the vital gateway into the Argentine heartland, making all Spanish attempts to reconquer the

Platine region dependent on a maritime power that Spain did not possess.

Further Reading

The standard works on Güemes are in Spanish. In English see Roger M. Haigh, *Martín Güemes: Tyrant or Tool?* (1968). □

Guercino

The Italian painter Guercino (1591-1666) was probably the first Italian artist to create works that can be called fully baroque in the stylistic sense of the term.

Giovanni Francesco Barbieri, called Guercino because of his squint, was born early in February 1591 in Cento, a little town near Bologna. He went to Rome during the reign (1621-1623) of Pope Gregory XV, who was from Bologna; when the Pope died, Guercino returned to Cento. There he stayed until 1642, when he moved to Bologna, where he spent the rest of his life. He died on Dec. 22, 1666.

There had never been any important artists in Cento, and Guercino apparently taught himself, working largely from engravings and such paintings as were available locally. He said that the picture that influenced him most was Ludovico Carracci's *Madonna with St. Francis* in a local church. From it Guercino learned about deep, rich colors, applied loosely in the Venetian way, and about the new, more intimate manner of interpreting religious themes.

The protobaroque style that Guercino took in part from Carracci he carried much further in his own early works. *Elijah Fed by Ravens* (1620), for example, is filled with movement and excitement. The seated prophet, clad in loose, voluminous draperies, turns sharply so that lines of force seem to radiate outward in all directions, like a star. Everything seems unstable, in flux. Light and dark flicker over the surface, breaking up form, reducing clarity. Deep shadows swallow up details, and where light strikes, the surface gleams.

Guercino's *Purification of the Virgin* (1654) shows how very different his late work was. The mood is now one of calm and withdrawal. The figures are arranged like building blocks in planes parallel to the surface of the painting. A soft, even light fills the interior space, creating transparent shadows that do not obscure the forms they overlay. The emphasis is on dignity and maximum clarity.

This change in style, which began during the early 1620s, was a result of pressure on Guercino both from the art critics he encountered in Rome, who were strongly classical in their orientation, and from the people who bought his paintings, who were often conditioned in their likes and dislikes by the critics. Francesco Scannelli, who knew Guercino well, wrote in 1657: ''More than once [Guercino] had heard complaints from those who had paintings that were done in his first manner that . . . parts of the body were hidden because of too much darkness. For that reason they

considered that some parts were unfinished. They asserted that often they could not make out the face, and sometimes even the specific action, of the figures. And thus to satisfy as best he could most of the people, especially those who asked for paintings and had the money to pay for them, he had made paintings in the lighter [that is, less baroque and more classical] style.''

Further Reading

The best analysis of Guercino is in Denis Mahon, *Studies in Seicento Art and Theory* (1947). A good, brief essay on him is in E. K. Waterhouse, *Italian Baroque Painting* (1962; 2d rev. ed. 1969). □

Otto Von Guericke

The German physicist Otto von Guericke (1602-1686), known for his invention of the vacuum pump, also investigated the properties of air and the atmosphere.

Otto von Guericke was born on Nov. 20, 1602, in Magdeburg (then in Prussian Saxony and now Germany). At the age of 15 he entered the University of Leipzig, where he studied jurisprudence, and

continued his study of law at Jena and Helmstedt. In 1623 he went on to the University of Leiden, where he pursued mathematics, mechanics, and military engineering.

After traveling in France and England, Guericke returned to Magdeburg, where he married the daughter of a prominent local politician in 1626. He became active in politics and was elected to the city council in 1627. In 1631 the city was sacked and burned by the invading imperial armies; Guericke and his family barely escaped with their lives. Upon Magdeburg's liberation the following year Guericke returned as a military engineer and once again became actively involved in politics. He was reelected to the city council. In 1646 he became one of the four burgomasters of Magdeburg and served in that capacity for the next 35 years. He retired to Hamburg and there died on May 11, 1686.

Scientific Investigations

In spite of his active political life Guericke managed to pursue his scientific interests as well. He had become increasingly interested in the current debates concerning the possible existence of a vacuum and set out to experimentally investigate the problem. When he actually invented his vacuum pump is uncertain, though it was apparently about 1650. He had begun his experimental researches much earlier, and the instrument underwent a gradual evolution, having begun simply as a modified water pump. Attempting to create a vacuum by pumping out the contents of a sealed container, Guericke sealed a wooden barrel, filled it with water, and then, using a pump, withdrew the water, believing that as the water was removed from below, a vacuum would be produced above it. As the water was withdrawn, however, air could be heard rushing into the barrel through the pores in the wood.

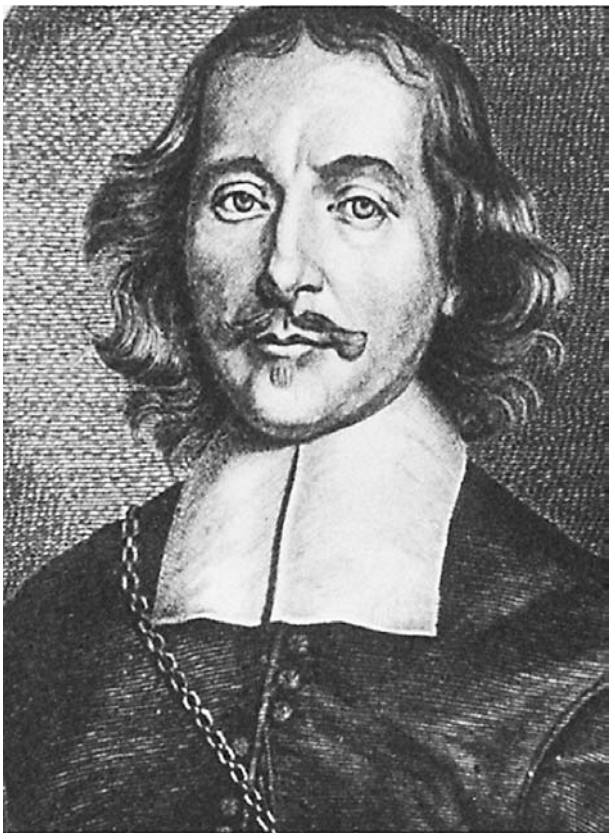

After several failures and modifications Guericke succeeded in evacuating a large, specially constructed sphere made of metal and connected with carefully fitted parts to a pump. Utilizing his first vacuum pump Guericke was able to obtain fairly high vacuums in the metal spheres. His most dramatic demonstration of the effects of this vacuum took place before Emperor Ferdinand III and the assembled Reichstag in Regensburg in May 1654. Two bronze hemispheres—known ever since as the Magdeburg hemispheres—were carefully fitted edge to edge and evacuated. Two teams of eight horses each were attached to this globe, one to each side, but they were unable to separate the hemispheres. When the air was allowed to reenter, however, the two hemispheres fell apart of their own accord.

Guericke has traditionally been credited with important contributions to electricity and is generally cited as having constructed the first frictional electrical machine. This device consisted of a large globe of sulfur mounted on an axis in such a manner that it could be rotated rapidly. When Guericke rubbed the rotating globe with a dry hand, he observed the attraction and repulsion of feathers near it, as well as other effects which are today recognized as electrical in origin. It should be emphasized, however, that Guericke's sulfur globe was not devised to investigate the properties of electricity but to illustrate what he saw as certain innate virtues (such as attraction) which existed in all matter. Nowhere does he refer to the effects of his globe as electrical, and not until the following century was their electrical nature recognized.

Most of Guericke's researches were described and published for the first time in his *New Magdeburg Experiments on Empty Space* (1672), a Latin work devoted largely to cosmology. However, he had completed his researches much earlier, and his experiments with the vacuum pump were described in 1657 in an appendix to a work by Kaspar Schott, a professor of physics and mathematics at Würzburg.

Further Reading

There is no major work on Guericke in English and no English translation of the *New Magdeburg Experiments*. Information on Guericke is in Ernst Mach, *The Science of Mechanics: A Critical and Historical Account of Its Development* (trans. 1893; 5th ed. 1942), which includes a discussion of Guericke's experiments, and Lynn Thorndike, *A History of Magic and Experimental Science,* vols. 6 and 7 (1958). □

Vicente Guerrero

Vicente Guerrero (1783-1831) was a hero of the Mexican fight for independence from Spain. The second president of the Mexican Republic, he was an ardent defender of Indian rights and a harsh oppon-

ent of social and economic inequalities in his country.

Vicente Guerrero lived during a crucial period of Mexican history. In the early 19th century the Spanish colony of New Spain was convulsed by Joseph Bonaparte's usurpation of the Spanish throne. Deep-seated rivalries between Spaniards and Creoles suddenly increased. Mobs of Indians led by Fathers Miguel Hidalgo and José María Morelos roamed through the countryside killing, looting, calling for independence, and demanding a place in a society dominated by a Spanish aristocracy. The role of the wealthy Church came under attack as did Spain's economic and political policies toward the colony.

Guerrero was born on Aug. 10, 1783, in the village of Tixtla. His parents were humble peasants, and under the caste system the mestizo Guerrero did not receive a formal education. He was forced to earn a living by working as a muleteer.

When the revolutionary movement led by Father Hidalgo broke out in 1810, Guerrero joined it. He soon achieved the rank of captain, showing superior tactical ability and outstanding courage. It was, however, under the leadership of Hidalgo's successor, Father Morelos, that Guerrero proved his military qualities. Morelos entrusted him to carry on the revolution in the south. With weapons and supplies captured from royalist forces Guerrero began to build his army. Despite some initial setbacks, he staged several successful attacks against Spanish forces, and Morelos rewarded his victories by raising him to the rank of colonel. From a ragged band of less than 100, his army grew into a militant force of over 1,000 men.

Guerrilla Leader

By 1815, however, the revolutionary tide had begun to turn. Morelos was captured and executed by the Spaniards. Other insurgent leaders were also captured, scattered, or pardoned. Guerrero's army in the south suffered the brunt of the Spanish onslaught. Yet he managed to continue the fight. Deserted by some of his men, persecuted by royalist troops, for several years he carried on guerrilla warfare. In 1818 the Spanish viceroy even used Guerrero's elderly father to try to induce him to surrender. But Guerrero refused and, gathering his soldiers, explained to them that his father had come to offer him positions and rewards. ''I have always respected my father,'' he said, ''but my country comes first.''

Imbued with Morelos's ideas, Guerrero believed in what he was fighting for. Like Morelos, he despised the existing social distinctions based on race as well as the monopoly exerted by the Spaniards over most of the important government jobs. He advocated land distribution and favored the abolition of the Church's special privileges. A staunch Catholic, he nevertheless favored civil registration of marriages, births, and deaths, and public education not controlled by the Church. He supported the proposition that only Catholicism should be allowed in Mexico. His greatest contribution, however, was in his determination to expel the Spaniards from his homeland. More than any other insurgent leader, he kept alive the independence cause at a very difficult time.

War of Independence

The 1814 restoration of conservative Ferdinand VII to the throne of Spain dealt a heavy blow to liberalism. However, the 1820 Riego revolt among troops destined for South America forced Ferdinand to change his antiliberal position and to restore the 1812 Constitution. The victory of liberalism in Spain alarmed Mexican conservatives and reactionaries. They feared that a liberal Spain would not protect their properties and privileges and would side with Mexican liberals. The only solution, they reasoned, would be independence from Spain. To achieve this, they secured the services of an ambitious officer in the Spanish army, Col. Agustin de Iturbide, who soon marched against Guerrero.

Unable to defeat him, Iturbide invited Guerrero to join him. The two met at Iguala, where Iturbide convinced the simpleminded patriot to join in issuing the Plan of Iguala. The plan called for independence, equal treatment for Spaniards and Creoles, and supremacy of the Catholic religion. These three principles were to be guaranteed by the army. Envisioning the fulfillment of his long struggle, Guerrero supported Iturbide, and on Sept. 27, 1821, the two marched into Mexico City proclaiming the independence of Mexico.

Troubled Independence

Iturbide, however, was less interested in Mexico's problems than in furthering his own personal ambitions. In May 1822 he crowned himself Agustin I, Emperor of Mexico, and moved to extend his empire into Central America. Guerrero soon realized that the policies of the newly established regime resembled only faintly the ideals of the Hidalgo-Morelos movement. Guerrero together with other insurgent leaders, aided by Antonio López de Santa Ana, commander of the port of Veracruz and future dictator of Mexico, forced Iturbide's abdication in 1823.

Following the collapse of the empire, a federalist republic was established with insurgent leader Guadalupe Victoria as Mexico's first president. In the presidential elections of 1828 Guerrero ran against conservative Gen. Manuel Gómez Pedraza, a former officer in the royalist army and Victoria's minister of war. As a hero of the independence movement, Guerrero was perhaps the more popular candidate. But Pedraza used the army to apply pressure on the state legislature and to win the election. Unhappy with the electoral result, Guerrero, together with Santa Ana, staged a rebellion forcing Pedraza into exile.

On April 1, 1829, Guerrero assumed the presidency. He soon found out that to govern was more difficult than to fight. He was generous with his opponents, pardoning many of them. But at a time when Mexico needed strong leadership, he was vacillating and timid. Appeals to patriotism failed to convince the states that they should contribute to the national treasure or to reconcile the Mexican aristocracy to the fact that they were being ruled by a mestizo. Guerrero's presidency marked the assertion of Mexican *indi-*

anismo. It frightened Creoles and conservatives and led to their reaction.

Opposition increased and became bitter. Early in 1830 the army, led by conservative Vice President Anastasio Bustamante, staged a revolt. Guerrero fled southward into the mountains, where for 4 years he had fought for Mexican independence. With some of his old comrades he now resisted Bustamante for a year. But early in 1831 he was enticed on board an Italian ship at Acapulco and betrayed by the captain, who turned him over to the government allegedly for 50,000 pesos. Guerrero was declared mentally incapable and was afterward convicted of treason and sentenced to death. Despite many efforts to save his life, he was executed in Cuilapan on Feb. 14, 1831. The Mexican state of Guerrero was named in honor of his memory.

Further Reading

The best available study in English on Guerrero's revolutionary career is William Forrest Sprague, *Vicente Guerrero, Mexican Liberator: A Study in Patriotism* (1939). Information can also be found in William Spence Robertson, *Rise of the Spanish-American Republics, as Told in the Lives of Their Liberators* (1918). □

Ernesto Guevara

Ernesto Guevara (1928-1967) was an Argentine revolutionary, guerrilla theoretician, and the trusted adviser of Cuban premier Fidel Castro.

Ernesto Guevara was born on June 14, 1928, in Rosario. Of Spanish and Irish descent, he suffered from asthma, spending his childhood in a mountain town near Rosario. At an early age he read history and sociology books and was particularly influenced by the writings of the Chilean Communist poet Pablo Neruda. At 19 Guevara entered the medical school of the University of Buenos Aires.

In 1952 ''Che'' Guevara (''Che'' is an Argentine equivalent of ''pal'') broke off his studies in order to set out with a friend on a transcontinental trip which included motorcycling to Chile, riding a raft on the Amazon, and taking a plane to Florida. He returned to Argentina to resume his studies, graduating with a degree of doctor of medicine and surgery in 1953.

Late in 1953 Guevara left Argentina, this time for good. He moved to Guatemala, where he had his first experience of a country at war. He supported the JacoboArbenz regime, and when it was overthrown in 1954 Guevara sought asylum in the Argentine embassy, remaining there until he could travel to Mexico.

It was here that Guevara met the Castro brothers. At the time Fidel Castro was planning an expedition against Cuban dictator Fulgencio Batista, and Guevara agreed to go along as a doctor. On Dec. 2, 1956, the expeditionaries landed in eastern Cuba, becoming the nucleus of a guerrilla force

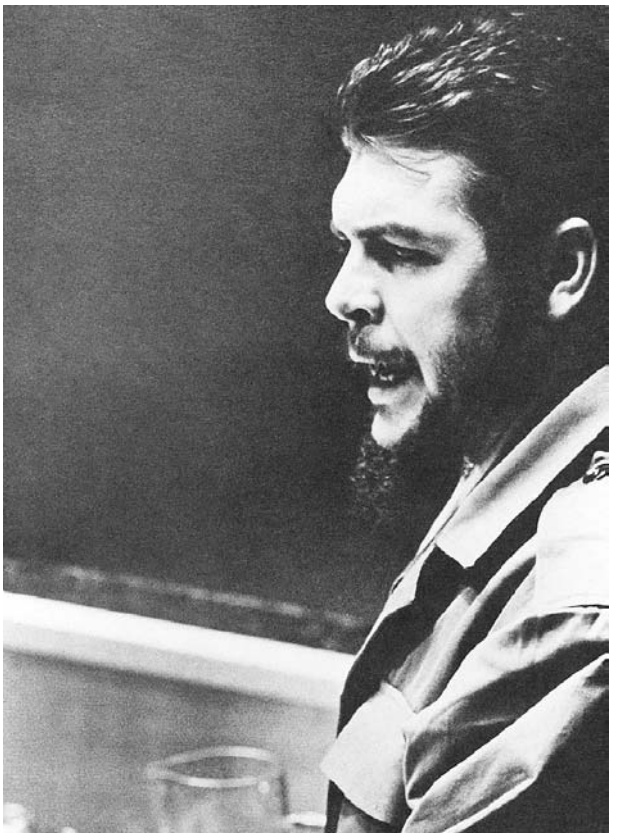

which operated in the Sierra Maestra Mountains. The guerrillas contributed to the crumbling of the Batista regime on Dec. 31, 1958.

In January 1959 Guevara was one of the first rebel commanders to enter Havana and take control of the capital. He held several posts in the Castro government: commander of La Cabaña fortress, president of the National Bank, and minister of industries. But always, most important of all, he was one of Castro's most influential advisers. Guevara visited Communist countries in the fall of 1960 to build up trade relations with the Soviet bloc and criticized United States policy toward Cuba. He also directed an unsuccessful plan to bring rapid industrialization to Cuba and advocated the supremacy of moral over material incentives to increase production. Guevara also masterminded Cuba's subversive program in Latin America and wrote extensively on this subject. In his first book, *Guerrilla Warfare* (1960), he provided basic instructions on this type of conflict.

Guevara's official tasks did not cure him of his restlessness. He continued to travel. In December 1964 he addressed the United Nations General Assembly and then set out on a long journey to Europe, Africa, and Asia. After his return to Havana he surprisingly disappeared from public view. His wanderings took him to Africa to lead a guerrilla movement which failed. He returned to Cuba, preparing a team of Cuban army officers who would accompany him to his next fighting area, Bolivia.

Guevara expected that a spreading guerrilla operation in Bolivia would force United States intervention, thus creating ''two, three, or many Vietnams.'' Instead the Bolivian army tracked down and annihilated the guerrillas and captured Guevara on Oct. 8, 1967. The next day Guevara was executed.

Further Reading

Jay Mallin, ed., *Che Guevara on Revolution* (1969), contains Guevara's most important writings on guerrilla warfare as well as a valuable introduction. Daniel James, *Che Guevara* (1968), is the most complete biography. Two works on Guevara's activities in Bolivia are Luis J. Gonzales and Gustavo A. Sanchez Salazar, *Che Guevara in Bolivia,* translated by Helen Lane (1969), a study of Guevara's last months in Bolivia, and Richard Harris, *Death of a Revolutionary: Che Guevara's Last Mission* (1970), a fair-minded account of his guerrilla campaign in Bolivia and its long-range implications. Written with a left-wing point of view, Jean Larteguy, *The Guerrillas* (trans. 1970), is an analysis of the South American revolutionary tradition which attempts to link Guevara to Bolívar. Martin Ebon, *Che: The Making of a Legend* (1969), provides valuable insights into Guevara's personality and activities. □

Lamine Gueye

Lamine Gueye (1891-1968) was a Senegalese statesman. One of the major political leaders of French-speaking West Africa, he attacked the autocratic and discriminatory aspects of colonial rule—never colonial rule itself.

Lamine Gueye was born on Sept. 20, 1891, in Médine in what is today Mali. Completing his education in France, he graduated as a lawyer in 1921. He returned home to found one of Africa's first political parties and in 1924 became mayor of Saint-Louis. In 1937 he became the leader of the Senegalese branch of the French Socialist party (SFIO) and with Léopold Senghor was elected deputy for Senegal to the French National Assembly in 1945. In 1946 he again won the seat of deputy and also the mayoralty of Dakar. In 1948, however, Senghor left Gueye to form his own party, causing Gueye to lose his seat in the 1951 elections. In 1958 Gueye rejoined Senghor in a movement of national reconciliation and in 1959 was elected president of the Senegalese National Assembly, a position that he held until his death in June 1968.

In a career spanning half a century, as the doyen of French African politicians, Lamine Gueye rejected political independence as a solution for the problems of underdeveloped African states: he demanded only that the laws of France be applied equally to all, at home or overseas.

His two books, *Étapes et perspectives de l'Union Française* (1955; Stages and Perspectives of the French Union) and *Itinéraire africain* (1966; African Journey), as well as his doctoral dissertation, were efforts to demonstrate the compatibility of French citizenship and African civil

status. Two laws passed by the French National Assembly were named after him. The law of May 7, 1946, declared that all the inhabitants of the overseas territories had the rights of citizenship as French nationals. The law of 1950 stipulated that French and African civil servants were entitled to equality of treatment.

Gueye was more than simply the ''grand old man'' of African politics. He worked hard for his constituency of a mainly urban bourgeoisie, proudly accepting at their face value France's most heroically proclaimed ideals, and acted as a bridge to the period of mass nationalism.

Further Reading

Ruth Schacter Morgenthau does a fine job of placing Gueye in the proper historical context in her *Political Parties in French-speaking West Africa* (1964). Gueye is also discussed in Ronald Segal, *Political Africa: A Who's Who of Personalities and Parties* (1961). For a consideration of Gueye's role in the development of modern French African politics see Irving Leonard Markovitz, *Leopold Sédar Senghor and the Politics of Negritude* (1969). □

Meyer Guggenheim

Meyer Guggenheim (1828-1905), Swiss-born American industrialist, and his seven sons created a mining empire that eventually stretched halfway around the world.

Born on Feb. 1, 1828, in the ghetto of Lengnau, Switzerland, Meyer Guggenheim and his family emigrated to Philadelphia in 1847. The family was desperately poor, and Meyer peddled household goods in the coal towns of northeast Pennsylvania. Eventually he began to manufacture a stove polish. Aware of the profits to be made in manufacturing, Guggenheim, acting in partnership arrangements, began to produce and sell lye and a synthetic coffee. He also built a prosperous wholesale business in household merchandise.

When the first machine-made lace was woven in Switzerland,. Guggenheim sent two sons there to establish factories and made a modest fortune importing and selling the lace in the United States. In 1881 Guggenheim accepted a half interest in two Colorado silver mines in payment of a debt. After he had reluctantly invested $20,000 more to get the mines into operation, they suddenly proved to be two of the richest in the area.

Guggenheim felt victimized by the smelting companies. Aware that in the long run the processing of ore would be a good hedge to the high risks involved in mining it, he built a large smelter in Colorado in 1889. In 1895, in order to evade tariff restrictions on Mexican ore, the Guggenheims built a second smelter in Mexico. They also made heavy investments in mines in Mexico and the United States and built a copper refinery in New Jersey.

In 1889 many of the Colorado smelting companies were combined into the American Smelting and Refining Company, and the Guggenheims were asked to join. They refused, and by way of defense against the new giant they formed the Guggenheim Exploration Company. When, due to overcapitalization and a damaging strike, American Smelting began to founder, the Guggenheims joined it on their own terms and took control of the $100 million corporation as well.

Meyer Guggenheim retired in 1895 and died in Palm Beach, Fla., on March 15, 1905. He maintained nominal ties with his orthodox Jewish faith although he apparently had few religious commitments. His business success was due to vision and an ability to combine prudence with a willingness to take big risks when conditions warranted. He also owed much to his seven sons, whom he trained to become one of the best management teams in the nation.

Further Reading

The most complete coverage of Guggenheim's career is Harvey O'Connor, *The Guggenheims: The Making of an American Dynasty* (1937). Other material is in Karl Schriftgiesser, *Families* (1940), and Isaac F. Marcosson, *Metal Magic: The Story of the American Smelting and Refining Company* (1949). Stewart H. Holbrook presents an excellent sketch of the Guggenheim empire in *The Age of the Moguls* (1953). □

Francesco Guicciardini

The Italian historian and statesman Francesco Guicciardini (1483-1540) is best known for his history of Italy, which covers the period from 1492 to 1532.

Francesco Guicciardini was born in Florence into a prominent mercantile family. After graduating in civil law from the University of Pisa, he began a successful practice with clients drawn from the leading Florentine families, merchant organizations, and monastic orders. In 1508 he married Maria Salviati, who bore him seven daughters. His first political appointment, the important one of ambassador to Spain, came to him at the early age of 28. After the return to power of the Medici in Florence and the elevation to the papacy of Cardinal Giovanni de' Medici as Leo X, Guicciardini insisted upon being recalled, arriving home in January 1514. Two years later he was appointed governor of Modena, beginning a career of Church service that endured until the triumph of imperial forces in Italy and the occupation of Rome by troops of Charles V in 1527.

Under Pope Clement VII, his close friend, Guicciardini's power in Romagna was extended. An able governor, he resolutely established order and instituted fiscal reforms and a program of public works. He played a key role in the formation of the anti-imperial League of Cognac in 1526. The third and last Florentine Republic condemned him in absentia on trumped-up charges in 1530, shortly before it fell. When Guicciardini opposed absolute power for the reinstated Medici regime, Clement VII sent him away to be governor of Bologna. When Cosimo I de' Medici reached an accord with Charles V, Guicciardini, still an anti-imperialist, lost favor and retired to his villa of Santa Margherita in Montici. Like his friend Niccolò Machiavelli, he wrote his most important works during a period of political disgrace.

Guicciardini's masterpiece, the *Storia d'Italia* (History of Italy), was written from 1537 to 1540. Published in 1561, the work met with great success, spreading throughout Europe in translation. The *Storia d'Italia* was a history not just of Italy but of Europe. Guicciardini's skill at interrelating political movements in many states, his objectivity even in analyzing events in which he directly participated, his combination of broad perspective with shrewd psychological insights into the contemporary makers of history are truly remarkable. Among the famous passages, sometimes anthologized for their literary verve, are his delineation of conditions in Italy upon the death of Lorenzo de' Medici in 1492 and his portrait of Clement VII.

His other works include *Storia fiorentina* (1509), *Relazione di Spagna* (ca. 1514; Report on Spain), *Dialogo del reggimento di Firenze* (1525; Dialogue on the Government of Florence), *Ricordi politici e civili* (1529; Political and Civil Memoirs), and *Considerazioni sui Discorsi del Machiavelli* (1529; Considerations on Machiavelli's *Discourses*). Of these works the last two are the most important. Guicciardini's *Ricordi* fails to make the clear distinction between public and private morality made by Machiavelli,

but it combines shrewd personal observation with fragmentary political analysis.

Further Reading

Guicciardini's *Selected Writings* (1965) has an introduction by the editor, Cecil Grayson. A biography is Roberto Ridolfi, *The Life of Francesco Guicciardini* (1960; trans. 1967). See also Vincent Luciani, *Francesco Guicciardini and His European Reputation* (1936), and Felix Gilbert, *Machiavelli and Guicciardini: Politics and History in Sixteenth-century Florence* (1965). □

Guido d'Arezzo

Guido d'Arezzo (ca. 995-ca. 1050) was an Italian music theorist and pedagogue who developed the hexachord system and the musical staff.

Guido d'Arezzo was probably born in Italy, although it has been conjectured that he may have come to Italy from France at an early age. He studied at the Benedictine Abbey of Pomposa and then taught singing there. He left the abbey about 1025 because his ideas did not meet with understanding. The bishop of Arezzo invited him to teach music at his cathedral school and became a great admirer of Guido's new pedagogic devices. These were incorporated in Guido's famous textbook, *Micrologus,* written about 1030.

At Pomposa, Guido had developed a new way of writing Gregorian chant, adopting a four-line staff and clefs. He explained his new methods in the foreword to his antiphonal, a volume of chants that he rewrote in his new way during the 1020s and presented to Pope John XIX, who was greatly impressed. This system of notation is the direct ancestor of all subsequent musical notation.

Educator that he was, Guido developed this idea further in a complete system of ear training and sight singing, which he explained in a letter written from Arezzo to the monk Michael at Pomposa. This system, known as solmization, became the basis of modern solfeggio. For a well-known 8th-century hymn for the feast of St. John the Baptist, Guido created a melody, the first notes of whose first six lines form a scale of two whole tones, a half tone, and two whole tones. This symmetric series of six notes, called a hexachord and sung to the Latin syllables that begin the six lines, *ut-re-mi-fa-sol-la,* became his central tool for ear training and sight singing. By shifting this hexachord to various pitch levels, the singer could always determine where the crucial half-tone interval must be sung.

Guido or one of his disciples also invented a memory aid for learning the names of all the notes in his musical system, which extends over a range of 20 white keys on the piano: the so-called Guidonian hand. Here the note names of the system were written on the various portions of the left hand and fingers, so that they could be read off by the pupil.

Guido's fame was great, and his ideas had a lasting influence on musical notation, music teaching, and musicianship. In these fields he was one of the most outstanding men in all of Western music.

Further Reading

The best account of Guido d'Arezzo is in Donald J. Grout, *A History of Western Music* (1960). See also the fuller treatment of him in Gustave Reese, *Music in the Middle Ages* (1940). □

Guillaume de Lorris

The French poet Guillaume de Lorris (ca. 1210-ca. 1237) was the author of the first part of the "Romance of the Rose," the most popular work in medieval French literature.

The only place in the *Romance of the Rose* in which the name of Guillaume de Lorris appears is in the continuation of Jean de Meun, which indicates that Guillaume died some 40 years earlier. Since Guillaume refers to a dream in his twentieth year 5 or 6 years earlier, the date of his birth can be assumed to be about 1210. He was probably born in Lorris, a small town some 30 miles east of Orléans. Just as death prevented Chrestien de Troyes from completing the *Perceval,* so Guillaume died before he finished the *Romance of the Rose;* he stops at line 4,058 (4,028 in Lecoy's edition). Nothing more is known of Guillaume.

The age of the Arthurian romance, with its pageantry, adventures, and thrills, was passing. Hence Guillaume turned to the moral and psychological aspects, represented symbolically in an elaborate allegory. He is not interested in the plot but rather in an exquisitely delicate analysis of young love. Indeed, he says that his poem sets forth the art of love.

In a dream the author sees himself wandering. He comes upon an idyllic formal garden enclosed in a wall bearing hideous paintings of Hatred, Wickedness, Baseness, Covetousness, Avarice, Envy, Sadness, Old Age, Hypocrisy, and Poverty. Gracious Idleness bids the dreamer enter the garden of Amusement, where he meets fair company. The dreamer, henceforth called the lover, is captivated by a rose and immediately the god of Love pierces him with five arrows and instructs the lover in the 10 commandments of love, a veritable abstract of the courtly love code. His quest to pick the rose is long, helped by such as Hope and especially by Fair Welcome but frustrated by Danger, Slander, Shame, Fear, and Jealousy. After the lover succeeds in kissing the rose, Jealousy has the rose shut up in a donjon along with Fair Welcome, and the lover laments his lot as Guillaume's poem ends.

Guillaume's themes were not new; Ovid, Chrestien de Troyes, the troubadours, and Andreas Capellanus furnished him with much, but the freshness of Guillaume's imagination and the delicacy and elegance of his treatment made

the work persistently successful, to which the preservation of some 300 manuscripts attests. The influence is manifest in Geoffrey Chaucer's translation, Clément Marot's edition, and Madeleine de Scudéry's Map of Love, and echoes continue to appear down to the works of Marcel Proust and Antoine de Saint-Exupéry.

Further Reading

The best monographs on Guillaume de Lorris are in French. In English, Clive S. Lewis, *The Allegory of Love: A Study in Medieval Tradition* (1936), and Charles Muscatine, *Chaucer and the French Tradition: A Study in Style and Meaning* (1957), are useful. □

Nicolás Guillén

The Cuban author Nicolás Guillén (1902-1989) was one of the most famous writers in Latin America. His poetry showed that he was one of the greatest innovators in Latin American verse. Guillén introduced the Hispanic world to Afro-Cuban folk and musical forms.

Nicolás Guillén was born on July 10, 1902, in Camagüey, Cuba. He was one of six children of mulatto parents. Guillén received his early education in his native Camagüey. His father, who was involved in provincial politics, was murdered when Nicolás was 17. After his father's death he helped support his family by working as a typesetter. He completed his secondary schooling in just two years and began publishing poetry which reflected the prevailing influence of Modernism in the journal *Camagüey Gráfico*.

In 1920 Guillén went to Havana to study law but was forced by economic restraints to return home. In 1921 he returned to Havana and managed to complete one year of formal study at law school. During this period he became actively interested in writing through his association with the literary circles of the capital. He returned to Camagüey in 1922 where, with the help of his brother, he founded the literary journal *Lis* and worked as the editor of a local newspaper from 1922 to 1926.

Early Work

In 1926 Guillén again returned to Havana, where he worked as a typist. In the late 1920s he began writing for a special Sunday newspaper section—''Ideales de una Raza''—of the *Diario de la Marina* devoted to aspects of Black life. It was in this Sunday supplement that he launched his literary career with the publication on April 20, 1930, of *Son Motifs*. Guillén's slim collection of eight poems describing the lives of Blacks in Cuba's urban slums had an electrifying effect on both whites and Blacks who saw in it the genesis of an authentic Cuban art form. The poems were based on the *son,* an Afro-Cuban dance which was popular at the time and symbolized the dual ethnic/racial makeup of the island. Although these poems explored a variety of urban situations among poor Blacks—the search for money, tension between Blacks and mulattoes, ''passing''—they presented these themes from a festive, musical perspective. The poems in *Son Motifs* were soon set to music by composers such as Eliseo Grenet and Silestre Revueltas.

Guillén's next book, *Sóngoro Cosongo* (1931), was longer (it contained 15 poems) and represented a step toward artistic maturity. Although he continued to develop the themes and styles of his first book, the folkloric and picturesque elements were subordinated to capture more authentically the violence and cynicism of ghetto life. In many ways this book is reminiscent of the themes introduced by Langston Hughes in the United States with his *Fine Clothes to the Jew* (1927). In this second book Guillén focused slightly more attention on problems of general national concern. This was noted in the subtitle ''Mulatto poems,'' which clearly indicated Guillén's concern with what was properly the national essence.

Change in Style

The collection of poems *West Indies Ltd* (1934) marked a turning point both in Guillén's poetic techniques and in his political ideology. Here Guillén universalized his concern for the common man by expanding his vision to include all the marginated peoples of the Caribbean. For example, the poem, which gives title to the collection enumerates a long list of evils which plague the Caribbean, many of which are attributed to U.S. economic imperialism.

During the 1930s Guillén worked as a journalist for the liberal newspaper *Meiodía* and became increasingly involved in politics. He joined the Communist Party in 1937, the same year he made his first trip out of Cuba to attend a congress of writers and artists in Mexico. In 1937 he also traveled to Spain to attend the Second International Writers Congress for the Defense of Culture, where he met writers such as Octavio Paz, Pablo Neruda, Langston Hughes, and Ernest Hemingway, among others. In 1937 he published two books: *Songs for Soldiers and Songs for Tourists* and *Spain: Poem in Four Anguishes and One Hope*. In these collections, Guillén increasingly turned to more universal themes and motifs and abandoned temporarily his exploration of Afro-Cuban life. Thus in *Spain* he decried the evils of fascism and poetically called upon the soldiers of Cortés and Pizarro to return and fight the evils of the modern era. Similarly *Song for Soldiers* is a moving indictment of militarism.

In 1947 Guillén published *The Entire Son,* a book which marked the integration of his earlier stages into a universalist apprehension of man's social dilemma. This was followed by *The Dove of Popular Flight—Elegies* (1958), a collection of poems written in exile from Cuba which focuses directly on social issues of the 1950s. Here Guillén treated contemporary political material in an explicit and forceful way. Typical of his political bent are poems such as ''Elegy for Emmett Till'' and ''Little Rock'' (both U.S. racial confrontations), whereas ''My Last Name'' is a mythological search for his African heritage. Published in 1964, *I Have* represented the culmination for the poet of the revolutionary process and evinced a sense of satisfaction. Later collections such as *The Big Zoo* (1967), *The Serrated Wheel* (1972), and particularly *The Daily Diary* (1972) show that Guillén continued to mature and was capable of producing verse which is ironic, humorous, and yet ever faithful to his artistic vision which embraced the condition of the common man.

Apart from the poetry already mentioned, Guillén wrote hundreds of essays for newspapers, many of which dealt with racial problems in Cuba. An anthology of these articles was published in 1975 under the title *Hurried Prose*. In 1953 he was awarded the Stalin Prize in Moscow. After the Cuban revolution in 1959, he served in a variety of diplomatic and cultural missions. In 1961 he was named National Poet of Cuba and became president of the Union of Cuban Writers and Artists.

Robert Marquez and David McMurray edited *Man-making Words: Selected Poems of Nicolas Guillén's* in 1972. *Man-making Words* was a collection of the Afro-Cuban poet's works ranging from his early experimental political poetry to his mature descriptions of the socio-historical and everyday life of his beloved Cuba. Broadening the significance of Guillén's poetry, Ian Isidore Smart wrote *Nicolás Guillén, Popular Poet of the Caribbean* (1990), protraying the breath and richness of the artistic ability of the poet.

Further Reading

Dennis Sardinha's *The Poetry of Nicolás Guillén* (1976) offers a good general introduction to his work and contains considerable information about his life; Frederick Stimson's *The New Schools of Spanish American Poetry* (1970) has a full chapter dedicated to Guillén in addition to a good bibliography; The introduction to Robert Márquez and David Arthur McMurray's *Man Making Words* (1972) also offers a good biographic overview of his life and works with a good discussion of his poetry of social protest; An excellent study of Guillén in relation to the poets of *Negritude* is found in Martha Cobb's *Harlem, Haiti, and Havana: A Comparative Critical Study of Langston Hughes, Jacques Roumain and Nicolás Guillén* (1979); Wilfred Cartey's *Black Images* (1970) has a chapter related to the poetry of Guillén which deals with the Black experience; Lorna V. William's *Self and Society in the Poetry of Nicolás Guillén* (1982) defines Guillén's racial identity and evaluates his sociopolitical views as they are expressed in his poetry; Keith Ellis' *Cuba's Nicolás Guillén: Poetry and Ideology* (1983) is the most comprehensive literary study of the totality of the poet's work to date. It contains an extensive bibliography. Also see *Twentieth-century Latin American poetry: a bilingual anthology,* edited by Stephen Tapscott (Univ of Texas Press, 1996). □

Jorge Guillén y Alvarez

The Spanish poet Jorge Guillén y Alvarez (1893-1984) is best known for his work *Cantico,* which contains radiant lyrics of impeccable form affirming the joy of living. He was one of the older members of the Generation of 1927.

Jorge Guillén was born on Jan. 18, 1893, in the medieval imperial town of Valladolid in Old Castile and received his early schooling there. He later received a solid classical education in schools in Switzerland, Madrid, Granada, and Germany. In 1917 he became a lecturer in Spanish at the Sorbonne, beginning a distinguished and varied career as a professor.

A somewhat shy person, Guillén was a mature man before he began to write poetry in 1918. In 1921 he married Germaine Cahen in Paris. Their daughter, Teresa, was born in 1922; their son, Claudio, in 1924. As adults, Teresa married Harvard professor Stephen Gilman, and Claudio became a professor. Guillén continued his career with a series of professorships in various schools: Murcia, Oxford, Middlebury, McGill, and especially Wellesley, where he remained for almost 20 years. He retired from Wellesley as Professor Emeritus in 1957.

In 1928, during a very fruitful period for Spanish poetry, Guillén published a first edition of *Cántico,* containing 75 poems. As he continued to create poems, he chose to expand the book from within, increasing the number of lyrics but retaining the original order. (This was Walt Whitman's procedure in *Leaves of Grass.*) A second edition appeared in 1936, a third in 1945; in 1950 Guillén published the completed edition, containing 334 poems, in

Buenos Aires, noting that he began it in Brittany in 1919 and finished it in Wellesley in 1950.

In an epoch generally given to negativism and disillusion, Guillén's *Cántico* (Song of Praise) is an affirmation of the simple act of being, without transcendental overtones. Guillén shows a strong influence of Juan Ramón Jiménez but rejects his persistent tendency toward sublimation of human emotions into transcendental or symbolic values. Not a poet of memory (like Antonio Machado), Guillén prefers to exalt the vital moment, the now; his is a delicate and radiant poetry of the senses. His poems often spring from the simple moments of life; for example, he wrote fine lyrics extolling a glass of water and a favorite armchair. As a poet of the vital, lived moment, Guillén concentrated often on the expression of human love, as in the poem *Salvación de la primavera*.

Guillén employed the whole range of traditional forms, usually preferring short meters, such as the artistic heptasyllable, often with the subtle music of Spanish assonance. He masterfully used the *décima,* a tightly rhyming stanza of 10 lines. But he also demonstrated astonishing ability with the sonnet form. Guillén was therefore a traditionalist in form, but within these forms he continued to demonstrate a surprising originality. He was an exponent of ''pure poetry,'' that is, poetry stripped of anecdote and extraneous elements. Guillén's phrasing and images often show an intellectual tone and are frequently quite difficult, but his poetry is never common and always bears his personal stamp.

With *Cántico* completed, Guillén began a second major book called *Clamor,* obviously indicating the darker side of existence, published in three parts: *Maremágnum* (1951), *Que van a dar en la mar* (1960), and *A la altura de las circunstancias* (1963). These books are more ''historical'' than *Cántico;* that is, they reflect more normally the vicissitudes of existence. However, Guillén's particular forte is still the elegant and radiant expression of a vital faith in living. In 1967 he published *Homenaje,* an extensive collection of laudatory poems. Later works include books of poetry, such as *Y Ostros Poemas* (1973) and *Final* (1981), and the essay collection *El Argumento de la Obra* (1969).

In his later years Guillén continued his career as a scholar and lecturer, receiving many prizes and honors. In 1955, he received the Award of Merit from the American Academy of Arts and Letters; he was also the recipient of San Luca Prize, Florence (1964), Cervantes Prize (1976), Alfonso Reyes Prize, Mexico (1978), and Ollin Yolitzli Prize, Mexico (1982). After his first wife died in 1947, Guillén married Irene Mochi Sisimondi in 1961. His permanent residence was in Italy, but he spent much time in the United States. Guillén died of pneumonia, February 6, 1984.

Further Reading

The most important study in English of Guillén's poetry is Frances Pleak, *The Poetry of Jorge Guillén* (1942). Another work on Guillén, also in English, is Ivar Ivask and Juan Marichal, eds., *Luminous Reality* (1969). □

Guido Guinizzelli

The Italian poet Guido Guinizzelli (c.1230-1276) is considered a precursor of Dante and the originator of the so-called dolce stil novo, or sweet new style.

The son of Guinizzello da Magnano and Guglielmina di Ugolini Ghisilieri, Guido Guinizzelli was born in Bologna between 1230 and 1240, probably toward the end of the decade. He was a judge and married to Beatrice della Fratta; they had one son, Guiduccio. In 1274 he was banished from Bologna together with members of his family and other partisans of the Ghibelline faction of the Lambertazzi. They spent their time of exile in Monselice, where he died before Nov. 14, 1276.

The chronology of Guinizzelli's collection of canzoni and sonnets cannot be established, but his early poetry tends to be under the influence of Guittone d'Arezzo. Guittone's elaborate virtuosity of style is reflected in a sonnet which Guinizzelli wrote to him, addressing him as his ''dear father'' and respectfully submitting to Guittone—as to a ''master''—a canzone, with the request that he should correct and polish it.

Guinizzelli's poetry reflects a background in scholastic philosophy and above all a thorough knowledge of the Provençal and Sicilian tradition of lyric poetry. Within this tradition, however, Guinizzelli was an innovator, and he was recognized as such by his contemporaries. Bonagiunta da Lucca, a Tuscan poet of the Sicilian tradition, wrote a sonnet to Guinizzelli accusing him of having changed the style of elegant love poetry, of speaking obscurely and composing poetry by dint of learning. Guinizzelli answered, also in a sonnet, that the wise man does not reveal his thought before he is sure of the truth. The sonnet shows Guinizzelli's concern with the thought which underlies the poetic expression. Dante, who was almost 30 years younger and belonged to a new generation of poets, acknowledges his debt to Guinizzelli in *Purgatory,* XXVI. He calls him ''my father and the father of all my betters who ever composed sweet and graceful verses of love.''

While the older Bonagiunta da Lucca criticizes Guinizzelli for his intellectual approach, the younger Dante praises him for his harmonious style. Guinizzelli's poetry does in fact contain both these elements. His ''new manner'' is characterized by musical equilibrium and acute psychological analysis that is often expressed in terms of vivid concrete imagery drawn from the natural world. In the similes and comparisons that he invents, Guinizzelli's creativity is particularly evident. His poetry of praise translates the woman's beauty into images of light and splendor.

Guinizzelli's intellectual bent is prominent in his most famous canzone, *Al cor gentil rempaira sempre amore*. This theoretical poem equates love with virtue in the noble heart. Nobility is defined as a natural, not a hereditary, disposition toward virtue. The woman's beauty brings the potential for virtue into actuality. Finally, there is a daring theological comparison derived from Thomistic philosophy: just as God

causes the heavens to fulfill their nature by revolving in obedience, so the woman should arouse in the noble man a desire to obey her. There is an apparent reconciliation between earthly and divine love, but the final stanza constitutes a lighthearted, epigrammatic recantation. This road from an earthly to a divine love would not be traveled again in literature until Dante wrote his *Divine Comedy*.

Further Reading

For material on Guinizzelli consult Frederick Ozanam, *The Franciscan Poets of the Thirteenth Century* (1852; trans. 1914); Oscar Kuhns, *The Great Poets of Italy* (1903; repr. 1969); Vincent Luciani, *A Brief History of Italian Literature* (1967); and Eugenio Donadoni, *A History of Italian Literature* (2 vols., trans. 1969). □

Alec Guinness

The British actor Sir Alec Guinness (born 1914) was noted for his versatility and disguise. In his career, which spanned more than half a century, he performed in a wide range of roles on stage, in films, and for television.

The birth certificate registers Alec Guinness de Cuffe as born on April 2, 1914. Speculation as to Guinness' paternity levels the responsibility at a banker named Andrew Geddes, who paid for young Alec's board and schooling. When Guinness was five years old, his mother married a Scot named David Stiven and for a time Stiven became the boy's surname.

Guinness developed an early love for the variety show and, later, the legitimate theater. When he was six, it was as the guest of a kindly elderly Russian lady that he was first taken to the Coliseum. There he was mesmerized by Nellie Wallace's act. His benefactress allowed him to purchase a small bouquet for Miss Wallace, which was delivered to her backstage.

As a teenager, Guinness posted a letter to Sybil Thorndike. He had just seen her in *The Squall* and was curious as to how to create thunder onstage for his school play. Miss Thorndike brought him backstage after a matinee performance of *Ghosts* (to which she also provided the youth a seat) and gave him a first-hand viewing of the storm mechanisms.

With his schooling complete, Guinness began employment as a copywriter at a London advertising agency. But he was determined to break into the theater. He decided to audition for the coveted Leverhulme scholarship at the Royal Academy of Dramatic Art. The Royal Academy, however, offered no such scholarship that year, and learning this on the very day of the alleged audition, Guinness walked into another audition, for the Fay Compton Studio of Dramatic Art. He was accepted. The studio offered a full scholarship but no stipend, so after seven months, in 1934, Guinness was forced to seek employment again—this time as an actor.

His first role was as a non-speaking junior counselor in *Libel!,* followed by three small parts—a Chinese cook, a French pirate, and a British sailor—in *Queer Cargo*. These were the inauspicious beginnings of a long career filled with a vast array of character roles.

Big Break

Guinness' "big break," as he saw it and as it is recounted by others, came in November of 1934 when John Gielgud cast him as the Third Player and, later, as Osric in *Hamlet*.

From the inception of his career Guinness had the good fortune of performing with Britain's most notable actors—among them John Gielgud, Laurence Oliver, Peggy Ashcroft, and Edith Evans. He was directed by such world class figures as Gielgud, Tyrone Guthrie, Theodore Komisargevsky, Peter Brook, and, in film, David Lean.

Guinness played in Gielgud's 1935 revival of *Romeo and Juliet;* acted in the 1936-1937 all-Shakespeare season at the Old Vic, understudying Laurence Olivier in the title role for Guthrie's production of *Hamlet*. However, Guinness was not able to shake his image of Gielgud's Hamlet when the next year he was cast in the role by Guthrie for his famous modern-dress, uncut version. Although he was praised for giving a sincere portrayal, the ever self-critical Guinness was disappointed in his Hamlet. Years later he wrote, "I was over-familiar with Gielgud's manner and timing. If only Tony had said to me, 'Forget about John . . . ,' I might have come up with something truer to myself."

Guinness' stage career was interrupted by World War II, during which he served in the British navy. The war had a profound effect on him, but, in his characteristic way, Guinness viewed the experience with humor. When asked what he considered to have been his best performance, Guinness often replied, ''That of a very inefficient, undistinguished, junior officer in the Royal Navy Volunteer Reserve. It also proved to be the longest-running show I have ever been in.''

Guinness' postwar roles became increasingly more diverse. At the Edinburgh Festival in 1949 he originated the role of Sir Henry Harcourt-Reilly in T. S. Eliot's *The Cocktail Party*. He performed at the inauguration of Canada's Shakespearean Festival in Stratford in 1953 in the title role of *Richard III* and as the King of France in *All's Well That Ends Well*. The 1960s brought major roles in Rattigan's *Ross,* Ionesco's *Exit the King* and *Dylan,* and Miller's *Incident at Vichy*. He received a Tony award for his portrayal of the title role in *Dylan* (1964).

More Time to Films

Meanwhile Guinness devoted more and more of his time to film. He had made his debut in *Evensong* (1934) as an extra, and next appeared onscreen as Herbert Pocket in *Great Expectations* (1947), but it was *Kind Hearts and Coronets* in 1949 that established him as a film actor of note. In that film he adroitly impersonated eight family members. Perhaps his most famous screen role was that of Colonel Nicholson in *The Bridge Over the River Kwai* (1957), for which he won an Oscar for best actor. Another unforgettable Guinness performance was that of the butler, Bensonnum, in Neil Simon's *Murder by Death* (1976). In a greatly different role he played Ben (Obi-Wan) Kenobi in *Star Wars* (1977), a role which earned him a best supporting actor Oscar nomination. Because of the hype surrounding the re-release of *Star Wars,* Guinness declined to attend the London premiere in 1997.

Guinness also adapted novels to the stage (*Great Expectations,* 1939, and *The Brothers Karamazov,* 1946) and directed (*Hamlet,* 1951). In the 1980s he also made television appearances, such as that of George Smiley in *Tinker, Tailor, Soldier, Spy* (1980).

Guinness was characterized as ''excruciatingly shy'' and was quoted as saying he possessed ''an unfortunate chameleon quality'' that held him in good stead as an actor ''but not as a person.'' He was knighted in 1959, and in 1990 he lived modestly with his wife, Merula (Salaman) at their country home in Hampshire. He has grown ever more reclusive in his later years.

Further Reading

Guinness credits are cited in *Contemporary Theatre, Film, and Television* (Vol. 1); There are Guinness entries in *Who's Who in Theatre* and in *The Oxford Companion to the Theatre;* John Clifford Mortimer devotes several pages to the actor's work in his 1988 *Character Parts;* Kenneth Von Grunden's *Alec Guinness: The Films* offers the most comprehensive study of Guinness's film career, coupled with his biography; Guinness's own *Blessings in Disguise* (1985) reveals a man of great intellect, wit, and honesty. □

Ricardo Güiráldez

The Argentine poet and novelist Ricardo Güiráldez (1886-1927) is most widely known for his evocative novel *Don Segundo Sombra,* about the passing away of the gaucho's style of life.

Ricardo Güiráldez was born in Buenos Aires on Feb. 13, 1886, into a distinguished Argentine family. As an infant, he was taken to Paris, where he learned French before Spanish. He was a world traveler from his earliest years and, in a sense, adopted Paris as his spiritual home. Yet he always maintained a deep love for the Argentine pampa and, especially, for the family ranch, La Porteña, at San Antonio de Areco. His university education was spotty, as he shifted from architecture to law, finishing neither.

However, a genuine passion for literature was awakened in Güiráldez through the intensive but informal reading he did during these student years. The modernist author Rubén Dario and the influential Argentine poet and writer Leopoldo Lugones had a strong influence on Güiráldez's esthetic formation. But later exposure to European literature, especially that of French writers Gustave Flaubert, Charles Baudelaire, and Stéphane Mallarmé, accounted for much of his stylistic grace and elegance.

Travels and Early Work

Güiráldez left Argentina in 1910 for Paris on what proved to be a long sojourn throughout Europe and Asia. He returned to Buenos Aires in 1912 and, in 1913, married Adelina del Carril, who became his intimate intellectual companion until his death in 1927.

Güiráldez was now sure he wanted to be a writer. In 1915 his first two books appeared: *El cencerro de cristal,* a collection of his apprentice poetry not too favorably received by reviewers; and a volume of short stories, *Cuentos de muerte y de sangre,* which, revealing some of the same stylistic shortcomings, suffered a similar fate.

In 1917 Güiráldez published *Raucho,* his first novel, begun in Paris and finished in Argentina in 1916. It is a seemingly autobiographical work, full of nostalgia and a sense of two places—the ''outer world'' of Paris and other exotic cities and the lovingly evoked pampa.

During the last decade of his life Güiráldez combined travel (three more trips to Europe) with energetic collaboration on a number of influential but short-lived literary magazines that appeared in Buenos Aires. Some of his collaborators were Jorge Luis Borges, Norah Lange, Oliverio Girondo, and Macedonio Fernández.

Crowning Success

In 1920 Güiráldez had completed in Paris the first 10 chapters of a novel to be called *Don Segundo Sombra,* inspired by the character and experiences of an old peon who worked at the family ranch. But he did not finish it then. In 1922 he published a slight, sentimental novel enti-

tled *Rosaura*. And in 1923 he completed *Xaimaca,* another romantic tale, written in diary form, that had a tropical cruise as its setting.

However, fame did not come to the author until 1926, when he published *Don Segundo Sombra,* but then it was immediate and overwhelming. Perhaps no novel has ever appeared in Argentina to the accompaniment of so much acclaim. Güiráldez was able to catch on these pages the essence of a way of life, as seen through the eyes of a ranch boy, and, by means of a highly sensitive prose style, infuse that special type of existence—the disappearing way of the gaucho—with a near-mythical quality.

This was the culmination of Güiráldez's life. Shortly after the publication of *Don Segundo Sombra,* the author discovered he was afflicted with Hodgkin's disease. In March 1927 he left for the last time for Paris, in vain search for a cure. On October 8 of that year he died in Paris.

Further Reading

The principal study of Güiráldez in English is Giovanni Previtali, *Ricardo Güiráldez and Don Segundo Sombra: Life and Works* (1963). See also Enrique Andersonlmbert, *Spanish-American Literature: A History* (1954; trans. 1963; 2d ed., 2 vols., 1969). □

Robert Guiscard

The Norman adventurer Robert Guiscard, Count and Duke of Apulia (1016-1085), was the most famous of the Norman brothers, members of the Hauteville family, who entered the wars of southern Italy and carved out important principalities for themselves.

Of the early life in Normandy of Robert Guiscard, very little is known. In the 1030s his older brothers William, Drogo, and Humphrey went to southern Italy to serve as mercenary captains in the numerous wars between Lombards and Byzantine Greeks. Within 2 decades they had begun to establish themselves in castles and to carry great weight in the affairs of their adopted homeland. In 1046 Robert came to Italy to join them. Robert received no immediate benefits, and he, like other Norman knights ambitious for land and wealth in southern Italy, had to occupy himself in the many military campaigns and small battles that filled its 11th-century history. In 1049 Robert's brother Drogo offered him a castle in Calabria, and for the next 4 years Robert lived a life of brigandage and robbery, earning for himself the nickname Guiscard, the ''Crafty One,'' which he was to retain throughout his life.

Robert came out of Calabria in 1053, when a papal army, backed by the forces of the German emperor, threatened the Norman possessions in the south. In the battle of Civitate in that year, the forces of Norman-controlled Apulia crushed the armies of Pope Leo IX and won papal recognition for their conquests in the south. Robert spent the next 2 years completing the conquest of the last Byzantine lands in Italy. In 1057 Robert's brother Humphrey, Count of Apulia, died, and Robert, by now the most renowned leader of the Normans, succeeded him. To his younger brother Roger, Robert gave the task of driving the Arabs out of Sicily and adding the island to his possessions.

In 1059 Pope Nicholas II formally confirmed Robert's titles: Duke of Apulia and Calabria and Duke of Sicily, although the island had not yet been conquered. Robert, in his turn, swore an oath of loyalty to the Pope and agreed to pay tribute. In the brief space of 6 years the Norman-papal relations had been reversed. Instead of thieves and usurpers, the Normans were now loyal and faithful papal vassals, servants and allies of the Church. By 1060 Robert and Roger had expelled the Greeks from all of southern Italy except Bari, and they now concentrated upon the conquest of Sicily. This task took 30 years, years that Robert spent in suppressing revolts in Apulia and Calabria and in pressing the remaining Byzantine stronghold at Bari. In 1071 Bari fell to Robert, and the last Byzantine enclave in the West was lost. In the same year Norman forces finally captured Palermo, the capital of Sicily, and in 1072 Robert entered his new domains in triumph.

After dealing with yet another rebellion and surviving a protracted illness, Robert renewed his attempts to crush pockets of resistance to his rule. In 1077 he conquered Salerno, and in 1080, after years of disputes, wrangling over rights, and personal insults, Robert renewed his oath of loyalty to the papacy in the person of Pope Gregory VII and was in return confirmed in the possession of his lands. From 1080 on, Robert began to form another plan, this time to attack the Byzantine Empire itself, across Greece and the northern Aegean Sea to the very capital city of Constantinople. Throughout 1081 Robert assembled a massive fleet and army at the ports of Brindisi and Bari. In May 1081 Robert's fleet crossed the Adriatic. In a furious battle at Durazzo, Robert defeated the army of the Byzantine emperor Alexius I Comnenus and forced him to retreat. Alexius, however, had instigated a revolt in Apulia, and this revolt, along with an appeal from Pope Gregory VII for aid against the army of the German emperor, Henry IV, recalled Robert to the Italian mainland, where he spent 1082 and 1083 in suppressing the revolt in Apulia and preparing an assault on Rome to rescue the embattled Pope Gregory.

In 1084 Robert attacked the city of Rome, the German defenders fled, and the Normans entered the city and sacked and burned it, taking Pope Gregory with them. Gregory was installed in a palace at Salerno, where he died in May 1085. Several months earlier Robert had returned to the campaign in Greece. He resumed the campaign, which had faltered during his absence, and captured the island of Corfu. After wintering on Corfu, the Norman army was suddenly struck by a ravaging epidemic, possibly typhoid fever, and on July 17, 1085, Robert himself succumbed to it. He was buried at Venosa in Apulia.

Further Reading

There is no better introduction to Robert Guiscard's life than John Julius Norwich, *The Normans in the South, 1016-1130* (1967), an excellent popular history of Norman expansion in

southern Italy. See also David C. Douglas, *The Norman Achievement* (1969), the best survey of Norman activity in France, England, and southern Italy, and Denis Mack Smith, *Medieval Sicily* (1970). □

François Pierre Guillaume Guizot

The French statesman and historian François Pierre Guillaume Guizot (1787-1874) was a cold and clever politician whose refusal to grant electoral reforms precipitated the February Revolution of 1848. His scholarly publications, however, have been widely praised.

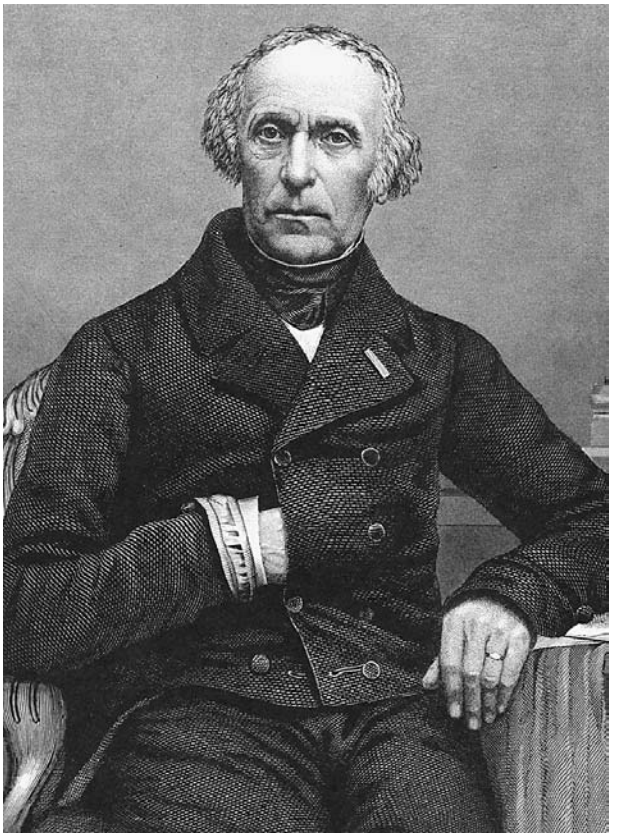

Though born at Nîmes on Oct. 4, 1787, François Guizot was educated in Geneva, where his mother had emigrated after his father's execution in 1794. Returning to Paris in 1805, Guizot studied law but soon forsook it for a literary career. The publication of a critical edition of Edward Gibbon's *Decline and Fall of the Roman Empire* established his reputation as a historian and secured his appointment (1812) to the chair of modern history in the University of Paris. There he became a disciple of the moderate royalist philosopher Pierre Paul Royer-Collard.

Guizot took no active part in politics under the Empire, but during the first Bourbon restoration he held the post of secretary general of the Ministry of the Interior. After the Hundred Days he twice held office: secretary general of the Ministry of Justice (1815-1816) and director in the Ministry of the Interior (1819-1820). But the assassination of the Duke of Berry in February 1820 produced a reactionary backlash that swept Guizot and the moderates from office.

Out of office for most of the next decade, Guizot concentrated on historical research and writing. From his productive pen came the *History of the Origin of Representative Government* (2 vols., 1821-1822); *History of the English Revolution from Charles I to Charles II* (2 vols., 1826-1827); *General History of Civilization in Europe* (3 vols., 1828); and *Histoire de la civilisation en France* (4 vols., 1830). Guizot's histories have been justly praised for their excellent scholarship, lucid and succinct style, judicious analysis, and impartiality.

Returning to active politics in January 1830, Guizot entered the Chamber as a deputy for Lisieux and immediately joined the opposition to the Polignac ministry. Since 1815 Guizot had shared with Royer-Collard the leadership of the Doctrinaires, who considered the Charter of 1814 the epitome of political wisdom since it established a balance between the power of the Crown, the nobility, and the upper middle classes. As right-wing liberals, they supported the restoration monarchy so long as it governed according to the Charter, but when Charles X attempted to rule by decree, they turned from the Bourbon to the Orleanist dynasty. During the July Revolution of 1830, they helped to elevate Louis Philippe, Duke of Orléans, to the throne.

In August 1830 Guizot became minister of the interior. For the next 2 years he gradually became more conservative as a series of Paris disorders instilled in him a fear of anarchy. But his conservatism had deeper roots. A devout Calvinist, he identified the sanctified elect with the political elite, who, he believed, had a divine mission to govern the masses.

By October 1832, when he became minister of public instruction, Guizot had assumed leadership of the right-center. His one great legislative act was the law of June 28, 1833—the charter of France's elementary school system—which required every commune to maintain a public primary school. Always the champion of the academic community, he reestablished the Académie des Sciences Morales et Politiques, which Napoleon had suppressed, founded the Société de l'Histoire de France, and published at state expense huge collections of medieval documents and diplomatic dispatches.

In February 1840 Guizot went to London as ambassador, but in October he became foreign minister and the dominant personality in the Soult ministry. The tenets of his foreign policy were nonintervention, friendship with Britain, and cooperation with Austria. In 1847 Guizot became premier. But overthrown by the February Revolution of 1848, he went into exile in England. After a year in London, devoted primarily to research in the British archives, he retired to his estate at Val Richer near Lisieux in Normandy.

Though Guizot survived the Orleanist monarchy by 26 years, he never reentered the political arena but focused his energy on academic activities and writing historical works. Between 1854 and his death on Sept. 12, 1874, he published the *Histoire de la république d'Angleterre et de Cromwell* (2 vols., 1854); *Histoire du protectorat de Cromwell et du rétablissement des Stuarts* (2 vols., 1856); *Mémoires pour servir à l'histoire de mon temps* (9 vols., 1858-1868); and the *Histoire parlementaire de la France* (5 vols., 1863), which included his speeches.

Further Reading

The best biography of Guizot in English is Douglas Johnson, *Guizot: Aspects of French History—1787-1874* (1963). Though mindful of the statesman's faults, Johnson attempts to rehabilitate him by emphasizing his ''sound intellect'' and ''historical consciousness'' and by showing that his foreign policy was ''always reasonable and usually realistic.'' Elizabeth Parnham Brush, *Guizot in the Early Years of the Orleanist Monarchy* (1929), is an excellent special study. A good general account of Guizot's political career is J. Lucas-Dubreton, *The Restoration and the July Monarchy* (trans. 1929), which also analyzes the social and intellectual currents of the period. □

Ludwig Gumplowicz

The Polish-Austrian sociologist and political theorist Ludwig Gumplowicz (1838-1909) is considered one of the more significant ''conflict'' theorists in sociology.

Ludwig Gumplowicz was born on March 9, 1838, the son of prominent Polish Jews living in Cracow. His early career was as a journalist, but in 1875 he began his university career as a teacher of law at Graz, where he remained until shortly before his death.

Gumplowicz viewed sociology as the study of groups in conflict. Sociology was dominated by the social Darwinists, who crudely applied Charles Darwin's theories of ''the survival of the fittest'' and ''the struggle for existence'' to the development of human societies. Gumplowicz and others refined the application of these theories to society into a sociological system known as conflict theory. The theory, now considered to be somewhat dated, exercised an extraordinary influence in political, social, and legal studies, an influence which continues to this day.

Gumplowicz's theories played a major role in reorienting American political science away from the study of public law and the structure of government and toward the process of politics by focusing on interest groups.

Gumplowicz minimized the importance of the autonomous individual, viewing him in a Marxist deterministic manner. The individual never functions as individual but only as a member of a group, the influence of which determines his behavior. Thus social change and the development of history are entirely the products of social groups, their conflicts being analogous to the biological struggle for existence, with the result being growth. Human history, however, does not develop linearly but—as in all nature—cyclically, from birth, to growth, to maturation, to decline, to death, and then begins a new cycle.

According to Gumplowicz, the state originates in the conflict among races, which in turn are simply primitive groups. At the outset of his *Outlines of Sociology* he describes the foundation of the state: ''Every political organization and hence every developing organization, begins when one group permanently subjects another. Subjection of some to the others is the source of political organization, is the condition essential to social growth.'' According to Lester Ward, this principle constitutes the cornerstone of Gumplowicz's theory.

Gumplowicz argued that there are no natural rights antecedent to the state, all rights being of the civil type only, that is, existing to the extent that they happen to be guaranteed by a particular state. The history of every nation is one of class conflict in which the fittest necessarily survive and dominate the less fit. Each group strives to become the controlling group within the state, the only motive being self-interest.

The same principles are applied to the behavior of states as to groups. Their most natural tendency is incessant increase of power, and territorial expansion is the expression of the very being of a state and is so inevitable that rulers and people are powerless to resist it. Gumplowicz also gave currency to the terms ''syngenism'' and ''ethnocentrism.''

Ironically, since Gumplowicz was Jewish, his work *Race Struggle* (1883) is regarded by some scholars as having been an important influence on the development of Nazi theories. Early in 1909 Gumplowicz left the University of Graz, and shortly thereafter he and his wife committed suicide.

Further Reading

Gumplowicz's influence on racism is discussed in William M. McGovern, *From Luther to Hitler* (1941). His contributions to the development of sociology are assessed in Lester F. Ward, *Outlines of Sociology* (1898), and Harry Elmer Barnes, *Historical Sociology: Its Origins and Development* (1948). A recent evaluation of Gumplowicz's significance is in the second English-language edition of his *Outlines of Sociology* (1963), edited and with an introduction and notes by Irving Horowitz. □

Ignaz Günther

Ignaz Günther (1725-1775) was the foremost German rococo sculptor. His elongated forms and pastel polychromy combine Viennese sophistication and the gaiety of Bavarian folk art.

Ignaz Günther was born in Altmannstein near Ingolstadt on Nov. 22, 1725, the son of a cabinetmaker and sometime sculptor, who was also his first teacher. Günther was sent to Munich in 1743 and apprenticed to the sculptor Johann Baptist Straub, who had a large workshop and trained many artists. In 1750 Günther set out as a journeyman, going first to Salzburg and then to Mannheim, where he worked with Paul Egell, whose dramatic style he admired greatly, until Egell's death in 1752. Günther then enrolled at the academy in Vienna in early 1753, with Mathias Donner, brother of the great Georg Raphael Donner, among his teachers, and in November he won a first prize.

Günther returned to Munich to work on his own, but few of his early works remain. His first major commission was the high altar in Rott am Inn (1760-1762), where he produced some of his masterworks: notably the *Holy Trinity* above the high altar, the supremely elegant figures *Emperor Heinrich* and *Empress Kunigunde* in white and gold flanking it, and the realistic *St. Peter Damian* and *St. Notburga* in vivid color on the side altars. These were followed by his major works in Weyarn, a small parish church not far from Munich, where his famous *Annunciation* (1764) is to be seen; one of the chief examples of European rococo sculpture, its gracefully curving forms are made doubly thrilling by the beauty of the polychromy and the elegance of the faces and gestures of the Madonna and the archangel Gabriel. The highly emotional *Pietà* at Weyarn (1764), also in polychromed wood, is a dramatic version of the subject, not without its naive touches. Other works at Weyarn are an *Immaculata,* a *Mater Dolorosa,* some statues of saints, and the figures decorating several of the altars, notably the cherubs and cherub heads, with their fat cheeks and pensive expressions.

Günther's polychrome *Guardian Angel* (1763) for the Bürgersaal in Munich is probably his greatest, and certainly his most famous, work. The angel reveals a debt to Georg Raphael Donner's revival of mannerist canons of form, derived from the study of late Renaissance sculpture, which Günther had absorbed during his student days at the academy in Vienna. Its elongated and supernatural elegance is heightened by the contrast with the charmingly realistic little Bavarian child it leads by the hand.

Günther also produced models for the ducal porcelain works of Nymphenburg (1771), as well as other works in Munich, such as altars in the church of St. Peter and five portals for the Cathedral, the Frauenkirche. In 1773 he was appointed court sculptor. In 1774 he produced the *Pietà* at Nenningen, one of the most moving works of art of the rococo period—an era not usually characterized by depth of feeling. A comparison with the Weyarn *Pietà* reveals how much Günther's art had deepened in emotional feeling and how subtly he was able to suggest profound tragedy without recourse to theatrical gestures or expressions. He died in Munich on June 26, 1775.

Further Reading

The best work on Günther is the monograph, in German, by A. Schönberger, *Ignaz Günther* (1954), with excellent photographs. Satisfactory discussions in English are in John Bourke, *Baroque Churches of Central Europe* (1958; 2d rev. ed. 1962); Nicholas Powell, *From Baroque to Rococo: An Introduction to Austrian and German Architecture from 1580 to 1790* (1959); and Eberhard Hempel, *Baroque Art and Architecture in Central Europe* (1965). □

Gustavus I

Gustavus I Eriksson (1496-1560), first king of modern Sweden, reigned from 1523 to 1560. He led Sweden from chaos to a position as a minor European power.

Gustavus Vasa was born at his mother's estate at Lindholm on Ascension Day, 1496. The Vasas had played an active role in Swedish politics during the 15th century, but usually in the Union party rather than the Nationalist. His father, however, was in the party of Sten Sture, Regent of Sweden, who led the peasantry and some nobles against the Danish Union. In 1516 Gustavus was sent to Denmark as a hostage and was imprisoned in the island fortress of Kalö. He escaped to Lübeck in September 1519 and returned as a fugitive in May 1520 to Kalmar in Sweden.

In January of that year Sten Sture had died and left the forces of the Swedish peasantry leaderless. In March, Christian II had been proclaimed king by the Union aristocracy. On November 8 between one and four o'clock Christian carried out the ''bloodbath'' of Stockholm, in which no less than 82 persons were beheaded; others fell victim the next day. Among them were Gustavus's father, brother-in-law, and other relatives, and most of the Sture party. Gustavus was hunting near Lake Mälaren when he heard of this event, which overnight made him leader of the Nationalists.

His estates confiscated, a price on his head, Gustavus appealed to the peasants and miners of Dalarna, as had other antiunionists since the days of Engelbrekt. Already bled white by struggle, they first refused him, but when news came that Christian planned to spread fire and sword to Dalarna, ski runners were dispatched to recall the fugitive bound for Norway. They overtook him, and at Mora Church in January 1521 they proclaimed him their leader.

Aided by Lübeck's navy, the courage of the peasants and miners, and the leadership of patriotic nobles, the forces of Gustavus Vasa drove Christian's troops out of the country. A revolt at home deprived Christian of his throne, and in May 1523 the Swedish Riksdag (Diet) met at Strängnäs. On June 6 it elected Gustavus Vasa king.

Gustavus inherited a divided kingdom. Much of the leadership of the nobles had been liquidated in the bloodbath, and Gustavus was hard put to find competent administrators. He owed a tremendous financial debt to the Lübeckers. Moreover, the independent men of Dalarna felt that they had won the crown for Gustavus and expected political and economic compensations. They made at least four serious attempts to limit the Crown. An open revolt in

1531, when they refused to give every second church bell to pay off the debt due Lübeck, led to the arrest and execution of many of the King's old friends and comrades in arms. By intervening in the Count's War in Denmark (1534-1536), he helped place Christian III on the Danish throne and freed himself of Lübeck's economic restrictions.

The Swedish Church possessed great wealth and political power, and the archbishop of Stockholm, Gustavus Trolle, not only had backed the Danish kings but had been a catalyst in the Stockholm bloodbath. Needing money and faced with a revolt in Dalarna by the peasants, and elsewhere by some of the high ecclesiastics, Gustavus in June 1527 called a Riksdag at Västerås and threatened to resign as king if his ecclesiastical policy was not approved. In an agreement known as the Recess of Västerås, the King had his way. A break took place with Rome; church courts and discipline came under the Crown. Thus began the drift of Sweden toward Lutheranism, a movement primarily political and economic. In no country was church property so despoiled as in Sweden, the majority of it going to the Crown. Still, the transition was gradual and claimed few victims.

During his lifetime Gustavus was highly controversial, but time has usually weighed the scales heavily in his favor. Although he was greedy, lustful for power, overbearing, and at times cruel, he gave Sweden a strength and unity that it had heretofore lacked. He had an extraordinary memory, and often his writing and oratorical skills bordered on the theatrical. He had three wives and many children and was survived by a daughter, Cecilia, and four sons, Erik, John, Magnus, and Charles.

Gustavus's achievements in advancing his country culturally, economically, and politically survived his death on Sept. 29, 1560, at the Royal Palace in Stockholm. As his grandson Gustavus II Adolphus said of him, ''This king was the instrument by which God again raised up our fatherland to prosperity.''

Further Reading

Perhaps the best account of Gustavus I in English is in Michael Roberts, *The Early Vasas: A History of Sweden, 1523-1611* (1968). Extended accounts of him appear in Carl Hallendorf and Adolf Schück, *A History of Sweden* (1929; rev. ed. 1938), and Andrew A. Stomberg, *A History of Sweden* (1931). □

Gustavus II

Gustavus II (1594-1632) was king of Sweden from 1611 to 1632. He did much to make Sweden a major European power, and his military exploits were highly important in the history of Russia, Germany, Poland, and the Baltic Provinces.

The eldest son of Charles IX of Sweden and Christina of Holstein-Gottorp, Gustavus II was born on Dec. 9, 1594. Although his parents had Calvinist leanings, Gustavus received heavy doses of Lutheranism. History, government, warfare, and engineering were among the subjects he pursued, with special emphasis on language. Count Axel Oxenstierna, his most trusted adviser, said of his sovereign, ''In his youth he obtained a thorough knowledge and perfect command of many foreign tongues, so that he spoke Latin, German, Dutch, French, and Italian like a native, understood Spanish, English, and Scotch, and had besides some notion of Polish and Russian.'' At 9 Gustavus was introduced into public life, and at 13 he was receiving petitions. At 15 he began to administer his duchy of Västmanland and opened the Riksdag at Örebro in his father's absence. On Aug. 15, 1609, he made his first speech to the Estates when he dismissed them after a stormy session, for his father was incapacitated by a stroke from which he never completely recovered. He henceforth was coregent until his father's death in October 1611.

His Character

A Dutchman described the new king as being ''of lofty stature, of finely proportioned build, with a fair complexion, long face, blond hair, and pointed beard of an almost golden hue.'' As the years passed, the hair became more golden and the beard reddish, and in spite of his strenuous life, the King became corpulent and his features heavier. An engraving of 1616 confirms the rather elongated face, the large eyes, and the nose that gave him the nickname Gösta, or Hooknose. He suffered one serious physical defect: he

was nearsighted, which hampered him on the battlefield and was a factor in his death.

Of an ardent and passionate nature as his relations with Ebba Brahe and the Dutch woman Margareta Slots would indicate, Gustavus was simple in his clothing and eating habits, often inspiring his troops by sharing their hardships. He was temperate in his drinking, not by inclination as his daughter Christina relates, but ''of reasons of state.'' On the other hand, he delighted in the pageantry of ceremonial occasions. He was quick-tempered, impatient, intolerant, and strict and sometimes used wrath for a purpose.

Gustavus Adolphus believed strongly in honor, work, duty, and destiny. Knowing his own imperfections, he put his trust in God. He blended caution and constancy of purpose with a love of spontaneous action that attains its goal because of its unexpectedness. Active, energetic, and impervious to danger, he still had time to show interest in theology and was ''a lover of all arts and sciences.''

Such was the young king who took over a country at war with Russia, Poland, and Denmark. Kalmar had already fallen to the Danes, and soon Älvsborg capitulated. The newly built Göteborg (Gothenburg) was burned to the ground. Yet Stockholm held, and the armies of Christian IV encountered unexpected resistance from the Swedish people. Consequently a peace was signed at Knäred in January 1613 whereby Sweden agreed to pay Denmark one million riksdaler within 6 years and give up all claims to certain disputed Arctic regions. Älvsborg fort and the surrounding region were to be occupied by the Danes as pledge for payment. All other boundaries were to remain the same. Sweden did, however, retain exemption from the tolls at the Sound.

The struggle with Russia was aided by succession problems in the Muscovite state known as the ''Time of Troubles.'' Playing off various succession candidates, Gustavus was able to conclude on Feb. 27, 1617, at Stolbova a favorable peace which excluded Russia from the Baltic. In autumn of that year Gustavus's long-delayed coronation took place in the Cathedral of Uppsala. On Nov. 25, 1620, he married Maria Eleanora of Brandenburg and thereby achieved ''his first victory on German soil,'' whose political rewards were obvious. Not so obvious was the Queen's emotional unbalance which made the King's domestic life difficult and which was passed on to their daughter Christina.

Less than 2 years before his death Gustavus wrote Oxenstierna: ''If anything happens to me, my family will merit your pity, not for my sake only, but for many other reasons. They are womenfolk, the mother lacking in common sense, the daughter a minor—hopeless, if they rule, and dangerous, if others come to rule over them.''

Domestic Affairs

Gustavus inherited the throne by the Pact of Succession of 1604 and at the Estates of Nyköping in December 1611 was recognized king despite his youth. On the other hand, he was forced to concede certain powers to the Council and the Estates. Some of these concessions aided the Crown because Swedish administration was extremely complex.

The Charter of 1617 sanctioned all former privileges of the nobility and stipulated that all important crown offices be reserved to the nobility. No commoner could be employed in the central administration or serve as a judge or diplomat. By the Statutes of the Nobility of 1626 grades in the nobility were defined, and it became the right and the duty of the upper class to enlist in the civil service of the country. The nobility, however, was not a closed caste and was constantly recruited from below. Commoners with conspicuous abilities as soldiers and administrators were given the title commensurate with their positions. As time passed, a cleavage developed between the new aristocracy of service and the aristocracy of land and family. Furthermore, Gustavus gave the Estates considerable power and balanced the lower estates against the upper. The meetings of the Estates gradually were transformed into orderly discussions as opposed to the stormy and highly dramatic meetings held by earlier sovereigns. There were complaints over taxes, but the successful foreign policy of the King usually kept the Estates loyal.

Gustavus and his able chancellor Oxenstierna worked tirelessly to create a central organization to meet the country's administrative needs. Their efforts reached fruition in the 1634 Års Regeringsform (Constitution). A central office, or college, was established for each of the chief administrative departments: war, justice, and so on. Over each college was an official with a seat on the Council, which most of the year sat permanently in Stockholm instead of meeting at the command of the King. On the local level, the country was divided into provinces with a crown official residing in the castle of the most important city of the province. It was this machinery that made it possible for government to function during the long absences of Gustavus and during the minority of Christina. Sweden was also fortunate in the number of able leaders it had to fill posts provided under the new arrangements.

Economic Measures

The payment of the Älvsborg ransom, enlarged political responsibilities, and the heavy expenses of almost constant war put a strain on Sweden's finances that could not be maintained without adequately utilizing the natural resources of the country. An elaborate mercantilist system was erected which not only specialized arts and crafts within various cities but specialized cities themselves. Some cities were newly built or resurrected, but the only really successful one was Göteborg. Government policies were highly successful in the mining industries. Dutch capital, traders, and industrialists such as Louis de Geer established large new ironworks and reorganized old ones. Large numbers of Flemings and Walloons came into the country, and Calvinists mingled with the native Lutherans. Many characteristics of Low Country origin may be discerned in the areas in which they settled. Soon Sweden had sufficient ordnance for its army and navy plus some for export. Shipyards were busy building naval and merchant ships, and a Swedish colony in the New World was planned but not actually attempted until 6 years after the death of Gustavus. Although the results of the economic policy did not always reach government hopes and expectations, they must be

regarded as fairly satisfactory because they enabled Sweden to carry successfully the heavy burdens imposed from the outside.

War and Diplomacy

For Gustavus Adolphus war and diplomacy intermingled. It has been said that he was the first man in modern times to reduce war to a system and to secure brilliant results by strict application of that system. He was skilled in military engineering and cartography and was a student of the scientific side of war. Some of his officers were trained by Maurice of Orange, and Gustavus took the tactics of the brilliant Dutchman and gave them his own twist by combining them with the best of the Spanish school. Consequently there developed through his efforts a general European system of fighting—formation in line.

Gustavus developed naval superiority since campaigns across the Baltic were impossible without it. The backbone of his army was Swedish and Finnish regiments drafted from each province, but a number of Germans and Scots served under him. His armies were usually outnumbered, but he substituted maneuverability for size. His highly mobile army was supplied with light up-to-date equipment with large stores of supplies kept in readiness for their needs. His artillery was capable of rapid fire, and his units coordinated the various arms into an organic whole possessing superior striking power. Gustavus paid close attention to detail and to instructing his officers personally. Consequently he developed a school of generals which included Swedes, Germans, and Scots.

Sigismund of Poland refused to recognize Gustavus's right to the throne partly because of his own claims and partly as an element of the Catholic offensive in Europe militarily underway since the outbreak of the Thirty Years War in 1618. In 1621 Gustavus captured Riga and soon the rest of Livonia. From 1626 to 1629 he continued military operations against Poland. In these he built his military skills and trained his forces. He could not obtain sufficient guarantees to help Christian IV against the Catholics, and after the defeat of Christian in Germany by the Catholic general A. E. W. von Wallenstein, the Swedes were beaten at Struhm on June 29, 1629, by the Poles led by Stanislaus Koniecpolski aided by 10,000 mercenaries of Gen. Wallenstein. This battle led to the Peace of Altmark, which left Gustavus free to cope with the German situation. Wallenstein meanwhile threatened Pomerania, and Gustavus sent aid to the besieged city of Stralsund. After much soul-searching, Gustavus decided to espouse the Protestant cause, motivated by religion highly mixed with a concern for Sweden's well-being.

On May 19, 1630, Gustavus formally took leave of the Estates, realizing he might never return to Sweden. On June 24 he landed at Rügen. He cleared Mecklenburg of imperial troops, and Pomerania soon followed. In the spring of 1631, strengthened by a definite alliance with France, the Treaty of Bärwalde, and aided by the dismissal of Wallenstein, Gustavus decided to relieve the city of Magdeburg, which was under siege by the imperial general the Count of Tilly. Brandenburg and Saxony refused his troops passage so Gustavus remained in Pomerania while Magdeburg was sacked. Tilly found Gustavus's fortifications at Verden too strong to attack so he moved into Saxony to compel its elector, John George I, to disband his army. This leader of the neutral princes in Germany appealed for aid, and Gustavus joined his troops to those of the Saxons, and on Sept. 7, 1631, at Breitenfeld battle was joined. Although the Saxon wing was shattered, the Swedes held firm and turned defeat into victory. This was the turning point in the war because never again did the imperial forces gain complete ascendancy.

Wallenstein was recalled to action, and Gustavus mobilized the whole of northern Germany to meet him. In 1632, when he received news that Wallenstein was threatening Protestant Nuremberg, Gustavus began a successful invasion of Bavaria. He was repulsed in his attempts to relieve that city and turned his troops toward Austria, hoping to draw off Wallenstein. In this he was successful. He then made a series of rapid marches, hoping to return to his base, but found Wallenstein entrenched in Saxony. On Nov. 6, 1632, the two met at Lützen. The Swedish troops won the battle but lost their king. Gustavus fought without armor because it irritated old wounds and was uncomfortable because of his weight. Somehow in the mists, the near-sighted king became detached from his troops and was slain. There was no one to take his place, and henceforth neither Catholics nor Protestants were able to gain a complete mastery over the other.

Gustavus's life was cut short when he stood at the height of his success. He has been called everything from a selfish Swedish nationalist who ruined Germany to a dreamer for a united Scandinavian-German empire. He has been hated and revered by posterity as he was in his own lifetime. There can be no doubt that he set his stamp on his age and that he is one of the outstanding examples of the importance of the personal factor in history.

Further Reading

Two excellent works in English on Gustavus are Nils Ahnlund, *Gustav Adolf the Great* (trans. 1940), and Michael Roberts, *Gustavus Adolphus: A History of Sweden, 1611-1632* (2 vols., 1953-1958). Considerable accounts of Gustavus appear in Carl Hallendorf and Adolf Schück, *A History of Sweden* (1929; rev. ed. 1938), and Andrew A. Stomberg, *A History of Sweden* (1931). □

Gustavus III

Gustavus III (1746-1792) was king of Sweden from 1771 to 1792. He was an enlightened despot and a *philosophe*.

Born on Jan. 24, 1746, Gustavus III was the eldest son of Adolphus Frederick, an ineffectual king of Sweden, and Louisa Ulrika, the sister of Frederick the Great of Prussia. He was educated by Carl Gustav Tessin and Karl Scheffer, two of Sweden's more eminent

statesmen, and by Olof von Dalin, poet and historian. On Nov. 4, 1776, he joined Sophia Magdelena of Denmark in what proved to be an unhappy marriage.

Throughout most of the 18th century Sweden was at the mercy of two selfish factions, the Hats and the Caps, which had made effective government almost impossible. The former wanted revenge on Russia and were subsidized by France, and the latter were subsidized by Russia, whose empress, Catherine the Great, used bribery, corruption, and diplomatic pressure to prevent any reform of the Swedish constitution.

After a trip to France and Prussia in early 1771, Gustavus III attempted mediation between the factions. The Caps, who held power, wanted to limit the monarchy and make Sweden a pawn in the Russian system. Between Aug. 17 and 21, 1772, Gustavus by a coup took over the government. The Riksdag (Diet) was dissolved and a new constitution adopted which curbed the power of the Estates but did not do away with them. In 1778 the Estates enthusiastically backed his administrative reforms, but in 1786 they opposed him. In 1788, while Sweden was at war with Russia and Denmark, certain members of the nobility were working and intriguing with the Russians. Gustavus appealed in person to the peasants of Dalarna, and on Feb. 17, 1789, by the Act of Unity and Security he was able to override the opposition of the nobility and, with the approbation of the three lower estates, to establish a constitution in which royal power was predominant except for the power of the purse. Because of events, Gustavus, a more ardent friend of the nobility than any other Swedish king, was forced to undermine the nobles' power and favor the lower estates.

Gustavus strengthened Sweden's naval and military forces. Although these moves were not directed against any single country, Gustavus had much to fear from Russia, who resented a nonsubservient Sweden. He entered the League of Armed Neutrality against Great Britain and through preparedness and luck was able to ward off attacks from both Russia and Denmark. On July 9-10, 1790, the Swedes won a resounding naval victory at Svensksund and the next month were able to sign at Värätä a peace with Russia in which Sweden was spared many humiliating concessions. Gustavus then tried to form a league against the French Jacobins.

Ever since the turbulent days of 1789, the Swedish nobility had been bitter. This was especially true among the younger aristocrats, who, fired by hatred and the battle cries of the French Revolution, imagined that they were fighting for justice and liberty against the King. Joined by hotheads and other malcontents, they plotted against the ''Swedish tyrant.'' At the Stockholm Opera House, which he had done so much to foster, Gustavus attended a masquerade on March 16, 1792, and was shot in the back. He died on March 29.

Gustavus III, enlightened despot and *philosophe,* modeled his court on Versailles. He promoted the liberty of the press and was hurt when it attacked him. His court was highly ceremonial and at times reflected a theatrical king who not only could act but with his own hand created some of the best dramas of the Swedish theater. He wrote exquisitely, and his court became a meeting place for most of Sweden's great writers. The Swedish Academy was founded in 1786, and Gustavus made generous gifts to the advancement of science and to the University of Uppsala. He amended the poor law, proclaimed absolute religious liberty, and reformed the judicial system. No longer was torture used in legal investigations. There can be little doubt that he spent too lavishly for a poor country, that he surrounded himself with frivolous and adventurous flatterers, and that he welcomed every opportunity for pleasure and display. Still he was patriotic and saw an identity between the welfare of his subjects and the enhancement of his own glory. When compared with his immediate predecessors and his successors up to Charles XIV, his reign was refreshing and enlightened.

Further Reading

R. N. Bain, *Gustavus III and His Contemporaries, 1746-1792: An Overlooked Chapter of Eighteenth Century History* (2 vols., 1894), although dated, is a useful work in English. Detailed accounts of Gustavus III appear in Carl Hallendorf and Adolf Schück, *A History of Sweden* (1929; rev. ed. 1938), and Andrew A. Stomberg, *A History of Sweden* (1931). □

Philip Guston

American painter Philip Guston (1913-1980) was a key member of the New York School with a strongly urban point of view. The unique aspect of his career is that he moved from being a successful figurative artist to pure abstraction and then, late in life, returned to figurative art.

Philip Guston was born in 1913 in Montreal, Canada. The youngest of seven children, Philip moved with his family to Los Angeles in 1919. Plagued by financial difficulties and personal conflict, his father committed suicide soon after.

Guston attended Manual Arts High School in Los Angeles and was a classmate of Jackson Pollock. The two became firm friends. In 1930 Guston briefly studied at Otis Art Institute, but soon dropped out. He was largely a self-taught artist.

Between 1934 and 1935 Guston travelled with a friend to Mexico, where he served briefly as an assistant to Mexican mural artist David Siqueiros. He later returned to Los Angeles to work on a mural project before following Pollock to New York in 1935. He joined the Federal Art Project of the Work Projects Administration, executing murals for the 1939 World's Fair and for the Queensbridge Housing Project on Long Island.

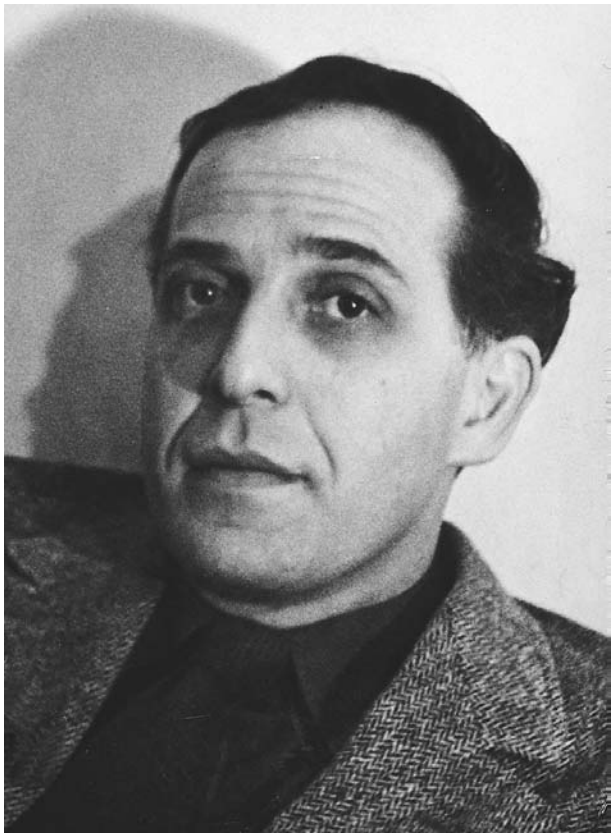

From 1941 to 1945 Guston held a teaching position at the State University of Iowa. Between 1945 and 1947 he taught at Washington University in St. Louis. In 1947 he settled in Woodstock, New York, and during the 1950s he taught painting at both New York University and Pratt Institute.

Guston's work has been widely exhibited. He had his first New York show in 1945. In 1956 some of his paintings were included in the Museum of Modern Art's ''Twelve Americans'' show. In 1960 the Guggenheim mounted a major retrospective exhibition, and in 1966 the Jewish Museum in New York did a show of his ''gray paintings.'' In 1980, the year of his death, the San Francisco Museum of Modern Art put together a travelling exhibition which was later shown in Chicago, Denver, New York, and Washington, D.C.

Guston always approached painting as a means of self-discovery. He was preoccupied with paradox, especially personal paradox, and his work was the result of a constant dialogue with himself. His artistic development was shaped by his need to synthesize two antagonistic modes of working: naturalism and abstraction. His way of painting reflected this. He sketched his subject rather literally, and then attempted to ''erase'' most of the representational elements.

Deeply steeped in the past, Guston was inspired by many artists. Paintings by de Chirico and Picasso impressed him while still in high school. He was also preoccupied for nearly a decade with the study of Renaissance art, responding particularly to the architectural sense of structure inherent in paintings by Mantegna, Masaccio, Piero, and Uccello.

Guston always viewed the history of art as having two over-riding themes—paintings based on pleasure and beauty and paintings based on care and pain. His own work reveals a constant struggle to unify these two trends, yet the painful side always seemed to dominate.

Stylistically, Guston's evolution from figurative art to Abstract Expressionism was gradual. His mural art of the 1930s was concerned with solving spatial problems, synchronizing voids and solids in controlled depth. Never a realist, Guston moved closer to a Cubistic approach as he began working with flat planes instead of volumes.

His work of the early 1940s reveals Renaissance structure and order being fused with Cubist simplification. The 1940s were a decade of transition for Guston. His work became more abstract as he turned to form and color as equivalents for feelings and emotions. Recurring themes of childhood culminated in 1945 with his painting *If This Be Not I* (Washington University, St. Louis). His first truly painterly work, it depicts costumed children with Ensorlike masks against an urban backdrop. The painting is strange and unsettling, but not frightening.

This period was turbulent for Guston. He grew frustrated at his inability to resolve his emotional feelings within the framework of his chosen forms. His first non-objective painting dates from 1947-1948. Finally, in 1948, he stopped painting entirely.

An opportunity to travel in Europe on a Guggenheim Fellowship and a Prix de Rome provided him with new directions. During this time (1948-1949) he drew a lot, but did not paint. He also discovered a new interest in painterly artists from the past, particularly Titian. When Guston began to paint again in 1949 he had banished all vestiges of Cubism from his style. The process of painting had become very important and resulted in a freer mode of working with new emphasis on surface.

During the early 1950s Guston's style was dubbed ''Abstract Impressionism'' due to his soft, pastel palette, atmospheric approach, painterly brushwork, and shimmering surfaces. Midway through the decade his style changed again, this time becoming more vital, aggressive, and impulsive. He began working on a larger scale, emphasizing vibrant colors and black. The work of this period seems to totally reject Renaissance order. A sense of conflict between form and chaos underlies the ambiguous shapes and expressive brushwork. The years 1957-1958 found Guston as close as he ever came to Action Painting. His usual approach was by no means spontaneous. He worked by layering paint, scraping and revising as he went.

In the 1960s his work softened. A deliberate muddying of tones and a move towards grays and half-tones resulted in a mood of reverie and introspection. Then, in a 1970 exhibition which shook the art establishment, Philip Guston suddenly returned to literal subject matter painted in a primitive, cartoon-like manner with forms recalling those of Léger. The first of these paintings (such as *The Studio,* 1969) include hooded and masked Ku Klux Klan figures which hark back to similar themes explored by the artist in the 1930s and 1940s. This time, however, the brushwork is harsh, the colors garish, and the shapes simplified and outlined.

Later themes include interiors, landscapes, cars, light bulbs, cigarettes, paint brushes, and shoes—sometimes attached to numberless, intertwined legs, sometimes alone. Many of Guston's contemporaries were horrified by his move back to humanistic content. Yet, like his early mural work, this change in style allowed the artist to once again engage in narrative works of art.

Guston once said, ''I'm puzzled all the time by representation or not, the literal image and the nonobjective. There's no such thing as nonobjective art. Everything has an object, has a figure. The question is what kind?'' This statement helps viewers to bridge the seeming gap between Guston's non-objective works of the 1950s and 1960s and the paintings of his last years.

In 1937 he married Musa McKim, and in 1943 their daughter, Musa Jane, was born. Guston received two Guggenheim Fellowships (1947, 1967) and an honorary doctorate from Boston University (1970).

Further Reading

Dore Ashton's monograph, *Philip Guston* (1960) is a standard work and provides useful information about Guston's first 45 years. The catalogue issued by the San Francisco Museum of Modern Art, entitled *Philip Guston* (1980) provides the best information about his late work and contains a chronology and a very extensive bibliography of articles and reviews.

Among the many discussions of Guston's work in magazines, the following are especially useful: Thomas B. Hess, ''Inside Nature,'' *Art News* (February 1958); Irving Sandler, ''Guston: A Long Voyage Home,'' *Art News* (December 1959); and Sam Hunter, ''Philip Guston,'' *Art International* (May 1962).

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Storr, Robert, *Philip Guston,* New York: Abbeville Press, 1986. □

Johann Gutenberg

The German inventor and printer Johann Gutenberg (ca. 1398-1468) was the inventor of movable-type mechanical printing in Europe.

Johann Gutenberg was born Johann Gensfleisch zur Laden, in Mainz. He was the third child of Freile zum Gensfleisch and his second wife, Else Wirick zum Gutenberg, whose name Johann adopted. Nothing is known of Gutenberg's studies or apprenticeship except that he learned the trade of a goldsmith while living in Mainz. About 1428 his family was exiled as a result of a revolt of the craftsmen against the noble class ruling the town, and in 1430 Gutenberg established himself in Strassburg, where he remained until 1444.

Gutenberg's experiments in printing began during his years in Strassburg. He was already familiar with the techniques of xylography, the process used to make books and other printed matter in Europe since the 14th century, and in the Far East much earlier. Then came the transition from xylography to typography, infinitely more practical for text printing since, instead of reproduction by means of wood carving, a small separate block (type) was used for each sign or character. The idea of movable type may have occurred to many people independently; Gutenberg may have worked in this field about 1436.

Business of Printing

There is no record of Gutenberg's whereabouts after 1444, but he appears again in Mainz according to a document dated October 1448. By 1450 he is known to have had a printing plant, for which he borrowed 800 guilders from the rich financier Johann Fust to enable him to manufacture certain tools and equipment. In December 1452 Gutenberg had to pay off his debt. Being unable to do so, he and Fust concluded a new agreement, under which Gutenberg received another similar loan and the financier became a partner in the enterprise. At that time Gutenberg already printed with movable type, thus making the idea conceived in Strassburg a reality in Mainz. A very valuable assistant to Gutenberg was his young employee and disciple Peter Schoeffer, who joined the firm in 1452. In spite of their successes, the relationship between Gutenberg and Fust

took a bad turn, Fust sued Gutenberg for 2,000 guilders, and in 1455 the partnership was dissolved. Fust won the court action and thereby acquired Gutenberg's materials and tools and went into partnership with Schoeffer.

Provenance of printed works of this period is therefore difficult, especially since there are no printed works surviving with Gutenberg's name on them. From that period dates the monumental and extremely beautiful 42-Line Bible, also called the Gutenberg Bible and Mazarin Bible, a work in big folio which is the crowning of many years of collaboration by the Gutenberg-Fust-Schoeffer team. However, when the first finished copies were turned out in early 1456, Gutenberg, undoubtedly the main creator of the work, no longer belonged to the partnership. Fust continued printing successfully with Gutenberg's equipment and also with machinery improved by Schoeffer. In the meantime Gutenberg, not at all favored by fortune in his various undertakings, had to start all over again. It is believed that the fruit of his work in these years is the 36-Line Bible and the famous *Catholicon,* a kind of encyclopedia. Again, as Gutenberg never put his name on any of his works, all ascriptions are hypothetical.

Later Years

In 1462 Mainz was sacked by the troops of Adolph II. Fust's printing office was set on fire and Gutenberg suffered losses as well, the same as other craftsmen. In consequence of this disaster many typographers left Mainz, and through their dispersion they also scattered their until now so jealously protected know-how. Gutenberg remained in Mainz, but he was again reduced to poverty, and he requested the archiepiscopal court for a sinecure, which he obtained on Jan. 17, 1465, including salary and privileges ''for services rendered . . . and to be rendered in the future.'' Gutenberg's post at the court allowed him some economic relief, but nevertheless he carried on with his printing activities. The works from this final period in his life are unknown because of lack of identification.

Reportedly, Gutenberg became blind in the last months of his life, living partly in Mainz and partly in the neighboring village of Eltville. He died in St. Victor's parish in Mainz on Feb. 3, 1468, and was buried in the church of the Franciscan convent in that town. His physical appearance is unknown, though there are many imaginary depictions of his face and figure, including statues erected in Mainz and Strassburg. In 1900 the Gutenberg Museum was founded in Mainz with a library annexed to it to which all the objects and documents related to the invention of typography were entrusted.

Further Reading

Gutenberg's original documents are in Karl Schorbach, ed., *The Gutenberg Documents,* translated by Douglas C. McMurtrie (1941). There are many biographies of Gutenberg, but most of them contain inaccuracies. Those that are reliable include Laurence E. Tomlinson, *Gutenberg and the Invention of Printing* (1938); Pierce Butler, *The Origin of Printing in Europe* (1940), which is perhaps excessively critical; and Victor Scholderer, *Johann Gutenberg: The Inventor of Printing* (1963), probably the most accurate. Douglas C. McMurtrie, *The Invention of Printing: A Bibliography* (1942), is a guide to the literature on Gutenberg and on printing. □

Edwin Ray Guthrie

Edwin Ray Guthrie (1886-1959) was an American psychologist. Although he wrote on philosophy and in different areas of psychology, Guthrie was primarily noted for his work in evolving a single simple theory of learning.

Edwin Guthrie, born Jan. 9, 1886, in Lincoln, Nebr., was one of five children. His mother was a schoolteacher, and his father a store manager. He graduated and received a master's degree from the University of Nebraska, specializing in mathematics, philosophy, and psychology. He entered the University of Pennsylvania as a Harrison fellow, receiving his doctorate in 1912. His educational training and background reflect his analytical frame of reference in his psychological writings.

Guthrie taught high school mathematics for 5 years in Lincoln and Philadelphia. In 1914 he joined the University of Washington as an instructor in the department of philosophy, changing to the department of psychology 5 years later. During his rise to full professor in 1928, he developed his learning theory in association with Stevenson Smith,

who was then department chairman of psychology at Washington.

Guthrie married Helen MacDonald of Berkeley, Calif., in June 1920. They traveled widely, and in France Guthrie met Pierre Janet, whose *Principles of Psychotherapy* he translated with his wife. Janet's writing had a great influence on Guthrie's thinking. To Janet's descriptive psychology and physiological concepts as sources of action, Guthrie added an objective theory of learning.

In the latter part of the 1920s Guthrie concerned himself with such topics as fusion on nonmusical intervals, measurement of introversion and extroversion, and purpose and mechanism in psychology. He seemed more inclined toward the exploration of learning in the 1930s and thereafter.

Much honored, Guthrie was elected president of the American Psychological Association. During World War II he was a lieutenant in the U.S. Army, serving as a consultant to the overseas branch of the general staff of the War Department and Office of War Information. He was made dean of the graduate school at the University of Washington in 1943.

Guthrie was considered a behaviorist. Behaviorism was a school of psychology which felt that psychology as a science must be predicated on a study of what is observable. Behaviorists excluded self-observation as a scientific method of investigation and preferred experimentation. They examined the concept of association and its limits in explaining how learning takes place. Guthrie's interpretations in his writings are based on the theory of learning: ''A combination of stimuli which has accompanied a movement will on its recurrence tend to be followed by that movement.''

In his theory Guthrie avoids mention of drives, successive repetitions, rewards, or punishment. He refers to stimuli and movement in combination. There is one type of learning; the same principle which applies for learning in one instance also applies for learning in all instances. The difference seen in learning does not arise from there being different kinds of learning but rather from different kinds of situations.

Further Reading

Most of the literature on Guthrie is concerned with his theory of learning. A recent, sophisticated analysis of his theory is in Ernest R. Hilgard, *Theories of Learning* (1948; 3d ed. 1966). For a shorter analysis see Bergen Richard Bugelski, *The Psychology of Learning* (1956). □

Tyrone Guthrie

Tyrone Guthrie (1900-1971) was an English theater director, largely responsible for the founding of the Shakespeare Festival Theatre, Stratford, Ontario, and of the Guthrie Theatre, Minneapolis.

Born in Tunbridge Wells, Kent, Tyrone Guthrie was the great-grandson of the Irish actor Tyrone Power. As a schoolboy Guthrie soon showed an interest in the theater, music, and writing. At Oxford University he studied history and was an active member of the Dramatic Society. In 1923 he joined the newly-founded Oxford Playhouse. However, the company's director, James B. Fagan, developed little confidence in Guthrie's acting abilities and did not re-hire him the following season.

Guthrie then accepted a job as a broadcaster for the British Broadcasting Company (BBC) in Belfast and soon began to produce plays over the air. His success as a radio director led him back to the theater and to a directing position with the Scottish National Players in Glasgow (1926). In 1928 the BBC produced two of Guthrie's radio plays, *Squirrel's Cage* and *Matrimonial News,* and employed him as a script editor in London.

Guthrie soon left the BBC to become artistic director of the Anmer Hall Company at the Festival Theatre, Cambridge. With this new company Guthrie's directing repertoire could shift away from the somewhat parochial national plays favored by the Scottish Players. He directed Euripides, Shakespeare, Ibsen, Chekhov, and Pirandello. It was here at the Festival Theatre that Guthrie also began to develop his gift for staging innovative, animated crowd scenes, eventually one of his directorial trademarks. In late 1929 another of Guthrie's radio plays, *The Flowers Are Not For You To Pick,* was successfully produced by the BBC. Despite Guthrie's primary involvement with the theater, his reputation as a radio writer and personality continued to grow. Accord-

ingly, he was engaged to produce in Montreal a radio series of dramatized popular history, ''The Romance of Canada'' (1930-1931).

Upon returning to the Anmer Hall Company Guthrie directed James Bridie's *The Anatomist* (1931). The play opened the company's second home at Westminster Theatre and was Guthrie's first London production. He had his first West End directing success with *Dangerous Corner,* J. B. Priestley's first play (1932). That same year Guthrie published the first of his many books, *Theatre Prospect,* and his Westminster production of *Love's Labours Lost* brought him to the attention of Lilian Baylis. As administrator of the esteemed Old Vic, Baylis was in search of a new resident director for the company. She offered Guthrie the position for the 1933-1934 season.

Guthrie brought Charles Laughton to the Old Vic and directed him in several leading roles, most notably as Angelo in *Measure for Measure* (1933). However, Guthrie received mixed reviews for his year's work and subsequently concentrated on tallying up a number of West End and Broadway successes. Having proven himself in the commercial theater, Guthrie rejoined the Old Vic in 1936. As resident director, he staged a number of important, if not always entirely successful, productions: Wycherly's *The Country Wife* (1936), with Edith Evans and Ruth Gordon; *A Midsummer Night's Dream* (1937, 1938) with Mendelssohn's music; a modern dress *Hamlet* (1938) with Alec Guiness; and Ibsen's *An Enemy of the People* (1939). Two of his productions, *Hamlet* (1937) and *Othello* (1938), became famous for their Freudian interpretations, with Laurence Olivier playing major parts in both. During World War II Guthrie struggled to keep the Old Vic organization afloat in the provinces. One of his finest productions of this period was Ibsen's *Peer Gynt* (1944) with Ralph Richardson in the title role.

From 1945 to 1951 Guthrie worked as a freelance director. Among his many productions during these years were Rostand's *Cyrano de Bergerac* (1946), again with Richardson in the lead role, and *Oedipus Rex* in Israel, New York, and Finland (1947, 1948). He also directed several operas and presented plays at the annual Edinburgh Festival. Guthrie returned to the Old Vic as interim artistic director for the 1951-1952 season, but his focus then moved to a new project in Canada.

The project was the Shakespeare Festival Theatre in Stratford, Ontario. It was founded in 1953 and originally housed in a huge tent. Guthrie's impulse to become involved with this venture was threefold: to help to develop a national theater tradition in Canada; to work with a resident ensemble, for Guthrie was a strong advocate of theater done by a *community* of artists; and to stage Shakespeare in a spatial configuration true to the Elizabethan spirit. After years of experience with Shakespeare's plays, Guthrie felt that an amphitheater setting with a large thrust stage better served the Bard's theatrical vision than the more common proscenium stage. Guthrie was the festival's artistic director for its first two summer seasons and directed plays for the company until 1957.

In 1958 Guthrie began plans to expand the ideas he had realized in Canada and to transfer them to America. His goal was to establish a fully professional classical repertory company free from commercial pressure. His efforts came to fruition with the 1963 opening of the Minneapolis Theatre, designed somewhat on the lines of the Stratford theater. For the opening season Guthrie directed his second modern dress *Hamlet* and Chekhov's *The Three Sisters*. His later productions in Minneapolis included *Henry V* and Jonson's *Volpone* in 1964; Chekhov's *The Cherry Orchard* and *Richard III,* with Hume Cronyn in the title role, in 1965; *The House of Atreus,* an adaptation and monumental staging of Aeschylus's *The Orestia,* in 1967; and Chekhov's *Uncle Vanya* in 1969. In 1971 the theater was renamed in honor of Guthrie. He was knighted in 1961.

Further Reading

Besides *Theatre Prospect* (1932), Guthrie's own books on the theater include *A Life in the Theatre* (1959), his autobiography; *A New Theatre* (1964), which chronicles the development of the Minneapolis Guthrie Theatre; and *In Various Directions* (1965), a collection of essays. He also co-authored three volumes on the Shakespeare Festival Theatre, Stratford, Ontario: *Known at Stratford,* with Robertson Davies and Grant MacDonald (1953); *Twice Have the Trumpets Sounded,* with Davies and MacDonald (1954); and *Thrice The Brinded Cat Hath Mew'd,* with Davies (1955). An informative biography is James Forsyth, *Tyrone Guthrie* (1976). Interviews with numerous actors and designers about their work with Guthrie are collected in Alfred Rossi, *Astonish Us in the Morning: Tyrone Guthrie Remembered* (1977). □

Woodrow Wilson Guthrie

Writer and performer of folk songs, Woodrow Wilson Guthrie (1912-1967) composed ''This Land Is Your Land,'' an unofficial national anthem.

Guthrie was born July 14, 1912, in Okemah, Oklahoma. He had little formal education, for which he compensated to a degree with intensive reading. Guthrie led one of the most tragic lives of any notable American. His father was a failure in both politics and business and died on skid row. His mother killed his only sister in an insane rage before dying of Huntington's chorea, which she passed on to Guthrie. In later years Guthrie lost his own infant daughter in a fire. Virtually orphaned at the age of 14 when his family broke up, Guthrie developed an itinerant way of life that he never entirely abandoned until his final hospitalization.

In the course of his travels Guthrie learned to perform folk songs, first those of others but later increasingly his own. In 1937 he obtained through a cousin the first of many, usually short-lived, radio jobs, singing and playing on a Los Angeles station. He also acquired permanent ties to the Communist Party. In 1940 he arrived in New York and was discovered by Alan Lomax, assistant director of the Archive of Folk Songs of the Library of Congress. Lomax recorded

many of Guthrie's songs for the library and promoted his career in other ways, such as by inducing Victor Records to produce a two album, 12 record set of Guthrie's ''Dust Bowl Ballads.'' Though they did not sell, the ballads were to have lasting influence.

In 1941 Guthrie joined the Almanac Singers, a left-wing folk music group that included Pete Seeger, ultimately, with Guthrie, its best known member. On February 14, 1942, the Almanacs achieved their greatest exposure by performing on a program called ''This Is War'' that was aired by all four networks. But newspaper stories about the group's Communist affiliations prevented the Almanacs from achieving commercial success, and they dissolved within a year. Most of the members of the Almanacs were ardently anti-Nazi and went into the military. Guthrie too supported the war. ''This Machine Kills Fascists'' was inscribed on his guitar. But he hoped to accomplish his goal at a distance, trying vainly to be exempted from the draft. To avoid induction he served in the merchant marine. That was a dangerous strategy: two of the three ships he served on were lost. In addition, he was drafted anyway. Upon his discharge from the army in 1946 he joined People's Songs, another radical music association. It too failed because of the Communist connection, which gave even more offense during the Cold War than earlier.

Pete Seeger organized a folk-singing group called The Weavers in 1948, and for several years it produced one hit record after another. Though Guthrie was not a Weaver, their success helped his music. His ''So Long, It's Been Good to Know You'' became one of their most popular numbers. But The Weavers were soon blacklisted, and the vogue for popularized folk music disappeared with them. By this time Guthrie was visibly failing, and in 1952 Huntington's chorea, a gradual but invariably fatal disease of the nervous system, was diagnosed. He died of it on October 3, 1967.

Though a poor musician and erratic performer, Guthrie wrote an estimated 1,000 songs which have earned him a secure place in musical history. When he was discovered, folk music had few fans except radicals and a handful of admirers and musicologists. Guthrie and The Weavers were responsible for its brief popularity in the late 1940s and early 1950s and influenced the greater following it developed ten years later. Though folk music became less popular, it continued to exist, and Guthrie's legacy is very much a part of it.

Guthrie's legend is harder to assess. He was famous among leftists in the 1940s, and by the 1960s, though hospitalized and unable to speak, he had become a mythic figure. Bob Dylan, before he himself became famous as the leading composer of political songs, made a pilgrimage to Guthrie's bedside. Guthrie's reputation was based on his authentic folk origins and hobo inclinations, his remarkable talents as a writer and composer, and a romantic appreciation of his politics. This last was especially misplaced. Guthrie's political instincts were populist, nourished by the indigenous American socialism that flourished briefly in Oklahoma before and during World War I. He was influenced too by the Industrial Workers of the World, the fabled Wobblies, some of whom he met in his travels. But he early became associated with the Communist Party and, though never subject to party discipline (or any other kind), faithfully followed the Communist line during its worst phases from the 1930s through the Korean War.

Further Reading

An honest though politically unsophisticated biography is Joe Klein, *Woody Guthrie: A Life* (1980). Guthrie's own memoir, *Bound for Glory* (1943), bears only a poetic relation to the truth and ends before he had gained any reputation. His miscellaneous writings, all edited by other people, include *Born To Win* (1965), *Seeds of Man* (1976), and *The Woody Guthrie Songbook* (1976). □

Gustavo Gutiérrez

The Peruvian theologian Gustavo Gutiérrez (born 1928) was known as the father of liberation theology.

Gustavo Gutiérrez was born in the Monserrat barrio of Lima, Peru, on June 8, 1928. He was a *mestizo,* part Hispanic and part Quechuan Indian. He had polio as a boy and spent most of his teenage years in bed. This experience motivated him to begin training for a career in medicine, but along the way he decided instead to become a Roman Catholic priest. Because of his outstanding

work in theology, the church sent him to do graduate work in Europe, at Louvain (Belgium), Lyons (France), and the Gregorian (Italy).

On his return to Lima to begin work as a priest and teacher, he discovered that the ''classical'' formation he had received in Europe had not equipped him to deal with the needs of the poor and oppressed in Latin America. Three discoveries in particular were important. First, instead of seeing poverty as a ''virtue,'' or at least something to be accepted by Christians, he came to see poverty as something destructive that must always be opposed. Second, instead of seeing poverty as the result of laziness or bad luck, he came to see it not as accidental but structural, something that society conspires to ensure, so that there will always be enough poor people to keep wages down. Third, instead of accepting poverty as inevitable, he came to see that the poor were a social class and could organize to bring about change.

Re-reading the Bible in the course of making these discoveries, he realized that the God of the Bible makes ''a preferential option for the poor,'' rather than (as the institutional church so often implied) for the rich. God loves all persons, but has a special concern for the victims, and sides with them in their struggle for justice. The true concern of both the Bible and the Christian tradition, Gutiérrez came to feel, is the promise of liberation, a three-fold liberation from unjust social structures, from a sense of fate, and from personal sin and guilt.

These concerns received his powerful expression in what became the most influential theological work in the 1970s and 1980s, *A Theology of Liberation* (1971; reissued with a new introduction in 1988). The prominence of this book led many to describe Gutiérrez as ''the father of liberation theology,'' a description he disavowed because, as he insisted, a theology of liberation is not the work of the experts but of ''the people,'' meaning the poor people for whom he was simply the one to write a book about what he had learned from them.

The main themes of liberation theology are congruent with the themes of the Christian tradition, save that they are always seen ''from the underside of history,'' namely, from the perspective of the poor and oppressed. There has been ''an irruption of the poor'' challenging the unjust structures of society and the church when either becomes a defender of the status quo rather than the champion of its victims. God is the God of the poor, Jesus Christ is ''God become poor'' in a Galilean carpenter, and the Holy Spirit is the power of God on the side of transformation. All this is particularly evident in the ''base communities,'' small groups within the church who combine Bible study with involvement for change. Over a hundred thousand base communities sprang up in Latin America in the 1970s and 1980s.

Because liberation theology means, among other things, a challenge to the authorities, there was heavy opposition from those same authorities. Those holding power killed thousands of priests and lay people for siding with the poor and seeking to improve their lives. Gutiérrez himself was attacked from within the church by those who did not want the church to be on the side of change. A familiar charge in the 1970s was that he and liberation theologians like him were Marxist, seeking to transform Christianity into nothing but left-wing politics. The charge was unpersuasive to any who had actually read his writings or examined his life, and by 1990 this criticism was receding from the scene.

Gutiérrez was essentially a parish priest in Rimac, a slum area of Lima near where he grew up. But his writings made him a world figure, and he occasionally visited the United States and Europe to speak and teach. The fullness of the faith he thus communicated was further evident in such later works as *We Drink From Our Own Wells* (1984), in which he described a ''spirituality of liberation'' and argued that the two terms could not be understood apart from each other. His book *On Job: God-Talk and the Suffering of the Innocent* (1987) distinguishes two types of ''God-talk,'' prophetic language *about* God that stressed the need for justice in human affairs, and mystical or contemplative language addressed *to* God, a language of praise and relationship. He contended that the two forms of speech were essentially one.

While his later writings were less overtly ''political'' than his earlier ones, they nevertheless served to make the basis for political involvement increasingly firm. They mined the resources of scripture and tradition for fuller understanding of the God of the Hebrew prophets and of Jesus Christ, a God who, rather than being remote and uninvolved, is found ''in the midst'' of the world and the suffering of God's people. Thus, Gutiérrez affirmed that human effort for social justice contributes to laying of the groundwork for the Kingdom of God, which is ultimately God's gift rather than a human achievement.

Gutiérrez spent 20 years writing *Las Casas: In Search of the Poor of Jesus Christ,* the story of the early Spanish missionary Bartolome de Las Casas, which was released in the mid-1990s. During this time he also alienated some Peruvian feminists by saying that feminism was alien to Latin America. Critics argued that this showed he was losing touch and dividing communities.

Further Reading

Although a professional theologian, Gutiérrez wrote in a style that can be understood by lay people. His book *The Truth Shall Make You Free* (1990) is an irenic account of his faith, in response to the many charges made against him by the Vatican. *We Drink From Our Own Wells* draws deeply on the Catholic tradition of spirituality, and *On Job* is a careful excursion through one of the bestknown books of the Hebrew Scriptures. Part 4 of *A Theology of Liberation* is still the best and most detailed setting-forth of his thought. Robert McAfee Brown, *Gustavo Gutiérrez: An Introduction to Liberation Theology* (1990) is a full interpretation in English, and Arthur McGovern, *Liberation Theology and Its Critics* (1989) positions Gutiérrez clearly within the broad spectrum of liberation concerns.

Book reviews of *Las Casas: In Search of the Poor of Jesus Christ* appeared in *America* (August 27, 1994) and The *Christian Century* (July 13, 1994). Also see *National Catholic Reporter* (October 18, 1996) for additional information on Gutiérrez. □

Guy de Chauliac

The French surgeon Guy de Chauliac (ca. 1295-1368), also known as Guido de Cauliaco, was the most famous surgical writer of the Middle Ages. His major work remained the principal didactic text on surgery until the 18th century.

Guy de Chauliac was born, very likely, at Chauliac, a village near the southern border of Auvergne. He was probably of peasant stock. The little that is known of his childhood and early training stems from brief, but frequent, autobiographical comments in his writings.

Because Guy cited the views of one of his Toulousian teachers, he is believed to have begun his medical and surgical studies in that city. At the University of Montpellier, whose medical faculty was renowned throughout the medieval world, he fulfilled the requirements for the degree of master of medicine. Subsequently, that title accompanied his name in most official documents, even though he had previously taken holy orders.

Sometime after 1326 Chauliac attended the anatomical lectures of Nicolò Bertuccio, the student of and successor to the important medieval anatomist Mondino da Luzzi at the University of Bologna. The next trace of Chauliac is in Paris, where during the late 13th century great surgeons such as Lanfranc and Henri de Mondeville had taught and practiced. The courses that their followers offered may have piqued but did not hold Chauliac's interest, for unlike many students, he did not linger in Paris but seems to have drifted slowly southward, perhaps performing surgical procedures to earn his way.

After having practiced surgery in or near Lyons for a decade or more, Chauliac moved to Avignon, where he accepted the post of private physician to Pope Clement VI. The date of his appointment to his office can be fixed between the Pope's election in 1342 and the onset of the bubonic plague epidemic at Avignon in 1348, which Chauliac described as a resident physician in that city. He also served Clement's successors at Avignon, Innocent VI and Urban V. In 1363 Chauliac, who had become papal first physician, composed his most important work, *The Inventory of Medicine,* or as it is known in Latin, *Chirurgia magna*.

This book, though not the earliest medieval surgical text, is remarkable in several respects. It begins with a historical account of the development of medicine and incorporates Chauliac's evaluation of the medical sources available in the mid-14th century. He reveals that he prized the Galenic texts recently rendered from Greek to Latin but scorned John of Gaddesden's medical encyclopedia, *Rosa Anglica*.

Of more interest today, however, are the personal experiences that Chauliac sprinkled throughout his text. These findings, together with his efforts to reconcile them with authoritative statements, contributed to the enormous success of his book; the *Chirurgia magna* was translated into many languages and passed through innumerable editions and abridgments. Five years after completing it, probably during the month of July, in 1368, Chauliac died.

Further Reading

There is a chapter on Chauliac in Leo M. Zimmerman and Ilza Veith, *Great Ideas in the History of Surgery* (1961). See also Fielding H. Garrison, *An Introduction to the History of Medicine* (1913; 4th ed. 1929); Arturo Castiglioni, *A History of Medicine* (1927; 2d ed. 1947); and W. J. Bishop, *The Early History of Surgery* (1960). □

H

George Habash

George Habash (born 1926) was a founder of the Arab Nationalists' Movement in 1952 and of the Popular Front for the Liberation of Palestine (PFLP) in 1967.

George Habash was born in Lydda (now Lod) in 1926 to a family of Christian Palestinian merchants. When Arab-Jewish fighting broke out in Palestine in 1948, he was a medical student at the American University of Beirut in Lebanon. He returned home to Lydda to try to help his community, but was forcibly expelled from Lydda by the advancing Jewish forces.

Like others in Palestine and the Arab states, Habash was embittered by the Arabs' defeat in 1948 and sought a way to redeem Arab honor. In 1950, back at his classes in Beirut, he joined with other students from many different Arab countries to form the Arab Nationalists' Movement (ANM). The ANM preached that only the unified actions of all the Arab people could liberate the Arab world, including Palestine. Because the movement rejected the Islamic fundamentalism then rife in the Arab world, it attracted much support from the minority of Arabs who were Christians. It also rejected such socially divisive ideologies as socialism and communism, as well as the splitting up of the Arab world into separate states.

During the 1950s Habash had criticized Yasser (or Yasir) Arafat's Fateh (also transliterated as Fatah) organization and other Palestinians who were guilty of what the ANM considered to be ''Palestinian separatism'' from the pan-Arab cause. It was not until 1964 that the ANM started doing systematic political work in the Palestinian community.

Many of the ANM's ideas and aims were shared by Gamal Abdel-Nasser, who came to power in Egypt in 1952. From 1954 through 1967, the ANM worked closely with Nasser, pursuing their joint aims throughout the Arab world. In 1967, however, Nasser was humiliated by his country's defeat in the Six Day War with Israel, so Habash and his colleagues started rethinking their alliance with him.

The shock of the 1967 defeat caused the ANM's leaders to rethink some of their other ideas, too. In December 1967 the ANM decided to found its own Palestinian organization, which it called the Popular Front for the Liberation of Palestine (PFLP). Habash became its general secretary.

The PFLP was always smaller than Fateh. At the beginning the PFLP's leaders considered that the only way they could compete with Fateh for popular attention was to stage large-scale terrorist operations against Israeli and pro-Israeli targets. The most spectacular of these was the hijacking of four Western airliners to a desert airstrip in Jordan in September 1970. This action gave the Jordanian government the opportunity to crack down on the Palestinian guerrillas who then moved to Syria.

Shortly thereafter the PFLP sought inclusion in the Fateh-dominated Palestinian Liberation Organization (PLO). At some stage in the early 1970s Habash's official PFLP leadership disavowed the terrorist operations that were still being carried out by PFLP extremists. But the PFLP maintained its hard-line political stance. In 1974 it vehemently opposed the PLO mainstream's shift toward calling for the establishment of a Palestinian state in just part of historic Palestine and formed a new alliance of PLO oppositionists called the ''Rejection Front.''

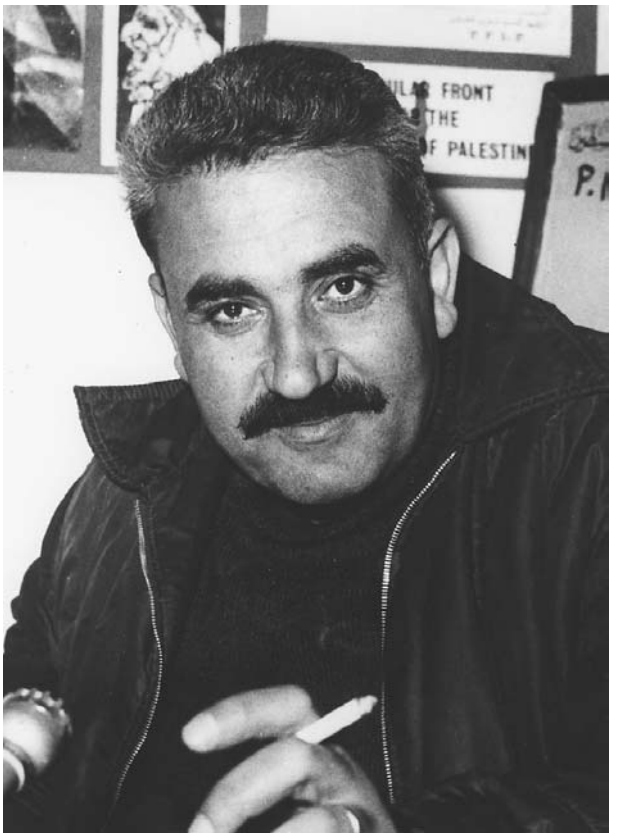

In 1978 the Rejection Front was dissolved, as Palestinian nationalists united their ranks in opposition to the Egyptian-Israeli peace process. Five years later, however, it was the PLO's Fateh-based leadership which was seeking a peaceful settlement with Israel, and once again the PFLP moved to the opposition. In 1984 the PFLP and the Democratic Front for the Liberation of Palestine (DFLP) formed the backbone of a new coalition of Palestinian hardliners called the Democratic Alliance.

Since his rejection of Arafat's (PLO) plan for peace with Israel and the establishment of a Palestinian Arab State, Habash moved his headquarters to Damascus, Syria, where his PFLP was tolerated by Syrian leader, Hafes Assad. Habash continued to deny Arafat's leadership and opposed peaceful co-existence with Israel—although he agreed to accept the Palestine National Council's decisions.

Habash was known to Palestinians as *al-hakim* (the Doctor). Possessed of a high degree of charisma, he kept the PFLP intact through many internal schisms and failed alliances. In the late 1960s he had announced his conversion from pure nationalism to Marxism, and he maintained some relations with the Soviets after the early 1970s. He was married and had two daughters. In 1980 he suffered a stroke, which left him partially paralyzed. While he was undergoing treatment for the stroke, the PFLP suffered massive internal faction-fights, but his return to the helm apparently restored some stability.

The partial paralysis resulting from his 1980 stroke moderated Habash's political fervor and limited his influence within the PFLP and on Arab politics in general. The silver-haired Habash, however, still posed a threat to peace in the Middle East. In the mid-1990s, he travelled to Libya to confer with Muammar Qadhefi, while Naef Hawatmeh, leader of the DFLP, flew to Iraq for a meeting with Saddam Hussein. Both national leaders alledgedly support and finance terrorism, including high-tech weaponry and terrorist training camps. As the political climate in Syria changes, Habash could be planning to move the PFLP headquarters to Iraq.

Further Reading

An account of PFLP and ANM politics can be found in Walid Kazziha, *Revolutionary Transformation in the Arab World* (1975); Leila Khaled's *My People Shall Live: the Autobiography of a Revolutionary* (1973) is the account of a close Habash colleague who herself participated in many PFLP hijacks; The political development of the PFLP is recounted in Helena Cobban, *The Palestinian Liberation Organization: People, Power and Politics* (1984).

Additional Sources

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Fritz Haber

Fritz Haber (1868-1934) won the Nobel Prize in 1918 for developing the Haber process, which produced ammonia. Haber directed Germany's chemical warfare during World War II.

One the foremost chemists of his generation, Fritz Haber's legacy did not end with his considerable achievements of both theoretical and practical value in the fields of physical chemistry, organic chemistry, physics, and engineering. Perhaps of even greater importance were his tireless attempts to promote communication and understanding between scientific communities across the globe. The Kaiser Wilhelm Institute for Chemistry, under his direction, became famous in the years after World War I as a leading center of research whose seminars attracted scientists from all nations. In his most outstanding contribution to chemistry—for which he won the 1918 Nobel Prize in Chemistry—Haber found an inexpensive method for synthesizing large quantities of ammonia from its constituent elements nitrogen and hydrogen. A steady supply of ammonia made possible the industrial production of fertilizer and explosives.

Haber was born on December 9, 1868, in Breslau (now known as Wroclaw, Poland), the only child of first cousins Siegfried Haber and Paula Haber. Haber's mother died in childbirth. In 1877, his father, a prosperous importer of dyes and pigments, married Hedwig Hamburger, who bore him

three daughters. Haber and his father had a distant relationship, but his stepmother treated him kindly. From a local grade school, Haber went to the St. Elizabeth Gymnasium (high school) in Breslau. There he developed an abiding love of literature, particularly the voluminous writings of Goethe, which inspired him to write verse. Haber also enjoyed acting, considering it as a profession early on before settling on chemistry.

After entering the University of Berlin in 1886 to study chemistry, Haber transferred after a semester to the University of Heidelberg. There, under the supervision of Robert Bunsen (who gave his name to the burner used in laboratories everywhere), Haber delved into physical chemistry, physics, and mathematics. Getting his Ph.D. in 1891, Haber tried working as an industrial laboratory chemist but found its rigid routines too intellectually confining. He decided instead to enter the Federal Institute of Technology in Zurich, Switzerland, in order to learn about the most advanced chemical engineering techniques of his time, studying under Georg Lunge.

Haber then tried, without success, to work in his father's business, opting after six months to return to academia. In 1894, after a brief stint at the University of Jena, he took an assistant teaching position with Hans Bunte, professor of chemical technology at the Karlsruhe Technische Hochschule in Baden. Haber enjoyed Karlsruhe's emphasis on preparing its students for technical positions, stressing the connections between science and industry. His studies led him to investigate the breakdown at high temperatures of organic compounds known as hydrocarbons, an area pioneered by the French chemist Marcelin Berthelot. After correcting and systematizing Berthelot's findings, Haber's results, published in 1896 as a book entitled *Experimental Studies on the Decomposition and Combustion of Hydrocarbons,* led to his appointment that year as lecturer, a step below associate professor.

Haber married another chemist, Clara Immerwahr, in 1901. They had a son, Hermann, born in June, 1902. While a lecturer, Haber moved his experimental focus from organic chemistry to physical chemistry. Although he lacked a formal education in this area, with the help of a colleague, Hans Luggin, he began to research the effect of electrical currents on fuel cells and the loss of efficiency in steam engines through heat. Haber also devised electrical instruments to measure the loss of oxygen in burning organic compounds, outlining this subject in a book published in 1898, *Outline of Technical Electrochemistry on a Theoretical Basis,* which earned him a promotion to associate professor. Haber's exceptional abilities as a researcher, which included his precision as a mathematician and writer, induced a leading German science group to send him in 1902 to survey America's approach to chemistry in industry and education.

Haber published a third book, *Thermodynamics of Technical Gas Reactions,* in 1905. In the volume he applied thermodynamic theory on the behavior of gases to establish industrial requirements for creating reactions. His clear exposition gave him an international reputation as an expert in adapting science to technology. That same year, Haber began his groundbreaking work on the synthesis of ammonia. Europe's growing population had created a demand for an increase in agricultural production. Nitrates, used in industrial fertilizer, required ammonia for their manufacture. Thus, Haber's goal to find new ways to fabricate ammonia grew out of a very pressing need. Other scientists had been synthesizing ammonia from nitrogen and hydrogen but at temperatures of one thousand degrees centigrade, which were not practical for industrial production. Haber was able to get the same reaction but at manageable temperatures of three hundred degrees centigrade.

The chemist Walther Nernst had obtained the synthesis of ammonia with gases at very high pressures. He also had disputed Haber's results for his high-temperature reaction. Goaded by Nernst's skepticism, Haber executed high-pressure experiments and confirmed his earlier calculations. He then combined Nernst's technique with his own to greatly increase the efficiency of the process. To augment the yield even further, Haber found a superior catalyst for the reaction and redirected the heat it produced back into the system to save on the expenditure of energy.

The final step of bringing Haber's work into the factory fell to the engineer Karl Bosch, whose company, Badische Anilin- und Sodafabrik (BASF), had supported Haber's research. After Bosch solved some key problems such as designing containers that could withstand a corrosive process over a period of time, full-scale industrial output began in 1910. Today the Haber-Bosch process is an industry standard for the mass production of ammonia.

In 1912 Haber was appointed director of the newly formed Kaiser Wilhelm Institute for Physical Chemistry and Electrochemistry at Dahlheim, just outside of Berlin; Richard Willstätter and Ernst Beckmann joined as codirectors. With the outbreak of World War I in 1914, Haber volunteered his laboratory and his expertise to help Germany. At first, he developed alternate sources of antifreeze. Then, the German War Office consulted both Nernst and Haber about developing a chemical weapon that would drive the enemy out of their trenches in order to resume open warfare. In January, 1915, the German Army began production of a chlorine gas that Haber's team had invented. On April 11, 1915, in the first chemical offensive ever, five thousand cylinders of chlorine gas blanketed 3.5 miles of enemy territory near Ypres, Belgium, resulting in 150,000 deaths.

Haber hated the war but hoped that in developing the gases he would help to bring it to a speedy end by breaking the deadlock of trench warfare. His wife, however, denounced his work as a perversion of science. After a violent argument with Haber in 1915, she committed suicide. Haber was married again in 1917 to Charlotte Nathan, who bore him a son and a daughter. Their marriage ended in divorce in 1927.

In 1916 Haber was appointed chief of the Chemical Warfare Service, overseeing every detail in that department. His process for developing nitrates from ammonia became incorporated into Germany's manufacture of explosives. Because of his duties as supervisor of chemical warfare, American, French, and British scientists vehemently contested his 1918 Nobel Prize in Chemistry. Although many of the Allied scientists had also contributed to the war effort, they charged that Haber was a war criminal for developing chemical weapons.

Since the 1918 prize had been reserved for until after the war ended, Haber accepted his Nobel Prize in November, 1919. Unquestionably, Haber had invented, in the words of the prize's presenter, A. G. Ekstrand of the Royal Swedish Academy of Sciences, ''an exceedingly important means of improving the standards of agriculture and the well-being of mankind.'' Yet the controversy over his award, on top of Germany's defeat, his first wife's suicide, and his developing diabetes, depressed Haber greatly.

Nevertheless, Haber continued to turn his technical acumen to patriotic ends. In 1920, to help Germany pay off the onerous war reparations that the Versailles Treaty had imposed, Haber headed a doomed attempt to recover gold from seawater. Unfortunately, he had based his project on unverified nineteenth-century mineral analyses that had grossly overestimated the quantities for gold. It turned out after several abortive sea voyages that there was simply not enough gold present in seawater to make refining profitable. However, Haber did perfect a very precise method for measuring concentrations of gold.

Haber had much greater success as continuing director of the Kaiser Wilhelm Institute. His proven leadership ability attracted some of the best talent in the world to his laboratory in Karlsruhe and to the Institute, where in 1929 fully half of the members were foreigners from a dozen countries. In 1919 he began the Haber Colloquium, an ongoing seminar that during the postwar years brought together the best minds in chemistry and physics, among them Niels Bohr, Peter Debye, Otto Meyerhof, and Otto Warburg. Haber's sharp wit, critical intelligence and broad knowledge of science were greatly appreciated at the seminars. When he ceased attending regularly, they became markedly less popular. Haber traveled widely to foster greater cooperation between nations. As an example, he helped establish the Japan Institute in that nation to foster shared cultural interests with other countries. From 1929 to 1933 he occupied Germany's seat on the Union Internationale de Chimie.

When the Nazis came to power in 1933, the Kaiser Institute fell on hard times. After receiving a demand from the minister of art, science, and popular education to dismiss all Jewish workers at the institute, Haber—a Jew himself—resigned on April 30, 1933. He wrote in his letter of resignation that having always selected his collaborators on the basis of their intelligence and character, he could not conceive of having to change so successful a method.

Haber fled Germany for England, accepting the invitation of his colleague William J. Pope to work in Cambridge, where he stayed for four months. Chaim Weitzmann, a chemist who would become the first president of Israel, offered Haber the position of director in the physical chemistry department of the Daniel Sieff Research Institute at Rehovot, in what is now Israel. Despite ill health, Haber accepted and in January, 1934, after recovering from a heart attack, began the trip. Resting on the way in Basel, Switzerland, he died on January 29, 1934. His friend and colleague Willstätter gave the memorial speech at his funeral. On the first anniversary of his death, over five hundred men and women from cultural societies across Germany converged on the institute—despite Nazi attempts at intimidation—to pay homage to Haber.

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Jürgen Habermas

The German philosopher and sociologist Jürgen Habermas (born 1929) challenged social science by suggesting that despite appearances to the contrary, human beings are capable of rationality and under some conditions are able to communicate with one another successfully; the barriers preventing the exercise of reason and mutual understanding can be identified, comprehended, and reduced.

Jürgen Habermas was born in Düsseldorf, Germany, on June 18, 1929. He grew up in nearby Gummersbach, where his father was director of the local seminary. He was 16 when World War II ended. At that time he experienced a sense of revulsion with the Germans' ''collectively realized inhumanity,'' which characterized, he believed, their lack of response to the revelations in the Nürenberg trials about the Nazi death machine. His own very different reaction, one of shock and horror, constituted what he described as ''that first rupture, which still gapes.''

He entered the University of Bonn in 1946. Here he began to speculate about the meaning of such concepts as reason, freedom, and justice, in part by reading such German philosophers as Hegel and Marx, as well as 20th-century Marxists, particularly the Hungarian Georg Lukács.

The Frankfurt School

Habermas obtained his Ph.D. in 1954 with a dissertation on the philosopher Friedrick von Schelling. Shortly thereafter he moved to the University of Frankfurt where, until 1959, he served as assistant to Professor Theodor Adorno, who was associated with the Institute for Social Research. The Frankfurt Institute, originally established in the 1920s, had resumed its activities there several years earlier after moving to the United States during the Nazi period. The Frankfurt School became famous as a movement of philosophical and social thought. It breached traditional boundaries that separate literary criticism, philosophy, psychoanalysis, and social science and attempted to understand critically the various elements comprising modern society. In time Habermas would become the successor to the tradition of the Frankfurt School.

Even before he came to Frankfurt, Habermas had begun publishing criticism and social commentary which ranged over a variety of areas, from analyses of Konrad Adenauer's postwar Germany to commentaries on Marx. This wide range of topics continued throughout Habermas' career. As he developed more powerful ideas, and as these ideas appeared in books rather than scattered among many periodicals, his impact became widespread. As he once commented, ''There has never been any need to complain about lack of attention among the scholarly and political public.''

Habermas' overall goal was to construct a social theory that could affect the emancipation of people from arbitrary social constraint. Over the course of his writing (more than 200 articles and books) he pursued this goal in a variety of ways.

During his years as an assistant to Adorno, Habermas collaborated in a survey of the political disposition of Frankfurt University students which resulted in the book *Student and Politics*. He returned to this subject when he analyzed the student movement of the late 1960s.

He became an important spokesperson for academic reform on the one hand and against militant student behavior on the other. In a famous address at a student congress in 1968 he accused the students of mistaking their agitation for a revolution and, in the process, of threatening democratic processes in Germany. A lively debate ensued, which was published in *The Left Answers Jürgen Habermas*.

Habermas' early theoretical works examined broad changes in the way Western civilization treats political ideals; in *Theory and Practice* (1962) he traced the change from the study of Platonic ideas of goodness and decency to the study of effective means for manipulating citizens, as exemplified by modern social science. In *Strukturwandlung der öffentlichkeit* (1962) he examined changes in concepts of the public and the private spheres. During this period Habermas also engaged in a comprehensive examination of the methods of the social sciences (*Die Logik der Sozialwissenschaften,* 1967). He considered the differences between natural science research and social science research and reviewed the methods on which historical, sociological, and linguistic work was based. This work was the first which reflected his lifelong preoccupation with the ways in which social scientists study human behavior: the application of scientific measurement to human beings contains contradictions whose implications Habermas continued to explore.

This work was followed by *Knowledge and Human Interests* (1981), which contains his 1965 inaugural lecture at the University of Frankfurt, where he emphasized the importance of language. ''What raises us out of nature,'' he stated, ''is the only thing whose nature we can know: language. Through its structure autonomy and responsibility are posited for us.''

The nature of contemporary society and the way it has been transformed by science and technology were of continuing concern to Habermas. In the early 1970s he examined the ideological roles science and technology play (*Toward a Rational Society,* 1971) and studied the social and cultural contradictions in modern societies in which the legitimacy of political systems has been increasingly challenged (*Legitimation Crisis,* 1973).

The Max Planck Institute

Habermas spent most of his work life as a professor in a university setting. However, between 1971 and 1983 he directed the Max Planck Institute for Social Research in Starnberg, near Munich. He assembled a group of young scholars from various disciplines—anthropology, economics, political science, developmental psychology, philosophy, sociology, and linguistics—and embarked upon an ambitious plan to comprehend the basic conditions for modern society. His theoretical perspective became even broader and began to include evolutionary anthropology and linguistic theory, as well as theories of moral development as espoused by Piaget and Kohlberg. From these diverse sources Habermas developed the broad interests that characterized his later studies, processes of what he called ''communicative action'' and ''discourse ethics.''

Habermas was often at the center of controversy. In the early 1980s, when he was still directing the Max Planck Institute, either his ideas or his politics were too controversial for the University of Munich to appoint him even as an adjunct professor. On the other hand, he received many prizes, awards, and honors, including the Hegel Prize, the

Sigmund Freud Prize, the Adorno Prize, and the Geschwister Scholl Prize. He served as Theodore Heuss Professor at the New School for Social Research in New York, which also awarded him an honorary degree, as did Cambridge University. He was invited to lecture at major universities in Europe, America, and Japan from the mid-1960s on.

Although Jürgen Habermas stated in an interview in the mid-1980s that he had been interested exclusively in problems of theory construction, he in fact continued to involve himself in political questions of the day. In the late 1970s, when the German government was suspending civil liberties in an effort to stop terrorism, he feared that there were threats to democratic institutions and a possible witch hunt of left-wing intellectuals. He sent a circular letter to 50 German critics, writers, and social scientists and asked them to contribute to a book that would express the diversity of concerns about the spiritual situation of the age (*Observations on ''The Spiritual Situation of the Age,''* 1979).

In 1981 Habermas published what he called his ''magnum opus,'' *The Theory of Communicative Action*. In this book he brought together much of his previous work and developed the concept of rationality; he constructed a concept of society that integrated what he called ''the lifeworld paradigm'' with a system paradigm; and he elaborated a critical theory of modernity. He carried out ''historical reconstructions'' of a number of classic and modern writers, such as Max Weber and Emile Durkheim, as well as such 20th-century figures as Adorno and Parsons. The aim was to ''excavate and overcome their weaknesses.''

When Habermas left the Max Planck Institute in 1983 he returned once again to the University of Frankfurt as professor of philosophy. He was married and had three children.

It was generally agreed that the scope of Habermas' work was encyclopedic. He was called the ''leading social thinker in Germany today'' and was compared to Hegel and Marx.

Certainly Habermas had close intellectual ties to Marx; however, he objected to the Marxian reduction of history and culture to mere economic processes, and humanized Marxian dialectic through his introduction of his theory of knowledge and ideas which forge historic changes.

With Hegel, Habermas shared the belief in the power of reason and discourse to establish social truths; but he placed greater emphasis on the individual's ability to reason and the social group's ability to reach a consensus of opinion on values and social norms of behavior.

Since his volume *Theory of Social Action,* (1981), Habermas has published a second volume, *The Critique of Functionalist Reason* (1984.) In both volumes he sought to integrate the individual's life experience with his total social context, the ''system paradigm.'' He also took to task the views of several historic and contemporary social thinkers, such as Max Weber, Emile Durkheim, Theodor Adorno and Talcott Parsons, pointing out weaknesses in their reasoning and conclusions.

Habermas' 1996 volume in English, *Between Facts and Norms: Contributions to a Discourse Theory of Law and Democracy*, was reviewed by Cass R. Sunstein in the *New York Times Book Review* in August, 1996.

Further Reading

Many of Habermas' books are available in English, through the MIT Press and Beacon Press. A number of his articles have been translated; many appear in the journal *Telos*. The first volume of his ''magnum opus,'' *The Theory of Communicative Action* (1981), is available in English, translated by Thomas McCarthy; the second volume was scheduled to be published in 1987. A convenient place to begin a study of Habermas is with Thomas McCarthy, *The Critical Theory of Jürgen Habermas* (1978, 1982). This book contains a clear exposition of his ideas, not including the ideas expressed in *The Theory of Communicative Action*. Also see Rick Roderick, *Habermas and the Foundations of Critical Theory* (1986). A lively interview with Habermas appears in the May/June 1985 issue of *New Left Review*. There is no biography of Habermas, but several works are devoted entirely to his ideas and give a good introduction to the wide range of his interests in philosophy and social science. See Richard J. Bernstein, editor, *Habermas and Modernity* (1985) and J. Thompson and David Held, *Habermas: Critical Debates* (1982).

More current secondary reading which explicates clearly Habermas' complex philosophy are Stephen K. White's *The Cambridge Companion to Habermas,* New York: Cambridge University Press, (1995); and Joanna Meehan's (editor) *Feminists Reading Habermas: Gendering the Subject of Discourse.* (New York: Routledge, 1995), the essays in which consider Habermas' social concepts from a feminist perspective. □

Hadrian

The Roman emperor Hadrian (76-138), or Publius Aelius Hadrianus, reversed the expansionist policies of Rome in a permanent shift to the defensive.

Hadrian was born in Rome on Jan. 24, 76. A ward of his uncle, Emperor Trajan, he spent the first 30 years of his life as a general and public official under Trajan's tutelage. There was a cloud over Hadrian's accession, for Trajan, though a relation, did not adopt him until on his deathbed, and there was some doubt even of that. The prompt execution of four possible rivals, though done without Hadrian's knowledge, also raised doubt.

Accession to the Throne

At Hadrian's accession the Jewish revolt over much of the East and Trajan's faltering Parthian War were his first concerns. He ended the war by abandoning Armenia and Trajan's Parthian conquests, quelled the Jewish revolt, and returned to Rome (118). His administration was marked throughout by great care for finances—Trajan's wars had proved too costly—and strict governmental supervision of an increasing number of sectors of public and private life. Of great importance was his policy of appointing equestrians (knights), the class below the senators, instead of

freedmen to head the imperial bureaus. He thus recognized that these bureaus were organs of state, not household chores to be left to the Emperor's personal servants.

Hadrian's defensive policy posed problems of military discipline and morale, since it is always harder to maintain the efficiency of an army whose training may never be put to use. His answer was endless personal supervision, and he spent approximately half his reign touring the provinces on inspection. The system worked under Hadrian, but in time the efficiency of the armies declined.

Another result of Hadrian's defensive policy was the need for clearly marked frontiers and for border fortresses. He strengthened the defenses, notably in Germany and in Britain, where the most famous of all his frontier works, Hadrian's Wall, crosses Britain approximately along the border between England and Scotland.

Hadrian's last years were darkened by a new revolt of the Jews and the question of succession. He was responsible for the Jewish outbreak, since he decided to rebuild Jerusalem, in ruins since A.D. 70, as a Greek city with all Jews excluded save on one day a year. He also built a temple to Jupiter and the Emperor on the very site of the Jewish temple. This was too much to bear for the Jews of Judea, who had remained quiet during the previous revolt. They rose in 132, and the revolt lasted 3 1/2 years and cost the lives, it is said, of half a million people.

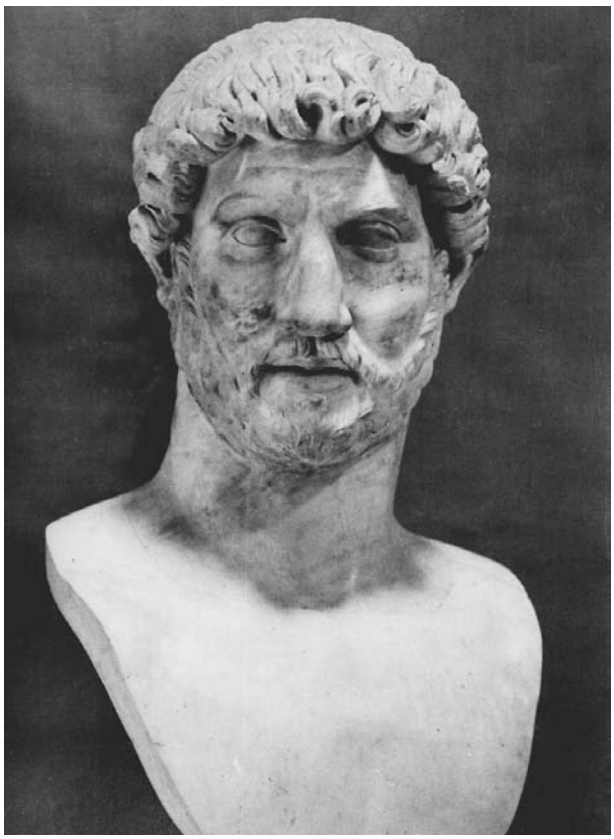

The Succession

Hadrian became ill about 135, and the quest for a successor was acute. For unknown reasons he executed his nearest relation (136) and adopted Aelius Verus. Hadrian continued to linger, however, and Verus died. He then adopted Aurelius Antoninus, making him in turn adopt Verus's son Lucius Verus and Antoninus's own nephew, the future emperor Marcus Aurelius. Hadrian died unlamented on July 10, 138.

The most many-sided of the emperors, Hadrian was interested in all the arts. In literature his taste ran toward the archaic; in sculpture he preferred the classic. But his favorite discipline was architecture; he built the Pantheon and Castel Sant' Angelo, his own tomb, in Rome; added a whole new quarter to Athens; and made of his palace at Tibur (modern Tivoli) a museum of replicas of buildings he had seen on his travels.

Further Reading

The only surviving ancient biography of Hadrian is in the collection known as the *Scriptores Historiae Augustae,* vol. 1, translated by David Magie (1921). The best modern treatment is Bernard W. Henderson, *The Life and Principate of the Emperor Hadrian* (1923). See also Sulamith Ish-Kishor, *Magnificent Hadrian* (1935). A brief but excellent discussion of Hadrian is in Edward T. Salmon, *A History of the Roman World from 30 B.C. to A.D. 138* (1944; 6th ed. 1968). Hadrian's buildings are considered in Paul MacKendrick, *The Mute Stones Speak* (1960).

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Ernst Heinrich Philipp August Haeckel

The German biologist and natural philosopher Ernst Heinrich Philipp August Haeckel (1834-1919) was famous for his work in evolutionary theory, especially the construction of phylogenetic trees. In the late 19th and early 20th centuries he was as famous as Charles Darwin, whom he admired, though his views were closer to those of Jean Baptiste Lamarck.

Ernst Haeckel was born in Potsdam, Germany, on February 16, 1834, to Carl and Charlotte (Sethe) Haeckel. His father was the chief administrator for religious and educational affairs in Merseburg, while his mother was the daughter of a privy councillor in Berlin. Haeckel thus had the social advantage of growing up in an educated and cultured family. He was publicly educated at the *Domgymnasium* in Merseburg, graduating in 1852. He

then, on the advice of his parents, studied medicine at Berlin, later at Würzburg and Vienna, before returning to Berlin to earn his medical degree in 1857.

In 1858 he passed the state medical examination, but he did not practice medicine. In fact, he had never been truly interested in being a physician, only pursuing that degree for his parents' sake. Yet he discovered, after initial reluctance, that medical school would provide him with the most solid foundation on which to build a scientific career. It was in this medical training that Haeckel met many of the most important biologists of his day. At Würzburg he studied under Albert von Kölliker and Franz Leydig, learning embryological and comparative anatomy as well as perfecting his skills in microscopical investigations—later to prove essential for his research in ontogeny and phylogeny.

It was also at Würzburg that Haeckel's philosophical views began to develop, confronted as he was by mechanistic and materialistic views of life developed by Rudolf Virchow and Carl Vogt and expressed by young scientists and physicians with whom he came into contact. In response to such strongly asserted materialism Haeckel's own Christian beliefs began to be transformed, and though he never relinquished the idea of god, his own god was eventually so radically changed that it seemed scarcely personal, perhaps nothing more than the principle of causality in the universe. Meanwhile, his medical education continued. At Berlin in 1854-1855 Haeckel studied under Johannes Müller, whom he greatly respected as the paradigm of the great scientist. Under Müller, he increased his understanding of comparative anatomy and he was introduced to marine zoology, one of Müller's specialties.

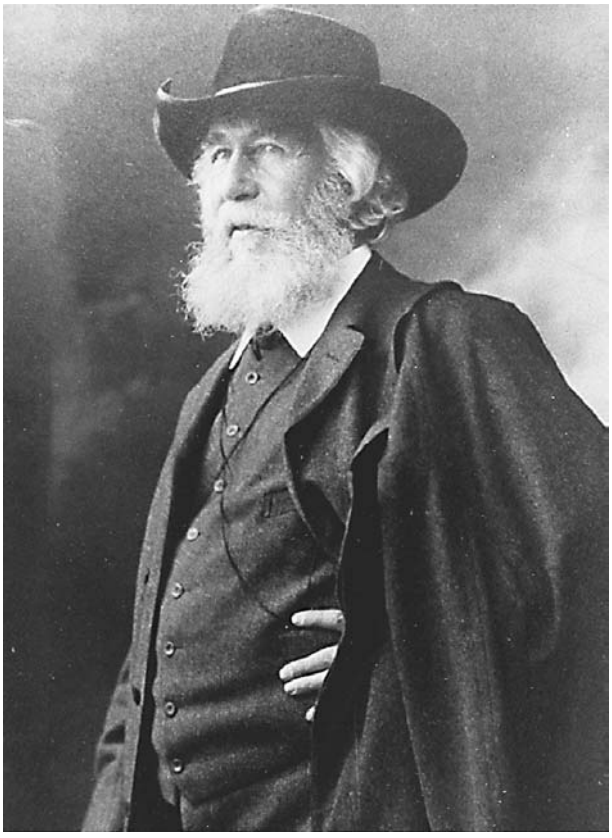

In 1858, after finishing his medical studies and final examination, Karl Gegenbaur offered him the chance of a future professorship in zoology at Jena if he would first undertake a zoological research expedition in the Mediterranean. This research occupied his time from 1859 to 1860 and resulted in the publication in 1862 of *The Radiolarians,* in which he announced his support of Darwinism. Haeckel determined to reinterpret all of morphology (study and comparison of animal forms) in terms of the theory of evolution, which meant the linking of animal species phylogenetically through ''geneological'' trees. He argued that all processes could be reduced to mechanical-materialistic causes, that evolution was driven by such causality, and that the true philosophy of nature should be Monism, a system stressing the unity of mind and matter, in contrast to all vitalistic or teleological dualism stressing the separation of mind and matter. He differed from Darwin in two fundamental ways—Haeckel's was the more speculative mind, and he relied much more upon the Lamarckian principle of the inheritance of acquired characteristics than Darwin ever did.

Also in 1862, Haeckel married his cousin, Anna Sethe, who died in 1864, at which time he married Agnes Huschke, daughter of anatomist Emil Huschke. They had three children. In 1861, upon his return from his research expedition, Haeckel had been given the post of *Privatdozent* at the University of Jena. In 1862 he was named professor extraordinary in comparative anatomy and was made director of the Zoological Institute. And in 1865 a chair in zoology was established for him, which he held until 1909. During that more than 40 year period Haeckel continued his herculean labors on behalf of his science, going on four major scientific expeditions (Canary Islands, 1866-1867; Red Sea, 1873; Ceylon, 1881-1882; Java, 1900-1901) and further elaborating on his evolutionary schemes.

In 1901 he was the recipient of the Turin Bressa Prize for his outstanding work in biology. Throughout his life he received many honors and was elected to many scientific societies, among them the Imperial Academy of Sciences at Vienna (1872), the American Philosophical Society (1885), and the Royal Society of Edinburgh (1888). His most characteristic ideas and tendencies are evident in his early work of 1886, *General Morphology*—all his subsequent efforts were reworkings of this book. He retired in 1909 and still lived in Jena when he died in 1919.

Further Reading

For a short but excellent intellectual and biographical sketch of Haeckel, see Georg Uschmann's article in the *Dictionary of Scientific Biography,* Volume 6. E. W. MacBride also wrote a short article in *Nature* 133 (1934) on the centenary of Haeckel's birth. Daniel Gasman in his *Scientific Origins of National Socialism* (1971) explored the way in which the Nazi's used Haeckel's ideas to support their own political ideology. For Haeckel's personal evolutionary views, see his *General Morphology* (1866). □

Shams al-Din Hafiz

Shams al-Din Hafiz (ca. 1320-1390) was a great Persian mystical poet who, as a professor of Koranic exegesis, composed some of the most sensitive and lyrical poetry ever produced in the Middle East.

Hafiz was born in Shiraz, the capital of the province of Fars. He grew up in an age when the finest Arabic literature had already been written and when Persian poetry had reached the zenith of its romantic era. What was left for Hafiz was the highest attainment yet of lyrical poetry, the ghazal.

As a student, Hafiz learned the Koran by heart (the name Hafiz means Koran memorizer), and his poetry proves also that he was very well versed in the sciences of his day. Like all Persian poets of the Middle Ages, Hafiz was a court poet and panegyrist dependent on the good will of his patrons. Since he was a Shiite Moslem rather than a Sunnite, as was the prescribed religion of the day, he had to be careful what he wrote.

His Cultural Heritage

However, there was another religious force underlying the poetry of Hafiz. This was Sufism, a mystical movement which grew in Islam as prosperity faded. By the 14th century it had acquired an elaborate and conventional system of symbolism, which formed the lingua franca for the poetic imagery of the day.

The tendency of Sufism is pantheistic. Each human soul is a particle of the Divine Absolute, and the mystic aims at a complete union with the Divine. This union is attained in the knowledge that a human being is himself that ultimate reality which he seeks. Only by abandoning the legalistic restraints of conventional religion can he attain this higher goal.

The sources of Sufism outside Islam included Zoroastrian or Magian worship, Nestorian Christianity, Greek Neoplatonism, and Indian Buddhism. When the Arabs conquered Persia in the 7th century, they took over a civilization much older and more complex than their own. Many of its elements undoubtedly persisted in the forms of Shiite Islam and other more esoteric movements such as Sufism, most of which exerted their influence on Hafiz.

By the age of 30 Hafiz recognized his poetic talents, and he was appointed to the court of the Indju vizier of Shiraz. Shiraz fell to a competing dynasty—the Muzaffarid—but their strict Sunni rule, technically hostile to the Shiism of Hafiz, did not prevent him from completing his most mature compositions. Although during these years his fame spread through the Islamic world, he declined all invitations to other courts. While Shah Shudja ruled Shiraz (1358-1384), Hafiz benefited from at least sporadic favor, and he left his home city only for 2 years, which were spent in nearby Isfahan and Yazd.

Hafiz's Poetry

In 1387, after Tamerlane had conquered all of Persia, he came to Shiraz to visit with Hafiz for 2 months. The most productive period of Hafiz's life was over, and he died 3 years later in Shiraz, but his fame was well deserved. No other poet up to his time in the Islamic world was such a superb linguist and literary craftsman. He took the poetic forms of the day so far beyond the work of his predecessors that he practically cut off all succession. Over 600 poems are attributed to Hafiz, most of them both mystical and lyrical. His work was meant to be understood on many levels, which was typical of the poetry of his day. Hafiz's major work, the *Divan,* was a collection of short odes known metrically as ghazals.

Further Reading

Gertrude L. Bell translated *Poems from the Divan of Hafiz* (1897; new ed. 1928), which includes an excellent introduction. A. J. Arberry, ed., *Fifty Poems of Hafiz* (1953), contains a good analysis. Other interpretive works on the poet include Thomas Wright, *Rose-in-Hood* (1925); Clarence K. Streit, *Hafiz: The Tongue of the Hidden* (1928); and Abbas Aryanpur, *Poetical Horoscope: or, Odes of Hafiz* (1965). For an intricate discussion of the rhythmics and meter of Hafiz's poetry see Walter Leaf, *Versions from Hafiz* (1898). □

Frank Hague

The American political leader Frank Hague (1876-1956), mayor of Jersey City, N.J., for three decades, was one of the major city bosses in the 20th century.

Frank Hague was born on Jan. 17, 1876, in Jersey City, N.J. At 16, after little schooling, he went to work. In 1896 he was picked by one of the Democratic district leaders to run for constable, given $80, and told to ''use your head.'' Young Hague was elected and began his lengthy career in municipal politics.

Following his stint as constable, Hague held various other local offices. During those years he started to build his Democratic machine (an organization controlling politicians, patronage, and votes), which would later make him the most powerful man in the state. In 1917 he was elected mayor of Jersey City and went on to serve eight terms in office.

Hague's influence soon spread beyond the city. He controlled patronage in New Jersey and often had close ties with the state government. By 1922 he was elected a Democratic national committeeman and was a major figure in the party during the next 2 decades.

Hague's mayoralty brought much criticism, although by dispensing favors and courting the voters he remained enormously popular with his constituents. He kept a firm grip on his organization, and few doubted his words, uttered in a 1937 address, that ''I am the law in Jersey City.'' David Dayton McKean alleged in *The Boss* (1940) that Hague

stayed in power by methods that included controlling newspapers, intimidating opponents, engaging in wiretapping, and making false arrests to silence his critics.

As mayor, Hague built a $1.8 million maternity hospital and the Jersey City Medical Center, which cost $16 million. The medical center was the largest hospital in any city of comparable size and provided treatment at nominal fees. At the same time, however, Jersey City was the highest-taxed American municipality and had the biggest bonded debt of any large city in the United States.

Deciding not to seek another term as mayor in 1947, Hague picked his nephew to succeed him. Although the nephew won, he was defeated 2 years later. Hague suffered another blow in 1952, when the New Jersey State Democratic Organization refused to retain him as a Democratic national committeeman.

After Hague left office, his nephew and a former deputy mayor were named defendants in a $15 million suit brought by the city administration on behalf of city employees who allegedly had been required to kick back 3 percent of their annual salaries to the Hague machine during the 1917-1949 period. Hague sought to block the action, and the suit ultimately was dismissed. He died in New York on Jan. 1, 1956.

Further Reading

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Otto Hahn

The German chemist Otto Hahn (1879-1968) was a joint discoverer of nuclear fission and a Nobel Prize winner in chemistry.

Otto Hahn was born in Frankfurt am Main on March 8, 1879. He was the youngest son of the owner of a prosperous glazing business. After leaving school in Frankfurt, he went to Marburg University with the intention of entering the chemical industry. Research on bromine derivatives of isoeugenol led to a doctorate in 1901, and after a year's military service he returned to Marburg to continue his research.

The turning point in Hahn's career came in 1904. He had in mind an industrial post for which knowledge of a foreign language was desirable, so he worked under Sir William Ramsay at University College, London. His task was to separate radium from a sample of impure barium chloride. Within a few months he showed that another radioactive substance was present and named it radiothorium. Urged by Ramsay to continue academic research in radioactivity, Hahn moved to Montreal, Canada, in 1905 to work with Ernest Rutherford. Here again success came quickly, and within a year he had recognized two other radioactive species, which he called thorium-C and radioactinium.

In 1906 Hahn returned to Germany, obtaining a place in Emil Fischer's Chemical Institute at Berlin University. Beginning work in a converted woodshop in the basement, he was soon joined by Lise Meitner, with whom he was to collaborate for 30 years. Here he discovered the radioelement mesothorium, studied beta emissions, and recognized the phenomenon known as radioactive recoil.

In 1913 Hahn was appointed head of radioactivity research in the new Kaiser Wilhelm Institute for Chemistry. Despite the interruptions of war service, Hahn made many major discoveries in the next 25 years. In an investigation of the radioactivity of rubidium he established a method for determining the geological ages of minerals that was in many cases more reliable than the traditional one using the radioactivity of uranium. A study of the radioactive precursors of actinium led to the discovery of the element protoactinium.

Following the discovery of artificial radioactivity by the Joliot-Curies in 1934, Meitner and Hahn repeated Enrico Fermi's experiment of bombarding uranium atoms with neutrons and agreed with his conclusion that new (transuranic) elements had been produced. Among the products isolated appeared to be new isotopes of radium; the suggestion that the ''radium'' was in fact barium by

Hahn and Fritz Strassmann in January 1939 was the first indication that the atomic nucleus had been split. This discovery of nuclear fission became, of course, the basis for the production of nuclear weapons, a development which Hahn always deplored.

Hahn was a prisoner of war in England for a few months in 1945, and the next year he received the Nobel Prize for chemistry, which he had been awarded for 1944. Twenty years later Germany's first nuclear vessel was appropriately named *Otto Hahn*.

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Haidar Ali

Haidar Ali (1721-1782) was the Indian ruler of Mysore. He was the most formidable enemy of the British in their struggle for supremacy in South India.

Born at Budikote in Mysore, Haidar Ali started his career as a soldier. In 1749 he was a petty officer in the Mysore army attending on the nizam, theoretically the Mogul deputy in South India. The nizam was assassinated in 1750, and in the ensuing confusion Haidar came by enough wealth to equip his own contingent and to distinguish himself in the service of Nanjraj, the new strong man of Mysore.

Nanjraj's involvement in the Anglo-French contest for supremacy in India gave Haidar the opportunity to master the art of warfare and learn the value of European as compared to Indian military training. Under Nanjraj, Mysore went bankrupt. Haidar, known for efficient leadership, first rose to be Nanjraj's most trusted lieutenant and later replaced him as usurper. Some nobles, in conspiracy with the Marathas, almost ousted him, but because of developments in North India the Marathas withdrew, and Haidar recovered full control in 1761. By 1764 he had extended his sway northward well beyond the Tungabhadra. For the rest of his life, with his superior diplomacy and strong army, Haidar Ali struggled to retain or add to his possessions against the Marathas in the northwest and the British on the east and west coasts.

The Marathas made four very damaging campaigns against Haidar. But after the death of their greatest leader, Madhava Rao I, in 1772, Haidar exploited their internal discords and their confrontation with the British to extend his control beyond the Tungabhadra to the Krishna, and then he enlisted their support against the British.

Haidar tried to gain the friendship of the British to be able to cope with the Marathas, but the British wanted to undermine his power. In the inevitable First Anglo-Mysore War (1767-1769), the British were forced to enter a treaty of mutual defense with him. But during the subsequent Maratha-Mysore wars, the British did not keep their promise. Knowing that his peace with the Marathas could not endure, in 1780 Haidar launched his second war against the British to eliminate their influence from South India. The French, hoping to regain a foothold in India, sent help but not enough for him to realize his goal. Still he was more than holding his own in 1782, when he died of cancer aggravated by overexertion.

Haidar owed his success to extraordinary determination, diligence, and a sense of realism which enabled him to always proceed from calm calculation. The last quality brought him many victories, but even in his repeated reverses it served to keep defeats from becoming utter routs. In diplomacy and civil administration, it enabled him to gear his policies to utility rather than passion and become the power that he was.

Further Reading

N. K. Sinha, *Haidar Ali* (1941), is a balanced biography. An old account is Lewin B. Bowring, *Haidar Ali and Tipu Sultan* (1893). Two works indispensable for an understanding of South Indian history during the 18th century are Robert Orme, *A History of the Military Transactions of the British Nation in Indostan* (2 vols., 1763-1778; vol. 1, rev. ed., 1799), a vivid picture of the period to 1761; and Mark Wilks, *Historical Sketches of the South of India, in an Attempt to Trace the*

History of Mysore (3 vols., 1810-1817; 2d ed., 2 vols., 1869), particularly valuable for evidence derived from ''living characters.'' More recent surveys include K. M. Panikkar, *A Survey of Indian History* (1947; 4th rev. ed. 1964); J. C. Powell-Price, *A History of India* (1955); Percival Spear, *India: A Modern History* (1961); and Michael Edwardes, *A History of India* (1961).

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Alexander M. Haig Jr.

Alexander M. Haig, Jr. (born 1924), American military leader and diplomat, served as secretary of state and as adviser to two Republican presidents.

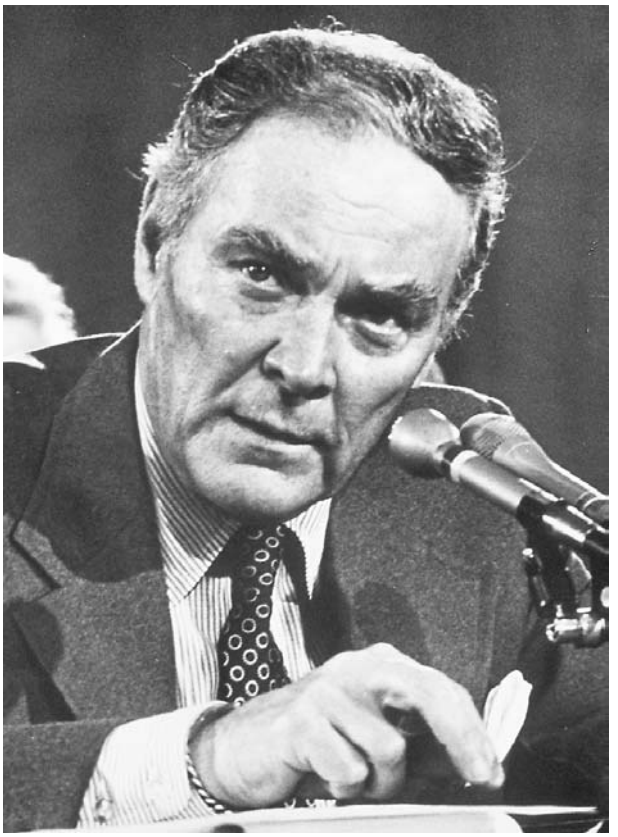

According to a *TIME* special story on Alexander Haig in 1984, ''Few American public figures have had such tempestuous careers. Alexander M. Haig, Jr. has spent much of his life in war zones—bureaucratic and geopolitical, as well as the kind for which he prepared in the U.S. Military Academy at West Point: Viet Nam, where he served as a battalion and brigade commander; as the indispensable aide-de-camp to National Security Adviser Henry Kissinger; as White House Chief of Staff during the climax of Watergate; and, after Richard Nixon's presidency fell, as Supreme Allied Commander in Europe. . . . But it was during his tenure as Ronald Reagan's Secretary of State that Haig found himself most embattled.''

Haig was born in Bala-Cynwyd, Pennsylvania, a comfortable suburb of Philadelphia, on December 2, 1924, the elder of two sons of Alexander Meigs and Regina Anne Haig. He attended St. Matthias parochial school in Bala-Cynwyd and St. Joseph's preparatory school in Philadelphia, graduating from Lower Merion High School in 1942. Haig's father, an assistant city solicitor of Philadelphia, died when Haig was ten. Using savings from various afterschool jobs, Haig was able to enroll in Notre Dame in 1942.

After two years of reasonably serious study at Notre Dame, Haig obtained an appointment to West Point in 1944, thus realizing his childhood ambition of a military career. That career was to be far more spectacular than Haig's academic performance would suggest: he graduated in 1947 as the 217th ranked cadet in a class of 310. The 22-year old second lieutenant went first to the general combined arms course at Fort Riley, Kansas, and then to the Armored School at Fort Knox, Kentucky. Thereafter, he was assigned to the First Cavalry Division, then performed occupation duty and lackadaisical training in Japan. He married Patricia Antoinette Fox, the daughter of General Alonzo Fox, once his commanding officer, in May 1950. They had three children.

Haig early attracted the attention of highranking superiors, serving as administrative assistant to the chief of staff of the Far East Command and, during the early months of the Korean War, as aide to the X Corps commander. Promoted to captain in late 1950, he saw combat on several occasions and took part in the Inchon landings.

A bout with hepatitis resulted in Haig's reassignment to an armored unit at Fort Knox. After completing the advanced course there he served on the faculty of West Point and pursued graduate work in business administration at Columbia University. Thereafter, his career gained momentum. He served as S-3 (operations) of an armored battalion in West Germany, earned promotion to major in 1957, and spent 1958-1959 as a staff officer at USAEUR (United States Army in Europe). Haig then spent a year (1959-1960) at the Naval War College, took an M.A. in international relations from Georgetown University in 1961, and was promoted to lieutenant colonel in 1962.

Haig's staff service from 1962 to 1964 in the office of ''DCSOPS,'' the deputy chief of staff for military operations, was a pivotal point in his career. When Cyrus R. Vance was named deputy secretary of defense in 1964, he took along this polished Pennsylvanian as his deputy special assistant. While dealing with a wide range of policy issues relating to such diverse areas as Berlin, the intervention in the Dominican Republic, and Cuba, Haig handled interagency politics and diplomatic crises with tact and impressive efficiency. This performance led to, first, a year at the Army War College, time as a battalion commander in Vietnam (and the Distinguished Service Cross during an engagement near An Loc), and brigade command.

Following promotion to colonel and another stint at West Point, Haig returned to Washington in 1969 as chief military assistant to National Security Adviser Henry Kissinger. His fortunes rose with the aggressive Kissinger, who swiftly became President Nixon's principal adviser on international security issues. Haig proved an invaluable ''chief of staff'' to Kissinger and soon began to deal directly with the White House. Preferring to work in anonymity, he served, as one journalist noted, ''as gatekeeper to the summit.'' Promoted to brigadier general and then rapidly to major general, Haig was centrally involved with arrangements for Nixon's visit to China and the Vietnam peace initiative.

Haig moved into the spotlight and controversy when President Nixon promoted him over some 240 more senior officers to be a four-star general and the Army's vice-chief of staff. Nixon's action to push Haig into the military's front rank was consonant with the effort to get the ''President's men'' into positions of authority in various federal agencies. However, he was soon to return to the White House, serving as special assistant to the president in 1973-1974. In the months after the Watergate break-in, Haig, once termed ''the ultimate professional,'' played a vital role for a beleaguered President Nixon. It is not coincidental that Haig was instrumental in the negotiations leading to Nixon's resignation in August 1974 and to Gerald Ford's accession to the presidency. Soon afterwards, Haig was named commander-in-chief, United States European Command, and supreme allied commander. He spent the next five years at the North Atlantic Treaty Organization (NATO), retiring in 1979 to become head of United Technologies Corporation. It appeared that a remarkable career in military administration had closed.

Alexander Haig's industrial sojourn ended with the election of his admirer Ronald Reagan as president in 1980. Against the advice of some intimates, Reagan chose Haig—whose impeccable military record, staunch anti-Communism, and links to the Republican establishment were great assets—to be his secretary of state. A sequence of stormy confirmation hearings occurred in January 1981, setting the tone for Haig's 18-month tenure as secretary of state. Critics charged that he was unqualified intellectually and emotionally for the position of chief proponent of United States foreign policy interests.

During his brief time at the helm, Haig battled with impressive vigor, if little apparent success, with his colleagues in the Reagan administration *and* for a tough stance toward the Soviet Union and its Third World clients. Obsessed with ''turf'' issues, Haig will be remembered for his controversial raising of the issue of executive authority in the aftermath of the attempted assassination of President Reagan. He devoted so much time to defending the prerogatives of the secretary of state against all comers (though, principally, the national security adviser) that the agenda of unfinished business at State began to alarm even the president. Haig's pugnacity and dogmatic views on policy toward the Soviet Union and public stumbles on such matters as Afghanistan, Poland, Lebanon, the Falklands crisis, and Nicaragua eventually eroded Reagan's confidence in him.

On his side, Haig described Reagan's close advisers as ''foreign policy amateurs'' who cared only about the domestic political effects of global issues. His resignation as secretary of state, which finally came on June 25, 1982, ended what had become an impossible situation. Alexander Haig returned to private office bloodied but (as his memoirs, *Caveat: Realism, Reagan, and Foreign Policy,* published in 1984, make clear) unbowed by the experience. He returned to politics long enough to try to secure the Republican nomination for president in 1988 but dropped out early when it became apparent he did not have the support to win the nomination. He remained active as a speaker on foreign policy issues, but his focus shifted from politics to private business. He was hired by the international consulting firm of Worldwide Associates, Inc. and became chairman and president of that organization.

Haig is a key player in plans to build a controversial, multi-billion dollar natural gas pipeline from Central Asia across Iran into Turkey. He is co-chairman of US-CIS Ventures Inc., the Washington, D.C.-based company that is overseeing the pipeline project. Haig believes the area of Turkmenistan has tremendous, untapped oil reserves, and that by enabling the people of Turkmenistan to utilize them, he is helping them become more independent of Russia.

Haig is also a member of the Board of Directors of America Online, Inc., Interneuron Pharmaceuticals Inc., and MGM Grand Inc., and is on the American Board of Trustees of the A.F. Burns Fellowship. Haig's most current endeavor involves Sky Station International, a start-up company based in Chantilly, Virginia, that plans to offer inexpensive phone service and high-speed Internet access to consumers worldwide. Haig's son Alex acts as president of the company, which plans to float 250 inexpensive platforms suspended by Hindenburg-like airships, rather than launch satellites as its competitors have planned. This would result in a project costing only $800 millon dollars, compared to the billions of dollars a satellite project would require. Haig and his son hope to have the system deployed within the decade.

Further Reading

For additional information on Haig see his memoirs, *Caveat: Realism, Reagan, and Foreign Policy* (1984); and *Inner Circles: How America Changed the World: A Memoir* (1992); He is prominently mentioned in the two volumes of Henry Kissinger's memoirs: *The White House Years* (1979) and *Years of Upheaval* (1982). Haig is listed in *Who's Who in America* (1996); and *Who's Who in the World* (1996). Also see *Business Week* (June 3, 1996); *New York Times* (June 5, 1997); *Washington Post* (January 20, 1995). □

Douglas Haig

The British general Douglas Haig, 1st Earl Haig (1861-1928), commanded British forces on the Western front in Europe during World War I. He is

credited with the final British victories over the German armies in 1918.

Douglas Haig was born on June 19, 1861, in Edinburgh, Scotland. He was educated at Brasenose College, Oxford University, and the Royal Military College at Sandhurst. His first army duty was in India. He later attended the staff college and then went to join H.H. Kitchener for his campaign in the Sudan in 1898, where he was an outstanding officer. The following year, after having been assigned to duty in England, Haig was sent to South Africa to fight in the Boer War. He proved to be an excellent officer in action, and as a result Kitchener took him to India as inspector general of cavalry in 1903.

In 1906 R.B. Haldane, the war secretary, brought Haig back to England to serve on the general staff, which was implementing reforms in the War Office. In 1909 Haig was back in India as chief of staff to Kitchener, helping him in the completion of the reform of the Indian army. He was given a command in England in 1911 which included the leadership of the 1st Army Corps if and when it might be needed in a war on the Continent.

In August 1914, when England went to war, Haig took his 1st Army Corps to France. He was one of the few generals who saw the probability of a long war, and he urged that plans be made with that in mind. Haig won high praise for his leadership as a subordinate commander. When the government decided to replace Sir John French as commander in chief after the Battle of Loos in the fall of 1915, Haig was selected and took command on December 19. After 2 1/2 years of trench warfare and a crisis in cooperation among the Allies, the Germans were pushed toward defeat. Haig was among the first to sense the approaching victory. Just as he had foreseen a long war at the beginning, he saw the end before most of his colleagues, and he is given much of the credit for bringing the war to a conclusion before the end of 1918.

Haig was given the title of earl among other honors when he returned to England in 1919. He turned most of his attention to providing aid for the veterans of his armies. He was married and had one son. Haig died on Jan. 30, 1928.

Further Reading

The Private Papers of Douglas Haig, 1914-1919, edited by Robert Blake (1952), gives a firsthand view of Haig at the height of his career. The best full biography is Duff Cooper, *Haig* (2 vols., 1935-1936). Other studies are Sir George Arthur, *Lord Haig* (1928); John Charteris, *Field-Marshall Earl Haig* (1929); and Sir John Humphrey Davidson, *Haig: Master of the Field* (1953). More recent but less comprehensive are John Terraine, *Ordeal of Victory* (1963), and G.S. Duncan, *Douglas Haig as I Knew Him* (1966). Winston S. Churchill's sketch of Haig in *Great Contemporaries* (1937), reprinted in Barrett Parker, ed., *Famous British Generals* (1951), is the best brief study.

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Haile Selassie

Haile Selassie (1892-1975) was an emperor of Ethiopia whose influence as an African leader far surpassed the confines of his country.

Haile Selassie was born on July 23, 1892, the son of Ras Makonnen, a cousin and confidant of Emperor Menilek II. Baptized Lij Tafari, Haile Selassie spent his youth at the imperial court of Addis Ababa, where, surrounded by constant intrigues, he learned much about the exercise of power. Menilek no doubt recognized Tafari's capacity for hard work, his excellent memory, and his mastery of detail when he rewarded the youth's intellectual and personal capabilities by appointing him, at the age of 20, *dejazmatch* (commander) of the extensive province of Sidamo.

Regent and Emperor

Upon the death of Menilek in 1913, his grandson, Lij Yasu, succeeded to the throne. Yasu's apparent conversion to Islam alienated the national, Christian church and gave impetus to the opposition movement led by Ras Tafari (as Haile Selassie was now designated), which joined noblemen and high church officials in deposing Yasu in 1916. Zawditu, the daughter of Menilek, then became empress, with Ras Tafari appointed regent and heir to the throne.

Throughout the regency the Empress, conservative by inclination and more concerned with religion than politics, served to counteract Ras Tafari's rising interest in national modernization; the result was an uneasy coalition of conservative and reforming forces which lasted for nearly a decade. In 1926 Tafari took control of the army, an action which, when coupled with his previous success in foreign affairs, including admission of Ethiopia to the League of Nations in 1923, made him strong enough to assume the title of *negus* (king). When Zawditu died in April 1930, he demanded the title *negasa negast* (king of kings) and took complete control of the government with the throne name of Haile Selassie I (''Power of the Trinity'').

In 1931 the new emperor promulgated a written constitution to symbolize his interest in modernization and intention to increase the power of central authority, which had been waning since the death of Menilek. Haile Selassie's efforts were cut short, however, when Mussolini's Italy invaded the country in 1935. The Italian military deployed superior weaponry, airplanes, and poison gas to crush the ill-fated resistance led by the Emperor; the ensuing Fascist occupation marked the first loss of national independence in recorded Ethiopian history. In 1936 Haile Selassie went into exile in England, where he appealed in vain to the League of Nations for help.

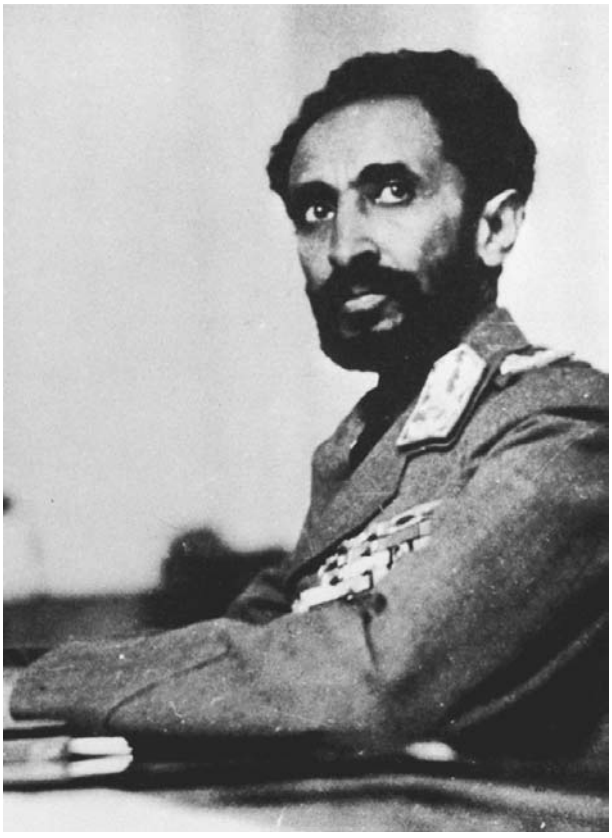

In early 1941 British expeditionary forces, aided by the heroic Ethiopian resistance, liberated the country, enabling Haile Selassie to triumphantly reenter his capital in May. The centralized Italian colonial administration, backed by force and with a vastly improved road network, meant that the Emperor returned to find that a great deal of provincial autonomy had been destroyed, leaving him in certain ways stronger than before he left. Throughout the next decade he rebuilt the administration, improved the army, passed legislation to regulate the government, church, and financial system, and further extended his control of the provinces by crushing revolts in Gojjam and Tigre. But in general the Emperor had gradually grown more cautious, and in his reluctance to antagonize conservative elements by any ''hasty'' modernization he allowed pitifully little infusion of new blood into the government.

In the 1950s Haile Selassie worked for the absorption of the important Red Sea province of Eritrea (accomplished in 1962), founded the University College of Addis Ababa, and welcomed home many Ethiopian college graduates from abroad. His Silver Jubilee of 1955 served as the occasion to present a revised constitution, followed in 1957 by the first general election. Haile Selassie's continued efforts to hold political balance between several major politicians and the recurrent frustration of many newly returned graduates, who still found few places in government, eventually led dissident elements to attempt a government coup in December 1960. The coup failed, but it gave a short and violent jolt to the heretofore uneventfulness of Ethiopian politics and hinted of future possibilities.

Pan-African Leader

In the 1960s the Emperor was clearly recognized as a major force in the pan-African movement, demonstrating his remarkable capacity for adapting to changing circumstances. It was a great personal triumph for him when, in 1963, the newly founded Organization of African Unity established its headquarters in Addis Ababa. Unlike other African leaders, Haile Selassie, of course, had not had to struggle once in office to prove his legitimate authority to his people; his control of government for over 40 years had given him enough time to identify with it.

By 1970 the Emperor had slowly withdrawn from many day-to-day administrative concerns and had become increasingly involved with foreign affairs. He probably made more state visits than any other head of state, enjoying such jaunts for their own sake even when they had little practical use. To him diplomacy seemed inseparable from prestige.

At home Haile Selassie more than ever evinced a trait of caution in his approach to modernization. Though receptive to Western innovations, he never throughout his long reign advanced faster than the consensus would allow, although by his fortieth year in power he appeared somewhat more concerned with adjustment to, and authoriza-

tion of, change rather than with the active initiation of changes themselves.

A famine in Wello province in 1973 seriously undermined the credibility and legitimacy of Selassie's regime. With a strain on the nation, Selassie was forced to abdicate on September 13, 1974. The new octogenarian emperor Selassie spent his final year of life on house arrest. His death was announced by the Dergue on August 27, 1975. The man who led Ethiopia for 60 years, did not even have a funeral service. The exact location of his grave has never been revealed.

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Richard Hakluyt

The English geographer and author Richard Hakluyt (c.1552-1616) was one of the first practical geographers in England and an important promoter of the English colonization of North America.

The second son of Richard Hakluyt, a London skinner, Richard Hakluyt attended Westminster School. A meeting with his cousin, the geographer Richard Hakluyt (ca. 1535-1591), aroused his interest in practical geography, cosmography, and trade. Young Richard performed well at Westminster and proceeded to Christ Church, Oxford, where he earned a bachelor of arts degree in 1575 and a master of arts degree in 1577. He was ordained priest a few years later. Meanwhile, he avidly pursued his geographical studies and lectured on geography at Oxford. He cultivated the acquaintance of men he called ''the chiefest Captains at sea, the greatest Merchants, and the best Mariners of our nation.'' These men included Sir Francis Drake. In 1580 he sponsored the publication of two accounts of voyages by Jacques Cartier. John Florio, who was at Oxford, translated the originals.

Hakluyt became involved with the colonialist party in England. His first significant work, *Divers Voyages Touching the Discovery of America* (1582), served as an inspiration for English expansion. It was dedicated to Sir Philip Sidney. In addition to accounts of English voyages, it included a list of American products and a discussion of the Northwest Passage.

Within a few months after the publication of the *Voyages,* Hakluyt entered government service. He helped to promote Sir Humphrey Gilbert's voyage of 1583 and then went to France, where he served as chaplain to the ambassador, Sir Edward Stafford. During his years in France (1583-1588) he collected geographical information from French, Portuguese, and Spanish sources. Meanwhile, he returned to England on various occasions. In behalf of Sir Walter Raleigh he presented the Queen with a plea for royal aid in Western planting (1584). The Queen rewarded him with a prebend at Bristol. He was in England when Raleigh's first colony sailed, when Drake brought it home again, and when Raleigh's second, or ''lost,'' colony sailed. In France he sponsored the publication of books concerning geography and exploration.

In 1589 Hakluyt published the first edition of his major work, *The Principal Navigations, Voyages, and Discoveries of the English Nation,* a historical compilation of English enterprise abroad. Shortly thereafter he married. He continued to associate with those interested in the Virginia colony and in the East India Company. The second edition of the *Principal Navigations,* about twice as long as the first, appeared in three folio volumes between 1598 and 1600. It contained new material from all periods, including new information on the exploits of Sir Walter Raleigh. Hakluyt received a prebend at Westminster and was made chaplain of the Savoy.

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John Burdon Sanderson Haldane

John Burdon Sanderson Haldane (1892-1964) was an English biologist who utilized mathematical analysis to study genetic phenomena and their relation to evolution.

Born at Oxford on Nov. 5, 1892, J. B. S. Haldane was the son of John Scott Haldane, a distinguished physiologist. Educated at Eton and Oxford, Haldane taught at Oxford (1919-1922), Cambridge (1922-1933), and the University of London (1933-1957), where he was elected the first Weldon professor of genetics in 1957. A lifelong Marxist, he was a member of the British Communist party, and for a number of years he was also chairman of the editorial board of the *Daily Worker,* the party's newspaper. In 1950, following his differences with Soviet geneticists, he resigned from the party.

Refusing to live in what he called ''a criminal and police state that had attacked Egypt,'' Haldane emigrated to

India in 1957 and became the director of the Orissa State Government Genetics and Biometry Laboratory. He was elected a fellow of the Royal Society in 1932, awarded the Darwin Medal in 1953, and given the Kimber Genetics Award in 1957. Author of at least 8 books, he wrote over 300 scientific papers, and over 500 articles for the *Daily Worker, Reynold News,* and many other publications.

Haldane's Work

A contemporary of Ronald Fisher and Sewall Wright, but working independently of them, Haldane mathematically investigated problems dealing with Darwinian ''variation'' and established the relationship of Mendelian genetics to evolution. He also explored the possibility of estimating spontaneous mutation rates through the observation of harmful or sex-linked genes in populations. For instance, he declared that the rate of mutation of the sex-linked gene among hemophiliacs was between 10 and 50 per million per generation. With Julia Bell he investigated how close the link was between the gene which caused color blindness and that which caused hemophilia.

Haldane was also known for his work in enzyme kinetics. He adduced proof that reactions produced by enzymes obey the known laws of thermodynamics, and he mathematically calculated the rates at which enzyme reactions occur. During World War II he conducted experiments to find out how men could escape from sunken submarines without great difficulty. He showed that, by controlling Eustachian tubes, pressure on eardrums could be lessened. He determined the safest mixture of gases for breathing, depending upon depth and the duration of stay at that depth, to reduce the occurrence of bends. His outstanding contributions, however, were in mathematical genetics.

Haldane was married twice: his first marriage, in 1925, to Mrs. Charlotte Burghes almost led to his dismissal from Cambridge; in 1945 he married Dr. Helen Spurway, who survived him. Haldane died at Bhuvaneshwar, India, on Dec. 1, 1964.

Further Reading

Ronald William Clark, *JBS: The Life and Work of J. B. S. Haldane* (1968), is a readable study that includes a complete bibliography of Haldane's scientific papers. Haldane is memorialized in an anthology of essays and papers on his work and scientific contributions of his last 50 years, K. R. Dronamraju, ed., *Haldane and Modern Biology* (1968), which also includes some biographical information.

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Edward Everett Hale

Edward Everett Hale (1822-1909) was an American Unitarian minister, a social reformer, and a prolific and versatile author.

Edward Everett Hale, born in Boston, was a descendant of eminent New England families on both sides. His father was a newspaper editor and his mother an author.

After preparation in private schools, Hale entered Harvard at the age of 13 and graduated at 17. While still in college he worked as a part-time reporter; soon after graduating he initiated his career by contributing to magazines. He studied theology independently and was licensed to preach in 1842. He became pastor of the Church of Unity, Worcester, Mass. (1846-1856), and of Boston's South Congregational Church (1856-1899). He married Emily Perkins, a member of the crusading Beecher family, in 1852.

Hale was a leader in the Social Gospel movement of the last half of the 19th century and a forceful advocate of emigrant aid, African American education, worker's housing, and world peace. In 1903 he became chaplain of the U.S. Senate and did not return to Boston until shortly before his death there, on June 10, 1909.

Two of Hale's stories became famous. ''My Double and How He Undid Me'' (1859) combines fantasy and realism in a humorous story about a harassed minister, Frederick Ingham, who has a double perform some of his many tasks. Ingham reappears as the narrator of ''The Man without a Country'' (1863). This story was inspired by a recent con-

demnation of America by a Southern sympathizer and was based, vaguely, upon an actual incident.

''The Man without a Country'' concerns Philip Nolan, who, while on trial with Aaron Burr for conspiracy, shouts, ''Damn the United States! I wish I may never hear of the United States again!'' Taking him at his word, the court-martial condemns him ''from that moment Sept. 23, 1807'' never to hear his country's name again. A perennial prisoner aboard a U.S. naval vessel, Nolan ''for that half-century and more'' is ''a man without a country.'' On his death bed, now a fervent patriot, he finally learns about his country's history since his punishment began. The story's verisimilitude and the public temper during 1863, the year of its anonymous appearance in the *Atlantic,* made it popular. It was reprinted as a pamphlet in 1865, collected in Hale's *If, Yes, and Perhaps* (1868), and republished scores of times. As late as 1937 it furnished the book for an opera.

Hale's other writings, though less popular, were much admired. The writings he esteemed most were collected in a 10-volume edition in 1898 and 1900.

Further Reading

Edward Everett Hale, Jr., *The Life and Letters of Edward Everett Hale* (2 vols., 1917), has the merits and defects of a biography written by a member of the subject's family. Jean Holloway, *Edward Everett Hale: A Biography* (1956), is the most useful study. □

George Ellery Hale

The American astronomer George Ellery Hale (1868-1938) designed and built three great observatories, invented the spectroheliograph, and discovered magnetic fields in sunspots.

George Ellery Hale was born on June 29, 1868, in Chicago, Illinois, the eldest surviving son of William Ellery Hale and Mary Scranton Browne. His father, a wealthy elevator manufacturer, instilled in Hale from an early age a love for tools and machinery and a deep interest in public affairs. Armed with a box of tools and small lathe for turning metal, Hale transformed his bedroom into a laboratory and later built with his own hands a workshop in the yard.

Hale's mother, a graduate of the Hartford Female Seminary in Hartford, Connecticut, cultivated his literary side, reading aloud the *Iliad* and the *Odyssey* and stocking the shelves of his personal library with books ranging from the unabridged *Robinson Crusoe* and *Don Quixote* in translation to *Grimm's Fairy Tales* and the poetry of Shelley and Keats. In biographical notes written in 1933 Hale spoke fondly of these and other classics that ''helped greatly to arouse my imagination and prepare me for scientific research.''

Early Interest in Astronomy

Hale attended the Oakland Public School and later the Allen Academy, taking also a shop course at the Chicago Manual Training School. But what mattered most to Hale were the studies he worked on at home. Astronomy headed the list. He first built a small telescope, then a spectroscope. Attached to the telescope, now a 4-inch Clark refractor purchased for him by his father, the homemade instrument allowed Hale to observe the solar spectrum. In 1884 he photographed a spectrum using a small commercial spectrometer. To measure more accurately the wavelengths of the dark Fraunhofer lines in the solar spectrum, Hale added a one-inch plane grating to the single prism spectrometer.

Reading everything he could find on spectra during these years, Hale bought Norman Lockyer's *Studies in Spectrum Analysis*. Inspired, he began laboratory observations of spectra and compared them with those of the sun's spectrum. Out of that work was born Hale's lifelong interest in the physical properties of the sun and stars. In explaining why classical astronomy with its emphasis on determining the positions, distances, and motions of celestial bodies did not appeal to him even then, Hale later wrote: ''I was born an experimentalist, and I was bound to find the way of combining physics and chemistry with astronomy.''

His First Observatory

Determined to leave his mark on the young science of astrophysics, Hale entered the Massachusetts Institute of Technology (MIT) in 1886, where he studied chemistry,

physics, and mathematics. For astronomy, he turned to Edward C. Pickering, director of the Harvard College Observatory, who took him on as a volunteer assistant. During summer vacations he continued his own solar and stellar research in a specially-equipped spectroscopic laboratory of his own design built for him by his father in 1888 on a lot adjacent to the family home in the Kenwood section of Chicago. This formed the nucleus of the Kenwood Physical Observatory.

At the time the standard method of recording solar prominences consisted of drawings based on visual observation. In his quest to find an adequate method of photographing prominences, Hale invented the spectroheliograph—an instrument for photographing phenomena in the solar atmosphere that would otherwise be invisible. The first tests of his new instrument, made in the winter of 1889-1890 at the Harvard Observatory, demonstrated that the basic principle was right. Then a senior at MIT, he wrote up the work for his thesis and received a B.S. in physics. Hale married Evelina Conklin in June 1890, two days after graduation. Upon their return to Chicago, Hale's father agreed to finance the construction of a 12-inch refractor telescope.

At the Kenwood Observatory, dedicated in 1891, Hale continued his experiments with the spectroheliograph. In examining the spectra of prominences, he observed two bright lines (H and K), which he had determined to be due to calcium, in the ultraviolet region. They proved ideal for photographing prominences, as photographic plates then in use were more sensitive to light in the ultraviolet. Moreover, his photographs of solar spectra showed H and K as bright lines all over the sun. Armed with this information and an improved instrument, Hale photographed these calcium clouds (flocculi) and prominences both at the solar limb and across the disc in 1892 for the first time. The success of this research tool sealed Hale's international reputation as a solar astronomer. Many of his findings appeared in *Astronomy and Astrophysics,* the forerunner of the *Astrophysical Journal,* a publication founded by Hale in 1895 and still the leading astronomical journal in the field.

Two More Observatories

In 1892 Hale joined the faculty of the new University of Chicago as associate professor of astrophysics and director of the observatory. An accomplished organizer and money-raiser, Hale persuaded streetcar millionaire C. T. Yerkes to provide the university with the largest refractor telescope in the world. Hailed in 1897 for its revolutionary design, the Yerkes Observatory at Williams Bay, Wisconsin, was, as Hale stated, ''in reality a large physical laboratory as well as an astronomical establishment.'' There, with the aid of F. Ellerman and J. A. Parkhurst, Hale carried out a study on the spectra of low-temperature red stars (Secchi's fourth type). Besides continuing his own research on sunspot spectra, he also studied the distribution of calcium flocculi at different levels in the solar atmosphere and found the dark hydrogen flocculi using a large spectroheliograph of his own design built for the 40-inch telescope.

Hale lived by his own motto, ''Make no small plans.'' He founded the Mount Wilson Observatory in Pasadena, California, in 1904 with funds provided by the Carnegie Institution and served as its director until 1923. In an effort to eliminate mirror distortion and air turbulence, Hale designed and built in 1908 a 60-foot tower telescope with a long vertical spectroheliograph in an underground well. By then he had discovered the low temperature of sunspots, the vortex structure of the dark hydrogen flocculi in the vicinity of sunspots, and the magnetic fields of sunspots. The discovery of hydrogen vortices around sunspots suggested to Hale that the double lines in sunspot spectra, photographed with the 60-foot tower telescope, were not due, as previously believed, to ''reversals,'' but rather to intense magnetic fields (the Zeeman effect).

In 1908 Hale compared his astronomical work with the similar doubling of lines obtained with large electromagnets in the observatory's physical laboratory and demonstrated conclusively for the first time the existence of sunspot magnetic fields. Working later with the 150-foot tower telescope, Hale attempted to measure the general magnetic field of the sun; he also formulated the law of sunspot polarities and discovered the reversal of sunspot polarities in successive 11-year cycles.

A solar astronomer primarily, Hale also built stellar telescopes: a 60-inch reflector installed at Mount Wilson in 1908, and a 100-inch telescope inaugurated in 1917. In 1928 the International Educational Board of the Rockefeller Foundation agreed to finance Hale's $6 million proposal to build a 200-inch telescope on Mount Palomar (dedicated in 1948, it bears his name).

A Leader in the Science Community

A scientist bursting with educational, architectural, and civic ideas, Hale was elected to the National Academy of Sciences in 1902 and promptly set about to reform it. He created (and served as first chairman) the National Research Council, the operating arm of the academy, in 1916; aided in establishing a fellowship program in 1919; and raised the endowment for the council and the construction in 1924 of a permanent building for the academy in Washington, D.C. Back in Pasadena, he joined the board of trustees of Throop Polytechnic Institute in 1906 and played a major role in transforming it into the California Institute of Technology, a distinguished school of research and teaching in science and engineering. He influenced the creation of the Henry E. Huntington Library and Art Gallery and worked on the master plan for Pasadena's civic center.

Weakened by a series of nervous breakdowns, Hale resigned as director of the observatory in 1923 and built a small solar laboratory in Pasadena, where he continued to do research on the sun. Honors received during his life-time include the Royal Astronomical Society medal in 1904 and the Copley medal of the Royal Society in 1932 and election to the Accademia dei Lincei and the Royal Society of London, as well as membership in many scientific societies in the United States and abroad. He entered Las Encinas sanitarium in Pasadena following a stroke and died there of heart trouble on February 21, 1938.

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Novelist Theodore Dreiser wrote Hale into his novel about Charles Yerkes, *The Titan* (1914). A first-hand account of Hale's work in California appears in *Ten Years' Work of a Mountain Observatory* (1915). The only full-length biography of Hale is Helen Wright, *Explorer of the Universe* (1966). Walter A. Adams, who succeeded Hale as director of the Mount Wilson Observatory, leaned heavily on Hale's unpublished autobiographical notes in the biographical introduction he prepared for the NAS *Biog. Mem.* (1940). Hale published six books and over 450 articles, all of which are chronologically listed in Adams' bibliography. Hale's work in astronomy and in developing scientific institutions is vividly revealed in pictures, documents, and essays in Helen Wright, Joan N. Warnow, and Charles Weiner (editors), *The Legacy of George Ellery Hale* (1972). Good background material is in Owen Gingerich (editor), *Astrophysics and Twentieth-Century Astronomy to 1950: Part A* (1984) and in Daniel Kevles, *The Physicists* (1978).

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Sarah Josepha Hale

For nearly 50 years Sarah Josepha Hale (1788-1879) was the editor of America's most influential women's magazine.

Sarah Josepha Buell was born in Newport, N.H. She was educated at home and in October 1813 married David Hale, a lawyer. He encouraged her to write for local newspapers. When he died in 1822, leaving his widow with five children, Mrs. Hale attempted a full-scale literary career. Some early verse was well received, and in 1827 her first novel, *Northwood: A Tale of New England,* brought her serious critical attention. The Reverend John Laurie Blake was just about to found a monthly magazine for women in Boston, and he offered her the editorship. Accepting, she moved to Boston in 1828 and edited *Ladies' Magazine* there until 1837.

The magazine was a success, the first of its kind to take an important place in American periodical publication. It featured fiction, poetry, essays, and criticism and was characterized by its attempts both to define and to celebrate the wholesome and tasteful in American life. Hale wrote most of the material for each issue, and every month she pressed her arguments in favor of improved education for women and a role for women in the culture as teachers and moral guides. She rejected, with equal steadiness, the claims of the feminist movement for the right of women to occupy positions of executive authority in the political and business worlds.

In 1837 Louis A. Godey bought out the magazine, changed the name to *Godey's Lady's Book,* and promoted it to fame with impressive skill. Hale remained as editor, moved to Philadelphia, and for 40 years reigned as the taste maker of the American household. The magazine prided itself on being ''a beacon light of refined taste, pure morals, and practical wisdom.''

Though she always contributed freely to all departments of the magazine, as the years went by Hale concentrated most of her attention on the sections called ''Literary Notices'' and ''Editor's Table.'' It was there that she tirelessly managed her campaign to establish standards of taste, delicacy, and decorum for American women.

Among her 36 volumes of essays, fiction, drama, poetry, cookbooks, and giftbooks, Hale published the huge *Women's Record: Sketches of Distinguished Women,* in at least three editions. Her poem ''Mary Had a Little Lamb'' first appeared in *Poems for Our Children* in 1830.

At the age of 90 Hale contributed her last article and retired, the acknowledged arbiter of 19th century American feminine manners and morals.

Further Reading

A scholarly, full-length study of Mrs. Hale is Ruth E. Finley, *The Lady of Godey's: Sarah Josepha Hale* (1931). Her career is also recounted in Helen Beal Woodward, *The Bold Women* (1953), and Walter Davenport and James C. Derieux, *Ladies, Gentlemen and Editors* (1960).

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Stephen Hales

The English scientist and clergyman Stephen Hales (1677-1761) pioneered the study of plant physiology, contributed the first major account of blood pressure, and invented a machine for ventilating buildings.

Stephen Hales was born in Bekesbourne, Kent, on Sept. 17, 1677. He entered Corpus Christi College, Cambridge, in 1697, where he studied theology and took a degree in arts in 1703. He received his doctorate from Cambridge in 1733. At Cambridge, Hales was caught up in the backwash of Isaac Newton's great work at the university, and he acquired an interest in astronomy, physics, and chemistry as well as in biology. In 1708 Hales became perpetual curate of Teddington in Middlesex, and here he remained until his death. In 1719 he married Mary Newce, who died 2 years later without issue.

In 1711 Hales began his studies on blood pressure. True to his mechanistic views, he carefully measured the blood pressure of three horses and produced the first recorded estimates of blood pressure. Furthermore, he studied the pulse rates of various-sized animals and measured the heart's capacity to pump blood through the pulmonary veins. Hales also studied the effects of heat, cold, and various drugs on the blood vessels and experimented with animal reflexes.

Even though some research had been carried out by Jan van Helmont and Marcello Malpighi, Hales rightfully merits the title of father of plant physiology. Certainly in a century given over almost exclusively to the taxonomy of Carl Linnaeus, Hales's work was unique. In 1718, the year he became a member of the Royal Society, he read a paper entitled ''Upon the Effect of ye Sun's warmth in raising ye Sap in trees.'' He then carefully measured sap pressure, velocity, and circulation in plants. Until this time sap circulation in plants was believed to parallel blood circulation in animals. Hales, however, clearly demonstrated that the transpiration of leaves draws the sap toward them at the same rate that the roots push sap upward. Furthermore, he found that plants draw some of their food from the gases in the air. He invented the pneumatic trough for collecting gases and developed gages and techniques to measure sap pressure.

Hales published his findings in *Vegetable Staticks* (1727), reissued in 1733 as volume 1 of his *Statical Essays*. Volume 2 was *Haemastatics,* primarily a summary of his earlier work on blood circulation. For his work he received the Copley Prize in 1739.

Hales thought his invention of a ventilator was his greatest contribution to the well-being of mankind. As early as 1741 Hales presented to the Royal Society a description of a ventilator to rid mines, prisons, hospitals, and shops of noxious airs. He published *A Description of Ventilators* (1743) and *A Treatise of Ventilators* (1758). Hales also sought ways to distill pure water from seawater, preserve meat and water for long ocean voyages, preserve foods in tropical climates, measure earthquakes, and prevent forest fires.

In 1751 Hales became clerk of the closet of the princess dowager, and subsequently he was made chaplain to her and to her son, the future George III. Though offered the canonry of Windsor by the royal family, Hales maintained an active ministry at Teddington until his death on Jan. 4, 1761.

Further Reading

The best work on Hales is Archibald E. Clark-Kennedy, *Stephen Hales: An Eighteenth Century Biography* (1929). General background studies include Charles Singer and E. Ashworth Underwood, *A Short History of Medicine* (1928; 2d ed. 1962), and Abraham Wolf, *A History of Science, Technology, and Philosophy in the Eighteenth Century* (1938; 2d rev. ed. 1952). □

Élie Halévy

The French philosopher and historian Élie Halévy (1870-1937) wrote studies of the British utilitarians and a history of 19th-century England.

Elie Halévy was born on Sept. 6, 1870, at Étretat, where his mother had fled as the German army marched on Paris. His father was the playwright Ludovic Halévy, and Élie grew up surrounded by musicians, scholars, and politicians. After studying at the École Normale, he received his doctorate in philosophy in 1901 with the theses *The Platonic Theory of Knowledge* and *The Origins of Philosophical Radicalism*. The latter formed the base of his first major study, *The Formation of English Philosophical Radicalism* (3 vols., 1901-1904).

In an article of 1893 Halévy suggested that the great moral question of modern thought was how the abstract idea of duty could become a concrete aim of society. This question had first attracted him to the utilitarians, and he found at the core of their answer a fundamental contradiction. Utilitarianism, he said, was based on two principles: first, that the science of the legislator must bring together the naturally divergent interests of individuals in society; and, second, that social order comes about spontaneously through the harmony of individual interests. To Halévy this exemplified two fundamental human attitudes toward the universe: the contemplation of the astronomer and the intervention of the engineer.

In 1892 Émile Boutmy invited Halévy to lecture on English political ideas at the newly founded School of Political Science. After 1900 he alternated this course with another, on the history of socialism. At the same time he helped found the *Revue de métaphysique et de morale,* in which he retained an interest until his death.

Halévy's teaching led him to undertake annual trips to England, during which he became the intimate friend of many of the most important scholars and political figures of the age. He thoroughly explored the Jeremy Bentham manuscripts at Cambridge for his work on philosophical radicalism and over the years developed a deep and intensive knowledge of all the sources of 19th-century English history. In 1901 he began to work on the first volume of his masterpiece, the *History of the English People in the Nineteenth Century* (1912). In this book he described England in 1815 and sought to explain how England avoided violent social change. ''If economic facts explain the course taken by the human race,'' he wrote, ''the England of the nineteenth century was surely, above all other countries, destined to revolution, both politically and religiously.'' Neither the British constitution nor the Established Church was strong enough to hold the country together. He found the answer in religious nonconformity: ''Methodism was the antidote to Jacobinism.''

The second and third volumes of this history (1923) carried the story up to 1841. Then Halévy, profoundly moved by World War I, turned his attention to the period form 1895 to 1914. The tow volumes on this period (1926-1930) were written with considerable detachment, considering the immediacy of the problems he discussed.

In lectures of 1929, revised in 1936 (published in 1938; *The Era of Tyrannies*), Halévy argued that the world war had increased national control over individual activities and opened the way for de facto socialism. In opposition to those who saw socialism as the last step in the French Revolution, he saw it as a new organization of constraint replacing those that the Revolution had destroyed. A liberal individualist to the last, Halévy died at Sucy-en-Brie on Aug. 21, 1937.

Further Reading

Halévy's *The Era of Tyrannies: Essays on Socialism and War* (1938; trans. 1965) has a useful biographical and critical introduction, a preface, and a ''Note'' by different historians. There is a chapter on Halévy in Bernadotte E. Schmitt, ed., *Some Historians of Modern Europe: Essays in Historiography* (1942). An essay on Halévy appears in Herman Ausubel and others, eds., *Some Modern Historians of Britain: Essays in Honor of R. L. Schuyler* (1951).

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Alex Haley

Alex Haley (1921-1992) is the celebrated author of *Roots: The Saga of an American Family* (1976). By April 1977 almost two million hardcover copies of the book had been sold and 130 million people had seen all or part of the eight-episode television series. *Roots* is thus considered by many critics a classic in African-American literature and culture.

Haley, who was born in Ithaca, New York, and raised in the small town of Henning, Tennessee, became interested in his ancestry while listening to colorful stories told by his family. One story in particular, about an African ancestor who refused to be called by his slave name ''Toby'' and declared instead that his name was ''Kintay,'' impressed Haley deeply. Young Haley was so fascinated by this account that he later spent twelve years researching and documenting the life of ''Kunta Kinte,'' the character in his famous *Roots.* School records indicate that Haley was not an exceptional student. At the age of eighteen he joined the U.S. Coast Guard and began a twenty-year career in the service. He practiced his writing, at first only to alleviate boredom on the ship, and soon found himself composing love letters for his shipmates to send home to their wives and girlfriends. He wrote serious pieces as well and submitted them to various magazines.

Upon retiring from the Coast Guard, Haley decided to become a full-time writer and journalist. His first book, *The*

Autobiography of Malcolm X (1965), which he cowrote with Malcolm X, was widely acclaimed upon its publication. The work sold over five million copies and launched Haley's writing career. Malcolm X was at first reluctant to work with Haley. He later told the writer: ''I don't completely trust anyone . . . you I trust about twenty-five percent.'' Critics praised Haley for sensitively handling Malcolm X's volatile life, and the book quickly became required reading in many schools. Two weeks after *The Autobiography of Malcolm X* was completed, Haley began work on his next project, *Roots.* The tale chronicles the life of Kunta Kinte, a proud African who is kidnapped from his village in West Africa, forced to endure the middle passage—the brutal shipment of Africans to be sold in the Americas—on the slave ship *Lord Ligonier,* and made a slave on the Waller plantation in the United States. To authenticate Kunta's life and that of Kunta's grandson, Chicken George, Haley visited archives, libraries, and research repositories on three continents. He even reenacted Kunta's experience on the *Lord Ligonier.* ''[Haley] somehow scourged up some money and flew to Liberia where he booked passage on the first U. S. bound ship,'' an *Ebony* interviewer related. ''Once at sea, he spent the night lying on a board in the hold of the ship, stripped to his underwear to get a rough idea of what his African ancestor might have experienced.''

Although critics generally lauded *Roots,* they seemed unsure whether to treat the work as a novel or as a historical account. While the narrative is based on factual events, the dialogue, thoughts, and emotions of the characters are fictionalized. Haley himself described the book as ''faction,'' a mixture of fact and fiction. Most critics concurred and evaluated *Roots* as a blend of history and entertainment. Despite the fictional characterizations, Willie Lee Rose suggested in the *New York Review of Books* that Kunta Kinte's parents Omoro and Binte ''could possibly become the African proto-parents of millions of Americans who are going to admire their dignity and grace.'' *Newsweek* applauded Haley's decision to fictionalize: ''Instead of writing a scholarly monograph of little social impact, Haley has written a blockbuster in the best sense—a book that is bold in concept and ardent in execution, one that will reach millions of people and alter the way we see ourselves.''

Some voiced concern, however—especially at the time of the television series—that racial tension in America would be aggravated by *Roots.* While *Time* did report several incidents of racial violence following the telecast, it commented that ''most observers thought that in the long term, *Roots* would improve race relations, particularly because of the televised version's profound impact on whites. . . . A broad consensus seemed to be emerging that *Roots* would spur black identity, and hence black pride, and eventually pay important dividends.'' Some black leaders viewed *Roots* ''as the most important civil rights event since the 1965 march on Selma,'' according to *Time.* Vernon Jordan, executive director of the National Urban League, called it ''the single most spectacular educational experience in race relations in America.'' Speaking of the appeal of *Roots* among blacks, Haley added: ''The blacks who are buying books are not buying them to go out and fight someone, but because they want to know who they are. . . . [The] book has touched a strong, subliminal chord.''

For months after the publication of *Roots* in October 1976, Haley signed at least five hundred copies of the book daily, spoke to an average of six thousand people a day, and traveled round trip coast-to-coast at least once a week. Scarcely two years later, *Roots* had already won 271 awards, and its television adaptation had been nominated for a recordbreaking thirty-seven Emmys. Over eight million copies of the book were in print, and the text was translated into twenty-six languages. In addition to fame and fortune, *Roots* also brought Haley controversy. In 1977 two published authors, Margaret Walker and Harold Courlander, alleged separately that Haley plagiarized their work in *Roots.* Charges brought by Walker were later dropped, but Haley admitted that he unknowingly lifted three paragraphs from Courlander's *The African* (1968). A settlement was reached whereby Haley paid Courlander $500,000. The same year other accusations also arose. Mark Ottaway in *The Sunday Times* questioned Haley's research methods and the credibility of his informants, accusing Haley of ''bending'' data to fit his objectives. Gary B. and Elizabeth Shown Mills also challenged some of Haley's assertions. Writing in 1981 in *The Virginia Magazine of History and Biography,* they cited evidence that there was indeed a slave named Toby living on the Waller plantation. He was there, however, at least five years before the arrival of the *Lord Ligonier,* supposedly with Kunta on board.

Haley's supporters maintain that Haley never claimed *Roots* as fact or history. And even in the presence of controversy, the public image of *Roots* appears not to have suffered. It is still widely read in schools, and many college and university history and literature programs consider it an essential part of their curriculum. According to Haley himself, *Roots* is important not for its names and dates but as a reflection of human nature: ''*Roots* is all of our stories. . . . It's just a matter of filling in the blanks . . . ; when you start talking about family, about lineage and ancestry, you are talking about every person on earth.'' Indeed, Haley's admirers contend, *Roots* remains a great book because it is the universal story of humankind's own search for its identity.

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Margaret A. Haley

Margaret A. Haley (1861–1939) was a labor activist and leader of the Chicago Teachers' Federation who fought to improve public education and the working conditions of Chicago's elementary school teachers.

Margaret A. Haley headed the most militant teachers' organization in the United States, the Chicago Teachers' Federation (CTF), in the early decades of the twentieth century. Becoming leader of the group in January 1900, she continued in that position until her death thirty-nine years later. As labor advocate and social reformer, Haley fought for the cause of public education in Chicago and battled mightily to improve working conditions and pay for Chicago's elementary-school teachers. Haley's autobiography, *Battleground,* began with the words ''I never wanted to fight;'' but the slight but fiery ''Maggie'' never backed away from machine politicians, unscrupulous businessmen, inept school administrators, or anyone who sought to frustrate her efforts to improve schools for students and teachers.

Background

Haley was born in the town of Joliet, Illinois, on 15 November 1861 and spent her early childhood on a farm on the Illinois prairie. At sixteen, to help alleviate her family's financial troubles, Haley went to work as a teacher in a one-room country school. Finding she had a knack for teaching, she moved at age nineteen to Chicago and shortly thereafter began to teach in the urban Chicago public-school system. Securing a job as a sixth-grade teacher, Haley remained in that position until 1900, when, at thirty-eight, she became the business representative for the Chicago Teachers' Federation.

The Tax Fight

Haley's first battle as head of the Chicago Teachers' Federation was waged because of her concern about insufficient revenues for Chicago's public-school system. An agreement between the Chicago Board of Education and the CTF in 1898 promised to grant teachers pay raises in three yearly installments. The board paid the first on time but failed to pay the second and third installments on the agreed dates. Even worse, in late 1899 the board threatened to cancel the earlier raise and close Chicago schools for two weeks because of a lack of funds. Wondering why the city was in such financial straits, Haley discovered that many of Chicago's major corporations were evading city taxes. With proof in hand, Haley and the CTF took five major utility and street-railway companies to court. The corporations lost, and new tax reassessments brought roughly $600,000 in back taxes to the city. Annual revenues available to Chicago increased by $250,000. Haley's fight with corporate scofflaws eventually made more money available for schools and ensured higher salaries for Chicago public-school teachers.

Affiliation with Labor Union

Following the tax fight, Haley urged the Chicago Teachers' Federation to join the most powerful labor union

in the city, the Chicago Federation of Labor (CFL). Many people in Chicago—including many in the CTF—opposed such a step. The CTF was a voluntary organization of elementary-school teachers, 97 percent of whom were female; the labor union represented men who were teamsters, carpenters, horseshoers, and other blue-collar workers. Knowing that many teachers were uneasy about joining the union, Haley reminded the women in her organization that they could not legally vote in elections and that in any future political battles they would suffer a decided disadvantage. In Haley's words, ''We realized that we had to fight the devil with fire, and, if we were to preserve not only our self-respect but the basic independence of public schools, we must make powerful political alliances.'' After weeks of deliberation the CTF finally agreed with Haley and joined forces with the labor union on 8 November 1902, thereby uniting the women of the CTF with the two hundred thousand working men of the CFL, all of whom could legally vote. The CTF became the first large body of teachers to affiliate with labor; and, in turn, organized labor became a strong supporter of public education in Chicago.

New Political Battles

After her success in 1902, Haley struggled for the rest of the decade to develop a partnership with working people whose interests included the factory, the home, and the school. During this period the CTF's influence on the civic life of Chicago grew. According to Haley, writing in 1903, ''the Federation itself is as much an accepted fact and as essential a part of the business of Chicago now as the Board of Trade, the City Hall, or even the Board of Education itself.'' In 1905 the CTF energetically campaigned for reform candidate Edward F. Dunne in the city's mayoral election; following Dunne's victory, Chicago's public-school students and teachers continued to make new gains. Under Chicago's charter Mayor Dunne could appoint seven new members to the twenty-one-member school board each year. In his first year three of the seven appointees were women—one of whom was Jane Addams , head of the world-renowned Hull House settlement. In the second year Dunne's appointees were a majority of the board, and these appointees implemented needed reforms in school governance. Although Dunne failed to gain reelection for a second term, Margaret Haley and the CTF remained a vibrant organization fighting for school reform through the rest of the decade. Haley then continued to lead the Chicago Teachers' Federation for thirty more years. In the mid 1930s, she began devoting most of her energy to writing her autobiography, which she hoped would inspire continued faith in the teachers' union movement. Margaret Haley died on 5 January 1939 at the age of seventy-seven.

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Christóbal Halffter

Christóbal Halffter (born 1930) was the most prominent of the group of composers who emerged in Spain in the 1950's, rejecting the folk-music orientation of earlier 20th-century Spanish composers and entering into the mainstream of European composition.

Christóbal Halffter, born in Madrid, was the nephew of Ernesto and Rodolfo Halffter, both prominent composers. Christóbal studied at the Madrid Conservatory; his gift for composing was discovered early, and he won numerous prizes while still a student. His earliest works, such as the *Antifonia Pascual* (1952) followed the spare Spanish style of Manuel de Falla and of some of his uncle's compositions. Others, such as the 1951 *Piano Sonata* and the 1956 *Mass* were in the tradition of Igor Stravinsky's neoclassicism. Halffter's *Dos Movimientos* (1956) for timpani and string orchestra, strongly influenced by Béla Bartók, won a prize in a contest for young composers sponsored by UNESCO.

After Halffter was introduced to the twelve-tone system in 1956, he began compositing in serial style. One of the most important is *Cinco Microformas* (1960) for orchestra, a set of five variations on a twelve-tone theme. His *Formantes* (1961) for two pianos was chosen to represent Spain at a UNESCO conference on contemporary music held in Tokyo. This piece employs aleatory (that is, chance) principles, in that the performers may choose the order in which they play various sections.

Halffter's first piece using electronic sounds was *Espejos* (1963) for four percussionists and magnetic tape. In this work, the first section is recorded and then played back while the instrumentalists continue playing new material. In 1964 Halffter became director of the Madrid Conservatory. He was instrumental in forming the Grupo Nueva Musica, which sponsored concerts of new music, until then virtually unknown in Spain. In *Simposium* (1967) for baritone, mixed chorus, and orchestra, Halffter showed his awareness of new trends in choral music by having his choir speak, whisper, and chant as well as sing.

In 1967 UNESCO commissioned Halffter to write a work commemorating the twentieth anniversary of the Universal Declaration of Human Rights. The cantata, *Yes, Speak Out, Yes,* was performed in New York City's United Nations Building in 1968. Norman Corwin wrote the texts for the early parts of the work to introduce settings of portions of the Declaration. The six-movement piece is written for two orchestras and two choruses and calls for two conductors. Halffter described his intent: ''In each movement, I try to create a sonic environment which gives the words a new dimension, even at the cost of some loss of intelligibility. In the first movement, for instance, it is not possible to understand all the words. I have tried to create a brutal atmosphere of negation and violence.'' Halffter made effective use of many of the compositional techniques of his

time. His works show fine craftsmanship, a sense of color, and expressive qualities.

By the mid-1960's, Halffter had established himself among the international avant-garde. Works for large orchestra like *Antillos* (1968) and *Lineas y Puntos* (1969), for 20 wind instruments and tape, established his ability to work freely with large sound masses as well as the more delicate combinations which at that time constituted the common language of young composers' orchestral writing. In a highly productive career, Halffter has written at least 37 pieces for orchestra, including concerti for cello, violin, and flute; 17 vocal compositions, many of which are choral works; an opera; music for a ballet; at least 10 works for chamber ensembles; and works for solo piano and for two pianos.

Among other posts, Halffter has been Director of the Royal Conservatory of Music, Madrid; Lecturer at the University of Navarra; guest conductor of major orchestras in Europe and the United States; and since 1989, Principal Guest Conductor of the National Orchestra in Madrid. King Juan Carlos of Spain awarded him the Gold Medal for fine Arts in 1983. He lives in Madrid.

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Thomas Chandler Haliburton

Thomas Chandler Haliburton (1796-1865) was a Canadian judge and author who is chiefly known for his humorous sketches and essays. He was also the first Canadian writer to achieve a significant international reputation.

Born in Windsor, Nova Scotia, of loyalist stock, Thomas Haliburton was educated at King's College, Windsor, and was called to the bar of his native province in 1820. He began his law practice at Annapolis Royal and represented that constituency in the legislative assembly from 1826 to 1829. In the latter year he succeeded his father as a judge of the Court of Common Pleas. He became a judge of the Supreme Court in 1841 but in 1856 moved from Nova Scotia to England, where he became a member of Parliament in 1859. He died in Isleworth-on-Thames.

Haliburton began his literary career in 1823 by publishing an anonymous pamphlet entitled *General Description of Nova Scotia*. In 1829 he published a history of his province, *A Historical and Statistical Account of Nova Scotia*. His literary fame was established, however, by the publication of *The Clockmaker; or, The Sayings and Doings of Sam Slick of Slickville,* first as a series of sketches in Joseph Howe's magazine, the *Novascotian,* and then, in 1836, as a book.

This book is satire of a high order: it ridicules, chiefly in the person of Sam Slick, the itinerant Yankee clock salesman, the arrogance and sharp practices of Americans and at the same time pokes fun at the slothfulness, conservatism, and naiveté of his fellow Nova Scotians. The book was praised highly by reviewers in both the United States and the United Kingdom, and Sam Slick reappeared in later books by Haliburton—*The Attaché; or, Sam Slick in England* (1843-1844), *Sam Slick's Wise Saws and Modern Instances* (1853), and *Nature and Human Nature* (1853)—but lost some of his original luster.

Haliburton wrote a number of other books, including such serious political tracts as *The Bubbles of Canada* (1839), *A Reply to the Report of the Earl of Durham* (1839), and *Rule and Misrule of the English in America* (1851). The best of his later books, however, were three further collections of humorous sketches, *The Letter-Bag of the Great Western* (1840), *The Old Judge; or, Life in a Colony* (1849), and *The Season Ticket* (1860). Haliburton also edited two popular anthologies of American humor: *Traits of American Humour by Native Authors* (1852) and *The American at Home; or, Bye-ways, Back-woods and Prairies* (1855).

Haliburton's political position can best be described as that of a Tory radical: deeply conservative by nature, he was nevertheless quite ready to challenge the establishment. His most enduring achievements were, however, his comical portraits of persons, his shrewdly witty anecdotes, and his droll ''tall tales.''

Further Reading

The best book on Haliburton is still V. L. O. Chittick, *Thomas Chandler Haliburton* (1924). See also the sections on Haliburton in Ray Palmer Baker, *History of English-Canadian Literature to the Confederation* (1920); Desmond Pacey, *Creative Writing in Canada* (2d ed. 1961); and Carl F. Klinck, ed., *Literary History of Canada* (1965).

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Halide Edip Adivar

Halide Edip Adivar (1884-1964) was a Turkish writer, scholar, and public figure dedicated to the rights of women and their emancipation. She attempted to analyze the rapid transition of Turkish society and to depict the deep-seated conflict the society faced through the clash between Eastern and Western culture.

Halide Edip was born in 1884 in Istanbul as the daughter of Mehmet Edip bey, private treasurer of Sultan Abdulhamit II, later director of the Régie Française de Tabac at Yanina and Bursa. Although she did not attend primary school, she received private lessons from well known personalities in the field of social sciences, philosophy, and mathematics. After graduating in 1901 from the American Girls College in Usküdar/Istanbul, she married her former tutor, the mathematician Salih Riza bey; two boys—Ayetullah and Hikmetullah—were born to the couple. After 1907 her articles were published in the newspaper *Tanin* and other reviews under the name of Halide Salih.

When her husband decided to take a second wife, she asked for a divorce in 1910. From that year on she taught history and concentrated her attention on issues of education. During World War I she was formally invited to Syria, where she organized the public instruction system and served as inspector of the girls' secondary schools in Beirut and Damascus. In 1918 she married Adnan Adivar, a well-known professor of medicine who later became minister of health under Mustafa Kemal's leadership. In 1918 Halide Edip was appointed professor of Western literature at the University of Istanbul. Following the armistice Halide Edip enthusiastically adopted the peace proposals of President Woodrow Wilson and became an activist in favor of an American mandate. After realizing that none of the defeated nations adhered to Wilson's principles, she changed her mind and espoused the nationalistic cause proclaimed by Mustafa Kemal, later Ataturk.

Halide Edip was the first woman speaker at a mass meeting in Istanbul in 1919, protesting the occupation of Izmir by the Greek armed forces. After the occupation of Istanbul in March 1919 by the British, she fled with her husband, Adnan bey, to Anatolia to join Mustafa Kemal's forces. The sultan's government condemned to death in absentia Mustafa Kemal and five of his closest collaborators; one among the condemned was Halide Edip. After joining the nationalist forces in Anatolia, the young woman writer began to work at the general staff headquarters; later she was moved to the Western front. In recognition of her military services she was promoted to the rank of sergeant.

After the establishment of the Turkish Republic, Halide Edip, her husband, and like-minded friends founded the Progressive Republican Party as the major opposition party. Following a ban on this party in 1925, the Adivars went abroad and lived from 1926 to 1939 in Europe and the United States. Halide Edip was invited by Columbia University as guest professor in 1928-1929. She taught courses on the intellectual history of the Near East and on contemporary Turkish literature. In 1935 Mahatma Gandhi invited her to India, where she taught in New Delhi. The couple returned to their home country in 1939. From 1940 on Halide Edip headed the chair of English literature at Istanbul University. After the transition to a multiparty system, Halide Edip served one term in parliament as an independent member from Izmir (1950-1954). She died on January 9, 1964, in Istanbul and was buried in the cemetery of Merkezefendi.

The most important characteristic of Halide Edip's novels is the broad social framework she built around her stories. Without neglecting the psychological dimensions, her main emphasis was on providing the reader with an insight into the major social issues of the time. Among her heroes women play an important role. In her writings one comes across nationalistic women, modernized women, women with strong personalities, women rising up against oppression, and idealistic women striving to educate the masses. Her male heroes are much more statue-like; they lack energy and drive. Her language was full of feelings, vivid and warm. Instead of detailed descriptions she preferred an impressionistic style. Her best known novel, *The Clown and His Daughter,* was first written in English, later rewritten in Turkish; the novel was given a literary prize in 1942. The book won international fame and went through 25 editions.

The first phase of her novel-writing reflected excitement and observation (1908-1928); the second phase attempted to achieve a cultural synthesis (1928-1952). In her two volumes on the history of English literature emphasis was placed upon the climatic, historical, social, and political factors which influenced the literary products. Halide Edip also wrote a successful detective story—the *Crime of Vol Palace*—and a number of short stories and essays. Her memoirs reflect the atmosphere of her early childhood in a typical Eastern setting as well as the problems she had to face upon confronting Western civilization. However, her inconsistent ideological tendency, vacillating between pan-Turkism and pro-Americanism or Turkish nationalism and the ideal of Westernization, prevented her from basing her analyses and her proposed solutions on solid ground.

Halide Edip during her 80 years achieved great distinction as a novelist, social philosopher, and academician. She was the first public speaker to mobilize Turkish public opinion. Halide Edip served in the army. She was a rebel against traditions and threw herself into the struggle of her nation for life and liberty, but never ceased to be aware of the moral and cultural conflicts of her time.

Further Reading

A considerable amount of Halide Edip's productions—including novels, plays, essays, and short stories—have been translated into a number of foreign languages, predominantly into English. Among her early novels dealing with pan-Turkism *Das neue Turan* was published in German (Weimar, 1916). Her novel *The Shirt of Flame,* dealing with issues pertaining to nationalist causes and the war of independence, was published in New York in 1924; this book appeared also over the years in German, Arabic, Russian, Swedish, and Urdu. A further volume dealing with nationalistic issues, *The Turkish Ordeal,* was published in English in London in 1928. Among her short stories, a collection entitled *The Wolf on the Mountain* was translated into English, German, and Norwegian. Another novel, *La fille de Smyrne,* appeared in French in Alger in 1948. Among Halide Edip's novels, the most famous one, translated into several languages and filmed twice, was *The Clown and His Daughter,* first written in English and published in London in 1935. The Turkish translation, entitled *Sinekli Bakkal* (*The Grocer of Sinekli*), won the literary prize given by the People's Republican Party in 1942.

Halide Edip wrote also a few theater plays, among them *Masks and Souls* (London, 1953). Most of her essays and some of her lectures were also published abroad, namely ''Turkey Faces West'' (London, 1930); ''Conflict of East and West in Turkey'' (Lahore, 1935); and ''Inside India'' (London, 1937). Her interesting, personal memories of her youth are also available in English under the title *Memoirs of Halide Edip* (London, 1928). For a discussion on Halide Edip's ideas on the status of Turkish women, see Emel Dogramaci, ''The Novelist Halide Edip Adivar and Turkish Feminism'' in *The World of Islam,* Vol. 14 (Leiden, 1971). For a broader outlook see Füsun (Altiok) Akatli, ''The Image of Woman in Turkish Literature'' in Nermin Abadan-Unat, editor, *Women in Turkish Society* (Leiden, 1981) and Kathleen Burrill, ''Modern Turkish Literature,'' *Review of National Literatures,* special issue (Spring 1973).

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1st Earl of Halifax

The English statesman Edward Frederick Lindley Wood, 1st Earl of Halifax (1881-1959), was viceroy of India from 1926 to 1931. He later served as foreign secretary and as ambassador to the United States during World War II.

Edward Frederick Lindley Wood, the fourth son of the 2d Viscount Halifax, was born on April 16, 1881, in Powderham Castle near Exeter, Devonshire. He enjoyed an aristocratic childhood, although it was punctuated by tragedy. Like his father, who was president of the English Church Union for 51 years, he was a deeply religious person and developed a stoic ability to rise above personal tragedies. He was educated at Eton and Christ Church, Oxford; in 1906 he became a fellow of All Souls College, Oxford.

In 1909 Wood married Lady Dorothy Onslow, and the following year he entered Parliament as a Conservative member for Ripon, Yorkshire. His political advancement was steady but not spectacular. After serving (1915-1917) with the Yorkshire Dragoons in France, he became assistant secretary to the minister of national service and served in that capacity until the end of World War I. He was undersecretary of state for the colonies (1921-1922), president of the board of education (1922—1924), and minister of agriculture (1924-1925). In 1925 he was created Baron Irwin, and the following year he was appointed viceroy of India.

India in 1926 was a country in ferment. As viceroy, Lord Irwin labored to make India's constitutional development a reality and to reconcile British and Indian differences. He gained the respect of the Indians and enjoyed friendly relations with their leaders, including Gandhi. He returned to England in 1931 and again served as president of the board of education (1932-1935). After the death of his father in 1934, he became the 3d Viscount Halifax and left the House of Commons to sit in the House of Lords. He continued to hold office—secretary for war (1935), lord privy seal (1935-1937), and lord president of the council (1937-1938). He was also leader of the House of Lords (1935-1938).

When Anthony Eden resigned in 1938 as foreign secretary in Neville Chamberlain's government, Halifax succeeded him. He supported the policy of appeasement, but after the signing of the Munich Pact he began to reconsider his views. After the outbreak of World War II he supported the war effort with determination. When Chamberlain resigned as prime minister in May 1940, Halifax was favored by many, including the King, to succeed him. However, as a member of the House of Lords, it was feared that he would be able to provide only token leadership in the Commons. Consequently, Winston Churchill was asked to form the new government. Halifax continued as foreign secretary until later in 1940, when Churchill appointed him ambassador to the United States.

The new ambassador was not well received in the United States. He was popularly denounced as a Tory reactionary and was the target of egg-throwing peace demonstrators. He ignored such remonstrances, however, and traveled widely throughout the United States to gain a firsthand impression of the American people. In time he became a respected and popular figure in the United States. He worked diligently to foster good Anglo-American relations throughout the war years, and in 1945 he attended the San Francisco Conference as a British delegate. When he

concluded his ambassadorship in 1946, he stepped out of public life.

Halifax always conducted himself with quiet dignity. A serious and reserved person, he was considered an astute politician as well as an idealistic public servant. In appearance he was tall and angular and conveyed the impression of being an aristocratic country gentleman. He was also a person of high scholarly attainment. In 1909 he wrote a biography of the churchman John Keble, and in 1918 he coauthored *The Great Opportunity,* a volume that dealt with the future of the Conservative party. After his return from India, he published *Indian Problems* (1932). For his efforts in India he was awarded the Order of the Garter; in 1944 he was created an earl. He died on Dec. 23, 1959, after a short illness.

Further Reading

Lord Halifax's own recollections, *Fullness of Days* (1957), should be read in conjunction with his *Speeches on Foreign Policy* (1940) and *The American Speeches of the Earl of Halifax* (1947). The Earl of Birkenhead, *Halifax: The Life of Lord Halifax* (1965), is the best full-length biography. Alan Campbell Johnson, *Viscount Halifax* (1941), gives a satisfactory contemporary account of his life. For a perceptive appraisal of his work in India see Percival Spear, *India: A Modern History* (1961). These works refer to aspects of his later career: Sir Winston Churchill, *The Gathering Storm* (1948); Cordell Hull, *The Memoirs of Cordell Hull* (2 vols., 1948); John W. Wheeler-Bennett, *King George VI* (1958); Martin Gilbert and Richard Gott, *The Appeasers* (1963; 2d ed. 1967); and Sir Anthony Eden, *The Reckoning* (1965).

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Asaph Hall

The American astronomer Asaph Hall (1829-1907) discovered the two satellites of the planet Mars and was an important figure in government scientific circles during the period following the Civil War.

Asaph Hall was born in Goshen, Conn. He attended the district schools until he was 13. At 16 he was apprenticed to a carpenter, and he worked at that trade sporadically. His education in astronomy was spotty at best. He attended the Norfolk Academy to study mathematics one winter, spent a year and a half at Central College at McGrawville, N.Y., and received special instruction in astronomy from F. F. E. Brünnow during 3 months at the University of Michigan.

After a period as a schoolmaster in Ohio and some months working as a carpenter, in 1857 Hall finally secured a position at the Harvard Observatory. This gave him the opportunity to attend lectures and informally complete his education. He immediately proved to be a brilliant observer, and in 1859 he began to send papers, chiefly on the orbits of comets and asteroids, to scientific journals. In 1862 he went to Washington as an aide in the Naval Observatory and the following year was appointed professor of mathematics there. In 1872 Hall was made chief of the Naval Observatory. Five years later Hall, using the observatory's new 26-inch telescope, discovered the satellites of Mars.

Hall achieved a reputation as an extremely careful observer and an accurate mathematician and computer. In his lifetime he was the recipient of numerous scientific awards in the United States and abroad. His nearly 500 published papers include investigations of the orbits of the various satellites, the mass of Mars, the perturbations of the planets, the advance of Mercury's perihelion, the parallax of the sun, stellar parallax, the distances of Alpha Lyrae and 61 Cygni, the mass of Saturn's rings, and the orbits of double stars, along with the solution of many mathematical problems suggested by these investigations. Disdainful of textbooks and popularizations, Hall refused to publish a book.

Following his retirement from the Naval Observatory in 1891, Hall taught at Harvard and continued to work in astronomy. His first wife died in 1892; in 1901 he married again. In 1902 he was elected president of the American Association for the Advancement of Science. He published his final paper in September 1906 and died on Nov. 22, 1907.

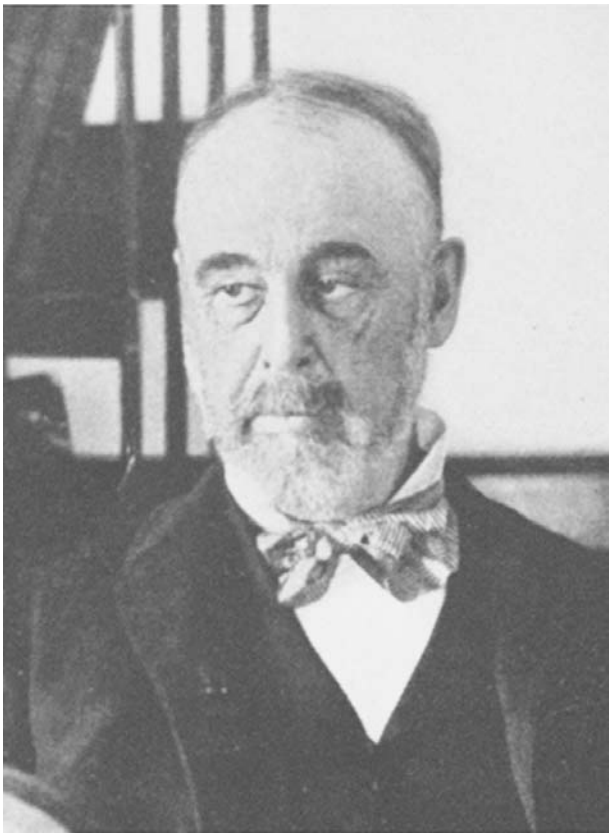

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Donald Hall

New England writer Donald Hall (born 1928) was a major poet in the lineage of Robert Frost. Memoirist, short story writer, essayist, dramatist, critic, and anthologist as well as poet, he was one of the most versatile and respected writers of his generation.

"In the history of literature," wrote Donald Hall in a prose work, "Poetry Notebook," published in the *Seneca Review* (1982), "most poets have been so saturated in their own literature that they have used it without knowing what they were doing." This he considered "The Tradition," providing "models of greatness that we have the temerity to take as measures for our endeavors." Expressing a very different view, poet Alice Notley claimed that "There's only one poetic tradition," and "the moment I enter this tradition or this history. . .its entire nature changes."

Notley and Hall were both prominent contemporary poets, but they exemplified radically opposite poetic styles, one innovative and avant-garde, the other conservative and restrained. For Notley, the poetic tradition evolves in the act of writing; from Hall's somewhat more conservative position, it is an established authority against which one's own work is to be judged.

This distinction divided New England poets of Hall's generation into two very different groups. Poets such as Robert Creeley, Ted Berrigan, and Clark Coolidge accepted Ralph Waldo Emerson's vision of the universe in perpetual flux and evolution and consequently developed a poetry of process—a poetry that is realized in the act of composition. On the other hand, poets such as Hall, Richard Wilbur, and Robert Lowell followed the example of Robert Frost in shaping poems according to traditional forms and meters and in celebrating essentially fixed values and standards.

Early Years

Born in 1928, the son of a businessman, Hall spent his boyhood in Connecticut and New Hampshire. He attended local schools, graduated from Harvard in 1951, and received a B. Litt. from Oxford in 1953. After a year studying at Stanford University, he taught at Harvard until 1957 and then at the University of Michigan until 1975. A first marriage ended in divorce. In 1972 he married the poet Jane Kenyon. They lived and worked together until 1995 when Kenyon died of leukemia at the age of 47.

Conventional Poetry

Hall's conservative posture informed the influential anthology he edited with Robert Pack and Louis Simpson, *New Poets of England and America* (1957). This book, with an introduction by Robert Frost, exhibited the academic taste then in vogue and stood in rigid opposition to contemporary innovative work such as that gathered three years later in Donald Allen's anthology *The New American Poetry*. These two books were widely seen as defining an unbridgeable chasm in American poetry: in fact, no poet appeared in both.

Hall eventually modified his view, and his later anthology, *Contemporary American Poetry* (1962; revised 1972), included a number of poets, such as John Ashbery, who would have been uncomfortable in the earlier volume. Nonetheless, Hall continued to be seen as a spokesman for the more conventional side of American poetry.

New England Writer

Hall's admiration for tradition and custom underlies his highly regarded memoir, *String Too Short To Be Saved* (1961), in which he nostalgically recounts his boyhood summers on his family's New Hampshire farm. At the time the book was published he felt that the world he described had vanished forever, but in 1975 he left his job at the University of Michigan, moved back to the farm, and, as he wrote in an epilogue for the book's reissue in 1979, soon discovered that the essential character of rural New England life was unchanged: "The dead are dead enough, and their

descendants occupy new bodies, but *everything is the same.*''

New England provided material for some of Hall's most admired prose works, including *Seasons at Eagle Pond* (1987), *Here at Eagle Pond* (1990), and *Life Work* (1993), a reflection on his life and heritage written when he was being treated for cancer. The book is by no means the bleak or self-indulgent meditation one might expect but finds strength rather in traditional New England values and ''a community radiating the willingness or even the desire to be careful and loving.''

Publications

Although written when he was still in his twenties, many of Hall's poems collected in *To the Loud Wind and Other Poems* (1955), *Exiles and Marriages* (1955), and *The Dark Houses* (1958) are marked by an elegiac, meditative sensibility as well as by an exceptional command of traditional poetics. An enthusiasm for Whitman led to experiments with free verse and the somewhat less formal poems in such books as *The Alligator Bride* (1969) and *The Yellow Room* (1971).

Most of Hall's major poetry was written after his return to New Hampshire. Many of these poems evoke the durable, seemingly immutable character of his region as seen through a deeply meditative or reflective sensibility. The books of this period include *Kicking the Leaves* (1978), *The Happy Man* (1986), *The Museum of Clear Ideas* (1993), *The Old Life* (1996), and *The One Day* (1988), a series of linked poems in blank verse that won the National Book Critics Circle Award. A selection from his poetry, *Old and New Poems,* was published in 1990.

Although primarily a poet and memoirist, Hall wrote books on baseball—*Dock Ellis in the Country of Baseball* (1976) and *Fathers Playing Catch with Sons: Essays on Sport* (*Mostly Baseball*) (1984)—and children's books, including *Ox-Cart Man* (1979), winner of the Caldecott Medal. More recent children's books include *When Willard Met Babe Ruth* (1996), *Old Home Day* (1996), and *I Am the Dog. I Am the Cat.* (1994). His short stories were collected in *The Ideal Bakery* (1987). Hall edited textbooks and anthologies such as *The Oxford Book of American Literary Anecdotes* (1981) and *The Oxford Book of Children's Verse in America* (1990). His plays include ''An Evening's Frost,'' produced off-Broadway in 1965. He wrote about the sculptor Henry Moore in *Henry Moore: The Life and Work of a Great Sculptor* (1966) and in *As the Eye Moves* (1973). *Marianne Moore: The Cage and the Animal,* his study of that poet, appeared in 1970.

Remembering Poets, a series of sketches of modernist predecessors, including Ezra Pound and Robert Frost, was first published in 1978 and reissued in 1992 in a revised and considerably expanded version under the title *Their Ancient Glittering Eyes: Remembering Poets and More Poets.* His essays, reviews, and other short prose works have been collected in *Goatfoot Milktongue Twinbird* (1978), *To Keep Moving* (1980), *The Weather for Poetry* (1982), *Poetry and Ambition* (1988), and *Death to the Death of Poetry* (1994).

Further Reading

No major critical or biographical study of Hall has yet been published. The best sources for biographical information are his autobiographical works, particularly *String Too Short To Be Saved* (1961); and *Life Work* (1993); For information on his poetics, see the collected essays listed in the text: *Goatfoot Milktongue Twinbird, To Keep Moving, The Weather for Poetry,* and *Poetry and Ambition.*

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Granville Stanley Hall

The American psychologist and educator Granville Stanley Hall (1844-1924) pioneered in developing psychology in the United States. His wide-ranging and prolific writings reveal a central theme best characterized as genetic psychology or evolutionism.

On Feb. 1, 1844, G. Stanley Hall was born on his grandfather's farm in Ashfield, Mass. He graduated from Williams College in 1867 and then, apparently to please his mother, studied for a year at the Union Theological Seminary in New York. His lack of deep conviction must have been heard between the lines of his trial sermon, for at its close the members of the faculty knelt in prayer for the salvation of the young man's soul. With borrowed funds the heretic field to Germany, where for 2 years he wandered in poverty from one university to another in a constant state of intellectual ferment and euphoria.

On his return to America, Hall taught various subjects for 4 years at Antioch College, where, as he once said, he occupied not a chair but a whole bench. In 1878, under the guidance of his friend William James, he received from Harvard the first doctorate in psychology ever given in the United States. Hall then went back to Germany for 2 years, chiefly because he wanted to find out about the new psychology that was attracting so many scholars to Leipzig, and became Wilhelm Wundt's first American student.

In 1881 Hall was invited to lecture at Johns Hopkins University. As soon as he knew that his position there was reasonably secure, he set about building up the first American laboratory for psychology. In 1887 he founded and edited the *American Journal of Psychology,* the first journal of its kind in the United States.

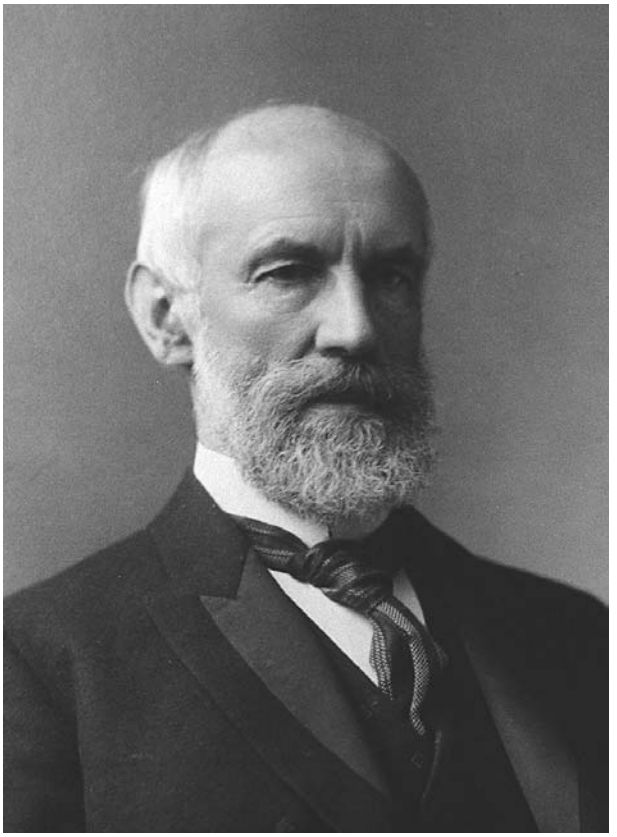

When Jonas G. Clark, a wealthy merchant of Worcester, Mass., decided to found an institution of higher learning in his native city, he invited Hall to become its first president. Hall persuaded Clark that the institution should be exclusively for graduate students, and it opened in 1889. In a few years the distinguished faculty in mathematics, physics, chemistry, biology, and psychology made Clark University a unique and famous institution. In 1892 about 15 psychologists drew up plans for the American Psychological Association. Hall was its first president.

The twentieth anniversary of the founding of Clark had as one part of the celebration a conference attended by leading American and European psychologists, including Sigmund Freud. At that time Freud was almost unknown in academic circles.

Hall wrote scores of articles and dozens of books. Among his important works are *Adolescence* (1904), *Founders of Modern Psychology* (1912), and *Senescence* (1922). The theme of developmental psychology runs through almost everything Hall wrote in his application and extension of the doctrine of evolution to the growth of the individual, a view which Hall frequently referred to as recapitulation.

Further Reading

Hall's autobiography is *Life and Confessions of a Psychologist* (1923). A good biography is Dorothy Ross, *G. Stanley Hall: Psychologist as Prophet* (1972). The standard work for the lives and writings of psychologists is E. G. Boring, *A History of Experimental Psychology* (1929; 2d ed. 1950).

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Al-Husayn ibn Mansur al-Hallaj

Al-Husayn ibn Mansur al-Hallaj (857-922) was a Persian Moslem mystic and martyr. He reinforced ecstatic and pantheistic tendencies already present in the Islamic third century, and they became a continuing part of Islamic life after al-Hallaj's teaching and martyrdom.

Al-Hallaj was born in what is now southern Iran but was educated in Arabic-speaking Iraq, studying with one of the eminent Sufis, or mystics, of the time, Sahl al-Tustari. After his marriage in 877, al-Hallaj settled in the capital of the Abbasid Empire, Baghdad, and continued to study and experience mysticism. He made three pilgrimages to Mecca, each of which was a deep emotional experience for him, and he is also alleged to have traveled in India and central Asia.

A Teaching Sufi

Al-Hallaj early began to preach to crowds of listeners about his ecstatic mystical experiences. This brought him to the notice of the orthodox theologians. A political reform movement led by religious persons, in which al-Hallaj does not seem to have been personally involved, led to a reaction against the reformers. He was arrested and imprisoned in 911 with many others, but after being pilloried as a politicoreligious extremist (he seems to have been wholly inactive politically), he was kept under lenient arrest in the caliph's palace. There he influenced powerful personages such as the queen mother and the vizier Ibn Isa.

Financial corruption among candidates for the vizier's office led to the public trial in 921-922 of al-Hallaj, whose execution for heterodoxy was desired by one of the contenders to prove his own support of the orthodox position. The condemnation was pushed through, despite much popular sentiment in favor of al-Hallaj, on the grounds that he had said, ''I am the Truth,'' that is, ''I am God.'' He was tortured and executed in 922.

After al-Hallaj

The sordid political intrigues to which al-Hallaj fell victim are less important in historical perspective than the spiritual issues which he aroused during his lifetime and after. Orthodox Islam is a religion which stresses the remote transcendent quality of God, and the absolute monotheism which it preaches scarcely admits of even metaphorical and ecstatic expressions such as mystics in every religion are prone to utter. Later Sufis regarded al-Hallaj as a martyr and

viewed his faults as primarily lack of discretion about the mystic experience; his example led to persecution for the Sufis for a time and to a certain care on their part that their sayings and poetry not be taken too literally.

Further Reading

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Lewis Hallam Sr. and Jr.

Lewis Hallam, Sr. (ca. 1705-1755), and Lewis Hallam, Jr. (1740-1808), actors and theatrical managers, were members of America's first important theatrical family.

The elder Lewis Hallam was a moderately successful London actor when he decided to lead an acting company to the New World. Their production of *The Merchant of Venice* in Williamsburg, Va., in 1752 marks the beginning of truly professional theater in America. But strong opposition to stage plays existed, especially among the Puritans and Quakers, who considered drama irreligious. Hallam had difficulty getting licenses in New York and Philadelphia; he did not even try in Boston. He argued that his company could provide the drama of ''the greatest geniuses of England'' and could support ''its dignity with proper decorum and regularity.''

During 1753-1754 Hallam justified his assertion, for his actors were well trained, and he paid all his debts. In addition, his talented company provided a repertoire of almost all the important plays offered in London, including tragedies of Shakespeare and Joseph Addison and comedies of William Congreve and Richard Steele. Because of the elder Hallam's ability and integrity, Americans gained a trust in theater they had never known before. However, after the 1754 season the elder Hallam died and the group disbanded.

Though Lewis Hallam, Jr., was not so talented a manager as his father, he was a better actor. During his 50 years on the stage he was successful in most of the important roles of his time. He helped to reorganize the American Company in 1758, when at 18 he became its leading man. Up to the time of the American Revolution he was sovereign of the American stage as star and manager. When the theater was ''outlawed'' shortly before the Revolution, Hallam moved to the West Indies. In 1784 he revived the old American Company. He sought, unsuccessfully, to prosper as a manager. Finally, in 1796, he resigned managership, though he continued as an actor until shortly before his death. In his time he had acted in the first American play (Thomas Godfrey's *The Prince of Parthia,* 1767) and the first successful American comedy (Royall Tyler's *The Contrast,* 1787), and his company had fostered a drama of high quality.

Further Reading

No book deals exclusively with the Hallams. However, every history of the American stage discusses their contribution. William Dunlap's *History of the American Theater* (1832) and his *Diary* (3 vols., 1930) detail the author's personal relationship with the younger Hallam. Arthur Hornblow, *A History of the Theater in America,* vol. 1 (1919), sufficiently details the Hallams' contributions. Among recent works see Glenn Hughes, *A History of the American Theater, 1700-1950* (1951); Barnard Hewitt, *Theater U.S.A., 1668 to 1957* (1959); Hugh F. Rankin, *The Theater in Colonial America* (1960); and Howard Taubman, *Making of the American Theater* (1965; rev. ed. 1967). □

Albrecht Von Haller

The Swiss physician Albrecht von Haller (1708-1777) conducted experiments in organic sensibility and irritability that are landmarks in the development of physiology.

Albrecht von Haller was born in Bern on Oct. 16, 1708. He lacked the strength to participate in the more ordinary pursuits of childhood and, under the guidance of a tutor, turned to scholarly activities. Among other things, he studied languages and wrote poetry. At 15 he entered the University of Tübingen to study medicine; he moved to the University of Leiden in 1725 and received a doctorate there in 1727.

For the next 2 years Haller studied in London and Paris and at the University of Basel. At Basel he became interested in botany, and studies started there culminated in the publication of a flora of Switzerland in 1742, *Enumeratio methodica stirpium Helveticarum*. More immediately, his botanical field studies in the Alps inspired him to write *Die Alpen,* his best-known poem, which was published in his *Versuch Schweizerischer Gedichte* in 1732. This poem introduced the concept of mountain beauty to the literary world. In 1729 he began medical practice in his native Bern. In 1736 he was appointed professor of anatomy, surgery, and botany at the newly founded University of Göttingen, where he stayed until 1753.

At Göttingen, Haller's interest turned to physiology, and in 1747 he authored the first textbook of physiology, *Primae lineae physiologiae*. His most important work was on the irritability and sensibility of organs. Although both concepts predated Haller, he was the first to demonstrate experimentally that sensibility (the ability to produce sensa-

tion) existed only in organs supplied with nerves, while irritability (a reaction to stimuli) was a property of the organ or tissue. His concept of irritability was particularly important in efforts to understand muscle physiology. His ideas were published in 1753 in *De partibus corporis humani sensibilibus et irritabilibus*.

In 1753 Haller returned to Bern. He took a position with the Swiss state service and then, from 1758 until 1764, was resident manager of the Bernese saltworks. His detailed, eight-volume compendium of information on physiology, *Elementa physiologiae corporis humani,* appeared between 1759 and 1766.

On Dec. 12, 1777, Haller died. His influence as a teacher and his publications, numbering in the thousands, guided development in physiology for a century. His research method laid the lasting foundations of experimental physiology.

Further Reading

There are several biographical sketches of Haller. These vary in their usefulness, but a good introduction is the chapter on Haller in Henry Sigerist, *The Great Doctors* (trans. 1933). Arturo Castiglioni, *A History of Medicine* (trans. 1941; rev. ed. 1947), and Ralph Hermon Major, *A History of Medicine* (vol. 2, 1954), discuss Haller and his work and are recommended for historical background.

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Edmund Halley

The English astronomer Edmund Halley (1656-1742) studied the orbital movements of the moon and of comets and discovered the proper motion of the fixed stars.

The son of a prosperous London soap-boiler, Edmund Halley was born on Nov. 8, 1656, in Haggerston near London. He attended St. Paul's School, where he excelled in classics and mathematics and early developed an interest in astronomy. At the age of 16, when he entered Queen's College, Oxford, he was already an accomplished astronomical observer. He continued his observations at Oxford and, before he was 20, had sent to the Royal Society an explanation of an improved means of calculating planetary orbits.

Recognizing the need for more accurate star charts, Halley, while still an undergraduate, proposed a plan for surveying the stars of the southern hemisphere as a supplement to the surveys then being made of the northern hemisphere by John Flamsteed and Johannes Hevelius. He left Oxford without a degree and in 1676 journeyed to the island of St. Helena in the South Atlantic. St. Helena's frequent cloud cover made it poorly suited for astronomical observations, although in 18 months on the island Halley managed to determine the position of approximately 350 stars. In addition, he made one of the first complete observations of a transit of Mercury; it occurred to him that similar transits might be used to accurately calculate the sun's distance from the earth. He returned to England in 1678, published his results, and was dubbed by Flamsteed ''the Southern Tycho,'' a reference to the famous Danish astronomer Tycho Brahe.

Publication of Newton's ''Principia''

Upon his return Halley received, by royal mandate, his Oxford degree and, at the age of 22, was elected a fellow of the Royal Society. After 2 years of traveling on the Continent, he returned to London, where he married and, in 1682, began a lengthy series of lunar observations. Designed to last for 18 years, these observations were to correct tables of the moon's position in an effort to solve the problem of accurately determining longitude. Such a lengthy project was not, however, well suited to Halley's temperament, and he was soon diverted to other concerns.

Intensely interested in the problem of gravitation, Halley had obtained by 1684 an inverse-square relationship, but since he was unable to deduce from it the planetary motions, in August that year he traveled to Cambridge to seek the assistance of Newton. What would be the orbit of a planetary body subjected to such a force? An ellipse, Newton replied. He had earlier proved that this was so and shortly thereafter sent Halley a copy of his demonstration. Realizing the significance of what Newton had done, Halley, utilizing great skill and tact, persuaded the reluctant Newton to develop and publish his ideas on celestial mechanics. Newton's *Principia* was published in 1687. Halley

read the manuscript, corrected the proofs, and paid the publication costs out of his own pocket. A lasting friendship ensued, and in 1696, through Newton's influence, Halley was appointed deputy comptroller of the Mint at Chester.

Astronomical and Physical Observations

Halley maintained a lifelong interest in the declination of the magnetic compass, and he published two significant papers (1683 and 1692) discussing the causes of this variation and its change with time. Between 1698 and 1702 he undertook a series of government-sponsored expeditions to make extensive measurements of terrestrial magnetism in the South Atlantic and to study in detail the tides and coast of the English Channel. He correlated the data from his South Atlantic voyages with other measurements he had been collecting and in 1702 published for the first time a map showing lines of equal declination. Of great navigational value, these lines (known today as isogonics) were for years called ''Halleyan lines.''

Halley's calculation of the periodic nature of comets was perhaps his most significant contribution to astronomy. In his *Synopsis of the Astronomy of Comets* (1705) he collected and analyzed all known observations of comets and computed the parabolic orbits of 24 comets dating from 1337 to 1698. The orbital elements of three (1531, 1607, and 1682) were so similar as to suggest that they were in fact the successive returns of a single body whose orbit was an enormous elongated ellipse, rather than a parabola, and whose period of revolution was approximately 76 years. Halley successfully predicted the return of this comet in 1758 and suggested that other comets might also have elliptical orbits. Halley's comet, as it is known today, returned on schedule in 1835, 1910, and 1986.

Before Halley's discovery of the ''proper motion'' of fixed stars, it was believed that they (unlike the planets) never moved in relation to each other. In 1718, however, Halley pointed out that three of the brightest stars (Sirius, Procyon, and Arcturus) had apparently changed their relative positions markedly since having been observed by the Greeks. In fact, Sirius appeared to have moved perceptibly since observed by Tycho Brahe only a century and a half earlier. After carefully comparing the positions of other stars and establishing that this apparent movement could not be accounted for by any motion of the earth, Halley concluded that the three had actually shifted their relative positions and suggested that, if observed over sufficiently long periods, this proper motion might also be detected in other stars as well.

Halley's knowledge and interests were extensive. He pursued such varied topics as the magnetic origin of the aurora borealis, the design and construction of diving bells, and the establishment of quantitatively accurate mortality tables. He continued his astronomical observations until a few months before his death on Jan. 14, 1742.

Further Reading

Selections from Halley's correspondence and unpublished papers, together with two 18th-century biographical memoirs, are in Eugene Fairfield MacPike, ed., *Correspondence and Papers of Edmund Halley* (1932). The best biography of Halley is Angus Armitage, *Edmund Halley* (1966). Also useful is Colin A. Ronan, *Edmund Halley: Genius in Eclipse* (1969). For Halley's relations with contemporary astronomers see Eugene Fairfield MacPike, *Hevelius, Flamsteed and Halley* (1937).

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Frans Hals

Frans Hals (c. 1581-1666) is one of the most admired masters of the great age of Dutch painting because of the spontaneity of his style and the vitality of his portrayals.

Frans Hals was probably born in Antwerp. It is likely that his parents were among the Protestants who fled from Catholic Flanders to the northern Netherlands after the Spanish took Antwerp in 1585. The earliest evidence of the presence of the Hals family in Haarlem is the record of the baptism in 1591 of Frans's brother, Dirck Hals, who also became a painter.

Between 1600 and 1603 Hals was a pupil of the Haarlem mannerist painter Karel van Mander. In 1610 Hals

became a member of the Haarlem painters' guild. His earliest surviving dated portrait, of Jacobus Zaffius, is dated 1611. There must have been earlier works that either have not come down to us or have not yet been identified. Some scholars now accept the *Banquet in a Park,* destroyed in World War II, as a work by Hals painted about 1610, on the basis of the free brushstroke that characterizes his work.

Some 250 paintings by Hals still exist, of which almost 200 are portraits. Except for two pictures representing the Evangelists St. Luke and St. Matthew, the rest are genre subjects, mostly portraitlike single figures, almost all in half or three-quarter length.

Early Works

The *Merry Company* (ca. 1616) shows Hals's early genre style: hot colors, an overcrowded composition, the exuberance of holiday revelers. In 1616 he signed the first of his great group portraits; altogether he painted six civic guard groups and three groups of regents. From the first, he revolutionized the long Dutch tradition of portraying social groups. He devised a series of brilliant solutions to the problem of giving equal emphasis to each figure while relating them in an arrangement that is both natural and compositionally integrated. These works are masterpieces of the baroque style.

Hals was most productive in the 1630s, when he began to simplify and unify his pictures. They now tended toward the monochromatic, a trend that also prevailed in Dutch landscape and still-life painting at the time. The small portrait of Hendrick Swalmius, a Haarlem preacher (monogrammed and dated 1639), shows a striking variety of brushstrokes and a new richness of contrasts between warm and cool tones that Hals began to introduce about this time. He executed commissioned portraits with the same boldness that characterized his genre figures, of which he painted no more after 1640. He built the flesh tones and the blacks and whites of the sober costumes with an inimitable range of nuance.

While only two double portraits by Hals are known today, there are many pairs of portraits. Among the finest of his mature works of this kind are the portraits of De heer Bodolphe and Mevrouw Bodolphe (both monogrammed and dated 1643), which are notable for the liveliness of the characterizations and the related poses of the two sitters.

Late Works

After 1650 Hals's paintings became increasingly austere in color. The silvery grays and golden ochers that frequently dominated his early palette were replaced by darker tones. The alertness, vivacity, and elegance of the young couple known as the *Seated Man Holding a Hat* and *Seated Woman Holding a Fan* (ca. 1648-1650) were by the late 1650s replaced in most of his portraits by more serious expressions and somber colors.

Hals maintained his incisive observation and sure touch to the end. Over 80 years old when he painted the famous group portrait, *Lady Regents of the Old Men's Alms House* (traditionally dated 1664), he endowed it with a psychological intensity and technical brilliance that have made it one of the most admired works of Western art. His dynamic brushstroke was more fluid and free than ever before.

Though he received important commissions throughout his career, Hals was in financial difficulties most of his life. From 1662 until his death in 1666 he lived on a small subsidy granted him by the burgomasters of Haarlem. But the legend that he led a rowdy life is not well founded. He was a member of a respectable society of rhetoricians and of a militia company, as well as an officer of the painters' guild. His pupils, besides his sons Frans II, Reynier, and Claes, included his brother Dirck, Judith Leyster and her husband, Jan Meinse Molenaar, Adriaen van Ostade, Philips Wouwerman, and Adriaen Brouwer.

His Style

None of Hals's followers was able to reproduce the essence of his style. His apparently unrestrained brushstroke always succeeded in defining form. This was not a mere trick or a stylish device that could be imitated. It responded to a basic mode of observation. His fascinating variety of angular strokes and hatching, which give liveliness to the picture surface while they differentiate between the optical effects of different textures, foreshadowed the impressionist way of representing light falling on an object. His ability to communicate a moment of intense living has seldom been equaled.

Strangely, no drawing or print by Hals is known. There is reason to believe that some of his small-scale portraits

were intended as models for engravers. There are only two self-portraits of Hals, the first as a member of the St. George militia company, in the group portrait *Officers of the Guild of Archers of St. George* (probably 1639), the second a small bust-length portrait (ca. 1650), of which a number of copies exist.

Further Reading

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William Frederick Halsey

The popular and aggressive American naval officer Fleet Admiral William Frederick Halsey (1882-1959) commanded major Pacific Fleet units during World War II.

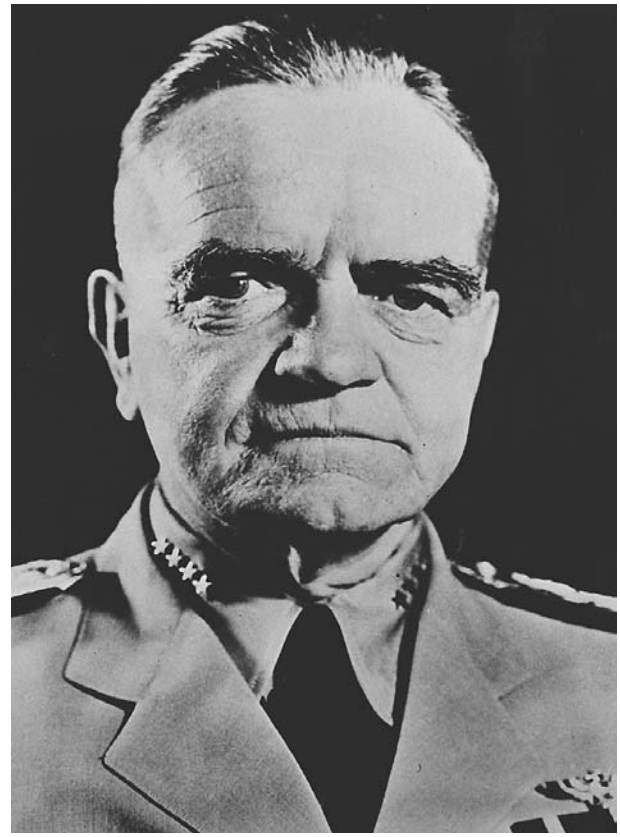

William F. Halsey was born in Elizabeth, N.J., on Oct. 30, 1882. The son of a Navy captain, he entered the Naval Academy in 1900. Most of Halsey's early sea duty was with destroyers. At the age of 51 he began flight training and after graduation took command of the aircraft carrier *Saratoga*. In 1938 he was given command of Carrier Division 2 and was promoted the following year to vice admiral and appointed commander of the Aircraft Battle Force.

Because the U.S. Navy's battleships had been crippled in the Japanese attack on the naval base at Pearl Harbor, Hawaii, on Dec. 7, 1941, Halsey's carrier force became the heart of the American fleet in World War II. Early in 1942 he led it on daring strikes against Japanese bases that culminated in a raid on Tokyo. While the damage inflicted by these raids was minor, they did much to bolster American morale and to make Halsey a popular hero.

On Oct. 18, 1942, Halsey was appointed commander of the South Pacific Area. He thus commanded America's initial Pacific offensive, the battle for Guadalcanal in the Solomon Islands. Operations there had reached a critical stage, and the appointment of Halsey, with his reputation for audacity and aggressiveness, was welcomed by the beleaguered Marine and Navy units. He lived up to his reputation, summarizing his strategy in a simple order to his carriers on October 26: ''Attack—Repeat—Attack.'' In a series of fierce engagements Japanese naval forces in the area were defeated and American victory on Guadalcanal assured. President Franklin D. Roosevelt promptly promoted Halsey to admiral.

Throughout 1943 and early 1944 Halsey commanded naval operations around the Solomons, overrunning or isolating Japanese garrisons. On June 15, 1944, he was relieved as commander of the South Pacific Area and made commander of the 3d Fleet. This force was the most powerful aggregation of naval striking power in American history.

Halsey and his staff began planning for reoccupation of the Philippines. Unfortunately, Halsey's operational performance failed to match his good planning. During the crucial battle for Leyte Gulf, he sent his main force after a Japanese decoy fleet; this allowed powerful enemy surface units to penetrate the Philippine Sea. Only frantic resistance by a small escort carrier group and a sudden Japanese retreat saved the American landing forces from major damage.

Two months later the admiral's reputation suffered another blow when he maneuvered directly into the path of a typhoon, losing three destroyers. In early summer 1945 Halsey again maneuvered the fleet into the path of a typhoon. Despite this error he retained command until the end of the war, directing the final, successful air and sea attacks upon the Japanese home islands.

Following Japan's surrender in 1945 Halsey was promoted to fleet admiral and assigned what were essentially public relations duties until his retirement in April 1947. In subsequent years he held several business positions and led an unsuccessful drive to raise funds for the preservation of the carrier *Enterprise*. He died on Aug. 16, 1959.

Further Reading

William F. Halsey and J. Bryan III, *Admiral Halsey's Story* (1947), contains material on the admiral's early career but is of limited value for the World War II period. Hans Christian

Adamson and George F. Kosco, *Halsey's Typhoons* (1967), summarizes the problems he encountered in the latter stages of the war. Perhaps the best concise history of naval operations in World War II is Samuel Eliot Morison, *The Two Ocean War* (1963). The role of American aircraft carriers in that conflict is admirably analyzed in Clark G. Reynolds, *The Fast Carriers: The Forging of an Air Navy* (1968).

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Johann Georg Hamann

The German philosopher Johann Georg Hamann (1730-1788) was known as the "Magus of the North." He held that truth is a matter of subjective belief, and he sought to reveal the divine in things and people.

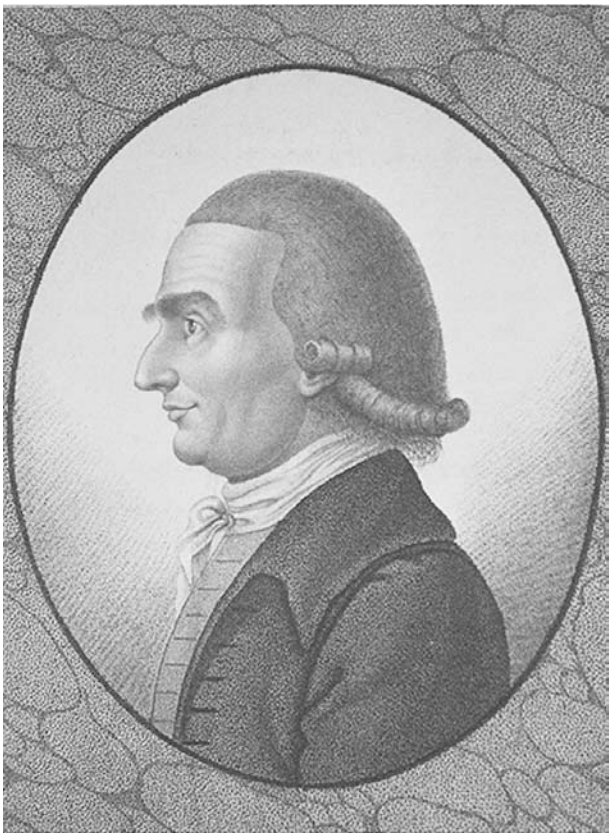

Born on Aug. 27, 1730, in Königsberg, East Prussia, Johann Georg Hamann was the son of the local surgeon-barber and heir of generations of Protestant pastors, and this background helps explain his interests in science, medicine, and especially religion. The young Hamann was tutored at home, and the remarkable range of his intellectual pursuits was largely a product of self-education. He displayed an aptitude for languages and mastered Greek, Latin, French, Italian, English, and Hebrew in addition to his native German.

In 1746 Hamann enrolled at the University of Königsberg as a student of theology and later of law. There he was influenced by Martin Knutzen, the philosophy teacher of his fellow townsman Immanuel Kant. He withdrew in 1752 and spent the next 7 years working as a tutor and then for a business concern, the House of Barens. In the latter capacity he traveled as far as London, where he underwent a spiritual crisis. Returning to Königsberg, he spent the next few years in study, writing, and translating. Kant introduced Hamann to Johann Gottfried von Herder and also secured him a position with the local government, which he held for the next 24 years. About the same time, 1763, he entered into a lifelong domestic arrangement and fathered four children. Hamann died on June 21, 1788, while visiting a group of his admirers in Münster.

The main intention of Hamann's writings was to state the relationship between faith and philosophy. His early unpublished works—*Biblical Meditations* (1758) and *Thoughts on the Course of My Life* (1759)—culminated in his first major work, *Socratic Memorabilia* (1759). His reputation was increased by the publication of a collection of essays, *Crusades of the Philologian* (1762), which included "Aesthetics in a Nutshell;" political satires such as *Lost Letter of a Savage of the North to a Financier at Peking* (1773) and *The Worm of the North* (1774); and his thoughts on sexuality, *Essay of a Sibyl on Marriage* (1775). *Konxompax* (1779), *Metacritique of the Purism of the Reason* (1784), and *Golgatha und Scheblimini* (1784) are various critiques of works by Gotthold Ephraim Lessing, Kant, and Moses Mendelssohn. He managed, however, to cultivate and maintain the friendship of the major figures of the German Enlightenment while criticizing their philosophies.

Hamann's writings focused on the study of the whole man of reason, emotion, language, and history. He believed that the rationalist gospel of the Enlightenment was inferior to facts and to true philosophy, which is "Socratic" or critical in the awareness of its own ignorance. Hamann's aim was to understand divine revelation and its workings in nature and history.

Further Reading

There are only two complete works of Hamann translated and one major study of him available in English. Ronald G. Smith, *J. G. Hamann, 1730-1788: A Study in Christian Existence—With Selections from His Writings* (1960), includes the *Metacritique,* and James C. O'Flaherty's edition of Hamann's *Socratic Memorabilia* (1967) is an excellent translation with commentary and biographical introduction. W. M. Alexander, *Johann Georg Hamann: Philosophy and Faith* (1966), is a thorough and full study. □

Fannie Lou Hamer

Fannie Lou Hamer (1917-1977), field secretary of the Student Nonviolent Coordinating Committee, was an outspoken advocate for civil rights for African Americans.

For more than half of Fannie Lou Hamer's life, she was a rural agricultural worker who saw no end to the cycle of poverty and humiliation that was the plight of most southern African Americans. Fannie Lou, born October 6, 1917, in Montgomery County, Mississippi, was the last of twenty children born to Jim and Ella Townsend. When she was two years old the family moved to Sunflower County, Mississippi, where Fannie resided for the rest of her life. At age six she joined the other family members working as a sharecropper picking cotton. By the time she was 13 she could pick between two and three hundred pounds of cotton a day.

In spite of intensive labor the Townsends were always in need because sharecroppers had to give a portion of their crop, as well as repayment for seeds and supplies they had purchased on credit, to the owner of the land on which they toiled. One year, when their crop was especially bountiful, Jim Townsend, hoping that his family's economic status would permanently improve, rented a parcel of land with a house and purchased some animals and farm implements to boost the farm's productivity. The family's hopes for prosperity were dashed, however, when a jealous white neighbor poisoned the Townsend's animals.

The condition of African Americans in the South caused young Fannie to wonder why they had to suffer such hardship while working so hard. In spite of her circumstances Fannie was able to attend school for a few months each year until she reached the sixth grade. After her formal schooling ended, she continued to study and read the Bible under the direction of teachers at the Stranger's Home Baptist Church. Fannie's religious beliefs and training were dominant influences during her entire life. She regularly prayed that someday she would have the opportunity to do something to improve the condition of African Americans in Mississippi.

During the 1940s Fannie Lou married Perry ''Pap'' Hamer, who worked on the W.D. Marlow plantation near Ruleville, Mississippi. Fannie also worked for the Marlows, first as a sharecropper and then—after the owner learned that she was literate—as the timekeeper. In the evenings she cleaned the Marlow's home. The Hamers supplemented their income by making liquor and operating a small saloon. Unable to have children of their own, the Hamers adopted two girls, Dorothy Jean and Vergie Ree.

In 1962, when she was in her mid-forties, Hamer's life changed drastically. She was invited to attend a Student Nonviolent Coordinating Committee (SNCC, pronounced ''Snick'') meeting at a church near her home. SNCC, an organization founded in 1960 by a group of young African Americans who used direct action such as sit-ins and other forms of civil disobedience as a means of ending segregation in the South, encouraged its workers to travel throughout the South to win grassroots support from African Americans. When Hamer heard the SNCC presentation she was convinced that the powerlessness of African Americans was based to a degree on their complacency and fear of white reprisals. She decided that no matter what the cost, she should try to register to vote. Though her first attempts to pass the voter registration test were unsuccessful they nevertheless resulted in the loss of her job and threats of violence against her and those who attempted to register with her for trying to alter the status quo.

In 1963 Hamer became a registered voter and a SNCC field secretary. She worked with voter registration drives in various locales and helped develop programs to assist economically deprived African American families. She was regularly threatened and faced beatings, a bombing, and ridicule. Nevertheless, she was a founding member of the Mississippi Freedom Democratic Party (MFDP), formed in April 1964 to challenge the all-white Mississippi delegation to the Democratic National Convention. The MFDP sent 68 representatives in August 1964 to the Democratic National Committee meeting in Atlantic City, New Jersey. Hamer was one of the representatives who testified before the party's Credentials Committee. In a televised presentation, Hamer talked about the formidable barriers that southern African Americans faced in their struggle for civil rights. She talked about the murders of civil rights activists such as Medgar Evers, James Chaney, Andrew Goodman, and Michael Schwerner.

''If the Freedom Democratic Party is not seated now, I question America,'' she said. ''Is this America? The land of the free and the home of the brave? Where we have to sleep with our telephones off the hook, because our lives be threatened daily.'' Hamer discussed the abuse she had suffered in retaliation for attending a civil rights meeting. ''They beat me and they beat me with the long, flat blackjack. I screamed to God in pain. . . .'' As a compromise measure the Democratic Party leadership offered the MFDP delegation two seats, which they refused. Hamer said, ''We didn't come for no two seats when all of us is tired.'' And no MFDP member was seated.

In 1965 Hamer, Victoria Gray, and Annie Devine ran for Congress and challenged the seating of the regular Mississippi representatives before the U.S. House of Representatives. Though they were unsuccessful in their challenge, the 1965 elections were later overturned. Hamer continued to be politically active and from 1968 to 1971 was a member of the Democratic National Committee from Mississippi.

Hamer was also a catalyst in the development of various programs to aid the poor in her community, including the Delta Ministry, an extensive community development program, and the Freedom Farms Corporation in 1969, a non-profit operation designed to help needy families raise food and livestock, provide social services, encourage minority business opportunities, and offer educational assistance. In 1970 Hamer became chair of the board of Fannie Lou Hamer Day Care Center, an organization established by the National Council of Negro Women. She also served as a member of the boards of the Sunflower County Day Care and Family Services Center and Garment Manufacturing Plant. She became a member of the policy council of the National Women's Political Caucus in 1971, and from 1974 to 1977 was a member of the board of trustees of the Martin Luther King Center for Nonviolent Social Change.

Hamer underwent a radical mastectomy in 1976 and died of cancer March 14, 1977, in the Mound Bayou, Mississippi, Hospital.

Further Reading

There are several biographies of Hamer, including Kay Mills, *This Little Light of Mine: the Life of Fannie Lou Hamer* (1993), and a children's book, *Fannie Lou Hamer: From Sharecropping to Politics,* by David Rubel with an introduction by Andrew Young (1990). Many histories of the civil rights movement in the South include information about Hamer. These include Vicki Crawford, Jacqueline Rouse, and Barbara Woods, *Women in the Civil Rights Movement: Trailblazers and Torchbearers, 1941-1965* (1990); Juan Williams, *Eyes on the Prize: America's Civil Rights Years, 1954-1965* (1987); and various histories of SNCC and its leaders. A collection of Fannie Lou Hamer papers is available on microfilm from the Amistad Research Center, Tulane University, New Orleans, Louisiana. □

Hamilcar Barca

Hamilcar Barca (ca. 285-c.229 B.C.) was a great Carthaginian general and statesman in the First Punic War who firmly established Carthaginian rule in Spain.

Hamilcar Barca was a daring, intelligent young man. He was appointed commander in chief in Sicily in 247 B.C., when, after 18 years of fighting, the Carthaginian forces were at their lowest. Entrusted with naval operations, he immediately set out to attack and ravage the coastline of Lucania and Bruttium. He then landed on the north coast of Sicily, seizing Mt. Hercte west of Panormus. From this vantage point he hoped to strike at the rear of the armies besieging Lily-baeum and Drepanum and possibly draw off their forces to the defense of Panormus. Meanwhile, he fortified the site, built a harbor for his fleet, and continued the raids on the Italian coast as far north as Cumae.

When, after 3 years of harassing the Romans and holding them at bay, Hamilcar was finally dislodged from Mt. Hercte, he captured the city of Eryx, thus driving a wedge between the Romans who occupied the Temple of Venus on top of Mt. Eryx and the army that besieged Drepanum. From this new strategic point Hamilcar sallied out with his fleet and continued to devastate the Sicilian and Italian shores.

Hamilcar's position became untenable, however, when the Roman victory over the Carthaginian fleet at the Aegates islands in 241 cut him off from the sea. His home government gave him full power to negotiate the best possible terms of peace with the Roman victor, Gaius Lutatius Catulus. Acting as a good and prudent leader, Hamilcar drew up a treaty with Lutatius, which, even though not fully accepted by the Roman people, put an end to the First Punic War. Hamilcar received free retreat for his troops, transferred them from Mt. Eryx to Lilybaeum, and laid down his command.

Revolt of the Mercenaries

Upon returning to Africa, Hamilcar's mercenary troops revolted because the Carthaginians were unable to pay them their arrears. When Hanno, the commander in chief in Africa, failed to suppress the revolt, Hamilcar replaced him. Hamilcar surrounded the mercenaries' position at the river Bagrades (Medjerda), defeated their leader Spendius, and relieved the siege of Utica. Trapped in turn by Spendius, Hamilcar extricated himself with the help of the young Numidian chief Naravas. In this battle 10,000 mercenaries were killed and 4,000 taken captive; Hamilcar either dismissed the captives or enrolled them in his own army. But he changed his policy of clemency when the rebel leaders inveigled the mercenaries to mutilate cruelly their Carthaginian prisoners.

An open quarrel between Hamilcar and Hanno resulted in the latter's recall and replacement. When the mercenaries laid siege to the city of Carthage, Hamilcar drove them into a defile and annihilated them. Having achieved a reconciliation with Hanno under pressure from the Carthaginian Senate, Hamilcar turned against the last contingent of rebellious mercenaries, who were laying siege to Tunis. He defeated their leader Matho in a decisive battle and finally reduced Utica in 238.

Conquest of Spain

Emerging as the most popular leader at the end of the war against the mercenaries, Hamilcar easily won the people's support for a new war intended to make up for the loss of Sicily and Sardinia. He was sent to Spain in the spring of 237, accompanied by his 9-year-old son Hannibal, whom he made swear eternal hatred against Rome. With the Phoenician colony of Gades as his base, Hamilcar fought successfully against Tartessians, Celts, and Iberians in southern and western Spain. Then he transferred his line of operations to the east, reduced the Iberians north of Cape Palos, pushed forward the Carthaginian frontier as far north as Cape Nao, and built a fortress at Akra Leuke on the rocky hill of Alicante to dominate the newly conquered territory. He thus overstepped the boundary line between Massilia and Carthage. Upon protestations from Rome, Massilia's ally, Hamilcar replied that his conquest was needed to pay his country's war indemnity to Rome.

Hamilcar died in the winter of 229/228, after 9 years of warfare in Spain, while besieging the town of Helice southwest of Alicante. As he was about to withdraw from the siege in order to meet an Iberian king in battle, he drowned in the river Alebos (Vinalapò).

It is difficult to give a fair estimate of Hamilcar's generalship in the First Punic War, since he arrived too late on the scene to change the tide. The historian Polybius—although conceding the Romans' superiority in individual courage—gave the palm of leadership to Hamilcar. The anti-Barcid tradition, found in Roman historians, blamed Hamilcar's personal ambition for his wars in Spain and denied that he was backed by his home government. Although this tradition is untrue, there can be no question that Hamilcar's conquests and the rising power of Carthage in Spain ultimately led to the great conflict with Rome in the Second Punic War.

Further Reading

The major ancient source for the life of Hamilcar is Polybius. For the historical background of Hamilcar's life and the Punic Wars see B. H. Warmington, *Carthage* (1960; rev. ed. 1969), and Gilbert Charles Picard and Colette Picard, *The Life and Death of Carthage,* translated by Dominique Collon (1969). Hamilcar received extensive treatment in Gavin de Beer, *Hannibal: Challenging Rome's Supremacy* (1969). □

Alexander Hamilton

The first U.S. secretary of the Treasury, Alexander Hamilton (1755-1804) was instrumental in developing the nation's first political party, the Federalists.

Alexander Hamilton's birth date is disputed, but he probably was born on Jan. 11, 1755, on the island of Nevis in the British West Indies. He was the illegitimate son of James Hamilton, a Scotsman, and Rachel Fawcett Lavien, daughter of a French Huguenot physician.

Hamilton's education was brief. He began working sometime between the ages of 11 and 13 as a clerk in a trading firm in St. Croix. In 1772 he left—perhaps encouraged and financed by his employers—to attend school in the American colonies. After a few months at an academy in New Jersey, he enrolled in King's College, New York City. Precocious enough to master most subjects without formal instruction and eager to win success and fame early in life, he left college in 1776 without graduating.

American Revolution

The outbreak of the American Revolution offered Hamilton the opportunity he craved. In March 1776 he became captain of a company of artillery and, a year later, a lieutenant colonel in the Continental Army and aide-de-camp to commanding general George Washington. Hamilton's ability was apparent, and he became one of Washington's most trusted advisers. Although he played no role in major military decisions, Hamilton's position was one of great responsibility. He drafted many of Washington's letters to high-ranking Army officers, the Continental Congress, and the states. He also was sent on important military missions and

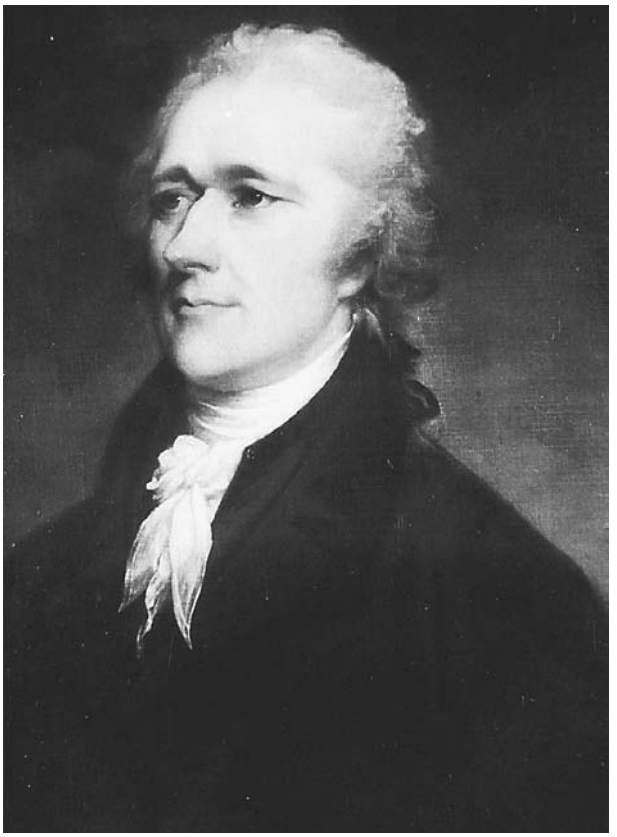

drafted major reports on the reorganization and reform of the Army. Despite the demands of his position, he found time for reading and reflection and expressed his ideas on economic policy and governmental debility in newspaper articles and in letters to influential public figures.

In February 1781, in a display of pique at a minor reprimand by Gen. Washington, Hamilton resigned his position. Earlier, on Dec. 14, 1780, he had married the daughter of Philip Schuyler, a member of one of New York's most distinguished families. In July 1781 Hamilton's persistent search for active military service was rewarded when Washington gave him command of a battalion of light infantry in the Marquis de Lafayette's corps. After the Battle of Yorktown, Hamilton returned to New York. In 1782, following a hasty apprenticeship, he was admitted to the bar.

During the Revolution, Hamilton's ideas on government, society, and economic matured. These were conditioned by his foreign birth, which obviated a strong attachment to a particular state or locality, and by his presence at Washington's headquarters, where he could see the war as a whole. Like the general himself, Hamilton was deeply disturbed that the conduct of the war was impeded by the weakness of Congress and by state and local jealousies. It was this experience rather than any theoretical commitment to a particular form of government that structured Hamilton's later advocacy of a strong central government.

Confederation Era

From the end of the Revolution to the inauguration of the first government under the Constitution, Hamilton tirelessly opposed what he described as the ''dangerous prejudices in the particular states opposed to those measures which alone can give stability and prosperity to the Union.'' Though his extensive law practice won him recognition as one of New York's most distinguished attorneys, public affairs were his major concern.

Attending the Continental Congress as a New York delegate from November 1782 through July 1783, he unsuccessfully labored, along with James Madison and other nationalists, to invest the Confederation with powers equal to the needs of postrevolutionary America. Convinced that the pervasive commitment to states' rights obviated reform of the Articles of Confederation, Hamilton began to advocate a stronger and more efficient central government. As one of the 12 delegates to the Annapolis Convention of 1786, he drafted its resolution calling for a Constitutional Convention ''to devise such further provisions as shall appear . . . necessary to render the Constitution of the Federal Government adequate to the exigencies of the Union. . . .'' Similarly, as a member of the New York Legislature in 1787, he was the eloquent spokesman for continental interests as opposed to state and local ones.

Ratification of the Constitution

Hamilton was one of the New York delegates to the Constitutional Convention, which sat in Philadelphia from May to September 1787. Although he served on several important committees, his performance was disappointing, particularly when measured against his previous (and subsequent) accomplishments. His most important speech called for a government close to the English model, one so high-toned that it was unacceptable to most of the delegates.

Hamilton's contribution to the ratification of the Constitution was far more important. In October 1787 he determined to write a series of essays on behalf of the proposed Constitution. First published in New York City newspapers under the pseudonym ''Publius'' and collectively designated *The Federalist,* these essays were designed to persuade the people of New York to ratify the Constitution. Though *The Federalist* was written in collaboration with John Jay and James Madison, Hamilton wrote 51 of the 85 essays. First published in book form in 1788, the *Federalist* essays have been republished in many editions and languages. They constitute one of America's most original and important contributions to political philosophy and remain today the authoritative contemporary exposition of the meaning of the cryptic clauses of the U.S. Constitution. At the New York ratifying convention in 1788, Hamilton led in defending the proposed Constitution, which, owing measurably to Hamilton's labors, New York ratified.

Secretary of the Treasury

On Sept. 11, 1789, some 6 months after the new government was inaugurated, Hamilton was commissioned the nation's first secretary of the Treasury. This was the most

important of the executive departments because the new government's most pressing problem was to devise ways of paying the national debt—domestic and foreign—incurred during the Revolution.

Hamilton's program, his single most brilliant achievement, also created the most bitter controversy of the first decade of American national history. It was spelled out between January 1790 and December 1791 in three major reports on the American economy: ''Report on the Public Credit''; ''Report on a National Bank''; and ''Report on Manufactures.''

In the first report Hamilton recommended payment of both the principal and interest of the public debt at par and the assumption of state debts incurred during the American Revolution. The assumption bill was defeated initially, but Hamilton rescued it by an alleged bargain with Thomas Jefferson and Madison for the locale of the national capital. Both the funding and assumption measures became law in 1791 substantially as Hamilton had proposed them.

Hamilton's ''Report on a National Bank'' was designed to facilitate the establishment of public credit and to enhance the powers of the new national government. Although some members of Congress doubted this body's power to charter such a great quasi-public institution, the majority accepted Hamilton's argument and passed legislation establishing the First Bank of the United States. Before signing the measure, President Washington requested his principal Cabinet officers, Jefferson and Hamilton, to submit opinions on its constitutionality. Arguing that Congress had exceeded its powers, Jefferson submitted a classic defense of a strict construction of the Constitution; affirming the Bank's constitutionality, Hamilton submitted the best argument in American political literature for a broad interpretation of the Constitution.

The ''Report on Manufactures,'' his only major report which Congress rejected, was perhaps Hamilton's most important state paper. The culmination of his economic program, it is the clearest statement of his economic philosophy. The protection and encouragement of infant industries, he argued, would produce a better balance between agriculture and manufacturing, promote national self-sufficiency, and enhance the nation's wealth and power.

Hamilton also submitted other significant reports which Congress accepted, including a plan for an excise on spirits and a report on the establishment of a Mint. Hamilton's economic program was not original (it drew heavily, for example, upon British practice), but it was an innovative and creative application of European precedent and American experience to the practical needs of the new country.

First Political Party

Hamilton's importance during this period was not confined to his work as finance minister. As the virtual ''prime minister'' of Washington's administration, he was consulted on a wide range of problems, foreign and domestic. He deserves to be ranked, moreover, as the leader of the country's first political party, the Federalist party. Hamilton himself, like most of his contemporaries, railed against parties and ''factions,'' but when the debate over his fiscal policies revealed a deep political division among the members of Congress, Hamilton boldly assumed leadership of the proadministration group, the Federalists, just as Jefferson provided leadership for the Democratic Republicans.

Prominent Lawyer and Army General

Because of the pressing financial demands of his growing family, Hamilton retired from office in January 1795. Resuming his law practice, he soon became the most distinguished member of the New York City bar. His major preoccupation remained public affairs, however, and he continued as President Washington's adviser. The latter's famous ''Farewell Address'' (1796), for example, was largely based on Hamilton's draft. Nor could Hamilton remain aloof from politics. In the election of 1796 he attempted to persuade the Federalist electors to cast a unanimous vote for John Adam's running mate, Thomas Pinckney.

The high regard in which most of the country's leading Federalists held Hamilton was matched by the dislike and distrust with which many others—notably the Republicans—viewed him. He was ambitious, arrogant, and opinionated. He was also indiscreet. For example, to refute a baseless charge by James Reynolds and others that as secretary of the Treasury he was guilty of corruption, he needlessly published a defense which included a confession of adultery with Mrs. Reynolds. Such an admission undoubtedly diminished the possibility of political preferment.

During the presidency of John Adams, however, Hamilton continued to wield considerable national influence, for members of Adams's Cabinet often sought and followed his advice. In 1798 they cooperated with George Washington to secure Hamilton's appointment—over Adams's strong opposition—as inspector general and second in command of the newly augmented U.S. Army, which was preparing for a possible war against France. Since Washington declined active command, organizing and recruiting the ''Provisional Army'' fell to Hamilton. His military career abruptly came to an end in 1800 after John Adams, in the face of the opposition of his Cabinet and other Federalist leaders (Hamilton among them), sent a peace mission to France that negotiated a settlement of the major issues.

Retirement and the Fatal Duel

Hamilton's role in the presidential campaign of 1800 not only was a disservice to his otherwise distinguished career but also seriously wounded the Federalist party. Convinced of John Adam's ineptitude, Hamilton rashly published a long Philippic which characterized the President as a man possessed by ''vanity without bounds, and a jealousy capable of discoloring every object,'' with a ''disgusting egotism'' and an ''ungovernable discretion of . . . temper.'' Instead of discrediting Adams, the pamphlet promoted election of the Republican candidates, Jefferson and Aaron Burr. When the Jefferson-Burr tie went for decision to the House of Representatives, however, Hamilton regained his balance. Convinced that Jefferson would not undermine executive authority, Hamilton also believed that Burr was ''the

most unfit and dangerous man of the community.'' He accordingly used his considerable influence to persuade congressional leaders to select Jefferson.

Although his interest in national policies and politics was unabated, Hamilton's role in national affairs after 1801 diminished. He remained a prominent figure in the Federalist party, however, and published his opinions on public affairs in the *New York Evening Post*. He was still an ardent nationalist and in 1804 severely condemned the rumored plot of New England and New York Federalists to dismember the Union by forming a Northern confederacy. Believing Aaron Burr to be a party to this scheme, Hamilton actively opposed the Vice President's bid for the New York governorship. He was successful, and Burr, now out of favor with the Jefferson administration and discredited in his own state, charged that Hamilton's remarks had impugned his honor. Burr challenged Hamilton to a duel. Although Hamilton was reluctant, he believed that his ''ability to be in future useful'' demanded his acceptance. After putting his personal affairs in order, he met Burr at dawn on July 11, 1804, on the New Jersey side of the Hudson River. The two exchanged shots, and Hamilton fell, mortally wounded. Tradition has it that he deliberately misdirected his fire, leaving himself an open target for Burr's bullet. Hamilton was carried back to New York City, where he died the next afternoon.

Further Reading

Henry Cabot Lodge, ed., *The Works of Alexander Hamilton* (2d ed., 12 vols., 1903), will be replaced by Harold C. Syrett and Jacob E. Cooke, eds., *Papers,* 15 volumes of which have been published (1961-1969). Hamilton's definitive biography is Broadus Mitchell's meticulous *Alexander Hamilton* (2 vols., 1957-1962). John C. Miller, *Alexander Hamilton* (1959), is an excellent one-volume life. Useful biographies are David Loth, *Alexander Hamilton: Portrait of a Prodigy* (1939), and Nathan Schachner, *Alexander Hamilton* (1946). Also recommended are Claude G. Bowers, *Jefferson and Hamilton: The Struggle for Democracy in America* (1925), and Richard B. Morris, *Alexander Hamilton and the Founding of the Nation* (1957). □

Alice Hamilton

The American physician Alice Hamilton (1869-1970) is recognized as the founder of industrial medicine in the United States. She was the first woman on the faculty of Harvard Medical School.

Alice Hamilton grew up in Fort Wayne, Ind., in an affluent home. Her parents entertained guests who discussed major topics of the day, and they stimulated the thinking of their children by raising doubts about society's religious and social assumptions. Hamilton attended Miss Porter's School in Farmington, Conn., and in 1893 graduated from the University of Michigan Medical School. She interned in the New England Hospital for Women in Boston. There she serviced working-class people, the usual clientele of the first women doctors (who were seldom employed by the upper classes).

In 1894 Dr. Hamilton studied bacteriology in Germany and returned to accept her first teaching position at the Women's Medical College of Northwestern University in Chicago, Ill. Another important factor in her life seems to have been her decision to live at Chicago's settlement house, Hull House. Here she came into close contact with notable social reformers (including the founder of Hull House and one of America's first social workers, Jane Addams) and with the sick from the streets and the mills of the city. For several years she was torn between the medical-social work around Hull House and an equally strong desire to devote herself to research at the McCormick Institute for Infectious Diseases.

Eventually Dr. Hamilton's social passion and scientific skills combined as she plunged into the research and activity to control health hazards in the dangerous trades of mining and factory work. Her first real chance came in 1910, when the governor of Illinois appointed her to a commission to investigate occupational diseases. She inspected mines and factories to identify hazardous jobs. After the Federal government asked her to make her research nationwide, she spent 12 years identifying lead, arsenic, and mercury poisons, aniline dyes, picric acid, dust, bad ventilation, and other health hazards. On the basis of her research she was expected to present the needed antidotes and safeguards.

Always an outspoken feminist, Dr. Hamilton must have been excited to accept an invitation in 1919 to be the first woman to join the faculty of the Harvard Medical School. In 1935 she retired from Harvard but not from her national and international efforts to prevent industry from poisoning the earth. She was one of the first to warn of the lethal nature of atomic radiation.

Further Reading

The best book on Alice Hamilton is her autobiography, *Exploring the Dangerous Trades* (1943). For general background see George Rosen, *A History of Public Health* (1958). □

Sir William Rowan Hamilton

The Irish mathematical physicist Sir William Rowan Hamilton (1805-1865) reshaped theoretical optics by basing it on his law of varying action. His analysis of motion anticipated several basic notions of relativity and quantum mechanics.

William Rowan Hamilton was born on Aug. 4, 1805, in Dublin, the fourth child of Archibald Hamilton, a solicitor, and Sarah Hutton Hamilton. His father's family was known for a penchant for the gregarious and the romantic, while several members of his mother's family were distinguished scientists. It was the almost clashing union of the scientific and the romantic that became the most marked characteristic of William's personality. At the age of 2 he was entrusted to his uncle, a curate and an accomplished linguist. At the age of 3 William read English fluently; at 5 he was translating Greek and Hebrew; by the time he was 12, he not only had mastered German, French, Italian, and Spanish but also had a working knowledge of Syriac, Persian, Arabic, Sanskrit, and Hindustani. At his father's urging he wrote, at the age of 14, a letter in Persian to the Persian ambassador visiting in Dublin.

In 1820 Hamilton met the American mathematical prodigy Zerah Colburn, then studying in England, and thus became interested in mathematics. Later he began to read Euclid, from which came another powerful boost to Hamilton's single-minded, youthful pursuit of mathematical physics. He was hardly 17 when he mastered Isaac Newton's *Arithmetica universalis* and *Principia,* in addition to Pierre Laplace's *Mécanique céleste*. In the last, the self-taught young genius even discovered an error in connection with Laplace's demonstration of the parallelogram of forces.

Systems of Rays

In 1822 Hamilton submitted a paper on the osculation of certain curves of double curvature to John Brinkley, professor of astronomy at Trinity College and astronomer royal of Ireland. The following year Hamilton entered Trinity College, earning the highest honors in all examinations and winning practically all the prizes. In 1824 he presented to the Royal Irish Academy a paper, ''On Caustics,'' the preface of which stated: ''The Problems of Optics, considered mathematically, relate for the most part to the intersections of the rays of light proceeding from known surfaces, according to known laws. In the present paper, it is proposed to investigate some general properties common to all such Systems of Rays, and independent of the particular surface or particular law. It is intended in another paper to point out the application of these mathematical principles to the actual laws of Nature.'' These words prefaced in effect Hamilton's lifelong program in mathematical physics.

The committee appointed to report on the merits of Hamilton's paper requested him to elaborate further on the topic. In 1827 Hamilton, still an undergraduate, presented to the academy the enlarged form of the paper under the title ''A Theory of Systems of Rays.'' His starting point was the well-established principle that light rays travel between two points (extremities, he called them) along the path of least time, or along the path of least action, depending on whether the wave theory or the corpuscular theory of light was considered.

This paper earned Hamilton not only fame but also meteoric rise in the academic world. Although still an undergraduate, he was appointed Andrews professor of astronomy (1827). Connected with the munificently endowed chair were the directorship of the Observatory of Dunsink, the title of astronomer royal of Ireland, and a spacious lodging on the observatory grounds. Furthermore, it was understood that he had no observational duties to perform lest his theoretical investigations be disturbed. The next 7 years in Hamilton's life were bathed in the sunshine of success and glory in every sense. His lectures on astronomy drew crowds that he kept spellbound with his soaring rhetoric. The prodigy was the toast of society, and he made lifelong friendships with Samuel Taylor Coleridge and William Wordsworth. At this time Hamilton's literary ambitions produced an outpouring of sonnets, many inspired by three romances, of which the last ended in his marriage to Helen Maria Bayley in 1833. The marriage was an unhappy one.

Conical Refraction and Quaternions

In early 1834 Hamilton made the most spectacular discovery of his career—the prediction that under certain circumstances an internal and an external conical refraction would occur. The prediction was soon verified by Humphrey Lloyd, a professor of physics at Trinity. In 1835 Hamilton was knighted. The next year he became president of the Royal Irish Academy.

In 1843 Hamilton announced to the Royal Irish Academy the definition of quaternions; in 1848 he began his ''Lectures on Quaternions'' (published 1853). The discovery of the quaternions represented for Hamilton the most important event in his life. In his letter of Oct. 15, 1858, to Tait, he described in detail what went on in his mind as he walked on Oct. 16, 1843, toward Broughman Bridge in Dublin: ''I then and there felt the galvanic circuit of thought close; and the sparks which fell from it were the fundamental equations between *i, j, k;* exactly such as I have used them ever

since.'' From another letter of his we know that on the spur of the moment Hamilton ''cut with a knife on a stone of Brougham Bridge . . . the formula $i^2 - j^2 - k^2 - ijk = -1$.'' The theory included such points as the principles of noncommutative algebra, the generalized treatment of coordinates and momenta, and the correspondence of multiplication by imaginary numbers to rotation in space. All these topics now form indispensable parts of the mathematics of relativity and quantum mechanics. He also worked feverishly to achieve as much as possible of his great ambition, the detailed formulation of his quaternion theory, in which he saw the geometrical regularity embodied in the physical universe. His *Elements of Quaternions,* a huge volume comprising the efforts of his last 10 years, was published a year after his death.

Hamilton's last years were marked by alcoholism and by a routine of life that lacked any evidence of orderliness. His study resembled a pigsty; in his cabinets, rows of dry lamb chops alternated with heaps of precious manuscripts. For the most part he was living unmindful of fame, burning with zeal to produce the work that would honor Ireland in the same measure as Newton's *Principia* did glory to England. He felt immense satisfaction on learning shortly before his death, on Sept. 2, 1865, that the recently established National Academy of Sciences in the United States had elected him as its foreign associate. In fact, the academy put Hamilton's name on the top of the list by a majority vote of two-thirds.

Further Reading

Some of Hamilton's unpublished manuscripts are printed in the Royal Irish Academy's *The Mathematical Papers of Sir William Rowan Hamilton,* edited by A. W. Conway and others (4 vols., 1931-1941). The fullest biography of Hamilton is Robert Perceval Graves, *Life of Sir William Rowan Hamilton* (3 vols., 1882-1889). Shorter biographies of Hamilton are in Eric Temple Bell, *Men of Mathematics* (1937), and Scientific American, *Lives in Science* (1957). Dirk J. Struick, *A Concise History of Mathematics* (1948; 3d rev. ed. 1967), is recommended for general background.

Additional Sources

Hankins, Thomas L., *Sir William Rowan Hamilton,* Baltimore: Johns Hopkins University Press, 1980. □

Dag Hammarskjöld

The Swedish diplomat Dag Hammarskjöld (1905-1961) served as the secretary general of the United Nations from 1953 until his death.

Dag Hammarskjöld played a leading role in expanding the operations of the United Nations (UN), most notably through the establishment of peace-keeping forces and through technical and economic assistance to poor and newly independent nations. He practiced ''quiet diplomacy'' to reduce conflict and to build an international civil service that could carry out functions necessary to maintain peace and promote welfare. His extraordinary intellectual brilliance and courage were widely admired.

Dag Hammarskjöld was born on July 19, 1905, in Jönköping into one of Sweden's oldest aristocratic families, with a long history of government service. Hammarskjöld spent most of his childhood in Uppsala, where his father served as provincial governor. He attended a private school and then entered the university in 1923. He received his law degree at Uppsala in 1930, and in 1934 he earned a doctorate in political economics at the University of Stockholm.

Expert in Economics

In 1930 Hammarskjöld was appointed secretary of the Royal Commission on Unemployment. He served next as secretary of the Central Bank. His economic expertise brought him the high post of undersecretary in the Ministry of Finance at the age of 31. Five years later he was named chairman of the Central Bank and also assumed the duties of commissioner and assistant undersecretary in the State Financial Office. In 1946 he transferred to the Ministry of Foreign Affairs as an economic adviser. The next year he served as Swedish delegate to the Paris conference on economic recovery and later was responsible for Sweden's role in the Marshall Plan. He played a prominent role in establishing the Organization for European Economic Cooperation (OEEC), serving as vice-chairman of its executive committee. In 1949 he was appointed undersecretary in the

Ministry of Foreign Affairs. Two years later he was named a minister without portfolio in the Swedish Cabinet.

UN Secretary General

Hammarskjöld served as vice-chairman of the Swedish delegation to the General Assembly of the UN in 1952. The following year he became chairman of the delegation. In March 1953 Hammarskjöld received the recommendation of the Security Council to replace Trygve Lie as UN secretary general, and on April 7 the General Assembly adopted the recommendation. He took office 12 days later.

During his initial year at the UN, Hammarskjöld sought to streamline the operations of the Secretariat and to reduce the political interference of member states in Secretariat administration. He made it clear, however, that he felt the role of secretary general included serving as a trusted consultant to all sides in conflict and as a discreet channel of communications when normal diplomatic channels were inadequate. The practicality of this approach was proved in 1955, when Hammarskjöld successfully secured the release of 15 American fliers shot down over China and held by the Chinese.

Peace-keeping in the Middle East

Hammarskjöld's role as mediator became even more apparent in the 1956 Middle East crisis. In January he conferred with both President Gamal Abdel Nasser of Egypt and Premier David Ben Gurion of Israel, and his quiet diplomacy kept the explosive situation temporarily in check. After the nationalization of the Suez Canal in late 1956 and the subsequent military invasion of Egypt by Israel, France, and England, Hammarskjöld led in getting these forces removed and the canal reopened. A crucial factor was the establishment of a United Nations Emergency Force (UNEF), though previously the UN had only sent observers to areas of strife. Within a matter of weeks Hammarskjöld was able to establish the force and arrange for its operation along the lines between Israel and Egypt.

In 1958 Hammarskjöld was reelected as secretary general. He increasingly turned his attention to the emerging nations of Asia and Africa. Asian leaders sought his personal advice and diplomatic help. Hammarskjöld's trip to 24 African nations in 1960 deeply impressed him with the need for the UN to give assistance to newly independent countries, particularly with problems of public administration, economic development, and social reform.

Conflagration in the Congo

In July 1960 the Security Council authorized Hammarskjöld to give military assistance to the newly independent Republic of the Congo in order to restore and maintain law and order. Hammarskjöld organized a military force composed of contingents contributed by various countries, excluding the major military powers. He felt that maintaining order in the troubled country was the greatest single task the UN faced. His efforts were severely criticized by the U.S.S.R. and nations in its sphere of influence.

In September 1961 Hammarskjöld traveled to the Congo at the invitation of the Congolese government to mediate between the various factions within the country. During his stay fighting broke out between secessionist forces in Katanga and the UN peace-keeping troops stationed there. In Léopoldville, Hammarskjöld conferred with the government, then flew to meet Moise Tshombe, leader of the Katanga secessionists. En route, on September 17 Hammarskjöld and 15 others were killed when their plane crashed in Northern Rhodesia (Zambia). Hammarskjöld was awarded the Nobel Prize for peace posthumously in 1961.

The posthumous publication of Hammarskjöld's journal, *Markings,* revealed him as an intensely religious man, preoccupied with the spiritual problems of reconciling abstract ideals with human frailty.

Further Reading

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Among the many biographies and full-length portraits of Hammarskjöld are Joseph P. Lash, *Dag Hammarskjöld: Custodian of the Brushfire Peace* (1961); Sten Valdemar Söderberg, *Dag Hammarskjöld: A Pictorial Biography* (1962); Emery Kelen, *Hammarskjöld* (1966); Sven Stolpe, *Dag Hammarskjöld: A Spiritual Portrait* (trans. 1966); Charles May Simon, *Dag Hammarskjöld* (1967); Henry Pitney Van Dusen, *Dag Hammarskjöld: The Statesman and His Faith* (1967); Emery Kelen, ed., *Hammarskjöld: The Political Man* (1968); and Bo Beskow, *Dag Hammarskjöld: Strictly Personal; A Portrait* (1969). Gustaf Aulén, *Dag Hammarskjöld's White Book: The Meaning of "Markings"* (1969), is an investigation of the intellectual and theological background for Hammarskjöld's views recorded in his *Markings.* One of the most useful studies of Hammarskjöld's role in the UN is Marc W. Zacher, *Dag Hammarskjöld's United Nations* (1969).

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Hildegard Hamm-Brücher

Hildegard Hamm-Brücher (born 1921) was a prominent liberal politician in Germany. She held state secretary positions from 1969 to 1972 and from 1977 to 1982. In 1993 she became the Free Democratic Party's candidate for the federal presidency elections to be held the following year.

Born on May 11, 1921, in Essen in the heart of the Ruhr district, Hildegard Hamm-Brücher grew up with four siblings in a nonpolitical bourgeois family.

Her father was director of an electric firm; her mother maintained the household. Unexpectedly, her parents died within a year of each other when she was only ten and eleven years old. Her widowed grandmother, residing in Dresden, brought up young Hamm-Brücher and several of her siblings. The grandmother came from an industrial family whose ancestors had converted from Judaism to Protestantism. In the early 1930s young Hamm- Brücher made the acquaintance of Pastor Martin Niemöller, who later during the Hitler era was imprisoned in two concentration camps. She remained his close friend in the post-war period.

While Hitler governed, the nonconformist and antifascist Hamm-Brücher attended several secondary schools, was conscripted briefly into the Reich Labor Service, and during the war studied chemistry at the University of Munich. She was a sympathizer of the White Rose student resistance group at the university after her grandmother committed suicide rather than face imminent deportation to a concentration camp. These events later sparked Hamm-Brücher's interest in politics, even though with the Ph.D. that she received in 1945 she could have had a successful career in academia or industry.

Budding Politician

From 1945 to 1948 Hamm-Brücher worked as a journalist in Munich, becoming interested in educational policy questions. This led in 1949 to receipt of a U.S. Government-sponsored one-year grant to take courses at Harvard University. It gave her a chance to observe the American way of life, which she found most impressive. In the meantime, in 1946 she had interviewed Theodor Heuss, the future federal president of what was then West Germany and leader of the liberal Free Democratic Party (FDP), who urged her to go into politics. In 1948 she joined the newly founded party and gained a seat in the Munich city council.

From 1950 to 1966 she was a deputy in the Bavarian legislature and from 1954 on deputy chairwoman of the FDP parliamentary group. She fought hard for democratic educational reforms and supported the establishment of secular schools in rural areas having only denominational schools. As a result of her efforts, the voters had a chance to vote for a change in the educational provisions of the constitution through an initiative and referendum. In 1964 she was instrumental in forcing the resignation of the Bavarian minister of culture, who as a criminal lawyer in the Hitler era had written the legal commentaries justifying anti-Jewish laws.

In 1963 Hamm-Brücher became a member of the party's federal executive committee in Bonn and remained on it for 13 years. From 1972 on she served on the federal presidium, the top policy-making organ of the party. During this time she traveled abroad to study different educational systems.

State Secretary of Education

In 1966 when the FDP could not gain the minimum 5 percent of the vote necessary for its candidates to win election to the Bavarian legislature, Hamm-Brücher lost her seat. Having built up a reputation in the educational field, the minister for education in the state of Hesse, who was a Social Democrat, asked her to become his state secretary. She hesitated, partly because of the heavy administrative duties of the job and partly because of her family obligations. Her husband, Erwin Hamm, a lawyer and city councilor in Munich, and her two children would not be able to join her in Wiesbaden, Hesse's state capital city, but they urged her to take the position. In 1967 she took up her new tasks, and she found great satisfaction in further developing a democratic educational system built on the principle of equal opportunity for all children.

When the Social Democratic Party formed a national coalition government with the FDP in Bonn in 1969, Chancellor Willy Brandt and the minister of education and science requested her to become state secretary in the federal ministry for education and science. She accepted, especially because she did not want to continue in her Hesse position under a new, more radical Social Democratic administration. In 1972 she returned to Munich to become chairwoman of the FDP parliamentary group in the Bavarian legislature.

In 1976 she won a seat in the Bonn federal Parliament, but soon accepted the post of state secretary (titled state minister) in the Foreign Office. In charge of cultural affairs, she urged the government to increase cultural contacts with other states. When Foreign Minister Hans-Dietrich Genscher (FDP) was abroad, Hamm-Brücher represented him in cabinet meetings, in Parliament, and at receptions for foreign dignitaries. Conversely, she represented Genscher on numerous official visits throughout the world. Thus she had to be familiar with all aspects of German foreign policy, rather than just the narrow segment of cultural policy.

Presidential Candidate

When the Social Democratic-FDP coalition broke apart in 1982 and the FDP allied itself with the conservative Christian Democratic Union/Christian Social Union, Hamm-Brücher and a minority of other liberal FDP leaders broke with their party and opposed the new coalition government headed by Chancellor Helmut Kohl. Hamm-Brücher resigned her post of state secretary but remained a deputy in the Bundestag (lower house of Parliament) until 1990. During this time she became active in the movement to reform and strengthen the Bundestag vis-à-vis the government. Although she announced her retirement from politics beginning in 1991, two years later she accepted her party's nomination to be its candidate for the federal presidency of a united Germany. She had no chance of being elected in 1994 because of the small number of FDP deputies in the federal assembly (the president is chosen by state and national legislators). However, her candidacy was a symbolic victory for women, demonstrating that they can succeed in German politics.

Further Reading

The best sources of information on Hamm-Brücher are in German. Two biographies shed some light on her: Paul Noack, *Hildegard Hamm-Brücher: Mut zur Politik—well ich die Menschen liebe* (1981); and Ursula Salentin, *Hildegard*

Hamm-Brücher: Der Lebensweg einer eigenwilligen Demokratin (1987); See also her own writings, such as *Der Politiker und sein Gewissen* (1987). □

Armand Hammer

Armand Hammer (1898-1992) was a physician turned entrepreneur and art collector whose natural talent for business made him a billionaire. His early, helpful relations with the Soviet Union made him an international figure.

Armand Hammer was born in New York City in 1898, one of three sons of Julius and Rose Robinson Hammer. Julius Hammer was the son of a Russian emigrant who worked his way through the Columbia University medical school, developed a successful medical practice, and then diversified into the wholesale drug business and retail drug stores. Armand Hammer also attended Columbia University, receiving his B.S. in 1919 and then entering the College of Physicians and Surgeons. While at the university Hammer worked with his two brothers to save and expand his father's pharmaceutical business. After World War I Hammer talked his family into buying up medical supplies after prices had plummeted. When the prices rose, the family earned a fortune; Hammer himself earned one million dollars. Hammer still found time to complete his medical degree in 1921, graduating among the top ten students in his class.

Impatient to begin medical practice and hearing of epidemics and famines in the Soviet Union, Hammer purchased a surplus army field hospital and set off to help. Upon arriving in Moscow in 1921 he concluded that the major problem was lack of food, and, using his natural business talent, he arranged a trade of Russian furs and caviar for a shipload of American wheat. He was invited to meet Lenin, who encouraged him to abandon medicine and, instead, to help the Soviet Union build up its economy. Lenin offered Hammer a concession to operate an asbestos mine in Siberia, which he was able to make profitable after several years. Hammer was also able to obtain sales concessions for several American firms, including Ford Motor Company, United States Rubber, Allis-Chalmers, and Underwood Typewriter. In 1925 the Soviet Union decided to handle its own foreign trade and offered Hammer a manufacturing concession in compensation for his agency, Allied American Corporation, which by then included 38 American businesses. Hammer asked for the right to manufacture pencils, at that time imported and expensive. He organized the A. Hammer Pencil Company, lured away the production manufacturer of a German company, started to operate in six months, and made a profit of $1 million at the end of the first year.

As the Soviet experiment with capitalism came to a close in 1926, the government asked Hammer to sell back his asbestos and later his pencil concessions. With the help and advice of his brother Victor, who had taken a degree in art history at Princeton University, Hammer used his profits to purchase Czarist works of art, which were disdained by the Soviets. Armand and his brother organized the Hammer Galleries in New York City and brought the works back with them in 1930 to sell here. As a result of that experience Hammer developed a passion for collecting and in 1936 wrote a book titled *The Quest for the Romanoff Treasure*. Hammer was forced by the Great Depression to adopt the radical technique of selling through department stores in order to move his merchandise. He used this same technique to dispose of a large portion of the William Randolph Hearst collection in 1940. He continued as president of the gallery into the 1980s.

Hammer also speculated successfully in Soviet promissory notes. Back in America, he cornered the market in Soviet oak barrel staves needed by the American liquor industry, reviving after the repeal of prohibition. He also saw opportunities in manufacturing the contents of the barrels. In 1940, noting a surplus of potatoes at the same time that there was a shortage of whiskey, he earned a multimillion dollar profit by turning the tubers into commercial alcohol and blended whiskey. He acquired 11 distillers and formed the J. W. Dant Distilling Company, making annual profits of $3 million before selling out to established distilleries in 1954.

Hammer married three times: Baroness Olga von Root in 1927 while he was in Europe; Angela Zevely in 1943, by whom he had a son, Julian; and Frances Barrett in 1956, with whom he retired to California. But retirement soon

bored Hammer, and he began looking for new ventures. In 1957 he obtained control of the Mutual Broadcasting Company and turned it over for a profit. A year earlier he had agreed to finance two wildcat oil wells for tiny Occidental Petroleum Company, and when both were successful he increased his holdings and was soon named president and chairman of the board. The net worth of the company increased from $175,000 in 1957 to $300 million in 1967. Under Hammer's leadership Occidental diversified into chemicals, coal, and fertilizers, and in 1973 he returned to his Soviet connection, signing a multi-billion dollar, 25-year chemical fertilizer agreement under which a fertilizer plant would be built in the Soviet Union from which Occidental would receive supplies for sale abroad.

Art collecting was Hammer's principal hobby starting in the 1920s, but his approach was always to share his collection with as many people as possible, based on his conviction that art is an important force for understanding among people of all cultures. In 1965 he donated a multi-million dollar collection of works by Dutch, Flemish, German, and Italian masters of the 15th through 17th centuries to the University of California at Los Angeles and other works to the Los Angeles County Museum of Art. In 1971 he added more paintings to the County Museum and gave a large group of old masters to the National Gallery of Art in Washington, D.C. In 1972 he donated a painting by Goya worth $1 million to the Hermitage Museum in Leningrad, which had none. Hammer also owned three important collections, including more than 100 works by such masters as Rembrandt, Renoir, and Rubens, which traveled for exhibition throughout the world.

Hammer's concern for understanding among peoples led him in 1962 to donate the former Campobello Island estate of President Franklin Roosevelt, whom Hammer served as an adviser during World War II, as an international peace park. He also sponsored international conferences to bring experts together to discuss solutions to problems of human rights and world peace. In 1982 he founded the Armand Hammer United World College of the American West in Montezuma, New Mexico, the only U.S. campus of a movement dedicated to enhancing world peace and understanding through education.

Another of Hammer's concerns was the effort to find a cure for cancer. He was a board member of the Eleanor Roosevelt Cancer Foundation starting in 1960. He endowed the Armand Hammer Center for Cancer Biology at the Salk Institute in La Jolla, California, in 1969 and sponsored the annual Armand Hammer Cancer Conference there. In 1982 he established the Hammer Prize for cancer research, a 10-year, $1 million program to reward the scientists who do the most each year to advance cancer research. Hammer also pledged a $1 million prize for a cure for cancer, and he served three terms as the chairman of the panel which advises the U.S. president on the status of cancer research in the United States.

In his 80s Hammer still put in 16-hour days, seven days a week. (He once remarked that he would be willing to pay Occidental Petroleum for the privilege of letting him work.) In 1986 he sponsored medical aid for the Russians injured in the Chernobyl nuclear catastrophe. Along with his humanitarian work, Hammer also left himself open to severe criticism regarding his use of funds from Occidental stockholders. It is said he used company funds for many personal amenities and to buy works of art. He earned a reputation as a ''teflon tycoon,'' to whom charges of improprieties did not stick, though in 1976 he pleaded guilty to making illegal contributions to the Nixon 1976 presidential campaign and was fined. Hammer spent much of the 1980s trying to remove the blot on his good name, and in 1989 George Bush granted him a presidential pardon. However, some people continued to speculate about Hammer's ethics and he received his share of criticism.

Hammer made his last public appearance on November 25, 1992, at the grand opening of The Armand Hammer Museum of Art and Culture Center in Los Angeles, located just behind the Occidental Petroleum headquarters. (The museum has since come under the direction of the University of California-Los Angeles.) He died only two weeks later at the age of 92. He had suffered from chronic anemia, bronchitis, prostate enlargement, kidney ailments, an irregular heartbeat, and, most fatally, bone marrow cancer.

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Oscar Clendenning Hammerstein II

Oscar Clendenning Hammerstein II (1895-1960) was perhaps the most influential lyricist and librettist of the American theater. Major musicals for which he wrote the lyrics include *Showboat, South Pacific, The King and I, and The Sound of Music.*

Oscar Clendenning Hammerstein II was born into a great theatrical family on July 12, 1895, in New York City. His grandfather, Oscar I, was an opera impressario and showman. His father, William, was the manager of Hammerstein's Victoria, one of the most famous vaudeville theaters of its day. His uncle, Arthur, was a well known producer. All were famous in their own right, but all would be eclipsed by the success of Oscar II, the third generation theater Hammerstein. Oscar, or ''Ockie'' (his lifelong nickname), dabbled in theatrical activities as a youth, but when it came time for a career choice his father

pushed him away from the theater. Oscar went to Columbia University in preparation for a career in law. It was at Columbia, however, that Oscar's career in theater actually began when, at age 19, he joined the Columbia University Players as a performer in the 1915 Varsity review *On Your Way*. He participated heavily in the Varsity shows for several years, first as a performer and later as a writer. It was at Columbia that Oscar first met the young man who would later collaborate with him and with Lorenz Hart, another Columbia alumnus: Richard Rodgers.

After Oscar's first year of law school, he convinced his uncle, Arthur, to hire him as an assistant stage manager on one of his upcoming shows. By 1919 he was promoted to production stage manager for all of Arthur's shows. In his position as production stage manager Oscar was able to do some writing and re-writing on scripts in development. Eventually he was writing musical comedies of his own. His first success as a librettist came in 1922 with *Wildflower,* written with Otto Harbach. A more major success in 1924, *Rose Marie,* written with Harbach, Rudolph Friml, and Herbert P. Stohart, led to his collaboration with composer Jerome Kern. Kern and Hammerstein had both been concerned with the ''integrated musical,'' a musical in which the book, lyrics, and score all grow from a central idea and all contribute to the story line. They adapted Edna Ferber's sprawling novel about life on a Mississippi River boat into the landmark 1925 musical *Showboat,* with Kern composing the score and Hammerstein writing the book and lyrics. *Showboat* firmly established Oscar's success and reputation as a writer and lyricist.

In 1929 Oscar divorced his wife of 12 years, Myra Finn, and married Dorothy Blanchard Jacobson. The next decade turned out to be a happy one for Oscar personally, but unhappy professionally. He spent much of his time in Hollywood, working on contract to various studios. He discovered that he did not work well under the rigorous time demands of the movie industry, having achieved his greatest success with *Showboat's* one year writing period. In 1942 he returned to New York with Dorothy and began leisurely work on an adaptation of Bizet's *Carmen*. Oscar adapted the lyrics and story to create the Americanized, all-Black *Carmen Jones*. The opera received great acclaim.

When he had finished the libretto for *Carmen Jones,* Oscar was contacted by an old Columbia acquaintance, Richard Rodgers, whose partnership with Lorenz Hart had recently dissolved. Rodgers had read Lynn Riggs' *Green Grow the Lilacs* and wanted to collaborate with Hammerstein on a musical adaptation for the Theatre Guild. Hammerstein had also read the play, and the two began work on the musical, tentatively titled *Away We Go*. Rodgers and Hammerstein worked toward the concept of the integrated musical, with Hammerstein writing most of the lyrics before Rodgers wrote the score, the reverse of the normal process. Robert Mamoulian was signed on as director, Agnes deMille as choreographer, and Terry Helburn as producer for the Theatre Guild.

When the musical, retitled *Oklahoma,* opened on Broadway on March 31, 1943, it was an enormous success, both critically and popularly. *Oklahoma* ran for 2,243 performances in its initial Broadway engagement, and in 1944 it received a special Pulitzer Prize. The team of Rodgers and Hammerstein was a success. They produced their own work and promising works by other artists and at one time had five of the highest grossing shows running at the same time on Broadway. They followed up their success with collaborations on *Carousel* (1945), *Allegro* (1947), *South Pacific* (1949), *The King and I* (1951), *Me and Juliet* (1953), *Pipe Dream* (1955), *Flower Drum Song* (1958), and *The Sound of Music* (1960), for which Howard Lindsay and Russell Crouse wrote the book, Rodgers composed the score, and Hammerstein wrote the lyrics. *South Pacific* won the Pulitzer Prize in 1950. *South Pacific, The King and I,* and *The Sound of Music* all won Tony awards for best musical. Most of the Rodgers and Hammerstein musicals have been adapted for the screen, with the greatest success going to *Oklahoma* and *The Sound of Music*.

Hammerstein's talents as a lyricist and librettist are undeniable. Countless productions of Hammerstein musicals on Broadway, on tour, and in professional, amateur, and academic theaters around the world testify to the remarkable quality of his work. Hammerstein's influence on the next generation of lyricists and librettists was also direct and observable. Most notable was his influence on Stephen Sondheim, lyricist for such shows as *West Side Story, Sweeny Todd,* and *Sunday in the Park with George*. Sondheim was a close friend of the Hammerstein family from childhood and attributed his success in theater directly to Hammerstein's influence and guidance.

Oscar Clendenning Hammerstein II died in his home in Doylestown, Pennsylvania, on August 23, 1960, a victim of stomach cancer. He left behind three children, William and Alice by Myra Finn and James by Dorothy Blanchard Jacobson. On September 1, 1960, at 9 p.m., the lights were extinguished on Broadway in memory of Oscar Hammerstein II, the ''man who owned Broadway.''

Further Reading

Getting To Know Him (1977) by Hugh Fordin is the first authorized biography of Hammerstein. Fordin was given exclusive use of Hammerstein's archives and the right to tape the personal recollections of family and colleagues. Hammerstein's contribution to musical history is traced in David Ewen, *All the Years of American Popular Music* (1977) and Frederick Nolan, *The Sound of Their Music: The Story of Rodgers and Hammerstein* (1978). Stanley Green's *The Rodgers and Hammerstein Story* (1963) treats the careers of these two men separately and their actual 18 years collaboration.

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Dashiell Hammett

Dashiell Hammett (1894-1961) was a seminal figure in the development of the peculiarly American contribution to crime fiction—the hard-boiled detective story.

Samuel Dashiell Hammett was born of English and French descendants on May 27, 1894, on the Eastern Shore of Maryland, the second of three children. His formal education was limited—he attended Baltimore Polytechnic Institute for just one year, leaving at the age of 13 to help his father run a small business. He worked in his teens as a newsboy, freight clerk, railroad laborer, messenger boy, and stevedore.

From 1915 to 1921 Hammett worked on and off as an operative for the Pinkerton detective agency, serving on the scandalous Fatty Arbuckle rape case and on the 1920-1921 Anaconda copper mine strike. Hammett's Pinkerton tenure, which was to provide the material for much of his fiction, was interrupted several times, first by his brief World War I service as a sergeant in the Motor Ambulance Corps, where he contracted tuberculosis, and then by the disease's recurrence a few years after the war. Throughout his life Hammett was to be plagued by poor health, aggravated no doubt by his heavy drinking and smoking.

In 1920, while a hospital patient, Hammett married his nurse, Josephine Dolan, by whom he had two daughters, but their cohabitation was only occasional. Much of the time, to avoid the danger of infecting her or the children with his highly contagious disease, Hammett occupied a separate room of their apartment and, at times, lived apart from the family in a hotel.

The Writing Years

Hammett's writing career began in earnest in 1922 with a story printed in *The Smart Set;* until then he had published only a handful of poems. In 1923, in the pioneering crime fiction magazine *Black Mask,* Hammett's story ''Arson Plus'' introduced a character later to become famous in two of his novels—a nameless San Francisco detective agency operative (based on an actual Baltimore Pinkerton agent) referred to only as ''the Continental Op''; his persona ran counter to the familiar fictional detective types because he was neither a genius nor a dandy but a fat, fortyish, low-keyed professional matter-of-factly doing his unglamorous job.

Hammett's stories are less artistically successful than his novels. They display a sure hand at characterization, dialogue, and setting, but the plots tend toward an overcomplexity which then require too much authorial explanation in the wrap-up.

Hammett ground out a precarious living in the 1920s, supplementing his income from fiction by book-reviewing: in 1924 and 1925 he wrote three reviews for *Forum,* a prestigious literary journal; from 1927 to 1929, more than 50 mystery novel reviews for the *Saturday Review of Literature;* and in 1929 and 1930, 85 mystery novel reviews for the *New York Evening Post.*

The first Continental Op novel, *Red Harvest* (1928), was originally serialized in four parts in *Black Mask* . Anaconda, Montana, familiar to Hammett from his Pinkerton days, served as the model for its setting, Personville, which its cynical inhabitants pronounce ''Poisonville.'' The novel is primarily a thriller but offers a big sociological bonus in its scathing dissection of small-town American corruption.

The Dain Curse (1929) was the second and last Op novel, although three more Op stories appeared later. It is a broken-backed novel, the plot of which seems exhausted a third of the way in but is then surprisingly reopened. It is less sociological than *Red Harvest* but even more sensational. It involves multiple murder (eight in all), madness, morphine addiction, sexual phobia, and religious cultism. Its theme is mythic: beauty and innocence traduced by evil but finally redeemed by a savior (the Op).

The Maltese Falcon (1930) was perhaps Hammett's masterpiece. A new hero-detective, Sam Spade, was introduced but, unlike the Op, he does not serve as the narrator of the novel, which was written in the third person. In his introduction to the 1934 Modern Library edition Hammett said of Spade: ''He is a loner, operating outside of agencies and outside of the law, but has the same code as the Op—a *personal* sense of right which supersedes civil law.'' Also, like the Op, Spade is street-wise, and both ''have the calloused emotions needed to do their jobs effectively.'' Sam Spade, more than the Op, served as the prototype for hundreds of tough, wise-cracking fictional detectives; the influence at its best resulted in Raymond Chandler's Philip Marlowe and Ross MacDonald's Lew Archer; at its worst it resulted in Mickey Spillane's sex-and-violence caricature, Mike Hammer.

The Maltese Falcon theme is the destructive power of greed and the illusory nature of wealth, which is expressed through a superb symbol: the much-sought-after jewel encrusted object never appears—all the scheming and killing, ironically, are done for a worthless imitation. The novel was a huge success, reprinted seven times in its first year, and the movie rights were sold to Warner Brothers. A later remake (1941) starring Humphrey Bogart, Mary Astor, Sidney Greenstreet, and Peter Lorre became a cult classic and is unquestionably the finest of the many film adaptations of Hammett's novels.

The Glass Key (1931) was Hammett's favorite among his novels. Written in one continuous writing session of 30 hours, it is a hard-boiled variation of the traditional love triangle, of two friends in love with the same woman, played out against a backdrop of political manipulation, upper-class decadence, and murder. Its theme is the dehumanizing effect of social and political power. The book is a model of novelistic objectivity: there is no sentimentalizing, no character evaluation, and no social editorializing. Hammett dedicated the book to Nell Martin, with whom he lived in New York from 1929 to 1931.

In the 1930s Hammett spent five years on Hollywood payrolls doing very little movie writing but living lavishly and flamboyantly, and occasionally involving himself in left-wing political causes. He also wrote stories for the better-paying slick magazines such as *Collier's, Liberty, Harper's Bazaar, Esquire,* and *American Magazine*. Although he was one of the highest-paid writers of the 1930s, his expenses usually exceeded his income. It was in Hollywood that he struck up an enduring friendship with playwright Lillian Hellman, whose work he encouraged and even occasionally revised; although a romantic legend sprang up around their love affair, Hammett remained very much a loner all of his life and lived apart from Hellman much more than with her.

The Thin Man (1934), Hammett's last novel, was banned in Canada and was labelled ''amoral'' by a number of magazine editors who refused to serialize it. Nick Charles, an ex-private detective who retired after marrying into wealth, reluctantly investigates a man's disappearance and some related murders. Nick's investigative style is passive: he doesn't go out in search of anyone or anything—it all comes to him. What scandalized the bluenoses was the image of a married couple, Nick and Nora, who seemed less than monogamous (long before the voguish concept of the ''open marriage''). The characters who populate the novel mark a reduction in Hammett's customary energy level, but it is still an engaging, well-plotted suspense tale. Ironically, though it was perhaps artistically the weakest of Hammett's novels, it was by far his greatest commercial success. Earnings from the novel, its characters, and spin-offs from 1933 to 1950 totaled about $1 million. An interesting sidelight was the public confusion as to the identity of ''the thin man,'' which was compounded by the photograph of the tubercularly thin Hammett on the novel's dust jacket and by the film persona created by the elegantly slim William Powell. Actually, the sobriquet applied not at all to Nick Charles, but to the missing man that Charles was seeking.

The Later Years

Perhaps a bigger mystery than any Hammett created was the virtual end, at age 39, of his career. Undoubtedly poor health exacerbated by dissipation was part of the story, but another part was his temperament. Hammett never took fame seriously, nor did extremes of poverty and affluence ever seem to affect him deeply. Above all, he seems not to have been at all ambitious.

''Dash,'' as his friends called him, was a prematurely gray-haired, nattily-dressed, slender six-footer who was (despite his fondness for privacy) universally well-liked. He was a ''night writer,'' one who preferred writing in the wee small hours. He was also an inveterate reader who especially admired the work of Scott Fitzgerald, Ernest Hemingway, Ben Hecht, Robinson Jeffers, and William Faulkner; the last, in fact, became a good friend and drinking companion.

During World War II, at the age of 48, Hammett enlisted as a private in the Army and edited an Alaskan army camp newspaper, *The Adakian,* from 1944 to 1945. He was honorably discharged as a sergeant in 1945 and began teaching writing courses at Jefferson School of Social Science, a Marxist institute in New York City. In the late 1940s Hammett was earning $1,300 a week for three weekly radio serials using his fictional characters Sam Spade, the Thin

Man, and the Fat Man (Caspar Gutman from *The Maltese Falcon*).

In 1951, however, Hammett's fortunes took a downward turn. He became one of many victims of the superpatriotic hysteria that characterized post-war American political life. Hammett had for some years been president of the New York Civil Rights Congress, and when it posted bail for a group of Communists on trial for conspiracy, four of whom jumped bail and disappeared, Hammett was subpoenaed. His subsequent refusal to reveal the sources of the bail fund resulted in a contempt citation, the cancellation of his Sam Spade radio series, and imprisonment. The irony of his political victimization was striking: Hammett's active connection with the Communist movement was, by all accounts, very slight. Lillian Hellman, in fact, later said that as far as she knew Hammett had never once been to the congress' offices and hadn't known the name of even one contributor. But he had told her, ''If it were my life, I would give it for what I think democracy is . . . (but) I don't let cops or judges tell me what I think democracy is.''

After serving five months in prison he was released but then immediately charged by the Internal Revenue Service with $100,000 in back taxes. In 1953 he appeared as a polite but unsympathetic witness before a Senate committee investigating pro-Communist books on overseas library shelves; the committee, headed by the infamous Joseph McCarthy, branded Hammett's books as ''subversive'' and recommended their removal!

Money and health gone forever, Hammett spent his last years in alcoholic seclusion, living in a small rural cottage in Katonah, New York, and spending his summers at Lillian Hellman's house on Martha's Vineyard, Massachusetts. Here he suffered a heart attack in 1955. He died on January 10, 1961, at Lenox Hill Hospital in New York City.

Further Reading

The two major biographical sources are Richard Layman's *Shadow Man: The Life of Dashiell Hammett* (1981) and Diane Johnson's *Dashiell Hammett* (1983). A more personal view may be found in Lillian Hellman's four memoirs, *Pentimento, Scoundrel Time, An Unfinished Woman,* and her introduction to a reprint of some of Hammett's work, *The Big Knockover* (1972). There is also a lovingly humorous fictional portrait in Joe Gores' parodistic thriller *Hammett* (1975).

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James Henry Hammond

James Henry Hammond (1807-1864) was governor of South Carolina and a U.S. senator. He was a radical proponent of the doctrine of states' rights.

James Henry Hammond was born on Nov. 17, 1807, in the Newberry district of South Carolina. After graduating from South Carolina College (now the University of South Carolina), he established a successful law practice in Columbia. In 1831 he married Catherine E. Fitzsimmons, an heiress, and moved to a large cotton plantation on the Savannah River.

In 1832 Senator John C. Calhoun of South Carolina, outraged by new tariffs, engineered a state convention that passed an ordinance nullifying the federal policies and preparing the state for armed resistance to federal attempts to enforce them. During this crisis Hammond took an extreme position, advocating secession from the Union if the tariff was not repealed. As a member of the House of Representatives from 1834 to 1836, Hammond bitterly attacked the abolitionists, whom he felt should be subject to the death penalty.

During his term as governor from 1842 to 1844, Hammond converted the Citadel at Charleston, S.C., into a military academy, advocated public education, and conducted a state agricultural survey. He again urged the legislature to secede rather than accept tariff increases. This

proposal, originated by Robert Barnwell Rhett, was blocked by Calhoun, whose supporters persuaded the legislature to follow a more moderate course. In 1850 Hammond attended the Nashville Convention of Southern States as a secessionist.

Hammond's unwillingness to ally himself with either the Rhett or Calhoun factions prevented him from becoming a senator until 1857. During his term as senator, to the dismay of South Carolinians, he abandoned his secessionist views, for he had become convinced since 1850 that most Southerners had no desire to leave the Union as long as their rights were protected. He now urged Southerners to make concessions to Northern antislavery opinion, for he felt that Southern intransigence played into the hands of the abolitionists. His moderate views and his condemnation of proposals to reopen the slave trade lost him popularity at home. He did not favor secession after Abraham Lincoln's election for he saw no threat to Southern rights, but, yielding to pressure, he resigned from the Senate.

During the Civil War ill health kept Hammond from participating actively in Confederate politics, apart from one unsuccessful effort to persuade the Confederate government to make cotton the basis of credit. He died on Nov. 13, 1864, leaving an estate that included more than 300 slaves.

Further Reading

Elizabeth Merritt, *James Henry Hammond, 1807-1864* (1923), is a study of the man and his time. Charles Edward Cauthen, *South Carolina Goes to War, 1860-1865* (1950), describes Hammond's early views on secession. See also Chauncey Samuel Boucher, *The Nullification Controversy in South Carolina* (1916).

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Lawrence and Lucy Hammond

The English historians John Lawrence Le Breton Hammond (1872-1952) and Lucy Barbara Hammond (1873-1961) were joint authors of a number of histories of the English working class.

Lawrence Hammond was born at Drighlington, Yorkshire, on July 18, 1872. His future wife, Lucy Barbara Bradby, was born in London in July 1873. Both were children of Anglican clergymen with working-class parishes, Lawrence's in the industrial north, Barbara's among the London docks. Both Lawrence and Barbara attended Oxford University, he at St. John's College, where he studied classics, and she at Lady Margaret Hall, where she was known as one of the most brilliant students of her time. They were married in 1901.

In 1897 Lawrence Hammond entered a career in journalism as a writer for the *Leeds Mercury* and the *Liverpool Post*. Two years later he became editor of the new liberal weekly, the *Spectator,* which had been launched to oppose British imperialism in South Africa. In 1907 he left journalism to become secretary of the Civil Service Commission for six years. He returned to journalism after the war as correspondent for the *Manchester Guardian* and remained with this newspaper for the rest of his life.

After their marriage, the Hammonds began work on a series of social histories of the British labor class, extending from the later 18th to the mid-19th century. *The Village Labourer, 1760-1832* (1911) was the first to appear. In it they describe the changes that 18th-century parliamentary enclosures brought about in the villagers' way of life, the gradual isolation of the poor, and the laborers' revolts of the early 1830s. ''The book,'' wrote Gilbert Murray, ''had on its readers almost the effect of a revelation.'' Enclosures and the transformation of the laboring class had been looked upon as the necessary requisites for Britain's industrialization. Historians had emphasized the way these had contributed to Britain's progress in the 19th century. Here, however, the Hammonds assessed the cost of industrialization to its victims. They showed the suffering and degradation of the dispossessed amid the material success and the idealism of the early 19th century. Their next work, *The Town Labourer, 1760-1832,* appeared in 1917, and the last volume in the trilogy, *The Skilled Labourer, 1760-1832,* in 1919. They also wrote *Lord Shaftesbury* (1923), *The Rise of Modern Industry* (1925), *The Age of the Chartists* (1930), *The Bleak Age* (1934), and *C. P. Scott of the Manchester Guardian* (1934).

The Hammonds spent most of their later lives at Picott's End outside London. Here, wrote Arnold Toynbee, they lived in ''Desert-Father austerity,'' surrounded by dogs, cats, and ''a permanent congregation of birds, standing as expectantly as the birds in Giotto's picture of St. Francis.''

Lawrence Hammond died on April 7, 1952. Barbara Hammond, grieving, went into a slow and irreversible decline. She died, after prolonged illness, on Nov. 14, 1961.

Further Reading

There is an excellent biographical study of Lawrence Hammond by R. H. Tawney in *Proceedings of the British Academy,* vol. 46 (1960). A charming personal memoir of the Hammonds is in Arnold J. Toynbee, *Acquaintances* (1967). See also Matthew A. Fitzsimons and others, eds., *The Development of Historiography* (1954), and Arthur Marwick, *The Nature of History* (1970). □

Hammurabi

Hammurabi (reigned 1792-1750 B.C.) was a Babylonian king. One of the outstanding rulers of early antiquity, he is especially known as a lawgiver, the author of the code which bears his name.

Nothing is known of the early life of Hammurabi. His name, sometimes written Khammurapikh, is West Semitic, and he was the sixth ruler of the Amorite dynasty founded by Shumu-Abum in 1894 B.C. On his accession Hammurabi inherited a kingdom of moderate size, one of a number of Mesopotamian city-states.

The first years of Hammurabi's reign were spent in consolidating his rule and in diplomatic maneuvers which strengthened his position; in alliance with Rim-Sin, king of neighboring Larsa, he repelled the Elamites from the eastern frontier, but in his thirtieth year he turned against his former ally; Rim-Sin capitulated, and Hammurabi became master of the south. He then conquered the kingdom of Mari, and in 1759 that city was razed by his orders. Eshnunna and Assyria soon fell to him as well.

These successes established Hammurabi as the leading power in western Asia. He controlled the trade routes to the west and may even have campaigned beyond the Euphrates, though the once popular identification of Hammurabi with ''Amraphel, King of Shinar'' (Genesis 14:9), does not nowadays find credence. His organization of the captured territories is known from letters he sent to his officials and the governors of provinces; these show him as an able administrator who supervised in person every aspect of his government.

Code of Hammurabi

The code of laws published by Hammurabi's order in every city of his realm has survived in several copies, the most complete being a stele of polished black diorite 8 feet high found at Susa, whither it had been carried by a later conqueror. The laws, originally 282 in number, do not form a complete code in the modern sense but are rather a series of enactments dealing with specific cases in which reform or clarification was needed.

They deal with a variety of subjects: marriage and inheritance, slavery, debt and usury, and the activities of trader, farmer, and tavern keeper. Compensation for specific injuries, the fees of surgeon and barber and veterinarian, a scale of punishments for assault and theft, the wages of laborers, and charges for the hire of boats and livestock are all laid down.

In the prologue to his code, the King declares his desire to ''establish justice,'' and at the end he declares that through his enactments ''the strong shall not injure the weak, and the orphan and the widow shall receive justice.'' Although this was not a new concept—earlier compilations of laws are known—Hammurabi yet stands out as one of the great humanitarian figures of history.

Further Reading

The Code of Hammurabi is translated and edited, with a good commentary, by Godfrey R. Driver and John C. Miles in *The Babylonian Laws* (2 vols., 1952-1955). For a brief summary of the contents see James G. Macqueen, *Babylon* (1964). Leonard W. King, *The Letters and Inscriptions of Hammurabi* (3 vols., 1898-1900), is a selection of the correspondence, but the letters are widely scattered in later publications too numerous to enumerate. *The Cambridge Ancient History,* 3d ed., vol. 2, pt. 1, has an excellent chapter by C. J. Gadd entitled ''Hammurabi and the End of His Dynasty.'' F. M. T. Böhl, *King Hammurabi of Babylon in the Setting of His Time* (1946), should also be consulted. □

John Hampden

The English statesman John Hampden (1594-1643) was a leader of Parliament in its resistance to Charles I.

John Hampden was one of the largest landowners in Buckinghamshire. By his mother he was related to Oliver Cromwell. He received a Latin grammar school education and attended Magdalen College, Oxford. His principal interest was the reading of classical and modern history, from which he derived his political principles.

Hampden's estate would have fitted him to take up a peerage during the reign of James I, but he had already become opposed to the court. He sat in the Parliament of 1621 and in all succeeding parliaments until his death. In 1625 he opposed a loan to Charles I not sanctioned by Parliament. He was also the ally and literary executor of Sir John Eliot, the most ideologically extreme leader of the opposition in Charles I's early parliaments.

In 1632 the Earl of Warwick granted lands to Hampden and others in Connecticut, which showed Hampden's con-

tinued alliance with the leaders of the parliamentary opposition. When the refusal of Warwick and Lord Saye to pay ship money did not provoke the King to prosecute them, Hampden refused to pay his assessment in 1635. The King did prosecute Hampden. He was represented by Oliver St. John, and in the momentous decision of the case 5 of the 12 judges refused to uphold the government. This was a grave blow to the King's legal position; it became the most famous event in Hampden's career.

When Parliament met in 1640, Hampden was the spokesman of opposition to ship money. His chief importance in the Long Parliament, however, became that of a master political organizer and tactician. He never led in debate but always waited until the issues had been discussed at length before making a short and pithy speech to bring the issue to an apparently agreed conclusion, but one which actually conformed to his own policy. He worked closely with Lord Saye, the most effective opposition member of the House of Lords.

The attempt of Charles I to arrest Hampden, John Pym, and the other ''Five Members'' of the Commons determined Hampden on a militant course of resistance to the King. He raised troops in Buckinghamshire and was active in campaigning against the King. Although Parliament's lord general, the Earl of Essex, was more hesitant in his opposition to the King than Hampden, Essex relied heavily on Hampden's military and political advice. But Hampden's political leadership was cut short. In a typically vigorous attack on Prince Rupert's forces on June 18, 1643, Hampden received a wound in his shoulder at Chalgrove Field in his native Buckinghamshire. The wound became gangrenous, and he died a few days later.

Basically it was Hampden's principled support of Parliament which won the support of the political nation between 1635 and 1642. The same principles were adhered to by his son, Richard, and grandson, John Hampden, who were leading opponents of the later Stuarts and architects of the Glorious Revolution of 1688.

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Wade Hampton

The American planter Wade Hampton (ca. 1751-1835) played a major role in the economic and political development of South Carolina and became one of the wealthiest planters in the South.

Born in Halifax County, Va., Wade Hampton was a descendant of a Jamestown settler of 1630. Prior to the American Revolution, his parents decided to seek their fortune on the frontier of South Carolina. There, except for Wade and three of his brothers, the family was massacred by Indians in 1776.

During the early years of the Revolution, Hampton was reluctant to declare his allegiance to either the Revolutionaries or the English crown. But after he began selling provisions to the American troops, he accepted a commission from the patriots and established a notable military reputation.

Shortly after the Revolution, Hampton purchased a sizable block of land near Columbia, the new capital of South Carolina. He cultivated tobacco and grains. By 1790 he owned 86 slaves and worked over 1,000 acres of land. After the invention of the cotton gin, he turned to cotton production. In 1799 he reportedly harvested nearly $90,000 worth of cotton. He is generally credited with being one of the first planters in South Carolina to demonstrate that large-scale production of cotton could be profitable. He also had extensive landholdings in Mississippi and Louisiana, where over 3,000 slaves produced cotton and sugarcane.

In the Southern tradition of public service, Hampton was active in South Carolina politics, serving as a delegate to the state assembly and as a member of the convention that ratified the U.S. Constitution. He represented South Carolina twice in the U.S. Congress. In addition, he was a justice of the peace and served briefly as sheriff.

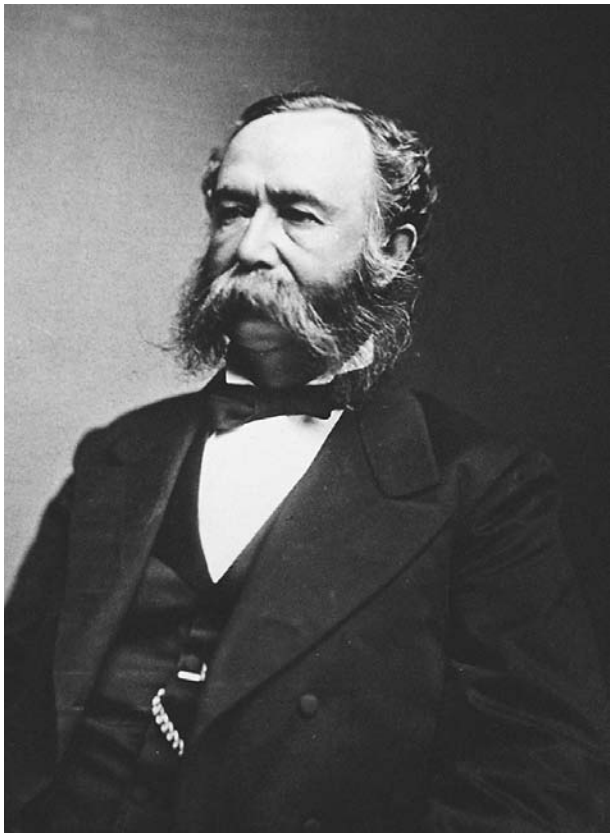

At the threat of war with England, Hampton again became active in the Army. When the War of 1812 broke out, he was placed under the command of Gen. James Wilkinson as a brigadier general. But bad feelings erupted, and after the campaign against Montreal, Wilkinson held Hampton responsible for the defeat. Although Hampton was exonerated by the War Department, he resigned his commission and returned to South Carolina. At his death in 1835, he was reputed to be the wealthiest planter in the United States.

Further Reading

There is no full-length biography of Hampton. Extensive references to his careers in the Army and public service can be found in the work about his noted descendant written by Manly Wade Wellman, *Giant in Gray: A Biography of Wade Hampton of South Carolina* (1949). For references to Hampton's career as a planter see Ulrich B. Phillips, *Life and Labor in the Old South* (1929). A brief but accurate sketch of Hampton's life, written for public schools, is in Helen Kohn Hennig, *Great South Carolinians* (2 vols., 1940). □

Wade Hampton III

Wade Hampton III (1818-1902) was a Confederate general, South Carolina governor, and U.S. senator. In the 1880s he dominated politics in his native state.

Wade Hampton III was descended from a prominent South Carolina family. Born on March 28, 1818, in Charleston, he graduated from South Carolina College. He took up law studies briefly but abandoned them for the life of a planter and became a typical antebellum Southern aristocrat, with large land-holdings, many slaves, and several terms in his state's legislature.

With the coming of the Civil War in 1861, Hampton raised and commanded the elite ''Hampton's Legion.'' Although he was wounded in action several times, his valor and determination brought him steady promotion. By 1865 he was a lieutenant general. By war's end he was commanding all cavalry in Robert E. Lee's Army of Northern Virginia. Hampton was an expert horseman and renowned for his physical strength. An associate described him as ''six feet in height, broad-shouldered, deep chested, . . . with legs which, if he chose to close them in a grip, could make a horse groan with pain.''

After the war Hampton encouraged Southerners to accept their defeat graciously. He set an example for better race relations by constructing a school and a church for emancipated slaves. He also led in advocating civil and political rights for freed slaves.

Hampton spent the Reconstruction period on his Mississippi plantation, meanwhile serving as vice president of the Carolina Life Insurance Company. In 1876 he ran for governor of South Carolina against the incumbent, Daniel Chamberlain, a Maine carpetbagger (a Northerner seeking private gain under the Reconstruction). Whites banded together behind Hampton and simultaneously wooed and coerced African American votes. More ballots were cast than there were voters; each side claimed victory and installed rival legislatures. The intervention of President Rutherford B. Hayes in 1877 finally enabled Hampton to begin his 2-year term in office.

Hampton was elected to the U.S. Senate in 1878 and served for 13 uneventful years. From 1893 to 1897 he was U.S. commissioner of railroads. He died on April 11, 1902, in Columbia.

Historian Douglas Freeman wrote of Hampton: ''To strangers he was reserved though always courteous, the gentleman as surely as the aristocrat; with his friends he was candid, cordial and free of any suggestion of the Grand Seigneur.''

Further Reading

Manly Wade Wellman, *Giant in Gray: A Biography of Wade Hampton of South Carolina* (1949), the best study of Hampton, lacks balance. Hampton's wartime exploits are fully discussed in Edward L. Wells, *Hampton and His Cavalry in '64* (1899), and Douglas S. Freeman, *Lee's Lieutenants: A Study in Command* (1942-1944). For Hampton's postwar career see Francis B. Simkins, *The Tillman Movement in South Carolina* (1926), and William W. Ball, *The State That Forgot: South Carolina's Surrender to Democracy* (1932). □

Knut Hamsun

The novels of the Norwegian author Knut Hamsun (1859-1952) introduced a new style and concept of character into European literature. He received the 1920 Nobel Prize in literature.

Knut Hamsun was born on Aug. 4, 1859, in Lom (Gudbrandsdal). When he was 3, the family moved above the Arctic Circle, where the majestic Nordland nature left a lasting impression on his mind and art. After an impoverished and lonely childhood with little schooling, he worked for 14 years at a variety of jobs in Norway and America while struggling to become a writer.

Hamsun's breakthrough came when he was nearly 30, with the anonymously published first part of *Hunger* (1888), which made him immediately famous in Scandinavia. Based on his own experiences as a starving writer, the novel departed sharply from the prevailing literary realism. It does not give an objective picture of the world: everything is seen through the protagonist's eyes, and reality is shaped and colored by his physical and mental state. Hamsun is not concerned with social issues but with the mental activity and bizarre actions of his unique, tormented hero. Hamsun's style—lyric and brutal, serious and comic—was as individualistic as his hero.

In a famous essay, ''On the Unconscious Life of the Mind'' (1890), as well as in public attacks on Norway's reigning literary giants, Hamsun called for a radically new kind of literature, devoted to the individual, whom he saw as governed by psychic activity too delicate to be communicated through prevailing literary techniques. His views were based on personal experience and on his reading of Fyodor Dostoevsky and certain pre-Freudian philosophers of the unconscious.

Hamsun's authorship is usually divided into two periods. The greatest novels of the first period—*Hunger* (1890), *Mysteries* (1892), *Pan* (1894), and *Victoria* (1898)—deal with outsiders, socially and metaphysically alone. Beginning with *Pan,* one of Norwegian literature's most beautiful novels, a new lyric tone appears, as nature begins to play a more prominent role.

Hamsun's second period began in 1913, although not abruptly. From this time on, his novels are told in a fairly traditional third-person form and deal with the lives of many people. These novels also express a deep-rooted dislike for all aspects of modern culture and a love (which amounts to envy) for simple people who live out their lives close to the soil. Hamsun himself settled finally with his family on a large farm in southern Norway but spent much time away from it, writing novels which exhort others to return to the soil.

The most famous of Hamsun's later novels, *Growth of the Soil* (1917), is the monumental story of a man—the opposite in every respect of Hamsun's early heroes—who comes to the wilderness and carves out a farm with his bare hands, working in harmony, rather than in competition, with nature.

By far the richest of Hamsun's later books are the three novels about the fabulous liar, musician, and inventor August: *Vagabonds* (1927), *August* (1930), and *The Road Leads On* (1933). August is the restless, eternally dissatisfied wanderer from the first novels, now become a kind of cultural hero—or villain—who acts as a catalyst in the chemistry of man's discontent with the status quo.

During World War II Hamsun supported the Nazi government in occupied Norway. After the war he was heavily fined but escaped further punishment because he was judged mentally incompetent. His last book, *On Overgrown Paths* (1949), written when he was nearing 90, brilliantly contradicts this judgment. In its lyricism, its humor, its merciless study of the outsider—this time Hamsun himself—it compares favorably with his first novels. He died at his farm, Nørholm, on Feb. 19, 1952.

Further Reading

The finest study in English of Hamsun's early novels is James W. McFarlane, *Ibsen and the Temper of Norwegian Literature* (1960). Harold Beyer, *A History of Norwegian Literature* (1956), and Brian W. Downs, *Modern Norwegian Literature, 1860-1918* (1966), both contain balanced discussions of Hamsun's entire authorship. A useful examination of Hamsun's work is also in Alrik Gustafson, *Six Scandinavian Novelists* (1940).

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Hassan Hanafi

Egyptian philosopher Hassan Hanafi (born 1935) interpreted Islamic philosophy to the Western world and Western philosophy to the Arabic world.

Beginning in his student days and continuing throughout his career, Hanafi (also known as Hanfi in the Middle East) showed an interest in exploring both Islamic philosophic traditions and Western philosophy and in developing relationships between these cultural heritages that have sometimes clashed. Born in Cairo on February 13, 1935, Hanafi began teaching in the University of Cairo while he was still an undergraduate there. Gifted with an inquiring mind, he found himself wondering about the contradictions between what he learned from his instructors and what he read in books by such distinguished Islamic thinkers as Hassan al-Banna and Sayyid Qutb, the latter of whom influenced him deeply. Simultaneously he was attracted by writings of the French sociologist Guyau, the philosopher Bergson, and the German idealists Kant, Fichte, Schelling, and Hegel.

After earning his B.A. in 1956, Hanafi studied at the University of Paris (the Sorbonne) for ten years. Here he continued to explore the relations between Western and Arabic philosophy. He was greatly influenced by Jean Guitton, the foremost philosopher in Paris at that time. In 1959 and 1960 he read the complete works of Edmund Husserl in the German language. He came to admire the great philosophers of protest, Spinoza and Kierkegaard. From Paris he went to Rome for the 1964 sessions of Vatican Council II.

Already in the Paris years Hanafi did extensive writing. With colleagues he prepared for publication two volumes by Abu al Hussain al-Basri (*Al Mu'tamad Pi Usul al-Fiqh* 1964, 1965). At the same time he was completing and publishing his two doctoral dissertations and a third book in French. In these three volumes he investigated European Consciousness from the point of view of a non-European researcher, declaring the end of European Consciousness and a new beginning of Third World Consciousness. He also used phenomenological methods for the study of religion.

After completing his Ph.D. in 1966 Hanafi joined the faculty of Cairo University. In the following years he translated several European works into Arabic: an *Anthology of Christian Philosophy in the Middle Ages,* Spinoza's *Tractatus Theologico-Politicus* (to show the use of reason in religion and politics, to show the application of historical criticism to sacred scriptures, and to define the role of a free citizen in a free country), Gotthold Ephram Lessing's *Education of the Human Race,* and Jean-Paul Sartre's *The Transcendence of the Ego*. Meanwhile, he was developing his own philosophy in a series of books. The titles of some of them (translated into English) gave significant clues to their purposes: *Contemporary Issues,* Volume I on Arabic thought (1976) and Volume II on Western thought (1977); *Tradition and Modernism* (1980); *Islamic Studies* (1981); and the five-volume *From Dogma to Revolution* (*Min al-Aqida ila al-thaura*; 1986).

Hanafi's reputation brought him many invitations for visiting professorships at the University of Toulouse (1969), the University of Louvain (1970), Temple University (1971-1975), the University of Khartoum (1976, 1977), the University of Kuwait (1979), the University of Fes, Morrocco (1982-1984), and the University of Tokyo (1984-1985). From 1985 to 1987 he was scientific consultant in the United Nations University in Tokyo. In 1988 he returned to his home base in Cairo University.

To those westerners who thought of Islam in terms of religious dogmatism and fanaticism, Hanafi's work came as a surprise. He saw it as a continuation of a classical Islamic tradition of rationality and universalism. Avicenna (ca. 980-1037), the Arabian physician and philosopher, was the author of treatises that influenced European medical thought from the late 12th to the 17th century; and Averroes (1126-1198), the Spanish-Arabian philosopher, made Aristotle familiar to Western Europe and thus influenced the Christian thought of Thomas Aquinas. In a comparable way Hanafi sought to develop out of the Islamic tradition a philosophy that welcomed the best in modern rationality. He stated his program in two ''Platforms'' issued in Egypt: ''al-Turath wa al-Tajdid'' and ''Our Situation from Western Tradition: Introduction to Westernization.''

In the structure of his philosophy, Hanafi developed a ''triple feeling theory,'' appropriating historical feeling, speculative feeling, and practical feeling as resources for rebuilding Islamic culture. He found in Islamic monotheism the basis for a universalism of ethical principle, in which the norm and criterion is ''the Good Deed.'' He sometimes referred to the ''three horizons'' of human experience: spiritual values, science, and technology. He advocated a synthesis of the three: ''If Science affirms man as cognition, Technology links him to Nature and Spiritual Values incite him to face eternity.''

Further Reading

The best source for Hanafi's thinking was his own publications. Additional information on Hassan Hanafi and on Islamic thought can be found in Kazuo Shimogaki, *Between Modernity and Post-Modernity: The Islamic Left* and *Dr. H. Hanafi's Thought: A Critical Reading* (Japan: 1988). Another Muslim philosopher, Shabbir Akhtar, in *A Faith for All Seasons* (1991) proposed that Islam should consider being more pluralistic and humanistic and less theistic. □

John Hancock

John Hancock (1737-1793) signed the Declaration of Independence and was a leader of the movement

toward revolution in the American colonies. Later prominent in the Continental Congress, he was elected Massachusetts governor for nine terms.

Born at Braintree, Mass., on Jan. 23, 1737, John Hancock was reared in the piety and penury of a Congregational minister's household. He was 7 when his father died and he became a ward of his uncle, a prominent Boston merchant. Hancock graduated from Harvard in 1754, served for a time in his uncle's office as a clerk, and went to London in 1760 as the firm's representative. In England he witnessed the pageantry unfurled for the new king, George III, but he was not enthralled by life in the imperial capital and returned to his Boston mansion. In 1763 Hancock became a partner in his uncle's prosperous importing and provisioning business.

When his uncle died in 1764, Hancock inherited property worth almost £70,000. As a merchant prince, he naturally resisted Britain's attempt to restrict colonial trading via the Stamp Act, which was later repealed. But Hancock's mercantile ventures soon led to evasive tactics that were, in fact, smuggling.

Pushed to prominence by more militant men, Hancock was elected to the Massachusetts General Court in 1766. The British seizure of one of his smuggling vessels, the *Liberty,* became a cause célèbre and made him a popular hero. He received more votes than Samuel Adams in the next General Court election. Meanwhile, he was threatened by the Crown with fines of nearly £100,000 for the *Liberty* affair. Though the fines were never collected, neither was Hancock's ship returned.

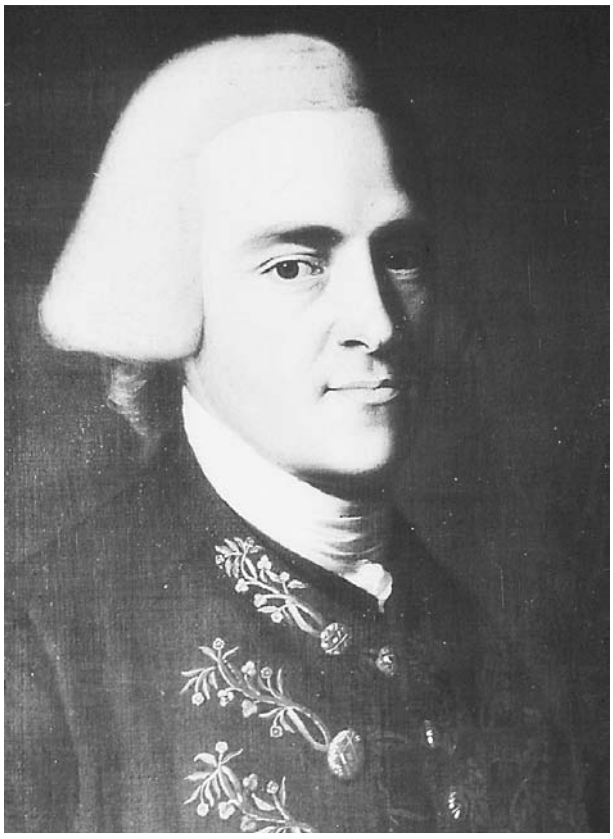

Growing Anti-British Sentiment

British military and revenue policies after 1768 were exploited by Samuel Adams and other anti-British agitators. The Boston Massacre of 1770 increased colonial animosity and established a tension that was nurtured by the militant patriots. Hancock, for a time, wavered. However, when the tide of public opinion became clear, he announced that he was totally committed to the patriot cause, even if it cost him his life and his fortune. This took some courage.

In the rush of later events, as the Boston Tea Party of 1773 brought on more coercive laws and, finally, the Boston Port Bill of 1774, Hancock's reputation mounted. By 1775 his name was synonymous with American radicalism. How much of this was thoughtful leadership on his part and how far he had been pushed by Adams is uncertain. Hancock and Adams were, after all, the only two Americans denied amnesty when British general Thomas Gage belatedly decided to try for peaceful relations.

Continental Congress

Hancock was elected president of the Continental Congress in May 1775. He longed for command of the army around Boston and was undoubtedly disappointed when George Washington was selected. He voted for, and was the first delegate to sign, the Declaration of Independence. Then Hancock resigned as president in October 1777, pleading ill health.

Meanwhile, Hancock had married Dorothy Quincy in August 1775. Though he stayed on as part of the congressional delegation, he still longed for military glory. However, his one opportunity—in the Rhode Island campaign of 1778—was undistinguished.

Hancock was embarrassed in 1777, when Harvard College sought to regain its account books and funds. Hancock had been named treasurer of the college in 1773, and he now refused to give accounts or release funds in his care. He was forced to surrender £16,000 in 1777. In 1785 Hancock admitted that he still owed his alma mater £1,054—a sum eventually paid by his heirs.

Like most public men, Hancock had enemies. Though his detractors insisted that Hancock was a shallow man who lacked conviction and was merely an opportunist, they could not prevent his election as the first governor of Massachusetts, in 1780. He was reelected repeatedly, until an impending financial crisis coincided with his voluntary retirement in 1785. Though he claimed that his retirement was based on illness, Hancock's enemies asserted that he had seen the coming storm, which was caused in part by his ineptitude in fiscal matters. After Shays' Rebellion (1786), Hancock was reelected governor.

In 1788, elected president of the Massachusetts State Convention to ratify the new Federal Constitution, Hancock was approached by Federalists who recommended a set of amendments, hinting that—if he presented them, and if

Washington declined the presidency—Hancock himself might be in line for the nation's first office. Perhaps the story is unfair, but more than one witness attested to its truth. Hancock did offer the amendments, and Massachusetts ratified the Constitution. Perhaps Hancock waited for a call that never came.

Thereafter, Hancock remained as Massachusetts governor, his popularity unchallenged. He died in office on Oct. 8, 1793.

Further Reading

The best biography of Hancock is Herbert S. Allan, *John Hancock: Patriot in Purple* (1948). William T. Baxter, *The House of Hancock: Business in Boston, 1724-1775* (1945), is a specialized study. For general background John Richard Alden, *A History of the American Revolution* (1969), is recommended. Hancock's own preserved papers are few. □

Billings Learned Hand

Billings Learned Hand (1872-1961), American jurist, was a senior judge of the Federal Circuit Court of Appeals that had jurisdiction over Vermont, Connecticut, and districts of New York.

Learned Hand was born in Albany, N.Y., on Jan. 27, 1872. His father was a leading New York lawyer. At Harvard University, Hand majored in philosophy and graduated with highest honors and a Phi Beta Kappa key. As the editor of the *Harvard Advocate,* he had developed a strong leaning toward writing which showed later in his stylistically brilliant judicial decisions.

Hand remained in Cambridge to take his master's degree in philosophy in 1894. But pressure to become a lawyer was inevitable because there were so many lawyers in the family. In 2 years, during which he was editor of the *Harvard Law Review,* Hand earned his degree from the Harvard Law School.

By 1902 the young, vibrant lawyer had had his fill of closing mortgages and trying small negligence suits in Albany and moved to New York City. Within 2 years he became a partner in a first-class firm, where he remained until 1909. The American Bar Association *Journal* commented that during this period Hand was a ''doughty opponent in civil cases as well as a trusted adviser of business concerns.'' The year he had arrived in New York, he had met and married Frances Amelia Fincke. The young couple bought a brownstone in midtown Manhattan and raised three daughters.

In 1909, as one of President William Howard Taft's first judicial appointments, Hand was made a Federal district judge for the Southern District of New York. During his tenure on the court he proved again and again his progressive leanings. During World War I, in a freedom-of-speech case concerning a possible violation of the Espionage Act of 1917 by a magazine, *The Masses,* Hand's ruling in favor of the publication and against the government was called ''a notable example of fairness and self-restraint.''

In 1924 Hand was named a judge of the U.S. Circuit Court of Appeals for the Second Judicial Circuit. He served there until his death in 1961, by which time he had filed over 2,400 opinions. In *Sheldon v. Metro-Goldwyn Pictures* (1936), one of the most famous opinions, the problem centered on violation of a copyright. A movie had been produced based on an actual situation; a novel covered the same incident. Hand decided that the film company had created its vehicle from the book rather than from the incident. This decision is considered one of the most critical studies of parallelism in creative expression.

His handling of lower-court decisions, in cases involving the charge of monopoly, many times set judicial precedence for decades. Hand took one year to render his decision in *United States v. Associated Press* (1943). He finally charged the Associated Press with violating the Sherman Antitrust Law when it refused to supply its news to competing papers. This decision has been called ''one of the most important legal cases in the history of the American Press.'' Judge Hand's decisions have been used as models in many subsequent antitrust cases.

Justice Felix Frankfurter, in a *Harvard Law Review* tribute to Hand on his seventy-fifth birthday, declared, ''Hand's many decisions will stand the test of time because of their insights, the morality of the mind which respects these insights, and the beauty with which they are expressed.''

Further Reading

Many articles have been written on the work of Hand, but no full-length biography has appeared. The one book that summarizes his judicial and personal career is his *The Spirit of Liberty: Papers and Addresses,* edited by Irving Dilliard (1952; 3d ed. 1960). In his fine introduction to this volume Dilliard gives an incisive picture of Hand as a man of letters. *The Art and Craft of Judging: The Decisions of Judge Learned Hand,* edited by Hershel Shanks (1968), has a biographical introduction and annotation by the editor. □

George Frederick Handel

The dramatic English oratorios of the German-born English composer and organist George Frederick Handel (1685-1759) climaxed the entire baroque oratorio tradition. His Italian operas show a nobility of style and profundity of dramatic insight.

For half a century Handel was England's first composer. His lifelong ambition was to excel in creating Italian operas, and toward that end he developed a highly dramatic style of composition, which is to be found in all his works. Success eluded him during 30 years of Herculean labor to establish Italian opera in England until at

last he turned to the creation of English oratorios, sacred and secular, which soon caught on in his adopted land and typify the English high baroque style.

George Frederick Handel (German, Georg Friedrich Händel) was born on Feb. 23, 1685, to Georg and Dorothea Händel in Halle. To study music he had to overcome his father's objections, at the same time yielding to insistence that he study law. But even before Handel had finished his course at the University of Halle in 1703, he had diligently pursued a musical career. About the age of 7 he performed at the keyboard before the duke and his court at Weissenfels and as a result became the pupil of Friedrich Wilhelm Zacchow, a composer and the organist at the Liebfrauenkirche in Halle. Zacchow taught him composition as well as organ, violin, and oboe, and by 1695 Handel was composing for these and other instruments. From 1696 until 1701, when he met the composer Georg Philipp Telemann, Handel composed voluminously. By his own testimony he ''wrote like the very devil'' in those days; the church cantatas and all but a few chamber works he composed at the time have disappeared.

Contact with Telemann and a meeting shortly afterward with the composer Agostino Steffani spurred Handel's operatic ambitions. In 1703 he resigned his post as organist at the Halle Domkirche and left the university, moving to Hamburg, where he joined the company of Rheinhard Keiser at the Goosemarket Theater as a violinist. Handel's exceptional skill at the keyboard soon brought him employment in that capacity in the performance of operas.

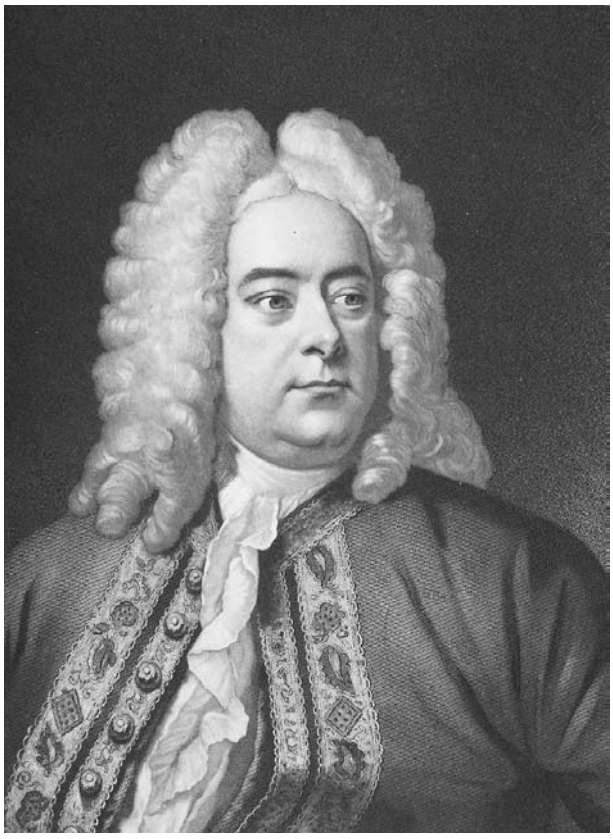

First Operas

Handel began his own operatic career with *Almira* (1704), which ran for some 20 performances at the Goosemarket Theater—a very successful run for those days. *Nero* followed in 1705, then *Florindo and Daphne,* which owing to its extraordinary length had to be produced as two separate works. (The scores for *Nero* and *Florindo and Daphne* are lost.)

Dismayed by Keiser's ineptitude and seeking richer operatic experience, Handel left for Italy in 1706. He visited Florence, Venice, Rome, and Naples during the next three seasons, meeting almost all the notable Italian musicians. His Italian journey resulted in two fine operas, *Rodrigo* (1707) and *Agrippina* (1709), produced in Florence and Venice, respectively; several dramatic chamber works, including two of the finest he ever wrote, *Apollo e Daphne* and *Aci, Galatea e Polifemo;* and equally dramatic sacred compositions, notably *La Resurezzione* and the grand motets *Dixit Dominus, Laudate Pueri,* and *Nisi Dominus.*

During a second visit to Venice in the season of 1709-1710 Handel met several persons interested in England who no doubt influenced his decision to try his luck as a freelance musician in London. However, he did not travel directly to England but stopped off at Hanover, where he accepted an offer made by the elector Georg Ludwig to be musical director of his court but requested leave almost immediately for his projected journey to England. A meeting with the manager of the King's Theatre furnished Handel with a chance to compose an opera; within 2 weeks he produced the opera *Rinaldo,* which marked the high point of the London season in 1710-1711. For better, as well as for worse, Handel's course was set for the rest of his life.

Settling in England

After a token visit to Hanover the following summer Handel returned to London, which became his permanent home. Between 1712 and 1715 he produced in rapid succession *Il pastor fido, Teseo, Silla,* and *Amadigi*. During this period he also composed a large amount of music for harpsichord, chamber ensembles, and orchestra, as well as various works for royal occasions, including the *Utrecht Te Deum and Jubilate* and the *Birthday Ode for Queen Anne,* both in 1713. These two so impressed the Queen that she awarded Handel an annual salary of £200.

Between 1715 and 1719 Handel produced several of his most famous works for orchestra and for smaller vocal ensembles. Queen Anne, who died in 1714, was succeeded by Georg Ludwig, Handel's former employer at Hanover, who now became George I, King of England. In 1715 Handel provided music for a royal pleasure cruise on the Thames for the King, his mistresses, and several barge-loads of courtiers—the famous *Water Music*.

In 1716 Handel accompanied his new monarch to Hamburg, while there composing the *St. John Passion* oratorio (based on a libretto by Berthold Heinrich Brockes), which, again, he finished within an incredibly short period. In 1717 he became musical director for the Earl of Carnarvon (later the Duke of Chandos) at his palatial home,

Cannons, where Handel composed the famous *Chandos Anthems,* wrote music for John Gay's *Acis and Galatea* and Alexander Pope's *Haman and Mordecai,* and composed a great quantity of instrumental music.

Operas for the Royal Academy

In 1719 Handel accepted an invitation to join forces with Giovanni Bononcini and Attilio Ariosti in the activities of the newly founded Royal Academy of Music. After traveling to Germany in search of singers, Handel wrote *Radamisto* for the academy's first season. In 1721 he collaborated in the composition of a composite opera, *Muzio Scaevola:* Bononcini composed the first act; Filippo Mattei, the second; and Handel, the third, which won the day.

Handel's operas *Floridante, Ottone,* and *Flavio* marked the third, fourth, and fifth seasons of the Royal Academy; despite their success the academy did not prosper. In 1724, to make up for the disastrous failure of Ariosti's opera *Vespasiano,* Handel very speedily brought *Giulio Cesare* to the boards, which had a resounding success. Bononcini was dismissed shortly before the production of Handel's *Tamerlano* in 1724, and Ariosti found himself without an engagement in 1725, the year for which Handel produced *Rodelinda,* another of his most successful operas.

In 1726 Handel became a naturalized Englishman and was appointed composer of music to the Chapel Royal. The season of 1727 saw the production of Handel's *Alessandro,* which marked the beginning of an intense rivalry between Faustina Bordoni and Francesca Cuzzoni, two prima donnas whose enmity greatly harmed the cause of Italian opera in London. Trouble between the two grew apace in the seventh season of the Royal Academy, during which Handel's *Admeto* and *Riccardo I* were performed, and at last erupted into violence during the production of Bononcini's *Astianatte,* when the ladies actually engaged in fisticuffs on stage, much to the delight of Joseph Addison, who described the event in the *Spectator,* and of John Gay, who inserted a parallel scene in his *Beggar's Opera*. Other factors no doubt lent weight to the growing public disenchantment, but this single event seemed to crystallize native opposition to Italian opera in London and introduced a succession of developments which led to its fall. The denouement came with the unprecedented success of the *Beggar's Opera* (1728). Despite Handel's best efforts with *Siroe* and *Tolomeo,* the first Royal Academy of Music failed.

Apparently undismayed, Handel immediately formed the New Royal Academy of Music in partnership with the Swiss entrepreneur Johann Jakob Heidegger. After a whirlwind trip to the Continent to audition new singers and to visit his mother, now blind and alone at Halle, Handel returned to London in time to open the new season with *Lotario,* following this in a few weeks with *Partenope*. Thereafter his operas flowed forth on the average of two per year. The quality of all these operas notwithstanding—the list includes such masterworks as *Sosarme* (1732), *Orlando* (1733), *Arianna* (1734), and *Alcina* (1735)—Italian opera grew ever less popular in London. In April 1737 Handel suffered a stroke; he took a quick cure during the summer at Aix-la-Chapelle and returned to London in time to start the next season. Finally, with the miserable failure of *Imeneo* (1740) and *Deidamia* (1741), he at last gave up and wrote no more new operas.

The Oratorios

Handel's ultimate failure with operas was offset, however, by ever-increasing success with his oratorios. These provided a new vehicle, the possibilities of which he had begun to explore and experiment with nearly a decade earlier. Indeed these, along with related forms such as masques, odes, and royal occasional music, soon established a new vogue, in which Handel fared better with London audiences than he had ever done with Italian opera. As if to test a possible market for dramatic compositions in English, Handel revived *Acis and Galatea* without choruses in a performance at Lincoln's-Inn-Fields Theatre in 1731. Prospects for such nonoperatic performances must have seemed favorable, for the very next season Thomas Arne pirated a production of *Acis and Galatea* for his own profit, with choruses. Thereupon Handel immediately mounted yet another production at the King's Theatre, going his competitors one better by adding various numbers from *Aci, Galatea e Polifemo,* a work written during his Italian travels, which otherwise had little or nothing in common with the English masque.

Esther, which derived from another composition finished during Handel's stay at Cannons, was produced three times in 1732; its success indicated that producing oratorios was a profitable business. As a direct consequence, the oratorio became a regular feature of each season, with Handel leading the field, as previously he had done with Italian opera.

Deborah graced the fourth season of the New Royal Academy of Music for London audiences in 1733, and in mid-1733 Handel produced *Athalia* for Oxford. Both oratorios were very successful, and it was obvious that the new form was on its way to becoming an established feature of English concert life. During the Lenten season in 1735 Handel gave no less than 14 concerts, consisting mainly of oratorios. His music set to John Dryden's *Alexander's Feast* (1736) was successful, which perhaps explains why he not only revived several oratorios, including *Esther* and *Deborah,* but mounted as well a new version of *Il trionfo del tempo,* composed in Italy 29 years earlier.

In 1737, after Handel returned from the cure at Aix-la-Chapelle miraculously restored, he set to work on the eloquent *Funeral Anthem for the Death of Queen Caroline;* again the performance was very successful. *Saul* and *Israel in Egypt* followed in quick succession, the latter being an impressive choral triptych for the first part of which Handel revised the text of the *Funeral Anthem*. In 1739 Handel prepared his *Ode to St. Cecilia*. For his next work in this genre, he turned to Milton's *L'Allegro ed il pensieroso,* undoubtedly the finest poem he ever set to music; the performance at Lincoln's-Inn-Fields in 1740 again was an outstanding success.

In the season of 1740-1741, in which his opera *Deidamia* failed, Handel produced the oratorios *L'Allegro* and *Messiah* in Dublin, along with a great many other

works. On his return to London he supervised a production of *Saul,* as well as other music, including *Hymen,* a masque revised from his opera *Imeneo*. The following season (1743-1744) saw three new works: the *Dettingen Te Deum, Semele,* and *Joseph;* and each succeeding season, a new pair: *Hercules* and *Belshazzar* (1744-1745); the *Occasional Oratorio* and *Judas Maccabeus* (1745-1746); *Alexander Balus* and *Joshua* (1747-1748); *Susanna* and *Solomon* (1748-1749); *Theodora* and the grand anthem for the Peace of Aix-la-Chapelle, for which celebration Handel also wrote the *Royal Fireworks* music (1749-1750). After he composed *The Choice of Hercules* (1750-1751) and *Jeptha* (1751), total blindness set in. Thenceforward he was limited to revising earlier works with the aid of the two John Christopher Smiths, father and son, and to improvising on organ and harpsichord in public performances. Handel's accomplishment during the last creative decade of his life seems almost miraculous when to these 20 major works are added the Italian cantatas, several concertos and concerti grossi, and other miscellaneous works. He died in London on April 14, 1759.

Working Habits

Surveying Handel's entire creative life, one gains a sense of spontaneous and incredibly abundant creative flow. This sense is confirmed by the marvelous collections of autographs preserved at the Fitzwilliam and British museums in England, which reveal not only the enormous bulk of his creative achievement but also something of his uncompromising critical judgment. There is scarcely a page without deletions and emendations; frequently, he struck out whole passages. He obviously knew the art of heavy pruning, and his works profited greatly from it.

Handel's propensity to ''write like the very devil'' proved invaluable, in view of the demands imposed upon his time and energies in opera composition throughout most of his career. Time after time he found it necessary to meet crises without much time for creative gestation.

When Handel first arrived in London, for instance, it was urgent that he produce an opera quickly. By borrowing from *Rodrigo* and other works, he had the complete score ready within 2 weeks. Throughout his operatic career he achieved similar feats. When he turned to oratorio composition, the situation did not change greatly. To ''save'' the season of 1738-1739, Handel created both *Israel in Egypt* and *Saul* within an incredibly short period; no less than 17 of the 35 numbers of *Israel in Egypt* are derived from earlier pieces. The *Messiah* was written between Aug. 22 and Sept. 12, 1741. Again he depended heavily upon earlier works, mainly the *Italian Duets* composed earlier that summer. But in this instance, as in almost all others, the product bears the stamp of original, coherent unity so convincingly as to belie borrowing.

This paradoxical aspect of Handel's genius has received a great deal of scholarly attention. But all apologetics and moralizing indictments aside, it is clearly evident that Handel was at heart a dramatic composer for whom setting the scene and atmosphere and delineating character thrust all other considerations into the background.

Further Reading

The best-balanced study in the vast literature on Handel's life and works is Paul Henry Lang, *George Frideric Handel* (1966), which shows remarkable insight into the man, his works, and his times. Gerald Abraham, *Handel; A Symposium* (1954), is a very useful collection of essays on various aspects of Handel's creative life and an indispensable handbook for the Handel student. Three works established important milestones in Handel research and scholarship: Otto E. Deutsch, *Handel: A Documentary Biography* (1955); Jens Peter Larsen, *Handel's Messiah: Origins, Composition, Sources* (1957); and Winton Dean, *Handel's Dramatic Oratorio and Masques* (1959). □

Peter Handke

Peter Handke (born 1942) was an Austrian playwright, novelist, screenwriter, essayist, and poet.

There was little evidence very early in his life that Peter Handke would one day challenge the theatrical and literary conventions of his time. Born on December 6, 1942, in the small town of Griffen in Carinthia, Austria, Handke first dreamed of becoming a priest. He entered a Jesuit seminary while still in his teens and stayed there until 1961, when he decided to study law at the University of Graz.

Perhaps it was the haunting beauty and deep, mystical silences he experienced as a sensitive child growing up among the calm, majestical mountains and forests of the lake-studded Carinthian countryside that led to his early decision to enter the priesthood. Or perhaps it was just the nature of the young man himself, who seemed forever in search of something beyond himself and the conventional world. Years later he would describe his need to write in religious terms, stating that ''it was a sort of fever, almost a religious necessity, coming out of a feeling of missing something, of wanting God.''

Nevertheless, although Handke began writing highly structured, short prose pieces while still in law school for a little literary magazine called *Manuskripte,* it wasn't until he left the university in 1965 that he actively began writing. His first novel, *The Hornets,* was published in 1966, followed by *The Peddler* in 1967.

In the first work a blind man tried to reconstruct what he remembered himself and the world to be like, in his preblindness consciousness, while in the second work, described by critics as a Kafkaesque murder mystery, Handke explored the psychic states of dread and anxiety and their effects upon the physical world. The two were excellent early examples of the style of writing that Handke would later become famous for both in his plays and in his novels. This style, which scholar Nicholas Hern in his book *Peter Handke* described as ''nonsequential, nondescriptive single-sentence statements,'' was, according to Handke, influenced by his law studies.

In his 1967 essay ''I am an Ivory Tower Dweller,'' Handke described in considerable detail how terrifying it

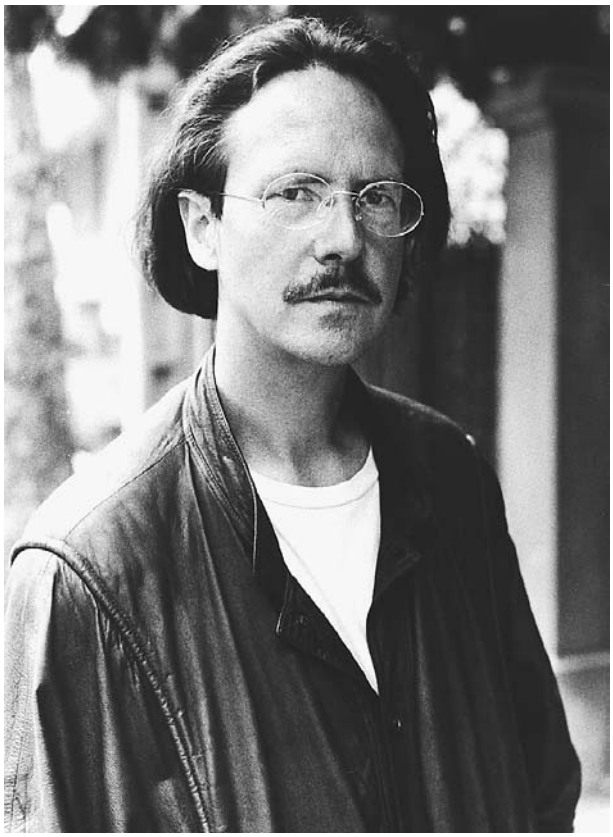

was to discover the ways in which abstract, logically arranged language could be used for death and oppression. ''They altered my previous ideas about the literary presentation of dying and death; they altered my ideas about dying and death itself. I then wrote a piece that transposed the lawbook's method into literature, and that in some sentences even consisted of the authentic legal code.''

Most critics agreed that much of Handke's early prose reads like a long legal document, devoid as it is of emotion, decorative effect, and conventional narrative techniques, literary devices that Handke despised and condemned his fellow postwar German writers for using. This condemnation came in a virulent attack at the 28th meeting of German writers and critics, Gruppe 47, at Princeton in April 1966 when Handke lashed out at the group for writing nothing but idiotic and decorative prose which read like a ''pictorial encyclopedia'' and gave people a false view of reality. Only 24 years old, Handke was the youngest writer there, and although he had yet to write the works that would ensure his literary reputation, he was immediately hailed by Gruppe 47 for his brash courage in daring to speak out against the literary establishment.

This support, and all the hoopla and publicity which followed, helped to generate considerable excitement for the opening of Handke's first play, *Offending the Audience,* which premiered at the first ''Experimenta'' theater week in June in Frankfurt-on-the-Main. In October of the same year two more of his plays, *Prophecy* and *Self-Accusation,* opened together in Oberhausen.

The plays caused something of an uproar in the theater world, defying as they did the stage conventions of the times. Gone were illusion and any attempts at convincing the audience that what they were seeing on stage was real or smacked of real life. Actors were actors rather than characters, and they delivered speeches instead of dialogue. At times they even hurled insults at the audience, mocking them for their complacency and gullibility.

The following year in March Handke's ''speaking piece'' *Cries for Help* opened in Stockholm. Hern reported that it was described by critics as ''a succession of unconnected slogans, mottoes, and catchwords, spoken by one set of actors and countered with repeated noes from the other set.''

It wasn't until 1968, however, that Handke's literary reputation was thoroughly secured. In that year he won the prestigious Gerhart Hauptmann Prize in Berlin, and in May his first full-length play, *Kaspar,* opened to critical acclaim in Frankfurt and Oberhausen. Later it was nominated Play of the Year by the respected magazine *Theater Heute*.

A work with all the hallmarks of Handke's thematic and stylistic concerns over language and awareness and the ways in which an individual's consciousness and self-identity were shaped by society and its accepted conventions, *Kaspar* was seen by many as a brilliant and original *tour de force*. Some, however, found it boring and pretentious, criticisms that often accompanied his works when they first appeared.

In January 1969 Handke's play *My Foot My Tutor* opened at the Frankfurt Theater. The work astounded critics by daring to present characters who would say nothing for the entire length of the performance. Later *My Foot My Tutor* would be compared to Sam Beckett's *Play Without Words*.

In the spring of 1969 Handke's first collection of short prose poems, *The Inner World of the Outer World of the Inner World,* was published, followed several months later by the premiere of his play *The Ride over Lake Constance* in Berlin and the publication of his third novel, *The Goalkeeper's Anxiety at a Penalty Kick*. The story of a deeply confused, inarticulate young man who commits a senseless murder, *The Goalkeeper's Anxiety at a Penalty Kick* deals with the same themes of loneliness, alienation, violence, and social hypocrisy that haunt almost all of Handke's works, including his later novels, *Short Letter, Long Farewell* (1972) and *The Left-Handed Woman* (1978).

However, in 1974 Handke's style became much more personal and intimate when he wrote *A Sorrow Beyond Dreams: A Life Story,* a work that recorded with deep sensitivity and insight the events of his mother's life leading to her eventual suicide.

In the years to follow, Handke's work seemed to have mellowed somewhat. His later works included *Slow Homecoming* (1985), *Across* (1987), *Repetion* (1988), and *The Afternoon of a Writer* (1989). In 1996 *A Winter Journey to the Danube, Sava, Morava, and Drina Rivers: Or Justice for Serbia* was released. With this publication, Handke maintained that the international media had been unfair to Serbia

in the Balkwan civil war. He charged a German newspaper with writing ''the poison that never heals, the poison of words.''(*World Press Review*, July 1996), while calling the war-torn Serbia ''an orphaned, abandoned child.''

Further Reading

Excellent sources of commentary for a more critical perspective on Handke's work were Guenter Heintz, *Peter Handke* (1971); Nicholas Hern, *Peter Handke* (1972); and Nicholas Hern, *Peter Handke: Theater and Anti-Theater* (1971). Further discussion can be found in Elizabeth Boa and J. H. Reid, *Critical Strategies: German Fiction in the Twentieth Century* (1972); Henning Rischbieter, *Peter Handke* (1972); Siegfried Mandel, *Group 47* (1973); Frederick Ungar, editor, *Handbook of Austrian Literature* (1973); Henning Falkenstein, *Peter Handke* (1974); and Richard Gilman, *The Making of Modern Drama* (1974). □

Oscar Handlin

Pulitizer Prize winner Oscar Handlin (born 1915) ranks as one of the most prolific and influential American historians of the twentieth century, with pioneering works in the fields of immigration history, ethnic history, and social history.

Oscar Handlin was born on Sept. 29, 1915, in Brooklyn, New York City, the son of Russian Jewish immigrants. His father was involved in running a grocery store, a steam laundry, and real estate. Handlin decided to become an historian at the age of eight and began reading avidly, even while delivering groceries for his father. He graduated from Brooklyn College in 1934 after only three years, winning the Union League History Prize; one year later, he earned his master's degree at Harvard University. He had intended to study medieval history, but specialized in American history because he thought the person one studied with was more important than the field itself; the medievalist had retired, so Handlin wrote his doctoral dissertation for Arthur M. Schlesinger, Sr. Handlin taught at Brooklyn College from 1936-1938, during which time he married Mary Flug, and began his long career on the Harvard University faculty in 1939.

Handlin's dissertation was published in 1941 as *Boston's Immigrants, 1790-1865: A Study in Acculturation*. The book was highly regarded for its innovative research involving sociological concepts, census data, and the previously untapped immigrant press; in 1941, the book won the prestigious Dunning Prize from the American Historical Association for being the outstanding historical work published by a young scholar that year. The book examined immigration from the Irish migrant's viewpoint and emphasized the high psychic cost of the transatlantic social dislocation.

Handlin was a prolific writer throughout his career. In 1947, in the first of several collaborations with Mary Flug, Handlin published a study of the role played by government in developing the economy in early Massachusetts. Two years later he published an anthology of writings by European visitors to the United States, and shortly after, *The Uprooted* (1951). This work was awarded a Pulitzer Prize and added considerably to Handlin's reputation. Opening with the now famous lines: ''Once I thought to write a history of the immigrants in America. Then I discovered that the immigrants *were* American history''. The work considered the nature and consequences of the alienation experienced by the more than 30 million immigrants who had come to America since 1820, considered from their point of view. In addition to traditional sources, Handlin based his work on folklore, novels, and newspapers, but the work was criticized by scholars who like footnotes. Handlin provided none, a practice he continued in other works written for the general public. Nevertheless, it became his most famous book.

In 1954, the year he became a full professor at Harvard, Handlin was chief editor of *The Harvard Guide to American History,* which was quickly recognized as ''one of the most authoritative bibliographic tools in the field of American history''; the same year, he published a history of American ethnic groups (*The American People in the Twentieth Century,* tracing the history of racist thought in the early 1900s, and a history of Jews in America, (*Adventure in Freedom: Three Hundred Years of Jewish Life in America*), which among other things demonstrated elements of anti-Semitism in the early 1900's Populist movement.

In *Chance or Destiny* (1955), Handlin argues that history is ''a line made up of a succession of points, with every point a turning point.'' In *Truth in History* and *The Distor-*

tion of American, responding to the political and intellectual turmoil of the '60's and '70's, Handlin expressed disapproval of New Left historians, whom he saw as partisans, and of academic faddishness, hiring quotas, overspecialization and fragmentation in all fields of history, and deficiencies in graduate training. Handlin was strongly anti-Communist and was critical of those who opposed the war in Vietnam.

By the late 1950's Handlin was publishing a book almost yearly, with works in the fields of civil rights, liberty, ethnicity, urban history, the history of education, foreign affairs, migration, biography, adolescence even a book of poetry. Sometimes, he wrote collaboratively with Mary Flug Handlin and, after her death in 1976 and his second marriage a year later, with Lilian Handlin. In the 1960's, Handlin produced 11 books, wrote a monthly book column for *The Atlantic Monthly,,* directed the Center for the Study of Liberty in America, helped manage a commercial television station in Boston, chaired a board that oversaw Fulbright Scholarship awards all this in addition to his regular teaching duties at Harvard. From 1979-1983, he was director of the university library.

In the 1960's, Handlin wrote eight books, including the controversial *Fire Bell in the Night: The Crisis in Civil Rights* in which he criticized separatists, segregationists, and suburban liberals but also disapproved of quotas, school busing, and affirmative action, saying, ''Preferential treatment demands a departure from the ideal which judges individuals by their own merits rather than by their affiliations.'' He also edited a 42-volume collection of books on subjects relating to immigration and ethnicity, *The American Immigration Collection* (1969). During the next three decades, Handlin wrote 12 more books, many on the subject of liberty, and edited at least 20 biographies.

Handlin was honored in 1979 with a book by several former students, *Uprooted American: Essays to Honor Oscar Handlin,* which was praised for its craftsmanship and for the testimony it provided of his influence on the historical profession. Still, there is no ''Handlin school of history,'' nor did he try to form one. He likely will be most remembered especially for his abundant demonstrations of the importance of immigration and its role in the history of the United States.

Further Reading

A mid-career evaluation of Handlin is Maldwyn Jones's essay in Marcus Cunliffe and Robin W. Winks, eds., *Pastmasters: Some Essays on American Historians* (1969). He is also mentioned in Arthur M. Schlesinger, Sr., *In Retrospect: The History of a Historian* (1963). Handlin's work is considered in Bruce Stave, ''A Conversation with Oscar Handlin,'' in *The Making of Urban History* (1977); and Stephen J. Whitfield, ''Handlin's History,'' *American Jewish History,* Vol. 70, (December 1980); For an autobiography of his teaching at Harvard University, see Oscar Handlin, ''A Career at Harvard,'' *The American Scholar,* Vol 65 (Winter 1996). □

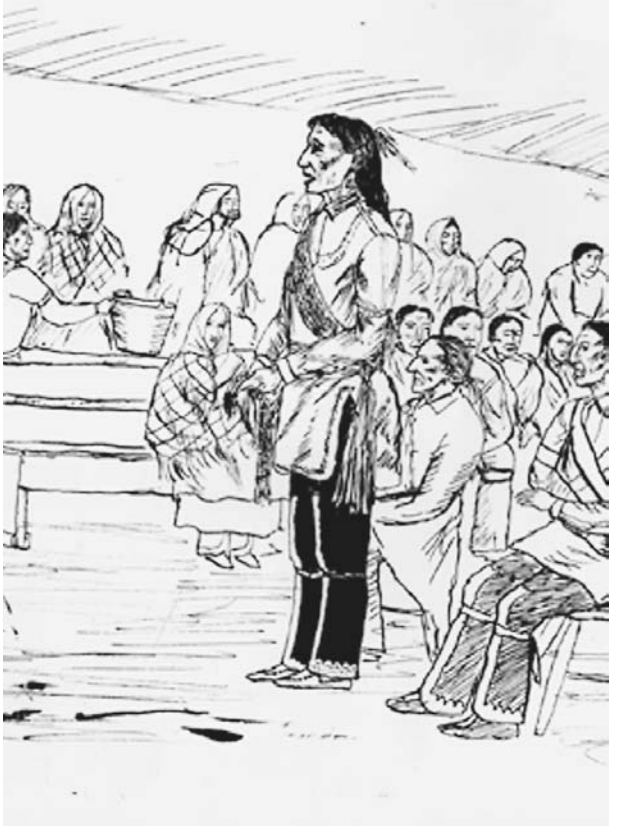

Handsome Lake (standing)

Handsome Lake

Seneca prophet Handsome Lake (ca. 1735-1815) played a major role in the revival of his own and other Iroquois League tribes.

Handsome Lake, a great leader and prophet, played a major role in the revival of the Senecas and other tribes of the Iroquois League. He preached a message that combined traditional Iroquois religious beliefs with specific white values. This message was eventually published as the Code of Handsome Lake.

Handsome Lake was born around 1735 in the Seneca village of Conewaugus, located on the Genesee River near Avon, New York. Very little is known of his parents. He was born into the Wolf clan and was named Hadawa'ko [''Shaking Snow''], but was eventually raised by the Turtle clan people. He was a half-brother to Cornplanter and an uncle of Red Jacket. Born during a time when the Seneca nation was at its peak of prosperity, Handsome Lake witnessed the gradual deterioration of his society.

Multiple factors led to the erosion of morale and the material welfare of the Iroquois. In the period after the American Revolution, the Iroquois lost most of their land and were forced to live on reservations. The reservations

provided poor living conditions, and, within a relatively short period of time, many Iroquois began to suffer alcohol abuse, fighting, instability of the family unit, and accusations of witchcraft. This dismal situation was due, in part, to the basic incompatibility of the Iroquois social structure and reservation existence. The traditional religious rituals alone were inadequate to lessen the harshness of this situation. As a result, the Iroquois began searching for new solutions to their difficulties.

Brings a Message of Gaiwiio (''Good Word'')

In 1799, after a period of illness due to many years of excessive alcoholic indulgence, Handsome Lake had the first of a series of visions. In his first vision, he was warned by three spiritual messengers about the dangers associated with alcohol; he was also told that witches were creating chaos within his tribe and that the persons guilty of witchcraft must repent and confess. Handsome Lake was directed to reveal these warnings to the people. His nephew Blacksnake and half-brother Cornplanter were with him during this time and believed in the power of his visions and their revelations. Shortly after Handsome Lake's first vision, he ceased drinking alcohol. When he regained his health, he began bringing a message of Gaiwiio (the ''Good Word'') to his people. He preached against drunkenness and other evil practices. His message outlined a moral code that was eventually referred to as the Code of Handsome Lake. The Code outlawed drunkenness, witchcraft, sexual promiscuity, wife beating, quarreling, and gambling. Handsome Lake presented his message along with a threat that fire would destroy the world if this Code was not obeyed.

Handsome Lake soon became obsessed with witch hunting and demanded confessions from those whom he suspected of witchcraft; some of those who refused to confess were killed. His witch hunting nearly became a catalyst for war with another tribe when he accused a prominent young man from that tribe of being a witch and demanded his punishment. Gradually, the sentiment of the people turned against Handsome Lake for what they considered an overzealous pursuit of witches. As a result of this change in attitude, he stopped his accusatory methods and briefly assumed a less prominent leadership role. Handsome Lake once again became popular during the War of 1812 and attracted many new followers.

The rise of Handsome Lake's religion was more successful than most religions during that time, apparently because his code combined traditional Iroquois religion with white Christian values. It stressed survival without the sacrifice of the Iroquois identity, and recognized the realistic need to make adjustments in order to survive in their changing world. *The Code of Handsome Lake,* published around 1850, played a significant role in the preservation of the Iroquois cultural heritage and was popular throughout the Iroquois nations in Canada and in the United States. Handsome Lake, referred to as Sedwa'gowa'ne, ''Our Great Teacher,'' died on August 10, 1815, at the Onondaga Reservation. His religious beliefs were carried on by Blacksnake and other disciples, and his teachings remain a compelling force among the Iroquois.

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William Christopher Handy

The African American songwriter William Christopher Handy (1873-1958), known as the father of the blues, was the first person to notate and publish blues songs. He wrote over 60 blues, spirituals, and popular tunes.

On Nov. 16, 1873, W. C. Handy was born in Florence, Ala., the son of two Methodist ministers. He studied at Kentucky Musical College, to the dismay of his father, who regarded secular music as a branch of the devil's activities. At an early age he left home to tour with a minstrel show. As a bandleader for Mahara's Minstrels for much of the period between 1896 and 1903, he first made contract with early blues and jazz. He moved to Memphis, Tenn., and led a band that featured his attempts to incorporate blues tunes and jazz motifs into written arrangements.

In 1909 Handy wrote his first song, ''Mr. Crump,'' for a political campaign. He changed the title to ''Memphis Blues'' when he published it in 1912. His most famous number, ''St. Louis Blues,'' appeared in 1914, followed by ''Yellow Dog Blues'' (1914), ''Beale Street Blues'' (1916), ''Careless (or ''Loveless'') Love'' (1921), and many others.

Handy is a somewhat enigmatic figure; in his lifetime he was bitterly accused by some musicians of plagiarism. It seems probable that he was less the original composer he claimed to be, more a sensitive collector of traditional material. Even if this is the case, his services as a folklorist should not be minimized; probably no one else has preserved such a wealth of blues material. As a performing musician, Handy was a competent instrumentalist in the European tradition, with no apparent ability as a jazz soloist.

Handy formed his own music publishing business in 1913. This, plus the royalties from his songs, brought him considerable wealth. But in the 1930s his sight began to fail, and by 1943 he was totally blind. In his later years he worked unceasingly for his W. C. Handy Foundation for the Blind and other charitable organizations.

His first wife, Elizabeth Price, with whom he had six children, died in 1937. In 1954, at the age of 80, he married

again. He was honored by having a theater and a park in Memphis, and a library in Philadelphia named after him during his lifetime. He died in 1958; in 1959 the W. C. Handy 6-cent postage stamp was issued.

Further Reading

Handy edited *Blues: An Anthology* (1926; reprinted in 1950 as *A Treasury of the Blues*), which contains a comprehensive selection of blues by him and others and includes biographical material on Handy. Handy's *Father of the Blues* (1941) is autobiographical, revealing Handy as likeable, generous, and at times naively conservative. See also Marshall Stern, *The Story of Jazz* (1958), and Gunther Schuller, *Early Jazz: Its Roots and Musical Development* (1968). □

Han Fei Tzu

Han Fei Tzu (ca. 280-233 B.C.) was a Chinese statesman and philosopher and one of the main formulators of Chinese Legalist philosophy.

Elements of Chinese Legalist philosophy can be traced to the 7th century B.C., but it was Han Fei Tzu who developed the precepts of this political philosophy into its definitive form. He emphasized the complete submission of the individual to the state and stressed the importance of law in maintaining state control. His elaborate methodology of statecraft may have influenced the creation of authoritarianism by the Ch'in dynasty.

The main source of information on Han Fei's life is a short biography by the historian Ssu-ma Ch'ien (145-86 B.C.) in his *Records of the Historian*. Han Fei was a member of the royal family of Han, a small state located in north-central China. During the 5th century Han, along with two other states, had seceded from the large state of Chin, and for the following 2 centuries Han was an important power in the Chinese state system. In the 3d century, about the time of Han Fei's birth, Han found itself confronted with a newly emerging power to the west, the state of Ch'in. Toward the end of the 4th century Ch'in embarked on an extensive military campaign to expand its territory. Since Han was Ch'in's main neighbor to the east, it was inevitable that the two states would come into conflict. Han Fei's career revolved around this rivalry between his own state and Ch'in.

Han Fei studied under the great Confucian philosopher Hsün-tzu, who had established a school in Lan-ling, a small city-state in southern Shantung Province. According to Ssu-ma Ch'ien, Han Fei stuttered and had difficulty expressing himself orally. Eloquence was an absolute requirement for a statesman of this period, for almost all of the court business was conducted orally. To compensate for his handicap, he developed skill as a writer and sent all of his opinions to the court in writing. Han Fei was one of the best writers of rhetorical prose of his time, and his prose is still admired by the Chinese.

Career in Han

Because he was from the royal family, Han Fei was able to acquire an influential position in the government, probably as one of the principal advisers to the Han king. Han Fei was particularly alarmed by the increasingly aggressive posture of Ch'in, and he sent a series of memorials to the Han ruler, enjoining him to strengthen the army, reform the laws, and dismiss incompetent and corrupt officials to counteract the Ch'in threat. The King refused to comply with his requests, and Han Fei reportedly became extremely bitter and resentful. He wrote several essays at this time declaring in blunt terms the chief reasons for the current difficulty in his state.

One of the most outspoken of the essays Han Fei wrote at this time was the ''Five Vermin'' (*Wu tu*), in which he blamed what he called the ''vermin'' (scholars, sophists, knights-errant, sycophants, and merchants and artisans) for the disorder and bad government in the state. In a second essay, ''Solitary Indignation'' (*Ku fen*), he complained that it was virtually impossible for a man of character and integrity to make his views known to a ruler because it was first necessary to go through the ruler's corrupt and incompetent subordinates. A third essay, on rhetorical techniques, ''Difficulties of Persuasion'' (*Shui nan*), described the different strategies a person should use in trying to persuade his ruler.

Han Fei in Ch'in

In 234 Ch'in attacked Han, and Han Fei was summoned back to service. In the following year he traveled to

Ch'in to attempt to dissuade Ch'in from its aggressive policy. The King of Ch'in had received copies of his ''Five Vermin'' and ''Solitary Indignation'' and was favorably impressed with them. When Han Fei arrived in Ch'in, he submitted a memorial to the King proposing that it would be to Ch'in's advantage to attack the state of Chao instead of Han. The King was about to consent to Han Fei's plan, when Han Fei's former colleague, Li Ssu, prime minister of Ch'in, objected and wrote a long reply to Han Fei's memorial. Li Ssu then conspired with another court official to arouse the King's suspicion of Han Fei. They pointed out that he was a member of the Han royal house and that he was simply concerned about the welfare of his own state. They persuaded the King to imprison Han Fei until his loyalty could be investigated. As soon as Han Fei was placed in prison, Li Ssu sent poison to him, indicating that it would be best for him to commit suicide. Since he was held incommunicado and had no way of defending himself, he drank the poison.

His Legalism

Han Fei has traditionally been identified with the philosophical school known as the *Fa-chia,* or Legalist school. It is doubtful that Han Fei actually studied under a Legalist master, for the only teacher ever associated with his name is the Confucian Hsün-tzu. The primary emphasis of Han Fei's thought was not so much philosophical as political. Most of the writings attributed to him deal with the practical methods of statecraft, and particularly the maintenance and strengthening of the ruler's power. He encouraged the ruler to undertake a series of administrative reforms, such as appointing trained officials to replace the corrupt and incompetent bureaucrats who maintained their positions solely through special privilege. He sought to encourage more agricultural production, at the same time discouraging private commerce and craftsmanship. He advocated the drafting of an elaborate system of laws that would be strictly enforced and in which there was no room for mercy to the lawbreaker. This authoritarian system appealed to the Chinese despot, and many of the policies adopted under the Chinese Empire after 221 B.C. closely resemble ideas set forth by Han Fei.

Further Reading

A useful work is *Han Fei Tzu: Basic Writings,* translated by Burton Watson (1964). *The Complete Works of Han Fei Tzu,* translated by W. K. Liao (2 vols., 1959), also contains a biography by Ssu-ma Ch'ien in volume 1. H. G. Creel, *Chinese Thought: From Confucius to Mao Tse-tung* (1953), discusses Han Fei Tzu in historical context. See also Hou Wai-Lu, *A Short History of Chinese Philosophy* (1958). □

Han Kao-tsu

The Chinese emperor Han Kao-tsu (ca. 247-195 B.C.) was the founder of the Former Han dynasty, the first major Chinese dynasty for which there are reliable and fairly full historical records.

Kao-tsu is the posthumous title given to Liu Chi, the founder of the Former Han dynasty. Little is known of his early years (indeed, it is not certain whether his name was Liu Chi or Liu Pang). He was born a commoner and was one of only two commoners to become emperors of China. Part of his youth was spent as a peasant, but he managed to receive some education. He became a low-ranking local official under the Ch'in dynasty (221-207 B.C.).

The Ch'in rulers, who ruled under the influence of a Legalistic as opposed to a Confucian philosophy, were known for their excessively harsh application of laws and punishments and for their burdensome demands on the population for taxes and labor services. In 209 rebel bands began to arise in the eastern part of the empire in opposition to Ch'in policies.

Kao-tsu, in his official capacity, had been leading a group of convict laborers from his home in Kiangsu to the Ch'in capital, where they were supposed to work on the tomb of Ch'in Shih huang-ti, the dynasty's founder. When some of the convicts fled, Kao-tsu, knowing that he was responsible for them and would be punished because of their escape, also decided to turn bandit.

Kao-tsu developed a sizable following and then attached himself to Hsiang Yü, the descendant of a family which for generations had been well known as superb military commanders for the state of Ch'u. While he conquered areas in the eastern parts of the empire, Kao-tsu led his troops westward. In 207 Kao-tsu's army occupied the Ch'in capital, Hsien-yang, thus marking the end of the detested Ch'in dynasty. Kao-tsu, in later years, dated the founding of his own dynasty from the fall of the Ch'in capital.

Character of an Emperor

Actually, however, Kao-tsu did not become emperor until 202, when he defeated Hsiang Yü, who had become his major competitor for the throne of China. Kao-tsu's personality was an important factor in his ultimate victory. He tended to be magnanimous and forgiving where Hsiang Yü was cruel and vindictive. Kao-tsu also was well attuned to the suffering that people had endured under the Ch'in regime. Thus when he entered the Ch'in capital, one of his first acts was to announce that murderers were to be executed and thieves punished according to the gravity of the offense, but that all of the hated Ch'in laws were to be abolished.

Hsiang Yü was utterly lacking in this kind of appreciation for good propaganda. Kao-tsu was an excellent judge of men. While Hsiang Yü was a superior strategist, he was not able to surround himself with capable advisers and generals as Kao-tsu was able to do.

Organization and Consolidation

Since the Ch'in capital had been razed by Hsiang Yü, Kao-tsu built a new capital at Ch'ang-an. His state structure was very similar to that of Ch'in. There was, however, an important difference between the two. The Ch'in government had abolished the old feudal states and employed central government appointees in commanderies (*chün,*

roughly equivalent to modern provinces but generally smaller) and prefectures (*hsien*).

During the wars that led to the rise of Han, generals had declared themselves kings of feudal states and Hsiang Yü had enfeoffed others. Kao-tsu had been forced to recognize some of these kings in order to gain their allegiance. The result of these earlier policies was that about half of the empire was not administered by the Emperor through his commanderies and prefectures but was ruled by seven highly autonomous kings. Throughout his reign Kao-tsu devoted most of his attention to eliminating these rulers over whom he had little or no control. By 196 all but one of the kings had been killed. The remaining kingdom was small and distant from the capital; hence it did not pose a threat to the imperial throne.

However, since one of the charges frequently made against the Ch'in dynasty had been its attempt to eradicate feudalism, Kao-tsu felt that some kind of a compromise was necessary. Accordingly, by the time of his death nine of his sons and brothers had been enfeoffed, and the principle had been established that only members of the imperial family, the house of Liu, could be made kings. But following the ''Rebellion of the Seven Kingdoms'' in 154, the kingdoms were reduced in size and ruled by officials sent out by the central government. In effect, although not entirely in name, the Han administrative system was the same as that of the Ch'in.

In the field of foreign policy Kao-tsu's major problem was the Hsiung-nu, nomadic tribes which raided the northern Chinese border settlements. In the course of one of Kao-tsu's campaigns against a rebel Chinese king in 201 the king joined forces with the Hsiung-nu. Kao-tsu was under siege for a week and barely managed to escape.

Following these battles, Kao-tsu pursued a policy of peace with the Hsiung-nu. In exchange for their pledge not to raid the border, Kao-tsu presented a Chinese princess to the Hsiung-nu ruler as his wife, and the Chinese made annual gifts to the nomadic warriors. With a few notable exceptions, including Hsiung-nu attacks that brought them within sight of the capital in 166, Kao-tsu's policy was effectively continued for about 60 years.

Further Reading

There is no scholarly work devoted exclusively to Han Kao-tsu. Excellent materials on him and his reign are available in Burton D. Watson, *Records of the Grand Historian of China, Translated from the Shih chi of Ssu-ma Ch'ien* (2 vols., 1961). A more critical translation (with annotations) of another Han history is Homer H. Dubs's translation of Pan Ku's *History of the Former Han Dynasty* (3 vols., 1938-1955). □

Nancy Hanks

Nancy Hanks (1927-1983) was called the ''mother of a million artists'' for her work in building federal financial support for the arts and artists. Her years as chairwoman of the National Endowment for the Arts and of the National Council on the Arts saw great expansion of their programs and budgets.

Nancy Hanks, named for her distant cousin, the mother of Abraham Lincoln, was born on December 31, 1927, in Miami Beach, Florida. Her parents Bryan Cayce Hanks, a corporation lawyer, and Virginia (Wooding) Hanks moved to Montclair, New Jersey, when Nancy was in high school. She attended Duke University in Durham, North Carolina, where she majored in political science and served as president of the student body. During the summer of 1948 she studied at Oxford University in England. Elected to Phi Beta Kappa, she received her B.A. *magna cum laude* from Duke in 1949.

In 1951 she went to Washington, D.C., where she began as a receptionist in the Office of Defense Mobilization set up during the Korean War. She moved from that position to secretary for the President's Advisory Committee on Government Operations, chaired by Nelson A. Rockefeller. Later she continued to serve as Rockefeller's assistant, first at the Department of Health, Education, and Welfare and later at the Special Projects Office of the White House.

In 1956 Hanks left Washington and moved to New York, where she worked for 13 years as executive secretary of the Special Studies Project set up by the Rockefeller Brothers Fund. There she directed a pioneering study project on the economic and social problems of the performing arts in America that laid much of the groundwork for federal funding of the arts. The study, *The Performing Arts: Problems and Prospects* (1965), recommended the development of state and community art councils throughout the country. Hanks became a member of the board of directors of the Associated Councils on the Arts (ACA), a private, nonprofit organization to promote the activities of the newly established arts councils. Elected president of the ACA in June 1968, Hanks coordinated conferences and supervised the publication of the journal *Cultural Affairs*.

In 1964, largely as a result of the work of the Rockefellers, the government created the National Endowment for the Arts as part of the National Foundation for the Arts and Humanities. For the first time since the Great Depression, the federal government committed funds to subsidize theater companies, symphony orchestras, museums, and other cultural institutions. The endowment agency worked closely with the National Council of the Arts, which set policy and determined projects worthy of aid.

When President Richard Nixon failed to reappoint Roger L. Stevens as head of the government art agencies in 1969, Hanks was selected to search for a successor. Several celebrated figures in the arts were approached and turned the position down. Six months after the search had begun, Hanks herself was nominated for the post. After her confirmation by the Senate in October, Hanks immediately confronted the task of creating a budget for 1970-1971. Within six weeks she submitted a detailed proposal not only to double the budgets for both the arts and the humanities endowments, but to plan for future increases and program strategies in anticipation of the nation's bicentennial cele-

bration, at that time more than six years away. To lobby for her budget Hanks spoke personally to over 200 members of the Congress. What followed was a personal triumph of bureaucratic and political performance. Thanks to the administration's backing and Hanks' power of persuasion, the national endowment received $16 million of the $20 million she had requested.

Once in control, and with expanding budgets to work with, Hanks moved to make art accessible to all Americans. She allocated funds to send opera, theater, dance, and music groups on tour throughout the country. An Arttrain carried travelling exhibits to communities outside the big cities. Money was also made available to help small towns buy art works for local exhibition. Hanks made a special effort to reach the poor and the culturally disadvantaged. African American poets and authors went to teach in inner-city schools. The Artist-in-the-School program, begun under her auspices, gave students the opportunity to work with sculptors, painters, and writers.

Hanks began a systematic effort to increase the support for dance, for symphony, and for the development and improvement of museums. Believing that the United States had become the dance capital of the world, she liberally funded choreographers and dance companies. The American Ballet Theatre, the New York City Ballet, and the Jeffrey received funds, as did Merce Cunningham, Elliot Feld, Anna Sokolow, and many others. In 1970 the endowment began a sizable program of aid to orchestras, and in 1971 funds were set aside for museums.

As chairwoman of the National Endowment for the Arts and the National Council on the Arts from 1969 to 1977, Hanks proved an indefatigable champion of the visual and performing arts. Her goal was to transform and uplift society through art. Practical as well as visionary, she forged a coalition that included Democrats, Republicans, liberals, conservatives, business organizations, and artists of all types, from prima ballerinas to street artists. She was, according to one capital observer, ''smart, tireless, funny, impassioned, shrewd, and tough.'' She could charm with a Southern magnolia manner one moment and be tough and businesslike the next.

Under Hanks' skillful leadership the agency saw its annual budget grow from $16 million to $100 million over her two terms as chairwoman. At the same time she remained committed to a policy of encouraging private contributions to the arts. Many of the endowment's grants were made on a matching funds basis, so Hanks estimated that in actual practice each dollar contributed by the agency generated about $3 of private money.

When she announced her resignation from the national endowment in 1977, she left as her legacy a much expanded network for the funding of the arts. Called ''the mother of a million artists,'' Hanks died of cancer in 1983 at the age of 55. In 1986 the Old Post Office in Washington, D.C., renovated into a community center, was re-named the Nancy Hanks Center.

Further Reading

The Rockefeller Brothers Fund study Nancy Hanks helped to author provides a good starting place for understanding Hanks' later work: see *The Performing Arts: Problems and Prospects* (1965). Leonard Garment, special counsel to President Richard Nixon from 1969 to 1974, wrote an informative tribute to Hanks in *Art News,* April 1983. See also *The Annual Obituary 1983* (1984).

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Marcus Alonzo Hanna

Businessman, politician, and U.S. senator, Marcus Alonzo Hanna (1837-1904) managed the election of President William McKinley and was a leading spokesman for enlightened capitalism.

Mark Hanna was born on Sept. 24, 1837, in New Lisbon (now Lisbon), Ohio. His parents were well educated. Young Hanna enjoyed material comfort and relative social privilege. When the family moved to Cleveland in 1852, he completed public school and attended Western Reserve College briefly.

Business permeated Hanna's youthful environment and immediately absorbed his energies. He became a full partner in the family grocery firm after his father's death in 1862. Following his marriage in 1864, he launched ventures in lake transportation and oil refining, areas of enterprise that were also attracting his Cleveland schoolmate John D. Rockefeller. Hanna later joined his father-in-law in a large iron and coal firm.

Politics, a vigorous Ohio tradition, early engaged Hanna's attention, and he embraced the Republican party instinctively. To his father-in-law, a fervent Democrat, he seemed ''a damned screecher for freedom.'' In reality, despite this appearance and later skirmishes with Cleveland's ward bosses in the 1870s, Hanna was no reformer, but he realized that business and politics were becoming increasingly related. He lent his organizational talents and money to the Ohio Republicans who sought the presidency between 1880 and 1900: James A. Garfield, John Sherman, and William McKinley. He helped elect McKinley governor of Ohio in 1891 and president in 1896 and 1900. His management of the McKinley campaigns marked the successful application of business skills to American politics. Between 1897 and his death Hanna served in the Senate. He was a trusted presidential adviser to McKinley and Theodore Roosevelt, despite his opposition to many of the latter's policies.

Although labeled ''dollar Mark'' by opponents, Hanna was no mere moneygrubber. The gold standard, high tariff, and large corporations—all of which he defended—

seemed means to ensure general prosperity by stabilizing capitalism. For similar reasons he defended labor's right to organize and strike. After 1900 he championed ship subsidies and an Isthmian canal to increase America's power through international trade.

Although Hanna introduced the phrase ''stand pat'' into the American vocabulary, his dream of domestic and international order through responsible capitalism was not a formula for do-nothingism. His instinctive idealism and his concern for the public weal represented the best of American Whig attitudes. Unfortunately for his reputation, he became, even before his death, a symbol of many reactionary business attitudes that he had personally condemned.

Further Reading

Herbert D. Croly, *Marcus Alonzo Hanna* (1912), the standard biography, is sometimes overly sympathetic. Thomas Beer, *Hanna* (1929), is a bright, cynical study by the son of one of Hanna's associates. H. Wayne Morgan, *William McKinley and His America* (1963), describes Hanna's role with balanced sympathy. □

Hannibal Barca

Hannibal Barca (247-183 B.C.) was a Carthaginian general and one of the greatest military leaders of the ancient world. A brilliant strategist, he developed tactics of outflanking and surrounding the enemy with the combined forces of infantry and cavalry.

As a boy of 9, Hannibal begged his father, Hamilcar Barca, to take him on the campaign in Spain, but Hamilcar, before fulfilling this childish wish, made him solemnly swear eternal hatred of Rome. As a young officer in Spain, Hannibal won his first laurels under the command of Hasdrubal, Hamilcar's successor and son-in-law.

Livy gives a remarkable portrait of Hannibal's physique and character at this time: to the old soldiers he seemed a Hamilcar reborn, as he possessed the lively expression and penetrating eyes of his father; the younger men were won over by his bravery, endurance, simplicity of life, and willingness to share all hardships with his troops. The accusations of cruelty, treachery, and lack of religion must be discounted as anti-Carthaginian war propaganda of Livy's Roman sources.

In Spain

Upon the assassination of Hasdrubal in 221 B.C., Hannibal, at the age of 26, was immediately proclaimed commander in chief by the entire army, an appointment soon afterward ratified by the Carthaginian Senate. Making New Carthage his headquarters, Hannibal consolidated Carthaginian power in Spain by attacking and defeating the Olcades on the upper Guadiana and the Vaccaei and

Carpetani beyond the Tagus. In the spring of 219 he besieged Saguntum, a city south of the Iberus River (Ebro) and an ally of Rome. Although he did not formally break the treaty of 226, which had defined the Iberus River as the line of demarcation between the Roman and Carthaginian spheres of influence, the blockade of Saguntum and its final destruction after an 8-month siege brought about the declaration of war.

Crossing the Alps

Aware of Roman supremacy on the sea, Hannibal conceived of an invasion of Italy from the north. He wanted to crush the Roman army with his superior land forces in their own territory, especially since he counted on the disaffection of Rome's Italian allies. Thus he crossed the Iberus in the spring of 218, and, after bloody battles with Spanish tribes, he marched with about 40,000 men across the Pyrenees. Once in Gaul, he hastened to the Rhone River without meeting resistance and, within a week, transported his army and war elephants across the river.

Meanwhile, the Roman consul Publius Cornelius Scipio, who had transported his troops by sea to Massilia (Marseilles), was moving north on the right bank of the Rhone, but when he heard that Hannibal had already crossed the river, he sent his brother Gnaeus with two legions to Spain, while he himself returned to northern Italy. Hannibal, on the other hand, wanted to cross the Alps and reach the Po Valley before the Romans were able to collect their forces against an unexpected invader. In 15 days he marched through rugged, unknown mountain passes, with his enormous army of diverse origin and language and his 38 war elephants, in the midst of enemy attacks, landslides, and early autumn snow—a heroic feat which has captured the imagination of historians and poets alike.

When Hannibal finally reached the Po Valley, his army was reduced to half its former size and most of his war elephants were lost. And yet, when he met the army of Publius Scipio at the Ticinus River, Hannibal's Numidian cavalry won a decisive victory over the Romans. Scipio, who was seriously wounded, withdrew to the Trebia River south of Placentia, where the consular army of Titus Sèmpronius Longus, recalled by the Senate from Sicily, joined him. Using the tactics of both ambush and outflanking the enemy, Hannibal defeated the combined armies, causing the loss of about 20,000 Roman soldiers.

In Italy

After spending the winter in the Po Valley, where he gained many recruits among the Gauls and Ligurians, Hannibal crossed the Apennines in the spring of 217. By ravaging Etruria he provoked the pursuit of the new consul Gaius Flaminius, whom Hannibal trapped with two legions in a defile on the northern shore of Lake Trasimenus. Rushing down from their ambush on the opposing hills, Hannibal's troops annihilated almost the entire army and, shortly afterward, intercepted and destroyed the cavalry that was sent to aid Flaminius.

Now Hannibal marched to Picenum, where he granted his troops a period of rest in the hope that Rome's Italian allies would defect. He continued to ravage Apulia and Campania without being able to involve the dictator Quintus Fabius, called Cunctator for his tactics of delay, in anything but minor skirmishes. But in the following year, when a new pair of consuls put into effect the aggressive war policy of the Senate, Hannibal beat the Romans in the worst defeat they had ever suffered. This happened at Cannae, where his strategy of outflanking the enemy again brought victory to the Carthaginians over superior numbers.

Now Capua and many other cities in southern Italy revolted against Rome, but Hannibal's weakened forces prevented him from taking full advantage of his victory. Making Capua his headquarters, he changed from an offensive to a defensive policy, mostly because his home government refused to send him adequate reinforcements. Although he was able to capture Tarentum, conquer Bruttium, and win a few minor victories, he gradually lost ground against the superior numbers of the Romans.

Negotiations with Philip V of Macedon and with Hieronymus of Syracuse proved ineffective, and the small band of Numidian cavalry sent to him from Carthage was insufficient for major warfare. In 211, when he was unable to relieve the Roman siege of Capua, Hannibal marched on Rome, pitched camp on the Anio River at a 3-mile distance from the city, but withdrew again to Apulia in the hope that his brother Hasdrubal would bring fresh troops across the Alps from Spain. This hope was shattered in 207, when his brother's bloody head was thrown at his feet as a testimony to the destruction of Hasdrubal's army in the battle of the Metaurus. Hannibal now concentrated his forces in Bruttium, where he held his ground for 4 more years, until he was recalled in 203 to defend Carthage against the victorious army of Publius Cornelius Scipio the Elder (Scipio Africanus Major).

In Africa

Back in his native land after 16 years of victorious warfare in enemy territory, Hannibal was finally defeated by Scipio Africanus in the battle of Zama. Ironically, Hannibal became the victim of his own strategy: Scipio outflanked and surrounded the Carthaginians with the aid of King Masinissa's Numidian cavalry. Hannibal escaped with only a few horsemen and rushed to Carthage, where he counseled peace. The treaty was concluded in 201.

Elected a suffete (civil magistrate) in 197, Hannibal broke the power of the Carthaginian oligarchy and worked for social and economic reforms. His political enemies accused him in Rome of intriguing with King Antiochus III of Syria. When the Romans sent a commission to investigate the matter, Hannibal fled, first to Antiochus's court at Ephesus, and, after the latter's defeat at Magnesia in 189, to King Prusias of Bithynia.

Hannibal helped his host successfully in a naval battle against King Eumenes of Pergamum, Rome's ally. When another senatorial commission was sent to demand from Prusias the surrender of the famous Carthaginian exile, Hannibal poisoned himself.

Further Reading

The major ancient sources for the life of Hannibal are Livy, Polybius, and Cornelius Nepos. Among the numerous modern biographies are T. A. Dodge, *Hannibal* (2 vols., 1891); W. O'C. Morris, *Hannibal* (1897); George P. Baker, *Hannibal* (1929); Harold Lamb, *Hannibal: One Man against Rome* (1958); Leonard Cottrell, *Hannibal: Enemy of Rome* (1960); Robert N. Webb. *Hannibal: Invader from Carthage* (1968), especially designed for young people; and Gavin de Beer, *Hannibal: Challenging Rome's Supremacy* (1969). On Hannibal's crossing the Alps see H. Spenser Wilkinson, *Hannibal's March through the Alps* (1911); Cecil Torr, *Hannibal Crosses the Alps* (1924); and Gavin de Beer, *Alps and Elephants: Hannibal's March* (1955). Recommended for general historical background are T. Frank, *Roman Imperialism* (1914); *The Cambridge Ancient History,* vol. 8 (1930); and A. J. Toynbee, *Hannibal's Legacy: The Hannibalic War's Effects on Roman Life* (2 vols., 1965). □

Lorraine Vivian Hansberry

Lorraine Vivian Hansberry (1930-1965) was an important American writer and a major figure on Broadway. Although her reputation grew with the posthumous publication of a range of works, she remained best known for the play and movie *A Raisin in the Sun.*

Lorraine Vivian Hansberry was born May 19, 1930, in Chicago, Illinois. Her father, Carl A. Hansberry, was prominent in Chicago's African American business and political community. He owned real estate, generously supported African American causes, and ran for Congress as a Republican; her mother, Nanny Perry Hansberry, taught school and also was active in politics. The Hansberry home, where Lorraine was the youngest of four children, was often visited by famous African Americans.

In 1938 the Hansberrys moved into a white neighborhood that excluded African Americans through the then widely used restrictive covenants. Carl Hansberry, while resisting attacks on his home and family from neighborhood hoodlums, took his case to court. Although armed guards protected the children, at one point a slab of concrete almost crushed Lorraine. In 1940 the U.S. Supreme Court ruled restrictive covenants unconstitutional in a case that came to be known as *Hansberry* v. *Lee,* although it did little to affect the actual practice of segregated housing in Chicago. Carl Hansberry died in 1946 before he could complete plans to move his family to Mexico City when Lorraine's two brothers had difficulties accommodating to segregation in the U.S. Army.

After graduating from high school in 1948 Lorraine is reported to have studied variously at the University of Chicago; at the Art Institute of Chicago; at the New School of Social Research in New York; in Guadalajara, Mexico; and at the University of Wisconsin, where she saw a production of Sean O'Casey's play *Juno and the Paycock* about the problems of a poor urban family in Dublin in 1922 during the early conflict between the Irish Republican Army and the British occupying forces. It is supposed to have inspired her to think of creating a comparable work about an African American family.

It was during her years in New York, living in Greenwich Village, that Hansberry became intimately involved with a number of the liberal causes of the period. In 1952 she attended the Intercontinental Peace Congress in Montevideo, Uruguay, as a substitute for Paul Robeson, who could not get a passport from the U.S. State Department. At the congress she met politically astute feminists from all over the world.

In 1953 she married Robert Nemiroff, who was a graduate student in history and English at New York University and participated, like his fellows, in the leftist political events of the time. The two met while picketing. The night before their wedding they joined a protest against the execution of Julius and Ethel Rosenberg for espionage. After a series of part-time jobs, including those of typist and assistant to a furrier, Hansberry settled down to the writing of a play, which eventually took its title from a poem by Langston Hughes, ''Harlem,'' which declared that ''a dream deferred'' might ''dry up/like a raisin in the sun.'' Nemiroff and his friends were to be instrumental in getting the play produced.

A Raisin in the Sun was finished in 1957 and opened on March 11, 1959, at the Ethel Barrymore Theater. It is unique in several respects. It was the first play to be produced on

Broadway written and directed by an African American and to have an all-black cast. The original production starred Sidney Poitier, Ruby Dee, and Claudia McNeil and was directed by Lloyd Richards. Ossie Davis eventually replaced Poitier. In May 1959 the New York Drama Critics Circle voted it Best Play of the Year for a season that included works by Eugene O'Neill, Tennessee Williams, and Archibald Macleish. Hansberry was the youngest American to win that award. The play had a long run and was made into a movie with a script by Hansberry and with Poitier repeating his stage role. Later it was turned into a Broadway musical, *Raisin*.

One of the more enthusiastic and perceptive assessments of *A Raisin in the Sun* came from the English critic Kenneth Tynan. ''The supreme virtue of *A Raisin in the Sun,*'' he wrote, ''is its proud, joyous proximity to its source, which is life as the dramatist has lived it. The relaxed, freewheeling interplay of a magnificent team of African American actors drew me unresisting into a world of their making, their suffering, their thinking, and their rejoicing.'' Although Hansberry herself insisted that her play was essentially about an African American family in a particular time and place, some critics—of both races—suggested that it simply ''happened'' to be about African Americans.

Hansberry's next play, *The Sign in Sidney Brustein's Window,* opened and closed in 1965. Some critics felt that this play was an advance in subtlety and complexity over *A Raisin in the Sun*. It recorded some of the conflicts and paradoxes suffered by intellectuals in confronting the real world. One character, for example, an African American, while sensitive to white discrimination, is himself vicious about gay and white persons.

Hansberry's work continued to develop in ambition, breadth, sophistication, and depth. Although already ill, she wrote a parody of Samuel Beckett's *Waiting for Godot;* planned a musical adaptation of Oliver La Farge's novel about the Navajos, *Laughing Boy;* and worked on her major play, *Les Blancs,* the title of which (''The Whites'') carried an obvious reference to Jean Genet's *The Blacks*. She also wrote a television drama on slavery, which, while it did not appear on television, was published in 1972 as *The Drinking Gourd*. Other works included *The Movement: Documentary of a Struggle for Equality,* which showed pictures of brutal attacks on African Americans in the South, and *What Use Are Flowers?*

In 1963 she left her hospital bed to give a talk to the winners of the United Negro College Fund writing contest, in which she used the phrase ''To be young, gifted, and Black,'' which later became the title of her own autobiography, a collection of her assorted writings edited by Nemiroff. She died of cancer on January 16, 1965.

Further Reading

The best short summary of her career and writing appears in the *Dictionary of Literary Biography* (DLB), vol. 38. It was written by Steven R. Carter of the University of Puerto Rico, and much of the information in this article was taken from it. Carter also has an essay on her, ''Commitment Amid Complexity: Lorraine Hansberry's Life-in-Action,'' *MELUS, 7* (Fall 1980). A full biography is Catherine Scheader's *They Found a Way: Lorraine Hansberry* (1978). Doris E. Abramson's *Negro Playwrights in the American Theatre: 1925-1959* (1969) puts Hansberry's work in a larger context. A moving memoir by James Baldwin appears in *To Be Young, Gifted and Black* (1969). The standard bibliography is by Ernest Kaiser and Robert Nemiroff, ''A Lorraine Hansberry Bibliography,'' *Freedomways,* 19 (Fourth Quarter 1979), although critical studies continued to appear more than 20 years after her death. □

Alvin Hansen

The influential economist Alvin Hansen (1887-1975) brought the 1930's Keynesian revolution in economics to the United States. He was a prolific writer who also played significant roles in the creation of the Social Security System and the Council of Economic Advisors.

Alvin Hansen was born at Viborg, South Dakota, on Aug. 23, 1887, to Danish parents. He graduated from Yankton College in South Dakota in 1910 and worked several years as a high school teacher, then principal, then county school superintendent, before returning to school for graduate studies, which he completed at the University of Wisconsin in 1918. He taught at Brown University until his appointment at the University of Minnesota in 1923. His major works in this period on business cycles and economic stabilization were in the neoclassical economics tradition.

In 1937 he accepted a prestigious appointment as Lucius N. Littauer Professor of Political Economy at Harvard University. Hansen's seminar on fiscal policy created a generation of graduate students, such as Paul Samuelson and James Tobin, who supported Keynesian economics. His 1938 book *Full Recovery or Stagnation?* was based on but a few paragraphs of Keynes's *The General Theory of Employment,* but it was an extended argument that employment stagnation would continue for decades to come. Ultimately, stagnation theories became more associated with Hansen, rather than Keynes. His 1941 book on fiscal policy and business cycles was the first major work in the United States to entirely support Keynes's analysis of the causes of the Great Depression, and he used that analysis to support Keynes's mainstay of deficit spending.

Hansen was much more than just a disciple of Keynes. He found serious mistakes in Keynes's presentation; he implemented Keynes, for example, by developing tax and spending models which clarified tax and spending policies as weapons in Keynes's arsenal, and he criticized Keynes for putting too much faith in interest rates and monetary policy. Still, one of his most influential teaching devices was his book, *A Guide to Keynes,* which took students through Keynes's *General Theory* chapter by chapter and, at times, paragraph by paragraph.

Hansen's teaching, in essence, was that government should not put the main burden of inflation control on

unemployment by its inaction. He thought inflation control should be exercised by timely changes in tax rates, by appropriate changes in the money supply, and by effective wage-price controls. He was said to be ''a sparkling teacher.'' He wrote fifteen books, including an account of the Bretton Woods Conference that helped to establish the World Bank. His books were widely translated and read world-wide.

During the Roosevelt and Truman years, Hansen was of considerable influence in shaping fiscal policies as a member of numerous government commissions and as consultant to the Federal Reserve Board, the Treasury Department and the National Resources Planning Board. In 1935, he helped create the Social Security System and in 1946, he helped in the drafting of the Full Employment Act which among other things created the Council of Economic Advisors. Hansen also served as Vice President of the American Statistical Association and President of the American Economics Association.

After retiring from Harvard University in 1957, Hansen taught at the University of Bombay and at numerous American universities almost to his death in 1975.

Further Reading

Robert Lekachman, *The Age of Keynes* (1966), has a long and interesting analysis of the influence of Hansen on the development of Keynesian thought in America; Joseph Dorfman, *The Economic Mind in American Civilization,* vol. 5 (1959), focuses on Hansen's early career; Ben B. Seligman, *Main Currents in Modern Economics: Economic Thought since 1870* (1962), discusses Hansen's entire career; For more recent works about Hansen, see the article by some of his former students in *Quarterly Journal of Economics,* Feburary, 1976; and W. Breit and R.L. Ransom, *The Academic Scribblers: American Economists in Collision* (1982). □

Julia Butler Hansen

Julia Butler Hansen (1907-1988) was a Washington state politician who served in the Washington State House of Representatives and in the U.S. House of Representatives. She was the first woman to serve on the House Appropriations Committee and the first woman to head a major appropriations subcommittee.

Julia Butler Hansen was born in Portland, Oregon, on June 14, 1907, the daughter of Donald C. and Maude (Kimball) Butler. She grew up and spent much of her life in Cathamet, Washington, a small town in the southeast of the state where her father had settled in 1891. She attended Oregon State College from 1924 to 1926 and received her B.A. in home economics from the University of Washington in 1930.

After graduation she returned to Cathamet, where she worked for a title company, wrote children's literature, and became involved in local politics. In 1935 she published *Singing Paddles* which won the Julia Ellsworth Ford Foundation Award for Juvenile Literature. In 1936 she entered politics on the grassroots level, serving as chairwoman of the county Democratic party and becoming the first woman to be elected to the Cathamet City Council. The popularity of *Singing Paddles* won her a statewide reputation, and in 1938 she was elected to a seat in the Washington House of Representatives, where she served until 1960. ''My love is writing,'' she said, ''politics is accidental.''

In 1939, at the age of 32, she married Henry Hansen, a lumberman. Although her husband had little interest in politics, Hansen continued her political career. A veteran campaigner, she ran for reelection in one campaign from a hospital bed, where she had just given birth to a son (David) at the age of 38. In 1960 she left state politics, ostensibly to return to private life in Cathamet, but she was drafted to replace Russell Mack, the Republican representative to the U.S. Congress, upon his death.

Hansen moved to Washington, D.C. in 1960 and served under the administration of John F. Kennedy, first on the Interior and Insular Affairs Committee of the House of Representatives. By 1963 she had gained a seat on the influential House Appropriations Committee, becoming the first woman to serve on that committee. She later became chairwoman of the House Appropriations Sub-committee for the Interior, which controlled the purse strings for the Department of the Interior, including the National Parks Service, the Bureau of Indian Affairs, and the Bureau of Mines, as well as for all national arts and humanities projects. As

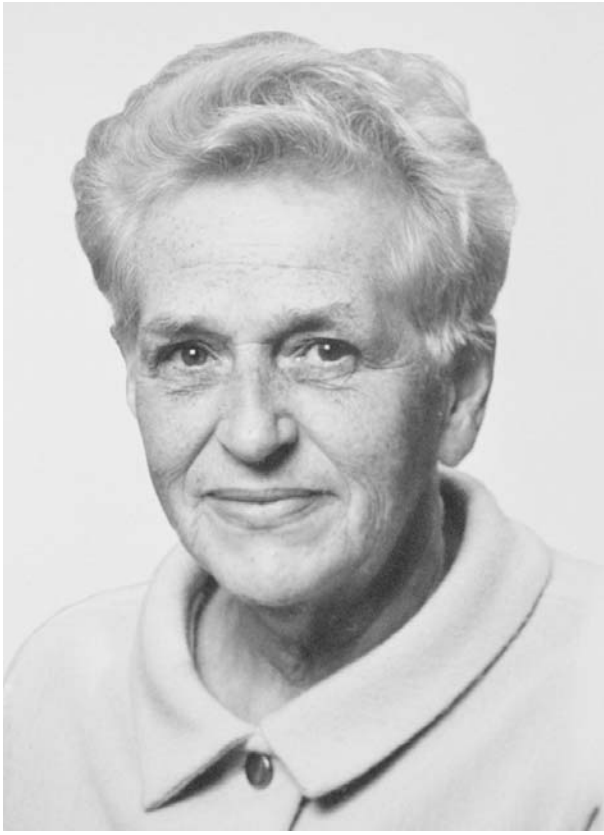

chairwoman Hansen managed budgets of over $2 billion. Because her home district contained almost all of the fish and timber resources in the state of Washington, it became Hansen's task to try to balance the interests of ecology against the business interests of manufacturers and developers. Her career in Congress was successful in part because of her skilled political maneuverings behind the scenes to obtain favorable legislation for her state, particularly on bills involving the fishing and lumber industries.

In her career in the House of Representatives Hansen managed to overcome obstacles that traditionally had kept women out of key positions in the Congress. Stressing competence and hard work, she became widely respected by her colleagues for her intelligence and knowledge of the House rules. She was selected to chair the Democratic Committee on Organization, Study and Review, known as the Hansen Committee, which was charged with the delicate task of reorganizing the committee system of the House of Representatives to give greater power to junior members.

In the early 1970s she shifted to a more conservative position, but she remained strongly pro-union, supported the Equal Rights Amendment, and voted to cut off funds for the Vietnam War after June 1972. Throughout her years in Congress she maintained a steady interest in the problems of Native Americans, working to improve education and living conditions on the Indian reservations.

When she announced her retirement in 1974 she had served longer than any other woman in elective office. ''Thirty-seven years is a long time to be pursued by an endless string of people who want everything from post offices to gasoline,'' she remarked with her usual candor.

A pioneer, Hansen had been the first woman in many different jobs: the first woman to chair the county Democratic Council, the first woman to serve on the Cathamet City Council, the first woman speaker pro tem of the Washington House, the first woman to chair its Roads and Bridges Committee, the first woman to serve on the U.S. House Appropriations Committee, and the first woman to head a major appropriations subcommittee.

As she was not a candidate for the ninety-fourth Congress, Hansen was appointed in 1975 to a six-year term on Washington State's Toll Bridge Authority and the state Highway Commission. She was also Chairman of Washinton State's Transportation Commission 1975-1981. She then retired completely to her home in Cathamet, Washington, where she died May 3, 1988.

Further Reading

For additional information on Julia Butler Hansen, see Esther Stineman, *American Political Women: Contemporary and Historical Profiles* (1980) and *Women in Congress, 1917-1976* (1977). There is also a lively article by Mike Heywood, ''Julia Butler Hansen: Alive, Well, Persnickety,'' in the Bellingham, Washington *Herald* (April 11, 1979).

For a chronological summary of Julia Butler Hansen's business and governmental positions, see the *Biographical Directory of the American Congress (1774- 1996),* however, this presented no biographical details. □

Duane Hanson

The American sculptor Duane Hanson (1925-1996) was one of the leading sculptors working in a super-realist, or Verist, style. His work is highly illusionistic, but also has a social content. While his early works dealt with physical violence or social issues, his later work seems to portray passive, isolated figures as victims of society and negative values.

Duane Hanson was born January 17, 1925, in Alexandria, Minnesota. After attendance at Luther College and the University of Washington, he graduated from Macalaster College in 1946. Following a period teaching high school art, he received a Master of Fine Arts degree from the Cranbrook Academy in 1951.

Around 1966 Hanson began making figural casts using fiberglass and vinyl. Works that first brought him notice were of figures grouped in tableaux, usually of brutal and violent subjects, somewhat similar to the work of Edward Keinholz. Hanson's *Abortion* (1966) was inspired by the horrors of a backroom procedure; *Accident* (1967) showed a motorcycle crash; and *Race Riot* (1969-1971) included among its seven figures a white policeman terrorizing a African American man as well as a African American rioter

attacking the policeman. Other works which dealt with physical violence or other explosive social issues of the 1960s were *Riot* (1967), *Football Players* (1969), and *Vietnam Scene* (1969). These works, cast from actual people, were made of fiberglass reinforced with fiber resin, then painted to make the revealed skin look realistic with veins and blemishes. Hanson then clothed the figures with garments from second-hand clothing stores and then theatrically arranged the action. Clearly these works contained strong social comment and can be seen as modern parallels to the concerns of 19th-century French Realists such as Honore Daumier and Jean Francois Millet, artists Hanson admired.

Around 1970 Hanson abandoned such gut-wrenching subjects for more subtle though no less vivid ones. In that year he made the *Supermarket Shopper, Hardhat,* and *Tourists; Woman Eating* was completed in 1971. These were also life-sized, clothed, fiberglass figures. Unlike the earlier works, however, these were single or paired figures, not overtly in a violent activity. Furthermore, whereas the earlier works tended to be more contained spatially, the later figures had no boundaries from the viewer. They quite literally *inhabited* the viewer's space—with amusing results at times, as in the cases of *Reading Man* (1977) or the *Photographer* (1978). Although detractors may liken his work to figures in a wax museum, the content of his sculptures is more complex and expressive than that normally found in waxworks.

The momentary confusion that Hanson's sculptures were real people sometimes shocked the viewer and put too much attention on the technique, although Hanson argued that the technique was a means to an end. That end is an intense look at less exalted aspects of the world around the viewer. *Couple with Shopping Bags* (1976) shows two overweight people, wearing mismatched polyester clothes, carrying full bags. The woman's hairdo is complicated and her nails are painted. These certainly are not ''beautiful'' human figures in the traditional artistic sense, but they are without question typical of how many ''average'' middle-or lower-class Americans looked in the 1970s. Although for most sophisticated art viewers a work such as *Couple with Shopping Bags* has a pointed humor to it, poking fun at the poor taste so many Americans show in their dress and grooming, these works also have a more somber quality. The particularities make the figures vivid archetypes of American consumers and remind viewers that all people possess some unusual characteristics.

Individual works are made even more realistic because of the eccentricities Hanson chose to show, and his output may be seen as paying homage to common humanity. *Queenie* (1980) shows a dignified African American cleaning lady pushing a cart filled with mops, buckets, and cleaning compounds. Hanson, as is typical, searched for the right model, so that the figure is both distinctive but ''average.'' This work, *Hardhat* (1971), and *Delivery Man* (1980) are especially good examples of Hanson's sympathy with workers, whose loss of independence to societal and governmental pressures is captured in their faces, postures, and clothing. Other examples of Hanson's work include *The Jogger* (1983-84), *Camper* (1987), and *Salesman* (1992).

Like his contemporary John de Andrea, Hanson's work is highly illusionistic, in the tradition of *trompe d'oeil* painting and sculpture. However, unlike Andrea, who stressed pose and attitude in his real-looking nude figures, or George Segal, who relied on surface expressiveness in his cast figures, Hanson placed much emphasis on paraphernalia and clothing and on body types. His work of the 1960s clearly had a social content, and, though it is more subtle, this interest in content continued in the work of the 1970s and 1980s. American greed, materialism, tastelessness, and narrow-mindedness seem to be a part of the later work. The characters within the art are passive, isolated beings, presented as victims of American society and negative values as much as the cause of them. In the 1990s Hanson created figures that challenged people's ideas about prejudice and social class.

Hanson experienced both criticism and praise during his lifetime. In addition to receiving numerous awards, Duane Hanson was honored with the proclamation of Duane Hanson day, by Broward County Florida in 1987, and in 1992 he was inducted into the Florida Hall of Fame.

Encountering a Hanson piece in a museum can be a shock because of the high degree of illusionism. That shock is in part due to the artist's impressive technique, but is also based on the recognition that the figure accurately mirrors us and the society of which we are a part. It reflects and informs. As Hanson once said, ''Realism is best suited to convey the frightening idiosyncrasies of our time'' (*Art News,* March 1996).

Hanson was 70 when he died in Boca Raton, Florida, on January 6, 1996, of non-Hodgkin's lymphoma.

Further Reading

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Howard Hanson

Pulitzer Prize winner Howard Hanson (1896-1981), a major American composer and educator, founded the annual American Music Festival and directed the Eastman School of Music for 40 years.

Howard Hanson was born in October 1896 in Wahoo, Nebraska. He graduated from the Luther Academy and College in Nebraska in 1912, then studied under Percy Goetschius at the Institute of Musical Arts (later the Juilliard School) in New York City and under Arne Oldberg at Northwestern University in Evanston, Illinois. In 1916 Hanson became an instructor at the College of the Pacific in California. His teaching and administrative talents soon became evident, and in 1919 he was made dean of the College of Music at the age of 23.

Hanson received an American Prix de Rome in 1921 and spent the next two years in Rome. His most important compositions in this period were the *Nordic Symphony* and *The Song of Beowulf* for chorus and orchestra, works which show his sober and highly expressive musical personality. Throughout his career, Hanson's compositions reflected the strong influence of the Finnish composer Jean Sibelius.

Among Hanson's significant compositions are an opera, *Merry Mount,* commissioned in 1934 by the Metropolitan Opera in New York, and seven Symphonies, of which the Third, the *Romantic Symphony* is perhaps the best known. In 1943 he received a Pulitzer Prize for his Fourth Symphony, *Requiem*. His Seventh Symphony was first performed in 1977. Other works include a Piano Concerto, *Three Songs from Drum Taps* and *The Song of Democracy* for chorus and orchestra, *Concerto for Organ, Strings, and Harp,* and the *New Land, New Covenant,* an oratorio for chorus, two soloists, orchestra, and narrator, commissioned for the 1976 Bicentennial.

In 1924, the founder of Eastman Kodak Company, George Eastman, asked Hanson to became director of the new Eastman School of Music in Rochester, N.Y. Hanson accepted and held the post until his retirement in 1964. His energy and administrative skill made the Eastman School one of the most important conservatories in America.

Hanson became active in several national musical organizations. He was one of the founders, and later the president, of the National Association of Schools of Music, whose main purpose was to raise the standards of university and conservatory musical training. He also served as president of the Music Teachers' National Association, as a director of the Music Educators' National Conference, and as musical consultant to the U.S. State Department. One of Hanson's most significant achievements was the 1925 founding of the annual Festival of American Music, which featured the works of many American composers of all styles. In an era when European composers still dominated the music world, these festivals established the important fact that America had produced a large group of talented composers. In 1976, Hanson himself donated $100,000 to support the program.

Further Reading

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Williams, *Conversations with Howard Hanson* (1988); and James E. Perone, *Howard Hanson: a Bio-Bibliography* (1993). □

Han Wu-ti

The Chinese emperor Han Wu-ti (157-87 B.C.) enlarged China's frontiers, instituted new means of income for the state, and made Confucianism the state orthodoxy.

Han Wu-ti was originally named Liu Ch'e. He came to the Han throne at the age of 16 but did not take the government into his own hands until 131 B.C. He was firmly determined to wield imperial power to a greater extent than any of his predecessors in the (Former) Han dynasty had done. In his administration of justice, for example, all but one of his seven prime ministers between 121 and 88 were convicted of crimes and met violent deaths. The numerous laws were harshly applied throughout the empire, thus creating a style of government unknown among his Han predecessors but strikingly similar to that of Ch'in Shih huang-ti.

Expansion of the Empire

Wu-ti (meaning ''martial emperor'') was a well-deserved title. His campaigns toward the south, into present-day North Vietnam, and toward the southeast, into the coastal regions, determined in large part the southern boundaries of China. His conquests along China's northern frontiers, if less permanent, were even more impressive. After a costly series of wars he drove the nomadic Hsiung-nu north as far as the Gobi Desert (119). In the northwest, China took control, for the first time, of Chinese Turkistan, and by 104 Emperor Wu's military might had reached beyond the Pamir Mountains to Russian Turkistan. Similarly, in the northeast, Chinese control stretched beyond the Liaotung Peninsula and into northern Korea. The empire that Wu-ti created, surpassing in size the contemporary Roman Empire, was the greatest in the world.

Economic Policies

When Emperor Wu came to the throne, the Han dynasty was financially very strong. But his wars were terribly costly. So too were construction projects that he initiated. Expenses were met by a variety of means. The tight net of the law meant that the government could remit punishments for cash or goods and thus add to the state's coffers. Those without money were condemned to penal servitude as soldiers or laborers.

Although new taxes were created and old ones increased, there was still not enough money. Hence, salt, iron, and liquor were made state monopolies. These measures produced widespread discontent and some uprisings. By the end of Wu-ti's reign the finances of the empire had been badly strained, and his successors had to institute ameliorative policies.

Emperor Wu is also famous for granting exclusive recognition to Confucianism as the official state philosophy. Soon after he ascended the throne, he ordered that students of the Legalist philosophy, which had been the dominant school of thought in the Ch'in period, be banished from the government. In 135 he established the Office of Erudites for the five Confucian classics. The Erudites served as advisers to the Emperor and as teachers of future officials.

The office was not new; there had earlier been Erudites for the Confucian classics, but Wu-ti's decree meant that from then on there would only be Confucian Erudites. Eleven years later he founded the Imperial University, where the Erudites taught the better students. It is difficult to overemphasize the importance of these decisions. From this time on, for over 2,000 years, men who wanted to become officials were expected to study the Confucian classics. Although the results of these policies were not immediate, they are of the most profound significance to all later Chinese history.

Further Reading

There is no scholarly monograph devoted to Han Wu-ti or his reign, but there are several works that deal with various aspects of the period. Homer H. Dubs's translation of the work by the 1st-century historian Pan Ku, *History of the Former Han Dynasty* (3 vols., 1938-1955), is a technical translation with interpretive essays of those parts that cover Wu-ti's reign in an annalistic manner. Parts of Ssu-ma Ch'ien's history dealing with the Han dynasty have been translated into English by Burton D. Watson in *Records of the Grand Historian of China, Translated from the Shih chi of Ssu-ma Ch'ien* (2 vols., 1961). Wu-ti's foreign policies are expertly treated in Ying-shih YU, *Trade and Expansion in Han China: A Study in the Structure of Sino-Barbarian Economic Relations* (1967). On Wu-ti's economic policies see Nancy Lee Swann, ed. and trans., *Food and Money in Ancient China* (1950). □

Han Yü

The Chinese writer Han Yü (768-824) is ranked high as a poet but, more importantly, is revered as a master of prose writing. His writing is characterized by a devotion to classicism both in form and in content.

With the early death of his parents, Han Yü grew up in difficult family circumstances, which, however, only spurred him to greater efforts in mastering the Confucian classics. Eventually he passed the civil service examination, but his advancement on the ladder of officialdom was interrupted by repeated banishment to posts of magistracy in one outlying region or another. His forthright opinions expressed in forceful language won him mostly fear and hatred. In 819 he presented a famed memo-

rial against the royal reception of the relic of Buddha's finger bone, in which he condemned Buddhism in general and recommended the destruction of the ''filthy object'' by water and fire. The ensuing banishment was actually a merciful substitute for the capital punishment ordered by the infuriated emperor.

It was Han Yü's lifelong conviction that the restoration of the supremacy of Confucianism, with the corresponding suppression of Buddhism and Taoism, was the road to bringing forth order out of chaos in the land. His essays ''On Man,'' ''On the Tao,'' ''On Human Nature,'' and on similar topics are considered harbingers of the Neo-Confucian movement in Chinese philosophy which flourished in the 11th century.

An administrator, military strategist, social reformer, and philanthropist, Han Yü is most of all remembered as a man of letters. More than anyone else, he was responsible for breaking the hold of the highly stilted and extravagant style of writing which was popular at the time. He attributed his own success as a classical literary stylist to his absorption in the Confucian classics, both in their teaching and in their expression.

Han Yü's collected works contain some 300 poems and an even larger number of letters and essays. Few are the Chinese who have completed their education without having learned a number of Han Yü's essays by heart, and many have been inspired by his example not only to say things clearly and elegantly but also to be fearless to say what is on one's mind. Han Yü was accorded the posthumous title of Master of Literature. In 1084 his tablet was placed in the Confucian Temple.

Further Reading

There is a dearth of English-language material on Han Yü. A treatment of the writer is found in any history of Chinese literature or of Chinese philosophy. Fung Yulan, *A History of Chinese Philosophy* (trans. 1937; 2 vols., 1952-1953), and Wu-chi Liu, *An Introduction to Chinese Literature* (1966), are among the best. □

Norman Hapgood

As an editor and author during the Progressive era in the United States, Norman Hapgood (1868-1937) was involved in vital issues affecting government policy and civil rights.

Norman Hapgood was born in Chicago, Ill., on March 28, 1868, of intellectual and affluent parents. The family prided itself on both Revolutionary and Tory ancestors. After graduating from Harvard College, he became a journalist.

In 1897 Hapgood joined the *New York Commercial Advertiser* as a literary and drama critic. He made a reputation for clear writing and independent opinion. *Literary Statesmen and Others* (1897) and *The Stage in America 1897-1900* (1901) were informative and varied, though in their criticism of playwrights Henrik Ibsen and George Bernard Shaw and partiality for James M. Barrie they revealed Hapgood's bias for sweetness and light.

In 1902 Hapgood became editor of *Collier's Magazine* and a central figure in social and political muckraking (that is, exposé) writing and reform efforts. He entered cautiously into reform, repelled, for example, by the ''sensationalism'' of Upton Sinclair's *The Jungle*. Nevertheless, he found himself drawn into such major public events as the battle for pure food and drugs and the movement to curb the power of ''Czar'' Joseph G. Cannon, Speaker of the U.S. House of Representatives. *Collier's* quarrel with Secretary of the Interior Richard A. Ballinger concerning the disposal of government lands in Alaska was outstanding, and it cost William Howard Taft's administration its credibility with the general public.

Hapgood left *Collier's* in 1912 to edit *Harper's Weekly*. Now keenly aware of free-speech issues and eager to create a supranational body that could control militarism, he sought to aid President Woodrow Wilson in furthering both. In 1919 he was Wilson's controversial minister to Denmark and a founder of what became the Foreign Policy Association. As editor of *Hearst's International* (1923-1925), he opposed the Ku Klux Klan and also industrialist Henry Ford as a supporter of anti-Semitic propaganda. In 1927 Hapgood's *Professional Patriots* exposed organizations that suppressed civil liberties. His last political enthusiasm was Democratic presidential candidate Alfred E. Smith, whom he saw as a latter-day Lincoln, and whose campaign biogra-

phy, *Up from the City Streets* (1927), he wrote with Henry Moskowitz. Hapgood was editor of the *Christian Register* when he died on April 29, 1937.

Further Reading

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Kei Hara

The Japanese politician and statesman Kei Hara (1856-1921) was the first commoner and the first professional politician to become prime minister of Japan, initiating the trend toward responsible party government that ended in 1932.

Born to a high-ranking samurai family in the Morioka fief in Iwate province, Hara was given the personal name of Kenjiro, later changed to Satoshi (written with a character read also as Takashi or Kei). The Tokugawa shogunate fell when Hara was 11, and since the Morioka had supported it, Hara's promised future in the feudal system seemed bleak.

Determined to succeed despite this bad luck, Hara made his way to Tokyo in 1872. He first entered a French Catholic seminary, where he was baptized, and later a law school, from which he was expelled for student activism. At 24 he joined the newspaper *Hochi* but left it when it was taken over by supporters of Toshimichi Okuma, who made it into an antigovernment paper.

Burning with political ambition, Hara decided not to join the opposition or fall in with the dominant Satsuma-Choshu factional leaders but to bore his way up into the oligarchy by making personal connections. Joining the progovernment paper *Daito,* he ingratiated himself with the oligarch Kaoru Inoue, who got him a post in the Japanese embassy in France and later in the Ministry of Agriculture. There Hara became the protégé of Munemitsu Mutsu, who had once opposed the oligarchy but now was making his way upward into it through his own abilities. Mutsu became foreign minister in 1893. He helped Hara into better positions but resigned for ill health. Hara then left the government, too, becoming president of the Osaka newspaper *Mainichi* for 3 years.

Learning of Hirobumi Ito's intention of launching a political party (the Seiyukai) in 1900, Hara rushed back to Tokyo and was made the party's chief secretary. Because of his ability to conduct delicate negotiations, manage the party, and collect political funds, Hara himself became Seiyukai president in 1914. Hara was elevated to the premiership in September 1918 with the reluctant approval of conservative oligarch Aritomo Yamagata, who disliked seeing a ''party man,'' a member of the Lower House, and a commoner become premier, but he got Hara to promise to push through big defense appropriations.

While the Hara Cabinet was hailed as the first in Japanese parliamentary history to be made up entirely of party members and as initiating the trend toward responsible party government, it was full of ironies. Hara was a ''commoner'' only because he felt too aristocratic to accept a peerage from the Meiji oligarchs. His moves toward a party spoils system and his countenancing of political corruption not only caused his assassination by a disgruntled railway switchman on Nov. 4, 1921, but contributed to the eventual undermining of confidence in party government.

Further Reading

An interesting treatment of Hara's early political career is Tetsuo Najita's monograph *Hara Kei in the Politics of Compromise, 1904-1915* (1967). His later life and the significance of his premiership are discussed in Peter Duus, *Party Rivalry and Political Change in Taisho Japan* (1968). □

Irene Harand

Irene Harand (1900–1975) was an Austrian leader in Vienna who vigorously attacked the evils of Nazism, anti-Semitism, and religious intolerance and was honored by Israel for her efforts.

Only in the mid-1980s did it become apparent that not all of the horrors of Nazism originated in the nation that Adolf Hitler and his movement gained control over in 1933. A series of events made it clear that Hitler's Austrian homeland also played a significant role. For many decades Austria had enjoyed a reputation as a land of beautiful Alpine scenery, good food, and glorious musical traditions. Few Austrians and virtually no foreigners seemed interested in the darker sides of their country's recent past. Despite the fact that many Austrians had welcomed the German forces when Hitler annexed his homeland to Germany in March 1938, this was largely forgotten during World War II, when the Allied Powers issued their Moscow Declaration of November 1943, which solemnly proclaimed that Austria had been the ''first victim'' of Nazi aggression. This policy was as much based on a strong desire on the part of the anti-Nazi coalition to rapidly build up an independent Austrian nation, and thus ensure a permanently weakened Germany after the war, as it was grounded in an accurate understanding of contemporary history. Austrians took advantage of these attitudes after 1945 by creating a stable series of governments that played down internal political differences by ignoring ideology and emphasizing national solidarity. The bloody and deeply divisive Nazi past was simply swept under the rug, to most Austrians' immense relief.

In 1986 four decades of Austrian national amnesia about the Nazi past came to an abrupt end when it was revealed that one of the serious candidates for the office of president that year, former United Nations Secretary-General Kurt Waldheim, had not told the truth in his memoirs about his war service in the Nazi-occupied Balkans. The lively debate that grew out of this revelation opened a Pandora's box of details about that nation's recent past, particularly the difficult topic of its historic relationship with its Jewish citizens. This subject was discussed with even more passion starting in March 1988, when the 50th anniversary of the Nazi annexation (*Anschluss*) of Austria was commemorated by both government and private citizens. As a traumatic chapter of Austrian history finally began to be examined, nearly forgotten episodes surfaced from an often painfully repressed national memory.

The history of Christian hostility to Jews is a long and complex story with theological, economic, social, and psychological origins. In short, Europe's Jewish minority even in the Middle Ages was tolerated only when it served a purpose for the Christian majority in each nation. Christian moral teachings forbade the lending of money for interest (usury), but with the rise of a money economy such activity was necessary for any developing society; consequently, the presence of Jewish bankers, money lenders, and merchants became essential for rulers if they wanted to rule strong and powerful states. However, when plagues, famines, or wars destabilized the social fabric it was common to single out the Jews as scapegoats and blame them for the calamities. Bloody persecutions followed. Being at the crossroads of central Europe, Austria had a thriving economic and intellectual life that attracted Jews at various times in its history, but while they enjoyed periods of prosperity and toleration, they also endured episodes of persecution.

Accompanying the religious fanaticism of the Crusades in the 11th and 12th centuries there came specific charges against Europe's Jews—including what was seen to be their collective murder of Jesus and continuing rejection of him as the Messiah. Jews were also accused of economic exploitation because of their involvement with money-lending. But most serious was the charge leveled by some of the clergy that held the Jews responsible for poisoning wells, murdering Christian children, and desecrating the consecrated wafers so as to mock the sacrifice of Jesus. As early as 1420-21, Archduke Albrecht V of Austria ordered that Jews be expelled from Vienna, blaming them for supplying arms to the forces of the Bohemian heretic Jan Hus. As would be the case in later centuries, these ''reasons'' were little more than pretexts for attacking the Jews. It was easy to find a scapegoat for one's woes in a group that had stubbornly remained religiously and ethnically distinct within the larger Christian society. Wiping clean the slate of indebtedness to Jewish money lenders was doubtless an attractive idea at a time when the costs of financing a war against Hussite rebels had become onerous. The combination of religious, cultural, and economic motives in Christian persecution of Jews would reappear in later centuries as the two communities continued to interact in an increasingly complex political and economic environment.

Austria's Jews began to emerge from their traditional ghetto world in the mid-18th century when the Empress Maria Theresa decreed in 1764 that they could engage in certain types of trade as well as continue their traditional activities as money lenders and changers, bankers, and jewel merchants. The Empress was by no means kindly disposed toward Jews, having once stated that she knew of ''no worse plague'' afflicting her empire, but she moved in the direction of a limited form of tolerance because her advisers made it clear that her realm stood to benefit economically. Far greater reforms affecting Jews in the Habsburg realm took place in the reign of Maria Theresa's son, Emperor Joseph II, which began in 1780. A thoroughgoing reformer, Joseph not only freed the Jews from such traditional burdens as having to wear a Jewish badge—a yellow Star of David —on their clothing but also encouraged their cultural as well as economic integration. The 1782 Patent of Toleration ended the requirement that Jews live in their own ghettos and opened up the trades and most professions to them.

By the mid-19th century, a significant number of Austrian and Hungarian Jews had broken away from traditional Jewish religious and cultural patterns and were now part of the modern economy, actively participating in the cultural

and intellectual life of Budapest, Prague, and Vienna. Yet Jews remained second-class citizens, at least in part because the authoritarian nature of the regime denied all its subjects, not only Jews, basic constitutional rights that had been at least partially achieved in Great Britain and the United States. It was therefore not surprising that Jews participated when a massive 1848 uprising took place in Vienna against the reactionary regime of Prince Klemens von Metternich, who had headed the Austrian government for more than a generation. After the revolution was crushed, conservatives often blamed Jews for its excesses, suggesting that Jewish intellectuals were dangerous hotheads who could invariably be found in the vanguard of radical movements.

The Austrian Constitution of December 21, 1867, granted all of Emperor Francis Joseph II's subjects full civil liberties. Vienna's Jews took advantage of their new freedoms by engaging in commercial and financial enterprises as well as by preparing for the medical and legal professions by enrolling in universities. Many fortunes were made in the 1860s and early 1870s by Jewish financiers, and by the end of the 19th century a high percentage of Vienna's physicians and attorneys were of Jewish background; most of the city's newspapers were Jewish-owned. But these successes were threatened by a dark cloud. When the Vienna (as well as the Berlin) stock market experienced a severe crash in 1873, Jewish financiers and speculators involved in the collapse were blamed for the entire scandal despite the presence of non-Jews who were also implicated in the complex web of corruption. The financial catastrophe unleashed a general economic downturn. Workers and small shopkeepers lost their livelihood. While the causes of the depression were multi-factored, and few could prescribe a simple cure, many believed they knew the element responsible—the Jews.

By 1875, when the conservative publicist Baron Karl von Vogelsang founded his newspaper *Vaterland,* many Christian Viennese responded to his analysis of the modern causes of poverty and social instability. Vogelsang—whose Catholic conservatism was based on an idealized vision of the social harmony that characterized the Middle Ages—identified Jews with virtually all of the evils of his age, seeing them as the vanguard of such socially disruptive systems as capitalism, economic laissez-faire liberalism, materialism, and atheism. Although Vogelsang was harshly critical of what he defined as a corrosive ''Jewish spirit,'' and advocated the creation of a new and ''re-Christianized'' social order, he did not attack the Jewish religion. Neither did he consider Jews to be biologically different or inferior to Christians. Rather, he hoped that the situation would be remedied when Jews converted to Roman Catholicism, abandoning their reputed love of secular wealth and power.

Others who criticized Austria's Jewish community looked at the problem from a different perspective. In France and Germany a number of writers claimed to have discovered objective, indeed ''scientific,'' causes of the social ills of the time. First published in the 1850s, the racial theories of French author Count Arthur Joseph de Gobineau now appeared to some to hold the key to an understanding of the social chaos confronting the 19th century. Gobineau argued that the only creative element in history was the white race, and that other human races, including the Jews and other Semitic peoples, had acted only as parasites. Gobineau himself was not hostile to Jews, and had hoped to make a strong case for the preservation of the privileges of the French aristocracy, arguing that they were racially the most creative and valuable segment of society. But others adapted Gobineau's pseudoscientific notions to their own ideological agendas, particularly in the troubled decade of the 1870s. In 1879 the German author Wilhelm Marr coined the term ''anti-Semitic,'' contrasting the innocent and trusting German ''race'' to Jews who were forever rootless, cunning, and deceitful, while in the same year the German historian Heinrich von Treitschke defined the ''Jewish problem'' as a question of national survival.

By 1881 German and Austrian anti-Semitism was carried to new extremes when the University of Berlin professor Eugen Dühring published a violently anti-Semitic book entitled *The Jewish Question as a Race, Morals and Cultural Question.* Dühring asserted that the Jews were a distinct biological entity, a racial group that could never be assimilated or Christianized. These notions were highly attractive to ambitious politicians who could use them as a means of appealing to social groups in the population that had recently suffered from the ravages of unrestricted laissez-faire capitalism, or who felt themselves threatened by Jewish competitors in the job market. Fear of Jewish job competition was particularly strong at Austrian universities and technical institutes, where the number of Jewish students in many fields—particularly law and medicine—was much higher than that of the Jewish percentage of the overall population. By the late 1870s many student fraternities (*Burschenschaften*) had begun to exclude Jews from membership, arguing they did not possess German moral qualities, could never duel or drink beer as well as pure-blooded ''Aryans,'' and were thus not fitted for membership in such exclusive circles.

By the mid-1880s the radicalized racist students of Vienna and Graz had found their champion in an up-and-coming politician named Georg von Schönerer (1842-1921). Schönerer's father had been an extremely successful railroad engineer who had at one time worked for the Jewish banking family the Rothschilds and who had become wealthy in his own right. Untroubled by money worries, the younger Schönerer entered political life in the 1870s as a left-wing liberal, championing some major social reforms. In June 1882 Schönerer turned decisively from liberalism, which was not a racist ideology, by founding the League of German Nationalists (*Deutschnationaler Verein*). This organization of several hundred journalists, teachers, and businessmen called for an all-out campaign against Jewish influences in the economy and political life, as well as in intellectual life and the arts. Using demagogic arguments, Schönerer and his followers agitated among students, middle-class Viennese shopkeepers, and artisans, trying to persuade them that all of their woes were due not to the economic slump of the period, or the capitalist system itself, but to the nefarious power of Jewish speculators and bankers. Although Schönerer's movement was able to score some successes, by the late 1890s it had been largely

outdistanced by a new, much more effective vehicle for anti-Semitic demagoguery, the Christian Social party.

By the early 1890s anti-Semitic appeals had become commonplace in Austrian public life, and it was scarcely surprising that politicians more pragmatic and adaptive to changing moods should appear on the scene. The most successful of these figures was the Viennese-born popular leader Karl Lueger (1844-1910), whose personal charm and political astuteness was combined with a cynical use of anti-Semitic slogans that were immensely appealing to his lower middle-class constituency. In the 1890s, Lueger became undisputed leader of the Roman Catholic political party, the Christian Socials, by creating a mass political movement based largely on the fear artisans and shopkeepers had of ''Jewish capitalism.'' In the closing decades of the 19th century tradesmen and artisans found their livelihoods increasingly threatened by competition from more efficient factories and retail distribution networks. Many of these were Jewish-owned enterprises, and anti-Semitic appeals fell on sympathetic ears—particularly if they were attractively presented in the folksy style perfected by such suave demagogues as Lueger.

Lueger's message was a peculiarly Viennese form of populist anti-capitalism that, while vague in its precise program of how to combat Jewish ''threats to the Christian social order,'' nonetheless proved immensely appealing to the imperial city's populace. Even though Lueger refrained from proposing specific legislation to curb Jewish influences, his Christian Social party was able to win an absolute majority in the Vienna municipal elections of April 1895. Although Emperor Franz Joseph II refused on four occasions to appoint him to the office of Vienna's lord mayor, Lueger's continuing popularity finally forced the sovereign to relent in April 1897. Thus, Lueger became the first mayor of a major European city to rule on an anti-Semitic platform, and his Christian Social party was clearly the most successful political movement of the late 19th century to base its appeal on hostility toward the Jews.

In practice, Lueger's bark was much worse than his bite. Indeed, within a few years it became clear to the Jews of Vienna that Christian Social racism was almost entirely rhetorical in nature. No legislation was ever passed against Jews and, while they were greatly underrepresented in the bureaucracy, education and the professions were open to them. Ironically, the years 1897-1914 were a veritable Golden Age in Viennese Jewish history. In a society whose aristocracy continued to look contemptuously on money-making activities, Jews and other newly-arrived immigrants in Vienna found that with hard work they could often succeed in such areas as journalism, medicine, law, and the stock exchange. Although many Christian Austrians retained some anti-Semitic prejudices, in the prosperous years before 1914 even they reluctantly concluded that the many nationalities of the Habsburg empire would have to find ways to tolerate one another for the common good. Among the signs of growing toleration were the decline of Schönerer's influence among the fraternities and the rapid rise of the Social Democratic party, which included many Jewish intellectuals and was based on an ideology of universal social transformation based on working-class fraternity.

This promise was shattered in August 1914 by the coming of World War I. At first, the war acted as a unifying force for the multinational state, and until 1916 there was a remarkable sense of common purpose among the different ethnic groups comprising the Habsburg realm. But by late 1916, war-weariness and extreme privations, particularly food shortages, had sapped the will of most Austrians to continue the war. The death of the aged Emperor Franz Joseph II in November 1916 symbolized the end of an era. By this time, anti-Semitism, particularly among a now impoverished middle class, was rampant. With Vienna overcrowded with tens of thousands of Jewish refugees from war-ravaged Galicia, rumors of black-market profiteering by Jews became a commonplace explanation for the sufferings of average Viennese. Politicians, particularly in the Christian Social party, seized upon the situation as one offering immense opportunities for increasing their own popularity at the expense of an increasingly unpopular minority.

The sudden collapse of the Habsburg military in October 1918, and the subsequent abolition of the monarchical regime in November, only accelerated a growing mass psychosis directed against a vaguely-defined ''Jewish menace.'' Pacifist and Marxist Jews were now blamed for spreading defeatist propaganda among the frontline troops, thus hastening the military catastrophe. On the home front, too, Jews were seen as the major culprits of a spiraling inflation and black-market economy that made even the basic essentials of existence unaffordable to the middle class. For a resurgent anti-Semitic movement, Jews threatened the very existence of civilization in Austria, acting as either greedy capitalists or fomenting social unrest leading inevitably to a bloody civil war and Bolshevik dictatorship. At Austrian universities, and particularly at the world-famous University of Vienna, bloody student riots (*Krawalle*) regularly erupted in which Jewish students were beaten up and thrown down flights of stairs. In countless newspapers, magazines, and posters Jews were depicted as inhuman and depraved enemies of civilization whose cunning nature constituted an immediate threat to a supposedly pure Germanic spirit.

The end of inflation and the stabilization of the Austrian economy in the mid-1920s dampened but did not eliminate the deep-seated anti-Semitism. The fact that the leading religious and moral institution of Austria, the Roman Catholic Church, did little to combat such prejudices (and on many occasions actually endorsed and encouraged them), only emphasized the difficulties faced by those Christian groups and individuals who aspired to rid Austria of racial and ethnic hatreds.

In the troubled 1930s, before and during World War II, the individual who most effectively challenged Christians in Austria to live up to the teachings of their own religion in regard to the Jewish question was a woman, Irene Harand. Later, because the great majority of Austrians felt a need to suppress painful details of their recent history, and because her Nazi enemies almost succeeded in obliterating her memory from the consciousness of her fellow countrymen,

the story of Irene Harand has only recently emerged from the shadows.

Irene Wedl was born into a prosperous Viennese family on September 6, 1900. Her father, a manufacturer, was Roman Catholic; her mother was Lutheran. To avoid any religious conflicts in the family, Irene and her three siblings were all raised as Catholics, but one of Irene's aunts was Jewish, making two of her cousins half-Jewish. Such religious and ethnic mixtures were quite common in pre-1914 Vienna, and among the educated elite toleration, rather than disapproval, was the general spirit in which such personal matches were viewed. But anti-Semitism was common among the poorer, less educated groups in society who had been propagandized by the demagogues.

During a summer holiday as a young girl, Irene had a firsthand experience with anti-Semitism when she, an older sister, and her two half-Jewish cousins were surrounded by a group of local peasant children who taunted them with pejorative anti-Semitic slogans. Decades later she recalled running, with her older sister in the lead, to the security of the family cabin. Vividly, she remembered what it had been like to be ''on the receiving end'' of racist hatred, noting that ''one never forgets the first time one feels oneself frightened to death, and sees the world as being full of nothing but enemies.''

In 1919 she married Frank Harand, who had served as a captain in the Austrian army during World War I. Like his bride, he was a devout Catholic who believed that if the world was to be spared another bloodletting such as the recently ended war, it would have to rebuild its moral values and social institutions on Christian principles of justice, love, and toleration. While both Harands were politically conservative and sympathetic to the principles of monarchism, during the first decade of their marriage they avoided political controversies, concentrating instead on creating a pleasant life for themselves. Although she had not attended a university during the 1920s, Harand read widely and familiarized herself with the major economic and political controversies of the time. During these years she increasingly came to read about, and sometimes discuss with friends, two closely intertwined problems that concerned politically active Austrians: the continuing hostility toward the nation's Jewish minority, and a small but growing ultraradical movement that pledged to solve once and for all Europe's ''Jewish problem.''

The Austrian Republic that came into existence in November 1918 with the demise of the Habsburg monarchy of Austria-Hungary was given little hope of survival. It was unable to feed itself and was burdened with the metropolis of Vienna that contained more than one-third of the new nation's impoverished population; indeed, most Austrians desired *Anschluss* (union) with the German Republic to the north. Furthermore, Austrian political life was a cauldron of deep-seated hatreds, with the ultraconservative Catholic party, the Christian Socials, facing an often implacably doctrinaire Marxist Social Democratic Workers' party. With small but militant Pan-German and Nazi parties appealing to returning veterans whose idea of politics was based on physical conflict and annihilation, Austrian political life in the first half-decade of the Republic's existence was often violent and bloody. Ideologically, too, post-1918 Austrian politics exhibited extremely intolerant traits. Except for the Social Democrats, which most Austrian Jews supported, Austrian political parties during these years all campaigned on anti-Semitic platforms.

Although the Catholic Church did not condone the violent anti-Semitism of the Nazis, many Catholic clergymen including the nation's brilliant but often politically uncompromising federal chancellor, Ignaz Seipel, regarded the Jews as undesirable agents of social decomposition. The Church saw itself as a ''nonpolitical'' body that was leading the Austrian ''spiritual'' struggle against Jewry while the Christian Socials were to be found engaged in the often messy political arena. Yet, in practice, such lines were easily crossed.

This moral environment deeply distressed the Harands as well as others whose vision of a Christian society was built on justice and compassion, and who were convinced that for society to flourish Christians and Jews must be taught to tolerate and respect one another. But neither of the Harands had a pragmatic plan for infusing Christian ideals into a troubled land's public life. Indeed, Harand would continue to remain aloof from political controversies until a series of events inexorably led her into the arena of public debate. She had become interested in the plight of an aged nobleman whose poverty had recently been compounded by a deep personal disappointment. In the years of inflation, 1920-23, he had seen his fortune evaporate and now, in his extreme old age, he endured the pain of his son's refusal to assist him, though some years earlier he had given the son all of his lands and his castle. Believing she might be able to assist the old man, she set out to obtain justice through the law. She consulted a number of lawyers, and even though none accomplished anything of substance, all charged her substantially. After a number of such discouraging encounters, she met with well-known attorney Dr. Moritz Zalman.

Zalman differed from the other lawyers in that he showed great enthusiasm for the case, insisting that the old man could—indeed must—obtain justice. When the question of fees came up, Zalman told Harand that if she had managed to volunteer her time, energy, and funds on behalf of the poor nobleman, then he could certainly provide his legal skills gratis. This moment was the start of Harand's political career. Harand realized that even she—who had never knowingly harbored anti-Semitic feelings—had sought out only non-Jewish lawyers prior to consulting with Zalman, who was Jewish. The instant he volunteered assistance, the thought had crossed her mind that by refusing a fee for his work Zalman was not ''behaving in a Jewish fashion.'' At this point, with a probing honesty characteristic of her personality, Harand concluded that she had initially interpreted the situation with an anti-Semitic mindset. Like most Viennese of her day, she had assumed that Zalman by definition would be an avaricious, unscrupulous individual. Immediately realizing that this was not the case, she decided to work closely with Zalman not only to help one old man, but to create the foundations of a movement that would bring new and better ideas into Austrian public life.

Besides being a respected attorney who often volunteered his time to help poor but deserving clients, Zalman had for years been deeply involved in political struggles on behalf of the poor and downtrodden. He was particularly involved in cases where impoverished old-age pensioners were denied their benefits. In one such instance, his efforts had resulted in the passing of a new law that guaranteed pensions to 40,000 men and women who had previously been denied any payments. Both Zalman's tough determination to find practical ways to accomplish a goal and his unquenchable moral concern for justice deeply impressed Harand. Together they created the Austrian People's party and, in what would turn out to be the last free parliamentary elections in Austria, campaigned in November 1930 on a platform calling for greater support for impoverished pensioners while condemning the increasingly virulent outbreaks of anti-Semitic propaganda and violence.

The election results were a disappointment, indeed a veritable disaster, for the fledgling party. Only 14,980 Austrians cast a ballot for the Austrian People's party (8,459 of these were in Vienna). As a consequence, no seats were won in the national legislature, and what few contributions had flowed into the party treasury before the election could now, in the middle of a worsening economic depression, no longer be counted on.

At this juncture, many might have withdrawn from political life, but a disturbing incident at the time of the election strengthened Harand's resolve to remain active. While walking on Vienna's busy Wiedner Hauptstrasse, she witnessed a parade of Nazi youths, characterizing them later as ''a troop of half-grown youngsters.'' While marching by, they shouted a standard Nazi slogan: ''*Juda verrecke*'' (death to the Jews). Pedestrians at the scene seemed indifferent. Deeply shocked by this event, Harand noted that one boy of about 12 seemed transformed before her very eyes ''from a human child to a little bloodthirsty beast.'' Alarmed by what she had seen, Harand decided that Nazism in Austria, while still not a mass movement in 1930, had clearly become a dangerous phenomenon because of its powerful appeals to young people seeking a cause. Nazism, she believed, was ''guilty of robbing our children of their childhood, stealing our children from us and making criminals of them.''

Soon after the incident, Harand appeared at a Catholic political meeting to warn of the growing menace of Nazism. Instead of a sympathetic reception, the audience dismissed her warnings, mocked her for a lack of political experience or judgment, and booed her off the stage as a ''foolish, hysterical woman.'' But it would take more than public humiliation to discourage Harand, who was determined to awaken the people of her native Vienna to the evils growing in their midst. For over a year, she and Zalman continued to warn about the dangers of Nazism and racial hatred, spreading their message in small groups that met in apartments, cafes, and rented halls. But few seemed interested in their warnings. In both Germany and Austria, the Nazi movement grew alarmingly in size and aggressiveness. Most people were more concerned with the basics of economic survival during the depression and regarded Adolf Hitler as another Lueger, an unscrupulous demagogue whose anti-Semitism would quickly moderate once he was forced to deal with the responsibilities of actually wielding political power.

Harand's energies were galvanized when Hitler assumed control over Germany in early 1933. In a small pamphlet entitled ''So? oder So?'' which included on its cover sketches of a swastika and balanced scales of justice, she communicated with a mass audience on the burning issue of the day—whether Nazism, using anti-Semitism as one of its major arguments, would be able to seize power in Austria. Financed by herself and her husband, *So? oder So?* was printed in an edition of 30,000 copies, and sold for the low price of 20 Groschen. The main thesis of the work was that virtually all of the arguments used by anti-Semites were untruths, or gross distortions, and that Jews as individuals rarely behaved in the ways that racist stereotypes had depicted them. She gave as her motive for writing a basic belief that as an Austrian, a Christian, and an ''Aryan'' she had a responsibility to speak up for a historically maligned people, pointedly reminding her readers that Jesus Christ had also been a Jew.

Encouraged by a favorable response to her pamphlet, which soon went into a second printing of another 30,000 copies, Harand went about her work with a heightened sense of urgency in the summer of 1933. The Austrian Nazi party had been declared illegal in June of that year and was now engaged in numerous bomb attacks and other underground activities designed to destabilize and psychologically disarm the Austrian government. Attacks on Jewish shops and homes in Vienna became common, and it was clear that if Nazism triumphed in Austria the fate of its Jewish citizens would be grim at best. Seeking moral and financial support from both Catholics and Jews, Harand was able in early September 1933 to release the first issue of a newspaper dedicated to enlightening the public about the menace of Nazism. Called *Gerechtigkeit* (Justice), it declared as its guiding principles a strong desire to fight against racial hatred and to ameliorate human suffering. In a box featured on the first page of each issue, Harand proclaimed the reason for her defense of the honor of Austria's Jews: ''I fight anti-Semitism because it defames our Christianity.''

Gerechtigkeit quickly became a popular—and often controversial—publication. Many of Vienna's Jews felt their morale improve when they began reading this clearly written, courageous weekly newspaper. Some Catholics who had never given much thought to their anti-Semitic attitudes began to question some of their own assumptions (and prejudices) when confronted with powerful and passionately argued ideas. Within a short time of its founding, *Gerechtigkeit* reached a circulation of almost 30,000 copies. But Vienna's illegal Nazis regarded the paper as a dangerous weapon in the hands of their enemies and demonstrated their anger by disrupting Harand's rallies and meetings with stink bombs and firecrackers. Threatening letters were often addressed to Harand, warning that her defense of Jews made her a traitor to the ''cause of pure Germandom.''

Harand was not deterred. Encouraged by the initial successes of her publications, in 1933 she founded a ''Movement against Anti-Semitism, Racial Hatred and Glorification of War.'' Anyone could join this organization, which was usually simply referred to as the Harand Movement. It appealed to Jews and Christians, young as well as old, and by May 1934 could claim 40,000 members. Although membership dropped slightly in 1936 to 36,000, in that year the Harand Movement could boast of 6,000 non-Austrian members. The religious affiliations of the Movement's Austrian members broke down into 25,000 Roman Catholics, 4,000 Jews, and 1,000 Protestants. Remembering that words alone would not suffice to combat ethnic and religious hatreds, the Harand Movement organized several shelters in Vienna that were able to provide hot drinks, food and warmth for 200 to 300 unemployed and homeless people daily in the city's bitterly cold winter months.

Aware that her message of religious toleration and resistance to Nazi racism could only be effective if disseminated to as many people as possible, Harand showed remarkable creativity in ''packaging'' the ideas of her movement in many different forms. The successful pamphlet *So? oder So?,* as well as the newspaper *Gerechtigkeit,* served to sound the alarm about Nazism, but other methods of recruitment and persuasion were constantly being tried. To win over alienated youth, an organization called the Austrian Youth League (*Österreichischer Jugendbund; ÖJB*) was created; many of its members came from the Social Democratic youth organizations banned in February 1934. Also popular was a youth chorus that served as an auxiliary of the ÖJB, which gave a number of successful concerts of Austrian folk songs. Another novel idea was the issuance of a phonograph record, one side of which contained a brief statement by Harand, with the other side reserved for a song, *''Gute Menschen''* (Good People), which summed up the humane optimism of the Harand Movement.

A final method of spreading the message was a series of perforated gummed labels which resembled postage stamps but had no postal validity. Printed in several languages, these labels depicted great Jewish thinkers, artists, and scientists and were meant to counter the Nazi slander that Jews had never been cultural benefactors. On at least one occasion, these labels were used in Nazi Germany by underground members of the Harand Movement who were in touch with their Vienna headquarters. In 1937 courageous members of the Movement entered the exhibition hall in Munich housing the Nazi regime's anti-Semitic propaganda exhibition *''Der ewige Jude''* (''The Eternal Jew''). Here they plastered the walls and exhibition frames with many of these labels, which depicted among other individuals the noted Jewish scientists Paul Ehrlich and Heinrich Hertz and politicians Benjamin Disraeli and Walter Rathenau.

In August 1935 Harand published a book that became her most compelling indictment of Nazism and anti-Semitism. Entitled *Sein Kampf,* this work was obviously meant to refute the arguments first raised a decade earlier by Hitler in *Mein Kampf* . By 1935 some conservative Austrians were clearly thinking of the day when an increasingly powerful Nazi Germany would be able to absorb the weak Alpine republic, and were thus less enthusiastic about supporting an outspoken anti-Nazi like Harand. It was probably for this reason that she was unable to find a publisher among the established publishing houses; undaunted, she had her manuscript privately printed and published. In the first chapter of in *Sein Kampf,* she defined as one essential feature of Nazism its reliance on lies, defining a lie as ''a filthy weapon . . . a crime against God, against Nature and against Humanity.''

While most of *Sein Kampf* was a vigorous defense of the Jews, Harand's book also analyzed and condemned other destructive forces in the modern world, particularly the long-existing spirit of rabid nationalism that made it possible for Hitler's movement to seduce and control otherwise decent human beings. Arguing that national feelings based on attitudes of superiority toward another people could only act as a poison and lead to war, she made it clear that, while she considered herself to be a good Austrian, such love of country was patriotism—not a narrow-minded and intolerant nationalism. Perhaps realizing that at least in the short run hers was to be a losing battle, Harand wrote in the Preface:

> I hope that [this book] will bring consolation to the victims of National Socialism. It ought to assure them that there are still some people in this world who will not submit to the terror of the Third Reich but who will fight until the danger of Nazi expansion is banished from the earth and the victims of National Socialism are rescued from their torturers.

Sein Kampf ends with both a grim warning and words of shining hope: ''National Socialism is the greatest menace of the century. In fighting it, we must use weapons which the Nazis scorn: Idealism and Courage, Common Sense and Love, Truth and Justice!''

The 1935 publication of *Sein Kampf* turned Harand into a declared enemy of the Third Reich. With its provocatively anti-Nazi title it quickly came to the attention of Nazi Germany's supreme censorship board, the *Reichsschrifttumskammer,* which kept tabs on any publication deemed dangerous to the regime. In the board's list of banned books issued in October 1935, *Sein Kampf* was described as being both ''dangerous and undesired.'' With this listing, it became clear that Harand was now regarded as an active and dangerous foe of the Hitler regime. Not only Nazi literary agencies but Heinrich Himmler's feared SS and Gestapo placed her name on lists of those individuals in Austria who would be ''dealt with accordingly'' at such time that Nazi control extended to her country. Fortunately both Harands were in Great Britain at the time of the *Anschluss* which marked the annexation of Austria to Nazi Germany in March 1938. Had they been in Vienna, there is little doubt that they would have been sent to Dachau concentration camp, where the first anti-Nazis were transported when the Nazi rulers destroyed the vestiges of independent Austria.

After a brief period in Great Britain, the Harands emigrated to the United States, where Irene continued her defense of Jewish honor against Nazi propaganda. By the 1950s, her work was forgotten in both her native Austria and

her new homeland America. Only in her final years did her life's work begin to receive the recognition it deserved. In 1969 she was honored by Israel's Yad Vashem Martyrs and Heroes Remembrance Authority as one of the non-Jewish individuals who helped Jews during the Holocaust period and thus deserved recognition as one of the ''Righteous among the Nations.'' One of the members of the commission that recommended her for the award noted the courage necessary in her activities of the 1930s:

> [T]o deliver public speeches at a time when Austria was swept by a wave of political assassinations meant exposing oneself to great risk. This woman waged a desperate and unceasing war which placed her in great peril. She sent her boys to hand out the newspaper at street corners. The children were beaten and she was beaten too. She stood her ground against vilification and threats. If this is not a struggle in which one risks one's life, then I don't know what risk means. She fought to save Austrian Jewry.

After decades of indifference, Harand's Austrian homeland began to take an interest in her achievements in the 1970s. She visited Vienna and was honored there in 1971. It was not, however, until 1990, some ten years after her death, when a public housing project in the heart of Vienna was named after her, that she became known again to the average Viennese. No doubt she would have appreciated the April 20th date chosen for the dedication ceremonies. Every April 20th had been celebrated in the Third Reich with elaborate ceremonies, for it was the birthday of Hitler. After many decades, at least symbolic justice had triumphed in a small corner of Hitler's homeland.

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Ilyas al-Harawi

Ilyas al-Harawi (Elias Hrawi, born 1930) became president of Lebanon in 1989 at a time when his nation was torn by war, its economy crippled, and its defense and foreign policy dominated by neighboring Syria.

Ilyas al-Harawi was born in 1930 in Hawsh al-Umara', a suburb of the city of Zahle in the Bekáa valley in the eastern part of Lebanon. He obtained a degree in commerce from the Jesuit St. Joseph University in Beirut. He was a scion of a family of large landowners that was represented in the Chamber of Deputies beginning in 1943. He married Mouna Jammal and they had five children. He was elected a deputy of Zahle in the 1972 parliamentary elections. He served in the cabinet as the minister of public works during the period 1980-1982. In 1979 Harawi had joined the parliamentary bloc called the Independent Maronite Deputies Bloc, which included many presidential aspirants. He was elected president on November 24, 1989, two days after the assassination of President Rene Mu'awwad.

A Weak President

President Harawi and his predecessor were elected in accordance with the Ta'if Accord, a blueprint of reforms agreed upon by 62 Lebanese parliamentarians on October 22, 1989, in Ta'if, Saudi Arabia. Harawi was elected under unusual circumstances, which made him a weaker president than any of his predecessors since the independence of Lebanon in 1943. First, he succeeded an assassinated president. Secondly, he had to face an entrenched interim prime minister, General Michel Aoun, who refused to accept the Ta'if Accord and continued to operate from the presidential residence in Ba'abda. Thirdly, the Ta'if Accord itself changed the Lebanese political system from a quasi-presidential system to a cabinet-parliamentary system, and this was done at the expense of presidential powers. Fourthly, Harawi became president at a time when Syria under Hafiz Assad virtually dominated the Lebanese polity.

The first problem that Harawi had to deal with was General Aoun, who had emerged as the popular leader of those who opposed the Ta'if Accord. The conflict, which pitted Aoun's army against the Christian militia, the Lebanese Forces, during the period January-May 1990, weakened Aoun and prepared the ground for a Syrian air and land attack that dislodged Aoun from his headquarters in Ba'abda on October 13, 1990. Although Harawi gained in this action by forcing his rival to seek refuge in France, he lost in popular support, as he was perceived as an instrument of Syrian dominance in Lebanon.

The first two years of the Harawi presidency witnessed a greater Syrian hegemonic role in Lebanon. The Ta'if Accord, which had no provisions for eventual withdrawal of Syrian troops in Lebanon, was fully endorsed by the Chamber of Deputies on August 21, 1990. President Harawi and Syrian president Assad signed the Treaty of Brotherhood, Cooperation and Coordination between Syria and Lebanon in Damascus on May 22, 1991. The treaty called for joint Syrian-Lebanese institutions in the areas of defense, security, foreign policy, and the economy. Later, on September 1, 1991, Syria and Lebanon signed an agreement that established coordination in military strategy and internal security matters and in the exchange of intelligence information. This agreement was ratified by the Chamber of Deputies on September 17, 1991.

During Harawi's presidency all American hostages were released by December 4, 1991, when the radical party Hizballah (Hezbollah) freed Terry Anderson. By December 27, 1991, the remains of Lieutenant Colonel William Higgins and William Buckley, the former CIA bureau chief in Beirut, were returned. This, however, did not end the ban on travel to Lebanon for U.S. citizens, because Hizballah remained armed and operated freely in Lebanon. Although this was contrary to the stipulations of the Ta'if Accord, which called for the disarming of all militias, Syria prevented the disarming of Hizballah on the grounds that it was engaged in a war against the Israelis and their allies in southern Lebanon. This low-intensity conflict in southern Lebanon was a contrived conflict that Syria and Iran kept alive to serve their own national interests while the Lebanese president was not allowed to use the Lebanese Army to disarm Hizballah and put an end to the conflict.

Another drawback to the implementation of the Ta'if Accord was Syria's refusal to redeploy its troops to the eastern regions of Lebanon (as stipulated by the accord) two years after the passage of the reforms by the Chamber of Deputies, which became due in the autumn of 1992.

Successful Domestic Policies

The domestic achievements of Harawi's presidency were more successful. Internal conflict, except for that in southern Lebanon, came to an end. The free enterprise economic system, which has always been a hallmark of the Lebanese economy, survived the civil war and foreign military interventions and received a boost by the appointment of the billionaire Rafiq al-Hariri as prime minister in October 1992. The partnership of Christians and Muslims that characterized the consociational democratic system beginning in 1943 remained intact. The 1992 parliamentary elections for an expanded Chamber of Deputies (from 99 to 128 members) which equally divided between Christians and Muslims, should have been another step in the right direction. They were to be conducted under United Nations' supervision and after the redeployment of Syrian troops. But in fact, the elections were on the whole neither fair nor free and were boycotted by large segments of the electorate. Moreover, the curtailment of the press and the banning of news bulletins and political programs by private radio and television stations, which began on March 23, 1994, did not augur well for the Lebanese polity, which had hitherto enjoyed this basic freedom. These developments marred the tangible positive advances achieved under President Harawi.

Continuing Rule

According to the Lebanese Constitution, each president was allowed only one six-year term and successive terms were prohibited. This meant that Harawi's term should have ended with elections in November of 1995. However, in October of 1995 the Lebanese government, with backing from Syria, amended the constitution so that Harawi could preside for three more years. This move was meant to encourage stability in the country, since Harawi was so successful at bringing peace to Lebanon, and because he had such good relations with Syria. Critics, though, saw this as a threat to democracy in Lebanon.

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Prince Karl August von Hardenberg

Prince Karl August von Hardenberg (1750-1822) served as chief minister of Prussia. He presided over the recovery of Prussia after the collapse of 1806 and guided the state's diplomacy.

Karl August von Hardenberg was born in Essenrode on May 31, 1750, and, as a young man, served in the bureaucracies of a number of small German states, including Hanover, Braunschweig, and Ansbach-Bayreuth. When the last was incorporated into Prussia in 1791, he was taken into the Prussian services, with the chief responsibility for governing that province. He also distinguished himself in various diplomatic assignments, so that by 1804 he was appointed Prussian foreign minister. The policy he recommended—strict neutrality in the Napol-

eonic Wars, combined with an attempt to acquire Hanover—would have been possible only with the help of Napoleon and was, to say the least, contradictory. Hardenberg was soon dropped by Frederick William III.

Hardenberg was recalled after the Prussian military collapse at Jena (1806) and at once attempted to salvage the situation by negotiating an alliance with Russia. At Napoleon's insistence he was dismissed a second time. He was, however, recalled in 1810 in the capacity of chief minister of Prussia, with the charge of administering the internal reforms proposed by Baron Stein. This he proceeded to do in a spirit rather more radical than Stein had proposed. All legislation favoring the restrictive craft guilds was abolished; the privileges of the nobility were severely curtailed; all taxation was consolidated into a general land tax; the remnants of serfdom, the forced labor still required of the peasantry on the large estates, were abolished. All of these radical steps were defended as the only means of raising the huge indemnity which Napoleon had imposed on Prussia.

At the same time Hardenberg presided most ably over the conduct of Prussian foreign policy. He saw to it that Prussia reentered the war at the right time and led the Prussian delegation to the Congress of Vienna (1815), where Prussia recovered all of the territory it had lost at Tilsit in 1807. Thereafter, Hardenberg, while remaining chief minister until his death, forfeited much of his influence by his vain attempts to persuade Frederick William III to honor his promise to give Prussia a constitution after the successful conclusion of the war. The King and the temper of the times were drifting toward reaction, and Hardenberg found himself representing, unwillingly, Prussia at a number of international congresses devoted to the suppression of liberalism in Europe. He died in Genoa on Nov. 26, 1822.

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James Keir Hardie

The British politician James Keir Hardie (1856-1915) helped to initiate the 20th-century labor movement in Britain.

Keir Hardie was born on Aug. 15, 1856, at Legbrannock, Lanarkshire, the illegitimate son of Mary Keir, domestic, and William Aitken, miner. He took the name of his stepfather, David Hardie, a ship's carpenter. He worked as a messenger boy when he was 8; from 1867 to 1879 he worked in or around the coal mines. Self-educated, he especially enjoyed what he read of Robert Burns, Thomas Carlyle, and Henry George. A convinced socialist at 21, he was converted to Christianity at 23, to the astonishment of his firmly atheistic mother.

Fired and blacklisted for union activity, Hardie was undismayed, and he married Lily Wilson, a publican's daughter, Aug. 3, 1879. After local union service he became secretary to the Scottish Miners' Federation in 1886. Hardie clashed with old-line ''Lib-Lab'' members of Parliament, whom he thought overly conservative about state intervention on the miners' behalf. Hardie's agitation for an 8-hour day brought cooperation from R. B. Cunninghame-Graham, a member of Parliament and a cofounder of the Scottish Labour party in 1888.

Hardie's election to Parliament for South West Ham in 1892 as an Independent Labour candidate won attention; publicity increased with his appearance at Westminster in a cloth cap, his maiden speech on the misery of the unemployed, and his dissent from congratulations on the birth (1894) of the future Edward VIII.

Hardie presided at the Bradford conference which inaugurated the Independent Labour party (ILP), pledged to socialism and intended as a weapon against unconverted Gladstonian Liberals. He lost his own seat in 1895 but pressed ILP candidates to challenge Liberals at by-elections. Returning to Parliament from Merthyr Tydfil in 1900, he denounced the Boer War constantly. Despite his feud with Liberals, Hardie approved the negotiation which reduced Liberal-Labour rivalry and produced 29 Labour members in 1906, who chose Hardie to lead them in Parliament.

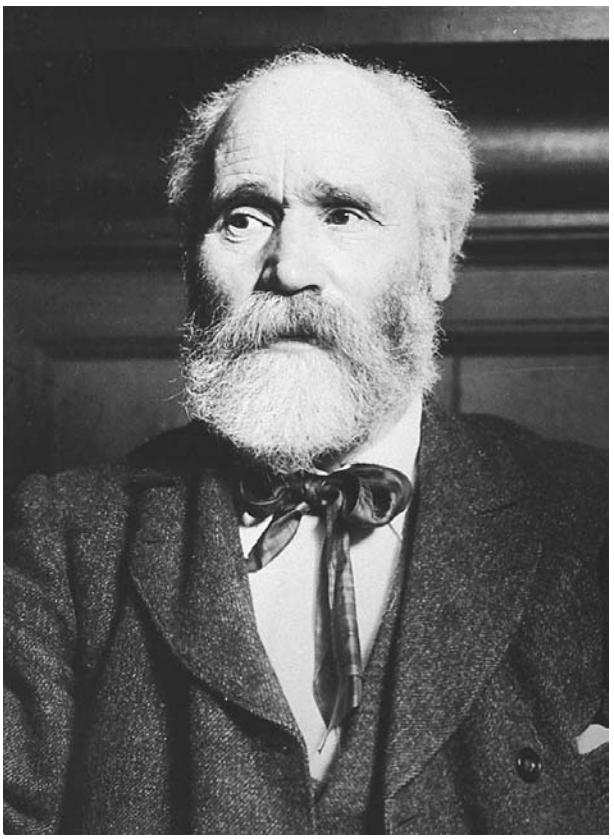

In 1907 Hardie toured the world, expressing his sympathy with Egyptian independence, Indian home rule, and fairer treatment of native Africans in South Africa. He was often a difficult colleague within the Labour party before the war. He detested militarism and preached a general strike among workers internationally to prevent war. When war came, it crushed his spirit. He was howled down by his own constituents before he died of pneumonia on Sept. 26, 1915.

For years Hardie symbolized the working classes for cartoonists. He never forsook his soft hat for a bowler. Bearded, pipesmoking, with a mournful Celtic visage, his single-minded devotion to the workers' cause made him seem fanatical to some contemporaries but enhanced his reputation with later generations of the Labour party.

Further Reading

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Warren Gamaliel Harding

The twenty-ninth president of the United States, Warren Gamaliel Harding (1865-1923), highly popular during his lifetime, was later regarded as one of the worst presidents in the country's history.

Warren G. Harding was born on Nov. 2, 1865, on a farm near Blooming Grove, Ohio. He attended local schools and graduated from Ohio Central College in 1882. His father moved the family to Marion that same year. After unsatisfactory attempts to teach, study law, and sell insurance, young Harding got a job on a local newspaper. In 1884 he purchased the struggling *Marion Star* with two partners (whom he later bought out). The growth of Marion and his own business skill and editorial abilities brought prosperity to the *Star* and to Harding. On July 8, 1891, he married Florence DeWolfe, a widow with one child; they had no children of their own.

Election to Office

Active in local Republican politics, Harding was elected in 1899 to the Ohio Senate, where he served two terms and became Republican floor leader. In 1903 he was elected lieutenant governor but retired in 1905. Although a born harmonizer who remained personally on good terms with all elements in the faction-ridden Ohio Republican party, he belonged to the Old Guard wing of the party. He ran unsuccessfully for governor in 1910. But in the Republican comeback in 1914 Harding was elected to the U.S. Senate. As a senator, Harding strongly supported business, pushing for high tariffs, favoring the return of the railroads to private hands, and denouncing radicals. He was a ''strong reservationist'' on the League of Nations, and he followed Ohio public opinion by voting for the prohibition amendment.

In 1919 Harding announced his candidacy for the Republican presidential nomination; he won the nomination on the tenth ballot. Legend has pictured Harding as a puppet in the hands of his wife or his campaign manager. But Harding was no one's puppet: he was an ambitious and calculating politician. Nor was he the handpicked nominee of a group of Old Guard senators. The convention was unbossed, and Harding, with his reputation as a loyal party man, his amiable personality, and his avoidance of controversial stands, was the second choice of the majority of the rank-and-file delegates. When the two front-runners deadlocked, the convention had swung to the handsome Ohioan.

In the election Harding successfully straddled the explosive League of Nations issue. By capitalizing on the public's yearning for a return to ''normalcy'' after World War I, Harding won by the largest popular majority yet recorded.

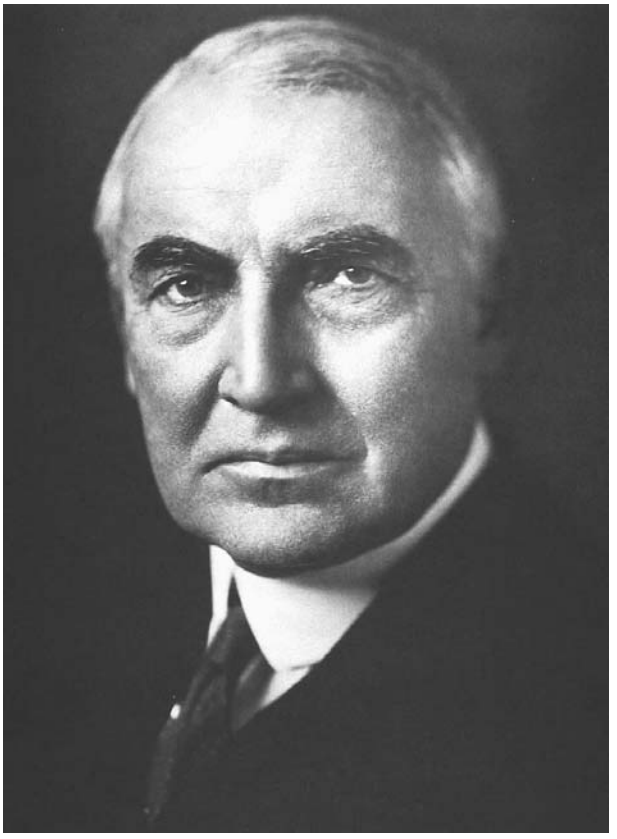

The President

Despite the country's postwar position as a creditor nation, Harding gave his blessing to protective farm tariffs. Devoted to governmental economy, he supported establishment of the Bureau of the Budget, sharply cut government expenditures despite depressed economic conditions, and vetoed the World War I veterans' bonus passed by Congress. He backed Secretary of the Treasury Andrew Mellon's program for repealing the excess-profits tax and lowering the income tax on the wealthy; he gave Secretary of Commerce Herbert Hoover a free hand in his efforts to promote business cooperation and efficiency; he favored turning over government-owned plants to private enterprise; he packed regulatory commissions and the Supreme Court with conservative appointees; and he strongly favored immigration restriction.

Harding wished to remain neutral in labor disputes and worked behind the scenes for conciliation, but when his hand was forced, he took management's side. Thus, after his attempted mediation in the 1922 railroad shopmen's strike failed, he approved a sweeping injunction against the strikers—this won him the bitter enmity of organized labor.

But Harding was not the archreactionary of later myth. He supported the Sheppard-Towner Act (1921), extending federal aid to the states to reduce infant mortality. He unsuccessfully proposed establishing a department of public welfare to coordinate and expand Federal programs in education, public health, child welfare, and recreation. He was instrumental in ending the 12-hour day in the steel industry. He promoted increased federal spending on highways. He commuted the sentences of most of the wartime political prisoners, including Socialist leader Eugene V. Debs. While balking at government subsidies or price-fixing to assist farmers hard hit by postwar falling prices, he approved legislation for extending credit to farmers, for stricter federal supervision of the meat industry, for regulating speculation on the grain exchanges, and for exempting farm marketing cooperatives from the antitrust laws.

Foreign Policy

In foreign policy Harding was largely guided by his prointernationalist secretary of state, Charles Evans Hughes. Although Harding regarded the 1920 election as a popular mandate against American membership in the League of Nations, his administration cooperated with the nonpolitical activities of the League, and in 1923 he came out in favor of American membership on the World Court. Adamant in demanding full repayment of Allied war debts, he was flexible in arranging terms.

Efforts were made to restore good relations with Mexico and Cuba and to terminate military intervention in Haiti and the Dominican Republic. Colombia was indemnified for the loss of Panama. The Harding administration's most important diplomatic achievement was the Washington Conference. Meeting in November 1921, the conferees formulated a series of treaties, which secured Senate ratification, fixing ratios of warships for the United States, Britain, Japan, France, and Italy, guaranteeing the territorial status quo in the Pacific, and reaffirming the independence and territorial integrity of China and the open-door principle of commercial equality.

Scandals in the Administration

By 1923 Harding was increasingly disturbed by the rumors of corruption involving high administration officials and hangers-on. But he failed to act decisively, partly because he believed the attacks were politically motivated, partly because of a misplaced loyalty to old friends. Perhaps his worst mistake was in appointing his senatorial crony Albert B. Fall as secretary of the interior. Fall persuaded Harding to transfer naval oil reserves from the Navy Department to the Department of the Interior. Then, after Fall had corruptly leased the reserves at Elk Hills, Calif., and Teapot Dome, Wyo., to oilmen, he induced Harding to defend these transactions when questions were raised in the Senate.

Although the Republicans had suffered sharp losses in the 1922 congressional elections, Harding personally remained tremendously popular. However, his health was affected by overwork and anxiety over his wife's health and the multiplying evidences of corruption in his administration. He suffered a heart attack followed by bronchopneumonia while on his cross-country tour in the summer of 1923. He died on Aug. 2, 1923, probably from a cerebral hemorrhage. The posthumous exposure of the scandals in Harding's administration—including Fall's conviction for bribery, the attorney general's forced resignation and narrow escape from jail, and prison sentences for the head of two government bureaus—and the charges that Harding had fathered an illegitimate daughter and that he drank excessively all led to his decline in public esteem.

Yet Harding was not the affable, weak, and even stupid figure of popular legend. He was a hardworking, conscientious, well-intentioned, politically skillful chief executive who was not without courage or the capacity for growth. Most contemporaries praised his success in leading the country through the painful transition from the difficulties of the postwar years, and his administration did lay foundations for later prosperity. But he showed indecisiveness and lack of leadership when faced with conflict; his mind was untrained and undisciplined; and most important, the values of small-town America which he embodied were inadequate for dealing with the problems of the postwar world.

Further Reading

There is no satisfactory biography of Harding. Francis Russell, *The Shadow of Blooming Grove: Warren G. Harding in His Times* (1968), emphasizes the scandalous aspects of Harding's private and public life. Andrew Sinclair, *The Available Man: The Life behind the Masks of Warren Gamaliel Harding* (1965), contains shrewd insights but is superficial in its research. Robert K. Murray, *The Harding Era* (1969), is a well-researched but not wholly convincing attempt to rehabilitate Harding's presidential reputation. See also William Allen White, *Masks in a Pageant* (1928), and Samuel Hopkins Adams, *Incredible Era: The Life and Times of Warren G. Harding* (1939). On the election of 1920 see Arthur M. Schlesinger, Jr., ed., *History of American Presidential Elections,* vol. 3 (1971). □

Harriet Hardy

Harriet Hardy (1905-1993) identified the often-fatal respiratory disease berylliosis, making her one of the world's foremost authorities in the field of occupational medicine.

Harriet Hardy intended to be a simple general practitioner, but fortuitous events changed that plan. Through the investigation of a respiratory illness that was common among factory workers in two towns in Massachusetts, she discovered the often-fatal respiratory disease berylliosis—a discovery that led to her becoming one of the world's foremost authorities in the field of occupational medicine. In the course of her long career she battled against numerous diseases caused by dangerous substances to which workers are exposed, including silicosis and asbestosis.

Born on September 23, 1905 in Arlington, Massachusetts, Harriet Louise Hardy set her course early on for a career in medicine. In 1928 she graduated from Wellesley College, and four years later earned her M.D. from Cornell University. After interning and spending her residency at Philadelphia General Hospital, she started her practice at Northfield Seminary in Massachusetts as a school doctor. This simple practice, however, did not last long, and by 1939 she had accepted a post as college doctor and director of health education at Cambridge's Radcliffe College. It was here, while researching the fields of women's health and fitness, that Hardy's interests expanded to include industrial diseases.

In the early 1940s, Hardy began a collaboration with Joseph Aubt to study the effects of lead poisoning. Like Alice Hamilton and other pioneering pathologists of the time, Hardy began to recognize the dangers inherent in the modern factory, with workers coming into contact with all manner of toxic substances. There soon came word of a strange respiratory disease among the workers in the Sylvania and General Electric fluorescent lamp factories in nearby Lynn and Salem, Massachusetts. The sufferers all complained of shortness of breath, coughing, and loss of weight; in some cases, the disease was fatal. Hardy and her colleagues were initially baffled as to the cause of the disease, but it occurred to Hardy that the disease had to be occupationally related. Referring to research from Europe and Russia, Hardy finally found the connection to beryllium; a light metal used in the manufacture of fluorescent lamps, beryllium dust or vapor could be easily inhaled by factory workers. Hardy showed that this outbreak was indeed berylliosis, a condition whose symptoms sometimes are not manifested for up to 20 years after exposure to beryllium dust. Hardy subsequently became an expert in beryllium poisoning, writing papers which educated and alerted the medical community to its dangers. She also established a registry of berylliosis cases at the Massachusetts General Hospital (where she had been on staff since 1940); this registry later served as a model for the tracking of other occupation-related disorders.

Hardy went on to establish a clinic of occupational medicine at Massachusetts General Hospital in 1947, directing it for the next 24 years. She continued to explore the disease-producing properties of work-related substances, and in 1954 she was among the first scientists to identify a link between asbestos and cancer. Hardy was also concerned with the effects of radiation on the human body; she worked with the Atomic Energy Commission in Los Alamos, New Mexico, to study radiation poisoning, making a number of suggestions toward better working conditions in nuclear power plants. In 1949 she teamed up with Hamilton to write the second edition of *Industrial Toxicology,* which has become a standard text on the subject. Other areas of Hardy's research and investigation included mercury poisoning and treatments for lead poisoning. She also researched the harmful effects of benzene, and as a result of her findings the highest permissible concentration of the hydrocarbon used in industry was reduced by fifty percent.

In 1955 she was named Woman of the Year by the American Medical Women's Association. An outspoken and forceful critic for change, Hardy was appointed clinical professor at Harvard Medical School in 1971, and during the course of her long career authored over 100 scientific articles. She died of an immune system cancer, lymphoma, on October 13, 1993 at Massachusetts General Hospital.

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New York Times, October 15, 1993, p. B10. □

Thomas Hardy

The works of the English novelist, poet, and dramatist Thomas Hardy (1840-1928) unite the Victorian and modern eras. They reveal him to be a kind and gentle man, terribly aware of the pain human beings suffer in their struggle for life.

Thomas Hardy presented the spectacle of England from Napoleonic times to World War I and after. He revealed the changes that overwhelmed Victorian England and made it modern: the decline of Christianity, the shifts from reticence to openness in matters of sex and from an agricultural to a modern economy, and above all the growing sense of the disparity between the enormous universe and tiny man.

Hardy was born on June 2, 1840, in Higher Bockhampton in Dorset, which formed part of the ''Wessex'' of his novels and poems. A small baby, thought at birth to be dead, he became a small man only a little over 5 feet tall. He was taught by his father, a builder, to play the violin, and he often journeyed about the countryside playing for dances and storing up the impressions of rural life that make up so large a part of his work.

Early Writings

After attending local schools, Hardy was apprenticed in 1856 to John Hicks, an architect in Dorchester. At this time he thought seriously of attending university and entering the Church, but he did not do so. In 1862 he went to London to work. There he began to write poems and send them to publishers, who quickly returned them. He kept many of the poems and published them in 1898 and afterward. Back in Dorchester in 1867 working for Hicks, he wrote a novel, *The Poor Man and the Lady,* which he was advised not to publish on the ground that it was too satirical for genteel Victorian tastes. Told to write a novel with a plot, he turned out *Desperate Remedies* (1871), which was unsuccessful.

Meanwhile Hardy had begun to work for Gerald Crickmay, who had taken over Hicks's business. Crickmay sent him to Cornwall, where on March 7, 1870, he met Emma Lavinia Gifford, with whom he fell in love. Their courtship is recorded in *A Pair of Blue Eyes* and in some of Hardy's most beautiful poems, among them ''When I Set Out for Lyonnesse'' and ''Beeny Cliff.''

Hardy could have kept on with architecture, but he was a ''born bookworm,'' as he said, and in spite of his lack of success with literature he decided to continue with it, hoping eventually to make enough money to enable him to marry. For *Under the Greenwood Tree* (1872) he earned £30. The book was well received, and he was asked to write a novel for serialization in a magazine. In September 1872 *A Pair of Blue Eyes* began to appear, even though only a few chapters had been completed. *Far from the Madding Crowd* (1874), also serialized, was a success financially and critically. By then making a living from literature, Hardy married Gifford in September 1874.

Later Novels

Hardy preferred his poetry to his prose and thought his novels merely a way to earn a living. Certainly he was willing to write his novels to the requirements of magazines: a ''thrill'' in every installment and nothing to offend feminine readers. But his best novels—*The Return of the Native* (1878), *The Mayor of Casterbridge* (1886), and *Tess of the D'Urbervilles* (1891)—were, at least in book form, much more than magazine fiction. The main characters were individuals moving before a chorus of rural folk and a backdrop of unhuman and uncaring nature. The people were dominated by the countryside of ''Wessex,'' Hardy's name for the area in south-west England where he set most of his novels, and the area is as vividly memorable as the people.

Even Hardy's best novels, however, were marred by a characteristically awkward prose and overuse of coincidence, as were the lesser novels: *The Hand of Ethelberta* (1876), a comedy of society; *The Trumpet-Major* (1880), about the Napoleonic Wars; *A Laodicean* (1881), written while sick in bed; *Two on a Tower* (1882), about an astronomer and a lady; and *The Woodlanders* (1887), about an unhappy marriage.

Good or bad, his novels brought Hardy money, fame, and acquaintance with the great. With his wife he traveled in Germany, France, and Italy; he built Max Gate near Dorchester, where he lived from 1886 until his death; he frequently dined out, meeting Matthew Arnold, Robert Browning, Alfred, Lord Tennyson, and others. Robert Louis Stevenson sought him out and visited him at Max Gate. It was a successful life and seemed happy enough, but he had a strained relationship with his wife.

Though Hardy's novels seldom end happily, he was not, he stated, a pessimist. He called himself a ''meliorist,'' one who believed that man can live with some happiness if he understands his place in the universe and accepts it. He ceased to be a Christian; he read Charles Darwin and accepted the idea of evolution; later he took up Arthur Schopenhauer and developed the notion of the Immanent Will, the blind force which drives the universe and in the distant future may see and understand itself. This notion is not very optimistic for any one man's life, but it does leave room for hope.

Hardy was increasingly displeased by the restrictions imposed on his novels by the magazines. In the book version of *Tess* he restored several chapters cut out of the serial, and the book was attacked as immoral. In *Jude the Obscure* (1895) he did the same; there was an immense outcry. The story of a young man torn between the urgings of sex and the desire to go to the university, *Jude* presented the woes of marriage with a frankness not known till then in the Victorian novel. It is poorly constructed and too bitter to be one of Hardy's best novels, but it may be his most famous, because its reception was a main cause of his turning from novels to poetry.

Poetry and Drama

Collecting new and old poems, Hardy published *Wessex Poems* (1898) and *Poems of the Past and Present* (1902). Then he began to publish *The Dynasts,* an immense drama of the Napoleonic Wars which depicts all the characters, even Napoleon, as puppets whose actions are determined by the Immanent Will. The drama is commented on by ''phantasmal Intelligences,'' who explain the workings of the Will. The ''epic-drama'' evolved into 19 acts and 130 scenes; it was published in three parts in 1903, 1905, and 1908. Meant to be read, not acted, it is frequently called Hardy's masterwork. Certainly it unites all his thoughts on the human condition in a vision remarkable for its scope.

Meanwhile Hardy continued to publish his shorter verse in *Time's Laughingstocks* (1909). His most famous single volume of poems, *Satires of Circumstance,* appeared in 1914. It revealed the extremes of Hardy's emotional range in the short, bitter poems referred to in the title and the longer poems about his first wife, who died in 1912. Any bitterness in their relationship had disappeared in the nostalgia with which he viewed their courtship and married life. *Selected Poems* (1916), *Moments of Vision* (1917), *Late Lyrics and Earlier* (1922), and *Human Shows* (1925) were published during the remainder of his life. *Winter Words* (1928) was published after his death.

Because in most cases Hardy published his poems years after he wrote them, the dates of composition can be determined only by his references to them in *The Early Life of Thomas Hardy* or *The Later Years*. Thus it is difficult to show Hardy's growth as a poet. In fact, he hardly grew at all. The last poems are remarkably similar in diction, meter, and feeling to the earliest. Because of this, his poems are customarily divided into three groups: naturalistic poems, or little slices of life; love poems, almost all about his first wife; and theological poems, about the workings of the Immanent Will. In the last kind, Hardy's macabre sense of humor is allowed full play.

In almost all his poems Hardy uses Victorian diction, regular meters, and neat stanzas. These cause him to be called a Victorian poet. But he also uses everyday words. These, with his bleak view of the human condition and his fusion of humor and pity, rank him with the moderns.

In 1914 Hardy married Florence Emily Dugdale, who had been his secretary for several years. He continued to receive famous visitors at Max Gate and to go to London for special occasions. He died on Jan. 11, 1928. His heart was buried in the churchyard at Stinsford, his ashes in Westminster Abbey.

Further Reading

The Early Life of Thomas Hardy, 1840-1891 (1928) and *The Later Years of Thomas Hardy, 1892-1928* (1930) were written mainly by Hardy rather than by the ostensible author, Mrs. Florence Emily Hardy. The life story is retold and Hardy's work interpreted by Carl J. Weber in *Hardy of Wessex: His Life and Literary Career* (1940; rev. ed. 1965). The true story of Hardy's relationship with his first wife appeared only in 1963 in *''Dearest Emmie'': Thomas Hardy's Letters to His First Wife* (1963) and in *Hardy's Love Poems* (1963), both edited by Weber.

There is considerable critical material on Hardy. Albert J. Guérard, *Thomas Hardy* (1964), and Irving Howe, *Thomas Hardy* (1967), are astute studies of all of Hardy's work. Virginia Woolf's essay in *The Second Common Reader* (1932) bears the mark of greatness in its estimate of the novels.

John Crowe Ransom's comments on Hardy's short poems in *Poems and Essays* (1955) and *Selected Poems of Thomas Hardy* (1961) are indispensable. Harold Orel interprets *The Dynasts* in *Thomas Hardy's Epic-Drama* (1963). Excellent introductions to the historical background of Hardy's work are G. M. Young, *Victorian England: Portrait of an Age* (1936; 2d ed. 1953), and David Thomson, *England in the Nineteenth Century* (1950). □

Robert Hare

Robert Hare (1781-1858), considered the leading American chemist of his time, was a productive inventor and writer.

Robert Hare was born in Philadelphia on Jan. 17, 1781, the son of a prominent businessman and state senator. He was educated at home, then studied chemistry under James Woodhouse. While managing his father's brewery, he found time for chemical research and gained international fame in 1801 with his invention of the oxyhydrogen blowpipe, which provided the highest degree of heat then known. (Its application led to the founding of new industries such as production of platinum and limelight illuminants.)

After teaching briefly at the College of William and Mary in Virginia, Hare was appointed professor of chemistry at the University of Pennsylvania in 1818, where he remained until 1847. Hare's classes were noted for his spectacular experiments. His inventions included a calorimeter, a deflagrator for producing high electric currents, and an improved electric furnace for producing artificial graphite and other substances.

Although primarily noted as an experimental chemist and inventor of experimental apparatus, Hare was keenly interested in theoretical speculations about both chemistry and meteorology. He published articles in the *American Journal of Science,* edited by his close friend and collaborator Benjamin Silliman. His famous controversies were with Jöns J. Berzelius over chemical nomenclature, Michael Faraday over electricity, and William C. Redfield over the nature of storms. Hare was especially committed to the theory of the materiality of heat.

In 1850 Hare published a historical novel, *Standish the Puritan*. In 1854, near the end of his career, he became a convert to spiritualism, much to the dismay of his rationally minded colleagues. He produced a book on the subject and went so far as to claim that Benjamin Franklin's spirit had validated his electrical theories. But he was unsuccessful in getting the American Association for the Advancement of Science to listen to his views.

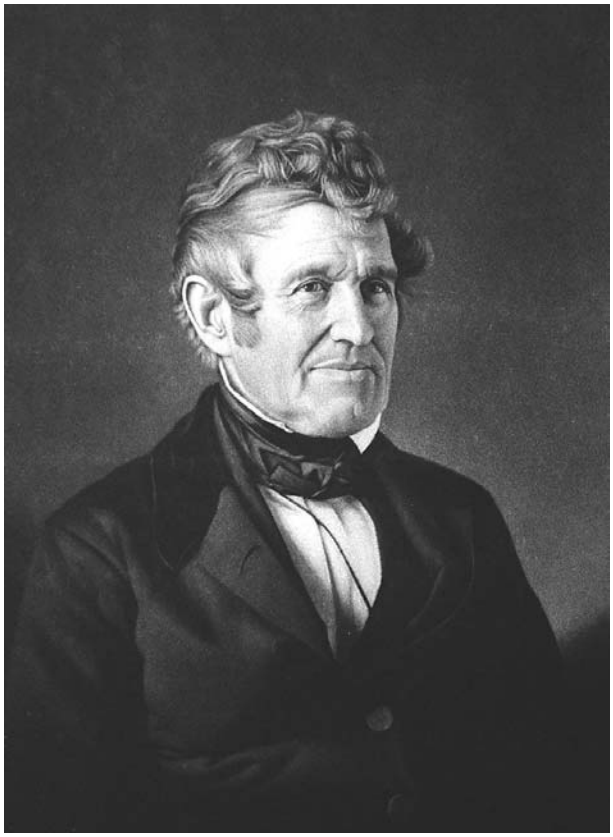

Hare was a member of the American Philosophical Society and the American Academy of Arts and Sciences. Though his only degrees were honorary, he represented the newly emerging professional university scientist in contrast to the traditional gentleman-amateur.

Hare had married Harriet Clark in September 1811; one son, John James Clark Hare, became a distinguished lawyer. Hare died on May 15, 1858.

Further Reading

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Edward Hammond Hargraves

Edward Hammond Hargraves (1816-1891) was an Australian goldfields publicist whose astute assessment of reports of gold discoveries in New South Wales played a part in the first Australian gold rush, in 1851.

Until recently Edward Hargraves had an undeserved reputation as the first discoverer of gold in Australia and consequently held an unduly high place in popular histories of the country, for the extensive gold rushes of the 1850s in both New South Wales and Victoria had important effects on economic and social changes in 19th-century Australia and some effect on international trade and monetary development.

Hargraves was born on Oct. 7, 1816, at Gosport, Hampshire, England, the son of an army officer. He joined the merchant marine and arrived in Sydney, New South Wales, in 1832. After working the land near Bathurst, in 1833 he sought bêche-de-mer in Torres Strait and returned to England.

The following year Hargraves returned to Bathurst as property overseer and familiarized himself with the country on which gold was later found. In 1836 in Sydney he married Eliza Mackie and settled in the Illawarra District. For the next 12 years he tried without success to make a living in the hotel trade and in cattle raising on the central coast of New South Wales.

Hearing of the California gold rush, Hargraves sailed for America in 1849. He found no gold and failed as a goldfields trader but did discuss with men who knew the western districts of New South Wales the strong likelihood of gold being discovered there because of similarities with the California fields. He returned to Sydney in January 1851 determined to test his opinions, chiefly in order to establish a claim for a government reward for the discovery of payable gold.

Appointed a commissioner of crown lands, Hargraves went to the Bathurst area in February 1851 during an unusually dry summer and found only minute quantities of gold in Lewis Ponds Creek, but he taught other prospectors to construct and use the wooden cradle and dish and encouraged them to persevere, especially John Lister and James and William Tom. Back in Sydney in March, Hargraves continued his pressure for a reward after he had heard of the discovery of 4 ounces of gold. By May he had returned to the Bathurst fields, which were now attracting numerous diggers. He named the richest area Ophir, where rain had revealed the presence of considerable alluvial gold, and presided over Australia's first gold rush.

Hargraves later received £10,000 for his trouble and in 1877 was granted a pension of £250. He also received £2,381 from the government of Victoria. In 1890 a New South Wales parliamentary committee decided that ''Messrs. Tom and Lister were undoubtedly the first discovered of gold in Australia in payable quantities.'' Hargraves died in Sydney on Oct. 29, 1891.

Further Reading

There is no biography of Hargraves. His account of the Australian discoveries, *Australia and Its Gold Fields* (1855), was probably ghosted, possibly by Simpson Davison, whose own *The Discovery and Geognosy of Gold Deposits in Australia* (1860; 2d ed., entitled *The Gold Deposits in Australia,* 1861) gives valuable information on Hargraves. E. W. Rudder, *Incidents Connected with the Discovery of Gold in New South Wales* (1861), is also useful. The best modern account is in Geoffrey Blainey, *The Rush That Never Ended: A History of Australian Mining* (1963).

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Keith Haring

Although invariably, and undeniably, tied to New York graffiti art of the 1980s, Keith Haring's (1958-1990) work represents a much more complex combination of primitive impulses, automatic writing, popular culture, and so-called ''high'' and ''low'' art.

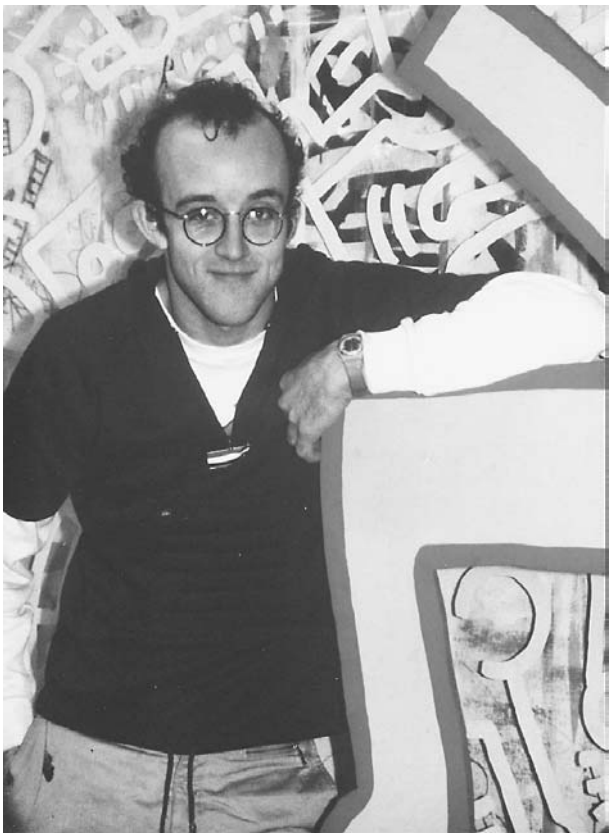

Born on May 4, 1958, Keith Haring was raised in a traditional middle-class family in Kutztown, Pennsylvania. He would later remember fondly the creative drawing sessions he and his father, an amateur artist, would have together. Haring's early influences were not unlike those of many American children growing up in the 1960s–the cartoons of Walt Disney, Dr. Seuss, Charles Schulz, and the Looney Tunes characters he would watch on Saturday morning television's ''The Bugs Bunny Show''; television sitcoms such as ''I Dream of Jeannie'' and ''The Monkees''; and the powerful images in *Life* and *Look* magazines. These influences reflect the dominant role, emphasized by the Pop artists of the period, that mass media and popular culture had on American life.

After graduating high school in 1976, Haring attended the Ivy School of Professional Art in Pittsburgh, Pennsylvania. Feeling stifled by the constraints of a commercial art education, he left school after only two semesters. The catalyst for this decision was the chance reading of Robert Henri's *The Art Spirit* (1923), which inspired him to concentrate on his own art.

While working in a maintenance job for the Pittsburgh Center for the Arts (then the Pittsburgh Arts and Crafts Center), Haring explored on his own the art of Jean Dubuffet, Jackson Pollock, and Mark Tobey. His most critical influences at this time were a retrospective of the work of Pierre Alechinsky in 1977 and a lecture by the site sculptor, Christo, in 1978. Alechinsky's work, connected to the international Expressionist group CoBrA, gave Haring the confidence to create larger paintings of calligraphic and automatic writing inspired images. Christo introduced him to the possibilities of involving the public with his art. Pittsburgh was also the host of Haring's first important one-man exhibition, at the Center for the Arts in 1978.

Haring's quest for a more vibrant artistic atmosphere, however, led him that same year to New York's School of Visual Arts where he studied semiotics with Bill Beckley and explored the possibilities of video and performance art. He was profoundly influenced at this time by the writings of William Burroughs, which inspired him to experiment with the cross-referencing and interconnection of images.

The social scene in New York's East Village was of immense importance to Keith Haring and his work. He became a prominent figure in the thriving underground art world, curating informal exhibitions at Club 57 and the Mudd Club. His active involvement with the gay lifestyle was reflected in his art, which often portrayed phallic images or explicit sexual encounters.

Inspired by his interest in language and by artist Jenny Holzer, Haring began to experiment with a more public art in the summer of 1980, pasting collages of fake *New York Post* headlines on lampposts or newsstands. His interest in automatic writing and semiotics, however, led him to explore the world of graffiti artists such as SAMO (Jean-Michel Basquiat) and Fab Five Fred (Fred Brathwaite). It was here, in the subways and on the streets of New York, that Haring created his own graffiti and developed his future vocabulary of primitive cartoon-like forms. Cryptic and yet accessible,

Haring's chalk-drawn ''radiant babies'' and ''barking dogs'' became familiar features on the matt black surfaces used to cover the old advertisements in the subways. Striving to make his art even more accessible, Haring passed out buttons illustrated with his drawings and collaborated on a book of his graffiti (*Art in Transit: Subway Drawings,* 1984) with photographer Tseng Kwong Chi.

Leaving school before the fall semester of 1980, Haring embarked upon a wide distribution of his semiotic forms. He began to disassociate himself from the graffiti scene, painting instead on tarpaulins and other objects, and had a one-man show at Shafrazi Gallery in 1982. His meteoric rise to world prominence after this show was truly remarkable. By the end of 1984 he had gained international recognition, exhibiting in Brazil, Spain, Japan, Italy, and England. Attempting to reach a larger public, he immersed himself in popular American culture, forming friendships with Andy Warhol and with such pop entertainers as Madonna and Grace Jones (whom he would body-paint). He became politically active, designing a Free South Africa poster (1985) and painting a section of the Berlin Wall in 1986. His interest in working with children inspired the enormous project *Citykids Speak on Liberty,* which involved 1,000 kids collaborating on a project for the Statue of Liberty centennial.

Ever increasing concern for making his art accessible led to commercial ventures such as the design for Swatch watches (1985); the Absolut Vodka advertisement (1986); and ultimately his Pop Shop (opened 1986) in which he sold T-shirts, posters, and other saleable items. It was these endeavors, as well as the graffiti images, that caused some critics and members of the art world to bemoan Haring's contribution, placing him instead among popular cultural figures. Haring maintained, however, that his intention was to make his art more accessible. Ideologically, he placed himself with Andy Warhol, the conceptual artists, and the earth artists—attempting to reach a broader public.

On February 16, 1990, at age 31, Keith Haring's life was cut short due to an AIDS-related illness. His work remains the most salient example of the diminishing line between consumerism, popular culture, and fine art in the 1980s. Despite their controversial nature, Haring's images reflect the 20th-century tradition of using primitive impulses to communicate the angst of modern times.

Further Reading

Keith Haring: The Authorized Biography by John Gruen (1991) includes interviews with the artist and those closest to him and is an invaluable source for understanding the art and life of Haring. The early work is illustrated in *Art in Transit: The Subway Drawings* (1984) and *Keith Haring* (Shafrazi Gallery, 1982). An enlightening interview by David Sheff appeared in *Rolling Stone* (August 10, 1989). Elizabeth Aubert directed an insightful video entitled *Drawing the Line: A Portrait of Keith Haring* (Biografilm, 1989). Later an attempt was made to place Haring within a broader art historical context in *Keith Haring,* edited by Germano Celant (1992). □

Georgia Harkness

A leading American Methodist and ecumenical theologian, Georgia Harkness (1891-1974) was named Churchwoman of the Year in 1958 by the Religious Heritage Society of America.

Georgia Harkness was born April 21, 1891, the youngest of four children of Joseph Warren and Lillie (Merrill) Harkness. She grew up in Harkness, New York, a small Adirondack town named for her grandfather, and graduated from Cornell University in 1912. She had long been interested in the Methodist Church, and after teaching high school for six years she went to Boston University for graduate studies in religion, earning the Ph.D. in 1923 with a dissertation titled ''The Relations between the Philosophy of Religion and Ethics in the Thought of Thomas Hill Green.''

Harkness then spent 15 years teaching religion and philosophy at Elmira College for Women in Elmira, New York. She studied for brief periods during this time at Harvard University, Yale Divinity School, and Union Theological Seminary in New York City. She also began to write regularly, eventually publishing more than 30 books. In 1937 she joined the faculty at Mount Holyoke College in Massachusetts, and in 1940 she became professor of applied theology at what was then called Garrett Biblical Institute, a Methodist graduate seminary in Evanston, Illinois. Harkness concluded her teaching career at the Pacific School of Religion in Berkeley, California, where in 1949 she became the first woman to hold the professorship in applied theology. For the year 1956-1957 she was a visiting professor at both the International Christian University of Japan and the Union Theological Seminary of Manila.

As these last positions suggest, Georgia Harkness long had an interest in global and ecumenical Christianity. She had planned to do missionary work after graduating from Cornell, but family problems prevented that. She contented herself with international work for the Methodist Church, and after World War II for the World Council of Churches. Through service on such Methodist organizations as the Board of World Peace and the Board of Social and Economic Relations and on different commissions of the World Council of Churches, she influenced many international meetings. In fact, her hymn ''Hope of the World'' was selected by the Hymn Society of America for use at the assembly of the World Council of Churches at Evanston, Illinois, in 1954. She served as a consultant for the 1937 Conference on Life and Work at Oxford, England, and worked on statements on social and economic matters for the World Council of Church's assembly in Amsterdam in 1948. She also served international Christian meetings in Madras, India, in 1938 and in Lund, Sweden, in 1952.

Harkness was ordained a minister of the Methodist Church in 1926 but, like all other women, she was not able to become a full member of a Methodist conference until 1956. Throughout her life she remained a loyal supporter of the church, and many of her books dealt with ecclesiastic

themes. Her position on women's roles in the church was moderate. For example, it was typical of her to have advocated women's equality with men in aptitude for the Christian ministry prior to the 1956 Methodist meeting in Minneapolis that opened full pastoral status to women yet to not herself battle on the floor for this motion.

Harkness did, however, receive considerable notice as a leading female theologian and churchperson. In 1941 the General Federation of Women's Clubs awarded her a scroll for pioneer work in religion, and a poll taken by the magazine *Christian Advocate* in 1947 listed her as one of the ten most influential living Methodists. The magazine *The Christian Century* considered her one of six leading churchwomen in 1952, and in 1958 she was named Churchwoman of the Year by the Religious Heritage Society of America. She also received numerous honorary degrees from such schools as her alma mater Boston University in 1938 and MacMurray College in Texas in 1943.

Among Harkness' many books one might single out *Prayer and the Common Life* (1947), which was a cowinner of the $7,500 Abingdon-Cokesbury award for the book that would accomplish the most good for Christian faith and living, and her 1964 autobiography, *A Special Way to Victory*. Reviewers generally praised the lucidity and forcefulness of her style, although fellow scholars sometimes judged that she purchased availability to the laity at the price of originality or profundity. One regularly finds Harkness concerned for the significance that articles of faith ought to bear in practical life. This latter term she understood to include both the personal and the community life of prayer and the political realm of economic and social justice. From 1924 she followed a pacifist position, and in 1950 she went on record against the retaliatory use of atomic weapons.

Professionally Georgia Harkness was a model of clarity on the podium, and privately she enjoyed summers with her brothers and sisters in New York state and gardening and cooking at her own cottage there. From girlhood she found a home in the Christian church, and for all of her activity a certain peacefulness pervaded her books and the trail of her person, as though that home was quite pleasing.

Further Reading

Georgia Harkness' own books are quite readable. People interested in her life should begin with her autobiography, *A Special Way to Victory* (1964). Among the books probably considered both more important and more representative of the development of her thought the following stand out: *Prayer and the Common Life* (1948); *The Sources of Western Morality* (1954); *The Providence of God* (1960); *The Church and Its Laity* (1962); and *The Fellowship of the Holy Spirit* (1966).

Additional Sources

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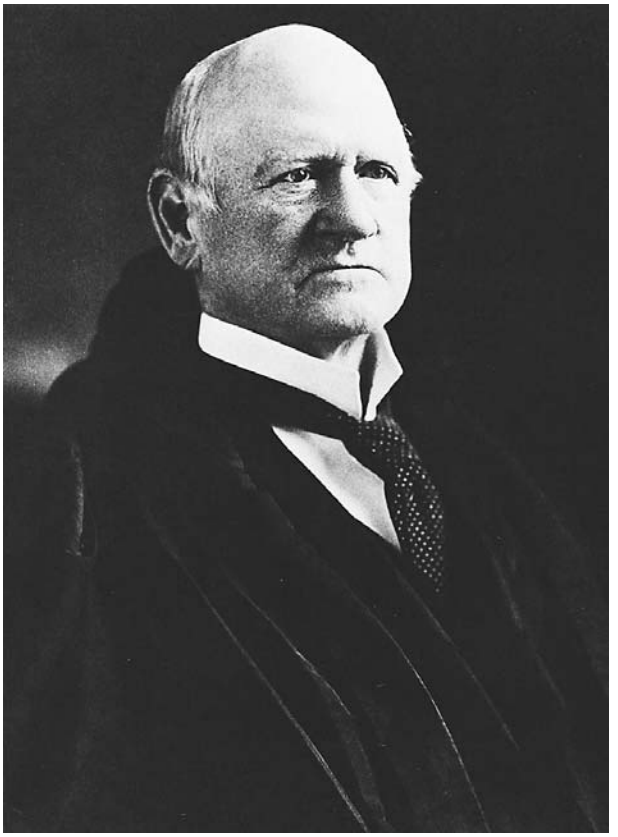

John Marshall Harlan

John Marshall Harlan (1833-1911) was the lone voice on the U.S. Supreme Court supporting legal equality for African Americans during the late 19th and early 20th centuries.

John Marshall Harlan was born on June 1, 1833, in Boyle County, Ky. He graduated from Centre College in 1850, then studied law at the University of Transylvania and in the office of his father, a former congressman and Federal district attorney. In 1861 he moved to Louisville to begin his own lucrative law practice.

Originally a Whig, Harlan supported the Constitutional Union party in 1860 and remained a unionist when the Civil War broke out. He recruited a regiment which fought on the side of the North but resigned his colonelcy in 1863 in order to succeed his father as the state attorney general. After the war Harlan entered politics as a Republican, gaining the support of black and white Kentuckians.

Reconstruction in the South

The origins and social credentials of Harlan and many other Kentucky Republicans throw doubt on the often-used generalization that white Republicans in the Reconstruction South were all disreputable, out-of-state ''carpetbaggers'' who exploited unsophisticated former slaves. Indeed, Harlan regarded the electorate as discerning voters and antici-

pated close and even unfavorable attention from black voters when, during his race for governor, he agreed to represent an alleged member of the Ku Klux Klan accused of participating in a lynching. Harlan (who won the case) contended that every man, whatever his politics, deserved as good a lawyer as he could pay for.

In the Republican convention of 1876, Harlan nominated his law partner Benjamin H. Bristow but, seeing the contest deadlock between Bristow and James G. Blaine, released Bristow's delegates and secured the nomination of Rutherford B. Hayes. One personal result was a break between Harlan and Bristow, whose careers had been closely parallel. Meanwhile, Harlan, in strong presidential favor, was named associate justice of the U.S. Supreme Court, taking his seat in December 1877.

Supreme Court Justice

During the racially tense decades that followed, Justice Harlan was almost the only man in high Federal office who spoke for the equal rights of African Americans. This concern would have cost him any elective post, but life tenure on the Court allowed his voice to be heard. Harlan alone dissented in *U.S. v. Harris* (1882), in which the 14th Amendment was declared not to provide African Americans with Federal protection, even from lynching. He dissented again in the *Civil Rights Cases* (1883), in which the equal protection clause of the 14th Amendment was held *not* to guarantee equal access for African Americans to privately owned places of public entertainment or accommodation.

Harlan's most famous dissent was in *Plessy v. Ferguson* (1896). The 14th Amendment says, ''No state shall make or enforce any law which shall abridge the privileges or immunities of citizens of the United States''; Harlan contended that a Louisiana law segregating African Americans into separate railroad cars was a violation thereof. Separate was not equal, he argued in a minority opinion, and he predicted, correctly, that ''Jim Crow'' segregation would soon extend far beyond railroad cars. He was also a dissenter in *Berea College v. Kentucky* (1908), which held that a Kentucky school segregation law could be made to apply to a long-integrated private college.

His Sense of Constitutionality

Harlan's contribution to racial justice was less an appeal to egalitarianism or to feelings of white guilt than to white feelings of self-confidence. In *Plessy,* he included an appeal to Anglo-Saxon pride which, he suggested, needed no assistance from segregation laws. Indeed, he saw no inconsistency in his championship both of the rights of oppressed African Americans and of burgeoning corporate enterprises. In his view each deserved protection from infringement on the basic right to develop to full capacity.

Harlan was also committed to the idea that the nation, as well as individuals, should maintain its strength. He dissented when the Supreme Court declared that the income tax was unconstitutional (*Pollock v. Farmer's Loan and Trust Company,* 1895). Similarly, in support of the premise that the states had ''police power'' to provide for the public welfare, Harlan joined Oliver Wendell Holmes in dissenting in *Lochner v. New York* (1905).

A firm believer that the American Constitution and laws passed within its framework meant what they said, Harlan accepted neither Justice Stephen J. Field's appeal to ''natural law'' in the 19th century nor Chief Justice Edward Douglass White's doctrine of the ''rule of reason'' in the 20th, as he made clear in his dissent in *Standard Oil Company v. U.S.* (1911). The majority had held that certain monopolistic practices in restraint of trade were ''reasonable'' and, hence, allowable despite the Sherman Antitrust Act. Harlan died on Oct. 14, 1911, in Washington.

In 1857 Harlan had married Malvina F. Shanklin; they had six children. In 1955 his grandson and namesake was appointed to the court on which the first John Marshall Harlan had long been the most distinguished justice.

Further Reading

The only biography is Frank Latham, *Great Dissenter: John Marshall Harlan* (1970). The Bristow Papers at the Library of Congress are important. A study of Harlan is Floyd Barzilia Clark, *The Constitutional Doctrines of Justice Harlan* (1915; 2d ed. 1969). Allison Dunham and Philip B. Kurland, eds., *Mr. Justice* (1956; rev. ed. 1964), has a biographical sketch of Harlan. Leo Pfeffer, *This Honorable Court: A History of the United States Supreme Court* (1965), is a good background study.

Additional Sources

Beth, Loren P., *John Marshall Harlan: the last Whig justice,* Lexington, Ky.: University Press of Kentucky, 1992.

Yarbrough, Tinsley E., *Judicial enigma: the first justice Harlan,* New York: Oxford University Press, 1995. □

John Marshall Harlan

The second Justice John Marshall Harlan (1899-1971) preached the virtues of judicial restraint and federalism as a persistent dissenter from the reformist decisions of the Warren Court.

Dissenting was a Harlan family tradition. The grandfather whose name John Marshall Harlan bore had been a member of the turn-of-the-century Supreme Court whose lonely protests against racist rulings had made him a legend. The father and son of that first Justice Harlan were also lawyers. His namesake was born in Chicago on May 20, 1899. The second Justice Harlan attended elementary and secondary schools in the United States and Canada, then enrolled at Princeton in 1916. Following his graduation in 1920, he attended Balliol College, Oxford, as a Rhodes Scholar, staying on to study law there and ultimately receiving both B.A. and M.A. degrees. Upon his return to the United States he commenced an apprenticeship with the Wall Street law firm of Root, Clark, Buckner &

Howland, meanwhile completing his formal education as a part-time student at the New York Law School, which awarded him an LL.B. in 1924.

Law Practice

Harlan's association with Root, Clark continued for three decades. The firm made him a partner in 1931, and he became its leading trial lawyer in 1941. Harlan handled a number of spectacular and highly publicized cases for his law firm. He represented boxer Gene Tunney in a contract dispute and the New York City Board of Education in litigation arising out of its attempt to employ Bertrand Russell. Especially impressive was his defense of the Ella Wendell will against imposters claiming to be heirs of the multimillionaire spinster. Harlan also argued several appeals before the Supreme Court, in one case winning a ruling that became a landmark in the fields of corporate law and civil procedure.

Although lengthy, his service with Root, Clark was not continuous. He interrupted it several times for public service. When one of the firm's senior partners, Emory R. Buckner, was appointed U.S. attorney for the southern district of New York in 1925, Harlan became his assistant. In that capacity he participated in the prosecution of former Attorney General Harry Daugherty for official misconduct and in efforts to enforce prohibition. After returning to Root, Clark in 1927, Buckner and Harlan took leave again the following year to serve as special prosecutors for the state in an investigation of municipal graft in Queens.

During World War II Harlan joined the armed forces, rising to the rank of colonel and winning several decorations for his work as head of the Operational Analysis Section of the Eighth Air Force in England. He also served with the Air Force's Post-War Planning Section. After a few years back in private practice, in 1951 Harlan became the general counsel of the New York State Crime Commission, a body created to study the relationship between organized crime and state government.

Supreme Court Justice

Soon after he completed that assignment, President Eisenhower appointed Harlan to the U.S. Court of Appeals for the Second Circuit. Harlan spent less than a year there before being elevated to the Supreme Court on November 8, 1954. His nomination encountered resistance from southerners, who feared this Harlan might share his grandfather's well known hostility to legalized segregation and hoped that delaying his confirmation might keep the Court from implementing its recently announced ruling in *Brown* v. *Board of Education* (1954). Not until March 28, 1955, was Harlan able to take his seat.

He quickly established a reputation as a ''lawyer's judge'' who wrote carefully crafted and scholarly opinions which explicated in great detail the reasons for his decisions. Harlan also worked hard. During the ten year period beginning with the Court's 1958 term, he authored more opinions per term than any other Justice. The reason was that he so seldom agreed with his colleagues. During his 17 years on the Court, Harlan wrote 613 opinions. Of these, 296 were dissents and another 149 were concurrances. Only 168 times did he speak for the majority.

Judicial Philosophy

Harlan served on a Court, headed throughout most of his tenure by Chief Justice Earl Warren, which was revolutionizing American constitutional law, making it an instrument for the promotion of egalitarianism, the protection of the disadvantaged, and the accomplishment of a wide variety of reforms. In the process, the Warren Court greatly expanded the role and power of the federal judiciary and considerably reduced the autonomy of the states. Harlan marched to a different drummer. Although conservative in the sense that he believed the Court should consider historical tradition and not lightly overrule its earlier decisions, he did not oppose the substance of the Warren Court's liberal reforms. Harlan was personally committed to racial justice, adopted forward positions on the enforcement of the Bill of Rights in a federal context, and sometimes took quite libertarian stands in speech and privacy cases. But he thought reform should come about through legislative action which reflected popular consent rather than through imposition by judicial fiat. Harlan preached endlessly about the need for judicial self-restraint.

An even more persistent theme in his dissents was federalism. Harlan idealized diversity and pluralism and loathed what he viewed as the compelled uniformity the Court was forcing on the country. He protested his colleagues' insistence that virtually all elected members of state and local government represent districts of equal population. He also fought a long losing battle against imposing most federal criminal procedures on the states by incorporating them into the Due Process Clause of the Fourteenth Amendment. Harlan thought the Constitution required of state criminal procedure only fundamental fairness, not compliance with every rule the federal courts had to follow. By binding the states to national standards of its own making, he argued, the Supreme Court was precluding them from engaging in potentially productive experimentation.

His futile fight for federalism and restraint continued until cancer forced him to resign in September 1971. Although often defeated, Harlan was never vanquished, and after his death on December 29, 1971, his reputation, like that of his famous grandfather, continued to grow.

Further Reading

There is no book-length biography of Harlan, and his personal papers at Princeton remain a largely untapped resource. There is a good ''Biographical Note'' in David L. Shapiro, editor, *The Evolution of a Judicial Philosophy: Selected Opinions and Papers of Justice John M. Harlan* (1969). Norman Dorsen's ''John Marshall Harlan,'' in *The Justices of the United States Supreme Court 1789-1969: Their Lives and Major Opinions,* edited by Leon Friedman and Fred L. Israel (1969), Volume 4, and the same author's nearly identical ''The Second Mr. Justice Harlan: A Constitutional Conservative,'' in *New York University Law Review* (April 1969) are also informative. Dorsen's ''John Marshall Harlan,'' in *The Burger Court 1969-1978,* edited by Leon Friedman (1978) analyzes the last years of Harlan's tenure on the Court. Henry J. Bourguignon, ''The Second Mr. Justice Harlan: His Princi-

ples of Judicial Decision Making,'' in *Supreme Court Review 1979* (1980) and J. Harvie Wilkerson III, ''Justice John M. Harlan and the Values of Federalism,'' in *Virginia Law Review* 57 (October 1971) are perceptive studies of Harlan's jurisprudence. Stephen M. Dane, '''Ordered Liberty' and Self-Restraint: The Judicial Philosophy of the Second Justice Harlan,'' *University of Cincinnati Law Review* 51 (1982) is not as good. □

Robert Harley

The English statesman Robert Harley, 1st Earl of Oxford and Earl Mortimer (1661-1724), revived and unified the Tory party at the end of the 17th century and was its leader until the death of Queen Anne in 1714.

Robert Harley was born in London on Dec. 5, 1661, eldest son of a well-known Presbyterian squire of Herefordshire and member of Parliament. He was educated at a Nonconformist academy and read law for a while. When England expelled its Catholic king James II in 1688, Harley supported the Dutch Prince of Orange, who supplanted James, taking the throne as William III. Harley began his political career as a Whig-Presbyterian member of Parliament but soon moved into leadership of the coalition that opposed William III and his Whig government.

Leader of the Tories

This coalition was made up of Church Tories, former Tory courtiers, independent gentry, and dissatisfied Whigs. It combined reverence for the monarchy with dislike of the Dutch king, loyalty to the Church of England with attacks on Nonconformists, and respect for the landed interest with scorn for city financiers and war contractors. These were to be lasting elements of Toryism. A skilled parliamentarian and born intriguer, by 1701 Harley had become a leader of this new Tory party and was chosen Speaker of the House of Commons.

When William III died in 1702 and was succeeded by Queen Anne, Harley continued as Speaker. He was now on close terms with Sidney Godolphin, whom Anne had named lord treasurer and head of the government. While the Duke of Marlborough managed the great war with France (War of the Spanish Succession, 1702-1713) and Godolphin the government finances, Harley managed the government's business in the Commons—first as Speaker, then (1704-1708) as secretary of state. In 1708 this three-man team broke up. Marlborough and Godolphin found it impossible to continue the war without the support of the Whigs, who were strong among the Non-conformists and commercial class.

This approach to the Whigs alienated the pious Anglican queen, as it did Harley. Harley persuaded the Queen to let him form a new administration, purged of Whig elements; but the scheme was discovered before it could be put into effect. The leading political figures refused to accept Harley in place of Godolphin and Marlborough, and Harley was forced out of office in late 1708. Two years later, taking advantage of general weariness with the long war, Harley successfully brought down the Marlborough-Godolphin administration. His influence with the Queen and the political mistakes of the government in rejecting a peace overture from France and apparently attacking the Church of England by the impeachment of an antiadministration High Church parson contributed to Harley's success.

Lord High Treasurer

Harley became the new lord treasurer and was made Earl of Oxford and Earl Mortimer. His administration made peace with France on favorable terms at Utrecht (1713). He himself improvised financial backing for his regime in the face of Whig hostility in London business circles through the foundation of the South Sea Company—a legitimate corporation in its early years though later tainted by the scandals of the ''South Sea Bubble'' of 1720. Harley had a brilliant public relations man in Jonathan Swift, whose *Four Last Years of Queen Anne* is a classic. He also used Daniel Defoe as a government journalist.

Harley's leadership did not go unchallenged. The chief architect of the peace with France was Henry St. John, Viscount Bolingbroke. While Harley tried to preserve his communications with Low Church and Whig groups, Bolingbroke rallied the young High Church squires around him. As Harley slipped into indolence and overindulgence, he let the initiative fall into the hands of Bolingbroke and the young Tory extremists. Schemes for a Stuart restoration were

afoot, but the sudden death of the Queen on Aug. 1, 1714, came before they could be carried out. When George of Hanover was proclaimed king of England, Bolingbroke fled to France, and Harley remained to face the music.

Impeached for high treason by the unanimous vote of the Commons, Harley spent nearly 3 years in the Tower until acquitted by the House of Lords. Thereafter he attended the upper house regularly until his death in London on May 24, 1724.

During his lifetime Harley acquired a notable collection of printed books plus some 25,000 manuscripts later bequeathed to the British Museum. Much of his correspondence has survived; it adds to the enigma of his devious and secretive personality.

Further Reading

A short but excellent biography is Oswald B. Miller, *Robert Harley, Earl of Oxford* (1925). Also recommended is Elizabeth Hamilton, *The Backstairs Dragon: A Life of Robert Harley, Earl of Oxford* (1970). Geoffrey Holmes deals with Harley in *British Politics in the Age of Anne* (1967), an introductory work to a projected biography of Harley. See also Robert Walcott, *English Politics in the Early Eighteenth Century* (1956), to which Holmes's work is a rejoinder.

Additional Sources

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Adolf von Harnack

The German theologian and scholar Adolf von Harnack (1851-1930) fashioned the historicopositivist approach to the theology and origin of Christianity, which characterized the study of religion in the first half of the 20th century.

Adolf von Harnack was born on May 7, 1851, in Dorpat, Estonia. His father, Theodosius Harnack, was professor of practical theology at Dorpat University. When Harnack had finished his university studies in 1874, he became an instructor in Church history and, 2 years later, professor extraordinarius at Leipzig. He was appointed full professor at Giessen in 1879.

Harnack's intellectual approach to Christianity started off within the orthodoxy of the Erlangen and Dorpat schools. He was soon drawn to the historicocritical approach of the Tübingen school, which emphasized the need of historical structures in order to understand the Christian message. From this, it was but one step to the view of Albrecht Ritschl, who held that an understanding of Christianity could be had only by relating it to the culture in which it originated and developed.

Harnack progressed beyond the Ritschlian position and proposed to separate dogma (ecclesiastical formulation of the Christian faith) from what he called the essence of Christianity. To do this, he proposed to avoid all abstract speculation and metaphysical deduction. Instead he set out to study the sources of knowledge about Christianity with a strictly scientific method of factual verification, historical cross-reference, and verification of documentary authenticity.

In 1882 he initiated with O. von Gebhardt the publication of a text series: *Texte und Untersuchungen zur Geschichte der Altchristlichen Literatur* (Texts and Examinations on the History of Old Christian Literature). Harnack contributed 49 monographs to this series. In 1886 he became a professor at Marburg and in 1889 professor at the University of Berlin. Between 1886 and 1889 he produced his greatest work, *Lehrbuch der Dogmen Geschichte* (The History of Dogma), with his theory of Christian development.

Harnack's thesis was simple: Christianity of the first 1,500 years resulted from the Greek spirit which the early Greek theologians of the Church infused into the originally Judaic message of Jesus. Furthermore, he maintained, in the 16th-century Reformation a first attempt was made to recover the essence from its 1,500-year-old overlay of dogma. Harnack proposed that this work of the Reformation be completed by a strict historicocritical approach to Christianity. Harnack's view laid the foundation for the later Form School criticism and the demythologizing theology of the 20th century.

Harnack also composed a three-volume history of the Prussian Academy of Sciences, of which he was a member. In 1902 he founded and became first president of the Evangelical-Social Congress. He was director of the royal library (1905-1921), and in 1914 he received a noble title. He continued writing and teaching and lecturing almost to his death on June 10, 1930, in Heidelberg.

In addition to the works mentioned above, some of Harnack's more important ones have been translated into English: *What Is Christianity?* (1901) and *The Mission and Spread of Christianity in the First Three Hundred Years* (1904-1905).

Further Reading

Some English-language sources on Harnack are in volume 2 of Kenneth S. Latourette, *Christianity in a Revolutionary Age* (5 vols., 1958-1962); John Macquarrie, *Twentieth-Century Religious Thought* (1963); and Fritz K. Ringer, *The Decline of the German Mandarins: The German Academic Community, 1890-1933* (1968). Also useful is James H. Nichols, *History of Christianity, 1650-1950* (1956). □

William Michael Harnett

The American painter William Michael Harnett (1848-1892) was his era's leading trompe l'oeil still-life painter.

William Harnett was born on Aug. 10, 1848, in County Cork, Ireland, and taken to Philadelphia by his parents when he was a child. Harnett learned the engraver's trade and found employment as a silver engraver. When he was 19, he attended night classes at the Pennsylvania Academy of Fine Arts. Two years later he moved to New York, where he worked for jewelry firms during the day and studied painting at the National Academy of Design and the Cooper Union at night.

A still-life painter from the start, Harnett was not tormented by dreams of artistic grandeur. In an age when many portrait painters wished to paint historical subjects, he was happy to paint his cabbage and, according to legend, eat it too. His first picture of a pipe and a beer mug not only was accepted at the National Academy's annual exhibition but was sold for a welcome $50. His future course was clear: he had hit upon a popular vein, and with rate single-mindedness he stayed with it all his life.

Harnett returned to Philadelphia and, between 1873 and 1879, sold enough pictures to go to Europe. His work was appreciated by the Europeans. While abroad he painted *After the Hunt*. His greatest success, it is a startling, realistic rendering of an old barn door, dead game birds, a hunting horn, a shotgun, a powder horn, and a Tyrolean hat.

In 1886 Harnett returned to New York and exhibited *The Old Violin* at the National Academy that year. From then on he lived a moderately successful, if uneventful, life; his pictures sold steadily, though at modest prices.

Harnett's art was undoubtedly influenced by his Philadelphia predecessor Raphael Peale, but he carried American trompe l'oeil (as this style, which seeks to ''fool the eye,'' is known) to new heights. He probably found inspiration for some of his effects in the 17th-century Dutch still lifes he had seen abroad.

Harnett's work, and that of other painters in the trompe l'oeil school, has an appeal beyond art: people who do not respond to other kinds of painting like it. Trompe l'oeil is intriguing because it is fascinatingly close to visual reality. Harnett gave the nonart public pegs on a wall so real that people tried to hang their hats on them, and dollar bills that they tried to pick up. The seemingly naive Americanism of his work is one of his greatest illusions, but he played all his tricks with the consummate skill of a magician. On his death on Oct. 29, 1892, he left few pictures and very little money.

Further Reading

A good sampling of reproductions is in Harnett's *Nature-vivre* (1939), compiled from an exhibition in New York. The basic book on Harnett is Alfred Frankenstein, *After the Hunt* (1953; rev. ed. 1969), which gives a fascinating account of the whole school of American trompe l'oeil painters. See also Barbara Novak, *American Painting of the Nineteenth Century* (1969). □

Harold I

Harold I (ca. 840-933), the first king of Norway, reigned from 860 to 930. He became the ideal for unification at the time of his great-grandson Olaf I Tryggvason.

Harold Haarfarer (''Fairhair'') was a catalyst in his day and place. On the death of his father, Halfdan the Black in 860, Harold succeeded to the sovereignty of several small and somewhat scattered kingdoms which had come into his father's hands through conquest and inheritance. After his father's accidental death by drowning, his mother's brother, Guthorm, held his father's enemies at bay.

Harold was a man of legends. His mother, Ragnhild, perceived his rise to power from a thorn. The daughter of a neighboring king induced Harold to take a vow not to cut or comb his hair until he was the sole ruler of Norway. Two years later he was justified in trimming it, and henceforth he was known as ''Fairhair'' rather than ''Shockhead.''

From his ancestral lands in southeast Norway, Harold began in 866 a series of conquests over the many petty kingdoms which Norway then comprised. A smashing victory in 872 at Hafrisfjord near Stavanger made him king of the entire country. That battle was one of the most decisive battles in medieval Scandinavian history. There Harold met enemies from Iceland, the Orkneys, Shetlands, Hebrides, and Faeroes and from Scotland who were aided by malcontents who opposed Harold's land taxes.

As Snorri Sturluson pointed out, Hafrisfjord did not make it possible for Harold to trim his hair with royal ease. Norway was not accustomed to one-man rule. When Harold gained power, he appropriated hereditary estates, and all farmers were taxed. He appointed a jarl in each shire (*fylki*) to administer law and justice and to collect fines, one-third reserved for the Crown.

Actually Harold's policies in some ways added to the power of the jarls. Landlords who supported him held their hereditary rights, and he used assemblies of the strong to confirm his position and his authority. Thus the power of the assembled congregations was enhanced. Wealthy in his own right, Harold adopted measures to strengthen coastal defenses by increasing ship service. During his reign the Scottish islands came under Norwegian rule.

The latter part of Harold's reign was troubled by strife among his sons, who numbered between 16 and 20. One, Haakon the Good, was fostered in England under Athelstan. To all Harold assigned titles, lands, and rights of governing in designated areas. Toward the end of his life, he bestowed supreme authority upon a child of his old age, Erik ''Bloody Axe.''

Harold was the greatest Viking warrior chief of the 9th century. He controlled trade and collected gifts from traders. He confiscated estates but recognized the rights of legislative assemblies. He withdrew support from the Vikings in Northumbria, England, and was the only heathen

able to claim kingship of all Norway. Under him the old Viking civilization of the 9th century reached a climax. His ideal for a united Norway became imperishable.

Further Reading

Accounts of Harold I are in Knut Gjerset, *History of the Norwegian People* (2 vols., 1915); Karen Larsen, *A History of Norway* (1948); and Gwyn Jones, *A History of the Vikings* (1968). A detailed but not always accurate treatment of him is in Snorri Sturluson, *Heimskringla* and *Egils Saga*. □

Harold II

Harold II (died 1066) was the last Anglo-Saxon king of England. During his 9-month reign in 1066 he turned back the invasion of the king of Norway, only to succumb to that of William of Normandy.

Harold II was the second son of Godwin, Earl of Wessex, one of the most powerful men in 11th-century England. When Edward the Confessor returned from exile in Normandy to become king in 1042, reinstating the ancient house of Wessex in England after 25 years of rule by Danish kings, Godwin attempted to retain the power he had accumulated as royal adviser to the Danes. Not until 1051 did Edward feel strong enough to banish Godwin and his sons. Less than a year later, however, Godwin was reconciled with Edward under threat of civil war, and when Godwin died in April 1053, Harold became Earl of Wessex.

After his father's death Harold gradually became Edward's most powerful adviser and general. Between 1055 and 1063 he commanded the English forces in a series of campaigns against the aggressive Welsh king, Gruffydd ap Llewelyn. When Harold finally crushed Gruffydd and stabilized the English-Welsh border, the triumph greatly enhanced his authority and his reputation throughout England. It also established his claim to succeed King Edward, whose only remaining relative was a very young cousin living at the court of Hungary.

Then, in 1064, in a mysterious incident recorded in the famous Bayeux Tapestry, Harold was sent by King Edward on a mission of unknown nature to the Continent but was blown off course and landed in Normandy. There he was imprisoned and taken to Duke William, to whom he swore an oath which probably committed him to helping William secure the English kingship after Edward's death. There is no way of determining whether Harold gave his word freely or under duress; in any case, when Edward died in January 1066, Harold was clearly in the best position to preserve the continuity of rule in England and was at once chosen by the English nobility as Edward's successor.

Harold's brief reign was one of frantic activity in defense of England against invasion both by William and by Harald Hardrada, King of Norway. Harald struck first, in September 1066, landing with a large army in Yorkshire.

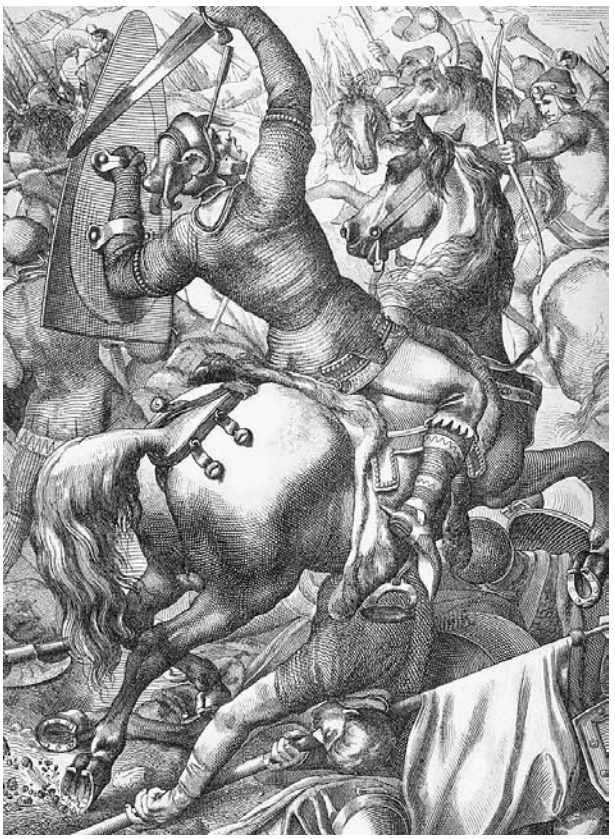

Harold II (on horse)

Harold, who had been in the south awaiting William's attack, raced northward and crushed the invaders at Stamford Bridge on September 25. Two days later William, whose plans had been delayed by unfavorable winds, sailed from Normandy with an army of Normans and mercenaries. Harold had to rush south to face William with an exhausted and undermanned army. The two sides met near Hastings on October 14, and after a day of furious fighting Harold was killed and his army defeated. With Harold's gallant death Anglo-Saxon history comes to an end, and the Anglo-Norman age begins.

Further Reading

The main source of information on Harold II is *The Anglo-Saxon Chronicle,* edited and translated by G. N. Garmonsway (1953; rev. ed. 1954). The ''D'' version of the *Chronicle* in particular supplies the fullest detail on the events of 1066. For Harold's encounter with, and oath to, William of Normandy see Sir Frank Stenton and others, eds., *The Bayeux Tapestry* (1957; 3d ed. 1965). An analysis of the events of Harold's life and reign is in F. M. Stenton, *Anglo-Saxon England* (1943; 2d ed. 1947), and in D. C. Douglas, *William the Conqueror: The Norman Impact upon England* (1964).

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Three lives of the last Englishmen, New York: Garland Pub., 1984. □

Harold III

Harold III (1015-1066), who is surnamed Haardraade, or "Ruthless," was king of Norway from 1047 to 1066. He was the last of the great Viking aristocratic rulers whose fame extended throughout Europe.

Son of King Sigurd and half brother to King Olaf II (the Saint), Harold was severely wounded at Stiklarsladir fighting at the age of 15 against the largest army ever assembled in Norway. Leaving his dead half brother, he took refuge in a lonely farmhouse. His health recovered, he crossed into Sweden. From there he went to Novgorod, where he was well received by Prince Yaroslav and in 1032 assisted him in a Polish campaign.

Accompanied by a personal following of 500 warriors, Harold followed the traditional Varangian route to Constantinople. He arrived there in 1035 and until 1042 seems to have been the leader of the Varangian guard of the Empress Zoë. During that period he campaigned in the Greek islands, Asia Minor, the Caucasus, Palestine, Sicily, and Bulgaria. He was resourceful, cunning, resilient, and persevering, and if it suited his purpose, could be treacherous, vengeful, and cruel. As Gwyn Jones (1968) pointed out, he was "the epitome of the Viking who lived by rapine and war, believed in fame, riches and power, and employed fair means and foul." Through his sword and courage, he amassed a fortune; his standard, the famed "Land-waster," became an object of dread to his foes and of pride and reverence to his followers.

Harold left Constantinople because of a dispute with Zoë over a woman and returned home by way of Novgorod, where he married Elizabeth, the daughter of Yaroslav. Almost immediately he allied himself with Sven of Denmark against his nephew Magnus, now king of Norway, and deserted Sven when Magnus for a considerable sum of money offered him part of Norway. In 1047, upon the death of Magnus, he absorbed the rest of Norway and until 1064 carried on a senseless and devastating was against Sven. During this same period he brought to terms the warrior chieftains of Norway and, on the site of an old marketplace, established the city of Oslo.

In 1066, drawn by the never-failing Viking compulsion for wealth and fame overseas, Harold III embarked on the last effective Viking intervention in the affairs of western Europe. Probably urged on by the invitation of Earl Tostig of England but probably more by greed and by the tales and deeds of earlier Vikings, the 50-year-old warrior claimed the throne of England. Defeated at Stamford Bridge by the forces of Harold II, he won only the 7 feet of land that the victor had promised him, but his doom in a Viking holocaust that rivaled the battles told by the skalds of old made possible the conquest of England by a remoter brand of Norseman, William the Conqueror. His was indeed a Viking exit and the exit of the Viking age.

Further Reading

King Harold's Saga: Harald Hardrodi of Norway, translated with an introduction by Magnus Magnusson and Hermann Pálsson (1966) from Snorri Sturluson's *Heimskringla,* contains most known information on Harold III. Other translations of Snorri Sturluson's *Heimskringla* are also useful, such as *Heimskringla: History of the Kings of Norway,* translated with introduction and notes by Lee M. Hollander (1964). Karen Larsen, *A History of Norway* (1948), has an excellent summary, as does Gwyn Jones, *A History of the Vikings* (1968). □

William Rainey Harper

The American educator and biblical scholar William Rainey Harper (1856-1906) was the first president of the University of Chicago.

Born in New Concord, Ohio, on July 24, 1856, William Rainey Harper attended Muskingum College in New Concord, where his interest in Hebraic studies began. He graduated in 1870 and went on to receive a doctorate from Yale in 1874 for studies in the Indo-Iranian and Semitic languages. After teaching at Masonic College in Macon, Tenn., and then at Denison University, he moved on to a professorship in Hebrew at the Baptist Union Theological Seminary in Chicago. He held the chair of Semitic languages at Yale from 1886 to 1891, earning a national reputation as a teacher, lecturer, and writer. In 1889 he was also appointed Woolsey professor of biblical literature at Yale. He was active in the Chautauqua movement, serving as principal of the Chautauqua College of Liberal Arts from 1885 to 1891 and lecturing on biblical topics there and at William Dwight Moody's summer conferences at Northfield, Mass.

Harper's reputation was that of a sound, though not especially creative, scholar and an outstanding teacher whose lectures and books helped to spread the more scholarly criticism of the Bible in America. He was always a devout Christian, and his obvious piety and mild-tempered approach to controversy made him widely welcome among American religious groups. The best received of his books on the Bible were *The Priestly Element in the Old Testament* (1902), *The Prophetic Element in the Old Testament* (1905), and *Critical and Exegetical Commentary on Amos and Hosea* (1905).

In 1892 Harper became the first president of the University of Chicago, founded by John D. Rockefeller. From the start Harper insisted that academic excellence and academic freedom should characterize the school. He used the generous financial support of Rockefeller and others to offer substantial salaries to outstanding scholars, winning the enmity of other college presidents who resented his raiding, but rapidly assembling an outstanding faculty that soon made Chicago a leading center of research and graduate study. Harper built up the library, started a university press, and vigorously defended his faculty against sectarian attacks. Other characteristics of his institution included uni-

versity extension, division of the year into quarters, separation of the two upper years of the college into a senior college, and faculty control of athletics.

Although busy with administrative problems raised by the rapid growth of the university, and continually striving to increase his endowment, Harper insisted on teaching full time and serving as chairman of his department. Even with his strong constitution, the heavy work schedule proved a drain on his vitality. He died in Chicago on Jan. 10, 1906.

Further Reading

The only full biography of Harper is Thomas Wakefield Goodspeed, *William Rainey Harper* (1928), written at the request of Harper's family. An excellent account of his work at Chicago is in Richard J. Storr, *Harper's University, the Beginnings: A History of the University of Chicago* (1966).

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Wind, James P., *The Bible and the university: the messianic vision of William Rainey Harper,* Atlanta, Ga.: Scholars Press, 1987. □

Edward Henry Harriman

Edward Henry Harriman (1848-1909), executive of the Union Pacific Railroad, was one of the dominant American figures in that industry in the late 19th century.

Born on Feb. 20, 1848, in Hempstead, N.Y., E. H. Harriman was raised in a relatively affluent environment. Although his father was a clergyman, the rest of the family engaged successfully in business. At the age of 14 Harriman became an office boy in a Wall Street firm. When he turned 21 he borrowed $3,000 from an uncle and purchased a seat on the stock exchange.

Harriman's first venture in transportation was the modest purchase of a Hudson River boat running between New York City and Newburgh. Mary Williamson, whom he married in 1879, was the daughter of the president of an upstate New York railroad. From this time Harriman began rebuilding bankrupt railroads in that region.

In 1883 Stuyvesant Fish, vice president of the Illinois Central Railroad, secured a seat for Harriman on the board of directors, and when Fish moved to the presidency in 1887, Harriman became vice president. Through Harriman's brilliant financial acumen the Illinois Central survived the devastating depression of the 1890s.

During this period Harriman was also eyeing the Union Pacific Railroad. When the line went into receivership in 1893, Harriman joined the reorganization syndicate. Four years later he gained a seat on the board of directors. He soon was made chairman of the executive committee, becoming, in effect, the voice of the Union Pacific. Harriman moved first to restore the physical condition of the road. He also gained control of two Oregon railroads and thus ensured the Union Pacific an entrance to Portland. He then turned his attention to California. A golden opportunity arose in 1900, when the Southern Pacific Railroad holdings were put up for sale. Harriman purchased enough securities to control the vast transportation network operating along the entire Pacific Coast and east to New Orleans.

Meanwhile, Harriman wanted to extend the eastern terminus of the Union Pacific, then at Omaha, to Chicago. He attempted to gain control of the Chicago, Burlington and Quincy Railroad but ran headlong into James J. Hill of the Great Northern Railway. Harriman, backed by the Kuhn-Loeb financial group, and Hill, supported by financier J. P. Morgan, battled for stock control. The antagonists eventually agreed to create a holding company, the Northern Securities Company, which was to control a vast majority of the railroads west of the Mississippi River.

To their surprise, U.S. president Theodore Roosevelt instigated an antitrust suit against Northern Securities. In 1904 the Supreme Court ordered the company dissolved. Harriman suffered another setback when, in 1906-1907, the Interstate Commerce Commission's investigation revealed his part in a group of ''robber barons'' who had set about to financially destroy the Chicago and Alton Railroad.

Harriman also dabbled in steamships, banks, and insurance companies. In 1899 he organized and accompanied a research expedition to Alaska. He was also active in New York boys' club work. In 1885 he began buying acreage in Orange County, N.Y., for the purpose of preserving forest lands; some 20,000 acres plus funds to purchase

additional tracts were given to the state to create Harriman Park, now over 45,000 acres in extent.

Harriman was the father of six children, the most famous of whom was W. Averell Harriman.

Further Reading

The most extensive treatment of Harriman is George Kennan, *E. H. Harriman: A Biography* (2 vols., 1922). The only other study is the journalistic account by Hamilton J. Eckenrode and Pocahontas Wight Edmunds, *E. H. Harriman: The Little Giant of Wall Street* (1933).

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Eckenrode, H. J. (Hamilton James), *E.H. Harriman: the little giant of Wall Street,* New York: Arno Press, 1981.

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W. Averell Harriman

W. Averell Harriman (1891-1986), American industrialist and financier, had a distinguished second career as a top-level diplomatic negotiator for five Democratic presidents. He was Governor of New York for one term.

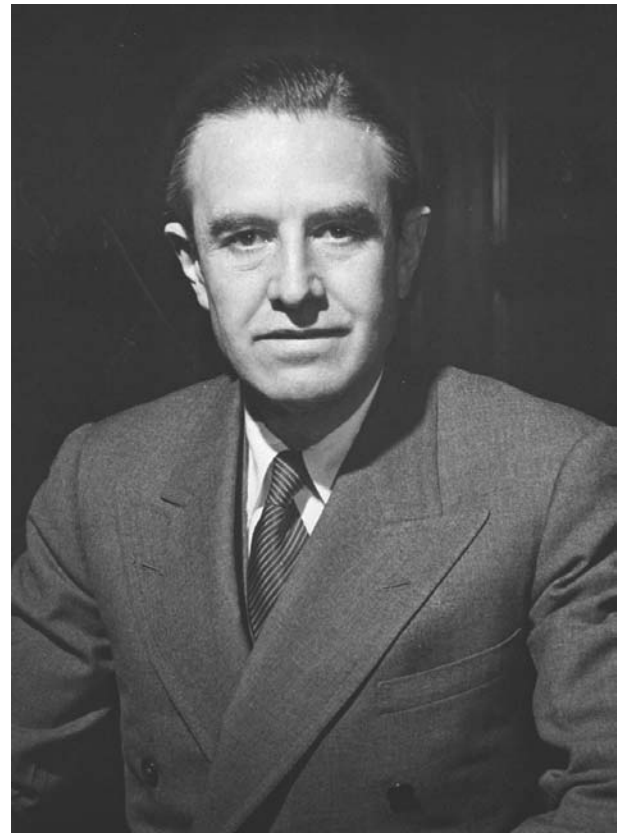

Harriman was born in 1891 during the administration of President Benjamin Harrison and died in 1986 during Ronald Reagan's first term; he first visited Siberia under the reign of Czar Nicholas II at age 7, and at age 91 made his last visit to Moscow to meet the new Soviet leader, Yuri Andropov. As a 35 year-old investment banker and industrialist, Harriman conducted mining negotiations with Leon Trotsky, and subsequently dealt directly as a diplomat with every Soviet leader from Stalin to Andropov. He worked on New Deal projects for President Franklin Roosevelt, and in 1943 was appointed Ambassador to the Soviet Union by FDR. After the war, he was President Harry Truman's ambassador to Great Britain and later, secretary of commerce, chief negotiator in Europe for the Marshall Plan, and special assistant to the president. In the Kennedy administration, Harriman served as ambassador at large, reporting directly to the president; as assistant secretary for Far Eastern affairs, he negotiated the Laos neutrality accords; and, at 71 years of age, as undersecretary of state for political affairs, he conducted successful negotiations with Soviet leader Nikita Khrushchev for the historic limited Nuclear Test Ban Treaty. Under Lyndon Johnson, Harriman was again named Ambassador at Large, and then, more vaguely, ''Ambassador for Peace;'' in both capacities, he met with heads of state around the globe, and in 1968 spent the last seven months of his negotiating career as Johnson's emissary to the Paris Peace talks on Viet Nam. Finally, at age 84 and in Moscow once again, Harriman gave Leonid Brezhnev assurances that candidate Jimmy Carter was seriously interested in nuclear arms reduction. At a celebration of Harriman's 90th birthday, Senator Edward Kennedy saluted the honoree by saying, ''We couldn't have held the twentieth century without him.''

Son of E.H. Harriman, the last and perhaps greatest of the 19th century ''railroad barons,'' William Averell Harriman was born in 1891 to a world of riches and power. His father taught his that ''great wealth is an obligation'', and he always followed his father's admonition to ''be something and somebody.'' Traveling with his parents, Harriman had toured Europe in some depth before he went to prep school, and he was in Tokyo in 1905 when riots broke out over Japanese opposition to the terms of the treaty ending the Russo-Japanese war. His worldly experience led him to see the United States as part of a global community. He thought of the oceans as avenues of commerce instead of shields isolating America from foreign enemies.

Harriman graduated from Yale University in 1913, having already been elected to the board of the Union Pacific Railroad. Although vice president of the Union Pacific Railroad from 1915-1917, the young Harriman was wealthy enough to afford other business interests. During the next decade, with the perception that the United States had no significant merchant marine fleet, he bought a shipyard and began producing ''prefabricated'' freighters. He ventured into mining operations in Soviet Georgia, copper in Silesia (eastern Europe), oil in Iran, a power plant in Poland, gold in South America. In 1927, Harriman and his younger brother Roland went into banking; at the end of two years, they

were handling accounts for hundreds of importers and exporters; at the end of another year, and not too long after the great Wall Street crash, they merged with their biggest competitor to become Brown Brothers Harriman and Company. Harriman became involved in aviation, as an original investor in a forerunner of Pan American Airways, and in publishing, with a national magazine called *Today,* ''an independent journal of public affairs'' whose first subscriber was FDR; *Today* eventually merged with *News Week*

In his earlier years, Harriman was something of a sportsman, vigorously involved with polo, racehorses, and bird dogs. After the 1932 Winter Olympics in Lake Placid, NY, Harriman began to think about developing a destination ski resort somewhere in the western United States, accessible of course by Union Pacific passenger trains. He hired a young Austrian count and skier to scout the entire American west for the spot that met all of Harriman's requirements. The count was about to give up when he heard about Ketchum, ''a backwater sheep town'' in south central Idaho. It met all the requirements, and with the help of a (non-skiing) publicist who came up with a name and sold Harriman on the idea of making it a destination resort for the famous and glamorous, Sun Valley was born. In a short time, it was a big success, and while not a big profit-maker for the railroad, for Harriman Sun Valley ''was the most satisfying venture of his business career.''

The elder Harriman had been a Republican, but the son had never taken an active interest in politics, becoming a Democrat partly because of his sister Mary Harriman's friendships in the White House (the president was ''Franklin'') and her enthusiasm for the New Deal. He spent a good deal of time in Washington in the administration's first two years, looking after his own business interests rather than for a job; nevertheless, Harriman understood that real power in America has shifted from New York's financial district to Washington, and he ''found joy in the exercise of power.'' Harriman's public career began in January, 1934, administering the National Recovery Administration's codes for heavy industry.

As Ambassador to the Soviet Union, Harriman performed services of the first importance. He attended the international conferences at Teheran and Yalta and provided excellent information regarding Soviet affairs. Optimistic at first about the possibility of good relations with Moscow, by 1945 Harriman changed his mind and began advocating a firm attitude toward the Soviets. Still, he never became an ideologue about the Soviets and always believed in treating them with firmness and patience.

Interspersed with Harriman's life as a globe-trotting diplomatic, there was Harriman the politician. He sought the Democratic party nomination for president in 1952 and 1956 and had considered running for the U.S. senate. In 1954, he won the New York Democratic nomination for governor, beating FDR, Jr., and managed to turn what had looked like a landslide victory in the general election into a ''squeaker'' victory of 11,000 votes. Harriman's oratorical skills have been described as ''wooden'' and ''paralytically boring.'' He was said to be ''incapable of humor or repartee,'' and people thought him aloof and reserved. Harriman tried for a second term but lost to Nelson Rockefeller; nevertheless, for years after, he was called ''Governor.''

Harriman's 14-year marriage to his first wife, Kitty, ended in divorce; his second wife, Marie, died after 41 years of marriage; his third wife, Pamela Churchill Harriman, was with him for the last 15 years of his life (she later served as ambassador to France in the Clinton administration until her death in 1997).

The last half or more of Harriman's life was spent as a public figure in the company of almost all the world leaders who defined and drove the twentieth century. The British political scientist Isaiah Berlin said Harriman ''was an irreplaceable asset to the U.S. government and to the entire West because of an uncanny sense of what, as negotiator, could work, and what could not. In the most essential aspects of international relations, he seemed to be virtually infallible.'' Harriman's longevity at the top levels of government was said to be ''because power and access to power, influence, and knowledge were his mother's milk.'' Of Averell Harriman's passing Pamela Churchill Harriman said, ''He just decided that enough was enough.''

Further Reading

Various aspects of Harriman's work are discussed in Robert E. Sherwood, *Roosevelt and Hopkins: An Intimate History* (1948; rev. ed. 1950); Harry S. Truman, *Memoirs* (2 vols., 1955-1956); Arthur Schlesinger, Jr., *The Age of Roosevelt,* vol. 2 (1959); Clarence B. Randall, *Adventures in Friendships* (1965); Roger Hilsman, *To Move a Nation: The Politics of Foreign Policy in the Administration of John F. Kennedy* (1967); George F. Kennan, *Memoirs, 1925-1950* (1967); and Robert H. Jones, *The Roads to Russia: United States Lend-Lease to the Soviet Union* (1969); for an excellent and complete biography, see Rudy Abramson, *Spanning the Century: The Life of W. Averell Harriman, 1891-1986* (1992) □

James Harrington

The English political theorist James Harrington (1611-1677) is best known for ''The Commonwealth of Oceana,'' a utopian treatise which advocates the establishment of an aristocratic republic.

The eldest son of Sir Sapcotes Harrington, James Harrington was born into an old and extremely well-connected family. After showing much academic promise as a child, he entered Trinity College, Oxford. Upon the death of his father, he left Oxford without taking a degree and began a tour of the Continent.

Harrington became a frequent visitor at The Hague and, after meeting the Prince of Orange, was introduced to the Elector and Electress Palatine. He accompanied the elector on at least one state visit to Denmark. His discretion so impressed the elector that Harrington was later commissioned to look after his affairs at the court of his brother-in-law, Charles I. Before returning to England, Harrington passed from Holland, through France, into Italy. Venice

greatly interested him, and he proved a keen observer of the Venetian republican government, as his later works demonstrated.

Upon returning to England, Harrington sought to retire from court life and devote his time to study, but in 1638-1639 was co-opted by Charles as a member of his privy chamber. He then accompanied the King in the First Bishops' War against the Scots, but this appears to have been the extent of his active involvement in the events precipitated by that unsuccessful campaign. He does not seem to have taken part in the Short or Long Parliament, nor does he seem to have played a role in the Second Bishops' War or in the civil wars which ensued.

After Charles's defeat Harrington was named as one of the King's attendants. Although he was not in sympathy with the excesses of monarchy, he apparently got along very well with the King and is reported to have been with Charles at the time of his execution in 1649.

Harrington then turned his attention to the problem of choosing the best of all possible governments for England and began work on *The Commonwealth of Oceana*. He proposed a society in which all men of property would have a share; property was to be balanced by laws which limited the extent of individual wealth. A senate (drawn from historical examples) was to be elected by all men of property and was to propose laws. Once the laws had been ratified by the people, they were to be executed by an elected magistracy. All officials were to serve for limited terms to ensure the maximum participation on the part of the citizens of the Commonwealth. A community of interest served to hold the society together. Harrington's work reflected conditions in England, but in a sense the reflection was all too clear. ''Olphaus Megaletor'' was so obviously Oliver Cromwell that the government seized his manuscript. Only with the greatest difficulty did Harrington succeed in convincing Cromwell of his good intentions, but his work was restored to him and finally published in 1656.

Once in print, the work was violently attacked by monarchists and extreme republicans alike. These attacks led Harrington to pen a defense called *The Prerogative of Popular Government,* to abridge his work for a wider audience under the title *The Art of Law Giving,* and to further develop his views in a series of essays which were printed in 1659, the last year of the Commonwealth.

With the Restoration, Harrington retired from public life but at the end of 1661 was arrested as a traitor and thrown into the Tower. There appears to have been no basis for the accusations made against him, but Charles II's ministers evidently felt that his writings made him a dangerous foe of monarchical government. Transferred to a jail in Plymouth, he suffered from disease and from mistreatment at the hands of a prison physician, and he ultimately became insane. His release soon followed, but Harrington never recovered the full use of his faculties, nor did his health improve significantly. A late (and unhappy) marriage was followed by the onset of the gout and palsy; he died of a stroke on Sept. 11, 1677.

Further Reading

The Commonwealth of Oceana is the only work of Harrington's readily available. Henry Morley includes it in his *Ideal Commonwealths* (1893; 6th ed. 1968) and appends a short sketch of Harrington's life. See also Charles Blitzer, *An Immortal Commonwealth: The Political Thought of James Harrington* (1960). □

Michael Harrington

The American political activist and educator Michael Harrington (1928-1989) was a tireless advocate of democratic socialism. He helped develop the War on Poverty conducted by Presidents Kennedy and Johnson.

Michael Harrington was born into a middle class family and educated at Holy Cross College (A.B., 1947), Yale Law School, and the University of Chicago (M.A., 1949). He was drawn to the political left early in his career, becoming a conscientious objector to the Korean War and serving as associate editor of a Christian anarchist publication, *The Catholic Worker,* in 1951-1952. Harrington soon converted to socialism and was one of its most eloquent voices for over 30 years. During that time he

supported himself by writing, lecturing, and, after 1972, teaching at Queens College of the City University of New York, where he was a professor of political science.

He always managed to give prodigious amounts of time and energy to socialist activities. Among other things Harrington served as a delegate to international socialist bodies, conventions, and congresses; as chairman of the board of the League for Industrial Democracy; as chairman and co-chairman of the executive board of the Socialist Party; as chairman of the Democratic Socialist organizing committee, and as chairman of the resulting Democratic Socialists of America. He was active also in the American Civil Liberties Union and other organizations concerned with labor, poverty, civil rights, and civil liberties.

In these ways Harrington showed himself to be a worthy heir of Norman Thomas, his predecessor as chief spokesman for American social democracy. Like Thomas he tirelessly advocated fair and humane socio-economic policies. But, again like Thomas, he was constrained by his role in the political system. Outside the United States, even in democracies, socialists can rise to the top. But in America, owing to the movement's narrow base, they can only be marginal politically no matter how great their talents. Harrington, like his forebears, chose this road all the same out of a deep faith in socialist ideas and as a matter of principle. By keeping the democratic socialist tradition alive they insured that the American left would not consist solely of totalitarians. The cost of doing this is that socialists generally, and Harrington in particular, had to give up even the hope of exercising power. For men and women of their persuasion, only the Democratic Party holds out this possibility, and Harrington, though often a supporter of Democrats, never joined them.

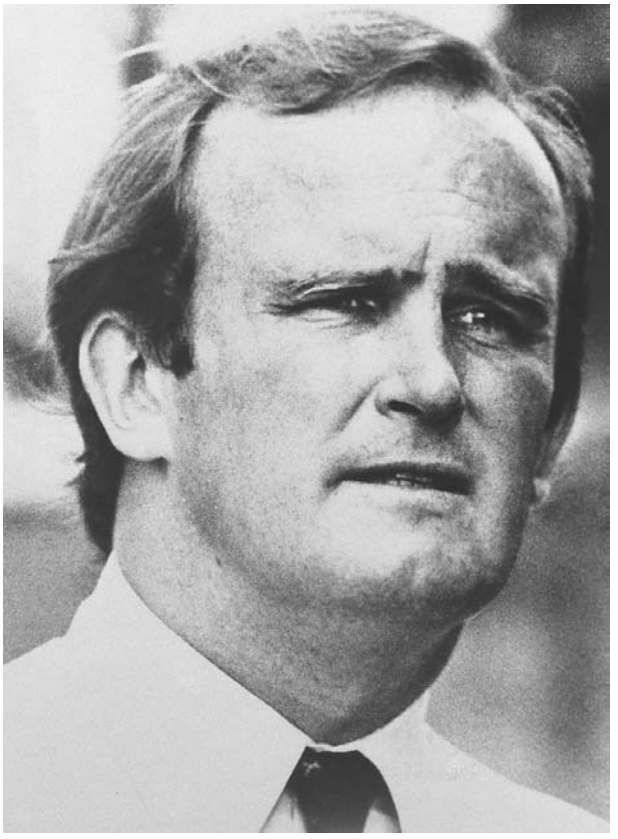

Yet lacking power does not necessarily deprive one of influence, and Harrington acquired a good deal through his writings. Few authors can claim to have affected history. Harrington did this with his first book, *The Other America: Poverty in the United States* (1962). Written at a time when his fellow citizens were busy celebrating their country's affluence, *The Other America* had tremendous impact. In it he spoke up for what he called the ''invisible poor'': industrial rejects, migrant workers, minorities, and the aged. Harrington's book came to the attention of President John F. Kennedy. As Kennedy biographer Arthur M. Schlesinger, Jr. explained it, the book ''helped crystallize his determination in 1963 to accompany the tax cut (with) a poverty program.'' Kennedy died before his plan could be realized, but it was put into effect with impressive results by President Lyndon Johnson. If Harrington had done nothing else his place in history would be assured.

In fact, Harrington wrote a great deal more. His first book was followed in 1965 by *The Accidental Century*. Here he argued that the ''accidental revolution'' of the 20th century was the gap between technological progress and economic, social, and religious consciousness. A more ambitious book than *The Other America,* it sought to draw a complete picture of the defects in Western society that made socialism imperative. As with his previous book, Harrington was more interested in establishing the problem than arriving at solutions to it.

In his next book, *Toward a Democratic Left* (1968), Harrington addressed the question of how to bring about the good society. He called for a new political movement based on Black power, white youth, white collar labor unions, the new left, and religious groups. It seemed to Harrington, as to others at the time, that the elements for such a party already existed and needed only organization and leadership to become operational. Events, as usual, were against Harrington. The year 1968 witnessed not a new socialist or pre-socialist democracy, but the election of a conservative, Richard Nixon, and a setback to hopes of turning America leftward.

Of his later works, *The Twilight of Capitalism* (1976) is a critique based on his own revised version of Marxism. Some reviewers thought Harrington was a surefooted guide through treacherous political swamps. Sidney Hook, the foremost philosophical critic of Marxism, disagreed, maintaining that Harrington was out of his intellectual depth. In *The Next America: The Decline and Rise of the United States* (1981) Harrington attacked the new conservative mood, taking his customary view that America must go further left than was possible under New Deal liberalism. *The Politics at God's Funeral* (1983) argues that as God is dead man must henceforth rely upon democratic socialism. In making his familiar case Harrington continued to display the attributes that set him apart from most social critics. Though an apostate, he treated religion with great respect. Also, though a socialist he recognized that capitalism had

shown a remarkable ability to reform itself, admitting that it had made great contributions to democracy.

Though some regarded his many books, articles, and speeches on behalf of his movement as fatiguing and irrelevant, no one doubts that Harrington is unmatched as a socialist champion. Even to his critics he never appeared to be anything less than decent and humane. His anti-Communism, which runs through all of Harrington's work, is in contrast to much of the writing by leftist intellectuals. Despite his professorship, Harrington was not a conventional scholar. He practiced what might be called the ''higher journalism'': a mixture of fact, analysis, and polemic. Few Americans have so successfully called attention to national shortcomings or raised more important questions. His books were coherent and well thought out. He took the reader seriously. His arguments were honestly made and did not distort or ignore inconvenient facts. Though his style wavered between the eloquent and the slipshod, as one reviewer put it, Harrington at his best was, in the words of another, ''lucid, brilliant, and epigrammatic.'' As a political program socialism made little progress in America. But with spokesmen like Harrington it will remain a moral and intellectual force.

Harrington argued that his brand of socialism was essentially a highly modified Marxism which had been refined through the twentieth-century disasters of communism and various forms of state-sponsored socialism. His utopian socialist state would be similar to Sweden's recent experiments with worker-ownership and to some similar plans which have been undertaken in the United States as a consequence of bankruptcies and/or under-capitalization.

Michael Harrington was working on his final book and carrying a full load of academic and public lectures when he died of cancer in 1989.

Further Reading

Other books by Harrington include *American Power in the Twentieth Century* (1967), *The Seventies: Problems and Proposals* (1972), *Fragments of the Century* (1974), *The Conservative Party* (1974), *The Vast Majority: A Journey to the World's Poor* (1977), and *The New American Poverty* (1986). The best history is Daniel Bell, *Marxian Socialism in the United States* (1967).

Other books by Michael Harrington include *Decade of Decision: The Crisis of the American System,* New York: Simon & Schulster (1980); *The Next Left: The History of a Future.* New York: Henry Holt (1986); *The Politics at God's Funeral: The Spiritual Crisis of Western Civilization:* New York: Penguin Books (1983); *Taking Sides: The Education of a Militant Mind.* New York: Holt, Rinehart and Winston (1985); and *Socialism: Past and Present.* New York: Little, Brown (1989).

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Abram Lincoln Harris Jr.

Abram Lincoln Harris, Jr. (1899-1963), was the first African American to achieve prominence in the economics profession in the United States as an academic. Harris' influence touched fields as disparate as economic anthropology, African American studies, institutional economics, and the history of economic doctrines.

Abram Lincoln Harris, Jr., was born into a comparatively middle-class African American family in Richmond, Virginia, on January 17, 1899. His father, a butcher, and his mother, a schoolteacher, together made it possible for their son's upbringing to occur in the midst of relative economic security with a high degree of intellectual stimulation. The elder Harris worked at a meat shop owned by a German-American in Richmond, and the younger Harris, as a consequence of his interaction with the owner's family, developed fluency in German at an early age. This would serve him well in his mature years when he devoted much of his attention to the writings of German or German-trained economists' proposals for social reform.

Harris' earliest writings displayed a deep commitment to the analysis of conditions of and solutions to the problems of African Americans. His perspective took the tone of the left; he was for many years a consistent and radical advocate of the development in the United States of a multiracial labor movement aimed at redressing the class-based grievances of the majority of Americans. It was Harris' presumption that only such a working-class movement could lead to sharp change and improvement in the status of most African Americans.

He was fully attuned to the profound racial division that existed among American laborers, particularly through the long-standing practice of unions to exclude African American workers from their membership rolls. Having finished his undergraduate degree in 1922 at the local black institution in Petersburg, Virginia State University, Harris went on to earn an M.A. in economics from the University of Pittsburgh in 1924. His masters' thesis, ''The Negro Laborer in Pittsburgh,'' inaugurated his examination of African American workers in the steelmaking and coal-mining industries and led to two articles published in the mid-1920s in the National Urban League's journal, *Opportunity,* on the difficulties confronting African American miners. One of the central issues he explored was the antagonism African American miners faced from their white peers in the coal sector. He even addressed the phenomenon of ''race prejudice'' among white workers, native born versus new immigrants, as an additional factor inhibiting labor organization among all the miners.

After teaching for a year (1924-1925) at West Virginia State University (then called West Virginia Collegiate Institute), Harris took a position as director of the Minneapolis Urban League. During his year in Minnesota he prepared a detailed report on the condition of African Americans in

Minneapolis. Relying heavily on statistics from surveys and from census reports, Harris documented in dramatic fashion the extent of social and economic inequality faced by African Americans in the northern city. He also devoted a substantial portion of the report to the extensive pattern of wage and employment discrimination faced by African Americans seeking work in Minneapolis, providing additional evidence of a racially split workforce.

In 1925 Harris published a semi-apocryphal essay entitled ''Black Communists in Dixie'' in *Opportunity*. The essay was accompanied by an editor's note reading, ''This interesting narrative by Mr. Harris is an actual experience. The name of the city and the three leading figures have been changed.'' Presumably the city was either Harris' native Richmond or Institute, West Virginia, during the period when he taught at West Virginia State. Harris exposed with sardonic humor the prevalence of racism among Southern white leftists, who would seek African American political support but exclude them from the central committees of the Communist Party. Harris also displayed decided cynicism about Bolshevist rhetoric.

A Doctorate in Economics

The best evidence suggests that Harris was the second African American to receive a Doctorate in Economics in the United States, following Sadie Mosell Alexander. But Alexander had not pursued an academic career. Harris' dissertation research at Columbia involved further work that examined the gulf between African American and white labor in the United States. He merged his Ph.D. thesis, completed and defended in 1930, with that of the political scientist Sterling Spero to produce a now-classic study of African American labor history, *The Black Worker,* published in 1931. Racial antagonism between workers, founded on economic conflict, was a central theme of the volume. White union exclusion of African Americans and the role of African Americans as strikebreakers played a prominent role in the analysis in *The Black Worker*.

Nevertheless, Harris tended to believe that the only viable course of action for African Americans was to contribute to the development of a working-class political party in the United States. He dismissed such alternative strategies as rebellion, secession, ''Back to Africa'' (described derisively by Harris as ''Negro Zionism''), and an independent African American economy as the stuff of fantasy. Strategies such as interracial conciliation, civil libertarianism, passive resistance, or reliance on the judiciary for relief were either superficial or ephemeral.

Spero and Harris contended in the pages of *The Black Worker* that the basis for racial antagonism in the working class had roots that could be dug out. First, they argued that distrust of African Americans by whites dated from slavery times; second, many African Americans were recent urban immigrants with a peasant background that led them to be ignorant of the advantages of trade unionism; and third, the anti-union ideology of the African American middle-class leadership of such organizations as the National Urban League fostered racial division among the working class. The first two factors would vanish with the passage of time and with active promotion of working-class enlightenment by progressive labor organizations. The third factor could be reversed by new patterns of education of younger university-trained African Americans who would be at the center of the next generation's middle class.

Harris was consistent in endorsing construction of a racially united militant labor movement. Having joined the Howard University faculty in 1927, before completing his Ph.D., Harris and his colleagues Ralph Bunche and E. Franklin Frazier formed a radical triumvirate of social scientists at the institution. They were principal figures in the attack on the older generation of ''race men'' at the NAACP's 1933 Amenia Conference. Harris was the main author of the so-called Harris Report, which urged the NAACP to embrace a more militant protest and class-based course of action, rather than a race-based approach. Harris also was the author of a Progressive Labor Party pamphlet in 1930 that called for the formation of a working-class political party in the United States.

But like Bunche, Harris' radicalism became more muted as the Great Depression era came to a close. He was to claim in his introduction to a 1957 collection of his essays that he was ''emerging from a state of social rebellion [while] still adher[ing] somewhat to socialistic ideas by the late 1920s.'' However, the evidence suggests that Harris was solidly a socialist throughout the entire decade before World War II; indeed, he even advanced a critique of the New Deal based on its failure to address the fundamental problem of class inequality in the United States.

Still, it seems that Harris underwent an ideological conversion after the Great Depression. His writings took on more of the tone and flavor of orthodox economics. Whereas he had defended Karl Marx from the conventional charges of the economists in a contribution to the Wesley Clair Mitchell *festschrift* in 1935, by the mid-1940s he was publishing essays explicitly critical of Marx. While he may have flirted intellectually with some of the most extreme libertarian perspectives in economics in the 1940s and 1950s—Harris even was associated with the Mount Pelerin Society—he eventually came to describe himself as a proponent of an individualistic brand of socialism patterned after the thinking of John Stuart Mill.

What was the cause of the conversion? Perhaps it was a sincere repudiation of views held in his younger years. Perhaps it was a reaction to the negatives of the Soviet experiment, although Harris seemed to harbor no illusions about the Soviet Union under Stalin in the 1930s, based upon his published work. Perhaps it was, and this is most likely, an accommodation made to facilitate his 1945 move from Howard to the University of Chicago.

Work at the University of Chicago

With the move Harris became one of the first African American academics with an appointment at an historically white institution of the first rank. This was apparently an appointment he valued deeply, despite the fact that he never held a regular position with the faculty of the economics department, presumably due to his race. His position was exclusively in the undergraduate college.

The move was facilitated by the efforts of the renowned Chicago economist Frank Knight, who began publishing several of Harris' papers on themes in economic doctrinal history in the prestigious *Journal of Political Economy* as early as the late 1920s. The move also was aided in a negative sense by Harris' deteriorating relationship with Howard's tyrannical president, Mordecai Johnson.

It was the papers in the *Journal of Political Economy* that made Harris' reputation in the economics profession at large. Painstaking, careful, sometimes turgid, the papers were brilliant examinations of the perspectives of a variety of economists who had staked positions on how best to bring about social reform. These papers included critiques, comparisons, and reassessments of the perspectives of Thorstein Veblen, Werner Sombart, Karl Marx, Heinrich Pesch, and John Stuart Mill, among others. Harris' critical acumen was at its best here.

With the move to Chicago, where Harris was to continue teaching until his death in 1963, not only did Harris' work lose its prior radicalism but he wrote very little on questions of race relations and the economic status of African Americans. In fact, there was no further published work on race and economics until an essay of his appeared posthumously in a 1964 Rand McNally volume celebrating a century of Black emancipation. Here Harris can be found expressing views that would be echoed two decades later by the neoconservative African American economist Thomas Sowell. Harris minimized the role of discrimination in explaining African American economic disadvantage and emphasized the role of racial differences in human capital endowments, attributable to differences in familiar socialization processes in African American and white homes.

Harris' earlier work, including the fiery attack on African American entrepreneurs in his *Negro as Capitalist,* can lay a foundation for contemporary African American radical thought. His later work anticipated the posture of African American neoconservatives. All of his writings on race relations squarely address themes of interest in African American studies courses. His *Journal of Political Economy* essays continue to play an important role for economists who form an institutionalist school and for economists who are students of the history of economic doctrines.

But Harris also had an important, albeit indirect, influence on economic anthropology. While at Columbia he was a research assistant for Melville Herskovits and, in effect, designed Herskovits' reading course in economics. What Herskovits gleaned from Harris became the basis for the economic component of the theory that informs Herskovits' classic work *The Economic Life of Primitive People*.

As for Harris' personal life, for an individual with a somewhat austere demeanor and a taste for understated sartorial splendor, it was somewhat colorful. Twice married—first to California (Callie) McGuinn and later to Phedorah Wynn—his intensely personal correspondence with the journalist Benjamin Stolberg reveals that Harris had several extramarital affairs, at least during his first marriage. But what seems to have defined Abram Harris more than all else was his intellectual career and accomplishments. While Frank Knight may have been exaggerating a bit when he described Harris as the greatest intellect at the University of Chicago to a younger African American economist named Marcus Alexis, who was later to join the faculty at Northwestern and to serve as a commissioner with the Interstate Commerce Commission, the observation was surely not far from the mark.

Further Reading

The thinking of Abram Harris, Jr., is available in three major sources: the aforementioned work with Spero, *The Black Worker* (1931); his study of African American entrepreneurial history in the United States, *The Negro as Capitalist* (1936), which included a savage attack on the impact of African American businessmen on the African American masses; and his essays and book reviews, virtually all of which are available in a volume entitled *Economics and Social Reform* (1957) and a volume entitled *Race, Radicalism, and Reform: Selected Papers* (edited by William Darity, Jr., 1989). The last includes an introductory essay with an appraisal of Harris' life and accomplishments as well as a series of appraisals of each bloc of essays in the volume, both prepared by the editor. For additional biographical information on Harris' career see William Darity, Jr., and Julian Ellison, ''Abram Harris, Jr.: The Economics of Race and Social Reform'' in *History of Political Economy* (Winter 1990). □

Barbara Clementine Harris

In 1989, Barbara Clementine Harris (born 1930) became the first woman bishop in the Worldwide Anglican Communion. Prior to this appointment, Harris was a noted social activist, and her views on social issues continue to inform her actions as a religious leader.

Destined never to take the well-traveled or easy path to success, Barbara Clementine Harris made history in 1989 when she became the first woman bishop in the Worldwide Anglican Communion. Harris, an African American Episcopal pastor, had always chosen to be a leader and not a follower, both within and outside her church. Her elevation to bishop amazed many, as it provided a towering example of how far women had come in their struggle for equality in mainline Protestant churches. Harris's goal was to extend the boundaries of her church, continually pushing for a more progressive message from Episcopalians on issues of civil rights, sexism, and fairness. Harris's history as a social activist before joining the priesthood remained ingrained and served as a guide in all her religious actions.

Background

Harris was born on 12 June 1930 in Philadelphia, Pennsylvania. As a youth Harris attended Saint Barnabas Episcopal Church in Philadelphia and developed a strong relationship with her church and its vision. Harris completed high school and enrolled in college, but did not

complete her course work. In 1958 a public relations firm, Joseph Baker Associates, hired Harris, believing that she had great potential to enter this field and succeed. Two years later, Harris married. The relationship was short-lived and she was divorced by 1963. Politically, Harris was greatly affected by her surroundings. As a young African American woman, she felt it her duty to be a part of the civil rights struggle. Her participation in freedom rides, voter registration, and marches with Dr. Martin Luther King in Selma, Alabama, focused Harris's attention on the importance of fighting injustice and inequality. She went on to work as a chief public relations executive at the Sun Oil Company but always held her interests in the Episcopal Church, religion, and in the struggle for justice. Harris's voice increased in the church in 1974 when she lent her support to a group of Episcopal bishops who defied a ban on ordaining women as priests. Harris became so engulfed in the issue of women's rights in the church that she contemplated becoming a priest herself. By October 1980 her dream became a reality as she was ordained. Harris's early assignments varied from serving as chaplain in a Philadelphia County prison and working in small parishes to becoming executive director of the Episcopal Church Publishing Company. While at the publishing company Harris wrote for the liberal Episcopal magazine *Witness* and began to receive worldwide coverage in the Anglican community.

Election

Harris's ascension as bishop was a major event in the religious world. The Lambeth Conference, the once-a-decade meeting of the international Anglican hierarchy, decided in early August 1988 to allow for the ordination of women as bishops in the church, and this decision set the stage for Harris to be elected. Her election in September 1988 to be the Episcopal bishop for the state of Massachusetts occasioned great celebration as well as turmoil. She defeated many prominent candidates, including other female priests, in order to achieve her status. In response to her victory counterprotests were launched. Several conservative priests revolted, some breaking ties with the church completely, while top Anglican leaders, such as Robert Runcie, the archbishop of Canterbury, refused to acknowledge female bishops in England. Ecumenical ties between the Roman Catholic Church and the Anglican Church were also strained as the Catholic Church wholeheartedly opposed women entering the priesthood. Harris, for her part, took the controversy in stride and did not let the spotlight detract her from her mission. She had always been outspoken, and she was willing to battle potential challenges to her election as bishop, a stand that won her the admiration of many of her critics.

Aftermath

Once elected and consecrated bishop, Harris continued to advocate for diversity in the Episcopal Church and the entire Anglican community. Her command of a 96,000–member Boston-based diocese made her a powerful force to be reckoned with in deciding church policy and programs. Realizing that with great power came greater responsibility, Harris toned down her rhetoric but did not alter her message. She remains what she always was—an activist critic of the status quo who constantly strives to break new ground.

Further Reading

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Richard N. Ostling, ''The Bishop is a Lady,'' *Time,* 132 (26 December 1988): 80. □

Frank Harris

The writings of the Irish-American author and editor Frank Harris (1856-1931) ranged from the scandalous to the distinguished.

Frank Harris was born on Feb. 14, 1856, in Galway, Ireland. A small, ugly, passionate boy with a quick mind, he won a scholarship to Cambridge University but took the prize of £10, and ran off to the United States. His odd jobs in New York, Chicago, and Texas are recounted with dubious accuracy in *On the Trail: Being My Reminiscences as a Cowboy* (1930).

At the University of Kansas, Harris mixed law studies with precocious sensuality, became an American citizen, and attained admission to the bar. His decision to leave for

England and then to write as a correspondent in the Russo-Turkish War reflected his stormy, ambitious disposition. He subsequently studied at German universities and sought out distinguished contemporaries, whom he tried to impress with his reading, rich voice, and eloquent pronouncements.

In the early 1880s Harris became editor of the *London Evening News*. Absorbed in ''kissing and fighting,'' he also sought fame. He became editor of the *Fortnightly* and married for money but soon abandoned the review. He then purchased his most notable publication, the London-based *Saturday Review,* drawing such new talents as Bernard Shaw and H. G. Wells to it.

Harris stirred interest. Thomas Carlyle saw him as earnest and idealistic. George Meredith admired his writing. But A. E. Housman resented his ''truculent praise,'' and Joseph Conrad found him unimpressive. A raconteur, Harris fascinated some; others, aware of his shady business intrigues and undiscriminating amorous adventures, resented or even despised him. However, his friendship with Oscar Wilde and his generosity toward needy writers appear to have been genuine.

In 1898 Harris sold the *Saturday Review*. Subsequent editorships included *Vanity Fair* (1907-1910), *Hearth and Home* (1911-1912), and *Modern Society* (1912-1913). All were downhill operations, the last occasioning a prison term for libel.

Harris's own writing included *Elder Conklin* (1894), a group of naturalistic tales that impressed critics. *Montes, the Matador* (1900) increased his prestige. *The Man Shakespeare* (1909) and *The Women of Shakespeare* (1911) were praised as fresh and penetrating. *Contemporary Portraits* (1915), the first of five volumes, attempted to make art out of Harris's friendships and contacts. *Oscar Wilde* (1916) was hailed by some critics as a masterpiece in both its human perceptions and its literary style.

Back in the United States Harris bought and edited *Pearson's Magazine,* which was harassed by the U.S. Post Office for its pro-Germanism and eventually suspended. Having remarried, he and his second wife returned to France. Here he wrote his most sensational book, *My Life and Loves,* which was circulated from under booksellers' counters. *Bernard Shaw* (1931), published posthumously, was largely prepared by others.

Further Reading

A favorable view of Harris is in A. I. Tobin and Elmer Gertz, *Frank Harris: A Study in Black and White* (1931), and in Edward Merrill Root, *Frank Harris* (1947). See also *Lies and Libels of Frank Harris,* edited by Gerrit Smith and Mary Caldwell Smith (1929); Robert Harborough Shepard, *Bernard Shaw, Frank Harris, and Oscar Wilde* (1937); and Vincent Brome, *Frank Harris* (2d ed. 1959).

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Joel Chandler Harris

American writer Joel Chandler Harris (1848-1908) used folklore, fiction, dialect, and other devices of local color to picture both black and white Georgians under slavery and Reconstruction.

Joel Chandler Harris was born in Eatonton, Ga., the illegitimate son of Mary Harris. Scantily educated, at 13 Harris became an apprentice printer on a little newspaper edited and published by Joseph Addison Turner, a highly literate planter, lawyer, and writer, and learned about writing under Turner's tutelage. Harris then worked on newspapers in several Southern cities. While in Savannah he met and married Esther LaRose; they had nine children. In 1876 Harris began a 24-year association with the *Atlanta Constitution*.

Harris's work as a columnist led to his creation of Uncle Remus, the black singer of songs and teller of stories. The tales, collected in *Uncle Remus: His Songs and Sayings* (1880), are based upon folklore and are told by the venerable family servant to a little boy on a Georgia plantation. The book's favorable reviews and large sales led to magazine publication of stories later collected in *Nights with Uncle Remus* (1883), *Uncle Remus and His Friends* (1892), *Told by Uncle Remus* (1905), and others.

Remus, the old storyteller, is wise, perceptive, imaginative, poetic, and gifted with a sly sense of humor. The stories can be read for the larger picture they give of the exploited blacks who invented them. Their hero, Brer Rabbit, as Harris observed, is ''the weakest and most harmless of all animals,'' but he is ''victorious in contests with the bear, the wolf, and the fox.'' Thus ''it is not virtue that triumphs, but helplessness; it is not malice, but mischievousness.'' However, since Uncle Remus's casual revelations often picture idyllically the lives of slaves and kindly whites on an antebellum plantation, these tales cultivated sympathy for Harris's people and his South. Critics believe that Harris's conscious aim was to end sectional antagonism.

In other fictional works Harris enlarged his portrayal of Southerners to include aristocrats, members of the middle class, mountaineers, and poor white farmers. Genre stories appeared in *Mingo and Other Sketches* (1884), *Free Joe* (1887), and other collections. There were two novels: *Sister Jane, Her Friends and Acquaintances* (1896) and *Gabriel Tolliver: A Story of Reconstruction* (1902). Harris died on July 3, 1908, in Atlanta.

Further Reading

Harris's *On the Plantation: A Story of a Georgia Boy's Adventures during the War* (1892), gives an autobiographical account of

an important period in his life. Julia C. Harris contributed valuable intimate details in *Life and Letters of Joel Chandler Harris* (1918) and *Joel Chandler Harris as Editor and Essayist* (1931). Probably the best biographical and critical account is Paul M. Cousins, *Joel Chandler Harris* (1968). A useful specialized study is Stella B. Brookes, *Joel Chandler Harris, Folklorist* (1950).

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Patricia Roberts Harris

Patricia Roberts Harris (1924-1985) became the first African American woman in the Cabinet when President Jimmy Carter appointed her secretary of housing and urban development in 1977.

Born on May 31, 1924, in Mattoon, Illinois, to working class parents, Patricia Roberts Harris exemplified a true American success story. Educated in the Chicago public schools, Harris attended Howard University in Washington, D.C., where she was elected to Phi Beta Kappa and graduated *summa cum laude* in 1945. While at Howard, she served as vice-president of a student chapter of the National Association for the Advancement of Colored People and led a demonstration which helped integrate a white restaurant located in a black section of Washington.

After graduation Harris returned to Chicago and pursued graduate studies in industrial relations at the University of Chicago. During this time she also worked as program director of the local Young Women's Christian Association. In 1949 she journeyed back to Washington and enrolled in American University for further graduate study. Along with her education, Harris kept busy as assistant director of the American Council of Human Rights and, after 1953, as executive director of Delta Sigma Theta, an African American sorority. She kept that position until 1959, when she entered the George Washington University Law School, partially because of the urging of William Beasley Harris, a Washington attorney whom she married in 1955. Patricia Harris graduated first in her class in 1960 and took a position as attorney with the appeals and research section of the criminal division of the Department of Justice. After serving there for two years she joined Howard University as assistant professor and associate dean of the law school. While at Howard, President John Kennedy appointed her chairperson of the National Women's Committee for Civil Rights, an unpaid position to create and coordinate support from women's groups for a new civil rights bill.

The hard work and loyalty of this life-long Democrat paid off when she was asked to second the presidential nomination of Lyndon Johnson at the 1964 Democratic National Convention. Later that year the president named Harris to the 13-member Commission on the Status of Puerto

Rico. Impressed with her diplomatic skills, Johnson appointed Harris the first female African American ambassador in U.S. history when he made her ambassador to Luxembourg in 1965.

After serving there two years Harris returned to Howard and eventually became the first female African American chosen dean of a law school. At the same time she served as the first U.S. African American delegate to the United Nations. She left Howard in 1969 in protest against what she felt was a lack of support from the university's president for her strong stand against protesting students. Following her departure she joined the law firm of Freed, Frank, Harris, Shriver, and Kampelman. Besides practicing corporate law, she served on the board of directors of Chase Manhattan Bank, I.B.M., and Scott Paper. Throughout this period she remained active in Democratic politics. Her star rose rapidly, and her fellow Democrats selected her permanent chairperson of the powerful Credentials Committee for the 1972 Democratic National Convention.

When the Democrats won the presidency in 1976, President Jimmy Carter named Harris secretary of housing and urban development. Although the appointment of this African American woman to a cabinet post proved controversial, much of the concern came from liberals who feared her lack of experience in housing and her close connection with the ''establishment.'' During her confirmation hearing came the famous exchange between Sen. William Proxmire and Harris. Proxmire questioned whether Harris had empathy for the poor and disadvantaged. ''Senator,'' she replied, ''I am one of them. You do not seem to understand who I am. I'm a black woman, the daughter of a dining car waiter. . . . I am a black woman who could not buy a house eight years ago in parts of the District of Columbia. . . . If my life has any meaning at all, it is that those who start out as outcasts may end up being part of the system.''

Once installed in office, Harris quickly dispelled doubts about her commitment. A fighter characterized by some as self-righteous, brittle, and excessively partisan, Harris breathed new life into a disorganized and demoralized agency of 16,000 workers. Not only did she demand excellence from those under her, but she lobbied hard and successfully for additional funding from Congress. As a result, the number of subsidized housing starts quadrupled under her tenure. Even more important, she helped reshape the focus of the department. A staunch supporter of housing rehabilitation, Harris funneled millions of dollars into upgrading deteriorating neighborhoods rather than wiping them out through slum clearance. For example, she pushed a Neighborhood Strategy Program that subsidized the renovation of apartments in deteriorated areas. In addition, she expanded the Urban Homesteading Plan and initiated Urban Development Action Grants to lure businesses into blighted areas. Although she ultimately wanted to replace public housing by some type of voucher system so as to provide the poor with more choice for housing, she poured millions of dollars into renovating deteriorating projects throughout the nation.

For her successful efforts, President Carter appointed Harris to the largest cabinet post, Health, Education, and Welfare (HEW), in 1979. Her most important work there was the protection of social programs during a period of budget cutting. When Congress created a separate education department in 1980, Harris became the first secretary of health and human services.

Although swept out of office by the Reagan landslide in 1980, Harris remained active in politics. In 1982, she ran for mayor of Washington, but lost to incumbant Mayor Marion Barry in the primary. After her unsuccessful bid, she returned to her position as professor of law at George Washington University Law Center. Harris died of cancer on March 23, 1985, five months after the death of her husband of 29 years.

Further Reading

Little has been written about Harris. One of the better analyses of her early tenure in office is found in Herman Nickel, ''Carter's Cactus Flower at HUD,'' *Fortune* (November 1978). For an example of Patricia Harris' fighting spirit while at HUD, see Laurence E. Lynn, Jr., and David deF. Whitman, *The President as Policymaker: Jimmy Carter and Welfare Reform* (1981). □

Roy Harris

American composer Roy Harris (1898-1979) was a leading figure of the ''American'' movement in music in the 1930s and 1940s; he composed over 200 works.

Roy Harris was born on Feb. 12, 1898, in Lincoln County, Oklahoma. He migrated to California with his parents while still a boy. After military service in World War I, he began serious musical study at the University of California at Berkeley. His mentor was composer Arthur Farwell, who introduced him to the poetry of Walt Whitman and encouraged him to develop a distinctive style. He also studied with Charles Demarest, Fannie Dillon, Henry Schoenfeld, and Modest Altschuler.

Harris's first orchestral composition, *Andante,* was performed by the New York Philharmonic in 1926. With the encouragement of Aaron Copland, Harris then spent three years working with composer/pianist Nadia Boulanger in Paris. Under her tutelage, he wrote a Concerto for piano, clarinet, and string quartet which established him in Paris as one of the premier young American composers. His return to the United States was followed during the 1930s by a rapid rise to prominence, with numerous performances, recordings of most of his major works, and many commissions. One of his best known works, *The Third Symphony* dates from this period.

Harris's name and music has been associated with a visionary view of the United States and is linked with poets Walt Whitman and Carl Sandburg. He composed music for ballet, orchestra (including 16 symphonies), chamber ensembles, and one film. Some of his explicitly American themes are suggested by such titles as *What So Proudly We*

Hail, Gettysburg Address, The Abraham Lincoln Symphony, Kentucky Spring, Epilogue to Profiles in Courage: JFK, and the well-known overture, *When Johnny Comes Marching Home.*

Harris's highly original style reveals constant development and cultivation, most characteristically expressed in his Symphony No. 3 (1938). His most frequently performed work, this symphony is classical in attitude, tonally organic, and intensely dramatic. Melodies spin out in long, free lines, evolving gradually into direct and affirmative motifs. The symphony has a sense of open spaces and harmonies, rugged rhythmic inventiveness, modal character, and hymnlike sections. It displays qualities considered American that are characteristic of many of his compositions.

Harris was associated with a number of academic institutions as a teacher of composition, as composer-in-residence, and as recipient of creative grants. During World War II he was chief of the Music Division of the Office of War Information. In 1958 he visited the Soviet Union as a cultural representative, becoming the first American to conduct his own symphony with a Soviet orchestra. His academic posts were at Westminster Choir School, Cornell University, Colorado College, Utah State Agricultural College, Peabody College for Teachers, Pennsylvania College for Women, University of Southern Illinois, Indiana University, the Inter-American University in Puerto Rico, the University of California at Los Angeles, and, as composer-in-residence, California State University, Los Angeles. Among his many honors was the title, Composer Laureate of the State of California.

Roy Harris died in 1979, in Santa Monica, California. The Roy Harris Archive is housed at the Kennedy Memorial Library, California State University, Los Angeles.

Further Reading

Biographical details, Harris's own remarks, and stylistic observations are in David Ewen, *The New Book of Modern Composers* (1942; 3rd ed. 1961); Major works are discussed in Ewen's *The World of Twentieth-Century Music* (1968); for an evaluation see Wilfrid Mellers, *Music in a New Found Land: Themes and Developments in the History of American Music* (1965); For recent works, see Dan Stehman's *Roy Harris: An American Musical Pioneer* (1984); and *Roy Harris: A Bio-Bibliography* (1991). □

Townsend Harris

American merchant and diplomat Townsend Harris (1804-1878), the first U.S. envoy to reside in Japan, opened commercial relations between Japan and the United States.

Townsend Harris was born on Oct. 3, 1804, in Sandy Hill, N.Y., and educated at the local primary school. In 1817 he began work at a dry goods store and later joined his father and brother in importing china and earthenware. Harris read and studied widely and became proficient in French, Spanish, and Italian. Elected to the New York Board of Education in the 1840s, he served as its president. Harris was almost solely responsible for legislation creating the New York Free Academy, a public institution that provided free higher education for the poor and eventually became the College of the City of New York. After his mother died in 1847, Harris left for California. He purchased a ship and started trading with ports in China and the British and Dutch East Indies.

In 1853 Harris applied for a consular position in Hong Kong or Canton but was appointed instead to Ningpo (modern Ningbo) in eastern China. Rejecting this, he went to Washington to apply to Secretary of State William Marcy, an old friend, for a position as consul to Japan, which had just established treaty relations with the United States. Named consul general in 1855, Harris traveled by way of Siam (Thailand), where he negotiated a new commercial treaty, and arrived at his post, a small seaport near Yokohama, in August 1856.

After many difficulties, in 1857 and 1858 Harris finally persuaded Japanese officials to agree to commercial treaties which secured rights of American residence and trade at certain ports, regulated duties, provided for extraterritoriality and religious freedom for Americans, and established diplomatic representation at Edo (modern Tokyo). Named minister resident, Harris advised the Japanese in their conflicts with other countries. Opening a door to the West caused internal troubles in Japan resulting in violence that included assassination of the U.S. legation secretary and translator. Harris rejected military retaliation; his

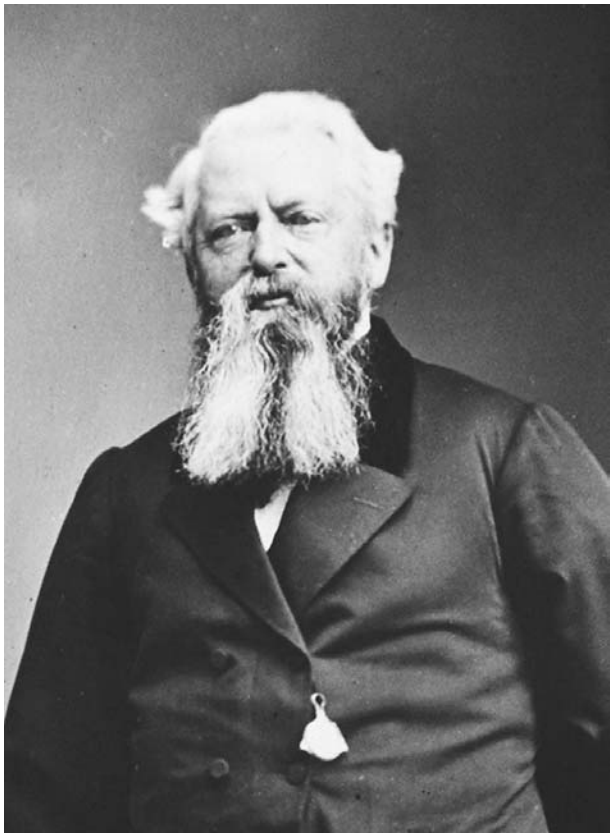

friendly but firm diplomacy won the admiration of the Japanese people.

Harris submitted his resignation to President Abraham Lincoln in 1861. He retired to New York City and continued his involvement in the temperance movement and church, civic, and foreign affairs. He died on Feb. 25, 1878.

Further Reading

The best source on Harris is his own work, *The Complete Journal of Townsend Harris, First American Consul General and Minister to Japan,* edited by Mario Emilio Cosenza (1930; rev. ed. 1959). The only good biography is Carl Crow, *He Opened the Door of Japan: Townsend Harris and the Story of His Amazing Adventures in Establishing American Relations with the Far East* (1939). Oliver Statler, *The Shimoda Story* (1969), is a nearly day-to-day coverage of Harris's stay in Shimoda. Harris is featured in Payson Jackson Treat, *The Early Diplomatic Relations between the United States and Japan, 1853-1865* (1917), and Tyler Dennett, *Americans in Eastern Asia* (1922). □

William Torrey Harris

William Torrey Harris (1835-1909) was a dominant influence in American education through his writings and by his own example as a school administrator.

William T. Harris was born in North Killingly, Conn., on Sept. 10, 1835, into a Congregationalist farming family. He entered Yale College in 1854 and completed 2 years before traveling west. In St. Louis, Mo., he tried editing, tutoring, selling, and teaching shorthand. His permanent career in education started in 1858, when he was appointed to teach in a St. Louis grammar school. He married a childhood friend, Sarah Tully Bugbee, on Dec. 27, 1858.

In 1859 Harris became principal of one of St. Louis's expanding public schools. In 1867 he was appointed assistant superintendent of the entire school system, and the following year he became superintendent.

Harris's ascendancy in education was paralleled by his study of philosophy, particularly of G. W. F. Hegel and German idealism. His superintendency drew notice for its philosophical base and its well-organized management. His *Annual Reports* stressed the idea of education as a means of achieving the social and moral progress of civilization. He promoted new ideas, notably the kindergarten, making the St. Louis public school system the first in the nation to experiment with this European concept. He traveled, lectured, and published extensively.

Harris's service to St. Louis lasted until 1880, when he resigned to travel and analyze European education. On the advice of other American educators, President Benjamin Harrison appointed Harris commissioner of education in 1889. He held this influential office until 1906, gathering

and disseminating national and international information concerning educational developments.

During the 1890s Harris served on significant investigatory committees of the National Education Association. In 1895, on a committee seeking to remodel elementary education, he articulated his theory of coordinated subjects as ''windows of the soul'' through which children might gain an understanding of people and nature.

Harris published more than 475 educational and philosophical works. He died on Nov. 5, 1909, in Providence, R.I.

Further Reading

The best account of Harris's life is Kurt F. Leidecker, *Yankee Teacher: The Life of William Torrey Harris* (1946). A comprehensive study of Harris's educational and philosophical viewpoints is John S. Roberts, *William T. Harris* (1924). A good short summary of his life and work appears in Merle Curti, *The Social Ideas of American Educators* (1935; new ed. 1963). □

Benjamin Harrison

U.S. president Benjamin Harrison (1833-1901), though possibly the dullest personality ever to inhabit the White House, was nevertheless a competent enough president during one of the most eventful administrations of the late 19th century.

Benjamin Harrison was born in North Bend, Ohio, on Aug. 20, 1833. The Harrison had been among the most illustrious families of colonial Virginia, and Benjamin was the namesake of a Revolutionary soldier and signer of the Declaration of Independence. His grandfather, William Henry Harrison, who had transported the family to Ohio, was elected president as ''Old Tippecanoe'' in 1840.

Harrison graduated from Miami University in Oxford, Ohio, in 1852. He Married Caroline Scott of Oxford the following year. He read law for 2 years in Cincinnati, then moved to Indianapolis, Ind., where he established a prosperous practice.

Republican Politics

Harrison became a Republican immediately. He was known as a good political orator, although today his speeches seem to combine only triteness and pedantry with 19th-century bombast. His political career advanced slowly but steadily until the Civil War: he was city attorney of Indianapolis in 1857, secretary of the Republican State Central Committee in 1858, and reporter of the Indiana supreme Court in 1860. The last position proved profitable, as Harrison drew large royalties for many years from his compilation of Indiana laws.

Unlike many political contemporaries, Harrison sat out the first campaign of the Civil War. In 1862, however, he organized the Union's 70th Indiana Infantry and was commissioned as its colonel. A typical volunteer officer, he

knew nothing of war making and was fortunate in being assigned to guard the newly captured Louisville and Nashville Railroad.

Harrison was not popular with his troops; apparently he was something of a martinet, and the personal coldness of which many contemporaries would later complain was already manifest. The dullness of guard duty also may have affected the unhappy command, but that was relieved in 1864, when Harrison and his men joined Gen. William T. Sherman. Harrison stayed at the front only briefly, as he was quickly requested to return to Indiana in order to head off a Democratic political threat in the fall elections. He rejoined Sherman, but only after Sherman's famous, devastating march through Georgia was complete; Harrison was brevetted as brigadier general, more for political than military services.

Postwar Career and Character

After the war Harrison built his legal practice into one of the most successful in Indiana. Still, he never neglected Republican politics. He supported the victorious radical faction of the party and during the 1870s became a spokesman for the equally dominant fiscal conservatives. He was unsuccessful as candidate for governor of Indiana in 1876 but continued to serve the party. In 1877 he again donned military uniform briefly to command troops during the national railroad strike. He was a solidly conservative Republican.

Harrison's career improved sharply in 1880. He was elected to the U.S. Senate and played an important role in winning the Republican presidential nomination for James A. Garfield. Harrison was himself a ''dark horse'' candidate for the nomination in 1884, but, realizing that it was the charismatic James G. Blaine's year, he refused to allow his name before the convention. It was this combination of stern party regularity and fortuitous personal decisions—rather than any particular brilliance—that accounted for Harrison's rise.

Harrison's years in the Senate were undistinguished. He played on Civil War emotionalism and appealed to anti-British sentiment but made no significant contributions to the great issues of the day. Rather, he turned his considerable legal talents to constructing interminable constitutional briefs for petty and partisan purposes. But his services paid off when he was nominated to run for president in 1888.

Harrison as President

In the presidential campaign Harrison lost the popular vote but won in the Electoral College. More than any previous Republican president, he committed his party to certain high financial and ''big business'' interests when, through his postmaster general, he systematized the solicitation of party funds. His administration sat during the ''Billion Dollar Congress'' elected in 1890, the first Congress ever to expend more than $1 billion. That famous Congress also passed a high tariff law containing reciprocity provisions (which Harrison largely wrote) that facilitated American economic expansion abroad, the landmark Sherman Antitrust Act, and the ill-fated Sherman Silver Purchase Act. Harrison's term also saw the Republican party finally abandon its commitment to defend the civil rights of Southern African Americans when Congress failed to pass a law designed to protect them.

Harrison kept in touch with his Congress on the various questions although, in the fashion of the time, he took a minimal part in the public debates. The accomplishments of the ''Billion Dollar Congress,'' however, bear his mark: the carelessly drawn acts, intended as much to obfuscate as clarify, showed the lack of interest or inability to comprehend long-term effects which characterized Harrison's career.

Harrison was ultimately no more popular with his own party than with the Democrats. Short and portly with a stony, uncomely countenance, he seemed incapable of a warm personal relationship, let alone of the glad-handing conviviality which late-19th-century American politics frequently required. Still, he was the incumbent in 1892 and secured his party's renomination—only to lose the election to Grover Cleveland.

Actually, Harrison was to be just as happy about his defeat. Cleveland's second term was a disaster, marked by agricultural and industrial unrest with which Harrison could hardly have better coped. And Harrison was personally more suited for private life. His first wife had died in the White House, leaving him with two children. He married Mary Dimmick, by whom he had another child. He returned to his legal practice in Indiana, represented Venezuela in a celebrated boundary dispute with Great Britain, and wrote several books, including *Views of an Ex-President* (1901) and *This Country of Ours* (1897), a popular textbook for several years. He died of pneumonia on March 13, 1901.

Further Reading

Harry J. Sievers, *Benjamin Harrison* (3 vols., 1952-1968; vol. 1, 2d ed. 1960), is scarcely inspiring but includes an exhaustively detailed source book. John A. Garraty, *The New Commonwealth: 1877-1890* (1968), provides an antidote to Sievers's uncritical admiration. The presidential election of 1888 is covered in Arthur M. Schlesinger, Jr., ed., *History of American Presidential Elections* (4 vols., 1971). H. Wayne Morgan, *From Hayes to McKinley: National Party Politics, 1877-1896* (1969), is the best recent survey of late-19th-century politics. □

Peter Harrison

Peter Harrison (1716-1775), American colonial architect and merchant, provided a number of distinguished edifices for British and American patrons.

Peter Harrison was born of a Quaker family in Yorkshire, England. He became a seaman and on a voyage to America visited Newport, R.I., about 1738. In 1745 his vessel was captured by a French warship, and he was imprisoned in the fortress of Louisbourg, Nova Scotia. After his release he drew a map of Louisbourg and otherwise assisted a later colonial expedition against the fort.

Harrison settled in Newport in 1746, married Elizabeth Pelham that year and established himself as a dealer in rum, mahogany, molasses, and wines. Shirley Place, the house he built in Roxbury, Mass., in 1746 for Governor Shirley of Massachusetts, was apparently his first architectural design.

One of Harrison's best-known buildings is the Redwood Library in Newport (1748). He designed it by combining plates from various English architectural design books he owned. Later Harrison provided plans for Touro Synagogue (1759-1763) and the Brick Market (ca. 1760) in Newport, King's Chapel in Boston (1749-1754), and Christ Church in Cambridge, Mass. (1759-1761). Sometimes attributed to Harrison are St. Michael's Church in Charleston, S.C. (1759-1761), and a number of houses with facades distinguished by two-story central sections framed by pilasters, such as the Vassall-Longfellow House in Cambridge (1760), the Apthorpe Houses in Cambridge and New York (1760 and 1767), and the Lady Pepperell House in Kittery Point, Maine (1760).

What essentially distinguishes Harrison's work is not so much an artistic personality as a generally recognizable preference for certain architectural plans and forms. As a gentleman architect, Harrison, like other refined men of his day, chose the form a building would take and left the construction details to artisans.

Politically, Harrison was a Tory. Toward the end of his life he became customs collector for the port of New Haven,

Conn. However, it was an inauspicious moment, for Revolutionary tempers were running high, and as an officer of the Crown Harrison was suspect. Fortunately for him, perhaps, he died in 1775; unfortunately for history, a mob of ''patriots'' broke into his office and burned his books and papers, including his architectural designs.

Further Reading

The standard biography is Carl Bridenbaugh, *Peter Harrison* (1949). Hugh S. Morrison, *Early American Architecture* (1952), gives a short summary of Harrison's sources. For an analysis of Harrison's style and place in American architecture see Alan Gowans, *Images of American Living* (1964). John F. Millar, *The Architects of the Colonies* (1968), provides a useful series of line drawings of all works attributed to Harrison, including some attributed to him only by Millar. □

William Henry Harrison

William Henry Harrison (1773-1841), the ninth president of the United States, was an early administrator of the American territorial system. He gained fame as an Indian fighter and military hero before becoming president.

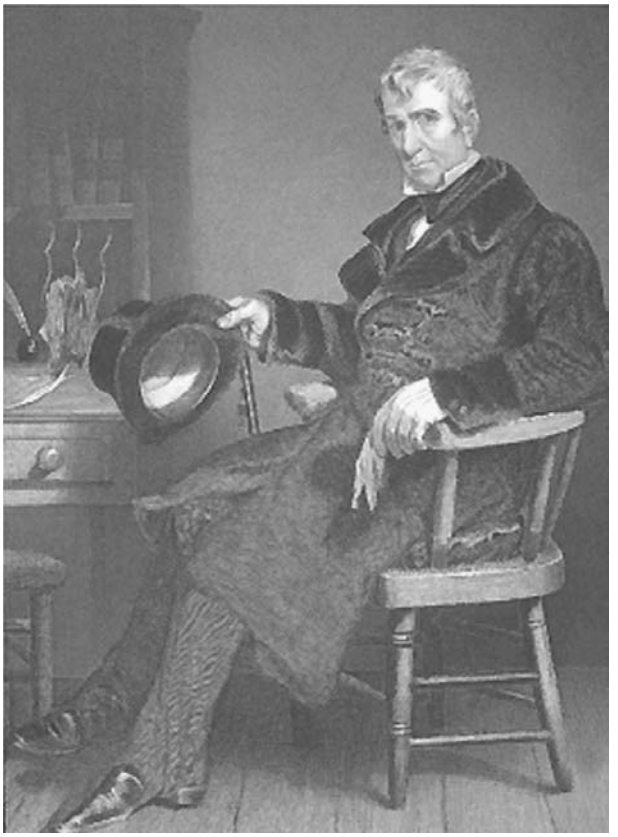

William Henry Harrison was born in Charles City County, Va., on Feb. 9, 1773, into one of the state's leading families. His father, Benjamin Harrison, was a signer of the Declaration of Independence and governor of Virginia during the Revolution. William Henry studied at Hampden-Sidney College and at the University of Pennsylvania before receiving a commission in the U.S. Army in 1792.

Harrison served in the Ohio Territory and was aide-de-camp to Gen. Anthony Wayne at the Battle of Fallen Timbers (1794), which temporarily destroyed Indian power in the Northwest Territory. He married an Ohio girl, Anna Tuthill Symmes, in 1795. Three years later he left the Army, having attained the rank of captain. He soon was appointed secretary of the Northwest Territory and elected representative to the U.S. Congress. In Congress, Harrison's Land Act of 1800 was a major contribution to the development of America's territorial policy. Under its terms the Federal government provided cheap land and extended each settler 5 years' credit to pay for his property.

President John Adams appointed the experienced Harrison as governor of the Indiana Territory in 1801, when it was carved out of the Northwest Territory. During his 12 years in that post, Harrison's main accomplishments were the establishment of a legal system, the settlement of land disputes, and the management of Indian affairs. Harrison gained a national reputation through his victory over an Indian confederation organized by Tecumseh and his brother, the ''Prophet,'' at the Battle of Tippecanoe. This was one of the last efforts at resistance by Indians east of the Mississippi River.

When the War of 1812 started, Harrison received a major general's commission in the U.S. Army and, after Gen. William Hull surrendered at Detroit, took command of the Northwest forces. Although failing to achieve his primary military objectives—the recapture of Detroit and the conquest of Canada—Harrison was victorious at the battle on Canada's Thames River. After the war Harrison was one of the commissioners who negotiated the Spring Wells Treaty in 1815, which completed the Federal takeover of Indian lands in the Northwest.

Political Career

Upon his return to Ohio, Harrison was elected to the U.S. House of Representatives (1816-1819). In 1825 he was elected to the U.S. Senate, where he served until 1828.

In 1828 Whig president John Quincy Adams appointed Harrison ambassador to Colombia. Having little knowledge of diplomacy, Harrison promptly tangled with Colombia's ruler, Simón Bolívar, who accused Harrison of complicity in an uprising. Incoming president Andrew Jackson, a Democrat, recalled him.

With the Whig party in temporary eclipse, Harrison returned to Ohio and went into political retirement until 1834. But the celebration that year of the twentieth anniversary of the Battle of the Thames returned him to prominence. A movement to make Harrison president gained strength in the Middle Atlantic states, where he had the backing of the leaders of the Antimasonic party, which by 1836 had largely combined with the Whigs. Since the Whig

party was without a candidate for the 1836 contest and was composed of a number of discordant elements, several sectional candidates emerged to challenge the Democratic nominee, Martin Van Buren. They hoped collectively to throw the election into the House of Representatives, where one of the Whigs would emerge victorious. This strategy failed, but Harrison had proved the strongest contender.

The President

Soon after Van Buren's inauguration the movement for Harrison picked up new steam. Aided by a decline in Van Buren's popularity as a consequence of the Panic of 1837, Harrison received the Whig party's nomination at its 1839 convention with John Tyler, of Harrison's native county in Virginia, as his running mate.

The Whigs used a purposely vague program to carry Harrison to victory. Harrison refused to take a stand during the course of the campaign. He was portrayed as a simple, hardworking western farmer who lived in a log cabin and loved farm work, as contrasted to Van Buren, who was described as an eastern aristocrat living in luxury. Although the campaign rhetoric may have influenced the election, the dire economic condition of the country led to a general desire for changes, which worked in Harrison's favor.

Between his election and inauguration, Harrison was beset by numerous party quarrels over patronage. On April 4, 1841, one month after he took office, amid signs that his party was breaking up, Harrison died of pneumonia. The nation was stunned, having witnessed the first death of a president in office.

Further Reading

Dorothy Burne Goebel, *William Henry Harrison: A Political Biography* (1926), is a warm and interesting account of the life of the frontier hero, but quite outdated. Beverley W. Bond, Jr., *The Civilization of the Old Northwest, 1788-1812* (1934), is a good account of Harrison's early career and the difficulties encountered by territorial officials. Other studies include Freeman Cleaves, *Old Tippecanoe: William Henry Harrison and His Time* (1939), and James A. Green, *William Henry Harrison: His Life and Times* (1941). For the election of 1840 see Robert G. Gunderson, *The Log-Cabin Campaign* (1957), and Arthur M. Schlesinger, Jr., ed., *History of American Presidential Elections* (4 vols., 1971). □

Harsha

One of North India's most celebrated heroes, Harsha (ca. 590-647) was a gifted warrior-administrator, a sensitive poet and playwright, and a generous patron of religions and the arts.

From the middle of the 5th century North India was subjected to the incursions of marauding Huns. Their activity hastened the decline of the Gupta Empire, which dissolved by the mid-6th century, leaving North India again fractured politically into several independent sovereignties. Two dominant among these were the Maukhari, who ruled the region around the city of Kanyakubja (Kanauj), and the Pushyabhuti, who controlled lands north of Kanauj from their capital at Sthanvisvara (Thaneswar).

Harsha was the younger of two sons of the Pushyabhuti ruler Prabhakaravardhana. In 604 Prabhakara ordered his older son, Rajyavardhana, to march against the still-active Huns. During that campaign Prabhakara died. Shortly thereafter the young princes learned that their sister's husband, Grahavarman—the Maukhari ruler of Kanauj—had been killed and that she had been imprisoned by forces from the east under the joint leadership of the Malava Gupta king and the Bengali prince Sasanka. Rajyavardhana marched south and defeated the Malava but was slain—treacherously, according to Bana—by the Bengali. Harsha dispatched an army to meet the Bengali's forces while he went himself in search of his widowed sister. Bana's story concludes with Harsha's rescuing his sister from a funeral pyre and rejoining his army. There is no record of a military encounter between his troops and Sasanka's.

In addition to ruling traditional Pushyabhuti lands, Harsha accepted regency of the Maukhari territory and soon made Kanauj his major city. As regent, he took the title Kumara (Prince) Siladitya (Sun in Virtues).

Warrior and Administrator

The first 6 years of the young king's reign were years of almost ceaseless military campaigning. It is held that during this period Harsha brought much of North India under his control—from Gujarat and the Punjab in the west to Assam (but presumably not Bengal) in the east.

Tradition has it that Harsha suffered his only military defeat in a battle against the Chalukya king Pulakesin II, but since some historians date the battle in 612 and others in 620, it is possible that the testimony refers not to a single great military setback but rather to Harsha's inability to extend his political authority into the Deccan.

With the exception of the Thaneswar and Kanauj territories which were under Harsha's immediate control, the lands in his empire were administered by feudatories, who were often the traditional rulers recommissioned as viceroys. Harsha does not seem to have devised any new administrative policies or techniques, nor does it appear that the network of political and economic control was as secure as that of the Mauryas or the imperial Guptas before him. What could not be provided through a system Harsha attempted to give personally. It is said that he spent far the greater part of his time traveling from one district to another, holding court and giving audience.

Patron and Artist

Harsha was a distinguished and creative patron of religions and the arts. He lavished gifts on Buddhist institutions, and it is clear that he was profoundly influenced by Buddhist thought and practices. Still, there is no evidence that he became a Buddhist; rather it would seem that he remained a devotee of Shiva. Late in his life he may have become more concerned with the prosperity of Buddhist institutions as he emulated the manner of Asoka Maurya.

Kings and princes of India prided themselves on the accomplishments of artists, scholars, and poets whom they attracted to their courts. Harsha was no exception. And he had reason to be proud, for in his court were such great literary personalities as Banabhatta and Mayura.

Harsha's participation in the cultured life of his court was more direct than that of most kings, and it is in his personal contribution to Sanskrit literature that he clearly overshadows them. To him are assigned three plays: *Priyadarsika, Ratnavali,* and the *Nagananda*. In addition, he is credited with two significant poems on Buddhist themes—the *Ashtamahasricaityastotra* (Praise to Eight Grand Caityas [Buddhist assembly halls]) and *Suprabhatastotra* (Laud to Morning)—and a tract on grammatical gender, the *Linganusasanam*. Harsha's authorship has been disputed on several occasions, but no decisive contrary arguments have been proposed.

The *Priyadarsika* appears to be the earliest of Harsha's plays. It and the *Ratnavali* deal with the amorous adventures of the king Vatsa, his queen Vasavadatta, and newcomers to the royal harem. Both plays borrow from the earlier works of Bhasa and Kalidasa (especially the latter's *Malavikagnimitra*) and are based ultimately on material in the collection *Brhatkatha*. These plays lack thematic novelty but sustain interest through brisk dialogue. Both are frequently cited by later writers on dramatic theory and technique.

Harsha's *Nagananda* is his most important play. It is, in fact, a singular creation in Sanskrit drama. This five-act drama draws again on the *Brhatkatha* for the substance of its first three acts. In them, the hero, Jimutavahana, Prince of the Vidyadharas, meets and marries the Siddha princess Malayavati. To that point, the romance of the fairy prince and princess is quite conventional.

The mood of the play changes sharply in the fourth act. Jimutavahana discovers mounds of skeletons which evidence the daily sacrifice of serpents to the celestial bird Garuda. The hero resolves to offer his own body so that the serpents may be spared (a type of resolution very familiar in Buddhist literature). At the drama's conclusion it is the non-Buddhist goddess Gauri, however, who restores the bodhisattva, Jimutavahana, to life. In this attractive and moving drama, Harsha combined Buddhist and ''Hindu'' themes adroitly and uniquely, and through it one sees clearly his artistic and political genius.

With Harsha's death passed an age unduplicated in Indian history. There would be other Hindu political structures more extensive and longer-lived than Harsha's; and there would appear Sanskrit authors more facile and ingenious than he. But India has not produced again an individual of such wide-ranging talents who could wield the sword, the scepter, and the pen with equal authority.

Further Reading

Harsha's most important literary works—his three plays—are available in a single, convenient volume with Sanskrit text and English translation: *Sri Harsa's Plays,* translated by Bak Kun Bae (1964). The major biographical study of Harsha is still Radha Kumud Mookerji, *Harsha* (1926). Additional important material is in Rama Shankar Tripathi, *History of Kanauj to the Moslem Conquest* (1937). A recent popular biography is V. D. Gangal, *Harsha* (1968). D. Devahuti, *Harsha: A Political Study* (1971), concentrates on the imperial system Harsha developed. □

Gary W. Hart

Gary W. Hart (born 1936) came to national attention as a political campaign organizer, a two-term U.S. senator, and a presidential candidate.

Gary Warren Hart was born on November 28, 1936, in Ottawa, Kansas, an agricultural community where his father farmed and sold farm equipment. The family moved to Colorado several years later. At college, he shortened his family name from Hartpence to Hart. He married the former Oletha (Lee) Ludwig in 1958. They had two children, Andrea (born in 1964) and John (born in 1966).

Throughout his youth, Hart had considered the ministry as his life's vocation. He entered Bethany Nazarene College in Oklahoma and earned his B.A. degree in 1958. After graduation, he entered Yale Divinity School, where he planned an academic program in philosophy and religion. At Yale he discovered there were alternatives of service, and his career goals changed with his entry into the world of politics. Though his interest in a religious career changed, he stayed at Yale to receive a B.D. degree in 1961. Hart's new objective was to study law. He entered Yale's School of Law and earned his LL.B. degree in 1964.

Hart began his career in Washington, D.C., working as an attorney in the Department of Justice. Two years later he became a special assistant to Secretary of the Interior Stewart Udall and specialized in oil shale issues in the Western states. He left government service and moved to Denver, Colorado, in 1967. There he practiced law and taught natural resources law at the University of Colorado School of Law in Boulder.

Hart got his first experience in politics when he was a student volunteer in the 1960 presidential campaign of Senator John F. Kennedy. He volunteered again in the 1968 presidential primaries to work for Senator Robert F. Kennedy.

Senator George S. McGovern persuaded Hart to coordinate his 1972 presidential bid. Hart agreed to help McGovern by organizing a campaign structure in the Western states. He soon undertook the task of national campaign director. He helped create a coalition of liberals and anti-Vietnam War believers to support McGovern. Hart's major achievement in that campaign was to create a grassroots organization—an army of volunteers—which relied heavily on door-to-door visits, neighborhood canvassing, and raising small, individual campaign donations. McGovern lost the election in a Richard Nixon landslide, winning only about 38 percent of the popular vote nationwide and ob-

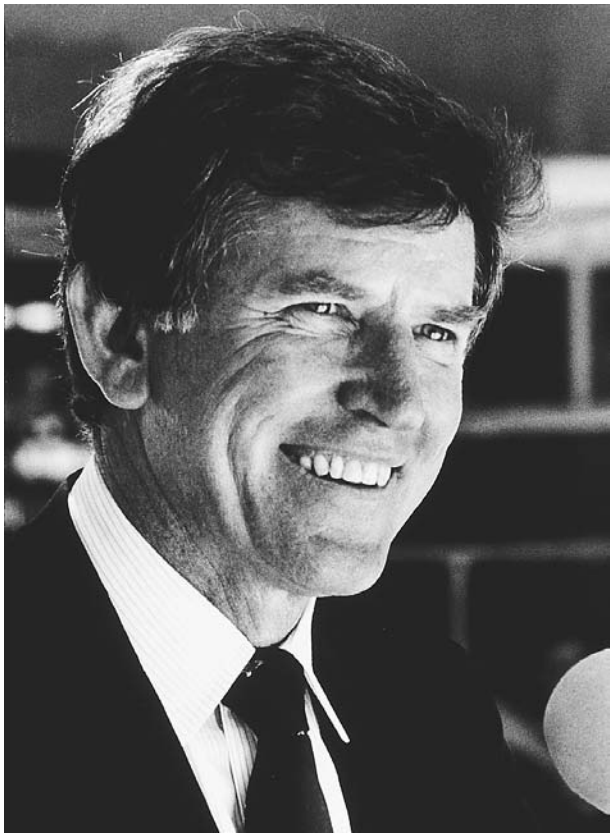

taining electoral votes only in Massachusetts and the District of Columbia.

The time had arrived, Hart felt, to run for office himself. He entered the 1974 Senate race in Colorado. He began his campaign as an underdog against the incumbent two-term Republican senator Peter H. Dominick. Hart ran as a new voice in politics and relied on his grassroots network of supporters. He won with over 57 percent of the vote statewide. In 1980 Hart ran for a second term. He barely won the office with a majority of less than 20,000 votes out of nearly 1.2 million cast.

In the Senate Hart liked to think, ask questions, shape ideas about long range strategies, and do his homework. He was considered an intellectual force and a loner rather than a persuader or wheeler-dealer. He served on the Environment and Public Works Committee, the Armed Services Committee, and the Budget Committee.

On environmental policy, Hart considered himself a conservationist rather than an environmentalist. He wanted natural resources to be guarded by the government, but believed that they should be developed. He supported the need for nuclear energy, but pushed for safety precautions and solutions to the problem of nuclear waste disposal. Hart also promoted the development of solar energy.

America's military policy became a special interest of Hart's. The senator wanted to redirect the country's defense strategy. Hart's emphasis was to shift conventional warfare to maneuver warfare. In naval operations, for example, Hart wanted a shift from huge aircraft carriers to a more mobile fleet of smaller, less costly ships. He supported a nuclear weapons freeze, nuclear test bans, and arms limitation.

Senator Hart founded the bipartisan Congressional Military Reform Caucus to develop reforms in military strategy. His interest in America's military defense can best be illustrated by a dramatic personal move. At the age of 44, never having served in the armed forces, he joined the Naval Reserve.

Hart sought the presidential nomination in the 1984 primaries. Again, he seemed the underdog, for 1983 polls showed him to be near the rear of a group of prospective candidates. Underfinanced, he relied on his traditional grassroot volunteers strategy.

The 1984 campaign slogan was ''New Ideas, New Generation.'' Hart's new ideas were to avoid traditional means of treating problems. Instead of a choice between conservatism and liberalism, he wanted to create a third option and focused on trying to convince the public that the real choice is between the past and the future. He attempted to reinforce the Democratic Party's image of social concerns, while repudiating its emphasis on big government and governmental regulation of business. Hart spoke for individual rights and a respect for free enterprise and economic productivity. He claimed independence from party leaders and special interests. His appeals were directed to the emerging group of young, upwardly mobile professionals (''yumpies'' or ''yuppies,'' as the terms were popularized at the time)—a new generation of educated men and women born after World War II.

Almost overnight his long-shot candidacy vaulted from the back of an eight-candidate race to the forefront after unexpected victories in the New Hampshire primary and the Iowa party caucuses. Riding a wave of momentum, he captured party delegates in New England and other states during February and March 1984. The fast pace of success could not keep up with the need for organization in many states. His momentum was lost to a well-organized campaign and support from labor and other interest groups for former Vice-President Walter F. Mondale. Hart floundered in the South and found little electoral support in the urban, industrialized areas. At the Democratic nominating convention, Hart lost to Mondale by 1,200.5 delegate votes to 2,191 votes.

In 1986 Hart did not seek a third term in the Senate. He continued to advance his issues and causes, and in 1987 he began another campaign for the presidency. Hart's campaign was hampered by rumors of his womanizing, so Hart openly challenged the press to follow him. Shortly thereafter, reporters from the *Miami Herald* ''caught'' Hart with 29-year-old model/actress Donna Rice. It was revealed that the pair had vactioned together, and Hart withdrew from the race.

The former senator resumed his law practice and hosted a radio talk show in his home state of Colorado. Many of his political supporters urged him to ''get back into politics,'' by running for his former senatorial seat.

Further Reading

Hart has written several books which explain his activities and issue focus. *Right From the Start: A Chronicle of the McGovern Campaign* (1973) is a personalized account of the operations, decisions, and strategies of the 1972 presidential race. *The Good Fight: The Education of an American Reformer* (1993), detailed his political education and provided insight into his reform philosophy. For additional biographical detail on ex-Senator Gary Hart, consult *Biographical Directory of the American Congress 1774-1996;* and *U.S. News and World Report,* April 10, 1995, which carried a brief summary of Hart's political involvement.

For an overall report of the 1972 election struggles, read Theodore White, *The Making of the President 1972* (1973). Hart detailed his ''new ideas'' proposals that were to be the basis for his 1984 campaign themes in *A New Democracy: A Democratic Vision for the 1980s and Beyond* (1983). Hart's 1984 presidential campaign is discussed in Elizabeth Drew, *Campaign Journal: The Political Events of 1983-1984* (1985) and in Peter Goldman and Tony Fuller, *The Quest for the Presidency 1984* (1985). The senator's ideas on military policy were presented in Gary Hart and William S. Lind, *America Can Win: The Case for Military Reform* (1986). Lastly, Hart co-authored a spythriller with Senator William Cohen entitled *The Double Man* (1985). Information about Hart's ill-fated preseidential campaign can be accessed at http://www.80s.com/Timeline/1987/ (August 7, 1997). □

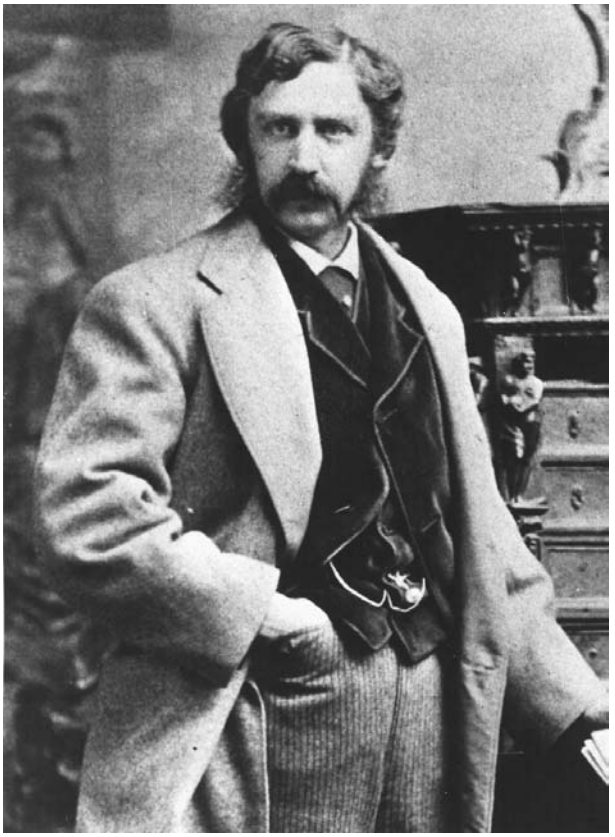

Francis Brett Harte

Francis Brett Harte (1837-1902), known as Bret Harte, an American poet and fiction writer who specialized in local color and regional stories, set the fashion in fiction for a number of writers in the era following the Civil War.

Bret Harte, born in Albany, N.Y., had a somewhat sketchy education in the East before he followed his widowed and recently remarried mother and her family to the Pacific Coast in 1854. There he taught school for a year, visited the Mother Lode mining country, and worked briefly for an express company.

Early Career

Harte got his professional start between 1857 and 1860, when he was a journalist in Union, Calif. He moved to San Francisco, worked in government offices, and contributed writings to the *Golden Era* and the *Californian* which brought him prominence in literary circles. A collection of poems, *The Lost Galleon,* and a volume of parodies, *Condensed Novels,* appeared in 1867. The next year Harte became editor of a new West Coast magazine, *Overland Monthly,* and began to write a series of local sketches.

When stories set in the mining country, such as ''The Luck of Roaring Camp'' and ''The Outcasts of Poker Flat,'' were read and reprinted in the East and elsewhere, Harte skyrocketed to fame. His renown increased when his comic ballad ''Plain Language from Truthful James''—relating how Ah Sin, a Chinese gambler, outwitted two confidence men-became nationally famous.

By the time Harte's first collection of western local-color stories appeared in book form in 1870, eastern publishers were competing for Harte's services. In 1871 he signed a contract with the *Atlantic Monthly* at a record figure for an American writer—$10,000 for 12 monthly contributions. He left California, never to return, and journeyed eastward, receiving a triumphant welcome everywhere.

Harte as Stylist

It seemed to his contemporaries that Harte had written the first authentic fiction about gold rush California on the basis of intimate knowledge. Actually he had arrived in the West several years too late, and was in the mining camps too briefly, to know them intimately. He did what most authors who achieve immediate success do—combined old elements with new ones in a way that initially seemed to be quite novel.

For one thing, Harte used the techniques of the fiction writer most popular in America during the 1860s, Charles Dickens—despite the deft parody of Dickens included in *Condensed Novels*. Harte repeatedly borrowed some of the very elements he had burlesqued—the linking of settings with moods and actions, and the creation of memorable characters by assigning them unusual names and grotesquely incongruous characteristics.

Harte also owed a debt to the most popular American writers of the day: the native humorists. He himself claimed that the unique qualities of the American short story derived from the native comic story, and in describing this genre he might well have been analyzing his own narratives: ''condensed, yet suggestive . . . delightfully extravagant—or a miracle of understatement. It voiced not only the dialect, but the habits of thought of a people or locality . . . often irreverent; it was devoid of all moral responsibility.''

Like antebellum humorists, Harte stressed regional characters and mores. Like postbellum humorists, he used a style marked by fanciful figures of speech, unusual word combinations, and eccentrically shaped sentences. Not surprisingly, despite his frequent pathos, Harte was classified often as a humorist.

New Ingredient

When Harte appeared on the scene, American popular fiction was largely preachy and sentimental, showing noble characters doing noble deeds. The new ingredient in Harte's typical tale was another kind of character: his rough miners, prostitutes, dance hall girls, gamblers, and badmen proved that beneath their rugged exteriors beat hearts of gold. Many of these characters became stereo-types in western fiction, particularly in cowboy stories; so did others, such as the schoolmarm imported from the East and the aristocratic colonel from the South.

These qualities appeared in early tales and in later collections: *Mrs. Skagg's Husbands* (1873), *Tales of the Argonauts* (1875), *An Heiress of Red Dog and Other Sketches* (1878), and *Colonel Starbottle's Client, and Some Other People* (1892); and in novels: *M'Liss* (1873), *Gabriel Conroy* (1876), and *Jeff Briggs's Love Story* (1880).

As time passed, it became clear that Harte was repeating himself and that his powers—except in an occasional story—were waning. Two plays, one written in collaboration with Mark Twain, were failures. Domestic difficulties and personal problems were factors that prompted Harte to accept United States consulships in Germany and in Scotland. He went to London in 1885 and stayed there for the last 17 years of his life. His considerable reputation deteriorated steadily, and scholars eventually agreed that his chief importance derived from the fact that he set a fashion in fiction writing that would be adopted by many American writers, some of them great.

Further Reading

Geoffry B. Harte edited *The Writings of Bret Harte* (19 vols., 1896-1907) and *Letters of Bret Harte* (1926). Two good biographies are George Rippey Stewart, *Bret Harte: Argonaut and Exile* (1931), and Richard O'Connor, *Bret Harte* (1966). Margaret Duckett, *Mark Twain and Bret Harte* (1964), treats their relationship and its deterioration and reflects favorably on Harte.

Additional Sources

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David Hartley

The British physician and philosopher David Hartley (1705-1757) is often referred to as one of the fathers of physiological psychology.

David Hartley, the son of a British clergyman, was born on Aug. 30, 1705. He received a private education before attending Cambridge, where he earned a bachelor's degree in 1726 and a master's degree in 1729. Although he intended to follow his father into the clergy, Hartley's disagreement with certain speculative doctrines adhered to by the Church of England prevented him from doing so. It did not, however, prevent him from remaining a lifelong member and defender of the Church or from writing on the subjects of theology and morals, as well as medicine and psychology. Forced to seek a new profession, Hartley turned to medicine and enjoyed considerable success.

Often the major contributions of self-effacing men are known best to those who come after them. Hartley's reputation as one of the founding fathers of the science of psychology rests on his two-volume work, *Observations on Man,* published, almost unnoticed, in 1749. Volume 2 deals with theology, and though of great importance to its author, it is of historical significance only as an example of the conviction held by many 18th-century scientists that there was no necessary conflict between science and revealed religion. Volume 1 is a systematic description of the emergence of highly complex emotional and mental states out of simple physical sensation.

Hartley's psychology can best be summarized under the twin headings of physiological determinism and associationism. All ideas and emotions are merely the coming together, or association, of various separate ideas which in turn can be traced to individual sensations that have been transmitted along the various nerves by a process of physical vibrations.

Hartley's private life was relatively uneventful: twice married, he fathered a number of children. Though he made little impression on the contemporary world at large, he communicated with many first-rate English minds of his day. In every way a gentleman, he was a kindly and expert doctor, well versed in subjects as diverse as shorthand and poetry and mathematics, devoutly religious, well organized and methodical though neither pedantic nor coldly efficient, and loved and admired by all who knew him. Hartley died at Newark, London, where he had practiced medicine, on Aug. 28, 1757.

Further Reading

The Transactions of the Halifax Antiquarian Society (1938-1939) contains a series of letters from Hartley to John Lister. These letters include personal information and show his interest in theological matters as well as algebra and shorthand. A facsimile of the first edition of Hartley's *Observations on Man,* edited by Theodore L. Huguelet (1966), contains a 12-page introduction which discusses Hartley's influence and life. □

Marsden Hartley

Marsden Hartley (1877-1943) was an American painter whose finest, most original works depict Maine's rocky shoreline and the fishermen who depend upon the sea for their livelihood.

Marsden Hartley's family left England to settle in Maine, where he was born. His first drawings were inspired by his interest in natural history. He studied on a scholarship at the Cleveland School of Art (1892-1898). Then he went to New York City to study painting under William Merritt Chase and Frank Dumond.

Hartley's earliest paintings after leaving school are impressionist and suggest the influence of the Italian painter Giovanni Segantini, whose work Hartley knew only through reproductions. Alfred Stieglitz gave Hartley his first exhibition at his ''291'' gallery. The show consisted mostly of ''black landscapes,'' done in the manner of Albert P. Ryder.

In 1912 Hartley traveled to Paris, Munich, and Berlin. Although he experimented with cubism, in Germany he discovered the style which provided the expressive pictorial elements he would develop during the rest of his career. He exhibited with the Blaue Reiter group in Munich and made friends with Wassily Kandinsky, Franz Marc, and Paul Klee. A characteristic painting of this expressionist phase is *Portrait of a German Officer* (1914). Here Hartley expresses military pomp by showing only the officer's epaulets, abstracted with heightened color in contrast with coarse, black contours. This emblematic approach was modified some 3 years later when he turned to Paul Cézanne's work for direction. The influence of Cézanne is evident in Hartley's work as late as 1928.

In 1930 Hartley returned to America, where, except for brief visits to Mexico and Germany, he remained, doing his finest work. In Nova Scotia and in Bangor, Maine, he painted the craggy shoreline, dramatizing the dolmenlike rocks that were tilted as if to pit their bulk against a surging sea and a threatening sky. The sailboats that venture out in this inhospitable setting epitomize human indomitability and man's skill at harnessing natural powers. Hartley's most impressive paintings are his ''archaic memory portraits'' of Nova Scotia seamen, first exhibited in 1938. Hieratic and frontal, these figures are as austere and spiritualized as the saints depicted in Russian icons. It is as if these fishermen and their wives are immobilized and transfixed by the constant fear inherent in their perilous profession. Hartley painted a series of pictures of Mt. Katahdin, emulating, as he noted, the Japanese painter Ando Hiroshige, and, one might add, Cézanne.

Hartley also wrote verse. His first book, *Twenty-five Poems,* was published in Paris in 1922. He died at Ellsworth, Maine, on Sept. 2, 1943.

Further Reading

Elizabeth McCausland, *Marsden Hartley* (1952), is an extensive work on the artist. The Museum of Modern Art's catalog *Lyonel Feininger—Marsden Hartley* (1944) includes a brief text with some statements by the artist and a chronology of significant biographical events.

Additional Sources

Hartley, Marsden, *Somehow a past: the autobiography of Marsden Hartley,* Cambridge, Mass.: MIT Press, 1996.

Ludington, Townsend, *Marsden Hartley: the biography of an American artist,* Boston: Little, Brown, 1992.

Robertson, Bruce, *Marsden Hartley,* New York: Abrams in association with the National Museum of American Art, Smithsonian Institution, 1995. □

Charles Hartshorne

Charles Hartshorne (born 1897) was one of the leading American developers and exponents of process philosophy. He also made significant contributions to the contemporary theological understandings of God, creation, suffering, and evil.

Charles Hartshorne was born in Kittanning, Pennsylvania, on June 5, 1897. His father, Francis C. Hartshorne, was an Episcopal clergyman and his mother, Marguerite Haughton, was the daughter of an Episcopal clergyman. Although in his own life not identified with a particular denomination, Hartshorne's religious background provided a definitive direction for his philo-

sophical thinking. A serious youth given to much reading and reflection, he entered Haverford College in 1915. With the advent of World War I he became a hospital orderly in Normandy, France, and, as with many other participants in the war, the enormous toll in human lives and injury deeply upset him. Hartshorne returned from the war and entered Harvard, majoring in philosophy. He completed his undergraduate work in 1921 and in quick succession received the doctor's degree in philosophy in 1923.

There is a direct line between the philosophical system Hartshorne developed in his formative years and his mature thinking. William Ernest Hocking's metaphysics, Clarence I. Lewis's idealism, Ralph Barton Perry's ethics: the teachers and the courses at Harvard all influenced him. Fellowships allowed him to spend two years in Europe where he studied under Edmund Husserl and Martin Heidegger, leading exponents of phenomenology and existentialism, respectively. Returning to Harvard in 1925 he began the monumental task, along with Paul Weiss, of editing the papers of Charles Sanders Peirce, the founder of pragmatism. This difficult task resulted in the publication of six volumes of Peirce's writings. At the same time Hartshorne worked as assistant to Alfred North Whitehead, who along with Peirce and Henri Bergson strongly influenced Hartshorne's thinking. It was Whitehead who was considered his intellectual mentor.

Hartshorne combined a capacity for brilliant philosophical analysis with an outgoing social nature. In 1928, after accepting a teaching position at the University of Chicago, he married Dorothy Eleanore Cooper. They had a daughter, Emily Lawrence. His prolific and distinguished publishing career began in 1929, and his first book, *The Philosophy and Psychology of Sensation,* was published in 1934. He early on developed a pattern of lecturing and writing, both of which continued within the framework of a teaching career at Chicago (1928-1955), Emory (1955-1962), and the University of Texas (1962 to 1980s), along with visiting professorships at, among other universities, Stanford, the Sorbonne (France), Kyoto (Japan), and Goethe (Germany).

In *The Brothers Karamazov,* Fyodor Dostoyevsky described two paths taken by young men in the pursuit of truth. The easier path involved immediate action, even to the point of sacrificing one's life. The more difficult path demanded years of tedious study which multiplied tenfold the ability to serve the truth. In Charles Hartshorne, one finds a person who chose the second path. He was the contemporary scholar who provided direction for the human community's search for self-understanding. What is it in the teaching and writing of Hartshorne that commands our attention?

Hartshorne was a pre-eminent philosopher and had a decided influence on 20th-century American thinking for several reasons. He was a shaper of the idealist tradition through his seminal works in process philosophy and theology, wherein all reality, God included, was seen in a state of eternal change and becoming. This process philosophy sharply challenged many of the fundamental ideas about the universe and God that had been the cornerstone of Western philosophy and theology.

Hartshorne developed a metaphysics—that is, a theory of meaning whereby we understand being, the universe, humans, and God. He thus provided an anchor for philosophy as it sought to gain stability in a period reacting to linguistic analysis and logical positivism. He also offered a challenge to the rapidly developing disciplines in applied ethics (e.g., business, engineering, and medical ethics) to press their arguments to more fundamental levels of philosophical and theological discourse.

He made a significant contribution to theology's never-ending quest to understand the nature of God. According to Hartshorne's ''neo-classical theism,'' God changes along with temporal creation and is enriched by it. All reality moves toward the future, but this future has no ending, just as the past had no beginning. The God of process thought shares creation in a most intimate way with creatures, for divinity moves from present to future in the closest of relationships with the cosmos in joy and sorrow, not in distant all-knowing omnipotence or static perfection. Hartshorne's theological reflections picture a God not caught up in solitary splendor, a notion prevelant in Christian thinking. This God is incapable of being truly loving. In one of his important works, *Reality as Social Process,* Hartshorne stated: ''For to love a being yet be absolutely independent of and unaffected by its welfare or suffering seems nonsense.'' In Hartshorne's view, God-with-us, in the tragedies made possible or inevitable by freedom, should receive more attention from theologians.

Hartshorne summarized his own religious credo, a belief worked out in countless books, essays, and lectures: ''I definitely believe in God, in divine love as the key to existence, in love for God as (ideally) the all-in-all of our motivation, and in love for fellow creatures as valuable and important, judged by the same principle of value-to-God as we should judge ourselves by'' (*Omnipotence and Other Theological Mistakes*). This affirmation by a maker of modern philosophy gives contemporary society pause to think of how it understands itself religiously as well as secularly since we are all believers, a people which must come to terms with meaning and ultimacy even if that belief does not assent to divinity as traditionally understood.

Charles Hartshorne was a most prolific writer on theological and philosophical subjects throughout his career. He had the ability to translate complex abstractions into language which made his ideas available to the non-academic reader.

Hartshore retired from teaching at 80 years of age, and became Professor Emeritus at the University of Texas at Austin. He also continued his active interest in bird song and published a book on the subject in 1973. He lived in Austin, Texas, and maintained an office on the university campus there. The University celebrated his one-hundredth birthday with him in 1997.

Further Reading

Eugene H. Peters, *Thinkers of the Twentieth Century,* (Pages 328-329) contains a detailed bibliography of Charles Hartshorne's publications, and of several secondary studies which explicate his academic theology and philosophy, to 1985. □

Harun al-Rashid

Harun al-Rashid (766-809) was the fifth caliph of the Abbasid dynasty. During his reign the power and prosperity of the dynasty was at its height, though its decline is sometimes held to have begun at that time.

In 750 the Abbasid dynasty replaced the Umayyad as rulers of the Islamic Empire, and for a generation they were busy consolidating their rule and overcoming internal disorders. They moved the capital eastward from Damascus to their new city of Baghdad. By 786 the reorganization of the empire was bearing fruit in greater trade and greater wealth, which made possible the luxury now associated with the caliphal court.

Harun al-Rashid was born at Rey near Teheran in 766 (or perhaps 763), the third son of the third Abbasid caliph, Mohammed al-Mahdi. His mother was Khayzuran, a Yemeni slave girl, later freed, who through her husband and son came to have great political influence. As a boy, Harun was nominal leader of military expeditions against the Byzantines in 780 and 782. Because of his victories he received the honorific name al-Rashid (the Upright). He also gained experience as governor of various provinces under the supervision of a high official, Yahya ibn Khalid the Barmakid. In 782 Harun had been named as second in succession to the throne, but on his father's death in 785, the new caliph, his brother al-Hadi, treated him very badly. Al-Hadi, however, died mysteriously in September 786, and Harun was proclaimed caliph. He at once appointed Yahya the Barmakid as his vizier.

His Reign

For the first 17 years of his reign Harun relied to a great extent on his vizier and two of the vizier's sons, al-Fadl and Jafar. Yahya appears to have been an exceptionally competent administrator and to have shown great wisdom in the selection and training of subordinates; his two sons had similar qualities. The Barmakid family fell from power suddenly with the execution of Jafar on the night of Jan. 28/29, 803, and with the arrest of his father and al-Fadl. The fundamental reason was that they were too powerful and left too little scope to the caliph.

Although the caliphate was now mostly pacified and there were no major revolts, there was an almost constant series of local insurrections. In the earlier part of the reign there were troubles in Egypt, Syria, Mesopotamia, Yemen, and Daylam (south of the Caspian Sea), and in 806 a more serious revolt in Khurasan under Rafi ibn Layth. The difficulty of holding together an empire as vast as Harun's led to the establishment of an independent principality in Morocco by the Idrisid dynasty in 789 and of a semi-independent one in Tunisia by the Aghlabid dynasty in 800. These marked a loss of power by the central government. The danger of disintegration was increased by Harun's unwise arrangement for succession. It provided for one son, al-Amin, to become caliph and for another son, al-Mamun, to have control of certain provinces and of a section of the army.

Harun took a personal interest in the campaigns against the Byzantines, leading expeditions in 797, 803, and 806. In 797 the empress Irene made peace and agreed to pay a large sum of money. The emperor Nicephorus denounced this treaty but was forced to make an even more humiliating one in 806. Cyprus was occupied in 805. Though not mentioned in Arabic sources, there seem to have been diplomatic contacts between Harun and Charlemagne, in which the latter was recognized as protector of Christian pilgrims to Jerusalem. Harun died at Tus in eastern Persia on March 24, 809, during an expedition to restore order there.

His Personality

Although the poet, thinking of some of the stories of the *Arabian Nights,* could speak of ''the good Haroun Alraschid,'' the scholar R. A. Nicholson thought he was rather ''a perfidious and irascible tyrant, whose fitful amiability and real taste for music and letters hardly entitle him to be described either as a great monarch or a good man.''

Yet with all its violence and cruelty and its readiness to have human beings executed and tortured, the court of Harun al-Rashid undoubtedly had something which later ages admire. It was far from being without a conscience, and in the quality of its living there were elements of grandeur and nobility of style; and the tone of this life was set by Harun and the Barmakids.

Further Reading

There is no recent scholarly work on Harun. E. H. Palmer, *Harun Alraschid: Caliph of Bagdad* (1881), is out of date. H. St. J. B. Philby, *Harun al Rashid* (1933), is popular but based on secondary sources. F. W. Buckler, *Harunu'l-Rashid and Charles the Great* (1931), deals in detail with the diplomatic exchanges between the monarchs. Nabia Abbott, *Two Queens of Baghdad* (1946), describes court life and shows the influence of Khayzuran, Harun's mother, and of Zubayda, his wife. There are also brief accounts in general histories. The stories about Harun may be found in translations of the *Arabian Nights* (or *Thousand and One Nights*), with great differences between different versions.

Additional Sources

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Suzuki Harunobu

Suzuki Harunobu (ca. 1725-1770) was one of the six great masters of the Japanese wood-block print and was responsible for inventing the fully developed color print called nishiki-e, or brocade painting.

Born in Edo (modern Tokyo), Harunobu was one of the large group of artists whose work was devoted to the portrayal of scenes from contemporary life, especially the Kabuki theater and the courtesans of Yoshiwara, the amusement district of Edo. Tradition has it that Harunobu was a pupil of the famous Kyoto printmaker Sukenobu, but it is clear that he must also have studied the printmakers of the Torii school as well as Toyonobu and Chinese figure painters of the Ming period.

Harunobu's early works are of little distinction, generally following the conventional style of the day. At the age of 40 Harunobu emerged as the master of the color print. The event which established his reputation took place in 1765, when a group of amateur poets decided to print a deluxe edition of an illustrated calendar which they wished to distribute among their friends. Due to the genius of Harunobu and the excellence of the engraving and printing, which for the first time used multiple colors, this work at once became the rage of Edo. Encouraged by the enthusiastic reception of the color prints, the artist embarked upon a period of great activity during which he produced no less than 600 prints in 6 years, but his brilliant career was cut short when he died at the age of 45.

The prints of Harunobu, which many Ukiyo-e collectors regard as the best ever made, are outstanding both for the beauty of their design and the superb quality of their execution, in which the finest natural colors and the best-quality cherry wood were used. Harunobu's subjects were graceful and slender young girls, some of whom were courtesans, though he was more apt to portray beauties from the streets and shops of Edo. Another group of his prints dealt with erotic subjects, which were treated with the refinement and sophistication for which he was famous. His vision of life is a very poetic one in which 18th-century Edo is transformed into a world of charm and elegance, with willowy beauties in colorful kimonos meeting their lovers, viewing nature, or simply pursuing the daily activities of their domestic life.

Although Harunobu was merely one of hundreds of Ukiyo-e artists who made prints dealing with these subjects, he is outstanding for the lyrical quality of his images and the delicate beauty of his colors and designs. Reducing the forms to flat, clearly defined, decorative patterns of color and showing a technical mastery rarely achieved in the history of Ukiyo-e, Harunobu produced some of the masterpieces of this art, works which were much admired in his own life and aroused the enthusiasm of artists like Édouard Manet and Edgar Degas when the prints were introduced to Paris in the late 19th century.

Further Reading

Studies of Harunobu include Yoné Noguchi, *Harunobu* (1940); Ichitaro Kondo, *Suzuki Harunobu,* English adaptation by Kaoru Ogimi (1956); and Lubor Hajek, *Harunobu* (trans. 1958). □

William Harvey

The English physician William Harvey (1578-1657) was the founder of modern experimental physiology and the first to use quantitative methods to establish verifiability in the natural sciences.

Born in Folkestone, Kent, on April 1, 1578, William Harvey came from a prosperous family. After 6 years at King's School, Canterbury, he entered Caius College, Cambridge, in 1593, indicating a preference for a medical career. When he was 20, he went to the University of Padua, the center for western European medical instruction, where he studied under the famed anatomist Fabricius of Aquapendente. In 1602 Harvey was awarded degrees at Padua and at Cambridge.

Harvey was admitted as a candidate of the Royal College of Physicians of London in 1604, and that year married Elizabeth Browne, daughter of Lancelot Browne, physician to King James I. In 1609 Harvey became physician to St. Bartholomew's Hospital, London, and in 1616 he gave the first of his Lumleian Lectures before the Royal College of Physicians, the manuscript notes of which contain the first account of blood circulation. In 1618 Harvey was appointed physician extraordinary to King James I.

Although Harvey's practice suffered because of his radical views, he was appointed physician in ordinary to King Charles I in 1630, and in 1633 he was with Charles's court

in Scotland. Professionally, Harvey made news by examining and exonerating several suspected witches and by performing a postmortem examination on Thomas Parr, reputed to have lived 152 years. In 1642, the year he fled from London with the court, he was made doctor of physic at Oxford. When his brothers died in 1643, Harvey retired from St. Bartholomew's Hospital. In 1646 he fled with the court from Oxford back to London and retired to live with his remaining brothers.

Harvey's great contribution, *Exercitatio anatomica de motu cordis et sanguinis in animalibus,* appeared in 1628. It was a poorly printed 72-page book, done by an obscure printer in Frankfurt. Harvey probably arranged it this way in order to avoid trouble in England, for he realized that his ideas flaunted the conventional teaching about the heart, which had been derived from the writings of Galen. *De motu cordis* was a landmark in the history of science. In it Harvey demonstrated the circulation of blood in animals, thus giving a firm foundation for the scientific development of the health professions. It must have been composed at different times, for the introduction is more vigorous, and in its critical attitude more youthful, than any of the rest of the 17 chapters.

Harvey's *De generatione* (1651; *On the Generation of Animals*) pioneered modern embryology and comparative sex psychology. This work was important in holding that the embryo builds gradually from its parts, rather than existing preformed in the ovum. His studies here were balked by the same difficulty which beset him in his studies on the circulation: he had no microscope. He could neither demonstrate directly how blood would move from arteries to veins, although he postulated the capillary anastomoses, nor could he see directly how the embryo gradually aggregated. In most cases the demonstration was completed by Marcello Malpighi, the great Italian biologist, who was one of the first to have and use a microscope.

In 1653 appeared the first English edition of *De motu cordis,* and Harvey's genius was fully recognized. He gave buildings and a library to the Royal College of Physicians, although he refused its presidency. He died of a stroke on June 3, 1657, and, ''lapt in lead,'' was buried in Hempstead church.

Further Reading

The Works of William Harvey, a translation with a notice of his life by R. Willis, first appeared in Everyman's Library in 1907. Biographies of Harvey are Archibald Malloch, *William Harvey* (1929); Louis Chauvois, *William Harvey: His Life and Times* (trans. 1957); K. D. Keele, *William Harvey the Man, the physician, and the Scientist* (1965); and Sir Geoffrey Keynes, *The Life of William Harvey* (1966). □

al-Hasan ibn al-Haytham

The Arabian physicist, astronomer, and mathematician al-Hasan ibn al-Haytham (ca. 966-1039), or Alhazen, established the theory of vision that prevailed till the 17th century. He also defended a theory of the physical reality of Ptolemy's planetary models.

Al-Hasan was born at Basra in southern Iraq, where he must have received all his education. He gained sufficient fame for his knowledge of physics in his youth that he was called to Egypt by the Fatimid ruler al-Hakim to attempt to regulate the flow of the Nile. Failing in this effort, he was disgraced and established himself as a copyist of mathematical manuscripts; there still exists in Istanbul a manuscript of the Banu Musa's version of Apollonius's *Conics* copied by him in 1024. He continued to practice the scribal art in Cairo for the remainder of his life.

He did not cease to pursue his scientific studies, however, and published a large number of highly original works. He produced two catalogs of his own work, which are preserved by Ibn abi Usaybia. The first of these, compiled in 1027, comprises 25 books on mathematics and 44 on physics and metaphysics, including *On the Structure of the World*. The second, supplementary catalog was complied in 1028.

Work in Astronomy

The primary interest of al-Hasan was the explanation of phenomena by both mathematical and physical hypotheses. His interest in astronomy was motivated by the discrepancy between the Aristotelian physical and mechanistic model of the celestial spheres and the Ptolemaic mathematical model. *On the Structure of the World,* of which only the Latin translation has been published, describes the Aristotelian sublunar world of four elements and the Ptolemaic celestial spheres in all their complexity (his only change is to accept the theory that the solar apogee is fixed with respect to the fixed stars) as if they were material. He inserts a discussion of the perception of lunar and solar eclipses based on the assumption that the moon and sun are solid physical bodies.

This problem al-Hasan takes up again in *On the Light of the Moon,* in which he refutes the ancient theory that the moon reflects the sun's light like a mirror. Rather he believes that the moon is a self-illuminating body because each point on its surface broadcasts light rays in all directions, whereas each point on the surface of a mirror reflects a light ray from a single source (here the sun) in only one direction. However, he further believes that the eye receives two primary impressions in the act of vision: light and color. Therefore he concludes that only some physical effect of the sun's light rays on the moon renders the latter's color (and thereby its light) visible. This explanation opens the possibility of reconciling Aristotle and Ptolemy, for the element of which the heavenly bodies are constituted is now seen to be, though qualitatively unchangeable as Aristotle insisted, yet subject to some quantitative change which renders their light visible when they are struck by the sun's light.

Work in Optics

Al-Hasan's greatest scientific achievements were in the field of optics. In the discussion of the nature of vision at the beginning of *Optics,* he argues that light physically affects the eye, citing the pain experienced by looking directly at the Sun and the afterimage experienced by staring at fire and then looking into a weakly illuminated place. From this he argues that the assumption of emission of visual rays from the eye utilized by mathematical opticians, though convenient for their geometric analysis, must be physically wrong. Light rays rather proceed from the visible object to the eye and are always accompanied by color.

These mixed rays of light and color issue in all directions from a visible object, whether it is self-illuminating or an illuminated nontransparent body. They are perceived when the object lies in the visual field of the eye, each point on the surface of the visible object emitting a ray perpendicular to the front surface of the ''glacial humor'' (or ''crystalline lens''); nonperpendicular rays are not perceived by the eye. The eye physically receives only the rays of light and color, but the mind interprets the patterns produced on the glacial humor as certain forms at certain distances. This theory of vision, after al-Hasan's book was translated into Latin in the late 12th or early 13th century, became the basis of all discussions of optics in the West until the 17th century.

In the latter part of *Optics* and in several other works, al-Hasan investigates problems of reflections from various sorts of mirrors. His famous solution is of ''al-Hasan's problem,'' which he encountered in examining spherically concave mirrors: given two points *A* and *B* on the plane of a circle with center *O* and radius *R,* find the point *M* on the circumference of the circle where a ray of light emitted from *A* must be reflected in order that it pass through *B*. This leads to a biquadratic equation which al-Hasan solves geometrically by the intersection of an equilateral hyperbole with a circle.

His Influence

Al-Hasan, who has been called, with some exaggeration, the founder of modern physics, seems certainly to have been the greatest Moslem student of physical theory, with the possible exception of the less well-known Qutb al-Din al-Shirazi. It is unjustified to be too emphatic about his originality until more is known about his predecessors. His contributions to science were, however, uniformly of the highest order.

Further Reading

The best book on al-Hasan is in German: Matthias Schramm, *Ibn al-Haythams Weg zur Physik* (1963). Scholarly background works in English are Charles Singer, ed., *Studies in the History and Method of Science,* vol. 2 (1921); A. C. Crombie, *Medieval and Early Modern Science,* vol. 1: *Science in the Middle Ages: V-XIII Centuries* (1959; originally published as *Augustine to Galileo: The History of Science, A.D. 400-1650,* 1952); and Seyyed Hossein Nasr, *Science and Civilization, in Islam* (1968). George Sarton, *Introduction to the History of Science,* vol. 1: *From Homer to Omar Khayyam* (1927), includes a survey of the state of science in the 11th century. □

Charles Homer Haskins

American historian Charles Homer Haskins (1870-1937) was a leading authority on Norman culture and an important academic administrator.

Charles Homer Haskins was born in Meadville, Pa., on Dec. 21, 1870. He learned Latin at the age of 5 and Greek a little later and entered Allegheny College at 12. Transferring to Johns Hopkins, he graduated at 16 and began advanced work in history, receiving his doctorate in 1890.

Appointed an instructor at the University of Wisconsin, Haskins became a full professor in 2 years. In 1902 he moved to Harvard, where he held a number of chairs in history and in 1908 became dean of the Graduate School of Arts and Sciences. In 1911 he served on the American Historical Association committee which reported on *The Study of History in Secondary Schools*. The next year he married Clare Allen.

Meanwhile, Haskins became Harvard's first Henry Charles Lea professor in medieval history. His initial book in this area, *The Normans in European History* (1915), was a collection of lectures. Most of his books were based on his lectures or on papers. Haskins's next book, often considered his best, *Norman Institutions* (1918), followed this pattern.

Following World War I, President Woodrow Wilson appointed Haskins chief of the Division of Western Europe on the American Commission to Negotiate Peace. Haskins and Robert H. Lord, the chief of the Division of Eastern Europe, gave their impressions of this task in a series of lectures that became *Some Problems of the Peace Conference* (1920). This volume remains valuable for historians of the Versailles Treaty.

During the 1920s Haskins lectured, wrote, and worked in scholarly organizations. He helped form the American Council of Learned Societies and served as chairman from 1920 to 1926. He was president of the American Historical Association in 1922 and of the Medieval Academy, which he helped found, in 1926-1927.

The breadth of Haskins's interest in medieval history is reflected in the titles of his books: *The Rise of Universities* (1923), *Studies in the History of Medieval Science* (1924), *The Renaissance of the 12th Century* (1927), and *Studies in Medieval Culture* (1929). His work, a pioneer effort, has become dated in parts but still remains impressive. He retired in poor health from Harvard in 1931 and died in Cambridge, Mass., on May 14, 1937.

Further Reading

Evaluations of Haskins as a historian are in John Higham and others, *History* (1965); as a peacemaker, in Edward Mandell House and Charles Seymour, *What Really Happened at Paris: The Story of the Peace Conference, 1918-19* (1921); and as a graduate dean, in Samuel Eliot Morison, ed., *The Development of Harvard University since the Inauguration of President Eliot, 1869-1929* (1930). The *Anniversary Essays in Mediaeval History, by Students of Charles Homer Haskins,*

edited by Charles H. Taylor and John L. LaMonte (1929), includes a bibliography of Haskins's writings but no biography. □

Frederick Childe Hassam

Frederick Childe Hassam (1859-1935) was a pioneer American impressionist painter whose work always retained a definitely native flavor.

Childe Hassam was born in Dorchester, Mass., on Oct. 17, 1859. He was early interested in art, and instead of going to college he went to work in a wood engraver's shop in Boston. Those were the great days of American illustration, and soon his work appeared in all kinds of magazines. During the evenings he drew nudes at the Boston Arts Club, and on weekends he worked outdoors with landscape painters. He soon had his own studio and his own students.

In 1883 Hassam went to Europe for a year. On his return he married a childhood friend, Kathleen Maude Doane. The couple moved to Paris for 3 years, where Hassam earned a good living doing magazine illustrations and painting pictures which he sent home to dealers. His early Paris street scenes are among his finest works. He continued studying, at the Académie Julian, but his painting, propelled by the rising wind of impressionism, soon veered away from the academic.

Hassam easily absorbed the bright colors, the white light, and the pale palette of impressionism. His main concern from this time on was light; his figures, not his best work, are flat patterns, and even his excellent etchings are studies in light. The striking results of his interest in light are best seen in his paintings of landscapes, rocky coasts, and the white churches of Gloucester and East Hampton.

As soon as he could, Hassam devoted himself entirely to painting. He early received honors—a bronze medal at the Paris Exposition (1889) and a silver medal at Munich (1892). A born painter, he certainly enjoyed painting more than anything else. However, he was somewhat touchy about his debt to the French impressionists, insisting that the modern movement in painting was founded on John Constable, William Turner, and Richard Bonington. But the fact is that he painted more like Claude Monet than did Theodore Robinson, who was Monet's avowed disciple; and Hassam's work was far more derivative than Alden Weir's or John Twachtman's, and hence, possibly, all the easier to understand and accept.

Hassam never gave up painting the figure, particularly after he settled in New York in 1889. His colorful New York is not unrelated to Camille Pissarro's Paris, and his famous flag series is heavily dependent on Édouard Manet's influence. Hassam was a member of ''The Ten'' and a regular exhibitor at the Carnegie International and at the annual exhibition of the Pennsylvania Academy.

Hassam was a large, red-faced gentleman, proud of his New England ancestry. His life was without trials. He was lively and cheerful, rather aggressive and outgoing. He died in East Hampton, Long Island, on Aug. 27, 1935, leaving all his work to the American Academy of Arts and Letters.

Further Reading

Adeline Adams, *Childe Hassam* (1938), is an indispensable study of Hassam. Hassam is discussed in James Thomas Flexner, *Nineteenth Century American Painting* (1970).

Additional Sources

Hoopes, Donelson F., *Childe Hassam,* New York: Watson-Guptill Publications, 1988. □

King Hassan II

After inheriting the throne of Morocco in 1961, King Hassan II (born 1929) became a stabilizing force in northwest Africa.

Mouley Hassan, son of King Mohammed V, was born on July 9, 1929, taking the name of his great grandfather who was Sultan of Morocco from 1874 to 1897. He received a classical education in both French and Arabic at the palace and at the imperial college, completing his higher education in the field of law at the University of Bordeaux in France.

By training and outlook, the future king was a ''modernist.'' He soon became weary of the decorative character of the Moroccan leadership under the French protectorate and aware of the need to build a modern and independent state. He persuaded his father to embrace the nationalist cause and, when the French arrested Moroccan activists, followed him in exile to Corsica and Madagascar (1953-1955). Yet he was also a man who upheld the importance of the monarchial tradition of power: the king is both caliph (religious leader) and zaim (national leader), directly linked to his people.

At independence from France in 1956, Mouley Hassan was named chief of staff of the royal armed forces, which he successfully reorganized. In 1957, and again in 1959, he took charge of suppressing uprisings in the south and in the Riff in the north.

After the split of the Istiqlal, the nationalist party, the election of 1960 was won by the leftist wing, the National Union of popular forces (led by Ben Barka and Ben Seddick, the leader of the Moroccan workers union). King Mohammed V then took over the government and named his son his vice-premier. At the unexpected death of Mohammed V in 1961, Mouley Hassan, now King Hassan II, assumed the post of premier and head of the Ministries of Defense, Interior, and Agriculture. The following year he proposed a constitution patterned on the 1958 French model and providing for two elected chambers.

But the increasing tensions with emerging social/political forces—notably those of the National Union—led the young king to end the constitutional experiment. The next two years saw the dismantling of the opposition, marked by the elimination or arrest of its key leaders, including Ben Barka. The king chose to rule alone with the support of liegemen and technocrats, in many ways like the traditional and patrimonial mode of the Moroccan sultans. The constitutions of 1970 and 1972, which established a strong executive in the hands of the monarch, gave a legal-rational authority to this system of power. From time to time referenda permitted the expression of the people's loyalty to the regime while allowing a political intercourse evoking a parliamentary monarchy.

The sovereign relied in turn upon three forces: the people, the bourgeoisie, and the military. The popular attachment to the regime was stronger in the countryside than in cities. Such measures as periodic land redistribution and the suppression of an agricultural tax revitalized the perennial devotion of the fellahs to the commander of the faithful. Hassan II kept the support of the bourgeoisie by encouraging the formation of political parties, but at the same time he limited their power and fostered internal divisions within the organizations.

The military establishment, which had been the favored instrument of power at the beginning of Hassan II's rule, lost prestige after the failed coups of Skhirat (1971) and Kenitra (1972). The king himself took over its control, acting not only as the armed forces supreme commander but also as general chief of staff. However, involvement in combat operations (in Syria and Egypt in 1973, in Mauritania from 1977 to 1979, or in Zaire in 1977 and 1978, and especially in the war of the Sahara) offered the armed forces opportunities to recover a sense of professional purpose.

A key characteristic of Hassan II's reign rested on his desire to assert himself as a leading international actor in Africa and in the Middle East. He aided negotiations between France and Libya in Chad in 1984. In the continuing Middle East unrest Hassan II played an arbiter's role. He met regularly with the chiefs of state of the region and organized international meetings, such as the Islamic Congress of Casablanca in 1984 and the Arab summits in Rabat in 1974 and in 1985. Choosing moderation and appeasement, he sought the recognition of Israel and invited the Jewish Communities Council to Rabat in 1984. He also presided over the Al Qods committee for the settlement of the status of Jerusalem, a theme discussed during his visit to the Vatican in 1980 and during that of Pope John Paul II in Morocco in 1985.

But the most troublesome issue remained that of the former Spanish Sahara, which Morocco claimed against the Sahrawi resistance upheld by Algeria and Libya. This conflict in which Hassan II involved his people tightened the links between the masses and the throne. Morocco left the OAU (Organization of African Unity) in November 1984 after the admission of the Arab Sahrawi Democratic Republic. On the other hand, Hassan II created the Arabic-African Union with Libya in August 1984. At home, the royal armed forces fought off the claims of the Polisario guerrillas to the key area of Western Sahara (the Saguia el Hamra with its rich phosphate deposits) through a strategy of ''mobile walls'' (the fourth and most advanced one was completed in 1985). However, Hassan II agreed in 1984 to accept the result of a referendum to determine the status of the troubled province.

In July 1986 King Hassan broke ranks with other Arabic states by holding two days of talk with Israeli prime minister Shimon Peres. Syria, Algeria, Iraq, and Libya criticized the attempt to find a basis for Middle East peace. Only Hosni Mubarak of Egypt applauded the effort. The brief union with Libya was dissolved.

Political Moderation and Democratization

Always a political moderate and an able negotiator, Hassan's talks with Shimon Peres led to the establishment of closer relations between Moroccan Jews and Israel, and permission for Israelis to visit Morocco.

During the 1990-1991 Gulf War between Iraq and the United States-backed international coalition, Hassan sent a contingent of the Moroccan Army to defend Saudi Arabia and oppose Iraq, despite mass demonstrations in Rabat and pro Saddam Husseim public opinion.

In September, 1996, King Hassan II initiated a referendum on the Moroccan constitution, which provided for a second chamber for the country's parliament. He removed one-third of the indirectly-elected membership of the single chamber representative body enabling Hassan and his ministers to veto the opposition parties. Elections to the newly designed bicameral parliamentary system were scheduled

for spring of 1997; however, the major opposition parties and the government had to prepare new electoral laws, and the election was postponed until late 1997.

King Hassan was a skillful ruler of a turbulent country in a troubled region for nearly four decades, and modernized and democratized Morocco as rapidly as was feasible; considering the political and social unrest fostered by extreme Islamic fundamentalist propaganda and the armed terrorism of Hamas inspired groups.

Further Reading

Douglas E. Ashford's *Political Change in Morocco* (1961) ends with the reign of Mohammed V. Two interesting sources are in French: King Hassan's own book, *Le defi* (The Challenge) (Paris, 1976), and John Waterbury's *Le commandeur des croyants* (The Commander of the Faithful) (Paris, 1975).

The magazine *Presidents and Prime Ministers* (May/June 1996), featured a section on Diplomacy and World Peace which covered the summit talks in Egypt and Hassan's role as mediator. *The Economist* (September 28, 1996) discussed Morocco's election and Hassan's constitutional changes; and a later edition (January 2, 1997) of the same magazine discussed Hassan's relations with the Islamic fundamentalist and Moroccan militants. Yaacov Shimoni's *Biographical Dictionary of the Middle East* (1991), although an Israeli publication, outlined a sympathetic sketch of Hassan II as a just and fair-minded ruler beset by a myriad of political problems. □

Muhammad Abdille Hassan

Muhammad Abdille Hassan (1864-1920) was a politico-religious leader and poet who is considered the father of Somali nationalism for his inspiration and leadership in a 20-year war against European and Ethiopian imperialism in Somaliland.

Muhammad Abdille Hassan was born on April 7, 1864, in northern Somaliland, and by age 12 he had decided to dedicate his life to the religion of Islam. His subsequent travels throughout Arabia and East Africa in search of knowledge, his reputation for learning, and his abilities as a teacher soon earned him the honorary title of sheikh. While in Mecca he met leaders of certain Moslem revivalist movements, and when he returned to Somalia in 1897, he began to condemn all excessive indulgences and luxuries and exhorted his people to return to a strict path of Moslem devotion.

During that era of the European partition of Africa, Sheikh Muhammad's contact with Catholic missionaries and British colonial officials convinced him that Christian colonization sought to destroy the Islamic faith of the Somalis. He believed that his passion to deepen Somali faith would never be realized until they were free, so he intensified his efforts by urging his countrymen to remove the European ''infidels.''

Sheikh Muhammad was clearly a man of great energy and broad imagination. In his attempt to create a national movement, he used kinship ties as bases for political alliances and deftly utilized marriage ties to cement alliances with clans with whom his relations were poor. To ensure a continued broad-based appeal, he was assisted in decision making by a small group of lieutenants who belonged to no single clan.

Mediator and Guerrilla Leader

Sheikh Muhammad's success as a mediator in disputes between clans and tribes over water and grazing rights—main concerns for the pastoral Somalis—and his remarkable abilities as a poet further enhanced his fame, so that by 1899 he had attracted 3,000 followers, whom he called ''dervishes.'' His subsequent raids on British outposts and threats to Italian and Ethiopian holdings in the area led to the dispatch of four expeditions between 1901 and 1904, all of which failed to kill the sheikh or inflict serious damage on his followers. The disgruntled British officials denounced him as a madman and an outlaw and dubbed him the ''Mad Mullah.''

Unable to defeat Sheikh Muhammad's nomadic guerrillas, the Europeans accused him of alleged violations of Islamic law in an attempt to undercut his power, a maneuver that failed owing to a lack of evidence and the sheikh's obvious magnetism. Financial stringency finally led the British to evacuate the interior of their protectorate from 1910 to 1912. Many Somalis unsympathetic to the sheikh's movement were then subjected to reprisals, and Somaliland lapsed into a state of unparalleled confusion and chaos.

The British returned to the Somaliland interior in 1912, but the military commitments of World War I allowed for little more than defensive operations in their small Somali colony. In January 1920, however, the British government organized a carefully combined air, sea, and land attack on the dervishes. Planes bombed Taleh, a semipermanent, fortified center the sheikh had built for his dervish theocracy, and he was forced to abandon it to reorganize. With haughty disdain he rejected a British offer of free pardon upon surrender. Further attacks forced his dwindling forces into eastern Ethiopia, where he eventually succumbed to an attack of influenza and died on Dec. 21, 1920.

The Poet

A national figure who appealed to the Somalis as Moslems regardless of their clan and lineage allegiance, Sheik Muhammad had as a formidable weapon of propaganda his scathing poems. As a poet, he relied on the traditional Somali art of alliterative poetry, which is used as a means to preserve the past and as an effective vehicle for communicating political ideas. He contributed to his charisma by assigning to certain dervishes the sole task of memorizing his poetry. In the innumerable poetic polemics his style alternated from violent denunciation and vituperation to soft words of conciliation, but the content always revealed a shrewd appreciation of the colonial situation in Somaliland. His poetry is still sung in Somali oral form, to the enrichment of the Somali poetic heritage.

Further Reading

The best statement on Sheikh Muhammad is the chapter by R. L. Hess in Norman R. Bennett, ed., *Leadership in Eastern Africa* (1968), and the best scholarly treatment of Somali history is I. M. Lewis, *The Modern History of Somaliland* (1965). Lewis' *A Pastoral Democracy* (1961) is an outstanding anthropological analysis of Somali society. □

Warren Hastings

The English statesman Warren Hastings (1732-1818) was the first governor general of British India. He established the system of civil administration that was the basis of Anglo-Indian security and prosperity.

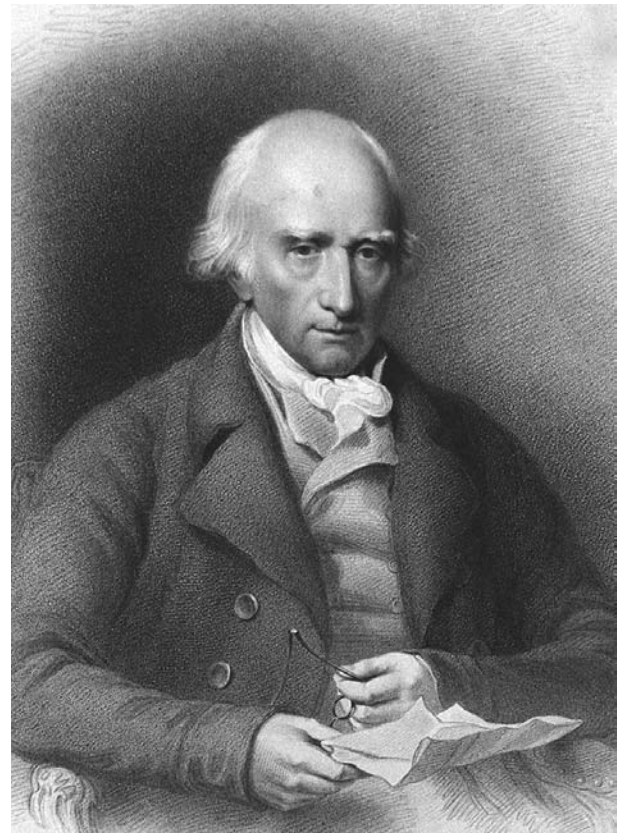

Warren Hastings was born on Dec. 6, 1732, in Churchill, near Daylesford, of an old but poor family. His mother died immediately after his birth, and his father, a clergyman, disappeared in the West Indies. Raised by an uncle, Hastings had a good education and attended Westminster. He became a clerk in the East India Company and reached Calcutta in October 1750. As was the custom, he augmented his salary by private trading. He was placed in charge of a factory weaving silk and cotton goods in Kasimbazar (Cossimbazar) and by 1756 was a member of the council, the local governing body of the company.

When Suraja Dowla (Siraj-ud-Daula), the nawab of Bengal, attacked and took Calcutta, Hastings was taken prisoner but was soon released to act as intermediary for the prisoners in the Black Hole. He joined Robert Clive's relief force, which recaptured the city.

In August 1758 Clive appointed Hastings resident at Murshidabad to deal with the new nawab, Mir Jafar. Three years later Hastings was named to the Calcutta council under Henry Vansittart, Clive's successor. Disgusted by the widespread corruption, Hastings retired to England in 1764 with a modest fortune. His funds gone after 4 years, he applied for reemployment and was appointed to the Madras council, arriving there in 1769. In 1772, after Vansittart and two other members were lost at sea, Hastings became governor of Bengal. Two years later he was governor general of India, a post he held until 1785.

Hastings's tenure of office was marked by constant strife in his council and in England. He faced and dealt with continual opposition to his policies. Yet by strength of character, firmness of resolve, and sense of duty he overcame all obstacles, many of which arose from the difficulty of defining his new position and its responsibilities.

Hastings carried out an aggressive policy of administrative, judicial, and fiscal reform to improve government and eliminate abuse. He suppressed banditry in the country. He put down a serious Maratha conspiracy supported by the French. He reestablished British prestige, which had declined after Clive's departure. He used military forces throughout India to prevent the fragmentation and dissolution of British power. He perhaps occasionally overstepped his prerogatives by making British forces available to the nawab of Oudh, by using questionable methods to recover from the dowager of Oudh money illegally withheld. But he vigorously maintained his authority over subordinate provincial governors despite objections to what at times seemed like his autocratic or dictatorial control.

Hastings also fostered education, encouraged the codification of Hindu law, stimulated the study of Sanskrit by European scholars, founded a Mohammedan college in Calcutta and an Indian institute in London, opened a trade route to Tibet, sponsored a survey of Bengal, and organized expeditions to explore the seas.

The passage in 1784 of Pitt's India Act, which provided a new constitution, persuaded Hastings there was little point for him to remain. Resigning, he returned to England in 1785. He was immediately charged with ''high crimes and misdemeanors,'' which he denied vigorously. He was impeached by Parliament in 1786, but the trial opened 2 years later and lasted 7 years. The House of Lords found him not guilty, but his personal fortune was exhausted by his defense. The East India Company came to his aid and granted him funds and an annuity.

In 1813 Hastings was asked to discuss Indian matters in Parliament and was received with extraordinary respect. In 1814 he was made a privy councilor. He died at Daylesford on Aug. 22, 1818.

Hastings was said to have ''looked like a great man, and not like a bad man.'' He was physically slight, temperate in his habits, and reserved in his behavior. Personally neither corrupt nor cruel, he has been characterized as ''the scapegoat upon whose head parliament laid the accumulated sins, real and imaginary, of the East Indian company.''

Further Reading

There are three standard biographies of Hastings: Cuthbert C. Davies, *Warren Hastings and Oudh* (1939); Penderel Moon, *Warren Hastings and British India* (1947); and Keith Grahame Feiling, *Warren Hastings* (1954). Hastings the man is revealed in *Letters of Warren Hastings to His Wife,* edited by Sidney C. Grier (1905), and in H. H. Dodwell, ed., *Warren Hastings' Letters to Sir John Macpherson* (1927). □

William Henry Hatch

William Henry Hatch (1833-1896), American reformer, sponsored the Hatch Act of 1887, which gave Federal aid to agricultural research.

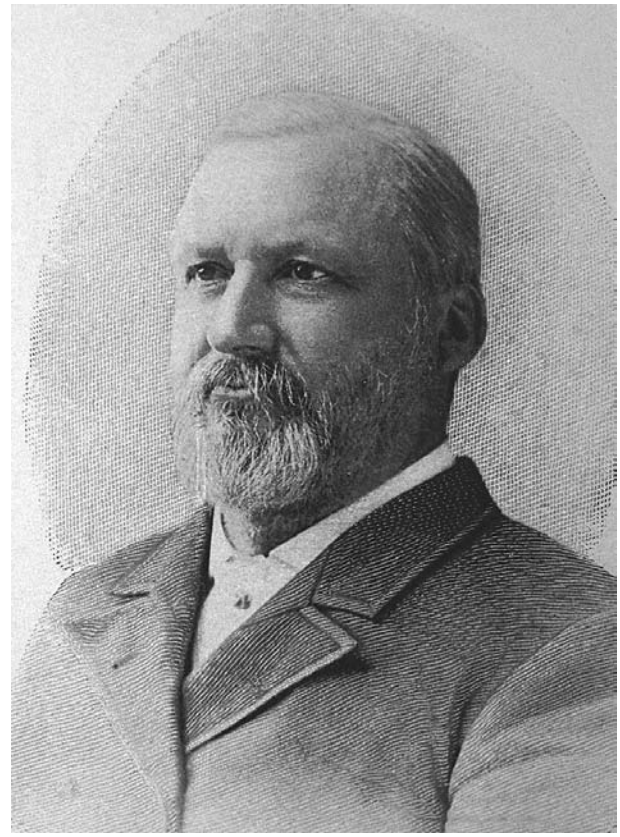

William Hatch was born in Scott County, Ky., on Sept. 11, 1833, the son of a pioneering Protestant (Campbellite) minister. Called to the bar at the age of 21, Hatch moved to Hannibal, Mo. There he became a noted lawyer, joined the Democrats, and was elected a circuit attorney (1858-1862).

With the outbreak of the Civil War, Hatch joined the Confederate forces. He returned to Hannibal to practice law after the war. Following the defeat of the Radical Republicans in 1871, he began seeking elective office in Kentucky. He became the Democratic congressman for the solidly agricultural First District in 1878, thereafter winning eight successive 2-year terms.

Hatch's influence in Congress was exerted mainly through his chairmanship of the Committee on Agriculture. He was defeated for the Speakership in 1892 and never achieved his ambition of becoming secretary of agriculture, though he successfully led the movement to raise that post to Cabinet rank (1889).

Hatch's pure-food reforms included the Bureau of Animal Husbandry Act of 1884; the first Oleomargarine Act of 1886 (which brought Federal inspection of margarine production and earned him the nickname ''Bull Butter Hatch''); the Meat Inspection Act of 1890; and various measures to check grain speculation, to control the ''tobacco trust,'' and to establish national standards of hygiene in the control of communicable animal diseases.

''Farmer Bill'' Hatch made his greatest contribution to American agriculture with the Hatch Act of 1887. This gave direct Federal support to each state and territory for agricultural experimental stations closely associated with the Morrill land-grant colleges. The agricultural colleges were suffering from low enrollments, poorly trained faculty, and bad morale owing to the relatively undeveloped state of the agricultural sciences in the United States. The Hatch Act brought immediate improvement: 50 or 60 research stations were eventually created, and their discoveries helped revolutionize American agriculture and the life of the farmer. The colleges grew rapidly after 1887, and it was soon taken for granted that Federal and state governments should work together in a national system of agricultural teaching, research, and (later) extension education work. The Office of Experimental Stations was created in the U.S. Department of Agriculture in 1888.

Defeated for reelection in 1894, Hatch retired to his farm in Hannibal, where he died on Dec. 23, 1896.

Further Reading

General background information and a discussion of the Hatch Act are in Whitney H. Shepardson, *Agricultural Education in the United States* (1929). □

Hatshepsut

Hatshepsut (reigned 1503-1482 B.C.) was an Egyptian queen of the Eighteenth Dynasty. Usurping the throne after her husband's death, she held effective power for over 20 years.

The daughter of Thutmose I by his queen Ahmose, Hatshepsut was married to her half brother Thutmose II, a son of Thutmose I by a lesser queen named Mutnofre. During Thutmose II's lifetime Hatshepsut was merely a principal queen bearing the titles King's Daughter, King's Sister, God's Wife, and King's Great Wife.

On the death of Thutmose II the youthful Thutmose III, a son of Thutmose II by a concubine named Ese (Isis), came to the throne but under the tutelage of Hatshepsut, who for a number of years thereafter succeeded in keeping him in the background. At the beginning she had only queenly status but soon assumed the double crown of Egypt and, after some initial hesitation, had herself depicted in male dress.

Although both she, and later Thutmose III, counted their reigns from the beginning of their partnership, Hatshepsut was the dominant ruler until Year Twenty. Thutmose III was also shown as a king but only as a junior coregent. In an inscription of Year Twenty in Sinai, however, Thutmose III is shown on an equal footing with his aunt.

For obvious reasons warlike activities were barred even to so virile a woman as Hatshepsut, and with the exception of a minor expedition into Nubia, her reign was devoid of military undertakings. But an inscription on the facade of a small rock temple in Middle Egypt, known to the Greeks as Speos Artemidos, records her pride in having restored the sanctuaries in that part of Egypt, which she claimed had been neglected since the time of the alien Hyksos rulers.

Among the many officials on whose support Hatshepsut must have depended at least initially was one Senmut, whom she entrusted with the guardianship of the heir to the throne, the princess Ranefru, her daughter by her marriage to Thutmose II. According to Senmut himself, he was responsible for the many buildings erected by the Queen at Thebes. Among these was her splendid terraced temple at Deir el-Bahri, which was inspired by the earlier structure there of the Eleventh Dynasty king Mentuhotpe I.

Apart from the customary ritual ceremonies, the colored reliefs on the walls of this temple depicted the two main events of Hatshepsut's reign, the transport of two great red granite obelisks from Elephantine to Karnak and the famous expedition of Year Nine to the land of Punt, an unidentified locality which probably lay somewhere on the African Red Sea littoral.

Once having proclaimed herself king, Hatshepsut had a tomb excavated for herself in the Valley of the Kings. How she died is unknown, but after her death her memory was execrated by Thutmose III, who caused her name to be erased from the monuments wherever it could be found.

Further Reading

The reign of Hatshepsut is discussed in some detail in James H. Breasted, *A History of Egypt from the Earliest Times to the Persian Conquest* (1905; 2d ed. 1909), and by William C. Hayes in *The Cambridge Ancient History* (12 vols., 1923-1939). Leonard Cottrell, *Queens of the Pharaohs* (1966), discusses Hatshepsut. On the Queen's temple see E. Naville, *The Temple of Deir el Bahari* (7 vols., 1894-1906). □

Mohammad Hatta

Mohammad Hatta (1902-1980), one of the foremost intellectuals in the Afro-Asian anticolonial movement, was a leader of the Indonesian nationalist movement leading to its independence in 1945. He was a champion of non-alignment and of socialism grounded in Islam.

Mohammad Hatta was born in Bukittinggi, West Sumatra, Indonesia, on August 12, 1902. Although his father died while he was an infant, he was raised in a secure, well-to-do family environment which encouraged scholarly achievement and faithfulness to Islam. These characteristics became his signature during his career as one of the foremost intellectuals in the Afro-Asian anti-colonial movement.

Education and Political Activism

As a child Hatta received the best education available in the Netherlands Indies, including Dutch-language secondary schooling in Jakarta. By the time he left for the Netherlands to continue his studies at the Rotterdam School of Commerce he had already developed a keen interest in political affairs, having served while still in his teens as an

officer of youth organizations in West Sumatra and Jakarta. Shortly after arriving in Rotterdam he became treasurer of the Indonesian Union (Perhimpoenan Indonesia) at a time when it was adopting explicitly political programs.

Hatta did not return to Indonesia, as he and his nationalist compatriots called the colony, until 1932. During these ten years he emerged as the overseas leader of the Indonesian nationalist movement and became acquainted with counterparts representing other independence movements, including the Indian leader Jawaharlal Nehru. In 1927 Hatta was accused by Dutch authorities of writing treasonous articles. After being imprisoned for a year and a half, Hatta successfully defended himself and his associates in a rousing, uncompromising courtroom speech which, upon publication in Indonesia, set a militant tone for the independence movement.

After his return to Indonesia Hatta and his compatriot Sutan Sjahrir sought to join forces with other nationalist leaders, including Sukarno. The organizational efforts of these men were thwarted by the repressive policies of the colonial state. First Sukarno was arrested and exiled to Flores; in 1934 Hatta and Sjahrir were arrested and eventually imprisoned in the much harsher prison camp at Digul, Western New Guinea. They later were relocated to the island of Banda, where they continued to formulate their ideas and express them in articles which were circulated in many Indonesian cities. When the Dutch in the Far East surrendered to Japan in early 1942, Hatta, back in Jakarta, assumed a new leadership role.

Occupation and Independence

Together with Sukarno and Sjahrir, Hatta participated in the Japanese occupation government. He remained in communication with underground elements of the nationalist movement, and he used his position as vice-chairman of Putera—a mass organization created in 1943—to continue political preparations for independence. With the collapse of Japan's imperial ambitions, Indonesia became independent on August 17, 1945. The days leading up to this event were tumultuous and included a brief ''kidnapping'' of Sukarno and Hatta by youths who were pressing for dramatic action on the part of their leaders. Sukarno and Hatta signed the proclamation of independence and quickly were designated president and vice-president, respectively, by the provisional parliament.

The next four years were a period of armed struggle against the Dutch, who were intent upon regaining control of the East Indies. For Hatta it was a time of intense political activity which included another detention by the Dutch and a deepening rift with Sukarno. As negotiations leading to the December 1949 Dutch cession of sovereignty proceeded, Hatta's international stature and his ease and competency in dealing with Europeans were instrumental in determining the outcome. Among other things he successfully opposed imposition of a federal system designed by the Dutch.

Political Ideas and Influence

Although Hatta subsequently was overshadowed by the more flamboyant and aggressive Sukarno, many of his positions became important not only in Indonesia but internationally. He was an articulate champion of non-alignment and of socialism based mainly on cooperatives and decentralization. He also believed that Indonesian socialism should be firmly grounded in Islam.

Because he was from Sumatra and was so different in personal style from Sukarno, a Javanese, the two came to be regarded as thoroughly complementary. But these same differences caused their partnership to break down, and when Sukarno abandoned parliamentary processes in favor of ''guided democracy'' in the later 1950s the gulf between them became unbridgeable. The collapse of Sukarno's regime in confusion and disrepute in 1966 did not lead to Hatta's return to a formal political position, however; the successor government under Suharto was dominated by the army, an organization which Hatta regarded as corrupt, inefficient, and unsuited for governance under any circumstances.

Mohammad Hatta remained in the background of Indonesian politics throughout the 1970s except for a brief period in 1978 when he agreed to serve as general chairman of the Foundation for the Institute of Constitutional Awareness. The foundation provided a forum for bold expressions of criticism from a wide range of opponents to the Suharto government. It was unable to weaken significantly the army's control of public institutions, however, and it lost much of the momentum which it may have been gaining when Hatta died on March 14, 1980.

Further Reading

In view of the long and complex relationship between the two men, it should be no surprise that biographies of Sukarno are a good source of information on Hatta. See, for example, J. D. Legge, *Sukarno: A Political Biography* (1972). George Kahin's study of *Nationalism and Revolution in Indonesia* (1952) is a thorough account of the movement in which Hatta was absorbed. The best source for the post-independence period (not covered by Kahin) is Herbert Feith, *The Decline of Constitutional Democracy in Indonesia* (1962). A brief but insightful tribute to Hatta by Kahin appears under the title, ''In Memorium: Mohammad Hatta (1902-1980),'' in *Indonesia* (1980). A selection of Hatta's writings may be found in Herbert Feith and Lance Castles, editors, *Indonesian Political Thinking, 1945-1965* (1970).

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Gerhart Johann Robert Hauptmann

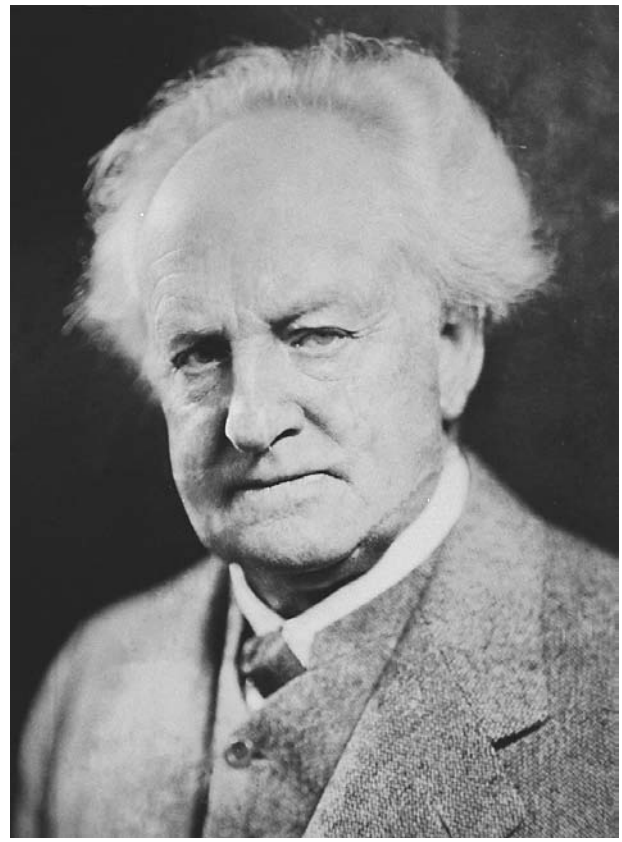

The German dramatist and novelist Gerhart Johann Robert Hauptmann (1862-1946) is best known for his pioneering naturalistic dramas. His subsequent work treats in various forms and styles the role of the individual in an apparently deterministic universe.

Gerhart Hauptmann as naturalist, was the leader of the literary school which flourished especially from 1880 to 1900, a period coinciding with German imperialist expansion and industrialization. The naturalists reflected with photographic and frequently harrowing realism the resultant dislocations in a society that confused material progress with its destiny. Scientific and political theorists drew attention to the formative effects of heredity and environment, the exploitation of workers, the subservient role of women, and the general decay of moral fiber. In treating such themes, the naturalists hoped to alert their contemporaries to the need for reform.

Hauptmann was born in Obersalzbrunn, Silesia, on Nov. 15, 1862, the son of a hotel owner. As a dreamy and restless young art student in Breslau, he experienced lean and frustrating years after a decline in the family fortunes. His marriage to Marie Thienemann brought financial independence and made possible his studies at the University of Jena and journeys to Italy (1883).

Upon his return Hauptmann produced an autobiographical epic poem, *Promethidenlos* (1885), anticipating the materialistic-idealistic conflict prominent in his subsequent work. Settling in Berlin, he studied Charles Darwin, Karl Marx, and contemporary schemes of social reform and developed an interest in Henrik Ibsen. The result was the pioneering naturalistic drama *Vor Sonnenaufgang* (1889; *Before Dawn*), which caused a sensation and inaugurated a series of related dramas.

Naturalistic Dramas

Vor Sonnenaufgang, first performed in Berlin on Oct. 20, 1889, supported by the society Freie Bühne, typifies Hauptmann's naturalism with its ''analytic'' technique, the ''completed'' characters, the stifling force of milieu and heredity, and the incompetence of the ''savior'' from the outside world. For a time it appears that the arrival of the socialist reformer Alfred Loth means for the virtuous Helene salvation from the degradation of a family utterly corrupted by sudden wealth and now burdened by alcoholism, infidelity, and other vices. But when Loth becomes aware of this domestic situation, he abruptly breaks with Helene and departs, unwilling to risk deeper involvement with one who, he fears, may later fall victim to a hereditary taint. In despair Helene commits suicide.

The ''analytic'' technique thus reveals not a development in response to conflict, but rather the static situation created by forces and events preceding the opening of the play. Similarly, the characters respond to situations in a manner preordained by immutable forces.

A comparably burdened and flawed family group is displayed in *Das Friedensfest* (1890), while Hauptmann's third drama, *Einsame Menschen* (1891), presents another

incompetent and ''misunderstood'' central character. Johannes Vockerat harbors scientific and scholarly ambitions, but his loving wife, Käthe, who supports his life of scholarship, is intellectually incapable of understanding him. His own capacities appear paralyzed in consequence. The arrival of Miss Anna Mahr, a student who shares Johannes's interests, creates a triangular impasse. Johannes and Anna fall in love, but he cannot bring himself to choose between the two women and the sharply differing life-styles that they represent. Anna departs, and Johannes commits suicide. (Similarly flawed and ''misunderstood'' husbands appear in the ''artist dramas''—*Kollege Crampton,* 1892; *Michael Kramer,* 1900; and *Gabriel Schillings Flucht,* 1912.)

Die Weber (1892; *The Weavers*), based on a historical incident of 1844, established Hauptmann's international reputation. Here the sociological problem overshadows the personal—machines are replacing the handwork of the weavers—and the mass of exploited Silesian workers emerges as ''hero,'' taking on a character and identity of its own: a novelty in German drama. The workers' revolt is put down, but it is clear that their cause is just.

A similar attention to the psychological implications of the mass characterizes the broadly conceived drama *Florian Geyer* (1896), based on the ill-fated 16th-century Peasant Revolt. The peasant troops represent the tragic hero, whose fate is paralleled in Geyer, the well-intentioned leader who lacks the ruthless will to act.

Three further naturalistically oriented plays represent a climactic achievement, although they transcend strict naturalistic technique. In *Fuhrmann Henschel* (1898) a lowly trucker takes his own life, consumed by remorse at breaking a solemn oath to his wife on her deathbed that he would not marry Hanne, their unpleasant maid. (The situation is similar in an early novella—*Bahnwärter Thiel,* 1887.) In *Rose Bernd* (1903), however, the shame and remorse of an unmarried mother guilty of infanticide are assuaged by the forgiveness of her fiancé. In *Die Ratten* (1911) a comic element is overshadowed by the tragedy arising from Frau John's pathologically intense and frustrated maternal instinct. The work reveals expressionistic elements and symbolizes the ethical brittleness of imperial Germany's social fabric. (In one of German literature's outstanding comedies—*Der Biberpelz,* 1893; *The Beaver Coat*—Hauptmann had already satirized a prominent flaw of the Prussian establishment: its stiff-necked and ethically myopic officialdom.)

The drama *Vor Sonnenuntergang* (1932) closes the naturalistic cycle. Here the hope of the aging Clausen for happiness in marriage to his young secretary is thwarted by the ungenerous conniving of his children by a previous marriage. The grasping materialism of the new generation drives the humanistic Clausen to suicide.

Neoromanticism and Legend

With his most successful fairy-tale drama, *Hanneles Himmelfahrt* (1893), Hauptmann transcends the naturalistic limits. In this work a young girl who despairs because of mistreatment by her stepfather attempts to drown herself and is rescued, but her ensuing fever is fatal, and her fantasies as death approaches are realized onstage—the language reflects the transition in passing from lowly prose to exalted verse—projecting her attainment of the fulfillment impossible on the plane of reality.

Hannele provides a bridge between naturalism and the neoromantic myth drama in verse, *Die versunkene Glocke* (1896; *The Sunken Bell*), in which the bell caster (artist) Heinrich, though incapable of living on the normal plane of reality, is made tragically aware that the artist cannot attain the life of pure spirit. The conflict mirrors a similar struggle in Hauptmann's own career, climaxed in 1904 by his decision to divorce his first wife and marry a gifted musical artist. The prose drama *Und Pippa tanzt!* (1906) projects the fragile quality of beauty, or of longing, pursued and victimized by crass reality.

The epic element characterizes three dramas: *Der arme Heinrich* (1902) reworks the themes of blood sacrifice and compassion in the old legend; *Kaiser Karls Geisel* (1908) treats the love of the 80-year-old emperor Charlemagne for the 16-year-old Saxon hostage Gersuind, while *Griselda* (1909) examines the patience of this legendary figure in terms of abnormal psychology.

Comparable treatments of legendary and historical themes are found in the drama *Der weisse Heiland* and the dramatic poem *Indipohdi* (both 1920), which protest the inhumanities of the Spanish in their New World conquests. The dramas *Winterballade* (1917) and *Veland* (1925) offer analyses of abnormal or morbid psychological states.

Narrative Work

Hauptmann's 20 novels and narratives develop similar psychological themes, frequently combined with an autobiographical element. *Der Narr in Christo Emanuel Quint* (1910) treats the messianic complex and the conflict of spirit and flesh in modern terms. *Atlantis* (1912) reflects Hauptmann's own struggle to choose between two women of sharply differing qualities.

Der Ketzer von Soana (1918) and *Die Insel der grossen Mutter* (1924) celebrate the overpowering force of the erotic impulse. *Das Buch der Leidenschaft* (2 vols., 1929-1930) analyzes the psychological complexities for the man torn between two women, while *Mignon* (published posthumously in 1947) recreates, with demonic overtones, this remarkable figure from Goethe's *Wilhelm Meister.* In *Im Wirbel der Berufung* (1936) the basic pattern is again the triangle, and opportunity is created, again as in *Wilhelm Meister,* for a long analysis of Shakespeare's *Hamlet.*

Classical Epilogue

Classical settings and themes predominate in the four verse dramas of the late *Atriden tetralogy,* in which Hauptmann seeks to interpret the events of the Greek past in terms of a catastrophic present (Nazi domination and World War II). The results are at best ambiguous and the prospect for man's further development clouded.

In Hauptmann's literary output one finds a compendium of the contending forces, from materialism to mysticism, active in German literature during his long career. In

his lifelong efforts to encompass them in art, the view of man as a powerless victim of higher forces is balanced in some measure by a recurrent faith in the redemptive power of human compassion.

Hauptmann died on June 6, 1946, and was buried on the Baltic Island of Hiddensee, his favorite summer retreat. His extensive travels included two trips to America (1894 and 1932). He received the Nobel Prize in 1912.

Further Reading

Informative older studies of Hauptmann are Otto Heller, *Studies in Modern German Literature* (1905; repr. 1967), and Camillo von Klenze, *From Goethe to Hauptmann: Studies in a Changing Culture* (1926). The sociological implications of Hauptmann's work are stressed in Margaret Sinden, *Gerhart Hauptmann: The Prose Plays* (1957), and Leroy R. Shaw, *Witness of Deceit: Gerhart Hauptmann as Critic of Society* (1958). A good general analysis is by Hugh F. Garten, *Gerhart Hauptmann* (1954). Hauptmann and his times are well treated in Jethro Bithell, *Modern German Literature 1880-1950* (1939; 3d ed. 1959).

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Karl Haushofer

Karl Haushofer (1869-1946) was a German professional soldier who, on his retirement at the age of 50, became a geopolitician whose views were influential in Germany especially under the Hitler regime, from 1933 to 1945.

Born in Munich on Aug. 27, 1869, Karl Haushofer belonged to a family of artists and scholars and on his graduation from the Munich Gymnasium (high school) contemplated an academic career. However, service with the Bavarian army proved so interesting that he stayed to work, most successfully, as an instructor in military academies and on the general staff. He fought in World War I and in 1919 retired with the rank of major general.

The cultivated atmosphere of his childhood gave Haushofer an outlet for retirement. He had visited Japan on a military mission in 1908 and traveled extensively in Asia; in 1911 he had received a doctorate of philosophy from Munich University for a thesis on Japan. Joining the staff of Munich University in 1921, he quickly became, as the major general-professor-doctor, a respected figure.

A New View of Geopolitics

In 1924 Haushofer published a book on the geopolitics of the Pacific Ocean and, with a group of young geographers and social scientists, founded the *Zeitschrift für Geopolitik,* conceived as political geography with a dynamic purpose. This gave many Germans what they wanted, a *Weltanschauung,* meaning a view of the world, a philosophy, a sense of purpose, a living faith. Haushofer appealed to the heroic virtues of discipline and obedience. Aristocratic in origin and temperament, he believed that the army could be the abiding power in Germany.

For a long time his attitude to the Nazi domination from 1933 was cautious. Prophesying that the Soviet Union was potentially a greater power than the United States, he wished to see a German-Soviet alliance, with Japan in friendly association. In Haushofer's view, the days of France and England were finished, and the future lay with the resurgent nations, Germany, Italy, and Japan. His views were expressed in books and numerous articles.

Though Haushofer was an adviser to Hitler, his last years were bitter, for his son Albrecht, professor of political geography and geopolitics at Berlin University, was murdered by National Socialist agents. Haushofer's hopes for Germany perished, and with his wife he died by suicide on March 13, 1946, at Paehl bei Weilheim.

Further Reading

Detailed studies of Haushofer are in Andreas Dorpalen, *The World of General Haushofer: Geopolitics in Action* (1942), and Edmund Aloysius Walsh, *Total Power: A Footnote to History* (1948). See also Franz Leopold Neumann, *Behemoth: The Structure and Practice of National Socialism 1933-1944* (1942; rev. ed. 1944), and Russell Humke Fitzgibbon, ed., *Global Politics* (1944). □

Baron Georges Eugène Haussmann

Baron Georges Eugène Haussmann (1809-1891), as French prefect of the Seine, carried out under Napoleon III a huge urban renewal program for the city of Paris.

During the administration of Baron Haussmann, 71 miles of new roads, 400 miles of pavement, and 320 miles of sewers were added to Paris; 100,000 trees were planted, and housing, bridges, and public buildings were constructed. Elected a member of the Académie des Beaux-Arts in 1867, the year of the International Exhibition in Paris, Haussmann stated, ''My qualification? I was chosen as demolition artist'' (*Memoires,* 3 vols., 1890-1893).

Admittedly Haussmann destroyed a considerable portion of the historic city, but the purpose was to tear down the worst slums and discourage riots, make the city more accessible, accommodate the new railroads, and beautify Paris. Long, straight boulevards for parades and for the circulation of traffic could also foil would-be rioters, since the mob could not defend boulevards as readily as barricaded slum alleyways.

Georges Eugène Haussmann was born in Paris. Exceedingly ambitious, he studied law solely with the aim of becoming an administrator within the prefectorial corps. He was appointed prefect of the Seine in 1853.

The instigator of the beautification of Paris was Napoleon III, who admired London, especially its squares. Such a program of beautification would in addition stimulate the banks and solve the problems of unemployment. Haussmann spent a total of 2,115,000,000 francs, the equivalent of $1.5 billion in today's currency.

Haussmann began by continuing the Rue de Rivoli as a great east-west link across Paris and by developing the areas of the Louvre and the Halles. He brought a competent engineer named Alphand from Bordeaux to continue the development of the Bois de Boulogne. Other acquaintances were introduced into the administration, notably in the construction of the famous sewers. The sewers, although underground, did not go unnoticed; Haussmann ensured that they became showplaces and even provided transportation for their viewing. One critic cynically considered the sewers ''so fine that something really great should happen in them'' (*Memoires*).

Three-quarters of the Île de la Cité was destroyed to create a central area for the Palais de Justice and police headquarters and barracks. The Boulevard de Sebastopol, beginning at the Gare de l'Est, was extended across the Île to provide a north-south route across Paris. The Gare du Nord was linked to the business district by the Rue La Fayette. Radial roads linked the core of the city to the suburbs. A green belt around the fortifications linking the Bois de Boulogne in the west to the Bois de Vincennes in the east did not materialize.

Haussmann was forced to retire in 1869, having succumbed to his critics, who accused him of ''Haussmannomania,'' heavy spending, and disrespect for the laws governing finance. One of his last acts for Napoleon III was the drafting of a proclamation for the siege of Paris in 1870.

Further Reading

J.M. and Brain Chapman, *The Life and Times of Baron Haussmann: Paris in the Second Empire* (1957), is good background, although opinionated, particularly on Garnier's Opéra, and not well illustrated. Sigfried Giedion, *Space, Time and Architecture: The Growth of a New Tradition* (1941; 5th ed. 1967), contains superior illustrations. See also David H. Pinkney, *Napoleon III and the Rebuilding of Paris* (1958). □

Vaclav Havel

A world-renowned playwright and human rights activist, Vaclav Havel (born 1936) became the president of Czechoslovakia in December 1989, a unique position in European history. His literary brilliance, moral ascendancy, and political victories served to make him one of the most respected figures of the late 20th century and led his country to be one of the first Eastern European nations to be invited into NATO.

Vaclav Havel was born in Prague, Czechoslovakia, on October 5, 1936, to a wealthy and cultivated family. His father was a restaurateur, real estate developer, and friend of many writers and artists, and his uncle owned Czechoslovakia's major motion picture studio. The coming of World War II did not much disturb the Havels' lifestyle, and young Vaclav grew up amid the trappings of luxury, with servants, fancy cars, and elegant homes.

Deprived of High School Education

The 1948 Communist takeover of Czechoslovakia radically changed the Havels' lives. Their money and properties were confiscated, and Vaclav's parents had to take menial jobs. The worst deprivation for the family was that Vaclav and his brother were not allowed to attend high school. Fortunately he discovered a loophole in the system by which he could attend night school, and so for five years he combined a full-time job as a laboratory assistant with school. The busy teenager also enjoyed an active social life, which revolved around a group of friends who, like Vaclav, wrote poetry and essays, endlessly discussed philosophical matters, and sought out the company of writers and intellectuals. In the fall of 1956 he first attracted widespread attention when, at a government-sponsored conference for

young writers, he appealed for official recognition of several banned poets, an act which earned him much criticism.

Became a Playwright

From 1957 to 1959 Havel served in the Czech army, where he helped found a regimental theater company. His experience in the army stimulated his interest in theater, and following his discharge he took a stagehand position at the avant-garde Theater on the Balustrade. The eager would-be playwright attracted the admiration of the theater's director and he progressed swiftly from manuscript reader to literary manager to, by 1968, resident playwright. It was while at the Theater on the Balustrade that Havel met and in 1964 married Olga Splichalova. Of working-class origin, his wife was, as Havel later said, ''exactly what I needed. . . . All my life I've consulted her in everything I do . . . She's usually first to read whatever I write. . . .''

His wife did a great deal of reading as Havel's career took off. Heavily influenced by Theater of the Absurd playwrights, Havel's early plays were clever, rather depressing exposés of the relationship between language and thought. These plays, which included *The Garden Party* (1963), *The Memorandum* (1965), and *The Increased Difficulty of Concentration* (1968), were instant successes in Czechoslovakia and abroad, where they were translated and performed to critical and popular acclaim.

Human Rights Activities

The Russian invasion of Czechoslovakia in August 1968 brought an abrupt end to the cultural flowering of the ''Prague Spring'' and marked a watershed in Havel's life. He felt he could not remain silent, and so began his long career as a human rights activist with an underground radio broadcast asking Western intellectuals to condemn the invasion and to protest the human rights abuses of the new and repressive regime of Gustav Husak. The government responded by banning the publication and performance of Havel's works and by revoking his passport. Although he was forced to take a job in a brewery, he continued to write, and his works were distributed by clandestine, ''samizdat'' means—typewritten copies and illegal tapes, many of which were sent abroad for publication.

Like many of his countrymen, and in particular many intellectuals and artists, Havel could have fled Czechoslovakia to the freedom of the West. He was offered several opportunities to leave, and the government encouraged him to do so. He declined, however, saying, ''The solution of this human situation does not lie in leaving it. . . .'' His courageous decision to remain and face what he termed the ''interesting'' future in his own country made him a hero to many Czechs.

Havel's human rights activities continued with April 1975's ''Open Letter to Doctor Gustav Husak,'' which decried the state of the country as a place which had lost all sense of values and in which people lived in fear and apathy. The ''Letter,'' disseminated through samizdat channels, attracted much notice and clearly put Havel at risk.

Jailed For Protest

In January 1977 hundreds of Czech intellectuals and artists, Marxists and anti-Communists alike, signed Charter 77, which protested Czechoslovakia's failure to comply with the Helsinki Agreement on human rights. Havel took an active part in the Charter movement and was elected one of its chief spokesmen. As such, he was arrested and jailed early in 1977, tried on charges of subversion, and given a 14-month suspended sentence. Havel was unrepentant: ''The truth has to be spoken loudly and collectively, regardless of the results. . . .''

Havel and some other Charter 77 activists founded the Committee for the Defense of the Unjustly Persecuted, or VONS, in 1978. The members of VONS were arrested, and in October 1978 Havel was tried, convicted, and sentenced to four and one-half years at hard labor. He served his sentence at a variety of prisons under arduous conditions, some of which are chronicled in his book *Letters to Olga* (1988), based on his prison letters to his wife. A severe illness resulted in his early release in March 1983.

Henceforth Havel was viewed both at home and abroad as a symbol of the Czech government's repression and the Czech people's irrepressible desire for freedom. He continued his dissident activities by writing a number of significant and powerful essays, many of which are collected in 1987's *Vaclav Havel or Living in Truth*. Highly critical of the totalitarian mind and regime while exalting

the human conscience and humanistic values, the essays contain some splendid and moving passages. The government responded by tapping his telephone, refusing to let him accept literary prizes abroad, watching his movements, and even shooting his dog.

In January 1989 Havel was arrested again following a week of protests and was sentenced to jail for nine months. On November 19, 1989, amid growing dissatisfaction with the regime in Czechoslovakia and similar discontent throughout Eastern Europe, Havel announced the creation of the Civic Forum. Like Charter 77, a coalition of groups with various political affiliations and a common goal of nonviolent and nonpartisan solution, the forum was quickly molded by Havel and his colleagues into a responsive and effective organization.

The Collapse Of the Communist Regime

The week following the creation of the forum marked the beginning of the so-called ''Velvet Revolution,'' by which Czechoslovakia's Communist regime collapsed like a house of cards. With almost dizzying speed, a new, democratic republic was smoothly and bloodlessly established. Havel and the Civic Forum played a decisive role in this revolution, meeting with the government and applying pressure by mass demonstrations. On December 10, 1989, Husak resigned as president. On December 19, Parliament unanimously elected Havel to replace him. To the cheering throngs which greeted him after his election Havel said, ''I promise you I will not betray your confidence. I will lead this country to free elections. . . .''

The new president was a new type of leader for Czechoslovakia. The long-persecuted but never silenced dissident was a modest, diffident intellectual, who, lacking a professional politician's self-conscious self-confidence, readily admitted his fears for the future and amazement at his success. In his first months in office he accomplished much. His very presence as president manifested Czech unity and freedom, and he retained his great personal popularity both at home and abroad. He was enthusiastically received in Germany and accorded respect in Moscow, where Premier Gorbachev agreed to withdraw Soviet troops from Czechoslovakia. He was deliriously applauded in the United States, where he addressed Congress, met with the president, and was lionized by celebrities. His government began the long, and, as he warned his people, often painful process of social and economic change to democracy and a free market economy. Most importantly, in June 1990 the promised free elections—the first since 1946—were held, with Havel's Civic Forum's candidates winning large majorities in both houses of Parliament. On July 5, 1990, Parliament reelected an unopposed Havel as president for a two-year term.

Vaclav Havel as President

Havel's government had considerable success in its first year and managed to avoid some of the awkward adjustments faced by other Eastern European countries. Nonetheless, Havel and his country faced some weighty problems. The first of these was the resurgence of Slovakian nationalism, which was stayed by Havel's popularity and a constitution which ensures a Slovakian prime minister. Then there was Havel himself, who as a dissident criticized the government but did not have—and could not have had—a realistic program as an alternative. He therefore had to do a great deal of learning on the job, a process not without its hazards. When he released prisoners, for example, he crippled Czechoslovakia's main automobile factory, which depended on convict labor, causing severe though temporary economic dislocations.

More serious was the split of the Civic Forum between those wanting a complete and rapid transformation of the Czech economy to a free market system, led by Vaclav Klaus, and Havel's more cautious followers, who believed in a gradual approach. To the surprise of most observers, and of Havel himself, Klaus was elected chairman of the Civic Forum in October 1990, defeating Havel's candidate. Many viewed this as Havel's first serious political setback, and the split of the forum into two distinct factions did not bode well for its long-term survival as a political entity.

In August 1992, the Slovak parliament passed its own constitution, and Havel resigned as president. In December, parliament passed a law dividing Czechoslovakia into the Czech Republic and Slovakia, a separation Havel had tried to prevent. However, Havel's political career was not yet over. In 1993 parliament elected him first president of the Czech Republic.

Tumor Removed

In January 1995 a crisis occurred. Havel's wife of 32 years died of cancer. One year later, Havel married Czech actress Dagmar Veskrnova. In just a few months, Havel entered a clinic with what was thought to be pneumonia. While performing exploratory surgery, doctors found a tumor on his right lung. The tumor was removed on December 2, along with half the lung. During this time, his nation waited anxiously. Supporters called Havel the ''chief stabilizing force in this country.'' Fortunately, Havel was released in good condition on December 27, and three days later was addressing the nation on Czech television.

Invitation to NATO

The positive changes in the former Soviet block country under Havel's leadership led to a landmark event. On July 8, 1997, NATO invited the Czech Republic, along with Poland and Hungary, to be the first Eastern European nation to become a part of the Western Alliance. According to the Associated Press, United States President Bill Clinton told his fellow leaders, some of whom were opposed to the expansion of NATO, that ''they have met the highest standards of democratic and market reform. They have pursued those reforms long enough to give us confidence they are irreversible.'' NATO planned to admit the new members in April of 1999, the 50th anniversary of NATO. Havel called the invitation from NATO ''the crowning achievement of enormous efforts by those countries to shed their communist pasts.''

Of Havel's survival as a national figure there can be no doubt. It is impossible to predict if he will remain president after his term expires or if, as he often indicated, he will

return to his writing career. Whatever his plans, he will leave a formidable legacy. His career demonstrated what he called ''the power of the powerless''—of one courageous writer, unable to ''live within a lie,'' who inspired his countrymen to overturn the oppression of 40 years despite the obvious dangers and despite a natural fear of change. Havel also inspired others, and will continue to serve as a symbol for those whose revolutions are still in progress or have not yet begun.

Further Reading

Of his own works, *Disturbing the Peace* (1990), set in the form of answers to an interviewer's questions, presents a great deal of otherwise unavailable autobiographical information as well as an explanation of his philosophies. For the general reader, this is the most accessible of his works. Several of his plays, notably *The Memorandum* (1965) and *Largo Desolato* (1984), provide insight into Havel's beliefs. George Galt's ''Gentle Revolutionary,'' *Saturday Night* (September 1990), is a temperate but admiring review of *Living in Truth, Letters to Olga,* and *Disturbing the Peace*

The usually silent Olga Havel eloquently describes her situation in John Tagliabue's ''Prague Playwright Is Jailed Again,'' *New York Times* (February 5, 1989). For two fascinating accounts of reporters' visits with a harassed, pre-revolutionary Havel, see *TIME* (May 29, 1989), and John Keane's ''Rebel With A Cause,'' *New Statesman and Society* (December 8, 1989). ''The Conscience of Prague,'' *TIME* (December 11, 1989), and Mervyn Rothstein's ''A Master of Irony and Humor,'' *New York Times* (December 30, 1989), are excellent introductions to Havel's life and careers. A good overview of the revolution and Havel's part in it is in *Newsweek* (December 18, 1989).

For a look at Havel as the new president, see Craig R. Whitney's interview in the *New York Times* (January 12, 1990), which reveals the chaotic good humor with which the new regime was initiated. More sober are Michael Meyer's ''End of the Affair,'' *Newsweek* (April 30, 1990) and Richard Z. Chesnoff's ''The Prisoner Who Took the Castle,'' *U.S. News and World Report* (February 26, 1990) which provide cogent analyses of the problems facing the new government. Finally, an important and balanced profile of Havel is given in William A. Henry III's ''Dissident to President,'' *TIME* (January 8, 1990). See also *Vaclav Havel: The Authorized Biography* (St. Martin's Press, 1993); Alfred Horn, ed., *Czech and Slovik Republics* (Houghton Mifflin, 1993); Vaclav Havel, ''The Need for Transcendence in the Postmodern World,'' *The Futurist* (July-August, 1995); Vaclav Havel, ''The Hope for Europe,'' *The New York Review of Books* (June 20, 1996); and ''The Responsibility of Intellectuals'' (June 22, 1995). □

Robert James Lee Hawke

The Honorable Robert James Lee Hawke (born 1929) was first elected as a Labor member of the Australian House of Representatives in 1980. After becoming prime minister in 1983, he led the Labor Party government to reelection four times through 1990, a new record for Australia.

Robert Hawke was born on December 9, 1929. He earned his bachelor of law degree and bachelor of arts in economics from the University of Western Australia and was an honorary fellow at University College, having won a Rhodes scholarship to Oxford in 1953. He married Hazel Masterson in 1956 and had one son and two daughters.

He made labor his career. Between 1958 and 1969 he was research officer and advocate for the Australian Council of Trade Unions (A.C.T.U.), the peak and powerful organization of the trade union movement. He was its president between 1970 and 1980. As a union leader Hawke was committed to the trade union movement as an instrument for social reform. He began discount trading in Victoria with the acquisition of Bourke's Melbourne Pty. Ltd. in 1971 and the New World Travel Agency in Sydney in 1973. Between 1971 and 1973 he was a member of the National Executive of the Australian Labor Party, after which he was president until 1978. He was also a member of the governing body of the International Labor Organization (I.L.O.).

Ascending to the Labor Helm

After a false start in 1963 when Hawke unsuccessfully contested the Federal seat of Corio, he was elected as a Labor member of the House of Representatives for the Melbourne constituency of Wills in 1980. In that year he was awarded the United Nations Association Media Peace Prize for his series of Boyer Lectures: ''The Resolution of Conflict.'' Hawke became leader of the Australian Labor Party (A.L.P.) in February 1983 and prime minister on electoral

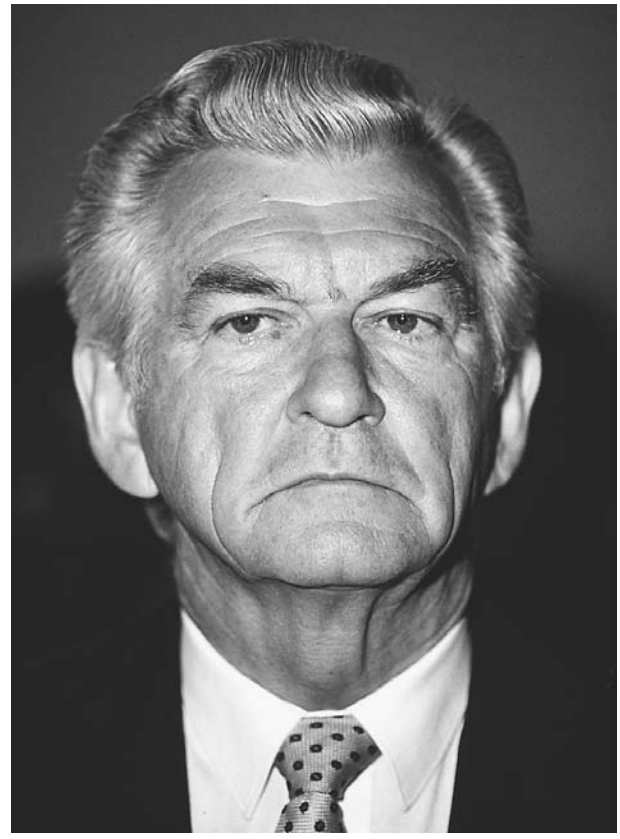

victory in March 1983. His rapid parliamentary ascent from first election to prime minister in three years was unique, reflecting both his own popularity and the pragmatism of the post-Whitlam Labor Party, which was willing to ''parachute'' him into the leadership in the belief that Hawke would lead the Labor Party to victory.

Hawke's political style made him an extraordinary politician. He remained popular between 1983 and 1990, despite the variable fortunes of the Labor Party and the unpopularity of most of its policies. He was a deeply committed Labor politician, yet counted among his closest friends some of the richest capitalists in Australia, to whom he was publicly devoted. He was also extremely friendly with U.S. President Ronald Reagan, with whom he shared almost no ideological belief.

Prototype Australian

In many ways Hawke was seen as a prototype Australian male: before entering politics he was an extremely heavy drinker; indeed, he set a Guinness record for beer drinking while at the university in England. His accent remained broad Australian despite his Oxford degrees, and he specialized in portraying himself as ''Australia's mate,'' frequently appearing at the victory celebrations of sporting events. He liked to be ''one of the boys.'' On the other hand, in defiance of the traditions of Australian mateship, Hawke was highly emotional in public, breaking down and crying on a number of occasions on television, once when discussing the drug addiction of one of his children and on another occasion when admitting to his marital infidelities. Despite such admissions, Hawke remained popular with the Australian electorate. He was frequently described as having two unintegrated sides: passionate and puritanical, Christian and atheist, scholar and sportsman, vulnerable and insensitive, sentimental and calculating.

Certain aspects of his policy commitments also reflected his passionate nature. He became committed to the cause of Israel and in particular to the plight of Russian Jews after a visit to Israel and a meeting with Golda Meir, whose humanity touched him. His handling of a pilots' dispute during 1989 and the compensation granted to the airlines by the government were also seen as a commitment on a personal level to his friends who owned one of the airlines.

Political Strengths

Hawke's great strength was generally seen as a mediator and a conciliator. On the A.C.T.U. his greatest victories were ones in which he could play the role of peacemaker, and as prime minister he acted, by and large, as first minister, but did not necessarily insist on center stage or his own way. He allowed ministers to run their own policy areas and to take the credit and the blame as appropriate. He attempted to run Australian politics by consensus, a dramatic change following the autocratic seven years of Malcolm Fraser and the chaotic crash through three years of Whitlam.

Despite a consensus style, dramatic reforms were enacted by the Labor government: the financial markets and banking were deregulated; the dollar floated; the public service was totally restructured; and the domestic budget was turned around to run in surplus rather than deficit. Definitions of policy areas were changed so that, for example, foreign affairs and trade were run as one ''megadepartment'' in an attempt to integrate their policies. Education policies, especially at the tertiary level, were also dramatically redefined and the Department of Education joined to Employment and Training, signaling a redefinition of the role of the universities.

Hawke's period as prime minister also saw a turnaround in the relationships between the parliamentary wing of the Labor Party and its organizational wing. Traditionally the extra-parliamentary party was able, when it so determined, to dictate policies to the parliamentarians. Partly due to the domination of the extra-parliamentary party by its conservative right faction, which supported Hawke, the parliamentary party in general and Hawke in particular were able to dominate the policy direction of the party. At times they successfully ignored the explicit decisions of the Labor Party Conference, which theoretically was the supreme policy-making body. More usually Hawke was able to gain conference endorsement of his policy directions. Altogether, Labor under Hawke—in contrast to the vacillating inconsistencies of conservative parties—showed a remarkable solidarity, which was reflected in electoral success.

The greatest achievement of the Hawke prime ministership was the successful establishment and continuation since 1983 of a wages accord among unions, government, and employers that reduced real wages and improved the potential for Australia's industries to become competitive with the rest of the world. While many other policy successes can be attributed to the skill of his treasurer, Paul Keating, the successful negotiation and implementation of the wages accord through the device of a summit at which the three relevant parties met was generally seen as a direct result of Hawke's particular style and ability to straddle the camps of both labor and capital.

Just one and a half years into a fourth term, however, Hawke's Labor party ousted him in December 1991 and replaced him with his former treasury minister and bitter rival, 47-year-old Paul Keating. In a nation beset by rising unemployment and a severe recession, Hawke's popularity rating had fallen to just 25 percent, down from a high of 75 percent in his first term.

Further Reading

Additional information on Bob Hawke can be found in Allen Patience and Brian Head, editors, *From Fraser to Hawke* (Melbourne: 1989); Blanche d'Alpuget, *Robert J. Hawke, A Biography* (East Melbourne: 1982); Paul Kelly, *The Hawke Ascendancy 1975-1983* (Sydney: 1984); and John Hurst, *Hawke, The Definitive Biography* (Sydney: 1979). □

Stephen William Hawking

The theories of British physicist and mathematician Stephen William Hawking (born 1942) placed him in the great tradition of Newton and Einstein. Hawking

made fundamental contributions to the science of cosmology—the study of the origins, structure, and space-time relationships of the universe.

Stephen W. Hawking was born on January 8, 1942, in Oxford, England. His father, a well-known researcher in tropical medicine, urged his son to seek a career in the sciences. Stephen found biology and medicine too descriptive and lacking in exactness. Therefore, he turned to the study of mathematics and physics.

Hawking was not an outstanding student at St. Alban's School, Hertfordshire, nor later at Oxford University, which he entered in 1959. He was a sociable young man who did little schoolwork because he was able to grasp the essentials of a mathematics or physics problem quickly and intuitively. While at Oxford he became increasingly interested in relativity theory and quantum mechanics, eventually graduating with a first class honors in physics (1962). He immediately began post-graduate studies at Cambridge University.

The onset of Hawking's graduate education at Cambridge marked a turning point in his life. It was then that he embarked upon the formal study of cosmology that focused his intellectual energies in a way that they had never been previously. And it was then that he was first stricken with amyotrophic lateral sclerosis (Lou Gehrig's disease), a debilitating neuromotor disease that eventually led to his total confinement to a wheelchair and to a virtual loss of his speech functions. At Cambridge his talents were recognized by his major professor, the cosmologist Dennis W. Sciama, and he was encouraged to carry on his studies despite his growing physical disabilities. His marriage in 1965 to Jane Wilde was an important step in his emotional life. Marriage gave him, he recalled, the determination to live and make professional progress in the world of science. Hawking received his doctorate degree in 1966 and began his life-long research and teaching association with Cambridge University.

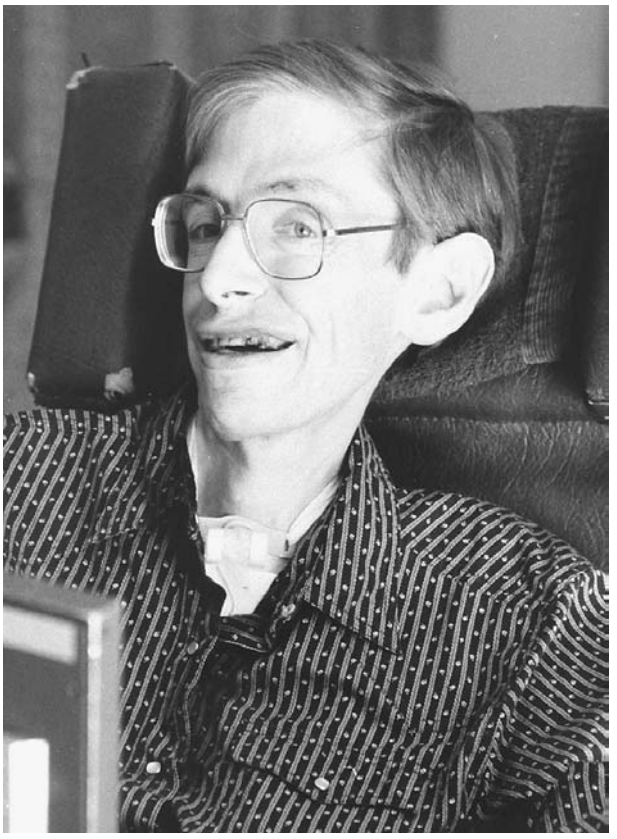

Hawking made his first major contribution to science with his theorem of singularity, a work which grew out of his collaboration with theoretician Roger Penrose. A singularity is a place in either space or time at which some quantity becomes infinite. Such a place is found in a black hole, the final stage of a collapsed star, where the gravitational field has infinite strength. Penrose proved that a singularity was not a hypothetical construct; it could exist in the space-time of a real universe.

Drawing upon Penrose's work and on Einstein's General Theory of Relativity, Hawking demonstrated that our universe had its origins in a singularity. In the beginning all of the matter in the universe was concentrated in a single point, making a very small but tremendously dense body. Ten to twenty billion years ago that body exploded in a big bang which initiated time and the universe. Hawking was able to bring current astrophysical research to support the big bang theory of the origin of the universe and refute the rival steady-state theory.

Hawking's research into the cosmological implications of singularities led him to study the properties of the best-known singularity: the black hole. Although a black hole is a discontinuity in space-time, its boundary, called the event horizon, can be detected. Hawking proved that the surface area of the event horizon of a black hole could only increase, not decrease, and that when two black holes merged the surface area of the new hole was larger than the sum of the two original surface areas. Working in concert with B. Carter, W. Israel, and D. Robinson, Hawking was also able to prove the ''No Hair Theorem'' first proposed by physicist John Wheeler. According to this theorem, mass, angular momentum, and electric charge were the sole properties conserved when matter entered a black hole.

Hawking's continuing examination of the nature of black holes led to two important discoveries. The first of them, that black holes can emit thermal radiation, was contrary to the claim that nothing could escape from a black hole. The second concerned the size of black holes. As originally conceived, black holes were immense in size because they were the end result of the collapse of gigantic stars. Using quantum mechanics to study particle interaction at the subatomic level, Hawking postulated the existence of millions of mini-black holes. These were formed by the force of the original big bang explosion.

Hawking summarized his scientific interests as ''gravity—on all scales,'' from the realm of galaxies at one extreme to the subatomic at the other extreme. In the 1980s Hawking worked on a theory that Einstein unsuccessfully searched for in his later years. This is the famous unified field theory that aims to bring together quantum mechanics

and relativity in a quantum theory of gravity. A complete unified theory encompasses the four main interactions known to modern physics: the strong nuclear force, which operates at the subatomic level; electromagnetism; the weak nuclear force of radioactivity; and gravity. The unified theory would account for the conditions which prevailed at the origin of the universe as well as for the existing physical laws of nature. When humans develop the unified field theory, said Hawking, they will ''know the mind of God.''

As his physical condition grew worse Hawking's intellectual achievements increased. Not content with causing a revolution in cosmology, he presented a popular exposition of his ideas in *A Brief History of Time: From the Big Bang to Black Holes*. First published in 1988, this book acquired great popularity in the United States. It sold over a million copies and was listed as the best-selling nonfiction book for over a year.

In 1993 Hawking wrote *Black Holes and Baby Universes and Other Essays,* which, in addition to a discussion of whether elementary particles that fall into black holes can form new, ''baby'' universes separate from our own, contains chapters about Hawking's personal life. He co-authored a book in 1996 with Sir Roger Penrose titled *The Nature of Space and Time,* which is based on a series of lectures and a final debate by the two authors. Issues discussed in this book include whether the universe has boundaries and if it will continue to expand forever. Hawking says yes to the first question and no to the second, while Penrose argues the opposite. Hawking joined Penrose again the following year, as well as Abner Shimony and Nancy Cartwright, in the creation of another book, *The Large, the Small, and the Human Mind* (1997). In this collection of talks given as Cambridge's 1995 Tanner Lectures on Human Values, Hawking and the others respond to Penrose's thesis on general relativity, quantam physics, and artificial intelligence.

Hawking's work in modern cosmology and in theoretical astronomy and physics was widely recognized. He became a fellow of the Royal Society of London in 1974 and five years later was named to a professorial chair once held by Sir Isaac Newton: Lucasian professor of mathematics, Cambridge University. Beyond these honors he earned a host of honorary degrees, awards, prizes, and lectureships from the major universities and scientific societies of Europe and America. These included the Eddington Medal of the Royal Astronomical Society, in 1975; the Pius XI Gold Medal, in 1975; the Maxwell Medal of the Institute of Physics, in 1976; the Albert Einstein Award of the Lewis and Rose Strauss Memorial Fund (the most prestigious award in theoretical physics), in 1978; the Franklin Medal of the Franklin Institute, in 1981; the Gold Medal of the Royal Society, in 1985; the Paul Dirac Medal and Prize, in 1987; and the Britannica Award, in 1989. By the last decade of the 20th century Stephen Hawking had become one of the best-known scientists in the world.

Hawking's endeavors include endorsing a wireless connection to the internet produced by U.S. Robotics Inc., beginning in March 1997, and speaking to wheelchair-bound youth. In addition, Hawking made an appearance on the television series *Star Trek* that his fans will not soon forget.

Hawking does not readily discuss his personal life, but it is generally know that he was divorced from his first wife in 1991 and they have two sons and a daughter.

When asked about his objectives, Hawking told Robert Deltete of *Zygon* in a 1995 interview, ''My goal is a complete understanding of the universe, why it is as it is and why it exists at all.''

Further Reading

Stephen W. Hawking's work can best be approached by reading his books, which include *Is the End in Sight for Theoretical Physics* (1980); *A Brief History of Time* (1988); and *Black Holes and Baby Universes and Other Essays;* Sources on Hawking and his work include John Boslough, *Stephen Hawking's Universe* (1985); Alan Lightman and Roberta Brower, editors, *Origins: The Lives and Worlds of Modern Cosmologists* (1990); Michael Harwood, ''The Universe and Dr. Hawking,'' *New York Times Magazine* (January 1983); Elizabeth Devine, et al., editors, *Thinkers of the Twentieth Century* (1983); David Blum, ''The Time Machine,'' *New York* (October 1988); Kitty Ferguson, *Stephen Hawking: A Quest for a Theory of the Universe* (1992); Melissa McDaniel, *Stephen Hawking: Physicist* (1994); Harry Henderson, *Stephen Hawking* (1995). See also Russ Sampson, ''Two Hours with Stephen Hawking,'' *Astronomy* (March 1993); *Publishers Weekly* (February 12, 1996; March 10, 1997); Michael Lemonick, ''Hawking Gets Personal,'' *Time* (September 27, 1993); and Robert J. Deltete, ''Hawking on God and Physical Theory,'' *Zygon* (December 1995); Stephen Hawking also has his own web page at http://www.darntp.carn.ac.uk/user/hawking/home.html. □

Coleman Hawkins

The American jazz musician Coleman Hawkins (1904-1969) transformed the tenor saxophone from a comic novelty into jazz's glamour instrument. He was one of the music's all-time preeminent instrumental voices.

Coleman Hawkins was born on November 21, 1904, in St. Joseph, Missouri. His mother, an organist, taught him piano when he was 5; at 7, he studied cello; and for his 9th birthday he received a tenor saxophone. By the age of 12 he was performing professionally at school dances; he attended high school in Chicago, then studied harmony and composition for two years at Washburn College in Topeka, Kansas.

His first regular job, in 1921, was with singer Mamie Smith's Jazz Hounds, and he made his first recording with them in 1922. Based in Kansas City, the band played the major midwestern and eastern cities, including New York, where in 1923 he guest recorded with the famous Fletcher Henderson Band. A year later he officially joined Henderson's band and remained with it until 1934.

The first half of his tenure with Henderson served as a valuable apprenticeship, and by 1929, inspired by Louis Armstrong's improvisational concepts, Hawkins had developed the hallmarks of his mature style—a very large tone, a heavy vibrato, and a swaggering attack. Hitherto the tenor saxophone had been regarded as a novelty instrument serving chiefly for rhythmic emphasis (achieved by a slap-tonguing technique) or for bottoming out a chord in the ensemble, but not as a serious instrument and certainly not as a serious *solo* instrument. Hawkins' artistry singlehandedly altered its status.

Fame on Two Continents

The Henderson band played primarily in New York's Roseland Ballroom, but also in Harlem's famous Savoy Ballroom, and made frequent junkets to New England and the Midwest. As a result, Hawkins' fame grew as much from public appearances as from his showcase features on Henderson's recordings. When he finally left the band, he was a star.

From 1934 to 1939 Hawkins lived in Europe. He was guest soloist with the celebrated Jack Hylton Band in England, free-lanced on the Continent, and participated in a number of all-star recording sessions, the most famous of which was a 1937 get-together with the legendary Belgian gypsy guitarist Django Reinhardt and the great American trumpeter-alto saxophonist Benny Carter.

In a move very likely prompted by the imminence of war, Hawkins in 1939 returned to the United States, where he formed a nonet and played a long engagement at Kelly's Stables on New York's jazz-famed 52nd Street. The highlight of that year, however, was his recording of ''Body and Soul,'' illustrating in three masterful choruses his consummate melodic and harmonic command—a stunning performance that had the jazz world buzzing. That year *Down Beat* voted him #1 on tenor saxophone, the first of many such honors. Late in 1939 Hawkins formed his own big band, which debuted at New York's Arcadia Ballroom and played at such other locales as the Golden Gate Ballroom, the Apollo Theatre, and the Savoy Ballroom. In 1941 Hawkins disbanded and reverted to small groups, including in 1943 a racially mixed sextet (a rarity in that era), which toured primarily in the Midwest.

Most of Hawkins' contemporaries bitterly resisted the mid-1940s bebop revolution, with its harmonic and rhythmic innovations, but Hawkins not only encouraged the upstart music but also performed frequently with its chief practitioners. As early as 1944 with modernists Dizzy Gillespie, Max Roach, and Oscar Pettiford he recorded ''Woody'n You,'' probably the first bop recording ever. In 1945, a watershed year for the new music, he performed and recorded in California with modern trumpeter Howard McGhee.

His long tenure, begun in 1946, with the Jazz at the Philharmonic (JATP) tour brought him inevitably into musical contact with virtually all the top-flight younger players. Also, as a leader on his own American and European engagements in the late 1940s and early 1950s he enlisted the talents of such outstanding young musicians as trumpeters Fats Navarro and Miles Davis, trombonist J.J. Johnson, and vibraphonist Milt Jackson. Hawkins' democratic acceptance of the newer jazz idiom is admirable and somewhat surprising considering the difficulties he had in adapting his own sharply-defined style to it. There is frequently a rhythmic stiffness in his attempts to integrate his sound with theirs, and he thrived best in that period when he collaborated with his fellow swing era stalwarts, playing more traditional material.

In the 1950s Hawkins teamed often, both in and out of JATP, with swing era trumpet giant Roy Eldridge. He made television appearances on ''The Tonight Show'' (1955) and on the most celebrated of all television jazz shows, ''The Sound of Jazz'' (1957). His working quartet in the 1960s consisted of the great pianist Tommy Flanagan, bassist Major Holley, and drummer Eddie Locke, but his finest recording of the decade was a collaboration with a small Duke Ellington unit in 1962.

By the late 1960s Hawkins' chronic alcoholism had resulted in a deterioration of his health. He collapsed in 1967 while playing in Toronto and again a few months later at a JATP concert. In 1968, on a European tour with the Oscar Peterson Quartet, ill health forced the cancellation of the Denmark leg of the tour. Despite failing health, he continued to work regularly until a few weeks before his death. He appeared on a Chicago television show with Roy Eldridge early in 1969, and his last concert appearance was on April 20, 1969, at Chicago's North Park Hotel. He died

of bronchial pneumonia, complicated by a diseased liver, at New York's Wickersham Hospital on May 19, 1969.

The Man and His Music

Hawkins, despite the snappy nicknames ''Hawk'' and ''Bean,'' was a private, taciturn man, and an attentive listener to all kinds of music: among his favorite recordings were those of opera singers, whose rhapsodic quality he captured in his own fiercely passionate playing. A married man with three children, Hawkins' consumption of alcohol seemed to be his only vice.

Hawkins is perhaps overly identified with ''Body and Soul.'' Masterwork though it certainly is, it is only one of a great number of sublime performances. A partial listing of his best work would include: ''Out of Nowhere'' (1937, *Hawk in Holland*); ''When Day Is Done'' (c. 1940, *Coleman Hawkins Orchestra*); ''I Surrender, Dear'' and ''I Can't Believe That You're in Love with Me'' (1940, *The Tenor Sax: Coleman Hawkins and Frank Wess*); ''I Only Have Eyes for You,'' "'S Wonderful,'' ''Under a Blanket of Blue,'' ''I'm Yours,'' and ''I'm in the Mood for Love'' with Roy Eldridge equally featured (1944, *Coleman Hawkins and the Trumpet Kings*); ''April in Paris,'' ''What Is There to Say?'' and ''I'm Through with Love'' (1945, *Hollywood Stampede*); ''Say It Isn't So'' (1946), ''Angel Face'' (1947), and ''The Day You Came Along'' (1956, *Body and Soul*); ''La Rosita'' and ''Tangerine'' in tandem with tenor great Ben Webster (1957, *Tenor Giants*); ''Mood Indigo'' and ''Self Portrait of the Bean'' (1962, *Duke Ellington Meets Coleman Hawkins*); and ''Slowly'' and ''Me and Some Drums'' (1962, *Shelly Manne: 2,3,4*).

Further Reading

There are many treatments of Coleman Hawkins' art, but not many on the life of this private man. The most valuable articles are Humphrey Lyttleton's in *The Best of Jazz* and Stanley Dance's in *The World of Swing*. The first full-length study is British critic Albert J. McCarthy's *Coleman Hawkins* (London: 1963). British trumpeter and critic John Chilton has written a landmark biography, *The Song of the Hawk: The life and Recordings of Coleman Hawkins* (1990).

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Sir John Hawkins

The career of the English naval commander Sir John Hawkins (1532-1595) touched all aspects of the Elizabethan maritime world from the illegal and inglorious to the patriotic and profitable. His skills helped to ensure the defeat of the Spanish Armada in 1588.

The second son of William Hawkins, a wealthy West Country merchant trader, John Hawkins was born at Plymouth. As a youth, he made a number of voyages to the Spanish-held Canary Islands, where he first learned of the profits to be made from selling African slaves in Spain's American colonies. In 1559 he married Katharine Gonson, the daughter of the treasurer of Queen Elizabeth I's navy. Gonson and his friends helped supply Hawkins with three ships for his first slaving voyage, in 1562.

Ignoring Portugal's nominal control over Africa, Hawkins captured several hundred people into slavery. Sailing to Cuba, he exchanged his live cargo for enough ''hides, ginger, sugar, and pearls'' to fill his original fleet and two more ships. By September 1563 he and three of his vessels were safely back in England; the others had been sent to Spain.

English trading rights with Spain and its possessions had been secured by treaties in the reign of Henry VII. The Spanish maintained that their American colonies were not included in these agreements and virtually prohibited foreign trade with the New World. Since Hawkins had failed to obtain a proper license, his ships which reached Spain were seized, and their rich cargoes confiscated.

Although Hawkins's efforts to regain his goods proved futile, his profits were enormous. Courtiers and nobles joined merchants and naval officials in backing a new expedition in 1564, and Elizabeth loaned Hawkins a ship, the *Jesus of Lubeck*. After some fighting against Africans, the slave-laden fleet made a slow passage to the Venezuelan coast. There the English found that the Spanish government, alarmed by Hawkins's earlier activities, had forbidden the colonists to trade with foreigners. To persuade them to break the law, Hawkins landed armed parties which (without actually fighting anyone) ''captured'' towns long enough to set up a brisk trade and to provide alibis for nervous local authorities. The profits of this voyage far exceeded those of the first, and a third expedition seemed inevitable.

Moderates on the Privy Council blocked the intended voyage for a year, during which time Hawkins's fleet, anchored in Plymouth harbor, fired on several Spanish ships which had attempted to approach too closely. By October 1567, while the Spaniards were still protesting this incident, Hawkins sailed for the west coast of Africa. With him again was the Queen's *Jesus* and, among some smaller ships, the *Judith,* commanded by his relative Francis Drake.

At first all went as before. Portuguese and Africans alike were unable to resist the English, and the Spaniards in the New World were readily coerced into illicit trade. Then, in September 1568, pleading the effects of a storm on his flotilla, Hawkins put into the Mexican port of San Juan de Ulla (Veracruz), where he hoped to sell his remaining cargo while refitting. A day later a well-armed Spanish fleet anchored in the harbor. Despite pledges of good faith, fighting broke out, and the English had the worst of it. Hawkins was forced to abandon most of his companions, goods, and ships and, after an agonizing passage, reached England in January 1569.

Forbidden to attempt the forcible release of his friends, Hawkins pretended to join the service of the King of Spain.

With the approval of the Privy Council he so deceived Philip II that the King released the captives, made Hawkins a grandee, and sent him £40,000; the voyage had finally shown a profit.

During the 1570s and 1580s Hawkins left the sea. He became member of Parliament for Plymouth, survived an attempted assassination, and succeeded his late father-in-law as treasurer and then as comptroller of the navy. Hawkins prospered in his new posts; while his ethics were certainly questionable, he made many improvements in naval construction.

When war came with Spain in 1587-1588, the English ships designed and fitted by Hawkins proved far superior to those of the enemy. As commander of the *Victory* (built to his specifications) and rear admiral of the fleet, Hawkins was knighted for his part in the English victory. Paradoxically, Spain's navy improved after its defeat, and Hawkins's first post-Armada venture in company with Martin Frobisher was a dismal failure.

By August 1595 Hawkins was at sea once more; as second-in-command to Drake, he went again to the West Indies on what was to prove an English disaster. Hawkins, however, died before the voyage was well under way and was buried at sea off Puerto Rico on Nov. 12, 1595. Hawkins willed a large sum of money to Elizabeth, but his most valuable legacy was to the nation as a whole: the eminently seaworthy ships he had designed and built.

Further Reading

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Nicholas Hawksmoor

Nicholas Hawksmoor (1661-1736) was a leading English architect. His very original church designs are baroque in their monumentality and sense of mass.

Nicholas Hawksmoor was born in Nottinghamshire, probably at Ragnall. He entered the service of Sir Christopher Wren at the age of 18 and was closely concerned with most of Wren's commissions from 1684 on, especially at Winchester Palace (begun 1683) and Chelsea Hospital (1687-1692). Hawksmoor also played an important part in the building of Wren's City of London churches during the 1680s and St. Paul's Cathedral between 1691 and 1712.

In 1689 Hawksmoor obtained through Wren the post of clerk of works at Kensington Palace and Greenwich Hospital, retaining the latter post until his death. From 1715 he was clerk of works at Whitehall Palace, Westminster Abbey, and St. James's Palace and secretary to the Board of Works. Dismissed from these posts in 1718, in 1726 he was restored as secretary, a post he held for the rest of his life.

As Wren's ''supervisor,'' ''gentleman,'' and ''scholar,'' Hawksmoor made a far greater contribution to his master's achievement than that of mere assistant or draftsman. In particular, he remedied Wren's deficiencies in the handling of the fundamental masses and proportions of a building. This feeling for mass and movement, which Hawksmoor derived from his studies of Roman and medieval architecture, was the basis of the baroque spirit in English architecture.

Hawksmoor was employed by Sir John Vanbrugh at Castle Howard, Yorkshire, from 1699 on and at Blenheim Palace from 1705, taking entire charge of the work there after Vanbrugh's final rupture with Sarah, Duchess of Marlborough, until its completion in 1725. Their partnership was extremely close and successful: both understood the importance of mass, stability, and the element of movement in the relative advance and recession of the various planes of a building. Of Castle Howard and Blenheim it might truly be said that, while the total dramatic conception in each case was Vanbrugh's, many of the decorative features and details were due to Hawksmoor. The Long Library and Triumphal Arch Gateway at Blenheim were built entirely to his designs; so also was his masterpiece, the great Mausoleum at Castle Howard.

At Easton Neston, Northamptonshire (1702), entirely designed by Hawksmoor, he introduced elements that were of critical importance in the development of the English country house. He is famous chiefly for his London churches, especially St. George's, Bloomsbury (1720-1730); Christchurch, Spitalfields (1723-1729); and St. Alphege, Greenwich (1712-1714).

Hawksmoor was of lowly station in life, dourly reserved and self-effacing, and somewhat embittered by his failure to achieve worldly success. He died in his house at Millbank, Westminster, on March 25, 1736.

Further Reading

The only full-length comprehensive monograph on Hawksmoor is Kerry Downes, *Hawksmoor* (1959), a well-documented and well-illustrated study of his life and career, incorporating the results of recent researches. A valuable short essay on Hawksmoor's achievement is H. S. Goodhart-Rendel, *Nicholas Hawksmoor* (1924), which contains excellent photo-

graphs, especially of his churches. His relations with Wren and Vanbrugh and his significance in the development of the English baroque movement are considered in Sir John Summerson, *Architecture in Britain, 1530-1830* (1954; rev. ed. 1963). See also Laurence Whistler, *Sir John Vanbrugh* (1938), and *The Imagination of Vanbrugh and His Fellow Artists* (1954).

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Nathaniel Hawthorne

The work of American fiction writer Nathaniel Hawthorne (1804-1864) was based on the history of his Puritan ancestors and the New England of his own day but, in its "power of blackness," has universal significance.

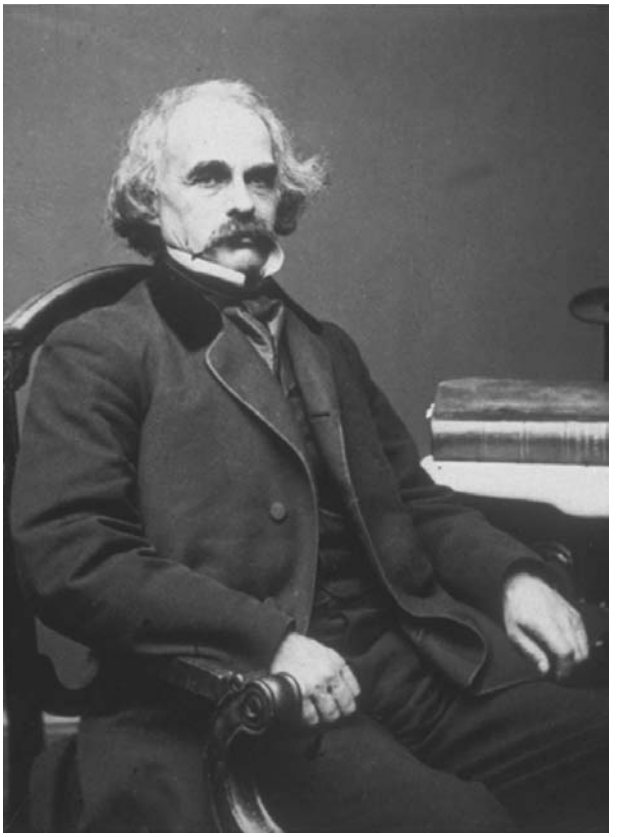

Nathaniel Hawthorne was born in Salem, Mass., on July 4, 1804, into the sixth generation of his Salem family. His ancestors included Puritan magnates, judges, and seamen. Two aspects of his heritage were especially to affect his imagination. The Hathornes (Nathaniel added the "w" to the name) had been involved in religious persecution with their first American forebear, William, and John Hathorne was one of the three judges at the 17th-century Salem witchcraft trials. Further, the family had over the generations gradually declined from its early prominence and prosperity into relative obscurity and indigence. Thus the Pyncheons and the Maules of Hawthorne's Salem novel *The House of the Seven Gables* represent the two different faces of his ancestors, and his feelings about his birthplace were mixed. With deep and unbreakable ties to Salem, he nevertheless found its physical and cultural environment as chilly as its prevalent east wind.

Early Life and Education

Nathaniel's father, a sea captain, died in 1808, leaving his wife and three children dependent on relatives. Nathaniel, the only son, spent his early years in Salem and in Maine. A leg injury immobilized the boy for a considerable period, during which he developed an exceptional taste for reading and contemplation. His childhood was calm, a little isolated but far from unhappy, especially since as a handsome and attractive only son he was idolized by his mother and his two sisters.

With the aid of his prosperous maternal uncles, the Mannings, Hawthorne attended Bowdoin College from 1821 to 1825, when he graduated. Among his classmates were poet Henry Wadsworth Longfellow; Franklin Pierce, the future president of the United States, who was to be at his friend's deathbed; and Horatio Bridge, who was to subsidize the publication of Hawthorne's *Twice-Told Tales* in 1837. At Bowdoin, Hawthorne read widely and received solid instruction in English composition and the classics, particularly in Latin. His persistent refusal to engage in public speaking prevented his achieving any marked academic distinction, but he made a creditable record. On one occasion he was fined 50 cents for gambling at cards, but his conduct was not otherwise singled out for official disapproval. Though small and isolated, the Bowdoin of the 1820s was an unusually good college, and Hawthorne undoubtedly profited by his formal education, as well as making steadfast friends. Such men as Longfellow, Pierce, and Bridge remained devoted to him throughout life, and each would render him timely assistance.

Years as a Recluse

Hawthorne's life was not externally exciting or remarkable, but it presents an interesting symbolic pattern. As John Keats said of Shakespeare, he led a life of allegory and his works are the comments on it. Returning from Bowdoin, Hawthorne spent from 1825 to 1837 in his mother's Salem household. Later he looked back upon these years as a

period of dreamlike isolation and solitude, spent in a haunted chamber, where he sat enchanted while other men moved on. The ''solitary years'' were, however, his literary apprenticeship, during which he learned to write tales and sketches that are still unrivaled and unique.

Recent biographers have shown that this period of Hawthorne's life was less lonely than he remembered it to be. In literal truth, he did have social engagements, played cards, and went to the theater and the Lyceum; his sister Elizabeth remarked that ''if there was any gathering of people in the town he always went out; he liked a crowd.'' Nevertheless, he consistently remembered these 12 years as a strange, dark dream, though his view of their consequences varied.

''In this dismal chamber Fame was won,'' Hawthorne wrote, perhaps a little ironically, in 1836. To his fiancée, Sophia Peabody, he later confided, ''If ever I should have a biographer, he ought to make great mention of this chamber in my memoirs, because so much of my lonely youth was wasted here, and here my mind and character were formed.'' On the whole, he felt that his isolation had been beneficial: '' . . . if I had sooner made my escape into the world, I should have grown hard and rough, and been covered with earthly dust, and my heart would have become callous by rude encounters with the multitude''—an observation that he made more than once.

Writing the Short Stories

Most of Hawthorne's early stories were published anonymously in magazines and giftbooks. In his own words, he was ''for a good many years, the obscurest man of letters in America.'' In 1837 the publication of *Twice-Told Tales* somewhat lifted this spell of darkness. In the preface to the 1851 edition he spoke of ''the apparently opposite peculiarities'' of these stories. Despite the circumstances under which they were written, ''they are not the talk of a secluded man with his own mind and heart . . . but his attempts, and very imperfectly successful ones, to open an intercourse with the world.'' The *Twice-Told Tales* he supplemented with two later collections, *Mosses from an Old Manse* (1846) and *The Snow-Image* (1851), along with *Grandfather's Chair* (1841), a history for children of New England through the Revolution; the *Journal of an African Cruiser* (1845), edited from the observations of his friend Horatio Bridge while he was purser on an American frigate; and the second edition of the *Tales* (1842).

Hawthorne's short stories came slowly but steadily into critical favor, and the best of them have become American classics. It may well be claimed for them as a whole that they are the outstanding achievement in their genre to be found in the English language during the 19th century. Lucid, graceful, and well composed, they combine an old-fashioned neoclassic purity of diction with a latent and hard complexity of meaning. They are broadly allegorical but infused with imaginative passion. The combination has produced very different opinions of their value, which Hawthorne himself acutely foresaw, remarking that his touches ''have often an effect of tameness,'' and that his work, ''if you would see anything in it, requires to be read in the clear, brown, twilight atmosphere in which it was written; if opened in the sunshine, it is apt to look exceedingly like a volume of blank pages'' (1851 Preface, *Twice-Told Tales*).

Hawthorne is a master of balance and suggestion who inveterately understates: the texture of his tales, as of his novels, is so delicate that some readers cannot see it at all. But many, too, will testify as Herman Melville did to his ''power of blackness.'' Of Hawthorne's story ''Young Goodman Brown,'' Melville wrote, ''You would of course suppose that it was a simple little tale. . . . Whereas it is as deep as Dante: nor can you finish it, without addressing the author in his own words: 'It is yours to penetrate, in every bosom, the deep mystery of sin.'''

Out in the World

By his own account it was Hawthorne's love of his Salem neighbor Sophia Peabody that brought him from his ''haunted chamber'' out into the world. His books were far from profitable enough to support a prospective wife and family, so in 1838 he went to work in the Boston Custom House and then spent part of 1841 in the famous Brook Farm community in hopes of finding a pleasant and economical haven for Sophia and himself. It is curious that the seclusive Hawthorne was always interested in experiments in community living: in Brook Farm, in the New England Shaker settlements, and later in Greenwich Hospital in London. He was to record his mingled feelings of sympathy and skepticism about Brook Farm in *The Blithedale Romance* (1852).

At any rate, Hawthorne and Sophia, whom he married in 1842, resorted not to Brook Farm but to the Old Manse in Concord, where they spent several years of idyllic happiness in as much solitude as they could achieve. Concord, however, contained Ralph Waldo Emerson, Henry David Thoreau, and Ellery Channing, and Hawthorne was in frequent contact with these important thinkers, though his was not a nature for transcendental affirmations.

Writing the Novels

Facing the world once more, Hawthorne obtained in 1846 the position of surveyor in the Salem Custom House, from which as a Democrat he was expelled after the Whig victory in the 1848 presidential election. He did not leave without a fight and considerable bitterness, and he took revenge in the ''Custom-House'' introduction to *The Scarlet Letter* (1850) and in *The House of the Seven Gables* (1851), in which he portrayed his chief Whig enemy as the harsh and hypocritical Judge Pyncheon. His dismissal, however, turned out to be a blessing, since it gave him leisure in which to write his greatest and crucial success, *The Scarlet Letter*. Except for his early *Fanshawe* (1828), which he suppressed shortly after publication, *The Scarlet Letter* was his first novel, or, as he preferred to say, ''romance''; thus his literary career divided into two distinct parts, since he now almost wholly abandoned the shorter tale.

The period 1850-1853 was Hawthorne's most prolific. Doubtless stimulated by the enthusiastic reception accorded *The Scarlet Letter,* he went on with *The House of the Seven Gables* and *The Blithedale Romance,* along with *A*

Wonder Book (1852) and *Tanglewood Tales* (1853), exquisitely fanciful stories for children from Greek mythology. During 1850 the Hawthornes lived at the Red House in Lenox in the Berkshire Hills, and Hawthorne formed a memorable friendship with novelist Herman Melville, whose Arrowhead Farm was some miles away on the outskirts of Pittsfield. The association was more important to Melville than to Hawthorne, since Melville was 15 years younger and much the more impressionable of the two men. It left its mark in Melville's celebrated review of *Mosses from an Old Manse,* in the dedication of his *Moby-Dick,* and in some wonderful letters. Hawthorne's share in their correspondence has not survived, but he clearly aided Melville with insight and sympathy.

Years Abroad

In 1852 Franklin Pierce was elected to the presidency of the United States, and Hawthorne, who was induced to write his campaign biography, was appointed to the important overseas post of American consul at Liverpool, in which he served form 1853 to 1857 with considerable efficiency. These English years resulted in *Our Old Home* (1863), a volume drawn from the since-published ''English Note-Books.'' It was to give considerable offense to the English public. Hawthorne felt a very deep affinity for ''our old home,'' but as with his other ''old home,'' Salem, his feelings were mingled, and he did not hesitate to express them.

In 1857 the Hawthornes left England for Italy, where they spent their time primarily in Rome and Florence. They returned to England, where Hawthorne finished his last and longest complete novel, the ''Roman romance'' *The Marble Faun* (1860). They finally returned to the United States, after an absence of seven years, and took up residence in their first permanent home, The Wayside, at Concord, which Hawthorne had bought from Bronson Alcott.

Last Years

Hawthorne was to live only four more years. Although he had always been an exceptionally vigorous man, his health inexplicably declined; and since he refused to submit to any thorough medical examination, his malady remains mysterious. During these last years in Concord he struggled with no less than four romances, *The Ancestral Footstep, Dr. Grimshawe's Secret, Septimius Felton,* and *The Dolliver Romance,* but completed none of them. Ironically, they are obsessively concerned with the theme of ''earthly immortality'' and the ''elixir of life,'' which he had earlier touched upon in stories like ''Dr. Heidegger's Experiment'' (*Twice-Told Tales*).

Hawthorne died on May 19, 1864. He had set off for the New Hampshire hills with Franklin Pierce. He had always been fond of such expeditions and hoped to benefit from this one. But he died the second night out in Plymouth, N.H., presumably in his sleep. The circumstances of his end were somehow representative of the man, at once settled and at the same time restless when too long in one place. He once said that New England was enough to fill his heart, yet he sought the broader experience of Europe. Modest in expectations, he had yet desired to live fully.

Hawthorne's Literary Background

The case of Hawthorne is complex, in his life and in his writings. A born writer, like Edgar Allan Poe he suffered the difficulties of the writer in early-19th-century America: an unsympathetic environment, the materialism of a physically expanding nation, the lack of an artistic tradition. His Puritan heritage was both a support and a drawback. Its tradition of soul-searching encouraged profundity, and its penchant for seeking God's Providence in natural events provided Hawthorne with a way of seeing and interpreting. It was a highly literate tradition as well. It was, however, notoriously unfriendly to art—fiction as make-believe was mere vanity, and as imitation of God's creatures and creations it was idolatry. A natural artist, Hawthorne was always to worry about the morality of imitating and analyzing human nature in his art of fiction.

With his Puritanism, Hawthorne also inherited the Augustan culture of the early 18th century—a common case in New England, but especially powerful in his. Thus came the purity of his prose style, and its coolness and balance, in a sense retrogressive in his own time. Yet he was also responsive to the influence of his near contemporaries, the English romantics. He read widely and was vitally influenced by all the chief romantic poets, William Wordsworth, Samuel Taylor Coleridge, Lord Byron, Percy Bysshe Shelley, and John Keats. Hawthorne drew especially upon Coleridge's critical principles for his own theory of the prose romance. Like the romantics, he too desired to live fully and make the best use of his sensibilities, but his impulses were tempered by Augustan moderation and Puritan self-distrust.

A serious and conscientious craftsman, Hawthorne yet was not committed (as was Henry James) to the craft of fiction, not being minded to sacrifice either himself or those who depended upon him to its demands. He held a rather too pessimistic view of his own talent, and his deep Puritan skepticism of the value of merely human effort was also a deterrent to complete dedication to fiction; the volume of his writing is substantial but not great.

Power of Darkness

Hawthorne's belief in Providence could be discouraging, but it was also a source of strength. Along with Melville, he was one of the great ''no-sayers'' of 19th-century America. He accepted, imaginatively if not literally, the doctrine of the Fall of Man, and thus the radical imperfection of man. In his work there is as much light as darkness, but the dark is perhaps the more dramatic hue. In imaginative literature evil can be an esthetic element with the dark as a contrast to light; and Hawthorne used contrast so effectively that Henry James believed his ''darkness'' to be mere fanciful playing, with evil and pain used simply as counters in his fictional game. Melville, however, perceived more deeply that Hawthorne might be fascinated with the problem of evil as an element of his design, yet at the same time treat it with the utmost seriousness (''Hawthorne and his Mosses'').

Tragedy is traditionally the most complex literary form, while it is also an imaginative testing ground, in which the human spirit is broadened and deepened by its struggle with

the utmost imaginable adversity. In *The Scarlet Letter,* for example, the protagonists Hester and Dimmesdale are opposed not only by Puritan society but by something in themselves, and by a mysterious and invisible principle of reality still more powerful.

Allegorical Structures and Themes

Hawthorne's fictional structures are basically allegorical confrontations of good and evil, and his characters can usually be classified as types. He writes, however, not to prove points or teach moral lessons, which are themselves his fictional materials rather than his conclusions. *The House of the Seven Gables,* for instance, has a message, ''the truth, namely, that the wrongdoing of one generation lives into the successive ones, and, divesting itself of every temporary advantage, becomes a pure and uncontrollable mischief.'' But Hawthorne reflects that when romances do teach anything, ''it is usually through a far more subtle process than the ostensible one. . . . A high truth, indeed, fairly, finely, and skillfully wrought out, brightening at every step, and crowning the final development of a work of fiction, may add an artistic glory, but is never any truer, and seldom any more evident, at the last page than at the first'' (Preface, *The House of the Seven Gables*).

Isolation or ''alienation'' is Hawthorne's principal theme and problem, and loss of contact with reality is the ultimate penalty he envisions. Characteristically, this results from a separation of the ''head,'' or intellect, and the ''heart,'' a term that includes the emotions, the passions, and the unconscious. The heart is the custodian of man's deepest potentialities for good and evil, and it is man's vital connection with reality. Too much ''head'' leads always to a fatal intellectual pride, which distorts and finally destroys the wholeness of the real world. This, for Hawthorne, is the worst sin or calamity that man is heir to.

Further Reading

Randall Stewart, *Nathaniel Hawthorne* (1948), is the standard biography. Newton Arvin, *Hawthorne* (1929), contains criticism and psychological analysis. Mark Van Doren, *Nathaniel Hawthorne* (1949), presents a balanced interpretation of Hawthorne's life and principal works. Older works include Henry James, Jr., *Hawthorne* (1879).

Notable treatments of Hawthorne's art in its historical and national contexts appear in Yvor Winters, *Maule's Curse: Seven Studies in the History of American Obscurantism* (1938); F. O. Matthiessen, *American Renaissance: Art and Expression in the Age of Emerson and Whitman* (1941); Charles Feidelson, Jr., *Symbolism and American Literature* (1953); and Richard Chase, *The American Novel and Its Tradition* (1957), which is illuminating on the tradition of ''romance'' in America.

More specialized interpretations of Hawthorne's fiction are Richard Harter Fogle, *Hawthorne's Fiction: The Light and the Dark* (1952, rev. ed. 1964) and *Hawthorne's Imagery* (1969); Hyatt H. Waggoner, *Hawthorne: A Critical Study* (1955, rev. ed. 1963); and Roy R. Male, *Hawthorne's Tragic Vision* (1957). □

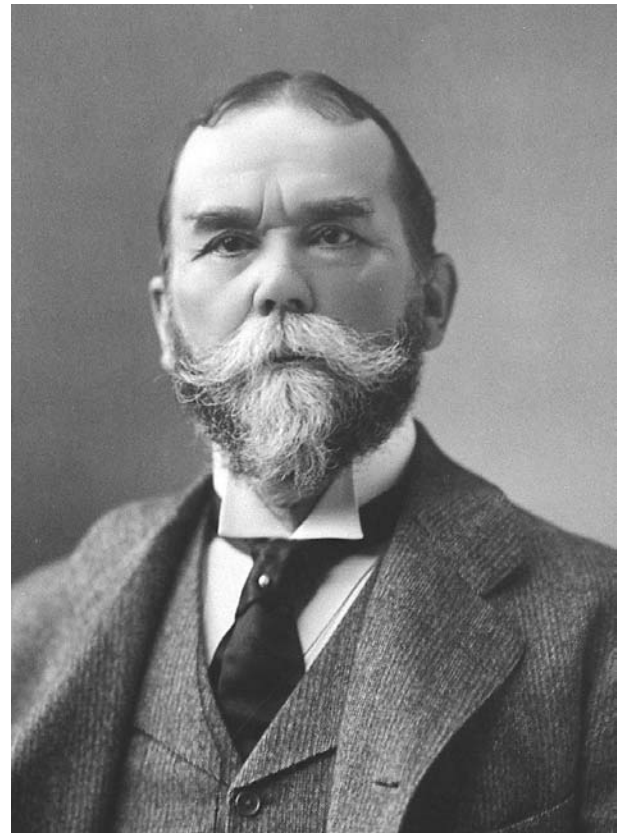

John Hay

John Hay (1838-1905) was important for shaping America's open-door policy toward the Far East. He set guidelines for much of America's diplomacy in the 20th century, involving the United States in maintaining China's territorial integrity.

Rapid change characterized the United States during the years of John Hay's public service. Retarded briefly by the Civil War, dynamic forces of urbanization and industrialization began to transform both the landscape and the mood of America. Though the railroad tie and the sweatshop were as foreign to the aristocratic world of John Hay as the reaper and the grain elevator, they combined to support a new economic system that knew few boundaries, wrenching America out of its quiet isolation and into the highly competitive arena of international politics, where Hay's contribution would be made.

Hay was born on Oct. 8, 1838, in Salem, Ind. He attended Brown University (1855-1858), where he reluctantly prepared for a career in law. In 1859 he entered a Springfield, Ill., law firm, next door to the office of Abraham Lincoln. When Lincoln was elected U.S. president, Hay became his assistant private secretary. After Lincoln's death, Hay took minor diplomatic posts in Paris, Vienna, and Madrid. Socially successful, he had no serious influence on foreign policy. In 1870 he returned to the United States.

Between 1870 and 1896 he moved in and out of Republican politics, journalism, and business, surrounding himself with a patrician set of friends, including Boston aristocrats, intellectuals, and prominent politicians. His widely acclaimed poems and novels were overshadowed in 1890 by his *Abraham Lincoln: A History,* a ten volume work completed with John Nicolay.

Hay became close to presidential candidate William McKinley during his 1896 campaign. As president, McKinley appointed Hay ambassador to Great Britain, where Hay smoothed out issues concerning the Spanish-American War and subsequent annexations. He returned to become McKinley's secretary of state in 1898.

Secretary of State

As secretary of state, Hay was concerned with policy in four major areas: conducting peace negotiations after the Spanish-American War, setting policy toward the Far East, improving the United States position in Latin America, and settling the dispute with Great Britain over the Alaskan boundary.

Whereas McKinley had shaped the Spanish-American War settlement (and, later, President Theodore Roosevelt was the force behind policies in Latin America), Hay exerted considerable influence in making American policy toward the Far East and in the Canadian boundary dispute. Regarding England, Hay was considered a good friend to Britain by both the English and the Americans. Though committed to United States interests, he sought solutions in the Canadian dispute that would not endanger Anglo-American understanding.

Regarding the Far East, America watched the establishment of spheres of influence in China by European powers, Russia, and Japan with apprehension, fearing that United States trade rights might be limited by new political arrangements. In 1899 Hay asked the six governments directly involved to approve a formula guaranteeing that in their spheres of influence the rights and privileges of other nations would be respected and discriminatory port dues and railroad rates would not be levied and that Chinese officials would continue to collect tariffs. Although the six nations responded coolly, Hay announced that the open-door principle had been accepted, and the American press described the policy as a tremendous success. When an antiforeign uprising broke out in China in 1900, Hay sent a second set of notes, urging the open-door policy for all of the Chinese Empire and maintenance of the territorial integrity of China. Traditional protection of American economic interests thus was tied to the overly ambitious task of preserving the territory of China; under the guise of America's historic mission to support the cause of freedom, this would lead the United States to ever stronger commitments in the Far East.

When the assassination of McKinley made Roosevelt president, Hay increasingly gave way to presidential leadership in foreign policy. Following Roosevelt's lead concerning the building of an Isthmian canal, Hay obtained British consent to a United States canal under the Hay-Pauncefote treaties of 1900 and 1901. Though he supported Roosevelt's policy toward the new Panamanian Republic and the acquisition of the Canal Zone in 1903, Hay did little to actually shape Latin American policy.

The 1903 Alaskan-Canadian boundary dispute with Great Britain was settled amiably by commissioners, as Hay had suggested. Soon after, serious illness forced Hay to assume a virtually inactive role as secretary of state. He retained the office until his death on July 1, 1905, in Newbury, N. H.

Further Reading

Hay's correspondence is gathered in William R. Thayer, *The Life and Letters of John Hay* (2 vols., 1915). Tyler Dennett's biography, *John Hay: From Poetry to Politics* (1933), treats Hay's career colorfully and sympathetically. Scholars have generally focused their attention on Hay's role as secretary of state. An able assessment by Foster R. Dulles is in Norman A. Graebner, ed., *An Uncertain Tradition: American Secretaries of State in the Twentieth Century* (1961), and a general description of the diplomacy of the period is in Thomas McCormick, *A Fair Field and No Favor* (1967). For contrasting interpretations of the origins of the open-door policy see George F. Kennan, *American Diplomacy, 1900-1950* (1951), and William A. Williams, *The Tragedy of American Diplomacy* (1959; rev. ed. 1962). □

Victor Raul Haya de la Torre

Victor Raúl Haya de la Torre (1895-1979) was the founder and leader of the American Popular Revolutionary Alliance (APRA), principal theorist of Aprismo, and three-time presidential candidate (in the 1930s and 1960s) of the Peruvian Aprista Party. He spent most of his adult life in jail, in exile, or in hiding from the police.

Victor Raúl Haya was born in Trujillo, Peru, on Feb. 22, 1895; his father was a newspaper publisher and his mother a descendant of a president of Peru. He studied at Trujillo National University and San Marcos University, but did not graduate. From the beginning, he took up popular causes and involved himself in radical movements. He said, ''I have always preferred doing to discussing,'' and he believed *doing* and *organizing* were inseparable. He became involved in agitation on student reform issues, but was jailed in 1923 and then deported over an incident involving freedom of religious conscience. While in Mexico in 1924, he founded APRA, which he first saw as a continent-wide anti-imperialist movement.

Operationally, *Aprismo's* three main themes are to champion the three underprivileged classes—workers, farmers and middle class; to re-focus government activities in the interests of the national economy, as opposed to foreign interests; and to develop the necessary moral force to support practical action. Specific programmatic ideas

included reorganizing the state; extending voting rights; decentralizing police power; controlling foreign investment in the Peruvian economy; nationalizing certain industries; expropriating certain estates (with compensation) and converting them to production for domestic markets; creating collective farms; incorporating Indians into national life and preserving their culture; establishing the eight-hour day and paid annual vacations, equal pay for women, and maternity leave; and freedom for the armed forces and the police from political interference.

From 1923 to 1931, Haya de la Torre traveled widely in Mexico, France, England, the Soviet Union, and the United States, studying, writing, and spreading his ideas. While a student at San Marcos, Haya de la Torre had been inspired by the Mexican Revolution (1911) and the Russian Revolution (1917), but in 1924 he broke with orthodox Marxism and came up with his own theory for developing ''Indo-America'' (by which he meant all of Central and Latin America).

When the Peruvian dictatorship was overthrown in 1931, Haya de la Torre returned as the Aprista party's candidate for president. He was officially given 35 percent of the vote, but the party thought it a fraud and staged an unsuccessful uprising. The military awarded the presidency to Col. Sánchez Cerro, who quickly established a dictatorship and tried to destroy the Aprista movement. Haya de la Torre was jailed in May 1932 and kept in solitary confinement until August 1933, after Sánchez Cerro's was assassinated. In 1934 Haya de la Torre went underground for eleven years.

During this time, the Aprista party extended its power by organizing sugar estate unions, school teachers, and miners. In 1939 the party provided the votes that elected a liberal as president, but nine years later it was unable to bring Haya de la Torre to power through a strike and the Apristas were outlawed once again by a military-led government. In 1949, Haya de la Torre took asylum in the Colombian embassy in Lima. The Peruvian dictatorship refused to allow him to leave Peru. Twice the International Court of Justice at the Hague took up his case and, under heavy international pressure, the regime finally allowed him to leave the country in 1954.

Haya then lived in Latin America and Europe until 1956, when he was allowed to return to Peru. After that, he alternated living in Peru with traveling in all parts of the world. Haya led all other candidates for the presidency in the election of 1962, but the armed forces canceled the election. In 1963 Haya, again a candidate, was defeated, but the Apristas won a dominant position in the legislature. In 1968 it appeared as if Haya would be elected president for the 1969-1975 term, but the military reinstituted dictatorship. He spent most of his remaining years in Paris. A month before Haya de la Torre's death in 1979, APRA announced that once again, he was to be their presidential candidate.

Haya was a great orator who addressed meetings of up to 250,000 Peruvians. His significant contributions to political theory were to emphasize that Latin America's political parties must seek indigenous roots and to oppose violence as a means of achieving political power. His ideas have been adopted by political parties in all parts of Latin America.

Further Reading

No good biography of Haya has been published in English. Robert J. Alexander, *Prophets of the Revolution: Profiles of Latin American Leaders* (1962), has a chapter on Haya. Recommended for an understanding of the man and the Aprista movement are Harry Kantor, *The Ideology and Program of the Peruvian Aprista Movement* (1953); and Grant Hilliker, *The Politics of Reform in Peru: The Aprista and Other Mass Parties of Latin America* (1971). □

Thomas Emmet Hayden

The American writer and political activist Thomas Emmet Hayden (born 1939) was one of the few radical leaders of the 1960s to outlast the movement. He was admired for remaining alive politically without sacrifice of his principles.

Tom Hayden was born Dec. 11, 1939, in Royal Oak, Michigan, into a middle class family and attended the University of Michigan, graduating with an A.B. in 1960. During his college years he joined the Student Nonviolent Coordinating Committee, participating in its

dangerous work for civil rights in the South. During a voter registration campaign he was beaten and jailed in McComb, Mississippi. Hayden was a co-founder of the Economic Research and Action Project (ERAP), which attempted to mobilize poor people in their own behalf. Hayden led the ERAP program in Newark, New Jersey, until the riots of 1967 put an end to it. He also co-founded the Students for a Democratic Society (SDS) and was an author of its manifesto, ''The Port Huron Statement.'' Genuinely democratic and nonviolent at first, the SDS fell victim to the revolutionary posturing of the times. As it drifted toward terrorism and extinction, Hayden became caught up in the anti-Vietnam War movement.

He twice visited North Vietnam in the 1960s, returning from his second trip with three American prisoners of war placed in his custody by the North Vietnamese government. Unlike some Americans who opposed the war chiefly because of its cost in blood and treasure, Hayden favored a Communist victory. He argued the point in a book coauthored with Staughton Lynd, *The Other Side* (1967). As a project director of the National Mobilization Committee to End the War in Vietnam, he helped organize antiwar demonstrations during the Democratic National Convention in 1968. As a result he became one of the ''Chicago Seven'' defendants in what was probably the most celebrated political trial of the era. He and three others were convicted of crossing state lines to incite riot, and all seven were indicted for contempt of court. But on appeal their convictions and indictments were dismissed. In 1971 Hayden participated in a demonstration on behalf of People's Park in Berkeley, California, during which state troopers killed a student.

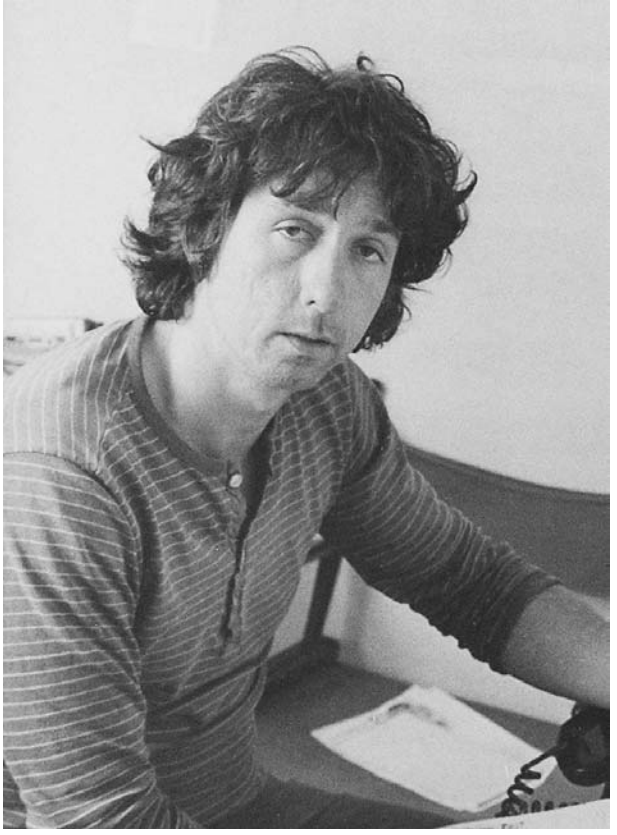

As the radical era drew to a close Hayden, like his peers, was in danger of becoming politically obsolete. Most New Leftists failed to make the transition. A few became urban terrorists. Others clung to the old faith and sank out of sight. Still others made their peace with a system that had proved to be both more resistant and more resilient than expected. Hayden almost alone found another way. After several years of travel and speeches, including campaign work for George McGovern in his run for the presidency in 1972, Hayden took up electoral politics. With the valuable aid of his second wife, actress Jane Fonda, he ran for a California seat in the U.S. Senate in 1976. Though defeated in the Democratic primary, Hayden captured 40 percent of the vote, a remarkable feat for someone so notorious. He then organized the Campaign for Economic Democracy (CED), which advocated liberal reforms. With its help he was elected to the California State Assembly in 1982.

Hayden wanted to democratize the economy by means of tax reform, public ownership of utilities, greater equality of income among the races and between the sexes, and curtailment of corporate abuses. Hayden opposed nuclear energy, promoting solar power as the desirable alternative. Even at his most radical Hayden never entirely lost sight of the real world. He was the New Left's best organizer and one of its most prolific writers. As a working politician he made ample use of these talents and would probably have been heard from even had he married less spectacularly. There is no doubt, however, that Fonda's wealth and glamour and the publicity the couple commanded benefitted his career in no small measure.

In the mid-1980s, Hayden's CED was reorganizied as Campaign California and began to ''support entrepreneurial activity'' in the legislative fight against environmental damage. Despite his emotional involvement with Hanoi during the Vietnam War, Hayden's belief in participatory democracy enabled him to engage his ideas and energies within the system and make valuable contributions toward environmental and educational initiatives as a member of the California State Assembly (1982-1991).

In 1992, Hayden ran successfully for the California State Senate, in which body he espoused environmental and educational issues. However, his radical past disturbed the more conservative elements among politicians and the electorate, and impeded his political goals. His opponents on the right recalled to public attention his radical past and anti-war involvement in order to defeat his legislative initiatives. In 1994, he was defeated in his bid for the state governorship largely due to his past extremist activities. This opposition tended to make Hayden more conservative, and he has even spoken in favor of the death penalty.

In the California State Senate, Tom Hayden chaired or was a member of committees on Energy, Natural Resources and Wildlife, Housing and Urban Affairs, Transportation and Public Safety.

Further Reading

Several recent volumes are dedicated to studying the student upheavals and political upheavals and turmoil of the Vietnam Era, e.g., David DeLeon's *Leaders from the 1960s: A Biographical Sourcebook of American Activism*, Westport, Connecticut: Greenwood Press (1994).*The Los Angeles Times* (August 13, 1995) ran an article by Elizabeth Mehren which traced the subsequent careers of the figures involved in the Activist Movement of the 1960s.

Tom Hayden's many books include *Rebellion in Newark* (1967), *Trial* (1970), *The Love of Possession Is a Disease with Them* (1972), and *The American Future* (1980). The standard history, in which Hayden figures prominently, is Kirkpatrick Sale, *SDS* (1973). □

Franz Joseph Haydn

The Austrian composer Franz Joseph Haydn (1732-1809) in his instrumental music, especially the symphonies and string quartets, essentially founded and brought to first mature realization the formal and structural principles of the classical style.

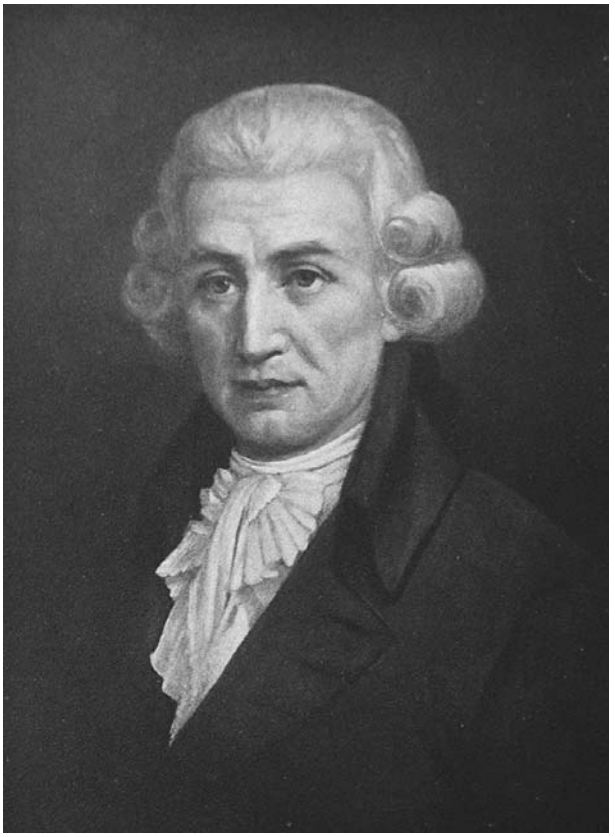

Joseph Haydn virtually created the classical formal structures of the string quartet and symphony, which were developed later by Wolfgang Amadeus Mozart and Ludwig van Beethoven. He participated in the development of other forms of 18th-century instrumental music, in addition to composing prolifically in the fields of sacred music, opera, and song. Throughout a lifetime of experimentation he developed in the quartet and symphony a fully mature classical tonal idiom, characterized externally by the four-movement structure (allegro, slow movement, minuet and trio, and finale) of the majority of these works and internally by emphasis on thematic and motivic development within a balanced tonal framework. Haydn evolved a tonal language that exhibited a gradual growth toward contrapuntal complexity and a vast range of expression in comparison to the technical simplicity and expressive triviality of much mid-18th-century instrumental music of the *style galant*.

Haydn was born in Rohrau, Lower Austria, on March 31, 1732. At the age of 8 he became a choirboy at the Cathedral of St. Stephen's in Vienna, remaining there until his dismissal in 1749. By his own account his early years were largely given to self-instruction in music: he developed some facility as a violinist and keyboard player (but he was never a virtuoso performer); he studied briefly with the Italian opera composer and singing master Niccolò Porpora; and he became thoroughly acquainted with Viennese musical life of the period 1740-1760 and knew its leading figures.

Haydn made his first attempts at composition; as he later described them, ''I wrote industriously but not quite correctly.'' His early works included a *Singspiel* entitled *Der krumme Teufel* (1752), a few keyboard sonatas and trios, and his first string quartet, written during the 1750s. This first period of his development concluded with 2 years (1758-1760) in private service in Bohemia, during which he evidently composed his first symphony (generally dated 1759).

In Service of Esterházy Family

In 1761 Haydn entered the private service of the noble Hungarian Esterházy family, serving under Prince Paul Esterházy and then, on his death in 1762, under Prince Nicholas. Haydn embarked on the longest and most productive period of private service at a single court enjoyed by any major composer of the 18th century and perhaps of the entire epoch of court patronage of musicians. He remained in the Esterházy service until 1790. At first he held the post of *vice kapellmeister,* or conductor. In 1766 Prince Nicholas opened a new estate at Esterházy (the previous one had been at Eisenstadt), and that year, on the death of Gregor Werner, Haydn was promoted to kapellmeister.

Haydn was in charge of the musical forces of the court, which included an orchestra of 12 musicians and a group of singers. His duties were to provide two operas and two concerts a week plus a Sunday Mass and whatever additional music might be wanted. Under these conditions his productivity and originality were equally remarkable. As he described it in a famous statement: ''As head of an orchestra I could experiment, observe what heightened the effect and what weakened it, and so could improve, expand, cut, take risks; I was cut off from the world, there was no one near me to torment me or make me doubt myself, and so I had to become original.''

During the 3 decades of his Esterházy service Haydn's output was prodigious. By 1770 he had produced some 40 symphonies, the quartets up to the six of Opus 9 (1769), much chamber music for baryton (an instrument of the viol family, played by Prince Nicholas), several concertos, operas, keyboard music, and his first Masses. During the period 1771-1780 (called by some biographers his ''romantic'' period) his music deepened in seriousness and elaborative richness, and he struck out in new paths; as one biographer, E.L. Gerber, put it in 1812: ''Haydn's finest symphonic period begins with the year 1770 and from then on gains each year in magnificence.'' From 1771 and 1772 come the 12 quartets of Opus 17 and Opus 20, with special importance attaching to the latter group, several of which have fugal finales; about 30 more symphonies, including the *Mourning* Symphony, No. 44, and the *Farewell,* No. 45 (1772); and about 18 keyboard sonatas, 6 operas and other dramatic music, and two Masses.

Friendship with Mozart

During his last decade in private service, a most important influence on Haydn's music arose from his contact with Mozart. This relationship dates from the time Mozart took up residence in Vienna in 1781; in the next years Haydn came to know him during his trips to Vienna, and they admired each other's music beyond that of any other contemporary. Haydn commented often on Mozart's remarkable gifts and complained bitterly over the lack of recognition and the absence of any permanent post for Mozart comparable to the one Haydn enjoyed. When an official of Prague asked him for an opera in 1787, 2 months after the premiere of Mozart's *Don Giovanni* there, Haydn declined, saying in part: ''It is hardly possible for anyone to stand beside the great Mozart. For if I could impress Mozart's inimitable works as deeply, and with that musical understanding and keen feeling with which I myself grasp and feel them, upon the soul of every music lover . . . the nations would compete for the possession of such a jewel within their borders.''

Haydn's major works of this period seemed to his younger contemporaries to show a considerable influence of Mozart's mature style, and the relationship was openly reciprocal. In this decade Haydn produced about 20 symphonies, including the 6 *Paris* Symphonies, Nos. 82-87 (1786), and the *Oxford Symphony,* No. 92 (1788). He also produced the 25 quartets constituting Opus 33 (1781), ''written in a new and special manner''; Opus 42 (1785); Opus 50 (1787); Opus 54 and Opus 55 (1789); and Opus 64 (1790). His reputation had by now spread throughout Europe, despite his isolation, owing in part to his being regularly published by a leading Viennese music publisher, Artaria.

Last Years

In 1791 the death of Prince Nicholas freed Haydn from private service, and he embarked on the last and most international phase of his career. He made his first visit to England, at the invitation of the impresario J. P. Salomon, to give concerts of his own works. This visit was a triumph in every respect: Haydn was awarded a degree by Oxford University, met and was honored by members of English society, and gave a highly successful series of concerts. In 1792 he returned to the Continent, passing through Bonn, where he met the young Beethoven, who became his pupil in Vienna. In 1794 he returned to London for another successful tour, then in 1795 settled in Vienna for good. In these years of his travels to England, Haydn, already in his sixties, produced many of his finest late works: his 12 last and greatest symphonies, Nos. 93-104, called the *London* Symphonies, and the last of his piano trios and piano sonatas.

In 1795-1800, on his return to the Continent, Haydn not only continued his extraordinary productivity but turned once again in a new and progressive direction as a composer. The quartets of Opus 71 belong to 1793; the six of Opus 76 (including the *Emperor* and *Sunrise* Quartets) were composed as late as 1797-1798; and the final quartets of Opus 77, Nos. 1 and 2, and the unfinished Opus 103 come from 1799 and 1803. In 1797 Haydn wrote the ''Kaiser-Hymn'' as a deliberately patriotic gesture in time of war, and it became, as he intended that it should, the Austrian national anthem. In 1796-1798 he set to work on the first of his two final major works—the oratorios *The Creation* and *The Seasons.*

The Oratorios

The Creation was based on a German translation by Baron Gottfried van Swieten of an anonymous English oratorio libretto that had been prepared for George Frederick Handel and was based on John Milton's *Paradise Lost.* With this work Haydn produced a work deliberately planned on the grand scale, based on a religious subject but freely developed in content, for solo voices, chorus, and orchestra. The work as a whole set him at once in the great tradition of oratorio that he had come to know in Handel's works during his visits to England. Although the strain of writing *The Creation* virtually exhausted him, Haydn in 1800 set to work on another oratorio of similar magnitude: *The Seasons,* again with libretto by Van Swieten based on James Thomson's poem.

In these oratorios Haydn came as close as he was ever to come to matching Mozart's sense of dramatic action articulated through music. Neither oratorio is truly a stage work, but both have strong elements of the dramatic and the pictorial, and at times have musicodramatic moments of the highest order. Among these is the entire first part of *The Creation,* beginning with a representation of ''Chaos'' as orchestral introduction, and then narrating the creation of the world. After the first recitative the chorus enters sotto voce with the words ''And the spirit of God moved upon the waters; and God said, 'Let there be light.''' The arrival of the chorus at a fortissimo climax on the word ''light'' electrified the audiences of Haydn's time, and at his last appearance in public before his death in Vienna on May 31, 1809, at a performance of *The Creation* in 1808 given as a tribute to him, he rose at this point and attributed, in effect, all his creative ability to divine power.

Enormous Output

Haydn's output was so large that at the end of his life he himself could not be absolutely sure how many works he had written. The problems of compiling an accurate catalog of his works, sorting out spurious compositions, and producing an accurate and complete edition have still not been solved. For example, the six string quartets of Opus 3 have been attributed on good grounds to a minor contemporary named Hoffstetter, whose name appeared on the title page of the original edition but was effaced and replaced with that of Haydn.

But the essential mass of Haydn's output remains unshakable in its attribution to him, and it is of formidable proportions: 104 symphonies; 78 string quartets (omitting Opus 3 and counting as separate items the seven movements of *The Seven Last Words of Christ* as arranged for quartet); numerous concertos for keyboard, violin, and violoncello; over 125 baryton trios; numerous divertimenti for winds and for mixed ensembles; 52 keyboard sonatas; over 30 piano trios; 12 Masses and a number of other sacred works; approximately 13 operas; and arias and songs.

Further Reading

A valuable primary source is *The Collected Correspondence and London Notebooks of Joseph Haydn,* edited by H. C. Robbins London (1959). The most important early biographies of Haydn are those by G.A. Griesinger (1809) and A.C. Dies (1810), both based on interviews with Haydn in his last years and available in English translation by Vernon Gotwals, *Joseph Haydn: Eighteenth-Century Gentleman and Genius* (1963). Modern biographies include K. Geiringer, *Haydn: A Creative Life in Music* (1946; 2d rev. ed. 1963), and Rosemary Hughes, *Haydn* (1950). Major studies in English on sectors of Haydn's work are few. Excellent contributions are H.C. Robbins Landon, *The Symphonies of Joseph Haydn* (1955), and D. F. Tovey, ''Haydn's Chamber Music,'' in his *The Main Stream of Music and Other Essays* (1949). Perceptive analytic studies of a number of works are in Felix Salzer, *Structural Hearing: Tonal Coherence in Music* (2 vols., 1952).

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Friedrich A. von Hayek

The Austrian-born British free market economist and social philosopher, Nobel Laureate Friedrich Auguste von Hayek (1899-1992) was one of the most distinguished social thinkers of the 20th century.

Friedrich A. von Hayek was born on May 8, 1899, in Vienna into a modest family that could lay claim to a great academic tradition. He left school to enlist in World War I in March 1917. Shortly after returning from the Italian front in November 1918 he began to study law at the University of Vienna. Hayek obtained his Juris Doctor degree only three years later, but continued to study political science, receiving his second doctorate from the same university in 1923.

Hayek in 1921 helped found the ''*Geistkreis,*'' a small circle of young social scientists in Vienna. More than half of its participants later became world-famous. In 1923 Hayek visited New York and worked part-time as a research assistant at New York University. Greatly stimulated by the newly developed advanced techniques for analyzing time series and forecasting industrial fluctuations, he returned to Vienna in 1924 and published several articles in this field and in monetary theory that paved the way for his later work. Together with his teacher Ludwig von Mises (1881-1973), the eminent scholar of Liberalism, he founded the Austrian Institute for Business Cycle Research in 1927 and directed it until 1931. In 1929 he became a lecturer at Vienna University. That same year his first book on *Geldtheorie und Konjunkturtheorie* (1929) appeared and set a standard in modern business cycle theory.

Becoming an International Scholar

Hayek's series of guest lectures at the London School of Economics in 1931, published as his important *Prices and Production* (1931), led to his appointment as Tooke Professor of Economic Science that same year. There, Hayek immediately became the only intellectual opponent of the new theories of under–consumption and under-investment of Lord John Maynard Keynes. All eminent economists of the time were involved in this major intellectual controversy.

To the big debate (which continues to this day) over the impossibility of socialist calculation and 'market socialism' in the 1930s, with Mises and Hayek on one side and Lange and H. D. Dickinson on the other, Hayek contributed a number of essays which refuted the socialist approach to economic planning. They are collected in his *Individualism and Economic Order* (1948). His seminal essay on ''Economics and Knowledge'' (1937), in which he first formulated the 'division of knowledge' in society, led him increasingly to socio-philosophical problems, although his interest in technical economics culminated in his *The Pure Theory of Capital* (1942). He was elected Fellow of the British Academy in 1944.

Hayek's *The Road to Serfdom* (1944) made him world-famous overnight and aroused heated discussions. In this best-seller of the immediate post-war years, since translated into sixteen languages, he showed that socialism carries with it no adequate provision for the preservation of freedom and that the convergence of economic systems is rooted in an economic error.

Hayek's important contributions to the methodological problems of the social sciences and scientism were later collected in his *The Counter-Revolution of Science* (1952). In his crucial essay on ''The Use of Knowledge in Society'' (1945), Hayek refined his idea of the price system as a mechanism for communicating information.

In 1947 Hayek founded the exclusive Mont Pelerin Society, an international association of like-minded scholars. By the end of 1949 he left London and accepted a professorship at the University of Chicago. *The Sensory Order* (1952), a discourse in pure psychology containing some of his most original and important ideas, was published in 1952, though the preliminary thoughts dated back to the early 1920s when he had been uncertain whether to become a psychologist or an economist. Hayek's socio-philosophic approach, however, led to his *The Constitution of Liberty* (1960), regarded as one of the great books of the mid-20th century. Here he further developed his idea of spontaneous order and laid down the ethical, legal, and economic principles of freedom.

Hayek's next move, in 1962, was to the University of Freiburg (Germany). Among many pathbreaking works, he published there his famous *Studies in Philosophy, Politics, and Economics* (1967). After becoming professor emeritus at Freiburg in 1968, he returned to his native Austria and joined the University of Salzburg. In this period, besides some important essays, the first and second volumes of his fundamental trilogy *Law, Legislation, and Liberty* (1973-1976) were published.

In 1974 he was awarded the Nobel Prize in Economics. Hayek's courageous Nobel Prize lecture on ''The Pretence of Knowledge'' (1974) to some extent again initiated the intellectual revival of liberalism. After Hayek's return to Freiburg in 1977 he published his widely discussed *Denationalization of Money* (1978), his *New Studies in Philosophy, Politics, Economics and the History of Ideas* (1978), and the third volume of his trilogy.

When not lecturing throughout the world, Hayek devoted himself entirely to the completion of his next work, significantly entitled *The Fatal Conceit*. This book presents a most important fundamental critique of rationalism, socialism, and constructivism. Hayek's career as scholar and teacher was international, and he held honorary degrees from universities all over the world. Among his honors, awards, and orders, he received the Order Pour le Merite from Germany and in 1984 the Companion of Honour from Britain.

Hayek's Leading Ideas

Hayek represented the subjective approach of the free-market oriented Austrian School of Economics, distinguished by its methodological individualism. His economic analysis, therefore, rested upon the insight that every individual chooses and acts in pursuit of his purposes and in accordance with his perception of his options for achieving them. His early writings, as shown above, were in pure economic theory.

Hayek's trade cycle theory explained that overinvestment leads to scarcity of capital compelling a cutback in investment and even the abandonment of a part of the real capital produced because of the excessive investment rate.

His most important discovery was the ''division of knowledge'' and the spontaneous order. The spontaneous interaction of millions of individuals, each possessing unique information of which beneficial use might be made, created circumstances that cannot be conveyed to any central authority. A system of signals—the price system—was therefore the only mechanism that communicates information and enables people to adapt to circumstances of which they know nothing. The whole modern order and well-being rested on the possibility of adapting to processes that were unknown. It was not scientific knowledge which matters, but the unorganized particular knowledge of time and place.

While for most social philosophers the chief aim of politics consisted in setting up an ideal social order through utopian reforms, Hayek's main task was the finding of rules that enable men with different values and convictions to live together. These rules were established so as to permit each individual to fulfill his aims and to limit government action.

In his ''Denationalization of Money'' (1976) he convincingly argued that inflation could be avoided only if the monopolistic power of issuing money was taken away from government and state authorities and the task given to private industry to promote competition in currencies.

According to Hayek, cultural evolution was not a result of human reason consciously building institutions, but a process in which culture and reason developed concurrently. The spontaneous social order generated by individuals interacting according to these general rules was distinguished from the constructivist approach exemplified by socialist ideas, which interpreted all order as the product of conscious design.

Hayek's seminal work arose and developed from a comprehensive approach to various intellectual disciplines that condition and influence one another. Although there were only a few direct disciples in academia, Hayek's influence on pure economics, public policy, and social, political, and legal philosophy were tremendous.

Classical Liberalism

During the 1980s, Hayek's interdisciplinary theories gained wider dissemination, especially his opposition to the concept that publc institutions could be designed to meet human requirements and intentions. He preferred an almost laissez-faire approach in which public order evolved from specific ideas and actions. Thus, he was opposed to the highly-centralized economics of the various forms of socialism, which denied the economics of the marketplace.

British Prime Minister Margaret Thatcher, was greatly influenced by Hayek's ideas of personal liberty and market economics and based many of her government's conservative policies upon her interpretation of his concepts.

In 1991, Hayek published his final volume, *Economic Freedom*, in which he argued that political/economic coercion is the greatest threat to individual freedom and best achieved through the natural evolution of market forces.

Since Hayek's death in March 1992, there has been continuing debate concerning his interdisciplinary system. It was thought that he diminished the role of reason, and failed to reconcile the value of such liberal institutions as have evolved with their role as preservers and nurturers of reason and freedom.

Further Reading

Probably the best collection of Hayek's most important and influential essays and chapters available is Kurt R. Leube and Chiaki Nishiyama, *The Essence of Hayek* (1984), which includes a biography and an introduction. A good popular presentation of Hayek's ideas can be found in Eamonn Butler, *Hayek: His Contribution to the Political and Economic Thought of Our Time* (1983). His political philosophy is penetratingly treated in John N. Gray, *Hayek on Liberty* (1984), which includes a comprehensive bibliography compiled by John Cody. Two Festschrifts are dedicated to Hayek: Erich Streissler et al. (editors), *Roads to Freedom: Essays in Honour of Friedrich A. von Hayek* (1969), and Kurt R. Leube and Albert H. Zlabinger (editors), *The Political Economy of Freedom: Essays in Honor of F. A. Hayek* (1985). Hayek's publication list covered 19 books and some 240 essays and articles.

There were several in-depth studies of Hayek's interdisciplinary theories which seek to make his concepts accessible to the uninformed but interested reader. Margaret Thatcher's *The Path to Power* (1995) acknowledged her debt to Hayek's *The Road to Serfdom* for his insights into the economic and social slavery of the authoritarian forms of socialism which were coming into vogue in the late thirties and early forties. Keith Graham in *The London Times* obituary of Hayek (March, 1992) presented a concise but lucid analysis of his major concepts, and contained an extensive bibliography of Hayek's main publications and secondary reading. □

Helen Hayes

Helen Hayes (1900-1993) was an American actress whose long career made a lasting impression in the American theater world.

Helen Hayes was born on October 10, 1900, in Washington, D.C., daughter of Francis Brown Hayes and Catharine Estelle Hayes. The young Helen appeared on stage even before she went to school: at five years old she played the part of Prince Charles in *The Royal Family*. Other roles quickly followed this one, and she made her first appearance on Broadway as Psyche Finnegan in *The Summer Widowers* when she was ten years old. Much later, in 1958, Hayes wrote of this period: ''when I was five, everything was certain and known, and I was positive that life was long and art short . . . even in 1905, Broadway was merely 230 miles away.''

Though she appeared on the New York stage numerous times before she was even of age, the young Helen was educated at the Academy of the Sacred Heart Convent in her native Washington. She graduated in 1917, having already spent three years with the Columbia Players in Washington. Upon graduation she moved to New York City, where she was to spend a large portion of her life. Acting came naturally to her, and it was not until her role as Cora Wheeler in *Clarence* (Booth Tarkington's 1919 play) that she ever felt that acting was a challenging profession. This was the first part where she felt her natural talents insufficient. After this performance, she began to take lessons in dance, mime, and even fencing—all as means through which to learn how to control even the most minute muscle of her body, which she thought of as her ''actor's instrument.''

In 1921 Booth Tarkington wrote a play especially for Hayes entitled *The Wren*. She had starred in *Penrod* as well as *Clarence,* and they had struck up a friendship that inspired Tarkington to make his next protagonist, Seeby Olds, perfect for Hayes. He did not realize, however, something that she had not told anyone: Helen Hayes always reached outward for inspiration for her parts and did not know how to play a part so close to herself. In 1958 she commented, ''the twenty-fourth performance brought down the final, merciful curtain.''

Hayes had many other successes, however, not the least of which was her marriage to Charles MacArthur, a playwright, in 1928. She had a daughter, Mary, and a son, James. Though they got along very well, the couple seldom worked together. The most notable exception was a highly successful one, however: in 1931 Hayes won an Academy Award for her film debut in *The Sin of Madelon Claudet,* which her husband had written for her. In it Hayes portrayed an old woman; in her autobiography, she explained that it was the memory of Mme. Curie, whom she had seen once on a boat crossing the Atlantic, that enabled her to play the part.

One of her most celebrated performances in the theater came four years later, when she played the part of Queen Victoria in *Victoria Regina*. Immediately previous to this performance she had played the role of Mary Stuart in *Mary of Scotland,* thus starting what she dubbed her ''queen kick'' that was to last over four years. *Victoria Regina* itself ran for four years, including a coast-to-coast tour. Hayes received the Drama League of New York medal of 1936 for ''the most distinguished performance of the year'' for her portrayal of Victoria. She later said that this performance had been inspired by the memory of her grandmother, who had been in London during Queen Victoria's wedding procession and who subsequently at least physically imitated the queen.

Helen Hayes continued to tour the United States with various successful plays both before and after World War II. She appeared in London for the first time in 1948 at the Haymarket. There she played the role of Amanda Wingfield in *The Glass Menagerie,* a role that she was to play in several different locations quite a few more times in her career. The Sarah Bernhardt Theater in Paris saw the debut in 1955 of another role that she would play often—that of Mrs. Antrobus in *The Skin of Our Teeth*. Hayes toured Europe and Israel for the U.S. State Department playing both of these roles in 1961, following that tour with one of South America.

She made her first appearance at the Helen Hayes Theater in New York in October 1958 as Nora Melody in *A Touch of the Poet*. This role became special to her in many ways—not the least of which was that the play was Eugene O'Neill's last. Although Nora was not the protagonist of the play, Hayes felt that it was around her spirit that the entire play revolved, and this spirit reminded her very much of her husband's, who had died in 1956.

In the summer of 1962 Hayes appeared with Maurice Evans at the recital entitled ''Shakespeare Revisited: A Program for Two Players'' in Stratford, Connecticut. This recital inspired her to form the Helen Hayes Repertory Company in 1964, which sponsored tours of Shakespeare readings in universities around the country.

Hayes published her autobiography, *A Gift of Joy,* in 1965. Rather than a chronological account of her life, the book is a delightful collection of impressions and anecdotes about her career, her family, and herself, interspersed with passages from her favorite poems and plays. She also co-authored *Twice Over Lightly* with Anita Loos in 1972.

Hayes received an honorary Doctor of Fine Arts from Princeton University in 1956. She received many other honorary degrees—from Columbia, Brown, New York University, and others. She was awarded the Medal of the City of New York as well as the Finnish Medal of the Arts. The United Service Organization nominated her Woman of the Year in 1974, and she was president of the American National Theater Academy from 1951 to 1953. She received a Tony Award in 1947 for her performance as Addie in *Happy Birthday* and a second Oscar (as supporting actress) for her performance in *Airport* in 1970.

The First Lady of the American Theater retired from live performance in 1970, following her appearance in a revival of *Harvey*. She was honored with a professorship at the University of Illinois and taught speech and drama for several semesters.

She returned to acting before the camera in a television series *The Snoop Sisters* (1973-1974) with Mildred Natwick. She also made many cameo appearances in feature and television films, from the delightful characterization of a professional stowaway little old lady in *Airport* (1970) to her portrayal of Agatha Christie's Miss Marple in *A Caribbean Mystery* (1983), directed by Robert Lewis.

Although she appeared in several short silent films and won an Oscar for *The Sin of Madelon Claudet* (1931), Helen Hayes's film career was somewhat abortive. She followed her early success with a series of failures, from *Arrowsmith* (1931) by John Ford, to *Vanessa, Her Love Story* (1935) by William K. Howard and her public lost interest in her as film star material. She often referred to her career as ''the triumph of plain Jane.''

Helen Hayes lived in her home in Nyack, New York, until her death from congestive heart failure, March 17, 1993. As a tribute to her position as of America's greatest actresses, the lights of Broadway went dim for one minute at 8:00 P.M. the day she died.

Further Reading

Articles on Helen Hayes can be found in *Who's Who in American Theater* (1977) and the *Oxford Companion to the Theatre* (1966). Her autobiography, *A Gift of Joy,* was published in 1965. She also wrote an article for the *New York Times* in 1958 entitled ''Helen Hayes Relives Her Roles.''

Helen Hayes published her memoir *On Reflection* (1968) and her biography *My Life in Three Acts* (1990), written with Katherine Hatch.

Variety Magazine Obituaries, New York and London: Garland Publishing Inc., (1993-94) paid tribute to Helen Hayes, March 22, 1993, with a lengthy and detailed account of her achievements on stage and in films. She also appears in *Notable Women in the American Theater: A Biographical Dictionary* and in *A Biographical Dictionary of Film*, New York: Alfred A. Knopf, (1995). □

Cardinal Patrick Joseph Hayes

Cardinal Patrick Joseph Hayes (1867-1938) was a leader of the Catholic hierarchy, best known for his

work in expanding and organizing the outstanding program of Catholic charities in his diocese.

Patrick Joseph Hayes was born in New York City on Nov. 20, 1867, the son of Irish immigrants. Five years later his mother died, and he went to live with relatives. He attended parochial schools conducted by the Christian Brothers and graduated in 1888 from Manhattan College. To study for the priesthood he attended the diocesan seminary at Troy, N.Y., and was ordained in 1892. Two years later he earned a licentiate of sacred theology at the Catholic University of America.

Father Hayes's first assignment was in New York's St. Gabriel's parish, serving under John M. Farley. When his pastor became auxiliary bishop of New York in 1895, Hayes became his secretary. After Archbishop Michael A. Corrigan died, Farley succeeded to his post with Hayes continuing as his secretary. Later Hayes served also as diocesan chancellor and president of the new preparatory seminary.

In 1914 Hayes was consecrated auxiliary bishop of New York, and in 1919 he succeeded Farley as head of the diocese. During World War I Hayes was named bishop of the American Armed Forces and mobilized a group of 900 Catholic chaplains. He also served on the administrative board of the National Catholic War Council, which coordinated Catholic war work at home and abroad. Hayes was a signatory of the Bishops' Program of Social Reconstruction, a series of proposals for postwar social reforms issued in the name of the Catholic hierarchy in 1919.

In his 20 years as New York's archbishop, Hayes devoted himself to local matters, avoiding the spotlight and shunning national controversies. With the assistance of the Reverend Robert J. Keegan, he completed the centralization and incorporation of diocesan charities, including over 200 agencies, providing a model for other prelates and dioceses. Named to the College of Cardinals in 1924, he was frequently referred to as the ''Cardinal of Charities.''

Occasionally Cardinal Hayes did speak out on public issues which he felt involved moral principles or the welfare of the Church. He opposed prohibition, backed legislation to limit indecency on the stage, and, in a rare step, denounced the work of the American Birth Control League in 1935. Widely respected by prominent citizens, he joined in efforts to combat bigotry and endorsed unemployment relief during the Depression. He died on Sept. 4, 1938.

Further Reading

A full-length study of Hayes is John Bernard Kelly, *Cardinal Hayes: One of Ourselves* (1941). There is an account of Hayes's life in Brendan A. Finn, *Twenty-Four American Cardinals* (1947). For general background see Thomas T. McAvoy, *A History of the Catholic Church in the United States* (1969). □

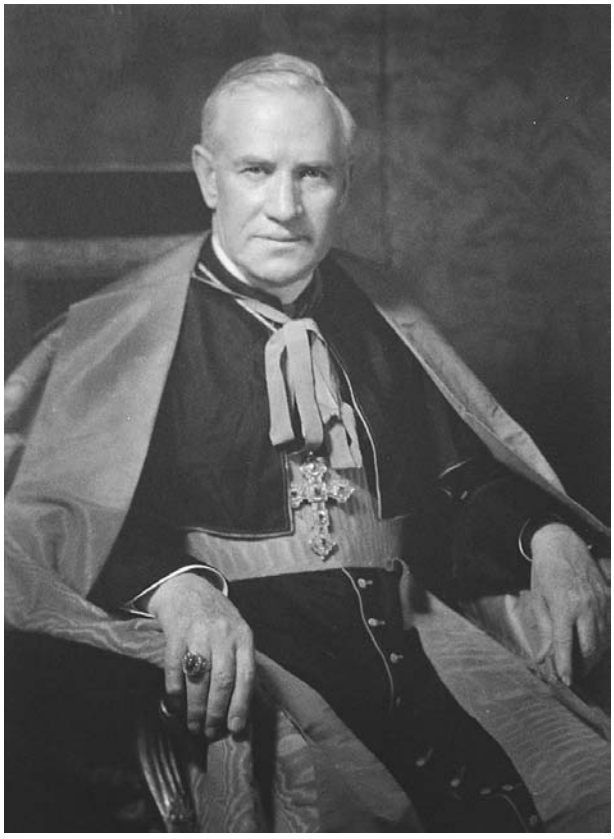

Roland Hayes

One of the highest paid musicians of his time, tenor Roland Hayes (1887-1977) was a masterful interpreter of both classical songs and black spirituals.

Tenor Roland Hayes is acknowledged as a masterful interpreter of both classical songs and black spirituals. In a career that spanned more than thirty years, he performed throughout the United States and Europe. Hayes shattered the color barrier in the world of classical music, becoming one of the highest paid musicians of his time and paving the way for later African American singers. Summing up Hayes's career, Marva Griffen Carter wrote in the *Black Perspective in Music:* ''Hayes's life of almost ninety years reveals a remarkable story of a man who went from the plantation to the palace, performing before kings and queens, with the finest international and American orchestras, in segregated communities before blacks and whites alike. . . . When he sang, art became more than polished excellence. It appealed to something beyond the intellect, something one could call the soul.''

One of six children, Roland Hayes was born on June 3, 1887, in Curryville, Georgia. Although neither of his parents were afforded any formal educational opportunities, they recognized the value of good schooling. Hayes's father, William, a former slave turned farmer and carpenter, had an intense appreciation of music; his mother, Fannie, also a former slave, was determined to see that all of her children

were educated—and that Roland would pursue a religious vocation.

Music was a natural part of Hayes's life. A timid child, he nevertheless liked to sing while at work on the farm and at the Baptist church the family attended. Hayes learned to read music from a man who conducted a seasonal singing school, and he also played the quills—joints of bamboo tied together like panpipes—to music of African origin.

When Hayes was eleven years old, his father died from injuries suffered several years earlier in a work-related accident. Young Roland and his brother Robert were forced to quit school and work to support the family. In 1900 the Hayes family—then consisting of Fannie, Roland, and his two brothers, Robert and Jesse—moved to Chattanooga, Tennessee. There, Hayes worked at an iron foundry, awaiting his turn to attend school. At age sixteen, after he had been made a foreman at the foundry, he returned to his studies part-time. Determined to succeed despite the embarrassment of reciting lessons with students much younger than himself, Hayes even hired a tutor. He also started singing lessons with W. Arthur Calhoun, an Oberlin University music student who opened Hayes's ears to classical music. After three months, Hayes knew that regardless of his mother's objections, he must aspire to a career in music.

In 1905 Hayes entered the preparatory division at Fisk University in Nashville, Tennessee. After three years, during which he received a scholarship and helped support himself through housework and vocal performances with various groups, Hayes reportedly left the university because of a misunderstanding. He worked at a men's club in Louisville for a short time and began to gain notoriety for his singing. After performing a few years at small social functions, he gave a concert in Boston with the Fisk Jubilee Singers in 1911. After that, he stayed in Boston, where he found work as a hotel bellboy, a waiter, and a messenger for an insurance company. He continued his studies with operatic bass Arthur Hubbard and sent for his mother—who finally accepted her son's career choice—to come and live with him in the Northeast.

Early Performances

Hayes performed with American educator Booker T. Washington and singer-composer Harry Burleigh, whose reputations and experience enhanced that of the budding singer. However, early in the twentieth century, no professional manager was willing to sponsor a black performer; thus, in 1915 Hayes gave his first concert—self-managed—with little success. Two years later the undeterred singer rented Symphony Hall in Boston, then an unprecedented step for an African American. His performance of *lieder*, or classical songs, by Franz Schubert and arias by Mozart and Tchaikovsky created a sensation.

In early 1918 Hayes began a U.S. tour, which he managed himself, and in 1920 he set sail for London, England. After a year of scraping by with whatever small performances came their way, Hayes and his accompanist, Lawrence Brown, were booked to perform at the prestigious Wigmore Hall. Although he was suffering from pneumonia, Hayes sang masterfully. Two days later he gave a command performance for King George V and Queen Mary. While in London, Hayes also studied lieder singing with Sir George Henschel.

Toured the United States

Upon his return to the United States in 1922, the world famous Hayes performed at Symphony Hall in Boston to rave reviews. Shortly afterward he became the first black singer to appear at Carnegie Hall in New York City. Hayes then began a series of concert tours that took him to nearly every corner of the country. By 1924 he was performing more than eighty concerts per year, many with major orchestras, such as those in Boston, Philadelphia, New York, and Detroit. He was widely praised for his interpretations of German and French songs, as well as his renditions of black folk songs and spirituals, which he later compiled in a single volume titled *My Songs.*

In 1925 Hayes gave a command performance for Queen Mother Maria Christian of Spain. That same year, he was awarded the Spingarn Medal, given annually by the National Association for the Advancement of Colored People for the ''most outstanding achievement among colored people.'' Hayes toured Italy in 1927 and the Soviet Union the following year. He was hailed wherever he went as one of the greatest lieder singers of his era for his silken smooth tone and sensitive lyrical interpretations. Although Hayes often performed concert renditions of arias, he never appeared in an opera because interracial casting was frowned upon during his era.

Expressed Musical Philosophy

In a 1947 *Christian Science Monitor* interview, Hayes spoke about the universality of his work, ''When I began my career I realized that if I would speak to all men, I must learn the language and the ways of thought of all men. What good could I do if I knew only my own ways and the thoughts of my own people? So I learned to sing the songs of all people. . . . The song I sing is nothing. But what I give through the song is everything. I cannot put into words what I try to do with this instrument that is nearest to me—my voice. If I were to frame it in words, I would lose some of the ability to make it effective.''

Remembered as a Master of Song

In addition to his exceptionally long singing career, Hayes taught voice at Boston University beginning in 1950. In 1954 he toured Europe, where he was greatly admired in England, Holland, and Denmark. At age seventy he still garnered rave reviews: ''What Mr. Hayes does is live each song he sings,'' wrote *Boston Herald* music critic Rudolph Elie. ''To be sure, there are many others who so the same thing. . . . The essential difference here, however, is that Mr. Hayes knows what he is living: there is a classic balance between his intellectual comprehension and his emotional concept. The consequence is an atmosphere so intense as to be gripping. . . . [The listener] is in the presence of a master.'' In 1962, on his seventy-fifth birthday, Hayes gave his farewell concert at Carnegie Hall.

Although Hayes recorded for a number of labels, including Vocalion, American Columbia, Vanguard, and Veritas, few recordings are available. In 1990, however, the Smithsonian Institution issued *The Art of Roland Hayes,* an audio recording of various performances by Hayes from 1939 to 1965.

Hayes was a groundbreaking figure in the field of music who helped pave the way for classical African American artists such as Marian Anderson, Paul Robeson, Leontyne Price, Simon Estes, William Warfield, and George Shirley to name but a few. In a television documentary titled *The Musical Legacy of Roland Hayes,* William Warfield recalled a conversation with Hayes, who advised African American singers: ''I started all this. . . . Now, you can't stop where I stopped; you've got to go on.''

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Hayes was also the subject of the television documentary *The Musical Legacy of Roland Hayes.* □

Rutherford Birchard Hayes

Rutherford Birchard Hayes (1822-1893), nineteenth president of the United States, supervised the Republican party's unsuccessful attempt to build a Southern wing based on old white ''Whig'' elements.

Rutherford B. Hayes was born Oct. 4, 1822, in Delaware, Ohio. His family, recently moved from New England, was well-to-do. Born 2 months after his father's death, Hayes was dominated by his neurotic mother and sister and patronized by his wealthy uncle Sardis Birchard.

Birchard was a critical influence in Hayes's life and helped pay for his education. Graduating from Kenyon College with highest honors in 1842, Hayes went to Harvard Law School in 1843. In 1845 he moved to Lower Sandusky (now Fremont), Ohio, to practice law under his uncle's sponsorship. Easygoing and pliable, Hayes was inclined to accept the conservative ideals surrounding him, and he adopted his uncle's Whig politics and distaste for abolitionists. The tall, handsome Hayes was a congenial and ready conversationalist, and he enjoyed considerable popularity in the town. Nevertheless, in 1849 he moved to Cincinnati, then the most important city in the West.

The young lawyer's personability and good showing in a celebrated homicide case soon won Hayes some reputation and political notice. Like most Northern Whigs during the late 1850s, Hayes had turned to the Republican party. However, he was not excessively interested in political questions; during the momentous election of 1860 he wrote, ''I cannot get up much interest in the contest.'' He preferred the casual society of the ''best people,'' travel, and occasional lectures on temperance.

War Years

Hayes's life of genteel idleness ended with the Civil War. He accepted a commission as major of the 23d Ohio Infantry. Now, for the first time in his life, he truly reveled in an all-masculine world, and he later looked back on the war as ''the best years of our lives.'' He was brave to the point of recklessness and was wounded four times, once seriously. He rose to the rank of major general. What was more significant, his war record catapulted him into prominence in Ohio politics. While he was still in the military, he was nominated by the Republicans to serve in Congress and was elected without campaigning. He went to Washington for two terms, beginning in 1864.

In 1867 Hayes was elected governor of Ohio. He compiled a ''moderate'' record on all issues and retired to what he regarded as a permanent private life in 1871. However, in 1875, Republican leaders prevailed on him to stand again for governor, with the possibility of the presidential nomination the next year clearly understood. Successful, he entered his third term.

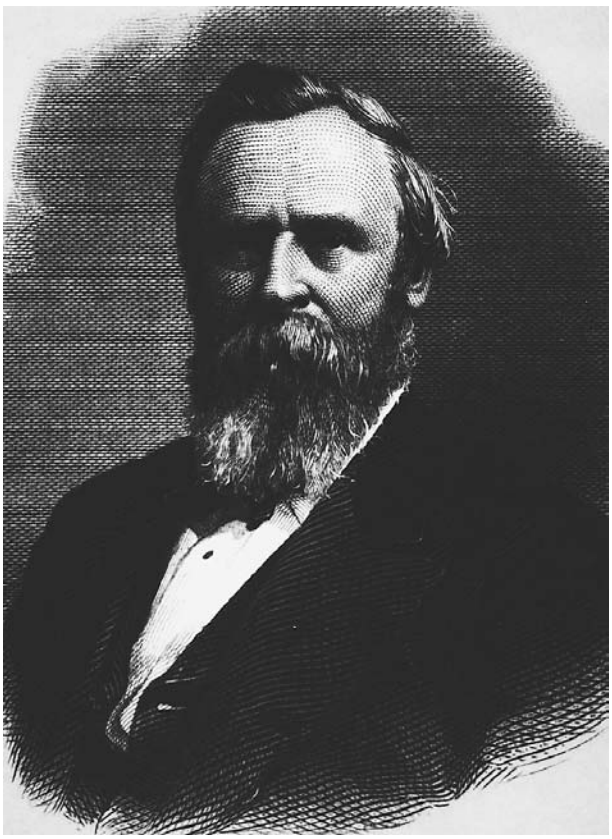

Disputed Election

Hayes entered the Republican nominating convention of 1876 as a minor candidate. The favorite, James G. Blaine, faced a number of opponents. In addition, the Republicans were sensitive to charges of political corruption, as the administration of Ulysses S. Grant had been blackened by scandal and Blaine had been implicated in a stock manipulation deal. Blaine's rivals withdrew one by one in favor of the deliberately ''passive'' Hayes.

The election, which pitted Republican Hayes against Democrat Samuel J. Tilden, proved more difficult. Owing to questions of the legitimacy of vote casting and counting in several states, the whole election was questioned and the country plunged into debate. Finally, a congressional commission was established to decide the election. By a curious twist the commission was composed of eight Republicans and only seven Democrats. However, the dispute was settled, and Hayes took office in March 1877 without further serious incident because the Republicans had made informal agreements with Southern Democrats to work toward establishment of a new political alliance between men of means in both the North and the South. Hayes's party thus hoped to drive a wedge between the two wings of its opposition.

Hayes was more than happy with the plan. He was naturally a ''Whig'' and had been uncomfortable with Grant's ''bloody shirt'' politics. He did not personally regard deals with the Southern Democrats as abandoning the Republican commitment to Southern blacks; rather, he hoped to win paternalistic protection for them by encouraging the growth of the Republican party among whites.

As president, Hayes withdrew the last Federal troops from the South and, as a symbol of the end of this phase of the Reconstruction, decorated Confederate graves on Memorial Day, 1877. ''My task was to wipe out the color line, to abolish sectionalism; to end the war and bring peace,'' Hayes remembered, but by 1878 he had to state, ''I am reluctantly forced to admit that the experiment was a failure.''

Though Hayes was as meticulous with detail as ever and dispensed his presidential duties ably, he abhorred active leadership. He pledged to serve only one term, and the Republicans were happy to retire him. Hayes spent his final years in prosperous retirement in Lower Sandusky, distracting himself with active participation in the Grand Army of the Republic and other veterans' organizations. He died on Jan. 17, 1893.

Further Reading

Hamilton J. Eckenrode, *Rutherford B. Hayes: Statesman of Reunion* (1930), is highly favorable to Hayes but suffers from a blatantly racist approach to the questions of Reconstruction that loomed so large in Hayes's career. Harry Barnard, *Rutherford B. Hayes and His America* (1954), is a model of thorough historical research and possesses shrewd insights. T. Harry Williams, *Hayes of the Twenty-third* (1965), is a fascinating account of Hayes's war years. C. Vann Woodward, *Reunion and Reaction* (1951; rev. ed. 1956), is the indispensable insight into the ending of Reconstruction, and H. Wayne Morgan, *From Hayes to McKinley* (1969), is the best recent overall account of the period. For the election of 1876 see Arthur M. Schlesinger, Jr., ed., *History of American Presidential Elections,* vol. 2 (1971). □

J. E. Casely Hayford

J. E. Casely Hayford (1866-1903) was a Gold Coast lawyer, politician, journalist, and educator. He was a leading pan-African nationalist.

On Sept. 29, 1866, J. E. Casely Hayford was born of a prominent family in the coastal town of Cape Coast. He attended the Wesleyan Boys' High School there and Fourah Bay College in Freetown, Sierra Leone (1872-1874). In Freetown, at this time the leading educational and pan-African center in western Africa, Hayford became a staunch admirer and disciple of Edward Wilmot Blyden, the foremost pan-African figure of his time, who edited the *Negro,* the first explicitly pan-African journal in West Africa.

Although a militant advocate of African and pan-African causes, Hayford never became bitter and always acted ''constitutionally.'' He was a dapper man of medium height, charming, and with a keen sense of humor. To point up the hypocrisy of ''Christians,'' he often referred to himself as a ''pagan.'' He was no prig: he enjoyed a social drink and the

company of women. He was twice married. He had a son, Archie Hayford, the well-known Ghanaian lawyer, by his first wife, and a daughter, Gladys, by his second.

Journalist and Educator

Hayford began his career as a journalist, serving as an assistant editor on the *Western Echo* (1885-1887) and as editor of the *Gold Coast Echo* (1888-1890). He edited the *Gold Coast Chronicle* and contributed articles to the *Gold Coast Independent* (1891-1893). Later he helped edit the *Gold Coast Methodist Times* and was closely associated with the *Gold Coast Aborigines*. In 1902 Hayford and three other colleagues founded the *Gold Coast Leader,* which became the main organ of his propaganda until his death.

Hayford's formal career as a teacher was short-lived. He was headmaster of the Wesleyan Boys' High School at Accra (1891-1893). But throughout his entire adult life he was a staunch advocate of education at all levels along ''racial and national lines.'' In 1902 he became one of the founders of the Mfantsi National Education Fund to provide for the ''proper education'' of the children of the Gold Coast. Children were to be taught to read and write in Fante, and the study of Gold Coast history, geography, institutions, and customs was to be emphasized. But the scheme aborted.

In 1911, in his book *Ethiopia Unbound,* Hayford publicly advocated the establishment of a national university with a curriculum relevant to African needs and conditions. In 1919 he and other colleagues sought unsuccessfully to establish secular independent high schools through the newly formed Gold Coast National Education Scheme. Hayford's educational dream was partly realized when the Gold Coast government opened Achimota College in 1927. Its curriculum was Africanized, and throughout the remainder of the colonial period it was the premier primary and secondary educational institution in the Gold Coast. Hayford was a member of the Achimota Council and also served on the Gold Coast Board of Education.

Lawyer and Politician

Hayford saw the knowledge of law as an important asset in promoting his political ambitions. In the late 1880s he worked as a law clerk in Cape Coast. During the academic year 1893/1894 he studied jurisprudence at St. Peter's College, Cambridge, and during the next 2 years continued his study of law at Inner Temple, London. He was called to the bar on Nov. 17, 1896, and shortly thereafter returned to the Gold Coast.

As a lawyer-politician, Hayford successfully argued and agitated against two measures which would have resulted in the alienation of African lands to the British crown: the Lands Bill of 1897 and the proposed Forest Bill of 1911. The research for his briefs against these two bills formed the basis of three of his books: *Gold Coast Native Institutions* (1903), *Gold Coast Land Tenure and the Forest Bill* (1911), and *The Truth about the West African Land Question* (1913). In the Legislative Council he fearlessly criticized the shortcomings of colonial rule and constantly demanded a larger African say in running their affairs. He himself served on several government commissions.

Pan-African Leader

Early in his career Hayford came to see the essential problem of Africans—both in the ancestral home and abroad—as regaining self-confidence and self-respect, which had been crushed by European exploitation and degradation. He therefore inveighed strongly against the uncritical acceptance of European ideas, customs, and institutions. In 1888 he publicly stressed the need to retain African languages and African dress. In his newspapers he regularly recalled the achievement of outstanding Africans so as to foster racial pride. In 1916 he published *William Waddy Harris: The Man and His Message,* a biography of an outstanding African religious prophet.

Hayford took an especially keen interest in Afro-Americans and encouraged the pan-African aspirations of Dr. W. E. B. Du Bois and Marcus Garvey and their followers. Hayford's last pamphlet, *The Disabilities of Black Folk and Their Treatment, with an Appeal to the Labour Party,* was in the tradition of pan-African protest.

In West Africa, Hayford's pan-African dream took the form of an independent federation of the British colonies—Gambia, Sierra Leone, Gold Coast, and Nigeria—within the British Commonwealth. In 1914 he began seriously to discuss the idea of a conference of representatives from the four British colonies. In 1919 he made the case for west African unity in a pamphlet, *United West Africa*.

In March 1920 he succeeded in convening a conference in Accra of some 50 British West African delegates which resulted in the National Congress of British West Africa. The Congress met on three subsequent occasions: Freetown in 1923, Bathurst at the turn of the year 1925/1926, and Lagos in 1929. The Congress lacked mass support and did not realize any of its goals. However, it did act as an important stimulus to African nationalism. With Hayford's death on Aug. 11, 1930, the guiding spirit of the Congress was removed, and it became defunct.

Further Reading

There is no biography of Hayford. His *Ethiopa Unbound: Studies in Race Emancipation* (1911; 2d ed. 1969) includes an analysis of his work and a biographical sketch by F. Nnabuenyi Ugonna. There is a short biographical sketch of Hayford in Magnus J. Sampson, *Gold Coast Men of Affairs* (1937), but the chronology is often weak or confused. His political activities are briefly analyzed in David Kimble, *A Political History of Ghana* (1963). □

Muhammad Husain Haykal

Muhammad Husain Haykal (or Heikal) (born 1923) was a powerful journalist and editor of *Al Ahram* (1957-1974), widely read in the Arab world and internationally. He also served as an adviser to Egyptian Presidents Nasser and Sadat.

Muhammad Husain Haykal (or Heikal) was born in Cairo in 1923 into a family of middle class origin. He finished his studies at Cairo University with a degree in economics and journalism. At the age of 19 he began his lifelong career in journalism, which not only took him nearly everywhere in the world, but brought him in close contact with many of the world's statesmen and politicians, most notably Egypt's president, Gamal Abdel Nasser. His writings gave him world renown; during the peak of his career in the 1960s and 1970s he may have been the most powerful journalist in the world.

Early Career

Fame and power came rather quickly to Haykal. He began his career as a simple editor of a Cairo English language daily, *The Egyptian Gazette,* and it was for this paper that he covered the famous World War II Battle of El Alamein. Between 1942 and 1957 he worked for almost all of Egypt's leading newspapers and weekly magazines, including *Rus al-Yusuf; Akhar Sa'a; Akhbar al-Yawm,* and *al-Akhbar*. He not only covered domestic events but travelled extensively as a foreign correspondent reporting on world events and international crises. He covered the Arab-Israeli war in 1948 (when he met King Abdullah ibn Husein of Jordan and Prime Minister David Ben Gurion of Israel), the Greek civil war (in 1947 and 1949), and the Korean War (in 1949). By the age of 25, when he won the King Farouk Prize in journalism for the first—but not the last—time, he was already a celebrity in Egypt. Between 1953 and 1956 he was the editor of the weekly *Akhir Sa'a;* then he became editor of *Akhbar al-Yaum,* a daily. Finally in 1957 he became the editor of the powerful, semi-official Egyptian newspaper *al-Ahram,* a post he retained until he was removed by President Anwar al-Sadat in 1974.

Haykal and Nasser

Haykal first met Gamal Abdel Nasser in 1948 during the Arab-Israeli war, when Nasser was a major commanding a batallion in the Negev desert. In July 1952 the Egyptian monarchy was ended by a military coup planned and executed by a group of officers led by Nasser. After holding several high offices, Nasser became president of the new Egyptian Republic in 1956.

The real beginning of the relationship between Nasser and Haykal took place in 1952 when Nasser asked Haykal to edit and publish his memoirs. Haykal persuaded Nasser to turn his memoirs into a book which would explain Nasser's thinking to the Egyptian public. Thus was born Nasser's famous work, *The Philosophy of the Revolution* (1959).

Thereafter, Nasser and Haykal became friends. Nasser was charmed by Haykal's lively mind and attentive ear and eagerly sought the insights Haykal brought him on social and political life in Egypt. Soon Haykal was as powerful as most Egyptian cabinet ministers; indeed, many ministers sought Haykal in an effort to gain Nasser's ear.

For ten years in the 1960s Haykal was Nasser's unofficial political and press adviser, working closely with Nasser in formulating the ideology and policies of the Egyptian government. His Friday editorial in *al-Ahram,* ''Bi-Saraha'' (''Frankly Speaking''), was the barometer of Egyptian policy. In it he explained and justified the actions of the Egyptian state. These articles were closely read not only in Egypt, but throughout the Arab world for what they told of Arab and Egyptian politics, and they were regularly quoted and analyzed in the international press.

Haykal was an advocate of Arab nationalism and patriotism, of the need for a united Arab front against Israel, and of democracy in Egypt. He felt that Egypt could never stand against the Israeli challenge unless it fought backwardness at home and created a more open society based on the rule of law.

Haykal was generally considered a moderate in Nasser's entourage and a man of pro-Western sentiments. This reputation created some enmity toward him among Egyptian Leftists, chief among them Ali Sabri, prime minister from 1954 to 1957 and later secretary general of the Arab Socialist Union, Egypt's sole political party under Nasser. The rivalry between Sabri and Haykal only ended in 1973 when Sabri and his men were arrested for plotting a coup against Sadat.

For a brief time in 1970 Haykal was minister of national guidance, and in this position he played an important role in the formation of a joint Egyptian-Libyan-Sudanese information service and in creating the Egyptian Radio and Televi-

sion Federation. He resigned from this post after Nasser's sudden death in October of the same year.

At the height of Haykal's political influence in 1970 he was the editor of *al-Ahram,* minister of information, acting minister of foreign affairs, a member of the National Security Council, and a member of the Central Committee of the Arab Socialist Union.

The history of *al-Ahram* will always be inextricably associated with Haykal's name. It was Haykal who gave the paper the organization and direction which made it the best newspaper in Egypt and in the Arab world. He built an impressive news building as *al-Ahram's* headquarters and equipped it with the latest and most sophisticated technology. Under his guidance, *al-Ahram's* daily circulation reached nearly one million, making it the most widely read newspaper in the Arab world. In association with the newspaper he developed a publishing house, a large advertising agency, and a computer service used by many Egyptian companies.

Haykal and Sadat

After Nasser's death and the subsequent election of Anwar Sadat as president, Haykal resigned as minister of information, but he kept his post as head of *al-Ahram*. At first, his relationship with Sadat was close; he became Sadat's adviser and helped Sadat foil the plot against him led by Sabri. Haykal is credited with having persuaded Sadat to follow moderate policies and to establish close ties with the United States. However, the relationship soured after 1973, when Haykal managed to convey the impression that Sadat was not a competent successor to Nasser. In 1974, after *al-Ahram* printed a series of articles critical of Sadat's policies, Haykal was removed as editor. From then on he worked as a free-lance journalist and writer. When domestic opposition to the Sadat regime grew more vocal in 1978, Sadat accused Haykal, among other things, of atheism and plotting to establish a rival ''center of power'' and had him arrested. Haykal denied the allegations. His arrest was followed by such strong international protest and indignation that Sadat was compelled to release him, although he was prohibited from writing in the Egyptian press and from travelling abroad. These restrictions were removed in 1981 after Sadat's assassination and the election of Hosni Mubarak as president. Haykal returned to his role as a free-lance journalist.

Haykal maintained his prestigious position as Egypt's leading journalist, writer and intellectual; and was considered as a negotiator between Egypt and other Arab states which were hostile to Egypt, notably Libya.

Haykal was the author of several books in Arabic and English, all known for their lively style and clarity. Among the most famous are those dealing with Nasser and his foreign policy: *The Cairo Documents* (1973), *The Road to Ramadan* (1975), and *The Sphinx and the Commissar* (1979). *Autumn of Fury: The Assassination of Sadat,* New York: Random House, (1983) provided insight into the political history of Egypt, especially the post-Nasser period, and clarified the confusion of extremist groups which operated in the Middle East.

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Robert Young Hayne

United States senator Robert Young Hayne (1791-1839), a notable defender of the Southern states'-rights position, distinguished himself in the 1830 Senate debates on the nature of the Union.

Robert Hayne was born on a rice plantation in South Carolina on Nov. 10, 1791. He studied law and was admitted to the bar just before he was 21. In 1814 he was elected as a Jeffersonian Republican to the lower house of the South Carolina Legislature and 4 years later became its speaker. After serving as state attorney general for 2 years, he was elected to the U.S. Senate in 1822, with the backing of John C. Calhoun.

As senator, Hayne took a lead in opposing Federal efforts to increase the tariff. He attracted national attention and became the idol of the South when he joined Senator Thomas Hart Benton of Missouri in opposing a resolution to curtail the sale of western land. Hayne based his case on the argument that the Federal government lacked such power, for the territories were joint possessions of all the states. Any restriction on the sale of lands would be an infringement of the rights of citizens of the states.

Hayne's brilliant exposition of the states'-rights interpretation of the Union was forcefully challenged by Daniel Webster in 1830. In the course of their debates (waged for 2 weeks before crowded Senate galleries) the two men ranged over a vast number of topics: slavery, nullification, the basic character of the Constitution, and the objectives of the Hartford Convention of 1814. These speeches defined the arguments that would be repeated endlessly by Northern and Southern leaders until the Civil War.

Hayne withdrew from the Senate in 1832 to make way for John C. Calhoun, who had resigned from the U.S. vice presidency. Hayne next participated in South Carolina's nullification convention and then, as governor, prepared to resist if President Andrew Jackson used force to execute Federal laws. However, when a compromise tariff was proposed, Hayne promptly suspended action.

After one term as governor and one year as mayor of Charleston, Hayne concentrated on his business interests. He was an active promoter of the Louisville, Cincinnati, and Charleston Railroad Company, which sought to link

Charleston to the major cities of the South and West. The Panic of 1837 curtailed development of the company, but the planned route was later used by the Southern Railway. Hayne died suddenly of a fever on Sept. 24, 1839.

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William Dudley Haywood

American labor leader and one of his era's most notorious radicals, William Dudley Haywood (1869-1928) led the Industrial Workers of the World during that union's heyday.

William Haywood was born in Salt Lake City, Utah, into a working-class family. His father died when Haywood was 3 years old. After a few years of school he took his first job as a miner in Nevada about 1884. He married, then floated from job to job, working as cowboy and construction worker but mostly as a miner.

In 1896, working in Silver City, Idaho, Haywood became a charter member of the local Western Federation of Miners (WFM). Demonically energetic, he held every office in the local union and was largely responsible for its success, helping administer its hospital and maintaining virtually unanimous organization of the miners. Also active in the WFM's central office, in 1899 Haywood was elected to its executive board. In 1900, elected secretary-treasurer, he left the mines for good.

''Big Bill'' Haywood spoke for the militant, radical wing of the WFM and led the union's strikes between 1903 and 1905. In 1906 he was indicted for the murder of a former Idaho governor and, after being legally kidnaped from Denver, was acquitted in an internationally noted trial. Although eased out of the WFM after the trial, he had gathered a large personal following because of the publicity.

Haywood had joined the Socialist party in 1901 and was its candidate for governor of Colorado in 1906. Between 1908 and 1912 he spent most of his time on speaking tours in the United States and abroad. In 1910 he attended the International Socialist Congress and in 1911 was elected to the Socialist party's executive committee.

By 1912 Haywood was devoting himself largely to the Industrial Workers of the World (IWW), the ''Wobblies,'' which he had helped found in 1905 as a revolutionary alternative to the American Federation of Labor. In 1914, after moderate Socialists removed him from his party post, Haywood became secretary-treasurer of the IWW.

Haywood traveled constantly, organizing for the IWW and leading the union's famous strikes at Lawrence, Mass. (1912), and Paterson, N.J. (1913). He impressed an administrative stability upon the erratic union so that by 1916 it seemed a permanent fixture on the American industrial scene. With World War I, however, the IWW was attacked by groups ranging from patriotic lynch mobs to the Federal government. Haywood and a hundred other ''Wobbly'' leaders were indicted under the Espionage Acts, and after a long (and subsequently discredited) trial Haywood was sentenced to 20 years in prison and a large fine.

In 1921, out on bail pending appeal, Haywood fled the country for the Soviet Union, where he was lionized for a short time. But he lapsed quickly into obscurity and lived forgotten on a small pension in Moscow until his death on May 17, 1928.

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Melvyn Dubofsky in Alfred F. Young, ed., *Dissent: Explorations in the History of American Radicalism* (1968). On the IWW, Melvyn Dubofsky, *We Shall Be All* (1969), provides a good narrative history, while Joseph R. Conlin, *Bread and Roses Too* (1970), focuses on specific problems of IWW history.

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Rita Hayworth

In the 1930s, Rita Hayworth (1918-1987) was confined to leads in "B" pictures, but through much of the 1940s she became the undisputed sex goddess of Hollywood films and the hottest star at Columbia Studios.

Whether illuminating the screen with a song and dance or beaming from a magazine photo, Rita Hayworth was an unforgettable sight. Capitalizing on her inherited beauty and talent to become a legendary motion picture star, Hayworth captured the hearts of countless American servicemen during the 1940s. At her peak, she epitomized American beauty, and her career produced several memorable moments: dance routines with Fred Astaire in *You'll Never Get Rich* (1941); a glamorous photo in *Life* magazine; a scandalous striptease in *Gilda* (1946); and mature sophistication in *The Lady From Shanghai* (1949). While Hayworth's death in 1987 saddened America, it alerted the nation to the plight of those threatened by Alzheimer's disease, the illness that slowly killed her.

Born Margarita Carmen Cansino to Eduardo and Volga Haworth Cansino on October 17, 1918, in New York City, Rita Hayworth was no stranger to show business. Her father, a headliner on vaudeville, was descended from a line of famous Spanish dancers, and her mother, a Ziegfeld showgirl, came from a family of English actors. When the girl was nine years old, the family moved to Los Angeles, California, where the motion picture industry was rapidly growing. There, Eduardo taught dancing and directed dance scenes for various studios. She began her education at the Carthay School and later spent her first and only year of high school at Hamilton High. Throughout her school years, she continued family tradition by taking acting and dancing lessons.

At eleven, the girl found her first acting role in a school play, and by 1932, she had made her professional debut. She appeared in a stage prologue for the movie *Back Street* at Carthay Circle Theater. At this point, Eduardo Cansino decided that his attractive twelve-year-old daughter was ready for work. The perfect dance partner, she was introduced as Eduardo's wife when they danced at the Foreign Club in Tijuana, Mexico, for a year and a half, and then later on a gambling boat off California's coast. The "Dancing Cansinos" performed twenty times per week.

Makes Film Debut in Dante's Inferno

Rita Cansino, as she was called during this time, received her first big break when she was noticed dancing with her father in Agua Caliente, Mexico. Winfield R. Sheehan of the Fox Film Corporation hired the young woman, then sixteen, for a role in a movie starring Spencer Tracy entitled *Dante's Inferno* (1935). Though the film was not successful, Rita Cansino was given a year-long contract with Fox. During this year she held minor, ethnic roles in the motion pictures *Charlie Chan in Egypt* (1935), *Under the Pampas Moon* (1935), *Paddy O'Day* (1935), and *Human Cargo* (1936), in which she played Egyptian, Argentinean, Irish, and Russian dancers respectively. When her contract expired and was not renewed, the actress spent a year playing Mexican and Indian girls; she earned $100 for each role.

When Rita Cansino was 18, she married Edward C. Judson, a car salesman, oil man, and businessman who became her manager. According to the *New York Times,* Judson "transformed" the actress "from a raven-haired Latin to an auburn-haired cosmopolitan" by altering Rita's hairline and eyebrows with electrolysis and changing her professional name. Rita Cansino took her mother's maiden name, added a "y" to ensure its proper pronunciation, and became Rita Hayworth. Magazines and newspapers captured the image of the new Rita, who won the favor of Harry Cohn and a seven-year contract with his Columbia Pictures.

After fourteen low-budget movies, Hayworth was finally given a leading role. She was hired by Howard W. Hawks to portray an unfaithful wife in *Only Angels Have Wings* (1939), which starred Cary Grant. Good reviews of her performance attracted attention: she was borrowed from Columbia by Warner Brothers Pictures for the film *Strawberry Blonde* (1941) with James Cagney, and in that same year, she made *Blood and Sand* (1941) with Fox. Hayworth began to shine. According to *Time,* ''something magical happened when the cameras began to roll''; the woman who was ''shy'' and ''unassuming'' offstage ''warmed the set.'' The *New York Times* wrote that Hayworth ''rapidly developed into one of Hollywood's most glamorous stars.''

Hayworth achieved celebrity status when she starred as Fred Astaire's dance partner in *You'll Never Get Rich* (1941) for Columbia. She appeared on the cover of *Time* and was dubbed ''The Great American Love Goddess'' by Winthrop Sargent in *Life.* In 1942, she made three hit movies: *My Gal Sal, Tales of Manhattan* and *You Were Never Lovelier,* with Fred Astaire. As her career skyrocketed, however, Hayworth's marriage failed; she divorced Edward Judson that same year.

Marries Orson Welles

During the early forties, Hayworth's personal life improved and she established her professional allure. She married Orson Welles, the famous actor, director, and screenwriter, in 1943; they had a daughter, Rebecca, two years later. Hayworth was earning more than $6,000 a week as Columbia's leading actress. After she starred in *Cover Girl* (1944) with Gene Kelly, *Life* presented a seductive photograph of the actress wearing black lace which, according to the *New York Times,* ''became famous around the world as an American serviceman's pinup.'' The *Times* also noted that, in what was ''intended . . . as the ultimate compliment, the picture was even pasted to a test atomic bomb that was dropped on Bikini atoll in 1946.''

Hayworth's fame continued to grow after she made *Tonight and Every Night* (1945) and *Gilda* (1946). Of these films, critics contend that *Gilda* is the most memorable. A scene in which Hayworth sang ''Put the Blame on Mame'' and stripped off her long, black gloves scandalized conservative viewers. It was testimony to her popularity that her 1947 film, *Down to Earth,* was included in a twentieth-century time capsule despite the fact that the film itself received some bad reviews.

Hayworth did not mind the attention she garnered. ''I like having my picture taken and being a glamorous person,'' she was quoted as saying in the *New York Times.* ''Sometimes when I find myself getting impatient, I just remember the times I cried my eyes out because nobody wanted to take my picture at the Trocadero.'' Hayworth's daughter Yasmin Aga Khan confirmed this in *People:* ''Mother was very good with her fans, very giving and patient.''

While Hayworth starred as a sophisticated short-haired blonde in *The Lady From Shanghai* (1948) with her husband Orson Welles—who also directed the movie—she was in the process of divorcing him. She was later quoted in *People* as saying, ''I just can't take his genius anymore,'' and in *Time,* she noted, ''I'm tired of being a 25-percent wife.'' After making *The Loves of Carmen* (1948), she married Prince Aly Kahn, with whom she had been having an affair, in 1949. This was an off-screen scandal, for Hayworth was already pregnant with their daughter, the Princess Yasmin Aga Kahn. Although she was quoted in *Time* as saying, ''The world was magical when you were with him,'' this marriage did not last as long as her second; the couple divorced in 1953.

Hayworth's career began to wane. After making the movies *Affair in Trinidad* (1952), *Salome* (1953), and *Miss Sadie Thompson* (1953), she once again entered a marriage (1953-1955) that would prove to be unsuccessful as well as destructive. This fourth husband, the singer Dick Haymes, ''beat her and tried to capitalize on her fame in an attempt to revive his own failing career,'' said Barbara Leaming, a Hayworth biographer, in *People.* While Hayworth came out of her temporary retirement after her divorce to make *Fire Down Below* (1957), which met with some positive reviews, she had only a supporting role in the film *Pal Joey* (1957). Failing to maintain her glamour, this movie was Hayworth's final appearance as a contracted actress.

At this point in the actress's life, Hayworth's personal life seemed to parallel her professional career. She married producer James Hill in 1958 and divorced him in 1961. *People* reported that Hill had wanted Rita to continue to make movies instead of ''play golf, paint, tell jokes and have a home.'' After the failure of this fifth and final marriage, it was apparent that Hayworth did not have good luck with the men in her life. While Hayworth was quoted in *People* as saying, ''Most men fell in love with *Gilda* but they woke up with me,'' biographer Barbara Leaming asserted that these ''doomed'' relationships were due to Hayworth's abusive father, Eduardo Cansino. Leaming told *People,* ''Eduardo raped her [Hayworth] in the afternoons and danced with her at night.'' In her biography of Hayworth, *If This Was Happiness,* Leaming elaborates on this revelation, which she says was given to her by Orson Welles.

Develops Alzheimer's Disease

While critics agreed that Hayworth gave one of her best performances as a traitorous American in *They Came to Cordura* (1959), they also noted that her trademark beauty was fading. As a free-lance actress, Hayworth found fewer roles. *The Story on Page One* (1960), *The Poppy Is Also a Flower* (1967), and *The Wrath of God* (1972) were some of her last films. Hayworth's 1971 attempt to perform on stage was aborted; the actress could not remember her lines.

Biographers, relatives, and friends now believe that the first stages of Alzheimer's disease were responsible for Hayworth's memory lapses, alcoholism, lack of coordination, and poor eyesight during the last three decades of her life. Although Alzheimer's, a disease which was relatively unknown at the time, was not diagnosed as the source of Hayworth's problems, it was obvious that Hayworth was ill. In 1981 she was legally declared unable to care for herself. Her daughter, Princess Yasmin Aga Kahn provided shelter, care, and love for her mother, and sought to enlighten the

public to the symptoms of the obscure neurological disease by helping to organize Alzheimer's Disease International and serving as its president.

Hayworth's mind slowly began to deteriorate. When she died in her New York apartment on May 14, 1987, she did not even know her own family. Nevertheless, the ''All-American Love Goddess,'' as *Time* called her, was not forgotten by her fans. The *New York Times* reported at the time of her death that President Ronald Reagan, a former actor, stated: ''Rita Hayworth was one of our country's most beloved stars. Glamorous and talented, she gave us many wonderful moments . . . and delighted audiences from the time she was a young girl. [First Lady] Nancy and I are saddened by Rita's death. She was a friend whom we will miss.''

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William Hazlitt

The English literary and social critic William Hazlitt (1778-1830) is best known for his informal essays, which are elegantly written and cover a wide range of subjects.

Born at Maidstone, Kent, on April 10, 1778, William Hazlitt was the son of the Reverend William Hazlitt, a Unitarian minister. In 1783 the family sailed for America. Three years later, after preaching Unitarianism from Maryland to Maine, the Reverend Hazlitt returned to seek a home for his family in England. Eight-year-old William wrote his father that it would have been ''a great deal better for America if the white people had not found it out.'' The family was reunited at Wem in Shropshire, where William grew happily until 1793, when he went to New College, Hackney, to study divinity. In 1795 he withdrew from New College, feeling unfitted for the ministry.

In January 1798 Hazlitt heard Samuel Taylor Coleridge preach in Shrewsbury and wrote that ''until then . . . I could neither write nor speak . . . the light of his genius shone into my soul.'' Coleridge, however, later described him as ''brow-hanging, shoe-contemplative, strange.'' That May, Hazlitt spent 3 weeks with Coleridge in Somerset, meeting William Wordsworth. That fall he began painting in London and in 1802 had a portrait hung in the academy. In 1802 he lived in Paris for 4 months, studying painting in the Louvre and making his living expenses by copying his favorite masterpieces. He returned to England in 1803 and painted Coleridge and Wordsworth, from whom he now differed politically, since he nearly worshiped and they detested Napoleon Bonaparte. In May war with France was renewed, and Hazlitt was driven out of the Lake District, both for his pro-French views and because of a sexual involvement. In 1804 he made friends with Robert Southey and with Charles and Mary Lamb.

Hazlitt published *An Essay of the Principles of Human Action* in 1805, *Free Thoughts on Public Affairs* in 1806, and *Reply to the Essay on Population* and an anthology of parliamentary speeches in 1807. He married Sarah Stoddart on May 1, 1808, and lived for 4 years on her small property at Winterslow. In 1811 he gave up painting and in 1812 returned to London and gave lectures at the Russell Institute. In the same year, on Lamb's recommendation, he became parliamentary correspondent for the *Morning Chronicle,* then the leading Whig (Liberal) daily.

In 1813 Hazlitt began writing drama criticism for the *Morning Chronicle* but left it in 1814 for the *Examiner*. He also became art critic of the *Champion*. From 1814 to 1830 he was a regular contributor to the *Edinburgh Review*. From 1816 on he wrote political articles for the *Examiner*. There he expounded his idea that all nations are part of ''the great society of mankind'' and each must defend all against the aggressions of any single one upon the whole society. In 1818-1820 he lectured on English poets and in 1820 wrote drama criticism for the *London Magazine*.

Hazlitt left his wife in 1819, going to board at a Holborn tailor's, with whose 20-year-old daughter, Sarah Walker, he fell passionately in love. He analyzed his ''insane passion'' in the *Liber Amoris,* published in 1823. He got a divorce, but Sarah would not marry him. In 1824 he married a rich widow, Mrs. Bridgwater, and went with her on a tour of European art galleries, making friends with Walter Savage Landor in Florence. On his return to London his wife left him. In 1826 he was in Paris writing his life of Bonaparte, which was completed in four volumes in 1830. It disappointed his friends. He declared, ''I have loitered my life away, reading books, looking at pictures, hearing, thinking, writing what pleased me best.'' Hazlitt died on Sept. 18, 1830, his last words being, ''I have had a happy life.''

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Martin Johnson Heade

Martin Johnson Heade (1819-1904), American painter, was a central figure in American luminism, a movement primarily concerned with the painting of light.

Martin Johnson Heade was born on Aug. 11, 1819, in Lumberville, Pa. He received his early training in painting from the primitive artist Edward Hicks. About 1838 Heade went to Rome to study; during the 2 years there he painted several portraits, which were exhibited later in New York City and Philadelphia. Again in Rome in 1848, he painted his only extant genre piece, the *Roman Newsboys*. A year later Heade traveled to St. Louis and Chicago; by 1854 he had moved east to Trenton, N.J. Later he was at work in Providence and along the Rhode Island coast, where he painted his first landscapes in a somewhat hard and flat style.

A new phase of development came in 1859, when Heade took a studio in New York City. There he formed a close friendship with the artist Frederic E. Church. Probably under his influence, Heade's work during the next decade became more dramatic, his subjects more exotic, and his colors more intense.

In the early 1860s Heade traveled often along the New England coast in search of subjects to paint, and he found them most frequently among the salt marshes. During a journey inland he painted one of his finest pictures of this period, *Lake George* (1862). Heade's luminist style was now characterized by firm draftsmanship, cool and clear lighting, and a sense of timeless suspension. While painting along the Massachusetts coast, he met the Reverend James C. Fletcher, who persuaded him to go to Brazil. There in 1863 Heade began a new type of painting—the scientific depiction of hummingbirds in their natural habitat. For his accomplishments he was knighted by Dom Pedro II, Emperor of Brazil, although a subsequent effort to publish chromolithographs after these paintings in London brought little success. By 1865 Heade was back in New York. Two years later he was painting in Central America.

During this period Heade began to paint still lifes, especially flowers—roses, orchids, and magnolias—an interest he maintained throughout the rest of his career. In the late 1870s he settled down in New York City for a longer period. His style became looser and more painterly, although he retained his sure sense for color, atmosphere, and texture. By 1883 he had bought a house in St. Augustine, Fla., and had married. For the most part he spent the last 20 years of his life in Florida. He still traveled, continuing to paint his familiar subjects up to his death on Sept. 4, 1904.

Further Reading

The most comprehensive work on Heade is Theodore E. Stebbins's exhibition catalog, *Martin Johnson Heade* (1969). It is carefully researched, thoughtful, and extensively illustrated. Prior to its publication, the standard but incomplete monograph was Robert G. McIntyre, *Martin Johnson Heade* (1948).

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Bernadine Patricia Healy

Bernadine Patricia Healy (born 1944) was the first woman to head the National Institutes of Health.

Bernadine Patricia Healy is a cardiologist and health administrator who was the first woman to head the National Institutes of Health (NIH) from 1991 to 1993. Known for her outspokenness, innovative policymaking, and sometimes controversial leadership in medical and research institutions, Healy has been particularly effective in addressing medical policy and research pertaining to women. She spent the early part of her career at Johns Hopkins University where she rose to full professor on the medical school faculty while also undertaking significant administrative responsibilities. She served as deputy science advisor to President Ronald Reagan from 1984-1985. In 1985 she was appointed Head of the Research Institute of the Cleveland Clinic Foundation where she remained until her appointment as director of the NIH in 1991. Healy was also president of the American Heart Association from 1988-1989 and has served on numerous national advisory committees. Her awards include two American Heart Association special awards for service and the 1992 Dana Foundation's Distinguished Achievement Award for her work on promoting research on the health problems of women.

The second of Michael J. and Violet (McGrath) Healy's four daughters, Bernadine Patricia Healy was born August 2, 1944, in New York City and grew up in Long Island City, Queens, New York. Her parents, second generation Irish-Americans, operated a small perfume business from the basement of their home. Healy attended Hunter College High School, a prestigious public school in Manhattan and graduated first in her class. At Vassar College she majored in chemistry and minored in philosophy, graduating summa cum laude in 1965. One of ten women in a class of 120 at Harvard Medical School, she received her M.D. cum laude in 1970.

Healy completed her internship and residency at Johns Hopkins Hospital in Baltimore and spent two years at the National Heart, Lung, and Blood Institute at NIH before returning to Johns Hopkins and working her way up the academic ranks to professor of medicine. During these years, she also served as director of the coronary care unit (1977-1984) and assistant dean for post-doctoral programs and faculty development (1979-1984). From there, Healy served the Reagan Administration as deputy director of the White House Office of Science and Technology Policy. President George Bush nominated her for director of NIH in September 1990 and she was later confirmed by the U.S. Senate. Her tenure with NIH ended when incoming President Clinton appointed a new director in 1993. Healy has been married to cardiologist Floyd D. Loop since 1985. With Loop she has a daughter, Marie McGrath Loop; her other daughter, Bartlett Ann Bulkley, is from her previous marriage to surgeon George Bulkley, whom she divorced in 1981.

Despite her various administrative posts, Healy has treated patients during much of her career. Her research has led to a deeper understanding of the pathology and treatment of heart attacks, especially in women. Her colleagues at Johns Hopkins described her as someone who often challenged conventional wisdom and created new directions in research. In addition, unlike many scientists and physicians, Healy viewed management positions as important and challenging. As she told Erik Eckholm of the *New York Times,* ''I guess I tended to see those administrative issues, often seen as dreary work burdens, in terms of their broader policy implications.'' Healy demonstrated her administrative talents during her five-year directorship at the research institute of the Cleveland Clinic Foundation where research funding rose from eight million to thirty-six million dollars. Her responsibilities at the clinic, in addition to being a staff member of the cardiology department, involved directing the research of nine departments, including cancer, immunology, molecular biology, and cardiology.

Healy has manifested her talent and interest in shaping research policy through her many appointments to federal advisory panels, editorial boards of scientific journals, and other decision-making bodies. As the president of the American Heart Association she initiated pioneering research into women's heart disease and demonstrated that medical progress depends on the public and medical community's perception that there is a problem to be solved. Previously, heart disease was perceived as a male affliction despite the fact that it kills more women than men. Medical practition-

ers for years treated women's heart disease far less aggressively than men's, and most research on coronary heart disease (like most other medical research) used male subjects either predominantly or exclusively. Healy has set out to ''convince both the lay and medical sectors that coronary heart disease is also a woman's disease, not a man's disease in disguise,'' she wrote in *New England Journal of Medicine.*

At the time that Healy was appointed director of the National Institutes of Health in 1991, the agency included thirteen research institutes, sixteen thousand employees, a research budget of over nine billion dollars, and was a world leader in bio-medical research. Yet when Healy assumed control, the agency was beset with problems, its effectiveness was in decline, and it had been without a permanent director for twenty months. Scientists were leaving in record numbers because of non-competitive salaries, politicization of scientific agendas (a prime example was the ban on fetal-tissue research because the Republican administration believed it encouraged abortion), and congressional investigations into alleged cases of scientific misconduct. The agency had been accused of sexism and racism in hiring and promotion. Low morale and bureaucratization added to the institute's problematic image. Healy brought an aggressive and visible management style to the NIH. Her appointment was viewed positively by many because of her outstanding experience in dealing with science policy issues. In addition, because she had been a member of a panel that advised continuation of fetal-tissue research, her appointment was also seen as a move away from politicized science. She also held a series of ''town meetings'' with NIH scientists to pinpoint problems and form committees to make recommendations concerning NIH research priorities. Furthermore, she initiated a large scale study of the effects of vitamin supplementation, hormone replacement therapy, and dietary modification on women between the ages of forty-five and seventy-nine. She established a policy whereby the NIH would fund only those clinical trials that included both men and women when the condition being studied affected both genders. She has written a book on the subject of women's health care, *A New Prescription For Women's Health: Getting the Best Medical Care in a Man's World* (1995).

Healy's policy decisions at times proved controversial. For example, Healy charged the NIH Office of Scientific Integrity (OSI), whose job it was to investigate ethical matters, with improper conduct, including leaking confidential information and failing to protect the rights of scientists being investigated. In response, the head of OSI accused Healy of mishandling a scientific misconduct case at the Cleveland Clinic Foundation. The allegations led to a hearing in 1991 in which Healy vigorously defended herself, as well as the changes that she had implemented at OSI.

Another controversy involved gene patenting. Despite the objections of Nobel Laureate James Watson, head of NIH's human genome project, Healy approved patent applications for 347 genes. She believed that patenting genes would promote, not hinder, the ability to access information about them and also spark much-needed international debate on the subject. A third controversy strained her relationship with the Congressional Caucus for Women's Issues. Healy lobbied against provisions in a congressional bill concerning the NIH that would make the inclusion of women and minorities in clinical studies a legal requirement, arguing that it represented ''micro-management'' of NIH. Attempting to negotiate a political compromise on another issue, she lobbied against overturning the Bush Administration's ban on fetal tissue research, despite her previous support for such research.

Healy has described herself as a life-long Republican and a feminist. She credits her father's belief in the importance of education for girls as the reason for her enrollment in an academically competitive high school—an unorthodox move for a Catholic girl during that era. In both medical school at Harvard and during her career at Johns Hopkins she was forced to deal with incidents of sexism. Among her achievements at mid-career point is her success in pointing out and undermining the subtle but pervasive bias against women in medical research. Healy continues to provoke both criticism and praise for the vocal stances and decisive actions that have defined her career.

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Seamus Justin Heaney

The poetry of Seamus Justin Heaney (born 1939) reveals his skill with language and his command of form and technique. In his poems, Heaney balances personal, topical, and universal themes. He approaches his themes from a modest perspective, creating depth of meaning and insight while remaining accessible to a wide audience.

Seamus Justin Heaney's attempts to develop poetic language in which meaning and sound are intimately related result in concentrated, sensually evocative poems characterized by assonant phrasing, richly descriptive adjectives, and witty metaphors. Critics note that Heaney is concerned with many of contemporary Northern Ireland's social and cultural divisions. For example, Irish and Gaelic colloquialisms are often intermingled with more direct and straightforward English words for a language that is both resonant and controlled. Viewing the art of poetry as a craft, Heaney stresses the importance of technique as a means to channel creative energies toward sophisticated

metaphysical probings. He explores a wide range of subjects in his poems, including such topics as nature, love, the relationship between contemporary issues and historical patterns, and legend and myth. Although some critics debate Robert Lowell's assessment of him as ''the greatest Irish poet since Yeats,'' they agree that Heaney is a poet of consistent achievement. Heaney was awarded the Nobel Prize for literature in 1995.

Born April 13, 1939, Heaney's childhood in a rural area near Ulster, Northern Ireland, informs much of his poetry, including his first volume, *Death of a Naturalist* (1966), for which he won immediate popular and critical success. In most of these poems, Heaney describes a young man's responses to beautiful and threatening aspects of nature. In ''Digging,'' the poem which opens this volume, he evokes the rural landscape where he was raised and comments on the care and skill with which his father and ancestors farmed the land. Heaney announces that as a poet he will metaphorically ''dig'' with his pen. In many of the poems in his next volume, *Door into the Dark* (1969), he probes beneath the surface of things to search for hidden meaning. Along with pastoral poems, Heaney focuses on rural laborers and the craftsmanship they display in their work.

Heaney left Northern Ireland when the ''troubles'' resumed in 1969. After teaching in the United States, he settled with his family in the Republic of Ireland. The poems in *Wintering Out* (1972) reveal a gradual shift from personal to public themes. Heaney begins to address the social unrest in Northern Ireland by taking the stance of commentator rather than participant. After having read P. V. Glob's *The Bog People,* an account of the discovery of well-preserved, centuries-old bodies found in Danish bogs, Heaney wrote a series of poems about Irish bogs. Some of the bodies found in Danish bogs are believed to have been victims of primitive sacrificial rituals, and in *Wintering Out* Heaney projects a historical pattern of violence that unites the ancient victims with those who have died in contemporary troubles. In *North* (1975), which some consider his finest collection, Heaney continues to use history and myth to pattern the universality of violence. The poems in this volume reflect his attempt to tighten his lyrics with more concrete language and images.

The poems in *Field Work* (1979) concern a wide range of subjects. Critics praised several love poems dealing with marriage, particularly ''The Harvest Bow,'' which Harold Bloom called ''a perfect lyric.'' In the ten-poem sequence ''The Glanmore Sonnets,'' Heaney describes a lush landscape and muses on such universal themes as love and mortality, ultimately finding order, meaning, and renewal in art. Other books of significance by Heaney include *Preoccupations: Selected Prose 1968-1978* (1980) and *Sweeney Astray* (1984). The former, which includes prose pieces on the origins and development of his poetry as well as essays on other poets, lends insight into Heaney's poetics. *Sweeney Astray,* a story-poem based on the ancient Irish tale *Buile Suibhne,* relates the adventures of Suibhne, or Sweeney, as he is transformed from a warrior-king into a bird because of a curse. The narrative follows Sweeney's exile from humanity and his wanderings and hardships as a bird, mixing prose descriptions of events with lyrical renderings of Sweeney's ravings as he responds to the harshness and beauty of nature.

Heaney's next volume of poetry, *Station Island* (1984), is made up of three sections. The opening part consists of lyrical poems about events in everyday life. The title sequence, which comprises the second section, is based on a three-day pilgrimage undertaken by Irish Catholics to Station Island, where they seek spiritual renewal. While on Station Island, Heaney ruminates on personal and historical events and encounters the souls of dead acquaintances and Irish literary figures who inspire him to reflect upon his life and art. In the third section, ''Sweeney Redivivus,'' Heaney takes on the persona of Sweeney, attempting to recreate Sweeney's highly sensitized vision of life. Although critics debated the success of the three individual sections, most agreed that *Station Island* is an accomplished work that displays the range of Heaney's talents.

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Lafcadio Hearn

Lafcadio Hearn (1850-1904), European-born American author, wrote novels and articles with exotic themes in highly precise and polished prose.

Lafcadio Hearn was born June 27, 1850, on the Greek island of Santa Maura. His mother was Maltese and his father a British army surgeon of Anglo-Irish extraction. When Hearn was 2, his mother abandoned him to an aunt in Dublin, who later sent him to St. Cuthbert's College to prepare for the priesthood. There he lost his left eye in an accident; he lost much of his religious faith as well. His other eye, strained by incessant reading, bulged badly.

At 19, extremely short, disfigured, and psychologically maimed, Hearn arrived in Cincinnati, Ohio, where he eventually became a reporter for the *Inquirer*. In 1874 he married a local African American girl, breaking the Ohio laws against miscegenation. The marriage lasted 3 years and cost Hearn his job. Sent by another periodical to New Orleans, he found there the colorful, exotic ambience that would energize his pen.

By 1881 Hearn had become the successful literary editor of the *New Orleans Times Democrat,* to which he contributed local-color sketches, obscure folktales and legends, and translations of French writers. His first book, *One of Cleopatra's Nights* (1882), was a perceptive translation of six Théophile Gautier stories. He also contributed to *Harper's Weekly* and the *Century*. His literary propensities were becoming more obvious; he was attracted by the romantic, strange, and grotesque, but he presented these against real backgrounds or with real people. He published a book of obscure legends and stories, *Stray Leaves from Strange Literature* (1884) and *Some Chinese Ghosts* (1887). He lived for 2 years in the West Indies, where he wrote his first novels, *Chita* (1889), a Rousseauesque romance, and *Youma* (1890), concerning a slave rebellion. Both narratives illustrate his deft, polished, precise prose and emphasis on description which often overshadow the brittle and abstract plot and characterization.

In 1890 Hearn was commissioned to go to Japan, but shortly after arriving there he quarreled with his publisher and found himself unemployed. For a while he taught English at a government school in Matsue and freelanced newspaper articles. His life in Japan was greatly enhanced by his marriage to Setsuko Koizumi, whose family adopted him. As Yakumo Koizumi, Hearn found his final nationality and an estimable academic position as professor of literature at the Imperial University of Tokyo. During this happy period Hearn composed his best prose—minute examinations of Japan, its people, and its folkways: *Glimpses of Unfamiliar Japan* (1894); *Kokoro* (1896); *Gleanings in Buddha-fields* (1897); *Exotics and Retrospectives* (1898); *In Ghostly Japan* (1899); *Shadowings* (1900); and *Kwaidan and Japan: An Attempt at Interpretation* (1904). He died in Okubo, Japan, on Sept 26, 1904.

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Samuel Hearne

Samuel Hearne (1745-1792) was an English explorer who surveyed the Coppermine River, discovered the "Northern Ocean," and searched for the Northwest Passage.

Samuel Hearne was born in London, the son of Samuel and Diana Hearne. Upon his father's death in 1750 the family moved to Beaminster in Dorsetshire. The attempts of Samuel's mother to educate him seem to have failed: his spelling and grammar left much to be desired, although his mathematics was surprisingly reliable.

Soon after the commencement of the Seven Years War, Hearne joined the Royal Navy at age 11 or 12. He went to sea as servant to Capt. Samuel Hood, who had lived in Beaminster. Hearne's years at sea gave him useful experience for his future travels in Canada: he fought the French in 1759 and took part in bombarding the French coast. Thus, he grew hardened by the life and weather at sea. Perhaps, also, he gained some insight into the importance of navigation and the attendant sciences of geography and astronomy.

In 1766 Hearne joined the Hudson's Bay Company as a seaman, sailed from Churchill on summer whaling expeditions, gained a knowledge of Eskimo life, and sought a future as a master in one of the company's ships. But after 1769 the incompetent Moses Norton, the governor of Prince of Wales Fort at Churchill, sent him on three fruitless voyages in search of copper over what became known, after Hearne's discoveries, as the "Barren Lands."

Hearne's Three Arctic Expeditions

Hearne's first Arctic journey originated from Prince of Wales Fort and lasted from Nov. 6 to Dec. 11, 1769. It was poorly organized by Norton. Without knowledgeable guides, Hearne could not go into the vast spaces—Hudson Bay and Great Slave Lake. From this expedition Hearne learned that Indians could not be pushed and that he would not travel with other Europeans, for he had found them unable to take the hardships of travel in the Canadian subarctic.

Norton sent Hearne on his second expedition in February 1770. Again Hearne had a poor Indian guide, both in the sense of geographical knowledge and influence among his fellow natives. In August the party was plundered, and in latitude 70°N they became totally lost. The accidental breaking of Hearne's quadrant forced their return on November 25, for without this instrument he would have been unable to fix the exact positions of the Coppermine River according to instructions.

In December 1770 Hearne began his third and most important journey. In this he had a good guide, Matonabbee, and did his own planning. On July 15, 1771, Hearne reached the Arctic Ocean at the mouth of the Coppermine River, traveling en route via Artillery, Aylmer, and Contwoyto lakes. He was thus the first European to reach the Arctic Ocean overland from Hudson Bay. On this expedition he exhibited no great abilities as an astronomer, and the accuracy of his readings was justifiably questioned by contemporaries such as Alexander Dalrymple. Yet his principal objective—the examination of the practicability of exploiting the copper ore deposits near the river—was completed, even if the findings were negative. He returned to Hudson Bay on June 30, 1772, via Great Slave Lake and thereby proved the nonexistence of a Northwest Passage in the territory that he had traversed.

Hearne's later service in the company included founding Cumberland House in 1774, being in charge of Prince of Wales Fort after 1776, and defending it unsuccessfully against the French under La Pérouse in 1782. He died in England in November 1792 of dropsy.

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George Hearst

George Hearst (1820-1891), American publisher and U.S. senator, began as a prospector and acquired vast claims in gold and copper mines.

George Hearst was born on Sept. 3, 1820, in Franklin County, Mo. His boyhood work in the Missouri lead mines induced him to enroll in the Franklin County Mining School. He graduated in 1838. In 1850 he went to the California goldfields but found little gold.

For a time Hearst operated a general store at Nevada City, Calif., but an attempt to establish a branch in Sacramento proved financially disastrous. Returning to mining, he at last struck a paying prospect—the Lecompton mine—at Nevada City. In 1859 he joined the rush to the Washoe Valley of Nevada. In partnership with James Haggin and Lloyd Tevis, Hearst became owner of several of the most promising mines on the Comstock Lode. Hearst continually expanded his holdings and also acquired mining properties in Utah, Nevada, and California, and also in Peru, Chile, and Mexico.

By the early 1870s the firm of Hearst, Haggin, Tevis and Company was becoming the single largest firm of private mine owners in the nation. However, Hearst suffered severe reversals in the depression of 1873. Yet, at the very moment when his fortune seemed on the wane, he invested in what became the two most profitable mining ventures of his career: the Homestake gold mine in the Black Hills of South Dakota and the Anaconda copper prospect in Montana.

Like other business titans, Hearst made large contributions to political parties and ultimately sought public office. In 1865 California's pro-South element elected him to the state legislature. He served one term and cast the only vote against ratification of the 13th Amendment. He then devoted himself to business activities until 1882, when he sought the Democratic gubernatorial nomination and was narrowly defeated.

Needing a public forum to further his political ambition, Hearst entered the newspaper business in 1880, acquiring the *San Francisco Daily Examiner*. When he achieved his political goal 7 years later, he turned the *Examiner* over to his son, William Randolph Hearst.

In 1885 the Democrats supported Hearst for the Senate, but he was defeated by railroad magnate Leland Stanford. The following year, however, on the death of California's senior senator, Hearst was appointed to fill the vacancy. In 1889 he was elected to a full term. He died on Feb. 28, 1891, while serving in Washington.

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Patricia Hearst

Patricia Hearst (born 1954) was heiress to a wealthy newspaper publisher when she was kidnapped and held for ransom by a small leftist terrorist group in California. She was later tried and sent to prison, along with her kidnappers, on charges of bank robbery.

Patricia Hearst became an American celebrity, victim, and criminal in February 1974 when she was kidnapped by a leftist terrorist group, the Symbionese Liberation Army (SLA). This obscure Oakland, California, revolutionary group held her for a $2 million ransom. Patricia was the granddaughter of William Randolph Hearst , the wealthy California newspaper publisher, but during months of harsh captivity she was allegedly brainwashed and renamed ''Tania.'' To obtain her release, her parents donated millions of dollars worth of food to the poor, but the giveaway became a fiasco and did not result in her release.

Urban Guerrilla

When Hearst was filmed in April 1974 assisting the SLA in a San Francisco bank robbery, the kidnapping victim was transformed in the public mind into another spoiled, rich college student whose unconventional lifestyle led to crime as a self-confessed ''urban guerrilla'' and ''radical feminist.'' Patty was captured a year later during a police shoot-out. She was convicted of bank robbery in a sensational California trial in January 1976. On 24 September she was sent to prison for seven years, but President Carter commuted her sentence on 29 January 1979.

Public Skepticism

This was a major news story, but with a bizarre twist. The victim received little sympathy because the public was disgusted with assassins, radicals, and revolutionaries. The naive college student who became a gun-toting bank robber found little understanding or forgiveness. The story did not end when she was released from prison. Public fascination with the abduction of the newspaper heiress was stimulated

by a 1975 biography, her own memoirs published in 1982, and a movie, *Patty Hearst,* in 1988.

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William Randolph Hearst

William Randolph Hearst (1863-1951) was the American publisher, editor, and proprietor—for almost half a century—of the most extensive journalistic empire ever assembled by one man.

On April 29, 1863, William Randolph Hearst was born in San Francisco. He received the best education that his coarse-grained, multimillionaire father and his refined, schoolteacher mother (more than 20 years her husband's junior) could buy: private tutors, private schools, grand tours of Europe, and Harvard College. Hearst inherited his father's ambition and energy, but neither his father's fortune nor need to make his own way in the world. George Hearst had amassed millions in mining properties, which he left, not to his son but to his wife—who compensated for his crass unfaithfulness by wantonly spoiling their only offspring.

Young Hearst's journalistic career began in 1887, 2 years after he was expelled from Harvard. ''I want the San Francisco Examiner,'' he wrote his father, who owned the newspaper and granted the request. The *Daily Examiner* became young Hearst's laboratory, where he indulged a talent for making fake news and faking real news in such a way as to create maximum public shock. From the outset he obtained top talent by paying top prices. Ambrose Bierce, at the peak of his fame, became Hearst's first star performer.

Building a Journalistic Empire

But to get an all-star cast and an audience of millions, Hearst had to move his headquarters to New York City in 1895, 4 years after his father's death. By this time his mother had liquidated $7,500,000 of her husband's mining properties and turned over the proceeds to her son, who immediately purchased the decrepit *New York Morning Journal*. Within a year Hearst ran up the circulation from 77,000 to over a million by spending enough money to beat the aging Joseph Pulitzer's *World* at its own sensationalist game. Sometimes Hearst hired away the *World*'s more aggressive executives and reporters; sometimes he outbid all competitors in the open market, as when he got Richard Harding Davis to report and Frederick Remington to illustrate the ongoing Spanish-American War.

The *Journal* had got its start by raiding the *World* of its talents and its readers. Next, to Arthur Brisbane's portentous front-page column entitled ''Today,'' and to black-and-white daily comic strips and colored Sunday supplements, Hearst added frenetic reporting of sports, crime, sex, scandal, and human-interest stories. ''A Hearst newspaper is like a screaming woman running down the street with her throat cut,'' said Hearst writer Arthur James Pegler. Hearst's slam-bang showmanship attracted new readers and nonreaders, but on no one did the *Journal* cast so potent a spell as on its master of ceremonies.

During the last 5 years of the 19th century Hearst set his pattern for the first half of the 20th. The *Journal* supported the Democratic party, yet Hearst opposed the free-silver campaign of Democratic presidential candidate William Jennings Bryan in 1896. In 1898 Hearst backed the Spanish-American War, which Bryan and the Democrats opposed. Further, Hearst's wealth cut him off from the troubled masses to whom his newspapers appealed. He could not grasp the rudimentary problems raised by the issues of free silver and the war with Spain. Thus, for 5 years Hearst stood in the mainstream of the history of his time and did not even get his feet wet.

Entering Politics

Having shaken up San Francisco with the *Examiner* and New York with the *Journal,* Hearst established the *Chicago American* in 1900, the *Chicago Examiner* in 1902, and the *Boston American* and the *Los Angeles Examiner* in 1904. These acquisitions marked more than an extension of Hearst's journalistic empire, they reflected his sweeping decision to seek the U.S. presidency. However, he had

chosen the wrong path to the wrong goal at the wrong time. To begin with, journalism and politics rarely mix; each is a full-time occupation. Furthermore, Hearst never even qualified as a great journalist. At most he was a showman whose very flair for a certain type of metropolitan journalism did him more harm than good in national politics. Finally, he had little preparation and less aptitude to win success in either field in the rough-and-tumble atmosphere of 20th-century America. The contrasts between his towering presence and his close-set eyes, his courtly manner, and his high-pitched voice did not present the typical image of a successful politician.

In 1902 and 1904 Hearst won election to the House of Representatives as a New York Tammany Democrat. But his journalistic activities and his $2 million presidential campaign left him little time to speak, vote, or answer roll calls in Congress. His absenteeism disgusted his colleagues and dismayed his constituents. Nevertheless, he found time to run as an independent candidate for mayor of New York in 1905 and, in 1906, as Democratic candidate for governor. His loss in both elections ended Hearst's political career.

The 45 years of anticlimax that followed gave ample scope to those defects of character, inheritance, and environment which a perverse fate had bequeathed Hearst. In 1903, the day before his fortieth birthday, he married 21-year-old Millicent Willson, a show girl with whom he had been smitten for several years, giving up Tessie Powers, a waitress he had supported since his Harvard days. The Hearsts had five boys, but in 1917 Hearst fell in love with another show girl, 20-year-old Marion Davies of the Ziegfeld Follies. He maintained a liaison with her that ended only at his death. He spent millions on her career as a movie actress, backing such sentimental slush as *When Knighthood Was in Flower* and *Little Old New York,* while ignoring her real talents as a comedienne.

When Hearst's mother died in 1919, he came into his patrimony and took up permanent residence on his father's 168,000-acre San Simeon Ranch in southern California. There he spent $37 million on a private castle. He put $50 million into New York City real estate and another $50 million into his art collection—the largest ever assembled by a single individual.

Hearst Publications

During the 1920s one American in every four read a Hearst newspaper. Hearst owned 20 daily and 11 Sunday papers in 13 cities, the King Features syndication service, the International News Service, the *American Weekly* (a syndicated Sunday supplement), International News Reel, and six magazines, including *Cosmopolitan, Good Housekeeping,* and *Harper's Bazaar*.

Yet, for all his getting and spending, Hearst had few powers to lay waste and none to hoard. Originally a progressive Democrat, he had no truck with the Republican expressionists—Theodore Roosevelt, Henry Cabot Lodge, Elihu Root—who supported the Spanish-American War, which Hearst claimed he had made but which actually had made his *Journal*. Hearst then fought every reform Democratic leader from Bryan to Franklin Roosevelt; he opposed American participation in both world wars.

In 1927 the Hearst newspapers printed unchecked, forged documents charging that the Mexican government had paid several U.S. senators more than $1 million to support a Central American plot to wage war against the United States. (Ironically, this fiasco led President Calvin Coolidge to appoint Dwight Morrow as ambassador to Mexico, thereby launching a new era in U.S.-Latin American relations.) From this scandal the Hearst press suffered not at all. Nothing was lost save honor, and that had gone long since.

In the next 10 years, however, Hearst's funds and the empire suddenly ran out. In 1937 the two corporations that controlled the empire found themselves $126 million in debt. Hearst had to turn them over to a seven-member conservation committee, which managed to stave off bankruptcy only at the expense of much of Hearst's private fortune and all of his public powers as a newspaper lord. He died on Aug. 14, 1951.

Some of Hearst's biographers have stressed his split personality—as if that differentiated him from the rest of mankind. The word ''nihilist'' provides a more precise clue. Not that Hearst's nihilism incorporated any of the revolutionary passion that impelled the Bolshevik Lenin or the destructive passion that impelled the Nazi Hitler. Hearst's nihilism had no more substance than Hearst himself possessed. In fact, no notable of his time left so faint an imprint on its sands.

Further Reading

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Edward Richard George Heath

Edward Heath (born 1916) was Prime Minister of Great Britain from 1970 to 1974. His major achievement was to gain membership for Britain in the European Common Market.

The Rt. Hon. Sir Edward Richard George Heath K.G., M.B.E., was born in Broadstairs, Kent, on July 9, 1916, the son of a builder. He won a music scholarship to Chatham House (a grammar school in Ramsgate) and attended Balliol College, Oxford, where in 1939 he

received a degree in politics, philosophy, and economics. Heath's political interests developed at Oxford. He was president of the Oxford Union and of the University Conservative Association. As a student he strongly opposed the aggressive foreign policies of Hitler and Mussolini.

Heath joined the army shortly after World War II began. In 1940 he was assigned to the Royal Artillery, where he advanced to the rank of lieutenant-colonel. His distinguished war record included time spent on the Normandy front and in the crossing of the Rhine River. In the immediate postwar years he began to prepare for a career in politics. He worked successively as a civil servant in the Ministry of Civil Aviation, as news editor of the *Church Times,* and for a merchant bank in the City of London.

In 1950 Heath was elected Conservative Member of Parliament (MP) for Bexley, Kent, a constituency that (taking into account changes in boundary and title) he continued to represent into the 1980s. When the Conservatives were returned to power (over the Labour Party) under Winston Churchill in 1951, Heath was appointed to a junior position in the government. Two years later he was made government chief whip, a position he held until 1959. The chief whip is in charge of party discipline, and Heath's skills at conciliation served him well. He helped to preserve the unity of the Conservative Party during the controversial Suez invasion of 1956.

In 1959, with Harold Macmillan as Prime Minister, Heath was appointed Minister of Labor with a seat in the Cabinet. A year later he became Lord Privy Seal. Then from 1963 to 1964 he was secretary of state for industry, trade, and regional development as well as president of the board of trade. These were years of transition within the Conservative Party. An older generation of leaders, including Anthony Eden, Macmillan, and Sir Alec Douglas-Home, was passing from the scene. Heath was among the younger politicians who were competing for the future leadership of the party. Though not an ideologue, he was identified with the moderate wing of the party on social and economic questions. Above all, he was a ''European'' who wanted Britain to join the Common Market. As lord privy seal, he conducted lengthy negotiations to that end, only to have President Charles de Gaulle of France exercise a veto in January 1963.

Heath was elected leader of the Conservative Party in 1965 in succession to Douglas-Home. At 49, he was the youngest Conservative leader in a century; he was also the first to be chosen by members of Parliament rather than private consultation. Although he was defeated by Harold Wilson in the election of 1966, Heath worked hard to prepare his party for power, emphasizing personal initiative and a reduction of the role of the central government as elements of modern conservatism. In 1968 he dismissed Enoch Powell from his shadow cabinet as a ''racist'' after the latter made an extreme anti-immigrant speech.

In the election of 1970 Heath won the prime ministership with a narrow victory over Wilson. From the outset he turned his attention to the unresolved question of the Common Market. He and President Georges Pompidou of France reached an historic agreement in 1972, and the following year Britain entered the Common Market. This attempt at unity with the continent of Europe was almost certainly Heath's major achievement in politics.

On domestic matters, Heath pursued a ''quiet revolution'' involving fewer governmental controls, reduced taxation, and the reform of trade union law. However, by 1972 he had reversed some of his policies. The Industrial Relations Act, passed in 1971, was not enforced effectively, and his Chancellor of the Exchequer, Anthony Barber, carried out a policy of increased expenditure to deal with rising unemployment. In February 1974, in the midst of a miners' strike that led to severe power cuts, the Conservatives were defeated in a general election and Wilson returned to power with the Labour government.

Heath fought and lost another election to Wilson in October, 1974. The following February he was replaced as leader of the opposition by Margaret Thatcher. After that he was on poor terms with Thatcher and lost much of his influence within the Conservative Party. He continued to be a vigorous spokesman for the Conservative ''wets,'' who favor a consentual approach to social and economic problems and have generally been critical of Thatcher's policies.

Internationalist

Losing the General Election of October 1974 to Margaret Thatcher and the Party Election to Harold Wilson in 1975 did not remove Sir Edward Heath from political life, as he retained his seat in Parliament as the Member for Old Bexley and Sidcup. Thus, he was still a Member of the

House and of the ruling Conservative Party. As such, he chaired important governmental committees which determined national policy. During the 1990-1991 war in the Persian Gulf, Heath was the British government's negotiator with Saddam Hussein of Iraq, and succeeded in gaining the release of many British hostages.

Renaissance Man

Like the aristocrats of the past, Edward Heath cultivated his multiple talents to a high degree of skill. Not only was he an able negotiator and international statesman, but also a first-class recital and concert organist who conducted classical orchestras in Britain and on the Continent. He took up yachting when he was fifty years old and won the Sydney, Australia to Hobart, Tasmania Race, with his personal yacht. He was also chosen to captain the British Admiral's Cup Team in 1971 and 1979. He was a consummate politician, sportsman, organ virtuoso, journalist, writer and investment counsellor. He was truly a man of universal talents.

In April 1972, Edward Heath was appointed Knight of the Garter by Queen Elizabeth II, i.e., an ancient British title which elevated Heath to the peerage (British aristocracy). He had already been decorated with the Order of the British Empire in November 1965, for meritious service to the nation. He was now addressed formally as The Rt. Hon. Sir Edward (Richard George) Heath, KG, MBE. In Parliament he was termed the Father of the House of Parliament and, as such, he presided over the internal elections.

Sir Edward Heath figures in history as the man who brought Great Britain back into the European community of nations as Britain had been so many centuries ago.

Further Reading

Margaret Thatcher's two volumes of political memoirs presented portraits of Edward Heath as her political opponent, *The Downing Street Years* (1993) and *The Path to Power* (1995). For an encapsulated but detailed biographical listing of Edward Heath's achievements and positions held, *Who's Who 1997: An Annual Biographical Dictionary,* has all the facts chronologically arranged.

Although not an adequate biography of Edward Heath, George Hutchinson's, *Edward Heath: A Personal and Political Biography* (1970) provides an interesting portrait. The published accounts of Heath's tenure as Prime Minister have been generally critical. The best of these are Martin Holmes, *Political Pressure and Economic Policy: British Government, 1970-4* (1982) and Robert Blake, *The Conservative Party from Peel to Thatcher* (1985). Edward Heath has written three non-political books, all of which are entertaining to read: *Sailing: A Course of My Life* (1975); *Music: A Joy for Life* (1976); and *Travels: People and Places in My Life* (1977). □

Charles Heavysege

Charles Heavysege (1816-1876) was a Canadian poet and dramatist. He was one of the first serious poets to emerge in Canada, and his play "Saul" was hailed on its appearance as the greatest verse drama in English since the time of Shakespeare.

Charles Heavysege was born at Huddersfield, Yorkshire, left school at the age of 9, and was apprenticed to a carpenter and cabinetmaker. As a youth, he saw a production of *Macbeth* and bought a cheap edition of Shakespeare: Shakespeare and the Bible were the chief influences on all his own writings. Heavysege's first book of verse, *The Revolt of Tartarus,* appeared in England in 1852.

In 1853 Heavysege emigrated to Canada, settled in Montreal, and supported his large family by working as a cabinetmaker. A second volume of verse, *Sonnets,* appeared in 1855. His chief work, the long verse drama *Saul,* was published in Montreal in 1857. Coventry Patmore, reviewing *Saul* in the *North British Review,* ranked it as the greatest English poem published outside Great Britain. Hawthorne, Emerson, and Longfellow were all enthusiastic in their praise, and the play went into three editions.

In the 1860s Heavysege published six more books. In 1860 there appeared *Count Filippo; or, The Unequal Marriage,* a five-act tragedy in blank verse; in 1864, *The Owl,* a narrative poem in direct imitation of Poe's "The Raven," and *The Dark Huntsman;* in 1865, *Jepthah's Daughter,* a long biblical narrative in blank verse, and *The Advocate,* a historical romance in prose; and in 1867, *Jezebel,* another biblical narrative poem. In his later years Heavysege gave up his trade as a cabinetmaker and became a journalist, writing first for the *Montreal Transcript* and later for the *Montreal Witness.*

At its best, Heavysege's work is marked by its massive dignity, its acute analysis of morbid mental states, its descriptive accuracy, and its melancholy atmospheric effects. Perhaps because of his defective education, however, his taste was uncertain, and his dignity often lapsed into grandiloquence, his delight in subtlety into a kind of fantastic eccentricity. His language is often inflated in the manner of the pseudo-Miltonists of the 18th century, and he never overcame a tendency toward garrulousness and verbosity. Although his work is now seen to be somewhat pompous and derivative, he is of interest because, at a stage in Canadian literary history when there was little to encourage literary excellence, he persevered in his attempts to express his vision in memorable form.

Further Reading

There is no book-length study of Heavysege. Information on him is in Ray Palmer Baker, *A History of English-Canadian Literature to the Confederation* (1920); Desmond Pacey, *Creative Writing in Canada* (2d ed. 1961); and Carl F. Klinck, ed., *Literary History of Canada* (1965). □

Friedrich Hebbel

The plays of the German author Christian Friedrich Hebbel (1813-1863) combine realistic presentation with highly theoretical and philosophical principles.

Friedrich Hebbel was born on March 18, 1813, in Wesselburen, Holstein, the son of a poverty-stricken mason. Harboring youthful literary ambitions, he journeyed to Hamburg as the protégé of Amalie Schoppe, a popular writer. He failed to qualify for the university but met and established a relation with Elise Lensing, who later bore him two illegitimate sons. With her financial support he sought in vain to enter Heidelberg University in 1836 and then moved on to Munich.

After nearly 3 years of private study and privation Hebbel returned to Hamburg and completed a successful first drama, *Judith* (1840), a study of motivation in which altruism gives way to a self-centered desire for revenge leading to tragedy. A second drama, *Genoveva* (1840), treats the vicissitudes of a virtuous 8th-century Countess of Brabant. In 1843 Hebbel described his dramatic theory in the essay *Mein Wort über das Drama:* the individual ego, whether willing good or ill, must in its unavoidable drive toward expression conflict with the totality of mankind existing in the flow of time; that is, the developing individual inevitably clashes with historical development.

In the bourgeois tragedy *Maria Magdalena* (1844) the conflict originates for the first time, as Hebbel said, ''within the bourgeois milieu itself,'' where custom and tradition exert a paralyzing effect upon the principals. After an Italian sojourn Hebbel settled in 1845 in Vienna and in 1846 married Christine Enghaus, a prominent actress. His subsequent career was successful and prosperous. Hebbel himself considered *Herodes und Mariamne* (1848) a ''masterpiece.'' Here theory and dramatic effectiveness combine to expose the motives of two equally guilty and innocent principals, while the remarkable drama *Agnes Bernauer* (1852) depicts the innocently destructive power of great beauty in conflict with interests of state.

Hebbel's later dramas display a classicizing shift to verse. In *Gyges und sein Ring* (1854) he examines psychological motivation in ethical and religious terms, indicating how a Hegelian synthesis may emerge from antithetical views. His most ambitious undertaking is the trilogy *Die Niebelungen* (1855-1860), where, as he said, he sought to motivate in ''purely human'' terms the vital historical ''turning point'' when the Germanic peoples accepted Christianity.

Hebbel's verse tends toward the analytical and reflective, while his extensive diaries trace the development of his thought. He died in Vienna on Dec. 13, 1863.

Further Reading

The most recent full-length treatment of Hebbel in English is Sten G. Flygt, *Friedrich Hebbel* (1968). An excellent analysis of Hebbel's work is T. M. Campbell, *The Life and Works of Friedrich Hebbel* (1919). Useful background information on the development of 19th-century German drama is the ''introduction'' to T. M. Campbell, ed., *German Plays of the Nineteenth Century* (1930).

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Jacques René Hébert

The French journalist and revolutionist Jacques René Hébert (1757-1794) published the journal ''Le Père Duchesne'' and was a spokesman for the sansculottes, the extreme republicans of revolutionary France.

Like other popular leaders of the French Revolution, Jacques René Hébert was a member of the bourgeoisie. He was born in Alençon, the son of a successful master jeweler who was a member of the municipal nobility. At the beginning of the French Revolution he was a destitute in Paris, but by 1790 he had established himself as a successful pamphleteer of political satires, appealing to popular antagonisms toward the nobility and the clergy. After the flight of the King, he attacked the Crown as the enemy of the Revolution.

In June 1792 Hébert founded the Revolutionary journal *Le Père Duchesne,* which became his vehicle for expounding his conception of proletarian interests and for venting his own frustrations. Its symbol was the caricature of a well-known braggart—a sinister-looking man, a revolver in one hand and a hatchet in the other, standing over a kneeling priest, continually calling for the death of the enemies of the people. On Dec. 22, 1792, Hébert was elected assistant prosecutor of the Paris Commune.

During 1793 Hébert became the advocate of sansculottism, which demanded all-out war against the enemies of the people. These enemies included the Church, counterrevolutionaries, profiteers, and political moderates. Although he has been associated with the dechristianization

movement, Hébert claimed he was not an atheist. He maintained that all good Jacobins ought to see Christ as the first Jacobin.

Hébertists were closely linked to the program of the Terror. Their fierce hatred of those classified as ''enemies of the people'' was influential in the Law of the Suspects, which made official their demands for justice. Their demands for price-fixing and enforced consumer protection led to the Laws of the Maximum of September and December 1793. Hébertists were also fanatical terrorists, and their influence was great in the police apparatus of the Committee of General Security. As such, they were deeply implicated not only in the Reign of Terror in Paris but also in the massacres of Lyons, Nantes, and the Vendée.

Hébert's base of power was the Commune and the influence it wielded on the Committee of Public Safety. The Committee's actions in December 1793 in suppressing the Commune did much to arouse the ire of Hébert and the sansculottes. They began to attack the Committee, blaming it for the failure of price controls and for complicity with war profiteers. Finally, on March 4, 1794, Hébert—egged on by his supporters—called for an insurrection of the Commune. His call met with little success, but it served as a reason for his proscription as a counterrevolutionary. He was arrested on March 14, 1794, and was executed on March 24.

All historians have agreed that Hébert was an opportunist, but recently social historians have suggested that his opinions were widely held by the people. In particular, he seems to have been representative in his belief that by 1794 a conspiracy of sellers against consumers did exist.

Further Reading

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Ben Hecht

A leading American journalist and playwright, Ben Hecht (1894-1964) became Hollywood's most prolific and sought-after scriptwriter of his time.

Ben Hecht was born on February 28, 1894, in New York City, although he grew up and attended school in Racine, Wisconsin, where his mother owned a store. On graduation from high school, he worked as an acrobat and then owned and managed a theater.

In 1910 he went to Chicago, where he got a job as a reporter for the *Chicago Journal*. At the time there were seven news-gathering organizations in the city, so the competition was cutthroat. Hecht proved himself one of the best at getting exclusives, although his methods were at least unorthodox. On one occasion he was sent by his city editor to get a photograph of a girl who had joined in a suicide pact with a married clergyman; of course, reporters from other newspapers had been given the same order. But the dead girl's mother and brothers barricaded themselves in their home and refused to have anything to do with the press. The newsmen waited all day with no developments, and the others left. Noticing that the family had lit a fire in their fireplace, Hecht secured a ladder and some boards, climbed up onto the roof, put the boards over the top of the chimney, waited until the resultant smoke had driven the residents from the house, dashed inside, and grabbed a photo.

But at the same time as he was establishing himself as one of the wilder members of a wild journalistic fraternity, Hecht had hopes of making a reputation as a serious writer. Among the literary figures he met and befriended were the leaders of the ''Chicago Renaissance,'' Sherwood Anderson, Carl Sandburg, Maxwell Bodenheim, and Vincent Starrett. He began to publish short stories in Margaret Anderson's *The Little Review,* the voice of the movement.

In 1914 he moved from the *Chicago Journal* to the *Chicago Daily News,* where he stayed for nine years, with a brief interval (1918-1919) spent as a correspondent in Berlin. It was during these years that he began to publish vignettes about Chicagoans, mostly the dispossessed and the

downtrodden. These pieces purported to be about real people, but in his autobiography Hecht later confessed: ''It was not my talents as a news gatherer that I offered my paper but a sudden fearless flowering as a fictioneer. . . . I made them all up.''

Many of these pieces were anthologized in his first collection, *One Thousand and One Afternoons in Chicago* (1922), but by that time his reputation had been solidly established by his novel *Erik Dorn,* the first of 11. Published to wide acclaim in 1921 and soon snapped up for inclusion in the prestigious Modern Library, *Erik Dorn,* the story of a newspaper editor and his loves, now seems sentimental romanticism more like 1891 than 1921. Hecht published many more volumes of short stories and sketches (a total of 17), and his early reputation as a *litterateur* rested principally on them.

He also had aspirations as a playwright, completing *The Egotist* in 1922, and began to write screenplays, winning an Academy Award in 1927 for *Underworld*.

In 1928 he joined with fellow Chicago newsman Charles MacArthur (later the husband of Helen Hayes) to compose one of the major American plays of the 20th century, *The Front Page*. The plot concerns an addled leftist condemned to death for murder who escapes on the eve of his execution and hides in the pressroom of the Chicago jail. While an emissary from the governor seeks to deliver a commutation, the venal mayor and the sheriff hope to deliver the escapee dead to ensure their re-election. The subplot involves a reporter who is about to marry and leave for a lucrative public relations job in New York and his city editor, who wants to keep him in Chicago.

Yet the whole play is really about the Chicago newspaper business and, in an epilogue often appended to published versions, Hecht and MacArthur wrote that their intention had been to expose ''inequities, double dealings, chicaneries and immoralities which . . . we knew so well,'' but that they had ended up with ''a Valentine thrown to the past, a Ballad . . . full of *Heimweh* and Love.''

It was very much a *drame à clef,* with the mayor based on a combination of Fred Busse and William Hale (Big Bill) Thompson, Jr.; the hapless leftist, Earl Williams, based on Terrible Tommy O'Connor who, sentenced to hang in 1921, escaped and was never recaptured; Hildy, the reporter, on Hilding Johnson, a Swedish immigrant who rose from copyboy to top reporter; and Walter Burns, the city editor, on Walter C. Howey, for whom MacArthur had worked on the *Chicago Tribune* and the *Chicago Herald and Examiner*. Other acquaintances of the two show up in minor roles: Roy Benzinger of the *Chicago Evening American* appears as Bensinger, the hygiene-conscious reporter for the *Chicago Tribune*.

The great success of this play led its authors to Hollywood, where Hecht became the top script writer of the 1930s and 1940s. He won a second Oscar for *The Scoundrel* in 1935 and was nominated for four others: *Viva Villa* in 1934, *Wuthering Heights* in 1939, *Angels over Broadway* in 1940, and *Notorious* in 1946.

It is actually impossible to assess the totality of Hecht's work in the movies because so many of the films turned out in Hollywood's Golden Age were the result of collaboration, with one writer providing the script idea, another preparing the treatment, and two or three or four others writing the screenplay. Hecht showed his versatility by working on everything from gangster stories like *Scarface* (1932) and *Kiss of Death* (1947) to sophisticated comedy like *Design for Living* (1933) to arrant sentimentalism like *The Miracle of the Bells* (1948). He himself said that he was involved in more than 70 films, but he kept no close count and the total may well have been more than that. He never felt, however, that cinema was a significant art. In his autobiography he wrote: ''I can understand the literary critic's shyness toward me. It is difficult to praise a novelist or a thinker who keeps popping up as the author of innumerable movie melodramas.''

It was in 1939, at the height of his fame and influence, that Hecht became conscious of his Jewishness and began a fight which lasted for nine years to help found the state of Israel. As he put it: ''I had before then been only related to Jews. In that year I became a Jew and looked on the world with Jewish eyes.''

At that time he joined ''Fight for Freedom,'' a group dedicated to taking the United States into the war against the Germans, and later began a column for the now-defunct New York newspaper *P.M.,* urging a moral outcry against the fate of European Jewry.

In 1941 he became a supporter of and fund-raiser for Irgun Tzevai Leumi, the most militant of the groups in Palestine trying to force Great Britain to turn that nation into a Jewish homeland. So successful was he in his efforts that the British declared a boycott against him and his work.

In 1943 in the *Reader's Digest* he published the article ''Remember Us,'' the first generally circulated exposé of what was happening to the Jews under the Nazis, and in that same year, working with Kurt Weill and Billy Rose, he staged the pageant ''We Will Never Die'' on Jewish indomitability at Madison Square Garden in New York.

After the state of Israel was established, he became one of its foremost supporters in America and raised funds for the young nation until his death. He continued to write films and, in print, turned more to non-fiction. Ben Hecht died on April 18, 1964.

Further Reading

Hecht's autobiography, *A Child of the Century* (1954) is the best source, although it is rambling and unfocussed. Other autobiographical works include *Gaily, Gaily* (1963) and *Letters from Bohemia* (1964). The best biography is *The Five Lives of Ben Hecht* by Doug Fetherling (1977), which includes as complete a filmography as readers are ever likely to get. Also worth mentioning is *The Novels of Ben Hecht* by Ronald M. Roberts (1970), although now few would agree that the subject merits a book.

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Isaac Thomas Hecker

Isaac Thomas Hecker (1819-1888), American Catholic churchman, was the founder of the Congregation of Missionary Priests of St. Paul the Apostle, known as the Paulist Fathers.

Isaac Thomas Hecker was born on Dec. 18, 1819, in New York to German Protestant immigrants. After 6 years of schooling he went to work. The family was close, and Isaac's mother was an admirable woman who greatly influenced him. Hecker's thoughts increasingly turned to religion and theology, and in his quest he sojourned at two utopian colonies, Brook Farm and Fruitlands. His mentor was Orestes A. Brownson, a Catholic convert and social reformer.

In 1844 Hecker converted to Roman Catholicism. He soon became a priest in the Redemptorist order, which worked with German immigrants. Frustrated by the crippling regulations of this order and finally expelled from it, he founded a new order in 1858 with St. Paul as patron. Hecker served as superior general of the Paulists until his death in 1888. Although plagued by ill health, he displayed prodigious energy—planning, directing, writing, speaking, traveling—all in the hope that the Roman Catholic Church might find itself at home in America and that increasing numbers of Americans might find their spiritual home in Catholicism.

Though the Paulists remained small in number, their influence was great. Hecker was not a rebel, but he held that a rigid authoritarianism would blight the development of Christian perfection. The Paulists demanded no vows of its members, shifting emphasis from rules to conscience and the guidance of the Holy Spirit. Hecker was convinced that the Church would prosper in the free environment of the United States and that the way to make Catholicism attractive to Protestants was by infusing it with the ''American'' spirit. He won converts by emphasizing partial agreement and inviting Protestants to inspect the virtues of the True Church, and by not denouncing all Protestants as heretics. A confirmed humanitarian, Hecker understood that the Church must serve man's needs and that Catholicism would spread to the degree that the Church's deeds matched its creeds.

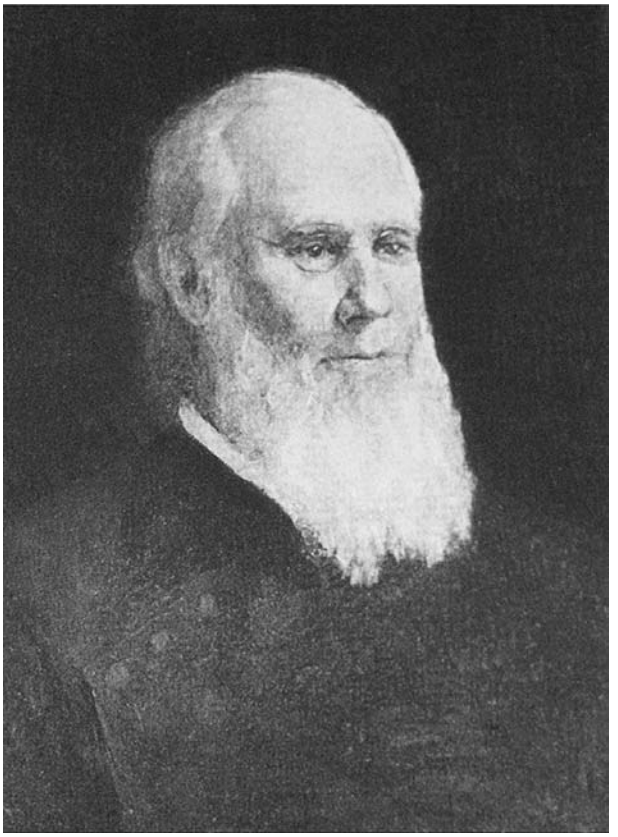

Hecker was angrily denounced by conservative churchmen both in America and abroad. After his death the controversy over what some termed the heresy of ''Americanism'' (sparked in part by the French translation of an 1891 biography of Hecker) resulted in the condemnatory papal letter *Testem benevolentiae* (1899).

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Margaret Mary O'Shaughnessy Heckler

Margaret Mary O'Shaughnessy Heckler (born 1931) was an attorney, congressional representative, Secretary of Health and Human Services, and Ambassador to the Republic of Ireland.

Margaret Heckler was born in Flushing, New York, in 1931, the daughter of John and Alice O'Shaughnessy. She graduated from Albertus Magnus College, where she had been a political science major and active in student politics, in 1953. She met her husband, John, a stockbroker, while in college, and, although they were divorced in 1984, he was a strong supporter of her political ambitions during most of their 30-year marriage. The Hecklers had three children: Belinda, Alison, and John.

In 1956 Heckler was the only woman in her graduating class at Boston College Law School, where she had been elected editor of the Law Review. She entered Massachusetts politics in 1962 as the first woman elected to the Governor's Council. In 1966 she was elected as a Republican to the U.S. House of Representatives and represented Massachusetts' 10th District for 16 years.

Despite negligible support from the Republican Party, she had won her first term in the House and attributed her victory to the support of women constituents. Her campaign slogan, ''Massachusetts needs a Heckler in the House,'' symbolized the frequently independent stance she took during her subsequent eight terms in Congress. During the Nixon administration (1969-1974) she criticized the president on such issues as the conduct of the war in Vietnam and cuts in federal support for child-care for children of working mothers.

During her years in public service Heckler demonstrated a firm commitment to supporting such women's issues as equal credit laws and the passage of the Equal Rights Amendment. In 1977 she helped found the Congresswomen's Caucus, ''a bipartisan group of women in the House and Senate working on legislative issues 'to improve the rights, representation, and status of women in America.''' Concerns of the caucus included: revision of the Social Security system's treatment of women, improvements in monitoring programs and procedures specifically directed to women's health, displaced homemakers, sexism in public education, women in small business, domestic violence, legal rights for women, and older women. Heckler was criticized by feminist groups, however, for her ''right-to-life'' position on abortion.

While in Congress Heckler also served on the House Committee on Agriculture, the Committee on Veteran Affairs, and the Committee on Science and Technology. There are those who saw her support for such programs as home health care as an alternative to institutionalization and cosponsorship of Arthritis Institute legislation as preparation for her cabinet position.

In 1982 Heckler lost her congressional seat due in large part to re-districting in Massachusetts. In 1983 President Reagan nominated Heckler to be Secretary of Health and Human Services. The department had the third largest budget in the world ($274 billion in 1984) and 142,000 employees. The vast array of problems and issues facing the prospective secretary included discouragement of smoking, ethical problems in medicine and biomedical research, protection of the rights of handicapped persons, the cost of health care, studies about Agent Orange, the resettlement of Indochinese refugees, and the funding and administration of ongoing social programs such as medicare and social security.

In a statement made during Senate confirmation hearings, Heckler posed two goals for her administration: ''First, I want the Health and Human Services Department to focus more on long-range problems and long-range solutions. Second, I want to be a catalyst for caring in America: for the young, the elderly, the sick, the handicapped and the needy.''

During her two years as Secretary, however, Heckler was criticized for her inability to delegate authority, her combative personal style, and—by conservatives—for her liberalism. Supporters pointed out that her efforts toward reform were consistently hampered by budget cuts and by repeated attempts by the Office of Management and Budget to dictate Health and Human Services policy. Secretary Heckler targeted significant health problems such as AIDS, Alzheimer's disease, and breast cancer for research and commitment of departmental resources.

In 1984, Heckler divorced her husband in a highly publicized divorce trial which brought to light the strains put upon marriage by public life. John Heckler initially sued for divorce, claiming that his wife ''deserted and abandoned'' him twenty years previously; and Margaret Heckler, in a counter-suit, claimed a share of her husband's business since it had benefitted by her political connections in Washington.

In October, 1985, President Reagan asked Heckler to resign her Cabinet position and appointed her Ambassador to Ireland. Many felt Reagan was influenced in his decision by White House Chief of Staff Donald Regan, a critic of Heckler's performance at Health and Human Services. Heckler, who frequently spoke of her Irish descent, was seen as a suitable candidate for the ambassadorship.

Margaret Heckler's post as Ambassador to the Republic of Ireland lasted from December, 1985, until August, 1989. She retired from political office but maintained her affiliations with the Catholic Women's College Alumnae Association and the American Bar Association from her home in Wellesley, Massachusetts.

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Sven Anders Hedin

Sven Anders Hedin (1865-1952) was a Swedish explorer and geographer whose investigations in Tibet and western China make him one of the most eminent explorers of Asia.

Sven Hedin was born on Feb. 19, 1865, in Stockholm to professional, middle-class parents. He received his undergraduate education at Uppsala and in 1881-1883 studied at Berlin and Halle. In Germany he became a staunch admirer of Prussian ways and culture and continued so throughout his life. Also, he came under the influence of the distinguished explorer of China, F. P. W. von Richthofen, and decided to devote his career to opening up unexplored areas of the map of Asia.

Hedin's first chance came in 1885, when he became a private tutor in Baku, a post that allowed him to travel in Mesopotamia and Persia. In 1890 he was appointed Sweden's ambassador to Persia and received support from King Oscar II for a trip to the Chinese border. Starting in 1891 from Teheran, he crossed the Khurasan region and Bukhara to Samarkand, reaching Kashgar in Sinkiang.

Early Explorations

Between 1893 and 1932 Hedin led five major expeditions and several lesser ones. The first (1893-1897) started from Orenburg, crossed the Ural and Pamir mountains, went over the Takla Maklan Desert twice, the second trip nearly proving fatal, and reached Lop Nor, the great salt lake of the ancient Chinese geographers. From kashgar he visited the Pamirs again and then made his first entry into Tibet. After returning to Khotan, he followed the Tarim River to Lop Nor, crossed Inner Mongolia, and arrived at Peking. He had covered 6,300 miles in 1,300 days.

On the second journey (1899-1902) Hedin followed the Tarim River, crossed the desert, visited Lop Nor, and discovered the ruins of the archeologically important ancient city Loulan. The Lama turned the expedition back before they reach Lhasa, and they had to cross the Karakoram Range to kashgar in order to return to Europe. The main achievement was to study the mystery of the

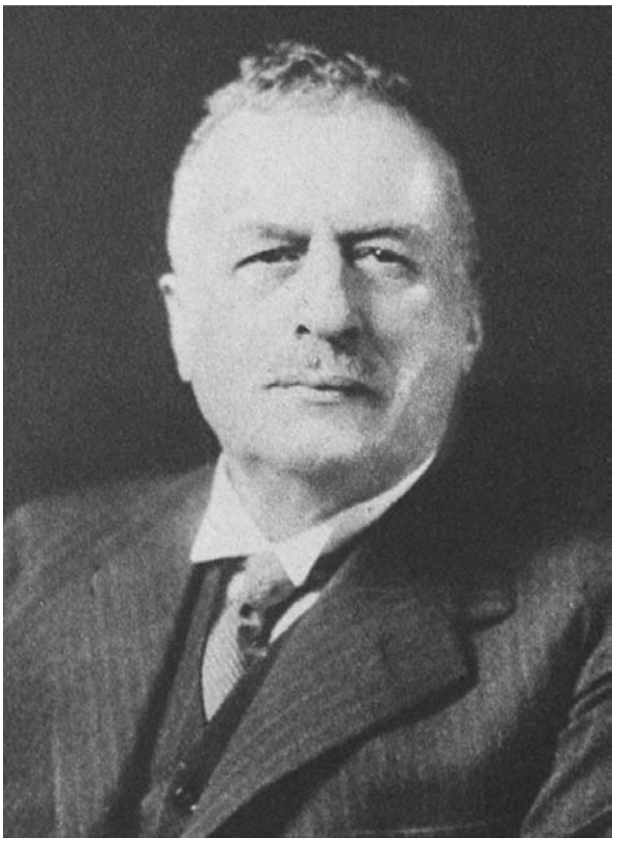

''wandering'' lake, Lop Nor. It had been visited first by Nikolai Przhevalsky and later by four other expeditions before Hedin offered his solution, now accepted, that the ancient lake had not changed its location but had dried up and been replaced by new, small lakes.

On Hedin's greatest journey (1906-1908) he crossed Persia and Afghanistan, entered Tibet, and identified the true sources of the Indus, Sutlej, and Brahmaputra rivers. He discovered and mapped the Transhimalayan Mountains, crossing the range eight times and overcoming formidable obstacles of winter weather, mountain passes never crossed before, and hostile local tribesmen, who kept Hedin prisoner for a time.

Travel was not easy during World War I, but Hedin did make short trips in the Middle East. His vigorous support of the German cause lost him the confidence of the governments of India, Russia, and China and hampered his exploration for some years.

Last Travels

Hedin's fourth journey (1923-1924) was a trip around the world, through the United States, Mongolia, and the Soviet Union.

Hedin's last big expedition (1928-1932) was a joint Swedish-Chinese-German effort. It made surveys in Mongolia, western kansu, Sinkiang, and the Gobi Desert, making extensive use of motor vehicles. His last trip (1934, aged 69) was to retrace some of the old silk-caravan routes in China.

After 1934 Hedin ceased traveling in order to write. He also became involved politically in support of Germany and in 1944 traveled to Munich to receive an honorary doctorate. During his lifetime Hedin was recognized as a great explorer. He was given their highest awards by leading geographical societies; made a Swedish noble (1902); elected one of the 18 members of the Swedish Academy; and knighted by India (1909).

Hedin's style of travel was to rely on small parties assisted by well-chosen natives. He had great physical strength and moral courage, with the originality to recognize great problems and the ingenuity to solve them. He never married, and he died in Stockholm on Nov. 26, 1952.

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Hugh Hefner

Hugh Hefner (born 1926), founder and publisher of *Playboy* magazine, helped usher in a new era of openness in American Culture.

When *Playboy* first hit the newsstands in 1953, it represented a new openness about sexuality that was beginning to influence American life. The magazine, which was the brainchild of a would-be cartoonist from Chicago named Hugh Hefner, was originally to be called ''Stag Party,'' but Hefner, who wanted to suggest sophistication as well as high living and wild parties, eventually settled on *Playboy.* Hefner hoped to make his magazine the equal of others that featured female nudity as well as articles, such as *Esquire,* for which Hefner had also worked and which had recently stopped featuring suggestive photography.

Marilyn Monroe

Playboy was an instant sensation, mainly because Hefner had shrewdly purchased a nude photograph of actress Marilyn Monroe; it had been taken before her success in Hollywood, and Hefner used it as the centerfold of his first issue. Monroe was a star by the time the magazine was published, and the first issue sold out quickly. That issue included an editorial by Hefner that espoused the *Playboy* philosophy that was to become familiar over the years:

> We like our apartment. We enjoy mixing up cocktails and an *hors d'oeuvre* or two, putting a little mood music on the phonograph and inviting in a female acquaintance for a quiet discussion on Picasso, Nietzsche, jazz, sex. . . . . If we are able to give the American male a few extra laughs and a little diversion from the anxieties of the Atomic Age, we'll feel we've justified our existence.

Trappings of Success

The immediate success of the magazine prompted Hefner to establish a proper office and staff for the magazine, and as of the fourth issue the *Playboy* empire was officially under way. Hefner's devotion to the magazine in its early years precipitated the breakup of his marriage: Hefner and his wife Millie were separated in 1957 and divorced in 1959. As he and his wife became increasingly estranged, Hefner and his associates began to embody the life-style about which they wrote, having almost weekly parties at the *Playboy* editorial offices. When the success of the magazine came to the attention of the mainstream public, Hefner was happy to portray himself as the playboy his magazine described. In 1959 he even hosted the television series ''Playboy's Penthouse,'' a weekly talk show set in a bachelor pad, featuring plenty of the magazine's ''playmates'' and celebrities such as comedian Lenny Bruce and singers Ella Fitzgerald and Nat King Cole.

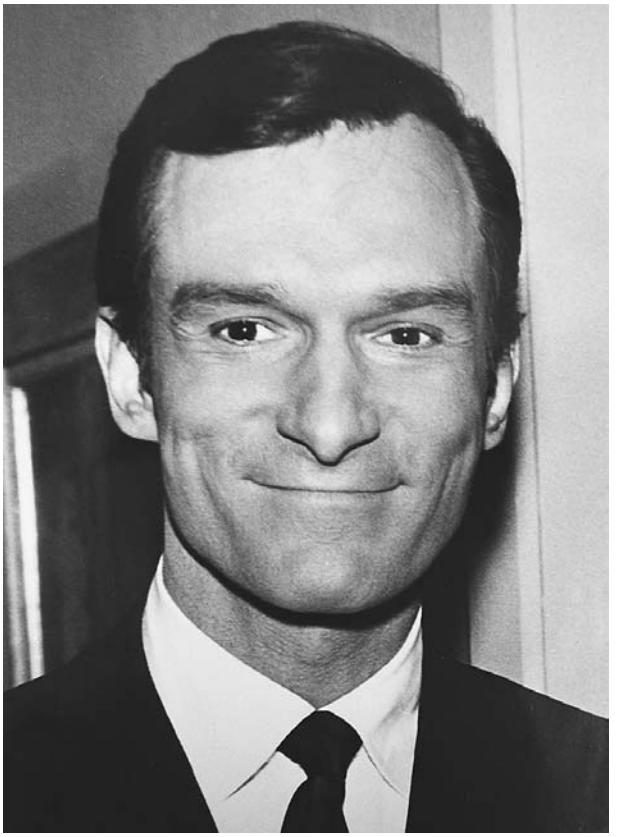

Pursuit of Pleasure

For Hefner, his magazine and image were responses to the new mood of the country. He felt that the puritan ethic was eroding and that the pursuit of pleasure and material gain was the way of life for many Americans. As Hefner has been quoted, ''If you had to sum up the idea of *Playboy,* it is antipuritanism. Not just in regard to sex, but the whole range of play and pleasure.'' For many the *Playboy* philosophy proved to be a welcome antidote from the repressive atmosphere of the 1950s. Over the years it has continued to have its followers, and Hefner's small magazine for men has become an empire extending well beyond magazine publishing.

New Directions

In the 1990s, the glamorous life-style at the Playboy Mansion began to change. After suffering a minor stroke in 1985, Hefner reevaluated his life and made several dramatic modifications to his life-style. Gone were the all-night pool-side parties, replaced with more restrained celebrations, and in 1988, Hefner turned over the business operations of Playboy Enterprises to his daughter Christie, one of two children he had with his first wife. After a second marriage to a former Playmate of the Year produced two sons, Hefner continued to enjoy his new role as a husband and father.

He also decided to focus on electronic communication, particularly the Internet, to promote his magazine. In 1996 Hefner told Associated Press writer Jeff Wilson, ''We're extremely popular on the Internet and are going to be launching a pay site. You can actually get an electronic version of the magazine and go through archival things. We are also launching a Playmate fan club in which you can get information, download images and communicate with Playmates from all through the decades.'' But as a parent himself, Hefner believes that parents should be empowered with a device to block their children from viewing certain Internet features. □

Georg Wilhelm Friedrich Hegel

The German philosopher and educator Georg Wilhelm Friedrich Hegel (1770-1831) took all of knowledge as his domain and made original contributions to the understanding of history, law, logic, art, religion, and philosophy.

Living in a time of geniuses and revolutions, G. W. F. Hegel claimed his own work to be not so much a revolution as the consummation of human development, and not so much the product of genius as the final expression of all philosophy up to that time. Among the great figures living then were the writers Johann Wolfgang von Goethe, Gotthold Ephraim Lessing, and Novalis; the philosophers Immanuel Kant, Jean Jacques Rousseau, Johann Gottlieb Fichte, and F. W. J. von Schelling; and the composers Wolfgang Amadeus Mozart and Ludwig van Beethoven. When Hegel was 19 the French Revolution began, and for most of his lifetime all Europe was in foment.

Hegel was born in Stuttgart on Aug. 27, 1770, the son of an official serving the Duke of Württemberg. He received a classical education and was a precocious pupil. Urged by his Pietist father to enter the clergy, he registered in the Tübingen Lutheran seminary in 1788. A fair student, Hegel generally preferred the conviviality of cafés and country walks to scholarly asceticism. His love of wine and company, his passion for the secular writings of Jean Jacques Rousseau, and his interest in practical political matters prevailed over the stern demands of a religious calling. Nevertheless, he studied philosophy for 2 years and theology for 3, completing his theological examination in 1793.

At the seminary Hegel read deeply in German poetry and Greek literature, in the company of Friedrich Hölderlin, the poet, and Schelling, who was to reach early eminence as a philosopher of romanticism. The three friends professed ardent sympathy with the French Revolution and took for their motto ''Freedom and Reason.''

Employment as Tutor

For the next 3 1/2 years Hegel was engaged as a private tutor in Berne. Though his duties left him little time for study and writing, he acquainted himself with the Bernese political situation. His first published work, in 1798, consisted of

notes accompanying his translation of letters by an exiled Bernese lawyer criticizing the city's oligarchy.

Thanks to Hölderlin's initiative, in 1797 Hegel was rescued from his cheerless situation through an appointment as a private tutor in Frankfurt. His employer owned a fine library and allowed him time to be with friends, especially Hölderlin. Most importantly, he had time to write. Among his many concerns were the ''conditions of profit and property'' in England, the history of Christianity, love, the Prussian penal code, and theology. Some of his Frankfurt writings were published posthumously by Hermann Nohl (1907) and were translated by T. M. Knox and R. Kroner in *Early Theological Writings* (1948).

Hegel's father died in January 1799, leaving a legacy that enabled him to leave tutoring and prepare seriously for an academic career. In 1801 he lived with Schelling, already a professor, at the great University of Jena. There he worked fervently; he wrote a detailed, critical study of the Constitution of the German Empire and completed his first published book, *The Difference between Fichte's and Schelling's Systems of Philosophy* (1801). Challenging the popular view that Fichte and Schelling were master and disciple, Hegel brought out their obscured but basic differences. Each, to be sure, had made significant discoveries; but both were ingenious at the expense of systematic thoroughness. Recognizing that their philosophies were irreconcilable on their own terms, Hegel resolved to work out a complete system that would account for the common aim and many differences of previous philosophies. Hegel's would have to be the system of all philosophy.

In 1801 Hegel also submitted a Latin dissertation on the orbits of the planets and consequently was granted the right to teach in any German university (the *venia legendi*). He began to give lectures at Jena and eventually became one of the better-known lecturers. A student wrote about him later: ''Hegel succeeded in captivating his students with the intensity of his speculation. . . . [His eyes] were large but introverted, the refracted gaze filled with deep ideality, which at certain moments would exert a visible and poignant power. . . . The earnestness in his noble features at first had something that, although not intimidating, kept others at a distance; but the gentleness and amiability of his expression were winning and inviting.'' In addition to teaching and writing, Hegel worked with Schelling to found and edit the *Kritisches Journal der Philosophie* (1802-1803), to which he contributed several articles and reviews.

Phenomenology of Spirit

While at Jena the idea of a wholly reconciling philosophy was gestating in Hegel's mind. It came to fruition in 1806 as the dense but exciting tome called *Phänomenologie des Geistes* (*Phenomenology of Spirit*). It is the reflective study (*logos*) of the historical self-manifestation (*phenomenon*) of the Spirit, which all men have in common.

The stages in the development of the general Spirit, as shown in the conflicts and reconciliations of history, are also the stages of the individual's growth. Thus, the *Phenomenology of Spirit* can be read as a discipline of self-education, through which the individual absorbs and prepares to go beyond the present development of Spirit. The *Phenomenology* develops from the simplest level of experience, sense perception, to the richest, here called ''absolute knowledge.''

This movement of Spirit is ''dialectical''; that is, Spirit develops in stages, undergoing successions of internal opposition and reconciliation. The stages must necessarily evolve in a continuous pattern, omitting none. There can be no short cuts to truth—a point Hegel stressed in criticizing romantic philosophers. The dialectical process of Spirit is always going on; it is what is ''most real,'' though men are rarely conscious of it. Hegel's achievement was to cast the universal experience in the language appropriate to it, enabling consciousness to grasp it.

The entire book was written in haste and was completed on October 13, the very day Napoleon and his troops occupied Jena. Later, Hegel said of Napoleon, ''It is truly a wonderful sensation to see such an individual, concentrated here on a single point, astride a single horse, yet reaching across the world and ruling it.''

Since the university was in disarray and his own financial situation desperate, Hegel arranged through his friend F. I. Niethammer to become editor of a newspaper, the *Bamberger Zeitung*. He held this position for a year, and on Nov. 15, 1808, thanks once again to Niethammer, he was appointed headmaster of the gymnasium, or secondary school, at Nuremberg.

For 8 years Hegel taught philosophy and occasionally Greek literature and calculus. His administration was con-

servative and effective, but the position was ill-suited to his genius. In 1811 Hegel married Marie von Tucher, only 20 years old, after a tender courtship. Soon a daughter was born to them, but she died only a few months later. Then, in 1813, a son, Karl, was born, and a year later a second son, Immanuel. Hegel had had another son, Ludwig, born in 1807 to his landlord's wife; in 1816 Hegel invited him to join his household.

Science of Logic

While at Nuremberg, Hegel completed his second major work, *Wissenschaft der Logik* (*Science of Logic*), publishing part I of the first volume in 1811. Part II appeared in 1813, and the second volume in 1816. This difficult book presents the science of thought, purified of all reference to experience, to acts, or to facts of nature. In fact, the *Logic* consists of a closed series of ''thought determinations''—for example, quantity and quality, form and matter—and displays both the differences between them and the way each meshes with every other. This pure science ''contains thought insofar as it is just as much the thing in itself, or the thing in itself insofar as it is just as much pure thought.'' In other words, the *Logic* deals with reality, not solely with man's instruments for knowing or discussing it. ''Logic [is] . . . the system of pure reason . . . the kingdom of pure thought. This kingdom is the truth as it is, without covering, in and for itself.'' But this kingdom of pure thought, for Hegel, presupposes man's rootedness in the complex, developing world of experience. The *Phenomenology* and the *Logic,* then, are interdependent portions of a single system. The study of logic, Hegel says, ''is the absolute education and discipline of consciousness.''

Heidelberg and the Encyclopedia

In 1816 Hegel was called to the University of Heidelberg. In his opening lecture he remarked that the peace following on Napoleon's exile might revive ''the courage of truth, a faith in the power of the spirit,'' which is the ''prime requirement of philosophy.'' ''Man, being spirit, may and should consider himself worthy of the highest . . . if he retains this faith, nothing will be so hard and unyielding that it will not open up to him.'' Feeling the need for a restatement and improvement of his earlier work, he published *The Encyclopedia of the Philosophical Sciences in Outline* (1817). This summary of his system was later revised considerably, in 1827 and again in 1830. The book began with a section on logic, followed by ''the philosophy of nature'' and ''the philosophy of spirit,'' and concluded with the self-knowledge vouchsafed only to philosophy. Another name for this self-knowledge is freedom. Since philosophy includes every kind of knowledge, true freedom is not separation but the most complete relatedness. The free man is actively at home in and with both nature and history.

Berlin and Fame

In 1817 Hegel was granted a professorship at Berlin. There he quickly found himself the center of a following, though he was hardly a seeker of followers. On the contrary, he took pains to discourage what he called ''tutelage.'' It is reported, moreover, that he preferred the company of affable and urbane folk to that of earnest intellectuals.

By this time Hegel's enthusiasm for the French Revolution had waned, and to some it appeared that he was an apologist for Prussian reaction. However, his major political work—the only book he published while at Berlin—confounds such a simple interpretation. Here he insists, ''Whatever happens, every individual is a child of his time; so philosophy too is its own time apprehended in thought.'' It is for statesmen, not philosophers, to prescribe for tomorrow. Published in 1821, the book has a double title: *Naturrecht und Staatswissenschaft im Grundrisse* and *Grundlinien der Philosophie des Rechts* (translated by T. M. Knox as *Hegel's Philosophy of Right,* 1952).

The sphere of reality examined in political philosophy is ''objective Spirit.'' But the highest sphere, in which the accidents of nationality, economics, geography, and climate are transcended, is ''absolute Spirit,'' which develops through three kinds of activity: art, religion, and philosophy. Although Hegel lectured on these subjects regularly, he did not write a book on them. However, some former students, after his death, compiled and published their notes from the lectures. A portion of these notes has been published as *On Art, Religion, and Philosophy,* edited by J. Glenn Gray (1970). Hegel's attempt to ferret out the truth of Spirit is a study of history, but a special kind of study since history is comprehended as the development of human freedom, rather than as a series of events and stories.

Hegel became rector of the university in 1830. The next year he wrote a critical study of the situation in England, *On the English Reform Bill,* parts of which were published in a Prussian journal. The remainder was censored by state authorities to avoid antagonizing the English. For the fall semester of 1831, he announced two lecture courses: philosophy of law and the history of philosophy. He gave his first lectures on November 10; on November 14 Hegel succumbed to cholera, then epidemic in Europe.

Hegel's influence on subsequent generations is incalculable. It has been said that the history of European thought since Hegel has been a series of revolts against his ideas. No thinker since has combined such ambition with such rigor and insight, and many who are sympathetic to his achievement regard his legacy as the ''crisis of philosophy'' which so preoccupies philosophers a century later.

Further Reading

An easily accessible biography of Hegel in English is Franz Wiedmann's admiring *Hegel: An Illustrated Biography* (trans. 1968). Hegel's political thought is discussed in Herbert Marcuse, *Reason and Revolution: Hegel and the Rise of Social Theory* (1941; 2d ed. 1954), and in an introductory essay by Z. A. Pelczynski in *Hegel's Political Writings,* translated by T. M. Knox (1964). A wealth of material is presented in Walter Kaufmann, *Hegel: Reinterpretation, Texts, and Commentary* (1965). Two good introductions to Hegel's work are J. Glenn Gray, *Hegel's Hellenic Ideal* (1941), and John N. Findlay, *Hegel: A Re-examination* (1958). The place of Hegel's work in 19th-century German thought is lucidly examined by Karl Löwith in *From Hegel to Nietzsche: The Revolution in Nineteenth-Century Thought* (trans. 1964). □

Martin Heidegger

German philosopher Martin Heidegger (1889-1976) has become widely regarded as the most original 20th century philosopher. Recent interpretations of his philosophy closely associate him with existentialism (despite his repudiation of such interpretations) and, controversially, with National Socialist (Nazi) politics.

Martin Heidegger was born in Messkirch, a small town in Baden in southwest Germany, on Sept. 26, 1889. His father was a verger in the local Catholic church, and the boy received a pious upbringing. After graduation from the local gymnasium, he entered the Jesuit novitiate; later, he studied Catholic theology at the University of Freiburg. The markedly philosophical cast of medieval theology helped attract Heidegger to philosophy, and he finished his education in that subject. In 1914 he presented a doctoral thesis entitled ''The Theory of Judgment in Psychologism,'' which showed the strong influence of Edmund Husserl's writings. A year later he was admitted to the faculty of Freiburg as a lecturer. His habilitation thesis was on a work of medieval logic, then thought to be by John Duns Scotus.

In 1916 Husserl was called to Freiburg as professor of philosophy, and when Heidegger returned from brief military service in World War I (spent in part at a meteorological station), he sought out the teacher whose works he had admired. In the following years Heidegger became an academic assistant for Husserl and edited the latter's manuscripts for *The Phenomenology of Internal Time-consciousness*.

Heidegger was called to a professorship in Marburg in 1923. Among his colleagues there were Rudolf Bultmann and Paul Tillich, theologians whose own work was profoundly shaped by discussions with Heidegger and by the publication in 1927 of his major work, *Being and Time*. In the autumn of 1928 Heidegger was recalled to Freiburg to take Husserl's chair, singled out by Husserl as his only qualified successor. Though Heidegger had been, in effect, designated as the leader of the developing phenomenological movement, it soon became clear that his own philosophical aims differed radically from those of Husserl.

In *Being and Time* Heidegger had made it plain that he was fundamentally interested in one great question, about the meaning of Being. Later, in the *Introduction to Metaphysics* (1935) he accepted G.W. von Leibniz's formulation: ''Why should there be any being at all and not rather nothing?'' But the bulk of *Being and Time* has to do with a fundamental analysis of human existence. Heidegger regarded this as only a preparation for ontology, arguing that it is characteristic of the human being (*Dasein*) to raise the question of Being (*Sein*). The promised second half of *Being and Time,* which was to provide the new ontology, did not appear.

His analysis introduced a number of concepts that later received wide currency in existential philosophy: for example, ''human finitude,'' ''nothingness'' ''being-in-the-world,'' ''being-unto-death,'' and ''authenticity.'' When these ideas were picked up and developed by French philosophers during and after World War II, Heidegger explicitly repudiated the designation of his views as existentialist in a *Letter on Humanism* (1949). Nevertheless, his reputation and considerable influence stem from *Being and Time* ''a work that, though almost unreadable, was immediately felt to be of prime importance.''

After 1930, Heidegger turned to a more historical approach, presenting man's understanding of the ''nature of being'' in different epochs (especially in Ancient Greece) leading up to the 20th century, which he found to be deeply flawed in large part because it was technologically overboard. But his works did not become easier to understand because of the historical turn. His articles and short books were Delphic in their obscurity and mystical in tone. (Contemporary mainstream British and American academic philosophers who read Heidegger ''tend to divide into two camps: those who believe his writings are largely gibberish and those who believe they are entirely gibberish.'') Heidegger laments man's forgetfulness of Being. But it seems that Being now hides itself from man. ''We come too late for the gods and too early for Being.'' The true calling of the philosopher, shared only with the poet, is to ''watch for Being'' and, in rare moments, ''to name the Holy'' or ''speak Being.''

Beginning in the 1920's Heidegger lived in a primitive ski hut high on an isolated mountain in the Black Forest. He did not know how to drive a car. Dressing in the Swabian peasant costume of his family, he and his wife lived a simple, ascetic life close to nature, from which, with the help of his favorite poet, Friedrich Hölderlin, Heidegger attempted to learn the secret of Being.

Shortly after the electoral triumph of the National Socialist party in 1933, Heidegger began an association with the Nazis which is the subject of much contemporary controversy. The leaders of the Third Reich were determined to enforce conformity on all the institutions of Germany and immediately began to pressure the universities. The rector at Freiburg resigned, and in April 1933, shortly after Hitler was elected Chancellor, Heidegger was unanimously elected rector by the teaching faculty. Heidegger later claimed that the faculty ''hoped that my reputation as a professor would help to preserve the faculty from political enslavement.'' But in his inaugural address and particularly in addresses to students in July and November of that year, Heidegger went far beyond what would have been required of any rector under the regime. In these speeches he rejected the concept of academic freedom as ''implying uncommittedness in thought and act,'' and he urged students to make an ''identification with the New Order.'' In his declaration to students on Nov. 3, 1933, Heidegger said, ''Doctrine and 'ideas' shall no longer govern your existence. The Führer himself, and only he, is the current and future reality of Germany, and his word is your law.'' Despite the strength of these statements, Heidegger left his position as rector within

a year, but he continued to see a unique destiny for German culture. Philosophy, he said, can be written only in Greek or German, and Germany to him was still entrusted with the fate of European culture, a nation caught in great pincers between two powers, Russia and America, which share ''the same dreary technological frenzy, the same unrestricted organization of the average man.''

Until the late 1980's most Heideggerians viewed his encounters with Nazism as an error of enthusiasm or philosophical misunderstanding or both, and it was not much of an issue. But in 1987 Victor Faríias published *Heidegger and Nazism* (in French); the book ''dropped like a bomb on the quiet chapel where Heidegger's disciples were gathered, and blew the place to bits.'' The story Heidegger had offered after the war that he supported the Nazis briefly and only to protect the university was overwhelmed by evidence of Heidegger's deep and long-lasting commitment to National Socialism, his blatant anti-Semitism, and his blackballing of colleagues for holding pacifist convictions, associating with Jews, or being ''unfavorably disposed'' toward the Nazi regime.

Heidegger was by no means the only German philosopher who signed up, but he was the most important, by far, and the only one who ''saw himself as one of the greatest thinkers in the history of the West.'' After the war, a ''de-Nazification'' committee of Heidegger's peers at the university, many of them favorably disposed to him, were unconvinced by his claims of ''intellectual resistance'' to Nazism and removed him from his job, denying him emeritus status, and pensioning him off. Heidegger himself finally admitted that his lectures after he left the rectorship were anything but tough attacks on Nazism. Otherwise, after the war, he maintained ''an almost hermetic silence'' about the Holocaust. For some, this was ''Heidegger's crime:'' he was a thinker and writer who believed such people should be ''the guardian of the memory of forgetting,'' but who ''lent to extermination not his hand and not even his thought but his silence and nonthought. . .he 'forgot' the extermination.''

Heidegger spent his last 20 years writing, publishing, and guest- lecturing at various places. He died in Freiburg in 1976.

Further Reading

Heidegger is the subject of much scholarship. Collections of essays on his work include Charles Guignon (ed.) *The Cambridge Companion to Heidegger* (1993); Hubert L. Dreyfus and Harrison Hall (eds.), *Heidegger: A Critical Reader* (1992); and Michael Murray (ed.), *Heidegger and Modern Philosophy* (1978); On Heidegger's politics, see Julian Young, *Heidegger, Philosophy, Nazism* (1997); James F. Ward, *Heidegger's Political Thinking* (1995); Hugo Ott, *Martin Heidegger A Political Life* (1993); Hans Sluga, *Heidegger's Crisis, Philosophy and Politics in Nazi Germany* (1993), Richard Wolin, *The Heidegger Controversy* (1993); Victor Faríias, *Heidegger and Nazism* (1987); For more listings, articles, and book reviews, see the Heidegger page at *www.webcom.com/~paf/ereignis.html.* □

Carl Gustaf Verner Von Heidenstam

The Swedish author Carl Gustaf Verner von Heidenstam (1859-1940) is known for his lyric poetry and historical novels. He received the 1916 Nobel Prize in literature.

Verner von Heidenstam was born on July 6, 1859, the son of aristocratic parents. Because of illness he was sent to the milder climate of the Middle East when he was 15. He returned to Sweden in 1887 and debuted the following year with a book of poetry, *Pilgrimage and Wander-years,* which made him famous. These poems stood in the sharpest contrast to the sober, pessimistic Swedish literature of the time. Heidenstam's poetry celebrated the joy of life and individualism. The exotic subject matter, taken from his years in the Orient and southern Europe, as well as the style, was virtually without precedent in Swedish literature.

In articles Heidenstam advocated a literature that combined fantasy, imagination, and a sense of the beautiful with a ''bold, drastic realism.'' His call was quickly answered by young writers, some of whom, with Heidenstam, created a new golden age in Swedish poetry. In 1892 he published an autobiographical novel, *Hans Alienus,* in which the hero searches for an alternative to the hedonistic way of life Heidenstam had earlier celebrated. In his second volume of poetry, *Dikter* (1895), he moved toward nationalism.

Heidenstam's historical fiction begins with *The Charles Men* (1897-1898), stories concerning Charles XII's last years, one of the darkest periods in Swedish history. Heidenstam attempted to justify the self-sacrifice of the Swedes in following their King by showing that man achieves his greatest stature in moments of trial and suffering for his country. *The Tree of the Folkungs* (1905-1907), perhaps his greatest novel, is a study of an aristocratic Swedish state emerging from barbarism. Like all his historical novels, it is distinguished by powerful character portrayal and a sensuous evocation of the past.

Heidenstam dreamed of arousing in his countrymen some of the greatness of the past, which, he felt, was absent in a Sweden moving swiftly into the industrial age. But he failed in his role as ''poet chieftain'' and found himself more and more isolated from his times. His greatest collection of poems, *Nya Dikter* (1915), demonstrates a clear, classical form far different from his earlier poetry.

Except for a book of childhood memories published posthumously, Heidenstam wrote nothing in the last 25 years of his life. He died on May 20, 1940.

Further Reading

An anthology of Heidenstam's poetry is *Sweden's Laureate: Selected Poems of Verner von Heidenstam,* translated, with an introduction, by Charles W. Stork (1919). For further information in English see Alrik Gustafson, *Six Scandinavian Novel-*

ists (1940; 2d ed. 1966) and *A History of Swedish Literature* (1961). □

Heinrich Heine

The German author Heinrich Heine (1797-1856) is best known for his lyric poems, a number of which are considered among the best in German literature. His essays on German literary, political, and philosophical thought contain remarkable and frequently prophetic insights.

The career of Heinrich Heine spans the later years of the German romantic movement and the era of the socially and politically conscious literary movement called Young Germany. His work reflects the influence of both schools, but an ingrained satirical sense and a sharp wit prevent his complete subscription to the tenets of either. He hoped to secularize romanticism in a ''new (pagan) Hellenism,'' but his liberal political philosophy rejected contemporary reactionary German regimes as well as revolutionary ''mob rule.'' His self-imposed exile from Germany after 1831 demonstrates his independence and isolation in a lifelong search for personal and national identity.

Heine was born on Dec. 13, 1797, in Düsseldorf. The son of middle-class Jewish parents, he was named Harry after an English friend of the family. His early education included training in both Hebrew and Jesuit schools, and at the insistence of his ambitious mother he was sent to Frankfurt and then to Hamburg to learn banking and business. But the dreamy youth proved unsuited to a life in trade, even with the support of his wealthy uncle Solomon in Hamburg. The principal legacy of Heine's Hamburg years was his unrequited love for his cousin Amalie (and later for her younger sister Therese); his double disappointment was the theme of many of his early lyrics.

University Years

With the financial support of his uncle, Heine entered the University of Bonn in 1819, planning to study law. Here A. W. von Schlegel, professor of literature and a cofounder of German romanticism, encouraged his literary bent. Heine was delighted by such attention but was alienated by the political conservatism of the university administration and by the anti-Semitism he encountered. In 1820 he removed to the University of Göttingen. Conditions there were even less appealing; his inevitable opposition to them soon led to his suspension, and he moved on to the University of Berlin. He attended the lectures of G. W. F. Hegel, and literary sponsors helped him to publish *Gedichte* (Poems) in 1822. These poems followed romantic conventions but were also marked by a novel use of language and imagery. *Lyrisches Intermezzo* (1823) and the lyric cycle *Heimkehr* (1826; Homecoming) show improved command of lyric form and frequently project the simplicity and directness of the folk song and the folk ballad. The dominant

theme remains his unhappy love for Amalie and then, in the latter work, for Therese.

After an interlude at home, Heine, at the insistence of his uncle, returned to Göttingen. Upon Christian baptism (a necessary step for Jews who would handle Christian legal clients) he took the name Heinrich and received his law degree in July 1825.

His Travels

A journey on foot through the Harz Mountains and a vacation on the North Sea coast inspired the first volume of Heine's *Reisebilder* (1826; Travel Pictures), containing the *Heimkehr* cycle, *Die Nordsee* (lyrics which introduced sea themes into German literature and which are frequently considered Heine's finest achievement in the form), and *Die Harzreise,* an account of the Harz journey after the manner of the 18th-century English novelist Laurence Sterne. The freedom of form, which combined prose and poetry and was marked by many fanciful and philosophical digressions, proved congenial to the poet and popular with the public. Heine produced three further volumes in this vein, mirroring his reactions to subsequent travels and experiences in Germany, England (1827), and Italy (1828).

In 1827 Heine gathered together his best lyrics, publishing them as *Buch der Lieder* (Book of Songs), a collection that enjoyed immense popularity. No previous work had revealed so clearly his lyric range and versatility, wit, and unique mixture of sentiment and satire. The singing quality of his verse appealed to a number of 19th-century com-

posers, including Johannes Brahms, Franz Schubert, and Robert Schumann; many poems were given musical settings and remain staples of the concert stage.

Between 1828 and 1831 Heine sought in vain for a secure position. His attempt at political journalism in Munich failed in a few months; by attempting to avoid censurable writing, he succeeded only in stifling his unique gifts. Thereafter the prospects for a university professorship dissolved in the face of conservative opposition and intrigue, and by 1831 he was delighted to be able to emigrate to Paris, hoping for a more congenial atmosphere in the wake of the July Revolution of 1830.

Parisian Exile

Heine's ''romantic'' period was now virtually at an end, and he determined to devote his energies henceforth to the ''realistic'' demands of the times. His announced purpose as self-appointed German cultural ambassador was to interpret German thought to the French. The essays in *De l'Allemagne* (1835) exhibit his own free-wheeling analysis of current German religious, philosophical, and literary theory. The three principal essays are entitled *Zur Geschichte der Religion und Philosophie in Deutschland, Die Romantische Schule,* and *Elementargeister* . A second edition included Heine's *Geständnisse* (Confessions).

In these essays Heine advocated a species of pantheism influenced by Saint-Simonianism. He urged the reestablishment of the fundamental German values that he professed to find in German folklore and the political realization of the revolutionary potential of contemporary German philosophy. In discussing German romanticism, Heine found its otherworldly ''spiritualism'' exaggerated and outmoded, and he advocated a renewed recognition of sensualistic claims and the joys of the here and now. (His last major blow against an outmoded romanticism, including its tendentious and patriotic wing, was delivered in 1843 in the delightful mock epic poem *Atta Troll.*) The great variety of pieces published in several volumes under the title *Der Salon* (1834 and later) brought to the German public much of Heine's thought, including his reactions to his French experiences.

Later Years

Heine's middle and later poetry—*Zeitgedichte* (1832-1844; Poems of the Times), *Romanzen* (1839), *Romanzero* (1851), and *Letzte Gedichte* (1853; Last Poems)—reinforce the theme of secularization sounded so strongly in the essays. These works often reflect his pessimism and disillusionment at witnessing the rising tide of 19th-century materialism. In this period there is also a withdrawal from the paganism advocated in his earlier work, induced in some part by the sufferings of Heine's last 8 years, when a spinal affliction and progressive paralysis confined him to his bed. Near the end, it was necessary for him to prop an eyelid open with one hand while writing with the other and, eventually, to dictate his work. To the last he was faithfully cared for by his ''Mathilde'' (Crescencia Eugenie Mirat), a simple French girl whom he had married in 1841.

In this reduced state Heine acknowledged, but without a trace of self-pity, that he had become convinced of the existence of ''one religion for the healthy, and an entirely different one for the sick'' and that he no longer regarded himself ''the freest German since Goethe.''

Heine died on Feb. 17, 1856, and was buried, in accord with his wishes, in the cemetery of Montmartre in Paris.

Further Reading

An extensive selection of Heine's work and a biographical essay are in Frederic Ewen, ed., *The Poetry and Prose of Heinrich Heine* (1948). Although no single work is generally accepted as definitive, a selection of studies can provide a cross section of the varying treatments of Heine. Eliza M. Butler, *Heinrich Heine: A Biography* (1956), is a sensitive and enthusiastic appreciation of the manifold and frequently incompatible facets of Heine's personality and work. Max Brod, *Heinrich Heine: The Artist in Revolt* (1934; trans. 1956), stresses Heine's antiestablishment orientation and re-creates the 19th-century milieu through extensive quotations from Heine and his contemporaries. Heine's political attitudes and his relation to his Jewish heritage are examined in William Rose, *Heinrich Heine: Two Studies of His Thought and Feeling* (1956). Still useful is Ludwig Marcuse, *Heinrich Heine: A Life between Past and Future* (1932; trans. 1934).

The critical study by Barker Fairley, *Heinrich Heine: An Interpretation* (1954), deals with recurrent images and motifs in Heine's poetry and prose and postulates a theory of the unity in Heine's work. A recent study is Jeffrey L. Sammons, *Heinrich Heine: The Elusive Poet* (1969). Solomon Liptzin, *The English Legend of Heinrich Heine* (1954), attempts to elucidate the mystery of Heine's international appeal through the context of English criticism from pre-Victorian times to the present. Surveys which discuss Heine are August Closs, *The Genius of the German Lyric* (1938), and Hermann Boeschenstein, *German Literature of the Nineteenth Century* (1969). For historical background see Hajo Holborn, *A History of Modern Germany* (2 vols., 1959-1964).

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Anthony Philip Heinrich

The giant orchestral works of Anthony Philip Heinrich (1781-1861), an American of Bohemian extraction, won him the sobriquet "Beethoven of America." He was the first American composer to use Indian themes in his work.

Anthony Philip (originally Anton Philipp) Heinrich was born in Bohemia (now part of the Czech Republic) on March 11, 1781. As a boy, he learned to play the violin. In 1816, following the failure of a business he had inherited, he emigrated to the United States and decided to make music his career.

After a few years in Philadelphia directing music in the Southwark Theater, Heinrich moved to Pittsburgh, where he conducted the earliest known American performance of a Beethoven symphony. Later he moved to Kentucky. While convalescing from a serious illness, he taught himself how to compose, and in 1820 his Opus 1 was published. This was "a collection of original, moral, patriotic and sentimental songs for the voice and pianoforte interspersed with airs, waltzes, etc." entitled *The Dawning of Music in Kentucky, or the Pleasures of Harmony in the Solitudes of Nature*.

The cordial reception of this work induced Heinrich to move to Boston in 1823. Although held in high esteem by his colleagues and the public, he had difficulty earning a living. By 1826 he had resettled in London, where he played the fiddle in the orchestra at the Drury Lane Theatre and tried, with minimal success, to advance his reputation as a composer. He returned to Boston in 1831, but by 1833 he was back at Drury Lane. The Continent beckoned, and in 1835 he went to Germany and Austria, enjoying a small degree of public favor. Performances of his orchestral music are recorded in Dresden, Prague, Budapest, Graz, and elsewhere.

In 1837 Heinrich settled in New York City. He threw himself into composing and teaching with unflagging energy, and within a short time he had gained considerable renown and notoriety as "Father Heinrich," eccentric genius. Enthusiasm for him culminated in monster "Heinrich Musical Festivals" in New York in 1842, 1846, and 1853, and in Boston in 1846.

Heinrich returned to Europe in 1857, receiving an especially warm welcome, climaxed by an all-Heinrich concert in Prague. His reception in Germany was less enthusiastic, and in late 1859 he was in New York again, where he died in abject poverty on May 3, 1861.

None of Heinrich's music outlived him. Some characteristic titles of large works are *The Columbiad, or Migration of American Wild Passenger Pigeons; Pocahontas, the Royal Indian Maid and the Heroine of Virginia, the Pride of the Wilderness; The Wildwood Troubadour;* and *The Wild Wood Spirit's Chant*.

Further Reading

William T. Upton, *Anthony Philip Heinrich: A Nineteenth-Century Composer in America* (1939), is a definitive biography. The Boston musical festival of 1846 is examined at some length in Irving Lowens, *Music and Musicians in Early America* (1964). □

Werner Karl Heisenberg

German physicist Werner Karl Heisenberg (1901-1976) was a pioneer in the formalization of atomic theory. He won the 1932 Nobel Prize in physics for his discovery of the uncertainty principle, which states that it is impossible to specify the precise position and momentum of a particle at the same time. Heisenberg also developed the theory of matrix mechanics. During World War II he was director of the German atomic bomb project, which led to his brief imprisonment following the war and some controversy during the remainder of his career.

Werner Karl Heisenberg was born on December 5, 1901, in Würzburg, Germany, the son of August and Annie Wecklein Heisenberg. He received his education at the Maximilian Gymnasium in Munich and at the University of Munich, where his father was professor of Greek language and literature. Shortly before he began his university studies, he worked on a farm for several months and took active part in youth movements, searching for a way out of the social collapse that hit Germany at the end of World War I.

Heisenberg was also a talented pianist, an avid hiker, and an eager student of classical literature and philosophy. At the university, where he enrolled in 1920, Heisenberg soon established close contact with Arthur Sommerfeld, a chief figure in early modern physics, and with Sommerfeld's most outstanding student, Wolfgang Pauli, later a Nobel laureate. Heisenberg spent the winter of 1922-1923 at the University of Gettingen, where the physics department was rapidly establishing itself, with the help of Max Born, James Franck, and David Hilbert, as a center of theoretical physics. After taking his doctorate in Munich in 1923, Heisenberg went on a Rockefeller grant to Niels Bohr's institute in Copenhagen, where he eagerly studied the most creative and up-to-date speculations on atomic theory.

His Landmark Papers

The fusion of the influence of these mentors with the receptiveness of a most talented mind worked unusually well. No sooner had Heisenberg completed his stay in Copenhagen than he worked out, while recuperating on the shores of Helgoland from a heavy attack of hay fever, a comprehensive method of calculating the energy levels of "atomic oscillators." The method yielded very good results but appeared so strange that Heisenberg was undecided

whether to submit his report for publication or ''to throw it into the flames.'' Happily for science, he sent a copy of it to Pauli and, after receiving a favorable reply, he showed it to Born on his return to Gettingen in June 1925. Born realized its importance and had it sent to the Physikalische Zeitschrift, where it was immediately printed under the title, ''On Quantum Mechanical Interpretation of Kinematic and Mechanical Relations.'' The person most preoccupied with the ''strange'' mathematical formalism in Heisenberg's paper was Born himself, who after eight days of constant reflection discovered that it corresponded to the rules of matrix calculus.

Heisenberg's paper earned its author immediate fame and recognition. At Bohr's recommendation, in 1926 he was appointed lecturer in theoretical physics at the University of Copenhagen. It was there that Heisenberg gave much thought to the apparent discrepancy between two formulations of quantum theory, one based on matrix calculus, the other on wave equations elaborated by Erwin Schroedinger. In the course of his work on this question, Heisenberg realized that only those physical situations are ''meaningful'' in quantum mechanics in which the differences of the noncommutative products of conjugate variables occur. He immediately saw that, because of these differences, one cannot determine simultaneously the position and velocity of an atomic particle or the energy level and its timing of an atomic oscillator.

The recognition of this fact led Heisenberg to the formulation of the famous uncertainty principle, which appeared in 1927 on the pages of the *Physikalische Zeitschrift* in an article entitled, ''On the Visualizable Content of Quantum Theoretical Kinematics and Mechanics.'' Heisenberg's *The Physical Principles of the Quantum Theory* (1930) also is considered a classic in this field. Heisenberg's rise was now as rapid in the academic as in the scientific world. In 1927, at the age of 26, he became professor of theoretical physics at the University of Leipzig. He was the recipient, along with Schroedinger and Paul Dirac, of the Nobel Prize for physics for 1932. In 1941 he took the chair of theoretical physics at the University of Berlin and the directorship of the Kaiser Wilhelm Institute for Physics. During this flurry of academic activity, in 1937 he married Elisabeth Schumacher, and they had seven children.

Questionable Role in War

As a theoretical scientist, Heisenberg was initially held in low regard and even considered suspect by the Nazi government. However, when World War II began, the government appointed him as director of the German uranium project, and he worked on developing an atomic bomb for Germany throughout the war. Heisenberg was arrested and placed in Allied captivity in England from April 1945 until the summer of 1946. His role during the war continues to be a source of controversy.

Later Career

After World War II Heisenberg did much to reorganize scientific research as head of the Max Planck Institute of Physics and of the Alexander von Humboldt Foundation. In the early 1950s Heisenberg turned with great vigor toward the formulation of a ''unified theory of fundamental particles,'' stressing the role of symmetry principles. This theory was intensively discussed at an international conference in 1958, the year he moved to the University of Munich as professor of physics. He presented his thought on this subject in *Introduction to the Unified Field Theory of Elementary Particles* (1966).

In 1955-1956 Heisenberg gave the Gifford Lectures at the University of St. Andrews, Scotland, which were printed under the title *Physics and Philosophy: The Revolution in Modern Science*. He also published the autobiographical *Physics and Beyond* (1971) and several books dealing with the philosophical and cultural implications of atomic and nuclear physics, all of which are available in English translation.

Heisenberg retired in 1970, although he continued to write on a variety of topics. His health began to fail in 1973, and shortly thereafter he became seriously ill. He died on February 1, 1976 in Munich.

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Hoffmann, *The Strange Story of the Quantum* (1959); For an account sprinkled with anecdotal details see the works of George Gamow, *Biography of Physics* (1961) and *Thirty Years That Shook Physics: The Story of Quantum Theory* (1966).

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Joseph Heller

Joseph Heller (born 1923) is a popular and respected writer whose first and best-known novel, *Catch-22* (1961), is considered a classic of the post-World War II era. Presenting human existence as absurd and fragmented, this irreverent, witty novel satirizes capitalism and the military bureaucracy.

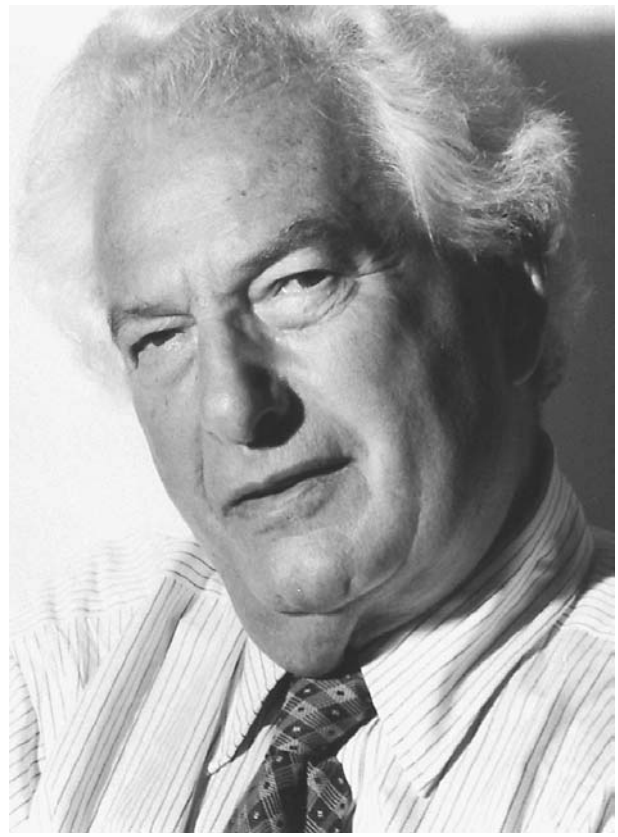

Heller's tragicomic vision of modern life, found in all of his novels, focuses on the erosion of humanistic values and highlights the ways in which language obscures and confuses reality. In addition, Heller's use of anachronism reflects the disordered nature of contemporary existence. His protagonists are antiheroes who search for meaning in their lives and struggle to avoid being overwhelmed by such institutions as the military, big business, government, and religion. *Catch-22* is most often interpreted as an antiwar protest novel that foreshadowed the widespread resistance to the Vietnam War that erupted in the late 1960s. While Heller's later novels have received mixed reviews, *Catch-22* continues to be highly regarded as a trenchant satire of the big business of modern warfare.

Heller was born in Brooklyn, New York, to first generation Russian-Jewish immigrants. His father, a bakery-truck driver, died after a bungled operation when Heller was only five years old. Many critics believe that Heller developed the sardonic, wisecracking humor that has marked his writing style while growing up in the Coney Island section of Brooklyn. After graduating from high school in 1941, he worked briefly in an insurance office, an experience he later drew upon for the novel *Something Happened* (1974). In 1942, Heller enlisted in the Army Air Corps. Two years later he was sent to Corsica, where he flew sixty combat missions as a wing bombardier, earning an Air Medal and a Presidential Unit Citation. It is generally agreed that Heller's war years in the Mediterranean theater had only a minimal impact on his conception of *Catch-22.* Discharged from the military in 1945, Heller married Shirley Held and began his college education. He obtained a B.A. in English from New York University, an M.A. from Columbia University, and attended Oxford University as a Fulbright Scholar for a year before becoming an English instructor at Pennsylvania State University. Two years later Heller began working as an advertising copywriter, securing positions at such magazines as *Time, Look,* and *McCall's* from 1952 to 1961. The office settings of these companies also yielded material for *Something Happened.* During this time Heller was also writing short stories and scripts for film and television as well as working on *Catch-22.* Although his stories easily found publication, Heller considered them insubstantial and derivative of Ernest Hemingway's works. After the phenomenal success of *Catch-22,* Heller quit his job at *McCall's* and concentrated exclusively on writing fiction and plays. In December of 1981, he contracted Guillain-Barre syndrome, a rare type of polyneuritis that afflicts the peripheral nervous system. Heller chronicled his medical problems and difficult recovery in *No Laughing Matter* (1986) with Speed Vogel, a friend who helped him during his illness.

Catch-22 concerns a World War II bombardier named Yossarian who believes his foolish, ambitious, mean-spirited commanding officers are more dangerous than the enemy. In order to avoid flying more missions, Yossarian retreats to a hospital with a mysterious liver complaint, sabotages his plane, and tries to get himself declared insane. Variously defined throughout the novel, ''Catch-22'' refers to the ways in which bureaucracies control the people who work for them. The term first appears when Yossarian asks to be declared insane. In this instance, Catch-22 demands that anyone who is insane must be excused from flying missions.

The ''catch'' is that one must ask to be excused; anyone who does so is showing ''rational fear in the face of clear and present danger,'' is therefore sane, and must continue to fly. In its final, most ominous form, Catch-22 declares ''they have the right to do anything we can't stop them from doing.'' Although most critics identify Yossarian as a coward and an antihero, they also sympathize with his urgent need to protect himself from this brutal universal law. Some critics have questioned the moral status of Yossarian's actions, noting in particular that he seems to be motivated merely by self-preservation, and that the enemy he refuses to fight is led by Adolf Hitler. Others, however, contend that while *Catch-22* is ostensibly a war novel, World War II and the Air Force base where most of the novel's action takes place function primarily as a microcosm that demonstrates the disintegration of language and human value in a bureaucratic state.

Heller embodies his satire of capitalism in the character of Milo Minderbinder, whose obsessive pursuit of profits causes many deaths and much suffering among his fellow soldiers. Originally a mess hall officer, Milo organizes a powerful black market syndicate capable of cornering the Egyptian cotton market and bombing the American base on Pianosa for the Germans. On the surface Milo's adventures form a straightforward, optimistic success story that some commentators have likened to the Horatio Alger tales popular at the turn of the twentieth century. The narrative line that follows Yossarian, on the other hand, is characterized by his confused, frustrated, and frightened psychological state. The juxtaposition of these two narrative threads provides a disjointed, almost schizophrenic structure that reasserts the absurd logic depicted in *Catch-22.*

Structurally, *Catch-22* is episodic and repetitive. The majority of the narrative is composed of a series of cyclical flashbacks of increasing detail and ominousness. The most important recurring incident is the death of a serviceman named Snowden that occurs before the opening of the story but is referred to and recounted periodically throughout the novel. In the penultimate chapter, Yossarian relives the full horror and comprehends the significance of this senseless death as it reflects the human condition and his own situation. This narrative method led many critics, particularly early reviewers, to condemn Heller's novel as formless. Norman Mailer's oft-repeated jibe: ''One could take out a hundred pages anywhere from the middle of *Catch-22,* and not even the author could be certain they were gone'' has been refuted by Heller himself, and has inspired other critics to carefully trace the chronology of ever-darkening events that provide the loose structure of this novel.

Heller poignantly and consistently satirizes language, particularly the system of euphemisms and oxymorons that passes for official speech in the United States Armed Forces. In the world of *Catch-22* metaphorical language has a dangerously literal power. The death of Doc Daneeka is an example: when the plane that Doc is falsely reported to be on crashes and no one sees him parachute to safety, he is presumed dead and his living presence is insufficient to convince anyone that he is really alive. Similarly, when Yossarian rips up his girlfriend's address in rage, she disappears, never to be seen again. Marcus K. Billson III summarized this technique: ''The world of [*Catch-22*] projects the horrific, yet all too real, power of language to divest itself from any necessity of reference, to function as an independent, totally autonomous medium with its own perfect system and logic. That such a language pretends to mirror anything but itself is a commonplace delusion Heller satirizes throughout the novel. Yet, civilization is informed by this very pretense, and Heller shows how man is tragically and comically tricked and manipulated by such an absurdity.''

Heller's second novel, *Something Happened,* centers on Bob Slocum, a middle-aged businessman who has a large, successful company but who feels emotionally empty. Narrating in a monotone, Slocum attempts to find the source of his malaise and his belief that modern American bourgeois life has lost meaning, by probing into his past and exploring his relationships with his wife, children, and coworkers. Although critics consider Slocum a generally dislikable character, he ultimately achieves sympathy because he has so thoroughly assimilated the values of his business that he has lost his own identity. Many commentators have viewed Slocum as an Everyman, a moral cipher who exemplifies the age's declining spirit. While initial reviews of *Something Happened* were mixed, more recent criticism has often deemed this novel superior to and more sophisticated than *Catch-22,* particularly citing Heller's shift from exaggeration to suggestion. In his critical biography *Joseph Heller,* Robert Merrill described *Something Happened* as ''the most convincing study we have of what it is like to participate in the struggle that is postwar America.''

Good as Gold (1979) marks Heller's first fictional use of his Jewish heritage and childhood experiences in Coney Island. The protagonist of this novel, Bruce Gold, is an unfulfilled college professor who is writing a book about ''the Jewish experience,'' but he also harbors political ambitions. Offered a high government position after giving a positive review of a book written by the president, Gold accepts, leaves his wife and children, and finds himself immersed in a farcical bureaucracy in which officials speak in a confusing, contradictory language. In this novel, Heller harshly satirizes former Secretary of State Henry Kissinger, a Jew who has essentially forsaken his Jewishness. As a result, the author draws an analogy between the themes of political powerlust and corruption with Jewish identity. Similarly, Gold's motives for entering politics are strictly self-aggrandizing, as he seeks financial, sexual, and social rewards. When his older brother dies, however, Gold realizes the importance of his Jewish heritage and family, and decides to leave Washington. Throughout the novel, Heller alternates the narrative between scenes of Gold's large, garrulous Jewish family and the mostly gentile milieu of Washington, employing realism to depict the former and parody to portray the latter.

Heller's next novel, *God Knows* (1984), is a retelling of the biblical story of King David, the psalmist of the Old Testament. A memoir in the form of a monologue by David, the text abounds with anachronistic speech, combining the Bible's lyricism with a Jewish-American dialect reminiscent

of the comic routines of such humorists as Lenny Bruce, Mel Brooks, and Woody Allen. In an attempt to determine the origin of his despondency near the end of his life, David ruminates on the widespread loss of faith and sense of community, the uses of art, and the seeming absence of God. In *Picture This* (1988), Heller utilizes Rembrandt's painting '' Aristotle Contemplating the Bust of Homer'' to draw parallels between ancient Greece, seventeenth-century Holland, and contemporary America. Moving backward and forward among these eras, this novel meditates on art, money, injustice, the folly of war, and the failures of democracy. Critics questioned whether *Picture This* should be considered a novel, a work of history, or a political tract.

Heller's first play, *We Bombed in New Haven* (1967), concerns a group of actors who believe they are portraying an Air Force squadron in an unspecified modern war. The action alternates between scenes where the players act out their parts in the ''script'' and scenes where they converse among themselves out of ''character,'' expressing dissatisfaction with their roles. This distancing technique, which recalls the work of Bertolt Brecht and Luigi Pirandello, alerts the audience to the play's artificiality. As in *Catch-22,* this drama exposes what Heller perceives as the illogic and moral bankruptcy of the United States military. Many critics have also interpreted *We Bombed in New Haven* as a protest against America's participation in the Vietnam War. Heller has also adapted *Catch-22* for the stage, but critics generally consider this work inferior to the novel.

While Heller's place in twentieth-century letters is assured with *Catch-22,* he is also highly regarded for his other works, which present a comic vision of modern society with serious moral implications. A major theme throughout his writing is the conflict that occurs when individuals interact with such powerful institutions as corporations, the military, and the federal government. Heller's novels have displayed increasing pessimism over the inability of individuals to reverse society's slide toward corruption and degeneration. He renders the chaos and absurdity of contemporary existence through disjointed chronology, anachronistic and oxymoronic language, and repetition of events. In all his work, Heller emphasizes that it is necessary to identify and take responsibility for our social and personal evils and to make beneficial changes in our behavior.

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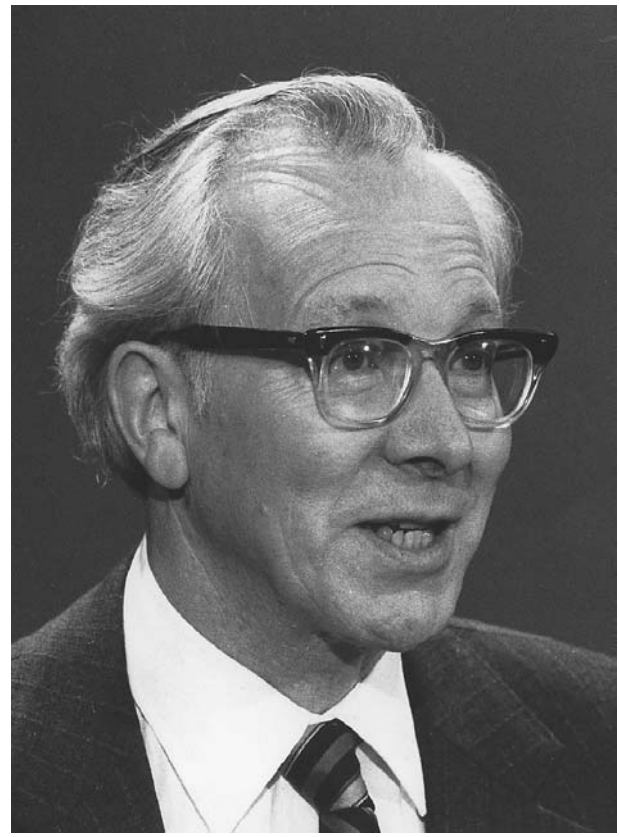

Walter Heller

Catapulted into the spotlight as chairman of the Council of Economic Advisors during the Kennedy-Johnson years, Walter Heller (1915-1987) became the chief spokesman and exemplar of the ''New Economics'' which attempted to maximize economic growth through ''fine tuning.''

Walter Heller's life and career was fairly conventional until he reached the age of 45. Born in Buffalo, New York, the son of German immigrants, he travelled with his family to Washington state and then to Wisconsin, where he attended public schools and entered Oberlin College in 1931.

After graduating in 1935 Heller went on to the University of Wisconsin for advanced work in economics, being awarded the Ph.D. in 1941. From there Heller took a post at the Department of the Treasury, where he served as senior analyst for tax research, an area in which he was to specialize. By 1945 Heller was assistant to the head of the division, and in that year he left government service for an associate professorship at the University of Minnesota.

Throughout this period Heller published a number of papers on taxation, winning a growing reputation in the field. Because of this he was asked to serve as chief of finance for the American military government in Germany,

and in this capacity he helped devise the tax and banking programs which became the basis for the German economic recovery in the 1950s. Heller went to Washington during the Korean War to develop taxation programs, and later in the 1950s he helped reform Minnesota's tax system. The early 1960s found him in the Hashemite Kingdom of Jordan fashioning a graduated tax system for that country.

By then Heller's philosophy regarding the role of taxes in the economy was well established, and it turned out to be a blend of old conservative notions and newer liberal ones. Conservatives supported lower taxes in the belief that government should be limited, and so less by way of revenues would be required. They also thought it a matter of simple justice to take as little as possible from those who earned the money. In addition, they would cut taxes during economic turndowns to stimulate the economy. Heller, who considered himself a liberal, wanted to employ tax reductions when a gap developed between actual and potential performance of the economy and would do so even if this meant an increase in the deficit, which might stimulate inflation.

Inflation wasn't much of a concern at the time; from 1951 to 1960 the rate was generally below 3 percent, and in one year, 1954, prices actually declined. Moreover, Heller felt that a decline in the unemployment rate and an increase in gross national product was well worth a little inflation. Then too, over time increased tax revenues coming from an expanded economy would more than make up for any immediate shortfall. In addition, Heller believed in what later was known as ''fine tuning,'' meaning that economists had progressed to the point where they could apply short term stimuli or dampen growth so as to assure smooth progress, unmarked by severe recession or inflation.

It was ideas like this which attracted the attention of Democratic presidential candidate John F. Kennedy, who after his election selected Heller to head the Council of Economic Advisors. Little happened during Kennedy's first year in office, as the economy turned upward after the 1960 recession. But as growth slowed down Kennedy sought ideas regarding stimulative measures.

In the summer of 1962 Heller created and Kennedy accepted a draft bill to reduce taxes. Heller's hand could be seen in the budget message sent to Congress early in 1963. In it Kennedy predicted a slight surplus for the coming year, but ''to plan a deficit under such circumstances (through a tax cut) would be to increase the risk of inflationary pressures.'' He went on to say that ''on the other hand, we are still short of full capacity use of plant and manpower. To plan a large surplus would risk choking off economic recovery.''

This was followed by a statement that was straight out of Heller: ''Faster economic growth in the United States requires, above all, an expansion of demand, to take up existing slack and to match future increases in capacity.'' Although he was somewhat vague, clearly the president was coming out in favor of a tax cut.

Kennedy continued to discuss tax cuts throughout the spring and summer of 1963, and increasingly became convinced it was the best way to stimulate the economy. Yet he was unable to push a bill embodying these ideas through Congress.

Kennedy's successor, Lyndon Johnson, had better fortune. Upon taking office he said: ''No act of ours could more fittingly continue the work of President Kennedy than the early passage of the tax bill for which he fought all this long year.'' The measure was signed into law on February 26, 1964, and it provided for a cut of $14 billion in 1964 and $11 billion in 1965. Heller considered this his most important accomplishment. Later on he wrote that the willingness of Kennedy and Johnson ''to use, for the first time, the full range of modern economic tools, underlies the unbroken U.S. expansion since early 1961.''

In 1964 Heller spoke of the ''fiscal dividend'' which would result from the tax cut. ''Our federal tax system is so powerful that—even after reducing our income taxes by about 12 percent—on the average, each year, it generated about $5 billion more revenues than it did the year before.'' Some claim that Johnson took this to mean that he could conduct a war in Vietnam and one against poverty at the same time, without raising taxes. Indeed, Heller indicated that Johnson would have to accelerate his domestic spending programs if peace came to Vietnam.

Heller resigned his post in November 1964 to return to his academic duties in Minnesota. Inflationary pressures developed the following year, by which time Heller was considering a shift in position. By 1966 he was calling for either an end to the Vietnam War or an increase in taxes to combat growing inflationary pressures.

Heller continued to speak out on economic issues through a regular column in *The Wall Street Journal* and as a member of *TIME*'s editorial board. But his ideas seemed discredited by the combination of inflation and stagnation (''stagflation'') which developed in the early 1970s.

In the 1980s Heller was deemed a respected member of the old liberalism, while his new economics was rarely discussed by his compatriots. Ironically, the use of tax cuts to stimulate economic growth was taken up by the ''supply side economists'' who supported President Ronald Reagan, while Heller and other liberal economists of the Kennedy-Johnson era talked of the need for balanced budgets. In the 1984 presidential campaign the Republicans praised Heller's 1960s approach, even while he supported Democratic nominee Walter Mondale, who sounded much like a fiscal conservative of the 1960s. Heller died of a heart attack in 1987.

Further Reading

Although there is no full-scale biography of Walter Heller, a discussion and analysis of his life and works may be found in Robert Sobel, *The Worldly Economists* (1980); Edward Flash, Jr., *Economic Advice and Presidential Leadership* (1965); William Breit and Roger Ransom, *The Academic Scribblers* (1971); and Herbert Stein, *The Fiscal Revolution in America* (1969). For his career in the Kennedy-Johnson years see J. Ronnie Davis, *The New Economics and the Old Economists* (1971). Among Heller's books, the most useful are *New Dimensions of Political Economy* (1966), *The Economy: Old Myths and New Realities* (1976), and *Perspectives on Economic Growth* (1968). □

Lillian Florence Hellman

Lillian Florence Hellman (1906-1984), American playwright, wrote a series of powerful, realistic plays that made her one of America's major dramatists. She explored highly controversial themes, with many of her plays reflecting her outspoken political and social views.

Lillian Florence Hellman was born in New Orleans on June 20, 1906, of Jewish parentage. In 1910 her family moved to New York City, where she attended public schools. She studied at New York University (1923-1924) and Columbia University (1924). Her marriage to Arthur Kober in 1925 was dissolved in 1932.

She worked as a manuscript reader for Liveright Publishers before becoming main play reader for producer Herman Shumlin. In 1930, ready to drop her idea of being a writer, she was dissuaded by Dashiell Hammett, who became her lifelong mentor and partner.

Major Works Invited Controversy

After a ''year and a half of stumbling stubbornness,'' Hellman finished *The Children's Hour* (1934), based on an actual incident in Scotland. The action of the play is triggered by a child's accusation of lesbianism against two teachers, which leads to one woman's suicide. The play reveals Hellman's sharp characterizations and explicit, moral comment on a theme considered dramatically untouchable at the time.

In Days to Come (1936), a play of family dissolution as well as of the struggle between union and management, Hellman's dramatic touch faltered. However, her next play, *The Little Foxes* (1939), ranks as one of the most powerful in American drama. Set in the South, it depicts a family almost completely engulfed by greed, avarice, and malice.

During World War II Hellman wrote two plays. *Watch on the Rhine* (1941), an anti-Nazi drama about an underground hero, received the New York Critics Circle Award. *The Searching Wind* (1944) championed anti-fascist activity and criticized the failure of influential Americans to halt the rise of Hitler and Mussolini. In *Another Part of the Forest* (1946), Hellman again portrayed the Hubbard family of *The Little Foxes;* she also directed the play. *Autumn Garden* (1951) lacked the usual ferocity of her dramas but was a touching and revealing insight into a Southern boardinghouse. The style of the play is sometimes compared to Anton Chekhov's work. *Toys in the Attic* (1960), a devastating portrait of possessive love set in New Orleans, won her another New York Critics Circle Award.

Work Outside of the Theater

Hellman demonstrated her versatility as an author with a witty book for the musical *Candide* (1956); adaptations of two plays, *Montserrat* (1949) and Jean Anouilh's *The Lark* (1956); and her departure from realism in the humorous play of Jewish family life, *My Mother, My Father and Me* (1963). She also edited *The Letters of Anton Chekhov* in 1955.

Hellman published three memoirs dealing with her career, personal relationships, and political activities (including her scathing criticism of the House Unamerican Activities Committee headed by Joseph McCarthy): *An Unfinished Woman* (1969), *Pentimento: A Book of Portraits* (1973), and *Scoundrel Time* (1976). There was much discussion at the time about whether the content of these memoirs was greatly enhanced by Hellman.

Hellman received honorary doctorates from several colleges and universities. Her theatrical awards included the New York Drama Critics Circle Award (1941 and 1960); a Gold Medal from the Academy of Arts and Letters for Distinguished Achievement in the Theatre (1964); and election to the Theatre Hall of Fame (1973). She also received the National Book Award in 1969 for *An Unfinished Woman* and a nomination in 1974 for *Pentimento: A Book of Portraits.*

Further Reading

For insights into Hellman's personal world, see Lillian Hellman, *An Unfinished Woman: A Memoir* (1969), *Pentimento: A Book of Portraits* (1973), and *Scoundrel Time* (1976). Critical assessments of her writings can be found in Barnard Hewitt, *Theatre U.S.A., 1668 to 1957* (1959); Allan Lewis, *American Plays and Playwrights of the Contemporary Theatre* (1965); Walter J. Meserve, ed., *Discussions of Modern American Drama* (1965); Jean Gould, *Modern American Playwrights*

(1966); and John Gassner, *Dramatic Soundings: Evaluations and Retractions* (1968).

See also Mellen, Joan, *Hellman and Hammett,* HarperCollins, 1996, for a highly criticized account of the stormy relationship between these two talented writers. □

Hermann Ludwig Ferdinand von Helmholtz

The German physicist and physiologist Hermann Ludwig Ferdinand von Helmholtz (1821-1894) made the first mathematical analysis of the principle of the conservation of energy and invented the ophthalmoscope. He also investigated the physics of tone and color perception.

Born on Aug. 31, 1821, in Potsdam, Hermann von Helmholtz was the eldest of six children of August Helmholtz, a teacher of philosophy and classics in the local gymnasium, and Caroline Penne Helmholtz, a descendant of the family which took prominent part in the founding of Pennsylvania. At the age of 17 he entered the Friedrich Wilhelm Institute as a scholarship student of medicine. Happily for science, Helmholtz had the genius to absorb medical and physiological training with the mind of a physicist. A great help in this respect was a teacher of his at the institute, Johannes Müller, the foremost German physiologist at that time, who insisted on carrying as far as possible the physical and chemical explanation in all problems of physiology. For Helmholtz this also meant the utmost use of mathematics, which he learned on his own to a very advanced degree by studying in his free time such mathematical classics as the works of Euler, Bernoulli, D'Alembert, and Lagrange. His doctoral dissertation (1842) described and analyzed the connections between nerve fibers and nerve cells, a discovery which he made by skillful use of the microscope and which forms the histological basis of the physiology and pathology of the nervous system.

Helmholtz's scholarship status implied the obligation to serve for 8 years as army doctor. His first post (1842-1843) was that of a house surgeon at the Charité Hospital in Berlin, followed by a stint of 5 years as assistant surgeon to the Royal Hussars at Potsdam. Despite time-consuming duties, Helmholtz found ways of developing his scientific interests. While at the Charité, he published a demonstration of the strictly chemical nature of fermentation and noted that a vitalistic account would be equivalent to assuming a perpetual-motion process. His papers on metabolism during muscular activity (1845) and on physiological and animal heat (1846, 1847) clearly indicated the great goal toward which his creative mind inevitably tended. In February 1847 he sent the first draft of the introduction of ''The Conservation of Force'' to Emil Du Bois-Reymond, who immediately declared that it was ''an historical document of great scientific import for all time.'' The 26-year-old Helmholtz read the paper on July 23 before the Physical Society of Berlin. He was not the first to enunciate the idea that physical force (energy) was conserved in its various transformations, but his originality consisted in giving the principle a generalized mathematical form, which readily yielded expressions for kinetic and potential energy in mechanics, thermodynamics, electricity, and magnetism.

Academic World

The impact of the lecture and the availability of a teaching post in anatomy at the Academy of Arts in Berlin made it possible for Helmholtz to transfer to the academic world. In 1849 he accepted the invitation to serve as professor of physiology at the University of Königsberg, where he married Olga von Velten the same year. Among his first papers at Königsberg was ''On the Method of Measuring Very Small Intervals of Time and Their Application to Physiological Purposes'' (1851). The purpose was the determination of the rate of transmission of sense impressions along the nerves. The value he found shortly afterward was approximately 30 meters per second, in good agreement with subsequent determinations. The next year Helmholtz wrote of a marvelous new device to investigate the eye, the ophthalmoscope, which made its inventor world famous almost overnight.

In 1855 Helmholtz went to Bonn as professor of physiology and anatomy. During the following 3 years he started his incisive analysis of the mathematical relationships underlying tone perception and the esthetical judgment about various tonalities. At the same time he began publishing in a

mature form his previous studies of the physiology of vision. The first volume of his famous *Handbook of Physiological Optics* appeared in 1856. The massive volume was a systematic application of physics to the phenomenon of vision. ''On the Integrals of the Hydrodynamic Equations Which Express Vortex Motions'' (1858) represented not only a brilliant solution of seemingly insoluble equations, but it also became the foundation for late-19th-century physicists who tried to devise a so-called vortex model of the ether.

Helmholtz spent the next 13 years at the University of Heidelberg. During his first year there his wife died. In 1861 Helmholtz married Anna von Mohl, who became mother of three children. He spent 13 years at Heidelberg, officially a physiologist but in reality a physicist.

The second part of Helmholtz's *Handbook of Physiological Optics* was published in 1862. The next year saw the publication of another systematic application of physics in physiology, *Theory of the Sensations of Tone as Physiological Basis of the Theory of Music*. In 1867 followed the third, and final, volume of the *Handbook*. Helmholtz's last 3 years at Heidelberg were marked by portentous investigations in theoretical physics. His interest was now in fluid mechanics, the foundations of geometry and electricity. Characteristically enough, when the chair of physics became vacant in Bonn, the university tried to get Helmholtz back as professor of physics. Helmholtz declined the opportunity, but in his reply he made no secret of his lifelong ambition: ''Physics was really from the outset the science which principally attracted my interests. I was mainly led to medicine and thereby to physiology by the force of external circumstances. What I have accomplished in physiology rests mainly upon a physical foundation.''

Life in Berlin

The same letter also gives a clue to the inspiration that animated Helmholtz during the last two major assignments of his life. The first of these was the professorship of physics at the University of Berlin (1871-1888). Following the Franco-Prussian war of 1870-1871, Berlin emerged as the capital of the First Reich, and as a professor of physics at the University of Berlin Helmholtz could be most influential in promoting the cause of scientific instruction in German schools and universities. There was much to be done if, in a predominantly humanistic and classical educational system, science courses were to gain a rightful place. It was the professorship of physics at the University of Berlin which he finally found most promising to reward him ''for taking the new work of a new post'' upon himself. His request was immediately granted that a chair in physics be complemented by an Institute of Physics reserved exclusively for advanced research. Shortly after his arrival in Berlin, Helmholtz gave evidence of the high level in physical research which he had in mind. His memoir read in 1872 before the Berlin Academy of Sciences, ''On the Theory of Electrodynamics,'' represented a remarkable effort to provide a generalized form of electrodynamics, of which even James Clerk Maxwell's theory was but a particular case. In 1873 he was invited to lecture in the United States, but he felt that acceptance would hinder his researches at his institute, which had begun to attract the most promising young physicists in Germany. The foremost among them was Heinrich Hertz, who developed under Helmholtz's guidance the interest to test experimentally a chief consequence of Maxwell's theory, the propagation of electromagnetic oscillations in space. A high point in Helmholtz's own reflections on the problems of electricity was his Faraday lecture in 1881, in which he emphasized the essentially atomic structure of electricity, a contention fully confirmed a few years later by J. J. Thomson's work with cathode rays.

During this period Helmholtz began to achieve the status of a chief adviser to the state in scientific matters. He played a prominent part in the establishment of the Imperial Physico-Technical Institute (Physikalisch-Technische Reichsanstalt), of which he became the first director in 1888. Although a chief aim of the new institute was to carry out high-precision measurements, Helmholtz wanted the new institute to serve pure science as well as technology. During his last years acclaim and honors poured in from every side. His seventieth birthday became an occasion for nationwide celebrations. He died on Sept. 8, 1894, after months of struggle with paralysis. In no small measure, through his inspiration physics in Germany rose to unparalleled heights by the end of the 19th century, a position which remained unchallenged for another generation.

Further Reading

Leo Koenigsberger's classic three-volume biography is available in English in a one-volume abridgment by Frances A. Welby as *Hermann von Helmholtz* (1906). It covers equally well the personal and scientific aspects of Helmholtz's career and discusses his influence on science in the second half of the 19th century. A specialized study of Helmholtz is Richard M. Warren and Roslyn P. Warren, *Helmholtz on Perception, Its Physiology and Development* (1968). A detailed biographical account of Helmholtz's life is in Bessie Zaban Jones, ed., *The Golden Age of Science: Thirty Portraits of the Giants of 19th-Century Science by Their Scientific Contemporaries* (1966). Good discussions of Helmholtz are also in Henry Ernst Sigerist, *The Great Doctors: A Biographical History of Medicine* (1933), and Ralph Hermon Major, *A History of Medicine* (vol. 2, 1954). □

Jan Baptista van Helmont

The Flemish chemist and physician Jan Baptista van Helmont (1579-1644) attempted to construct a natural philosophical system based on chemical concepts. He also developed the concept of gas.

Jan Baptista van Helmont was born of a noble family in Brussels in January 1579. He studied the classics at the University of Louvain until 1594, but he did not accept a degree because he considered academic honors a mere vanity. He also studied aspects of magic and mystical philosophy in courses given by Jesuit teachers at their recently founded Louvain school, and then he turned to the study of such mystical spiritual writers as Thomas à Kempis. Dissatis-

fied with all these studies, he turned to medicine. In his new undertaking he was inspired by religious zeal and by the desire to be of service to society.

After obtaining his license to practice, Van Helmont was invited to lecture on surgery at the University of Louvain. However, he contracted a case of scabies and found the orthodox treatment by harsh purgatives to be debilitating and ineffective. He was eventually cured by Paracelsian mineral remedies, but meanwhile, disillusioned with the medical science of the time, Van Helmont abandoned his medical career and for 10 years traveled through Europe. He married a wealthy noblewoman, Margaret van Ranst, in 1609 and settled on an estate in Vilvorde near Brussels to devote himself to chemical philosophy.

Following the publication of his treatise on the magnetic cure of wounds, which was directed against a Jesuit, Van Helmont came to the attention of the Inquisition. A charge was brought against him, and this affair cast a shadow over the remainder of his life, which ended on Dec. 30, 1644; he was not acquitted until 2 years after his death. This circumstance possibly made him reluctant to publish much during his lifetime. His son Franciscus Mercurius published his papers posthumously in 1648 under the title *Ortus medicinae* (*Origins of Medicine*).

Van Helmont lived precisely in that era of the 17th century when modern scientific method based upon observation and experiment was being forged, but as yet science was not identified either uniquely or exclusively with this approach. For Van Helmont knowledge was a divine gift of God: there was no one way to understand the creation; man had to utilize all the means God had given him, including study of the Scriptures, prayer, meditation, mystical illumination, and direct observation of nature. Like most Paracelsians, Van Helmont distrusted the dialectical mode of reasoning that the scholastic philosophers of the Middle Ages used and the natural philosophy of the Greeks. Experience, both mystical and empirical, was the route to knowledge, not verbal reasoning.

Johann
Baptista
van Helmont
Obiit
Anno
Ætatis
Natus
Anno
Ætatis
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Anno

ferment which controlled and directed the function of that organ, particularly the assimilation of foodstuff into the tissue of the body. This view led him to study the particular action of the various organs and to the recognition of the role of acid in the digestive process of the stomach.

To Van Helmont, diseases were caused by the invasion of the body by foreign ferments which interfered with the controlling action of the ferments of particular organs. Thus diseases had to be studied and treated as individual specific complaints with their own individual and specific cures. Although the Helmontian view of nature did not claim many adherents in the second half of the 17th century, his works were widely read and appreciated as a source of novel ideas and experiments.

Further Reading

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Jesse Helms

Jesse Helms (born 1921), conservative Senator from North Carolina, is well liked by the religious right for his position on abortion rights, school prayer, and school busing.

Born in Monroe, North Carolina, Jesse Helms studied at Wingate Junior College and Wake Forest University before serving in the navy during World War II. He became active in politics while working as a journalist in Raleigh, North Carolina, and served as an adviser to Willis Smith during his campaign for the U.S. Senate in 1950. After Smith's victory in what is regarded as the most virulently racist election in North Carolina history, Helms worked in Washington as an administrative assistant for Smith (1951-1953) and then briefly for Sen. Alton Lennon (1953). Returning to North Carolina in 1953, he worked as a television commentator and as a lobbyist for the banking industry before his election to the Senate as a Republican in 1972. He has been reelected by close margins in 1978, 1984, and 1990. In 1972 and 1984, presidential election years, he ran behind the Republican presidential nominee.

Ideological Purity

Helms has developed a reputation as an ideological purist. His record in the Senate has been consistently anti-United Nations, anti-Communist, anti-government spending, anti-welfare, anti-arms control, anti-foreign aid, and pro-military. His only major political about-face was his 1985 switch from an anti-Israeli position to one that is pro-Israel—one said to have been prompted in part by the narrowness of his 1984 victory over an opponent who received substantial contributions from pro-Israel individuals and groups outside North Carolina.

Support from the Religious Right

Helms is known for his derisive treatment of those he opposes—from Martin Luther King to the Soviet Union to homosexuals—and he has an old-time southern politician's visceral appeal for conservative, mostly rural, white North Carolinians. Said to have an Old Testament sense of good and evil, he has had close ties to the religious right throughout his career, and during his campaigns he has made frequent appearances on the shows of the televangelists Jim Bakker and Pat Robertson. Leaders of Jerry Falwell's Moral Majority have spoken on his behalf at political rallies.

Pushing Conservative Causes

Helms has not often been successful in getting his own legislation passed. In 1982 he failed to implement measures that would have stripped the Supreme Court of jurisdiction over cases involving abortion, school prayer, and school busing. He has cast dozens of votes to outlaw or restrict abortion, to eliminate busing for school integration, and to do away with food stamps. In 1989—after he became enraged over the inclusion of homoerotic photographs by

Robert Mapplethorpe and Andres Serrano's photograph of a crucifix in a glass of urine in exhibits funded by the National Endowment for the Arts (NEA)—he tried unsuccessfully to convince the Senate to pass a bill that banned the funding of ''obscene'' art by the NEA or any other federal agency.

Blocking Nominations

Helms has also used his position on the committee to block or hold up nominations regardless of which party controlled the White House. He opposed Republican Gerald Ford's nominations of Nelson Rockefeller for vice president and Donald Rumsfeld for secretary of defense. Many of Democrat Jimmy Carter's nominees faced the same treatment, as did Caspar Weinberger , whom Republican Ronald Reagan nominated for secretary of defense. In 1981 Helms stalled Senate approval of several Reagan appointees as undersecretaries of state, including Lawrence Eagleburger, Chester Crocker, Robert Hormats, and Thomas Enders. In 1985 Helms held up the confirmation of Thomas Pickering as ambassador to Israel at a time of crucial discussions over possible exchanges of western hostages in Beirut for Arabs in Israeli prisons.

Right-Wing Ties

The animosity between Helms and Pickering stemmed from Pickering's service as ambassador to El Salvador, where he was actively trying to work with the Duarte government while Helms had close ties to Duarte's ultraright-wing opponent, Roberto D'Aubuisson. Helms has been closely tied to various right-wing governments, including the regime of Augusto Pinochet in Chile. Beginning in 1986 Helms served as chairman of the editorial advisory board of the International Freedom Foundation, a front organization for the South African Defense Fund, which set up and funded the foundation to conduct political warfare against opponents of apartheid in the United States. Other prominent conservative Republicans connected to the foundation included representatives Dan Burton and Robert Dornan of California and African American political activist Alan Keyes. In 1988 Helms led the fight to pass legislation that required the United States to maintain two embassies in Israel, one in Tel Aviv, the secular capital, and one in Jerusalem, in the contested West Bank region.

The Foreign Relations Committee

Throughout the 1980s Helms was consistently a thorn in the sides of Democratic and Republican administrations as he tried to promote his own ultraconservative foreign-policy agenda. But as chairman of the Senate Foreign Relations Committee he had the power to do so. His staff included former intelligence personnel who have retained ties within their agencies, and he promoted the hiring of his staffers and aides for key positions in the various national security agencies. After the GOP took control of both houses of Congress, Helms attempted to dismantle U.S. foreign policy. In March of 1995 he introduced a bill to get rid of USAID, the United States Information Agency, and the Arms Control and Disarmament Agency. The Democrats filibustered the bill, but to get even Helms shut down the Foreign Relations Committee for four months. Even though foreign aid makes up only one percent of the federal budget, Helms thinks that foreign aid is ''the greatest racket of all time'' and ''the ripoff of the American taxpayers.'' Informational holds can be placed on projects to temporarily delay funding. The last time the GOP controlled the Senate, there were five holds placed in four years; Helms placed eighty-four holds in 1995. He maintained his presence in the Senate after the 1996 election, defeating former Charlotte mayor Harvey Gantt with a 52.6% share of the vote.

In March 1996 the Helms-Burton Act was signed into law, sponsored by Helms and Republican Representative Dan Burton of Indiana. The law was designed to pressure Cuba to adopt democratic reforms and was approved a month after Cuban warplanes shot down two civilian aircraft, killing four Cuban-Americans on board. It was bitterly criticized by Canada and the European Union.

On April 18, 1997, Clinton approved a plan to reorganize the State Department, a decision that responded to a long-standing demand by Helms. The plan aimed to consolidate the Arms Control and Disarmament Agency and the U.S. Information Agency into the State Department by 1999. Helms remained feisty, as in the fall of 1997, he refused to hold a hearing on President Clinton's nomination of moderate Republican William Weld to be ambassador to Mexico, noting that the former Massachusetts governor was soft on drugs. Although he began to face mounting criticism, ''Senator No'' wasn't budging. Helms won the battle, as Weld asked the White House to withdraw his nomination in mid-September.

His next battle appears to be federal arts funding, as Helms is among politicians who want to eliminate the National Endowment for the Arts. He stated in a speech to his colleagues, ''It is self-evident that many of the beneficiaries of NEA grants are contemptuous of traditional moral standards.''

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Hinton Rowan Helper

Hinton Rowan Helper (1829-1909), American author and railroad promoter, wrote a brilliant antislavery tract based on economic analysis, as well as producing several denunciatory books on the African Americans.

Hinton Rowan Helper was born on a small farm near Mocksville, N. C., the youngest of six children. Upon the father's death, the family was forced to turn to a maternal uncle who ran the farm and paid for Hinton's education at the Mocksville Academy. Helper worked as an apprentice to a storekeeper in Salisbury until 1850, when he left for California with $300 in embezzled funds, which he agreed to pay back.

Helper's California adventure failed, and he returned home to write his first book, *The Land of Gold,* perhaps the most derogatory account of California ever written. Complaining that the proslavery publisher of the book had deleted his comments on slavery, he decided to write a criticism of the slave system. *The Impending Crisis: How To Meet It* was an instant success despite the 1857 depression. Using the census statistics of 1850, Helper developed a superb economic critique of slavery, a version of which the young Republican party distributed for campaign purposes in the 1860 election.

Helper was destitute in late 1861, when President Abraham Lincoln made him consul to Buenos Aires. He served competently until 1866, married a well-born Argentinian, but plunged deeply in debt.

Distraught at the failure of middling Southern whites to assume control of the South during the early Reconstruction period, he produced *Nojoque* (1867), a vitriolic attack on African Americans. He followed it the next year with *Negroes in Negroland,* another catalog of disaffection.

After limited success as a real estate promoter and agent for Americans with claims against South American republics, Helper turned to railroads, which occupied his attention for nearly 40 years. He inspired essay contests, compiled statistics, wrote tracts and letters, lobbied incessantly, and produced a visionary feasibility study of intercontinental railroads. During this period he authored three books: the semiautobiographical *Noonday Exigencies in America,* an acerbic treatise on South American nations; *Oddments of Andean Diplomacy;* and *The Three Americas Railway*. He also tried to organize a third political party, encouraged the growth of the American Anthropological Society, and traveled extensively abroad. His wife, childless and blind, returned to Argentina. Helper committed suicide at the age of 79 and was buried in a pauper's grave.

Further Reading

The most detailed and exhaustive treatment of Helper is an unpublished 1967 doctoral dissertation at the University of Wisconsin by Joaquin Jose Cardoso, *Hinton Rowan Helper: A Nineteenth Century Pilgrimage*. Hugh C. Bailey, *Hinton Rowan Helper: Abolitionist-Racist* (1965), is sketchy on Helper's early life and relies on secondary materials. See also Hugh Talmadge Lefler, *Hinton Rowan Helper: Advocate of a ''White America''* (1935).

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Claude Adrien Helvétius

The French philosopher Claude Adrien Helvétius (1715-1771) advocated political and social equality for all men and held that education and legislation were the means to attain this goal.

Claude Adrien Helvétius was born on Jan. 25, 1715, in Paris into a family of noted physicians. Taught by private tutor until 11, Claude attended France's leading school, the Jesuits' Louis-le-grand. To prepare Helvétius for the remunerative post of tax collector, his father apprenticed him to his uncle, already in such a position. At Caen, Helvétius studied more than finance: he wrote poetry; he read John Locke, Baron de Montesquieu, Thomas Hobbes, Voltaire, and Sir Isaac Newton; and he indulged himself in the pleasures of the town.

Through influence of the Queen, his father procured for Helvétius a post as tax collector. This position required him to travel much in the provinces, and he became painfully aware of the state of the rural economy. From 1738 to 1751 his home was Paris. Handsome, a good dancer, with a great passion for women, he circulated vigorously in Parisian society. But by 1749 he longed for a life of repose so as to write. In 1751 he married and retired to a country estate at Voré.

By 1755 Helvétius had produced *De l'esprit*. On July 15, 1758, the book was offered for sale in Paris. By early August difficulties began for Helvétius and lasted until his death in 1771. He was exiled for 2 years from Paris, and the sale of his book was forbidden. Publicly burned, placed on the Index, condemned by Jansenist and Jesuit alike, the work was attacked even by other *philosophes*. Some of them found it narrow and empty; others thought its boldness frightening.

In 1764 Helvétius visited England and in 1765, Prussia. He was struck by the great disparity of wealth found among the ''free'' English. England's commercialism, he said, had ''made corruption legal.'' Except for these tours and occasional trips to Paris, Helvétius' remaining years were spent at Voré and were for him rather melancholy ones. Harvests were poor, and attacks of gout prevented his participation in sports, which, in addition to women, were said to be his real passion.

By 1769 Helvétius had finished *De l'homme* and turned to reworking his early poem *Du bonheur*. On Dec. 4, 1771, he and his family left Voré for the winter's stay in Paris. On December 26, following severe gout attacks, Helvétius died surrounded by his family.

Helvétius taught that man depended for all his knowledge on sensation and that his motives were those of self-love. For Helvétius the truly virtuous man is he who finds his pleasure—not just his obligation—in working for the com-

mon good. Most religions, he held, were ineffectual and offered hypocritical bases for morality. Differences in men's behavior stem from differences in station and education rather than from inherent differences. So, legislation that pertains to the structure of society and education accorded to all by the state are the fit means to procure an increase in man's happiness. In economics too Helvétius' views were radical, and he traced the unhappiness of men and nations to unequal distribution of wealth.

Further Reading

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Ernest Miller Hemingway

Ernest Miller Hemingway (1898-1961), American Nobel Prize-winning author, was one of the most celebrated and influential literary stylists of the 20th century.

Ernest Hemingway was a legend in his own life-time—in a sense, a legend of his own making. He worked hard at being a composite of all the manly attributes he gave to his fictional heroes—a hard drinker, big-game hunter, fearless soldier, amateur boxer, and bullfight *aficionado*. Because the man and his fiction often seemed indistinguishable, critics have had difficulty judging his work objectively. His protagonists—virile and laconic—have been extravagantly praised and vehemently denounced. In his obsession with violence and death, the Hemingway creation has been rivaled only by the Byronic myth of the 19th century. Despite sensational publicity and personal invective, Hemingway now ranks among America's great writers. His critical stature rests solidly upon a small body of exceptional writing, distinguished for its stylistic purity, emotional veracity, moral integrity, and dramatic intensity of vision.

Ernest Hemingway was born in Oak Park, Ill., on July 21, 1898. His father was a country physician, who taught his son hunting and fishing; his mother was a religiously puritanical woman, active in church affairs, who led her boy to play the cello and sing in the choir. Hemingway's early years were spent largely in combating the repressive feminine influence of his mother and nurturing the masculine influence of his father. He spent the summers with his family in the woods of northern Michigan, where he often accompanied his father on professional calls. The discovery of his father's apparent cowardice, later depicted in the short story ''The Doctor and the Doctor's Wife,'' and his suicide several years later left the boy with an emotional scar.

Despite the intense pleasure Hemingway derived from outdoor life, and his popularity in high school—where he distinguished himself as a scholar and athlete—he ran away from home twice. However, his first real chance for escape came in 1917, when the United States entered World War I. He volunteered for active service in the infantry but was rejected because of eye trouble.

After spending several months as a reporter for the *Kansas City Star,* Hemingway enlisted in the Red Cross medical service, driving an ambulance on the Italian front. He was badly wounded in the knee at Fossalta di Piave; yet, still under heavy mortar fire, he carried a wounded man on his back a considerable distance to the aid station. After having over 200 shell fragments removed from his legs and body, Hemingway next enlisted in the Italian infantry, served on the Austrian front until the armistice, and was decorated for bravery by the Italian government.

Learning His Trade

Shortly after the war Hemingway worked as a foreign correspondent in the Near East for the *Toronto Star*. When he returned to Michigan, he had already decided to commit himself to fiction writing. His excellent journalism and the publication in magazines of several experimental short stories had impressed the well-known author Sherwood Anderson, who, when Hemingway decided to return to Europe, gave him letters of introduction to expatriates Gertrude Stein and Ezra Pound. Hemingway and his bride, Hadley Richardson, journeyed to Paris, where he served his literary apprenticeship under these two prominent authors. Despite the abject poverty in which he and his wife lived, these were the happiest years of Hemingway's life, as well as the most artistically fruitful.

In 1923 Hemingway published his first book, *Three Stories and Ten Poems*. The poems are insignificant, but the stories give strong indication of his emerging genius. ''Out of Season'' already contains the psychological tension and moral ambivalence characteristic of his mature work. With *In Our Time* (1925) Hemingway's years of apprenticeship ended. In this collection of stories, he drew on his experiences while summering in Michigan to depict the initiation into the world of pain and violence of young Nick Adams, a prototype for later Hemingway heroes. The atrocities he had witnessed as a journalist in the Near East became the brief vignettes about intense suffering that formed interchapters for the collection. One story, ''Indian Camp,'' which sets the tone for the entire volume, has Nick accompanying his father, Dr. Adams, on a call during which the physician performs a caesarean operation with no anesthetic. They discover afterward that the squaw's husband, unable to bear his wife's screams, has killed himself by nearly severing his head with a razor. The story is written in Hemingway's characteristically terse, economic prose. ''The End of Something'' and ''The Three Day Blow'' deal with Nick's disturbed reaction to the end of a love affair. ''The Big Two-hearted River'' describes a young man just returned from war and his desperate attempt to prevent mental breakdown.

Major Novels

Hemingway returned to the United States in 1926 with the manuscripts of two novels and several short stories. *The Torrents of Spring* (1926), a parody of Sherwood Anderson, was written very quickly, largely for the purpose of breaking his contract with Boni and Liveright, who was also Anderson's publisher. That May, Scribner's issued Hemingway's second novel, *The Sun Also Rises*. This novel, the major statement of the ''lost generation,'' describes a group of expatriate Americans and Englishmen, all of whom have suffered physically and emotionally during the war; their aimless existence vividly expresses the spiritual bankruptcy and moral atrophy of an entire generation. Hemingway's second volume of short stories, *Men without Women* (1927), contains ''The Killers,'' about a man who refuses to run from gangsters determined to kill him; ''The Light of the World,'' dealing with Nick Adams's premature introduction to the sickening world of prostitution and homosexuality; and ''The Undefeated,'' concerning an aging bullfighter whose courage and dedication constitute a moral victory in the face of physical defeat and death.

In December 1929 *A Farewell to Arms* was published. This novel tells the story of a tragically terminated love affair between an American soldier and an English nurse, starkly silhouetted against the bleakness of war and a collapsing world order. It contains a philosophical expression of the Hemingway code of stoical endurance in a violent age: ''The world breaks everyone,'' reflects the protagonist, ''and afterward many are strong in the broken places. But those that it will not break it kills. It kills the very good and the very gentle and the very brave impartially. If you are none of those you can be sure that it will kill you too, but there will be no special hurry.''

Hemingway revealed his passionate interest in bullfighting in *Death in the Afternoon* (1932), a humorous and inventive nonfiction study. In 1933 Scribner's published his final collection of short stories, *Winner Take Nothing*. This volume, containing his most bitter and disillusioned writing, deals almost exclusively with emotional breakdown, impotence, and homosexuality.

Hemingway's African safari in 1934 provided the material for another nonfiction work, *The Green Hills of Africa* (1935), as well as two of his finest short stories, ''The Short Happy Life of Francis Macomber'' and ''The Snows of Kilimanjaro.'' Both stories concern attainment of self-realization and moral integrity through contact with fear and death.

Hemingway wrote *To Have and Have Not* (1937) in response to the 1930s depression. The novel, inadequately conceived and poorly executed, deals with a Florida smuggler whose illegal activities and frequent brutalities mask his sense of ethics and strength of character. Mortally wounded by the gangsters with whom he has been dealing, the individualistic hero comes to the startling realization that ''One man alone ain't got no—chance.''

The chief political catalyst in Hemingway's life was the Spanish Civil War. In 1936 he had returned to Spain as a newspaper reporter and participated in raising funds for the Spanish Republic until the war's end in 1939. In 1937 he collaborated on the documentary film *The Spanish Earth*. Hemingway's only writing during this period was a play, *The Fifth Column* (1936; produced in New York in 1940), a sincere but dramatically ineffective attempt to portray the conditions prevailing during the siege of Madrid.

Seventeen months after that war ended, Hemingway completed *For Whom the Bell Tolls* (1940). His most ambitious novel, it describes an American professor's involvement with a loyalist guerrilla band and his brief, idyllic love affair with a Spanish girl. A vivid, intelligently conceived narrative, it is written in less lyrical and more dramatic prose than his earlier work. Hemingway deliberately avoided having the book used as propaganda, despite its strained attempt at an affirmative resolution, by carefully balancing fascist atrocities with a heartless massacre by a peasant mob.

World War II

Following the critical and popular success of *For Whom the Bell Tolls,* Hemingway lapsed into a literary silence that lasted a full decade and was largely the result of his strenuous, frequently reckless, activities during World War II. In 1942 as a *Collier's* correspondent with the 3d Army, he witnessed some of the bloodiest battles in Europe. Although he served in no official capacity, he commanded a personal battalion of over 200 troops and was granted the respect and privileges normally accorded a general. At this time he received the affectionate appellation of ''Papa'' from his admirers, both military and literary.

In 1944 while in London, Hemingway met and soon married Mary Welsh, a *Time* reporter. His three previous marriages—to Hadley Richardson, mother of one son; to Pauline Pfeiffer, mother of his second and third sons; and to Martha Gelhorn—had all ended in divorce. Following the war, Hemingway and his wife purchased a home, Finca Vigia, near Havana, Cuba. Hemingway's only literary work was some anecdotal articles for *Esquire;* the remainder of his time was spent fishing, hunting, battling critics, and providing copy for gossip columnists. In 1950 he ended his literary silence with *Across the River and into the Trees,* a narrative, flawed by maudlin self-pity, about a retired Army colonel dying of a heart condition in Venice and his dreamy love affair with a pubescent girl.

Last Works

Hemingway's remarkable gift for recovery once again asserted itself in 1952 with the appearance of a novella about an extraordinary battle between a tired old Cuban fisherman and a giant marlin. *The Old Man and the Sea,* immediately hailed a masterpiece, was awarded the Pulitzer Prize in 1953. Although lacking the emotional tensions of his longer works, this novella possesses a generosity of spirit and reverence for life which make it an appropriate conclusion for Hemingway's career. In 1954 Hemingway won the Nobel Prize for literature.

Hemingway's rapidly deteriorating physical condition and an increasingly severe psychological disturbance drastically curtailed his literary capabilities in the last years of his life. A nostalgic journey to Africa planned by the author and his wife in 1954 ended in their plane crash over the Belgian Congo. Hemingway suffered severe burns and internal injuries from which he never fully recovered. Additional strain occurred when the revolutionary Cuban government of Fidel Castro forced the Hemingways to leave Finca Vigía. After only a few months in their new home in Ketchum, Idaho, Hemingway was admitted to the Mayo Clinic to be treated for hypertension and emotional depression and was later treated by electroshock therapy. Scornful of an illness which humiliated him physically and impaired his writing, he killed himself with a shotgun on July 2, 1961.

Shortly after Hemingway's death, literary critic Malcolm Cowley and scholar Carlos Baker were entrusted with the task of going through the writer's remaining manuscripts to decide what material might be publishable. The first posthumous work, *A Moveable Feast* (1964), is an elegiac reminiscence of Hemingway's early years in Paris, containing some fine writing as well as brilliant vignettes of his famous contemporaries. A year later the *Atlantic Monthly* published a few insignificant short stories and two long, rambling poems. In 1967 William White edited a collection of Hemingway's best journalism under the title *By-Line Ernest Hemingway*.

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Louis Hémon

Louis Hémon (1880-1913) was a French novelist best known for his "Maria Chapdelaine," in which the pioneering regions of Quebec are so vividly presented that the work long overshadowed novels by native Canadians.

Born in Brest, Louis Hémon was educated in Paris, where his father was an inspector general in the education ministry. Hémon qualified for the colonial service but decided not to become a civil servant. Instead, he traveled in England, working occasionally as a commercial traveler. He developed an interest in various sports and wrote for sporting journals. In these he also published his first stories, mostly based on his observations in England. Little is known about his personal life except that he had a daughter in 1909.

In 1911 Hémon arrived in Canada, spending his first winter in Montreal. Then he set out for Lake St. John, where he was engaged as a farmhand in Peribonka. Hémon's taciturn nature and laconic correspondence have left the way open for legends, such as that of the overcivilized Parisian seeking a simple natural life or the atavistic Breton in need of adventurous travel. What is certain is that he was a keen observer, detached enough to record the externals of pioneer life, yet involved enough to comprehend the myths of the French Canadians.

It is the combination of detachment and involvement that makes *Maria Chapdelaine: Récit du Canada français* into a major Canadian novel, despite the objections of many Canadians who feel it gives a distorted picture of their life. The premature death of the hero results from a heroic gesture but also from an impossibly hard environment. The death of the heroine's mother is precipitated by ignorance and isolation but at the same time reveals the courage and endurance which give the people its pride. The final choice of the heroine, to marry a poor pioneer like her father instead of a neighbor who has "deserted" to become an American factory worker, has excited both disgust and admiration.

The style of the novel ranges from cold, naturalistic description to lyrical effusion. Its general import goes beyond a mere local problem to evoke a feeling for human dignity in a bleak world. Hémon apparently wrote the novel in his sparse leisure time at Peribonka and left during the following spring. He dispatched the manuscript to *Le Temps,* a onetime sporting journal, where it was published in serial form (1914). The author meanwhile had set out for the West but was killed in a train accident at Chapleau, Ontario, in July 1913.

Maria Chapdelaine was published in book form in 1916 but not rescued from oblivion until 1921. Four other books were subsequently published from Hémon's manuscripts.

Further Reading

There is scant information on Hémon in English, but he is mentioned in several works that also serve as useful background: Lorne Pierce, *An Outline of Canadian Literature* (1927); Ian Forbes Fraser, *The Spirit of French Canada: A Study of the Literature* (1939); and Jack Warwick, *The Long Journey: Literary Themes of French Canada* (1968).

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Arthur Henderson

The British statesman Arthur Henderson (1863-1935) was an architect of the Labour party and served as foreign secretary from 1929 to 1931.

Arthur Henderson, the second son of a Scottish cotton spinner, David Henderson, was born in Glasgow on Sept. 13, 1863. He grew up in a poor but hardworking family and attended school in Glasgow and in Newcastle upon Tyne in Northumbria. At age 12 he terminated his schooling and began working in a local foundry.

In his late teens several things happened that profoundly influenced Henderson for the remainder of his life. He happened to hear the famed evangelist Gipsy Smith, who was a captain in the Salvation Army. Henderson was captured by the evangelist's eloquence and joined a local Wesleyan Methodist church. He also became interested in the trade union movement and joined the Friendly Society of Ironfounders (later renamed the National Union of Foundry Workers).

Henderson entered politics as an admirer of William Gladstone, who was then in the twilight of his long career. He engaged in local politics as a member of the radical wing of the Liberal party, and in 1892 he was elected a member of the Newcastle City Council. It was the first of several local positions that he held. Throughout this period of his life he remained active in trade union activities and rightfully deserves to be considered one of the founders of the emerging Labour party. In 1911 he became secretary of the Labour party and retained this position until 1934. He entered

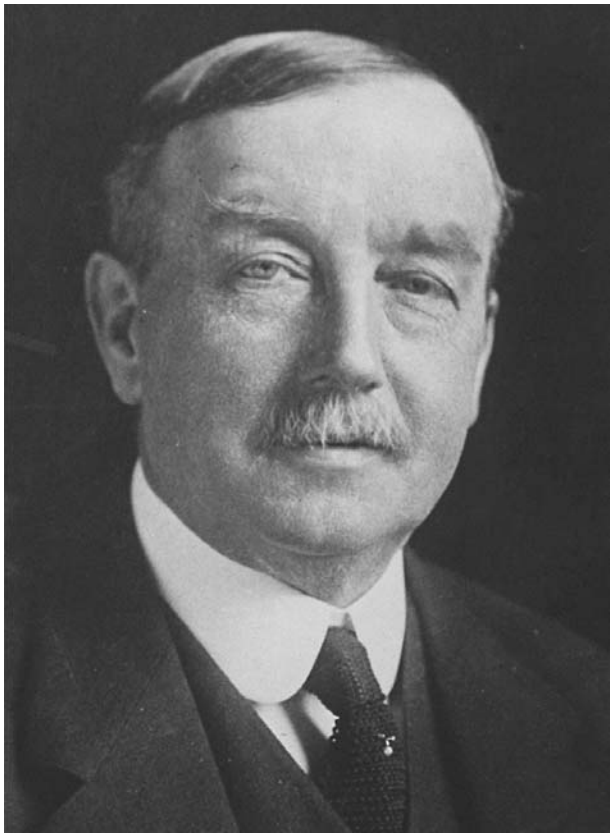

Parliament in 1903 as a member of the Independent Labour party.

In the House of Commons, Henderson quickly won the respect of his colleagues for his keen knowledge of social and labor problems. When World War I broke out in 1914, he replaced Ramsay MacDonald as Labour leader in the House, and in 1915 he was brought into H. H. Asquith's Cabinet as president of the board of education. Later he resigned this post and accepted the less demanding one of paymaster general. In 1916 the new prime minister, David Lloyd George, made him a member of his War Cabinet. After the first Russian revolution of 1917, Lloyd George sent him on an important mission to Russia. After his return from Russia, however, he broke with Lloyd George over the question of British representation at the proposed conference of international socialists to be held at Stockholm. Consequently, he resigned his Cabinet position and redirected his energies to Labour party affairs.

After the war Henderson remained an instrumental figure in party activities, and he continued to serve, with some interruptions, in the House of Commons. He is best remembered for the 2 years (1929-1931) he spent at the Foreign Office, where he championed policies such as support for the League of Nations and disarmament. He later presided over the World Disarmament Conference which met in Geneva in 1932. He received the Nobel Peace Prize for 1934.

Henderson was known in Labour party ranks as ''Uncle Arthur'' and was recognized internationally as an ''Apostle of Peace.'' He was respected for his sincere and straightforward ways and throughout his life revealed a great strength of character based upon his strong religious convictions. In 1888 he married Eleanor Watson; they had three sons and one daughter. His family was extremely close and a source of great satisfaction to him. Henderson suffered a heart attack and died on Oct. 20, 1935.

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Richard Henderson

Richard Henderson (1735-1785), American jurist and land speculator, was important in the early expansion of the frontier. He established the short-lived Transylvania Colony in Kentucky.

Richard Henderson was born on April 20, 1735, in Hanover County, Va. During the early 1740s his family moved to Granville County, N.C., where his father became sheriff. Richard served as constable and, later, as deputy to his father. After studying law for a year, he passed the bar examination in 1763 and, about the same time, married Elizabeth Keeling. The couple had two sons.

In 1764 Henderson organized Richard Henderson and Company to take advantage of opportunities for land and profit in the West. He hired Daniel Boone to explore the region beyond the mountains, sending Boone into Kentucky in 1769.

Because of his family position and his legal training, Henderson was appointed an associate justice of the Superior Court of North Carolina in 1768. But his judgeship brought considerable difficulties; thus, when his term expired in 1773, he returned to western land speculation.

During the winter of 1774-1775 Henderson organized the Transylvania Land Company and soon opened negotiations with Cherokee Indian leaders for several million acres

between the Kentucky and Cumberland rivers on which to found a new colony. In March 1775 the Transylvania leaders concluded the Treaty of Sycamore Shoals, thereby, theoretically, clearing the area of Indian claims.

During the summer, settlement began, and Henderson himself led settlers through the Cumberland Gap into Kentucky. There he tried to establish the new colony of Transylvania. However, conflicting land claims of North Carolina and Virginia, continuing warfare with marauding Indian bands, and the unwillingness of the frontiersmen to accept Henderson's autocratic views, prevented this. When, in December 1776, Virginia created Kentucky County, Henderson's colonizing was effectively ended.

Henderson eventually received some 400,000 acres of western lands to compensate for his expense and effort. He later helped survey the Virginia—North Carolina boundary, was instrumental in establishing a settlement at Nashville, and served several terms in the North Carolina Legislature.

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Jimi Hendrix

Jimi Hendrix (1942-1970) is perhaps the most innovative electric guitarist of all time, combining blues, hard rock, modern jazz, and soul into his own unmistakable sound.

In the few years between his emergence as a solo artist and his death from a barbiturate overdose at the height of his fame, Jimi Hendrix wrought a slew of radical changes on pop music. Arguably the most innovative electric guitarist of all time, he combined the raw passion of the blues, the sonic aggression of hard rock, the aural adventure of psychedelia and modern jazz, and the symphonic lyricism of progressive soul, melding these disparate inclinations into a style that, even when heard in fragments, remains unmistakably his own.

Had his instrumental prowess been his only contribution, Hendrix would remain a towering figure in modern music. But he was also a supremely gifted songwriter, as the myriad cover versions of his songs by such diverse artists as Eric Clapton, the Pretenders, Frank Zappa, Rickie Lee Jones, Living Colour, The Cure, jazz composer Gil Evans, and many others attest. When funk pioneer George Clinton was asked by a *Rolling Stone* interviewer how Hendrix had influenced Clinton's band Funkadelic, he responded, ''He was it. He took noise to church.''

At the time of his death, Hendrix was working desperately on an ambitious project that seemed designed to bridge a dazzling array of musical territories. Though he never completed that record, he did lay the groundwork for a range of bold stylistic hybrids, and he continues to influence those who hear his work. ''Hendrix left an indelible, fiercely individual mark on popular music,'' wrote David Fricke in *Rolling Stone,* ''accelerating rock's already dynamic rate of change in the late 1960s with his revolutionary synthesis of guitar violence, improvisational nerve, spacey melodic reveries and a confessional intensity born of the blues.'' Indeed, as one of the late musician's friends told the authors of the biography *Electric Gypsy,* Hendrix revealed, ''I sacrifice part of my soul every time I play.''

Raised by His Father

The man who would achieve fame as Jimi Hendrix was born Johnny Allen Hendrix in Seattle, Washington, in 1942. His father, Al—a gifted jazz dancer who worked at a number of jobs including landscape gardening—bore much of the responsibility of raising the boy and his brother, Leon, as did their grandmother and various family friends. This was due to the unreliability of Al's wife, Lucille, who drank excessively and would disappear for extended periods. Al

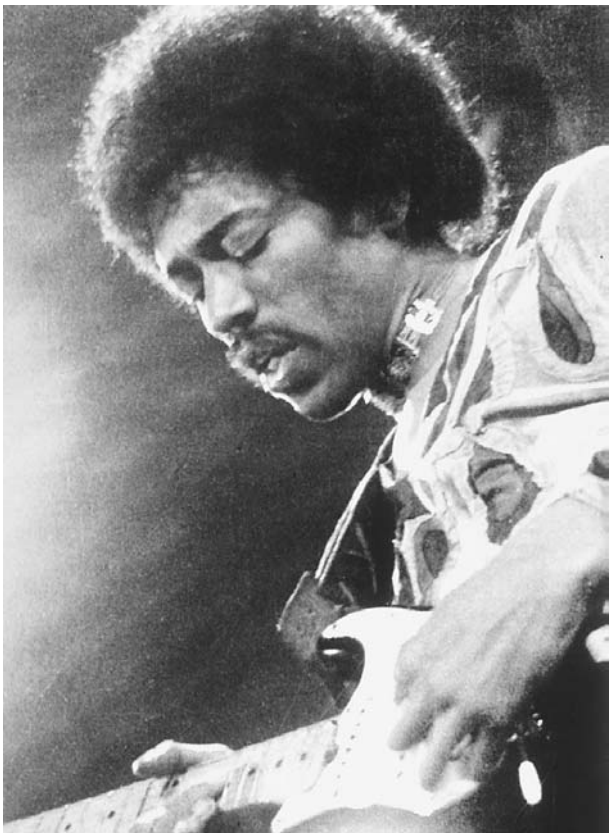

Hendrix won custody of his sons and exercised as much discipline as he could, but the boys—young Johnny especially—worshipped their absentee mother; numerous biographers have hypothesized that in later years the guitarist looked to her as his muse. Al later changed his older son's name to James Marshall Hendrix.

Jimmy Hendrix wanted a guitar early on; before acquiring his first real instrument, he plucked a number of surrogates, including a broom and a one-stringed ukelele. Al at last procured a guitar for him, and the precocious 12-year-old restrung it upside down—as a left-hander, he was forced to turn the instrument in the opposite direction from how it is usually played, which left the low strings on the bottom unless he rearranged them—proceeding to teach himself blues songs from records by greats like B. B. King and Muddy Waters. The guitar rarely left his side and even lay beside him as he slept. By his mid-teens, Hendrix was playing blues and R&B with his band the Rocking Kings. He played behind his back, between his legs, and over his head—as had many blues guitarists before him. Thus he endeared himself to audiences, if not to all musicians.

It was therefore a shock to his father and friends when Hendrix joined the armed forces at age 17 and left his guitar behind. He volunteered for the 101st Airborne Division as a paratrooper and was soon jumping out of airplanes (he would later use his instrument to evoke the otherworldly sounds and sensations of freefall). Eventually he sent for his guitar and became the object of much derision and abuse from his peers, who considered Hendrix's extravagant devotion to the instrument freakish.

Performed on the ''Chitlin Circuit''

An exception was a young private named Billy Cox. Himself an aspiring bassist with a taste for jazz as well as R&B, Cox overheard guitar music coming from inside a club on the camp that sounded, as he told *Electric Gypsy* authors Harry Shapiro and Caesar Glebbeek, ''somewhere between [German classical composer Ludwig von] Beethoven and [blues icon] John Lee Hooker.'' He immediately suggested that he and Hendrix form a band; soon their quintet was entertaining troops all over the region. Eventually, though, Hendrix tired of army discipline and managed—with the help of a well-timed and overdramatized injury—to obtain a discharge. Cox got out two months later.

After a few unproductive months, the two musicians headed for Nashville, Tennessee, which was just gaining a national reputation for its recording scene. Their new band, the King Kasuals—a revamped version of their service combo—landed a regular gig at the El Morocco club. Hendrix rapidly established himself as one of the hottest guitarists in town. At the time, however, he had no confidence in his singing and was content to back R&B artists, among them Curtis Mayfield, whose soulful guitar playing combined rhythm and lead and strongly influenced Hendrix's later balladry.

Over the next few years, Hendrix logged time in several R&B road shows—on what came to be known, somewhat disparagingly, as the ''Chitlin Circuit''—though he didn't last long with any one act; his wild hair and compelling stage presence often stole the thunder from bandleaders who expected their musicians to play their assigned parts and stay in the background. From the seminal rocker Little Richard, Hendrix lifted much of what would become his signature look as an artist. Richard admired the guitarist's playing but viewed his taste for the limelight as a threat. The Isley Brothers gave Hendrix a bit more freedom; he was allowed to stretch out onstage and contributed a fiery solo to their 1964 single ''Testify.'' The Isley Brothers hit showcases the passion and budding virtuosity that would soon make Hendrix a sensation.

Hendrix then played with saxophonist King Curtis and later with friend Curtis Knight (cowriting and recording some sides with the latter that would be exploited after he achieved fame). In 1965 he signed—for a one-dollar advance—a record contract with Knight's manager and PPX Productions head Ed Chalpin, the first of many costly and ill-advised legal entanglements that characterized Hendrix's career. It was around this time that he formed his own group, Jimmy James & the Blue Flames (which included a future member of the psychedelic rock group Spirit), moved to New York, and played endless low-paying gigs at the Cafe Wha? in Greenwich Village. His increasingly daring guitar work would make itself known, however.

Gave ''Experience'' New Meaning

Linda Keith, then girlfriend of Rolling Stones guitarist Keith Richards, was sufficiently impressed by Hendrix to recommend him to Chas Chandler, bassist for British rock sensations the Animals and an aspiring manager. Chandler was stunned by Hendrix and urged him to come to London.

The road-weary Hendrix was justifiably skeptical, but Chandler turned out to be the real thing. Soon the guitarist was en route to the United Kingdom.

Chandler suggested changing the spelling of Hendrix's first name to Jimi, though the oft-cited assertion that he made this suggestion on the flight to London may be untrue. In any event, they touched down in September of 1966 and immediately put a band together with two British musicians, guitarist Noel Redding—who came to Chandler's office hoping to audition for the Animals but would, instead, be handed a bass for the first time—and jazz-influenced drummer John ''Mitch'' Mitchell, who won a coin toss to beat out his only competitor.

Mitchell's exuberant, round-the-kit playing combined the frenetic psychedelic blues attack of his most famous British peers with a post-bop virtuosity that recalled Elvin Jones, one-time skinsman for visionary jazz saxophonist John Coltrane. Many critics would later suggest that the Hendrix-Mitchell chemistry paralleled that between the two jazz players. Thus was born the Jimi Hendrix Experience. ''Together, they complemented the rhythmic idiosyncrasies of Hendrix's songs and playing style with their own turbulent blend of hardy soul dynamics and breathtaking acid-jazz breakaways,'' wrote *Rolling Stone*'s Fricke. ''The sound was fluid enough for open-ended jamming yet free of excess instrumental baggage, tight and heavy in the hard-rock clutches.''

Meanwhile, Hendrix had found his voice not only as a songwriter but as a singer. Both his vocalizing and lyrics were profoundly influenced by folk-rock trailblazer Bob Dylan, whose unpretty plainsong voice and personal, surrealistic writing inspired Hendrix to cover his work—witness the rocking hit version of ''All Along the Watchtower''—and to emulate it.

The Experience coalesced in a whirlwind couple of weeks, playing its debut gig in Paris opening for French pop star Johnny Hallyday at the Paris Olympia. Having signed with Track Records, they commenced recording their debut album the following month and by December had released their first single, a cover version of the folk-rock standard ''Hey Joe.'' Hendrix's relaxed take on this often frantically rendered song added menace to the violent imagery of the lyrics and lent the title character's flight from justice considerable heft with concise, emotional bursts of lead guitar.

''Hey Joe'' became a hit, and Hendrix proceeded to terrify London's biggest rock stars with his electrifying stage show. ''It's the most psychedelic experience I ever had, going to see Hendrix play,'' guitarist Pete Townshend of The Who told Charles Shaar Murray, author of *Crosstown Traffic*. ''When he started to play, something changed: colours changed, everything changed.'' Townshend—who claims never to have been a heavy user of psychedelic substances—recalled ''flames and water dripping out of the ends of his hands.'' Eric Clapton, guitar ''God'' of rock until Hendrix's arrival, invited the young American onstage to play with his group Cream; soon ''God'' slunk offstage and was found in his dressing room with his head in his hands. Cream later wrote their psychedelic riff-rock smash ''Sunshine of Your Love'' in tribute to the American firebrand; he eventually adopted it into his live set without knowing he'd inspired it.

Unlike Townshend, Hendrix had a special fondness for hallucinogens like LSD and was also an enthusiastic marijuana smoker. In addition, scores of women flocked to him, and his ''Wild Man of Borneo'' reputation made him seem—to those who didn't know him—like some kind of omnivorous Yank tornado. Yet he is almost universally remembered as a shy, diffident person, occasionally explosive but largely gentle and naive; he was in no way prepared for the stormy sea of fame or the cynical manipulations of the music business. As Shapiro and Glebbeek pointed out in *Electric Gypsy,* he was dashed between the extremes of sporadic hero worship and institutional racism. ''Feted as the greatest rock guitarist in the world, acclaimed as a Dionysian superstud and refused service at the tattiest redneck lunch counters—Jimi Hendrix was treated as superhuman and subhuman, but rarely just human,'' the authors attest. Even so, he seemed to care little about issues of color and was especially frustrated by the suggestion that he played ''white music'' or ''black music.''

Stirred Up a ''Purple Haze''

The Experience's debut album, *Are You Experienced?*—released in the United States on the Reprise label—was a watershed in popular music, only kept from the top chart position by one of the few albums that arguably exceeds it in importance: the Beatles' *Sgt. Pepper's Lonely Hearts Club Band*. Hendrix produced a psychedelic rock anthem in the disoriented ''Purple Haze,'' elegiac soul with the ballad ''The Wind Cries Mary,'' R&B brimstone with ''Fire,'' and proto-jazz rock with ''Third Stone from the Sun.'' The U.K. version of the record included the signature Hendrix blues ''Red House,'' released the following year in the United States on a singles collection. *Are You Experienced?* was an epochal debut, full of innovative studio effects and Hendrix's advanced use of feedback and tremolo. Then, in 1967, the band took the landmark Monterey Pop Festival by storm; Hendrix's ceremonial burning of his guitar—a highly theatrical routine that he somehow invested with the solemnity of a ritual sacrifice—left audiences stunned and appropriately worshipful.

Hendrix returned to the United States a hero. Crowds swarmed to watch this ''wild man'' play with his teeth, play behind his head, make relatively explicit love to—and, with any luck, torch—his Fender Stratocaster, and otherwise update the blues showman tradition with revolutionary fervor. What sometimes got lost in this impressive performance, to Hendrix's eternal dismay, was the music.

In the meantime, Chas Chandler made the best of the Experience's disastrous, abortive tour with wholesome TV popsters the Monkees by starting a rumor that the ultraconservative Daughters of the American Revolution had forced out the group. When Hendrix wasn't playing concerts or engaging in marathon studio sessions, he could invariably be found jamming at local clubs with anyone and everyone.

The Jimi Hendrix Experience's follow-up album, *Axis: Bold as Love,* demonstrated Hendrix's balladry and general

songcraft to even greater effect, particularly on ''Little Wing,'' which has been covered numerous times. Yet Hendrix was deeply dissatisfied by the way his albums had been cut and mixed and by a number of other factors. The trio format limited him—Redding played the bass parts Hendrix wrote but added little spice to the band dynamic—and he quickly tired of the theatrics audiences had come to expect. When he neglected to play the flashy guitar hero, crowds often grew restless, filling him with frustration and even contempt.

Hendrix longed to expand his musical range and to this end began work on the one album over which he exercised complete control, the sprawling double-length *Electric Ladyland*. Featuring a vast crew of guest players, the epic blues ''Voodoo Child,'' and the plaintive mini-symphony ''Burning of the Midnight Lamp''—as well as the hit single ''Crosstown Traffic''—it was the most far-reaching achievement of his brief recording career. ''You don't care what people say so much,'' he told *Down Beat,* ''you just go on and do what you want to do.'' Increasingly, this would not be as easy as Hendrix made it sound.

It was at this point that the unscrupulous Ed Chalpin sued Hendrix's management over his 1966 contract with the guitarist, disrupting his affairs for several years. Meanwhile, the enormous recording costs Hendrix had amassed making *Electric Ladyland* induced Chandler and comanager Mike Jeffreys to build a custom studio—Electric Ladyland Studios—that would be rented out when the guitarist wasn't using it. But this, too, cost a fortune, necessitating endless touring that resulted in extreme road fatigue. The Experience broke up, and Hendrix began working with bassist Cox again, also recruiting drummer Buddy Miles for a soul-rock trio he called Band of Gypsys.

Revamped the National Anthem

In 1969 Hendrix appeared at the famed Woodstock festival in New York state, where his performance of the ''Star-Spangled Banner''—complete with apocalyptic guitar noise—captured the anguish of the Vietnam War era and became a legend and a vital component of every time-capsule summary of the period. As Living Colour guitarist and Black Rock Coalition founder Vernon Reid told *Crosstown Traffic* author Murray, ''At that moment, he became one of the greats, like Coltrane or [bop saxophone luminary Charlie] Parker or [woodwind innovator Eric] Dolphy. He plugged into something deep, something beyond good or bad playing. It was just 'there it is.'''

Various interested parties hoped to team Hendrix with trumpeter-bandleader-composer Miles Davis, one of the preeminent creative forces in post-bop jazz; though this never materialized, Hendrix did play with a number of musicians in Davis's circle and showed a marked interest in elements of what would come to be called ''fusion,'' an amalgam of jazz and rock. He also declared, in a late interview quoted by Murray, that he wanted a ''big band'' and expressed the desire for ''other musicians to play my stuff,'' saying, ''I want to be a good writer.''

The Band of Gypsys recorded a live album and, of legal necessity, handed it over to Chalpin; it is the only document of their short-lived band dynamic, one that tantalizingly demonstrates how a different rhythm section affected Hendrix's guitar work. Cox and Miles—who, as black sidemen, symbolized to Hendrix's more literal-minded political advisors a welcome concession to the black militancy of the day—did something Redding and Mitchell hadn't: they grooved. Much of the funk-rock and funk-metal that followed owes a huge debt to this corner of Hendrix's creativity. The scorching ''Machine Gun'' has been hailed by critics as a masterpiece.

But the trio was short-lived; soon Miles was out, Mitchell returned, and Hendrix recorded a number of tracks for what was to be perhaps the fullest realization of the sound he heard in his head: another double album, this one titled *First Rays of the New Rising Sun*. All available evidence suggests it would have melded soul, jazz, psychedelia, hard rock, and a few styles as yet unimagined. Tragically, after a slew of dispirited performances and perpetual self-medication, Jimi Hendrix died of a sleeping-pill overdose on September 18, 1970, before he could complete the ambitious work. He was buried in Seattle.

The Hendrix estate was mired in litigation for many years; Al Hendrix at last found an aggressive lawyer and in 1994—after a protracted struggle—looked to regain control of much of his son's music. In the years after the guitarist's death, hundreds of ''new Hendrix albums'' appeared, featuring everything from studio outtakes to pre-Experience club performances to rambling interviews. Consumers have gotten the shortest end of the stick, with a sizeable group of what rock industry consensus regards as the ultimate bottom-feeders profiting from these paltry and often grotesquely misrepresented scraps. Such exploitation, however, has scarcely tarnished Jimi Hendrix's shining legacy.

Bits and pieces of what would have been First Rays appeared on three of many posthumous releases—*The Cry of Love,* the soundtrack to the meandering hippie film *Rainbow Bridge,* and 1995's *Voodoo Soup,* of which *Vibe*'s Joseph V. Tirella commented, ''The title is silly but apt, since this album is a delicious soup of sorts, a bouillabaisse of musical flavors.'' Of all his posthumous recordings, *Voodoo Soup* garnered the best general reviews. *Entertainment Weekly* queried, ''Another Hendrix hodgepodge? Yes . . . The catch is that this one . . . is as fluid and cohesive as a preconceived record, without a bad song in the bunch.''

In less than four years, Hendrix had established himself as one of the most important figures in pop music history. His influence extends to virtually every corner of contemporary music, from funk to heavy metal to fusion to the ''harmolodic'' school of New York free jazz to alternative rock. Well into the 1990s, Hendrix's presence on the rock scene practically makes a myth of his physical absence: MCA Records released remastered versions of his classic albums on CD as well as a compilation of his blues pieces and his complete Woodstock set.

In 1992 Hendrix was inducted into the Rock and Roll Hall of Fame. The following year he received the Grammy Awards Lifetime Achievement Award. And notable rock, rap, and blues artists contributed cover versions of his songs

to the high-profile 1993 tribute album *Stone Free*. That same year Hendrix archivist Bill Nitopi published *Cherokee Mist: The Lost Writings,* an ensemble of various forms of personal memorabilia including Hendrix's unpublished writings such as letters to family and friends, ''never-before-seen'' photographs, and notes on unrecorded music. The book title was meant to pay homage to Hendrix's Native American heritage.

Hendrix mania even extended into mid-1990s cyberculture when the Jimi Hendrix Foundation created an Internet web site (http://www.wavenet.com/~jhendrix) for aficionados. Named after the classic Hendrix tune ''Room Full of Mirrors,'' the web site was characterized in *Newsweek* as ''part shrine, part fanzine . . . [with] high-culture and low-culture perspectives on Hendrix.'' Considering the amount of unreleased Hendrix music—of varied quality and in the hands of those with varied integrity—he will likely remain as prolific posthumously as any new artist. Meanwhile, his groundbreaking, heartfelt body of work will certainly continue to inspire musicians and listeners with every new rising sun.

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Heng Samrin

Heng Samrin (born 1934) was a relatively minor Cambodian Communist leader who suddenly, in January 1979, rose to international prominence as president of the People's Republic of Kampuchea (PRK) after the Vietnamese invasion and occupation of his country. His earlier obscurity had left him untainted by the odious reputation of the bloody Pol Pot regime which had preceded him.

Heng Samrin was born on May 25, 1934, the son of a well to do peasant-trader in the Ponhea district of Kompong Cham province. Some accounts also list a hamlet in Prey Veng province as the abode of his youth. He attended local schools, and it is not certain that he completed any secondary level of education. In the early 1950s he joined a group of Cambodians who were fighting together with the Viet Minh against the French colonial government. Official statements claim membership for him both in the Khmer People's Revolutionary Party (KPRP) and in the United Khmer Issarak (Freedom) Front. The former was Cambodia's first Communist party, organized in 1951 as an offshoot of the Indochinese Communist Party, and it, like its parent organization, remained under Hanoi's influence. Though hazily structured, it provided Heng Samrin with his first ideological and organizational training. The Issarak, led by nationalist and Marxist radicals of various hues, shaped his initial combat experience.

The deft political maneuvering in 1953-1954 by Cambodian ruler Prince Norodom Sihanouk in order to achieve his country's complete independence from French colonial rule left Cambodian Communists and leftist nationalists increasingly divided. After the 1954 Geneva Conference Heng Samrin, along with other Viet Minh oriented KPRP members, left for Hanoi and further organizational and ideological training. He returned in 1956 to join the Krom Pracheachon (Citizens Association). The latter had been established in 1954 by KPRP and other underground anti-Sihanouk radicals as a legal Communist organization to participate in national elections.

The Growing Influence of Viet Nam

How deep Heng Samrin's loyalties went to any one of the various developing factions within Cambodian Communism at this time is not clear. The founding in 1960 of the Workers Party of Kampuchea, later the Communist Party of Kampuchea (CPK), by Pol Pot gradually quickened the anti-Sihanouk Marxist insurrectionary resistance in Cambodia. Vietnamese party cadres and followers of the National Liberation Front of South Vietnam increasingly infiltrated the Krom Pracheachon. It was in considerable measure under their tutelage that Heng Samrin acquired further guerrilla combat experience. During the 1960s and early 1970s his military service reportedly was interrupted by new sojourns to Hanoi. The Vietnamese in this period were intensifying their recruitment of younger middle level Cambodian Communist leaders in an attempt to affirm their hegemony over the Cambodian party.

Upon their return most of the approximately 1,500 members of this so-called Khmer Hanoi group to which Heng Samrin belonged eventually developed party and military bases close to the Vietnamese-Cambodian border, including the Cambodian part of the Ho Chi Minh Trail. Collectively they came to be identified as the Eastern Zone group within the CPK. It was in this area that Heng Samrin eventually rose to intermediate command position in the CPK's Revolutionary Army of Kampuchea, which had been formally established on January 12, 1968.

The name of Heng Samrin did not win any attention, however, amidst increasing popular unrest. There were strikes and demonstrations against Sihanouk's rule and clashes of Sihanouk's forces with the Khmer Rouge (the Sihanouk regime's catchall term for the Communist or Communist-influenced political and military resistance). After

the overthrow of Sihanouk on March 18, 1970, Communist resistance against the new Lon Nol regime intensified.

In the common struggle against Lon Nol, ideological and tactical differences between pro-and anti-Hanoi factions tended to be submerged. This circumstance, along with his party and military service, allowed Heng Samrin to establish himself in the Eastern Zone after Lon Nol was driven out in April 1975.

The Rise and Fall of Pol Pot

In early 1976, shortly before Pol Pot rose to the premiership of Kampuchea, Heng Samrin was named political commissar and commander of the Fourth Infantry Division of the government's Revolutionary Army. This unit was stationed in the Eastern Zone, and the new position gave Heng Samrin considerable authority over local party policy and military preparedness. His appointment, however, appears to have been part of a general trade-off of party and military command posts among the CPK factions at the time. Heng Samrin's new position should be seen primarily as reflecting the appointment of Heng Samrin's superior, So Phim, to head the Eastern Zone and So Phim's membership in the new CPK Politburo, rather than as any sign of favor by Pol Pot himself.

In the next two years, Pol Pot's extensive purges decimated the ranks of senior CPK leaders. Heng Samrin, though known to be a part of the Hanoi-oriented party faction, managed to escape liquidation. This probably was due less to his political astuteness and more to his second rung party status and his relative harmlessness as perceived by the Pol Pot leadership. In May 1978, however, Heng Samrin and other Eastern Zone party dissidents led by So Phim rose up in revolt against Pol Pot. The details of the plot and Heng Samrin's exact role in it are still unclear, but it would appear that Heng Samrin, So Phim, and their associates sought to mobilize military and party units in other zones and called for the aid of Vietnam against Pol Pot. The revolt failed, however, in part because of the rumored betrayal of some key plotters. Amidst bloody new purges (So Phim committed suicide), Heng Samrin managed to escape to Vietnam as clashes between Vietnamese and Kampuchean troops continued to intensify.

With the Vietnamese already controlling much of the Eastern Zone in Cambodia and poised for a final invasion to oust Pol Pot, Heng Samrin and other fellow pro-Hanoi party associates who had escaped met in Snuol in Kompong Chom province in Cambodia on December 2, 1978. Here they drafted a political alternative to the Pol Pot regime. This was the United Front for the National Salvation of Kampuchea, and Heng Samrin was proclaimed president of the front and of its central committee. To these posts he subsequently added that of the presidency of the Revolutionary People's Council, the formal executive arm of the new People's Republic of Kampuchea (PRK). The PRK had been proclaimed jointly by the Vietnamese and Heng Samrin on January 7, 1979, as Vietnamese forces, having driven out the Pol Pot regime, installed themselves in Phnom Penh.

Heng Samrin in Control

Already in his capacity as leader of the National Salvation Front, Heng Samrin in December 1978 had announced a commitment to the abolition of the excesses of the Pol Pot regime and to the establishment of an independent democracy ''moving towards socialism.'' Restoration of family life and freedom of expression and association also were assured in this declaration. After coming to power, Heng Samrin's PRK government, though heavily dependent on the continuing presence of 180,000 Vietnamese military and political cadres in Cambodia, restored a measure of the rule of law and attempted to begin the recovery of the country's shattered economy. The brutalities of the Pol Pot era did not disappear, however. The Heng Samrin regime was criticized by such human rights groups as Amnesty International (London) and The Lawyers Committee for International Human Rights (New York) for arbitrary arrest, extensive confinement of suspected dissenters or old regime officials in ''re-education camps,'' torture of prisoners, and severe restrictions on all movement of people, on those engaging in trade or other occupations, and even on those wishing to get married.

Heng Samrin apparently was seen even by supporters of his regime as a puppet of Hanoi, but he was also viewed by many as preferable to a possible return of Pol Pot and his bloody policies. Cambodian enthusiasm for Heng Samrin's regime remained lukewarm at best. The KPRP (the name assumed again by the pro-Hanoi Communist followers of Heng Samrin) probably numbered no more than 1,000 and Heng Samrin himself complained that the level of political and ideological training of his cadre followers was low. Foreign recognition of the Heng Samrin regime was confined to Soviet bloc nations, with the notable exception of India. Already, on December 5, 1981, Heng Samrin forced the resignation of party secretary Pen Sovan, his closest rival. Hanoi appeared uninterested in replacing Heng Samrin so long as the Cambodian conflict persisted. The forces of the Coalition Government of Democratic Kampuchea continued to battle the Vietnamese and Heng Samrin's regime.

Nothing is known for certain about Heng Samrin's private life. Reportedly, he was married to a former Eastern Zone cadre and had four children.

The War Continues

The Cambodia conflict, with its multiple political factions, splinter groups and guerilla armies, was reported daily in news dispatches, factional press releases and questionable government statements. The Supreme National Council, established as a result of the 1991 peace treaty, and representing the four major factions, began to govern the country under United Nations supervision. Vietnam continued to support Heng Samrin, but he no longer held the post of Chairman of the Council of State. He continued to disavow his former Khmer Rouge alliance and military position, and apparently retained his position as Chairman of the People's Revolutionary Council. Norodom Ranaridh and Hun Sen shared the Royal Government's Deputy Prime

Minister position; both also being co-Chairmen of the Provisional National Government.

The Cambodian army, together with Heng Samrin's well- trained and well-equipped Vietnamese forces, temporarily ousted the Khmer Rouge from the capital, Phnom Penh, and other sensitive areas. However, the Khmer Rouge were still a major factor, both politically and militarily, and could counter-attack anytime.

Peace

The Paris Peace Accord was attended by most of the major factions, with Heng Samrin representing the Council of State. This led to the general elections of 1993. Funcinpec, The United National Front for and independent, neutral, peaceful and Co-operative Cambodia, won the election by a narrow margin. This was the monarchist Party and Prince (now King) Sihanouk was now head of state. He persuaded both the Cambodian People's Party (CPP) and the Funcinpec faction to resolve their differences to create a stable government. Heng Samrin was apparently a member of the CPP, though he seemed to be non-participatory.

Chaos Again

The re-establishment of King Sihanouk as head of state, a new constitution (1993), and the elections, seemed to be what Cambodia required for stability and the re-establishment of social order. However, the Khmer Rouge controled the northern and western portions of the country and increased their guerilla attacks every dry season. The Vietnamese-backed forces impinged on the border and occasionally made forays against key areas, increasing their control. This was Heng Samrin's allegiance, and Vietnam continued to back and support him. Both established political parties (Funcinpec and CPP) fragmented into several interest groups, and no one faction seemed able to rule the country—least of all Sihanouk, the titular head of state.

The economic situation worsened daily; battles and skirmishes were won and lost by the Cambodian army, the Khmer Rouge guerilla forces, and the Vietnamese force along the border. King Sihanouk's shaky government became increasingly repressive, violating human rights and suppressing all political opposition. The bloody Pol Pot was captured, tried, and sentenced to several years' house arrest. Apparently, the political situation collapsed and the fight for control of the country was between Heng Samrin's Vietnamese forces and the Khmer Rouge rebels who controled most of the northern and western provinces already.

In July 1997, Mary Kay Magstad, an NBC correspondent, reported from Phnom Penh that the Cambodian populace had lost faith in the Hun Sen government, which had resorted to mass political arrests and inhuman torture of prisoners in a desperate attempt to control the country.

Further Reading

There was no published biography, not even one issued by official PRK quarters, of Heng Samrin. Various glimpses of his career were offered in Michael Vickery, *Cambodia, 1975-1982* (1984) and in Serge Thion, ''Chronology of Khmer Communism, 1940-1982,'' in David Chandler and Ben Kiernan, editors, *Revolution and Its Aftermath in Kampuchea* (Yale University Southeast Asia Studies, Monograph Series, no. 25, 1983). See also the interview of Heng Samrin by the Swedish journalist Sven Oste in the Stockholm daily *Dagens Nyheter,* February 5, 1984 (reprinted in *Foreign Broadcast Information Service reports,* Washington, D.C., February 15, 1984).

For a graphic account of the horrors of daily life under Heng Samrin's army and government, Dr. Haing Ngor's book, *A Cambodian Odyssey* (1987), was an excellent source. Haing Ngor was the Cambodian refugee medical doctor who finally escaped to Thailand and came to Los Angeles. His case and his country's plight came to world attention when he won an Academy Award as best supporting actor in *The Killing Fields* (1984).

For general background information regarding the ongoing turmoil in Southeast Asia, Heng Samrin and other factional leaders, consult: William Colby's*Lost Victory,* Chicago: Contemporary Books, (1989); *Asian Affairs: An American Review* (Winter 94, Vol. 20, Issue 4, pp. 187, 218); *The Economist Newspaper NA Inc.,* (January 12, 1991, Vol. 318, Issue 7689, p. 28 and October 26, 1994, Vol. 321, Issue 7730, p.39); or *The UN Chronicle* (September, 1990, Vol. 27, Issue 3, p. 24; December 1990, Vol. 27, Issue 4, p. 25; and March 1991, Vol. 28 Issue I, p. 65.) □

Henry I

Henry I (876-936), or Henry the Fowler, was king of Germany from 919 to 936. The first monarch of the Saxon dynasty, he allowed autonomy to the various German duchies and concentrated his resources on defense against the Danes and the Magyars.

The son of Otto of Erlauchten, Duke of Saxony, Henry I was a great grandson of Louis the Pious. What education he had was from tutors, and he was trained to succeed his father as Duke of Saxony. In 909 Henry married Mathilda, daughter of Count Dietrich, whose possessions in Westphalia helped to increase the power of the Saxon duke in that area.

In 912, upon the death of his father, Henry became Duke of Saxony. His relations with King Conrad I were not always peaceful, but the struggle for control of Thuringia, a territory that lay adjacent to Saxony and Franconia (Conrad's duchy), was settled by the Treaty of Grona in 915.

Shortly before his death in 918, Conrad designated Henry as his successor, and Henry was acclaimed king at Fritzlar in May 919. As king, he ruled a federation of duchies which were recognized as autonomous units. Henry concentrated on building up his own power in Saxony and expanding his control into lower Lorraine. After an unsuccessful attempt to unseat Duke Gilbert (Giselbert) of Lorraine, who was aided by the king of the West Franks, Charles the Simple, Henry was recognized as king of the East Franks at the Treaty of Bonn in 921. In 923 Henry again tried to enter Lorraine, only to be driven back by Rudolf, Duke of Burgundy. In 925 he attempted a third campaign and, besieging Gilbert at Zülpich, forced his submission.

Henry then turned eastward to protect Saxony and Thuringia against the incursions of the Danes, the Wends, and the Magyars. Henry was able to halt the Danes and Wends and, through the capture of a Magyar chieftain, forced peace on the Magyars for 9 years, during which time they paid tribute to the Saxon king.

Henry used this period of peace to consolidate his power in Saxony. He fortified his major cities, Merseburg, Hersfeld, Goslar, Gandersheim, Quedlinburg, and Pöhlde, which were to become centers of trade, justice, and social and military activity. The lands that had been taken from the Wends were distributed in the form of fiefs among his followers and servants.

During the years 928-932 Henry pushed eastward into Slavic lands and set up administrative centers at Brandenburg and Meissen. In 929 he entered Bohemia, where he forced King Wenceslas to recognize German sovereignty and to pay a yearly tribute. In 933 and 934 Henry concentrated on attacking and defeating in turn the Magyars and the Danes.

Sick with paralysis, Henry designated his eldest son, Otto, as king and called the nobles to Erfurt in early 936 to elect him. On July 2, 936, at Memleben, Henry died and was buried in the church of St. Peter, which he had founded at Quedlinburg.

Further Reading

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Henry I

Henry I (1068-1135) was king of England from 1100 to 1135. His reign was dominated by his struggle to conquer and defend Normandy and to make his government in England more efficient and more profitable.

The third surviving son of William I and Matilda of Flanders, Henry I received a good education and could read and write Latin, an accomplishment rare among laymen at that time. On his father's death in 1089, Henry's brothers, Robert and William II, inherited Normandy and England respectively; Henry was left £5,000, with which he bought land in western Normandy. Robert could not govern efficiently, and Henry therefore allied with William, who in 1096 took over Normandy as security for a loan to enable Robert to go on a crusade.

On Aug. 2, 1100, when Robert was on his way home, William was shot, possibly with Henry's connivance, when hunting in the New Forest. Henry seized the royal treasure in nearby Winchester and was hastily crowned on August 5 at Westminster. Here he issued a charter promising reforms, most of which were designed to win support from the great landowners and the Church. He imprisoned William's unpopular minister Ranulf Flambard and recalled the exiled Anselm, Archbishop of Canterbury. In November 1100 he married Edith, later called Matilda, daughter of Malcolm III, King of Scots and descendant of the Saxon kings; this marriage secured peace with Scotland and the goodwill of the English. These measures helped him to survive an attack by Duke Robert in 1101. In 1104 and 1105 Henry attacked Normandy and in 1106 finally defeated his brother at Tinchebrai and took over the duchy, keeping Robert a prisoner till his death in 1134.

In 1107 Henry reached a statesmanlike compromise with the Pope and the archbishop of Canterbury in the longstanding dispute about elections of bishops and abbots, which had caused Anselm to retire to a second period of exile. Henry gave up the ancient custom of lay investiture (giving prelates the ring and staff which were the symbols of their spiritual office), while the Pope agreed that prelates should be elected in the King's presence and do homage for their estates before consecration. In this way Henry and his successors retained control of Church appointments, giving up only a formal ceremony.

As well as watching constantly to suppress rebellion in Normandy, Henry made diplomatic moves to protect it from attack. In 1109 his daughter Matilda was promised to the emperor Henry V; in 1113 he agreed that his son and heir William should marry the daughter of Fulk, Count of Anjou. He paid a large pension to the Count of Flanders and gave substantial estates in England and Normandy to his nephew

Stephen, brother of another potential ally, the Count of Blois. Thus fortified, he was able to repel several attacks led by Louis VI, King of France, in support of the claim to Normandy of Duke Robert's son, William Clito. Though defeated at Brémule in 1119, Louis continued to support William and made him Count of Flanders in 1127. Fortunately for Henry, William Clito died in 1128.

Though he gave much of his time to Normandy, Henry's reign produced notable developments in the government of England. He increased the number of professional administrators, employing men of comparatively humble origins. Many of these were laymen, but their chief was Roger, Bishop of Salisbury. Roger was the King's right-hand man and was probably responsible for the organization of the Exchequer, the royal accounting office, which had its own staff and its own records, the Domesday Book and the Pipe Rolls, of which the first surviving specimen belongs to the year ending Michaelmas (sept. 29), 1130. In judicial matters more cases were claimed for the King's court, and the King's controlling position was emphasized by sending justices to visit the county courts and by the brutal, but methodical, punishment of criminals.

The great problem of Henry's later years was the succession. He had at least 20 illegitimate children but only one legitimate son, William, and one daughter, Matilda. William's death by drowning in 1120 was a political disaster. Henry, in hope of an heir, married Adeliza, daughter of Godfrey, Duke of Lower Lorraine (another potential ally of France's flank), but the union was childless. Matilda, however, became a widow in 1125; Henry summoned her home and in December 1126 made the nobles swear to accept her as domina (lady) of England and Normandy. He then arranged her marriage to Geoffrey, son of the Count of Anjou. But when Henry died on Dec. 1, 1135, his nephew Stephen ascended the English throne.

Further Reading

A basic study of Henry is in Richard William Southern, *Medieval Humanism and Other Studies* (1970). A contemporary account of Henry I is *Eadmer's History of Recent Events in England* (trans. 1964). Good accounts of Normandy and England in this period are in Charles Homer Haskins, *Norman Institutions* (1918), and Frank Barlow, *The Feudal Kingdom of England, 1042-1216* (1955; 2d ed. 1961). Edward J. Kealey, *Roger of Salisbury* (1972), is an important study of the man who was Henry's viceroy for over 30 years.

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□

Henry II

Henry II (1133-1189) was king of England from 1154 to 1189. He restored and extended royal authority, supervised great legal reforms, and clashed with Thomas Becket.

Born on March 5, 1133, Henry II was the eldest son of Geoffrey, Count of Anjou, and Matilda, daughter of King Henry I. On her father's death Matilda failed to secure England and Normandy, but Geoffrey of Anjou conquered Normandy and in 1150 invested Henry with the duchy. On Geoffrey's death a year later Henry became Count of Anjou. To these lands he added the duchy of Aquitaine by his marriage (May 18, 1152) to Eleanor, daughter of the late duke. These lands were not independent states; they were separate fiefs of the kingdom of France, and for each of them Henry did homage to King Louis VII as his overlord. Louis, like other kings in this period, was trying to convert feudal overlordship into real authority to govern and deeply resented Henry's strength. The duchy of Aquitaine, often regarded as a great loss to Louis, was in many ways a liability to Henry; it had no internal unity, and it had never been effectively governed.

Recovery of England

In 1153 Henry led an expedition to claim the throne of England from his mother's rival, King Stephen. Many of the nobles had objected to a woman ruler; now they were ready to accept Henry, influenced no doubt by his power as Duke of Normandy to seize their Norman lands. The death of Stephen's son Eustace in August made a settlement possible,

and at Winchester in November Stephen recognized Henry as his heir, while Henry left the throne to Stephen for the rest of his life. When Stephen died (Oct. 25, 1154), Henry succeeded peacefully and was crowned on December 19 at Westminster.

The new king was a tough, intelligent young man of 21, well educated, ambitious, and ruthless. His violent temper and his enormous energy soon became proverbial; he was constantly on the move, surprising friend and foe and exhausting his followers by his long journeys.

Henry's first objective was to regain all the rights and powers of his grandfather King Henry I. He reclaimed royal lands and castles, destroyed castles built without royal permission, and reorganized the machinery of finance, justice, and administration. He had a wise adviser in Theobald, Archbishop of Canterbury, and the service of able and experienced administrators such as Nigel, Bishop of Ely, and Richard de Lucy, justiciar till 1179. In the next 4 years he reasserted his overlordship of Scotland, the Welsh princes, and Brittany and married his eldest son to the daughter of the King of France; she brought as her dowry the Norman Vexin. He had already forced his brother Geoffrey to take money instead of the county of Anjou, promised to Geoffrey by their father.

Quarrel with the Church

Triumphant elsewhere, Henry met some opposition in his attempts to assert his authority over the clergy. On the death of Archbishop Theobald in 1161, he arranged the election as archbishop of Canterbury of his chancellor and friend Thomas Becket, hoping for his cooperation. But Thomas opposed him, and Henry's reaction was bitter and violent. The first serious quarrel was about the punishment of clergy accused of crimes; Henry wanted at least the right to punish them when convicted, but Thomas claimed them for the Church courts.

In October 1163 Henry demanded general acceptance of the customs of his grandfather's time. The following January at Clarendon the customs setting out the king's rights over the Church were defined in writing in 16 clauses, now known as the Constitutions of Clarendon. Thomas withdrew his acceptance, and Henry now determined to humiliate him. At Northampton in October 1164 Thomas was accused on trumped-up charges, and ruinous fines were imposed on him; it was clear that his resignation was required. Finally he fled secretly from England after appealing to the Pope. Henry had the support of some of the bishops and a reasonable case, for most of the disputed customs had indeed been exercised in Henry I's time. Pope Alexander III, hard pressed in his own quarrel with Emperor Frederick I, did not dare to offend Henry. Negotiations dragged on, but Thomas remained in exile till 1170.

In that year the dispute took a new turn. Henry put himself in the wrong by having his son crowned by the archbishop of York, in defiance of the known right of the archbishop of Canterbury to perform the ceremony. He now allowed a patched-up peace to be arranged, not mentioning the customs, and carefully avoided giving Thomas the formal kiss of peace, which would have been regarded as binding him not to harm the archbishop. Reports of Thomas's actions soon drove the king into one of his violent rages, and four of his knights, hoping to please him, hurried to Canterbury and murdered Thomas in his Cathedral on Dec. 29, 1170.

Henry made a great show of distress and prudently removed himself to Ireland while tempers cooled. The Pope still had to take care not to drive him into the party of the Emperor, and as all parties now desired a settlement, peace was made and Henry was reconciled to the Church on May 21, 1172, at Avranches. He promised to give up any customs which had been introduced in his time against the Church and to permit appeals from the Church courts in England to the Pope's court. The appeals were allowed from that date to the Reformation. The problem of ''criminous clerks'' was settled by a compromise in 1176. Broadly speaking, Henry conceded the point disputed with Thomas in return for the right to judge clergy accused of forest crimes.

Rebellion of 1173

By 1173 Henry seemed to have overcome all opposition. But in that year he had to meet rebellion and attack from all sides, partly as the result of his high-handed treatment of his own family. He had been constantly unfaithful to his proud wife, and he gave his sons, now growing up, titles but no power and no independent income. Eleanor and his three eldest sons now allied against him with King Louis VII of France, the Count of Flanders, King William of

Scotland, and disaffected nobles in many places. But Henry had some warning (he had spies in his eldest son's household); he also had effective, paid soldiers and loyal, capable officials. His wife was captured and the rebels defeated. The Scottish king, defeated and imprisoned, had to make humiliating concessions to gain his freedom (Treaty of Falaise, December 1174).

Later Years

In the British Isles, Henry's triumph was decisive and final. In France too his prestige had never been greater. He made generous terms with his sons; the king of France was cowed. The king of Sicily sought his daughter Joanna in marriage; the kings of Castile and Navarre chose him to arbitrate between them in 1177. But his sons were dissatisfied and jealous, always ready to fly to arms and to ally with the most dangerous enemy of their house, the young king of France, Philip II. Philip had many grievances against the king of England, and he exploited the situation for his own advantage. The heir to the throne, Henry ''the young king,'' died while in rebellion against his father (June 11, 1183); the new heir, Richard, opposed by force Henry's plan to endow his youngest son, John, with Aquitaine. Finally both allied with Philip against their father, who was forced to make a humiliating peace and died 2 days later (July 6, 1189). He was buried in the abbey church of Fontevrault, where his effigy remains.

Administration and Justice

The most constructive and enduring part of Henry's work lay in England. Here his reign saw continuing advances in the techniques of government, based on those made under his grandfather. The administration became more elaborate, more professional, and better documented, but always under the King's control, as Henry demonstrated in 1170, when he suspended all the sheriffs, sent commissioners to inquire into their behavior, and subsequently dismissed all but seven of them. The King's court was still a general center of government, but finance and justice were becoming provinces for experts, such as the treasurers Nigel, Bishop of Ely, and his son Richard, Bishop of London, who wrote the first account of the working of a government office, the *Dialogue of the Exchequer*.

In law and the administration of justice, progress was dramatic. Only a few points can be noted out of many. Judges were sent out on circuit from the royal court with increasing regularity, ensuring uniformity and central control. The Assizes of Clarendon (1166) and Northampton (1176) laid down new rules for the presentment of criminals by sworn freemen, who had to cooperate with sheriffs and the itinerant justices. Henry and his lawyers also made use of the Roman legal concept of a distinction between the possession of property and the absolute right to property. By the Assizes of Novel Disseisin and of Mort d'Ancestor those who had been violently dispossessed of their land could get trial in the king's court, not by the old crude method of duel but by the evidence of sworn neighbors. The treatise *On the Laws of England* describes the new system. King Henry wanted order, power, and the profits of justice; his lawyers, Richard de Lucy and Ranulf de Glanville chief among them, could draw on great experience and the revived knowledge of Roman law to carry out his wishes.

Further Reading

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Henry III

Henry III (1017-1056) was Holy Roman emperor and king of Germany from 1039 to 1056. The medieval empire is generally considered to have attained its greatest power and solidity during his reign.

The only son of Conrad II, the first Salian emperor, Henry was designated by his father to be co-king of Germany in 1028. He was made Duke of Swabia in 1038, and on the death of his father the following year he succeeded as emperor. Within Germany itself Henry III weakened the power of the great nobles by ruling most of the great tribal duchies directly—with Lorraine as the only major exception. He also won effective overlordship of Poland, Bohemia, and Hungary, and in Hungary he actually had his own candidate, Peter, placed on the throne. He intervened in Italy as well, where he not only controlled the north and the region around Rome but in 1046 recognized the Norman Guiscards as dukes of Apulia. Concerned with keeping the peace within his empire, he personally proclaimed the Peace of God from the pulpit of the Cathedral of Constance in 1043.

Henry's most controversial actions involved his dealings with the Church and especially the papacy. He was well educated and pious like his namesake, the emperor Henry II, and a patron of the arts as well. Unlike his father, Conrad II, however, he was actively involved in Church reform, especially in reorganizing monasteries and removing unworthy clerics. It was this interest which led to his intervention in papal affairs.

The papacy had fallen upon evil days, with three popes, each claiming the office and all tainted with scandal. Angered at this, Henry in 1046 entered Italy and at a synod held in Sutri deposed all three popes—Sylvester III, Gregory VI, and Benedict IX—and selected a pope of his own, Clement II. After the death of Clement, Henry appointed still another pope, Leo IX, who was his friend and cousin Bishop Bruno of Toul, a Lorrainer. It was this pope who surrounded himself with northern and Tuscan reformers and started freeing the papacy from secular control and thus began to establish the popes as leaders of the entire Western Church. It was Henry III, therefore, who unwittingly laid the foundations of a papal reform with which his successors had to cope. He also failed to build up in Germany itself any institutions of government or an imperial domain upon which later German emperors could rely for strength.

During his reign Henry III dominated much of eastern Europe, kept Germany peaceful, controlled much of Italy, and intervened almost as head of the Church in papal affairs. Yet his power was more superficial than it appeared, and his policies within both the empire and the Church were to lead to a crisis for his son and successor, Henry IV.

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Henry III

Henry III (1207-1272) was king of England from 1216 to 1272. His reign saw the rise of English nationalism and the development of a strong baronial claim to participate in government.

The eldest son of King John and Isabella of Angoulême, Henry III was born on Oct. 1, 1207. At the death of his father, he ascended the throne on Oct. 19, 1216, and was crowned at Gloucester. Ten days later William Marshall, Earl of Pembroke, was appointed regent. On Pembroke's death in 1219, Hubert de Burgh, who served as justiciar, became the most powerful man in government. In the first years of the regency, England was under papal influence due to Henry's father, John. Efforts were made to maintain peace through negotiating with Louis of France in 1217, reconfirming the Great Charter in 1223 and making peace with Wales.

In 1223 Pope Honorius III allowed Henry to be declared of age for certain limited purposes. In January 1227

Henry declared himself of full age and commenced to attempt to regain the overseas French possessions that had been lost. In the preceding years he had lost most of his French possessions but by 1225 had recovered Gascony, and in 1228, for baronial support, he agreed to restore the forest liberties. By 1230 he was invading Poitou and Gascony, and the following year to obtain scutage (a form of revenue) he reaffirmed the liberties of the Church.

Henry, by 1232, hoped to act as his own minister and caused the dismissal of Hubert de Burgh. He then alienated the English barons by replacing English officers with Poitevin friends and was forced to back down in 1234 due to pressure from Hubert de Burgh and the barons. In 1235 to gain foreign support he married his sister Isabella to the emperor Frederick II, and on January 20 the following year he married Eleanor of Provence. This marriage, which resulted in two sons and three daughters who survived infancy, caused England to be flooded with his wife's worthless relations, and the period is marked by the rise of English nationalism as the barons saw the government passing into the control of foreigners.

By 1239 Henry's behavior was such that even his brother-in-law Simon de Montfort and his brother Richard, Earl of Cornwall, joined the opposition. Henry, while making minor concessions, continued to fill state and Church offices with foreigners. Baronial opposition to the misgovernment of the King continued to grow. In 1242 they refused a grant for the French war, and 2 years later both barons and the Church protested, but these efforts failed due to lack of leadership as Henry detached his brother Richard from the opposition through the marriage arranged with Sanchia, daughter of Raymond Berenger IV, Count of Provence.

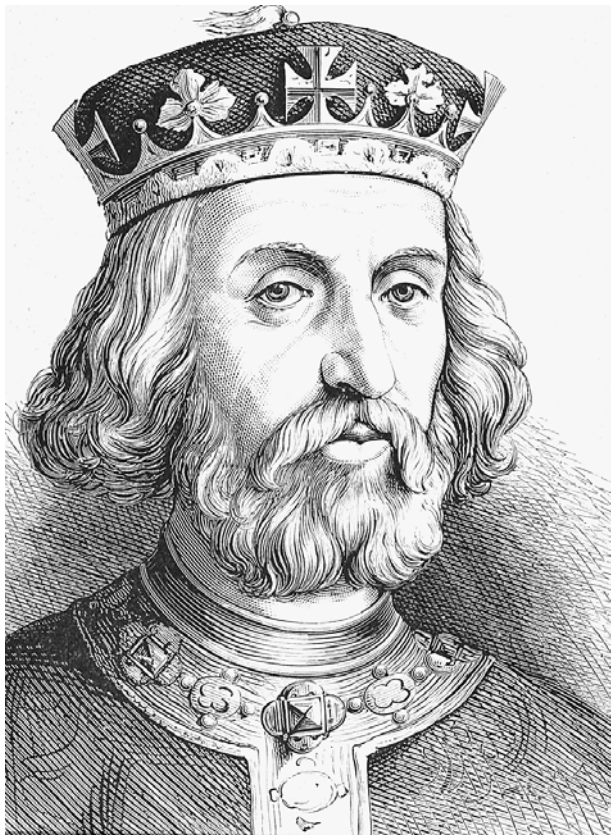

In 1252 Henry alienated Simon de Montfort, who had been governor of Gascony, and a crisis developed when Henry agreed to finance Pope Alexander II's struggle with Manfred in return for the grant of the crown of Sicily to Prince Edmund, Henry's son. This ''Sicilian Venture'' would be of no value to England, and so the barons came to Parliament at Westminster, clad in armor and ready for a confrontation. With Montfort as their leader, in 1258 the barons met at the ''Mad'' Parliament and drew up the ''Provisions,'' which gave the barons control of the executive and the right to nominate half of the Council as well as establishing a committee of 24 to institute reforms.

The barons soon quarreled as Montfort aimed at a more popular government, and the Earl of Gloucester became the leader of the more autocratic-minded barons. As a result, in 1261 Henry was able to regain power and obtained a papal bull absolving him from the terms of the ''Provisions.'' In 1264 the conflict with the barons was referred to Louis IX of France for arbitration, and by the Mise of Amiens a favorable decision was given for the King. Although the decision was upheld by Pope Urban IV, the barons refused to accept the award, and civil conflict developed. After capturing Leicester and other areas, the baronial forces marched into the south for provisions. At the Battle of Lewes on May 14, 1264, Montfort defeated the King and forced a calling of Parliament.

Montfort's position now being too powerful, some of the barons deserted to the side of the King, whose forces led by Prince Edward defeated and killed Montfort at the Battle of Evesham in 1265. With the death of the opposition leader, Henry revoked all his recent acts, confiscated the lands of the rebels, and in the Battle of Kenilworth ensured peace for the rest of his reign. By now power had slipped from the hands of the King to his son Edward, and the last years of the reign saw the passage of some reforms at the 1267 Parliament of Marlborough.

Perhaps one of Henry's greatest achievements was the completion of Westminster Abbey in 1269. On Nov. 16, 1272, Henry died at Westminster, and his body was buried in the abbey 4 days later before the high altar, his heart being buried at Fontevrault.

Further Reading

There is much literature on Henry III's long and important reign. F. M. Powicke, *King Henry III and the Lord Edward* (2 vols., 1947), is the best biography. Kate Norgate, *The Minority of Henry the Third* (1912), surveys the early years. The baronial system and Henry's relationship to it are examined in E. F. Jacobs, *Studies in the Period of Baronial Reform and Rebellion, 1258-1267* (1925), and R. F. Treharne, *The Baronial Plan of Reform* (1932). An excellent narrative is Tufton Beamish, *Battle Royal: A New Account of Simon de Montfort's Struggle against King Henry III* (1966). For general background on the period see F. M. Powicke, *The Thirteenth Century, 1216-1307* (1953; 2d ed. 1962).

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Henry IV

Henry IV (1050-1106) was Holy Roman emperor and king of Germany from 1056 to 1106. An able, ruthless, and secretive monarch, he led the empire into a disastrous confrontation with Pope Gregory VII in the Investiture Controversy.

Born in Goslar, Saxony, Henry IV was the only son of Emperor Henry III and Agnes of Poitou. His father died when he was only 6, and he had a long and difficult minority as king, since early in 1062 he was taken from his mother and raised by a bevy of quarreling, scheming bishops. In 1066 he came of age and began governing on his own. He was married twice, first to Bertha of Savoy and late in his reign, after her death, to Praxedis of Russia.

Henry attempted, initially, to reassert his father's old imperial rights throughout the empire and also to build up a new, strong imperial domain in Saxony. This led to serious uprisings in 1073 in which Saxons and southern German nobles combined against him. By 1075 he had suppressed these revolts, only to begin a quarrel with Pope Gregory VII over the imperial right to appoint or invest churchmen with their offices. Gregory and Church reformers claimed that neither rulers nor any other laymen could exercise this right—despite long precedent. Angry at Gregory's opposition to his appointing an archbishop of Milan, in 1076 Henry hastily summoned a council of German bishops who declared Pope Gregory deposed. Gregory answered by declaring Emperor Henry excommunicated and suspended from office.

This encouraged German nobles again to rebel and to summon the Pope to come to Augsburg and sit in judgment on their ruler. Fearing the results of such collaboration between the Pope and German magnates, Henry slipped through the Alpine passes and met Pope Gregory at Canossa in northern Italy in 1077, where, as a penitent, he prevailed upon the Pope to forgive him. This prevented Gregory, much against his will, from continuing to work with the German nobles against Henry, which, of course, was Henry's objective.

Despite lack of papal support, Henry's German opponents chose an antiking, Rudolf of Swabia. But Henry returned across the Alps and defeated him. Rudolf died soon thereafter, in 1080, and Henry reopened hostilities with Pope Gregory. Despite a renewal of his excommunication, he led another army into Italy and by 1084 had marched on Rome and set up an antipope there who crowned him emperor. Gregory was saved from capture only by a large Norman force, which rescued him at the cost of a severe plundering of the city of Rome itself. The Pope had to retire with the Normans south toward Naples and died in exile the following year.

After Gregory's death, Henry IV continued to resist the popes who were chosen as his successors and to set up antipopes of his own against them. In this he was relatively unsuccessful, since his papal opponents were men like Urban II, capable of rallying all Europe behind them in the First Crusade and similar enterprises. Henry also had much trouble due to opposition to his rule in both Germany and Italy, especially from his eldest son, Conrad, and from Duke Welf of Bavaria and Countess Matilda of Tuscany. Not until 1098 did the revolts they encouraged collapse, and soon afterward Conrad died. But Emperor Henry had to pay a heavy price to Saxon rebels and others to secure peace. Finally, in 1105, his second son and heir, later Henry V, joined his father's enemies, imprisoned him, and forced him to abdicate. Escaping in 1106, he had just defeated this ungrateful son when he died, leaving a weakened imperial power in Germany and the struggle with the papacy over investitures still unresolved.

Further Reading

There is an immense literature dealing with Henry IV. Among the more important accounts are those found in Gerd Tellenbach, *Church, State and Christian Society at the Time of the Investiture Contest* (trans. 1940); Geoffrey Barraclough, *Origins of Modern Germany* (1946; 2d rev. ed. 1966); and Walter Ullmann, *The Growth of Papal Government in the Middle Ages* (1955; 2d ed. 1962). See also shorter accounts in Ralph H. C. Davis, *A History of Medieval Europe* (1957), and Christopher Brooke, *Europe in the Central Middle Ages, 962-1154* (1964). □

Henry IV

Henry IV (1367-1413), the king of England from 1399 to 1413, was the first monarch of the Lancastrian dynasty. His reign was marked by the development of parliamentary government in England.

Henry IV was the only son of John of Gaunt, the son of Edward III, and Blanche, the daughter of Henry Grismond, Duke of Lancaster. Known as Henry Bolingbroke after his birthplace in Lincolnshire, he was made a knight of the Garter in 1377. In 1380, at the age of 13, he married Mary de Bohun, the youngest daughter and coheiress of Humphrey, the last Earl of Hereford. They had

four sons and two daughters before her death at the age of 24, in 1394. As the Earl of Darby, Henry entered the House of Lords in 1385. In 1387 he supported his uncle Thomas, Duke of Gloucester, in his opposition to Richard II. (Gloucester was also Richard's uncle, and Henry was the King's first cousin.)

While taking part in the ''Merciless'' Parliament of 1388, Henry regained the favor of the King and in 1390 departed on the Crusade to Lithuania and then to Jerusalem. Visiting the kings of Bohemia and Hungary and the Archduke of Austria and then Venice in 1392-1393, he went only as far as Rhodes and then returned to England as a popular hero. He soon entered the government; he served on the Council while Richard was absent in Ireland in 1395 and for his efforts was made Duke of Hereford in 1397.

Henry soon quarreled with the Duke of Norfolk, each accusing the other of arranging the murder of the Duke of Gloucester and calling for a trial by battle. Both men were banished from the realm, Norfolk for life and Henry for 10 years with a proviso that he would be allowed to inherit from his father. But on the death of John of Gaunt in 1399, the Lancastrian estates were confiscated by the King, and Henry decided to return, ostensibly to claim his promised inheritance.

Taking advantage of the King's absence in Ireland, Henry landed on July 4, 1399, at Ravenspur, near Bridlington, where he was soon joined by the northern nobles who were unhappy with the policies of the monarchy. By the end of the month Henry and his followers had raised an army and marched to Bristol. When Richard returned in August, the royal army started to desert; Henry claimed the throne for himself, and on August 19 he captured Richard near Conway. He then went with his prisoner to London and there, on September 29, Richard abdicated. On October 13 Parliament formally deposed Richard and transferred the crown to Henry. This parliamentary action had constitutional importance, since it revived the claim that Parliament had the power to create monarchs. Prior to his coronation, Henry condemned Richard to imprisonment, where the deposed monarch soon died, possibly due to starvation.

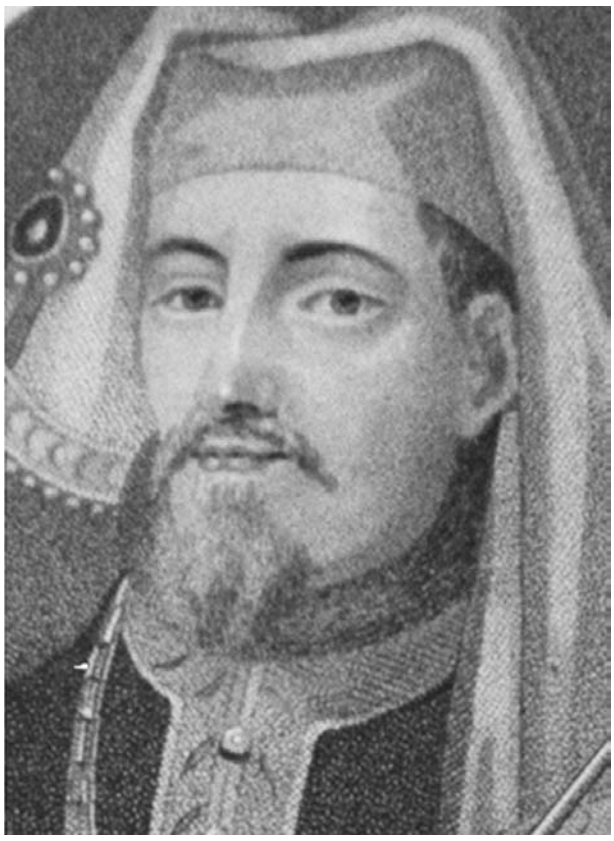

Once on the throne, Henry spent his reign solidifying his position and removing the threat posed by the nobles who supported Richard. Starting in 1400, Henry made expeditions in Scotland against the Duke of Albany and the 4th Earl of Douglas and in Wales against Owen Glendower. He was an active supporter of the Orthodox Church against the Lollards, and in 1401 *De heretico comburendo,* one of the most important medieval statutes, was passed. In 1402 he married Joan of Navarre, the widow of John V, Duke of Brittany, who survived him without issue. In the north the Percy family rose against the King, but Henry checked them in July 1403 at Shrewsbury and the following year at Dartmouth. A revolt by the 1st Earl of Northumberland, Archbishop Scrope, and the Earl Marshal was checked in 1405, and 2 years later the Beauforts' claims to the throne were ended.

By the Battle of Brabham Moor in 1408, the domestic threats to the throne were ended, and Henry could turn his attention to the civil wars in France as well as reforming his household administration. He was able to check an attempt to force him to resign in favor of his more popular son (later Henry V), but his health declined, perhaps because of epilepsy. On March 20, 1413, he was seized with a fatal attack while praying at Westminster Abbey and died in the Jerusalem Chamber. He was buried at Canterbury.

Further Reading

An excellent modern biography of Henry IV is J. L. Kirby, *Henry IV of England* (1971). The standard biography remains James Hamilton Wylie, *History of England under Henry the Fourth* (4 vols., 1884-1898). For the background of the period see May McKisack, *The Fourteenth Century, 1307-1399* (1959), and Ernest Fraser Jacob, *The Fifteenth Century, 1399-1485* (1961). See also V. H. H. Green, *The Later Plantagenets: A Survey of English History between 1307 and 1485* (1955; rev. ed. 1966). □

Henry IV

Henry IV (1553-1610) was king of France from 1589 to 1610. The first Bourbon monarch, he faced internal discord caused by the Wars of Religion and the economic disasters of the late 16th century and external danger posed by the powerful Hapsburg monarchy of Spain.

Born at Pau in Béarn on Dec. 14, 1553, Henry IV was the son of Antoine, Duc de Bourbon, and Jeanne d'Albret, daughter of the king of Navarre. Henry's parents were sympathetic to the Huguenot (Calvinist) faith, and Henry was raised a Huguenot. Through his father, Henry was a descendant of King Louis IX of France and hence a prince of the blood royal, next in succession to the French throne should the children of Henry II and Catherine de Médicis have no issue.

Henry's early childhood was supervised by his grandfather, Henri d'Albret, the king of Navarre, and, after his grandfather's death in 1555, by his mother, now queen of Navarre. He was trained in physical as well as intellectual disciplines, and his later career showed the results of both aspects of his early life. His physical endurance and vigor were matched by a quick and tolerant mind, his skill as a soldier matched by his diplomatic and political astuteness in the course of his reign.

Historical Background

From 1559 to 1590 France was the scene of internal political and religious conflicts exacerbated by the constant threat of military intervention by Spain, the greatest military power in Europe. During this period France was ruled by the three children of Henry II and Catherine de Médicis in succession: Francis II (1559-1560), Charles IX (1560-1574), and Henry III (1574-1589). All three were weak-willed, and the first two had political minorities, thus making political power a prize to be controlled either by the queen mother, Catherine, or by one of the rival aristocratic factions, whose dynastic rivalry was further embittered by their religious differences.

The greatest of these rival clans were the ducal house of Lorraine, the family of Guise, and the house of Bourbon, led by Antoine of Navarre, Henry's father, and Antoine's brother, Louis, Prince of Condé. The Guise faction was the champion of orthodox Roman Catholicism, while the Bourbon faction spoke for French Protestantism. During the reign of Francis II the Guise faction acquired greater influence. Catherine's regency during the minority of Charles IX, however, favored playing off one faction against the other, and the French Wars of Religion began in 1562 and continued until 1598. The rival aristocratic houses used warfare or the threat of warfare to increase their own political power, calling for aid from their coreligionists outside France—Spain, the papacy, England, or the Protestant princes of Germany. Warfare, religious hatred, economic disorder, and the continual threat of outside intervention dominated the late 16th century in France.

The Reformation and its ensuing political complications thus struck France in a different way from that in which it had affected Germany and England. Exacerbating political rivalries, playing upon the instability and minority of French kings, and affording all dissident social elements the opportunity of evening old scores, the Reformation in France was not so much the arguing of theological points (as in Germany) or the vehicle of increasing royal authority (as in England), but the unleashing of political forces which the French monarchy was unable to contain. It was to be the task of Henry IV to create a monarchical state out of political and religious anarchy.

King of Navarre

Henry was brought into the center of political infighting before he was 20. Catherine de Médicis arranged for a marriage between Henry and her daughter, Margaret of France. Henry's mother, Jeanne, was in Paris to be persuaded that her son should marry the Catholic princess but died in 1572. Henry then became King Henry III of Navarre. He and Margaret were married in August 1572, a week before Catherine, fearful of Huguenot influence over Charles IX, ordered the execution of Huguenots in Paris and other French cities. Henry himself was spared, but he was kept a prisoner in various degrees of security from 1572 to 1576, when he escaped to his own kingdom.

Henry's appearance and personality in these years made him a favorite not only of his own subjects but even of many people at court who had every reason to wish him dead. A description of him in 1567 reads: ''He demeans himself towards all the world with so easy a carriage that people crowd around wherever he is. He enters into conversation as a highly polished man. He is well informed and never says anything which ought not to be said. . . . He loves play and good living.'' Henry's physical skill and military prowess brought him the friendship of many men, and his passionate nature brought him the love of many women (too many, his wife and subjects often thought).

Between his amorous adventures (which continued all his life) and his new role as king of Navarre and leader of

French Huguenots, Henry's life moved out of Navarre exclusively and out of the choking world of the court into France itself. From 1576 to his conversion to Catholicism in 1594, Henry was the center of opposition both to Catholic persecution of Huguenots and to the powerful political League, which the Duke of Guise had created to control the crown of France under the semblance of defending it from Protestants.

King of France

In 1584 the Duke of Anjou, the youngest son of Catherine de Médicis, died, thus making Henry of Navarre the heir apparent to the reigning king, Henry III. The League immediately became more powerful, fearing a Protestant king. The League, allied with Philip II of Spain, exceeded in power even Henry III, who in despair arranged the assassination of the Duke of Guise and allied himself with Henry of Navarre.

When Henry III was assassinated in 1589, France faced the prospect of a Protestant king, kept from most of his kingdoms by a League of Catholics backed by the power of Spain. Henry had to fight his way to his own throne. But Henry IV refused to fight in the way his predecessors had done. Although he agreed to be instructed in the Catholic faith, he promised his coreligionists that he would end persecution on both sides, and from the death of Henry III to his own death, Henry IV had to create a political state over the skepticism of both Catholics and Protestants and in the presence of bitter memories of a kind that few states have been able to survive.

Between 1589 and 1594 Henry fought his way to the throne. He slowly wore down the Catholic front, declared war on Philip II of Spain in 1595, and guaranteed his earlier promises of religious toleration with the Edict of Nantes in 1598, the first successful attempt in modern European history to reconcile the presence of two religions within a single kingdom. Henry's actions were dictated by political necessity as well as personal conviction. France was in dire economic straits and in the midst of a social crisis. He was aided by a strong civil service and by a minister of exceptional talents, Maximilien de Bethune, Duc de Sully, his director of finance. In 1599 Henry IV divorced his wife and in 1600 married Marie de Médicis, who in 1601 bore him a son, his successor Louis XIII.

In the course of his reign Henry turned his attention vigorously to those aspects of the kingdom which had virtually been ignored during the period of the civil wars: justice, finance, agriculture, the exploitation of foreign acquisitions in Canada, the calming of old religious and social hatreds, and the perennial task of the 16th-century French monarchy, the control of Spain and Hapsburg Austria through alliances with England and the United Provinces. In the case of Hapsburg power, Henry devised a general program for checking the ambitions of this great imperial house. Whether or not Henry was responsible for the famous ''Grand Design'' which Sully later attributed to him is doubtful, but his last act in the area of foreign affairs was to launch an invasion of the Spanish Netherlands.

As he left Paris for the new war, Henry IV was stabbed by the assassin Ravaillac on May 14, 1610. He died before he could be brought back to the Louvre. Henry's reign had witnessed the worst of the civil wars which had been fought in many parts of Europe in the name of religion. It had witnessed the immense threat of Spanish power as well as the fire of internal rebellion. It had begun the slow political, social, and economic reconstruction of France. Much of the success of the reign was directly the result of Henry's personality and political and military ability. In an age when monarchy is no longer considered a viable form of government, it is well to be aware of a point in European history when a victory for absolute monarchy meant social and political reform on a scale that no other form of government could provide—and meant, too, a victory for a monarch who was as personally appealing as any other figure in those 2 centuries his life touched.

Further Reading

The most recent, and the best, biography in English of Henry IV is Desmond Seward, *The First Bourbon* (1971). A well-balanced study is Henry D. Sedgwick, *Henry of Navarre* (1930). Other biographies are Paul F. Willert, *Henry of Navarre and the Huguenots in France* (1893), and Quentin Hurst, *Henry of Navarre* (1938). The best account of the period in recent literature is *The New Cambridge Modern History,* vol. 4: R.B. Wernham, ed., *The Counter-Reformation and Price Revolution, 1559-1610* (1968). The complex political and diplomatic affairs of the period are brilliantly described in Garrett Mattingly, *The Armada* (1959).

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Henry V

Henry V (1081-1125) was Holy Roman emperor and king of Germany from 1106 to 1125. The last of the Salian line of emperors, he continued the struggle with the papacy over lay investiture that had been carried on by Henry IV.

In 1106 Henry V succeeded his father, Emperor Henry IV, against whom he had rebelled the previous year. He was, like his father, a man of great ability who had to spend most of his reign in a struggle against the papacy over investitures and in attempts to keep his unruly German nobles under some form of control.

Henry began his reign by restoring a measure of order in Germany. Then, in 1110, he crossed the Alps into Italy; he marched on Rome with a large army and forced Pope Paschal II, whom he held prisoner for a time, to crown him emperor and to accept his terms for settling the Investiture Controversy. Circumstances soon forced him, however, to release the Pope and leave Italy. As soon as he had done so, Paschal proceeded to repudiate his agreement with his im-

perial opponent. From this time on, though Henry did invade Italy again, he was never able to exert much authority in the Italian portion of his empire, which became increasingly independent.

As for the Investiture Controversy itself, it dragged on until 1122, when a new pope, Calixtus I, negotiated a compromise settlement of the dispute with Henry called the Concordat of Worms. By this compromise the Emperor lost effective control over the appointment of churchmen in Italy and Burgundy, while still maintaining a good deal of power over their choice in Germany itself. In all cases churchmen were now to receive the spiritual symbols of their authority, the ring and the staff, directly from the pope. So ended this controversy, which had caused trouble between pope and emperor for almost 5 decades, with a settlement which represented in essence a victory for the papacy.

Though Henry was concerned during most of his reign with the struggle over investitures, he seems to have been particularly busy attempting to reassert his imperial authority in Germany itself. Here the problem he faced was that of a new nobility which was arising and which competed with him for authority. Perhaps the best examples of this new nobility are to be found in examining the rise of two powerful families, the Hofenstaufens in Swabia and the neighboring Rhinelands regions and the Welfs in Bavaria. Both made use of new feudal concepts and loyalties, previously largely unknown in Germany, as a basis for consolidating their authority over wide areas. To them, and others like them, the future of Germany was to belong.

Finally, once the Investiture Controversy had ended, Henry in his last days became interested in increasing his authority in the Low Countries along the borders of France. In 1114 he had married Matilda, the daughter of King Henry I of England and the future mother of the English king Henry II by another husband. In alliance with his English father-in-law, he attempted to increase his power in Flanders, but their actions led to friction with the French king Louis VI, who had an interest in the region as well. Finally, in 1124, he attempted an invasion of northern France itself. This provoked strong opposition and so rallied the northern French to their Capetian king that the imperial troops were forced to retreat without gaining any success. A year later, still childless, Henry V died. He left an Italy where imperial power had all but ceased to exist and a Germany ready for that long struggle between Welf and Hofenstaufen which was to disturb it for many decades.

Further Reading

Geoffrey Barraclough's *Medieval Germany* (2 vols., 1938) and his *Origins of Modern Germany* (1946; 2d rev. ed. 1966) cover this period well. See also James W. Thompson, *Feudal Germany* (1928), and Gerd Tellenbach, *Church, State and Christian Society at the Time of the Investiture Contest* (trans. 1940). □

Henry V

Henry V (1387-1422) was king of England from 1413 to 1422. His reign marked the high point in English attempts to conquer France. While the long-term effects of his reign were minimal, Henry V became a folk hero in English literature.

The eldest son of Henry of Lancaster and Mary de Bohun, Henry V was born at Monmouth on Aug. 9, 1387. His early military training was under Thomas Percy, Earl of Worcester, and he is believed to have been educated at Queen's College, Oxford, under his uncle Henry Beaufort (later bishop of Winchester). Henry's early years were spent in various military campaigns, and in Ireland in 1398-1399 he was a hostage of Richard II. (Richard was deposed in 1399 by Henry's father, who then became King Henry IV.)

At the age of 15 Henry was leading royal forces against Conway, Merioneth, and Carnarvon, fighting Owen Glendower. By 1403 he was fighting with his father at Shrewsbury; 2 years later he was fighting in Wales, capturing Aberystwith, and by 1407 was invading Scotland. All this military activity negates the idea that he spent his youth in dissipation with no regard for his reputation, an idea that Shakespeare took from the work of Edward Hall. He also fought in France against the Armagnacs but withdrew from the Council in 1412, when his French policy was rejected. Coming to the throne on March 21, 1413, Henry was so secure that he pardoned the Percy family, who had con-

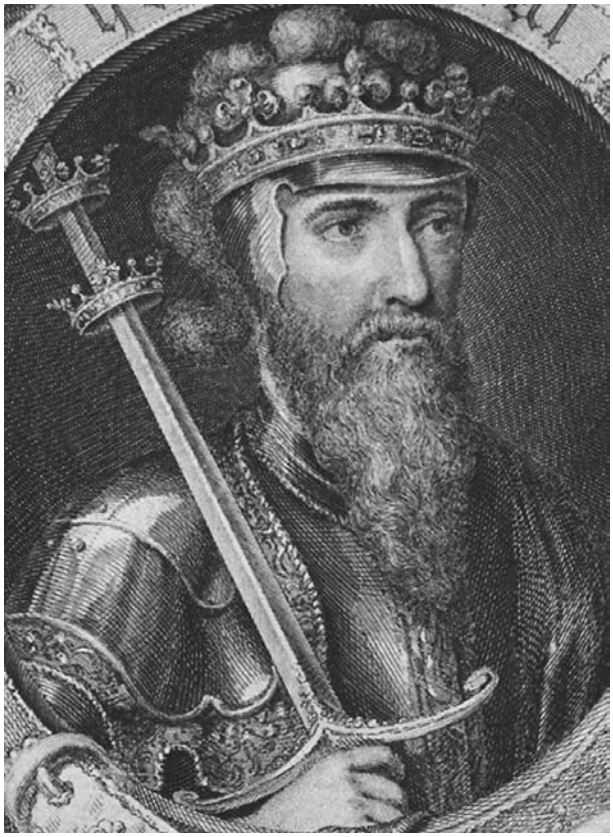

spired against his father, and gave the remains of Richard II an honorable burial.

In internal matters Henry seems to have followed his father's religious policies: the abolition of alien priories, the repression of the Lollards in 1414, and the arrest of Sir John Oldcastle 3 years later. However, he appears to have been favorable to the plan of the lay peers to confiscate some of the Church's wealth.

In external matters Henry revived the English claims to the French crown and is best remembered for his military activities to achieve this end. In August 1415, after dealing with a conspiracy to remove him from the throne, he led an army of 20,000 foot soldiers and 9,000 horsemen to attack Harfleur and, after sending a large part of his army home due to illness, marched to Calais to secure a base for further operations. On the way, unable to avoid a vastly superior French army, he gave battle at Agincourt on Oct. 25, 1415, gaining a great victory and capturing the constable of France and the Duke of Orléans.

Henry soon returned to England to gain new supplies and men, to solidify English support for his further campaigns, and to build a navy. By 1417 he was back in France, attacking Cherbourg, Coutances, Avranches, and Évreux as well as capturing most of Normandy and the key city of Rouen. By making an alliance with Philip the Good, Duke of Burgundy, Henry was able to make the Treaty of Troyes (May 21, 1420), by which he was declared the heir to Charles VI, regent of France and lord of Normandy, thus uniting the thrones of England and France. The terms of the treaty included Henry's marriage to Catherine of France.

The French Dauphin and his followers, who did not accept the treaty, continued to oppose Henry, who returned to campaigning, capturing Melun in November and making a triumphal entrance into Paris the following month for the treaty's ratification by the Parliament of Paris. After making plans for the governing of Normandy, Henry took his bride to England to be crowned queen and devoted time to internal affairs, reforming the Benedictine monasteries and dealing with James I of Scotland.

After the defeat of the English forces under the Duke of Clarence at Beauge, Henry was forced to return to France to reestablish his control in March 1421; there he relieved Chartres and drove the forces of the Dauphin across the Loire. After capturing Meaux the following year while on the way to help his ally, the Duke of Burgundy, Henry came down with a fatal fever and died on Aug. 31, 1422, at Bois de Vincennes at the age of 35. After a funeral procession back to England, he was buried in Westminster Abbey.

Further Reading

There are many good biographies of Henry V, beginning with the 16th-century study *The First English Life of King Henry the Fifth,* edited by Charles Lethbridge Kingsford (1911). Other biographies include James Hamilton Wylie, *The Reign of Henry the Fifth* (3 vols., 1914-1929); Ernest Fraser Jacob's short and interesting *Henry V and the Invasion of France* (1947); Harold F. Hutchinson, *King Henry V: A Biography* (1967); and C. T. Allmand, *Henry V* (1968). The military campaigns are discussed in such works as Edouard Perroy, *The Hundred-Years War* (trans. 1951), and Christopher Hibbert's shorter *Agincourt* (1964). Background information is in Ernest Fraser Jacob, *The Fifteenth Century, 1399-1485* (1961).

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Henry VI

Henry VI (1421-1471) was king of England from 1422 to 1461 and in 1470-1471. He was known for his piety and charity, but his reign was marred by the rivalries of his uncles and ministers and by the loss of the achievements of his Lancastrian predecessors.

The only son of Henry V and Catherine of France, Henry was born on Dec. 6, 1421, at Windsor. At less than 9 months of age he succeeded to the throne on Sept. 1, 1422, and he was proclaimed king of both England and France. During his minority he ruled through a council consisting of his uncle, Humphrey, Duke of Gloucester, as protector; Richard Beauchamp, Earl of Warwick, as master; and another uncle, John, Duke of Bedford, as governor of his French possessions. Things went well at first, and at the Battle of Verneuil (August 1424) Bedford was able to check the Dauphin (later Charles VII), who had hoped to take advantage of the minority. But soon the advantage was lost as Gloucester drove the dukes of Burgundy and of Brittany to the French side.

After his coronations in London in 1429 and in Paris the following year, Henry tried to take an active part in government. He mediated in the feud between his uncles in 1434 and sided with the peace policy of Cardinal Beaufort. When Joan of Arc rallied the French, English interest in continuing the war declined for the next decade. Henry reached legal majority in 1442 and concluded a 2-year truce with France the next year.

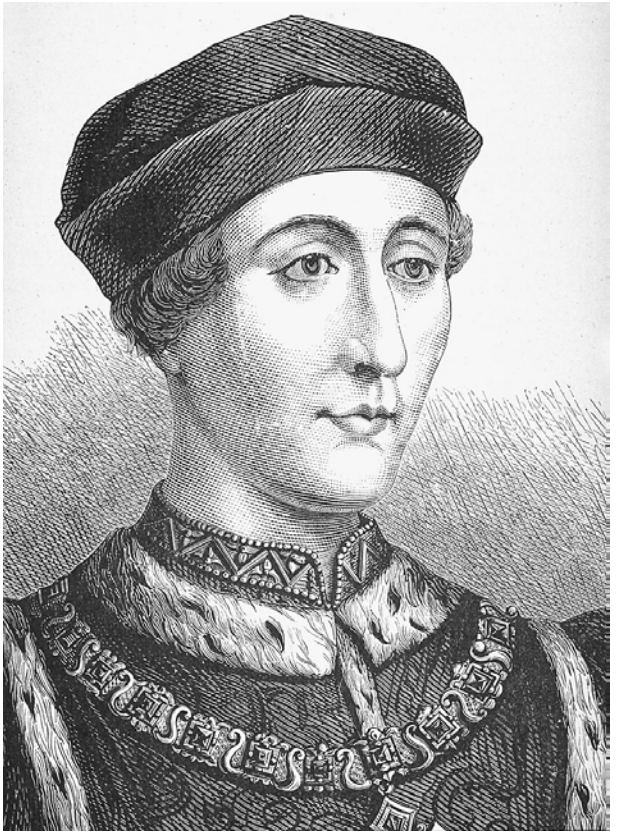

In 1445 Henry married Margaret of Anjou, the daughter of René, Duke of Anjou and Lorraine and titular king of Sicily, Naples, and Jerusalem. She persuaded him to cede to Charles VII many of the possessions that England held in France. This resulted in her unpopularity with the English and was eventually to lead to her downfall, for she was to be imprisoned for 4 years after Henry's death. From this point on, interest in foreign matters depended mainly on their effect upon public feeling in England and the rivalries that later led to civil war. In 1448 Henry surrendered Maine in order to prolong the truce with France. To please public opinion, in 1450 Henry was forced to exile one of his ministers, John, Duke of Suffolk, who had been instrumental in the downfall of the popular Duke of Gloucester, and in the same year he faced his first major internal crisis in the rebellion of Jack Cade.

Wars of the Roses

This period saw the loss of more English holdings in France (Normandy in 1450 and Guienne by 1453) and the rise of a popular leader, Richard, Duke of York (Suffolk's father-in-law), as the head of the prowar party that had been led by Gloucester. Henry, deeply in debt, tried to calm the parties and granted a general pardon in 1452. In August 1453 he suffered temporary mental illness, and in April 1454 the Duke of York was appointed protector. Henry's only son, Edward, was born in October 1453. While the King was insane, the two rival parties for power, one side led by the Queen and the Duke of Somerset and the other by the Duke of York, started to prepare for civil war. When Henry recovered in January 1455, Edmund Beaufort, Duke of Somerset, was restored to favor, and the Duke of York was excluded from the Council. After Henry went to the north to gain support, the two sides met at the first Battle of St. Albans in May, where the King was slightly wounded, Somerset was killed, and the fighting of the Wars of the Roses commenced. (The house of York was associated with the white rose, the house of Lancaster with the red rose.)

The next year Henry again became ill, and York was made protector until the King's recovery. York was removed from office when the king's health returned but was allowed to remain on the Council. The war broke out again 4 years later, and in the Battle of Blore Heath on Sept. 23, 1459, the royal forces were defeated. On the approach of the King, however, the Yorkists fled, and 2 months later at the Parliament at Coventry the Duke of York and his followers were dishonored. But by July 1460 the Yorkists had been able to recover and gain London, and in the Battle of Northampton (July 10) Henry was taken prisoner. While the Queen fled to the north to gather allies, the Duke of York claimed the throne, and the two forces met at the Battle of Wakefield (December 30), where the Duke of York was killed. The Queen was unable to follow up the victory, even after a second battle at St. Albans (Feb. 17, 1461), where the King was rescued.

Early in March, Edward, Duke of York, declared himself King Edward IV with the support of London as Henry

fled. Henry's followers continued to battle on his behalf unsuccessfully, at the Battle of Towton (March 29, 1461) and at Hexham (May 15, 1464). After hiding first with the Scots and then on the Lancashire-Yorkshire border, Henry was finally captured in 1465 and put in the Tower of London for 5 years. He was briefly restored to the throne after his release (Oct. 3, 1470) due to the support of Richard Neville, Earl of Warwick (''Kingmaker''). Warwick, however, was slain at the Battle of Barnet (April 14, 1471), and Henry's son, Edward, was killed a month later at the Battle of Tewkesbury. Henry was recommitted to the Tower, where he was murdered, possibly by Edward IV's brother, Richard, Duke of Gloucester (later Richard III). On May 22 Henry's body was placed on display at St. Paul's Cathedral and then buried with little ceremony at Chertsey Abbey.

Henry was worshiped as a martyr by people in the north of England, and Henry VII had his remains reburied at St. George's Chapel, Windsor, giving up an attempt to have Henry VI canonized as being too costly. Henry VI was the first monarch to establish the royal motto *Dieu et Mon Droit,* and as a patron of learning he founded Eton (1440) and King's College, Cambridge (1441), as well as suggesting to his queen the foundation of Queen's College, Cambridge (1448).

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Henry VII

Henry VII (c. 1274-1313) was Holy Roman emperor and king of Germany from 1308 to 1313. He is often called the last medieval emperor, since his vision of the grandeur of the imperial office resembled that of his much more powerful predecessors.

When he was elected Holy Roman emperor in November 1308, Henry, Count of Luxemburg, was the ruler of a modest territory between Germany, France, and Flanders. The German ecclesiastical and lay princes to whom fell the lot of electing the emperor had established the policy since 1273 of electing a comparatively obscure candidate to the imperial throne in order to avoid the creation of too powerful an imperial monarchy. In that year they had elected Rudolf I of Hapsburg, and in 1291 Adolf of Nassau. Henry was elected precisely because of his

meager personal resources, and, like his predecessors, he used some of the imperial resources to increase the wealth and power of his dynasty.

Not only Henry's relative obscurity, however, but his personal character and ability also appealed to the electors. Educated in France, he was a fair, slim man with intelligent features, courtly behavior, and considerable kindness. He was pious and temperate in his life-style, but he was also an excellent administrator who had succeeded in increasing his power and intelligently using his modest wealth even before his election. His reign as emperor was occupied with two major concerns: the extension of the Luxemburg family influence and the pacification of Italy.

In 1310 Henry took an oath to the Pope, promising to fulfill his imperial duties properly but also demanding a quick coronation in Rome. In the same year Henry raised Luxemburg to the status of a duchy and named his son John its duke. He then married John to Elizabeth of Bohemia. He backed a military expedition that placed Elizabeth and John on the Bohemian throne and began the aggrandizement of the Luxemburg house, whose Bohemian kingdom would provide three more emperors in the next century: Henry's grandson Charles IV and Charles's sons Wenceslaus and Sigismund.

In 1310 Henry also began his journey to Italy to pacify the faction-ridden cities and receive the Lombard crown at Milan and the imperial crown at Rome. Henry's arrival was hailed by many Italians, including the great poet Dante, as the coming of the ''King of Peace.'' Indeed, something of Henry's character may be inferred from the tributes which Dante paid him, ranging from the poet's letters, to his political tract *On Monarchy,* to the moving lines in the *Paradiso* which depict the glorious throne and crown which await the Emperor in Heaven.

Henry was not, however, to bring the peace he wanted to Italy. As soon as he arrived in Milan, the political rivalries which tore the city involved the Emperor, and Henry found himself forced to take sides in political quarrels and successfully led his army against the cities of Cremona and Brescia. By 1312 he arrived in Rome, by then opposed by many cities, the King of Naples, and even the Pope himself. On June 29, 1312, Henry was crowned emperor by the cardinal bishop of Ostia, the papal legate, in the church of St. John Lateran, his enemies having occupied St. Peter's.

Faced with papal opposition to his continued presence in Italy and furious with the King of Naples for opposing his imperial mission to Rome, Henry called an imperial Diet at Pisa in 1313, assembled another army, and marched again toward Rome, determined to free the city from Neapolitan occupation. On his way, Henry, who was recovering from malaria, unwisely exerted himself, caught fever, and died on Aug. 24, 1313. His body was returned to Pisa, where it was buried in a magnificent tomb in the Cathedral.

Henry's sincere idealism, his respect for the imperial office and its duties, and his promise of justice attracted many men to him, including some of the most astute minds of Italy. Dante was not alone in his praises of the Emperor. But Italian political rivalries, traditional suspicion of a German emperor in the Italian cities, and the concerted opposition of Pope Clement V and King Robert of Naples destroyed any hope that Henry had of being able to accomplish his mission as imperial peacemaker. His frustrated Italian campaign weakened his diplomatic arrangements in Germany. His glorious concept of the imperial ideal was not sufficiently realistic to deal with the complex diplomatic forces which opposed the notion of a universal political authority—the power of France, the Avignon papacy, and the rising signorial power of city rulers and city alliances. For Italy as well as for Germany, Henry was indeed the last medieval emperor.

Further Reading

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Henry VII

Henry VII (1457-1509) was king of England from 1485 to 1509. He was a successful usurper, the founder of the Tudor dynasty, and an accomplished practitioner of Renaissance diplomacy.

Born on Jan. 28, 1457, at Pembroke, Wales, Henry VII was the only son of Edmund Tudor and Margaret Beaufort. Through the Beaufort family, Henry was descended from Edward III, and in 1470 he was given the title of Earl of Richmond by Henry VI, last of the Lancastrian Kings.

The Yorkist victories of 1471 brought death to Henry VI and his son, and Henry Tudor became a refugee in Brittany as well as heir to the claims of Lancaster. The death of Edward IV in April 1483 left the Yorkist monarchy to his 12-year-old son Edward V, soon deposed and imprisoned by his uncle, regent, and successor, Richard III. Henry attempted a Lancastrian uprising in October 1483 but was balked by bad weather and Richard's soldiers.

Aided by Charles VIII of France, Henry landed at Milford Haven in August 1485 with 2,000 men. A large Welsh troop under the banner of Cadwalader were among the following of 5,000 with whom Henry won the Battle of Bosworth Field (Aug. 22, 1485), where Richard was killed at the head of his forces. The victor was proclaimed King Henry VII by his own soldiers and some of Richard's. There were only three post combat ''reprisal slayings'' at Bosworth, and Henry made broad use of ''temporary forfeiture'' to encourage former opponents to earn back their estates by service to the king.

Henry's coronation on Oct. 30, 1485, was marked by expensive pageantry, as he considered an appearance of splendor appropriate to a monarch. On November 7 Henry

opened Parliament, which accepted him as king, and attainted Richard for usurpation and ''shedding of infants' blood,'' presumably explaining the fate of Edward V and Richard of York. Customs for life and an act of resumption were voted. On Jan. 18, 1486, Henry fulfilled a parliamentary petition, and his own promise to unite the families of York and Lancaster, by marrying Elizabeth of York, daughter of Edward IV.

Threats to His Crown

But the Yorkist faction was not to be romanced out of existence. Lambert Simnel, son of an Oxford tradesman, was coached to an impersonation of Edward of Warwick, son of Edward IV's brother, George of Clarence. Henry demonstrated Simnel's imposture by having Warwick taken from the Tower of London long enough to attend High Mass at St. Paul's. Nevertheless, a serious Yorkist movement developed, supported by several councilors and the King's mother-in-law, among others. This uprising was checked only by Henry's victory in the Battle of Stoke (June 16, 1487). The captured Simnel was made a palace servant.

By 1489 Henry had settled on a foreign policy of limited rivalry with Charles VIII. This suited England's anti-French prejudices and gave Henry a diplomatic rationale for alliances with the emperor Maximilian I, the Duchess of Brittany, and Ferdinand and Isabella of Spain. The 1489 Treaty of Medina del Campo linked England and Spain in policy and a promise of marriage alliance. Henry asked the 1489 Parliament for a subsidy of £100,000 to finance war against France. The policy was popular, but not the price. Attempted collection led to tax riots, and only after a further grant of £60,000 was Henry able to stage a brief campaign in Picardy in 1492. By the Treaty of Étaples, Henry agreed to give up the invasion, and Charles agreed to pay Henry an indemnity and a pension of £5,000 per year.

This settlement was viewed in England as a betrayal of the national investment to the profit of the King's treasury, and Henry's 1492 unpopularity encouraged one Perkin Warbeck to an impersonation of Richard of York (younger brother of Edward V). For 5 years the elusive Warbeck cultivated anti-Tudor interests in Ireland, Scotland, and on the Continent, with occasional forays into England to encourage a Yorkist faction. The attainder of Sir William Stanley was one result of these disorders. Another was the appointment of Edward Poynings to govern Ireland, resulting in ''Poynings' Laws'' on the relation of the English and Irish governments.

While Charles VIII's 1494 invasion of Italy preoccupied Europe, Henry remained neutral and solvent in anticipation of troubles at home. The prudence of this policy was shown when Charles's campaign collapsed in 1495 and when the Scots invaded England in 1496. Taxes for an army in 1497 provoked riots and a full-scale rebellion in Cornwall. Henry left the Scots to Thomas Howard, Earl of Surrey, who ended a successful campaign with the Truce of Ayton in September. The Cornish rebels advanced on London with a force of 15,000 but were driven back by Henry and an army of 25,000. Perkin Warbeck linked his fortune to the Cornish rebellion only to share its failure in the summer of 1497. Warbeck was captured, confessed his imposture, and was removed to the Tower.

These events were the last serious challenges to Henry's throne. Ralph Wilford's 1499 ''Warwick'' gained him only a speedy hanging. At the same time, Henry used a futile Warbeck and Warwick plot to escape as an excuse to make an end of both. Warbeck was hanged on Nov. 23, 1499, at Tyburn. Warwick, imprisoned since childhood, was beheaded at Tower Hill on Nov. 29, 1499, and the male line of York was no more.

Diplomatic and Domestic Policies

Henry negotiated marriage alliances for his children as part of his diplomacy. The 1503 marriage of his daughter Margaret to James IV of Scotland aimed at detaching James from the ''Auld Alliance'' with France and ultimately led to a union of English and Scottish governments.

Prince Arthur's Nov. 14, 1501, marriage to Catherine of Aragon was ended by Arthur's death on April 2, 1502, from a respiratory infection. Ferdinand and Isabella suggested Henry's younger son and namesake as a husband for their daughter, but the June 25, 1503, marriage contract made this dependent on Prince Henry's consent when he came of age on June 28, 1509. Consummation of the marriage to Arthur was a point in dispute, and Henry VII thoughtfully collected testimony that Henry VIII later used in his divorce of Catherine of Aragon.

Henry VII's 1508 proxy marriage of his daughter Mary to Prince Charles of Castile did not become a real union, and as a widower Henry was unsuccessful in his attempts to

marry his own way into the control of another kingdom. He could not prevent Spain and France from growing into kingdoms of increasing solidity and strength, but Henry at least helped to save England from becoming the victim of France or Spain.

Henry VII continued the restoration of governmental effectiveness begun by Edward IV, following the bankruptcy and collapse of government under Henry VI. A more general enforcement of law and order earned Henry much of his support, despite particular abuses in Star Chamber cases or in the field of jury tampering. Government income more than doubled in Henry's reign, and he showed great sense in the use of money. The structure of Henry's government remained medieval in organization, but the King's investments in commerce, attention to technological changes in shipbuilding and mining, and sponsorship of John Cabot's voyage to America all gave to the general impression of Henry's government an effect which was both modern and national.

Henry's selfishness and capacity for foresighted calculation won him many advantages but few admirers, and in later life Henry at times appeared dissatisfied with the ungenerous methods by which he had prospered. By any account, however, he was one of England's more successful diplomatists.

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Henry VIII

Henry VIII (1491-1547) was king of England from 1509 to 1547. As a consequence of the Pope's refusal to nullify his first marriage, Henry withdrew from the Roman Church and created the Church of England.

The second son of Henry VII, Henry VIII was born on June 28, 1491, at Greenwich Palace. He was a precocious student; he learned Latin, Spanish, French, and Italian and studied mathematics, music, and theology. He became an accomplished musician and played the lute, organ, and harpsichord. He composed hymns, ballads, and two Masses. He also liked to hunt, wrestle, and joust and drew ''the bow with greater strength than any man in England.''

On his father's death on April 21, 1509, Henry succeeded to a peaceful kingdom. He married Catherine of Aragon, widow of his brother Arthur, on June 11, and 13 days later they were crowned at Westminster Abbey. He enthused to his father-in-law, Ferdinand, that ''the love he bears to Catherine is such, that if he were still free he would choose her in preference to all others.''

Foreign Policy

In short order Henry set course on a pro-Spanish and anti-French policy. In 1511 he joined Spain, the papacy, and Venice in the Holy League, directed against France. He claimed the French crown and sent troops to aid the Spanish in 1512 and determined to invade France. The bulk of the preparatory work fell to Thomas Wolsey, the royal almoner, who became Henry's war minister. Despite the objections of councilors like Thomas Howard, the Earl of Surrey, Henry

went ahead. He was rewarded by a smashing victory at Guinegate (Battle of the Spurs, Aug. 13, 1513) and the capture of Tournai and Théorouanne.

Peace was made in 1514 with the Scots, who had invaded England and been defeated at Flodden (Sept. 9, 1513), as well as with France. The marriage of Henry's sister Mary to Louis XII sealed the French treaty. This diplomatic revolution resulted from Henry's anger at the Hapsburg rejection of Mary, who was to have married Charles, the heir to both Ferdinand and Maximilian I, the Holy Roman emperor. Soon the new French king, Francis I, decisively defeated the Swiss at Marignano (Sept. 13-14, 1515). When Henry heard about Francis's victory, he burst into tears of rage. Increasingly, Wolsey handled state affairs; he became archbishop of York in 1514, chancellor and papal legate in 1515. Not even his genius, however, could win Henry the coveted crown of the Holy Roman Empire. With deep disappointment he saw it bestowed in 1519 on Charles, the Spanish king. During 1520 Henry met Emperor Charles V at Dover and Calais, and Francis at the Field of Cloth of Gold, near Calais, where Francis mortified Henry by throwing him in an impromptu wrestling match. In 1521 Henry joyfully received the papally bestowed title ''Defender of the Faith'' as a reward for writing the *Assertion of the Seven Sacraments,* a criticism of Lutheran doctrine. He tried to secure Wolsey's election as pope in 1523 but failed.

English Reformation

Catherine was 40 in 1525. Her seven pregnancies produced but one healthy child, Mary, born May 18, 1516. Despairing of having a legitimate male heir, Henry created Henry Fitzroy, his natural son by Elizabeth Blount, Duke of Richmond and Somerset. More and more, he conceived Catherine's misfortunes as a judgment from God. Did not Leviticus say that if a brother marry his brother's widow, it is an unclean thing and they shall be childless? Since Catherine was Arthur's widow, the matter was apparent.

The Reformation proceeded haphazardly from Henry's negotiations to nullify his marriage. Catherine would not retire to a nunnery, nor would Anne Boleyn consent to be Henry's mistress as had her sister Mary; she grimly demanded marriage. A court sitting in June 1529 under Wolsey and Cardinal Campeggio heard the case. Pope Clement VII instructed Campeggio to delay. When the Peace of Cambrai was declared between Spain and France in August 1529, leaving Charles V, Catherine's nephew, still powerful in Italy, clement revoked the case to Rome. He dared not antagonize Charles, whose troops had sacked Rome in 1527 and briefly held him prisoner.

Henry removed Wolsey from office. Actually, Wolsey's diplomacy had been undermined by Henry's sending emissaries with different proposals to Clement. Catherine had a valid dispensation for her marriage to Henry from Pope Julius II; furthermore, she claimed that she came a virgin to Henry. She was a popular queen, deeply hurt by Henry's forsaking her bed in 1526. Henry's strategy matured when Thomas Cromwell became a privy councilor and his chief minister. Cromwell forced the clergy in convocation in 1531 to accept Henry's headship of the Church ''as far as the law of Christ allows.''

Anne's pregnancy in January 1533 brought matters to a head. In a fever of activity Henry married her on Jan. 25, 1533, secured papal approval to Thomas Cranmer's election as archbishop of Canterbury in March, had a court convened under Cranmer declare his marriage to Catherine invalid in May, and waited triumphantly for the birth of a son. His waiting was for naught. On Sept. 7, 1533, Elizabeth was born. Henry was so disappointed that he did not attend her christening. By the Act of Succession (1534) his issue by Anne was declared legitimate and his daughter Mary illegitimate. The Act of Supremacy (1534) required an oath affirming Henry's headship of the Church and, with other acts preventing appeals to Rome and cutting off the flow of annates and Peter's Pence, completed the break. Individual unwilling to subscribe to the Acts of Succession and Supremacy suffered, the two most notable victims being John Fisher, Bishop of Rochester, and Thomas More (1535). Their executions led to the publication of the papal bull excommunicating Henry.

Although Henry allowed the publication of an English Bible (1538), the Henrician Reformation was basically conservative. Major liturgical and theological revisions came under his son, Edward VI. Henry's financial need, however, made him receptive to Cromwell's plan for monastic dissolutions via parliamentary acts in 1536 and 1539, in which the Crown became proprietor of the dissolved monasteries. The scale of monastic properties led to important social and economic consequences.

Later Marriages

Anne's haughty demeanor and moody temperament suited Henry ill, and her failure to produce a male heir rankled. She miscarried of a baby boy on Jan. 27, 1536, 6 days after fainting at the news that Henry had been knocked unconscious in a jousting accident in which the king fell under his mailed horse. It was a costly miscarriage, for Henry was already interested in Jane Seymour. He determined on a second divorce. He brought charges of treason against Anne for alleged adultery and incest; she was executed on May 19. The following day Henry betrothed himself to Jane and married her 10 days later. Jane brought a measure of comfort to Henry's personal life; she also produced a son and heir, Edward, on Oct. 12, 1537, but survived his birth a scant 12 days.

Henry was deeply grieved, and he did not remarry for 3 years. He was not in good health. Headaches plagued him intermittently; they may have originated from a jousting accident of 1524, in which Charles Brandon's lance splintered on striking Henry's open helmet. Moreover his ulcerated leg, which first afflicted him in 1528, occasionally troubled. Both legs were infected in 1537. In May 1538 he had a clot blockage in his lungs which made him speechless, but he recovered.

The course of diplomatic events, particularly the fear that Charles V might attempt an invasion of England, led Henry to seek an alliance with Continental Protestant powers; hence, his marriage to the Protestant princess Anne of Cleves on Jan. 12, 1540. His realization that Charles did not intend to attack, coupled with his distaste for Anne, led to Cromwell's dismissal and execution in June 1540 and to the annulment of his marriage to Anne on July 9, 1540.

Cromwell's fall was engineered by the conservative leaders of his Council, Thomas Howard, Duke of Norfolk, and Bishop Gardiner. They thrust forward the 19-year-old niece of Norfolk, Catherine Howard, and Henry found her pleasing. He married Catherine within 3 weeks of his annulment and entered into the Indian summer of his life. He bore his by now tremendous girth lightly and was completely captivated, but his happiness was short-lived. Catherine's indiscretions as queen consort combined with her sexual misdemeanors as a protégé of the old dowager Duchess of Norfolk ensured her ruin. Inquiry into her behavior in October 1541 led to house arrest and her execution on Feb. 13, 1542, by means of a bill of attainder.

Henry's disillusionment with Catherine plus preoccupation with the Scottish war, begun in 1542, and plans for renewal of hostilities with France delayed remarriage. The French war commenced in 1543 and dragged on for 3 years, achieving a solitary triumph before Boulogne (1545). Henry married the twice-widowed Catherine Parr on July 12, 1543. Though she bore him no children, she made him happy. Her religious views were somewhat more radical than those of Henry, who had revised the conservative Six Articles (1539) with his own hand. During his last years he attempted to stem the radical religious impulses unleashed by the formal break with Rome.

No minister during Henry's last 7 years approached the power of Wolsey or Cromwell. Henry bitterly reflected that Cromwell was the most faithful servant that he had ever had. He ruled by dividing his Council into conservative and radical factions. When Norfolk's faction became too powerful, he imprisoned him and executed his son the poet Henry Howard, Earl of Surrey. The King was unwell in late 1546 and early 1547, suffering from a fever brought on by his ulcerated leg. Before he died on Jan. 28, 1547, Henry reflected that ''the mercy of Christ [is] able to pardon me all my sins, though they were greater than they be.''

Appearance and Assessment

A contemporary described Henry in his prime as ''the handsomest potentate I have ever set eyes on; above the usual height, with an extremely fine calf to his leg; his complexion fair and bright, with auburn hair . . . and a round face so very beautiful that it would become a pretty woman. . . . He is much handsomer than any other sovereign in Christendom; a great deal handsomer than the King of France.'' Henry was ''a capital horseman, a fine jouster,'' and ''very fond of hunting,'' tiring 8 or 10 horses in the course of a day's hunting. ''He is extremely fond of tennis, at which game it is the prettiest thing in the world to see him play, his fair skin glowing through a shirt of the finest texture.''

Henry came to the throne with great gifts and high hopes. Ministers like Wolsey and Cromwell freed him from the burdensome chores of government and made policy, but only with Henry's approval. His relentless search for an heir led him into an accidental reformation of the Church not entirely to his liking. Ironically, had he waited until Catherine of Aragon died in 1536, he would have been free to pursue a solution to the succession problem without recourse to a reformation. His desire to cut a figure on the European battlefields led him into costly wars. To pay the piper, it was necessary to debase the coinage, thus increasing inflationary pressures already stimulated by the influx of Spanish silver, and to use the tremendous revenues from the sale of monastic properties. Had the properties been kept in the royal hand, the revenue could have made the Crown self-sufficient—perhaps so self-sufficient that it could have achieved an absolutism comparable to that of Louis XIV.

Though personally interested in education, Henry sponsored no far-reaching educational statutes. However, his avid interest in naval matters resulted in a larger navy and a modernization of naval administration. He brought Wales more fully into union with the English by the Statute of Wales (1536) and made Ireland a kingdom (1542). Through the Statute of Uses (1536) he attempted to close off his subjects' attempts to deny him his feudal dues, but this was resisted and modified in 1540. The great innovations came out of the Reformation Statutes, not the least of which was the Act in Restraint of Appeals, in which England was declared an empire, and the Act of Supremacy, in which Henry became supreme head of the Anglican Church. The politically inspired Henrician Reformation became a religiously inspired one under his son, Edward VI, and thus

Henry's reign became the first step in the forging of the Anglican Church.

Henry ruled ruthlessly in a ruthless age; he cut down the enemies of the Crown, like the Duke of Buckingham in 1521 and the Earl of Surrey. He stamped out the Pilgrimage of Grace (1536-1537), which issued from economic discontent, and set up a council in the north to ensure that there would be no more disorder. Though he had political gifts of a high order, he was neither Machiavelli's prince in action nor Bismarck's man of blood and iron. He was a king who wished to be succeeded by a son, and for this cause he bravely and rashly risked the anger of his fellow sovereigns. That he did what he did is a testament to his will, personal gifts, and good fortune.

Further Reading

A. F. Pollard, *Henry VIII* (1902; new ed. 1913), the traditional interpretation of Henry VIII, has been challenged in recent years by G. R. Elton, *Henry VIII: An Essay in Revision* (1962), and J. J. Scarisbrick, *Henry VIII* (1968). Scarisbrick, unlike Pollard, does not view Henry as England's savior. He believes that Henry created England's difficulties and censures him for his lack of social responsibility. He also provides a detailed analysis of the technical aspects of the divorce. Lacey Baldwin Smith, *Henry VIII: The Mask of Royalty* (1971), concentrates on Henry's last years and brilliantly portrays his personal despotism and naked pride and power. Melvin J. Tucker, *The Life of Thomas Howard, Earl of Surrey, Second Duke of Norfolk, 1443-1524* (1964), gives a good case study of Henry's relationship to his aristocracy. Joycelyne G. Russell, *The Field of Cloth of Gold* (1969), supplies an interesting analysis of the pageantry that accompanied state affairs. Lacey Baldwin Smith, *Tudor Prelates and Politics, 1536-1558* (1953), effectively deals with conciliar factions.

A variety of studies deal with the historical background: J. W. Allen, *A History of Political Thought in the Sixteenth Century* (1928; 3d ed. 1951), ably handles political theory; S. T. Bindoff, *Tudor England* (1951), is a brilliantly written general survey and is good on economics; G. R. Elton, ed., *The Tudor Constitution: Documents and Commentary* (1960), unravels complicated constitutional matters; A. G. Dickens, *The English Reformation* (1964; rev. ed. 1967), deals incisively with the Henrician Reformation; and R. B. Wernham, *Before the Armada: The Emergence of the English Nation, 1485-1588* (1966), is essential on Tudor foreign policy. □

Henry the Navigator

The Portuguese prince Henry the Navigator (1394-1460) launched the first great European voyages of exploration. He sought new lands and sources of revenue for his kingdom and dynasty and searched for eastern Christian allies against Islam.

Born at Oporto on March 4, 1394, Henry was the third son of John I of Portugal and Philippa of Lancaster. He grew to maturity at a time when John I was bringing to a close a confused period of civil strife and war with Castile and securing Portugal's independence. The conflicts of this period had left the nobility decimated and impoverished and the monarchy's revenues greatly depreciated. Thus the ruling families began to look abroad for new worlds of wealth, land, and honors to conquer.

John and his sons became involved in a threefold movement of Portuguese expansion, comprising the campaign to conquer Moorish North Africa; the movement to explore and conquer the Atlantic island groups to the west and south; and the exploring, trading, and slaving expeditions down the West African coast. These ventures were united not by geographical curiosity but by Henry's overreaching desire to continue abroad the traditional Portuguese crusade against Moors and Berbers in the peninsula itself. He hoped also to catch Islam in a gigantic pincers movement by joining forces with the mythical ''Indies'' Christian kingdom of Prester John, the wealthy and powerful priest-king of medieval legend. The Prester's domains had been variously located in present-day India and in East Africa (Ethiopia).

North Africa and the Atlantic Islands

King John wished to satisfy the avarice and lust for battle of his warriors; Prince Henry and his brothers wanted to prove their manhood and strike a blow for the faith on the battlefield. A campaign launched in July 1415 during a civil war in North Africa left the port of Ceuta stripped of its navy. Henry was knighted and made Duke of Viseu. With the fall of Ceuta the Portuguese learned of the long-established gold trade with black Africa conducted by caravan across the Sahara. Gold hunger had been growing in late medieval Europe in response to the growth of commerce, but Portugal had lacked gold coinage since 1383. Prince Henry may thus have sought to tap the supply at its source by venturing down the West African coast.

Henry's first sponsored voyages of exploration were to the Atlantic islands of Madeira and Porto Santo (1418-1419); colonization followed. These islands, as well as the Azores and Canaries, had been known to the earlier Middle Ages; they were now rediscovered and exploited by the Portuguese (the Azores ca. 1439), except the Canaries, which fell under the control of Castile. The Cape Verde Islands, much farther to the south, were discovered and settled in 1455-1460. Colonization of these islands was important for the entire subsequent history of Iberian expansion: they provided bases for voyages to the New World and for the development of practices used later in American colonization. More immediately, they brought in returns on capital loans extended by Prince Henry to island settlers.

Meanwhile, the Portuguese involvement in North Africa was proving to be a costly and dangerous undertaking. During Henry's disastrous attempt in 1437 to conquer Tangier, the Moslems roundly defeated the Portuguese and took Prince Henry's younger brother, Fernando, as a hostage against the return of Ceuta. Over the objections of Henry and his eldest brother, Duarte (then king), the royal council refused to make the trade, and Fernando lived out the rest of his days in a dungeon at Fez.

African Voyages

The repeated probes made down the West African coast at Henry's behest constitute the most significant achievement of his career. Only the most important of these expeditions will be mentioned here.

After many unsuccessful attempts Gil Eannes in 1434 rounded Cape Bojador on the North African coast. This point was the southernmost limit of previous European exploration, and Eannes's feat in sailing beyond it—and returning—constitutes the most important navigational achievement of the early Portuguese maritime enterprise. Further voyages under Nuno Tristão led to the rounding of Cape Blanco (1442), the occupation of Arguin Island (1443), and the discovery of the mouths of the Senegal (1444) and Gambia (1446) rivers. Cape Verde was attained by Dinas Dias in 1444, and the islands of that name were first visited by Alvise da Cadamosto in 1555. The mouths of the Geba and Casamance rivers were discovered by Diogo Gomes in 1456, and in 1460 Pedro da Sintra reached Sierra Leone. A total of about 1,500 miles of African coast had been explored by these expeditions.

The economic and political consequences of African ''discovery'' were momentous. The Portuguese obtained an ever-increasing flow of gold through trade with inhabitants of the coastal regions and in 1457 resumed minting gold coins. With a coarse African red pepper (*malagueta*) the Portuguese made their first incursion into the Italian monopoly of the spice trade. However, the most important long-range economic development was the beginnings of the African slave trade, which became significant after 1442. The Portuguese obtained slaves through raids on coastal villages and trade with the inhabitants of Gambia and Upper Guinea. In this way the Portuguese, at the very beginning of Europe's overseas expansion, provided the ''woeful solution'' for the problem of colonial labor power.

Equally important for future patterns of colonization were developments in economic, religious, and political policy. At this time the papacy commenced to issue its long series of bulls defining the rights of the colonizing powers. The Portuguese crown was awarded an exclusive monopoly over both present and future exploration, commerce, and conquest all the way to South Africa and the ''Indies,'' as well as a spiritual monopoly over these same regions.

Henry supported and defined the missions of his captains and patronized map makers and others who could make practical contributions to the progress of discovery. But he sponsored no ''school'' of pure science and mathematics, and his reputation as a patron of learning has been grossly inflated. Henry died at Vila do Infante near Sagres on Nov. 13, 1460.

Further Reading

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Aaron Henry

Aaron Henry (born 1922) a champion of civil rights, leader the Mississippi chapter of the NAACP and a member of the Mississippi House of Representatives, he is one of the most revered civil rights leaders in Mississippi.

Described by one biographer as ''the oldest, best known, and most respected civil rights activist in Mississippi,'' Aaron Henry has served as president of the Mississippi chapter of the NAACP since 1960. Henry grew up near Clarksdale, Mississippi, and later earned a degree in political science at Xavier University in New Orleans. During World War II, he served as a staff sergeant with the U.S. Army in the Pacific. After the war, the African American veteran attended pharmacy school, and eventually returned to Clarksdale to open a drug store.

As a leader of the NAACP, Henry participated in virtually every aspect of the struggle for equality in Mississippi, while serving as a voice of moderation and an advocate of racial conciliation. In 1961, he joined the Freedom Rides to protest segregation in interstate bus facilities and was arrested when the group reached Jackson, Mississippi. Two years later, Henry ran for governor—and won handily—in the Freedom Vote, a mock election held to demonstrate African American interest in politics and to mobilize the African American community for further political action. During the Freedom Summer of 1964, Henry served as chairperson of the Council of Federated Organizations, an umbrella agency which attempted to coordinate the activities of the NAACP, the Student Nonviolent Coordinating Committee, the Southern Christian Leadership Conference, and the Congress of Racial Equality. Under his leadership, the various civil rights organizations launched a large-scale voter registration drive and conducted ''Freedom Schools,'' which combined adult education with training in community activism.

When African American activists and white liberals organized the Mississippi Freedom Democratic Party, they elected Henry chairperson of the biracial coalition, and he led the MFDP's challenge to the seating of the regular Mississippi delegation at the 1964 Democratic National Convention in Atlantic City, New Jersey. The leadership of the national party proposed a compromise under which the regulars would be seated along with Henry and Ed King, the white chaplain at Tougaloo College and a member of the MFDP. In addition, the compromise would have prohibited the exclusion of blacks or other minorities from future delegations. Henry and other moderate NAACP members within his delegation supported the compromise, but they were outvoted by more militant activists whose primary loyalty was to the MFDP itself. Nevertheless, Henry believed that the highly publicized attack on the exclusion of blacks from the Mississippi Democratic Party represented a significant moral victory for the forces of change. The MFDP challenge, Henry said later, ''Wrote the beginning of the restructuring of politics in the nation.'' Indeed, in 1965, the NAACP withdrew support for COFO, and formed a new coalition with white liberals and organized labor. Known as the Loyalist Democrats, to distinguish themselves from Mississippi's conservative white Democrats who often bolted the national party to support Republican and third-party candidates, the new coalition won the right to represent Mississippi at the Democratic convention in 1968. By the 1970s, the Loyalists had gained a dominant role within the state party organization.

Henry Elected to NAACP National Board

In 1964, Henry attempted to run for Congress as an independent, but white election officials ruled that the NAACP leader, along with other African American candidates, failed to obtain the required number of signatures on the petitions to put their names on the ballot. In another ''Freedom Vote'' in 1965, however, Henry overwhelmingly defeated incumbent John C. Stennis in a mock election for the U.S. Senate. In the same year, Henry was also elected to the national board of directors of the NAACP.

A subject of frequent abuse for his civil rights views, Henry was convicted in March 1962 for sexually harassing a young white hitchhiker. An appellate court reversed the conviction. When Henry claimed he had been the victim of a racial vendetta by the local prosecutor and police chief, the white officials sued him and won an $80,000 award. The jury verdict, however, was also reversed on appeal. Henry fended off the legal threats, but white supremacists bombed his home and his drugstore, and his wife was fired from her job as a public school teacher. Through three tumultuous decades, the steady, modest Henry endured. ''I think,'' he said, ''that every time a man stands for an ideal or speaks out against injustice, he sends out a tiny ripple of hope.'' In 1982, Henry was elected to the Mississippi House of Representatives.

One of the founding members of Rural America, Henry served on its board from 1967–1989. He served as Rural America's Board Chairman from 1983–1989. □

Joseph Henry

Joseph Henry (1797-1878), American physicist and electrical experimenter, was primarily important for his role in the institutional development of science in America.

Joseph Henry was born Dec. 17, 1797, in Albany, N. Y. He attended the common school until the age of 14, when he was apprenticed to a jeweler. He later studied at the Albany Academy and in 1826 became professor of mathematics there. He immediately began researching a comparatively new field—the relation of electric currents to magnetism. The important result of this work was Henry's discovery of induced currents. In 1832 he was appointed professor of natural philosophy (chemistry and physics) in the College of New Jersey at Princeton.

In 1846 Henry became the first secretary and director of the Smithsonian Institution in Washington, D.C., a position he held for the rest of his life. Under his direction the institution encouraged and supported original research. Although a large portion of the income settled on the institution by Congress was for the support of the museum, art gallery, laboratory, and library, Henry took every opportunity to divest the institution of such burdens.

As the Smithsonian's director, Henry acted as one of the major coordinators of government science. Among the projects he originated was the system of receiving simultaneous weather reports by telegraph and basing weather predictions on them. From these beginnings came the U.S. Weather Bureau. During the Civil War he served on the Navy's permanent commission to evaluate inventions and on the Lighthouse Board.

Henry was elected to the American Philosophical Society in 1835. He helped organize the American Association for the Advancement of Science in 1847 and was an original member of the National Academy of Sciences, chartered by Congress in 1863. He became vice president of the National Academy in 1866 and was president from 1868 until his death. He was responsible for reorganizing the academy and transforming it from a society that emphasized governmental service to an honorary organization which recognized ''original research.''

Henry died on May 13, 1878. By concurrent resolution a memorial service was held in his honor on the evening of Jan. 16, 1879, in the hall of the House of Representatives, and by act of Congress a bronze statue was erected at Washington in his memory.

Further Reading

The only modern biography of Henry is Thomas Coulson, *Joseph Henry: His Life and Work* (1950), a largely uncritical account that does not adequately stress Henry's institutional contributions. Detailed accounts of Henry's life and work are in James Gerald Crowther, *Famous American Men of Science* (1937); Bernard Jaffe, *Men of Science in America* (1944; rev. ed. 1958); and Bessie Zaban Jones, ed., *The Golden Age of Science,* containing a memoir by Asa Gray (1966). Henry's

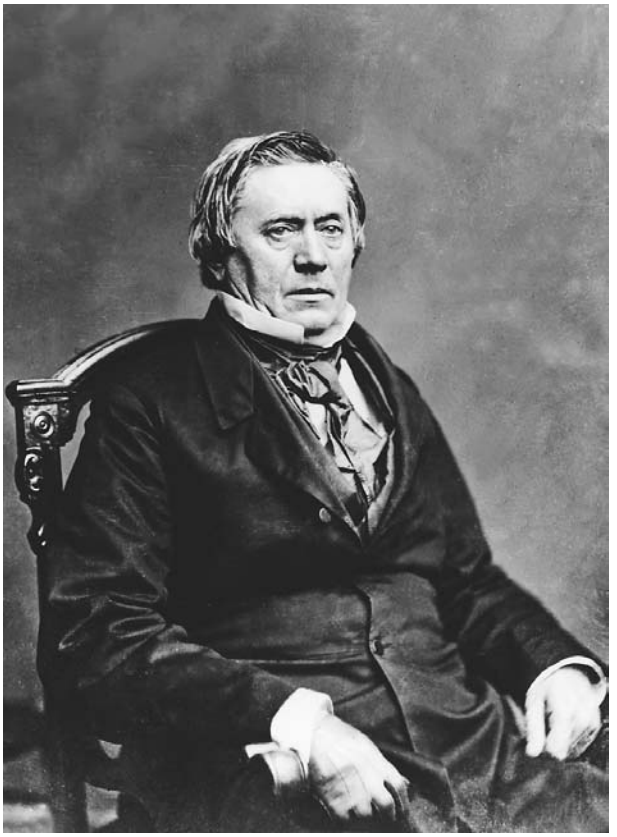

career and influence are discussed at length in Paul Henry Oehser, *Sons of Science: The Story of the Smithsonian Institution and Its Leaders* (1949), and Bessie Zaban Jones, *Lighthouse of the Skies: The Smithsonian Astrophysical Observatory: Background and History, 1846-1955* (1965). *A Memorial of Joseph Henry,* containing several biographical sketches and a complete bibliography, was published by order of Congress in 1880 (published also as *Smithsonian Miscellaneous Collections,* vol. 21, 1887). □

O. Henry

The American short-story writer William Sydney Porter (1862-1910), who wrote under the pseudonym O. Henry, pioneered in picturing the lives of lower-class and middle-class New Yorkers.

William Sydney Porter was born in Greensboro, N.C., on Sept. 11, 1862. He attended school for a short time, then clerked in an uncle's drugstore. At the age of 20 he went to Texas, working first on a ranch and later as a bank teller. In 1887 he married and began to write free-lance sketches. A few years later he founded a humorous weekly, the *Rolling Stone*. When this failed, he became a reporter and columnist on the *Houston Post*.

Indicted in 1896 for embezzling bank funds (actually a result of technical mismanagement), Porter fled to a reporting job in New Orleans, then to Honduras. When news of his wife's serious illness reached him, he returned to Texas. After her death he was imprisoned in Columbus, Ohio. During his 3-year incarceration, he wrote adventure stories set in Texas and Central America that quickly became popular and were collected in *Cabbages and Kings* (1904).

Released from prison in 1902, Porter went to New York City, his home and the setting of most of his fiction for the remainder of his life. He wrote, under the pen name O. Henry, at a prodigious rate—a story a week for a newspaper, plus still other stories for magazines. Books made up of his stories followed rapidly: *The Four Million* (1906); *Heart of the West* and *The Trimmed Lamp* (both 1907); *The Gentle Grafter* and *The Voice of the City* (both 1908); *Options* (1909); and *Whirligigs* and *Strictly Business* (both 1910).

O. Henry's most representative collection was probably *The Four Million*. The title and the stories answered the snobbish claim of socialite Ward McAllister that only 400 people in New York ''were really worth noticing'' by detailing events in the lives of everyday Manhattanites. In his most famous story, ''The Gift of the Magi,'' a poverty-stricken New York couple secretly sell valued possessions to buy one another Christmas gifts. Ironically, the wife sells her hair so that she can buy her husband a watch chain, while he sells his watch so that he can buy her a pair of combs.

Incapable of integrating a book-length narrative, O. Henry was skilled in plotting short ones. He wrote in a dry,

humorous style and, as in ''The Gift of the Magi,'' frequently used coincidences and surprise endings to underline ironies. Even after O. Henry's death on June 5, 1910, stories continued to be collected: *Sixes and Sevens* (1911); *Rolling Stones* (1912); *Waifs and Strays* (1917); *O. Henryana* (1920); *Letters to Lithopolis* (1922); *Postscripts* (1923); and *O. Henry Encore* (1939).

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The best biographical and critical studies are Eugene H. Long, *O. Henry: The Man and His Work* (1949), and Dale Kramer, *The Heart of O. Henry* (1954). See also Gerald Langford, *Alias O. Henry: A Biography of William Sydney Porter* (1957), and a good recent study, Richard O'Connor, *O. Henry: The Legendary Life of William Sydney Porter* (1970).

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Patrick Henry

Patrick Henry (1736-1799), American orator and revolutionary, was a leader in Virginia politics for 30 years and a supremely eloquent voice during the American Revolution.

Patrick Henry was born into a family of lesser gentry in Hanover County, Va. He received a good education from his father and his uncle, an Anglican clergyman. He largely failed at attempts to become a storekeeper and a farmer, and his early marriage to Sarah Shelton made him at 35 the father of six children, whom he was always hard-pressed to support. A cursory training in law at Williamsburg about 1760, admission to the bar, and a modest beginning in a crowded profession did not at first improve his standing.

Eloquent Patriot

In 1763, defending a Louisa County parish against claims by its Anglican rector, Henry discovered the twin foundations of his public career—a deep empathy for injustice to the plain people and an eloquent voice that could overwhelm a jury. After he had scorned ecclesiastical arrogance and the British power supporting it, Henry's listeners carried him triumphantly from the courtroom. Two years later, as a member of the House of Burgesses, he made his stirring speech denouncing the Stamp Act. Henry also sponsored resolves against the Stamp Act, denying the power of Parliament to tax Virginians, which, published throughout the Colonies, marked him as an early radical leader. For 10 years Henry used his powerful voice and popular support to lead the anti-British movement in the Virginia Legislature.

During the crisis precipitated by the Boston Tea Party and the Coercive Acts, Henry was at the pinnacle of his career. He spurred the House of Burgesses to repeated defiances of the stubborn royal governor, Lord Dunmore. In August 1774 Henry, George Washington, Richard Henry Lee, and others traveled to Philadelphia as the Virginia delegation to the First Continental Congress. Henry stood with the Adamses of Massachusetts and other radicals, urging firm resistance to Britain, and union among the Colonies. ''The distinctions between Virginians, Pennsylvanians, New Yorkers, and New Englanders are no more,'' Henry said. ''I am not a Virginian, but an American.'' John Adams referred to Henry as the ''Demosthenes of America.'' Back home in Virginia, Henry resumed his leadership of the radical party, ''encouraging disobedience and exciting a spirit of revolt among the people,'' reported Lord Dunmore, who, as a result of Henry's exertions, was soon driven from the colony.

Elected to the first Virginia Revolutionary Convention, of March 1775, Henry made one of the most famous orations in American history. Attempting to gain support for measures to arm the colony of Virginia, Henry declared that Britain, by dozens of rash and oppressive measures, had proved its hostility. ''We must fight!'' Henry proclaimed. ''An appeal to arms and to the God of Hosts is all that is left

us! . . . Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it almighty God! I know not what course others may take; but as for me, give me liberty or give me death!'' The delegates were entranced by Henry's eloquence and swept away by his fervor. Virginia rushed down the road to independence.

Henry capped his seditious activities during the spring of 1775 by leading a contingent of militia that forced reparations for gunpowder stolen by British marines from the Williamsburg arsenal. In the Second Continental Congress, of May-September 1775, Henry again spoke boldly for the radicals. In Virginia for 6 months he commanded the state's regular forces, but exhibiting no particular military talent, he resigned to resume civilian leadership. At the Virginia Convention of May-July 1776, Henry sponsored resolves calling for independence that eventuated in the Declaration of Independence by Congress on July 4, 1776. ''His eloquence,'' wrote a young listener, ''unlocked the secret springs of the human heart, robbed danger of all its terror, and broke the key-stone in the arch of royal power.'' Henry was elected first governor of Virginia under its constitution as an independent commonwealth.

Revolutionary Governor

In three terms as wartime governor (1776-1779), Henry worked effectively to marshal Virginia's resources to support Congress and George Washington's army. He also promoted George Rogers Clark's expedition, which drove the British from the Northwest Territory. During the years of Henry's governorship, the legislature, led by Thomas Jefferson, passed reforms transforming Virginia from a royal colony into a self-governing republic.

Henry's retirement from the governorship gave him time to attend to pressing family concerns. His first wife had died in 1775, leaving him six children, aged 4 to 20. Two years later he married Dorothea Dandridge, who was half his age and came from a prominent Tidewater family. Beginning in 1778, Henry had 11 children by his second wife, thus giving him family responsibilities that taxed his resources and provided abundant distraction from public life.

Meanwhile, Henry continued to serve in the Virginia Assembly, engaging in oratorical battles with Richard Henry Lee and sharing leadership during the breakdown in government after the British invasion of Virginia in 1780-1781. Though Henry backed some measures for strengthening the Continental Congress, his concern increasingly centered on Virginia and on efforts to expand its trade, boundaries, and power.

After the Revolution, Henry served two further terms as governor of Virginia (1784-1786). Increasingly opposed to a stronger federation, he refused to be a delegate to the Constitutional Convention of 1787. As an old revolutionary, he distrusted the ambitions of men like Virginia's James Madison and New York's Alexander Hamilton, fearing that they would sacrifice simple, republican virtues to the alleged needs of a grandiose nation.

''Peaceable Citizen'' Henry

At the Virginia Convention of 1788, Henry engaged Madison and his colleagues in a dramatic debate. He called upon all his oratorical powers to parade before the delegates the tyrannies that would result under the new Constitution: Federal tax gatherers would harass men working peacefully in their own vineyards, citizens would be hauled off for trial in distant courts before unknown judges, and the president would prove to be a worse tyrant than even George III. Furthermore, in his most telling practical arguments, Henry insisted the new Federal government would favor British and Tory creditors and negotiate away American rights to use the Mississippi River. The Federalists nevertheless managed to win a narrow victory, which Henry accepted by announcing that he would be ''a peaceable citizen.'' He had enough power in the legislature, however, to see that Virginia sent Antifederalist senators to the first Congress, and he almost succeeded in excluding Madison from a seat in the House of Representatives.

Finally, shorn of his domination of Virginia politics, Henry largely retired from public life. He resumed his lucrative law practice, earning huge fees from winning case after case before juries overwhelmed by his powerful pleas. He also extended his real estate interests, which, through skillful speculations, made him at his death one of the largest landowners in Virginia, with huge tracts in Kentucky, Georgia, and the Carolinas as well. His continuing national fame, and his switch by 1793 to support of President Washington and the Federalists, led to a series of proffered appointments: as senator, as minister to Spain and to France, as chief justice of the Supreme Court, and as secretary of state. In poor health and content to stay amid his huge progeny,

Henry refused them all. Only one final cause—repeal of the Virginia Resolutions of 1798—prompted his return to politics. In 1799 Henry won election to the Assembly, causing the Jeffersonians to fear that he would carry the state back under the Federalist banner. Henry was mortally ill, however. On June 6, 1799, he died of cancer at his Red Hill plantation and was laid to rest under a plain slab containing the words ''His fame his best epitaph.''

Further Reading

Two early accounts of Henry, often inaccurate but filled with the drama of his life and containing extracts from the small surviving body of his earlier papers, reminiscences of his associates, and ''reconstructions'' of his speeches, are William Wirt, *Sketches of the Life and Character of Patrick Henry* (1817; 15th ed. 1852), and William Wirt Henry, *Patrick Henry: Life, Correspondence and Speeches* (3 vols., 1891). The standard biography of Henry is Robert D. Meade, *Patrick Henry* (2 vols., 1957-1969). A hostile view of Henry's career is given in Irving Brant, *James Madison* (6 vols., 1941-1961). □

Josiah Henson

The autobiography of Josiah Henson (1789-1883), an African American slave who escaped to freedom in Canada, was widely read by abolitionists, and he became mistakenly known as the model for Uncle Tom in the novel ''Uncle Tom's Cabin.''

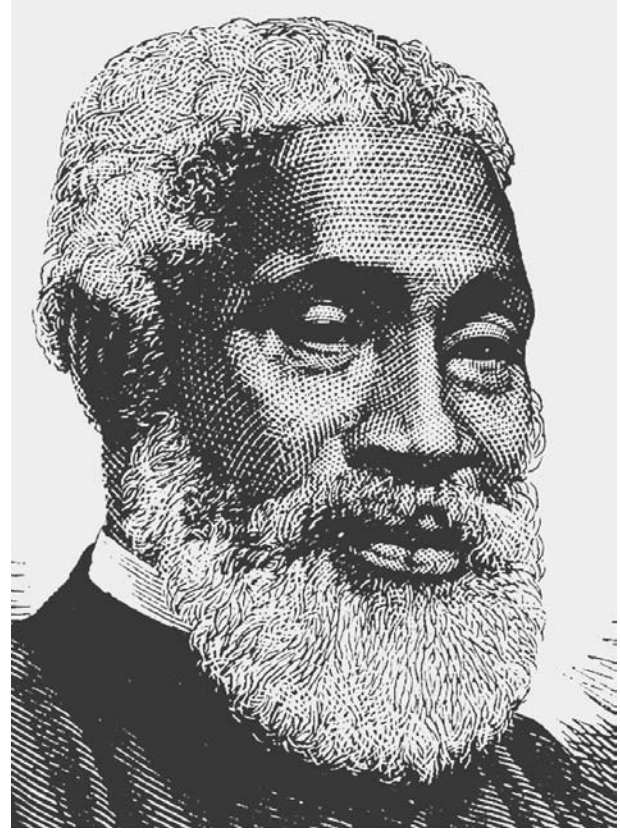

Josiah Henson was born June 15, 1789, in Charles County, Md. As a child, he saw his father beaten and his family sold away. After almost dying of neglect, he was sold to rejoin his mother, a slave of Isaac Riley. Henson grew to be an intelligent, strong worker and was made superintendent of his owner's farm. After conversion at the age of 18, he became a respected preacher. In a quarrel with a white man, he suffered an arm injury that crippled him for life. At the age of 22 he married a slave girl and fathered 12 children.

Henson was so trustworthy that Riley entrusted him with supervising the move of 18 slaves to his brother's farm in Kentucky. Though the group had opportunities to escape, Henson honored his promise and delivered them to Kentucky. After 3 years there he returned to Maryland, having earned enough as a preacher in the Methodist Episcopal Church to purchase his freedom. However, Riley raised the price beyond Henson's reach, then sent him to New Orleans to be sold away from his family. The owner's son decided not to sell Henson, however, and returned him to Kentucky.

In 1830 Henson fled with his wife and four children to Canada. Working as a farmer, first for hire and then on land owned jointly by a group of escaped slaves, he adjusted quickly to freedom. He became a preacher in Ontario. Other blacks acknowledged his leadership, and whites also regarded him highly. In 1842 he moved to the all-black community of Dawn, Ontario, founded with the support of American and English abolitionists. Henson was the community's natural leader and, although funds were short, the settlement prospered. He was also an agent for the Underground Railroad, by which American slaves escaped to freedom in Canada.

To raise more funds, Henson told his life story to Samuel A. Eliot, who published it as *The Life of Josiah Henson, Formerly a Slave, Now an Inhabitant of Canada* (1849). This would probably have remained just another slave narrative among the many then circulating were it not for the widespread success of *Uncle Tom's Cabin,* by Harriet Beecher Stowe. Though Stowe probably had neither met Henson nor read his story until after her novel was published (1852), Henson became popularly identified with Uncle Tom, and he did not discourage this mistake. Fame followed, and he met celebrities in America and Britain, including Queen Victoria. His autobiography was revised under various editors and titles, with introductions and forewords by various notables, including Stowe. During his later years Henson continued working for Dawn's development. However, he did not wear his fame lightly and offended many associates. Nevertheless, he successfully raised money for Dawn. He died in Dresden, Ontario, on May 5, 1883.

Further Reading

The numerous accounts of Henson's life are all essentially based on his autobiography. The most complete edition, *An Autobiography of the Rev. Josiah Henson* (1881), was republished in 1969 with a thorough introduction by Robin W. Winks. Other relevant works are Brion Gysin, *To Masta—A Long*

Goodnight: The Story of Uncle Tom, A Historical Narrative (1946), and Jesse L. Beattie, *Black Moses: The Real Uncle Tom* (1957). A biographical sketch is in Wilhelmena S. Robinson, *Historical Negro Biographies* (1968), in the *International Library of Negro Life and History*.

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Matthew A. Henson

Matthew A. Henson (1866-1955) always accompanied Robert Peary on his Arctic explorations. As a result, he was part of the first expedition to reach the North Pole.

Matthew A. Henson was born in Charles County, Maryland, south of Washington, D.C. on August 8, 1866. Henson was an African-American, whose parents had been born free. When he was young, he moved with his parents to Washington. Both of his parents had died by the time he was seven. He was raised by an uncle and attended a segregated school in Washington for six years. At the age of 13, he went to Baltimore and found a job as a cabin boy on a ship bound for China. He was befriended by the ship's captain, Captain Childs, and worked his way up to being an able-bodied seaman. During that period he sailed to China, Japan, the Philippines, North Africa, Spain, France, and Russia. Childs died when Henson was 17, and he left the sea to look for work on land.

In 1888 Henson was working in a clothing store in Washington when he met a young U.S. Navy lieutenant, Robert Peary, who had come in to buy a tropical helmet. Peary offered to hire him as a valet. Henson did not like the idea of becoming a personal servant, but he thought it would be worthwhile to accompany Peary to Nicaragua where he was headed to survey for a possible canal across Central America. They spent a year together in Nicaragua and then Henson worked as a messenger when Peary was stationed at League Island Navy Yard. Peary was interested in the possibilities of Arctic exploration and had made a first trip to Greenland in 1886 with the intention of being the first to cross the Greenland ice cap. He was beaten by Roald Amundsen and he then set himself the goal of being the first person to reach the North Pole.

Peary returned to northern Greenland in June 1891, and Henson accompanied him along with Peary's wife, Josephine, and other assistants, including Frederick Albert Cook. During this first trip Henson started to learn about the way of life of the Inuit who lived at the northern end of Greenland, to learn to speak their language and to learn how to use their knowledge of survival in the Arctic. Henson became very popular among the Inuit where he was credited with learning their language and adapting their customs better than any other outsider. He was nicknamed Maripaluk—''kind Matthew.''

Henson returned with Peary to Greenland in June 1893, at which time he adopted a young Inuit orphan named Kudlooktoo and taught him to speak English. On this expedition Peary and Henson crossed the northern end of Greenland from their base at Etah to the northeastern corner of the island at Independence Bay in ''Peary Land.'' Henson later wrote, ''The memory of the winter and summer of 1894 and 1895 will never leave me . . . the recollections of the long race with death across the 450 miles of the ice-cap of North Greenland in 1895 . . . are still the most vivid.'' They returned to the United States in September 1895, and Henson vowed never to return.

But he did return—in the summers of 1896, 1897, 1898, 1900, and 1902. In July 1905 Peary and Henson went back north to Greenland again, this time with the intention of traveling over the polar ice cap to the North Pole. Starting in early 1906 they traveled by dog sled over the frozen sea, but it turned out to be an unusually warm winter and early spring, and they encountered too many stretches of open water to be able to continue. They got to within 160 miles of the Pole, the farthest north any one had reached to that time.

Peary and Henson set out again on July 6, 1908 on a ship named after the U.S. president, the *Roosevelt,* with an

expedition that included 21 members. They sailed to Etah in Greenland and took on board 50 Inuit who were to help set up the supply bases on the route to the Pole. They then went to Cape Columbia at the northern end of Ellesmere Island. Peary and Henson set out from there on the morning of March 1, 1909. They were accompanied by or met up with various advance teams along the way. One of these support teams was headed by Professor Ross Marvin of Cornell University. It set up its last supply depot 230 miles from the Pole and then headed back for Cape Columbia. Marvin never made it. One of the Inuit in the party, Kudlukto, said that he had fallen into a stretch of open water and drowned. Years later Kudlukto confessed that he had shot Marvin and dumped his body in the water when he refused to let one of Kudlukto's young cousins ride on a dog sled.

On March 31 Peary and other members of the expedition were at 87°47′, the farthest north any man had reached—about 150 miles from the Pole. At that point Peary told Captain Bob Bartlett, commander of the *Roosevelt,* to return to Cape Columbia. He would make the last dash to the Pole accompanied by Henson. Bartlett was bitterly disappointed, and the next morning walked alone to the north for a few miles as though he would try to make it on his own. He then turned around and headed south. It made sense for Peary to take Henson: he had much more Arctic experience and was an acknowledged master with the dog teams. But there have always been suggestions that Peary sent Bartlett back because he did not want to share the honor of reaching the Pole with anyone else. Given the racial prejudice at the time, Henson and the four Inuit—Ootah, Seegloo, Ooqueah, and Egingwah—did not ''count.''

A couple of days later, on April 3, Henson was crossing a lane of moving ice, and one of the blocks of ice that he was using for support slipped and he fell into the water. Fortunately one of the Inuit was next to him and was able to pull him out immediately or he would have frozen and drowned. The normal day's procedure was for Peary to leave the night's camp early in the morning and push ahead for two hours breaking the trail ahead. The others would pack up the camp and then catch up with Peary. Then Peary (who at the age of 52 was already suffering from the leukemia that would later kill him) would ride in one of the dogsleds while Henson went ahead and broke trail. They would not see each other until the end of the day.

On April 6, 1909 Henson arrived at a spot that he, just by calculating the distance traveled, thought must be the North Pole. When Peary arrived 45 minutes later, Henson greeted him by saying, ''I think I'm the first man to sit on the top of the world.'' Peary was furious. Peary then attached an American flag to a staff, and the whole expedition went to sleep. At 12:50 p.m. there was a break in the clouds, and Peary was able to take a reading of their location. It showed that they were 3 miles short of the Pole. After another nap, Peary took another reading and then set out with Egingwah and Seegloo to where he thought the Pole must be—without telling Henson. They then spent 30 hours in the vicinity of the Pole, and Henson officially raised the flag over what Peary's calculations told him was the North Pole. (Whether it really was the Pole or not has been a source of controversy ever since.)

Peary and Henson and the four Inuit arrived back at the spot where they had left Bartlett at midnight on April 9, an incredible speed—and reached Cape Columbia on April 23. They stayed there until July 17 when the ice had melted enough for the *Roosevelt* to steam into open water. They telegraphed news of their triumph from Labrador on September 6, 1909. But by that time, the world already thought that Frederick Cook had been the first one to reach the Pole. Peary spent the next few years defending his claims and was eventually vindicated.

By the time Henson got back to the United States he weighed 112 pounds (his normal weight was 155 pounds), and he was forced to spend several months recovering. For a while, he accompanied Peary on his lecture tours, where he would be exhibited in his Inuit clothes. In 1912 he wrote a book about his experiences (*A Negro at the North Pole*). However, the book died quickly, and Henson was forced to take a job as a porter working for $16 a week. Thanks to some politically influential friends he was later given a job as a messenger at the United States Customs house in New York at a salary of $20 a week, which was later raised to $40 a week. He retired in 1936, at which time there was an effort to have him awarded the Congressional Medal of Honor, but nothing came of it.

As racial attitudes in the United States changed, Henson began to receive more recognition. He was elected a full member of the Explorers Club in New York in 1937, the first Black member. In 1945 all of the survivors of the North Pole expedition received the Navy Medal, but Henson's was awarded in private. When he went to attend a banquet in his honor in Chicago in 1948, none of the downtown hotels would allow him to register because of his race. In 1950, however, he was introduced to President Truman and in 1954 was received by President Eisenhower in the White House. He died in New York in 1955 at the age of 88 and was buried in a private cemetery there. Years later, in 1988, when news of his achievements received more publicity, he was reburied at Arlington National Cemetery with full military honors in a plot next to Peary's.

Since Peary and Henson were both married at the time of their Arctic expeditions, it is not surprising that there was no public knowledge that both of them had liaisons with Inuit women. Dating from the 1905 expedition, they both fathered children—Peary had two sons and Henson had a boy named Anaukaq. This information came to light in 1986 when it was revealed that the small Greenland village of Moriussaq was largely made up of Henson's descendants, who had prospered as traders and hunters.

Further Reading

Henson's autobiography, *A Negro Explorer at the North Pole* was first published in 1912 (New York: 1912). It was reprinted in 1969 with a slightly different title: *A Black Explorer at the North Pole* (New York: Walker and Company). This edition was reprinted as a paperback by the University of Nebraska Press in Lincoln in 1989.

There are two biographies of Henson: Bradley Robinson, *Dark Companion* (New York: Robert M. McBride & Co., 1947) and

Floyd Miller, *Ahdoolo!: The Biography of Matthew A. Henson* (New York: E.P. Dutton & Co., 1963).
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Hans Werner Henze

Hans Werner Henze (born 1926) is a German composer of unusual productivity and diversity of style. He is best known for unorthodox operas such as *Boulevard Solitude* (1952), with its unique treatment of the "Manon" story used by Puccini, and the comic opera *Der junge Lord* (1965). His later works show his political affiliation with socialism, as in a requiem for Che Guevara, the Cuban revolutionary.

Born in Gütersloh, Germany, on July 1, 1926, Hans Werner Henze majored in piano and percussion at the Staatsmusikschule in Braunschweig. He was drafted into the Germany army in 1943 and served in the tank corps before being taken prisoner by the British.

Early Training and Work

After World War II, Henze became a student of composer Wolfgang Fortner at Heidelberg. The style of Henze's first mature compositions—a violin sonata, a chamber concerto, and the *First Symphony* (1947)—was neoclassic in the manner of Igor Stravinsky and Béla Bartók. After his introduction to the 12-tone technique, Henze's next scores showed his mastery of this technique: the piano variations and a violin concerto (1948); Symphonies no. 2 (1949) and no. 3 (1951); a piano concerto (1950); *The Idiot* (1952), a ballet; the First String Quartet (1952); and a Wind Quintet (1953). He also exploited jazz idioms in *Jack Pudding* (1951) and *Maratona di danza* (1956).

Henze was musical director of the German Theater in Konstanz (1948-1950) and composer and adviser on ballet for the Wiesbaden State Theater (1950-1952).

Later Work and Awards

Henze considers his opera *König Hirsch* (1952-1956) and the *Fourth Symphony* (1955-1963) as the end of his "exploratory" period. In his later compositions many styles and techniques are assimilated, including polytonality, neoclassicism, romanticism with elements of jazz, and an Italianate lyricism. Out of these, says Joseph Machlis (1961), Henze "forged an original language marked by brilliance of instrumentation, rhythmic urgency, and lyric intensity." His theatrical works, especially, aroused heated controversy because of the bold librettos and astringent musical idiom.

In 1959 Henze won the Berlin Kunstpreis and in 1962 the Grand Prize for Artists at Hanover. In 1961 he became professor of composition at the Mozarteum in Salzburg.

Henze's important compositions include *Undine* (1958), a ballet; *The Prince of Homburg* (1960), a semihistorical opera; *Elegy for Young Lovers* (1961), with a libretto by W.H. Auden and Chester Kallman; and *The Bassarids* (1966), an opera with a libretto by Auden and Kallman, which many consider Henze's most felicitous score. He also wrote the *Second Piano Concerto* (1968); an oratorio, *Das Floss der Medusa* (1969); *Concerto for Double Bass* (1969); and the opera *El Cimarron* (1970).

In 1963 Henze remarked: "The twelve-tone problem does not now play a great part in my music. . .I have always been concerned with musical substance, particularly with melody, and have tended to express the most difficult musical processes in the simplest forms I could devise. My music has as much to offer the naive listener as it has for the expert who can base his judgment on extensive technical knowledge."

Henze visited the United States in 1963 for the world premiere of his Fifth Symphony, performed by the New York Philharmonic for the inaugural of Lincoln Center for the Performing Arts in New York City.

Hans Werner Henze continues to capture the attention of music critics. The English National Opera celebrated his 70th birthday in 1996 by performing some of his works. His Symphony no. 7, which was called "bone-rattling and exciting," was reviewed in *Stereo Review* (April 1994), by David Patrick Stearns, who claims that Henze has "been through more stylistic changes than Madonna."

Further Reading

David Ewen, *The World of Twentieth-Century Music* (1968), treats Henze briefly but thoughtfully and analyzes six major works; Joseph Machlis, *Introduction to Contemporary Music* (1961), and Otto Deri, *Exploring Twentieth-Century Music* (1968), are good background studies.

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Audrey Hepburn

Audrey Hepburn (1929-1993) was an engaging screen actress who won an Academy Award in 1954 for her work in *Roman Holiday.* She also worked with the United Nations to alleviate the misery of the poor.

Peerless in her screen presence, actress Audrey Hepburn had huge brown eyes, a husky voice, and a dancer's gracefulness—qualities that seduced the entire moviegoing world. While Hepburn was never an actress with a wide range and had very little acting training, she was never boring. According to *People,* Humphrey Bogart once said of her style, "With Audrey it's kind of unpredictable. She's like a good tennis player—she varies her shots." Certainly every fan has chosen his or her favorite

Hepburn moment; for some its Hepburn's regal entrance in the denouement of *My Fair Lady,* with her towering hairdo and sweetly serious expression, while others may prefer her playful dance sequence in a book store in *Funny Face.* In any case, Hepburn's most successful movies capitalized on her childlike qualities, pairing her with an older actor whose character was eventually disarmed by her inestimable charm. Several years after she was chosen by Colette to star in the Broadway version of the French author's *Gigi,* Hepburn burst onto the Hollywood scene with 1953's *Roman Holiday.* Costarring Gregory Peck, the film tells the tale of a runaway princess who is shown around Rome by a reporter smitten with love for her. He nonetheless convinces her to resume her royal duties. The role landed Hepburn an Oscar at the tender young age of 24 for best actress. Full of adoration, Jay Cocks described the last scene of the film in *Time,* remarking that Peck's close up expressions of loss ''would have been nonsense if Peck did not have something wonderful and irreplaceable to miss. He had Audrey Hepburn.''

Her Humanitarian Work

In turn, Hepburn yielded to a calling other than acting, preferring to spend her time with her two sons and working for UNICEF. ''If there was a cross between the salt of the earth and a regal queen,'' Shirley MacLaine told *People,* ''then she was it.'' An articulate and impassioned spokeswoman, Hepburn was named the goodwill ambassador for the international children's relief organization UNICEF in 1988. Instead of using the title for travel privileges and charity balls, Hepburn worked in the field, nursing sick children and reporting on the suffering she witnessed. Her last plea proved most moving; Hepburn had traveled to Somalia in the fall of 1992, and her sad but hopeful account galvanized the world's response to the dreadful famine and warfare that would eventually kill thousands in that West African country. For all her otherworldly good looks, Hepburn was a down-to-earth, sensible actress in a Hollywood of excess.

Her Background

Perhaps Hepburn's humility sprung from her childhood. Her father, an English-Irish banker, deserted her family when she was only 8 years old. Another traumatic mark was left by the Nazi occupation of Holland during World War II. Her mother, a Dutch baroness, had sent the youngster to the Germanic nation at the beginning of the war to live with relatives. *People* noted that ''along with her grandparents, she received food from a relief agency—UNICEF's precursor. 'Your soul is nourished by all your experiences,' she once said.'It gives you baggage for the future—and ammunition, if you like.''' The once chubby Hepburn was whittled down by a diet that sometimes consisted only of flour made from tulip bulbs; nonetheless, as a fledgling ballet dancer, she sometimes carried messages for the Resistance in her toe shoes. Many years later she politely refused to make a movie of *The Diary of Anne Frank* as she felt the young Jewish girl's experience of World War II too closely mirrored her own. While memories of fear, deprivation, and cattlecars full of deportees populated her dreams for the rest of her life, Hepburn utilized her experiences in ministering to the world's starving children, many of whom did not know that the beautiful woman was a movie star.

Hepburn and her mother moved to England to pursue her dance career after the war. She was cast in bits parts on stage and screen in both Holland and England before she had the good fortune to be discovered by Colette in Monte Carlo, Monaco. Because Colette insisted Hepburn play Gigi, the young woman was thrust into an entertainment world that would compete fiercely for her. In 1952 she won a Theatre World Award for *Gigi,* followed a year later by the Academy Award she won for *Roman Holiday.* A hot commodity, director Billy Wilder snapped her up in 1954 for his new film. *Sabrina,* about a chauffeur's daughter whose education in Paris makes her the toast of Long Island society, costarred William Holden and Humphrey Bogart as her love interests. Eventually Hepburn shared the screen with all the best leading men of her time: Cary Grant, Fred Astaire, Rex Harrison, Mel Ferrer (whom she wed in 1954 and divorced in 1968), and Sean Connery. Of Hepburn's 27 films, quite a few have become classics and only a few films are generally acknowledged to be bad. Although Hepburn had knocked everyone out with her 1956 portrayal of Natasha in *War and Peace,* another big movie did not fare so well. *Green Mansions* was a fantasy in which Hepburn gamboled as a birdgirl. Directed by Ferrer, the adaptation from W. H. Hudson's novel of the same name was thought laughable by some. The same year, 1959, she made her first serious film, *The Nun's Story.* Seeking meatier roles, Hepburn disintegrating during a motorcycle trip across France. Hepburn

and Albert Finney were applauded for their realistic portrayals. After l967's spooky *Wait Until Dark,* in which she plays a blind woman who ultimately bests a psychotic, Hepburn took on an extended sabbatical. Acting became secondary in her life, as she bore a child at age 40 during her 13-year marriage to Italian physician Andrea Dotti. Hepburn made only four more movies between 1976 and 1989. The last, *Always,* featured her in a cameo as an angel. Money was not a consideration; besides her own income, Hepburn lived in Switzerland with Robert Wolders, the wealthy widower of actress Merle Oberon, for the last 12 years of her life (she died in 1993). Though Hepburn was nominated for three Oscars after *Roman Holiday,* she never won again. Shortly before her death, she was given the Screen Actors Guild award for lifetime achievement. Unable to accept in person she sent actress Julia Roberts to accept the honor in her place. While Hepburn's acting was highly appreciated in her lifetime, she would doubtless prefer to be remembered as UNICEF's hardworking fairy godmother.

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Katharine Hepburn

Katharine Hepburn (born 1907) was a critically successful actress on the stage and on the screen for over 50 years, delighting audiences with her energy, her grace, and her determination.

Katharine Hepburn was born in Hartford, Connecticut. Her birthdate is variously given; the years most frequently cited are 1907 and 1909. In her autobiography (1991), Hepburn stated her birthdate as 1907. She was one of six children (three of each gender) born to a socially prominent, well-to-do, activist family. Her mother was a well-known and passionate suffragette; her physician father was an innovative pioneer in the field of sexual hygiene. Educated by private tutors and at exclusive schools, she entered Bryn Mawr College in 1924. Upon graduating four years later she immediately embarked on a successful career in the theater. Her critical success as an Amazon queen in the satire *The Warrior's Husband* led to a contract with the film studio RKO. In 1932 she made her film debut in that company's *A Bill of Divorcement,* playing opposite John Barrymore. She received rave reviews for her performance and achieved overnight stardom.

Her screen career lasted for over 50 years and was based on a persona whose essentials included energy, grace, determination, trim athletic good looks, and obvious upper class breeding (as indicated, among other things, by a clipped manner of speaking). This persona, when intelligently utilized by producers and directors, led her to four Academy Awards as ''Best Actress:'' *Morning Glory,* 1933; *Guess Who's Coming to Dinner,* 1967; *The Lion in Winter,* 1968; and *On Golden Pond,* 1981. Hepburn also garnered an additional eight Oscar nominations over the years: *Alice Adams,* 1935; *The Philadelphia Story,* 1940; *Woman of the Year,* 1942; *The African Queen,* 1951; *Summertime,* 1955; *The Rainmaker,* 1956; *Suddenly Last Summer,* 1959; and *Long Day's Journey Into Night,* 1962. Her role in the 1975 made-for-television film *Love Among the Ruins* won her an Emmy award.

Hepburn's career, however, was not without its setbacks, most notably in the 1930s. A return to the Broadway stage in 1934 in a flop play—*The Lake*—led to the well-known quip by the acerbic wit Dorothy Parker that the actress ''runs the gamut of emotion, all the way from A to B.'' In 1937 Hepburn, along with various other female stars, was described as ''box office poison'' in a trade paper advertisement placed by an important exhibitor. RKO's indifferent response led Hepburn—at a cost to her of over $200,000—to buy out her contract from the company. Shortly thereafter she was rejected for the role of Scarlett O'Hara in the film version of *Gone with the Wind*.

Determined to re-establish herself, she returned to the Broadway stage, playing the lead in a successful production of Philip Barry's comedy of manners, *The Philadelphia Story*. Having invested in the production she controlled the screen rights, which she ultimately sold to MGM in return

for a tidy profit and a guarantee by the studio that she would play the lead in the film version. She did, and the film was a critical and a commercial success. Her Oscar nomination was but one manifestation of the dramatic way she had re-established herself in Hollywood.

Hepburn's next MGM film brought into her life Spencer Tracy, with whom she began a liaison that lasted for over two decades until his death in 1967. Although separated from his wife, Tracy never divorced her, and his romance with Hepburn was a quiet, tender, and private affair. In the 1960s Hepburn interrupted her career to care for the ailing Tracy. They were a team professionally as well as personally and made nine films together over a period of 25 years: *Woman of the Year,* 1942; *Keeper of the Flame,* 1942; *Without Love,* 1945; *Sea of Grass,* 1947; *State of the Union,* 1948; *Adam's Rib,* 1949; *Pat and Mike,* 1952; *The Desk Set,* 1957; and *Guess Who's Coming to Dinner,* 1967. These films were not all either commercially or critically successful, but whether comedies or dramas they were provocative and interesting, especially for their emphasis on the personal interplay between the sexes. Both Tracy and Hepburn played strong characters in these films, but neither was forced to give in to the other.

Hepburn had been married in 1928 to the social and well-to-do Ludlow Ogden Smith, who had changed his name to Ogden Ludlow because she did not want to be Kate Smith. The marriage actually lasted about three weeks before they separated, but they were not divorced until 1934 and they remained friendly. Among her other romantic attachments in the 1930s was the eccentric tycoon Howard Hughes.

The actress was not particularly fortunate in her choice of vehicles in any medium after the beginning of the 1970s. But for a few notable exceptions, such as *On Golden Pond* (1981), the roles, whatever their promise, did not make really good use of her considerable talents. Her television debut in 1972 as the mother in a version of Tennessee Williams' moving *The Glass Menagerie* was not auspicious. A pairing with the rugged action star John Wayne *Rooster Cogburn,* (1975), while apparently a great deal of fun for the stars on location proved to be lackluster. She had some success playing the noted French designer Coco Chanel in a Broadway musical which opened in 1969; *Coco* had a long run but did not make impressive use of her capabilities. Several later Broadway ventures proved abortive.

Katharine Hepburn never conformed to the conventional star image, but there is no doubt that she was a super star in more than one medium. A strong-minded independent woman, she governed her life and her career to suit herself. In the process she entertained and delighted and aroused millions and did so without compromising her cherished beliefs. Hepburn, without any doubt, was, as one of her biographers claimed, ''a remarkable woman.''

Although she suffered some significant injuries in a 1985 automobile accident, and illnesses usual to one of her years, Hepburn golfed, cycled, and swam in the sea into her nineties.

Katharine Hepburn provided some new perspectives on her personality and the roles she played on stage and screen in her autobiography, published after she retired from performance. In it she stressed the important influence of her liberal intellectual family, and her continued closeness with her siblings and their offspring. Through this charming, witty and frank summing up of herself may be discerned the natural aristocracy of the person and the solidity and permanence of her character.

Further Reading

Biographies of Hepburn were by Charles Higham (1975), Michael Freedland (1984), and Anne Edwards (1985). A moving and witty book is *Tracy and Hepburn: An Intimate Memoir* (1971) by Garson Kanin.

See also Katharine Hepburn's autobiography, *Me: Stories of My Life* New York: Alfred A. Knopf, 1991.

For a detailed listing to 1983 of Katharine Hepburn's stage appearances, tours, awards and films, refer to *Contemporary Theater, Film and Television Biographies,* Volume I, pps. 240-241. Hepburn has also written *The Making of the African Queen* for those who are film fans and want to see behind the scenes. □

George Hepplewhite

George Hepplewhite (died 1786) was an English furniture designer whose name has become synonymous with grace and elegance. His work was instrumental in disseminating the neoclassic style of Robert Adam.

Little is known of George Hepplewhite's life. He was an apprentice with the firm of Gillow in Lancaster and then moved to London, where by 1760 he was established in Redcross Street, St. Giles', Cripplegate. He died in 1786, and his widow, Alice, carried on the business as A. Hepplewhite and Company. It seems likely that the firm existed by supplying designs for cabinetmakers rather than by manufacturing furniture, for not a single piece of furniture is authenticated by a bill or other document as having come from his workshop.

Two years after Hepplewhite's death his widow published *The Cabinet-Maker and Upholsterer's Guide,* a folio volume of 300 designs that was the largest book of its sort to appear since Thomas Chippendale's *Director* (1754). The immediate success of Hepplewhite's work resulted in a second edition in 1789, and a third edition in 1794.

The Adam spirit in furniture may be said to have found its chief fulfillment in Hepplewhite designs. His oval-, wheel-, and shield-back chairs, bookcases with vase-shaped door glazing and urn-capped pediments, beds with delicately carved or painted posts and cornices, and bowfront commodes are among the most beautiful in the history of furniture. Hepplewhite was much influenced by Chippendale, especially in his designs for sideboard-tables with accompanying urns and pedestals and in the simpler types of domestic furniture such as chests of drawers, bookcases, and wardrobes. Hepplewhite never used human or

animal figures in his designs, or sphinxes or military trophies, as did Adam and Thomas Sheraton; Hepplewhite's decorative motifs consisted chiefly of stylized foliage, urns, and vases and occasionally of ornaments in the Louis XVI manner, such as ribbon entwining a fluted chair leg. Several designs for chairs and stools with curved legs in the Louis XV manner reflect the revival of interest in the rococo from about 1770 to 1790.

Sheraton, whose *Drawing Book* (1791) seems to have been produced in emulation of Hepplewhite's work, refers in his preface to the ''outmoded character'' of some of his rival's designs, particularly for chairs. The third edition of Hepplewhite's book included some 20 designs for chairs in the new square-back manner introduced by Sheraton, but they lack the exquisite grace of Hepplewhite's earlier oval- and shield-back designs.

Further Reading

There is a selection in facsimile, *Hepplewhite Furniture Designs* (1947), from the third edition (1794) of *The Cabinet-Maker and Upholsterer's Guide,* with an introduction by Ralph Edwards. The only comprehensive account of Hepplewhite and a description of his designs, including a comparison with those of Sheraton, are in Clifford Musgrave, *Adam and Hepplewhite and Other Neo-Classical Furniture* (1966). See also Ralph Edwards and Margaret Jourdain, *Georgian Cabinet-Makers* (1944; new rev. ed. 1955); Peter Ward-Jackson, *English Furniture Designs of the Eighteenth Century* (1958); Ralph Fastnedge, *English Furniture Styles: 1500-1830* (1962); and Ralph Edwards and L. G. G. Ramsey, eds., *The Connoisseur Period Guides, Late Georgian 1760-1810* (1968).

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Barbara Hepworth

British-born (1903-1975) sculptor Barbara Hepworth has been called one of the outstanding women artists of the twentieth century. Throughout her working life and until her death, she never received the recognition of male contemporaries such as another—and more famous—British sculptor, Henry Moore. Comparing the two, art critic Leslie Judd Portner, in *Washington Post and Times Herald,* noted that ''Where Moore concerns himself with natural forms, Hepworth's work is almost entirely abstract.''

Born in Wakefield, Yorkshire, England, on Jan. 10, 1903, Jocelyn Barbara Hepworth was the eldest of four children. As a young girl, she often traveled about the Yorkshire countryside with her father for his work as county surveyor. She spoke of Yorkshire as a ''curiously rhythmic patterning of cobbled streets. . .most ungracious houses dominated by. . .slagheaps, noise, dirt, and smell.'' These early impressions of the contradiction between industrial town and quiet countryside later became an integral part of her work.

The Years Abroad

By the age of 16, Hepworth was modeling life portraits in clay, which helped to win her a scholarship to the Leeds School of Art, where she studied for a year. At Leeds, she met another young artist who would become a lifelong friend, the renowned sculptor, Henry Moore. Although Hepworth would never receive the recognition of her colleague, he was an important influence on her work.

Another scholarship gave Hepworth three years in London as a student at the Royal College of Art. In 1924, at the age of 21, her work earned her a year's study in Italy. From the art-filled city of Florence, Hepworth toured the countryside, and the sights and sounds of the Tuscany landscape became an integral part of her work, just as Yorkshire had years before.

Hepworth stayed in Italy for 18 months after her scholarship ended. She studied in Rome with master carver Ardini, who taught her that ''marble changes color under different people's hands.'' She later said she understood him to mean that the artist must learn to understand, not dominate the material. Besides her studies, Hepworth found time for marriage to John Rattenbury Skeaping, also a sculptor from Britain. Their only child, Paul, was born in 1929. A year earlier, the work of both Hepworth and Skeaping was

exhibited at the Beaux Arts Gallery in London. Hepworth's doves in Parian marble from this exhibition are now in the Art Gallery of Manchester. She and Skeaping were divorced in 1933. That same year she married another British artist, Ben Nicholson. Under his influence, her sculpture became more severe and geometrical.

Hepworth and Nicholson traveled through France for most of the year, visiting the studios of such famous artists as Pablo Picasso and avant-garde sculptors Constantin Brancusi and Jean Arp. They joined the Abstraction-Création group in Paris. Hepworth's work from this period includes a kneeling figure in rosewood, now in the Wakefield Art Gallery.

Work in a New Direction

The birth of triplets, Simon, Rachel, and Sarah, in 1934 marked a profound change both in Hepworth's life and her life's work. Always short of money in recognition of her art, she said that after the birth of the triplets, she knew fear for the first time. She and Nicholson had about $100 in the bank at the time and were living in a basement flat. Her work changed, too. Relationships in space began to absorb her creativity, and her sculpture became more formal. For some time she had been drifting away from recognizable human forms, but now her pieces became far more abstract. An example is *Three Forms* (1935), consisting of a sphere and two nearly oval shapes. Critics have suggested this may symbolize the birth of her triplets.

By 1935, Hepworth and Nicholson had become involved with an international artistic group that included such names as Dutch abstract artist Mondrian and German-born Walter Gropius, an influential leader in the development of modern architecture. But World War II was now approaching and Hepworth, worried about the safety of her children, moved with them to Cornwall in southwestern England. The influence of what she called the ''pagan landscape'' and the sea is evident in her work from this period, such as *Tides* (1946), with a hollowed interior that contrasts in color with the polished grain on each side. By the mid-1940s, Hepworth's sculpture had become increasingly open and hollowed out so that the interior space became as important as what surrounded it.

Recognition and Honors

Hepworth and Nicholson were divorced in 1951. For the next two decades, her work received broader recognition and honors. It was part of an exhibition in Venice, the Twenty-fifth Biennale, which she attended, sitting every day in the Piazza San Marco and watching the way people reacted to her use of space. She produced *Contrapuntal Forms* in blue limestone (1950) for the Festival of Britain, which stresses the opposition of vertical forms to the horizontal. For a change of pace in 1954 she designed sets for Michael Tippett's opera, *Midsummer Marriage*. By this time, Hepworth had started to work with metals. One of her best-known works, which now guards the United Nations Plaza in New York City, is *Single Form* (1963), a towering shield-like mass of bronze. She received a number of commissions in the 1960s for truly huge sculptures, most of them about 20 feet high. An example is *Four-Square Walk Through* (1966), a gigantic geometrical piece.

Barbara Hepworth's life and work were honored by her country in 1965 when she was made a Dame Commander of the Order of the British Empire. She died on May 20, 1975, in a tragic fire in her home at St. Ives, Cornwall. The house is now a museum and features many of her works.

An artist who never received the level of attention given to her male contemporaries, Hepworth strongly felt that women artists could contribute greatly to an understanding of the visual arts. ''Perhaps especially,'' she said, ''in sculpture, for there is a whole range of formal perception belonging to feminine experience.''

Further Reading

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Heraclides of Pontus

The Greek philosopher Heraclides of Pontus (ca. 388 B.C.-310 B.C.) proposed the theory that the apparent daily revolution of the fixed stars is in fact due to the actual daily rotation of the earth about its own axis.

Born at Heracleia in Pontus, the son of the wealthy Euthyphron, Heraclides was a descendant of one of the founders of Heracleia. He was probably forced to leave in 364/363 B.C. because of the tyranny of Clearchus and went to Athens to study under Plato at the Academy. He was left in charge of the Academy when Plato went to Sicily in 360 B.C. He later studied under Aristotle, but, when a successor to Speusippus was elected in 339 B.C., his candidacy was defeated by Xenocrates and he returned to Pontus.

Heraclides was a most prolific writer, composing dialogues on ethics, natural science, literary criticism, music, rhetoric, and the history of philosophy. However, his works are now known only through some quotations by later writers. His most interesting theories are those in astronomy. Contradicting the Platonic and Aristotelian doctrine that the earth must stand still, he hypothesized that it rotates once daily on its own axis. On this assumption he was free to assert as a corollary that the universe is infinite, then to speculate on the existence of other earths in the stellar systems that appear to be fixed stars. This daring theory could not explain as much about motion as did Aristotle's and therefore was regarded merely as an oddity.

Heraclides also possibly indicated, in one fragment which can be otherwise interpreted, that he believed that Venus and Mercury revolve around the sun, a theory also contrary to Aristotelian physics. This deduction, if his, was probably due only to the identity of the sidereal periods of the sun and the two inferior planets, as these sidereal periods were the common criteria for determining the order of the planetary spheres. It is not an adumbration of the planetary system advocated by Tycho Brahe in the 16th century. Another theory doubtfully attributed to Heraclides is that the apparent anomalous motion of the sun can be explained as well by the earth's revolving about the sun as by the sun's about the earth. The mathematical identity of the geocentric and heliocentric systems, however, is irrelevant to the problem of anomalous motion, and the meaning of the fragment is thereby rendered very dubious indeed.

Further Reading

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Heraclitus

The Greek philosopher Heraclitus (active 500 B.C.) attempted to explain the nature of the universe by assuming the existence of the *logos,* that is, order or reason, as the unifying principle which guides all things and by specifying fire as the basic substance which underlies physical reality.

Heraclitus was born in the Ionian city of Ephesus and is said to have renounced the privileges to which his social rank entitled him (perhaps the kingship) in favor of his brother. The available evidence for his life is too scanty for a clear picture to emerge. He is a solitary figure who claims to have sought the truth within himself, and although his work shows familiarity with the writings of other philosophers, particularly those of Anaximander, both his unique ideas and his peculiar literary style set him apart.

Many fragments of Heraclitus's work, commonly known as *On the Nature of the Universe,* have survived, although their interpretation is made difficult by their lack of context and by the abbreviated, oracular style in which they were written. Because of the difficulty of his thought, Heraclitus was known throughout the ancient world as ''the Obscure'' (*skoteinos*). The basis of his philosophy is the world of appearance, the sensible world. All things are constantly changing, and thus it is impossible to step into the same stream twice. Change is due to the mutual resolution of opposites such as hot and cold, day and night, hunger and satiety, although underlying all change and guiding it is a basic unity expressed by the idea of the *logos.* He also believes that that which seems to be at variance with itself through conflict or tension is in reality expressive of a kind of harmony. He asserts that the truth of the *logos* is partially expressed by the concept of Zeus.

Although the cosmos, in Heraclitus's view, has always existed and therefore did not come into being at some arbitrary point in time, fire, under the influence and guidance of the *logos,* is the basic substance in it, and all elements are some transformation of it. It is not completely independent but is infused with the *logos,* as is the human soul, and it is for this reason that the soul may come to grasp the truth of the cosmos, although human understanding may reach only childish limits.

Heraclitus enjoins men to learn the nature of the universe through an understanding of their own souls and has been considered as the first mental philosopher. Exact language and thought are of paramount importance to him, since he conceives of the *logos* as both the underlying order in the cosmos and the soul's discourse upon it. Since the truth is complex and difficult to grasp, he uses the oracular style of Delphi and merely hopes to ''indicate'' the truth.

He is important as one of the first Greek philosophers to take up the problem of knowledge, and he is undoubtedly the first to stress the importance of an understanding of the soul as a step toward understanding the external world order. His writing provided much of the theoretical basis for Stoicism.

Further Reading

Selected passages of Heraclitus's work with English translation and commentary are in G. S. Kirk and J. E. Raven, *The Presocratic Philosophers* (1965). Excellent discussions of Heraclitus's importance are in John Burnet, *Early Greek Philosophy* (1920), and Kathleen Freeman, *The Presocratic Philosophers* (1948). See also Philip E. Wheelwright, *Heraclitus* (1959). General discussions of Pre-Socratic philosophy in its intellectual tradition are in the standard histories of Greek literature, such as that by Albin Lesky, *A History of Greek Literature* (1966). □

Heraclius

Heraclius (ca. 575-641) was Byzantine emperor from 610 to 641. Ascending the throne when the empire seemed on the point of dissolution, he saved it from its immediate foes and gave it new institutional and cultural direction.

Born in Cappadocia, Heraclius was apparently of Armenian origins. His father, Heraclius, was a leading general under Emperor Maurice and became exarch (viceroy) of North Africa. When the regime of the usurper Phocas (602-610) degenerated into chaos, dissident elements in Constantinople urged the elder Heraclius to seize the throne; but the old exarch sent his son instead. The rebellion succeeded in overthrowing Phocas and enthroning Heraclius in October 610.

Because of Phocas's mismanagement, Heraclius faced a seemingly impossible situation. The Slavs and the Avars had overrun the Balkans and threatened anew the empire's remaining European territories. Meanwhile, the Sassanid king of Persia, Chosroes (or Khusru) II, began a war of conquest against the empire's eastern territories and soon detached Syria-Palestine (613-614) and Egypt (616). The Persians also menaced Asia Minor and the paths to the capital.

The empire's military and financial resources were inadequate to cope with these threats, and the ensuing years were spent in laborious preparations for defense. Precarious peace was purchased from the Avars, and in 622 Heraclius was ready to begin his counteroffensive. The Emperor assumed personal command of his troops and during the next 6 years campaigned vigorously. The Avars and the Slavs mounted a fierce siege on Constantinople in 626; but the city resisted successfully, and Heraclius remained free to fight. His efforts gradually cleared Asia Minor, won the support of allies in the Caucasus, and even carried the war into Persian territory in Mesopotamia (627). Peace was settled with the weakened Persian government in 629. Having secured the eastern frontier, Heraclius made a triumphant return to Constantinople. Probably in 630, he solemnly restored to Jerusalem the True Cross and other Christian relics the Persians had carried off.

Heraclius attempted to restore the battered empire internally. With the promulgation of the Ékthesis (683) Heraclius unsuccessfully sought to end the religious strife among Christian factions. More far-reaching were the institutional changes of the period. Heraclius has been associated with the initiation of the Byzantine system of ''themes,'' the military provinces organized around local native forces. This system would become the basis of the empire's strength for the next 4 centuries. Heraclius also defined the ''Byzantine'' character more clearly in terms of Greek language and culture.

Before Heraclius could complete his work of reconstruction, the Arabs, under the new banner of Islam, began assaults on the restored provinces. Possibly because of poor health, the Emperor failed to respond effectively. Worn out and disillusioned as much of his life's work crumbled, Heraclius died on Feb. 11, 641. He had, however, founded the dynasty that would direct the Byzantine Empire boldly and successfully through its most perilous period of transformation and survival.

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Johann Friedrich Herbart

Johann Friedrich Herbart (1776-1841) was a German philosopher-psychologist and educator, noted for his contributions in laying the foundations of scientific study of education.

Johann Friedrich Herbart was born on May 4, 1776, in Oldenburg, the son of the state councilor for Oldenburg. He attended the University of Jena (1794-1799). While there he studied under Johann Gottlieb Fichte and met Friedrich von Schiller. Upon graduation Herbart went to Interlaken, Switzerland, where he served as tutor to the governor's three sons. In Switzerland he met Johann Pestalozzi and visited his school at Burgdorf.

Herbart taught philosophy and pedagogy at Göttingen (1802-1809). He began to seek a sound philosophical base upon which to rest his educational theories. His major works during this time include *ABC's of Observation* (1804), *The Moral or Ethical Revelation of the World: The Chief Aim of Education* (1804), *General Pedagogics* (his chief educational work, 1806), *Chief Points of Logic* (1806), *Chief Points of Metaphysics* (1806), and *General Practical Philosophy* (1808).

In 1809 Herbart accepted the chair of philosophy at Königsberg University. He met Wilhelm von Humboldt, the Prussian commissioner of education, and at his request served on the commission for higher education. Herbart, a believer in normal schools and teacher education, sponsored the establishment of a pedagogical school and practice (laboratory) school at Königsberg in 1810. He then married Mary Drake, an English girl.

Herbart wrote *System of Psychology* (1814), *Text-book of Psychology* (1816), *Psychology as a Science* (1825), and a two-volume work, *General Metaphysics* (1829). His work cast him as a liberal thinker in many minds, and this did not fit well into the reactionary tone then gaining headway in Prussia. It cost him an appointment to Hegel's vacated chair of philosophy at Berlin University in 1831. Dissatisfied with

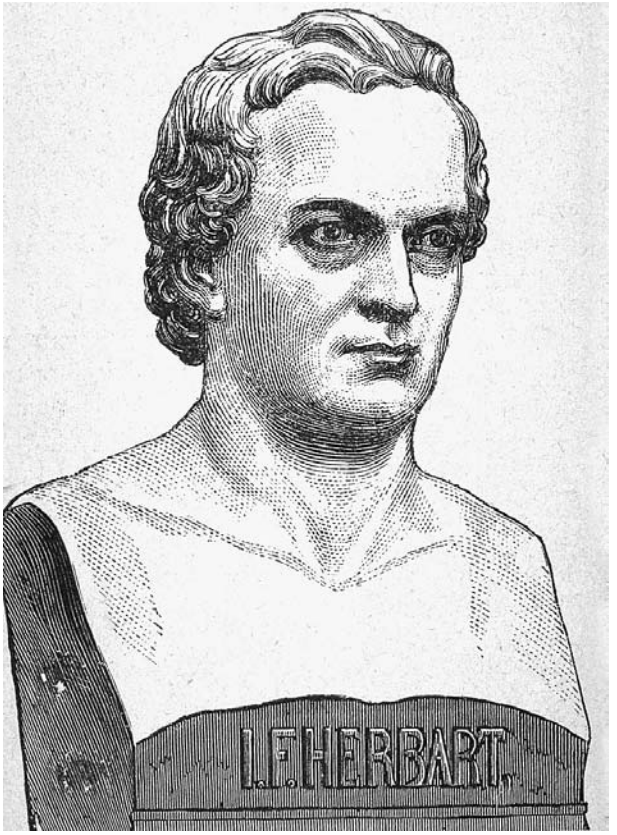

the way things were progressing in Prussia, Herbart returned to Göttingen in 1833. He lectured at the university and published *Outline of Pedagogical Lectures* (1835). He died on Aug. 11, 1841.

Philosophy of Education

Herbart's influence on educational theory is very important, even at the present time. He not only developed a philosophical-psychological rationale for teaching but a teaching method as well. Herbart believed that the mind was the sum total of all ideas which entered into one's conscious life. He emphasized the importance of both the physical and the human environment in the development of the mind. To Herbart, ideas were central to the process. He felt they grouped themselves into what he called ''apperceptive masses.'' By assimilation (or apperception) new ideas could enter the mind through association with similar ideas already present. This was the learning process.

Herbart's method of instruction has been identified by his students as involving the ''Five Formal Steps of the Recitation.'' These are preparation, presentation, association, generalization, and application. Herbart went further to emphasize that through the proper correlation of subjects (curriculum materials) the student would come to understand the total unity of what is the world.

In Germany, Leipzig and Jena became centers for Herbartianism. It was through the influence of Americans who studied at Jena that the ideas of Herbart reached the United States (ca. 1890). The advocates formed the National Herbartian Society in 1892 (now the National Society for the Study of Education). Its purpose was to promote Herbart's ideas as they might relate to America's needs. The principal criticism which has been leveled at the Herbartians is the extreme formality into which they let Herbart's instructional method fall.

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Will Herberg

Will Herberg (1906-1977), Jewish theologian, social thinker, and biblical exegete, represented an independent strand in American Jewish leadership. While working from the standpoint of a Conservative Jew, he interacted with other Americans of many faiths, reflecting on the cultural and social conditions which challenged all those who took religion seriously.

Herberg was born August 4, 1906 (some sources say 1909), to Russian immigrant parents in New York City where he grew up and was educated. His father died when he was ten years old, leaving him to be educated by a mother who believed strongly in self-taught learning. He excelled in high school, graduating at 16, and from there entered Columbia University where in 1928 he earned both an A.B. and an M.A. degree, receiving the Ph.D. in 1932.

From the age of 17 he had been a leading organizer of the Young Workers League, being attracted to Marxism by its utopian ideals. When, however, the controversial Jay

Lovestone was ousted from the Communist Party in 1929, Herberg followed him and then grew more and more distant from Marxism. His essays revealed his concerns with racism and his praise of the politics of the New Deal. By the early 1940s he had made a complete break with Marxism, declaring it a false faith, an idolatrous parody of Jewish and Christian values. His growing conservatism could be seen in his later ambivalence towards McCarthyism and his selection as contributing editor of the National Review, a post he held from 1961 onwards. He felt he had advanced from following the false God of Marxism to worship of the true God, a God that could not be confused with any secular or political reality.

He described this transformation well in an autobiographical essay first published in 1947 and reprinted in 1970, ''From Marxism to Judaism: Jewish Belief as a Dynamic of Social Action.'' That rejection of Marxism became the touchstone of Herberg's later writing and thinking. An early essay, ''The Christian Mythology of Socialism'' (1943), claimed that socialism is a secular distortion of the Jewish and Christian messianic vision. In his study of *Judaism and Modern Man* (1951) he rejected the false idols of political or social utopias, recognizing that ideology can become a substitute for true religion. In a later article, ''The Great Society and the American Constitutional Tradition'' (1967), he warned that even the most humanistic projects can lead to a destructive idolatry. His contention that politics can be dissolved into ideology led to disagreement with other thinkers, as was evident in a 1952 public conference on ''The Ethics of Controversy'' held at New York's Tamiment Institute.

Jewish Theology and Sociology

After leaving Marxism Herberg devoted himself to education. From 1935 to 1948 he worked as a research analyst and education director of the International Ladies' Garment Workers Association. During 1948 to 1955 he developed a distinctive theological and social perspective expressed in his writings and lecturing. These works showed the influence of the Protestant theologian Reinhold Niebuhr, who convinced him not to convert to Christianity but rather to develop a modern Jewish theology. Herberg united this theology with sociological insight in his classic work *Protestant-Catholic-Jew* (1955). The book combined careful review of research on the ways Americans of the 1950s were religious with reflection on the perils of the diluted religiousness prevalent during the ''religious revival'' of the Eisenhower years.

In this book Herberg claimed that the traditional religious communities in America were tending to blur their distinctive views and affirm instead ''the American Way of Life.'' He suggested that the sociological data pointed to a growing belief that the various traditions could be reduced to a common system of ideas which were identical with Americanism. His theological argument demonstrated the danger such dilution of biblical religion had for the prophetic task of opposing any actual human system with the divine ideal. He later claimed that the ''American Way of Life'' need not be a competitor to traditional religions but could exist beside them (''Society, Democracy and the State: A Biblical Realist View,'' 1959, and ''America's Civil Religion: What It Is and Whence It Comes,'' 1974). Herberg believed that American democracy when correctly understood could be held up as an example of biblical pessimism, a self-critical system that recognized its own limitations. The influence of Reinhold Niebuhr became refined in a conservatism that was still prophetic in its view of American religious life.

Education and Ecumenical Thinking

Herberg's leadership became evident through his influence on students and in ecumenical dialogue while he was on the faculty of Drew University (1955-1976). Through his teaching and lecturing Herberg communicated the biblical heritage that Jews and Christians shared as well as the conceptual differences that separated them. He saw both traditions as affirming ''salvation history'' in the sense of a lived re-experiencing again and again of the events of salvation. Thus his exposition of the redemptive holidays of Easter and Passover emphasized a common view of ritual combined with a divergence of symbols.

Herberg's freedom from institutional ties enabled him to build bridges with other religious groups. He taught Jewish students to appreciate Christian thinkers like Kierkegaard and Maritain. His helpful anthology *Four Existentialist Theologians* (1957) is an ecumenical collection including Catholic, Protestant, and Jewish thinkers. He affirmed the distinctiveness of the Jewish way of life to Christian audiences. He was frequently a participant in ecumenical events, even preaching in the context of Christian worship. This interaction made him a significant figure not only in Jewish life but among Christians as well. Bernhard W. Anderson, a well known Christian biblical scholar, commented on Herberg's influence on the Christian community: ''As a philosopher and theologian he has helped Christians to reach a deeper understanding of their own faith.'' When he died on March 27, 1977, both Jews and Christians mourned his passing.

Further Reading

There is no full scale study of Will Herberg currently available. John P. Diggins in *Up From Communism: Conservative Odysseys in American Literary History* (1975) devotes two chapters to Herberg—one to his Marxist quest and one to his Jewish response. An interesting article is that by S. Daniel Breslauer, ''Will Herberg: Intuitive Spokesman for American Judaism,'' in *Judaism* (1978). His autobiographical essay ''From Marxism to Judaism: Jewish Belief as a Dynamic of Social Action,'' now found in *Arguments and Doctrines: A Reader of Jewish Thinking in the Aftermath of the Holocaust,* edited by Arthur A. Cohen (1970), can also be consulted with profit.

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Edward Herbert

The English philosopher, poet, diplomat, and historian Edward Herbert, 1st Baron Herbert of Cherbury (1583-1648), is considered the father of English deism. His major work, "On Truth," is one of the few metaphysical treatises in English philosophy.

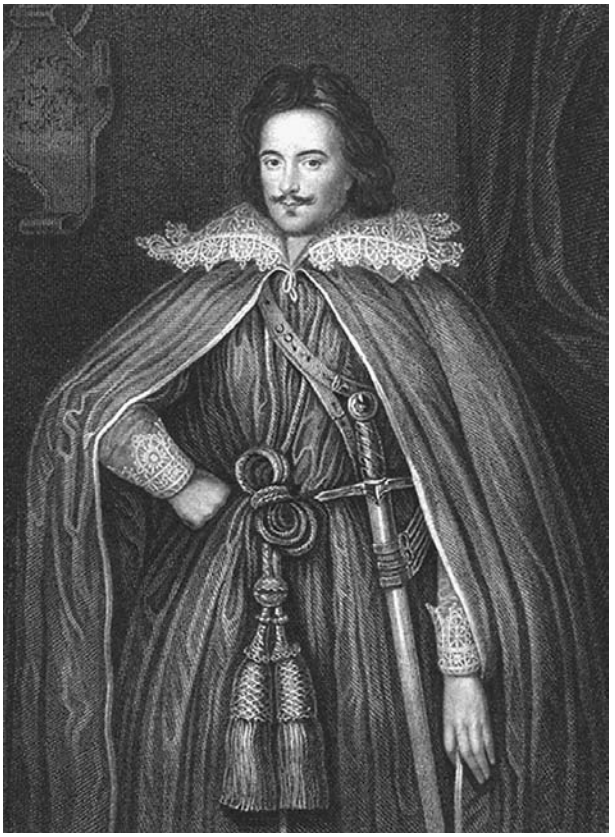

Edward Herbert was born on March 3, 1583, the first son of Richard and Magdalen Herbert, at Eyton, Shropshire. Edward was precocious in his early studies, and the poet John Donne was employed as a tutor for the Herbert children. On the death of Richard Herbert in 1596 the family moved to Oxford, where the young philosopher studied at University College. When he was barely 15, Edward married. The poetry of his younger brother, George Herbert, has been widely recognized, but Edward's Latin and English verse has also earned him recognition as an important disciple of Donne.

For the next 20 years Herbert divided his time between attendance at the courts of Elizabeth and James I and travels on the Continent. He served as a soldier, wrote verses, and dabbled in philosophy. All of this is recounted with enormous self-esteem in *The Life of Edward Lord Herbert of Cherbury, Written by Himself*. Horace Walpole's publication of Herbert's autobiography in 1764 created a literary sensation.

In 1618 James I appointed the 35-year-old Herbert as English ambassador to France, and he served with distinction for 6 years until he was recalled by the King. As a reward he was given an Irish peerage as Baron of Castle Island in 1624, and 5 years later he received an English title as the 1st Baron of Cherbury. But, in effect, his public career was ended, and he suffered the vicissitudes of English aristocracy during a period of great political turmoil. He unsuccessfully applied to court and to Parliament for redress and compensation. He died on Aug. 20, 1648, in London.

Deism holds that all elements of religion should be amenable to reason and therefore criticizes private revelation, priesthood, and dogma. In *De veritate* (1624; *On Truth*) Herbert begins with the attempt to find a medium between faith and skepticism. Truth is that which is universal and eternal and known by the interaction of the faculties—instinct, will, sensation, and reason—with the apprehension of objects, appearances, concepts, and truths of intellect. This view is supported with the thesis that man is born with implicit "common notions" which provide the foundations for all truth, law, and religion. John Locke later attacked this naive form of innatism. In *De causis errorum* (1645; *The Causes of Error*) Herbert expanded his notion of the uniformity, harmony, and universality of truth by defining falsity as that which is neither true, probable, nor possible.

In *De religione laici* (1645; *The Religion of the Laity*) Herbert anticipated the theory of the natural history of religion adopted by David Hume a century later. Religious documents should be treated historically, and true religion is that which expresses the greatest conformity to the universal common notions. Herbert further developed the application of common notions to religion in *De religione gentilium* (1663; *Ancient Religion of the Gentiles*). The universal characteristics of true religion are identified as the notions that there is one God, that He is worthy of worship, and that He rewards and punishes man, judging him according to his practice of virtue and his sorrow for sin.

Further Reading

Useful studies of Herbert's life and work are in the introductions to the English translations of his works: *De veritate,* with an introduction by Meyrick H. Carre (1937), and *Lord Herbert of Cherbury's De religione laici,* introduced by the editor and translator, Harold R. Hutcheson (1944). *The Autobiography of Edward, Lord Herbert of Cherbury* contains a useful introduction to his life and work together with letters and a continuation of his life by Sidney Lee (1886; 2d rev. ed. 1906). For deism, in general, Clement C. J. Webb, *Studies in the History of Natural Theology* (1915), and Peter Gay, *Deism: An Anthology* (1968), are recommended. □

George Herbert

The English metaphysical poet and Anglican priest George Herbert (1593-1633) is best known for "The Temple," a monument of brilliant rhetoric which

expertly combines private experience with a demonstration of the way to salvation.

Descended from soldiers and administrators, George Herbert was born on April 3, 1593, in or near Montgomery Castle on the Welsh border. In 1596 his mother, Magdalen, daughter of a landowner, Sir Richard Newport, was left a widow with 10 children—like Job, as she remarked. She was much admired by John Donne, who later influenced Herbert's poetry. She brought up George in Oxford and then London, where he attended Westminster School. In 1609 she married Sir John Danvers.

In that year Herbert became a scholar of Trinity College, Cambridge, where he earned a bachelor of arts degree in 1613 and a master of arts degree in 1617. Appointed a fellow of Trinity, he taught Latin and Greek grammar until he was made university praelector in rhetoric in 1617. Instead of giving conventional lectures on the classics, he used an oration by James I as his text, thus flattering his way to prospects of a career at court. By lecturing on a modern author, he also identified himself with a progressive academic effort to break the educational stranglehold of Ciceronianism. In addition, he lauded the ''New Science'' of Francis Bacon. Such bold modernity was typical of this enlightened young aristocrat, who dressed expensively, disdaining the sober university regulations about clothing.

Though committed by his fellowship to enter the priesthood, Herbert wanted to emulate his brothers: the eldest, Edward, Lord Herbert of Cherbury, was an ambassador who became a minor poet and the founder of English deism; another, Henry, was a courtier and parliamentarian who became the master of revels. In 1620 George was elected to ''the finest place in the University,'' that of public orator. As such, he wrote official letters to dignitaries and delivered Latin orations to them when they visited Cambridge.

Doubly moved by conviction and an ambition to become a secretary of state, Herbert supported the peace policy of King James I and denounced the horrors of war in an oration before one of those visitors, Prince Charles, who was eager for war with Spain. The same motives induced Herbert to become a member of Parliament in 1624. But the King's death in the next year put the militarists in power and ended his secular prospects. About 1626 he entered deacon's orders. In 1627 his mother died, and the funeral sermon preached by Donne was published with Latin and Greek poems written by Herbert in her memory. Two years later he resigned his university post and married Anne Danvers. Ordained a priest on Sept. 19, 1630, he officiated for less than 2 1/2 years as rector of Bemerton in Wiltshire, occupying the parsonage with his wife, six servants, and three orphaned nieces. His charity extended to generous donations to repair churches.

At Bemerton, Herbert completed *A Priest to the Temple* (published in 1652), a prose work on how to be an ideal parson. He also revised and greatly added to some 72 religious poems which he had previously composed. These poems were published posthumously as *The Temple: Sacred Poems and Private Ejaculations* (1633). This work won high praise in the 17th century, but after the 13th edition (1709) it was not published again for 90 years. Since 1799, however, it has been printed with growing frequency. The Victorians found it uplifting and quaint but were biased by Izaak Walton's charming, inaccurate life of George Herbert (1670), which overconcentrates on his brief priesthood and transforms him into a saintly paragon.

The poems in *The Temple* are sequentially related. Though superficially simple, they are profoundly complex in art, meaning, and allusiveness, reflecting Herbert's expert knowledge and love of music. They conduct the reader from the Church Porch into the Church, tracing man's spiritual and physical growth as a resistant soul struggling against a God who seeks to establish His temple in the human heart. The volume concludes with a versified history of the Church Militant and an envoi.

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Johann Gottfried von Herder

The German philosopher, theologian, and critic Johann Gottfried von Herder (1744-1803) is best known for his contribution to the philosophy of history.

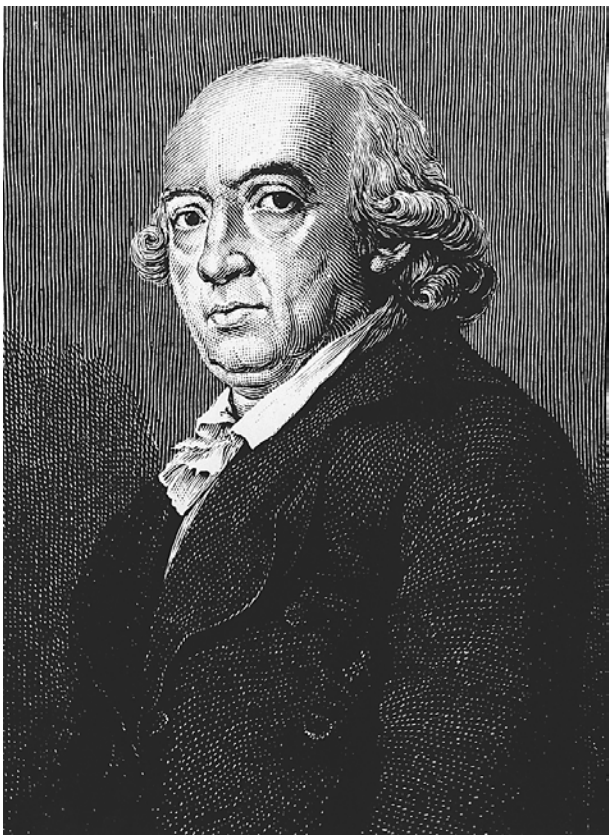

Johann Gottfried von Herder was born into a religious middle-class family in East Prussia on Aug. 25, 1744, and was raised in the town of Mohrongen, where his father was the schoolmaster. A surgeon in the occupying Russian army offered to be young Herder's patron and finance his university education in the capital city of Königsberg. In 1762 Herder enrolled as a medical student only to discover that he was unable to attend dissections or operations without fainting. He transferred to theology, and during this period he met Immanuel Kant and Johann George Hamann. Despite their later disagreements, Herder wrote a moving description of Kant, then a young teacher, and Kant, equally impressed, remitted his usual lecture fees. In Hamann, Herder discovered a kindred spirit who wished to preserve the integrity of faith by exposing the limitations of ''enlightened'' rationalism. Their lifelong friendship and correspondence reinforced the interests of both philosophers in literature, language, translation, and esthetics.

Between 1764 and 1769 Herder lived in Riga, where he worked as a teacher and minister and wrote a number of reviews and essays. His first important works—*Fragments concerning Recent German Literature* (1767) and *Critical Forests* (1769)—display an early tendency to treat problems of esthetics and language historically.

In the following years Herder traveled throughout Europe and held a minor pastorate. In Paris he met the *encyclopédistes* Denis Diderot and Jean d'Alembert, and in Strasbourg he began his lifelong association with the poet J. W. von Goethe. Through Goethe's intervention, Herder eventually secured a permanent appointment as superintendent of the Lutheran clergy at Weimar in 1776. Herder worked conscientiously at his considerable administrative and clerical career in order to provide for his family of four children. Nonetheless, his prolific writings run to 33 volumes and include *Letters for the Advancement of Humanity, Christian Writings,* two works criticizing Kant (*Metakritik* and *Kalligone*), as well as collections of folk literature, translations, and poetry. He died in Weimar on Dec. 18, 1803.

His Thought

The speculative dimension of history is concerned with the search for philosophic intelligibility or meaning in the study of human events. Ancient historians saw the repetitive pattern of history, and in this *cyclical* perspective the justification for studying the past was to anticipate the future. Christianity introduced a linear conception of time and the notion of *Providence* by dating history from a specific event and envisioning a definite end. Beginning with the late 17th century, philosophers secularized Providence: God's story was replaced by a belief in human *progress* and man's future perfectibility. By and large, professional historians and philosophers have discarded such theories in favor of a position known as *historicism*. In this view there are no general patterns, and each historical epoch is unique in its individual character and culture.

Herder's work is the first to incorporate elements of historicism. In an early work, ironically entitled *Another Philosophy of History for the Education of Mankind* (1774), and his later four-volume *Idea for a Philosophy of History for Mankind* (1784-1791), he displays an ambivalence toward the goals of rationalism and the Enlightenment. In the *Idea* Herder's Protestant pessimism about the perfectibility of human nature is reinforced by physical-cultural relativism: on a star among stars, man, as a creature among creatures, plays out his unique destiny in proportion to the ''force'' or ''power'' resulting from the interaction between individual, institution, and environment. Like Kant, Herder was among the first to strike upon the ingenious solution, later favored by G. W. F. Hegel and Karl Marx, of locating progress in the species rather than in the individual. Thus humanity progresses, through God's mysterious ways, in spite of the individuals who compose it. History offers a synthesis of Providence, progress, and individuality since ''whatever could be has been, according to the situation and wants of the place, the circumstances and occasions of the times, and the native or generated character of the people.''

Further Reading

Robert T. Clark's biography *Herder: His Life and Thought* (1955) is excellent and contains the fullest analysis in English of Herder's work. G. A. Wells, *Herder and After* (1959), discusses Herder's conception of both man and history and its critical reception from the 19th century to current times. Other brief studies include Alexander Gillies, *Herder* (1945), and portions of Arthur O. Lovejoy, *Essays on the History of Ideas* (1948).

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José Hernández

The Argentine poet José Hernández (1834-1886) was an active social force during the period of consolidation of the Argentine nation. He is best known for his classic gaucho epic, "Martín Fierro."

José Hernández was born on Nov. 10, 1834, on a ranch not far from Buenos Aires. His family was engaged in cattle raising, and various difficulties prevented him from obtaining any sort of formal education. Political events of the mid-19th century in Argentina—most directly the civil wars then being fought—dictated his being sent to live with relatives in Brazil. He eventually returned to Argentina and came to know and sympathize with the life and tribulations of the gauchos of the plains, who were frequently little more than pawns in the raging struggles for political dominance in the young nation.

By 1863 Hernández had settled in Buenos Aires and, after experimenting with several professions, had secured a job as a journalist with the paper *El Argentino*. Six years later he founded the newspaper *Río de la Plata,* but it was soon shut down by order of his political adversary, the celebrated Argentine author Domingo Faustino Sarmiento, who was then serving as the nation's president.

During these difficult years Hernández not only had formed strong sympathies for the gauchos' cause but had also developed profound scorn for those Europeanized fellow countrymen who viewed the gaucho as a subject unworthy of serious literary treatment and believed he could serve only as the model for quaint and picturesque caricatures.

"Martín Fierro"

Encouraged by a friend to write a "fundamental" gaucho poem, Hernández began composing in his Buenos Aires hotel room the verses of the first part of the long epic poem he would entitle *Martín Fierro* . In the 2,325 lines of the poem, which first saw print in 1872, he succeeded in capturing the authentic speech of the gaucho and in fashioning with his dominant sestinas and quatrains an eloquent attack on the social and political attitudes he opposed.

At the outset of the epic, the gaucho Martín Fierro announces that he will sing the song of his sorrows and with that song and the accompaniment of his guitar will seek consolation. There is an acute tone of social protest in Fierro's account of how the good old days had changed and how the government had come to abuse and cheat the gauchos it recruited for the Indian wars. Fierro becomes an outlaw, unites with a fellow gaucho, Cruz, and eventually goes off to live with the Indians, thus rejecting the society of civilized man.

The success of the first part of *Martín Fierro* was resounding. It was read in the cities and recited and enjoyed by the gauchos themselves on their ranches and around the country store-taverns, where they gathered for diversion. The second part, *La vuelta de Martin Fierro* (1879), is twice the length of the original poem and recounts Fierro's return to civilization, his search for his lost wife and sons, and further injustices perpetrated by the government. In the end, Fierro rides off aimlessly, with no future, but once more embracing society.

Under a new administration Hernández became a senator, serving in the Congress in Buenos Aires. He held this office until his death, which occurred on Oct. 21, 1886, as the result of a heart attack.

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Rafael Hernández Colón

Rafael Hernández Colón (born 1936), Puerto Rican political leader and twice-elected governor, was one of the foremost defenders of commonwealth status for his country.

Rafael Hernández Colón was born on October 24, 1936, in Ponce, Puerto Rico, the son of Rafael Hernández Matos, a lawyer who served as an associate justice of the Supreme Court of Puerto Rico, and Dorinda Colón Clavell. After receiving his elementary education at private schools in Ponce he attended high school at Valley Forge Military Academy in Wayne, Pennsylvania, graduating in 1953. He then entered Johns Hopkins University, from which he graduated with honors in 1956 with a B.A. degree in political science.

Upon returning to Puerto Rico he studied law at the University of Puerto Rico; where he received his law degree in 1959, graduating *magna cum laude* and as valedictorian of his class. That same year he married Lila Mayoral, the daughter of a prominent Ponce industrialist. The couple had four children.

From 1959 to 1965 he practiced law, appearing before the Puerto Rican and U.S. federal courts, including the U.S. Supreme Court. Between 1961 and 1965 he was lecturer on civil procedure at the Catholic University in Ponce. During this time he wrote various articles on legal matters, including several explaining and defending the commonwealth status of Puerto Rico, of which he was to become an authoritative proponent. He wrote a textbook on civil law which was published in 1968.

He showed an early interest in public affairs and in a career in politics. During the early 1960s he became one of the most prominent of the younger leaders of the Popular Democratic Party, and his talents were soon recognized by the party's founder and leader, Luis Muñoz Marín, and his associates. He was appointed to be a member of the Public Service Commission and served from 1960 to 1962. Muñoz's successor as governor, Roberto Sánchez Vilella,

who was elected in 1964, named Hernández to his cabinet as attorney general (secretary of justice). Sánchez later broke with Muñoz Marín and the Popular Party; Hernández stayed in the party and resigned as attorney general in 1967.

He ran for the Senate as an at-large candidate in 1968, and although the opposition New Progressive Party won the governorship that year, the Popular Democrats won control of the Senate, and Hernández was elected its president. From this position he became principal spokesman and the highest ranking elected official of his party. In 1969 he became president of the Popular Democratic Party, and in 1972 he was its undisputed candidate for governor. In the elections of that year he won the governor's office from incumbent Luis Ferré. His administration coincided with the ''petroleum crisis'' of 1974 and a period of economic recession which adversely affected the Puerto Rican economy. Hernández ran for re-election in 1976 but was defeated by Carlos Romero Barceló of the New Progressive Party.

After temporarily relinquishing the formal presidency of the party he continued to work diligently in its re-organization and re-established himself as chairman and gubernatorial candidate. He was again defeated in 1980 by the incumbent Romero, but by a razor-thin plurality. In 1984 he succeeded, by a small but comfortable margin, in defeating his by now arch-rival Romero and on January 2, 1985, was sworn in as governor for the second time.

Throughout his political career Hernández was diligent in the defense of the commonwealth status and in attempts to modify and expand it in the direction of more autonomy for Puerto Rico. His role as the political inheritor of the legacy of Muñoz Marín seemed secure in the mid-1980s.

Governor Hernández Colón Popular Democratic Party ran the island colony from 1985 to 1993, having been re-elected in 1989. His inaugural address that year put forth a plan to petition Congress and President Bush for a island-wide plebiscite to determine the future political status of Puerto Rico. Of the three options: continued commonwealth status, statehood or full independence; President Bush favored statehood, but supported the plebiscite proposal. Congress struck seventeen of Hernández Colón's twenty proposals from the petition, and found his plan for greater island autonomy within the existing commonwealth framework totally unacceptable on constitutional grounds, arguing that Congress must maintain ultimate authority over all U.S. territories. Nevertheless, Congress gave approval of the plebiscite, which was promised for 1998.

The rejection by Congress of Hernández Colón's plan for greater Puerto Rican autonomy within the colonial framework led to the defeat of the P.D.P. in 1993. Governor Pedro Rosello stated that he favors statehood and the continuation of tax credits and loans to bolster the chaotic island economy. The president of the statehood party, Baltosar Corrado del Rio, criticized the past governorship of Hernández Colón and employed scare tactics in an attempt to sway Congress and the island's electorate toward statehood.

Further Reading

There are some good volumes on Puerto Rican politics and Hernández Colón's contributions toward the resolution of the island's multiple problems. Examples are: Kal Wagenheim, *Puerto Rico: a Profile* (1970); Jorge Heine and J. M. Garcia-Passalacqua, *The Puerto Rican Question* (1983); Jorge Heine, editor, *Time for Decision* (1983); Raymond J. Carr, *Puerto Rico: a Colonial Experiment,* New York and London: New York University Press, (1984); Richard J. Bloomfield, editor, *Puerto Rico and the Search for National Policy,* Boulder, Colorado, and London: Westview Press, Inc., (1985); and Ronald Fernandez' *The Disenchanted Island: Puerto Rico and the United States in the Twentieth Century, 2nd edition,* Westport, Connecticut: Praeger Publishers, (1996.) All are clear, thorough and precise discussions of the island's political and economic problems and Hernández Colón's attempts to resolve these problems in a manner which is beneficial and amicable to both sides. □

Herodotus

Herodotus (ca. 484 B.C.-ca. 425 B.C.) was the first Greek writer who succeeded in writing a large-scale historical narrative that has survived the passage of time.

In the lifetime of Herodotus the writing of history, and indeed of prose of any sort, was still something of a novelty. The earliest writings in prose had been the work of a group of Greek intellectuals from the Ionian cities of Asia Minor who, from about 550 B.C. onward, wrote works on science and philosophy or on historical subjects. However, at this early date there were as yet few clear-cut distinctions between the various disciplines, and historical writing included much that today would be regarded rather as the concern of the geographer, the anthropologist, or the economist. Herodotus was heir to this tradition, and he was greatly influenced by his few predecessors, and especially by the ablest of them, Hecataeus of Miletus.

Herodotus's Life

Little is known of Herodotus's life beyond what can be deduced from his writings. He was born in 484 B.C., or perhaps a few years earlier, in Halicarnassus, a small Greek city on the coast of Asia Minor. His family was wealthy and perhaps aristocratic, but while he was still quite young they were driven from the city by a tyrant named Lygdamis. Herodotus lived for several years on the island of Samos and at a later date, is said to have returned to Halicarnassus to take part in the overthrow of the tyrant, but he did not remain there.

Herodotus spent several years of his early manhood in unusually extensive traveling. One early trip was to the Black Sea, where he appears to have sailed along both the south and west coasts. Later he went by sea to the coast of Syria, then overland to the ancient city of Babylon, and on his way back he may have traveled through Palestine to Egypt. He certainly visited Egypt at least once, probably

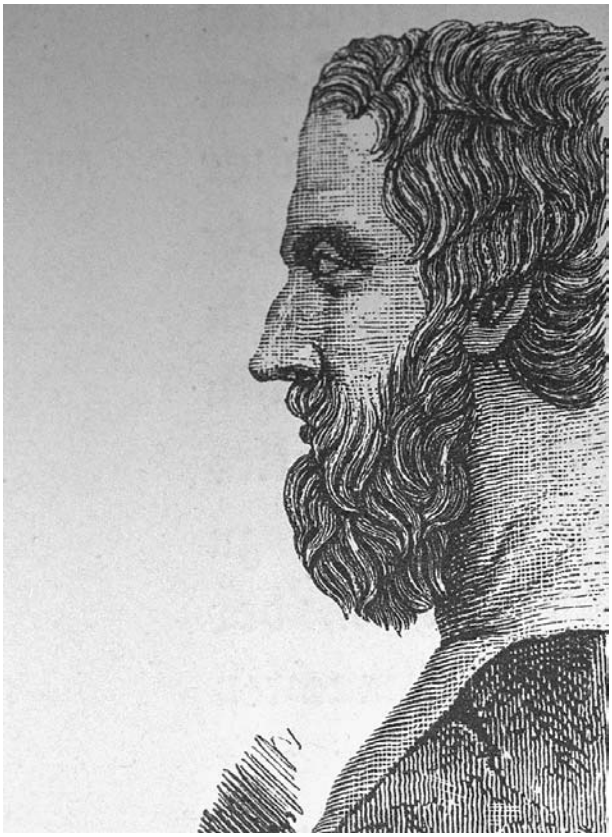

after 455 B.C. It is possible that he went on his travels primarily as a trader, for in his writings he shows great interest in the products and methods of transport of the countries he describes, and few Greeks of his generation could have afforded to make such lengthy journeys purely for pleasure. He made excellent use of his opportunities, inquiring everywhere about the customs and traditions of the lands through which he passed and amassing a great store of information of all kinds.

About 450 B.C. Herodotus went to live for a time in Athens. During his stay there he is said to have become a close friend of the poet Sophocles. Another tradition, that he also became intimate with the great Athenian statesman Pericles, is much less reliable. After a time, however, Herodotus migrated to the Athenian colony of Thurii in southern Italy, which remained his home for the rest of his life. The date of his death is uncertain; the latest events he mentions in his writings took place in 430 B.C., and it is usually supposed that he died not long afterward.

Herodotus's Work

The writing of Herodotus's great work, the *Histories* (the name is simply a transliteration of a Greek word that means primarily ''inquiries'' or ''research''), must have occupied a considerable portion of his later life, but we do not know when, where, or in what order it was written. In its final form it could not have been completed until the last years of his life, but parts were undoubtedly written much earlier, as we are told that he gave public readings from it while he was living in Athens.

It is possible that he originally conceived his subject as being limited to the Persian attack on Greece made in 480, an event of his own boyhood, but in the end it expanded to embrace the whole history of the relations between the Greek world and Persia and the other kingdoms of Asia. The narrative of the *Histories* starts with the accession of Croesus, the last king of Lydia, and gives an account of his reign, including his conquest of the Asiatic Greeks and his overthrow by the Persian King Cyrus. These events take up the first half of Book I. (The division of the work into nine books is not Herodotus's own but was carried out later by Alexandrian scholars.) In the rest of Book I and the three following books the basic theme is the expansion of the Persian kingdom from the accession of Cyrus to about 500 B.C., but there are also several long digressions on the habits of the Persians and their subjects—the whole of Book II is one enormous digression on the customs and early history of Egypt. There are also several sections devoted to the history of some of the Greek states, and in particular, in a series of digressions, Herodotus gives us what is virtually a continuous history of Athens from 560 B.C. onward.

Books V and VI cover primarily the Ionian Revolt (499-494 B.C.) and the subsequent Persian expedition that was defeated by the Athenians at Marathon (490 B.C.), but again there are many digressions on contemporary events in the Greek states. In the last three books the story is rounded off by a detailed account, comparatively free from digressions, of the expedition of Xerxes (480-479 B.C.) and of its wholly unexpected defeat by the Greeks.

Herodotus's Sources

In compiling the materials for his *Histories* Herodotus depended mainly on his own observations, the accounts of eyewitnesses on both sides, and, for earlier events, oral tradition. There was very little in the way of official records available to him, and few written accounts. The results of modern archeological investigations show that he was a remarkably accurate reporter of what he saw himself. But when he depended on others for information, he was not always critical enough in deciding what was reliable and what was not and in making due allowances for the bias of his informants.

Herodotus was particularly uncritical in dealing with military operations, since he had no personal experience of warfare and therefore could not always assess accurately the military plausibility of the stories he heard. At the same time it is clear that he did not always believe what he was told and sometimes related stories of doubtful reliability because it was all he had, or because they were such good stories that he could not resist them. It is also sometimes said that he did not take enough care over matters of chronology, but it was very difficult indeed for anyone to work out and present a detailed and accurate chronological scheme in an age when every little Greek city-state had its own way of counting years and, often, its own calendar of months and days.

Herodotus's chief weakness, however, lies in his often naive analysis of causes, which frequently ascribes events to the personal ambitions or weaknesses of leading men when,

as his own narrative makes clear, there were wider political or economic factors at work.

Herodotus wrote, in the Ionic dialect, a fascinating narrative in an attractively simple and easy-flowing style, and he had a remarkable gift for telling a story clearly and dramatically, often with a dry ironic sense of humor; the best of his stories have delighted, and will continue to delight, generations of readers.

An Evaluation

But Herodotus was much more than a mere storyteller. He was the first writer successfully to put together a long and involved historical narrative in which the main thread is never completely lost, however far and often he may wander from it. Moreover, he did this with a remarkable degree of detachment, showing hardly any of the Greeks' usual bias against the hereditary enemy, Persia, or of their contempt for barbarian peoples. And if he does not often achieve the depth of understanding of his great successor, Thucydides, his range of interests is much wider, embracing not only politics and warfare but also economics, geography, and the many strange and wonderful ways of mankind. He was the first great European historian, and the skill and honesty with which he built up his complex and generally reliable account and the great literary merit of his writing fully justify the title that has been bestowed on him: ''Father of History.''

Further Reading

The best short account of Herodotus's life is the one in the ''Introduction'' to vol. 1 of W. W. How and J. Wells, *A Commentary on Herodotus* (2 vols., 1912; rev. ed. 1928). Recommended longer accounts are Terrot R. Glover, *Herodotus* (1924), and the first half of John Linton Myres, *Herodotus: Father of History* (1953). More specialized is Henry R. Immerwahr, *Form and Thought in Herodotus* (1967). There is an excellent analysis of some of Herodotus's material in James A. K. Thomson, *The Art of the Logos* (1935).

There are a number of works that deal with the developing art of historiography. Good but rather technical accounts of Herodotus's predecessors are in Lionel Pearson, *Early Ionian Historians* (1939). Chester G. Starr, *The Awakening of the Greek Historical Spirit* (1968), gives an interesting account of the early development of Greek historiography. There are useful comments in Arnold W. Gomme, *The Greek Attitude to Poetry and History* (1954). Herodotus is discussed in studies of classical historiography such as Stephen Usher, *The Historians of Greece and Rome* (1969), and Michael Grant, *The Ancient Historians* (1970). For background Aubrey de Selincourt, *The World of Herodotus* (1962), is lively but lacks depth. Good modern accounts of the period of history that Herodotus covered are in A. T. Olmstead, *History of the Persian Empire: Achaemenid Period* (1948), and A. R. Burn, *Persia and the Greeks: The Defence of the West* (1962).

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Herod the Great

Herod the Great (ca. 73 B.C.-4 B.C.), King of Judea, was an example of a class of client princes who kept their thrones by balancing between being overthrown by their own peoples for too much subservience to Rome and being dismissed by the Romans for too much independence.

Judea was one among the many petty states into which the Hellenistic East had fragmented, ruled by high priests of the Hasmonean dynasty, descendants of the leaders who had freed the country from Seleucid rule. These Hasmoneans, however, were eager to raise revolts and engage in civil wars against each other, and Palestine was a cockpit of contending factions and forces. Against this background Herod's family rose to prominence; a Hasmonean, King Alexander Jannaeus, had appointed Herod's grandfather, who was probably an Idumean, to some sort of governorship in Idumea. Herod's father, Antipater, took a prominent part in a civil war between two further Hasmoneans, Hyrcanus II and Aristobulus II and his descendants, and became one of Hyrcanus's chief ministers; he also established close relations with the Romans.

Herod's mother's family were perhaps Nabatean Arabs—Herod himself never lived down the charge that he was only a half Jew—and he seems to have spent part of his childhood among the Nabateans.

Political Career

In 47 B.C., when Caesar momentarily settled Palestinian affairs, he seems to have entrusted Antipater with the effective civil government. Antipater named his eldest son, Phasael, governor of Jerusalem and his second son, Herod, governor of Galilee. Herod won favor with the Romans by his success in dealing with local guerrilla bands, but he executed a guerrilla leader out of hand, and opponents of the upstart Idumean family got the matter brought before the Sanhedrin. Herod was accused of murder. He did not quite dare ignore the summons of the Sanhedrin, but he did appear in Jerusalem with a large armed bodyguard, and the matter was dropped. He seems, however, to have lost his position in Galilee.

In 46 B.C. Herod was appointed governor of Coele-Syria and Samaria by Caesar's representative, but with the death of Caesar and the arrival of Cassius in Syria, Herod was quick to line up with the republicans. He won Cassius's favor by raising the 700 talents' tribute which Cassius exacted. He also married Mariamne, a Hasmonean princess and granddaughter of the high priest Hyrcanus II.

A Parthian invasion in 40 B.C. brought another change: Antigonus, a rival Hasmonean, became king of Judea, and Herod had to flee. He left his family in the fortress of Masada and went via Egypt to Rome. There both Antony and Octavian, the future Augustus, accepted him as a useful counter against the Parthians, and the Senate named him king of Judea.

Herod as King

The Jews of course did not recognize Rome's right to choose their king for them, and Herod, with Roman help, had to conquer his kingdom. Not until July 37 B.C. did he get Jerusalem. Antigonus and his chief followers were put to death, but on the whole Jerusalem was spared. Herod turned to the problem of the high priesthood; he himself had not the blood to claim the office, and he needed a priest who could not rival him in dignity. But the Hasmoneans,

even those connected with Herod by marriage, would not forego their claims. By the end of this struggle, which raged for most of the reign, the priesthood had become only a temporary office held at the King's pleasure.

Herod's other chief difficulty during the first part of his reign stemmed from Cleopatra's desire to restore the lost empire of the Ptolemies. She did gain some territories, including the Jericho district, from Herod, but the coolness between them ultimately helped Herod as it kept him from being too close to Antony's party. When Antony fell, Herod found it relatively easy to shift his loyalty to Octavian. He, on his part, saw no reason to prefer some different puppet to Herod, who was eager to please, not fanatically Jewish, and already in possession. Octavian not merely confirmed Herod but restored Jericho and gave him other, particularly non-Jewish, territories.

The reason first Antony and then Augustus supported Herod for so long was that he pursued a policy they thoroughly favored, that of bringing Judea out of its isolation and religious exclusiveness and of putting it into the mainstream of Greco-Roman civilization. Herod consciously undertook to Hellenize every aspect of life in his kingdom. Officials were given the titles and functions of royal ministers elsewhere, and non-Jews were given many of the highest posts; the army was reconstructed and made into a mainly mercenary and non-Jewish force; theaters and circuses were built; and several of Herod's sons were sent to Rome for their training.

Herod also brought his kingdom considerable prosperity. He stabilized the coinage and maintained taxation at a bearable level. He encouraged trade and built the splendid port city of Caesarea. Indeed, he was a tremendous builder generally, and this too provided jobs. Much of his building naturally had a military purpose—fortresses like Masada were built or enlarged, military colonies were planted on the frontiers, and even many of Herod's numerous palaces were partly fortresses. His building in the cities had the further purpose of increasing Hellenization, for many of his cities, like Caesarea and Samaria (rebuilt and renamed Sebaste), were intentionally Hellenistic rather than Jewish, even to having a predominantly non-Jewish population.

During nearly his whole reign Herod faced trouble within his own family, stemming partly from the Hasmoneans' regal scorn for the Idumaean upstart, partly from Herod's Hellenizing policies, and partly from his paranoid tendency, when his suspicions were aroused, to turn and rend those he loved best. As early as 29 B.C. he had killed his wife, Mariamne, from jealousy. As the years went by, the whole matter was further complicated by the question of the succession, for like many people with a strong will to power, Herod showed little ability at facing the idea of losing it, even to death.

In the years of intricate scheming and counterscheming between Herod and his heirs, three of Herod's sons were put to death, and his brother "escaped death only by dying." And when Herod finally did die in 4 B.C., he left a disputed succession with two further sons both having some claim to the throne. Augustus finally resolved the matter by splitting the inheritance between these two sons and still a third one, and not allowing the title of king to any of them.

Herod's Accomplishment

In an age when even the existence of the smaller states depended not on their own strength but on the will of Rome, Herod kept Judea safe, secure, and prosperous. And yet, throughout his career Herod suffered from being caught somewhere between Jew and Gentile. He loved Greek culture and showered money on the cities of the Greek East, but he began the rebuilding of the Temple and acted as protector and spokesman for various Jewish communities scattered about the world. He sought the favor of Rome and was ostentatious in his loyalty to it, yet he wished to strengthen the position of the Jewish state. In the final analysis, he failed to judge the temper of his people, and, though the great crisis did not come until the reign of Nero, his attempt to make the Jewish kingdom another civil state of the customary Mediterranean type was already a failure at his death.

Further Reading

The chief source of information on Herod is the two works by the ancient Jewish historian Josephus, *The Jewish War* and *The Antiquities of the Jews*. Among the modern works see W. O. E. Oesterley, *A History of Israel,* vol. 2 (1932); Stewart Perowne, *The Life and Times of Herod the Great* (1959); and Samuel Sandmel, *Herod: Profile of a Tyrant* (1967), which is interesting but perhaps too psychological in its interpretation. □

Heron of Alexandria

The engineer, mathematician, and inventor Heron of Alexandria (active ca. 60) ranks among the most important scientists of the ancient Roman world in the tradition of Aristotelian experimentation.

Heron, about whose personal life virtually nothing is known, resided in Alexandria, Egypt, among the scientists and men of letters of the late Ptolemaic and Roman eras who dwelled around the famed library and museum. A brilliant theoretical scientist and a prolific writer, Heron wrote with clarity and insight. The knowledge of his writings and scientific investigations was preserved in the writings of the late Roman, Byzantine, and Arabic scientists and encyclopedists.

One of Heron's outstanding treatises was the *Metrica,* a geometrical study, in three volumes, on the measurement of simple plane and solid figures from polygons to hendecagons. It approximates the areas of triangles, polygons, quadrilaterals, ellipses, spheres, circles, and cones, and the volumes of various solids, including the cone, cylinder, and pyramid. In developing the mathematical studies, Heron solved complex quadratic equations arithmetically, approximated the square roots of nonsquare numbers, and calculated cube roots. Heron's other mathematical works include the *Definitions, Geometrica, Geodaesia* (Land Mea-

surements), *Stereometrica* (Solid Measurement), *Mensurae* (Measures), and *Liber geëponicus* (Book on Agriculture).

In the *Mechanica,* preserved only in Arabic, Heron explored the parallelograms of velocities, determined certain simple centers of gravity, analyzed the intricate mechanical powers by which small forces are used to move large weights, discussed the problems of the two mean proportions, and estimated the forces of motion on an inclined plane. The *Pneumatica,* possibly derived from the works of Philo of Byzantium and Ctesibus, describes mechanical devices operated by compressed air, water, or steam. Included are the steam engine, siphon, fire engine, water organ, slot machines, and water fountains. Other works by Heron dealing with the problems of mechanics and engineering are the *Barulcus* (On Raising Heavy Weights), *Belopoeica* (Making Darts), *On Automaton-making, Catoptrica* (On Mirrors), and *On the Dioptia*. In the last treatise Heron describes a machine called the ''Cheirobalistra,'' which depended on a refined screw-cutting technique and could be used to bore a tunnel through a mountain. He also described an instrument called the hodometer for measuring distances traveled by wheeled vehicles.

Beyond gadgetry, the practical application of Heron's ideas in antiquity was minimal, although they did influence Arabic and Renaissance construction of fountains, clocks, and automated objects. In Heron's time the widespread use of slave labor throughout the Roman world negated most interests in labor-saving devices.

Further Reading

Some fragments of Heron's writings appear in English in Morris R. Cohen and Israel E. Drabkin, *A Source Book in Greek Science* (1958). Heron's scientific ideas are best presented in A. G. Drachman, *The Mechanical Technology of Greek and Roman Antiquity* (1963), and Robert S. Brumbaugh, *Ancient Greek Gadgets and Mechanics* (1966). General books which discuss Heron and ancient science are Marshall Clagett, *Greek Science in Antiquity* (1955), and L. Sprague de Camp, *The Ancient Engineers* (1963). □

Juan de Herrera

The Spanish architect Juan de Herrera (ca. 1530-1597) helped to plan the Escorial and introduced there a style that influenced Spanish architecture for over a century.

Juan de Herrera was born in Mobellán, Santander Province. He completed his studies at the University of Valladolid in the spring of 1548. The following October he joined Prince Philip (later Philip II) for a 3-year tour of Italy, Germany, and the Netherlands. He returned to Italy in 1553 in the service of Emperor Charles V and subsequently fought in the campaign of Flanders.

Herrera called his service to the monarch his ''highest ideal.'' Not surprisingly, then, he followed Charles V into retirement in a monastery in Yuste, Estremadura region, and remained until the Emperor's death in 1558. Thereafter Herrera entered the service of Philip II. Herrera declared that, from 1565 onward, he made it a point ''to follow His Majesty constantly wherever he might go.'' He also considered it to be his obligation to dress elegantly and to spend ''excessively'' in the best places as a living proof of ''so great a prince.''

One evidence of Herrera's ambition to be the very model of a multitalented Renaissance man is his geometrical illustrations for an abridgment (1562) of Alphonse the Wise's book on astronomy. Herrera also applied his knowledge of mathematics to the invention of navigational instruments that have been said to have increased the accuracy of nautical calculations.

In 1563 Philip II appointed Herrera to assist Juan Bautista de Toledo, the court architect, in the plans and construction of the Escorial (1561-1584), which the monarch described as ''a palace for God and a little house for me.'' Some authorities insist that Herrera's real contribution to the Escorial design and construction did not begin until 1572, 5 years after Toledo's death. Letters between Philip II and Pedro de Hoyo in 1564, however, indicate that Herrera was playing an important role even then.

The Escorial is a complex of monastery, church, royal mausoleum, and palace. The site chosen was near the Guadarrama Mountains in the little town of El Escorial. All controversy over the extent of Herrera's contribution aside, the completed monument was the introduction of a style known traditionally as Herreran. The style is austere, symmetrical, and majestic, influenced by an Italianate, classicistic mannerism. Yet it is unique: its majesty is unforced; its formality is polyphonically muted; and its severity is a sovereign simplicity. Like the Gregorian chant, it is a paradox, simultaneously solemn and profoundly intimate.

Later works by Herrera, such as the Alcázar of Toledo (1571-1585) and the Palace of Aranjuez (ca. 1564-1586; finished in the 18th century), justify his fame. Among his disciples were Jorge Manuel Theotocopuli, the son of El Greco; and Francisco de Mora and his nephew Juan Gómez de Mora. Owing to what has been called the metaphysics of Herrera's principles, his style has been largely inimitable.

Herrera fell seriously ill in 1584 and was obliged to rely heavily upon the assistance of his pupils, particularly Francisco de Mora. He died on Jan. 15, 1597, in Madrid. He had married twice and was survived by his only child, Lorenzo.

Further Reading

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Felipe Herrera Lane

Felipe Herrera Lane (born 1922), a Chilean banker and economist, became one of the major architects of economic development because of his key position as president of the Inter-American Development Bank.

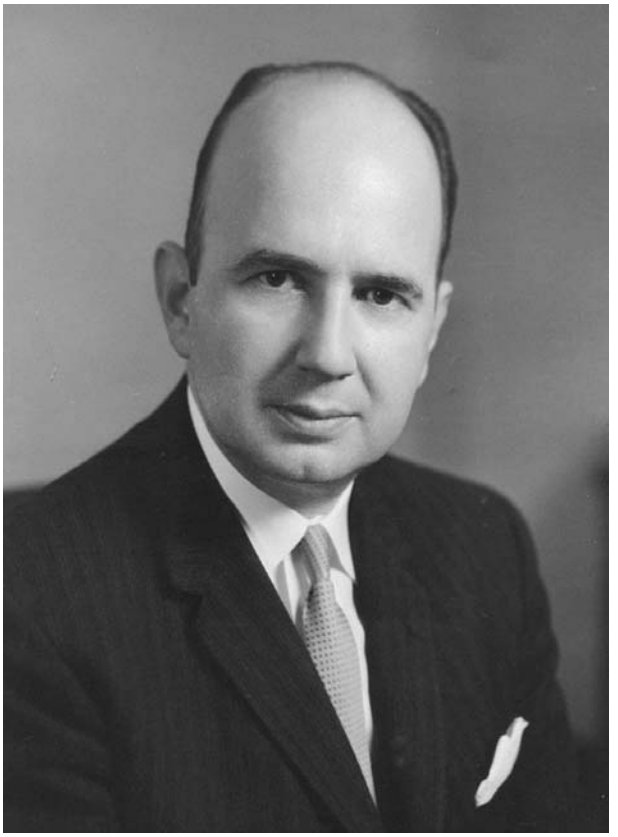

Felipe Herrera was born in Valparaiso, Chile, on June 17, 1922. Although he was originally intended for a military career, he did not complete his studies at the Escuela Militar but transferred to the law school of the University of Chile in Santiago. He received his degree in 1946 and became an attorney for the Central Bank of Chile, continuing a relationship begun in 1943, when he had been employed by the bank's legal department. He married Rosa Alamos in June 1947. In 1961 he was remarried, to Ines Olmo.

Successful Economist

Although Herrera for a time maintained a private law practice, his major energies soon became focused on banking and economic affairs. He had become interested in the study of economics while at the university, and through his studies there, and at the London School of Economics, prepared himself for a second, and concurrent, career as a professor of economics. Between 1947 and 1958 he regularly taught fiscal and monetary policy. He also had a brief career in politics, as undersecretary of economics and commerce (1952) and minister of finance (1953) in the administration of Carlos Ibañez.

In 1953 Herrera returned to the Central Bank as its general manager. He continued to occupy that position for the next 5 years, though he became increasingly involved in international economic affairs. At first he was his nation's representative to the World Bank (International Bank for Reconstruction and Development) and to the International Monetary Fund (IMF). In 1958 he became the executive director of the IMF for Argentina, Bolivia, Chile, Ecuador, Paraguay, and Uruguay.

Inter-American Development Bank

With the creation, in 1960, of the Western Hemisphere's own bank, the Inter-American Development Bank, Herrera reached a climactic point in his career. He was elected its president and then reelected, for 5-year terms, in 1964 and 1969. Accepted, to a considerable degree, by both the ''monetarists'' and ''structuralists,'' he attempted to create a ''bank of ideas,'' as well as a lending agency. As the head of an institution which was second only to the World Bank itself as an international lender, he influenced a whole generation of Latin American economists and played a key part in determining the course of Latin American economic development.

In October 1970 Herrera suddenly resigned to resume his teaching post at the university so that he could be in a position, if that proved to be desirable, to participate in the ''general aspirations'' of his country under the government of Salvador Allende Gossens. He died in 1996 of natural causes.

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Green, Robert. ''Chilean Economist Felipe Herrera Dies at 74.'' *Reuters Ltd.,* 18 September 1996. □

Robert Herrick

The English poet and Anglican parson Robert Herrick (1591-1674) invented a fanciful world compounded of pagan Rome and Christian England, of reality and fantasy, which he ruled as his poetic domain.

Robert Herrick's 83 years stretched from Elizabethan times, when Shakespeare was writing history plays and Edmund Spenser was publishing *The Faerie Queene,* to the Restoration period, when John Dryden was composing heroic drama and John Milton was publishing *Paradise Lost.* He was contemporary with the metaphysical poets John Donne and George Herbert and is classified with the neoclassic or Cavalier poets Edmund Waller, Thomas Carew, Sir John Suckling, and Richard Lovelace.

Little is known about Herrick other than what may be gathered from a few extant letters and the 1,403 poems in his only book, *Hesperides; or, The Works both Humane and Divine of Robert Herrick, Esq.* (1648). Unknown are what school he attended, what he was doing in 1620-1622, 1624-1626, and 1648-1660, and even the days of his birth and death. Although he probably preached at least 1,500 times, no sermon has survived.

In 1556 Nicholas Herrick, son of an ironmonger in Leicester, went to London. After 10 years as a goldsmith's apprentice, he set up a prosperous business in that craft. In 1582 he married Julian Stone, daughter of a prominent London mercer. Their fifth son, Robert, was born in their Cheapside mansion on Goldsmith's Row, and he was baptized on Aug. 24, 1591. From his father's craft Robert derived the delight in metals, jewels, and amber which shines in his poetry; and his maternal grandfather's trade inspired the fascination which silks, sheer linens, and other fine textiles had for him.

Early Years

His eldest brother died when Robert was 14 months old, and a few days later his father fell from the fourth floor of their home to his death. Legally a suicide's property could be confiscated, but since the cause of death was uncertain, his widow managed to retain the estate, worth £5,000 at a time when a laborer's hire was a few pennies a day.

Robert had an excellent schooling in Latin, but when he was 16 his practical, bourgeois relatives apprenticed him to his uncle, Sir William Herrick, a leading goldsmith. But Robert proved more proficient with words than metal. About 1610, when his brother took up farming, Robert memorialized the occasion in ''A Country Life,'' a poem imitative of Horace and Ben Jonson but distinctively his own. He had already begun to invent his poetic world and populated it with friends and relatives, imaginary mistresses and faithful servants, rascals and fairies, and peasants who made sacrifices to Jove and danced around Maypoles.

With Herrick's twenty-first birthday, in 1612, he inherited £800 from his father's estate, left its management to his uncle, and arranged to leave his apprenticeship in 1613. Shortsightedness may have handicapped Herrick for goldsmithing; he later mentioned his waning eyesight, and throughout his poetry he tends to concentrate on things seen close up—flowers, miniatures, a pipkin of jelly, and those ''little spinners,'' the spiders.

At 22 Herrick was about 6 years older than most undergraduates when he entered St. John's College, Cambridge, as a fellow commoner, paying double fees. Ever eager to enjoy what was available, he participated in student pleasures, made lifelong friends of John Weekes and Clipseby Crew, and laid a foundation in experience for his poems about sack. In them he hailed that potent sherry as ''the drink of Gods and Angels,'' urging the wine to come to him ''as Cleopatra came to Anthonie.''

Despite the gusto with which Herrick celebrated inebriation and imaginary mistresses in poetry, he had his family's common sense, and from Horace he had learned the value of moderation. So he suggested to his uncle that it might be wise for him to transfer to a less expensive college and study law. This he did, entering sober, intellectual Trinity Hall and assuring his uncle that he would live economically as a recluse, with no company but upright thoughts. He earned his bachelor of arts and master of arts degrees in 1617-1620.

Clerical Career

In the next 3 years Herrick may have tried to practice law. Perhaps he studied divinity. At any rate, on April 24, 1623, he and his friend Weekes were ordained deacons and, on the next day, priests in the Church of England. This uncanonical haste suggests that he became some nobleman's chaplain. So does his presence as a chaplain to the Duke of Buckingham in 1627, when that royal favorite led a naval attack against the French at the Île de Ré. Two-thirds of the English forces were killed, but Herrick survived to be rewarded by Charles I with the vicarage of Dean Prior in Devonshire.

While waiting for this benefice, Herrick wrote songs and carols which were set to music by the leading court musicians, Henry Lawes and Nicholas Lanier, and were sung before the King. He also celebrated the birth of Prince Charles in a pretty pastoral.

In September 1630 Herrick began his clerical duties at Dean Prior. Typically, he made the best of his environment, thanking God for his ''little house'' and writing poems about his spaniel Tracie, his pet sparrow, and his maid Prue, ''by good luck sent.'' For 17 years he conducted services, baptisms, marriages, and funerals; interested himself in local folklore; flattered female parishioners in verse; exposed the vices of men named Scobble and Mudge, Groynes and Huncks, in biting epigrams; and ''became much beloved by the gentry.''

The peace of Devonshire was blasted by the civil war which broke out in 1642. The fact that the conquering Puritans were slow to oust Herrick from his vicarage suggests that he was popular with his parishioners and faithful in his duties. In religion he was moderate and reasonable; his sacred poems express a broad Protestantism based on Scripture and common sense. It was his outspoken royalism which caused his expulsion in 1647.

Presumably Herrick returned to London to see his book into print in 1648. Then he drops out of sight until 1660, when he was restored to his vicarage. If he wrote more poems, they have not survived. He was buried at Dean Prior on Oct. 15, 1674. His successor 30 years later reported that he had been a ''sober and learned man''; and after more than a century locals recalled ''that he kept a pet pig, which he taught to drink out of a tankard.''

His Poetry

The many roles which he played in his poetry only partially correspond to the real Herrick. Indeed, it is misleading to identify the ''I'' in his verse with all the personae he assumed—inebriate, lover, and sensualist; scholar, moralist, and royalist; innocent child, advocate of moderation, and obscene epigrammatist. The fact is that he ranges over the whole human comedy, singing of nature, seasons, youth and love, physical dews and rains, and balms which symbolize the spiritual heaven. He extends to the causes of things and the twilight realm of fairies; and he meditates upon hell, death, and heaven, urging readers to gather the roses of joy while they may. And he concludes his volume with *His Noble Numbers; or, His Pious Pieces, Wherein* (*amongst other things*) *he sings the Birth of his Christ: and sighes for his Saviour's suffering on the Crosse*.

The first edition of Herrick's *Hesperides* seems to have been large and popular with royalists but unsuited to Restoration and 18th-century taste. Not until 1810 did a second edition appear. Despite some attacks on his ''naughty'' material, the fame which he was certain he deserved came to him, and today his position as one of the great lyrical artists is secure. Moreover, scholars are beginning to recognize that his technical brilliance is complemented by complex profundities.

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□

Édouard Herriot

The French statesman and author Édouard Herriot (1872-1957) was prominent in interwar politics and personified the radical-liberal tradition in French political and cultural life. He was also a biographer and historian of note.

The son of an army officer, Édouard Herriot was born at Troyes on July 5, 1872. After graduating with highest honors from the École Normale Supérieure in 1894, he rapidly acquired a reputation for outstanding scholarship and teaching. His doctoral thesis, *Madame Récamier et ses amis* (1904), followed by his brilliant *Précis de l'histoire des lettres françaises* (1905), secured that reputation.

Like many young turn-of-the-century French intellectuals, Herriot was politicized by the Dreyfus Affair. As an ardent Dreyfusard, he joined the Radical party, and for more than half a century he had few peers in his passionate dedication to justice and eloquent defense of liberalism and republican democracy.

Herriot began his active political career as municipal councilor of Lyons in 1904. Elected mayor the following year, Herriot held that post until his death except for a brief period under the Vichy regime during World War II. This energetic and innovative mayor imaginatively guided the city's development as a modern industrial city. In 1910 he was elected to the departmental general council and 2 years later as senator from the Rhône Department.

In November 1919 Herriot resigned as senator and was elected a member of the Chamber of Deputies, where he became leader of the Radical party. After directing the opposition to the right-wing Bloc National, which had won a parliamentary majority in 1919, he organized a left-wing coalition of Radicals and Socialists called the Cartel des Gauches, which won the elections of May 1924. Herriot was then asked to form the next government.

Herriot's first ministry lasted 10 months. Acting as his own foreign minister, he supervised the evacuation of the Ruhr in 1924 and recognized the Soviet Union the following year. He also unsuccessfully sponsored at the League of Nations proposals for arbitration, security, and disarmament. At home, his program of financial reforms was killed in the Senate, and he resigned in April 1925. As Raymond Poincaré's minister of public instruction from 1926 to 1928, he devoted his energies to the struggle for free secondary education.

Herriot served again as prime minister from June to December 1932 after his left-leaning coalition won the parliamentary elections of that year. Infuriated at his decision to pay the December installment of the French war debt to the United States, the Chamber overturned his government. Herriot served as vice-premier under Gaston Doumergue in 1934 and P. E. Flandin in 1934-1935 and was elected president of the Chamber of Deputies in 1936. He remained in that office until the fall of France in June 1940; he abstained the following month when the French Parliament voted full powers to Marshal Pétain. Though he took no active role in the Resistance, his hostility to the Vichy regime was widely known. In 1944 he lived under house arrest in Lyons until he was deported to Germany.

Liberated in April 1945 by Soviet armies, Herriot returned to Lyons, where he had already been elected mayor. Resuming his leadership of the depleted Radical party, he was elected to the first and second constituent assemblies. In 1947 he was returned to his old post as president of the new National Assembly of the Fourth Republic and retained it until his retirement in January 1954.

In his later years Herriot was the recipient of numerous honors. In 1946 he was elected to the prestigious French Academy, and following his retirement from active politics he was made honorary life president of his beloved French Chamber of Deputies. In June 1955 the Soviet government awarded him its annual Peace Prize in recognition of his long advocacy of international cooperation. Grossly overweight and in declining health for several years, Herriot

died at Lyons on March 26, 1957, a patriarch venerated by virtually all Frenchmen.

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Sir John Frederick William Herschel

The English astronomer Sir John Frederick William Herschel (1792-1871) is noted for his observations of the stars in the southern hemisphere.

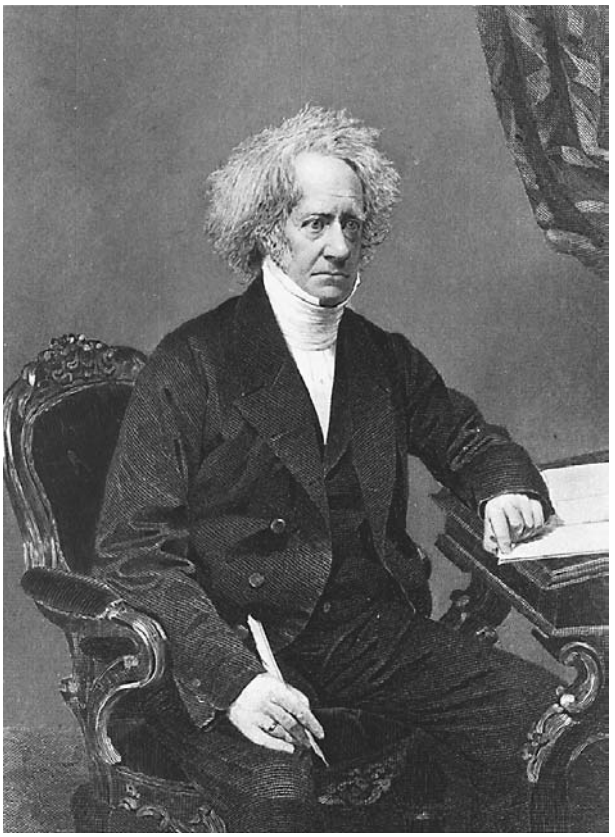

John Herschel was born at Slough on March 7, 1792, son of William Herschel, the most eminent astronomer of the period. His early training was in mathematics at Cambridge, where he graduated first in his class in 1813. He quickly established himself with the production of mathematical papers, which earned him the Copley Medal of the Royal Society.

Soon after graduation Herschel and two classmates composed a textbook on the calculus, which was aimed at, and succeeded in, introducing into England the more powerful mathematical methods that had been developed on the Continent during the preceding century. This work, however, signaled both the beginning and the end of Herschel's career as a mathematician. Interested primarily in chemistry, he spent the next few years pursuing it and dabbling variously in law, optics, and astronomy. Not until 1820 did he yield to what he seems always to have regarded as a ''birth debt'' and turn seriously to astronomy. After serving an apprenticeship to his father for the grinding of an 18-inch telescope mirror, he won his spurs as an astronomer with a 2-year program of double-star observations.

Having fulfilled his obligation for a time, Herschel retired into less intensive observation after 1823, while serving vigorously as secretary of the Royal Society and president of the Royal Astronomical Society. By 1830 his restless but superb intellect had carried him through pioneering efforts in what is now called philosophy of science, to a treatise, *On the Study of Natural Philosophy*. He was knighted in 1831.

Rather early in his astronomical career Herschel had determined to do a systematic follow-up and extension of his father's imaginative surveys of double stars and nebulas. By 1833 he was through with the northern hemisphere. In the fall of that year, therefore, he moved his family to South Africa for 4 years of observation of the southern skies. This was the first real step toward putting knowledge of the two hemispheres on a comparable basis, and a chief feature in this endeavor was Herschel's inauguration of photometry, the precise measurement of stellar brightness.

Returning to England in 1838, Herschel received honors at Queen Victoria's coronation. He relaxed in chemical researches. Already, in 1819, he had discovered the crucial property of the chemical that has since been used as the photographer's ''hypo.'' Only during Herschel's African sojourn, however, was photography itself actually accomplished, and the art was still in a very primitive state. By 1839 Herschel was right in the thick of things, with the invention of methods of producing images on paper and glass rather than metal, and he introduced ''positive'' and ''negative'' in the photographic context.

Herschel devoted most of the rest of his life to the reduction, evaluation, and publication of astronomical data. He died on May 11, 1871, and was buried in Westminster Abbey.

Further Reading

An interesting biography of Herschel by a noted German scholar is Günther Buttmann, *The Shadow of the Telescope: A Biography of John Herschel* (trans. 1970). Also valuable is Agnes M. Clerke, *The Herschels and Modern Astronomy* (1895).

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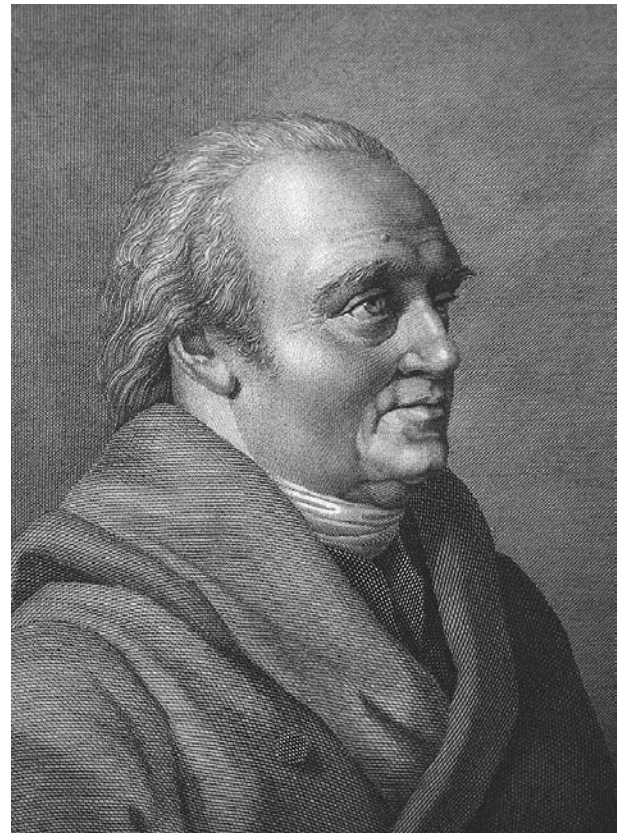

Sir William Herschel

The German-born English astronomer Sir William Herschel (1738-1822) discovered the planet Uranus, the intrinsic motion of the sun in space, and the form of the Milky Way.

William (originally Friedrich Wilhelm) Herschel was born in Hanover on Nov. 15, 1738. His father was a musician in the Hanoverian guard, which William joined at the age of 14.

In 1757 Herschel went to England. In Yorkshire he conducted a small military band, and from 1762 to 1766 he was a concert manager in Leeds. His notebook of 1766 has these laconic entries: ''Feb. 19. Wheatly. Observation of Venus'' and ''Feb. 24. Eclipse of the moon at 7 o'clock A.M. Kirby.'' These are the first signs of Herschel's future interests. By the end of the year he became organist at the fashionable spa town of Bath. In 1772 his sister, Caroline Lucretia Herschel, came to live with him at Bath. She collaborated with her brother on astronomical researches.

Not until 1773 is there another scientific entry in Herschel's notebooks: ''April 19. Bought a quadrant and Emerson's Trigonometry.'' That this entry heralded a new phase in his life is shown by the fact that it is followed by others of a similar nature: ''Bought a book of astronomy . . . bought an object glass . . . bought many eye glasses . . . hire of a 2 feet reflecting telescope.'' These entries show that he was proposing to make his first (metal) telescope mirror.

Herschel's First Telescope

Obsessed with astronomy, Herschel progressed through pasteboard and tin-tubed telescopes to a hired Gregorian reflector. When he tried to buy a much larger reflecting telescope in London, he could find nothing suitable which he could afford. For this reason he began to build his own. By September 1774 he was observing the heavens with a (Newtonian) reflecting telescope of 6-foot focal length of his own construction.

Herschel now entered into a long and tedious period of his life, when he and his brother and sister worked away at grinding and polishing telescope mirrors. He had to keep the mirror moving unceasingly on the grinding tool for long periods of time. His sister fed him as he worked. Some idea of his astonishing industry may be had from his statement, made in 1795, that he had made ''not less than 200 7 feet, 150 10 feet and about 80 20 feet mirrors.'' Of the various mountings he devised for these, he was very pleased with a 7-foot Newtonian telescope stand, completed in 1778.

Early Observations

Herschel began to keep a record of what he saw in the heavens from March 1, 1774. He observed the rings of Saturn, the moons of Jupiter, and the markings of the moon. It is interesting to see how in his eagerness to make novel discoveries he was deluded into thinking that he had found signs of a forest on the moon, even supposing that he could make out the shadows cast by the trees at the edge of the

wood. His next lunar observations were 3 years later, when he began to calculate the height of the lunar mountains.

This self-taught astronomer of Bath was by his own efforts soon to be transmuted into the world's leading observational astronomer. He possessed instruments as powerful as any to be found and all the perseverance needed to use them effectively. In 1777 he began observations of a well-known but neglected star, Mira Ceti, which varies in brightness periodically. Soon he had the idea of determining the annual parallax of stars (the shift in the apparent relative positions of the stars as the earth goes around the sun). Whether the stars were so far away as to make this apparent movement unobservable was not then known. In fact, no annual parallax was measured until 1838, when Friedrich Wilhelm Bessel measured that of star 61 Cygni. Herschel, nevertheless, observed the relative positions of pairs of stars close together (called double stars). He measured hundreds of double stars, but in March 1778 he recorded his disappointment at finding ''the stars in the tail of Ursa Major just as I saw them three months ago, at least not visibly different.''

Discovery of Uranus

In recording double stars systematically, on March 13, 1781, Herschel entered a pair of which ''the lowest of the two is a curious either nebulous star or perhaps a comet.'' Four days later he looked for the object and found that it had moved. He recorded the new position of the ''comet'' and proceeded to follow it regularly. What he had discovered was the planet Uranus, as it is now known—the first planet to be discovered in historical times.

Herschel was given the Copley Medal of the Royal Society and elected a fellow. Col. John Walsh wrote to him that he had spoken with the king, George III, and had taken ''occasion to mention that you had a twofold claim as a Native of Hanover and a Resident of Great Britain, where the Discovery was made, to be permitted to name the Planet from his Majesty.'' The planet was thus at first called ''Georgium sidus'' (''star George''), and it appears in this form on early maps and models.

King's Patronage

George III asked Herschel to move his telescope to an observatory the King had built in the Deer Park at Richmond. Herschel moved to Windsor, near the King's residence, and in due course was given the patronage for which he had long hoped—a salary for himself and his sister, upkeep for the telescope, and later a very large sum for a 40-foot telescope, the largest ever made before the mid-19th century.

Herschel eventually settled at Slough, where he wrote the paper announcing his second great discovery, ''Motion of the Solar System in Space'' (1783). He carefully noted the proper motions of seven bright stars and showed that the movement in the intervening time seemed to converge on a fixed point, which he interpreted correctly as the point from which the sun is receding. Other discoveries followed. He found that ''Georgium sidus'' had satellites. Some of those he discovered are now known to be spurious, but the difficulties of observing, especially with the crude mounting available to him, were very great.

Structure of the Universe

Many double stars are seen as such merely because they happen to be in a straight line as seen from the earth. Herschel reasoned that if one member of a double-star system was much brighter than the other this must be the result of such a coincidence, the brighter star of the pair being much the closer of the two. He continued to record the relative positions of all such systems, and in 1782 and 1785 he presented long lists of his observations. He was, of course, assuming that the stars were all more or less uniformly bright, intrinsically speaking, and that they were uniformly distributed throughout space. This being so, he believed that by taking counts of stars over a given small area of sky the number of stars visible would give him the extent of the Milky Way in that direction. He thus formulated a picture or map of the Milky Way, which was quite remarkable in his time, and which even now is not wildly wrong.

Later Years

In 1788 Herschel married Mary Pitt, a wealthy widow, by whom he had his only son. Herschel was able to make a useful additional income by selling telescopes, and he invested money in building machines to help grind mirrors. He corresponded with the leading astronomers of England and Europe and received many distinguished visitors at Slough who were anxious to see the telescope he had completed on Aug. 28, 1789; it had a 40-foot focal length and 4-foot aperture.

Herschel was knighted in 1816 and received honors from states and academies the world over. He died at Slough on Aug. 25, 1822.

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Alfred Day Hershey

Alfred Day Hershey (1908-1997) shared the Nobel Prize in medicine for his research on viruses.

By seeking to understand the reproduction of viruses, the simplest form of life, Alfred Day Hershey made important discoveries about the nature of deoxyribonucleic acid (DNA) and laid the groundwork for modern molecular genetics. Highly regarded as an experimental scientist, Hershey is perhaps best known for the 1952 ''blender experiment'' that he and Martha Chase conducted to demonstrate that DNA, not protein, was the genetic material of life. This discovery stimulated further research into DNA, including the discovery by James Watson and Francis Crick of the double-helix structure of DNA the following year. Hershey's work with bacteriophages, the viruses that prey on bacteria, was often carried out in loose collaboration with other scientists working with bacteriophages. Hershey shared the Nobel Prize in Physiology or Medicine in 1969 with Max Delbrück and Salvador Edward Luria. The Nobel Committee praised the three scientists for their contributions to molecular biology. Their basic research into viruses also helped others develop vaccines against viral diseases such as polio.

Hershey was born on December 4, 1908, in Owosso, Michigan, to Robert Day Hershey and Alma Wilbur Hershey. His father worked for an auto manufacturer. Alfred attended public schools in Owosso and nearby Lansing. He received his B.S. in bacteriology from Michigan State College (now Michigan State University) in 1930 and his Ph.D. in chemistry from the same school in 1934. As a graduate student, Hershey's interest in bacteriology and the biochemistry of life was already evident. His doctoral dissertation was on the chemistry of *Brucella,* the bacteria responsible for brucellosis, also known as undulant fever. Undulant fever is transmitted to humans from cattle and causes recurrent fevers and joint pain. After receiving his Ph.D., Hershey took a position as a research assistant in the Department of Bacteriology at the Washington University School of Medicine in St. Louis. There he worked with Jacques Jacob Bronfenbrenner, one of the pioneers in bacteriophage research in the United States. During the sixteen years he spent teaching and conducting research at Washington University, from 1934 to 1950, Hershey was promoted to instructor (1936), assistant professor (1938), and associate professor (1942).

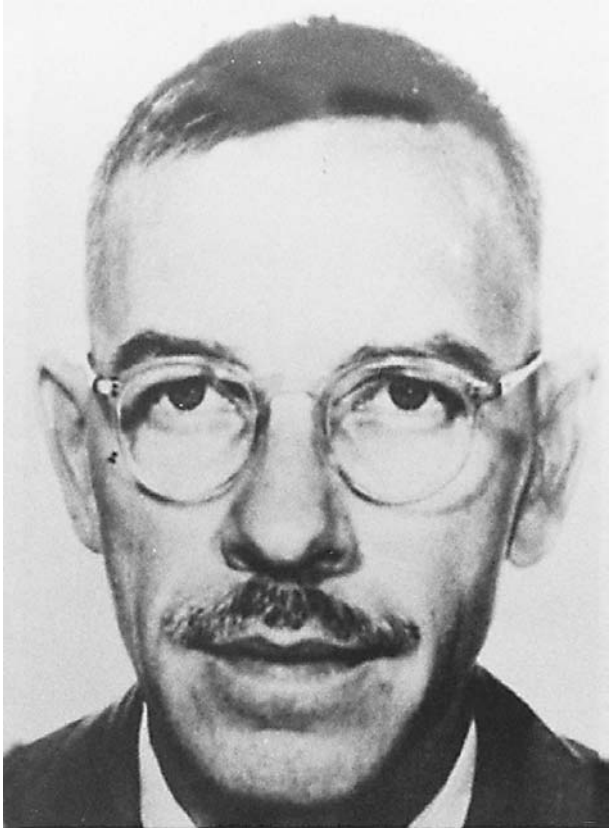

Bacteriophages—known simply as phages—had been discovered in 1915, only nineteen years before Hershey began his career. Phages are viruses that reproduce by preying on bacteria, first attacking and then dissolving them. For scientists who study bacteria, phages are a source of irritation because they can destroy bacterial cultures. But other scientists are fascinated by this tiny organism. Perhaps the smallest living thing, phages consist of little more than the protein and DNA (the molecule of heredity) found in a cellular nucleus. Remarkably efficient, however, phages reproduce by conquering bacteria and subverting them to the phage particles' own needs. This type of reproduction is known as replication. Little was known about the particulars of this process when Hershey was a young scientist.

By studying viral replication, scientists hoped to learn more about the viral diseases that attack humans, like mumps, the common cold, German measles, and polio. But the study of bacteriophages also promised findings with implications that reached far beyond disease cures into the realm of understanding life itself. If Hershey and other researchers could determine how phages replicated, they stood to learn how higher organisms—including humans—passed genetic information from generation to generation.

Hershey's study of phages soon yielded several discoveries that furthered an understanding of genetic inheritance and change. In 1945 he showed that phages were capable of spontaneous mutation. Faced with a bacterial culture known to be resistant to phage attack, most, but not all, phages would die. By mutating, some phages survived to attack the bacteria and replicate. This finding was signifi-

cant because it showed that mutations did not occur gradually, as one school of scientific thought believed, but rather occurred immediately and spontaneously in viruses. It also helped explain why viral attack is so difficult to prevent. In 1946 Hershey made another discovery that changed what scientists thought about viruses. He showed that if different strains of phages infected the same bacterial cell, they could combine or exchange genetic material. This is similar to what occurs when higher forms of life sexually reproduce, of course. But it was the first time viruses were shown to combine genetic material. Hershey called this phenomenon genetic recombination.

Hershey was not the only scientist who saw the potential in working with bacteriophages. Two other influential scientists were also pursuing the same line of investigation. Max Delbrück, a physicist, had been studying phages in the United States since he fled Nazi Germany in 1937. Studying genetic recombination independently of Hershey, he reached the same results that Hershey did in the same year. Similarly, Salvador Edward Luria, a biologist and physician who immigrated to the United States from Italy in 1940, had independently confirmed Hershey's work on spontaneous mutation in 1945. Although the three men never worked side by side in the same laboratory, they were collaborators nonetheless. Through conversation and correspondence, they shared results and encouraged each other in their phage research. Indeed, these three scientists formed the core of the self-declared ''phage group,'' a loose-knit clique of scientists who encouraged research on particular strains of bacteriophage. By avoiding competition and duplication, the group hoped to advance phage research that much faster.

In 1950 Hershey accepted a position as a staff scientist in the department of genetics (now the Genetics Research Unit) of the Carnegie Institute at Cold Spring Harbor, New York. It was at Cold Spring Harbor that Hershey conducted his most influential experiment. Hershey wished to prove conclusively that the genetic material in phages was DNA . Analysis with an electron microscope had showed that phages consist only of DNA surrounded by a protein shell. Other scientists' experiments had revealed that during replication some part of the parental phages was being transferred to their offspring. The task before Hershey was to show that it was the phage DNA that was passed on to succeeding generations and that gave the signal for replication and growth.

Although Hershey was not alone in having reached the belief that DNA was the stuff of life, many scientists were unconvinced. They doubted that DNA had the complexity needed to carry the blueprint for life and believed instead that the genetic code resided in protein, a far more elaborate molecule. Furthermore, no one had yet demonstrated the technical skill needed to design an experiment that would answer the question once and for all.

With Martha Chase, Hershey found a way to determine what role each of the phage components played in replication. In experiments done in 1951 and 1952, Hershey used radioactive phosphorus to tag the DNA and radioactive sulfur to tag the protein. (The DNA contains no sulfur and the protein contains no phosphorus.) Hershey and Chase then allowed the marked phage particles to infect a bacterial culture and to begin the process of replication. This process was interrupted when the scientists spun the culture at a high speed in a Waring blender.

In this manner, Hershey and Chase learned that the shearing action of the blender separated the phage protein from the bacterial cells. Apparently while the phage DNA entered the bacterium and forced it to start replicating phage particles, the phage protein remained outside, attached to the cell wall. The researchers surmised that the phage particle attached itself to the outside of a bacterium by its protein ''tail'' and literally injected its nucleic acid into the cell. DNA, and not protein, was responsible for communicating the genetic information needed to produce the next generation of phage.

Clearly DNA seemed to hold the key to heredity for all forms of life, not just viruses. Yet while the blender experiment answered one question about DNA, it also raised a host of other questions. Now scientists wanted to know more about the action of DNA. How did DNA operate? How did it replicate itself? How did it direct the production of proteins? What was its chemical structure? Until that last question was answered, scientists could only speculate about answers to the others. Hershey's achievement spurred other scientists into DNA research.

In 1953, a year after Hershey's blender experiment, the structure of DNA was determined in Cambridge, England, by James Dewey Watson and Francis Harry Compton Crick. Watson, who was only twenty-five years old when the structure was announced, had worked with Luria at the University of Indiana. For their discovery of DNA's double-helix structure, Watson and Crick received the Nobel Prize in 1962.

Hershey, Delbrück, and Luria also received a Nobel Prize for their contributions to molecular biology, but not until 1969. This seeming delay in recognition for their accomplishments prompted the *New York Times* to ask in an October 20, 1969, editorial: ''Delbrück, Hershey and Luria richly deserve their awards, but why did they have to wait so long for this recognition? Every person associated with molecular biology knows that these are the grand pioneers of the field, the giants on whom others—some of whom received the Nobel Prize years ago—depended for their own great achievements.'' Yet other scientists observed that the blender experiment merely offered experimental proof of a theoretical belief that was already widely held. After the blender experiment, Hershey continued investigating the structure of phage DNA. Although human DNA winds double-stranded like a spiral staircase, Hershey found that some phage DNA is single-stranded and some is circular. In 1962 Hershey was named director of the Genetics Research Unit at Cold Spring Harbor. He retired in 1974 and died of cardiopulmonary failure at the age of 88 on May 22, 1997.

Hershey was ''known to his colleagues as a very quiet, withdrawn sort of man who avoids crowds and noise and most hectic social activities,'' according to the report of the 1969 Nobel Prize in the October 17, 1969, *New York Times.* His hobbies were woodworking, reading, gardening,

and sailing. He married Harriet Davidson, a former research assistant, on November 15, 1945. She later became an editor of the *Cold Spring Harbor Symposia on Quantitative Biology*. She and Hershey had one child, a son named Peter Manning. Born on August 7, 1956, Peter was twelve years old when Hershey won the Nobel Prize.

In addition to the Nobel Prize, Hershey received the Albert Lasker Award of the American Public Health Association (1958) and the Kimber Genetics Award of the National Academy of Sciences (1965) for his discoveries concerning the genetic structure and replication processes of viruses. He was elected to the National Academy of Sciences in 1958.

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Melville Jean Herskovits

The American anthropologist Melville Jean Herskovits (1895-1963) is famous for his research on Africa and his pioneer studies in African American ethnology.

Melville Herskovits was born in Belefontaine, Ohio, on Sept. 10, 1895. He received his education at Columbia University. Later he founded the program of African studies at Northwestern University, where many of the first American African specialists were trained. When the African Studies Association was formed, he became its first president.

Herskovits is chiefly famous for his much-debated thesis that African American culture owes much to the African way of life, expressed in his *Myth of the Negro Past* (1941). The ''myth'' that he tried to destroy was that the ancestral cultures of blacks were primitive, with Africans making no contribution to the history of the world, and that under the slave regime of the antebellum South virtually all traces of African culture—except, perhaps, certain survivals in music and the dance—had been destroyed. Not only did Herskovits maintain that Africanism existed in a black American subculture, but he argued that certain of these cultural traits had been transmitted to the whites.

Herskovits held that African survivals were less common in the United States than in Brazil or the Caribbean because of the higher proportion of whites to blacks in the American South and the absence of mountain or jungle retreats where escaped slaves could have developed stable communities without white interference. African survivals were thus strongest among the inhabitants of the coastal islands off South Carolina and Georgia because of their relative isolation. He tried to show that their speech and syntax, once thought to be derivative from archaic dialects of 16th-century England, were derived from Africa. Although the African influence upon black music and dance, both of which in turn influenced white culture, was recognized and accepted, Herskovits contended that much of black folklore, magic, and folk medicine could also be traced to African origins, as could their mutual aid societies and funeral practices.

African American scholars and liberal whites involved in bettering race relations at first opposed Herskovits's thesis on the existence of a black subculture in North America. The inescapable implication of his thesis was that African Americans were an unassimilable group, unable to adjust to white middle-class society, a group immalleable to the ''melting pot.'' In opposition to Herskovits's thesis, his antagonists attempted to explain the existence of the black pattern of culture not on the basis of African derivations but on the basis of social oppression and economic degradation. With the rise of the black power ideology and such movements as the Black Panthers, the difference or uniqueness of African Americans was gloried in, and the notion of a black subculture was exalted. Herskovits's theories thus enjoyed a tremendous revival as African Americans sought the origins of their identity. Thus it appears that the validity of his theories remains to be determined at a time when they are not so emotionally involved in contemporary political movements.

Herskovits is also known as one of the leading exponents of ethical relativism in politics, the position that maintains that there is no objective order of justice, but that what is just in one culture may be unjust in another. Thus he wrote that ''the relativist point of view brings into relief the *validity* of every set of norms *for* the people whose lives are guided by them.'' One of the objections made to this position is that it would make the set of norms which guided the lives of most Germans under Hitler *valid*. Thus, it would be ''immoral'' to judge another culture (such as Nazi Germany) by one's own moral norms since morality is determined by the culture, and a member of that culture could not do other than what he did do.

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Heinrich Rudolf Hertz

The German physicist Heinrich Rudolf Hertz (1857-1894) demonstrated experimentally the propagation of electrical oscillations in space.

Born on Feb. 22, 1857, in Hamburg, Heinrich Hertz was the oldest of the five children of Gustav Hertz, a lawyer and later a senator and the head of the judiciary of the city of Hamburg, and Elizabeth Pfefferkorn Hertz. Heins, as the boy was called in the family, soon gave evidence of his extraordinary aptitudes in mathematics, science, languages, and manual skills. The galvanometer and the spectroscope which he constructed as a teen-ager served him well during his university studies.

In addition to a thorough acquaintance with Homer and the Greek dramatists, Hertz acquired through his own efforts a knowledge of Sanskrit and Arabic. Following his graduation with highest honors from the gymnasium in Hamburg in 1875, he thought that his future lay with engineering. He spent a year in Frankfurt with an engineering firm, and in the summer of 1876 he attended courses at the Polytechnic in Dresden. After a year of volunteer military service in Berlin he began his regular engineering studies at the University of Munich in 1877.

No sooner had the classes gotten under way than it dawned on Hertz that he would prefer physics to engineering. He spent the winter of 1877/1878 studying the treatises of Pierre Simon de Laplace and Joseph Louis Lagrange and the spring in the laboratory working under G. von Jolly. To achieve the best training, he sought out the best teachers, and these were at the University of Berlin. Soon after his arrival there he became Hermann von Helmholtz's student. By spring 1879 Hertz completed the experimental verification of a question about electrical inertia, and his work won a gold medal at the university on August 4.

Demonstration of Electromagnetic Oscillations

Hertz's combination of theoretical and experimental work was so remarkable that during the next spring he was allowed to present his research as his doctoral dissertation, ''On Induction in Rotating Spheres,'' and received the degree *magna cum laude*. He became Helmholtz's assistant at the Physikalisches Institut at the University of Berlin, and during his 3 years there Hertz's most remarkable achievement was his work on the pressure arising between two plates in contact. The influence of his conclusions on the construction of precision instruments was so great that his paper ''On the Contact of Elastic Solids'' was simultaneously published in a scientific and a technical magazine. But the promise of the future lay with his work on electric and cathode-tube discharge, published in 1883 in two papers.

Hertz next went to the University of Kiel, where he did some work on meteorological and thermoelectric problems, but his real interest was in James Clerk Maxwell's theory as shown by his paper from 1884, ''On the Relations between Maxwell's Fundamental Electromagnetic Equations and the Fundamental Equations of the Opposing 'Electromagnetics.'" Hertz was at Karlsruhe as the head of the Physics Institute at the Polytechnic when he began his experimental research on the effect of electric and cathode-tube discharges. In Karlsruhe he met Elizabeth Doll, the daughter of a well-known geodesist, and married her on July 31, 1886.

On surveying the equipment in his laboratory, Hertz came across two Riess spirals and found ''that it was not necessary to discharge large batteries through one of these spirals to obtain sparks in the other; . . . that even the discharge of a small induction coil would do, provided it had to spring across a spark gap.'' He soon noticed that the oscillations thus produced were rather regular. By spring 1887 Hertz knew that sparks were more readily formed when the metal spheres forming the gap were exposed to ultraviolet radiation.

This discovery put Hertz within reach of producing with relative ease oscillations of sufficiently high frequency with corresponding wavelengths that could be detected with apparatus tailored to the dimensions of ordinary laboratories. By summer he succeeded in showing the effect of a rectilinear electric oscillation upon a neighboring circuit. On Nov. 10, 1887, he sent to the Berlin Academy the now historic report ''On Electromagnetic Effects Produced by Electrical Disturbances in Insulators,'' disclosing that he had obtained oscillatory inductive action at distances up to 12 meters. While the result was a triumph for Maxwell's theory,

Hertz knew that one also had to settle the question of the finite velocity of the propagation of the inductive effect across space. This he did in 1888, and the same year he also proved that electromagnetic waves could be reflected as predicted by Maxwell's theory. Later that year he accepted the chair of physics at the University of Bonn, which had been vacant since the death of R. J. E. Clausius.

Hertz's work at Bonn aimed at a generalization of a cherished idea of his revered teacher, Helmholtz, that electromagnetic effects were products of the motion of the ether atoms, obeying the law of least action. Hertz now wanted a formulation of the whole science of physics along these lines. His *Principles of Mechanics* took him 3 years to write; it was published posthumously.

In 1889 Hertz was the principal speaker at the Congress of German Scientists at Heidelberg, where he described the impact of the verification of Maxwell's theory on the physics of the future. Needless to say, he believed with the rest of the late-19th-century physicists that it was to become a physics of the ether. Hertz succumbed to an infection of the inner ear on Jan. 1, 1894. Most likely Hertz would have been among the first to perceive the fallacies inherent in the concept of the ether and to usher in a new age of physics.

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James Barry Munnik Hertzog

James Barry Munnik Hertzog (1866-1942) was a South African soldier and political leader. His government isolated Africans from the political process and laid the groundwork for the separatist apartheid system, which allowed the white minority to oppress blacks.

James Hertzog was born in the Wellington district of the Cape Province on April 3, 1866, a descendant of German immigrants. Educated at Stellenbosch University near Cape Town, Hertzog studied law in Holland, France, and Germany. Returning to South Africa in 1893, he served as reporter to the Transvaal High Court and subsequently became a judge of the High Court of the Orange Free State. Hertzog resigned this post when the Anglo-Boer war broke out in 1899, enlisted for service, and assumed command of the burgher forces in June 1900. The Treaty of Vereeniging, which ended the war, set him on a public career that was to make Afrikaner nationalism the most important influence in South African politics.

Advocate of Afrikaner Nationalism

At the time, an Afrikaner leader was judged mainly by his attitudes to the British connection, the relations between the Afrikaners and the English minority, and inevitably the race problem. Hertzog's thinking on these had developed during his student days. ''A distinctive nation,'' Oswald Pirow, his confidant and lifelong friend, quotes him as having written from Europe, ''has thus come into being, with a distinctive language of a separate and independent character.'' Hertzog, who had been pleased to speak Dutch in Stellenbosch, then rejected ''the folly of trying to introduce

into South Africa a highly synthetic language like Nederlands.''

For Hertzog, the destiny of the Afrikaner was defined in terms of ''a severe and sustained struggle for dominance in South Africa.'' What Hertzog really had in mind emerged during a heated session of the Vereeniging peace conference. Angered by Boer demands for the equal treatment of the English and Dutch languages, Lord Milner, the British administrator, shouted: ''I want only one official language in South Africa!'' Hertzog's retort was ''So do I!''

Louis Botha invited Hertzog to join his Cabinet when the Union (now Republic) of South Africa was formed in 1910. The partnership was doomed almost from the beginning. Where Botha cooperated with Britain, conciliated the English minority, and treated the Africans with paternalistic benevolence, Hertzog preferred a different political style. He was in a hurry to free South Africa from domination by ''foreign fortune seekers,'' wanted the Afrikaners and the English to develop along separate though equal cultural lines, and insisted on segregating the Africans.

A keen admirer of John Milton's puritanical sternness and an untiring reader of Carlyle's *Frederic the Great,* Hertzog moved to his goals with a rigidity and single-mindedness which thrilled his followers, exasperated his enemies, and finally brought about his downfall. His version of language equality created crises in the Free State's educational system, which forced Botha to resign (1912) and reconstitute his Cabinet—without Hertzog.

The Nationalist party, led by Hertzog, came into being in 1914. It formed an alliance with the mainly English-speaking Labour party after the Rand disturbances in 1922. The alliance emerged victorious from the 1924 elections. Hertzog became Afrikaner nationalism's first prime minister. Two years later he was in London, pressing the Imperial Conference for clarification of the status of members of the British Commonwealth. The Statute of Westminster (1931), which recognized South Africa's independence, and the legislation giving the country a separate flag constitute the crowning achievements in Hertzog's struggle to remove the humiliations of Vereeniging.

Apostle of Apartheid

Hertzog's attitude to the African was rooted in the long history of conflict between black and white and in the Afrikaner's fear of miscegenation. Urgency was given to it by his fear of an African-English alliance against the Afrikaner. In the Cape, where the Africans had the vote, they used it against Afrikaner nationalism. One of the three British columns which had harassed Hertzog's armies in the Free State had been African. The first Nationalist-Labour Cabinet had fallen (1928) because the English-speaking labor minister had met a black delegation from Clements Kadalie's Industrial and Commercial Workers Union.

Hertzog's government introduced the bans to isolate and silence political dissent, removed the Africans from the common voters' roll in the Cape, and passed legislation upholding the industrial color bar. His successors were to build on these foundations to cast apartheid in its present form.

The depression forced Hertzog to form a coalition government with Gen. Jan C. Smuts, who led the South African party. The coalition developed into the United party (1934). The clouds of war were rising in Europe. Hertzog advocated a policy of neutrality. He adopted this attitude, he told the Imperial Conference in 1937, ''because England continues to associate itself with France in a policy with reference to East and Central Europe which is calculated to endanger Germany's existence or which refuses to eliminate any injustice flowing from the Treaty of Versailles.'' With this in mind he tabled a neutrality motion in Parliament on Sept. 4, 1939, which was rejected by 80 votes to 67. His government fell.

He later joined D. F. Malan to form the Reunited party, which split in 1940 when the militants rejected Hertzog's moderate policies toward the English in favor of what he had earlier termed Afrikaner ''dominance in South Africa.'' The remnants of his followers formed the Afrikaner party and persuaded Hertzog to lead it. Speaking out for national socialism for the Afrikaners, Hertzog alienated both the Afrikaner militants and those fighting Hitler. Embittered and lonely, Hertzog died on Nov. 21, 1942.

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Heruy Wäldä-Sellasé

Heruy Wäldä-Sellasé (1878-1938) was an Ethiopian writer and director of the government press who encouraged and significantly advanced the writing and publication of books in Amharic, Ethiopia's national language.

Heruy Wäldä-Sellasé was born on May 7, 1878, in Shoa. His early years are shrouded in mystery, but he probably was one of the gifted young men of humble origin whom Emperor Menilek selected for high civil service posts. Heruy's interest in learning and literature first showed in his catalog of the Geez and Amharic manuscripts in Ethiopia. The third book to be printed in Addis Ababa, it appeared in 1911-1912.

When Ras Tafari (later Haile Selassie) was chosen as regent in 1917, Heruy was appointed mayor of Addis Ababa and director of the government press. In this latter capacity he considerably increased the printing of books, which were mostly of a devotional or educational kind, but which also included praise poems in honor of the Empress Zawditu and Ras Tafari and anonymous pamphlets in verse advocating modernization of the country. Heruy himself contributed several volumes: a biography of Emperor Yohannes, a collection of funeral songs, and a volume of moral meditations.

During the early 1920s Heruy traveled widely in Europe and the Middle East, accompanying the regent on his journeys, of which he wrote the official accounts: this was an excellent way of bringing knowledge of the outside world to the semiliterate Ethiopian audience. Besides producing further volumes devoted to religion, practical ethics, and the history of Ethiopia, he published an important collection of *qenè,* the traditional hymns of the Coptic Church. In 1927-1928 Heruy set up his own press in the hope of stimulating the production of creative literature more efficiently than could be done by the government press.

After Ras Tafari's accession to the imperial throne as Haile Selassie in 1930, Heruy was appointed foreign minister. In spite of the duties of his office and of his travels to Japan and Europe, his literary activity continued unabated. In addition to his educational writings, he promoted the growth of Amharic prose fiction. The first novel in Amharic, by Afäwärq Gäbrä Lyasus, had been printed in Rome in 1909. The second was Heruy's *Thoughts of the Heart: The Marriage of Berhané and Seyon Mogasa* (1930/1931), a slight story designed to discourage the Ethiopian custom of child marriage. More ambitious was *The New World* (1932/1933), which deals with a young Ethiopian who has an opportunity to study in Europe; on returning to his native country, he meets almost insuperable difficulties in his attempts to eradicate obsolete customs, to purify the corrupt clergy, and to introduce such emblems of Westernization as the telephone and the phonograph. This story, somewhat crude and unappetizingly edifying, is probably the first treatment of an African's direct contact with Europe in African prose fiction.

One of Heruy's most significant works of the early 1930s was the chronicle of his journey to Japan, a country which held peculiar fascination for Ethiopia because of its success in resisting European imperialism and in assimilating nonetheless the technological civilization of the West.

After the Italian invasion and the defeat of Ethiopia in 1936, Heruy followed the Emperor to his British exile. He died in the monarch's residence in Bath on Sept. 29, 1938, after several months' illness.

Further Reading

A section on Heruy is in Edward Ullendorff, *The Ethiopians: An Introduction to Country and People* (1960; 2d ed. 1965). A detailed discussion of Heruy's writings is in Albert S. Gérard, *Four African Literatures* (1971). □

Gerhard Herzberg

The German-born Canadian chemist/physicist Gerhard Herzberg (born 1904) was famous for his spectral analysis of molecules and atoms. He was one of only three Canadians to win a Nobel Prize.

Born in Hamburg, Germany, on Christmas day, 1904, he was the younger son of Albin and Ella Herzberg. Gerhard early showed an interest in science. However, his life was disrupted at the age of 10 when his father died, and his mother was later forced to emigrate alone to the United States to work as a housekeeper.

He originally had hoped to become an astronomer but was told by the director of a German observatory that there was no point in going into the field unless he had a private income. So he went on to take a course in engineering physics, supported in part by a scholarship offered by a wealthy industrialist.

His genius showed early, and by the age of 24 he had already published 12 papers on atomic and molecular physics.

In 1924, while at the Darmstadt Technical University, he embarked on work in the area that eventually brought him his Nobel award. After reading Sommerfeld's classic book on atomic structure and spectral lines he fixed on spectroscopy—the study of light waves and other radiation which molecules and atoms can be made to emit or absorb—as his central scientific interest. Having obtained his doctorate in 1928, he spent the following year at the University of Gottingen. There he and a group of other young physicists eagerly applied the principles of quantum mechanics to obtain a fuller understanding of the electronic structures of atoms and molecules.

In 1929 he spent a second post-doctoral year at the University of Bristol in England where he photographed and analyzed the spectra of phosphorus carbide molecules, among others. During this year he returned briefly to Gottingen and married Luise Dettinger, a Jewish physics student. This marriage was to have significant ramifications in Herzberg's life after the Nazis came to power.

From 1930 to 1935 he worked as a *privatodozent* at Darmstadt Technical University. A *privatodozent* in the German academic system is able to give private lectures at the university for which he receives a fee. In addition, Herzberg supervised undergraduate laboratories.

At Darmstadt he collaborated in research with the Hungarian-born inventor of the hydrogen bomb, Edward Teller. He also began the first of his attempts to apply his spectroscopic efforts to astrophysics—in this case, the oxygen molecule observed in the atmosphere of the sun.

In 1933 he began to look for work outside of Germany because the Nazis introduced laws banning professors with Jewish wives from teaching at universities. His wife had already begun collaborating with him on a number of papers. In 1935 a former student of his named John Spinks obtained for him a post at the unlikely site of the University of Saskatchewan, located in the middle of the Canadian prairies. He arrived there with the equivalent of $2.50 in his pocket.

Even though the university was nearly bankrupt, Herzberg was able to turn it into a world center for spectrographic research in the ten years he stayed there. He and his wife also began a family, starting with his son Paul, born in 1936, and followed by his daughter Agnes, born in 1938.

While in Saskatchewan he started his work on ''free radicals.'' These are molecular fragments which appear for millioneths of a second when molecules are breaking apart and combining in new structures. These chemical reactions are of increasing interest to atmospheric scientists who are studying their relation to pollution in the Earth's upper atmosphere.

''Knowledge of their (free radicals) importance is of fundamental importance to our understanding of how chemical reactions proceed,'' said the Nobel committee in giving Herzberg his prize. It took Herzberg 14 years of research before he could identify one of these free radicals.

Herzberg also was one of the first to suggest the existence of molecules in space. His claim was initially disputed by other scientists who thought that the ultraviolet rays which are partially blocked out by the Earth's atmosphere would break down all space-born molecules into simple elements. Herzberg also was able to identify some of the elements that make up comets from spectrographic readings.

Before he left Germany, Herzberg completed the first of his classic books of spectroscopy, entitled *Atomic Spectra and Atomic Structure* (1937, 1944). Barred from working on major wartime research during much of World War II because he was legally an alien, Herzberg produced the first two volumes of his three-volume work on the structure and spectra of molecules (*Molecular Spectra and Molecular Structure,* 1939, 1945, 1966). Toward the end of the war the Canadian government put his talents to work analyzing the detonation characteristics of explosives.

In 1945 Herzberg went to Yerkes Observatory, which belongs to the University of Chicago, and stayed there for three years. It was in Chicago that his youthful interest in astronomy and his chemical training were reunited in an extensive analysis of various stellar substances. Unhappy with living in Chicago, he returned to Canada in 1948 to become director of physics at the Canadian government's National Research Council (NRC) in Ottawa, Ontario.

In the region around Ottawa he was able to continue his life-long love of hiking and regularly entertained colleagues and friends alike with his other passion—Germanlieder singing. At the NRC he became a mentor for several generations of Canadian and foreign researchers, impressing them with the unfailing good humor with which he approached life and an almost superhuman capacity for work. When he reached retirement age in 1969, the NRC created its highest grade, distinguished research officer, to allow him to continue his personal research. This he continued to do into his 80s.

It was during this time that he became a leading spokesman against Canadian government efforts to gain more political control over science. He remained a strong advocate of pure research in a Canadian political milieu that increasingly emphasized industry-directed research.

His wife died in 1971, the same year he received the Nobel Prize in chemistry. In 1972 he married Monika Tenthoff, the niece of a close friend he had known during high school.

The Nobel Prize was only one of a number of awards Herzberg received during a scientific career which produced 246 publications. He lectured extensively around the world and received honorary degrees from 35 universities.

About his method of approaching science, Herzberg said in 1984, ''In a good sense, I am like a beaver . . . I don't have all that many problems which are brilliant but if it is a problem I think is important I persist in it.''

His contributions to Canadian science were further recognized in 1975 when the NRC's astrophysics and spectroscopy units were reorganized as the Herzberg Institute of Astrophysics, where he continued his research and teaching into his 90s.

Herzberg has added to the lengthy list of accolades and prizes he has already won with awards for scientific achievement from Europe, North America and Japan. In 1987, minor planet 3316 = 1984 CN1 was officially named Herzberg in his honor.

In 1992, Herzberg was appointed a Member of the Queen's Privy Council for Canada, which is that democratic country's equivalent of a British title. Thus, he became formally addressed as the Honourable Gerhard Herzberg, PC.

Further Reading

There are no book-length accounts of Herzberg's life. A shorter account appears in the *The Canadian Who's Who,* Toronto: University of Toronto Press, Lumley, Elizabeth, (editor) (1996).

The Internet web facilities provided by the Centre for Systems Science at Simon Fraser University should be browsed for a detailed listing of Herzberg's international scientific awards and an encapsulated biography of his life and achievements. Good information can be found by doing a general search on the internet for ''Gerhard Herzberg.'' □

Aleksandr Ivanovich Herzen

The Russian author and political agitator Aleksandr Ivanovich Herzen (1812-1870) developed a socialist philosophy that was the ideological basis for much of the revolutionary activity in Russia.

Aleksandr Herzen, whose real surname was Yakovlev, was born on March 25, 1812, in Moscow. He was the illegitimate son of a wealthy Moscow aristocrat, Ivan Alexeevich Yakovlev, and a German woman of humble birth. Herzen was 13 when the Decembrist rising took place, and he was present at the thanksgiving service in the Kremlin after the hangings. The scene made a lasting impression on him. His foreign tutors exposed him to radical ideas, and in his early teens he dedicated himself to the fight for freedom. In 1829 Herzen entered the University of Moscow to study natural sciences and became the leader of a small group of like-minded students. The news of the fighting on the barricades in Paris in July 1830 and the November rebellion in Warsaw profoundly moved them.

Influence of Saint-Simon

During his university years Herzen and his friends discovered the writings of the Comte de Saint-Simon and Charles Fourier. Socialist teachings were just beginning to take root in Russia. What impressed Herzen most was Saint-Simon's vision of mankind totally regenerated by a new Christianity, a faith that exalted both the individual and the community. He was fascinated by Saint-Simon's doctrines that denounced the failings of the existing order and promised to stop the exploitation of man by man. He was somewhat repelled by Saint-Simon's emphasis on the role of government and was inclined to accept Fourier's plan for phalansteries that relied on private initiative and the free cooperation of the workers. The French Revolution, the Polish uprising, and the teachings of Saint-Simon made him feel that the time was ripe for change.

Arrest and Deportation

Herzen completed his studies in 1833, and his circle broke up the following year, when he and his lifelong friend Nikolai Ogarev were arrested. The charge against them was that they sang songs containing ''vile and ill-intentioned expressions against the oath of allegiance to the monarch.'' The official investigators considered Herzen to be ''a bold free thinker, very dangerous to society.'' Herzen and Ogarev were suspected of having founded a secret organization aiming to overthrow the existing order through the propagation of revolutionary ideas permeated with Saint-Simon's pernicious doctrine. The two friends were deported to the provinces, where Herzen remained until 1842.

Toward the end of his confinement and afterward Herzen studied the works of G. W. F. Hegel. He perceived in the Hegelian dialectical conception of history a sanction for political and social change. If, as Hegal maintained, everything real is rational, Herzen then thought that rebellion against the order of things grown oppressive is also justified by reason. Herzen concluded that the ''philosophy of Hegel is the algebra of revolution.''

Protagonist of Westernism

Moscow was the Slavophile center, and Herzen participated in the endless disputations that raged in the literary salons there. He found Slavophile theories extremely dangerous, seeing in them ''fresh oil for anointing the Czar, new claims laid upon thought.'' By 1845 the relations between the Slavophiles and the Westerners were severed. Nevertheless, Herzen retained a certain predilection for some ideas of the Slavophiles. He shared the Slavophiles' partiality for everything Russian and their faith in the common people, and he was impressed by the Slavophile emphasis on the collectivist spirit of the Russian folk, as it was embodied in the *obshchina* (village commune).

Travel Abroad

Herzen went abroad with his family in 1847 to escape the suffocating atmosphere of despotism of Nicholas I. He never returned to Russia. His first experience with life in western Europe was disheartening. Herzen discovered that France was dominated by the bourgeoisie, the segment of the population that had appropriated all the gains of the Revolution. He thought the bourgeoisie had all the vices of the nobleman and the plebeian and none of the virtues, and he rarely wavered in his dislike of the European middle class.

As Herzen's disillusionment with the West deepened, his country appeared to him in a different light. He came to believe that the Slavophiles were right: unlike effete Europe, Russia was full of vigor, self-confidence, and courage. Like most Slavs, Russians ''belonged to geography, rather than to history.'' Above all, Russia possessed the village commune, ''the life-giving principle of the Russian people.'' Herzen argued that the commune was in effect the seed of a socialist society because of its tradition of equality, collective ownership of land, and communal self-government. The Russian *muzhik* (peasant) was the man of destiny. Since the Russian *muzhik*'s whole existence was keyed to a collective way of life, Russia, or rather Slavdom, was in a position to assure the triumph of socialism. Taking advantage of Russian backwardness and European experience, Russia might indeed bypass capitalism and middle-class culture on its way to socialism.

In 1852 Herzen arrived in London. He was a bereaved and heartbroken man; one of his small sons and his mother had been drowned, and his wife had died in childbirth afterward. He desperately needed work in which he could submerge himself, and he used a portion of his considerable inheritance to set up the Free Russian Press in 1853.

The first pages produced were an appeal to the gentry to take the initiative in liberating the serfs. Otherwise, Herzen held that the serfs would be emancipated by the Czar, strengthening his despotism, or else abolition would come as the result of the popular uprising. He went on to tell the landlords that Russia was on the eve of an overturn, which would be close to the heart of the people living out their lives within the commune. Herzen concluded, ''Russia will have its rendezvous with revolution in socialism.''

The ''Bell''

On July 1, 1857, Herzen with Ogarev's help launched *Kolokol* (the *Bell*), first as a monthly, then as a biweekly. The *Bell* summoned the living to bury the past and work for the glorious future. It spoke for freedom and against oppression, for reason and against prejudice, for science and against fanaticism, for progressive peoples and against backward governments. Specifically, the *Bell* was dedicated to the ''liberation of Russia.''

Since Herzen had the privilege of freedom from censorship, his office at the *Bell* was flooded with communications from Russia, and there was a constant stream of Russian visitors. With their help and that of scores of correspondents scattered through Russia, the *Bell* conducted a most successful muckraking campaign. It cited particulars and named names. Minutes of secret sessions of the highest bodies appeared in its columns. The journal was read by all literate Russia. Fear of exposure in the *Bell* became a deterrent to administrative corruption, and there was talk in high government places of buying Herzen off, perhaps with an important post.

After the failure of the Polish rebellion of 1863 Herzen continued to berate the administration and to preach ''Russian socialism,'' stemming from the *muzhik*'s way of life and reaching out for that ''economic justice'' which is a universal goal sanctioned by science. But the *Bell* was now reduced in readership and influence. Herzen antagonized the many who had drifted to the right, as well as the few who had moved to the left. In 1868 the *Bell* was silenced for good, and on Jan. 9, 1870, Aleksandr Herzen, a crusading journalist possessed of a powerful pen, died in Paris.

Further Reading

Herzen's *My Past and Thoughts* (trans., 6 vols., 1924-1927), is a classic autobiography and an unsurpassed source of information and insight into the life of the Russian intelligentsia in the reign of Nicholas I. Martin E. Malia, *Alexander Herzen and the Birth of Russian Socialism, 1812-1855* (1961), is a biographical study and an examination of the western European intellectual sources of Herzen's thought. Recommended for general historical background is Thomas G. Masaryk, *The Spirit of Russia: Studies in History, Literature, and Philosophy,* translated from the German by Eden and Cedar Paul (2 vols., 1919; 2d ed. 1955), a comprehensive survey of Russian spiritual culture that is significant for exploration of values of Russian culture. Franco Venturi, *Roots of Revolution: A History of the Populist and Socialist Movements in Nineteenth Century Russia,* introduction by Isaiah Berlin (trans. 1960), is focused upon a single aspect of the development of 19th-century Russian thought. The treatment begins with Herzen and ends with the assassination of Alexander II.

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Theodor Herzl

The Hungarian-born Austrian Jewish author Theodor Herzl (1860-1904) founded the World Zionist Organization and served as its first president.

Theodor Herzl, son of Jacob and Jeanette Herzl, was born on May 2, 1860, in Budapest, Hungary, where he attended elementary and secondary schools. In 1878 he was admitted as a law student to the University of Vienna, but after a year of legal studies he switched to

journalism. He worked for the *Allgemeine Zeitung* of Vienna until 1892, when he took an assignment in Paris as correspondent for the Vienna *Neue Freie Presse*. In this capacity he reported on the Dreyfus Affair in 1894, and he was greatly troubled by the anti-Semitism he saw in France at the time. In 1896 Herzl started his political career with the publication of his pamphlet *The Jewish State: An Attempt at a Modern Solution of the Jewish Question*.

According to *The Jewish State,* persecution could not destroy the Jewish people but would accomplish the opposite: it would strengthen Jewish identification. In Herzl's view, effective assimilation of the Jews would be impossible because of the long history of prejudice and the competition between the non-Jewish and Jewish middle classes. Because of conditions in the Jewish Diaspora, some communities might disintegrate, but the people as a whole would always survive. Herzl believed that the Jews had little choice but to begin the concentration of the Jewish people in one land under its own sovereign authority. To achieve this purpose, he organized the First Zionist Congress, which met in Basel, Switzerland, in August 1897. This meeting marked the establishment of the World Zionist Organization, whose executives were to be the diplomatic and administrative representatives of the Zionist movement. Herzl became president of the organization, a post he held until his death.

The official goal of the World Zionist Organization was the establishment of ''a secured homeland in Palestine for the Jewish people.'' Because Palestine was part of Turkey and because Germany enjoyed a special relationship with Turkey, in 1898 Herzl met with Kaiser William II in an unsuccessful effort to win his support. In May 1901 Herzl was received by the sultan of Turkey, Abdul-Hamid II. But this meeting too had no positive results, since Turkey was not willing to allow mass immigration without restrictions to Palestine.

In view of the deteriorating situation of eastern European Jewry, Herzl considered other territorial solutions for the Jewish problem. The British government suggested Uganda for the Jewish mass immigration, but this plan was rejected by the Fourth Zionist Congress in 1903, which again stated the ultimate goal of Zionism as the establishment of a Jewish national home in Palestine.

During the Uganda polemics Theodor Herzl showed signs of grave illness. On July 3, 1904, he died and was buried in Vienna. According to his wishes, his remains were transferred by the government of the independent state of Israel to Jerusalem in 1949 and buried on Mt. Herzl, the national cemetery of Israel.

Further Reading

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Chaim Herzog

Sixth president of the state of Israel, Chaim Herzog (1918-1997) was appointed by the Knesset in 1983 and reelected to a second five-year term in 1988.

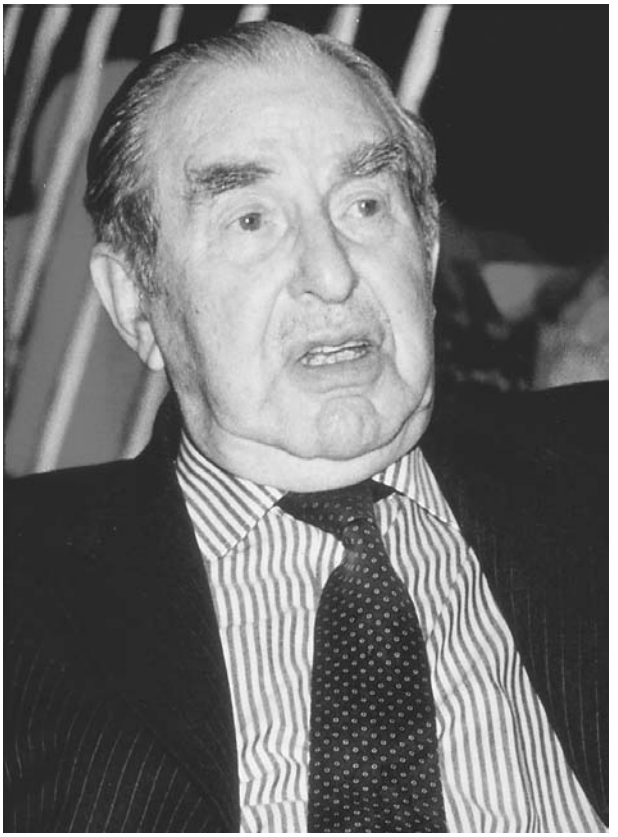

At a troubled time for Israel, President Chaim Herzog came to represent one of the country's few effective unifying forces in the early 1990s, earning respect in most quarters of a divisive society through his high visibility, personal dignity, and political tact. Exercising limited, largely ceremonial powers of office, he missed no occasion to remind countrymen of those historical, religious, and cultural roots that, reinforced by present common security concerns, ultimately bind together the Jewish state and the peoples of Israel.

Reviewing Chaim Herzog's biography suggests how his background, education, and entire professional experience—lawyer, career military officer, author, ambassador to the United Nations, member of the Israeli parliament—may have prepared him for the sensitive role he was to play in Israeli nation-building during his presidency.

From Ireland to Israel

Chaim Herzog was born in Belfast on September 17, 1918, but immigrated to Palestine at the age of 17 when his father, then chief rabbi of Ireland, was appointed in 1935 spiritual leader of the Jewish homeland. As a result, Chaim received a diversified education: three years of talmudic training at the Hebron Yeshiva, then on to Wesley College (Dublin), the Government of Palestine Law School (Jerusalem), London University, and Cambridge University, eventually earning a law degree from London University (LL.B, 1941).

The advent of World War II fundamentally altered his career plans. Enlisting in the British Army (1939-1945), Herzog attended officer candidate school at the Royal Military College (Sandhurst), was wounded in tank combat, and eventually directed British intelligence operations in northern Germany. Following discharge in 1945 with the rank of lieutenant colonel, he proceeded to join *Haganah,* the Jewish underground movement in Palestine, taking part in the fighting in the Jerusalem sector during Israel's 1948 war of independence. Prime Minister David Ben-Gurion then appointed him director of military intelligence for the Israel Defense Forces (IDF) from 1948 to 1950.

Herzog's next posting was military attaché in North America: first in Washington, D.C. (1950-1953), and then in Ottawa, Canada (1953-1954). Returning to Israel, he was given field command in the years 1954-1959 and then completed a second stint as chief of IDF intelligence before retiring from active military service as a major general in 1962.

While building up his private legal practice Herzog also concentrated on various business enterprises, serving as managing director of G.U.S. Industries in Tel-Aviv from 1962 to 1972. Once again, however, war intervened; this time the 1967 Middle East crisis. During the stressful period preceding Israel's stunning victory in the June Six Day War, Reserve General Chaim Herzog gained wide public recognition and acclaim for his insightful radio commentary on the daily geopolitical currents and later battlefield developments in and around Israel which helped to boost the nation's morale. Immediately following the conflict he briefly accepted appointment as first military governor of the administered West Bank territory.

Public and Private Life

This pattern of transition from public to private life and back again repeated itself in 1973 when the sudden and traumatic Yom Kippur War launched against Israel by Syria

and Egypt once more called Chaim Herzog to the role of military analyst. Once the crisis was weathered he spent the next three years writing an acclaimed book on the 1973 war, lecturing abroad, and heading his successful Tel-Aviv law firm. But then followed three challenging years in New York as head of the Israeli mission to the United Nations at a time when his country was threatened with international isolation and the increased popularity of the rival Palestinian Liberation Organization (PLO). Nevertheless, Herzog rose to the occasion, defending Israel with both eloquence and conviction. His finest moment came on November 10, 1975, when Ambassador Herzog, in a defiant gesture of contempt from the rostrum of the UN General Assembly, tore in two the recently-adopted resolution defining Zionism as ''a form of racism,'' denouncing it as an infamous act against the Jewish people.

Returning to Israel in 1978, Herzog combined legal practice with domestic political and party activity on behalf of the Ma'arach Labour alignment and was rewarded by a seat in the Knesset following the 1981 elections. When the presidency became vacant in March 1983, he was chosen in a Knesset secret ballot to the position, in spite of the fact that the rival Likud coalition enjoyed a majority in the house. Many observers attributed the surprise outcome to interparty political maneuvering, but others saw the explanation in Herzog's national stature and obvious qualifications.

President Herzog

Once inaugurated, President Herzog worked hard at reaffirming his commitment to preserve the symbolic, apolitical, nonpartisan nature of the position. As the only president to serve two terms, he boldly spoke out on issues of burning and national concern, denouncing excessive violence in the territories; opposing ethnic, religious, or ideological extremism; campaigning for road safety and environmental protectionism; calling for greater governmental and bureaucratic efficiency; and promoting the absorption of Ethiopian and Russian Jewry. While calling for greater national unity, he also undertook the assignment of goodwill ambassador, unflinchingly objecting to unfair criticism of Israel abroad while paying state visits to the United States, the Far East, and a number of European countries. After the establishment of diplomatic relations between Israel and China on January 24, 1992, he was invited to Beijing in December, becoming the first Israeli president to visit China. President Herzog came to represent the conscience and voice of Israel both at home and within the international community.

Since leaving Beit Hanassi in 1993, Herzog has been invited to sit on national and international boards of both commercial and noncommerical organizations and institutions. He took an active part in the activities of the Council for Promoting Israel-China relations after it was established in Tel Aviv in 1996.

Chaim Herzog died of pnuemonia in April 1997.

Further Reading

Although no biography has been written on Chaim Herzog, he is himself the author of several books about Israel which intersperse autobiographical material and personal viewpoints with the larger struggle by Israel for security in both peace and war. These books include *Israel's Finest Hour* (1967); *Days of Awe* (1973); *The War of Atonement* (1975); a compilation of his UN speeches, *Who Stands Accused?* (1978); *Battles of the Bible* (1978); and *The Arab- Israeli Wars* (1982). □

Roman Herzog

Roman Herzog (born 1934) was a politician and, beginning in 1987, president of the German Federal Constitutional Court. He was elected president of Germany in 1994 as the candidate of the Christian Democratic Union and Christian Social Union.

Roman Herzog was born on April 5, 1934, in Landshut, a small city in Bavaria. His father was an employee in a tobacco plant and later became an archivist and director of a museum. The young Herzog, who had taken Latin at the secondary school, taught it to his father, who needed it in his new career.

Recipient of a Bavarian state scholarship, Roman Herzog studied law in Munich. In 1958, one year after passing the first bar examination, he received the degree of doctor of jurisprudence. For the next six years he was assistant to an ultraconservative law professor. From 1964 to 1966 Herzog taught law at the University of Munich. In 1966 he became professor of law and politics at the Free University of Berlin. Three years later he accepted a similar position at the University of Administrative Sciences in Speyer, where he also served as president from 1971 to 1972.

Early Political Career

In 1970 Herzog joined the Christian Democratic Union (CDU), the conservative party, which at the time was the chief national opposition party to the government in Bonn, the capital of what was then West Germany. Helmut Kohl, then the CDU minister-president of Rhineland-Palatinate and future German chancellor, was impressed by Herzog's successful academic and administrative career. In 1973 Kohl, as minister-president, appointed Herzog to the position of state secretary. For the next five years Herzog was the chief representative of the state of Rhineland-Palatinate in Bonn and became one of Kohl's close unofficial advisers.

After moving to Stuttgart in 1978, Herzog became minister of culture and then minister of the interior in the Baden-Wuerttemberg CDU-led cabinets. In the latter position he pursued a tough law and order policy. For instance, he required participants in illegal sit-down demonstrations to pay fines that were used to offset the cost of the extra police units marshaled to break up the demonstrations. In 1982 Herzog recommended that the police be better armed to

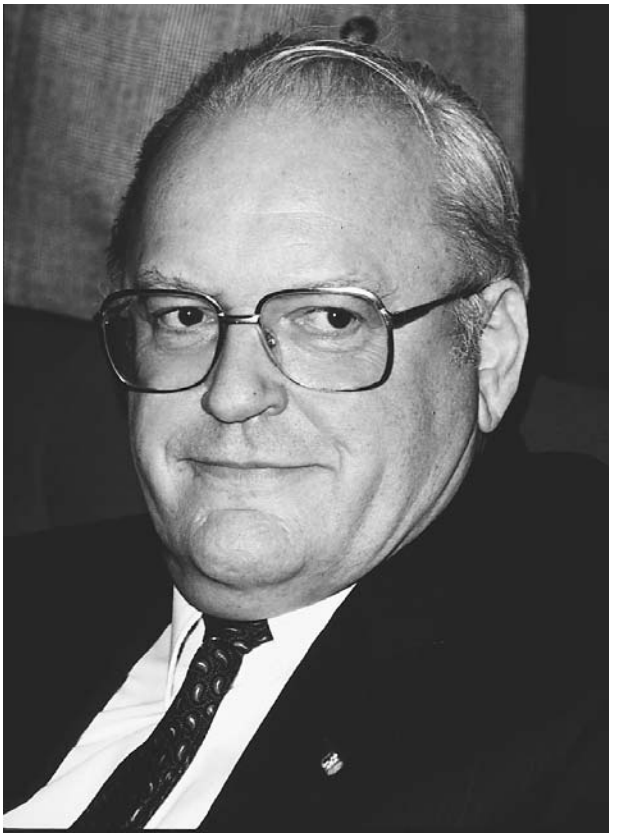

fight the state's radical opponents. Civil libertarians, including the state commissioner for data protection, took issue with his policies limiting the civil rights of individuals.

In 1983 Herzog gave up his post as deputy in the state parliament, to which he had been elected three years earlier, and his post in the cabinet in order to serve as a judge on the Federal Constitutional Court. He was appointed vice-president of the court to the consternation of the Social Democratic Party, then in opposition in Bonn. Despite his earlier conservative political positions, Herzog, who became president of the court in 1987, voted with the majority of judges in an important case declaring a state prohibition against demonstrations near a nuclear power plant unconstitutional. The judges said that the law had violated the citizens' right to assemble freely.

Presidential Candidate

In 1993 the major political parties selected candidates for the federal presidency in an election scheduled for mid-1994. The Christian Democratic Union (CDU) and its Bavarian ally, the Christian Social Union (CSU), chose Steffen Heitmann, Saxony's minister of justice; the Social Democratic Party chose Johannes Rau; the liberal Free Democratic Party chose Hildegard Hamm-Brücher; and independents chose Walter Jens. Soon after Chancellor Kohl nominated Heitmann for the candidacy in October 1993 a bitter controversy erupted over the nominee. Heitmann not only alienated his party's foes but also many of his party's members with his ultraconservative statements on social and political issues. When the controversy could not be contained, Heitmann withdrew his candidacy, which was a bitter defeat for Kohl.

The CDU/CSU had to choose a new nominee for the five-year post. In January 1994 the executive committees of the CDU and the CSU nearly unanimously endorsed the candidacy of Herzog for the presidency. Only weeks earlier he had said in jest that the party should choose any candidate as long as the name was not Herzog. Once nominated, he said on a more somber note that the president should, through nonpartisan speeches, set a moral tone for the country and thereby play more than the role of ceremonial chief of state that the constitution specifies. Some presidents, such as Richard von Weizsäcker, in office from 1984 to 1994, fit such a model. The president is to be selected by a special assembly made up of all members of Parliament and an equal number of electors from the state parliaments. They choose among the candidates nominated by the parties. A majority of votes is necessary in the first two rounds, but in the third round a plurality of votes suffices for election, and on this ballot Herzog triumphed with 696 votes to 605 for Social Democrat candidate Johannes Rau.

More than a Symbolic Head of State

In his effort to set a moral tone for the country, Herzog tried to reconcile Germany's past with the present. He reminded Germans not to forget about their history, particularly the tragedies of World War II, but he also encouraged them not to be overwhelmed by their past. Racial prejudice and old wounds from history were seen by Herzog as issues dividing Germany. While the presidency of Germany is a ceremonial position and the president is not allowed to engage formally in political issues, Herzog nonetheless made his opinions known. He was a strong supporter of European integration and won the Charlemagne Prize in 1997 for promoting European unity. He also sought to mitigate tensions among opposing political parties through informal means, so that they could better deal with the country's problems, such as high unemployment rates.

Private Life

Herzog's political and judicial activities did not hinder him from devoting time to his high positions in the Protestant Church, including his six-year chairmanship of the CDU/CSU Protestant Working Group. In addition, he was a prolific writer, co-editing a leading law commentary on the constitution and a Protestant encyclopedia. He continued to teach part-time at the universities in Speyer and Tübingen.

Further Reading

There is no biography of Herzog in English. He wrote or coedited many volumes on constitutional law, including *Verfassungsrecht* (1978) and *Unser Recht: die wichtigsten Gesetze für den Staatsbürger* (1991); For an analysis of the Constitutional Court on which Herzog served see Donald P. Kommers, *Judicial Politics in West Germany: A Study of the Federal Constitutional Court* (1976).

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Theodore Martin Hesburgh

Theodore Martin Hesburgh (born 1917) was an activist American Catholic priest who was president of Notre Dame, 1952-1987. He served on the Civil Rights Commission from 1957 to 1972, becoming both its most outspoken member and its chairman. He was also active in the anti-Vietnam War movement and in efforts to improve the treatment of illegal aliens.

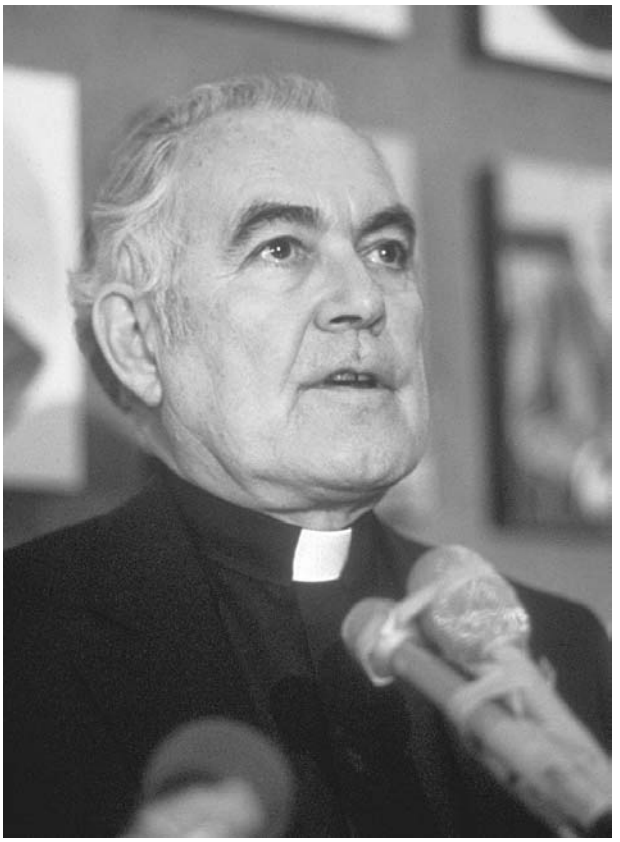

Theodore Martin Hesburgh was born May 25, 1917, in Syracuse, New York, to Theodore Barnard Hesburgh and Ann Marie Murphy Hesburgh. A product of the ''Catholic ghetto,'' he attended only Roman Catholic schools and felt called to be a priest while only in grade school. Following graduation from high school in 1934 he entered the Order of the Congregation of the Holy Cross and began his undergraduate studies at the University of Notre Dame that fall. He was graduated from Gregorian University in 1939 with a Ph.D. degree and entered the seminary at Holy Cross College, Washington, D.C., in 1940. Hesburgh was ordained a Roman Catholic priest in 1943 and was awarded an S.T.D. degree by Catholic University in 1945.

With the massive return of war veterans to college, Notre Dame called him to be chaplain to the student veterans, which he did until becoming assistant professor and head of the Department of Religion in 1948. One year later he was named executive vice president of Notre Dame and in 1952 succeeded Reverend John J. Cavanaugh as president. The institution's reputation at that time centered on its football prowess, academic mediocrity, and production of loyal Catholics. Notre Dame's faculty were often chosen more for their orthodoxy than intellect.

Cavanaugh had succeeded in persuading alumni that academic quality was as important as athletic success, and the 32-year-old Hesburgh inherited an institution ready for excellence. He quickly let it be known that he was no great lover of football nor did he reverently value all the school's tradition. His consummate skill in public relations enabled him to convince alumni that football was not enough and that he had a dream of taking Cardinal Newman's 19th century ''idea of a university'' and forming Notre Dame into ''America's first truly great Catholic university.''

He began reforming by undertaking an eight-year building program which dramatically altered the campus skyline. He also restructured the control of the university away from the church and into the hands of a lay-dominated board of trustees. This act in itself set a precedent for other Catholic colleges and universities to follow. Over the first 20 years of Hesburgh's presidency the academic standards were raised, a high-quality faculty became relevant to both the hiring of staff and recruitment of students, salaries were brought up to a competitive level, the budget and endowment were increased tremendously, the curriculum was modernized, and in 1972 Notre Dame became coeducational. All of this was accomplished while continuing to retain the moral quality of the school. The basic thrust of a Notre Dame education continued to be the molding of character.

By 1955 Theodore Hesburgh began to catch the eye of the establishment. The National Science Foundation was the first to ask him to serve, and then the invitations for him to be a member here or an adviser there began to snowball. In 1957 President Eisenhower tapped him to be one of the first members of the newly formed Civil Rights Commission, and it was through membership on this body that Hesburgh derived his public fame. The commission recommended far-ranging legislative solutions to racial problems, most of which were not acceptable to Congress or the president. Hesburgh quickly became the commission's most outspoken member, advocating fair housing legislation and especially busing ''as a solution to the 'hopeless' cycle of poor education in poor neighborhoods.'' He served 15 years on the commission, the final three (1969-1972) as chairman.

The same deep commitment to civil rights which brought him to Eisenhower's attention in 1957 cost him his participation on the Civil Rights Commission. President

Nixon's Southern strategy—opposition to fair housing laws and the use of busing to achieve desegregation—was seriously challenged by the commission under Hesburgh's leadership. Shortly after the 1972 election he, along with 2,000 other appointed officials, was replaced in what the White House labeled a massive ''housecleaning.'' Nixon showed his disdain for the Civil Rights Commission by neglecting to appoint a new chairman.

Hesburgh received a plethora of invitations to join private foundations, public commissions, and other service bodies. Capable as he was, it seemed at times as if he was simply ''the necessary Catholic.'' He served on the National Science Board, as a trustee of the Rockefeller Foundation, and on the Carnegie Commission on Higher Education. The Vatican appointed him representative to the International Atomic Agency, and when President Johnson asked him in 1964 to take control of the space program he declined: ''I couldn't see a Catholic priest handing out six billion dollars in contracts.'' He also refused President Nixon's 1969 offer to head the poverty program.

Despite the responsibilities of the Notre Dame presidency, Theodore Hesburgh remained very much involved in political and social affairs. He became extremely vocal in opposition to the Vietnam War and the draft, particularly following the Cambodian invasion. To many, this stance contradicted the tight control and suspension policy he exercised over student disruption at Notre Dame. He continued to be outspoken in many areas of concern, even publicly disagreeing with his church. His opposition to abortion was unwavering, but he believed the Vatican position on birth control to be a mistake. He supported celibacy for himself and those who choose it, but reminded his audience that the apostles were married and clergy in the Middle Ages ''kept women.'' He disapproved of sex outside of marriage and was exceedingly proud of the fact that 93 percent of the marriages of Notre Dame alumni held together. He was an ardent supporter of the Equal Rights Amendment and answered his critics who said passage would have pushed women to become like men by saying, ''I think women will have to work overtime to catch up with men at evildoing.'' He also advocated creation of a Palestinian homeland as part of an overall Middle East peace settlement.

Hesburgh's concern for the plight of illegal aliens (especially Hispanic) surfaced during the Johnson administration when he criticized the plight of the farmworkers in the president's own state of Texas. In 1979 he became chairman of the Select Commission on Immigration and Refugee Policy, a body created by Congress and the president. He continued to be vocal about widespread abuses of aliens and the seeming public indifference toward these people. This activism extended to root causes of political immigration, repression, and the sanctuary movement. In 1979 he also became chairperson of the Overseas Development Council. His ministry was focussed on Notre Dame, but obviously he saw the world as his parish. His success in reforming that institution extended to the necessity he saw for reforming society's ills. In 1986 he announced that he would retire after delivering the commencement address to the Notre Dame class of 1987. His successor was associate provost Reverend Edward A. (Monk) Malloy.

After his retirement from academic life, Father Hesburgh was elevated to Professor Emeritus status (from 1987), and maintained an active involvement on the several boards and committees to which he was elected. He has written *God, Country and Notre Dame,* (1990), and *Travels with Ted and Ned* (1992.) He has also written and edited, with George Marsden, *What Can Catholic Universities Learn from Protestant Examples?* in *The Challenge Promise of a Catholic University,* University of Notre Dame Press, (1995); and the foreword to *The Encyclopedia of Catholicism,* San Francisco: Harper/Collins, (1995).

Father Ted, as he preferred to be known, received many awards, including the Presidential Medal of Freedom, the U.S. Navy Distinguished Service Award, the Freedom Foundation Award, and the Hughes Award of the National Conference of Christians and Jews. He was also decorated as a Commander in *l'Ordre des Arts et des Lettres* by the French government. He was a member of the Catholic Theological Society, American Philosophical Society, Council on Foreign Relations, and National Academy of Education.

Further Reading

The only biography of Hesburgh in general circulation is Joel R. Connelly and Howard J. Dooley, *Hesburgh's Notre Dame* (1972), which is a non-scholarly slick view of limited value. The popular periodical press of the 1960s and 1970s (*TIME, Newsweek, LIFE,* etc.) contain many articles on the man and by him as issues at Notre Dame and causes he was involved in became newsworthy. He also wrote numerous essays for a myriad of periodicals. The following books by Hesburgh should provide additional insight: *Foreign Policy and Morality: Framework for a Moral Audit* (with Louis J. Halle, 1979); *God and the World of Man* (1950); *Patterns for Educational Growth* (1958); *The Hesburgh Papers: Higher Values in Higher Education* (1979); *The Humane Imperative: A Challenge for the Year 2000* (1974); *Theology of Catholic Action* (1945); and *Thoughts for Our Times* (a series beginning in 1962). □

Abraham Joshua Heschel

Abraham Joshua Heschel (1907-1972) was a Polish-born theologian, educator, and philosopher who sought to build a modern philosophy of religion on the basis of ancient Jewish tradition. Among other posts, he held the chair of professor of Jewish ethics and mysticism at the Jewish Theological Seminary of America, New York City.

With his birth in Warsaw, Poland, in 1907, Abraham Joshua Heschel entered a family that counted back seven generations of Hasidic rabbis. His father was Rabbi Moshe Mordecai, and his ancestors helped to found the Polish Hasidic movement, a Jewish

sect of mystics, in the eighteenth century. Both his father and his mother, Reisel Perlow Heschel, instilled in him a love of learning as he grew up in the orthodox ghetto of Warsaw. As a young man, he wrote poetry, and his collection of Yiddish verse was published years later (1933) in his home city.

Student and Teacher Years

Following a traditional Jewish education in Warsaw, Heschel went to Berlin, where he studied at the university and also taught the Talmud, during 1932-33, at the Hochschule fur die Wissenschaft des Judentums. He earned his PhD degree from Berlin University in 1933 and accepted a fellowship at the Hochschule, graduating the following year. Over the next three years, three published works established him as a scholar and author of note: *Maimonides: Eine Biographie,* concerning the medieval Jewish philosopher (1935); *Die Prophetie,* on Hebrew prophesy (1936); and *Don Jizchak Abravalel,* about the fifteenth-century Jewish statesman of Spain (1937).

In 1937, Heschel went to Frankfurt am Main to teach at the noted Judisches Lehrhaus. But war clouds were gathering in Europe, and he was deported from Nazi Germany in 1938. He returned to Warsaw for a few months of teaching at the Institute of Judaistic Studies, but the Nazi invasion of his homeland forced him to London where he founded the Institute for Jewish Learning.

The United States had not yet entered World War II when Heschel arrived in Cincinnati, Ohio, where he joined the faculty of Hebrew Union College in 1940. Five years later he took the chair of professor of Jewish ethics and mysticism at Jewish Theological Seminary of America in New York City. Heschel, who became an American citizen in 1945, married concert pianist Sylvia Straus in 1946, and they had one daughter, Hannah. He remained at the Jewish Theological Seminary until his death in New York City on December 23, 1972.

Teachings and Published Works

Abraham Heschel wished to construct a modern philosophy of religion on the basis of ancient Jewish tradition and teachings. In traditional Jewish piety, he observed an inner depth of devotion that he sought to convey to twentieth-century humans. ''The Jew is never alone in the face of God,'' he said, ''for the Torah is always with him.''

Heschel's concern for the piety of the individual involved him in the civil rights demonstrations of the 1960s and early 1970s to end discrimination against blacks in America. He was one of the first religious leaders in the United States to speak out against the escalating war in Vietnam. And he risked the wrath of fellow Jews by meeting with Pope Paul VI at the Vatican in Rome to discuss Jewish feelings concerning Vatican Council II. Some Jewish leaders objected to the trip, but Heschel felt it important that Jewish approval be added, if possible, to some of the Council's decrees, such as the denial of any Jewish guilt in the crucifixion of Jesus.

In addition to his teachings, Heschel is well known for his writings. They include: his magnum opus, *Man Is Not Alone: A Philosophy of Religion* (1951), *The Sabbath: Its Meaning for Modern Man* (1951), *Man's Quest for God: Studies in Prayer and Symbolism* (1954), *God in Search of Man* (1955), *The Prophets* (1962), *Who Is Man?* (1965), and *The Insecurity of Freedom: Essays on Human Existence* (1966). These books provide insights into his existentialist philosophy of Judaism with its central concept based on a ''theology of pathos,'' in which God is a god of pathos, ''revealed in a personal and intimate relation to the world. . . . He is also moved and affected by what happens in the world and reacts accordingly.'' This divine pathos, in turn, evokes a human response of sympathy for God, by which ''man experiences God as his own being''_Heschel's ''religion of sympathy.''

The element of time occupies an important place in Heschel's theology, since ''Time is perpetual innovation, a synonym for continuous creation,'' and human existence in time is communion with God and a reaction to the continuous action of God. From this concept of time, Heschel derived his theory of human freedom as ''a spiritual event.'' According to Heschel, the individual learns about God not by reason and intellect, but through experience, divine revelation, and sacred deeds, all of which enable the individual to form a relationship—a ''leap of action'' rather than of faith—with God.

In addition to his scholarly and philosophical writings, Heschel authored several works on Jewish life in eastern Europe. Chief among them is *The Earth Is the Lord's: The Inner World of the Jew in East Europe* (1950), in which he theorizes that the ''golden age'' of European Jewish life was in the Jewish culture of eastern Europe. In the 1960s Heschel was active in the movement to aid the Jews of the Soviet Union.

Further Reading

An excellent introduction to Heschel's thought is in *Between God and Man: An Interpretation of Judaism, from the Writings of Abraham J. Heschel,* selected, edited, and introduced by Fritz A. Rothschild (1959); See also: *Who's Who in America, New York Times,* Dec. 24, 1972. □

Michael Heseltine

One time defense secretary and environment secretary, Michael Heseltine (born 1933) was a key figure in British politics from the 1980s into the mid-1990s, first as a member of the Thatcher governments, then as an alternative Conservative voice to that of then Prime Minister Thatcher, and later as a member of the John Major government.

Michael (Ray Dibdin) Heseltine, having served as a junior and middle rank minister through the government of Edward Heath (1970-1974), became secretary of state for the environment when the Conserva-

tive Party returned to power in 1979 under Margaret Thatcher. Later he was secretary of state for defense, but he left the government dramatically, walking out of a Cabinet meeting in January 1986 in protest at her style of running the government. He then became on the backbenches a focus of an alternative Conservatism, preaching what he characterized as a ''caring capitalism,'' taking a more enthusiastically pro-European Community line than Thatcher, and opposing some of the government's more controversial policies, such as the (community charge) poll tax. He succeeded in defying the laws of gravity which normally ensure that ministers who resign office steadily disappear from public view. Instead, Heseltine toured the country speaking at countless Tory meetings, remaining through this period a likely successor to Thatcher as party leader.

Born in Swansea, South Wales, on March 21, 1933, the grandson of a coal merchant and son of a structural engineer who was a colonel in the Territorial Army, Michael Heseltine went to a private boarding school, Shrewsbury School. This was followed by three years at Pembroke College, Oxford, where he took a degree in philosophy, politics, and economics and where his debating skills and already perceived business sense led to his becoming president of the Union in 1954. He also founded there a non-establishment Tory society called the Blue Ribbon Club.

Entering Politics

After university he studied accountancy from 1955 to 1957 and set out early on a career that made him a millionaire property developer when he used a legacy to buy a house in an unfashionable part of London and rented rooms. He then worked as a magazine publisher with Haymarket Publishing. He had joined the Conservative Party in Swansea at age 17, and after only nine months of his two years of National Service Michael Heseltine took terminal leave in October 1959, as the rules allowed, to contest the parliamentary seat of Gower, a forlorn hope for the Tories. He tried again in marginal Coventry North in October 1964 but by the next general election had been picked for the safe Tory seat of Tavistock, which he won in 1966. Tavistock, which he represented until 1974, then disappeared as a result of boundary changes, and he was selected as Member of Parliament (MP) for Henley, which he represented into the 1990s.

A close ally of the left-wing Heathite Conservative Peter Walker, Heseltine first made his name in Parliament attacking the Labour government's transport legislation. During the Heath government he was a junior minister first in the Transport Department and then on Local Government before becoming minister for aerospace from 1972 to 1974. In opposition from 1974 to 1979, he was successively spokesman for industry and for the environment, and when the Conservatives returned to power under Margaret Thatcher in 1979 he became secretary of state for the environment.

A Career Haunting Episode

In an episode in May 1976 that has haunted his career since, he became infuriated when Labour leftwingers began singing the ''Red Flag'' in the Commons chamber after a key vote. Heseltine seized the ceremonial mace and swung it around his head, offering the symbol of parliamentary authority in mockery to the Labour benches. Fellow Tories were shocked and he had to apologize the next day. But from then on the nickname ''Tarzan,'' occasioned also by his abundant blonde mane, stuck with him.

About this time, too, Heseltine became a favorite of the Conservative Party conference, delighting party activists with an annual series of tub-thumping theatrical speeches attacking the Labour Party and extending well beyond his front-bench brief. As secretary of state for the environment he was responsible for reducing the departmental workforce and introducing the MINIS (Management Information for Ministers) system, which set specific tasks and responsibilities for civil servants.

Always a socially conscious politician, he was given specific charge of the Merseyside area after Liverpool riots in 1980. He and the city made a considerable impression on each other as he sought to counter the deprivation, which had appalled him, with inner-city development plans and new initiatives for dockland areas involving private industry.

He was forced to back away from a plan he produced as environment minister for local referenda to be held before councils could impose extra rate (local tax)increases on residents. He set his face against the ''poll tax'' idea which, when introduced after he had left the Cabinet, caused major political problems for the Thatcher government.

In January 1983 Michael Heseltine was made defense secretary in the hope that he would succeed in reducing manpower and budgets at that department, too. He became an enthusiastic crusader against the Campaign for Nuclear Disarmament and a strong supporter of the stationing in Britain of cruise missiles, part of the effort later held to have pushed the Soviet Union toward arms reduction talks.

Conflict with Thatcher

A keen supporter of the developing European Community, (European Union) Heseltine argued through the autumn of 1985 that the crisis in a small British helicopter-making company, Westland, should be solved by European co-operation. Thatcher, with the support of other ministers, chose a rescue deal with the U.S. Sikorsky firm. Heseltine quit the government in consequence, storming out in the middle of a Cabinet meeting in Downing Street in protest against the prime minister's style. Another minister, Leon Brittan, later to become one of Britain's EC commissioners, was forced to resign over the leaking of a critical letter about Heseltine from the solicitor general. The affair produced a major crisis for Thatcher's government, and relations between her and Heseltine were bitter from then on.

Instead of accepting obscurity on the backbenches, Heseltine became the highest-profile politician in his party, traveling ceaselessly around the country as a popular speaker at an endless round of Conservative functions in MPs' constituencies. Offering general loyalty to the government's line but differing on certain specific issues, as in his enthusiasm for British participation in the European monetary system and for closer relations between business and government, Heseltine was able to take his Thatcherism ''a la carte.'' He remained an ever-present threat to Thatcher as the government ran into deep political difficulties in 1989 and 1990. As alternative leader in waiting, Heseltine finally challenged Thatcher for leadership of the party (and thus prime minister). In an election limited to Conservative MPs on November 20, 1990, Heseltine received 152 votes. Thatcher received 204, but that was still four votes short of preventing a second round of balloting. Thatcher then resigned, forcing a wide-open election between Heseltine, Foreign Secretary Douglas Hurd, and Chancellor of the Exchequer John Major. Major won and promptly named Heseltine as secretary of state for environment and local government.

Major later bestowed other titles on Heseltine: Deputy Prime Minister and First Secretary of State, titles not held by one person since 1962. He and Major discussed his role in the government before the election, and it appears that he was rewarded for encouraging his followers to vote for Major instead of abstaining. In exchange for his loyalty, Heseltine was rewarded a new suite of offices over twice the size of Major's. Heseltine also snagged a new press nickname to go with the job—''Lion King'' instead of ''Tarzan.

While in office, Heseltine met with Chinese Premier Li Peng in Beijing and Chinese President Jiang Zemin. While on the trip to China, wife Anne donated medical equipment and medicine to the Beijing Children's Hospital on behalf of the British Chamber of Commerce.

In May of 1997, Heseltine announced that he would not seek the post of prime minister because of poor health, although he was widely considered a front-runner to replace John Major. His decision not to run probably spelled the end of his career at the top of politics, political analysts said.

Further Reading

More can be found about Heseltine in *Heseltine, the Unauthorised Biography* by Julian Critchley (London: 1987). His own works include *The Challenge of Europe: Can Britain Win* (London: 1989). □

Hesiod

The Greek poet Hesiod (active ca. 700 B.C.) was the first didactic poet in Europe and the first author of mainland Greece whose works are extant. His influence on later literature was basic and far-reaching.

The facts about Hesiod are shrouded in myth and the obscurity of time; what we can say with certainty about him comes from his own writing. His father, a merchant ''fleeing wretched poverty,'' migrated from Cyme in Asia Minor and became a farmer near the town of Ascra in Boeotia, where Hesiod lived most or all of his life. Hesiod undoubtedly spent his early years working his father's land. He says that the Muses appeared to him as he was tending sheep on the slopes of Mt. Helicon and commanded him to compose poetry, and it is likely that he combined the vocations of farmer and poet.

After his father's death Hesiod was involved in a bitter dispute with his brother, Perses, about the division of the property. Later legend relates that Hesiod moved from Ascra and that he was murdered in Oenoe in Locris for having seduced a maiden; their child is said to have been the lyric poet Stesichorus. The poet relates that the only time he traveled across the sea was to compete in a poetry contest at the funeral games of Amphidamas at Chalcis (in Euboea).

The dates of Hesiod's life are much disputed; some of the ancient chroniclers make him a contemporary of Homer; most modern critics date his activity not long after the Homeric epics but presumably before 700 B.C. The titles of a number of poems have come down to us under the name of Hesiod; two complete works survive, which are generally believed to be genuine.

Major Works

The *Theogony* (*Theogonia,* or *Genealogy of the Gods*) is a long (over 1,000 lines) narrative description of the origin of the universe and the gods. Beginning with the aboriginal Chaos (Emptiness) and Gaia (Earth), Hesiod describes the creation of the natural world and the generations of the gods. His account concentrates on the struggles between the generations of divine powers for dominion of the world. Uranus (Sky), the original force, is succeeded by his son,

Kronos, who, at the instigation of his mother, Gaia, castrates Uranus. Kronos, in turn, is deposed after a fierce battle waged between the Olympian gods (the sons and daughters of Kronos and Rhea), led by Zeus, and the Titans (children of Uranus and Gaia), led by Kronos. In the course of the narrative the births of the gods, major and minor, the evolution of the natural world, and the emergence of personified abstractions like Death, Toil, and Strife are detailed.

Although many of the myths which Hesiod incorporates are extremely primitive and probably Eastern in origin, the *Theogony* is a successful attempt to give a rational and coherent explanation of the formation and government of the universe from its primal origins through the ultimate mastery of the cosmos by Zeus, ''the father of men and gods.'' Of special interest in the *Theogony* are the vivid description of battle between the gods and the Titans and the story of Prometheus, the Titan, who defied Zeus by stealing fire for man and was doomed to be chained forever to a rock with a stake through his middle as punishment.

The Works and Days (*Erga Kai Hemerai*), another long poem (over 800 lines), is much more personal in tone. It is addressed to Hesiod's brother, Perses, who had taken the bigger portion of their inheritance by means of bribes to the local ''kings'' and then had squandered it. Around this theme of admonition to his brother, Hesiod composed a didactic poem consisting of practical advice to farmers and seafarers, maxims (again, mostly practical) on how to conduct oneself in everyday affairs with fellowmen, moral and ethical precepts, and warnings to the local ''kings'' to observe righteousness in their disposition of justice. A long section at the end is a list of primitive taboos followed by a catalog of lucky and unlucky days. The authenticity of these lines is doubted, but they are characteristic of the unsophisticated peasant outlook.

The two major themes that Hesiod sounds again and again are the necessity for all men to be just and fair, since justice comes from Zeus, who will punish the wrongdoer, and the formula that success depends on unceasing hard work. If you desire wealth, he says, then ''work with work upon work.'' The world which Hesiod describes in the *Works and Days* is not the heroic arena of the Trojan War but the difficult life of the small peasant farmer. Hesiod's view is essentially pessimistic; Ascra, his home, is ''bad in winter, harsh in summer, good at no time''; and, in one famous passage, he details the five ''Ages of Man.'' From the Golden Age of the reign of Kronos through the Silver, Bronze, and Brass ages of heroes, mankind has degenerated; Hesiod finds himself in the Age of Iron, where there is nothing but trouble and sorrow, labor and strife. Also included in the *Works and Days* is the story of Pandora, the first woman. The myth states that she was created at Zeus's command as a punishment for men.

Other Works

A number of other poems, attributed to Hesiod in antiquity and now generally ascribed to the ''Boeotian,'' or ''Hesiodic,'' school, are known by title or from fragmentary remains. The most important of these ''minor works,'' possibly by Hesiod himself, was the *Catalog of Women,* which seems to have described the loves of the gods and their offspring. A number of fragmentary excerpts survive. A longer fragment, called the *Shield of Herakles,* most likely not by Hesiod, narrates the battle between Herakles and the robber Kyknos. A large portion of this substantial (480 lines) fragment is devoted to a description of Herakles's shield—an inferior imitation of the famous description in the *Iliad* of the shield of Achilles.

Like Homer, Hesiod wrote in the Ionian dialect and employed the dactylic hexameter, the meter of the epic poets; but the soaring elegance of the Homeric poems is replaced by a simpler, more earthy style. Portions of the Hesiodic poems are mere ''catalogs'' of names and events, but often his words ring with an eloquence and conviction that reveal true literary genius. Hesiod was the first European poet to speak in a personal vein and to stress social and moral ethics. The *Theogony* won immediate acceptance as the authentic account of Greek cosmogony, and it stands today as one of the important basic documents for the study of Greek mythology. Hesiod's professed intent was to instruct and inform, not to amuse; thus he stands at the head of a long line of teacher-poets in the Western world.

Further Reading

Excellent critical analyses of Hesiod's writings are in Werner Wilhelm Jaeger, *Paideia: The Ideals of Greek Culture,* vol. 1 (trans. 1939; 2d ed. 1945), and Friedrich Solmsen, *Hesiod and Aeschylus* (1949). Useful for general historical background and cultural interpretation of the poems is Andrew Robert Burn, *The World of Hesiod* (1936; 2d ed. 1967). See also Alfred Eckhard Zimmern, *The Greek Commonwealth: Politics and Economics in Fifth-century Athens* (1911; 5th rev. ed. 1931), and Chester G. Starr, *The Origins of Greek Civilization* (1961). □

Victor Francis Hess

The Austrian-American physicist Victor Francis Hess (1883-1964) shared the Nobel Prize in Physics for his discovery of cosmic rays.

Victor Francis (originally Franz) Hess was born on June 24, 1883, at Schloss Waldstein, Styria. He studied physics at the universities of Graz (1901-1905) and Vienna (1905-1908) and graduated as a doctor of philosophy at Graz in 1906. From 1910 to 1920 Hess was a lecturer at the Institute for Radium Research in the University of Vienna.

In 1900 C. T. R. Wilson proved that air is a slight conductor of electricity. Thereafter it was held that this property of the air was due to ionization by gamma rays emitted by radioactive substances in the air or in the earth. It was known that gamma rays are almost completely absorbed by 300 meters of air. To test the theory, balloon ascents were made between 1909 and 1911. Each showed that the ionization was too great to have been due to gamma rays emitted from the earth. But in each case the instruments

were defective. In 1910 Theodore Wulf obtained similar results from readings at the foot and at the top of the Eiffel Tower, which is 300 meters high.

Hess became interested in Wulf's account of his experiment. Hess designed new instruments, and he made two balloon ascents in 1911, seven in 1912, and one in 1913. He showed that, as the height increased, the degree of ionization decreased at first and then rapidly increased. At a height of 5 kilometers it was many times greater than at the earth's surface. He concluded that the phenomenon was due to hitherto unknown rays of high penetration which entered the earth's atmosphere from space. On one ascent, during an almost total eclipse of the sun, the radiation was not diminished. Hess therefore concluded that the rays could not be emitted by the sun. At a later date R. A. Millikan named the radiation discovered by Hess ''cosmic rays.''

In 1920 Hess was appointed associate professor at Graz. From 1921 to 1923, while on leave of absence, he was director of research at the United States Radium Corporation, New York. In 1925 he became professor of experimental physics at the University of Graz and in 1931 professor of physics at Innsbruck. In 1931 he established an observatory for the study of the diurnal and nocturnal fluctuations of the cosmic rays, at which he had hinted in 1912. In 1938 Hess accepted the chair of physics at Fordham University, New York, and he became a naturalized American citizen in 1944. He died in New York on Dec. 18, 1964.

Hess's discovery encouraged the study of subatomic particles and led to the discovery of the positron by C. D. Anderson. In 1936 Hess shared the Nobel Prize for Physics with Anderson, and he received many other honors.

Further Reading

There is a biography of Hess in *Nobel Lectures, Physics, 1922-1941* (1965), which also includes his Nobel Lecture. For a discussion of his work see N. H. deV. Heathcote, *Nobel Prize Winners, Physics, 1901-1950* (1953). For the effects of cosmic rays see F. K. Richtmyer and E. H. Kennard, *Introduction to Modern Physics* (1950), and S. Glasstone, *Sourcebook of Atomic Energy* (1958). □

Walter Richard Rudolf Hess

Walter Richard Rudolf Hess (1894-1987) was Deputy Reichsführer for Adolf Hitler from 1933 to 1941. He lived longer than any other major war criminal.

Rudolf Hess was born April 26, 1894, in Cairo, Egypt, eldest son of Fritz H. Hess and Klara Münch. He was educated in a German school at Alexandria and also in Germany at Godesberg am Rhein. In World War I Hess served in the Bavarian infantry and trained as a pilot. In 1919, he attended Munich University briefly and was a student of geopolitical professor Karl Haushofer. In 1920 Hess joined the Nazi Party and soon after became a private secretary to Adolf Hitler. Following the 1923 Munich putsch and 1924 trial, Hess was imprisoned at Landsberg, where he helped Hitler in preparing the book *Mein Kampf*. In 1927 Hess married Ilse Pröhl, and one son, Wolf Rüdiger, was born in 1937. In 1933 Hess was chosen by Hitler as a cabinet member and deputy reichsführer.

Hess oversaw the employment, promotion, and training of Nazis in government, party, and business positions; had significant responsibility for administering the Nuremberg Laws on citizenship; and adjudicated claims and appeals on a broad range of subjects. Hess's administration was honest in that he did not profit financially or build a following. Presumably it suited Hitler to have a deputy who was politically neutral and ethically ''decent,'' but adamant in upholding authoritarian and anti-Semitic principles. Hess ''saved'' a few victims of persecution, but his administration established categories of people later sent to labor camps and extermination camps. In September of 1939 Hermann Göring was named war-time ''successor'' to Hitler, with Hess as a successor to Göring.

During the French campaign of 1940 Hitler discussed with Hess and others his wish for an Anglo-German ''good will'' peace settlement giving the Germans a free hand in Eastern Europe. Hitler's speech of July 19, 1940, and his ''peace feelers'' via Switzerland, the Vatican, the United States, and several private channels put his broad ideas in clear enough terms. In September 1940 Hess began air pilot practice and related preparations of his own for a flight to Britain as an emissary of Hitler's peace policy, but without

Rudolf Hess (center, holding pencil)

Hitler's consent or knowledge. On May 10, 1941, Hess flew an ME110 fitted with auxiliary gas tanks from Augsburg to Scotland, landing by parachute south of Glasgow. Hitler expressed surprise and displeasure and was concerned as to what and how much Hess might tell the British about ''Barbarossa,'' the projected invasion of Russia. Hitler ordered death for Hess should he return to Germany, but made no effort to have Hess rescued or killed and later spoke of him as a loyal but misguided ''Old Comrade.'' Martin Bormann succeeded Hess as deputy with malign efficiency.

The surprised British confined Hess to varying forms of comfortable imprisonment and much highly-publicized censorship. According to Hess's own later account he early on asked to see the Duke of Hamilton and then explained to the duke that he came to offer peace and asked for the king's ''parole'' to protect and assist his efforts. Hess's subsequent interviews with Ivone Kirkpatrick of the Foreign Office and Sir John Simon, then lord chancellor, were entirely fruitless. Hess later wrote ''things as I apparently imagined them are not possible in England.'' However, the central defect of Hess's ''mission'' was its lack of practical meaning. He brought no new proposals and had no authority to negotiate or even to be in Britain. In Churchill's later words, ''this escapade . . . had no relation to the march of events.''

In 1946 Hess was tried at Nuremberg as one of the major war criminals. The record of his suicide attempts and amnesia while in custody led to examinations and reports by psychiatrists who agreed that Hess was sane in terms of criminal law—that is, he could distinguish right from wrong and understood the consequences of his actions. Apart from this legal issue, Hess's amnesia was never complete, with no fixed temporal ''bloc'' associated with any sudden trauma. His active delusion that his failures were caused by the secret powers of his ''Jewish enemies'' was not unique among Nazis. The Nuremberg Tribunal confined itself to the counts of the indictment, convicted Hess of committing aggression and conspiracy to commit aggression, and imposed a sentence of life imprisonment. It seems possible that a better memory and mental condition would have increased Hess's chance of being hanged.

After 1946 Hess was kept at Spandau Prison in West Berlin. The Western powers and many Western leaders made efforts for his release, chiefly on grounds of age and time served. The Russians, however, appeared to believe Hess morally responsible for ''Barbarossa'' and its 20 million Russian victims. Rudolf Hess died in 1987.

The uncertain possibilities of the Hess case compelled the attention of national leaders at the time, and the combination of sensational elements continued to attract speculative pens. As Hitler's deputy Hess could wield great power over others, but without Hitler's authority Hess's own role was humiliatingly inconsequential.

Further Reading

No extended biography of Hess has so far been published. *Hess* (1973) by Roger Manwell and Heinrich Fraenkel is the most judicious work available. Brigadier J. R. Rees's *The Case of Rudolf Hess* (1948) includes medical reports and Hess's own short account of his mission. J. Douglas-Hamilton's *Motive for a Mission* (1971) covers Haushofer's role. Other memoirs, medical reports, or studies of the period relate in part to the Hess case, and Wolf Rüdiger Hess has published his own account. However, Peter Allen's *The Windsor Secret* (1984) is not convincingly documented, and W. Hugh Thomas's *The Murder of Rudolf Hess* (1979) presents an impersonation theory of massive improbability. Alfred Seidl's *Der Fall Hess* (1984) summarizes arguments in international law at Nuremberg and since.

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Walter Rudolf Hess

A Swiss neurophysiologist, Walter Rudolf Hess (1881-1973) won the 1949 Nobel Prize for Physiology or Medicine (with Antonio Egas Moniz) for discovering the role played by certain parts of the brain in coordinating the functions of internal organs.

The son of Professor Clemenz Hess, Walter Rudolf Hess was born at Frauenfeld, Switzerland, on March 17, 1881. In 1900 he became a medical student at the University of Lausanne, and after more study in Switzerland and Germany, he graduated from the University of Zurich in 1906. He became a practicing ophthalmologist, but in 1912 he turned to physiology. In 1917 Hess was appointed professor of physiology and director of the Institute of Physiology at the University of Zurich.

The Experiments

Hess soon became interested in the study of the autonomic nervous system, the nerves that originate at the base of the brain and extend throughout the spinal cord. These nerves control such functions as digestion and also trigger the response of organs to such stimuli as stress. In 1925 Hess began work on the influence of the diencephalon (interbrain)—especially the hypothalamus—in relation to the regulation of involuntary activities that enable the individual to function as an integrated organism.

At the time, it was known that the autonomic nervous system was divided into the sympathetic and the parasympathetic and that these two divisions were in general mutually antagonistic. Involuntary muscles and glands were supplied by two types of fibers, one excitatory and the other inhibitory. But much less was known about the action of the central origins of the autonomic nervous system in the brain, mainly in the hypothalamus. A few scientists had observed the reactions in animals following stimulation of poorly localized areas of the hypothalamus. It thus came to be realized that the hypothalamus, through the autonomic nervous system, controlled the automatic functions of the body, such as the blood supply to muscles and organs, mechanism of heat regulation, activity of the gastrointestinal tract, and the regulation of basal metabolism, of the sugar content of the blood, and of blood pressure. But to a large extent, the exact areas responsible for such functions had never been precisely localized.

Hess developed his own brilliant technique for the investigation of such problems. Others had used needle electrodes implanted in the hypothalamus to pass an electric current to a desired area, but locations were generally not precise. Hess implanted his electrodes accurately under general anesthesia. The needle electrode, insulated except at the very tip, was connected to a frame fixed to the skull. When the animal had recovered from the operation, a very weak current was passed through the electrode, and the animal's reaction, giving the result of stimulation at the site of the tip of the electrode, was very carefully recorded. After repeated observations of this type, the minute area around the tip of the electrode was coagulated by a current, and the animal's reaction was again recorded. At autopsy, serial sections were made of the animal's brain in order to identify the exact situation at the tip of the electrode. The correlation of these clinical and anatomical findings involved a very careful recording technique. Hess's experiments were carried out on a scale never previously attempted.

Hess proved conclusively that bodily functions, triggered by the sympathetic division of the autonomic nervous system, are related to the posterior and middle parts of the hypothalamus. Stimulation of a certain area of the hypothalamus of a cat produces all the symptoms of rage. Stimulation of another defined area produces parasympathetic, not sympathetic, effects; the cat relaxes and falls asleep. By these methods Hess mapped out the influence of the hypothalamus, and for his work he was awarded a Nobel Prize, with Antonio Egas Moniz, in 1949.

After his official retirement in 1951, Hess continued to work in the Institute of Physiology. He was already the author of several books, and in 1956 he published an atlas of sections of the hypothalamus and the thalamus. In 1962 he published a work that related his research to psychosomatic phenomena and the behavior pattern of the individual (2d ed., 1968). Hess received many honors, including honorary degrees from four universities and in 1971, the Johannes Müller Medal. He died in Locarno, Switzerland, on Aug. 12, 1973.

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There is a biography of Hess in *Nobel Lectures, Physiology or Medicine, 1942—1962* (1964), which also includes his Nobel Lecture. For the physiology of the autonomic system and hypothalamus see J. F. Fulton, *Physiology of the Nervous System* (3d ed. 1949). For the historical aspects see J. Beattie in W. E. LeGros Clark and others, *The Hypothalamus* (1938). □

Eva Hesse

The sculptor Eva Hesse (1936-1970) pioneered the use of plastic and other nontraditional materials in order to visualize her essential concern, the

absurdity of relationships within contradictory systems.

Although Eva Hesse worked as a sculptor for only five years before her untimely death at 34 in 1970, she made a significant contribution to contemporary art and aesthetics. Born in Hamburg, Germany, on January 11, 1936, she and her sister Helen escaped the Nazi program via a children's train to Amsterdam in 1938. There Eva was rejoined with her parents and together they travelled to England and then to the United States, arriving in New York City on June 23, 1939. Hesse's father kept a record of these events and continued to document Eva's activities as she grew up in New York. Eva kept diaries as well, and her obsession with autobiography can be found in the strongly personal nature of her work.

The trauma of Hesse's early childhood strongly affected her emotional development, as did her parents' separation and divorce and her mother's subsequent suicide in 1945. These events left Hesse insecure and anxious, and in 1954 she began psychiatric therapy which she maintained throughout her life. This therapy encouraged her to examine herself more closely, and with the help of this intense self-analysis, Hesse created original and innovative sculpture: ''I think art is a total thing. A total person giving a contribution. It is an essence, a soul. . . . In my inner soul, art and life are inseparable.''

Interest in Many Styles

Hesse's creative talent had been evident since childhood. At 16 she graduated from the New York School of Industrial Arts. In the fall of 1952 she began studies at the Pratt Institute of Design, but she dropped out in December 1953. She then studied figure drawing at the Art Student's League while she worked as a layout artist for *Seventeen* magazine. In 1957 she graduated from Cooper Union in New York and then studied at Yale University with the assistance of a Norfolk Fellowship, receiving her B.A. in 1959.

While at Yale Hesse studied color theory with Joseph Albers. During this period she worked as a painter, and her work was heavily influenced by the Abstract Expressionist movement. Most of her work from 1960 to 1965 was abstract, small in size, and intensely personal. Her drawings were strongest. Filled with circular and box-like shapes and reflecting a concern for chaos and order, they anticipated her later sculptural configurations. Hesse's emerging spatial interest was especially evident in the broad overlapping planes of collages she created in 1962 and 1963 with ink, pencil, watercolor, and gouache.

In 1962 Hesse married the sculptor Tom Doyle (they would separate in 1966), and two years later they moved to Ketturg-Am-Ruhr, Germany. There they were guests for a year of the textile manufacturer and collector F. Amhard Scherdt. This visit proved crucial to Hesse's development, as it was during this time that she executed a large body of drawings and created her first sculpture. Her drawings emerged from the gestural and pictographic symbols of the early 1960s to sharply defined flowing contours positioned in a non-atmospheric space. Much of the imagery was inspired by machine parts Hesse had found in an abandoned factory and the large crescent and plough shapes of Doyle's sculpture. These drawings of machine-line forms were often humorous, reminiscent of the ''erotic machines'' of Francis Picabia or Marcel Duchamp. Hesse was intrigued by the Dada notion of the absurd and later incorporated this attitude into her sculpture: ''If I can name the content, then . . . it's the total absurdity of life. . . . Absurdity is the key word. It is to do with contradictions and oppositions. . . . I was always aware that I should take order versus chaos, stringy versus mass, huge versus small and I would try to find the most absurd opposites or extreme opposites.''

While Hesse enjoyed drawing, she found it difficult to translate her ideas into paintings. Slowly, she began to explore three-dimensional form, first in relief and then in sculpture. *Ring Around Arosie* (1965), a bright pink breastlike projection made of paper mache, cloth, and wire on a masonite panel, alludes to the sexual nature of much of her early relief works and points to Hesse's concern for exploring the self in terms of the female experience. At the same time, the artist intentionally broke down conventions, using non-traditional materials such as plastic and industrial wire, in her quest to explore a personal vision: ''My idea now is to counteract everything I've ever learnt or been taught about those things—to find something inevitable that is my life, my thought, my feelings.'' Hesse exhibited many of these reliefs, along with her ''machine'' drawings, at the Kunsthalle in Dusseldorf, Germany, in August 1965.

When Hesse returned to New York the next month, she was filled with a new sense of confidence gained from 15 months abroad. Soon she began exploring, through sculpture, the emotional terrain of her experience. *Hang-Up* (1966) alludes to her desire to move off the canvas into space: here, a curved metal rod springs from a latex and cheesecloth bound rectangular frame. With one image, Hesse dissolved the boundaries between drawing, painting, and sculpture. Many of the works of this 1966-1968 period contain rectangular box and grid forms or circular spherical shapes, reductive structures and systems also found in the work of her friends, the sculptors Sol LeWitt, Mel Boucher, and Carl Andre.

Metronomic Irregularity I (1966) and *Addendum* (1967) employ logical arrangement to create random results. In these works Hesse stated directly her essential concern for inter-relating contradictory systems: order and chaos, logic and absurdity, the geometric and organic. Her grid drawings of this time also interface a regular repeated module with the individual variation of her markings in each unit.

A Restless Search for Expression

Constantly experimenting with new processes and materials, Hesse began in 1967 to use latex and fiberglass to build up forms layer by layer or to cover found objects. These transparent, translucent plastic mediums captured light and color and enabled the artist to broaden the vocab-

ulary of her forms. *Expanded Expansion* (1969) is typical of this period.

From 1968 to 1970 Hesse exhibited many of these sculptures at the Fishbach Gallery, directed by her dealer and friend Donald Droll. During this time she also taught at the School of Visual Arts. Her work was included in group exhibits at the Art Institute in Milwaukee, Kunsthalle, Berne, and the Whitney and Museum of Modern Art in New York.

Hesse's ''window'' gouaches of 1968-1969 point to the constant interaction between her drawings and her sculpture. In this series, like the fiberglass layers of her sculpture, saturated colors are built up by thin washes of color. Hesse was always aware of the ironic interplay between two-dimensional and three-dimensional form. *Contingent,* executed the summer of 1969, addresses this concern. Eight parallel banner-like elements hang from the ceiling to the floor. Suspended within each panel is a large rectangular stretch of latex and fiberglass covered cheesecloth. From the front, *Contingent* looks like a layered abstract painting or one of her ''window'' gouaches, while from the side it expands into space. The thin sheets of organic material move with the wind and deny any sense of the solidity usually associated with sculpture. Color and light dance among the panels, creating a poetic and meditative feeling from raw matter.

Although Hesse died before the feminist movement of the 1970s, she imbued her sculpture with values associated with the female experience. Her work emphasized the intuitive and self-reflective; it sought to temper the intellectual with feeling and to undermine monumentality with intimate and personal forms.

Untitled, completed shortly before her death of brain cancer in May 1970, suggested a new direction for Hesse's work. Here a system of knotted ropes is suspended from the ceiling, the connection of elements determining its final shape. This sculpture has no plan or actual form—only relationships suspended in space waiting for the observer to give them definition and meaning. Rejecting the idea of a singular style, Hesse made her own definition: '' . . . how to achieve by not achieving? How to make by not making? it's all in that./it's not new. it's what is not yet known, thought seen touched—but really what is not, and that is.''

Further Reading

The most complete and informative text on Hesse remains Lucy R. Lippard, *Eva Hesse* (1976). On Hesse's drawings, see Ellen H. Johnson, *Eva Hesse: A Retrospective of the Drawings* (1980). Her last interview was published the month of her death: Cindy Nemser, ''An Interview with Eva Hesse,'' *ArtForum,* VII (May 1970).

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Hermann Hesse

The novels of the German author Hermann Hesse (1877-1962) are lyrical and confessional and are primarily concerned with the relationship between the contemplative, God-seeking individual, often an artist, and his fellow humans.

Hermann Hesse was born on June 2, 1877, in Calw, Württemberg. His father worked for the publishing house directed by his maternal grandfather, Hermann Gundert, a scholarly Orientalist. Both his parents, as well as his grandfather, had seen service as missionaries with the Basel Mission in the East Indies. The atmosphere in which Hesse grew up was therefore pious, but the household was nonetheless an educated one and relatively urbane.

In 1893 Hesse won a scholarship to the Protestant Theological Seminary at Maulbronn; but he soon rebelled against the intellectual and clerical discipline there and ran away. This experience of flight was evidently of decisive significance in his imaginative development, and it recurs in one form or another in almost all his major works. After some time at another high school and a short period as a machine-shop apprentice, Hesse found employment in the book trade. He read widely in German and foreign literature and began to write lyric poetry, sketches, and stories. His first published works, *Romantische Lieder* (1899) and *Eine Stunde hinter Mitternacht* (1899), are mannered tributes to the neoromantic conventions of the day, pseudoexotic, melancholic, and tinged with irony.

Early Works

The novel *Peter Camenzind* (1904) made Hesse's name. An attempt to overcome decadence by portraying the cure of a melancholic outsider by means of altruistic activity and a return to nature, *Peter Camenzind* presents an early, half-formed version of that life pattern found in almost all Hesse's novels. It was followed in 1905 by *Unterm Rad* (*Beneath the Wheel*), a contribution to the then fashionable subgenre of ''school novels.'' The book portrays the miseries and sad decline of a sensitive youth crushed by the intellectual demands and unfeeling attitudes encountered in school. In this novel Hesse divides his interest, as so often in his later work, between two characters, Hans Giebenrath who regresses and dies, and Hermann Heilner who breaks out and lives, albeit by eventually finding a compromise with the bourgeois world.

Hesse himself had compromised by marrying and settling down in Gaienhofen on Lake Constance. He lived there until 1912, when he moved to Berne. He published a number of short stories and novellas: *Diesseits* (1907),

Nachbarn (1908), and *Umwege* (1912) are collections of tales of small-town and country life, after the manner of Gottfried Keller. *Knulp,* three whimsical sketches of the vagabond existence, dates from this period, as do the full-length novels *Gertrude* (1910) and *Rosshalde* (1913). All these works show Hesse as a careful and talented writer, with a keen psychologist's eye and a supple style, but they rather mute the serious conflicts incipiently suggested by his first two novels. Hesse's journey to the Malayan archipelago in 1911 is, however, some indication of his inner restlessness. The interest in Oriental cultures which originated in his childhood now takes deeper root.

During World War I there occurred an extremely sharp break in Hesse's life and work. His third son, Martin, fell seriously ill, his wife began to show the first signs of mental disease, and his family life disintegrated. The war, in which he was directly involved only through his relief work for German prisoners of war, shocked him terribly; he denounced it at its outset and was in his turn denounced by the German press as a pacifist traitor. He never returned to live in Germany and became a Swiss citizen in 1922. In 1916 he underwent a course of Jungian analysis in Lucerne.

''Demian'' and ''Siddhartha''

The product of all these diverse traumatic experiences was the novel *Demian,* published pseudonymously in 1919, which won the Fontane Prize for first novels (Hesse returned the prize and later admitted his authorship). *Demian* reestablished Hesse in the forefront of German letters and perhaps rescued him from a creeping mediocrity in his creative work. It deals with the ''awakening'' of a youth, Emil Sinclair, under the influence of an older boy of mysterious presence and powers, Demian. Critics have shown that the primary key to the book is the structure of a typical Jungian analysis. But the novel contains gnostic as well as overtly psychoanalytic material and works out mythical and biblical motifs, such as that of the Prodigal Son.

From this point onward in Hesse's work discrimination between the psychoanalytic and the religious elements in his symbolic motifs and patterns is extremely difficult. *Siddhartha* (1922) is a hagiographic legend, but it is also a very personal confession which reworks the psychological material of earlier novels in a fresh garb; and the mystical conclusion of *Siddhartha* proves on examination to be as much Christian as Buddhist or Hindu.

Between 1916 and 1925 Hesse composed several of his most distinguished novellas, notably *Iris* (1918), *Klein and Wagner* (1920), *Klingsors letzter Sommer* (1920; *Klingsor's Last Summer*), and *Piktors Verwandlungen* (1925; *Pictor's Transformations*). In 1919 he had taken up residence in Montagnola near Lugano, entirely alone and impoverished, resolved to live now only for his literary work. *Iris* is a beautifully wrought allegory on the search for selfhood, *Klein und Wagner* a study of sexual conflict, loss of identity, and rediscovery of self, *Klingsor's Last Summer* a series of passionately colored sketches of the life of a declining artist, and *Pictor's Transformations* an exotic fairy tale designed to impart a vision of the ultimate androgynous unity and of eternal change and flow.

Meaning of ''Steppenwolf''

This insight into a divine reality and unity which may be glimpsed for a moment when the usual order of the mind is momentarily shaken or dissolved, in some trauma (such as Klein's suicide) or in sexual or artistic experience, is the positive vision which Hesse seeks increasingly to convey. Thus *Der Steppenwolf* (1927) should not be mistaken, as it often is, for a pessimistic and desperate work; on the contrary, this account of a psychopathic outcast, close to suicide, who finds remission and self-insight through friendship with a prostitute, dancing, and drugs is a reassertion of the omnipresence of the higher reality for those sensitive to it. The ''golden thread'' of this reality is often discernible, especially in the music of Mozart or, indeed, the life and art of any of the ''Immortals''—Goethe, Leonardo, Rembrandt, among others. *Steppenwolf* is formally the most consummate of all Hesse's books, an extremely intricate experimental novel. It reflects something of its author's experiences in the 1920s, after the failure of his second marriage.

In 1930 Hesse published *Narziss und Goldmund,* a long picaresque work in a medieval setting, which is his most overt treatment of the relentless struggle between the mind and the senses. By no means his best novel, *Narziss und Goldmund* has been one of his most popular; sometimes trite, it has, however, an undercurrent of pain, failure, and bitterness which is often overlooked.

In 1932 appeared *Die Morgenlandfahrt* (*The Journey to the East*), an ironic allegory on the subject of the inner

pilgrimage, full of secret allusion and whimsical onomastic games; extremely elusive, *The Journey to the East* subsumes with anecdotal brevity the spiritual experience of several decades.

''The Glass Bead Game''

Das Glasperlenspiel (1943; *The Glass Bead Game*), Hesse's longest and perhaps his most famous novel, took 11 years to write. It is concerned with a futuristic society in which a scholars' utopia, Castalia, exists as a separate province with the task of preserving the austere ideals of the Spirit and the unsullied service of Truth, as well as training teachers to work in the schools of the outside world. The protagonist, Joseph Knecht, is followed through his years of training until he is eventually elected Master of the Glass Bead Game, a game ''with all the contents and all the values of our culture,'' which is Castalia's supreme cult. Through the game an element of art, and of numinous experience, infiltrates a sphere which has become too much the province of the intellect.

The Glass Bead Game depicts Knecht's gradual insight into the decadence which has overtaken Castalia and his apostasy as he resolves to leave for the outside world and to become a simple teacher. The ambivalence of this delicately written and elaborate novel lies in the question whether Knecht's act is a true breakthrough to ethical action or the expression of an unrepentant individualism, or both. Ethical and esthetical, saintly and artistic elements blend and separate deceptively again and again in this novel as throughout Hesse's work.

Hermann Hesse's poetry has been published in several collections, for example, *Gesammelte Gedichte* (1942), and has been widely anthologized. There is also the remarkable collection of ''Steppenwolf'' poems, *Krisis* (1928). In his verse he is generally more derivative and less searching than in his prose works. Having married for the third time in 1931, he continued to live in Montagnola, devoting a good deal of his time to a voluminous correspondence, particularly with young people interested in his work and philosophy of life. Hesse was awarded the 1946 Nobel Prize in literature. He died in August 1962.

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There are three studies of Hesse in English: Ernst Rose, *Faith from the Abyss* (1965); Theodore J. Ziolkowski, *The Novels of Hermann Hesse* (1965); and Mark Boulby, *Hermann Hesse: His Mind and Art* (1967). Rose gives a short introduction to the author, Boulby a detailed analysis of eight novels and several novellas, and Ziolkowski a study of *Demian* and later novels, also placing Hesse in the contemporary literary scene. For bibliographical material see Joseph Mileck, *Hermann Hesse and His Critics* (1958). Ralph Freedman, *The Lyrical Novel* (1963), illuminates the analogies between Hesse, André Gide, and Virginia Woolf. □

Mary B. Hesse

Mary B. Hesse (born 1924) was a British philosopher who specialized in the philosophical interpretation of the logic, methods, and foundational assumptions of natural and social science. She was a member of the British Academy and was elected president of the Philosophy of Science Association in 1979.

Mary Hesse was born on October 15, 1924, in Reigate, England. Her father was Ethelbert Hesse and her mother was Brenda (Pelling) Hesse. She was educated at the Imperial College of Science and Technology, London, and received her Ph.D. from this institution in 1948. She also earned a M.SC. from University College, London, in 1949.

Her university career began when she accepted a position as lecturer in mathematics in 1951 at the University of Leeds in England. From 1955 until 1959 she taught at the University of London as a lecturer in the history and philosophy of science. In 1960 she began her long and distinguished association with Cambridge University, England. She was first appointed lecturer in history and philosophy of science. In 1968 she was appointed university reader. In 1975 she was appointed to the position of professor of philosophy of science at Cambridge, which she continued to hold into the 1990s.

Hesse became familiar to American scholars by accepting invitations to serve as visiting professor at numerous universities in the United States. She came to Yale University in 1962, the University of Minnesota in 1966, the University of Chicago in 1968, and the University of Notre Dame in 1972. She was the Stanton lecturer at Cambridge from 1977 through 1980 and was the Gifford lecturer at the University of Edinburgh in 1983. She was a long-standing member in the following societies: Philosophy of Science Association, the British Society for the Philosophy of Science, and the British Society for the History of Science. Finally, she was made a fellow of the British Academy.

Her writings included numerous articles in professional journals on topics in philosophy of science. Her books included *Science and the Human Imagination* (1953), *Forces and Fields* (1961), *Models and Analogies in Science* (1963), *The Structure of Scientific Inference* (1974), *Applications of Inductive Logic* (editor; 1979), *Revolutions and Reconstructions in the Philosophy of Science* (1980), and *The Construction of Reality,* with Michael Arbib (1987).

As a philosopher of science, Hesse was concerned with the nature, methods, foundations, and human implications of natural and social sciences. Furthermore, if philosophy of science could be somewhat artificially divided into its ''critical'' and ''speculative'' aspects, then a good portion of Hesse's critical philosophy of science could be defined in terms of her famous attack on the hypothetical deductive theory of scientific justification. (Henceforth we will refer to this as the H-D theory.) H-D theorists such as Karl Popper argued that deductive logic alone was sufficient for the

purposes of scientific inference. According to the H-D model, scientific research began with hypotheses and then one used deductive logic to derive observable implications from the hypotheses.

But when should we consider the hypotheses justified? According to H-D theorists, one ought to accept a scientific hypothesis only after rigorous attempts at ''falsifying'' the hypothesis have failed. One accomplishes this goal by first deductively deriving ''empirical result'' statements from the hypothesis under consideration and then returning to the laboratory to determine whether these empirical result statements were experimentally true or false. If the expected results obtain, then the failure to falsify has been accomplished and confirmation has been accomplished. However, if the expected results do not obtain, then the hypothesis has been falsified. H-D theorists held that if the expected results obtained, one was not thereby justified in holding the hypothesis as true or even probably true. Such a strategy could establish the truth or probable truth of the hypothesis only by committing the logical fallacy of affirming the consequent. For example, merely because the theory that the earth was at the center of the universe implied that we would observe the sun rising over the horizon in the morning did not imply that the geocentric theory was true. Other theories might explain this observable fact. However, data which were inconsistent with the theory could falsify the hypothesis, and thus H-D theorists held that falsification was the only legitimate goal of the scientist.

Hesse consistently argued that while this H-D picture of science had the virtue of being easy to understand, it did not correspond with how actual scientists justified their hypotheses. For one thing, it asserted that evidence in favor of a hypothesis was always irrelevant to the justification of the hypothesis since only failure to falsify hypotheses counted within confirmation. This did not square well with how actual scientists operated. It was, she argued, inaccurate with respect to both contemporary science and the history of science. Numerous case studies as well as logical shortcomings were presented throughout her work to demonstrate the inadequacy of this viewpoint.

Her speculative or creative philosophy of science focused on the development and articulation of the inductivist view of science, which had fallen out of favor with many scientists and philosophers of science during the middle part of the 20th century. The reason for this disfavor was that inductive inference rules were very complex and they frequently yielded paradoxes of absurdities if not carefully formulated. Scientists and logicians were thus suspicious of these inductive rules. Moreover, because deductive inference rules were less complex and not nearly as paradoxical as inductive rules, scientists were eager to support the deductivist picture of science.

Inductive inferences were inferences whose conclusions follow with only a degree of probability. According to Hesse, these inferences were obviously more complex than deductive inferences. However, they were, she argued, essential for scientific argumentation. Furthermore, while inductive inferences have many forms, Hesse emphasized three particular types of inductive inference that have played a vital role in both contemporary science and the history of science. These three forms may be referred to as inferences based on analogies, inferences based on models, and inferences based on metaphors. Analogical arguments involve comparisons between individuals A and B with the aim of attributing a known property of A to B. Thus an object or set of objects A may be known to have a property of having a frequency, but B was not known to have this property. But in virtue of the other similarities between A and B, we attributed frequency to B. She claimed that the wave theory of sound developed in much this way. For Hesse, the history of scientific breakthroughs was full of such analogies, and failing to appreciate their significance would lead to a misunderstanding of the logic of science. Analogies were as necessary for science as hypotheses.

The second type of inference that concerned her were inferences involving models. Models were sets of theoretical or observable objects that are used as theoretical pictures of complex substances. For example, Newtonian laws of motion are true of Newtonian point masses. To use these point masses as a picture of what the makeup of a gas was involved using these point masses as a model of the gas. This was an example of a theoretical model, but models could also be observable physical objects that were used to partially represent objects that were difficult to see. For example, wind tunnels were frequently used as models of atmospheric conditions. Hesse argued that such models are essential within our justification of the gas laws as well as our hypotheses about the atmosphere. Once again, models were as necessary for science as hypotheses.

Finally there was the role of metaphor in science. Obvious metaphors such as ''humans are computers'' said something true of humans, but they also said something false. However, what they supplied for the scientist was a global perspective of ''a point of view''; perhaps a very limited one from which to think about the objects under consideration. According to Hesse, metaphors with all their virtues and vices were present throughout contemporary and historical science, and failing to appreciate their role in scientific argument would prevent an accurate understanding of science. For example, the above metaphor played a crucial role in the development of contemporary cognitive science. Once again, metaphors are as necessary for science as hypotheses.

In the 1980s Hesse turned away from purely logical questions about science and focused on social analyses of science. Here she was concerned with the ways in which science is similar and dissimilar to political, philosophical, and religious systems of thought. Within this context she argued for the claim that science is not essentially distinct from these enterprises and that the virtues and vices that are to be found within these admittedly impure domains of human activity were also to be found in science. In effect, she argued for the view that there is no rigid criterion, like falsifiability, that distinguished science from other forms of human belief. Consequently, she was quite happy with the notion that science was best viewed as ''one among many''

forms of human knowledge. Hesse believed that science was as subject to the same biases as these other ideologies.

Further Reading

Among the many commentators on Mary Hesse's philosophical perspective, the following were some of the most helpful: Frederick Suppe, *The Structure of Scientific Theories,* 2nd edition (1977). Suppe's critical introduction to this anthology was useful in contrasting Hesse's views on scientific models with the views of traditional positivists. Robert Ackermann's review of Hesse's *Models and Analogies in Science* in the ''*British Journal for the Philosophy of Science*'' (1965) offered a sustained criticism of her attack on formalism within the philosophy of science. Also, her views on the question of whether science can be interpreted realistically was discussed at length within Brendan Minogue's ''Realism and Intentional Reference,'' *Philosophy of Science* (Winter 1979). Hesse's rejoinder to Minogue was entitled ''Minogue on Intensional Reference,'' *Philosophy of Science* (December 1980). □

George Charles de Hevesy

The Hungarian chemist George Charles de Hevesy (1885-1966) was a pioneer of isotope labeling and codiscoverer of the element hafnium.

George de Hevesy was born in Budapest on Aug. 1, 1885. He studied at Freiburg, Zurich, and Karlsruhe and in 1911 joined Ernest Rutherford at Manchester. His assignment there, to separate radium-D from lead, proved impossible, because radium-D, as was later demonstrated, actually comprises isotopes. Yet the 2 years were not wasted, for Hevesy gained valuable technical experience in the new field of radiochemistry. In 1913 he left for Vienna to join F. A. Paneth, whose experience with radium-D had been similar. They studied the exchange between radioactive and nonradioactive lead atoms, showing that, for all ordinary processes, the chemical and physical behavior of these atoms was identical. Also, by using radioactive (labeled) samples to determine the solubilities of various lead salts, they introduced the technique of radioactive tracers.

In 1920 Hevesy moved to Niels Bohr's institute at Copenhagen, where his attention was directed to the possibility of separating isotopes. In 1922 Hevesy, working with J. N. Brønsted, effected a partial separation of the isotopes of mercury by repeated fractional distillation; he had similar success with chlorine and potassium. Hevesy then joined D. Coster in a search for missing element number 72. In examining zirconium minerals they found six unaccountable lines in x-ray spectra and attributed them to the new element, which they named hafnium. Hevesy began using radioactive isotopes as tracers: he studied the absorption of lead by the bean plant (1923) and the distribution and elimination of bismuth injected into rabbits (1924). These were the earliest applications of tracer techniques to biological problems.

In 1926 Hevesy moved to the University of Freiburg, where he developed the use of x-ray fluorescence for mineral analyses and began tracer experiments with stable isotopes. With some deuterium-enriched (''heavy'') water, received as a gift from its discoverer, H. Urey, Hevesy studied water exchange between a goldfish and its surroundings, and within the human body. He showed that the human body retains water molecules much longer.

Political pressure compelled Hevesy to move again in 1934, and he returned to Copenhagen. There biology dominated his research, as the recently produced radiophosphorus had become available for studies on metabolism. He examined the rates of exchange of phosphorus in plants, yeast cells, and animal organs, as well as the excretion of phosphate and its exchange between plasma and corpuscles, and the effects of x-rays on the metabolism of malignant tumors.

Aware of the growing hostility of the Nazis, Hevesy escaped to Stockholm in 1944. There he continued his biological tracer work with much success, including studies on the formation and fate of red corpuscles in the blood. He was awarded the Nobel Prize in chemistry in 1944 and for another 20 years made further explorations in the field that he had pioneered. In 1959 he received the Atoms for Peace Prize. Hevesy died in Freiburg on July 5, 1966.

Further Reading

An extensive sketch of Hevesy's life is in The Royal Society, London, *Biographical Memoirs of Fellows of the Royal Society,* vol. 13 (1967). Biographical information is also in Eduard Farber, *Nobel Prize Winners in Chemistry, 1901-1961* (1953; rev. ed. 1963), and Nobel Foundation, *Chemistry: Including Presentation Speeches and Laureates' Biographies,* vol. 3 (1964). For background see Aaron J. Ihde, *The Development of Modern Chemistry* (1964).

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Abram Stevens Hewitt

Abram Stevens Hewitt (1822-1903) was a major figure in the American iron and steel industry. His public career included service as mayor of New York City.

Abram S. Hewitt was born at Haverstraw, N.Y., on July 31, 1822, the son of a British-born mechanic. Educated in New York City public schools, Hewitt was a brilliant student, won a scholarship to Columbia College, and distinguished himself before graduating in 1842. For several years he read law, although he was never formally admitted to the bar.

In 1843 Hewitt and a college associate, Edward Cooper, traveled in Europe. On the voyage home their ship foundered in a storm; they were cast adrift, rescued, and became friends and business associates for the rest of their lives. They became the operators and proprietors of an ironworks which had been founded by Edward's father, Peter Cooper, in Trenton, N.J. The Cooper and Hewitt enterprise quickly became one of the country's leading iron manufacturing companies, making not only the raw product but producing it in semifinished and finished form.

During the Civil War, Hewitt established the first open-hearth furnace in America. It produced great quantities of the gun-barrel steel needed for war material and made Cooper, Hewitt and Company one of America's outstanding steel companies. As his business reputation grew, Hewitt became a director or corporate officer of a number of allied concerns.

In 1845 Hewitt had married Sarah Amelia Cooper, the only daughter of Peter Cooper. When the elder Cooper laid plans to establish a coeducational school, he called upon the talents of his son-in-law. Hewitt drew up the first charter of Cooper Union and became involved in the administration of the institution for almost 40 years. He also made it a gift of nearly $1 million.

Hewitt was also a public man, a longtime friend of Samuel J. Tilden, and a major figure in the Democratic party of New York. In 1874 he was elected to the U.S. Congress. He was reelected four times. He became chairman of the Democratic National Committee in 1876 and played a major role in the Tilden-Hayes campaign.

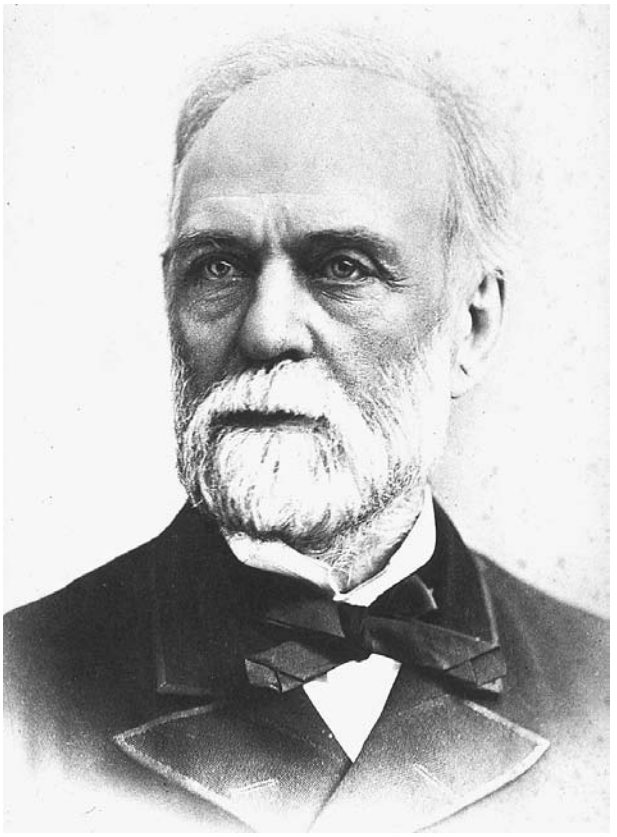

In 1886 Hewitt defeated Henry George and Theodore Roosevelt in an exciting three-way race for the mayoralty of New York City. His reform administration made improvements in a number of city departments, initiated construction of the rapid transit railroad, and fought the city's corrupt political machine. Upon his retirement from politics, Hewitt focused on public service. He was a trustee of Columbia University, chairman of the Board of Trustees of Barnard College, and chairman of the Board of Trustees of the Carnegie Institution. He died at 81, survived by his wife and six children.

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Paul Johann Ludwig Heyse

The German author Paul Johann Ludwig Heyse (1830-1914) is best known for his novellas. Marked by careful construction, nobility and dignity of content, and economy of form, these works reveal his relation to the classical tradition.

Paul Heyse was born in Berlin on March 15, 1830. The son of a professor, he pursued studies leading to a doctorate in philology. During an extended visit to Italy in 1852, he determined to abandon formal scholarship for a career in literature. In 1854 he was summoned to Munich by Maximilian II, king of Bavaria, who granted him a lifetime stipend. His subsequent career as a leader of the Munich Poets' Circle was marked by professional and popular success.

Heyse's half dozen novels avoid the political and sociological and tend to emphasize ethical views and goals. *Kinder der Welt* (1873) attests to his advocacy of ''nature'' and individual ''freedom'' as criteria in opposition to religious dogmatism. *Im Paradiese* (1875) is anti-Philistine in its ethical orientation. The element of classical balance and restraint and his opposition to the tenets and tactics of naturalism emerge in the novel *Merlin* (1892).

In his 120 novellas Heyse's imaginative and formalistic gifts are most fully realized. Here, too, his emphasis upon freedom, individuality, and instinct comes to the fore, although instinct is not presented as incompatible with spirituality or a sense of duty. Even the humblest or most unfortunate characters are endowed with dignity and nobil-

ity, which can provide a redemptive force if the individual remains ''true to himself.'' *L'Arrabbiata* (1852) is perhaps his most famous novella.

As coeditor, Heyse published two extensive collections of 19th-century novellas: *Deutscher Novellenschatz* (24 vols., from 1871) and *Neuer deutscher Novellenschatz* (24 vols., 1884-1888). In his introduction to the former work he describes his ''falcon theory'' of the novella, advocating the utmost simplicity and clarity of content and form and urging the necessity for an inward conflict culminating in an abrupt turning point or change, which should be represented by a concrete symbol (as the falcon in a Boccaccio story).

Heyse's 60 carefully constructed dramas and many lyrics lack force, but his translations from the Italian poets are admired. In 1910 Paul Heyse received the Nobel Prize for literature. He died in Munich on April 2, 1914.

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Georg Brandes's essay ''Paul Heyse,'' reprinted in his *Creative Spirits of the Nineteenth Century,* translated by Rasmus B. Anderson (1923), is an enthusiastic appreciation. A balanced view of Heyse as author and theoretician is in E. K. Bennett, *A History of the German Novelle* (1934; 2d ed. rev. 1961). □

Thomas Heywood

The English playwright Thomas Heywood (c.1573-1641) worked successfully in a wide range of dramatic forms. A competent craftsman, he lacked the brilliance of the greater Elizabethan and Jacobean dramatists.

Thomas Heywood, in all probability the son of the clergyman Robert Heywood, was born in Lincolnshire. He attended Cambridge but left without a degree when his father died in 1593. He seems to have moved directly from Cambridge to London, where he soon became an actor and playwright. By 1598 he had done enough dramatic writing to impress a contemporary as one of the best comic writers of the time. Unfortunately, none of Heywood's plays from this early period of his career has survived.

Most of Heywood's significant literary activity was done between 1600 and 1620. In 1633, in the preface to his play *The English Traveller* (probably written about 1623), he claims to have had ''either an entire hand, or at the least a main finger'' in 220 plays. Because Heywood, like most of his fellow playwrights, had little interest in printing works written for stage production, it is impossible to identify more than a small fraction of this amazing output. *The Four Prentices of London* (ca. 1600), *A Woman Killed with Kindness* (1603), and *The Rape of Lucrece* (1608) are the most important surviving plays which can be assigned with confidence to his pen.

A Woman Killed with Kindness, one of the finest tragedies of the ''bourgeois,'' or ''domestic,'' type, is universally regarded as Heywood's masterpiece. Mistress Anne Frankford, a virtuous and happy middle-class wife, unaccountably surrenders her honor to Wendoll, a man whom Master Frankford had befriended and received as a guest in his house. Mistress Frankford's punishment, repentance, and deathbed reconciliation with her husband are skillfully presented. Heywood throughout preserves sympathy for his heroine without relaxing his high moral tone.

Heywood also produced a number of nondramatic works, including translations, poems, and pamphlets on various topics. The most notable of these nondramatic works is the *Apology for Actors* (ca. 1608; printed 1612), a well-informed response to the criticism frequently leveled against the drama. Like most apologists of the time, Heywood rests his defense on the neoclassic idea that art serves a moral function.

From the mid-1620s on, Heywood devoted himself more and more to nondramatic writing, although in his later years he did produce several lord mayor's pageants. His long and fruitful but unspectacular career came to an end sometime before Aug. 16, 1641, when he was buried in St. James's Church in the Clerkenwell section of London.

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The standard biographical study of Heywood is Arthur Melville Clark, *Thomas Heywood, Playwright and Miscellanist* (1931), a detailed and judicious examination of the relatively meager documentary evidence about Heywood's life. Frederick S. Boas, *Thomas Heywood* (1950), is valuable but less comprehensive.

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James Butler Hickok

James Butler Hickok (1837-1876), American gunfighter, scout, and spy, brought law to the untamed West. In his lifetime he became the symbolic western hero.

James Hickok was born on May 27, 1837, in Troy Grove, Ill. The Hickok family was abolitionist and evidently schooled him in the ''genteel tradition.'' In 1855 he left home for Kansas. He filed land claims in Johnson County and apparently wanted to become a farmer.

By 1858, after serving briefly as constable, Hickok was working for the famous express company Russell, Majors and Waddell. Early in 1861 the firm stationed him at their Rock Creek, Nebr., station as assistant stock tender. There Hickok and fellow employees killed David McCanles and his two companions, who had come—unarmed—to collect the delinquent payments on the Rock Creek station land. Tried for murder, Hickok and the express company workers pleaded self-defense and were acquitted.

During the Civil War, Hickok served the Union forces creditably as wagon master, scout, and spy. Just after the war, while gambling, Hickok killed David Tutt, a former Confederate, in the prototype setting for later stories and movies—an iron-nerved shoot-out in the public square of Springfield, Mo. Tried for murder, he was again acquitted. Shortly afterward an inflated story about Hickok was published in *Harper's Magazine,* and from this grew the legend of ''Wild Bill,'' the western hero.

Early in 1866, as deputy U.S. marshal at Fort Riley, Kans., Wild Bill was told to establish order. Conditions were close to chaos, with growing enmity between emigrant train scouts and discontented soldiers. Hickok quieted the fort. When the ordinarily reticent and soft-spoken marshal shouted, ''This has gone far enough,'' it usually intimidated even the most unruly. If not, his fist or pistol barrel reinforced his voice. Later he rounded up deserters, horse thieves, and illegal timber cutters. He also gambled and drank.

In late 1869 Hickok became sheriff of Hays City, Kans., where drinking, gambling, and prostitution often led to violence. In 4 months as sheriff there Hickok helped establish law and order, although in doing so he killed two men. The lawless element understandably resented Hickok, and several attempts were made on his life. Thus he developed a habit of standing or sitting with his back to a wall.

Hickok appeared briefly in a Wild West show before becoming city marshal of Abilene, Kans., in 1871. Abilene was a railhead, and many cowboys ended their trail drives with pistol shots and uninhibited drinking. Once again Hickok used weapons and threats to keep order. In October one man was killed by Hickok's bullet during a group ''spree.'' A policeman was also killed by running into the cross fire. Citizens supported Hickok's actions, but he was discharged in December.

Hickok was about 6 feet tall, with a good physique and pale blue eyes. He often wore fancy shirts, a red vest, the latest design in trousers, and a flat, wide-brimmed hat. Many thought him handsome, and women found him attractive. In manner he reflected the genteel tradition of quiet courtesy.

During 1872 and 1873 Wild Bill drifted around Kansas and Missouri gambling. Once he wrote to a St. Louis newspaper denying he had been killed by some Texans. He next appeared in Cheyenne and stayed nearby during 1874 and

1875. Here Wild Bill probably met ''Calamity Jane'' Cannary. He married a widowed circus owner in Cheyenne in 1876. He also gambled considerably and was several times dubbed a vagrant and ordered out of town.

Hickok left Cheyenne for the Black Hills soon after his marriage, arriving at Deadwood, Dakota Territory, in July with ''Colorado Charlie'' Utter and Calamity Jane. He looked briefly for a mining claim and gambled in various saloons. On Aug. 2, 1876, while playing cards, he was shot in the back of the head; Hickok had forgotten to keep his back to the wall. His hand—two aces, two eights, and a jack—became known as the ''dead man's hand.''

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Edward Hicks

Edward Hicks (1780-1849) was an American folk painter whose chief subject was the ''Peaceable Kingdom,'' based on the biblical prophecy from Isaiah.

Edward Hicks was born on April 4, 1780, in a small Pennsylvania town (now Langhorne). He was orphaned early and boarded out at the age of 3 to David Twining, a Quaker, civic leader, and prosperous farmer near Newtown, Pa.

At 13 Hicks was apprenticed to a coach maker. In 1800 he began working as a journeyman coach painter and 6 months later struck out on his own. When he came of age in 1801, Hicks began to attend Quaker meetings at nearby Middletown. Two years later he applied for Quaker membership there and married Sarah Worstall, whom he had known since childhood. The couple began married life in Milford, Pa., where the first of their four children was born.

Hicks painted an elaborate tavern sign, probably in 1813, the same year that he turned from coach painting to farming. Failing as a farmer, he returned in 1815 to Newtown and to painting. That year a Friends' meeting was established there, and the painter met his cousin, Elias Hicks of Long Island, who had founded the Hicksite movement, which urged a return to the principles of the early Quakers. A fireboard painted in 1817 may have been Hicks's first easel painting.

Hicks's 1819 visit to Niagara Falls was used later as the subject of at least two paintings. In 1820, with few painting commissions to occupy him, Hicks visited Elias's Long Island meetings to work for peace among disparate Quaker factions. That year he also painted the first version of the ''Peaceable Kingdom,'' a favorite subject of which almost 60 versions are extant. In 1827, when a schism developed among the Quakers, Hicks joined his cousin as a member of the dissenting Hicksites.

Hicks continued to paint ''Peaceable Kingdom'' pictures, both as gifts and as commissions from relatives and friends. In the 1840s he painted the first of several landscapes that range from beautiful and romantic versions of Bucks County, Pa., farms to renditions of the *Grave of William Penn,* based on a print or book illustration. He painted several versions of other subjects, including *Penn's Treaty with the Indians* and *Washington Crossing the Delaware*.

On Aug. 23, 1849, Hicks died in Newtown. According to a contemporary account, his funeral was the largest ever held in Bucks County. More than 100 paintings by this supremely talented, intensely personal, and unique folk artist still exist.

Further Reading

The painter's own *Memoirs of the Life and Religious Labors of Edward Hicks* was published in 1851. The definitive biography is Alice Ford, *Edward Hicks: Painter of the Peaceable Kingdom* (1952). The most comprehensive exhibition of Hicks's paintings took place in 1960 at the Abby Aldrich Rockefeller Folk Art Collection in Williamsburg, Va.; the exhibition's catalog, with an introduction and chronology by Alice Ford, deals directly with his work.

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Miguel Hidalgo y Costilla

Miguel Hidalgo y Costilla (1753-1811), a Mexican revolutionary priest, is considered the foremost patriot of Mexican independence. He led a revolt against Spanish rule that inaugurated a series of military and political episodes culminating in the achievement of Mexican independence in 1821.

Miguel Hidalgo was born a Creole on May 8, 1753. His father was the administrator of a *hacienda* in the Bajío (in the present state of Guanajuato). Miguel was trained briefly in a Jesuit school before the order was expelled from the empire in 1767. Later that year he matriculated in the diocesan College of San Nicolás in Valladolid (now Morelia). Hidalgo was intellectually oriented and chose to remain part of the academic community long after he had earned degrees in theology and had been ordained. By 1776 he was a member of the San Nicolás faculty and remained in Valladolid until 1792 as an academician, an exponent of the Enlightenment, and a Don Juan. In 1790 he became rector of the college, but his advanced ideas and mismanagement of funds soon led to his ouster.

From 1792 until 1810 Hidalgo served as parish priest in a succession of curacies. While in San Felipe (1793-1803), he made his house a salon and promoted French theatrical works (which he translated), orchestral music, dances, and literary discussions. The Inquisition investigated his activities (1800-1801) but did not press charges. On his arrival in Dolores near Guanajuato in 1803, Hidalgo turned to more socioeconomic interests. These he expressed through his development of local craft industries (ceramics, tanning, sericulture) for the benefit of the Indian and caste population.

Start of a Rebellion

With the Napoleonic invasion of Spain in 1808, Mexico's own crisis began. Hidalgo's search for intellectual companionship had brought him into contact with prominent Creoles throughout the Bajío, Michoacán, and adjacent areas. When the Creoles in Querétaro organized a plot to expel the dominant peninsular Spaniards and to substitute themselves in power, Hidalgo joined. Articulate, well informed, and charismatic, he soon emerged as the uprising's leader, with Ignacio Allende, a militia captain, as second in command.

Exposed in early September 1810, the conspirators were forced to revolt prematurely. In a dramatic episode, Hidalgo put the plan into effect on September 16 by delivering an impassioned speech, the *Grito de Dolores,* to his parishioners. Avoiding abstractions like ''independence,'' which were meaningless to the untutored villagers, he couched his revolutionary appeals in traditional protest language: the Catholic religion and the exiled king, Ferdinand VII, were extolled, and ''death to bad government,'' represented by the peninsular Spaniards, was urged. The native patroness, the Virgin of Guadalupe, was added to the slogans, and her image became the banner of the revolt.

Hidalgo permitted Indians and castes to join his holy war of redemption in such numbers that the original white Creole motives of the insurrection were obscured. The jacquerie swept through the Bajío, burning and looting, until it engulfed the mining center of Guanajuato on September 28. The massacre of the Spanish defenders of the fortress granary and the subsequent sack of the city set the tone for the Hidalgo revolt. Hidalgo took Valladolid in mid-October and then marched on Mexico City. His horde numbered some 80,000 as it approached the viceregal capital.

Turn of the Tide

Meanwhile, the royalist government in Mexico City, under the leadership of Viceroy Francisco Venegas, had prepared defenses as much psychological as military. An intensive propaganda campaign had advertised the destructive horrors of the social revolution and revealed its threat to vested Creole interests. Hidalgo won a Pyrrhic victory on October 30 at Monte de las Cruces on the divide between Toluca and the capital but found the sedentary Indians and castes of the Valley of Mexico as much opposed to the Bajío intruders as were the Creoles and Spaniards. Threatened from the north by an army under the royalist general Félix Calleja, Hidalgo withdrew to Guadalajara to recoup without attacking Mexico City.

From his new base, Hidalgo made rudimentary efforts to establish a separatist government and to ameliorate the economic plight of the lower sectors of society (abolition of slavery and tribute were confirmed, and lands were ordered restored to Indian communities). Hidalgo, a strong egoist, however, assumed grandiose airs and exacerbated a growing schism with Allende's Creole faction. In January 1811 Calleja threatened Guadalajara, and Hidalgo advanced east to meet him at the bridge of Calderón with nearly 100,000 men. Calleja's disciplined army of 7,000 men defeated Hidalgo's horde on January 17, and Hidalgo fled north.

Suspended from command by the Allende party, Hidalgo was only a figurehead during the retreat. Allende's

attempt in March to reach the United States was thwarted at Baján north of Saltillo, and the major leaders of the rebellion were captured. Hidalgo and his companions were removed to Chihuahua for trial and the inevitable executions. Aware that his enterprise had been a catastrophe, Hidalgo repented and apparently signed a public retraction. He was shot on July 30, 1811, and his body decapitated.

After Hidalgo's death his cause languished in spite of the efforts of José María Morelos, for the Creole majority remained opposed. In 1821 Agustín de Iturbide engineered a conservative independence and established a short-lived empire. After the republican overthrown of Iturbide, Hidalgo emerged as a patriotic hero. Modern Mexico venerates him as the *Padre de la Patria,* and the anniversary of his *Grito* is celebrated on September 16 as Mexico's independence day.

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Sadiq Hidayat

Sadiq Hidayat (1903-1951) is considered the father of modern Persian fiction. Although his works show a variety of literary forms, he was essentially a short-story writer.

Only since the beginning of the 20th century, because of the development of journalism and the influence of the West, has Persian prose been given the same status as poetry. Sadiq Hidayat contributed greatly to this literary revolution.

Hidayat was born on Feb. 17, 1903, in Teheran, Persia, to an aristocratic family of great landowners from the northern province of Mazandaran. His ancestors gave Persia (especially in the 19th century) many prominent statesmen and men of letters, and his family played an important role during the constitutional revolution of 1906, in this period of confrontation of the past with the new.

Very little is known about Hidayat as an individual, as he preferred to live modestly and in solitude. However, it is known that he cared for the underprivileged and the humble people of his country and that he was a patriot, but at the same time he was obsessed with an idea of self-destruction, of suicide.

In his 20s Hidayat went to France to study dentistry but soon changed to engineering. His engineering studies did not last long as he got interested in the study of pre-Islamic Persia. He turned to writing and in 1927 published *The Advantages of Vegetarianism,* a second attempt (the first was a short book, *Man and Animals,* an unsuccessful literary debut) to show man's cruelty to animals. The first sign of his new, simple style is seen in his short play, *The Legend of Creation.*

Hidayat returned to Persia in 1930, and his first collection of short stories, *Buried Alive,* was published that year. *The Blind Owl* (1937), his masterpiece, is his self-analysis. Through Kafka-like dream technique, Hidayat brings about unreality. The hero of the book seeks an escape from his misery and poverty in alcohol and opium, which cause his dream life. The atmosphere of *The Blind Owl* reminds one of the grimmest passages of E. A. Poe, F. Kafka, F. Dostoevsky, C. Dickens, and E. Zola. The recurring motif in Hidayat's stories is the vanity of human existence and its uselessness and absurdity.

During the 1930s Hidayat not only published eight other important works but was engaged with other progressive artists and writers in the movement against the old-fashioned bombastic style. His interest in Persian studies can be seen in the writing of this period as he tried to show the continuity of long Persian civilization and its glorious past. At the same time Hidayat was one of the pioneers in bringing folklore into his literary works. He was still under the influence of the famous Persian writer Omar Khayyam. Hidayat devoted three books to Khayyam and his philosophy, which touches on the everlasting puzzles of humanity.

The characters in Hidayat's short stories are mostly small people with their problems, sorrows, hates, and weaknesses—sympathetic yet repulsive. But as Henry D. G. Law writes: ''Hidayat does not write objectively; with his reckless soaring genius he infuses into each of his tales his own personality, his own mood of pity, indignation, or tenderness, so that you may enter fully into the mind and thoughts of his characters, whoever they may be—seeing them as he sees them. They live and they haunt you long after you have closed the book.''

In his stories Hidayat paints the abnormalities of human characters, who in most cases suffer from suicidal temptations. The satirical tone in some of his short stories in indirect criticism of the society which obstructs the education and advancement of the masses. Hidayat is particularly sympathetic toward the position of women, and the women in his stories are symbols of revolt against backwardness.

Hidayat's search for the glorious past of Persia led him to India, where he studied with Parsee scholars. But India

did not cure him of his melancholy and gloomy pessimism. After returning to Persia, he published new collections of his grimmest short stories, *The Stray Dog* and *The Dead End,* which show his belief that man cannot liberate himself from his fate. Hidayat committed suicide in Paris on April 9, 1951.

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Marguerite Higgins

American journalist Marguerite Higgins (1920-1966) gained respect among fellow reporters, the U.S. military, and the American public for her courage and determination as a war correspondent. She was most recognized for her front-line reports of the Korean War in the 1950s, which earned her the Pulitzer Prize for international reporting.

American newspaper journalist Marguerite Higgins gained a reputation for her courage and talent in reporting stories from the front lines of battle. She began her war writing by providing eyewitness accounts of the liberation of German concentration camps at the end of World War II. In the 1950s, she worked alongside soldiers in the field to produce vivid reports of the Korean War. For her Korean War stories, Higgins became the first woman to receive the Pulitzer Prize for international reporting. In addition to her newspaper work, she was also the author of several books that recount her journalistic adventures in Korea, Vietnam, and the Soviet Union.

Higgins was born in British-controlled Hong Kong, on September 3, 1920. She was the only child of Lawrence Daniel Higgins, an American who had served as a pilot in World War I, and Marguerite Goddard, a French woman he had met while in Europe. Early in her life, Higgins contracted malaria and was taken to Vietnam to recover in a treatment center there. When she was three, her father left his job with a Hong Kong shipping company and took his family to Oakland, California. Her family did not fare well in their attempts to adjust to life in suburban, middle-class America. After losing his job as a stockbroker, due to the stock market crash of 1929, Lawrence Higgins secured a position as a bank manager. Dissatisfied with his life, Lawrence Higgins began to drink heavily. His wife went to work as a French teacher to help boost the family income, but she too experienced distress that manifested itself in fainting spells. Their daughter, meanwhile, distinguished herself as an excellent student. Already fluent in a number of languages due to her international background, she received a scholarship to attend the Anna Head school in Berkeley where her mother taught.

Began Career at the *Tribune*

At the age of 17, Higgins enrolled in the Berkeley campus of the University of California. In her first year at the college she began to work on the campus newspaper, the *Daily Californian,* which was known as one of the top university papers in the country. Higgins was enthralled by the world of journalism and set her sights on becoming a professional foreign correspondent. She graduated with honors and a degree in journalism in 1941. Unable to land a job at that time, she entered a master's program in journalism at Columbia University in New York City. During her graduate studies, she also held a part-time position for the *New York Tribune* as a college correspondent.

When Higgins graduated with her master of science degree in journalism in the summer of 1942, she found a much more receptive job market. Many men in the newspaper business had joined the armed forces to serve in World War II, providing new opportunities for women in positions previously unavailable to them. Higgins was hired full-time by the *Tribune* and set her sights on top assignments. Her ambition was aided not only by wartime shortages of reporters, but probably also by her numerous affairs with men on the staff. Her reputation as a temptress willing to use her sexual allure to gain professional favors did not do much for the success of her first marriage. She wedded Stanley

Moore, a Harvard philosophy professor, in 1942, but shortly afterward, her husband was drafted. The separation caused by war and the public reports of Higgins's romantic escapades brought a quick end to the relationship.

Covered Fall of Nazi Germany

Higgins's work earned her the use of a byline in the *Tribune* by 1943—she was one of the few staff writers to be so recognized. But, despite her success in New York, she was unable to convince her editors to give her the foreign correspondent assignment for which she longed. More interested in seeing the war than abiding by professional policy, she finally went over the heads of her editors to Helen Rogers Reid, the wife of the paper's owner. Reid had a hand in the operation of the *Tribune* and she also was known for her support of feminist issues. She sympathized with Higgins and arranged a post for her in London, England, in 1944. But covering events in London still did not satisfy the reporter's desire to be on the battlefront. With much persistence, she finally received permission to travel to Paris, and in the beginning of 1945, she landed an assignment at the Berlin bureau.

Although she did not get to the front lines until the very end of the war, Higgins's reporting still had an impact. She was one of a group of reporters that were allowed to tour parts of Germany decimated by bombing raids, she was on hand to cover the arrival of Allied forces at the Nazi concentration camps of Dachau and Buchenwald, and she witnessed the fall of Munich. Her work earned her a number of awards following the war, including an Army campaign ribbon for distinguished service, and the New York Newspaper Women's Award for best foreign correspondent of 1945.

Higgins remained in Europe in the late 1940s, covering such events as the Nuremburg war trials and the Berlin blockade. She was promoted to bureau chief in Berlin in 1947 at the age of 26, but it was evident that supervising a news office was not one of her strengths. Higgins became obsessed with staying ahead of competitors on every story, placing a great deal of stress on herself and her staff. Her personal life of this period was somewhat happier, but no less controversial; she began a relationship with Major General William Hall, the director of Army intelligence, who at that time was married with a family of four children back in America. Their attachment proved to be a strong one, however, and the two were married in 1953; they would later have two children of their own.

Gained Fame for Korean Exploits

Higgins was assigned to Tokyo, Japan, as Far East bureau chief in May of 1950. She took the transfer as a professional affront because stories on events in the Far East rarely appeared in the *Tribune.* But international events soon made it clear that she couldn't have been in a better place as a reporter. That June, communist North Korea invaded the U.S. supported country of South Korea, launching the Korean War. Higgins traveled to the South Korean capital of Seoul, recounting the events in the final days before the fall of that city to North Korean forces—barely escaping before the arrival of the communists. When the *Tribune* sent the more experienced war reporter Homer Bigart to cover Korea, Higgins was instructed by the paper to return to her Tokyo post. She refused to leave the action in Korea, however, and continued her coverage of the growing hostilities, beginning a rivalry with Bigart to get the best stories. Her ability to cover combat was threatened when American Lieutenant General Walton W. Walker banned all women from the front, stating that females could not be accommodated by facilities at the battlefield. Higgins, who was quite willing to don combat fatigues and join in the hardships of a soldier's life, again turned to Helen Rogers Reid for assistance. Reid contacted Walker's superior, General Douglas MacArthur, and permission was granted for Higgins to resume her front-line reporting.

Her reporting during the Korean War firmly established Higgins's image as a glamorously daring war correspondent. She won the respect of soldiers and male reporters alike for her pursuit of information under the most difficult and dangerous conditions. She gave readers a personal view of the war by working alongside military men, going so far as to join the Marines in landing in enemy territory at Inchon. The *Tribune* ran her stories on a regular basis, sometime placing them side-by-side with reports by her competitor, Bigart. Her popularity reached even greater heights when she was the subject of an article in the October 2, 1950, edition of *Life* magazine featuring photographs of Higgins outfitted in battle fatigues. She capitalized on interest in her wartime exploits by publishing *War in Korea* in 1951. Documenting her experiences as a reporter in Korea, the book became a best-selling hit in the United States.

Received Pulitzer Prize

Higgins's war correspondence was honored with a number of awards in the early 1950s. In 1951, she became the first woman to win a Pulitzer Prize for international reporting when she shared the prize with five other journalists. The same year she was named Woman of the Year by the Associated Press news organization. Her other honors included the George Polk Award of the Overseas Press Club and the Marine Corps Reserve Officers Award.

In 1953, Higgins covered the defeat of the French in their colony of Vietnam at Dien Bein Phu, resulting in the formation of North and South Vietnam. During the fighting there she narrowly escaped injury when the photographer Robert Capra was killed by a land mine just a few feet from her. Despite the harrowing experience, Higgins did not relent in her work. About this time, she received a visa to travel behind the Iron Curtain in the Soviet Union. Cold War tensions were at a high point, and she was the first reporter allowed on such a visit in many years. She traveled the nation extensively, covering 13,500 miles and getting a picture of life under Communism that had been previously unavailable to the West. The journey became the basis for another book, *Red Plush and Black Bread,* published in 1955. The same year she released another volume, *News is a Singular Thing.*

Over the next decade, Higgins continued to cross the globe, following her instinct for newsworthy international developments. In 1961 she reported on the civil war in the Congo, becoming the first member of the *Tribune* to cover the central African region since the search for David Livingstone by Henry Morton Stanley in the 1870s. She returned to Vietnam in 1963 and documented her concerns about American military involvement there in the 1965 book, *Our Vietnam Nightmare.*

Higgins ended her association with the *Tribune* in 1963 and began contributing weekly columns to *Newsday.* She established a home in Long Island, New York, at this time, but continued to travel, returning to Vietnam in 1965. There she was stricken with leishmaniasis, a tropical disease, and returned to the United States to be treated at Walter Reed Hospital in Washington, D.C. She fell into a coma and died on January 3, 1966, at the age of 45. Higgins's outstanding career as a journalist and her service to her country as a war correspondent were honored with her burial at Arlington National Cemetery.

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Thomas Wentworth Higginson

American reformer and editor Thomas Wentworth Higginson (1823-1911) led the first black regiment to serve in the Civil War. He also supported women's suffrage and encouraged many female writers.

Thomas W. Higginson was born on Dec. 23, 1823, in Cambridge, Mass. He graduated from Harvard in 1841. In 1847 he graduated from the Harvard Divinity School and married a distant cousin, Mary Channing. The couple moved to Newburyport, R.I., where Higginson served the Unitarian congregation, preaching social reform in general and abolition in particular. He was asked to resign after 2 years.

Free of the pulpit, Higginson worked for women's rights, the Free Soil party, and abolitionist causes, which brought him into contact with such men as Henry David Thoreau and Orestes Brownson. In the 1850s, while pastor of the Free Church of Worcester, Mass., Higginson lectured and wrote poetry and essays for the *Atlantic Monthly*. As an abolitionist, he was one of the ''secret six'' who sponsored John Brown's raid. In *Ought Women to Learn the Alphabet?* (1859) he argued for education and professional opportunities for women.

While trying to recruit a regiment to fight in the Civil War, Higginson continued publishing essays in the *Atlantic*. One, ''A Letter to a Young Contributor,'' elicited a response from an unknown poet in Amherst, Mass., who enclosed four poems. The inquirer was Emily Dickinson. Thus Higginson became the first person outside Emily Dickinson's small circle of friends to read her verse and offer criticism.

Higginson entered the Army as a captain of volunteers in August 1862, but he soon was offered the unique challenge of commanding the Army's first black regiment. These volunteers, recruited from freed slaves, became the model for later black units. Higginson's recollections appeared in *Army Life in a Black Regiment* (1870).

After the war Higginson settled in Newport, R.I. At first he devoted his energies to writing and lecturing in favor of radical reconstruction, but by 1867 he had turned to fiction. His novel, *Malbone,* was badly received.

Higginson's wife died in 1877. His second wife, Mary Thatcher, was one of the many authors he had encouraged. Two daughters were born to the couple. Profits from his *Young Folks' History of the United States* (1875) enabled the family to move to Cambridge. Here Higginson wrote his *Larger History of the United States* (1885).

Two years after Emily Dickinson's death, Higginson and Mabel Loomis Todd began preparing her poems and letters for publication. Higginson's reputation won Emily Dickinson a large and appreciative readership. But for his efforts, one of America's greatest poets might have gone unrecognized. Higginson continued as an active writer and leader until his death on May 9, 1911.

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Johann Lucas von Hildebrandt

The Austrian architect Johann Lucas von Hildebrandt (1663-1745) introduced a lighter, more decorative quality into Austrian baroque architecture. In his works he emphasized structural clarity enlivened by ornamental touches.

Johann Lucas von Hildebrandt was born in Genoa, Italy, on Nov. 14, 1663, the son of a German officer in the imperial army stationed there. He was trained in Rome under Carlo Fontana in civil architecture, but he also studied town planning, military architecture, and fortification. In 1695-1696 Hildebrandt served as a military engineer under Prince Eugene of Savoy during his campaigns in the Piedmont. Late in 1696 Hildebrandt arrived in Vienna, where he remained for the rest of his life. By 1698 he was an imperial councilor and by 1699 court architect (surveyor general of imperial buildings). In spite of his official position, Hildebrandt found most of his clients among the aristocracy of the empire, for Johann Bernhard Fischer von Erlach, as chief court architect, dominated official building in Vienna. Although Hildebrandt received some commissions for religious buildings, he was largely a secular architect, constructing palaces and summer residences for the nobility.

Hildebrandt's greatest and most understanding patron was Count Friedrich Carl Schönborn, vice-chancellor of the empire and a passionate builder, who showed the greatest sympathy for his temperamental and erratic architect. For the Schönborn family Hildebrandt constructed their summer palace in Vienna (1706-1717) and their summer palace (1710-1717) and Loreto Church at Göllersdorf not far from the city; he also built churches on several of their properties, the family chapel in the Cathedral of Würzburg, and other chapels on their estates in Lower Austria, Bohemia, and Moravia.

Hildebrandt built the palace on the Freyung in Vienna for Count Wierich Daun (1713-1716), which is considered one of his best works and the most successful city palace of the period. Constructed on a small, narrow plot of land, the palace (now called the Daun-Kinsky Palace) is noteworthy for the ornamentation that enlivens the flat facade and for the ingenious interior features, particularly the grand stairway, where Hildebrandt achieved the monumentality the period required of a main stairway through brilliant exploitation of the extremely limited space at his disposal.

The Belvedere

At the same time, Hildebrandt was working for Prince Eugene of Savoy in the construction of his summer palace outside the city walls on the Rennweg. Situated on the street, with a long formal garden running up the slope behind it, the Belvedere Palace (1714-1716) was based on the plan of French city palaces with their walled courtyards in front of the building. This palace, planned to house the prince himself as well as his staff and some of his collections, proved to be too small, and the prince decided to have another palace built, at the other end of the garden on top of the hill, to be used primarily for entertaining and formal receptions. This palace (1721-1722), now called the Upper Belvedere to distinguish it from the first building, the Lower Belvedere, is Hildebrandt's masterpiece. With its intricate silhouette, clearly showing that it was meant to be seen from a distance, the Upper Belvedere, part suburban villa, part fantastic reception room, part garden pavilion, is joined to the relatively simpler Lower Belvedere by formal gardens with terraces, pools, fountains, mazes, and trimmed avenues of greenery, all as much part of the ensemble as the two buildings.

Fischer von Erlach's Karlskirche and Hildebrandt's Belvedere are the two major baroque monuments of Vienna. The Belvedere now houses the Österreichische Galerie (Austrian State Galleries of Art).

Other Works

Hildebrandt also collaborated with Balthasar Neumann in the planning and construction of the Residenz palace at Würzburg from 1720 to 1723 and again from 1729 to 1744. During this period Hildebrandt was busy on a score of projects, and his fame and esteem increased. In 1723 he was ennobled by the Emperor, and upon Fischer von Erlach's death that year Hildebrandt achieved the position of first court architect, for which he had worked and intrigued for years, only to lose it to Fischer's son shortly afterward. For Prince Eugene the architect planned the terraces at Schlosshof (1725-1732) and his palace of Rackeve on an island in the Danube near Budapest.

Of Hildebrandt's religious buildings the most noteworthy are the church of Maria-Treu (1698) and the Peterskirche (1702-1707), both in Vienna and both among the outstanding baroque monuments of the city. His grandiose plans for rebuilding and enlarging the monastery of Göttweig (1719), although left incomplete, reveal his abilities as an engineer in the fortifications and as an architect in the main building of the monastery, where the great staircase is one of his most successful creations.

For the prince-bishop of Salzburg, Count Franz Anton Harrach, Hildebrandt designed rooms in the Salzburg Residenz (1710-1711) and largely rebuilt Schloss Mirabell (1722-1725) in Salzburg, which contains one of his finest staircases. For the Harrach family he designed a garden pavilion for their city palace in Vienna and a summer palace outside the city.

Hildebrandt also designed monuments, temporary festival decorations, and even sarcophagi, such as the splendid lead tombs for several of the Hapsburgs in their burial crypt in the Capuchin Church in Vienna, the most notable being those for Emperor Leopold I (1705) and Joseph I (1712). During his last years Hildebrandt was working on Schloss Werneck, on illuminations celebrating the birth of the archdukes Joseph and Charles, and on the monastery of Klosterbruck (Louka) near Znaim in Moravia. He died on Nov. 16, 1745, in Vienna.

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Richard Hildreth

Richard Hildreth (1807-1865), American historian and political theorist, wrote one of the first multivolume histories of the United States.

Richard Hildreth was born in Deerfield, Mass., on June 22, 1807. He went to Phillips Exeter Academy, where his father was teaching, and then enrolled at Harvard, graduating in 1826. After an apprenticeship in a law office at Newburyport, he was admitted to the Massachusetts bar in 1832. During his legal studies Hildreth was a correspondent for several newspapers and afterward turned to newspaper work permanently, becoming editor of the *Boston Atlas*.

Hildreth was an antislavery, free-bank Whig whose first published work was a popular antislavery novel, *The Slave; or, Memoirs of Archy Moore* (1836). In 1840 he published *Despotism in America,* an attack on slavery; *The Contrast; or, William Henry Harrison versus Martin Van Buren,* a campaign tract for Harrison; and *Banks, Banking, and Paper Currencies,* a book favoring free banking.

In 1840 Hildreth traveled to British Guinea to recover his failing health. There he worked on newspapers and wrote two books: *Theory of Morals* (published 1844) and *Theory of Politics* (published 1853). In the latter he claimed that wealth controls political power and unequal distribution of wealth results in the destruction of democracy.

Hildreth returned to the United States in 1843. He began the *History of the United States* in 1847. Six volumes, published between 1849 and 1852, covered the periods from the Age of Discovery to the Missouri Compromise. Failing to obtain an appointment in history at Harvard, he became a political reporter for the *New York Tribune*. For his support of the Republican party, President Abraham Lincoln named Hildreth consul at Trieste during the Civil War. While in Europe, Hildreth became ill, and he resigned. He died on July 11, 1865, in Florence.

Hildreth's multivolume history did not gain acceptance in his lifetime. His astringent criticism of Puritan rule alienated New Englanders, while his adamant opposition to slavery put off Southern readers. He lacked the rampant nationalism of the historian George Bancroft and thus failed to tap the romantic patriotism of the day. However, critics today suggest that Hildreth was some 40 years ahead of his time, and his reputation has improved with the years.

Further Reading

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Anita Hill

It was during the Senate confirmation hearings in October 1991, for United States Supreme Court Justice Clarence Thomas that Anita Hill became famous. She came forward with sexual harassment charges against Judge Thomas that shocked the nation, and many watched as she poured out painful details of Thomas's alleged sexual harassment, purportedly committed when both had worked for the Equal Employment Opportunities Commission.

On October 6, 1991, Anita Hill's life was dramatically and irrevocably changed when her charges of sexual harassment against a former employer, Clarence Thomas, were made public on the eve of his confirmation as a Supreme Court justice. In the ensuing days, Hill was grilled by the Senate Judiciary Committee about the graphic details of the alleged harassment and about her personal life. Her compelling testimony before the committee was broadcast live around the globe, sweeping her from the quiet obscurity of her life as a professor of law at the University of Oklahoma. Her charges produced a stunning collision of race and gender issues, and reactions to her and her story were highly polarized; some viewed her as a hero and a martyr, while others vilified her as mentally unstable, a liar, and even a racist.

In the end, the U.S. House and Senate chose to dismiss her allegations, and as a result, Thomas was given a seat on the highest court in the nation. Yet, Hill's appearance in Washington, D.C., was by no means without far-reaching effects. Her testimony, and the committee's reaction to it, have since been credited with revitalizing feminism, greatly increasing the public's awareness of sexual harassment, inspiring women to run for office in record numbers, and significantly increasing the numbers of women willing to speak out publicly about their own experiences of sexual harassment when they might otherwise have suffered in silence.

Nothing in Anita Hill's upbringing could have prepared her for the glare of international publicity she would eventually face. The youngest in a family of 13 children, she was raised in a deeply religious atmosphere on her parents' farm in rural Morris, Oklahoma, located some 45 miles south of Tulsa. Sundays were spent at the Lone Pine Baptist Church, while the rest of her week was filled with farm chores and schoolwork. She attended Okmulgee County's integrated schools, where she earned straight As and graduated as class secretary, valedictorian, and a National Honor Society student. After graduation, she attended Oklahoma State University, where she continued her outstanding academic

performance and graduated with a degree in psychology and numerous academic honors.

An internship with a local judge had turned her ambitions to the field of law, and she sought and won admission into Yale University's demanding School of Law, where she was one of 11 black students in a class of 160. After graduation, she took a full-time job as a professional lawyer with the Washington law firm of Ward, Harkrader, and Ross.

Association with Clarence Thomas

In 1981, after working with the firm for about a year, Hill accepted a job as the personal assistant to Clarence Thomas, who was then head of the Office of Civil Rights at the Education Department in Washington. It was at this time, according to her sworn testimony, that he made repeated advances toward her and, when she rebuffed him, began to make vulgar remarks to her and to describe in vivid detail various hard-core pornographic films he had seen. When he began dating someone else, Hill stated, the harassment stopped, and she accepted an offer to follow him to a better job when he was made chairman of the Equal Employment Opportunity Commission. The alleged harassment began again, however, according to Hill's version of the events. In 1983, after being hospitalized with stress-related stomach problems, she left Washington to accept a position as a professor in the area of civil rights at Oral Roberts University in Tulsa. As a faculty member of this conservative religious school, Hill took an oath that said in part: ''I will not lie, I will not steal, I will not curse, I will not be a talebearer.''

In 1986, the university was reorganized, and the law school moved to the state of Virginia. Because she preferred to be near her family in Oklahoma, Hill declined to move with the school and instead sought employment at the University of Oklahoma, where she became a specialist in contract law. Six years of teaching are usually required before tenured status is granted to a professor there, but Hill was tenured after only four years. In addition to her teaching duties, she served on the faculty senate and was also named the faculty administrative fellow in the Office of the Provost, which made her a key voice in all major academic policy decisions.

Call from the Senate

Such was the state of Hill's life on September 3, 1991, when she was approached by the Senate Judiciary Committee and asked to supply background information on Clarence Thomas, who was then being considered as a replacement for Supreme Court Justice Thurgood Marshall. In a news conference given at the University of Oklahoma by Hill, which was excerpted at length in the *New York Times,* Hill elaborated: ''They asked me questions about work that I had done there, and they asked me specifically about harassment and issues involving women in the workplace. Those questions, I have heard, were prompted by rumors that individuals who had worked at the agency had understood that I had been subject to some improper conduct . . . while at the agency.'' Hill, who had never filed a complaint against Thomas, found herself reluctant to go public with her story some ten years after the fact.

Initially, she decided to protect herself and her privacy by remaining silent. On further reflection, however, she apparently felt an obligation to tell the truth as she knew it, no matter how difficult that might be. ''Here is a person [Thomas] who is in charge of protecting rights of women and other groups in the workplace and he is using his position of power for personal gain for one thing,'' she said in an interview with National Public Radio, also quoted by the *New York Times.* ''And he did it in an very ugly and intimidating way.''

By September 9, Hill had decided to cooperate in the investigation of Thomas on the condition that her identity be kept confidential. But she was informed on September 20 that the Judiciary Committee could not be told her story unless Thomas was notified of her identity and given a chance to respond to her allegations. Furthermore, if she agreed to cooperate, she and Thomas would both be questioned by the FBI. Hill pondered these new facts as the confirmation hearings for Thomas, already underway, drew near their close. On September 23, she agreed to allow her name to be used in an FBI investigation. She also requested permission to submit a personal statement to the committee.

Hill has since criticized the handling of her complaint, in part because copies of the FBI report were given to just two committee members, and her personal statement also failed to reach all those who should have seen it. Thomas, meanwhile, had issued a sworn statement forcefully denying all of Hill's allegations against him. In his version of the events, he had simply asked Hill out for dates a few

times. He and his supporters characterized her eleventh-hour appearance as a ploy designed to keep him off the bench, engineered by liberals opposed to his appointment to the court. Hill answered such suggestions in her press conference at the University of Oklahoma: ''There is absolutely no basis for that allegation, that I am somehow involved in some political plan to undermine the nominee. And I cannot even understand how someone could attempt to support such a claim. . . . This has taken a great toll on me personally and professionally, and there is no way that I would do something like this for political purposes.''

Televised Hearings

After considerable debate, the U.S. Senate decided that new hearings on Thomas's confirmation would be held and that Hill would be called to Washington to testify before the Senate Judiciary Committee—which was made up of 14 white, male legislators. The televised hearings, which included Hill's and Thomas's appearances, drew an audience of millions, who were riveted by the drama of race and sex unfolding on the screen. Hill remained dignified and composed throughout the proceedings—in the face of repetitive questioning by the senators. Her credibility and character were vehemently attacked by some observers, who questioned why she maintained a speaking relationship with Thomas after the alleged incidents occurred and why she never filed a formal complaint. Republican legislator Arlen Specter went so far as to imply that Hill had fantasized the whole scenario; others suggested that she was acting out of jealousy because Thomas had failed to provide her the attentions she secretly desired from him.

Racial issues were in evidence during the hearings and influenced reaction among both the general public and the Judiciary Committee. Thomas himself fueled that fire when he denounced the proceedings as a ''high-tech lynching,'' effectively accusing Hill of participating in a racist plot to keep him out of the Supreme Court because he is black. In the book *Race-ing Justice, En-gendering Power,* essayist Carol M. Swain discussed another race-related phenomenon that turned the tide of black opinion against Hill: ''For African Americans generally, the issue was not so much whether Hill was credible or not; she was dismissed because many saw her as a person who had violated the code . . . which mandates that blacks should not criticize, let alone accuse, each other in front of whites.''

In the Aftermath

The nomination of Clarence Thomas was confirmed on October 16, 1991. Hill, who had by then returned to Oklahoma, accepted the news with the composure that had marked her appearance before the committee. Disregarding all the racial, political, and feminist implications of the decision, she told Roberto Suro of the *New York Times:* ''For me it is enough justice getting it heard. I just wanted people to know and understand that this had happened. . . . You just have to tell the truth and that's the most anyone can expect from you and if you get that opportunity, you will have accomplished something.''

Many of Hill's detractors had predicted that she would capitalize on her experience by making high-paid speaking appearances, writing a book, or even selling her story as a television movie-of-the-week, but in the months following her testimony, she proved them wrong. She resumed her usual teaching duties and returned to her regular routine as nearly as was possible, given the reporters and others who constantly sought her out. In time she took a sabbatical from teaching, using the interlude to study the sociology and psychology of sexual harassment. Aside from an appearance on the CBS News program *60 Minutes,* and, much later, one on the *Today* show, she turned down all interview requests. She made carefully selected appearances on the speaking circuit, often for no fee, and at such appearances, she declined to talk in detail about the hearings or her own personal experience, focusing instead on the larger issues of sexual harassment and discrimination in general.

Following the hearings, former Minnesota House representative Gloria M. Segal approached Hill with a plan to establish an endowed fund for a special professorship in her name—devoted to the study of sexual harassment and workplace equity—at the University of Oklahoma. In spite of the fact that half of the $250,000 needed for the project was easily raised, by mid-1993 work on establishing the professorship had stalled, due mainly to the adverse publicity and political fallout felt at the University of Oklahoma. The future of the fund remains in doubt, although several other colleges and universities across the country have reportedly expressed an interest in assuming control of the money and following through on the institution of the professorship.

The Thomas-Hill hearings continued to resonate long after the headlines had faded. Public opinion polls taken at the time of the Senate hearings showed that a majority of those polled discredited Hill's story. Yet a poll taken one year later showed that twice as many people had come to believe her version of the events. Then, in the spring of 1993, investigative journalist David Brock published his controversial book *The Real Anita Hill,* in which he claims to offer hard evidence that Hill lied about her relationship with Thomas. Political commentator George F. Will commented in *Newsweek:* ''To believe that Hill told the truth you must believe that dozens of people, with no common or even apparent motive to lie, did so. Brock's book will be persuasive to minds not sealed by the caulking of ideology. If Hill is a 'victim,' it is not of sexual harassment. . . . Rather, she may be a victim of the system . . . that taught her to think of herself as a victim and made her fluent in the rhetoric of victimization.''

Still, Anita Hill has, for many, become a symbol of a new and powerful wave of feminism. Women's groups continue to credit Hill's appearance before the Senate Judiciary Committee with vastly increasing the public's awareness of sexual harassment and making it much less tolerated in the workplace. In an Associated Press news story dated October 11, 1992, Helen Neuborne, executive director of the NOW Legal Defense and Education Fund, stated: ''A lot of women had felt so isolated and perhaps couldn't even define sexual harassment. . . . The hearings

made an enormous difference even though they were horrible.''

The Equal Employment Opportunity Commission, where Hill and Thomas once worked, reported a 50 percent increase in complaints filed for harassment in the year following Hill's testimony. Additionally, in the aftermath of the hearings, numerous women ran for and won election to government office for the first time, citing their dissatisfaction with the all-male Senate Committee's response to Hill's allegations as their primary reason for doing so. And debate about the truth or falsity of Hill's allegations went on. Tonya Bolden, a *Black Enterprise* contributor commenting on the various analyses of the Hill-Thomas affair, suggested that the entire incident may have sparked a vital understanding of broader issues. As she put it in the April 1993 issue: ''At the end you care less about who was lying and more about what you can do to counter racism and sexism.''

In the fall of 1995, Hill retuned to her teaching position at the University of Oklahoma. During her leave, she authored two books. In 1995, she co-edited the book *Race, Gender, and Power in America: the legacy of the Hill-Thomas hearing* with Emma Coleman Jordan. Hill left the University of Oklahoma at the end of the fall 1996 semester.

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Archibald Vivian Hill

English physiologist Archibald Vivian Hill (1886-1977) shared the Nobel Prize in Physiology or Medicine (1922) for his discoveries relating to the production of heat in muscles.

The son of a timber merchant, A(rchibald) V(ivan) Hill was born in Bristol, England, on Sept. 26, 1886. In 1904 he entered Trinity College, Cambridge, to begin a brilliant career, first in mathematics, then in physiology, in which he obtained a first-class honors degree in 1909.

From 1909 until World War I broke out in 1914, Hill did research work in the Physiological Laboratory at Cambridge. Advised to investigate ''the efficiency of cut-out frog's muscle as a thermodynamic machine,'' this would become Hill's life work. During the war he was director of an official group of scientists who produced revolutionary recommendations on antiaircraft gunsights. In 1920 Hill became Brackenbury professor of physiology in the University of Manchester and in 1923 Jodrell professor of physiology at University College, London. Two years later he was appointed as the Royal Society's Foulerton Research Professor in biophysics at University College. He retired from this chair in 1956 but continued to work in the physiology department.

Early Investigations in Muscle Physiology

Following the suggestion of English physiologist J.N. Langley, Hill began research into the production of heat by a contracting muscle. Practically all that was known at the time was that the total energy involved in contraction of a muscle, that is, the sum of the work done and the heat evolved, was related to the length of the muscle and to the load. But in a single muscle twitch, the heat evolved does not exceed 0.003°C, and the available instruments could

not measure such small amounts. The successive events in a muscle contraction are all chemical reactions, but these cannot be analyzed immediately after they occur, and chemistry can give only the end result. The physical changes can be measured as soon as they occur—hence the emphasis on heat production.

Using a strap-like thigh muscle in the frog, Hill demonstrated that oxygen is needed not for the contractile phase of muscular activity but only for the recovery phase. This led to the discovery of the numerous biochemical reactions that occur in muscle cells and result in contraction.

Hill's studies of the heat in muscle contraction continued through the years. There was no early chemical proof of his deductions, but they were confirmed chemically by Otto Meyerhof in 1920.

Hill wrote many of his papers in collaboration with William Hartree, who worked in Hill's laboratory. Shortly after the war, Hill found a sudden, large production of heat at the onset of contraction and another during relaxation. In 1920, with Hartree, he discovered that, with muscles in nitrogen, there was indeed a smaller heat production during the three minutes following the stimulus. In 1922 they wrote a standard paper on recovery heat, in which they gave the first clear description of the characteristics of this ''anaerobic delayed heat'' (a.d.h.) found in muscles in nitrogen. In 1923 they gave its value as about 0.25 of the initial heat. The explanation of the a.d.h. had to await the further chemical work of Meyerhof and others. In 1922 Hill shared the Nobel Prize in Physiology or Medicine with Meyerhof.

More Theories and Publications

During World War II, Hill's laboratory was closed, and he held important public and advisory offices, such as chairman of the Executive Committee of the National Physical Laboratory, Member of Parliament for the University of Cambridge, and member of the War Cabinet Scientific Advisory Committee. He also visited India as a consultant to the Indian government on scientific matters.

Hill returned to experimental work after the war and published numerous important papers. He also derived his ''Hill equation,'' a mathematical expression for the uptake of oxygen by hemoglobin.

In 1967 Hill stopped all experimental work and moved to Cambridge. His last book *First and Last Experiments in Muscle Mechanics* (1970) contains the results of his difficult experimental and mathematical investigations.

For many years Hill carried out experiments on muscular activity in trained athletes. In 1922 he introduced the fruitful conception of the ''oxygen debt,'' which explains how a person can for a short period produce without exhaustion far larger quantities of lactic acid than the maximum oxygen intake can oxidize at the time. In many experiments Hill found that the maximum speed in running was usually reached in 30 to 50 yards; it then began to decline. In 1925 Hill was the first to plot speed against distance for world running records. In 1928 he studied the effects of different winds on running, and he later investigated the force-velocity relationship in human muscle.

Hill's important books include: *Muscular Activity* (1926), *Muscular Movement in Man* (1927), *Chemical Wave Transmission in Nerve* (1932), and *Trails and Trials in Physiology* (1965). *Trails and Trials,* although nominally an annotated and classified bibliography of his own scientific papers and those of his coworkers, contains critical discussions of his work and that of others.

Honors

Hill received many honors in addition to his Nobel Prize. He became an Officer of the Order of the British Empire in 1918 and a Companion of Honour in 1946. In 1918 he was elected a Fellow of the Royal Society, of which he was Biological Secretary (1935-1945) and Foreign Secretary (1945-1946). He was awarded its Royal Medal in 1926 and its highest honor, the Copley Medal, in 1948. He received honorary degrees from 17 universities and was elected to many foreign scientific societies. He was an Honorary Fellow of both King's College (1927) and Trinity College (1941), Cambridge, and an Honorary Fellow of University College, London (1948). In the early 1930s he was a founding member of the Society for the Protection of Science and Learning, established to assist foreign scholars suffering under Nazi oppression, and later its president. A.V. Hill died in Cambridge on June 3, 1977.

Further Reading

There is a biography of Hill in *Nobel Lectures, Physiology or Medicine, 1922-1941* (1965), which also contains his Nobel Lecture. For Hill's later work see his *Trails and Trials in Physiology* (1965). For the general background of muscle physiology see G. H. Bourne, ed., *The Structure and Function of Muscle,* vol. 2 (1960). □

Benjamin Harvey Hill

The American Benjamin Harvey Hill (1823-1882) was a prominent Georgia politician during the Civil War and Reconstruction eras.

Benjamin H. Hill was born on Sept. 14, 1823, into a Georgia frontier family. He graduated with first honors from the University of Georgia in 1843. Admitted to the bar, he established a highly profitable practice in LaGrange, Ga., which he maintained throughout his public career.

Hill began his political life as a Whig, devoted to the union of the states and the Constitution. In 1851, as a member of the lower house of the Georgia Assembly, he encouraged acceptance of the Compromise of 1850 to quiet the slavery issue. After a 4-year retirement from public life, Hill was defeated in a bid for the U.S. Congress. He then cast his lot with the American, or ''Know-Nothing,'' party. In 1857 Hill ran unsuccessfully for the governorship of Georgia. In the presidential race of 1860, he attempted vainly to effect a fusion in Georgia of the three tickets opposing Abraham Lincoln.

In January 1861, in the state convention, Hill opposed the motion to secede from the Union but finally signed the Ordinance of Secession. As a member of the Provisional Congress, he actively participated in organizing the Confederate government. In November 1861 Hill was elected to the Confederate Senate, where he remained throughout the war. Recognized as a spokesman for President Jefferson Davis, he was called upon to defend such controversial policies as conscription and suspension of the writ of habeas corpus; he justified them as war measures. After the war he was arrested and imprisoned for 3 months.

From 1867 until 1870 Hill conducted a strenuous campaign against the reconstruction program. But by late 1870 he advised Georgians to accept the Reconstruction Acts as accomplished facts and to involve themselves in new issues. His address before the Georgia Alumni Society in 1871 stated the case for a ''New South.'' At about the same time, Hill provoked the anger of conservatives by participating in the sale of the state railroad with a group of Republicans.

In 1875, despite violent opposition, Hill was elected to the U.S. Congress. In Washington he was characterized as a Southern champion, defending Jefferson Davis and the Confederate government against charges of inhumanity. He was elected to the U.S. Senate in January 1877 but did not live out his term. He died of cancer in Atlanta on Aug. 16, 1882.

Further Reading

There are no recent studies of Hill. The most definitive work is Haywood Jefferson Pearce, *Benjamin H. Hill: Secession and Reconstruction* (1928), a general but competent and scholarly study based largely on printed sources. Background studies of the period include Paul Herman Buck, *The Road to Reunion, 1865-1900* (1937), and C. Vann Woodward, *Reunion and Reaction: The Compromise of 1877 and the End of Reconstruction* (1951).

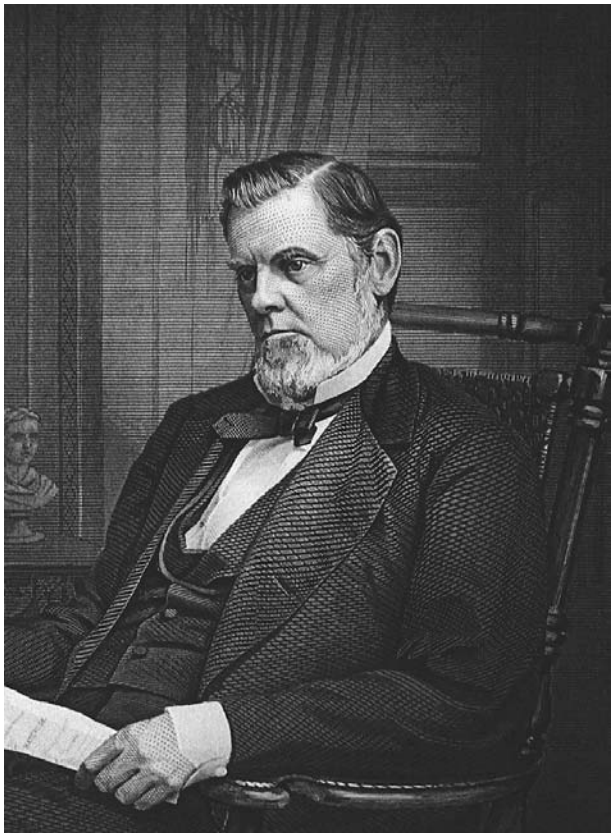

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Herbert Hill

An American scholar and civil rights activist, Herbert Hill (born 1924), national labor director for the National Association for the Advancement of Colored People from 1948 to 1977, was widely recognized as a leading authority on race, labor, and employment discrimination in the United States.

Herbert Hill was born January 24, 1924, in Brooklyn, New York. He was educated in the public school system of the city and attended the New School for Social Research and New York University, receiving his bachelor's degree from the latter in 1945. In 1947 he became an organizer for the United Steel Workers of America, and in 1948 he joined the staff of the National Association for the Advancement of Colored People (NAACP), where he served as national labor director until 1977.

As NAACP labor director, Hill, a white man, became a leading figure in the struggle to achieve job equality for African American workers in the United States. His work involved both scholarship and political activism. He conducted extensive research on employment discrimination in American industry and labor unions resulting in the publication of numerous papers and monographs. This body of research became the basis for the NAACP's litigation in the federal courts on issues involving discrimination by labor unions and industrial firms.

Hill frequently testified in federal courts as an expert witness in employment discrimination cases and was invited to appear before numerous state legislative bodies, the U.S. Department of Labor, the U.S. Commission on Civil Rights, and the Equal Employment Opportunity Commission. As an outspoken critic of racism and discrimination in American industry and organized labor, Hill through his research and advocacy made a major contribution to the development of jurisprudence, legislation, and administrative procedures prohibiting employment discrimination and assuring fair and equitable employment practices in the United States.

In his career Hill published more than 50 monographs, essays, and articles dealing with the problems of race and labor. Studies by Hill appeared in many of the nation's leading journals of law, industrial relations, social policy,

and liberal opinion. In 1979 he published volume one of *Black Labor and the American Legal System,* hailed as the definitive study of the development of American law and legislation regarding employment discrimination.

In addition to his work on race and labor, Hill also contributed to the literature on African American arts and letters, including two edited collections *Soon One Morning: New Writings by Black American Writers* and *Anger and Beyond: The Negro Writer in the United States*. In 1964 Hill was director of the University of California, Berkeley's seminar on ''The Negro Writer in the United States,'' and in 1966 he was program consultant for the University of California, Los Angeles' year long series ''American Art and Culture: The Negro's Contribution.''

Hill served as special consultant to the United Nations Conference on the Prevention of Discrimination and the Protection of Minorities and as a consultant on manpower policy to Israel's Ministry of Labor and to the U.S. Equal Employment Opportunity Commission and was chairperson of the Wisconsin State Advisory Commission to the U.S. Commission on Civil Rights. Appointed visiting professor at several American universities, after his retirement in 1977 as NAACP labor director Hill held a joint appointment as professor in the Department of Afro-American Studies and the Industrial Relations Research Institute at the University of Wisconsin, Madison. Hill also continued to write, lecture, and consult on issues of employment discrimination and worked on volume two of *Black Labor and the American Legal System,* which deals with developments since passage of Title VII of the Civil Rights Act of 1964.

A member of the Progressive Editorial Advisory Board, Hill, along with James E. Jones, Jr., edited *Race in America: The Struggle for Equality* in 1994. It includes essays by writers such as Julius Chambers, Kenneth Clark, Derrick Bell and Eddie Williams. The collection focuses on the persistence of racial discrimination. Hill also published *Black Labor and the American Legal System: Race, Work and the Law* in 1985.

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James Jerome Hill

James Jerome Hill (1838-1916), American railroad builder, was the major force in the construction and management of the Great Northern Railway and is often referred to as the ''Empire Builder of the Northwest.''

James J. Hill was born on Sept. 16, 1838, near Rockwood, Ontario, Canada, of parents of Irish background. His formal education ended with his father's death in 1852, and he began clerking in the local general store. At the age of 18 he left Canada for St. Paul, Minn., at that time a small frontier trading post at the head of the navigable portion of the Mississippi River. During his first years there Hill worked as agent and clerk for various packet companies, meanwhile making valuable contacts and establishing a reputation for integrity. When the Civil War started in 1861, Hill's attempt to enlist was rejected because of the sightless eye that was the result of a childhood accident.

Hill ventured into an independent forwarding business in 1865 and a year later agreed to provide fuel for the St. Paul and Pacific Railroad. This experience, together with his involvement in companies transporting goods and passengers between St. Paul and Winnipeg, provided Hill with a thorough grasp of the area's transportation opportunities. He also entered into a partnership in the Red River Transportation Company. However, his major interest remained the fuel business, which provided him with an increased standing in the community and some much-needed capital.

In 1878 Hill and his associates purchased enough securities in the St. Paul and Pacific Railroad (which extended into the region northwest of St. Paul) to control it. Hill's brilliant management not only resurrected the road but extended it to the Canadian border and westward through the

Dakotas to Great Falls, Mont. (1887), and on, finally, to Seattle, Wash. During construction the company was reorganized as the St. Paul, Minneapolis and Manitoba Railway. It now occupied all of Hill's time.

Hill's expansion policy required using steel rails instead of iron ones and called for connecting all the region's important towns. The expanded railroad encouraged settlement in the region and corresponding improvements in agricultural methods, as well as improvement of terminal facilities. Unlike many railroad men, Hill preferred financing through stocks rather than bonds; this led him to reorganize the railroad in 1890 as the Great Northern Railway Company. (No basic changes in corporate organization occurred after 1890 until the 1970 merger of the Great Northern with the Northern Pacific and the Burlington lines.)

Competition from the rival Northern Pacific Railroad led Hill to attempt to get control of that line during the 1890s, after the Northern Pacific had fallen into receivership. However, his effort to merge the two lines failed when the U.S. Supreme Court upheld an injunction stating that the action would create a monopoly. Hill personally still owned a large block of Northern Pacific stock, and in 1901 the two companies purchased 97 percent of the Burlington Railroad's outstanding stock. This gave Hill's roads entrance into Chicago and access to new markets in the Midwest and South and checked E. H. Harriman of the Union Pacific Railroad, who also had wanted the Burlington.

Harriman's group then bought control of the Northern Pacific, an action which precipitated a stock war. The issue was resolved in 1901 with the creation of the Northern Securities Company, a holding company which included the Great Northern, Northern Pacific, and Burlington lines. This new organization was immediately attacked as monopolistic, a view which the Supreme Court sustained in 1904. Three years later Hill resigned as president of the Great Northern and turned his attention to public interests.

Hill also had been a member of the original syndicate that financed the Canadian Pacific Railway and formed the Great Northern Steamship Company. He collected art and endowed the Hill Reference Library in St. Paul. In 1867 he had married Mary Theresa Mehegan, who bore him 10 children.

Further Reading

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□

Edmund Hillary

Edmund Hillary (born 1919) was one of the greatest explorers and mountaineers of the 20th century.

Edmund Hillary was born in Auckland, New Zealand, on July 20, 1919. He spent his childhood in Tuakau, a rural area just south of Auckland where he went to the local primary school. Later he traveled daily to the city for secondary schooling. He discovered his joy in the mountains on a school trip to Mount Ruapehu, and it never left him.

During the 1940s he made many climbs in New Zealand, particularly in the Southern Alps. He quickly became recognized for his daring, strength, and reliability. Then came climbs in Europe which brought the invitation to join Sir John Hunt's expedition to Everest in 1953. It is history that Hillary and his Nepalese Sherpa guide Tenzing Norgay (who died in 1986 at the age of 71) were the first to climb Everest, reaching the summit on May 29. On returning to base camp in a state of exhaustion Hillary's laconic comment was, ''We knocked the bastard off.''

Vivian Fuchs (later to be knighted) asked Hillary to become part of the Trans-Antarctic expedition in 1957 and 1958. Hillary's job was to set up supply dumps from Scott Base towards the South Pole so that Fuchs' party could complete the crossing of Antarctica.

Hillary would have liked to use the sophisticated Snow-Cats available to Fuchs, but he had to settle for Ferguson farm tractors for transport and hauling. When the last dump was established Hillary—on his own decision—headed for the Pole, which he reached with his three tractors on January 4, 1958. He was the first person to come there by land in 46 years.

Through the 1960s and 1970s Hillary continued to explore the Himalayas. He also led a renowned expedition by jet boat and on foot from the mouth of the Ganges to its source. Like his other adventures it was animated by his zest, good humor, and joy.

Out of love, respect, and concern for the Sherpa people, Hillary built hospitals and schools in the mountains of Nepal. He raised the money, bought the materials, and worked on many of the buildings.

His social concerns were also expressed in New Zealand with comments on public issues that were noted for their bluntness and good sense. He was president of Volunteer Service Abroad and patron of an Outdoor Pursuit Centre and of the Race Relations Council. He was also active in the Family Planning Association, in abortion law reform, and in conservation campaigns. He was strongly opposed to nuclear tests and to ocean dumping in the South Pacific or elsewhere.

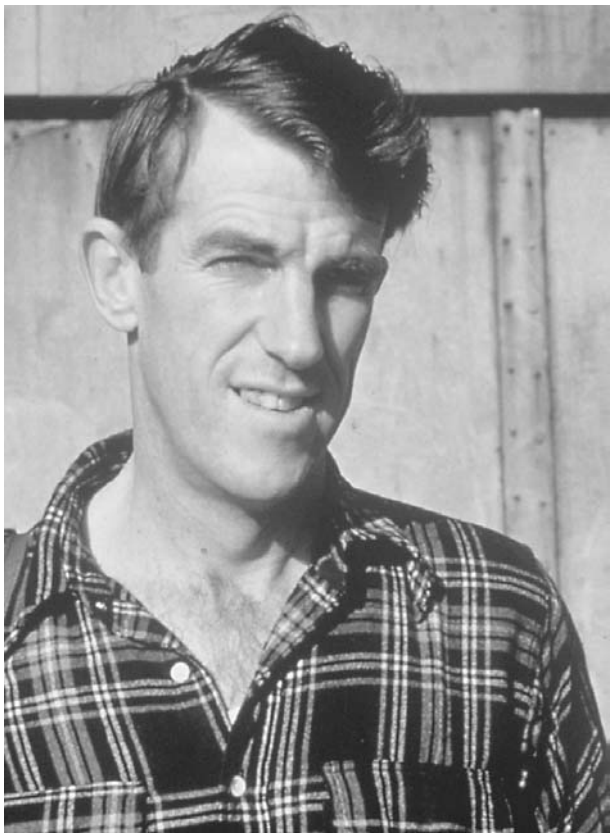

His achievements were recognized internationally with the award of numerous decorations and honorary degrees, beginning with his knighthood in 1953. They reflect the rare warmth and respect in which he was held. In 1985 he was appointed New Zealand high commissioner to India. He was also honorary president for New York's Explorers Club.

In 1975, Hillary's wife and teenage daughter were killed in an airplane crash. He later remarried, and, after leading one last expedition in 1977, he retired to his bee farm outside of Auckland.

Even in retirement, Hillary remained an important voice in the sport of mountain climbing. He wrote the forward for a book by Helen Thayer titled *Polar Dream* (1993). In 1996 he reacted to the death of eight mountain climbers in a storm on Mount Everest with the comment to *Time*'s David Van Biema, ''I have a feeling that people have been getting just a little too casual about Mount Everest. This incident will bring them to regard it rather more seriously.''

Hillary has also kept active in the region where he made his famous climb. The Sir Edmund Hillary Himalayan Trust provides funds and expertise to support reforestation, build schools and hospitals, and use technology such as solar power. He personally raised funds for the Nepal people throughout the 1990s through public speaking engagements and lectures in the United States. In a 1995 interview with James Clash, Hillary said, ''I think the most worthwhile things I've done have not been on the mountains or in the Antarctic, but doing projects with my friends, the Sherpa people. The 27 schools we've now established, the hospitals-those are the things I would like to be remembered for.''

Further Reading

Hillary's own books can be read by all ages with ease and pleasure. They are all autobiographical, but only in *Nothing Venture, Nothing Win* (1975) is there a lot about Hillary as a person. *High Adventure* (1955), *No Latitude for Error* (1961), *Schoolhouse in the Clouds* (1964), *Two Generations* (1984), and *From the Ocean to the Sky* (1979) are splendid adventures. He also wrote *East of Everest* (1956) with George Lowe, *Crossing the Antarctica* (1958) with Sir Vivian Fuchs, *High in the Thin Cold Air* (1962) with Desmond Doig, and *Two Generations* (1983) with Peter Hillary.

There are some useful biographies of Hillary. In historical order they are: Kenneth Moon, *Man of Everest: The Story of Sir Edmund Hillary* (1962); Mark Sufrin, *To the Top of the World: Sir Edmund Hillary and the Conquest of Everest* (1966); Showell Styles, *First Up Everest* (1966); Faith Knoop, *A World Explorer: Sir Edmund Hillary* (1970); Julian May, *Hillary & Tenzing: Conquerors of Everest* (1973); and Terence Bell, *Hillary of Everest* (1973). Some of the most perceptive comments on Hillary appear in *Because It Is There* (1959) by his great friend George Lowe. Hillary relates his experiences as a child, a climber, and a diplomat in *Architectural Digest* (January 1988). Also see *Who's Who in the World* (1996); *Denver Post* (June 4, 1991; June 9, 1991); *Time* (May 27, 1996); and the web site for the Academy of Achievement at http://www.achievement.org. □

Hillel

Hillel (ca. 60 B.C.-A.D. ca. 10) was a Jewish scholar and founder of a dynasty of patriarchs who were the spiritual heads of Jewry until the 5th century.

Sources of information about Hillel are meager and must be sifted from many legends which subsequent generations have spun about him. Hillel, known as Hillel Hazaken, or Hillel the Elder, was born in Babylonia and was said to have descended from the house of David. Impelled by a thirst for learning, he migrated to Palestine at a mature age (ca. 40 B.C.) and arrived in Jerusalem only a few years before Herod the Great ascended to the Judean throne. In Jerusalem, Hillel studied at the academy of two highly reputed scholars, Shmaiah and Abtalion, while earning a meager livelihood as a manual laborer. Half of Hillel's wages went for the support of his family, while the remainder was used for tuition at the academy.

Hillel devoted himself to his studies with great zeal and skill and succeeded in attaining the rank of *nasi,* prince or president of the Bet Din Hagadol, the High Court of ordained scholars known as the Great Sanhedrin. This was the supreme legal and judicial body in Judea.

Hillel's Teachings

Hillel appears to have laid great stress on the practice of Babylonian schools to derive doctrine and law directly from the scriptural text rather than merely relying on established

tradition, memorized and transmitted orally from one generation to another. This method of textual deduction, called *midrash,* or exposition, involved the use of Hillel's Seven Rules of Logic. These rules enabled the rabbis in Hillel's and subsequent generations to apply the law to new conditions on the theory that the new laws were implicit in the Mosaic law.

Hillel was a man of saintly and noble character and disposition. A popular anecdote tells of the heathen who asked Hillel to teach him the entire Torah in the time he could stand on one foot. Unperturbed, Hillel answered, ''What is hateful to thee, do not do unto your neighbor. This is the whole Torah and the rest is commentary; go and study it further!'' This version of the golden rule is believed by many to be a less utopian and more practical precept than the affirmative one to love one's neighbor as oneself (Leviticus 19:18).

The sayings attributed to Hillel in the tractate Abot (Fathers) reveal his humanity and virtue. Hillel was a great lover of peace who urged his followers to ''be of the disciples of Aaron [who was famed as a peacemaker in rabbinic lore]; loving thy fellow creatures and drawing them nigh to Torah.'' ''Judge not thy neighbor till thou art in his place,'' he urged. ''If I am not for myself, who will be for me, yet if I am only for myself, then what am I?'' he taught. He also preached the social tenet, ''Do not separate thyself from the community.''

For 2 1/2 years the Hillelites and Shammaites are said to have debated the question of the worthwhileness of existence, the Hillelites characteristically taking a positive viewpoint and the Shammaites the negative. On this basic issue the two opposing schools agreed that theoretically the Shammaites may be correct, but practically, since existence is a fact, man should live constructively and effectively. Life-affirming Judaism permits of no other attitude.

Further Reading

Solomon Zeitlin, *The Rise and Fall of the Judaean State,* vol. 2 (1967), offers a good sketch of the life and work of Hillel. Nahum N. Glatzer, *Hillel the Elder: The Emergence of Classical Judaism* (1956), presents a well-written, popular account of Hillel's life, works, and ideas. Recommended for a brief historical survey of Hillel's times is Judah Goldin, ''The Period of the Talmud,'' in Louis Finkelstein, ed., *The Jews: Their History, Culture, and Religion,* vol. 1 (1946; 3d ed. 1960). Louis Ginzberg, *On Jewish Law and Lore* (1955), contains an essay ''The Significance of the Halacha.'' Hillel's doctrines are expounded in George Foote Moore, *Judaism in the First Centuries of the Christian Era,* vol. 1 (1927).

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Nicholas Hilliard

The English painter Nicholas Hilliard (ca. 1547-1619) executed miniature portraits of Queen Elizabeth I and her courtiers, set in jeweled lockets, that are the most original and characteristic pictures painted in England in the late 16th century.

Nicholas Hilliard was born in Exeter. His father was a goldsmith, and Nicholas was apprenticed to a goldsmith by 1562. About 1570 he entered the royal service as limner (miniature painter) and goldsmith, in which capacity he designed the Second Great Seal of the Kingdom.

Hilliard's earliest surviving miniatures, painted when he was 13, are reminiscent of the little round portraits decorating the illuminated manuscript *Commentairs de la Guerre Gallique* (ca. 1519). They also resemble the work of Hans Holbein the Younger, who had produced superb miniatures in London before 1543. ''Holbein's manner of limning I have ever imitated,'' wrote Hilliard. But he defined eyes, lips, curls, and lace with needlesharp precision, creating a brittle arabesque that distinguishes his style from the broader approach of Holbein.

In 1572 Hilliard painted his first dated portrait of Queen Elizabeth. One of his finest miniatures, it marks the arrival of the Elizabethan costume piece, that curiously insular product of a court by now culturally as well as politically isolated from Catholic Europe. The Queen is shown half-length, wearing a typically elaborate black dress with white embroidered sleeves and a small frill ruff, with a white rose pinned to her shoulder. Brightly colored and evenly lit, with gold lettering surrounding the head over a blue background, the miniature is painted in watercolor on the back of a playing card, the queen of hearts.

In 1576 Hilliard went to France, where, in the service of the Duc d'Alençon, he was in close touch with the French court. One of Hilliard's best-known works, the *Youth among Roses* (ca. 1588), seems to echo in microcosm the courtly and artificial world of Shakespeare's early comedies.

About 1600 Hilliard wrote the *Treatise concerning the Art of Limning* (published 1911-1912), partly consisting of technical hints and partly a theoretical treatise deriving from Italian mannerist art theory. At that time painters in England were still looked upon as craftsmen, and Hilliard insists on their status as practitioners of a liberal art. ''None should meddle with limning,'' he writes, ''but gentlemen alone.'' He goes on to record conversations with the Queen on portrait painting, which, they agree, is ''best in plain lines without shadowing.''

After Elizabeth's death in 1603 Hilliard worked for James I. But by this time his style was going out of fashion, to be superseded by the shadowed and more realistic approach of his pupil Isaac Oliver.

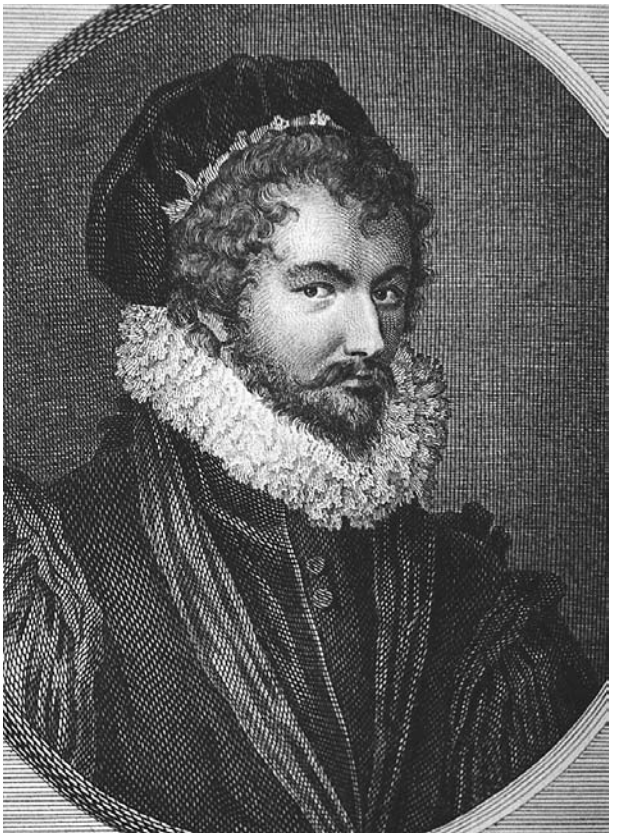

Further Reading

Erna Auerbach, *Nicholas Hilliard* (1961), is the standard monograph and has a full bibliography. Other relevant documents are in Auerbach's *Tudor Artists* (1954). □

Sidney Hillman

Sidney Hillman (1887-1946), Lithuanian-born American labor leader, was a founder of the Congress of Industrial Organizations and an important figure in reshaping national labor and welfare legislation during the New Deal.

Sidney Hillman was born on March 23, 1887, in Žagare, into a middle-class Jewish family. In 1901 he was sent to a Jewish seminary to study for the rabbinate. However, a year of religious study convinced Hillman that his interests were primarily secular, and he became involved in the Jewish Bund, a radical workers' organization dedicated to trade unionism and socialism. The small part he played in the Russian Revolution of 1905 resulted in a 4-month prison term. Fearful of the postrevolutionary wave of repression, he left Russia for England, where he stayed briefly.

Early Union Career

Arriving in the United States in 1907, Hillman went to Chicago and became an apprentice fabric cutter for a men's clothing manufacturer. In 1910 he went out on strike with his fellow employees, and despite obstacles thrown up by the leaders of the United Garment Workers of America (UGWA), the workers won a notable victory.

Hillman's active participation in union affairs as business agent for the UGWA coat-makers' local in Chicago taught him that ''Power is always seized, never bestowed.'' His success in building the Chicago local brought him to the attention of the International Ladies' Garment Workers' Union (ILGWU), which called Hillman to New York in 1914 to serve as chief clerk of its arbitration machinery.

However, a revolt was brewing within the UGWA; the workers had grown dissatisfied with the conservative policies of the union's leaders. The revolt erupted in 1914, when the immigrant tailors seceded from the UGWA to form their own national organization. The rebels invited Hillman to become president; he readily accepted. The new union, known as the Amalgamated Clothing Workers of America (ACWA), was opposed by the American Federation of Labor (AFL) because it drew membership away from the UGWA, an AFL affiliate.

The ACWA

Despite its existence outside the mainstream of the labor movement, the ACWA flourished under Hillman's astute leadership. During the 1920s, when most American

trade unions were foundering, the ACWA not only survived but also pioneered in a whole range of activities, from labor banks and unemployment insurance to cooperative housing projects and a Russian-American Industrial Corporation. The union also maintained an extensive education program for its members. These activities won Hillman a reputation as the ''labor statesman.'' But even the labor statesman was unable to save his union from the ravages of the Great Depression, when membership and funds declined precipitously.

New Deal

Hillman was prepared to grasp the opportunities opened to unions by Franklin Roosevelt's New Deal labor legislation. Hillman rebuilt the membership and finances of the ACWA and then united with other labor leaders in an aggressive campaign to bring industrial unionism to the mass-production industries.

After finally winning membership in the AFL, the ACWA, led by Hillman, bolted in 1936, when the AFL refused to support the Committee on Industrial Organization's program for industrial unionism. When the committee became permanent as the Congress of Industrial Organizations (CIO) in 1938, Hillman was elected vice president. From 1937 to 1939 he was also chairman of the CIO's Textile Workers Organizing Committee. The massive industrial unions, under the guidance of such men as Hillman, David Dubinsky, and John L. Lewis, drastically altered the nature of labor-management relations and made organized labor a significant force in national politics.

Political Activities

In the 1930s Hillman shed the last remnants of his socialist background and became an ardent New Deal Democrat. But because he retained a broader social vision than most labor leaders and felt comfortable among intellectuals, he became a confidant of President Franklin Roosevelt. He served on Roosevelt's first labor advisory board (1933-1936). To guide socialist voters in New York into the Roosevelt camp in the 1936 presidential election, Hillman helped establish the American Labor party, a sort of halfway house between the Socialist and Democratic parties.

In gratitude, Roosevelt in 1940 made Hillman labor's representative on the Advisory Commission to the Council of National Defense and, during World War II, associate director of the Office of Production Management. Hillman was Roosevelt's major adviser on labor affairs.

Hillman was an accommodator and an opportunist who sought to offer workers a better living and society a reasonable degree of social stability. On July 10, 1946, at the height of his national reputation and influence, he died of a heart attack.

Further Reading

Two laudatory biographies provide the best introduction to Hillman: George H. Soule, *Sidney Hillman: Labor Statesman* (1939), is excellent up to the time Hillman became important in Washington politics, and Matthew Josephson, *Sidney Hillman: Statesman of American Labor* (1952), discusses his whole career. Two books which offer the fullest introduction to the development of unionism in the garment industry are Joel Seidman, *The Needle Trades* (1942), a brief but thorough survey, and Benjamin Stolberg, *Tailor's Progress: The Story of a Famous Union and the Men Who Made It* (1944), which treats Hillman unfairly. Irving Bernstein's *The Lean Years: A History of the American Worker, 1920-1933* (1960) and *Turbulent Years: A History of the American Worker, 1933-1941* (1970) provide important information on the milieu in which Hillman worked.

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Morris Hillquit

Morris Hillquit (1869-1933), Russian-born American lawyer and author, figured prominently in the organization of the Socialist Party of America.

Morris Hillquit, born Moses Hilkowitz in Riga on Aug. 1, 1869, received his early education abroad. Soon after emigrating to New York City in 1886, he began a lifelong involvement in left-wing political activities, participating in the establishment of the United Hebrew Trades, a union for impoverished Jewish garment workers formed in 1888. About the same time, he worked as a clerk for the Socialist Labor party and soon began writing for the *Arbeiter Zeitung,* a Yiddish-language newspaper. In 1891 he entered New York University Law School, receiving a degree in 1893. From 1893 to 1899 he mainly devoted himself to building a successful legal practice.

In 1899 Hillquit emerged as an important Socialist leader. He and others had become restive under Daniel De Leon's heavy-handed leadership of the Socialist Labor party, and the dissidents—known as the ''Kangaroo'' faction—bolted the party. In 1900 Hillquit and his allies supported the presidential candidate of the Social Democratic party, Eugene V. Debs. The next year, with Hillquit as a central figure in the unity move, the Kangaroo faction and the Debs party joined to form the Socialist Party of America.

Hillquit served the party as promoter, platform writer, legal adviser, author, and candidate. He wrote numerous articles and books on the party's behalf. On five occasions—in 1906, 1908, 1916, 1918, and 1920—he ran for Congress in East Side New York districts. Twice he ran for mayor of New York City. An evolutionary socialist, he argued that the party would discredit itself if it promised an instant socialist utopia. He nevertheless repeatedly supported the leadership of Debs, though he was closer to the party's radical wing.

Hillquit was conspicuously hostile to American involvement in World War I. In 1915 the Socialist party adopted a platform (largely written by Hillquit) urging Americans to withhold economic and diplomatic support from all the belligerents. When the United States entered the war in 1917, another Hillquit platform condemning the war was approved by the party. When, in 1917, Hillquit ran for mayor, it was in the face of great hostility to the Socialists' peace platform; still, he received more than 20 percent of the vote.

After World War I Hillquit's poor health and the demoralized condition of the Socialist party limited his political effectiveness, although in 1932 he again entered the New York City mayoralty race and won nearly a quarter-million votes. He died on Dec. 31, 1933.

Further Reading

Hillquit's many writings include an autobiography, *Loose Leaves from a Busy Life* (1934). Three excellent studies of socialism in America provide background for Hillquit's career: Ira Kipnis, *The American Socialist Movement, 1897-1912* (1952); Howard H. Quint, *The Forging of American Socialism* (1953); and David A. Shannon, *The Socialist Party of America* (1955).

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Carla Anderson Hills

A moderate Republican official, Carla Anderson Hills (born 1934) served three presidents as lawyer, cabinet member, and US trade representative.

Carla Anderson Hills was born in Los Angeles on January 3, 1934, the daughter of Carl H. and Edith (Hume) Anderson. A tomboy nicknamed Butch, she grew up in affluence, living in Beverly Hills and attending private schools. Her father, a self-made millionaire, ran a lucrative building supply business. Under his tutelage Carla became a fierce competitor who excelled in sports. She captained the tennis team at Stanford, where she graduated *magna cum laude* in 1955, after spending a year abroad at St. Hilda's College, Oxford University.

Her desire to become a lawyer, which she claimed dated from grade school, clashed with her father's plans to bring her into the business. In 1955 she entered Yale Law School, working as a bank teller and bookkeeper to pay her tuition until her father relented and financed her schooling. She graduated in the top 20 of her class at Yale in 1958, but she could not land a job at a major firm. One San Francisco law office told her, ''Sorry, there are no 'separate facilities' for women lawyers.'' Hills would later downplay the sexual discrimination she encountered. ''I never really think about it,'' she stated, offering her own formula for success. ''Somewhere in your presentation, the audience stops thinking of you as a 5-foot, 6-inch woman with freckles on your nose. If people think you are immersed, are serious, have done your homework, then they take you seriously.''

In 1958 she married Stanford law school graduate Roderick M. Hills and went to work for the US Attorney in Los Angeles arguing civil cases. She and her husband joined with others to form the law firm of Munger, Tolles, Hills, and Rickershauser in 1962. Hills and her husband worked together a great deal during their marriage, practicing in their Los Angeles firm from 1962 to 1974. Hills specialized in antitrust and securities cases and published three books on the subjects. She served as president of the Los Angeles chapter of the American Bar Association in 1963 and of the National Association of Women Lawyers in 1965. That same year she was admitted to the bar of the US Supreme Court. In 1971 she taught as adjunct professor of antitrust law at the University of California, Los Angeles (UCLA). During these years in Los Angeles, Hills had four children: a son Roderick and three daughters, Laura, Megan, and Lisa. Hills liked to boast that in spite of her active career she never missed a school play or birthday party.

Carla Hills became involved in government work almost by accident. In 1973 Elliot Richardson, then serving as President Richard Nixon's secretary of defense, flew to Los Angeles to recruit Hill's husband to become assistant secretary. He refused, but Richardson was impressed with Carla and later, after becoming attorney general, he offered her the job of assistant. Almost immediately after he made the offer, Richardson resigned to protest Nixon's firing of Watergate special prosecutor Archibald Cox in an incident

known as the ''Saturday Night Massacre.'' Hills went to work for the new attorney general, William Saxbe, working with the White House as Nixon became increasingly ensnared in legal battles. At the Justice Department she earned a reputation as a tough and able administrator.

In February of 1975 President Gerald Ford nominated her as secretary of Housing and Urban Development (HUD). Hills became the third woman to hold a cabinet position, joining Frances Perkins, Franklin Delano Roosevelt's secretary of labor, and Oveta Culp Hobby, Dwight Eisenhower's secretary of health, education, and welfare. Critics in the Senate complained that Hills had no background in urban affairs and had been named only to give Ford a woman appointee, but she was confirmed and later gained a reputation for her grasp of details and consummate skill at bureaucratic infighting.

As HUD secretary, Hills came into conflict with many city mayors and planning commissions who criticized her tight-fisted policies. Although she favored the restoration of urban centers, arguing that ''it is far less costly to recycle a city than to build a suburb,'' she opposed government funding, fearing it would add to the national deficit. Carla Hills served as secretary of Housing and Urban Development from March 1975 to January 1977.

During the Democratic administration of President Jimmy Carter, Hills returned to private practice as partner in the Washington firm of Latham, Watkins, and Hills. She served on the boards of directors of a number of prominent corporations, including Chevron, IBM, and American Airlines. She sat on several national commissions, including the Trilateral Commission and the Sloan Commission on Government and Higher Education. She also held advisory positions at a number of top educational institutions, including the University of Southern California, Stanford's and Yale's law schools, and Princeton's Woodrow Wilson School of Public and International Affairs.

A moderate Republican, Hills did not accept a position in the Reagan administration. Instead, she practiced law and served as chair of the Urban Institute, a Washington think tank that produced some sharp critiques of President Ronald Reagan's domestic policies. She also served on the Lawyers Committee for Civil Rights Under the Law, co-chaired the Alliance To Save Energy, and acted as vice chair of the advisory council on legal policy of the American Enterprise Institute. In 1986 she became a managing partner in the Washington law offices of Weil, Gotshal & Manges.

In December of 1988 President George Bush named Hills US trade representative, a cabinet level position that carries with it the title of ambassador. Although Hills had no background in trade, at her confirmation hearing before the Senate she won unanimous approval by declaring, ''We will open foreign markets with a crowbar where necessary, but with a handshake whenever possible.'' Delighted Washingtonians, including President Bush, sent Hills hundreds of crowbars. Her tough negotiating style, coupled with her feminine demeanor, won her the nickname the ''velvet crowbar.''

Hills faced an extremely demanding first six months as US trade negotiator. With no background in trade policy and no staff to speak of, she put herself through a crash course to get up to speed on trade disputes. Senator Lloyd Bentsen, chair of the Senate Finance Committee, who initially termed Hills ''a disappointing choice,'' praised her for her hard work and acknowledged she ''had proved herself to be a quick study.''

Hills, known as a ''very lawyerly lawyer,'' pored over details of agreements and then stuck to the text when she negotiated. ''I think it is very important to know all the facts you possibly can about your position,'' Hills insisted. ''If you have all the facts, it will nudge [your trade strategy] along.'' Admirers praised her keen sense of US interests and her relentless bargaining style. Critics contended that she was cold, abrupt, and often impolitic. They complained that she was too much the lawyer, that she lacked vision and took ''too legalistic an approach to trade.''

According to *Fortune* magazine, in the years ahead the US trade representative faces formidable problems. As Europe moved toward economic unification in 1992, American business was increasingly worried about higher tariff walls. Japan continued its commercial dominance, and other Asian countries, particularly South Korea, were generating big trading surpluses with the United States. The trade negotiator's task will be to use the 1988 Trade Act to take action against the worst international offenders without destroying the fragile philosophy of free trade.

In 1991, Hills made a veiled threat of trade sanctions against Japan until further efforts were made to increase the US semiconductor industry's market share in the Japanese

market. The US expected to have a 20% share by the end of 1992. Hills has had her share of successes. By 1993 she had opened Japanese markets to American goods and fought European Community Trade Barriers. In 1993, the former US trade representative joined the law firm of Shea and Gould. Although she was nominated for corporate directorship, she ended her work there by resigning. Her chief concerns continued to lie with US trade agreements and President Clinton's foreign and domestic trade policies.

Further Reading

Further information on Carla Hills can be found in the cover story on Carla Hills in *Business Week* (January 22, 1990); ''Two for the Trade,'' in *National Journal* (August 12, 1989); Ann Reilly Dowd, ''What To Do about Trade Policy,'' in *Fortune* (May 8, 1989); I. Ross, ''Carla Hills Gives the Woman's Touch a Brand New Meaning,'' in *Fortune* (December 1975); and in ''Call Her Madam,'' in the *Washington Post* (February 26, 1975). □

Gertrude Himmelfarb

The American professor, writer, and scholar Gertrude Himmelfarb (born 1922) was noted for her work on Victorian intellectual history and for her conservative point of view.

Gertrude Himmelfarb was born in Brooklyn, New York, on August 8, 1922, the daughter of Bertha and Max Himmelfarb, a manufacturer. She graduated from New Utrecht High School in Brooklyn in 1939 and attended Brooklyn College, studying history and philosophy. She graduated from Brooklyn College in 1942 and in the same year married Irving Kristol but retained her maiden name for professional purposes. In the late 1990s, one writer wrote: ''No family has had a greater impact on today's conservatism than the Kristols,'' writes Jacob Weisberg in the New Yorker of [then] editor Bill; his mother, historian Gertrude Himmelfarb; and his father, public philosopher Irving.

The young couple moved to Chicago, where Himmelfarb began graduate work in history at the University of Chicago. Himmelfarb wrote her Master's thesis on Robespierre under the direction of well-known historian Louis Gottschalk and received her MA in 1944. She continued her graduate studies while Kristol served with the U.S. Army. After Kristol's discharge in 1946, they went to England, where Himmelfarb had been awarded a fellowship to Girton College, Cambridge University. At Cambridge she continued her doctoral research on Lord Acton, a fascinating and paradoxical Victorian figure, both European and English, a political thinker and historian.

First Book

Back in the United States, Himmelfarb published her first book, an edition of Lord Acton's *Essays on Freedom and Power,* in 1948. In 1950 she received her Ph.D. from the University of Chicago. During the late 1940s and early 1950s Himmelfarb wrote several articles and began to establish her area of expertise in Victorian intellectual history. In 1952 her book *Lord Acton: A Study in Conscience and Politics* was published and received high praise from reviewers.

Between 1950 and 1965 Himmelfarb was an ''independent scholar'' with no official academic affiliation. Her work attracted sufficient interest, however, for her to be awarded several prestigious grants, including two Guggenheim fellowships. This independence further allowed her to spend several years in London, where Kristol was serving as the co-editor of the intellectual journal *Encounter*.

In 1959 Himmelfarb's second monograph, *Darwin and the Darwinian Revolution,* was published. The book was a study of the influence of Darwin's theory of natural selection on his contemporaries, particularly those concerned with politics and religion, and like its predecessor was widely praised. Himmelfarb published an edition of Thomas Malthus' *On Population* in 1960 and an edition of John Stuart Mill's *Essays on Politics and Culture* in 1962.

Her long academic ''holiday'' ended in 1965, when she was appointed professor of history at Brooklyn College. In 1978 Himmelfarb was named distinguished professor of history at the graduate school of the City University of New York.

Politics, Religion and Moral Values

Himmelfarb was an individual with strong ideas on a variety of topics. She believed that among mankind's most important ideas are those relating to politics, religion, and moral values. In her youth a classic liberal, she became increasingly appreciative of the conservative point of view. In this process she was joined by her brother, Milton Himmelfarb, and her husband, both eminent ''neo-conservative'' thinkers and writers about American political and intellectual life. Her opinions had an obvious impact on her work as an historian, and among other things helped determine who would be her heroes (i.e., Edmund Burke and Adam Smith) and her villains (i.e., Jeremy Bentham and Karl Marx). Her political views were well-known and gave rise, in particular in the 1960s and 1970s, to criticism, much of it unwarranted, of her work as an historian.

In 1968 one of Himmelfarb's most important works, *Victorian Minds,* was published. The book is a series of essays on Victorian men of ideas ranging from Edmund Burke (to whom two very different essays, indicative of Himmelfarb's changing views of the great conservative theorist, are devoted) to J.S. Mill to Leslie Stephen to John Buchan. One essay is devoted to the ''Victorian ethos,'' the changing and inclusive community of ideas and values shared by the majority of Victorians. *Victorian Minds* attracted much critical attention, both negative and positive, but all critics were aware of Himmelfarb's massive research and the book had a large impact on Victorian studies.

Two books on John Stuart Mill appeared in 1974. The first was an edition of Mill's *On Liberty*. The second book, *On Liberty and Liberalism: The Case of John Stuart Mill,* was an exploration of the ''two'' Mills—the one who wrote *On*

Liberty and the one who wrote Mill's other works. There is, Himmelfarb stipulated, a qualitative difference between the writings of the two, the former being strongly influenced by his long-time companion and later wife, Harriet Taylor, and the latter, whom Himmelfarb clearly preferred, belonging ''to an older liberal tradition.''

The Idea of Poverty: England in the Early Industrial Age (1984) was the first of two projected volumes. Comprehensively researched using economic, political, sociological, and literary sources and brilliantly written, the book describes changes in what late 18th-and early 19th-century people actually meant by the terms ''poverty'' and ''the poor'' and what these contemporaries thought should be done about both. According to Himmelfarb, the Industrial Revolution saw a change in the idea that poverty was a ''natural, unfortunate, often tragic fact of life, but not necessarily a demeaning or degrading fact'' to its portrayal as ''an urgent social problem'' that threatened the fabric of society and must, at all costs, be abolished. *The Idea of Poverty* received widespread applause from the historical profession and from the more general reading public.

In 1986 Himmelfarb's *Marriage and Morals Among the Victorians* was published. A series of essays which, she said, ''reflect a sense of the intellectual and moral nature of the Victorians,'' the book is largely concerned with the Victorian ''moral imagination,'' an offshoot of the Victorian ethos. Himmelfarb wrote in tribute to Victorian morality and to Disraeli's ''Tory Imagination'' while harshly criticizing the methodology of a contemporary study on Victorian marriage as well as the morals of the literary and artistic Bloomsbury Group.

Another volume of essays, *The New History and the Old* (1987), is a scathing critique of the ''new'' or social history and its methods. As a political conservative and a traditional historian (one does not necessarily imply the other), Himmelfarb was alarmed at the ''hegemony'' of the new history within the profession. Each essay deals with a specific type of new history—psycho-history, quanto-history, sociological history, Marxist history—or problem raised by the new history's methods. She was deeply concerned with the new history's belittlement of the importance of ideas, of politics, and of traditional narrative. This book received much attention from reviewers, who admired Himmelfarb's wit and writing skill. Reviews of the contents of the book, understandably, seem to be divided along party lines, with traditional historians applauding and new historians highly critical.

In 1987 Himmelfarb was honored when she emerged as a strong though unsuccessful candidate for the position of Librarian of Congress. In 1988 she retired from her job with the City University of New York and became a professor emerita at that institution.

After her retirement Himmelfarb continued to write a large number of articles on a variety of topics in both popular and professional periodicals, and her work continued to be informed by her conservative views. For example, she wrote opinion articles in the *New York Times* against changes in academic curricula, academic affirmative action quotas, and radical feminism. She pursued her interest in the Victorian moral imagination in articles in the *Wilson Quarterly* and in *Commentary*. And she furthered her examination of the new history in an important article in the *American Historical Review* (June 1989) that deplores historical deconstructionism. Deconstructionism, a theory which has come and gone, she said, in other disciplines, has been adopted by some historians ''to liberate the study [of history] from the tyranny of facts.''

Himmelfarb's critically well received 1991 volume *Poverty and Compassion: The Moral Imagination of the Late Victorians* argues that the lives of the era's poor, while wretched by many modern standards, were not all that bad relative to the average Englishman's. They were also better than the lives of the poor in most of the European countries from which the critics came. She writes of the Victorians' realistic approach to helping the poor and the destitute, and for their determination to frame the issue of relief in moral terms. The evil of poverty, they held, resided less in material deprivation than in character deformation.

Her *On Looking Into the Abyss: Untimely Thoughts on Culture and Society* (1994) took its title from a remark Lionel Trilling made to his students to ''look into the Abyss.'' Their pervasive nihilism, that threatens to engulf everyone, prevented them from grasping just how subversive, how hostile to civilization the assigned readings were. Though she does not say so, her subtitle comes from Nietzsche's Unzeitgemasse Betrachtungen (Untimely resections). In this way, she wished to signal her intention of pitting the moral imagination against the spiritual descendants of Bloomsbury, the active proponents of immorality and nihilism. Since the years when Trilling lectured to uncomprehending students, she writes, the abyss has opened wider. ''The beasts of modernism have mutated into the beasts of post-modernism—relativism into nihilism, amorality into immorality, irrationality into insanity, sexual deviancy into polymorphous perversity.''

The Demoralization of Society: From Victorian Virtues to Modern Values (1995) follows *On Looking Into the Abyss: Untimely Thoughts on Culture and Society,* with further speculations on the effects on present-day society of the abandonment of Victorian standards of moral behavior. She devotes a chapter to crime statistics in England and in America and to levels of illegitimacy and single parenthood. She deduces from these that moral standards have changed for the worse, and questions what new standards, if any, have replaced the old. ''The Victorian virtues were neither the classical nor the Christian virtues; they were more domesticated than the former and more secular than the latter,'' but were believed to be perennial. ''For Victorians, virtues were fixed and certain, not in the sense of governing the actual behavior of all people all the time . . . [rather], they were the standards against which behavior could and should be measured. When conduct fell short of those standards, it was judged in moral terms as bad, wrong or evil—not, as is more often the case today, as misguided, undesirable or (the most recent corruption of the moral vocabulary) 'inappropriate'.'' This is the major distinction between the Victorian age and our own, argues Himmelfarb.

In other words, Victorian virtues—which included work, discipline, thrift, self-help, self-discipline, cleanliness, chastity, fidelity, valor and charity—provided a continuity that unified society. Certainly there were ''class distinctions, social prejudices, abuses of authority, [and] constraints on personal liberty'' in England during the 19th century. But Victorians from royal dukes to stevedores and scullery maids were confident that being English and Christian was superior to being anything else.

Her call for a return to Victorian values coincided with a national debate about ''family values'' and a general national discussion regarding a rising crime rate, lower education test scores, single parenthood and so her work enjoyed more popular attention than her previous writings.

Gertrude Himmelfarb occupied a unique place in the historical profession and among American scholars. She was one of the few women of her generation to pursue graduate education and successfully complete a Ph.D. In addition, her political views and her work were often controversial and subjected to harsh criticism. She led a highly unconventional career, with 15 years as an ''independent scholar'' and marriage (and enduring ''intellectual companionship,'' according to Kristol) to a prominent political thinker and writer. Universally recognized and respected for the depth of her scholarship, her gift of analysis, and the incisiveness of her arguments, she was justly described by another eminent American historian of Victorian Britain as ''the most eminent American scholar to have written acutely on the history of Victorian ideas.''

Further Reading

There are no full-length books about Gertrude Himmelfarb or articles devoted exclusively to a retrospective of her career. Nonetheless, as an important and controversial historian she has attracted much attention. A highly favorable but sensible review of *Victorian Minds* by John Gross in the *Observer* (October 6, 1968) provides an excellent introduction to Himmelfarb and her work. An interesting counter to this is Robert E. Bonner's review of *Victorian Minds* in the *Carleton Miscellany* (Fall 1968), which castigates Himmelfarb for her conservative views and finds much fault with her husband, Irving Kristol. A review of books by Himmelfarb and another historian by Bernard Semmel in *Partisan Review* (1985) enthusiastically discusses *The Idea of Poverty* and Himmelfarb's place among contemporary historians. Favorable but balanced views of *Marriage and Morals* are provided by Neil McKendrick in the *New York Times Book Review* (March 23, 1986) and John Gross in the *New York Times* (February 28, 1986). □

Heinrich Himmler

The German National Socialist politician Heinrich Himmler (1900-1945) commanded the SS, Hitler's elite troops, and was head of the Gestapo. He was perhaps the most powerful and ruthless man in Nazi Germany next to Hitler himself.

Born in Munich, Bavaria, on Oct. 7, 1900, Heinrich Himmler was the son of the former tutor of one of the Bavarian princes. In World War I he took his first opportunity to join the army (1917), but owing to his frail health he never reached the front. Yet he continued soldiering in veterans' bands after the war while a student at the university in Munich, and in November 1923 he marched in Hitler's ill-fated Beer Hall Putsch. After a brief flirt with the leftist Strasser faction of the Nazis, the young anti-Semitic fanatic joined Hitler in 1926 as deputy propaganda chief.

In January 1929 Himmler found his ''calling'' with his appointment as commander of the blackshirt SS (*Schutzstaffel*) —then still a small, untrained bodyguard. With characteristic drive and pedantic precision he rapidly turned this organization into an elite army of 50,000—including its own espionage system (SD). After the Nazis came to power in 1933, Himmler took over and expanded the Gestapo (*Geheime Staatspolizei,* secret police). In 1934 he liquidated Ernst Roehm, chief of the SA (storm troopers), and thus gained autonomy for the SS, which took charge of all concentration camps.

From this power base, to which he added the position of chief of all German police forces in June 1936 and that of minister of the interior in August 1943, Himmler coordinated the entire Nazi machinery of political suppression and racial ''purification.'' From 1937 on, the entire German population was screened for ''Aryan'' racial purity by Himmler's mammoth bureaucratic apparatus. After the invasion of eastern Europe it became Himmler's task to ''Germanize''

the occupied areas and to deport the native populations to concentration camps.

After the plot of July 1944 against Hitler, Himmler also became supreme commander of all home armies. In 1943 he made contacts with the Western Allies in an attempt to preserve his own position and to barter Jewish prisoners for his own safety—an action which caused his expulsion from the party shortly before Hitler's death. On May 21, 1945, Heinrich Himmler was captured while fleeing from the British at Bremervoerde. Two days later he took poison and died.

Further Reading

Roger Manvell and Heinrich Fraenkel, *Himmler* (1965), a carefully researched and fair-minded biography, is the best personal portrayal in English. Willi Frischauer, *Himmler: The Evil Genius of the Third Reich* (1953), is more concerned with the SS itself, as is Heinz Höhne, *The Order of the Death's Head,* translated by Richard Barry (1969). Felix Kersten, *The Kersten Memoirs,* translated by Constantine Fitzgibbon and James Oliver (1956), is a fascinating and invaluable close-up look at Himmler by his personal physician.

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Paul Hindemith

Paul Hindemith (1895-1963) was a prolific and versatile German composer and also an important teacher of musical composition.

Paul Hindemith was born on Nov. 16, 1895, in Hanau am Main. At the age of 9, he began violin lessons; advancing rapidly, he was soon able to enter a conservatory in nearby Frankfurt, where he studied composition. In 1923 he became concertmaster of the Frankfurt Opera orchestra. More important, however, was his career as violist, first in the Rebner Quartet and later (1922-1929) in the Amar Quartet, which toured Europe playing many major contemporary works.

In 1919 Hindemith signed his first contract with a music publisher (Schott), a connection he maintained throughout his life. That same year he wrote his first important compositions: the First String Quartet in F Minor, Op. 10, and the one-act opera *Mörder, Hoffnung der Frauen*. These were rapidly followed by two more stage works: *Das Nusch-Nuschi,* a one-act play for Burmese marionettes, and the one-act opera *Sancta Susanna*. All these works were controversial, and Hindemith was considered a radical. Yet, later, his music remained firmly rooted in tonality; he rejected the twelve-tone method and was not interested in electronic composition.

From 1926 to 1929 Hindemith was active in the direction of the contemporary chamber-music festivals at Donaueschingen and Baden-Baden. During these years he wrote chamber music, including chamber concertos for piano, cello, violin, viola, and organ. *Cardillac* (1926) was an opera of major importance in his career. In 1927 he produced typical examples of his *Gebrauchsmusik,* that is, music intended for specific purposes or particular occasions: the *Spiel-und Jugendmusiken* Music for Youth), Op. 43 and 44.

In 1927 Hindemith accepted a professorship of composition at the Staatliche Hochschule für Musik in Berlin. He remained there until 1934, when he was suspended as part of the Nazi campaign against ''degenerate'' (modern) music. It was under the impact of such turbulent political events that he composed his finest stage work, *Mathis der Maler*. Dealing with the problems and the duties of the artist in troubled times, this work draws deeply on Hindemith's own spiritual experiences while telling the story of the 16th-century German painter Matthias Grünewald. It was completed in July 1935 and premiered 3 years later in Zurich, Switzerland.

Also in 1935 Hindemith made his first journey to Turkey, where, at the request of the Turkish government, he drew up plans for the organization of Turkish musical life. While these plans were carried out over the next 2 years, he visited Turkey three more times. In 1937 he finally resigned from the Staatliche Hochschule; the following year he moved to Switzerland. In 1940 he emigrated to the United States and settled at Yale University, where he taught for the next 13 years.

During his American period Hindemith produced some of his most popular works, such as *Symphonic Metamorphosis of Themes by Carl Maria von Weber* (1943) and *When Lilacs Last in the Door-yard Bloom'd* (*A Requiem for Those We Love;* 1946). However, he became nostalgic for Europe and in 1953 returned to Switzerland, where he lived for the last 10 years of his life. Among the major works of these years were two operas: *The Harmony of the World* (1957) and *The Long Christmas Dinner* (1960). On his last journey to America, in 1963, he heard the first American performance of the latter work, as well as the premiere of the Concerto for Organ and Orchestra, which he had written to celebrate the opening of Philharmonic Hall in New York City. His last work, a Mass for mixed choir a cappella, was premiered in November 1963 in Vienna under his direction. On December 28 he died in Frankfurt.

Hindemith's philosophy of music is summed up in the speech he gave upon receipt of the Balzan Prize in 1963. ''In which direction,'' he asked,'' can music still develop? Certainly not . . . in the ever greater extension and expansion of the limits of sound. . . . To express what has never been said before, the musician must enter another dimension. He must explore the heights and the depths, the heights of the spiritual and the depths of the human soul.''

Such rejection of new sound possibilities weakened Hindemith's influence on musical developments of the 1950s and 1960s. More influential are his theoretical textbooks, *The Craft of Musical Composition* (1941), *Traditional Harmony* (1943), and *Elementary Training for Musicians* (1946), which are widely used in American universities.

Further Reading

Hindemith's Charles Eliot Norton Lectures of 1949-1950 were published as *A Composer's World: Horizons and Limitations* (1952). They offer interesting insights into the composer's views and experiences. A pictorial biography is *Testimony in Pictures,* with an introduction by Heinrich Strobel (trans. 1968). An excellent general study which discusses Hindemith is Joseph Machlis, *Introduction to Contemporary Music* (1961).

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Paul Ludwig Hans von Beneckendorff und von Hindenburg

The German field marshal and statesman Paul Ludwig Hans von Beneckendorff und von Hindenburg (1847-1934) commanded the German forces during the last 2 years of World War I. He was president of Germany from 1925 to 1934.

Paul von Hindenburg was one of the last prominent representatives of the old Prussian Junkerdom—once the mainstay of Prussia's military power and its honest and efficient civil service—and he profoundly shared its values of honor, duty, and total dedication to the state. As president during the critical years of the Depression, he also symbolized the curious inability of the old Prussian aristocrats to deal with the barbaric nationalism and reckless militarism of Hitler's national socialism.

Hindenburg was born in Posen (now Poznań, Poland) on Oct. 2, 1847, to a family of old Junker stock. Trained in the Prussian Cadet Corps, he fought bravely in the wars against Austria (1866) and France (1870), earning a citation for bravery and the Iron Cross.

Never a man of outstanding strategic or tactical talents, Hindenburg made his mark as a hardworking, loyal, and dedicated soldier. His sincerity and noble bearing earned him the respect of both superiors and subordinates and assured him of a steady rise through the ranks in the long years of peace after 1871. By 1904 he had become commanding general of the IV Army Corps, a post he held until his retirement in 1911.

World War I

As an experienced officer, Hindenburg was recalled to active duty shortly after the outbreak of World War I and sent to command the 8th Army on the Eastern front with the extremely talented but highly temperamental Erich Ludendorff as his chief of staff. On the morning after its arrival on the front, the new command team commenced the Battle of Tannenburg (August 26-29), which resulted in the most decisive German victory on the Eastern front and made its official victors, Hindenburg and Ludendorff, into almost legendary German heroes. In this battle the German forces virtually annihilated a Russian army twice the size of the German detachment and cleared East Prussian territory for the balance of the war. By November 1914 Hindenburg had advanced to supreme commander in the east with the rank of field marshal.

When the German armies were increasingly driven into the defensive on the decisive Western front in the summer of 1916, Hindenburg was made chief of general staff, with Ludendorff at his side as chief of operations. Thus Hindenburg and Ludendorff—with the latter always in the driver's position—increasingly determined the direction of German politics. Their policy consisted primarily of a stub-

born, increasingly suicidal insistence on an all-out military effort and sizable annexations and a wooden resistance to all reforms at home. For the German military fortunes, however, even the unification of the supreme command of the Central Powers under Hindenburg and desperate all-out offensives in the west were not enough. By the summer of 1918 German offensive strength had run out, and an Allied counteroffensive, reinforced by fresh American troops, threatened to carry the war into Germany.

The subsequent surrender did not diminish Hindenburg's prestige, however. He prepared what he believed to be the temporary resignation of the emperor, William II, to make an armistice possible. He gained the lasting gratitude of his nation by bringing every German soldier across the armistice line along the Rhine before the deadline set by the Allies. Only after the signing of the Peace Treaty of Versailles did he finally lay down his command—still the most popular public figure in Germany.

Years as President

After the first president of the postwar republic died in 1925, Marshal Hindenburg was nominated by the parties of the right and was elected with a slight plurality over the candidate of the center and moderate left. Although he continued to hope for a return of his beloved monarchy, he loyally supported the various governments of the republic in the 1920s.

An abrupt shift in Hindenburg's position took place with the outbreak of the Depression and the subsequent breakdown of majority coalition governments in the German Parliament. Under an emergency paragraph in the constitution, he now supported Chancellor Heinrich Brüning's government of the center against the combined antirepublican majority of Nazis and Communists. Widely regarded as the last bulwark against Hitler, the 82-year-old war hero was reelected with the support of the center-left parties in the spring of 1932.

Hindenburg soon turned against Brüning, however, because of a moderate land reform thought disadvantageous to Hindenburg's fellow landed aristocrats. He replaced this last genuinely republican chancellor with Franz von Papen and then Kurt von Schleicher, both personal friends. Finally, on Jan. 30, 1933, he overcame his initial dislike and distrust of Nazi leader Adolf Hitler and appointed him to the chancellorship, thereby inaugurating 12 years of Nazi dictatorship.

Failing in health, Hindenburg increasingly lost control over the radicalization and terrorization of German politics. In March 1933 he symbolically presided over the opening of Hitler's newly purged Reichstag and in the following year had to tolerate the army purges accompanying the infamous Roehm Purge. On Aug. 2, 1934, Paul von Hindenburg died at Neudeck, a broken man. His death removed the last restraints on Hitler.

Further Reading

Hindenburg's early autobiography, *Out of My Life* (1920), was translated by F. A. Holt (1933). Of the many biographies of Hindenburg, mostly by admirers, the best in English are John W. Wheeler-Bennett, *Wooden Titan: Hindenburg in Twenty Years of German History, 1914-1934* (1936; republished as *Hindenburg: The Wooden Titan,* 1967), a full biography, and Andreas Dorpalen, *Hindenburg and the Weimar Republic* (1964), which is limited to the time of the republic. Margaret Goldsmith and Frederick Voigt, *Hindenburg: The Man and the Legend* (1930), is a generally favorable, scholarly account. Emil Ludwig, *Hindenburg* (trans. 1935), is popularized but is an accurate appraisal. Recommended for general historical background are Walter Görlitz, *The German General Staff: Its Historical Structure, 1657-1945* (1950; trans. 1953); Gordon A. Craig, *The Politics of the Prussian Army, 1640-1945* (1955); and Erich Eyck, *A History of the Weimar Republic* (trans., 2 vols., 1962-1963). □

Gregory Oliver Hines

Dancer and actor Gregory Oliver Hines (born 1946) began his career when he was still a toddler. He tapped his way to fame in nightclubs with his brother, Maurice Hines, on Broadway and in Hollywood.

Valentine's Day, 1946, marks the birth of Gregory Hines in New York City. His father was Maurice Sr., who worked as a soda salesman, a nightclub bouncer, and a semi-pro baseball player. His paternal grandmother, Ora Hines, was a showgirl at the Cotton Club, the famous Prohibition-era nightclub in Harlem where African American entertainers performed for a wealthy white clientele.

His brother, Maurice Jr., was two years old when Gregory was born, and already in tap shoes. The boys grew up in Harlem and Brooklyn, and it was their mother who steered them toward tap-dancing careers as a way ''out of the ghetto.'' Envisioning them as the new Nicholas Brothers, she enrolled them in dancing school as soon as they could walk. The boys made regular visits to Harlem's vaudeville mecca, the Apollo Theatre, and Gregory's idols were the improvisational tap masters ''Sandman'' Sims and Teddy Hale.

The brothers first performed locally together when Gregory was five and Maurice seven. Their education took place at professional children's schools; summer vacations were booked with tours of their dance act, called the Hines Kids. Their Broadway debut was in 1954 as the newspaper boy (Maurice) and the shoeshine boy (Gregory) in the musical comedy ''The Girl in Pink Tights,'' starring French ballerina Jeanmarie.

Under the tutelage of tap coach Henry LeTang, the Hines Kids became an international attraction. When Maurice reached his teens, they became the Hines Brothers, and briefly they were Hines, Hines and Brown when singer and pantomimist Johnny Brown joined the act. The next member of the act joined in 1962, when Maurice Sr., having learned to play the drums, made possible Hines, Hines and Dad. Maurice Jr. was the straight man for Gregory's com-

edy, and the three of them played such venues as ''The Ed Sullivan Show,'' ''The Tonight Show,'' the Palladium in London, and the Olympia Theatre in Paris.

By the late 1960s, the interests of the two brothers took divergent paths. Maurice wanted to concentrate on ''legitimate theatre,'' and Gregory, more influenced by the times, wanted to write songs and perform rock-style music.

In 1973 the brothers' act broke up, and Gregory moved to Venice, California, where he became, in his words, ''a long-haired hippie.'' He organized a jazz-rock group, Severence, for which he wrote songs, sang, and played guitar. He worked as a waiter, busboy, and karate instructor (he is a Black Belt), and joined a men's consciousness-raising group. He met his second wife, Pamela Koslow, during this period. Hines had been married once before to dance therapist Patricia Panella, and his daughter from that marriage, Daria, lived with her mother in Manhattan.

Hines missed his daughter and moved back to New York in 1978. He landed a tap-dancing spot in ''The Last Minstrel Show,'' a Broadway hopeful that opened and closed in Philadelphia.

His next effort was his first joint appearance in five years with his brother, in the African American musical revue ''Eubie!'' (1978-1979). Choreographed by their mentor Henry LeTang, the show was an homage to then 95-year-old composer Eubie Blake. Gregory sang a soulful rendition of ''Low Down Blues,'' and he ''machine-gun'' tapped out ''Hot Feet,'' a number that was repeatedly interrupted by audience applause. Gregory and Maurice sang and danced ''Dixie Moon'' as a duet and joined others in the tango ''There's a Million Little Cupids in the Sky.'' Hines won several awards for his performance in ''Eubie!'', including one from the Outer Critics' Circle, and was nominated for a Tony as Outstanding Featured Actor in a Musical.

A musical-comedy version of ''A Christmas Carol'' called ''Comin' Uptown'' (1979-1980) was Hines' first vehicle for genuine acting. Although it flopped at the box office, Hines, who played the lead, was nominated for a Tony as Outstanding Actor in a Musical.

His next effort was to choreograph ''Blues in the Night,'' a revue based on classic blues songs. This show ran for six weeks off-Broadway in early 1980.

In May 1980, Hines participated with Charles ''Honi'' Coles, John Bubbles, Nell Carter, and others in ''Black Broadway,'' George Wein's salute to African American Broadway musicals of the past. The same year, a pair of Hines' tap shoes was placed on the ''Wall of Fame'' at Roseland, the venerable Manhattan dance hall, alongside the shoes of Fred Astaire and Ruby Keeler.

''Sophisticated Ladies'' was a showcase of Duke Ellington's music conceived by director-choreographer Donald McKayle, with its tap segments choreographed by LeTang. After its Philadelphia tryout, reviewers complained it was too long and encumbered with wooden narration, which minimized the song-and-dance talents of Hines and co-star Judith Jamison. The show moved to Washington, D.C. in early 1981, where Hines criticized the show publicly and was dismissed. The cast rallied on his behalf, threatening to walk out; Hines was rehired, and McKayle was replaced by Michael Smuin.

The revamped show reached Broadway in March 1981. It was no longer a drawn-out tour of Ellington's musical life and times, but a slick, elegant bundle of nostalgia for a Saturday night party at the old Cotton Club. With Mercer Ellington, Duke's son, conducting the on-stage orchestra, Hines sang the title song as well as ''Don't Get Around Much Anymore'' and ''Something to Live For''; a duet with Jamison, ''I Let a Song Go Out of My Heart,'' and others including ''Take the A Train'' and ''It Don't Mean a Thing (If I Ain't Got That Swing).'' For ''Sophisticated Ladies,'' Hines received his third straight Tony nomination, this one for Best Actor in a Musical. The show didn't close until January 1983. In January 1982 Hines turned over the role to his brother in order to help produce the West Coast production of the show.

During this period he made his first film appearance, opening up yet another venue for his talents. In Mel Brooks' farce ''The History of the World—Part I'' (1981), Hines brief comic scene featured him as Cleopatra's long-tongued slave. That same year, he appeared in the horror film ''Wolfen'' (1981), and in 1983 he co-starred with Chevy Chase and Sigourney Weaver in ''Deal of a Century.''

While in Los Angeles for ''Sophisticated Ladies,'' he heard about a jazz-era film titled ''The Cotton Club.'' For two weeks, he begged the film's producer, Robert Evans, for the part of Sandman Williams, a promising, young Cotton

Club tap dancer. Evans had his mind set on Richard Pryor for the part, and when Pryor turned it down, Hines got his wish.

Francis Ford Coppola relied on his cast's real-life experiences in rewriting the screenplay for ''The Cotton Club'' 40 or 50 times, with the help of William Kennedy, before it was satisfactory. After hearing Hines describe the breakup of the Hines, Hines and Dad act, Coppola decided to make Gregory's character half of a feuding brother act, with Maurice Hines playing the other half. The film was released in 1984, to lukewarm reception by critics and audiences.

Hines appeared on the star-studded two-hour NBC network show ''Motown Returns to the Apollo'' (May 19, 1985), a condensed version of a six-hour taping that took place at the official re-opening of the historic Harlem theater two weeks earlier. The same year, he co-starred with Mikhail Baryshnikov in ''White Nights'' (1985), which impressively juxtaposed the tap and ballet talents of the two stars, but critics agreed that not much else about it was impressive. Other films for Hines include ''Running Scared'' (1986) with Billy Crystal and ''Off Limits'' (1988) with Willem DeFoe. ''Tap'' (1989), a tribute to his old idols, included appearances by Sammy Davis, Jr., and Sandman Sims and was choreographed by Henry LeTang.

Nineteen-ninety-two marked a turning point in Hines' career. He received his fourth Tony Award nomination for his role as Jelly Roll Morton in ''Jelly's Last Jam,'' and this time he won. Dinitia Smith reviewed the performance in *New York* and called Hines ''perhaps, the greatest tap dancer in the world.'' In the 1990s, Hines became well known in the film industry, earning important roles in many films, including ''White Lie,'' ''A Rage in Harlem,'' ''Eve of Destruction'' (1991); ''T Bone N Weasel,'' ''Dead Air'' (1992); ''Renaissance Man,'' ''Dying for a Smoke'' (1994); ''Waiting to Exhale'' (1995); and ''The Preacher's Wife'' (1996). He has directed an independent film, ''White Man's Burden,'' released in 1994. Hines' next move appears to be into television, with the advent of the prime-time sitcom ''The Gregory Hines Show,'' in which Hines plays a widower trying to get back into the dating scene while also raising his 12-year-old son.

Despite his many successful endeavors in other areas, Hines continued to think of himself as a tap dancer. He told Leslie Bennetts of *Vanity Fair,* ''Whenever I go to Europe and have to fill out that landing card that asks what your occupation is, I always put down 'tap dancer.'''

Further Reading

Although no biographies of Hines have been published, numerous newspaper and magazine articles give in-depth profiles of him, including the *Christian Science Monitor* (March 1981); *New York* (March 1981); *New York Daily News* (December 1984); *People* (August 1981); *Time* (April 1981); *Jet* (March 1988); and the *Washington Post* (January 1981, February 1985, September 1988, and February 1989). See also *Essence* (November 1993); *Who's Who in America* (1996); and *Who's Who Among African Americans* (1996). □

Rolando Hinojosa

Rolando Hinojosa is one of the most prolific and well-respected Hispanic novelists in the United States. Not only has he created memorable Mexican American and white characters, but he has completely populated a fictional county in the lower Rio Grande Valley of Texas through his continuing generational narrative that he calls the Klail City Death Trip Series.

The first Chicano author to receive a major international literary award, Rolando Hinojosa won the prestigious Premio Casa de las Américas for *Klail City y sus alrededores* (*Klail City*), part of a series of novels known to English-speaking readers as ''The Klail City Death Trip.'' Hinojosa's fiction, often infused with satire or subtle humor, is widely praised for its multiple narratives that unite many characters' individual perspectives into the unique combined voice of the Chicano people. Hinojosa has also produced essays, poetry, and a detective novel titled *Partners in Crime.*

Hinojosa was born in Texas's Lower Rio Grande Valley to a family with strong Mexican and American roots: his father fought in the Mexican Revolution while his mother maintained the family north of the border. An avid reader during childhood, Hinojosa was raised speaking Spanish until he attended junior high, where English was the primary spoken language. Like his grandmother, mother, and three of his four siblings, Hinojosa became a teacher; he has held several academic posts and has also been active in administration and consulting work. Although he prefers to write in Spanish, Hinojosa has also translated his own books and written others in English.

Hinojosa entered the literary scene with the 1973 *Estampas del valle y otras obras,* which was translated as *Sketches of the Valley and Other Works.* The four-part novel consists of loosely connected sketches, narratives, monologues, and dialogues, offering a composite picture of Chicano life in the fictitious Belken County town of Klail City, Texas. The first part of *Estampas* introduces Jehú Malacara, a nine-year-old boy who is left to live with exploitative relatives after the deaths of his parents. Hinojosa synthesizes the portrait of Jehú's life through comic and satiric sketches and narratives of incidents and characters surrounding him. The second section is a collection of pieces about a murder, presented through newspaper accounts, court documents, and testimonials from the defendant's relatives. A third segment, narrated by an omniscient storyteller, is a selection of sketches depicting people from various social groups in Klail City, while the fourth section introduces the series' other main character, Jehú's cousin Rafa Buenrostro. Also orphaned during childhood, Rafa narrates a succession of experiences and recollections of his life. Hinojosa later rewrote *Estampas del valle y otras obras* in English, publishing it as *The Valley* in 1983.

Hinojosa's aggregate portrait of the Spanish southwest continues in *Klail City y sus alrededores,* published in English as *Klail City.* Like its predecessor, *Klail City* is composed of interwoven narratives, conversations, and anecdotes illustrating the town's collective life spanning fifty years. Winner of the 1976 Premio Casa de las Américas, the book was cited for its ''richness of imagery, the sensitive creation of dialogues, the collage-like structure based on a pattern of converging individual destinies, the masterful control of the temporal element and its testimonial value,'' according to Charles M. Tatum in *World Literature Today.* Introducing more than one hundred characters and developing further the portraits of Rafa and Jehú, *Klail City* prompts *Western American Literature* writer Lourdes Torres to praise Hinojosa for his ''unusual talent for capturing the language and spirit of his subject matter.''

Korean Love Songs from Klail City Death Trip and *Claros varones de Belken* are Hinojosa's third and fourth installments in the series. A novel comprised of several long poems originally written in English and published in 1978, *Korean Love Songs* presents protagonist Rafa Buenrostro's narration of his experiences as a soldier in the Korean War. In poems such as ''Friendly Fire'' and ''Rafe,'' Hinojosa explores army life, grief, male friendships, discrimination, and the reality of death presented through dispassionate, often ironic descriptions of the atrocity of war. *Claros varones de Belken* (*Fair Gentlemen of Belken County*), released three years later, follows Jehú and Rafa as they narrate accounts of their experiences serving in the Korean War, attending the University of Texas at Austin, and beginning careers as high school teachers in Klail City. The book also includes the narratives of two more major characters, writer P. Galindo and local historian Esteban Echevarría, who comment on their own and others' circumstances. Writing about *Fair Gentlemen of Belken County, World Literature Today* contributor Tatum comments that Hinojosa's ''creative strength and major characteristic is his ability to render this fictional reality utilizing a collective voice deeply rooted in the Hispanic tradition of the Texas-Mexico border.'' Also expressing a favorable opinion of the book was *Los Angeles Times Book Review* writer Alejandro Morales, who concludes that ''the scores of names and multiple narrators at first pose a challenge, but quickly the imagery, language and subtle folk humor of Belken County win the reader's favor.''

Hinojosa continued the ''Klail City Death Trip'' series with *Mi querido Rafa.* Translated as *Dear Rafe,* the novel is divided into two parts and consists of letters and interviews. The first half of the work is written in epistolary style, containing only letters from Jehú—now a successful bank officer—to his cousin Rafa. Between the novel's two parts, however, Jehú suddenly leaves his important position at the Klail City First National Bank, and in the second section Galindo interviews twenty-one community members about possible reasons for Jehú's resignation. The two major characters are depicted through dialogue going on around and about them; the reader obtains a glimpse of Rafa's personality through Jehú's letters, and Jehú's life is sketched through the opinions of the townspeople. *San Francisco Review of Books* writer Arnold Williams compares the power of Hinojosa's fictional milieu, striking even in translation, to that of twentieth-century Jewish writer Isaac Bashevis Singer, noting that ''Hinojosa is such a master of English that he captures the same intimacy and idiomatic word play in his re-creations.''

After writing *Rites and Witnesses,* the sixth novel in the ''Klail City Death Trip'' series, Hinojosa turned to a conventional form of the novel with the 1985 Partners in Crime, a detective thriller about the murder of a Belken County district attorney and several Mexican nationals in a local bar. Detective squads from both sides of the border are called to investigate the case; clues lead to an established and powerful cocaine smuggling ring. Jehú and Rafa reappear in the novel as minor characters who nevertheless play important parts in the mystery's development. ''Those who might mourn the ending of the ['Klail City Death Trip' series] and their narrative experimentation and look askance at Hinojosa's attempting such a predictable and recipe-oriented genre as the murder mystery need not worry,'' concludes Williams. ''He can weave a social fabric that is interesting, surprising, realistic and still entertaining.''

Hinojosa told *Contemporary Authors:* ''I enjoy writing, of course, but I enjoy the re-writing even more: four or five rewritings are not uncommon. Once finished, though, it's on to something else. At this date, every work done in Spanish has also been done in English with the exception of *Claros varones de Belken,* although I did work quite closely on the idiomatic expressions which I found to be at the heart of the telling of the story.

''I usually don't read reviews; articles by learned scholars, however, are something else. They've devoted much time and thought to their work, and it is only fair I read them and take them seriously. The articles come from France, Germany, Spain, and so on, as well as from the United States. I find them not only interesting but, at times, revelatory. I don't know how much I am influenced by them, but I'm sure I am, as much as I am influenced by a lifetime of reading. Scholars do keep one on one's toes, but not, obviously, at their mercy. Writing has allowed me to meet writers as diverse as Julio Cortázar, Ishmael Reed, Elena Poniatowski and George Lamming.

''My goal is to set down in fiction the history of the Lower Rio Grande Valley, and with *Becky and Her Friends,* [which came] out in 1990, I am right on schedule. The Spanish version will also be out the same year. A German scholar, Wolfgang Karrer, from Osnabrueck University has a census of my characters; they number some one thousand. That makes me an Abraham of some sort.

''Personally and professionally, my life as a professor and as a writer inseparably combines vocation with avocation. My ability in both languages is most helpful, and thanks for this goes to my parents and to the place where I was raised.''

In 1993, Hinojosa released *The Useless Servants.* This is a novel of the Korean War, told in the form of the journal of Rafe Buenestro, a Mexican American soldier. This novel exposes the negative treatment Mexican Americans and African Americans received from their fellow soldiers. *Publishers Weekly* says that in this book, ''Hinojosa gives us a graphic picture of the unchanging face of war—raw, gritty and inhumane.''

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Sir Cyril Norman Hinshelwood

The English chemist Sir Cyril Norman Hinshelwood (1897-1967) was noted for his contributions to reaction kinetics.

Cyril Hinshelwood was born in London on June 19, 1897, the only child of an accountant who died in 1904. The boy was brought up by his mother. Hinshelwood won a scholarship to Oxford but was unable to accept it because of World War I. He became a chemist at an explosives factory at Queensferry, Scotland, and 2 years later he was appointed assistant chief laboratory chemist. In 1919 he entered Balliol College, Oxford, for the shortened postwar degree course. So sure was his grasp of chemical principles that his tutor, Sir Harold Hartley, recommended Hinshelwood for a fellowship at Balliol in 1920. A year later he was made a fellow of Trinity College, Oxford. He remained there until 1937, when he was named Dr. Lee's professor of chemistry at Oxford, a post he held until his retirement in 1964. He then became senior research fellow at Imperial College, London.

Hinshelwood's lifelong preoccupation with the energetics and rates of chemical reactions may be traced to his work of testing explosives at Queensferry. Early work included studies of the decomposition of solid potassium permanganate, reactions between gases on hot filaments, and reactions taking place in solution. Before long, however, he turned to the kinetics of homogeneous gas reactions. By studying the effects of pressure changes on these reactions, Hinshelwood inferred that in some circumstances molecules might gain the necessary energy to react (activation energy) by mutual collision, but in other circumstances deactivation might occur by this process.

Among the gas phase reactions studied at this time was the deceptively simple reaction between hydrogen and oxy-

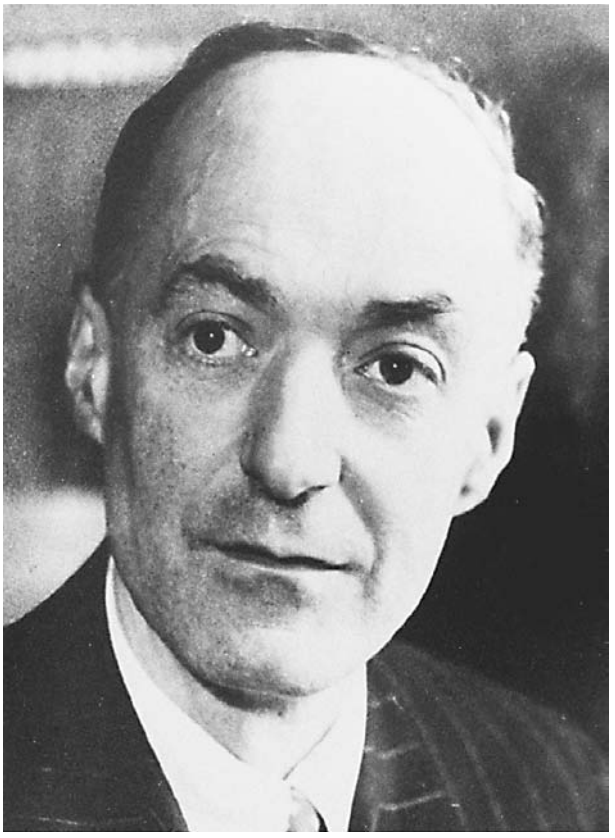

gen to form water. By studying the way in which the rate of reaction was affected by temperature and pressure changes and by examining the conditions needed for explosion, Hinshelwood was led to propose a branching chain mechanism. By observing the effect of the wall surface, and especially the ability of nitric oxide to inhibit the reaction, he concluded that free radicals played a key role, postulating as active participants H, O, OH, and HO_2.

In the late 1930s Hinshelwood turned to a new field of activity. Recognizing that the growth of bacteria was essentially a complex of chemical reactions, he began to apply kinetic studies to the bacterial cell. He examined the effect of additives such as phosphorus and the alkali metals and concluded that bacteria could adapt to their new environment by a shift in the enzyme balance of their cells. He was able to systematize his results in terms of a ''principle of total integration'' and give them mathematical expression in his ''network theorem.''

Hinshelwood played an important part in the consolidation and organization of physical chemistry at Oxford for many years. He was a highly articulate scientist with deep insight into the philosophical implications of his subject, and his lectures were tinged with dry humor and delivered with great clarity. His international reputation was widened by his books. *The Kinetics of Chemical Change* (1926) was his masterpiece; the successive editions reveal the progressive sophistication that came to his views on his own special subject. *The Structure of Physical Chemistry* (1951) is a magisterial survey of the whole field from his particular viewpoint. In bacteriology, his early work, *The Kinetics of the Bacterial Cell* (1946), was followed by *Growth, Function and Regulation in Bacterial Cells* (1966).

Hinshelwood was knighted in 1948. From the Chemical Society he received the Longstaff and Faraday medals and from the Royal Society the Davy, Copley, Royal, and Leverhume medals. He became president of the Royal Society in 1955. He shared the Nobel Prize in chemistry and was admitted to the Order of Merit in 1956. He had the unique distinction of being simultaneously president of the Royal Society and of the Classical Association.

A man of many parts, Hinshelwood was a very accomplished linguist and had an expert knowledge of subjects as diverse as classical music, Chinese porcelain, and Persian carpets. He died in London on Oct. 9, 1967.

Further Reading

Biographical information on Hinshelwood is in Eduard Farber, *Nobel Prize Winners in Chemistry, 1901-1961* (rev. ed. 1963), and Nobel Foundation, *Chemistry: Including Presentation Speeches and Laureates' Biographies,* vol. 3 (1964). For background see Aaron J. Ihde, *The Development of Modern Chemistry* (1964). □

Susan Eloise Hinton

Often considered the most successful novelist for the junior high and high school audience, Hinton is credited with creating the genre of realistic young adult literature with the publication of her first book, *The Outsiders* (1967), at the age of seventeen.

Although not a prolific author, she is acclaimed for writing powerful and insightful fiction about adolescent males in hostile social environments. Her works are often acknowledged for their authenticity, candor, and appeal to young adults, especially teenage boys. Although her books include topical elements such as gang violence and drug abuse, Hinton focuses more on character and theme, an attribute praised for contributing to the universality of her works.

As a teenager in Tulsa, Oklahoma, S. E. Hinton enjoyed reading but often found her options limited: ''A lot of adult literature was older than I was ready for. The kids' books were all Mary Jane-Goes-to-the-Prom junk. I wrote *The Outsiders* so I'd have something to read.'' Based on events that occurred in her high school in Tulsa, Oklahoma, the novel describes the rivalry between two gangs, the lower-middle-class greasers and the upper-class Socs (for Socials), a conflict that leads to the deaths of members of both gangs. Narrated by fourteen-year-old Ponyboy, a sensitive, orphaned greaser who tells the story in retrospect, *The Outsiders* explores the camaraderie, loyalty, and affection that lie behind the gang mystique while pointing out both the likenesses in the feelings of the opposing groups and the futility of gang violence; through his encounters with death, Ponyboy learns that he does not have to remain an outsider.

Initially regarded as controversial for its unflinching portrayal of disaffected youth, the novel is now recognized as a classic of juvenile literature as well as a unique accomplishment for so young a writer.

The Outsiders was a major success among teenagers, selling more than four million copies in the United States. The book's popularity enabled Hinton to attend the University of Tulsa, where in 1970 she earned an education degree and met her future husband, David Inhofe. However, being catapulted into fame and fortune at eighteen was not without problems; Hinton had a writer's block for several years. ''I couldn't even write a letter. All these people were going, 'Oh, look at this teenage writer' and you think, God, they're expecting a masterpiece and I haven't got a masterpiece.''

Eventually, however, Hinton produced a second novel, *That Was Then, This Is Now* (1971), a tale of two foster brothers, Bryon and Mark, who are moving apart; as one becomes more involved in school and girlfriends, the other moves deeper into a career of crime and drugs. In *Rumble Fish* (1975), Hinton continued exploring the themes of gang violence and growing up in the story of a disillusioned young man who, in a struggle to acquire a tough reputation, gradually loses everything meaningful to him. Hinton's next book, *Tex* (1979), which follows two brothers left in each other's care by their rambling father, likewise investigates how delinquent youths try to make it in a world shaped by protest, drugs, violence, and family disruption. *Taming the Star Runner* (1988) tells of a fifteen-year-old's self-discovery during a summer spent on his uncle's horse ranch.

In each of her books, Hinton depicts the survival and maturation of her adolescent male protagonists, tough yet tender lower-class boys who live in and around Tulsa and who grow by making difficult decisions. Using a prose style noted initially for its urgency but more recently for its more controlled, mature quality, Hinton addresses such themes as appearance versus reality, the need to be loved and to belong, the meaning of honor, and the limits of friendship. Underlying Hinton's works is her depiction of society as a claustrophobic and often fatal environment that contributes to the fear and hostility felt by her characters. Although she has been accused of sexism for inadequately developing several of the young women in her books, Hinton is often praised for the overall superiority of her characterizations and for her sensitivity toward the feelings and needs of the young. She has also written the screenplay for the feature film version of *Rumble Fish* with Francis Ford Coppola. In 1988, Hinton received the first Young Adult Services Division/ *School Library Journal* Author Award from the American Library Association.

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Hipparchus

The Greek astronomer Hipparchus (active 162-126 B.C.) discovered the precession of the equinoxes, founded trigonometry, and compiled the first star catalog.

Born at Nicaea in Bithynia, Hipparchus studied astronomy, perhaps under Theodosius, and made some of his early observations in his native city. From at least 162 B.C. he was on the island of Rhodes, where he especially observed solstices, equinoxes, and lunar eclipses. His last recorded observation was made in 126 B.C. Hipparchus wrote on a variety of subjects connected with astronomy, but of his 14 works known once to have existed, only the commentary on Aratus's *Phaenomena* is extant. His astronomical work is known chiefly through the *Almagest* of Ptolemy and the writings of Strabo of Amisela.

Hipparchus seems to have initiated the study of plane trigonometry, devising for that purpose a table of chords of angles ranging from 0 to 180°. He also developed a method of solving spherical triangles. By means of his trigonometric calculations he was able to determine, with greater accuracy than ever before, right and oblique ascensions and declinations, as well as simultaneous risings or settings of stars at different terrestrial latitudes. He also applied his methods to the solution of the problem of determining planetary positions. In his later years he drew up an elaborate catalog of 850 or more fixed stars, giving for each its longitude and latitude and also the apparent brightness, based on a system of six magnitudes similar to that used today.

Precession of the Equinoxes

Hipparchus's greatest discovery was that of precession of the equinoxes, that is, the fact that the sun takes less time to return to the same solstitial or equinoctial point than it takes for the expiry of the sidereal year. He arrived at the discovery by a comparison of his own observations with those made earlier by Meton and Euctemon (432 B.C.) and Aristarchus (281 B.C.). He determined the annual amount of precession and from this obtained a nearly correct value for the duration of the tropical year (the period of the sun's rotation from equinox to equinox), which was too great by only 6 1/2 minutes.

Planetary, Solar, and Lunar Studies

In planetary theory Hipparchus was undoubtedly familiar with the work done by earlier astronomers, and he combined many of their observations with his own but was unsuccessful in formulating a planetary theory. However, he did explain that there are two inequalities for each planet, that the retrogradations of each are variable in extent, and that these phenomena can be represented by combining earlier hypotheses of eccentric circles and epicycles on concentric circles.

With respect to the moon and sun, Hipparchus was indebted to the Babylonians, but he improved upon earlier

estimates of the size and distance of the two bodies. Though he himself observed lunar eclipses, he also employed the data on two sets of three eclipses of 383-382 and 201-200. On the basis of his examination of one of these two sets, Hipparchus determined the radius of the lunar epicycle, and on the basis of his examination of the other set, he determined the eccentricity of the lunar orbit. That these factors were equal was a fact about which Hipparchus was well aware. Evidently Hipparchus tried to account only for the inequality in lunar motion, which is due to the elliptical form of the moon's orbit. In discussing lunar latitude, he used data from the eclipse of 502, derived from cuneiform sources; he determined the inclination of the lunar orbit to the ecliptic to be 5°.

In devising a model to account for the inequity of solar motion, Hipparchus was more successful than with the planets and the moon. Brilliantly, by means only of estimates of the time between the vernal equinox and the summer solstice and of that between the summer solstice and the autumnal equinox, he proved that the apogee of the sun lies at Gemini 5;30° (5° 30′) and that the eccentricity of the solar orbit is 1/24 of the radius of the eccentric circle. His final work was the determination of the angular diameters and distances, in earth radii, of the sun and moon from the center of the earth. Though Ptolemy was able to improve on these parameters, the gross underestimation of the size of the solar system in antiquity could not be corrected before the 17th century.

Geographical Work

Hipparchus's work on geography was a criticism, in three books, of Eratosthenes. In his discussion of Eratosthenes's geography he is concerned with mathematical errors in determining the latitudes of, and distances between, places. He evidently desired to establish a coordinate system of parallels of longitude and latitude for determining geographical positions, such as he employed for fixing the positions of the fixed stars. The data at his disposal, however, especially those concerning terrestrial longitude, were not sufficient to carry out his scheme. Fundamental to this effort was his estimate, based on Eratosthenes's value for the circumference of the earth (252,000 stades), that 1° of either longitude or latitude on the earth's surface is equal to a distance of 700 stades.

Influence of Hipparchus

Hipparchus was a careful and cautious scientist who prepared the way for those who followed him by establishing a high standard of observational astronomy, by devising trigonometrical methods of solving problems in mathematical astronomy, and by collecting and criticizing the observational material of his predecessors, both Babylonian and Greek. Like many another, his greatest achievement was to make it possible for his successors to eclipse him and relegate his works to oblivion.

Further Reading

There is no comprehensive work on Hipparchus, but a good biography is in Henry Smith Williams, *The Great Astronomers* (1930). None of the discussions of his astronomical work in the standard histories of science is adequate. There is a brief discussion in J. L. E. Dreyer, *A History of Astronomy from Thales to Kepler* (rev. ed. 1953). A general survey of Hipparchus's life and an appreciation of his achievements, along with a detailed study of the fragments of his criticism of Eratosthenes, is in D. R. Dicks, ed., *The Geographical Fragments of Hipparchus* (1960). □

Hippocrates

The ancient Greek physician Hippocrates (ca. 460-ca. 377 B.C.), the father of medicine, put a definitive stamp on the whole character of Greek medicine.

Only the barest outline of the biography of Hippocrates emerges from the ancient writings. He was born on the Aegean island of Cos, just off the Ionian coast near Halicarnassus. He is called Hippocrates Asclepiades, ''descendant of (the doctor-god) Asclepios,'' but whether this descent was by family or merely by his espousing the medical profession is uncertain. His teachers in medicine are said to have been his father, Heracleides, and Herodicos of Selymbria. Hippocrates certainly was known in Athens, for Plato mentions him twice, on each

occasion calling him Asclepiades. It is also clear that the height of his career was during the Peloponnesian War (431-404 B.C.).

The lack of knowledge concerning Hippocrates may seem strange in view of the great volume of writings attributed to him, the *Corpus Hippocraticum* (Hippocratic Corpus), the first known edition of which is from the time of the emperor Hadrian (reigned A.D. 117-138). It is clear, however, that this body of writings contains material of many different kinds and includes differences in standpoint toward medicine. This disparity was recognized even in ancient times, and Alexandrian scholars differed about the authentic Hippocrates, though none rejected every work.

Any notion of the nature of Hippocrates's medical procedure must be based on pre-Alexandrian texts, that is, on texts dating more closely to Hippocrates's lifetime and reflecting an untainted direct tradition. Two excellent sources are Plato's *Phaedrus* (270C-D) and Meno's account of Hippocrates in his history of medicine. There is sufficient evidence in these works to establish with certainty the main outlines of Hippocratic medicine.

In antiquity, some works in the Hippocratic Corpus were recognized as having been written by persons other than Hippocrates, but acceptance and rejection depended on a number of subjective stances. More modern scholarship has used as its touchstone the genuine doctrine of Hippocrates as found in Plato and Meno. This mode of investigation, while common to all scholars, has not produced general agreement. It is well to point out that neither Plato nor Meno quotes word for word from Hippocrates's works; they seem in fact to summarize him in their own words, which of course have overtones from their own particular philosophy. So although there is a body of doctrine connected with Hippocrates, modern scholars have no inkling of his prose style, against which the Hippocratic Corpus could be tested.

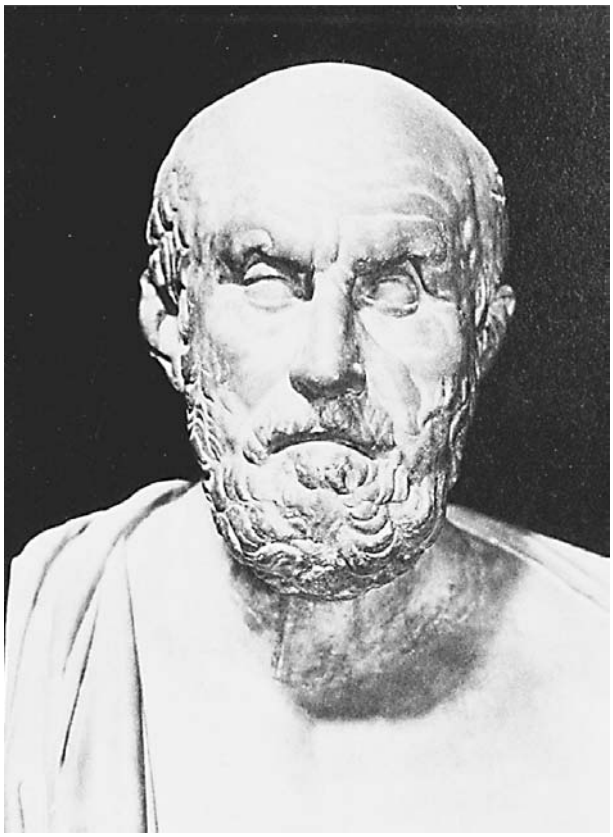

Nowhere in the Hippocratic Corpus is the entire Hippocratic doctrine to be found. However, these numerous works are so multifarious that here and there parts of the doctrine come to light. It is worth noting that, since Plato and Meno discussed the work of Hippocrates, it is reasonable to assume that they had at their disposal medical books written by him. This makes the problem even more intriguing. Hippocrates's fame, though it was at such a height during his lifetime, still could not ensure the preservation of his works.

Hippocratic Corpus

The body of writing attributed to Hippocrates, the Hippocratic Corpus, is a collection of roughly 70 works that show no uniformity in teaching or in prose style. With a few exceptions the dates of these works range between 450 and 350 B.C.; they are the oldest surviving complete medical books. It would be unfair to allege deception as the motive behind attributing the entire collection to Hippocrates; nor was it the result of ignorance and carelessness, since Galen and those before him did not regard every work as genuine. A reasonable hypothesis holds that these works were gathered together to form the basis of the medical library of some school, probably at Alexandria.

An essential orientation to the Corpus is an appreciation of the audience for which the various works were intended. Some books are directed toward the physician, for example, the surgical treatises, *Prognostic, Airs Waters Places, Regimen in Acute Disease, Aphorisms* and *Epidemics i,* in which descriptions of symptoms employ sense data, though they surpass mere descriptions. There are books with complicated pharmacy mixtures, and equally complicated preparation and administration, aimed, no doubt, at the professional physician. Other books, however, are directed more at the layman, for example, *Regimen in Health, Regimen ii-iv,* and *Affections,* in which the introduction stresses the importance for the layman of understanding something of medical questions.

One must remember that in antiquity doctors wrote treatises for the educated public, who in turn discussed medical problems with their doctors. The aim of these books is not to advise on self-treatment or even first aid, and so to dispense with the need for a doctor; rather, it is to teach the layman how to judge a physician.

The Hippocratic Corpus also contains polemical works. The *Sacred Disease* attacks superstition, and *On Ancient Medicine* opposes the intrusion of speculative philosophy into medicine. The latter work also protests against ''narrowing down the causes of death and disease.'' But there are indeed attempts to apply to medicine the speculative method of early Greek philosophy, as in *Regimen i* and *Nutrition*. Occasionally there is no carefully written treatise

but a series of jottings—research material in notebook form: *Humors* and *Epidemics i-vii*.

Experimentation obviously played its role in the Hippocratic view of medicine, because the individual approach to disease as exemplified in the case histories of *Epidemics i,* though basic and undeveloped, is nothing more than experimentation. It is obvious, too, that first-hand experience, as opposed to theorizing, played a part, since in scattered references throughout the Corpus the botanical ingredients of remedies are described by taste and odor. There are also instances of very rudimentary laboratory-type experiments. The *Sacred Disease* describes dissections of animals, the results of which permitted analogies to the human body to be drawn. Further, in their attempts to describe the body, the Hippocratics made use of external observation only. In *On Ancient Medicine,* the internal organs are described as they can be seen or palpated externally. It is most unlikely that dissection of the human body was practiced in the 5th century.

In *Epidemics i* the patient's comfort is noted as a matter of concern to the physician, because he was given water when thirsty and cooled when feverish. E. A. Ackerknecht, in *A Short History of Medicine,* summed up: ''For better or worse Hippocrates observed sick people, not diseases.'' This attitude is a timely antidote to those who formerly insisted on the coldly scientific approach of the Hippocratic physician, who seemed to be so callous toward his patient, particularly in the blunt descriptions of the countenance before death in certain diseases, still known as *facies hippocratica*.

The above illustrations are meant to clarify the most fundamental concerns of the Hippocratic physician. Yet a too enthusiastic and uncritical attitude has been attached to the area of medical ethics also. Ludwig Edelstein commented in his important work on the oath (*The Hippocratic Oath,* 1943) that the high morality and ethics of this document were not true of the 5th century B.C. but were the result of the infusion of philosophical precepts (mainly Pythagorean) of the end of the 4th century B.C. and later. As a result, the ethic of the medical craftsman was renewed to conform with the various systems of philosophy. This was furthermore not an oath taken by all physicians, if in fact it was sworn by any doctor before the end of antiquity; its fame is more modern than that.

Further Reading

Several Hippocratic treatises are translated in the Loeb Classical Library, *Hippocrates* (4 vols., 1923-1931). The best treatment of Hippocratic problems is in Oswei Temkin and C. Lilian Temkin, eds., *Ancient Medicine: Selected Papers of Ludwig Edelstein* (1967). See also William A. Heidel, *Hippocratic Medicine: Its Spirit and Method* (1941). Background information is in G. E. Lloyd, *Early Greek Science: Thales to Aristotle* (1971). □

Hirohito

Hirohito (1901-1989) was the 124th emperor of Japan. He reigned during a period of internal turmoil, foreign expansion, international war, and national defeat, and presided over the transformation of the Japanese monarchy into a purely symbolic institution. As the occupant of Japan's throne for 63 years, he was the longest living monarch in modern history.

Childhood and Education

Hirohito was born on April 29, 1901. He was the first son of Crown Prince Yoshihito, who later became the Taisho emperor, and the grandson of Mutsuhito, the Meiji emperor. Following long-established custom, Hirohito was separated from his parents shortly after birth. He was cared for under the guardianship of a vice admiral in the imperial navy until November 1904, when he returned to the Akasaka Palace, his parents' official residence.

Even from early years, Hirohito was trained to act with the dignity, reserve, and sense of responsibility his future role would require. He grew into a shy and grave young boy. In April 1908 he was enrolled at the Gakushuin (Peers School) in a special class of 12 boys, among them two of his imperial cousins. The head of the school was Gen.

Maresuke Nogi, a celebrated soldier of the Russo-Japanese War. He took a personal interest in the education of the young prince and attempted to instill in him respect for the virtues of stoicism, hard work, and devotion to the nation.

Appointed Heir to Throne

Hirohito was appointed heir apparent on September 9, 1912, shortly after the death of his grandfather Mutsushito and the accession of his father Yoshihito to the throne. Hirohito lost his mentor when Nogi and his wife committed ritual suicide on the day of Mutsuhito's funeral. His education was continued under another military hero, Adm. Heihachiro Togo, who had won the victory over the Russian navy in 1905. But Hirohito never became as close to Togo as he had been to Nogi. In his studies he also had little patience with his tutor in history, who taught that the early myth of the founding of Japan by the sun-goddess was historical fact. Skeptical by nature and scientific in his interest, he found natural history more to his liking. Under the guidance of his natural-history tutor, who remained a lifelong mentor, he began to develop an interest in marine biology, a field in which he became an acknowledged expert.

Crown Prince and Regent

On February 4, 1918, Hirohito became engaged to Princess Nagako, daughter of Prince Kuniyoshi Kuninomiya. Aritomo Yamagata and others raised objections to the match on the grounds that Nagako was descended from the daimyos of Satsuma, who had a strain of color blindness. The defect, they said, would taint the imperial line. But the imperial wedding finally took place on January 26, 1924. The imperial couple later had five daughters, the first born in December 1926, and two sons, the first born in December 1933.

In March 1921 Hirohito, accompanied by a large retinue, set off for a tour of Europe. The event was unprecedented, for it was the first time a crown prince of Japan had visited abroad. Although Hirohito traveled in France, the Netherlands, and Italy, his visit to England made the deepest impression on him. He was attracted by the freedom and informality of the English royal family. On Hirohito's first day at Buckingham Palace, King George V paid him an unexpected breakfast visit in suspenders and carpet slippers, and Edward, Prince of Wales, played golf with him and accompanied him on a round of official gatherings.

On November 25, 1921, shortly after his return to Japan, Hirohito was appointed to serve as regent for his father, who had begun to show increasing signs of mental derangement. In December 1923 Hirohito escaped an attempt on his life by a young radical.

Emperor of a Restless Nation

Hirohito acceded to the throne on December 25, 1926, and his formal enthronement took place in accord with ancient rituals in November 1928. He took as his reign name Showa (''Enlightened Peace''), and he was formally known as Showa Tenno.

The choice of reign name proved highly ironic for, shortly after Hirohito became emperor, Japan's relations with the outside world began to deteriorate. In 1927 Japanese army officers arranged the assassination of Marshal Chang Tso-lin, warlord of Manchuria, in hopes of provoking a Japanese takeover of the area. The young emperor, angered at the event, urged Premier Giichi Tanaka to discover and punish the culprits. He was equally indignant in September 1931, when elements in the Japanese army engineered the occupation of southern Manchuria under their own initiative. Encouraged by advisers like Count Nobuaki Makino and Prince Kimmochi Saionji, the Emperor privately urged moderation and caution on the army as it continued to deepen Japan's military involvement on the Asian mainland.

The Manchurian incident ushered in a period of profound domestic unrest. Dissident young military officers, often with the covert encouragement of their superiors, allied with civilian right-wing radicals to plot a series of unsuccessful coups d'etat and a number of successful assassinations. They hoped to overthrow party cabinets in order to establish a military regime that could govern in the name of ''direct imperial rule.''

Hirohito, however, believed himself to be a thoroughly human monarch, bound by the constitution his grandfather had promulgated in 1889. He saw himself as an organ of state rather than a personal autocrat and believed that the leaders of government should be men of moderation and non-militaristic in outlook.

During the military insurrection of February 26, 1936, when elements of the First Division occupied large areas of downtown Tokyo and assassination bands murdered many leading public officials, the Emperor urged swift suppression and punishment of the mutinous soldiers and the assassins. The uprising was crushed, and a number of ranking generals who were thought to have encouraged the rebels were forced into retirement.

Road to War

The country nevertheless continued its drift toward war. In July 1937 hostilities with China broke out. During the late 1930s Hirohito's advisers in the palace bureaucracy had urged him to remain aloof from direct intervention in politics lest he compromise the position of the imperial family. The Emperor followed this advice, giving his consent to whatever policies the increasingly belligerent governments decided upon.

There is every evidence that the Emperor felt uneasy about the unfolding of events, particularly after 1940. He did not favor the alliance with Nazi Germany and Fascist Italy, but he made no effort to oppose it. Similarly, he had grown distrustful of the judgments of the military leaders who kept assuring him of a quick end to the war in China. But when the final decision on war with the United States was made on September 6, 1941, his opposition was confined to an oblique reference to one of his grandfather's poems, which expressed hope for peace.

During the war Hirohito refused to leave the imperial palace at Tokyo, even after air raids began to demolish the

city and fires destroyed many buildings on the palace grounds. He wished to share the hardships of his subjects.

Japan Defeated

By the summer of 1945 it was clear to most informed public officials, including many military leaders, that defeat was inevitable. But the decision to surrender did not come until after atomic bombs were dropped on Hiroshima and Nagasaki. At a historic imperial conference on August 9, 1945, the Emperor made clear his determination to ''endure the unendurable'' and expressed his opinion in favor of surrendering to the Allies.

Following Japan's formal surrender in September 1945, there was much speculation about whether the Emperor would be punished as a war criminal. Hirohito himself frequently expressed his willingness to abdicate as a token of his responsibility for the war. But the American authorities, including Gen. Douglas MacArthur, decided that it would better serve the goals of domestic stability and internal reform of Japan to let him remain as ruler. On January 1, 1946, however, the Emperor once and for all gave up any claims to being a sacred monarch by issuing a rescript that denied his divinity as a descendant of the sun-goddess.

Emperor's Life as a Mortal

During the years of the occupation and afterward, every effort was made to ''democratize'' the throne by having the Emperor mingle with the people. At first, the Emperor was inept and ill at ease when he met his subjects. He won the nickname ''Mr. Is-that-so?'' because of his perfunctory comments on visits to factories and schools. Even though he was personally aloof and somewhat awkward in public, the Emperor nevertheless became a popular figure. Pictures of the imperial family and stories of their activities became steady grist for weekly magazine and newspaper copy.

A respected marine biologist with a number of books on that subject to his credit, the Emperor lived a modest, sober, and retiring life when not engaged in official functions. His son Crown Prince Akihito married a commoner in 1959, and the line of succession was assured through their son Prince Hiro. In 1972 Hirohito traveled to Europe and was met with hostile demonstrations. A 1975 trip to the United States resulted in a more friendly reception. Hirohito died on January 7, 1989, at the age of 87. Symbolic of his interest in science and in modernizing his country, Hirohito reportedly was buried with his microscope and a Mickey Mouse watch.

Further Reading

The most complete biography of Hirohito in English is by Leonard Mosley, *Hirohito, Emperor of Japan* (1966). A journalistic sketch of Hirohito was written during the war by Willard Price, entitled *Japan and the Son of Heaven* (1945). Reading on the troubled years of the 1930s is provided by Robert J. C. Butow, *Tojo and the Coming of the War* (1961), and James B. Crowley, *Japan's Quest for Autonomy: National Security and Foreign Policy* (1966). The Emperor's role in the surrender decision is related in Robert J. C. Butow, *Japan's Decision to Surrender* (1954).

In 1996, *Time* published two retrospective articles by Carl Posey about Hirohito's life: ''The God-Emperor Who Became a Man'' and ''From Militarist to Beloved Monarch.'' *Time,* Oct. 21, 1996.

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Ando Hiroshige

The Japanese painter and printmaker Ando Hiroshige (1797-1858) is considered one of the six great masters of the Ukiyo-e school. He is most famous for his landscape prints, which render typically Japanese landscapes in their different moods in a very poetic manner.

Working during the closing decades of the Edo period, Hiroshige represents the last flowering of the Ukiyo-e school. After his death, the designs of the prints became ever more vulgar, the printing careless, and the colors garish. In fact, a few years before Hiroshige's death, Commodore Perry arrived with his famous ''black ships'' to break Japan's centuries-old seclusion, and the end of traditional Japanese art and culture was in sight.

Hiroshige was the son of a fire brigade chief in Edo (modern Tokyo). At the age of 14, he became a pupil of Utagawa Toyohiro, a well-known printmaker, and he also studied traditional Japanese painting. Hiroshige's early work, which consisted of actor and courtesan prints, was neither original nor particularly distinguished, and it was only when he turned to landscapes, after Hokusai's great success with his *Thirty-six Views of Mt. Fuji,* that Hiroshige found his own unique style and achieved a fame even greater than that of Hokusai. In 1831 Hiroshige produced his first important work, a set of 10 famous views of Edo. The next year he executed *Fifty-three Stages of the Tokaido Road,* which established him as the leading printmaker of the day. From that time on he continued to make a huge number of prints until his death.

Hiroshige's Landscapes

The subject of virtually all of Hiroshige's mature work was the Japanese landscape, which he portrayed in a lyrical manner with an emphasis upon the misty atmosphere, the picturesque old pines, the sea with its fishing boats, and the green or snow-covered mountains. No other Japanese artist has succeeded in expressing so well the feeling and appearance of Japan, nor has anyone portrayed it with more subtlety and poetry. Hiroshige depicted the landscapes, as well as the people traveling about the country or performing their daily tasks, with such care that they serve as a record of Japanese life of the mid-19th century. Whether he was

portraying the ancient capital of Kyoto or the new capital of Edo, the beauty of Lake Biwa, or the Tokaido or Kiso Kaido roads, the artist never tired of representing the varied aspects of his native land.

Of all the many sets of prints produced by Hiroshige, whose total output is estimated at more than 5,000, the finest is without question the *Fifty-three Stages of the Tokaido Road,* published in 1833 and reprinted innumerable times ever since. This highway, which linked Edo with Kyoto, was the main road of Japan and was used by officials, businessmen, pilgrims, and sightseers who enjoyed its magnificent scenery, for it was flanked by mountains on the north and the sea on the south. Hiroshige himself had traveled it as a member of an official party of the shogunate which had gone to Kyoto in 1832 to present the Emperor with a white horse. During this trip Hiroshige made many sketches, and upon his return he started the designs representing the wayside stations along the road. To the 53 stations he added a print showing the starting point of the journey at the Nihonbashi in Edo and another for the final destination at the Sanjo Ohashi in Kyoto.

Another set which is particularly fine is the *Eight Views of Lake Biwa* (1834), which gives expression to Hiroshige's sensitive feeling for the moods of nature during different seasons and under various atmospheric conditions. It is the kind of print which was so much admired by such impressionists as Claude Monet and James McNeill Whistler.

Of the works of Hiroshige's later period, by far the most outstanding is *Hundred Views of Edo,* dating between 1856 and 1858. The quality of this series is uneven, as much of his later work is, but the finest, such as *Rain Storm on the Ohashi Bridge* and *Kinryuzan Temple in Asakusa,* are among his most remarkable prints. Next to his landscapes, his best work is his bird and flower prints, called *Kacho* in Japan.

Further Reading

The best book in English on Hiroshige is Edward F. Strange, *The Colour-prints of Hiroshige* (1925). Yone Noguchi, *Hiroshige* (2 vols., 1934-1940), is a sensitive appraisal of the artist's work. See also Percy Neville Barnett, *Colour-prints of Hiroshige* (1937), and Basil William Robinson, *Hiroshige* (1963). □

Alger Hiss

A former U.S. State Department official, Alger Hiss (1904-1996) was indicted in 1948 and convicted in 1950 of having provided classified documents to an admitted Communist, Whittaker Chambers. Hiss became a controversial figure and his case helped precipitate McCarthyite politics during the early Cold War years.

Alger Hiss was born on November 11, 1904, in Baltimore, Maryland, of a genteel, long-established middle class Baltimore family. An exceptional student, confident and aristocratic in demeanor, Hiss attended Johns Hopkins University on scholarship. Compiling an outstanding record in the classroom and as a student leader, he graduated in 1926, earning a scholarship to Harvard Law School. Hiss's academic achievements included appointment to the law review staff, and he developed an intellectual and political friendship with Harvard law professor Felix Frankfurter. On Frankfurter's recommendation, in 1929 Hiss was appointed a clerk to Supreme Court Justice Oliver Wendell Holmes, Jr. Later that year, on December 11, he married Priscilla Fansler Hobson, whom he had met and courted while an undergraduate. Upon completion of his clerkship, Hiss accepted an appointment in 1930 with the Boston law firm of Choate, Hall & Stewart, leaving in 1932 to accept an appointment with the New York City law firm of Cotton, Franklin, Wright & Gordon.

Having moved leftward during law school under Frankfurter's influence and then his wife's socialist leanings, Hiss was further influenced by the political and economic crisis of the Great Depression to abandon in 1933 a promising career in corporate law for a position with the Legal Division of the Agricultural Adjustment Agency (AAA), headed by Jerome Frank. Associating with an able group of predominantly radical attorneys, in July 1934 Hiss was loaned by the Agriculture Department to assist the staff of the Senate Special Committee to Investigate the Munitions Industry, the so-called Nye Committee. An able investigator, Hiss became disenchanted with the committee's isola-

tionism and with the department following a purge of the Legal Division in a dispute over policy toward landowners.

In August 1935 Hiss accepted a position as a consultant with the Department of Justice and was assigned to the solicitor general's office headed by Stanley Reed. Hiss assisted in preparing the department's defense of the constitutionality of AAA's policy of imposing a processing tax on producers of commodities. His work helping prepare the department's response to an expected court challenge to the administration's reciprocal trade agreements policy rekindled Hiss's interest in international developments, and in September 1936 he accepted an appointment to the staff of Assistant Secretary of State for Economic Affairs Francis Sayre.

A Promising Career Cut Short

As a State Department employee, Hiss's career fortunes improved swiftly. With the outbreak of World War II, Hiss came to devote his time and talents to the task of formulating and developing the structure of a permanent postwar collective security organization, which became the United Nations. Hiss's expertise in the area of international organization resulted in his participation as a rather low-level functionary at the 1943 Dumbarton Oaks Conference as well as his selection as a member of the U.S. delegation to the Yalta Conference of February 1945. Subsequently he received an appointment to head the State Department's Office of Special Policy Planning and later to serve as executive-secretary in August 1945 of the San Francisco Conference at which the United Nations Charter was drafted and approved. Hiss remained in the State Department until February 1947, when he accepted the office of president of the Carnegie Endowment for International Peace.

Hiss's promising career was abruptly shattered by events having their origins in the highly charged confrontation between congressional conservatives and the Truman administration during the early Cold War years. In dramatic and extensively publicized testimony before the House Committee on Un-American Activities (HUAC) on August 3, 1948, Whittaker Chambers, an admitted ex-Communist and at the time senior editor of *Time* magazine, identified Hiss as a member of a Communist cell which had operated in Washington, D.C., in the mid-1930s. Denying then that Hiss's activities included espionage, Chambers claimed instead that Hiss's role, as that of the other individuals whom he concurrently identified as Communists, was to promote Communist infiltration of the federal bureaucracy in order to advance Communist policy.

Demanding the right to appear before the HUAC, Hiss denied Chambers' charges of Communist membership (and further claim to close friendship) and challenged Chambers to repeat the charges without congressional immunity so that he could bring suit for libel. Chambers did so during an August 27, 1948, interview on ''Meet the Press,'' and Hiss sued him for libel. In his congressional testimony, Chambers had repeated allegations he had made earlier about Hiss's pro-Communist activities, either to Assistant Secretary of State Adolf Berle in 1939 or to the FBI in 1942, 1945, and 1946. In these earlier interviews Chambers had also only accused Hiss of Communist membership and denied having any evidence which could support more serious allegations. In 1945 and 1946, moreover, the FBI had initiated an investigation of Hiss without any result. At the same time, conservatives in the Congress as early as 1946 were somehow privy to Chambers' then non-public accusations involving Hiss.

The Hiss-Chambers confrontation took a dramatic turn in November-December 1948. On December 2, 1948, Chambers turned over to the HUAC counsel 58 microfilm frames of State Department documents dated in 1938. Chambers claimed to have received the original documents from Hiss in the 1930s in his capacity as a courier for a Soviet espionage operation. Earlier, on November 17, 1948, during pre-trial hearings involving Hiss's libel suit, Chambers had produced copies of two other sets of documents, also dated in 1938, which he claimed had been given to him by Hiss: typewritten facsimilies of original State Department documents and handwritten summaries of others, in Hiss's handwriting.

Abruptly altering his earlier testimony, Chambers thereafter maintained that his relationship with Hiss involved espionage, adding that Hiss was one of the ''most zealous'' Communist spies operating in Washington during the 1930s. Based on this changed testimony and the documentary evidence, on December 15, 1948, a federal grand jury indicted Hiss on two counts of perjury: his denial of having given classified State Department documents to Chambers in 1938 and his denial of having met Chambers after 1937. While Hiss had only been indicted for perjury,

his trial was publicly perceived as an espionage case—technically Hiss could not be indicted for espionage since the alleged activity occurred in 1938, in peacetime, and since there was no second witness to corroborate Chambers' allegations.

The Perjury Trials

Hiss's trial on the perjury charges began on May 31, 1949, in New York City and ended when the jury on July 7, 1949, was unable to reach the unanimity required for conviction (voting 8-4 for conviction). After a four-month delay, as Hiss's attorneys sought unsuccessfully to have the trial moved from New York, Hiss was retried in November 1949. In the second trial, the prosecution's strategy shifted to focus on the documents and not Chambers' credibility (Hiss's defense had capitalized effectively on the numerous changes in Chambers' testimony about his relationship with Hiss and his own activities as a Communist). This strategy succeeded, and on January 21, 1950, the jury convicted Hiss on both perjury counts. Sentenced to five years at the Lewisburg, Pennsylvania, federal penitentiary, Hiss was released in 1954, a scarred and controversial figure.

As with the Dreyfus Case of the 1890s in France, Hiss's indictment and conviction assumed major political significance during the Cold War years, a significance that transcended the specific issues brought out at the trial and had little bearing on the ''espionage'' importance of the documents Chambers had produced in 1948. The Hiss-Chambers confrontation had seemingly confirmed the existence of a serious internal security threat, thereby legitimizing the politics of exposure dramatically exploited by the House Committee on Un-American Activities and championed during the early 1950s by Sen. Joseph McCarthy. Because the Hiss-Chambers relationship had been uncovered by the HUAC over the opposition of the Truman administration, Hiss's conviction seemed to document the success of Communists in obtaining sensitive positions in the State Department and in shaping the by-then controversial policies of the Roosevelt and Truman administrations toward the Soviet Union at Yalta, Potsdam, and thereafter.

Throughout the trial, and extending after his release from prison, Hiss steadfastly affirmed his own innocence, claiming to have been the victim of unfair tactics and publicity. His various efforts at exoneration—whether unsuccessfully petitioning for a new trial in the 1950s or filing a *coram nobis* suit in the 1970s—proved unsuccessful. Hiss thought he may have achieved his vindication when in 1992, after the fall of the Soviet Union, Russian General Dimitri Volkogonov, who was in charge of intelligence archives, claimed there was no evidence that indicated Hiss was a spy. However, he later recanted his statement, saying he had misunderstood. Four years later, researchers found Soviet transmissions in U.S. intelligence documents that suggested an American, code-named ''Ales,'' perhaps Hiss, had been spying on the United States during the time in question.

Hiss maintained his innocence up until his death on November 15, 1996, at the age of 92. Daniel Schorr of National Public Radio said in 1996, ''We don't know to this day whether he was guilty.''

Hiss's case, and the question of his innocence or guilt, continues to divide American intellectuals and activists. In a complex way, the Hiss-Chambers case at the time and currently encapsulates the division over McCarthyism and internal security policy which shaped the politics of Cold War America.

Hiss wrote two memoirs: *In the Court of Public Opinion* (1957) and *Recollections of a Life* (1988).

Further Reading

The literature on the Hiss case and on Hiss's career divides sharply along lines of his assumed innocence or guilt. See Athan Theoharis, ''Unanswered Questions: Chambers, Nixon, the FBI, and the Hiss Case,'' in Athan Theoharis (editor), *Beyond the Hiss Case: The FBI, Congress, and the Cold War* (1982); ''Alger Hiss, Perjurer,'' *The Detroit News* (November 20, 1996); Eric Breindel, ''The Faithful Traitor,'' *National Review* (February 10, 1997); Evan Thomas, ''An American Melodrama,'' *Newsweek* (November 25, 1996); William Buckley, ''Alger Hiss Could Never Admit his Guilt,'' *Salt Lake Tribune* (December 13, 1996). Also see *The American Spectator* Online Update (November 19-25, 1996) at http://www.amspec.org/exclusives/update_archives.html. □

Alfred Hitchcock

Alfred Hitchcock (1899-1980), was a film director famous for skillfully wrought suspense thrillers. He was essentially concerned with depicting the tenuous relations between people and objects and rendering the terror inherent in commonplace realities.

Born into a working class family in London, Alfred Hitchcock attended St. Ignatius' College to prepare for the ministry. However, rebelling against his Catholic upbringing, he fled to the Bohemian seacoast in 1921. He soon involved himself in motion picture production, receiving valuable training with the British division of Famous Players Lasky. In 1923 he began writing scenarios for the Gainsborough Film Studios.

Hitchcock's first film, *The Lodger* (1925), an exciting treatment of the Jack the Ripper story, was followed by *Blackmail* (1930), the first British talking picture. Some think that Hitchcock's next films, *The Man Who Knew Too Much* (1934),and *The Thirty-Nine Steps* (1935), were responsible for the renaissance in British movie making during the early 1930s.

Fame Spread in Hollywood

In 1939 Hitchcock left England with his wife and daughter to settle in Hollywood. For the most part, his American films of the 1940s were expensively produced and stylishly entertaining. These included *Rebecca* (1940), based on a best-selling suspense novel; *Suspicion* (1941), about a woman who believes her husband is a murderer;

Shadow of a Doubt (1943), the tale of a small-town psychopath diabolically masquerading as a Good Samaritan; *Lifeboat* (1944), a heavy-handed study of survival on the open seas; and *Spellbound* (1945), a murder mystery about psychoanalysts. Less ambitious but more accomplished was *Notorious* (1946), praised for its rendering of place and atmosphere. Hitchcock's first decade in Hollywood ended with two interesting failures: *The Paradine Case* (1947) and *Rope* (1948).

Hitchcock Became Master of Suspense

Beginning with the bizarre *Strangers on a Train* (1951), Hitchcock directed a series of films that placed him among the great artists of modern cinema. His productions of the 1950s were stylistically freer than his earlier films and thematically more complex. His most significant films during that time were *I Confess* (1953), *Rear Window* (1954), *To Catch a Thief* (1955),*The Trouble with Harry* (1956), *The Man Who Knew Too Much* (1956), *Vertigo* (1958), and *North by Northwest* (1959).

Psycho (1960) was Hitchcock's most terrifying and controversial film, and made an entire generation of moviegoers nervous about taking a shower. *The Birds* (1963), *Marnie* (1964), and *Family Plot* (1976) were Hitchcock's final and less brilliant films. Hitchcock also expanded his directing career into American television, with a series that featured mini-thrillers (1955-1965). Because of failing health, he retired from directing after *Family Plot*. He was knighted in 1979 and died soon afterward in Los Angeles on April 29, 1980.

Hitchcock Renaissance in the 1990s

Hitchcock's films enjoyed newfound popularity in the 1990s. After a restored print of *Vertigo* was released in 1996 and became surprisingly successful, plans were made to re-release other films, such as *Strangers on a Train*. According to *Entertainment Weekly,* as of 1997 plans were underway to remake as many as half a dozen Hitchcock films with new casts, an idea that met with mixed responses from Hitchcock fans.

Further Reading

The finest critical study of Hitchcock's films is by the French critic and film maker François Truffaut, *Hitchcock* (1966; trans. 1967). Other valuable treatments are Robin Wood, *Hitchcock's Films* (1965; 2d ed. 1969), and George Perry, *The Films of Alfred Hitchcock* (1965). For analysis of Hitchcock's work from his silent films to the early 1960s see the relevant chapter in John Russell Taylor, *Cinema Eye, Cinema Ear: Some Key Film-makers of the Sixties* (1964).

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Gilbert Monell Hitchcock

Gilbert Monell Hitchcock (1859-1934), American newspaper publisher and U.S. senator from Nebraska, led the unsuccessful struggle in the Senate for United States membership in the League of Nations.

Gilbert M. Hitchcock was born in Omaha, Nebr., on Sept. 18, 1859. He was educated in the city's public schools and for 2 years attended the gymnasium (high school) in Baden-Baden, Germany. He received a law degree from the University of Michigan in 1881 and was admitted to the Nebraska bar. In 1885 Hitchcock and three associates founded the *Omaha Evening World*. In 1889 he purchased the *Morning Herald,* one of the most important Democratic newspapers in Nebraska, and consolidated it with the *Evening World* as the *Omaha World Herald*. From this solid financial and political base he launched his public career.

The Hitchcock family was traditionally Republican. But viewing the plight of western agriculture in the 1880s, Hitchcock aligned himself with the Democratic-Populist camp in Nebraska, whose leader was William Jennings Bryan. It was as a ''Bryan man'' that Hitchcock was elected in 1902 to the U.S. House of Representatives, where he served until elected senator in 1911.

In the Senate, Hitchcock showed considerable independence from the Woodrow Wilson administration. He opposed the Federal Reserve Act of 1913 and, in 1914,

introduced a bill to embargo all arms to countries at war in Europe, a plan resisted vigorously by President Wilson. Germany's resumption of submarine warfare in 1917, and the publication of the Zimmermann telegram, brought Hitchcock to support of the administration. Reluctantly, he voted to declare war on Germany.

Hitchcock's greatest influence in the Senate began when he assumed chairmanship of the Foreign Relations Committee in April 1918. He was a reluctant internationalist, and it was only during World War I that he saw the necessity for some international agency to secure the peace. Yet, despite his conversion to advocacy of the League of Nations, Hitchcock's relations with President Wilson remained cool. The President ignored Hitchcock's suggestion that the modifications of the League's collective security provisions proposed by Republican senator Henry Cabot Lodge be incorporated into the Treaty of Versailles to make it more acceptable. Meanwhile, Democratic counterproposals, acceptable to the President, had little general success. Though Hitchcock supported Wilson to the end, the League and the treaty were defeated.

Hitchcock was defeated for reelection in 1922 and in 1930. He served as chairman of the Democratic platform committee in 1932. He died in Washington, D.C., on Feb. 3, 1934.

Further Reading

There is no good biography of Hitchcock. Brief notes are available in the Congressional Directory for the years of his House and Senate careers. For Hitchcock's role in the peace negotiations see Thomas A. Bailey, *Woodrow Wilson and the Great Betrayal* (1945); John A. Garraty, *Henry Cabot Lodge* (1953); and Arthur S. Link, *Wilson the Diplomatist* (1957). □

Adolf Hitler

The German dictator Adolf Hitler (1889-1945) led the extreme nationalist and racist Nazi party and served as chancellor-president of Germany from 1933 to 1945. Probably the most effective and powerful demagogue of the 20th century, his leadership led to the extermination of approximately 6 million Jews.

Adolf Hitler and his National Socialist movement belong among the many irrationally nationalistic, racist, and fundamentally nihilist political mass movements that sprang from the ground of political, economic, and social desperation following World War I and the deeply upsetting economic dislocations of the interwar period. Taking their name from the first such movement to gain power—Mussolini's fascism in Italy (1922)—fascist-type movements reached the peak of their popular appeal and political power in the widespread panic and mass psychosis that spread to all levels of the traditional industrial and semi-industrial societies of Europe with the world depression of the 1930s. Always deeply chauvinistic, antiliberal and antirational, and violently anti-Semitic, these movements varied in form from the outright atheistic and industrialist German national socialism to the lesser-known mystical-religious and peasant-oriented movements of eastern Europe.

Early Life

Adolf Hitler was born on April 20, 1889, in the small Austrian town of Braunau on the Inn River along the Bavarian-German border, son of an Austrian customs official of moderate means. His early youth in Linz on the Danube seems to have been under the repressive influence of an authoritarian and, after retirement in 1895, increasingly short-tempered and domineering father until the latter's death in 1903. After an initially fine performance in elementary school, Adolf soon became rebellious and began failing in the *Realschule* (college preparatory school). Following transfer to another school, he finally left formal education altogether in 1905 and, refusing to bow to the discipline of a regular job, began his long years of dilettante, aimless existence, reading, painting, wandering in the woods, and dreaming of becoming a famous artist. In 1907, when his mother died, he moved to Vienna in an attempt to enroll in the famed Academy of Fine Arts. His failure to gain admission that year and the next led him into a period of deep depression and seclusion from his friends. Wandering through the streets of Vienna, he lived on a modest orphan's pension and the money he could earn by painting and selling picture postcards. It was during this time of his vaga-

bond existence among the rootless, displaced elements of the old Hapsburg capital, that he first became fascinated by the immense potential of mass political manipulation. He was particularly impressed by the successes of the anti-Semitic, nationalist Christian-Socialist party of Vienna Mayor Karl Lueger and his efficient machine of propaganda and mass organization. Under Lueger's influence and that of former Catholic monk and race theorist Lanz von Liebenfels, Hitler first developed the fanatical anti-Semitism and racial mythology that were to remain central to his own ''ideology'' and that of the Nazi party.

In May 1913, apparently in an attempt to avoid induction into the Austrian military service after he had failed to register for conscription, Hitler slipped across the German border to Munich, only to be arrested and turned over to the Austrian police. He was able to persuade the authorities not to detain him for draft evasion and duly presented himself for the draft physical examination, which he failed to pass. He returned to Munich, and after the outbreak of World War I a year later, he volunteered for action in the German army. During the war he fought on Germany's Western front with distinction but gained no promotion beyond the rank of corporal. Injured twice, he won several awards for bravery, among them the highly respected Iron Cross First Class. Although isolated in his troop, he seems to have thoroughly enjoyed his success on the front and continued to look back fondly upon his war experience.

Early Nazi Years

The end of the war suddenly left Hitler without a place or goal and drove him to join the many disillusioned veterans who continued to fight in the streets of Germany. In the spring of 1919 he found employment as a political officer in the army in Munich with the help of an adventurer-soldier by the name of Ernst Roehm—later head of Hitler's storm troopers (SA). In this capacity Hitler attended a meeting of the so-called German Workers' party, a nationalist, anti-Semitic, and socialist group, in September 1919. He quickly distinguished himself as this party's most popular and impressive speaker and propagandist, helped to increase its membership dramatically to some 6,000 by 1921, and in April that year became Führer (leader) of the now-renamed National Socialist German Workers' party (NSDAP), the official name of the Nazi party.

The worsening economic conditions of the two following years, which included a runaway inflation that wiped out the savings of great numbers of middle-income citizens, massive unemployment, and finally foreign occupation of the economically crucial Ruhr Valley, contributed to the continued rapid growth of the party. By the end of 1923 Hitler could count on a following of some 56,000 members and many more sympathizers and regarded himself as a significant force in Bavarian and German politics. Inspired by Mussolini's ''March on Rome,'' he hoped to use the crisis conditions accompanying the end of the Ruhr occupation in the fall of 1923 to stage his own coup against the Berlin government. For this purpose he staged the well-known Nazi Beer Hall Putsch of Nov. 8/9, 1923, by which he hoped—in coalition with right-wingers around World War I general Erich Ludendorff—to force the conservative-nationalist Bavarian government of Gustav von Kahr to cooperate with him in a rightist ''March on Berlin.'' The attempt failed, however. Hitler was tried for treason and given the rather mild sentence of a year's imprisonment in the old fort of Landsberg.

It was during this prison term that many of Hitler's basic ideas of political strategy and tactics matured. Here he outlined his major plans and beliefs in *Mein Kampf,* which he dictated to his loyal confidant Rudolf Hess. He planned the reorganization of his party, which had been outlawed and which, with the return of prosperity, had lost much of its appeal. After his release Hitler reconstituted the party around a group of loyal followers who were to remain the cadre of the Nazi movement and state. Progress was slow in the prosperous 1920s, however, and on the eve of the Depression, the NSDAP still was able to attract only some 2.5 percent of the electoral vote.

Rise to Power

With the outbreak of world depression, the fortunes of Hitler's movement rose rapidly. In the elections of September 1930 the Nazis polled almost 6.5 million votes and increased their parliamentary representation from 12 to 107. In the presidential elections of the spring of 1932, Hitler ran an impressive second to the popular World War I hero Field Marshal Paul von Hindenburg, and in July he outpolled all other parties with some 14 million votes and 230 seats in the Reichstag (parliament). Although the party lost 2 million of its voters in another election, in November 1932, President Hindenburg on Jan. 30, 1933, reluctantly called Hitler to the chancellorship to head a coalition government of Nazis, conservative German nationalists, and several prominent independents.

Consolidation of Power

The first 2 years in office were almost wholly dedicated to the consolidation of power. With several prominent Nazis in key positions (Hermann Göring, as minister of interior in Prussia, and Wilhelm Frick, as minister of interior of the central government, controlled the police forces) and his military ally Werner von Blomberg in the Defense Ministry, he quickly gained practical control. He persuaded the aging president and the Reichstag to invest him with emergency powers suspending the constitution in the so-called Enabling Act of Feb. 28, 1933. Under this act and with the help of a mysterious fire in the Reichstag building, he rapidly eliminated his political rivals and brought all levels of government and major political institutions under his control. By means of the Roehm purge of the summer of 1934 he assured himself of the loyalty of the army by the subordination of the Nazi storm troopers and the murder of its chief together with the liquidation of major rivals within the army. The death of President Hindenburg in August 1934 cleared the way for the abolition of the presidential title by plebiscite. Hitler became officially Führer of Germany and thereby head of state as well as commander in chief of the armed forces. Joseph Goebbels's extensive propaganda machine and Heinrich Himmler's police system simulta-

neously perfected totalitarian control of Germany, as demonstrated most impressively in the great Nazi mass rally of 1934 in Nuremberg, where millions marched in unison and saluted Hitler's theatrical appeals.

Preparation for War

Once internal control was assured, Hitler began mobilizing Germany's resources for military conquest and racial domination of the land masses of central and eastern Europe. He put Germany's 6 million unemployed to work on a vast rearmament and building program, coupled with a propaganda campaign to prepare the nation for war. Germany's mythical enemy, world Jewry—which was associated with all internal and external obstacles in the way of total power—was systematically and ruthlessly attacked in anti-Semitic mass propaganda, with economic sanctions, and in the end by the ''final solution'' of physical destruction of Jewish men, women, and children in Himmler's concentration camps.

Foreign relations were similarly directed toward preparation for war: the improvement of Germany's military position, the acquisition of strong allies or the establishment of convenient neutrals, and the division of Germany's enemies. Playing on the weaknesses of the Versailles Peace Treaty and the general fear of war, this policy was initially most successful in the face of appeasement-minded governments in England and France. After an unsuccessful coup attempt in Austria in 1934, Hitler gained Mussolini's alliance and dependence as a result of Italy's Ethiopian war in 1935, illegally marched into the Rhineland in 1936 (demilitarized at Versailles), and successfully intervened—in cooperation with Mussolini—in the Spanish Civil War. Under the popular banner of national self-determination, he annexed Austria and the German-speaking Sudetenland of Czechoslovakia with the concurrence of the West in 1938 (Munich Agreement), only to occupy all of Czechoslovakia early in 1939. Finally, through threats and promises of territory, he was able to gain the benevolent neutrality of the Soviet Union for the coming war (Molotov-Ribbentrop Pact, August 1939). Alliances with Italy (Pact of Steel) and Japan followed.

The War

On Sept. 1, 1939, Hitler began World War II—which he hoped would lead to his control of most of the Eurasian heartland—with the lightning invasion of Poland, which he immediately followed with the liquidation of Jews and the Polish intelligentsia, the enslavement of the local ''subhuman'' population, and the beginnings of a German colonization. Following the declaration of war by France and England, he temporarily turned his military machine west, where the lightning, mobile attacks of the German forces quickly triumphed. In April 1940 Denmark surrendered, and Norway was taken by an amphibious operation. In May-June the rapidly advancing tank forces defeated France and the Low Countries.

The major goal of Hitler's conquest lay in the East, however, and already in the middle of 1940 German war production was preparing for an eastern campaign. The Air Battle of Britain, which Hitler had hoped would permit either German invasion or (this continued to be his dream) an alliance with ''Germanic'' England, was broken off, and Germany's naval operations collapsed for lack of reinforcements and matériel.

On June 22, 1941, the German army advanced on Russia in the so-called Operation Barbarossa, which Hitler regarded as Germany's final struggle for existence and ''living space'' (*Lebensraum*) and for the creation of the ''new order'' of German racial domination. After initial rapid advances, the German troops were stopped by the severe Russian winter, however, and failed to reach any of their three major goals: Leningrad, Moscow, and Stalingrad. The following year's advances were again slower than expected, and with the first major setback at Stalingrad (1943) the long retreat from Russia began. A year later, the Western Allies, too, started advancing on Germany.

German Defeat

With the waning fortunes of the German war effort, Hitler withdrew almost entirely from the public; his orders became increasingly erratic and pedantic; and recalling his earlier triumphs over the generals, he refused to listen to advice from his military counselors. He dreamed of miracle bombs and suspected treason everywhere. Under the slogan of ''total victory or total ruin,'' the entire German nation from young boys to old men, often barely equipped or trained, was mobilized and sent to the front. After an unsuccessful assassination attempt by a group of former leading politicians and military men on July 20, 1944, the regime of terror further tightened.

In the last days of the Third Reich, with the Russian troops in the suburbs of Berlin, Hitler entered into a last stage of desperation in his underground bunker in Berlin. He ordered Germany destroyed since it was not worthy of him; he expelled his trusted lieutenants Himmler and Göring from the party; and made a last, theatrical appeal to the German nation. Adolf Hitler committed suicide on April 30, 1945, leaving the last bits of unconquered German territory to the administration of non-Nazi Adm. Karl Doenitz.

Further Reading

Hitler's own writings start with *Mein Kampf;* of its many translations, that of Ralph Mannheim (1943) is preferred. *Hitler's Secret Book* (1961), with an introduction by Telford Taylor, is a second book on foreign policy written by Hitler in 1928 but not published during the Nazi years. The most important book of speeches is Norman H. Baynes, ed., *The Speeches of Adolf Hitler* (2 vols., 1942). Records of Hitler's conversations are in Hermann Rauschning, *The Voice of Destruction* (1940); H. R. Trevor-Roper, ed., *Hitler's Secret Conversations* (1953); and François Genoud, ed., *The Testament of Adolf Hitler* (1961).

Of the numerous biographies of Hitler, Alan Bullock, *Hitler: A Study in Tyranny* (1952; rev. ed. 1962), is outstanding, and it is also the best general book on Nazi Germany. A shorter recent biography by a German historian is Helmut Heiber, *Adolf Hitler: A Short Biography* (1961). Konrad Heiden, *Der Fuehrer: Hitler's Rise to Power* (1944), is the classic biography written during the Nazi years, which contains important insights for the period up to 1934. The young Hitler was de-

scribed by friends and associates: Kurt G. W. Ludecke, *I Knew Hitler* (1937); Franz Jetzinger, *Hitler's Youth* (trans. 1958); and, the most recent and comprehensive, Bradley F. Smith, *Adolf Hitler: His Family, Childhood, and Youth* (1967). An account by an associate of Hitler in Munich after World War I is Ernst Hanfstaengel, *Unheard Witness* (1957).

A number of books deal with various aspects of Hitler's personality and his conduct of the war. James H. McRandle, *The Track of the Wolf: Essays on National Socialism and Its Leader, Adolf Hitler* (1965), and George H. Stein, ed., *Hitler* (1968), both deal with Hitler's character and the political consequences of his personality. See also Albert Speer, *Inside the Third Reich: Memoirs* (1970). Hitler's relationship with favored associates is examined in Joachim C. Fest, *The Face of the Third Reich: Portraits of the Nazi Leadership,* translated by Michael Bullock (1970). Hitler's conduct of the war generally is the subject of Felix Gilbert, ed., *Hitler Directs His War* (1951), and H. R. Trevor-Roper, ed., *Blitzkrieg to Defeat* (1964); and Hitler's invasion of Russia is related in Paul Carell, *Hitler Moves East, 1941-1943,* translated by E. Osers (1965), and Leonard Cooper, *Many Roads to Moscow: Three Historic Invasions* (1968). A Russian journalist's interpretation of the circumstances surrounding Hitler's death is Lev Aleksandrovich Bezymenskii, *The Death of Adolf Hitler: Unknown Documents from Soviet Archives* (1968).

Recommended for general historical background are Hannah Arendt, *The Origins of Totalitarianism* (1951; rev. ed. 1967); William L. Shirer, *The Rise and Fall of the Third Reich* (1960), highly readable and fair-minded if not always reliable in detail; Hajo Holborn, *A History of Modern Germany,* vol. 3 (1964); Ernst Nolte, *Three Faces of Fascism* (1965); Golo Mann, *The History of Germany since 1789* (1968); and Karl Dietrich Bracher, *The German Dictatorship: The Origins, Structure and Effects of National Socialism* (trans. 1970). □

John Henry Hobart

John Henry Hobart (1775-1830), American Episcopal bishop, was his denomination's leading statesman during the early decades of the 19th century.

John Henry Hobart was born on Sept. 14, 1775. His father, an enterprising ship captain, died the following year, and the serious, vigorously intelligent boy was raised by his mother, a member of an old Philadelphia family. After attending the Episcopal Academy, Hobart entered the College of Pennsylvania at the age of 13. Announcing his faith publicly 2 years later, he received confirmation. Hobart transferred to Princeton and obtained the highest baccalaureate honors in 1793. Rejecting a mercantile career after a short period in a Philadelphia countinghouse, he pursued ministerial studies while a tutor at Princeton. After further preparation under Bishop William White, he became a deacon in 1798.

Following brief tenures at parishes in New Jersey and on Long Island, Hobart was appointed assistant minister at Trinity Church, New York, in 1800. Even before his ordination to the priesthood in the same year, churchmen selected him for high posts in national and diocesan church councils. In 1811 a special convention elected him coadjutor to the infirm bishop of New York. Upon the bishop's death in 1816, Hobart assumed the chief office as well as rectorship of the wealthy and influential Trinity parish.

Hobart energetically and efficiently attacked the problems of identity facing a denomination associated in the public mind with aristocratic, Anglophile sentiments. On behalf of his extensive diocese, in 1826 alone, he traveled more than 3,000 miles. Pastoral work at Trinity and visitations to New Jersey and Connecticut during episcopal vacancies increased his burden. In addition, he labored for mission, Bible, and Sunday school causes and other benevolent ventures, and he took special interest in the Christianizing of the Oneida Indians. A founder of the General Theological Seminary (1819), he occupied the chair of pastoral theology and pulpit eloquence from 1822 to 1830.

Physically exhausted, Hobart toured Europe from 1823 to 1825. Upon returning home, he professed loyalty to his country in terms that excited British disapproval and American pleasure. Nevertheless, Hobart staunchly, often tactlessly, acclaimed the English heritage and American canonical distinctiveness of the Church. This sectarian approach distressed ecumenically minded Broad Churchmen, who hotly engaged him in pamphlet warfare.

Hobart was a prolific writer and an eloquent, impassioned preacher. Among his many works were *Feasts and Festivals* (1804), *Apology for Apostolic Order* (1807), and an edition of a popular family Bible (1818-1820). He died on Sept. 12, 1830.

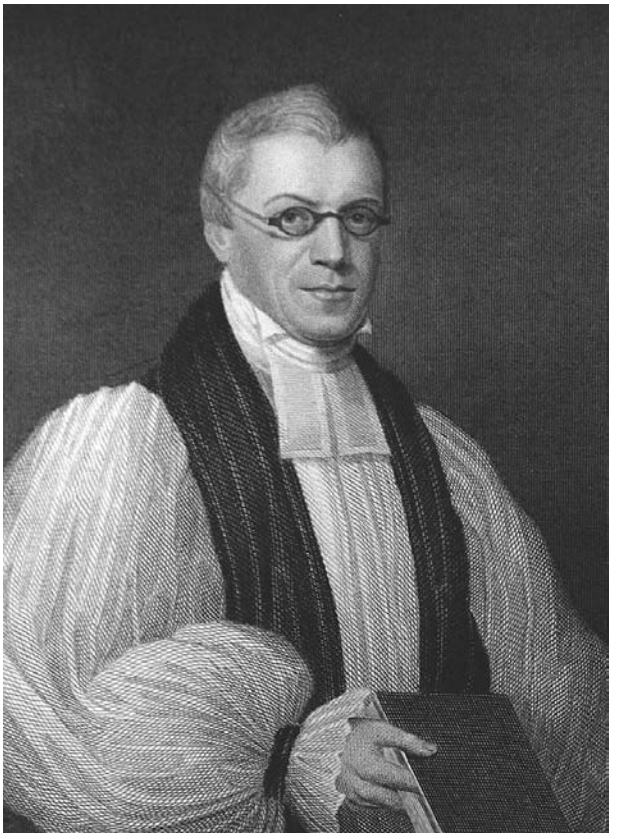

Further Reading

A primary source is *The Correspondence of John Henry Hobart* (6 vols., 1911-1912). The only biographies of Hobart are John Frederick Schroeder, *Memorial of Bishop Hobart* (1831), and John McVickar, *Early Life and Professional Years of Bp. Hobart* (1838). More accessible and useful to the modern reader are such histories of religion in America as Clifton E. Olmstead, *History of Religion in the United States* (1960); H. Shelton Smith and others, *American Christianity* (2 vols., 1963); and Edwin S. Gaustad, *A Religious History of America* (1966). □

Thomas Hobbes

The English philosopher and political theorist Thomas Hobbes (1588-1679) was one of the central figures of British empiricism. His major work, "Leviathan," published in 1651, expressed his principle of materialism and his concept of a social contract forming the basis of society.

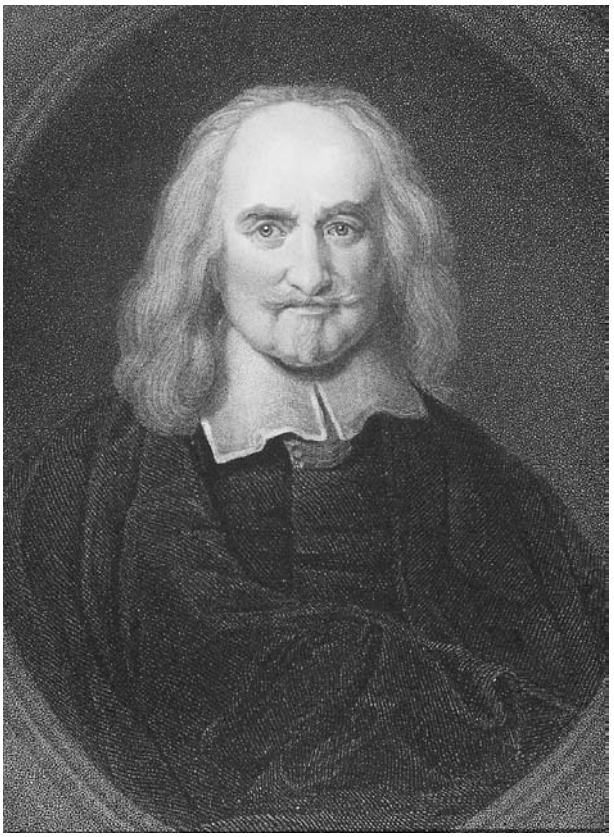

Born prematurely on April 5, 1588, when his mother heard of the impending invasion of the Spanish Armada, Thomas Hobbes later reported that "my mother gave birth to twins, myself and fear." His father was the vicar of Westport near Malmesbury in Gloucestershire. He abandoned his family to escape punishment for fighting with another clergyman "at the church door." Thereafter Thomas was raised and educated by an uncle. At local schools he became a proficient classicist, translating a Greek tragedy into Latin iambics by the time he was 14. From 1603 to 1608 he studied at Magdalen College, Oxford, where he was bored by the prevailing philosophy of Aristotelianism.

The 20-year-old future philosopher became a tutor to the Cavendish family. This virtually lifelong association with the successive earls of Devonshire provided him with an extensive private library, foreign travel, and introductions to influential people. Hobbes, however, was slow in developing his thought; his first work a translation of Thucydides's *History of the Peloponnesian* Wars, did not appear until 1629. Thucydides held that knowledge of the past was useful for determining correct action, and Hobbes said that he offered the translation during a period of civil unrest as a reminder that the ancients believed democracy to be the least effective form of government.

According to his own estimate the crucial intellectual event of Hobbes's life occurred when he was 40. While waiting for a friend he wandered into a library and chanced to find a copy of Euclid's geometry. Opening the book, he read a random proposition and exclaimed, "By God that is impossible!" Fascinated by the interconnections between axioms, postulates, and premises, he adopted the ideal of demonstrating certainty by way of deductive reasoning. His interest in mathematics is reflected in his second work, *A Short Treatise on First Principles,* which presents a mechanical interpretation of sensation, as well as in his brief stint as mathematics tutor to Charles II. His generally royalist sympathy as expressed in *The Elements of Law* (1640) caused Hobbes to leave England during the "Long Parliament." This was the first of many trips back and forth between England and the Continent during periods of civil strife since he was, in his own words, "the first of all that fled." For the rest of his long life Hobbes traveled extensively and published prolifically. In France he met René Descartes and the anti-Cartesian Pierre Gassendi. In 1640 he wrote one of the sets of objections to Descartes's *Meditations*.

Although born into the Elizabethan Age, Hobbes outlived all of the major 17th-century thinkers. He became a sort of English institution and continued writing, offering new translations of Homer in his 80s because he had "nothing else to do." When he was past 90, he became embroiled in controversies with the Royal Society. He invited friends to suggest appropriate epitaphs and favored one that read "this is the true philosopher's stone." He died on Dec. 4, 1679, at the age of 91.

His Philosophy

The diverse intellectual currents of the 17th century, which are generically called modern classical philosophy, began with a unanimous repudiation of the authorities of the past, especially Aristotle and the scholastic tradition. Descartes, who founded the rationalist tradition, and his contemporary Sir Francis Bacon, who is considered the originator of modern empiricism, both sought new methodologies for achieving scientific knowledge and a systematic

conception of reality. Hobbes knew both of these thinkers, and his system encompassed the advantages of both rationalism and empiricism. As a logician, he believed too strongly in the power of deductive reasoning from definitions to share Bacon's exclusive enthusiasm for inductive generalizations from experience. Yet Hobbes was a more consistent empiricist and nominalist, and his attacks on the misuse of language exceed even those of Bacon. And unlike Descartes, Hobbes viewed reason as summation of consequences rather than an innate, originative source of new knowledge.

Psychology, as the mechanics of knowing, rather than epistemology is the source of Hobbes's singularity. He was fascinated by the problem of sense perception, and he extended Galileo's mechanical physics into an explanation of human cognition. The origin of all thought is sensation which consists of mental images produced by the pressure of motion of external objects. Thus Hobbes anticipates later thought by distinguishing between the external object and the internal image. These sense images are extended by the power of memory and imagination. Understanding and reason, which distinguish men from other animals, consist entirely in the ability to use speech.

Speech is the power to transform images into words or names. Words serve as the marks of remembrance, signification, conception, or self-expression. For example, to speak of a cause-and-effect relation is merely to impose names and define their connection. When two names are so joined that the definition of one contains the other, then the proposition is true. The implications of Hobbes's analysis are quite modern. First, there is an implicit distinction between objects and their appearance to man's senses. Consequently knowledge is discourse about appearances. Universals are merely names understood as class concepts, and they have no real status, for everything which appears ''is individual and singular.'' Since ''true and false are attributes of speech and not of things,'' scientific and philosophic thinking consists in using names correctly. Reason is calculation or ''reckoning the consequences of general laws agreed upon for either marking or signifying.'' The power of the mind is the capacity to reduce consequences to general laws or theorems either by deducing consequences from principles or by inductively reasoning from particular perceptions to general principles. The privilege of mind is subject to unfortunate abuse because, in Hobbes's pithy phrase, men turn from summarizing the consequences of things ''into a reckoning of the consequences of appellations,'' that is, using faulty definitions, inventing terms which stand for nothing, and assuming that universals are real.

The material and mechanical model of nature offered Hobbes a consistent analogy. Man is a conditioned part of nature, and reason is neither an innate faculty nor the summation of random experience but is acquired through slow cultivation and industry. Science is the cumulative knowledge of syllogistic reasoning which gradually reveals the dependence of one fact upon another. Such knowledge is conditionally valid and enables the mind to move progressively from abstract and simple to more particular and complex sciences: geometry, mechanics, physics, morals (the nature of mind and desire), politics.

Political Thought

Hobbes explains the connection between nature, man, and society through the law of inertia. A moving object continues to move until impeded by another force, and ''trains of imagination'' or speculation are abated only by logical demonstrations. So also man's liberty or desire to do what he wants is checked only by an equal and opposite need for security. A society or commonwealth ''is but an artificial man'' invented by man, and to understand polity one should merely read himself as part of nature.

Such a reading is cold comfort because presocial life is characterized by Hobbes, in a famous quotation, as ''solitary, poor, nasty, brutish and short.'' The equality of human desire is matched by an economy of natural satisfactions. Men are addicted to power because its acquisition is the only guarantee of living well. Such men live in ''a state of perpetual war'' driven by competition and desire for the same goods. The important consequence of this view is man's natural right and liberty to seek self-preservation by any means. In this state of nature there is no value above self-interest because where there is no common, coercive power there is no law and no justice. But there is a second and derivative law of nature that men may surrender or transfer their individual will to the state. This ''social contract'' binds the individual to treat others as he expects to be treated by them. Only a constituted civil power commands sufficient force to compel everyone to fulfill this original compact by which men exchange liberty for security.

In Hobbes's view the sovereign power of a commonwealth is absolute and not subject to the laws and obligations of citizens. Obedience remains as long as the sovereign fulfills the social compact by protecting the rights of the individual. Consequently rebellion is unjust, by definition, but should the cause of revolution prevail, a new absolute sovereignty is created.

Further Reading

The standard edition is *The English Works of Thomas Hobbes,* edited by Sir William Molesworth (11 vols. 1839-1845). In addition see *The Elements of Law, Natural and Politic,* edited by Ferdinand Tönnies (1928); *Body, Mind and Citizen,* edited by Richard S. Peters (1962); and *Leviathan,* edited by Michael Oakeshott (1962).

There is a wealth of good secondary literature available. John Aubrey included a biography of his friend Hobbes in *Brief Lives,* edited by Oliver Lawson Dick (1950). Leo Strauss, *The Political Philosophy of Hobbes: Its Basis and Genesis* (trans. 1936); Leslie Stephen, Hobbes (1904); and Richard Peters, *Hobbes* (1956), are excellent studies.

Consult also John Larid, *Hobbes* (1934); Clarence DeWitt Thorpe, *The Aesthetic Theory of Thomas Hobbes* (1940); John Bowle, *Hobbes and His Critics: A Study in Seventeenth Century Constitutionalism* (1952); Samuel I. Mintz, *The Hunting of Leviathan: Seventeenth-century Reactions to the Materialism and Moral Philosophy of Thomas Hobbes* (1962); C. B. Macpherson, *The Political Theory of Possessive Individualism: Hobbes of Locke* (1962); J. W. N. Watkins, *Hobbes's System of Ideas: A Study in the Political Significance of Philo-*

sophical Theories (1965); and F. S. McNeilly, *The Anatomy of Leviathan* (1968). □

Oveta Culp Hobby

American government official and businesswoman Oveta Culp Hobby (1905-1995) held pioneering roles as the first head of both the Women's Army Corps (WACs) and the Department of Health, Education, and Welfare (HEW). In her leadership of the WACs, Hobby fought for the equal treatment of female soldiers, insisting that they be subject to the same rules and training as men and receive similar responsibilities. She received a number of honors for her life of public service, including the Distinguished Service Award and the George Catlett Marshall Medal for Public Service.

Oveta Culp Hobby was one of the most prominent women in American government in the 1940s and 1950s. During World War II, she became the original director of the Women's Army Corps, providing guidance in the creation of the first military group for women in the United States. In the 1950s, she was appointed by President Dwight D. Eisenhower to serve as secretary of the newly formed cabinet department of Health, Education, and Welfare. She was only the second woman in history to hold a U.S. cabinet post. After leaving government work, Hobby returned to a successful business career in which she headed a media corporation that included a newspaper and television stations. Throughout her career, Hobby was known for upholding her ideals on social issues while weathering difficulties with composure, dignity, and style. Her policies and example helped to win increased acceptance and respect for other women pursuing careers in the military, government, and business.

Hobby was born into a political family in Killeen, Texas, on January 19, 1905. Her father, Isaac William Culp, was a lawyer and state politician, and her mother, Emma Hoover Culp, was active in the women's suffrage movement. Hobby attended public schools in Killeen and received instruction from private tutors. Her education was also supplemented by her own enthusiastic reading on a variety of topics. The family interest in government and politics was inherited by Hobby, who was drawn to the subject even more after her father was elected to the Texas House of Representatives in 1919. During his first term in office, Hobby attended a year of classes at the Mary Hardin-Baylor College in Belton, Texas. With her father's reelection in 1921, Hobby moved to Austin with her father, beginning her own law studies by auditing courses at the University of Texas.

Advanced in Newspaper Career

Hobby became an expert on parliamentary procedure, and at the age of 20, began a lengthy term as parliamentarian for the state House of Representatives. She held the post from 1925 to 1931 and returned to the job from 1939 to 1941. She published a book on the subject in 1937 under the title *Mr. Chairman.* In 1929 she ran for a House seat herself, but was defeated by a Ku Klux Klan-supported candidate who accused her of being a ''parliamentarian.'' This foray into the world of campaigning and elections did not suit Hobby; she never again ran for an elective post. Following her defeat, she changed the focus of her career and took a job in the circulation department of the *Houston Post.*

The president of the *Houston Post* was William Pettus Hobby, a friend of Hobby's father and a former governor of Texas. When Hobby met him, she was in her mid-20s and the businessman, in his 50s, had just suffered the death of his first wife. The two began a courtship that resulted in their marriage on February 23, 1931. Hobby continued working at the *Post,* beginning a syndicated column devoted to issues of parliamentary procedure. Over the coming years she took on increasing responsibility at the paper, advancing from research editor in 1931 to assistant editor in 1936 and executive vice president in 1938. She and her husband eventually purchased the newspaper and Hobby assumed the top management role, simultaneously serving as executive director of the radio station KPRC in Houston. During the 1930s the Hobbys also had two children, William Pettus Hobby Jr. in 1932 and Jessica Oveta Hobby in 1937.

Led Formation of WACs

Hobby returned to government activities in the summer of 1941 when she took an unpaid post as head of the recently formed women's division of the War Department Bureau of Public Relations. With the start of American involvement in World War II after the bombing of Pearl Harbor that December, she was approached by General George C. Marshall to help draw up plans for a women's branch of the Army. Shortly after the creation of the Women's Auxiliary Army Corps (WAACs) on May 12, 1942, Hobby was named its first director, receiving the military rank of colonel. In 1943, the force received full status in the army and its name was changed to the Women's Army Corps (WACs).

The new women's military force provided several challenges for Hobby. Her first task was to raise the required number of 12,200 volunteers and to recruit officer candidates. Having gathered an army, she then had to establish a role for it within the context of the male armed forces. Fighting the opinion that women should or could not endure the same regimen as men, Hobby insisted that her soldiers receive the standard Army training and be held to the same military traditions and discipline. She based her policies on research as well as her own opinions; in one instance she traveled to Great Britain with first lady Eleanor Roosevelt to study how women there participated in the war. Hobby struggled to win equal treatment for the WACs, defending her women even on the thorny issue of illegitimate pregnancy while in the service. Army officials stated that under such conditions, women should receive a dishonorable discharge and lose all pay and rights. But Hobby countered that such a policy would be an unfair double standard—male soldiers who had affairs resulting in pregnancy did not receive such treatment. The Army conceded her point and allowed pregnant soldiers to leave the forces with an honorable discharge.

Fought Prejudice against Female Soldiers

Not only did Hobby have to labor to win women assignments with Army commanders and resentful enlisted men, she played an important role in creating a positive image for the WACs. Rumors alleging that the ranks of female soldiers were filled with women of loose sexual morals and lesbians threatened to damage public support of the WACs as well as morale in the troops. As the top representative of the WACs, Hobby helped to diminish these ideas by her own example as an intelligent, dignified woman with a distinctive feminine style. Her traditionally elegant fashion sense, in fact, was one of her hallmarks; she frequently appeared at public occasions wearing white gloves and a hat. The billed cap that she wore while head of the WACs became popularly known as the ''Hobby cap''and became part of the official WACs uniform.

Under Hobby's leadership, the WACs gained a solid foothold in the military. By the time of her retirement from the force in the summer of 1945, the number of female soldiers had grown to 200,000. In addition, the WACs had inspired the introduction of women into the other branches of the armed forces, resulting in the creation of the WAVES in the Navy, the SPARs in the Coast Guard, and the Women Marines. For her work to establish the role of women in the army during wartime, Hobby was awarded the Distinguished Service Medal.

Named Secretary of HEW

Following her departure from the WACs, Hobby returned to Houston and resumed her duties at the *Post.* By 1952, she had become coeditor and publisher of the newspaper. Although traditionally she had backed Democratic politicians in her home state, during the post-war years she supported the Republican presidential candidacies of both Thomas Dewey in 1948 and Dwight D. Eisenhower in 1952. In the 1952 election she assisted in the Democrats for Eisenhower movement. When Eisenhower became president, Hobby's loyalty was rewarded; he appointed her to lead the Federal Security Agency. The agency was responsible for addressing issues that affected the health, education, and economic and social conditions of Americans. In 1953, at the recommendation of the Hoover Commission for the Organization of the Executive Branch of the Government, the agency received cabinet status and was reformed as the Department of Health, Education, and Welfare (HEW). Hobby remained at the helm of the department, becoming a cabinet secretary on April 11, 1953.

While Hobby distinguished herself a capable and forward-thinking member of the cabinet, her tenure there was filled with frustrations. One of her major proposals, to provide government support for lost-cost health insurance plans, was strongly opposed by both conservative legislators and the American Medical Association, and was defeated. After the polio vaccine developed by Jonas Salk became available, Hobby's department took on responsibility for insuring equitable distribution of inoculations for children across the nation. The effort became an organizational nightmare, however, as demand for the vaccine surpassed expectations and deliveries were delayed. In addition, one of the first batches of the vaccine was contaminated, resulting in several children contracting polio and a nationwide panic. Hobby worked to reassure the public that vaccinations were safe, but in the midst of the confusion her husband fell into ill health and she resigned her post to tend to him. She once again returned to Houston in July of 1955.

Honored for Public Service

Hobby managed her husband's businesses from their home until William Hobby's death in 1964. His companies were left to Hobby, who kept the businesses competitive by backing the use of the latest technologies at the *Post* and KPRC. She bought another television company, WLAC-TV of Nashville, Tennessee, in 1975. She also found time to serve on the boards of businesses and nonprofit organizations, including the Bank of Texas and the Corporation for Public Broadcasting. Her philanthropic activities included running the Hobby Foundation. Hobby occasionally was called to return to the service of the government, participating in the presidential commission on Selective Service and the Vietnam Health Education Task Force of HEW. For her lengthy history of public service, Hobby was awarded the George Catlett Marshall Medal for Public Service by the

Association of the United States Army in 1978, becoming the first woman so honored. Hobby died at the age of 90 on August 16, 1995.

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Leonard Trelawny Hobhouse

The English sociologist and philosopher Leonard Trelawny Hobhouse (1864-1929), one of the major theoreticians of liberalism in England before World War I, advocated a modified form of state socialism tempered by traditional liberal principles.

Born Sept. 8, 1864, at St. Ives, Cornwall, L.T. Hobhouse was the son of a prominent Anglican family. He entered Oxford in 1883 and later taught at Corpus Christi and Merton colleges until 1897. His many works in a variety of disciplines are unified by a commitment to the idea of social reform according to the criteria of morality and reason.

Hobhouse's first important work, *The Labour Movement* (1893), outlined his program to unite the forces of trade unionism with those of reform liberalism. The core of his program was the demand for collective control of industry and agriculture in order to secure efficiency and the equitable distribution of life's necessities. His next work, *The Theory of Knowledge* (1896), was a technical philosophical treatise opposing the philosophical idealism dominant at Oxford. He especially insisted upon the validity of rational knowledge, believing that to deny it meant denying the possibility of social reform.

In 1897 Hobhouse joined the staff of the *Manchester Guardian,* where he remained for the next 4 years, during which time he published *Mind in Evolution* (1901), recognized as one of the early classics of comparative psychology. Here he addressed himself to the claims of social Darwinists that social reform, by eliminating the struggle for existence, encouraged the survival of the unfit and thereby hindered the evolutionary advance of mankind. Hobhouse attempted to prove that, with man's discovery of science, random biological evolution had been replaced by directed, self-conscious development. Rational organization could now replace struggle as the means of preserving the species.

In 1902 Hobhouse moved to London, where he became actively involved in politics, serving as secretary of the Free Trade Union (1902-1905). In *Democracy and Reaction* (1904) he attacked the imperialist policies of the British government. In his most famous work, *Liberalism* (1911), he outlined his program for what he now called liberal socialism. This program attempted to harmonize the idea of collective control with that of individual liberty.

During this period Hobhouse began to devote himself primarily to sociology. He played an important role in establishing the Sociological Society and for a time served as editor of the *Sociological Review*. In *Morals in Evolution* (1906), perhaps his most impressive work, he attempted to classify the forms of human achievement, such as religion, morality, knowledge, and political institutions. He concluded that a general advance, though erratic and unequal, could be discerned in the forms of human creativity, and that mankind now possessed the ability to organize all of human life according to a rational system which would harmonize the claims and needs of individuals with those of society. Hobhouse became the first professor of sociology at the University of London, in 1907.

Hobhouse first opposed British involvement in World War I but eventually became a supporter of the war effort. In *The World in Conflict* (1915) and *Questions of War and Peace* (1916) he characterized the war as a civilizational struggle between the West, representing reason and morality, and Germany, representing violence and irrationality. In *The Metaphysical Theory of the State* (1918) he attacked Hegelianism, which he considered responsible for the German intellectual spirit. Nevertheless, throughout the war he argued for a negotiated rather than an imposed settlement with Germany and suggested a league of nations which might be transformed into a world state.

After the war Hobhouse served on a number of boards of trade and wrote *The Rational Good* (1921), *Elements of Social Justice* (1923), and *Social Development, Its Nature and Conditions* (1924). His work had some influence in the United States during the 1930s but remains largely unread today. His political views underwent a change after the war, and his disenchantment with large-scale government institutions led him to advocate a modified form of guild socialism. In the last years of his life, illness, his wife's death, and disillusionment with liberal bureaucracy resulted in his retirement from political activity, although he retained his professorship at the University of London until his death, at Alençon, France, on June 21, 1929.

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William Hobson

William Hobson (1793-1842) was a British naval commander and governor of New Zealand. He negotiated the Treaty of Waitangi with the Maori chiefs, which granted England sovereignty over New Zealand.

William Hobson was born at Waterford, Ireland, on Sept. 26, 1793. He entered the Royal Navy at the age of 9, became a midshipman in 1806, and rose to captain in 1834. He served at the North Sea, West Indies, North America, English Channel, and Mediterranean stations and in 1836 was posted to Australia, where he surveyed Port Phillip Bay, the northern part of which was named after him.

In 1837 Hobson was sent to investigate the situation in New Zealand, where tribal warfare was reported to be threatening the lives of British subjects. As a solution, he proposed the establishment within certain areas of a series of British enclaves, or ''factories,'' on the model of those of the East India Company in India, but it came to nothing.

In 1839 Hobson was appointed British consul in New Zealand with authority to negotiate justly and fairly with the Maoris for recognition of British sovereignty over their territory. On Feb. 5, 1840, Hobson met with Maori chiefs at Waitangi, where they signed a treaty by which the chiefs ceded sovereignty to Britain in return for guarantees respecting their lands and possessions and their rights as British subjects. Three months later Hobson proclaimed British sovereignty over the whole of New Zealand and established the capital at Auckland in the center of the Maori population.

Hobson governed New Zealand as lieutenant governor under the jurisdiction of the governor of New South Wales, but in May 1841 New Zealand became a separate crown colony with Hobson as governor. In his short term of office he attempted to regulate land claims and as a result came into conflict with the New Zealand Company, which had been organized in 1839 by Edward Gibbon Wakefield and his followers and had claims to about 20 million acres. Hobson had virtually no military force to support him, and he experienced difficulty in reconciling the divergent interests of missionaries, traders, and Maoris. Moreover, he was not well served by the officials around him, and the expenses of his civil establishment were unnecessarily high. He himself was honest, religious, sociable, and well liked by the Maoris, who considered him a just man, but he was dogged by failing health, which affected his grasp of the situation. He died at Auckland on Sept. 10, 1842.

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Ho Chi Minh

Ho Chi Minh (1890-1969) was the most famous Vietnamese revolutionary and statesman of his time. He was one of the shrewdest, most callous, dedicated, and self-abnegating leaders, a man apart in the international Communist movement.

The Democratic Republic of Vietnam, or North Vietnam, the little Asian country that held two leading Western powers—France and the United States—at bay after the end of World War II, was founded and proclaimed by Ho Chi Minh in 1945. In spite of his shrewdness, the frail, little Ho looked like an old peasant with a gaunt face, an expression of simplicity and gentleness, and nothing surprising except his amazingly lively eyes. His familiar garb consisted of a linen work suit and rubber sandals made of discarded tires.

Ho was born Nguyen That Thanh on May 19, 1890, in the village of Kim Lien, province of Nghe An, central Vietnam, into a family of scholar-revolutionaries, who had been successively dismissed from government service for anti-French activities. At the age of 9 Ho and his mother, who had been charged with stealing French weapons for the rebels, fled to Hue, the imperial city. His father, constantly persecuted by the French police, had left for Saigon. After a year in Hue, his mother died. Young Ho returned to Kim Lien to finish his schooling. At 17, upon receiving a minor degree, Ho journeyed to the South, where he spent a brief spell as an elementary school teacher.

At the news of the first Chinese revolution, which broke out in Wuchang, the fiercely patriotic Ho left for Saigon to discuss the situation with his father. It was then decided that Ho should go to Europe to study Western science and survey the conditions in France before embarking upon a revolutionary career. Unable to finance such a trip, Ho nevertheless managed to obtain a job as a messboy on a French liner.

Years in Europe

By the end of 1911 Ho began his seaman's life, which took him to the major ports of Africa, Europe, and America.

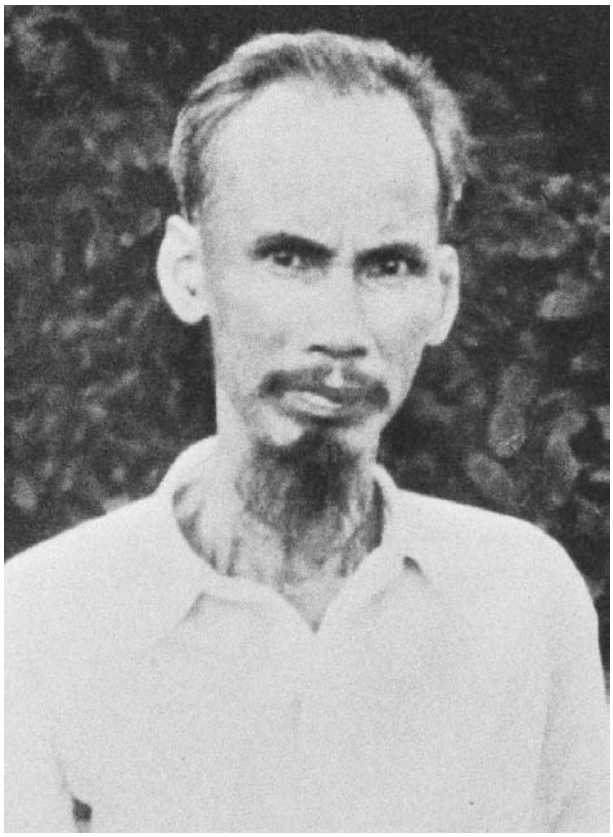

As World War I broke out, Ho bade farewell to the sea and landed in London, where he lived until 1917, taking on odd jobs to support himself. It was here that Ho cultivated contact with the Overseas Workers' Association, an anticolonialist and anti-imperialist organization of Chinese and Indian seamen.

In 1917 Ho departed for France. He settled in Paris, working successively as a cook, a gardener, and a photo retoucher. Ho spent half his time reading, writing, trying to gain French sympathy for Vietnam, and organizing the thousands of Vietnamese, who were either serving in the French army or working in factories. He also joined the French Socialist party and attended various political clubs.

Distressed by the Western powers' indifference toward the colonies both during and after the Versailles Conference in spite of the Fourteen Points of U.S. president Woodrow Wilson, Ho, whose only interest up to that time had been Vietnam's independence, began to drift toward Soviet Russia, the champion of the oppressed peoples. At its Tours Congress in 1920, the French Socialist party split on the colonial issue: one wing remaining indifferent to the problems of the colonies and another advocating their immediate emancipation in accordance with Lenin's program. Ho sided with the latter faction, which seceded from the parent organization and formed the French Communist party.

In 1921 Ho organized the Intercolonial Union, a group of exiles from the French colonies which was dedicated to the propagation of communism, and published two papers, one in French, *Le Paria,* and one in Vietnamese, the *Soul of Vietnam,* which carried emotional articles denouncing the abuses of colonialism. His most important work, *French Colonialization on Trial,* was also written during this period.

In November-December 1922 Ho attended the Fourth Comintern Congress in Moscow. In October 1923 he was elected to the 10-man Executive Committee of the Peasants' International Congress. Late in 1923 Ho went to Moscow, where he absorbed the teachings of Marx and Lenin. Two years later he arrived in Canton as adviser to Soviet agent Mikhail Borodin, who was then adviser to the Chinese Nationalists.

Early Organizing Efforts

Passing for a nationalist, Ho brought the Vietnamese émigrés in Canton into a revolutionary society called Youth and organized Marxist training courses for his young fellow countrymen. The Youth members were the nucleus of what was to be the Indochinese Communist party. Those who refused to obey Ho's orders were severely punished; Ho would forward their names to the French police force, which was always eager to put them behind bars. Ho also set up the League of Oppressed Peoples of Asia, which was to become the South Seas Communist party.

In April 1927, as the Chinese Nationalists broke with their Soviet advisers, Ho had to flee to Moscow. Subsequently, he received a brief assignment to the Anti-Imperialist League in Berlin. In 1928, after attending the Congress against Imperialism in Brussels, Ho journeyed to Switzerland and Italy, then turned up in Siam to organize the Vietnamese settlers and direct the Communist activities in Malaya and the Dutch East Indies. Early in 1930 Ho went to Hong Kong, where on February 3 he founded the Indochinese Communist party.

A year later Ho was arrested by the Hong Kong authorities and found guilty of subversion. Thanks to a successful appeal financed by the Red Relief Association, Ho regained his freedom. He immediately left for Singapore, where he was again arrested and returned to Hong Kong. Ho obtained his release by agreeing to work for the British Intelligence Service. Back in Moscow in 1932, Ho underwent further indoctrination at the Lenin School, which trained high-ranking cadres for the Soviet Communist party. In 1936 Ho returned to China to take control of the Indochinese Communist party.

Return Home

In February 1941 Ho finally crossed the border into Vietnam and settled down in a secure hideout in a remote frontier jungle. With a view to bringing all resistance elements under his control, winning power, then eliminating all competitors and creating a Communist state, Ho founded an independence league called the Viet Minh, whose alleged program was to coordinate all nationalist activities in the struggle for independence. (At this time Ho adopted the name Ho Chih Minh—''Enlightened One.'') While the Viet Minh included many nationalists, most of its leaders were seasoned Communists.

In August 1942 Ho went back to China to ask for Chinese military assistance in return for intelligence about

the Japanese forces in Indochina. The Chinese Nationalists, who had broken with the Communists and been disturbed by the Viet Minh activities in both Vietnam and China, however, arrested and imprisoned Ho on the charge that he was a French spy. After 13 months in jail Ho offered to put his organization at the Chinese service in return for his freedom. The Chinese, who were in desperate need of intelligence reports on the Japanese, accepted the offer. Upon his release Ho was admitted to the Dong Minh Hoi, an organization of Vietnamese nationalists in China which the Chinese had set up with the hope of controlling the independence movement. Ho repeatedly offered to collaborate with the United States intelligence mission in China, hoping to be rewarded with American assistance.

The Statesman

As the war approached its end, Ho made preparations for a general armed uprising. Following Japan's surrender, the Viet Minh took over the country, ruthlessly eliminating their nationalist opponents. On Sept. 2, 1945, Ho proclaimed Vietnam's independence. In vain he sought Allied recognition. Faced with a French resolve to reoccupy Indochina and determined to stay in power at any cost, Ho acquiesced in France's demands in return for French recognition of his regime. The French, however, disregarded all their agreements with Ho. War broke out in December 1946.

Many nationalists, while aware of the Communist nature of Ho's government, nevertheless supported it against France. The war ended in July 1954 with a humiliating French defeat. An agreement, signed in Geneva in July 1954, partitioned Vietnam along the 17th parallel and provided for a general election to be held within 2 years to reunify the country. Because of mutual distrust, absence of neutral machinery to guarantee freedom of choice, and opposition of South Vietnam and the United States, the scheduled election never took place.

Ho, who had hoped that a larger population under his control, a Communist-supervised election in the North, and a more or less free election in the South would produce an outcome favorable to his regime, became greatly frustrated. He ordered guerrilla activities to be resumed in the South. Regular troops from the North infiltrated the South in increasing numbers. The United States, correspondingly, increased military assistance, sent combat troops into South Vietnam, and began a systematic bombing of North Vietnam.

Ho refused to negotiate a settlement, hoping that American public opinion, as French public opinion had done in 1954, would force the United States government to sue for peace. Apprehensive that his lifework might be destroyed and anxious to spare North Vietnam from further devastating air attacks, Ho finally agreed to send his representatives to peace talks in Paris. As the antiwar feeling mounted in the United States and other countries, Ho stalled, intent on obtaining from the conference table what he had failed to get on the battlefield. While the talks were dragging on, Ho died on Sept. 3, 1969, without realizing his dream of bringing all Vietnam under communism.

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William Ernest Hocking

The American philosopher William Ernest Hocking (1873-1966) related idealism and pragmatism in an Absolute Idealism grounded in human experience.

William Ernest Hocking was born in Cleveland, Ohio, in 1873. After work as a surveyor, ''printer's devil,'' map maker, and illustrator he entered Iowa State College of Agriculture and Mechanic Arts in 1894, intending to become an engineer. A chance reading of William James' *Principles of Psychology* determined him to go to Harvard to study with James. He spent four years—first as a teacher of business mathematics, then as a public school principal—before the funds were in hand to enter Harvard in the fall of 1899. He managed a trip to the Paris Exposition in 1900 by hiring on as a cattleman. He received his A.M. degree from Harvard the following year.

Hocking spent 1902-1903 studying in Germany at Göttingen, Berlin, and Heidelberg. He was the first American student to study with Edmund Husserl in Göttingen, which he did in the fall of 1902. He returned to Harvard to take his Ph.D. in 1904. In the fall of 1904 he became instructor in comparative religion at Andover Theological Seminary, following George Foot Moore, who had resigned from Andover to teach at Harvard. On June 28, 1905, he married Agnes O'Reilly, third daughter of John Boyle O'Reilly, a poet and leading Roman Catholic layman in Boston.

In 1906 Hocking joined the Philosophy Department of the University of California under George Howison. During this time he took part in the rebuilding of San Francisco after the great earthquake and subsequent fire. After two years at Berkeley he was called to Yale, where he served for the next

six years as assistant professor of philosophy. *The Meaning of God in Human Experience,* Hocking's major work, was published in 1912. Two years later he was called to Harvard, where he eventually became Alford Professor of Natural Religion, Moral Philosophy and Civil Polity. In the summer of 1916 he enlisted with the Civilian Training Camp at Plattsburgh, New York, and in 1917 he went to England and France as a member of the first detachment of American military engineers to reach the front. In 1918 his appointment as inspector of ''war issues'' courses in army training camps in the northeastern United States led to the publication of his book on *Morale and Its Enemies*. He returned to Harvard after the war.

From 1930 to 1932 Hocking was largely occupied with the chairmanship of the Committee of Appraisal—a study of the foreign mission work of six Protestant Christian denominations in India, Burma, China, and Japan. The commission report, *Re-Thinking Missions,* produced a lively debate. Hocking went abroad again in 1936 to give the Hibbert Lectures at Oxford and Cambridge, later published as *Living Religions and a World Faith*. During 1936 and 1937 he was also Gifford Lecturer in Scotland. Those unpublished lectures were entitled ''Fact and Destiny'' and represented his mature metaphysics. After his retirement from Harvard he served several guest lectureships, notably at Dartmouth College and the University of Leiden, Holland.

Hocking's early interest in the philosophy of William James reflected his conviction that human experience is the fundamental context for all knowing, including knowledge of God. His graduate study with Husserl had presented new subtleties in the theory of knowledge, however, and his study with Josiah Royce at Harvard persuaded him that we can have a true idea of God. This truth is not established by some authority external to our experience, however, such as a church hierarchy, a tradition, or a transcendental form of knowing such as revelation. All these forms of religious knowledge are verified in the context of human experience. He did not believe in the pragmatist's positive principle that the truth of an idea can be determined by whether it works in our experience or not. He did believe, however, in a ''negative pragmatism'' which said that an idea which doesn't work can't be true. He was perhaps the last American practitioner of ''philosophy in the grand manner.'' He believed that all of life was grist for the philosopher's mill. His major work was in the philosophy of religion, but his 22 published books include work on the philosophy of law and human rights; freedom of the press; world politics; a philosophical psychology of human nature; education; culture; morale and morality, and much more.

He is less well known today than his colleagues Royce and Whitehead, but his classic study of *The Meaning of God in Human Experience,* first published in 1912, went through 14 editions, and *The Coming World Civilization* (1956) which he described as ''a conspectus of a life's thought'' was still in print in the 1980s. He combined theoretical subtlety in philosophical reflection with concern for concrete issues of contemporary human life.

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David Hockney

In addition to his photographs and individual art shows, versatile artist David Hockney (born 1937) has also produced work as a painter, graphic artist, stage designer, and writer.

A self-taught artist, David Hockney is best known for his captivating photographs and individual art shows that display his work. Hockney has worked also as an independent painter, graphic artist, and stage designer. Hockney's reputation as a genuinely original and powerful artist is secure even though his work continues to push the boundaries of public perception and critical opinions. Although much of his work is considered ''user-

friendly'' and tasteful, thereby considered modernist, Hockney has the ability to shock. Hockney's uncanny ability to navigate the tides of public opinions and perceptions of him has provided him with a reputation that is not only accepting of criticism, but incorporates such criticism into future works. He has taught as an art instructor at a variety of schools, including the University of Iowa, the University of Colorado, the University of California at Los Angeles, and the University of California at Berkeley. Hockney was awarded an honorary degree in 1988 from the University of Aberdeen in Scotland. Although considered by some critics to be a lightweight, Hockney continues to prove his versatility through teaching and writing as well as his skill through painting to create works of an accomplished artist.

Introduction to Art

David Hockney was born in Bradford, Yorkshire, England on July 9, 1937. Hockney admired the likes of Picasso, Dufy, Matisse, and Fragonard. He tried to utilize their techniques in his ''impressionistic'' photographs which later lead to paintings. Hockney's parents, Kenneth and Laura Hockney, allowed their son early on to explore the world around him and have the freedom and mobility to interpret what he saw in way that pleased him. This freedom of expression enabled the young Hockney to not only gain admittance to the Bradford Grammar Art School Society, but he received his first recognition there as well. At eleven years of age, Hockney's work was characterized by happiness in images such as a wave cresting against the shore, a kiss, or a drop of water. The young Hockney believed that life's simple pleasures were often not adequately imitated in art; that in the rush of people's existence they often failed to notice the simplicity and serenity of the world around them. Hockney believed he could reproduce these images through his art and thereby provide people with some of the pleasures they may have overlooked. Hockney felt his work would help people realize that play and its enjoyment in and of itself was serious work.

Formal Schooling and Influences

In addition to the Bradford Grammar School of Art, Hockney attended the Bradford College of Art between the years 1953 and 1957. He later attended the Royal College of Art in London, England, from 1959 until 1962. Even with the extensive formal training and education, Hockney's style was essentially acquired through self instruction. He was especially talented in the area of photography and learned his skill with constant practice and dedication beginning in 1962. Hockney's early exposure to art as well as the work he produced while training was considered to be largely conservative, thereby making it pleasurable to look at.

It is a widely held belief among those in the art world that Hockney's meeting with the modern artist Jacob Kramer in Leeds and the viewing of Alan Davie's exhibition in Wakfield in 1958 pushed Hockney towards the type of work that is considered avant-garde and identified him more with the pop artists of the late sixties. Alan Davie went on to hold a considerable influence over Hockney. This influence is dramatically represented by a series of abstract expressionists canvases that Hockney produced during his first year at the Royal College of the Arts.

That year, 1959, Hockney joined a small group of other young, experimental artists that included the likes of Peter Blake and Allen Jones. Another individual that tremendously affected Hockney and held considerable influence over the work produced by Hockney was American artist R. B. Kitaj. Kitaj's work was of commonplace scenes as well as contemporary people and events. Almost simplistic at first notice, Kitaj's work evolved into much more detail the more it was viewed. While Kitaj's work discreetly affected the British Pop Art movement, it profoundly affected Hockney. Hockney's keen awareness of the times around him is directly attributed, in many critic's opinions, to Kitaj.

Hockney developed the ability to take an ordinary scene and develop it through photographs and paint into something incredibly pleasing to view. The ability to develop such scenes immediately earned Hockney a place among contemporary artists of his time. Although not considered a master yet, his work was certainly begin to demonstrate the signs. A second American artist that influenced Hockney was Robert Rauschenberg. Rauschenberg's compositions also lead Hockney in becoming more aware of his surroundings and how such surroundings could be propelled into lasting art. These influences, along with Hockney's own indescribable tastes, allowed Hockney the rare privilege to experiment with his work, while still growing to become a serious artist.

Hockney's Arrival

David Hockney was able to combine his formidable knowledge relating to the history of art and its techniques with a very unusual insight or sensitivity to the contemporary visual currents. He was able to produce what the public wanted at the time, or more specifically, Hockney was able to create exactly what the art connoisseur thought he wanted. Regardless of the critics' interpretations, Hockney developed this keen sense and ability (along with his love of publicity, that at times has been considered flagrant opportunism by his challengers) into an art world marvel that has kept him on the forefront of the American and British art scenes.

Hockney arrived in the professional art world on the coattails of the 1960s and the world's fascination with Pop Art. Hockney was able to manipulate his innate skill as a photographer and his learned ability to paint and combined them into something that, while not new, took people by surprise. For example, Hockney would take two, sometimes more, photographs of the same image but from different vantage points, thereby changing the actual image only slightly. However, by combining the photos, Hockney created a distinct and well-integrated work. The idea of a photographic collage, while not new, provided Hockney with a new medium to capitalize on. Even though other artists such as Rejlander and Muybridge had done similar work to Hockney's, they had not attempted it on the same scale. Such ability earned Hockney the 1985 Infinity Award. This achievement is awarded to an artist in any media that utilizes photography.

Hockney's Ideas

For Hockney, the ability to capture ideas came easily. He possessed an insight that illuminated for him the hidden beauty in the person walking down the street or the poem written a hundred years ago. Hockney pulled ideas for art from everywhere. Some of his more significant sources, artists in their own right, included Paul Klee, Jean Dubuffet, and Francis Bacon. Hockney also admired William Blake. Blake's poetry provided Hockney with vivid imagery that he transferred with great success to canvas, but never showed publicly. Hockney did, however, produce and show several works based on the works of Walt Whitman. One such work, the 1961 etching *Myself and My Heroes,* depicted Hockney along with Whitman and Mahatma Gandhi. Quotations from Whitman are prevalent throughout Hockney's work. Hockney was able to use the words of Whitman to more clearly express the abstract and ambiguity in art. Such situations arose, according to Hockney, when a artist lacked skill or was confused.

Hockney drew ideas from fairy tales as well. Some of his more renowned work comes from his etchings of tales by the Brothers Grimm. His 1969 one-person show at the Kasmin featured etchings made up largely of six of the Grimm's tales. The completion of this particular work and show fulfilled a lifelong dream of Hockney's; he had even taken a boat trip on the Rhine from Mainz to Cologne so as to be able to capture the atmosphere and vividness of the tales.

Contemporary Hockney

By the early 1970s, Hockney had moved on to more realistic and conventional paintings. Increasingly inspired by Balthus, Edward Hopper, and Giorgio Morandi, Hockney's work became less and less influenced by literature. This move was well received by critics. While Hockney's work is physically larger than what he used to produce, his later work exemplified post-painterly abstraction in a combination with minimalism. Such a combination allowed Hockney to move even closer to a permanence within the art world. Hockney's work has been displayed internationally.

No longer does Hockney have to contend with accusations of not being a true artist. Hockney has not only proven his versatility in art but in other areas as well. He has published an extensive number of books and screenplays, worked as a set and costume stage designer, and has made numerous television and film appearances. Hockney has been awarded numerous honors, including the Guinness Award and the 1991 Praemium Imperiale from the Japan Art Association. Although Hockney was first identified with late Pop Art, he has transcended that label to become one of the few internationally known and lasting artists to come out of the 1960s.

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Alan Lloyd Hodgkin

English physiologist Sir Alan Lloyd Hodgkin (born 1914) received the Nobel Prize for Physiology or Medicine (along with Andrew Huxley and Sir John Eccles) in 1963 for discovery of the chemical processes responsible for passage of impulses along individual nerve fibers.

Alan Hodgkin was born on Feb. 5, 1914, in Banbury, Oxfordshire, England. Educated at Trinity College, Cambridge, he began research on the mechanism of nerve conduction, a field in which a strong tradition had been built up at Cambridge by Keith Lucas, A. V. Hill, and Lord Adrian. Within a year he had obtained clear evidence

that the ''local circuit'' mechanism did explain the spread of activity from each point to the next as an impulse travels along a nerve fiber. For this work he was elected to a fellowship of Trinity College in 1936.

Early Work

Hodgkin's first work was carried out on whole nerve trunks dissected from frogs, the classical material for investigations on nerve conduction. All his subsequent work on nerve tissue was done on isolated single fibers. By World War II he had published important papers on ''subthreshold'' potentials, that is, the electric events that lead up to the full-size nerve impulse, and on the electrical resistance of the protoplasm and surface membrane of the giant nerve fiber. He also issued, jointly with A. F. Huxley, a preliminary note on recording with an electrode actually inside a squid giant nerve fiber.

Hodgkin spent most of the war years developing airborne radar. He returned to Cambridge in 1945, holding college and university teaching appointments. From 1952 to 1969 he was a research professor of the Royal Society, and from 1970 a newly founded university professor of biophysics. He worked during this period at the Physiological Laboratory of Cambridge, as well as the Marine Biological Association at Plymouth in the autumn, when squid were available. He was awarded the Nobel Prize in physiology or medicine (with Andrew Huxley and Sir John Eccles) in 1963.

Later Work

Much of Hodgkin's later work was on muscle and had to do both with the relation of ions to the electrical changes and with the processes by which contraction is initiated within the fiber when an action potential passes along its surface membrane.

His publications include: *Conduction of the Nerve Impulse* (1964) and *Chance and Design* (1992).

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Dorothy Crowfoot Hodgkin

For her work with vitamin B-12, Dorothy Crowfoot Hodgkin (1910-1994) was awarded the Nobel Prize in chemistry.

Dorothy Crowfoot Hodgkin employed the technique of X-ray crystallography to determine the molecular structures of several large biochemical molecules. When she received the 1964 Nobel Prize in chemistry for her accomplishments, the committee cited her contribution to the determination of the structure of both penicillin and vitamin B_{12}.

Hodgkin was born in Egypt on May 12, 1910 to John and Grace (Hood) Crowfoot. She was the first of four daughters. Her mother, although not formally educated beyond finishing school, was an expert on Coptic textiles, and an excellent amateur botanist and nature artist. Hodgkin's father, a British archaeologist and scholar, worked for the Ministry of Education in Cairo at the time of her birth, and her family life was always characterized by world travel. When World War I broke out, Hodgkin and two younger sisters were sent to England for safety, where they were raised for a few years by a nanny and their paternal grandmother. Because of the war, their mother was unable to return to them until 1918, and at that time brought their new baby sister with her. Hodgkin's parents moved around the globe as her father's government career unfolded, and she saw them when they returned to Britain for only a few months every year. Occasionally during her youth she travelled to visit them in such far-flung places as Khartoum in the Sudan, and Palestine.

Hodgkin's interest in chemistry and crystals began early in her youth, and she was encouraged both by her parents as well as by their scientific acquaintances. While still a child, Hodgkin was influenced by a book that described how to grow crystals of alum and copper sulfate and

on X rays and crystals. Her parents then introduced her to the soil chemist A. F. Joseph and his colleagues, who gave her a tour of their laboratory and showed her how to pan for gold. Joseph later gave her a box of reagents and minerals which allowed her to set up a home laboratory. Hodgkin was initially educated at home and in a succession of small private schools, but at age eleven began attending the Sir John Leman School in Beccles, England, from which she graduated in 1928. After a period of intensive tutoring to prepare her for the entrance examinations, Hodgkin entered Somerville College for women at Oxford University. Her aunt, Dorothy Hood, paid the tuition to Oxford, and helped to support her financially. For a time, Hodgkin considered specializing in archaeology, but eventually settled on chemistry and crystallography.

Crystallography was a fledgling science at the time Hodgkin began, a combination of mathematics, physics, and chemistry. Max von Laue, William Henry Bragg and William Lawrence Bragg had essentially invented it in the early decades of the century (they had won Nobel Prizes in 1914 and 1915, respectively) when they discovered that the atoms in a crystal deflected X rays. The deflected X rays interacted or interfered with each other. If they *constructively* interfered with each other, a bright spot could be captured on photographic film. If they *destructively* interfered with each other, the brightness was cancelled. The pattern of the X-ray spots— *diffraction pattern* —bore a mathematical relationship to the positions of individual atoms in the crystal. Thus, by shining X rays through a crystal, capturing the pattern on film, and doing mathematical calculations on the distances and relative positions of the spots, the molecular structure of almost any crystalline material could theoretically be worked out. The more complicated the structure, however, the more elaborate and arduous the calculations. Techniques for the practical application of crystallography were few, and organic chemists accustomed to chemical methods of determining structure regarded it as a black art.

After she graduated from Oxford in 1932, Hodgkin's old friend A. F. Joseph steered her toward Cambridge University and the crystallographic work of J. D. Bernal. Bernal already had a reputation in the field, and researchers from many countries sent him crystals for analysis. Hodgkin's first job was as Bernal's assistant. Under his guidance, with the wealth of materials in his laboratory, the young student began demonstrating her particular talent for X-ray studies of large molecules such as sterols and vitamins. In 1934, Bernal took the first X-ray photograph of a protein crystal, pepsin, and Hodgkin did the subsequent analysis to obtain information about its molecular weight and structure. Proteins are much larger and more complicated than other biological molecules because they are polymers—long chains of repeating units—and they exercise their biochemical functions by folding over on themselves and assuming specific three-dimensional shapes. This was not well understood at the time, however, so Hodgkin's results began a new era; crystallography could establish not only the structural layout of atoms in a molecule, even a huge one, but also the overall molecular shape which contributed to biological activity.

In 1934, Hodgkin returned to Oxford as a teacher at Somerville College, continuing her doctoral work on sterols at the same time. (She obtained her doctorate in 1937). It was a difficult decision to move from Cambridge, but she needed the income and jobs were scarce. Somerville's crystallography and laboratory facilities were extremely primitive; one of the features of her lab at Oxford was a rickety circular staircase that she needed to climb several times a day to reach the only window with sufficient light for her polarizing microscope. This was made all the more difficult because Hodgkin suffered most of her adult life from a severe case of rheumatoid arthritis, which didn't respond well to treatment and badly crippled her hands and feet. Additionally, Oxford officially barred her from research meetings of the faculty chemistry club because she was a woman, a far cry from the intellectual comradery and support she had encountered in Bernal's laboratory. Fortunately, her talent and quiet perseverance quickly won over first the students and then the faculty members at Oxford. Sir Robert Robinson helped her get the money to buy better equipment, and the Rockefeller Foundation awarded her a series of small grants. She was asked to speak at the students' chemistry club meetings, which faculty members also began to attend. Graduate students began to sign on to do research with her as their advisor.

An early success for Hodgkin at Oxford was the elucidation of cholesterol iodide's molecular structure, which no less a luminary than W.H. Bragg singled out for praise. During World War II, Hodgkin and her graduate student

Barbara Low worked out the structure of penicillin, from some of the first crystals ever made of the vital new drug. Penicillin is not a particularly large molecule, but it has an unusual ring structure, at least four different forms, and crystallizes in different ways, making it a difficult crystallographic problem. Fortunately they were able to use one of the first IBM analog computers to help with the calculations.

In 1948, Hodgkin began work on the structure of vitamin B–12 the deficiency of which causes pernicious anemia. She obtained crystals of the material from Dr. Lester Smith of the Glaxo drug company, and worked with a graduate student, Jenny Glusker, an American team of crystallographers led by Kenneth Trueblood, and later with John White of Princeton University. Trueblood had access to state of the art computer equipment at the University of California at Los Angeles, and they sent results back and forth by mail and telegraph. Hodgkin and White were theoretically affiliated with competing pharmaceutical firms, but they ended up jointly publishing the structure of B–12 in 1957; it turned out to be a porphyrin, a type of molecule related to chlorophyll, but with a single atom of cobalt at the center.

After the war, Hodgkin helped form the International Union of Crystallography, causing Western governments some consternation in the process because she insisted on including crystallographers from behind the Iron Curtain. Always interested in the cause of world peace, Hodgkin signed on with several organizations that admitted Communist party members. Recognition of Hodgkin's work began to increase markedly, however, and whenever she had trouble getting an entry visa to the U.S. because of her affiliation with peace organizations, plenty of scientist friends were available to write letters on her behalf. A restriction on her U.S. visa was finally lifted in 1990 after the Soviet Union disbanded.

In 1947, she was inducted into the Royal Society, Britain's premiere scientific organization. Professor Hinshelwood assisted her efforts to get a dual university/college appointment with a better salary, and her chronic money problems were alleviated. Hodgkin still had to wait until 1957 for a full professorship, however, and it was not until 1958 that she was assigned an actual chemistry laboratory at Oxford. In 1960 she obtained the Wolfson Research Professorship, an endowed chair financed by the Royal Society, and in 1964 received the Nobel Prize in chemistry. One year later, she was awarded Britain's Order of Merit, only the second woman since Florence Nightingale to achieve that honor.

Hodgkin still wasn't done with her research, however. In 1969, after decades of work and waiting for computer technology to catch up with the complexity of the problem, she solved the structure of insulin. She employed some sophisticated techniques in the process, such as substituting atoms in the insulin molecule, and then comparing the altered crystal structure to the original. Protein crystallography was still an evolving field; in 1977 she said, in an interview with Peter Farago in the *Journal of Chemical Education,* ''In the larger molecular structure, such as that of insulin, the way the peptide chains are folded within the molecule and interact with one another in the crystal is very suggestive in relation to the reactions of the molecules. We can often see that individual side chains have more than one conformation in the crystal, interacting with different positions of solvent molecules around them. We can begin to trace the movements of the atoms within the crystals.''

In 1937, Dorothy Crowfoot married Thomas Hodgkin, the cousin of an old friend and teacher, Margery Fry, at Somerville College. He was an African Studies scholar and teacher, and, because of his travels and jobs in different parts of the world, they maintained separate residences until 1945 when he finally obtained a position teaching at Oxford. Despite this unusual arrangement, their marriage was a happy and successful one. Although initially worried that her work with X rays might jeopardize their ability to have children, the Hodgkins had three: Luke, born in 1938, Elizabeth, born in 1941, and Toby, born in 1946. The children all took up their parents scholarly, nomadic habits, and at the time of the Nobel Ceremony travelled to Stockholm from as far away as New Delhi and Zambia. Although Hodgkin officially retired in 1977, she continued to travel widely and expanded her lifelong activities on behalf of world peace, working with the Pugwash Conferences on Science and World Affairs. Hodgkin died of a stroke on July 29, 1994, in Shipston-on-Stour, England.

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Ferdinand Hodler

The Swiss painter Ferdinand Hodler (1853-1918), using stylized, awkwardly gesturing figures in conjunction with simplified color, overcame realistic and impressionist conventions and infused his works with an intellectual, symbolic content.

Ferdinand Hodler was born in Bern on March 14, 1853. His childhood was characterized by poverty, sickness, and death. His father died soon after Hodler's birth and his mother died when he was 13; nine of her children likewise died early. Hodler's first training as an artist was in the workshop of his stepfather; in 1867 he began to study with a local landscape painter. In search of better training, he went to Geneva in 1871, where he painted signs while learning French; until 1876 he studied under Barthélémy Menn, who introduced him to the works of Camille Corot, Eugène Delacroix, and J. A. D. Ingres. Hodler was greatly impressed by the paintings of Hans Holbein the Younger, and he studied the theories of Albrecht Dürer, Leonardo da Vinci, and Vitruvius in his

search for answers to the artistic analysis of nature. Hodler's artistic formation formally ended in 1878, when he went to Madrid to study the work of Peter Paul Rubens and Diego Velázquez at the Prado Museum.

Hodler's paintings of the 1880s demonstrate a dichotomy of purpose. Although he worked in an impressionist or realistic manner, he sought to impart an intellectual or emotional content that transcended visible reality. In his *Prayer in the Canton Bern* (1880-1881) he carefully rendered peasants caught up in fervent prayer, simultaneously representing his own spiritual crises and his desire to flee industrialized modern society and find refuge in an innocent, ideal environment.

By 1886 Hodler had begun to paint in a sharply delineated, harsh style touched with rustic awkwardness and simplicity, as in the *Courageous Woman*. His paintings took on a more emotional quality as they represented moods of anger, despair, or yearning. *Night* (1889), completed after a serious psychological crisis, marked the final break with realism; it linked him with the symbolist movement then spreading throughout Europe. *Night,* with its enigmatic dreamlike scene, large format, monumental figures, tendency toward flatness, and repetition of similar colors and forms—a system of composition Hodler named "parallelism"—is characteristic of all Hodler's mature works.

These mystical, antirealistic paintings depicting an escape from the bourgeois cares of modern life gained Hodler first notoriety and then popularity. In 1900 he received a Gold Medal at the Paris World's Fair, and in 1912 he was made an officer of the French Foreign Legion. In Germany he received commissions to create monumental patriotic murals, culminating in the *Jena Students Entering the 1813 War of Liberation* and the *Reformation Oath of Hanover on July 26, 1533* (1913-1914).

Hodler died on May 19, 1918, in Geneva. His formal vocabulary was too personal to act as a major influence, but his antirealistic attitude quickened the demise of naturalism and impressionism.

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Richard March Hoe

Richard March Hoe (1812-1886), American inventor and manufacturer, invented a high-speed printing press that helped revolutionize the newspaper industry in the United States.

Richard Hoe was born in New York City. After a common school education he went to work for his father, who manufactured printing presses. His father had begun experimenting with cylinder presses, and the younger Hoe carried on this work after his father retired in 1830. When Hoe finally perfected the single-cylinder press, it was capable of printing 2,000 pages (on one side) per hour. A cylinder press had been used to print the *London Times* as early as 1814, but Americans had been slow to adopt this method.

Hoe continued to improve his presses and was among the first to introduce a double-cylinder press, one cylinder of which carried the type and the other the paper to be printed. In 1847 he set up a press with five cylinders in Philadelphia. One cylinder carried the type, and the four others (each attended by a boy) fed sheets of paper against the first. This press was capable of making 8,000 impressions an hour.

The next major advance in printing appeared in 1865, when a press was invented that printed on a continuous roll of paper rather than on separate sheets. In 1871 Hoe began work on such a press and produced an improved model which could print (on both sides) 18,000 papers per hour. The addition of devices such as a machine to fold the newspapers (developed by a partner of Hoe) resulted in the modern high-speed printing press. Hoe's firm was the lead-

ing manufacturer of this equipment in the United States, and in the late 1860s he opened a branch factory in London.

Hoe's continually refined presses were of critical importance to the spread of news throughout expanding America during the 19th century. A literate and informed citizenry, capable of making its own political and economic choices, depended upon cheap and abundant news. The number of newspapers in the United States rose from 863 in 1830 to 3,725 in 1860. The Nov. 8, 1876, edition of the *New York Sun,* reporting the disputed presidential election between Rutherford B. Hayes and Samuel J. Tilden, ran to 220,000 copies. Such feats of rapid printing were possible only through the use of Hoe's steam-driven ''lightning'' presses.

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James R. Hoffa

Jimmy Hoffa's (1913-1975?) name will always be synonymous with the International Brotherhood of Teamsters, the largest union in the United States. Hoffa secured his place in union history with his zealous support of the Teamsters, which included conflicts with law enforcement and union leadership, dealings with organized crime leaders, criminal indictments, felony convictions, and, many speculate, his own murder.

Jimmy Hoffa is a name which will forever be associated with, and even synonymous with, the International Brotherhood of Teamsters, the largest union in the United States. From the 1930s Hoffa persevered through clashes with police, struggles with union members, fights for control of his union, known associations with organized crime, several indictments, a pair of felony convictions, banishment from union activity and even death to survive as a symbol of the Teamsters. Labor historians disagree about his relative value or disservice to the labor movement in America, but no one can question his legacy of power or his status as a legend.

Early Leadership

Hoffa's career in labor activity began as a teenager in the 1930s, when he engineered a strike on a Kroger grocery store loading dock in southwest Detroit. The strike was called the moment a huge trailer of fresh strawberries came in. Management knew it wouldn't take the food long to spoil, and a new contract was reached in an hour. Within a year, Hoffa's ''Strawberry Boys'' joined Teamsters Local 674, and later merged with Truck Drivers Local 299. Hoffa demonstrated his clout when he transformed the local from a 40-member unit with $400 to its name to a 5,000-member unit with $50,000 in the bank.

Organized Crime Connections

In 1941 Hoffa entered a phase of his life which would remain with him until the end and would define a large part of his reputation when he formed his first alliance with organized crime. Involved in a turf fight with the Congress of Industrialized Organizations, he asked for help from some of Detroit's east side gangsters to roust his opposition. The east side crowd was happy to oblige, and drove the CIO local out of town. Contacts between Hoffa and the mob would continue for the rest of his life. Some of the activities Hoffa engaged in with organized crime are rumors, while others are known for sure, but his connection to mob figures were never a secret, nor did he try to keep them one.

Tough Times for Unions

The union movement was unpopular in many quarters in the pre- World War II United States, and Hoffa's early experiences with the truckers' union were trying. Company goons, labor goons, and the police all were physical threats, Hoffa's car was bombed, his office was smashed, and he was once arrested 18 times in a single day. ''When you went out on strike in those days, you got your head broken,'' he

remembered to the *Detroit News.* ''The cops would beat your brains out if you even got caught talking about unions.'' By the time he was 28, Hoffa was vice president and chief negotiator for the union. In one major negotiation he threatened to shut down one trucking company and leave others open, a ploy which won the union an unheard-of statewide contract.

Hoffa Elected Teamsters Vice President

In 1952 Hoffa won election as international vice president of the Teamsters under president Dave Beck, who was already under investigation by federal agencies. Hoffa centralized the administration and bargaining procedures of the union in the international union office and succeeded in creating the first national freight-hauling agreement.

In 1957 Beck was summoned before the U.S. Senate's McClellan Committee, where he took the Fifth Amendment approximately two hundred times. When Beck finished his testimony, he had little credibility left as the Teamsters leader. Hoffa moved in. The election to put Hoffa in the presidency was disputed, and the government publicly emphasized Hoffa's connections with organized- crime figures. Nevertheless, Hoffa held on to the presidency and avoided jail for almost a decade.

Hoffa's entrenchment in the Teamsters went hand-in-hand with the mob's entrenchment in the Teamsters. Several organized crime figures assumed positions in the union, and a phony Teamster local was reportedly set up in Detroit as a front for drug dealing. Rumors persisted that Hoffa had murder contracts out on John Kennedy and/or Robert Kennedy, and Hoffa's unconcealed satisfaction at the assassination of both brothers didn't dispel the rumors. He never hesitated to use force in the operations of his union, either: An economics professor who had a 90-day inside look at the Teamsters in the early 1960s wrote, quoted in the *Detroit News,* ''As recently as 1962, I heard him order the beating of a man 3,000 miles away, and on another occasion, I heard him instruct his cadre on precisely how to ambush non-union truck drivers with gunfire . . . to frighten them, not to kill.''

Criminal Activities

Hoffa faced a series of major felony trials in the 1960s. One factor which had worked in his favor at avoiding prosecution was that Attorney General Robert Kennedy and FBI director J. Edgar Hoover disliked each other too much to cooperate to prosecute him, but in 1962 he was tried for taking a million-dollar kickback for guaranteeing a company labor peace. He was acquitted, but on the last day of the trial he was accused of trying to bribe jurors. That charge brought Hoffa a conviction and an eight-year prison term in 1964, and two months later he suffered another conviction for mail fraud and misuse of a $20-million pension fund. The result was a 13-year combined sentence, which was commuted by President Richard Nixon in 1971 after Hoffa had served just under five years, during which he retained his presidency of the Teamsters.

One of the terms of Hoffa's commuted sentence was that he refrain from union activity, but he made no bones about wanting to regain the presidency of the Teamsters. He lost an appeal on the restriction before the U.S. Supreme Court in 1973, but still hoped to displace Frank Fitzsimmons, whom he had picked himself to serve as president upon his release from prison.

Mystery

That ambition reached its conclusion on the afternoon of July 30, 1975. Hoffa had apparently received an invitation to lunch at the Machus Red Fox restaurant in Southfield, Michigan. The mob had a good working relationship with Fitzsimmons at this time, and wanted to stop Hoffa from regaining control of the Teamsters. Hoffa presumably thought he was being invited to a meeting to work out an arrangement with the mob, but instead he may have been invited to his own murder. No one has ever been arrested in the Hoffa case, no body has ever been found, and no one has ever definitively solved the mystery, but this is the scenario which most parties, including the FBI, believe to be true: Anthony Provenzano, a mobster and New Jersey Teamsters boss, asked Hoffa to meet him for lunch to patch up their relationship, which had become strained while Hoffa was in prison. Anthony Giacalone had arranged the lunch, but neither he nor Provenzano showed up. Hoffa was picked up by several men in a maroon Mercury sedan, was murdered in Detroit and his body was disposed of at a mob-owned sanitation company in Hamtramck, Michigan. Hoffa was officially declared ''presumed dead'' in 1982.

Immortalized on Film

The Hoffa legend was immortalized in 1992 when director Danny DeVito put it on the big screen in the film *Hoffa.* The film, which admitted to taking some liberties with the truth, received mixed reviews, and some criticism was leveled at it for historical inaccuracies and an overly sympathetic, even apologetic portrayal of the title character by Jack Nicholson. In perhaps the perfect postscript to the Hoffa legend, Sean Wilentz, writing in the *New Republic,* blasted the film for having been conceived, originated, and outlined by organized crime figures.

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Abbie Hoffman

Writer and activist Abbie Hoffman (1936-1989) was best known for his anti-war protests as a leader of the Youth International Party in the 1960s.

Abbie Hoffman was born November 30, 1936, in Worcester, Massachusetts, and educated at Brandeis University (B.A., 1959) and the University

of California, Berkeley (M.A., 1960). Like so many other activists of the 1960s, Hoffman was radicalized by participating in the civil rights movement. Among other activities, he founded a store—Liberty House—to sell products manufactured by co-operatives of poor people in Mississippi. In mid-decade he turned his attention to the war in Vietnam, which heated up just when Black Power was driving whites out of black freedom organizations. Hoffman's unique contribution, with Jerry Rubin, was to unite political activism with the emergent counter-culture. As a rule the two movements were antithetical, politics drawing young men and women into public affairs, the counter-culture attracting others to the private pleasures of rock music, drugs, indigency, and liberated sex.

Hoffman made activism glamorous, so to speak, by staging such media events as throwing money onto the floor of the New York Stock Exchange and wearing an American flag shirt on television. Hoffman's theory was that by ridiculing the symbols of authority one weakened its power as well. Deprived of legitimacy, Wall Street and Washington might wither away, or perhaps they would become so frail as to be easily overthrown. These hopes appear more unlikely in retrospect than they did at the time, when authority seemed discredited and many young people believed that the revolution was at hand.

Hoffman's Youth International Party, formed in 1968, was not so much an organization as a way of life. It enabled counter-culturists, known as hippies in their passive state, to express themselves politically without having to elect officers, pay dues, attend meetings, or perform any of the tiresome work associated with real parties. The yippies, as Hoffman's followers were called, assembled at irregular intervals to hold Festivals of Life. These gatherings featured rock music, guerrilla theater, poetry reading, obscene language, and other activities meant to delight the young and aggravate the old.

Their most publicized effort took place at the Democratic National Convention of 1968. In cooperation with the National Mobilization to End the War in Vietnam some 2,500 yippies danced, sang, smoked marijuana, and advertised the virtues of their own candidate for president, a live pig named Pigasus. Poet Allen Ginsberg chanted mantras for peace. Hoffman inscribed dirty words on his forehead. All this inflamed Mayor Richard Daley of Chicago, whose police attacked the yippies with clubs and tear gas, then arrested many for having provoked uniformed officers to riot. The result was a famous trial when eight demonstration leaders—including Hoffman, Jerry Rubin, Tom Hayden of Students for a Democratic Society, and Bobby Seale of the Black Panthers—were indicted for conspiring to incite these riots. Most of the defendants abused and ridiculed Judge Julius Hoffman (no relation), destroying his composure. He had Seale bound and gagged, then declared a mistrial in Seale's case. The other seven were found guilty of various offenses, but as the trial had been a farce their convictions were not sustained.

This was the height of Hoffman's celebrity. With the war in Vietnam winding down and the turbulent 1960s giving way to quieter times Hoffman found himself at loose ends. On August 28, 1973, he was arrested for possession of a large quantity of cocaine. Claiming to have been framed, Hoffman jumped bail and went underground. The next seven years were busy and productive ones for Hoffman, whom the police could not seem to find even though he granted interviews to national magazines, served as travel editor of *Crawdaddy* magazine, and published two books and some 35 articles. In 1980 he surfaced and disclosed that he had been living for the previous four years in Thousand Islands, New York, under the name of Barry Freed. As environmental activist ''Freed,'' minus the long hair and beard of his yippie days, he had appeared on local television and radio, been commended by the governor of New York, testified before a U.S. Senate subcommittee, and been appointed to a federal water resources commission. After serving a year in jail Hoffman returned to Thousand Islands where, as Barry Freed, he continued to campaign for the environment between engagements as a speaker on college campuses.

Hoffman's place in history will depend upon how much weight is given to his activities in the 1960s. Besides providing the young with a good deal of entertainment, Hoffman wrote extensively on behalf of social change. His *Revolution for the Hell of It* (1968) more or less seriously advocated transforming society by means of psychedelic drugs, rock bands, sexual freedom, communes, and the like. Similar themes informed many of his other books, which collectively sold over three million copies. He also figured in some of the most important events of the period. These included not only the Chicago demonstrations in 1968, but

the earlier March on the Pentagon, October 21, 1967. At that event some 75,000 demonstrators gathered in Washington, many following Hoffman's lead in attempting to levitate the great military headquarters building. Whether Hoffman's efforts did anything to shorten the war is doubtful. The methods he employed, though they generated an immense volume of publicity, were short-lived, as were the theories he advocated in connection with them. Yet, whatever the lasting results, if any, of his stunts, Hoffman is likely to be remembered as one of the boldest and most imaginative spokesmen for the counter-culture in its days of glory.

Although there is some controversy concerning Hoffman's death in 1989, it seems certain that he killed himself with a lethal combination of 150 pheno-barbital pills and alcohol.

Further Reading

Among Hoffman's own books are: *Revolution for the Hell of It,* New York: Dial Press, Inc., (1968); (with Jerry Rubin and Ed Sanders), *Vote!* (1972); (with Anita Hoffman), *To America with Love: Letters from the Underground,* Stonehill Publishing, Inc., (1976); and *Square Dancing in the Ice Age* (1982). *Woodstock Nation: A Talk-Rock Album* New York: Random House (1969.) There are several biographies of Abbie Hoffman, in varying degrees of quality. Hoffman wrote his autobiography, *Soon to be a Major Motion Picture,* New York: Berkley Books, (1980), the year he surrendered to federal authorities.

Since Hoffman's death a great many books have appeared which explore the details of his life and his socio- political views and actions. There is even an Abbie Hoffman website on the Internet which contains reviews of his books and discussions of his life and political actions. There is also a copy of *Steal This Book,* New York: Private Editions, Inc., (1971), which may be down-loaded. The original volume was self-published, rocketed to the best seller list and sold more than one-quarter million copies at $1.95, the original volumes must all be in private hands as no copies seem to exist in libraries, and book dealers are asking $100.00 per copy if they have one.

Abbie Hoffman's place in history may be that of a political prankster; however, many current volumes are discussing him seriously as a political activist, for example, David DeLeon's *Leaders from the 1960s: A Biographical Sourcebook of American Activists,* Westport, Connecticut: Greenwood Press, (1994); Marty Jezer's *Abbie Hoffman: American Rebel,* New Brunswick, NJ: Rutgers University Press (1992); Jack Hoffman and Daniel Simon's *Run Run Run: The Lives of Abbie Hoffman,* New York: G.P. Putnam's Sons (1994); Theodore L. Becker and Anthony L. Dodson's *Live This Book: Abbie Hoffman's Philosophy for a Free and Green America,* Chicago: The Noble Press, Inc. (1991); and Jonah Ruskin's *For the Hell of It: The Life and Times of Abbie Hoffman,* University of California Press (1996). □

Ernst Theodor Amadeus Hoffmann

The German author, composer, and artist Ernst Theodor Amadeus Hoffmann (1776-1822) is known chiefly for his short stories and novels. His work represents an extreme development of German romanticism toward the grotesque and the fantastic.

On Jan. 24, 1776, E. T. A. Hoffmann was born in Königsberg, Prussia. He studied law at the University of Königsberg, and by 1800 he had become a court official with the Prussian government in Berlin. However, in 1802 he was forced to move to the Polish town of Plock, partly because he had drawn an uncomplimentary sketch of one of his superiors. He obtained an appointment to Warsaw in 1804 and there wrote music until 1806, when he lost his government position during Napoleon's occupation of Prussia.

During the next few years Hoffmann cultivated his talents as writer, artist, and composer. By 1808 he had become orchestra conductor for the theater in Bamberg. Here he began to write the first of his short stories. His first published collection was *Fantasiestücke in Callots Manier* (1814-1815; *Phantasies in the Fashion of Callot*), inspired by a French painter of grotesques. One of the best in this collection is *Der goldne Topf* (''The Golden Pot''), which tells of a law student torn between the love of a demonic ''serpent-girl'' and the daughter of a bureaucratic official. In the end the forces of the supernatural win out.

Hoffmann continued his career as musical director, moving to Dresden and in 1814 to Berlin, where he associated with other romantic writers, such as the poet Clemens Brentano. He was eventually reinstated as an official in the Prussian government, and in 1816 he became a judge with the superior court. He continued his literary activity, however, and in 1815-1816 published a horror novel, *Die Elixiere des Teufels* (*The Devil's Elixir*). This tale, inspired by the English Gothic novel, recounts in lurid detail a wicked monk's commerce with evil spirits. Another grotesque novel is *Lebens-Ansichten des Katers Murr* (1820-1822; *Views on Life of Tomcat Murr*).

Hoffmann continued to serve as judge until the year of his death, relatively unhampered by a capacity for alcohol that is thought to have been a source of some of his more striking literary inspirations. Hoffmann was the German romantic whose works were most enthusiastically read abroad. He died on June 25, 1822, in Berlin, of a spinal infection.

Further Reading

The best study in English of Hoffmann is Harvey W. Hewett-Thayer, *Hoffmann, Author of the Tales* (1948), which examines the relationship between his life and his writings. A brief, general discussion of the author is in L. A. Willoughby, *The Romantic Movement in Germany* (1930). Ralph Tymms, *German Romantic Literature* (1955), analyzes Hoffmann's writings as horror stories.

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Josef Hoffmann

Josef Hoffmann (1870-1956), Austrian architect and decorator, was a pioneer of European modernism and founder of the Wiener Werkstätte (Viennese Workshop).

Josef Franz Maria Hoffmann was born in Pirnitz (Brtnice), then in the Austro-Hungarian Empire, on December 15, 1870. He studied architecture at the trade school in Brünn. Following his graduation in 1891 he went to Würzburg for a year of practical experience and then entered the special architectural school of the Academy of Fine Arts in Vienna, where he studied until 1895, first under Carl von Hasenauer and then under Otto Wagner. Upon graduation he won the Rome Prize. Otto Wagner then employed him as a draftsman in his office for several years.

During his studies and early professional years Hoffmann assimilated the historicist architectural traditions of Vienna, as exemplified in the work of Hasenauer and Wagner (among others); Wagner's functionalistic theories; the stylistic experimentations of the European Art Nouveau; and the teachings of the English arts and crafts movement. Hoffmann's earliest independent works, such as the rooms of the second, third, and fourth exhibitions at the Vienna Secession that he designed in 1899 and the remodelling of the store Am Hof 3 in Vienna the same year, showed clearly the influence of Art Nouveau and of the English arts and crafts.

In 1899 Hoffmann became professor at the Kunstgewer-beschule (School of Applied Arts) in Vienna. His works of the following year, such as the rooms of the Kunstgewer-beschule at the Paris Exhibition, already showed a drastic change in his style from the flowing curvatures of the earlier works to a rectilinear simplicity of form and the tendency of superimposing rectangular elements and motifs; both of these would become Hoffmann's stylistic hallmarks. For this change Hoffmann was particularly indebted to the work of Charles Rennie Mackintosh, the Scottish master of Art Nouveau, who was highly regarded in Vienna.

Hoffmann's first important architectural commission was for a group of villas in the Hohe Warte near Vienna. These were designed in careful relation to each other so as to form a total composition. Moreover, their interior arrangement was expressed on the exterior and great emphasis was placed on color and texture. Yet one notices in them an increased simplicity of form; this became even more prominent in the works that Hoffmann exhibited at the 1902 *Kunstausstellung* in *Düsseldorf* .

Together with Kolo Moser, Hoffmann founded in 1903 the Wiener Werkstätte for the production of furniture and objects of the applied arts. In the same year he received the commission for the Purkersdorf Sanatorium, which was built in 1903 and 1904. This was a work of astonishing modernity and could be easily antedated by 25 years. It had plain white walls and ample, regularly placed windows almost devoid of surrounding frames. There were no cornices, and the roofs were completely flat. Hoffmann's *opus magnum,* the Palais Stoclet in Brussels, was designed in 1905 and built between 1905 and 1911. It was a large and luxurious mansion, asymmetrically composed and dominated by the stair-tower. The external walls were covered by a thin veneer of marble plaques contained within a decorative edging of gilded metal that defined the wall planes. Both the exterior and the lavishly appointed interior were characterized by a charm and playfulness that were Austrian in character; clearly Hoffmann's, however, was the pervasive effect of a relentless geometry of form inside and out. Both the Purkersdorf Sanatorium and the Palais Stoclet were entirely furnished by the Wiener Werkstätte.

Hoffmann did not develop his style further after the Palais Stoclet. Instead, he resorted to the Neoclassicism that became predominant all over Europe and in England after 1905. A notable work of the time was the Ast House in the Hohe Warte near Vienna, built in 1909-1911. This was also quite large and luxurious, although more massive and tectonic than the Palais Stoclet. The classicizing tendency in Hoffmann's work became more explicit in two later works, the Skyra-Primavesi House in the Hietzing suburb of Vienna and the Austrian Pavilion at the Cologne exhibition of the *Deutscher Werkbund* of 1914. In both Hoffmann articulated the exterior with broad, fluted pilasters; yet these elements of classical inspiration were used in a mannerist way that had little to do with their original structural and formal properties. For example, in the Austrian Pavilion the massive pilasters appeared to be supporting a cornice that was nothing more than a thin molding. Hoffmann's last great villa, the Knips House in Vienna of 1924-1925, was a compact block that emulated deliberately the *Biedermeier* architecture of its surroundings. Hoffmann became city architect of Vienna in 1920. The low-cost housing blocks that he designed in the mid-1920s in Vienna, such as the Klosehof and the Winarskyhof, retained in their simplicity and cleanliness of composition a good deal of the purist quality of his sanatorium at Purkersdorf. Hoffmann died in Vienna on May 7, 1956.

The Wiener Werkstätte that Hoffmann founded sought a new relation between formal beauty and functionalism and brought about a revival of the applied arts. The furniture and other objects that he designed for production at the Wiener Werkstätte exercised a great influence on the European taste for several decades. In their simplicity and formal expediency these prepared the way for the plainer surface articulation and purity of modernism.

Further Reading

The life and work of Josef Hoffmann are treated exhaustively in two recent monographs: Guiliano Gresleri, *Josef Hoffmann* (1985) and Eduard F. Sekler, *Josef Hoffmann. Das ar-*

chitektonische Werk: Monographie und Werkverzeichnis (Architectural Work: Treatises and Drawings) (1982). For a brief discussion of Hoffmann's contribution in the development of modern architecture and design see Henry-Russell Hitchcock, *Architecture: Nineteenth and Twentieth Centuries* (4th ed., 1977); Leonardo Benevolo, *History of Modern Architecture,* 2 vols. (1977); and Nikolaus Pevsner, *Pioneers of Modern Design: from William Morris to Walter Gropius* (2d ed., 1975).

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Paul Hofhaimer

The Austrian composer, organist, and teacher Paul Hofhaimer (1459-1537) was a great master of German song composition and one of the few Germanic organists widely known throughout Europe.

The father, brothers, son, and nephews of Paul Hofhaimer were all organists in Salzburg and Innsbruck. He received instruction from his father and from Jacob von Graz. Hofhaimer's first important position, that of chamber organist to Archduke Sigismund of Tirol at Innsbruck, was in 1480. He received an appointment for life, and in 1489, upon receipt of an offer from the Hungarian court, he was promoted to the position of director of the court chapel at Innsbruck. During the 1480s he met the composers Heinrich Isaac and Arnolt Schlick and fashioned a reputation as a teacher.

In 1490 the emperor Maximilian I took over the musical establishment. Apparently well satisfied with Hofhaimer's services, he ennobled the composer in 1515. During this period Hofhaimer apparently spent some time at other locations. He may have been at the court of the elector Frederick the Wise at Torgau with Isaac and Schlick.

Hofhaimer probably wrote most of his best songs between 1490 and 1510. The German song of this period was generally based on a familiar melody, such as a folk song or court song, which was kept largely unchanged in the tenor. The other parts wove contrapuntally around it. Unlike the songs written in the dominating Franco-Flemish style of the period, the German songs were in closed sections (often in the *Bar* form—AAB) rather than in continuous polyphony. With Hofhaimer's generation, progress was made toward equality of parts and strong interpart relation through the use of imitation. There is some melodic preeminence of the soprano part.

At Maximilian's death in 1519 Hofhaimer accepted the post of organist at the Cathedral of Salzburg and held it until at least 1524. He remained a resident of the city until his death. He became interested in the quantitative setting of Latin verse and began setting the *Odes* of Horace in this manner. After his death Ludwig Senfl completed these settings and published them as *Harmoniae poeticae* (1539). Only these pieces enjoyed any popularity after Hofhaimer's death.

Although Hofhaimer enjoyed a considerable reputation as an organist and teacher of organists, little of his organ music has survived. This may be due in part to a tradition of improvisation of organ music. Although his pupils have not been definitely identified, his doctrines were apparently widespread among German organ composers of the early 16th century, and elements of the style may have reached Italy. In music of this generation, ornamentation idiomatic to the instrument was applied to the melody, but not so copiously as to obscure the basically sound proportions of the piece. This restraint, which probably characterized Hofhaimer's music, generally disappeared later in the century under a welter of ornamentation.

Further Reading

The definitive work on Hofhaimer is in German. In English, Hofhaimer's music and that of his contemporaries are discussed in Gustave Reese, *Music in the Renaissance* (1954; rev. ed. 1959). □

August Wilhelm von Hofmann

The German chemist August Wilhelm von Hofmann (1818-1892) was one of the most influential organic chemists and teachers of the century.

August Wilhelm von Hofmann was born on April 8, 1818, in the small university town of Giessen. In 1836 he entered the University of Giessen, where he studied law, philosophy, and mathematics. However, in 1843 he turned to the study of chemistry. He received his doctorate *summa cum laude* with a thesis entitled *Chemical Investigation of the Organic Bases in Coal Tar,* a field in which he was destined to achieve worldwide fame.

In 1845, while holding a professorship at the University of Bonn, Hofmann derived analine from benzene and thus laid one of the foundations of the synthetic dye industry. He also worked out the problem of substituting atoms of chlorine for the hydrogen atoms of the aromatic compounds. This work won the coveted Gold Medal of the Parisian Societé de Pharmacie and made Hofmann famous. He received and accepted an invitation from Queen Victoria in 1845 to transfer his scientific activities to London.

Working in England as researcher and teacher for 20 years, Hofmann trained a generation of brilliant chemists, including Frederick Abel, Warren de La Rue, E.C. Nicholson, Charles Mansfield, William H. Perkins, and Sir William

Crookes, and a host of future leaders of the German chemical industry such as Peter Griess, George Merck, C.A. Martius, and Jacob Vilhard. In 1865 Hofmann became professor of chemistry at the University of Berlin.

Honored by the leading scientific societies of Europe, Hofmann worked in a spacious new laboratory built by a grateful government. During this period his researches were directly related to the meteoric rise of the German dye and pharmaceutical industries, which with coal and iron were the foundations of the industrial supremacy of Wilhelmine Germany. Critical to this success was what became known as the Hofmann degradation process, the successive reduction of the length of a carbon chain through treating the amides of fatty acids with bromine and alkali. Indigo was produced industrially by precisely these steps. Another of Hofmann's industrially significant accomplishments was the production of formaldehyde by passing vapors of methyl alcohol over hot platinum.

Though most of Hofmann's 360 major papers grew out of his work with the derivatives of coal tar and the synthesis of related organic compounds, he also contributed to the chemistry of cadmium, antimony, phosphorus, and titanium. He discovered the quaternary ammonium salts and was thus led to classify all amines as formal derivatives of ammonia—an idea which was the foundation of the later ''theory of types'' of Charles F. Gerhardt.

Hofmann was married four times and was the father of 11 children. In 1868 he helped found the German Chemical Society and served as its president 14 times. Never spoiled by fame or fortune, he continued his teaching and writing until the very end, on May 2, 1892, in Berlin.

Further Reading

Eduard Farber, ed., *Great Chemists* (1961), contains a section on Hofmann. See also Archibold Clow, *The Chemical Revolution: A Contribution to Social Technology* (1952); Eduard Farber, *The Evolution of Chemistry: A History of Its Ideas, Methods, and Materials* (1952; 2d ed. 1969); and James R. Partington, *A History of Chemistry,* vol. 4 (1964). □

Hans Hofmann

The German-American painter Hans Hofmann (1880-1966) approached abstract painting through cubism and Fauvism. His teaching and painting were singularly influential for the development of American painting after 1945.

Born in Weissenburg, Germany, Hans Hofmann studied music and science before enrolling in 1898 at Moritz Heymann's Munich art school. Hofmann's early work was influenced by Wilhelm Leibl's impressionism and by French neoimpressionism. His pencil studies at this time also suggest an unusual preoccupation with the relationship of figures to their ground planes.

From 1904 to 1914 Hofmann, sponsored by a Berlin art collector, studied in Paris. He met many cubist and Fauve artists and was drawn particularly to Robert Delaunay's abstractions. When World War I began, Hofmann's patronage ended, and he returned to Munich.

Teaching in Munich

Because of a lung ailment, Hofmann was not drafted. He opened an art school in Munich in 1915, and for the next 15 years he articulated a philosophy of art based on Fauvism and cubism; in particular, he sought to redefine Paul Cézanne's two-dimensional picture plane in terms of light. Hofmann's concern with his students' development often took precedence over his own work. By the 1920s his reputation as a teacher was assured, and his school began to attract students from America, including Al Jensen, Louise Nevelson, and Carl Holty.

The political climate of postwar Germany made it increasingly difficult for Hofmann to maintain his school, and in 1930 he accepted an invitation to teach a session at the University of California. He returned to California the following summer, and in the fall he moved to New York City, where he joined the faculty of the Art Students League. In 1932 he opened his own art school in New York, with summer sessions at Provincetown, Mass.

Early Works

Although Hofmann virtually abandoned painting until the late 1930s, a few examples from his Munich period survive. His work from 1915 to 1930 suggests his increas-

ingly critical interpretation of cubism and Fauvism. In the mid-1920s a new interest in free-form motifs that seems to derive from Wassily Kandinsky appears. Although more relaxed, Hofmann's composition is never loose; the newly expressive forms are controlled by the planar integrity learned from Cézanne and synthetic cubism. *Apples* (1931) shows this approach.

Hofmann's essay, ''Plastic Creation,'' in the *League* (1932-1933) is his first important statement made in America concerning the function of two-dimensional picture space. In it he articulated an academic approach that had far greater impact than his few paintings of the early 1930s. However, for Hofmann, the possibilities of painting always encompassed divergent approaches; the geometric and the curvilinear, the thickly impasted and the thinned surface were all concurrently viable throughout his career, although there were periods when one set of problems seemed to take precedence over another, such as in his 1941-1943 landscape studies.

Works of the 1940s

Hofmann's work beginning in the 1940s received great critical acclaim. In 1944 he exhibited at the influential Art of This Century Gallery in New York. Interest grew for works such as *Spring* (1940) and *Fantasia* (1943), which, in their innovative dripped and curvilinear forms spreading across the picture surface, substantiate the claim that Hofmann was a founder of automatism in American painting. In 1948 Hofmann was given a retrospective exhibition in Andover, Mass. At this time the publication of his selected writings provided explanations of the paintings and inspired a generation of younger American artists.

Although Hofmann continued to teach until 1958, he found more and more time for his painting and discovered new motifs in the work of younger painters. *Apparition* (1947) recalls Jackson Pollock, with its anthropomorphic shapes emerging from the scrambled background. At the same time, Hofmann could rethink Henri Matisse, as in *Liberation* (1947), in which the paint is thinned down and delicately contained within the outlines, or in *Magenta and Blue* (1949-1950), in which both color and relationship of figure to ground plane paraphrase Matisse.

Works of the 1950s and 1960s

Hofmann's reputation was firmly established by the 1955 and 1957 retrospective exhibitions given at Bennington College and the Whitney Museum. So too did his interests diversify and expand; technical virtuosity characterized his last decade. In his late 70s he retired from teaching to devote full time to painting. His message of ''push and pull'' against the picture plane is convincingly worked out in *The Gate* (1959), in which not only are the geometric shapes set in parallel planes but the palette knife and the brushstroke work to the same end. Comparing this painting with *The Conjurer* (1959), with its billowing forms and intense color range, again suggests the diversity and genius of Hofmann's art. *Agrigento* (1961), in the monumental simplicity of the monochromatic hue and the wide sweeping brushstroke, suggests that in spite of Hofmann's complex artistic theories he was able to express a visual experience directly with a minimal amount of intellectualizing.

While Hofmann's success as a teacher can be judged by the success of his pupils, his own paintings and writings establish him as a major force in contemporary American painting. He died in New York.

Further Reading

Sam Hunter, *Hans Hofmann* (1963; 2d ed. 1964), is the most useful book for illustrations of Hofmann's work. Hunter includes many of the essays that originally appeared in Hofmann's own *Search for the Real, and Other Essays,* edited by Sara T. Weeks and Bartlett H. Hayes, Jr. (1948). A useful bibliography is in William Seitz, *Hans Hofmann: With Selected Writings by the Artist* (1963). For the most critical interpretation of Hofmann's work as painter and teacher, Harold Rosenberg's essays in *The Anxious Object* (1964; 2d ed. 1966) are indispensable. Equally perceptive is Clement Greenberg, *Hofmann* (1961). See also Frederick Wight, *Hans Hofmann* (1957).

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Hugo von Hofmannsthal

The Austrian poet, dramatist, and essayist Hugo von Hofmannsthal (1874-1929) is best known for his opera librettos. He is also considered a master of German lyric poetry.

Hugo von Hofmannsthal was born in Vienna and spent most of his life there. He charmed the literary world at the age of 17. Hofmannsthal belonged to the circle of Jung-Wien poets, who were little affected by the naturalistic tendencies of their time. He was strongly influenced by the neoromantic movement and European symbolism.

Hofmannsthal's first period (1890-1899) began when the sensitive youth mingled with artists and men of letters in Vienna's famous Café Griensteidl. His first poems, critical essays, and lyrical playlets (two of which were professionally performed on the Berlin stage) appeared under the pseudonym Loris Melikow. The first of a dozen verse plays written in this period, *Gestern* (1891; *Yesterday*), shows him still a beginner, but with *Der Tod des Tizian* (1892; *Death of Titian*) and especially *Der Tor und der Tod* (1893; *Death and the Fool*), he reaches maturity as a master of German verse.

Hofmannsthal's middle phase (1900-1918) saw his greatest public success. In 1902, convinced that words had no meaning and that communication was impossible, he manifested this obsession in his famous literary credo *Brief des Lord Chandos*. His lyrical production ceased abruptly, and he turned instead to writing plays, opera, and even ballet. His most famous work from this period is *Jedermann*

(1911; *Everyman*), based on a 15th-century English morality play and now produced every year at the Salzburg Festival. Other works from this phase are *Elektra* (1903), *Der Rosenkavalier* (1911), and *Ariadne auf Naxos* (1912), which were set to music by Richard Strauss. Thus began the close cooperation between Hofmannsthal and Strauss which was to last for 2 decades.

Hofmannsthal's last period (1919-1929) includes the delightful comedy *Der Schwierige* (1921; *The Difficult Gentleman*). But the collapse of the Hapsburg Empire in 1918 was for him a personal tragedy from which he never fully recovered. In a series of essays he spoke as an ardent interpreter and advocate of Austria and its cultural heritage.

To the Salzburg Festivals, which he confounded with Max Reinhardt, he dedicated *Das Salzburger Grosse Welttheater* (1922). Other works of this period are *Die Frau ohne Schatten* (1919; *The Woman without a Shadow*), which Strauss set to music, and, his last and most ambitious work, the tragedy *Der Turm* (1923; *The Tower*).

Hugo von Hofmannsthal lived with his wife and children in Rodaun, outside Vienna. He died there on July 15, 1929.

Further Reading

Austrian novelist Herman Broch wrote the best introduction to the work of Hofmannsthal available in English translation in Hofmannsthal's *Selected Prose* (1952). The Institute of Germanic Languages of the University of London, which had arranged a Hofmannsthal exhibition, published a collection of essays as volume 5 of its series, Frederick Norman, ed., *Hofmannsthal: Studies in Commemoration* (1963), which contains a useful bibliography on Hofmannsthal. Ronald Gray, *The German Tradition in Literature, 1871-1945* (1965), has a section on Hofmannsthal. □

Richard Hofstadter

American historian Richard Hofstadter (1916-1970) won two Pulitzer prizes in recognition of his leading role in reinterpreting United States history during the post-World War II period.

Richard Hofstadter was born on August 6, 1916, in Buffalo, New York. His father was a Jewish immigrant from Poland, his mother an American-born Protestant who died when her son was ten. Hofstadter received his undergraduate education at the University of Buffalo, graduating in 1937. He went on to do graduate work in history at Columbia University, completing his M.A. and Ph.D. in 1938 and 1942 respectively. After teaching for four years at the University of Maryland, he joined Columbia University's History Department in 1946 and remained on that faculty until his death in 1970. He was married twice, first (1936) to Felice Swados, with whom he had a son, and then (1947) to Beatrice Kevitt, with whom he had a daughter.

Hofstadter was a highly productive author of works on American political culture, a subject that allowed him to explore in depth both political history and the history of ideas. His first book, *Social Darwinism in American Thought, 1860-1915* (1944), was an analysis of how American thinkers attempted to adapt Darwinist ideas to their purposes between the Civil War and World War I. In his second book, *The American Political Tradition and the Men Who Made It* (1948), his focus shifted from intellectual to political history. The volume, which was made up of a series of essays on American political figures from the Founding Fathers to Franklin D. Roosevelt, sold very well and established his reputation as an able stylist and a skillful interpretative historian.

Hofstadter's iconoclastic bent was a trait for which he came to be widely admired. This was evident in the challenge he laid down to the prevailing view, one inherited from the so-called progressive historians of the early 20th century, that American party battles were based on a clear-cut, dualistic struggle between the ''interests'' and ''the people''—that is, between a conservative elite's selfishness and the democratic aspirations of the general public. By contrast, Hofstadter argued that ideological cleavages had seldom been so sharply defined as the progressive thesis implied and that opportunism and expediency rather than idealism had generally motivated American political leaders of all stripes.

Between 1955 and 1965 Hofstadter's standing in scholarly circles continued to grow as he produced three significant books—*The Age of Reform: From Bryan to*

F.D.R. (1955), *Anti-Intellectualism in American Life* (1964), and *The Paranoid Style in American Politics and Other Essays* (1965)—and won two Pulitzer prizes. The most important of his works from this period was *The Age of Reform,* a study of the liberal reform tradition from the 1890s to the 1930s. Most previous histories of the Populist and progressive reformers had been written from the reformers' perspective. Hofstadter was careful to acknowledge the positive achievements of the older liberals, but he went on to argue that a close examination of these supposedly idealistic reformers revealed a variety of traits, including tendencies toward nativism and jingoism, that were far from enlightened.

Hofstadter's emphasis on conservative and even retrogressive elements in the liberal reform tradition created something of a sensation in historical circles. Some critics, led by John Higham, suggested that Hofstadter and several other important postwar historians were homogenizing American history, downplaying the conflicts that had separated Americans and substituting a portrait that stressed a bland, middle-class consensus in national affairs. Other scholars, notably Norman Pollack, charged that Hofstadter's exposure of liberalism's supposed deficiencies served to discredit the progressive reform tradition and thus gave aid and comfort to the conservative causes and leaders that were flourishing in the 1950s. Although Hofstadter was certainly interested in describing what Americans had in common, he was not an unthinking defender of an American consensus on bourgeois values. Nor did he think of himself as a conservative simply because he criticized liberalism. On the contrary, he argued that in spelling out liberalism's flaws he hoped to help American progressives put their house in order so that they could preserve the best of their tradition, which he said was his as well, against the attacks being made on it from every direction in the post-World War II period.

Hofstadter's worries about the illiberal mood that prevailed in postwar America were even more apparent in the two major books that followed *The Age of Reform.* In *Anti-Intellectualism in American Life* he presented a lengthy and at times tedious diatribe against the hostility he felt American popular culture had displayed toward urbane, cosmopolitan, and intellectually unorthodox views from colonial times into the 20th century. In *The Paranoid Style in American Politics* he examined the illiberality of a variety of American political movements after the 1890s, giving particular attention to the anti-Communist crusades of the McCarthy era and the militant conservatism of the Goldwater campaign in 1964. Once again, Hofstadter demonstrated his talent for advancing new historical perspectives by arguing that theories of political motivation that stressed rational sources of human conduct had to be supplemented by social scientific insights into the irrational and even unconscious origins of some political behavior.

In the few remaining years of his life Hofstadter continued to be an active publishing scholar. He produced a large volume, *The Progressive Historians* (1969), in which he discussed the careers and scholarly contributions of Frederick Jackson Turner, Vernon L. Parrington, and Charles A. Beard. *The Idea of a Party System,* Hofstadter's analysis of the virtues of the pragmatic and consensusoriented American party system, was published in 1969. He was beginning work on a projected three-volume study of American life (the unfinished first volume of which was published posthumously as *America in 1750: A Social Portrait* in 1971) at the time of his death from leukemia on October 24, 1970.

Hofstadter's achievement lay not in founding a school, something he made no attempt to do, but in challenging many of the established historical interpretations of his day. The gracefulness of his writing style and the boldness of his treatment of American ideas, reform movements, and political figures made him one of the most widely read and respected historians of the early postwar period.

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William Hogarth

William Hogarth (1697-1764), the most original painter of his age in England, invented a new species of dramatic painting and is one of the great masters of satire in engraving and painting.

William Hogarth was born in St. Bartholomew's Close, London, on Nov. 10, 1697, the son of a classical scholar who conducted a private school. In his draft for an autobiography Hogarth wrote that he was exceptionally fond of shows and spectacles as a child and that he excelled in mimicry. He left school at his own request in 1713 and was apprenticed to the silver-plate engraver and dealer in plate Ellis Gamble.

Hogarth disliked the drudgery of his apprenticeship and especially copying the designs of others. His ambition to become a history painter was fired by seeing the late baroque paintings in process of execution by Sir James Thornhill at St. Paul's Cathedral and Greenwich Hospital. During his apprenticeship Hogarth invented a system of visual mnemonics, a linear shorthand that enabled him to reconstruct figures and scenes which had arrested his attention.

When his father died in 1718, ''disappointed by great men's promises'' to subscribe to a projected Latin dictionary, Hogarth's family supported itself by going into trade, his younger sisters setting up a dress shop and he himself going into business as a tradesman-engraver in 1720, the year his apprenticeship expired. His early commissioned work consisted largely of shop cards, ornamental and heraldic designs for silver plate, and illustrations for books.

In 1720 Hogarth joined the St. Martin's Lane Academy, the decisive step in his training as a painter. In 1724 he published his first independent print, *Masquerades and Operas, Burlington Gate,* an attack on English subservience to foreign art. During this period of intense activity as an engraver, he laid the foundation for his remarkable knowledge of prints, including reproductions of the Old Masters.

By 1728 Hogarth was ready to make his debut as a painter, and he quickly established a reputation as a master of the conversation piece. The following year he eloped with Jane Thornhill, the daughter of his boyhood hero Sir James Thornhill. The turning point in Hogarth's career (it is said to have effected the reconciliation with his irate father-in-law) was the success of the *Harlot's Progress* prints in 1732. The idea originated in a single picture, to which he was urged to add a companion, a typical rococo conceit, but other ideas multiplied until he had told the story of a prostitute's downfall in six stages. The original paintings were destroyed by fire in 1755.

There were precedents for narrative series on similar themes in Italy and the Netherlands, but Hogarth's invention is distinguished by its strict attention to the model of the English tragicomedy of manners. Publication of his second series in dramatic form, the *Rake's Progress,* was delayed until 1735 so that his rights could be protected by the Copyright Act of the same year, commonly known as Hogarth's Act. His dramatic trilogy concluded with *Marriage à la Mode,* published in 1745.

Encouraged by his friend Henry Fielding, Hogarth next turned to moral satires that burlesqued baroque grand-manner painting; that is, he chose epic models rather than dramatic ones. The masterpiece of this group is the four prints of *An Election Entertainment* (1755-1758). He was now an acknowledged leader of his profession, and he led the agitation against proposals to found a royal academy on the French model.

Hogarth's opposition to an academy is intelligible in the light of his earlier efforts to raise the status of British art and free its practitioners from dependence on aristocratic patronage. In the 1730s he had been active in a scheme for decorating the pleasure resort of Vauxhall Gardens with contemporary paintings and sculpture, and in 1745 he followed this up with an even more ambitious project for the presentation of works by living artists to the Foundling Hospital, the first donors being largely recruited from the St. Martin's Lane Academy, which he had revived in 1735. Hogarth believed that if artists united to exhibit their works and especially to sell prints made from their paintings they would be able to resist the influence of the connoisseurs, against whom he waged a lifelong war.

Hogarth threw himself with equal energy into moral and humanitarian causes as a governor of St. Bartholomew's Hospital and a foundation governor of the Foundling Hospital, frequently joining forces with Fielding, for example, in

an anti-gin campaign. Hogarth was particularly concerned with the welfare of the young of the laboring and artisan classes, for whom he designed the series *Industry and Idleness* (1747), and with the prevention of cruelty, the theme of the *Four Stages of Cruelty* (1751). At the same time he never relinquished his ambitions to become a religious painter in the grand manner, executing more monumental pictures for churches and public institutions than any other English artist between Thornhill and Benjamin West.

His narrative satires gained Hogarth a Continental reputation. His income was adequate to support a town house, a country home at Chiswick, and six servants. In 1757 he obtained the highest honor open to his profession: the appointment as sergeant painter to the king. He was at work on his last print, the *Bathos,* a mock-rococo counterpart to Albrecht Dürer's *Melancolia,* when he was taken ill and died at Leicester Fields on Oct. 25, 1764.

Further Reading

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Katsushika Hokusai

The Japanese painter and printmaker Katsushika Hokusai (1760-1849) is considered one of the six great Ukiyo-e masters and the founder of the school of landscape artists that dominated this form during its last phase.

While the Japanese wood block of the 18th century was dominated by the figure print, notably pictures of actors and courtesans, the prints of the early 19th century were largely devoted to landscapes and to scenes from the daily life of the common people. This development was due to the work of Hokusai, whose introduction of the landscape print was responsible for infusing Ukiyo-e, which had become decadent and stagnant at the end of the 18th century, with a new vitality.

Born of peasant stock in the Katsushika district on the outskirts of Edo (modern Tokyo), Hokusai never lost touch with the ordinary people of his native city. In his youth he was first adopted by a mirror maker and then apprenticed to a wood-block engraver and, later, to the proprietor of a lending library. His first teacher was Katsukawa Shunsho, an Ukiyo-e artist who was celebrated for his portrayals of Kabuki actors. Starting in 1778 Hokusai worked under Shunsho for 15 years, using the name Shunro for this period. At his teacher's death in 1792, he left his studio and studied the styles of the main schools of Japanese painting, such as Kano, Tosa, and Sotatsu-Korin, as well as Dutch engravings and Chinese painting. Hokusai's mature artistic style was not formed until middle age—in fact, the artist was fond of saying that he was born at the age of 50. However, once he had absorbed these various influences, he developed his own style and produced a huge body of work, much of it

highly original and of fine quality. Hokusai, who called himself the ''old man mad with painting,'' died in his ninetieth year, in 1849.

Mature Work

Hokusai's mature work shows a marked inventiveness which is uniquely his own and reveals him as a true master. Speaking of his artistic development when he was 75, Hokusai said, ''Since the age of 6 I had the habit of drawing forms of objects. Although from about 50 I have often published my pictorial works, before the seventieth year none is of much value. At the age of 73 I was able to fathom slightly the structure of birds, animals, insects, and fish, the growth of grass and trees. Thus perhaps at 80 my art may improve greatly; at 90 it may reach real depth, and at a 100 it may become divinely inspired. At 110 every dot and every stroke may be as if living. I hope all good men of great age will feel that what I have said is not absurd.''

Hokusai varied his artistic personality frequently and used no less than 31 different names. His subjects included every genre from Kabuki actors and courtesans to landscapes and scenes from daily life. In addition, he illustrated novels, published his sketchbooks under the title of *Manga,* and produced guidebooks to famous places, books on how to paint, and erotica known as pillow books, one of which is called *The God of Intercourse with a Full Stomach.*

Artistic Style

Hokusai's style varied greatly from period to period and even from work to work. Not only did his painting differ from his sketches and wood blocks in being on the whole less inspired and more meticulous, but his prints also show a tremendous change in style. The most extreme contrast is that between his early, very conventional work produced while he was working in Shunsho's studio and his bold experiments with Western shading and perspective in a set of prints of 1798 which show the influence of Dutch engravings and the work of Shiba Kokan. Other works, notably his bird and flower paintings, reflect the influence of the Chinese bird and flower paintings of the Ming and Ch'ing periods.

Thirty-six Views of Mt. Fuji and *Manga*

The climax of Hokusai's career was no doubt achieved with his celebrated set of the *Thirty-six Views of Mt. Fuji,* which he produced some time between 1823 and 1831. This series, which actually has 46 prints since he added 10 when the set proved immensely popular, represents the genius of Hokusai at its very best. The most famous among the compositions are *Fuji on a Clear Day* and the *Great Wave at Kanagawa,* the former showing the red cone of Mt. Fuji, the sacred mountain of Japan, silhouetted against the white clouds and blue sky, and the latter, with Fuji in the distance, depicting a huge wave threatening to engulf fishermen in their open boats. Exhibiting a beautiful sense of pattern, first-rate drawing, and sensitive use of colors, these prints combine artistic excellence with interesting and typically Japanese subject matter. It is not surprising that Paul Gauguin and Vincent Van Gogh admired Hokusai and were influenced by him.

Hokusai's other masterpiece is his *Manga,* a series of sketchbooks published in 15 volumes from 1814 to 1878. Painted in a loose and spontaneous manner, these drawings show Hokusai's amazing versatility with the brush and his keen observation of the world around him. No episode is too trivial, be it the comic appearance of old men, umbrellas in the rain, fat wrestlers in combat, the goddess Kannon riding on a carp, or the grotesque shape of the octopus. Among his other notable works are bird and flower prints, series of celebrated bridges and waterfalls, portrayals of spirits and ghosts, and a set of a hundred views of Mt. Fuji which he produced in his old age. All in all, it is estimated that Hokusai produced some 35,000 paintings, wash drawings, wood-block prints, and illustrated books during his long and immensely productive lifetime.

Further Reading

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Baron d'Holbach

Paul Henri Thiry, Baron d'Holbach (1723-1789), was a German-born French man of leisure, known as a conversationalist, host, scholar, secular moralist, and philosopher. He was celebrated for his freely spoken views on atheism, determinism, and materialism and for his contributions to Diderot's *Encyclopédie.*

Born in December 1723 in Edesheim not far from Karlsruhe in the Palatinate, Paul Henri Thiry was baptized a Roman Catholic. When he was 12 years old, his father took him to an ennobled and financially successful uncle, Franciscus Adam d'Holbach, a naturalized Frenchman living in Paris. From him the young Thiry received his upbringing, a fortune, and a new surname. After an early education in Paris, Paul Henri d'Holbach went in 1744 to the university at Leiden. By 1749 the young man had returned to France and become naturalized, and in 1753 he inherited his uncle's title and fortune.

At his town house in Paris and on his country estate at Grandval, D'Holbach entertained writers, philosophers, and other men of influence. His salon contributed much to the development and communication of 18th-century thought; but D'Holbach himself made a more direct contribution. This master of five languages wrote and studied continuously. In the 1750s he translated German scientific articles, and he contributed almost 400 such articles to Denis Diderot's *Encyclopédie.*

In 1761 began D'Holbach's written attacks on theologians and religious power. Under the name of his deceased friend N. A. Boulanger, D'Holbach published *Le Christianisme dévoilé,* a critical examination of Christianity. D'Holbach often resorted to pseudonyms or anonymity to protect himself from the conservative and repressive authorities. In the 1770s D'Holbach produced his positive substitutes for the religious and political dogmas he despised: *Système de la Nature* (1770), a secular ethics detailing the interrelation of ethics and government; *Le Bon sens* (1772; *Good Sense*), a very readable restatement of the radical ideas of the 1770 work; *Politique naturelle* (1773), a discussion of the moral influences exercised by government; and *Morale universelle* (1776), regarded by some as his ethical masterpiece.

D'Holbach taught that most of man's woes stemmed from religion. ''Ignorance and fear,'' he claimed, ''are the two hinges of all religion.'' He taught that morals were quite possible without religion: ''Let . . . reason be cultivated . . . and there will be no need of opposing to the passions such a feeble barrier as the fear of the gods.'' D'Holbach, a provocative, freethinking iconoclast, died in January 1789.

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Hans Holbein the Younger

The German painter and graphic artist Hans Holbein the Younger (c. 1497-1543) combined consummate technical skill with a keen eye for realistic appearance and was the first portrait painter to achieve international fame.

Hans Holbein the Younger, born in Augsburg, was the son of a painter, Hans Holbein the Elder, and received his first artistic training from his father. Hans the Younger may have had early contacts with the Augsburg painter Hans Burgkmair the Elder. In 1515 Hans the Younger and his older brother, Ambrosius, went to Basel, where they were apprenticed to the Swiss painter Hans Herbster. Hans the Younger worked in Lucerne in 1517 and visited northern Italy in 1518-1519.

On Sept. 25, 1519, Holbein was enrolled in the painters' guild of Basel, and the following year he set up his own workshop, became a citizen of Basel, and married the widow Elsbeth Schmid, who bore him four children. He painted altarpieces, portraits, and murals and made designs for woodcuts, stained glass, and jewelry. Among his patrons was Erasmus of Rotterdam, who had settled in Basel in 1521. In 1524 Holbein visited France.

Holbein gave up his workshop in Basel in 1526 and went to England, armed with a letter of introduction from Erasmus to Sir Thomas More, who received him warmly. Holbein quickly achieved fame and financial success. In 1528 he returned to Basel, where he bought property and received commissions from the city council, Basel publishers, Erasmus, and others. However, with iconoclastic riots instigated by fanatic Protestants, Basel hardly offered the professional security that Holbein desired.

In 1532 Holbein returned to England and settled permanently in London, although he left his family in Basel, retained his Basel citizenship, and visited Basel in 1538. He was patronized especially by country gentlemen from Norfolk, German merchants from the Steel Yard in London, and King Henry VIII and his court. Holbein died in London between Oct. 7 and Nov. 29, 1543.

First Period: Basel (1515-1526)

With few exceptions, Holbein's work falls naturally into the four periods corresponding to his alternate residences in Basel and London. His earliest extant work is a tabletop with *trompe l'oeil* motifs (1515) painted for the Swiss standard-bearer Hans Baer. Other notable works of the first Basel period are a diptych of Burgomaster Jakob Meyer zum Hasen and his wife, Dorothea Kannengiesser (1516); a portrait of Bonifacius Amerbach (1519); an unsparingly realistic *Dead Christ* (1521); a *Madonna and Child Enthroned with Two Saints* (1522); several portraits of Erasmus, of which the one in Paris (1523 or shortly after), with its accurate observation of the scholar's concentrated attitude and frail person and its beautifully balanced composition, is particularly outstanding; and woodcuts, among which the series of the *Dance of Death* (ca. 1521-1525, though not published until 1538) represents one of the high points of the artist's graphic oeuvre.

Probably about 1520 Holbein painted an altarpiece, the *Last Supper,* now somewhat cut down, which is based on Leonardo da Vinci's famous painting, and four panels with eight scenes of the Passion of Christ (possibly the shutters of the *Last Supper* altarpiece), which contain further reminiscences of Italian painting, particularly Andrea Mantegna, the Lombard school, and Raphael, but with lighting effects that are characteristically northern. His two portraits of Magdalena Offenburg, as *Laïs of Corinth* and *Venus with Cupid* (1526), were evidently influenced by French portrait painting, although they reflect Leonardesque ideals and the *Laïs* extends her right hand in a manner reminiscent of that of Christ in Leonardo's *Last Supper*.

Second Period: England (1526-1528)

The preserved works of Holbein's second period consist exclusively of portraits, among them Sir Thomas More; Sir Henry Guildford and its pendant, Lady Mary Guildford; William Warham, Archbishop of Canterbury (two versions), all of 1527; and the very sensitive Niklaus Kratzer, shown with his astronomical instruments (1528). The lost portrait of Sir Thomas More and his family, known through Holbein's drawing of the whole composition, seven preliminary sketches for the heads, and several painted copies, is a pioneering work in group portraiture.

Third Period: Basel (1528-1532)

During this period Holbein continued his activity as a portrait painter, decorated the facade of a house, ''zum Kaiserstuhl'' (of which preparatory drawings exist), completed the decoration of the council chamber in the town hall (1530; fragments are preserved in Basel), and designed woodcuts for the Old Testament (1531, published 1538) and other books. The masterpiece among the portraits of this period is the *Artist's Family,* representing his wife and two of his children (1528/1529); it is a touching portrait painted with a dispassionate realism that conveys with utmost clarity the gloom and loneliness of the woman. The altarpiece *Madonna of Mercy with the Family of Jakob Meyer,* which Holbein had begun about 1526, before he left for England, was completed in 1528. It is a symmetrically organized picture with the figures closely contained in a pyramidal group in front of a shell-backed niche of Renaissance inspiration.

Fourth Period: England (1532-1543)

The last period of Holbein's life marks the culmination of his career as a portrait painter, with his subjects now mainly the wealthy German merchants in London and the King and his court. Characteristic examples are George Gisze (1532), a Danzig merchant shown in the surroundings of his business activity; Hermann Wedigh (1532), a merchant of Cologne; *The Ambassadors* (1533), a full-length double portrait, tightly organized and precise in the rendering of musical and astronomical instruments and an anamorphic skull; Robert Cheseman of Dormanswell (1533); Charles de Solier, Sieur de Morette (1534/1535); Henry VIII (1536; Lugano-Castagnola), the first of several portraits of the monarch shown in full regal splendor, and its pendant, Jane Seymour; Christina of Denmark, Duchess of Milan (1538), a full-length portrait; Edward VI as a child (1539); Anne of Cleves (1539/1540; Paris); and Sir William Butts (ca. 1543).

During this period Holbein learned the technique of portrait miniatures and produced important works of this kind, such as Anne of Cleves (1539/1540; London) and Mrs. Pemberton (ca. 1540). Other works of this final period include a project for a triumphal arch with Apollo and the Muses on Parnassus for the merchants of the Steel Yard on the occasion of the coronation procession of Anne Boleyn (1533); allegorical wall decorations in the guildhall of the Steel Yard (ca. 1533; lost); designs for goldsmith work and jewelry for Henry VIII (from ca. 1536 on); and the decoration of the privy chamber in Whitehall Palace (1537; destroyed by fire in 1698), for which a cartoon for the left side, showing Henry VII and Henry VIII, is preserved.

His Style

Holbein's art is characterized by superb technical skill, an unerring sense of composition and pattern, a sound grasp of three-dimensional form and space, and a sharp eye for realistic detail. His portraits are painted with a passion for objectivity, the outward appearance of his subjects directly reflecting their inner character or mood without the intrusion of the artist's attitude toward them. His drawings, frequently executed in black and colored chalks (following a practice he may have observed in France), bear testimony to this artistic temperament: they are precise and controlled, and the outline dominates as the expressive agent.

Holbein's development was gradual and appears to have been guided essentially by his successful search for objective precision. In the work of his second English period he concentrated more on clear contours and ornament and was less concerned with three-dimensional form and space, with the result that his last portraits are relatively flat and decorative, characteristics generally associated with 16th-century mannerism.

Further Reading

A concise biography and critical account of Holbein's work are in Paul Ganz, *The Paintings of Hans Holbein* (1st complete edition, 1950). See also Arthur B. Chamberlain, *Hans Holbein the Younger* (2 vols., 1913). Specialized studies include K. T. Parker, *The Drawings of Hans Holbein in the Collection of His Majesty the King at Windsor Castle* (1945), and James M. Clark, *The Dance of Death by Hans Holbein* (1947). □

Josiah Holbrook

Josiah Holbrook (1788-1854), American educator, founded the lyceum, a popular 19th-century lecture system for educating adults.

Josiah Holbrook was born into a prosperous farming family in Derby, Conn. At Yale College he developed an interest in chemistry and mineralogy under the direction of the noted scientist Benjamin Silliman. After graduation in 1810 Holbrook conducted a manual training school for the application of science to farming, and he also traveled throughout New England lecturing on geology.

In 1826 Holbrook published a proposal in the *American Journal of Education* for organizing the lyceum, a voluntary association of individuals seeking to improve their knowledge of natural science and other subjects and to advance the interest of public education. He organized his first lyceum in Millbury, Mass., in 1826. Within a short time neighboring towns followed this example, and by 1827 delegates from these lyceums formed the first country organization in Worcester, Mass.

Individual associations to investigate new knowledge existed prior to Holbrook's plan. He, however, envisioned a broad social institution that would join groups together for the organized advancement of knowledge. The lyceum would expand educational opportunity for adults by providing ''a system of mutual instruction.''

Holbrook used the profits of his successful Boston business, manufacturing equipment for use in educational establishments, to travel throughout America promoting the lyceum. He wrote instruction pamphlets and in 1832-1833 edited the *Family Lyceum.*

Holbrook hoped to organize the lyceum system into a national organization. His crusade expanded in the early 1840s as he sought to form an international lyceum. More formal means of education, however, steadily overshadowed such organization.

The town lyceum flourished, particularly in the Northeast and Midwest, up to the time of the Civil War. It served as a popular rostrum for men of letters, science, religion, and politics; provided a platform for the demonstration of scientific method and laboratory technique; and helped publicize America's need for more uniform educational improvements and better teacher training.

Holbrook had married Lucy Swift in 1815, and they had two sons. At the end of the 1840s he moved to Washington, D.C., where he continued to write about the benefits of the lyceum and to engage in geological expeditions. On an expedition in Virginia in June 1854, he drowned.

Further Reading

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Johann Christian Friedrich Hölderlin

The German poet Johann Christian Friedrich Hölderlin (1770-1843) sought to express a religious vision in which man would be reconciled to the world of nature and to all the forms through which God had revealed Himself.

Friedrich Hölderlin was born in Lauffen am Neckar on March 20, 1770. After his father's death the family moved to Nürtingen in Württemberg, where Hölderlin spent his childhood. In 1784 he went away to school at Denkendorf and later at Maulbronn. In 1788 he entered the Lutheran Seminary at Tübingen to prepare for the ministry. However, his attention soon turned to philosophy and poetry, and he became friends with the future philosophers G. W. F. Hegel and F. W. J. von Schelling. He at first wrote verses in the style of local Swabian poets and the older poet Friedrich Gottlieb Klopstock. He later began a series of philosophical hymns under the influence of Friedrich von Schiller.

Hölderlin soon met Schiller himself, who helped him get a position as private tutor after leaving the seminary in 1794. After several months as tutor, he went to Jena, where he studied the philosophy of Johann Gottlieb Fichte and was introduced to the poet Johann Wolfgang von Goethe. Meanwhile, he continued to write poetry and worked on a novel, *Hyperion,* which he had begun while still in Tübingen.

In 1796 Hölderlin obtained his second position as tutor, with the family of the banker Gontard in Frankfurt am Main. He soon fell in love with Gontard's wife, Suzette, to whom, as ''Diotima,'' he addressed poems. He saw her as the personification of the ideals he had celebrated in his earlier poetry. However, their relationship was discovered, and he was forced to resign in 1798.

Hölderlin then moved to Homburg, near Frankfurt, where he devoted himself to literary work. His poetry began to show more spontaneity of feeling and a greater richness of natural detail. He also wrote theoretical essays on poetic form and three versions of an uncompleted tragedy, *Empedokles,* about a Greek philosopher and religious prophet who is rejected by society and by his gods and who decides to commit suicide by jumping into a volcano. In 1799 Hölderlin finished *Hyperion* . In its final form the novel tells of a young Greek who, inspired by the same

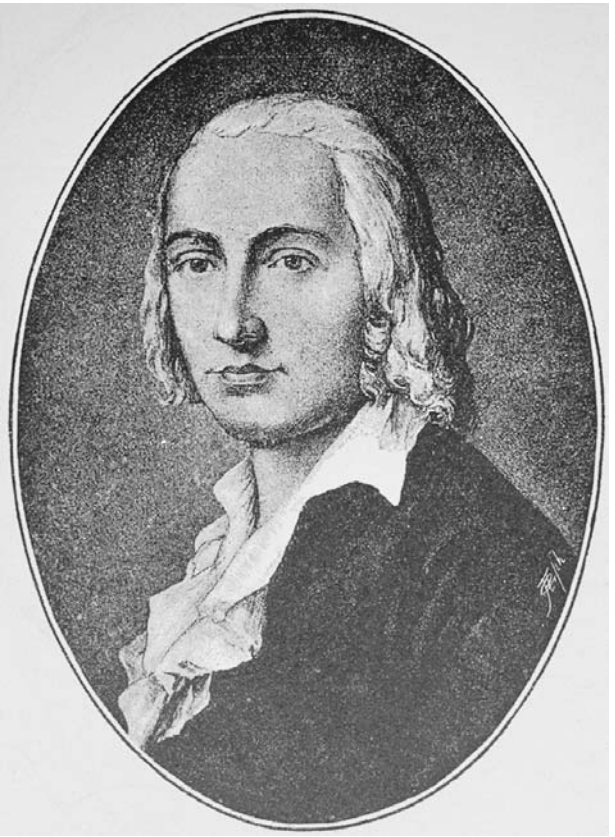

religious and philosophical ideals as Hölderlin himself, falls in love with a girl, Diotima, and later joins a Greek war of independence against the Turks. The revolt fails, and Diotima dies. In the end, Hyperion can only reconcile himself with the powers he feels are present in the natural world.

After leaving Homburg, Hölderlin lived for a while with friends in Stuttgart. About this time he perfected the style of his elegiac poetry. His most famous elegy, *Brot und Wein* (*Bread and Wine*), commemorates the religious happiness of the ancient Greek world and concludes with a decision for the poet to commit himself as a priest of Dionysus, who is here identified with Christ.

In 1801 Hölderlin began to develop his final religious vision in irregular hymns modeled after the Greek poet Pindar. One of the greatest of these, *Der Rhein,* turns from a meditation on the course of the Rhine to speculation on the reconciliation of mankind with all the gods ever worshiped.

In 1802 Hölderlin received his last appointment as tutor with a German family in Bordeaux, France. While there he suffered a mental illness and later returned home. After partial recovery he wrote the hymn *Patmos,* but for the next 2 years he suffered from occasional recurrences of insanity. After attempts at rehabilitation, Hölderlin was committed to an asylum and finally, in 1808, to the care of a carpenter in Tübingen. His condition remained virtually unchanged until his death on June 7, 1843.

Further Reading

The best study in English of Hölderlin is Ronald Peacock, *Hölderlin* (1938), which provides the literary and philosophical background necessary for an understanding of his poetry. Perhaps the best brief introduction to Hölderlin's poetry and thought is in Michael Hamburger, *Reason and Energy: Studies in German Literature* (1957). Walter Silz, *Early German Romanticism* (1929), considers Hölderlin's place in the German romantic movement. The question of Hölderlin's attitude toward Greek religion and culture is treated in E. M. Butler, *The Tyranny of Greece over Germany* (1935), and in Henry Hatfield, *Aesthetic Paganism in German Literature: From Winckelmann to the Death of Goethe* (1964).

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George, Emery Edward, *Hölderlin and the golden chain of Homer: including an unknown source,* Lewiston: E. Mellen Press, 1992. □

Billie Holiday

Billie Holiday (1915-1959) was a jazz vocalist with perhaps the most emotional depth of any singer in jazz history.

Billie Holiday's life was tragic. Born into out-of-wedlock poverty, she rose to a position of artistic pre-eminence in the world of jazz, but her personal life was one of constant turmoil and struggle. She fought seemingly endless wars—with drug addiction, with narcotics agents' harassment, with racism, with self-serving lovers, and with human parasites in and out of the music business. Withal, her vocal artistry was joyously, bittersweetly transcendant. Many serious listeners consider her the greatest jazz vocalist ever.

She was born Eleanora Fagan on April 7, 1915, in Baltimore, Maryland. (The name ''Billie'' she later borrowed from one of her favorite movie actresses, Billie Dove.) At the time of Billie's birth, her mother, Sadie Fagan, was 13 years old, and her father, Clarence Holiday (later a jazz guitarist in Fletcher Henderson's band), was 15; they married each other three years later. As a child Billie ran errands for prostitutes in a nearby brothel, and as a reward they allowed her to listen to their Louis Armstrong and Bessie Smith records.

In 1928 she went to New York City with her mother, who secured work as a housemaid, but the 1929 depression soon left her mother unemployed. In 1932 Billie tried out for a job as a nightclub dancer, and when she was rejected, she spontaneously auditioned for a singing job and was hired. For the next few years she sang in a succession of Harlem clubs until her career received a boost from impresario John Hammond, who induced Benny Goodman to use her on a record in 1933. But it was through a series of superb recordings made between 1935 and 1939 that her international

reputation was established; those performances are jazz classics not only for Billie's singing but also for the outstanding ensemble and solo work of the accompanying all-star groups led by pianist Teddy Wilson. During the late 1930s she was also a big band vocalist, first with Count Basie (1937) and then with Artie Shaw (1938).

Her relationship with Basie's star tenor saxophonist Lester Young is the stuff of legend: they were great musical collaborators and great friends for life (their lives, incidentally, followed a parallel disastrous course). He named her ''Lady Day,'' and that title (or simply ''Lady'') became her jazz world sobriquet from the mid-1930s on; she in turn labeled him ''Pres'' (the ''President of Tenor Saxophonists''). Their musical symbiosis, especially on the 1935-1939 small-group recordings, is one of the miracles of jazz; on ''This Year's Kisses,'' ''He's Funny That Way,'' ''A Sailboat in the Moonlight,'' ''Me, Myself and I,'' ''Mean to Me,'' and a raft of other tunes tenor saxophone and voice interweave so sympathetically that they sound as if they're poured from the same bottle. After the late 1930s they rarely recorded together, but to the end remained soulmates. (They died the same year.) Billie's career reached its zenith in the very late 1930s. In 1938 she worked a long engagement at Cafe Society; the following year she joined Benny Goodman on a radio broadcast; she was regularly working the big New York theaters and the famous 52nd Street clubs, including Kelly's Stables and the Onyx Club—all in addition to her recording successes. Two songs of the period are noteworthy: the first, ''Strange Fruit,'' with a haunting lyric by Lewis Allan to which Billie contributed the music, is a graphic depiction of a lynching; her record company, Columbia, considered it too inflammatory and refused to issue it, but it was finally released by a small record company (Commodore) in 1939 and, ironically, became a big money-maker because of the tune on the record's other side, ''Fine and Mellow,'' a blues written by Billie. Another tune always associated with her was ''Gloomy Sunday,'' which was expressive of such deep despair that it was for a time barred from the airwaves (the contention was that it was inducive to suicide).

By the mid-1940s Billie had been arrested many times for narcotics violations, and after one arrest in 1947, at her own request, was placed for a year and a day in a federal rehabilitation center at Alderson, West Virginia. Just ten days after being released she gave a concert at Carnegie Hall, but thenceforth was barred by New York City police licensing laws from working in any place that served liquor. The absence of a cabaret card in effect meant that she could never again appear in a New York nightclub.

Neither of her husbands—trumpeter Joe Guy (whom she divorced in the 1940s) nor Louis McKay (who survived her)—seemed able or inclined to save Billie from herself. By the 1950s alcohol and marijuana had taken a toll; her voice grew unnaturally deep and grainy and occasionally cracked during performance. Nevertheless, her singing was sustained by her highly individual style, the intimacy she projected, and her special way with a lyric. In 1954 she toured Europe to wide acclaim, and in 1958 she made a memorable appearance in the television special ''The Sound of Jazz,'' surrounded by an all-star ensemble which included the three reigning tenor saxophone kings, Coleman Hawkins, Ben Webster, and her beloved ''Pres.''

Billie made her final public appearance in a concert at the Phoenix Theatre, New York City, on May 25, 1959. She died in Metropolitan Hospital, New York City, on July 17, 1959, of ''congestion of the lungs complicated by heart failure''; she had at the time of her death been under arrest in her hospital bed for over a month for illegal possession of drugs.

An elegiac poem written by Frank O'Hara, ''The Day Lady Died'' (1964), ends'' . . . she whispered a song along the keyboard/ . . . and everyone and I stopped breathing''—lines that are evocative of the pindrop silence this extraordinary singer was able to command. Tall, sensually exotic, with a swatch of gardenias in her hair, she sang with her head tilted jauntily back and her fingers snapping to the beat; audiences unfailingly responded with hushed reverence.

Her early small-group recordings have been reissued in several boxed sets under the general title of ''Billie Holiday: The Golden Years''; her best later work is to be found in ''The First Verve Sessions'' recorded in 1952 and 1954 with a Jazz at the Philharmonic group of all-stars that included trumpeter Charlie Shavers, tenor saxophonist Flip Phillips, pianist Oscar Peterson, and guitarist Barney Kessel.

Further Reading

Her autobiography, written in collaboration with William Dufty, *Lady Sings the Blues* (1956), is the most revealing work on her, but the 1973 movie version, bearing the same title, is sadly inaccurate. John Chilton's *Billie's Blues* (1975) is an excellent survey of her life and work in the recording years (that is, from 1933 to 1959). □

John Philip Holland

John Philip Holland (1840-1914) was an Irish-American inventor who succeeded in developing the submarine sufficiently to win it a place in the navies of the world.

John P. Holland was born in County Clare, Ireland, where, after going to school in his native town and in Limerick, he became a schoolteacher. In 1873 he emigrated to New York and the following year became a teacher in Paterson, N.J.

Holland had long been fascinated by the possibilities of the submarine. Attempts to build such boats had been made off and on since the 17th century, and in 1775 the American patriot David Bushnell had been the first to use a submarine to attack an enemy ship. In 1800 Robert Fulton built and tested the first all-metal submarine. Holland, a partisan of Irish independence, hoped to perfect the craft so that it could be used against the British navy. By 1870, after studying the failures of others, he was ready with plans for a craft

of his own. He was without funds, however, and it was not until going to America that he was able to revive his plans.

In New Jersey, Holland found that the Fenian Society (a group of Irish republicans) was willing to support his experiments, and in 1878 he was able to launch his first boat, a 14-foot submarine. In 1881 he built a full-sized submarine, called the *Fenian Ram,* which contained many features of the modern submarine.

Holland knew that the submarine would have to win approval from the U.S. Navy before it could be perfected, and after 1888 he made frequent bids to build a ship for the U.S. government. After several were built without his direct supervision, in 1898 he was able to launch the *Holland,* a ship nearly 54 feet long and equipped with batteries for underwater cruising. It was purchased by the government in 1900, and six more were ordered. Holland built similar ships for the navies of Japan, Great Britain, and Russia but was unable to maintain control of his own company. Like many other inventors, he had to exchange control of the firm for working capital. His last years were spent in making aeronautical experiments and investigations.

Holland died on Aug. 12, 1914, within a few days of the outbreak of World War I, the war which proved the effectiveness of his weapon.

Further Reading

A good, full-length biography of Holland is Richard Knowles Morris, *John P. Holland, 1840-1914: Inventor of the Modern Submarine* (1966). The larger story may be followed in Charles W. Rush and others, *The Complete Book of Submarines* (1958). □

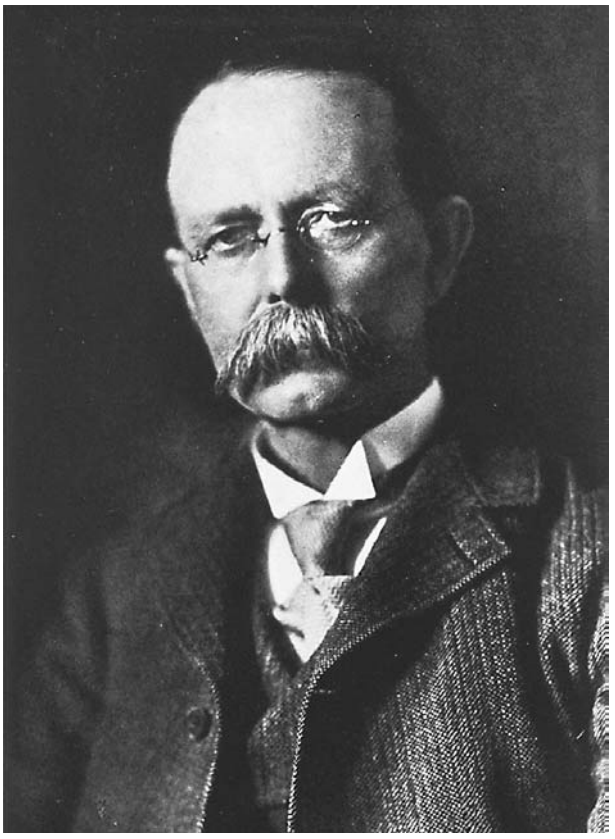

Hanya Holm

Hanya Holm (born Johanna Eckert; 1893-1992) successfully moved from Germany to America, from modern dance to the Broadway musical in a unique rise to prominence.

Hanya Holm was born Johanna Eckert on March 3, 1893, in Worms, a small town near Frankfurt am Main in Germany. She spent her first 12 years of schooling at a Catholic convent. In those years she learned respect for knowledge and creative ability, a belief in perfectionism and discipline. At the age of 10 she studied piano, and after graduation from the convent she attended the famous music-oriented Dalcroze Institute.

Seeing a dance recital of Mary Wigman in 1921 became decisive for her life. She immediately joined Wigman's company and soon advanced to the position of chief instructor and co-director of the Mary Wigman Central Institute in Dresden. During the 1920s Holm danced many parts in Wigman's company, culminating in *Das Totenmal* (Death Monument) in 1930.

Holm was a petite person with fair skin and blonde hair. There was a distinct delicacy and an expressive lyricism in her dancing. She developed an impressive fleetness and strikingly quick footwork. What also distinguished Holm's dancing was her intimate relationship with music, which strongly motivated her. In 1929 she danced the princess in one of the early productions of Stravinsky's *L'Histoire du Soldat* (The Soldier's Tale), her first major solo part for which she did her own choreography. At that time she was not yet quite sure whether to become a dancer, choreographer, or teacher. Destiny decided for her when she became the head of the Mary Wigman School in New York.

In settling down in America in 1931, she did not immediately rush into creative work. During the first six years she traveled south, west, and north and lectured, taught, and demonstrated at more than 60 colleges and universities, creating real interest and helping tremendously to expand the scope of modern dance. She left bridgeheads at logistically important places which she soon secured with some of her best students who continued to teach and perpetuate Holm's concepts.

Her lecture-demonstrations, which explored the space and tension on which her teaching was based, were almost dreamlike in their lyric molding of space and mood. The distinctive movement of her students had a light and lyric air. Holm knew how to fuse her principles of the old world with the vitality, the energy, the swift spirit of the American dancers.

When she created for the concert stage, her dances were emotional responses to life. In 1937 she showed her

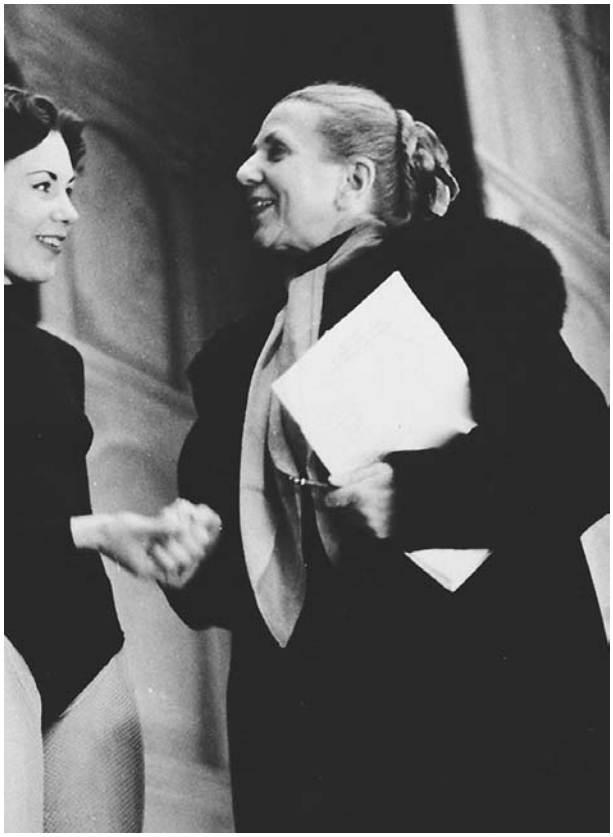

first major work, about which she said: ''The idea of *Trend* grew upon me, it was not a sudden inspiration. The theme issued from life itself.'' In *New York Times* John Martin called it ''a colossal theme . . . Miss Holm opens up a new vista for the production of great dance dramas.''

At one point the small company she held together for a few years became a financial burden, and she had to dissolve it. Then for some time her major activity was teaching, but this changed in 1948 and changed her destiny completely. The lyricist John Latouche asked her to choreograph the third episode of his *Ballet Ballads: The Eccentricities of Davey Crockett*. It was an emphatic success, an event of great consequences. John Martin and another critic, Walter Terry, agreed that Holm ''has done a magnificent job,'' that she had supplied the show with ''witty and imaginative movement throughout.''

Shortly thereafter Holm was acclaimed with even louder critical kudos when she choreographed *Kiss Me, Kate*. With this show she had become an established choreographer for Broadway musicals. John Martin summed up her accomplishments in January 1949, stating, ''Nobody could have stepped more gracefully into a new field than Holm has done in her transition from the concert dance to show business.''

Her most significant success came in 1956 with the musical *My Fair Lady,* based on George Bernard Shaw's *Pygmalion,* with such stars as Julie Andrews, Rex Harrison, and Stanley Holloway. It was the biggest hit Broadway had seen since *Oklahoma!*, and it turned out to be even bigger. Everything in this show, and particularly in what Holm had to contribute, was flawless. *My Fair Lady* was called ''a whale of a show'' by the publication *Variety* and ''sensational'' by all the critics. One could feel Holm's hand in every effective entrance, in the grace with which the actors danced, or rather acted as if they danced. It was the overall pattern of motion which ran through the entire show.

In the final analysis it was theater that seemed to fascinate her. She ventured into directing plays and she staged a couple of operas. Her great success with the operatic musical *The Golden Apple* (1954) brought her to Hollywood, where she filmed *The Vagabond King,* based on the poet François Villon's life, for Paramount in 1956.

Holm had many firsts to her credit. Her *Metropolitan Daily,* a newspaper satire, was the first modern dance composition to be televised by the National Broadcasting Company (in 1939). The entire score of the choreography for *Kiss Me, Kate* was recorded in Labanotation and was the first choreographic work to be accepted for copyright at the Library of Congress in Washington.

She won a long list of honors, among them a Drama Critics' Award for *Kiss Me, Kate* and a Critics Circle Citation for *The Golden Apple* ''as the best musical of the season'' in 1954. She was nominated for a Tony for *My Fair Lady* in 1957 and received an honorary degree of Doctor of Fine Arts from Colorado College in 1960. Holm was still active as a teacher until her 92nd year, and before her failing eyesight forced her to retire she received the highly endowed Squibb Grant.

In 1990 the *Dance Magazine* Award was bestowed upon her for her unique contribution to dance in America, a vital force that brought new vision to the most ephemeral of all art forms. Holm died on November 3, 1992, in New York City.

Further Reading

Hanya Holm. The Biography of an Artist by Walter Sorell (1969, paperback edition 1979) was the best source for information on Holm's life and work. Hanya Holm published the following essays: ''The Dance, the Artist-Teacher, and the Child,'' in *Progressive Education* (1935); ''The German Dance in the American Scene,'' in *Modern Dance,* edited by Virginia Stewart and E. Weyhe (1935); ''Mary Wigman,'' in *Dance Observer* (November 1935); ''Dance on the Campus—Athletics or Art?'' in *Dance Magazine* (February 1937); ''Trend Grew Upon Me,'' in *Magazine of Art* (March 1938); and ''The Mary Wigman I Know,'' in *The Dance Has Many Faces,* edited by Walter Sorell (1951; new revised edition, 1966). Her obituary appeared in the November 4, 1992 edition of the *New York Times.* □

Arthur Holmes

The English geologist Arthur Holmes (1890-1965) was a pioneer in geochronology, a gifted petrologist, and a lucid expositor of the physics and history of the earth's outer layers.

Arthur Holmes was born on Jan. 14, 1890, at Hebburn-on-Tyne. At school he became interested in the age of the earth through reading Lord Kelvin's *Addresses*. Winning a scholarship to London's Imperial College, he graduated in geology and physics in 1911 and immediately began research on the radioactivity of rocks, guided by R. J. Strutt (later 4th Baron Rayleigh). Strutt's studies had revealed a source of heat within the earth, unsuspected when Kelvin made his estimate that not more than 40 million years had elapsed since the earth's crust had solidified from the molten state. Holmes shared with Strutt in overthrowing this conclusion, and he made successive advances toward establishing a new and much longer geological time scale, eventually showing the earth to be at least 4.5 billion years old.

Holmes's researches were twice interrupted by participation as geologist in commercial explorations, first in Mozambique (1911-1912), where he contracted tropical diseases which precluded military service in World War I, and in Burma (1921-1924); the latter expedition failed, and he had to sue for his pay on return to England.

Holmes was demonstrator in geology at the Imperial College from 1912 to 1921, where he wrote three books and published many scientific memoirs. From 1924 to 1943 he headed the geology department of Durham University, which gained international fame as a center of petrological research. He was regius professor of geology and mineralogy at the University of Edinburgh from 1943 until his retirement, in poor health, in 1956. While at Durham his wife died in 1938; in 1939 he married the distinguished petrologist Doris L. Reynolds, with whom he made important researches on the evolution of igneous rock.

Holmes's work touched nearly all aspects of geology except paleontology. His geological researches were widespread, concerning India, Mozambique, and elsewhere in Africa, besides his native Britain. His textbook *Principles of Physical Geology* (1944; 2d ed. 1965) is considered a classic. Though a man of quiet demeanor, whose main outside interest was music, he did not shrink from the controversies that have figured so notably in the history of his science. He was one of the earliest and most forceful supporters of the theory of continental drift and held that it must be produced by convection currents in the substratum of the crust. In his textbook Holmes gives some diagrams describing the formation of new ocean floor by rising materials—diagrams which are almost prophetic in their anticipation of later results. He died, after a prolonged illness, in London on Sept. 20, 1965.

Further Reading

Information on Arthur Holmes can be found in W. B. Harland, A. Gilbert Smith, and B. Wilcock, eds., *The Phanerozoic Time-Scale* (1964). □

John Haynes Holmes

John Haynes Holmes (1879-1964), American clergyman, was one of the foremost figures of the Social Gospel movement in 20th-century American Protestantism.

John Haynes Holmes was born in Philadelphia, Pa., on Nov. 29, 1879, the son of an unsuccessful but bookish businessman. Raised in Malden, Mass., young Holmes was educated at Harvard College and Harvard Divinity School, where he received his degree in 1904. That year he married Madeleine Baker. From 1904 to 1907 he served as minister to the Third Religious Society of Dorchester and then accepted the pastorate at New York's Unitarian Church of the Messiah. He served as president of the General Unitarian Conference and of the Free Religious Association in the years before World War I, but in 1919 he resigned his ministerial fellowship in the Unitarian Church. His congregation followed their independent minister, changing the name of their church to the Community Church of New York. Under Holmes's guidance the church became famous for its programs of civic education and social service.

Holmes said that his ''passion'' was ''religion—liberal, or radical, religion,'' and he wrote widely on the need to transform traditional religious ideas and structures. The independent pastor was well known for his political and social activities. A pacifist, he refused to support the U.S.

government in World Wars I or II. When he later discovered the work of Mahatma Gandhi, he helped make the Indian leader known in the United States.

In 1906 Holmes was one of the founders of the National Association for the Advancement of Colored People (NAACP); he served as its vice president until the end of his life. He also helped establish the American Civil Liberties Union, and he actively participated in every major civil liberties controversy, notably as the leading clerical defender of Nicola Sacco and Bartolomeo Vanzetti in the famous 1927 trial. In New York City he served as chairman of the City Affairs Committee, a citizens' group combating political corruption.

An advocate of socialism, Holmes defended labor unions and social legislation. He traveled widely, including a trip to Palestine on behalf of American Zionists in 1929 and another to India in 1947 as a lecturer. On all these matters of public concern he wrote and lectured across the country. His writings also included a book of short stories, a play (produced in New York during the 1935-1936 season), and several poems and hymns. In 1949 he resigned his pastorate, but he continued to write and speak publicly until his death in 1964, at the age of 85.

Further Reading

The best source on Holmes is his own *I Speak for Myself: The Autobiography of John Haynes Holmes* (1959). A biographical study is in Carl H. Voss, *Rabbi and Minister: The Friendship of Stephen S. Wise and John Haynes Holmes* (1964).

Additional Sources

Voss, Carl Hermann, *Rabbi and minister: the friendship of Stephen S. Wise and John Haynes Holmes,* Buffalo, N.Y.: Prometheus Books, 1980. □

Oliver Wendell Holmes

Oliver Wendell Holmes (1809-1894), American physician and author, contributed to the advancement of medicine and wrote witty essays and popular poems.

Oliver Wendell Holmes was born in Cambridge, Mass., on Aug. 29, 1809, scion of a well-established New England family. Following his graduation from Harvard in 1829, he studied at the law school for a year (during which time he wrote the popular poem ''Old Ironsides''). He gave up law in favor of a career in medicine. He rounded out his training at the Harvard Medical School with 2 years of study in Paris (1833-1835), where he learned new techniques and approaches in medicine, reflected in two important early papers, ''Homeopathy, and Its Kindred Delusions'' (1842) and ''The Contagiousness of Puerperal Fever'' (1843).

Holmes took his medical degree at Harvard in 1836. From 1838 to 1840 he served as professor of anatomy at Dartmouth College. In 1840 he married Amelia Lee Jackson and returned to general practice. He was appointed Parkman professor of anatomy and physiology at Harvard Medical School in 1847 and served as dean from 1847 to 1853. Holmes remained at Harvard until 1882 and established himself as an excellent lecturer and teacher.

Holmes's deterministic belief that man was the product of his heredity and environment provided the direction for his three pioneering, psychologically oriented ''medicated'' (as he termed them) novels: *Elsie Venner* (1861), *The Guardian Angel* (1867), and *A Mortal Antipathy* (1885).

Holmes held very definite opinions on a wide variety of subjects. He found the perfect outlet for expressing his ideas in the pages of the *Atlantic Monthly,* to which he contributed several series of chatty essays interspersed with light poetry. These were gathered in *The Autocrat of the Breakfast-Table* (1858), *The Professor at the Breakfast-Table* (1860), *The Poet at the Breakfast-Table* (1872), and *Over the Teacups* (1891). In addition to these and his volumes of verse, he also wrote biographies of John L. Motley (1879) and Ralph Waldo Emerson (1885). Among his best-known poems are ''The Deacon's Masterpiece,'' ''The Last Leaf,'' ''The Chambered Nautilus,'' ''My Aunt,'' ''The Moral Bully,'' and ''Brother Jonathan's Lament for Sister Caroline.''

As scientist, teacher, lecturer, essayist, and writer of light verse, Holmes left his mark on his age, and many honors came to him both at home and abroad. He died on Oct. 7, 1894.

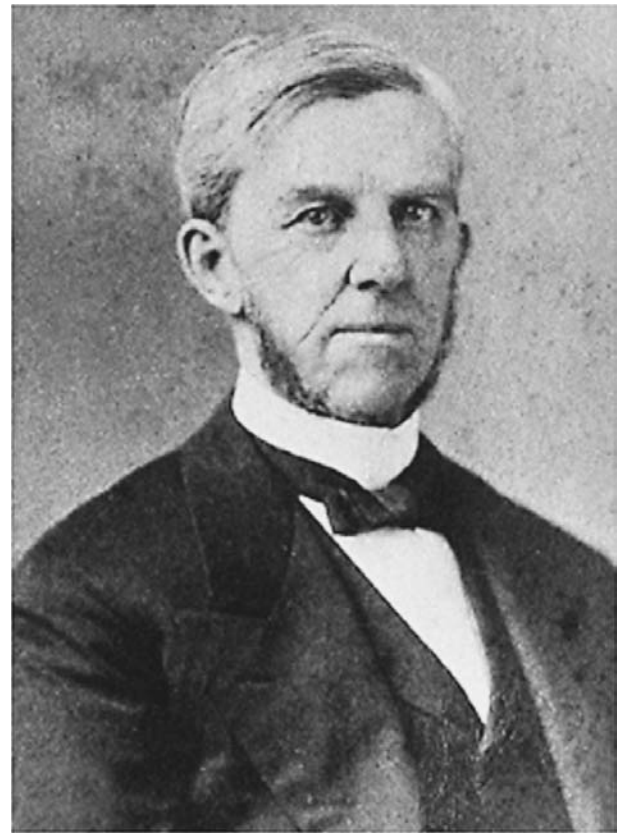

Further Reading

The Writings of Oliver Wendell Holmes (13 vols., 1891-1892) is standard. *The Complete Poetical Works of Oliver Wendell Holmes* (1895) is an excellent one-volume edition. The best biography is Eleanor M. Tilton, *Amiable Autocrat: A Biography of Dr. Oliver Wendell Holmes* (1947). A sound study is Mark A. De Wolfe Howe, *Holmes of the Breakfast-Table* (1939). Clarence P. Oberndorf offers a stimulating discussion and abridgments of Holmes's ''medicated'' novels in *The Psychiatric Novels of Oliver Wendell Holmes* (1943; 2d ed. 1946). □

Oliver Wendell Holmes Jr.

As a jurist and a legal writer, Oliver Wendell Holmes, Jr. (1841-1935), contributed mightily to the debate in the early 20th century concerning the role of law in a rapidly changing America.

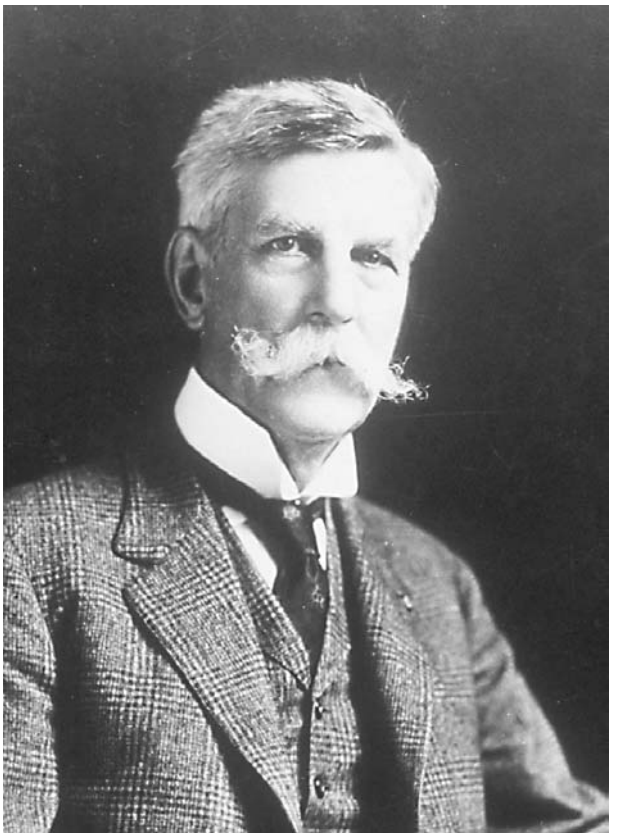

The U.S. government is based on a document written in 1787, the Constitution, and an issue almost from the beginning of the new nation was the extent to which the demands of an ever-changing society could be encompassed within this structure. Few men played a more important role in this discourse than Oliver Wendell Holmes, Jr. Not only did he personally contribute to the debate, but he also served as a symbol to a generation of legal and political thinkers.

Oliver Wendell Holmes, Jr., was born in Boston, Mass., on March 8, 1841, into one of the city's most illustrious families. His father, Oliver Wendell Holmes, among the leading medical practitioners of his day, was also a writer and wit, famous to readers of the *Atlantic Monthly* as ''the autocrat of the breakfast table.'' His family life brought young Oliver into contact with many of Boston's leading intellectuals, including Ralph Waldo Emerson, America's foremost essayist and lecturer during this period.

Harvard and the Civil War

Holmes entered Harvard College in 1857. There is little evidence that his college education was of great importance to him. Aside from the education he received simply by virtue of his family's ties, Holmes's greatest learning experience was his part in the Civil War. His participation in many battles resulted in three wounds, of which he was very proud. Thoughout the rest of his life he marked his wounds' anniversaries in letters to various correspondents. He left the military in July 1864.

The impact of the war on Holmes had less to do with the political issues over which it had been fought than with its demonstration of the importance of commitment to a higher cause. Holmes grew up in a world where many accepted beliefs were being challenged, and his response stressed the importance of devoting oneself to a cause even if it was incomprehensible. In his speech ''The Soldier's Faith,'' he said: ''I do not know what is true. I do not know the meaning of the universe. But in the midst of doubt, in the collapse of creeds, there is one thing I do not doubt, . . . and that is that the faith is true and adorable which leads a soldier to throw away his life in obedience to a blindly accepted duty, in a cause which he little understands, in a plan of campaign of which he has no notion, under tactics of which he does not see the use.''

Furthermore, the war confirmed Holmes's rejection of sentimentality and even humanitarianism. He regarded all of life as a battle, with victory going to the strongest. In this way he fully accepted the emphasis of his age on ''survival of the fittest.'' Unlike many of his contemporaries, however, he pointed out that the strongest force in a society was its majority. When he became a judge, he used this argument to favor judicial acquiescence before majority rule.

Legal Career

After leaving the regiment Holmes attended Harvard Law School, from which he graduated in 1866. He was admitted to the Massachusetts bar the following year. After his first trip to England, he threw himself into his legal career, both as a practitioner and as a scholar. After experience in other firms, he helped found the firm of Shattuck, Holmes and Munroe, where he primarily practiced commercial law. The time that remained after practice he used for scholarly work.

Between 1870 and 1873 Holmes edited the *American Law Review*. Furthermore, 1873 saw the publication of the twelfth edition of Chancellor James Kent's classic *Commentaries on American Law,* which Holmes had brought up to

date. Throughout the 1870s Holmes was also researching the questions he would consider in a set of lectures at the Lowell Institute in 1880. These, published the following year as *The Common Law,* brought him worldwide fame.

The first paragraph of *The Common Law* contains what is probably Holmes's most famous sentence: ''The life of the law has not been logic: it has been experience.'' He goes on to argue that law is a series of responses to felt social problems, not simply a set of logical deductions from abstract theories. His book contributed to the awakening interest in the United States in ''sociological jurisprudence,'' the interrelation between law and other social institutions.

Judicial Career

After less than a year as professor of law at Harvard Law School, Holmes became an associate justice of the Supreme Judicial Court of Massachusetts on Jan. 3, 1883. He was promoted to chief justice on Aug. 5, 1899. His reputation as a daring thinker grew during his tenure on the court, principally because of several opinions, some dissenting, in which he upheld the right of the state to engage in regulation of the economy and other social issues.

When Theodore Roosevelt became president in 1901, he was eager to appoint men to the Supreme Court who would uphold the new laws he himself wanted passed and who would confirm the changing conception of the role of government with which he was identified. Viewing Holmes as such a man, Roosevelt appointed him to the U.S. Supreme Court; Holmes took his seat on Dec. 8, 1902, at the relatively advanced age of 61. He served on the Court until Jan. 12, 1932.

Holmes's most important early opinions dealt with regulation of the national economy. He argued vigorously for wide latitude for the states in this and in other areas of social policy. His most famous opinion in the economic sphere is probably *Lochner v. New York;* he dissented when the Court struck down a New York law limiting the hours a baker could be made to work. He rejected the Court's social theorizing; for him the key question was not the correctness or incorrectness of economic theories but rather ''the right of a majority to embody their opinions in law.''

Holmes became even more famous after World War I because of his opinions regarding the regulation of freedom of speech. Though his reasoning was not always impeccable, he used his writing skills (probably the greatest of any Supreme Court justice in American history) to evoke a powerful sense of the importance of civil liberties. In *Schenck v. United States* (1919) he upheld the conviction of a man who had advocated draft resistance, but only after finding him a ''clear and present danger'' to the peace and order of society. He later dissented from other convictions of political dissidents whom he did not regard as presenting that threat.

In *Abrams v. United States* (1919) Holmes wrote his most passionate defense of free speech, arguing that only a ''free trade in ideas'' could guarantee the attainment of truth. He argued that ''we should be eternally vigilant against attempts to check the expression of opinions that we loathe and believe to be fraught with death, unless they so immediately threaten immediate interference with the lawful and pressing purposes of the law that an immediate check is required to save the country.''

Tall, erect, and handsome in his youth, Holmes had grown into an even more imposing man, with a splendid handlebar moustache and white hair. As an elderly judge, he was surrounded often by admiring younger men and was, by all accounts, a lively figure. In his old age he was increasingly admired by many of those who would lead the next political generation. He left the Court before it accepted his theories concerning its role in regulating the economy (as it did, indeed, accept them in the 1940s).

Holmes had married Fanny Dixwell on June 17, 1872. The marriage lasted until her death in 1929; they had no children. Holmes died on March 6, 1935.

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A source for Holmes's own writings is Max Lerner, ed., *The Mind and Faith of Justice Holmes: His Speeches, Essays, Letters, and Judicial Opinions,* which also contains Lerner's important introduction to Holmes. Catherine Drinker Bowen, *Yankee from Olympus: Justice Holmes and His Family* (1944), is a popular biography that has had a great public impact. Mark DeWolfe Howe completed two volumes of the definitive scholarly biography before his death; *Justice Oliver Wendell Holmes: The Shaping Years, 1841-1870* (1957) and *The Proving Years, 1870-1882* (1963). Felix Frankfurter, *Mr. Justice Holmes and the Supreme Court* (1938; 2d ed. 1961), is a laudatory assessment of Holmes. For specific treatment of Holmes's judicial career see Samuel J. Konefsky, *The Legacy of Holmes and Brandeis: A Study in the Influence of Ideas* (1956). Recommended for general background are Eric F. Goldman, *Rendezvous with Destiny: A History of Modern American Reform* (1952; rev. ed. abr. 1956), and Arthur M. Schlesinger, Jr., *The Age of Roosevelt,* vol. 1 (1957). □

Gustav Holst

Gustav Holst (1874-1934) was one of the most important English composers of his time, even though little of his music continued to be played.

Gustav Holst's paternal great-grandfather was born in Sweden, but all his other forebears were English. For four generations they were professional musicians, his father being organist and choirmaster in Cheltenham. Gustav wrote compositions as soon as he was able to hold a pen and played various instruments as fast as they came his way. When he was 12, he was already studying Hector Berlioz's orchestration treatise.

Holst received his formal training at the Royal College of Music in London. When neuritis prevented his becoming a pianist, he took up the trombone, and for many years he supported himself by playing in opera and symphony orchestras, an excellent opportunity to become acquainted with a wide variety of music and to learn orchestration through practical experience. Beginning in 1903 he became a teacher at several London schools and, eventually, at the Royal College of Music. He knew Sanskrit and Hindu litera-

ture and composed several choral works and an opera based on Hindu epics.

During World War I Holst was sent to Salonika, Greece, and to Constantinople to organize musical activities among the British soldiers stationed there. In 1923 he conducted and lectured at the University of Michigan, and he lectured at Harvard in 1932.

Holst composed about 50 works. Because of the importance of choral singing in England, many of his compositions are for choir. The best known of these are *The Hymn of Jesus* (1917) and the *Ode to Death* (1922). He also wrote many songs and several operas, including *The Perfect Fool* (1923) and *At the Boar's Head* (1925).

Holst's most important piece, and the one that is most often played, is the orchestral suite *The Planets* (1914-1917). It is a large-scale, brilliantly orchestrated series of tone poems devoted to seven of the planets: Mars, Venus, Mercury, Jupiter, Saturn, Uranus, and Neptune. He uses polytonality and polyrhythms and treats the orchestra with great skill and freedom.

English composers of Holst's generation were at a disadvantage in that they wrote at a time when Igor Stravinsky began to dominate the international musical scene. In the late 1920s, when Stravinsky turned to neoclassic ideals, composers who wrote symphonic poems and folk-based choral pieces were considered old-fashioned. Holst was an honest, if unfashionable, composer, and he did not follow the musical fashions of his day. He was always true to his background and convictions, and his music impresses by its sincerity and highly professional workmanship.

Further Reading

The best studies of Holst were written by his daughter, Imogen, who followed the family tradition of being a composer and critic. They are *Gustav Holst* (1938) and *The Music of Gustav Holst* (1951). Another study, by an English composer, is Edmund Rubbra, *Gustav Holst* (1947).

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Keith Jacka Holyoake

Keith Jacka Holyoake (1904-1983) was a New Zealand prime minister and leader of the National Party who subsequently became his country's governor general. An astute politician, he led his party to four successive electoral victories and presided over material prosperity and rising social expectations from 1960 to 1972.

The Right Honourable Sir Keith Jacka Holyoake was born near Pahiatua in the lower part of New Zealand's North Island on February 11, 1904. He was the third of seven children and descended from settlers who had migrated to New Zealand from England in 1842. Holyoake's father ran a small general store before eventually taking over a mixed hops, tobacco, fruit, and dairy farm at Riwaka near Motueka in the South Island.

At the age of 12, when his father became ill, Holyoake left school to help on the farm. His ex-schoolteacher mother continued to teach him at home in the evenings. Although he later in life joined the Presbyterian Church, Holyoake was raised in the Plymouth Brethren religion, and his social life as a child was very restricted.

As a young man ''Kiwi Keith'' Holyoake became much more involved with the wider community as a tennis and rugby football player and rugby administrator. He also served on the executive committees of various farming organizations, eventually becoming the president of the Nelson Province of the Farmer's Union (later known as Federated Farmers) and then that organization's New Zealand vice-president. In 1938 for a time he was acting dominion president of the Farmers' Union.

At the age of 28 Holyoake was elected to the House of Representatives in a 1932 by-election for the seat of Motueka, following the suicide of the member of Parliament from that district. Holyoake had contested the seat unsuccessfully as a coalition government supporter at a general election the previous year. Following the landslide Labour

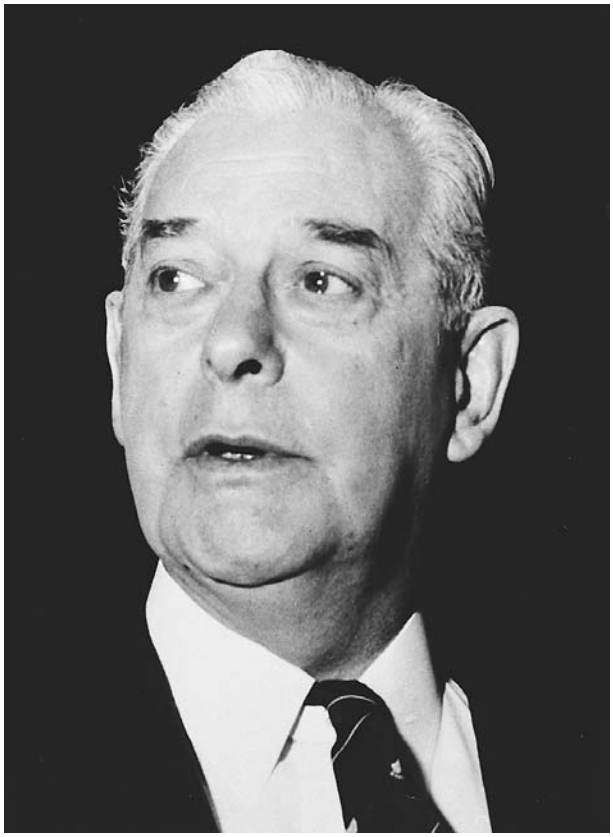

Party victory of 1935 various antisocialist groups and parties formed the National Party, and Holyoake joined it. He held the Motueka seat until 1938 when, following extensive boundary changes and the influx into the electorate of hundreds of relief workers employed on public works, he lost to a Labour Party candidate.

For the next five years, 1938 to 1943, Holyoake returned to farming, first at Motueka. Following Ransom's retirement in 1943, Holyoake was selected unopposed as the National Party's candidate and was re-elected to Parliament as the representative for Pahiatua at the 1943 election. He held that seat until his retirement following his appointment as governor general in 1977.

Holyoake and his wife Norma (nee Ingram) had two sons and three daughters, and Holyoake always treasured the occasions he could escape from public life and spend time with his family on the farm or later at his holiday home on the western shore of Lake Taupo.

Rise of the National Party

When the National Party became the Government of New Zealand for the first time following the 1949 elections, Holyoake became deputy prime minister and minister of agriculture and marketing, negotiating minimum prices for wool in 1952, meat in 1955, and dairy produce in 1956. At the age of 53 he succeeded an ailing Sir Sidney Holland as prime minister three months before the 1957 election. Unable to establish himself sufficiently in the short time available, Holyoake and his party were defeated by the Labour Party, which won the election with a working majority of one seat in Parliament. For the next three years Keith Holyoake effectively led the Opposition.

In 1960, after Holyoake had stumped the country criticizing the new Labour government's economic management and ''the Black Budget'' of 1958, the National Party swept back into office and Holyoake again became New Zealand's prime minister. He won four elections in succession and remained the country's leader for over 11 years. During that time he also held the foreign affairs portfolio and frequently travelled overseas to attend conferences and meet other world leaders.

A realistic tactician and pragmatic and effective manager of both cabinet and caucus, Holyoake created the public image of a government that was reluctant to intervene in the economy or in the affairs of the individual New Zealanders and that practiced cautious but liberal government by consensus. His 1963 election slogan ''Steady Does It'' summed up his approach to politics. Only the corrosive controversy of New Zealand's limited involvement in the Vietnam War in the mid-1960s divided the electorate seriously during that time.

Holyoake was not an innovator, but he presided over a period in New Zealand history during which there was considerable economic growth, material prosperity, and upward social mobility. It was also a time of considerable social and technological change during which the country only partially started to recognize that it had to become economically and diplomatically more self-reliant. The seeds of serious future conflicts over foreign affairs, defense, and race relations were being sown, though they did not become major issues until after Holyoake relinquished office.

In February 1972 Holyoake, who had been knighted in 1970, stepped down as prime minister and leader of the National Party. Only two New Zealand prime ministers had served longer—Richard John ''King Dick'' Seddon (1893-1906) and William Ferguson ''Bill'' Massey (1912-1925). Holyoake stayed in Parliament as an ''elder statesman,'' and his experience and advice became essential to the National Party when it again tasted a bitter electoral defeat in November of that year. Within three years the National Party, under a new leader, Robert Muldoon, admirer of Holyoake, had won back the treasury benches, and in late 1975 Holyoake became minister of state in a new National Party government.

Becomes Governor-General

Tradition was broken in 1977 when the government appointed Holyoake as governor-general of New Zealand. Despite the controversy surrounding the nomination of an active politician as the queen's representative, Holyoake's three year term in the post passed without incident and he occupied the position with distinction and impartiality.

In 1980, shortly before retiring as governor-general, Holyoake became the only resident New Zealander ever to be honored by the queen as knight commander of the Order of the Garter. (Holyoake replaced the queen's uncle, Lord Mountbatten, who had been recently assassinated.) In addi-

tion to Knight of the Garter, Holyoake also could claim several other (lesser) honors.

Holyoake appeared somewhat aloof and sounded a little pompous in public. In fact he was a sensitive man who was remarkably modest about his role in New Zealand politics. Throughout his long public career—of over half a century and 16 election campaigns—Holyoake rarely if ever indulged in personality politics. He demanded and received from his National Party colleagues loyalty, ''an ounce'' of which, he frequently stated, was ''better than a ton of cleverness.'' As prime minister Holyoake certainly earned for himself a place in New Zealand history as one of its greatest political figures. He died on December 8, 1983.

Further Reading

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Jenny Holzer

An American Neo-Conceptualist artist, Jenny Holzer (born 1950) utilized the homogeneous rhetoric of modern information systems in order to address the politics of discourse. In 1989 she became the first female artist chosen to represent the United States at Italy's Venice Biennale.

Jenny Holzer was born July 29, 1950, in Gallipolis, Ohio, into a family of two generations of Ford auto dealers. She completed her undergraduate degree at Ohio University in Athens after attending Duke University and the University of Chicago. While enrolled in the Rhode Island School of Design, Holzer experimented with an abstract painting style influenced by the color field painters Mark Rothko and Morris Louis. In 1976 she moved to Manhattan, participating in the Whitney Museum's independent study program.

Language as Art

Holzer's conception of language as art, in which semantics developed into her aesthetic, began to emerge in New York. The Whitney program included an extensive reading list incorporating Western and Eastern literature and philosophy. Holzer felt the writings could be simplified to phrases everyone could understand. She called these summaries her ''Truisms'' (1978), which she printed anonymously in black italic script on white paper and wheat-pasted to building facades, signs, and telephone booths in lower Manhattan. Arranged in alphabetical order and comprised of short sentences, her ''Truisms'' inspired pedestrians to scribble messages on the posters and make verbal comments. Holzer would stand and listen to the dialogues invoked by her words.

The participatory effect and the underground format were vital components of Holzer's ''Truisms'' and of her second series, the ''Inflammatory Essays,'' which laconically articulated Holzer's concerns and anxieties about contemporary society. Holzer printed the ''Essays'' in alphabetical order, first on small posters and then as a manuscript entitled *The Black Book* (1979). Until the late 1980s, Holzer refused to produce them in any non-underground formats because of their militant nature. Her declarative language assumed particular force and violence in the multiple viewpoints of the ''Essays,'' ranging from extreme leftist to rightist.

Holzer initiated the ''Living Series'' in 1981, which she printed on aluminum and bronze plaques, the presentation format used by medical and government buildings. ''Living'' addressed the necessities of daily life: eating, breathing, sleeping, and human relationships. Her bland, short instructions were accompanied with paintings by the American artist Peter Nadin, whose portraits of men and women attached to metal posts further articulated the emptiness of both life and message in the information age.

Art and Technology

The medium of modern computer systems became an important component in Holzer's work in 1982, when nine of her ''Truisms'' flashed at forty-second intervals on the giant Spectacolor electronic signboard in Times Square. Sponsored by the Public Arts Fund program, the use of the L.E.D. (light emitting diode) machine allowed Holzer to reach a larger audience. By combining a knowledge of semantics with modern advertising technologies, Holzer established herself as a descendant of the conceptualist and pop art movements. She again utilized the electronic signboard with her ''Survival Series'' (1983-1985), in which she adopted a more personal and urgent stance. The realities of everyday living, the dangers, and the underlying horrors were major themes. Correlating with the immediacy of the messages, Holzer adopted a slightly less authoritarian voice. Her populist appropriation of contemporary ''newsspeak'' crossed the realm between visual art and poetry and carried a potent expressive force. Her attempt to make sense out of contemporary life within a technological framework also suggests the limitations of the information age, in which the world of advertising consumes everything, yet an underlying message no longer exists.

After the ''Survival Series,'' Holzer's installations became more monumental in scale and more quasi-religious. Her ''Under a Rock'' exhibition combined the modern media of the communications industry, the electronic signboard, with marble benches printed in the block letters used in national cemeteries. The language measured angst and violence with the apathetic reportage of the most seasoned news personae: CRACK THE PELVIS SO SHE LIES

RIGHT, THIS IS A MISTAKE. WHEN SHE DIES YOU CANNOT REPEAT THE ACT, etc. The vivid juxtaposition between horrifying subject matter and the authoritarian voice, coupled with flashing diodes and cold marble, jars the spectator with its apparent paradox and brutal insistency. By utilizing the pronoun ''she,'' Holzer allied the victimization with the female. The new urgency of the ''voice'' in Holzer's ''Under a Rock'' installation, first exhibited in 1986 at the Barbara Gladstone Gallery in New York, revealed a Holzer more overtly building images that suggest male power and control over women.

The birth of her first child in 1989 inspired Holzer's ''Laments,'' perhaps the most personal and angst-ridden series she had done. The ''Laments'' address motherhood, violation, pain, torture, and death in the voices of ''thirteen assorted dead people'' (J. Holzer). The personae range in sex and age, yet a common insistency permeates their disembodied words. One passage suggests infanticide: IF THE PROCESS STARTS I WILL KILL THIS BABY A GOOD WAY. The contradictions inherent to the rhetoric, ''to kill'' but in ''a good way,'' shape the negations and arbitrariness of contemporary linguistics. Holzer accessed the language structure and media of contemporary politics and advertising in order to reveal the tensions and male domination apparent in the contemporary linguistic system.

Virtual Art

The multimedia extravaganzas of Holzer's later installations, such as the 1989 Guggenheim exhibition, are exemplified by a 535-foot running electronic signboard spiraled around the core of Frank Lloyd Wright's architecture, flashing garish lights on the monumental stone benches arranged in a large circle on the floor below. In 1989 also, she became the first female artist chosen to represent the United States at the Venice Biennale, the international art world's premiere event. For the Biennale, Holzer designed posters, hats, and t-shirts to be sold in the streets of Venice, while her L.E.D. signboards and marble benches occupied the solemn and austere exhibition space. Her words were translated into multiple languages in order to communicate to an international audience. Despite the fact that she had won the prestigious Golden Lion award at the Biennale, Holzer also started to draw more negative reactions to her work. The size and expense of her exhibits, as well as her growing popularity in the art world, led some to accuse her of becoming elitist.

Holzer withdrew from the art world for a few years and then returned in 1993 with a fresh approach to her work and a new emphasis on the immaterial. In October of 1993 she partook in a virtual reality exhibit at the Guggenheim Museum. The following year she produced her next series, ''Lustmord,'' which opened at the Barbara Gladstone Gallery in New York. The title is taken from a German word that means murder plus sexual pleasure. She was inspired by the violence of the war in Bosnia, formerly a republic of Yugoslavia. In 1996 she participated in the First Biennale of Florence. By accepting multivalent formats for her media-conscious verbal imagery, Holzer created a populist art of expressive and poetic force.

Further Reading

A number of important exhibition catalogs provide analysis and excellent color reproductions of Holzer's works. See especially Michael Auping's *Jenny Holzer: the Venice Installation* (1991) and Diane Waldman's *Jenny Holzer* (1989), the exhibition catalog for the Guggenheim Museum in New York. Earlier catalogs include the 1986 Cincinnati Contemporary Arts Center's *Jenny Holzer and Cindy Sherman: Personae;* the Israel Museum's *Jenny Holzer, Barbara Kruger* (Jerusalem, 1986); and the Knight Gallery's *Holzer. Kruger. Prince* (Charlotte, N.C., 1984-1985).

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George Caspar Homans

George Caspar Homans (1910-1989) an American sociologist, was a leading theorist in developing testable hypotheses and explanations about fundamental social processes in small groups.

George Homans was born August 11, 1910, in Boston, Massachusetts, the eldest child of Robert Homans, a lawyer and a fellow of Harvard Corporation, and of Abigail Adams Homans, a descendant of President John Adams. He married Nancy Parshall Cooper in 1941, and they had two children, Elizabeth Susan and Peter. Homans attended the prestigious St. Pauls preparatory school in Concord, New Hampshire, from 1923 to 1928 and graduated from Harvard University in English literature in 1932. Although he came from a long line of lawyers Homans opted to become a junior fellow in sociology at Harvard, 1934 to 1939, and then as professor of sociology when he was invited.

Homans taught at Harvard from 1939 to 1941, served four years as a naval officer during World War II, and then returned to Harvard where he was a faculty member from 1946 until 1970, when he retired. Homans was a fellow at the Center for Advanced Studies in the Behavioral Sciences, president of the American Sociological Association, and a member of the National Academy of Sciences.

English Villagers of the Thirteenth Century (1941) was the book that probably earned Homans tenure at Harvard. In his seminars he had been trained to look for relationships

between variables. In this investigation the variables were two kinds of field systems (open and non-open); two settlement patterns (villages surrounded by farm lands and houses dispersed on individual family holdings); and two kinds of inheritance patterns (one in which the eldest son obtained all the family land and the other where all sons received an equal share). He discovered a high statistical correlation between these institutions: the open field system was associated with the village settlement pattern and inheritance by the eldest son. He later discovered that the two systems had different units of local government, different names for those units, differences in the peasant holdings, and different social classes among the peasants. These findings thrilled him because he had been trained to look for social systems, which are evidenced if the institutions of one are systematically interrelated and different from those of another. He ultimately found that the two social systems were part of the imported culture of two different sets of Germanic immigrants. This was a disappointment to Homans, however, because he never liked cultural explanations, even in graduate school.

A Text on Groups and Theory

Of Homans' books, the *Human Group* (1950) was the most popular, used by two generations of sociologists in courses on small groups and sociological theory. He composed it by hand at his summer house in Quebec, where he wrote easily, quickly, and with considerable charm. As an exercise in general theory, he showed how three classes of variables (interaction, sentiments, and activities) are mutually related in the behavior of group members (the internal system) but also in the relationship of the group to its physical and social environment (the external system). He presented accounts of five concrete field studies of groups by other investigators and showed how the data are appropriately classified under each of the variables in both the internal and external system and how the variables and systems relate to each other. An illustrative example of his propositions: the more frequently two persons in a group interact, the more apt they are to like one another.

Homans always believed in the folk adage that human nature is the same the world over and, hence, felt cross cultural generalizations should reflect that unity. For example, he was always fascinated by R. Firth's ethnography of Tikopia (in the Solomon Islands), a society where married couples lived with the husband's family and where the husband was given jural authority over his children. Firth noted that the relationships of children with the mother's brothers were extremely close, but with the father, distant and cool, and made the finding something of a puzzle. The explanation, suggested by A. R. Radcliffe-Brown, was that the jural authority of the father, since it involved punishment, inhibited emotional closeness. In contrast, the mother's brothers identified with their sister's children and tended, like her, to take a more nurturant role toward them. Consequently, they, too, had warm relationships with the children. On the other hand, among the Trobrianders (off New Guinea) married couples lived with the wife's family; her brothers were vested with the jural authority and, consequently, had strained relationships with the children. In contrast, the relationships with the father were nurturant and warm. Homans recognized that both societies, although their cultures were obviously different, evidenced the same behavioral generalization, namely that close and warm relations tend to occur on the side of the family away from the man who held jural authority over the children.

Homans was also pleased about this explanation because it provided an alternative to Freud's theory of the Oedipus complex, which explained the strained relations between boys and their fathers as the result of unconscious competition for the sexual favors of the mother. These cross cultural results tended to prove Freud's theory false because the mother's brothers were not rivals for the mother's sexual favors in either society, yet the relations were strained with the children in one and not in the other. Rather, the variation in warm versus strained relations with her children were explained by other variables (see *Marriage, Authority and Final Causes,* 1957).

From his graduate days Homans observed that sociologists all considered theory to be important but never defined what it was. He finally decided to adopt the view that a theory is an explanation by a ''covering law.'' What sociologists try to explain are empirical propositions relating variables to one another, and Homans concluded that such generalizations are explained when they can be deduced under the specified conditions of their occurrence from more general propositions (covering laws). Homans further decided that for sociology the first approximation of covering laws were the reinforcement propositions of behavioral psychology, specifically those of his friends and colleagues B. F. Skinner and Richard Herrnstein which apply to the process by which a person learns actions and to the way he uses them afterwards (see *The Nature of Social Science,* 1967). Sociologists now tend to accept Homans' definition of theory, but are still hesitant about his suggestions for covering laws.

Theory of Stratification

Many feel Homans' best book was *Social Behavior: Its Elementary Forms* (1961, 1974), in which he described and explained small group behavior as an emergent social system of rewards, using as the explanatory logic Herrnstein's positive reinforcement propositions. Following this revised reasoning, for example, one would predict that the strained relations with the children in Tikopia and the Trobriands was not the result of the fathers' and the uncles' jural authority, but the use of punishment rather than rewards for disciplinary purposes. Considerable research has subsequently shown that the judicious use of rewards with children was actually more effective than the use of punishment, and that it builded rather than strained relations.

For sociology, perhaps the most important contribution in *Elementary Forms* was Homans' theory of stratification, which was stated in a series of scattered propositions and definitions. These included: The more valuable to other members of a group are the activities a person emits to them, the higher is the status they give him in return. The higher a person's status in a group, the greater his power is

apt to be. The more members of a group a person is regularly able to influence, the greater is his power. The value of what a member receives by way of (monetary) rewards should be proportional to his status in the group. Distributive injustice occurs to the extent that the monetary rewards members receive are disproportional to their relative status in the group. The greater the distributive injustice in a group, the lower the productivity and morale of its members.

Homans' explanation of stratification may or may not be true empirically, but it was certainly interesting. He hypothesized that differences in status and power are natural, if not inevitable, but that distributive justice, the proportionality of relative status and monetary reward, may or may not occur. To the extent that it does not, he predicted the productivity and morale of group members naturally, inevitably would suffer. Homans' theory seemed to be an alternative to the Marxist formulation that stratification—that is, differences in monetary rewards—was the root cause of all social problems. Although Marx's theory can be criticized because it solves neither the free rider nor the exploitation problems for the low and high contributors respectively, it will be fascinating to see how the two sets of hypotheses fare in future research in sociology.

George Caspar Homans retired from his teaching position at Harvard University in 1980 to his home in Cambridge, from which he continued to write texts elucidating his social theories. He also published *The Witch Hazel, Poems of a Lifetime,* the year before his death. He died May 29, 1989 at Cambridge Hospital of congestive heart disease.

Further Reading

Homans' books included an *Introduction to Pareto: His Sociology,* with C. P. Curtis (1934); *English Villagers of the Thirteenth Century* (1941); *The Human Group* (1950); *Marriage, Authority and Final Causes,* with D. M. Schneider (1955); *Social Behavior: Its Elementary Forms* (1961, 1974); *Sentiments and Activities* (1962); *The Nature of Social Science* (1967); *Coming to My Senses: the Autobiography of a Sociologist* (1984).

Western Electric Researches printed a reprint series in the Social Sciences, one of which is *George C. Homans,* (1993 paperback); and some of Homans' books were re-printed in paperback after his death, notably *Anxiety and Ritual: The Theories of Malinowski and Radcliffe-Brown,* (1993); and *Social Behavior as Exchange* (1993 paperback); and *The Witch Hazel: Poems of a Lifetime* (1988) by George Caspar Homans which was only available in hardcover.

The *Boston Globe* (January 7, 1985) reviewed favorably Homans' *Coming to My Senses: The Autobiography of a Socialogist* (1984); and Edgar T. Driscoll, Jr., wrote Homans' obituary for the *Boston Globe*, May 31, 1989. □

Homer

Homer, the major figure in ancient Greek literature, has been universally acclaimed as the greatest poet of classical antiquity. The *Iliad* and the *Odyssey,* two long epic poems surviving in a surprisingly large number of manuscripts, are ascribed to him.

It is not possible to supply for Homer a biography in the accepted sense of a life history, since there is no authentic record of who he was, when and where he was born, how long he lived, or even if one and the same oral poet was responsible for the two long epic poems universally associated with his name. To be sure, a number of ''lives'' of Homer are extant from Greek times, but their authority is subject to such grave suspicion that they have been rejected as unfounded fabrications. In both the *Iliad* and *Odyssey* the personality of the poet remains wholly concealed, since he does not speak in the first person or otherwise refer to himself as the plot develops or the narrative proceeds.

Portrait of Homer

It is arguable that in one incident of the *Odyssey* the poet may be giving a glimpse of himself in the guise of a bard whom he calls Demodokos and whom he introduces to the court of the Phaeacian king, where the shipwrecked Odysseus is being generously entertained. This Demodokos (whose name may be rendered ''favored of the people'') is described as a ''divine singer to whom the god gave delight of singing whatever his soul prompted him.'' He is introduced by a herald to the gathering of young and old and is called an ''honored minstrel whom the Muse befriends—yet she gave him both good and bad, in that she conferred on him sweet song but deprived him of his eyesight.'' (In antiquity there was a persistent belief that Homer was blind.) Then the herald ''placed for him a silver-studded chair in the midst of the feasters, propping it against a tall column. And from a hook above his head he hung the clear-

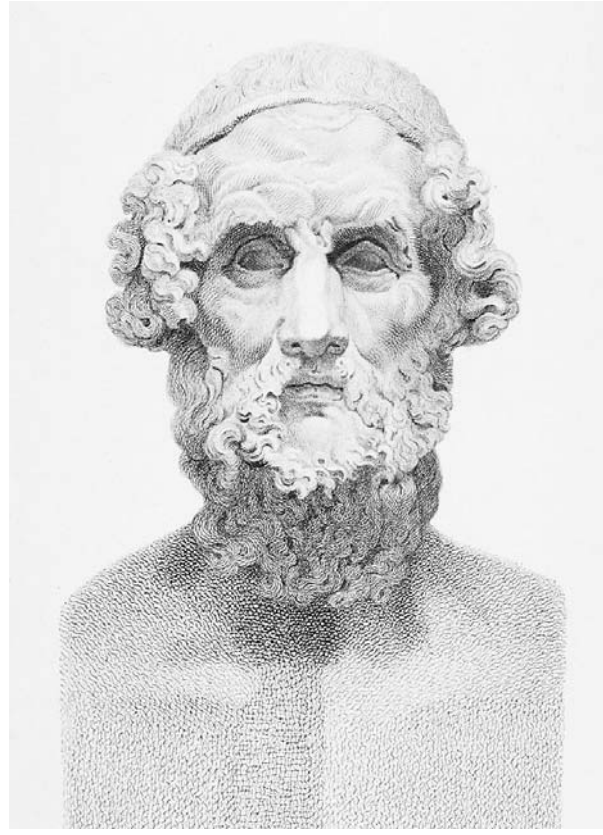

toned lyre [phorminx] that he might reach it with his hand; and beside him he set a fair table and a basket of food and a cup of wine, that he might drink withal.'' And after the company had ''partaken of food and put aside their desire of meat and drink,'' then ''the Muse stirred the bard to sing of the deeds of men, whose fame has reached wide heaven, to wit, the quarrel between Odysseus and Pelead Achilles, how they wrangled with violent words at a sacred banquet.'' When Demodokos finishes his heroic tale, Odysseus is made to remark how singers such as he ''are held in honor and respect by all mankind; for the Muse herself has taught them.'' And again, addressing Demodokos, he says, ''I praise thee beyond all mortals: either the Muse, God's daughter, has taught thee, or Apollo; for thou singest most fitly and aright the destiny of the Greeks, the deeds that they wrought and suffered, and the hardships they endured. Either thou thyself must have been present or heard it all from another.''

This is the nearest and clearest approach to a picture of Homer in the act of reciting his poetry of heroic happenings. This passage from the *Odyssey* seems to have been responsible for the widespread modern idea that in the Homeric Age there were bards attached to the courts of local kings, who declaimed to the accompaniment of the lyre in great baronial halls—a complete misestimate of the poverty-stricken social conditions of the period.

Evidence from the Epics

This lack of any contemporary historical record of Homer's life leaves only what can be deduced from the poems themselves. On this task much ingenuity has been expended by modern scholars, often without acceptable result.

The setting of the *Iliad* is the plain of Troy and its immediate environment. Topographic details are set forth with such precision that it is not feasible to suppose that their reciter created them out of his imagination without personal acquaintance with the locality. To be sure, there is the apparent objection that not all the action of the poem can be made to fit the present-day terrain. This difficulty arises, however, only when it is assumed that the prehistorical fortified citadel which Heinrich Schliemann uncovered at a site known today as Hissarlik was the city of Priam described by the *Iliad*. But during the intervening centuries between the abandonment of Mycenaean Troy and its resettlement by Greeks of the classical period there could have been nothing to suggest to a visitor such as Homer that the meager traces of buried walls still visible to him could have marked the proud and great city about which local legend still recounted a protracted siege and sack. The plausible suggestion has been made that the ruins projecting at Hissarlik were locally identified as described in the *Iliad* as ''the high tumbled wall of Herakles, that the Trojans under Pallas Athena built for him that he might escape the sea monster when it pursued him landward from the beaches.'' If this suggestion is accepted and the site of the storied city is moved farther inland, the congruence of local detail of gushing springs and running rivers will do much to convince the skeptic that the poet of the *Iliad* must have visited the Trojan plain and learned its topography from personal inspection.

Much the same conclusion results from a passage in the thirteenth chapter (or ''book'') of the *Iliad,* in which it is recounted how the sea-god Poseidon seated himself on the highest peak of the island of Samothrace ''whence all Ida was visible and the city of Priam and the ships of the Achaeans.'' A map of the Aegean Sea will show that the direct line of sight between Samothrace and the Troad is blocked by the intervening island of Imbros, but the modern visitor to Troy discovers that the sharp 5,000-foot peak of Samothrace is visible over a notched shoulder of Imbros. Therefore when Homer put Poseidon ''on the topmost peak of wooded Samos,'' he must have known that the god could have seen Troy because he himself had seen and remembered that from Troy one could see the peak of Samothrace.

In the *Odyssey* the situation is in many respects quite different. Although the poet demonstrably knew the western Greek island of Ithaca (where the second half of the epic is staged) as intimately as the poet of the *Iliad* knew the plain of Troy, the *Odyssey* elsewhere extends over many strange distant lands as Odysseus's homeward voyage from Troy to his native Ithaca is transformed into a weird sea-wandering from adventure to dreadful adventure—first to the land of the indolent Lotus-eaters, thence to the cave of the giant one-eyed Cyclops, thereafter to the island of Aiolos, king of the winds, and the harbor of the savage Laistrygones, and Circe's bewitched isle, to be followed by a visit to the underworld of dead souls, and finally past the fateful singing Sirens and between the sea beast Scylla and the vast whirlpool of Charybdis to the uttermost western land where the sun-god pastures his cattle.

Perhaps misled by the minute accuracy with which the Trojan plain is described in the *Iliad* and the island of Ithaca is pictured in the *Odyssey,* various modern commentators have attempted to impose the same topographic realism on Odysseus's astonishing voyage, selecting actual sites in the western Mediterranean for his adventures. But the true situation must be that the Homer of the *Odyssey* had never visited that part of the ancient world but had listened to the yarns of returning Ionian sailors such as explored the western seas during the 7th century B.C. and had fused these with ancient folktales that were the inheritance of all the Indo-European races.

Theory of Two Authors

That the author of the *Iliad* was not the same as the compiler of these fantastic tales in the *Odyssey* is arguable on several scores. The two epics belong to different literary types; the *Iliad* is essentially dramatic in its confrontation of opposing warriors who converse like the actors in Attic tragedy, while the *Odyssey* is cast as a novel narrated in more everyday human speech. In their physical structure, also, the two epics display an equally pronounced difference. The *Odyssey* is composed in six distinct cantos of four chapters (''books'') each, whereas the *Iliad* moves unbrokenly forward with only one irrelevant episode in its tightly woven plot. Readers who examine psychological nuances see in the two works some distinctly different human re-

sponses and behavioral attitudes. For example, the *Iliad* voices admiration for the beauty and speed of horses, while the *Odyssey* shows no interest in these animals. The *Iliad* dismisses dogs as mere scavengers, while the poet of the *Odyssey* reveals a modern sentimental sympathy for Odysseus's faithful old hound, Argos.

But the most cogent argument for separating the two poems by assigning them to different authors is the archeological criterion of implied chronology. In the *Iliad* the Phoenicians are praised as skilled craftsmen working in metal and weavers of elaborate, much-prized garments. The shield which the metalworking god Hephaistos forges for Achilles in the *Iliad* seems inspired by the metal bowls with inlaid figures in action made by the Phoenicians and introduced by them into Greek and Etruscan commerce in the 8th century B.C. In contrast, in the *Odyssey* Greek sentiment toward the Phoenicians has undergone a drastic change. Although they are still regarded as clever craftsmen, in place of the *Iliad*'s laudatory *polydaidaloi* (''of manifold skills'') the epithet is parodied into *polypaipaloi* (''of manifold scurvy tricksters''), reflecting the competitive penetration into Greek commerce by traders from Phoenician Carthage in the 7th century B.C. Other internal evidence indicates that the *Odyssey* was composed later than the *Iliad*.

Oral Composition

One thing, however, is certain: both epics were created without recourse to writing. Between the decline of Mycenaean and the emergence of classical Greek civilization—which is to say, from the late 12th to the mid-8th century B.C.—the inhabitants of the Greek lands had lost all knowledge of the syllabic script of their Mycenaean forebears and had not yet acquired from the easternmost shore of the Mediterranean that familiarity with Phoenician alphabetic writing from which classical Greek literacy (and in turn, Etruscan, Roman, and modern European literacy) derived. The same conclusion of illiterate composition may be reached from a critical inspection of the poems themselves. Among many races and in many different periods there has existed (and still exists sporadically) a form of purely oral and unwritten poetic speech, distinguishable from normal and printed literature by special traits that are readily recognizable and specifically distinctive. To this class the Homeric epics conform. Hence it would seem an inevitable inference that they must have been created either before the end of the 8th century B.C. or so shortly after that date that the use of alphabetic writing had not yet been developed sufficiently to record lengthy compositions. It is this illiterate environment that explains the absence of all contemporary historical record of the authors of the two great epics.

It is probable that Homer's name was applied to two distinct individuals differing in temperament and artistic accomplishment, born perhaps as much as a century apart, but practicing the same traditional craft of oral composition and recitation. Although each became known as ''Homer,'' it may be (as one ancient source asserts) that *homros* was a dialectical Ionic word for a blind man and so came to be used generically of the old and often sightless wandering reciters of heroic legends in the traditional meter of unrhymed dactylic hexameters. Thus there could have been many Homers. The two epics ascribed to Homer, however, have been as highly prized in modern as in ancient times for their marvelous vividness of expression, their keenness of personal characterization, their unflagging interest, whether in narration of action or in animated dramatic dialogue.

Other Works

Later Greek times credited Homer with the composition of a group of comparatively short ''hymns'' addressed to various gods, of which 23 have survived. On internal evidence, however, only one or two of these at most can be the work of the poet of the two great epics. The burlesque epic *The Battle of the Frogs and Mice* has been preserved but adds nothing to Homer's reputation. Several other epic poems of considerable length—the *Cypria,* the *Little Iliad,* the *Phocais,* the *Thebais,* the *Capture of Oichalia*—were widely ascribed to Homer in classical times. None of these has survived except in stray quoted verses. But even if they were preserved in full, it is highly doubtful whether modern scholarship would accept them as all by the same author. The simple truth seems to be that the name Homer was not so much that of a single individual as a personification for an entire school of poets flourishing on the west coast of Asia Minor during the period before the art of writing had been sufficiently developed by the Greeks to permit historical records to be compiled or literary compositions to be written down.

Further Reading

Excellent translations of Homer are Richmond Latimore's *Iliad* (1962) and *Odyssey* (1967) and Robert Fitzgerald's *Odyssey* (1961). The literature on Homer and his age is vast. A useful guide is John L. Myres, *Homer and His Critics,* edited by Dorothea Gray (1958). Since little is definitely known about the authorship of the Homeric poems, all studies on their origin are subject to controversy. Representing the view that, because of similarities, the *Iliad* and *Odyssey* were written by one man are the studies of Adam Scott, *The Unity of Homer* (1921) and *Homer and His Influence* (1930), which surveys what is known about Homer. Working from archeological evidence, Hilda Lockhart Lorimer, *Homer and the Monuments* (1950), concludes that the two poems were written by different men. Examining the poems in the tradition of oral literature, Rhys Carpenter, *Folk Tale, Fiction and Saga in the Homeric Epics* (1946), suggests that the poems began as oral literature; while Albert Bates Lord, *The Singer of Tales* (1960), contends that Homer was not an original writer but a singer of folktales. Homer's work is viewed as an aspect of the Greek genius in Gilbert Murray's classic study *The Rise of the Greek Epic* (1907).

Other useful studies include M. P. Nilsson, *Homer and Mycenae* (1933), a reconstruction of the historical background of the poems; S. E. Bassett, *The Poetry of Homer* (1938); Henry T. Wade-Gery, *The Poet of the Iliad* (1952); Cedric H. Whitman, *Homer and the Homeric Tradition* (1958); and Denys L. Page, *History and the Homeric Iliad* (1959), a detailed survey of the research on the *Iliad.* Cecil Maurice Bowra, *The Greek Experience* (1957), is recommended for background. □

Winslow Homer

Winslow Homer (1836-1910), a pioneer in naturalistic painting of the American scene, was the most versatile American artist of his period, with the widest range of subjects, styles, and mediums.

Of long New England ancestry, Winslow Homer was born in Boston on Feb. 24, 1836. Growing up in nearby Cambridge, he had an active outdoor boyhood that gave him a lifelong love of the country. From youth he was independent, and terse in speech, with a dry Yankee humor. He was almost entirely self-taught. About the age of 19 he was apprenticed to a Boston lithographer, but as soon as he became 21 he launched himself as an illustrator, especially for *Harper's Weekly* in New York.

Moving to New York in 1859, Homer free-lanced for *Harper's,* studied briefly at the National Academy of Design, and took a few private lessons in painting. During the Civil War he went to the Virginia front several times for *Harper's*. His illustrations of the 1860s and 1870s, notable for their realism, strong draftsmanship, and fine design, rank among the best graphic art of their time in America.

But an illustrator's career did not satisfy Homer. In 1862 he produced his first adult paintings. After the war he turned to the subject matter he always preferred, contemporary country life: summer resorts with their fashionable, comely young women; the simpler life of the farm; and the joys of childhood in the country. These early works, combining utter fidelity to the native scene with reserved idyllic poetry, form the most authentic and delightful pictorial record of rural America in the 1860s and 1870s.

From the first, Homer's work was based on direct observation of nature. Disregarding traditional styles, he put down his firsthand visual sensations of outdoor light and color. This fresh vision was combined with an instinctive feeling for decorative values and the sensuous qualities of color, line, and pigment. In these respects his work paralleled early French impressionism, but without any possible influence. Not until he was 30 did he go abroad, in late 1866, for 10 months in France, not studying but painting on his own. This experience had relatively little influence on his art.

In 1873 Homer took up a new medium, watercolor, which proved perfectly suited to his basically graphic style and which soon became as important to him as oil. Probably because of the modest success of his watercolors, after 1875 he gave up illustrating, except occasionally.

A decisive change in Homer's career came in 1881 and 1882, when he spent two seasons in England, near Tynemouth, a fishing port on the stormy North Sea. Working almost entirely in watercolor, he first began to picture the sea and the hardy men and women who made their living on it. These watercolors showed a new seriousness and depth of feeling and a great technical advance in atmospheric quality, deeper color, and rounder modeling.

In 1883 Homer left New York for good and settled in a lonely spot on the Maine coast, Prout's Neck. On the rocky shore he built a studio which was his home for the rest of his life. He lived alone, doing his own cooking and housework; he sometimes remained through the hard Maine winters. Always reticent about personal matters, Homer never divulged his reasons for this withdrawal from civilization. There had been an unhappy love affair some years before, and he had never married. But regardless of this, he had found the subjects that meant most to him. There was no element of defeat in his withdrawal; his letters to his family prove that his way of living was genuinely satisfying. ''The life that I have chosen,'' he once wrote, ''gives me my full hours of enjoyment for the balance of my life. The Sun will not rise, or set, without my notice, and thanks.''

From this time Homer's art changed fundamentally. His themes now were the sea, the forest, the mountains, and the lives of sailors, fishermen, and hunters. His style became sure, powerful, and skilled, and within a few years he had attained full maturity. The first fruits of this growth were a series of marine paintings, including *Eight Bells* and *The Fog Warning,* which are pictorial classics of the sea.

The success of his sea paintings led Homer to embark on a new medium, etching. Seven of the eight plates he etched between 1884 and 1889 were based on these paintings and his English watercolors, but with changes that make them among the best designed of any of his works, and among the strongest 19th-century American prints. However, they failed to sell, and he abandoned etching after 1889.

As the years passed at Prout's Neck, Homer's dominant theme became the sea itself. It was the ocean at its stormiest that he loved. His marines take us right into the battlefront between sea and shore, making us feel the weight and movement of the wave, the solidity of the rock, the impact of their collision. In other moods they show us the radiance of dawn or sunset over the water. These marines are supreme expressions of the power, danger, and beauty of the sea.

Homer seldom discussed esthetic matters, and his few recorded statements express a straight naturalistic viewpoint. Although he once said; ''When I have selected the thing carefully, I paint it exactly as it appears,'' his work itself gives ample evidence to the contrary. He simplified severely, concentrating on the large forms and movements. In his mature works, naturalism and decorative values achieved a synthesis; the balance of masses, the strong linear rhythms, and the robust earthy color harmonies were evidently the product of well-considered design.

Homer's purest artistic achievements, aside from his mature oils, were his later watercolors. Almost every year he and his elder brother Charles, both outdoor men, made camping visits to the northern woods—the Adirondacks and Quebec. Here Homer painted scores of watercolors which captured the unspoiled beauty of the wilderness with a vividness and force new in American painting. Their command of line and color and their unerring rightness of design present interesting parallels with the decorative values of Oriental art.

From the late 1890s Homer spent part of most winters in the Bahamas, Florida, or Bermuda. The West Indies revealed to him a new world of light and color. He romanticized the lives of blacks in the Bahamas in a series of superb watercolors that attained the highest brilliancy in all his work. These late watercolors, whether southern or northern, were the purest expressions of his visual delight in the external world. They contain the essence of his genius—the direct impact of nature on the artist's eye, recorded in all its purity by the hand of a master.

In old age Homer was generally considered the foremost painter living in America, and he received many honors. All his important oils were sold during his lifetime. None of this made any difference in the quantity or quality of his works or in his solitary way of living. He died at Prout's Neck on Sept. 29, 1910.

Homer was the greatest pictorial poet of outdoor life in 19th-century America. In his energy, his wide range, the pristine freshness of his vision, and his simple sensuous vitality, he expressed certain aspects of the American spirit as no preceding artist had.

Further Reading

Lloyd Goodrich, *Winslow Homer* (1944), based on Homer's letters, previously unpublished material, and a record of his works, is the most complete biography and critique. Albert Ten Eyck Gardner, *Winslow Homer: American Artist* (1961), presents interesting but questionable theories about Homer's relation to French and Japanese art. Philip C. Beam, *Winslow Homer at Prout's Neck* (1966), includes new, firsthand information on his life in Maine. James Thomas Flexner, *The World of Winslow Homer* (1966), places him in the context of American art of his period. Special aspects of his art are covered in Lloyd Goodrich, *The Graphic Art of Winslow Homer* (1968) and *Winslow Homer's America* (1969), and in Donelson F. Hoopes, *Winslow Homer Watercolors* (1969).

Additional Sources

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Soichiro Honda

A maverick in a country not known for its willingness to accept nonconformists, Soichiro Honda (1906-1991) created an automobile giant despite the opposition of the Japanese government. One of his company's cars, the Accord, was a best-selling model in the American market.

The first son of blacksmith Gihei Honda and his wife Mika, Soichiro Honda was born on November 17, 1906, in rural Iwata-gun, Japan. In 1922 he graduated from the Futamata Senior Elementary School and began his career as an apprentice auto repairman for Arto Shokai, after which he established a branch shop for the firm in Hamamatsu. Honda also participated in auto races and became interested in cars and motorcycles. Soon he was experimenting with engines, and in 1928 he organized the Tohai Seiki Company to manufacture piston rings, some of which were sold to Toyota. During the 1930s it seemed his would become one of the hundreds of small shops that supplied the major companies in what still was a small domestic market.

Honda's business thrived during World War II, and after the war he tried to enter the personal motor business, a difficult task since the industry was virtually nonexistent. Realizing this, he designed and manufactured a small engine that could be attached to a bicycle to create a motorbike. The venture proved a great success. Encouraged, in 1948 he organized the Honda Motor Company. In the following year Honda manufactured a small motorcycle called the ''Dream D'' and prepared to enter the highly competitive (more than 20 firms at the time) Japanese market.

Once again Honda did well, also invading foreign markets effectively. This was made possible through his advertising campaign, in which he altered the image of motorcycling, then widely perceived as a rough way to travel for young males and identified with gangs. Hondas were advertised as a proper vehicle for middle-class individ-

uals of both sexes and all ages. Because of this, within a decade Honda was the leading motorcycle manufacturer in the world and had a larger share of the American motorcycle market than Toyota and Nissan (with its Datsun cars) had in automobiles.

Now Soichiro Honda attracted press attention, and, unlike most Japanese businessmen, he loved it. A small, individualistic, loquacious man, he was the antithesis of what westerners imagined Japanese tycoons to be. For example, he promoted executives on the basis of performance rather than age, an unusual practice at large Japanese firms. Honda continued racing autos and motorcycles, wore slacks and red shirts to work, and took pride in maintaining his independence from the Japanese business establishment. He was quite democratic in his approach. ''I associate with anybody—rich, poor, it doesn't make a difference. I prefer to have the principle of egalitarianism rather than a class distinction of people,'' he told a reporter, and this could be seen in his free and easy way of living. Honda openly voiced his admiration of American business practices and way of life. In fact, there are few large Japanese companies more American in style than Honda.

Honda branched out into other industries in the late 1950s. In 1958 he brought out a successful electric generator, but, more important, considered entry into the automobile industry.

This was a time when the powerful Ministry of Trade and Industry (MITI) was trying to unite several small companies into a third large one to compete with Toyota and Nissan. MITI and the Department of Transportation tried to dissuade Honda from adding to the number of companies, but he persisted. The government and he were at odds ever thereafter. ''Probably I would have been even more successful had we not had MITI,'' he said. ''MITI was incapable of making automobiles, but I was.''

He won MITI's grudging permission by coming out with a very low-priced small sportscar, the S 500, which was different from anything produced by the other companies. He followed it up with other sports models. His company was still very small. In 1966 Honda produced 3,000 cars, half of what Toyota was turning out in a week.

That year Honda tested the international market by sending its sportscar, the S 800, to Europe. It was not popular. This was followed by forays into the minicar market, which in Japan traditionally was for first car buyers, and experienced another relative failure. Meanwhile, research on new engines produced the compound vortex controlled combustion engine (CVCC), based on a dual combustion chamber, which produced significantly less pollution and greater fuel economy than any other than in production.

Honda sent his cars to America in 1970. The N 600 was far too small to attract many buyers, and the same was true of its successor, the AN 600. But its CVCC engine met all of the Environmental Protection Agency's requirements at a time when other cars had to use expensive and initially inefficient pollution control devices.

Honda introduced the Civic to the American market in 1972. It was smaller than all other Japanese models sold in the United States, but, at a time when gasoline prices were starting to rise, it got 39 miles per gallon (mpg) on the road and 27 mpg in city driving. It did better than the earlier Hondas, but in that year only 20,500 sedans were sold. However, the consistently improved model sold more units each year in the 1970s. In 1980 Honda sold 375,000 cars in the American market, almost three times as many as Subaru and twice as many as Mazda but behind Toyota and Nissan.

The reasons for this success were obvious. Honda combined high quality with efficiency and economy. But his small cars still appealed to a limited market.

Always a maverick in the Japanese industry, Honda was the first to accept the idea of manufacturing in the United States. Part of the reason was his perception of the coming market for automobiles. Honda felt that in time the Americans might clamp down on imports, so he wanted to make certain he had production facilities in the United States which would enable him to escape such restrictions. Then too, he knew there was no possibility of taking leadership of the Japanese auto industry from Toyota and Nissan, so the logical place to seek sales was in Europe and the Americas.

In the late 1970s and early 1980s Honda set out to transform his car into a major exporter and producer overseas. He planned to become a true multinational or transnational, highly unusual for a Japanese company at that time. Honda succeeded admirably. In 1979 it opened a plant near Columbus, Ohio, to produce motorcycles, and an auto plant followed soon after, prompting other Japanese companies to follow his lead. In the late 1970s Toyota and Nissan sold one-third of their cars to the United States, while Honda sold half of his in that market.

Honda Motors also enlarged the Civic to the point where it was approximately the same as the Toyota and Datsun and introduced successfully the larger Accord and sporty Prelude.

Soichiro Honda did not directly supervise these introductions or the development of overseas plants in the United States and Europe. He resigned in 1973, but stayed at the company as ''supreme adviser.'' In 1988 he became the first Japanese carmaker to be inducted into the Automobile Hall of Fame. Honda died of liver failure August 5, 1991, in a Tokyo hospital.

Further Reading

There are two biographies of Soichiro Honda: Sol Sanders, *Honda: The Man and His Machine* (1975) and Tetsuo Sakiya, *Honda Motor: The Man, the Management, and the Machines* (1982). Also see Joel Kotkin, ''Mr. Iacocca, Meet Mr. Honda,'' *Inc.* (November 1986); Lawrence M. Miller, ''The Honda Way,'' *Executive Excellence* (March 1988); Ernest Raia, ''The Americanization of Honda,'' *Purchasing* (March 22, 1990); and Gary S. Vasilash, ''Honda Is World-Class in Ohio,'' *Production* (July 1988). For an overview of the Japanese automobile industry and its competition, see Robert Sobel, *Car Wars: The Battle for Global Supremacy* (1984). □

Erich Honecker

A German Communist Party leader, Erich Honecker (1912-1994) was instrumental in establishing a Communist government in East Germany after World War II (East Germany was reunited with West Germany in 1990). He became general secretary of the Communist Party in East Germany and head of the German Democratic Republic in 1971 until 1989.

Erich Honecker was born on August 25, 1912, to a working-class family in Neunkirchen, in the Saar province. He grew up in a strongly Communist milieu. His father was a militant coal miner who joined the Communist Party after it was founded in 1918. He spent his youth in Wiebelskirchen, which voted heavily for the Communists. Honecker joined the Communist Party's children's group in 1922 and its youth organization (KJVD) in 1926. His upbringing, youthful experiences, and early intellectual development convinced him that Communism was the solution to the troubles of the working class and that the Soviet Union (now Russia/The Commonwealth of Independent States) was the best friend of all Communist movements. Despite the imposition of a restrictive form of Communism upon Eastern Germany by the Soviet Union after 1945, Honecker never changed his mind about these two basic ideas. He gave his life to German communism.

Honecker finished high school in 1926. University study was out of the question for the son of a coal miner in those days, so he worked on a farm for two years. Returning to Wiebelskirchen, he became a roofer's apprentice. Honecker's most important work, however, was for the Communist Party, where his sober dedication and organizational skills were rewarded. In 1928 he became head of the local youth group. In 1930 the party offered him his only opportunity for formal study, at a party school in Moscow. By 1934 he was a member of the KJVD's central committee.

The Nazis outlawed the German Communist Party in 1933, but Honecker continued to fight against them. Because the Saar was separated from Germany by the Versailles Treaty of 1919, he could work there openly until a plebiscite in 1935 reunited it with Germany. When an acquaintance admired his courage in agitating against the Nazis despite certain reprisals after the plebiscite, Honecker replied it was simply his conviction, not any special courage. Forced to flee to France after the vote, he reentered Germany in the fall under a false passport to lead the illegal Communist youth organization in Berlin. The Gestapo arrested him in December 1935, and in 1937 he was sentenced to life imprisonment. He was freed by the Soviet Army in 1945.

After the war Honecker participated enthusiastically in building a new state in eastern Germany according to the Soviet model of socialism. He held leadership positions beginning in 1946 and was one of those responsible for turning the ideas of German communism into a state run by one party, the Socialist Unity Party (SED), in which the leaders determine and satisfy the interests of the populations as they see fit. In 1950 he became a member of the SED's Central Committee. A co-founder of the Free German Youth, he headed that organization from 1946 to 1955. He spent 1955 and 1956 studying security issues in Moscow, returning to play an increasingly important role within the party. By 1960 he was a full member of the Politburo, with responsibility for security and military questions. When Walter Ulbricht resigned in 1971, the party elected Honecker its general secretary, effectively making him head of state.

Honecker's policies bore both similarities and differences to those of Ulbricht. The SED still dominated the government and continued to forbid public criticism of its policies. In the most spectacular example of this, during 1976 and 1977 many artists who had protested the party's restrictions on artistic freedom lost their citizenship and were forced to emigrate to the West. The German Democratic Republic (GDR) also remained closely tied to the Soviet Union: 70 percent of the GDR's trade in 1980, for example, was with the U.S.S.R. and its socialist allies. Although Honecker mentioned the advantages of superpower negotiations perhaps more than the Soviet leadership wished, he supported the Soviet Union publicly on every issue.

Honecker's leadership differed in his emphasis on the material needs of the working class. Arguing that class differences still existed in the GDR, he began a program to improve the ''well-being of people.'' In 1976 the SED increased the minimum wage and raised retirement benefits. In 1977 it shortened the working day for shift workers. Perhaps most important, in 1973 the party began a massive program to construct three million low-cost apartments.

During the 1970s détente between the United States and the Soviet Union provided a favorable climate for the improvement of relations between the German states. Honecker signed three treaties with the Federal Republic of Germany (FRG). The ''Transit Agreement'' and ''Traffic Treaty'' of 1972 facilitated trade and travel between the two countries. In the ''Fundamentals Treaty'' of 1973 the two countries agreed on the ''inviolability of borders'' and ''respect for territorial integrity and sovereignty.'' Honecker achieved further recognition of the GDR's sovereign status through his position as signatory to the 1975 Helsinki accords. Trade with the West, and especially with the FRG, which these accords made possible, helped the East German economy and thus Honecker's program to improve citizens' well-being. The provisions which allowed freer travel were also widely popular in the GDR, especially because they allowed greater contact among family members separated by the border.

Further improvement in the relations between the GDR and FRG seemed unlikely. Honecker linked further concessions about travel with recognition of GDR citizenship, which the West German government refused. Tensions between the superpowers also reduced Honecker's freedom to make new overtures. After 1982 Helmut Kohl's new government in West Germany stressed anti-communism and German reunification rather than coexistence. Honecker appeared to want to retain good relations, but canceled a

trip to the FRG in the fall of 1984 after hostile comments from conservative West German politicians, and, it was widely speculated, pressure from the Soviet Union.

Domestically, Honecker's greatest problems were economic. His campaign for economic improvement raised hopes in the GDR, but world-wide recessions made their fulfillment more difficult. Hopes for greater freedom to visit relatives in the West were threatened by stagnation in relations between the two governments. Honecker was expected to continue to seek rapprochement with the FRG, for diplomatic and economic reasons, but to pursue this only insofar as it could be reconciled with Soviet foreign policy. Not only was the GDR dependent upon the Soviet Union economically and militarily, but Erich Honecker remained loyal to the Soviet model of Communism.

Following the reunion of East and West Germany in 1990, Honecker was arrested on charges of treason and manslaughter and stayed in Moscow Hospital until 1991, when he sought asylum through the Chilean Embassy in Moscow. He was later charged with 13 counts of manslaughter for ordering the shooting of persons attempting to escape the German Democratic Republic, and was deported to Germany. Trial began in November, 1992, but was discontinued under controversy in January, 1993. Honecker was released and fled to Chile. He died there in exile at the age of 81 in May, 1994.

Further Reading

Honecker's autobiography, *From My Life* (Oxford 1980; Pergamon 1981), discusses all stages of his life. The last chapter contains an interview with a Western publisher. □

Arthur Honegger

Although Arthur Honegger (1892-1955) was a Swiss composer, he was identified with France because of his long residence in Paris. He was a middle-of-the-road 20th-century composer; as a result, some of his compositions were immediately popular.

Arthur Honegger was born in Le Havre, France, where his Swiss father was a coffee importer. The family was cultured and encouraged their son's interest in music by giving him violin and harmony lessons, studies that were continued at the Zurich Conservatory (1909-1911). In 1911 he commuted once a week from Le Havre to Paris to study violin at the conservatory and in 1913 became a full-time student.

This was an exciting time for a young musician to be in Paris, and Honegger plunged into the musical stream, attending the ballet and opera and becoming acquainted with the new works of Claude Debussy, Maurice Ravel, and Igor Stravinsky. Because of his study in Switzerland, his musical orientation had been German; Richard Wagner, Richard Strauss, and Max Reger had been his models, and he never really abandoned them even when he became influenced by the newer French music. Darius Milhaud was his classmate at the conservatory and introduced him to a group of young composers; in 1920 they gave a joint concert of their works. The critic who reviewed the concert entitled his article ''The Russian Five and the French Six,'' referring to the great school of Russian nationalistic composers and to Honegger and his friends—Milhaud, Francis Poulenc, Germaine Tailleferre, Louis Durey, and Georges Auric. The label stuck, and for the rest of their lives these composers never lived down the association, no matter how divergent their mature styles became. The term ''Les Six'' connoted an attitude that was antiromantic and which held that music should not take itself too seriously. ''Down with Wagner. Down with Beethoven,'' they said. ''Let's have music that is clever and gay, as simple as the music of the street.''

Honegger never shared these views. On the contrary, he said: ''My great model is J. S. Bach. I do not seek, as do some anti-impressionist composers, a return to harmonic simplicity. I find, on the contrary, that we should use the harmonic materials created by the school that preceded us, but in a different way, as the base for lines and rhythms. Bach availed himself of the elements of tonal harmony, as I want to avail myself of modern harmony. I am not a party to the cult of the Music Hall and the Street Fair, but on the contrary I am dedicated to chamber music and symphonic music in their most serious and austere aspects.''

Honegger was fascinated by sports and machinery. Two of his early compositions, *Pacific 231* (1923), a vivid description of a powerful locomotive starting, accelerating, and stopping, and *Rugby* (1928), a description of a football game, were instantly popular. Another early work that brought him recognition was his oratorio *King David* (1923), a large-scale work for chorus, soloists, orchestra, and a narrator, who provides continuity between the musical numbers. Based on the biblical story of David, Honegger's score includes pseudo-Oriental orchestral pieces and Bach-style choruses, along with dissonant harmonies. The total effect is rich and brilliant. Other large-scale choral works include *Jeanne d'Arc aux bûcher* (1938; *Joan of Arc at the Stake*), which is sometimes staged in operatic manner, and *The Dance of Death* (1940). *Antigone* (1927) is an austere one-act opera. He also wrote chamber music and five symphonies, the fifth commissioned and first performed by the Boston Symphony in 1952.

Honegger stated his creed as a composer: ''My desire and my endeavor have always been to write music which would be attractive to the large masses of listeners and which would, at the same time, be sufficiently devoid of banalities to interest music lovers.'' Certain of his compositions succeed in achieving this balance, and Honegger was one of the most successful composers of his generation.

Further Reading

There is no book-length study of Honegger in English, but a series of interviews with him has been translated as *I Am a Composer* (1966). Honegger is considered in these discussions of contemporary music: David Ewen, ed., *The New Book of Modern Composers* (1943; 3d rev. ed. 1964), and Ewen's own work, *The World of Twentieth-Century Music* (1968); Howard Hartog, ed., *European Music in the Twentieth Century*

(1957); Peter S. Hansen, *An Introduction to Twentieth Century Music* (1961); Joseph Machils, *Introduction to Contemporary Music* (1961); and A. L. Bacharach, ed., *The Music Masters,* vol. 4 (1970). □

Honen

The Japanese Buddhist monk Honen (1133-1212) is considered the real founder of Japanese Amidism in the form of the Pure Land sect, or Jodoshu.

Honen was the son of an official of Mimasaka Province whose dying wish was that Honen become a monk. Honen began his studies at the great Tendai center on Mt. Hiei. Ordained, he withdrew to the outskirts of Kyoto to lead a solitary life of meditation and contemplation. Dissatisfied with religion as he had learned it, he wanted to break with traditional religious observance. It was only in 1175, when he was 43, that he began to teach his beliefs.

In 1198 Honen formalized his ideas in the *Senchakushu,* an abbreviated title which, rendered in full, means ''Collection of Passages on the Original Vow of Amida, in Which the Nembutsu Is Chosen above All Other Ways of Achieving Rebirth.'' In this work, Honen made it clear that the *nembutsu,* or the calling of Amida's name for his aid, was superior to all other forms of religious practice. One was saved not through one's own efforts (*jiriki*) but through the compassionate mercy of another (*tariki*), that is, Amida. Traditional methods of salvation relied on severe personal disciplines that ultimately led to enlightenment; these he called the Path of Holiness (*shodo*) and the Path of the Pure Land (*jodo*), as the heaven over which Amida presided was called. To attain the Pure Land all that was necessary was the invocation of Amida's name and complete dependence on his mercy. It was felt that for most men the Path of Holiness was beyond their capacities and that hope for salvation thus lay in the second path, which was bound to be successful since it stood beyond personal jurisdiction.

This book was written for the edification of the premier, Fujiwara Kanezane; but when it came out, it provoked the harshest of criticisms from the monks of Mt. Hiei, who destroyed all the copies they could set their hands on. They felt that Honen was turning against Tendai teachings, and he was accused of moral laxity as well.

In 1207, as a result of a misunderstanding with the emperor Toba II, Honen was exiled to Tosa. He remained there only 10 months but was not permitted to return to the capital until 1211. He died in March 1212.

Further Reading

Excerpts of Honen's writings are in *The Buddhist Tradition in India, China, and Japan,* edited by William Theodore de Bary (1969). The most authoritative treatment in a Western language of Honen's life is Harper H. Coates and Ryugaku Ishizuka, *Honen the Buddhist Saint: His Life and Teaching* (1925). See also Mamine Ishii, *A Short Life of Honen* (1932). Alfred Bloom, *Shinran's Gospel of Pure Grace* (1965), contains pertinent material on Amidism.

Additional Sources

Honen the Buddhist saint, New York: Garland, 1981. □

Pieter de Hooch

The paintings of middle-class Dutch interiors by the Dutch artist Pieter de Hooch (1629-after 1684) are prized both for the vision of the serenity and order of the life they portray and for their qualities of abstract organization.

Born in Rotterdam in 1629, Pieter de Hooch, or Hoogh, was employed in 1653 as a ''servant'' and ''painter'' by a cloth merchant who had homes in both Delft and Leiden and who by 1655 owned 10 paintings by De Hooch. His early works were mainly crowded scenes of the activities of soldiers in their leisure time. In 1654 De Hooch was said to be living in his native city. That year he married a Delft girl, and the following year he was a member of the Delft guild.

De Hooch's best works were painted during his residence in Delft, roughly in the years between 1655 and 1662. They clearly belong to the Delft school, with marked resemblances to the mature works of Jan Vermeer. De Hooch's earliest dated pictures are from 1658, and they show him at the height of his powers. His mastery of elaborate spatial construction is exemplified in the *Card Players* (1658), where the rectangles of architectural details and furnishings form an abstract pattern in which figures are placed with an effect of the most satisfying equilibrium. The view from the interior to outside areas in this painting is the kind of problem in space representation that characterized De Hooch's works of his Delft period.

The interrelations between De Hooch and his great contemporary in Delft, Vermeer, are not fully understood. They obviously shared an interest in the representation of interior space with figures. De Hooch's style differs from Vermeer's in that his light and colors are warmer, his spatial constructions tend to be more complex, and his figures lack the monumental three-dimensionality of Vermeer's. The faces that De Hooch paints are particularly lacking in conviction; they are weak in both form and characterization.

In the 1660s and 1670s De Hooch lived and worked in Amsterdam. He gradually adopted a more upper-class orientation, with greater emphasis on the elaboration of decoration and costumes. From the later 1660s on his paintings were cold and dry and not above the level of achievement of his generally prosaic followers.

The latest date De Hooch inscribed on a painting was 1684. How long he lived after that and where he died are unknown.

Further Reading

The best study of De Hooch is in German. In English see C. H. Collins Baker, *Pieter de Hooch* (1925), and N. Maclaren, *The Dutch School* (National Gallery Catalogues; 1960).

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Sidney Hook

The philosopher Sidney Hook (1902-1989) was an exponent of classical American pragmatism. He brought the method of intelligence to bear on social issues, education, ethics, and philosophy itself.

Sidney Hook was born on December 20, 1902, to Issac and Jennie Hook. He studied at the City College of New York (BA) and at Columbia University (MA, Ph.D.). While at Columbia Hook studied with John Dewey. Without doubt Hook was the most distinguished of Dewey's students and one of the best exponents of classical American pragmatism. He lectured at universities throughout the United States and after 1927 taught in various capacities at New York University. Hook served as the head of the Department of Philosophy of New York University from 1948 to 1969, during which time he founded the New York University Institute of Philosophy.

Widely recognized for his contributions to philosophy, Hook received numerous honorary degrees and served as a president of the American Philosophical Association, East Division (1959-1960) and as a fellow of the American Academy of Arts and Sciences as well as of the National Academy of Education. Hook's insistence that philosophy address the affairs of life involved him in issues well beyond the confines of academic philosophy. For these contributions he also won distinction, receiving the Presidential Medal of Freedom in 1985. After 1973 he was a senior research fellow at the Hoover Institution, Stanford University, until his death in 1989.

Hook described his thought as pragmatic naturalism, experimentalism, or ''the philosophy of pragmatism in the tradition of Charles Sanders Pierce and John Dewey.'' In essence, his philosophical approach amounts to the applying of the method of science, or experimentalism, to all domains of thought and life. This pragmatic method does not mean a rigid scientism denying all valuative dimensions of experience. In fact, Hook argued that warranted assertions can be made about matters of value as well as of fact. Accordingly, Hook stressed the importance of creative intelligence in thought and action. Such creative thought, however, must be informed and guided by a scientific method.

Hook argued, as William James did, that humans live in an ''open universe'' and thus play a creative role in the building of a social world and transforming the natural environment. Neither humanity nor its universe is closed, determined, or finished. Hook held this conviction to be crucial to an experimental view of the world, and it pitted him against all forms of determinism. He challenged the cogency of Marxist historical materialism, religious predestination, and forms of quietism. The demand placed on humans in an open universe, as Hook saw it, is to respond to concrete situations through informed thought and action. Of course, humans are not absolutely free; life takes place in relation to others and to the natural and social world. Nevertheless, there remains the capacity and demand for humans to act freely in their world.

The close relation of thought and action is another mark of Hook's thought, as it is of all forms of pragmatism. For Hook, ideas, whatever else they may be, were guides for action that were to be used in critical engagement with the affairs of life. They must be tested by their ability to inform further thought and action. This experimental testing of ideas against the demands and needs of experience is what Hook specifically meant by the scientific method. Not surprisingly, he saw experimentalism as the most adequate way to guide and test human thinking and doing in the quest to make a better world.

Hook applied his pragmatic naturalism to a wide array of philosophical and social issues. In his earliest work, *The Metaphysics of Pragmatism* (1927), he addressed fundamental issues in pragmatic philosophy itself. In his *The Quest of Being* (1961) he challenged many philosophical assumptions about the character of Being itself and the task of philosophy by bringing the pragmatic method to bear on the problems of ontology. Hook was also one of the first to

introduce Marx to the American philosophical world. As early as 1933, in *Towards the Understanding of Karl Marx,* he explored the importance, relevance, and problems of Marxist thought. Social philosophy remained an abiding concern of his and was later voiced in *Marxism and Beyond* (1983) and *Out of Step: An Unquiet Life in the 20th Century* (1987). Hook was not, however, a Marxist thinker, since he rejected the theory of historical materialism and all determinist interpretations of it. He described himself as a social democrat. Besides these philosophical and social applications of his thought, Hook's writings covered such diverse topics as religion (*Religion in a Free Society,* 1967), education (*Education and the Taming of Power,* 1973), and constitutional problems (*Common Sense and the Fifth Amendment,* 1957). His list of publications is monumental, demonstrating the vitality and breadth of his thought.

Hook consistently claimed that philosophy is ''the quest for wisdom.'' The philosopher's task is not to advocate specific policies or plans of action. Rather, the thinker is to employ the method of intelligence in order to define, clarify, and evaluate the social problems confronting us. Again, like Dewey, Hook understood philosophy as normative social criticism. As a normative discipline, it asks about truth and goodness; as social criticism, it explores the basic issues and problems of social existence. By rigorously practicing this idea of philosophy Hook made an enduring contribution to American thought and life. He made his home in Stanford, California, but was buried in South Wardston, Vermont, following his death on July 12, 1989.

Further Reading

For helpful works on Hook's thought see *Sidney Hook and the Contemporary World: Essays on the Pragmatic Intelligence* (1968) and also *Sidney Hook: Philosopher of Democracy and Humanism* (1983), both edited by Paul Kurtz. Hook's autobiography *Out of Step: An Unquiet Life in the 20th Century,* was published in 1987. □

Robert Hooke

The English physicist Robert Hooke (1635-1703) was one of the most ingenious and versatile experimenters of all time.

Robert Hooke, the son of a clergyman in Freshwater on the Isle of Wight, was born on July 18, 1635. He was too sickly for regular schooling until he was 13, when, left an orphan with a modest inheritance, he entered Westminster School. Later he earned his way as a chorister at Christ Church, Oxford, and attended Westminster College, graduating with his master's degree in 1663. Hooke remained at Oxford, where he became assistant to Robert Boyle. Together they conducted many experiments on the effects of reduced air pressure, using an air pump that had been designed and constructed by Hooke.

In 1662 Hooke became curator of the newly founded Royal Society, his duties being to produce three or four significant experimental demonstrations for each weekly meeting of the society. He was ideally suited for such work, and his career thereafter was immensely active and fertile. He founded microscopic biology with his pioneering *Micrographia* (1665). He invented the first practical compound microscope, the spring balance wheel and anchor escapement mechanism, the universal joint, improved barometers, a screw-divided quadrant for astronomical measurements, a simple calculating machine, and a sounding device. He devised and performed numerous experiments to investigate the laws of gravity and suggested the inverse-square relationship for the decrease of gravity with distance. He proposed in rudimentary form a wave theory of light, a dynamical theory of heat, a theory of combustion, and even an evolutionary theory, all of which were accepted as scientific orthodoxy only in the 19th century. He made careful astronomical observations to try to prove the motion of the earth from stellar parallax, lectured on comets and earthquakes, and noted the relationship between a falling barometer and an approaching storm. After the great fire of London in 1666, he was engaged by the city in rebuilding projects and proved himself a skilled architect. For a time he also served as secretary and treasurer of the Royal Society.

Unfortunately, Hooke's many concurrent projects, and the necessary haste with which he did everything, meant that many of his ideas were never developed in depth. This led to several priority disputes, the most notable of which were with Isaac Newton. Hooke claimed that most of Newton's optical researches and his system of universal gravitation, which obeyed the inverse-square law, were in his own works. Hooke was no more belligerent or aggressive in pushing his claims than was common at the time, but Newton remained bitter. Hooke died in London on March 3, 1703, and during the 24 years after Hooke's death, when Newton was the dominant figure in the British scientific community, Hooke's reputation suffered. His true greatness was not generally recognized until the 20th century.

Further Reading

Most of Hooke's published writings are reprinted in Robert W. T. Gunther, *Early Science in Oxford* (15 vols., 1920-1945). The standard recent work on Hooke, rehabilitating his reputation after 2 centuries, is Margaret 'Espinasse, *Robert Hooke* (1956). A convenient short review of Hooke's life is in the *Scientific American*'s publication *Lives in Science* (1957). □

Richard Hooker

The English divine Richard Hooker (1554-1600) is best known for his ''Ecclesiastical Polity,'' a work that provided a solid theological basis for the newly established Church of England.

Nothing is known of Richard Hooker's early life apart from his birth at Exeter in Devonshire. He went to Corpus Christi College, Oxford, about

1568. His appointment as deputy to the regius professor of Hebrew is one of the best-known events in his Oxford career; and a small pension of £4 a year was given Hooker by the mayor and Chamber of Exeter in 1582. It is likely that he left Oxford in 1584, when he was presented to the vicarage of Drayton Beauchamp. It is possible that he never resided there, because he was negotiating in London for the mastership of the Temple Church, which he got in 1585. In 1588 he married Joan Churchman; they later had two sons, who died in infancy, and four daughters.

While at Oxford, Hooker had been tutor to Edwin Sandys, who was to have a notable career as a statesman, become a director of the Virginia Company, and be knighted. Hooker sold the copyright in the eight books of his *Ecclesiastical Polity* to Sandys for about £50 plus a certain number of copies of the printed books; while, for his part, Sandys was to get the books printed. Only the first five appeared and at considerable cost to Sandys: the first four in 1593, the fifth book in 1597. Why the last three books were not published until the middle of the 17th century has caused much discussion among scholars, touching not least upon the genuineness of these volumes. In 1591 Hooker had accepted the living of Boscombe in Wiltshire, from which in 1595 he went to the living of Bishopsbourne, near Canterbury, where he died.

C. J. Sisson, perhaps the greatest modern Hooker scholar, stated: ''In the long and crowded roll of great English men of letters there is no figure of greater significance than Hooker. . . . His own life's work is a monument of pure and splendid prose style and of lucid philosophic thought, based on unsurpassed scholarship in the vast field of his theme.''

Further Reading

Hooker's *Works* were published in three volumes in 1888. An early life of Hooker by Gauden, Bishop of Worcester, was so unsatisfactory that Archbishop Sheldon of Canterbury commissioned Izaak Walton to write a biography. This has been the standard life since its publication in 1665 and was included in the 1888 edition of Hooker's *Works*. C. J. Sisson, *The Judicious Marriage of Mr. Hooker* (1940), provided some important corrections. Modern studies of Hooker are F. J. Shirley, *Richard Hooker and Contemporary Political Ideas* (1949), and John S. Marshall, *Hooker and the Anglican Tradition* (1963).

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Thomas Hooker

Thomas Hooker (1586-1647), English-born Puritan theologian, was founder and spiritual leader of the Connecticut colony in New England.

Thomas Hooker was born in Leicestershire. After receiving a preparatory education, he attended Cambridge University, earning a bachelor of arts degree (1608) and a master of arts degree (1611). He remained as a fellow at the university until 1618, becoming a devout Puritan. In the 1620s Hooker served a congregation in Essex, where he became widely known for his excellent preaching. Because of his Puritan views, however, he attracted the attention of the Anglican authorities, who forced him to leave England. He eventually settled in Rotterdam, Holland, and here he received the call to the ministry of the Newtown (Cambridge) congregation in the American colony of Massachusetts.

Hooker was never happy in Newtown. His congregation was dissatisfied with its land; the religious challenges posed by Roger Williams and Anne Hutchinson were shaking the colony; and, most significantly, Hooker found himself incompatible with the leaders of Massachusetts. In 1636 the Newtown congregation received permission to emigrate, and Hooker led a majority of them to Connecticut.

The Hartford Church, under Hooker's pastorate, was exemplary for its lack of discord and controversy. Hooker was a humane and understanding clergyman. He made an outstanding contribution to the colony in a sermon in which he applied the principles of Congregationalism to political organization. Used as the basis for the Fundamental Orders, the sermon emphasized the election of public officials and the limitation of their power by the electorate. While Hooker's ideas seemed highly democratic, they were strictly qualified. His ''people'' were limited to full participating members of the Puritan church, and his emphasis on

Thomas Hooker (center, with staff)

the responsible use of power precluded unrestrained popular rule.

Hooker did not differ with orthodox New England Puritanism, although he practiced these beliefs with more humanity than his clerical colleagues. While living in Newtown, he had debated Roger Williams, and after moving to Connecticut, he returned to Massachusetts to serve on the court that tried Anne Hutchinson for heresy. His pamphlet ''A Survey of the Summed of Church-Discipline,'' is an excellent explanation and defense of New England Congregationalism. Hooker retained his Hartford pastorate until his death on July 7, 1647.

Further Reading

The only book-length biography of Hooker is George L. Walker, *Thomas Hooker: Preacher, Founder, Democrat* (1891). A briefer biography is Warren W. Archibald, *Thomas Hooker* (1933). Background information is in Herbert L. Osgood, *The American Colonies in the Seventeenth Century* (3 vols., 1904-1907); Charles M. Andrews, *The Colonial Period of American History* (4 vols., 1934-1938); Albert E. Van Dusen, *Connecticut* (1961); and Mary Jeanne Anderson Jones, *Congregational Commonwealth: Connecticut, 1636-1662* (1968).

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bell hooks

Social critic bell hooks (born 1952) is a prolific writer whose books analyze the function of race, as well as gender, in contemporary culture.

Writer, professor, and social critic, bell hooks is undeniably one of the most successful ''crossover'' academics of the late twentieth century. Her name, as well as the criticisms of racism and sexism that she has penned, are central to many current academic discussions, and they are also read widely outside of the educational arena. Her 1995 publication *Killing Rage: Ending Racism,* according to Ingrid Sischy in *Interview,* ''unswervingly, unnervingly faces [the subject of racism], which is so often swept under the carpet and which is afloat in a big way. [hooks] shows racism as the minefield that it is.''

Her other books, five of which were on the market before 1992, similarly analyze the function of race, as well as gender, in contemporary culture, taking as their subjects movies, television, advertising, political events, socioeconomic conditions—anything that reflects social inequality. In the introduction to *Black Looks,* which includes essays about Madonna, filmmaker Spike Lee, and the Anita Hill - Clarence Thomas hearings, hooks explained the fundamental political purpose of her cultural criticism: ''It struck me that for black people, the pain of learning that we cannot control our images, how we see ourselves (if our vision is not decolonized), or how we are seen is so intense that it rends us. It rips and tears at the seams of our efforts to construct self and identify.''

The essayist and teacher known to her readers as bell hooks was born Gloria Jean Watkins on September 25, 1952. The sense of community that would become so significant a note in hooks's work grew out of her early life in a black neighborhood in Hopkinsville, a small, segregated town in rural Kentucky. She recalled her neighborhood as a ''world where folks were content to get by on a little, where Baba, mama's mother, made soap, dug fishing worms, set traps for rabbits, made butter and wine, sewed quilts, and wrung the necks of chickens.'' In the same essay, ''Chitlin Circuit,'' hooks explained how the hardships created by racism could be turned by this community into a source of strength: ''A very distinctive black culture was created in the agrarian South, by the experience of rural living, poverty, racial segregation, and resistance struggle, a culture we can cherish and learn from. It offers ways of knowing, habits of being, that can sustain us as a people.''

Gloria was one of six siblings: five sisters and a baby brother. Her father worked as a janitor, and her mother, Rosa Bell Oldham Watkins, worked as a maid in the homes of white families, as did many of the black women in town. Although hooks—writing in the essay ''Keeping Close to Home'' from *Black Looks*—described her father as ''an impressive example of diligence and hard work,'' she paid the most tribute to her mother's care; in ''Homeplace'' she explained, ''Politically, our young mother, Rosa Bell, did

not allow the white supremacist culture of domination to completely shape and control her psyche and her familial relationships.'' The author further described how this role applied to mothers in black communities in general: ''Black women resisted by making homes where all black people could strive to be subjects, not objects, where we could be affirmed in our minds and hearts despite poverty, hardship, and deprivation, where we could restore to ourselves the dignity denied us on the outside in the public world.''

As a student at segregated public schools such as Booker T. Washington Elementary and Crispus Attucks High, hooks was taught by a dedicated group of teachers, mostly single black women, who helped to shape the self-esteem of children of color. But the late 1960s brought forced school integration to Kentucky. Looking back on her sophomore year of high school in ''Chitlin Circuit,'' she recalled, ''What I remember most about that time is a deep sense of loss. It hurt to leave behind memories, schools that were 'ours,' places we loved and cherished, places that honored us. It was one of the first great tragedies of growing up.''

The neighborhood where she grew up provided young Gloria with the affirmation that fostered her resistance to racism, but it also provided her with the negative and positive experiences that would shape her feminism, which she discussed in the essay ''Ain't I a Woman: Looking Back'': ''I cannot recall when I first heard the word 'feminist' or understood its meaning. I know that it was early [in my] childhood that I began to wonder about sex roles, that I began to see and feel that the experience of being 'made' female was different from that of being 'made' male; perhaps I was so conscious of this because my brother was my constant companion. I use the word 'made' because it was obvious in our home that sex roles were socially constructed—that everyone could agree that very small children were pretty much alike, only different from one another physiologically; but that everyone enjoyed the process of turning us into little girls and little boys, little men and little women, with socially constructed differences.''

Learned to ''Talk Back''

Although Gloria was supposed to become a quiet, well-behaved young woman, she became instead a woman who ''talked back.'' This phenomenon, for which hooks eventually named a volume of essays, actually refers to the development of a strong sense of self that allows black women to speak out against racism and sexism. In the introduction to *Talking Back: Thinking Feminist, Thinking Black,* a collection published in 1989, hooks emphasized the importance of this trait in her personality: ''Folks who know me in real life and in the unreal life of books can bear witness to a courageous openness in speech that often marks me, becomes that which I am known by.'' In the essay of the same name, hooks noted the origin of this outspokenness: ''I was always saying the wrong thing, asking the wrong questions. I could not confine my speech to the necessary corners and concerns of life.''

Young Gloria's personality was a mix of this disobedient curiosity and a painful reserve; she explained, in retrospect, that ''safety and sanity were to be sacrificed if I was to experience defiant speech. Though I risked them both, deep-seated fears and anxieties characterized my childhood days.''

She wasn't, however, afraid of writing or of books; she used both to further develop her voice. In '''When I Was a Young Soldier': Coming to Voice,'' hooks explained that poetry—an element of particular importance in the growth of her voice—first captured her attention at church ''with reading scripture with those awkward and funny little rhymes we would memorize and recite on Easter Sunday.'' By the time she was ten, she had begun writing her own poetry and soon developed a reputation for her ability to recite verse. She described the way poetry figured into her early life in ''When I Was a Young Soldier'': ''Poetry was one literary expression that was absolutely respected in our working-class household. Nights when the lights would go out, when storms were raging, we would sit in the dim candlelight of our living room and have a talent show. I would recite poems: [William] Wordsworth, James Weldon Johnson, Langston Hughes, Elizabeth Barrett Browning, Emily Dickinson, Gwendolyn Brooks. Poetry by white writers was always there in schools and on family bookshelves in anthologies of 'great' works sold to us by door-to-door salesmen. . . . Poetry by black writers had to be searched for.''

Although hooks has continued to write poetry and has published some, she gained notoriety as a writer of critical essays on systems of domination. In order to do this work, she found herself needing to develop a different voice, a

different name. In an essay called ''To Gloria, Who Is She: On Using a Pseudonym,'' hooks noted: ''Gloria was to have been a sweet southern girl, quiet, obedient, pleasing. She was not to have that wild streak that characterized women on my mother's side.''

She first used her pseudonym—her maternal great-grandmother's name—for a small book of poems; another woman in her community was named Gloria Watkins, and she wanted to avoid confusion. But a different purpose gradually developed, as she noted in ''Talking Back'': One of the many reasons I chose to write using the pseudonym . . . was to construct a writer-identity that would challenge and subdue all impulses leading me away from speech into silence.'' This writer-identity, represented by the pseudonym bell hooks, grew out of the reputation that the original bell hooks had in Gloria's community and, consequently, the sense of self that it could make for Gloria: ''I was a young girl buying bubble gum at the corner store when I first really heard the full name bell hooks,'' she remembered in ''Talking Back.'' ''I had just talked back to a grown person. Even now I can recall the surprised look, the mocking tones that informed me I must be kin to bell hooks—a sharp-tongued woman, a woman who spoke her mind, a woman who was not afraid to talk back. I claimed this legacy of defiance, of will, of courage, affirming my link to female ancestors who were bold and daring in their speech.''

Found Racism in Women's Studies

To a southern black girl from a working-class background who had never been on a city bus, who had never stepped on an escalator, who had never traveled by plane, leaving the comfortable confines of a small town Kentucky life to attend Stanford University was not just frightening, it was utterly painful. In ''Keeping Close to Home: Class and Education,'' hooks described her difficult first journey out of Hopkinsville, which she made to begin her undergraduate education at Stanford, a white, ivy-league institution.

Accepting the scholarship that would take her to northern California, hooks gave up the affirmation of her black community but hoped to find a place that would affirm a woman's voice talking back. Initially, as she acknowledged in ''Ain't I a Woman: Looking Back,'' she found some of the intellectual and political affirmation that she had anticipated: I eagerly responded to the fervor over contemporary feminist movement on campus. I took classes, went to meetings, to all-women's parties.'' But one of the significant weaknesses of that women's movement quickly became apparent to her: ''It was in one of my first Women's Studies classes, taught by Tillie Olsen, that I noticed the complete absence of material by or any discussion about black women. I began to feel estranged and alienated from the huge group of white women who were celebrating the power of 'sisterhood.'''

That initial disillusionment would eventually fuel hooks's major contribution to mainstream feminism—her critique of its persistent racism. In ''Feminism: a Transformational Politic,'' she translated that early experience in Women's Studies into broad political insight: ''Within the feminist movement in the West, [there exists] the assumption that resisting patriarchal domination is a more legitimate feminist action than resisting racism and other forms of domination.'' It became hooks's main work to change that assumption.

The unspoken racism she witnessed in the classroom reflected the racism embedded in the academy at large, where an institution run largely by middle-class, white men actively worked to limit the movement of the few people of color who were present. In ''Black and Female: Reflections on Graduate School,'' hooks recalled the racism that began in her undergraduate education: ''We were terrorized. As an undergraduate, I carefully avoided those professors who made it clear that the presence of any black students in their classes was not desired. . . . They communicated their message in subtle ways—forgetting to call your name when reading the roll, avoiding looking at you, pretending they do not hear you when you speak, and at times ignoring you altogether.''

She encountered further obstacles when she pursued her study of literature later in graduate school. Several professors at the University of Southern California and the University of Wisconsin were determined to stop hooks—a black woman—from earning the graduate degree that she needed to become a university professor. Neither of these programs nor her final degree program at the University of California at Santa Cruz had black women on the faculty. Persisting against the racism, hooks completed her dissertation titled *Toni Morrison's Fiction: Keeping ''A Hold on Life,''* in 1983. Although she would go on to teach African American literature, hooks only submitted this work for publication in the early 1990s. As early as 1981, however, she already had a major publication to her credit, *Ain't I a Woman: Black Women and Feminism.*

Wrote First Book at Nineteen

In the early 1970s, in order to combat the racism that permeated her world, hooks turned to the same strategy that had served her so well in childhood: talking back. She was experiencing, every day, as she recorded in *Ain't I a Woman,* ''a social reality that differed from that of white men, white women, and even black men.'' She tried to find texts that would explain that difference and validate her recognition of the injustice. The impetus to write her own text finally came from a black male friend who was her lover at the time: ''When I could not find sources, when I expressed mounting bitterness and rage, he encouraged me to write this book that I was searching for.'' In *Breaking Bread: Insurgent Black Intellectual Life,* she summarized the fundamental idea she needed to capture in that first book: ''What I wanted so much to do . . . was to say there is a history that has produced this circumstance of devaluation. It is not something inherent in Black women that we don't feel good about ourselves, that we are self-hating. Rather it is an experience which is socially circumscribed, brought into being by historical mechanisms.''

Despite the full-time studies she was pursuing at Stanford when she began *Ain't I a Woman* at the age of nineteen, hooks took a job as a telephone operator. Finding time for her writing was a challenge, but hooks also found that the

job offered her something she didn't have in school at the time—a community of working-class, black women: ''They provided support and affirmation of the project,'' she wrote, ''the kind of support I had not found in a university setting. They were not concerned about my credentials, about my writing skills, about degrees. They, like me, wanted someone to say the kinds of things about our lives that would bring change or further understanding.''

The author went through several drafts of the manuscript over the next six years before she had one that satisfied her. A large part of the process, as she reconstructed it in '''When I Was a Young Soldier': Coming to Voice,'' was once again about discovering a voice that was strong enough to talk back: ''The initial completed manuscript was excessively long and very repetitious. Reading it critically, I saw that I was trying not only to address each different potential audience—black men, white women, white men, etc.—but that my words were written to explain, to placate, to appease. They contained the fear of speaking that often characterizes the way those in a lower position within a hierarchy address those in a higher position of authority. Those passages where I was speaking most directly to black women contained the voice I felt to be most truly mine—it was then that my voice was daring, courageous.'' It was at this moment that the persona of bell hooks truly rescued Gloria Watkins.

At first hooks had considerable trouble publishing her work: some publishers would release works on racism, and a number of feminist presses were printing anti-sexist books, but no one wanted to take a risk on a book that treated the two topics together. Eventually, hooks was directed to her future publisher, South End Press, while giving a talk at a feminist bookstore in San Francisco. Once published in 1981, *Ain't I a Woman* became central to discussions of racism and sexism. Eleven years later, *Publishers Weekly* ranked it among the ''20 most influential women's books of the last 20 years.'' Much of the response, as hooks characterized it in ''Talking Back,'' was shockingly negative: ''The book was sharply and harshly criticized. While I had expected a climate of critical dialogue, I was not expecting a critical avalanche that had the power in its intensity to crush the spirit, to push one into silence.''

Most of the criticism came from the academic community, both because hooks's form defied academic convention and because her subject matter pressed vulnerable points with established white feminists. The author explained in *Breaking Bread* that she received her most important feedback from her non-academic readers: ''When *Ain't I a Woman* was first published I would get dozens of letters a week, where, say, a Black woman from a small town, out in the middle of nowhere, would tell me that she read my book at the public library and it transformed her life.

A Career in Higher Education

While *Ain't I a Woman* made bell hooks a vital name in feminist debate, Gloria Watkins continued her work. With a Ph.D. in English literature, she embarked on her teaching career. It was in her role as a teacher that hooks felt she was doing her most important work, as she explained in ''On Being Black at Yale: Education as the Practice of Freedom'': ''Fundamentally the purpose of my knowing was so I could serve those who did not know, so that I could learn and teach my own—education as the practice of freedom.'' She knew that for a people historically and legally deprived of the right to education, teaching was one of the most substantial forms of political resistance she could choose.

After holding various lectureships at Santa Cruz in the early 1980s, hooks left for Yale when she had the opportunity to teach in African American Studies, stating: ''I would not have accepted a job solely in the English Department. I believed that I would find in African American Studies a place within the university wherein scholarship focusing on black people would be unequivocally deemed valuable—as necessary a part of the production of knowledge as all other work.'' In 1988, she joined the faculty at Oberlin College in Ohio, where she would teach in Women's Studies, a program that now offered the critique of racism that was absent during her undergraduate years.

Along with her teaching, hooks has continued to write and publish at a rate that is astonishing even for an academic. She published *Feminist Theory: From Margin to Center* while still lecturing at Santa Cruz in 1984 and followed it in 1989 with *Talking Back: Thinking Feminist, Thinking Black.* She then produced three books in three years: *Yearning: Race, Gender and Cultural Politics* in 1990; *Breaking Bread: Insurgent Black Intellectual Life,* which she wrote with Cornel West, in 1991; and *Black Looks: Race and Representation* in 1992. The following year saw the publication of *Sisters of the Yam: Black Women and Self-Recovery.* In addition, hooks's essays frequently appear in a publications that range from the *Journal of Feminist Studies in Religion* to *Essence.*

Taking a post with the City College of New York in 1995, hooks moved to the Henry Holt publishing company and came out with *Killing Rage: Ending Racism,* a book that calls for a more proactive approach to solving the problem of racism in America. When asked in *Interview* magazine why she chose this focus, hooks responded, ''Wherever I went, I kept hearing people say, 'I will always be racist,' or 'This person will always be racist.' And I kept thinking, Why do so many people have bleak, passive responses to racism, where they just act as though it is some kind of illness that will never change, that will never go away. . . . I kept thinking how this passiveness really belies the history of resistance to racism in our culture. . . . When one looks at the history of African-Americans in our culture, it's amazing how much has been profoundly altered in people's lives, from the end of slavery to today.'' With her many critiques of America's societal problems, hooks has certainly proven her own commitment to play a role in bringing attention to all forms of prejudice.

It is clear that hooks intends to stick to the goal she once described in her essay ''Talking Back'': ''Moving from silence into speech is for the oppressed, the colonized, the exploited, and those who stand and struggle side by side a gesture of defiance that heals, that makes new life and new growth possible. It is that act of speech, of 'talking back,' that is no mere gesture of empty words, that is the expres-

sion of our movement from object to subject—the liberated voice.''

Further Reading

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Benjamin Lawson Hooks

Attorney Benjamin Lawson Hooks (born 1925) was the executive director of the National Association for the Advancement of Colored People and served from 1972 to 1977 as the first African American commissioner of the Federal Communications Commission. He led the historic prayer vigil in Washington DC in 1979 against the Mott anti-busing amendment which was eventually defeated in Congress.

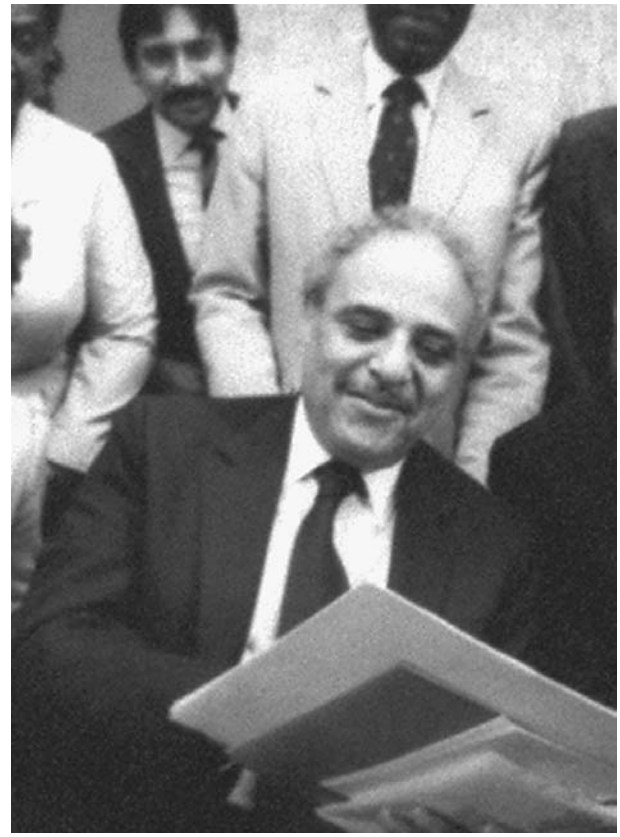

Benjamin Lawson Hooks, the fifth of seven children, was born in Memphis, Tennessee, in 1925 to Robert B. and Bessie Hooks. Hooks' family was relatively prosperous because, in 1907, his father and uncle established a successful photography business that was widely patronized by the Memphis African-American community. Because the society was so rigidly segregated along racial lines at that time, many establishments would not serve African Americans. Consequently, numerous African American-owned businesses were founded in the South to meet the needs of the African American populace. His grandmother, a musician who graduated from Berea College in Kentucky, was the second African American female college graduate in the nation. With such evidence of success and hard work as his personal examples, Hooks was encouraged to do well in his studies and prepare for higher education.

Following the Depression of 1929, changes occurred in the Hooks family's standard of living. With money so scarce during those years, African American clients could rarely afford the luxury of wedding pictures or family portraits, so business came to a virtual standstill. They were sad days indeed when the lights were turned out in the Hooks' home and when the bank foreclosed on the mortgage. Still, the family always had clothing and shelter, and no one ever went hungry. In the years after the Depression the family business revived and even several decades later, after his father's death, one of Hooks' brothers continued to maintain it. Perhaps because of the rigors of business life and social prominence in the African American community, Hooks' parents were careful to see that all of their children were conscientious about their appearance, attitude, and academic performance. Hooks learned discipline from his parents' teaching and example.

After completing high school, Hooks decided to remain in Memphis to study pre-law at LeMoyne College. He successfully completed that program and then headed for Italy, where he served in the army during World War II guarding Italian prisoners of war. He felt humiliated that these prisoners were allowed to eat in restaurants that were off limits to him, and that in Memphis, they would have more rights than he. The experience deepened his resolve to do something about the bigotry in the South. When he returned to the United States, he continued his studies at Howard University. From there he went to Chicago where he attended DePaul University Law School—since no law school in the South would admit him. Although he could have established a law practice in Chicago when he graduated in 1948, he chose to return to Memphis to aid in the struggle for civil rights in the South. From 1949 to 1965 he practiced law in Memphis, as one of the few African American lawyers in town.. He recalled in *Jet* magazine ''At that time you were insulted by law clerks, excluded from white bar associations and when I was in court, I was lucky to be called 'Ben.' Usually it was just 'boy' [But] the judges were always fair. The discrimination of those days has changed and today, the South is ahead of the North in many respects of civil rights progress.''

In 1949, Hooks met a 24 year old teacher named Frances Dancy, whom he met at the Shelby County Fair. In 1952 they were married. Frances Hooks recalled in *Ebony* magazine that her husband was ''good-looking, very quiet very intelligent. . .He loved to go around to churches and that type of thing, so I started going with him. He was really a good catch.''

For years Hooks resisted the call to the gospel ministry. His father had little respect for organized religion, and Hooks had no urge to go against his father's wishes. However, in 1955 he began to preach, and in 1956 he was ordained a Baptist minister. He joined Reverend Martin Luther King's Southern Christian Leadership Conference. He pastored a church in Memphis and one in Detroit at the same time. Hooks, a man of many talents, was not content with his two chosen professions. His interest in business prompted him to become a bank director, the co-founder of a life insurance company, and the founder of an unsuccessful fried-chicken franchise. After several attempts to be elected to public office as a Republican candidate, his political ambitions were realized when he was appointed to serve as a criminal judge in Shelby County (Memphis) in 1965. He thus became the first African American criminal court judge in Tennessee history. The following year he was elected to the same position.

No matter how busy he was with his varied activities, Hooks always found time to take part in civil rights protests. He became a life member of the National Association for the Advancement of Colored People (NAACP) and served on the board of the Southern Christian Leadership Conference (SCLC). He was a pioneer in the NAACP-sponsored restaurant sit-ins and other boycotts that demonstrated the economic power as well as the anger of the African American community against the discrimination that was so pervasive at the time. In spite of his shyness he became a proficient orator whose combination of quick wit and homespun humor delighted audiences. He used this ability as the moderator of television shows called *Conversations in Black and White* and *Forty Percent Speak* (the percent of the African American population of Memphis) and as a panelist on the program *What Is Your Faith?*

Federal Communications Commissioner

Hooks was so often in the public eye that it is not surprising that Tennessee Senator Howard Baker submitted his name to President Richard M. Nixon for political appointment. While he was campaigning, Nixon had promised African American voters that he would see that they were treated fairly by the broadcast media. Thus, in 1972 when there was a vacancy on the seven-member board of the Federal Communications Commission (FCC), Hooks was named to fill it. Although Hooks was not the choice of the most articulate African American groups, including the Black Congressional Caucus, the great majority acquiesced gracefully to his appointment. Benjamin and Frances Hooks soon moved to Washington, D.C. Fortunately for Hooks, his wife matched him in energy, stamina and ambition. She often served as his assistant, secretary, advisor, and traveling companion, even though it meant that her own distinguished career as a teacher and guidance counselor was sacrificed. She told *Ebony* magazine, ''He said he needed me to help him. Few husbands tell their wives that they need them after thirty years of marriage, so I gave it up and here I am. Right by his side.''

The new position at the FCC gave Hooks a real opportunity to effectuate change in the roles of minorities in the entire broadcast industry. The FCC was responsible for granting licenses to television, radio, and cable television stations and for regulating long distance telephone, telegraph, and satellite communications systems. Hooks felt that his primary role was to bring a minority point of view to the commission. He stated that although he had been nominated by the president, he represented the interests of African Americans, the largest minority in the nation. Hooks was appalled to find that only three percent of those employed by the FCC were African American people, and they were generally in low-paying positions. He encouraged the commission to hire more African American workers at all levels. By the time that he left FCC, African Americans constituted about 11 percent of the employee population. Hooks made a concerted effort during his years as a commissioner to see that African Americans were fairly treated in news coverage and to urge public television stations to be more responsive to the needs of African American viewers by including historical and cultural programming directed toward them.

National Association for the Advancement of Colored People

After serving on the FCC for five years, Hooks was asked to be the executive director of the NAACP, the organization which had formed the vanguard of civil rights advocacy from the beginning of the 20th century. Roy Wilkins, who had held the director's position since 1955, was retiring, and the NAACP board of directors wanted an able leader to take his place. They unanimously agreed that Hooks was the man. He resigned from the commission and officially began his directorship on August 1, 1977.

When Hooks took over the organization, the NAACP was in financial straits and membership had dwindled from half a million to just over 200,000. Still the NAACP had local and regional offices throughout the country. He immediately directed his attention toward rebuilding the economic base of the association through a concentrated membership drive. He also advocated increased employment opportunities for minorities and the complete removal of United States businesses from South Africa. He told *Ebony* magazine ''Black Americans are not defeated. . . .The civil rights movement is not dead. If anyone thinks we are going to stop agitating, they had better think again. If anyone thinks that we are going to stop litigating, they had better close the courts. If anyone thinks we are not going to demonstrate and protest . . . they had better roll up the sidewalks.''

Hooks' tenure at the NAACP was fraught with bitter internal controversy. He was suspended by the chair of the NAACP's board, Margaret Bush Wilson, after she accused him of mismanagement. These charges were never proven.

In fact he was backed by a majority of 64 member board and continued his tenure until his retirement in 1992.

Throughout his career, Hooks has been a staunch advocate for self-help among the African American community. He urges wealthy and middle class African Americans to give time and resources to those who are less fortunate. ''Its time today . . . to bring it out of the closet. No longer can we provide polite, explicable reasons why Black America cannot do more for itself'' he told the 1990 NAACP convention as quoted by the *Chicago Tribune*. ''I am calling for a moratorium on excuses. I challenge black America today—all of us—to set aside our alibis.''

After his retirement, Hooks served as Pastor of Middle Baptist Church and president of the National Civil Rights Museum, both in Memphis. He also taught at Fisk University.

Further Reading

There is no full-length biography of Hooks. However, articles and biographical sketches are included in *Ebony Success Library* (1973); *Ebony* magazine (June 1975); *Jet* (December 1972); and *Broadcasting* (April 1972). See also Minnie Finch, *The NAACP, Its Fight for Justice* (1981) and Warren D. James, *NAACP, Triumphs of a Pressure Group, 1909-1980* (1980). □

Herbert Clark Hoover

Herbert Clark Hoover (1874-1964), thirty-first president of the United States, could not halt the severest economic depression in American history because his governmental theories prevented him from taking drastic steps.

On Aug. 10, 1874, Herbert Hoover was born at West Branch, Iowa, of Quaker ancestry. His father died when he was 6 and, after his mother's death less than 3 years later, he went to live with an uncle in Oregon. In 1891 he entered Stanford University, where he specialized in geology.

After graduating, Hoover worked as a mining engineer in the western United States, Australia, and China. In 1901 he became a junior partner in a London-based mining firm and 7 years later set up on his own. During these years he amassed a fortune estimated at $4 million. On Feb. 10, 1899, he married his college sweetheart, Lou Henry; they had two sons, Herbert, Jr., and Allan.

In London when World War I broke out, Hoover was asked to head the Belgian relief program. He was so successful that in May 1917 President Woodrow Wilson called him back to head the U.S. Food Administration. After the armistice he was placed in charge of the American Relief Administration, organized to feed war-ravaged Europe. When the congressional appropriation ran out, Hoover successfully appealed for private contributions to keep the work going.

Hoover was talked of as a possible 1920 presidential candidate by admirers in both parties. Although he publicly declared himself a Republican, the party's Old Guard disliked him because he was a late convert, and its isolationist wing disapproved of his advocacy of the League of Nations. Republican president Warren G. Harding, however, appointed him secretary of commerce, a post he held through the following administration of Calvin Coolidge.

Secretary of Commerce

During the 1920s Hoover set forth the basic philosophy that would guide him throughout his career. His central tenet was individualism, by which he meant equality of opportunity for each man to make the fullest possible use of his abilities. But he insisted that individualism be tempered by a sense of social responsibility and voluntary cooperation for the general good; he rejected old-fashioned free competition as wasteful. He believed that the government's function was to conserve natural resources, protect equality of opportunity, encourage business efficiency, promote scientific research, and build major public works.

Hoover transformed the Commerce Department into an effective instrument for implementing his philosophy. He fostered the growth of trade associations to bring improved efficiency and stability to industry, promoted American foreign trade, and expanded the Department's information and statistical services. He also set up a Division of Housing to encourage home building, built the Bureau of Standards into one of the country's leading scientific research institu-

tions, and successfully pushed for stronger government regulation of the commercial aviation and radio industries.

Hoover's influence became increasingly important in all economic questions facing the Federal government. Believing that management and labor must cooperate for the good of all, he favored collective bargaining (though not the closed shop), worked behind the scenes to resolve labor disputes, and encouraged development of privately financed unemployment insurance. For relief to farmers he opposed government price-fixing of agricultural products, instead favoring increased Federal assistance to farm marketing cooperatives.

After Coolidge decided not to run again in 1928, Hoover was the popular choice of the party rank and file and won the Republican presidential nomination on the first ballot. In the election he defeated Democrat Alfred E. Smith by over 6 million votes, even breaking the ''solid South.''

Foreign Affairs

Hoover's record in foreign affairs was mixed. Immediately after his election he made a successful goodwill tour of Latin America, and throughout his term he actively worked for a good-neighbor policy south of the border. He was interested in promoting international disarmament, but the London Naval Conference of 1930 was only partly successful, and his efforts at the Geneva Disarmament Conference (which met in 1932 to secure abolition or reduction of offensive weapons) failed. His administration's worst mistake concerned the Japanese invasion and occupation of Manchuria in 1931. Secretary of State Henry Stimson was willing to impose economic sanctions against Japan, but Hoover, fearful of instigating a war, limited the American response to the ineffectual Stimson Nonrecognition Doctrine.

Domestic Policy

Domestically, Hoover expanded the national forests and parks, laid the groundwork for many of the later New Deal accomplishments in water-resource development, increased Federal highway spending, was instrumental in setting up the privately financed Research Committee on Social Trends, reorganized the Federal prison system, promoted the growth of civilian aviation, and even approved a bill which drastically limited the use of injunctions in labor disputes.

On the other hand, Hoover's opposition to government competition with business led him to veto a bill for government operation of the hydroelectric facilities at Muscle Shoals, Ala. And despite warnings from economists of its disastrous consequences for international trade and economic stability, he signed legislation which raised the average level of tariff duties from roughly 30 to about 59 percent. But what most damaged his reputation was the inadequacy of his response to the depression that followed the stock market crash of October-November 1929.

Voluntarism versus Federal Intervention

Although previous chief executives had taken the position that the business cycle would simply have to run its course, Hoover believed that the government could and should act to cushion economic shocks. When the Depression hit, he made repeated optimistic statements about the economy to bolster business confidence, had the Federal Reserve Board follow an ''easy money'' policy, and accelerated work on Federal projects. However, his major emphasis was on voluntary action rather than government intervention: he exhorted industry to maintain employment and wages, induced bankers to establish the National Credit Corporation to assist threatened banks, and relied upon the traditional agencies of private charity and local government to provide relief for the unemployed.

But this voluntarism was a failure. The business community lacked the discipline and sense of social responsibility for effective cooperation. Yet, despite increasing hardship in all sectors, Hoover was convinced that the country was basically sound. He held that the causes of the Depression lay outside the United States. To prevent the threatened breakdown of the German economy under the burden of reparations payments—which would have jeopardized millions of dollars of American loans—he arranged a one-year moratorium on payment both of reparations and inter-Allied war debts.

By late 1931 Hoover was driven to embrace more direct Federal intervention. He established the Reconstruction Finance Corporation to make emergency loans to financial institutions and certain corporations. He supported the Glass-Steagall Act, which liberalized the Federal Reserve System's credit requirements; and the Federal Home Loan Bank Act, to assist building and loan societies, savings banks, and insurance companies in expanding loans for residential construction. Hoover's program rested on the assumption that infusing additional credit into the economy would be enough to revive business activity. Still the economy continued its downward slide.

Nevertheless, Hoover stood firm against the massive public-works spending that Democrats and progressive Republicans increasingly demanded. He was adamantly against any direct Federal relief for the unemployed, not only for budgetary reasons, but because he was determined to preserve what he regarded as the fundamental American principles of individual and local responsibility.

Despite sharp Republican losses in the 1930 congressional elections, Hoover largely had his way. He successfully fought a proposal to strengthen the ineffective U.S. Employment Service. And the Relief and Construction Act (1932), which authorized loans of $1.5 billion to state and local agencies for self-liquidating public works and $300 million to the states for relief purposes, was watered down to meet his specifications. He suffered only two major legislative defeats: a proposed sales tax for balancing the budget and an overridden veto on the bill permitting veterans to borrow up to 50 percent of the face value of their bonus certificates.

''Bonus Army'' Blunder

In his personal relations Hoover was affable and genial, a sensitive and humane idealist—qualities he was unable to project to the public. His sensitivity to criticism led to poor

relations with the press, and his resistance to direct Federal relief made him appear callous to the suffering around him.

Perhaps Hoover's worst blunder was his handling of the ''bonus army.'' An estimated 17,000 former servicemen flocked to Washington in the spring of 1932 to demand that Congress authorize the immediate payment in full of their bonus certificates. When the Senate, under Hoover's prodding, defeated the measure, most returned to their homes. An attempt by Washington police to evict those remaining resulted in the death of two veterans and two policemen. Hoover then called out Federal troops on July 28, 1932—an action that made him even more unpopular.

New Deal Triumphs

In the 1932 campaign Hoover warned that the program of Democratic nominee Franklin D. Roosevelt threatened a ''radical departure'' from the American way of life. His efforts to cooperate with the president-elect came to naught, because Roosevelt and his ''Brain Trust'' correctly suspected that Hoover wanted to commit the new administration to a continuation of his own policies. When Hoover left office in March 1933, nearly the entire United States economy was paralyzed.

In the years that followed, Hoover remained politically active, attacking Roosevelt's New Deal policies, which he blamed for prolonging the Depression by destroying business confidence. Prior to Pearl Harbor, Hoover was a strong isolationist; after World War II he was a leading exponent of the ''Fortress America'' theory.

Elder Statesman

When Hoover left office, he was probably the most hated president in American history. Only the passage of time led to a fairer judgment. In 1947 President Harry S. Truman appointed him chairman of the Commission on Organization of the Executive Branch of the Government. In 1953 President Dwight Elsenhower appointed him to the same job. The work of these two Hoover commissions provided the basis for a major reorganization of the executive branch. When he died on Oct. 20, 1964, Hoover was widely respected as one of the nation's foremost elder statesmen.

Hoover did more than any previous chief executive to combat a depression, but the limitations of his political and social philosophy proved his undoing. Perhaps the most significant result of his experiment in voluntarism was that its failure prepared the public to accept the farreaching expansion of Federal authority under the New Deal.

Further Reading

Before his death Hoover completed his *Memoirs* (3 vols., 1951-1952), covering the years up to 1941. There is no adequate biography. Eugene Lyons, *Herbert Hoover: A Biography* (1964), is superficial and eulogistic. Harris Gaylord Warren, *Herbert Hoover and the Great Depression* (1959), and Albert U. Romansco, *The Poverty of Abundance: Hoover, the Nation, the Depression* (1965), are useful, but both suffer from lack of access to the Hoover papers. See also Harold Wolfe, *Herbert Hoover, Public Servant and Leader of the Loyal Opposition: A Study of his Life and Career* (1956). A discussion of foreign policy is Robert H. Ferrell, *American Diplomacy in the Great Depression: Hoover-Stimson Foreign Policy, 1929-1933* (1957). □

John Edgar Hoover

J. Edgar Hoover (1895-1972) was appointed assistant director of the Bureau of Investigation in 1921, and director in 1924; he was the popular (and then controversial) director of the U.S. Federal Bureau of Investigation from 1935 until his death in 1972, at age 77.

J. Edgar Hoover was born into a Scottish Presbyterian family of civil servants in Washington, D.C. on New Year's Day, 1895; his mother called him Edgar from the day he was born. He was a leader of the student cadet corps in high school, and a champion debater. He taught Sunday school at Old First Presbyterian Church. His life-long guiding principles were formed early: he was convinced that middle-class Protestant morality was at the core of American values, and he harbored a deep distrust of alien ideas and movements that called those values into question.

Working days and attending school at nights, Hoover earned his Bachelor of Law degree with honors from George Washington University in 1916. He excelled in mock court proceedings. In 1917 he earned a Master of Law degree and got a job with the Alien Enemy Bureau in the Department of Justice, administering the regulations governing the hundreds of thousands of German and Austro-Hungarian aliens interned or supervised by the department. In response to a series of bombings in the spring of 1919, supposedly carried out by radicals, Attorney General A. Mitchell Palmer decided to concentrate on aliens, since they could be deported summarily and wholesale, without due process, and in 1920 he put the 24-year-old Hoover in charge of the operation. Within a short period of time, Hoover had written briefs arguing that alien members of the new American Communist and Communist Labor parties were subject to deportation under the immigration laws; planned a raid on the headquarters of the Union of Russian Workers; and put Emma Goldman, Alexander Berkman, and 247 other ''radicals'' on a ship for the Soviet Union. A few days later, Hoover led a nationwide operation which arrested more than four thousand alien Communists.

While civil libertarians deplored the Justice Department's tactics and treatment of prisoners, Hoover had established his reputation as an organizational genius. In 1921, he was appointed assistant director of the Bureau of Investigation. Three years later, when the bureau had become known as ''the most corrupt and incompetent agency in Washington,'' Hoover was appointed Acting Director by a new Attorney General, Harlan Fiske Stone (later Associate Justice, then Chief Justice of the Supreme Court). Hoover took the job under the conditions that he would tolerate no

political meddling and that he wanted sole control of merit promotions. Stone agreed. Almost immediately, the new director instituted new personnel policies; he fired agents he considered unqualified, abolished promotions based on seniority, introduced uniform performance appraisals, and laid out strict rules of conduct (including instructions that forbade the use of intoxicating beverages, on or off the job). He established new lines of authority (all regional officers were to report directly to Hoover) and did whatever he could to create power for his agency. At the time, for example, the Bureau had jurisdiction over little more than carthefts. Agents were not allowed to carry firearms until 1934, and they did not have the power of arrest. Law enforcement was a state activity, not a federal one. Gradually, Hoover professionalized the organization and freed it from the taint of corruption. He was a pioneer in the areas of personnel training, the use of scientific laboratory techniques, accurate reporting, and filing large volumes of material. By 1926, state law enforcement agencies began contributing their fingerprint cards to the Bureau of Investigation. Early on, Hoover laid the foundation for a world-class crime fighting organization.

During this period, Hoover still maintained his card file of over 450,000 names of ''radicals'' and worked on building the bureau ''his way, '' but the agency slumbered through the violence of the Roaring Twenties. It took the Lindbergh kidnapping in 1932 to convince Congress that there was a need for national legislation authorizing the Federal government to act against crimes of violence on other than government reservations; companion legislation between 1932 and 1934 augmented that authority, and the FBI (so named in 1935) was in business, chasing down the likes of Machine Gun Kelly, Baby Face Nelson, Ma Barker and her sons, and John Dillinger.

Hoover was famous for his successes in public relations, legend-building and image-making his Bureau into a Hollywood extravaganza, firmly entrenched as a mainstay of popular culture through films, comic strips, books, and carefully orchestrated publicity campaigns. The FBI and its director became dear to the hearts of the American people and Hoover himself became a hero of almost mythic proportions. But during most of the 1930s, Hoover was relatively obscure, merely the head of just one of several investigatory agencies. In the art of public relations, Hoover was the beneficiary of Franklin Roosevelt's Attorney General Homer Cummings, who between 1933 and 1937 developed a massive, multi-front public relations campaign to make law enforcement a national movement wholly dependant on public support for its success in dealing with the gangsters of the Depression era. When Cummings suffered political decline, Hoover now head of the nation's only national law enforcement agency adopted many of his methods, always looking for new public enemies to protect the nation against. In the coming years, these were to include Nazi spies, Communists, Black Panthers, the New Left, and Martin Luther King, Jr. As for law enforcement, Hoover mostly abandoned it altogether after 1936.

After World War II Hoover took from the growing tension between the United States and the Soviet Union a mandate to prepare for domestic sabotage and subversion, and to round up Communists, siding with such anti-Communists as Richard M. Nixon and Senator Joseph R. McCarthy. He pursued the investigation of Alger Hiss that discredited the domestic security policies of the Truman Administration; he uncovered the alleged atom spy conspiracy of Klaus Fuchs, Harry Gold, and Julius and Ethel Rosenberg (who were subsequently executed as traitors); and his Bureau provided the evidence for the Smith Act convictions of the top leadership of the American Communist Party (later overturned by the U.S. Supreme Court).

During the late 1950s, Hoover developed a counterintelligence program (COINTELPRO) to covertly harass the remnants of the American Communist Party. In the 1960s he extended the program to harass and disrupt the Ku Klux Klan, the black militant movement and the antiwar movements, particularly targeting the Black Panthers and the Students for a Democratic Society. Now into his 70s, Hoover extended his defense of ''Americanism'' with public attacks on Martin Luther King, Jr., and two attorneys general Robert Kennedy and Ramsey Clark. His tactic in all cases included illegal wiretapping and microphone surveillance.

During all these years, Hoover managed to overlook organized crime. Robert Kennedy became a thorn in Hoover's side when he demonstrated otherwise as assistant counsel on the Kefauver committee's investigations into organized crime. Hoover ignored political corruption and white collar crime. Most of his work was political, in two senses of the word. First, he target individuals, groups, and movements which offended his moral sense. Second, he

collected compromising information provided by his agents on all sorts of public officials. The fact that he had such information in his personal files or was merely thought to have such information was enough to sway congressional votes in favor of FBI appropriations requests and to keep presidents from removing him from office, even long after mandatory retirement age. The perception of ''such information'' worked both ways, however. It was long thought that Hoover denied the existence of organized crime because certain Mafia figures had photographs and other documentation of Hoover's alleged and widely-believed homosexuality. However, nothing could be proved, as after his death, Hoover's secretary obeyed instructions that all his personal files be burned.

J. Edgar Hoover died in May, 1972, still the Director of the FBI, and became the only civil servant to be honored with a state funeral. Post-Watergate investigations of the FBI's abuses of civil liberties under Hoover and recent releases of FBI files under the Freedom of Information Act (including files his secretary missed) have destroyed Hoover's reputation. Recent scholarly works have asserted that Anthony Summers book(1993), exposing Hoover's homosexuality, was based on slender and dubious evidence. Other works have also shown the FBI's ineffectiveness in pursuing organized-crime figures had little to do with Hoover's vulnerability, but rather from his lack of accountability, his use of illegal investigative techniques, and his obsessive focus on his own political agenda. J. Edgar Hoover's methods contributed substantially to a culture of lawlessness in the FBI itself. Within a few years of his death, public opinion about Hoover had shifted to the point that his name by itself conjured up the image of a government at war with the rights and liberties of its citizens.

Further Reading

Hoover's own writings *Masters of Deceit: The Story of Communism in America and How To Fight It* (1958) and *J. Edgar Hoover on Communism* (1969) were written for him by FBI publicists. The book that purports to expose Hoover's private life, Anthony Summers' *Official and Confidential: The Secret Life of J. Edgar Hoover* (1993), was not highly regarded even by Hoover's critics. Richard Gid Powers *G-Men: Hoover's FBI in American Popular Culture* (1983); Athan G. Theoharis and John Stuart Cox *The Boss J. Edgar Hoover and the Great American Inquisition* (1988); and Ronald Kessler *The FBI: Inside the World's Most Powerful Law Enforcement Agency* (1993) are useful works, as is the older ''oral biography'' by Ovid Demaris *The Director: An Oral Biography of J. Edgar Hoover*. Scholars will want to see three microfilm collections of documents edited by Athan Theoharis, *The J. Edgar Hoover Official and Confidential File* (1996); *FBI Wiretaps, Bugs, and Break-Ins: The National Security Electronic Surveillance Card File and the Surreptitious Entries File* (1996); and *The Louis Nichols Official and Confidential File and the Clyde Tolson Personal File* (1996). See also Alan Theoharis *J. Edgar Hoover, Sex, and Crime: An Historical Antidote* (1995); Alan Theoharis *From the Secret Files of J. Edgar Hoover* (1993); Richard Gid Powers, *Secrecy and Power: The Life of J. Edgar Hoover* (1993); Mark North, *Act of Treason: The Role of J. Edgar Hoover in the Assassination of President Kennedy* (1992); Curt Gentry *J. Edgar Hoover: The Man and His Secrets* (1992); Nelson Blackstock, *COINTELPRO: The FBI's Secret War on Political Freedom* (1988); Ward Churchill and James Vander Wall's two books, *The COINTELPRO Papers: Documents from the FBI's Secret Wars Against Dissent in the United States* (1990); and *Agents of Repression: The FBI's Secret War Against the American Indian Movement and the Black Panther Party* (1990). □

Bob Hope

In addition to his successes on radio, in movies, on television, and in live shows, Bob Hope (born 1903) has developed a reputation for his untiring efforts to entertain and boost the morale of American military personnel stationed all over the world and for the numerous appearances he has made in the name of various charities.

Bob Hope is perhaps the most widely known and loved stand-up comedian in America. On July 13, 1969, long before Hope reached his greatest fame, the *Milwaukee Journal* stated that Hope had ''undoubtedly been the source of more news, and more newspaper feature stories than any other entertainer in modern history.''

''Hopeless'' Childhood

Born in Eltham, England on May 30, 1903, Leslie Townes Hope was one of seven surviving boys. By the age of four he was a skilled mimic and loved to sing and dance. In 1908 Hope's family moved from England to Cleveland, Ohio. Hope's father, Harry, was a hard-drinking stonemason whose income was irregular. For Hope, who looked and sounded British, the Americanization process was difficult. The Cleveland neighborhood in which he lived was tough, and the neighborhood kids made fun of him. They inverted his name, Leslie Hope, to create the nickname ''Hopelessly.'' When he shortened his name to Les, they countered with another nickname, ''Hopeless.'' Hope was a scrappy kid and to ward off the ridicule he fought easily and sometimes successfully, developing into a boxer of some skill.

As a youth Hope sold two-cent newspapers on the streets of Cleveland to supplement his family's income. On one occasion a gentleman in a long black limousine waited while Hope, who did not have change for a dime, rushed into a nearby store to get change. When he returned he received a lecture about the importance of keeping change in order to take advantage of all business opportunities. The man was oil magnate John D. Rockefeller, founder of Standard Oil Company.

As a teenager Hope once boasted that he would rather be an actor than hold an honest job, and he participated in all kinds of school and amateur training groups, specializing in dancing and in the one-liner jokes for which he ultimately became famous. He gained a great deal of experience in an act Hope formed with a comedian from Columbus, Ohio, named George Byrne. Adopting the name Lester, Hope went with Byrne to New York City in 1926. He and Byrne

performed in cities and towns outside New York City, and finally appeared in a New York City vaudeville production called ''Sidewalks.'' They were fired within a month, however, because the show was a success and did not need the short dancing act that Hope and Byrne performed.

Vaudeville Comic

Hope got his first trial as a solo act at Chicago's Stratford Theatre in 1928. For this solo appearance he changed his name to Bob because he felt that would be ''chummier'' and look better on a theatre marquee. In solo appearances, Hope always made his audience feel at ease and comfortable with his self-deprecating humor. He worked desperately hard and succeeded but soon left the Stratford to tour midwestern cities.

From 1920 to 1937 Hope performed in all kinds of shows in vaudeville both on and off Broadway. Vaudeville was hard work for Hope. A typical show consisted of comedians running a patter of one-liners around various kinds of variety acts ranging from dancing dogs to sword-swallowers but featuring mainly dancing. Hope is considered a master of the one-liner. In later years Hope sometimes employed up to three joke writers at a time. One standard line when he boards an airplane is, ''I knew it was an old plane when I found Lindbergh's lunch on the seat.'' He used a line in 1970 when he met with the English Royal Family: ''I've never seen so much royalty. . . . It looks like a chess game . . . live!'' In 1932, when fifteen million Americans suffered the joblessness of the Great Depression, Hope was earning a thousand dollars a week in his particular kind of vaudeville act. But he was not satisfied. Hope was always ambitious and wanted to improve. He yearned, as he said, ''to be the best,'' to be the outstanding comic in the business.

Hope and Crosby

Hope met actor and singer Bing Crosby in 1932. They liked each other immediately because their personalities and styles of acting fitted well, and they started performing together in song and dance routines. Hope met aspiring actress Delores Reade in 1933 and later married her. Already well established as a comedian by 1935, Hope that year joined the ''Ziegfield Follies'' and performed in cities outside New York; then on January 30, 1936, he opened in the ''Follies'' at New York City's Winter Garden Theatre, with such stars as Fanny Brice and Eve Arden. The ''Ziegfield Follies'' was a new vaudeville high for Hope. The show was the musical highlight of Broadway, consisting of dazzlingly beautiful girls and costumes, witty lines between the actors and actresses, and music by such great composers as Vernon Duke and Ira Gershwin. During his years in vaudeville, Hope was on the stage with such actors as Jimmy Durante, Ethel Merman, Edgar Bergen and Charlie McCarthy, Al Jolson, and many others.

Although Hope had acted in some short motion picture comedies as early as 1934, he began his feature-length movie career in Hollywood in 1938, with the Paramount film *The Big Broadcast of 1938* starring Hope, W.C. Fields, Martha Raye, Dorothy Lamour, and Shirley Ross. This was the beginning of an active career in film entertainment for Hope, who went on to appear in fifty-two movies; six of these comprise the *Road to . . .* series featuring Hope, Crosby, and Dorothy Lamour.

Hope has always been fiercely patriotic about his adopted country. On December 7, 1941, when Japanese attack planes bombed the American naval installation in Hawaii's Pearl Harbor, thereby provoking U.S. participation in the Second World War, Hope denounced the attack. On December 16, during a radio broadcast, Hope declared his patriotism and voiced optimism about the outcome of the war: ''There is no need to tell a nation to keep smiling when it's never stopped. It is that ability to laugh the makes us the great people that we are . . . Americans!''

Performed for the Troops

One of Hope's former stand-ins who had joined the armed forces knew of Hope's reputation for charitable work and in 1942 asked the comedian to make an entertainment tour of Alaskan Army bases. Hope enlisted Frances Langford, Jerry Colonna, Tony Romany, and other performers to put together a variety show for the troops stationed there. That was the beginning of a commitment on Hope's part that has never ended. Every year, especially during the Christmas season, Hope has spearheaded a drive to present shows to American men and women in the armed forces. His service to American troops added to Hope's established reputation for activity in the name of numerous charities and benefits, including political, cultural, and humanitarian causes. In fact, at the Academy Awards on February 21,

1941, Hope was given an honorary award ''to pay tribute . . . to a man who has devoted his time and energy to many causes. His unselfishness in playing countless benefits has earned him a unique position in a hectic community where his untiring efforts are deeply, profoundly appreciated.'' Hope also won honorary Oscars in 1940, 1944, 1952, and 1965.

Hope has long been many Americans' favorite comedian, from the average radio-listener and movie-goer to the rich and powerful. He often enjoyed a close relationship with the men serving as President of the United States. Since the administration of Franklin Roosevelt, Hope has appeared many times at the White House. President Jimmy Carter, in paying tribute to the man who had entertained America for so long, commented on Hope's role as White House guest: ''I've been in office 489 days. . . . In three weeks more I'll have stayed in the White House as many times as Bob Hope has.'' Hope's seventy-fifth birthday party, held in the Washington Kennedy Center to honor the United Service Organization (USO), was attended by members of Congress and many of Hope's acting friends, including John Wayne, Elizabeth Taylor, and George Burns.

Another celebration was held at the Kennedy Center in 1983 when Hope turned eighty years old, this time hosted by President Ronald Reagan and his wife, Nancy. Again Hope's friends were present to honor the occasion, including models Cheryl Tiegs and Christie Brinkley. At the celebration Hope was still what *Time* magazine called ''The All-American Wisecracker,'' and showed no signs of slowing down.

Hope can look back upon a life that has been full to the brim. One of his writers, Larry Klein, once said: ''You know, if you had your life to live over again, you wouldn't have time to do it.'' Hope answered: ''I wouldn't want to live it over again. It's been pretty exciting up to now. The encore might not be as much fun.'' Behind all Hope's humor is a serious core that directs his life, as evidenced by his efforts to help others less fortunate than himself. Some of his charitable activities involve golf benefits. A twelve stroke handicapper, Hope has played the game all his life, often joining presidents, Hollywood's greats, and golf's immortals on the links. Because of the benefits the game brings to charities, Hope agreed in 1964 to have the Palm Springs Classic golf tournament renamed The Bob Hope Desert Classic, and he has hosted it ever since. Hope's serious side was also apparent in the preface to his 1963 book *I Owe Russia $1200,* in which he wrote: ''Yes, the conquest of space is within our grasp, but as we reach out we seem to have diminished the inward search. No significant breakthrough has yet been made in the art of human relations. So perhaps this is the precise moment in history for each of us to look into his heart and his conscience and determine in what way we may be responsible for our present dilemma.''

Celebrated the First 90 Years

In May 1993, NBC celebrated Hope's 90th birthday with the three-hour special ''Bob Hope: The First Ninety Years.'' The show, which won an Emmy, featured tributes from every living U.S. president at that time— Richard Nixon, Gerald Ford, Jimmy Carter, Ronald Reagan, George Bush, and Bill Clinton. By then, according to *TV Guide,* Hope had made more than 500 TV shows and 70 movies. Hope concluded his 60–year contract with NBC on November 23, 1996, when his final NBC TV special, *Laughing With the Presidents* was aired.

The Guinness Book of World Records called Hope the most honored entertainer in the world. By mid-1995, he had received more than 2,000 awards and citations, including 54 honorary doctorate degrees, *The Saturday Evening Post* reported. At age 92, he released a book, video, and two compact discs commemorating the 50th anniversary of the end of the Second World War. *The Saturday Evening Post* printed this excerpt from Hope's book: ''I was there. I saw your sons and your husbands, your brothers and your sweethearts. I saw how they worked, played, fought, and lived. I saw some of them die. I saw more courage, more good humor in the face of discomfort, more love in an era of hate, and more devotion to duty than could exist under tyranny.''

Further Reading

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John Hope

African American educator, religious leader, and champion of racial equality, John Hope (1868-1936) early advocated liberal education for black youth and formed the first consortium of African American colleges in America.

John Hope was born in Augusta, Ga., on June 3, 1868. He finished the eighth grade, then worked in a restaurant. Encouraged to seek further schooling, in 1886 Hope enrolled in the Worcester Academy in Massachusetts. In 1890 he entered Brown University on a scholarship. Graduating in 1894, he was the commencement orator. That year Hope took a position at Roger Williams University in Nashville. He married Lugenia Burns in 1897; the couple had two sons.

Hope joined the faculty of Atlanta Baptist (now Morehouse) College in 1898. A master teacher, he deeply influenced the intellectual and moral growth of his students. He also had a strong impact on his peers. His writings were published in the *Occasional Papers of the American Negro Academy* and in other places. In 1906 he became the first

black president of the college. As always, he stressed general culture, human dignity, and Christian principles.

Hope fought for racial equality in every way he could. In 1906 he joined W. E. B. Du Bois and others in the Niagara movement. He was the only college president (white or black) to participate in this protest meeting, which culminated in the founding of the National Association for the Advancement of Colored People (NAACP). In 1915 Hope was appointed to the NAACP advisory board.

Working to improve the living conditions of black people in Atlanta, Hope got Federal aid for slum clearance on Atlanta's West Side and secured funds for building model apartments for African Americans. During World War I, as special secretary for the YMCA in France, he devoted himself to the welfare of black soldiers there.

In 1929 Hope became president of Atlanta University, the first black institution in the South to offer graduate degrees. Under his leadership the university attained the highest regional accreditation rating a black institution could receive. Hope worked to affiliate Atlanta's six black colleges; three affiliated in 1929, and the others joined later.

Among his many honors, Hope was elected Phi Beta Kappa at Brown in 1919. He received the Harmon Award for distinguished service in education in 1929 and was awarded the doctor of laws degree by Bates College and Brown, Bucknell, Howard, and McMasters universities. He served as president of the National Association of Teachers in Colored Schools, the Georgia Commission for Work among Negro Boys, the Commission on Interracial Cooperation, and the Association for the Study of Negro Life and History. Among his other positions, he was a member of the Executive Committee of the New York Urban League and a delegate to the International Missionary Council.

Hope died on Feb. 20, 1936. He was awarded the Spingarn Medal posthumously for his outstanding services to African Americans.

Further Reading

The only full and complete biography of Hope is Ridgely Torrence, *The Story of John Hope* (1948), which is a thoroughly researched work. Clarence A. Bacote, *The Story of Atlanta University: A Century of Service, 1865-1965* (1969), contains a chapter dealing with Hope's administration. There is a sketch of Hope in Wilhelmena S. Robinson, *Historical Negro Biographies* (1967; 2d ed. 1968). □

Esek Hopkins

Esek Hopkins (1718-1802), first commander of the American Navy, was a Revolutionary patriot whose abilities were not equal to his important task.

Esek Hopkins, born in present-day Scituate, R.I., early turned to the sea for his livelihood. By the time of the American Revolution he was a veteran merchant captain who had sailed to almost every corner of the globe. His brother, Stephen Hopkins, served in the Continental Congress and was chairman of the Marine Committee, formed to supervise naval affairs. Consequently, Esek Hopkins's appointment as ''commander in chief'' of the infant navy was largely due to his brother's influence.

In January 1776 Congress instructed Esek Hopkins to raid British shipping along the coasts of Virginia and North Carolina. He decided instead to swoop down on New Providence in the Bahamas to capture guns and ammunition for the American Army. The undefended forts at the Nassau port were easy prey, and Hopkins's small fleet returned with badly needed military stores. This, however, was Hopkins's last triumph.

On his return voyage from the Bahamas, Hopkins missed an excellent chance to take the British *Glasgow*. Moreover, he angered southern congressmen by his failure to operate in the Chesapeake Bay and southward, and there were general complaints of his inactivity in late 1776 and early 1777. (In fairness to Hopkins, it should be noted that he found it impossible to enlist sailors because privateer captains were offering roughly twice the regular pay of Navy seamen.)

When H. M. S. *Diamond* ran aground on the Rhode Island coast and the sluggish Commodore Hopkins lost this excellent chance to destroy it, the officers of his own flagship petitioned the Marine Committee to remove him from office. Hopkins had already been indiscrete in criticizing both Congress and some of his subordinates. Therefore, it

was with no particular remorse that Congress in March 1777 suspended Hopkins and soon afterward dismissed him from the Navy.

Though a loyal officer, Hopkins was ''an old-fashioned, salt horse sailor'' who was probably too old and too set in his ways by the time of his appointment to adjust to his new duties as a fighting officer and administrator. From 1777 to 1786 Hopkins sat in the Rhode Island Legislature, and from 1782 until his death he served as a trustee of Rhode Island College.

Further Reading

The two biographies of Hopkins are inadequate and should be used with caution: Edward Field, *Esek Hopkins* (1898), and Charles H. Miller, *Admiral Number One: Some Incidents in the Life of Esek Hopkins, 1718-1802, First Admiral of the Continental Navy* (1962). A background study is Gardner Weld Allen, *A Naval History of the American Revolution* (2 vols., 1913). □

Sir Frederick Gowland Hopkins

The English biochemist Sir Frederick Gowland Hopkins (1861-1947) was the first to recognize the necessity for ''accessory factors'' in the diet, thereby initiating important work in vitamin research.

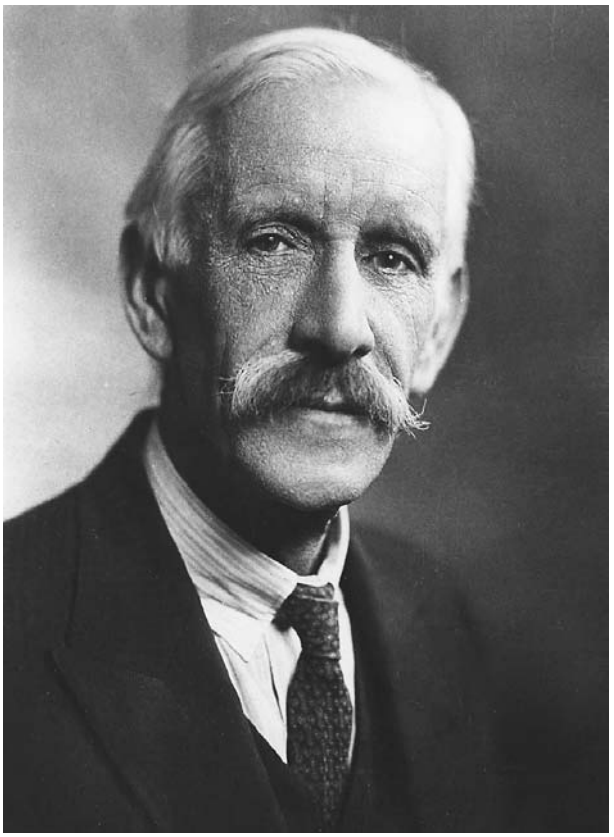

On June 20, 1861, F. Gowland Hopkins was born in Eastbourne, Sussex. He attended the City of London School at Enfield (1871-1875) but was forced to withdraw because of truancy caused by ''sheer boredom,'' to use his own words. He then attended a private school.

Hopkins was apprenticed for 3 years to a consulting analytical chemist in London. At the age of 20 he entered the Royal School of Mines at South Kensington, where he took a course in chemistry, and after some analytical practice he studied at University College, London, for the associateship of the Institute of Chemistry. In 1883 he became assistant to Thomas Stevenson, Home Office analyst and lecturer on forensic medicine at Guy's Hospital. Meanwhile, Hopkins began to read for his degree from the University of London, and then in 1888 he began to study medicine at Guy's Hospital. In 1894 he graduated from the University of London in both science and medicine and became an assistant in the department of physiology at Guy's Hospital. In 1898 he joined the physiological department at Cambridge University as a lecturer in order to develop teaching and research in physiological chemistry. That year Hopkins married Jessie Anne Stevens; the marriage resulted in three children.

Hopkins's task at Cambridge, supplemented by tutorial work at Emmanuel College, left him little time for research. In 1910 Trinity College granted him a fellowship and appointed him praelector in physiological chemistry, a position with no formal obligations other than his own research.

During his last few years, Hopkins, who was the ablest analyst and medical specialist in England, suffered from a number of increasing disabilities, including loss of sight. His life's work had been ''the exploration of the chemistry of intermediary metabolism, and the establishment of biochemistry as a separate discipline concerned with this active chemistry of the life process, and not merely with its fuels and end-products.'' When he died at Cambridge on May 16, 1947, he had already seen this aim accepted by scientists throughout the world. As the undisputed dean of English biochemistry, which he had established almost single-handedly, Hopkins was the recipient of many honorary degrees, honors, and prizes, including fellowship in the Royal Society (1906), knighthood (1925), the Copley Medal (1926), and the Nobel Prize in physiology or medicine (1929).

Butterfly Pigments

Hopkins's first mature research paper concerned the chemistry of the pigments of butterflies' wings. His first work on this topic appeared in 1889, but his complete research was not published until 1896 in *Philosophical Transactions of the Royal Society* as ''Pigments of Pieridae.'' Hopkins showed that the opaque white substance in the wings of this butterfly was uric acid—an example of the use of a normal excretory product for purposes of ornamentation. His research on butterfly pigments led him to extend his work to uric acid problems in humans. In 1893 he published two

papers describing a new method for determining uric acid in urine, which remained standard practice for many years. He published papers in 1898 and 1899 on the relation of uric acid excretion to diet, a reflection of the interest at that time in gout and its relation to uric acid formation.

Vitamin Research

Hopkins had not been long at Cambridge when he produced a piece of classic research that immediately brought him to the forefront of physiological chemists. While investigating the cause of failure of the Adamkiewicz color test (now called the glyoxylic test) for proteins, he found that the reaction was due not to acetic acid itself but to glyoxylic acid, an impurity. He then used his analytical skill to discover what substance in protein gave this purple color and consequently isolated the hypothetical amino acid tryptophan from the other amino acids present in protein digests. Rather than turning to another subject, Hopkins began feeding experiments with mice to ascertain the role of the newly discovered tryptophan in the diet. He found that although the tryptophan did not make the mice grow, it extended their life-span considerably. This experiment, one of the earliest (1907) demonstrating the importance of quality of diet, was one of the essential classic tests which brought this aspect of nutrition to the attention of the scientific world.

Hopkins's work on vitamins, summarized in his 1912 publication ''The Importance of Accessory Food Factors in Normal Dietaries,'' is generally regarded as his masterpiece. Although other claimants for the honor exist, there is no doubt that Hopkins was the first to realize the full significance of the experimental facts about vitamins. His work had a far-reaching effect on nutritional research all over the world.

World War I interrupted Hopkins's research activities. His next major paper, ''An Autoxidisable Constituent of the Cell,'' was published in 1921. An intervening lecture, ''The Dynamic Side of Biochemistry,'' an address he gave as president of the Physiological Section of the British Association, is noteworthy in that in it Hopkins stated his outlook on chemical processes in living tissues. He pointed out that metabolic raw material is prepared so that it will be in the form of low-molecular-weight substances, and he underscored the importance of the new idea of endoenzymes as the universal agent of the cell. He also suggested greater use of the direct method of attack to separate from tissues additional examples of the simpler products of metabolic changes, regardless of the small amounts of these that were present.

Biological Oxidations

During the 1920s the study of biological oxidations was dominated by two rival theories which were apparently incompatible: one assumed a process due to activation of pairs of hydrogen atoms by tissue enzymes called dehydrogenases; and the other assumed a process brought about by an oxygen-activating catalyst which contains iron. Both of these processes are now known to be valid, and Hopkins, to some extent, succeeded in reconciling them. He isolated a substance which he called glutathione and showed that it could exist in two interconvertible forms: a reduced form and an oxidized form. He proposed that glutathione functioned as an oxygen-carrying catalyst (called by him a coenzyme), with the disulfide oxidized form acting as the hydrogen acceptor in being reduced and then passing on the hydrogen to oxygen during its spontaneous reoxidation. This proposal seems to have furnished the first hint that intermediate hydrogen transport might occur in living tissues, a now well-established fundamental fact in the field of biological oxidation.

True Measure of Importance

The true measure of Hopkins's importance lay not only in his own research but in the inspiration he provided to numerous biochemists who spread his teachings throughout the world. The number of his students elected to university chairs in biochemistry is particularly impressive. *Perspectives in Biochemistry,* published in 1937 in honor of his seventy-fifth birthday by a group of Hopkins's students, gives some idea of their productivity.

At the beginning of the 20th century, physiological chemistry and biochemistry were virtually a German monopoly. In England there were literally no biochemists and only a very few physiological chemists. At the time of Hopkins's retirement, British biochemists were the equal of any in the world.

Further Reading

Much useful information on Hopkins's life is in Joseph Needham and Ernest Baldwin, eds., *Hopkins and Biochemistry, 1861-1947* (1949). Detailed studies of Hopkins's life and work are the memoir by Sir Henry Dale in the Royal Society, *Obituary Notices of Fellows of the Royal Society,* vol. 6 (1948-1949); James Gerald Crowther, *British Scientists of the Twentieth Century* (1952); and Patrick Pringle, *Great Discoverers in Modern Science* (1955). □

Gerard Manley Hopkins

Although the English author and Jesuit Gerard Manley Hopkins (1844-1889) wrote no more than 40 mature poems, he is regarded as one of the major English poets.

Gerard Manley Hopkins was born at Stratford, Essex, on July 28, 1844, into a talented family which encouraged his artistic nature. In 1854 he entered Highgate School, where he distinguished himself as a gifted student and began to write Keatsian nature poetry. At the age of 19 he entered Balliol College, Oxford University. Hopkins's undergraduate letters, notebooks, and sketchbooks reveal his intelligence, sensitivity, and sensuous response to natural beauty. Yet he was physically delicate and revealed an ascetic tendency, a strongwilled desire to curb his passionate and egotistic spirit. At Highgate, for

example, he once went a week without drinking any liquids, and at Oxford during Lent he allowed himself ''no tea except if to keep me awake and then without sugar.''

In 1864 Hopkins was deeply moved by his reading of John Henry Newman's *Apologia pro vita sua,* which carefully detailed the reasons for his conversion to Catholicism. On Oct. 21, 1866, Newman himself received Hopkins into the Roman Catholic Church. Once Hopkins became a Catholic, his need to control his sensuousness and individualism led him steadily toward the most ascetic mode of life he could choose. By January 1868 he had resolved to become a priest, and on September 7 he entered Manresa House, a Jesuit novitiate near London. For 2 years he was a novice at Manresa House. He then took his initial vows and began 3 years of study at Stonyhurst College. In 1874 he returned to Manresa House to teach classics. He then went to St. Beuno's College in North Wales for 3 years of theological studies. He was ordained a priest in 1877 and served for 4 years in parishes in London, Chesterfield, Oxford, Liverpool, and Glasgow. In 1882-1884 he taught Greek and Latin at Stonyhurst, and in January 1884 he was elected to the chair of Greek at University College, Dublin. He taught there until he died of typhoid fever, after a long period of ill health, on June 8, 1889.

''The Wreck of the Deutschland''

During the summer before Hopkins became a Jesuit novice, he burned all the poetry he had written at Highgate and Oxford and ''resolved to write no more, as not belonging to my profession, unless it were by the wish of my superiors.'' For 7 years (1868-1875) he kept this poetic silence. But on the night of Dec. 7, 1875, a German ship, the *Deutschland,* was wrecked by a storm in the mouth of the Thames River. Most of the passengers were lost, among them five Franciscan nuns who were religious exiles from Germany.

Hopkins was deeply moved by what he considered the martyrdom of the nuns, and when his rector casually expressed the thought that someone should write a poem about it, Hopkins felt relieved of his vow of silence and wrote ''The Wreck of the Deutschland.'' The poem is too long and complex to summarize briefly, but it is essentially a justification of human suffering as God's only means of suppressing the human ego so that men may learn to love Him more than themselves.

The poem is thus conventional in theme. But it is radically innovative in technique, for it is the first poem which Hopkins wrote in what he called ''sprung rhythm.'' Sprung rhythm basically consists of a set number of stressed syllables per line of poetry, but the number of unstressed syllables may vary considerably in each line. If few unstressed syllables are used, the line is heavily accentual, rugged, and slow. If many are used, the line moves quickly and lightly.

Hopkins chose sprung rhythm because he felt it most closely approximated the rhythm of natural speech but was also strongly musical. To heighten this musicality, he often used alliteration, assonance, and internal rhyme. He also made heavy use of elliptical compression, multiple meanings, ambiguous syntax, and paradox. He kept his diction simple and precise, but he borrowed words from Welsh and occasionally created his own. The end result is poetry which anticipates many of the characteristics of modern verse in its force, flexibility, and compression.

Nature Poetry

After ''The Wreck of the Deutschland'' Hopkins turned to shorter poetry, often written in the sonnet form. Yet he continued to experiment with sprung rhythm. As a result, many of these short lyrics exhibit a tension between the energy and force of the rhythm and the restriction of the form.

Many of the best of these lyrics express Hopkins's ecstatic joy in the beauty of nature. The journal which Hopkins kept from 1868 to 1875 reveals his constant effort to discern and reproduce the particular characteristics of a beautiful object or experience that distinguish it from any other. Hopkins called this individuality or ''selfhood'' of a thing ''inscape'' and designated the experience of perceiving inscape and thereby being joined more intimately with the object or experience as ''instress.''

The journal also shows that from his study of the *Spiritual Exercises* of St. Ignatius of Loyola and the philosophy of John Duns Scotus, Hopkins extended his earlier, purely sensuous view of natural beauty to a sacramental view of nature as a material symbol of God's perfect spiritual beauty. The realization of natural beauty thus becomes a religious experience in which a perceiver is instressed with the inscape of a beautiful thing and thus instressed with God, the creator of

that beauty. Many of Hopkins's most beautiful nature poems, such as ''Pied Beauty'' and ''Hurrahing in Harvest,'' describe precisely this experience. Others, like ''God's Grandeur,'' express Hopkins's despair that man's corruption prevents him from seeing natural beauty as ''news of God.'' His most famous poem, ''The Windhover,'' records his realization of the inscape of Christ through the inscape of a hawk and poses his ecstatic joy in the beauty of both bird and Christ against his willing submission to the asceticism of routine religious duties.

Last Poems

During the last 5 years of his life several problems conspired to depress Hopkins's spirits and restrict his poetic inspiration. He disliked living in Dublin ''at a third remove'' from England and friends, his work load was extremely heavy, his eyesight began to fail, and his general health deteriorated rapidly. He felt confined in a ''coffin of weakness and dejection.'' Moreover, as a devout Jesuit, he found himself in an artistic dilemma. He had decided never to publish his poetry, to subdue any egotism which would violate the humility required by his religious position. But Hopkins realized that any true poet requires an audience for criticism as well as encouragement. This conflict between his religious obligations and his poetic talent caused him to feel that he had failed both.

Hopkins found himself ''time's eunuch,'' religiously sterile because removed from God's favor and poetically sterile because God is the religious poet's inspiration. In this ''winter world'' Hopkins's only solution was to make his religious sterility the subject matter of his seven ''terrible sonnets . . . written in blood'' in 1885. ''To Seem the Stranger,'' ''I Wake and Feel the Fell of Dark,'' ''No Worst, There Is None''—poems which Hopkins said came to him ''unbidden and against my will''—record his deep despair, feeling of separation from God, and sense of personal worthlessness.

During the last 2 years of his life Hopkins wrote only five additional poems. Two of them still voice despair, but three climb toward renewed hope for reunion with God. The triumphant poem ''That Nature Is a Heraclitean Fire and of the Comfort of the Resurrection'' explains Hopkins's dying words, ''I am so happy.''

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Harry Lloyd Hopkins

Harry Lloyd Hopkins (1890-1946), American statesman, was a Federal relief administrator and personal confidant and emissary of President Roosevelt during World War II.

Harry Hopkins was born in Sioux City, Iowa, on Aug. 17, 1890, the son of a harness maker. He graduated from Grinnell College in 1912. His first job was in social work, and he became increasingly committed to this field. Hopkins was a strong partisan of New York governor Alfred E. Smith and of Franklin Roosevelt. In 1931 Hopkins became chairman of New York State's emergency relief administration. When Roosevelt became president, Hopkins was appointed to head the Civil Works Administration.

In May 1935 Hopkins became administrator of the Works Progress Administration (WPA). He was a determined foe of ''the dole,'' insisting upon the principle that men should be given useful work to do, not subsidized in idleness. He showed remarkable administrative ability. Though he was compelled to attend to political considerations in appointing subordinates, the operations of his agency were carried out efficiently. In the course of his activities more than $8.5 billion was disbursed, and at the height of WPA more than 3 million people were on its rolls. Hopkins got highways, bridges, public buildings, and parks constructed and initiated important projects in conservation and public health. An important aspect of Hopkins's program was the employment of displaced musicians, artists, actors, and writers. An agency was established to resettle or provide loans for indigent farmers; a subordinate agency, the National Youth Administration, gave young people a

chance to earn money to pay for part of their education. A rural electrification program was also enacted. In all, some 15 million people benefited from the program.

In 1938 Hopkins was appointed secretary of commerce, but in this office he accomplished little. In May 1940, after his wife's death, Hopkins moved into the White House with his daughter. After the 1940 election he became interested in foreign affairs and acted as Roosevelt's emissary on trips to Great Britain and, later, to the Soviet Union. He won the complete confidence of Winston Churchill, who described him as ''Lord Root of the Matter.'' During his first trip to the Soviet Union he procured useful information on conditions there through personal conversations with Premier Stalin.

Though racked by severe pain, and the victim of a wasting disease, Hopkins outlived Roosevelt. His last public service was a mission to Moscow at the request of President Harry S. Truman to prepare for the Potsdam Conference of 1945. Hopkins died in New York City on Jan. 29, 1946.

Further Reading

Robert E. Sherwood, *Roosevelt and Hopkins: An Intimate History* (1948; rev. ed. 1950), contains considerable biographical material on Hopkins. For the political background see Arthur Schlesinger, Jr., *The Age of Roosevelt* (3 vols., 1957-1960). □

Mark Hopkins

American educator Mark Hopkins (1802-1887) was president of Williams College and a defender of orthodox Protestant religious ideas.

Mark Hopkins was born in Stockbridge, Mass., on Feb. 4, 1802. He entered Williams College in 1822 and graduated 2 years later. After receiving a medical degree from the Berkshire Medical Institute, he alternated medical practice with teaching. In 1830 he became a professor at Williams, and in 1833 he was licensed to preach by the Congregational Church, an event that doubtless eased his election to the presidency of Williams in 1836.

Hopkins came to symbolize Williams College during his 36 years as president. Despite his administrative duties, he continued teaching moral philosophy, an admixture of various subjects connected by a theme of Christian piety and manliness. The course, a commonplace in American higher education of the day, was intended to give graduates a sound character as well as a disciplined mind. For generations of Williams students it was their most memorable experience at the college; it was the basis of Hopkins's fame.

Hopkins was not a sophisticated philosopher. He relied largely on a steadfast and uncritical acceptance of orthodox theology, tempered by common sense and humanity. By his own admission he was unacquainted with the scholarship of his day. He knew the Bible and he knew his students, and this he believed sufficient to achieve the college's purpose.

Although Hopkins's message was received with less enthusiasm as time passed, he was warmly regarded as a great teacher who had humor, compassion, and genuine affection for his pupils. His classes thrived on dispute, provoked by carefully formulated questions that almost invariably led students to the gentle conclusion admired by their professor. Hopkins's willingness to illustrate difficult points with diagrams and models, a novelty at this time, added to his popularity. However, the criticism leveled at the college for its slow response to educational changes after the Civil War led Hopkins to retire in 1872, ''that it may not be asked why I do not resign.''

Hopkins spent the remainder of his life lecturing, teaching, and writing. His books, generally collections of lectures and baccalaureate sermons, assert an undistinguished but elaborate system of harmony in man and nature under the sovereignty of God. He died at Williamstown on June 17, 1887. His marriage to Mary Hubbell of Williamstown in 1832 had produced 10 children, one of whom, Henry, eventually became president of Williams.

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Frederick Rudolph, *Mark Hopkins and the Log: Williams College, 1836-1872* (1956), is a thoroughly documented, well-written analysis of Hopkins and the college within the context of American social and intellectual development. John H. Denison, *Mark Hopkins* (1935), is a somewhat laudatory study by

Hopkins's grandson. See also Estelle Lutta and Mary L. Allison, *Controversial Mark Hopkins* (1953). □

Samuel Hopkins

Samuel Hopkins (1721-1803), New England clergyman and theologian, was a disciple of Jonathan Edwards, whose work he attempted to systematize.

Samuel Hopkins was born on Sept. 17, 1721, in Waterbury, Conn. After a religious upbringing, he took a bachelor of arts degree at Yale College in 1741. This was a year of revival excitement in New England, following in the wake of the visit to America by revivalist George Whitefield. A sermon by Jonathan Edwards made such an impression on Hopkins that he resolved, though an utter stranger, to go to Edwards's Northampton home to live and study under his tutelage.

Hopkins spent 8 months in the Edwards household, the first of many such visits. In this manner, he came to know Jonathan Edwards's daily life, habits of study, and personal values perhaps better than anyone else of this generation. Fortunately, Hopkins left a valuable, short sketch of the great theologian.

During his lifetime Hopkins held two pastorates. The first was at a frontier settlement at Great Barrington, Mass. In 1769, after 25 years there, he was dismissed because the membership was dissatisfied with his preaching, which was evidently too abstract.

Hopkins's next pastorate, which lasted until his death, was in Newport, R.I. There his record was distinctly different. Beginning in 1770, Hopkins made his pulpit a center of protest against slavery. He succeeded in stirring up not only his church membership (among whom were many slaveholders) but also the larger community. He won press support, wrote numerous letters and articles, and agitated for organized political action. He also devised a plan for extensive missionary work in Africa and for colonizing black Americans there. His 1776 *Dialogue concerning the Slavery of the Africans* was perhaps his most outstanding printed contribution to this cause.

Better known and more influential in later times was Hopkins's *System of Doctrines* (2 vols., 1793), setting forth the New Divinity or Hopkinsianism, based on the ideas of Edwards. What Hopkins made of Edwards's imagination, perception, genius, and power may be criticized for its lacks, but he gave Edwards's ideas a chance to be known for another two generations. Hopkins died in Newport on Dec. 20, 1803.

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Francis Hopkinson

Francis Hopkinson (1737-1791), the first native American composer, was also a literary satirist, jurist, and inventor.

Francis Hopkinson was born on Oct. 2, 1737, in Philadelphia. He studied at the academy there and then attended the recently opened College of Philadelphia (later University of Pennsylvania), graduating at 19. In 1759 he composed his first song, ''My days have been so wondrous free.'' Hopkinson read law under the attorney general of the Pennsylvania province and was admitted to the bar in 1761. He was a member of an Indian treaty commission in 1765, the same year he translated the Dutch Psalter and opened a conveyance service in Philadelphia. Benjamin Franklin characterized the young dilettante as ''very ingenious,'' of ''good Morals & obliging Disposition.'' Hopkinson visited Franklin in London in 1766, vainly seeking royal preferment. Back home, he opened a dry-goods shop.

Hopkinson married Ann Borden, of Bordentown, N.J., on Sept. 1, 1768. In 1772 he was an organist at Christ Church in Philadelphia when England's prime minister Lord North appointed him customs collector for Newcastle, Del. Apparently dissatisfied with this position, he moved to Bordentown, resumed practicing law, and in 1774 rose to the governor's council. Also in 1774, he wrote *A Pretty Story,* a satirical anti-British nursery tale.

In 1776 Hopkinson was sent by New Jersey to the Continental Congress, which made him chairman of the naval board and, later, treasurer of loans. He was a signer of the Declaration of Independence. In 1778 he wrote his famous Revolutionary poem, *The Battle of the Kegs,* a jeering ballad commemorating a British ''victory'' over American mines on the Delaware River.

Hopkinson's *Temple of Minerva,* a gala ''oratorical entertainment,'' was presented in 1781. His pro-Constitution satire, *The New Roof,* appeared in 1787. In 1788 he composed his charming book of music, *Seven Songs*. Also a scientist and inventor, he designed a floating lamp, a spring block to assist sailboats, and a better method of gassing ascension balloons. He is also said to have designed the American flag.

Hopkinson served as an Admiralty judge from 1779 to 1789, when President Washington appointed him a federal judge. He died in Philadelphia on May 9, 1791, survived by his wife and six children.

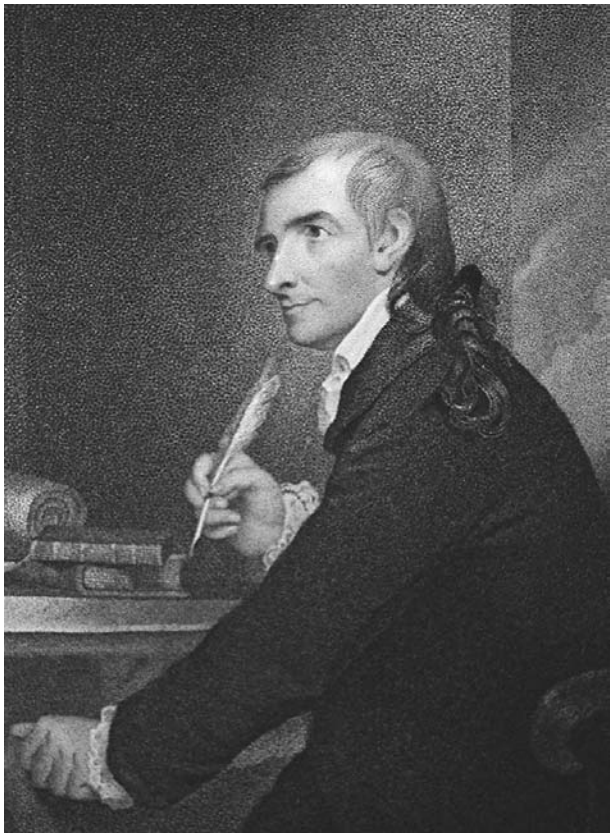

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Edward Hopper

A pioneer in picturing the 20th-century American scene, Edward Hopper (1882-1967) was a realist whose portrayal of his native country was uncompromising, yet filled with deep emotional content.

Edward Hopper was born on July 22, 1882, in Nyack, N.Y. At 17 he entered a New York school for illustrators; then from 1900 he studied for about 6 years at the New York School of Art, mostly under Robert Henri, whose emphasis on contemporary life strongly influenced him. Between 1906 and 1910 Hopper made three long visits to Europe, spent mostly in France but also including travel to other countries. In Paris he worked on his own, painting outdoor city scenes, and drawing Parisian types. After 1910 he never went abroad again.

Back home, from about 1908 Hopper began painting aspects of the native scene that few others attempted. In contrast to most former Henri students, he was interested less in the human element than in the physical features of the American city and country. But his pictures were too honest to be popular; they were rejected regularly by academic juries and failed to sell. Until he was over 40 he supported himself by commercial art and illustration, which he loathed; but he found time in summers to paint.

In 1915 Hopper took up etching, and in the 60-odd plates produced in the next 8 years, especially between 1919 and 1923, he first expressed in a mature style what he felt about the American scene. His prints presented everyday aspects of America with utter truthfulness, fresh direct vision, and an undertone of intense feeling. They were his first works to be admitted to the big exhibitions, to win prizes, and to attract attention from critics. With this recognition he began in the early 1920s to paint more and with a new assurance, at first in oil, then in watercolor. Thenceforth the two mediums were equally important in his work.

The 1920s brought great changes in Hopper's private life. In 1924 he married the painter Josephine Verstille Nivison, who had also studied under Henri. The couple spent winters in New York, on the top floor of an old house on Washington Square where Hopper had lived since 1913. He was now able to give up commercial work, and they

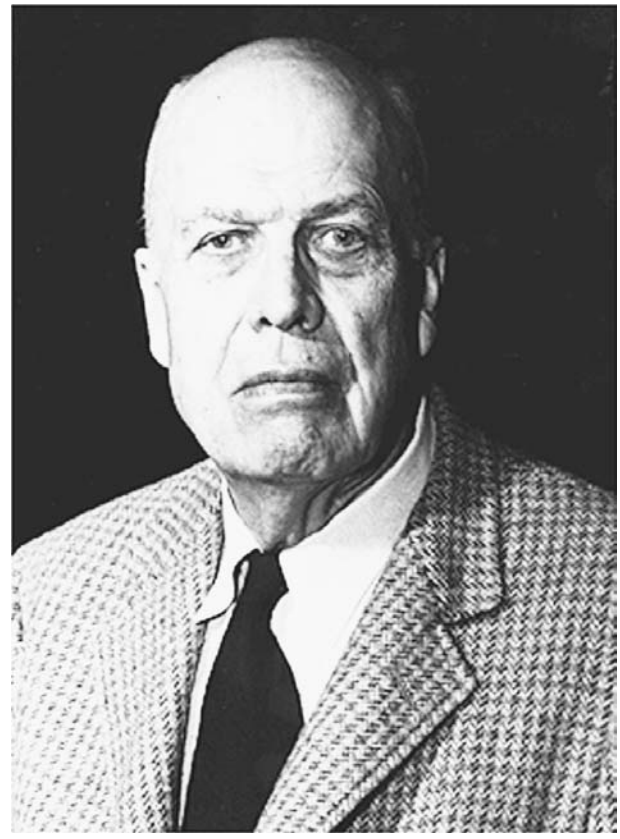

could spend whole summers in New England, particularly on the seacoast. In 1930 they built a house in South Truro on Cape Cod, where they lived almost half the year thenceforth, with occasional long automobile trips, including several to the Far West and Mexico. Both of them preferred a life of the utmost simplicity and frugality, devoted to painting and country living.

Hopper's subject matter can be divided into three main categories: the city, the small town, and the country. His city scenes were concerned not with the busy life of streets and crowds, but with the city itself as a physical organism, a huge complex of steel, stone, concrete, and glass. When one or two women do appear, they seem to embody the loneliness of so many city dwellers. Often his city interiors at night are seen through windows, from the standpoint of an outside spectator. Light plays an essential role: sunlight and shadow on the city's massive structures, and the varied night lights—streetlamps, store windows, lighted interiors. This interplay of lights of differing colors and intensities turns familiar scenes into pictorial dramas.

Hopper's portrayal of the American small town showed a full awareness of what to others might seem its ugly aspects: the stark New England houses and churches, the pretentious flamboyance of late-19th-century mansions, the unpainted tenements of run-down sections. But there was no overt satire; rather, a deep emotional attachment to his native environment in all its ugliness, banality, and beauty. It was his world; he accepted it, and in a basically affirmative spirit, built his art out of it. It was this combination of love and revealing truth that gave his portrait of contemporary America its depth and intensity.

In his landscapes Hopper broke with the academic idyllicism that focused on unspoiled nature and ignored the works of man. Those prominent features of the American landscape, the railroad and the automobile highway, were essential elements in his works. He liked the relation between the forms of nature and of manmade things—the straight lines of railway tracks; the sharp angles of farm buildings; the clean, functional shapes of lighthouses. Instead of impressionist softness, he liked to picture the clear air, strong sunlight, and high cool skies of the Northeast. His landscapes have a crystalline clarity and often a poignant sense of solitude and stillness.

Hopper's art owed much to his command of design. His paintings were never merely naturalistic renderings but consciously composed works of art. His design had certain marked characteristics. It was built largely on straight lines; the overall structure was usually horizontal, but the horizontals were countered by strong verticals, creating his typical angularity. His style showed no softening with the years; indeed, his later oils were even more uncompromising in their rectilinear construction and reveal interesting parallels with geometric abstraction.

After his breakthrough in the 1920s, Hopper received many honors and awards, and increasing admiration from both traditionalists and the avant-garde. He died in his Washington Square studio on May 15, 1967.

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Grace Hopper

With the longest active military career, Rear Admiral Grace Hopper (1906-1992) was also known as "Amazing Grace" and "Grand Old Lady of Software." She played an instrumental role in the development of the COBOL computer programming language.

Grace Hopper, who rose through Navy ranks to become a rear admiral at age eighty-two, is best known for her contribution to the design and development of the COBOL programming language for business applications. Her professional life spanned the growth of modern computer science, from her work as a young Navy lieutenant programming an early calculating machine to her creation of sophisticated software for microcomputers. She was an influential force and a legendary figure in the development of programming languages. In 1991, President George Bush presented her with the National Medal of Technology "for her pioneering accomplishments" in the field of data processing.

Admiral Hopper was born Grace Brewster Murray on December 9, 1906, in New York City. She was the first child of Marry Campbell Van Horne Murray and Walter Fletcher Murray. Encouraged by her parents to develop her natural mechanical abilities, she disassembled and examined gadgets around the home, and she excelled at mathematics in school. Her grandfather had been a senior civil engineer for New York City who inspired her strong interest in geometry and mathematics.

At Vassar College, Hopper indulged her mathematical interests, and also took courses in physics and engineering. She graduated in 1928, then attended Yale, where she received a master's degree in 1930 and a doctorate in 1934. These were rare achievements, especially for a woman. As Robert Slater points out in *Portraits in Silicon,* U.S. doctorates in mathematics numbered only 1,279 between 1862 and 1934. Despite bleak prospects for female mathematicians in teaching beyond the high school level, Vassar College hired her first as an instructor, then as a professor of mathematics. Hopper taught at Vassar until the beginning of World War II. She lived with her husband, Vincent Foster Hopper, whom she had married in 1930. They were divorced in 1945 and had no children.

In 1943, Hopper joined the U.S. Naval Reserve, attending midshipman's school and obtaining a commission as a lieutenant in 1944. She was immediately assigned to the Bureau of Ships Computation Project at Harvard. The

project, directed by Howard Aiken, was her first introduction to Aiken's task, which was to devise a machine that would assist the Navy in making rapid, difficult computations for such projects as laying a mine field. In other words, Aiken was in the process of building and programming America's first programmable digital computer—the Mark I.

For Hopper, the experience was both disconcerting and instructive. Without any background in computing, she was handed a code book and asked to begin computations. With the help of two ensigns assigned to the project and a sudden plunge into the works of computer pioneer Charles Babbage, Hopper began a crash course on the current state of computation by way of what Aiken called ''a computing engine.''

The Mark I was the first digital computer to be programmed sequentially. Thus, Hopper experienced firsthand the complexities and frustration that have always been the hallmark of the programming field. The exacting code of machine language could be easily misread or incorrectly written. To reduce the number of programming errors, Hopper and her colleagues collected programs that were free of error and generated a catalogue of subroutines that could be used to develop new programs. By this time, the Mark II had been built. Aiken's team used the two computers side by side, effectively achieving an early instance of multiprocessing.

By the end of the war, Hopper had become enamored of Navy life, but her age —a mere forty years—precluded a transfer from the WAVES into the regular Navy. She remained in the Navy Reserves and stayed on at the Harvard Computational Laboratory as a research fellow, where she continued her work on the Mark computer series. The problem of computer errors continued to plague the Mark team. One day, noticing that the computer had failed, Hopper and her colleagues discovered a moth in a faulty relay. The insect was removed and fixed to the page of a logbook as the ''first actual bug found.'' The words ''bug'' and ''debugging,'' now familiar terms in computer vocabulary, are attributed to Hopper. In 1949, she left Harvard to take up the position of senior mathematician in a start-up company, the Eckert-Mauchly Computer Corporation. Begun in 1946 by J. Presper Eckert and John Mauchly, the company had by 1949 developed the Binary Automatic Computer, or BINAC, and was in the process of introducing the first Universal Automatic Computer, or UNIVAC. The Eckert-Mauchly UNIVAC, which recorded information on high-speed magnetic tape rather than on punched cards, was an immediate success. The company was later bought by Sperry Corporation. Hopper stayed with the organization and in 1952 became the systems engineer and director of automatic programming for the UNIVAC Division of Sperry, a post she held until 1964.

Hopper's association with UNIVAC resulted in several important advances in the field of programming. Still aware of the constant problems caused by programming errors, Hopper developed an innovative program that would translate the programmer's language into machine language. This first compiler, called ''A-O,'' allowed the programmer to write in a higher-level symbolic language, without having to worry about the tedious binary language of endless numbers that were needed to communicate with the machine itself.

One of the challenges Hopper had to meet in her work on the compiler was that of how to achieve ''forward jumps'' in a program that had yet to be written. In *Grace Hopper, Navy Admiral and Computer Pioneer,* Charlene Billings explains that Hopper used a strategy from her schooldays—the forward pass in basketball. Forbidden under the rules for women's basketball to dribble more than once, one teammate would routinely pass the basketball down the court to another, then run down the court herself and be in a position to receive the ball and make the basket. Hopper defined what she called a ''neutral corner'' as a little segment at the end of the computer memory which allowed her a safe space in which to ''jump forward'' from a given routine, and flag the operation with a message. As each routine was run, it scouted for messages and jumped back and forth, essentially running in a single pass.

During the early 1950s, Hopper began to write articles and deliver papers on her programming innovations. Her first publication, ''A Manual of Operation for the Automatic Sequence Controlled Calculator,'' detailed her initial work on Mark I. ''The Education of a Computer,'' offered in 1952 at a conference of the Association of Computing Machinery, outlined many ideas on software. An article appearing in a 1953 issue of *Computers and Automation,* ''Compiling Routines,'' laid out principles of compiling. In addition to numerous articles and papers, Hopper published a book on

computing entitled *Understanding Computers,* with Steven Mandrell.

Having demonstrated that computers are programmable and capable not only of doing arithmetic, but manipulating symbols as well, Hopper worked steadily to improve the design and effectiveness of programming languages. In 1957, she and her staff at UNIVAC created Flow-matic, the first program using English language words. Flow-matic was later incorporated into COBOL, and, according to Jean E. Sammet, constituted Hopper's most direct and vital contribution to COBOL.

The story of COBOL's development illustrated Hopper's wide-reaching influence in the field of programming. IBM had developed FORTRAN, the densely mathematical programming language best suited to scientists. But no comparable language existed for business, despite the clear advantages that computers offered in the area of information processing.

By 1959, it was obvious that a standard programming language was necessary for the business community. Flow-matic was an obvious prototype for a business programming language. At that time, however, IBM and Honeywell were developing their own competing programs. Without cooperative effort, the possibility of a standard language to be used throughout the business world was slim. Hopper, who campaigned for standardization of computers and programming throughout her life, arguing that the lack of standardization created vast inefficiency and waste, was disturbed by this prospect.

The problem was how to achieve a common business language without running afoul of anti-trust laws. In April 1959, a small group of academics and representatives of the computer industry, Hopper among them, met to discuss a standard programming language specifically tailored for the business community. They proposed contacting the Defense Department, which contracted heavily with the business industry, to coordinate a plan, and in May a larger group met with Charles Phillips. The result was the formation of several committees charged with overseeing the design and development of the language that would eventually be known as COBOL—an acronym for ''Common Business Oriented Language .'' Hopper served as a technical advisor to the Executive Committee.

The unique and far-ranging aspects of COBOL included its readability and its portability. Whereas IBM's FORTRAN used a highly condensed, mathematical code, COBOL used common English language words. COBOL was written for use on different computers and intended to be independent of any one computer company. Hopper championed the use of COBOL in her own work at Sperry, bringing to fruition a COBOL compiler concurrently with RCA in what was dubbed the ''Computer Translating Race.'' Both companies successfully demonstrated their compilers in late 1960.

Hopper was elected a fellow of the Institute of Electrical and Electronics Engineers (IEEE) in 1962 and of the American Association for the Advancement of Science (AAAS) in 1963. She was awarded the Society of Women Engineers Achievement Award in 1964. She continued her work with Sperry, and in 1964 was appointed staff scientist of systems programming, in the UNIVAC Division.

While at Sperry, Hopper remained active in the Navy Reserves, retiring with great reluctance in 1966. But only seven months later, she was asked to direct the standardization of high level languages in the Navy. She returned to active duty in 1967 and was exempted from mandatory retirement at age of sixty-two. She served in the Navy until age seventy-one.

Although she continued to work at Sperry Corporation until 1971, her activities with the Navy brought her increasing recognition as a spokesperson for the usefulness of computers. In 1969, she was named ''Man of the Year'' by the Data Processing Management Association. In the next two decades, she would garner numerous awards and honorary degrees, including election as a fellow of the Association of Computer Programmers and Analysts (1972), election to membership in the National Academy of Engineering (1973), election as a distinguished fellow of the British Computer Society (1973), the Navy Meritorious Service Medal (1980), induction into the Engineering and Science Hall of Fame (1984), and the Navy Distinguished Service Medal (1986). She lectured widely and took on vested interests in the computer industry, pushing for greater standardization and compatibility in programming and hardware.

Hopper's years with the Navy brought steady promotions. She became captain on the retired list of the Naval Reserve in 1973 and commodore in 1983. In 1985 she earned the rank of rear admiral before retiring in 1986. But her professional life did not end there. She became a senior consultant for the Digital Equipment Corporation immediately after leaving the Navy and worked there until her death, on January 1, 1992. In its obituary, the *New York Times* noted that ''[l]ike another Navy figure, Admiral Rickover, Admiral Hopper was known for her combative personality and her unorthodox approach.'' Unlike many of her colleagues in the early days of computers, Hopper believed in making computers and programming languages increasingly available and accessible to nonspecialists.

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Horace

Horace (65-8 B.C.), or Quintus Horatius Flaccus, was a Roman lyric poet, satirist, and literary critic. He is generally considered one of the greatest lyric poets of the world.

Horace's boast was to have been ''the first to have brought over Aeolian song to Italian measures,'' that is, to have used the forms and themes of the great lyric poets of Greece in Latin. Although this is not technically correct (Catullus preceded him by a generation), it was nevertheless true that he was the first consistently to imitate and emulate the poets of the great classical age of the Greek lyric, that is, Alcaeus and Sappho, and to adapt the lyric form to patriotic and philosophical themes, rather than to the expression of feelings of love and other personal emotions. The almost total loss of the early lyric poetry of Greece has left Horace as the main transmitter of this tradition to poets of later ages, over whom his influence has been profound ever since his own time.

Horace was born on Dec. 8, 65 B.C., at Venusia (Venosa) on the borders of Lucania and Apulia. His father was a freedman, probably of old Italian stock, and had retired on his savings as an auctioneer's clerk to live on a small farm there. He had, however, high ambitions for Horace, who was apparently his only son, and took him to Rome, where he studied under the famous *grammaticus* Orbilius. Orbilius left Horace with the impression of numerous floggings and a deep distaste for Livius Andronicus and the early Latin poets. Horace's father himself served as his *paedagogus,* an office usually reserved for a slave, whose job it was to accompany a boy to and from school and in general to protect him from moral and physical dangers. Horace later paid tribute to his father for this care and attention, attributing whatever good there might have been in his character to the effects of this tutelage.

After his work with Orbilius, and presumably after advanced training under a *rhetor,* although this is never mentioned by Horace, he went to Athens for further study. As far as we know, his father did not accompany him, and he may have died before Horace's departure. At Athens, Horace studied Greek literature and philosophy and seems to have mingled on fairly easy terms with the other Roman students at what was then little more than a university town. The news of Caesar's assassination in 44 aroused great enthusiasm in the student colony there, who, filled with the romantic idealism of youth, saw in Brutus and Cassius the embodiment of the ideal of the tyrannicide, exemplified in the old Athenian heroes Harmodius and Aristogeiton, who were constant subjects for school exercises and were praised in the teachings of the philosophical schools.

Short Military Career

When Brutus himself visited Athens some 6 months later, Horace accepted his offer of a commission as a military tribune and found himself, along with fellow students like Cicero's son Marcus Tullius Cicero the Younger, an officer in Brutus's army. Horace saw some action and was at the Battle of Philippi in 42 B.C., which destroyed the army of the assassins. He says that he fled from the battle, leaving his shield behind: whether this is literally true or merely a literary convention intended to recall to the reader similar passages in the Greek lyric poets Archilochus and Alcaeus, and also perhaps designed to show that he was never a very significant figure in the resistance to Augustus, is a matter of dispute.

After the defeat at Philippi, Horace was a ruined man. His short military career was at an end; he was an officer of a defeated army and, technically at least, an enemy of the victorious Octavian (later Augustus), Mark Antony, and Lepidus. His father was apparently dead, and the estate which had come to Horace was confiscated to provide allotments for the soldiers of the victorious army on their demobilization. He was soon pardoned in the general amnesty granted by Octavian and then managed to obtain a position as a clerk in the treasury, which kept him from starvation. Whether he had written verse before, we do not know, but he now turned to writing verses in the hope of attaining recognition and patronage, and it is to this period that the earliest *Epodes* and *Satires,* full of the scenes and acquaintances of a rather bohemian life, belong.

Protégé of Maecenas

Horace was soon rewarded. Among the friends he made were the poets Varius and Virgil, who was then engaged in writing the *Eclogues.* Through them he secured, probably in 39 or 38 B.C., an introduction to Maecenas, the confidential adviser of Octavian, a generous patron of literature who was especially interested in obtaining the services of literary men for the glorification of the new regime. Horace was awkward and stammered, and Maecenas, as usual, kept his own counsel; Horace felt that he had failed in his efforts. Nine months later, however, Maecenas wrote to him, and he was admitted to the circle of Maecenas's friends. In 35 B.C. came Horace's first published work,

Book I of his *Satires;* a second book followed in 30 B.C.; and the *Epodes* were published, at Maecenas's suggestion, in 29 B.C.

Meanwhile, Horace was growing in Maecenas's favor and eventually in that of the future emperor Augustus. In 37 B.C. Horace accompanied Maecenas, along with Virgil and Varius, on a diplomatic mission to Brundisium (Brindisi), the discomforts and incidents of which are commemorated in one of the most famous satires of Book I. Sometime later, probably in 34 or 33 B.C., Maecenas presented him with a farm in the Sabine country, near Tibur (Tivoli), which not only provided him with a modest competence and independence and leisure to write but also was a major source of delight to him during the rest of his life.

Thereafter Horace led a life of comfort and retirement in the company of his books and good friends, including many of the most prominent men in Roman political and literary life, and the major events of his life were the publication of his various books: the first three books of his *Odes* in 23 B.C., by which time he was already recognized as being almost a poet laureate; the first book of his literary and philosophical *Epistles* in 20 B.C.; the frigid *Carmen saeculare,* composed under commission to be sung at Augustus's revival of the Secular Games in 17 B.C.; the second book of *Epistles,* published about 14 B.C.; and, at Augustus's express request, the fourth book of the *Odes,* published perhaps in 13 B.C. In the last years of his life, probably after the composition of the fourth book of the *Odes,* he wrote his *Ars poetica*. Horace died on Nov. 27, 8 B.C., only a few weeks after the death of his friend and patron Maecenas, who, on his deathbed, asked Augustus to remember Horace as he would himself.

Suetonius related that at one time Augustus had offered Horace the position of private secretary; but Horace, who had by then acquired a love of leisure and lazy habits totally unsuited to regular work (Suetonius says that Horace lay in bed until 10, which is even more indolent than it would be today, since the Romans were up by dawn), also had the tact, and confidence in the Emperor's good graces, to refuse without offending. He also says that Augustus once wrote complaining that Horace was not mentioning him and his regime's accomplishments enough (this would not necessarily have been considered immodest even for a private citizen at the time) and asking further references to him. This was probably not long before the writing of the *Carmen saeculare,* since Horace seems to have felt that his literary activity was finished with the publication of Book I of the *Epistles,* perhaps because of fears for his health: we do not know when Augustus offered him the private secretaryship.

Horace's Works

The *Satires,* Horace's first published works, although some of the *Epodes* seem to be earlier, were called by Horace himself *sermones* as well as *saturae*. This combination of terms is accurate in describing their nature. *Sermones* means ''discourses'' or ''essays,'' with the emphasis on the conversational nature of these works. *Satura,* on the other hand, originally meant a mixture of some sort, a mingling of diverse elements. It had no original sense of personal criticism or attack, nor does it in Horace; in his use of the term he is actually going back to an earlier form of *satura,* preceding his exemplar, Lucilius.

In the *Satires* of Horace, the friend of and apologist for Augustus, the faults and vices attacked are attacked in the abstract; the persons mentioned are types, not recognizable persons; and the geniality and humor with which such characters as the boorish host who makes every conceivable blunder in giving a dinner party or the bore who persists in offering his services and forcing his attentions on Horace cannot be compared to the loathing with which Juvenal pours his scorn on his victims.

Horace, in his *Satires,* is at his best and most typical in the anecdotal relation of his journey to Brundisium or in the satire in which his slave Davus takes advantage of the license of the Saturnalia to treat Horace to a pointed and detailed account of his faults. It might be said that Horace is throughout more interested in self-revelation and exploration than in the exposure of public vices and faults.

The *Epodes* (or ''Iambs,'' as Horace called them, from the meter which predominates in the collection) have had the least influence of any of his works. They seem to be mainly inspired by Archilochus; part of them are satirical, in either the modern or the usual Horatian sense, while others treat various themes—an invitation to dinner, the delights of the country, politics—and are more characteristic of the *Odes*.

The Odes

It is generally considered that Horace's greatest achievement, and one of the greatest achievements of all poetry, was the first three books of the *Odes*. They are in many different meters and on many different themes, although some themes and types recur again and again—the pleasures of convivial drinking and conversation with friends; the joys (as distinct from the passions) of love (with a singularly unreal collection of girls); the shortness of life and the inevitability and finality of death; rather conventional hymns to the gods; and praises of the benefits and wisdom of Augustus's policies for the restoration of civil order and public morality, especially in the noble and stately first six odes of Book III, the ''Roman Odes.''

These ''Roman Odes,'' if overpraised in the past, remain worthy of praise; they are not likely now, however, to attract the unqualified and unexamined assent to their assumptions they once received. The official *Carmen saeculare* and Book IV, largely official and national, are generally of less value: the additional nonofficial poems of Book IV, usually considered little more than filler, include, however, what many consider the greatest of all his poems, the magnificent *Odes* IV, 7, on the inevitability of death. Here, as in general, Horace's supreme achievement is the expression of ordinary thoughts and sentiments with perfection and finality: this is the true classical ideal, expressed by Alexander Pope as saying ''what oft was thought, but ne'er so well expressed.''

The *Epistles* of Book I are similar to the *Satires,* except that they are all written as letters, rather than as conversations and dramatizations of scenes. They are more reflective

and philosophical in tone than the *Satires* and seem, as was indicated above, to have been meant as Horace's final statement, beyond which he did not intend to write more. In the last years of his life, however, he returned to the epistolary form to discuss his views on the nature of literature.

The second book of the *Epistles* consists of only two letters: the first, addressed to the Emperor, contains a sketch of the history of early Roman literature, which Horace prefers to the work of more recent writers, and an analysis of the inherent flaws of Romans which worked against the development of a great literature—coarseness of temperament, carelessness in composition, and the degenerate taste of readers; the second is largely autobiographical but also contains some remarks on the development of style, stressing the need for careful choice of diction and the essentiality of unremitting revision until perfect ease and aptness is obtained.

The *Ars poetica* (Art of Poetry), the last of Horace's works, is in form a letter to the Pisones, probably the sons of Lucius Calpurnius Piso, based on a lost Hellenistic treatise. It is divided into three parts, discussing, respectively, poetry in general, the form of the poem, and the poet. Throughout, suitability—of subject, of form and language to the subject, of thought and dialogue to the character—is stressed, and the poet is advised to read widely in the best models, to be meticulous in his composition, and to submit his work to the best criticism which he can obtain.

A very large part of the poem is concerned with the drama, and Horace's descriptions and precepts, hardened into unbreakable laws, had a great influence in and after the Renaissance, especially in setting the rigid rules which French classical drama imposed on itself. The poem as a whole, in fact, seems to the modern reader to suffer because it has been so often quoted and adapted, and its teachings so absorbed into the elements of criticism, that it must perforce seem hackneyed. Few works of literary criticism have ever had an influence approaching that of the *Ars poetica* or have contained such sound advice.

Further Reading

There have been several important books on Horace in English in recent years. Eduard Fraenkel, *Horace* (1957), provides the most masterly overall account of Horace's works. Sensitive attention to the lyric poems is given by L. P. Wilkinson, *Horace and His Lyric Poetry* (1945; 2d ed. 1951); N. E. Collinge, *The Structure of Horace's Odes* (1961); and Henry Steele Commager, Jr., *The Odes of Horace: A Critical Study* (1962). Two studies that deal with the *Satires* and *Epistles* are C. O. Brink, *Horace on Poetry* (1963), and Niall Rudd, *The Satires of Horace: A Study* (1966). See also Jacques Perret, *Horace* (1964); G. M. A. Grube, *The Greek and Roman Critics* (1965); and David West, *Reading Horace* (1967). Among the older works are W. Y. Sellar, *Roman Poets of the Augustan Age: Horace and the Elegiac Poets* (1892); John Francis D'Alton, *Horace and His Age: A Study in Historical Background* (1917); Grant Showerman, *Horace and His Influence* (1922); Tenney Frank, *Catullus and Horace: Two Poets in Their Environment* (1928), to be used with care; and J. W. H. Atkins, *Literary Criticism in Antiquity,* vol. 2 (1934).

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Herman Harrell Horne

American philosopher and educator Herman Harrell Horne (1874-1946) was a leading spokesman for philosophical idealism in educational theory and practice during the first half of the 20th century. He advocated a spiritual and religious approach to education.

Herman Harrell Horne was born on November 22, 1874, in Clayton, North Carolina. His father was Hardee Horne, a farmer, and his mother was Ida Caroline Harrell Horne. Horne was educated in the public schools of Clayton and also at the Davis Military Academy in Winston-Salem, North Carolina. He attended the University of North Carolina in the early 1890s, receiving both the B.A. and the M.A. degrees in 1895. Shortly thereafter he attended Harvard University, where he received a second M.A. degree in 1897 and the Ph.D. degree in 1899. He did post-graduate work at the University of Berlin in 1906-1907.

Horne began his teaching career as an instructor in French at the University of North Carolina in 1894, a post he relinquished when he entered Harvard. Following the completion of the doctorate in 1899, Horne took a position as instructor in philosophy at Dartmouth College and quickly rose to the rank of full professor. While at Dartmouth part of his teaching responsibility was in the area of philosophy of education, and some of his students later became prominent educational leaders, such as Harry Woodburn Chase, later chancellor of New York University; Edmund Ezra Day, later president of Cornell University; and Frank Porter Graham, later president of the University of North Carolina. Horne's interest in philosophy of education prompted him to leave academic philosophy at Dartmouth in 1909 for the position of professor of history and philosophy of education at New York University, a post he held until his retirement in 1942. In addition to his regular academic posts, he also lectured at numerous other leading colleges, universities, and seminaries.

Horne was an advocate of that philosophical school of thought known as *idealism,* a school that dominated American philosophy from the mid-19th century well into the 20th. Although idealism fell from favor in more recent times, it exercised a decided influence on American schools and the theory of education and it continues to have moderate influence in religious education. Basically, idealism, as articulated by Horne in *Idealism in Education* (1910), holds to the centrality of the freedom of will, but it also recognizes that the individual is not an isolated entity; rather, the individual is a part of a larger whole.

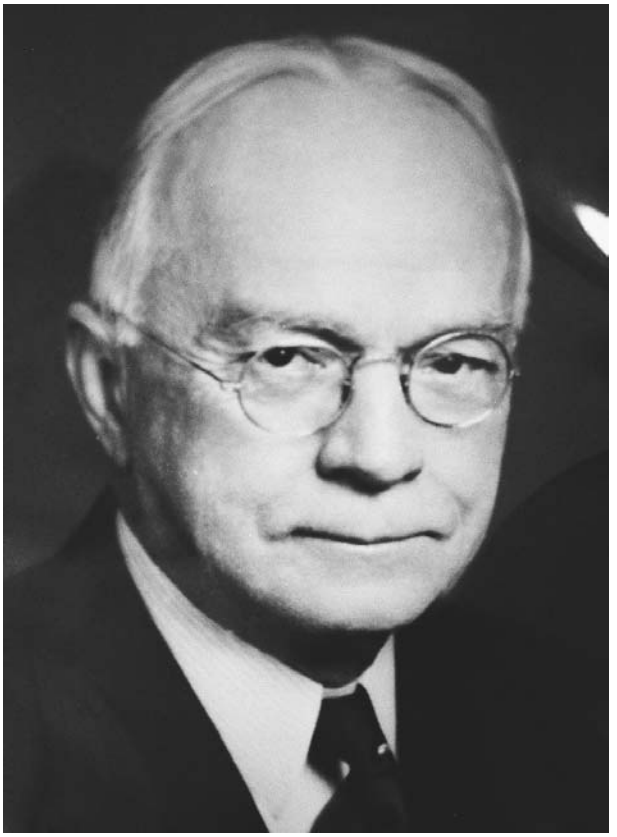

In *The Philosophy of Education* (1927), Horne stated that ''The part implies the whole, and the meaning of the part is that it suggests the nature of the whole.'' The meaning of the individual being educated, then, lies within the whole. Although our knowledge of the whole is incomplete, the whole partially manifests itself through its parts. For example, we know many things about the human mind and how it works, how good mental health is maintained, and what happens when mental illness afflicts us; however, we do not know as much as we would like to know. What we do have, however, helps us to study the mind and learn even more about health and illness. So it is with education: we may not know in every respect precisely how we can produce better people through education, but we have some partial knowledge, and we should put that knowledge to use. The ideal is spiritual and eternal, while human beings are caught up in a natural world of space and time; hence, the role of idealistic philosophy of education is to show how through education man may find himself as a part of eternal spiritual reality.

Horne argued that there were three main concepts to consider. First, the origin of man is God, the Ultimate Mind, and the distinguishing factor about the creation called man is the human mind. It is through the education of the mind by disciplined study that man perceives and orders the world about him and is able to contemplate God. Second, the nature of man is freedom, for man can choose and decide, although he may do this imperfectly or even badly. Thus, man can choose to be educated, to grow and develop in understanding and comprehension. However, he can also choose not to think. But if man does seek education and the full development of his mind, he becomes what he was intended to be—a thinking being who is capable of choosing and acting wisely. Third is man's destiny. Because no man is all he ever can be, but is in the process of developing, his education never ends. This continual seeking does not end with an individual's death, for it is passed from generation to generation. It extends beyond finite individual humans to the infinite human ideal for the whole human race. Man's destiny, then, is immortality, or to return to God and enter the realm that is spiritual and eternal.

As science, technology, and industrial development moved ahead, idealist philosophical explanations seemed to lose appeal as philosophies such as pragmatism offered more realistic and practical analyses. Horne rose to the challenge with one of his most popular books, *The Democratic Philosophy of Education* (1932, 1978), which was a critical appraisal of John Dewey's progressive educational ideas. Horne's book offered many cogent criticisms and refined analyses of Dewey's ideas and was a welcome addition to the literature of philosophy of education, but it did not stem the tide of philosophical change. Idealism continued to wane in both philosophy and the theory of education.

Horne's influence was, nonetheless, considerable. His popularity as a teacher and his many publications influenced several generations of classroom teachers and educational leaders in the nation's schools. During a teaching career in three different universities that spanned 48 years, Horne taught some 10,000 students and sponsored more than 50 doctoral candidates. He wrote numerous articles and published 26 books, some of which were translated into Chinese, Japanese, and Portuguese. In recognition of his many contributions, he was awarded honorary LL.D. degrees from Wake Forest College, Muhlenberg College, the University of North Carolina, and New York University. Herman Harrell Horne died on August 17, 1946.

Further Reading

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Lena Horne

Lena Horne (born 1917) was one of the most popular Black entertainers of the 20th century. A woman of great beauty and commanding stage presence, she performed in nightclubs, concert halls, movies, and on radio and television.

Lena Horne was born in Brooklyn, New York, on June 30, 1917. Her father, Edwin ''Teddy'' Horne, a numbers game banker, left the household when Lena was three. Her mother, Edna, was an actress with a black theater troupe and traveled extensively. Horne was raised principally by her grandparents, Cora Calhoun and Edwin Horne. Even so, her early life was nomadic since her mother often took her on the road with her. They lived in various parts of the south before Horne was returned to her grandparents home in 1931. After they died, Horne lived with a friend of her mother's, Laura Rollock. Shortly thereafter, Edna married Miguel Rodriguez and Horne moved in with them.

From an early age, Horne had ambitions to be a performer—much against the wishes of her family who felt she should have higher aspirations. The Hornes were an established middle class family, with several members holding college degrees and distinguished positions in organizations such as the NAACP and the Urban League. Nonetheless, Horne pursued her own course and was hired at age 16 at Harlem's famed Cotton Club to dance in the chorus where she held her own against older and more experienced cast members. In 1934, though she had no previous singing experience, she was assigned a singing duet in the club with Avon Long (of ''Porgy and Bess'' fame). The success of the number inspired Lena to take voice lessons and also got a small role in an all-black Broadway show ''Dance with Your Gods.'' In 1935 she became the featured singer with the Noble Sissle Society Orchestra, which performed at many first-rate hotel ballrooms and nightclubs, including the Cotton Club. She left Sissle in 1936 to perform as a ''single'' in a variety of New York clubs.

In 1937 Horne married minor politician Louis Jones, by whom she had a daughter and a son (they separated in 1940 and divorced in 1944). She gained some early stage experience in Lew Leslie's revues, ''Blackbirds of 1939'' and ''Blackbirds of 1940,'' and crossed the racial barrier later in 1940 when she joined one of the great white swing bands, the Charlie Barnet Orchestra. But in that strained context she suffered the many indignities of racial prejudice, especially from hotels and restaurants catering exclusively to whites. She left Barnet in 1941, and her career received an immediate boost from impresario John Hammond, who got her a long engagement at the prestigious Cafe Society Downtown, a club in New York City that catered to intellectual and social activists, both black and white. It was at the Cafe Society that Horne learned about African American history, politics and culture and developed a new appreciation of her heritage. She rekindled her acquaintance with Paul Robeson, whom she had known as a child. In her autobiography, *In Person: Lena Horne* she stated that her conversations with Robeson made her realize ''that we [African Americans] were going forward and that knowledge gave me a strength and a sense of unity. Yes, we were going forward and it was up to me to learn more about us and to join actively in our struggle.'' From that point onward, Horne became a significant voice in the struggle for equality and justice for African Americans in America.

In 1943, a long booking at the Savoy-Plaza Hotel brought her coverage in such national magazines as *LIFE* and, in conjunction with a number of movie appearances, established her as the highest-paid black entertainer in America. She was signed to a seven-year contract with MGM—the first African American woman since 1915 to sign a term contract with a film studio. ''They didn't know what to do with me'' she told Leonard Maltin of *Entertainment Tonight* regarding the studios dilemma, she wasn't dark enough in color to star with many of the African American actors of the day and her roles in white films were limited, since Hollywood wasn't ready to depict interracial relationships on screen.

Given these harsh limitations imposed on blacks in 1930s and 1940s Hollywood movies (they either played menials or performed song and/or dance numbers), Horne's film career is impressive. After singing roles in ''Panama Hattie'' (1942), ''Harlem on Parade'' (1942), ''I Dood It'' (1943), ''Swing Fever'' (1943), and ''As Thousands Cheer'' (1943), she was given a starring role as a seductress in an all-black allegory, ''Cabin in the Sky'' (1943), which also starred her idol, Ethel Waters (with whom she did not get along). There followed another major role in ''Stormy Weather'' (1943) and then some non-speaking roles in ''Broadway Rhythm'' (1944), ''Two Girls and a Sailor'' (1944), and a musical biography of Rodgers and Hart, ''Words and Music'' (1948). She refused to take on any roles that were demeaning to her as a woman of color. This alienated her from other black performers and caused an uproar among the black Hollywood ''extras.'' Horne's daughter, in her book *The Hornes: An American Family*

called them ''a stock company of stereotypes'' who felt threatened by Horne's success. They accused her of being a tool of the NAACP. In her own defense Horne herself wrote in her own autobiography *Lena,* ''I was only trying to see if I could avoid in my career some of the traps they had been forced into.''

Despite her great fame, Horne continued to experience humiliating racial rebukes, and in the late 1940s she sued a number of restaurants and theaters for race discrimination and also became politically allied with Paul Robeson in the Progressive Citizens of America, a leftist group combating racism. While entertaining troops at Fort Reilly, Kansas during World War II, she saw German POW's seated in the front row and African American soldiers forced to sit behind them. Horne left the stage immediately, went to the local NAACP office and filed a complaint. MGM Studios pulled her off the tour, so she used her own money to travel and entertain the troops. She also assisted Eleanor Roosevelt in her quest for anti-lynching legislation. After the war, Horne worked on behalf of Japanese Americans who faced discrimination.

In 1947, shortly after performing at the London Casino, she married white bandleader Lennie Hayton, a marriage that was kept secret for three years because of racial pressures. Until his death in 1971, Hayton was also her pianist, arranger, conductor, and manager.

In 1950 Horne experienced great success at London's Palladium. However, upon her return to the United States, Horne became one of the many victims of the political blacklist. Because of her leftist sympathies and her racial militancy, she was denied work in radio, television, films, and recordings, though she continued to work the posh hotel and nightclub circuit. By the mid-1950s, the anti-left freeze had thawed somewhat and she made a movie appearance in ''Meet Me in Las Vegas'' (1956) and recorded for the first time in five years. In 1957 she drew record crowds to the Empire Room of the Waldorf-Astoria, and in 1958 and 1959 she starred in a Broadway musical, ''Jamaica.''

During the 1960's Horne was involved in the American Civil Rights movement. She participated in the March on Washington in 1963, performing at rallies in the South and elsewhere, and working on behalf of the National Council for Negro Women. During the same period, she was also very visible on television appearing on popular variety shows and in her own special *Lena in Concert* in 1969. In 1969 Horne also landed a straight acting role, starring opposite Richard Widmark in the movie ''Death of a Gunfighter.''

Lennie Hayton's death in 1971, which followed the deaths of Horne's father and her son, plunged her into a state of depression from which she emerged seemingly more resolute than ever. In 1973 and 1974 she toured England and the United States with Tony Bennett; in 1979, on a bill with composer Marvin Hamlisch at the Westbury (New York) Music Fair, Horne's performance inspired critic John S. Wilson to observe a change in her, ''an intensity, sometimes warm and intimate, sometimes ominously commanding in every syllable that she projects.'' She also, for the first time, shed her customary reserve, even permitting herself some patter between songs, and seemed to let the audience get emotionally closer to her.

In 1981 Horne had her greatest triumph, a Broadway show called ''Lena Horne: The Lady and Her Music,'' which for 14 months was the talk of show business. It won a special Tony award, and the soundtrack won two Grammy awards. It became the standard against which all one-person shows are measured. In 1982 she took the production on a very successful cross-country tour. Horne wrote of the experience in *Ebony* magazine (1990) ''as the most rewarding event in my entire career.''

In the 1990's, Horne cut back on performing telling *Time,* ''I went through this delayed reaction to the deaths . . . of my father and my son and my husband Lennie Hayton . . . For about nine years I went underground.'' She was drawn back from semi-retirement to do a tribute concert for a long-time friend, composer Billy Strayhorn at the JVC Jazz Festival ''when I came back to do the concert . . . and it went over so well, everybody was saying 'You ought to keep singing.' So to shut them up, I did it,'' Horne told *Jet.* At age 76 she released her first album in a decade *We'll Be Together Again.* In 1997, on the occasion of her 80th birthday, Horne was honored at the JVC Jazz Festival, with a tribute concert and the Ella Award for Lifetime Achievement in Vocal Artistry.

Lena Horne was a woman of great beauty and majesty: the eyes sparkled vivaciously and the mouth curled with seething emotion. ''She is one of the incomparable performers of our time,'' Richard Watts Jr. wrote of Horne in the *New York Post* in 1957. Her pride in her heritage, her refusal to compromise herself, and her innate elegance, grace and dignity made Horne a legendary figure, whose role as a catalyst in the elevation of the status of African Americans in the performing arts provide an enduring legacy.

Further Reading

An early biography is Helen Greenberg and Carlton Moss's *In Person, Lena Horne* (1950). A more recent work is *Lena: A Personal and Professional Biography of Lena Horne* (1984) by James Haskins with Kathleen Benson. The best sources, however, are Lena's autobiography, *Lena* (1965, paperback 1986) co-authored by Richard Schickel, and *The Hornes: An American Family* (1986) by Lena Horne's daughter Gail Lumet Buckley. □

Matina Souretis Horner

Scholar and administrator Matina Horner (born 1939) did early research into women's fear of success. She later became the youngest president of Radcliffe College during a period of redefining its relationship with Harvard University.

Matina Souretis Horner was born July 28, 1939, in Roxbury, Massachusetts, to Greek parents who decided to remain in the United States after World War II broke out in Europe. While attending Bryn Mawr College in Pennsylvania she became interested in experimental psychology and studied ''need achievement'' in Greek and Jewish subculture groups for her honors thesis. She obtained her BA degree *cum laude* in 1961. It was at Bryn Mawr that Matina Souretis met Joseph L. Horner, a future research physicist. The two were married in 1961 and in the autumn of that year both went to the University of Michigan for graduate studies. Matina Horner completed her Masters of Science degree in 1963 and earned her Ph.D. degree in 1968.

Horner possessed unusual intelligence and ambition. Even as a child in kindergarten she tutored other children in arithmetic and spelling. In 1960 she was a research assistant under a grant from the National Institute of Mental Health. At the University of Michigan, Horner served as research assistant in the Department of Psychology, held a teaching fellowship, and was a lecturer in the university's Department of Social Relations.

During Horner's early research into intelligence, motivation, and achievement she became aware that much of the research paid little attention to women's motivation toward achievement. She decided to concentrate her motivation research on that, and while her co-researchers concluded that high anxiety levels found in women they tested were caused by their fear of failure, Matina Horner reasoned that their anxiety might well have been caused by the possibility of success instead. To verify her hypothesis Horner conducted a study of 90 female and 88 male students at the university in 1964. Males were asked to complete a story about John, a struggling male medical student, while females were to finish a similar story of Anne, a female student. Ninety percent of the men finished their story with John as happy, successful, and prosperous. However, 65 percent of the females saw Anne's future in negative terms. From their comments Horner concluded that women developed high anxiety levels because they could not reconcile their desire to excel with society's view that women who were very intelligent, independent, or ambitious were unfeminine. Horner's ''fear of success'' theory became a potent tool in the women's movement.

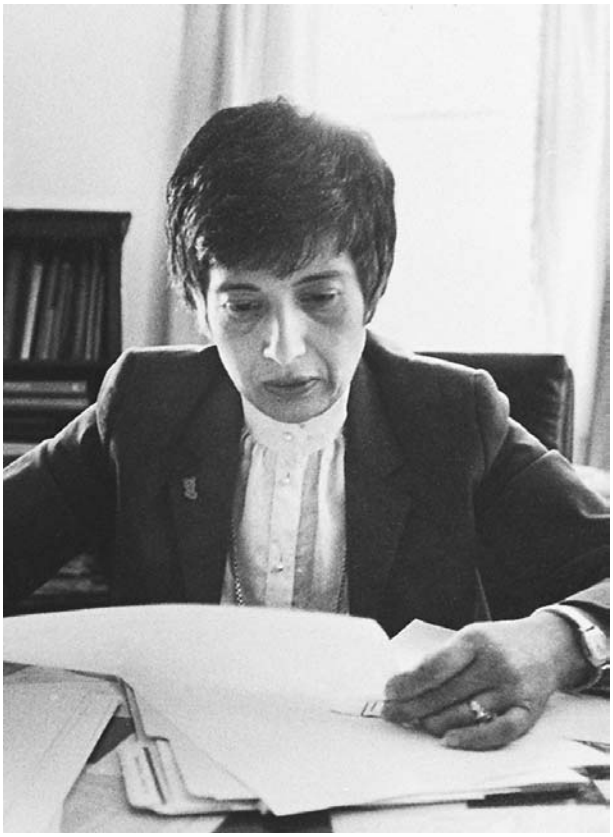

In 1969 Horner joined the faculty of Harvard University as a lecturer in the Department of Social Relations. The following year she was named assistant professor in that department's Personality and Development Wing. She was popular with Harvard and Radcliffe students, both at the undergraduate level and in graduate seminars.

Just three years after her appointment to the Harvard faculty Horner was selected by the Radcliffe board of trustees on May 15, 1972, to become the sixth and youngest president in its history, in which position she remained until 1989. She inherited the complex and continuing Radcliffe-Harvard relationship. When Radcliffe was started in 1879, its purpose was to offer women ''equal access'' to Harvard and its outstanding faculty. But only when World War II decimated the number of male students were Radcliffe women allowed into Harvard classes, and it was 1967 before women were permitted to use Harvard's undergraduate library. Men and women were allowed to have a joint commencement at Harvard first in 1970. When Mary Bunting, Horner's predecessor, resigned her post saying that there was not enough trust and not enough respect between the two colleges, the debate over whether Radcliffe College should be merged with Harvard was at its peak. Some believed that financial considerations would necessitate their merger, but Horner thought it important that Radcliffe retain its corporate independence in order to determine its own priorities.

Another problem facing Horner was the admission policy. Although Harvard had agreed to lower the percentage of men in its total student body from about 80 percent to 70 percent, it was still short of ''equality.'' Some doubted that the young, soft-spoken Horner could gain any more concessions because of the fear that alumni donations would drop off if more women replaced men in Harvard's classes. Horner explained later that she listened to all the arguments and then said it was ''interesting that all of the evidence seemed to indicate that Harvard alumni had only male children.'' It must have been an effective point since in 1975 it was declared that both Radcliffe and Harvard would no longer have limits on the number of women students who could be admitted.

Horner was also concerned that so few women were among Harvard's tenured faculty. To ameliorate the problem she used Radcliffe's independent status to encourage junior faculty women to publish by establishing the

Radcliffe biography series, a special book publishing program. In 1978 one of its first publications, entitled *Women of Crisis,* became a bestseller.

President Jimmy Carter in 1979 recognized Horner's special talents when he appointed her to the President's Commission for the National Agenda for the 1980s. The following year he asked her to serve as chairperson of the Task Force on the Quality of American Life.

Despite her many administrative duties at Radcliffe, Horner maintained direct contact with students by reserving time for weekly conferences with them and by teaching several classes. As a scholar, administrator, and mother of three children, Matina Horner became an important role model for many young American women who wished to combine the traditional feminine roles with a professional life.

Since her retirement as president of Radcliffe, she was named to the Boards of Directors of the Neiman Marcus Group and the Boston Edison Company; was executive vice-president of TIAA-CREF in New York; was on the Board of Trustees for Massachusetts General Hospital Institute of Health Professions (becoming chairman in 1995); received the Distinguished Bostonian Award in 1990, the Ellis Island Medal in 1990; and was an active member in NOW (National Organization for Women).

Further Reading

Biographical information for Matina Horner is available in the March 20 and May 29, 1972, issues of *Time*. Further data is in Barbara Rose's ''Success: You Can Learn To Love It,'' *Vogue,* June 1973. A brief history of Radcliffe College and Horner's role in that institution may be found in ''Fair Radcliffe at One Hundred,'' *Time,* March 19, 1979. In Kathleen Hirsch's ''My Side: Matina Horner,'' *Working Woman,* January 1984, Horner reflected on advances for women and what the future may hold for them. □

Karen Danielsen Horney

The German-born American psychoanalyst Karen Danielsen Horney (1885-1952) was a pioneer of neo-Freudianism. She believed that every human being has an innate drive toward self-realization and that neurosis is essentially a process obstructing this healthy development.

Born in Hamburg on Sept. 16, 1885, Karen Horney received her medical and psychiatric education in Berlin. Her medical practice began in 1913, and then she taught in the Berlin Psychoanalytic Institute (1918-1932). She participated in many international congresses in which Sigmund Freud was the leading figure, but being influenced by the new currents of 20th-century science, she increasingly questioned some of Freud's ideas.

In 1932 Horney went to Chicago, Ill., where she served as associate director of the Chicago Psychoanalytic Institute until 1934. Then she taught at the New York Psychoanalytic Institute until 1941, when she made her definitive move away from the Freudian group. She took the lead in founding the Association for the Advancement of Psychoanalysis; she was the founding dean (1941-1952) of the American Institute for Psychoanalysis and the founding editor (1941-1952) of the *American Journal of Psychoanalysis*.

In Europe Horney contributed to psychoanalysis in papers dealing mainly with the field of feminine psychology. She opposed Freud's idea that penis envy and the rejection of femininity were the basic factors in woman's psychology, that her wishes for a child and for a man were merely a conversion of her unsatisfied wish for a penis.

Between 1937 and 1951 Horney, a person of remarkable aliveness and dedication, was at the peak of her creative life. While practicing and teaching psycho-analysis, she wrote many articles and five books in which she presented the development of her psychoanalytic concepts.

In *The Neurotic Personality of Our Time* (1937) Horney expressed the view that neuroses are generated by cultural disturbances and conflicts which the person has experienced in accentuated form mainly in childhood, in which he did not receive love, guidance, respect, and opportunities for growth. She described the neurotic character structure as a dynamic process with basic anxiety, defenses against anxiety, conflict, and solutions to conflict as its essential elements.

In *New Ways in Psychoanalysis* (1939) Horney presented her major differences with Freud. While continuing to adhere to the fundamental importance of unconscious forces, inner conflicts, free association, dreams, the analytic relationship, and neurotic defenses in psychoanalysis, she rejected Freud's concepts of the role of instincts in health and emotional illness. She saw aggression and sexual problems as the result of neurotic development rather than its cause.

In *Self-analysis* (1942) Horney indicated the possibilities, limitations, and specific ways in which people can change through increasing self-awareness.

Horney focused on the central position of conflict and solutions to conflict in neurosis in *Our Inner Conflicts* (1945). She saw the neurotic child feeling helpless and isolated in a potentially hostile world, seeking a feeling of safety in compulsive moves toward, against, and away from others. Each of these moves came to constitute comprehensive philosophies of life and patterns of interpersonal relating. The conflict between these opposed moves she called the basic conflict and recognized that it required the individual to resort to means for restoring a sense of inner unity. These means she called the neurotic solutions.

Neurosis and Human Growth (1950) was Horney's definitive work, in which she placed her concept of healthy development in the foreground. She viewed the real self as the core of the individual, the source of inherent, constructive, evolutionary forces which under favorable circumstances grow and unfold in a dynamic process of self-realization. She presented ''a morality of evolution,'' in which she viewed as moral all that enhances self-realization

and as immoral all that hinders it. The most serious obstacle to healthy growth was the neurotic solution, which she called self-idealization, the attempt to see and to mold oneself into a glorified, idealized, illusory image with strivings for superiority, power, perfection, and vindictive triumph over others. This search for glory inevitably leads the individual to move away from himself (alienation) and against himself (self-hate). ''At war with himself,'' his suffering increases, his relationships with others are further impaired, and the self-perpetuating neurotic cycle continues.

Horney died in New York on Dec. 4, 1952. She had helped to lay the groundwork for the Karen Horney Clinic, which was established in 1955.

Further Reading

Analytic and critical discussions of Karen Horney's ideas are in Ruth L. Munroe, *Schools of Psychoanalytic Thought: An Exposition, Critique, and Attempt at Integration* (1955); ''The Holistic Approach'' by Harold Kelman in Silvano Arieti, ed., *American Handbook of Psychiatry,* vol. 2 (1959); and ''Karen Horney'' by Jack L. Rubins in Alfred M. Freedman and Harold I. Kaplan, eds., *Comprehensive Textbook of Psychiatry* (1967). An important background study is Henri F. Ellenberger, *The Discovery of the Unconscious: The History and Evolution of Dynamic Psychiatry* (1970).

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Vladimir Horowitz

American pianist Vladimir Horowitz (1904-1989) was among the last performers in the 19th-century grand-virtuoso tradition. While his phenomenal technique sometimes overwhelmed the music, the power and energy of his playing were unsurpassed.

During his lifetime, Vladimir Horowitz was recognized as the greatest piano virtuoso of the 20th century. Michael Walsh noted in an 1986 report ''At his peak Horowitz had it all, heightened and amplified by a daredevil recklessness that infused every performance with an exhilarating, unabashed theatricality. . . . [He was] this most extraordinary of artists.'' Vladimir Horowitz's birth occurred in 1904 in Russia. He began to study piano with his mother at around age three. Within a few years he was seriously studying the instrument and by his late teens had already composed several songs. Other members of the family were also musical, especially Horowitz's sister, Regina, who also became a concert pianist, and an uncle who had studied composition with Scriabin and who arranged for Horowitz's concerts before the pianist left Russia.

Although Horowitz revealed talent at an early age, he was not considered a prodigy. He enrolled in the Kiev Conservatory in 1912, first studying with his mother's teacher, Vladimir Puchalsky, then Sergei Tarnowsky in 1915, and, finally, Felix Blumenfeld, a student of Anton Rubinstein, in 1919. Horowitz credited the last mentioned for his flat-fingered technique which resulted in a semi-staccato attack and produced a brilliant tone. Blumenfeld was to be Horowitz's last teacher, although he would have occasional lessons with Cartot in France. Throughout his conservatory years Horowitz usually practiced less than four hours a day, and this rather inefficiently, at least from a technical standpoint, preferring to play through operatic literature rather than work at the progressive lessons and exercises familiar to most pianists. From the beginning his intention had been to pursue a dual career as composer-pianist in the tradition of Liszt and Rachmaninoff. The Bolshevik takeover of Kiev in 1920, however, put an end to this plan, forcing him to concentrate on concerts as an efficient means to deriving an income. In the 1920's Horowitz gave 100 performances and earned a reputation as an explosive pianist capable of breaking piano strings with his thundering style.

During this period Horowitz met the famous German pianist Arthur Schnabel, who advised him to leave Russia, and shortly thereafter, in 1923, he found the means to do so through Alexander Merovich, his first manager. Horowitz's first European tour, as arranged by Merovich, included per-

formances in Berlin and Paris; neither city accepted him without reservation. The rising anti-Semitism in Germany discouraged a Jewish musician who, moreover, did not play German music and who played in a romantic, high-flown style unacceptable to the German ideals of precision and strict adherence to the score. The French were as unreceptive to Horowitz's programming as the Germans, again preferring to hear music of their own composers.

Horowitz's New York debut took place on January 12, 1928, at Carnegie Hall, with Sir Thomas Beecham conducting the New York Philharmonic in the Tchaikovsky piano concerto. Although the passion and agility of Horowitz's playing amazed critics, the performance as a whole suffered from irreconcilable differences in interpretation and tempo between conductor and soloist.

A meeting with Rachmaninoff a few days before his New York debut marked the beginning of a friendship that would continue until Rachmaninoff's death in 1943. Equally important was his introduction to Toscanini in April 1932. In addition to the many fruitful collaborations that would take place between the two, Horowitz became further acquainted with Toscanini's daughter, whom he married in 1933.

The sensational qualities of Horowitz's playing soon established him at the forefront of the American concert scene. He found it increasingly difficult, however, to mediate between the public's and his manager's demands for brilliant showpieces and the more solid musicality of those around him, especially his father-in-law and mentor, Toscanini. This, along with the daily grind of a hectic concert schedule, a nervous constitution, and other personal problems, necessitated three extended absences from the stage and, partially, from recording. These occurred during the years 1936-1939, 1953-1965, and 1969-1973. Horowitz also became less interested in performing outside the United States, where he acquired citizenship in 1945. Between the years 1939 and 1986 he made only one tour of Europe, playing three London concerts in October 1951 and two recitals in Paris the following month. In 1986 he began a tour with a return to the Soviet Union—his first visit since leaving there 60 years before—for performances in Moscow and Leningrad in April. He then continued on to Hamburg, Berlin, and London.

Horowitz was undoubtedly one of the great pianists of the era and was compared to Franz Liszt in his total command of the instrument. He was most comfortable with Romantic works, especially Liszt and Rachmaninoff, and admitted a dislike for modern music that exploits the percussive, rather than lyrical, capabilities of the piano. Of the composers who can be admitted stylistically to the 20th century, Horowitz played only Debussy, Ravel, Scriabin, Prokofiev, and Barber. Acknowledging his affinity for their music, Prokofiev requested that Horowitz give the American premiers of his sonatas 6-8 (the *War Sonatas*), and Barber wrote the fourth movement fugue to his *Sonata, Op. 26* at the pianist's request for ''something very flashy, but with content.'' In later years Horowitz tended away from these early moderns.

Among his many recordings, several deserve mention. Liszt's *Sonata in B Minor,* recorded in 1932 for RCA, shows Horowitz at the peak of his powers, especially in the clarity, evenness, and speed of his scale passages and octaves. A collaboration with Toscanini and the NBC Symphony Orchestra in a 1940 recording of Brahms' second piano concerto for RCA demonstrated the benefit of Horowitz's yielding control to the more solid formal instincts of the conductor. This recording also received praise for the comparatively life-like quality of the sound. Many consider Horowitz to be the foremost interpreter of Rachmaninoff, and especially of his third piano concerto. The first of Horowitz's three renditions of the work, a 1930 recording with Albert Coates and the London Symphony, is perhaps the preferred. Outside his usual repertory, Horowitz championed the works of two pre-Romantic composers, Muzio Clementi and Domenico Scarlatti, on two albums for RCA and Columbia, respectively.

Horowitz limited his teaching to only a few of the most talented prospects and later acknowledged only Byron Janis, Ronald Turini, and Gary Graffman as having studied with him. While Janis was typical in describing the difficulty of working with the strong personality of Horowitz, he ascribed his regard for pedaling according to varying acoustical situations to Horowitz's teaching. In 1995 and 1996, *The Private Collection I & II* were released based upon the private tapes owned by Horowitz.

Horowitz died of a heart attack on November 5, 1989 in New York City. ''At his best,'' wrote Joah von Rhein in the *Chicago Tribune,* ''Horowitz had a thunderous sonority and demonic daring that literally nobody in the world could match.''

Further Reading

The most complete account of Horowitz's life is Glen Plaskin's *Horowitz* (1983). Thoroughly researched, meticulously documented, eminently readable, and impartial, it is a model of biographical writing. An abridged version of Chapter 10, describing Horowitz's introduction to the Toscanini family, appears in *Musical America* (March 1983). Shorter biographies are included in Harold Schonberg's *The Great Pianists* (1963) and in Wilson Lyle's *A Dictionary of Pianists* (1985). The May 5, 1986, issue of *Time* contains biographical material plus a description of his April 1986 return to Russia. The June 8, 1997 *Jerusalem Post* also had a fine feature on him, ''The Fairy Tale Life of Vladimir Horowitz.'' □

Nicholas Horthy de Nagybánya

The Hungarian admiral and statesman Nicholas Horthy de Nagybánya (1868-1957) was regent of Hungary from 1920 to 1944. He led Hungary during a troubled period which began with a Communist revolution and ended with German and then Russian occupation.

By the Treaty of Trianon (June 4, 1920) Hungary lost 72 percent of its territory, 64 percent of its population, and most of its natural resources and markets. Hungary therefore hoped for treaty revision at the expense of its newly created neighbors, Czechoslovakia and Yugoslavia, and the much expanded state of Romania. Adm. Nicholas Horthy de Nagybánya, a convinced revisionist, believed that only friendship with England could effect the restoration of Hungary's prewar boundaries. But Hungary's economic subservience to Germany and the Reich's growing military strength brought Hungary within Germany's political sphere. The eventuality which Adm. Horthy feared most came to pass, for Hungary joined in World War II against England.

Nicholas Horthy de Nagybánya was born on June 18, 1868, in Kenderes of a Calvinist family of the middle gentry. He entered the Austro-Hungarian Naval Academy in 1882 and went on to serve uneventfully until 1908-1909, when he commanded the embassy yacht *Taurus* in Constantinople during the Young Turk revolutions of those years. In 1909 he was appointed naval aide-de-camp to Emperor Francis Joseph, a position which he held until 1914, acquiring the greatest respect for the aged emperor.

Horthy received command of the cruiser *Novara* in December 1914 and broke the Allied blockade during several actions in the Adriatic Sea. In May 1917 he commanded a squadron of three ships which conducted a successful action in the Straits of Otranto. In January 1918 he was named admiral and commander-in-chief of the Austro-Hungarian navy, in which position he had to surrender the fleet to the Yugoslav National Council on Oct. 31, 1918.

Regent of Hungary

Having returned to Hungary, Horthy became minister of war in the government Count Gyula Károlyi formed at Szeged to oppose Béla Kun's Bolshevik government in Budapest. He resigned in July 1919, though he retained command of the counterrevolutionary forces he had organized. Upon the Kun regime's collapse in August 1919, Horthy's forces began a ''white terror'' for which he was blamed by liberal elements. When the Romanian army, which had ejected the Kun regime, retired from Budapest, Horthy's forces entered the capital on Nov. 16, 1919. The parliament elected in January 1920 declared the restoration of the monarchy and, pending settlement of the status of the Hapsburg king Charles IV, elected Horthy regent of Hungary on May 1, 1920. Horthy then twice denied Charles his throne (March and October 1921), thereby offending conservative and legitimist elements. Simultaneously, the attempted restoration so frightened Czechoslovakia, Romania, and Yugoslavia that they concluded the Little Entente to oppose the restoration of the Hapsburg dynasty in Hungary and Hungarian revisionism.

Horthy was inactive in the period 1921-1931 because of his limited constitutional prerogatives and because of his confidence in his conservative prime minister, Count István Bethlen. Hungary's inability to export its agricultural surpluses, coupled with overborrowing during the 1920s, caused an economic crisis during the Depression, forcing the resignation of Count Bethlen and the appointment soon afterward of Gyula Gömbös, an admirer of Germany, to the premiership. Germany's willingness to absorb Hungary's agricultural exports and to support its revisionist claims caused Hungarian policy gradually to conform with Germany's. The rise of pro-German sentiment in the country and Germany's growing strength caused Horthy to assume a more active role in the country's affairs, and he received the power to prolong and prorogue Parliament in 1933 and the power to enjoy independence from parliamentary responsibility in 1937. Nevertheless, opposition from the Little Entente powers supported by France, combined with distrust of the Soviet Union and the indifference of England, led Hungary to a dependence on Germany and Fascist Italy.

Opposition to Germany

After the Anschluss of March 1938 united Nazi Germany and Austria politically, Horthy's policy consisted of opposing German influence in Hungary and attempting to retain the goodwill of the Western powers. This policy, however, was complicated by Hungary's acceptance of Czechoslovak and Romanian territories from Germany as a result of the Munich Agreement in 1938 and the Vienna Award in 1940. When Germany invaded the Soviet Union in June 1941, Hungary joined Germany and declared war on the Western Allies on Dec. 13, 1941.

Horthy resisted German economic and political demands during the war. He encouraged attempts to negotiate for peace with the Allies, but Hungary's geographic position

made it difficult to break away from Germany. As the Eastern front reached the Hungarian border, German troops occupied the country in March 1944, but Horthy remained regent in order ''to save what could be saved.''

As Russian troops entered Hungary in September 1944, Horthy relinquished hope in the Western powers and dispatched a mission to Moscow to conclude a preliminary armistice. When he publicly pleaded for an armistice on Oct. 15, 1944, however, he was arrested by the Germans, forced to abdicate, and imprisoned in Germany. On May 4, 1945, Horthy was taken by American troops in the Tirol and imprisoned at Nuremberg. Finally it was decided not to try him, and so he was released on Jan. 2, 1946. Hungary was then Communist-controlled, and Nicholas Horthy de Nagybánya retired to Estoril, Portugal. He published his *Memoirs* in 1956 and died on Feb. 9, 1957.

Further Reading

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Hosea

Hosea (active 750-722 B.C.) was a prophet of the kingdom of Israel. He called on Israel to repent its sins of apostasy and warned of the judgment to come from God. His writings form the first of the Old Testament books of the Minor Prophets.

Hosea was the son of Beeri and apparently belonged to the upper classes. Judging from his elegant style, he was highly cultured. Hosea married Gomer, daughter of Diblaim, who bore him two sons, the older of whom he called Yezreel, meaning ''God sows.'' This name may have been intended to signify the replanting of Israel back on its own soil after it had been dispersed in exile. The second son was called Lo Ami, meaning ''not my people,'' to indicate God's rejection of Israel as His people because of its faithlessness. Hosea's daughter by Gomer was metaphorically named Lo-ruhamah, meaning ''the unpitied one.'' Since Gomer after her marriage became an unfaithful ''wife of harlotry,'' it is possible that Lo-ruhamah and perhaps her brothers were illegitimate children. Scholars have speculated whether the prophet's tragic marital experience was real or merely an allegory to stress the infidelity of Israel.

The prophet recalled God's affection for Israel, from the days of its infancy, when He taught it how to walk and led it through the perils of the desert to the Promised Land. But Israel's goodness is as evanescent ''as a morning cloud and the dew that early passeth away''; it must therefore suffer dire punishment and divine wrath. Because it ''sows the wind, it shall reap the whirlwind.'' Hosea, however, does not leave his people without hope; he conceives the God of Israel in the loftiest terms as a God of Love. Israel will yet repent and return to its God.

Hosea's times were confused. Economically a great change had taken place in the reign of Jeroboam II (785-745 B.C.). The cities had grown in wealth and fostered a small class of rich landowners, merchants, and creditors. However, the vast majority of the urban population was made up of poor artisans, craftsmen, and laborers who were frequently exploited or even enslaved by the rich. In the country indigent farmers were often compelled to sell their holdings to the rich and migrate to the cities. The upper classes were favored by the rulers and judges; they readily adopted the ways of their neighbors and worshiped their heathen gods in place of the God of Israel, who ''demanded mercy and not sacrifice, and the knowledge of God rather than burnt offerings.'' For this reason Hosea denounced idolatry as the ''spirit of harlotry,'' which leads to moral degeneration, sin, and corruption.

Politically, too, the times were turbulent. Tiglathpileser III threatened the Northern kingdom as well as other nations. Internally, vast dynastic changes were taking place, despite the external danger. In 2 decades, six kings—four of them regicides—ascended the throne of Israel. In this state of political chaos the rulers of Israel and Judea made alliances, at times with Assyria and at other times with its powerful rival, Egypt. Hosea ridicules the diplomacy of princes who do not know which way to turn and describes Ephraim ''as a silly dove, without understanding.'' He saw the alliances as useless, for Ephraim must be punished for his vices and moral degeneracy; his sins shall be purged in exile. In 722 B.C. the Northern Kingdom of Israel came to an end and passed out of history.

The Book of Hosea consists of two sections. The first 3 chapters may be autobiographical. The subsequent 11 chapters deal with the religious and social collapse that called for God's punishment of His people. The book concludes with a plea to the people to return to God, who in His abiding love will be reconciled with them. The people that were ''not loved'' (Lo-ruhamah) would be loved once again, and ''not my people'' (Lo-ami) would be reunited with their God again, in a new spiritual betrothal.

Further Reading

The Book of Hosea has been annotated and commented upon in such works as Abraham Cohen, ed., *The Twelve Prophets: Hebrew Text, English Translation and Commentary* (1948), and George A. Buttrick, ed., *The Interpreter's Bible* (12 vols., 1951-1957). The chapter on Hosea in Abraham J. Heschel, *The Prophets* (1962), provides an understanding of the prophet and his times. □

Ho-shen

Ho-shen (1750-1799) was a high Manchu official in the government of the Ch'ing dynasty in China and a

close associate of Emperor Ch'ien-lung. Ho-shen's factionalism and corruption are generally considered among the major causes of the decline of the Ch'ing dynasty.

Ho-shen, the son of a Manchu military officer, received a rudimentary education in a government school and obtained the lowest examination degree in the Chinese civil service system. In 1772 he was designated an imperial bodyguard and stationed at one of the gates to the city of Peking.

A handsome and articulate young man, Ho-shen attracted the Emperor's attention and rapidly became the most powerful Ch'ing official and the closest confidant of the Emperor during the late 18th century. At one point he may have held as many as 20 posts concurrently. In 1780 Ho-shen's son was betrothed to Ch'ien-lung's youngest and favorite daughter. This marriage publically indicated Ch'ien-lung's great attraction for Ho-shen and increased the latter's influence over the imperial court.

By virtue of his exceptional relationship with the Emperor, Ho-shen was able to gain considerable factional leverage over political affairs and to accumulate enormous personal wealth. Throughout the central and provincial bureaucracy Ho-shen placed members of his family and close associates as his henchmen. In this fashion he managed to gain near-complete control over government finances and official appointments. By intimidation and corruption Ho-shen was reported to have accumulated some 80,000,000 taels of movable property (according to a contemporary British observer, this amounted to some £23,330,000 sterling). During the White Lotus Rebellion of the late 1790s Ho-shen diverted large sums designated for military expenditures to his own use, while reporting great ''victories'' to the Emperor.

Although several high officials protested about Ho-shen's devious activities to the Emperor, he continued to tolerate and even defend Ho-shen. The concept of loyalty, which originally permitted officials to criticize imperial policies and appointments in the name of higher principles, had gradually come to mean absolute obedience to imperial will. In the words of an earlier emperor in the Ch'ing dynasty, ''Worthy men are the men of whom We approve, and you ought therefore to approve of them.''

When Ch'ien-lung died in 1799, his successor, Chiach'ing, quickly arrested Ho-shen, ''permitted'' him to commit suicide, and confiscated Ho-shen's vast stores of wealth. In retrospect, Ho-shen was probably only one of several causes of the internal decay of the Ch'ing dynasty rather than the sole explanation. Nevertheless, he has become one of the most infamous villains in Chinese history.

Further Reading

The best treatment of Ho-shen's life and his relationship to the Emperor is David S. Nivison, ''Ho-shen and His Accusers: Ideology and Political Behavior in the Eighteenth Century,'' in David S. Nivison and Arthur F. Wright, eds., *Confucianism in Action* (1959). A biography of Ho-shen is available in Arthur Hummel, ed., *Eminent Chinese of the Ch'ing Period, 1644-1912* (2 vols., 1943-1944). A good background study is Edwin O. Reischauer and John K. Fairbank, *A History of East Asian Civilization,* vol. 1: *East Asia: The Great Tradition* (1960). □

Eugenio María de Hostos

Eugenio María de Hostos (1839-1903) was a major Puerto Rican social philosopher, educator, and writer. His lifelong mission was to create a Spanish West Indies Confederation.

Eugenio María de Hostos was born in Mayagüez on Jan. 11, 1839. He attended school in San Juan. At the age of 13 he went to Spain to study at the Institute of Bilbao and the University of Madrid. While studying law, he wrote newspaper and magazine articles on the need for autonomy for the Spanish West Indies. He joined the Spanish republicans because their leaders promised autonomy for Cuba and Puerto Rico; but when the republicans triumphed over the monarchy, he refused the post of deputy for Puerto Rico, feeling betrayed. In 1869 he left for New York, where he became managing editor of a Cuban revolutionary newspaper. He was already well known because of his sociopolitical novel, *La peregrinacion de Bayoán* (1863), as well as his articles.

From 1870 to 1874 Hostos sought aid for Puerto Rico and Cuba. He lived in Argentina and then, returning to New York, became involved in a mission to carry reinforcements to the Cubans, who were fighting for their independence. However, the expedition of which he was part sailed from Boston but never arrived in Cuba. Hostos next went to the Dominican Republic, where he edited *Las tres Antillas*. In 1877 he left for Venezuela, where he married Belinda Otilia de Ayala.

Returning to the Dominican Republic in 1879, Hostos became a teacher at Santo Domingo National University. During his 10 years there, he started the country's first normal school. He also wrote the Dominican laws for public education. His reputation as an educator was such that the government of Chile invited him to help reform its public educational system. He had just published his *Moral social* (1888), today considered one of his finest writings. While in Chile, Hostos gained that country's women the right to study at the university and to receive training in law and medicine.

When the Spanish-American War began in 1898, Hostos returned to Puerto Rico to work for both Puerto Rican and Cuban independence. He formed the League of Puerto Rican Patriots and led the commission that presented U.S. president William McKinley with a plan that would allow a Puerto Rican plebiscite to decide whether Puerto Rico should be annexed to the United States or become independent. The commission failed and no plebiscite was held.

Hostos left Puerto Rico in 1900, again disillusioned. He could not understand the United States desire for a Caribbean protective base for its future trade plans and its plans for Panama. He returned to Santo Domingo, at that government's invitation. He died there on Aug. 11, 1903.

Hostos's influence as an educator and social critic continues; his moral strength, passionate idealism, and personal magnetism are remembered to this day. His writings—over 50 titles—are still read throughout the Spanish-speaking world. His *Hamlet* (1873) ranks high among criticisms of the play. Commemorating the centennial of his birth, the government of Puerto Rico published the *Obras completas* of Hostos in 20 volumes.

Further Reading

The best essay in English on Hostos is ''Eugenio María de Hostos, A Public Servant of the Americas'' in Jose A. Balseiro, *The Americas Look at Each Other* (trans. 1969). Another essay on Hostos is in Jay N. Tuck and Norma Vergara, *Heroes of Puerto Rico* (1969). □

Harry Houdini

Harry Houdini (1874-1926)—The Great Houdini—is a name that will forever define the term ''escape artist.'' As the Budapest-born, American-bred performer would so often proclaim, ''No prison can hold me; no hand or leg irons or steel locks can shackle me. No ropes or chains can keep me from my freedom.''

No one before or since has so completely defined the art of escape as Harry Houdini, magician, actor, and stage personality. Old film footage and still photos recall Houdini as generations remember him—suspended upside-down high over the heads of the crowd, escaping from a straitjacket; plunging, manacled, into an icy river, only to reappear miraculously moments later; performing his signature Chinese Water Torture Cell illusion, in which audiences were invited to hold their breath along with Houdini as he made his escape from yet another watery coffin.

But there was a world of difference between what turn-of-the-century audiences saw, and what they *thought* they saw. Much of Houdini's escapes relied as much on myth and misdirection as they did on the magician's genuine physical and mental prowess. Likewise, Houdini made myth of his own life, elaborating details where he thought appropriate. Though in some documents Houdini claims to be born April 6, 1874, in Appleton, Wisconsin, this much is known: Erich Weiss, born March 24, 1874, in Budapest, Hungary, was the youngest of three sons of Rabbi Samuel and Cecilia (Steiner) Weiss (the couple also had a daughter, Gladys).

The Making of a Magician

To escape persecution and find a better life, the Weiss family immigrated to Appleton—''perhaps April 6 was the date Samuel Weiss arrived in Wisconsin,'' remarked Ruth Brandon in her *The Life and Many Deaths of Harry Houdini.* Other moves took the Weisses to Milwaukee and, eventually, New York. But the family remained poor. Completely devoted to his mother to the point of obsession, the young Erich sought ways to ease her hardscrabble life. At one point, he took to begging for coins in the street. True to his illusionist ways, he hid the coins around his hair and clothing, then presented himself to Cecilia with the command, ''Shake me, I'm magic.'' She did, and a flood of coins spilled out.

Magic was Erich's second obsession—indeed, ''the abounding takes of his childhood magical exploits carry the mythic fuzz Houdini liked to generate,'' as Brandon wrote. After serving as a young circus acrobat (Eric, Prince of the Air) the teenager focused his attention on locks and lockpicking. He financed his hobby by working as a necktie cutter—the garment trade being one of the few occupations open to Jews at that time.

So it was with great dismay from his parents that Erich announced he was giving up the tie business for show business. At age 17 he took the stage name Houdini, after the nineteenth century French magician Robert-Houdin. ''Harry'' was an accepted Americanized version of Erich. By age 20 Houdini had married Wilhelmina Beatrice Rahner (known as Bess); she became his partner onstage as well.

As ''Mysterious Harry and La Petit Bessie,'' the Houdinis played dime museums, medicine shows, and music halls, eventually working their way up to small billing at larger theaters. At one point, the couple toured with a circus. When escape tricks and magic didn't pan out, the pair billed themselves as a comedy act, cribbing old jokes from magazines, as Brandon noted in her book.

Typically, during these early years, Harry would perform his famed ''Hindoo Needle Trick,'' in which he appeared to swallow 40 needles, then drew them from his mouth, threaded together. Bess became a well-prompted ''mentalist,'' performing mind-reading routines based on an alpha-numeric code known to her and Harry. In 1895, in Massachusetts, Houdini first conceived the notion of escaping not from his own handcuffs, but from those of the local police. These stunts brought free publicity, which eventually led to the Houdinis' crack at the big time—a booking in the Hopkins Theatre, a top Chicago vaudeville house.

Houdini the Headliner

American tours were followed by smash appearances in Europe. Of course, with success came imitators; after all, anyone could buy a version of the Hindoo Needle Trick (Houdini himself had purchased the illusion). But Houdini clones fell by the wayside as long as the original toured. Still, ''he was always edgy with his contemporaries, and saw younger magicians only as rivals, ready to push him into obscurity,'' wrote Brandon.

So, ever seeking the bigger and better illusion, Houdini escaped from every combination of straitjackets, jails, coffins, handcuffs, and leg shackles. At each performance, he invited police officials onstage to examine him and his props for authenticity. But even this was a ruse, as Brandon wrote: ''Houdini's skill as a magician, which meant he could palm, misdirect attention, and hide his [lockpicks] in unlikely places, came in useful here. A favoured hiding place was his thick, wiry hair. When he had to strip naked, he sometimes hid a small pick in the thick skin on the sole of a foot—not a spot that would ordinarily be searched.''

But ''something new was needed,'' said Brandon, ''and on 5 January 1908, it appeared. It was a galvanized-iron can shaped like an extremely large milk can—large enough to hold a man: Houdini.'' As she went on to say, the can held 22 pails of water. Handcuffed, Houdini would immerse himself inside, but not before asking the audience to hold their breath along with him. ''At the end of three minutes, by which time the audience's lungs were bursting . . . Houdini appeared, dripping but triumphant. The can was revealed, filled to the rim, all its locks intact.''

In 1918, the film industry was still in its infancy. But Houdini was not; at age 44 he was uncertain how much longer he could leap from bridges and squirm from straitjackets. So in June of that year the performer made his move into film with a character called the Master Detective. In this series of stories the detective, named Quentin Locke, fought peril and saved damsels through great stunts, and of course, great escapes.

''The plots were ludicrous and the acting wooden,'' Brandon reported of Houdini's films. Still, they showcased Houdini the way his public wanted to see him. And, importantly, each magic routine or stunt was shown as ''real,'' with no camera tricks or editing to enhance the Master Detective's mastery. Other films followed, with varying degrees of financial and critical success.

The Spirit World Beckoned

Houdini's varied career would take another turn. ''After the death of his mother in 1913,'' as Steve and Patricia Hanson related in a *Los Angeles* magazine article, the illusionist ''became obsessed with 'making contact with those who had gone beyond.''' This venture brought the performer into contact with another notable figure of turn-of-the-century pop culture—Sir Arthur Conan Doyle, the creator of Sherlock Holmes.

The association—and eventual bitter breakup—of Houdini and Doyle began as far back as 1908, when as a publicity stunt Houdini wrote a letter to ''Holmes,'' asking for help in catching scalawags who were stealing his tricks. By 1920 the two had formed a friendship that seemed connected not only by their talent but by their tragedies—just as Houdini had lost his beloved mother, Doyle lived in grief over the death of his son, Kingsley, a casualty of World War I. Each man sought to explore spiritualism as a way of making possible contact.

But at one point the friendship began to unravel. Houdini was much more the skeptic than Doyle, and indeed made something of a second career from debunking fraudulent mystics. As the Hansons noted in *Los Angeles,* ''Houdini thought that there was an irrational part of Doyle's psyche that desperately wanted to believe contact with the dead was possible. Doyle thought Houdini's campaign against spiritualism was a 'mania.' Thus the feud between the two quickly escalated.''

The Passing of a Legend

No evidence of real contact with Houdini's mother was ever recorded. But the specter of his mother's death followed the illusionist until the occasion of his own passing. Even that event has since been clouded by the mythology that always seemed to accompany the magician. For instance, a feature film of Houdini's life, released in 1953, had him perishing in one of his own watery coffins during a performance. One magic expert collected seven different versions of the death.

In reality, the magician, while on tour in Montreal, was relaxing backstage where some college students met him. Always proud of his physique, Houdini had often challenged people to punch him with all their strength in the abdomen. He agreed to let one of the students take a punch. But—reclining on a couch at the moment of contact—Houdini had not yet prepared his muscles for the blows. An injury to the appendix (or perhaps, as Brandon has asserted, an aggravation of an existing appendix problem) left untreated for some days, turned into an attack of peritonitis that struck down Houdini during a performance in Detroit. Rushed to a hospital where the city's finest doctor attended

him, Houdini lingered for a few days, then died in the arms of his wife at 1:26 p.m., October 31, 1926—Halloween day.

Even in death, Houdini knew how to create publicity. His widow made headlines in announcing a yearly seance on the anniversary of Houdini's passing to try and make contact with his spirit. The ritual went on for some ten years, and though Bess once asserted that contact was made, she later recanted her story. While no longer among the living, Houdini lives on in a collective cultural imagination. After a lifetime of embodying mythic attributes, Houdini has become a myth himself.

Further Reading

Brandon, Ruth, *The Life and Many Deaths of Harry Houdini,* Random House, 1993.
Los Angeles, April 1989, p. 94. □

Antoine Houdon

The portrait busts by the French sculptor Jean Antoine Houdon (1741-1828) are among the greatest of all time. His restrained yet graceful figures are classical with traces of the rococo style.

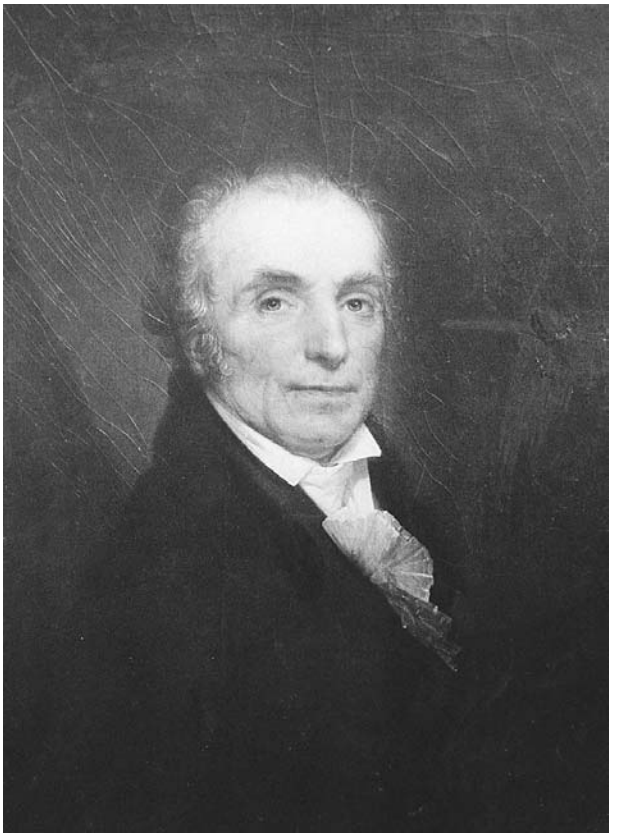

Jean Antoine Houdon was born on March 20, 1741, at Versailles, in the house of a rich nobleman for whom his father worked as caretaker; his mother's family were peasants and gardeners. In 1749 his father became caretaker of a newly established government art academy, where Houdon grew up. From the age of 15 he began to study under Michel Ange Slodtz, one of the finest sculptors in France. Later, when Houdon won a fellowship to the French Academy, his teachers included the painter Carle Vanloo and François Dandré Bardon, the historian of ancient Rome.

Years in Rome

In 1764 Houdon won a fellowship to the French Academy in Rome, where he studied until 1768. In this city with its abundant ancient ruins, where the French rococo style seemed remote and new evidence of Roman civilization was just then being uncovered in excavations, he set the main direction of his art.

Houdon also studied anatomy in Rome. Working under the direction of a surgeon, he learned the components of the body directly by dissecting corpses. The strong current of realism in Houdon's art is nowhere more apparent than in the anatomical statue called *L'Écorché,* or *The Flayed Man* (1767). There are endless copies. In his day no art school was complete without a bronze casting of this figure.

Houdon left one masterpiece in Rome, a colossal marble *St. Bruno* for the Carthusian monks of S. Maria degli Angeli (1767). The saint's eyes are closed, and his head is bent in prayer. But his motionless body stands straight, and straighter still hang the folds of his loose robe, like the fluting of a Doric column, relieved only (but typically) by the gentle symmetrical arcs of cape, sleeves, and hood. This figure was Houdon's answer to the graceful, lightly swaying, rococo statue of the same saint that Slodtz had made for St. Peter's some 20 years before.

International Acclaim

Houdon returned to Paris in 1768. The sculpture he brought with him he exhibited at the Salon the following year. The critics liked his work, and his career seemed well launched, but the really big commissions, the ones for the King, somehow failed to arrive. Instead Houdon found his patrons among foreigners, the wealthy bourgeoisie, and the intellectuals.

Through the recommendations of the Encyclopedist Denis Diderot and the literary critic Baron Melchior von Grimm, both of whom admired his work, Houdon soon began to develop an international clientele. An introduction from Baron Grimm won Houdon a commission in 1771 to do a funeral monument for one of the dukes of Saxe-Gotha. In the years that followed, he made busts and medallions of almost all the members of the duke's family. Eventually his patronage extended across Europe, including (besides France) Italy, the Netherlands, Belgium, Switzerland, Germany, and Russia.

In 1778 Houdon joined the Masonic Lodge of the Nine Sisters in Paris. His fellow members included the writer Voltaire, the astronomer Lalande, the naturalist Lacépède,

the Russian nobleman Count Stroganoff, and the American ambassador to France, Benjamin Franklin.

The large seated marble statue of Voltaire (1781) is Houdon's most famous work. The aged philosopher, draped in loose robes to disassociate him from any specific time or place, leans forward in his chair and turns as if about to speak. His withered fragile body seems to vibrate with life, as if the erosion of the flesh lets the spirit shine out brighter. Across the face a sardonic smile is breaking; deep shadows give the eyes extraordinary intensity. In almost all of Houdon's portraits the eyes seem to sparkle, and they look out at us with disconcerting intensity.

Frederick the Great bought two of Houdon's busts of his friend Voltaire. Stanislas Poniatowski, the last king of Poland, made a collection of plaster casts of Houdon's portraits of great men: Jean Jacques Rosseau, Alexander the Great, Molière, and Voltaire. Acting on the advice of Baron Grimm, Catherine the Great, Empress of Russia, acquired two of Houdon's most famous sculptures: a graceful marble statue, *Diana as Goddess of the Hunt* (1780), and a variant of Houdon's magnificent marble statue of Voltaire.

American Portraits

Houdon's first connections with America came through his friendship with Benjamin Franklin, of whom he executed a number of portraits. The most famous version (1778) shows an unpretentious old man, simply dressed, wrinkled and rather bald, but also contemplative, benevolent, and wise. Three years later, probably at the suggestion of Franklin, Houdon was asked to do a bust of John Paul Jones.

In 1781 the state of Virginia commissioned Houdon to do a bust of Lafayette to be given to the city of Paris in gratitude for Lafayette's help during the Revolutionary War. Four years later, when the state of Virginia wanted a commemorative statue of Washington, they called on Houdon again. This time it was Jefferson, then American ambassador to France, who handled the negotiations. In 1785 Houdon sailed for America—the first European sculptor to go there. He spent a fortnight at Mount Vernon, where he took a life mask of Washington and made a series of clay studies, and then returned to France. The marble statue, showing the general dressed as an 18th-century gentleman, stands in the Virginia State Capitol at Richmond. Other portraits Houdon made of famous Americans include busts of Jefferson (1789) and Robert Fulton (1803).

Waning Popularity

Houdon did not marry until 1786, when he was 45 years old. He had waited so long because he had taken on the responsibility of supporting many of his relatives, all of them poor. His marriage was not entirely a happy one, but from it came three daughters in whom he took unending pride. Their portraits exist in many versions: Sabine, age 4, for example, her serious child's face enframed by cascades of long, luxuriant curls; and Claudine, age 15 months, looking upward, wide-eyed and radiant.

The latter part of Houdon's life was not very happy. The Revolutionary period from 1789 to 1800 was especially difficult. Coming himself from a family that was extremely poor, Houdon was an enthusiastic supporter of the new government and its Declaration of the Rights of Man. But because of his associations with the old regime, he was suspected of being a counterrevolutionary. Besides, the new art dictator, Jacques Louis David, opposed him even to the point of having his studio searched. Inevitably Houdon was cut off from official patronage. One disappointment followed another as each successive commission eluded him. Worst of all was his failure to be asked to execute the memorial the government planned for Rousseau, whose writings had provided so much of the inspiration for the Revolution. Here being passed over was especially bitter, because Houdon alone possessed a death mask of the philosopher, which he had made immediately after Rousseau's death.

In 1800 the Napoleonic era dawned, but for Houdon there was little improvement. While 15 years earlier he had been thought of as the greatest sculptor in Europe, now he was considered out of date. Neoclassicism was all the rage. Houdon was still respected—he was one of the first artists to be made (in 1803) a cavalier of the newly created French Legion of Honor. But there was little demand for his art.

In 1814 he stopped working altogether. Two years later, when the new government finally offered him a commission to do a statue, he refused. In 1823 his wife died. He himself lived on for 5 more years, but only as a shell. Arterial sclerosis was causing progressive damage to his brain. In a touching passage Augustin Jal, who had known Houdon for a long time, described his last visit to the art exhibition held at the Louvre in 1827: ''What is he doing here, this little old man, moving along quickly with short steps, dragging his feet? Let us greet him. He lifts his hat, showing us a head that is completely bald. He speaks but what he says is garbled. The mind that was once so strong is now weak. In this octogenarian child the body has survived but not the spirit.'' Death came the following year on July 15.

Further Reading

Charles Henry Hart and Edward Biddle, *Memoirs of the Life and Works of Jean Antoine Houdon* (1911), is useful for its illustrations, but the text, largely anecdotal, is incomplete and outdated. A special study is H. H. Arnason, *Sculpture by Houdon* (1964), with beautiful illustrations. For background see Michel Laclotte, ed., *French Art from 1350 to 1850* (1965). □

Godfrey Hounsfield

Sir Godfrey Hounsfield (born 1919) won the Nobel Prize for medicine for co-inventing the CAT-scan (computer assisted tomography).

Sir Godfrey Hounsfield pioneered a great leap forward in medical diagnosis: computerized axial tomography, popularly known as the ''CAT scan.'' Ushering in a new and sometimes controversial era of medical tech-

nology, Hounsfield's device allowed a doctor to look inside a patient's body and examine a three-dimensional image far more detailed than a conventional X ray. The importance of this advance was recognized in 1979, the year Hounsfield received the Nobel Prize for physiology or medicine.

Godfrey Newbold Hounsfield was born August 28, 1919, in Newark, England, the youngest of five children of a steel-industry engineer turned farmer. Hounsfield's technical interests began when, to prevent boredom, he began figuring out how the machinery on his father's farm worked. From there he moved on to exploring electronics, and by his teens was building his own radio sets. He graduated from London's City and Guilds College in 1938 after studying radio communication. When World War II erupted, Hounsfield volunteered for the Royal Air Force, where he studied and later lectured on the new and vital technology of radar at the RAF's Cranwell Radar School. After the war he resumed his education, and received a degree in electrical and mechanical engineering from Faraday House Electrical Engineering College in 1951. Upon graduation, Hounsfield joined Thorn EMI (Electrical and Musical Industries) Ltd., an employer he has remained with his entire professional life.

At Thorn EMI, Hounsfield worked on improving radar systems and then on computers. In 1959, a design team led by Hounsfield finished production of Britain's first large all-transistor computer, the EMIDEC 1100. Hounsfield moved on to work on high-capacity computer memory devices, and was granted a British patent in 1967 titled ''Magnetic Films for Information Storage.''

Hounsfield's work in this period included the problem of enabling computers to recognize patterns, thus allowing them to ''read'' letters and numbers. In 1967, during a long walk through the British countryside, Hounsfield's knowledge of computers, pattern recognition, and radar technology all came together in his mind. He envisioned a medical diagnostic system in which an X-ray machine would image thin ''slices'' through the patient's body and a computer would process the slices into an accurate representation which would display the tissues, organs, and other structures in much greater detail than a single X ray could produce. Computers available in 1967 were not sophisticated enough to make such a machine practical, but Hounsfield continued to refine his idea and began working on a prototype scanner. He enlisted two radiologists, James Ambrose and Louis Kreel, who assisted him with their practical knowledge of radiology and also provided tissue samples and test animals for scans. The project attracted support from the British Department of Health and Social Services, and in 1971 a test machine was installed at Atkinson Morely's Hospital in Wimbledon. It was highly successful, and the first production model followed a year later. These original scanners were designed for imaging the brain, and were hailed by neurosurgeons as a great advance. Before the CAT scanner, doctors wanting a detailed brain X ray had to help their equipment see through the skull by such dangerous techniques as pumping chemicals or air into the brain. As head of EMI's Medical Systems section, Hounsfield continued to improve the device, working to lower the radiation exposure required, sharpen the images produced, and develop larger models which could image any part of the body, not just the head. This ''whole body scanner'' went on the market in 1975.

CAT scanners generated some resistance because of their expense: even the earliest models cost over $300,000, and improved versions several times as much. Despite this, the machines were so useful they quickly became standard equipment at larger hospitals around the world. Hounsfield argued that, properly used, the scanners actually reduced medical costs by eliminating exploratory surgery and other invasive diagnostic procedures. The scanner won Hounsfield and his company more than thirty awards, including the MacRobert Award, Britain's highest honor for engineering. In 1979, Hounsfield's collection of scientific tributes was topped off with the Nobel Prize. That year's Nobel was shared with Allan M. Cormack, an American nuclear physicist who had separately developed the equations involved in reconstructing an image via computer. A surprising feature of the selection was that neither man had a degree in medicine or biology, or a doctorate in any field. Asked what he would do with the large monetary award which came with the Nobel selection, Hounsfield replied he wanted to build a laboratory in his home. In an interview with Robert Walgate of the British journal *Nature* after the Nobel announcement, Hounsfield commented, ''I've always searched for original ideas; I am absolutely opposed to doing something someone else has done.''

Hounsfield moved on to positions as chief staff scientist and then senior staff scientist for Thorn EMI. He continued to improve the CAT scanner, working to develop a version

which could take an accurate ''snapshot'' of the heart between beats. He has also contributed to the next step in diagnostic technology, nuclear magnetic resonance imaging. In 1986, he became a consultant to Thorn EMI's Central Research Laboratories in Middlesex, near his longtime home in Twickenham.

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Felix Houphouët-Boigny

Felix Houphouët-Boigny (1905-1993), president of the Ivory Coast, was one of the first leaders of a successful nationalist movement in the French West African Federation. His policy was based on cooperation with France and moderation in domestic affairs.

Felix Houphouët was born in October 1905 in the village of Yamoussokro to an important Baoule family on the Ivory Coast. In 1946 he added Boigny to his family name. Houphouët attended schools at Bingerville and in 1918 entered medical school at Dakar. He qualified as a medical assistant in 1925 and practiced medicine in the Ivory Coast for more than 15 years, also becoming a successful planter.

In 1940 Houphouët was selected chief of his district. His first political activity was in reaction to the Vichy regime's policies which discriminated against African planters. In 1944, he helped organize the Syndicat Agricole Africain. It was the only large organization to protest against favoritism for Europeans at the expense of African producers. By 1945, the organization had branches throughout the country and served as the base for the Parti Démocratique de la Côte d'Ivoire (PDCI), the first effective party in the Ivory Coast, whose leadership was greatly influenced by Marxism.

Interterritorial Party

Houphouët was elected in 1945 to the French Constituent Assembly. Disappointed over the restrictions on colonies contained in the second constitution of the Fourth Republic, he met with other African deputies at Bamako in October 1946 to form a new inter-territorial party, the Rassemblement Démocratique African (RDA), and he was elected president. In November 1946 Houphouët was elected to the French National Assembly. The RDA and its Ivory Coast base, the PDCI, were supported by the Metropolitan Communist party. In the latter 1940s the RDA organized strikes and boycotts of European imports.

Government reaction, particularly in the Ivory Coast, was severe. Hundreds were arrested, and in January 1950 one police action resulted in the death of 13 Africans. Control of a much-weakened RDA thus fell to Houphouët, who had parliamentary immunity from arrest. Houphouët decided that continued cooperation with the French Communists was a dead end, and he broke irrevocably with them in late 1950. The elections to the National Assembly in 1951 were the low point for the RDA, when it won only three seats.

The five years before the National Assembly elections of January 1956 was a period of rebuilding for the RDA, which had initiated its new policy of close cooperation with France. The elections vindicated Houphouët's decision, since the RDA won nine seats. Houphouët became mayor of Abidjan and later in the year was appointed a minister in the French government. In this influential position he was largely responsible for drafting the *loi cadre* of 1956, which devolved more authority to the territorial assemblies. The RDA dominated the 1957 elections for these assemblies in all but a few segments of the federation, and the PDCI had almost no opposition in the Ivory Coast.

Failure of Federation

The issue of federation or autonomous development divided the RDA. Some of its leaders agreed with Senegal's Léopold Senghor that the future of West Africa lay in a continued large federation. Houphouët, whose rich Ivory Coast provided a large portion of the federation's budget, wanted political evolvement to take place on the territorial level. The De Gaulle referendum of 1958 concerning association with the revised community was the turning point for French Africa and the RDA.

Guinea, the only territory to vote no, was given immediate independence. In early 1959, attempts to create a strong Mali Federation threatened Houphouët's plans. Bringing economic pressure to bear upon Upper Volta (Burkina Faso) and Dahomey (Benin), he caused their defection from Mali and later associated them and the Ivory Coast with the weak Conseil de l'Entente. These events lessened the RDA's influence in the federation, and Houphouët decided to concentrate upon the PDCI and the Ivory Coast. He resigned as a minister in the French government in April 1959.

De Gaulle's decision to grant independence to the Mali Federation within the French community so angered Houphouët that he demanded independence for the Ivory Coast. French acquiescence to requests for independence ended any chance for a meaningful federation. The Ivory Coast became independent in August 1960, and in November Houphouët was elected president. The legislature, chosen from a single list, were all PDCI members.

Pan-African Leader

Houphouët had a great impact upon pan-Africanism. In 1960 he proposed a meeting of French African leaders to help end the Algerian War, and in October 1960 representatives of 12 states met at Brazzaville. These states soon became known for their pro-Western ideas of gradualism and their opposition to the Ghana-dominated Casablanca powers. Houphouët's opposition to immediate political federation became the attitude not only of the Brazzaville powers but also of other states which were not members of the Brazzaville group.

Houphouët's control of the PDCI and the Ivory Coast did not lessen after independence. There were no serious challenges to his leadership, and the country's prosperity minimized unrest. In foreign affairs he continued to support moves toward greater economic cooperation between states such as the Organization Common Africaine et Malagache (OCAM). While opposing any political unification which would submerge the sovereignty of the Ivory Coast, Houphouët supported the Organization for African Unity (OAU) created in 1963.

The cornerstone of Houphouët's policy was close cooperation with France. His attitudes disturbed the radical bloc, and both Kwame Nkrumah and Sekou Touré accused him continuously of advancing neo-imperialism. Houphouët responded by organizing opposition against the expansionist dreams of Ghana and the leftist regime in Guinea. He was instrumental in denying Nkrumah a much-needed triumph during the 1965 OAU meeting at Accra.

After Nkrumah's overthrow Houphouët was ready to call for French military aid against Guinea's threat to restore the Ghanaian leader by force. Houphouët braved the opposition of other states during the Nigerian civil war and recognized Biafra, thus alienating temporarily the victorious military leaders of Nigeria. Houphouët's policies, however they are criticized by some African leaders, have given the Ivory Coast, since its independence, one of the most stable governments in Africa.

The Legacy

While in office, Houphouët built the world's largest basilica in the jungle near his home village, Yamoussoukro, at a cost of approximately $300-million. He convinced Pope John Paul II to appear and bless the marble and glass cathedral with the gold dome.

At the outset of the 1980s, commodity prices of cocoa and coffee plummeted. Economic strife caused a public outcry that resulted in demands for Houphouët-Boigny's resignation. He fled to France where he spent most of his time.

Through most of his time in office, however, the Ivorians were happy with their one-party system, believing it a fair exchange for a time of prosperity. In 1990, pro-democracy protesters forced multi-party elections. Houphouët won with more than 90% of the vote.

Suffering with prostate cancer, Houphouët had arranged for his life support systems to be turned off at dawn on December 7, 1993—the 33rd anniversary of independence from France—the Ivory Coast's National Day. When Houphouët died, he had been president of the Ivory Coast since its 1960 independence, his 33 year reign the longest of any African leader. While he was officially 88 years old at death, many believed he was actually much older than that.

Further Reading

No biographies of Houphouët-Boigny are available in English. An understanding of the man and his policies can be gained only by reading a number of general works that deal with various aspects of modern West African politics and the Ivory Coast. For general background see Ruth Schachter Morgenthau, *Political Parties in French-speaking West Africa* (1964), and John Charles Hatch, *A History of Postwar Africa* (1965). A fine detailed review of politics is Edwin Munger's ''The Ivory Coast'' in his *African Field Reports,* 1952-1961 (1961), and in Aristide R. Zolberg, *One-party Government in the Ivory Coast* (1964; rev. ed. 1969). See also Ronald Segal, *Political Africa: A Who's Who of Personalities and Parties* (1961).

Much of the information updating the life of Houphouët-Boigny comes from the Web site of the *Electric Library*. These include a transcript of *All Things Considered* from December 7, 1993, *Los Angeles Times,* January 1, 1995, *Time International,* November 6, 1995. □

Edward Mandell House

Edward Mandell House (1858-1938), American diplomat, was President Wilson's most intimate counselor for several years.

Edward M. House was born on July 26, 1858, in Houston, Tex., the son of a prosperous planter and exporter. Edward was educated in England and at Cornell University. After 10 years of managing his inherited properties, he sold them and lived comfortably off the interest and other investments for the rest of his life.

Though outwardly self-effacing, House was driven to become influential. ''I have been thought without ambition,'' he noted autobiographically. ''That . . . is not quite true. My ambition has been so great that it has never seemed to me worthwhile to strive to satisfy it.'' In truth, he did try to satisfy it by counseling men of power and by writing a political novel, *Philip Dru, Administrator* (1911), under a pseudonym. *Philip Dru* was the story of a man who became dictator of the United States, imposed an enlightened reform program upon the country, and then voluntarily relinquished his power. The hero of the novel, House admitted, ''was all that he himself would like to be but was not.''

House became the close adviser of a string of Texas politicians. Four times between 1892 and 1902 he successfully managed the campaigns of Texas gubernatorial candidates. In the first of these, he acquired the honorary title ''Colonel,'' which he kept throughout life.

House supported Woodrow Wilson's successful bid for the presidency in 1912. The key to his relationship with Wilson was his penetrating insight into the President's char-

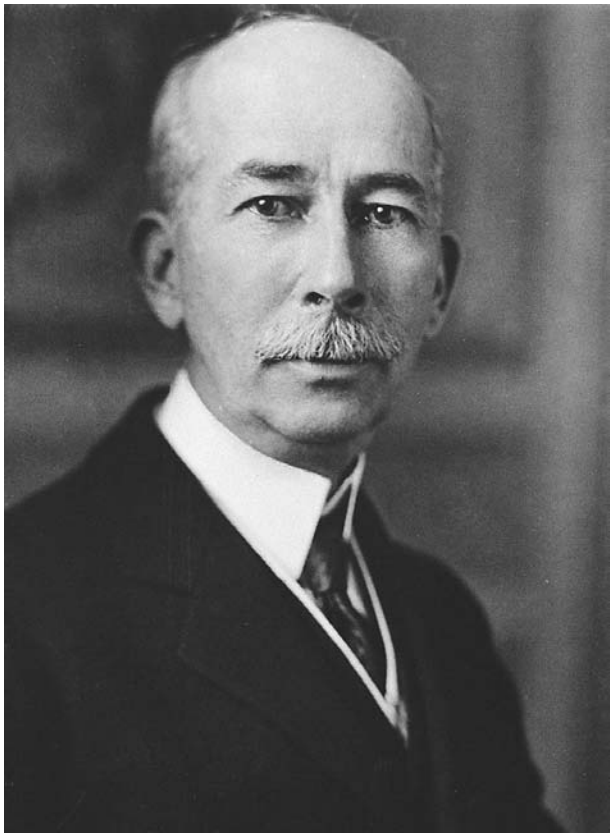

acter and personality. Further, his own views coincided with Wilson's on most substantive issues—House was a conservative progressive in domestic policy and an internationalist in foreign policy—and it seems fair to conclude that he served as much as a confidant and representative of the President as a true counselor. Moreover, he smoothed Wilson's relations with congressional leaders and with the Allied powers both before and after American entry into World War I.

During 1915 and 1916 House performed the fruitless task of sounding out the British, French, and Germans on ending the war through mediation. He concluded that the United States should expand its armed forces, and he may have influenced Wilson's decision to come out for ''preparedness'' in 1915. When the United States entered the war, House became chief of the American mission to London and Paris, serving as the President's spokesman. He also took charge of the preparations for the Paris Peace Conference and drew up a preliminary draft of the League of Nations Covenant. House's most striking success was in persuading the Allies to accept Wilson's Fourteen Points program as the basis for peace shortly before the armistice.

As one of the five members of the United States peace commission in Paris, House continued to consult intimately with the President. He evidently persuaded the President to be conciliatory toward the British and French; yet Wilson was already beginning to turn against House. After June 1919 House and Wilson never saw each other again; nor did the President respond to House's urgent recommendation to compromise with the Republican moderates during the Senate fight over ratification of the League of Nations.

House continued to play a behind-the-scenes role in Democratic politics until his death in New York City on March 28, 1938, but his influence was negligible. His wife and two daughters survived him.

Further Reading

For House's own story, Charles Seymour, ed., *The Intimate Papers of Colonel House* (4 vols., 1926-1928), is indispensable. House lacks a full-scale biography, but a perceptive work is Alexander L. George and Juliette L. George, *Woodrow Wilson and Colonel House: A Personality Study* (1956). See also Rupert Norval Richardson, *Colonel Edward M. House,* vol. 1: *The Texas Years* (1964). The interested reader should also consult the many works of the Wilson scholar Arthur S. Link, including *Woodrow Wilson* (1963). □

Alfred Edward Housman

The English poet and classical scholar Alfred Edward Housman (1859-1936) is known for the simplicity of his form and language, the narrow range of his subject matter, and the attitude of traditional stoicism which his poems present.

The eldest of seven children, A. E. Housman was born in Fockbury, Worcestershire. He entered St. John's College, Oxford, in 1877, where, after a distinguished start, and despite apparent brilliance as a classical scholar, he failed to gain his honors degree. This failure was, apparently, such a disgrace for Housman as to cause his withdrawal both from academic life and from his family to take up a post in the civil service in London. It was but one of a series of disappointments which strongly affected an acutely sensitive nature. The death of his mother when he was 12 years old disturbed him so profoundly, according to his sister, that death thereafter became an obsession with him; the death of his father in 1894 was another deeply felt loss; and the abrupt dissolution, in 1887, of his one deep, youthful friendship (with Moses Jackson) ensured his settling into a somewhat solitary, if not quite reclusive, pattern of life.

Housman's written works of Greek and Latin criticism are marked by devastating wit at the expense of professional colleagues, and those who knew him well found him a charming conversationalist. But his poetry is of a type which, like scholarship itself, emanates from a man meditative and alone.

It was a surprise to both his personal and professional acquaintances when Housman's first volume of poems, *A Shropshire Lad* (1896), appeared. He had taken up residence in London upon entering the civil service in 1882 and had resumed the classical studies which he had begun at Oxford. The reviews and articles on Greek and (primarily) Latin authors which he began to publish at this time were of

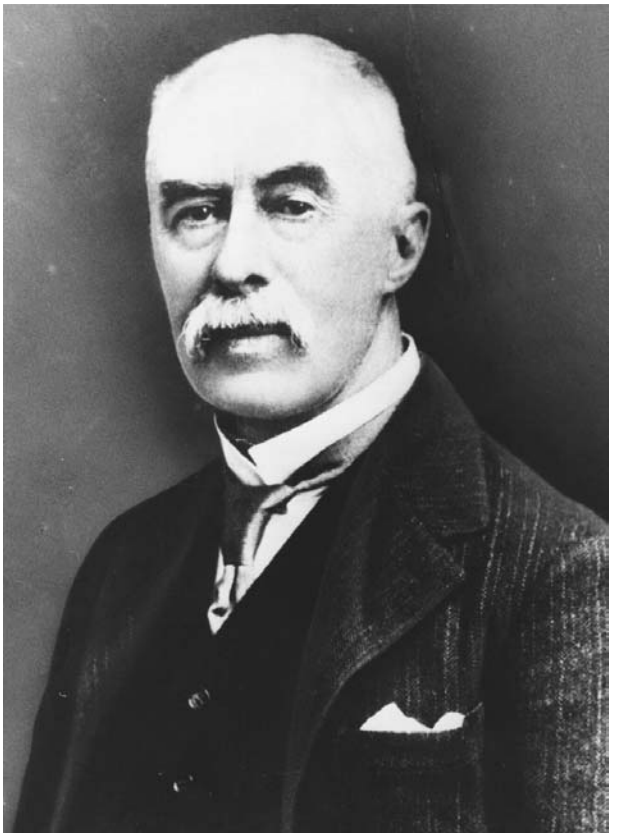

such recognizably high quality that in 1892 he was elected to the chair of Latin at London University, where he remained until 1911. But although he was a prolific critic and editor of classical texts, he had given no indication of what he later called the ''continuous excitement'' under which, in 1895, he wrote a majority of the poems which appeared in his first volume.

The poems of *A Shropshire Lad,* in form brief pastoral lyrics of perfect simplicity, detail an obsession with the transience of the human experience. Ostensibly written by a naive rustic, and handling subjects appropriate to the rural setting of village society, they lament the loss of friends, the inevitability of death, the vanity of all human aspiration.

In 1911 Housman took the chair of Latin at Cambridge, where, as a fellow of Trinity College, he became a regular and popular lecturer in the classics and continued his editions of Latin authors and his essays on textual criticism until the time of his death. In 1922 he published a new volume of 41 lyrics, under the title *Last Poems,* most of which date from 1895 to 1910; one further collection, *More Poems,* was published after his death by the poet's brother in 1936.

In 1933, a year after his appointment to the Leslie Stephen lectureship at Cambridge, Housman delivered his lecture ''The Name and Nature of Poetry,'' in which he affirms that the purpose of poetry is ''to transfuse motion'' and that its value is not in ''the thing said but a way of saying it.'' Such are the criteria by which Housman's own poetry should be judged, and by such criteria he is recognized among the most consummate lyricists in the English language. The very clarity and perfection of his lyrics have led some critics, like Edith Sitwell, to find them simply ''bare and threadbare.'' But to Housman's admirers his poems represent, in a manner replete with irony and paradox, the complex emotional responses of man to a world of transience, where the only certitude is that one which is least desired—the certitude of death itself.

Further Reading

The seeming transparency of Housman's verse and a suspicion that his own personality and life may be the clues to deeper meanings have led to more critical and biographical studies than his output might warrant. In addition to the memoirs by Laurence Housman, *My Brother, A. E. Housman: Personal Recollections, together with Thirty Hitherto Unpublished Poems* (1938), and by his sister, Katherine Elizabeth Symons, *Memories of A. E. Housman* (1936), biographies include George L. Watson, *A. E. Housman: A Divided Life* (1957), and Norman Marlow, *A. E. Housman, Scholar and Poet* (1958). Tom Burns Haber provides a readable yet scholarly introduction to the poetry in *A. E. Housman* (1967). A study both broad and detailed is Bobby J. Leggett, *Housman's Land of Lost Content: A Critical Study of A Shropshire Lad* (1970).

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Bernardo Alberto Houssay

The Argentine physiologist Bernardo Alberto Houssay (1887-1971) is noted for his research in endocrinology, particularly on the activity of the hypophysis.

Bernardo Alberto Houssay was born in Buenos Aires on April 10, 1887. His father, Alberto Houssay, was a French-born lawyer and philosopher. Young Bernardo was a prodigy: by the age of 9 he had completed secondary school and was a mere 13 when he received his bachelor's degree. He then entered the Buenos Aires Col-

lege of Medical Sciences, specializing in pharmacology, a concentration which was to be reflected in many of his research papers over the next 60 years. In 1904 he completed these studies and began medical training.

Houssay graduated with honors in 1911, presenting for his thesis an elaborate study of the pituitary body. These early studies marked Houssay as a laboratory researcher rather than as a practitioner of medicine. He was named professor of physiology in the Faculty of Veterinary Medicine and Agronomy of Buenos Aires, and in 1919 he was appointed to the first full professorship in the Buenos Aires School of Medicine. Under Houssay's direction the Institute for Physiology was established, where for over two full generations he labored on a frontier of biology. Following clues observed in his early student years, he tracked down the elusive hormonal and enzymatic systems that regulate the body's metabolism.

In 1947 Houssay received the Nobel Prize. In his acceptance speech he described how observations on the hypophysis, or pituitary body, made during his student days, had led him to his lifelong research program. ''The production and consumption of glucose and hence the sugar level are controlled by a functional endocrine equilibrium. The endocrine glands are ductless glands secreting hormones into the bloodstream. This mechanism acts on the liver—the organ which produces and stores glucose—and on the tissues which are the consumers of glucose, by means of hormones which play a part in the chemical processes of carbohydrate metabolism. . . . I was attracted to the study of the hypophysis because the microscopic picture showed that glandular activity, and its lesions, was accompanied by serious organic disturbances such as acromegaly, dwarfism, etc.''

Bernardo Alberto Houssay (forefront, in white)

Houssay had been expelled from his university post in 1943 during Juan Perón's regime but continued his research with private support. He was reinstated after Perón's overthrow in 1955. Houssay died in Buenos Aires on Sept. 21, 1971.

Houssay published over 1,000 research papers. Perhaps his life is best told, not by listing his prizes, honorary degrees, memberships in scientific academies, and other plaudits, but in listing the topics which his work has benefited. These include pituitary anatomy and physiology, diabetes and the role of insulin, hormone biochemistry, the pancreas, general endocrinology, the renal glands and adrenalin, the thyroid and its secretions, hematology and immunology, cardiology, human metabolism and problems of nutrition, snake venom, the venom of spiders and other insects, respiratory functions, hypertension from a biochemical point of view, biology of the sexual functions, comparative physiology, and the physiological action of curare.

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Charles Hamilton Houston

While with the NAACP, Houston (1895-1950) teamed with the American Fund for Public Service to direct a program of legal action and education aimed at the elimination of segregation.

Charles Hamilton Houston, a groundbreaking lawyer and educator, is credited with having recognized in the 1930s that the incipient black civil rights movement would achieve its greatest and most lasting successes in the courtroom. Endowed with a legal mind celebrated for its precision, Houston believed that the U.S. Congress and state legislatures, mired in the politics of race and beholden to constituencies that might be reluctant to disavow institutional discrimination against blacks, were more likely to frustrate the advances sought by civil rights leaders. In Houston's eyes, the courts, as ostensibly apolitical forums, would be more responsive to sound, analytical, legal arguments elucidating the nature and consequences of Jim Crow laws—which enforced discrimination against blacks after the Civil War—and state-sanctioned segregation.

Whether plotting strategy for the National Association for the Advancement of Colored People (NAACP), arguing cases before the U.S. Supreme Court, or retooling a second-rate law school into a first class institution that churned out generations of brilliant black lawyers, Houston helped focus politicians and courts in the United States on the patently unconstitutional foundation of racial inequality. Although he labored quietly and without self-promotion, his famous students and more flamboyant colleagues were always quick to point out that he effectively laid the groundwork for many of the century's milestone court decisions that progressively undid the knot of legal discrimination in the United States.

Unlike the more prominent civil rights leaders of the 20th century, Charles Hamilton Houston did not experience abject poverty or suffer the injurious tentacles of blatant discrimination as a child. He was born on September 3, 1895, in Washington, D.C., the only child of William, a lawyer, educator, and future assistant U.S. attorney general, and Mary, a public school teacher who abandoned her career for hairdressing and sewing in order to provide additional money for the family. The Houstons revered education, surrounding young Charles with books and encouraging his prodigious intellect. Legend had it that Houston's grandfather, a Kentucky slave, constantly provoked the ire of his illiterate master by reading books that had been smuggled onto the plantation. Largely insulated from the ways in which society denigrated blacks—including inadequate housing, lower wages for doing the same work as whites, and racial violence—Charles Houston attended what was arguably the best all-black high school in the country, from which he graduated as class valedictorian in 1911.

Excelled in School, Became Activist-Dean

Houston enrolled at Amherst College in Massachusetts, where he was elected to Phi Beta Kappa and was one of six valedictorians in 1915. Determined to be a lawyer like his father, Houston taught English for a couple of years back in Washington in order to save enough money to attend Harvard Law School. With an ever-sharpening analytical eye, Houston saw his choice of career validated when, while teaching, he came to see that blacks had not advanced meaningfully in the past 20 years and were becoming increasingly victimized by segregation in the public and private sectors.

After serving in the army during World War I, Houston entered Harvard Law School, where his intellectual zeal and worldly curiosity found a home. Author Richard Kluger wrote in his 1976 book *Simple Justice: The History of Brown v. Board of Education and Black America's Struggle for Equality,* ''From the start, it was evident that [Houston] had a mind ideally contoured for a career at law. He relished the kind of abstract thinking needed to shape the building blocks of the law. He had a clarity of thought and grace of phraseology, a retentive brain, a doggedness for research, and a drive within him that few of his colleagues could match or understand.''

After his first year, Houston was elected to the *Harvard Law Review,* a prestigious scholastic honor, and discovered a legal mentor in the eminent professor and future Supreme Court Justice Felix Frankfurter. Graduating with honors, Houston decided to obtain his doctorate degree in juridical science under Frankfurter, who taught his student not only the finer points of constitutional law but also the need to incorporate the lessons of history, economics, and sociology into a comprehensive, legalistic world view. These teachings, in combination with his own growing awareness of the second-class citizenship forced on blacks, forged in Houston the conviction of a social activist and the strategic thinking of a lawyer who understood the power of law to effect social change.

Returning from a one-year fellowship at the University of Madrid in Spain, Houston practiced law with his father, an experience that exposed him to the minutiae of case preparation and provided courtroom opportunities for him to exercise his blossoming forensic talents. In 1929 Houston was appointed vice-dean at the Howard University School of Law, a black institution that, despite glaring weaknesses, had produced nearly all the distinguished black lawyers in the country for two generations after the Civil War. Recognizing the need for blacks to thoroughly understand constitutional law with an eye toward dismantling the legal basis of segregation, and for black students to have higher education institutions on a par with those available only to whites, Houston set about reconstituting the law school. He shut down the night school, from which his father had graduated, toughened admissions standards, improved the library and curriculum, and purged from the faculty those

he believed were not tapping the intellectual potential of the next generation's black lawyers and leaders.

By 1935, although there was still only one black lawyer for every 10,000 blacks in the country, Houston was optimistic. August Meier and Elliot Rudwick, writing in the *Journal of American History* in 1976, quoted Houston as saying at an NAACP convention, ''The most hopeful sign about our legal defense is the ever-increasing number of young Negro lawyers, competent, conscientious, and courageous, who are anxious to pit themselves (without fee) against the forces of reaction and injustice. . . . The time is soon coming when the Negro will be able to rely on his own lawyers to give him every legal protection in every court.''

Pursued Civil Rights as a Teacher and Lawyer

It was not only as an administrator that Houston advanced his cause. As a professor, he was empowered to directly shape the future of black law. His principal goal was to elucidate for his students—the future fighters for racial justice—the stark differences between the laws governing whites in American society and those governing blacks. In his book *Black Profiles,* George R. Metcalf wrote that Houston ''called it making 'social engineers.' He had become dean in 1929 with but one purpose: to make Howard, which was then second rate, a 'West Point of Negro leadership' so that Negroes could gain equality by fighting segregation in the courts.''

Of the students who braved Houston's intense mock court proceedings and military-style cerebral drillings, none would more successfully carry the torch that Houston had lit than Thurgood Marshall, who would ultimately be appointed to the Supreme Court. ''First off, you thought he was a mean so-and-so,'' Marshall was quoted as saying in *Simple Justice.* ''He used to tell us that doctors could bury their mistakes but lawyers couldn't. And he'd drive home to us that we would be competing not only with white lawyers but really well-trained white lawyers, so there just wasn't any point crying in our beer about being Negroes. . . . He made it clear to all of us that when we were done, we were expected to go out and do something with our lives.''

In 1934 Houston was retained by the NAACP, then the dominant civil rights organ of the century, to chip away at segregation by leading a legal action campaign against racially biased funding of public education and discrimination in public transportation. One of his first cases, in which his legal artfulness was fully displayed, involved a black man from Maryland who wished to attend the University of Maryland Law School, the same school that years earlier had denied Thurgood Marshall admission on the grounds that he was black. Houston operated on the 1896 Plessy v. Ferguson Supreme Court decision, which validated separate but equal public education. University officials had told Donald Murray that because he was black he would not be admitted, but that he was qualified to attend Princess Anne Academy, a lackluster, all-black institution that was an extension of the university. Houston and Marshall set out to prove that Princess Anne Academy, without a law school or any other graduate programs, did not provide an education on a par with the University of Maryland, and therefore, the state had violated *Plessy.*

Houston and Marshall were victorious, not only in getting Murray into the University, but in showing that states that wanted to sustain separate but equal education had to face the onerous and expensive task of making black institutions qualitatively equal to white institutions. The courts, it became clear, were going to carefully scrutinize the allegedly equal education in states hiding behind *Plessy.* Segregation took on an impractical quality to those who tried to defend it on moral grounds. In subsequent pioneering cases, Houston would further lead the attack on segregated education by using the testimony of psychologists and social scientists who claimed that black children suffered enormous and lasting mental anguish as a result of segregation in public schools and the societal ostracism of blacks.

Argued Against Discrimination Before Supreme Court

Houston's first case before the U.S. Supreme Court involved a black man named Jess Hollins who had been convicted of rape in Oklahoma by an all-white jury and sentenced to death. Brandishing arguments he had used before in lower courts, Houston claimed that because blacks historically had been denied jury placements in Sapulpa, Oklahoma, only on the basis of their race, black defendants could maintain that they had been denied due process under the law. The Supreme Court, citing one of its recent decisions, concurred. Houston became the first black to successfully represent the NAACP before the highest court in the land.

During his tenure at the NAACP, Houston was praised not only for his legalistic virtuosity but for his prescience in picking cases that would collectively help erode segregation in the country. In his second major Supreme Court victory, he succeeded in guaranteeing that an all-white firemen labor union fairly represent in collective bargaining black firemen excluded from the union. Houston also persuaded the court that racially restricted covenants on real estate—such as deeds prohibiting blacks from occupying a house—were unconstitutional. In 1945 he argued and won a case involving a black woman from Baltimore who, on the basis of her skin color, had been denied entry into a training class operated by a public library and funded by tax-payer dollars.

Always trying to expand the scope and appeal of the NAACP, Houston suggested the establishment of satellite offices on college campuses and advised the association's officials to attend conferences of religious leaders as a way of better accessing black communities. As a native Washingtonian with many political contacts, he was also expected to comment on the racial consequences of legislation that was being considered by Congress, where he frequently testified before legislative committees. In 1944 Houston was appointed to the Fair Employment Practices Committee, created to enforce integration in private industries, but quit 20 months later, decrying what he viewed as a transparent commitment to racial equality on the part of the administration of President Harry S. Truman.

Houston died in 1950, four years before his star pupil, Marshall, succeeded in arguing before the Supreme Court that the separate but equal defense of segregated education was unconstitutional. The precedent set in *Brown v. Board of Education* was the culmination of decades of legal challenges, many of which had been masterminded and implemented by Houston. Although his name never would be as widely known as others in the civil rights community, many lawyers and activists who worked with him, including Marshall, have never strayed from their belief that Charles Hamilton Houston was one of the early, unsung heroes of the assault on segregation. Richard Kluger quoted Howard University Professor Charles Thompson in *Simple Justice* as saying, ''[Houston] got less honor and remuneration than almost anyone else involved in this fight. He was a philanthropist without money.''

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Samuel Houston

Samuel Houston (1793-1863), American statesman and soldier, was the person most responsible for bringing Texas into the Union.

Sam Houston's life was controversial and colorful. It exemplified the opportunities that existed on the American frontier: he rose from humble origins to become governor of two states and to represent both in Congress.

Houston was born on March 2, 1793, in Rockbridge County, Va. Following the death of his father, he and his mother moved to Blount County, Tenn., in 1807. Houston received less than a year and a half of formal education. In 1809, when farming and clerking proved distasteful to him, he ran away to live with the Cherokee Indians for 3 years. The Cherokee called him ''The Raven.'' In 1812 he established a subscription school, where he also taught for a year.

Soldier and Lawyer

During the War of 1812 Houston enlisted as a private and rose to the rank of second lieutenant. He was severely wounded during the Battle of Horseshoe Bend, and Gen. Andrew Jackson, commander in the engagement, commended him for his coolness and courage. After the war Houston applied for a commission in the Regular Army and was assigned to Jackson's command at Nashville, where he also served as subagent to the Cherokee. Resigning his commission in 1818, he studied law and was quickly admitted to the bar. He established his practice at Lebanon, Tenn.

Entering politics in 1819 as a Jacksonian Democrat, Houston proved a colorful and magnetic orator and was elected attorney general of Tennessee. Two years later he was named major general of the Tennessee militia. In 1823 he was elected to Congress and reelected in 1825. He was elected governor of Tennessee in 1827 and probably would have been reelected in 1829 had not personal tragedy interfered. In January 1829 he had married Eliza Allen, but in April she left him. In response, Houston resigned his governorship and went to live with the Cherokee in the western part of Arkansas Territory.

Establishing himself near Ft. Gibson (in present Oklahoma), Houston opened a trading post and took a Cherokee wife, Tiana Rogers. Twice he represented the Cherokee in dealings with the Federal government. On the second trip, in 1832, Ohio representative William Stanberry charged him with misdealings with the Indians; enraged, Houston beat the congressman with a cane. Houston was tried by the House of Representatives, which issued a reprimand.

Career in Texas

In late 1832 President Andrew Jackson sent Houston to deliver peace medals to tribes of western Indians and to negotiate with them. After fulfilling this obligation, he de-

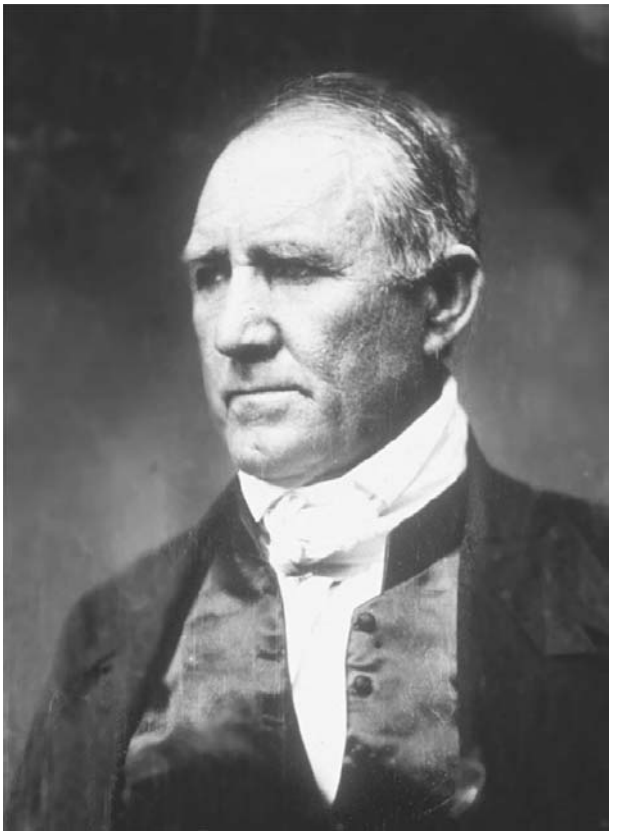

cided to cast his lot with Texas, at this time a Mexican province, because of the land available there at reasonable prices. He established a law practice at Nacogdoches.

Houston was elected a delegate to the Convention of 1833, which advocated separate statehood for Texas within the Mexican Republic. He aligned himself with the militant faction of Texans, and when the revolution began in October 1835, he was elected commander in chief of the army. However, the volunteers refused to follow his lead during the winter of 1835/1836, and he spent his time with the Cherokee. Again, in 1836, he was named commander in chief of the Texan forces, this time by the convention that met to declare Texas independent.

Houston rallied a small army, drilled it briefly, then led it into battle. On April 21, 1836, he met the force commanded by Mexican president Antonio López de Santa Ana at San Jacinto. Houston's 783 men fought an estimated 1,500 Mexicans. The battle lasted 18 minutes and was a decisive defeat for the Mexicans. Santa Ana was later captured.

In 1836 Houston was elected the first president of the Republic of Texas. During his 2-year term he followed a conservative policy, seeking annexation to the United States, peace with the Indians and with Mexico, and minimum government spending. He served as president again from 1841 to 1844. His chosen successor, Dr. Anson Jones, concluded the annexation of Texas to the United States in 1845, and Houston became one of the state's first senators.

National Politics

Houston served Texas as a senator from 1845 to 1859. He was the only Southern Democrat to vote for the Compromise of 1850 and against the Kansas-Nebraska Act of 1854. Also, he frequently spoke for Indian rights. In 1859, fearing the drift toward Southern secession from the Union, he returned to Texas to campaign for the governorship. Despite charges of cowardice and treason, he was elected. He opposed secession and was able to force a statewide vote on the issue. When the vote favored secession, Houston refused President Abraham Lincoln's offer of troops to help him retain office. In March 1861 Houston was deposed from office for failure to take the oath of allegiance to the Confederacy.

Houston had remarried in 1840, following a Texas divorce. His third wife, Margaret Lea of Alabama, bore him eight children. They maintained a home at Huntsville, Tex., and there Houston died on July 26, 1863, having seen most of his predictions about the disaster of secession borne out. Proud to the point of being vain, Houston in later years had signed his first name with an ''I'' instead of an ''S,'' so that his signature read ''I am Houston.''

Further Reading

Most of the known writings of Houston are contained, with adequate footnotes and introduction, in *The Writings of Sam Houston,* edited by Amelia Williams and Eugene C. Barker (8 vols., 1938-1943). A thorough and factual biography of Houston is Llerena Friend, *Sam Houston* (1954). Marquis James, *The Raven: A Biography of Sam Houston* (1929), is slightly more readable but very romanticized. □

Carl I. Hovland

The American psychologist Carl I. Hovland (1912-1961) was one of the pioneers in research on the effects of social communication on attitudes, beliefs, and concepts.

Carl I. Hovland was born in Chicago, Ill. He attended Northwestern University and completed his graduate studies at Yale University, receiving his doctorate in 1936. He then joined the faculty at Yale, where he remained throughout his entire career.

During the late 1930s and early 1940s Hovland made major contributions to several areas of human experimental psychology, such as the efficiency of different methods of rote learning. From his close association with Clark L. Hull and other psychologists working at the Yale Institute of Human Relations, Hovland developed a comprehensive view of the behavioral sciences that led him to extend the analytic experimental approach of research on human learning to underdeveloped areas of research in the human sciences.

Hovland's first opportunity to work intensively in the underdeveloped area of social psychology arose during World War II, when he took a leave of absence from Yale for over 3 years to serve as a senior psychologist in the War Department. His main role was to conduct experiments on the effectiveness of training and information programs that were intended to influence the motivation of men in the American armed forces. He assembled a group of six psychology graduate students who worked with him on these studies for several years. One of the most widely cited of the pioneering experiments on opinion change by Hovland and his group involved testing the effects of a one-sided versus a two-sided presentation of a controversial issue. The results contradicted contentions of totalitarian propagandists, who claimed that a communication that presents only one side of the issue will generally be more successful than one that mentions the opposing side of the argument. These wartime studies were reported in *Experiments on Mass Communication* (1949), written jointly by Hovland, A. A. Lumsdaine, and F. D. Sheffield.

After the war Hovland returned to Yale University, where he recruited several members of his wartime research team, with whom he continued to study the factors that influence the effectiveness of social communications. Among Hovland's best-known studies are those elucidating the influence of the communicator's prestige and the ways that prestige effects disappear with the passage of time. For example, Hovland and his collaborators showed that when a persuasive message is presented by an untrustworthy source, it tends to be discounted by the audience, so that immediately after exposure there is little or no attitude change; but then, after several weeks, the source is no

longer associated with the issue in the minds of the audience and positive attitude changes appear. This delayed, or ''sleeper,'' effect was shown to vanish, as predicted, if the unacceptable communicator was ''reinstated'' several weeks later by reminding the audience about who had presented the earlier persuasive material.

For 15 years Hovland and his group systematically investigated different ways of presenting arguments, personality factors, and judgmental processes that enter into attitude change. While pursuing his own research, Hovland continually encouraged his associates on the Yale project to select other problems in line with their own research interests. The work of Hovland's program was described in *Communication and Persuasion* (1953) by Hovland, Irving L. Janis, and Harold Kelly.

In the last decade of his life Hovland's research on verbal concepts and judgment led him into an intensive analysis of concept formation. Once again he played a pioneering role in developing a new field of research—computer simulation of human thought processes.

Further Reading

A summary of the research developments and theoretical ideas that have grown out of Hovland's pioneering projects is presented in a comprehensive chapter by Irving L. Janis and M. Brewster Smith in Herbert C. Kelman, ed., *International Behavior* (1965). Hovland's work is also discussed in Arthur R. Cohen, *Attitude Change and Social Influence* (1964). □

Oliver Otis Howard

Oliver Otis Howard (1830-1909), a general on the Union side in the American Civil War, was commissioner of the Freedmen's Bureau and helped establish an educational system for Southern African Americans.

Oliver Otis Howard was born on Nov. 8, 1830, on a farm in Leeds Township, Maine. He graduated from Bowdoin College in 1850 and entered the U.S. Military Academy at West Point. After graduating fourth in his class in 1854, he held minor Army appointments before returning to West Point as an instructor of mathematics.

At the outbreak of the Civil War, Howard became colonel of the 3d Maine Regiment. He held important commands in the Army of the Potomac and participated in most of the major battles in the eastern theater. He lost his right arm at the Battle of Fair Oaks, Va., in 1862. A devout Congregationalist, he earned the sobriquet of ''the Christian Soldier.'' He commanded a Union Army corps at Chancellorsville and at Gettysburg and fought with the Army of the Tennessee, which captured Atlanta. By 1864 he had risen to brigadier general in the Regular Army. In July 1864 he took command of the Army of the Tennessee and led part of Gen. William T. Sherman's troops on the march through Georgia.

Howard's sympathetic interest in African Americans led president Andrew Johnson to appoint his commissioner of the Freedmen's Bureau in May 1865. Though one generation of American historians charged the Bureau with fostering racial discord in the South and exploiting the misery of the defeated Confederates, it is now believed that the Bureau followed a moderate course, often adopting the planters' viewpoint in contract disputes with freed slaves, and helped facilitate the return of confiscated lands to their former Confederate owners. The Bureau's most constructive achievement was its partnership with Northern missionary societies in establishing more than a thousand schools for freed slaves, out of which evolved public schools for African Americans and the network of Southern African American colleges. The foremost African American college, Howard University, was named after the commissioner, who served as its president from 1869 to 1874.

Howard returned to Army life in 1874. He commanded expeditions against Indians in the West in 1877 and 1878. He was superintendent of West Point from 1880 to 1882. From 1886 until his retirement in 1894, he commanded the prestigious Division of the East. Howard wrote 10 books, several dealing with his work among Native and African Americans. He died on Oct. 26, 1909.

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The *Autobiography of Oliver Otis Howard* (2 vols., 1907) is a basic source. A sympathetic modern biography is John A. Carpenter, *Sword and Olive Branch: Oliver Otis Howard* (1964). See also George R. Bentley, *A History of the*

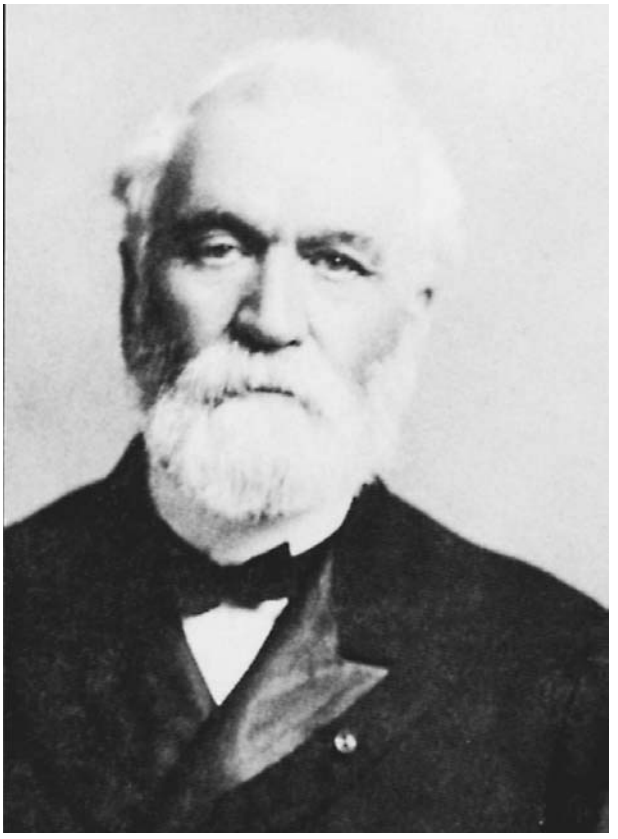

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Edgar Watson Howe

Edgar Watson Howe (1853-1937), American author and editor, wrote realistic regional and romantic novels and coined widely circulated aphorisms.

Edgar Howe was born on May 3, 1853, in Wabash County, Ind. He acquired much of his education while learning and practicing the printer's trade, and he eventually became a journalist.

Howe was editor and proprietor of the *Atchison* (Kans.) *Daily Globe* (1877-1911) when he wrote his first and most famous novel, *The Story of a Country Town* (1883). Harshly realistic, it portrayed, in a rather colorless but easygoing style, the hopeless lives of men and women in two midwestern prairie towns. Unable to place his novel with any publishing house, Howe ran it off in his own printshop. It was a great success. It was praised by such prominent contemporary writers as William Dean Howells and Mark Twain, and years later it was rediscovered and hailed as a classic. Later Howe turned from realism to romance in *The Mystery of the Locks* (1885) and *The Moonlight Boy* (1886), which were less successful.

A character in Howe's first novel observes, ''A man with a brain large enough to understand mankind, is always wretched, and ashamed of himself.'' This shrewd and disillusioned comment was typical of Howe, who was known as ''the Sage of Potato Hill.'' He won fame as a commonsense coiner of curdled aphorisms. His domestic life may well have helped sour him; in 1873 he married Clara L. Frank, but his home life was ''wretchedly unhappy.'' In 1901 he was divorced and never remarried. *E. W. Howe's Monthly,* which he edited between 1911 and 1937, contained many of his bitter observations. Books in which these were collected include *Country Town Sayings* (1911), *The Blessings of Business* (1918), *Ventures in Common Sense* (1919), and *The Anthology of Another Town* (1920). Howe's two sons became successful journalists, and his daughter became a successful novelist. One of Howe's great admirers was H. L. Mencken, himself skilled in creating cynical aphorisms. Howe died in Atchison on Oct. 3, 1937.

Further Reading

Howe's autobiographical account is *Plain People* (1929). Calder M. Pickett, *Ed Howe: Country Town Philosopher* (1969), is the first book-length biography. Lars Ahnebrink, *The Beginnings of Naturalism in American Fiction* (1950), relates Howe's writings to developments in the latter part of the 19th century. An interesting critical analysis of *The Story of a Country Town* (1883) is in Jay Martin, *Harvests of Change* (1967).

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Elias Howe

Elias Howe (1819-1867), American inventor, is credited with designing the first workable sewing machine, an invention which revolutionized garment and shoe manufacture.

Elias Howe was born in Spencer, Mass., where his father operated a gristmill and sawmill. In 1835 Elias was apprenticed to a manufacturer of cotton machinery in Lowell, Mass. Two years later he worked briefly in a machine shop in Cambridge, then apprenticed himself in Boston to a maker of watches and scientific instruments.

While working in this shop, Howe is said to have overheard the owner discussing the need for, and problems involved in making, a sewing machine. By 1844 Howe himself began trying to build a workable model. Even though he had acquired a family, he quit his job and, with financial support from his father, worked full-time on the invention. Later he was able to take in a partner, who provided more capital.

Howe had a sewing machine working as early as April 1845, and in September 1846 he obtained a U.S. patent for his second machine. One key to his success was the placement of the eye of the needle near the point, rather than at the opposite end as in a regular needle. Howe sent his brother to England to seek a market and there sold his third machine to a manufacturer of corsets, umbrellas, and shoes. This manufacturer saw the possibilities the sewing machine would have if it could be redesigned to sew leather for shoes. He asked Howe to come to England to work on the problem. The two soon quarreled, however, and Howe was forced to pawn his model and the patent papers to raise enough money to return home.

Upon his return Howe discovered that several manufacturers were developing a market in America for sewing machines. This appeared to infringe his patent. In a lawsuit that lasted from 1849 to 1854, he finally vindicated his claims to originality and priority and was able to extract a license fee for each machine produced by his rivals. At the height of his prosperity Howe received as much as $4,000 a week in royalties.

Howe's new wealth was but one measure of the success of the sewing machine. Within the decade of the 1850s it became a major trade item. In 1860 some 110,000 sewing

machines were manufactured. In turn, there was a rise in the number of ready-to-wear garments. The sewing machine was applied to shoemaking with the same results.

Further Reading

There is no full biography of Howe. Facts on him must be gleaned from biographical collections and histories of technology. Egon Larson (pseudonym for Egon Lehrburger), *Men Who Shaped the Future: Stories of Invention and Discovery* (1954), has a profile of Howe. James Parton, *History of the Sewing Machine* (1872), discusses Howe and his major achievement. Frederick J. Allen, *The Shoe Industry* (1916), may be consulted for the application of sewing machines to shoe manufacture. See also Eric J. Hobsbawn, *The Age of Revolution, 1789-1848* (1962). □

Florence Rosenfeld Howe

American author, publisher, literary scholar, and historian, Florence Howe (born 1929) was a nationally recognized leader of the contemporary feminist movement.

Florence Howe was born in Brooklyn, New York, on March 17, 1929, to Samuel and Frances Stilly Rosenfeld. Her father, a taxi driver, and mother, a bookkeeper, instilled a love of learning in Florence. Frances Rosenfeld encouraged her daughter to pursue a teaching career.

In 1943 Howe was one of the five young women from Brooklyn, and the only one of non-middle-class background, to win a city-wide exam to attend exclusive Hunter College High School. In 1946, at age 16, Howe entered Hunter College. She was elected to Phi Beta Kappa in 1949. The literature faculty, dean of students, and college president encouraged Howe to take graduate courses in literature and become a college professor. After receiving a BA in English in 1950, Howe attended Smith College and earned a MA in English in 1951. She continued graduate work at the University of Wisconsin in art history and literature until 1954.

Howe's academic education, however, left the role of women in society unquestioned. Her transformation into a widely acclaimed scholar and feminist leader is discussed in many of her writings, which are often autobiographical. It paralleled the civil rights, anti-war, and women's movements of the 1960s.

By 1960, after teaching at Hofstra University and Queens College in New York, Howe was an assistant professor of English at Goucher College in Maryland. She taught writing and literature at the private women's college, but it was her work teaching underprivileged Afro-American female students in a Mississippi Freedom School in summer 1964 that led to a reappraisal of her education and the education that young women, white and black, were receiving.

Howe analyzed women's education and discovered it had harmful cultural and political effects. She concluded that its lack of concern with women as contributors to the professional and political arenas had detrimentally influenced women and society. The upbringing of young women compared to that of young men became a major theme of her numerous essays, many of which were reprinted in textbooks on education, politics, and literature.

Howe's book *Myths of Coeducation, Selected Essays, 1964-1984* (1984) includes her first major essay, ''Mississippi Freedom Schools: the Politics of Education.'' Written in 1964, published in *Harvard Educational Review* in 1965, and reprinted in textbooks, it describes the events that turned her into an activist and made her connect the issues of race, education, and politics. Another essay, ''Myths of Coeducation,'' written in 1978, discusses how women's education ''functions within the patriarchal limits of the society in which it exists.''

Howe's dedication to feminism was based on wanting ''knowledge that is accurate and honest, which omits no essentials—like the history of half the human race in making a judgment about an age and civilization.'' Of equal concern was her desire to help shape the lives and opportunities of both men and women. She stated, ''What you learn in school is not a joking matter. It forms an invisible network of belief—interfaced by the networks of church and family and now the media—that may blind us or may free us to see.'' She called for men and women to become reformers, to question the underlying assumptions forming their lives

and work, and to become freer as individuals and thus contribute to a freer civilization.

To implement her beliefs, Howe helped found The Feminist Press in late 1970. Her goal was to provide texts for teaching about women. The Feminist Press published books and educational materials to help change the ''content and focus'' of all levels of classroom education. These materials included modern women's studies, rediscovered feminist literary classics, and curriculum guides. The Feminist Press publishes *Women's Studies Quarterly* and *AFFILIA Journal of Women and Social Work,* both pioneering feminist journals.

President of The Feminist Press from its founding, Howe also edited the *Women's Studies Quarterly* from 1972 to 1982. She was elected president of the Modern Language Association in 1973, where she held other important positions. Between 1964 and the mid-1980s she wrote essays and authored or edited 13 books and monographs. She received an honorary doctorate of humane letters from New England College in 1977 and an honorary doctorate of humane letters from Skidmore College in 1979. During November and December 1977 Howe was in India on a Fulbright award; in May 1980 and again in April 1985 she was a U.S. delegate to UNESCO World Conferences on Teaching and Research about Women. She received fellowships from the National Endowment for the Humanities, the Ford Foundation, a Mellon Fellowship, and a U.S.I.S. (Department of State) travel and lecture grant to Japan, India, and West Germany. Additional grants for writing and directing projects published by The Feminist Press acknowledge her valuable contributions to women's studies.

Howe lived in New York City where she successfully pursued goals established in the 1960s. She also lectured on college campuses across the country and for national organizations, and remained on the staff at State University of New York (SUNY) as professor of humanities in 1987. She was an U.S. Department of State grantee in 1983 and 1993.

Her publications include co-editing (with Marsha Saxton) *With Wings: An Anthology of Literature By and About Disabled Women* (1987); *Traditions and the Talents of Women* (1991); and *No More Masks* (1993).

Further Reading

The best sources on Florence Howe's career and philosophy are her own writings. She is included in *American Women Writers, A Critical Reference Guide from Colonial Times to the Present* (1980), Vol. 2: *Who's Who of American Women 1985-1986* and in *Contemporary Authors,* Vol. 109 (1983). Several *New York Times* articles from the 1970s give insight to her impact and approach. These include: ''Language Unit Elects Women's Liberation Leader,'' by Will Lissner (Dec. 31, 1970) and ''New View of Women and Power,'' by Judy Klemesrud (July 11, 1975). □

Sir Geoffrey Howe

British Foreign Secretary Geoffrey Howe (born 1926) was one of Britain's most important political leaders through the 1980s.

Sir (Richard Edward) Geoffrey Howe was the chancellor of the Exchequer, entrusted with the key job of directing economic policy, in the Conservative government of Prime Minister Margaret Thatcher which took office in 1979. In 1983, after Thatcher won re-election, Howe became foreign secretary. Called the ''patient Fabian of Thatcherism'' by one writer, Howe was less outspoken than the prime minister, but he was closely identified with her vigorously right-wing policies, especially in economics.

Geoffrey Howe was born in Port Talbot, Glamorgan, Wales, on December 20, 1926, the son of B. Edward Howe and E. F. (Thomson) Howe. His father was a solicitor who served as a court clerk and coroner and his mother was a justice for community affairs. Although his parents were of English ancestry, Howe often talked of his identification with his native Wales. He received his early schooling at local schools and in England before attending the prestigious Winchester College from 1939 to 1945. Then, with World War II just ending, he joined the army and was sent to East Africa as a lieutenant in the Royal Signals. After he was discharged in 1948 he entered Cambridge University on a scholarship. At Cambridge he was active in political

affairs and in 1951 became chairman of the university Conservative Association. He decided to follow in his father's footsteps and become a lawyer and was admitted to the bar, Middle Temple, in 1952.

Howe pursued an active career in the law in the 1950s and 1960s and in 1965 was appointed queen's counsel. His service was rewarded with a knighthood in 1970. His hopes of winning election to parliament were frustrated at first, with two defeats in Aberavon at the hands of Labour Party candidates in 1955 and 1959. He finally won election to the House of Commons in 1964 from Bebington, but lost his seat two years later. He returned to the House of Commons in 1970 from Reigate and, representing first this district and then after 1974 East Surrey, was a member into the mid-1980s.

Within the Conservative Party, Howe joined with other younger intellectuals to start the Bow Group, which he chaired in 1955. Here, and in the group's journal *Crossbow,* which he edited from 1960 to 1962, he worked to revive the party and provide it with new policies which fit the times. As reformers, this group was often described as on the left wing of the party, but their proposals were in fact quite moderate. Occasionally, Howe did emerge as an outspoken critic of the establishment. In 1969, for instance, when he chaired a committee investigating the abuse of mental patients at a hospital near Cardiff, he had to overcome official opposition to release his report.

In the Conservative government of Edward Heath, which took office in 1970, Howe became solicitor general and played an important role in drafting the controversial Industrial Relations Act of 1971. The grandson of a trade union leader, Howe nevertheless shared the Conservative conviction that excessive trade union power and lack of labor discipline had weakened Britain's economy, and the act, which was eventually rejected, was designed to help correct the situation. Howe went on to become Minister for Trade and Consumer Affairs from 1972 until the Heath government fell in 1974.

Howe was one of those in the running for head of the Conservative Party when Heath was ousted from leadership in 1975. He quickly allied himself with Margaret Thatcher, who became the party leader, and became the opposition spokesman on the economy, the shadow chancellor. Like Thatcher, Howe advocated a sharply conservative course in industrial and economic policy which stressed encouraging initiative in the private sector and a sharp reduction in public sector spending. Conservative victory in the 1979 general elections elevated Margaret Thatcher to prime minister and gave Howe the chance to put his ideas into practice. Within weeks of the election, Howe produced his first budget as chancellor, a bold document which set the course for Thatcherism.

This course, which in broad outline resembled that which the Reagan administration introduced in the United States a year later, involved sharp cuts in government spending, especially in the field of social welfare; lowering income taxes in favor of indirect taxes; and strong efforts to curb inflation. In the face of sharply rising unemployment and bitter opposition to his policies even from within his own party, Howe refused to modify his monetarism. His next budget continued to stress cuts in government spending and increased incentives for businessmen.

Thatcher led the Conservatives to victory again in the 1983 general elections over a divided opposition following Britain's victory in the Falklands war with Argentina. Howe was rewarded for this loyalty with the position of foreign secretary. In that post, he was generally supportive of the United States and assertive with Britain's partners in the European Economic Community (EEC). On issues such as price supports for agricultural products and the contributions which Britain is obligated to make to the EEC budget, Howe took a tough line.

During a major Cabinet reshuffle in 1989, Howe was moved from the foreign office to lead the House of Commons. However, he insisted on keeping an official country residence, with the title of deputy Prime Minister.

While Howe was not a charismatic leader, he was thought to be well placed to succeed Margaret Thatcher at the head of his party if she were to leave office. Instead, John Major took the helm; Major was replaced by Labour Party head Tony Blair in 1997. Married (in 1953 to Elspeth Rosamund Morton Shand), Howe was the father of three children.

Further Reading

In 1994, Howe published his insightful *Conflict of Loyalty*. While there is no biography of Howe available, he figures prominently in general works such as Peter Riddell, *The Thatcher Government* (1983) and Alan Sked and Chris Cook, *Post-War Britain, A Political History* (1984). □

Gordie Howe

Former professional hockey player Gordie Howe (born 1928) earned the distinction of the most durable player of all time, playing 26 seasons spanning five decades in the National Hockey League, and during that time was one of the game's most prolific scorers.

When Gordie Howe broke the National Hockey League (NHL) scoring record of Maurice ''Rocket'' Richard, the debate among hockey buffs was whether Richard or Howe was the best player of all time. Years later when Wayne Gretzky broke Howe's record, the debate was renewed, this time Gretzky versus Howe. Gretzky himself declared to Hal Quinn of *Maclean's* that Howe ''is the best hockey player there ever was.'' Howe, for his part, told Jay Greenberg of *Sports Illustrated,* ''If you want to tell me [Gretzky's] the greatest player of all time, I have no argument at all.''

Howe was born in Floral, Saskatchewan on March 31, 1928. He was the fifth of nine children. At three months of age, his family moved to nearby Saskatoon where his father was a mechanic, laborer, and construction worker. The

family was poor as many of their neighbors were during the Great Depression. Once when a neighbor was selling some used belongings to get some cash, Howe gained his first pair of skates. ''She had a sack of stuff my mother bought for 50 cents,'' Howe recalled, reported Larry Batson in his book *Gordie Howe*. ''I dug into it and found some secondhand skates. I grabbed a pair for myself. They were so big I had to wear a couple extra pairs of socks.'' He was then about five years old.

Devoted to Hockey

Howe immersed himself in hockey, playing day in and day out throughout the year, using a puck, tennis ball, or even clumps of dirt. He was a big boy but was initially clumsy. He did not make it the first time he tried out for a local midget team. By the time he was 12 years old, however, Howe had developed into an excellent skater.

During the summers, Howe worked with his father at construction sites. He described it as ''throwing concrete,'' noted Batson. The heavy work helped give him the exceptional strength that he would use to develop one of the fastest shots in hockey. At the age of 15, Howe was a 6-foot 200-pounder, very big at that time for a hockey player.

Pro Tryouts

Howe had already caught the eye of the professional scouts and, when he was 15, the New York Rangers invited him to a tryout camp. The camp director, though, was unimpressed. ''You're too awkward, son,'' he remarked to Howe, reported Batson. ''You'll never make the major leagues.'' Despite this rejection, the next year Howe landed a tryout with the Detroit Red Wings. Jack Adams, coach and general manager of the team, was definitely impressed by young Howe and signed him to a contract.

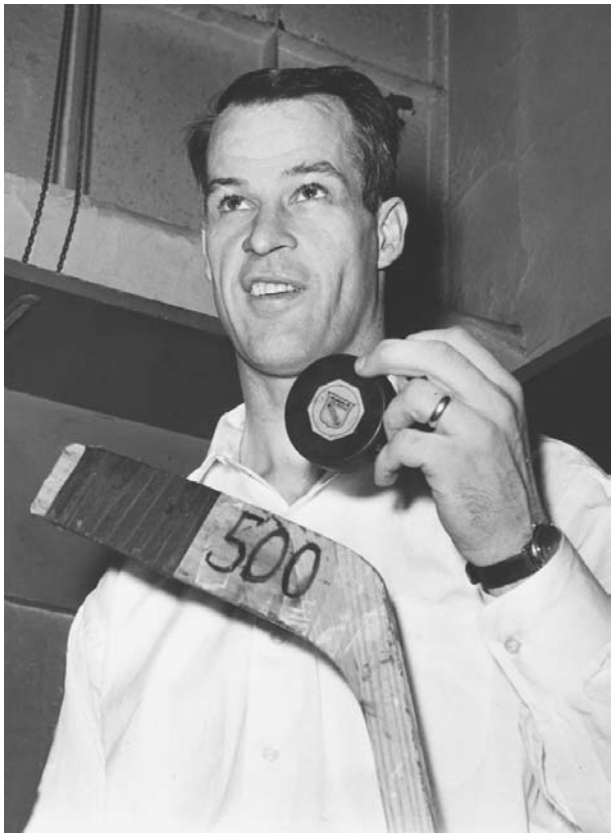

There was just one snag in the contract negotiations with Howe. Adams recalled, as Roy MacSkimming wrote in *Saturday Night,* ''He looked at [the contract] but didn't sign it. So I asked him what was wrong, wasn't it enough money? He just looked at me and said 'I'm not sure I want to sign with your organization, Mr. Adams. You don't keep your word. You promised me a windbreaker and you never gave it to me.' You can imagine how quickly I got that windbreaker.''

Howe, then 17 years old, was assigned to the Red Wings' minor-league farm team in Omaha, Nebraska. He had an excellent season and the next year was given a shot at making the major-league club. He made the Red Wings and in his first game gave a glimpse of what was to come. ''Gordon Howe is the squad's baby, 18 years old,'' Paul Chandler wrote about the contest, as E.M. Swift of *Sports Illustrated* related. ''But he was one of Detroit's most valuable men last night. In his first major league game, he scored a goal, skated tirelessly and had perfect poise. The goal came in the second period, and he literally powered his way through the players from the blue line to the goalmouth.''

Production Line

It was in 1947 that new Red Wings' coach Tommy Ivan put together the Production Line, a forward line consisting of Howe, Ted Lindsay, and Sid Abel. According to MacSkimming, it was ''the most successful, exciting, and dominant attacking line of its era.'' The three had an ''instinctive rapport.''

It took Howe three seasons to ''mature'' as a professional, wrote William Barry Furlong of the *New York Times*. He scored a total of 35 goals those first three years ''or as many goals as he scored in his fourth year alone.'' From that point on, Howe was a consistent scorer. ''Beginning in 1949-50,'' Swift noted, ''Gordie Howe started a string in which for 20 consecutive years—two solid decades—he finished among the top five scorers of the NHL.''

A Serious Accident

In 1950, though, Howe's career almost came to an abrupt end. In the first playoff game against the Toronto Maple Leafs, Howe collided with Toronto's Ted Kennedy and flew head first into the sideboards. His skull was fractured and he suffered a concussion. He also had his cheekbone and nose broken. In the hospital, surgeons had to operate to relieve the pressure on his brain. He was in critical condition for days.

The next season Howe came back. The question was, would he still have the same fire and aggressiveness that he had before? Howe responded by playing in every game and by leading the NHL in goals, assists, and total points that season.

League Leader

Leading the league in scoring became a regular occurrence for Howe. He won the scoring title six times. He was selected the NHL's Most Valuable Player six times. Howe's emergence as a star also led to his team's emergence as a consistent winner. From 1949 to 1955, the Detroit Red Wings won the league title seven straight times and were Stanley Cup playoff champions four times.

In 1951, Howe met Colleen Joffa at a bowling alley where the players liked to hang out. Afterwards, reported Batson, the owner asked her, ''How did you like meeting a celebrity?'' ''Who's a celebrity?'' she answered. She had never heard of Howe. However, she did see and hear from him quite often after that, and in 1953, the two were married. They would eventually have four children: Martin, Mark, Cathy, and Murray. The boys soon became involved in youth hockey.

Religious Hockey

Throughout his career, Howe was a proponent of ''what he called 'religious hockey': it's better to give than to receive,'' wrote Trent Frayne of *Maclean's*. He was a feared figure on the ice. ''Due to his sharp elbows and quick stick, foes considered him sneaky-mean and steered clear of even accidental altercations,'' Joe LaPointe of *Sport* magazine noted. ''Howe is everything you'd expect the ideal athlete to be,'' an opposing player said to Furlong. ''He's soft- spoken, deprecating and thoughtful. He's also the most vicious, cruel and mean man I've ever met in a hockey game.'' But another hockey great, Bobby Hull of the Chicago Black hawks, defended Howe. Hull asserted, wrote Jim Vipond in his book *Gordie Howe Number 9,* ''Howe is not the demon some people say. If you want to play hockey, he'll play. He just wants to play hockey, but if guys want to fool around they always come out second best.''

With the flying elbows and flying pucks of hockey, and no helmets during this time, facial cuts and stitches were a very normal hazard of the game. Howe estimated that he had received 300 stitches in his face, Furlong reported. ''I had 50 stitches in my face one year—that was a bad year,'' Howe said. ''I had only 10 stitches taken last year—that was a good year.''

Joined His Sons

Howe surpassed Maurice Richard's scoring record in 1963. By the time he retired from the Red Wings in 1971, at the age of 43, he had the records for goals, assists, and total points. He also had the record for most games played. He accepted a job in the team's front office. But, in 1973, when the Houston Aeros of the new World Hockey Association (WHA) signed his sons Marty and Mark, Howe asked about joining them. Playing on the same professional team as his sons had been a dream. He got himself back into shape and returned triumphantly, scoring 100 points, winning the league's Most Valuable Player award, and leading his team to the WHA championship.

Howe continued to play in the WHA through 1977. He moved to the Hartford Whalers and when that club was merged into the NHL in 1978, he was back for a second tour of duty in his old league. Howe's autobiography, *And . . . Howe!: An Authorized Autobiography* was published in 1995. He continued to make special appearances playing in charity games well into the 1990s.

Asked once why he kept playing, Furlong wrote, Howe remarked, ''Well, the hours are good and the pay is excellent.'' And of his incredibly long career, he told Swift, ''One of my goals was longevity: I guess I've pretty much got the lock on that.'' In September of 1997, at the age of 69, Howe announced he would play one game, the October 3 season opener, with the International Hockey League's Detroit Vipers. This would make him the only professional hockey player to play in six consecutive decades.

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Joseph Howe

Joseph Howe (1804-1873) was a Canadian journalist, reformer, and politician who led the fight for ''responsible government'' in Nova Scotia, opposed confederation with Canada, and eventually came to terms with the federal union of British North America.

Born in Halifax, Nova Scotia, on Dec. 13, 1804, Joseph Howe was of a loyalist family connected with printing. Howe himself went into journalism at an early age, becoming the editor of the *Novascotian* in 1828. His extensive knowledge of his native province gained from continuous traveling, his engaging personality, his argumentative powers, and his clear and lively prose made him a political commentator of great force.

Howe soon took up the reform cause against the group of merchants and officials who dominated the governing circle of the colony. A celebrated libel trial, in which he conducted his own defense and won acquittal, led him to intervene directly in politics. In 1836 he was elected to the House of Assembly and thereafter began, in the legislature and through his newspaper, a determined agitation for ''responsible government.'' This campaign reached a peak of intensity after 1843, when Howe resigned from a coalition ministry to carry out a savage attack on the lieutenant governor, Lord Falkland.

In the elections of 1847 the liberal forces won a majority in the legislature, and a new governor, Sir John Harvey, on Feb. 2, 1848, installed a ministry committed to responsible government. Howe did not head this ministry but filled the position of provincial secretary from 1848 to 1854. The ministry was the first to operate under the principle of cabinet government in any colony of the British Empire, preceding the Baldwin-Lafontaine government in Canada by 5 weeks.

Howe's period in office was an active one of railroad building in Nova Scotia, which he aided when he became chairman of the government railway board in 1854. The period was also one of denominational bitterness in Nova Scotian politics, and Howe lost some support when he criticized the loyalty of Irish Roman Catholics in the province. In 1856 Howe was reelected after a short period out of the Assembly and served in opposition from 1857 to 1860. In 1860, Howe again became provincial secretary, then premier after August 1861, and remained in office until his government was defeated in 1863.

Toward Confederation

During the negotiations with Canada over confederation Howe was on imperial service as commissioner to ensure that the fisheries clauses of the Reciprocity Treaty of 1854 were being observed. He entered the lists against the confederation project in 1865, criticizing the terms, although not the principle, of federation with Canada. He led the anticonfederate forces in an unsuccessful mission to Great Britain in 1867 to forestall the project and won a sweeping victory in the 1867 elections, when 36 anticonfederates were returned in the 38 seats allotted to Nova Scotia in the Dominion Parliament.

Later, realizing that further opposition was useless, Howe bent his efforts to secure ''better terms'' for Nova Scotia in the federation agreement. In 1869 negotiations with the Ottawa government produced a higher annual subsidy for Nova Scotia, and Howe entered the Cabinet of John Alexander Macdonald, first as president of the council, then as secretary of state. Howe's service in Ottawa was not satisfying to him, and in 1873 he returned to his native province as lieutenant governor. He died on June 1, three weeks after taking office.

Howe was the best-loved Nova Scotian of his day and is still a legend in the Atlantic province. He was a consummate writer and speaker, and his advocacy of popular rights won him the affectionate title of ''tribune of the people'' among his countrymen.

Further Reading

Selections from Howe's writings, with an introductory essay, are in *Joseph Howe: Voice of Nova Scotia,* edited by J. Murray Beck (1964). Also important is *The Speeches and Public Letters of Joseph Howe,* edited by Joseph Andrew Chisholm (2 vols., 1909). A short biography is William Lawson Grant, *The Tribune of Nova Scotia: A Chronicle of Joseph Howe* (1915). A modern life is James A. Roy, *Joseph Howe: A Study in Achievement and Frustration* (1935). See also J. W. Longley, *Joseph Howe* (1904; rev. ed. 1926).

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Julia Ward Howe

Julia Ward Howe (1819-1910), American author and reformer, wrote the words for ''The Battle Hymn of the Republic.''

Julia Ward, the daughter of a noted banker, was born in New York City on May 27, 1819, and was privately educated there. Rejecting a life of cultivated leisure, she married Samuel Gridley Howe, a physician, reformer, and pioneer teacher of the blind. They lived in Boston and edited the *Commonwealth,* an antislavery paper. Howe's first book, a collection of poems, was published in 1854; thereafter she wrote many volumes of verse, travel sketches, and essays. None was so popular as her patriotic song, ''The Battle Hymn of the Republic,'' which she composed in a tent one night after visiting military camps. Because of this song she became one of the best-known and most widely honored women in America.

Though Howe was an ardent unionist in the Civil War, other conflicts repelled her. As a Francophile, she was horrified by the Franco-Prussian War, and she became president of the American Branch of the Woman's International Peace Association in 1871. It failed, as women were not yet ready for such work.

Howe did better at interesting them in more domestic concerns. She helped found the New England Woman's Club in 1868. That same year she organized the New England Woman Suffrage Association and later the American Woman Suffrage Association. The latter was a product of the conflict within the suffrage movement over strategy and principles. New York feminists, led by Susan B. Anthony and Elizabeth Cady Stanton, wanted the cause to embrace many social and political issues, from the marriage question to labor unions. More conservative Boston feminists, such as Mrs. Howe and Lucy Stone, focused on woman's rights alone. They encouraged men to join, whereas the New Yorkers believed that men compromised their efforts. For over 20 years these differences divided the movement into two organizations: the American Woman Suffrage Association and the Stanton-Anthony National Woman Suffrage Association. After the National came around to the American's point of view, they united in 1890 as the National American Woman Suffrage Association. Thus, Howe's cautious strategy was adopted, though it would take another 30 years to get woman suffrage.

Howe died on Oct. 17, 1910. She is remembered chiefly for ''The Battle Hymn,'' in some ways the least of her accomplishments. Yet there is justice in this. She wrote it to help free the slaves; later it became the anthem of the woman suffrage movement. Even later it was used by civil rights workers. In 1968, when Senator Robert Kennedy's funeral train carried his body from New York to Washington, ''The Battle Hymn'' was sung as a dirge by mourners.

Further Reading

Julia Ward Howe's memoir, *Reminiscences, 1819-1899* (1899), is useful. The standard biography is Laura E. Richards and Maud Howe Elliott, *Julia Ward Howe* (2 vols., 1915). See also Louise Hall Tharp, *Three Saints and a Sinner: Julia Ward Howe, Louisa, Annie, and Sam Ward* (1956).

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Richard Howe

The British admiral Richard Howe, Earl Howe (1726-1799), commanded England's naval forces during the early years of the American Revolution and won the ''First of June'' victory over the French in 1794.

Richard Howe was born on March 8, 1726, in London. He entered the British navy at the age of 13 and saw service in the South Atlantic and the West Indies. By 1745 he had received his first command. In June 1755 he captured a French vessel off the mouth of the St. Lawrence River, thus firing the first formal exchange of the French and Indian War. On the death of his older brother in 1758, he became Viscount Howe in the Irish peerage. He served on the Admiralty Board and as treasurer of the navy. On the eve of the American Revolution, in 1775, he was advanced to the rank of vice admiral.

Howe and his younger brother, Gen. William Howe, played important parts in the American Revolution. They had a difficult mission: they were to crush the rebels militarily but also negotiate restoration of peace. The British armies, under William Howe, were generally successful in the summer and fall of 1776, but they failed to crush the colonial army. And the colonists, having declared independence in 1776, refused to negotiate on terms that implied willingness to submit to British control.

In 1776 and 1777 Richard Howe's fleet was limited to transporting and supplying the army under his brother's command. The admiral's only notable contribution came in August 1778, when his forces roughed up several French vessels, thus helping prevent a cooperative Franco-American attack on the British forces at Newport, R.I.

Frustrated by continuing American resistance, irked by criticism at home, and feeling he had not received adequate

support, Richard Howe resigned his command in October 1778. In the succeeding months a pamphlet war over the American Revolution was waged in England, culminating in an inconclusive parliamentary investigation. Meanwhile, Howe refused to serve under the existing ministry.

In 1782 Howe was granted a new command, promoted in rank, and made a British peer—Viscount Howe of Langar. These signs of confidence were justified by his relief of Gibraltar in October in the face of superior French numbers. From 1783 to 1788 he served as first lord of the Admiralty. He was created Earl Howe in 1788.

In 1793, after the start of the French Revolutionary Wars, Howe was put in command of the Channel fleet. The following year, when a French fleet attempted to prevent him from intercepting a convoy of provisions headed toward Brest from the United States, there occurred the series of high-sea engagements off Ushant collectively known as the ''Battle of the Glorious First of June.'' The British victory, though not total, was great and caught the imagination of the public.

Howe helped negotiate a settlement in a naval mutiny at Spithead in 1797. He died on Aug. 5, 1799, in London.

Further Reading

The most thorough study of Howe in America is Troyer S. Anderson, *The Command of the Howe Brothers during the American Revolution* (1936). Most of the family papers were destroyed by fire. □

Samuel Gridley Howe

Samuel Gridley Howe (1801-1876), American physician and reformer, was a pioneer in educating the blind and a militant abolitionist.

Samuel Gridley Howe was born in Boston on Nov. 10, 1801. After studying at Brown, he received his medical degree from Harvard in 1824. He then set out for Greece to participate in the War for Independence against the Turks. He gave valorous service there, both as a soldier and surgeon, and stayed for 6 years, distributing American relief shipments and assisting Greek efforts to repair and improve the nation.

On a brief trip back to America, Howe published *Historical Sketch of the Greek Revolution* (1828). When he returned home again in 1831, he was hired by the state of Massachusetts to start a school for the blind. By 1832 he had opened a school in his home with six pupils. He got financial help from private philanthropists as well as from states surrounding Massachusetts.

By April 1833 Howe had established in Boston the New England Institution for the Education of the Blind. He taught that the blind should be treated with confidence rather than pity. He developed new and simpler devices for instructing blind children and innovated in finding inexpensive ways to print in raised letters. Howe himself authored textbooks on grammar, spelling, and geography. His annual reports on the work of the institution influenced other states to follow his example. His success with Laura Bridgeman, who was both blind and deaf, helped prove that persons with such challenges were not mentally inferior.

Howe joined many other reform movements. He advocated better public schools, better treatment of the insane, and reforms in the prisons. He was chairman of a group of Bostonians who opposed the Fugitive Slave Law by arming themselves to protect African American fugitives. He ran unsuccessfully for Congress as an antislavery candidate and was among those zealous New Englanders who worked to keep Kansas from permitting slavery and supported John Brown's raid on Harpers Ferry in 1859. During the Civil War and Reconstruction he served on national commissions and various agencies concerned with the conduct of the war and aid to freed slaves.

In 1843 Howe had married Julia Ward, who, during the Civil War, wrote the words for ''The Battle Hymn of the Republic.'' Howe died on Jan. 9, 1876.

Further Reading

For a reliable scholarly biography of Howe see Harold Schwartz, *Samuel Gridley Howe: Social Reformer, 1801-1876* (1956). A more colorful story is Louise Hall Tharp, *Three Saints and a Sinner: Julia Ward Howe, Louisa, Annie, and Sam Ward* (1956), which tells of Julia Ward Howe's family. James M. McPherson, *The Struggle for Equality* (1964), is both scholarly and spirited in its interpretation of the abolitionist movement during the Civil War and Reconstruction. □

William Howe

William Howe, 5th Viscount Howe (1729-1814), was British army commander-in-chief in America during the early years of the Revolution.

William Howe was born on Aug. 10, 1729, the younger brother of the future admiral Richard Howe. After attending Eton, he entered the army at the age of 17. For the next 30 years he rose steadily in rank. He distinguished himself in the Canadian campaign of the French and Indian War. Serving under Gen. James Wolfe at the siege of Quebec in 1759, Howe in the succeeding year commanded the attack on Montreal. In 1762 he participated in the siege of Spanish-held Havana, Cuba. When the war was over, he had a brilliant record. He also enjoyed important family connections at court and by 1772 had been advanced to major general.

Commander in Chief in America

Howe also held political office. In 1758 he had been elected to a seat in the House of Commons. While he did not take an active role in Parliament debate, he made clear his opposition to the Foreign Ministry's American policy and declared that he would refuse to accept a command in the Colonies. Yet Howe did go to America in May 1775, explaining that ''he was ordered, and could not refuse.'' His command of the British forces in the Battle of Bunker Hill displayed personal valor and a considerably greater degree of energy and decision than he would show later. By October, Howe had been given a local rank of full general and made commander-in-chief of the British army in the Colonies. Considerable controversy has always surrounded the roles played by William and Richard Howe during the Revolution, because in addition to commanding the military they were supposed to negotiate peace with the Americans.

Howe was forced to evacuate Boston in March 1776; he moved his troops by sea to New York. His invasion of Long Island and Manhattan included a series of tactical successes. But the long delays and ineffective pursuits that followed, though they mauled the American forces, left Gen. George Washington's retreating army intact.

British overconfidence, the dilatory movements of Gen. Howe, and the failure of Gen. Charles Cornwallis to catch the retreating Washington all contributed to a surprising turn of events at the end of 1776. Howe had left scattered forces occupying central New Jersey as far as the Delaware River. In a surprise attack on December 6, 1776, the Americans routed a garrison at Trenton, and then 8 days later triumphed in a full-scale battle at Princeton. Gen. Howe had lost another chance to destroy Washington, and 1776 ended on a note of rebel victory.

Again, in 1777, Howe's strategic failures resulted in reverses for the British. The grand British strategy that year involved a two-pronged attack against the Americans. First, Gen. John Burgoyne would move down from Canada into New York to interrupt colonial communications, recruit Tory allies, and prepare for a later invasion of rebel strongholds. Second, Howe would move overland to engage the Continental Army in a contest for the American capital, Philadelphia. But Howe changed his mind, decided to bring his invading forces by water, wasted time maneuvering in New Jersey, and then spent nearly all of August at sea. Consequently, Howe's land movement toward Philadelphia did not begin until the end of August. A series of engagements—including British victories at Brandywine and Paoli—saw the British safely into the American capital. And American efforts to oust them were repulsed in early October.

Meanwhile, Howe was confronted with the decisive defeat of Gen. Burgoyne's troops at Saratoga. Burgoyne had earlier assured Howe of his ability to care for himself; and as a result, when he was besieged, there were no British forces near enough or large enough to rescue him. While the capture of Philadelphia did not really shake the Revolutionary cause, the defeat at Saratoga truly injured the British. It also made possible the Franco-American alliance of 1778.

Return to England

In October 1777, the month of Burgoyne's surrender, Howe offered his resignation. He then tried unsuccessfully to lure Washington into a general engagement. While Howe's army wintered in relative comfort in Philadelphia, Washington's men barely survived their encampment at Valley Forge. Howe finally received word that his resignation had been accepted and left Philadelphia in May 1778.

Back in England, Howe became involved in an inconclusive debate on the conduct of the war and published a defense, claiming that all his actions had been determined by military necessity, not by any desire to appease the colonists.

Howe went on to hold a variety of important military positions. He became a full general in 1793. When the wars of the French Revolution began, he held important commands in the north and then in the east of England. In 1799, on the death of his brother, Richard, he succeeded to the Irish title of viscount. Failing health forced him to retire from active office in 1803. He died in Plymouth on July 12, 1814.

Further Reading

Useful for information on Howe are Troyer S. Anderson, *The Command of the Howe Brothers during the American Revolution* (1936), and Piers Mackesy, *The War for America, 1775-1783* (1964). □

William Dean Howells

William Dean Howells (1837-1920), American writer and editor, was an influential critic and an important novelist of the late 19th century.

William Dean Howells's career spanned a period of radical change in American literature; as novelist, critic, and editor, he contributed greatly to those changes. An advocate of honesty and social responsibility in literature, he led the struggle against escapist fantasy and for realistic and morally and politically committed fiction.

Howells was born March 1, 1837, at Martin's Ferry, Ohio. His father was a country printer and journalist who displayed the best American frontier traits—independence, self-reliance, and conscience. William spent scarcely a year in the classroom, but his father's offices afforded a thorough and meaningful education. In *Years of My Youth* (1916) Howells recalled his earliest training: ''I could set type very well, and at ten years and onward till journalism became my university, the printing office was mainly my school.''

When William was 3 the family moved to Hamilton—the delightful book *A Boy's Town* (1890) records experiences there. The family moved to Dayton when he was 11 and, after a memorable year in a log cabin, to Columbus when he was 13. Two years later the elder Howells became editor of the *Ashtabula Sentinel*. During these years young Howells taught himself German, French, Spanish, and some Latin; he became conversant with great poets, especially Shakespeare, and grew to love such prose masterpieces as *Don Quixote*. By 1857, when he returned to Columbus to work as a political reporter, Howells had acquired a truly liberal education.

Author and Propagandist

Howells inherited his father's strong abolitionist convictions. These are reflected in the narrative poem ''The

Pilot's Story,'' a pathetic account of a slave girl's suicide, which was one of several of Howells's poems published by the *Atlantic Monthly* in 1860. More important, he wrote an official campaign biography supporting the Republican candidates in the 1860 election. The *Lives and Speeches of Abraham Lincoln and Hannibal Hamlin* may have helped elect Lincoln and change the history of America; it unquestionably changed Howells's personal history.

Though Howells saw many friends marching off to fight in the Civil War, he had little interest in joining them. He had applied for a diplomatic appointment and was finally given Venice. The months before his departure were important; traveling east, he met some of America's most important writers: James Russell Lowell, Nathaniel Hawthorne, and Ralph Waldo Emerson in Massachusetts; Walt Whitman in New York. Returning to Columbus, he met Elinor Mead, a young woman who was visiting her cousin, Rutherford B. Hayes. They were married in 1862 and sustained a happy relationship for 48 years.

Howells's Italian experiences, together with his discovery of the comedies of the 18th-century dramatist Carlo Goldoni, turned him from poetry to prose, from romance to realism, and from provincial to cosmopolitan subjects. Some of his best fiction would treat Americans in Italy, but the first fruits of his foreign residence were travel sketches, published in American periodicals, and a graceful volume of impressions, *Venetian Life* (1866), which went through a score of editions in his lifetime.

Career as Editor

Howells returned to America with his wife and infant daughter in 1865. He accepted an editorial post on the *Nation* in New York, but his ambition was to live in Boston and work on the *Atlantic Monthly*. In January 1866 the offer came, and Howells's 14-year association with the country's most respected magazine began. He served as assistant editor until 1871 and as editor in chief to 1881. His literary judgments soon dominated the *Atlantic,* which he transformed from a regional to a national magazine. He published the work of talented local-color writers from every part of the country: Sarah Orne Jewett, Edward Eggleston, Bret Harte, and many more. He featured works of fellow pioneers of the new realism and important writings of two of his closest friends, Henry James and Mark Twain. Neither of those giants could abide the other's writings; Howells could admire, help, and learn from both. Both writers had reason to be grateful for the enthusiastic reviews. Howells published in the *Atlantic:* James because his difficult prose might otherwise have attracted no audience at all, Twain because his humorous tales might have appealed only to the uncultivated if they had not borne the imprimatur of the *Atlantic*.

Howells's relation with Twain has given rise to some controversy; hostile critics claimed that he censored or bowdlerized the works of his exuberant friend. In fact, Howells was a remarkably helpful editor and critic for Twain, as he was for many lesser writers. An honorary master of arts degree from Harvard University (1867) and an appointment there as university lecturer (1869-1871) were recognition of Howells's self-taught attainments. He was later offered professorships at Johns Hopkins University and at Harvard but was not attracted to the academic life.

Career as Novelist

In 1871 Howells published his first novel, *Their Wedding Journey*. The book follows Basil and Isabel March on their honeymoon trip from Boston to Quebec. Basil is Howells only slightly disguised; Isabel is Mrs. Howells. These two characters appear again and again in Howells's fiction, usually at some distance from the center of the action. Throughout his career, Howells treated his characters with a gentle irony that at once humanizes them and calls attention to their weaknesses. Howells was honest with everyone, most of all with himself.

The novels Howells published in the next 10 years were consistently good but, with the exception of *The Undiscovered Country* (1880), they are low-key and perhaps a little drab. In these years he was reading and praising European realists, especially the Russian novelist Ivan Turgenev, who confirmed many ideas Howells had already come to: for example, that character counts for more than action in fiction, and that dialogue, not exposition, should carry the burden of a novel. These ideas were revealed in Howells's first major novel, *A Modern Instance* (1882), the tragic story of an impossible marriage that ends in divorce. This was the first compassionate treatment in American fiction of the problems of a divorced woman.

In 1881 Howells resigned his editorship of the *Atlantic* and in 1882 took his wife and three children to Europe for a year. Of the novels of the 1880s *The Rise of Silas Lapham* (1885) is the most famous. In this story of a self-made man who tries to buy social position in Boston for his country-bred family, Howells broadened his scope to include characters of a variety of backgrounds and classes. In *The Minister's Charge* (1887) Howells for the first time introduced the concept of ''complicity''—the responsibility everyone shares for each individual's deeds. While he was writing the book in 1886, a bomb exploded during a political meeting in Chicago's Haymarket. There were casualties, and a group of anarchists was charged—falsely, it appeared—with murder. Howells was shocked and took a leading part in a national campaign for justice for the unpopular anarchists, but justice was denied.

Howells's awareness of social and class injustice and of each man's complicity in such injustice was strengthened by his reading of another Russian novelist, Leo Tolstoy, whose influence is apparent in the structure of *A Hazard of New Fortunes* (1890). In this book the Marches (like the Howellses) have moved to New York; a newly rich family is seeking social acceptance; a journalist is seeking a magazine that will give him editorial freedom; and class is trying to speak to class, region to region, generation to generation. The novel is compassionate, humane, and tragic. Other social problems also engaged Howells's attention. In the impressive novella *An Imperative Duty* (1892), he argued eloquently against racism at a moment when his readers were turning rapidly toward white supremacist doctrines. He presented his ideas of a good society, essentially socialistic and libertarian, in the long tale *A Traveler from Altruria* (1894).

Literary Critic

In 1886 Howells had begun the regular review column, ''Editor's Study,'' in *Harper's*. He moved this column from one magazine to another during the 1890s, returning to *Harper's* in 1900. His reviews consistently recognized the best in contemporary literature. He was the first critic of note to praise Stephen Crane and the only important critic to review Emily Dickinson's poems with real appreciation. The principles of his literary judgments are set out in *Criticism and Fiction* (1891), a work of enduring importance. *My Literary Passions* (1895), *Heroines of Fiction* (1901), and *My Mark Twain* (1910) are other critical works of interest.

Every conceivable honor came to Howells (known as ''the Dean'') in the last 20 years of his life—honorary doctorates, the first presidency of the American Academy of Arts and Letters, and the most practical of prizes, a library edition of his own writings (1911). In 1916 he published *The Leatherwood God,* a powerful analysis of religious frenzy on the early American frontier, and in 1920 *The Vacation of the Kelwyns,* a ''summer idyll'' rich in wisdom, humor, and sadness. The book is in every way Howells's, but the title was the publisher's, for the novelist had died in New York City on May 11, 1920, before its publication.

Further Reading

The literary situation in Howells's America is well delineated in his *Literary Friends and Acquaintance* (1900). Among his other memoirs are *My Year in a Log Cabin* (1893) and *Impressions and Experiences* (1896). Edwin H. Cady's *The Road to Realism* (1956) and *The Realist at War* (1958) together constitute the best biography of Howells. Kenneth S. Lynn, *William Dean Howells: An American Life* (1971), is another excellent choice. Clara M. Kirk and Rudolf Kirk, *William Dean Howells* (1962), is an impressive shorter study combining biography and criticism. Van Wyck Brook, *Howells: His Life and World* (1959), is impressionistic but valuable. Kermit Vanderbilt, *The Achievement of William Dean Howells* (1968), reinterprets the major novels convincingly. Howells is placed in the context of his time in Larzer Ziff's excellent *The American 1890s* (1966).

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William White Howells

William White Howells (born 1908) was an American anthropologist specializing in human evolution and variation. A major focus of his researches was the anthropology of Oceania.

William White Howells was born on November 27, 1908, in New York City, the son of the architect John Mead Howells (1868-1959) and the grandson of William Dean Howells (1837-1920), the literary critic, novelist, and close friend and adviser of Samuel Clements (Mark Twain). After attending St. Paul's School in Concord, New Hampshire, he entered Harvard University, where he studied anthropology under Earnest Albert Hooton (1877-1954), and in 1934 he received the Ph.D. degree in physical anthropology for his dissertation. *The Peopling of Melanesia as indicated by cranial evidence from the Bismarck Archipelago.*

Following a period as a research associate at the American Museum of Natural History in New York (1934-1939), Howells was appointed assistant professor in the then Department of Sociology and Anthropology at the University of Wisconsin (Madison). In 1943 he was commissioned a lieutenant in the U.S. Navy and assigned to Naval Intelligence (Far East Division) in Washington, D.C. He returned to Wisconsin in 1946 as an associate professor and was made a full professor of anthropology there in 1948. He left Wisconsin in 1954, upon succeeding Hooton as professor of anthropology at Harvard University. After 1974 he was anthropologist emeritus at Harvard.

A particular characteristic of academic anthropology in America is the blending of its biological, social, and archaeological elements into a uniquely holistic science. While its practitioners receive this all-encompassing view of the discipline in their training, the vast majority, inevitably, succumb to specialization; few aspire successfully to dominate the entire field. Howells, however, distinguished himself by writing critically acclaimed texts in the three sub-areas of anthropology, and as such he was justly regarded as outstanding both as a general anthropologist and as a physical anthropologist.

While at Wisconsin Howells produced three of his most successful and influential books, namely *Mankind So Far* (1944), *The Heathens* (1948), and *Back of History* (1954), which reflect the breadth of his anthropological knowledge and interests. During the same period he became involved in the affairs of national organizations such as the American Association of Physical Anthropologists (AAPA), as well as the American Anthropological Association (AAA) and Section H of the American Association for the Advancement of Science. Between 1939 and 1943 he served as secretary-treasurer of the AAPA, and from 1949 to 1954 as editor of its publication, the *American Journal of Physical Anthropology*. In 1951 he was elected president of the AAA. He also played an active role in the affairs of the Division of Anthropology and Psychology of the National Research Council and was later a member of the first advisory panel for anthropology (Division of Biological and Medical Sciences) of the National Science Foundation.

It is possible to identify two major research foci within the wide range of Howells' anthropological interests: the anthropology of Oceania and general human evolution. With regard to the first, Howells, after his student years, gathered large amounts of metrical data on cranial series from Oceania as well as other regions of the world in an effort to shed light on the question of the origin and variation of Pacific populations. Between 1966 and 1972 he participated in the Harvard Solomon Islands Project and was responsible for conducting an intensive study of the medical and biological variation of several native communities, such as Lau Lagoon and Baegu. Drawing on the results of his own researches and those of other workers in physical anthropology, as well as the discoveries of recent archaeological and linguistic investigations, he published in 1973 a

major synthesis of the prehistory of the Pacific region: *The Pacific Islanders*. His later work involved multivariate analysis of cranial series in studies of the origins of the Chinese (1983) and the Japanese and Polynesians (1981).

As these and related studies indicate, Howells throughout his career gave critical attention to the improvement of methods applied to the study of both skeletal and living populations. Drawing attention to the need for more reliable analytical techniques in anthropometry, he began with the demonstration in the early 1950s of how factorial analysis may be applied to anthropometric data to specify parameters of components making up the human physique. Later in the decade he applied this approach to the problem of variation in cranial morphology and showed that ''10 measurements account for virtually all of the correlation in the cranial vault proper.'' Shortly thereafter he turned to multivariate analysis and embarked on a long-range program of research to determine racial affiliation of human crania and their respective ranges of variation. This work culminated with the publication of his book *Cranial Variation in Man* (1973).

Since then, he has published *Skull Shapes and the Map* (1989); *Getting Here: The Story of Human Evolution* (1993); and *Who's Who in Skulls* (1995). He received the Charles R. Darwin Lifetime Achievement award in 1992.

Intimately interwoven with the above studies was Howells' ongoing interest in the topic of general human evolution. Here he focused on the question of the origins of anatomically modern (a.m.) humans, and in particular on the issue of whether all living populations had a single origin (in the late Pleistocene), or whether they evolved in many different regions from local archaic populations. In contrast to the views of such workers as Franz Weidenreich (1873-1948) and Carleton Coon (1904-1981), who argued for an essentially polycentric origin for a.m. *Homo sapiens* (1976), Howells contended that the variation of recent people is primarily the result of dispersion from a common source. In taking this position, he was critical of the idea of a polytypic Neanderthal stage as the antecedent to modern humans. While acknowledging the possibility of some admixture between Neanderthals and essentially a.m. *Homo sapiens* populations of the Upper Paleolithic (as indicated by the presence of Neanderthaloid features among the Skhul skeletons) Howells considered this admixture as modest—if at all. The presence of such traits at Skhul have been taken by some workers as evidence of direct descent from Neanderthals or of hybridization with Neanderthals. Commenting on this, Howells wrote: ''Though it is entirely likely that Neanderthal genes survive, general aspects of facial and cranial shape fail completely to sustain either idea. In fact, multivariate analysis of measurements makes a strong distinction between Neanderthals and modern crania.'' (*Evolution of the Genus Homo,* 1973)

Howells received a number of prestigious awards, including the Wenner-Gren Viking Medal in physical anthropology (1955), the AAA Distinguished Service Award (1978), and the Société d'Anthropologie de Paris Broca Prix du Centennaire (1980). He also received honorary doctorates.

Further Reading

Although there is no biographical study of William Howells, some background information (including a bibliography covering the period 1934-1975) can be found in the introduction to a festschrift marking his retirement from Harvard, written by colleagues and former students, entitled ''The Measure of a Man: William White Howells.'' This volume was published in 1976 under the title *The Measure of Man: Methodologies in Biological Anthropology,* edited by Eugene Giles and Jonathan S. Friedlaender. A brief evaluation of Howells' osteometric work can be found in T. D. Stewart, *Essentials of Forensic Anthropology* (1979); see also F. Spencer (editor), *A History of American Physical Anthropology, 1930-1980* (1982). References to Howells' paleoanthropological studies can also be found in this latter work and in F. H. Smith and F. Spencer (editors), *The Origin of Modern Humans* (1984). □

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Enver Hoxha

Enver Hoxha (1908-1985) was the preeminent Albanian political leader of the 20th century. He was the leader of the Communist Party of Albania from its formation in 1941 and led the effort to force German withdrawal in 1944. He headed the Albanian government for the next four decades, longer than any other postwar European leader.

During the years from its proclamation of independence (1912) to its final liberation from German occupation (1944), Albania's history was characterized by dismal economic and political conditions at home and almost continuous intrigue and interference in the affairs of the country from abroad. Independence was declared during a period of chaotic internal conditions and occupation of much of the Albanians' lands by the armies of Serbia, Greece, and Montenegro, allies in a war against the Ottoman Empire, of which Albania was a part. World War I followed, and Albania was occupied by several regional and great power belligerents.

A tenuous independence was finally established after the war, but it was marked by increasing domestic political instability, culminating in the rise to power of Ahmet Zogu (later, King Zog I). Zog's regime was one of ever greater authoritarianism at home and political and economic subservience to fascist Italy abroad. Rome invaded Albania outright in 1939 and proclaimed the country's union with the Italian crown. In the fall of 1943, following the collapse of Mussolini's regime, German troops occupied Albania. These conditions formed the environment in which Hoxha was born and matured.

Rise of Albanian Communism

Hoxha was born on October 16, 1908, the son of a Muslim landowner from the southern Albanian town of Gjirokastër. Graduating from the French lycée of Korçë—an institution of decidedly liberal inclinations—Hoxha in 1930 received an Albanian state scholarship to study engineering in France. He apparently soon became involved in socialist and communist activities there, however, and the grant was suspended. After a period in which he wrote articles critical of the Zog regime for the French Communist newspaper *L'Humanité,* he briefly served as private secretary to the Albanian consul in Brussels. He studied law but did not earn a degree. In 1936 Hoxha returned to Korçë, where he obtained a teaching post at the lycée and became active with one of the few groups of Communists operating in Albania.

When Hoxha returned to Albania there was no single, Comintern-recognized, Communist Party there; rather, there were several independent and mutually antagonistic groups. The Italian occupation found these groups at odds with one another, and the possibilities for united resistance were limited. The German invasion of the Soviet Union in 1941, however, forced the Albanian Communists to submerge their differences, and, with the assistance of emissaries sent by the Communist Party of Yugoslavia (CPY), the Communist Party of Albania (CPA) was formed on November 8, 1941. Hoxha was elected general secretary—that is, leader—of the party.

Hoxha and his colleagues immediately set about organizing the numerous, disparate resistance groups operating in Albania. The outgrowth of this activity was a meeting organized by the party in Pezë in September 1942 at which

the National Liberation Movement (NLM)—of which Hoxha became chief commissar—was formed. Later, in July 1943, the first brigades of the NLM's Army of National Liberation were activated and began large scale operations against the occupiers. While some prominent non-communists joined the NLM's ranks, many others who felt the NLM was merely a communist front remained aloof. Their organizations gradually were discredited by the fact that NLM was better organized and fought the occupation forces, whereas they lapsed into inactivity and even cooperation with the Axis. By November 1944 the NLM's brigades succeeded in forcing the Germans to withdraw completely from the country. This achievement was accomplished entirely in the absence of Allied troops. The leadership of the NLM assumed control of the country, with Hoxha—the dominant personality in the organization—filling the posts of prime minister, minister of defense, minister of foreign affairs, and commander-in-chief of the army.

The years between 1944 and 1948 were marked by the Hoxha government's attempts to solidify its position and put the country on the road to socialism. A number of trials of the government's opponents were held, including some of individuals who had cooperated with the occupation regimes. In 1945 and 1946 Hoxha ordered expropriation of nearly all significant private industry and large landed estates, eliminating the influence of foreign companies and the pre-war Albanian elite. These years also saw increasingly blatant attempts by the Yugoslav government of Josip Broz Tito to control Albania politically and economically through pro-Belgrade Albanian communist leaders such as Koçi Xoxe, the minister of interior. The expulsion of the CPY from the Cominform in June 1948 enabled Hoxha and his supporters to denounce the Yugoslavs and execute Xoxe in May 1949.

Thereafter, Hoxha enthusiastically embraced the Soviet Union and its model of socialism as propounded by Stalin. The early 1950s saw a continuation of Hoxha's campaign against ''Titoism'' both at home and abroad, as well as the crushing of several attempts by the United States and Britain to foment an anti-communist insurgency using Albanian exiles trained abroad and covertly returned to Albania. During this period Hoxha's government received large amounts of Soviet aid for the initial phases of socialist construction; at the same time it became a fully integrated member of the socialist bloc, participating in both the Council for Mutual Economic Assistance and the Warsaw Pact.

Although Hoxha formally relinquished his governmental titles in 1953 and 1954, he retained his position as leader of the renamed CPA, the Party of Labor of Albania (PLA). In the years after Stalin's death, Hoxha grew increasingly distressed by the policies of the Soviet leadership and of Khrushchev in particular. Hoxha especially was not prepared to accept either the Soviet leader's attempts at destalinization in the USSR and elsewhere or his overtures to Tito's Yugoslavia. China, too, was for its own reasons disillusioned with Soviet behavior at this time, and Hoxha found common ground with Mao Zedong's criticisms of Moscow. By 1961 Hoxha's attacks on the ''revisionist'' Soviet leadership had so infuriated Khrushchev that he elected first to terminate Moscow's economic aid to Albania and ultimately to sever diplomatic relations entirely.

China's Ally in Europe

The end of relations with Moscow forced Hoxha to align himself still more closely with the Chinese. During the 1960s Chinese aid and technicians largely replaced assistance formerly given by the Soviet Union and its East European allies. Hoxha frequently denounced Soviet ''social imperialism'' in tones not unlike those reserved for American ''imperialism.'' In 1968, following Hoxha's blistering condemnation of the Soviet invasion of Czechoslovakia, Albania formally withdrew from the Warsaw Pact (in which it had not participated since 1961).

The 1960s saw an Albanian version of China's Cultural Revolution. Unlike that in China, the Albanian variant was closely controlled by Hoxha from the outset as he sought to rekindle revolutionary fervor in Albanian life and eliminate the last vestiges of the old order. Perhaps best known of this campaign were Hoxha's speeches of 1967 on the subjects of liberation of Albanian women and the elimination of bureaucratism. At the same time Hoxha spearheaded a parallel drive against religion which resulted in a September 1967 decree banning all religious activity and proclaiming Albania the ''first atheist state in the world.''

By the mid-1970s Hoxha grew critical of China's policies, particularly in the wake of Beijing's opening to the United States and its rapprochement with Yugoslavia. Branding the Chinese theory of the ''three worlds'' as ''revisionism,'' he charged that Mao's successors aimed to

make China a great power by aligning themselves with Washington and betraying revolutionary movements in developing countries. In mid-1978 the Chinese suspended their aid program and recalled their technicians. The loss of this assistance forced a re-evaluation of Albanian foreign policy which some analysts regard as the explanation for the mysterious suicide in December 1981 of Mehmet Shehu, the longtime prime minister of Albania and formerly Hoxha's most trusted associate. These observers theorize that Shehu favored a greater opening to Western countries in the wake of the Chinese rift. Hoxha later charged that Shehu was simultaneously an agent of the U.S. Central Intelligence Agency, the Soviet KGB, and the Yugoslav intelligence service.

In his last years, as Albania strove to maintain his policy of ''self-reliance,'' Hoxha withdrew more and more from public view, apparently for reasons of health and to finish his voluminous reminiscences. He died on April 11, 1985, having shaped Albania into a land vastly different from that into which he was born. Hoxha was survived by his wife, Nexhmije, herself a leading figure in the PLA. They had two sons and a daughter.

To succeed Hoxha the Albanian Communist Party selected Ramiz Alia (born 1925), a strict Marxist who had been propaganda chief of the Albanian Workers' Party.

Further Reading

There is at present no full-length biography of Hoxha available in English. There are, however, several surveys of contemporary Albania which include information on Hoxha's life. The official Albanian chronology may be found in Stefanaq Pollo and Arben Puto, *The History of Albania from its Origins to the Present Day* (1981). Anton Logoreci's *The Albanians, Europe's Forgotten Survivors* (1977) is an account by an Albanian exile. Nicholas Pano's *The People's Republic of Albania* (1968) and Peter R. Prifti's *Socialist Albania Since 1944: Domestic and Foreign Developments* (1978) are very useful studies by Albanian-American scholars. *Albania and the Albanians* (1975) by Ramadan Marmullaku is a somewhat sympathetic work by an Albanian in Yugoslavia.

Finally, and most importantly, are Hoxha's own writings. Many are available in English, such as his five volume *Selected Works* (1974-1985) and certain of his memoirs including *Reflections on China* (1979, 2 volumes), *With Stalin* (1979), *The Anglo-American Threat to Albania* (1982), and others. Read carefully, Hoxha's words present the most illuminating insights available into his theories and activities. □

Aleš Hrdlička

American physical anthropologist Aleš Hrdlička (1869-1943) made important contributions to the study of human origins and variation, as well as playing a major role in shaping the professional contours of the discipline in the United States.

Aleš Hrdlička was born in Humpolec, Bohemia (now the Czech Republic), on March 29, 1869, the first of seven children born to Maximilian and Koralina (Wagner) Hrdlička. In 1881 the family moved to the United States, settling in New York City, where young Hrdlička completed his secondary education and in 1889 began his medical studies at the New York Eclectic Medical College. On graduating with honors from this school in 1892 he entered general practice on the Lower East Side, while at the same time continuing his medical education at the New York Homeopathic College (1892-1894).

In 1895 he secured a position as a junior physician at the State Homeopathic Hospital for the Insane at Middletown, New York. It was while in this position that he became interested in the application of anthropometry to medicine, and as a direct result of his researches at the Middletown asylum he was invited in 1896 to join a multidisciplinary team being assembled to staff the newly created Pathological Institute in New York City. Under the direction of the neurologist and histochemist Ira Van Gieson this institute had been charged with the task of investigating the ''modus operandi'' of insanity. To prepare for this work, Hrdlička spent the winter of 1896 at the Ecole de Medécine in Paris studying anthropology under Léonce Manouvrier, who exerted an important and enduring influence on his intellectual development.

Hrdlička remained at the Pathological Institute until 1899, when he was invited by Frederic Ward Putnam to join the Hyde Expeditions of the American Museum of Natural History as a ''field anthropologist.'' In this capacity Hrdlička conducted four intensive surveys among the Native Americans of the southwestern U.S. and northern Mexico between 1899 and 1902. A summary of these and later surveys (1903-1906) can be found in his monograph *Physiological and Medical Observations among the Indians of Southwestern United States and Northern Mexico* (1908). In 1903 he was selected to head the newly created Division of Physical Anthropology (DPA) at the National Museum of Natural History (Smithsonian Institution) in Washington, D.C., a position he held for the next 40 years.

During his tenure at the National Museum, Hrdlička built the DPA into a major research center housing one of the finest human osteological collections in the world. He also did much to promote physical anthropology as a legitimate academic discipline in the United States. In this regard, he endeavored to organize the then-nascent profession along the lines Paul Broca had taken French anthropology. Although his ambition of founding an American Institute of Physical Anthropology was never realized, he did succeed in launching the *American Journal of Physical Anthropology* in 1918 and the American Association of Physical Anthropologists in 1930, both of which were fundamental elements of his particular vision of the future of American physical anthropology. He also did much to promote physical anthropology in his native country. Besides making substantial donations that launched and sustained Jindrich Matiegka's journal *Anthropologie* (published at Charles University in Prague until 1941), he donated money to the Czech Academy of Arts and Sciences for the explora-

tion of prehistoric sites in Moravia and also to Charles University for the foundation of the Museum of Man that is now named in his honor.

Throughout his long career Hrdlička received many awards and honors which indicated appreciation for his prodigious labors in the discipline. He was elected to membership in the American Philosophical Society in 1918 and in the National Academy of Sciences in 1921 and served as president of the American Anthropological Association (1925-1926), the Washington Academy of Science (1928-1929), and the American Association of Physical Anthropologists (1930-1932). He was also a recipient of the prestigious Huxley Medal (1927).

Although Hrdlička's research interests ranged over almost every aspect of modern physical anthropology, the primary focus of his scientific endeavors was on the question of the origin and antiquity of the American aborigines. He commenced this work with an exhaustive study of all the available evidence attributed to early humans in North and South America, the results of which are summarized in two major publications: *The Skeletal Remains Suggesting or Attributed to Early Man in North America* (1907) and *Early Man in South America* (1912). These studies indicated the presence of only anatomically modern humans in the Western hemisphere, which led him to reject the view that the Native Americans had either evolved in the New World or had entered the continent in early glacial or preglacial times. Following this he began orchestrating evidence to support a case for hominid origins in the western sector of the Old World and the subsequent peopling of the New World from Asia during the late Pleistocene-early Holocene period.

It was Hrdlička's growing conviction that anatomically modern *Homo sapiens* had been derived from a basically Neanderthaloid population that had initially been restricted to Europe and Africa. As these early transitional hominids spread slowly eastward across the Old World, Hrdlička contended, they became separated into a number of discrete geographical breeding units that led to their subsequent differentiation into the various racial groups that characterize the modern human family. He first presented an outline of this hypothesis in a paper presented to the American Philosophical Society in Philadelphia in 1921, under the title ''The Peopling of Asia'' (*Proceedings, American Philosophical Society,* 60 [1922]). This period of Hrdlička work culminated with the delivery of the 1927 Huxley Memorial Lecture in London in which he summarized his arguments for a ''Neanderthal Phase of Man'' (*Journal of the Royal Anthropological Institute,* 57 [1927]), and the subsequent publication of his now classic work, *The Skeletal Remains of Early Man* (1930).

After 1926 Hrdlička pursued evidence to document the thesis that the first Americans had entered the New World from Asia. His work in the Yukon and Alaskan coast (1926-1930), Kodiak Island (1931-1935), and the Aleutian and Commander Islands (1936-1938) is summarized in two posthumously published volumes: *The Anthropology of Kodiak Island* (1944) and *The Aleutian and Commander Islands and their Inhabitants* (1945). One of the main objectives of his work in the Commander and Aleutian islands had been to investigate the possibility that they had served as stepping stones from Kamchatka to the American mainland. Excavations proved, however, that the Commanders had been uninhabited in pre-Russian times. Thus, on the basis of this negative evidence, he concluded that the earlier and later inhabitants of the Aleutians must have entered these islands from Alaska. After 1938 he had intended to initiate a program of research on the Siberian mainland in an effort to prove the Asiatic origins of the American aborigines. These plans, however, were scotched by the outbreak of World War II. Hrdlička died of a heart attack at his home in Washington, D.C., on September 5, 1943.

Further Reading

For further biographical details see Frank Spencer, *Aleš Hrdlička M.D., 1869-1943: A Chronicle of the Life and Work of an American Physical Anthropologist* (2 volumes, 1979); and Frank Spencer and Fred H. Smith, ''The Significance of Aleš Hrdlička's ''Neanderthal Phase of Man: A Historical and Current Assessment'' in *American Journal of Physical Anthropology* (1981). □

Hsia Kuei

Hsia Kuei (active 1190-1225) was a Chinese painter who, with Ma Yüan, was the creator of the ''Ma-Hsia school'' of landscape painting.

Hsia Kuei, also named Yüyü, was a native of Ch'ien-t'ang, the modern Hangchou in Chekiang Province. Of his life it is known only that he served in the painting academy of Emperor Ning-tsung (reigned 1195-1224), who awarded him the Golden Belt, symbolizing the highest artistic achievement. Hsia's name is commonly linked with that of Ma Yüan to characterize the most distinctive and influential landscape style of the late Sung period.

Chinese landscape painting of the 10th and 11th centuries had been a monumental vision of the great universe, the macrocosm, of towering granite cliffs, deep valleys, and broad, shadowed marshlands. By the mid-11th century a more amiable, personal style had become dominant; and in the art of Li T'ang landscape was conceived in dramatically expressive intimacy, a reflection of the emotions of man rather than his mind. Hsia Kuei and Ma Yüan developed from Li T'ang and realized the final subtleties of poetic suggestion.

No painter displays greater mastery of the subtleties of brush and ink than Hsia Kuei. In his masterpiece, *Twelve Views from a Thatched Cottage,* a hand scroll 7 inches high and (originally) 16 feet long, this technical virtuosity is allied with perhaps the most profoundly affecting response to the moods of nature in Chinese art. In this scroll, beginning with *Wandering the Hills by the River* and ending with *Evening Mooring by a Misty Bank,* the painter passes through the hours of the day in a succession of vignettes describing the

life along a river. Each scene is subtly related to the next in a continuous sequence remarkably like modern cinematic techniques, but also with a complexity of mood, pace, tonal variation, and theme similar to musical composition. As the scroll opens, one is swept into the busy activities of the early hours, and one scene follows another in quick succession. But as the day lengthens, the pace slows gradually, mist sweeps into the picture, light begins to fade; the *Clear and Lonely Sound of the Fisherman's Flute* is rendered. As the scroll ends, the banks and trees are cloaked in shadow, the fishing boats are silent, and night obliterates sight.

From the breathtaking sweep of the conception as a whole to the infinite subtleties of pulsating life in the smallest detail, Hsia Kuei reveals the mind and the hand of the supreme master. With the crackling poetry of Ma Yüan and the evocative Zen mystery of the monk Much'i, Hsia Kuei stands at the end of a long era in Chinese art history. For centuries the artist had sought to capture in ink the profound powers of nature. When the infinity of space itself was brought under the control of his brush, the quest was finished. Henceforward, Chinese painters turned toward the expression of inner realities.

Further Reading

Hsia Kuei is extensively discussed in Oswald Siren, *Chinese Painting: Leading Masters and Principles,* vol. 1 (1956). The art of the Southern Sung period as a whole is treated by James Cahill, *The Art of Southern Sung China* (1962). □

Wei Hsiao-Wen-ti

Wei Hsiao-wen-ti (467-499) was the sixth emperor of the Northern Wei dynasty. His reign represents the apogee of the dynasty's power and probably sowed the seeds for its subsequent decline.

Wei Hsiao-wen-ti was born T'o-pa Hung on Oct. 13, 467, in P'ing-ch'eng (east of the present Ta-t'ung, Shansi, south of the Great Wall), eldest son of Emperor Hsien-wen. He was perfectly white, and there were the usual ''supernatural'' signs of an imperial birth. His father, a fervent Buddhist, abdicated in 471, and four-year-old Hsiao-wen ascended the throne. The first 19 years of his reign, under the regency of his grandmother, the formidable empress dowager Feng (442-490), were devoted to studies which enabled him to become versed in all aspects of Chinese literary culture, as well as in Buddhism.

Until his grandmother's death Hsiao-wen was only titular head of state, all real decisions being taken by her with the counsel of her Chinese officials. He gave up hunting at the age of 14 to devote himself entirely to preparing himself for his future imperial tasks. He is traditionally thought of as a paragon of rulers, exceptionally attentive to the needs of his people, considerate of others, and profoundly filial.

The two most outstanding events of Emperor Hsiao-wen's reign were the promulgation of the ''equal-field'' (*chün-t'ien*) system and his removal of his capital from Ta-t'ung to Loyang, with the accompanying Sinicization that removal symbolized. The equal-field agrarian reform was promulgated in 485, during a period of severe famine, and was an attempt to redistribute the land so that it would be more extensively cultivated. This reform greatly influenced later, similar attempts at land reform and has been passionately debated in China and Japan in recent years.

Hsiao-wen's most important influence in Chinese history was the steps he took to achieve the total Sinicization of his Hsien-pi (proto-Mongol or Turkish) compatriots, to whose T'o-pa clan the Emperor belonged. His own deep interest in Chinese culture had led him to feel he was the true son of heaven and should rule over the entire Chinese Empire from the ancient capital of Loyang, which was in the southern part of his domains. Against the bitter opposition of the entire court, he had the capital moved in 494. Barbarian dress and hair style were prohibited in the same year, and a year later the Hsien-pi language was prohibited in court by all except those who were too old (over 30) to learn Chinese. Finally, in 496, he changed his tribal name from T'o-pa to the Chinese name of Yüan, had other tribes also take Chinese names, and encouraged the intermarriage of the Hsien-pi noblemen with Chinese girls of aristocratic families.

This nostalgia for China and things Chinese weakened the Northern Wei empire, taking its people away from their homeland, putting them into an inferior position vis-à-vis the culturally superior Chinese officialdom, and generally sowing the seeds of Hsien-pi discontent that was to split the dynasty in two in a little over 3 decades. Hsiao-wen's Sinophilia was also the direct cause of his early end, for he died, exhausted by his campaigning in his attempt to unite all of China, in what is now northern Hupei on April 26, 499, at the age of 32. In 500 his son, Hsüan-wu, had a memorial carved for Hsiao-wen and his wife in the famous caves at Lung-men near Loyang. He remains in history as a man of culture, intelligence, and humanity in an era when this last virtue, in particular, was exceptionally rare.

Further Reading

A good study of Wei Hsiao-wen-ti is in Dun J. Li, *The Ageless Chinese: A History* (1965). An interesting, somewhat personal view of his equal-field reform is in Etienne Balazs, *Chinese Civilization and Bureaucracy* (trans. 1964). For general historical background see Wolfram Eberhard, *A History of China* (1950). □

Hsieh Ling-yün

Hsieh Ling-yün (385-433), Duke of K'ang-lo, was a Chinese poet. An aristocrat of philosophic temper, he was China's first systematic nature poet to explore the mountains and gorges of South China and write poems about them.

Hsieh Ling-yün, whose ancestral home was Yang-hsia (in presentday Honan Province), belonged to one of the most illustrious families who moved to South China with the Chin court when North China was invaded by barbarian tribes from across the Chinese border. Besides Hsieh Ling-yün, there were several poets of the Hsieh clan who achieved fame during the 4th and 5th centuries.

Upon his father's death, Ling-yün acquired his hereditary title as the Duke of K'ang-lo and would have seemed assured of a brilliant career at court; yet this persistently eluded him. Partly to blame were his aristocratic arrogance and his lavish style of maintaining himself. When the Eastern Chin collapsed in 419, he served the Liu Sung dynasty. He was, however, demoted to Marquis of K'ang-lo.

In 422 his enemies, jealous of his friendship with the heir to the throne, the prince of Lu-ling, exiled him to Yung-chia (in present-day Chekiang) and murdered the prince. It is from this period that Ling-yün matured as a poet. As prefect of Yung-chia, he recorded the scenic attractions around it with a fresh, observant eye; at the same time, suffering had deepened his outlook so that a philosophic vein now ran through his descriptive verse. For the next 10 years he alternated between intervals of seclusion on his estate and spells of discontented service as an official. Finally, he contracted the enmity of a powerful clique at court, was exiled to Canton, and was executed there on a trumped-up charge.

Brought up as a Taoist, Hsieh Ling-yün became in his youth a fervent convert to Buddhism. He once joined the intellectual community on Mt. Lu, under the famous monk Hui-yüan, and distinguished himself by his essays on Buddhist philosophy and his translation of several sutras. But his real contribution to Chinese literature lies in his nature poetry, which grew out of his love for the mountains and waters of Chekiang and Kiangsi. He wrote mainly in the five-word style, using a bookish and allusive vocabulary fashionable at his time. For this reason modern Chinese critics tend to belittle him by placing his achievement alongside that of his contemporary T'ao Ch'ien, a much greater poet. Nevertheless, with all his stylistic faults, Hsieh Ling-yün's passionate love for nature shines through his verse, and he remains the most important landscape poet of the pre-T'ang period.

Further Reading

For a sampling of Hsieh Ling-yün's poetry see J. D. Frodsham with the collaboration of Ch'eng Hsi, compilers, *An Anthology of Chinese Verse: Han, Wei, Chin, and the Northern and Southern Dynasties* (1967). The standard work is J. D. Frodsham, *The Murmuring Stream: The Life and Works of the Chinese Nature Poet Hsieh Ling-yün* (*385-433*), *Duke of K'ang-lo* (2 vols., 1967), which contains a full biography of the poet as well as copious translations of his verse. □

Hsüan Tsang

Hsüan Tsang (ca. 602-664) was the most famous Chinese Buddhist pilgrim and traveler in India and a translator of Buddhist texts. His "Hsi-yü Chi," or "Record of Western Countries," remains an indispensable source book to students of 7th-century India and central Asia.

Hsüan Tsang, also spelled Hsüan Chuang, whose name is romanized in a wide variety of ways, is the Buddhist designation of the Chinese holy monk whose family name was Ch'en and personal name, Chen. He was born in Honan midway in the brief Sui dynasty (589-617), which represented the first successful attempt at reunifying the Chinese Empire since the end of the Han dynasty (220). The intervening centuries saw much chaos and suffering together with a phenomenal expansion of Buddhism. Hsüan Tsang followed the example of an elder brother and joined the Buddhist monastic order in Loyang at the age of 12. The boy monk traveled extensively in China in pursuit of Buddhist learning, particularly the Vijnanavadin school.

Travel to India

A burning desire for firsthand clarification prompted Hsüan Tsang to leave for India in 627, stealthily, as it was against the law to travel abroad. Surviving the rigors of forbidding deserts and mountains and narrowly escaping the jaws of death, he passed through the central Asiatic regions of Turfan, Karashahr, Tashkent, Samarkand, and Bactria. He kept a journal of his unique experiences and observations during his 19-year sojourn, which later became known as the *Hsi-yü Chi*. This *Record of Western Countries* stands today as the single written record of conditions at that time in India and central Asia. After visiting some 34 "kingdoms" along the way, he finally entered India in 631 by crossing the Hindu Kush into Kapisa. His first impressions of the Hindus inhabiting northwest India were recorded as follows: "The people are accustomed to a life of ease and prosperity and they like to sing. However, they are weak-minded and cowardly, and they are given to deceit and treachery. In their relations with each other there is much trickery and little courtesy. These people are small in size and unpredictable in their movements."

Study and Travel in India

After a 2-year study period in northwest India, Hsüan Tsang sailed down the Ganges to visit the holy land of Buddhism. His itinerary included Kapilavastu, the birthplace of Buddha; Benares; Sarnath, where Buddha delivered his first sermon; and Bodhgaya, where Buddha attained his nirvana under the bodhi tree. The trip terminated at Nalanda, the leading center of Buddhist learning in India, where Hsüan Tsang took up the study of Vijnanavada in earnest under the tutelage of the grand, old Silabhadra,

the authoritative representative of the Asanga-Vasubandhu tradition.

After a study period of 15 months at Nalanda, Hsüan Tsang resumed his travel, going south along the east coast. Being unable to visit Ceylon because of local civil strife, he made his way north along the west coast, returning finally to Nalanda. In his *Records,* Hsüan Tsang made entries of more than 100 ''kingdoms'' scattered over all of the ''Five (Regions of) Indias.'' Hsüan Tsang devoted his second stay at Nalanda to the study of Indian philosophy. His scholarly achievements began to attract the attention of kings and princes as well as men of learning.

Through the introduction of the king of Kamarupa (Assam), Hsüan Tsang was received with full honors by Harsha, the emperor of India. The Emperor convened a grand assembly to honor the visitor from afar and to give the Brahmins and Hinayana followers a lesson. The disputations lasted 18 days among the contestants, and Hsüan Tsang emerged triumphant against all challengers. He was accorded the exalted titles of Moksadeva and Mahayanadeva.

Return to China

In spite of the respect and affection shown him by many people in India, Hsüan Tsang was determined to return to China. Emperor Harsha provided him with escorts and gifts. Hsüan Tsang took the southern route across central Asia and arrived back in Ch'ang-an in 645. He was received with royal honors and elaborate ceremonials. To Emperor T'ai Tsung, Hsüan Tsang presented the 657 Buddhist texts which were packed in 520 cases and carried by a caravan of 20 horses.

Rejecting all other offers, Hsüan Tsang settled down to the monastic routine and devoted himself to the translation of the texts which he had brought back. Working almost to his dying day, he was able to complete the translation of 75 items, totaling 1,335 fascicles. The superior quality of Hsüan Tsang's translations was to be expected, as he was completely at home in both Chinese and Sanskrit. At the Emperor's suggestion he also wrote the *Hsi-yü Chi* in Chinese and translated the *Tao Te Ching* into Sanskrit. When Hsüan Tsang died at the age of 62, the Emperor canceled his audiences for 3 days, and just about every resident of Ch'ang-an marched in the funeral procession.

The Ta-yen-t'a, a pagoda of seven stories 194 feet high, built in the southern suburb of Ch'ang-an at Hsüan Tsang's request to house the Buddhist sutras and mementos brought back from India, is still standing. Popularly referred to as the Big Geese Pagoda, this rare T'ang-dynasty structure stands as a vivid reminder of the great Buddhist monk, traveler, and translator.

Further Reading

Works that have information on Hsüan Tsang are Shaman Hwui-li, *The Life of Hiuen-Tsiang* (1911); René Grousset, *In the Footsteps of the Buddha* (1929; trans. 1932); and Arthur Waley, *The Real Tripitaka and Other Pieces* (1952). □

T'ang Hsüan-tsung

T'ang Hsüan-tsung (685-762) was the seventh emperor of the T'ang dynasty. Although he was an able man, his long reign ended with his abdication after the massive rebellion of An Lu-shan broke out in 755.

Hsüan-tsung was the third son of Emperor Jui-tsung (reigned 685, 710-713). In the year he was born, his great-aunt, Empress Wu, deposed Jui-tsung and replaced him with her young son Chung-tsung (reigned 685-690, 705-710).

Hsüan-tsung spent his youth in Ch'ang-an and Loyang, the T'ang capitals. During the years after the successful coup d'etat against Empress Wu in 705, there was almost constant maneuvering behind the scenes in the palace. Cliques formed around empresses, deposed emperors, and princes. Hsüan-tsung was deeply involved in these intrigues and, after helping to restore his father to the throne in 710, became emperor in 713.

Administration of the Empire

At the beginning of his reign Hsüan-tsung was an active and vigorous ruler. He continued the efforts of earlier rulers to centralize the empire and put it on a sound financial basis. During his reign a variety of institutional innovations were introduced in an effort to meet the political and economic changes that had developed since the founding of the dynasty in 618. To carry out his reforms, he used individuals and groups that could help implement his policies. In doing this, however, he introduced new political elements, including the notorious eunuchs, that eventually usurped power and authority.

Hsüan-tsung's reign was also a period of expansion abroad. Although there were genuine defensive considerations, much of the incentive for an aggressive foreign policy was simply the desire for conquest and glory. There was also a major effort to strengthen the borders of China against foreign enemies, but the policy produced unexpected and disastrous results as the border commanders became strong and independent. The tragic consequences were obvious when the most powerful of the regional commanders, An Lu-shan, led his soldiers against the dynasty in 755. Hsüan-tsung was forced to flee the capital and, soon thereafter, to abdicate. The rebellion was put down only after 8 years of bitter fighting.

Although it is usually quite difficult to penetrate the aura of sanctity which surrounded the person of the Chinese emperor, something is known of Hsüan-tsung's capacities and personality. His success in achieving power in a time of political intrigue and instability certainly testifies to his political ability and tenacity. It was clear when he first ascended the throne that he would not, at the beginning at least, be dominated by any person or faction. But although he was capable of ruling vigorously, he was also artistically inclined and fond of a luxurious life. In addition to having a large harem, he patronized musicians, artists, and poets,

and his reign is traditionally characterized as a period of great cultural brilliance.

Further Reading

There is much information on Hsüan-tsung's reign in Edwin G. Pulleyblank, *The Background of the Rebellion of An Lu-shan* (1955). Concerning the lives of the two great poets of the period see Arthur Waley, *The Poetry and Career of Li Po* (1950), and William Hung, *Tu Fu: China's Greatest Poet* (1952). □

Hsün-tzu

The Chinese philosopher Hsün-tzu (ca. 312-ca. 235 B.C.) is one of the important early Confucian philosophers. He is famous for his theory that human nature is basically evil.

Hsün-tzu, or Hsün K'uang, is frequently referred to as Hsün Ch'ing. Almost the only information about his life comes from a short biography written by the historian Ssu-ma Ch'ien in the *Records of the Historian*. It mentions that Hsün-tzu was a native of Chao, a state in modern western Hopei and northern Shansi provinces in north-central China.

The first mention of Hsün-tzu is when, at the age of 50, he arrived in Ch'i, a state in modern Shantung Province. Ch'i by this time had become one of the major centers of learning in China. The ruling family of Ch'i, which had usurped the throne in 386 B.C., was interested in promoting scholarship in order to enhance the state's prestige. They established at the Ch'i capital an academy known as the Chi-hsia and invited the most illustrious scholars of the realm to come and study there. Hsün-tzu arrived in Ch'i around 264, when the Chi-hsia was in decline.

Apparently he left Ch'i several times and visited the western state of Ch'in. After one of these visits, upon his return to Ch'i Hsün-tzu found himself slandered at court, perhaps because of his association with the state of Ch'in, which was one of Ch'i's enemies. Hsün-tzu then traveled south to the state of Ch'u, where the prime minister, the lord of Ch'un-shen, gave him a position as prefect of Lan-ling, a small city-state in southern Shantung. The lord of Ch'un-shen was assassinated in 238, and Hsün-tzu resigned his post. Hsün-tzu remained in Lanling, where he established a school. His students included the philosopher Han Fei Tzu and the future prime minister of Ch'in, Li Ssu. Hsün-tzu died at Lan-ling approximately in the year 235.

Hsün-tzu is attributed with a work originally titled *New Writings of Minister Hsün,* which in the 9th century was given the current designation, *Hsün-tzu*. Parts of the book are undoubtedly spurious, but much of the material appears to be an accurate representation of Hsün-tzu's teachings, even if it does not come directly from his hand. Hsün-tzu is important in the history of Chinese thought for his theory that human nature is basically evil and that only through study and moral training can one attain goodness. He placed strong emphasis on rites and music as edifying influences. Hsün-tzu anticipated the later authoritarian Legalists, such as Han Fei Tzu, by stressing the importance of harsh punishment of wrongdoers. He was particularly intolerant of superstitions and attacked a number of the religious observances of his time.

Further Reading

For further information in English on Hsün-tzu's life and ideas see Homer H. Dubs, *Hsüntze: The Moulder of Ancient Confucianism* (1927). Highly recommended is Burton Watson, *Hsün Tzu: Basic Writings* (1963). □

Huang Ch'ao

Huang Ch'ao (died 884) was a Chinese rebel leader. From 875 to 884 he conducted a major rebellion against the T'ang dynasty.

Huang Ch'ao was born to a family of merchants living in northeast China on the Shantung peninsula. His family was wealthy enough to provide him with some education, and he tried to pass the civil service examination. His failure to do so embittered him against the ruling T'ang dynasty.

Although the T'ang had nearly been overthrown by the An Lu-shan rebellion in the middle of the 8th century, there had been a period of imperial recovery lasting until about 820. The following half century was one of steady decline for the ruling house.

In 874 the 11-year-old emperor Hsi-tsung succeeded to the throne. This boy was, of course, unable to give any positive direction to imperial policy. The result was tragic, because the beginning of his reign coincided with a period of severe drought in China. The central government was incapable of helping the desperate people, and by 875 full-scale rebellion had broken out.

The leader of the rebellion was Wang Hsien-chih; Huang Ch'ao was one of his lieutenants. In 878, after 3 years of hard fighting, Wang was killed in battle and Huang Ch'ao became commander of the rebel troops. In 879 they occupied Canton and its outlying areas. Success began to follow success for the rebels. Huang Ch'ao led a major campaign toward the north and by the winter of 880 occupied the eastern capital, Loyang, which had put up no resistance. Early in 881, just weeks after taking Loyang, Huang Ch'ao took Ch'ang-an, the western capital.

Huang's first act was to proclaim himself emperor. In an effort to create a government, he preserved the bureaucratic structure, putting his own followers in the top posts. This effort was short-lived, however, as imperial troops recovered the capital in the spring of 881.

The military situation fluctuated for the next 2 years, although the rebels were able to regain and hold Ch'angan. They could not obtain provisions, however, and their situa-

tion became desperate. The real turning point came when the T'ang enlisted the aid of non-Chinese armies, which drove Huang Ch'ao and his troops out of the capital. The rebels struggled to the east, but within a year their army was dispersed and their leader dead. The T'ang dynasty survived, in name at least, for 2 more decades, but in 907 the same armies which had driven Huang Ch'ao out of the capital in 883 overthrew the dynasty.

Further Reading

Howard S. Levy's edition of Hsiu Ou-Yang, *Biography of Huang Ch'ao* (1955), is recommended. For background information see the excellent, detailed work by Wang Gungwu, *The Structure of Power in North China during the Five Dynasties* (1963).

Additional Sources

Huang, Chao-chin, *Grandpa Huang Chao-chin's memoirs: for his grandchildren,* Taipei, Taiwan, R.O.C.: Huang Chen In-lien, 1986. □

Huang Tsung-hsi

Huang Tsung-hsi (1610-1695) was a Chinese scholar and political philosopher who, with other Chinese intellectuals, sought to provide a philosophical framework that would open up new vistas of scholarship and restore morality and equity to Chinese politics.

Huang Tsung-hsi was the son of Huang Tsun-su, a prominent official in Peking and a member of the Eastern Grove Society (Tung-lin), which opposed the rapacious activities of Wei Chung-hsien, a powerful and unscrupulous eunuch, who managed to dominate the young emperor and thus rose to almost absolute control in the court. The Tung-lin group advocated a return to political morality, and they often held secret meetings in Huang's home to discuss political problems and strategy.

In 1625 Huang Tsun-su was dismissed from office and killed in prison during the following year for criticizing Wei Chung-hsien. Huang Tsung-hsi set forth for the capital, determined to avenge his father's death by killing the officials involved. But before he could carry out his planned revenge, a new emperor was enthroned who purged the eunuch faction, and Wei Chung-hsien committed suicide.

While still in his youth Huang developed a keen interest in history and literature which was further stimulated by his marriage to the daughter of a well-known writer and playwright. But until 1649 Huang's primary role was that of political critic and activist. In the 1630s he had joined the Fu-she, a society similar to that in which his father had participated, and once he was almost arrested for signing a petition deploring corruption in the court of the late Ming dynasty.

Fight against the Manchu

In spite of his forthright criticisms, however, Huang remained loyal to the Ming dynasty and was outraged by the Manchu conquest of China in 1644. Like many other talented scholars of his day, Huang spent much of the 1640s engaged in anti-Manchu resistance movements which centered on various descendants of the Ming imperial house in South China. Huang attained very high political office in the administration of one of these claimants to the throne of the fallen Ming dynasty. But the cause was hopeless, and Huang Tsung-hsi retired from his political and military activities in 1649.

From 1649 to his death in 1695, Huang refused to accept service under the Manchus, the Ch'ing dynasty, and instead followed the path of several of his associates in choosing to dedicate his life to scholarship. Even in 1679, when the emperor, K'ang-hsi, offered him a chance to compete in a special examination and to help compile the official history of Huang's beloved Ming dynasty, Huang refused to accept. Except for visits to a number of important scholars, he spent most of his later life near his birthplace in the coastal province of Chekiang.

Scholarship and Political Philosophy

Huang's writings are characterized by their breadth of interest and their systematic and factual content. Huang had a deep interest in the Chinese classics and wrote many critical analyses dealing with earlier periods in Chinese philosophy. Among his several works of criticism was his *Ming-ju hsüeh-an* (Records of Confucian Thought in the Ming Period), a monumental multi-volume accomplishment, which was one of the first comprehensive attempts at a systematic analysis of a period in intellectual history. As a historian, Huang is known as the founder of the Eastern Chekiang school, which advocated general interpretation as well as objective research and which had a great influence on later historians. He wrote several works of history and spent considerable effort on histories of the Southern Ming loyalist regimes which sprouted up after the Manchu conquest. Huang was also interested in literature and compiled several anthologies, as well as writing his own prose and poetry.

Huang Tsung-hsi's most famous work was his *Ming-i tai-fang lu* (1662; A Plan for a Prince). In this volume he developed his political philosophy by making not only a number of general premises but also suggesting practical reforms. He was deeply disturbed by the nature of Chinese government and society during the late Ming and early Ch'ing periods, and he wrote this treatise in the hope that some later regime would implement his recommendations. Like the ancient Chinese philosopher Mencius, Huang argued that government must promote the happiness of the people.

Feeling that the imperial government had become too autocratic, Huang urged emperors to place more responsibility in the hands of their ministers and to revise the law codes in the interests of the common people. His proposed reforms were in some instances strikingly similar to those of the great 11th-century statesman Wang An-shih. Huang

held that the influence of eunuchs should be greatly diminished and considerably more attention should be paid to the often corrupt clerks and assistants in local government. A universal system of public education should be established in order to broaden the pool of talent in the empire. The civil service examinations should concentrate more on contemporary affairs, and all land should be publicly owned and distributed by the government on the basis of need.

In *Ming-i tai-fang lu* Huang reflected the late Ming revival of interest in current problems and in political morality. Although Huang was certainly not suggesting a democratic government, he was attempting to provide more equitable guidelines for imperial China. As a man of exceptional talent and dedication, Huang deserves to be remembered as a remarkable figure in the late years of Chinese traditional philosophy.

Further Reading

A biography of Huang Tsung-hsi is in Arthur Hummel, ed., *Eminent Chinese of the Ch'ing Period* (2 vols., 1943; 1 vol., 1964). A study of his *Ming-i tai-fang lu* is W. T. De Bary, ''Chinese Despotism and the Confucian Ideal: A Seventeenth-century View,'' in John K. Fairbank, ed., *Chinese Thought and Institutions* (1957). A fine survey of 17th-century Chinese thought with special attention to Huang and with some translations of his writings is in W. T. De Bary, ed., *Sources of Chinese Tradition* (1960). □

Edwin Powell Hubble

The American astronomer Edwin Powell Hubble (1889-1953) established the scale of the universe and laid the observational basis for the cosmological theory of the expanding universe.

Edwin Hubble was born on Nov. 20, 1889, in Marshfield, Mo., where his father, a lawyer, was in the insurance business. Hubble received scholarship aid to go to the University of Chicago. He chose law for a career, and after receiving his bachelor's degree in 1910, he went as a Rhodes scholar to Oxford University, England. In 1913 he returned to the United States, was admitted to the bar in Kentucky, and practiced law for about a year in Louisville.

Quite suddenly, Hubble decided that he would devote his life to astronomy, and in 1914 he left for the University of Chicago's Yerkes Observatory in Williams Bay, Wis. In 1917 he completed his doctorate and enlisted in the infantry. He served in France as a line officer in the American Expeditionary Force.

Early Work at Mount Wilson

As a student at Chicago, Hubble had attracted the attention of the well-known astronomer G. E. Hale, and after the war Hale offered him a staff position at Mount Wilson Observatory near Pasadena, Calif. Except for the period 1942-1946, when Hubble was with the Ordnance Department in Aberdeen, Md., he was connected with the Mount Wilson Observatory for the rest of his life.

Hubble's early observations at Mount Wilson were made with its 60-inch reflecting telescope and concentrated on objects within our own galaxy, for example, novae, nebulous stars, and variable stars. Gradually he began to observe more distant objects. To determine the distances of the spiral nebulae (galaxies), he used Cepheid variable stars. This method derived from Henrietta S. Leavitt's 1912 discovery that the period of variation in the intensity of these stars is directly related to their absolute magnitude, so that by measuring the former, one may easily determine the latter. By knowing the star's absolute magnitude and measuring its apparent magnitude, its (relative) distance may be readily calculated from the inverse-square law.

In 1923 Hubble definitely recognized a Cepheid variable in the Andromeda Nebula, known to astronomers as M31. Others were soon found in M31 and its companion nebula M33. To obtain his photographs, Hubble used Mount Wilson's 100-inch telescope. Once he had located the variables and determined their periods and apparent magnitudes, he used Leavitt's period-luminosity relationship to determine their distances. He concluded that the great spiral Andromeda Nebula is roughly 900,000 light-years away, a fantastically large distance, placing it clearly outside our own galaxy and proving that, in general, galaxies are islands in the universe. To allow for interstellar absorption, Hubble's distance estimate had to be later reduced to roughly 750,000 light-years, a figure that stood until shortly before Hubble's death.

Hubble continued to determine galactic distances and to study galactic characteristics. By 1925 he had enough observations to propose a scheme for their classification: he imagined concentrated, very luminous, spheroidal galaxies to merge into ellipsoidal ones, which in turn branched into ''normal spirals'' on the one hand, and ''barred spirals'' on the other. Hubble tended to avoid drawing evolutionary conclusions from his scheme, but it was clearly very suggestive in that direction. Furthermore, it proved invaluable in statistical studies of the universe. At the time of his death, Hubble was attempting to revise his scheme in order to make it more complete.

Expanding Universe

In the late 1920s Hubble laid the observational groundwork for the most spectacular astronomical discovery of this century: the expanding universe. V. M. Silpher had, over a period of years, made spectroscopic observations on tens of nebulae (galaxies) which indicated, on the basis of the Doppler shifts recorded, that these nebulae were receding from the earth at velocities between roughly 300 and 1,800 kilometers per second. Hubble realized the great importance of Silpher's observations for cosmological theories and organized a plan for measuring both the distances and (radial) velocities of as many galaxies as possible, down to the faintest ones detectable with Mount Wilson's 100-inch telescope.

While an assistant, M. L. Humason photographed galactic spectra and analyzed the observed Doppler shifts. Hubble photographed the galaxies themselves, searched for Cepheid variable stars, and computed the distances to the galaxies. By 1929 Hubble had distance data on Silpher's nebulae and announced what became known as Hubble's law: the velocity of recession of a galaxy is directly proportional to its distance from the earth. By the early 1940s this law had been confirmed for galactic velocities up to roughly 45,000 kilometers per second, corresponding to galactic distances up to roughly 220 million light-years.

During the 1930s Hubble became more and more cautious over the interpretation to be placed on the observed Doppler displacements, preferring to refer to them by the neutral (theory-free) term ''red shifts.'' Thus, if at some future time these red shifts were found to be due, not to recessional velocity, but to some presently unknown physical law, the term ''red shift'' could still be retained as a description.

Postwar Work

After World War II Hubble devoted a great deal of time to planning the research program of the 200-inch Hale telescope at Mount Palomar; he was almost entirely responsible for conceiving and executing the National Geographic Society-Palomar Observatory Sky Survey carried out with the 48-inch Schmidt telescope. He received many honors, including a number of honorary degrees and medals, as well as membership in the National Academy of Sciences and other honorary societies. For his war research he received the Medal of Merit for 1946. In 1948 he was elected an honorary fellow of Queen's College, Oxford. He died of a coronary thrombosis in San Marino, Calif., on Sept. 28, 1953. In 1990, NASA launched the Hubble Space Telescope, which was named in his honor.

Further Reading

Hubble discusses his own work in *The Realm of the Nebulae* (1937) and *Observational Approach to Cosmology* (1937). For brief treatments of his life and work see Bernard Jaffe, *Men of Science in America* (1944; rev. ed. 1958); Otto Struve and Velta Zebergs, *Astronomy of the 20th Century* (1962); and Harlow Shapley, *Through Rugged Ways to the Stars* (1969). □

Ricarda Huch

Ricarda Huch (1864-1947), German novelist, poet, and cultural historian, won renown as a talented writer in several genres.

Ricarda Huch was born in Brunswick (Braunschweig) on Aug. 18, 1864, the daughter of a merchant. She became the first female student admitted to the University of Zurich at a time when women could not study at any German university; she obtained her doctorate in history in 1892. The next years she spent working first as a librarian in Zurich and later as a schoolteacher in Bremen. Her Swiss experiences she later described in a charming book of memoirs, *Frühling in der Schweiz* (1938).

Huch's first creative phase (1890-1900) is marked by several volumes of lyrical poetry written in neoromantic style: *Gedichte* (1891) and *Neue Gedichte* (1907), both later issued under the title *Liebeslyrik* (1913). Their central theme is that of her love for her cousin Richard Huch, whom she married in 1907 after divorcing her first husband, an Italian dentist, Ermanno Ceconi. Her second marriage lasted only 3 years.

Huch's first novel was a highly romantic book on which her early fame rested: *Erinnerrungen von Ludolf Ursleu dem Jüngeren* (1892). *Aus der Triumphgasse* (1902) mixes realistic and romantic elements in describing the slum districts of Trieste. But her basic theme, the will to live, finds expression here and in her next novel, *Vita somnium breve* (1903).

Huch won prominence during the years 1902 to 1910 as a master of the historical novel. Best known are two brilliant works dealing with the romantic period in German history: *Blütezeit der Romantik* (1899) and *Ausbreitung und Verfall der Romantik* (1902). Several of her books from this period center on the theme of the unification of Italy in the 19th century: *Die Geschichten von Garibaldi* (1906-1907), *Die Verteidigung Roms* (1906), and *Der Kampf um Rom* (1907). Later she turned to the historical works that assure her a lasting place in the history of German letters: Her trilogy, *Deutsche Geschichte* (1912-1949), deals respectively with Germany during the Thirty Years War, the Reformation, and the collapse of the Holy Roman Empire. Lighter works include a successful series of *novellen* (short tales)

and a psychological detective novel, *Der Fall Daruga* (1917).

At the time of Hitler's rise to power in Germany the writer was one of her country's most respected members of the Preussische Dichterakademie (Academy of Prussian Writers). However, in protest to Hitler's dictatorship, she refused to join the newly founded Nazi Academy of Writers.

The numerous honors awarded to Huch included appointment as honorary senator of the University of Munich (1924), the Goethe Prize of Frankfurt (1931), and an honorary doctorate at the University of Jena (1946). She died while visiting in Frankfurt am Main on Nov. 17, 1947.

Further Reading

Material on Ricarda Huch in English is scarce. For her place in German Literature see J. G. Robertson, *A History of German Literature* (rev. ed. 1947); H. Boeschenstein, *The German Novel, 1934-44* (1949); and Ronald Gray, *The German Tradition in Literature, 1871-1945* (1965). □

Henry Hudson

Henry Hudson (active 1607-1611) was an English navigator who explored areas of America for England and the Netherlands.

Henry Hudson's life is undocumented prior to his famous voyages. He is first recorded in 1607 as commander of an English Muscovy Company ship that attempted to reach the Orient by sailing northward and southward across the polar sea. This hopeless quest led Hudson to explore the eastern coast of Greenland, gain more accurate information about Spitsbergen, and discover Hudson's ''Tutches'' (Jan Mayen Island).

The next year Hudson sailed to the Arctic again, hoping to find the passage to Asia via Novaya Zemlya. Failing, as the Dutch navigator Willem Barents had earlier failed, Hudson returned to England. There he was approached by agents of the Dutch East India Company, which had not abandoned hopes of a Northeast Passage. In 1609 the Dutch company gave the explorer command of the *Half Moon* and perhaps another ship called *Good Hope,* with crews largely recruited from Dutch seamen.

The search for a Northeast Passage took Hudson again to Novaya Zemlya, where his passage was blocked by ice and his crews grew increasingly mutinous. He then changed plans, disregarding orders, and decided to seek a passage through North America. In doing this Hudson was clearly influenced by Capt. John Smith, who had corresponded with him and lent him maps. Hudson's expeditionary fleet, now reduced to the *Half Moon,* crossed the Atlantic and explored a stretch of North American coast extending southward to New York Bay.

Although nearly a century earlier the Italian navigator Giovanni da Verrazano, sailing in the service of France, had

entered New York Bay, Hudson in the *Half Moon* ascended the river nearly to present-day Albany. The ascent of the river, later named in Hudson's honor, gave the Dutch claim to the area, but it failed to satisfy Hudson, for it still offered no water route to Asia. He returned to England in November 1609, and the English authorities ordered him not to return to the Netherlands but to resume exploration for his own country.

English explorers had already carried the search for a Northwest Passage to the strait (ultimately named for Hudson) between Baffin Island and Labrador. A number of English merchants now sent Hudson, in command of the *Discovery,* to find a way through to the ''South Sea'' (Pacific Ocean). Crew discontent plagued him from the start. (The ringleader, Robert Juet, had sailed on the previous voyage with Hudson and had written a first hand account of it.) Hudson and his crew entered Hudson Strait on June 24-25, 1610, then followed the narrower passage into Hudson's Bay, whose eastern coast they explored to the southern extremity of James Bay. After a vain search for a western way out of this bay, their ship became icebound on November 10, and they passed a miserable winter, nearly starving. When warmer weather came, mutineers, led by Juet, placed Hudson and a few loyal crew members in an open boat and set it adrift; the mutineers sailed for England. Many died on the way, including Juet; and the survivors, when the truth leaked out, received prison sentences. Nothing more is known of Hudson, but as the weather was still very cold, he and his friends must have died of exposure.

Further Reading

Robert Juet's and other accounts of Hudson's career may be consulted in G. M. Asher, ed., *Henry Hudson the Navigator: The Original Documents* (1860). Thomas A. Janvier, *Henry Hudson* (1909), was written to commemorate the third centennial of Hudson's voyage up the Hudson River. See also Llewelyn Powys, *Henry Hudson* (1928). Edward Heawood, *A History of Geographical Discovery in the Seventeenth and Eighteenth Centuries* (1912), devotes substantial space to Hudson. □

Victoriano Huerta

Victoriano Huerta (1854-1916) was a Mexican general and political leader who, in 1913, overthrew the first government to emerge from the Mexican Revolution and became the executive of a counterrevolutionary regime.

Victoriano Huerta was born of Huichol Indian parents in Colotlán, Jalisco, on Dec. 23, 1854. He received military training at the Chapultepec Military College. During the rule of Porfirio Díaz, Huerta's abilities brought him recognition and advancement to the rank of general. In 1901 he was in command of the military campaign which crushed the resistance of the Maya Indians. When Díaz's regime collapsed in 1911 and the aging dictator was forced into exile, Gen. Huerta commanded the escort which accompanied Díaz safely to Veracruz.

At the very time that Francisco Madero was endeavoring to arrange for the peaceful discharge of the revolutionary forces in Morelos, interim president Francisco de la Barra ordered Gen. Huerta to crush the peasant followers of Emiliano Zapata. When Madero, who wanted a peaceful solution, assumed the presidency, Huerta was sent into temporary retirement. Nonetheless, the impatient agrarians of Morelos rebelled against the new administration less than 3 weeks after it took office. When Pascual Orozco pronounced against Madero in February 1912 in northern Mexico with conservative backing, Huerta was recalled to active duty and, after careful preparations, crushed the rebellion. Returning to the capital, he was rankled by Madero's treatment of him.

The revolt led by Bernardo Reyes and Félix Díaz in February 1913 made it necessary for Madero once more to place his fate in the hands of Huerta. After the carnage in Mexico City known as the ''Ten Tragic Days,'' Huerta made a deal with Félix Díaz to betray the Madero government. Madero and his vice president, Pino Suárez, were seized and, influenced by promises that they and their associates would be protected, resigned their posts. Huerta assumed the provisional presidency and, on the night of Feb. 22, 1913, while being transferred from the National Palace to prison, Madero and Pino Suárez were assassinated by their escort.

Although there is no evidence of Huerta's direct responsibility in the tragic events, he and his administration could not escape blame for the bloody trail which led to his secretary of war. Madero's martyrdom unified the divided revolutionaries, and United States president Woodrow Wilson refused to recognize a regime which had come to power through murder. Having outmaneuvered Félix Díaz, Huerta became president in a farcical October election and tended to conduct national business behind a bottle of cognac in the Café Colón.

The regime of the heavy-drinking Huerta became more oppressive the more desperate the leader became. Opposition was suppressed, and critics like Senator Belisario Domínguez met violent death. With the dissolution of Congress, all pretense of representative government ended. Venustiano Carranza became the first chief of the Constitutionalist movement to avenge Madero and reestablish constitutional government. These forces, led by Carranza, Pancho Villa, and Álvaro Obregón in the north and Zapata's guerrilla army in the south, were aided by the lifting of the United States arms embargo.

The brief arrest of some American sailors at Tampico (April 1914) became an ''affair of honor'' for President Wilson, who, to prevent a German arms shipment from reaching Huerta, ordered the occupation of Veracruz. This almost permitted Huerta to rally the nation behind him. Military victories by revolutionary forces—Villa at Torreón and at Zacatecas and Obregón on the west coast—splintered Huerta's army, and on July 15, 1914, Huerta escaped to Veracruz.

After living for a time in Forest Hills, N.Y., Huerta traveled to the southwest border to join other antiregime plotters. Arrested for conspiracy, he died at El Paso, Tex., on Jan. 13, 1916, shortly after being released for health reasons from Fort Bliss.

Further Reading

While there have been no full biographical studies of Huerta, there recently has developed a revisionist effort emphasizing the need for serious restudying of the man and his regime. This need was pointed out by William L. Sherman and Richard E. Greenleaf in *Victoriano Huerta: A Reappraisal* (1960). Details of Huerta's role in the De la Barra and Madero periods are to be found in Stanley R. Ross, *Francisco I. Madero: Apostle of Mexican Democracy* (1955). Two scholarly studies of diplomatic relations during Huerta's government are available: Peter Calvert, *The Mexican Revolution, 1910-1914: The Diplomacy of Anglo-American Conflict* (1968), and Kenneth J. Grieb, *The United States and Huerta* (1969). See also John Womack, *Zapata and the Mexican Revolution* (1969). □

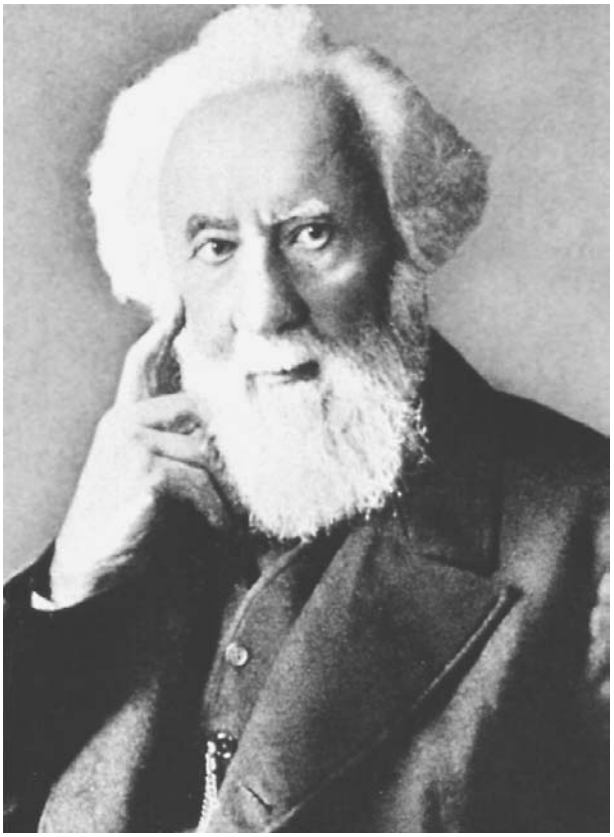

Sir William Huggins

The English astronomer Sir William Huggins (1824-1910) pioneered in applying the techniques of spectrum analysis, or spectroscopy, to the study of the stars.

William Huggins was born in London on Feb. 7, 1824, to a family of considerable means. Educated by tutors and under no obligation to earn a living, he occupied his early years with the study of physics, chemistry, and physiology. Only in 1856 did his interests settle on astronomy, and upon building a private observatory during that same year at Tulse Hill, South London, he began making routine types of observations. Then, in 1859, Gustav Kirchhoff and Robert Bunsen published their epochal interpretation of spectral lines, according to which each of the chemical elements emits and absorbs light of various characteristic frequencies. Huggins became one of the small band of astronomers who utilized this discovery to forge a new branch of science—astrophysics.

Much of the early spectroscopy work concerned the sun, whose spectrum displayed numerous dark lines, the significance of which could scarcely be guessed. The analogous spectra of stars were so faint that little more could be done than group them into various types, in the hope (eventually fulfilled) that each type would correspond to a particular type of star, or even a particular phase in an evolutionary cycle of star development. Huggins, however, determined to perfect his instruments to the point of permitting some genuine analysis of stellar spectra. By 1863 he had succeeded to the extent of being able to name some of the chemical constituents of several stars on the basis of numerous stellar emission lines. Similar attempts on comets and planets were less successful, but those on the nebulae were nothing short of spectacular. For about a century these hazy spots of light had been cataloged by the thousands. As telescopes were improved, many nebulae had been resolved into millions of individual stars grouped into what are now termed other galaxies. Whether all nebulae could be so resolved, or whether some of them were something other than a collection of stars, was decided by Huggins in 1864, when he discovered, in the constellation Draco, a bright nebula whose spectrum clearly stamped it a mass of glowing gas.

Interesting as these early findings were, their very novelty militated against appreciation of the real significance of the new tool—spectroscopy. In 1868, however, Huggins established the truly revolutionary character of spectroscopy beyond all doubt. Celestial movements were what astronomers understood, and movements were what he gave them—movements of a kind unobtainable in any other way. By drawing an analogy to the shift of pitch that accompanies a moving source of sound waves (the Doppler effect), he inferred, by measuring a shift in its spectral lines, that the bright star Sirius was moving away from the sun at a rate of 29 miles per second.

Huggins worked until the day of his death, on May 12, 1910, following the lines of research opened in his first decade of spectroscopic inquiry and pioneering in the use of photography. In recognition of his contributions he was knighted (1897), awarded the Order of Merit (1902), and showered with honors from all parts of the scientific world.

Further Reading

The only biography of Huggins is John Montefiore and others, *A Sketch of the Life of Sir William Huggins, K. C. B., O. M.* (1936), from material collected by Lady Huggins. □

Charles Evans Hughes

The American jurist and statesman Charles Evans Hughes (1862-1948) served as secretary of state in two administrations and was a chief justice of the Supreme Court.

Charles Evans Hughes was born at Glens Falls, N.Y., on April 14, 1862, the son of a minister. Precocious and gifted with a phenomenal memory, Hughes entered Madison University at the age of 14, transferring later to Brown University. He graduated from Cornell Law School in 1884. For the next 20 years he practiced law, briefly interrupting his work to teach law at Cornell.

At the age of 43 Hughes was chosen by a legislative committee to investigate the gas and electric industry in New York. His brilliant success in exposing extortionate rates led to his appointment as investigator of the insurance scandals in New York. In 1906 he was nominated as the Republican gubernatorial candidate. He won in a bitter campaign against William Randolph Hearst.

Hughes was a vigorous governor. He won a battle for the regulation of public utilities, strove to stamp out racetrack gambling, and was interested in conservation and in an employment compensation law. He was an exacting administrator, demanding high standards.

After a second term as governor, Hughes was appointed an associate justice of the Supreme Court by President William Howard Taft. He distinguished himself by supporting national railroad rate regulation and wrote one of the most important decisions in this field. In 1916 Hughes resigned from the Court to accept the Republican presidential nomination. He was beaten by a narrow margin in the ensuing campaign against Woodrow Wilson. In 1920 Hughes advocated ratification of the League of Nations treaty with reservations and urged the election of Warren Harding to implement acceptance. However, once appointed Harding's secretary of state, he made no effort to secure American adherence to the League Covenant.

Hughes was a brilliant secretary of state. He began by calling the Washington Conference on the Limitation of Armaments, at which he electrified the delegates by proposing a specific schedule for reducing the battleship force of the great naval powers. After some jockeying, a treaty was signed. In a significant concession to Japan, the United States agreed not to increase its fortifications in the Far Pacific. Hughes also brought about a partial settlement of the vexing question of German World War I reparations, gave a more precise definition to the Monroe Doctrine, and improved the quality of the U.S. Foreign service.

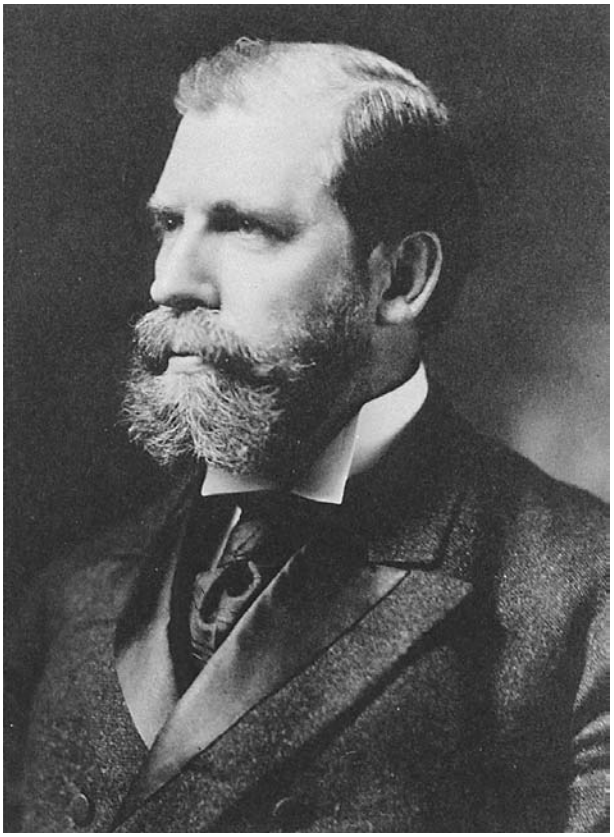

After 1925 Hughes for the most part practiced law until, in 1930, he was nominated by President Herbert Hoover as chief justice of the United States. Hughes presided over a Court badly divided and hostile to the New Deal of incoming president Franklin D. Roosevelt. He joined in the Court's decision to set aside the National Recovery Act of 1934 and in the ruling against the Agricultural Recovery Act of 1935. When President Roosevelt advanced his famous Court-packing plan in 1937, Hughes carefully pulverized the President's argument that the Court was behind in its work. This sparring ended when Hughes joined four other justices in sustaining the Wagner Labor Relations Act, an important piece of New Deal legislation. Hughes always maintained that he acted on the basis of the law, not political considerations.

Hughes took an advanced stand on civil rights, especially in cases involving African American rights, and he was a firm advocate of freedom of the press. He resigned from the Court in 1941 and died on Aug. 27, 1948.

Further Reading

The authorized biography of Hughes is Merlo J. Pusey, *Charles Evans Hughes* (2 vols., 1951). A briefer study is Dexter Perkins, *Charles Evans Hughes and American Democratic Statesmanship* (1956). A study of the Progressive movement in New York State, with the focus upon Hughes's years as governor, is Robert F. Wesser, *Charles Evans Hughes: Politics and Reform in New York, 1905-1910* (1967).

Additional Sources

Perkins, Dexter, *Charles Evans Hughes and American democratic statesmanship,* Westport, Conn.: Greenwood Press, 1978.
Pusey, Merlo John, *Charles Evans Hughes,* New York: Garland Pub., 1979. □

Howard Robard Hughes

Howard Robard Hughes (1905-1976) was a flamboyant entreprenuer who used an inherited fortune to achieve a national reputation in the motion picture and aviation industries, remaining in the news in later years because of his paranoid concern for privacy.

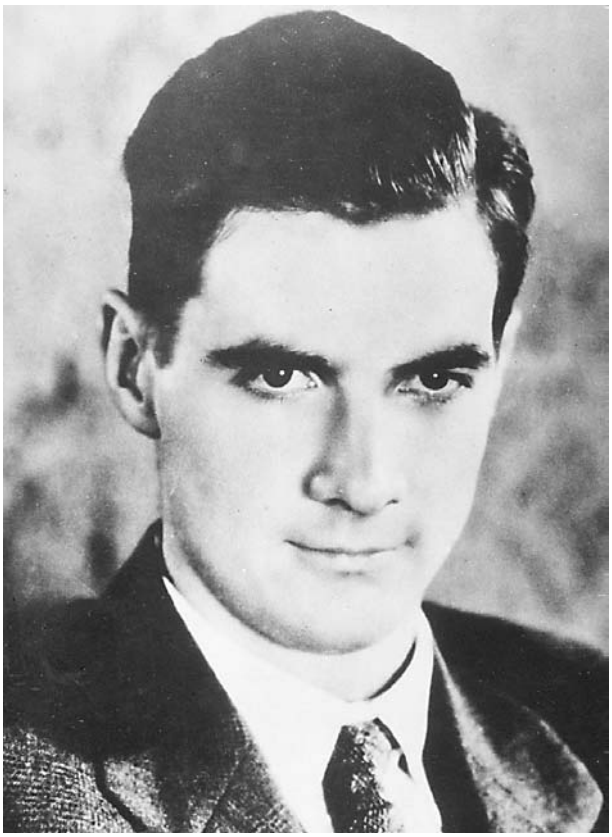

Howard Robard Hughes was born in Houston, Texas, on December 24, 1905, the only child of Howard Robard Hughes and Alene Gano Hughes. He attended private schools in California and Massachusetts, Rice Institute in Houston, and the California Institute of Technology. His mother died when Hughes was 16 and his father when he was 18, leaving him an orphan but with an estate worth $871,000 and a patent for a drill bit used in most oil and gas drilling that brought large revenues to the family's Hughes Tool Company that manufactured the bit. Hughes left school to take control of the company, using its profits to finance a variety of projects which he hoped would make him a legend in his own time. In 1925, when he was 20, Hughes married Ella Rice and moved to Los Angeles (they separated in 1928). In 1927 Hughes entered the motion picture business and produced such films as ''Hell's Angels'' (1930), ''Scarface'' (1932), and ''The Outlaw'' (1941). He discovered actors Jean Harlow and Paul Muni and made Jane Russell a well-known star.

In 1928 Hughes obtained a pilot's license. His interest in aviation led him to found the Hughes Aircraft Company in Glendale in 1932 and to design, build, and fly record-breaking airplanes. He set a world speed record in 1935, transcontinental speed records in 1936 and 1937, and a world flight record in 1938. Hughes was honored with the Harmon Trophy and a New York City ticker-tape parade after his world flight. He was awarded the Collier Trophy in 1939, the Octave Chanute Award in 1940, and a Congressional Medal in 1941.

In 1939 he began work on an experimental military aircraft, and in 1942 he received a contract to design and build the world's largest plane, a wooden seaplane, later nicknamed the ''Spruce Goose,'' which was supposed to serve as a troop carrier in World War II. Hughes suffered a nervous breakdown in 1944 and was critically injured in the crash of his experimental military plane in 1946, but he recovered and flew the huge seaplane the next year, blunting the congressional investigation of his war contracts. As a result of these aviation activities, Hughes became a popular public figure because he seemed to embody the traditional American qualities of individuality, daring, and ingenuity. He was named to the Aviation Hall of Fame in 1973.

The Hughes Aircraft Company became a major defense contractor after World War II. As the profits of the company increased, Hughes became obsessed with avoiding taxes and in 1953 created the Howard Hughes Medical Institute as a sophisticated tax shelter to which he transferred the assets of the aircraft company. In 1956 Hughes loaned $205,000 to Richard Nixon's brother Donald in a successful effort to influence an Internal Revenue Service ruling on the medical institute. Hughes made secret contributions of $100,000 to the Nixon campaign in 1970 and was able to prevent enforcement of the Tax Reform Act against the medical institute. Hughes continued to use profits from the tool company for other ventures, including the creation of Trans World Airlines (TWA), in which he had begun investing in 1939.

In 1950 he went into seclusion, beginning a lifestyle which would ultimately turn him into a recluse, although he did marry actress Jean Peters in 1957, divorcing her in 1971. Hughes refused to appear in court or even give a deposition, and in a 1963 antitrust case over his ownership of 78 percent of TWA, his failure to appear resulted in a default ruling that led him to sell his holdings in 1966. The $566 million received from this sale was invested by Hughes in Las Vegas hotels, gambling casinos, golf courses, a television station, an airport, and land. In 1972 the Hughes Tool Division, the basis of the Hughes fortune, was sold. The holding company was renamed Summa Corporation and its

headquarters relocated to Las Vegas, where Hughes had moved his residence.

From this point in his career, Hughes' accomplishments were minimal. His obsession to control every aspect of his environment turned him into a recluse seen by a few associates and isolated from the operations of his company. In 1970 he left the United States, abruptly moving from place to place—the Bahamas, Nicaragua, Canada, England, and Mexico. He always arrived unannounced in luxury hotels and took extreme precautions to ensure privacy. Hughes saw only a few male aides, worked for days without sleep in a black-curtained room, and became emaciated from the effects of a meager diet and the excessive use of drugs. His concern for privacy ultimately caused controversy, resulting in a scandal over his supposed memoirs by author Clifford Irving that sold for $1 million before being proven fraudulent. The Hughes conglomerate became involved with the Central Intelligence Agency (CIA), and in 1975 it built an undersea exploratory drilling ship which was actually for use by the CIA to attempt to recover a sunken Soviet submarine. The company retained a Washington, D.C., public relations firm that was also involved with the CIA, which led the Hughes corporation to become involved in the Watergate affair.

Hughes died, a hopeless psychotic, on April 5, 1976, on an airplane that was taking him from Acapulco, Mexico, to a hospital in Houston for medical attention. Hughes was controversial even after his death. Several wills appeared, one of which was found in the Mormon church in Salt Lake City, Utah, but all were declared to be forgeries after protracted litigation.

Further Reading

There are numerous books devoted to the controversial Hughes. The best biography is Donald L. Barlett and James B. Steele, *Empire: The Life, Legend, and Madness of Howard Hughes* (1979). John Keats, *Howard Hughes* (1972) is excellent on the qualities which made Hughes popular with Americans in the 1930s and 1940s. Noah Dietrich and Bob Thomas, *Howard: The Amazing Mr. Hughes* (1972) provide an insider's view of Hughes' business affairs. James Phelan, *Howard Hughes: The Hidden Years* (1976) is the best book on Hughes' final years as a recluse. Michael Drosnin, *Citizen Hughes: In His Own Words—How Howard Hughes Tried To Buy America* (1985) is an example of studies which are extremely critical of Hughes' methods. □

John Joseph Hughes

Irish-born John Joseph Hughes (1797-1864) was the first Catholic archbishop of New York and an outspoken defender of American Catholicism against Protestant attacks.

John Hughes emigrated from Ireland to the United States in 1817. Denied admission to Mount Saint Mary's Seminary, he served as that institution's gardener. After diligent study he finally matriculated as a regular student and in 1826 received ordination. As a young priest in Philadelphia, he soon was embroiled in a dispute over lay trusteeism. Throughout the history of Catholicism the administration of Church property had been the bishop's responsibility; in America, however, laymen claimed the right to manage the Philadelphia Cathedral, as well as the authority to name their own pastor. The clergy's efforts to establish their traditional prerogatives angered Protestants, who regarded the Catholic hierarchy as somehow subversive and the principle of lay control as more consonant with American democracy. Hughes's newspaper debates with Protestant critics soon made him famous.

In 1838 Hughes became coadjutor bishop of New York and the following year was made administrator in his own right. Once again he was involved in an episode of anti-Catholic sentiment—the struggle over the New York City public schools. Hughes objected to the Protestant religious practices required of Catholic students in the supposedly nonsectarian educational system. The ensuing turmoil resulted in complete reorganization of the school system, although Hughes's demand for tax money for parochial schools went unheeded. Soon the Native American party began attacking Hughes for allegedly having driven the Bible out of the classroom.

In 1850 Rome elevated New York to a province and made Hughes its first archbishop. He opposed a bill pend-

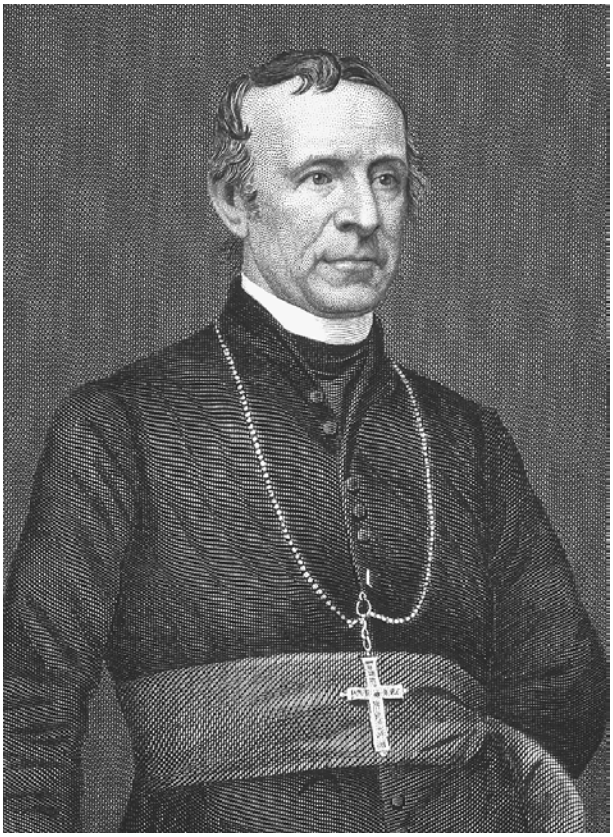

ing in the state legislature that would prevent bishops from holding Church property in their own name; although the bill passed, the state never enforced it. He also carried the burden of defending his Church against the attacks of the Know-Nothing party, while reflecting the conservatism of New York City in his stand on slavery. He rejected abolition, fearing that African Americans would not be prepared for freedom. But when the South seceded, he remained a staunch unionist. During the Civil War he undertook a diplomatic mission to France for President Abraham Lincoln and, in July 1863, helped New York's governor put down the draft riots. Hughes died on Jan. 3, 1864.

Further Reading

There is no recent biography of Hughes. Henry A. Brann, *Most Reverend John Hughes* (1892), is uncritically laudatory but presents a complete account. Contemporary scholars have given attention to selected aspects of his career. Ray Allen Billington, *The Protestant Crusade, 1800-1860* (1964), is a comprehensive study of 19th-century nativism, which focused so much of its attention on Hughes. Vincent P. Lannie, *Public Money and Parochial Education: Bishop Hughes, Governor Seward, and the New York School Controversy* (1968), gives intensive coverage to Hughes's role in the debate over public schools.

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Langston Hughes

American author Langston Hughes (1902-1967), a moving spirit in the artistic ferment of the 1920s often called the Harlem Renaissance, expressed the mind and spirit of most African Americans for nearly half a century.

Langston Hughes was born in Joplin, Mo., on Feb. 1, 1902. His parents soon separated, and Hughes was reared mainly by his mother, his maternal grandmother, and a childless couple named Reed. He attended public schools in Kansas and Illinois, graduating from high school in Cleveland, Ohio, in 1920. His high school companions, most of whom were white, remembered him as a handsome ''Indian-looking'' youth whom everyone liked and respected for his quiet, natural ways and his abilities. He won an athletic letter in track and held offices in the student council and the American Civic Association. In his senior year he was chosen class poet and yearbook editor.

Hughes spent the next year in Mexico with his father, who tried to discourage him from writing. But Hughes's poetry and prose were beginning to appear in the *Brownie's Book,* a publication for children edited by W. E. B. Du Bois, and he was starting work on more ambitious material dealing with adult realities. The poem ''A Negro Speaks of River,'' which marked this development, appeared in the *Crisis* in 1921.

Hughes returned to America and enrolled at Columbia University; meanwhile, the *Crisis* printed several more of his poems. Finding the atmosphere at Columbia uncongenial, Hughes left after a year. He did odd jobs in New York. In 1923 he signed on as steward on a freighter. His first voyage took him down the west coast of Africa; his second took him to Spain. In 1924 he spent 6 months in Paris. He was relatively happy, produced some prose, and experimented with what he called ''racial rhythms'' in poetry. Most of this verse appeared in African American publications, but *Vanity Fair,* a magazine popular among middle-and upper-class women, published three poems.

Later in 1924 Hughes went to live with his mother in Washington, D.C. He hoped to earn enough money to return to college, but work as a hotel busboy paid very little, and life in the nation's capital, where class distinctions among African Americans were quite rigid, made him unhappy. He wrote many poems. ''The Weary Blues'' won first prize in 1925 in a literary competition sponsored by *Opportunity,* a magazine published by the National Urban League. That summer one of his essays and another poem won prizes in the *Crisis* literary contest. Meanwhile, Hughes had come to the attention of Carl Van Vechten, a white novelist and critic, who arranged publication of Hughes's first volume of verse, *The Weary Blues* (1926).

This book projected Hughes's enduring themes, established his style, and suggested the wide range of his poetic

talent. It showed him committed to racial themes—pride in blackness and in his African heritage, the tragic mulatto, the everyday life of African Americans—and democracy and patriotism. Hughes transformed the bitterness which such themes generated in many of his African American contemporaries into sharp irony, gentle satire, and humor. His casual-seeming, folklike style, reflecting the simplicity and the earthy sincerity of his people, was strengthened in his second book, *Fine Clothes to the Jew* (1927).

Hughes had resumed his education in 1925 and graduated from Lincoln University in 1929. *Not without Laughter* (1930) was his first novel. The story deals with an African American boy, Sandy, caught between two worlds and two attitudes. The boy's hardworking, respectability-seeking mother provides a counterpoint to his high-spirited, easy-laughing, footloose father. The mother is oriented to the middle-class values of the white world; the father believes that fun and laughter are the only virtues worth pursuing. Though the boy's character is blurred, Hughes's attention to details that reveal African American culture in America gives the novel strength.

The relative commercial success of his novel inspired Hughes to try making his living as an author. In 1931 he made the first of what became annual lecture tours. He took a trip to Soviet Union the next year. Meanwhile, he turned out poems, essays, book reviews, song lyrics, plays, and short stories. He edited five anthologies of African American writing and collaborated with Arna Bontemps on another and on a book for children. He wrote some 20 plays, including *Mulatto, Simply Heavenly,* and *Tambourines to Glory*. He translated Federico Garcia Lorca, the Spanish poet, and Gabriela Mistral, the Latin American Nobel laureate poet, and wrote two long autobiographical works.

As a newspaper columnist, Hughes created ''Simple,'' probably his most enduring character, brought his style to perfection, and solidified his reputation as the ''most eloquent spokesman'' for African Americans. The Simple sketches, collected in five volumes, are presented as conversations between an uneducated, African American city dweller, Jesse B. Semple (Simple), and an educated but less sensitive African American acquaintance. The sketches, which ran in the *Chicago Defender* for 25 years, are too varied in subject, too relevant to the universal human condition, and too remarkable in their display of Hughes's best writing for any quick summary. That Simple is a universal man, even though his language, habits, and personality are the result of his particular experiences as an African American man, is a measure of Hughes's genius.

Hughes received numerous fellowships, awards, and honorary degrees, including the Anisfield-Wolf Award (1953) for a book on improving race relations. He taught creative writing at two universities; had his plays produced on four continents; and made recordings of African American history, music commentary, and his own poetry. He was elected to the American Academy of Arts and Sciences and to the National Institute of Arts and Letters. His work, some of which was translated into a dozen languages, earned him an international reputation unlike any other African American writer except Richard Wright and Ralph Ellison. Forty-seven volumes bear Hughes's name. He died in New York City on May 22, 1967.

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Ted Hughes

Ted Hughes (born 1930) was an eminent English poet who led a resurgence of English poetic innovation starting in the late 1950s. He was named poet laureate in 1985.

Ted Hughes was born in 1930 in the Yorkshire town of Mytholmroyd in England. His home backed onto a canal, while close by was the main road from the Yorkshire woolen towns to the cotton centers of Lancashire over the Pennine hills. This landscape was indelibly to shape his future poetry as he struggled to create a usable language that could accommodate poetry and literature to the demands of an increasingly post-literate society.

In the 1950s Hughes went to Pembroke College, Cambridge, where he started to ''read'' English but changed to anthropology as he felt that the academic study of English literature conflicted with his search for poetic creativity. It was at Cambridge in 1956 that he met the American poet Sylvia Plath whom he later married. The marriage produced a son and a daughter before Plath's suicide in 1963. During the time they were together an important process of mutual aesthetic stimulation took place, and it is a relationship that has fascinated some critics almost as much as that between Scott and Zelda Fitzgerald.

In 1957 Hughes' first book of poetry, *Hawk in the Rain,* was published to immediate acclaim and placed him as a leading exponent of what the critic A. Alvarez called the ''new depth poetry.'' Hughes' poetry revolted against the depiction of landscape in romantic and genteel terms—this had been a dominant tradition in English poetry from the time of the Lake poets of the early 19th century and had received a new impetus from the Georgians before World War I. However, Hughes was also reacting to the modernism of such poets as W. B. Yeats and T. S. Eliot and the

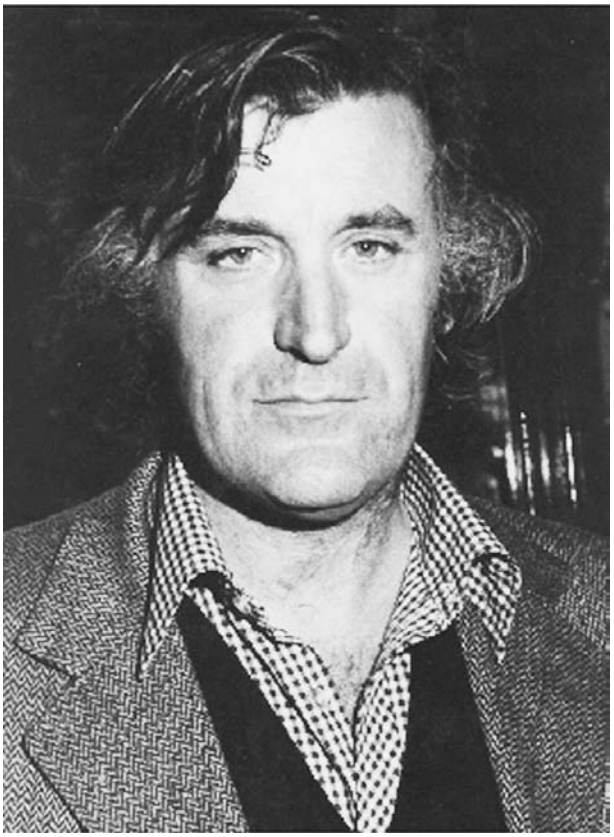

concern for ritual and ceremony and was instead preoccupied with developing a more vital and direct link with animals and nature. In many ways this was a brutal and violent depiction of struggle and a Darwinian interest in the survival of the fittest. Hughes later stated that as a boy he had been fascinated by animals, seeing them as representatives of another world which was ''the true world.'' The only relationship, though, as a boy from the town was one of catching or killing animals, and this reinforced the idea that animals were by nature victims of man's aggressive impulses.

Hughes' attitude to animals was a direct and self-conscious one, and he did not see them as strange and alien creatures and as representatives of mysterious hidden forces like D. H. Lawrence. The poem ''The Horses,'' for instance, in *The Hawk in the Rain* speaks of horses as ''Grey silent fragments of a grey silent world'' and ends with the poet's later memory of meeting the horses in ''hour-before-dawn dark'': ''In din of crowded streets, going among the years, the faces, /May I still meet my memory in so lonely a place.''

Hughes became especially known for his graphic depiction of struggle and conflict such as the poem ''Pike'' in his second volume *Lupercal* in 1960: ''Three we kept behind glass, /Jungled in weed: three inches, four, /And four and a half: fed fry to them-/Suddenly there were two. Finally one.'' The poem was also important for linking this natural struggle to the search for another England with which a number of poets of Hughes' generation were concerned. The pond in which Hughes used to fish in ''Pike'' had: ''Stilled, legendary depth: /It was as deep as England. It held/ Pike too immense to stir, so immense and old/That past nightfall I dared not cast.'' The discovery of this England was clearly an immense task as the weight and burden of tradition was lifted away from English culture. For Hughes, though, this was an opportunity for the affirmation of a relationship with the surrounding landscape which, in his early period at least, was not burdened by Christian myth and ritual. His employment of pagan imagery thus, to some extent, distinguished him from the more religious concerns of Plath.

In the case of the poem ''Hawk Roosting'' in *Lupercal,* however, he was accused by some critics of writing a paean to fascist power as he depicted an animal in anthropomorphic terms: ''I kill where I please because it is all mine. /There is no sophistry in my body: /My manners are tearing off heads.'' Similarly in the later collection *Crow* (1970) where he had chosen a considerably less aggressive natural symbol, ''A Childish Prank'' was seen as demeaning the relation between men and women as ''Crow laughed. / He bit the Worm, God's only son, /Into two writhing halves.'' On the other hand, in Hughes' later poetry the beginnings of a healing process can be seen to have occurred as Hughes celebrated a more varied view of nature beyond that of struggle and survival. In *Moortown* (1978) the ''Birth of Rainbow'' offers a more optimistic view of procreation as the birth of a calf is described, while Hughes moved towards a fuller acceptance of the Christian tradition:'' . . . then the world blurred/And disappearing in forty-five degree hail/And a gate-jerking blast. We got to cover. / Left to God the calf and his mother.''

Hughes' poetry established his pre-eminence in English poetry at an early stage and indicated a resurgence of English poetic innovation after a long period of Welsh, Scottish, and Irish dominance. *Hawk in the Rain* won the First Publications Award in New York in 1957 and *Lupercal* won the Hawthornden Prize in 1961. Hughes won the Guinness Poetry Award in 1958 and the Somerset Maughan Award in 1960 and was a John Simon Guggenheim Fellow in 1959-1960. He also became a children's poet, publishing *Meet My Folks* in 1961, *The Earth-Owl and Other Moon People* in 1963, and *Nessie, The Mannerless Monster* in 1964, together with collections of children's stories. Hughes saw children's verse as a vital accompaniment to his poetry for he saw children as an important potential audience for poets, especially through the use of tapes and videos in schools.

Hughes' varied contributions to poetry led to his finally succeeding the late Sir John Betjeman as poet laureate in 1985. The appointment marked a radical departure from the genteel view of poetry of his popular predecessor. While clearly a major English poet, Hughes cannot be described as simply celebrating *Englishness* from a standpoint of inward-looking nationalism. Many of his early poems especially share a more general post-modernist concern with struggle and the violent affirmation of identity, and some more traditionally-minded critics have seen them as rather alien to the English spirit of harmony and compromise.

Since becoming poet laureate in 1985, Hughes' publications include verse: *Flowers and Insects* (1989),

Moortown Diary (1989), *Rain-charm for the Duchy* (1992), *New Selected Poems 1957-1994* (1995); libretti: *Wedekind, Spring Awakening* (1995); stories: *Tales of the Early World* (1988), *The Iron Woman* (1993), *The Dreamfighter* (1995), *Collected Animal Poems* (1995); and prose: *Shakespeare and the Goddess of Complete Being* (1992), *Winter Pollen* (1994), and *Difficulties of a Bridegroom* (1995). In 1996, Hughes translated and published two dozen passages from Latin poet Publius Ouidius Naso's *Metamorphoses*.

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William Morris Hughes

William Morris Hughes (1864-1952) was an English-born Australian statesman. Displaying political acumen and unbridled ambition, he rose through the rough and tumble of the labor movement and became prime minister at the age of 51.

The son of Welsh parents, William Morris Hughes was born in London on Sept. 25, 1864. He attended grammar schools and was teaching school before he emigrated to Sydney in 1884. Several years spent as an itinerant worker in country areas gave him a sound knowledge of the life of the underdog in the hinterland. Rural workers were being unionized, and Hughes returned to Sydney to organize maritime workers into a union, becoming its secretary.

Emergence as Labour Leader

Elected as a member of the New South Wales Legislative Assembly in 1894, Hughes supported federation and was a candidate for the House of Representatives in 1901, when the Commonwealth Constitution came into force. Having studied law, he took up legal practice in addition to his parliamentary duties.

Hughes was appointed minister for external affairs in the short-lived Labour ministry of John Watson (1904) and was attorney general under Andrew Fisher in 1908-1909, 1910-1913, and 1914. Hughes's stature had been enhanced by his forceful tract *The Case for Labour* (1910), but he was too prickly to gain the approval of most rank-and-file members, who feared his mercurial independence. Nevertheless, on Fisher's appointment as high commissioner in London, Hughes was chosen Labour party leader, and he became prime minister in October 1915. His ascendancy soon widened the growing rift between the parliamentary leadership and the party in general.

Wartime Prime Minister

War disillusionment was already apparent. In spite of heavy Australian losses, the ill-starred Gallipoli campaign, begun with high hopes in April 1915, had achieved little, and a withdrawal was seen as inevitable. Long casualty lists had soured many to the war, and the labor movement was highly critical of the parliamentary leadership's abandonment of legislation for social betterment. Labour was in an uproar as Hughes left for England, at the invitation of the United Kingdom War Cabinet, in January 1916. In his absence Labour's anticonscription attitude hardened; party and trade union conferences declared uncompromising opposition, while extremist groups campaigned actively against the entire war effort.

Heavy British casualties in the Battle of the Somme convinced Hughes of the need to follow the United Kingdom's lead and introduce conscription, but his Cabinet generally did not favor this course. In a compromise move Hughes gained approval for a poll on the issue. After the enabling act was passed, overt opposition to the war flared among extremist groups, particularly in Sydney. The referendum held in October rejected Hughes's proposal, but the rift within the Labour party widened, and the party voted to expel him and others who supported him.

Hughes formed a new Cabinet and continued in office with Liberal party support. Early in 1917 his ''National Labour'' group and the Liberals merged as the Nationalist party; a general election returned the new party. Hughes intensified recruiting but did not push for conscription legislation, preferring instead to put the issue to a second referendum (December 1917). The campaign was even more vituperative than in 1916, but again the proposal was rejected.

Hughes was determined to claim a major voice in Pacific affairs for Australia. In London and in Washington he pressed for the postwar cession of former German island territories and enunciated an Australian ''Monroe Doctrine.'' After gaining British Cabinet approval for his plan, he found that U.S. president Woodrow Wilson favored placing the former German colonies under League of Nations control. At the Versailles Peace Conference, Hughes agreed to accept a League mandate for German New Guinea (including the northern Solomons), with the safeguard of control over immigration into the territory. Hughes returned to Australia in August 1919 to a hero's welcome as the ''Little Digger,'' a reference to his frail and gnomish physique.

However, the plethora of wartime controls affecting the lives of citizens had built up resentment, and when Hughes intervened directly in wage determination (by passing the Arbitration Court), popular support began to fade. His parliamentary majority was trimmed in 1920, and after the 1922 election the Nationalists could govern only with Country party support. In 1923 Hughes was replaced by Stanley Bruce.

Hughes remained in Parliament, a thorn in the side of both Labour and Nationalists. From the mid-1920s he became a brooding and cantankerous critic of Bruce's measures, and in 1929 he sided with Labour to defeat a bill designed to pass to the states responsibility for virtually all wage arbitration matters. Bruce and the Nationalists were defeated in the ensuing election; for his part in the debacle Hughes was expelled from the party.

Final Years

When the United Australia party was formed from a merger of Labour breakaways and the Nationalists, Hughes joined it. He became minister for repatriation and health (1934), and subsequently he became minister for external affairs (1934-1939). On the death of Joseph Lyons in April 1939, Hughes was a candidate for the prime ministership, but he was narrowly defeated for the party leadership by Robert Gordon Menzies, under whom he became minister for the navy and attorney general (1939-1941).

With the changeover to the Labour administration of John Curtin, Hughes continued his diligent support of the war effort and refused to withdraw from the Advisory War Council when his party instructed him to do so; again he was expelled. In 1944 he supported Labour in its appeal for wider federal powers. In 1945 Hughes was invited to join the new Liberal party, successor to the United Australia party. He remained a member of the House of Representatives until his death, Oct. 28, 1952, having held a seat in the House since federation.

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Vicomte Victor Marie Hugo

The French author Victor Marie, Vicomte Hugo (1802-1885), was the supreme poet of French romanticism. He is noted for the breadth of his creation, the versatility that made him as much at ease in the novel as in the short lyric, and the mystical grandeur of his vision.

Victor Hugo had a nomadic and anxious childhood. He was erratically schooled, a fact which accounts in part for the eclectic and unsystematic aspect of his poetic thought. At age 14 he wrote, ''I want to be Chateaubriand or nothing.'' He had begun to write in every poetic genre—odes, satires, elegies, riddles, epics, madrigals—and to receive recognition while still in his adolescence, never having to fact the long years of obscurity and struggle that are the lot of most poets.

In 1822 Hugo married his childhood sweetheart, Adèle Foucher, one and a half years after the death of his mother, who opposed the match. They later had four children, and their apartment, on the rue Cherche-midi in Paris, became the meeting place for the avant-garde of the romantic movement. In 1822 Hugo also published his first signed book, *Odes et poésies diverses*. In the preface to this book, which contains many poems celebrating his love for Adèle, the poet wrote, ''Poetry is the most intimate of all things.''

Hugo's work may be roughly divided into three periods. First in time is the intimate lyrical vein typical of the odes. Second is an involved or committed poetry speaking directly to political and social conditions. The epic novel *Les Misérables,* for example, fits into this group. (But this vein is also present in the very first volume, where a number of poems praise the throne and the altar; Hugo, who was to end as a staunch republican, began as a royalist.) In the last phase of his career Hugo rose to the heights of mysticism and poetic vision, as in *La Fin de Satan*.

Development of Romanticism

In 1824 some of Hugo's friends founded a review called *Muse française* which claimed as its contributors Alfred de Musset, Charles Nodier, and Hugo himself. All were young writers who were beginning to break with neoclassicism. After his visit to Alphonse de Lamartine and his discovery of German balladry, in 1826 Hugo published *Odes et ballades,* in which his rejection of neoclassicism became increasingly clear.

The years 1826 and 1827 were triumphant ones for the *Cénacle,* the name given to the young romantics who recognized Hugo as their chief and called him the ''prince of poets.'' What Lamartine and the Vicomte de Chateaubriand had begun, Hugo was dedicated to complete. He ceased writing complimentary odes to King Charles X and began praising Napoleon I instead. With critics like Nodier and Charles Sainte-Beuve to advise him and with the support of geniuses such as the painter Eugène Delacroix and the poets Musset and Gerard de Nerval, Hugo formulated the doc-

trine of romanticism. This doctrine was expressed in the preface to his unproduced play, *Cromwell,* published in October 1827. Where classics and neoclassics had repudiated the Middle Ages as ''barbaric,'' Hugo saw richness and beauty in this period, and he called for a new poetry inspired by medieval Christianity. He vindicated the ugly and grotesque as elements of the ''new beauty.'' Poetry, he said, should do as nature does, ''mixing in its creations yet without confusion shadow with light, the grotesque with the sublime, in other words, the body with the soul, the bestial with the spiritual.'' The vivifying sources of this new literature were to be the Bible, Homer, and Shakespeare.

Convinced that the new vision must prove itself in the theater, Hugo followed *Cromwell* with a number of other plays. On Feb. 25, 1830, the famous ''battle of *Hernani*'' took place, with Hugo's supporters outshouting the neoclassicists and antiromantics who had come to hiss the play. *Hernani* was performed 45 times (an unusual success for those days) and brought Hugo the friendship of such notable figures as Dumas *père* and George Sand.

But Hugo did not confine himself to the drama. In 1831 he published his magnificent novel *Notre Dame de Paris,* the work for which he is best known in the United States. He was originally inspired by Sir Walter Scott, on whom he hoped to improve by adding ''sentiment'' and ''poetry'' to the historical novel. In addition, he wished to convey the true spirit of the late Middle Ages through his evocation of the Cathedral of Notre Dame and his characters: Frollo the archdeacon, Quasimodo the hunchback, and Esmeralda the gypsy girl. Hugo wrote the novel nonstop during the fall and early winter of 1830 in order to meet his publisher's deadline. Although some readers were shocked that Frollo (who had taken holy orders) should fall in love with Esmeralda, the tale was an immense success. Théophile Gautier compared it to Homer's *Iliad*.

Also in 1831 Hugo published one of his most beautiful collections of poetry, *Les Feuilles d'automne*. Once again, Hugo wrote in the intimate vein: ''Poetry speaks to man, to man as a whole. . . . Revolution changes all things, except the human heart.'' This volume expressed the sadness of things past as the poet approached his significant thirtieth birthday. The tone was personal and elegiac, sometimes sentimental.

It was not merely the passage of time that accounted for Hugo's melancholy. His wife, tired of bearing children and frustrated by the poet's immense egoism (*Ego Hugo* was his motto), turned for consolation to the poet's intimate friend, the waspish critic Sainte-Beuve. The sadness of this double betrayal is felt in *Feuilles d'automne* .

Tormented by his wife's coldness and his own inordinate sexual cravings, Hugo fell in love with the young actress and courtesan Juliette Drouet and took it upon himself to ''redeem'' her. He paid her debts and forced her to live in poverty, with her whole being focused entirely upon him. For the next 50 years Juliette followed the poet wherever he went. She lived in his shadow, unable to take a step without his permission, confined to a room here, a mere hovel there, but always near the magnificent houses where Hugo settled with his family. She lived henceforth solely for the poet and spent her time writing him letters, of which many thousands are extant.

With the advent of the July Monarchy, which ended the Bourbon succession and brought Louis Philippe of the house of Orléans to power, Hugo achieved wealth and recognition, and for 15 years he was the official poet of France. During this period a host of new works appeared in rapid sequence, including three plays: *Le Roi s'amuse* (1832), *Lucrézia Borgia* (1833), and the triumph *Ruy Blas* (1838).

In 1835 came *Chants du crépuscule,* which included many love lyrics to Juliette, and in 1837 *Les Voix intérieures,* an offering to the memory of his father, who had been a Napoleonic general. *Les Rayons et les ombres* (1840) showed the same variety of inspiration, the same sonorous harmony, the same brilliance of contrasting images. His devotion to Juliette here found its deepest poetic expression in the beautiful poem entitled *Tristesse d'Olympio,* which directly rivals Lamartine's *Le Lac* and Alfred de *Vigny's Maison du berger* . Like these famous poets, Hugo evoked the past, searching for permanence of love; but unlike the pantheistic Lamartine or the skeptical Vigny, Hugo found permanence in memory.

Political Involvement

Hugo published no more lyric poetry until 1853. He was now seized with a new ambition: he wished to become a statesman. At first a royalist, then a moderate, Hugo moved steadily toward liberalism. After the July Revolution he wrote in a more stirring vein than he ever had before: ''I

hate oppression with a profound hatred. . . . I curse those kings who ride in blood up to the bridle!'' Hugo claimed that he had a ''crystal soul'' that reflected the same evolution as that the French people had gone through: from royalism to opposition to royalism, from the cult of Bonaparte to republicanism.

When Louis Philippe was deposed in the Revolution of 1848, Hugo at first found it hard to identify himself with the provisional government of Lamartine, for he still believed that a constitutional monarchy was the best form of government for France. Nevertheless, he allowed himself to be elected a deputy to the Assembly.

When Louis Napoleon, the nephew of the great man Hugo had always idolized, began to achieve notoriety, Hugo supported him. But his enthusiasm for the new president was short-lived. He wrote: ''Upon the barricades I defended order. Before dictatorship I defended liberty.'' He made a stirring plea for freedom of the press and clemency to the rebel elements; at last, in 1849, he broke with Napoleon III with the words, ''Because we have had a Great Napoleon must we now have a Little one?''

Louis Napoleon seized power by a coup d'etat on the night of Dec. 2, 1850, and proclaimed himself emperor. Hugo called for armed resistance and, witnessing the ensuing slaughter, Hugo believed the ''Little Napoleon'' to be a murderer. At great peril to her own life, Juliette saved the poet, found him shelter, and organized his escape to Brussels. From there he went to the British Channel islands of Jersey and Guernsey.

In November 1853 Hugo's fiercely anti-Napoleonic verse volume, *Les Châtiments,* was published in Belgium. Two different editions—one published under a false name with rows of dots in place of the individuals attacked, and the other, which was complete, with only ''Geneva and New York'' in place of the author's name—were culled from the 6,000 verses of the original manuscript. Though banned in France, the books were smuggled in (a favorite trick being to stuff them into hollow busts of the Emperor) and widely circulated.

In *Les Châtiments* Hugo wrote in the same polemical but exalted vein as did Pierre Ronsard in some of his *Discours,* Agrippa d'Aubigne in his *Les Tragiques,* André Chénier in his *Iambs*. Comparisons between the Great and the Little Napoleons recur frequently in the poem, and the poet repeatedly calls on Nature to punish the hideous crime against her. Only the vision of an avenging future can placate the poet's hatred of Little Napoleon. The definitive edition of *Les Châtiments,* with numerous additions, was published in 1870, when Hugo returned to Paris after the fall of Napoleon III.

His Mysticism

During his exile Hugo gave vent to the mystical side of his personality. There were many séances in his home, first on Jersey, then in his splendid Hauteville House overlooking the coast of Guernsey. For Hugo, the supernatural was merely the natural. He had always felt premonitions, always heard premonitory sounds and messages during the night. Now, under the influence of a female voyante, he believed that he was communicating with spirits, among them Dante, Shakespeare, Racine, and even Jesus. But the ''visit'' that touched him most was that of his favorite daughter, Léopoldine, tragically drowned in the Seine with her young husband in 1843.

Indeed, Hugo's family was stricken with multiple tragedies. While exile refreshed and nourished his poetry, his wife and children languished. They longed for their friends and the familiar surroundings of Paris. His daughter, Adèle, retreated into a fantasy world, till at last she ran away in pursuit of an English officer who was already married. Hugo's wife left him to live in Brussels, where she died in 1868. Only Juliette remained loyal during the 17 years the poet spent in Hauteville House.

Hugo continued his experiments with the supernatural until stopped by the threatened insanity of his son, Charles. He never abandoned, however, the syncretic and magical religious views that he reached at this time. He believed that all matter was in progress toward a higher state of being, and that this progress was achieved through suffering, knowledge, and the love that emanates from God. Evil was not absolute but rather a necessary stage toward the Good. Through suffering and the experience of evil, man made progress toward higher states of being.

In 1856 Hugo published *Les Contemplations,* a work which he described as follows: ''*Les Contemplations* are the memoirs of a soul; they are life itself beginning with the dawn of the cradle and finishing with the dawn of the tomb, they are a spirit which marches from gleam to gleam through youth, love, work, struggle, sorrow, dreams, hope, and which stops distraught on the brink of the infinite. It begins with a smile, continues with a sob, and ends with a trumpet blast from the abyss.''

Many of these poems anticipate Hugo's next major work, the epic cycle *La Légende des siècles* (1859), conceived as part of an enormous uncompleted work whose mission was to ''express humanity.'' Like his heroes Homer, Shakespeare, Dante, and his own contemporary Honoré de Balzac, Hugo dreamed of an all-inclusive cosmic poem. It would show the ascent of the universal soul toward the Good, and the emergence of Spirit from Matter.

In 1862 Hugo published *Les Misérables,* an immense novel, the work of many years. His guiding interest was similar to that of Charles Dickens, a social and humanitarian concern for the downtrodden. The book was meant to show the ''threefold problem of the century'': the degradation of proletarian man, the fall of woman through hunger, and the destruction of children. The sympathetic portrayal of the waif, Gavroche, and the escaped convict, Jean Valjean, won a vast readership for Hugo. The book was not merely an adventure story but a love story and a mystery as well. It crystallized Hugo's concern for social injustice and once again astounded the reading public with the scope of his literary powers.

When Victor Hugo died on May 22, 1885, it was as a venerable man, crowned with worldwide glory, still robust and emotionally ardent to the last.

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Hui-Tsung

The Chinese emperor Hui-Tsung (1082-1135) was the eighth Sung emperor, an outstanding painter and calligrapher and a great patron of the arts, whose reign ended in disaster.

Son of Emperor Shen-tsung and a gifted concubine, Lady Ch'en, Hui-tsung came to the throne unexpectedly on the death of the young emperor Che-tsung, largely because he was supported by the empress dowager Hsiang. Initially Hui-tsung tried to reconcile reformers who looked back to Wang An-shih and their conservative opponents, but after the death of the empress dowager in 1101, Huitsung turned to the reform party led by Chief Minister Ts'ai Ching.

Together Hui-tsung and Ts'ai revived many of the reform programs while adding such innovations as the establishment of new charity hospitals and the extension of the educational system, but the Emperor also condoned the proscription of all opponents of the reforms and shared responsibility for the decline in political standards, the depletion of the treasury, and the heavy burden of taxes and exactions which formed part of the essential background of the Fang-la Rebellion (1120-1122). Especially notorious was the collection of rare plants, stones, and novelties which were taken from the people without compensation to grace a large garden Hui-tsung had constructed.

Hui-tsung was devoted to the arts. His delicate paintings of flowers and birds rendered in fine detail and the "slender gold" style of his calligraphy reveal a refined esthetic sensibility. He was responsible for the flourishing painting academy at court and extended his patronage to archeology, music, and poetry. His enthusiasm for art is further indicated by the catalog of the paintings in his collection, which lists 6,396 works by 231 artists. Also in harmony with these interests was his patronage of Taoism, including the building of temples. He has the further distinction of being the most prolific Sung emperor, for he was the father of no less than 63 children.

The worst failure of Hui-tsung's reign was in foreign policy. The eunuch T'ung Kuang, who rose to the command of the Sung armies, was instrumental in the formation of an alliance with the Chin (Jürchen) against the Liao (Khitan) which led to war between the Chin and the Sung, the defeat of the latter, and what proved to be the irreversible loss of the North. On Jan. 18, 1126, with enemy forces threatening the capital, Hui-tsung abdicated in favor of his son Ch'in-tsung, but in 1127, after the fall of the capital, father and son were captured by the Chin. Hui-tsung ended his life in captivity in northeastern Manchuria, where he died on June 4, 1135.

Further Reading

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Hui-yüan

Hui-yüan (334-416) was the most famous monk of the early period of Chinese Buddhism, combining in his person and in his thought profound understanding of Chinese culture and philosophy with real faith in Buddhist doctrine and religion.

In the 4th century China was torn in two by continual warfare. The North was occupied by barbarian dynasties who were generally very fond of Buddhism and who had close ties with Buddhists of central Asia. The South remained Chinese, and the Buddhism practiced there was really an amalgam of native, Taoist philosophy and Indian Buddhism. Hui-yüan was at once the most perfect practician of southern "gentry" Buddhism and the adumbration of what Chinese Buddhism was to become when it was completely assimilated and digested.

Throughout his life Hui-yüan, whose family name was Chia, gives witness of having been a man of great refinement and culture. His family came from northern Shansi, and he went with his maternal uncle to Loyang and Hsüch'ang to study the Confucian and Taoist classics, showing that the family were literati. Hui-yüan and his younger brother joined the Buddhist monk Tao-an in 355 and became Buddhist monks. Tao-an's lectures on the

Prajnaparamita showed Hui-yüan that Buddhism was indeed the true religion, and in 375 Hui-yüan began to preach, using analogies from the *Chuang-tzu* and other secular literature to help explain points difficult for his Chinese audience to grasp. He followed Tao-an to Hsiang-yang and remained with him there until 378, when the community was disbanded. Hui-yüan left with some disciples and about 380 set up his own monastery on one of the most beautiful mountains in China, Lushan (Mt. Lu, near Chiu-chiang in northern Kiangsi).

Mt. Lu Monastery

Until the end of his life, Hui-yüan did not leave Mt. Lu and, although he never seems to have had many more than 100 disciples at a time, his reputation spread throughout North and South China. This reputation seems to have been based on the profound seriousness, sincerity, and intelligence with which he invested his monastery.

Hui-yüan was able to converse elegantly with his famous and often powerful lay visitors, indulging in the fashionable ''pure conversations'' (*ch'ing-t'an*) with the correct number of bons mots, but that only made his Buddhist faith all the more impressive. He developed a new style of preaching, adding a sermon to the formal ritual of early religious meetings, and he earnestly sought new texts and new translations of Buddhist works, asking the Sarvastivadin monk Sanghadeva to help translate two philosophical texts in 391 and sending disciples to the West in search of new materials in 393.

Worship of Amitabha

On Sept. 11, 402, Hui-yüan, with 123 of his disciples, took a vow before an image of the Buddha Amitabha that they all would earnestly strive for rebirth in the Western Paradise and help one another to reach it. The fact that both laymen and monks took part in this ceremony, that they made their vow in front of an image, and that Hui-yüan and his disciples practiced ''invoking'' the name of the Buddha makes this ceremony seem like the beginning of Pure Land Buddhism, one of the most popular Buddhist sects in China.

Much later sources say Hui-yüan's group was called the White Lotus Society and that it was indeed the direct ancestor of the sect, but there is actually no real assurance that there is any direct filiation between Hui-yüan's group and later Pure Land Buddhists. What is more important is to see that this ceremony shows that Hui-yüan was ''popularizing'' Buddhism, taking it out of the realm of pure philosophical speculation and making it a true, personal religion.

His Philosophy

This religious fervor that is characteristic of Hui-yüan's community probably helped him defend Buddhist autonomy against secular authority. His theoretical arguments are given in one of his most famous works, ''That a Monk Should Not Pay Homage to the King,'' a letter written in 404 to Huan Hsüan, who had just usurped the imperial throne and who had been in correspondence with Hui-yüan for many years on this topic. His eloquent and firm arguments in this series of essays helped keep the Buddhist communities independent of imperial control—no mean achievement in a country in which the state was, theoretically at least, omnipotent.

These essays, and his correspondence with Kumarajiva, begun in 405 or 406, are Hui-yüan's lengthiest works. In them he develops his theories on the ''immortality of the soul'' and on the *dharmakāya,* the ''body of Buddha.'' These essays are not easy to understand and are highly technical, but they do show that Hui-yüan had an extremely good grasp of Buddhist doctrine. They also show that he had not completely understood the Madhyamika philosophy that Kumarajiva expounded and that he was still, in part at least, a Chinese thinker, inclined to seek a concrete, down-to-earth explanation for what were in fact highly abstract Indian speculations.

This tendency of mind is also apparent in what seems to be the last event in Hui-yüan's life that can be dated: the painting he had made of the ''shadow of the Buddha'' and that he had placed in a chapel on May 27, 412. He had probably heard about this image from a Sarvastivadin Kashmirian monk named Buddhabhadra, who came to Mt. Lu in 410 or 411. This painting, like the image of Amitabha before which he and his disciples took their vow, shows that Hui-yüan was seeking some more concrete form of worship than the prevalent metaphysical schools could furnish. He died on Sept. 13, 416 (some sources give 417), on Mt. Lu, where he is still buried.

Further Reading

In English, the most complete studies of Hui-yüan are in Erik Zürcher, *The Buddhist Conquest of China* (1959), and, for the philosophy, in Richard H. Robinson, *Early Madhyamika in India and China* (1967). There is also a short résumé in Kenneth K. S. Ch'ên, *Buddhism in China: A Historical Survey* (1964). □

Johan Huizinga

The Dutch historian Johan Huizinga (1872-1945) is known for his books on cultural history and essays on the philosophy of history.

Johan Huizinga was born on Dec. 7, 1872, in Groningen. Trained as a linguist and a specialist in Sanskrit at the universities of Groningen and Leipzig, he received his doctorate in 1897 and went on to become a high school teacher in Haarlem and a teacher of Indic studies in Amsterdam. His interests soon turned to the history of his own country, however, and in 1905 he published *The Origins of Haarlem*. The same year he was appointed professor at Groningen University; in 1915 he was named professor at Leiden University.

Like Swiss historian Jacob Christoph Burckhardt, Huizinga was a cultural conservative, strongly elitist, and in later years deeply despondent over the future of European civilization. Like Burckhardt, he took as his professional task

the description of periods of cultural history. Whereas the Swiss historian had conceived of culture as the spontaneous creation of free individuals, Huizinga defined culture as the state of a community ''when the domination of nature in the material, moral, and spiritual realms permits a state of existence which is *higher* and *better* than the given natural conditions,'' a state of ''harmonious balance of material and social values.''

Huizinga's first major work, and his greatest, was *The Waning of the Middle Ages* (1919), in which he portrayed ''the forms of life, thought, and art'' in the Burgundian state of the 14th and 15th centuries. He saw it as a period of violence, terrified by the image of death, from which men escaped by creating a ''dream of life,'' coloring life with fancy. By their idealized style of knighthood, their conventions of love, their images of religious sensibility, they transformed or hid the real world in which they lived. Huizinga recaptured these colors of late medieval life with great vividness of style.

To Huizinga several aspects of this late medieval culture were essentially forms of play. In *Homo Ludens* (1938) he addressed the problem directly: to what extent does human culture result from play and to what extent does it express itself in the forms of play? His concern was not with games but with the play element of law, war, poetry, philosophy, science, and art, the sportive qualities of serious concerns. Along with the earnest, he argued, play is necessary to true culture.

Huizinga also wrote *Men and Mass in America* (1918), a biography *Erasmus of Rotterdam* (1924), *Holland's Culture in the Seventeenth Century* (1932), and numerous essays on historiography and the contemporary scene. When Leiden University was closed by the Germans in 1940, Huizinga was interned as a hostage. Released for reasons of ill health, he died in the village of De Steeg on Feb. 1, 1945.

Further Reading

A brief analysis of Huizinga's conception of culture is presented by Karl J. Weintraub, *Visions of Culture* (1966). Pieter Geyl gives a critical view of Huizinga's work in *Encounters in History* (1961). □

Hulagu Khan

Hulagu Khan (ca. 1216-1265) was a Mongol conqueror and the founder of the dynasty of the Il-Khans of Iran. He also suppressed the Ismaili sect and defeated the last Abbasid caliph.

Hulagu—the native form of his name is Hüle'ü, whence the Alau of Marco Polo—was a grandson of Genghis Khan and the younger brother of the Great Khans Mangu (Möngkë) and Kublai. At a *kuriltai,* or assembly of the Mongol princes, held in 1251 at the time of Mangu's accession, it was decided that Hulagu should consolidate the conquests in western Asia by suppressing the sect of the Ismailis, or Assassins of Alamut, in northwestern Persia and then, if necessary, attacking the caliphate.

Hulagu left Mongolia in the autumn of 1253 at the head of a large army. Traveling slowly along a carefully prepared route, from which all natural obstacles had been removed, he did not cross the Oxus, then the frontier between the Chaghatai Khanate and Persia, until the beginning of 1256. By the end of that year the greater part of the Ismaili castles had been captured, and the Grand Master himself was a prisoner in Mongol hands. He was sent to Mongolia, where he was executed by the order of the Great Khan, and with the wholesale massacre of the Ismailis that followed, the sect was all but wiped out.

The summer of 1257 was spent in diplomatic exchanges with the caliph al-Mustasim from Hulagu's headquarters in the Hamadan area. The Caliph refused to accede to Mongol demands for submission, and in the autumn Hulagu's forces began to converge on Baghdad. On Jan. 17, 1258, the Caliph's army was defeated in battle; on the 22nd Hulagu appeared in person before the walls of Baghdad; the city surrendered on February 10, and 10 days later al-Mustasim was put to death. The story, familiar from the pages of Marco Polo and Longfellow's *Kambalu,* of the Caliph's being left to starve in a tower full of gold and silver is apocryphal; he was probably rolled in a carpet and beaten or trampled to death in order not to shed royal blood, such being the Mongols' custom in the execution of their own princes. With his death the Islamic institution of the caliphate came to an end, although it was artificially preserved by the Mamluk rulers of Egypt and the title was afterward assumed by the Ottoman sultans.

From Baghdad, Hulagu withdrew into Azerbaijan, henceforward destined to be the seat of the Il-Khanid dynasty, and from here in the autumn of 1259 he set out to conquer Syria. Aleppo was taken after a short siege, Damascus surrendered without a blow, and by the early summer of 1260 the Mongols had reached Gaza on the frontier with Egypt. However, news of the death of his brother the Great Khan Mangu in China caused Hulagu to return to Persia, and the depleted army that he had left behind was decisively defeated by the Egyptians at Ain Jalut in Palestine on Sept. 3, 1260.

In 1262-1263 Hulagu was involved in hostilities in the Caucasus area with his cousin Berke, the ruler of the Golden Horde and the ally of his enemies, the Mamluk rulers of Egypt. Hulagu's troops were at first victorious, crossing the Terek into Berke's territory, but were then driven back with heavy losses; many were drowned in the river when the ice gave way under their horses' hooves. Apart from the quelling of risings in Mosul and Fars, this was the last of Hulagu's campaigns. He died on Feb. 8, 1265, and was buried on a great rock rising 1,000 feet above the shore of the island of Shahi in Lake Urmia. He was the last of the Mongol princes to be accorded the traditional heathen burial, several young women being interred with him to serve their master in the hereafter.

The kingdom which Hulagu had founded comprised, in addition to Persia and the states of the southern Caucasus, the present-day Iraq and eastern Turkey. He and his succes-

sors bore the title of Il-Khan (subordinate khan) as vassals of the Great Khan in Mongolia and afterward in China. He himself either still adhered to the shamanist beliefs of his forefathers or was a convert to Buddhism, but his chief wife, Dokuz, was a Nestorian Christian, as Hulagu's mother had been, and special favor was shown to the Christians during his reign. Like several of his successors, he was a great builder, the most celebrated of his edifices being a great observatory on a hill north of Maragha, where Moslem, Christian, and Far Eastern scientists carried out their researches.

Further Reading

René Grousset, *The Empire of the Steppes: A History of Central Asia* (1939; trans. 1970), is a useful study. For a treatment incorporating more recent research see J. A. Boyle, ed., *The Cambridge History of Iran,* vol. 5 (1968). □

Clark Leonard Hull

The American psychologist Clark Leonard Hull (1884-1952) was a primary representative of the neobehaviorist school. He was also the first known psychologist to apply quantitative experimental methods to the phenomena of hypnosis.

Clark L. Hull was born in a country farmhouse near Akron, N.Y., on May 24, 1884. He attended high school for a year in West Saginaw, Mich., and the academy of Alma College. His education was interrupted by bouts of typhoid fever and poliomyelitis, giving him pause to consider possible vocational choices; he decided upon psychology. He then matriculated at the University of Michigan, took his bachelor's degree, and went on to the University of Wisconsin, receiving his doctorate in 1918. Staying on at Wisconsin to teach, Hull was at first torn between two schools of psychological thought which prevailed at the time: early behaviorism and Gestalt psychology. He was not long in deciding in favor of the former.

After an experimental project on the influence of tobacco smoking on mental and motor efficiency, Hull was offered the opportunity to teach a course in psychological tests and measurements. Gladly accepting it, he changed the name to ''aptitude testing'' and worked hard at developing it as a sound basis for vocational guidance. The material which he collected in this course was gathered into a book, *Aptitude Testing* (1928). Next, with the help of a grant from the National Research Council, he built a machine that automatically prepared the correlations he needed in his test-construction work.

In 1929 Hull became a research professor of psychology at the Institute of Psychology at Yale University, later incorporated into the Institute of Human Relations. He came to certain definite conclusions about psychology, and in 1930 he stated that psychology is a true natural science, that its primary laws are expressible quantitatively by means of ordinary equations, and that quantitative laws even for the behavior of groups as a whole could be derived from the same primary equations.

The next 10 years were filled with projects dealing not only with aptitude testing but with learning experiments, behavior theory, and hypnosis. As a representative of behaviorism, Hull fell into that school's neobehaviorist period of the 1930s and early 1940s. His basic motivational concept was the ''drive.'' His quantitative system, based on stimulus-response reinforcement theory and using the concepts ''drive reduction'' and ''intervening variables,'' was highly esteemed by psychologists during the 1940s for its objectivity.

Hull was probably the first psychologist to approach hypnosis with the quantitative methodology customarily used in experimental psychology. This combination of experimental methods and the phenomena provided by hypnosis yielded many appropriate topics for experimental problems by his students. *Hypnosis and Suggestibility,* the first extensive systematic investigation of hypnosis with experimental methods, was published in 1933, incorporating the earlier, and better, part of the hypnosis program that Hull had carried out at the University of Wisconsin.

In 1940 Hull published, jointly with C. I. Hovland, R. T. Ross, M. Hall, D. T. Perkins, and F. B. Fitch, *Mathematico-Deductive Theory of Rote Learning*. Three years later his *Principles of Behavior* was published, followed by a revision of his theories in *Essentials of Behavior* (1951). Hull expressed learning theory in terms of quantification, by means of equations which he had derived from a method of scaling originally devised by L. L. Thurstone. In his last book, *A Behavior System* (1952), Hull applied his principles to the behavior of single organisms. His system stands as an important landmark in the history of theoretical psychology. He died in New Haven, Conn., on May 10, 1952.

Further Reading

There is a short biography of Hull by Frank A. Beach in *Biographical Memoirs* of the National Academy of Sciences, vol. 33 (1959), and an autobiographical narrative in Edwin G. Boring and others, eds., *A History of Psychology in Autobiography,* vol. 4 (1952). An interesting exposition of Hull and of the various movements in psychology contemporary with and preceding neobehaviorism is in Melvin H. Marx and William A. Hillix, *Systems and Theories in Psychology* (1963). □

Cordell Hull

Cordell Hull (1871-1955) was an American congressman, secretary of state, and winner of the Nobel Peace Prize in 1945.

Cordell Hull was born on Oct. 2, 1871, in Pickett County, Tenn. He attended normal school at Bowling Green, Ky., and had a year at the National

Normal University at Lebanon, Ohio. He then enrolled in the Cumberland Law School at Lebanon, Tenn., completing a 10-month course in 5 months.

Hull was elected to the Tennessee Legislature at the age of 21, and in 1903 he was appointed to fill an unexpired term as judge of the Fifth Judicial Circuit of the States. In 1906 he was elected to the House of Representatives, where he served, with one interruption, until 1931. In 1930, elected to the U.S. Senate, he took special interest in the tariff, consistently advocating freer trade relations for the United States. He authored the income tax law of 1913 and several subsequent tax laws. He was a devoted supporter of Woodrow Wilson and of the League of Nations.

In 1933 President Franklin Roosevelt appointed Hull secretary of state, and Hull served in this office longer than any other incumbent—until 1944. During Roosevelt's first two administrations, Hull's great contribution was his development of the good-neighbor policy, involving the establishment of more cordial relations with Latin America. In 1933, at the conference of Montevideo (Uruguay), he signed a protocol declaring intervention in the affairs of the independent states of the New World illegal; this was strengthened by a new declaration at the Conference of Buenos Aires in 1937. Hull fought vigorously and successfully for freer trade relationships, lower tariff duties, and reciprocal trade arrangements. The cooperation of the Latin American republics during World War II was largely due to his influence.

Hull conducted the negotiations in the developing crisis with Japan in the late 1930s and early 1940s. He took a firm stand against Japanese imperialism, while seeking to avoid actual armed conflict. During World War II Hull's role was less significant, however, for Roosevelt leaned on other advisers. Hull did, however, visit Moscow in 1943, where he won Premier Stalin's assent to the projected United Nations. Hull worked vigorously for the realization of the United Nations, though he resigned from the State Department in late 1944, partly because of failing health. In 1945 he was awarded the Nobel Peace Prize. Hull died at Bethesda Naval Hospital on July 23, 1955.

Further Reading

Hull left *The Memoirs of Cordell Hull* (2 vols., 1948). For his career as secretary of state see Julius W. Pratt, *Cordell Hull, 1933-44* (2 vols., 1964). He is discussed in Norman A. Graebner, ed., *An Uncertain Tradition: American Secretaries of State in the Twentieth Century* (1961). □

William Hull

William Hull (1753-1825), American military commander, surrendered United States troops at Detroit to the British during the War of 1812, dealing a severe blow to the American war effort.

William Hull was born June 24, 1753, in Derby, Conn. After graduating from Yale College, he studied law in Litchfield and was admitted to the bar in 1775. That July he joined the American army besieging Boston and served actively throughout the Revolutionary War, rising to the rank of lieutenant colonel. After the war Hull set up law practice in Newton, Mass., the home of his wife, Sarah Fuller. He participated in the suppression of Shays' Rebellion and served as a state senator and as a judge of the court of common pleas.

In March 1805 President Thomas Jefferson appointed Hull governor of the newly organized Michigan Territory. Hull was instrumental in obtaining land cessions from the Indians, which added to their growing unrest. In the spring of 1812, after the declaration of war on Great Britain, he accepted a commission as brigadier general and command of the army which was to defend Michigan and to invade Upper Canada. Hull stressed the necessity of controlling Lake Erie, but he incorrectly argued that a large American army at Detroit might compel the British to abandon their naval forces on the lake.

Hull brought a 2,200-man army into Detroit, crossed the Detroit River into Canada on July 12, and occupied Sandwich. There he hesitated. When British commander Gen. Isaac Brock concentrated his forces on him, Hull retreated to Detroit and tried to reopen his lines of communication. This failed, and on August 12 Hull surrendered to Brock. This left Lake Erie and the Michigan country in British control. In defense of his actions Hull claimed that the army

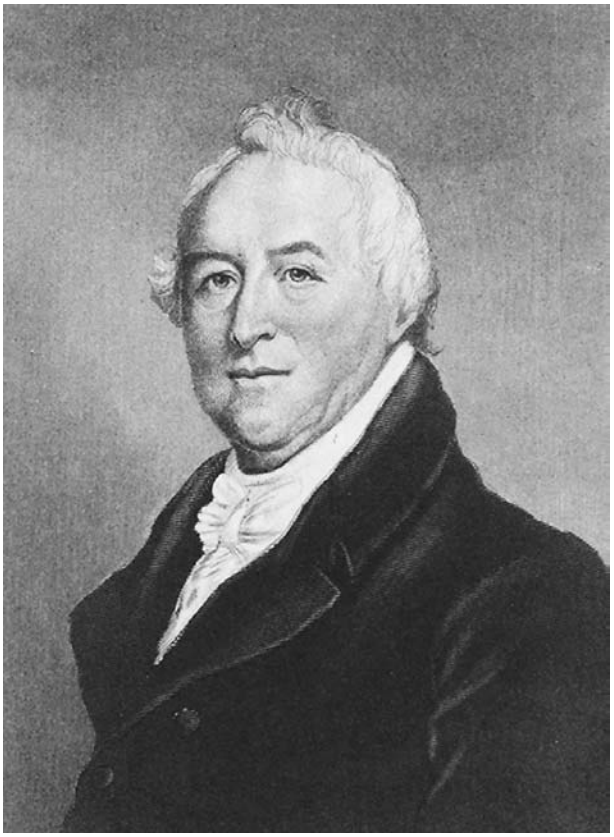

had had only a month's provisions and that continued resistance would have provoked the Michigan Indians, who were with the British, to massacre the civilian population.

A court-martial found Hull guilty of cowardice and neglect of duty, but he was pardoned because of past services. He lost his army position and retired to Newton, where he died on Nov. 29, 1825.

Further Reading

There is no good biography of Hull. His daughter, Maria Campbell, wrote *Revolutionary Services and Civil Life of General William Hull* (1848), which was published together with a work by Hull's grandson James Freeman Clarke, *The History of the Campaign of 1812, and Surrender of the Post of Detroit.* Since Clarke's essay was written to defend Hull, it should be read critically. An account condemning Hull is found in volume 6 of Henry Adams, *History of the United States of America* (9 vols., 1889-1891). A good brief account of Hull's western campaign is in Harry L. Coles, *The War of 1812* (1965).

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Baron Friedrich Heinrich Alexander von Humboldt

Baron Friedrich Heinrich Alexander von Humboldt (1769-1859) was a German scientist who made substantial contributions to geography, geology, geophysics, and meteorology. For much of his life he was associated with the Prussian court, ultimately as a scientific adviser of its rulers.

Of German and French Huguenot parentage, Alexander von Humboldt was born in Berlin on Sept. 14, 1769. His father, an officer in the Prussian army, died early, and Alexander was educated by a private tutor with his brother, Wilhelm. The household was marred by the mother's ''cold and aloof'' temperament. Alexander never married but derived great happiness from friendships with colleagues and others and also from his brother's friendly household.

Humboldt studied at the universities of Frankfurt an der Oder and Göttingen from 1787 and later went to the School of Mines at Freiburg in Saxony. In 1792 he joined the mining department of the Prussian government, and promotion came swiftly. One observation he made which proved crucial in his later researches was on the magnetic qualities of rocks; he also invented a safety lamp.

Explorations and Scientific Observations

In 1796 Humboldt's mother died, and he became sufficiently wealthy to plan a 5-year period of exploration. He started out in June 1799, after studying various techniques of botanical research, meteorological observation, and height estimation from barometric readings.

With Aimé Boupland, a botanist, Humboldt spent 5 years traveling in South America and Mexico, with visits to Cuba and finally to the United States, returning home in August 1804. The achievement was magnificent, for it included new material on volcanoes and on the structure of the Andes, with a vast array of data on climate and on plant geography. The *Personal Narrative* of this expedition was published in French in 1814-1819, and an English translation appeared in 1825; among its admiring readers was Charles Darwin. Humboldt was a splendid scientific observer. He saw that excessive tree felling could be followed by soil erosion, eagerly noted the relics of the Inca and Aztec civilizations, and in France carefully worked out the climatic conditions under which vines could be grown.

From 1804 to 1827 Humboldt lived mainly in Paris as a writer and scientist, still following researches into geomagnetism which eventually, in 1838, led to the discovery of the magnetic pole. From 1827 he lived in Berlin and in 1829 spent 9 months in Siberia on a mining survey with some botanical and geological work. In 1830 he became an adviser to the King of Prussia and acquired increasing influence at court.

Humboldt's *Asie Centrale* appeared in three volumes in Paris in 1843, and the great *Kosmos* in five volumes in Stuttgart from 1845 to 1862. These works cover a vast range of physical and human phenomena. Caustic in comment, Humboldt was benevolent in disposition, but he was quite unable to manage money. He died on May 6, 1859, in Berlin.

Further Reading

Charlotte Kellner, *Alexander von Humboldt* (1963), is a sympathetic study. Gerald R. Crone, *Modern Geographers* (1951), includes a short treatment. Humboldt's influence on modern geography is discussed in Thomas W. Freeman, *A Hundred Years of Geography* (1961). □

Baron Wilhelm von Humboldt

The German educator, statesman, political theorist, and philologist Baron Wilhelm von Humboldt (1767-1835) reformed the Prussian school system and founded the University of Berlin. He was influential in developing the science of comparative philology.

Wilhelm von Humboldt was born in Potsdam on June 22, 1767. He studied law in Berlin and Göttingen. In his essay *Über das Studium des Klassischen Altertums* (1793) he summarized his program for educational reform, which was basically the program of German neohumanism. In Jena (1794-1797) he was a member of Friedrich von Schiller's circle. After traveling through Spain and France, during which Humboldt became interested in philology, he was appointed Prussian resident minister in Rome (1802-1808).

Humboldt was influenced by the educational principles of Johann Pestalozzi. As Prussian minister of education (1809-1810), he sent teachers to Switzerland to study Pestalozzi's methods, and he founded the University of Berlin (1809). Humboldt's ideas profoundly influenced European and American elementary education.

From 1810 to 1819 Humboldt served the government as minister in Vienna, London, and Berlin. He resigned from the ministry in protest against the reactionary policies of the government. His philological works on the Basque language (1821) and on Kavi, the ancient language of Java, published posthumously (1836-1840), were landmarks in their field. He died at Tegel on April 8, 1835.

Political Theory

In *The Sphere and Duties of Government* (published in part in 1792 and completely in 1851) Humboldt held that although the nation-state is a growing body, government is only one of the means aiding its welfare, a means whose sole aim should be to provide security for social development. As in biological evolution, all growth is good, as it brings forth an organism more complex, more diverse, and richer, and government—while a major agent in fostering this development—is not the only one. If it tries to do too much, it interferes with and retards the beneficial effects of other agencies.

Under the influence of romanticism Humboldt became almost mystical as he placed more stress on supra-individual and historically conditioned nationality and viewed individual nationality in turn as part of the universal spiritual and divine life which was the characteristic expression of humanity. In essays on the German (1813) and Prussian (1819) constitutions he advocated a liberalism which would preserve the unique character and traditions of individual states, provinces, and regions, with the constitution of any state adapted to the particular genius of its national character. He rejected both the artificial and atomistic liberalism of the French Revolution, which derived the state from the isolated and arbitrary wills of individuals, and the ultraconservative program to revive the old feudal estates. He advocated a liberalism grounded in tradition with regional self-governing bodies participating in governing a monarchical civil service state.

Further Reading

There is no definitive biography in English on Humboldt. One work is Hermann Klencke, *Lives of the Brothers Humboldt, Alexander and William* (trans. 1952). Humboldt is discussed or mentioned in the following works: Henry Barnard, *Pestalozzi and His Educational System* (1881); Eugene Newton Anderson, *Nationalism and the Cultural Crisis in Prussia, 1806-15* (1939); Leonard Kreiger, *The German Idea of Freedom* (1957); and Walter Horace Bruford, *Culture and Society in Classical Weimar, 1775-1806* (1962).

Additional Sources

Sweet, Paul Robinson, *Wilhelm von Humboldt: a biography,* Columbus: Ohio State University Press, 1978-c1980. □

David Hume

The Scottish philosopher David Hume (1711-1776) developed a philosophy of "mitigated skepticism," which remains a viable alternative to the systems of rationalism, empiricism, and idealism.

If one was to judge a philosopher by a gauge of relevance—the quantity of issues and arguments raised by him that remain central to contemporary thought—David Hume would be rated among the most important figures in philosophy. Ironically, his philosophical writings went unnoticed during his lifetime, and the considerable fame he achieved derived from his work as an essayist and historian. Immanuel Kant's acknowledgment that Hume roused him from his "dogmatic slumbers" stimulated interest in Hume's thought.

With respect to Hume's life there is no better source than the succinct autobiography, *My Own Life,* written 4

months before his death. He was born on April 26, 1711, on the family estate, Ninewells, near Edinburgh. According to Hume, the ''ruling passion'' of his life was literature, and thus his story contains ''little more than the History of my writings.'' As a second son, he was not entitled to a large inheritance, and he failed in two family-sponsored careers in law and business because of his ''unsurmountable aversion to everything but the pursuits of Philosophy and general learning.'' Until he was past 40, Hume was employed only twice. He spent a year in England as a tutor to a mentally ill nobleman, and from 1745 to 1747 Hume was an officer and aide-de-camp to Gen. James Sinclair and attended him on an expedition to the coast of France and military embassies in Vienna and Turin.

Major Works

During an earlier stay in France (1734-1737) Hume had written his major philosophic work, *A Treatise of Human Nature*. The first two volumes were published in 1739 and the third appeared in the following year. The critical reception of the work was singularly unfortunate. In Hume's own words, the *Treatise* ''fell dead born from the press.'' Book I of the *Treatise* was recast as *An Enquiry concerning Human Understanding* and published in 1748. The third volume with minor revisions appeared in 1751 as *An Enquiry concerning the Principles of Morals*. The second volume of the *Treatise* was republished as Part 2 of *Four Dissertations* in 1757. Two sections of this work dealing with liberty and necessity had been incorporated in the first *Enquiry*. Hume's other important work, *Dialogues concerning Natural Religion,* was substantially complete by the mid-1750s, but because of its controversial nature it was published posthumously.

During his lifetime Hume's reputation derived from the publication of his *Political Discourses* (1751) and six-volume *History of England* (1754-1762). When he went to France in 1763 as secretary to the English ambassador, Hume discovered that he was a literary celebrity and a revered figure among the *philosophes*. He led a very happy and active social life even after his retirement to Edinburgh in 1769. He died there on Aug. 25, 1776. He specified in his will that the gravestone be marked only with his name and dates, ''leaving it to Posterity to add the rest.''

''Mitigated Skepticism''

Skepticism is concerned with the truthfulness of human perceptions and ideas. On the level of perception, Hume was the first thinker to consistently point out the disastrous implications of the ''representative theory of perception,'' which he had inherited from both his rationalist and empiricist predecessors. According to this view, when I say that I perceive something such as an elephant, what I actually mean is that I have in my mind a mental idea or image or impression. Such a datum is an internal, mental, subjective *representation* of something that I assume to be an external, physical, objective fact. But there are, at least, two difficulties inherent in ascribing any truth to such perceptions. If truth is understood as the conformity or adequacy between the image and the object, then it is impossible to establish that there is a true world of objects since the only evidence I have of an external world consists of internal images. Further, it is impossible to judge how faithfully mental impressions or ideas represent physical objects.

Hume is aware, however, that this sort of skepticism with regard to the senses does violence to common sense. He suggests that a position of complete skepticism is neither serious nor useful. Academic skepticism (the name derives from a late branch of Plato's school) states that one can never know the truth or falsity of any statement (except, of course, this one). It is, however, a self-refuting theory and is confounded by life itself because ''we make inferences on the basis of our impressions whether they be true or false, real or imaginary.'' Total skepticism is unlivable since ''nature is always too strong for principle.'' Hume therefore advances what he calls ''mitigated skepticism.'' In addition to the exercise of caution in reasoning, this approach attempts to limit philosophical inquiries to topics that are adapted to the capacities of human intelligence. It thus excludes all metaphysical questions concerning the origin of either mind or object as being incapable of demonstration.

Theory of Knowledge

Even though an ultimate explanation of both the subject or object of knowledge is impossible, Hume provides a description of how man senses and understands. He emphasizes the utility of knowledge as opposed to its correctness and suggests that experience begins with feeling rather than thought. He uses the term ''perception'' in its traditional

sense—that is, whatever can be present to the mind from the senses, passions, thought, or reflection. Nonetheless he distinguishes between impressions which are felt and ideas which are thought. In this he stresses the difference between feeling a toothache and thinking about such a pain, which had been obscured by both rationalists and empiricists. Both impressions and ideas are subdivided further into simple and complex; for example, the idea of heat is simple, while the idea of combustion is complex.

These simple divisions are the basis for Hume's ''phenomenalism'' (that is, knowledge consists of ''appearances'' in the mind). Hume distinguishes the various operations of the mind in a descriptive psychology, or ''mental geography.'' Impressions are described as vivacious and lively, whereas ideas are less vivid and, in fact, derived from original impressions. This thesis leads to the conclusion that ''we can never think of any thing which we have not seen without us or felt in our own minds.'' Hume often overestimates the importance of this discovery with the suggestion that the sole criterion for judging ideas is to remove every philosophical ambiguity by asking ''from what impression is that supposed idea derived.'' If there is no corresponding impression, the idea may be dismissed as meaningless. This assumption that all ideas are reducible, in principle, to some impression is a primary commitment of Hume's empiricism. Hume did admit that there are complex ideas, such as the idea of a city, that are not traceable to any single impression. These complex ideas are produced by the freedom of the imagination to transform and relate ideas independently of impressions; such ideas are not susceptible to empirical verification. This represents the major paradox of Hume's philosophy—the imagination which produces every idea beyond sensible immediacy also denies the truth of ideas.

Theory of Ideas

Hume accepts the Cartesian doctrine of the distinct idea—conceivability subject only to the principle of contradiction—as both the unit of reasoning and the criterion of truth. But the doctrine of the distinct idea means that every noncontradictory idea expresses an a priori logical possibility. And the speculative freedom of the imagination to conceive opposites without contradiction makes it impossible to demonstrate any matter of fact or existence. This argument leads to a distinction between relations of ideas (demonstrations which are true a priori) and matters of fact (the opposite of which is distinctly conceivable). And this distinction excludes from the domain of rational determination every factual event, future contingent proposition, and causal relation. For Hume, since truth is posterior to fact, the ideas of reason only express what the mind thinks about reality.

Distinct ideas, or imaginative concepts, are pure antinomies apart from experience as every factual proposition is equally valid a priori. But Hume does acknowledge that such propositions are not equally meaningful either to thought or action. On the level of ideas, Hume offers a conceptual correlative to the exemption of sensation as a form of cognition by his recognition that the meaning of ideas is more important than their truth. What separates meaningful propositions from mere concepts is the subjective impression of belief.

Belief, or the vivacity with which the mind conceives certain ideas and associations, results from the reciprocal relationship between experience and imagination. The cumulative experience of the past and present—for example, the relational factors of constancy, conjunction, and resemblance—gives a bias to the imagination. But it is man's imaginative anticipations of the future that give meaning to his experience. Neither the relational elements of experience nor the propensive function of the imagination, from the viewpoint of the criterion of truth, possesses the slightest rational justification. Hence the interplay between the criterion of truth and the logic of the imagination explains both Hume's skepticism and his conception of sensation and intellection.

The most celebrated example of this argument is Hume's analysis of the causal relation. Every statement which points beyond what is immediately available to the senses and memory rests on an assumption and/or extension of the cause and effect relation. Let us examine two cases: I see lightning and hear thunder; I see a rabbit and then a fox. The question is why I am right in concluding that lightning causes thunder but wrong in believing that rabbits cause foxes. Experience, in both instances, reveals an *A* that is followed by *B,* and repeated experiences show that *A* is always followed by *B* . While the constant conjunction of *A* and *B* might eliminate the rabbit-fox hypothesis, it is of no help in explaining causality because there are all sorts of objects, such as tables and chairs, which are similarly conjoined but not supposed to be causally related. Thus experience reveals only that constant conjunction and priority are sufficient but not necessary conditions for establishing a causal connection. And it is necessity, understood as that which cannot be otherwise than it is, which makes a relation causal in the propositional form of ''If *A* then *B must* appear and if no *A* then no *B*.''

But if necessary connection explains causality, what explains necessity? Experience yields only a particular instance and tells us nothing about the past or the future. Nor is there any necessity discoverable in repeated experiences. That the sun will rise tomorrow because it has in the past is an assumption that the past necessarily causes the future which is, of course, the connection that is to be demonstrated. If experience cannot account for necessity, then reason fares no better. I can always imagine the opposite of any matter of fact without contradiction. If someone tells me that Caesar died of old age or that thunder is uncaused or that the sun will not rise tomorrow, I will not believe him, but there is nothing logically incorrect about such statements since for every probability ''there exists an equal and opposite possibility.'' Thus there is no justifiable knowledge of causal connections in nature, although this is not a denial that there are real causes. Man's supposed knowledge results from repeated associations of *A* and *B* to the point where the imagination makes its customary transition from one object to its usual attendant, that is, ''an object followed

by another, and whose appearance always conveys the thought to that other.''

Because of his skeptical attitude toward the truths of reason Hume attempted to ground his moral theory on the bedrock of feeling—''Reason is, and ought only to be, the slave of the passions.'' In this, Hume followed the ''moral sense'' school and, especially, the thought of Francis Hutcheson. The notion that virtue and vice are to be derived ultimately from impressions of approbation and blame or pleasure and pain shows that Hume anticipated Jeremy Bentham's utilitarianism, a debt which the latter acknowledged. Although Hume considered himself to be primarily a moralist, this doctrine is the least original part of his philosophical writings.

Further Reading

Ernest C. Mossner, who edited several volumes of Hume's correspondence, also wrote the best biography, *The Life of David Hume* (1954). John H. Burton, *Life and Correspondence of David Hume* (1846; repr. 1967), is still useful. Good studies of Hume include John A. Passmore, *Hume's Intentions* (1952); Farhang Zabeeh, *Hume, Precursor of Modern Empiricism* (1960); and Charles W. Hendel, *Studies in the Philosophy of David Hume* (1963). Also useful are Alfred B. Glathe, *Hume's Theory of the Passions and of Morals* (1950); and Antony Flew, *Hume's Philosophy of Belief* (1961), a study of the first *Enquiry*. Various aspects of Hume's work are considered in several anthologies of critical opinion: D. F. Pears, ed., *David Hume: A Symposium* (1963); Alexander Sesonske and Noel Fleming, eds., *Human Understanding: Studies in the Philosophy of David Hume* (1965); and V. C. Chappell, ed., *Hume* (1966). □

Hubert Horatio Humphrey Jr.

Hubert Horatio Humphrey, Jr. (1911-1978), the pharmacist turned politician, served different constituencies as mayor of Minneapolis, United States senator from Minnesota, and vice-president of the United States. He was an unsuccessful candidate for the presidency of the United States in 1968.

For 35 years, 1943-1978, Hubert Horatio Humphrey, Jr., held various public offices. At all times he was the liberal candidate for these public positions. Rather early Humphrey knew the meaning of the term ''empirical collectivism,'' which, applied to government, meant providing answers to various *bona-fide* public problems that confronted the American people. When the people were faced with problems to which they could not find solutions individually or by group actions, they could call upon government to resolve those problems. On various occasions Humphrey proposed that government take over responsibility from the individuals or the groups.

Probably the experiences of his family and of neighbors and farmers in the state of South Dakota were responsible for Humphrey's proposals. The people of the state ran into problems of various kinds, including dust bowls, bank failures, farm failures, and depressed economic situations.

Hubert's father was a small businessman, a pharmacist and owner of several different drug stores in South Dakota, first in Wallace, then in Dorland, and finally in Huron. Actually, he was not successful before the 1930s. The Huron drug store succeeded, becoming the first Walgreen Agency in the United States. Before this there were ups and downs in the business which reflected economic conditions in South Dakota. They also affected the family and Hubert. For example, in 1927 Humphrey's father was forced to sell their home to pay off debts of his business. The same thing had happened in 1932, when Humphrey was forced to withdraw from the University of Minnesota.

Education for Public Service

Humphrey was educated in the Dorland public schools and graduated from high school in 1929. He enrolled at the University of Minnesota in that year, remaining as a student for the next three years. Failure of his father's business forced Humphrey out of the university in 1932. In December of 1932 he was enrolled as a student at Capitol College of Pharmacy in Denver, Colorado. He graduated from this intensive program in six months. He then returned to the new drug store in Huron and was employed by his father. In Humphrey's words, ''The drug store was my life and it seemed then it might always be.'' He remained as a druggist

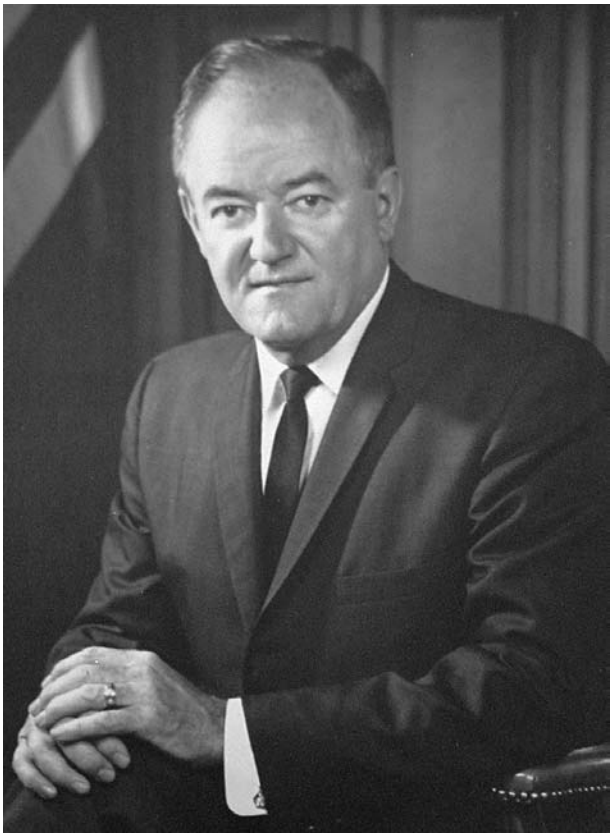

during the years 1933-1937. He was married to Muriel Buck in 1936, and they became a small town family. But Humphrey proved that he could do other things. Again he enrolled at the University of Minnesota in 1937 and received his Bachelor of Arts degree in 1939. He entered the master's program in political science at Louisiana State University and was awarded his graduate degree in 1940. He and his family returned to Minneapolis, and Humphrey did further graduate work at the University of Minnesota. He did not receive his Doctor of Philosophy degree because he did not complete his dissertation.

Other things were more important than becoming a professor of political science. From 1941 to 1945 Humphrey had various public service jobs, including state director of war production training and reemployment, assistant director of the War Manpower Commission, and mayor of Minneapolis. These positions served as stepping stones in his later political career.

Political Career

Humphrey's first attempt at elected public office occurred in 1943 when he attempted to win election as a mayoral candidate. He was narrowly defeated, but he benefitted from his loss. In 1945 he was elected mayor and won reelection in 1947.

Humphrey had his first chance to put at least one of his proposals into practice. He believed in the civil rights of all Americans, including African Americans. He successfully proposed to the city council that it adopt a fair employment practices ordinance. In 1948 Humphrey had an opportunity to do something about civil rights at the Democratic national convention. He and other liberal Democrats who were members of the platform committee were opposed to the proposed weak plank on civil rights. These liberals challenged the leadership of the party, and Humphrey gave a minority report before the convention. Among other things, he said, ''There are those who say: This issue of civil rights is an infringement on State's rights. The time has arrived for the Democratic Party to get out of the shadow of State's rights and walk forth-rightfully into the bright sunshine of human rights.''

The delegates were so excited at Humphrey's statements that they paraded around the convention floor and voted in favor of the stronger civil rights position set forth in the minority report. One of the consequences was that conservative Southern Democrats walked out of that convention and established a splinter party, the Dixiecrats. President Truman had to face the Republican candidate (Tom Dewey) and two splinter party candidates from the right (J. Strom Thurman) and the left (Henry A. Wallace) of the Democratic Party. He won reelection in part because of the victories of various strong senatorial candidates, including Guy Gillette of Iowa, Paul Douglas of Illinois, Estes Kefauver of Tennessee, Bob Kerr of Oklahoma, Matt Neely of West Virginia, and Hubert Humphrey of Minnesota.

Although the Democrats were in complete control of the Congress, no law guaranteeing the civil rights of African Americans could be passed. The first modern civil rights law was adopted in 1957 under a Republican president, Dwight Eisenhower. This law of 1957 was followed by other civil rights and voting rights laws in 1960, 1964, 1965, 1968, and 1972.

Civil rights was only one of the political goals of Hubert Humphrey. On other occasions he proposed the establishment of the Peace Corps, the creation of a Food for Peace program, and legislation favoring labor unions, farmers, and the unemployed. Humphrey was concerned about the bigotry confronting Jews, discrimination against African Americans, better working conditions for labor, economic protection for American farmers, and laws in the public interest.

Humphrey was in the Senate from 1949 to 1965 and from 1971 to January 1978. He was vice president from 1965 to 1969. During those years Humphrey had a number of opportunities to talk about his proposals. His reelections went hand in hand with his concerns about these various groups. The question was whether these groups would follow a two way street, maintaining their support for Humphrey and his political success.

Communists, Conservatives, and Liberal Democrats

Humphrey was challenged by, and in turn challenged, three major groups of foes at some time in his political life. During World War II, and especially in 1943 and 1944, Humphrey had trouble with the Communists and the extreme left wingers. He was chiefly responsible for the establishment of a non-communist liberal organization, Americans for a Democratic Society. During the same period of time Humphrey expressed concern over the two progressive parties in the State of Minnesota, the Democrats and the Farmer-Laborites. He had recognized that the left wing of the Farmer-Labor Party was controlled by the left, and he and others wanted to unify these two parties without any support from the radicals. Humphrey and others had gone to a state party convention in 1944, but they were forced to withdraw and establish a ''rump convention'' elsewhere. This was just one occasion when Humphrey was called a fascist and a war monger.

While Humphrey believed that he was an anti-communist, conservatives within the Democratic and Republican parties would not accept his claim. This was especially true within that period known as McCarthyism (1950-1954), when Humphrey and the liberal Democrats were accused of being ''soft on Communism.'' It was at this time that the liberals under the leadership of Senator Humphrey proposed that Congress adopt the toughest anti-communist bill, the Communist Control Bill. What the liberals had done was to accuse the conservatives of being ''soft on Communism,'' and they forced Congress to adopt this legislation. So many constitutional questions were present in this law, it was never enforced.

The conservatives and Humphrey challenged each other on other occasions. For example, as a freshman senator Humphrey had spoken about a conservative, Senator Harry Flood Byrd of Virginia, who was not present in the Senate. Humphrey was not concerned about the rules of the Senate nor the fact that he did not have the support of the

inner circle in the Senate. Humphrey had made mistakes in this attack, and he decided thereafter to follow the Senate rules. He later became a member of the inner circle, as was demonstrated in 1961 when he was chosen the majority whip of the Senate.

Whenever Humphrey wanted to run for the presidency of the United States he was challenged by liberal Democrats, including Jack and Bobby Kennedy, Gene McCarthy, and George McGovern. In 1960 Humphrey entered several state presidential primaries. He did not have much money and had to campaign on a bus. Jack Kennedy flew from place to place and campaigned with the support of celebrities from Hollywood. In Humphrey's words: ''I heard a plane overhead. On my cot, bundled in layers of uncomfortable clothes, both chilled and sweaty, I yelled, 'Come down here, Jack, and play fair.'''

Humphrey almost lost the 1960 presidential primary in Wisconsin and did lose the presidential primary in West Virginia. Immediately thereafter he withdrew from that presidential race and ran again for the United States Senate. He believed that he would spend the rest of his political life in the Senate. In 1964 this changed once again. President Lyndon Johnson selected Humphrey to be his running mate. While Johnson was overwhelmingly reelected, he still lost the confidence of the American people in the next four years as a consequence of increasing involvement in the war in Vietnam. Johnson almost lost the 1968 presidential primary in New Hampshire, and then he told the American people that he would not run for reelection.

Humphrey and other liberals—Gene McCarthy, George McGovern, and Bobby Kennedy—entered the 1968 primaries. Because Humphrey was part of the establishment and therefore responsible for the Vietnamese venture, he was opposed by many liberals, including McCarthy, McGovern, and Bobby Kennedy. Bobby Kennedy's effort ended in June when he was assassinated, but Kennedy's supporters would not join with Humphrey. Humphrey became the Democratic candidate for the presidency in 1968, but during the national convention the streets of Chicago were filled with anti-war rioters. At most Humphrey could only count on lukewarm support from McCarthy and McGovern. When Humphrey campaigned on college campuses and in major American cities he was heckled by anti-war activists. So many of these people refused to vote in that year that Humphrey lost the election to Richard Nixon.

Defeated and no doubt disappointed Humphrey returned to Minnesota and for the next two years served as a professor of public affairs at the university. This career did not last long, because in 1970 and again in 1976 Humphrey was reelected to the U.S. Senate.

In 1968 and again in 1977 doctors operated on Humphrey for cancer. In October 1977 Humphrey knew that his death was imminent and made his last trip to the Senate. On October 25 Humphrey was applauded by the senators and their guests, and several praised him in their speeches. On January 14, 1978, there was to be a tribute to Hubert Humphrey. Humphrey died the evening before. His Senate term was completed by his wife.

Further Reading

There are various books by Humphrey and about Humphrey and his ideas. There is an autobiography, *The Education of a Public Man* (1976), and a biography, *Hubert Humphrey: The Man and His Dream* (1978) by S. D. Engelmayer and R. J. Wagman. Humphrey was the author of *Beyond Civil Rights: A New Day of Equality* (1968), *Intergration vs. Segregation* (1964), *War on Poverty* (1964), and *Young American in the ''Now'' World* (1971). Humphrey was an able orator, and his notable statements were compiled by Perry D. Hall, *The Quotable Hubert H. Humphrey.* □

Friedensreich Hundertwasser

Austrian born visionary painter and spiritual ecologist Friedensreich Hundertwasser (Friedrich Stowasser; born 1928) consistently worked with spiral motifs, primitive forms, spectral colors, and repetitive patterns. Although influenced by other Viennese artists, Hundertwasser was never formally affiliated with any ''ism.''

Friedensreich Hundertwasser was born Friedrich Stowasser in Vienna on December 15, 1928, of a Jewish mother and a Christian father. His father died in 1929. Hundertwasser was baptized in 1937 and supposedly joined the Hitler Youth Corps in 1941. In 1943 69 of his maternal relatives were deported and killed in Nazi concentration camps. During the war and the Russian occupation Hundertwasser lived in a Viennese cellar with his mother. Decades after the Hitler period he could be seen carrying a satchel containing a passport, foreign currencies, and a portable painting set, among other essentials. Hundertwasser married in 1958, while in Gibraltar, and was subsequently divorced in 1960. In 1962, after spending a year in Japan, he married Juuko Ikewada in Venice. They were divorced four years later.

Hundertwasser is viewed as an international, independent artist. He traveled, lived, and worked in various locations throughout Europe, the East, North Africa, New Zealand, and Australia and was never formally affiliated with any school of painting or ''ism.'' In 1949 he selected and assumed the name Hundertwasser (Hundred Water), and in 1969 Friedensreich (Kingdom of Peace), often adding Regenstag (Rainy Day), a name that he originally invented for the converted sailing ship upon which he sometimes lived.

From 1936 to 1937 Hundertwasser attended Montessori School in Vienna, a learning experience to which he would later credit the choice of color in his paintings. His formal art training included three months at the Academy of Fine Arts in Vienna in 1948 and a day at the Ecole des Beaux-Arts in Paris in 1950. As a mature artist he professed an intense dislike for all art theory, including color theory.

Hundertwasser believed that painting is a religious experience. Opting always for spiritualism over rationalism, he preferred to be viewed as a ''magician of vegetation.'' In 1954 the artist developed a quasi-mystical philosophy of artistic creation and perception called ''Transautomatism'' which he later developed into a ''Grammar of Vision.''

Hundertwasser's early paintings were heavily influenced by the Vienna Secession tradition of Egon Schiele and Gustav Klimt. His works from 1949 through 1953 also display close affinity with well-known paintings by Paul Klee. In 1953 the spiral motif first appeared in his work and became the most consistent formal element of his mature style. The artist, who first recognized the spiral while viewing a film called ''Imagery of the Insane,'' defined the motif as a ''biological spiral'' and ''a symbol of life.'' Throughout his career Hundertwasser used the six spectral colors almost exclusively. His later work combined these with metallic colors such as gold, silver, bronze, or aluminum. His forms are archaic and primitive and his picture surfaces are often covered by repetitive patterns.

It was the artist's intention to offer his viewers a glimpse of Paradise, constructed while the creator is in a dream state. The work is rarely disturbing and almost always highly decorative. Hundertwasser made no attempt to identify universals with his primitivized forms, and as a result his language remains relatively private. The audience is given only limited access to the painter's fantasy experiences. Hundertwasser's dreams were more than a little repetitive, but usually pleasant.

Numerous exhibitions of Hundertwasser's paintings have been mounted, including one-man shows at the Art Club, Vienna (1952); Studio Paul Facchetti, Paris (1954, 1960, 1965, and 1974); Tokyo Gallery (1961); Austrian Pavilion, Binnale, Venice (1962); Kestner-Gesellschaft, Hannover (1966); University of California, Berkeley (1968); Auckland City Art Gallery, New Zealand (1973); and a retrospective at the Haus der Kunst, Munich (1975). In 1957 Hundertwasser was awarded the Prix du Syndicat d'Initiative, Première Bordeaux (France) Biennale, and in 1959 the Sanbra Prize at the Fifth São Paulo (Brazil) Biennale. That same year he assumed a guest lectureship in Hamburg at the Kunsthochschule der Freien und Hansestadt, only to be asked to leave his post because he performed the ''endless line,'' a ten mile, two days and nights spiral. He was also awarded the Mainichi Prize at the Sixth International Art Exhibition, Tokyo, in 1961.

The artist's public lectures and manifestations include: ''Art Is Always Changing'' (Salzburg, 1949); ''My Aspiration: To Free Myself from the Universal Bluff of our Civilization'' (Vienna, 1952); ''Mouldiness Manifesto: Against Rationalism in Architecture'' (Austria and Germany, 1958); ''Les Ortilles'' (Paris, 1959); ''Naked Speech'' (Munich, 1968); ''Intensive Naked Demonstration'' (Vienna, 1968); and ''Your right to windows—your duty to the trees'' (1972).

A diverse artist, Hundertwasser also designed a church in 1987 and a day-care center in Frankfurt, Germany (1987). He created postage stamp designs for Austria, Senegal, and the Cape Verde Islands. He also designed relief medallions for the Austrian Mint, environmental posters donated to various environmental groups, and various architectural models.

Hundertwasser received the Austrian State Award for Arts in 1980 and the Austrian Protection of Nature Award in 1981. He resided in Vienna.

Further Reading

Friedrich Hundertwasser, by Herschel B. Chipp and Brenda Richardson, published in conjunction with the University of California, Berkeley's 1968 Hundertwasser exhibition, is of particular value to the English speaking audience. The catalogue includes an informed introductory essay, the artist's ''Mouldiness Manifesto,'' commentaries by graduate students who participated in a Hundertwasser seminar, and a personal reminiscence by collector Joachim Hean Aberbach. *Hundertwasser,* a small scale but well-executed catalogue published by Aberbach Fine Art, New York (1973), is another good source, as is *Hundertwasser Rainy Day,* by Manfred Bockelmann (1972). □

Hung Hsiu-ch'üan

Hung Hsiu-ch'üan (1814-1864) was a Chinese religious leader and founder of the Taiping sect. His beliefs led to the Taiping Rebellion.

Hung Hsiu-ch'üan was born on Jan. 1, 1814, not far from Canton to a poor peasant family of the Hakka minority group. Because the young boy displayed some intelligence, his family pooled its resources in order to give him an education. In 1827 Hung participated in the official civil service examinations for the first time, and, although he passed the preliminary examination, he failed the district examination in Canton. Despite repeated attempts he was never successful and became one of those frustrated scholars who eked out a living as a low-paid teacher and who in times of crisis often provided the leaders and supporters of rebellious movements.

Birth of a Religion

In 1836, when in Canton for another unsuccessful attempt at the examinations, Hung heard a Christian missionary preach and was given some religious tracts. In the following year, after failing again, he suffered a nervous collapse. While in a coma he had visions of a fatherly old man who complained that men had forsaken him and were worshiping demons. A middle-aged man also appeared who instructed Hung in the slaying of demons. The true significance of his visions did not become apparent to Hung until 1843, when he took the trouble to read the Christian tracts he had been given 7 years earlier. Hung suddenly realized that the old man was God the Father and the middle-aged man, Jesus Christ, the Elder Brother and that Hung, as the Younger Brother, was commissioned to stamp out the worship of demons.

In 1844 Hung converted the members of his family to his new religion and then, because of local Chinese animosity, went to Kwangsi to preach among the Hakka. The religious group that Hung founded was known as the God Worshipers Society and was initially a purely religious organization, but government persecution and local opposition eventually forced it to assume a political role.

Taiping Rebellion

In July 1850 Hung and his followers decided to resist the government forces that had been sent to wipe them out, and the Taiping Rebellion began. As avowed rebels with dynastic aspirations, the God Worshipers changed their name to the T'ai-p'ing T'ien-kuo, ''Celestial Kingdom of Peace,'' and Hung was declared T'ien-wang, or ''Celestial King.'' The Taiping forces swept northward in the spring of 1852 and by March of 1853 had taken Nanking, which became the ''Celestial Capital.''

Thousands of desperate peasants joined Hung's theocratic state. Although his understanding of Christianity was rather limited, it did not prevent Hung from developing his own ideas, which were accepted by his followers as the word of God. Prostitution, foot-binding, and slaves were prohibited, as were opium smoking, adultery, gambling, and the use of wine and tobacco. All property belonged to the state, which in turn provided for the needs of the people. Women were allowed to hold land and serve in the army and administration, but the sexes were rigidly separated. Monogamy was the rule, and, contrary to the Chinese custom of religious tolerance, all followers had to believe in the one true God. The Manchus, whom Hung regarded as alien conquerors and the personification of evil, were slated to be eliminated, as were Confucian culture and the gentry-literati-official class.

The competent leadership, tight military organization, and fanatical devotion to the cause which had made the Taiping forces almost invincible was, however, dissipated by jealousy and intrigue. In 1856, after an attempted usurpation, Hung ordered a bloodbath of his closest advisers, withdrew to his harem, and left the governing of the Taiping kingdom, which encompassed most of central China, to his incompetent relatives.

Under the leadership of Tseng Kuo-fan, the imperial forces began to reverse the tide in 1860. With two new imperial armies in the field, one under Li Hung-chang in Kiangsu and the other under Tso Tsung-t'ang in Chekiang, Nanking was finally taken on July 19, 1864. Hung Hsiu-ch'üan, who had placed his trust in divine guidance, had committed suicide on June 1. The victors found his body wrapped in yellow satin embroidered with dragons in a sewer under his palace.

Further Reading

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Hung-wu

Hung-wu (1328-1398) was the founder of the Ming dynasty of China. He provided the basis for much of China's subsequent development and expansion.

Born into a poor peasant family in modern Anhwei Province, Chu Yüan-chang, as Hung-wu was originally named, had no schooling and was orphaned at the age of 16. He entered a monastery for subsistence, became a mendicant monk in the Huai River valley, and participated in the popular uprisings organized by the White Lotus—Maitreya secret societies against the Mongol rule.

Rise to Power

In April 1352 Chu joined the local leader Kuo Tzuhsing and soon gained his confidence. By marrying Kuo's foster daughter, Chu succeeded to the command after Kuo's death in 1355 and set out to contest power with his rivals. Chu differed from other rebels in restraining his men from killing and plunder and in his effort to recruit educated people to his service.

After some initial success Chu led his forces across the Yangtze, capturing Nanking (1356) and defeating his leading opponent, Ch'en Yu-liang (1363); he proclaimed him-

self the prince of Wu in 1364. He continued campaigning to eliminate his adversaries, first Chang Shihch'eng, then Fang Kuo-chen in 1364-1367, while his general captured Peking in 1368. On Jan. 23, 1368, Chu, not yet 40, ascended the throne of Ming (Brilliance), adopted the reign title Hung-wu (Grand Military Achievement), and made his capital in Nanking.

Emperor of China

Hung-wu directed his lieutenants to complete the unification of China. In 1368-1369 his general Hsü Ta campaigned against the Mongols in Shansi and Shensi. Szechwan was captured in 1371, and Ming forces moved into Manchuria. Yünnan became a Chinese province in 1381. Ming forces went as far as Karakorum and Hami (in Dzungaria). In the east, Korea and Japan both acknowledged Chinese suzerainty, while traditional vassals in Southeast Asia such as Annam and Champa also submitted.

On the other hand, Hung-wu devoted himself to restructuring the political and military institutions by synthesizing the traditional system with Mongol precedent. The Emperor took personal supervision over the six ministries: personnel, revenue, rites, war, justice, and works. The branch central secretariat, which once exercised overall power in a province, was changed to a system of administrative commissioners. The central military commission created in 1361 was fragmented into five military commissions in 1380. National defense fell on ''military families,'' who alternated between military duties and cultivating their fields for subsistence. The system of civil service was revived, and traditional institutions such as the Censorate, Hanlin Academy, and the National University were restored. In 1382 the Emperor organized a secret service known as the ''Embroidered-uniform Guard'' with unlimited police and judicial authority over every individual in the state.

In social and economic spheres the Emperor devised various measures for control over the population and the inflow of revenue. Foremost of these was a scheme of population registration known as the *li-chia* system. Every 10 households formed a *chia* with one man as chief; 10 *chia* made a *li,* which, together with 10 *chia* chiefs, made a total of 110 households headed by a *li* leader. This served as a basis for labor services as well as a security check.

In addition the Emperor revived the Yüan system of population classification, under which people were grouped under three heads, military, civil, and crafts, and were forbidden to shift from one class to another. The Emperor was known for his benevolent treatment of the peasants. He established a special agricultural bureau to assist farmers and reduced or suspended their tax payment in times of distress. However, he treated the rich differently. The head of a wealthy family was usually chosen as ''tax captain'' for the collection and delivery of the allotted quota of revenue to the government. For effective collection of taxes, population and land registers were compiled and kept up to date.

Assessment of His Reign

Hung-wu's reign, despite its achievement, was marred by excessive violence against officials and scholars whom the Emperor regarded as dangerous to his throne. The terror was a product of the Emperor's uneasiness over the arrogance of the intellectuals who secretly despised his humble origin. While it was common for officials to suffer harsh treatment, the Emperor inaugurated three successive purges against his former comrades which took a heavy toll of lives.

The most notorious was the case of Hu Wei-yung, the prime minister who was executed on the charge of sedition in 1380. The second and third purges, in 1385 and 1393, were designed to eliminate military officials whom the Emperor considered too powerful to be acquiesced to. Altogether, several tens of thousands of innocent people were put to death on trumped-up charges.

Hung-wu died in June 1398 and received the posthumous temple name T'ai-tzu (Grand Progenitor). Hungwu was a controversial figure in history. Condemned as a ruthless dictator and cruel tyrant for the notorious means to achieve his ends, he was also praised as a vigorous ruler for founding a new dynasty out of ruins and for laying the foundation of the Chinese systems and achievements of the subsequent centuries. Hung-wu was quick to learn from his tutors and became quite conversant with the literary tradition. About 20 titles of works attributed to his authorship are still extant today.

Further Reading

There is no book-length biography of Hung-wu in English, although several substantial contributions have lately appeared in Sinological journals. A brief but out-of-date biographical notice is included in H. A. Giles, *A Chinese Biographical Dictionary* (1898). A succinct résumé of Hung-wu's rise to power is in F. W. Mote, *The Poet Kao Ch'i, 1336-1374* (1962). For details on the government institutions founded by Hung-wu see Charles O. Hucker, *The Traditional Chinese State in Ming Times, 1368-1644* (1961) and *Chinese Government in Ming Times* (1969). Recommended for background are C. P. Fitzgerald, *China: A Short Cultural History* (1935); L. Carrington Goodrich, *A Short History of the Chinese People* (1943); and Edwin O. Reischauer and John K. Fairbank, *East Asia: The Great Tradition* (1958). □

Hun Sen

A Cambodian political leader, Hun Sen (born 1951) early in 1985, at the age of 33, became the then youngest premier of any country in the world.

Hun Sen was born the second son of a family of poor peasants on April 8, 1951, in a hamlet in Cambodia's southeastern Kompong Cham province, which borders Vietnam. The location of the area of his birth was to prove significant for his career in the 1970s, as it

early on was to bring him in contact with nearby Vietnamese political and military leaders and their Cambodian allies.

Hun Sen's formal schooling was haphazard. Reportedly he received primary education in Phnom Penh while living with relatives. But he did not go beyond this, and instead was soon swept up as an adolescent participant in various revolutionary youth movements. These movements themselves reflected the turbulent power struggle among Cambodian communists, including Hanoi-oriented leaders, during the middle 1960s. This struggle culminated in the founding of the Communist Party of Kampuchea (CPK) in 1966. Hun Sen appears to have drifted between farming work with his family in Kompong Cham and underground organizational activity, including for a supposed ''youth wing'' of the party. The continued communist factional squabbling left Hun Sen relatively untainted. And, in any case, the establishment of the government of Marshal Lon Nol after the overthrow on March 18, 1970, of the longtime regime of Prince Norodom Sihanouk solidified the communist struggle. This solidification for the moment strengthened the common cause of communist Cambodian dissidents in or on the fringes of the CPK with the general leadership of Hanoi and its Cambodian followers.

Member of the Khmer Rouge

Already in late 1968 Hun Sen formally had joined the CPK, conventionally called the ''Khmer Rouge.'' Cadre course training followed, and in subsequent years he was to distinguish himself in guerrilla combat against the U.S.-backed Lon Nol forces. Hun Sen is said to have lost his left eye and to have been severely wounded four more times in the fighting, which included the Khmer Rouge's Eastern Zone area of operations. This area included his home province of Kompong Cham.

On April 17, 1975, the victorious Khmer Rouge forces, having driven Lon Nol into exile and consolidated their hold on Phnom Penh and on most major Cambodian towns, proclaimed the birth of the state of ''Democratic Kampuchea'' (DK). By this time Hun Sen, though barely 24 years old, had risen to the rank of Khmer Rouge division commander. He was asked to participate in at least one of the major Khmer Rouge victory celebrations in Phnom Penh during April 1975, an indication that he was trusted by Pol Pot, Khieu Sampan, Ieng Sary, and other senior CPK and DK leaders.

This spirit of trust and amity was not to last long, however. Hun Sen returned to Kompong Cham as Khmer Rouge commander and senior CPK cadre while the Pol Pot holocaust designed to ''cleanse'' Cambodian society was being unleashed. The extent of Hun Sen's own involvement in the deliberate campaign of killing and maltreatment that was to cost a million Cambodian lives remains to be determined.

Break With Pol Pot

A number of factors influenced Hun Sen's position in the 1975-1977 period prior to his break with Pol Pot and the DK. Because of his limited formal education and youth, he had escaped the maniacal suspicion among the Pol Pot entourage of all those Cambodians who, because of their education or maturity, automatically were perceived as poisoned by the ideologies of the hated regimes of the past. Hun Sen's combat service also helped. But it was precisely in the Eastern Zone, particularly Kompong Cham, that underground Khmer Rouge opposition to the bloody ''year zero'' tactics of the Pol Pot regime first manifested itself.

This opposition centered around the older, Vietnamese influenced Cambodian communists and their younger followers, about 2,000 of whom had gone to Hanoi after the 1954 Geneva peace conference which had partitioned Vietnam and given separate status to Cambodia and Laos. They had seen little chance of developing the communist resistance in Cambodia at the time, and they largely returned to Cambodia only after Prince Norodom Sihanouk's fall in 1970 in order to ally themselves with Pol Pot's Khmer Rouge in the struggle against Lon Nol's regime. Though identified early with Pol Pot's CPK and its guerrillas, Hun Sen's posting in Kompong Cham through most of the 1970s and the proximity of Vietnamese communist cadres across the border in neighboring South Vietnam had their effect. Being too young and not senior enough in party affairs to be suspected by his Khmer Rouge mentors, Hun Sen escaped the purges of the older Vietnamese-oriented communists ordered by Pol Pot in the Eastern Zone after he had established his DK regime in Phnom Penh in 1975.

Mutual suspicion between the Cambodian communist factions continued to mount in the years after 1975, catching Hun Sen in the middle. This suspicion was fed by ancient Cambodian-Vietnamese ethnic hostility and by resentment felt by Cambodian communists who had not gone to Hanoi believing that the Socialist Republic of Vietnam unifying North and South Vietnam since 1975 meant to dominate Cambodia and Laos, in keeping with Ho Chi Minh's old dream of a single communist Indochina state. Perhaps well before September 24, 1977, Hun Sen had made a major irrevocable life decision. On that date, Khmer Rouge forces, on orders of Pol Pot, crossed into South Vietnam's Tay Ninh province hunting for suspected Vietnam sympathizers among CPK cadres. There is some, but not conclusive, evidence that Khmer Rouge forces already had gone on similar ''hunting'' missions in Tay Ninh during the months before this incursion.

If Hun Sen, even before that date, already quietly had decided to defect, the September incursion wholly committed him to cast his lot with his pro-Vietnamese party companions. In one press interview a decade later he was to declare that already early in 1977 he had refused Khmer Rouge command orders to arrest and search for suspected CPK comrades in his territory.

Along with other Eastern Zone Cambodian communist dissidents, Hun Sen now went to Hanoi, receiving further training (as he was to put it later) in ''people's leadership.'' He also almost certainly supplied his Vietnamese mentors with information on Khmer Rouge tactical military intentions of ''rectifying'' the DK's long disputed southeastern border with Vietnam. He also joined a fellow former Eastern Zone Khmer Rouge division commander, Heng Samrin, in organizing a Vietnam-sponsored Kampuchean National

Front for National Salvation (KNUFNS)—a shadow government and movement to replace Pol Pot's CPK and DK regime.

After a 110,000-man Vietnamese army invaded Cambodia on December 30, 1978, drove out the Pol Pot-controlled DK regime from Phnom Penh, and occupied virtually all of the country, most of the KNUFNS leadership reconstituted itself as the cabinet of a new People's Republic of Kampuchea (PRK), formally proclaimed in Phnom Penh on January 10, 1979. On that same date, Hun Sen became minister of foreign affairs of the PRK and a Politburo member of the new government's guiding political party, the Kampuchean People's Revolutionary Party (KPRP).

Hun Sen Becomes Premier

On December 24, 1984, the PRK's chairman of the council of ministers, Prime Minister Chan Sy, died while undergoing medical treatment in the Soviet Union. On January 14, 1985, the Eighth Session of the PRK National Assembly elected Hun Sen to the premiership. Toward the end of 1986 Hun Sen, in a gradual transfer, initially passed his foreign affairs minister's post over to KPRP Politburo member Kong Korm. However, by the first week of December 1987, in a general cabinet shake-up that reflected a leadership need for stronger and independent initiatives in economic development and foreign policy discussions, Hun Sen resumed the foreign minister's office along with his premiership. Hun Sen also was elected chairman of the PRK National Assembly at its January 1985 session.

Along with his membership in the Politburo, the Central Committee, and the secretariat of the KPRP, the joint cabinet seats of premier and foreign minister unquestionably have made Hun Sen the second most powerful figure in his government after head of state Heng Samrin. On April 30, 1989, there came a technical change in Hun Sen's position as the PRK formally changed its name to State of Cambodia. This name change was in accordance with a new peace strategy of inclusion, so as to broaden the appeal of the Heng Samrin-Hun Sen government to various opposition groups, among them the remnants of Pol Pot's DK and Khmer Rouge organization.

As premier, and for more than a decade also as foreign minister, Hun Sen showed remarkable political skills in retaining support—or at least not incurring strong hostility—among different factions in his party and government, including the older, Vietnam-oriented dissidents of the original Khmer Rouge who left Pol Pot; the hard-line, avowedly more ''nationalistic,'' younger KPRP cadres suspicious of both Hanoi and foreign support from the USSR; a pro-Soviet faction around former premier Pen Sovan; and other lesser factions.

In the years from 1979 to 1983, Hun Sen's efforts primarily were designed to win as broad acceptance as possible for the PRK, not only among other communist regimes of the world, but also in the Third World generally. This strategy was designed, among other goals, to minimize the influence of China, which, alone among the major powers, continued to support Pol Pot's DK diplomatically and with military supplies. Hun Sen initially also emphasized the importance of close PRK political and military relations with Vietnam, but later joined Hanoi in approving the Vietnamese military withdrawal and in stressing Cambodia's need to be self-reliant. At the beginning of 1981, in part as a result of frequent visits to various world capitals by Hun Sen, the PRK regime had already secured official diplomatic recognition from some 30 countries and had neutralized much hostility in the Third World, although the PRK continued to be refused a seat in the United Nations as Cambodia's legitimate government.

The Long Search for Peace

After 1983 Hun Sen increasingly entered into dialogue with Indonesian and Thai officials and with other nations to find a Cambodian peace settlement. He helped defuse the potentially explosive Cambodian border conflict with Thailand between 1985 and 1987. But he continued to voice strong reservations at various international conferences over a possible interim United Nations regime in Cambodia, perhaps headed by Prince Norodom Sihanouk, pending general elections.

After June 1982 Hun Sen and his government faced the unification of major Cambodian opposition groups that stepped-up guerrilla attacks, including attacks by the 40,000-man Khmer Rouge. The vehicle of this combined opposition was the UN-and U.S.-recognized Coalition Government of Democratic Kampuchea (CGDK). At the same time, economic stagnation and international pressure also were compelling Vietnam to accelerate withdrawing forces from Cambodia. In an almost endless series of direct discussions between Hun Sen and Southeast Asian leaders on the implications of these developments, recognition grew that the PRK (State of Cambodia) represented the only real alternative to a probable return of the Khmer Rouge, whose guerrillas along the Thai border still were being supplied by China with the concurrence of some senior Thai military.

Hun Sen's policy became to widen this Southeast Asian, and indeed international, recognition of his regime as the only option other than the Khmer Rouge. By March 1986, in an agreement at Beijing, leaders of the Association of Southeast Asian Nations (ASEAN) accepted the need to include the PRK in a future Cambodian interim government. By August 1987 Hun Sen, in turn, had offered a ''national reconciliation'' proposal designed to include all opposition factions except the Khmer Rouge in the existing PRK government. During 1988-1990, however, frequent international conferences at Fère-en-Tardenois, near Paris in France, between Hun Sen and Sihanouk and two informal meetings in Jakarta attended by all the Cambodian factions, ASEAN, and some of the UN Security Council's permanent members failed to provide a desired consensus on a Cambodian peace settlement.

Finally, on October 23, 1991, all the warring factions agreed on a peace plan to share power under a Supreme National Council pending elections in 1993. Under UN supervision, the nation's administration was to be in the hands of Prince Sihanouk. The 1993 landmark elections yielded an impressive 90 percent voter turn-out, despite Khmer Rouge threats. The majority of the ballots were cast

for King Sihanouk's royalist party, FUNCINPEC. Hun Sen and his Cambodian People's Party (CPP) used violence to intimidate competitors, duly recorded by the UN, but not prevented. The four provinces most dominated by the CPP threatened to secede, which would have initiated another civil war. Because the non-Communist parties lacked the military muscle to prevent this, a compromise was reached and a coalition government was the result. Hun Sen, representing the electoral losers, and Silhanouk's son Prince Ranariddh, representing the winners, became co-prime ministers.

The first two years of their collaborative form of government were relatively peaceful, marked by only the occasional spat. In 1995, they publicly announced their intention to stay together until 2010. At one point in 1996, Hun Sen said of his co-prime minister in an interview, ''It is not a friendship but rather like brothers, although I am not a royal family member. He's older than me, I respect him, and our two families have good relations. So I consider him my elder brother. We enjoy an understanding with each other in our work.'' The specter of the 1998 elections seemed to fuel the infighting between Hun Sen and Ranariddh that escalated steadily in the months prior to a Hun Sen staged coup d'etat in early July 1997, a move he vehemently defended as legal and denied as ebing a coup. Hun Sen publicly announced that anyone who negotiates with the remaining hard-line Khmer Rouge rebels should be arrested. Ranariddh was negotiating with the Khmer Rouge, as Hun Sen had done the year before. Although Hun Sen was a one-time Khmer Rouge commander, he is reviled by his former comrades. Ranariddh, however, was living in exile and reportedly ''desperately seeking'' Khmer Rouge support to supplement his own army that is said to be smaller than Hun Sen's forces. Foreign Minister Ung Huot was elected to Ranariddh's post on July 30, 1997, in an election by what many consider an incomplete parliament due to the fact that many of Ranariddh's supporters had fled the country.

In keeping with present Cambodian practices, little is known officially of Hun Sen's private life. He was said to have married a fellow worker in the original CPK in 1972, and they had four children. In July 1997, Hun Sen revisited the site of the grave of his firstborn son, who died at birth 21 years prior. In late June 1997, Hun Sen dedicated a reconstructed school to his wife. Hun Sen's younger brother, Nun Nong, was head of the KPRP's provincial executive committee of Kompong Cham and also was a member of the national KPRP's Central Committee.

Further Reading

There is no book, or even any published biographical article of any length, on Hun Sen in any language. Brief biographical sketches of Hun Sen based on a few official government handouts have appeared in the international press. See, for example, *Washington Post,* National Weekly Edition, June 26 and July 2, 1989. Other snippets of information on Hun Sen or his political affiliations from open sources are provided by the *Asia Year-Book* annuals (published by the *Far Eastern Economic Review,* Hong Kong) from 1980 onward; Ben Kiernan, ''Origins of Khmer Communism,'' in *Southeast Asian Affairs 1981* (Institute of Southeast Asian Studies, Singapore: 1981); Peter Schier, ''Kampuchea in 1985,'' in *Southeast Asian Affairs 1986;* Nayan Chanda, *Brother Enemy. The War After the War* (1986); Michael Vickery, *Kampuchea, Politics, Economics and Society* (1986); and Elizabeth Becker, *When the War Was Over: Cambodia's Revolution and the Voices of Its People* (1986). □

H. L. Hunt

H. L. Hunt (1889-1974) was an entrepreneur who built a financial empire from a small early investment in oil in Arkansas. In his later years he was perhaps the world's richest man.

Born on his father's farm near Vandalia, Illinois, on February 17, 1889, Haroldson Lafayette Hunt worked nearly full-time on the farm as a boy, reaching only the fifth grade in the public schools. At age 16 he left home, travelling across the United States working as a farmhand, cowboy, lumberjack, and mule skinner. When his father died in 1911 he left the young man an inheritance of about $6,000. With that money Hunt bought himself a cotton plantation near Lake Valley, Arkansas, in the Mississippi Delta.

Not content with simply farming, Hunt began speculating in cotton and timber land near Lake Providence, Louisiana. By 1920 he owned some 15,000 acres of land in Arkansas and Louisiana on which he planted cotton to take advantage of the high prices during World War I. With the end of the war, however, the cotton market collapsed, and the value of Hunt's cotton lands plummeted accordingly. He then began looking for more lucrative sources of income. Upon hearing rumors of an oil strike in El Dorado, Arkansas, he decided to strike out for the area. A more conventional man would undoubtedly have sold his land, but not Hunt. Recognizing that the land would someday rise in value, he borrowed $50 and headed for El Dorado.

Once there he began trading in oil leases. His mode of operation was to ask a farmer how much he wanted for his land, go back into town and offer to sell the land to an oil prospector for a higher price, and then buy and sell the land practically simultaneously, making a profit without investing a penny of his own money. After six months of this trading, Hunt had enough money to lease a half-acre of land on his own. Paying freight and demurrage, he brought in an old rotary rig, drilled, and struck oil. Within a short time he owned some 44 producing wells in the El Dorado area. In 1924 he sold a half interest in 40 of these wells for $600,000.

Throughout the rest of the 1920s Hunt continued to drill wells in Arkansas and also in Oklahoma and Louisiana. By the end of the decade he had 100 producing wells throughout the South and Southwest. Hunt's greatest coup came in September 1930 when he joined forces with a wildcatter named C. M. ''Tex'' Joiner. Joiner had discovered a vein of oil on his 4,000 acre spread in Rusk County, Texas, but lacked the capital to drill and was too far in debt to borrow any. At that point he decided to sell his land, but the

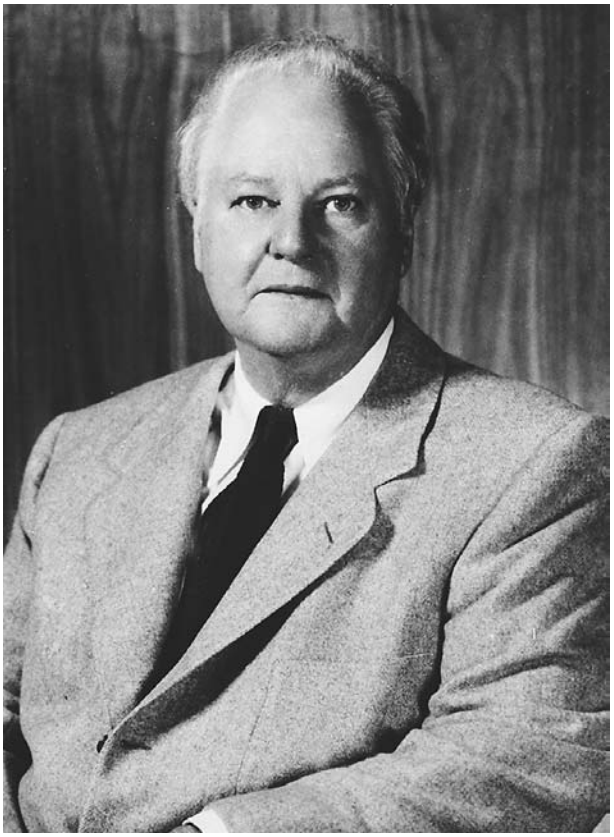

large oil companies were not interested because they were afraid that his titles were not in good order. Since most independent oilmen had been hard hit by the crash in October of 1929 they were not able to invest either.

Hunt went to Joiner and offered him a deal. In return for $30,000 in cash and an agreement to pay him $1.2 million in oil (if and when it was produced), Hunt acquired rights to the site of the greatest oil discovery in the world up until that time and the first major strike in what later would become the lucrative oil terrain of East Texas. A leading historian of the industry has commented that ''More independent oil fortunes came out of the East Texas field than from any other place in the world.'' It was primarily because of the great size of the field. This, in turn, became a great turning point in Texas history. Prior to this time local oil men always had to go hat in hand to the major oil companies to solicit funds for expansion and development. But Hunt, like some others, was able to build his own pipelines and to supply Sinclair Oil Company tank cars with his own oil.

To exploit this new field, the Hunt Oil Company was founded in 1936. First headquartered in Tyler, Texas, it later moved to Dallas where it grew to become the largest independent oil producer in the United States. During World War II the amount of oil Hunt sold to the Allies exceeded the total German output. He also supplied 85 percent of the natural gas piped into the eastern United States in 1946 to help relieve the critical fuel shortage of that year. It was during these years that Hunt began to develop large holdings in real estate, and at one time he was also the largest pecan grower in the country. In later years he began getting involved in the production of canned goods, health products, and cosmetics, all of which were placed under the umbrellas of HLH Products of Dallas. By the time of his death in 1974 Hunt's fortune was estimated at between $2 and $3 billion, and he was earning about $1 million a week.

During the early 1950s Hunt increasingly turned his interest to politics. Deeply concerned with what he felt was a serious communist menace to the United States, he founded the Facts Forum in 1951 as an educational foundation. This organization produced and distributed radio and television programs and subsidized the mass distribution of anticommunist and patriotic books and pamphlets. After having spent some $3.5 million on the organization, Hunt suspended its operation in 1956. Two years later it was revived under the name of Life Line, producing 15 minute radio programs. In 1964 Hunt began writing a conservative newspaper column and also wrote several books dealing with aspects of conservative ideology.

Hunt also got increasingly involved in electoral politics. In 1952 he headed the MacArthur for President movement, and it was rumored that he put up $150,000 for the effort. He agreed to support Eisenhower only reluctantly in that year and in 1956. In 1960 Hunt pushed hard for the nomination of Lyndon B. Johnson, since Johnson had supported oil depletion allowances (for tax purposes) throughout his career in the House and the Senate. After Johnson failed to gain the presidential nomination, but agreed to become John F. Kennedy's running mate, Hunt supported the latter with a contribution of some $100,000. Kennedy, however, did not reciprocate. Smarting under that rebuff and disgusted with Johnson's liberal policies after assuming the presidency in 1963, Hunt supported Barry Goldwater in 1964.

Hunt had four sons, and three of the four achieved some notoriety. Lamar Hunt owned the Kansas City Chiefs of the National Football League; Herbert Hunt supervised the operation of Hunt Oil Company, the $735 million family held oil corporation; and in 1979-1980 Nelson Bunker Hunt led a family attempt to corner the world silver market, which ended in near disaster for the world monetary system, the American economy, and the Hunt family fortune, with losses estimated at some $300 million.

An unpretentious man and a bit of an eccentric, Hunt lived in a relatively modest home in Dallas. There he cut the grass himself each week and took his lunch to work daily in a brown paper bag. Despite this unassuming demeanor, Hunt was often overheard introducing himself to strangers by proclaiming: ''Hello, I am H. L. Hunt, the world's richest man. . . .'' He died in Dallas on November 29, 1974.

Further Reading

There is no biography of Hunt, but there is valuable information in James Presley, *A Saga of Wealth: The Rise of the Texas Oilmen* (1978). Additional information on the industry and its political thrust can be found in Carl Solberg, *Oil Power* (1976).

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Richard Morris Hunt

The American architect Richard Morris Hunt (1827-1895) was a major contributor to the eclectic style of the 19th century.

Richard Morris Hunt was born in Brattleboro, Vt. His father was a lawyer and member of Congress, his mother a painter. He graduated from the Boston Latin School in 1843. He was sent to a military school in Geneva but soon tired of it and entered the studio of the architect Samuel Darier. In 1845 Hunt went to Paris to work with the architect Hector Martin Lefuel. The following year he was admitted to the École des Beaux-Arts. To round out his artistic training, he also studied painting and sculpture. For long periods he traveled in Europe, Asia Minor, and Egypt, evidently determined to see everything before beginning his career.

By 1854 Lefuel had appointed Hunt an inspector of construction at the Louvre in Paris. Though urged to remain in Paris, Hunt returned to America. He worked as a draftsman in Washington, and in 1858 he opened his own office in New York. He married Catharine Clinton Howland in 1861.

Hunt's early work was of little consequence; perhaps aware of this, he went to Europe again in the early 1860s. In 1868 he returned to New York and reopened his office. Bolstered by strong determination, Hunt finally profited from his long period of study and architectural gestation as he secured a number of commissions from wealthy New Yorkers. Hunt designed the Studio Building (1857) in New York City, the first building in America strictly for artists. More important, he built one of New York's first skyscrapers, the Tribune Building (1873-1875).

However, Hunt's genius lay in other directions. His home (1870-1871) at Newport, R.I., was a modest precursor of the great residences he was to build. This house combined the style of the Swiss chalet with a French mansard roof, colonial clapboards, and Gothic and Greek revival motifs. In spite of this heterogeneous heritage, the design had unity. Hunt was not an inventor but a clever reinterpreter of styles. As rich patrons began commissioning him to do houses, his designs became larger and more resplendent, remarkable for their richness of materials, color, and ingenuity of design. Some were overgrown and bulky; others were burdened with porches, hanging decorations, and bay windows in a variety of shapes; all were covered by highly irregular roofs.

In the late 1880s and the 1890s Hunt tended to simplify his homes by adhering more closely to adaptations of a single style, usually late French Gothic or Renaissance and Italian Renaissance. ''Ochre Court'' (1888-1891) in Newport and the William K. Vanderbilt House (1881) in New York City are in the French château style; ''The Breakers'' (1892-1895), built for Cornelius Vanderbilt, and ''Marble House'' (1892), both in Newport, are in the Italian Renaissance style. These houses were more homogeneous than Hunt's earlier designs. For George Washington Vanderbilt he designed an enormous country estate, probably the largest in America, called ''Biltmore'' (1890-1895), near Asheville, N.C. This French château, with ornate Gothic decorations, cost over $4 million and covers 5 acres of the 130,000-acre estate.

More important for the future of architecture than Hunt's buildings were his insistence on high professional standards, his help in founding the American Institute of Architects, and his willingness to train the architects of the next generation in his office.

Further Reading

No attempt has yet been made to write Hunt's biography or to publish a critical catalog of his architectural works. John V. Van Pelt wrote *A Monograph of the William K. Vanderbilt House* (1925). Biographical information is in Wayne Andrews, *Architecture, Ambition and Americans* (1955), and James Philip Noffsinger, *The Influence of the École des Beaux-Arts on the Architects of the United States* (1955).

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William Holman Hunt

The English painter William Holman Hunt (1827-1910) was one of the founding members of the Pre-Raphaelite Brotherhood and the only one to remain faithful to its precepts throughout his life.

William Holman Hunt was born in London. His father, a warehouse manager, reluctantly allowed him to enter the Royal Academy schools in 1844, where he met John Everett Millais. Profoundly influenced by his discovery of John Keats and his reading of John Ruskin's *Modern Painters* in 1847, Hunt developed a new approach to painting which involved the expression of significant moral ideas in a completely natural manner. To this end he evolved an intensely realistic technique, using brilliant, clear colors on a white ground instead of the traditional dark underpainting. These new ideas are embodied in his illustration inspired by Keats's *The Eve of St. Agnes.*

Dante Gabriel Rossetti, Hunt, and Millais founded the Pre-Raphaelite Brotherhood. Despite Ruskin's defense of the brotherhood in the *Times,* the hostile reception of Hunt's paintings in the academy, for example, *Christians Sheltering a Priest from the Druids* (1850), almost caused him to abandon painting. However, with Ruskin's praise for the *Light of the World* and the *Awakening Conscience*

(1853), Hunt began to gain recognition, and he turned almost exclusively to the portrayal of religious themes.

Hunt was passionately determined to ensure absolute truth to nature in the rendering of his subjects. He painted most of the *Light of the World* outside by moonlight, and the *Scapegoat* (1854) was painted beside the Dead Sea on the first of Hunt's many journeys to the Holy Land in search of authentic settings for his biblical scenes.

In 1865 Hunt married Fanny Waugh; within a year, after the birth of their son, she died. In 1873 he married Edith Waugh. After about 1860 Hunt was acknowledged as a leading English painter, but he became increasingly isolated from contemporary trends by his long absences abroad and his continuing adherence to the ideals and realistic technique of the Pre-Raphaelite style. Following Rossetti's death (1882), Hunt began a vigorous defense of these ideals and of his role in their formation with a series of articles which culminated in his remarkable autobiography (1905-1906).

Although Hunt was obsessed throughout his life with light and its effect on color, his popularity was to a large extent founded on his vivid religious imagery, which received wide circulation in the form of engravings. The *Miracle of the Sacred Fire* (1899), painted in Jerusalem, shows the same scrupulous attention to minute detail which may have caused his eyesight to fail in the last years.

Hunt was awarded the Order of Merit in 1905, and his importance was recognized in a series of major exhibitions. He died on Sept. 7, 1910.

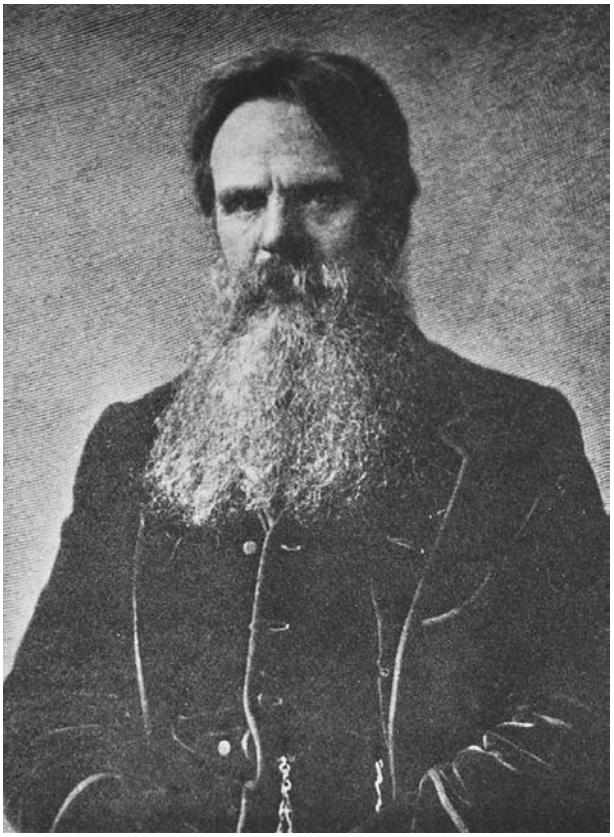

Further Reading

The most important book on Hunt is his autobiography, *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood* (2 vols., 1905-1906; 2d ed. rev. 1914). Fascinating sidelights on his character are in Diana Holman-Hunt, *My Grandmothers and I* (1960). Background on the period is provided in Robin Ironside, *Pre-Raphaelite Painters* (1948), and Graham Reynolds, *Victorian Painting* (1966).

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Floyd Hunter

American social worker and administrator, community worker, professor, and author, Floyd Hunter (born 1912) was an originator of the "power structure" or elite concept in contemporary sociology.

Floyd Hunter was born on February 26, 1912, in Richmond, Kentucky, son of Jesse Hunter, a farmer, and Dovie Benton. He attended Richmond public schools and received both his B.A. (1939) in social science and his M.A. (1941) in social service administration from the University of Chicago. He married Ester Araya Rojas on December 23, 1937, and the couple had four children.

Hunter's mother and father were divorced when he was four and he lived at different times with each parent; with his mother in Bloomington, Illinois, and with his father on a Richmond tobacco farm. Both parents had been descended from British Isle ancestors who had placed great value upon political liberty and independence. This political heritage, along with Hunter's life experiences and intellectual development, formed the bone and sinew out of which he would fashion his controversial theory of "elite" social power.

Hunter's early life experiences were molded by two main influences: both familial and social "marginality" and the effects of the Great Depression on the American economy and polity. His marginality stemmed first from the transitory, shifting role he played in two families. Because both families suffered economic losses, Hunter's social status was unstable, allowing him an "observer's" eye on community status and family systems.

Meanwhile, his experiences in the Depression strengthened an already wary eye toward business interests and the government. He was shocked at the "petty and shoddy" practices of businessmen (the "ownership establishment") as they exploited the "dispossessed" customers. Unemployed and often famished during school breaks, Hunter hitchhiked to Washington, D.C., where he broke bread with the the Bonus Marchers two days before they were routed by General MacArthur's armed troops. Disenchanted by the use of military force in this and in other potentially disruptive occurrences, such as bank closings,

he began to question the ''relationship between our representative government and the people it was supposed to 'represent.''' Local political leaders who exploited New Deal policies for their own benefit, and thereby took a ''root hog or die'' attitude toward the poor, only alienated the young Hunter even further. ''No milk of human kindness seemed to course through the political sieve,'' he felt. Economic and political injustice, then, formed a theme in Hunter's thought even before he had developed the intellectual tools necessary to craft an academic argument.

Hunter began his career as a social worker in Texas in the 1930s, moved to Chicago, and then to Indianapolis around 1940 as a social work administrator. From there he went to Atlanta in 1943 to head the southeastern regional office of the U.S.O. From 1946 to 1948 he headed the Atlanta Community Council, an experience which only provided real-life fodder for the growth of his power scheme. Following a political dispute with business leaders over the use of public property for a Henry Wallace campaign rally in the 1948 election (which had been allowed in the case of the Republican campaign), Hunter was fired from his position. With his wife and four children, he then moved to the University of North Carolina (U.N.C.), where he received his Ph.D. (1951) in sociology and anthropology. His doctoral dissertation, *Community Power Structure* (1953), became his most famous published work. A penetrating look at the power of business elites in Atlanta, it was followed up by his 1979 *Community Power Succession*.

These two works, more than any others, established Hunter as a leading progenitor of the power elite model of political sociology, a theme later picked up by C. Wright Mills and G. William Domhoff. In broad terms, Hunter and his intellectual descendants represented a crystallization of a 20th-century American paradigm which followed the earlier ''conflict'' model of economic domination established by Marx in 19th-century Europe. The main assumption of this model—that society was dominated by a relatively small group of social, economic, and political elites who make self-interested decisions in the absence of significant countervailing power—represented a challenge to the more consensually-oriented theory of structural functionalism that had held sway on American sociology for decades. Both of Hunter's studies on Atlanta held firmly to his basic theme.

Hunter was a professor at U.N.C. until 1960. Through the 1960s he headed two research firms, Social Science Research and Development Corporation and Decision Data, both based in the San Francisco area, where Hunter continued to reside in 1990. He was a Fulbright research professor at the University of Chile in 1964, and from the early through the late 1970s he was a visiting professor at several universities, including the University of California, the University of Kentucky, Eastern Kentucky University, and Harvard.

Meanwhile, Hunter wrote many books and articles, both fiction and nonfiction. Aside from the 1953 and 1979 works already mentioned, he published *The Big Rich and the Little Rich* (1965), *Top Leadership, U.S.A.* (1959), and *Community Organization: Action and Inaction* (1956). His unpublished efforts as of the 1990s included several works of fiction and a 1989 attempt to combine the natural and social sciences into a ''social physics'' or ''social relativity.'' Even his unpublished fiction works, however, such as *Chilean Rooms* (1964), were often attempts to weave himself ''autobiographically into materials of social observation.''

His detached, critical viewpoint was finely honed in his other nonfiction work as well. *The Big Rich and the Little Rich,* which asked, ''What is the community function of great personal wealth?'' essentially argued the ''dysfunctions'' of both large and small wealth. Both groups, Hunter believed, ''do nothing that others could not do as well and much less expensively.'' *Top Leadership, U.S.A.* continued his methodological use of the ''reputational'' model of power he had developed in *Community Power Structures,* whereby leading organizations and individuals were asked to weigh the relative influence of others on them. In *Radical Democracy: One Man, One Vote; One Man, One Share,* a 1972 unpublished manuscript, Hunter broadened his critical view of elitism in society to include communist as well as capitalist states and unabashedly called for ''complete trust in the people.'' Another unpublished work, *The Unrepresented* (1965), applied the elite model to the particular American context of communities and government.

Hunter's influence on theoretical developments in sociology and other disciplines that utilize the concept of ''power'' was substantial. Likewise, his methodology, which consisted of the ''reputational'' approach, also had a profound influence on the debate over how scholars should conduct ''power'' studies.

Further Reading

Hunter was cited in connection with the power elite theory and/or the reputational method in almost any standard sociology text. His *Community Power Structure* is favorably reviewed by C. Wright Mills (whose 1956 *The Power Elite* had a profound influence on American sociology) in *Social Forces* (October 1953). *Community Power Succession* was reviewed, among many other places, in the *American Journal of Sociology* (July 1982). For versions of the power elite theory, see such works by G. William Domhoff as *The Higher Circles: The Governing Class in America* (1970), *Who Rules America* (1967), and *Power Structure Research* (1980). A work that utilized Hunter's work was Domhoff and Thomas, editors, *Power Elites and Organizations* (1987). The leading competitive model with elite theory was represented by the ''pluralist'' school. See Robert Dahl's *Who Governs?* (1962) and David Riesman, *The Lonely Crowd* (1953). For a critique of the reputational approach see Martin's *The Sociology of Power* (1977). Both critiques and extensions of the elite model may be found in Domhoff's and Ballard Hoyt's 1968 *C. Wright Mills and the Power Elite*.

The Special Collections Department of Emory University's Woodruff Library was the repository for Hunter's papers. These papers (47 boxes, 19.50 linear feet) consisted primarily of Hunter's notes, drafts, writings, and related materials from 1933 to 1989. Also included was a correspondence file and sets of autobiographical materials. The Hunter Papers were used extensively for this biographical sketch. □

Madeline Cheek Hunter

Influential American educator Madeline Cheek Hunter (1916-1994) developed a model for teaching and learning that was widely adopted by schools during the last quarter of the 20th century.

Madeline Hunter was one of two daughters born to Alexander Cheek, grandson of a Cherokee Indian. He had been orphaned at eight years old and had to drop out of school to work. Eventually he became a barber and, as a result of hard effort and intelligence, owned shops all over the United States and Canada. Her mother, Anna Keis, was the daughter of a Bohemian nobleman and a peasant woman.

Madeline's family originally lived in Canada where she was born. Her father was an avid hunter who liked Canada because ''the duck hunting was better there.'' As Madeline was a ''sickly'' child, the family ultimately moved to California to avoid the terrible Canadian winters in Saskatchewan. Although they returned to Canada from May to October for many years, most of her schooling was in California. She and her father became naturalized United States citizens when she was about 14 years old. There was never a question that she and her sister would receive an education, a privilege denied her parents.

In junior high school she was placed in an experimental school to test some of Stanford University professor Louis Terman's psychological theories on intelligence. The school used her to score intelligence tests. Hunter later reported that, ''As a result of that 'chore' and the stimulation from an outstanding school psychologist and teacher, Christine Cook, I became interested in human intelligence. That and classical ballet were my passions in life.'' As a 16-year-old (1932) she entered the University of California at Los Angeles as a combination pre-medicine and psychology major while continuing her ballet dancing. Eventually she had to choose between going to South America on tour with the Ballet Russe or finishing her degree. After choosing the latter, she discovered that limited eye-hand coordination would deny her the chance of a career as a neurological surgeon.

Two additional events influenced her choice of a career in school psychology. The first occurred many years before when waiting to be assigned to her seventh grade classroom in junior high school. Unknowingly, she would be assigned to an experimental class. While sitting in an auditorium, she watched as nearly every other student's name was called first and left for an assigned classroom. The feelings of hurt associated with a child being labeled last or dumb was not forgotten in her later works. As a consequence, a theme that runs consistently throughout her career is the need to give positive reinforcement to students in schools—''Never put a kid down, always build the kid up.'' A second defining moment that shaped her thinking occurred after graduation during her first work experiences at Children's Hospital in Los Angeles and at Juvenile Hall. From these situations she soon concluded that interventions in helping children in such situations were ''too little, too late.'' She knew she needed to turn to children in schools and work there on the preventative side rather than the remedial side.

During World War II she married an engineer, Robert Hunter, who continued to work at Lockheed Aviation until his retirement. In 1944 they had a daughter, Cheryl, whose later career was that of a film editor, and in 1946 they had a son, Robin, who later became a school principal. When the children no longer needed a mother at home, Madeline went back to work full time in education, holding a series of positions in Los Angeles, namely, school psychologist, then principal, followed by director of research, and finally as an assistant superintendent who was used for ''trouble shooting'' difficult situations in the inner city, often involving multicultural groups. After 1963 she was associated with the University of California at Los Angeles (UCLA), first at the University Elementary School and later as a professor in the College of Education. During those years she worked closely with her colleague John Goodlad and was given the opportunity to implement her educational model in that laboratory school setting. She was named one of the hundred most influential women of the 20th century and one of the ten most influential in education by the Sierra Research Institute and the National Women's Hall of Fame.

Dissatisfaction with the quality of instruction in American schools during the 1970s and 1980s led many educators to call for fundamental changes. Madeline Hunter's model was turned to by many as a solution, and eventually it was implemented in 16 states formally in the 1980s and was widely used in others. Her education model is a ''teacher decision-making model that is applicable to any mode or style of teaching, to any learner, and for any objective.'' Her method enables teachers to understand how particular behaviors can be attained by a student and how those desirable behaviors can be transferred and repeated in new situations.

A brief list of instructional and curricular decisions an English teacher might make in preparing for class are: (1) What can the students do as a result of this class? (2) What skills or information will the students need for attaining what they need to learn? (3) What learning behaviors can the teacher facilitate in the students which will result in the highest probability of being satisfying and successful? and (4) How will the teacher artistically use research and intuition to make students' satisfying achievement more probable?

By using her pre-medical background and her work in psychology, Hunter skillfully translated research from academic disciplines into teacher language and educational practice. She argued that teaching is like ballet or surgery; that is, teachers have to automate many behaviors so they can perform them artistically at high speed when a situation requiring them arises. As a consequence of applying her model, students learn behaviors that they can creatively transfer into new situations.

In response to a question asking her to assess the current educational situation in the 1990s, she said, ''I believe the future of education is bright! We are beginning to unlock

the mystery of the human brain and how it processes and learns. We, now, can enable teachers to use that knowledge to accelerate that learning process. No longer is teaching a 'laying on of hands.' It has become a profession that combines science with art to create a better and a more productive world for humankind.'' She died in 1994.

Further Reading

A brief biography and discussion of ideas can be found in two journals: *Newsmakers* 91, ''Madeline Hunter,'' by David Collins; and *Educational Leadership,* ''Portrait of Madeline Hunter,'' by Mark F. Goldberg (February 1990). Two journal articles that discuss and apply her education model are: *Educational Leadership,* ''On Teaching and Supervising: A Conversation with Madeline Hunter,'' by Ron Brandt (February 1985); and *English Journal,* ''Madeline Hunter in the English Classroom,'' by Madeline Hunter (September 1989). Selected books by her that introduce and apply her education model are published by TIP Publications, P.O. Box 514, El Segundo, California. They are: *Motivation* (1967); *Reinforcement* (1967); *Retention* (1967); *Teach More—Faster* (1969); *Improve Instruction* (1976); *Mastery Teaching* (1982); and, with Doug Russell, *Mastering Coaching & Supervision* (1989). □

William Hunter

The Scottish anatomist and obstetrician William Hunter (1718-1783) was instrumental in improving the practice of obstetrics and establishing it as a medical discipline.

William Hunter was born on May 23, 1718, near East Kilbride, Lanarkshire. At the age of 13 he entered the University of Glasgow to study theology, but after 5 years there he decided instead to study medicine and became an assistant to William Cullen, a well-known physician. Hunter spent 3 years with Cullen, attended the University of Edinburgh for a year, and in 1740 went to London, where he studied with James Douglas, who encouraged him in anatomy, and William Smellie, from whom he developed his interest in obstetrics. Hunter decided to teach anatomy and opened a series of private lectures on anatomy and surgery in 1746 in London. He was a popular and respected teacher.

While teaching, Hunter was also engaged in obstetrical practice. In 1747 he was appointed assistant to the accoucheur at Middlesex Hospital, and in 1748 he became surgeon-accoucheur at the British Lying-in Hospital. Before Hunter, obstetrics had been the domain of the midwife, but his skill and methods helped elevate the discipline to a respected practice in medicine. In recognition of his achievements he was awarded a medical degree by the University of Glasgow in 1750. His fame led to his appointment as physician extraordinary to Queen Charlotte in 1764 and as professor of anatomy at the newly opened Royal Academy of London 5 years later.

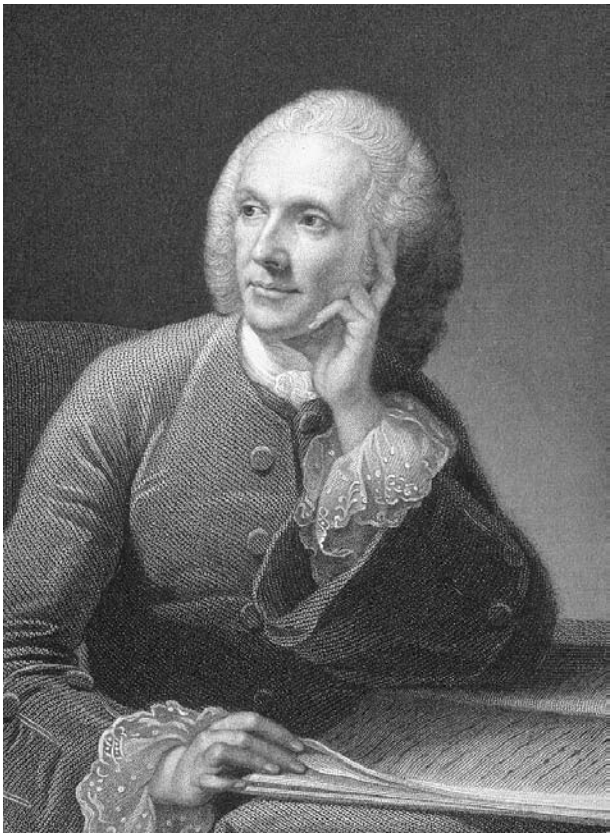

In the mid-1760s Hunter outlined a project for a museum to improve the teaching of medicine, surgery, and anatomy through illustration. This museum was opened in London in 1768 and contained natural-history specimens, medals, and a fine library of rare books as well as anatomical and pathological specimens. Hunter published on many subjects, including fossil elephants, but his most famous work is the handsomely illustrated *The Anatomy of the Human Gravid Uterus* (1774), which includes accurate descriptions of the parts of the uterus and of the placenta. Together with his brother John Hunter, he also charted the system of the lymphatics. John was a surgeon who achieved greater fame than William, and although the brothers had studied and worked together, they became rivals and were embroiled in many disputes over priority of discovery.

William Hunter died on March 30, 1783. He gave his museum into trusteeship to be given to the University of Glasgow.

Further Reading

The standard biography is by Hunter's contemporary S. F. Simmons, *An Account of the Life and Writings of the Late William Hunter, M. D.* (1783). An entertaining, recent biography, written in the first person, is Sir Charles Illingworth, *The Story of William Hunter* (1967). The student should also consult R. Hingston Fox, *William Hunter* (1901); George C. Peachey, *A Memoir of William and John Hunter* (1924); and Jane M. Oppenheimer, *New Aspects of John and William Hunter* (1946).

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Collis Potter Huntington

Collis Potter Huntington (1821-1900), American railroad builder, was a promoter and manager of the Central Pacific Railway and was prominent later in the Southern Pacific Company.

Collis P. Huntington was born on Oct. 22, 1821, at Harwinton, Conn. His early life was hard. At the age of 14 he left school and went to work. A year later he migrated to New York City, where he arranged to sell watches in the South. He gradually acquired enough capital to open a general store in Oneonta, N.Y., which was very successful. In 1849, after the California gold strike, Huntington decided to go west and try his luck. After a one-day fling at mining, he opened a store in Sacramento, specializing in mining supplies.

Good fortune smiled on Huntington in 1860, when Theodore Judah, an engineer, convinced Huntington, Leland Stanford, Mark Hopkins (Huntington's store partner), and Charles Crocker of the practically of a railroad from Sacramento across the Sierra Nevada. This line would be part of a transcontinental route linking East and West. The U.S. Congress chartered the railroad in 1862 and authorized construction in both directions. Huntington's group, the Central Pacific, built eastward from California, while the Union Pacific pushed westward from Omaha, Nebr. The two met at Promontory Point, Utah, on May 10, 1869. Most of the construction had been financed by government loans, and Huntington made huge profits by controlling the Central Pacific's construction company.

After completing the transcontinental railroad, Huntington's group constructed tracks to southern California and eventually to El Paso, Tex., and to New Orleans, which virtually constituted a second transcontinental route. In 1884 the various companies were merged into the Southern Pacific Company.

Huntington served in several capacities with the Southern Pacific. As its financial agent, he sold the company's stocks and bonds and arranged bank borrowing. During the depression of the 1870s the system remained viable because of Huntington's abilities. He also acted as the railroad's lobbyist in Washington, where he successfully blocked efforts to secure aid for a potential competitor, the Texas and Pacific.

Huntington also controlled the Chesapeake and Ohio Railroad from 1869 until the 1890s. He was involved with the Pacific Mail Steamship Company and several other steamship firms. In 1890 he replaced Stanford as president of the Southern Pacific. Huntington died on Aug. 13, 1900, near Raquette Lake, N.Y.

Further Reading

The only full-scale treatments of Huntington are Cerinda W. Evans, *Collis Potter Huntington* (2 vols., 1954), and David Lavender, *The Great Persuader* (1970). He is discussed at length in Oscar Lewis, *The Big Four* (1938). For unfriendly views see Gustavus Myers, *History of the Great American Fortunes* (3 vols., 1910; 1 vol., 1937), and Matthew Josephson, *The Robber Barons: The Great American Capitalists, 1861-1901* (1934).

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Huntley and Brinkley

Chet Huntley (1911-1974) and David Brinkley (born 1920), American journalists and radio and television news broadcasters, were the most popular dual anchormen in broadcasting history.

In October 1956 NBC News replaced the ''Camel News Caravan'' with the ''Huntley-Brinkley Report,'' which was apparently a third choice as a replacement after author John Hershey and Ambassador Henry Cabot Lodge. The success of the Huntley and Brinkley combination, which soon became the ratings leader, was unprecedented. Previously the great names in American broadcasting were solo performers: H. V. Kaltenborn, Lowell Thomas, Gabriel Heatter, and Edward R. Murrow. It is inconceivable that those giants of broadcast news would have shared a podium. Huntley and Brinkley did. Their format has often been imitated, but their success has never been equaled.

The two partners were similar in their backgrounds, yet also quite different. Chester Robert Huntley, a Westerner, was born in Montana, the only son of P. A. and Blanche Wadine (Tathan) Huntley, the former a descendant of John Adams and the latter of Western pioneer stock. At an early age, Chet Huntley excelled in speech and debate. Those skills earned him a scholarship in 1929 to Montana State College, where he was a premedical student for three years. Another scholarship took him to the Cornish School of Arts in Seattle, Washington. From there he transferred to the University of Washington, earning his BA degree in 1934.

That same year Huntley was hired by a Seattle radio station, where he worked about two years. From 1935 to 1939 he worked for radio stations in Spokane, Washington; Portland, Oregon; and Los Angeles, California. Then he began a 12-year employment with the Columbia Broadcasting System (CBS) at Los Angeles. In 1951 he moved to the American Broadcasting Company (ABC), where he broadcast daily news at that network's Los Angeles radio and television stations. When Huntley joined the National Broadcasting Company (NBC) in 1955, he had been recognized with the prestigious George Peabody Award twice (1942 and 1954), as well as several other professional citations.

While Huntley was a Westerner and retained ties to that region and its style of life, Brinkley's roots were in the border South. He was born in Wilmington, North Carolina, one of five children of William Graham and Mary MacDonald (West) Brinkley. He began his journalistic career as a high school student when asked to write a weekly column by a relative who owned a newspaper. From 1938 to 1940 he was a reporter for the Wilmington *Star-News* and attended classes at the University of North Carolina (Chapel Hill).

Following service in the United States Army (1940-1941) Brinkley worked for the United Press (UP) in Atlanta, Georgia; Montgomery, Alabama; Nashville, Tennessee; and Charlotte, North Carolina. In 1943 he moved to Washington, D.C., where he joined NBC as a news writer. By the end of that year he was also broadcasting news on television, one of the first persons in the field of television newscasting. Initially his broadcast duties also involved radio, but by 1950 he was a television news commentator and soon thereafter he became the Washington correspondent for his network's ''Camel News Caravan.''

The Huntley-Brinkley Report

The first collaborative efforts of Huntley and Brinkley occurred at the 1956 presidential nominating conventions. The merger was largely coincidental. NBC had been grooming Huntley for major responsibilities since he joined the network. His skills had been utilized on both radio and television before he was transferred to New York in early 1956. He began his half-hour Sunday news and features program, ''Outlook,'' in April. Media observers saw him as the likely candidate to challenge the preeminence of CBS in television news. That contention was reinforced by his designation to be the on-camera chief of NBC's coverage at the national conventions.

The joint efforts of the Westerner and the Southerner at the political conventions were rewarded by favorable ratings, which led to the launching of the ''Huntley-Brinkley Report'' on October 29, 1956. The events of those days were unusually newsworthy. The Suez War had begun and ended a few weeks before; the Hungarian Revolution was raging, and Dwight D. Eisenhower was concluding a successful re-election campaign. Huntley and Brinkley did not immediately overwhelm the opposition, but their viewer ratings were respectable and continued to improve. With the 1960 conventions, the duo demonstrated their viewer approval was not restricted to the evening news; they could outshine their opposition in coverage of special events as well. Throughout the 1960s, the NBC team was the frontrunner among the evening news broadcasts. On July 31, 1970, the last ''Report'' was broadcast as Huntley retired.

Sources of Success

Why was the Huntley-Brinkley combination so popular? The answer is neither obvious nor certain. Reference is often made to Brinkley's sardonic sense of humor or his dry wit. He did frequently offer brief comment on the paradoxical or illogical implications of a news item, but that trait in itself would not explain the pair's popularity. Huntley was often characterized as serious. That is not to say that he was a straight man for Brinkley's punch line or that Brinkley was frivolous. Rather, it denotes that in his presentation of the news, in his writings, and in his interaction with his colleagues Huntley repeatedly indicated his awareness of the immense responsibility he felt to report the news fairly, accurately, and professionally. Neither Huntley nor Brinkley presumed that the facts would speak for themselves. Both sought to present the facts, put them in context, and suggest likely consequences. To a greater extent than any broadcasters before them, except possibly Edward R. Murrow, the NBC co-anchors offered commentary, not merely news reports.

Both broadcasters were handsome; Huntley received a legendary amount of mail from females. Both were well spoken. Those attributes no doubt contributed to Huntley and Brinkley having a greater public recognition than movie stars and heads of states.

Upon the final ''Goodnight David . . . Goodnight Chet,'' Brinkley became sole anchor for the ''NBC Nightly News'' until John Chancellor assumed that role the next year. Then Brinkley was intermittently either co-anchor or

commentator on that program until October 1979, after which he devoted himself to specials and eventually to ''NBC Magazine,'' which featured four correspondents, each of whom reported on a topical subject that varied from week to week. In September 1981 Brinkley unexpectedly announced his retirement from NBC. Two months later he broadcast his first ''This Week with David Brinkley'' on ABC television—a position he would hold for over 15 years.

In addition to his weekly series, Brinkley provided political commentary for *World News Tonight* and national election coverage. It was just such coverage that led to his retirement from ABC in 1996. At the end of ABC's election coverage, Brinkley declared that President Clinton was ''boring'' and would subject the American public to more ''goddamned nonsense'' during the next four years. Brinkley began his final appearance on *This Week with David Brinkley* on Nov. 10, 1996 with a personal apology to President Bill Clinton. ''I'm reminded of something I wrote years ago,'' Brinkley said. ''It may be impossible to be objective, I said, but we must always be fair. Well, after a long election day and seven hours on the set, what I said on the election night coverage was both impolite and unfair. I'm sorry. I regret it.'' Clinton appeared on the show and accepted the apology with a smile, saying he had often said things he regretted late at night when he was tired. The show marked the end of Brinkley's 53-year network news career and he spoke his last commentary on the program on September 28, 1997.

Huntley's off-camera activities were touched with controversy. Unlike Brinkley, he crossed picket lines during a 1967 strike against the networks. The Federal Communications Commission admonished him in 1968 for his failure to inform his audience of his financial interests in the cattle feeding industry when he criticized on the air governmental meat inspection requirements. Subsequently he sold his New Jersey cattle farm following incidents of vandalism there. After retirement, Huntley devoted himself to the development of the Big Sky recreational complex in Montana, a project opposed by conservationists. As the facility was about to be dedicated, he died on March 20, 1974, following abdominal surgery for cancer.

Further Reading

A brief but interpretive account of the Huntley-Brinkley collaboration is William Whitworth's ''Profiles: An Accident of Casting,'' *The New Yorker* (August 3, 1968). Huntley provided a delightful autobiographic account of his youth in Montana in *The Generous Years: Remembrances of a Frontier Boyhood* (1968). He described his professional chores in *Chet Huntley's New Analysis* (1961). He stated his professional principles in *The Reporter* (January 27, 1955). The final days of Brinkley's career are taken from several newspaper articles. They include: *Los Angeles Times,* November 11, 1996, ''Brinkley Apologizes to Clinton, Exits as TV Host''; October 17, 1996, ''Brinkley's Weeks Ahead Will Include Documentaries''; articles were also used from *MediaWeek,* 1/15/96. □

John Hunyadi

John Hunyadi (1385?-1456) was regent of Hungary, 1446-1452, and commander of the Hungarian army, 1452-1456. A national hero, he led the struggle against the Ottoman Turks.

John Hunyadi spent his youth at the court of the emperor Sigismund, and he distinguished himself in arms from an early age. The last years of Sigismund and the short reign of his son-in-law Albert (1437-1439) witnessed increasing Turkish pressure in southern Hungary. Under both kings John Hunyadi held military commands: he was made ban of Szörény in 1439 and voivode of Transylvania and captain of Belgrade in 1440. From 1441 on Hunyadi was constantly in the field. He inflicted severe defeats upon the Turks in 1442-1443. By 1444 Hunyadi, with the aid of Cardinal Caesarini and the Serbian George Branković, forced the sultan Murad II to a truce. For the first time since their invasions in the late 14th century, the Turks had been fought to a standstill by a Hungarian army. King Úlászló, however, was persuaded by Caesarini to violate the truce and in 1444 led a Hungarian army to the slaughter at the battle of Varna, where he died; Hunyadi barely escaped with his life.

The death of Úlászló again plunged Hungary into a domestic crisis. The new king, Ladislas Posthumus, was a minor, and Hunyadi was appointed regent of Hungary in 1446. Hunyadi's skill as a general was equaled by his skill as a statesman. In the face of disruptive activities of bands of Czech soldiers in the north and jealous rivals from the higher aristocracy, Hunyadi maintained political order by balancing the interests of the lesser nobility against those of the great magnates and by shaping the Hungarian army into an effective fighting force.

After the Turkish capture of Constantinople in 1453, Hungary once again became the target of the Turkish armies. In a final heroic effort Hunyadi shattered the army of Sultan Mohammed II at Belgrade in 1456. Three weeks after his victory, however, John Hunyadi died of the plague, which had broken out in the army. After King Ladislas died in 1457, the Hungarians elected John Hunyadi's second son, Matthias Corvinus, king of Hungary; under his rule Hungary flourished.

John Hunyadi is known to history as *törökverö,* conqueror of the Turks. His role in the history of Hungary is that of a protector at a time when Hungary's nominal protectors—its kings—were ineffective and when Hungary's enemies—the Turks and internal factionalism—were strong.

Further Reading

There is no biography of Hunyadi in English. *The Cambridge Medieval History,* vol. 8 (1936), contains a good account of Hunyadi's career by the greatest modern Hungarian historian, Bálint Hóman. Other accounts may he found in Denis Sinor, *A History of Hungary* (1959), and C. A. Macartney, *Hungary: A Short History* (1962).

Additional Sources

Held, Joseph, *Hunyadi: legend and reality,* Boulder: East European Monographs; New York: Distributed by Columbia University, 1985. □

Douglas Hurd

After a classic education and diplomatic career, Douglas Hurd (born 1930) turned to English Conservative Party politics. He became home secretary in 1985 and, under Margaret Thatcher (and later John Major), foreign secretary of Great Britain in 1989.

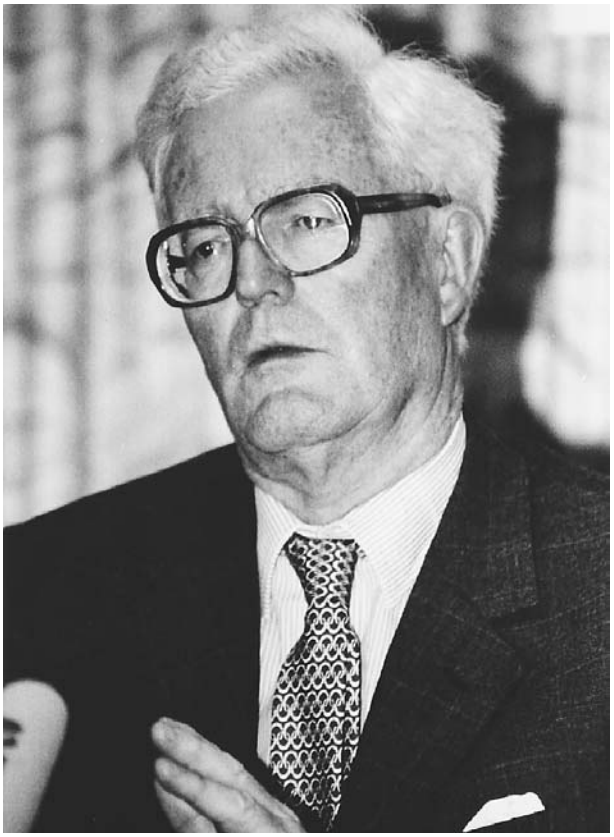

No prominent Briton since Benjamin Disraeli has so successfully combined careers in Conservative Party politics and novel-writing as Douglas Hurd. Hurd also shares with Disraeli a romantic fascination for the workings of politics and the conduct of foreign affairs, and, like Disraeli, has written cleverly about both. Unlike Disraeli, however, Hurd was never an outsider to the British political elite; indeed, his background, education, and career molded him into an almost archetypal English parliamentary gentleman.

Born on March 8, 1930, in Marlborough, England, Hurd was the eldest son of Sir Anthony (later Baron) Hurd and his wife Stephanie. Anthony Hurd pursued a farming career during Douglas' boyhood and wrote on agricultural developments for the London *Times*. The elder Hurd later became both the director of several major companies and a Conservative MP (Member of Parliament). The Hurd family had a strong connection with Conservative politics: Anthony Hurd's father was himself a Tory MP.

Douglas Hurd attended public school at Eton, where he excelled both in sports and in academics. After leaving Eton in 1948, Hurd performed his military service in the British Army, becoming a second lieutenant. In 1949 he entered Trinity College, Cambridge, where he once again excelled in his studies, in particular history. He also participated in extracurricular activities, becoming president of the Cambridge Union (the university debating society) in 1952 and chairman of the University Conservative Association.

Although he had long since decided on a political career, Hurd followed his father's advice against doing so immediately after Cambridge, and instead entered the Diplomatic Service. As a diplomat Hurd was posted to Peking (1954-1956) and to the United Kingdom mission to the United Nations (1956-1960), served as private secretary to the permanent under-secretary of state at the Foreign Office in London (1960-1963), and then was posted again, this time to Rome, where he served as first secretary from 1963 to 1966. Hurd found Rome a dull place for diplomacy in the mid-1960s, and in his spare time wrote his first novel, the political thriller *Send Him Victorious,* with one of his colleagues, Andrew Osmond. He and Osmond also wrote three other novels between 1969 and 1982. At about the same time he decided to leave the Diplomatic Service, in which he felt his career had stagnated.

A Rising Star in the Conservative Party

Accordingly, in 1966 Hurd resigned and joined the Conservative Party's Research Department. He did very well in this new job, rising to head of the Foreign Affairs Section in 1968 and greatly impressing party leaders, in particular Edward Heath. In 1968 Hurd resigned from the Research Department to become private secretary to Heath, then leader of the Conservative Party, which was out of power. In 1970, when Heath became prime minister, Hurd was made Health's political secretary, a position which he found both fascinating and frustrating.

By 1974 Hurd was tired of politics behind the scenes and determined that he would try to enter Parliament himself. His close connection with Heath proved to be a disadvantage, and he was rejected by five constituencies before being adopted as the candidate for the Conservative Party for Mid-Oxfordshire. Hurd won this seat in the February 1974 general election, but Heath and his government lost the election, and within the next year Health also lost the leadership of the party to Margaret Thatcher. As a Heath protegé, Hurd was not in favor with the new order and could not hope for rapid political advancement. Nonetheless, to enhance party unity Thatcher appointed him opposition spokesman on European affairs in 1976. In 1979, when the Tories returned to power, he was appointed to the sub-Cabinet post of minister of state at the Foreign Office, where he enjoyed working with Foreign Secretary Lord Carrington

and where he became the effective deputy foreign secretary after Carrington's resignation over the Falklands War. From 1983 to 1984 Hurd served as minister of state at the Home Office, another sub-Cabinet post.

Perhaps because of Hurd's solid performance in his sub-Cabinet posts, and perhaps in part because of Lord Carrington's enthusiastic support, Hurd at last reached the Cabinet when Thatcher appointed him secretary of state for Northern Ireland on September 10, 1984. At the time of his appointment, Northern Ireland was experiencing renewed violence. Hurd's most important achievement in the job was his promotion of the peace process: in May 1985 he was appointed to oversee British talks with Ireland on the Northern Ireland issue. The talks culminated successfully in November with an agreement which allowed Ireland to serve as a consultant on Northern Irish affairs.

Meanwhile, however, on September 2, 1985, Hurd had been appointed to one of the three most important positions in the British Government, the secretary of state for home affairs, or home secretary. This appointment was something of a surprise, not only because he had been in the midst of the Irish negotiations as Northern Ireland secretary, but also because it was a sign of Thatcher's ultimate approval. As the Cabinet officer in charge of domestic affairs, Hurd was responsible for a wide range of issues, and his tenure at the Home Office was characterized by a firm adherence to the principles of law and order. The week after his appointment he was faced with the problem of serious race riots in Birmingham. Hurd refused to rationalize the destruction because of the rioters' poverty: at a news conference he said, ''There is no justification why those conditions should lead people to loot, burn, and put people's lives at risk.'' Hurd responded to the problem with the Public Order Bill of 1985, which provided additional authority to the police to deal with race riots and other sorts of violence, such as labor unrest, street demonstrations, and ''football hooliganism.''

In 1986 Hurd served as chairman of an emergency meeting of European Community interior ministers to deal with international terrorism. The meeting resulted in an agreement to coordinate efforts to ''harry and disrupt'' terrorists. Hurd also combated terrorists at home by banning radio and television appearances by members of the IRA (Irish Republican Army), the Sinn Fein, and the Ulster Defence Association. During the Salman Rushdie affair in 1989, Hurd attempted to defuse high tension in the British Muslim community with a speech at the Central Mosque in Birmingham. He was sensitive, he indicated, to the pain Muslims felt because of the perceived sacrilege in Rushdie's novel, *The Satanic Verses,* and they had every right to express this pain through protests. ''But to turn such protests towards violence or the threat of violence,'' he stressed, ''is wholly unacceptable.''

An Exemplary Foreign Secretary

In October 1989 a reshuffle in the Thatcher Cabinet allowed Hurd to achieve what he described as his life-long dream when he became foreign secretary. His appointment was nearly universally applauded because of his vast experience in foreign affairs. One of his first duties as foreign secretary was a November 1989 visit to the Berlin Wall after East Germany had opened its borders. Hurd used this visit to emphasize the need for Britain and its Western allies to develop new policies to cope with the fast-breaking changes in Eastern Europe. In January 1990 he visited Hong Kong, where he assuaged the concerns of residents about the 1997 Chinese takeover. During the Persian Gulf crisis commencing in August 1990, Hurd proved to be a coolly authoritative foreign secretary and a staunch supporter of U.S. policy, working for a UN resolution about the Kuwait invasion, keeping the British embassy in Kuwait open despite Iraqi demands, and leaving the military option open.

A continuing and pressing challenge to Foreign Secretary Hurd was Britain's role in the impending European Community economic union. Such a union clearly had strong political overtones, and many Britons, including Thatcher, remained highly suspicious about the possibility of infringement on Britain's national sovereignty. Although cautious on this matter, Hurd was much more pro-European than Thatcher, and it was through the tactful influence of Hurd and then Chancellor of the Exchequer John Major that Thatcher agreed to allow Britain's entry in the Exchange Rate Mechanism of the European Monetary System—the first step toward economic union—in October 1990.

The Tory leadership struggle in November 1990 solidified Hurd's reputation as a perfect English gentleman. He deplored former Cabinet minister Michael Heseltine's November 14 challenge to Thatcher as a ''mistake—from the point of view of the government, the party, and the country,'' and he loyally supported his leader during the first vote on November 20, 1990. When Thatcher resigned on November 22, he entered the race for the party leadership (and the prime ministership), issuing a joint statement with fellow candidate John Major which emphasized their desire to have a ''friendly contest so that our party colleagues . . . can choose which of us is better placed to unite the party.'' Hurd was viewed by many as the candidate with the best credentials because of his knowledge of foreign affairs, experience in the Home Office, broad base of support, and freedom from ideological narrowness. His opponents, however, decried his lack of charisma, lack of knowledge of economics, and the fact that he, the son and grandson of Tory MPs and an Eton and Cambridge graduate, would represent a return to the sort of Tory politics that Thatcher's revolutions had overthrown. When he lost to Major on November 27, he good-naturedly conceded to the victor, who immediately re-appointed him as foreign secretary.

Hurd's Waterloo

In a surprise move, Hurd offered his resignation as foreign secretary after six years in the post and just a day after then Prime Minister John Majors announced that he would move the party leadership election from November to July. Hurd said he wanted to ''disentangle'' himself as a possible target in the leadership fight. Hurd said he will not resign his parliamentary seat and will remain an active ''backbencher.'' In the past, Hurd had emerged virtually unscathed from scandals—the British government's indirect

support for the Khmer Rouge in Cambodia, a massive aid and arms deal for the Suharto regime in Indonesia—that would have left a less canny politician bruised or beaten. Bosnia, it appears, was Hurd's Waterloo.

More than any other European politician, Hurd shaped the disastrous European policy toward the former Yugoslavia, and perhaps the best postmortem on that policy is a close look at Hurd's career since 1991. That was when Hurd took a leading role in staving off recognition of Slovenia and Croatia, well after Yugoslavia had irretrievably collapsed. Hurd agreed to their independence only after Serbian President Slobodan Milosevic had acquiesced on the condition that a UN presence in the Serb-held areas help to safeguard the interests of the Serb population there. That UN presence was later secured through the Vance Plan, an arrangement in which the British Foreign Office took full part.

Hurd personally crafted the British, and ultimately the European, policy of eschewing military intervention. As early as September 1991 he announced that Europe would offer no military deterrent in the former Yugoslavia. That same month, he led the way to imposing, through the Security Council, a blanket arms embargo that handicapped the victims and helped the aggressors. The next year he masterminded the dispatch of UN troops, inadequately equipped and on a fudged mandate, into a war zone.

What was Hurd's strategy, and what lay behind it? Hurd and his colleagues in the Foreign Office said that a solution could not ''be imposed by force,'' rhetoric that led, in turn, to the tortuous reasoning that force should not be used at all and that a negotiated political settlement, backed by humanitarian aid, was the only way to end the Balkan conflict. This position was partly based on the perceived strategic interest of allying Britain with the Serbs as the natural successor to Yugoslavia and as a counterweight to any possible extension of German influence in the Balkans. Through this policy, Hurd hoped to bring Russia on board and to help open economic opportunities within Russian markets. An off-the-cuff remark made by someone close to the Foreign Office is illuminating: ''It would be better to have the Russians in the Adriatic than the Germans.'' It may also have been in the nature of the former foreign secretary, the old Etonian and the son and grandson of Tory MPs, to prefer dealing with Milosevic, ''the strong man of Europe,'' or with the ''irrepressible'' Radovan Karadzic than with Bosnian ''Muslims.''

For all these reasons, Hurd opposed the major European powers, including France, Germany, Italy, and Holland, when they supported a European Community initiative to send a peacekeeping force to Yugoslavia in the summer of 1991. In light of what followed, the significance of this stand cannot be underestimated. At a time when the casualty toll was still in the hundreds (as opposed to the hundreds of thousands) and the battlefield confined to Croatia, the British foreign secretary ''led the consensus'' at the European Community Foreign Ministers' meeting on September 19, 1991. It resulted in the terse communiqué: ''No military intervention contemplated.''

Within days, Serbian forces, fortified by word that Europe would stay neutral, unleashed a massive onslaught by land, sea and air. They blockaded Croatia's main ports, sent dozens of tanks to the Croatian border and began a large-scale attack on Vukovar and Dubrovnik. The same week, the UN Security Council passed Resolution 713, which banned arms imports to Yugoslavia. The ban left Croatia, whose territorial army had been dismantled earlier in the year, unable to defend itself against the onslaught of the Serb-led Yugoslav national army and Serbian paramilitaries. Most Bosnia watchers know that Britain's government has been the most consistently opposed to lifting the arms embargo. What they are less likely to know is that Britain, again in September 1991, went to the Serb-dominated Yugoslav government and quietly suggested it request a blanket arms embargo on all Yugoslav republics—a move that ratified the imbalance of arms between the Serbs and all other ethnic groups. Hurd then resisted lifting the embargo; he was reluctant, as he put it, to create ''a level killing field,'' a phrase whose ironies seemed lost on him.

The foreign secretary has often stated, in parliament and elsewhere, that the other major powers back Britain's policy in former Yugoslavia. But this is not quite the case. True, in the summer of 1991, as Hurd stood out in opposition to his European colleagues, the U.S. took a back seat and let the Europeans get on with it. But at other times the British Foreign Office actively slowed momentum to intervene against the Serbs. In the summer of 1992, for example, with the exposure of Serb-run concentration-type camps and the expulsion of hundreds of thousands from Bosnia, the U.S. and many European states called for a tougher stand against the Serbs. Just in the nick of time, Hurd came up with another concept: ''protective support.'' That meant providing armed escort, including 1,800 lightly armed UN troops from Britain, for UN aid convoys in Bosnia. In the short term, this policy had advantages. It staved off world pressure for firmer action, and it endorsed British policies established the previous year. With UN peacekeepers on the ground, it was unthinkable to bomb from the sky or to lift the arms embargo and escalate hostilities between the ''warring factions.''

The British decision to dispatch UN troops as aid escorts to a war zone might have been viewed as a mere misreading of the ground situation were it not for a decision of British UN Commander Lt. General Michael Rose. In April 1994 Rose dispatched to Gorazde 168 British soldiers whom the Bosnian Serbs had stripped of their ammunition and personal cameras. To send a battalion of British troops, minus much of their equipment, into an enclave totally surrounded by Serbian General Ratko Mladic's forces could only be interpreted as an unequivocal signal to the Serbs of British support. For, without the acquiescence of the Serbs, these troops would be unable to exit safely from the ''safe'' area. (French President Francois Mitterrand, on the other hand, opted at the last minute to pull back the French troops about to be dispatched to Gorazde and let the British soldiers continue without them.)

Throughout the Balkan conflict, the support of the French has been vital to Hurd, who feared that Britain would be isolated in Europe by its Bosnia policy. One of the foreign secretary's frequent gambits in the House of Com-

mons was to insist that the French and British were at one on Bosnia. But this has never been entirely true—and has been still less so since the election of Jacques Chirac as president. Indeed, the tension between the two countries over Bosnia can be linked with Hurd's policy. The first hint of rupture in Anglo-French Bosnian policy came during the hostage debacle, when the British and French announced the joint decision to send in a Rapid Reaction Force to Bosnia. It soon emerged that, while Britain's intention was merely that the force protect the UN soldiers on the ground, Chirac had hoped it would also establish a protected route for aid to Sarajevo and the enclaves. This would have involved combat action, of course, a prospect the British government resisted from the outset. While the French partly retracted from their more ambitious plans and appeared reconciled to the British proposals on the role of the Rapid Reaction Force, the two countries' views on the way forward in Bosnia seemed, at the time of Hurd's resignation, to be seriously at odds. Chirac's explicit charge that Britain was engaging in Chamberlain-like appeasement cut too deep to be deftly parried, though Hurd's chosen successor, Malcolm Rifkind, tried to do so at the July 17 European Union meeting. In the British press, Hurd's resignation had been accompanied by none of the usual accolades for a departing figure of his stature. That may be an indication of the long-term judgment to come on his Bosnia policy.

Hurd married twice. With his first wife, Tatiana, whom he married in 1960, he had three sons. They separated in 1976, Tatiana Hurd saying, ''Really, politics don't mix with marriage,'' and divorced in 1982. In that year he married Judy Smart, his former parliamentary secretary. They had two children, a boy and a girl.

Hurd was a polite, charming, witty man of great intelligence. Loyalty, however, was the hallmark of Hurd's political career. He was loyal to Edward Heath, Margaret Thatcher, and John Major. For Hurd's loyalty transcends mere personalities and is indicative of anunshakable adherence to more profound matters: the Conservative Party and what it stands for—courage, steadfastness, individual freedom, and responsibility—all, in short, that is in his view best and worth preserving in the British way of life.

Further Reading

There are no biographies of Douglas Hurd. For an important profile of Hurd's career, achievements, and characteristics to 1985, see Patrick Cosgrave, ''The Diplomat with a Touch of Acid,'' in the London *Times* (September 12, 1985). For a revealing view of Hurd as seen from the Left, Andrew Roth's ''Thatcher's Second XI'' in the *New Statesman* (September 14, 1984) is excellent. Another *New Statesman* portrait, ''A Flawed Vision'' (April 29, 1988), is critical of his ''Hobbesian'' views while being sympathetic to Hurd as ''one of the few humane and flexible intelligences remaining on the Tory front bench.''

Hurd's own writings—his seven novels and, to some extent, his two historical works—provide a great deal of information about Hurd's ideals and values. Although Hurd's first book, *The Arrow War* (1967), is a simple history of a brief Anglo-Chinese confrontation in the 1850s, his next three books, thrillers written with Andrew Osmond, are much more revealing. *Send Him Victorious* (1968), *The Smile on the Face of the Tiger* (1969), and *Scotch on the Rocks* (1971), a series of novels with continuing characters, are all clever, witty novels with a piquant dollop of cynicism regarding the civil service, the military, politicians, and the media, as is his novel *Truth Game* (1972). They nonetheless show Hurd's idealism and his belief in the basic correctness of the Conservative Party. The best of Hurd's novels, *Vote to Kill* (1975), clearly based on his experiences as Edward Heath's political secretary, like his others is clever, cynical, well-written, and well-plotted. In *An End to Promises* (1979), Hurd describes his activities as Heath's political secretary and indicates his great admiration for Heath and what Heath attempted to achieve. *The Palace of Enchantment* (1985), written with Stephen Lamport, reiterates his feelings about the addictive nature of politics and takes a strongly Disraelian and romantic view of Parliament and the role of the MP. □

Zora Neale Hurston

Zora Neale Hurston (1903-1960), folklorist and novelist, was best known for her collection of African American folklore *Mules and Men* (1935) and her novel *Their Eyes Were Watching God* (1937), in which she charted a young African American woman's journey for personal fulfillment.

Zora Neale Hurston was born on January 7, 1903, in Eatonville, Florida, to Reverend John and Lucy Hurston. Zora's mother died when she was nine years old, and her father soon remarried. Her relationship with her stepmother rapidly deteriorated, and her father sent her to school in Jacksonville. In her early teens she became a wardrobe girl in a Gilbert and Sullivan repertory company touring the South. Eighteen months later she enrolled in Morgan Academy in Baltimore in 1917. She graduated a year later and went to Howard University, where she completed a year and a half of course work between 1919 and 1924. She secured a scholarship which allowed her to transfer to Barnard College, where she earned her B.A. in 1928. From 1928 to 1932 she studied anthropology and folklore at Columbia University under Franz Boas, the renown anthropologist. In 1936 she was awarded a Guggenheim Fellowship for travelling and collecting folklore in Haiti and the British West Indies.

Hurston worked at a variety of jobs, from manicurist, to Fannie Hurst's secretary, to writer for Paramount and Warner Brothers Studios, to librarian at the Library of Congress, to drama coach at North Carolina College for Negroes. Hurston began her writing career while at Howard when she wrote her first short story for *Stylus,* a college literary magazine. She continued to write stories, and in 1925 won first prize in the *Opportunity* literary contest for ''Spunk.'' In 1939 Morgan College awarded her an honorary doctorate. In 1943 she received the Annisfield Award for the autobiographical *Dust Tracks on the Road;* also in 1943 Howard University bestowed its alumni award upon her.

Although Hurston worked all of her life at many jobs and was a prolific writer, money was always a serious

problem. In the late 1940s she returned to Florida and worked as a maid in Riva Alto. After several efforts to rekindle her writing career, she died in poverty in the town of her birth.

Hurston's most famous work is her novel *Their Eyes Were Watching God* (1937), in which she created the portrait of an African American female, Janie, growing into adulthood searching for her identity and fulfillment. Through a series of marriages Janie comes to know and define herself in terms of her relationship with whites. For several years after the novel's publication critics saw this work as a sentimental love story. However, if the novel is read with the understanding that love was the traditional way in which a woman was supposed to find fulfillment, then love can be seen as the vehicle for emotional, spiritual, and intellectual development. The novel also portrays the awakening of a woman's sexuality. With the advent of the women's movement of the 1970s and the subsequent growth of female awareness, many critics cited this novel as the central text in the canon of literature by African American women writers, specifically, and by women writers in general.

Hurston was also a famous folklorist who applied her academic training to collecting African American folklore around her hometown in Florida. This work produced two collections of folklore, *Mules and Men* (1935) and *Tell My Horse* (1939). All of her work is characterized by her use of African American folk idioms, which are intrinsic to her character portrayals.

Hurston wrote three other novels: *Jonah's Gourd Vine* (1934), an autobiographical novel about her father's rise from an illiterate laborer to become a respected Baptist minister; *Moses, Man of the Mountain* (1939), which recreated Mosaic biblical myth in an African context; and *Seraph on the Suwanee* (1948), which is about a woman's search for selfhood within the confines of marriage to a man who sees all women as inferior.

Hurston also wrote several plays: *Fast and Furious* (1931), *The First One* (1927), *Mule Bone: A Comedy of Negro Life in Three Acts* (1931), and *Polk County* (1944), as well as many articles and short stories.

Further Reading

Hurston tells her life story in the autobiography *Dust Tracks on the Road* (1942, 1985). For the best critical biographical source see Robert Hemenway, *Zora Neale Hurston: A Literary Biography* (1977). Barbara Christian summarized Hurston's career and placed her in the context of her female contemporaries in *Black Women Novelists* (1980). Also see Daryl C. Dance, ''Zora Neale Hurston,'' in *American Women Writers: Bibliographical Essays,* edited by Maurice Duke, et al.; Quandra P. Stadler, ''Visibility and Difference: Black Women in History and Literature: Pieces of a Paper and Some Ruminations,'' in *The Future of Difference* (1980), edited by Alice Jardine. See also citations for Hurston in *Black American Writers Past and Present,* edited by Theressa G. Rush, *et al.,* and Alice Walker's Hurston reader *I Love Myself When I'm Laughing* . . . for Hurston's posthumously published essay. *Spunk: The Selected Short Stories of Zora Neale Hurston* was published in 1985. □

Jan Hus

Jan Hus (1369-1415), a fifteenth-century religious reformer, was (along with John Wycliffe) one of the most important forerunners of the 16th-century Reformation.

Among the many, no doubt apocryphal, stories of Jan Hus's life is one that relates an incident in his youth, which foreshadowed his fate as a Christian martyr. According to the account, the youthful Hus was sitting beside a fire one winter evening reading about the martyrdom of St. Lawrence. Suddenly, he thrust his hand into the flames. When a fellow pupil pulled him away from the fire and questioned his intentions, Hus replied: ''I was only trying what part of the tortures of this holy man I might be capable of enduring.''

What truth, if any, there is in the story cannot be determined. But what is historical fact is that on July 6, 1415, condemned as an arch-heretic by the Council of Constance and turned over to the state for execution, Jan Hus sang a hymn as the flames engulfed his body in a meadow just outside the city walls of Constance. Hus was charged with propagating the heretical teachings of the late 14th-century English reformer John Wycliffe, ''the Morning Star of the Reformation,'' whose bones the Council of Con-

stance ordered disinterred and burned. One hundred years later, Martin Luther was charged with heresy by the church hierarchy for espousing views associated with Hus and condemned as heresy by the Council of Constance. Therein lies the historical significance of Jan Hus. He was a vital link in the chain of reformers who sought to reform the late-medieval church, and whose efforts, often punctuated by martyrdom, culminated in the 16th-century Reformation.

The period of the Renaissance church (roughly the mid-14th through 16th centuries) was, spiritually speaking, the bleakest chapter in Church history. In 1303, Pope Boniface VIII was taken captive by the French king Philip IV, and the papal court moved to Avignon in southern France. An attempt in 1378 to end the ''Babylonian Captivity'' and return the papal court to Rome led only to the election of two rival popes, one in Avignon and the other in Rome. Both were dominated by men who often made no pretense to spiritual interests. But as destructive as it was, the worldliness of the Renaissance popes did not damage the spiritual authority of the church nearly so much as the Great Schism, the scandal of two popes.

According to the teachings of the medieval church, the pope, or bishop of Rome, was ''the vicar of Christ, the successor to St. Peter, the keeper of the keys, the *servus servorum Dei,* the servant of the servants of God.'' How then could the authority of Christ be divided? Only one of the two popes could be the true successor of St. Peter according to apostolic succession. The other had to be an antipope. But which was the pope and which was the antipope? And were the sacraments, held to be necessary for the salvation of the individual, valid if performed under the authority of the antipope?

It is within the context of this crisis of faith within the late-medieval church that the life of Jan Hus must be considered. But it also must be viewed against the backdrop of imperial politics within the Holy Roman Empire and the emergence of Bohemian (or Czech) nationalism. The two are so closely intertwined that they cannot be separated. The cause of religious reform in Bohemia at the turn of the 15th century was also the cry of Bohemian nationalism within the Holy Roman Empire.

The exact date of Jan Hus's birth cannot be determined. It has been variously given as the year 1369, 1372, 1373 or 1375. Popular legend placed the exact date as July 6, 1369, but *July 6* is believed to be nothing more than an imaginative analogy with the date of his martyrdom. In any event, he was born in Husinec (meaning ''Goosetown'') in southern Bohemia on the border of Bavaria.

In his youth, Jan Hus was known simply as ''Jan, son of Michael,'' since it was customary in Bohemia to identify a man by giving his Christian name and the name of his father. In the register of the University of Prague, he is inscribed as ''Jan of Husinec,'' or ''Jan from the village of Husinec.'' Between 1398 and 1400, he signed his name as ''Jan Hus,'' or ''Jan Hus of Husinec.'' After 1400, he always signed his name as simply ''Jan Hus.'' Thus he derived his last name ''Hus'' from the name of his birthplace, and his actual family name is lost to history.

Of Jan Hus's family even less is known. It is assumed that his parents were humble people of peasant background. Nothing is known of his father, who apparently died when Jan was very young. His mother was a very pious woman. A casual mention in one of his surviving letters leads scholars to assume that Jan Hus had brothers, but nothing is known of them or any possible sisters.

Jan Hus received his ''elementary'' schooling in the Latin school of the nearby town of Prachatice. When 18 years old, he enrolled at the University of Prague. From then until his death in 1415, his life and fate were shaped by the political and religious struggles that characterized this divided university. In 1393 or 1394, he received his bachelor's degree, and by 1396, his master of arts. That same year, he became a member of the faculty of arts at the university. At first, he lectured on the philosophy of the ancient Greek philosopher Aristotle and the realist philosophy of John Wycliffe. While teaching, Hus also pursued theological studies and in 1404, he earned a bachelor of divinity degree. Three years later, he was in the process of earning his doctorate but never received it. Instead, he earned the martyr's crown.

At what point in his life Jan Hus made the transition to a religious reformer is also unknown. He once commented that the reason he wanted to become a priest was ''to secure a good livelihood and dress and be held in esteem by men.'' During his early years at the university, he lived what he characterized as a lighthearted lifestyle. Hus nowhere records a ''conversion'' experience as do Martin Luther and other religious reformers. Rather, he simply states that ''when the Lord gave me knowledge of the Scriptures, I

discarded from my foolish mind that kind of stupid fun making.''

Following his ordination in 1402, he was appointed rector and preacher of the Bethlehem Chapel in Prague. Founded in 1391, the Bethlehem Chapel was the point at which the Czech national movement coalesced with the cause of religious reform. Under the patronage of Charles IV, king of Bohemia, and his son Wenceslas IV, both of whom were also Holy Roman Emperors, Bethlehem Chapel was a refuge for a group of reform-minded Bohemian clergy, including John Milič of Kroměříž and Matthew of Janov. They preached in the Czech language, rather than Latin, and hence were very popular with the common people.

Jan Hus soon became the leader of the reform party centered in the Bethlehem Chapel and shared their condemnation of the corrupt clergy. Matthew of Janov characterized the priests as:

> worldly, proud, mercenary, pleasure-loving, and hypocritical. . . . They do not regard their sins as such, do not allow themselves to be reproved, and persecute the saintly preachers. There is no doubt that if Jesus lived among such people, they would be the first to put him to death.

Such outspoken opinions ran the risk of incurring the wrath of the church hierarchy. But so long as Hus and his associates enjoyed the protection of Wenceslas and Zybněk Zajic, the young reform-minded Archbishop of Prague, they were safe.

What drew upon the reformers the charge of heresy was their acceptance of many of the theological teachings of John Wycliffe, a leading exponent of the philosophical position known as ''realism.'' Prior to 1401, Hus knew only Wycliffe's philosophical works, but this was enough to incur the enmity of the German-dominated faculty of the university, for they were committed to the opposite philosophical position, ''nominalism.'' The realists believed that universals have objective reality, whereas the nominalists held that universals or abstract concepts are mere names. For Wycliffe and his followers, this meant that in theology they emphasized the priority of faith over reason and the authority of the Scriptures (Bible) over church tradition.

After the marriage of Wenceslas's half-sister Anne of Bohemia to Wycliffe's patron and defender, Richard II of England, a number of Bohemian students went to study under Wycliffe at Oxford University. As these students returned to the University of Prague, they brought with them the theological works of Wycliffe. Many of Wycliffe's views were congenial to the Bohemian reformers of the Bethlehem Chapel and accepted by them. Among them was Wycliffe's doctrine of the true Church. According to Wycliffe's understanding of Scripture, which he held to be authoritative, the true Church consisted of all those—past, present, and future—predestined by God to salvation. Since the Roman Catholic Church included both those predestined to salvation and those ''foreknown'' to damnation, it was not, as it believed itself to be, the true body of Christ. Hence, Wycliffe rejected the divine origin of the Roman Catholic Church and the alleged authority of the pope.

Wycliffe also advocated ''territorial churches, each protected, regulated, and supported by the territorial lords and princes.'' There was, of course, much more to Wycliffe's theological teaching, but the attraction it held for the Bohemians trying to liberate themselves from German cultural domination should be clear. Likewise, the connection with the 16th-century Reformation is clear. The fundamental doctrines of the Protestant Reformation are present in Wycliffe's teaching, and hence that of Hus, also.

Jan Hus did not accept carte blanche all that Wycliffe taught. He did not, for example, accept Wycliffe's doctrine of remanence with respect to the Eucharist, or Mass. The doctrine of remanence held that in the celebration of the Eucharist, the bread and wine retain their material substance. Thus it denied the alleged miracle of transubstantiation by which, according to the Roman Catholic Church, the bread and wine became the flesh and blood of Christ. Transubstantiation was the key to the whole edifice of medieval theology. Remove it, and one removed the need for the priesthood and the medieval institutional church as it then existed.

Although Hus did not agree with all that Wycliffe taught, and which his associates at Bethlehem Chapel and the university were teaching, he refused to denounce those views which he did not hold. The Bohemian party at the university was locked in a struggle with the German party for control of that institution. The Germans soon realized that their most effective way of countering the Bohemian party was to focus on its Wycliffism. Many of Wycliffe's teachings had been condemned by Pope Gregory XI and the English prelates, although Wycliffe died officially orthodox (''conforming to established doctrine'').

In 1403, Johann Hübner, one of the German masters at the university, drew up a list of 45 articles from Wycliffe's writings. Among them were the doctrine of remanence and the teaching that the Bible is the sole source of Christian doctrine. Hübner was able to have the 45 articles condemned as heresy. As they became a test of orthodoxy at the university, Hus was in danger of being branded a heretic and soon lost the support of both Archbishop Zbyněk and King Wenceslas, although for different reasons. The change of events grew out of efforts to end the Great Schism.

Wenceslas and the king of France (Charles VI) sought to end the Great Schism by convening a church council in Pisa in 1409. The Council deposed both Gregory XII (Rome) and Benedict XIII (Avignon), and elected Alexander VI, who was succeeded in 1410 by John XXIII. Since neither of the former two resigned, the number of popes was merely increased by one.

The Council of Pisa and its aftermath sealed Hus's fate. Hus supported Wenceslas and recognized Alexander VI as pope. Zbyněk and the German masters at the University of Prague refused to do so. When many of the German masters chose to leave Prague to found a new university at Leipzig in Germany, Zybněk began to take a closer look at Hus's teachings.

In 1410, Archbishop Zybněk confiscated Wycliffe's books and ordered them burned. When Hus defended the books, Zybněk excommunicated him, and the following year Hus was ordered to appear in Rome. Refusing to go, Hus was excommunicated for disobedience. Having lost the support of his onetime ally, the Archbishop, Hus would next lose the support of his King.

John XXIII proclaimed a crusade against King Ladislas of Naples, a supporter of John XXIII's rival, Gregory XII. The cost of the crusade was to be paid for by the sale of indulgences in, among other areas, Bohemia. Since Wenceslas was to receive a portion of the income from the sale of indulgences, he supported the crusade. Hus, however, openly condemned both and accused John XXIII of ''trafficking in sacred things.'' Such action cost him and his associates the support of Wenceslas. Shortly thereafter, three members of the reform party who spoke out against indulgences were arrested and beheaded.

In September 1412, a papal bull of excommunication of Hus was published in Prague. The city was placed under an interdict, and Bethlehem Chapel closed. An interdict was still a powerful weapon against heretics or other enemies of the church hierarchy. An area under interdict was denied the sacraments: ''All masses and sermons, all religious functions, even burial with the Christian rites were prohibited.'' It was intended to turn the people of an area against the one—in this case Hus—who was defying the church authorities. To spare the city the rigors of being under an interdict, Hus withdrew from Prague and took refuge with various Bohemian nobles.

The final act of Hus's life was played out at the Council of Constance (1414-18), called to bring an end to the Great Schism and to deal with the problem of heresy, especially Hus. Zygmunt, the king of Hungary and brother of Wenceslas, was elected Holy Roman Emperor in 1410. To strengthen his position in Germany, he pressured John XXIII to call the Council. Then, in the spring of 1415, offering a guarantee of safe conduct, Zygmunt invited Hus to attend. At first Hus hesitated, but with the urging of Wenceslas, he accepted.

Once in Constance, Hus was lured into the papal residence, then imprisoned in a Dominican dungeon. What followed were months of interrogation and suffering. Zygmunt withdrew his safe conduct in January 1415. It was only due to great pressure exerted by Bohemian noblemen that Hus was given any semblance of a public hearing on June 5, 7, and 8, but he was not allowed to respond to the charges made against him. Presented with a list of 30 articles allegedly drawn from his writings but in fact drawn from the writings of John Wycliffe, Hus was ordered to renounce them upon oath. He refused, unless instructed from Scripture as to where his teachings were in error. The Council rejected his appeal to the Bible as a superior authority.

On July 6, Hus was given a final opportunity to recant. Again he refused, saying that since he did not hold all of the views as stated, to recant would be to commit perjury. He was then declared an arch-heretic and a disciple of Wycliffe. He was ceremoniously degraded from the priesthood, his soul was consigned to the devil, and he was turned over to the secular authorities for execution. That same day, he was led to a meadow outside the city wall and burned alive.

Although the Council had consigned his soul to the devil, Hus—singing loudly as the flames consumed him—consigned his soul to God: ''Jesus Christ! The Son of the living God! Have mercy upon me.'' His ashes were then gathered up and cast into the Rhine River.

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Gustáv Husák

Gustáv Husák (1913-1991) became general secretary of the Central Committee of the Communist Party of Czechoslovakia in 1971 and president of the Czechoslovak Socialist Republic in 1975. He held both of these political positions through the latter 1980s. During this period he brought Czechoslovakia back to orthodox Marxism and unswerving loyalty to the Soviet Union. (Czechoslovakia is now comprised of two separate countries, the Czech Republic and Slovakia.)

Little is known of Husák's personal life, especially the early years. He was born on January 10, 1913, in Dúbravka, near Bratislava, the capital city of Slovakia, then part of the Austro-Hungarian Empire. He first came into focus in the 1930s as a brilliant and hard working law student at Comenius University in Bratislava, now part of Slovakia. At this young age he already displayed two chief interests—a devotion to the cause of Slovak nationalism and political autonomy, and a penchant for Marxist theory and socialist causes. In 1934 he joined the Slovak Commu-

nist Party. He also became part of a group of intellectuals affiliated with the periodical *Dav,* Slovakia's leading Communist journal before World War II.

Husák received his law degree in 1937 and joined a law firm in Bratislava. Between 1940 and 1943 he was arrested and imprisoned several times for illegal Communist activities in the clerico-fascist Slovak Republic created by Nazi Germany in 1939. In late 1943, as a deputy chairman of the Slovak Communist Party, he helped create a coalition of underground resistance groups called the Slovak National Council. In the fall of 1944 this coalition organized an armed revolt against the government. Although short-lived, the Slovak National Uprising occupies a proud place in Slovak history. Husák wrote his personal account of it in 1964: *Svedectvo o Slovenskom národnom povstaní* (''Testimony on the Slovak National Uprising''). He fled to the Soviet Union in December 1944, returning to his home country with the liberating Soviet armies in February 1945.

In liberated and reunified Czechoslovakia after the war, and especially after the Communists took control of the country in February 1948, Husák quickly moved into a long series of important party and governmental positions. For example, from 1946 to 1950 he chaired the Slovak Board of Commissioners, Slovakia's regional governing body. From 1949 to 1951 he was a member of the Central Committee of the Czechoslovak Communist Party. He also held a seat in the Czechoslovak National Assembly (parliament). All this ended in 1951 when he fell victim to the wave of purges launched throughout the East European satellites by Joseph Stalin. All of the new Soviet-style regimes were ordered to seek out their ''national Communists,'' potential imitators of Marshall Tito, who had taken Yugoslavia out of the Soviet camp in 1948. Husák became a likely target because of his long-term personal affiliation with Vladimír Clementis, the prominent Slovak Communist who had become Czech foreign minister after the Communist coup d'état only to be convicted and executed as a ''bourgeois nationalist'' and foreign agent. In addition, Husák's own well-known Slovak nationalistic sentiments helped lead to his arrest in February 1951 on charges of treason and sabotage. He was taken to Prague's infamous Ruzyně Prison, where he was tortured and forced to confess to these spurious crimes. In April 1954 he was sentenced to life imprisonment.

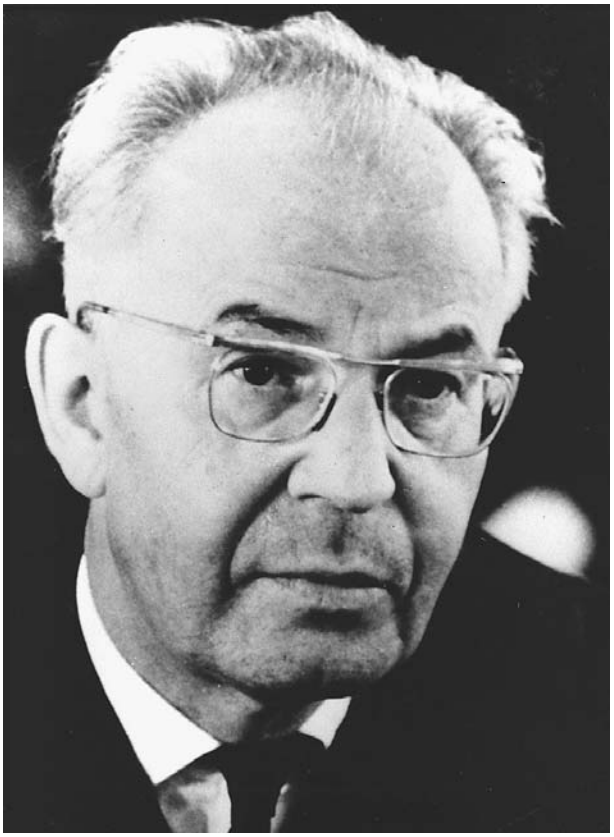

Slovak nationalism revived as part of the national Czechoslovak movement in the 1960s to ''humanize'' and ''de-Sovietize'' the domestic Communist regime (its slogan was ''Socialism with a Human Face''). Many previously convicted political prisoners were freed, including Husák, who was released in the ''Prague Spring'' beginning in 1960. Three years later he was formally ''rehabilitated''—his conviction reversed and his party membership, which he had lost in 1951, restored to him. For several years he led the quiet life of a scholarly writer. But in late 1967 he again became prominent with a series of published attacks on Antonín Novotný, the Stalinist first secretary of the Czechoslovak Communist Party, and demands for the federalization of Czechoslovakia, with autonomy for the Slovaks and equal status with the Czechs.

At the height of the liberalization movement, in the spring and summer of 1968, Husák emerged as a close associate of Alexander Dubček, the fellow Slovak who replaced Novotný as head of the Czechoslovak Communist Party, and as one of the chief architects of Dubček's ''action program'' of reform. However, when the armed forces of the Warsaw Pact invaded Czechoslovakia on August 20, 1968, he quickly turned his coat. He thanked the invaders for their ''act of international assistance'' against the ''right-wing anti-socialist and counter-revolutionary forces'' he claimed had penetrated Dubček's movement. He counseled ''realism'' and ''compromise'' to his countrymen and unquestioning alliance with the Soviet Union as the only proper Czechoslovak policy. His advertisement of himself to the Soviets as a suitable new leader for the country was successful. By April 1969, with Soviet blessing, he had succeeded Dubček as first secretary of the Czechoslovak Communist party (in 1971 his title was changed to general secretary) and set about ''normalizing'' Czechoslovakia for them in systematic, uncompromising, often brutal fashion.

In short order, ''liberal'' Communists were removed from the party and government and replaced by trusted hard-liners. Of the 1968 reform program, only the federalization of Czechoslovakia, Husák's own pet project, was put into effect, in 1969. The country's lively press and innovative culture were stifled by a renewed emphasis on dogmatic Marxism. Those dissidents who dared to challenge Husák's regime, such as the courageous group called Charter 77, suffered persecution and violence, with little concern for world opinion. Soviet troops were stationed in Czechoslovakia, and the country became notorious, even

among its East European neighbors, as a slavish follower of the Soviet Union in international affairs.

A new government was formed in 1989 with dissent over the maintenance of a union between the Czechs and the Slovaks. A decision to form two countries was made in 1992 and the land was divided into the Czech Republic and Slovakia in 1993.

Further Reading

There is no biography of Gustáv Husák in English, but there are some useful books on the major historical events and periods with which his life was connected. Tad Szulc's *Czechoslovakia since World War II* (1971) is a readable account of the period 1945 to 1968 by an experienced journalist. H. Gordon Skilling's *Czechoslovakia's Interrupted Revolution* (1976) is unquestionably the most comprehensive treatment of the ''Prague Spring'' reform movement of 1968 and its antecedents. Vladimir V. Kusin, *From Dubček to Charter 77: A Study of ''Normalization'' in Czechoslovakia, 1968-1978* (1978) analyzes the techniques the Husák regime employed to return Czechoslovakia to its pre-1968 orthodoxy and docility. □

Taha Husayn

Taha Husayn (sometimes spelled Hussein)(1889-1973) is considered one of Egypt's leading men of letters. Blind from early childhood, he devoted his life to intellectual freedom for the writer, critic, and scholar and to the introduction of Western learning into his country.

Taha Husayn was born on Nov. 4, 1889, in Maghagha, a mill town in Minya Province, Egypt. One of 11 children, he became blind at the age of three from a combination of eye disease and folk medicine. After completing studies at the village mosque school, Taha was sent to Cairo (1902) to attend al-Azhar, the mosque university that served as a theological seminary to much of the Moslem world. Because of his outspoken opposition to the school's teaching system at al-Azhar, Husayn was failed in his final examinations. He enrolled in the new, secular Egyptian University, where he studied with some of the leading scholars of the time, Egyptian and European, in the field of Arabic and Islamic studies. In this heady new atmosphere, Husayn received the first doctorate awarded by the university (1914) for his thesis on Abu-l-Ala al-Maarri, the blind Syrian philosopher of the 11th century.

Study in France

In 1915 Husayn won a scholarship for study in France, first to Montpellier and then to Paris. In Montpellier he employed a young Frenchwoman and student, Suzanne Bresseau, as his reader, and she later became his wife. His fields of study were literature and philosophy, including classical, and he became deeply interested in contemporary French literature.

Upon his return to Egypt after earning his doctorate in 1919, Husayn became a lecturer in ancient history at Egyptian University, and in 1925 he was given the chair in Arabic language and literature. Soon after he was elected dean of the faculty, the first Egyptian to hold the post.

A Provocative Career

In 1926 the young professor caused a public uproar with his work on pre-Islamic poetry that scandalized conservative Moslem opinion by criticizing traditional assumptions. The outcry almost caused the fall of the government, and the book was eventually withdrawn and reissued in a less provocative version.

Husayn's boldness and fervent support of academic freedom were not forgotten, however, and in 1932 he was dismissed. He wrote prodigiously for literary magazines and newspapers, as well as more substantial works. He became a prime mover in the founding of Alexandria University, and was minister of education and chairman of the cultural committee of the League of Arab States. In later years he was awarded many domestic and foreign honors.

Publications

Hasayn retired from academic life in 1952 to continue his writings, which he did until his death in 1973. The vast body of his works places him at the forefront of the Egyptian literary renaissance of the 20th century. He worked on the edition of classical Arabic texts and translated ancient Greek and modern French classics into Arabic.

Husayn's more purely literary studies were, on classical Arabic poetry, *Ma al-Mutanabbi* (1937; With al-Mutanabbi); and on modern Arabic poets, *Hafiz wa-Shawqi* (1933; Hafiz and Shawqi). His studies of the political and social history of early Islam include *Al-Fitnah al-Kubra* (The Great Time of Troubles), an interpretation of major political and ideological clashes.

Husayn's fiction includes numerous short stories as well as novels such as *Ala Hamish al-Sirah* (3 vols., 1933-1943; On the Margin of the Prophet's Life) and novellas with modern, often Upper Egyptian settings such as *Dua al-Karawan* (1934; The Appeal of the Caravan) and *Shajarat al-Bus* (1944; The Tree of Despair).

Husayn's fiction often became a vehicle to attack the Egyptian ''system'' that he knew. One of his most important works on educational and cultural policy is the major study *Mustaqbal al-Thaqafah fi Misr* (2 vols., 1938; The Future of Culture in Egypt), in which he developed his thesis that Egyptian culture was part of Mediterranean culture and hence any attempt to ''orientalize'' it was a dangerous error.

In his moving autobiography, *Al-Ayyam* (3 vols., 1929-1955; The Days), Husayn retells in simple language his own story, from village life and childhood blindness through educational trials and maturity. The value and appeal of this work are suggested by the fact that it has been translated into at least nine languages, including Chinese, English, Hebrew, and Russian.

Further Reading

The major critical study of Husayn is Pierre Cachia, *Taha Husayn: His Place in the Egyptian Literary Renaissance* (1956). Recommended for general background is Albert Hourani, *Arabic Thought in the Liberal Age, 1798-1939* (1962). □

Al-Hajj Amin al-Husayni

The preeminent Palestinian leader during most of the British mandate over Palestine, 1922 to 1948, was Al-Hajj Amin al-Husayni (1895-1974), the mufti of Jerusalem. As a Moslem scholar/leader he sought to establish an Arab state in Palestine. Unable to end Jewish immigration, he led a violent Arab revolt (1936-1939) against the Zionists and the British but failed, as did his attempt to stop the creation of Israel in 1948.

Al-Hajj Amin al-Husayni was born in 1895 in Jerusalem to a prominent Palestinian Muslim family. He studied in Cairo at al-Azhar and at the military academy in Istanbul. He served in the Ottoman army in 1916 but, because of Turkish attempts to impose their language and culture on their Arab subjects, he left for Palestine. There he assisted in the 1916 Arab revolt against the Ottomans and in the effort to form an Arab nation. Because he feared Zionism would cause the eventual domination or expulsion of the Palestinians from their homeland, he participated in an anti-Zionist demonstration in 1920. He fled to Damascus, but a year later he was pardoned and appointed to succeed his brother as mufti of Jerusalem.

In 1922 the new mufti was appointed president of the Supreme Muslim Council, with authority over religious institutions and with a budget of 50,000 pounds annually. These resources allowed him to extend his influence throughout Palestine. During the 1929 riots he was perceived as having stood up to the Zionists. The disturbance made him famous among Palestinians and infamous among Zionists.

In reality, he neither organized nor led the riots. Indeed, he cooperated with the British Palestine government in the 1920s and early 1930s, attempting to change British policy by appealing to the British and by holding a General Islamic Congress in 1931 to galvanize the Arab and Islamic world against Zionism and to goad them to pressure Britain. Instead, the British allowed Jewish immigration to increase to 61,854 in 1935, which radicalized the Palestinians. That year a revolutionary, Izz al-Din al-Qassam, was killed by British troops, which further embittered the Palestinians, who challenged the mufti's methods of cooperation. Until 1936 the mufti served two masters: his British employers, and his people. However, when the Arab revolt began in 1936, activists called on him to lead them against Zionism and British rule. As soon as he agreed to lead the revolt, as president of the Arab Higher Committee, he put himself on a collision course with the British government.

The British stripped him of his offices and tried to arrest him in 1937. He fled to Lebanon, from where he continued the revolt until it was suppressed in 1939. He then fled to Iraq, where he encouraged a pan-Arab revolt against the British in 1941. Prime Minister Winston Churchill authorized his assassination in Baghdad but the British and Zionist mission to assassinate him failed. Once again he fled, this time to Rome, then Berlin, where he negotiated with Hitler. The Nazis promised to help the Arab countries liberate themselves from British rule, for which the mufti helped with anti-British and anti-Jewish propaganda and recruited Muslim volunteers for the war effort. He sought but failed to limit the number of Jews leaving for Palestine. His association with the Nazis tainted his name and cause.

After the war he escaped to the Middle East to resume his struggle against Zionism and to establish a Palestine state. Subsequent to a British announcement of their intent to leave Palestine, the United Nations passed a partition resolution in 1947. The Zionists accepted but the Arabs, including the mufti, opposed it because it gave the Zionists 55 percent of Palestine although they owned only 7 percent. In the war that followed the establishment of Israel in 1948, the Arab armies were defeated and some 725,000 Palestinians left or were expelled. Within a few years the mufti lost his political following and became a Muslim leader, settling first in Cairo, then in Beirut, where he died in 1974.

An assessment of Husayni's political role indicates that both his policy of cooperation and, after 1935, of resistance failed to achieve any nationalist goals. Yet the overriding factors that frustrated the Palestinians had less to do with the mufti than with historical processes and the balance of forces. Vigorous Zionist efforts to establish a Jewish commonwealth in Palestine and the sometimes pro-Zionist British policy enabled the Zionists to grow from 50,000 to 600,000 and to establish quasi-governmental and military institutions. The Palestinians were a weak and traditional society and never a match for the occupying British and later the Zionists.

Further Reading

Until the 1970s biographies of the mufti were written by Zionists, such as Moshe Pearlman, Joseph Schechtman, and Eliahu Elath, who attempted to vilify him, or by Arab nationalists, such as Zuhayr al-Mardini, who praised him. An early scholarly account of the mufti's rise to power in the 1920s was a chapter in Y. Porath's *Emergence of the Palestinian Arab-National Movement, 1918-1929* (1974). Majid Khadduri wrote a critical biographical sketch in his *Arab Contemporaries* (1973). A revisionist account is found in the author's succinct biography of Husayni's life, *The Mufti of Jerusalem* (1988, revised in 1992).

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Husein ibn Ali

Husein ibn Ali (ca. 1854-1931) was an Arab nationalist and political leader who proclaimed the Arab Revolt against the Ottoman Empire and became king of the Hejaz.

Born in Istanbul, the capital of the Ottoman Empire, Husein ibn Ali was a member of an important Arab family which claimed descent from the prophet Mohammed and the hereditary position of Meccan leadership. Following the Young Turk Revolution in 1908, the new Ottoman government named Husein to the traditional family position of sharif of Mecca, the governor and protector of the Islamic holy places. When, on the eve of World War I, Arabs and Turks were unable to reach a proper political balance for the multinational Ottoman Empire, Husein developed ambitions of his own for more extensive authority in Arab affairs and for Arab home rule.

His son Abdullah had discretely contacted British officials in Egypt as to Great Britain's attitude toward his father's aspirations in the event of Turkish involvement in war. When the war actually began, Husein found excuses for not sending Arab troops in support of his political and religious overlord, the Ottoman sultan.

During 1915 and 1916 Husein exchanged a famous series of letters with Sir Henry McMahon, the British high commissioner in Egypt, a follow-up to Abdullah's earlier inquiries. In the Husein-McMahon correspondence, the sharif of Mecca thought that the British had promised to support the establishment of an independent Arab state in southwest Asia with himself as the ruler in return for his proclamation of an Arab Revolt against the Ottoman Empire. In the meantime his third son, Faisal, had made an unsuccessful attempt to find a compromise with the Ottoman Turks.

Arab Revolt

In the spring of 1916 Turkish repression and execution of Arab leaders in Damascus and Beirut and the movement of Ottoman troops down the Hejaz railway into Arabia forced Husein's hand. Husein proclaimed the Arab Revolt in June 1916 and his own new title of king of the Arabs, which others recognized merely as king of the Hejaz. Husein, now in his mid-60s, remained behind in Mecca during the war, while his sons Abdullah and Faisal led Arab troops against the Ottoman troops in northwest Arabia and in what is present-day Syria. Husein thus lost control of the nationalist movement he had played such an important and symbolic role in starting.

Following World War I, Great Britain found itself enmeshed in several conflicting promises and agreements. Power politics led it to acquiesce in the French occupation of what became Syria and Lebanon, and in the Zionist aspirations for Palestine which had been ambiguously proclaimed in the Balfour Declaration of 1917. Britain and France partitioned southwest Asia, including unmistakenly Arab lands, between themselves, formalizing the decision at the San Remo Conference in 1920. It was legitimatized through the awarding of mandates by the League of Nations soon thereafter.

Husein bitterly rejected the peace settlements for greater Syria and scorned the British offer of recognition as king of the Hejaz and of a financial subsidy. He was scarcely assuaged when, in 1921, the British named his sons Abdullah and Faisal as emir of Transjordan and king of Iraq, respectively. Husein quarreled with Egypt over the pilgrimage trade to Mecca and with his increasingly powerful neighbor and rival, Ibn Saud of the Nejd in central Arabia, over religious issues. In 1924 after republican Turkey had abolished the Ottoman caliphate, Husein arrogantly proclaimed himself the new religious leader of Islam, a claim as caliph accepted by almost no one. The enraged Saudis, who considered Husein a sinful Moslem and a Europeanized Arab and who coveted the profits of the pilgrimage trade for themselves, took his self-proclamation as caliph as the last straw, besieged Mecca in 1924, and forced him to abdicate and flee. Husein lived in Cyprus as an embittered and frustrated exile until he had a serious stroke in 1930 and went to live his final year with his son Abdullah in Amman, Transjordan, where he died on June 4, 1931.

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Hu Shih

The Chinese philosopher Hu Shih (1891-1962) was in the literary and intellectual avant-garde during the New Thought movement of 1915-1919. As the premier Chinese disciple of John Dewey, he applied the principles of instrumentalism to scholarship and politics.

Hu Shih was born in Shanghai, where his father, a literatus from Anhwei, was serving as a government official. When Hu Shih was 4 years old, his father died. By this time the child prodigy already knew 1,000 Chinese characters. While in primary school, Hu received an education in the Chinese classics and was an avid reader of vernacular fiction.

Determined to obtain a modern education, Hu spent 4 years studying English, mathematics, and science, as well as traditional subjects, at several schools in Shanghai. From 1906 to 1908 he was enrolled at the China National Institute, where he edited a student newspaper. In 1908 he found himself financially unable to continue his schooling but remained in Shanghai teaching English and doing editorial work. During his years in Shanghai, Hu read, in translation, T. H. Huxley's *Evolution and Ethics,* J. S. Mill's *On Liberty,* and Montesquieu's *Spirit of the Laws,* as well as Liang Ch'i-ch'ao's essays on Western history and thought. In 1910 Hu went to Peking and passed the examination for a Boxer Indemnity scholarship to the United States.

Study Abroad

Believing technical skills to be essential for China's salvation, Hu enrolled in the College of Agriculture at Cornell University. In 1912, however, he transferred to the College of Arts and Sciences, where he majored in philosophy. He was elected to Phi Beta Kappa in 1913 and graduated in 1914. During his first year of graduate study in philosophy at Cornell, Hu discovered John Dewey's writings on experimentalism. He entered Columbia University in 1915 to study under Dewey and received a doctorate in 1917. In his dissertation, ''The Development of the Logical Method in Ancient China,'' Hu explored ''pragmatic'' tendencies in early Chinese thought.

While in the United States, Hu's basic political attitudes developed apace with his philosophical ideas. He was a member of the Cornell Cosmopolitan Club and the International Federation of Students and of several pacifist groups. When fellow Chinese students responded to Japan's ''Twenty-one Demands'' by urging a massive return to China, Hu urged them to seek national salvation through study rather than by precipitous political action. This remained his basic attitude toward student activism.

Professor at Peita

Through his writings while in the United States, Hu became well known in China for his intellectual individualism and especially for his advocacy of the replacement of the traditional *wen-yen* style in Chinese literature with the vernacular *pai-hua*. Upon his return in 1917, he was appointed professor of philosophy at National Peking University (Peita).

Except for brief absences, Hu remained in Peking until 1926. During this decade he gained fame as a champion of instrumentalism in both scholarship and politics. Between January 1917 and April 1918 three of his essays on literary reform appeared in Ch'en Tu-hsiu's prestigious periodical *Hsin ch'ing-nien* (New Youth). As a member of the *Hsin ch'ing-nien* circle, he also participated in the discussion of overall cultural change. An essay on Ibsenism in June 1918 raised the issue of the relationship between the individual and society. This was followed by essays on feminism, immortality, and experimentalism. The last, published in February 1919 in anticipation of Dewey's arrival, introduced Chinese to the principles of pragmatism. Hu served as an interpreter during Dewey's lecture tour (1919-1921). He also took advantage of his master's presence to promote a rational, scientific, gradualistic approach to social problems.

In his essay ''Problems and Isms'' (summer 1919) Hu advocated this approach over the totalistic ideological solutions of Marxism. He continued to expound a non-revolutionary attitude toward politics in the magazine *Nu-li chou-pao* (Endeavor), which he and others founded in May 1922. His manifesto, ''Our Political Proposals,'' published in its second issue, attracted a wide range of signators, including Li Ta-chao, a founder of the Chinese Communist party. As an advocate of continuity in the midst of change, Hu found himself at one with neoconservatives such as Liang Ch'i-ch'ao. However, in the great debate of the mid-1920s over science and Western civilization, Hu argued that Western ''materialism'' was basically more humane than Eastern ''spiritualism.''

The years at Peita were creative ones for Hu as a scholar. He applied his experimentalist methodology to the study of the great vernacular novels, the *Shui-hu chuan* (The Water Margin, translated by Pearl Buck as *All Men Are Brothers*) and the *Hung-lou meng* (Dream of the Red Chamber). He also published widely on the history of Chinese

philosophy, seeking in traditional thought precedents for modern scientific ideas.

Hu and the Kuomintang

In 1926 Hu traveled abroad on behalf of the British Boxer Indemnity Fund Committee. En route to London he visited the Soviet Union, where he was impressed with the accomplishments of the Communist revolution, still in its experimental stage. He was still abroad during the first phase of Chiang Kai-shek's Northern Expedition, and he returned in the spring of 1927 to find China south of the Yangtze in Nationalist hands. For the next 3 years Hu taught philosophy at Kuanghua University and from April 1928 to May 1930 served as president of the China National Institute. During these years he was critical of the Nanking government, and he secured official registration for the institute only by resigning his presidency. In 1930 Hu returned to Peking and in 1931 became dean of the College of Arts at Peita under the university's new president, his old friend, Chiang Monlin. Except for a brief trip to deliver the Haskell Lectures at the University of Chicago in 1933, Hu remained at Peita until the beginning of the Second Sino-Japanese War in 1937.

From 1932 to 1937 Hu edited *Tu-li tsa-chih* (The Independent Critic), the title of which reflected his own political posture. While other intellectuals and students clamored for war against the Japanese aggressor, Hu continued to hope for a peaceful solution that would permit the undisturbed development of China's educational and cultural institutions.

Further Years Abroad

During the last 25 years of Hu's life he spent only 2 years on the Chinese mainland. From September 1938 until September 1942 he served as ambassador to the United States. After his abrupt replacement by Wei Taoming, Hu remained in the United States until 1946 as a lecturer and writer. In 1945 he served, consecutively, as a member of the Chinese delegation to the United Nations Conference on International Organization and as acting head of the Chinese delegation to the first United Nations Educational, Scientific, and Cultural Organization conference.

Hu was appointed president of Peita after Chiang Monlin's resignation in June 1945. Hu returned to China to assume the post in mid-1946 and remained at Peita until the eve of Communist take-over 2 1/2 years later. In November 1946 he was a delegate to the National Assembly that drafted China's constitution. In 1948 he declined a personal invitation from Chiang Kai-shek to run for the Chinese presidency and spurned an opportunity to serve as premier.

From Nanking, Hu moved to Shanghai and then to New York, where he lived in semiretirement until the autumn of 1958, when he went to Taiwan to become president of the Academia Sinica. While heading this official research institute, Hu continued to lend his weight to governmental critics through sponsorship of *Tzu-yu chung-kuo* (Free China Fortnightly). However, he was unable to prevent the arrest of the editor, Lei Chen, and the termination of publication in 1960.

During these final years in Taiwan, Hu's intellectual following was confined in large measure to the older generation of mainland refugee intellectuals who had survived from the period of the New Thought movement. His vigorous criticism of the Peking regime, moreover, did not protect him from Kuomintang conservatives, who accused him of undermining China's traditions and opening the gateway to communism. Meanwhile, on the mainland, Hu was vilified as the archetype of the American-trained liberal intellectual and was denounced by his own son. On Feb. 24, 1962, Hu died of a heart attack.

Hu's approach to modern China's problems was gradualistic, experimental, cosmopolitan, and liberal. To the extent that these attitudes have been submerged by revolutionary tides of voluntarism, radicalism, extreme nationalism, and apocalyptic change, Hu may be deemed a failure. However, his contributions to modern China's language and scholarship have had an undeniable impact on his country's 20th-century transformation.

Further Reading

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Hussein ibn Talal

Hussein ibn Talal (born 1935) became at the age of 18 the king of the Hashemite Kingdom of Jordan, a strategic central state in the Middle East. He was regarded in the West as a moderate Arab leader.

King Hussein, born in Amman, was the scion of the illustrious Hashemite family from which the Prophet Mohammed sprang in the sixth century. His great-grandfather Hussein ibn Ali and his grandfather Abdullah were leaders of the Arab revolt against the Ottoman Empire during World War I. The latter was also founder of the modern state of Jordan, originally called Transjordan. Hussein's early life is described as happy but the family's lifestyle was not elaborate. They lived in a modest villa in what was still an unspoiled desert kingdom.

The young Prince Hussein attended primary and secondary schools in Amman, Egypt, and England, after which he was a student at Britain's Sandhurst. At Sandhurst he learned military principles and attitudes that helped in future years with his own Jordan Arab Army, which in turn became a key to his longevity on Jordan's throne. The most

important formative influence on the prince, though, was his grandfather King Abdullah, who was his tutor and guide. From him Hussein learned both respect for tradition and openness to change. Crown Prince Talal, Hussein's father, suffered from schizophrenia and the King took a special interest in his grandson Hussein, the only member of the family King Abdullah believed could rule Jordan.

When Abdullah was assassinated in the Haram al-Sharif mosque in Jerusalem in 1951 Hussein was at his side, and the memory of that event would affect his personal attitude toward danger as well as his view of the significance of Jerusalem. Following the assassination Talal, Hussein's father, was crowned king, but he was removed by the Jordanian parliament within a year due to his mental illness. After a brief regency in 1953 Hussein took the constitutional oath as king. In the 1980s he became the longest ruling head of state in the world.

''The King and country were alike—young, inexperienced, poor and uncompromising'' wrote John Newhouse in the *New Yorker*. The young Hussein inherited a country which was extremely poor, filled with refugees, and subject to the political turmoil that was characteristic of the Middle East. Considered a pawn of the West, the young king spent the early portion of his reign just trying to survive in a time when Arab nationalism was thriving. For Jordan, the results of the 1948 Arab-Israeli war were threefold. The West Bank of the Jordan River and its Palestinian population were included in the Hashemite Kingdom of Jordan; hundreds of thousands of refugees from other parts of Palestine found their way to Jordan; and the state of Israel was created on Jordan's western border. Within this context King Hussein faced challenges to his throne emanating from disgruntled citizens, from radical Arab nationalism and interference from neighboring Arab states, and from occasional conflicts with Israeli military forces in Jordan's West Bank. With the key support of the army, which was recruited from Jordan's tribes, and other loyal political leaders, King Hussein and his regime were able to consolidate control by the late 1950s, although they still faced periodic challenges. Despite political tumult and tensions, King Hussein's regime made strides in building up the country's social and economic infrastructure—most significantly in education, which paid off in the following decades.

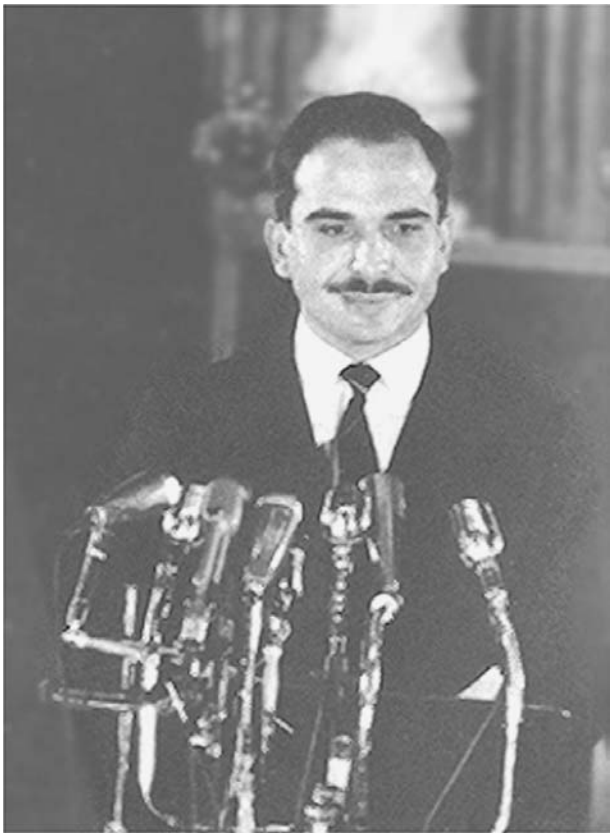

The 1967-1970 period was undoubtedly the most threatening to King Hussein's rule. In 1967 King Hussein along with Egypt and Syria fought the Six Day War against Israel and was defeated. For King Hussein the defeat was a severe setback, because Jordan lost the West Bank which, despite its small size, contained half the country's people, a little less than half of the economic activity, and the important religious shrines of East Jerusalem and Bethlehem.

Equally important, this defeat gave rise to the Palestinian guerrilla movements. Initially they attacked the state of Israel, which would retaliate by hitting their camps in Jordan. In 1970 the guerrillas turned their attacks on the government of Jordan. At the same time a Syrian tank force threatened the country's northern border, creating a second front which Jordan's military had to defend. With diplomatic support from the United States King Hussein won on both fronts, but not without considerable death and destruction, particularly in Amman in the struggle with the Palestinian guerrillas.

From 1967 through 1973 Jordan's economy suffered greatly as a result of the fighting and punitive actions on the part of some radical Arab regimes. In the post-1974 oil boom, however, Jordan's fortunes improved significantly. Jordan's trained population and loyal military performed valuable services for the Arab petroleum producing countries for which they were well paid. The king and his brother, Crown Prince Hassan, also sought and received grants and concessional loans from the same countries. The infrastructure built in the 1950s and 1960s allowed these funds to fuel economic expansion. Not only were there rapid advances in socio-economic development in the 1970s and 1980s, but also King Hussein allowed his people personal and economic freedom in an environment of civil order. Neither of the Hashemite monarchs, however, has allowed extensive political freedom or participation. Apparently to fill this void, King Hussein recalled parliament in 1984 after a ten–year hiatus.

Another major theme during King Hussein's reign was his difficult search for peace with Israel in the context of a realization of the just rights of the Palestinians. In the aftermath of the 1967 war with Israel he was the chief Arab negotiator in the formulation of the United Nations Security Council Resolution 242 which stipulated the principle of exchange of territory for peaceful relations with Israel as well as the inadmissibility of acquisition of territory by war. In 1972 the king followed up on this resolution with a

proposal for a United Arab Kingdom which would be composed of East Jordan and the West Bank, the latter of which would enjoy local autonomy under the Jordanian crown.

In 1974 Hussein surrendered leadership in negotiations over the West Bank and Jerusalem to the Palestinian Liberation Organization (PLO), which was recognized by the Rabat summit as the sole legitimate representative of the Palestinian people. Consistent with this position, he refused to participate in the autonomy talks envisaged by the Camp David agreements of 1978, which had in fact been rejected by the PLO. But when Egypt and Israel signed a subsequent peace treaty in 1979 Jordan became the first Arab nation to cut diplomatic ties with Egypt.

President Ronald Reagan's Middle East peace initiative of 1982 was similar to a combination of Resolution 242 and the Hussein 1972 proposal. In the following years, King Hussein worked at realizing the 1982 initiative through talks and negotiations with American, Arab, and Palestinian leaders. But peace remained elusive.

In the 1991 Persian Gulf War, which was prompted by Iraq's invasion of Kuwait, King Hussein remained neutral initially, but eventually supported Saddam Hussein. After Iraq's defeat, King Hussein's relations with surrounding nations and the West were strained.

In the mid 1990s Hussein relinquished his strangle hold over the government and permitted political parties to field candidates in the first multi-party elections since 1956. Another crucial change in Jordan's relations with its neighbors occurred in 1994, when Israel and Jordan ended their 46-year state of war with the signing of a peace treaty. After the signing of the historic treaty, Hussein admitted that the Six Day War of 1967 was a mistake. However, the road to peace was not smooth, especially after the assassination of Yitzhak Rabin, Israel's prime minister. Rabin's successors chose not to honor all of the peace accords and this caused Hussein much anger and loss of face within his own country.

King Hussein is married to his fourth wife, Queen Noor, the former Lisa Halaby, an American citizen. They had two sons and two daughters. Previously the king had seven children (plus one adoption) from three earlier marriages.

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Edmund Husserl

The German philosopher Edmund Husserl (1859-1938) is considered the father of phenomenology, one of the most important trends in 20th-century philosophy.

Edmund Husserl was born on April 8, 1859, in Prossnitz, Moravia. After finishing his elementary education in Prossnitz, he attended schools in Vienna and Olmütz. In 1876 he entered the University of Leipzig, pursuing physics, astronomy, and mathematics. He proved to be especially gifted in mathematics, and in 1878 he moved to the University of Berlin to study with a number of the leading mathematicians of that era. He became profoundly interested in the question of the foundations of mathematical reasoning, and he took his doctoral degree in mathematics at Vienna in 1883. Thereafter, however, his interest turned increasingly to philosophy, and he followed the lectures of Franz Brentano with great interest.

Husserl began his teaching career at Halle, initially as an assistant to the distinguished psychologist Carl Stumpf. Here Husserl published his first research into the foundations of mathematics, volume 1 of his *Philosophy of Arithmetic* (1891). Following British empiricism, he tried to show how the foundations were to be found in acquired habits of thought. But, yielding to sharp criticisms by Gottlob Frege, he soon revised his opinions. He then pushed the question further back into the ultimate foundations of all rational thought. Gradually he became convinced that the ultimate justification of thought patterns rested in the synthetic powers of consciousness—not in mere habits of thought but rather in indispensable concepts and relations, which, as underlying all thought, were seen to be necessary. These ultimate *phenomena* became now the constant objects of his tireless research.

Husserl's first preparatory studies in phenomenology were published as *The Logical Investigations* (2 vols., 1900-1901). Called to a professorship at Göttingen (1901-1916), he continued to write extensively. Works from this period include *The Idea of Phenomenology, Philosophy as a Rigorous Science,* and the first part of his *Ideas toward a Pure Phenomenology* (1913).

In 1916 Husserl was called to Freiburg as a full professor. Here he published the second and third parts of his *Ideas,* together with three other long works. He retired in 1929 and, remaining in Freiburg, continued to write. From this period date the *Cartesian Meditations* and the *Crisis of the European Sciences*. In all of these works Husserl doggedly pursued his vision of a radical foundation for rational thought. His passionate dedication to clarity and fundamental insight were what most impressed his students. Never satisfied with his results, however, he referred to himself at the end of his life as ''a true beginner.'' Husserl died at Freiburg on April 27, 1938.

Further Reading

A definitive study of Husserl's work must await the complete publication of his papers. Meanwhile, a generally reliable and elementary guide is Joseph J. Kockelmans, *A First Introduction to Husserl's Phenomenology* (1967). For general background and for assessing Husserl's influence on other authors, Herbert Spiegelberg, *The Phenomenological Movement: A Historical Introduction* (2 vols., 1960-1965), is indispensable. □

Robert Maynard Hutchins

Reform-minded educator Robert Maynard Hutchins (1899-1977) aroused controversy over his views on liberal education in America. Critical of overspecialization, he fought for a balance between college curriculum and Western intellectual tradition at the University of Chicago in the 1930s and 1940s. Until his retirement in 1974, three years before his death in 1977, Hutchins was chairman of the Board of Editors of *Encyclopaedia Britannica*.

Robert M. Hutchins was born in Brooklyn, New York, Jan. 17, 1899, but grew up in Oberlin, Ohio, where his father was professor of theology at Oberlin College. Hutchins himself entered Oberlin at the age of 16, only to have his academic career interrupted by World War I. He enlisted in the army and served as an ambulance driver in Italy, earning the Italian medal, Croce di Guerra, in 1918. Home once more, he completed his education at Yale University, where he graduated with honors in 1921.

Hutchins was on a fast career track for the next seven years. He taught at Lake Placid School in New York from 1921 to 1923, while attending Yale Law School, where he graduated with honors in 1925. He was secretary of Yale from 1923 to 1927, named a full professor of the law school in 1927 and dean the following year.

The University of Chicago Years

Hutchins was just 29 years old when he took over Yale Law School, but he was already making his views known concerning American education. His plan to raise entrance requirements and set higher scholastic standards was regarded as ''refreshing'' in one so young. However, when he became president of the University of Chicago in 1929, at the age of 30, he began to be regarded as controversial.

In Chicago, Hutchins became the era's most exciting and discussed figure in education. He asserted that universities should be centers of independent thought and criticism, operating to change things from the way they are to the way they ought to be. ''We have confused science with information, ideas with facts, and knowledge with miscellaneous data,'' he said. He decried the tendency toward specialization and vocationalism.

In the late 1930s, Hutchins introduced his Chicago Plan for liberal education, based on his belief that the last two years of high school in America duplicated the first two years of college. Its main element was a drastic reorganization that began collegiate education in the third year of high school and ended after the second year of college. The curriculum consisted of 14 year-long comprehensive courses, each integrating a basic field—the physical, biological, and social sciences and the humanities. Students demonstrated mastery of a subject by passing a comprehensive examination that could be administered at any time, whether they attended classes or not. Instruction was primarily by discussion. Hutchins believed that ''dialogue'' rather than lecturing was the best means of learning.

The controversial Hutchins also introduced a Great Books course at the university to encourage a wider breath of knowledge. Also, his belief that colleges placed undue emphasis on extracurricular activities brought an end to intercollegiate football at Chicago in 1939.

By 1942, the University of Chicago was awarding the bachelor's degree for those who completed the new program. Students were admitted to the college on the basis of placement tests rather than high school records.

Continuing Controversy

Most educators reacted to the Chicago Plan with outrage. Many universities refused to recognize the ''two-year degree.'' Nevertheless, Hutchins had stirred up a hornet's nest in liberal education. Even those who opposed his ideas introduced some of his general courses into their own institutions.

In 1935, the state legislature investigated the University of Chicago on charges of ''communistic influences'' in the school. Hutchins eloquently defended the freedom to teach, which set the tone in the wave of similar investigations that swept educational institutions during this era.

Hutchins was against U.S. participation in World War II for which he said the country was ''morally unprepared.'' Ironically, his university had a large part in the development of the atomic bomb. A government grant of $2 billion led to the first ''controlled'' chain reaction experiment just five days before the Japanese attacked Pearl Harbor, on December 7, 1941, and brought the United States into the war.

The Later Years

Leaving the university in 1951, after serving the last six years as chancellor, Hutchins became the associate director of the Ford Foundation, whose purpose is to further the cause of peace. In 1954, he was named president of the Fund for the Republic, which advocated no restrictions on freedom of thought and expression in the United States. In 1959, he founded the Center for the Study of Democratic Institutions, which approached his ideal of a community of scholars, in Santa Barbara, CA. Besides his own published works on education, Hutchins was chairman of the Board of Editors of *Encyclopaedia Britannica* from 1943 until his retirement in 1974.

Hutchins's first marriage, to sculptress Maude Phelps McVeigh in 1921, ended in divorce in 1948. The couple had three daughters, Mary Frances, Joanna, and Clarissa. In 1949, he married Vesta Sutton Orlick. The controversial educator died in Santa Barbara, CA, on May 17, 1977.

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Anne Marbury Hutchinson

English-born Anne Marbury Hutchinson (1591-1643) was banished from the Massachusetts colony and excommunicated from its church for dissenting from the Puritan orthodoxy. Her ''case'' was one of several prefiguring the eventual separation of church and state in America.

Anne Marbury was born in Alford, Lincolnshire, the eldest daughter of a strong-willed Anglican priest who had been imprisoned and removed from office because of his demand for a better-educated clergy. In 1605 the family moved to London, where her father was reinstated to the clergy. He died in 1611, leaving his daughter a legacy of biblical scholarship and religious independence. The following year Anne returned to her birthplace as the bride of William Hutchinson, a prosperous cloth merchant. For the next 20 years she operated the household, acquired a knowledge of medicinal herbs, and cared for over a dozen children.

Her Early Puritanism

Hutchinson also continued her father's religious individualism. Adopting Puritanism, she often journeyed to St. Botolph's Church in Boston, England, to hear John Cotton, one of England's outstanding Puritan ministers. When the Anglican Church silenced him and he left for the colony of Massachusetts in America, Hutchinson became extremely distraught. She finally persuaded her husband to leave for America, so that she could follow her religious mentor.

The Hutchinson family was well received in Massachusetts. William Hutchinson was granted a desirable house lot in Boston, and both husband and wife quickly became church members. William Hutchinson resumed his career as a merchant, became a landowner, and was elected a town selectman and deputy to the General Court. Hutchinson's experience with medicinal herbs made her much in demand as a nurse, and she made many friends. When she

was criticized for failing to attend weekly prayer meetings in the homes of parishioners, she responded by holding meetings in her own home. She began by reiterating and explaining the sermons of John Cotton but later added some of her own interpretations, a practice that was to be her undoing.

Puritan Orthodoxy

John Cotton was an intelligent and subtle theologian who had articulated an extremely fine balance between the value of God's grace and the value of good works in achieving salvation. While the Puritans believed that salvation was the result of God's grace, freely given to man, they also maintained that good works, or living the moral life, were important signs of that salvation and necessary preparation for the realization that one had received God's grace. But grace and works had to be kept in proper balance. To overemphasize works was to argue that man could be responsible for his own salvation and thus would deny God's power over man. On the other hand, to overemphasize grace was to assert a religious individualism that denied the necessity of moral living and by implication rejected clerical leadership, church discipline, and civil authority. While Cotton had maintained his balance in this most difficult of issues, Hutchinson did not, and she finally came to stress grace to the exclusion of works in determining salvation. The origin of her views is difficult to discover. Certainly Cotton had influenced her. She probably held her beliefs prior to her arrival in Boston, but she evidently did not advance them until the meetings in her home.

As her meetings became more popular, Hutchinson drew some of Boston's most influential citizens to her home. Many of these were town merchants and artisans who had been severely criticized for profiteering in prices and wages; they saw in Hutchinson's stress on grace a greater freedom regarding morality and therefore more certainty of their own salvation. But others came in search of a more meaningful and personal relationship with their God. As she attracted followers and defenders, the orthodox Puritans organized to oppose her doctrines and her advocates.

Antinomian Controversy

The issue of grace as opposed to works assumed political significance and ultimately divided Massachusetts into hostile camps. The orthodox Puritans called the Hutchinson group ''Antinomians,'' or those who denied the applicability of moral law to the saved, and the Hutchinsonians referred to orthodox Puritans as ''Legalists,'' or those who trusted only the observance of church laws as a sign of salvation. The orthodox Puritans, always a majority in the colony, came to demand repudiation of what seemed not only religious error but also potential social chaos. If Hutchinson's views predominated, they reasoned, individual conscience would replace clerical and civil authority as the standard for public conduct.

The Puritan orthodoxy began its assault on the dissenters in the May 1637 election. Henry Vane, a Hutchinson defender, was defeated for reelection to the governorship by John Winthrop, an opponent of her views. In the summer a synod was called in order that the ''errors'' of the Hutchinsonians could be identified and dealt with by the government. Following a special election in October, in which the orthodoxy increased its political strength, the government moved against individuals. Boston's pro-Hutchinson deputies were not permitted to take their seats in the General Court, and Hutchinson's brother-in-law John Wheelwright (previously convicted for sedition and contempt because of a sermon preached in defense of grace) was banished.

Anne Hutchinson Banished

The court then moved against Hutchinson. It was a difficult situation. As a woman, her words had not been public and she had not participated in the political maneuvers surrounding the controversy. Called before the court, she was accused of sedition and questioned extensively. She defended herself well, however, demonstrating both biblical knowledge and debating skill. She returned the next morning to be aided by John Cotton's testimony about her beliefs, which differed from the report of the clergymen who had spoken for the court. This conflicting evidence would have cleared her, but she brashly intervened and, before it was over, had declared herself the recipient of direct revelations from God, without aid of either Scripture or clergy. This assertion of direct communion with God was regarded as the vilest heresy by all, and it sealed her doom. She was banished as a woman ''not fit for [Massachusetts] society.''

While Hutchinson's trial was, by modern standards, a gross miscarriage of justice, it was not unjust according to the standards of 17th-century England, where, generally, in sedition cases a formal defense was not permitted and a jury was not used. Yet even by 17th-century standards, a mistrial occurred when the same men sat both as prosecution and judge, for her guilt had been thus ''known'' by the General Court long before she even presented herself to it.

After her sentencing, Hutchinson's importance waned. Her strongest supporters had either left Massachusetts or been banished, and her idol, John Cotton, had finally allied himself with the orthodoxy. The result of her investigation by the Boston congregation was a foregone conclusion. Her attempt to renounce her former errors was taken as incomplete by the clergy, and she was excommunicated for the sin of lying. Within a week she and her family departed for Rhode Island, where she was free to practice her religious views. In 1642 her husband died, and Hutchinson moved with her six youngest children to Long Island and then to the New Netherland (New York) mainland. In the late summer of 1643, Hutchinson and all but one of her children were killed in an Indian attack.

It was a sad end for an important religious figure. Hutchinson's emphasis on grace as the only requirement for salvation was an important step toward the achievement of religious freedom—that is, the ability to follow the dictates of one's own conscience in matters of belief—in America.

Further Reading

The best biography of Anne Hutchinson is Emery John Battis, *Saints and Sectaries: Anne Hutchinson and the Antinomian Controversy in the Massachusetts Bay Colony* (1962). Other

useful biographies are Helen Auguer, *An American Jezebel: The Life of Anne Hutchinson* (1930); Edith R. Curtis, *Anne Hutchinson* (1930); and Winnifred King Rugg, *Unafraid: A Life of Anne Hutchinson* (1930). Relevant documents dealing with the Antinomian controversy were published in David D. Hall, ed., *The Antinomian Controversy, 1636-1638: A Documentary History* (1968). Background material is in Charles F. Adams, *Three Episodes of Massachusetts History: The Settlement of Boston Bay; the Antinomian Controversy; A Study of Church and Town Government* (2 vols., 1892; 5th ed. 1896); James T. Adams, *The Founding of New England* (1921); Thomas J. Wertenbaker, *The Puritan Oligarchy* (1947); Edmund S. Morgan, *The Puritan Dilemma: The Story of John Winthrop* (1958); and Larzer Ziff, *The Career of John Cotton: Puritanism and the American Experience* (1962). □

Thomas Hutchinson

Thomas Hutchinson (1711-1780), American governor of colonial Massachusetts and a staunch defender of English colonial policy, was also a jurist and historian.

Thomas Hutchinson was born in Boston on Sept. 9, 1711. He entered Harvard at the age of 12, graduating 3 years later. Entering his father's commercial house, Hutchinson continued to further his education through extensive reading. By the time he was 25 he was worth £5,000 and was part owner of a ship. On May 16, 1734, he married Margaret Sanford of Newport, R.I., who bore him three sons and two daughters before her death in 1753.

Politics in Massachusetts

In 1737 Hutchinson was elected selectman for Boston. That same year he gained a seat in the Massachusetts House of Representatives, where he served every year, except 1739, and was speaker for 3 years (1746-1748) until his defeat in the election of 1749. In 1750 he was chosen a member of the governor's council (and served continuously until 1766). In 1740 he was sent to England to represent Massachusetts in the boundary dispute with New Hampshire. He gained favor with the Massachusetts merchants when, in the fight against the Land Bank, he advocated sound money. In 1752 he was appointed judge of probate and justice of common pleas for Suffolk County.

As a representative of Massachusetts at the Albany Congress in 1754, he gave his support to Benjamin Franklin's plan of union for the Colonies. He was appointed lieutenant governor of Massachusetts in 1758 and became chief justice for the colony 2 years later. Because of his continuing interest in commerce, he opposed general search warrants by the governor, insisting that they be issued by the courts. By 1763 Hutchinson was one of the most influential men in Massachusetts politics, but he had earned the enmity of fiery prerevolutionary patriots Samuel Adams and James Otis by his opposition to the Land Bank and his support of the issuance of general writs by proper authority.

In February 1764 the General Court sent Hutchinson to England to protest the proposed sugar duties. Although he opposed the Sugar Act and the Stamp Act on the grounds that they would injure trade, he never denied the right of Parliament to tax the Colonies. It was this attitude and the fact that his brother-in-law Andrew Oliver was stamp master that led a Boston mob to sack his home in 1765. He lost an estimated £3,000 in personal property and the manuscript of his *History of Massachusetts Bay,* the first volume of which had been published in 1764. This violence led Hutchinson to believe that more stringent policies should be adopted by Parliament.

Uneasy Governorship

Although expressing opposition to the Townshend duties, Hutchinson felt that they should be enforced as the law. He was acting governor of Massachusetts from 1769 to 1771. Appointed royal governor of Massachusetts in 1771, he faithfully followed instructions from the Crown. His popularity waned when he twice called out troops to quell disturbances and constantly disputed with the House over such trivialities as its place of meeting. On Jan. 6, 1773, he addressed the General Court, urging the case of parliamentary supremacy.

Hutchinson's position became untenable when Benjamin Franklin sent from England the ''Hutchinson Letters,'' which had been written to friends in 1768 and 1769. These documents, published in Massachusetts in 1773, were interpreted so as to make it seem that Hutchinson had secretly urged the British government to exert more stringent author-

ity over the Colonies. The Tea Act precipitated a crisis, not only because the governor's two sons had been designated tea consignees, but because Hutchinson refused to issue clearance papers for the tea ships until the tea had been landed. The Boston Tea Party was the result.

In 1774 Gen. Thomas Gage replaced Hutchinson as governor. Hutchinson sailed for England, hoping to return as soon as the general's presence was no longer necessary. Unaware of the gravity of the colonial crisis, he urged a policy of conciliation toward the Colonies. Although he had many friends in England and Oxford University conferred upon him an honorary degree, he remained homesick for New England. His writings include a reply to the Declaration of Independence and the three-volume *History of Massachusetts Bay*. On June 3, 1780, he died and was buried at Croydon, England.

Further Reading

Portions of Hutchinson's own account, badly edited by Peter O. Hutchinson, are in *The Diary and Letters of His Excellency Thomas Hutchinson* (2 vols., 1884-1886). The Lawrence S. Mayo edition of Hutchinson's *History* (3 vols., 1936) is the most useful. James K. Hosmer, *The Life of Thomas Hutchinson, Royal Governor of the Province of Massachusetts Bay* (1896), the only biography, is superseded by the sketch of Hutchinson in Clifford K. Shipton, *Sibley's Harvard Graduates: Biographical Sketches of Those Who Attended Harvard College in the Classes 1726-1730,* vol. 8 (1951).

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Ulrich von Hutten

The German imperial knight and humanist Ulrich von Hutten (1488-1523) advocated the dissolution of Germany's ties with the papacy. He advanced an unrealistic program, however, for solving German national problems by reversion to medieval knighthood and feudalism.

Ulrich von Hutten, born in a castle near Fulda in Hesse, was sent at age 11 to a monastery to become a Benedictine monk. After 6 years he escaped and led a vagabond life, attending four German universities. In Erfurt he befriended Crotus Rubianus and other humanists. He went to Italy, took service as a soldier, and attended universities, spending some time in Pavia and Bologna. In Germany he served in the imperial army (1512). Because of the death of a cousin, Hans, at the hands of Duke Ulrich of Württemberg, he published sharp Latin diatribes against the duke, which have been compared with the *Philippics* of Demosthenes and which brought him fame. In 1519 he played a part in the expulsion of the duke.

A second visit to Italy took Hutten to Bologna and Rome (1515-1517). In 1517 he was crowned poet laureate by Emperor Maximilian I in Augsburg for his Latin poems. His protector was Archbishop-Elector Albrecht of Mayence, at whose court he often appeared. In 1517 too he played a part in the defense of Johann Reuchlin against the Cologne Dominicans; he probably wrote the second part of the famous *Epistolae obscurorum virorum*. His *Colloquia* followed in 1518 (in German, 1520-1521). The bitter dialogues *Vadiscus* (1520), directed against the papacy, cost him the protection of Albrecht. His German work *Aufwecker der teutschen Nation* (1520; *Arouser of the German Nation*), which opens with his motto ''Ich hab's gewagt'' (I have dared to do it), was bold and forward-looking and announced his support of Martin Luther. The hostility aroused by this work forced him to flee to Basel.

In Basel, Hutten hoped to find help from Erasmus, but the two humanists soon feuded. His dream of enlisting Luther and the unsuccessful freedom fighter Franz von Sickingen in his struggle for a stronger, independent empire also failed, as did attempts to interest Maximilian and his successor, Charles V. Efforts to war against the Catholic clergy had degenerated into a robber-baron adventure. In Switzerland, Huldreich Zwingli took an interest in him and sheltered him on the island of Ufenau in Lake Zurich, where Hutten died in 1523.

Further Reading

Two biographical studies of Hutten are David Friedrich Strauss, *Ulrich von Hutten,* translated by Mrs. George Sturge (1874; new ed. 1927), and Hajo Holborn, *Ulrich von Hutten and the German Reformation,* translated by Roland H. Bainton (1937). Recommended for general background is Harold J. Grimm, *The Reformation Era, 1500-1650* (1954; rev. ed. 1965).

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James Hutton

The Scottish naturalist James Hutton (1726-1797), the founder of modern geology, is best known for his *Theory of the Earth.*

James Hutton was born in Edinburgh on June 3, 1726. He entered Edinburgh University in 1740 to study the humanities, but he developed an intense and long-lasting interest in chemistry. At 17 Hutton was placed as an apprentice in a lawyer's office; however, performing chemistry experiments during office hours led to his dismissal, and he then chose medicine as a profession. For 3 years he pursued medical studies at Edinburgh University in spite of the fact that no degree of medicine could be obtained from that institution. Therefore, in 1747 he went to Paris to study chemistry and anatomy. He received a medical degree at Leiden in 1749.

Back in London, Hutton realized that even medicine would not give him sufficient spare time for his scientific interests. He therefore abandoned medicine for agriculture. In 1752 he went to a farm in Norfolk, where the scenery apparently turned his mind to mineralogy and geology.

Theory of the Earth

In 1754 Hutton visited Flanders allegedly to compare husbandry methods with those practiced in Norfolk. Actually he spent most of his time making geological observations later to be included in his *Theory of the Earth*. At the end of the year he settled down at his family property in Berwickshire, where he managed a farm according to the most scientific methods. In 1768 he abandoned his country life and settled in Edinburgh, spending all his time on scientific studies. His interests, however, were by no means confined to geology, for he published treatises on physics and metaphysics and investigated all branches of science except mathematics.

The spectacular geological features around Edinburgh provided Hutton with numerous fundamental observations to combine with his broad knowledge of many parts of Great Britain. Eventually he was led to formulate a definite theory, or system, of the earth, and although he had discussed it at length with his friends, he did not write it down

until he was persuaded to address in 1785 one of the first meetings of the newly founded Royal Society of Edinburgh. The full text was published in the *Transactions* in 1788 under the title ''Theory of the Earth; or, An Investigation of the Laws Observable in the Composition, Dissolution and Restoration of Land upon the Globe.'' The paper attracted little attention, perhaps because of its misleading title of ''Theory'' and its publication in the transactions of a learned society which had just been founded. However, when the paper was criticized in 1793, Hutton revised and developed his theory in greater detail. The result was the *Theory of the Earth, with Proofs and Illustrations* (2 vols., 1795). A projected third volume remained incomplete and was published by the Geological Society of London in 1899.

Hutton's Doctrine

In Hutton's opinion, the purpose of geology is first to collect objective data by observing the earth's crust and second to interpret the evidence with a minimum amount of imagination, rather than to begin with an artificial hypothesis and then attempt to fit the observations into a rigid theoretical framework. Hutton's theory evolved in such a natural fashion from his observations that it achieved the prerequisite of involving very little speculation. His basic assumption is that the past history of the globe should be interpreted in the light of what is happening today or has happened in recent times. This dominant idea that the present is the key to the past is so commonplace in modern geological thinking that one often fails to fully appreciate

the genius of the man who first formulated it in modern times.

Hutton first turned his attention to sedimentary rocks, observing that they consist of debris of older rocks. He drew a parallel between such rocks and present-day marine deposits, comparing conglomerates with gravels, sandstones with sands, limestones with accumulations of organic debris, and shales with silts and muds. From the wide distribution of these beds—which form the continents—he understood that they could only have been deposited in the sea. Hutton's first conclusion was that the continents consisted of indurated sediments which, eroded from some preexisting emerged land, had been spread in strata over the sea floor. Since all these sedimentary rocks were originally deposited as soft sediments but appear today as indurated rocks, he attributed this change to the combined action of pressure and subterranean heat.

Hutton's next problem was to explain how beds originally deposited in a horizontal fashion on the sea floor could occur in mountains such as the Alps, tilted, ruptured, and contorted in a spectacular fashion. Hutton understood that such occurrences resulted from powerful revolutions which at different times in the past seem to have affected the entire earth's crust. After having demonstrated the existence of episodes of large-scale deformation which had uplifted the sea bottom with its indurated sediments and folded them in a complex manner to build the existing continents, he investigated the possible cause of these processes. He assumed the existence of forces acting vertically and upward which were probably related to deep-seated reservoirs of heat. The action of these vertical forces interfering with gravity and the resistance of the rocks would create a lateral and oblique component responsible for the contortions of the beds.

Hutton considered volcanoes as safety valves through which some of the earth's internal heat could escape, but he understood that the heat was not due to the combustion of coal seams or the oxidation of pyritic shales, as believed for a long time, but to a deep-seated and molten mass. By means of this concept, Hutton attempted to explain the origin of the various types of nonstratified rocks, either massive or in veins, which he had observed in different places. He called them whinstones (basic rocks, including basalts), porphyries, and granites, and interpreted them as material that once had been in a molten condition and subsequently had been injected upward during the great disturbances of the earth's crust.

Most of the modern ideas on geomorphology are to be found in the Huttonian theory, including the importance of the erosion and transportation power of mountain glaciers. However, these concepts were ignored or even rejected for many years.

Hutton died on March 26, 1797. His *Theory of the Earth* is marred by a rather obscure style and defective organization. One of his friends, John Playfair, the mathematician and natural philosopher, was able to give the work a well-organized and elegant presentation, combined with a series of personal comments, under the title *Illustrations of the Huttonian Theory of the Earth* (1802).

Further Reading

A modern biography of Hutton, including excerpts of his major works, is Edward Battersby Bailey, *James Hutton: The Founder of Modern Geology* (1967). Other accounts of Hutton's life and contribution to geology are in Sir Archibald Geikie, *The Founders of Geology* (1897; 2d ed. 1905); Karl Alfred von Zittel, *History of Geology and Palaeontology to the End of the Nineteenth Century* (1899; trans. 1901); and F. D. Adams, *The Birth and Development of the Geological Sciences* (1938). □

Aldous Leonard Huxley

The novels, short stories, and essays of the English author Aldous Leonard Huxley (1894-1963) explore crucial questions of science, religion, and philosophy.

Aldous Huxley was born into a family of intellectual prominence. His father, Leonard, was the son of T. H. Huxley, the famous proponent of Darwinism when it was first finding acceptance; his mother, Julia, was the niece of the poet and critic Matthew Arnold. Aldous attended Eton on a scholarship and specialized in biology, intending to become a doctor, but he contracted keratitis and soon was almost blind. However, he learned to read Braille and continued his studies under tutors. When one eye recovered enough so that he could read with a magnifying glass, he turned to English literature and philosophy at Oxford, taking a degree in 1915.

After World War I Huxley engaged in literary journalism and was on the staff of the *Athenaeum,* edited by John Middleton Murry. For the greater part of 1923-1930 he lived in Italy; after 1926 he spent much time there with D. H. and Frieda Lawrence. Lawrence was a strong influence on Huxley, particularly in his mistrust of intellect and trust in vital promptings.

Huxley's early period was characterized by skeptical, brilliant portraits of a decadent society. This was the period of the novels *Crome Yellow* (1921), *Antic Hay* (1923), and *Point Counter Point* (1928), in which the characterizations of D. H. and Frieda Lawrence as the Mark Rampions are practically the only favorable ones. Huxley's disgust with much of the modern world became explicit in *Brave New World* (1932) and *Eyeless in Gaza* (1936).

In 1938 Huxley encountered the Bates method of eye training and moved to southern California, where facilities for it were unusually good. He said of the method that it demonstrated in that particular sphere "the possibility of becoming the master of one's circumstances. . . . Similar techniques for controlling other unfavorable circumstances have been independently developed. . . . All these techniques, however, are secondary . . . to a great central technique. This central technique, which teaches the art of obtaining freedom from the fundamental human disability of egotism, has been repeatedly described by the mystics of

all ages and countries. It is with the problem of personal, psychological freedom that I now find myself predominantly concerned.''

Huxley's *The Perennial Philosophy* (1945) was in a sense a documentation of this statement. Through its initial statement of somatic psychology, it illustrated well the modern interest in psychological necessity. But Huxley's most famous dramatization of the possibility of dehumanizing kinds of control through the use of conditioning, drugs, and economic necessity was *Brave New World*. In a sequel, *Brave New World Revisited,* he considered ways of solving the threat of the so-called population explosion.

Huxley's ''mystical'' phase is linked to his long association with Gerald Heard. Huxley's most successful later work was *The Devils of Loudon* (1952), which dealt with the hysteria that swept a French Ursuline convent in the 17th century and the martyrdom of a priest. All along, of course, Huxley had shown interest in any means of liberation from the bondage of the ego, and his *The Doors of Perception* (1954), dealing with the drug mescaline, can be seen as an interesting anticipation of the interest more than a decade later in the psychedelic experience. He said that he had helped his wife, Maria, die by using the medieval *Ars moriendi,* and it is said that while he was dying, his mind was ''liberated'' by drugs.

Of Huxley's general direction, Charles J. Rolo (1947) said: ''When Huxley came of age, human behavior, it seemed to the modernist, was entirely explicable in terms of Libido, Instinct, glandular function or conditioned reflex. . . . While repudiating the Gods and Goods, Huxley implicitly continued to search for them, applying to the task an integrity that bit like acid through illusion, sentimentality and convention. All his work is a quest for values in the face of scepticism.'' Jocelyn Brooke (1954) found Huxley, ''despite the homogeneity of his writings . . . , a strangely paradoxical figure: an intellectual who profoundly distrusts the intellect, a sensualist with an innate loathing for the body, a naturally religious man who remains an impenitent rationalist.''

Further Reading

A good introduction and survey is *The World of Aldous Huxley: An Omnibus of His Fiction and Non-fiction over Three Decades,* edited with an introduction by Charles J. Rolo (1947). A brief survey of Huxley's career is in Jocelyn Brooke, *Aldous Huxley* (1954). See also David S. Savage, *Mysticism and Aldous Huxley: An Examination of Heard-Huxley Theories* (1947), and the essay by M. Lebowitz in John Crowe Ransom, ed., *The Kenyon Critics: Studies in Modern Literature from the Kenyon Review* (1951). Other studies of Huxley include John A. Atkins, *Aldous Huxley: A Literary Study* (1956; rev. ed. 1967); Julian S. Huxley, ed., *Aldous Huxley, 1894-1963: A Memorial Volume* (1965); and Laura Archera Huxley, *The Timeless Moment: A Personal View of Aldous Huxley* (1968). □

Julian Huxley

The English biologist and author Julian Huxley (1887-1975) helped establish the modern synthetic theory of evolution by natural selection and served as first director of the United Nations Educational and Scientific Organization (UNESCO).

Sir Julian Sorell Huxley was born June 22, 1887, in London, England. His father, Leonard Huxley, master of Charterhouse School and later an editor, encouraged his children Julian, Trevenen, Aldous, and Margaret to live up to the achievements of their grandfather, the famous evolutionist Thomas Henry Huxley. Julian traced his thinking in many fields to this influence of T. H. Huxley maintained by his father. It was the origin of his creed of rationalism, atheism, and general, as opposed to specialized, thinking. Leonard encouraged his son's early interest in natural history, which found opportunity in the rural setting of their home in Surrey. Julian's mother, who founded a school in the area, was also a great influence and encouraged his intellectual interests, including a passion for poetry.

After taking a degree in zoology at Oxford in 1909, Huxley went to the Naples Zoological Station in Italy for a year of research on sponges. This led to his first book, *The Individual in the Animal Kingdom* (1912), upon his return to an Oxford lectureship in zoology. In 1912 the newly opened Rice Institute in Houston, Texas, hired him. He effectively developed and headed the biology department, but during World War I he felt called to duty for his country.

He returned to England in 1916 and served in the Army Intelligence Corps until the end of the war. He remained in England, returning once again to Oxford. He married Juliette Baillot in 1919. They had two sons.

Teaching, Research, Writing

The young Huxley became a driving force in the zoology department, promoting new teaching and research priorities and organizing an ecological research expedition to Spitsbergen Island in the Arctic. Huxley himself had already produced studies not only of morphology and development but also of bird ecology and bird behavior during courtship. He wanted to move zoology away from its classical morphological and descriptive base, toward the new excitement of dynamic ecology and of genetics and physiology.

To that end, he began his own laboratory researches in developmental morphology, choosing to examine growth rates. He developed the idea that an organism's form depends on differential growth rates in the separate parts of the body. Begun at Oxford, this work was continued after 1925 at King's College, London, where he had been appointed professor of zoology. Although he kept the laboratory until 1935, he served only as an honorary lecturer after 1927, having resigned in order to gain more time for research and for the large amount of writing he had begun. By the time of the publication of *Problems of Relative Growth* in 1932, Huxley had become widely known as a talented popularizer of biology.

Huxley combined his writing talent with his broad interests in biology in the collaboration with H. G. Wells and his son G. P. Wells to produce *The Science of Life* (1931), an encyclopedic textbook. Other Huxley books during this time included *Essays of a Biologist, Religion without Revelation, Essays in Popular Science, The Stream of Life, What Darwin Really Said, Ants,* and *Bird-Watching and Bird-Behaviour*. Notable were his breadth of interests and his willingness to entertain the controversy created by his adherence to rationalist views, held with the Huxley commitment to intellectual integrity and public responsibility. He tackled evolution and its meaning for human life, religion, and ethics; he also explored the impact for society of the latest biological knowledge. Huxley believed in the self-directed evolution and progress of humanity. He called his view an evolutionary ''religious humanism,'' but Huxley's views nonetheless eschewed the need for belief in a personal God. He looked toward scientific method and knowledge as the new guide and promoted concentration on science teaching and research as an aid to social problems. This theme continued through the 1930s in such books as *If I Were Dictator* and *Scientific Research and Social Needs*.

Other controversial applications of science to human life included Huxley's early commitments to eugenics and birth control. His thinking about population regulation in nature and the ecological problems of over-population fostered a concern for family planning, and he campaigned for the birth control movement. Because of his reputation as a eugenicist, he was invited to join in the writing of a book refuting Hitler's pure race theories; *We Europeans* appeared in 1935. The authors argued that ethnic characteristics are determined mainly by environment and cultural history, not genetics.

Explaining ''Natural Selection''

In his scientific researches, Huxley in 1932 began a second phase of his career, devoted to synthetic works. With Gavin de Beer he wrote *Principles of Experimental Embryology* (1934), in which they attempted to survey the various approaches to the subject. They concluded that organized regions, with chemical influences spreading outward, led development. Stimulated by much new work on the theory of natural selection, Huxley also wrote *Evolution: The Modern Synthesis* (1942). His earlier bird researches had led him to revive biologists' interest in sexual selection, and now in the 1930s he gathered supporting arguments for the theory of natural selection from the new mathematical genetics of J. B. S. Haldane, R. A. Fisher, and Sewall Wright. Darwinism had declined in popularity since the late 1800s, with many biologists—especially in the new field of genetics—rejecting the operation of natural selection in nature. Huxley's book played a major role in establishing the ''modern synthesis,'' an updated version of Darwinism incorporating Mendelian genetics and the latest findings in all biological fields. The theory holds that a major cause of evolution is the action of natural selection on small genetic differences within populations, creating adaptation; separation of different populations in a species can lead to new species through various ''isolating mechanisms.'' Exemplifying the value of Huxley's generalist approach to sci-

ence, the book was his proudest achievement and his most influential.

The final phase of Huxley's career found him involved in even more public activities for science. As secretary of the Zoological Society from 1935 to 1942 he worked to improve the London Zoo. During World War II he lectured frequently on war aims and postwar problems. In 1946 he became the first director-general of the United Nations Educational and Scientific Organization (UNESCO), and his ideas about applying scientific findings to world problems were influential in determining the future of the organization. After retirement he continued until his death in 1975 to write popular works about science, covering such topics as Soviet genetics and politics, current evolutionary theory, cancer, and humanism.

Further Reading

Julian Huxley wrote about his personal and professional life in two books, *Memories* (1970) and *Memories II* (1973). In addition, the famous Huxley family members are depicted in Ronald W. Clark, *The Huxleys* (1968). □

Thomas Henry Huxley

The English biologist Thomas Henry Huxley (1825-1895) is most famous as "Darwin's bulldog," that is, as the man who led the fight for the acceptance of Darwin's theory of evolution.

On May 4, 1825, T. H. Huxley was born at Ealing, the seventh child of George and Rachel Withers Huxley. Perhaps because two brothers-in-law were doctors, Thomas decided to enter the medical profession and in the fashion of the time became an apprentice to a brother-in-law at the age of 15. In 1842 he won a free scholarship to the medical school attached to Chairing Cross Hospital in London and completed the course in 1846.

Huxley then sought a position in the medical service of the Royal Navy and was assigned to the *Rattlesnake,* a surveying ship bound for New Guinea and Australia. The *Rattlesnake* sailed on Dec. 3, 1846, and returned to England on Nov. 9, 1850. During two stopovers in Sydney, Australia, Huxley met Henrietta Heathorn, whom he married in 1855.

A Naturalist in Spite of Himself

Although another man held the post of naturalist on the expedition, Huxley found time amidst his duties as ship's surgeon to study those delicate marine animals that float near the surface of the sea. He worked up reports of his discoveries and sent them to England for publication. Those on the medusae, or jellyfish, were especially important and original. Soon after his return to England, and primarily on the basis of this work on the medusae, Huxley was elected a fellow of the Royal Society in 1851 and was awarded one of its royal medals in 1852.

Though still in his 20s, Huxley was now recognized as an accomplished investigator. But opportunities for a scientific career were rare in England, and from 1851 through 1853 Huxley sought in vain for a teaching position and for funds to cover the costs of publishing his complete researches. Finally, in 1854, he was appointed lecturer on natural history at the Government School of Mines in London. To supplement the meager income from this post, he was a year later named naturalist to the Geological Survey. This position carried with it certain duties with regard to fossils. Huxley accepted both positions with reservations. He "did not care for fossils" and "species work was a burden" to him. "There was," he wrote, "little of the genuine naturalist in me." What he hoped eventually to find was a position in physiology, but this was not to be. He spent all of his active career at the School of Mines and became a genuine naturalist in spite of himself.

In 1859 Huxley's monograph *On the Oceanic Hydrozoa* was published, but his research interests had expanded greatly by then. He ranged all over the field of zoology, but vertebrate morphology and paleontology had become his leading concerns. His most important single paper during this period was his Croonian lecture of 1858, "On the Theory of the Vertebrate Skull." In this work, as in that on the medusae and other marine animals, Huxley demonstrated the value of embryological development as a criterion for determining the significance of the anatomical features of adult animals.

Huxley and Evolution

Until Darwin published his theory of evolution, Huxley doubted that a transmutation of species had taken place. He considered the prior evidence for this idea insufficient, and he was unimpressed by previous attempts to provide a causal mechanism for evolution. Although Huxley was among the privileged few to hear the outlines of Darwin's theory in advance of publication, his active support for the theory seems to begin with the publication in November 1859 of the *Origin of Species*. Here at last was presented a mass of scientific evidence in favor of transmutation and, more importantly, a plausible mechanism as to how it had occurred—namely, by the ''natural selection'' of favored variations in the struggle for existence. ''My reflection,'' Huxley wrote, ''when I first made myself master of the central idea of *Origin* was 'How extremely stupid not to have thought of that!'''' Even now he retained certain reservations about Darwin's theory, pointing out that no new species had been known to result from artificial selection and that Darwin had not given an adequate explanation of how variations are produced in the first place. Huxley suggested to Darwin that he had committed himself too exclusively to the notion of insensible gradations in variation; Huxley believed that variation might sometimes take place in larger and more clearly defined steps (what might today be called mutations).

But even with these reservations Huxley thought that Darwin's theory was a ''well-founded working hypothesis'' and a ''powerful instrument of research.'' By comparison, the old doctrine that each species was an immutable special creation of God seemed ''a barren virgin.'' Foreseeing that Darwin would be subjected to ''considerable abuse'' for his heresy, Huxley promised his less combative friend that he was ''sharpening up my claws and beak in readiness.'' He was determined that Darwin's theory should receive a fair hearing, and he opened the campaign with a review appearing in the *London Times* the day after Christmas, 1859.

For his part in the open clash which resulted between science and the church, Huxley became a famous public figure. Neither among the public nor among scientists did Huxley ever really settle the question of the origin of species, but his fair and fearless advocacy of Darwin's theory did much to advance the cause.

Scientific Work

From 1860 to 1870 Huxley devoted himself largely to the question of man's origin and place in nature and to the study of paleontology. Along with W. H. Flower he produced apparently irrefutable evidence against Richard Owen's view that the brain of man possessed unique anatomical features. In *Evidences as to Man's Place in Nature* (1863) Huxley emphasized that the differences in the foot, hand, and brain between man and the higher apes were no greater than those between the higher and lower apes.

By 1871 Huxley had published 38 paleontological papers, including several on dinosaur fossils. Largely as a result of these papers and of more purely morphological work suggested by them, the evolutionary relationships between reptiles and the birds (the Sauropsida) and between amphibia and fishes (the Ichthyopsida) became more clearly understood. Huxley's work was also important in establishing the view that the Sauropsida and Mammalia had diverged from some common ancestor. Also during these years Huxley erected a new and largely successful classificatory scheme for the birds.

Administrator, Reformer, and Lecturer

Huxley was Fullerian professor of physiology at the Royal Institution (1856-1858), examiner in physiology and comparative anatomy for the University of London (1856-1863, 1865-1870); and Hunterian professor at the Royal College of Surgeons (1863-1870). Thereafter he devoted an increasing portion of his time to administrative and public duties.

Throughout his career Huxley published review articles and delivered a vast number of public lectures, both on scientific and more general topics. Gradually he acquired the lucid, forceful, and witty style for which he is so justly celebrated. Many consider him the greatest master of English prose of his time. His fervent belief that science should be diffused among the masses found expression in his famous lectures to working men, delivered from 1855 on.

Huxley's views on science, education, and philosophy gained an especially wide audience after he published *Lay Sermons, Addresses and Reviews* (1870). With regard to education in general, he insisted on the evils of one-sided education, whether classical or scientific, and on the need to cultivate the physical and moral as well as the intellectual capacities of children. But his main point was to chastise the English schools and universities for failing to recognize that science formed an essential part of Western culture.

In his philosophical essays Huxley placed himself in the tradition of ''active skepticism'' represented by René Descartes and David Hume. In essays like his famous ''On the Physical Basis of Life'' (1869) he insisted that life and even thought were at bottom molecular phenomena. For such ideas he was accused of being a materialist, but Huxley argued that ''materialism and spiritualism are opposite poles of the same absurdity.'' To express his philosophical and theological position, Huxley in 1870 invented the word ''agnostic.'' Because he thus denied that the existence of God could be proven, rejected the biblical account of creation and supported instead Darwin's theory of evolution, and tended toward liberalism or even radicalism in his political views, Huxley's name was anathema in respectable Anglican homes. But by his fair and courageous support of the truth as he saw it, he contributed greatly to an increased toleration toward free thought in Victorian England. In many ways Huxley is a mirror and a measure of his age.

In 1885 Huxley retired from all active duties and gave himself almost entirely to his philosophical and theological essays. He died at Eastbourne on June 29, 1895.

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Christiaan Huygens

The Dutch mathematician, astronomer, and physicist Christiaan Huygens (1629-1695) was the first to recognize the rings of Saturn, made pioneering studies of the dynamics of moving bodies, and was the leading advocate of the wave, or pulse, theory of light.

Born in The Hague on April 14, 1629, Christiaan Huygens was the second son of Constantin Huygens, a brilliant diplomat and Renaissance scholar. Privately tutored at home until he was 16, Christiaan early showed signs of intellectual brilliance, devoting much time to drawing and making mechanical models and devices as well as demonstrating exceptional skill in geometry. He studied law and mathematics at the University of Leiden and after 2 years moved on to Breda, where he completed his studies.

Telescopes and Observations of Saturn

Huygens's first published work, on the quadrature of various mathematical curves, appeared in 1651. In addition, as a result of his study of collision phenomena between hard, elastic bodies, by 1656 he had demonstrated the incorrectness of René Descartes's laws of motion and impact, although he did not announce his conclusions until some 12 years later, and his complete study of such phenomena was published posthumously. The best-known of his early researches, however, were his efforts to improve telescope lenses and his observations of the planet Saturn.

In 1655 Huygens spent several months in Paris. He attended the informal gatherings of the so-called Montmort Academy, an important precursor of the French Academy of Sciences and, to at least some of its members, reported on his discovery of Titan, the first of Saturn's moons to be observed. He had initially been attracted to Saturn by its apparently anomalous shape, described by Galileo as ''three spheres which almost touch each other, which never change their relative positions, and are arranged in a row along the zodiac so that the middle sphere is three times as large as the others.'' Intrigued by this peculiar shape, Huygens realized that its resolution would depend on constructing improved telescopes, less subject to various aberrations and more capable of producing detailed images.

Upon returning from Paris, Huygens devoted full time to his efforts to construct such improved eyepieces and lens systems, and although he was unsuccessful in his attempts to produce lenses with hyperbolic or elliptical surfaces, he and his elder brother did succeed in figuring and polishing lenses with an accuracy never before attained. With telescopes utilizing these improved components, great progress was made toward solving the problem of Saturn's appearance. What had originally appeared as a ''trispherical'' form now appeared as simply some sort of band passing across the middle of the planet, and, early in 1656, utilizing a still better telescope, Huygens was able to clearly distinguish a thin ring surrounding the planet at a slight angle to the

ecliptic. In 1659 he published his complete study of Saturn in a work entitled *Systema Saturnium*.

Huygens's interest in improving telescopes continued throughout his life. For measuring the angular diameter of planets, he invented a type of micrometer consisting of a series of small brass plates of varying widths which could be slipped across the focal plane of the telescope. Recognizing that the eyepiece could be made to partially correct for certain defects in the objective lens of a telescope, he designed a special eyepiece which still bears his name, and his improved methods of grinding lenses allowed him to construct longer telescopes with greater powers of magnification. These ''aerial telescopes'' exceeded 30 feet in length and dispensed entirely with the usual tubular enclosure, utilizing instead two shorter tubes, one for the eyepiece and one for the objective lens. Huygens never was, however, a regular astronomical observer; with the exception of his observations of Saturn, his contributions to astronomy exhibited a strong practical bias.

Pendulum Clock

This practical aspect of Huygens's work is also manifested in the great time and energy he devoted to the perfection of the pendulum clock. Although he had been working on it for some years, Huygens first described his successful application of the pendulum to the escapement mechanism of the standard mechanical clock in 1658.

Sometime after he had produced the first pendulum clock, Huygens became interested in its obvious application to the problem of determining longitude at sea. One of the simplest solutions to this important navigation problem involved the construction of an extremely accurate time keeping device with which local time could be compared with a standard time at, say, Paris or London. Although the pendulum clock was the most accurate such device then available, its motion was easily disturbed by the movement of the ship at sea. In an effort to overcome this difficulty, Huygens invented a pendulum whose period of oscillation was independent of the amplitude of its swing (for regular pendulums this isochronous property exists only for very small amplitudes). Although the discovery of a pendulum whose path was a cycloidal arc provided such an isochronous device, it did not solve the problem of constructing a marine clock or chronometer whose accuracy would not be affected by the pitching of a ship.

Paris and the Study of Dynamics

In 1660 Huygens returned to Paris, where he again attended meetings of the Montmort Academy. By 1661 he had discovered a basic principle of mechanics which allowed him to solve with ease certain types of problems which English mathematicians at the time found especially difficult. Now fundamental, this principle stated that the center of gravity of a body or system of bodies, acting solely under the influence of gravity, cannot rise above the level from which it initially falls. In recognition of the significance of this and other aspects of his work, he was in 1663 elected a fellow of the Royal Society.

The French Academy of Sciences was officially formed in 1666, and at the invitation of Louis XIV's chief minister, Huygens returned to Paris and a position as a leader and foundation member of the new academy. He was one of the chief influences in guiding the early affairs of the academy and, profiting from his contacts with English men of science, he emphasized the need for careful observation and experiment. With the exception of two trips to The Hague because of illness, he remained in Paris until 1681.

In the years after his return to Paris, Huygens's interests turned increasingly from astronomy to terrestrial mechanics, and as the result of his work in this field, he has rightfully been regarded as one of the founders of the science of dynamics. His earliest studies in this area dealt with impact phenomena, and although he had completed this work as early as 1656, his results were reported only in 1669, when he presented to the Royal Society a clear and concise statement of the laws governing the collision of elastic bodies. Although of great significance because of their statement of the conservation of mechanical energy in the collision of perfectly elastic bodies and because of their refutation of the incorrect laws of impact earlier presented by Descartes, Huygens's results were presented without proof, and their complete demonstration was published posthumously in 1703.

One of the great scientific treatises of the 17th century, Huygens's masterpiece, *Horologium oscillatorium,* appeared in 1673. More than just a summary of his researches on the pendulum clock, it in fact was a general work on dynamics containing numerous original discoveries. In it he demonstrated the isochronous nature of a body moving freely under the influence of gravity along a cycloidal path. He showed how to calculate the period of oscillation of a simple pendulum. He provided a definitive solution to the problem of compound and physical pendulums, demonstrating how to calculate the ''center of oscillation'' and the length of an equivalent simple pendulum. And, in an appendix, he presented the basic laws of centrifugal force governing bodies moving with uniform circular motion. The significance of this monumental work was immediately recognized.

Wave, or Pulse, Theory of Light

Perhaps the best-known of Huygens's varied pursuits is his work on physical optics and his development of the wave, or, more accurately, pulse, theory of light. First presented before the Academy of Sciences in 1678, his *Traité de la lumière* (*Treatise on Light*) was, characteristically, not published until 1690. The theory of light put forth in it, however, was the direct result of his study of impact phenomena and represented the union of the physical and mathematical aspects of the study of optics.

Light, Huygens suggested, consisted of the longitudinal vibrations of an all-pervasive ether composed of small, hard, elastic particles, each of which transmitted the impulses it received to all contiguous particles without itself suffering any permanent displacement. The propagation of light was thus reduced to the transmission of motion. Each particle of a luminous body, such as a candle flame, sent out

its own set of concentric, spherical wavelets. Formulating what is today known as Huygens's principle, he conceived of each ether particle itself as also being the source of a new wavelet, which was likewise propagated to the adjacent particles. Within the boundaries where these individual wavelets reinforced each other and formed a coherent wave envelope, light was propagated. Outside the boundaries, there being no reinforcement of the wavelets, was shadow and no propagation of light.

Return to Holland and Later Life

In 1681 Huygens returned to The Hague. Although ill health was the immediate cause, additional personal and religious pressures combined to make permanent his return to his native country. He had never married, and his later years were characterized by considerable solitariness; in his correspondence he often lamented the absence of anyone with whom to discuss scientific topics. He did, however, maintain his extensive correspondence, and although his mathematical and abstract studies suffered a marked diminution after 1680, the general pattern of his life remained little changed until his death on July 8, 1695.

Unlike many men of science in the 17th century, Huygens never occupied himself to any significant extent with either philosophy or theology. He devoted his efforts entirely to the pursuit of science, and his contributions to astronomy, dynamics, and optics were of fundamental importance.

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Huygens's correspondence and collected works were published in Dutch in a 22-volume edition under the auspices of the Dutch Academy of Sciences (1888-1950). His *Treatise on Light* was translated into English by Silvanus P. Thompson (1912). Huygens's life and the historical significance of his work are covered in Arthur Ernest Bell, *Christian Huygens and the Development of Science in the Seventeenth Century* (1947). □

Joris Karl Huysmans

The novelist Joris Karl Huysmans (1848-1907) was a leading French exponent of the decadent movement. His works, though intensely personal, present artistic and intellectual life in late-19th-century France.

Charles Marie Georges Huysmans, who wrote under the pseudonym of Joris Karl Huysmans was born in Paris on Feb. 5, 1848, the only son of a French mother and a Dutch father. In 1866 he entered the civil service and was employed by the Ministry of the Interior until his retirement in 1898.

Huysmans' earliest works reflect the influence of contemporary French masters. His first publication, *Le Drageoir à épices* (1874), was a collection of Baudelairian prose poems. He next wrote a series of naturalistic novels that focused on the sordidness and futility of everyday life: *Marthe* (1876), *Les Soeurs Vatard* (1879), and *En ménage* (1881). These works were early indexes of the distinctive style and the talent for precise, detailed description which were to characterize all of Huysmans' writing. While he was a member of Émile Zola's Médan group of naturalist writers, his wartime anecdote *Sac au dos* was published in the collective volume *Les Soirées de Médan* (1880).

Huysmans remained a disciple of Zola for only a short time and soon asserted his independence from codified naturalism. His subsequent novels formed a loosely linked series in which the author, under various guises, traced his quest for happiness.

The first of this group was *A vau-l'eau* (1882; *Down Stream*), a pessimistic account of the empty existence of an obscure functionary. It was followed in 1884 by *À rebours* (*Against the Grain*), the most characteristic and best known of Huysmans' novels. The jaded protagonist, Des Esseintes, quickly became the prototype for the finde-siècle decadent hero. Distancing himself still further from Zola's doctrine, Huysmans wrote *En rade* (1887), a curious blend of naturalistic descriptions and surrealistic dream sequences, and *Là-bas* (1891; *Down There*), a study of medieval and modern satanism.

Huysmans' last novels are primarily an intellectual and spiritual self-portrait: *En route* (1895) recounts his return to Catholicism; *La Cathédrale* (1898) is an erudite study of the Chartres Cathedral; and *L'Oblat* (1903) depicts the author's life as a lay monk in a Benedictine monastery from 1899 to 1901.

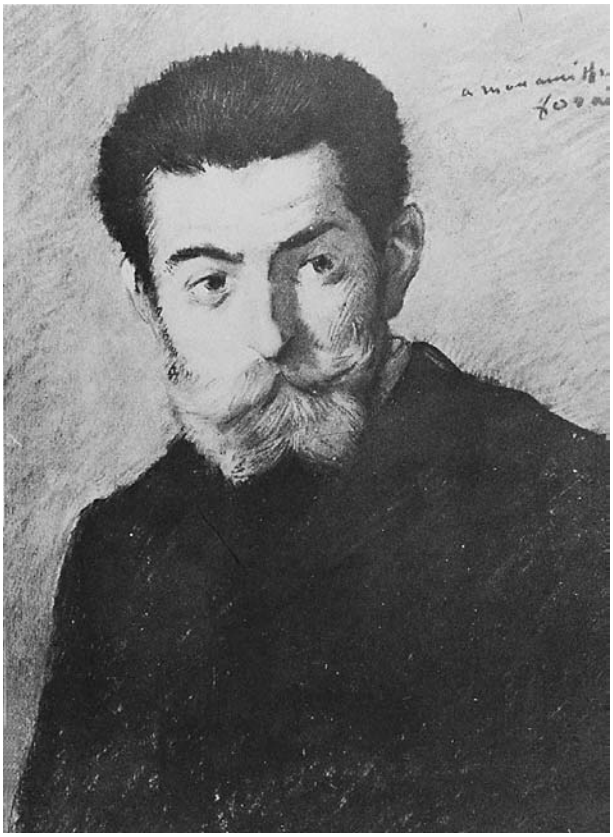

Huysmans also ranks as one of the foremost art critics of his generation and was one of the first to appreciate the impressionists in *L'Art moderne* (1883) and in *Certains* (1889). Huysmans died of cancer on May 12, 1907, in Paris.

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Douglas Hyde

The scholar and writer Douglas Hyde (1860-1949) led the Irish language revival and was president of Ireland from 1938 to 1945.

Douglas Hyde was born at Frenchpark, County Roscommon, on Jan. 17, 1860, the son of the local Protestant rector. As a child, he learned the Irish language from surviving native speakers in the area and developed a love and enthusiasm for Irish which were to characterize his later life. He graduated from Trinity College in 1884 and soon concentrated his attention on Irish literary studies. During his career he published a number of scholarly works, notably *The Love Songs of Connacht* (1893) and *A Literary History of Ireland* (1899).

In 1893 Hyde played the leading role in the foundation of the Gaelic League and then served as its president until 1915. The purpose of the league was to revive the disappearing culture and traditions, and its work stimulated considerable popular enthusiasm for the study of the Irish language. At the turn of the century Hyde led a successful fight to prevent the exclusion of Irish from the curriculum of secondary schools. In 1908 he was appointed professor of modern Irish in the newly established National University of Ireland and helped to make Irish a compulsory subject for matriculation at the university.

Hyde insisted that the Gaelic League must remain nonpolitical so that it might have the widest possible appeal. This condition was formally observed, but the league's efforts to revive Irish inevitably encouraged political separatism, and its strongest supporters were nationalists, who saw restoration of the native language as a means of helping to establish and maintain a distinct national identity.

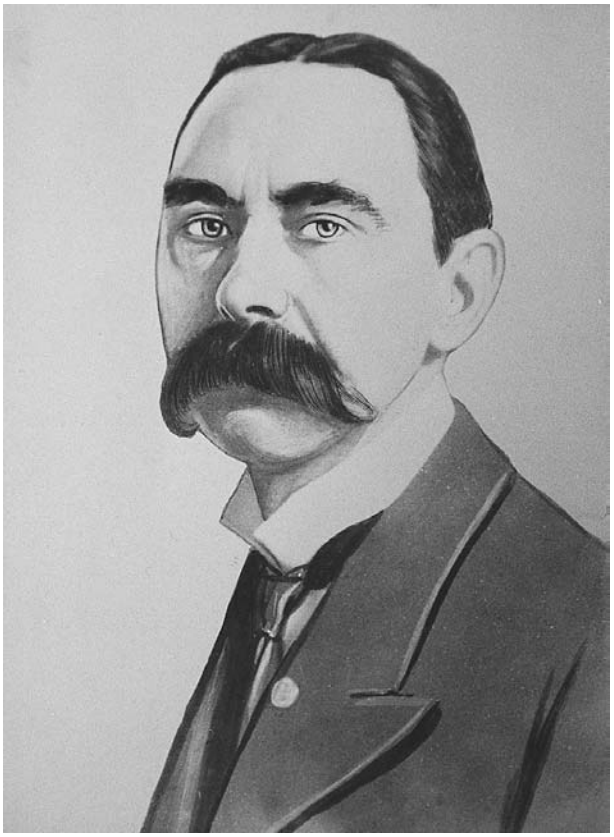

Hyde successfully resisted attempts to turn the league to political ends until 1915, when the annual convention passed a resolution which added the objective of national freedom to the league's statement of aims. Hyde at once resigned the presidency and remained aloof from the struggle for Irish independence which began in 1916. He served briefly as a senator in the Irish state which was established in 1922, and in 1938 he was elected unopposed as the first president of Ireland under the new Constitution of 1937. He died 4 years after, completing his term of office, on July 12, 1949.

Hyde's work, more than that of any other individual, preserved the Irish language from extinction and began its revival, a revival which became a matter of state policy after 1922. P. H. Pearse, one of the leaders of the Easter Rising of 1916, called the Gaelic League ''the most revolutionary force that has ever come into Ireland'' and observed that the Irish Revolution really began with its foundation.

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Libbie Henrietta Hyman

Libbie Henrietta Hyman (1888-1969) was a specialist in invertebrate and vertebrate zoology. She produced a six-volume set of reference books titled *The Invertebrates.*

Libbie Henrietta Hyman earned an international reputation for her monumental six-volume work on the classification of invertebrates . Although she considered her invertebrate treatise essentially a ''compilation'' of the literature, others have called it a remarkable synthetic work. Compiled by one independent woman with enormous knowledge of the field and a great facility for translating European languages, it represents a textbook of the invertebrate animal kingdom that whole academies might have attempted. Hyman's treatise consists of judicious analysis and integration of previously scattered information; it has had a lasting influence on scientific thinking about a number of invertebrate animal groups, and the only works that can be compared with hers are of composite authorship. Hyman also influenced the teaching of zoology classes nationwide with the publication of her laboratory manuals.

Hyman was born on December 6, 1888 in Des Moines, Iowa, the third of four children and the only daughter. Her parents were Jewish immigrants; her father, Joseph Hyman, came to the United States from Konin, Poland, at age fourteen, and her mother, Sabina Neumann, was born in Stettin, Germany. Hyman's childhood and youth were spent in Fort Dodge, Iowa, where her father kept an unsuccessful clothing store. Her home life was strict and without affection. Her father, twenty years older than her mother, worried about his declining fortunes and ignored his children, although he did have scholarly inclinations, keeping volumes of Dickens and Shakespeare, which Hyman read. In her brief autobiography, Hyman remembered her mother as being ''thoroughly infiltrated with the European worship of the male sex.'' Her mother required her to do ''endless housework'' caring for her brothers, whom Hyman believed were ''brought up in idleness and irresponsibility.''

From an early age, Hyman demonstrated an interest in nature. She learned the scientific names of flowers from a high-school botany book that belonged to her brothers, and she made collections of butterflies and moths. She remembered being initially puzzled by classification, until she suddenly realized that the flowers of a common cheeseweed were the same as the flowers of a hollyhock. In 1905, she graduated from Fort Dodge High School. She was class valedictorian but had failed to attract the attention of her science teachers. Although she passed the state examination for teaching in the country schools, she was too young to be appointed to a teaching position and so returned to high school during 1906 for advanced studies in science and German. When these classes ended, she took a factory job, pasting labels on oatmeal cereal boxes.

On her way home from the factory one fall afternoon, she met Mary Crawford, a Radcliffe graduate and high school language teacher who was ''shocked'' to learn what she was doing. Crawford arranged for Hyman to attend the University of Chicago with scholarship money that was available to top students. ''To the best of my recollection,'' Hyman said, ''it had never occurred to me to go to college. I scarcely understood the purpose of college.'' At the university, she began a course in botany, but was discouraged by anti-semitic harassment from a laboratory assistant. Instead, she majored in zoology and graduated in 1910 with a B.S. degree. Professor Charles Manning Child, from whom she had taken a course during her senior year, encouraged her to enter the graduate program. As Child's graduate assistant, she directed laboratory work for courses in elementary zoology and comparative vertebrate anatomy.

Hyman was not free from family responsibilities, however. Her father had died in 1907; her possessive mother moved to Chicago with her brothers, and Hyman was again required to keep house for them and endure their continuing disapproval of her career.

Hyman received her Ph.D. in 1915, when she was twenty-six years old, for a dissertation entitled, ''An Analysis of the Process of Regeneration in Certain Microdrilous Oligochaetes.'' She then accepted an appointment as Child's research assistant, a position she held until he

neared retirement. Her work in Child's laboratory consisted of conducting physiological experiments on lower invertebrates, including hydras and flatworms. It was during this time that Hyman realized that many of these common animals were misidentified because they had not been carefully studied taxonomically. She became a taxonomic specialist in these invertebrate groups. Hyman's interest in invertebrates had a strong aesthetic component; she confessed a deep fondness for ''the soft delicate ones, the jellyfishes and corals and the beautiful microscopic organisms.''

During her time as a laboratory assistant, helping Child direct his classes, Hyman had felt that a better student guide book was needed, and now she wrote one. *A Laboratory Manual for Elementary Zoology* was published in 1919 by the University of Chicago Press. The first printing quickly sold out, and in 1929 she wrote an expanded edition. She also published, in 1922, *A Laboratory Manual for Comparative Vertebrate Anatomy,* which also enjoyed brisk sales. The second edition of this manual was published in 1942 as *Comparative Vertebrate Anatomy.* She was never excited about vertebrates, however, and she refused to consider a third edition. (The third edition was published in 1979, the work of eleven contributors.)

By 1930, Hyman had realized she could live on the royalties from the sale of her laboratory manuals, and she resigned her position in the zoology department, leaving Chicago in 1931 to tour western Europe for fifteen months. She never again worked for wages. When she returned from her travels, she settled near the American Museum of Natural History in New York City, where she lived modestly, close to the museum's ''magnificent'' library, determined to devote all of her time to writing a treatise on the invertebrates. In 1937, she was made an honorary research associate of the museum. Although unsalaried, she was given an office, where she placed food and water at the window for pigeons. The first volume of *The Invertebrates* appeared in 1940.

Hyman had always wanted to live in the country and indulge her interest in gardening. In 1941, she bought a house in Millwood, Westchester County, about thirty-five miles north of Times Square. She commuted to her work at the museum until 1952, when she sold the house and returned to New York City. Although she said that gardening and commuting had taken time away from her treatise, during those years of residence in the country she completed the second and third volumes, which were both published in 1951. At the museum, Hyman spent most of her time in the library. She read, made notes, digested information, composed in her head, and typed the first and only draft of her books on her manual typewriter. She also taught herself drawing, and her books contain her own illustrations. She apparently never had a secretary or an assistant. The fourth volume of the treatise was published in 1955, and the fifth in 1959.

Hyman loved music and regularly attended performances of the Metropolitan Opera and the New York Philharmonic. Her physical appearance had been altered by a bungled sinus operation in 1916, and to many she presented a brusque and formidable exterior, but she was not a recluse. She carried on a lively correspondence with scientists who sent her specimens or consulted her. She encouraged young scientists and contributed to charitable causes. She acquired a small, but valuable art collection, and made summer collecting trips to marine laboratories.

Hyman's recognition began with publication of her first invertebrate volume. The University of Chicago awarded her an honorary doctor of science degree in 1941, and honorary degrees followed from other colleges. She received the Daniel Giraud Elliot Medal of the National Academy of Sciences in 1951, the Gold Medal of the Linnaean Society of London in 1960, and the American Museum presented her with its Gold Medal for Distinguished Achievement in Science in April 1969, a few months before she died.

Hyman served as president of the Society of Systematic Zoology in 1959, and she edited the society's journal, *Systematic Zoology,* from 1959–1963. She was vice president of the American Society of Zoologists in 1953 and a member of the National Academy of Sciences, as well as Phi Beta Kappa, Sigma Xi, the American Microscopical Society, the American Society of Naturalists, the Marine Biological Laboratory of Woods Hole, the American Society of Limnology and Oceanography, and the Society of Protozoologists. In addition to her books, she published 135 scientific papers between 1916 and 1966. Her early papers represent contributions to Child's physiological projects; her taxonomic and anatomical papers began to appear in 1925.

In the last decade o Hyman's life, her health was poor and her work on invertebrates had become more difficult. In 1967, at the age of seventy-eight and suffering from Parkinson's disease, she published the sixth volume of her treatise. She announced in its preface that this would be the last volume of *The Invertebrates* from her hands, although McGraw-Hill intended to continue the series with different authors. ''I now retire from the field,'' Hyman wrote, ''satisfied that I have accomplished my original purpose—to stimulate the study of invertebrates.'' She died on August 3, 1969.

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Hypatia of Alexandria

Hypatia of Alexandira (370–415) was the only famous woman scholar in ancient Egypt. She became a teacher and wrote many books on mathematics along with criticisms of philosophical and mathematical concepts.

Although all of her work has been lost or destroyed, history regards Hypatia of Alexandria as the only famous female scholar of ancient times. She was the first woman ever known to teach and analyze highly advanced mathematics.

Hypatia probably studied mathematics and astronomy under the tutelage of her father, Theon of Alexandria (fl. c. 4th century A.D.), the last recorded member of the city's great Museum. The Museum of Alexandria in Egypt was a prominent cultural and intellectual center which resembled a large modern university. It consisted of several schools, public auditoriums, and the famous library, once one of the most comprehensive repositories of books in antiquity. Although the Museum was in Egypt, its dominant culture and a considerable portion of its population were Greek. At one time, scholars came from across the Roman Empire and even from as far away as Ethiopia and India to hear lectures on the latest scientific and philosophical ideas and to study in the city's library.

Hypatia became a teacher at Alexandria's Neoplatonic School and was appointed its director in 400 A.D. Her lively lectures won her popular esteem, and she wrote a number of books on mathematics and other subjects, as well as criticisms of philosophical and mathematical concepts which her contemporaries regarded as perceptive. She corresponded with many distinguished scholars, some of whose letters to her survive and testify to their estimation of her abilities.

Although written records are sketchy, it appears that Hypatia invented or helped to invent mechanical devices such as the plane astrolabe, an instrument used by Greek astronomers to determine the position of the sun and stars. This device was probably developed with Synesius of Cyrene (c. 370-413 A.D.), a scholar who had attended Hypatia's classes. A letter to Hypatia from Synesius, who later became a Christian and the bishop of Ptolomais, exists in which he asks her advice on the construction of the device. Synesius also worked with Hypatia on a graduated brass hydrometer, which measured the specific gravity of liquids, and a hydroscope, which was used to observe objects submerged in water.

At the age of 45 Hypatia was brutally murdered by a mob. The reasons behind her violent death are in dispute, though her personal independence and pagan beliefs seem to have created hostility among Alexandria's Christian community. Another contributing factor appears to have been her alliance with Orestes, the pagan governor of the city, and a political adversary of Cyril (c. 375-444 A.D.), the Alexandrian bishop. After Hypatia was killed, her works

perished, along with many other records of ancient learning, when mobs burned the library, destroying the entire collection. □

I

Lido (Lee) Anthony Iacocca

After a 32-year career with Ford Motor Company, including eight years as president, Lido (Lee) Anthony Iacocca (born 1924) engineered one of business history's greatest comebacks at Chrysler Corporation. His success, coupled with appearances in television commercials and his best-selling book, made him one of the nation's best-known and most admired businessmen.

Lido (Lee) Anthony Iacocca was born October 15, 1924 in Allentown, Pennsylvania, the son of Italian immigrants Nicola and Antionette. Iacocca grew up in comfortable surroundings learning the nuts and bolts of business from his father. Nicola was an entrepreneur who taught his son about the responsibilities of borrowing money and the need for a hard-driving vision in order to build a thriving business. Nicola Iacocca worked as a cobbler, hot-dog restaurant and theater owner. He also ran one of the first car rental agencies in the country and passed on his love of the automobile to his son. Iaccoca was deferred during World War II because of having had rheumatic fever as a child. He earned his BS and MS degrees in engineering from Lehigh University and Princeton University, respectively. Even as a teenager, Iacocca decided that he was going to be an auto company executive and focused his studies in that direction. His degrees are in industrial engineering. He secured a coveted engineering trainee job at Ford in 1946, but deferred his start until he completed his masters degree at Princeton.

Joining Ford Motor Company as an engineering trainee in 1946, Iacocca soon entered the fast lane of sales. With the force of a muscle car and the maneuverability of a racing vehicle, in 1960, at age 36, he sped into the vice-presidency and general managership of the company's most important unit, Ford Division. In 1964, with others on his staff, he launched the Mustang, which, thanks to brilliant styling and marketing, introduced a new wave of sports cars, set a first-year sales record for any model, gave its name to a generation, and landed its creator's picture on the covers of *TIME* and *Newsweek* simultaneously.

In 1960 Iacocca was named Ford's vice-president, car and truck group; in 1967, executive vice-president; and in 1970, president. Pocketing an annual salary and bonus of $977,000, the flamboyant executive also earned a reputation as one of the greatest salesmen in U.S. history. Of Iacocca, it has been said that he was always selling, whether products, ideas—or himself.

From Ford to Chrysler

Iacocca was discharged from Ford Motor Company in June 1978 by Chairman Henry Ford II for reasons Ford never disclosed, but obviously relating to the chairman's distaste for having Iacocca succeed him. Though bitter at being dismissed from Ford, Iacocca was not out of the car business for long. Five months after his firing, Iacocca was named president of Chrysler (becoming chairman in 1979) and began transforming the number three automaker from corporate history's number one deficits manufacturer into a highly-profitable enterprise.

How was Chrysler turned around? By downsizing expenses to a much lower break-even point, by winning approval of $1.5 billion in federal loan guarantees, by selling off profitable units such as the tank division, and by intro-

ducing timely products. In addition, Chrysler welcomed, for the first time in U.S. corporate history, a union president to a board of directors. In 1984 the company posted profits of $2.4 billion (higher than in the previous 60 years combined), and in 1985 it bought Gulfstream Aerospace Corporation for $637 million and E. F. Hutton Credit Corporation for $125 million.

In the early 1980's Chrysler issued the K-car and what would later become its meal ticket—the minivan. Just as the Mustang re-established the sports car for Ford, the minivan would be loved by the young family in need of room and efficiency and revitalize Chrysler. In 1983, Chrysler paid the government back its loans and Iacocca became a star, a symbol of success and the achievement of the American Dream.

Along with spearheading Chrysler's resurgence, Iacocca assumed various civic responsibilities, most notably the chairmanship of the President's Statue of Liberty-Ellis Island Centennial Commission, set up to raise funds for and to oversee restoration of the two monuments. If Iacocca attained prominence through business stewardship, television commercials, and identification with the Statue of Liberty, he gained much additional exposure through his 1984 autobiography. *Iacocca: An Autobiography,* the best-selling nonfiction hard cover book in history, had two million copies in print by July 1985. Most readers seemed to accept the volume as near-gospel, while others ventured that Iacocca's achievements had lost nothing in the telling and that the author was overly vindictive toward Henry Ford II.

Folk Hero

By the mid-1980s Iacocca had achieved folk-hero status. Typically, the *Saturday Evening Post* described him as ''the sex symbol of America''; the *Reader's Digest* as ''the living embodiment of the American dream''; and *TIME* as ''a corporate capitalist with populist appeal, an 'eminence terrible' admired by working class and ruling class alike.'' Talk of Iacocca-for-President became increasingly widespread, and a 1985 poll of 1988 presidential preferences showed that the cocky industrialist trailed Vice-President George Bush by only three percentage points (41 to 38 points).

The late 1980s and early nineties were not as kind to Iacocca. His public image, like Chrysler's earnings, began to fall off. At a time when the American people, in the grip of a recession, renounced the huge paychecks of executives whose companies were ailing, Iacocca who had once achieved a publicity coup when, for a time, he only accepted one dollar a year from Chrysler, was paid a 1987 salary of $18 million. In addition, Iacocca, lambasted Japanese trading practices, blaming them for the ills that American car manufacturers had suffered. Critics cited that the American public believed that Japanese cars were superior and instead of criticizing the Japanese, Iacocca's car company should have been emulating them. At the end of 1992, Iacocca was forced to retire after he had bettered the position of the company for a merger or takeover. He remained a consultant to Chrysler (with a $500,000 a year salary and use of the company jet) until the end of 1994.

In 1995, Iacocca announced that he was suing Chrysler, claiming that it unlawfully blocked him from exercising $42 million in share options that he had earned while he was the chairman. Chrysler claimed that Iacocca's role as an adviser to Kirk Kerkorian, the investor who wanted to purchase the company, violated the share option plan agreement. Although Kerkorian's bid failed to materialize because he was unable to raise the financing, Chrysler agreed to pay Iaccoca $21 million to settle the lawsuit. Iacocca continued to work as Kerkorian's consultant.

Iacocca and Mary McCleary were married in 1956 and had two daughters, Kathi and Lia. Mary died of diabetes in 1983, and in her memory, Iacocca donated his book earnings to diabetes research. In 1986 Iacocca married Peggy Johnson (born 1950), an advertising executive from whom he was divorced in 1996.

Further Reading

The primary source of information about Iacocca is the executive's best-selling *Iacocca: An Autobiography* (1984), although critics say it was written mostly to stroke Iacocca's ego and to vilify Henry Ford II. David Abodaher's *Iacocca* (1982), written by an employee of Chrysler's advertising agency, ceaselessly praises the automaker while providing interesting anecdotal material. Perhaps the best of the numerous magazine and newspaper stories on the magnate are *New Republic*'s ''What's So Great About Lee Iacocca?,'' July 16 and 23, 1984; *Newsweek*'s ''Behind the Wheels,'' October 8, 1984; the *New York Times*'s ''The Importance of Being Iacocca,'' December 23, 1984; and *Time*'s ''A Spunky Tycoon Turned Superstar,'' April 1, 1985. *Detroit News,*

"Retirement has been a rough ride for Iacocca," June 1996; *Automotive News,* June 1996. □

Carlos Ibáñez del Campo

Carlos Ibáñez del Campo (1877-1960) was a Chilean general and twice president of the republic. A self-styled populist leader, he attempted to secure for the middle and lower classes a greater voice in the nation's economic and political life.

Carlos Ibáñez was born in Linares on Nov. 3, 1877. Entering the military school in Santiago, he graduated and received his commission. In 1903 he was appointed military adviser to the army of El Salvador, and after his return to Chile he held the directorship of the cavalry school and police academy. He rose to political prominence as a result of the military coup in September 1924 and was one of the leaders of the second coup of January 1925, which restored Arturo Alessandri, the legal president, to power. Ibáñez was rewarded by being named minister of war. He emerged as a spokesman for reformist-minded and politically ambitious officers and steadily increased his influence in the government.

Popular Dictatorship

Alessandri resigned after a clash with Ibáñez in October 1925, and the new president, Emiliano Figueroa Larrain, was forced to keep him in the Cabinet. Figueroa, a weak leader, was eventually eased out in April 1927, and Ibáñez was now the most powerful leader of the nation. Elections were called, and he was almost unanimously elected president. Ibáñez governed dictatorially, exiling his opponents and restricting citizens' rights. His dictatorship was popular, however, as Chile was enjoying prosperity, foreign loans were available, and the government instituted public works projects to keep employment at a high level.

Ibáñez's popularity declined when the effects of the world depression were felt in Chile, and in July 1931, after popular demonstrations broke out, he was forced to flee. His subsequent career centered on rehabilitating his image and attempting to regain power. He ran for the presidency in 1938 as the standard-bearer of the Nazis and in 1942 as the candidate of the conservatives and liberals. In 1949 he was elected to the Senate.

An "Aging Lion"

In 1952 Ibáñez organized his party, the Agrarian-Labor, and appealed to the electorate as an independent, not tied to the vested interests, one who could resolve the social and economic problems of the country. The traditional parties, split and discredited, accused Ibáñez of wishing to install a *peronista* -style dictatorship in Chile. But the voters expressed their desire for strong government and gave a plurality of votes to Ibáñez. Once in office, he found it difficult to govern. Congress was in the hands of his enemies, and he was old and unable to offer effective leadership. He served out his term increasingly powerless and in 1958 turned over the presidency to Jorge Allessandri, his elected successor. Ibáñez died on April 28, 1960.

Further Reading

There is no detailed study of Ibáñez's career in English. Federico G. Gil deals with Chile during the Ibáñez era in *The Political System of Chile* (1966). John Reese Stevenson covers the Ibáñez dictatorship in *The Chilean Popular Front* (1942), and Fredrick B. Pike ably discusses both administrations in *Chile and the United States, 1880-1962* (1963). □

Dolores Ibárruri Gómez

Dolores Ibárruri Gómez (1895-1989) became famous during the Spanish Civil War (1936-1939) as an eloquent propagandist for the Republican (Loyalist) cause. Ibárruri was known to most of the world as "La Pasionaria" (the Passion Flower), a nom de plume which became identified with her indomitable will and gift as a fiery orator.

Born in the Basque mining village of Gallarta, Ibárruri was the eighth of eleven children. From an early age she seems to have been affected by the abominable working conditions that her father and other miners were forced to endure in order to earn a meager income. Perhaps equally influential in her formative years was her strict religious upbringing. As a youth she impressed others by her devoutness, a trait that later molded her attitude towards politics. Up to the time she left home, however, there was no indication that Ibárruri would one day become a flaming revolutionary. Yet this is precisely what happened. At the age of 20 she married an Asturian miner, Julián Ruiz, who introduced her to the world of left-wing ideas. Not long afterwards she renounced Catholicism, deciding to join the Spanish Communist Party (Partido Comunista de España, PCE) shortly before it was formally established in 1921.

After becoming involved in politics, Ibárruri was at first obliged to divide her time between raising a family and campaigning for a Marxist revolution. But her home life eventually proved to be so miserable—four of her six children died in infancy and she was unhappily married—that she decided to devote herself completely to a political career. During the Primo de Rivera dictatorship (1923-1930) she distinguished herself as a journalist and dedicated party activist. Then, following the proclamation of the Spanish Second Republic (1931), she moved to Madrid where her writing talents were put to use on the editorial board of *Mundo Obrero,* the principal mouthpiece of the PCE. As her reputation as a communist agitator grew, Ibárruri increasingly fell under government suspicion. As a result, she was arrested several times between 1931 and 1934.

Within the communist movement, though, Ibárruri's self-sacrificing and tireless agitation propelled her rise

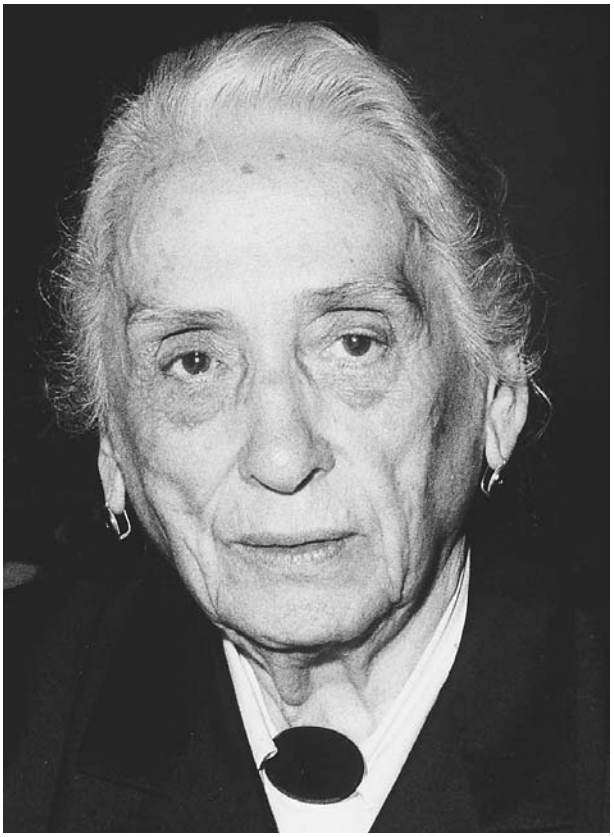

through the party's ranks. In 1930 she was appointed to the PCE's Central Committee, and two years later she was elected to the politburo as Secretary of Women's Affairs. The next year she was sent to Moscow as the PCE's fraternal delegate to the Thirteenth Plenary of the Executive Committee of the Communist International (Comintern).

During the period when the right ruled the republic (1933-1935), Ibárruri belonged to the current within the PCE that sought better cooperation between the communists and other left-wing groups. To this end, she helped to organize the Spanish branch of the nonsectarian World Committee of Women Against War and Fascism in 1933, and she campaigned in behalf of the thousands of workers and their families who had fallen victim to the fierce government repression that followed the Asturian rising of October 1934.

Ibárruri's efforts to enlarge the PCE's political base not only represented a departure from the party's past factionalism, but also anticipated the communists' highly successful Popular Front strategy. This policy was adopted at the Seventh World Congress of the Communist International in August 1935. Above all, the new program called for the formation of alliances among a broad spectrum of parties, including the working classes and the bourgeoisie, as a means of checking the rise of fascism. Not surprisingly, it was a policy that Ibárruri herself enthusiastically promoted in the following months. In Spain's national elections of February 1936, the Popular Front electoral bloc formed by several major left-wing parties emerged victorious. Ibárruri was one of 17 communists elected to the Cortes (Parliament). By the time the Civil War broke out in July 1936, she had already achieved national attention for her fervent and vitriolic speeches against her enemies.

Civil War and Exile, 1936-1977

The Spanish Civil War thrust Ibárruri into many new roles, but most notably as the leading propagandist for the Republican side. Soon after the July military rebellion began, she took to the radio and became instantly famous for uttering ''!No pasarán!'' (They shall not pass!) This, along with other slogans she coined—such as, ''It is better to die on your feet than to live on your knees''—were so frequently repeated that they became rallying cries of Republican resistance against the Nationalists, led by General Francisco Franco. Whether she was addressing a mass public meeting or speaking on the radio, Ibárruri's deep, resonant voice and lyrical phrases exerted a spellbinding effect on her audiences. One of her most memorable speeches was a tribute to the International Brigades on November 15, 1938. Ibárruri deeply moved the vast crowd in Barcelona who had come to bid farewell to the Americans and other departing foreign volunteers when she proclaimed them national heroes and examples ''of democracy's solidarity and universality.''

While Ibárruri's meteoric rise to fame during the war was based in part on her own abilities, it is also true that her reputation owed a great deal to the communists' successful efforts to present her as a symbol of the Republican cause. By the end of the war, the iconography that had grown up around Ibárruri had transformed her into a legendary figure. Her own custom of appearing in public dressed in black, unadorned by jewelry and with her hair modestly fastened in a bun, helped to reinforce the image of her as the archetypical self-abnegating revolutionary. It was a powerful image, one that would be associated with her for the rest of her life.

Though Ibárruri's politics rarely deviated from the official party line, during the civil war she went farther than most official communists in championing women's rights. She was almost alone in the party hierarchy in demanding that women must be treated as men's equals and that their economic and political emancipation should be a primary goal of the communist movement. Yet her main preoccupation was the war effort. Apart from her role as a propagandist, she worked in a variety of capacities in the rearguard, including as a coordinator of the evacuation of children from the war zone to safer havens elsewhere in Spain and abroad.

On the other hand, Ibárruri's religious-like devotion to Marxism and strong emotional attachment to the Soviet Union led her to support some causes that later became politically embarrassing for many communists. For example, during the civil war the communists ruthlessly persecuted their political rivals. Ibárruri herself vigorously supported the communists' campaign to liquidate the anti-Stalinist POUM (Partido Obrero de Unificación Marxista). Years after the war there were still vestiges of her malice.

In the aftermath of the civil war, Ibárruri was among the tens of thousands of Republicans who fled Franco's Spain.

Like many other communists, Ibárruri found refuge in the Soviet Union, where, apart from brief spells abroad, she lived for the next 36 years.

The year 1942 was a decisive one for Ibárruri. In the spring the PCE's secretary-general, José Díaz, died, and Ibárruri was asked to lead the party. Later that year her son Ruben, who along with his sister Amaya had been living in Russia since 1935, was killed in the battle of Stalingard. However, the combined weight of taking on new political responsibilities and coping with a personal tragedy did not break her spirit. She successfully managed to hold together a party that was frequently at the point of disintegration.

During the 1940s and early 1950s Ibárruri's strategy for the party was guided by the erroneous assumption that the demise of Franco's regime was imminent. Ibárruri thus lost standing within the party, particularly among the younger generation of reformist-minded communists who were now in the ascendant. She was asked to step down as secretary-general at the VI PCE Congress held in Prague in 1960. From then on, Ibárruri served as the president of the PCE, a post specially created to honor her many contributions to the party.

No longer active in daily party affairs, Ibárruri turned to other projects. She presided over a historical commission that wrote a multi-volume history of the Spanish Civil War from the communist perspective, and she also completed the first part of her autobiography. From time to time she also continued her propaganda work, making several public appearances at communist rallies (Montreuil, France, 1971, and Geneva, 1974) and broadcasting messages to Franco's Spain over Radio Pirenaica (Pyrenean Radio).

Return to Spain, 1977-1989

Following Franco's death in 1975, Ibárruri grew more and more eager to return home. Finally, in May 1977, one month after the PCE had been legalized, she arrived in Madrid. Ibárruri's triumphant homecoming was generally viewed as a sign that Spain's war wounds were finally healing. Largely for this reason, she was asked to stand for a parliamentary seat in the June 1977 national elections, the first free elections since 1936. Once again Ibárruri was elected as a deputy from Asturias, thus completing a political circle that had begun a half century earlier.

When she died in November 1989, many Spaniards believed that her death marked an end to an era, not least because it coincided with a time when much of the communist world which she had known and had fought for was in an advanced state of collapse.

Further Reading

Ibárruri's two autobiographical works, *El único camino* (translated into English in 1966 as *They Shall Not Pass*) and *Memorias de Pasionaria* (1984), are ultimately disappointing because they provide few insights into her adult personal life and offer an uncritical analysis of her political career. An anthology of her civil war speeches was published in 1968, *En la lucha,* and the publications of the historical project she directed, *Guerra y Revolución en España,* appeared between 1966 and 1977. For the most part, Ibárruri has been treated reverentially in biographical studies. See, for example, the article on her in Marie Marmo Mullaney's *Revolutionary Women* (1983). One exception is Teresa Pàmies' revealing *Una española llamada Dolores Ibárruri* (Mexico: 1965). □

Sieur d'Iberville

Pierre Le Moyne, Sieur d'Iberville (1661-1706), was a French soldier, naval captain, and adventurer. He harried the British forces in North America and laid the foundations for Louisiana.

Pierre Le Moyne, Sieur d'iberville, was born in July 1661 at Montreal, Quebec. Son of a wealthy fur trader ennobled for valiant service, Pierre grew up on the frontier and spent much of his youth voyaging across the Atlantic on his father's supply ship.

In 1686 Iberville accompanied the overland expedition, led by Pierre de Troyes, which captured three Hudson's Bay Company posts in James Bay. Given command of the area in 1688, Iberville defeated an English attempt to recapture the posts. With 16 Canadians he captured 85 Hudson's Bay Company men and returned to Quebec with a rich haul of furs. He suffered defeat on another front, however. In 1688 the Sovereign Council at Quebec found him guilty in a paternity suit.

In February 1690 Iberville was second in command of the Canadian war party that destroyed Schenectady. By 1694 the English had driven the French out of Hudson Bay. Iberville returned to capture York Fort in October 1694, but after his departure the English once again seized control.

During these years Iberville also harried the English unmercifully in Newfoundland and along the Atlantic coast. Then, in 1697, he was sent back to Hudson Bay. In his one ship of 44 guns he engaged three English men-of-war, sank one, and captured another. At that the English governor of Hudson Bay was constrained to surrender. Leaving his brother Serigny in command, Iberville went to France, never to return to these ice-clogged waters.

Founding of Louisiana

When Louis XIV decided to establish a colony at the mouth of the Mississippi, Iberville was given command. In 1699 he established Ft. Maurepas in Biloxi Bay, and on his return to France he was awarded the Cross of the Order of St. Louis. The following year he established a fort at Mobile, then he began welding the Indian nations of the region into a commercial and military alliance to contain the English colonies.

In 1705 Iberville was given command of a naval expedition to harass the English in the West Indies. His forces captured Nevis in April 1706 and laid waste to the island. Before he could assault other of the enemy-held islands, he was struck down by fever and died aboard his flagship at Havana on July 9, 1706.

Throughout his career Iberville had unscrupulously availed himself of every opportunity to put money in his purse. He bequeathed a sizable estate to his widow and five children, but the Crown demanded restitution of 112,000 livres acquired during his last campaign. He was, however, one of the outstanding men of his age.

Further Reading

A biography in English of Iberville is Nellis M. Crouse, *Lemoyne d'Iberville: Soldier of New France* (1954). For historical background see W. J. Eccles, *Canada under Louis XIV, 1663-1701* (1964). □

Muhyi al-Din Ibn al-Arabi

Muhyi al-Din Ibn al-Arabi (1165-1240) was an outstanding Spanish-born Moslem thinker and mystic. One of the most prolific writers of the Islamic Middle Ages on the subject of mysticism, he also wrote love poetry.

Ibn al-Arabi was from Murcia, of a family which prided itself on ancient Arabian lineage. He received his education in Seville, where his father was a friend of the philosopher Averroës. A vision experienced during a youthful illness deepened Ibn al-Arabi's religious tendencies, and he began the serious study of *tasawwuf,* or Islamic mysticism. Until the age of 30 he studied with several Sufi (guides to the mystic life), both in Spain and in North Africa.

Ibn al-Arabi began to write in Morocco. His first pilgrimage to Mecca, in 1202, was (as for countless other Moslems) a deeply moving experience. He stayed 2 years in the holy city, writing there his encyclopedic exposé of mystic philosophy, *Meccan Revelations,* which he claimed was dictated to him by supernatural beings. At the same time and place he also composed a collection of love poetry inspired by a beautiful Persian woman named Nizam, although one of the introductory passages of the volume disclaims any worldly intention.

Pilgrims from Konya to Mecca induced Ibn al-Arabi to return with them and visit the Seljuk domains in Anatolia, which he did in 1205. He appears to have spent a good deal of time traveling, with passing references in his works to sojourns in Baghdad, Aleppo, Damascus, Jerusalem, Cairo, and again Mecca. He finally settled in Damascus, under the patronage of a wealthy family, and in his last years composed there one of his most important works, *Bezels of Wisdom*. The book is Ibn al-Arabi's summary of the teachings of the 28 persons recognized by the Moslems as prophets, from Adam to Mohammed, the author claiming that it was dictated to him in a dream by the prophet Mohammed himself. Ibn al-Arabi's tomb still exists in Damascus, where he died.

Ibn al-Arabi's importance for Islamic mysticism lies in the fact that he was a speculative thinker of the highest order, albeit diffuse and difficult to understand. His central doctrine is the unity of all existence: all things preexist in God's knowledge, and the world and everything in it is an outward aspect, the inward aspect of which is God. Man, more exactly the idea of man, is a microcosm uniting all the divine attributes. There is a ''Perfect Man,'' and there have been several incarnations of the ''Perfect Man,'' beginning with Adam and ending with Mohammed. With Ibn al-Arabi, Sufism moves away from anguished and ascetic searchings of the heart and conscience and becomes a matter of speculative philosophy and theosophy.

In terms of his influence Ibn al-Arabi, the mystic speculator, prepared the ground from which was to spring the rich harvest of Islamic—especially Persian—mystical poetry. There seems some evidence also that Ibn al-Arabi may have influenced Christian thinkers such as the Catalan Raymond Lull and possibly also Dante Alighieri.

Further Reading

Reynold A. Nicholson translated and edited Ibn al-Arabi's book of poems, *The Tarjuman al-Ashwaq: A Collection of Mystical Odes* (1911). A. E. Affifi analyzes his thought in *The Mystical Philosophy of Muhyid Din-Ibnul Arabi* (1939). Majid Fakhry, *A History of Islamic Philosophy* (1970), is recommended for general background. For Ibn al-Arabi's possible influence on Dante see Miguel Asín Palácios, *Islam and the Divine Comedy,* translated and abridged by Harold Sunderland (1926). □

Muhammad ibn Battuta

Muhammad ibn Battuta (1304-c. 1368) was a Moorish traveler whose extensive voyages as far as Sumatra and China, southern Russia, the Maldives, the East African coast, and Timbuktu made him one of the greatest medieval travelers.

Muhammad ibn Battuta was born in Tangier. His family was of Berber origin and had a tradition of service as judges. After receiving an education in Islamic law, Ibn Battuta set out in 1325, at the age of 21, to perform the obligatory pilgrimage to Mecca and to continue his studies in the East. He reached Mecca in 1326 by way of Egypt and Syria. This journey aroused in him the passion to see the world. From Mecca he made a trip to Iraq and western Persia as far as Tabriz and in 1327 returned via Baghdad to Mecca, where he spent the next 3 years.

Ibn Battuta then traveled by ship along the Red Sea shores to Yemen and from Aden to Mogadishu and the East African trading ports. He returned by way of Oman and the Persian Gulf to Mecca in 1332. Next he passed through Egypt and Syria and by ship reached Anatolia, where he visited local Turkish rulers and religious brotherhoods. He crossed the Black Sea to the Crimea in the territories of the Golden Horde and visited its khan in the Caucasus. He then journeyed to Sarai, the capital of the Golden Horde east of the lower Volga, and then through Khwarizm, Transoxiana, and Afghanistan to the Indus valley.

From 1333 to 1342 Ibn Battuta stayed at Delhi, where Sultan Muhammad ibn Tughluq gave him a position as judge, and then he traveled through central India and along the Malabar coast to the Maldives. His next trip took him to Ceylon, back to the Maldives, Bengal, Assam, and Sumatra. He landed in China at the port of Zayton and probably reached Peking. Returning via Sumatra to Malabar in 1347, he took a ship to the Persian Gulf. He revisited Baghdad, Syria, Egypt, Mecca, and Alexandria, traveled by ship to Tunis, Sardinia, and Algeria, and reached Fez by an overland route in 1349. After a visit to the Moslem kingdom of Granada, he made a final trip through the Sahara to the black Moslem empire on the Niger, returning to Fez in 1354.

During his travels Ibn Battuta sometimes lost his diaries and had to rewrite them from memory. His travel book was written from his reports by Ibn Juzayy, a man of letters commissioned by the ruler of Fez. These circumstances may account for some inaccuracies in chronology and itineraries and other shortcomings of the work which affect some parts in particular. However, the book contains invaluable and sometimes unique information on the countries Ibn Battuta visited.

Further Reading

An annotated translation of selections from Ibn Battuta's *Travels,* with an introduction to his life, work, and the historical background of his travels, is by H. A. R. Gibb (1929). A complete translation with detailed notes by Gibb is *The Travels of Ibn Battuta* (2 vols., 1958-1962). An annotated translation of the sections on India, the Maldives, and Ceylon was published by Agha Mahdi Husain, *The Rehla of Ibn Battuta* (1953). Ibn Battuta is also discussed in Charles Raymond Beazley, *The Dawn of Modern Geographical Science* (3 vols., 1897-1906); Arthur Percival Newton, ed., *Travel and Travellers of the Middle Ages* (1926); and Merriam Sherwood and Elmer Mantz, *The Road to Cathay* (1928).

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Solomon ben Judah ibn Gabirol

Solomon ben Judah ibn Gabirol (ca. 1021-ca. 1058) was an outstanding Spanish Hebrew poet and philosopher of the Middle Ages.

Solomon ibn Gabirol was born in Málaga and was orphaned at an early age. He spent his formative years in Saragossa, where he found a generous patron in Yekutiel ibn Hassan. The latter died when Ibn Gabirol was 17, and the youthful poet was forced to resume his wandering. The poetry he wrote during this period reflects his melancholy mood.

In Granada, Ibn Gabirol found a new patron in Samuel he-Nagid, the famous Spanish Jewish statesman, poet, and Talmudist, but when Samuel died, Ibn Gabirol again suffered want and need. It seems that he never married. He died at a young age, some believe before his fortieth birthday (1058), but more probably at the age of 48 (1069).

Ibn Gabirol distinguished himself both in his secular and religious poems. The former were written generally in a light vein, but some of them depict loneliness and despair. About half of his 300 verses that have survived are religious in character. His greatest and longest masterpiece of religious poetry is his *Keter Malkhut* (Royal Crown), a partly philosophical meditation on struggling man's insignificance before the sublime mystery of the universe and God.

Ibn Gabirol ranks as the first great Spanish Jewish thinker. His chief work, the *Mekor Hayyim* (*Fons vitae,* or Fountain of Life), written originally in Arabic, accepts the Neoplatonic ideas of Emanation, expounded primarily by Plotinus. But Ibn Gabirol's view of Emanation differs from that of the Neoplatonists in that his Emanations are the result of the Will of God and not a mere mechanical necessity or flow from the Divine Source. Matter is spiritual and as such streams directly from the Godhead; it becomes corporeal only at a distance from its origin. Perhaps because Ibn Gabirol omitted all biblical allusion in *Mekor Hayyim,* Jews did not read it; in fact, it was regarded by many as the product either of a Christian scholastic writer or of a Moslem, and ''Ibn Gabirol'' was frequently corrupted to Avicebron or Avicembril.

Tikkun Middot Ha-nephesh (Improvement of the Moral Qualities), Ibn Gabirol's ethical treatise, despite its many biblical quotations, represented a system of ethics independent of the Jewish tradition. It was based largely on a psychological and physiological approach and urged man to attain harmony in body and soul by disciplining his senses along the lines of Aristotle's golden mean. Although Ibn Gabirol exercised a relatively minor influence on later Jewish thinkers, his Neoplatonic ideas penetrated the medieval Cabala, or Jewish mystic lore.

Further Reading

Israel Davidson, ed. *The Selected Religious Poems of Solomon ibn Gabirol* (1923), contains an informative introduction by the editor and a splendid collection of Ibn Gabirol's poetic works, including his *Keter Malkhut,* translated by Israel Zangwill. Abraham E. Millgram, ed., *The Anthology of Medieval Hebrew Literature* (1935), presents a brief sketch of Ibn Gabirol's life and includes a small selection of his secular and religious poems. A good review of Ibn Gabirol's philosophy may be found in Julius Guttman, *The Philosophy of Judaism* (trans. 1964). □

Abu Muhammad Ali ibn Hazm

Abu Muhammad Ali ibn Hazm (994-1064) was a Spanish-born Arab theologian, philosopher, and jurist whose most important work was a book on comparative religious history.

Ibn Hazm was born in Cordova. His father, who was chief minister at the Umayyad court, died when Ibn Hazm was 18 years old, during the violent political upheavals of the time. After a careful education in the usual legal and literary style of the time, Ibn Hazm entered active politics himself, being at various times vizier to reigning members of the Umayyad house, a fugitive in neighboring Andalusian statelets, and a political prisoner.

At the age of 32 Ibn Hazm finally renounced political life and devoted himself wholeheartedly to scholarship, but his outspokenness in legal writings which attacked the jurists of the dominant Maliki rite led to efforts to silence him. The latter half of his life seems to have been spent on his family estates, writing and teaching informally those who sought him out.

As a jurist, Ibn Hazm was one of the strongest spokesmen for the Zahiri, or literalist, school of legal interpretation, in local opposition in Spain to the predominant Maliki school. This insistence upon a meticulous basis in the Koran and the Traditions for legal decisions naturally led Ibn Hazm to philology and a heightened consciousness of the importance of the Arabic language for Moslems. He was aware of Aristotelian logic but saw it as definitely a handmaiden to religion, to be used to reconcile the Koran and the Traditions of the Prophet on the rare occasions when these did not seem to agree on the surface.

His Writings

Perhaps Ibn Hazm's most important work is the *Book of Religions and Sects,* a work on comparative religious history, one of the earliest of this genre, which examines, in a polemical way, Judaism, Christianity, Zoroastrianism, and Islam. There is evidence of careful, firsthand investigation by Ibn Hazm and awareness of the historical evolution of each of these religions. The section on Islam is chiefly devoted to the sectarian movements and philosophically dissident schools of thought. Second only in importance to his work on comparative religion is the *Ring of the Dove,* a treatise on love in its psychological and ethical complexities.

Further Reading

The translation by A. J. Arberry of *The Ring of the Dove: A Treatise on the Art and Practice of Arab Love* (1953) and that by Israel Friedlaender of *The Heterodoxies of the Shiites in the Presentation of Ibn Hazm* (1909) are almost the only works by Ibn Hazm in English. They both have material about the author. Ibn Hazm is discussed at length in De Lacy O'Leary, *Arabic Thought and Its Place in History* (1922; rev. ed. 1939). See also Philip K. Hitti, *History of the Arabs: From the Earliest Times to the Present* (1937; 10th ed. 1970). □

Abd al-Rahman ibn Muhammad ibn Khaldun

Abd al-Rahman ibn Muhammad ibn Khaldun (1332-1406) was an Arab historian, philosopher, and statesman whose treatise, the *Muqaddima,* in which he pioneered a general sociological theory of history, shows him as one of the most original thinkers of the Middle Ages.

Ibn Khaldun was born on May 27, 1332, in Tunis. His family, of southern Arabian origin, settled in Seville after the Moslem conquest of Spain and distinguished themselves in the political and intellectual life of the city. Shortly before the Christian reconquest they left and eventually settled in Tunis. Ibn Khaldun always felt attached to the cultural tradition of Moslem Spain.

Growing up in Tunis, Ibn Khaldun studied the traditional religious sciences including law according to the Maliki school as well as the rational sciences. He also was trained in the arts necessary for a career in government. Among his teachers, he was most impressed by al-Abili, who came to Tunis in 1347 and introduced him to philosophy.

Early Wanderings

In 1352 the Hafsid ruler of Tunis gave Ibn Khaldun a minor position in the chancery, but he left soon to join al-Abili, who had returned to Fez. During his stay in Fez (1354-1362) Ibn Khaldun pursued his scholarly interests and was actively involved in the political life at the Merinid court. Suspected of plotting against the ruler, he was imprisoned in 1357 for 22 months. Under a later ruler he again held high positions but became discouraged by court intrigues.

Prevented by the Merinid court from joining the rival court at Tlemcen, Ibn Khaldun turned to Granada, where he was accorded a royal welcome by the young ruler, Muhammad V, and his vizier, Ibn al-Khatib, an outstanding man of letters, whose friendship he had gained during Ibn al-Khatib's exile in Fez. In 1364 Muhammad V sent Ibn Khaldun to Seville on a mission to Pedro I, King of Castile. Ibn Khaldun declined an offer of Pedro to have his ancestors' possessions reinstated if he would enter royal service. Ibn Khaldun's intimacy with Muhammad V, whom he tried to direct toward his ideal of philosopher king, aroused the suspicion of Ibn al-Khatib, and Ibn Khaldun was forced to leave Granada, though with official honors, in 1365.

Ibn Khaldun accepted an invitation from the Hafsid ruler of Bougie and became his minister. When the ruler was defeated and killed by his cousin a year later, Ibn Khaldun entered the service of the cousin but soon left as a result of court intrigue. The next 9 years were the most

turbulent of his life. Thoroughly disappointed with his court experiences, he tried to keep away from politics and spent most of the time in research and teaching in Biskra, at the sanctuary of the saint Abu Madyan near Tlemcen, and in Fez. He felt, however, repeatedly obliged to assume political missions for various rulers among the Arab tribes in the area. In 1375 he briefly returned to Granada but was expelled.

Writing the *Muqaddima*

Soon afterward Ibn Khaldun retreated to the castle of Ibn Salama in central Algeria, where he spent over 3 years in complete seclusion under tribal protection. He intended writing a history of the contemporary Maghreb and began the introduction (*muqaddima*) setting forth his ideas about critical historiography. The *Muqaddima* rapidly grew into a general theory of history, or science of civilization, as he termed it. He now widened his plans to include a universal history based on his new science. In 1379 he returned to Tunis with the permission of the new Hafsid ruler to avail himself of books and archives for his work. Under the ruler's patronage he wrote the history of the Maghreb and sections of the history of the East. His influence with the ruler and popularity among students again provoked court intrigues, and he left in 1382 for Egypt under pretext of a pilgrimage to Mecca.

The last 2 decades of his life Ibn Khaldun lived in Cairo, the splendid capital of the Mamluk empire, enjoying the patronage of the sultans Barquq and Faraj. He was granted professorships in several colleges. Six times he was appointed Maliki chief judge, though only for brief terms. Most of his time was devoted to teaching and research. He completed his history and continued improving it. He made a pilgrimage to Mecca and two trips to Damascus, the second one occasioned by the campaign of Faraj against Tamerlane in 1400. Tamerlane invited Ibn Khaldun to visit his camp; his conversations with the world conqueror, reported in his autobiography, turned mostly around the political conditions in Egypt and the Maghreb. Ibn Khaldun died on March 17, 1406.

Theory of Civilization

Ibn Khaldun's fame rests on his *Muqaddima,* in which he set forth the earliest general theory of the nature of civilization and the conditions for its development, intending it as a tool for understanding and writing history. He considered the permanent conflict between primitive Bedouin and highly developed urban society as a crucial factor in history. Civilization is for him an urban phenomenon to be realized only by local concentration and cooperation of men united under a strong dynastic rule. He saw group solidarity (*asabiyya*) as the driving force for this cooperation and the establishment of dynastic rule. The group with the strongest feeling of solidarity establishes its predominance and the rule of its leading family. The division of labor resulting from cooperation makes possible the production of conveniences and luxuries beyond the elementary necessities of life and the development of sciences. Indulgence in luxuries, however, causes degeneration and loss of group solidarity and thus results in the disintegration of the state and the group supporting the civilization. Another, less civilized group with an unspoiled sense of solidarity takes over and becomes heir to the earlier civilization.

Ibn Khaldun's history of the Maghreb, written with the insight of an active participant, presents a penetrating description of the rise and fall of dynasties and the role of Berber and Arab tribes. It is an invaluable source for the medieval history of North Africa. The other parts of his universal history generally lack such insight and source value. His autobiography, the most detailed one in medieval Moslem literature, offers a perspicacious description of his life until 1405. Of his early works, which were scholastic exercises in various fields of learning, only two are known to be extant.

Further Reading

Ibn Khaldun's *The Muqaddimah: An Introduction to History,* edited and translated by Franz Rosenthal (3 vols., 1958; 2d ed. 1967), contains a complete translation of the *Muqaddima* with a detailed introduction to Ibn Khaldun's life and work. Muhsin Mahdi, *Ibn Khaldun's Philosophy of History* (1957), is a penetrating study. The reports concerning Ibn Khaldun's meeting with Tamerlane were translated and edited by Walter J. Fischel in *Ibn Khaldun and Tamerlane* (1952). Other useful sources are Nathaniel Schmidt, *Ibn Khaldun: Historian, Sociologist and Philosopher* (1930), and Muhammad Abdullah Enan, *Ibn Khaldun: His Life and Work* (trans. 1941).

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Abd al-Aziz ibn Saud

Abd al-Aziz ibn Saud (1880-1953) was an Arab political leader who founded the kingdom of Saudi Arabia. During his rule, from 1932 to 1953, much of the Arabian peninsula developed from a group of desert sheikhdoms to a politically unified kingdom with new wealth from oil fields.

Ibn Saud was born in Riyadh in the central Arabian principality of Nejd. He escaped with his father, Abd al-Rahman, to exile in Kuwait in 1891, when the rival Rashidi family seized Saudi lands. In 1902 the young Ibn Saud with a small number of warriors recaptured Riyadh in a daring raid.

Although the modern history of Arabia dates from the Saudi reoccupation of Riyadh, there was much history and tradition in the young sheikh's policy. Ibn Saud revived the family alliance with the Wahhabis, an 18th-century puritanical reform movement within Islam which had spread over central Arabia. Skillfully combining the Wahhabi reli-

gious zeal with his own personal charisma and political capability as a desert sheikh, Ibn Saud expanded his authority over most of the peninsula. Especially important were the Ikhwan, settled military and agricultural colonies which protected and extended the Saudi domain while beginning the settling-down process for the once nomadic Bedouin.

In 1913 Ibn Saud occupied the Ottoman province of al-Hasa on the Persian Gulf, a territory in which oil would soon be found. Two years later he accepted British protection and a financial subsidy in return for agreeing not to attack British interests in the gulf area or the sharif Husein ibn Ali of Mecca. The political ambitions of Ibn Saud and Husein inevitably clashed following World War I. While Husein had dissipated his resources in inefficient administration, in the Arab Revolt of 1916, and in a vain attempt to establish himself as king of all the Arabs, Ibn Saud consolidated his status and power in Arabia. In addition, the puritanical Wahhabis felt shame and contempt for the more worldly practices of the Islamic holy cities ruled by Husein since 1908. Ibn Saud also realized his need for the profits of the pilgrimage trade for his expansionist policies. In 1924, with Husein's self-proclamation as caliph as the last straw, Ibn Saud's forces besieged Mecca and forced his rival's abdication and exile. In 1926 Ibn Saud assumed the title of king of the Hejaz, a year later that of the Nejd; in 1932 he joined them in the kingdom of Saudi Arabia.

In 1933 Ibn Saud granted the first oil concession to an American company later known as ARAMCO, but the worldwide depression and World War II prevented much further development. Following the war, oil production and government revenues from oil royalties grew very quickly. Government income, synonymous with the King's personal funds, jumped from less than $1 million in 1920 to $7 million in 1939 to over $200 million in 1953, when Ibn Saud died.

Further Reading

There are several good studies of Ibn Saud: H. St. J. B. Philby, *Arabian Jubilee* (1953); Jacques Benoist-Méchin, *Arabian Destiny* (trans. 1957); and two studies by David Howarth, *The Desert King: Ibn Saud and His Arabia* (1964) and *The Desert King: The Life of Ibn Saud* (1968). K. S. Twitchell, *Saudi Arabia* (1947; 3d ed. 1958), and H. St. J. B. Philby, *Sa'udi Arabia* (1955), are good general histories. □

Yusuf ibn Tashufin

Yusuf ibn Tashufin (died 1106) was a North African Almoravid ruler and conqueror who created the first Berber Empire uniting North Africa and Spain.

Before 1061, when he was appointed commander of the Almoravid armies in Morocco by his cousin Abu Bakr, virtually nothing is known of Ibn Tashufin except that he belonged to the Berber family which, together with Abdullah ibn Yasin, had founded the Almoravid movement some 10 years earlier. Apparently Ibn Tashufin's appointment was to have been temporary, to enable Abu Bakr to put down tribal uprisings in the Sahara, but since Ibn Tashufin chose not to relinquish command and Abu Bakr agreed to confine his activities to the desert and black Africa, from 1061 on Ibn Tashufin was virtual leader of the Almoravids.

Ibn Tashufin's career is divided in two phases: the conquest of western North Africa to Algiers and the conquest of Spain. The first step Ibn Tashufin took in consolidating the victories previously won in southern Morocco and in pushing toward the north was the foundation of Marrakesh, henceforth to be the Almoravid capital. Beginning in 1063, Ibn Tashufin undertook the subjugation of the cities held by the Zenata Berbers of central Morocco, a campaign which was culminated in 1069 with the final conquest of Fez. Firmly entrenched in south and central Morocco, Ibn Tashufin then led the Almoravid armies over the next 12 years in expeditions to the north and east; by 1082 he had conquered virtually all of Morocco and western Algeria, stopping only when he reached territory governed by a related Sanhaja tribe.

The spectacular victories of the Almoravid armies had not gone unnoticed across the straits in Moslem Spain, which just at this time was under attack from the Christian powers of northern Spain led by Alfonso VI of León and Castile. Weakened and divided among themselves, the party kings of Spain were unable to defend themselves from the Christian advance and after the fall of Toledo in 1085 invited Ibn Tashufin to bring the Almoravid armies to their aid.

In all, Ibn Tashufin crossed into Spain four times. The first expedition, in 1086, resulted in the famous victory of al-Zallaqa, in which Alfonso's armies were decisively defeated. Two years later, in 1088, Ibn Tashufin was defeated by the revived Christian forces and decided that the only way to strengthen the Moslems in Spain was to unite them by force. Accordingly, in 1090 he returned again to Spain, this time campaigning against the Moslem kings on the grounds that they had failed in their duty as Moslem sovereigns. Still a fourth expedition was required, in 1097, which ended in Almoravid control over the southern half of the Iberian Peninsula.

Thus at the end of the 11th century Ibn Tashufin had succeeded in uniting Morocco and Moslem Spain under Berber rule. Since Ibn Tashufin, like the founder of the Almoravids, was an austere man, intent on implementing a strict Maliki version of Islamic law, the territories which he had conquered had also a degree of religious unity at his death in 1106.

Further Reading

There is no biography of Ibn Tashufin. Gailbraith Welch, *North African Prelude* (1949), gives historical background and biographical details. For Ibn Tashufin's exploits in Spain see Edwyn Hole, *Andalus: Spain under the Muslims* (1958), and S. M. Imamuddin, *A Political History of Muslim Spain* (1961). □

Abu Bakr Muhammad ibn Tufayl

Abu Bakr Muhammad ibn Tufayl (ca. 1110-1185) was a Spanish Moslem philosopher and physician, author of the celebrated allegorical tale "Hayy Ibn Yaqzan."

Known to medieval Christian scholastics as Abubacer (from Abu Bakr), Ibn Tufayl was born in the town known in modern times as Guadix near Granada. He was trained as a physician but also followed the career of a government functionary, serving as secretary to the governors of Granada, and later of Ceuta and Tangier in North Africa (1154). Ultimately, he became court physician to the Almohad sultan Abu Yaqub Yusuf, who ruled in Marrakesh from 1163 to 1184.

Ibn Tufayl used his considerable influence at court to forward the career of the young Averroës; the Sultan seems to have taken a lively interest in philosophy, and Averroës wrote his commentary on Aristotle at the Almohad court, encouraged by Ibn Tufayl. After the latter's retirement as court physician, Averroës took his place. Ibn Tufayl died in Marrakesh.

"Alive, Son of Awake"

Little of Ibn Tufayl's work has survived except for *Hayy Ibn Yaqzan,* whose title means "Alive, Son of Awake," although medieval Arabic bibliographies credit him with an additional two books on medicine and some writings on astronomy. The title is borrowed from Avicenna, but the ideas put forward in Ibn Tufayl's work are quite contrary to Avicenna's.

The setting of the narrative is an island in the Indian Ocean, inhabited solely by a youth named Hayy, who grew up there quite alone, suckled as a child only by a gazelle, and completely cut off from humanity. Despite this cultural deprivation, Hayy stays alive and even thinks through and evolves a system of philosophy and metaphysics of the most refined order. Through fasting and meditation, moreover, he seeks and attains mystical experiences.

Ibn Tufayl then introduces into the narrative a devout man named Asal, from a neighboring island, who is seeking an uninhabited retreat from the world. He meets Hayy, teaches him to speak, and is astonished to find that the natural youth has evolved—all untaught—a system comparable but superior to Asal's own philosophy.

Hayy and Asal return to civilization, determined that Hayy's *aperçus* will be shared with mankind. The attempt fails, however, and the two philosophers return to the desert island and leave the common people to the undisturbing practice of their ancestral religion.

Translated into Latin in 1671, Ibn Tufayl's work has evoked interesting speculations. Translations into English and European languages soon followed, and it has been suggested that Defoe's *Robinson Crusoe,* which was published in 1719, may have been inspired by the English translation of 1708. The interpretations of scholars of the meaning of the allegory have varied greatly, although all agree, at least, that it is a tour de force intended to show the almost limitless capabilities of the human intellect.

Further Reading

The 1708 English translation, revised by A. S. Fulton, *The History of Hayy Ibn Yaqzan, by Abu Bakr Ibn Tufayl* (1929), presents Ibn Tufayl's philosophical romance on the "awakening of the soul." Z. A. Siddiqi, *Philosophy of Ibn Tufayl* (1965), is a study of Ibn Tufayl's work. □

Muhammad ibn Tumart

Muhammad ibn Tumart (ca. 1080-1130) was a North African religious revolutionary leader who founded the Almohad movement in North Africa. His organization of Berber tribesmen led to the end of Almoravid rule in North Africa.

A Masmuda Berber born in a mountain village in southern Morocco, Ibn Tumart showed remarkable piety as a youth; in pursuit of religious learning he left home in 1105 to visit the principal cities of Islamic civilization, studying Islamic theology and jurisprudence in Marrakesh, Cordova, Baghdad, Damascus, and Alexandria. About 1118 he returned to North Africa, where he preached in towns and villages against the immoral behavior of the inhabitants, calling upon them to act in accordance with the strictures of Islamic law. More specifically, he denounced such impious actions as drinking wine, the playing of musical instruments, and the appearance of women in public places without the veil. Public criticism of the Almoravid sultan Ali ibn Yusuf and of prominent theologians led to Ibn Tumart's banishment from Marrakesh, the Almoravid capital, and his withdrawal to his birthplace in the Atlas Mountains, where he set about recruiting disciples among his fellow Masmuda tribesmen.

Religious Rebellion

In 1121 Ibn Tumart began the more militant phase of his career when he proclaimed himself to be the long-awaited Mahdi—the infallible, divinely inspired guide who would lead erring mankind to righteousness and restore justice on earth. Righteousness was to be attained by belief in Ibn Tumart's doctrine of the absolute unity (Arabic, *tawhid;* from this doctrine the groups called the Muwahhidun, or Unifiers, and the Spanish Almohads developed) of God and adoption of the Koran and prophetic tradition (*hadith*) as the sole sources of Islamic law; justice was to be restored by fighting in Ibn Tumart's armies to overthrow the heretical Almoravid government.

An attempt by the Almoravid rulers to smash the nascent movement led Ibn Tumart to emigrate in 1125 from his birthplace to an even more inaccessible mountain village, Tinmel. For the next 5 years he recruited the bulk of his warrior disciples. But because the Masmuda Berbers were unacquainted with anything but the most rudimentary Islam, Ibn Tumart's mission was partly education and included even the rote teaching of the Koran in Arabic. Furthermore, in order to give some basis of solidarity to his followers, he transformed the loose tribal ties of the Berbers into a highly stratified, almost hierarchical form of political and social organization which was undoubtedly designed to reinforce the religious loyalty due to him as Mahdi.

Once Ibn Tumart had won a sufficient number of disciples and had organized them into an obedient and disciplined fighting force, he launched a military campaign against Marrakesh in 1130. Unaccustomed both to siege warfare and to fighting in the plains, Ibn Tumart's Berbers were defeated and retreated into their mountain fortress. Shortly thereafter, Ibn Tumart fell ill and died in the same year.

The fact that Ibn Tumart's lieutenants kept his death a secret for a period estimated by some historians as 3 years before venturing to install Abd al-Mumin as his successor is an indication of the strong force of his personal leadership on his followers. Although Ibn Tumart died before the spectacular victories in North Africa and Spain were achieved by his followers, there is no doubt that these conquests would have been impossible without the religious inspiration and sociopolitical organization which he gave the movement.

Further Reading

Ibn Tumart is discussed at length in De Lacy O'Leary, *Arabic Thought and Its Place in History* (1922; rev. ed. 1939). See also Reynold A. Nicholson, *A Literary History of the Arabs* (1907), and Philip K. Hitti, *History of the Arabs: From the Earliest Times to the Present* (1937; 10th ed. 1970).

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Ibrahim Pasha

Ibrahim Pasha (1789-1848) was an outstanding Turkish military and administrative leader in the eastern Mediterranean area of the Ottoman Empire.

Ibrahim Pasha was born in Kavalla in what is now Greek Macedonia but was then an important Ottoman provincial center. He joined his father, Mohammed Ali, in Egypt in 1805, the same year that the Ottoman sultan had reluctantly accepted Mohammed Ali as his governor and representative. Ibrahim became his father's right-hand man in military affairs, and Mohammed Ali's success in beginning the modernization of Egypt and in establishing an autonomous Egypt ruled by his own dynasty was due to the prowess and skill of both father and son.

In 1811 Mohammed Ali sent Ibrahim to Upper Egypt to defeat the remaining Mamluks, to control the Bedouin, and to assert the power of the new government. Ibrahim remained as local governor until 1816, when the Sultan rewarded him for his services to the Ottoman Empire with the title of pasha. In the same year Mohammed Ali transferred him to western Arabia, where the puritanical Wahhabi Moslems, in alliance with the Saudi family of central Arabia, were menacing the Islamic holy cities of Mecca and Medina and challenging the political hegemony of the Ottoman sultan. Ibrahim succeeded in defeating the Saudi-Wahhabi alliance and in restoring Ottoman authority over western Arabia by 1819. In 1821 he returned for additional campaigns in the northern Sudan, particularly to meet his father's requirements for more troops and laborers for developing Egyptian armies and factories.

Campaign in Greece

In 1824 at the request of Sultan Mahmud II, Mohammed Ali sent Ibrahim and the new Egyptian army to the Peloponnesus to subdue Greek nationalist rebels. Ibrahim's well-trained troops routed the Greeks but lost the war and had to evacuate Egypt because of the naval intervention of the major European powers, whose combined fleets destroyed the joint Ottoman-Egyptian naval force at the battle of Navarino off the southern Greek coast in 1827. This cut

the supply and communications route between Mohammed Ali in Egypt and Ibrahim in the Peloponnesus. Mohammed Ali had no alternative but to recall his otherwise triumphant son.

Disagreement with the Ottoman sultan over the Greek conflict covered Mohammed Ali's increasingly ambitious plans for a powerful Near Eastern state based on Egypt and led to his sending Ibrahim into Syria in 1831. This again demonstrated the superiority of the Egyptian army and the skillful military leadership of Ibrahim in defeating the Ottoman troops in a series of battles to within a hundred miles of Istanbul, the imperial capital. Bolstered by Russian intervention in 1833, Sultan Mahmud II secured a treaty with Mohammed Ali in which Egypt agreed to withdraw its troops from Anatolia in return for the administrative cession of the districts of Adana and Syria.

Governor of Syria

Mohammed Ali appointed Ibrahim as governor of the new areas. To win the support of the suspicious European powers, who with the exception of France feared the destruction of the status quo by Mohammed Ali's threat to Ottoman integrity and stability, Ibrahim opened greater Syria to the penetration of Western merchants and missionaries.

Ibrahim's 10 years in Syria permanently disrupted traditional society in the area and started the transition process already begun in Egypt by Napoleon's 1798 invasion. As a political ruler, Ibrahim proved less capable than in his military exploits. His utilization of tight and centralized control, his seizure of arms and conscription of troops, and his catering to Christian minorities for support caused dissatisfaction and, ultimately, rejection of Egyptian overrule by many Syrians.

The struggle between Sultan Mahmud II and his supposed subordinate, Mohammed Ali, the pasha of Egypt, continued. In 1839 the Sultan felt strong enough to challenge Ibrahim in Syria, but again Ibrahim overwhelmed the Ottoman forces on the Anatolian border. Mahmud II died before the news of his further defeat reached Istanbul. With the Sultan dead, Ibrahim victorious on the Anatolian border, the army scattered, and the navy already deserted to Egypt, the major European powers, except France, feared the final disintegration of the Ottoman Empire.

Intervention of the powers in 1840 by blockading the Syrian coast, by landing troops near Mt. Lebanon, and by encouraging already dissident groups to revolt forced Ibrahim to withdraw to Egypt and Mohammed Ali to yield his claims to Syria and Adana. In return, the Ottoman Empire and the European powers recognized Mohammed Ali's hereditary rights to the position of pasha of Egypt.

Ibrahim participated in no further military campaigns and remained largely in Cairo assisting his father in administrative duties. Because of Mohammed Ali's apparent senility, Ibrahim became viceroy in September 1848 but died 2 months later. His widespread and capable military campaigns in support of Mohammed Ali's plans and ambitions made Ibrahim one of the leading figures in the 19th-century Near East.

Further Reading

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Henrik Ibsen

The Norwegian playwright Henrik Ibsen (1828-1906) developed realistic techniques that changed the entire course of Western drama. There is very little in modern drama that does not owe a debt to him.

Henrik Ibsen was born on March 20, 1828, in the town of Skien. His father, a businessman, went bankrupt when Ibsen was 8, a shattering blow to the family. Ibsen left home at 15, spending the next six, difficult years as a pharmacist's assistant in Grimstad, where he wrote his first play. In 1850 he moved to Christiania (Oslo) to study. In 1851 he became resident dramatist, later director, of a new theater in Bergen. Although he never became a good director and his plays were mostly unsuccessful, the years in Bergen gave him invaluable experience in practical stagecraft.

Ibsen returned to Christiania in 1857, where he spent the worst period of his life. His plays were either rejected or failures, he went into debt, and his talent was publicly questioned. He left Norway in 1864, spending the next 27 years in Italy and Germany. While bitter and humiliating personal memories explain, in part, his long exile, it seems also that only by distancing himself from everything he held dear could he devote himself completely to his art. When he left Norway, he looked like a rather dissolute bohemian. In the following years he changed his appearance, habits, and even his handwriting. He became the ''Sphinx'' he still is to many people—unapproachable, secretive, an avid collector of medals and honors which he wore to protect himself from the real and imagined hostility of others. Long before he returned home in 1891, he had become the world's most famous dramatist.

Early Plays

For all its youthful excesses, *Catiline* (1850), his first play, is remarkably Ibsenian. The theme, as Ibsen wrote later, is the discrepancy between ability and aspiration, which he called ''mankind's and the individual's tragedy and comedy at the same time.'' Like the characters in many of Ibsen's later plays, Catiline is torn between two women

who represent conflicting forces in himself: one of them embodies domestic virtues, the other his calling and, significantly, his death. Also, the play begins with words which could be uttered by many later Ibsen heroes and heroines: ''I must, I must, a voice deep in my soul urges me on—and I will heed its call.''

The six following plays (*The Warrior's Barrow,* 1850; *St. John's Eve,* 1853; *Lady Inger of Østraat,* 1855; *The Feast at Solhaug,* 1856; *Olaf Liljekrans,* 1857; and *The Vikings in Helgeland,* 1858) are all in the spirit of romanticism and show Ibsen struggling to find a form and techniques which would embody his personal vision. The two plays he wrote during his second stay in Christiania deserve to be better known, both for their merits and for the light they shed on Ibsen's authorship: *Love's Comedy* (1862), a satire on bourgeois versus romantic love, and *The Pretenders* (1864), a magnificent historical and psychological tragedy.

In the first 10 years of his ''exile'' Ibsen wrote four plays. The immensely successful *Brand* (1866) is a towering drama of a man who strives to realize himself in terms of Søren Kierkegaard's ''either/or'' and of the consequences of such an effort. His next play, *Peer Gynt* (1867), made Ibsen Scandinavia's most discussed dramatist. Peer Gynt is Brand's opposite, a man who evades his problems until he loses everything, including himself. Peer is Ibsen's most universally human character.

The League of Youth (1869), a political satire, shows Ibsen moving toward the later ''realistic'' plays. Ibsen called *Emperor and Galilean* (1873), a 10-act play about Julian the Apostate, ''a world-historical drama.'' In Julian's rejection of Christianity, his futile attempt to restore the pagan cult of man, and his doomed quest to found ''the third kingdom,'' a Hegelian synthesis of the two ways of life, Ibsen dramatized what he saw as Western man's, and his own, dilemma. The play is a failure, but one can glimpse Julian's quest beneath the polished, modern surfaces of many of Ibsen's later plays.

Plays of Contemporary Life

Inspired by the demand of the critic Georg Brandes that literature begin to take up contemporary problems for discussion, and influenced by changing public taste, Ibsen now set out to develop a dramatic form in which serious matters could be dealt with in the ''trivial'' guise of everyday life. Since there were models for such a drama, Ibsen cannot be said to have invented the realistic, or social reform, play. However, he brought it to perfection and, in doing so, made himself the most famous, reviled and praised dramatist of the 19th century. It should be stressed, however, that Ibsen had no intention of becoming merely a dramatist whose plays reflected contemporary manners and attacked social evils. He remained what he had always been, essentially antisociety, concerned with the individual and his problems.

Ibsen solved the technical difficulties involved in translating his tragic vision from the romantic forms to a realistic form in two central ways. First, he developed a retrospective technique whereby, as the play progresses, the past events leading to the climax are gradually brought to light through the words and acts of the characters. In Ibsen's hands (but not always in those of his followers), the past is not just dead matter: it grips the present and changes its significance. Ibsen's characters live in a continual, exciting ''now,'' moving toward the truth about themselves and their condition.

Second, and equally important, was Ibsen's exploitation of visual imagery, whereby he gave his plays, through set, costume, and stage direction, much of the poetry denied the dramatist who deals with modern people speaking in everyday prose.

The term ''Ibsenite,'' as used by G. B. Shaw, Ibsen's disciple and champion in England, describes a play which exposes individual and social hypocrisy. It can be used, in the narrowest sense, only about *Pillars of Society* (1877) and *A Doll's House* (1879), which do seem to stress the aspects of society and personal dishonesty that hinder personal development. But even Nora, in the latter play, is a sufficiently complex character to suggest other interpretations. Already in *Ghosts* (1881), however, the heroine, Mrs. Alving, discovers that the forces working against human development are not just dead social conventions: there are forces in the individual that are more elusive and destructive than the ''doll house'' of marriage and society. The last of the ''Ibsenite'' plays, *An Enemy of the People* (1882), takes the consequences of Mrs. Alving's discovery and laughs at the social reformer. The laughter, however, is compassionate—the hero has a certain resemblance to Ibsen himself—and the play is one of Ibsen's finest comedies.

Plays after 1882

After 1882 Ibsen concentrated more and more on the individual and his dilemma, as he had done prior to 1877, and on those timeless forces, reflected in individual psychology and working through social institutions, that hinder individual growth. *The Wild Duck* (1884) might be said to introduce Ibsen's last period by showing how the average man needs illusions to survive and what happens to a family when something that may be truth is introduced into it. Here Ibsen also moved toward a new symbolism, rising from and intimately bound up with his realistic surfaces.

In *Rosmersholm* (1886), a man raised in a tradition of Christian duty and sacrifice tries, under the influence of a free, ''pagan'' woman, to break with his past. *The Lady from the Sea* (1888) is considered a remarkable anticipation of psychotherapy, but the heroine's ''cure'' makes unconvincing theater. *Hedda Gabler* (1890) is a savage portrait of a frustrated woman, spiritually, sexually, and socially. There is, however, much of Ibsen, as he saw himself at the time, in Hedda Gabler.

With the exception of *Little Eyolf* (1894), the weakest of the later plays, the last plays are, to a great extent, confessional. *The Master Builder* (1892) is one of Ibsen's most beautiful dramas, essentially a dialogue between a guilt-burdened artist and the youth he betrayed, played against the wife and children he has ''murdered'' for his ambition. *John Gabriel Borkman* (1896), Ibsen's bleakest play, is a study of a man (he could be today's industrialist) who has sacrificed everything to his vision, until he is killed by the forces in nature he has sought to control. Glimpsed in the background, in scenes alternately comic and pathetic, is the alternative to Borkman's way of life, the life of sensual pleasure. But no synthesis seems possible of the spirit and the flesh: the ''third kingdom'' of which Ibsen had dreamed so long is farther away than ever.

Ibsen's last play, *When We Dead Awaken* (1899), more symbolic than even those which immediately precede it, is an artist's confession of his failure as a man and of his doubts about his achievement. The play is not, however, just about the cost of great achievement: it is also about that achievement and about the man who, as Ibsen expressed it in his first words as a dramatist, hears a voice urging him on and heeds that voice. Soon after this play, Ibsen suffered a stroke that ended his career. He died on May 23, 1906.

Further Reading

Ibsen's collected works, together with all draft material, lists of English translations and criticism, and introductions by the editor, were translated in *Ibsen,* edited by James W. McFarlane (7 vols., 1960-70). The standard biography is by Halvdan Koht, *The Life of Ibsen* (2 vols., trans. 1931). Ibsen's daughter-in-law, Bergljot Ibsen, in *The Three Ibsens* (trans. 1951), gives valuable information on his life. More specialized is Brian W. Downs, *The Intellectual Background* (1946).

On Ibsen's plays generally, George Bernard Shaw's classic *The Quintessence of Ibsenism* (1913) stresses the social reform aspects, and Herman J. Weigand, *The Modern Ibsen: A Reconsideration* (1925), emphasizes Ibsen the psychologist. John Northam, *Ibsen's Dramatic Method* (1953), is invaluable for the light it sheds on Ibsen's visual imagery. See also Eric Bentley, *The Life of the Drama* (1964), and Maurice Valency, *The Flower and the Castle* (1964), on Ibsen and August Strindberg and their contribution to modern drama. The prefaces to Rolf Fjelde's excellent translations of some of Ibsen's plays (Signet paperbacks) are well worth reading.

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Harold LeClaire Ickes

As U.S. secretary of the interior for 13 years, Harold LeClaire Ickes (1874-1952) played a key role in developing New Deal policies.

Harold L. Ickes was born March 15, 1874, on a farm near Holidaysburg, Pa. He grew up in nearby Altoona, where his father ran a store and dabbled in local politics. At the age of 16, after his mother's death, he went to Chicago to live with his aunt and uncle. Following his graduation from high school, Ickes attended the University of Chicago part time, graduating in 1897. Ten years later he also received his law degree from the university, although he never maintained a regular practice. In 1907 he married Anna Wilmarth Thompson, a wealthy widow, with whom he had a son.

Ickes was a prominent local and regional political adviser and campaign organizer for reform-minded Republican office seekers in Illinois. However, his political irregularity was notorious in party circles. In 1912 he fervently backed Theodore Roosevelt's presidential candidacy on the Progressive party ticket. In 1920, after he failed in his attempt to get the Republican presidential nomination for California Progressive Hiram Johnson, Ickes voted for the Democratic candidate. In 1924 and 1928 he again voted for Democratic presidential candidates.

Ickes worked hard in Franklin Roosevelt's presidential campaign in 1932. After Roosevelt's overwhelming victory Ickes actively sought appointment as Indian commissioner in the Interior Department. He first met Roosevelt in February 1933, after which the president-elect named him secretary of the interior.

Besides his duties as Interior secretary in a greatly stepped-up Federal conservation program, Ickes served as administrator of the National Recovery Administration's code for the petroleum industry and as head of the Public

Works Administration. He economically administered the letting of billions of dollars in Federal contracts for a great variety of undertakings, including much new naval construction. Despite Ickes's disputes with fellow New Dealers and his generally cantankerous disposition, Roosevelt appreciated his abilities. During World War II as petroleum administrator for war, Ickes coordinated the conservation, acquisition, and allocation of the nation's oil resources.

Roosevelt's death in April 1945 was a deep personal loss to Ickes. He never really got along with Roosevelt's successor, Harry Truman. In 1946, when President Truman tried to appoint an oil company executive as undersecretary of the Navy, Ickes attacked the administration for lack of interest in oil conservation and angrily announced his resignation. His tenure as secretary of the interior had been the longest in the department's history.

Ickes's wife had died in 1935. Three years later Ickes had married Jane Dahlman, a recent college graduate; they had two children. Now, leaving government service, Ickes lived in semiretirement with his family on his farm near Olney, Md. He wrote a syndicated newspaper column and contributed regularly to the liberal weekly *New Republic*. On Feb. 3, 1952, he died in a Washington hospital.

Further Reading

Ickes's rambling, sardonic personal recollections appeared in 1943 under the title *The Autobiography of a Curmudgeon*. Of much greater value for understanding his life is *The Secret Diary of Harold L. Ickes* (3 vols., 1953-1954), which covers the period 1933-1941 week by week. Ickes's role in the early years of the New Deal is treated in Arthur M. Schlesinger, Jr., *The Age of Roosevelt* (3 vols., 1957-1960).

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Ictinus

Ictinus (active second half of 5th century B.C.) was a Greek architect and the chief designer of the Parthenon. In addition, he is known to have prepared a design for the Telesterion, the great hall of the Mysteries at Eleusis.

Of what city Ictinus was a citizen is not known, but the importance of the building projects assigned to him in Athens makes it not unlikely that he was an Athenian. Like Phidias, he may have been part of a coterie of artists and intellectuals who were particularly favored by Pericles and who were assigned the task of formulating and giving external expression to the ideals of Periclean Athens.

The intellectual side of Ictinus's activity is confirmed by Vitruvius, who records the existence of a treatise about the Parthenon written by the architect and an associate named Carpion. This treatise presumably dealt with the well-known ''refinements'' of Greek temple architecture—proportional relationships, curvature of horizontal lines, and inclination of vertical members—which Ictinus brought to their highest point of development in the Parthenon.

Ictinus seems to have been particularly interested in the development of interior space in Greek architecture. In the Parthenon he integrated the colossal cult image of Athena with the cella in which it stood by using the superimposed rows of Doric columns which supported the ceiling of the cella as a three-sided frame for the image. He also incorporated elements of the Ionic order into the Doric cella—notably the famed Ionic frieze around its exterior and Ionic columns to support the ceiling of its west room. Both Vitruvius and the archeological evidence suggest that the distinctive feature of Ictinus's design for the Telesterion at Eleusis, a project never completed, was to reduce greatly the number of interior supports so that there would have been more unobstructed space than ever before for witnessing the most secret rites of the Mysteries.

The traveler Pausanias states that the temple at Bassae was a votive offering to Apollo for aid in averting the plague of 430/429 B.C. Some architectural historians find it difficult to believe that the old-fashioned exterior of this temple could have been built by Ictinus after his work on the Parthenon. The design of its interior, on the other hand, incorporating the first use of the Corinthian order, engaged Ionic columns, and an Ionic frieze, seems to represent an imaginative extension of the innovations in the Parthenon.

It may therefore be that the temple was begun by another architect around the middle of the fifth century B.C. but left unfinished for a time and that Ictinus was invited to complete it by designing its interior somewhat after 430 B.C.

Further Reading

The literary sources regarding Ictinus are collected in Jerome J. Pollitt, *The Art of Greece, 1400-31 B.C.: Sources and Documents* (1965). A detailed discussion of Ictinus's buildings is in William Bell Dinsmoor, *The Architecture of Ancient Greece* (1950). For illustrations see Helmut Berve and Gottfried Gruben, *Greek Temples, Theatres, and Shrines* (1963). The archeological evidence for the Telesterion at Eleusis is summarized in George E. Mylonas, *Eleusis and the Eleusinian Mysteries* (1961). □

Idris I

His full name was Sidi Muhammad Idris Al-Mahdi As-sanusi (1889-1983). The first and only king of Libya, he reigned as Idris I from 1950 to 1969. Although he led his country to independence, his conservatism finally brought about his overthrow in a military coup under the direction of the controversial leader, Muammar al-Qaddafi.

Libya's future king was born on March 13, 1890, in Jaghbub, an oasis in the eastern province of Cyrenaica. At the time, Libya was part of the Ottoman Empire. Idris I died in exile in Cairo, Egypt, in 1983.

Leader in Exile

When his father died in 1902, Idris became head of the Sanusiyah, an Islamic mystical brotherhood. Still a minor, he did not assume active leadership until 1916. His main problem over the next few years was how to deal with the Italians, who had invaded Libya in 1922 in an effort to build a North African empire. Italy never established its rule much beyond the coast, and in 1917, Idris was able to secure a ceasefire and confirm his own authority in Cyrenaica while acknowledging Italian supremacy in the area.

Given the title of emir, Idris established a parliament and secured financial grants from Italy. But when he proved unable or unwilling to disarm his tribal supporters, Italy invaded in the spring of 1922. Idris saw little point in resisting and went into exile in Egypt.

The War Years

Idris continued to direct his followers while in exile. Through the years, the Sanusiyah brotherhood had been changing into a much more political organization. Idris's support came from conservative tribesmen who were mainly concerned with restoring his rule to the province of Cyrenaica. But a younger faction in this area wanted a union of the Libyan provinces of Cyrenaica, Tripolitania, and Fezzan.

Libya was the scene of heavy fighting in World War II, and Idris recruited guerrillas and scouts to aid the British, who eventually occupied Cyrenaica and Tripolitania. Fezzan came under control of the French.

Idris returned to his homeland in 1947, but the issue of a Libyan union was not solved until two years later. In November 1949, the United Nations resolved that representatives of the three provinces in question should meet in a national assembly to decide their future. The assembly decided on a constitutional monarchy and offered the throne to Idris.

Independence and Exile

Libya declared its independence in December 1951, with Idris I as king. Two capitals were established, one in Tripoli (Tripolitania), home of the parliament, and one in Bangasi, meeting place of the king and his cabinet.

As the reigning monarch, Idris had complete control of the army and a good deal of influence over the parliament, which was mainly composed of powerful tribal leaders. In addition Libya, an arid, impoverished country with crop production limited to the narrow coastline, could not flourish without heavy aid from Western powers. In time, younger citizens, especially the military, grew tied of the king's conservative policies and extreme dependence on the West.

Idris I had the misfortune to require medical treatment at a Turkish spa in September 1969. While he was out of the country, he was toppled from power in a military coup led by controversial Libyan leader, Muammar al-Qaddafi, then an army colonel. As of 1997, al-Qaddafi remained in power.

Immediately following the 1969 coup, Idris I and his family fled to Greece. They then asked for and received political asylum in Cairo, Egypt. Idris had married his cousin in 1933 and, according to Islamic law, was allowed to take another wife. In 1955, Idris married the daughter of an Egyptian landowner. He remained in exile in Cairo until his death on May 25, 1983.

Further Reading

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Muhammad ibn Muhammad al-Idrisi

The Arab geographer Muhammad ibn Muhammad al-Idrisi (1100-1165) wrote the *Book of Roger,* a world geography, for King Roger II of Sicily. His work, marking the end of the classical age of Arab geography, sums up much of its achievement.

Al-Idrisi was born in Ceuta in Morocco, a descendant of the sharifian Hammudid dynasty, which had ruled over Málaga until 1057 and over Ceuta and Tangier until 1084. He studied at Cordova, the center of scholarship in Moslem Spain. In his youth he traveled widely, visiting Asia Minor, North Africa, Spain, France, and probably the English coast. At the invitation of Roger II, Norman king of Sicily, he went, not later than 1144, to live at the latter's court in Palermo. Roger's motives in inviting him may have been partly political. Al-Idrisi, as a descendant of a dynasty ruling in Moslem Spain and North Africa,

and having an intimate knowledge of these regions, must have seemed a useful tool in Roger's designs on establishing his hegemony over the western Mediterranean.

Roger also had, however, a keen theoretical interest in geography. Since 1139 he had sponsored an ambitious project for a world geography to be based on the Greek, Latin, and Arabic geographical literature as well as on contemporary reports and research. He appointed a commission to gather and sift the material. Al-Idrisi soon became its leading member and in this function developed into one of the great Arab geographers.

Book of Roger

At the order of the King, al-Idrisi produced a silver celestial sphere and an enormous map of the world in disk form cast on a silver base. As a commentary to it, he wrote his large geography of the world. It was completed in January 1154 and became known as the *Book of Roger* in recognition of the King's important role in sponsoring it.

In this work al-Idrisi divided the known world, in accordance with the Greek tradition, into seven climes and described each clime in detail moving from west to east. A world map and 70 sectional maps accompany the description. His conception of the world as reflected in the maps is more influenced by the Ptolemaic than the Arab tradition. Al-Idrisi used the geography of Ptolemy and many works of the Arab geographers as sources, though some important ones escaped him.

Al-Idrisi also relied on reports of contemporary travelers and, for the regions he had visited, on his own observations. Quite original and generally precise is his description of the countries of Europe, for which he had to rely almost exclusively on contemporary reports. Although an abridged version of the *Book of Roger* was published in Rome in 1592 and a Latin translation of it in 1619, the full text has never been edited. A complete edition was under preparation in Italy in the early 1970s.

After the death of Roger in 1154, al-Idrisi produced an enlarged version of his geography for Roger's son and successor, William I. This work is lost. Al-Idrisi left Sicily, perhaps as a result of the anti-Moslem riots in Palermo in 1161. Later he composed a shorter compendium of world geography which is extant in manuscript. Al-Idrisi also wrote a pharmacological treatise and some poetry. According to a conjecture on the basis of a poor source, he died in Ceuta in 1165.

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Tokugawa Ieyasu

Tokugawa Ieyasu (1542-1616) was the founder and first shogun of the Tokugawa shogunate, or military government, which maintained effective rule over Japan from 1600 until 1867.

The period from 1477 until 1568 was a time of disorder and disunity in Japan. The traditional government of the country, the imperial court at Kyoto, had 1 1/2 centuries earlier delegated ruling authority to the shogunate of the warrior family of Ashikaga, which also had its offices in Kyoto. But, although the Ashikaga shoguns had managed to maintain a loose control over much of the land until about 1477, thereafter their central power virtually disappeared. For the remainder of the 15th century and during the first half of the 16th, warrior families everywhere were constantly at war.

By about the 1550s, however, a group of daimyos (regional barons) had succeeded in establishing stable territorial domains throughout much of the country. In 1568 one of these daimyos, Oda Nobunaga, entered Kyoto, where, with the approval of the imperial court, he established himself as the new de facto hegemon of the central provinces of the main island of Honshu.

One of the chief reasons for Nobunaga's early success was the alliance he made with Tokugawa Ieyasu, the young daimyo of a neighboring domain. When Nobunaga under-

took his campaign westward to Kyoto, Ieyasu provided invaluable service by protecting him from attack by potential enemies to the east.

From 1568 until his death in 1582, Nobunaga destroyed or secured the allegiance of his enemies near Kyoto and gradually began to spread his control to other parts of the country. He was treacherously killed by one of his leading generals, Akechi Mitsuhide, who in turn was almost immediately attacked and killed by another of Nobunaga's generals, Toyotomi Hideyoshi.

Having avenged his lord's death, Hideyoshi undertook to complete the task of unification of Japan that Nobunaga had begun. By 1590 he had made himself the undisputed master of the country.

Rise of Ieyasu

After unifying the country, Hideyoshi arranged to have Ieyasu move his domain from the region of the Nagoya Plain to the eastern provinces of the Kanto. His intent was presumably to remove Ieyasu as far as possible from his own base in the central provinces. Yet in so doing he allowed Ieyasu to establish himself in the most agriculturally wealthy part of the country, from which the Tokugawa leader was able to assert his power on the national level after Hideyoshi's death.

Hideyoshi's final years were darkened by two unsuccessful attempts to invade Korea—in 1592 and 1597. Moreover, when he died in 1598, his successor, Hideyori, was a mere child of 5. Hideyoshi extracted vows of allegiance to Hideyori from the various leading daimyos, including Ieyasu. Yet no sooner had Hideyoshi died than the daimyos began to contend for power among themselves. Before long they had divided into two major factions, one headed by Ieyasu and the other in opposition to him. In 1600 they clashed in a great battle at Sekigahara which brought victory to Ieyasu and determined the course of Japanese history for the next 2 1/2 centuries.

Establishment of the Tokugawa Shogunate

After the battle of Sekigahara all those daimyos who had not yet accepted Ieyasu's overlordship were obliged to do so. Although Ieyasu did not actually receive the title of shogun from the imperial court until 1603, for all practical purposes the rule of the Tokugawa shogunate, whose headquarters he established in Edo (present-day Tokyo) in the eastern provinces, began in 1600.

The establishment of the Tokugawa shogunate was in great measure a logical outcome of the institutional developments of the preceding century. Rather than seeking to pursue and completely humble his chief opponents after Sekigahara, Ieyasu settled for an overall national hegemony under which the daimyos retained virtually complete autonomy over their domains but in return paid allegiance to Edo and were under certain circumstances personally subject to its jurisdiction.

Three types of daimyos ruled the feudal domains that constituted Japan during the Tokugawa period: *fudai,* or hereditary daimyos, who had become the vassals of Ieyasu before the battle of Sekigahara; *tozama,* or outside daimyos, including both Ieyasu's allies and opponents at Sekigahara; and a small number of *shimpan,* or collateral daimyos, who were directly related to the Tokugawa family.

Of the two major types of daimyos, hereditary and outside, the former, as long-standing vassals, were allowed to hold posts in the Tokugawa shogunate, whereas the outside daimyos were theoretically barred from any participation whatever in the administrative affairs of the Edo government. However, all daimyos, with only a few exceptions based on special circumstances, were obliged to spend part of their time each year in attendance at the Shogun's court at Edo. This system of ''alternate attendance,'' which was evolved during the first few decades of Tokugawa rule, was the chief means by which the Tokugawa exercised surveillance over the daimyos. When the daimyos were not in Edo, moreover, they were obliged to leave their wives and children there as hostages.

Ieyasu was immensely rich. By the time of the establishment of the shogunate he had acquired roughly one-quarter of the rice-producing land of the country as the private domain of the Tokugawa family. In addition, as shogun, he ''nationalized'' most of the important cities—including Kyoto (the seat of the imperial court), Osaka, and Nagasaki—as well as certain mining and other important sites. The additional revenues he was able to draw from these sources handsomely augmented his already preponderant income from agriculture.

Ieyasu and the Europeans

In 1600, the year of the battle of Sekigahara, the first English and Dutch arrived in Japan. These newcomers were Protestants and were quite willing to trade without engaging also in missionary activities. Ieyasu even elevated one of them, an Englishman named Will Adams, to the rank of retainer and made him the shogunate's official adviser on foreign affairs.

Yet, even though Ieyasu (like Hideyoshi before him) was personally most anxious to develop trade with the Europeans, and the arrival of the Protestants seemed to present an opportunity to dispense with the Christianizing which the Catholics insisted upon, there remained the problem of how to deal with the Portuguese and Spanish who were still in Japan.

Ieyasu became increasingly convinced that Christianity must be banned, and in his final years he took steps to enforce and to expand the original injunctions of Hideyoshi against the foreign religion and its missionaries. He even executed some native Christians who did not comply with his will, but it was not until the time of the second shogun, Hidetada, that the persecution of both European and Japanese Christians was undertaken with ferocity.

The leaders of the Tokugawa shogunate had become inordinately fearful that Christianity was subversive to Japanese society and that Tokugawa rule might be threatened by a league of foreign Christians (especially Portuguese and Spanish) and daimyos of the western provinces. This fearfulness contributed importantly to the final decision

made in the 1630s to institute a national seclusion policy. According to the seclusion policy, all Japanese were forbidden henceforth to leave the country, and only the Dutch and Chinese were allowed to engage in trade on a strictly limited basis at the single port of Nagasaki in Kyushu.

It would be difficult to overstress the importance of the national seclusion policy on the history of the Tokugawa period. Without question it was the chief reason for the longevity of Tokugawa rule: more than 2 1/2 centuries of almost unbroken peace. Yet the Japanese had to pay a price for this age of peace, which was based on withdrawal from the outside world. It was during this period that the West surged ahead into the scientific and industrial revolutions; and when Japan finally reentered the international community in the mid-19th century, it was forced to deal with the Westerners on radically different terms.

Consolidation of Tokugawa Rule

Ieyasu was by nature an exceedingly cautious man. Mindful that many prominent chieftains earlier in Japanese history (as well as his two immediate predecessors, Nobunaga and Hideyoshi) had failed to perpetuate the rule of their families, he sought by careful stages to consolidate the governing position of the Tokugawa after the battle of Sekigahara.

Despite Ieyasu's great military victory in 1600, there remained the widespread feeling that Hideyoshi's young son Hideyori should by right ultimately succeed his father as national hegemon. Accordingly, although he took the title of shogun in 1603, Ieyasu allowed the Toyotomi and their supporters to harbor at least the hope that power would be transferred to Hideyori after he reached adulthood. This hope was greatly reduced in 1605, however, when Ieyasu resigned the office of shogun in favor of his own son Hidetada. Clearly this move could be interpreted only as an effort to minimize disruption within the shogunate after Ieyasu's death and thus to perpetuate Tokugawa rule.

But it was not until 1614 that Ieyasu finally decided to settle the Toyotomi issue once and for all. By means of highly contrived charges of rebellious intent on the part of Hideyori, he forced the Toyotomi and their supporters to take up a position of armed opposition to the Tokugawa in the great castle at Osaka, which had originally been constructed by Hideyoshi. In 1614 Ieyasu personally laid siege to the castle with a great force. But, much to his chagrin, he was unable to force its defenders (numbering perhaps 90,000) to capitulate.

To avoid further embarrassment, Ieyasu offered peace if Hideyori would agree to having the castle's outer defenses leveled. Yet no sooner had this been done than Ieyasu renewed his attack on the castle and slaughtered nearly all of its occupants, including Hideyori. Ieyasu had acted treacherously, but very efficiently, in eliminating the last major threat to the superiority of the Tokugawa.

Although Ieyasu had resigned the office of shogun in 1605 and had even ''retired'' to the town of Sumpu to the west of Edo, he had in no sense relinquished his rulership of the shogunate. Until his death in 1616, one year after victory at the battle of Osaka Castle, he remained the guiding influence in shogunate affairs.

The Tokugawa shogunate, even though it was based on a hegemony which allowed extensive autonomy to the various daimyo domains, was the first government in Japanese history (apart from Hideyoshi's, which had lasted only a few years) that was in a position to rule on a truly national scale. It had been founded by professional warriors, and many of its offices were organized along military lines. Nevertheless, it became the government of a country securely at peace, and the attitude of its officials was inevitably transformed more and more into that of civilian administrators.

The philosophy of rule and maintenance of social order that came to appeal most to the leaders of Tokugawa Japan was Confucianism or, more precisely, Neo-Confucianism, which had long been established as the orthodox sociopolitical creed of China. Neo-Confucian ideas had been introduced to Japan several centuries earlier from China, but they were of little practical value to the warring chieftains of the medieval age. The Tokugawa, however, found in this philosophy an eminently appropriate set of precepts for their exercise of national rule.

Neo-Confucianism ''legitimized'' the division of Japanese society into four major classes—samurai, peasants, artisans, and merchants—and the enforcement of strictly hierarchical personal relations as embodied particularly in the virtues of filial piety and loyalty. Neo-Confucian doctrine also endorsed the essentially anticommercial bias of a state whose chief form of economic wealth was agriculture. Commerce did, in fact, advance greatly during the Tokugawa period, but the shogunate always maintained the official attitude that artisans and merchants were less socially respectable than either samurai or peasants.

Ieyasu in History

When Ieyasu died in 1616, his son Hidetada had already been shogun for 11 years. Hidetada and his son, the third shogun, Iemitsu, continued the general policies of the shogunate's founder. By the time of Iemitsu's death in 1651, the Tokugawa regime was firmly set in the form that it was to retain for 2 more centuries.

Whereas Nobunaga undertook unification and Hideyoshi completed it, Ieyasu made it enduring. The magnitude of Ieyasu's achievement as a dynastic founder is unchallengeable; yet his capacity as a military commander has perhaps been underrated because of unfortunate comparison with the superb generalship of Hideyoshi. Nevertheless, Ieyasu was without doubt one of the greatest field commanders and one of the greatest governmental administrators in Japanese history.

Following Japan's defeat in World War II there was a distinct emotional reaction against the historical memory of the Tokugawa period. It was felt that this age, with its stern ''feudal'' polity and, in particular, its unnatural policy of national seclusion, had somehow ''perverted'' Japan and had caused it to pursue the course that led ultimately to disaster in war. Since Japan's remarkable economic recovery in the 1950s and 1960s, however, there has been a

mellowing of feeling and a greater willingness to note the praiseworthy features of the Tokugawa period and its rulers. One result of this has been a particular revival of interest in Ieyasu. He now enjoys a historical popularity commensurate with his distinguished role in the evolution of Japan.

Further Reading

A biography of Tokugawa Ieyasu in English, although dated, is Arthur L. Sadler, *The Maker of Modern Japan: The Life of Tokugawa Ieyasu* (1937). George Sansom, *A History of Japan, 1334-1615* (1961), and John W. Hall, *Government and Local Power in Japan, 500 to 1700* (1966), contain excellent accounts of the process of unification in the late 16th century. Another good source for information about the founding of the Tokugawa shogunate by Ieyasu is Conrad Totman, *Politics in the Tokugawa Bakufu, 1600-1843* (1967). Two important books that deal with the Western presence in Japan during the late 16th and early 17th centuries are Charles R. Boxer, *The Christian Century in Japan* (1951), and Michael Cooper, *They Came to Japan* (1965). □

Enrique V. Iglesias

The Uruguayan economist, banker, and public official Enrique V. Iglesias (born 1930) was active in economic development in Uruguay and Latin America for many years before becoming president of the Inter-American Development Bank in 1988. He also served in the United Nations and other international organizations involved in economic development, energy, and environmental issues.

A man of humble origins—the son of an immigrant Spanish grocer—Enrique V. Iglesias was born in the northwest province of Asturias, Spain, in 1930. He later became a naturalized citizen of Uruguay. Enrique Iglesias attended the University of the Republic of Uruguay and majored in economics and business administration, graduating in 1953. He went on to pursue specialized programs of study in the United States and France. After finishing his studies, Iglesias worked in the private banking sector before he initiated his long career of public service.

At the University of the Republic of Uruguay, Enrique V. Iglesias held the Chair on Economic Development and served as director of the Institute of Economics from 1952 to 1967. He also served on the board of the Latin American Social Sciences Council (CLACSO) and took part in various training courses organized by the Economic Commission for Latin America and the Caribbean (ECLAC), the Institute for Latin American Integration (INTAL), and the Latin American Institute for Economic and Social Planning (ILPES). He joined the board of directors of ILPES in 1965, was its chairman from 1967 to 1972, and served as interim director general in 1977-1978.

A Banker in Uruguay

In 1954 Iglesias initiated his career in the private sector as managing director of a bank, the Union de Bancos del Uruguay. From 1962 to 1966 he served as technical director of Uruguay's National Planning Office, where he was responsible for developing and implementing the country's first National Economic and Social Development Plan. Overlapping with his duties at the Planning Office, Iglesias was Uruguay's delegate, from 1964 to 1967, to the Conferences of the Latin American Free Trade Association (LAFTA) and to ECLAC. He was also the representative of his country on the Inter-American Committee on the Alliance for Progress (ICAP).

Iglesias was president of Uruguay's Central Bank from 1966 to 1968, during which time he directed various missions at national and international levels on behalf of his government. During the next three years, from 1968 to 1971, he headed the group of experts who collaborated with Raul Prebisch on an extensive study of Latin America's economic situation, carried out under the auspices of the Inter-American Development Bank. In 1970 he headed a mission to the Venezuelan government agency CORDIPLAN to provide technical advice in regard to planning.

An International Public Official

On March 27, 1972, Iglesias was named executive secretary of the Economic Commission for Latin America and the Caribbean, first with the rank of United Nations Assistant Secretary General, and later with the rank of Under Secretary General. He held his post at ECLAC until February 1985, after which he served as Uruguay's Minister of External Relations from March 1, 1985, until he became president of the Inter-American Development Bank (IDB) on April 1, 1988. While serving as minister he chaired the meeting of ministers convened to launch the Uruguay Round of multilateral negotiations within the framework of the General Agreement on Tariffs and Trade (GATT). At these talks he was labeled ''the star performer'' by the *Financial Times* for saving the negotiations after a 30-hour marathon bargaining session.

He was a member of the Inter-American Committee on the Alliance for Progress' panel of expert advisers. He served as president of the International Society for Development and a member of the North-South Round Table on Energy into the 1990s. He was also a member of the board of trustees of the Institute for Ibero-American Cooperation, of Spain, and in 1982 he was honored with the Prince of Asturias award for Ibero-American cooperation for his contribution towards greater understanding between the peoples of Spain and Latin America and the rest of the international community.

As a dedicated environmentalist, Enrique Iglesias served as senior adviser to the 1972 Conference on the Human Environment in Stockholm, and then as secretary general of the United Nations Conference on New and Renewable Sources of Energy, held in Nairobi, Kenya, from February to August 1981. He was chairman of the United Nations Inter-Agency Group on the Development of Re-

newable Sources of Energy, as well as chairman of the advisory panel on energy on the Brundtland Commission in 1981. In 1982 he was named by the United Nations Secretary General as special adviser on new and renewable sources of energy to the Director General for Development and International Economic Cooperation. From 1984 to 1986 he chaired the Energy Advisory Panel for the World Commission on Environment and Development (Brundtland Commission). His deep interest in the environment was reflected in the agenda of the Inter-American Development Bank after he assumed his presidency.

Heading the IDB

Iglesias worked hard to create what he called ''a big bank'' to meet the region's needs. He also tried to streamline the IDB and make it a more ''efficient'' bank, giving it the flexibility it needed to make a major contribution in the 1990s. Under Iglesias' tenure, the IDB saw drastic cuts in personnel. In addition, he tried to bring the bank into closer association with Bretton Woods institutions.

Iglesias was determined that the IDB make an impact on Latin America's overriding issue, the debt. He wanted to increase the volume of lending and to move into new lending areas. Another issue on the top of his agenda was the environment, an area where Iglesias had plenty of international experience.

In 1994, calling it a model for programs worldwide, the Inter-American Development Bank and Brazilian officials launched a $20-million project to aid Brazil's growing number of neglected, homeless children. The nationwide program was a departure for the bank, which until a few years ago supported only transportation and energy projects. In recent years, the bank had branched into environmental programs, such as sewer construction and the cleanup of Rio's Guanabara Bay.

The biggest achievements of 1995 were Argentine and Mexican resistance to financial crisis, Brazilian stabilization, and growth in the rest of the region, according to the IDB. However, the multilateral organism must confront new challenges for the future: increasing soft loans to the poorest regional nations, funding infrastructure works in the regional blocs and drawing a lesson from the collapse of the Mexican peso in 1994—the so-called ''Tequila effect.'' Iglesias talked of the region's achievements in 1995, but warned that the IDB would be proposing a ''controversial'' fiscal control proposal in the meeting on controlling capital flight. Iglesias said that the world economic agencies need to pursue policies that are a change ''from charity to empowerment.'' He committed the IDB to some $500 million over the next five years to ''the little bancitos.'' Iglesias said IADB lending had focused on social projects and reform in 1996, emphasizing urban development, public health and education.

Iglesias met with World Bank president James Wolfensohn, the managing director of the International Monetary Fund (IMF), Michel Camdessus, the president, secretary and assistant secretary of CELAM, and the head of the Social Pastoral of Brazilian Bishops, the first joint financial-Catholic gathering convened by the Justice and Peace Pontifical Council. Iglesias also met with Columbia's new foreign minister, Maria Emma Mejia, in 1996.

In January 1997, the IDB and the Mexican government signed contracts for loan guarantees worth $915 million. More than half of the total was earmarked for social projects including a program of modernization of the labor market. Meanwhile, $365 million dollars was slated for a hydraulic sanitation project in the Mexico. Iglesias expressed his organization's confidence in Mexico, saying, ''We have always believed in this country.'' Iglesias predicted that Mexico would make an economic growth of 5 percent in 1997.

Iglesias is a man of great personal energy, who is said to have to work to relax. He is an aficionado of operas and tries to squeeze in time to pursue this pastime. He is fluent in four languages—English, French, Portuguese, and Italian—in addition to his native Spanish. He is a devout Catholic.

Further Reading

Enrique Iglesias wrote numerous articles and papers on Latin American and Uruguayan economic issues, on such subjects as the capital market, Uruguay's exchange system, the nature and scope of external financing problems, the struggle of multilateralism, and Inter-American Development Bank policies in the 1960s. He was also the author of *Latin America on the Threshold of the 1980s; The Energy Challenge;* and *Development and Equity: the Challenge of the 1980s.* □

St. Ignatius of Antioch

The letters of the Christian bishop St. Ignatius of Antioch (died ca. 115) are an important source of knowledge about the early Church.

Ignatius was overseer (bishop) of the Christians in Antioch in Syria during one of the persecutions that broke out while Trajan was emperor. When Ignatius was arrested, he refused to acknowledge the official gods and, not being a Roman citizen, was sentenced to die in the amphitheater in Rome. The soldiers with whom he traveled to Rome allowed him to visit some of the Christian communities along the way. The letters he sent to these groups before he died reveal many of Christianity's ideals in the early 2d century.

Ignatius was concerned that the Christian community remain united and that it preserve the faith handed down by the Apostles. He saw the pastor of the community, the bishop, as the leader of this unity in faith. ''Do nothing without the bishops and presbyters,'' he wrote. ''It is not lawful apart from the bishops either to baptize or to hold a love-feast.''

Ignatius's letters also reflected the growing influence of Greek philosophical concerns over the inevitability of death. Ignatius was convinced that Christian baptism brought about a new life in Christ and that this life was eternal unless it was frustrated by sin. Because martyrdom was a way to overcome the sins committed since baptism,

Ignatius wanted to be martyred in order to enter more quickly into eternal life with Christ. He said that if the animals in the amphitheater were not hungry he would urge them on. ''Let me be given to the wild beasts, for through them I can attain unto God. I am God's wheat, and I am ground by the wild beasts that I may be found the pure bread of Christ,'' he wrote to the Christians in Rome.

Some of Ignatius's language had the ring of the Greek mystery religions about it. He called the Eucharist the ''mystery'' of Christ's body and blood and said it was ''the medicine of immortality and the antidote against death.'' The Eucharist, he wrote, is a spiritual food which strengthens the one who receives it and helps him into eternal life.

Ignatius was an intelligent and articulate leader who would rather die than compromise his faith. The Roman officials saw him as a disruptive influence in an empire which valued the pagan religious rites of Rome as a politically unifying force. Christians have considered Ignatius of Antioch a Father of the Church.

Further Reading

The latest English translation of Ignatius's letters is in James A. Kleist, ed., *The Epistles of St. Clement of Rome and St. Ignatius of Antioch* (1946). Virginia Corwin, *St. Ignatius and Christianity in Antioch* (1960), is a scholarly study of his life, times, and thought. Cyril Charles Richardson, *The Christianity of Ignatius of Antioch* (1935), is helpful for an understanding of the ideas Ignatius expressed in his letters. □

St. Ignatius of Loyola

The Spanish soldier and ecclesiastic St. Ignatius of Loyola (1491-1556) was the founder of the Society of Jesus, or Jesuit order.

Ignatius was born in the castle of Loyola in the Basque province of Guipúzcoa. His real name was Iñigo de Oñaz y Loyola, but from 1537 on he also used the more widely known Ignatius, especially in official documents. From the age of about 15 to 26 he lived at the fortress town of Arévalo as a page of Juan Velázquez de Cuéllar, a treasurer general for Ferdinand the Catholic. After 1516 he participated in military expeditions for the Duke of Nájera. On May 20, 1521, he was wounded in the defense of Pamplona.

During convalescence at Loyola, Ignatius read from the *Life of Christ* by Ludolph of Saxony and from the short lives of saints by Jacobus de Voragine entitled *Legenda aurea*. This resulted in a conversion, whereby he resolved to live as a knight wholly devoted to Christ and to go to the Holy Land. He abandoned Loyola in 1522 and lived for 11 months in austerity and prayer at Manresa. Here he had religious experiences which rank him among the greatest mystics of Christianity, and he composed at least the core of his famous *Spiritual Exercises* (published in 1548).

Through the intensive experiences of Manresa and later, Ignatius gradually developed a world view centered on cooperation with Christ and the pope as His vicar in efforts to achieve God's plan in creating and redeeming men. His constant endeavor was to lead men to give greater praise to God through both prayer and apostolic service. Hence arose his phrase, reiterated so often that it became a motto, ''For the greater glory of God.''

Ignatius reached Jerusalem in 1523 but could not remain because of the enmity between Christians and Turks. He returned to Barcelona and began studies (1524-1526) toward the priesthood. He then studied at the universities of Alcalá (1526-1527), Salamanca (1527), and Paris (1528-1535), where he received the degree of master of arts in April 1534. On the following August 15 he and six companions vowed to live in poverty and chastity and to go to the Holy Land or, should this prove impossible, to put themselves at the apostolic service of the pope. When war prevented passage to Jerusalem in 1537, they accepted a suggestion of Pope Paul III to find their apostolate in Italy.

Ignatius was ordained a priest on June 24, 1537. In Rome in 1539 he and nine companions drew up a ''First Sketch'' of a new religious order devoted to apostolic service anywhere in the world by means of preaching and any other ministry. On Sept. 27, 1540, Paul III approved this new order and its title, the Society of Jesus. In April 1541 Ignatius was elected its general for a lifelong term.

Chiefly between 1547 and 1550 Ignatius composed his *Constitutions of the Society of Jesus,* a classic both of spiri-

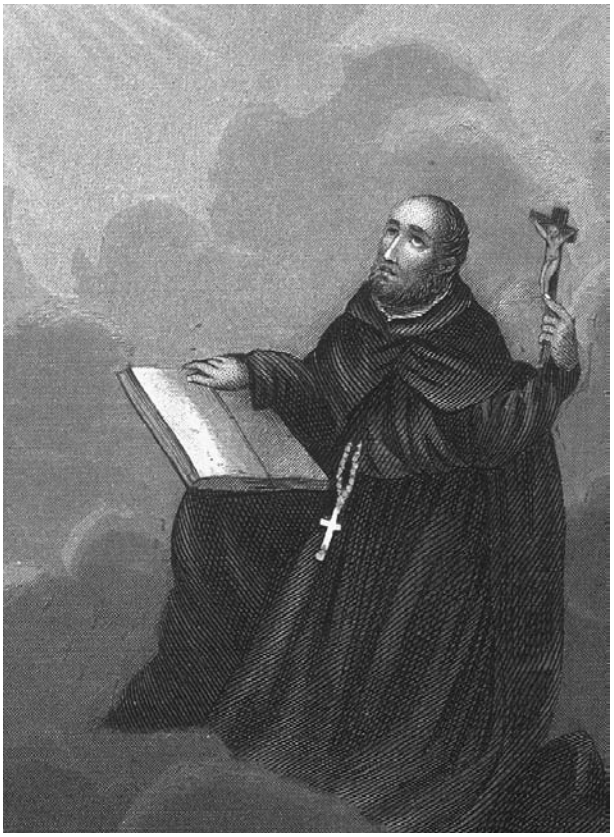

tual doctrine and of religious law. This work reveals Ignatius's genius as an organizer and administrator. To secure better cooperation in charity, he stressed obedience, but he placed many democratic procedures within the monarchical structure of his order.

From 1537 on Ignatius lived in Rome, engaging in various forms of priestly work. Twelve volumes of his correspondence have been preserved. He founded a chain of schools for the Christian education of youth. Between 1546 and 1556 he opened 33 colleges (3 of them universities) and approved 6 more. He was the first founder of a religious order to make the conducting of schools for lay students a major work prescribed by the Constitutions.

At his death on July 31, 1556, the Society of Jesus had some 1,000 members distributed in 12 provinces. He was declared a saint by Pope Gregory XV on March 12, 1622.

Further Reading

St. Ignatius's dictated autobiography is in González de Cámara, ed., *St. Ignatius' Own Story as Told to Luis González de Cámara,* translated by William J. Young (1956). Paul Dudon, *St. Ignatius of Loyola,* translated by William J. Young (1949), is the most complete and scholarly life of the saint in English. Briefer and reliable is Mary Purcell, *The First Jesuit* (1957). Ignatius's religious experiences are described and analyzed in Joseph de Guibert, *The Jesuits: Their Spiritual Doctrine and Practice* (1964), and in Ignatius's *The Constitutions of the Society of Jesus,* translated with an introduction and a commentary by G. E. Ganss (1970). □

Daisaku Ikeda

Daisaku Ikeda (born 1928), a Japanese Buddhist writer and religious leader, was the third president of the rapidly growing Soka Gakkai, a lay Buddhist organization whose goal was to promote Nichiren Sho-shu, "True" Nichiren Buddhism, worldwide. He founded the Komeito or "Clean Government Party," a successful minority political party in Japan whose goal was to establish a "Buddhist democracy."

Daisaku Ikeda was born in Tokyo, Japan, on January 2, 1928, the son of a seaweed vendor. His formal education ended with graduation from Fuji Junior College. At the age of 19 he became an employee and disciple of Toda Josei. The Japanese government had imprisoned Toda and his mentor, Tsunesaburo Makiguchi, for refusal to participate in the state rites of Shinto and to conform to government restrictions on religion. Upon release a year before Ikeda joined him, Toda began to reconstruct the lay Buddhist religious movement of which Makiguchi was the founder under the name Soka Gakkai, the "Value-Creation Society." On May 3, 1951, Toda became its second president. For 11 years Ikeda received intense training from Toda and accompanied him on most of his travels. On May 3, 1952, Ikeda married Kaneko Shiraki, by whom he had three sons.

Under Toda's influence Ikeda ascended in the Soka Gakkai organization until he became chief of staff of the Youth Division. During this period of successful, aggressive evangelism by the movement, when allegations of terrorism, coercion, and intimidation were made against it, Ikeda became an aggressive evangelist. Upon Toda's death on April 2, 1958, Ikeda became the general administrator and on May 3, 1960, after a period of factionalism in the movement, Ikeda was appointed its third president. His active presidency, popular personality, and close control over the movement's activities contributed to its phenomenal growth.

One of Soka Gakkai's writers said that "The history of the activities of President Ikeda is no other than the history of the growth of Soka Gakkai." Its founder, Makiguchi, was a geography teacher who with Toda was converted to the relatively small Nichiren Sho-shu, "true Nichiren sect." The sect believed it was the only true group of followers of the Japanese Buddhist prophet Nichiren (1222-1282). In the spirit of Nichiren, it taught that he, not the historical Buddha, is the true Buddha for this last age and that the only acceptable religious acts for this age are recitation of the *daimoku* or name of the *Lotus Sutra* ("Namu myoho rengekyo") and worship of the sacred diagram, or *gohonzon,* they believe Nichiren had drawn. Soka Gakkai is devoted to the promotion of Nichiren Sho-shu, which it considers the only true religion. Its stated purpose is "to bring peace and happi-

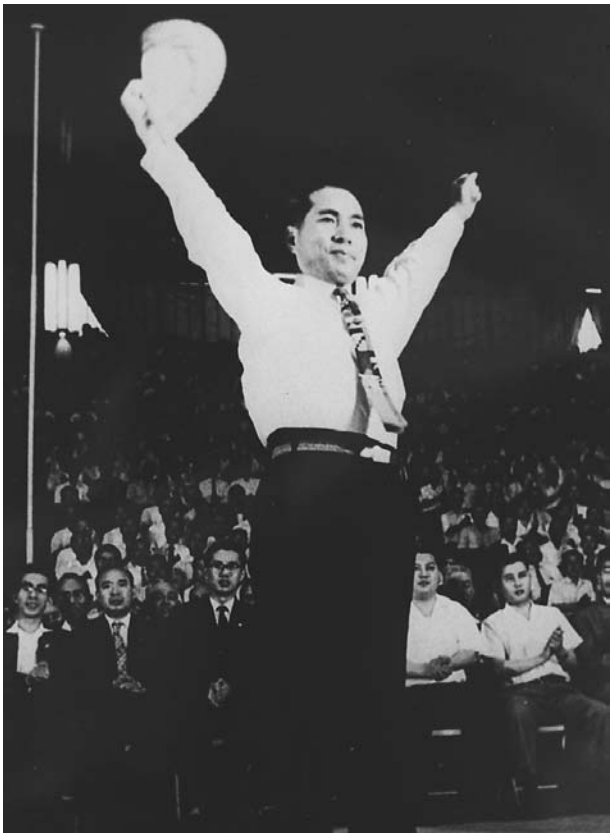

ness to all mankind.'' With its headquarters at the foot of Mt. Fuji, Soka Gakkai considers pilgrimage to the head temple of Nichiren Sho-shu there, Taisekiji, as an important act of devotion.

Makiguchi died in prison and is considered a martyr. Toda organized the society along military lines and increased the movement's evangelistic fervor through development of the method Nichiren called *shakubuku,* ''break and subdue.'' It included denunciation of rival religions and forceful argumentation to break down the resistance of potential converts. By 1957 Soka Gakkai proclaimed that it had attained its target of 750,000 families months earlier than expected.

Though continuing to maintain the exclusivism of the movement, Ikeda set out to broaden the appeal of Soka Gakkai through better public relations and tempered its open aggressiveness, while still maintaining its goal of *kosen-rufu,* worldwide-dissemination. After accusations of scandal in 1969, he turned the movement's attention to the formation of educational and cultural organizations, founding the Min-on Concert Association and the Oriental Institute of Academic Research in 1962 and the Fuji Art Museum in 1973. He also shifted its emphasis to international affairs and the peace movement.

In the tradition of Nichiren's teaching of *obutsumyogo,* ''agreement in purpose of government and Buddhism,'' on November 17, 1964, Ikeda founded the Komeito, ''Clean Government Party,'' based on the previous success of Soka Gakkai-supported candidates in Japanese elections. Though officially an independent party, the two work closely together. In May 1970 Ikeda announced its separation from Soka Gakkai in response to a public scandal investigation by the Japanese Diet. At the end of 1969 Soka Gakkai and Komeito had been accused of the suppression of the publication of a series of books criticizing the movement. Since then, however, Soka Gakkai-Komeito unity has, in effect, been restored. Komeito remains a minority party, but it has been successful in large metropolitan districts, taking a liberal, neutralist, pacifist, and socialist stance in Japanese politics. In 1978 it joined a more conservative alliance with the majority Liberal Democratic Party and the Democratic Socialist Party.

Ikeda wrote over 100 books and articles concerning ''true'' Buddhism, its history and the benefits that it can provide which lead to individual happiness and world peace. He was recognized as an honorary citizen of 46 cities in the United States and in 1975 received an honorary doctorate from Moscow State University, followed by honorary degrees from the University of San Marcos (1981), Beijing University (1984) and Fudan University (1984). Also in 1984 Ikeda received the United Nations Peace Prize, again followed by the Kenya Oral Literature Award (1986), the Chinese Peace and Friendship Trophy (1986), and the Shastri Memorial Award (India, 1990). He portrayed Soka Gakkai as a ''Third Civilization,'' a synthesis of East and West and an alternative to East-West power blocks, and under his leadership the movement continued to spread overseas. It claimed more than 10 million adherents worldwide, with 200,000 in the United States in the mid-1980s. He resided in Tokyo.

Ikeda's more recent publications include *The Human Revolution* Vols.I-V (1984); *Life: An Enigma, a Precious Jewel* (1982); *Buddhism and Cosmos* (1986); and *Unlocking the Mysteries of Birth and Death* (1988).

Further Reading

Studies of Soka Gakkai and Ikeda's place in the movement include chapter nine of H. Neill McFarland, *The Rush Hour of the Gods* (1967), and Kiyoaki Murata, *Japan's New Buddhism: An Objective Account of Soka Gakkai* (1969), based primarily on the movement's own publications. One of the polemical works which the movement is alleged to have attempted to suppress is available, Hirotatsu Fujiwara, *I Denounce Soka Gakki* (1970), and one scholarly observer of contemporary religion, Shigeyoshi Murakami, includes the movement in his *Japanese Religion in the Modern Century* (1980).

The U.S. branch of the movement, known as Nichiren Shoshu of America, publishes articles and pamphlets by Ikeda in English. A number of Ikeda's works have been translated into English. See particularly *Lectures on Buddhism* (1962), *The Living Buddha: An Interpretive Biography* (1976), and *Buddhism, the First Millennium* (1977). Readily available is the Oxford University Press publication of a dialogue between Ikeda and Arnold Toynbee, *Choose Life: A Dialogue* (1976). □

Ikhnaton

Ikhnaton (reigned 1379-1362 B.C.) was the tenth pharaoh of the Eighteenth Dynasty of Egypt. His reign was marked by the flourishing of the worship of Aten and by numerous uprisings.

Ikhnaton, son of Amenhotep III (Amenophis III), ascended the throne of Egypt as Amenhotep IV (Amenophis IV). A devotee of the cult of the Aten, or sun disk, the young king soon came into conflict with the priesthood of Amun, one of Egypt's premier gods, and its supporters.

There is evidence that the cult of the sun disk existed in the reign of Thutmose IV (1425-1417 B.C.) and that during the reign of Amenhotep III its importance had grown until it was formally adopted by his son. Basically the cult was monotheistic. It was not anthropomorphic, its manifestation being the disk of the sun, the giver of heat, light, and life. The Aten is represented as the disk from which emanate rays ending in hands holding the sign for ''life.'' Considerable emphasis was laid on *maat,* a word usually rendered ''truth,'' but whose full meaning seems to have been ''order'' or ''reality.'' While the Aten cult did not embody any complicated theology, at the same time it lacked moral content.

Early in his reign Amenhotep IV proscribed the worship of Amun and other state deities and moved his capital from Thebes to a fresh site on the east bank of the Nile in Middle

Egypt which he named Akhetaten, ''the Horizon of the Aten'' (now Tell el Amarna). Here, together with his queen, Nefertiti, and his supporters, many of them apparently ''new men'' taking advantage of the collapse of the old noble class, Amenhotep adopted the new name Ikhnaton (Akhenaten) and devoted himself to the promotion of his new faith.

Ikhnaton found little general support for his ideas, and a number of setbacks toward the end of his 17-year reign obliged him to modify his policies. An apparent disagreement with Nefertiti, together with unrest within the Egyptian Empire, so weakened his position that a rapprochement with the Amun priesthood became necessary, though this may perhaps not have occurred during his lifetime.

Ikhnaton appears to have displayed little interest in foreign affairs and to have done little to maintain the empire created by his predecessors. His inactivity resulted in the rise of subversive movements among the vassal princes of Palestine and Syria and in incursions into friendly areas by hostile forces. Many of the so-called Amarna Letters (discovered in 1887) contain desperate appeals from loyal vassals of the Pharaoh for help against marauding neighbors. After his death the memory of Ikhnaton was abhorred and his name hacked from the monuments.

Further Reading

An excellent general account of Ikhnaton and his times is given in Cyril Aldred, *Akhenaten, Pharaoh of Egypt: A New Study* (1968). For a clear and succinct account of the topography of Akhetaten see J. D. S. Pendlebury, *Tell el-Amarna* (1935). For material on the Aten cult see Jaroslav Černý, *Ancient Egyptian Religion* (1952). Contemporary affairs outside Egypt are discussed in W. F. Albright's chapter, ''The Amarna Letters from Palestine: Syria, the Philistines and Phoenicia,'' in I. E. S. Edwards, C. J. Gadd, and N. G. L. Hammond, eds., *The Cambridge Ancient History,* vol. 2 (rev. ed. 1966). □

Ion Iliescu

The Romanian Communist Party functionary Ion Iliescu (born 1930) rose to full membership on the Central Committee of the party before falling out of favor with Nicolae Ceausescu in the 1970s. Following the collapse of the Ceausescu regime in late 1989, Iliescu was elected president of Romania in May 1990.

Ion Iliescu was born in Oltenita, Romania, on March 3, 1930. His father was a railway worker who was active in the workers'(communist) movement prior to his death, at the age of 45, in the early 1950s. Ion Iliescu pursued advanced studies in the Soviet Union specializing in electrotechnical engineering.

Even before the rise to power of Nicolae Ceausescu in 1965, Iliescu held important posts in the apparatus of the Central Committee of the Romanian Communist Party, the most important being that of deputy chief of the education and health section. In 1965, upon Ceausescu's recommendation, Iliescu, who had been active in the Communist youth movement, was elected secretary of the Union of Communist Youth and also assumed the post of chief of the section of agitation and propaganda of the Central Committee. His career in the Romanian Communist Party reached its zenith in 1968 when he became a full member of the Central Committee.

Association with Ceausescu

Iliescu's close association with Nicolae Ceausescu ended in 1971 when he was removed from the apparatus of the Central Committee following Ceausescu's criticism of Iliescu's liberal attitudes in matters cultural and ideological. It should be noted that the Romanian ''cultural revolution'' and ensuing neo-Stalinism identified with Ceausescu's ''cult of personality'' began in 1971 with an attack against policies and attitudes identified with Iliescu and other nondoctrinaire Communist leaders.

Exiled to Iasi and Timisoara where he continued to be active in party affairs, Iliescu was removed from the apparatus a few years later and appointed head of the National Council for Water Resources. His disgrace, apparently due to his continuing opposition to Nicolae Ceausescu's policies, culminated in his appointment as head of a technical publishing house in Bucharest in the late 1970s.

Relatively little is known about Iliescu's activities in the 1980s other than that he was regarded by opponents of the

Ceausescu regime as the most desirable alternative to Ceausescu. Whether he was directly involved in the sequence of events that led to the ''revolution'' of December 16-22, 1989, the collapse of the Ceausescu regime, and the establishment of the National Salvation Front is somewhat unclear. In any case, he became the head of the Front immediately after the execution of the Nicolae Ceausescu and his wife and was elected president of Romania by an overwhelming majority (about 85 percent) of the voters in May 1990.

The Presidency

As president, Iliescu was subject to severe criticism by political opponents at home and abroad. The primary accusation directed against him was that of being a Communist in ill-fitting democratic clothing. His once close association with Nicolae Ceausescu and the belief that he continued to be ''Gorbachev's man'' in Romania led to several violent street demonstrations seeking his resignation. Emigre groups influential in the determination of American and Western European policies toward Iliescu tended to equate Iliescu with Ceausescu and the National Salvation Front with the Romanian Communist Party. All of this contributed to continuing political turmoil in post-Communist Romania. These accusations and comparisons, however, seemed baseless, as Iliescu appeared to be committed to democratization and the elimination of all negative aspects of the Ceausescu era. He seemed genuinely committed to the gradual development of a socialist market economy and to respecting the human and political rights inherent in a democratic society.

As president, Iliescu was the first Romanian head of state to participate in the Jewish community's annual commemoration of the Holocaust. In May 1996, Iliescu signed a Treaty of Friendship, Goodneighbourliness and Cooperation with President Zoran Lilic of Yugoslavia. The Treaty will regulate the two countries' inter-state relations until 2016. In a statement to journalists at the close of the Treaty signing ceremony, both Presidents emphasized that the Treaty opened up a new era in the development and strengthening of the traditionally solid relations between Yugoslavia and Romania. Iliescu paid an official visit to Moldova in July 1996 at the invitation of Moldovan President Mircea Snegur. Due to the initiative of Iliescu, Romania and Hungary signed a significant treaty in September, 1996 to end centuries-old disputes and to boost the two nations' chances of joining NATO and the European Union.

1996 Elections

Despite Iliescu's high-profile visits abroad, Romania's domestic situation remained dire. As of 1996, average wages for Romanians were a third of those in other Eastern European states. Iliescu's status as a presidential candidate was controversial because the Romanian constitution limits a president to only to two terms in office. Iliescu was elected to the presidency for the first time in 1990, then won reelection in 1992. He argued successfully in the constitutional court that his first term of office didn't count toward the two-term limit because the constitution was not revised to include this proviso until 1992. Iliescu lost the election to Democratic Convention candidate Emil Constantinescu and peacefully relinquished power.

Further Reading

There is nothing in English by or on Ion Iliescu himself. Pertinent material on the economic, political, and cultural conditions of the time can be found in Daniel N. Nelson, *Romanian Politics in the Ceausescu Era* (1988); Mary Ellen Fischer, *Nicolae Ceausescu: A Study in Political Leadership* (1989); Trond Gilberg, *Nationalism and Communism in Romania: The Rise and Fall of Ceausescu's Personal Dictatorship* (1990), and Edward Behr, *Kiss the Hand You Cannot Bite: The Rise and Fall of Ceausescus* (1991). □

Ivan Illich

Theologian, educator, and social critic Ivan Illich (born 1926) sought bridges between cultures and explored the bases of people's views of history and reality.

Ivan Illich was born on September 4, 1926, to Ivan Peter and Ellen Illich in Vienna, Austria. His father came from an aristocratic and Christian family; his mother's family was Jewish. His childhood was spent growing up in the homes of grandparents and wherever his parents might be at the time. His father's career as a diplomat politically protected the Jewish members of his family during the 1930s; yet Ivan was classified as ''half-Jew'' in 1941 and his family secretly fled from a Hitler-controlled Austria to Italy. In Florence at the age of 15, his father and grandfather having died earlier from natural causes, Ivan began taking care of his mother and younger twin brothers.

He entered the University of Florence where he majored in chemistry. At the age of 24 he graduated from the University of Salzburg with a Ph.D. in history on the work of the popular historian Arnold Toynbee. He prepared for the priesthood at the Gregorian University in Rome and became ordained in 1951. It was here that he met Jacques Maritain, the Catholic philosopher, who was to become his mentor and lifelong friend. Through him, Illich discovered the ideas of Thomas Aquinas and built a Thomistic philosophical foundation for understanding the world.

Stretching the Limits of the Priesthood

In 1951 Illich came to America hoping to study at Princeton University, but his interest quickly changed. On his first day in New York he heard through casual conversations about large numbers of Puerto Ricans migrating into other ethnic neighborhoods. After spending a couple days observing and visiting with them he asked to be assigned to a Puerto Rican parish. In his ministry he sought to make them feel at home in their new country by reinstituting their cultural and religious traditions. He sought to have Spanish materials made available to the children. His popularity among the Puerto Rican community grew and after just five

years, in 1956, at age 30 he was made a monsignor and accepted the position of vice-rector of the Catholic University at Ponce in Puerto Rico.

During the decades of the 1950s and 1960s Illich continued his work within the church, yet his commitment often brought him into conflict with those in and outside the church who had different agendas. While in Puerto Rico, and later in Mexico, he threw himself into the study of education and was outspoken in his criticisms of formal schooling. He ridiculed the notion of development in U.S. programs such as the Peace Corps, believing that such volunteer programs damaged not only the people in Latin America but the volunteers themselves. He claimed that the Alliance for Progress was an alliance for the middle classes, and he questioned the motives of missionaries who came to him for further study. He refused to withdraw support from a politician who advocated birth control. He withdrew from his role at the Vatican Council in protest over its political timidity. In essence, he sought de-institutionalization of the church. In 1967 he was summoned to Rome before the Congregation for the Doctrine of the Faith. He refused to answer their questions. Six months later Rome moved against him with documents he claimed were cribbed from U.S. Central Intelligence Agency reports leaked to the Holy See. At that point Illich voluntarily suspended himself from the priesthood, although he never resigned nor was he removed from the priesthood. He insisted that neither his faith, morals, nor theological views were at variance with the gospel and that they were orthodox, even conservative.

Awakening People to New Possibilities

Recognizing that Puerto Rico was perceived largely as a U.S. puppet, Illich moved to Cuernavaca, Mexico, in 1961 and established there the Center for Intercultural Documentation. The focus of his work remained unchanged as he sought to establish a bridge linking the two Americas and to train individuals for religious work in Latin America. By the mid-1960s the institute through its research seminars was attracting worldwide individuals concerned with social and economic issues. Illich viewed the center as a place for free, committed, and disciplined intellectual inquiry, yet many participants viewed it as an unstructured forum for political expression. Although still attracting students and economically sound, the center was not accomplishing its original purpose. Therefore, in 1976 it was closed.

The next several years Illich traveled and studied oriental languages and culture with the dream of writing the history of Western ideas in an oriental language. Subsequently, believing the task to be too great, he returned to an old intellectual home, to the study of 12th-century philosophy. Here, while teaching at the University of Marburg in Germany, he sought to find a fulcrum for lifting contemporary people out of their socially-constructed, conventional perspectives and out of a worsening world situation. He sought to enable them to understand how their commonly viewed reality (what is taken for granted or as certain) was historically constructed and can be changed. In the early 1990s Illich taught part of the year at Pennsylvania State University and continued to reside in Cuernavaca, Mexico.

Illich became known as a brilliant satirist and critic of contemporary institutions. In the early 1970s he called for a reexamination of existing social institutions. For example, he argued that schools are a lottery in which everyone invests but few win. As a result of perceived failure, those students who don't succeed in schools are stigmatized and suffer discrimination. In contrast, he proposed to correct this unjust situation by de-schooling society and thereby making it impossible to discriminate on that basis. Later, his thought penetrated to new depths when examining the professions, particularly the medical profession and how it leads individuals to become dependent and to assume less responsibility for their own lives.

In the 1980s Illich's thought shifted and again reached new levels of analysis. He stated that changes in our current situation can be attained if individuals ''awaken'' to the fact that each person's understanding or perspective of his or her world, a world that each of us takes for granted and as certain, is seen as being formulated and handed down over the centuries. Such conventional perspectives lock individuals into certain solutions and prevent recognition of new ways of living in the world. For example, in his work *ABC: The Alphabetization of the Popular Mind* he shows how our way of thinking has made three shifts throughout time. The first shift that changed our ways of seeing resulted from the introduction of the alphabet. A second shift in our thinking came in the 12th century with the development of the written page as we moved from an oral public and a spoken reality to a written reality and a literacy paradigm. And finally, the computer and word processing have created a

new watershed of change in which our thoughts were increasingly arranged more by the logic and efficiency of a technical tool than by the natural meanings embodied in a live discourse and spoken tradition.

Further Reading

An extensive six hour interview titled *Part Moon, Part Travelling Salesman: Conversations with Ivan Illich* was broadcasted by the Canadian Broadcasting Corporation in 1989. Transcripts and this highly informative dialogue can be ordered from Ideas, P.O. Box 6440, Station ''A'', Montreal, Quebec, H3C 3L4.

A major political article by Francis Duplexis Gray, including biographical information, ''Profiles,'' appeared in the *New Yorker* (1969). A discussion of Illich's writings was in *Contemporary Authors, New Revision Series,* Volume 10. Articles critical of his view included ''The 'Deschooling' Controversy Revisited: A Defense of Illich's 'Participatory Socialism,'' by Carl G. Hedman in *Educational Theory* (1979); ''Towards a Political Economy of Education: A Radical Critique of Ivan Illich's Deschooling Society'' by Herbert Gintis in *Harvard Educational Review* (1972); and ''Illich, Kozol, and Rousseau on Public Education,'' by Jonathan Kozol in *Social Theory and Practice* (1980). A selected list of major works by Illich which trace the development of his thought included: *Celebration of Awareness: A Call for Institutional Revolution,* introduction by Erich Fromm (1970); *De-Schooling Society* (1971); *Tools for Conviviality* (1973); *Medical Nemesis, the Expropriation of Health* (1975); and *ABC: The Alphabetization of the Popular Mind,* with Barry Sanders (1988). □

Alhadji Abubakar Imam

Alhadji Abubakar Imam (1911-1981), Nigerian writer and teacher, was a pioneer in the establishment of modern Hausa literature. The Hausa peoples of northwestern Nigeria and adjacent southern Niger constitute the largest ethnic group in the region. Islamic traditions profoundly influence the Hausa culture

Alhadji Abubakar Imam was born at Kagara, Northern Nigeria, in 1911. After a traditional Arabic education, he enrolled at the Katsina Training College in 1927 to become a teacher.

The Career Years

In 1933, the Translation (later Literature) Bureau in the Hausa province of Zaria announced a competition that led to a dramatic change in the long history of Hausa literature. Composition had traditionally been either oral or in Arabic script, but the publications from Zaria initiated the use of the Roman alphabet for creative works. This marked the beginning of prose fiction as a recognized art form in the land of the Hausa.

Imam won second prize in the competition for *Ruwan Bagaja* (The Water of Cure), a quest story whose hero experiences many adventures on his various travels. While the book was being printed, Imam left his teaching post and joined the Translation Bureau, where he composed a three-volume collection of tales, *Magana Jari Ce* (The Art of Speech Is a Capital Investment), for which he drew on Arabian, European, and Oriental sources, retelling the stories in typical Hausa narrative style. Thus began Iman's long career devoted to the educational, political, and literary betterment of his people.

In 1939, Imam was appointed editor of a government-sponsored journal, *Gaskiya Ta Fi Kwabo* (Truth Is Worth More than a Penny). This first Hausa newspaper proved very popular, partly because of its vivid writing style, so different from the highly formal and traditional Hausa prose.

In 1943, during a visit to England as a member of a West African press delegation, Imam asked British authorities for more reading materials to educate the Hausa people and as an outlet for public opinion in Northern Nigeria. This led to the formation of the Gaskia Corporation in 1945. Imam became head of its book section in 1951, thus becoming the first Northern Nigerian to be given a senior service post, a status previously reserved for white officials.

A talented and versatile writer, Iman was fluent in Hausa, Arabic, and English. His fame as a Moslem preacher and as a teacher brought about his election to the House of Representatives under the 1951 Nigerian constitution. Although a prominent Hausa poet, Sa'adu Zungur, once called him the ''political pilot of Northern Nigeria,'' Imam gave up political activity in 1954 and devoted himself to improving the civil service and promoting literature in Northern Nigeria.

After pioneering in prose fiction, Imam was one of the first Hausa authors to produce formal stage drama. His nonfiction publications include works on Islam and on Muslim history, a life of the prophet Mohammed, and accounts of his 1943 journey to the United Kingdom and of his pilgrimage to Mecca in 1953.

The Later Years

From 1959 to 1966, Iman was a member of the Public Service Commission of the northern region of Nigeria. Thereafter, the country was plunged into a devastating civil war when the eastern region seceded and called itself the Republic of Biafra. Iman held public service posts over the next several years of military rule, including public service commissioner of the north central state.

By the time Nigeria returned to a peaceful civilian government in 1979, Iman was in ill health. He died at the University of Zaria in 1981. Two years later, Nigeria once again was plunged into a long series of military coups that successfully ended democratic rule.

Further Reading

There is no biography of Imam. Some information on his life is in Sir Bryan Sharwood Smith, *Recollections of British Administration in the Cameroons and Northern Nigeria 1921-1957: ''But Always as Friends''* (1969). Brief mention is made in James S. Coleman, *Nigeria: Background to Nationalism* (1958); John P. Mackintosh, *Nigerian Government and Poli-*

tics (1966); and Billy Dudley, *Parties and Politics in Northern Nigeria* (1968). □

Shinichiro Imaoka

Shinichiro Imaoka (1881-1988) was a living legend in Japan who influenced the development of progressive and liberal religion.

Shinichiro Imaoka lived so long and was involved in so many different phases of Japan's emergence in modern life that it was difficult to comprehend his contributions and impossible to compare him with others. At well over 100 years of age he was still healthy, vigorous, and actively influencing educators, progressive religionists, and the general public.

His parents were farmers and Shin Buddhists of Matsue. Born on September 16, 1881, he was named Nobuichiro Imaoka (an unusual rendering of the characters of his name). His signature as the last secretary for the Japan Unitarian Mission was ''N. Imaoka.'' The pronunciation of his personal name was changed to Shinichiro (a more usual rendering) for the convenience of others.

Studying under the famous Professor Aneskai in the department of religious studies at Tokyo Imperial University, he was influenced by the ethics of the New Testament, Quaker mysticism, and the writings of Dean William Inge. He was a member of the second graduating class of Todai in 1906. He then went to Kobe in 1906 as pastor of a Congregational church. A spiritual crisis occurred; he could not convert others from their faith to Christianity. His own theology was found heterodox by an ordination committee, and he resigned and went back to Tokyo. As a part of the youth group of Reverend Danjo Ebina, he met and married Utayo Fukuda in 1907. Her life was not less remarkable than her husband's. She was to walk a path of independence in business and science unique for her times. She received two imperial awards for accomplishments in the telecommunications industry. She died in 1978.

In 1910 Imaoka-sensei met Torajiro Okada, a *seiza* (a form of Zen sitting) master, and began a lifelong practice. Every day Imaoka sat for at least 15 minutes (Buddhists sitting with him often found him a living Buddha, Shintoists a *kami*).

Imaoka pursued further theological studies, attending Harvard University in the United States for four years. After returning to Japan, Imaoka lectured from 1919 to 1936 at Nihon University on the history of religions and the outline of Christianity. In 1925 when he accepted the principalship of Seisoku High School, Seisoku already had a distinguished past. But within 15 years Imaoka had helped turn it into a symbol of academic excellence in private education for all of Japan. In 1940 his school and the academic community honored him for his contribution to education. In 1949 Seisoku followed his leadership and decided to base all the school's activities on the principles of free religion. On the 25th anniversary of his principalship in 1950 the emperor honored him with a blue ribbon award for his service to education, and in 1965 he received the fourth order of merit with the sacred treasure. If any knew beyond his own family, none of his congregation knew in 1980, nor even the scholarly community. Only when his son, daughter, and daughter-in-law begged their father that his life story be shared did these details begin to come out. Imaoka remained at Seisoku High School until 1973.

For 60 years Imaoka worked behind the scenes as an organizer of conferences for religious dialogue, understanding, and mutual cooperation including in 1928 the Great Conference of Japanese Religion, in 1931 the Japan Religious Peace Conference, and in 1963 the Parliament of Religions in Tokyo at the centenary of the birth of Vivekananda. He was one of the founders of the Japan Free Religious Association in 1948 along with Kishimoto and Reverend Akashi Sr., a Japanese Universalist.

For over 70 years Imaoka was a minister. After the dispersal of Japanese Unitarianism into society around 1923 the gathering for spiritual practice or study on Sundays had to be begun again in 1948. Kiitsu Kyokai, the Tokyo Unitarian Church, or more properly the Unity Church, was something new; it was a fellowship for the practice and study of free religion. Its organization made it impossible for it to be anything more than a small gathering.

Imaoka came to teach that free religion was something more than any particular religion. Free religion was not limited to organized religion and has drawn Japanese who were members of the Japanese Unitarian Association to go beyond Unitarianism. Religion was in all of life, including culture, economics, politics, and art. Yet, free religion has its expression in the connectedness of church as community. As Emerson said, there was no fundamental distinction between church and world. All of life was interdependent.

This quiet work was recognized in several ways. In 1972 Meadville Theological Seminary granted him a Doctor of Divinity degree. In 1979 the World Conference on Religion and Peace recognized his leadership with a distinguished founders award, and in 1981 the International Association for Religious Freedom at its congress in Holland presented to his son and daughter-in-law an award for his outstanding contribution to interfaith understanding and cooperation.

In 1985 the Japanese nation was hearing his talks on radio and television. The Japan Free Religious Association published 109 of more than 150 surviving essays. A paperback version emphasizing free religion contained 37 essays. Several Japanese professors began interviewing Imaoka on a continuing basis. Thus, this apostle for free religion will not be forgotten. Imaoka died of pneumonia on April 11, 1988, at the age of 106 years.

Further Reading

There is only one book in English on the life and teachings of Shinichiro Imaoka, George M. Williams, *Liberal Religious Reformation in Japan* (1984). A book of Imaoka's own writings *Jinsel Hyakunen* (Tokyo, 1981) includes four essays in English. The title translates to *Writings for 100 Years*. □

Imhotep

Imhotep (fl. c. 3000 B.C.) was one of world history's most versatile geniuses. Inventor of the pyramid, author of ancient wisdom, architect, high priest, physician, astronomer, and scribe, Imhotep's prodigious talents and vast acquired knowledge had such an effect on his Egyptian contemporaries that he became one of only a handful of individuals of nonroyal birth to be promoted to godhood.

Until the late-nineteenth century Egyptologists knew Imhotep, who lived around 3,000 B.C., as a demigod (a mortal with almost divine powers) and then a full deity (or god) of medicine, with numerous temples and a well-organized cult devoted to him between 525 B.C. and 550 A.D. His name was inscribed alongside such powerful deities as Isis and Thoth, but they were purely religious and legendary figures. Until the 1926 discovery at Sakkara of a statue base describing Imhotep as a sculptor and carpenter, a human contemporary of King Zoser of the Third Dynasty, scholars did not believe that a man could achieve such a powerful position among the Egyptian gods.

Second in a Long Line of Architects

Imhotep, or ''he who cometh in peace,'' was born in Ankhtowe, a suburb of Memphis. The month and day of his birth are noted precisely as the sixteenth day of Epiphi, third month of the Egyptian harvest, (corresponding to May 31), but the year is not definitely recorded. It is known that Imhotep was a contemporary of the Pharaoh Zoser (a.k.a. Neterikhet) of the Third Dynasty, but estimates of the era of his reign vary by as much as 300 years, falling between 2980 and 2600 B.C. Imhotep's father, Kanofer, was a distinguished architect who later became known as the beginning of a long line of master builders who contributed to Egyptian works through the reign of King Darius the First in 490 B.C. His mother, Khreduonkh, who probably came from the province of Mendes, is known today for having been deified alongside her son in accordance with Egyptian custom.

Vizier under King Zoser

The office of the vizier in politics was literally described as ''supervisor of everything in this entire land,'' and only the best educated and multifaceted citizen could handle the range of duties associated with serving the Pharaoh so closely. As vizier, Imhotep was chief counsel to Zoser in both religious and practical matters, and he controlled the departments of the Judiciary, Treasury, War, Interior, Agriculture, and the General Executive. The vizier was also believed to have powers beyond those of a mere political figure, and the office was also described as ''supervisor of that which Heaven brings, the Earth creates and the Nile brings.''

There are no historical records of Imhotep's acts as a political figure, but his wisdom as a religious counsel was widely hailed for ending a terrible famine that afflicted

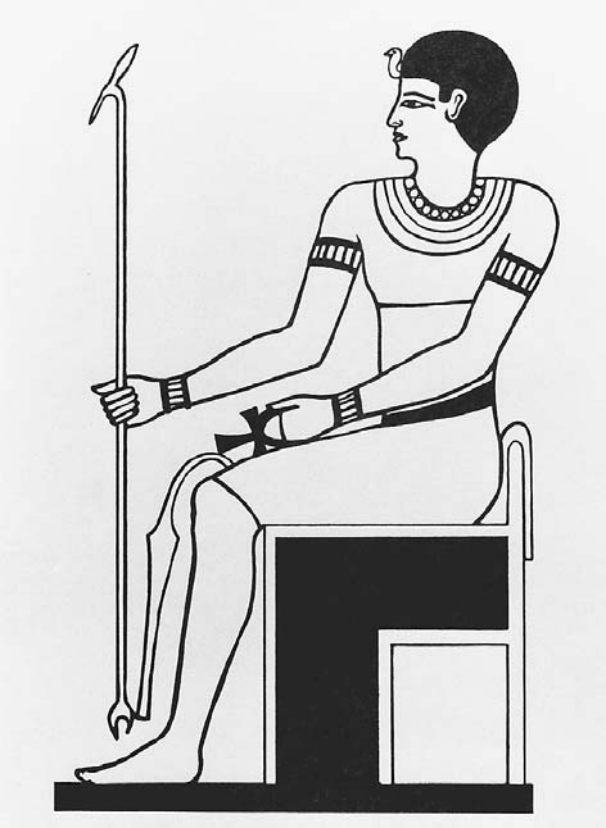

Egypt during seven years of Zoser's reign. It was told that the king was failing in his responsibility to appease the god Khnum, and that his negligence was causing the Nile to fall short of a flood level sufficient to irrigate Egyptian farms. Imhotep, having a vast knowledge of the proper traditions and methods of worship, was able to counsel Zoser on placating the god of the cataract, allowing the Nile to return to its usual flood level. The image of Imhotep as the ''bringer of the Nile inundation,'' found at his temple at Philae, relates directly to those at Memphis, where as a God of Medicine, Imhotep was especially known for the miracle of bringing fertility to the barren.

Architect of the Famous Pyramid at Sakkara

The Step Pyramid at Sakkara is the only of Imhotep's achievements that can still be seen and appreciated today, and its reputation is largely based on his accomplishments as the pyramid's inventor and builder. By far the oldest of the Seven Wonders of the World, this first pyramid—actually only part of a large complex of buildings—was the first structure ever built of cut stone. It took 20 years to complete, and given the newness of the idea and the state of structural science in the Bronze Age, the Macmillan Encyclopedia of Architecture concludes that its construction must have required ''all of the initiative and courage of a genius.''

The design of the pyramid was inspired by the Egyptian belief that the tomb should ''allow the deceased to mingle

with the circumpolar stars, thus fulfilling his stellar destiny.'' Imhotep wanted the tomb to accommodate the Pharaoh's ascent into the heavens. To do this, he planned to improve upon the flat, rectangular mastabas, or built-in benches, which were the traditional tombal structures. About 600 feet north of the original mastaba, where the inner organs of the mummy were kept, Imhotep began the pyramid with another mastaba structure twice the traditional size, approximately 350 feet on the north and south walls by 400 feet on the east and west. The pyramid was raised on top of this structure in five successively smaller steps, or accretion layers, with a passageway on the north side issuing upward within the structure from a sarcophagus chamber (where the stone coffin holding the mummy is kept) 75 feet below ground. The total height of the pyramid and base is just under 200 feet, unimaginably large for a single structure before Imhotep's design.

The project at Sakkara was designed in its entirety as a medium for the deceased to perform the rituals of the jubilee festival, or Hebsed. The complex consisted of many other buildings, as well as ornamental posts some 37 feet high sculpted into drooping leaves, blooms of papyrus, and sedge flower. These carved stone imitations of the images of Hebsed, which was traditionally carried out in buildings made of plant stems, were finished with a bright green ceramic to make them more colorful and lifelike. The Egyptians believed that a sufficient approximation of the real thing would respond by magic for the deceased to the various incantations of the festival.

The protection of the king and his endowment of burial gifts—about 36,000 vessels of alabaster, dolomite, aragonite, and other precious materials—was the other primary function of the burial site. The entire complex, about one-quarter by one-half mile in area, was enclosed within a stone wall about 35 feet high. Of 14 entrance towers projecting from the wall, the doors of 13 were carved imitations, complete with effects for door leaves and a lock. Only two of the buildings, the royal pavilion and the funerary temple where the spirit could perform the liturgies of Hebsed, were actually designed to be entered by the deceased. These were surrounded by dummy buildings filled with sand, gravel and other rubble, also included solely to confuse would-be invaders. As a final measure, the king's treasure was lowered through vertical shafts around the tomb into a long corridor 100 feet below ground. The digging of just this corridor without earth-moving machines of any kind is a phenomenal accomplishment by modern standards.

It is likely that Imhotep was the architect and master builder of many other projects completed during a 40-year period of the Third Dynasty, though none of them compare in size or stylistic influence to the burial site at Sakkara. A graffito, or ink-marking, in the unfinished temple of Zoser's successor, King Sekhemkhet, mentions the ''seal-bearer of the king of Lower Egypt, Imhotep.'' The estimates of Imhotep's death date generally coincide with the fifth year of Sekhemkhet's reign, so it is possible that the abandonment of the project coincided with the death of the master builder. It would not be surprising that no other builder in Egypt could continue a work begun by the incomparable genius. Imhotep was also the author of an encyclopedia of architecture that was consulted by Egyptian builders for thousands of years after his death. A temple of Imhotep as god of medicine, constructed at Edfu under Ptolemy IX (r. 107-88 B.C.), was recorded to have been built ''as specified by the Book of the Order of a Temple, which the chief lector priest Imhotep the Great, son of Ptah, had redacted.''

Physician-Magician, God of Medicine

As a god of medicine, Imhotep was beloved as a mediator of everyday problems who could ''provide remedies for all diseases,'' and ''give sons to the childless.'' Members of the cult of Imhotep in the Twenty-sixth and Twenty-seventh Dynasties would pay tribute to the God at his temple just outside Memphis, which also contained halls devoted to the teaching of clinical methods, and to the preservation of the materia medica, papyri detailing the entirety of Egyptian medical knowledge which may actually have originated with Imhotep. His name was often grouped in with such powerful deities as Thoth, God of Wisdom; Isis, the wonder-worker; and Ptah, a healer and the ancient God of Memphis. Although other mortals were deified by the Egyptians, Imhotep is unique for being known by his own name as a god inferior in power only to the chief Sun-God, Re. Imhotep was also a member of the great triad of Memphis, with Ptah, Imhotep's father among the gods, and Sekhmet, a goddess associated with procreation and childbirth.

Science historians do not have the surviving examples of Egyptian medical practices that the pyramids provide the student of architecture. It is a matter of debate today how much of Imhotep's reputation as a curer of disease stems from medical prowess and how much comes from his sage's command of magic and healing rituals. The renowned writer and historian of science, Isaac Asimov, referred to Imhotep as ''the first historic equivalent, known by name, of what we would today call a scientist,'' while the Oxford Companion to Medicine takes the more conservative position that ''there is no contemporary evidence of his being a physician.'' Unfortunately, the papyri of the materia medica have not been recovered, but other medical documents such as the Ebers refer to them as a rich source of scientific knowledge.

Further Reading

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William Ralph Inge

William Ralph Inge (1860-1954) was a Church of England clergyman, scholar, social critic, authority on Plotinus and Christian mysticism, and prolific but controversial writer of popular essays and books. He served as dean of St. Paul's Cathedral from 1911 to 1934.

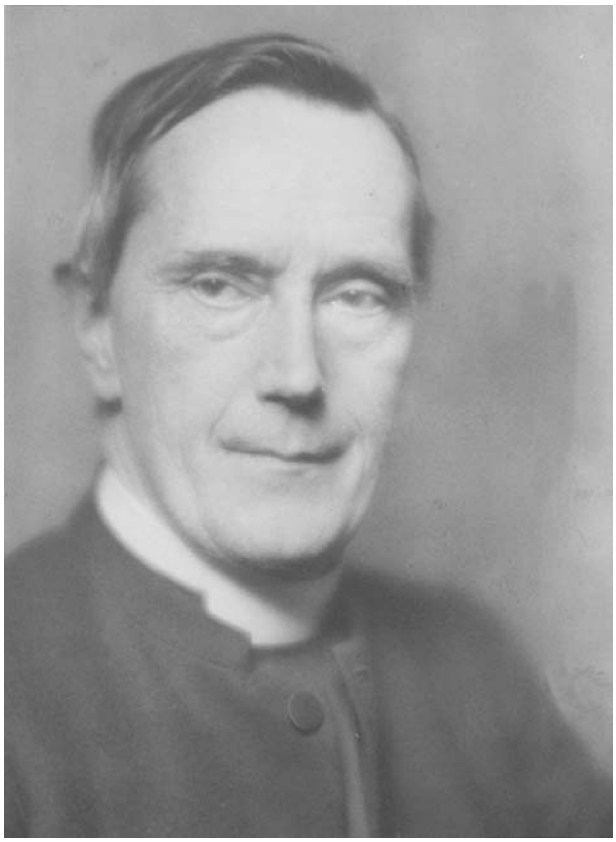

William Inge was born June 6, 1860, at Crayke in the North Riding, Yorkshire. His father was curate of Crayke and later provost of Worcester College, Oxford. Inge was educated at home by his parents until he entered Eton on a scholarship. In 1879 he went up to King's College, Cambridge, where he won numerous scholarships and prizes. He took first class honors in the classical tripos and returned to Eton in 1884, where he served as assistant master for four years.

Academic Career

In 1888 Inge was elected fellow and tutor of Hertford College, Oxford, where he taught the Greek and Latin classics and published learned studies. He did not become a priest until 1892. He was Bampton Lecturer in 1889; the lectures were published as *Christian Mysticism* in 1899, the first of 30 books on religion and social criticism. *Christian Mysticism* was widely read, and it launched Inge's career as an influential writer on religion. The work pioneered a new interest in the study of mysticism, and a number of important works on the subject soon followed, including those of Friedrich von Hügel and Evelyn Underhill.

Inge's study also focussed renewed attention on the place of experience in the religious life. Both of these themes underlined Inge's dissatisfaction with the orthodox seats of religious authority in either an infallible church or an infallible bible. For Inge, the ground of faith resides essentially in the depths of religious experience itself. This was also a central tenet of the turn-of-the-century Anglican Modernism, and Inge became one of its leading spokesmen.

In 1904 Inge left Oxford to become vicar of the fashionable Church of All Saints, Ennismore Gardens. The same year he married Mary Catharine Spooner, daughter of the arch-deacon of Maidstone. Inge was a shy, aloof, melancholy, and irritable man, but his marriage at middle age brought him a measure of freedom from his earlier depression. In 1907 he was elected Lady Margaret's Professor of Divinity at Cambridge and fellow of Jesus College. During his stay in Cambridge he continued his researches on Christian mysticism and resumed his long study of Plotinus and neoplatonism. Books published during this period included *Personal Idealism and Mysticism* (1907) and *Faith and Its Psychology* (1909). His *magnum opus* on Plotinus was the subject of the Gifford Lectures delivered in the University of St. Andrews in 1917 and 1918 and published as *The Philosophy of Plotinus* (2 volumes). Inge's own philosophical sympathies were neoplatonic, and his platonic and idealist convictions carried forward a long tradition in English religious thought that was sustained through the writings of William Temple. A small book, *Speculum Animae,* published in 1911, the year he was appointed dean of St. Paul's, reveals Inge's personal religion.

Dean of St. Paul's

When Inge was selected for the deanery of St. Paul's by Prime Minister Asquith he joined a succession of distinguished Anglican men of letters, including John Donne, in that position. Some would say that Inge spent more time on his journalistic activity—for a time, two or three articles a week—than on the affairs of St. Paul's. However, he became a celebrated preacher who drew large congregations to the cathedral. Interest in his sermons was due to his outspoken and provocative manner of expression and his genuine independence of mind. His weekly articles for the *Evening Standard* were widely read for a period of 25 years. He was one of the most popular English journalists and was tagged ''the gloomy Dean'' by the *Daily Mail*—a nickname which stuck—because of his denunciations of current folly and his prophesies of imminent doom. One writer said that, looking out upon the world from the dome of St. Paul's, Dean Inge found it very bad. He attacked optimists of every kind and those who believed in progress, democracy, and socialism. He expressed an antipathy for the Irish, the United States, and especially the Roman Catholic Church. Inge was aristocratic and often showed contempt for the working classes; he seemed incapable of understanding the causes of social unrest. He held social Darwinian views and felt that efforts at social equality meant disaster for civiliza-

tion. He advocated birth-control and eugenics and served as a member of the council of the Eugenics Society.

Inge wrote a number of books during his tenure at St. Paul's, including *Personal Religion and the Life of Devotion* (1924), *Christian Ethics and Modern Problems* (1930), and *God and the Astronomers* (1934), the most systematic presentation of his idealist metaphysics. He was active for many years in the Modern Churchman's Union and served as its president from 1924 to 1934. These Modernists shared a commitment to unfettered enquiry, to liberal theology, and to a latitudinarian ecclesiology. However, even here Inge's position was unique. Unlike many Modern Churchmen he was an advocate of mysticism, and he was severely critical of the Roman Catholic Modernists, George Tyrrell and Alfred Loisy.

After his retirement from St. Paul's Inge continued to publish popular books, including *The Diary of a Dean* as late as 1949. His last public lecture was in Westminster Abbey in 1951. Inge died on February 16, 1954, at the age of 94. He received many honors during his life. In addition to the Bampton and Gifford Lectures, he was Romanes, Paddock, Rede, and Hibbert lecturer. He received numerous honorary degrees and was an honorary fellow of Hertford College, Oxford, and Jesus College and King's College, Cambridge. He was president of both the Aristotelian Society and the Classical Association. He was elected Fellow of the British Academy in 1921 and received additional honors in 1918 and 1930.

Inge's influence is hard to judge. His work on Plotinus, neoplatonism, and mysticism was influential. He made valuable contributions to the ongoing movement of Anglican Modernism, being one of its chief defenders of theological freedom. His popular books and journalism had an impact at the time, but they have not remained of continuing interest. Nevertheless, they are the work of a prose craftsman of unique mind and literary skill, and Inge deserves a place in the chronicles of English religious prose writing.

Further Reading

In addition to Inge's works mentioned above, the following collections of articles are important: *Outspoken Essays* (1919); *Outspoken Essays,* Second Series (1922); *Lay Thoughts of a Dean* (1926); *More Lay Thoughts of a Dean* (1931); *A Rustic Moralist* (1937); *Our Present Discontents* (1938); and *A Pacifist in Trouble* (1939). Three works on Inge's life and thought are well worth consulting: Sidney Dark, *Five Deans* (1928; reissued, 1969); Adam Fox, *Dean Inge* (1960); Robert M. Helm, *The Gloomy Dean. The Thought of William Ralph Inge* (1962). □

Jan Ingenhousz

The Dutch physician, chemist, and engineer Jan Ingenhousz (1730-1799) is noted for his demonstration of the process of photosynthesis in plants.

Jan Ingenhousz was born on Dec. 8, 1730, in Breda. He studied medicine at the University of Louvain and graduated in 1752. After spending some years in several European capitals in the typical 18th-century tradition, he settled in London in 1779 and worked with the celebrated naturalist John Hunter.

In that year Ingenhousz published his important book, *Experiments upon Vegetables—Discovering Their Great Power of Purifying the Common Air in the Sunshine and of Injuring It in the Shade and at Night*. In this work he anticipated by 2 years Joseph Priestley's discovery of the principles of what is now called photosynthesis, that is, the process by which plants exude oxygen and absorb carbon dioxide, thus purifying the air for animals and man.

Unlike Priestley and other chemists who were working on the characteristics of oxygen from the point of view of chemical philosophy, Ingenhousz was preoccupied by the problem of the fundamental balance in the animal and vegetable kingdoms, and this led him to investigate the mutual interdependence of plants and animals. He introduced the concept that the leaves of plants are great laboratories for cleansing and purifying the air. He also noted that oxygen is emitted by the underside of the leaves and that this is a daylight process, whereas in darkness even plants emit small quantities of carbon dioxide instead of absorbing it. In his reflections at the end of the book, Ingenhousz said, ''If these conjectures were well grounded, it would throw a great deal of new light upon the arrangement of the different parts of the globe and the harmony between all its parts would become more conspicuous.''

The book was soon translated into many languages and became the foundation of that kind of research which in modern times led to a more basic understanding of the process of photosynthesis; however, his search for the concept of economy or balance in nature was not well understood by his contemporaries. As to the nature and origin of the oxygen which the plant emits, a controversy developed in the 1780s between Ingenhousz and Priestley. Ingenhousz thought that water which plants absorb changes into vegetation and that part of this water is then released as oxygen.

Ingenhousz built electrical machines and invented the plate electric machine. He also wrote a two-volume treatise dealing with problems in medicine which are relevant to the physicist and the medical man, and in a sense it could be said that his basic interest was in what is now called biophysics. Ingenhousz also opposed the theory of subtle electrical fluids and repeated some of the experiments on plant electricity to disprove the accepted view that positive electricity was good for the growth of plants and that negative electricity retarded it.

All of Ingenhousz's scientific work was motivated by a deeply religious attitude and the belief that balance in nature is the best expression of the harmony created by its Author. Ingenhousz died in Wiltshire, England, on Sept. 7, 1799.

Further Reading

Howard S. Reed, *Jan Ingenhousz: Plant Physiologist, with a History of the Discovery of Photosynthesis* (1949), contains a study of Ingenhousz as well as the text of his famous book. □

Robert Green Ingersoll

Robert Green Ingersoll (1833-1899), American lawyer and lecturer, was a champion of free thought and an orator of almost magical power.

Robert Ingersoll was the son of a Vermont clergyman and spent his boyhood in a series of parish houses, first in New England, later in the Midwest. The family finally settled in Illinois, where Robert read law. In 1854 he was admitted to the bar at Shawneetown. Three years later he moved to Peoria, where he quickly established a reputation as a superlative trial lawyer. When the Civil War came, he was active in raising a volunteer regiment and in 1861 entered the Union Army as a colonel of the 11th Illinois Cavalry. He acquitted himself well in the Tennessee Valley campaigns, but in December 1862 he was captured, along with large numbers of his men. He was paroled and in June 1863 discharged from the Army.

Returning to Illinois, Ingersoll became a champion of freethinking and a defender of the scientific ideas of Charles Darwin and, later, of T. H. Huxley. Ingersoll proudly claimed to be an ''agnostic,'' a word newly coined, and was known in his day as the ''great agnostic.'' Such an identity effectively prevented his entering the elective political world, for there was much opposition to freethinkers among the electorate. Thus he missed a career for which many thought him naturally suited. He was able to contribute something to politics, however, by speaking out for candidates in a style of oratory that seemed to cast a spell over his hearers. This skill, his courtroom mastery, and his quite unexceptionable personal life enabled him to be appointed attorney general of Illinois from 1867 to 1869.

Ingersoll's lectures on religion and science, combined with discourses on literary and historical subjects, made his Midwestern tours as famous as his law practice. As a delegate to the 1876 Republican convention, he received national attention for his nomination speech in favor of James G. Blaine, whom he dubbed, to the delight of the whole country, the ''plumed knight.''

Riding the crest of this fame, Ingersoll moved to Washington, D. C., in 1879, hoping to further enlarge his practice and to carry on his religious debate in such lectures as ''The Gods,'' ''Some Mistakes of Moses,'' and ''About the Holy Bible.'' His oratory became legendary, and he was sought out and richly rewarded both by patrons who endorsed his intellectual position and by clients anxious to find legal protection behind the magic of his courtroom presence. Ill health forced his retirement during the presidential campaign of 1896, and he died 3 years later at Dobbs Ferry, N.Y., patriarchal leader of a clan of children, grandchildren, and devoted admirers.

Further Reading

There are two full-length studies of Ingersoll, both with extensive bibliographies: Clarence H. Cramer, *Royal Bob: The Life of Robert Ingersoll* (1952), is the best of the earlier studies, although not as good as Orvin Prentiss Larson, *American Infidel: Robert G. Ingersoll* (1962). A good account of the intellectual movement to which Ingersoll belonged is in Merle Curti, *The Growth of American Thought* (1943; 3d ed. 1964).

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Jean Auguste Dominique Ingres

Jean Auguste Dominique Ingres (1780-1867) was the most important French painter in the neoclassic tradition during the first half of the 19th century and one of the most distinguished draftsmen in the entire history of art.

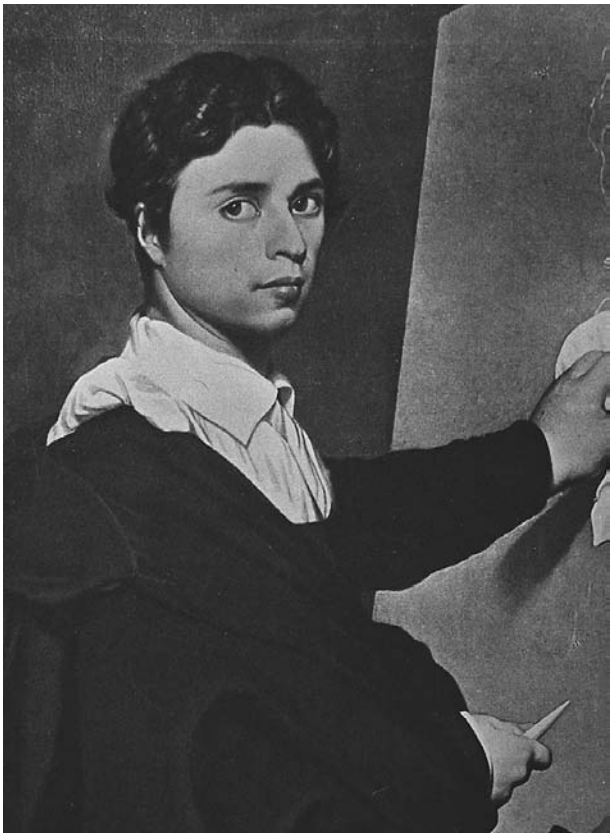

The first half of the 19th century witnessed a profound shift in the course of Western art, which was dominated largely by French painting. It was a period of transition: new attitudes about painting were pervasive, many of which represented a break with the tradition of Renaissance illusionism and were harbingers of the modern painting forged by Édouard Manet and the impressionists. These new attitudes were present in both neoclassicism and romanticism, the two dominant styles of French painting between 1780 and 1850.

The art of J. A. D. Ingres must be seen within this complex situation: as a student of Jacques Louis David, the first of the neoclassicists, Ingres fashioned himself as the champion of that tradition; yet his work frequently expressed the exotic temperament of the romantics. Likewise, as much as Ingres emulated Raphael and the Renaissance, his art never wholly conformed to pictorial values of that sensibility. Instead, much of its thrust and meaning yields only to the terms of modernism.

Ingres was born on Aug. 29, 1780, in Montauban, where his father, Joseph, was a sculptor of ornamental work. In 1791 Ingres entered the Toulouse Academy and studied history and landscape painting as well as sculpture. In 1797 he moved to Paris to study with David; 2 years later Ingres entered the École des Beaux-Arts. These decisions signaled Ingres's allegiance to both the prevailing public style of his day and the great tradition of classical Renaissance painting in general.

Like nearly every serious artist at the École des Beaux-Arts, Ingres wished to study in Rome, the locus of classical antiquity to which the École philosophically aspired. The opportunity arrived in 1801, when he won the coveted Prix de Rome with the *Envoys from Agamemnon*. Because of political conditions, however, the stipend for the Prix de Rome did not become available until 1806, and it was not until the end of that year that Ingres finally reached the Eternal City. He spent the next 4 years at the French Academy in Rome. In the words of Walter Friedlaender, ''Ingres belonged there—he was a 'southerner,' like Poussin or Claude,'' the two French masters who had preceded him there more than a century before and had stayed throughout most of their careers.

Years in Rome

Between 1806 and 1820 Ingres produced some of his best-known and most original paintings, including the *Bather of Valpinçon* (1808), *Jupiter and Thetis* (1811), and the *Grande odalisque* (1814). Curiously, the pictures were negatively received when they were shown in the important annual Salon exhibitions in Paris. The criticisms suggested that Ingres's paintings were ''Gothic'' and ''primitive.'' Although the works show a strong resemblance to Davidian classicism, particularly in their idealized figures, tight sculptural drawing, localized color, painstaking illusionism, and suppression of painterly surface incident, they also seem anticlassical, even romantic. The nudes exhibit a languorous sensuality, an exoticism of setting and mood that is foreign to the neoclassic dicta of clarity and reason.

Moreover, Ingres's figures are frequently characterized by peculiar distortions: torsos are flattened, elongated, and compressed, while arms and legs attach to bodies in ways that are anatomically fantastic—for instance, in the monstrous proportions of the *Grande odalisque* and in the physi-

cal impossibility of her left leg in relation to her hip. But these distortions also mark Ingres's complicated relation to Renaissance illusionism and modern abstraction. That is, the images are presented in graphic fashion, as if seen through a window, but they can never be fully explained in this way. Rather, the ''distortions'' result from what Ingres felt were the demands of the picture surface. When those demands clashed with the demands of visible reality, the latter were forced to yield. To the extent that Ingres's paintings reveal this yielding of illusionism, and this is always a question of degree, his works suggest a gradual breakdown in the Renaissance values he personally revered.

The Portraits

After working in Rome for 14 years, Ingres moved to Florence, a decision that was influenced by Lorenzo Bartolini, a sculptor friend he had met in 1799 in David's studio. Ingres remained in Florence for 4 years. During this period, as well as during the years in Rome—years in which his most ambitious paintings continued to be unsympathetically received in the Parisian Salons—the artist produced numerous portrait paintings and drawings. In this way he supported himself and his wife, Madeleine Chapelle, whom he had married in 1813.

Ingres's portraits are extraordinary examples of the way a graphic language can be made to reveal the presence and uniqueness of the human personality. Superficially they appear cool and aloof, almost repetitious in their taut verisimilitude. But this is not the case. In each portrait Ingres's drawing breathes, expanding and contracting to meet the demands of the personality confronting him. At one moment his line flows quietly, merely suggesting a form; in the next it becomes an agitated arabesque, dramatically enriching an element of body or clothing and serving as a metaphor for human feeling. Moreover, each portrait establishes a unique relationship between sitter and viewer: in some, the linear elements cascade down toward the viewer, inviting access to the sitter's world; in others, severe verticals or horizontals keep the beholder at a distance. Some of his most celebrated portraits are *Madame Rivière* (1805), *Countess of Touron* (1812), *Monsieur Bertin* (1832), and *Madame d'Haussonville* (1840s).

Success in Paris

While he was living in Florence, Ingres completed the *Vow of Louis XIII* (1824) for the Cathedral of his native town of Montauban. He sent it to the Salon of 1824 and, for the first time in almost 2 decades, returned to Paris for the annual exhibition. The painting was an enormous success: the artist received the Cross of the Legion of Honor from Charles X and, just a few months later, was elected a member of the Académie des Beaux-Arts. By the end of 1824 he had opened a Paris studio and had begun to take students. The *Vow of Louis XIII* thus marked a turning point in Ingres's career.

To some historians the huge success of the work has seemed peculiar, largely because it does not appear to be one of the master's most original creations or to mark any decisive stylistic break with works that had been negatively received at earlier Salons. According to Friedlaender, Ingres's situation at this point must be seen in relation to Eugène Delacroix, the leading exponent of the revolutionary style of romanticism. As he says, ''Perhaps it was because in this same Salon of 1824 Delacroix exhibited his *Massacre of Chios* and, needing an upholder of tradition to oppose this revolutionary innovator, the public was happy to find an artist who brought to the conservative point of view such great technical skill and such an irreproachably worthy style.''

There is much evidence to substantiate Friedlaender's claim. During their own lifetimes Ingres and Delacroix were viewed (and to some extent viewed themselves) as the leaders of classicism and romanticism and as fierce rivals. That there are many relationships between their respective oeuvres—each combining classicism and romanticism—has become apparent only recently. New studies have thus replaced the simplistic view that the works of the two masters are in clearly opposite camps.

The public success initiated by the *Vow of Louis XIII* continued for Ingres through the next 4 decades. In 1826 the director of the museums of France commissioned him to paint the *Apotheosis of Homer* as a ceiling mural in the Charles X Museum at the Louvre; it was completed the following year. This ambitious composition, which Ingres executed as an easel picture, shows an ideal gathering of the most famous exemplars of classical thought and art, of the history to which Ingres personally aligned himself. In 1829 Ingres was made a professor at the École des Beaux-Arts. In 1832 he became vice president of the École, and in 1833 he became its president for one year. He resigned his professorship in 1851.

Throughout these years Ingres's personal life included very few dramatic events. In 1834 he returned to Rome, where he succeeded Horace Vernet as director of the French Academy. In 1841 Ingres went back to Paris and continued to teach—his fame now brought him a legion of followers—and to produce numerous portraits, including the sensational *Madame d'Haussonville*. His wife died in 1849; he married Delphine Ramel in 1851. Perhaps the most singular event in Ingres's long and tireless career came in 1855 at the Exposition Universelle in Paris. The master was honored with a separate exhibition of his work, a forerunner of the one-man retrospective exhibitions so common today. Yet, even this triumph was tinged with irony because Ingres's archrival, Delacroix, was similarly honored.

Late Work

Ingres died on Jan. 14, 1867, working indefatigably to the end. One of his last great paintings is the *Turkish Bath* (1862-1863). The exotic subject matter, the specific motif of the bather in the foreground whose back is turned to the viewer, and the compellingly abstract, nonillusionistic treatment of the spaces and figures recall works that Ingres had completed almost half a century earlier (for example, the *Bather of Valpinçon*). By themselves these likenesses reveal the remarkable persistence with which Ingres adhered to his personal interpretation of the classical tradition. Even more remarkable, however, is the painting's inherent quality: at

the age of 80, Ingres could still draw the human figure with a sensitivity that has few parallels in the entire history of art.

In many ways Ingres was the last member of the neoclassic tradition. By the 1860s the new art of Gustave Courbet, Manet, and the impressionists had already begun to revolutionize the Paris art world, and the Beaux-Arts tradition was becoming sterile and academic. So Ingres had few immediate followers who are remembered today. Nevertheless, the quality and spirit of his work provided an undeniable foundation for the modern art of Manet, Edgar Degas, and other masters of the younger generation.

Further Reading

The two most important monographs on Ingres are Georges Wildenstein, *Ingres* (1954; rev. ed. 1956), and Robert Rosenblum, *Jean-Auguste-Dominique Ingres* (1967). For Ingres's relation to the broader picture of early-19th-century French painting, the crucial study is Walter F. Friedlaender, *David to Delacroix* (1930; trans. 1952).

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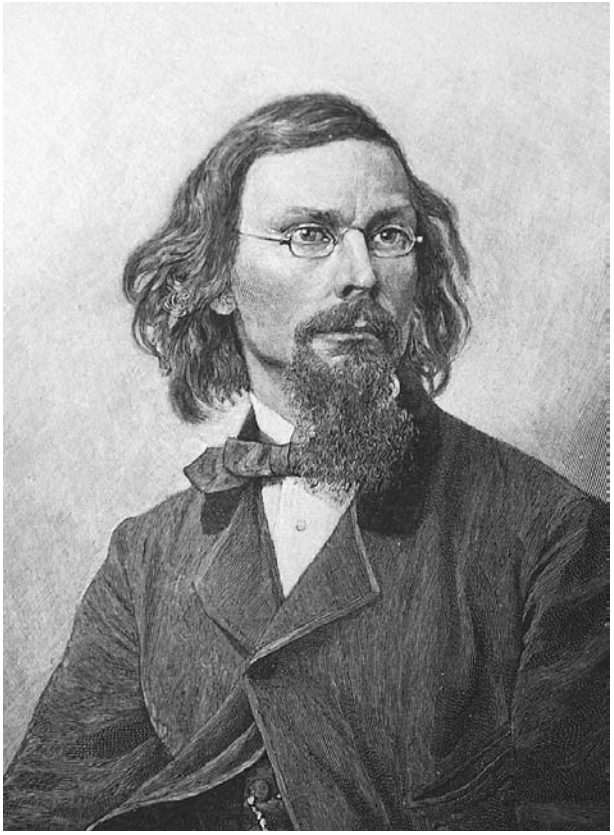

George Inness

The American artist George Inness (1825-1894) was primarily a landscape painter, who developed a personal, subjective form of impressionism.

George Inness was born May 1, 1825, near Newburg, N.Y. His family moved in 1829 to Newark, N.J., where Inness was educated and took painting and drawing lessons. In 1841 he worked as a map engraver for a New York firm. He soon gave this up to sketch direct from nature. At the age of 18 he married Delia Miller, who died a few months later. In 1844 he exhibited at the National Academy of Design, and the next year he studied briefly with Régis Gignoux. Inness's earliest pictures show the influence of 17th-century masters such as Claude Lorrain, Gaspard Dughet, and Meindert Hobemma.

In 1847 Inness spent a short time in England and Italy. Three years later he married Elizabeth Hart and spent another 2 years studying and painting in Florence. On returning to New York, he was elected an associate member of the National Academy. Again he returned to Europe, this time to France. Exposure to Camille Corot and the painters of the Barbizon school had a profound effect on Inness's work after 1855. One of his best pictures from this period is the *Lackawanna Valley* (1855), which shows his new breadth of light and atmosphere as well as an openness of composition and a freshness in the handling of paint.

On his return from France, Inness settled in Medfield, Mass., which became the setting for a number of oils painted during the next 5 years. In the early 1860s he painted in the Adirondacks, Catskills, and Berkshires and also in New Hampshire. He was now in control of his new style, one that allowed him to convey ''that subjective mystery of nature with which wherever I went I was filled.'' Especially appealing were the contrasting moods of nature—sunrise and sunset, calm and storm.

About 1865 Inness met the painter William Page, who introduced him to the teachings of Emanuel Swedenborg. A combination of science and religious mysticism, Swedenborgianism provided Inness with a philosophical basis for his art. Inness was in Rome from 1870 to 1872 and in France for the next 2 years. During this period of travel he systematically refined his manner of composing, use of color, and handling of brushwork, making each as effectively expressive as possible. Many of his Italian paintings have a distinctive decorative flatness and elegant juxtaposition of silhouettes, notably *The Monk* (1873).

In 1875 Inness returned to New York and 3 years later moved to Montclair, N.J., where he painted for most of the rest of his life. His later paintings reveal an increasingly careful sense of design: he mostly relied on dividing his landscapes into foreground and background, with the former subdivided diagonally into approximate halves. Generally, figures and trees are clearly situated within one plane, so that no details are distracting and all design components are harmoniously unified. A typical example is the *Coming Storm* (1878).

Inness spent the summers of the 1880s variously in Connecticut, Nantucket, Mass., and upstate New York. At

the end of the decade he traveled to the western and southern United States, Mexico, and Cuba and in the early 1890s to Florida, California, and Canada. His late work is much more subjective and impressionistic, the landscapes appearing less as specific places and more as hazy memory images. In 1894 he visited Paris, Baden, and Munich. He then went to Scotland, where he died suddenly at the little town of Bridge-of-Allan on August 3.

Further Reading

LeRoy Ireland, *The Works of George Inness* (1965), is an indispensable reference work which contains an illustrated *catalogue raisonné,* chronology, list of exhibitions, and complete bibliography, although the prefatory material is short and summary. The fullest published biography is Nicolai Cikovski, *George Inness* (1971). See also George Inness, Jr., *Life, Art, and Letters of George Inness* (1917). □

Harold Adams Innis

The political economist Harold Adams Innis (1894-1952) developed the "staple theory" of Canadian development.

Harold Adams Innis was born in 1894 in Oxford County in southwestern Ontario. His parents, who were strict Baptists, owned a moderately prosperous farm. Harold Innis started his schooling in Sunday school and the local one-room public school, moving on to the nearby Otterville High School and then to Woodstock Collegiate Institute.

In 1913 Innis entered McMaster University, at that time a Baptist college located in Toronto. He took his degree in the spring of 1916 and then, 21 years old, like so many of his friends whose lives were to be turned around by the maelstrom of World War I, he enlisted in the army. The appalling experience of the trenches and the mass slaughter of battles such as Vimy Ridge, where he was wounded, had a profound effect on Innis. As a private at the front he learned to distrust the official view of the war which was sent out from Ottawa and London, and as a Canadian, like many others of his generation, he learned that Canadians would have to interpret their own experiences and that their contribution to the war had given them a right to a new level of independence from Britain.

Returning to Canada, Innis quickly completed an M.A. degree at McMaster and then enrolled in the Ph.D. program at the University of Chicago where he studied with C. W. Wright, F. H. Knight, and J. M. Clark. Innis read and was much influenced by the work of Thorstein Veblen. It was in Chicago that Innis met and fell in love with Mary Quayle, whom he married in 1921.

In 1920 Innis completed his Ph.D. thesis and began teaching in the Department of Political Economy at the University of Toronto. His thesis subject, responding to his resolution to analyze the nature of Canadian society, had been a history of the Canadian Pacific Railway. Working on the subject as an economist with a keen historical perspective, Innis had come to a fundamentally important conclusion about Canada. The standard view was that the Confederation of 1867, the acquisition and opening up of the west, and the building of the transcontinental Canadian Pacific Railway had created Canada as an act of political will in defiance of geography. But Innis had seen that the railway had re-established an older unity that had been based on water routes. The fur trade had created the first Canadian economy as the Montreal merchants had established trade routes that spread right across the continental hinterland.

Innis' book *The Fur Trade in Canada,* published in 1930, was a landmark in Canadian scholarship. In the conclusion Innis set out the main themes of what became known as the "staple theory" of Canada's development. The Canadian economy, and by extension society and politics, had been formed by the exploitation of a series of resources, the staple products, for export to the countries which had colonized Canada. Canada had developed at the margin of the world economy, exporting raw materials at prices set in an economic system dominated by a succession of center countries. Each staple product—whether cod, fur, wheat, newsprint, or minerals—had its own rhythm of development and brought with it its own pattern of immigration, capital movements, and institutions. Innis went on to explore this perspective in a series of studies and seminal essays—*Cod Fisheries: The History of an International Economy* (1940) and *Essays in Canadian Economic History,* edited by Mary Quayle Innis (1954).

Innis had also seen that ideas flow along trade routes from the center to the margins. He turned his attention increasingly to the study of communications, a subject that was to lead him far from the modern empires to the Greeks, Egyptians, and Babylonians. But Innis also focussed his attention on a contemporary problem in the economics and communications of empire: the process by which Canada had distanced itself from Britain only to be embraced by the United States. This later work was reflected in *Empire and Communications* (1950) and *Changing Concepts of Time* (1952).

In addition to his writing, Innis was active in the creation of institutions to support Canadian scholarship. He remained at the University of Toronto, becoming chairman of the Department of Political Economy and dean of the graduate school. His work was honored by appointment to a fellowship of the Royal Society of Canada and honorary degrees from several universities. He became, as his colleague Donald Creighton said, "Canada's senior academic statesman" in the decade before his death from cancer in 1952.

Further Reading

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Innocent III

Innocent III (1160-1216), an Italian aristocrat, theologian, and canon lawyer, reigned as pope from 1198 to 1216. His pontificate has customarily been taken to mark the most splendid moment of the medieval papacy.

Born Lothar of Segni, the future pope was the son of Count Thrasimund of Segni. He studied theology at Paris and law at Bologna, the leading medieval centers of these studies, and at about the age of 30 had already attained the rank of cardinal deacon. He owed his elevation to the Sacred College to his uncle, Pope Clement III, but this could not obscure the fact that he was a man of outstanding ability and energy. Not even the temporary eclipse of his fortunes during the pontificate of Celestine III prevented the cardinals from turning to him in January 1198, when that aged and unsuccessful pontiff died. The years of eclipse, indeed, had enhanced rather than diminished Lothar's stature, because they were for him years of literary activity; out of them came the two conventional works which nonetheless attained considerable fame: *De contempt mundi* and *De sacro altaris mysterio*.

Lothar was chosen pope by his fellow cardinals less, it would seem, because they were impressed by the quality of his spirituality than because they saw in him a man of proven strength who could be relied upon to combat the rise of heresy, now for the first time in the Middle Ages a serious threat to the unity of the Church, and to restore the badly damaged political fortunes of the papacy in Italy and elsewhere. As a result, Innocent III expended a great deal of his energy on matters diplomatic and political. The greatest and most enduring achievements of his pontificate lay, nevertheless, in the realm of ecclesiastical government—in his contribution to the development of canon law, his promotion of administrative centralization in the Church, his imaginative encouragement of the Franciscans and Dominicans, and, above all, his convocation and direction of the Fourth Lateran Council (1215).

Conception of the Papacy

An unusually young man at the time of his election to the papacy, Innocent was small and dark and had a commanding presence, a driving dynamic personality, and notable rhetorical gifts which he exploited to the full in expounding and defending his conception of the papal office and responsibilities. It was a lofty conception, well exemplified by a text on which he chose to preach at his

consecration: ''See, I have set you this day over nations and over kingdoms, to pluck up and to break down, to destroy and to overthrow, to build and to plant'' (Jeremiah 1:10).

What this exalted conception meant for Innocent's dealings with the clerical hierarchy and the local churches of Christendom is clear enough. As pope, he was successor to Peter and vicar of Christ, with supreme authority in the Universal Church and the ultimate responsibility for the health of that Church. ''Others,'' he said, ''were called to a part of the care, but Peter alone assumed the plenitude of power.'' Hence his willingness to regard the jurisdictional powers of the bishops as deriving from his own fullness of power; hence, too, his vigorous and wide-ranging judicial activity, his extension of papal rights over episcopal appointments, and his frequent efforts to make the force of his authority felt in the national churches by means of cardinal legates endowed with the broadest of powers.

What Innocent's view of the papal office meant for his relations with temporal rulers is by no means as clear. The formulas in which he couched his claims were undoubtedly often extreme. To Peter was left ''not only the Universal Church but the whole world to govern.'' The pope ''set between God and man, lower than God but higher than man . . . judges all and is judged by no one.'' Innocent claimed, ''Just as the moon derives its light from the sun and is indeed lower than it in quantity and quality, in position and in power, so too the royal power derives the splendor of its dignity from the pontifical authority.''

On the basis of these and of similar theocratic utterances, some have concluded that Innocent was clearly laying direct claim to the supreme temporal as well as spiritual authority in Christendom, that it was his ambition, in fact, to be nothing less than ''lord of the world.'' Others, however, have noted the disparity between the extremism of such theoretical claims and the caution and scrupulous attention to legality with which he proceeded when he actually did choose to intervene in matters pertaining to the jurisdiction of temporal rulers.

It is true that for Innocent the pope succeeded to the position of Christ, who, like Melchisedech, had been king as well as priest and, as a result, was in some sense possessed of a monarchical authority even in secular matters and over temporal rulers. However, he did not seek to absorb temporal structures of government into ecclesiastical, and he could often defend his intervention in temporal affairs as necessitated by his spiritual responsibilities. Furthermore, his policies in such matters were usually distinguished by a pragmatic rather than a doctrinaire quality.

Political Activity

Matrimonial affairs led to Innocent's intervention in the kingdoms of León, Argon, and France (although in the last case diplomatic considerations also played a role), and a disputed election to the archbishopric of Canterbury led him to intervene in English affairs. King John's refusal to accept Cardinal Stephen Langton, who had been elected to that see after Innocent had invalidated the earlier election, led in 1208 to the imposition of an interdict on England, in 1209 to the King's excommunication, and in 1212 to his deposition and a papal invitation to the French king to invade England. Under this last threat John finally capitulated, accepted Stephen Langton's election, and sought (successfully) to ensure papal support in the future by surrendering and receiving back the kingdoms of England and Ireland as papal fiefs.

In most of these cases Innocent could claim that the need to preserve ecclesiastical discipline dictated his policy, but he could hardly do so in the cases of Portugal, Aragon, and other kingdoms that also became his feudal fiefs. Here he was motivated presumably by the view that he had expressed at the start of his pontificate: ''Ecclesiastical liberty is nowhere better cared for than where the Roman church has full power in both temporal and spiritual matters.''

Certainly this belief influenced his vigorous efforts to reestablish papal hegemony at Rome and in the affiliated papal territories, where the German emperors Frederick I and Henry VI had done much to extend imperial control at the expense of the papacy. Thus he was able to transfer the feudal allegiance of the city perfect from the emperor to himself, to restore a considerable measure of papal control in the Romagna, and to establish some sort of papal administration for the first time in much of the territory bequeathed to the papacy a century earlier by Countess Matilda of Tuscany.

If Innocent's Italian policy met with a fair degree of success, it did so in part because of the confused conditions prevailing in the empire. Henry VI, already ruler of Germany and large parts of northern Italy, had acquired by marriage the old Norman kingdom of Sicily. His objective to make good his control of all these territories, including the Italian, threatened the papal freedom of action in the future. But Henry VI died 4 months before Innocent became pope, and his widow, Constance, died a few months after, leaving a 3-year-old son, Frederick of Hohenstaufen, under papal guardianship. Although Innocent took his duties as guardian with great seriousness and defended Frederick's rights as king of Sicily, it was clearly in the interest of the papacy permanently to sever the connection between Sicily and the empire. Accordingly, between the years 1198 and 1209, he sought to influence imperial politics by arbitrating between the rival claimants to the imperial succession: Philip of Swabia and Otto of Brunswick, both of them adult relations of Henry VI.

Unable to enforce his claim to arbitrate and later disappointed in the attitude of his own candidate, Otto IV, whom he had crowned emperor after Philip's death, Innocent then compounded the woes of Germany by declaring Otto deposed and finally, in 1213, by throwing his support to the candidacy of Frederick of Hohenstaufen. In return, Frederick pledged not to reunite the German and Sicilian kingdoms, a pledge which he broke in the years after Innocent's death. At the battle of Bouvines in 1214 Frederick was able to make good his claim to be emperor.

Schism, Heresy, and the Crusade

Just as Innocent's imperial policy failed to achieve its ultimate goal, so did his attempts to recover the holy places in Palestine, to revivify the crusading movement, and to bring it once more under papal leadership. His efforts did indeed bring about the Fourth Crusade (1202-1204), but the crusade escaped his control and was diverted into attacking the Christian city of Byzantium, culminating in its capture and the establishment for some decades of a Latin Eastern Empire. The resulting bitterness in the Eastern Orthodox Churches did much to perpetuate the schism between them and the Latin Church, which Innocent himself had longed to terminate.

Comparably questionable results attended Innocent's inauguration of a crusade against the Albigensian heretics in the south of France. Fought with great ferocity and benefiting primarily the northern French nobles and the French monarchy, it succeeded, indeed, in ending the aristocratic protection upon which the survival of the heresy had so largely depended, but it did so at the cost of degrading still further an already degraded crusading ideal.

Ecclesiastical Government

Innocent's sponsorship of the mendicant friars, who set an example of dedicated poverty and preached the Gospel to the poor and neglected, possibly did more to contain the growth of heresy than did his espousal of more violent methods. Here, as with his ecclesiastical government in general, a more positive judgment is appropriate.

He gave immense impetus to the development of canon law (his *Compilation tertia,* issued in 1210, was the

first officially promulgated collection of papal laws) and displayed vigor and industry in supervising the administration of the local churches and the centralization of the Church in Rome. These things helped no doubt to spawn the excessive legalism and papal centralization of the later Middle Ages, but they also helped to retard the growth of royal and aristocratic control over the local and national clergy that also became a problem in the later Middle Ages.

Fourth Lateran Council

Regarded by Roman Catholics as an ecumenical council, preceded by 2 years of preparation, and assembled in November 1215 at the Lateran basilica, the Fourth Lateran Council was attended by over 400 bishops, twice as many abbots and priors, and representatives of many secular rulers. So constituted, it was perhaps the greatest of medieval assemblies. Its decrees began with a profession of faith, which, by defining the doctrine of transubstantiation, closed the long medieval dispute about the nature of Christ's presence in the Eucharist.

The Council then endeavored to establish the procedures to be followed in dealing with heresy, requiring all bishops in whose sees the presence of heresy was suspected to hold there an annual inquisition. Another decree, by requiring that all adults confess their sins at least once annually to their own parish priests, buttressed this attempt to establish the responsibility of the local clergy for the elimination of local heresy.

Of related importance were further decrees requiring bishops to ensure the adequate proclamation of the Gospel by appointing suitable priests as diocesan preachers and requiring that an adequately endowed position be set aside at all cathedral and metropolitan churches to support a master charged with the instruction of the diocesan clergy. This last provision was an important one at the time, given the absence of seminaries. Other decrees forbade the foundation of new religious orders; required episcopal supervision and visitation of existing monasteries; sought to eliminate practices by which ecclesiastical positions could become in fact if not in theory hereditary; tried to curtail the trade in relics and the spread of superstitions surrounding them; and attempted by a whole series of disciplinary and administrative regulations to eliminate existing corruptions, to prevent new ones, and to foster a general improvement in the quality of religious life. Of critical importance were those decrees which required the holding of annual provincial councils and which sought to withdraw the clergy from involvement in activities pertaining to secular government.

On July 16, 1216, not long after the close of the Council which was his greatest achievement and a fitting summation to a distinguished career, Innocent suddenly died. Had the reforming legislation of the Fourth Lateran Council been implemented in the years after Innocent's death, many of the corruptions which were to bring the later medieval clergy into disrepute would have been curtailed. Even so, the Council's decrees helped mold the life of the Church for centuries to come.

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Ismet Inönü

Ismet Inönü (1884-1973) was a Turkish military man and statesman who became the country's second president and played key roles in Turkey's internal and external political affairs.

Mustafa Ismet (Inönü), known generally in Turkey as Ismet Paşa, was born in Izmir at the time his father, Haji Reşid, was serving in the local judiciary there. His mother Jevriye, of the Temelli family, was an immigrant from Bulgaria. After his graduation from grade school, Inönü entered the preparatory military school in Sivas in eastern Anatolia, from which he went on to the artillery school and was graduated in 1903 as a second lieutenant. Eventually he managed to enter the staff officer's school (*Erkan-i-Harbiye*) in Istanbul, then the Ottoman capital. In this establishment—the institution that produced many of the country's elites—he met and studied with the future leaders of the Young Turks revolution and, especially, of Republican Turkey, including Mustafa Kemal (Atatürk), Kazim Karabekir, Ali Fethi (Okyar), and others.

Early in his career Mustafa Ismet attracted the attention of his superiors, who considered him a cautious organization man, adept at careful planning and with a special eye for detail. These qualities made him an aide much sought after, both by the glory-seeking high-ranking officers and by the more professionally oriented group interested in rejuvenating the army and extricating it from politics. Although he eventually established contact with the members of the secret Union and Progress Association, he did not assume a responsible position in that revolutionary organization. However, after the successful coup of the Union and Progress in 1908 he fought, along with Mustafa Kemal and others, the unsuccessful battle to assume the army's political neutrality.

Successful Military Career

By 1910 Mustafa Ismet had become a *kolaga* (high-ranking captain); he was sent to Yemen to quell the Imam Yahya's rebellion. In 1913, now a staff major, he returned to the army headquarters in Istanbul. One year later he took an eye-opening trip to Europe, visiting Vienna, Berlin, Paris, and Switzerland. Upon his return, he found himself immedi-

ately engulfed in war preparations as a member of the staff of the First Army, commanded by Liman von Sanders, the German officer who represented the kaiser.

During World War I, which the Ottoman state fought on the side of Germany, Mustafa Ismet acquitted himself well on various fronts. It was during a tour of duty on the Russian front (in the Caucasus) in 1917 that he renewed his acquaintanceship with Mustafa Kemal—then serving as regional commander on that front—and became his deputy. The basis for the lifelong friendship between the two men was established. Their widely differing temperaments and personalities were complementary, Mustafa Kemal being a politically oriented military genius capable of broad, visionary planning while Mustafa Ismet had an unparalleled gift for successfully implementing these plans with faithfulness and care. Together the two left an indelible mark on the history of Republican Turkey.

The end of World War I found Mustafa Ismet on the Syrian-Palestinian front where the Ottoman army suffered its final defeat at the hand of the British and was forced to sign the surrender armistice in October 1918. From 1918 to 1920 he occupied various positions in the Istanbul government. Finally he joined the nationalist movement in Anatolia, which had begun as a popular resistance to the invasion of the British, French, and especially the Greeks, but soon, under the command of Mustafa Kemal, became a unified, nationalist-Islamic movement of liberation. The Greek army which had landed in Izmir on May 15, 1919, with the intention of annexing western Anatolia began its march into the interior of Turkey to stamp out the national resistance movement.

Mustafa Ismet was war minister in the cabinet established in Ankara shortly after the British—who occupied Istanbul—had disbanded the duly elected parliament, arresting many of the deputies and forcing many others to flee. Those who fled to Ankara had joined with others, newly elected, to form a populist national assembly that convened on April 23, 1920. The convening of this assembly marked the final break between the monarchy and its supporters in Istanbul and the nationalist movement centered in Ankara. As might be expected, both Mustafa Ismet and Mustafa Kemal were condemned to death, in absentia, by the sultan's government.

At this critical time Mustafa Ismet was placed at the head of the nationalist army and charged with the task of stopping the Greek offensive. This he did in two fateful battles in the winter of 1920-1921 at a site in western Anatolia known as Inönü. When the family name law was enacted in 1934 the surname Inönü was bestowed on him by Mustafa Kemal—now called Atatürk—as a permanent memorial to his feat of leading the young nationalist fighters to their first crucial victory over the Greeks. Ismet Paşa subsequently commanded the troops also in their victory at the battle of Sakarya and in their final defeat of the Greek army in 1922. Then, after the liberation of the country from foreign occupation, Inönü assumed important diplomatic and political responsibilities as the chief Turkish delegate at the peace negotiations in Lausanne, Switzerland. The Lausanne Treaty of 1923 not only established peace between Turkey and the Allies and Greece but also drew the boundaries of the republic.

Establishing a Republic

Atatürk became the first president and Inönü the prime minister of the newly proclaimed republic. Inönü left the premiership for a brief interval but returned to that post on March 3, 1925—in large part in order to enforce stern measures against the rebellion of Seyh Sait—and remained in it until October 25, 1937. Thus most of the major reforms associated with the republic after 1925 were undertaken during Inönü's tenure as premier and as a leading member of the ruling Republican People's Party (RPP). (After the proclamation of the republic, the party added ''Republican'' to its name.) Inönü obviously followed the instructions of the president during this time, but still he managed to imprint the government with many of his own ideological views and personal characteristics. Socially a conservative, he relied on the bureaucracy to control the economy and society, including the industrialization that started in 1931. He thus unfortunately perpetuated the worst features of the Ottoman bureaucracy that had inhibited the freedom of initiative and kept the economy in stagnation.

In economic matters he proved a failure. His railroad building policy and promotion of monopolistic economic enterprises were two of the better known examples of his flagrant lack of economic know-how. Yet, paradoxical as it may appear, politically speaking Inönü was in favor of a somewhat liberal policy in recognizing the individual's

sphere of free activity (but always under the paternalistic eye of the government). Eventually the stagnation of the economy, coupled with the uncontrolled growth of the rigid and increasingly unproductive bureaucracy—which had become both the regime's tool for control and Inönü's main power base—led to a break between him and Atatürk.

In 1937 Inönü was replaced as premier by Celal Bayar. Bayar, who was the head of the private economic-financial group known as the Iş (Labor) Bank, used private enterprise methods and achieved remarkable success. However, the death of Atatürk in 1938 put an end to what appeared to be a liberal economic trend, as Inönü became the president of the republic and the head of the ruling party. He was proclaimed *milli şef* (national chief) and the lifetime head of the Republican People's Party.

During World War II Inönü pursued a policy of neutrality, despite the binding alliance with England and France signed in 1939. This made the Allies wary of Turkey and led to a cooling of relations that in 1944 and 1945 left the country apparently isolated, encouraging the Soviets to demand territory in the north and military bases on the straits. The renewed Soviet expansionism and rising internal dissatisfaction with his regime induced Inönü to seek to align Turkey with the West and to opt for domestic political liberalization. In 1945 and 1946 he made the decision to permit the establishment of opposition political parties and to create the legal framework that lead to the emergence of a pluralist social and political system. The growth of the pluralist socio-economic system was the most profound and continuing revolution experienced by Turkey. Inönü, perhaps by miscalculation, was its architect and must be credited as such, although in the subsequent years he did not hesitate to play a destabilizing role when he found himself in political difficulty.

Political Parties vs. the Military

Inönü and his party were ousted from power in 1950 as a consequence of popular elections. At that time he refused the offer of four army generals to keep him in power by military might, accepting the role as head of the opposition to the victorious Democratic Party of Celal Bayar and Adnan Menderes. However, he had difficulty adjusting to the loss of power and the assumption of a secondary role in Turkish public life. He kept his image of himself and his party as the true masters of the country, the defenders of modernism, entitled by tradition and precedent to decide its ultimate destiny regardless of the electoral wish. It was this attitude that irritated and appeared threatening to the Democratic Party—especially as the army, the press, and the bureaucracy sympathized with Inönü's view. The Democratic Party leadership reacted by trying to silence Inönü and the opposition. The escalating confrontation between the RPP opposition and the ruling party culminated in a successful military coup on May 27, 1960. Democratic Party deputies were arrested and tried wholesale.

From 1961 to 1965 Inönü, again premier, heading during that period three different coalition governments, played a significant role in neutralizing two abortive coups and in achieving a degree of balance between the advocates of free economy and those of expanded statism. After 1965, however, Inönü encouraged the rise of a leftist statist-bureaucratic wing in his own party, supporting Bülent Ecevit, who became party secretary. This policy caused various groups favoring a more liberal economic policy and political pluralism to leave the Republican People's Party. To assume a more populist posture, the RPP gradually abandoned its strident secularism and, eventually, its nationalism and Kemalism. From 1963 until 1969 Inönü regularly supported the radical element of the party against the conservative Kemalists. Until 1969, as the full-fledged chairman and father-figure of the party, he was in full control and still able to chart a fairly cautious policy. Then his position among the younger, radical elements eroded as the party appeared unable to attract young blood and, in fact, found its own young people attracted into the more radical parties of the left.

The military intervention of 1971, caused by a dramatic surge of the left, brought about the open break between Inönü and the radicals in his party. The leftist bureaucratic, statist element headed by Ecevit had adopted increasingly socialist postures. While Inönü opposed the military intervention, he found it expedient to support it publicly; Ecevit, Inönü's protegée, who appeared as the ''enfant terrible'' of Turkish politics at that time, condemned the military action. Eventually the conflict between Inönü and Ecevit was resolved in the party conventions of 1971 and 1972. Inönü's candidate for the secretariat was defeated by the Ecevit group. Inönü attempted to stop the further ascendancy of the leftist-Marxists by resigning his position as party chairman. His effort proved futile. Bülent Ecevit was elected party chairman and thus was able to chart a course for the Republican People's Party and the country that proved to be disastrous. Ecevit allied himself completely with the Marxists in the party and followed an erratic economic and political course that brought Turkey to the brink of disintegration. The Republican People's Party was eventually shut down by the military after 1980.

Inönü died in 1973 and was buried with great honor in Ankara, close to the tomb of Atatürk, his mentor and friend. In the early 1980s there were some attempts to reassess Inönü's place and role in Turkish history. The new Social Democratic Party functioned as a sort of reincarnated RPP, headed by Ismet Paşa's son Erdal Inönü, a physicist by profession.

Further Reading

There is no single, full-sized book on Inönü in English or French. Most of the available information on him is to be found in general histories of Turkey or the biographies of Atatürk, such as Lord Kinross's *Ataturk: The Birth of A Nation* (1965). For the period of 1940-1959 see Kemal H. Karpat, *Turkey's Politics* (1959). In Turkish literature one may cite, as main sources, Şevket Süreya Aydemir's multi-volume *Ikinci Adam* [Second Man] and Metin Toker's *Inönü ile On Yil* [Ten Years with Inönü] (Toker is Inönü's son-in-law). □

Samuel Insull

Samuel Insull (1859-1938), English-born American entrepreneur, organized a utilities empire in the 1920s valued at over $3 billion.

Samuel Insull was born on Nov. 11, 1859, in London. He attended school until the age of 14, when he became an apprentice clerk. After several jobs he was employed by the London manager for Thomas Edison. When he turned 21, Insull went to the United States, where he worked as Edison's secretary.

Edison liked Insull's stamina and audaciousness, and when the Edison General Electric Company was organized in 1899, Insull was made second vice president in charge of manufacturing and sales. Insull's biggest opportunity came when he took over the Chicago Edison Company, which had at least six competitors in the city. Slowly Insull combined the concerns into Commonwealth-Edison, using business methods which his critics called unfair. However, Insull's success was not due to manipulation alone; he also insisted on improved equipment such as the Curtis turbine, which allowed a wider distribution of electricity. Operating on his own, he expanded his interests into surface and elevated transit lines.

In 1912 Insull organized a conglomerate that became the symbol of ''Insullism''—Middle West Utilities. With assets over $2 million, this maze of holding companies served at least 1,718,000 customers from 324 steam plants, 196 hydroelectric generating plants, and 328 ice plants.

During the 1920s Insull continued his pattern of using holding companies to control assets. By 1930 the empire consisted of five systems with assets over $2.5 billion that produced almost one-eighth of the total electric power in the United States.

Insull was recognized as one of the nation's important business leaders and received honorary degrees from several universities. The French government awarded him a knighthood in the Legion of Honor. In politics he supported both major parties as it suited his interests. His most notable philanthropic activities included support for the $20 million Chicago Civic Opera House and a donation of $160,000 to establish the London Temperance Hospital.

Insull's empire was in financial trouble in 1929, when the stock market crash and ensuing Depression sealed its doom. In June 1932 he was removed as executive officer of his companies and left for Paris virtually destitute. He was indicted on charges of fraud and embezzlement but fled to Greece, where he fought extradition. Finally returning to the United States for trial, he was acquitted. He fell into obscurity and died in Paris on July 16, 1938.

Further Reading

Only two books cover Insull's career: M. L. Ramsay is hostile to him in *Pyramids of Power: The Story of Roosevelt, Insull and the Utility Wars* (1937), and Forest McDonald shows sympathy in *Insull* (1962), which is the only full-length biography. □

Tsuyoshi Inukai

Tsuyoshi Inukai (1855-1932) was a Japanese journalist, politician, and statesman. His premiership in 1931-1932 climaxed the trend toward responsible party government, but his assassination by ultranationalists brought this development to a halt.

Tsuyoshi Inukai, whose personal name has alternate readings in Japanese (Ki, Takeshi, Tsuyoki), was born to a samurai of the Niwase *han* (fief) in Okayama Province. His family had traditionally stressed Confucian learning, and he might have ended up a teacher of the classics had not a book on international law aroused his interest in Western learning.

In 1876 Inukai made his way to Tokyo, got a job with the newspaper *Hochi,* and studied political philosophy under Yukichi Fukuzawa. Fukuzawa's support enabled Inukai to found *Tokai,* a financial newspaper, together with Ryohei Toyokawa, who was related to the Mitsubishi; this explains Inukai's close connections with the powerful zaibatsu family throughout his political career.

Inukai first entered politics when Shigenobu Okuma resigned from the government and started the Kaishinto (Progressive party) in 1881. Four years later Inukai ran for the Tokyo City Assembly under its label, and in 1890 he won a seat for Okayama in the Diet, a position he held for the rest of his life.

Inukai's political goal was to break open the narrow political elite to ever wider participation in the decision-making process. His first—short-lived—victory was engineering the coalition Okuma Cabinet of 1889, in which he became minister of education. He accepted the education portfolio in Yamamoto's Cabinet of 1913 on the rationale that, by supporting this Satsuma faction of the ruling oligarchy, he would be weakening Choshu domination. He was accused of being bought off by the elite. To regain his reputation, he struggled to put together the Kato coalition Cabinet of 1924, dedicated to ''protecting the constitution'' and passing ''manhood suffrage.'' Thereafter, at age 70, he attempted to retire from active politics, but his constituents would not let him, and upon Tanaka's death he was elected president of the Seiyukai party.

After the September 1931 Manchurian incident, which he supported, Inukai was made premier in December. The elder statesman Kimmochi Saionji recommended him in the hope that he could find a diplomatic solution based on his long-time personal connections with Chinese nationalists who had stayed in Japan. As premier, Inukai dissolved the Diet and got the largest party majority in Japanese history, but he still was not able to control the military or get a secret agreement with Chiang Kai-shek before being shot by young army and navy officers in what was known as the ''May 15 Affair.''

Further Reading

With no biography of Inukai available in English, one must rely on the biographies of others whom he knew well, or else on the more general histories, such as A. Morgan Young, *Japan in Recent Times, 1912-1926* (1929) and *Imperial Japan, 1926-1938* (1938), and Chitoshi Yanaga, *Japan since Perry* (1949). For an overview of the movements of which Inukai was a part see George O. Totten, ed., *Democracy in Prewar Japan: Groundwork or Facade?* (1965). For Inukai's relations with Asian nationalist revolutionaries see Marius B. Jansen, *The Japanese and Sun Yat-sen* (1954). □

Eugène Ionesco

The popular plays of the Franco-Romanian author Eugène Ionesco (1912-1994) protested the dehumanizing effects of modern civilization and depicted the despair of the individual who vainly seeks meaning for his or her existence. He has been called the founder of the *Theater of the Absurd.*

Eugène Ionesco was born on November 26, 1912, in Slatina, Romania, to a French mother and a Romanian father. The following year the family moved to Paris, but soon after he was 12, they returned to Romania. He completed all of his secondary education there and specialized in French at the University of Bucharest. From 1936 to 1938 he taught French in a secondary school in Bucharest. Two years after his marriage in 1936 to Rodica Burileano, he received a grant from the French government to study in France and write a thesis on *Sin and Death in French Poetry Since Baudelaire* . During the war he worked as a proofreader for a Paris publishing house.

Ionesco became a playwright in a roundabout way. While learning English, he was struck by the emptiness of the clichéd language that kept appearing in his phrasebook, and decided to write a play using nonsensical sentences. *The Bald Soprano* (1948) was a comic parody of a play, an ''antiplay'' as he called it, portraying human life as automatism and language as a senseless fragmentation of sentences. Mr. and Mrs. Smith uttered cliches, while the couple visiting them, the Martins, spoke to each other as though they were strangers until they realized that they shared the same home and child. The dialogue amongst the four eventually disintegrates into meaningless sounds. The idea was that a new vision of reality might occur to audiences if habitual patterns of rational thought were overthrown and presented, not just with arguments about the irrationality (or absurdity) of human existence, but with demonstrations of it. The language theme continued in Ionesco's second play, *The Lesson* (1951), with a professor tutoring a female student in subjects ranging from the logical constructs of mathematics to the less rigorous rules of language. As the language tutoring progresses, the professor became increasingly agitated, and in the end stabbed his student during a discussion of the word ''knife.'' Critics, never at a loss for

words, found that the circular structure of these two plays suggested Ionesco's pessimism.

In later plays, Ionesco used multiplying objects as his metaphor for the absurdity of life. In *The Chairs]* (1952), an elderly couple served as hosts for an audience which would assemble to hear a speaker deliver a message that will save the world. The couple arranged seating for their never-to-arrive guests, and the stage became crowded with chairs. Convinced that their audience had arrived and was seated, the hosts killed themselves, leaving them to hear the speaker who turned out to be a mentally-impaired deaf-mute. In *The Victims of Duty* (1953), coffee cups multiplied, and in *The New Tenant* (1957), the protagonist's apartment became progressively filled with furniture. Critics saw the multiplying objects in these works as suggesting the alienation and loss of identity experienced by people in modern society. Ionesco once remarked that ''It's not a certain society that seems ridiculous to me, it's mankind,'' and rather than ''theater of the absurd,'' he preferred the phrase ''theater of derision.

Later in the 1950's, Ionesco wrote several plays featuring a modern-day Everyman named Berenger (Ionesco's self-image). The most famous of these and the one that wrote his name large in English-speaking theater was *Rhinoceros* (1959). In this play, totalitarianism transformed everyone into a savage rhinoceros except Berenger, who thinks about joining them but in the end decided to fight them. The inspiration for the play was Ionesco's reaction to a friend having joined the Nazi party, but its significance was in its denunciation of mindless conformity to a mob mentality. In winning the Jerusalem Prize in 1973 for his entire *oeuvre, Rhinoceros* was singled out as ''one of the great demonstrations against totalitarianism.'' Berenger also appeared in *The Killer* (1958), *Exit the King* (1962), and *A Stroll in the Air* (1963).

During the next 20 years Ionesco's predominant theme was the subject of death, in such plays as *Hunger and Thirst* (1964), in which the protagonist (Berenger again) tried to escape death as represented by his wife and child; in *The Killing Game* (1970) an epidemic has taken away the inhabitants of a village. According to one critic, for Ionesco death represented the threat of nothingness, the ''quintessence of the Absurd.''

Many of Ionesco's plays had a dream-like quality. People can be transformed into animals or change their identity; they walked in the air or continued to grow after death. Ionesco preferred a series of states of consciousness over traditional plots. These dream-like qualities became more prominent in later plays, such as *L'Homme aux Valises* (1975) and *Journey Among the Dead* (1980).

In all, Ionesco wrote 28 plays, some of which have been in constant performance since 1955. He also wrote several volumes of essays, criticism, a novel [*the Hermit* (1972), made into a film called *La Vase,* starring the author himself], and he created illustrations for some of his works as well. During the last 10 years of his life he devoted himself to painting and exhibiting his works.

In the beginning, many critics thought Ionesco's work was obscure, but his plays went on to earn international acclaim. He received many honors during his lifetime, and by 1970 had been elected to *The Academy Francaise*. It was characteristic of the French that Ionesco's death in 1994 was announced by France's Ministry of Culture, rather than by his wife of 58 years or their daughter.

Further Reading

For his personal memoir, see Eugène Ionesco, *Present Past, Past Present* (1997, trans. Helen R Lane). A short work in the Twanye's World Authors Series is Deborah B. Gaensbauer's *Eugène Ionesco Revisited* (1996). See also Nancy Lane, *Understanding Eugène Ionesco* (1994). An older full-length study of Ionesco is Richard N. Coe, *Eugène Ionesco* (1961). A brief biography is available on-line through the Capital PC User Group, Inc. at http://cpcug.org/user/stefan/ionesco.html (July 1997). □

Muhammad Iqbal

Muhammad Iqbal (1877-1938) was an Indian Moslem poet and political philosopher. His fame rests on both his poetry and his formulation of ideas that were influential in the creation of Pakistan.

Muhammad Iqbal was born in Sialkot, Punjab, probably in 1877, although there is some uncertainty about the year of his birth. He graduated from Government College, Lahore, in 1899 with a master's degree in philosophy. He taught there until 1905, while establishing his reputation as an Urdu poet. During this period his poetry expressed an ardent Indian nationalism, but a marked change came over his views between 1905 and 1908, when he was studying for his doctorate at Cambridge University, visiting German universities, and qualifying as a barrister.

The philosophies of Nietzsche and Bergson influenced Iqbal deeply, while he became extremely critical of Western civilization, which he regarded as decadent. He turned to Islam for inspiration and rejected nationalism as a disease of the West. He argued that Moslems must find their destiny through a pan-Islamic movement that ignored national boundaries. He also denounced the mystical trend of Indian Islam, blaming it for weakening the Moslem community and leading to its political downfall. These ideas found vigorous expression in the long poems *Asrar-i-Khudi* (*The Secrets of the Self*) in 1915 and *Rumuz-i-Bekhudi* (*The Mysteries of Selflessness*) in 1918. These were written in Persian, not Urdu, presumably to gain his ideas an audience in the Moslem world outside India.

Iqbal was knighted by the British in 1922, and his fame drew him increasingly into public life. Although he was not an active politician, he was elected to the Punjab legislature in 1926, and in 1930 he was made president of the Moslem League. By this time the dream of a pan-Islamic world no longer appealed to him. His statement in his presidential address that the ''final destiny'' of Indian Moslems was to have a ''consolidated Northwest Indian Moslem state'' is

regarded as one of the earliest expressions of the idea of Pakistan.

Becoming convinced that Moslems were in danger from the Hindu majority if India should become independent, Iqbal gave his powerful support to Mohammad Ali Jinnah as the leader of India's Moslems. In his last years Iqbal returned to Urdu as his poetic medium, publishing *Bal-i-Jibril* (*Gabriel's Wing*) in 1935 and *Zarb-i-Kalim* (*The Rod of Moses*) in 1936. They have been criticized as lacking the energy and inspiration of his early work. He died in Lahore on April 21, 1938.

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John Ireland

John Ireland (1838-1918), Archbishop of St. Paul, Minn., from 1888 until his death, spoke for liberal Catholics who sought to harmonize Catholicism with American institutions.

John Ireland was born on Sept. 11, 1838, in Kilkenny, Ireland. His family migrated to America in 1849, finally settling in St. Paul, Minn. Ireland attracted the attention of Bishop Joseph Cretin and was sent to France, where he studied under liberal Catholic professors. He returned to America in time to be a chaplain in the Civil War.

Ireland's residence was St. Paul, and for 50 years he was the dominating Catholic influence in the upper Mississippi Valley. His fondest dream was to bring Catholic immigrants out of the tenements of the East to the broad prairies of the West, and he worked in cooperation with the railroads in this colonization enterprise. Although immigrants continued to cluster in the cities, enough of them answered Ireland's appeal to make Minnesota the center of Catholic culture in the Northwest.

A man of energy and decision, Ireland participated in all the great battles racking the Church at this time. Although absolutely loyal to the Pope, he was charged by his conservative enemies with the heresy of ''Americanism.'' Ireland sought to accommodate the American public school system with the Catholic program of parochial schools, though his compromise pleased neither militant Catholics nor militant Protestants. He supported the establishment of the Catholic University of America in 1889, believing that this ''age will not take kindly to religious knowledge separated from secular knowledge.''

Though Ireland was one of the few Catholic leaders to join the attack on the liquor interests and he upheld labor's right to organize, he was no radical. He was on friendly terms with business tycoons and urged Catholics to get about the business of making money. He exhorted them to participate in American political life, but, unlike his associates, he was an intensely partisan Republican, thereby earning the gratitude of presidents William McKinley and Theodore Roosevelt. A familiar figure in Europe, Ireland was a part-time international diplomat, sent on special missions by both the Pope and the President of the United States.

In 1899 Pope Leo XIII issued a condemnation of ''Americanism'' in the letter *Testem benevolentiae,* addressed to Cardinal James Gibbons of Baltimore but intended for Ireland as well. Although the church's liberals termed the issue a ''phantom heresy,'' the rebuke was unmistakable and Ireland's voice was muffled. He died in St. Paul on Sept. 25, 1918.

Further Reading

James H. Moynihan, *The Life of Archbishop John Ireland* (1953), is excellent. James P. Shannon, *Catholic Colonization on the Western Frontier* (1957), is invaluable for one aspect of Ireland's career. John Tracy Ellis, *American Catholicism* (1956; 2d ed. 1969), is the best brief treatment of the subject. For the crucial era of Ireland's leadership see two splendid, scholarly works: Thomas T. McAvoy, *The Great Crisis in American Catholic History, 1895-1900* (1957), reprinted as *The Americanist Heresy in Roman Catholicism, 1895-1900* (1963), and Robert D. Cross, *The Emergence of Liberal Catholicism in America* (1958).

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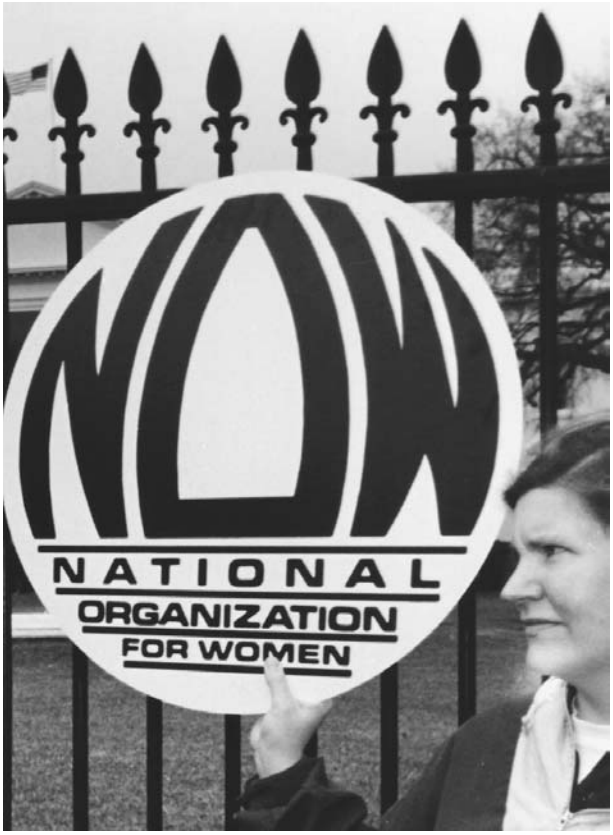

Patricia Ireland

Patricia Ireland (born 1945), who started her career as an airline flight attendant, became a successful corporate lawyer in the mid-1970s but found her true calling as head of the powerful National Organization for Women (NOW), of which Ireland was elected both vice-president and president.

The world of feminist polemics and advocacy is far removed from the middle-class upbringing that Patricia Ireland enjoyed. A child during the 1950s, her youth was relatively uneventful, yet the tumult and tensions of her college years and her early work experiences paved the way for a vastly different lifestyle. Her election to the presidency of the National Organization for Women (NOW) in 1991 represented the culmination of decades of intense political activism on behalf of women's rights.

Middle-Class Upbringing

Patricia Ireland was born in Oak Park, Illinois, on October 19, 1945, to James Ireland and Joan Filipek. She spent her childhood in rural Valparaiso, Indiana, where her father was an engineer and her mother was involved in Planned Parenthood. Patricia's older sister, Kathy, died at age seven in a horseback-riding accident. Patricia, then four and a half, subsequently attributed to this tragedy her ability to cope with difficulty and face challenges with equanimity. Despite the emotional impact of her sister's death, Patricia was, by all accounts, a happy child. She not only made the honor roll in high school but won a school beauty contest as well. She entered DePauw University in 1961, when she was 16.

Fight Against Discrimination

While in college, Patricia became pregnant. She fled to Japan for an abortion, then married for a short time. These events carried her away from a chosen career of teaching, placing her instead on a radically different course. After her marriage Patricia left DePauw University for the University of Tennessee; in 1966 she earned a Bachelor's degree in German. She remained at the university, enrolling in graduate school, and in 1968 married again. After leaving graduate studies, she and her husband went to Miami, Florida, where Ireland became a flight attendant with Pan American World Airways. This detour proved pivotal: her self-assurance, independence, and discomfort with gender stereotypes made it impossible for her to maintain the attitude that the airline required of stewardesses. Her noncompliance with rules brought her, during her initial year there, into direct confrontation with Pan Am. Outraged at the airline's sexist employment policies, Ireland filed action against Pan Am regarding health insurance coverage; she learned that her husband *was not* covered on her dental policy but that wives of Pan Am employees *were* covered. Bringing her concerns to the Dade County chapter of NOW, she received help.

Legal Training

Pan Am reversed its biased dental policy in 1969. This episode marked the beginning of Patricia Ireland's feminist crusade. Realizing that legal action could effect lasting change for women, Ireland entered law school at Florida State University in Tallahassee but kept her Pan Am job. While studying law, Ireland organized fellow classmates formally to protest the use of a biased textbook; she also worked as a volunteer with NOW's Dade County chapter. Earning her degree in 1975 from the University of Miami (to which she had transferred earlier), Ireland was hired by the Miami firm Arky, Freed, Stearns, Watson & Greer. She continued volunteering with NOW, and in 1977 helped mount a challenge to an anti-homosexual referendum in Dade County. Subsequently, Ireland worked to promote Florida's ratification of the Equal Rights Amendment. Although the amendment was defeated nationally in 1982, her efforts led to the ouster of Florida conservative Senator Dick Anderson in his subsequent reelection bid.

NOW Leader

In 1983, Ireland was elected to chair NOW's lesbian rights task force in the Florida chapter where she added her voice to an increasingly powerful lesbian faction within the national organization. In the face of her longtime identification with this issue, Ireland continually spurned the label ''lesbian'' or ''bisexual.'' She remained low-key about her private affairs, staying married to her second husband while admitting companionship with a woman whose anonymity she strove to protect.

In 1985 Ireland managed Eleanor Smeal's successful campaign for the NOW presidency; two years later Ireland won the vice-presidency, running with firebrand Molly Yard. She founded NOW's Project Stand Up for Women to combat peacefully the efforts of right-wing, anti-abortion advocates. Winning re-election with Yard in 1989, she became acting president of NOW in May 1991 after Yard suffered a stroke. She was named NOW's ninth president in December 1991. As president, she saw NOW membership increase, particularly during the 1991 Senate confirmation hearings of U.S. Supreme Court nominee Judge Clarence Thomas, which involved the alleged sexual harassment of Anita Hill.

Both the organization and its leader endured harsh words from critics who said NOW maintained an overly strident tone and a political stance exclusive of mainstream America. Conversely, Ireland was excoriated by militant feminists who were dismayed by what they saw as her reluctance to declare war on convention. Straddling these perceptions, Ireland nonetheless promoted activism and generated widespread support for women's rights. Organizing the Global Feminist Conference in January 1992, Ireland backed a pro-choice demonstration in Washington, D.C., in April 1992—a show of solidarity attended by nearly one million people.

Putting Ideas Into Words

Ireland's first book *What Women Want* was published in 1996. In the book, she discussed the events in her life that encouraged her to become an advocate for women. She wrote about the struggles of NOW, particularly during their attempt to get the Equal Rights Amendment ratified, and the direction of the organization. She outlined some of the crucial issues facing women today, such as equal pay for work, reproductive freedom, and domestic violence. In addressing the question of what women want, Ireland hoped that her readers would ask themselves the same question. She explained, ''When you decide what you want, when you add your own voice to those of other women, when we begin collectively to answer the question of what women want, we become stronger; we become much more determined to get it.''

Further Reading

Articles and interviews provide extensive background on this feminist leader. Some sources are the *New York Times Magazine* (March 1, 1992), *Newsweek* (July 22, 1991), and the *National Review* (August 12, 1991).

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Irene of Athens

An East Roman (Byzantine) empress, Irene of Athens (752-803) convened the Seventh Ecumenical Council and restored the veneration of icons in the Byzantine Empire. Her usurpation of the imperial throne created a theoretical justification for the coronation of Charlemagne.

The first woman ever to hold the throne of the Roman Caesars in her own right, however illegally, the empress Irene was born to an obscure but noble Greek family of Athens. Her beauty alone seems to have gained her the marriage to Leo, son of the Emperor Constantine V Copronymus (740-75). Ruthless and ambitious, she is widely suspected of having poisoned her husband after which she governed the Empire as regent and sole ruler for 22 years. Noted for her liberality, her freeing of prisoners and, above all, for her convening of the Second Council of Nicaea, and for her efforts to restore the veneration of sacred images, Irene was popular among the people despite the irregularity of her conduct of the affairs of state.

Irene came to power as regent for her son (780) in the midst of the iconoclastic controversy which wracked the

Empire for a century (726-87, 815-43). The veneration of sacred images (icons) having grown in intensity and popularity ever since the legalization of Christianity in the fourth century, had developed remarkably in the sixth and seventh centuries, especially encouraged by the emperors of the Heraclid dynasty. It had become so extreme in the East—to the point of bordering on idolatry—that a reaction developed against the practice. To their defenders, the icons were mere representations, visible images of invisible realities, subject to respect and devotion but never to veneration or worship—the position of the Roman Catholic Church to this day.

To the broad masses, however, especially the women, and to the monks who were drawn largely from the ranks of the common people, the line between the images and the sacred reality they were meant to represent was easily blurred. Widely regarded as holy in and of themselves, the icons gradually began to take the place of the idols that Christianity had overthrown. The first assault upon the icons was launched in the Arab Empire, the caliphate, whose ruler Yazid II, supposedly under Jewish influence (the details are very unclear), ordered the icons in Syria to be destroyed. Three years later, the emperor Leo III, never an enemy of images before, suddenly destroyed a major icon and issued an edict against their veneration in 730. When the patriarch of Constantinople, Germanus, showed a lack of sympathy for the emperor's policy, he was deposed the same year, and iconoclasm was firmly pursued despite fierce opposition from the monks.

The chief argument against the creation of images—that the practice violated the second commandment—was easily rejected by iconophiles on the grounds that the biblical injunction referred to images of false gods—idols—and that having revealed himself in the person of Christ and having bestowed His sanctity upon the Virgin and all His saints, the representation of real and tangible personages was valid. A much more complex, intellectual, and refined argument, however, was offered by the Syrian Christian philosopher Mansur, better known as St. John of Damascus, held by both the Catholic and Orthodox churches to have been the last of the Greek ''Fathers of the Church.'' All subsequent arguments of a theological nature in favor of icons were based on his view, namely that the transitory image of the divine—i.e., the icon accessible to the senses—was a necessary link between man's perception of reality and the absolute reality of things divine accessible only to the soul.

There were several sources for the anti-image movement—iconoclasm or ''image-smashing,'' as it came to be known. The biblical injunction and the excesses of veneration observed among the common people, already cited, were two major ones but not the least were the scorn of the Muslims (and Jews) who accused the Byzantines of idolatry, the hostility of the Monophysite Christians of Egypt and Syria who emphasized the unity of the divine—and hence undepictable—nature of Christ, and the hostility of the army with its vast number of Armenian officers and common soldiers whose national church also rejected such holy pictures. On the side of the iconoclasts were also found certain of the Isaurian (actually Syrian) emperors, and, it would appear, the urban mob. On the side of the iconophiles (image-lovers) or iconodules (image-adorers) were the papacy (with suitable cautions), the monks, and the female population. Iconoclasm was especially prevalent in the eastern parts of the Empire; iconophilism in the West. Irene, being an Athenian, was not only a woman but a ''westerner'' by birth and a devotee of the veneration of the icons who chose to espouse the iconophile cause.

In planning their restoration of icon-worship in the Empire, Irene and her advisors moved with caution, shrewdly awaiting the death of the iconoclastic Paul IV, patriarch of the Imperial Church, before appointing as his replacement the learned Tarasius (784-806). A well-born and highly educated court prelate, skilled in diplomacy, Tarasius was head of the imperial chancellery and de facto prime minister of the Empire. Meanwhile, during the minority of her son, who was only ten when his father died, the empress contented herself with removing iconoclastic generals and other officers, and seeing to it that her husband's five brothers were one by one forced into monasteries to forestall any potential coups. In 785, soon after his elevation, Tarasius invited Pope Hadrian to send delegates to a council, the purpose of which was to reverse the condemnation of the icons issued by the Council of 754.

The first attempt by Irene to convoke the council occurred in Constantinople on May 31, 786, when a conclave attended by the papal delegates was convened in the Church of the Holy Apostles. The council was immediately

dispersed by hostile troops recruited by Constantine VI to guard the capital and the papal representatives returned to Sicily, but Irene shrewdly had Constantine's troops shipped to Asia on the pretext of their being sent on a campaign against the Arabs. She then replaced them with Bithynian troops more favorable to her views.

The ecclesiastical gathering was then reconvened in the nearby city of Nicaea, where the First Ecumenical Council had been held nearly 500 years before. Known as the Second Council of Nicaea or the Seventh Ecumenical Council, more than 300 bishops attended this conclave which lasted from September 13 to October 13, 787. Irene managed the council in absentia but when it was clear that her campaign for the restoration of iconolatry had been successful, the attending prelates were brought to Constantinople for the eighth and last session which was held in the capital.

At the end of the deliberations, iconolatry was reestablished, iconoclasts were anathematized, and Constantine VI and his mother were hailed as the new ''Constantine and Helena,'' in reference to the first Christian Roman Emperor and his pious mother. In more far-reaching matters, whenever icons came under attack in the future, those in favor of their use had all the carefully thought out and well-formulated arguments of Nicaea II at their disposal. The council was further hallowed in the minds of the Greeks by the fact that it was to become the last Ecumenical Council recognized by the Greek Church. In the short run, there is no question that the Byzantine government appreciated the support of the monks in favor of iconolatry and, just as they restored the icons, Constantine VI and Irene reversed the policies of Constantine V and Leo III secularizing the enormous monastic estates and limiting the number of monks in the capital.

In dynastic matters, Irene moved as shrewdly as she had done in ecclesiastical affairs. As early as 782, she had arranged for her son, then only 12, to marry Rotrud, daughter of Charlemagne, king of the Franks (786-814), the greatest Western ruler of the age, and had a tutor sent to his capital at Aix-la-Chapelle (Aachen) to teach the German princess Greek and whatever else she might need to know about her future homeland, before her arrival. In 786, however, Charlemagne repudiated this brilliant alliance for reasons that are not clear but which probably concerned the council convened at Nicaea that year without his consultation and his own iconoclast resentment of Irene's well-known iconophile views. In any case, the rupture of the proposed union does not appear to have overly disturbed the empress, who, increasingly ambitious, had good reason not to want a daughter-in-law of such eminent rank. In 788, she arranged for Constantine to marry a certain Maria of Amnia, the daughter of a well-to-do but otherwise obscure family of Paphlagonia (supposedly as the result of a beauty contest held to select the bride). A single daughter was born of this marriage; she eventually reigned as the consort of Michael II (820-829).

For nearly two decades, Irene's power as regent was secure, but as Constantine VI approached manhood, he was determined to rule for himself. Fearing her son's growing independence, Irene pressed too far when she demanded that her own name precede that of his in all public documents. A plot was then hatched to remove Irene from power and have her banished to Sicily, but she learned of this in time and had her son confined in the palace, demanding a direct oath of allegiance to herself from the military. Upon learning of this, the troops of the Armeniac theme (military province) rebelled, secured the liberation of the emperor, and excluded Irene and her entourage of eunuch supporters from the palace.

Once in full power, Constantine embarked on a luckless war against the Bulgars in April 791 and another against the Arabs in October of the same year. Unsuccessful in the field and increasingly unpopular, in January 792, the emperor was rash enough to restore his mother to her former position of authority. Exactly three years later, however, in January 795, Constantine shocked public opinion by repudiating his empress-wife, placing her in a convent, and, on October 7, 796, entering into an irregular marriage with Theodote, one of her ladies-in-waiting. A son was born of this union but, although the patriarch was willing to grant a dispensation for the marriage, this son was considered illegitimate by the monks and the Church at large, and probably would never have reigned even if he had not died in infancy.

Though the monks were furious with Constantine for what they considered his sinful behavior and feared anything that might weaken the authority of the Church which was the basis for their own power, Irene appears to have supported her son's marital escapade precisely to create a reason for removing him from the throne. Though strengthened by a military victory against the Bulgars and on his way to meet the Arabs in battle, Constantine's perennial ineptitude allowed his mother to concoct a clever plot oiled with bribery, involving both civilian and army personnel. When Constantine learned of it, he chose to flee rather than stand his ground.

Captured as he attempted to reach the East, where loyal troops might be secured, he was brought to the palace to the Porphyry Chamber, where he had been born but 27 years before. There, on August 15, 797, he was blinded at his mother's orders, a frequently practiced maneuver that by Byzantine norms rendered a member of the imperial family unfit to reign. Constantine would die shortly after his mutilation, which was probably conducted in such a way as to achieve this result.

With the monks already inimical to him because of his adulterous marriage, he stood as a likely candidate around which the iconoclastic party, now in disarray, might conceivably rally and find a friend and supporter. Irene's ruthlessness and lust for power, hopelessly entwined with her fanatical devotion to the restoration of icons, had overcome all maternal instinct, all human feelings, and all fear of public opinion both at home and abroad. Constantine had to go, and Irene was willing to execute him. In this way, she became the first woman to sit upon the throne established by Augustus over eight centuries before and an all-male preserve until her time.

The overthrow of Constantine VI and seizure of the throne by Irene had grave repercussions that indirectly al-

tered the history of the Western world. As early as 475, the Byzantine Church had been in schism with that of Rome and not until 519 was the patriarch of Constantinople reconciled with the pope. The collapse of Byzantine rule in Rome left the pope free of imperial influence but further alienated the center of the Church from the center of the Empire. The Slavic invasions of Eastern Europe which cut Constantinople from land contact with Rome were followed by the Arab domination of the Mediterranean that made contact by sea increasingly difficult, as well. To these strains were added the hostilities engendered by the iconoclastic controversy which pitted the icon-favoring popes against the iconoclastic emperors for most of the eighth century.

During this period from the fifth through the eighth centuries, the papacy had come to rely increasingly on the support of the Frankish kings, who, after the defeat of the Muslims at Poitiers in 732, could justly be hailed as the defenders of the faith. In any case, Charlemagne, greatest of the Frankish kings and master of a realm that stretched from northern Spain to Poland encompassing France, Germany, Northern Italy, and all Central Europe, was a force to be reckoned with. Although, in theory, the Byzantine Empire was the direct continuation of the Roman Empire of old and it was always recognized that there was but one Empire in the Christian world, the removal of Constantine VI from the throne in 797 and his replacement by his mother constituted a most disturbing turn of events.

While the coup that had cast Constantine from the throne, though illegal, was not without precedent, the placing of a woman on the imperial throne was a thing unheard of in Roman history since the empire had been founded in the first century b.c. The emperor was not a king to be succeeded by his widow or his daughter. Rather, he was the holder of a composite of offices, titles, and positions, including that of commander in chief of the army, all of which had been traditionally held only by men. Since a woman could not legally hold any of these positions (least of all that of commander of the army), the idea of a female emperor was a contradiction in terms.

With Irene on the throne, whatever the circumstances that brought her there, the Pope could legitimately consider the Roman throne to be legally vacant. Thus, it was on Christmas Day, in the year 800, during a visit of Charlemagne to Rome that the pope—undoubtedly with the king's prior knowledge and acquiescence—placed on his head an imperial crown, bestowing upon Charlemagne the title ''Holy Roman Emperor'' and thereby recognizing his vast realm as the restoration of the Roman Empire in the West.

Charlemagne was astute enough to realize, of course, that Irene's reign would one day end and that he would eventually be faced with an emperor legitimate in Byzantine eyes. He therefore sent emissaries to seek the empress's hand in marriage, apparently with the idea that after the death of the surviving partner one of his own children would succeed them since Irene's only son was dead and she was past childbearing age. Irene consented to this marriage, which accorded well with her ambitions and which would legalize her position, but her fall prevented its conclusion.

Thereafter, until its extinction by Napoleon in 1806, the term ''Roman Empire'' was used throughout Western Europe to refer to the holdings of the Holy Roman Emperor, whereas, for as long as it lasted (i.e., until the fall of Constantinople to the Turks in 1453), Europeans would refer to the Byzantine state—to the dismay and outrage of its rulers—as the ''Empire of the Greeks.''

Although it was said of Irene that she had the mind of a man, she was not a competent ruler and much of her reign was dominated by the struggle between her favorite eunuchs. The army was demoralized and alienated by her conduct of affairs; the Arabs invaded Asia Minor as far as Ephesus and ravaged the frontier provinces until peace was obtained by the payment of a large tribute to the caliph, Harun al-Rashid. To curry favor with the masses, Irene reduced some taxes, especially in the capital, and abolished others, moves that were to prove ruinous coupled with the ravages experienced during the Arab invasion. In 802, Irene was finally overthrown by a palace coup led by Nicephorus, her own minister of finance. Realizing that her fall was final, Irene had the intelligence to step aside gracefully thereby perhaps saving herself from physical harm. Despite the dissatisfaction with her rule, however, Irene had many friends, especially among the monks who adored her, and she was allowed to live out the rest of her life in dignified exile on the island of Lesbos where she died in 803.

Irene of Athens was one of the most ruthless, ambitious, and forceful women ever to hold a throne and, in her determination to prevent her son from reigning and her boldness in daring to become the first woman ever to hold the Roman throne, she ranks with Queen Hatshepsut of Egypt and Catherine the Great as a profound breaker with dynastic tradition. Her convocation of the Second Council of Nicaea laid the institutional foundation for the permanent restoration of the icons in the Greek Church and codified the intellectual arguments in favor of the iconophile position. Perhaps most important of all, Irene's usurpation of the throne provided the ideological justification for the coronation of Charlemagne the Great as emperor of the Holy Roman Empire, an institution that was to survive and to trouble Europe until laid to rest by Napoleon. In this way, she changed the course of European history and left a recognizable seal upon it for a millennium after her death.

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Hipólito Irigoyen

Hipólito Irigoyen (ca. 1850-1933) was an Argentine president. As leader of the Radical party, he united the country behind him in opposition to the landholding oligarchy; but unable to cope with Argentina's economic problems, he was deposed by Conservatives.

Hipólito Irigoyen received little formal education but was taken under the protection of his uncle Leandro Alem, in whose office he read law. For some years he worked at a variety of jobs, including an instructorship in a girls' school and minor government posts.

In his youth Irigoyen also dabbled in politics on a local level. When Alem organized the Union Civica in 1890 as a protest movement against the dominant rural-based oligarchy, Irigoyen joined the new group. He also followed Alem 2 years later in converting the group, which had originally sought alliances with elements of the old regime to participate in elections, into the Union Civica Radical (Radical Civic Union, UCR), pledged to a policy of electoral abstention so long as fraud and violence were used by the government as the principal determinants of elections.

With Alem's suicide in 1896, Irigoyen succeeded his uncle as the principal leader of the UCR, or Radical party. For 15 years he held the party firmly to the policy of not participating in elections and built up a wide rank-and-file base for the party. Penetrating into even remote parts of the country, Irigoyen and his associated established units of the UCR throughout the nation. The party became the principal spokesman for the burgeoning middle classes and for a considerable segment of the working classes as well.

As the Radical party chief, Irigoyen demanded strict obedience and at times even obeisance from his associates. He kept firm control of the party machinery, although he had few intimates, was a mediocre orator, and only rarely appeared in public. Despite his lack of humor and reticence about public exposure, Irigoyen became vastly admired by his followers because of his modest circumstances—he lived largely from the income from a small property and gave much of his income to charity—and because of his uncompromising fight against the political and economic status quo.

Under President Roque Sáenz Peña, who was elected in 1910, the electoral law was finally changed so as to provide for the secret ballot and the assurance of minority representation in all legislative bodies. As a result, the Radicals began to participate in elections. In 1916 Irigoyen was victorious as his party's first candidate for president.

Irigoyen demonstrated the same character traits in the presidency he had shown in the chieftainship of his party. He ruled with a firm hand, made liberal use of the president's right to oust provincial governors, and made virtually all important decisions of his administration. However, he was unsuccessful in carrying through any basic reforms.

Although he was sympathetic to organized labor, little social legislation was passed during his presidency. Although he was a strong nationalist, his administration took few measures to protect national industry or to weaken Argentine dependence on British markets for its major exports of grain and meat.

In 1922 Irigoyen was succeeded by another Radical, Marcelo T. de Alvear. However, during De Alvear's administration a split developed between the two Radical leaders, and two separate parties emerged, the UCR Personalista, consisting of supporters of Irigoyen, and the UCR Anti-Personalista, made up of backers of De Alvear.

Irigoyen was elected to the presidency once again in 1928, at the expiration of De Alvear's term. However, by this time he was senile, and the corruption on the part of high officials (but not Irigoyen) which had long characterized the Radical governments reached unequaled heights. Finally, Irigoyen was faced with the Great Depression, which he was not able to handle any more effectively than leaders of most other countries.

These circumstances gave right-wing opponents of Irigoyen the opportunity to carry out a coup against him on Sept. 6, 1930, backed by Anti-Personalista Radicals, Conservatives, and dissident Socialists. With his ouster, Irigoyen retired from politics.

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contains considerable material about him. See also such standard histories of Argentina as Ricardo Levene, *A History of Argentina,* translated and edited by William Spence (1937), and Ysabel F. Rennie, *The Argentine Republic* (1945). □

Kenneth Colin Irving

Kenneth Colin Irving (1899-1992) was an industrialist who built a cluster of interrelated regional businesses into a massive empire that straddled virtually every aspect of his native New Brunswick's economy. He became the "Paul Bunyan of New Brunswick," purportedly one of the wealthiest men in the world by the late 1980s.

Kenneth Colin Irving was born into a fourth-generation Canadian family of Scottish descent on March 14, 1899, at Bouctouche, New Brunswick. While never especially religious in later life, young Irving was clearly stamped by his father James' ardent Presbyterianism, with its emphasis on frugality and hard work. The family capitalized on the strength of the 19th-century maritime economy, sawing timber at their sawmill and purveying dry goods at their local store. Ken displayed an early appetite for work—threshing grain and performing odd jobs—but little enthusiasm for study. After two lackluster years at a university in Nova Scotia, young Irving's jingoism got the better of him and he joined the Royal Flying Corps in 1918, returning home the next year without having seen action.

By the 1920s the 19th-century "wind, water, and wood" glory of the Maritime Provinces' economy was fading; the Irving family sawmill would fail within a decade. At the same time, the region was losing its economic autonomy, as central Canadian capital, technology, and managerial expertise infiltrated the area. Thinly-populated Atlantic Canada lacked the economies of scale and capital pool to independently sustain the growth industries—metalworking and manufacturing—that marked a modern industrial economy. Automobiles were at the heart of such growth. A born tinkerer, Irving was fascinated by the car and in 1920 augmented the faltering family store by grafting a service station onto it. He became an agent for Toronto-based Imperial Oil, the Canadian subsidiary of Standard Oil. He soon added a Ford dealership and repair shop. In 1925 Irving's commitment to expansion was evident in the opening of a service station in Saint John, New Brunswick's leading commercial city.

From the outset Irving sensed that he, like his region, was vulnerable to the whims of outside control. In 1927 he created K.C. Irving Gas & Oil Ltd. and then, in 1929, Irving Oil Ltd. He distanced himself from Imperial, introduced his own brand of gasoline—"Primrose"—and vigorously expanded in the region. Volume sales gave him better leverage over his suppliers; he built bulk storage facilities and struck separate deals with New England suppliers. In 1931 he moved his operations to Saint John, establishing himself in the Golden Ball Building. For the next 60 years the man in the Golden Ball Building would be the most influential factor in the provincial economy.

Two unshakable instincts shaped Irving's entrepreneurship. He believed in "hands-on" control; he distrusted partnerships and maintained tight family ownership and an intrusive presence in the day-to-day management of his enterprises. There was a secretiveness in Irving that would shield his activities from public scrutiny throughout his life; he consequently acquired nicknames—"the Baron of Bouctouche"—that underscored his aloofness. Irving also sensed that success in a region of marginal economic importance was best secured by clustering similar industries, thereby capturing synergies and economies of scale hitherto enjoyed only by large outside corporations such as Ford and Imperial. When later asked the secret of his success, Irving would curtly answer, "Expansion is the thing."

Building an Empire

Expansion began for Irving in the early 1930s when he began to supplement his service station operations with ancillary transportation enterprises—bus manufacture and operation, shipping, and trucking. This transportation net made movement of oil products cheaper and prompted Irving to enter other industries in which transportation loomed large. He reawakened the family's timber traditions by assembling timberlands and venturing into new forestry products. In 1938, for instance, he gained control of Canadian Veneers Ltd., the supplier of high-quality veneer for aircraft production.

Such expansion, coupled with lean management structures, allowed Irving to weather the Great Depression and then to capitalize on the wartime economy. It also put him in an increasingly powerful position in terms of exacting concessions and incentives from the New Brunswick government; Irving's enterprises had become a key ingredient in local growth, and provincial logging legislation, for instance, reflected this fact. Irving's strength in the Maritimes also provided the foundation for expansion into Quebec and Ontario—gas stations and forestry—and south into Maine, where forest lands were acquired.

The postwar boom offered new scope for Irving's strategy of expansion. Newspaper publishing seemed a natural complement to his pulp and paper operations, and beginning in 1944 he began to acquire the leading dailies—the Saint John *Telegraph-Journal,* for instance—of the province. With the newspapers came radio stations and, by the 1960s, television stations. Other expansion projects included a heavy construction company, an ocean towing company, and the purchase of new oil tankers. In the 1950s Irving determined to diminish his dependence on outside suppliers by building an oil refinery in partnership with Standard Oil and through acquisition of the Saint John Drydock Company. He could now take a small part in the international oil trade and, with his own tanker fleet and over 3,000 service stations, had the dominant oil company in the Maritimes. To achieve these gains, Irving was prepared to surrender a degree of control. Partnerships with the American papermaker Kimberly-Clark and with Standard Oil gave him

access to capital and larger markets/production runs. Over time, Irving usually managed to buy out his partners.

Irving rounded out his empire in the 1960s and 1970s with more newspapers (e.g., the *Fredericton Gleaner* in 1968), refinery expansion, a deep-water port for supertankers, Cavendish Farms (a food processing conglomerate) in 1979, and the building of naval frigates in Saint John. By the 1980s the Irving companies—some 300 in total—employed 25,000; one out of every 12 New Brunswickers (1986 population 709,000) drew an Irving paycheck. The close-held nature of the Irving empire made valuation of its net worth a tricky proposition, but in 1988 *Forbes* magazine ranked Irving as one of the wealthiest men in the world, with assets of $9 billion in U.S. dollars.

The Family Comes First

Irving's monopoly position in many spheres of the Maritime Provinces' economy and his insistence on tight family control often strained his relations with his workers and with Canadian governments. To many he was the economic savior of the province; to others he was a monopolist, hostile to unions and quick to use his economic clout to influence political decisions. Irving's paternalistic management style bred loyalty in many workers in the Irving ''family'' of companies; unions had their difficulties penetrating the Irving empire. The dominant market share of the companies also attracted the critical attention of government; from 1971 to 1974 Irving successfully defended his near-monopoly over New Brunswick newspapers against a government charge that his chain operated to the ''detriment of the public interest.'' Irving also battled with large central Canadian corporations (e.g., with Noranda Mines over control of a New Brunswick smelting venture).

In 1971 Irving shifted his legal domicile to Bermuda, a mid-Atlantic tax haven beyond the reach of Canadian authorities. There control of the Irving companies was vested in a new echelon of Bermuda holding companies. Irving California Co. Ltd., for instance, controlled the transshipment of oil destined for his Saint John refinery; the Canadian Government unsuccessfully alleged that this allowed Irving to skim another layer of profit from his trade in oil. In Bermuda, Irving became increasingly reclusive. While remaining intimately involved in his companies' management, he shifted much operational oversight to his three sons, James (born 1928), Arthur (born 1930), and John (born 1932), all from his 1927 marriage to Harriet McNairn, who died in 1976. Each assumed responsibility for a section of the Irving empire (e.g., Arthur for Irving Oil). K.C.'s grandsons were being eased into Irving management. Unlike so many entrepreneurial patriarchs, Irving had engineered a smooth transition of executive control to his heirs.

Irving died on December 13, 1992, in Saint John and was buried in Bermuda. He was survived by his second wife, Winnifred, and by the legacy of what an aggressive strategy of vertical and horizontal integration can achieve in an economy on the margin of North America.

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The tight family control of the Irving enterprises and his own abiding secrecy have combined to shield K.C. Irving from definitive scrutiny. He was repeatedly studied from afar by journalists and government regulatory and legal inquiries. Three impressionistic biographies are Russell Hunt and Robert Campbell, *K.C. Irving: The Art of the Industrialist* (1973), John DeMont, *Citizens Irving: K.C. Irving and His Legacy* (1991), and Douglas How and Ralph Costello, *K.C.: The Biography of K.C. Irving* (1993). Study #16 of the *Report of the Royal Commission on Corporate Concentration* (Ottawa, 1978) provides an anatomy of the Irving companies. Numerous journalistic profiles exist (e.g., *Fortune,* October 12, 1987).

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Washington Irving

Considered the first professional man of letters in the United States, Washington Irving (1783-1859) was influential in the development of the short story form and helped to gain international respect for fledgling American literature.

Following the tradition of the eighteenth-century essay exemplified by the elegant, lightly humorous prose of Joseph Addison and Oliver Goldsmith, Irving created endearing and often satiric short stories and sketches. In his most-acclaimed work, *The Sketch Book of Geoffrey Crayon, Gent.* (1819-20), he wove elements of myth and folklore into narratives, such as ''Rip Van Winkle'' and ''The Legend of Sleepy Hollow,'' that achieved almost immediate classic status. Although Irving was also renowned in his lifetime for his extensive work in history and biography, it was through his short stories that he most strongly influenced American writing in subsequent generations and introduced a number of now-familiar images and archetypes into the body of the national literature.

Irving was born and raised in New York City, the youngest of eleven children of a prosperous merchant family. A dreamy and ineffectual student, he apprenticed himself in a law office rather than follow his elder brothers to nearby Columbia College. In his free time, he read avidly and wandered when he could in the misty, rolling Hudson River Valley, an area steeped in local folklore and legend that would serve as an inspiration for his later writings.

As a nineteen-year-old, Irving began contributing satirical letters under the pseudonym Jonathan Oldstyle to a newspaper owned by his brother Peter. His first book, *Salmagundi; or, The Whim-Whams and Opinions of Launcelot Langstaff, Esq., and Others* (1807-08), was a collaboration with another brother, William, and their friend James Kirke Paulding. This highly popular collection of

short pieces poked fun at the political, social, and cultural life of the city. Irving enjoyed a second success in 1809 with *A History of New York, from the Beginning of the World to the End of the Dutch Dynasty,* a comical, deliberately inaccurate account of New York's Dutch colonization narrated by the fictitious Diedrich Knickerbocker, a fusty, colorful Dutch-American. His carefree social life and literary successes were shadowed at this time, however, by the death of his fiancee, Matilda Hoffmann, and for the next several years he floundered, wavering between a legal, mercantile, and editorial career. In 1815 he moved to England to work in the failing Liverpool branch of the family import-export business. Within three years the company was bankrupt, and, finding himself at age thirty-five without means of support, Irving decided that he would earn his living by writing. He began recording the impressions, thoughts, and descriptions which, polished and repolished in his meticulous manner, became the pieces that make up *The Sketch Book.* The volume was brought out under the pseudonym of Geoffrey Crayon, who was purportedly a good-natured American roaming Britain on his first trip abroad.

The Sketch Book comprises some thirty parts: about half English sketches, four general travel reminiscences, six literary essays, two descriptions of the American Indian, three essentially unclassifiable pieces, and three short stories: ''Rip Van Winkle,'' ''The Legend of Sleepy Hollow,''and ''The Spectre Bridegroom.'' Although only the last-named tale is set in Germany, all three stories draw upon the legends of that country. The book was published almost concurrently in the United States and England in order to escape the piracy to which literary works were vulnerable before international copyright laws, a shrewd move that many subsequent authors copied. The miscellaneous nature of *The Sketch Book* was an innovation that appealed to a broad range of readers; the work received a great deal of attention and sold briskly, and Irving found himself America's first international literary celebrity. In addition, the book's considerable profits allowed Irving to devote himself full-time to writing.

Remaining abroad for more than a decade after the appearance of *The Sketch Book,* Irving wrote steadily, capitalizing on his international success with two subsequent collections of tales and sketches that also appeared under the name Geoffrey Crayon. *Bracebridge Hall; or, the Humorists: A Medley* (1822) centers loosely around a fictitious English clan that Irving had introduced in several of the *Sketch Book* pieces. *Bracebridge Hall* further describes their manners, customs, and habits, and interjects several unrelated short stories, including ''The Student from Salamanca'' and ''The Stout Gentleman.'' *Tales of a Traveller* (1824) consists entirely of short stories arranged in four categories: European stories, tales of London literary life, accounts of Italian bandits, and narrations by Irving's alter-ego, Diedrich Knickerbocker. The most enduring of these, according to many critics, are ''The German Student,'' which some consider a significant early example of supernatural fiction, and ''The Devil and Tom Walker,'' a Yankee tale that like ''Rip Van Winkle'' draws upon myth and legend for characters and incident. After 1824 Irving increasingly turned his attention from fiction and descriptive writing toward history and biography. He lived for several years in Spain, serving as a diplomatic attache to the American legation while writing a life of Christopher Columbus and a history of Granada. During this period he also began gathering material for *The Alhambra* (1832), a vibrantly romantic collection of sketches and tales centered around the Moorish palace in Granada.

Irving served as secretary to the American embassy in London from 1829 until 1832, when he returned to the United States. After receiving warm accolades from the literary and academic communities, he set out on a tour of the rugged western part of the country, which took him as far as Oklahoma. The expedition resulted in three books about the region, notably *A Tour on the Prairies* (1835), which provided easterners with their first description of life out west by a well-known author. Irving eventually settled near Tarrytown, New York, at a small estate on the Hudson River, which he named Sunnyside. Apart from four years in Madrid and Barcelona, which he spent as President John Tyler's minister to Spain, Irving lived there the rest of his life. Among the notable works of his later years is an extensive biography of George Washington, which Irving worked on determinedly, despite ill health, from the early 1850s until a few months before his death in 1859.

The Sketch Book prompted the first widespread critical response to Irving's writings. Reviewers in the United States were generally delighted with the work of their native son, and even English critics, normally hostile in that era to American authors, accorded the book generally favorable—

if somewhat condescending—notice. Among the pieces singled out for praise in the early reviews were most frequently the three short stories, particularly ''Rip Van Winkle.'' Critics found Irving's style pleasingly elegant, fine, and humorous, although some, including Richard Henry Dana, perceived a lack of intellectual content beneath the decorative surface. Dana also observed that in adopting the authorial persona of Geoffrey Crayon—with his prose style modeled after the eighteenth-century essayists—Irving lost the robustness, high color, and comic vigor of his previous incarnations as Jonathan Oldstyle, Launcelot Langstaff, and Diedrich Knickerbocker, an observation that was echoed by later critics. Subsequent ''Crayon'' works, such as *Bracebridge Hall, Tales of a Traveller,* and *The Alhambra,* while generally valued for their prose style, tended to prompt such complaints as that by the Irish author Maria Edgeworth that ''the workmanship surpasses the work.''

Beginning in the 1950s, however, critics began to explore technical and thematic innovations in Irving's short stories. These include the integration of folklore, myth, and fable into narrative fiction; setting and landscape as a reflection of theme and mood; the expression of the supernatural and use of Gothic elements in some stories; and the tension between imagination and creativity versus materialism and productivity in nineteenth-century America. Many critics read Rip's twenty-year sleep as a rejection of the capitalistic values of his society—ferociously personified by the shrewish Dame Van Winkle—and an embracing of the world of the imagination. Ichabod Crane, too, has been viewed by such critics as Robert Bone as representing the outcast artist-intellectual in American society, although he has been considered, conversely, as a caricature of the acquisitive, scheming Yankee Puritan, a type that Irving lampooned regularly in his early satirical writings.

Today, many critics concur with Fred Lewis Pattee's assertion that the ''American short story began in 1819 with Washington Irving.'' Commentators agree, moreover, that in ''Rip Van Winkle'' and ''The Legend of Sleepy Hollow,'' Irving established an artistic standard and model for subsequent generations of American short story writers. As George Snell wrote: ''It is quite possible to say that Irving unconsciously shaped a principal current in American fiction, whatever may be the relative unimportance of his own work.'' In their continuing attention to the best of Irving's short fiction, critics affirm that while much of Irving's significance belongs properly to literary history, such stories as ''Rip Van Winkle'' and ''The Legend of Sleepy Hollow'' belong to literary art.

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Heinrich Isaac

Heinrich Isaac (ca. 1450-1517) was a versatile and prolific Flemish composer of both secular and church music. He was one of the greatest masters of High Renaissance music.

Little is known of the early life of Heinrich Isaac. He asserted that he came from Flanders. His birth date is believed to be within a few years of the mid-15th century. He was undoubtedly trained in the Low Countries and remained there until 1484, when Lorenzo de' Medici, impressed by his reputation, invited Isaac to Florence. For 10 years he worked at the principal churches of the city as composer, singer, and choir director.

Isaac was also a composer for the Medici household and taught music to Lorenzo's children. During this decade he composed many carnival songs (now lost) to the poems of his wealthy patron. With the fall of the Medici and their expulsion from Florence (1494), Isaac lost his posts and was obliged to seek employment with the Hapsburgs at Vienna and Innsbruck. He did, however, maintain a house in Florence until his death, partly because he loved the city and partly in deference to his Florentine wife.

In 1496 Emperor Maximilian of Austria appointed Isaac imperial court composer at Vienna, a title he retained for the rest of his life. His church music for the German liturgy as well as his German songs all probably date from this time. As court composer he was required only to furnish the court and chapel with musical compositions; continuous attendance on the monarch was not required, so the composer lived far from Vienna for many years. Maximilian also seems not to have objected to Isaac's composing for other rulers or civic authorities while on the imperial payroll. Isaac received payments from the Elector of Saxony (1497-1500) and wrote music for the Duke of Ferrara (1503-1505). A commission from the German city of Constance in 1508 produced a monumental series of polyphonic Mass Propers (Introits, Alleluias, Sequences, Communions) for feast days celebrated in the city. These pieces, together with other Mass Propers by Isaac, were published posthumously in three volumes as the *Choralis Constantinus* (1550-1555).

In 1512 the Medici returned to Florence, and a year later Giovanni de' Medici, Isaac's former student, ascended the papal throne as Leo X. Isaac thereupon requested papal

assistance for reinstatement to his former positions at Florence. When these negotiations were successfully completed in 1514, Isaac journeyed north for release from further obligations to his imperial master. With characteristic magnanimity Emperor Maximilian permitted the composer to return to Florence without loss of salary and, in effect, gave him a pension to enjoy his last days in Italy. Several months after drawing up his final (third) last will and testament, Isaac died in Florence on March 26, 1517.

Isaac's music owes much to the Netherlandish style he learned in his homeland. Among his more conservative traits is a persistent allegiance to the traditional *cantus firmus*. He wrote fewer pieces without a borrowed tune than many contemporaries who were then moving more toward free composition. Among the progressive features of his style is his use of imitation and melodic and rhythmic equality of voice parts. Intricate canons and notational artifices are occasionally found in the Masses, but they almost always serve a musical purpose. Similarly, Isaac's melodic lines may sometimes look intricate and fussy, but they never sound so to the exclusion of their musical interest. That he was a great melodist is shown by his song *Innsbruck ich muss dich lassen,* a tune destined to have a strong influence on the later German song.

Unlike some of his contemporaries, Isaac was equally adept at writing religious and secular music: German, French, and Italian songs; instrumental pieces; Masses for four to six voices and Propers for the entire church year; separate Credos; and motets. He had the rare ability to assimilate different national styles and yet preserve his own idiom.

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Jorge Isaacs

Jorge Isaacs (1837-1895) was Colombia's greatest 19th-century novelist. He also was politically active and one of Colombia's first cultural anthropologists.

Jorge Isaacs was born, probably in the city of Cali, on April 1, 1837, the son of a converted English Jew, George Henry Isaacs, and his wife, Manuela Ferrer, a lady well-connected to the elite of the provinces of northwestern Colombia. Jorge was educated in Cali and in Bogotá. Upon the outbreak of the Melo Revolt in 1854, the youthful Isaacs saw service on the Constitutionalist side, and 2 years later he married Felisa González of Cali.

His father's business failure in the late 1850s caused Jorge to seek employment in a variety of public posts and to engage in several unsuccessful business ventures of his own. Thus, he spent about a year as inspector of the Dagua Road in 1864-1865, a job which permanently damaged his health.

Isaacs wrote poetry (in the romantic genre popular at the time) from an early age and was much applauded for it by the important literary circle, the Mosaico, of Bogotá, which in 1864 brought out the first edition of his verse. Encouraged by this, Isaacs in 1867 published his novel, *María,* in Bogotá. The times were unsettled politically and socially, and the idyllic novel was an almost immediate success in Colombia and in much of Spanish America. Its lyrical evocation of the natural beauties of the valley of the Cauca and its plot of unrequited love combined to fulfill a real need in the Colombian reading public.

Isaacs was a man of strong passions. When, in 1868, he left the Conservative party and joined the Liberals, Isaacs threw himself wholeheartedly into the new cause. He participated actively in politics, and in the Civil War of 1876 he defended his convictions on the battlefield. So profound were his convictions that in 1880 he led a briefly successful armed revolt against the Conservative regime of Antioquia State and justified his actions in *La revolución radical en Antioquia,* today a bibliographic rarity.

His writings brought Isaacs almost no financial reward, and his fervent liberalism, after 1886 (with the establishment of the ''Regeneration''), brought only political persecution and ostracism. His last years were spent in poverty. While his reputation justly derives from *María,* Jorge Isaacs should also be remembered as one of Colombia's pioneer cultural anthropologists. His study of the Indian tribes of Magdalena State (1884) is in its own way as much a classic for the student of the Indian cultures of northern Colombia as is his *María* for that of Colombian literature. Leaving a large family, and heavily in debt, Jorge Isaacs died in Ibagué, Tolima Department, on April 17, 1895.

Further Reading

Isaacs has not fared well biographically. He is discussed briefly in Arturo Torres-Rioseco, *The Epic of Latin American Literature* (1942). □

Isabella I

Isabella I (1451-1504) was queen of Castile from 1474 to 1504. She and her husband, Ferdinand V, founded the modern Spanish state.

Born in Madrigal on April 22, 1451, Isabella was the daughter of John II of Castile by his second wife, Isabella of Portugal, and was the half sister of Henry IV, who succeeded to the Castilian throne in 1454. Henry had recognized Isabella as his heir over the claims of his daughter Juana, whose royal paternity was questioned by the King's opponents, but when Isabella married Ferdinand of Aragon in 1469, Henry conferred the succession on Juana.

When Henry died in 1474, Isabella immediately claimed the throne. In the ensuing civil war Juana was supported by a cross section of the great nobles as well as by the Portuguese king, Alfonso V. Alfonso's army was defeated at the battle of Toro in 1476, and he made peace with the Catholic Monarchs (as the pair were styled) in 1479. In that same year Ferdinand succeeded to the throne of Aragon, associating Isabella with his rule in 1481. With Juana sequestered in a convent, the crucial step in the formation of a united Spain had been taken.

Although ''Spain'' in 1481 was little more than a personal union of the two crowns, and remained so during Isabella's lifetime, the ultimate process of unification was facilitated by the achievements of the Catholic Monarchs, the most significant of which was the reconquest of the Peninsula from the Moorish kingdom of Granada. Begun in 1481, the war lasted until 1492, ending in a complete Spanish victory. Generous peace terms, which allowed the inhabitants to retain their Islamic religion and laws, were soon violated, and, following an abortive Moorish revolt in 1502, adult Moslems who refused Christian baptism were expelled from Spain.

Earlier, in 1492-the same year in which Isabella agreed to subsidize Columbus's first voyage—the Catholic Monarchs had ordered the expulsion of all unbaptized Castilian Jews, nearly 150,000 in all. The Inquisition, established at the Monarchs' behest in 1478, was thus offered a free field to uncover and penalize the backslidings of all remaining ''New Christians'' (baptized Jews and Moors).

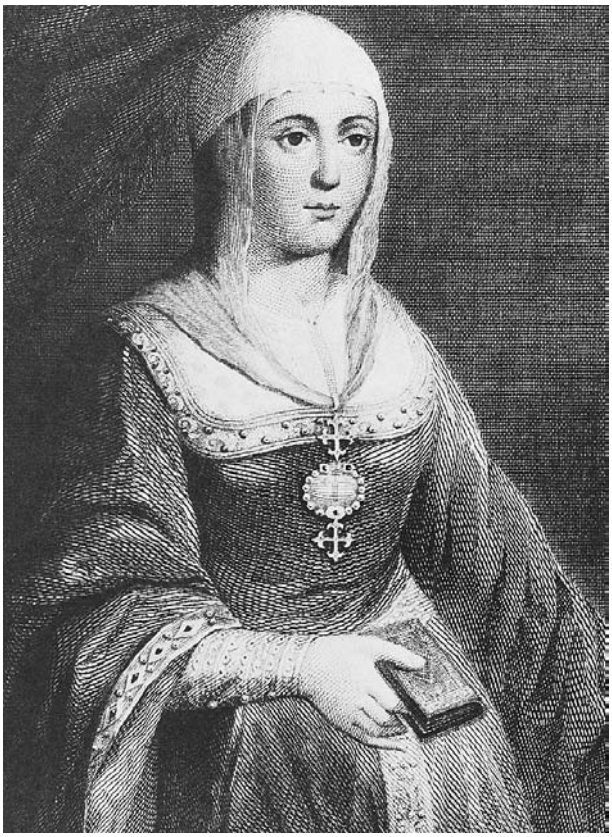

Isabella had five children. The marriage of daughter Catherine of Aragon to Henry VIII of England eventually resulted in the controversy leading to the English Reformation; and the marriage of Joanna (Juana) the Mad to Philip of Burgundy, son of the German emperor Maximilian I, produced a successor to the Spanish crown—Charles I of Spain (Charles V of the Holy Roman Empire). Isabella, who died on Nov. 26, 1504, nearly undid the work of the Catholic Monarchs by leaving the Castilian throne, not to Ferdinand, but to her demented daughter.

Further Reading

One of the best biographical histories of the Catholic Monarchs remains William Prescott, *History of the Reign of Ferdinand and Isabella* (3 vols., 1838; new rev. ed. 1873). A vivid biographical treatment of the royal couple is in Townsend Miller, *The Castles and the Crown: Spain, 1451-1555* (1963). □

Isabella II

Isabella II (1830-1904) was queen of Spain from 1833 to 1868. She was Spain's first true constitutional monarch during a period of growing social and political conflicts.

Born in Madrid on Oct. 10, 1830, Isabella was the daughter of Ferdinand VII of Spain and Maria Cristina of Naples. Her uncle Don Carlos refused to recognize her right to the throne, and after the death of Ferdinand in late 1833 a bitter civil war broke out between the conservative elements, who supported Don Carlos, and the liberal groups, who supported the young princess and her mother, the Queen Regent. The Carlists were defeated in 1839, but the following year Baldomero Espartero, a liberal and the most powerful general in the country, forced Maria Cristina to leave Spain. Isabella remained behind.

Three years later, the conservatives overthrew Espartero and his liberal supporters and on Nov. 8, 1843, had 13-year-old Isabella declared legally of age and crowned queen. Isabella's education had been meager; she could scarcely read and was by all accounts relatively ignorant. But she was highly attractive and utterly charming. Between 1843 and 1868 Isabella reigned but did not rule. During most of this period Spain was governed by a coalition of civilian conservatives and army generals.

On Oct. 10, 1846, Isabella married her cousin Francisco de Asis. Now an attractive 16-year-old, she was generous, friendly, fond of dancing, and amorous, and the timid and effeminate Francisco was a great disappointment to her. On the day after the wedding he moved out of the Queen's quarters, and her first lover, the handsome Gen. Serrano, moved in. He was to be the first of many, until her active sex life (or what an English observer called her ''terrible constitutional malady'') was the talk of all Europe. Yet she considered herself a devout Catholic and was very much under the

influence of the superstitious and often fanatical nuns and monks who surrounded her at court.

Isabella's scandalous private life, her antiliberalism, and Spain's economic crisis of 1866 brought about a popular revolution in September 1868. Isabella fled to France, and, on June 25, 1870, she abdicated in favor of her son Alfonso XII. He was crowned king of Spain in early 1875, after the republic which had been set up in 1873 was abolished.

In exile Isabella retained her enjoyment of men and fondness for dancing. However, the defeat of Spain in 1898 seems to have broken her spirit; after that year her health began to fail, and on April 19, 1904, she died in her Paris home.

Further Reading

The best biographies of Isabella in English are Peter De Polnay, *A Queen of Spain: Isabel II* (1962), and Ottilie G. Boetzkes, *The Little Queen: Isabella II of Spain* (1966). For a scholarly presentation of the economics and politics of her reign see Raymond Carr, *Spain, 1808-1939* (1966). □

Isaiah

Isaiah (active ca. 740-701 B.C.) was a Hebrew prophet. His Hebrew name, Yeshayhu, means "God is salvation" and alludes to the prophet's major doctrines and teachings.

The son of Amoz, of noble descent, Isaiah lived in Jerusalem. He referred to his wife as the "prophetess" and gave his two sons names symbolic of his prophecies: Shear-Yashub, meaning "a remnant will return," implying a return to the God of Israel, from whom his people were estranged; and Maher-shalal-has-baz, or "quick prey," which may have been intended to serve as a warning to Pekah, the usurper king of Israel, and Rezin, the king of Aram (Syria). They had attacked and besieged Jerusalem (734 B.C.) in an attempt to depose the Judahite king Ahaz, who refused to join them in their alliance against Assyria.

The turning point in Isaiah's life was his call to prophecy in the year of King Uzziah's death (ca. 740 B.C.), which came to Isaiah in a vision in the Temple. To Isaiah the word *kadosh,* or "holy," meant righteousness. To obey God's will was to be just, and Zion would eventually be redeemed in justice.

Historical Context

Isaiah's prophecies can be understood only in the context of the prevailing social conditions. Uzziah's reign (ca. 780-740 B.C.) was one of great prosperity, but Isaiah denounced the ill-gained riches of his people, who oppressed the poor. The richer classes, as often happens, also tended

toward assimilation with their neighbors. In the case of the Judahites this meant the adoption of the idolatrous cults, which were associated with immoral practices.

Judah was situated in a buffer area, surrounded by stronger nations that aspired to overrun its territory or at least to occupy it as a base of operations against neighboring enemies. Judah, moreover, was directly in the path of the rival imperialist giants of that day, Egypt and Assyria. Isaiah opposed alliances with either and urged dependence on the Lord. When Egypt induced Pekah of Israel and Rezin of Aram to join in an alliance against Assyria, Isaiah denounced them as ''two tails of smoking firebrands'' (Isaiah 7:4). He urged the Judahite king Ahaz (ca. 735-715 B.C.) to rely on God rather than on Tiglathpileser III, to whom Ahaz had given costly gifts to induce him to come to his aid.

Isaiah's prediction that the conspirators would themselves soon be destroyed was realized a few years later, when Damascus, the capital of Aram, was captured in 732 B.C. and Samaria, Israel's capital, in 722 B.C. The involvement of Ahaz with Assyria also had its sinister consequences, for as a result the Assyrian idolatrous cult of the heavenly bodies was introduced into Judea.

King Hezekiah (715-686 B.C.), who succeeded Ahaz, generally heeded the prophet's advice and kept out of political or military entanglements. However, he was swayed by his steward, Shebna, and the court party to join the coalition that revolted against Sennacherib, the Assyrian monarch (705-687 B.C.). Isaiah considered it foolhardy to trust ''in the shadow of Egypt'' rather than in God. Indeed, the efforts of Egypt to stop Sennacherib proved futile; he conquered the rebellious peoples and invaded Judea.

In his own inscriptions, the Assyrian ruler wrote of having destroyed 46 fortified Judahite towns, deporting their population and capturing Hezekiah. At this crucial juncture the Judean king appealed for counsel to Isaiah, who urged him to have faith in the Lord and not to surrender the city. Before long, Tirhakah, the king of Ethiopia, went to war against Sennacherib, forcing him to move his army from Jerusalem. There a pestilence broke out in his army and destroyed it.

God and the Messiah

Isaiah was fully committed to the idea that God was the author and guide in human history. All nations, moreover, were mere instruments in His hands, and they must serve Him by establishing the rule of justice, righteousness, and peace. This would be achieved only in the ''end of days,'' when all nations would worship the God of Israel, who would teach them His ways.

Isaiah envisioned the glorious future of the world, when the Messiah, God's anointed, a perfect ruler, would bring about an everlasting peace among men. The nations would ''beat their swords into plowshares'' and would not ''learn war any more'' (2:4). The Messianic ideal thus gave a spiritual goal to human existence.

Authorship of the Prophecies

The Book of Isaiah is generally believed to include prophecies by several hands. The first part, chapters 1-39, is attributed to Isaiah. Some scholars maintain that the second section encompasses the remainder of the volume, while others claim that it embraces only chapters 40-55, which deal generally with the period of the Babylonian exile. This part of the Book of Isaiah is ascribed to an anonymous prophet, who has been referred to as the Second, or Deutero, Isaiah. Unlike the prophecies of Isaiah ben Amoz, warning of punishment and doom, those of Deutero-Isaiah speak of God's salvation as manifested by Israel's return to Zion and the attainment of universal monotheism (45:22 ff). The reason that scholars believe that the final chapters of the Book of Isaiah (56-66) form a separate division and were composed by another anonymous prophet, designated as Third, or Trito, Isaiah, is that these chapters deal with the problems of the Jewish community after its return to its homeland. This would be around the time of Haggai and Zechariah (ca. 520). The several parts of the Book of Isaiah represent a Hebrew prophecy that attained great heights in human ethics and ideals.

Further Reading

To appreciate Isaiah's message one must read at least portions of the Book of Isaiah in a good standard translation such as the Revised Standard Version (1952) or the Soncino edition (1950). Abraham J. Heschel discusses the mission and the message of the prophet in the chapter ''Isaiah, Son of Amoz'' in *The Prophets* (1962). He also discusses various aspects of prophecy as well as the Second Isaiah in other portions of this work.

Additional Sources

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Ludlow, Victor L., *Isaiah—prophet, seer, and poet,* Salt Lake City, Utah: Deseret Book Co., 1982. □

Christopher Isherwood

Christopher Isherwood (1904-1986) was a British-born American writer who worked in many genres, including fiction, drama, film, travel, and autobiography. He was especially esteemed for his stories about Berlin in the early 1930s.

The son of a career military officer, Christopher Isherwood was born in High Lane, Cheshire, England, on August 26, 1904. He attended the Repton School from 1919 to 1922 and Cambridge University from 1924 to 1925. His university year was significant because it was at Cambridge that he met Wystan Hugh Auden, with whom he later collaborated on several literary projects, and because it was there that he became a practicing homosexual, an orientation which played an important role in his personal and artistic life.

Leaving the university without a degree, Isherwood worked for a year as the secretary to French violinist Andre Mangeot and as a private tutor in London. In his spare hours he worked on his first novel, which was published as *All the Conspirators* in 1928.

Scenes of a Crumbling Germany

In 1929 he went to Germany to visit Auden, who was living there, and was attracted to life in the crumbling Weimar Republic, and particularly to the sexual freedom that existed. As he so succinctly put it in his 1976 book *Christopher and His Kind 1929-1939,* ''Berlin meant Boys.'' He was not long in establishing a liaison with Berthold ''Bubi'' Szczesny, a bisexual ex-boxer, which lasted until Szczesny was forced to leave the country. Among the young men he met subsequently was one from the working class section of Berlin; he took a room with this boy's family for a time and so became familiar with day-to-day living among the urban proletariat.

At first his stay in Germany was financed through an allowance provided by his only wealthy relative, his uncle Henry Isherwood. His uncle was also homosexual and seemed happy to assist his nephew in the quest for companions. Eventually, however, Uncle Henry stopped his remittances, and Isherwood paid his way by tutoring in English; in this way he met Berliners from the upper classes.

All this provided background for his most successful work, *The Last of Mr. Norris* (1935), *Sally Bowles* (1937), and *Goodbye to Berlin* (1939), all collected under the title *The Berlin Stories* in 1945. In these novellas and short stories he presented an in-depth portrait of life in Germany's capital as the republican center collapsed, the Communists tried desperately to stem the rightist tide, and the Nazis came to power.

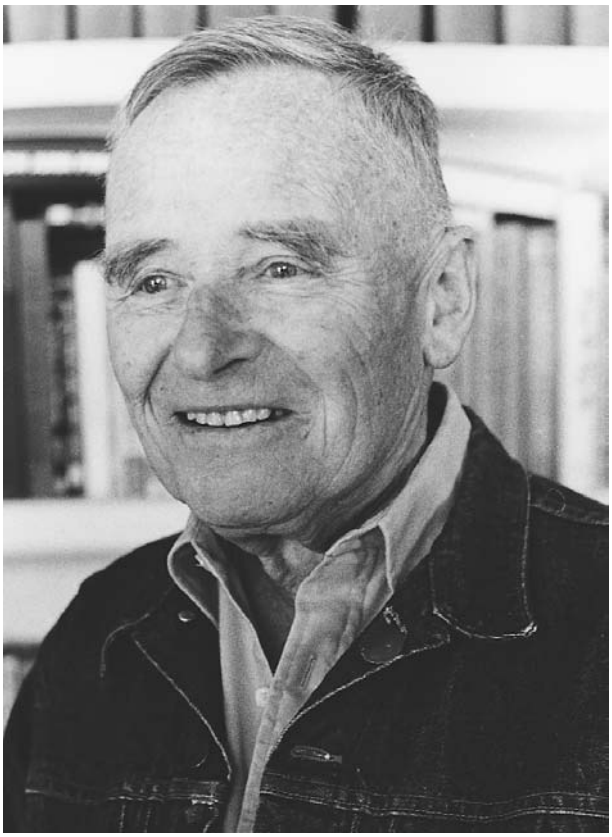

He began in ''A Berlin Diary (Autumn 1930)'' with an almost offhand observation about Fráulein Hippi, a student whom the narrator is tutoring in English: ''Like everyone else in Berlin, she refers continually to the political situation, but only briefly, with a conventional melancholy. . . . It is quite unreal to her.'' In ''Sally Bowles,'' he mentioned the closing of two major banks and noted: ''One alarmist headline stood out boldly, barred with blood-red ink: 'Everything Collapses'.''

In ''The Nowaks,'' about a working class family, he described their neighborhood in this way: ''The entrance to the Wassertorstrasse was . . . a bit of old Berlin, daubed with hammers and sickles and Nazi crosses and plastered with tattered bills. . . .'' The political pressures are seen increasing in ''The Landauers,'' about a well-to-do Jewish family: ''One night in October 1930, about a month after the Elections, there was a big row on the Leipzigerstrasse. Gangs of Nazi toughs turned out to demonstrate against the Jews. They . . . smashed the windows of all the Jewish shops.'' Finally, in ''A Berlin Diary (Winter 1932-33),'' the narrator observes: ''Schleicher has resigned. Hitler has formed a cabinet. . . . Nobody thinks it can last until the spring.''

The Berlin stories were picked up by playwright John van Druten, who was struck by a sentence in ''A Berlin Diary (Autumn 1930)'': ''I am a camera, with its shutter open, quite passive, recording not thinking.'' He wrote the play *I Am a Camera,* centering on Sally Bowles, of whom Alan Wilde wrote: ''Sally's charm is her naíveté, . . . her total capacity for self-deception and self-contradiction, . . . her ability to accommodate herself to each new situation. . . .'' *I Am a Camera* in turn became the musical *Cabaret* (1967), with book by Joe Masteroff and lyrics by Fred Ebb, which was produced both on stage and in film.

Isherwood of course became fluent in German and got acquainted, as did Auden, with the expressionist drama of such important figures as Ernst Toller, Georg Kaiser, and Bertolt Brecht. This led the two British artists to collaborate on three expressionist plays: *The Dog Beneath the Skin* (1935), *The Ascent of F6* (1937), and *A Melodrama in Three Acts: On the Frontier* (1938), of which the first two are generally considered the more successful.

Move to the United States

Isherwood and Auden travelled to China in 1938 and in 1939 worked together on *Journey to a War*. In that same year, the year World War II began, both came to America, a move which made them anathema to many Britons. Indeed, even three years later in *Put Out More Flags* novelist Evelyn Waugh, christening them Parsnip and Pimpernell, commented, ''What I don't see is how these two can claim to be *contemporary* if they run away from the biggest event in contemporary history.''

During World War II Isherwood wrote scripts for Metro-Goldwyn-Mayer, Warner Brothers, and 20th Century

Fox film studios; worked for a year in a refugee center in Haverford, Pennsylvania; and became a resident student of the Vedanta Society of Southern California and co-editor of the group's magazine *Vedanta and the West*.

He became increasingly involved in the Vedantist religion, editing the volumes *Vedanta for the Western World* in 1945 and *Vedanta for Modern Man* in 1951 and writing *An Approach to Vedanta* in 1963, *Ramakrishna and His Disciples* in 1965, and *Essentials of Vedanta* in 1969. He explained its basic tenets in the 1963 work as follows: ''We have two selves—an apparent, outer self and an invisible, inner self. The apparent self claims to be an individual and as such, other than all other individuals. . . . The real self is unchanging and immortal.''

Isherwood did not confine himself solely to religious writings, however. He authored such novels as *Prater Violet* (1945), *The World in the Evening* (1954), *A Single Man* (1964), and *A Meeting by the River* (1967), which he dramatized in 1972. He also wrote the travel book *The Condor and the Cows* (1949), autobiographical volumes, and the collection of stories, articles, and poems titled *Exhumations* (1966). Additionally, he taught at Los Angeles State University, the University of California at Santa Barbara, and the University of California at Los Angeles and wrote film scripts.

Isherwood's status in modern literature was best summarized by G. K. Hall: ''Christopher Isherwood has always been a problem for the critics. An obviously talented writer, he has refused to exploit his artistry for either commercial success or literary status. . . . Isherwood was adjudged a 'promising writer'—a designation that he has not been able to outrun even to this day. It is still a clicheé of Isherwood criticism to say that he never fulfilled his early promise. . . . In any case, five decades of Isherwood criticism present a history of sharply divided opinion.''

Isherwood, who became an American citizen in 1946, lived and worked in southern California until his death from cancer January 4, 1986.

Further Reading

Much personal information is in his autobiographical *Christopher and His Kind* (1976). In G. K. Hall's *Christopher Isherwood: A Reference Guide* (1979) the reader will find a comprehensive listing of all works by and about the subject.

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Isherwood, Christopher, *My guru and his disciple,* New York, N.Y.: Penguin Books, 1981.

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St. Isidore of Seville

The Spanish cleric and encyclopedist St. Isidore of Seville (560-636) is known for the legacy of ancient culture that he transmitted to the Middle Ages in his chief work, the *Etymologies.*

Isidore was born into a Hispano-Roman family about the time his father, Severianus, brought the family from Cartagena to Seville. The move from Cartagena was probably occasioned by the turmoil caused in Gothic Spain when Emperor Justinian sought to restore imperial power there. However, Visigothic rule survived and flourished. In Seville, Isidore's family became closely involved with the regime. His father died when Isidore was quite young, and he was raised and educated by his older brother, Leander.

Leander became archbishop of Seville and was King Reccared's chief adviser during the Third Council of Toledo (589). This council officially replaced the Arianism of the Visigoths with Roman Catholicism, till then the religion of the subject Hispano-Romans. The many consequent challenges of ecclesiastical administration were taken over by Isidore, who about 599 succeeded Leander as archbishop of Seville. Isidore's main instrument of change was the use of provincial and national Church councils, attended by king and nobility. But more important for posterity was Isidore's concern with religious correctness, which led him to compose *Sententiae* and *Differentiae* (theological textbooks), *De ecclesiasticis officiis* (a liturgical manual), *De viris illustribus* (a bibliography of controversial writings), and his final and most significant work, the *Etymologies*.

The *Etymologies*

Isidore labored over the *Etymologies* from 622 to 633. After his death in 636 it was edited by his student, Braulion. It is an encyclopedic work in 20 books. Books I and II concern the trivium: grammar, rhetoric, and dialectic; Book III, the quadrivium: arithmetic, geometry, astronomy, and music; Book IV, medicine; Book V, history from the Creation to 627 A.D.; Book VI, sacred books and Church offices; Book VII, God, the angels, and the members of the Church; Book VIII, the Church and its heretical opponents; Book IX, languages, peoples, states, and families. Book X is a dictionary. Book XI concerns man; Book XII, zoology; Book XIII, cosmography; Book XIV, geography; Book XV, monuments and means of communication; Book XVI, petrography and mineralogy; Book XVII, agriculture and horticulture; Book XVIII, the army, war, and games; Book XIX, ships, housing, and apparel; and Book XX, alimentation, household arts, and agricultural implements.

Binding together this tour de force in the compilation of knowledge is Isidore's preoccupation with word origins. Each topic is introduced by an examination of its name.

Isidore's assumption is that the understanding of a name is the first step toward the understanding of the thing named. This assumption in turn rests on another: the original givers of names knew the differentiating characteristics of things and wished to have each thing distinguished from every other thing. Isidore is aware of some limitations in his procedure; for example, some names are arbitrarily given, and others are borrowed from languages distinct from Latin and Greek. Nevertheless, he applies his technique throughout in an ingenious but sometimes ridiculous manner.

Obviously the digest of a lifetime of reading, the contents of Isidore's *Etymologies* represent his attempt to write down all that he deemed necessary for a Christian education. Frequently, in the manner of St. Jerome earlier, he is at great pains to establish parallels between the Judeo-Christian culture and classical antiquity. For instance, Isidore finds in the Old Testament a correspondence with the Stoic division of philosophy into physics, ethics, and logic. According to him, Genesis and Ecclesiastes treat of physics, the Proverbs of Solomon of ethics, and the Song of Songs and the Gospels of logic. Also, biblical figures are credited with originating literary genres that were then taken over by the Greeks; for example, Homer borrows the device of the hexameter from Moses. But Isidore often presents philosophical and scientific theories in an objective manner, even when doing so conflicts with his work's religious purpose. For instance, in Book VIII he disparages the atomism of Epicurus because it allowed no role to a providential deity. But in Book XIII he recounts without any similar condemnation the atomic theory of the formation of the world.

To the modern reader Isidore's *Etymologies* seems fragmentary and confused in many places. But this was not the estimation of medieval scholars, and for hundreds of years the work had great popularity. It survived because no other source gave medieval man such a handy treasure of information. In the words of a late medieval reader inscribed on a codex of the *Etymologies:* ''This booke is a scoolemaster to those that are wise,/ But not to fond fooles that learning despise,/ A Juwell it is, who liste it to reede,/ Within it are Pearells precious in deede.''

Further Reading

A modern edition of the *Etymologies* was made by W. M. Lindsay (2 vols., 1911). Two studies of Isidore are Ernest Brehaut, *An Encyclopedist of the Dark Ages: Isidore of Seville* (1912), and Sister Patrick Jerome Mullins, *The Spiritual Life according to Saint Isidore of Seville* (1940). For general background see the monumental *Cambridge History of Later Greek and Early Medieval Philosophy,* edited by A. H. Armstrong (1967). □

Ismail Pasha

Ismail Pasha (1830-1895) was the charming but spendthrift pasha and khedive of Egypt during the decade prior to British occupation.

Ismail Pasha was born in Cairo, the grandson of Mohammed Ali and second son of Ibrahim Pasha. He completed their work in that he bought from the Ottoman sultan the right to the new title of khedive, father-to-son inheritance of the new title for his dynasty, administrative and commercial independence, and relaxation of military restrictions imposed upon Egypt by the European powers in 1841. But Ismail accomplished this at tremendous expense—and it was only the beginning of his financial adventures.

Ismail succeeded Mohammed Said as the ruler of Egypt in 1863, when the American Civil War increased the demand for Egyptian cotton and when the expected profits from the soon to be completed Suez Canal made Egypt seem more prosperous than it actually was. In the euphoria of the 1860s Ismail dreamed of an Egyptian empire in northeast Africa and of Cairo as the Paris on the Nile. He borrowed heavily on Egypt's future and spent lavishly on explorations far up the Nile almost to Lake Victoria for the extension of Egyptian influence, on building many public works such as improved canals and new telegraph lines, and on the modernization of Cairo.

Ismail took a personal interest in the Suez Canal, the concession for which his predecessor had negotiated with a French company. He agreed to pay a huge indemnity equal to half the original capital of the company in order to eliminate the forced labor and other onerous requirements of the initial concession. For the grand opening of the canal in 1869, Ismail lavished over a million dollars on the entertainment of foreign dignitaries.

The close of the American Civil War ended the Egyptian cotton boom, and the Suez Canal did not, at first, earn the expected profits. Ismail resorted to huge loans at ruinous discounts to obtain the funds necessary for his dreams; he further pledged the revenues of the railroads, taxes, and royal lands. In 1875, in desperation, he sold his one remaining investment, his approximately 44 percent of the shares in the Suez Canal Company, to British prime minister Disraeli for £ 4 million.

Bankrupt in 1876 with a 14-fold debt increase to some £ 1 billion since his accession in 1863, Ismail had to accept Anglo-French financial supervision, called the Dual Control. The influx of foreigners during his reign, the special privileges they received via the capitulations, and their obviously increasing influence in Egypt led in the late 1870s to the development of an Egyptian national movement. When Ismail sought to shift the blame from himself to the foreigners for Egypt's financial debacle and when Bismarck threatened German intervention, Great Britain and France succeeded in having the Ottoman sultan depose Ismail in 1879 in favor of his son Tewfik Pasha. Ismail's vainglorious ambitions and gross extravagance had paved the way for the British occupation 3 years after his deposition.

Further Reading

The only biography of Ismail is Pierre Crabitès, *Ismail: The Maligned Khedive* (1933). Mary Rowlatt presents a briefer and not very favorable picture in *Founders of Modern Egypt* (1962). Ismail's ambitions in the Sudan are considered in Richard Hill, *Egypt in the Sudan, 1820-1881* (1959), and in

William B. Hesseltine and Hazel C. Wolf, *The Blue and the Gray on the Nile* (1961), which describes the story of former Civil War officers in Egyptian service. For general background on 19th-century Egypt see John A. Marlowe, *A History of Modern Egypt and Anglo-Egyptian Relations, 1800-1956* (1954; 2d ed. 1965), and Tom Little, *Modern Egypt* (1967). □

Isocrates

Isocrates (436-338 B.C.) was the fourth of the famous 10 Attic Greek orators. Though not an original thinker, he was an exceptional speech writer and teacher who exerted great influence on his contemporaries.

Isocrates was one of five children of Theodorus of Erchia, a flute manufacturer, and his wife Heduto. He received an excellent education along traditional lines but was also acquainted with the new sophistic learning. When the disastrous Peloponnesian War wiped out his father's estate, Isocrates turned to writing forensic speeches for others. He himself did not speak in public or participate directly in politics because of a weak voice and bashfulness.

Isocrates apparently taught rhetoric at Chios and returned to Athens in 403 B.C. In 392 B.C. he founded his famous school, near the Lyceum, which drew students from all over Greece and at which he taught till after 351 B.C. Among his students were the general Timotheus; the historians Theopompus and Ephorus; Nicocles, King of Cyprus; the orators Isaeus, Hyperides, and Lycurgus; and the philosopher Speusippus. The last period of his unusually long and productive life was devoted to writing.

His Works

Though some 60 of Isocrates's works were known to the ancients, only 21 have survived. His style is most remarkable, characterized by pure diction, rhythm, complex structure, and smooth vocabulary, with unusually careful avoidance of dissonance of every kind.

Of the surviving works, six are forensic speeches: *Against Lochites, Aegineticus, Against Euthynus, Trapeziticus, Span of Horses,* and *Callimachus*. Three exhortations, *To Demonicus* and *To Nicocles* (374 B.C.) and *Nicocles* (372 B.C.), treat of ethics and reflect the morality of the times and some of the more advanced ideas of Isocrates. Three works are encomia (epideictic oratory): *Busiris* (391 B.C.), *Helen* (370 B.C.), and *Evagoras* (365 B.C.). The famous *Panathenaicus* (342-339 B.C.), which is educational and political in nature, may also be classified as epideictic.

The six political treatises that involve principally Athenian government and politics are *Panegyricus* (ca. 380 B.C.), *Plataicus* (373 B.C.), *Archidamus* (366 B.C.), *Peace* (355 B.C.), *Areopagiticus* (355 B.C.), and *Philip* (346 B.C.). Nine letters are also extant: to *Dionysius,* to *Philip* (two), to *Antipater,* to *Alexander,* to the *Sons of Jason,* to *Timotheus,* to *Rulers of Mytilene,* and to *Archidamus*. His two educational works are *Against the Sophists* (390 B.C.) and *Antidosis* (355/353 B.C.), in the first case directed against the Sophists and in the second case a defense of his own life and profession.

Thought and Contributions

Isocrates was a firm believer in subordinating the parts to the whole, and in rhetorical composition he looked to the effect of the whole. It is Isocrates who determined the form of rhetorical prose for the ancient Greek and even the Roman world (through Cicero). Though never a politician himself, Isocrates believed that a proper education should equip a person for proper conduct in public as well as private life. Ideas, he believed, were of no value unless they were realized in the actual world.

Described as a pamphleteer and publicist, Isocrates saw himself as molding public opinion and directing political action through his work. For him education was ''the cultivation of the art of discourse,'' which he saw as involving not merely verbal expression but reason, feeling, and imagination.

In politics Isocrates dreamed of a Hellenism that would unite the free Greek states against the common enemy, Persia, but in cultural terms he perceived Hellenism as a brotherhood of culture going beyond all racial boundaries. He clearly saw the East-West conflict rooted in history. In the *Panegyricus* he looked to Athens as the mother of civilization and of free institutions to provide pan-Hellenic leadership; but with the rise of Thebes and a futile appeal to Dionysius of Syracuse in 368 B.C., he desperately appealed to the Spartan king Archidamus in 356 B.C., only to be disappointed.

In his *Address to Philip* it becomes clear that Isocrates had lost all hope that the Greek states would exercise the united action and wisdom that was needed for a united Greece. Isocrates rightly saw that Philip of Macedon was in a position to do this as well as lead an effective force against Persia, and it must be more than a remarkable coincidence that a year after the Battle of Chaeronea (338 B.C.) the Greek states united under Philip against Persia in a way set down in the *Panegyricus* and in the *Address to Philip*.

Further Reading

The most conveniently available edition of Isocrates's works is in the three-volume Loeb Library edition, the first two volumes translated by George Norlin (1928-1929) and the last by La Rue Van Hook (1945). George Kennedy, *The Art of Persuasion in Greece* (1963), is an excellent study that includes a discussion of Isocrates within the history of Greek oratory. Costas M. Proussis' article ''The Orator: Isocrates'' in Paul Nash, Andreas M. Kazamias, and Henry J. Perkinson, eds., *The Educated Man* (1965), is a fine description of Isocrates's educational ideas. R. C. Jebb, *The Attic Orators from Antiphon to Isaeos* (2 vols., 1876; 2d ed. 1893), is a standard work for the specialist. □

Arata Isozaki

The Japanese architect Arata Isozaki (born 1931) developed a style which reflected both Japanese traditions and Western post-modern and mannerist influences. Isozaki also wrote about architecture and taught in several universities.

Arata Isozaki was born in Oita City, Japan, in 1931. He studied with Kenzo Tange, one of Japan's leading modern architects, at the University of Tokyo from 1950 to 1954. He continued to work for and with Tange as a graduate student at the university and then in the older man's firm from 1954 to 1963. At that point Isozaki established his own practice but did not disassociate himself from his mentor, continuing to design occasionally for Tange into the 1970s. This attitude is in keeping with native Japanese practices that stress collaboration and cooperation, rather than competition, among professionals.

Influences

Nearly all of the leading 20th-century Japanese designers have attempted to synthesize indigenous traditions with Western forms, materials, and technologies. Isozaki's ''style'' has in fact been a series of modes that have come as a response to these influences. As a young architect he was identified with Metabolism, a movement founded in Japan in 1960. However, Isozaki minimized his connections to this group, seeing the Metabolist style as overly utilitarian in tone. By contrast, in the 1960s, Isozaki's work featured dramatic forms made possible through the employment of steel and concrete but not limited aesthetically by those materials. His designs of branch banks for the Fukuoka Mutual Bank of the mid-1960s are characteristic of this early phase of Isozaki's career. The Oita Branch Bank (1966) is representative of the group: its powerful cantilevered upper stories are more characteristic of his English contemporary James Stirling that of any of his fellow Japanese architects.

In the 1970s Isozaki's architecture became more historical in its orientation, suggesting a connection with the burgeoning post-modern movement of Europe and the United States. His sources included classical Western architects, especially Andrea Palladio, Étienne-Louis Boullée, and Claude-Nicolas Ledoux. These connections Isozaki did acknowledge, and his work of the 1970s represents a mature synthesis of formal, functional, and technical considerations. A representative work of this period is his Fujimi Country Club, Oita City, constructed in 1973, which displays the love of pure form that also characterizes 18th-century French neoclassicism. Another French principle, *architecture parlante* (architecture that bespeaks its function), is also at work at Fujimi: by massing the building in the shape of a question mark, Isozaki commented wittily on his incomprehension of his countrymen's obsession with golf.

Later, his Western influences were decidedly mannerist, with Giulio Romano and Michelangelo replacing the classicists as sources. Isozaki's Tsukuba City Center of 1979-1983, located in Ibaraki, is a complex of buildings clearly indebted to Michelangelo's Campidoglio in Rome, but not at all limited by it. Chosen as project director for this urban development, Isozaki created a design that included large, colorful buildings, a large plaza, and a sunken garden that provides as clear a statement of post-modern aims as any project built in Europe or the United States.

Building Outside Japan

This new-found fascination with what post-modern guru Robert Venturi called ''complexity and contradiction'' coincided with Isozaki's interest in building outside of his native country. His Los Angeles County Museum of Contemporary Art (1984-1985) may be the best known structure by a Japanese designer in America. Isozaki was, in fact, one of only a handful of Japanese architects to have some impact in the West. In June 1997 the MOMA celebrated its 18th years by honoring 18 individuals, including creator Isozaki.

Isozaki's popularity and prestige as an architect is reflected in the commissions he took throughout the U.S. and Europe. He was a part of a cadre of exclusive architects enlisted by Disney to design buildings throughout the U.S. His creation stands just outside Orlando. The only house he has designed outside of Japan listed for $1.3 million in 1997. Isozaki was one of a team of world-famous architects to design two huge business complexes on Berlin's Potzdamer Platz. He branched out by designing the sets for the Lyon Opera's production of *Madama Butterfly*. Beside the Barcelona Olympic stadium is the Games' most striking structure—the $100-million Sant Jordi sports palace designed by Isozaki for the 1992 Olympics. Its 3,000-ton roof was raised by a dozen hydraulic jacks over a period of 20 days to a height of 45 m. The result is an airy structure whose undulating white roof is pockmarked by 100 transparent bubbles that flood its interior with daylight. When it opened in 1990, 300,000 local people came to view it. Domus, or the House of Man, the interactive science museum in La Coruna, a northern Spanish city 600 km from Madrid. Set on a dramatic rocky site overlooking the Atlantic, the museum is housed in a towering pink-and-gray granite building designed by Isozaki.

Other buildings in the West designed by Isozaki include museums in Nice, Cario, as well as Los Angeles, and Brooklyn (NY), the American Pavilion at the Venice Biennale, and the Palladium discotheque in NY. Charles Jencks, an American critic noted Isozaki has taken the style of the West one step further. By carrying Western concepts to their logical conclusion, Japanese architects introduced new elements. Reyner Banham explains that ''it is the marginal minor differences in the thinkable and the customary that ultimately make Japanese architecture a provokingly alien enclave within the body of the world's architecture.''

Honors From Japan

Isozaki's excellence was recognized in his native country and around the world. One of the honors he received was the Asahi award, given to individuals who make significant and lasting contributions to Japanese culture. He was also a multiple winner of the Annual Prize awarded by the

Japan Architectural Association. Since the early 1970s there have been several one-man shows honoring Isozaki's work, including a London retrospective (1976).

Nippon Telegraph and Telephone Corporation in Tokyo announced plans for a new gallery, with an opening exhibit by Isozaki called ''The Mirage City.'' In January 1995, a Japanese art and technology center was opened in Krakow, Poland by President Lech Walesa and members of Japan's imperial family, Prince and Princess Takamado. The center, designed in the shape of an ocean wave, was designed free of charge by Isozaki.

Isozaki was a visiting professor at several Japanese and American institutions, including the University of California at Los Angeles, the Rhode Island School of Design, Columbia University, and the University of Hawaii. He also wrote extensively about his architecture and the principles behind it (although, unfortunately, few of these writings have been translated).

Arata Isozaki was instantly recognizable by his distinctive style of dress. He often wore traditional Japanese clothing, and he favored the color black. He appeared on the cover of the *New York Times Magazine* in 1986, dressed in a ''dazzingly'' fashionable Issey Miyake creation. By presenting himself as being sartorially distinct from the crowd, Isozaki provided a contemporary parallel to the flamboyant Frank Lloyd Wright, the famous American architect (and admirer of Japanese culture) who continued to affect Victorian dress long after it passed out of style.

Further Reading

An excellent source for background information on recent trends in Japanese architecture is *Contemporary Architecture of Japan: 1958-1984* by Hiroyuki Suzuki, Reyner Banham, and Katsuhiro Kobayashi (1985). This book also contains many fine quality black and white illustrations. For additional general background, see also Udo Kulterman's *New Japanese Architecture* (London: 1960) and *New Directions in Japanese Architecture* by Robin Boyd (1968). For an extended treatment of the architect's work, consult Philip Drew's *The Architecture of Arata Isozaki* (1982). A special issue of *Architectural Design* (London: January 1977) was devoted to Isozaki. A recent review of Isozaki's achievements can be found in Paul Goldberger's article, ''Profiles: Arata Isozaki,'' in *Architectural Digest* (March 1989). The architect wrote extensively about architecture in his native language, but only a few of these writings have been translated into English. These include ''About My Method,'' ''A Metaphor Relating with Water,'' and ''Formalism,'' all published in *The Japan Architect* (1972, 1978, and 1979, respectively). □

Hirobumi Ito

Hirobumi Ito (1841-1909) was a Japanese statesman and one of the younger leaders of the Meiji government. He took primary responsibility for the creation of the constitutional system which governed Japan until 1945.

In the middle of the 19th century, Japan was governed by the Tokugawa shoguns (military dictators, or the *bakufu*). The emperor, though nominally Japan's ruler, had little influence on the government. In virtual isolation from the world since about 1600, a medieval Japan was persuaded by the threat of force by Commodore Matthew C. Perry to open its doors to the West in a series of consular treaties. The shogunate's meek accession to Western demands precipitated a nationalistic reaction, the overthrow of the *bakufu,* and the restoration of the governing power to the emperor.

Hirobumi Ito was born the son of a peasant named Juzo Hayashi on Sept. 2, 1841, in Tokamura, a village in the Choshu domain in western Honshu. His family rose in status when his father was adopted into a low-ranking samurai family.

Loyalist Activities

Ito studied at the private academy of Shoin Yoshida, a fierce advocate of loyalty to the emperor and a critic of the weak response of the *bakufu* to the West. Like many of Yoshida's students, Ito became an ardent imperialist loyalist. In 1859 he went to the capital, Edo (modern Tokyo), where he came into contact with many other young samurai loyalists and participated in such antiforeign demonstrations as an incendiary attack on the British legation.

Ito soon realized that crude antiforeign acts were not a rational policy and that it would be necessary for Japan to adopt the weapons and technology of the West in order to

survive. In 1863, under orders from the lord of Choshu, he sailed for Europe and stayed for nearly a year in London, studying the West at firsthand. In 1864 he received news of Western intentions to send an expedition against Choshu, which had defied the treaties signed by the *bakufu*. Ito rushed back to Japan in a vain attempt to mediate the dispute and to dissuade the Choshu leadership from foolish attempts to defy the foreigners.

Although he roused the ire of more xenophobic loyalists by his efforts, in 1865 he advocated armed resistance to a *bakufu* expedition against Choshu. He also helped to promote the Satsuma-Choshu alliance, which led to the Meiji restoration of 1868.

Early Official Career

As one of the younger members of the new imperial government, Ito had a hand in a wide variety of reforms, including the establishment of a decimal system of currency, the building of a mint at Osaka, the establishment of a banking system, and the building of an internal communication system of telegraphs, railroads, and light-houses.

In 1878 Ito became minister of home affairs and, together with Shigenobu Okuma, one of the leading younger men in the government. However, he disagreed with Okuma on matters of public finance, and believing in the need for caution in constitutional reform, he opposed Okuma's proposal for the immediate establishment of an English-style parliamentary system. In 1881, backed by other officials from Satsuma and Choshu, he succeeded in forcing Okuma out of office. During the next decade Ito became the most powerful and influential leader in the government.

Constitutional Reform

The greatest undertaking of Ito's career began in March 1882, when he departed for Europe to study constitutional systems. He spent most of his time in Berlin and Vienna, learning the technical details and theoretical justification of the German constitutional system. On his return to Japan, he set to work to devise a new political system which would accommodate conservative pressures within the government for an autocratic monarchical system, yet provide a modern and up-to-date alternative to the English model of constitutional government demanded by liberal and radical elements outside the government. He supervised the preparation of laws establishing a new peerage in 1884, a modern cabinet system in 1885, an imperial household ministry in 1886, and a privy council in 1888.

Ito's main achievement was to supervise the drafting of a constitution, which began in 1886 and was finally completed in 1889. A moderate in temperament and political outlook, he aimed at setting up careful checks and balances which would restrain the rasher elements in the political public and yet permit gradual evolution and progress. The document was highly authoritarian in many respects, yet flexible enough to accommodate itself to the exigencies of future political growth and change. The emperor was entrusted with most of the legal powers of the state, and the Cabinet was given most effective powers of decision over national policy. But at the same time, the constitution, reflecting Ito's concern that the government consult the people, especially on matters of public finance, also provided for a bicameral national diet, the lower house of which was to be popularly elected.

Later Political Career

As the primary author of constitutional government, Ito was the most strongly committed of the late Meiji oligarchs to making his experiment work. He served as premier four times (1885-1888, 1892-1896, 1898, and 1900-1901). At first an advocate of ''transcendental government,'' free from control by the parties in the lower house of the Diet, he gradually realized that, to make the constitution work, compromise with the parties would be necessary. He became persuaded that it would be necessary to form a ''national party,'' loyal to the emperor and committed to national rather than partisan interest, which would control the lower house and support the Cabinet. After an unsuccessful attempt to form such a party in 1892, Ito organized the Seiyukai in 1900. The effort proved only partly successful, and Ito resigned from presidency of the party in 1903 to become president of the Privy Council.

Views on Foreign Affairs

In foreign affairs Ito favored a policy of diplomatic caution backed by military strength. During the 1870s and 1880s he favored compromise with China with respect to the Korea problem. He feared the effects of a more aggressive policy on the attitude of the foreign powers toward the question of treaty revision. By 1894, however, after his foreign minister, Mutsu Munemitsu, had successfully negotiated treaty revisions with the British, Ito as premier led his country into a war with China, which resulted in the acquisition of Formosa (Taiwan) and the Pescadores as Japanese colonies. The war also detached Korea from Chinese influence but left it a target of international rivalry between Japan and Russia. Ito advocated reaching a diplomatic settlement with Russia, offering the Russians paramount control in Manchuria in return for Japanese paramount control in Korea.

Ito ended his career as resident general in Korea from 1905 to 1909. He favored making Korea a Japanese protectorate and encouraging it to undertake a policy of internal reform and Westernization like the one Japan itself had pursued. He resisted demands from Tokyo for annexation but at the same time attempted to suppress separatist movements within Korea. On Oct. 26, 1909, he was assassinated in Harbin Station by three bullets from the gun of a young Korean nationalist.

Further Reading

The only English-language biography of Ito is Kengi Hamada, *Prince Ito* (1936). It is based largely on his complete works, official papers, and reminiscences. A short sketch of his life is in James A. B. Scherer, *Three Meiji Leaders: Ito, Togo, Nogi* (1936).

Additional Sources

Hamada, Kengi, *Prince Ito.* Washington, D.C.: University Publications of America, 1979. □

Agustín de Iturbide

Agustín de Iturbide (1783-1824) was a conservative military leader who won Mexican independence from Spain and then ruled as Emperor Agustín I in 1822-1823.

The Mexican independence movement is distinguished sharply from its counterparts in South America by its two separate phases. The initial revolt, led by Father Miguel Hidalgo, was liberally oriented but went far beyond the South American liberals by its inclusion of the mestizo (mixed-blood) and Indian classes, which gave it an overtone of social revolution. The Creole aristocrats (white American-born individuals of Spanish descent) defeated the rebels but themselves sought independence in a second phase, under the leadership of Agustín de Iturbide.

Early Life and Military Career

Iturbide was born in Valladolid (now Morelia), Mexico, on Sept. 27, 1783, the scion of a wealthy, staunchly Catholic, aristocratic family of Basque descent. He received his education at the seminary in Valladolid and devoted his youth to managing one of his father's haciendas (estates). In 1805 he married Ana María Huarte, daughter of the provincial intendant (governor).

Iturbide received a commission in the royal militia and quickly gained fame for his daring actions during the campaigns against the liberal revolutionaries. Employing imaginative stratagems and stern measures, he acquired a reputation for bravery and harshness, earning several promotions. By 1813 he held the rank of colonel, commanding the Celaya regiment in addition to serving as military commandant of the intendancy of Guanajuato. Two years later he was placed in charge of the Army of the North, whose jurisdiction encompassed the intendancies of Valladolid and Guanajuato.

The ''Liberator''

Iturbide was among the young Creole aristocrats who began to contemplate the possibility of separation from Spain in response to an 1820 military revolt which placed Spain under a liberal regime. Iturbide was then commanding royal forces pursuing Vicente Guerrero, one of the few liberal revolutionaries still in the field. The two entered into negotiations, and Guerrero pledged his support to his former adversary.

On Feb. 24, 1821, Iturbide launched his own revolt by issuing the Plan of Iguala, also known as the Triguarantine Plan. His 23-article statement spelled out a conservative program based on three guarantees: religion, independence, and union. These terms indicated that Iturbide was dedicated to preserving the colonial system, merely substituting Creoles for Spaniards in governmental posts. He aspired to constitute Mexico into an independent monarchy, headed by a Bourbon prince, while preserving class and Church privileges.

Execution of Iturbide

Much of the Creole populace rallied to Iturbide's support. When Capt. Gen. Juan O'Donojú arrived to assume his duties as the new Spanish viceroy in Mexico a few months later, he found Iturbide in effective control of the country. Lacking sufficient forces to challenge the Mexican leader's ascendancy, the viceroy proposed negotiations. The resulting Treaty of Cordova confirmed Mexican independence under a Bourbon prince and stipulated that, pending selection of a monarch, Mexico would be governed by a junta headed by Iturbide and including O'Donojú in its membership. Iturbide, the ''Liberator,'' rode triumphantly into Mexico City at the head of his army on his thirty-eighth birthday, Sept. 27, 1821.

Emperor of Mexico

When members of the Spanish royal family spurned the proffered Mexican throne, Creole sentiment turned toward investing Iturbide with the honor. On May 18, 1822, a sergeant in Iturbide's own Celaya regiment launched a ''popular'' movement to proclaim Iturbide emperor. The Liberator exhibited a proper degree of reluctance, but the

next day Congress, with tumultuous crowds of Iturbide's adherents jamming the hall, formally selected him as emperor. Lack of a quorum cast doubt upon the legality of this mandate, but the action had considerable popular support.

Iturbide was crowned Emperor Agustín I on July 21, 1822, amid elaborate pageantry. The new monarch presented an imposing figure in his regal robes. At 5 feet 10 inches, he was taller than his Mexican contemporaries, and his erect, military bearing and aloof, aristocratic manner added to the aura of imperial splendor.

Iturbide devoted considerable effort to creating an elaborate court, attempting to match the magnificence and pomp of European royalty. He also endeavored to secure the traditional prerogatives of the Spanish crown, attempting to assert his right to appoint Church officials as well as civil administrators. Also, even prior to assuming the imperial title, he had initiated preparations for extending Mexican sovereignty southward, and in December 1821 he had dispatched an army to Central America in a futile attempt at annexation.

Iturbide proved to be a tactless ruler, and his regime was characterized by constant disputes with the legislature, which challenged his efforts to concentrate power in his own hands. After imprisoning several of the deputies, the Emperor dissolved Congress on Oct. 31, 1822. Iturbide had already forfeited much of his initial popularity, and a rebellion soon broke out.

On March 19, 1823, Iturbide abdicated and shortly thereafter departed for Europe, where he became alarmed at reports of an impending Spanish expedition against Mexico. Convinced that only he could save his homeland, he offered to ''place his sword'' at the nation's disposal. Interpreting this as an attempt to regain power, the Mexican Congress declared him a traitor and sentenced him to death. Iturbide sailed for Mexico before learning of this decree and was arrested upon landing at Soto la Marina in the province of Tamaulipas. On July 19, 1824, the Liberator of Mexico, thoroughly discredited by his actions while occupying the throne, was executed by a firing squad.

Further Reading

The best work on Iturbide is William Spence Robertson, *Iturbide of Mexico* (1952). For a briefer account see Robertson's *Rise of the Spanish-American Republics, as Told in the Lives of Their Liberators* (1918). □

Ivan III

Ivan III (1440-1505), called Ivan the Great, was grand duke of Moscow from 1462 to 1505. He completed the unification of Russian lands, and his reign marks the beginning of Muscovite Russia.

Born on Jan. 22, 1440, in Moscow, Ivan was the oldest son of Basil II. He was married when he was 12 years old to Princess Maria of Tver. When Basil died in 1462, the 22-year-old Ivan became the grand duke of Moscow without being confirmed by the Mongol Khan. Ivan limited his allegiance to the Golden Horde to the sending of presents instead of regular tribute, finally discontinuing even those. Several Mongol attempts to subjugate the Russians failed, the last one in 1480.

The accomplishment for which Ivan is best known is the consolidation of Muscovite rule. His predecessors had increased Moscow's territory from less than 600 square miles under Ivan II to more than 15,000 square miles at the end of Basil II's reign. It remained for Ivan III to absorb Moscow's old rivals, Novgorod and Tver, and establish virtually a single rule over what had been appanage Russia. Although the circumstances surrounding the acquisitions varied, the results were basically the same: former sovereign or semiautonomous principalities were reduced to the status of provinces of Moscow, while their princes joined the ranks of the service nobility.

Ivan also considered himself the rightful heir to all the former Kievan lands, which in his opinion constituted his lawful patrimony. This presented a challenge to Lithuania, which, following the collapse of Kiev, had expanded into the western and southwestern Russian territories. Thus, much of Ivan's reign was occupied in war against Lithuania. A peace treaty was signed in 1503 by which Lithuania recognized Russian control over parts of the Smolensk and the Polotsk areas and much of Chernigov-Seversk. Another

peace treaty of 1503 ended the war which Moscow had effectively waged against the Livonian Order.

After the death of his first wife, Ivan married Sophia, or Zoë, Paleologue, a Byzantine princess and niece of the last Byzantine emperor, Constantine XI. The marriage was sponsored by the Vatican in hope of bringing Russia under the sway of the Pope and of establishing a broad front against the Turks, a goal that failed. From Ivan's point of view, the marriage fitted well into the general trend of elevating the Muscovite ruler.

Following the marriage, Ivan developed a complicated court ceremonial on the Byzantine model and began to use the title of czar and autocrat. Also during the reign of Ivan and his son, Basil III, Moscow came to be referred to by spokesmen as the Third Rome. Philotheos, a monk from Pskov, developed the idea that Moscow was the true successor to Byzantium and, hence, to Rome.

An impressive building program in Moscow took place under Ivan, directed primarily by Italian artists and craftsmen. New buildings were erected in the Kremlin, and the Kremlin walls were strengthened and furnished with towers and gates. Ivan died on Oct. 27, 1505, and was succeeded by his son, Basil.

Further Reading

The only biography in English of Ivan is J. L. I. Fennell, *Ivan the Great of Moscow* (1961). A good discussion of the Third Rome concept is Nicholas Zernov, *Moscow: The Third Rome* (1937). A firsthand account of the 1486-1506 period is Baron Sigismund von Herberstein, *Notes upon Russia,* translated and edited by R. H. Major (2 vols., 1851-1852). The most thorough study of this period available to the English reader is George Vernadsky and Michael Karpovich, *A History of Russia,* vol. 4 (1959). □

Ivan IV

Ivan IV (1530-1584), known as Ivan the Terrible, was the first Russian sovereign to be crowned czar and to hold czar as his official title in addition to the traditional title of grand duke of Moscow.

The reign of Ivan IV was the culmination of Russian historical developments that began with the rise of Moscow in the early 14th century. The results of these developments were the growth of a unified centralized state governed by an autocracy and the formation of a dominant class of serving gentry, the *pomeshchiki.*

Very little is actually known about Ivan. None of his papers, notes, or correspondence has survived. It is not possible to establish a precise chronology or to give a trustworthy factual account of Ivan's personal life. There are whole successions of years without a single reference to Ivan himself. All that is possible under these circumstances is to make surmises that are more or less in accord with the evidence of the scanty material that has survived.

One of the biggest stumbling blocks to contemporary students of Russian history in understanding Ivan is the epithet accorded him—''the Terrible'' or ''the Dread.'' This epithet indicates sadistic and irrational traits in his character, and there is sufficient evidence to make Ivan's reign a study in abnormal psychology. It is said that as a boy he took delight in throwing young animals to their death from high rooftops. He also formed the habit of robbing and beating the people of his capital. There is also the terrible event in 1581, when Ivan, in a fit of anger, lashed out at his 27-year-old son, Ivan Ivanovich, and struck him dead with an iron-pointed staff.

It would, therefore, be foolish to argue that the personality of Ivan IV is irrelevant to an understanding of his reign. It has been shown, in fact, that there was a very real cause for the monstrous aspects of Ivan's personality. A contemporary study of Ivan's skeleton showed that he must have suffered horribly for many years from osteophytes, which virtually fused his spine.

Regency Period

Ivan was born on Aug. 25, 1530, in Moscow. His father was Basil III and his mother Helen Glinsky, a Russian of Lithuanian origin. Ivan was only 3 years old when his father died in 1533. His mother became regent, and the throne rapidly degenerated into a center of wild violence, intrigue, and denunciation as rival boyar families disputed the Glinksy regency. At times they brought their feuds into the Kremlin itself.

Evidence indicates that Ivan was a sensitive, intelligent boy with a remarkably quick and intuitive mind. He became quite aware of all the intrigues around him and of the precariousness of his own position. He was neglected and at times treated with scorn. Apparently, he was even short of food and clothes. This environment, therefore, nourished a hatred for the boyars that revealed itself in Ivan's later policies toward them.

Early Rule

In 1538 Glinsky died suddenly, and years of strife and misrule ensued. In 1547, however, Ivan decided, much to the astonishment of those around him, to be crowned, not as grand prince, but as czar (God's anointed). In the same year Ivan married Anastasia Romanov. The marriage seems to have been a happy one, and when Anastasia died in 1560, deep grief overcame Ivan. Although he married four more times, he was never able to recapture the happiness he had enjoyed with Anastasia.

In 1547 Ivan also appointed the Selected Council, largely dominated by men of modest social standing. He allowed himself to be both directed and restrained by this Council, even agreeing to do nothing without its approval. The period following the Council's creation is generally considered the constructive period of Ivan's reign.

In 1550 Ivan called the first of two *zemskii sobors* (consultative assemblies) to meet during his reign. Although knowledge of the assemblies is fragmentary (some historians even deny that there was an assembly in 1550), they appear not to have been elected but appointed by Ivan himself and to have served in a purely advisory capacity. Approval was given, however, to several of Ivan's projected reforms. In 1552 a reform in local government was instituted. In those areas where the local population could guarantee a fixed amount of state dues to the treasury, officials elected from and by the local inhabitants were given the right to collect taxes in lieu of the old governors, who were abolished in such areas.

The Law Code of 1550 was another important reform of the early part of Ivan's reign. It was concerned primarily with discouraging the use of customary law in the courts, and it introduced the principle of statutory law.

Ivan, a devout churchman, called a church council in 1551. Among other matters, the council considered liturgical questions and passed reforms which tightened and perfected the organization of the Church. Ivan was also concerned with standardizing and organizing the responsibilities and duties of the service class. In 1556 he issued a decree which provided new regulations concerning the length, nature, and form of service which a member of the nobility was expected to render.

Foreign Policy

Among Ivan's military accomplishments was the destruction of the Tatar khanates of Kazan in 1552 and Astrakhan in 1556. Thus, of the three Tatar states in the region of Russia, only the Crimean Tatars remained unconquered by Muscovy. With the addition of Kazan and Astrakhan, Muscovy now extended to the Urals in the east and to the Caspian Sea in the south. Russia also began its expansion to the east beyond the Urals at this time and before Ivan's death had established itself in Siberia. Ivan's ambition to restore to Muscovy the western territories which had been annexed by Lithuania in the 16th century, however, was unrealized.

Another of Ivan's ambitions, contact with the West, was achieved. In 1553 an English sea captain, Richard Chancellor, landed on the Russian shore near the mouth of the Northern Dvina River and made his way to Moscow. Upon his return to England, Chancellor became one of the founders of the Muscovy Company, to which Ivan gave special trade privileges. Although traders of other nations, Dutch and French, began to appear, the English dominated the Russian trade with centers in many Russian towns.

Later Years

Despite governmental improvements at home and successes abroad, the constructive or early period of Ivan's rule was not to endure. He broke with his Selected Council, turned against many of his former advisers, and introduced a reign of terror against the boyars. The major turning point came in 1560, when Anastasia died quite suddenly. Convinced that his advisers, backed by the boyars, had caused her death, Ivan condemned them and turned against the nobility. In 1564 he abandoned Moscow. What his intentions were is not clear, although he threatened to abdicate and denounced the boyars for their greed and treachery. Confused and frightened, the people of Moscow begged the Czar to return and rule over them. His eventual agreement to return was dependent upon two basic conditions: the creation of a territorial and political subdivision—the *oprichnina*—to be managed entirely at the discretion of the Czar; and Ivan's right to punish traitors and wrongdoers, executing them when necessary and confiscating their possessions.

The area encompassed by the *oprichnina* was a large one, constituting about one-half of the existing Muscovite state. It also included most of the wealthy towns, trading routes, and cultivated areas and was, therefore, a stronghold of wealthy old boyar families. Ivan's establishment of his rule over the area necessarily involved, then, displacement (and destruction) of the major boyar families in Russia. This task fell to his special bodyguards, a select group known as the *oprichniki* .

In 1584 Ivan's health began to fail. As portents of death came to obsess him, he called on witches and soothsayers to aid him, but to no avail. The end came on March 18, 1584. In a final testament he willed his kingdom to Feodor, his oldest surviving son. Although the transition from Ivan to Feodor was relatively easy and quiet, Muscovy itself was, according to most observers, on the verge of anarchy.

Further Reading

There are several biographies of Ivan in English. The best is probably K. Waliszewski, *Ivan the Terrible* (trans. 1904). Robert Wipper justifies Ivan's actions in *Ivan Grozny* (trans., 3d ed. 1947). Other biographies include Stephen Graham, *Ivan the Terrible: Life of Ivan IV of Russia* (1933), and A. M.

Kurbsky, *Prince A. M. Kurbsky's History of Ivan IV,* edited and translated by J. L. I. Fennell (1965). For a vivid self-portrait of Ivan as well as a justification of his actions see *The Correspondence between Prince A. M. Kurbsky and Tsar Ivan IV of Russia, 1564-79* , edited and translated by J. L. I. Fennell (1955). A contemporary account of Ivan's Russia is Giles Fletcher, *Of the Rus Commonwealth,* edited by Albert J. Schmidt (1966). British trade with Russia can be studied in T. S. Willan, *The Early History of the Russia Company, 1553-1603* (1956). □

Charles Edward Ives

American composer Charles Edward Ives (1874-1954) was an experimental and boldly original pioneer in musical expression. Recognition of his forceful, often eccentric genius came late in his life and much more fully after his death.

Born in Danbury, Conn., on Oct. 20, 1874, of an old New England family, Charles Ives really lived two lives: an outward, tradition-bound public life as an insurance executive, and an inward, musical, and reflective life full of paradoxical and revolutionary ideas.

As a student, Ives was essentially involved in law and business administration programs. However, he received solid musical training, first under his father, who had been a bandleader in the Civil War and, later, at Yale University, under Horatio Parker (a then respected, now nearly forgotten composer and teacher). Musically daring from the first, Ives shocked Parker with some of his student essays. Yet Parker was impressed by, and generally encouraged, his maverick pupil. Ives graduated from Yale in 1898. A skilled organist during his student days and early years in business, Ives often earned spending money by playing at church services. He also sometimes conducted bands at vaudeville houses, a fact that may explain his later use in serious compositions of the small, odd groups of instruments such as he had encountered in nightly changing vaudeville orchestras.

In 1906 Ives began a career in the insurance business, and his Yankee shrewdness eventually made him a near millionaire. Mainly preoccupied with his business and, later, with health just poor enough to force him to retire, he was a musician much like a ''weekend painter.'' Music remained his avocation. Sometimes this ''hobby'' was used to make private jokes: his scribbled, sometimes nearly undecipherable manuscripts occasionally contain rude marginal comments about everything from music and philosophy to notes on personal friends. For the most part, however, he was quite serious. Friends reported that he probably did not expect his spare-time musical creations to become accepted eventually as masterpieces; yet he did work at some of his compositions as if they might attain such status someday.

Working in the Dark

The musical environment in late-19th-century America, when Ives began composing, was conservative, cold, and retrogressive, still attached to the nearly exhausted European romantic tradition. Most of Ives's music was composed between 1896 and 1916, with short bursts of production after that. He worked alone, often in what he felt was a mysterious, unexplored darkness; paradoxically, he wrote knowingly, quietly, but with a determined seriousness. Though working outside the musical activity of his time, he never faltered in his creative spontaneity and passion for finding his own way. He possessed extraordinary musical intuition as well as a kind of visionary power. Though he sometimes wrote traditional pieces, he mostly experimented with new musical procedures, and works completed before he was 20 years old presaged techniques introduced into the mainstream of music by other composers 2 and 3 decades later.

For the most part, Ives's works remained unknown to other musicians for many years after their composition. Nevertheless, the few bits and pieces that reached other composers worked a real, if mostly oblique, effect upon their own creations. American composers who early knew some of Ives's experiments included Henry Cowell, Aaron Copland, and John Cage; foreign composers included Carlos Chávez, Benjamin Britten, and Edgard Varèse. Ives was a prophet, however, rather than the founder of a ''school.'' Though his ideas had impact on others, he could not be followed in any traditional sense, since he lived in a

musical and philosophical world of his own which could not be imitated. He disdained to explain the whys and wherefores of his increasingly unusual work, quoting Henry Thoreau: ''I desire to speak to men in their waking moments . . . for I am convinced that I cannot exaggerate enough even to lay a foundation for true expression.''

Musical ''Inventions''

By the 1920s Ives had experimented with (or, as one critic has said, ''invented'') practically every important musical innovation that would still be influential 50 years later. Thus, far in advance of contemporary compositional styles, Ives pioneered with techniques such as atonality, polymetric patterns, polyharmonic and polytonal particulars, quarter tones, microtones, tone clusters, and tone-rows. (These were not unlike the techniques that formed the basis of the twelve-tone serialism composer Arnold Schoenberg was working out in the early 1920s.) Ives's early experiments were akin to (and perhaps had some influence on) the mid-20th-century music of the tapesichord and even multidirectional music (written for music-making groups of varying sizes, sometimes calling for several conductors conducting independently but at the same time).

Mixed with Ives's formal innovations were his special ''Americana'' accents: the bittersweet seasoning of old American hymn tunes, banal parlor songs, and barbershop quartet songs of far-gone yesterdays which he called up in quotation or in sincerely fond remembrance; fragments of songs by Stephen Foster; sounds of minstrel shows; patriotic tunes; reminiscences of scores by Johannes Brahms and other classical composers; and native American ragtime. All of these bits and pieces were snipped and stitched together, sometimes expertly, sometimes crudely, almost always with mesmerizing effect. Sometimes in an Ives piece the listener can hear an old tune (such as ''Columbia, the Gem of the Ocean'' or ''Bringing in the Sheaves'') emerging from what seems a background either of accompaniment or of clashing competition. Occasionally, the elements simply combine with great beauty.

Ives's varied, empirical inventions blended eventually into something that could be called a definite style. This was characterized by a complex texture (often deliberately ''muddy'') and simple melodic shapes, mixed with zigzagging ultrachromatic twists, free-swinging harmony and counterpoint, and something like a ''jargon'' of rhythms.

His Accomplishment

In all, Ives wrote a staggeringly large amount of music: four symphonies (though his *Three Orchestral Sets* and the *Holidays Symphony*—the latter consisting of the four separate works *Washington's Birthday, Decoration Day, The 4th of July,* and *Thanksgiving,* played in that order—bring that number to eight); numerous large and small orchestral and chamber works; two finger-breaking, sprawling piano sonatas (the second interestingly subtitled *Concord, Mass., 1840-1860,* its first movement entitled ''Emerson''; its second, ''Hawthorne''; its third, ''The Alcotts''; its last, ''Thoreau''); four violin sonatas (the last bearing the subtitle *Children's Day at the Camp Meeting*); nearly 200 songs; many choral pieces; and short solo piano or organ works. It is almost impossible to fix accurate completion dates to most of these compositions; some were worked at on and off over a period of years.

During most of his life Ives was treated simply as a musical eccentric or a sort of ''prophet without honor.'' Fortunately, he lived just long enough to see his work begin to be accepted. His Third Symphony won the Pulitzer Prize in 1947. His influence upon younger creative musicians has increased since his death on May 19, 1954, in New York City.

Further Reading

Perhaps the best book on Ives is Henry and Sidney Cowell, *Charles Ives and His Music* (1955), a warm portrait by two musically knowledgeable friends. The book is not overly technical and offers many anecdotes, as well as penetrating comments on Ives's music. There is considerable material on Ives in such works on contemporary music as Peter Yates, *Twentieth Century Music* (1967).

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Tomomi Iwakura

The Japanese statesman Tomomi Iwakura (1825-1883) played a key role in bringing about the Meiji restoration of 1868 and is best known as the leader of a mission of government leaders to the West.

Tomomi Iwakura was born into the family of a lower-ranking court noble on Sept. 15, 1825, in Kyoto. Adopted into the Iwakura family in 1837, he began his career as a court chamberlain. In the late 1850s he rose to prominence as a leader of the antiforeign element at the court, helping to resist efforts of the *bakufu* (military government) to secure imperial approval for the commercial treaty negotiated with the United States. In spite of his relatively low rank, Iwakura became a personal confidant and adviser of Emperor Komei because of his devotion to the cause of

restoring the Emperor to power. Iwakura favored a moderate policy of ''union between court and *bakufu,*'' advocating in 1861 a marriage between Princess Kazunomiya, the Emperor's sister, and the incumbent shogun, Iemochi Tokugawa.

By the mid-1860s Iwakura had become impatient with the failure of the *bakufu* to cooperate honestly with the court and began to establish contacts with loyalist samurai from the Satsuma domain. He urged the Emperor to rescind the powers of the shogun and call an assembly of the domain lords, hoping for a unified national regime, under the Emperor, capable of resisting foreign pressure and undertaking internal reform. In December 1867, cooperating with Toshimichi Okubo, Iwakura helped engineer the overthrow of the shogun and the formal restoration of full executive authority to the Meiji emperor.

Iwakura occupied a leading role in the new imperial government. During 1872-1873 he headed a diplomatic mission to the Western nations, composed of men like Okubo, Koin Kido, and Hirobumi Ito, as well as a host of lesser officials and technical experts. The mission intended to renegotiate the ''unequal treaties'' and to investigate conditions in the West at firsthand. It was unsuccessful in achieving its first purpose, but it did leave the leaders of the new government with a concrete appreciation of Western military and economic strength.

After returning to Japan Iwakura led the opposition to an expedition against Korea proposed by Takamori Saigo and others. Together with Okubo, he argued that the country was too weak to undertake a foreign military expedition and that priority should be given to internal consolidation. Although his views triumphed, he was seriously wounded by would-be assassins in January 1876 for his role in the decision.

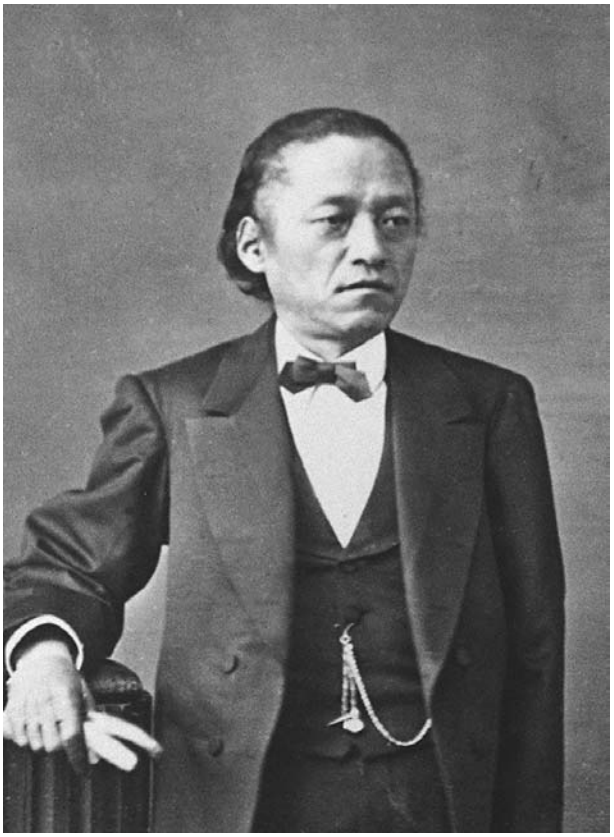

After Okubo's death in 1878, Iwakura became the most authoritative senior figure in the government until his death on July 20, 1883. Iwakura was highly conservative in outlook; his most important achievement was to advocate the establishment of a new constitutional order on the Prussian model: the promulgation of a constitution by the emperor, the vesting of most state powers in the imperial institution, and the assignment of a weak role to the popularly elected legislature.

Further Reading

Robert A. Wilson, *Genesis of the Meiji Government in Japan* (1957), discusses Iwakura and his leadership role in overthrowing the ruling Tokugawa family. Rachel F. Wall, *Japan's Century* (1964), offers a brief but good historical background, including the era of Iwakura's activities. For a fuller historical discussion see John K. Fairbank and others, *East Asia: The Modern Transformation* (1965). □

Alija Izetbegovic

Alija Izetbegovic (born 1926), a lawyer, businessman, and writer, founded the Muslim-based Party for Democratic Action in 1989. He became head of the eight-member presidency of the Republic of Bosnia-Herzegovina in 1990.

Alija Izetbegovic was born in Bosanski Samac on August 8, 1926, into a well-to-do and devout Muslim family. Little is known about his early years. The Izetbegovic family moved to Sarajevo in 1928, where young Alija received all of his education. In 1943 he graduated from Sarajevo's First Real Gymnasium for Boys. For the next three years Izetbegovic attended the agricultural school but left it to study law. He received his law degree from the University of Sarajevo in 1956. Izetbegovic spent most of his career as a lawyer as legal adviser to two large public corporations in Sarajevo.

Izetbegovic was married, but virtually nothing is known about his wife and her background. They have two daughters and one son. The older daughter, Lejla, was a mathematician. The younger, Sabina, taught French and English and worked as her father's translator. The son, Bakir, was a trained architect, but headed Izetbegovic's security force. In the 1993-1994 civil war Bakir commanded a brigade of special forces, code named ''Delta,'' that included some mujaheddins.

Young Activist Designated Radical

Izetbegovic went to jail for the first time in Marshal Tito's Yugoslavia in 1946, when he and a group of Bosnian

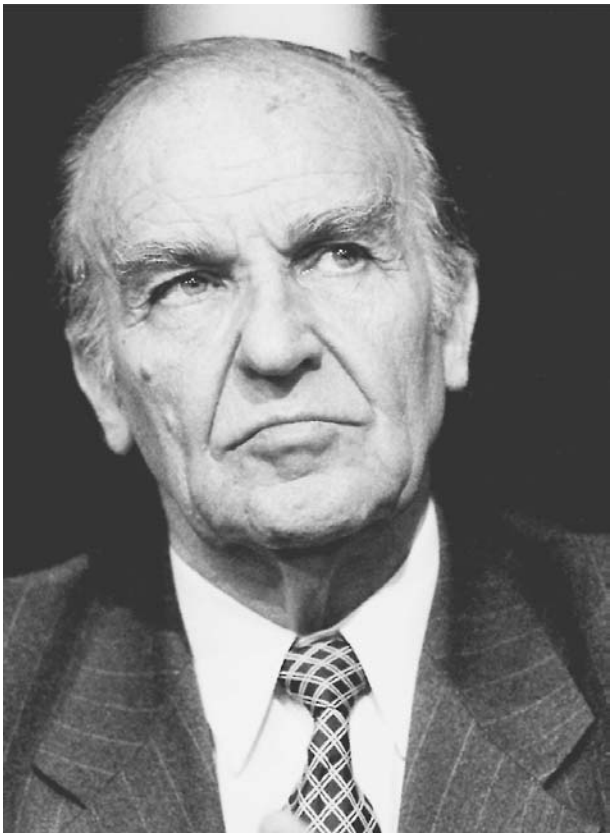

Muslim intellectuals organized a Muslim antithesis to Tito's secular Marxist program and named it ''Young Muslims.'' The end result was that he and 12 other radical Muslims were arrested and charged with ''associating for the purpose of hostile activity and jeopardizing the constitutional order'' and for ''acting from the standpoint of Islamic fundamentalism and Muslim nationalism.'' Although tried and sentenced to three years of imprisonment, he was soon released as a first offender.

The second brush with the law was more serious and came as a result of his authorship of *The Islamic Declaration: A Programme for the Islamization of Muslims and the Muslim Peoples* (1970, reprinted 1990). The work recalls nostalgically the greatness of the Ottoman Empire and urges Muslims to return to life as prescribed by the Koran. Izetbegovic also wrote *Islam Between East and West* (1976) and *Problems of Islamic Revival* (1981).

It was *The Islamic Declaration,* however, that caused the greatest splash. Not only did Izetbegovic condemn the modernist reformers in several Islamic countries, he virtually declared war on everything non-Islamic when he asserted the incompatibility of Islam with non-Islamic religions. ''There can be neither peace nor coexistence between the Islamic religion and non-Islamic political and social institutions,'' said Izetbegovic. Serbs and Croats pointed to such statements when explaining why they resisted living in an unitary state dominated by Izetbegovic and his party. Izetbegovic, however, continued to advocate what he called ''a citizens' state'' of ethnic and religious equals. Bosnian Serbs and Croats asserted that he never renounced a single word in his ''Declaration'' and declined as consistently to comment on it when asked. Izetbegovic's supporters noted that the work never directly refers to Bosnia, and characterized it as a consideration of the place of Islam in the modern world. Later he told a news correspondent, ''Our home is in Europe and not in any fundamentalist state. My aim is to have an independent, democratic republic which conforms to European standards.''

Communist Yugoslavia also did not take lightly a second publication, *Islam Between East and West,* but addressed it only after Tito's death in 1980. In 1983 Izetbegovic was tried for Muslim nationalism and sedition and sentenced to 14 years of imprisonment. He was released from Foca prison, however, in November 1988 after five years and eight months of imprisonment. Undaunted, only a year later Izetbegovic gave impetus to the creation of a Muslim political party, which soon became the Party for Democratic Action. He spoke of creating an ethnically and culturally diverse environment in Bosnia-Herzegovina. He was its first and only president.

Withstood War—Again

At the first democratic multi-party elections in the Republic of Bosnia-Herzegovina, in November 1990, Izetbegovic (at age 65) was elected to the republic's eight-member presidency, a remnant of Tito's concept of collective leadership that, some argue, made Yugoslavia virtually ungovernable. On December 20, 1990, the presidency appointed him its president.

In 1991 the loosely organized nation of Yugoslavia fell apart. Slovenia, Croatia, and Macedonia declared independence, followed by Bosnia-Herzegovina the following year. But fierce fighting erupted almost immediately—Serbs against Croats, Bosnian Serbs and Bosnian Croats against Muslim Bosnians. Despite repeated peace efforts, the bloody civil war—fought almost exclusively within the 1991 boundaries of Bosnia-Herzegovina—dragged on well into 1994. Of the conflict's main leaders, Izetbegovic was blamed least for the war's ethnically motivated atrocities against the civilian population.

A small, soft-spoken man of pleasant demeanor, Izetbegovic did not betray the shrewd politician he was. In spite of his radical politico-religious writings that suggested strong fundamentalist leanings and the $93,000 King Faisal Fund Prize (1993) he received for ''services rendered to Islam,'' Izetbegovic was able to convince the West, especially the U.S. leadership, that he was indeed a moderate. This in spite of a close relationship he developed with Iran's leaders. From 1991 to 1994 one of the Bosnian Muslims' big-three—President Izetbegovic, Vice President Ganic, or Prime Minister Silajdzic—visited Iran at least once every month. A result of this relationship was that Iran provided arms to the Bosnian Muslims in spite of the United Nations' embargo. In addition, mujaheddins Iran recruited entered Bosnia-Herzegovina to fight against Croats and Serbs.

Reluctant Participant in Just Accord

Critics believe that Izetbegovic was allowed to renege on several agreements he signed with Bosnian Croats and Bosnian Serbs, designed to end the civil war. He rejected the concept of three ethnic states tied together in a loose confederation, favoring instead a unitary Bosnia-Herzegovina. In the fall of 1995 Izetbegovic and his military/political enemies, Milosevic of Serbia and Tudjman of Croatia, were persuaded by an exasperated international community to participate in peace talks at Wright-Patterson Air Force Base near Dayton, Ohio—the fourth Bosnian peace initiative since 1992. After three weeks of on-again-off-again talks, they grudgingly agreed to end the war. A NATO-led peace keeping force, Implementation Force (IFOR) was charged with maintaining the cease fire.

The cornerstone of the agreement was to be free elections held the following year with the objective of reunifying Bosnia. Yet as the date neared, opposition candidates had been able to make little progress. Karadzic, military leader of Bosnian Serbs and one of the most-wanted criminals on The Hague's list, could not participate in elections, but was clearly in charge of candidates from the Serb Democratic Party (SDS). The parties of the other two factions, Izetbegovic's Party of Democratic Action (SDA) and Zubak's Croatian Democratic Union (HDZ) demonstrated similar holds on their electorates. As many predicted, the September 14, 1996 election returned to power the very people who had taken Bosnia-Herzegovina to war. The vote split along ethnic lines; each candidate won a majority of votes in areas they controlled. The three separatists were to share a tripartite presidency, as ratified by the Dayton accord. Having the greatest number of votes, Izetbegovic became the first to head the tripartite. Leadership would rotate thereafter to govern the uneasy peace.

Izetbegovic's role in history and Bosnia-Herzegovina's fratricidal civil war has yet to be evaluated. Future generations must decide whether he was a hero and the father of the Bosnian Muslim nation or an ambitious politician who rejected peace through compromise and helped destroy his own dream of a united multinational and multi cultural Bosnia-Herzegovina.

Further Reading

Numerous books have been written about the Balkan war, including: *Balkan Tragedy: Chaos and Dissolution After the Cold War* by Susan L. Woodward; *Balkan Odyssey* by David Owen; *Yugosalvia: Death Of A Nation* by Laura Silber and Allan Little; and *The Last Days of Yugoslavia* by Borisav Jovic.

There was virtually no information available in English about Alija Izetbegovic as an official or private person. The two books he wrote, *The Islamic Declaration* (Sarajevo, 1970; reprinted 1990) and *Islam Between East and West* (1976) were informative with respect to Izetbegovic's religious and political thinking. Both have been translated into English but are not widely available. Most helpful on the political situation was a paper dated September 1, 1992, by the House Republican Research Committee on Terrorism and Unconventional Warfare titled ''Iran's European Springboard?'' The authors are Yossef Bodansky and Vaugn S. Forrest. Two books on the area provided good background to the 1990s warfare: Noel Malcolm, *Bosnia: A Short History* (1993) and Robert Kaplan, *Balkan Ghosts: A Journey Through History* (1993).

Among the magazine, newspaper articles and reports, the following are useful and informative: Judy Dempsey, ''Man in the News: Former Rebel with a Pacifist Cause,'' *Financial Times* (March 7, 1992); Mervyn Hiskett, ''Islam and Bosnia,'' *Salisbury Review* (June 1993); and Julia Preston, ''Bosnia's Muslims Say the U.S. Let Them Down on Peace Plan,'' *The Washington Post* (March 11, 1993). □

J

Kareem Abdul Jabbar

Kareem Abdul Jabbar (born 1947), formerly Ferdinand Lewis Alcindor, Jr. was one of the greatest basketball players to play the game at the high school, college, and professional ranks.

Kareem Abdul Jabbar was born Ferdinand Lewis Alcindor, Jr., on April 16, 1947, in New York City, the only child of Ferdinand and Cora Alcindor. He grew up in middle-class circumstances in Inwood, an upper Manhattan neighborhood. A Roman Catholic, he attended the St. Jude's parish elementary school, where he excelled in baseball, swimming, and ice skating. His height began to increase dramatically, and his characteristic self-consciousness led him to seek refuge on the basketball court. By the time he completed eighth grade, Jabbar's height had rocketed to six feet, six inches and he played basketball exclusively.

Already a local basketball legend, Jabbar was heavily recruited by many of the local New York preparatory schools. He chose Power Memorial Academy, and his six foot, eight inch height gave Coach Jack Donohue no alternative but to place him on the varsity squad, a rarity for a ninth grader. He spent the year building his coordination. As a sophomore averaging 19 points per game, Jabbar led his team to 27 straight victories en route to the 1963 New York City Catholic High School championship. Power Memorial's unbeaten streak continued the following year, as Jabbar averaged 26 points a game and led Power to another City Catholic High School championship. As a senior he averaged 33 points per game, and although Power's unbeaten streak of 71 games was snapped by DeMatha High School of Hyattsville, Maryland, they again won the New York City Catholic High School championship by going undefeated the rest of the season.

With the college offers as abundant as the publicity, Jabbar heeded the advice of notable African Americans such as Arthur Ashe, Jackie Robinson, and then Undersecretary of the United Nations Ralph Bunche and elected to accept the scholarship from the University of California at Los Angeles (UCLA). A conscientious student, he enrolled at UCLA in the fall of 1965 believing that there would be a strong balance between sports and academics there.

Although freshmen were ineligible to play varsity sports at the time, Jabbar gave Coach John Wooden a preview of his forthcoming dominance by leading the freshman team to an easy 75-60 victory over the varsity team that had already won the National Collegiate Athletic Association (NCAA) basketball championship in two of the preceding three seasons. In his first varsity game, Jabbar scored 56 points against California. Along with guards Mike Warren and Lucious Allen and forwards Kenny Heitz and Lynn Shackelford, Jabbar led UCLA to a perfect 26-0 season. The UCLA Bruins again won the national championship in 1967, beating Dayton in the final game.

Jabbar spurned a one-million dollar offer to sign with the Harlem Globetrotters after the 1967 season. In spite of the fact that he was a sensitive individual and somewhat of a loner, Jabbar was also extremely mature for his age and able to cope with constant media attention. He became a history major and enjoyed reading and music. His awareness of racial prejudice was strong, and he became a follower of the teachings of Malcolm X, who stressed pride among African American people. He entered his junior year somewhat jaded, disappointed at the lack of social awareness he saw

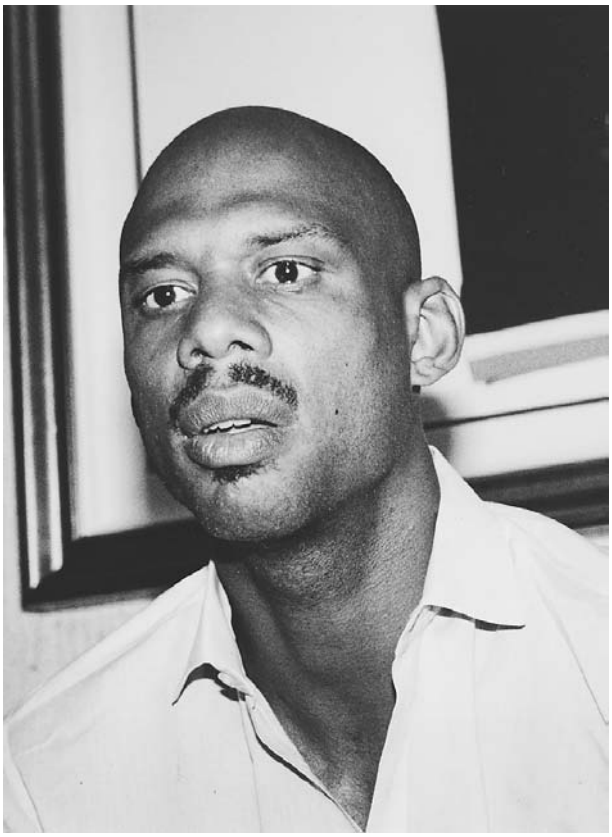

in many Californians. However, he was also on the threshold of even greater basketball accomplishments.

Although the 1967-1968 basketball season brought with it many more triumphs for Jabbar and the UCLA Bruins, Houston University handed UCLA their first loss after 47 consecutive victories. The 55,000 fans at the Houston Astrodome who witnessed the 69-68 defeat saw Jabbar's six-foot, nine-inch nemesis, Elvin Hayes, score 39 points in college basketball's most exciting spectacle to that point. The UCLA team gained sweet revenge against the Cougars in the NCAA championship semi-final that year, scoring a lopsided 101-69 victory. They defeated North Carolina in the final game, to win the NCAA championship again in 1968.

UCLA also won the NCAA championship in 1969, losing only once along the way to Southern California. Jabbar's totals in three years of varsity play were a phenomenal 88 wins in 90 games, three straight NCAA championships, three straight years as the tournament's most valuable player, and a career average of 26 points per game on a .639 shooting percentage. Many called him the greatest collegiate player ever.

Jabbar graduated from UCLA in 1969 and was the National Basketball Association's (NBA's) first draft choice, selected by the Milwaukee Bucks. He joined the Bucks reluctantly, but settled in to become the 1970 NBA Rookie of the Year. Following the 1970 season, he changed his name to Kareem Abdul Jabbar and professed his membership in the Hanafi Muslim sect of the Islamic religion. In 1971, Jabbar led the Bucks to the NBA championship and was named the NBA's league's most valuable player.

In the four seasons that followed, Jabbar perfected his trademark sky-hook and was named the NBA's most valuable player in the 1972 and 1974 seasons. In 1975, he was traded to the Los Angeles Lakers and earned even more accolades. He led the Lakers to NBA championships in 1980 and 1982 and was the NBA's most valuable player in 1976 and 1980.

Jabbar became one of the NBA's most prolific players and served as a positive representative for the league. He was named to the All-Star team every year, including his rookie season. An eloquent individual, Jabbar came out of an introverted phase to make numerous television show appearances and commercials. He also appeared in cameo roles in movies such as Bruce Lee's *Enter the Dragon* (1971), *The Fish That Saved Pittsburgh* (1979), and *Airplane* (1980).

During the 1984 season, Jabbar became the NBA's all-time scoring leader, eclipsing the record of 31,419 points set by Wilt Chamberlain, and capped things off by leading the Lakers to yet another NBA championship in the 1984-1985 season. The following season, he broke the record of 1,303 games played in the NBA.

Jabbar officially retired from the sport of basketball after the 1989-1990 season. He continued to remain very active following his retirement. In 1990, he penned yet another autobiography titled *Kareem* (an earlier one titled *Giant Steps* appeared in 1983). *Black Profiles in Courage: A Legacy of African American Achievement* was co-authored by Jabbar and Alan Steinberg, and released in 1996. In 1991, Jabbar traveled to Saudi Arabia to play basketball for an exhibition team entertaining troops involved in Operation Desert Storm. Jabbar also appeared in the Stephen King television mini-series *The Stand* in 1994. He has continued working as a producer and developer for motion pictures and television.

Jabbar was named one of President Bill Clinton's *The Great Ones* for National Sports Awards and was inducted into the Basketball Hall of Fame in 1995.

Further Reading

An interesting account of Jabbar's early years of basketball is provided in *Giant of the NBA* (1972) by Robert Jackson. Jabbar, a self-confessed enigmatic individual, set the record straight in his autobiographical *Giant Steps* (1983). Paul Deegan's *Kareem Abdul-Jabbar* (1974) is a biography for children, and *Kareem, Basketball Great* (1975), by Arnold Hano, is a biography through the eyes of a sports fan. For more information, see Helen Borrello, *Kareem Abdul-Jabbar* (1995). Many of the best in-depth accounts about him are provided in the many years of coverage and attention given him by *Sports Illustrated* magazine. □

Jaber Al-Ahmad Al-Jaber Al-Sabah

Shaykh Jaber Al-Ahmad Al-Jaber Al-Sabah (born 1926) ruled Kuwait as the amir after the death of Shaykh Sabah Al-Salem Al-Sabah on December 31, 1977. His nation was attacked and overrun by Iraqi military forces on August 2, 1990. The amir fled to Saudi Arabia, returning in March 1991 when U.N. armies liberated Kuwait.

Born in 1926, Shaykh Jaber was the third son of the former ruler of Kuwait, Shaykh Ahmad Al-Jaber Al-Sabah. As a young boy Shaykh Jaber received his preliminary education at Al-Mubarakiya School, the first school to open in Kuwait. He was subsequently tutored privately in religion, Arabic literature, English, and the basic sciences. At the age of 23 Shaykh Jaber began his career in public service by holding the post of director of public security for the Ahmadi region, and in 1962 he became the first minister of finance and economy for Kuwait. In 1965 he moved closer to the seat of power, being appointed prime minister, and in mid-1966, by Amiri decree, he was named crown prince and heir apparent. Shaykh Jaber became the 13th amir of Kuwait on December 31, 1977. In 1991 Shaykh Jaber also held the position of chairman of the Kuwait Fund for Arab Economic Development and the Kuwait Fund for the Advancement of Science. He chaired the World Islamic Conference, which was held in Kuwait in 1988.

Foreign Relations

Shaykh Jaber's rule was especially challenging as he had to deal with immediate external threats, mainly the Iranian revolution of 1978-1979 and the subsequent Iran-Iraq war, which lasted from 1980 to 1988, and their repercussions on internal development within Kuwait and relations between Kuwait and the world community. Not only was Kuwait threatened because of its physical proximity to the battle zone, but it was also susceptible to the exportation of the Iranian revolution into its own borders. Approximately 30 percent of Kuwaitis are Shiite Muslims sharing a strong affinity with neighboring Iran and with the spirit and substance of the Iranian revolution. At the same time, Kuwaitis are Arabs and thus had reason to side with Iraq in the war against a common Persian enemy. Throughout these turbulent years, with war going on literally next door to Kuwait, the amir managed to appease both sides (or at least not to antagonize them) and to maintain an official policy of neutrality. While secretly giving financial assistance to Iraq, he avoided direct confrontation with Iran. This was especially difficult considering that numerous terrorist activities in Kuwait, including an attempt at the amir's life, were blamed on pro-Iranian Kuwaiti Shiites.

Iranian threats to navigation in the Persian Gulf led Kuwait to ask for help from its regional neighbors in the Gulf Cooperation Council with whom it had a joint security pact. When that effort proved fruitless, Kuwait resorted to the U.N. Security Council for help to keep this international waterway open and safe from Iranian attacks. The result was the reflagging of all ships with the American flag. To avoid antagonizing its neighbors, Kuwait announced that its agreement with the United States was a purely commercial one and did not involve joint security commitments with the United States. Although successful during the Iran-Iraq war, the amir's shrewd political maneuvering—or lack of it—did not save his country from an Iraqi invasion on August 2, 1990.

Internal Affairs

Like his predecessors, Shaykh Jaber had an uneasy relationship with the Kuwaiti parliament, the National Assembly (N.A.). Nevertheless, he managed not to alienate the Kuwaiti opposition, led by the leading merchant families of Kuwait. This is evidenced by the fact that the opposition stood in firm support of the amir and the ruling family, Al-Sabah, and refused to cooperate with the Iraqis during the 1990 Iraqi invasion of Kuwait. When Shaykh Jaber came to power, the N.A. had already been dissolved (in 1976). Responding to petitions calling for the N.A. to resume, Shaykh Jaber called for general elections in 1981. Astute government maneuvering, however, resulted in a N.A. dominated by 24 members (out of a total of 50) of bedouin background and strong loyalty to the Al-Sabah. Nevertheless, the N.A. continued to challenge the Al-Sabahs' discretion in matters of national concern.

In August 1982, after the disastrous fall of the unofficial Kuwaiti stock market, Souk Al-Manakh, the N.A. officially accused members of the Al-Sabah family of using their influence to make huge personal profits during the market's existence. The N.A. also objected to the government's handling of the financial crisis resulting from the stock market crash. Huge personal debts were paid out of public funds, eventually costing the government approximately $90 billion. After the 1985 election, which brought major opposition leaders back into office, this tension between the Al-Sabah and the N.A. reached a high point. The new N.A. called for the resignation of the minister of interior and minister of oil, both of the Al-Sabah family, blaming them for the economic and security problems in the country. After the Cabinet resigned, Shaykh Jaber challenged the Assembly's new leadership by forming a new Cabinet and including in it the same figures that had been implicated in the Souk Al-Manakh scandal. Furthermore, to reinforce his personal and the Al-Sabahs' ultimate power in the country, he dissolved the N.A. indefinitely, suspended the constitution, and imposed press censorship. Only in 1990 were elections for the N.A. allowed again (the voting franchise limited to men who can trace their Kuwaiti roots back to 1920 or earlier). In this way Shaykh Jaber was able to reassert for himself and the Al-Sabah family their dominating position in the country.

During his rule, Shaykh Jaber continued to practice the government's traditionally paternal relations with its citizens. A big portion of the oil revenues was transferred to the

private sector through current expenditures (including social allowances and price subsidies), land purchases, and capital expenditures in development projects. Also, the government's stepping in to save the ''small'' investors in the stock market crash of 1982 is another example of this calculated benevolence. Here again, the old system of personal governing prevailed over the institutions of a modern state. In this way the amir managed to maintain the support and loyalty of his people, which was crucial in maintaining national unity in the face of Iraqi aggression.

When the amir returned from the safety of Saudi Arabia, where he had fled during the Iraqi invasion, to a liberated Kuwait in March 1991 he found a devastated land. Almost all of the 700 oil wells burned fiercely, set ablaze by retreating Iraqis. (It was one of the great manmade disasters of the 20th century). Reconstruction of Kuwait was estimated to cost from $60 to $100 billion, spent over several years' time. When the restoration of basic services moved slowly and there were no steps to liberalize the government, murmurs of popular discontent were heard, probably the most expressed dissatisfaction in the 300 years of rule by the Al-Sabah family. The discontent increased when the amir announced on June 2, 1991, that there would be no elections until late 1992. Meanwhile, Crown Prince Saad Abdullah Al-Sabah seemed to be in charge of day-to-day administration.

Kuwait paid the final installment of its $16.5 billion (Operation Desert Storm) debt to the United States in December 1991. It appeared that the amir was prepared to totally rely on the United States for protection.

Further Reading

There is no full biography of Jaber Al-Sabah. Information on the amir, the Al-Sabah family, and Kuwait can be found in R. S. Zahlan, *The Making of the Modern Gulf States* (1989); Richard Johns, ''Trouble for Kuwait,'' *World Press Review* (May 1980); Jacqueline S. Ismael, *Kuwait: Social Change in Historical Perspective* (1982); John Barnes, ''Kuwait Rolls the Dice for High Stakes,'' *U.S. News and World Report* (August 3, 1987); and Milton Viorst, ''A Reporter At Large: Out of the Desert,'' *New Yorker* (May 16, 1988). An article discussing Kuwait's condition after the Persian Gulf War appeared in *Time,* January 27, 1992. A variety of information about Kuwait is available on the internet. To access the Ministry of Information, Kuwait Information Office in Washington D.C., visit http://www.kuwait.info.nw.dc.us (August 6, 1997). □

Jabir ibn Hayyan

Jabir ibn Hayyan (active latter 8th century), called Geber by Europeans, was reputedly the father of Moslem alchemy and chemistry.

It seems clear that there was a real person called Jabir ibn Hayyan about whom we know little except that he lived in al-Kufa, an important city of Abbasid Iraq, and that he had the reputation for skill in alchemy. There exists a vast body of Arabic writings attributed to this Jabir which could not possibly have been written by someone living in the late 8th century because the bulk of Greek scientific and alchemical works had not been translated at that time; Arabic scientific terminology had not even been coined. The earliest biography of Jabir is contained in Ibn al-Nadim's *Fihrist,* a monumental bibliography compiled in 988; the author of the *Fihrist* is partially aware of such discrepancies but insists that Jabir was a historical personage.

Attributions to Jabir

Scholarship has shown that there was a sizable corpus of alchemical works attributed impossibly to the historical Jabir. The first references to these works by Jabir appear in the latter half of the 10th century. The corpus contains a great percentage of what medieval Islam knew of the scientific knowledge of the ancients, viewed through Islamic spectacles, and it appears impossible that the 9th- or 10th-century Jabir could have been a single man, however industrious. The Islamic point of view from which this encyclopedic collection of late Hellenistic science is viewed in the works of Jabir is an extremely heterodox one, and this is doubtless the reason for assigning its authorship to a long-deceased but actual Jabir of the 8th century.

Jabir's science of *al-kimiya,* from which Arabic word both ''alchemy'' and ''chemistry'' stem, was based upon the Hellenistic idea that all metals are fundamentally the same substance, but with varying impurities. The main object of alchemy was to discover a method which would transmute the base metals into the purest form of metal, gold; this could be done by means of a supposed substance called ''red sulfur'' by the Moslems and ''the philosophers' stone'' by Europeans. In the process of searching for red sulfur, Jabir and other Moslem alchemists developed a great many sound facts and processes which formed some of the basic building blocks for the science of chemistry.

In terms of practical methods evolved by Jabir and set forth in the almost 100 works ascribed to him, we are indebted to Moslem alchemy for methods of distillation, evaporation, crystallization, filtration, and sublimation. Methods of producing a considerable number of chemical substances are described: nitric acid, sulfuric acid, mercury oxide, lead acetate, and others.

Further Reading

None of Jabir's works has been translated into English, but E. J. Holmyard, *Alchemy* (1957), is useful. See also ''The Time of Jabir ibn Hayyan'' in George Sarton, *Introduction to the History of Science,* vol. 1 (1927). □

Vladimir Evgenevich Jabotinsky

Vladimir Evgenevich Jabotinsky (1880-1940) led the Revisionist Zionist party. He fought for a Jewish state extending on both sides of the Jordan River.

Vladimir Jabotinsky was born on Oct. 18, 1880, in Odessa, the Jewish cultural center of southern Russia. He received his elementary and secondary education in Russian schools and showed special gifts in languages and literature. He learned Russian, English, German, Spanish, French, Italian, Polish, Latin, Greek, Hebrew, and Yiddish. He started his literary career at the age of 18 as a foreign correspondent of *Odessky Listok* in Bern and Rome. In 1901 he returned to Russia and, after the 1903 pogrom in Kishinev, became an active member of the Zionist movement. Under his influence Jewish defense groups started to organize in Russia to avoid repetition of the earlier pogroms. In 1904 he was a delegate to the Sixth Zionist Congress, and in 1906 he was active in the conference of Russian Jewry at Helsinki. In 1909 he represented the Executive of the World Zionist Organization in Constantinople to establish contact with a new Turkish regime. With his mission completed in 1910, he returned to Russia and devoted himself to the fight against assimilation and for Hebrew as the language of instruction in Jewish schools.

When World War I started, Jabotinsky was in western Europe as a correspondent of *Russkiya Vyedomosti*. In opposition to the official Zionist leaders, who remained neutral, he insisted on active Jewish participation in the Allied conquest of Palestine. As a result of his agitation, the first Jewish military unit, the Zion Mule Corps, was accepted by the British and sent to the Gallipoli front. In 1917 Jabotinsky succeeded in forming three Jewish battalions, which were sent to Palestine and participated, as the Jewish Legion, in the conquest of Palestine.

With the establishment of the British administration in Palestine, in 1920 Jabotinsky directed underground Jewish activity against Arab rioters. He was sentenced by the British authorities to 15 years at hard labor; the sentence was commuted to a year, however, and he was banished from Palestine. In 1921 Jabotinsky joined the Executive of the World Zionist Organization. In opposition to Chaim Weizmann, Jabotinsky demanded a militant Jewish stand against the British policy in Palestine and the Churchill White Paper. He resigned in 1923 from the Executive and devoted himself entirely to the organization of the Union of the Revisionist Zionists, whose goal was transformation of Palestine, by unlimited immigration, into a Jewish state. Becoming convinced that the Executive was destroying Zionism, he later left the World Zionist Organization; the majority of the Revisionists followed him and organized the New Zionist Organization in 1935. He settled in London, where he fought against the partition plan of the Peel Commission of Palestine, against compromise with the mandatory authorities, and against the policy of self-restraint of the Haganah in the face of growing Arab violence.

At the beginning of World War II, Jabotinsky went to the United States, where he was active on behalf of the Jewish communities under Hitler. He died suddenly on Aug. 3, 1940. He was buried in New York but, according to his wishes, his body was later buried in Israel.

In addition to being a statesman, Jabotinsky was also a linguist, orator, editor, and journalist. He wrote several books, among them *War and the Jew,* in which he claimed that the only solution for the Jewish problem is the liquidation of the Jewish communities outside Palestine and mass immigration to Palestine.

Further Reading

A full-length study of Jabotinsky is Joseph B. Schechtman, *The Vladimir Jabotinsky Story* (2 vols., 1956-1961).

Additional Sources

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Nedava, Joseph, *Vladimir Jabotinsky, the man and his struggles,* Tel Aviv: Jabotinsky Institute of Israel, 1986.

Schechtman, Joseph B., *The life and times of Vladimar Jabotinsky,* Silver Spring, MD: Eshel Books, 1986. □

Andrew Jackson

Andrew Jackson (1767-1845), seventh president of the United States, symbolized the democratic advances of his time. His actions strengthened the power of the presidential office in American government.

When Andrew Jackson emerged on the national scene, the United States was undergoing profound social and economic changes as the new, postrevolutionary generation pushed forward in search of material gain and political power. Jackson was a classic example of the self-made man who rose from a log cabin to the White House, and he came to represent the aspirations of the ordinary citizen struggling to achieve wealth and status. He symbolized the ''rise of the common man.'' So total was his identification with this period of American history that the years between 1828 and 1848 are frequently designated the ''Age of Jackson.''

Andrew Jackson was born on March 15, 1767, in Waxhaw country, which straddles North and South Carolina. His father, who died shortly before Andrew's birth, had come with his wife to America from Ireland in 1765. Andrew attended several academies in the Waxhaw settlement, but his education was spotty and he never developed a taste for learning.

After the outbreak of the American Revolution, Jackson, barely 13 years old, served as an orderly to Col. William Richardson. Following one engagement, Jackson and his brother were captured by the British and taken to a prison camp. When Jackson refused to clean an officer's boots, the officer slashed him with a sword, leaving a permanent scar on his forehead and left hand. Jackson was the only member of his family to survive the war, and it is generally believed that his harsh, adventuresome, early life developed his strong, aggressive qualities of leadership, his violent temper, and his need for intense loyalty from friends.

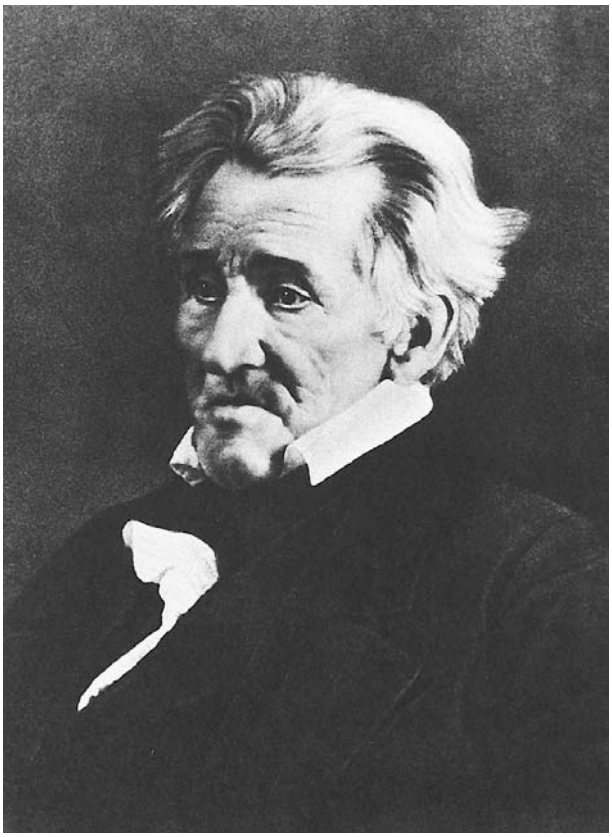

After the war Jackson drifted from one occupation to another and from one relative to another. He squandered a small inheritance and for a time lived a wild, undisciplined life that gave free rein to his passionate nature. He developed lifelong interests in horse racing and cock-fighting and frequently indulged in outrageous practical jokes. Standing just over 6 feet tall, with long, sharp, bony features lighted by intense blue eyes, Jackson presented an imposing figure that gave every impression of a will and need to command.

After learning the saddler's trade, Jackson tried schoolteaching for a season or two, then left in 1784 for Salisbury, N. C., where he studied law in a local office. Three years later, licensed to practice law in North Carolina, he migrated to the western district that eventually became Tennessee. Appointed public prosecutor for the district, he took up residence in Nashville. A successful prosecutor and lawyer, he was particularly useful to creditors who had trouble collecting debts. Since money was scarce in the West, he accepted land in payment for his services and within 10 years became one of the most important landowners in Tennessee. Unfortunately his speculations in land failed, and he spiraled deeply into debt, a misadventure that left him with lasting monetary prejudices. He came to condemn credit because it encouraged speculation and indebtedness. He distrusted the note-issuing, credit-producing aspects of banking and abhorred paper money. He regarded hard money—specie—as the only legitimate means by which honest men could engage in business transactions.

While Jackson was emerging as an important citizen by virtue of his land holdings, he also achieved social status by marrying Rachel Donelson, the daughter of one of the region's original settlers. The Jacksons had no children of their own, but they adopted one of Rachel's nephews and named him Andrew Jackson, Jr.

When Congress created the Southwest Territory in 1790, Jackson was appointed an attorney general for the Mero District and judge advocate of the Davidson County militia. In 1796 the northern portion of the territory held a constitutional convention to petition Congress for admission as a state to the Union. Jackson attended the convention as a delegate from his county. Although he played a modest part in the proceedings, one tradition does credit him with suggesting the name of the state: Tennessee, derived from the name of a Cherokee Indian chief.

In 1796, with the admission of Tennessee as the sixteenth state of the Union, Jackson was elected to its sole seat in the U.S. House of Representatives. His voting record revealed strong nationalistic tendencies. The following year he was elected U.S. senator but he soon resigned to become judge of the Superior Court of Tennessee. His decisions as judge were described by one man as ''short, untechnical, unlearned, sometimes ungrammatical, and generally right.'' He resigned from the bench in 1804 to devote himself exclusively to his plantation, where he later built a graceful mansion called the ''Hermitage,'' and to his other business enterprises, including boatbuilding, horse breeding, and storekeeping.

Military Career

By the beginning of the War of 1812, Jackson had achieved the rank of major general of the Tennessee militia. He and his militia were directed to subdue the Creek Indians in Alabama who had massacred white settlers at Ft. Mims. At the Battle of Horseshoe Bend (1814) Jackson inflicted such a decisive defeat that the Creek's power to wage war was permanently broken. During this engagement Jackson's men acknowledged his toughness and indomitable will by calling him ''Old Hickory.''

When the U.S. government heard rumors of an impending British penetration of the South through one of the ports on the Gulf of Mexico, Jackson was ordered to block the invasion. Supposing that New Orleans was the likeliest point of attack, he established a triple line of defense south of the city. After several minor skirmishes and an artillery bombardment, the British attacked in force on Jan. 8, 1815, and were decisively defeated. Over 2,000 British soldiers, including their commanding general, perished in the battle, while only 13 Americans were killed. It was a stupendous victory. Jackson became a national hero overnight, for he had infused Americans with confidence in their ability to defend their new liberty.

Florida Territory

When the war ended, Jackson returned to his plantation. However, he soon resumed military duty to subdue Indian raids along the southern frontier emanating from Spanish Florida. In a series of rapid moves he invaded Florida, subdued the Seminole Indians, extinguished Spanish authority, and executed two British subjects for inciting Indian attacks. Despite an international furor over this invasion, President James Monroe defended Jackson's actions and prevailed upon Spain to sell Florida to the United States for $5 million. Jackson served as governor of the Florida Territory briefly, but he was highhanded, was antagonistic to the Spanish, and tried to exercise absolute authority. He quit in disgust after serving only a few months.

These exploits served to increase Jackson's popularity throughout the country, alerting his friends in Tennessee to the possibility of making him a presidential candidate. First, he was elected to the U.S. Senate in October 1823. Then, the following year four candidates sought the presidency, each representing a different section of the country: Jackson of Tennessee, William H. Crawford of Georgia, John Quincy Adams of Massachusetts, and Henry Clay of Kentucky. In the election Jackson won the highest plurality of popular and electoral votes, but because he did not have the constitutionally mandated majority of electoral votes, the issue of selecting the president went to the House of Representatives. Here, on the first ballot, John Quincy Adams was chosen president. Adams's subsequent selection of Clay as his secretary of state convinced Jackson that a ''bargain'' had been concluded between the two to ''fix'' the election and cheat him of the presidency. For the next 4 years Jackson's friends battered the Adams administration with the accusation of a ''corrupt bargain.'' In the election of 1828 Jackson won an overwhelming victory. During the campaign Martin Van Buren of New York and John C. Calhoun of South Carolina joined forces behind Jackson, and out of this coalition emerged the Democratic party. Supporters of Adams and Clay were now called National Republicans.

''Old Hickory'' as President

Jackson's presidential inauguration demonstrated the beginning of a new political age as thousands of people swarmed into Washington to witness the outdoor inauguration, then poured through the White House to congratulate their hero, nearly wrecking the building in the process. Jackson appointed many second-rate men to his Cabinet, with the exception of Martin Van Buren, his secretary of state.

An initial estrangement between Jackson and his vice president, John C. Calhoun, soon grew worse because of their obvious disagreement over the important constitutional question of the nature of the Union. During a Senate debate between Daniel Webster of Massachusetts and Robert Y. Hayne of South Carolina, Hayne articulated Calhoun's doctrine of nullification (that is, the right of a state to nullify any objectionable Federal law). Although Jackson was politically conservative and a strong advocate of states' rights, he was also intensely nationalistic, and he regarded nullification as an abomination. At a dinner commemorating Thomas Jefferson's birthday, Jackson found the opportunity to express his feelings. When called upon to deliver a toast, he is said to have looked straight at Calhoun and said, ''Our Federal Union. It must be preserved.''

The final break between Jackson and Calhoun occurred when it was disclosed that, earlier, as secretary of war in James Monroe's Cabinet, Calhoun had sought to censure Jackson for his invasion of Florida. In self-defense, Calhoun gave his side of the controversy in a newspaper statement and ended by arguing that Van Buren had deliberately sought his downfall in order to eliminate him as a presidential rival. Van Buren there-upon resigned from the Cabinet, thus forcing the resignation of the remaining members, which gave Jackson the opportunity of reconstituting his Cabinet and ridding himself of Calhoun's friends. Later, however, when Jackson made Van Buren U.S. minister to Great Britain, confirmation of this appointment resulted in a tie vote in the Senate, and Calhoun, as vice president, gained a measure of revenge by voting against it. This action prompted Jackson to insist on Van Buren as his vice-presidential running mate in the next election.

Bank War

The presidential contest of 1832 involved not only personal vindication for Van Buren but also the important political issue of the national bank. The issue developed because of Jackson's prejudice against paper money and banks and because of his contention that the Second Bank of the United States (established in 1816) was not only unconstitutional but had failed to establish a sound and uniform currency. Moreover, he suspected the Bank of improper interference in the political process. Jackson had informed the Bank's president, Nicholas Biddle, of his displeasure in his first message to Congress back in December 1829. Following this, Biddle, at the urging of Henry Clay and other

National Republicans, asked Congress for a recharter of the Bank 4 years before it came due. In this way the issue could be submitted to the people during the 1832 election if Jackson blocked the recharter.

Although the bank bill passed Congress rather handily, Jackson vetoed it in a strong message that lamented how ''the rich and powerful too often bend the acts of government to their selfish purposes.'' This veto message broadened presidential power because it went beyond strictly constitutional reasons in faulting the bill. By citing social, political, and economic reasons, Jackson went beyond what all his predecessors had considered the limit of the presidential veto power.

In the 1832 election Henry Clay, running against Jackson on the bank issue, was decisively defeated. Jackson interpreted his reelection as a mandate to destroy the Bank of the United States. He therefore directed his secretary of the Treasury to remove Federal deposits and place them in selected state banks (called pet banks). Biddle counterattacked by a severe contraction of credit that produced a brief financial panic during the winter of 1833/1834. But Jackson held his ground, Biddle was finally forced to relax the pressure, and the Bank of the United States eventually collapsed. With the dispersal of government money among state banks and, later, with the distribution of surplus Federal funds to individual states, the nation entered a period of steep inflation. Jackson unsuccessfully tried to halt the inflation by issuing the Specie Circular (1836), which directed specie payments in the purchase of public land.

At the beginning of his second term, Jackson informed Congress of his intention to pay off the national debt. This goal was achieved on Jan. 1, 1835, thanks to income the Federal government received from land sales and tariff revenues. Jackson also advocated a policy of ''rotation'' with respect to Federal offices. In a democratic country, he declared, ''no one man has any more intrinsic right to official station than another.'' He was accused of inaugurating the spoils system, but this was unfair for, actually, he removed only a modest number of officeholders. Jackson also advocated moving Native Americans west of the Mississippi River as the most humane policy the government could pursue in dealing with the Native American problem. Consequently he signed over 90 treaties with various tribes, in which lands owned by Native Americans within the existing states were exchanged for new lands in the open West. Jackson's veto of the Maysville Road Bill as an unwarranted exercise of Federal authority was widely interpreted as an expression of his opposition to Federal aid for public works.

Nullification Ordinance

Jackson also sought to modify tariff rates because they provoked sectional controversy. The North advocated high protective rates, but the South considered them a way of subsidizing northern manufacturers at the expense of southern and western purchasers. With the passage of the Tariff of 1832, South Carolina reacted violently by invoking Calhoun's doctrine of nullification. At a special convention in November 1832, South Carolina adopted the Ordinance of Nullification, declaring the tariffs of 1828 and 1832 null and void and warning the Federal government that if force were used to execute the law, the state would secede from the Union. In response to this threat, Jackson issued the Proclamation to the People of South Carolina that blended warning with entreaty, demand with understanding. ''The laws of the United States must be executed,'' he said. ''Those who told you that you might peaceably prevent their execution deceived you. . . . Disunion by armed force is *treason*.''

Meanwhile a compromise tariff was hurried through Congress to reduce the rates schedule over a 10-year period, while another bill was passed giving Jackson permission to use the military to force South Carolina to obey the laws. The state chose to accept the compromise tariff and repealed its nullification ordinance, thereby averting a national crisis. Jackson's actions during the controversy were masterful. Through the careful use of presidential powers, by rallying the public to his side, alerting the military, and offering compromise while preparing for possible hostilities, he preserved the Union and upheld the supremacy of Federal law.

Foreign Affairs

Jackson also exercised forceful leadership in his relations with foreign nations, and he scored a number of notable diplomatic victories. He obtained favorable treaties with Turkey, Cochin China, and Siam (the first United States treaties with Asiatic powers), and he was also able to reopen American trade with the British West Indies. Furthermore, he forced France into agreeing to pay the debts owed to American citizens for the destruction of American property during the Napoleonic Wars. However, when the French chamber of deputies failed to appropriate the money to pay the debt, Jackson asked Congress to permit reprisals against French property in the United States. The French interpreted this as a deliberate insult, and for a time war between the two countries seemed unavoidable. The French demanded an apology, which Jackson refused to give, although in a message to Congress he denied any intention ''to menace or insult'' the French government. France chose to accept Jackson's disclaimer as an apology and forthwith paid the debt; thus hostilities were avoided.

At the end of his two terms in office, having participated in the inauguration of his successor, Martin Van Buren, Jackson retired to his plantation. He continued to keep his hand in national politics until his death on June 8, 1845.

Further Reading

The most scholarly, but not the most interesting, study of Jackson's life is John Spencer Bassett, *The Life of Andrew Jackson* (2 vols., 1911; new ed. 1916). More colorful is Marquis James, *The Life of Andrew Jackson* (1938), but its analysis of Jackson's character is superficial. James Parton, *Life of Andrew Jackson* (3 vols., 1860), is old but extremely valuable, particularly since it was researched among many people who actually knew Jackson. A brief biography is Robert V. Remini, *Andrew Jackson* (1966).

Arthur M. Schlesinger, Jr., is generally sympathetic to Jackson in *The Age of Jackson* (1945), while Glyndon G. Van Deusen in *The Jacksonian Era* (1959) and Edward Pessen in *Jacksonian*

America (1969) are more critical. See also Harold Coffin Syrett, *Andrew Jackson: His Contributions to the American Tradition* (1953), and Leonard D. White, *The Jacksonians: A Study in Administrative History, 1829-1861* (1954). For the elections of 1828 and 1832 see Arthur M. Schlesinger, Jr., ed., *History of American Presidential Elections,* vol. 1 (1971). □

Helen Hunt Jackson

Helen Hunt Jackson (1830-1885) was an American author of fiction whose most famous novel, *Ramona,* dramatized the plight of California's Indians.

Helen Hunt Jackson was born Helen Marie Fiske on Oct. 15, 1830, in Amherst, Mass. Her father taught Latin, Greek, and philosophy at Amherst College. After her mother died of tuberculosis in 1844, an aunt cared for Helen and her younger sister. To recover from his grief and improve his health—he too suffered from tuberculosis—Professor Fiske sailed for the Near East in 1846. He died in Jerusalem in 1847.

In 1852 Helen met and married Lt. Edward Hunt of the Coast Survey Department. The son born in 1853 lived only 11 months. Another son, Warren (''Rennie''), was born in 1855. In 1863 her husband, by this time a major in the Navy Department, died while testing a submarine device he had developed. Yet another blow fell: Rennie died in 1865.

Hunt expressed her grief in poems that she sent to the *New York Evening Post* over the signatures ''Marah'' and later ''H.H.'' She was encouraged in her writing by Thomas W. Higginson, who was always anxious to help female writers and gave important encouragement to Hunt's lifelong friend Emily Dickinson. While Hunt traveled in Europe (1868-1870), Higginson arranged publication in magazines and newspapers of the sketches she sent back. Her first book, *Verses* (1870), was well received, as were *Bits of Travel* (1872) and *Bits of Talk about Home Matters* (1873), collections of her periodical sketches. In 1871 she began publishing short stories in *Scribner's Magazine* under the name ''Saxe Holm.''

In 1872 Hunt traveled to California. The next year, while in Colorado Springs, she met William Sharpless Jackson, a banker and leading citizen of that community. They married in October 1875, and Colorado Springs became her home.

Saxe Holm's Stories had been published in 1873 (second series 1878). Helen Hunt Jackson's first novel, *Mercy Philbrick's Choice* (1876), was widely circulated. Two years later she published another volume, *A Masque of Poets.*

Jackson's interest in the conditions of the western Indians resulted in *A Century of Dishonor* (1881), a thoroughly researched exposé of the injustices Indians had suffered. She was subsequently appointed by the U.S. government as special commissioner to investigate the conditions of Mission Indians. When she realized that amelioration by official means was unlikely, she turned

from report writing to fiction. She pleaded for justice for Indians in her novel *Ramona* (1884), though the book owed its enduring popularity more to its romantic than to its propagandistic aspects. Jackson died on Aug. 12, 1885.

Further Reading

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Henry Martin Jackson

An influential U.S. senator for 30 years, Henry Martin Jackson (1912-1983) was an ardent proponent of an anti-Soviet foreign policy. He championed increased defense spending and a more activist U.S. international role.

Henry Jackson was born in Everett, Washington, on May 31, 1912, the youngest of five children. His parents had immigrated to the United States from Norway in the late 19th century, eventually settling in the Puget Sound area of Washington. Jackson's father, Peter,

was a building contractor and a long-time officer in the local plasterers' union; his devoutly religious mother, Marine, was instrumental in forming a local Norwegian Lutheran church in Everett and had selected his middle name to honor Martin Luther. Nicknamed ''Scoop'' when a teenager by an older sister after a popular comic strip character, Jackson carried this nickname through his adult life. Somewhat radical in his youth (having joined the Democratic Socialist League for Industrial Democracy while in college), Jackson gradually moved rightward from ardent New Dealer in the 1940s to neoconservative by the 1980s.

An ambitious but not outstanding student, Jackson earned his bachelor's and law school degrees from the University of Washington, working his way through college. After graduating from law school in 1935, he established his own law practice in Everett. Three years later he won election as prosecuting attorney of Snohomish County. Earning the reputation of a crusading and principled prosecutor through a series of dramatic cases involving organized prostitution, slot machine operations, and bootlegging, Jackson won promotion to the Congress in 1940 when the incumbent Democratic congressman Mon Wallgren sought election to the U.S. Senate.

A member of the House from 1941 through 1952, Jackson was a New Deal Democrat in domestic policy. In contrast to his postwar foreign policy views, Jackson at first followed the isolationist sentiments of his congressional district, opposing Roosevelt's Lend Lease Bill in early 1941. Then, in the aftermath of Pearl Harbor, Jackson emerged as one of the most vocal anti-Japanese spokesmen on Capitol Hill. An unsuccessful candidate for a naval commission, Jackson volunteered for the draft in 1943 but was recalled (as were other congressmen) on Roosevelt's orders after five months of service.

Jackson's congressional career was undistinguished, as he authored no substantive legislation and was identified with no major policy initiative. A cautious politician, Jackson instead took pains to service the needs of his constituents. This prosaic commitment was underscored by his various committee assignments (merchant marine and fisheries, Indian affairs, wildlife resources, small business, civil service, and appropriations). This record of solid service ultimately benefited Jackson when in 1952 he successfully challenged the incumbent but vulnerable Republican senator Harry Cain, who had won election in the Republican landslide of 1946.

As a senator, Jackson continued to work to promote the interests of his state and rose to prominence as a member of the Interior (becoming chairman in 1963) and Armed Services committees, supporting respectively the timber and aircraft industries of the state. In a career marked by an absence of legislative initiative, Jackson was instrumental in securing congressional passage of the National Environmental Policy Act of 1969, which created the Environmental Protection Agency (EPA). An ardent proponent of military spending and a leading spokesman for an anti-Soviet foreign policy, Jackson first raised in 1955 the false issue of a ''missile gap'' when criticizing the Eisenhower administration's efforts to reduce defense spending. (Democratic presidential candidate John F. Kennedy later adopted this issue in the 1960 campaign.) By 1960 Jackson had gained a reputation within the Senate as an expert on national security policy through his chairmanship of the Armed Services Subcommittees on National Policy Making and on National Security Staffing and Operations. Earlier, in 1954, he had gained limited nationwide exposure for his cautious criticisms of Senator Joseph McCarthy's conduct as chairman of the Senate Permanent Investigations Subcommittee, of which Jackson was a junior member.

A close friend and political associate of Senator John F. Kennedy, Jackson was rumored to have been under consideration as Kennedy's running mate in 1960 but was bypassed when the Democratic presidential nominee instead chose Lyndon Baines Johnson. Jackson, however, served at Kennedy's request as chairman of the Democratic National Committee for the duration of the presidential campaign.

Despite the election of a Democratic administration, Jackson did not mute his criticisms of presidential foreign and defense policies. Between 1961 and 1963 he dissented from President Kennedy's various policy initiatives to defuse the tensions attendant to the Cold War: in 1961 he opposed the creation of the Arms Control and Disarmament Agency; in 1962 in a highly publicized speech he denounced the value of the United Nations; and in 1963 he initially opposed the test ban treaty (although he voted for the treaty after exacting certain concessions from the administration).

Throughout the 1960s and 1970s, Jackson emerged as a leading supporter of U.S. involvement in the Vietnam War, as an opponent of detente with the Soviet Union, and

as a proponent of increased defense spending. At a time when American liberals divided sharply over the Vietnam War and had come to reassess the tenets of the policy of containment, Jackson remained a leading spokesman of a militant anti-Soviet policy. Because of this record, Richard Nixon, following his election to the presidency in 1968, offered Jackson the post of secretary of defense. Unwilling to abandon his own base in the Senate and his prospects for gaining the Democratic presidential nomination, Jackson turned down this profferred appointment. In 1972 and again in 1976 Jackson was an unsuccessful candidate for the Democratic presidential nomination. Never a serious contender in 1972, Jackson was considered one of the front-running candidates in 1976 (and did win the Massachusetts and New York primaries), although his candidacy collapsed before the Democratic National Convention met in New York.

As a senator in the 1970s Jackson remained skeptical of President Nixon's efforts at detente with the Soviet Union—opposing the Strategic Arms Control Talks (SALT) in 1972—but emerged as a champion of Israel and of normalizing relations with the Peoples Republic of China. So long as detente and fears of another Vietnam remained popular issues, Jackson found himself outside the mainstream of national politics. His political influence soared again as the political climate shifted rightward following the Iranian and Afghanistan crises of 1979 and 1980 and with the election to the presidency of former California Governor Ronald Reagan.

A bachelor for most of his congressional career, Jackson married late at the age of 49. He met his wife, Helen Hardin (the daughter of the president of American Gypsum and at the time on the staff of fellow Democratic Senator Clinton Anderson), in January 1961. Married in December 1961 in Albuquerque, New Mexico, Helen and Henry Jackson became parents of two children, Anna Marie and Peter Hardin. On September 1, 1983, Jackson died in Everett, Washington, of a burst blood vessel. Apparently in excellent health, the senator had just returned from a two-week trip to the Peoples Republic of China and, earlier on the day of his death, convened a press conference to denounce the Soviet Union for shooting down a South Korean commercial jet.

Further Reading

There is no good biography of Henry Jackson's life and Senate career, although there are two journalistic studies: Peter Ognibene, *Scoop: The Life and Politics of Henry M. Jackson* (1975) and William Prochnau and Richard Larsen, *A Certain Democrat: Senator Henry M. Jackson, A Political Biography* (1972). Readers might also consult the biographical sketches in *The New York Times,* September 3, 1983, and in Eleanora Schoenebaum (editor), *Political Profiles: The Nixon/Ford Years,* volume 5, (1979).

Additional Sources

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Jesse Louis Jackson

Civil rights leader Rev. Jesse Louis Jackson (born 1941), the most successful African American presidential candidate in U.S. history, received over three million votes in the 1984 election.

Jesse Louis Jackson was born on October 18, 1941, in Greenville, South Carolina, a city beset with the problems of racial segregation. From birth, Jackson faced his own personal brand of discrimination. As a young girl his mother, Helen Burns, became pregnant by her married next-door neighbor, Noah Robinson. The young boy was shunned and taunted by his neighbors and school classmates for being ''a nobody who had no daddy.'' Instead of letting this adversity defeat him, Jackson developed his exceptional drive and understanding of those who are oppressed. His mother eventually married and became a successful hairdresser while his stepfather, a postal employee, adopted Jackson in 1957. With helpful advice from his maternal grandmother and his own desire to succeed, Jackson overcame his numerous childhood insecurities, finishing tenth in his high school class, even though he was actively involved in sports. His academic and athletic background earned Jackson a football scholarship at the University of Illinois in Chicago. Jackson, eager to get away from the Southern racial climate, traveled north only to find both open and covert discrimination at the university and in other parts of the city.

After several semesters Jackson decided to leave the University of Illinois, return to the South, and attend North Carolina Agricultural and Technical College (A&T) in Greensboro, an institution for African American students. Jackson again proved himself an able scholar and athlete. When his popularity on the campus led to his victory as student body president, Jackson did not take the responsibility lightly. As a college senior, he became a civil rights leader. Although he was not in Greensboro when the four African American freshman from A&T staged their famous Woolworth's sit-in in February 1960—the action which launched sit-down demonstrations throughout the South—Jackson actively encouraged his fellow students to continue their protests against racial injustice by staging repeated demonstrations and boycotts. Much of the open discrimination in the South fell before the onslaught of these student demonstrations.

Civil Rights Movement

In the spring of 1968 many of SCLC's officers—including Jackson—were drawn away from other civil rights protests by the Memphis, Tennessee, garbage collectors' strike. The situation in that city was especially tense because many African Americans who professed to be tired of passive resistance were willing and ready to fight. Tragically, King, in his attempt to prevent racial violence in that city, met a violent death by an assassin's bullet while standing on the balcony of his hotel room on April 4, 1968.

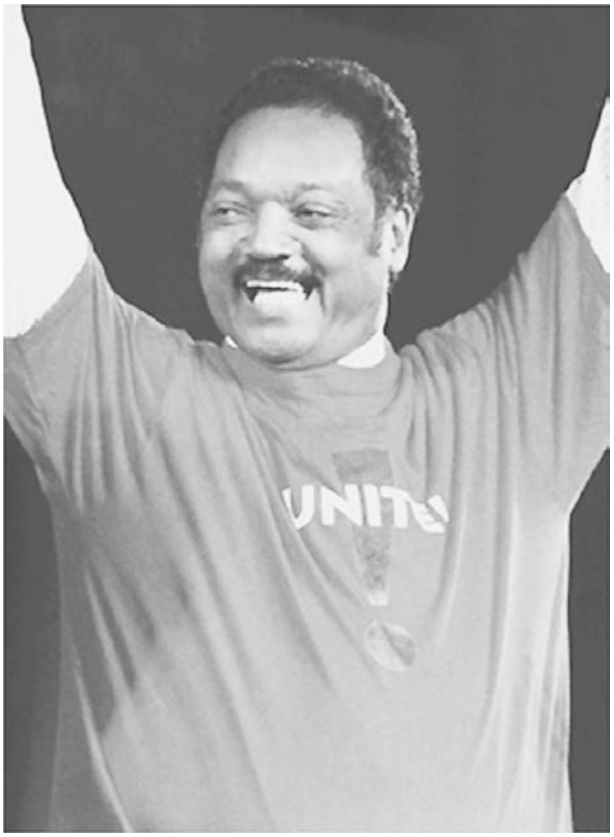

Some controversy surrounds the moments just after King was wounded. Jackson claimed on national television that he was the last person to talk to King and that he had held the dying leader in his arms, getting blood all over his shirt. The other men present unanimously agreed that this was not true, that Jackson had been in the parking lot facing King when he was shot and had neither climbed the steps to the balcony afterward nor gone to the hospital with King. Whatever the truth of the matter, Jackson's appearance on national television the next day with his bloodied turtleneck jersey vaulted him into national prominence. The image of Jackson and his bloody shirt brought the horror of the assassination into American homes. Jackson's ego, stirring oratory and charismatic presence caused the media to anoint him and not Ralph Abernathy, King's successor. Many observers believe that at this point, Jackson determined to become heir to King's position as the nation's foremost African American leader. In 1971, Jackson was suspended from the SCLC after its leaders claimed that he was using the organization to further his own personal agenda.

Operation PUSH

After his suspension from the SCLC, Jackson founded Operation PUSH (People United to Save Humanity), an organization which essentially continued the work of Operation Breadbasket without SCLC's sponsorship. Standing in front of a picture of Dr. King, Jackson promised to begin ''a rainbow coalition of blacks and whites gathered together to push for a greater share of economic and political power for all poor people in America.'' Throughout the decade, Jackson relentlessly spoke out against racism, militarism and the class divisions in American. He became a household name throughout the nation with his slogan ''I Am Somebody''.

By the mid 1970's, Jackson was a national figure. He realized that many of the problems plaguing the African American community stemmed from drug abuse and teen pregnancy and not simply economic deprivation. In 1976, Jackson created the PUSH-Excel, a program aimed at motivating children and teens to succeed. A fiery orator, Jackson traveled from city to city delivering his message of personal responsibility and self-worth to students: ''You're not a man because you can kill somebody. You are not a man because you can make a baby . . . You're a man only if you can raise a baby, protect a baby and provide for a baby.''

Jackson's support in the African American community allowed him to influence both local and national elections. Possibly the most important campaign in which he was involved was the election victory of the first African American mayor of Chicago, Harold Washington, in 1983. Washington's victory was attributed in part to Jackson's ability to convince over 100,000 African Americans, many of them youths, to register to vote. Jackson would also use his charisma to garner new voters during his 1984 campaign for the Democratic presidential nomination.

The Rainbow Coalition

Jackson's debut on the international scene occurred when President Jimmy Carter approved his visit to South Africa. Jackson attracted huge crowds at his rallies where he denounced apartheid, South Africa's oppressive system that prevented the black majority population from enjoying the rights and privileges of the white minority. Later in 1979, he toured the Middle East where he embraced Yassar Arafat, the then-exiled Palestinian leader. Jackson's embrace of a man considered a terrorist by the American government created yet another controversy. The result of these international excursions caused Jackson's fame and popularity to grow within the African American community.

As the 1980's began, Jackson moderated many of his political positions. He was no longer the flamboyant young man wearing long hair and gold medallions, but a more conservative, mature figure seeking ways to reform the Democratic party from within. He continued to advocate his ''rainbow coalition'' as a way for all Americans to improve the country.

After growing increasingly disenchanted with the existing political scene, Jackson decided that he would campaign against Walter Mondale and Gary Hart in the 1984 Democratic presidential primaries. His campaign centered on a platform of social programs for the poor and the disabled, alleviation of taxes for the poor, increased voting rights, effective affirmative action initiatives for the hiring of women and minorities, and improved civil rights for African Americans, poor whites, immigrants, homosexuals, Native Americans, and women. Jackson also took a stand on many world issues. He called for increased aid to African nations and more consideration of the rights of Arabs. His support for Arab nations and African American Muslims provoked much criticism, especially from Jewish voters. In early 1984,

Jackson used his popularity in the Arab world to obtain the release of an American pilot, Lt. Robert Goodman, who had been shot down over Lebanon.

When he returned home, Jackson concentrated on securing the African American vote for his candidacy. He did not receive support from most senior African American politicians, who felt that Jackson's candidacy would cause disunity within the Democratic camp and benefit the Republicans. However, many poor African Americans enthusiastically supported him. Jackson received 3.5 million votes, and possibly 2 million of those voters were newly registered. He carried 60 congressional districts on a budget of less than $3 million. Although many Americans, both black and white, were decidedly opposed to Jackson, he earned grudging respect because his campaign fared better than most people had expected. When Jackson conceded defeat at the 1984 Democratic National Convention, much of America listened respectfully to his address. Although his campaign was unsuccessful, Jackson's powerful presence had broken new ground and involved more African Americans in the political process.

After the 1984 election, Jackson devoted his time between working for Operation PUSH in Chicago and his new National Rainbow Coalition in Washington DC. This national coalition was designed to be a force for reform within the Democratic party. It also provided Jackson with a platform from which to mount his 1988 presidential bid. Jackson's campaign received a much broader base of support than in 1984. His polished delivery, quick wit, and campaign experience helped him to gain many new supporters. Among the seven serious contenders for the Democratic nomination, Jackson finished second to Massachusetts Governor Michael Dukakis.

In 1990, Jackson was named one of two ''shadow senators'' to Congress from Washington DC to press for the district's statehood. Although the idea fizzled, it helped to keep Jackson in the public eye. In 1992, Jackson backed Democratic candidate Bill Clinton during the presidential campaign. He used his influence to urge African American voters to support Clinton. These efforts helped Clinton to win the election and return a Democrat to the White House for the first time in 12 years.

Critics often accuse Jackson of simply being a cheerleader of causes, a person who favors style over substance. Despite his unflagging energy and devotion to his causes, many felt that he was devoted only to his own self-aggrandizement. ''This is the long-term pattern of Jackson's politics. He has always sought to operate and be recognized as a political insider, as a leader without portfolio or without accountability to any constituency that he claims to represent'' wrote political critic Adolph Reed Jr. in the *Progressive* . ''PUSH ran as a simple extension of his will and he has sought to ensure that the Rainbow Coalition would be the same kind of rubber stamp, a letterhead and front for his mercurial ambition.''

Despite the criticism he has faced, Jackson continues to advocate for the rights of the downtrodden and challenge others to move beyond adversity. In 1995, Jackson wrote in *Essence* magazine, ''People who are victimized may not be responsible for being down, but they must be responsible for getting up. Slave masters don't retire; people who are enslaved change their minds and choose to join the abolitionist struggle . . . .Change has always been led by those whose spirits were bigger than their circumstances . . . I do have hope. We have seen significant victories during the last 25 years.''

Further Reading

Jackson's autobiography, *Straight from the Heart,* was published in 1987. There are a number of biographies of Jackson and several analytical studies of his presidential campaign. Two are Barbara A. Reynolds' sympathetic biography entitled *Jesse Jackson: America's David* (1985) and a critical work written by Thomas Landess and Richard Quinn, *Jesse Jackson and the Politics of Race* (1985). Several other biographies are Adolph L. Reed, *The Jesse Jackson Phenomenon,* a somewhat negative portrait (1986); Shield D. Collins, *From Melting Pot to Rainbow Coalition* (1986); and a children's book by Warren J. Halliburton, *The Picture Life of Jesse Jackson* (1984). Other works include *Jesse: The Life and Pilgrimage of Jesse Jackson;* James Haskins, *I Am Somebody! A Biography of Jesse Jackson,* and *Political Parties and Elections in the United States Vol. 1,* edited by L. Sandy Maisel. □

Maynard Holbrook Jackson Jr.

A lawyer by training, Maynard Holbrook Jackson, Jr. (born 1938), was the first African American to be elected mayor of Atlanta, Georgia (1973-1981 and 1989-1993), and the first to serve as chief executive of any major Southern city.

Born in Dallas, Texas, on March 23, 1938, the third of six children, Maynard Holbrook Jackson, Jr., was considered to be a member of the ''Black aristocracy.'' His father, Maynard Jackson, Sr., was a Baptist minister and his mother, Irene (Dobbs) Jackson, was a college language teacher with a doctorate in French. When Maynard Jr. was age seven, his family moved to Atlanta, Georgia, where his father took over as pastor of the Friendship Baptist Church. Young Maynard considered becoming a clergyman but then enrolled at Morehouse College in Atlanta as an early admissions scholar and earned a BA degree in political science and history in 1956.

After graduation from college, Jackson worked a number of different jobs, including a stint at the Ohio State Bureau of Unemployment Compensation and selling encyclopedias. He enrolled in law school at North Carolina Central University, where he received a JD degree *cum laude* in 1964. He returned to Atlanta and worked for the National Labor Relations Board as an attorney, passed his bar exams in 1965, and two years later joined a public interest, low-income legal service which he eventually managed. He soon married Valerie Richardson Jackson and became the father of four daughters and a son.

Inspired by Martin Luther King, Jr.'s Death

Jackson claimed that Martin Luther King Jr.'s death in 1968 prompted him, to enter politics for the first time. He ran for the United States Senate seat held by Southern powerhouse Herman Talmadge. Acting on a spur-of-the-moment impulse, Maynard filed only minutes before the deadline on June 5, 1968, with $3,000 he had borrowed to pay the filing fee. During the campaign, Jackson's populist appeals brought unexpected support from poor white farmers, but African American voters did not support him automatically. Although he was defeated by Talmadge by a three to one margin, Jackson had won a majority in Atlanta.

Carefully planning his campaign for vice-mayor of Atlanta in 1969, Jackson did not take the African American vote for granted and campaigned tirelessly, appearing in African American churches every Sunday until election day. He also appealed for the white vote and won about one-third of it, and that, along with 99 percent of the African American vote, brought him victory. He was sworn in January 5, 1970, as Atlanta's first African American vice-mayor. In that position, Jackson worked hard at establishing a constituency to support his forthcoming bid for mayor.

In spring 1973, Jackson entered a multi-candidate race for mayor where his toughest opponent proved to be the incumbent, Sam Massell, a certified liberal and the city's first Jewish mayor. The campaign turned into a rough, no-holds-barred affair that went into a runoff election. Race became a central issue during the campaign, with both candidates openly appealing to their racial core constituencies. Jackson emerged the victor, garnering 59 percent of the vote.

In the Mayor's Office

Under a new charter which enhanced the mayor's power, Atlanta's first African American mayor, Maynard Jackson, assumed office in January 1974 and brought in an outside administrator to reorganize city departments. Administration was centralized and new planning districts were established with enhanced neighborhood and citizen input. Jackson provoked his first major racial crisis in May 1974 when he attempted to fire the incumbent white police chief, John Inman. Atlanta's growing crime problem and charges of racial insensitivity toward African Americans prompted Jackson's decision. The firing increased racial tensions within the city and detracted from Atlanta's proud motto: ''too busy to hate.'' Another controversy followed in August 1974 when Mayor Jackson appointed a college crony and African American activist to become public safety commissioner. The new commissioner, A. Reginald Eaves, lacked police experience and created a great deal of controversy when he appointed an ex-convict as his personal secretary and began a system of quota promotions and hiring in the police department, which many decried as ''reverse discrimination.'' Despite the outcry Eaves remained in his post and, by the spring of 1976, Atlanta experienced a drop in crime rates. However, Jackson was forced to fire Eaves after a police exam cheating scandal was uncovered.

Jackson continued to press for vigorous affirmative action programs and set-asides for African Americans on publicly-funded public works, which often brought him into conflict with the downtown business community. Despite criticism, most of Jackson's public projects, including a new airport, were completed on schedule, and by his second term Jackson had reconciled with Atlanta's business elite. Meanwhile, African American businesses and minorities were obtaining more than 30 percent of the city's contracts, which benefited the growing black middle class.

Barred by the city charter from serving more than two consecutive terms, Jackson left office. He established an Atlanta branch office for a Chicago law firm that was strategically positioned for public business. As a bond lawyer with political savvy, Jackson attracted politically-connected business from many African American mayors and, in the process, enriched himself and his political contacts.

A Third Campaign

In 1989, Jackson announced his intention to seek a third term as mayor of Atlanta. Running against a talented literature professor at Spelman College, and county commissioner Michael L. Lomax, Jackson's florid rhetoric and political reputation proved to be decisive. Unable to overcome a 34 percent point deficit in the polls, Lomax withdrew from the race. Although both major candidates were African Americans, Lomax had become identified as the ''white'' candidate and Jackson the ''Black'' candidate, a decidedly comfortable position in a city where nearly two

thirds of the population was African American. As Jackson was cruising toward the October 3rd nonpartisan election, a former city councilman and Black militant, Hosea Williams, emerged late in the campaign to challenge Jackson. Williams's candidacy gained little support, however, and Jackson coasted to victory, capturing an overwhelming 79 percent of the vote. As one of the losing candidate's strategists put it: ''Maynard Jackson is god in this town, and how do you run against god?''

In January 1990, Jackson began his new term of office by promising to follow former Mayor Andrew Young's footsteps and to work ''hand-in-glove with our business community.'' Cognizant of criticism of his predecessor's overly pro-business slant, Jackson promised to devote more attention to the neighborhoods and the problems of the poor. The mayor's popularity increased when he helped to secure Atlanta's selection as the site of the 1996 Summer Olympic Games. He also formed an organization to assist students who were academic underachievers to help them develop leadership, critical thinking and self-esteem skills.

Considered a shoo-in for a fourth term as mayor, Jackson surprised supporters in 1993 by declining to run again, citing the effects of a heart-bypass operation. After leaving the mayor's office, Jackson conducted a $12.3 million bond sale for a city-backed apartment project and secured a lease to operate a restaurant and bar at Hartsfield International Airport. Jackson's firm, Atlanta-based Jackson Securities Inc., was named one of the top five black investment companies by *Black Enterprise* magazine in 1996. As chief executive of the company, Jackson was the lead manager for $337 million worth of securities issues and co-manager for $2 billion worth of securities issues.

Further Reading

For general information on Maynard Jackson, see ''mayor's file,'' City Hall, Atlanta, Georgia. For politics, see ''Michael Lomax,'' *Governing* (June 1988); ''Tomorrow is still another day,'' *Economist* (May 6, 1989); and R. Smothers, ''Atlanta Mayoral Candidate Drops Out'' (August 9, 1989); ''Styles in Conflict in Atlanta Mayor Race'' (July 24, 1989); ''Maynard Jackson Wins in Atlanta'' (October 5, 1989); and Peter Applebome, ''Atlanta As Mayor Returns. . . .'' (January 7, 1990), all in *New York Times*. See also Clarence N. Stone, *Regime Politics Governing Atlanta, 1946-1988* (1989). □

Michael Joe Jackson

One of the most popular singers in history was Michael Joe Jackson (born 1958). A performer since he was five years old, he was one of the few child stars ever to achieve greater success as an adult than as a child. Through his record albums and music videos he created an image imitated by his millions of fans, whose style of dressing and dancing was instantly recognizable all over the world.

Michael Jackson was born in Gary, Indiana, on August 29, 1958, the fifth of nine children. He was raised in a family that listened to music constantly and sang continuously, and regarded music as a ticket to success. Jackson's father ran a crane at a steel plant, but he dreamed of becoming a successful rhythm and blues musician. This dream eluded him, but relentlessly drove him to promote the careers of his children. The fact that he had marginal success with a group of his own caused him to attempt to exert control over his children's careers even after they were adults. The struggle for the control of the musical destiny of the Jackson family was a constant source of turmoil.

The Jackson 5 Is Born

The Jackson children were taught the gentler aspects of music by their mother, Katherine, who sang folk songs and spirituals to them. The boys sang along with her, and their joyful harmonizing took on a life of its own when the boys formed a family band that became a success at amateur shows and talent contests throughout the Midwest. From the age of five, Michael's amazing talent asserted itself; his dancing and stage presence caused him to become the focus of the group. The fame and popularity of the group spread until they were booked at the Apollo Theater in New York City's Harlem. While performing at the Apollo in 1968, they were discovered by Motown recording artist Gladys Knight and pianist Billy Taylor. Later that year Diana Ross, who would become a crucial figure in Michael Jackson's life and career, became associated with the boys dur-

ing a ''Soul Weekend'' in Gary, Indiana. With the support of Ross, the Jacksons signed a contract with Motown Records. Berry Gordy, the legendary Motown mogul, became the caretaker of the Jacksons' careers, which he nurtured zealously. As the lead singer, Michael took his brothers to the top of the charts with the group known as the Jackson 5.

Destined for Solo Stardom

Almost immediately, Gordy recognized Michael's special appeal and released solo albums of the child. These solo albums sold as well as those of the Jackson 5. Two years later, in 1970, the Jackson 5 were topping the charts and riding a wave of youth adulation with such hits as ''ABC,'' ''The Love You Save,'' and ''I'll Be There,'' each selling over one million copies. However, the longer the Jackson 5 existed, the more apparent Michael's importance to the group's success became. The group managed to survive his voice change and a bitter break with Motown Records in 1976. The squabbles among the siblings and between them and their father might well have caused Jackson to withdraw from his family, even as he continued to live with his mother.

Having been successful in his appearances in a television variety show and as an animated cartoon character, it was not surprising to Jackson's fans that his appearance in the musical film *The Wiz* (1978) was the only distinguished aspect of this African American version of *The Wizard of Oz*. He sang the only hit to emerge from its soundtrack album (''Ease On Down the Road'') in a duet with the film's star, Diana Ross. His success as the Scarecrow may also be seen as a preview of what was to come in his videos, for Jackson seemed to care most about dancing. He dedicated his autobiography to Fred Astaire, and its title, *Moonwalk,* refers to a dance that he popularized.

Emergence of a Pop Icon

Jackson's work in *The Wiz* was also notable in that it introduced Jackson to producer Quincy Jones, who arranged and conducted the film's score. In 1979, Jackson and Jones collaborated on Jackson's solo album *Off the Wall*. The album sold ten million copies and earned critical praise. In 1982, Jackson and Jones again collaborated on the blockbuster *Thriller* album. *Thriller* fully established Jackson as a solo performer and his trio of hit songs from the album—''Beat It,'' ''Billie Jean,'' and ''Thriller''—made him the major pop icon of the early 1980s. Jackson was also notable as a crossover performer. The spectacular success of the *Thriller* album and video enabled him to break the color barrier of album-oriented radio stations and the powerful music video channel, MTV. By 1983, Jackson had established himself as the single most popular entertainer in America.

Although Jackson's next two albums, *Bad* (1987) and *Dangerous* (1991), did not produce the phenomenal results of *Thriller,* Jackson remained in the entertainment spotlight throughout the 1980s and into the 1990s. In 1993, he was presented with the ''Living Legend Award'' at the Grammys and the Humanitarian of the Year trophy at the Soul Train awards. He also involved himself in many philanthropic efforts. In 1985, he reunited with Quincy Jones, this time on the vocal arrangement for USA for Africa's ''We Are the World'' to raise funds for the impoverished in Africa. In 1992, Jackson founded ''Heal the World'' to aid children and the environment.

Rocked By Scandal

Despite Jackson's popularity and philanthropic efforts, he became the subject of a major scandal. In 1993, a 13-year-old boy accused Jackson of sexually abusing him at the star's Neverland ranch. Jackson settled out of court, while always maintaining his innocence. The scandal cost Jackson his endorsement contract with Pepsi and a film deal. His sexual preference was called into question and his public image was severely damaged.

In 1995, Jackson was again the subject of scandal following the release of his new album *HIStory: Past, Present, and Future, Book I*. One of the songs on the album, ''They Don't Care About Us'', seemed to contain anti-Semitic lyrics. Jackson publicly apologized and changed the lyrics. He told the Associated Press that the song was supposed to ''say no to racism, anti-Semitism, and stereotyping.'' He wrote a letter to Rabbi Marvin Hier, dean of the Simon Wiesenthal Center for Holocaust Studies, who had protested the lyrics, stating that ''my choice of words may have unintentionally hurt the very people I wanted to stand in solidarity with. I apologize to anyone I might have hurt.'' Hier replied, ''It's the ambiguity I'm concerned of when it [the song] reaches 20 million buyers around the world.''

Marriage and Fatherhood

In May of 1994, Jackson stunned the world when he married Lisa Marie Presley, daughter of the late rock legend Elvis Presley, at a private ceremony in the Dominican Republic. Many critics of Jackson speculated that the marriage was an attempt to improve his public image. In August of 1996, Jackson and Presley divorced. Many of Jackson's fans were shocked when he announced, in November of 1996, that he was to be a father. The child's mother was Debbie Rowe, a long-time friend of Jackson. They married later that month in Sydney, Australia. On February 13, 1997, their son, Prince Michael Jackson, Jr., was born at Cedars-Sinai Medical Center in Los Angeles.

Despite the demands of fatherhood, Jackson continued to keep a busy schedule during 1997. He and his brothers were inducted into the Rock and Roll Hall of Fame in Cleveland, Ohio on May 6, 1997. He also attended the showing of his 40-minute musical *Ghosts* at the Cannes film festival on May 8, 1997. Another album, *Blood on the Dance Floor: HIStory in the Mix,* containing re-mixes of songs from *HIStory* plus five new songs, was released on May 29, 1997. The album received good reviews from both the *New York Times* and *Rolling Stone,* although the *New York Times* preferred the new songs, calling the re-mixes the ''least interesting'' music on the CD. *Village Voice* reviewer Armond White said of the new material, ''His singing . . . has never been so tormented, or audacious''. As the 20th century draws to a close, it seems likely that the world will

continue to be fascinated by the talent and career of Michael Jackson.

Further Reading

Moonwalk (1988), Jackson's autobiography, is as good as any of the other books about him, perhaps better because it gives the reader insight into Jackson's ''Peter Pan'' image of himself; Dave Marsh, *Trapped: Michael Jackson and the Crossover Dream* (1985) is a most peculiar book. The author is highly critical of almost every aspect of Jackson's career and personality, yet he attempts to apologize to Jackson through open letters from himself to his subject. George Nelson, *The Michael Jackson Story* (1987) is a workman-like treatment of the basic biographical material. Jackson continued to be a mainstay of gossip columnists and was frequently featured in all sorts of periodicals from tabloids to newsweeklies in the 1990s. J. Randy Taraborrelli, *Michael Jackson: The Magic and the Madness* (1991) is a large (640 pages) unauthorized biography. A review of *HIStory* is in *Rolling Stone* (August 10, 1995). An interview with Jackson and Jackson-Presley is in *Jet* (July 3, 1995). □

Reginald Martinez Jackson

Baseball great Reggie Jackson (born 1946) was inducted into the Hall of Fame in 1993. Placed sixth on the all-time list for home runs, he also held the Major League record for strikeouts.

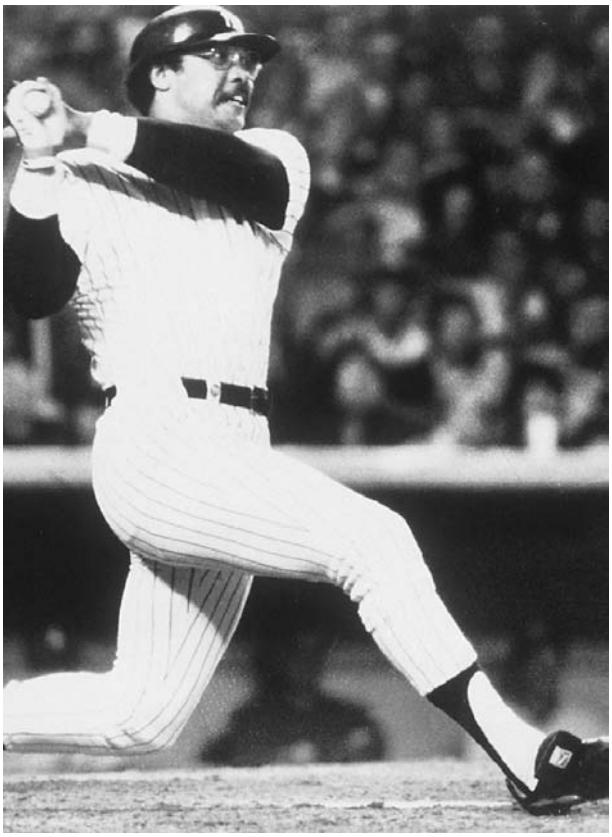

Former professional baseball player and Hall of Fame inductee Reggie Jackson's hard hitting, fleet footed style helped him lead two teams to five World Championships in only seven years. Called ''the most theatrical baseball player of the last quarter century,'' by writer Mike Lupica in *Esquire,* Jackson made headlines with his egomaniacal remarks, hot temper, and flamboyant manner.

Reginald Martinez Jackson was born on May 18, 1946 in Wyncote, Pennsylvania. One of six children of African American and Spanish descent, he moved at an early age with two of his siblings to live with his divorced father in Cheltenham, Pennsylvania. His father, a once semi-pro baseball player in the Negro leagues who made a living running a small tailoring and dry cleaning business, encouraged his talented son in sports. By the time Jackson entered his senior year at Cheltenham High School he was an all star athlete: in track he ran the 100 yard dash in 9.7 seconds; on the football team he played halfback; in basketball he was a unparalleled player; and in baseball as a lefty player, he pitched three no-hitters and batted .550.

Jackson always felt he would be a professional athlete; the difficult part was deciding between football and baseball. College scholarships poured in and he ended up accepting a scholarship form Arizona State University in Tempe. In his sophomore year he was a receiver on the football team, and was chosen to the All-American first team in baseball. His outstanding performance on the baseball team caught the attention of Charles O. Finley, owner of the Kansas City Athletics, who offered Jackson, a $95,000 bonus. Unable to refuse, he left college after his sophomore year and entered the world of professional baseball.

In 1966, Jackson was the second pick in the amateur draft. The New York Mets having the first pick chose another player, Steve Chilcott. Jackson played with the Kansas City Athletics farm teams for one and a half seasons. At the end of the 1967 season, he was called up to join the team in Kansas City, and in 1968 moved with the Athletics to their new home in Oakland, California.

In his first full season in the majors, he hit 29 home runs, and drove in another 74 runs. But he also made a dozen outfield errors and struck out a near record-breaking 171 times. The following season, in 1969, he again held a record number of strikeouts with 142, but hit a fantastic 47 home runs and led the American League in scoring 123 runs. Jackson credits then vice-president of the Athletics and Joe DiMaggio, the Hall-of-Fame center fielder of the New York Yankees, with developing his skills as a hitter.

The end of that glorious season was followed by a slump. The progressive pressures of trying to keep up with his own home run pace and the beginning of the eventual breakdown of his marriage to Jenni, his Mexican-American wife, contributed to his temporary decline. Further, he failed to negotiate successfully with Finley for a high increase in pay. The sour salary negotiations got the following season off to a bad start. Known for his hot temper, Jackson squabbled with teammates in the clubhouse, fought with Finley and often, after striking out, threw his bat in a rage. His

average and his homers dropped and his continued poor performance caused him to be benched for a portion of that season.

In the Winter of 1970-71 he went to Santurce, Puerto Rico to work under an old idol, Frank Robinson. Robinson, a veteran player-manager, helped Jackson to ease up on himself and to put his own game into perspective. When he returned to the Athletics in Oakland he no longer felt the burdensome need to carry the team or to pressure himself for a hit every time he came to bat. Robinson's invaluable tutoring also helped him to cultivate his aggressive playing style while keeping his temper in check.

The following season saw him bouncing back to his high level of performance. Jackson helped lead the Athletics to the American League Eastern Division Title in 1971 with 32 home runs. But the Baltimore Orioles took the pennant at the playoffs. In 1972 the Athletics won the Western Division Title. In the playoffs, the Athletics beat the Detroit Tigers, with Jackson sliding into home plate to score the winning run in the final game. Tragically, during his slide he incurred an injury, a torn hamstring muscle, which forced him to sit out of the World Series. But as Jackson watched, the Athletics reigned victorious over the Cincinnati Reds.

Voted the American League's Most Valuable Player (MVP) in 1973, Jackson batted .293 and led the leagues in 32 home runs. That year the Atheltics defeated Baltimore to win the pennant. The team went on to win the World Championship over the New York Mets, with Jackson batting .310, driving in six runs, and hitting two home runs in the seventh game. Leading the league in runs, he was chosen MVP in the World Series. As sensational as the 1973 series was, it was not without its dark cloud. Anonymous death threats were sent to the Oakland office warning that Jackson would be killed if he played in the Championship games. During the playoffs and the World Series Jackson was under constant guard from both private and FBI agents. In the end, seemingly nothing resulted from the threats.

The Athletics won their fourth American League pennant in 1974, with Jackson hitting 29 homers for the season, and went on to defeat the Los Angeles Dodgers for their third straight World Series Championship. Finally, in 1975, after winning the American League Western Division Title and losing the pennant to the Boston Red Sox, Jackson, who had hit more homers and struck out more often than anyone on the team, ended his nine year stint with the Oakland Athletics. After unsuccessful contract negotiations, Finley traded Jackson to the Baltimore Orioles on April 2, 1976. The end of that season found Jackson a free agent, signed on with the New York Yankees for $300,000, and a five year contract, when Baltimore could not agree with Jackson's long term contract demands.

As a member of the New York Yankees, Jackson's ego and temper flared. He referred to himself as ''the straw that stirs the drink,'' according to *Jet* magazine in a January 25, 1993 article. His comments and behavior antagonized his peers. Once again Jackson fought with teammates, his manager, Billy Martin, and the team owner, George Steinbrenner. And once again he led his team to the World Championship. The night of October 18, 1977 was one of Jackson's greatest triumphs. In the final game of the World Series, he hit three consecutive home runs, drove in five runs and brought the Yankees to victory over the Dodgers, winning 8-4. He had hit a Series record-breaking five home runs. ''Maybe now, for at least this one night, I can feel like a real superstar,'' he was quoted in the *Lincoln Library of Sports Champions*. According to an article in *New York* written by Mike Lupica, Jackson had amazed himself on the day of the final game when during batting practice he hit 20 balls out of 40 into the seats. Amazingly enough, he had three more left to hit that night. He was named MVP of the World Series that fall and ended the season with 32 homers, 110 runs batted in (RBIs) and a .286 batting average.

Jackson followed that spectacular season with a second Series win against the Dodgers in 1978. He scored two runs, eight RBIs and batted .391. That year the first Reggie! chocolate candy bar appeared lasting only a short while as public interest waned. His walloping World Series hitting earned him the title ''Mr. October,'' as he could always be counted on to pull his team to victory in a clinch.

1980 proved to be another fine season as Jackson hit a career high of .300 with 41 home runs and 111 RBIs. The Yankees won the American League pennant in 1981. In keeping with his fashion of coming through for the team, he hit his tenth and final Series home run that year. The California Angels signed Jackson on in 1982, and in a stunning achievement he reached the 500-homer plateau in 1984. Before retiring in 1987, he rejoined the Oakland Athletics for one last season. He was placed sixth on the all-time major leagues career home run list with 563 home runs during his 21 year baseball career. After retiring, Jackson worked briefly as a sports broadcaster for the Angels before moving on to coach for the Athletics. Dissatisfied with his coaching responsibilities he took a job with the Upper Deck Company handling sales of trading cards and sports collectibles.

The crowning achievement of his career came on August 1, 1993 when Reggie Jackson became the 216th inductee into the Baseball Hall of Fame—the only player to be so honored in that year. On his plaque he chose to be shown in the Yankee stripes, the uniform he found most fitting. Speaking of New York in the January issue of *Jet,* he said, ''I feel this is the place that's really claimed me.'' His plaque lists him as sixth on the all-time list, ahead of such greats as Mickey Mantle, Ted Williams, and Lou Gehrig. His remarkable achievements run to both extremes: ten World Series home runs; five World Championships; 11 American League Championships with three different teams; and holding the major league record for lifetime strikeouts at 2,597. ''Strung together, that's five years.'' Jackson quipped in Michael Angeli's article, ''for five years I never touched the ball.'' At the induction, a passionate and eloquent Jackson spoke of the game he loved and his debt to the first Black Major League players, Jackie Robinson and Larry Doby. Quoting Lou Gehrig he ended by calling himself ''the luckiest man on the face of the earth,'' as noted in *Jet,* August 16, 1993. The Yankees retired his number 44 baseball uniform and the Reggie! bar was reintroduced the

year of Jackson's induction, packaged with a specially designed Reggie baseball card put out by Upper Deck.

During the Summer of 1993, George Steinbrenner announced that his former ballplayer was returning to the club in the capacity of special assistant and advisor to the Yankees general partners. Jackson continued his work in California for the trading card company and was made director of new buisness at a California-based computer company for which he was already a spokesman. However, Jackson still took on the added responsibility of evaluating players for the team, returning to New York one week out of each month. Given his celebrity status Jackson felt his presence was an asset to the ball club. Speaking of his fans to Mike Lupica in *Esquire* he noted, ''If I walked out there right now, I could still stop the . . . place cold.''

Jackson was emphatically disinterested in a career in sports broadcasting for the future. ''I don't want to rip players,'' he stated in Angeli's article. ''I don't want to talk on the air condescendingly about players. I know what it's like to try . . . and look like a bum.'' But he was open to the possibility of coaching for the Yankees down the road. ''Never say never,'' he told Lupica. Going on to talk about his role with the ball club in the Angeli article, Jackson stated, ''I'm very happy doing what I'm doing. I'm about as high as I can get here in this company without owning it. . . . I got it all.''

Further Reading

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Robert Houghwout Jackson

Robert Houghwout Jackson (1892-1954) was an associate justice of the U.S. Supreme Court and chief American prosecutor at the Nuremberg war trials.

Robert H. Jackson was born on Feb. 13, 1892, in Spring Creek, Pa. He spent a year at the Albany Law School, apprenticed with a local lawyer, and was admitted to the bar in 1913. He set up practice in Jamestown, N.Y.

A passionate Democrat, Jackson supported New York's governor Franklin Roosevelt. After Roosevelt's election to the U.S. presidency in 1932, Jackson went to Washington to serve as general counsel of the Bureau of Internal Revenue. After serving as assistant attorney general in charge of the Tax Division of the Department of Justice, and then as head of the Antitrust Division, he was named solicitor general in 1938. In 1940 he became attorney general and in 1941 took his oath as associate justice of the Supreme Court.

During Jackson's tenure one of the chief public issues was the role and power of the Supreme Court. In his book *The Struggle for Judicial Supremacy* (1941) Jackson castigated the Court's willingness to establish itself as a superlegislature over the decisions of the popularly elected Congress and president; he called for a more restrained role. With some notable exceptions, Jackson continued this argument throughout his years on the Court. In one of his first major opinions, in 1942, the Federal government was granted extremely broad powers of economic regulation under the interstate commerce clause of the Constitution. Concerning the nation's economy, supremacy was placed firmly in the hands of Congress.

Devoted to civil liberties, Jackson worked to determine how the Court could protect unpopular minorities against persecution and oppression by inflamed majority rule. In 1943 he delivered an opinion for the Court upholding the constitutional right of Jehovah's Witnesses (a religious group) to refuse to salute the American flag. Toward the end of his life, however, he joined Justice Felix Frankfurter in thinking that the Court should play a relatively minor role in protecting civil liberties. In his posthumous *The Supreme Court in the American System of Government* (1955), Jackson attacked the civil libertarian views of his colleagues Hugo Black and William O. Douglas.

Justice Jackson left the Court for a year in 1945-1946 to serve as the chief United States prosecutor at the Nuremberg war trials in Germany. Two books by him came out of this experience: *The Case against the Nazi War Criminals*

(1946) and *The Nuremberg Case* (1947). He died on Oct. 9, 1954, in Washington.

Further Reading

There is no scholarly biography of Jackson. Eugene C. Gerhart, *America's Advocate: Robert H. Jackson* (1958), is useful but biased in Jackson's favor. *Dispassionate Justice: A Synthesis of the Judicial Opinions of Robert H. Jackson,* edited by Glendon Schubert (1969), contains an interesting introduction. □

Shirley Ann Jackson

Shirley Ann Jackson (born 1946), a theoretical physicist, was the first African American woman to earn a Ph.D. at MIT. In 1995, President Bill Clinton appointed her as chairwoman of the Nuclear Regulatory Commission. During her tenure, Jackson has instituted massive crackdowns on the nuclear power industry's violations.

Shirley Ann Jackson is a theoretical physicist who has spent her career researching and teaching about particle physics —the branch of physics which uses theories and mathematics to predict the existence of subatomic particles and the forces that bind them together. She was the first African American woman to receive a Ph.D. from the Massachusetts Institute of Technology (MIT), and she spent many years conducting research at AT & T Bell Laboratories. She was named professor of physics at Rutgers University in 1991 and is the recipient of many honors, scholarships, and grants.

Jackson was born on August 5, 1946, in Washington, DC. Her parents, Beatrice and George Jackson, strongly valued education and encouraged her in school. Her father spurred on her interest in science by helping her with projects for her science classes. At Roosevelt High School, Jackson attended accelerated programs in both math and science, and she graduated in 1964 as valedictorian. Jackson began classes at MIT that same year, one of fewer than twenty African American students and the only one studying theoretical physics. While a student she did volunteer work at Boston City Hospital and tutored students at the Roxbury YMCA. She earned her bachelors degree in 1968, writing her thesis on solid-state physics, a subject then in the forefront of theoretical physics.

Although accepted at Brown, Harvard, and the University of Chicago, Jackson decided to stay at MIT for her doctoral work, because she wanted to encourage more African American students to attend the institution. She worked on elementary particle theory for her Ph.D., which she completed in 1973. Her research was directed by James Young, the first African American tenured full professor in MIT's physics department. Jackson's thesis, ''The Study of a Multiperipheral Model with Continued Cross-Channel Unitarity,'' was subsequently published in the *Annals of Physics* in 1975.

Jackson's area of interest in physics is the study of the subatomic particles found within atoms, the tiny units of which all matter is made. Subatomic particles, which are usually very unstable and short-lived, can be studied in several ways. One method is using a particle accelerator, a device in which nuclei are accelerated to high speeds and then collided with a target to separate them into subatomic particles. Another way of studying them is by detecting their movements using certain kinds of nonconducting solids. When some solids are exposed to high-energy particles, the crystal lattice structure of the atoms is distorted, and this phenomenon leaves marks or tracks that can be seen with an electron microscope. Photographs of the tracks are then enhanced, and by examining these photographs physicists like Jackson can make predictions about what kinds of particles have caused the marks.

As a postdoctoral student of subatomic particles during the 1970s, Jackson studied and conducted research at a number of prestigious physics laboratories in both the United States and Europe. Her first position was as research associate at the Fermi National Accelerator Laboratory in Batavia, Illinois (known as Fermilab) where she studied hadrons—medium to large subatomic particles that include baryons and mesons. In 1974 she became visiting scientist at the accelerator lab at the European Center for Nuclear Research (CERN) in Switzerland. There she explored theories of strongly interacting elementary particles. In 1976 and 1977, she both lectured in physics at the Stanford Linear

Accelerator Center and became a visiting scientist at the Aspen Center for Physics.

Jackson joined the Theoretical Physics Research Department at AT & T Bell Laboratories in 1976. The research projects at this facility are designed to examine the properties of various materials in an effort to discover useful applications. In 1978, Jackson became part of the Scattering and Low Energy Physics Research Department, then in 1988 she moved to the Solid State and Quantum Physics Research Department. At Bell Labs, Jackson explored theories of charge density waves and the reactions of neutrinos, one type of subatomic particle. In her research, Jackson has made contributions to the knowledge of such areas as charged density waves in layered compounds, polaronic aspects of electrons in the surface of liquid helium films, and optical and electronic properties of semiconductor strained-layer superlattices. On these topics and others she has prepared or collaborated on over 100 scientific articles.

Jackson has received many scholarships, including the Martin Marietta Aircraft Company Scholarship and Fellowship, the Prince Hall Masons Scholarship, the National Science Foundation Traineeship, and a Ford Foundation Advanced Study Fellowship. She has been elected to the American Physical Society and selected a CIBA-GEIGY Exceptional Black Scientist. In 1985, Governor Thomas Kean appointed her to the New Jersey Commission on Science and Technology. Then in the early 1990s, Governor James Florio awarded her the Thomas Alva Edison Science Award for her contributions to physics and for the promotion of science. Jackson is an active voice in numerous committees of the National Academy of Sciences, the American Association for the Advancement of Science, and the National Science Foundation, where her aim has been to actively promote women in science. Her most recent assignment came in 1995, when she was appointed head of the Nuclear Regulatory Commission by President Bill Clinton.

Jackson is very involved in university life at Rutgers University, where in addition to being professor of physics she is also on the board of trustees. She is a lifetime member of the MIT Board of Trustees and was formerly a trustee of Lincoln University. She is also involved in civic organizations that promote community resources and developing enterprises. She is married and has one son.

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Notable Black American Women, Gale, 1992, pp. 565–566.
Blacks in Science and Medicine, Hemisphere, 1990, p. 130. □

Thomas Jonathan Jackson

The American Thomas Jonathan "Stonewall" Jackson (1824-1863) was a Confederate hero and one of the outstanding Civil War generals.

Thomas Jackson was born on Jan. 21, 1824, at Clarksburg, Va. After the deaths of his father in 1826 and his mother in 1831, he was raised by his uncle. He went to local schools and then attended the U.S. Military Academy (1842-1846), graduating in time to join the 1st Artillery Regiment as a brevet second lieutenant in the Mexican War. Following service at the siege of Veracruz and at Cerro Gordo, he became a second lieutenant and transferred to a light field battery. While engaged in the fighting around Mexico City, Jackson received promotion to first lieutenant and later won brevets to captain and major.

Military Instructor

After the Mexican War, Jackson served at Ft. Columbus and at Ft. Hamilton. In 1851 he accepted a position as professor of philosophy and artillery tactics at Virginia Military Institute, where he proved a dedicated but inept instructor.

On Aug. 4, 1853, Jackson married Elinor Junkin of Lexington, Va., who died, with her baby, in childbirth in October 1854. After a tour of Europe in 1856, he married Mary Anna Morrison; they had a daughter. In December 1859 he commanded the cadet artillery at the hanging of abolitionist John Brown. He voted for John C. Breckinridge, the presidential candidate of the Southern Democrats in 1860, but hoped the Union would not be dissolved.

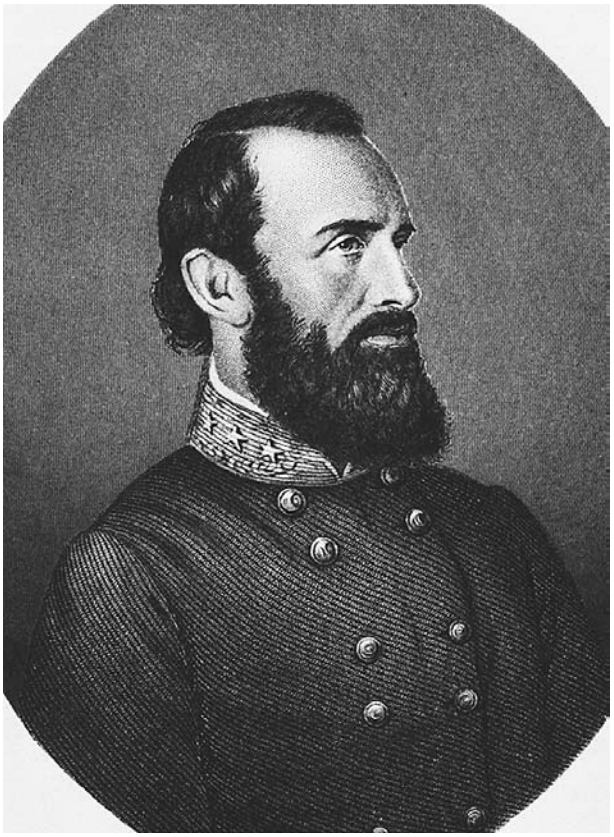

First Bull Run

When Virginia seceded from the Union in April 1861, Jackson traveled to Richmond with the cadet corps. The state government immediately commissioned him a colonel and sent him to Harpers Ferry. There he relinquished command to Joseph E. Johnston and became a brigade commander and brigadier general. At the First Battle of Bull Run on July 21, when Jackson's brigade reinforced the Confederate left to stem the Union attack, Gen. Bernard E. Bee rallied his men with the words, ''There is Jackson standing like a stone wall.'' The Confederates drove back the Union advance, and Jackson won a new name.

Shenandoah Valley Campaigns

In October 1861 Jackson became a major general, and in November he received command of the Shenandoah Valley district of Virginia. On March 23 his attack on the Federal army at Kernstown forced the diversion of troops intended to reinforce the Union army moving against Richmond.

Jackson attacked an enemy force at McDowell in May 1862 and then struck another Union army at Front Royal, driving it back to the Potomac. He withdrew and fought off converging Union armies at Cross Keys and at Port Republic. Thus, with 16,000 men he had diverted 60,000 Federal troops from the Richmond campaign.

Seven Days Battles

Jackson then joined his forces with those of Gen. Robert E. Lee outside Richmond and began the Seven Days Battles to defend the Confederate capital against Gen. George McClellan's army. Tired and unfamiliar with the country, Jackson moved slowly and failed to flank the enemy position at Beaver Dam Creek. His troops did participate in the successful attack at Gaines's Mill on June 27 and pursued the Union army to White Oak Swamp. There, because of personal fatigue, he again failed to press the Union retreat as expected. Some of his men were among those repulsed at Malvern Hill on July 1.

Second Bull Run

In mid-July of 1862 Lee detached Jackson and his men to meet the advance of a new Union army under Gen. John Pope in northern Virginia. At Cedar Run on August 9 Jackson defeated part of that command. He led his force around the Union right flank and destroyed its supply base at Manassas on August 27. He then withdrew to Groveton, where he held off attacks while waiting for Lee. When Lee had reunited his forces, Jackson's men joined in a successful counterattack that drove the Union army from the field in the Second Battle of Bull Run on June 30.

Harpers Ferry, Sharpsburg, Fredericksburg

In September 1862 Lee advanced into Maryland and sent Jackson ahead with five divisions to capture the Union garrison of 11,000 men at Harpers Ferry. Jackson surrounded the town, which surrendered on September 15, then hurried north to help Lee beat off Union attacks at Sharpsburg on September 17. Lee withdrew into Virginia after the battle to recruit and reorganize his army. In October, Jackson received promotion to lieutenant general and became commander of the new 2d Corps.

In November 1862 the Confederate army moved east to meet a Union advance at Fredericksburg, Va. Lee placed his troops on the hills south of the town, with Jackson's corps on the right. On December 13 Gen. Ambrose Burnside attacked across the Rappahannock River with two columns, one aimed at Jackson's position. Though Burnside broke through a gap between two Confederate brigades, reinforcements drove the attackers back to the river. The entire Union assault was repulsed with heavy losses.

Chancellorsville and Mortal Injury

In late April 1863 Gen. Joseph Hooker decided to turn the Confederate left flank by crossing the Rappahannock River above Fredericksburg, while part of Lee's 1st Corps had been diverted to southern Virginia and North Carolina. Lee sent Jackson's corps around the Union position at Chancellorsville to strike it from the rear. Late in the afternoon of May 2, Jackson launched an attack that routed the Union right wing and drove it back almost to Chancellorsville. As Jackson returned with his staff from scouting Union lines, his left arm was broken by shots from his own men who mistook the riders for Union troops. The arm required amputation before Jackson was removed south to Guiney's Station, Va., for rest and recovery. There he developed pneumonia and died on May 10, 1863.

Stonewall Jackson was a masterful military strategist. He campaigned with aggressiveness and audacity; he moved rapidly; he was tenacious in defense and pursuit. His victories made him a hero in the Confederacy and won him the accolades of military historians, who consider him among America's greatest generals.

Further Reading

The most detailed analysis of Jackson's personal life and military campaigns is Lenoir Chambers, *Stonewall Jackson* (2 vols., 1959). The best one-volume biography is Frank E. Vandiver, *Mighty Stonewall* (1957). Of the older biographies, two are most useful: one by Jackson's chief of staff (in early 1862), Robert L. Dabney, *Life and Campaigns of Lieut.-Gen. Thomas J. Jackson* (2 vols., 1864-1866); the other by a British army officer, G. F. R. Henderson, *Stonewall Jackson and the American Civil War* (2 vols., 1898). □

John Edward Jacob

During his term as president of the National Urban League, John E. Jacob (born 1934) pushed for the social and economic progress of African Americans and other minority groups.

"America will become a second-rate power unless we undertake policies to insure that our neglected minority population gets the education, housing, health care and job skills they need to help America compete successfully in a global economy," John E. Jacob, president of the National Urban League, told Martin Tolchin in the *New York Times.* Reiterated in his annual address to the organization, titled "The State of Black America," Jacob's efforts are often controversial; he repeatedly attacks what he views as the indifference of the American political system to the plight of the disadvantaged. During the 1980s, he called for the withdrawal of billions of dollars from the military budget to be used for training minorities to become skilled laborers. Jacob commented to Ari L. Goldman in the *New York Times,* "America has only one hope of entering the 21st century as a world power and a global economic force. That is its ability to achieve racial parity and to make full use of the African Americans and minorities it has so long rejected."

Born December 16, 1934, in Trout, Louisiana, Jacob is the son of Baptist minister Emory Jacob and his wife Claudia. Emory eventually moved the family to Houston, Texas, where he worked in carpentry and construction to supplement the small income he received from the church. "I grew up so poor," Jacob recalled to Luix Overbea in the *Christian Science Monitor.* "Two rooms and a kitchen for seven people. No gas. No electricity. We did our homework by the light of a kerosene lamp and bathed in a washtub in the kitchen." He told Jacqueline Trescott in the *Washington Post* that his parents' "very rigid middle-class standards," including "southern Baptist principles—no drinking, no dancing, no card playing, no movies on Sunday," saved the family from the "syndrome of poverty." "The overriding principle," Jacob related to Trescott, "was 'Do unto others as you would have them do unto you. . . . ' You had to do well in school; you had to work. I can never remember not working. You could not create any problems for anybody, at any time. So we grew up straight, upright, good, well-mannered, smart poor kids."

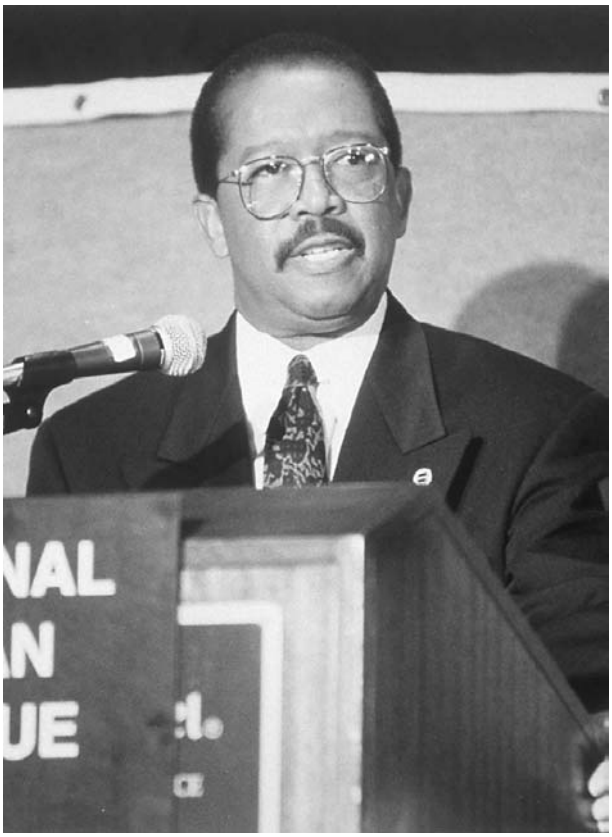

In 1957 Jacob received a bachelor's degree in economics from Howard University in Washington, D.C.; an E. E. Worthing scholarship made college possible. After spending a brief period in the U.S. Army where he achieved the rank of second lieutenant, he returned to Washington. His first job, as a post office clerk, was secured several months later with the intervention of the office of Senator Lyndon B. Johnson. Jacob experienced frustration that his employment opportunities were limited because of his race. "I hated the work [in the post office]," he told Trescott. "I went to work mad, I came home mad."

Two years of postal work preceded Jacob's employment as a public assistance caseworker with the Baltimore Department of Public Welfare in 1960, a position he held while pursuing his masters degree in social work at Howard University. During his five years with the department, Jacob was made child welfare supervisor, a post he considered his most difficult. He explained to Trescott that when taking a child from a parent, you "just have to hope you are right, that what you are doing is right for the child and the parent, at least for the child." In 1965, two years after Jacob completed his masters degree, he was appointed director of education and youth incentives at the Washington Urban League.

Established Leader in His Field

After the turbulent summer of 1967, when racial tensions resulted in urban riots across the United States, Jacob oversaw the creation of Project Alert in the nation's capitol. Rioting in Washington was confined to one day, and 34 persons were arrested for disruptive acts, including arson and looting. The Washington Urban League responded by becoming a liaison for the community; youths from the ghetto were recruited as leaders to bring slum residents' problems to the League, which then directed families to appropriate social services. By 1968, when Jacob was named acting executive director of the Washington Urban League, he led his organization's participation in several other development programs, including the Ford Foundation-funded Operation Equality and the government-funded Project Enable (Education and Neighborhood Action for a Better Living Environment).

During the 1970s, Jacob served as the head of several levels of the National Urban League, including director of community organizing and training for the League's eastern region and director of the San Diego Urban League. In 1975, he returned to the east coast as president of the Washington Urban League and in 1979 was appointed executive vice-president of the National Urban League. The League was renowned for its passage of progressive acts

against racial discrimination throughout the 1970s, particularly the 1972 federal Employment Opportunity Act. The Supreme Court upheld the legality of the organization's affirmative action programs, which required those corporations seeking federal contracts to integrate their workforce under specific guidelines involving racial quotas for hiring and promotions.

When National Urban League chief executive Vernon Jordan, was seriously injured in an assassination attempt in 1980, Jacob became acting chief executive of the League. Jordan retired in 1982, and Jacob was subsequently elected to the presidency of the organization by unanimous vote. By this time, the politics of the country had changed under Republican President Ronald Reagan, who was opposed to affirmative action and mandatory busing of school children to desegregate public schools. Under the Reagan administration, several policies, including cutbacks in federal social programs, increased the strain on the financially beleaguered National Urban League. Jacob was outspoken in his objections to the administration, citing in particular its appointment of a conservative majority to the Civil Rights Commission; the result, he felt, would be a weakening of the agencies that protected civil rights. The 1980s also marked the Supreme Court ruling that valid employment seniority systems take precedence over the protection of minority jobs in *Firefighters v. Stotts.* Additionally, suits filed by the Justice Department against public employers who used the affirmative action tactics of quotas and specific numerical goals increased significantly. Jacob responded by joining other civil rights groups in their boycott of the hearings on employment quotas by the Civil Rights Commission.

Called for Domestic Marshall Plan

During the early 1980s, Jacob formulated a new philosophy for the National Urban League that was similar to the 1947 Marshall Plan initiated by the United States to assist the recovery of European nations after World War II. Aid was sought from private sectors to facilitate entry-level job training programs, and Jacob proposed the League give direct assistance from its own resources to poverty-stricken minorities and whites, including housing and job placement. In addition, he suggested the federal government institute full employment through substantial public works and job training programs, and he joined other civil rights groups in supporting economic boycotts against private industry to induce corporate funding for developing markets and jobs for racial minorities.

Jacob is an adherent of self-help, particularly as advocated by black churches, civil rights and social welfare agencies, and community-led groups. He outlined various strategies—tutoring and counseling to raise Scholastic Aptitude Test (SAT) scores, a comprehensive teenage pregnancy prevention plan, and a male responsibility program for fatherhood and parenthood—for addressing contributing factors to the cycle of poverty in black America. Key issues he cited were the plight of unwed, adolescent mothers who often dropped out of school and entered welfare roles, the nearly half of all black households headed by single women, and black victims of black crime. Jacob added voter registration, education, and drug control to the League's agenda of top priorities, issues to be addressed through the nineties. ''What has distinguished us organizationally, is that in addition to our civil rights portfolio,'' Jacob told *Ebony,* ''we have always been a direct service organization.'' Reasoning that blacks should attack their internal problems themselves, he pointed out in *Ebony* that the Reagan years ''may wind up being a blessing.'' Jacob reckoned, ''As a people, we must remember that we are not as weak as we have allowed ourselves to be painted and we are not as strong as we *can* be.''

During the presidency of George Bush—in the late 1980s and early 1990s—Jacob persisted in advocating an Urban Marshall Plan. Inspired by the lessening of tensions between the Eastern and Western worlds, he proposed that funding for the $50 billion project to train minority workers be transferred from the military budget. Although Bush declined an invitation to address the National Urban League when he was campaigning for the presidency, Jacob was encouraged by Bush's civil rights record in Congress. In 1989, Jacob praised Bush's administration to Julie Johnson in the *New York Times* for the ''fresh winds of openness it has brought to our Government.'' When Bush was receptive to Jacob's domestic Marshall Plan proposals, Jacob welcomed dialogue with the new administration, but Bush's veto of the Civil Rights Act of 1990 soon soured the relationship. In the 1990s, Jacob faced repeated resistance to affirmative action in the courts and legislature, where conservative politicians, white and black, spurned government intervention programs in favor of self-reliance.

Warned of Economic Suicide

While acknowledging that self-reliance is a factor in social reform, Jacob postulates that self-help alone will not deter racial discrimination against blacks and other minorities. He asserts that government funding is necessary to provide fair competition at work and school and argues that the costs are justified to produce skilled laborers, capable of global competition. ''Job discrimination is not only a civil rights issue—it's a form of economic suicide,'' Jacob remarked to Goldman, expressing his hope that the American work force will admit more Hispanics, women immigrants, and African-Americans.

Winner of numerous honorary degrees and social service awards, Jacob, as head of the National Urban League, oversees the operations of one of the largest black organizations in the country. The League—founded by black social worker George Edmund Hayes and white philanthropist Ruth Standish Baldwin in 1910 as the Committee on Urban Conditions among Negroes—began as an organization aiding black laborers from the South who migrated to northern urban areas at the beginning of the twentieth century. In 1911 the Committee combined with two other groups under the appellation the National League on Urban Conditions among Negroes. The National Urban League, an abbreviation of the original League's name, became the organization's designation when affiliates were chartered. Over the decades, the League has grown to encompass a national staff of more than 30,000 salaried workers and non-salaried

volunteers and a national governing board made up of 60 trustees chosen from various fields, including churches, corporations, universities, youth groups, labor unions, and civic organizations. Funding from businesses, individuals, and nonprofit organizations, including the United Way, provides the large sum of money required to operate the National Urban League and its affiliates.

A longtime proponent of change, Jacob revealed his aspirations for American society in an address delivered at a conference on public policy and African-Americans. As quoted in *Vital Speeches,* the activist reminded the forum of the words of the late Episcopal Bishop of Washington, John Walker, who said, ''It is God's will that we live together in peace. It's God's will that we grow beyond our racial animosities and that we must commit ourselves to continue that work.'' Jacob added, ''That strikes me as a credo that will serve us well as we go about our business today, tomorrow and into eternity.''

New Challenges Ahead

Jacob decided to announce his retirement in 1993 from the National Urban League. He stayed on as president and CEO of the organization until 1994 when accepting the position of executive vice president of Anheuser-Busch. His new responsibilities include working on the company's marketing strategies in minority and foreign markets and educating the public about Anheuser's other companies and theme parks.

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Abraham and Mary Putnam Jacobi

Abraham (1830-1919) and Mary Putnam (1834-1906) Jacobi, husband and wife, were foreign-born American physicians and humanitarians who greatly improved medical care in the United States.

Abraham Jacobi was born into a poverty-stricken family in Westphalia, Germany. With work and sacrifice, he was able to begin studying medicine at the University of Greifswald in 1848. He continued at the University of Göttingen but received his medical degree from the University of Bonn in 1851. Involved in the revolutionary movement in Germany in 1848, he was a friend of Karl Marx; his outspoken support led to imprisonment, but he escaped to England, where he tried unsuccessfully to establish a practice. In 1853 Jacobi arrived in Boston. He finally settled in New York City.

First American Pediatrician

Jacobi had always been concerned about diseases of infants and children. In 1857 he became a lecturer on the pathology of infancy and childhood at the College of Physicians and Surgeons. In 1860 he was appointed to the first chair of pediatrics at the New York Medical College. There he opened the first free clinic for children. In 1865 he held the chair of diseases of children in the medical department of the University of the City of New York. In 1870 he returned to the College of Physicians and Surgeons, where he taught for 32 years.

Pioneer Woman Physician

Mary Corinna Putnam, the daughter of publisher George Putnam, was born in London and at the age of 5 went to New York City with her family. She was an intelli-

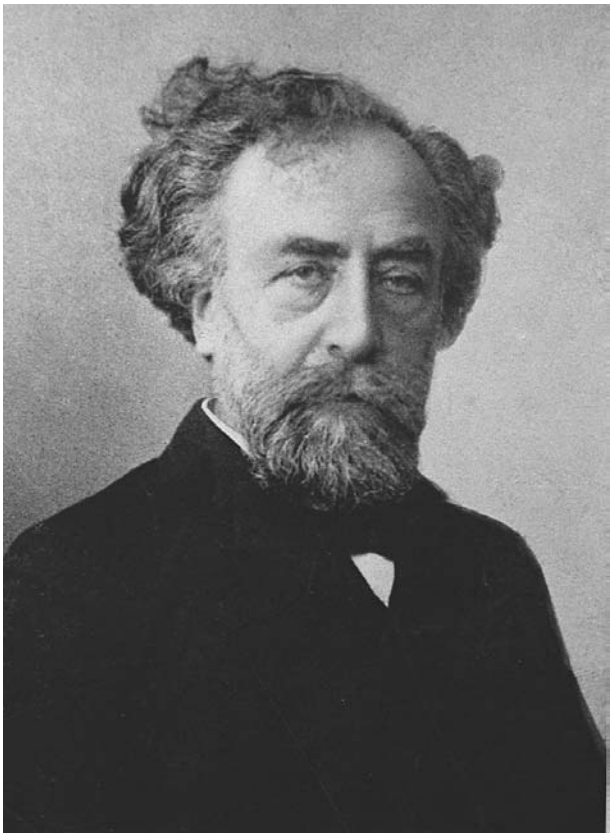

Abraham Jacobi

gent young woman with a zeal for learning. Those who knew her were not surprised when she decided to become a physician and to confront the almost unanimous prejudice against admitting women into the profession. She graduated in 1863 from the New York College of Pharmacy and in 1864 from the Woman's Medical College in Philadelphia.

Putnam went to Paris in 1866 and unsuccessfully attempted to enroll at the famous École de Médecine, which did not admit women. She remained in Paris studying in less well-known schools and writing articles for American journals and newspapers. In January 1868 she was admitted by special permission of the minister of public instruction to a course of lectures in the École. A few months later she was allowed to matriculate and finally took her degree in medicine in 1871 with highest honors.

Putnam returned to New York City and began teaching in the Women's Medical College of the New York Infirmary, just opened by Dr. Elizabeth Blackwell and her surgeon sister, Dr. Emily Blackwell. At the same time she practiced medicine among the poor in the slums. When she applied for membership in the Medical Society of the County of New York, it was fortunate that an idealist, Abraham Jacobi, was president. She married the pediatrician in 1873, and they had two children. Her ability to diagnose and her insistence on the highest standards ranked her, with her husband, among America's great physicians.

Humanitarians and Reformers

The humanitarian concerns of the Jacobis were an important part of their lives. While other physicians were telling tuberculosis patients in the stifling slums to sleep with their heads resting on the fire escapes, Abraham Jacobi was asking why the slums must be tolerated. He joined Carl Schurz in calling for civil service reform, and his wife in advocating birth control. Mary Jacobi sought to obliterate myths and prejudices about women and urged women to show by study and scholarship that they were not inferior in scientific matters. She and the Blackwells were basically opposed to ''separate but equal'' medical schools and closed their own college as soon as Cornell University opened its doors to women.

Mary Jacobi's literary ability brought her Harvard's coveted Boyleston Prize (1876) for *The Question of Rest for Women during Menstruation*. The essay argued against the myth of incapacitation during the menses. Her humanitarianism led her to defend Native and African Americans and consumers. In 1894 she delivered a forceful address, which later became the book *Common Sense Applied to Woman Suffrage*.

In 1894 Abraham Jacobi was invited to assume the chair of pediatrics at the University of Berlin. He declined this honor, giving as his reason his firm belief in democracy. He was honored widely and was twice elected president of the American Pediatric Society and was president for one term of the Association of American Physicians, the New York Academy of Medicine, and the American Medical Association.

Mary Jacobi wrote close to 100 medical articles, as well as *The Value of Life, Physiological Notes on Primary Education and the Study of Language,* and *Stories and Sketches;* she also edited her husband's *Infant Diet*. She died of what she rightly diagnosed as a brain tumor in 1906.

Abraham Jacobi's eminence in American medicine made all the more tragic the fire at his home that burned his life's records, including diaries, notes, and letters, when he was in his 80s. He died in 1919. His writings were numerous; most were gathered in *Collectanea Jacobi* by William J. Robinson (1909). He had helped found the *American Journal of Obstetrics* in 1862. His monographs include *The Intestinal Diseases of Infancy and Children* (1887), and *The Therapeutics of Infancy and Childhood* (1896), which went through several editions.

Further Reading

For a good popular work on Abraham and Mary Putnam Jacobi see Rhoda Truax, *The Doctors Jacobi* (1952). Useful studies are *Life and Letters of Mary Putnam Jacobi,* edited by Ruth Putnam (1925), and *Mary Putnam Jacobi, M.D.: A Pathfinder in Medicine, with Selections from Her Writings and a Complete Bibliography,* edited by the Women's Medical Association of New York City (1925). □

Friedrich Heinrich Jacobi

Friedrich Heinrich Jacobi (1743-1819), a German philosopher of the Enlightenment, emphasized the philosophic dimensions of feeling and faith in opposition to the claims of pure reason.

On Jan. 25, 1743, F. H. Jacobi was born in Düsseldorf, the son of a wealthy sugar manufacturer. He prepared at Geneva for a business career and succeeded his father as head of the firm from 1764 to 1772. Friedrich retired in favor of a political career, first as a member of the governing council of two duchies and eventually as privy counselor to the Bavarian court. His household became an important center of German literature.

With his older brother, Johann Georg (1740-1814), a well-known romantic poet, Jacobi edited a journal and wrote several philosophical novels inspired by his studies of Jean Jacques Rousseau, C. A. Helvétius, and the 3d Earl of Shaftesbury. Jacobi's activities brought him into personal and literary contact with most of the central thinkers and writers of the German Enlightenment, including Gotthold Ephraim Lessing, Moses Mendelssohn, and J. W. von Goethe. In 1804 he became president of the Academy of Sciences in Munich, where he remained until his death on March 10, 1819.

The point of departure for Jacobi's thought is the antinomy, or seeming contradiction, between realism and idealism. Baruch Spinoza was a dogmatic realist who drew out the logical consequences of the traditional definition of substance as that which is the cause of itself. According to this view, there could be only one substance, an infinite

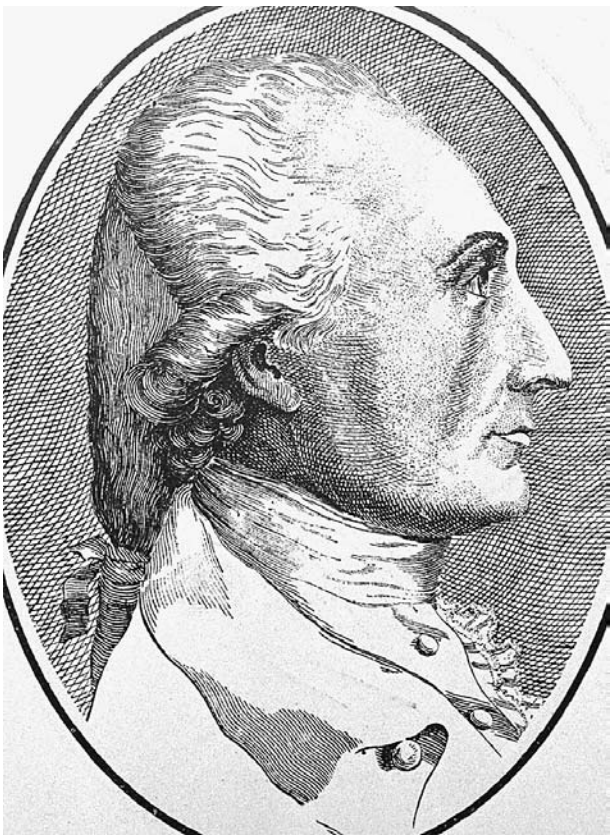

eternal being of which the world of nature is only a partial but determinate modification. The meaning of Spinoza's pantheism, or the identification of God with nature, was a subject of other disputes throughout the 19th century. Jacobi sided with those who thought that Spinoza was, in fact, an atheist who had reduced God to a logical, mathematical, and mechanistic concept of nature. Other writers and philosophers such as Johann Georg Hamann, Johann Gottfried von Herder, Lessing, and Mendelssohn held that Spinoza was the first religious thinker to seriously develop the philosophic dimensions of the concept of an infinite being. Largely through Jacobi's instigation the major figures of the Enlightenment produced an extensive literature of books, inquiries, and couterinquiries about Spinoza.

Jacobi saw in Spinoza the elimination of real subjectivity and in the philosophy of Immanuel Kant an opposite ''nihilism of objects.'' Kant was the first to raise the critical question of how subjective consciousness arrives at a knowledge of things, and he concluded that ultimately we can know of things ''only what we have placed in them.'' Thus for Kant, human experience is simply the appearance of the way things seem and are thought about according to the subjective conditions of the mind. Objects as things-in-themselves are unknowable.

The point of these criticisms was to show that if reason begins with objects it is unable to account for subjectivity and a subjective perspective annihilates objectivity. The conclusion which Jacobi drew was that the enterprise of human reason itself rests on faith. Man's immediate certainty that there are real objects, which produce passive sensations, rests on faith. And if the concept of objective nature depends on faith, then man's feelings and intuitions of freedom, moral principles, and religious certainties need not defer to rational skepticism.

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Harriet A. Jacobs

Harriet A. Jacobs (1823–1897) was a slave who decided she must run away in order to protect her children from harsh treatment by their owners.

Delilah Horniblow was a slave to Margaret Horniblow in the town of Edenton, North Carolina, just as Delilah's mother, Molly, had been for much of her life. In the early 1800s, slaves could not be officially married without the permission of their masters, so the marriage of Delilah to the carpenter Daniel Jacobs, a slave on a neighboring plantation owned by Dr. Andrew Knox, is not recorded. Nevertheless, Daniel and Delilah had two children together. In the autumn of 1813, Harriet Ann was born, followed two years later by John.

Harriet was just six years old when her mother died. There must have been no thought of sending her to live with her father; he was, after all, the property of another master. So Harriet went to live in the home of her late mother's (and therefore her own) master. Margaret Horniblow was a kind master—so kind that Harriet did not realize until her mother died that she herself had been born into slavery. For a few years, Harriet stayed with Horniblow, who taught her to sew, read, and spell.

Property of the Norcoms

In 1825, twelve-year-old Harriet's life took a turn for the worse. Margaret Horniblow died and left Harriet and her brother to her niece, Mary Norcom. Because Mary was a child and still lived at home, this essentially made Harriet the property of Mary's father, Dr. James Norcom. Harriet and her brother became house slaves for the doctor.

Grandmother Molly

Harriet's grandmother, Molly, was more fortunate. When her owner, Elizabeth Horniblow, died, Molly, along with her son Mark, was sold to Hannah Pritchard, an aunt of the Horniblows. Just four months later, Mrs. Pritchard gave

Molly her freedom. In a short time, Jacobs's grandmother had earned enough from her cooking to buy the freedom of her son. Fortunately for Jacobs and her brother, the two free relatives moved into a house not far from that of the Norcoms. Jacobs could sometimes visit her grandmother, and the family remained in contact.

Unwanted advances

The Norcom house was not a pleasant one. Mrs. Norcom distrusted her husband, and for good reason. Dr. Norcom pursued other women, and soon began to make advances toward Jacobs. Suspicious, Mrs. Norcom took out her fears in threats and abuses on the innocent slaves. By the time Jacobs was sixteen, Norcom's advances and the abuse from his wife had become unbearable. Perhaps thinking that Norcom would leave her alone if she began having an affair with another man, Jacobs took up with one of the doctor's white neighbors, Samuel Sawyer, and became pregnant. When the suspicious Mrs. Norcom learned the news, she threatened Jacobs, prompting the doctor to send her off to live with her grandmother. It was there that Jacobs's son, Joseph, was born.

The Nat Turner affair

Jacobs and her son were living with Molly when the Nat Turner incident took place in Virginia in 1831. Turner and some other slaves had staged a rebellion in which white slave owners and their families were killed. More than fifty slaves joined the rampage. By the time white farmers could gather a militia to stop the uprising, the rebels had killed fifty-five whites.

The event alarmed the white southerners, who armed themselves and proceeded to terrorize blacks, free or slave. The news of the Nat Turner Rebellion reached Edenton early in 1832, just after white men had held their annual muster, a yearly show of the militia to demonstrate its strength. Now it was announced that a second muster would be held and men came into town from all over the territory. Poor whites who were hired to search for signs of rebellion among the blacks tore through black family homes looking for weapons or signs that the blacks might join Turner's Rebellion. A band broke into Molly's house, threatened Jacobs and the others, and tore up everything in the house in search of any sign that the residents should be punished.

For two weeks whites roved the streets and spread into the farmland outside the town. Blacks suspected of plotting to join the rebellion were whipped and otherwise tortured. A black minister was taken off to be shot after a few bits of gunshot were found in his house. Black men from the farmlands were bound and tied to the saddles of horsemen who forced them to run to the jail yard in town. Black homes and black churches were destroyed. Eventually, calmer whites restored peace and innocent blacks who had been held in prison were released. Black slaves were returned to their owners, and the black community began to recover.

''Breaking'' Jacobs

In 1833, Jacobs was still carrying on an affair with Samuel Sawyer and her daughter Louisa was born. Soon after, Dr. Norcom again began making sexual demands on Jacobs. By 1835, the doctor had become so aggravated by her refusals that he sent her to be a slave on his nearby plantation. Forced to leave her son with her grandmother so that he could recover from an illness, Jacobs joined about fifty other slaves on the estate. Norcom planned to send her son to the plantation as soon as possible. In the meantime, however, Jacobs was to be punished for her failure to submit to his advances. Norcom's son, who was master at the new plantation, would ''break her'' and train her son and daughter to be slaves worthy of being sold. In Jacobs's words: ''I heard Mr. [Norcom] say to a neighbor, ''I've got her down here, and I'll soon take the town notions out of her head. My father is partly to blame for her nonsense. He ought to have broke her in long ago.''

Plantation slavery

Jacobs was committed to making the best of the situation. Assigned the task of getting the house ready for young Mr. Norcom's new bride, she performed her assignments faithfully even when daughter Louisa had to remain unattended in the kitchen for long periods of time. Still, Jacobs worried about Louisa each time she saw a child of one of the slaves knocked out of the way or beaten for being too near the master. She worried also about her own well being when she saw that the mothers of these children had been so thoroughly whipped, physically and in spirit, that they raised no protest over the brutality to their children.

One day about noon, Louisa, who was feeling ill, disappeared from her place near a window of the room in which her mother was working. Jacobs went in search of the child and found her sound asleep in the cool space below the house, where earlier that day a large snake had been seen. The worried mother decided to send her child away for safe keeping. The next day, Louisa was put in a cart carrying shingles to town. She would remain with her great-grandmother until she was strong again. Norcom protested that he should have been asked for permission to do this, but he allowed Louisa to leave. At two years old, she was of no use to him.

The treatment of slaves

Jacobs was treated differently from most slaves on the plantation. During the first six weeks of her stay, as she prepared every room and every bit of furniture for the coming of the new Mrs. Norcom, she saw other slaves being treated much more harshly than she. In the fields, men, women, and children frequently were beaten for the slightest offense—beaten until, as Jacobs described it, pools of blood surrounded their feet. Because permanently scarred slaves brought lower prices on the trading block, brine, or salted water, often would be poured over the open flesh to make the wounds heal more rapidly.

Slave managers controlled every action on the plantation. On the Norcom plantation these overseers gave each male slave a weekly allotment of three pounds of meat, a

peck (about eight quarts) of corn, and some herring. Women received half as much meat, and children over twelve and a half received half the allowance of the women.

Jacobs did not sleep in the huts arranged for the slaves, but rather, in the ''great house.'' The young Mr. Norcom was beginning to have ideas like those of his father. Mrs. Norcom agreed to have Jacobs in the house but refused to allow her a bed. Instead, Jacobs had to sleep on the floor. She was willing to endure this treatment for the safety of her children. But when she learned that the owners were planning to bring her children back to the plantation to be ''broken in'' with the idea of selling them, Jacobs realized she had to take action. Her own children were being used to force her to submit to Norcom and his son. She felt she had no choice but to run away.

Jacobs knew the risks she would encounter as a runaway slave. Her uncle Joseph had been so mistreated by his owner that he had knocked the man down and run away. Upon his capture, he was chained, jailed for six months, and then sold to an owner in far-off New York. Other runaways who had been captured had not fared so well as her uncle. Yet Jacobs reasoned that her children would be of less interest to the Norcoms if she was not there. So one dark night in 1835, she fled from the plantation and hid in the home of a friend.

The search begins

When the Norcoms learned of Jacobs's disappearance, they started a search. Unable to find her, Dr. Norcom took his anger out on Jacobs's relatives. Jacobs's Aunt Berry, her brother, and her children were all put in jail. Samuel Sawyer, perhaps troubled by the thought of his young children chained up in jail, arranged through a slave trader to buy the children and John. Sawyer then sent the children to live with Jacobs's grandmother, Molly.

Meanwhile, the Norcoms continued searching through the homes of Jacobs's friends. Her hiding place became unsafe for her and for the friend who sheltered her, so Jacobs's uncle arranged for her to steal out of the house at night and hide in a swamp. It was infested with mosquitos and snakes, but Jacobs judged it the better of two evils and bravely stayed there. For the moment, she was free of the Norcoms.

Her freedom was threatened, however, when a snake bit her. With her leg swollen and infected and with no way to treat the bite, it became necessary for Jacobs to move to another hiding place. Fortunately, Harriet's uncle Mark had been preparing for this. He had cut a carefully hidden hole in the ceiling of Molly's pantry. Above the hole was a small space between the pantry ceiling and the shingles of the roof.

Jacobs's family waited until dark one night to help Jacobs escape the swamp and take up permanent residence in the attic of Molly's house. Equipped with only a blanket and water, Jacobs settled into the cramped space, which allowed for neither sitting nor standing, nor for stretching out and rolling over comfortably.

The seven-year exile

Jacobs remained in this small space below the roof for seven years. Mark and Molly brought her food and talked with her at night when everyone else was asleep. On a few occasions Jacobs was lowered to sit with them in the dark pantry for brief moments, but all the while, the air was tense with the fear that Norcom would discover her hiding place. His home was just around the corner and his office a short distance away in the next block. He often passed by Molly's house on his way to work.

Jacobs sometimes saw Norcom through a small hole she had carved out between the rafters with a piece of metal. This tiny opening to the outside world brought a little air into the sometimes hot, sometimes cold and damp space. She could see a little of the street and Molly's yard through this hole. To make matters worse, she could see Joseph and Louisa playing in the yard and hear the grumblings and threats of the doctor as he passed them. Jacobs did not dare let her children know where she was; if she did, the truth might be forced out of them and everyone would suffer. (Later, Joseph remarked that he knew that she was there but did not dare tell anyone about it.)

Years passed with Jacobs stuck in her prison. Conditions in the small cell were nearly unbearable. Mosquitos pestered her, mice scurried around her, and rain drenched her, but Mark was afraid to fix the holes in the roof lest she be seen from the street. Cramped into her small cell, she began to lose strength in her legs. Still she felt that she was better off here than living as Dr. Norcom's slave. Finally, in 1842, after seven years, an opportunity came to leave her hiding place. One of her uncle's friends found a sea captain who was willing, for a fee, to take Jacobs to New York.

Runaway

Although Molly knew the conditions were gradually taking her granddaughter's health and strength, she urged Jacobs not to go. North Carolina runaways were subject to severe punishment if caught—chains, whippings (as many as 100 lashes or more), and even branding. One North Carolina owner ran an advertisement for his runaway, describing her as ''burnt . . . with a hot iron on the left side of her face; I tried to make the letter M'' (Stampp, p. 188). Some disgruntled owners offered a reward for the capture of a runaway, and would add more to that reward if the slave was returned dead. It was not uncommon to track runaways with dogs, which were sometimes not restrained from mauling the slave when he or she was found.

Jacobs knew that Norcom had already hired slave hunters to search for her in the North. While in the attic, Jacobs had written some letters to Norcom, and the family arranged for their delivery from New York. Her purpose was to distract the doctor from too close a search of the Horniblow house. Norcom had followed up on these letters at least once with a trip to New York to find her. If she really fled to the North, she would face the threat of slave hunters as well. Besides the constant threat of being caught, she would have to figure out a way to earn a living there. Knowing that she would be hunted, Jacobs still decided to go, convinced that her children would be better off if she could be free of Dr.

Norcom. At the last minute she disguised herself and went with her new friend to meet the boat.

Northward bound

Just before she left, Jacobs finally spoke to Joseph and Louisa, whom she had peeped at and heard below her for those long years but had not dared to involve in her criminal act of running away from slavery. It was during their brief meeting that she learned that Joseph had known her whereabouts for several years. He had heard her cough but had carefully kept the secret, often leading visitors away from his mother's corner of the house for fear that another cough would expose her hiding place.

New York

Jacobs arrived in New York in 1842 and was fortunate in her search for a job. She found work with the Willis family as nurse to their new baby daughter. She continued even after the death of Mary Willis and traveled with the family to England as caretaker of the Willises young daughter. All the while, Jacobs was sure that Sawyer, the father of her children, would free them now that he was their owner. He never did. John gained his freedom by running away, but her own children remained slaves.

Meanwhile, the younger Norcom died and his wife remarried. She wanted the slave property she believed she owned and made repeated attempts to capture Jacobs and her children, who had by that time joined her in New York. Whenever she heard a rumor about slave hunters or one of Mrs. Norcom's visits to New York, Jacobs would move to Boston, Massachusetts or some other distant place until the crisis passed. She was always on her guard.

Hunted or freed?

The year 1850 was an eventful one. The new Fugitive Slave Law encouraged bounty hunters to search northern cities for runaways, so it was more dangerous than ever for an escaped slave in the North. Meanwhile, Jacobs's family support was fading. She had not dared to contact her grandmother or John, and Joseph had headed out to the California gold mines. John and Joseph left her life forever, later moving to Australia to pursue their search for gold. Fortunately, her former employer, Mr. Willis, remarried and now he and his wife, Cornelia, wanted Jacobs to care for their baby. Cornelia proved to be as kind as the first Mrs. Willis.

At the end of the year, old Dr. Norcom died. His daughter, Mary Matilda, now had official legal ownership of Jacobs and the two children. She and her husband, Daniel Messmore, made several attempts to capture the family. In 1852, Messmore again returned to New York to find Jacobs, but without success. Cornelia had arranged for her to escape to Massachusetts once again. Frustrated, Messmore put the capture and disposal of Jacobs into the hands of a slave hunter.

Cornelia had often spoken of buying Jacobs's freedom, and Jacobs had as often protested being bought. But, with a slave hunter on the chase, Cornelia felt she had to act. She offered the slave hunter $300 for Jacobs and her two children. It was a small sum, but better than nothing, and the slave hunter grudgingly accepted. In late 1852, Jacobs and her children were finally set free.

Antislavery work

For the rest of her life, Jacobs and Louisa worked actively in the antislavery movement. This work resulted in Jacobs writing her autobiography, which was published in England under the title *The Deeper Wrong.* In 1862 and 1863 Jacobs was in Washington, D.C., to help with relief work for runaway slaves.

When the Emancipation Act was passed in 1863, Jacobs and Louisa were living in Alexandria, Virginia, where they were distributing clothing and teaching health care. Then, with the surrender of General Robert E. Lee in 1865, Jacobs at last was free to return to Edenton, carrying relief supplies to the place where she had been imprisoned in a house that was now her own.

After a trip to England to raise money for an orphanage in Savannah, Georgia, Jacobs settled in Cambridge, Massachusetts, to operate a boarding house. She lived to see Louisa help organze the National Association of Colored Women in Washington. There, on March 7, 1897, Harriet Jacobs died.

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Jens Peter Jacobsen

The works of the Danish author Jens Peter Jacobsen (1847-1885) were the first in Danish literature to interpret man naturalistically.

Jens Peter Jacobsen was born at Thisted on April 7, 1847. For many years he was torn between science and literature, and he struggled all his life with a strong tendency to dream, an important theme in his writings. In 1873 he won a university gold medal for a scientific dissertation. His articles on Charles Darwin and his translations of *Origin of Species* and *Descent of Man* did much to spread Darwin's theories in Scandinavia. Parallel with his scientific work, he wrote poetry. In the early 1870s he became an influential member of the circle around Georg Brandes, who was beginning his agitation for a modern, realistic literature based on European models.

Jacobsen made his debut in 1872 with the story ''Mogens,'' a controversial departure in Danish literature. Man is seen, for the first time, as an animal governed biologically like all other animals, rather than by forces—ideals—

outside himself. In 1873, full of plans for new scientific and literary work, Jacobsen was stricken with tuberculosis and told that he did not have long to live. He abandoned his scientific plans and devoted his last 12 years to literature, producing under the most difficult conditions two remarkable novels and a handful of poems and stories, a small production that yet ranks with the most original and enduring works in Danish literature.

Marie Grubbe (1876) is Denmark's first genuinely naturalistic novel. Jacobsen interprets his heroine, a historical person, in terms of her heredity and environment, showing with exquisite subtlety how these forces and her unconscious and semiconscious impulses determine her behavior. Jacobsen's technique, appropriate to the new view of man, is the literary equivalent of impressionism in painting.

Jacobsen's second novel, *Niels Lyhne* (1880), also a psychological novel, is a deeply personal study of a man living in a period of transition when a deistic view of life is succumbing to a naturalistic one. Niels is intellectually able to abandon the old views, but emotionally he fails, since he cannot find a new philosophy to give meaning to his life. The shadow of Jacobsen's own end is upon *Niels Lyhne,* and the central character (soon to become a common type in Scandinavian literature) is too deeply split, trapped in his biological prison, to realize his ambitions.

Jacobsen's novels and the best of his stories have had an important influence on Scandinavian literature for their penetrating psychology, their themes, and their style, which lift them out of the times in which they were written. Jacobsen died on April 30, 1885, at the age of 38.

Further Reading

Jacobsen's life and work are discussed in Alrik Gustafson, *Six Scandinavian Novelists* (1940; 2d ed. 1966), and Philip M. Mitchell, *A History of Danish Literature* (1957). □

Jacopone da Todi

The religious fervor of the Italian poet and mystic Jacopone da Todi (ca. 1236-1306) found expression in his ''Laudario,'' a collection of personal religious poetry unique in early Italian literature.

Few facts are known concerning the life of Jacopone da Todi. He was born in Todi of the noble Benedetti family. By profession he was an attorney. His wife is said to have been Vanna di Bernardino di Guidone; according to tradition she shared her husband's worldly life until she died about 1268 in the collapse of a building during a dancing feast. Jacopone found that she was wearing a hair shirt under her festive dress, and this discovery determined his conversion to a religious life. For 10 years he lived in seclusion as a penitent before joining the Franciscan order. At the time, the order was divided in a struggle between the Conventuals, who favored a relaxed monastic rule, and the Spirituals, who strove for strict adherence to the original rule of absolute poverty. Jacopone was a strong advocate for the latter group.

Jacopone wrote several *laude* on the corruption of the Franciscan order. (The sacred ballad, or *lauda,* was a form popularized in 13th-century Umbria by confraternities of laymen devoted to public penitence and spiritual singing.) Another group of poems accuses the Church of corruption.

In 1294, a poor hermit, Pier da Morrone, became Pope Celestine V. Jacopone expressed his confidence in Celestine and went with a delegation to the Pope to request a special disposition for the Spirituals. The Pope granted them some autonomy within the Franciscan order as ''poor hermits of Celestine.'' Jacopone's *laude* exalting poverty may belong to this period.

Celestine V was soon succeeded by Boniface VIII (December 1294), who revoked the disposition in favor of the Spirituals. Together with other Franciscans and some prelates, particularly the cardinals Jacopo and Pietro Colonna, protectors of the Spirituals, Jacopone signed a manifesto at Lunghezza (May 10, 1297) that declared Celestine's abdication and the election of Boniface invalid. Boniface excommunicated the rebels, and Cardinal Colonna withdrew to Palestrina with his supporters, including Jacopone. In September 1298 the papal militia occupied Palestrina, and Jacopone was imprisoned.

During his imprisonment Jacopone wrote of his own wretched state, offering all his troubles to God, his ''tavern keeper.'' Jacopone was absolved from excommunication and released from prison by Boniface's successor, Benedict XI. He spent his last 3 years in his native Umbria at the convent of S. Lorenzo in Collazzone, where he died, probably on Christmas Day, 1306.

Jacopone wrote close to a hundred *laude*. They express his psychological and spiritual reflections, contempt for the world, horror of sin, and an impetuous love for God. His style is always energetic, sometimes crude, and starkly realistic. Many of his *laude* are in dialogue form; one of the most beautiful is *Il pianto della Madonna*.

Further Reading

Evelyn Underhill, *Jacopone da Todi, Poet and Mystic, 1228-1306: A Spiritual Biography* (1919), is the only full-length study of Jacopone da Todi in English. Eugenio Donadoni, *A History of Italian Literature,* vol. 1 (trans. 1969), is recommended for general background. □

Michael Philip Jagger

Michael Philip Jagger (born 1944) was the lyricist and lead singer for the world's most enduring rock 'n' roll band, the Rolling Stones.

Michael Philip Jagger was born in Dartford, Kent, England, on July 26, 1944, one of two sons of Eva and Joe Jagger. As a student at Dartford Grammar School Jagger had varied interests that included sports, history, American rock 'n' roll music, and especially the rhythm and blues music that had spawned rock 'n' roll. His favorite and most influential musicians were Muddy Waters, Chuck Berry, Bo Diddley, and Fats Domino. An excellent student, Jagger graduated from Dartford in 1962 and traveled to London to attend the London School of Economics on a government grant.

On a London train, Jagger recognized Keith Richard, a childhood Dartford acquaintance who played guitar and was studying art in London. They discovered that they shared an interest in music and decided to start a band. The third member, Brian Jones, was found at a Soho pub, and the three moved to a Chelsea flat to form their band. Their first performance was at the Marquee, a small London jazz club. Before their gig, they chose the name ''The Rolling Stones'' from Muddy Waters's song ''The Rolling Stone Blues.'' Drummer Charlie Watts and bassist Bill Wyman completed the band, and they struggled for a year's time playing in mostly working-class London barrooms. Their first big break came in 1963 when they played at the Crawdaddy Club in Richmond, outside London. Their audience was a college crowd, and it was this age group, along with the even younger ''teeny-boppers,'' that propelled them to fame and fortune. By the end of 1964 they had released three albums through Decca Records, were the most popular band in England, and were, at least for that year, more popular than the Beatles.

Mick Jagger (pointing)

The Rolling Stones reached two milestones in the summer of 1965 with their first international hit single, ''Satisfaction.'' First, it marked the beginning of their great American popularity, as it was number one on the American charts for six consecutive weeks. Second, it marked the emergence of Jagger and Richard as rock 'n' roll composers. While they had previously echoed the music of their mentors, they had now developed their own creative individual sound—that of a gutsy, hard-driving derivative of rhythm and blues. The sound was distinctively new, yet well-rooted in Black American music. From the *December's Children* album (1966) came ''Get Off My Cloud,'' followed by ''Paint It Black'' from *Aftermath* (1966), and then ''Let's Spend the Night Together'' and ''Ruby Tuesday'' from *Between the Buttons* (1966).

At the core of the Rolling Stones was the harsh-voiced Jagger with his daring, racy, and raucous lyrics. Just as significant was his stage presence. Bedecked in tights, large belts, loose shirts, long scarves, and an occasional cape, Jagger pranced, preened, and strutted his slender frame about the stage. America first witnessed these theatrics briefly in 1964 and later in the group's major US tours in 1965 and 1966. As the Beatles became beloved, so too did the Rolling Stones, but in a completely different fashion. The Beatles, though long-haired and clothed in the ''mod'' fashions, had the good guys image, while the shaggy-haired Jagger and his ragged crew were branded as the bad boys of rock 'n' roll. Their rebellious young fans served to heighten that image.

The bad boy, evil reputation caught up with the group in 1967, and those that scorned them—including a hostile press—reveled as Jagger, Richard, and Jones received stiff prison sentences for a relatively mild drug offense that consisted of possession of ''pep pills'' from Italy. The convictions were overturned by a higher court, but new dissension problems faced the group. Their concerts stopped briefly, and a commercial low point was reached with their 1967 album, *Their Satanic Majesties Request,* an attempt at psychedelic music that was universally panned. This nadir was short-lived, however, as the group bounced back in 1968 with their best artistic efforts. The *Beggars Banquet* album featured ''Street Fightin' Man'' and Jagger's famous essay on world history from the viewpoint of Satan, ''Sympathy for the Devil.'' *Let It Bleed* soon followed, with the Jagger/Richard masterpieces ''Gimme Shelter'' and ''You Can't Always Get What You Want.'' Also released in 1968 was Jagger's imaginary biography—and Rolling Stone trademark—''Jumping Jack Flash.'' Off-stage Jagger had become a connoisseur of art and expensive cars.

Upon the heels of success came tragedy, when the dissension-causing Brian Jones was dropped from the group in June 1969 and his drug difficulties caused his drowning death a month later. Mick Taylor was hired in his stead, and the release of ''Honky Tonk Woman'' (1969) set the stage for the Stones' successful American concert tour in the fall of 1969. Their final tour stop was at Altamont Speedway near

San Francisco, a fateful one, as the infamous Hell's Angels motorcycle gang, hired as bodyguards, beat fans until one was stabbed to death. This scene was captured on film in *Gimme Shelter* (1970), and it fueled and typified the criticism Jagger had received about inciting his audiences. Indeed, many of his concerts had been accompanied by violence, and Jagger decided to keep the group away from the United States, an exile that lasted for almost two years. During this time Jagger married Bianca Perez Morena de Macais, a model from Nicaragua, in 1971. His daughter Jade was born later that same year.

Jagger returned triumphantly to America in the summer of 1972 on a widely celebrated concert tour that earned Jagger vindication from the media. The group had outlasted the Beatles despite its problems, and their critically acclaimed *Exile on Main Street* album (1972) was the first of many more albums and singles released throughout and beyond the decade. These included *Sticky Fingers* (1973) with ''Brown Sugar'' topping the charts; *Goat's Head Soup* (1973) with the number one single ''Angie''; *It's Only Rock and Roll* (1974); *Some Girls* (1978); *Tattoo You* (1981) with ''Start Me Up'' and ''Waiting on a Friend''; *Under Cover of the Night* (1983) and *Dirty Work*.

Jagger and Bianca divorced in 1980 after twelve years of marriage. Jagger was involved with Texas-born model Jerry Hall, with whom he has had three children and finally married in 1990. Despite tabloid gossip, the couple were still married and expecting their fourth child in 1997. At the helm of the world's most enduring rock 'n' roll band, it was fitting that Jagger, clad in his usual stage garb, gave the most rousing performance of the record-setting Live Aid concert telethon before 92,000 fans in Philadelphia's John F. Kennedy Stadium and a worldwide television audience estimated at over one billion in 1985.

In 1981, the Rolling Stones were one of the first bands to accept corporate sponsorship (from Jovan Perfumes). Now a common occurrence, the band was criticized for ''selling out'' and, in fact, released two disappointing albums: *Undercover* (1983) and *Dirty Work* was released, Jagger and guitarist Keith Richards split up as a result of their ongoing struggle for creative control of the band. Jagger began a solo career and released *She's the Boss* (1985) and *Primitive Cool* (1987) to lukewarm reviews.

In 1989, Jagger and Richards not only resolved their differences, but re-grouped the band, were inducted into the Rock and Roll Hall of Fame in Cleveland, OH, released their first hit album, *Steel Wheels* in a decade, and went on tour for the first time in seven years.

In 1993, Jagger turned fifty and became a grandparent (his daughter Jade, by Bianca Jagger, gave birth to a daughter). The Rolling Stones were still together after thirty years. They signed to Virgin Records for $30 million. Jagger released his third solo album *Wandering Spirit* to good reviews and, despite replacing the retired Bill Wyman on bass with Darryl Jones, the Stones released *Voodoo Lounge* to critical acclaim. The album was said to be ''the best Stones LP of the past two decades,'' by Jas Obrecht of *Guitar Player* magazine (October 1994) and compared to *Exile on Main Street* and *Beggar's Banquet*. The band went on a world tour to support the album—their first US tour in thirty years.

Along with Stones guitarist Ron Wood and blues virtuoso Willie Dixon, Jagger released a predominantly acoustic album—*Stripped* in 1995, re-working such songs as Bob Dylan's ''Like a Rolling Stone,'' ''Shine a Light'' from *Exile on Main Street,* ''The Spider and the Fly'' and ''Love in Vain.''

Jagger started his own film company, Jagged Edge, in 1996 and has been devoting his time to film projects and his family while working on new Stones material.

Further Reading

Mick Jagger was not a man of mystery but simply an extremely creative entertainer as well as an imaginative and excellent lyricist. Anthony Scaduto's biography *Mick Jagger* (1974) is mediocre at best and attempts to create a mystery about a man who was simply well-educated and brilliant. Jagger was also the subject of *Jagger Unauthorized* (1993): a revealing and, at times, embarrassing biography by Kate Meyers. The various rock music encyclopedias, especially *The Illustrated Encyclopedia of Rock* (1978) by Nick Logan and Bob Woffinden, are informative. Most elucidating is Mick Jagger's autobiography, *Mick Jagger In His Own Words* (1982) and interviews.

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Jahangir

Jahangir (1569-1627), the fourth Mughal Emperor of India and patron of the arts, ruled for 22 years.

Jahangir was an amicable, liberal Muslim—an emperor who loved painting, architecture, and the fine arts. A successful and benevolent ruler, he cherished the well-being of his Indian subjects, revered both Hindu and Muslim saints, and improved social conditions without interfering with customs. But Jahangir was not without military ambitions. A capable soldier, he dreamt of conquering Transoxiana, the seat of the government of the early Timurids.

Jahangir was a child of many prayers—the eldest son of Akbar, one of the most notable rulers in Islamic history, and his Rajput wife Jodh Bai. The boy was brought up with all possible care and affection and when he grew up, arrangements were made for his education at the new capital, Fatehpur-Sikri. Expert tutors taught the prince Persian, Turki, Arabic, Hindi, arithmetic, history, and geography, but he was most influenced by Abdur Rahim Khan Khana, a versatile genius, soldier, and successful diplomat. Under his guidance, Prince Salim (Jahangir) also mastered the technique of composing verses.

Anxious For The Throne

In compliance with the time, the prince was also given training in civil and military administration. During the Kabul expedition of 1581, he was placed in charge of a regiment of troops and subsequently conducted independent military expeditions. In 1585, he was elevated to the rank of an army officer, commanding 12,000 men. Unfortunately, he was familiar with wine at an early age and became addicted to the good life. He was also impatient. An estrangement developed between father and son due to the prince's scheming ambition to succeed to his father's throne without the customary death of his father. When Akbar was persuaded by his favorite courtier Abul Fazl to develop a brotherhood of ''seekers'' who viewed the emperor as divinely inspired and hailed him with the phrase *allahu akbar,* in 1602 the prince had Abul Fazl murdered. Akbar was so depressed by the death of his friend that he did not appear in public for three days. But there was no other reliable successor. Desperate to keep the dynasty alive, in 1605, a dying Akbar (from poisoning traceable to the prince) reluctantly had his imperial turban placed on the head of his eldest son.

A week later, Salim succeeded to the throne at Agra at the age of 36, assuming the name Nur-ud-din Muhammad Jahangir. But he was soon disturbed by the impatience of his own eldest son, Khusrau. When Prince Khusrau's troops were defeated by the imperial forces near Jullunder, the captive prince suffered total humiliation; Janhagir had his son ride along a street lined with the impaled bodies of his recent supporters. Khusrau had neither the capacity to organize a successful revolt nor moral and material support of any influential party in the state, and the people had no desire to have him as their ruler. Jahangir then turned to Sikh Guru Arjun, who had given money to the rebellious Khusrau, and fined him for his offence. But Guru Arjun refused to pay. Though the Sikh was subjected to torture until he died, evidence shows that the Sikh religious leaders suffered only when they interfered in politics. Jahangir did not persecute the Sikhs out of hand.

Jahangir Mohammed Selim (with walking stick)

In fact, Jahangir was determined to dispense justice fairly. One of his earliest orders was the setting up of a ''chain of justice'' made of gold. Anyone who failed to secure justice might pull the end outside the Agra fort in order to draw the attention of the emperor so that the latter might redress his grievances.

Internal disturbances in India prompted the Shah of Persia to make a bid for the fortress of Kandahar. Owing to its strategic and commercial importance, the fort was a bone of contention between Persia and India during the middle ages. After the death of the second Mughal ruler Humayun, it was given to Shah Husain Mirza by the Persian emperor. Though Akbar had recovered it in 1594, it had again passed into Persian hands. Three attempts were made to recapture the fortress, but the Mughal armies were unsuccessful. These repeated failures had diminished the prestige of the Empire.

Jahangir Gains Territories And Erects Statues And Mosques

In pursuance of his father's policy of imperialism, Jahangir aimed at the conquest of the entire country. In 1605, he sent his second son to reduce Rana Amar Singh, a Hindu ruler, to submission. It was not easy to conquer the great fort of Chittor. In 1608, the Emperor sent another force. Eventually a treaty of peace was signed in 1615. Because the Rana recognized the suzerainty of Jahangir, the Mughal emperor restored all his territory, including Chittor. Jahangir's treaty is a landmark in the history of the relations between Mewar and Delhi. No ruler of the Sishodia dynasty had ever before openly professed allegiance to a Mughal ruler and a long-drawn struggle came to an end. Subsequently, Jahangir placed two lifesize marble statues of the Rana and his son in the gardens of his palace at Agra. By granting generous terms and adopting a conciliatory policy, Jahangir secured Mewar's loyalty for the empire which lasted until his grandson's (Emperor Aurangzeb) policy alienated Rana Raj Singh.

Jahangir's Deccan policy was a continuation of that of Akbar's which, following ancient Hindu traditions, treated the north and south as indivisible parts of one country. It was the emperor's desire to annex Ahmadnagar and, if possible, the two remaining independent states of Bijapur and Golkunda. Jahangir placed his son, Prince Khurram, in command of his army in 1613 and ordered him to lead a number of campaigns against Rajput forces in Mewar and Kanga, and the Deccani sultanates of Ahmadnagar, Bijapur, and Golkonda. The long siege of Kanga was brought to a successful end in 1629. This was the most notable military

achievement of Jahangir's reign, prompting him to visit the place of conquest and build mosques there.

The complete success of the Mughal army over the forces of Ahmadnagar was not possible, however, owing in part to the strength of the Deccan kingdom and in part to the inferiority of Mughal weapons. Not only did Ahmadnagar defy the Mughal advance, but successful opposition came from an able Abyssinian named Malik Ambar, a former slave, who prepared for a war by training the mountaineers of Maharasthra in guerrilla tactics (later perfected by the great Hindu ruler Shivaji to the despair of Emperor Aurangzeb). When the Mughals had partial success in 1616, Prince Khurram was rewarded by Jahangir with the title of Shah Jahan (''King of the World''). But the Deccan was far from conquered.

Wife And Son Vie For Power

The most important development in the first half of Jahangir's reign had been the rise of his favorite wife Nur Jahan (''Light of the World'') and the emergence of this third son Khurram (whose mother was a Rajput princess). Nur Jahan was a lady of great energy and many talents. Because of her, Persian poets and artists, architects, and musicians flocked to the Mughal court at Agra. She became an effective political power in India. But Shah Jahan was the leading contender for his father's mantle, and Nur Jahan resented his growing influence.

Nur Mahal's first step was simply to persuade the suggestible Jahangir that Shah Jahan should leave court, get away from the center of affairs, and return to military service against rival kings in the Deccan. Shah Jahan accepted the commission in ill grace, and took with him Khusrau, who had remained popular despite his rebellion and had a strong claim to the throne. Hearing that Jahangir's health was worsening and that his death was imminent, Shah Jahan's first act was to kill this brother, who would otherwise have become the center of a rival faction.

In 1623, Shah Jahan marched in open rebellion toward Agra. At Nur Mahal's behest an imperial army set out to track down Shah Jahan's forces, but the shrewd prince evaded his pursuers rather than meet them at a military disadvantage. The rebellious Shah Jahan was chased around southeast India for three years before finally agreeing to return to his father's fold.

Meanwhile, Jahangir held an impressive court. For one thing, he was fond of religious discourse. Sir Thomas Roe of England would testify that the Emperor accorded equal welcome to Christians, Jews, and Muslims. Once again, Hindu festivals like Rakhi, Dasahra, etc., were allowed to be celebrated. Because of his father, Jahangir had come in contact with the Jesuits at an early age and treated them with great courtesy. He was too good a Muslim and too proud a Mughal, however, to convert to Christianity as they had hoped. The veneration he showed to the paintings of Jesus and Mary was due to his passion for works of art. Though in the spirit of the times there were incidents of fanaticism, for the most part Jahangir followed the policy of Akbar in showing general tolerance for Christianity and contributing large sums for the erection of churches.

Soon the Jesuit mission at the Mughal court assumed the character and functions of an embassy with the intention of outplaying the English and furthering the interests of the Portuguese. But Portuguese power, owing to its contempt for orientals, was already on the decline. The English seized the opportunity and made a significant impression on Jahangir. English trade was then secured.

In 1608, Captain William Hawkins arrived with a letter from James I of England. Though the emperor was impressed, the Portuguese effectively prevented Hawkins from gaining any tangible success from his mission. In 1615, came the aforementioned Sir Thomas Roe, England's first official ambassador to India, who tried to secure from the Mughal ruler a trade agreement for the young East India Company. The Portuguese had a head start in the lucrative business of exporting calicoes and indigo from India, and the Dutch also were ahead of the English. Though Roe failed to enter into any agreement with Jahangir, he secured some privileges for the English trading company that made it a factor in Indian politics. Roe's accounts provide valuable insight into the royal court.

A notable military success of Jahangir's reign was the capture of the strong fortress of Kangra in the northeast Punjab on November 16, 1620. But this event, which Jahangir found cause for exultation, was quickly followed by disasters and rebellions which continued until he died. Alienated by the intrigues of his wife Nur Jahan, his son Shah Jahan rose in rebellion against him. Facing Persian pressure from the northwest and the defection of Shah Jahan within the heart of the empire, Jahangir's situation was grave. Though Shah Jahan's rebellion ended in futility, it caused substantial damage to the empire.

Reign An Era Of Family Strife And Notable Architecture

Jahangir's reign was noted for architectural works. When his chief minister Itimad-ud-daulah died in 1622, his daughter, the powerful Nur Jahan, commissioned the construction in white marble of his exquisite tomb at Agra which was finished in 1628. Unlike the much larger Taj Mahal, with which it ranked in quality, the appeal of the tomb depended on its decoration. It looked like a brilliant casket, bejewelled with various styles of inlay. Its two major innovations—the extensive use of white marble as a material and inlay as a decorative motif—were to become the distinguishing features of the greatest period of Mughal architecture.

The high quality of both paintings and coins during Jahangir's reign was a direct result of the emperor's personal interest. Having grown up at Fatehpur-Sikri in the busy days of Akbar's studio, he was a keen student of technique and claimed to be able to tell which master had painted the eye and eyebrow in a face and which the rest of the portrait. In addition, he seems to have invented and commissioned from his artists a new style of political allegory in art which, however self-congratulatory and vain, provided some of the most magnificent paintings of the period. One such picture claims to celebrate a new spirit of peace with his Persian neighbor, Shah Abbas.

Toward the end of Jahangir's reign, Nur Jahan took a more active role in the government and appointed her politically adroit brother, Asaf Khan, as the premier of the realm. In 1626, brother and sister decided to attack the powerful Mahabat Khan. An Afghan by birth, Mahabat Khan realized the precarious situation and so marched north with 5,000 Rajput troops toward the imperial camp on the bank of the Jhelum. As Jahangir and Nur Jahan traveled to Kabul, Mahabat Khan took the emperor prisoner. Though Jahangir managed to escape with the help of a clever scheme by Nur Jahan, Mahabat Khan then joined forces with Shah Jahan. The prince was now stronger than ever.

A shaken emperor turned north to the only place where he now found solace. For several years, he had made an almost annual journey to Kashmir. There, he had found a natural paradise, but he and his court had done much to make it an artificial one. The Mughal gardens, which are one of the main glories of Srinagar, are the direct result of his enthusiasm. The Shalimar Bagh, built by Jahangir, is distinguished by a series of pavilions on carved pillars, surrounded by pools with seats which can only be reached by stepping stones.

When Jahangir died in October on 1627 in a village at the foot of the Kashmir hills, Asaf Khan betrayed his sister by backing his son-in-law, Shah Jahan. Informed by Asaf's courier of his father's death, Shah Jahan rushed north to claim his throne, reaching the capital in 1628. Nur Jahan was pensioned off and went to live in solitude in Lahore until she died in 1645.

While some European historians consider Jahangir as a fickle-minded tyrant, Indian authors regard him as a just and noble ruler. Most writers now agree that he was a highly educated and cultured man. His autobiography is a testimony of his interest in subjects like botany and zoology. Among the notable buildings renovated by him, Akbar's tomb at Sikandra is the most remarkable. He altered its design and partly rebuilt it. Under his patronage, a great mosque was built in Lahore; it rivals the grand mosque in Delhi, built by his son, Shah Jahan.

But he did not possess the high idealism and genius of Akbar. The administrative machinery of his father was allowed to remain untouched. The vakil (chief minister) remained the highest dignitary next to the emperor. A liberal ruler, he made no departure from his father's policy of admitting Hindus to higher public services. On the whole, Jahangir was a successful ruler and his people were well off. Agriculture, industries, and commerce flourished. Jahangir's diary is brimming with his ideas for promoting social justice and administrative efficiency, and in most cases he tried to follow or outdo the liberal ideas of his father, but he was less successful in putting them into effect.

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Helmut Jahn

The buildings of German-American architect Helmut Jahn (born 1940) dramatically combine the modernist, glass-skinned style of Mies van der Rohe with traditional architectural imagery. Always mindful of energy and cost efficiency, and yet convinced that buildings should enjoy a variety of colors, patterns, and textures, Jahn created technologically advanced structures that had widespread appeal.

Helmut Jahn was born in Nuremberg, Germany, in 1940. His father, William Anton Jahn, served in the German army during World War II. He spent a year as a prisoner of war in Philadelphia, Pennsylvania, in the United States. After the war, William Jahn returned to his career as a primary school teacher, a profession that he hoped young Helmut would pursue. His son, however, showed an aptitude for drawing and decided to become an architect, a decision that may have been inspired by his growing up among the war-ravaged buildings of his country. In 1965, Jahn received a diploma in architecture from a technical high school in Munich. With the help of a Rotary Club scholarship, he emigrated to the United States in 1966 and began postgraduate work in architecture at the Illinois Institute of Technology (IIT). Here Jahn was thoroughly imbued with the work of Mies van der Rohe, the German architect who designed the campus of IIT and left the school with a strong tradition of modernist design. While at IIT, Jahn studied with the structural engineer Fazlur Khan, whose discoveries about wind shear resistance made possible the construction of the Sears Tower in Chicago, the world's tallest building.

Early Career

In 1967 Jahn entered the prestigious Chicago firm of C. F. Murphy and Associates. Working initially as an assistant to Gene Summers, Jahn spent much of his early tenure with the firm on the design of the huge McCormick Place convention center in Chicago. Within six years Jahn was promoted to director of planning and design.

Soon thereafter he began the first major project he could call his own, the Kemper Arena in Kansas City. Completed in 1974, the arena was the first of Jahn's so-called ''mat'' buildings, which were characterized by their low, flat profile and high-tech appearance. The most dramatic aspect of the arena was the roof, which was suspended over the building by three giant trusses, an idea perhaps inspired by Mies' Crown Hall at IIT. The structural supports for the

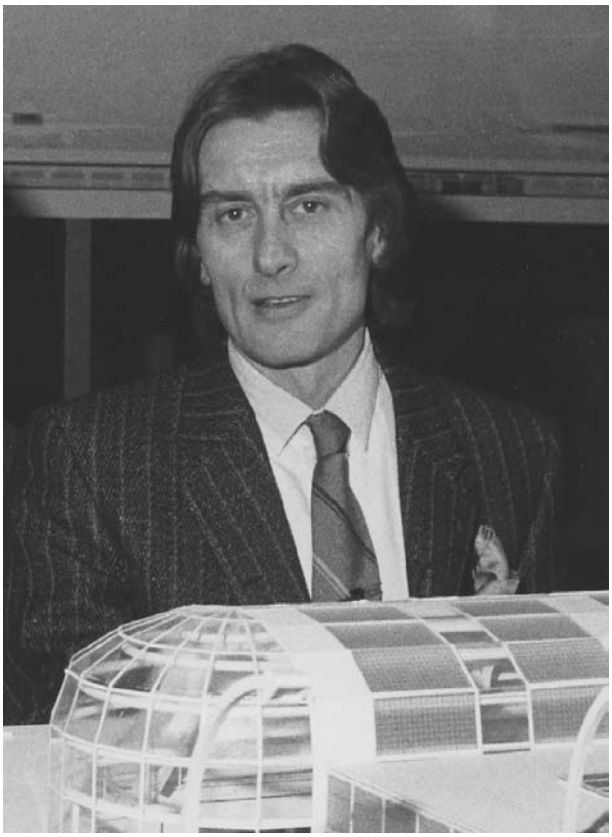

building were left uncovered, inside and out, as were all the pipes, ductwork, and other mechanical components. Built in great haste, and of cheaper materials than the architect wanted, the roof of the arena collapsed during a wind storm in 1979. Nevertheless, the building won some prestigious awards and established Jahn as a flexible and reliable designer.

Energy-Conscious Architect

With the onset of the energy crisis in the mid 1970s, Jahn turned his attention toward designing structures that were energy efficient. For the Auraria Library in Denver (1975), he provided external blinds to prevent too much direct sunlight from entering during the summer. The blinds were angled to admit what warming sunlight is available during the winter. Similar louvers were employed in Jahn's Program Support Facility building for the Argonne (Illinois) National Laboratories (1978-1982). This building was shaped like a truncated disk, sporting three rows of ribbon windows facing north. The shape reduced the building's heat loss during the winter and facilitated the entry of indirect northern light, thereby reducing the amount of energy needed to artificially illuminate the structure. Another of Jahn's mat buildings, the St. Mary's Athletic Facility in South Bend, Indiana (1977), was sunk well into the ground and surrounded by an earth berm. This not only decreased the scale of the huge gymnasium (making it more compatible with the other low-profile buildings around it), but significantly improved its ability to retain heat.

Reaching New Heights

In the late 1970s Jahn secured some major urban commissions that caused him to move from mat buildings to skyscrapers. In so doing, the architect was able to demonstrate a sensitivity to urban context often lacking in modern architecture. In his Chicago Board of Trade Addition (1978-1982), for instance, Jahn visually united the addition to the original 1930 Board of Trade Building by employing setbacks, a hipped roof, and a vertical window arrangement that echo features of the older building. Inside are curved lines and scallop-shaped ornaments that recall the Art Deco style of the 1930s. The architect's respect for history appears even in his most modernistic of urban structures, the State of Illinois Center in Chicago (1979-1985), which has a curved facade and a glazed atrium that connects it with the classical tradition of elegant, domed administrative centers.

Jahn's love of curves and setbacks executed in glass resulted in some of the most dramatic skyscraper designs of the last quarter of the twentieth century, including One Liberty Place in Philadelphia (1987) and Park Avenue Tower in New York City (1986). In such buildings Jahn, like Mies before him, employed rich materials and colors to delight the eye: terrazzo floors, marble walls, black plastic laminate elevators with aluminum stripes, pink ceilings. Taking his buildings well beyond their mere functional requirements, Jahn used his architecture to make a statement. He said, ''I don't think there's anything wrong in using a building to connote achievement and a certain commercial power. I think that's the way architecture has been used historically. Great statesmen, great emperors, great dictators always build great buildings.''

International Acclaim

The 1990s saw a decline in building in the United States so Jahn stayed busy with foreign projects. Two of these, the Kurfurstendamm office building in Berlin, Germany and the Munich Order Center, also in Germany, won prestigious awards in 1995 from the American Institute of Arts. In the second half of the 1990s, Jahn's focus seemed to return to the United States. His works were included in the U.S. entry to the sixth Venice Architecture Biennale, which featured the architecture of Disney. In 1997, Jahn entered two major architectural competitions, one for a new campus center at the Illinois Institute of Technology, and the other for the Coliseum on Columbus Circle in New York City.

Jahn himself could be described as a flamboyant personality. He wore fashionably long hair and expensive Italian suits, drove a Porsche, skied in Aspen, went scuba diving in Australia, and sailed in the Chicago-to-Mackinac Island yacht race. This side of his life, though, was tempered with long hours in his Chicago offices. In 1981, he was made a principal in the firm of Murphy/Jahn, becoming president and chief executive officer two years later. The winner of some of the most prestigious awards in his profession, Jahn also served as a visiting professor of architecture at both Harvard (1981) and Yale (1983). Married to Deborah Lampe in 1970, Jahn had one son.

Further Reading

The best single book on Jahn is Nory Miller's *Helmut Jahn* (1986). This volume contains a complete bibliography and includes some outstanding photographs and drawings; reviews of Jahn's work appear in Mark Michael Leonhart, ''Helmut Jahn: The Building of a Legend,'' *New Art Examiner* 15 (November 1987); and Jim Murphy, ''To Be Continued (New Buildings and Projects by Helmut Jahn),'' *Progressive Architecture* 71 (March 1990); Jahn himself did not write much, but one of the best interviews with him can be found in Barbarlee Diamonstein, ed., *American Architecture Now II* (1985).

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Ja Ja of Opobo

JaJa of Opobo (ca. 1820–1891) was a political and military strategist, brought to the Bonny Kingdom as a slave, who was perhaps the most troublesome thorn in the flesh of 19th-century British imperial ambition in southern Nigeria.

The story of Ja Ja recounts a man of servile status hurdling intimidating odds to attain wealth and power, and founding in the latter half of the 19th century the most prosperous city-state in the Delta area of Nigeria. Information regarding his parentage and early childhood, derived from uncertain and speculative oral tradition, is scanty and unsatisfactory. According to informed guesstimates, Ja Ja was born in 1820 or 1821, in the lineage of Umuduruoha of Amaigbo village group in the heartland of Igboland, Southeastern Nigeria. He was sold into slavery in the Niger Delta under circumstances which are far from clear. One version of the oral traditions says that he was sold because, as a baby, he cut the upper teeth first, an abominable phenomenon in traditional Igbo society. Another version claims that he was captured and sold by his father's enemy. Regardless, he was bought by Chief Iganipughuma Allison of Bonny, by far the most powerful city-state on the Atlantic coast of Southeastern Nigeria before the rise of Opobo.

To follow the Ja Ja story or, indeed, revolution, an explanatory note is necessary. Until the end of the 19th century, the Delta communities played a crucial role in European and American trade with Nigeria. Acting as middlemen, these communities carried into the interior markets the trade goods of European and American supercargoes stationed on the coast and brought back in exchange the export produce of the hinterland, basically palm oil. As the Delta is dominated by saline swamps and crisscrossed by a labyrinth of creeks and rivers, the canoe was indispensable for trade.

The Delta society was organized in Canoe Houses. A Canoe House was the pivot of social organization and also, notes K.O. Dike, ''a cooperative trading unit and a local government institution.'' It was usually composed of a wealthy merchant (its founder), his family, and numerous slaves owned by him. A prosperous house could comprise several thousand members, both free and bonded, owning hundreds of trade canoes. In this intensely competitive society, leadership by merit—not by birth or ascriptions—was necessary if a house was to make headway in the turbulent, cut-throat competition that existed between houses. Any person with the charisma and proven ability, even if of servile birth, could rise to the leadership of a house, but could never become king. Ja Ja would achieve this, and much more.

Finding young Ja Ja too headstrong for his liking, Chief Allison made a gift of him to his friend, Madu, a chief of the Anna Pepple House, one of the two houses of the royal family (the other being the Manilla Pepple House). Ja Ja was slotted into the lowest rung of the Bonny slave society ladder, that of an imported slave, distinct from that of someone who was of slave parentage but born in the Delta.

As a youth, he worked as a paddler on his owner's great trade canoes, traveling to and from the inland markets. Quite early, he demonstrated exceptional abilities and business acumen, quickly identified with the Ijo custom of the Delta, and won the hearts of the local people as well as those of the European supercargoes. It was unusual for a slave of his status to make the transition from canoe paddling to trading, but Ja Ja—through his honesty, business sense, and amiability—soon became prosperous.

For a long while, Ja Ja turned his back on Bonny politics, concentrating his immense energies on accumulating wealth through trade, the single most important criterion to power in the Delta. At the time, Bonny politics were volatile as a result of the irreconcilable and acrimonious contest for supremacy between the Manilla Pepple House and the Anna Pepple House to which Ja Ja belonged. Coincidentally, both houses were led by remarkable characters of Igbo slave origins—Oko Jumbo of the Manilla House and Madu (after him Alali his son) of the Anna House.

In 1863, Alali died, bequeathing to his house a frightening debt of between £10,000 and £15,000 owed to European supercargoes. Fearing bankruptcy, all of the eligible chiefs of the house declined nomination to head it. It was therefore a great relief when Ja Ja accepted to fill the void. With characteristic energy, he proceeded to put his house in order by reorganizing its finances. Conscious that the palm-oil markets in the hinterland and the wealth of the European trading community on the coast constituted the pivot of the Delta economy, he ingratiated himself with both sides. In a matter of two years, he had liquidated the debt left behind

by his predecessor and launched his house on the path of prosperity. When less prosperous and insolvent houses sought incorporation into the Anna House, Ja Ja gradually absorbed one house after another.

By 1867, his remarkable success had become common knowledge throughout Bonny. The British consul to the area, Sir Richard Burton, had cause to remark that although Ja Ja was the ''son of an unknown bush man,'' he had become ''the most influential man and greatest trader in the [Imo] River.'' Predicted Burton: ''In a short time he will either be shot or he will beat down all his rivals.''

Burton's words proved prophetic. Ja Ja's successes incurred the jealousy of opponents who feared that, if left unchecked, his house might incorporate most of the houses in Bonny and thereby dominate its political and economic arena. Oko Jumbo, his bitterest opponent, was determined that such a prospect would never materialize.

Meanwhile, two developments occurred in Bonny, serving to harden existing jealousies. First, in 1864, Christianity was introduced into the city-state, further polarizing the society. While the Manilla House welcomed the Christians with a warm embrace, the Anna House was opposed to the exotic religion. Not surprisingly, the missionaries sided with the Manilla House against the Anna House. Second, in 1865, King William Pepple died and, with this, the contest for the throne between the two royal houses took on a monstrous posture.

Three years later, in 1868, Bonny was ravaged by fire, and the Anna House was the worst hit. In the discomfiture of his opponent, Oko Jumbo saw his opportunity. Knowing that the fire had all but critically crippled Ja Ja's house, he sought every means to provoke an open conflict. On the other side, Ja Ja did everything to avoid such a conflict, but, as Dike states, ''Oko Jumbo's eagerness to catch his powerful enemy unprepared prevailed.''

On September 13, 1869, heavy fighting erupted between the two royal houses. Outmatched in men and armament, though not in strategy, Ja Ja pulled out of Bonny, accepted defeat, and sued for peace with a suddenness that surprised both his adversaries and the European supercargoes. Peace palaver commenced and dragged on for weeks under the auspices of the British consul. This was exactly what Ja Ja planned for. It soon became doubtful if the victors were not indeed the vanquished.

Ja Ja had sued for peace in order to gain time to retreat from Bonny with his supporters with little or no loss in men and armament. A master strategist, he relocated in the Andoni country away from the seaboard at a strategic point at the mouth of the Imo river, the highway of trade between the coastal communities and the palm-oil rich Kwa Iboe and Igbo country. There, he survived the initial problems of a virgin settlement as well as incessant attacks of his Bonny enemies.

In 1870, feeling reasonably secure, Ja Ja proclaimed the independence of his settlement which he named Opobo, after Opubu the Great, the illustrious king of Bonny and founder of Anna House who had died in 1830. As Dike writes:

> [I]t is characteristic of the man that he had not only a sense of the occasion but of history. . . . Kingship was impossible of attainment for anyone of slave origins in Bonny. Instead he sought another land where he could give full scope to his boundless energies.

Long before the war of 1869, Ja Ja had been carefully planning to found his own state. The war merely provided him with the occasion to implement his design.

In naming his new territory Opobo, Ja Ja was appealing to the nostalgia and historical consciousness of his followers while giving them the impression that he was truly the heir of the celebrated king. That this impression was widespread and accepted by most Bonny citizens may be judged from the fact that of the 18 houses in Bonny, 14 followed Ja Ja to Opobo.

To no avail, the British consul tried to coerce Ja Ja to come back to Bonny. Against the admonition of the consul, and in the face of Bonny's displeasure, many British firms began to trade openly with Opobo while others transferred their depots there. By May of 1870, the Ja Ja revolution had driven the death-knell on Bonny's economy. British firms anchoring there are said to have lost an estimated £100,000 of trade by mid-1870. The city-state fell from grace to grass as Opobo, flourishing on its ashes, became in Ofonagoro's words, ''the most important trade center in the Oil Rivers,'' and Ja Ja became ''the greatest African living in the east of modern Nigeria.''

For 18 years, Ja Ja ruled his kingdom with firmness and remarkable sagacity. He strengthened his relations with the hinterland palm-oil producers through judicious marriages and blood covenants which bound the parties into ritual kingship. He armed his traders with modern weapons for their own defense and that of the state. He thus monopolized trade with the palm-oil producers and punished severely any community that tried to trade directly with the European supercargoes.

In 1873, the British recognized him as king of independent Opobo, and Ja Ja reciprocated by sending a contingent of his soldiers to help the British in their war against the Ashanti kingdom in the Gold Coast (now Ghana). Queen Victoria expressed her gratitude in 1875 by awarding him a sword of honor. It seemed a honeymoon had developed between Opobo and Britain.

Ja Ja's reign has been described as a striking instance of selective modernization. He retained most of the sociopolitical and cultural institutions of Bonny, such as the house system, and stuck steadfastly to the religion of his fathers, arguing that Christianity was a serious ferment of societal destabilization. While recognizing the value of Western education and literacy, he objected to its religious component. Thus, he sent his two sons to school in Scotland but insisted they acquire only secular education. He established a secular school in Opobo and employed an African-American, Emma White, to run it. An Englishman who visited Opobo in 1885 stated that the standard of the pupils in the school compared quite favorably with that of English children of the same age.

The honeymoon between Ja Ja and the British turned out to be meteoric: the ultimate ambitions of the two ran at cross-purposes. Ja Ja guarded his independence jealously, had a tight grip on the interior markets and confined British traders to Opobo, away from these markets. He made sure that the traders paid their *comeys* (customs and trade duties) as and when due.

But in the 1880s, the clouds of British imperialism were closing in menacingly on Opobo, the overthrow of indigenous sovereignties having been initiated by John Beecroft, the first British consul to Nigeria (1849-54). British imperialism had begun to assert itself forcefully; British officials on the spot were increasingly ignoring indigenous authorities, while British traders had begun to insist on trading directly with the hinterland palm-oil producers. Ja Ja tackled these formidable problems judiciously and with restraint.

In July 1884, fearing German intrusion in the Delta, the British consul, Edward Hewett, rushed to the area, foisting treaties of protection on the indigenous sovereignties. With a veiled threat from a man-of-war, Ja Ja too was stampeded into placing his kingdom under British protection. But unlike the other African monarchs, this was not before he had sought explanation for the word ''protectorate,'' and had been assured by the consul that his independence would not be compromised. Hewett wrote to Ja Ja informing him, *inter alia* (among other things), that:

> the queen does not want to take your country or your markets, but at the same time she is anxious that no other nation should take them. She undertakes . . . [to] leave your country still under your government; she has no wish to disturb your rule.

At Ja Ja's insistence, a clause providing for free trade in his kingdom was struck off before he agreed to sign the treaty.

The following year, European powers entered into the Treaty of Berlin which set the stage for the scramble and partition of Africa among themselves, without regard to the wishes of Africans. The treaty provided for free navigation on River Niger and other rivers, such as the Imo, linked to it. On the basis of this, the British consul asserted that British firms were within their rights to trade directly in the interior palm-oil markets. That same year, 1885, Britain proclaimed the Oil Rivers Protectorate, which included Ja Ja's territory. Sending a delegation to the British secretary of states for the colonies to protest these actions by right of the treaty of 1884, Ja Ja's protest fell on deaf ears. A man of his word, he was shocked at Britain reneging on her pledge.

Worse times were yet to come as political problems were compounded by economic dispute. The 1880s witnessed a severe trade depression that ruined some of the European firms trading in the Delta and threatened the survival of others. The surviving firms responded to the situation in two ways. First, they reached an agreement among themselves, though not with complete unanimity, to offer low prices for produce. Second, they claimed the right to go directly to the interior markets in order to sidestep the coastal middlemen and reduce the handling cost of produce.

As would be expected, Ja Ja objected to these maneuvers and proceeded to ship his own produce directly to Europe. The British consul directed the European firms not to pay *comey* to Ja Ja anymore, arguing that in shipping his produce directly to Europe, he had forfeited his right to receive the payment. Once again, Ja Ja sent a delegation to Britain to protest the consul and the traders' action. Once again, this was to no avail.

Under a threat of naval bombardment, Ja Ja signed an agreement with the British consul in July 1887 to allow free trade in his territory. By now, he knew that Britain's imperial ambition was growing rapidly, and he began transferring his resources further into the Igbo hinterland, his birthplace. But as Elizabeth Isichei points out, ''he was confronted with a situation where courage and foresight were ultimately in vain.''

Harry Johnston, acting vice-consul, a young hothead anxious to advance his colonial career, imagined that Ja Ja would be a perfect stepping-stone to attain his ambition. Arriving at Opobo on a man-of-war, Johnston invited Ja Ja for a discussion on how to resolve the points of friction between Opobo and the British traders and officials. Suspicious of Johnston's real intentions, Ja Ja initially turned down the invitation but was lured to accept with a promise of safe return after the meeting. Said Johnston:

> I hereby assure you that whether you accept or reject my proposals tomorrow, no restrictions will be put on you—you will be free to go as soon as you have heard my message.

But again the British reneged on their pledge: Ja Ja would not return to his kingdom alive. Once on board the warship *Goshawk,* Johnston confronted him with a deportation order or the complete destruction of Opobo. Nearly 18 years to the day when he pulled out of Bonny, Ja Ja was deported to the Gold Coast, tried, and declared guilty of actions inimical to Britain's interest. Still afraid of his charm and influence on the Gold Coast, even in captivity, Johnston saw to it that he was deported to the West Indies, at St. Vincent Island.

With the exit of Ja Ja, the most formidable obstacle to Britain's imperial ambition in Southeastern Nigeria had been removed. But the circumstances of his removal left a sour taste in certain British mouths. Lord Salisbury, British prime minister, could not help criticizing Johnston, noting that in other places Ja Ja's deportation would be called ''kidnapping.'' Michael Crowder describes the event as ''one of the shabbiest incidents in the history of Britain's relations with West Africa.'' Among the indigenous population, it left a deep and lasting scar of suspicion of Britain's good faith and, for a long time, trade in the area all but ceased.

In exile, Ja Ja is said to have borne himself with kingly dignity. He made repeated appeals to Britain to allow him to return to Opobo. In 1891, his request was granted, belatedly as it turned out: Ja Ja died on the Island of Teneriffe en route to Opobo, the kingdom built with his sweat and devotion.

His people gladly paid the cost of repatriating his body and spent a fortune celebrating his royal funeral.

Today, an imposing statue of Ja Ja stands in the center of Opobo with the inscription:

A king in title and in deed. Always just and generous.

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James I

James I (1566-1625) reigned as king of England from 1603 to 1625. As James VI, he was king of Scotland from 1567 to 1625.

The son of Mary Stuart, reigning queen of Scotland, and (presumably) her husband, Lord Darnley, James I was born in Edinburgh Castle on June 19, 1566. His mother's subsequent indiscretions forced her to renounce her title in her son's favor in 1567.

The infant king was placed in the trust of the Earl of Mar, a zealous Protestant, who was a firm believer in the value of education and discipline. The King's tutors, George Buchanan and Peter Young, were stern taskmasters, but James proved an apt pupil. By the age of 8 he was fluent in French, Latin, and reasonably conversant in English. But he received no instruction in the ''courtly arts.'' James's sense of humor never outgrew the primitive, his language was coarse and vulgar, and his manner was most distinctly unregal.

In 1571 the regent, Lennox (James's paternal grandfather), was killed by the Marians, and he was then succeeded by the harsh Earl of Morton. In 1578 James was kidnaped by two of the Marians, Atholl and Argyle, only to be rescued within the month.

The two Catholic superpowers, France and Spain, both sought to influence developments in Scotland. From France came James's cousin, the corrupt Esmé Stuart, ostensibly to win James to the side of the house of Guise and the Catholic faith. The young king was completely smitten by this adventurer, and he gave him lands, income, and the title of Earl and then Duke of Lennox.

The new duke soon encompassed the downfall and execution of the regent, Morton. His influence over the King seemed paramount, and James's Protestant subjects vented their fears for the King's moral and religious state. In fact, the influence of Lennox and his equally corrupt accomplices seems to have been greatest in the field of politics—James completely turned from the basically democratic ideas espoused by his early tutors and began to think in terms of absolute monarchy.

In 1582 James was taken into custody at Ruthven Castle, and Lennox was driven from the country. Within a year the King had escaped from his new captors, but he succeeded merely in placing himself under the tutelage of Lennox's most aggressive companion, the Earl of Arran, who soon took over the actual running of the state.

Personal Rule

Egged on by Arran, James attacked the Presbyterian Church, and in 1584 he forced himself to be recognized as head of the Church. James's ambition to be king of England was matched by his need for English money; despite the attack on his favorite, Arran, the alliance with England was maintained. When his mother let herself be drawn into outright treason, James did little to prevent her execution in 1587.

James then turned his attention to dynastic (and romantic) matters, and he began his courtship of Anne of Denmark. The King, newly come of age, sailed after his bride, to the joy of his subjects. He married her in Norway, where severe weather had compelled her to remain. Six months later the royal couple returned to Scotland.

By 1592 the feuds between Lord Bothwell and the Catholic lords had reduced James to a virtual fugitive, pursued by one side and then the other. By 1593 Bothwell had made James his captive—to the praise of the Presbyterians and Elizabeth, who both feared the influence of the Catholic Earl of Huntly. Bothwell, however, had overplayed his hand—James talked his way to freedom, and with the aid of the middle classes he proceeded against the man who had not merely held him a prisoner but had also sought his life through witchcraft and the black arts.

Bothwell, now desperate, allied himself with Huntly, Errol, and Angus. The result was the destruction of the Catholic earls as well as Bothwell. By the end of 1594 the position of the monarchy seemed exceptionally secure.

James's sense of security was heightened by another event of 1594—the birth of a son and heir, Henry Frederick. Entrusted to the care of the Dowager Countess of Mar, the young prince symbolized James's coming of age.

During the next 4 years James continued to consolidate his position. His finances were restored by the efforts of the ''Octavians,'' and when the Catholic earls returned to Scotland they seemed a much chastened lot. Their return led to an excess of emotion on the part of the most zealous of the Presbyterians, and this in turn allowed the King to proceed against them and to further advance the episcopal form of ecclesiastical polity. His ideas on church-state relations, on the attitude of subjects toward their king, and on the nature of divine right appeared in print in 1598 in *The Trew Law of Free Monarchies.* Within 2 years James had further refined his ideas in his most important work, *Basilikon Doron* (written for the edification of the young Henry).

King of England

James also accepted the advice offered by Robert Cecil, Elizabeth's most astute minister, to abandon his harebrained plots with Catholics and Protestants alike and to adopt a respectful and calm tone toward the aging queen. On Mar. 24, 1603, only 8 hours after Elizabeth's death, James was proclaimed king in London.

In a sense, the events of the first 2 years of James's reign in England serve to ''set the stage'' for the growing conflicts that marked the remainder of his 22 years on the throne. James had decisions to make in the areas of foreign policy, domestic religion, finance, and, in the broadest sense, in the field of governmental theory. In each of these areas, and in the matter of his northern kingdom and his royal favorites, he came into conflict with the English Parliament—especially with the House of Commons. James's great failure as an English king stemmed from his inability at first to perceive wherein the English assembly differed from the Scottish Parliament, and from his unwillingness to accept the differences when at last he became aware of them.

Especially in matters of secular domestic policies, James's first year on the English throne led to his asserting what he considered to be his ''rightful'' role in the government and in the constitution. Thus, in the first session of his first Parliament (1604), the King's speeches about his prerogative and the privileges that he had granted Parliament led that body to draft the ''Apology of the Commons,'' in which the Commons equated their rights with those of all Englishmen. The Commons had suddenly assumed a new role. During James's first Parliament, which lasted until 1610, the opposition to him was sporadic and relatively uncoordinated. It tended to center on the figure of James's heir, Henry, who was given his own household at the age of 9.

Affairs of Church and State

The harsh treatment to which he had been subjected by some of his ministers of the Presbyterian Church as a youth, and the disruptive, highly antimonarchical bias of the Church, led James to support an episcopal church—a church that moreover acknowledged him as its head. Indeed, James's instincts seemed to incline him toward a very highly ritualized form of worship, and he seemed at first disposed to move toward a more lenient position regarding Roman Catholicism. Whatever his real feelings on this issue might have been, the discovery of a Catholic conspiracy led by Guy Fawkes to blow up the royal family—and Parliament as well—robbed him of any initiative in dealing with the Catholics as a group. He was forced to bow to the harsh measures adopted by Parliament; his subsequent efforts to relieve the disabilities imposed on Catholics only made Parliament suspect his motives.

Suspicion clouded James's relations with Parliament over several other issues as well. His attempts to unite England and Scotland as one kingdom were thwarted; his meddling in the dealings of his common-law courts led him to quarrel with his own chief justice, Sir Edward Coke, and to espouse a more extreme view of his own prerogative; his arbitrary raising of customs duties further outraged the Commons; finally, his untoward fondness for a succession of worthless favorites (Scottish and English alike) annoyed Parliament, irked Prince Henry, and irritated Queen Anne.

Always impecunious, and without a trace of thrift, James maintained finances that were a source of embarrassment and of weakness. By 1610, amidst mutual recriminations and with the financial crisis unabated, James's first Parliament came to an end.

With Parliament in abeyance, government rested in the hands of James's favorite of the moment, Robert Carr, Earl of Somerset, and Carr's pro-Spanish in-laws, the Howards. Carr's implication in a scandalous murder trial, the death of Henry Howard, leader of the Spanish faction, and the emergence of a new favorite, George Villiers, seemed to undercut the Spanish party, but this eclipse was only temporary; the more the King seemed to incline toward Spain, the more he alienated his more substantial subjects. This mutual mistrust found expression in the ''Addled Parliament'' of 1614. For 2 months neither Commons nor King would concede a point to the other, and finally, despite his growing need for money, James dissolved his unruly legislature.

In his desperation, James now turned for help to Don Diego Sarmiento, the Spanish ambassador. His poverty really afforded him no choice, but his subjects saw this as further proof of duplicity. James began to consider a Spanish bride for Prince Charles, who had succeeded his late brother as Prince of Wales—a most unpopular project, but one which endured for more than a decade. Sarmiento encouraged the King but demanded substantial concessions that would have been impossible for James to meet.

Thirty Years War

The year 1616 saw the new favorite, Villiers (raised to the peerage as Baron, Viscount, Earl, Marquis, and finally, Duke of Buckingham), secure his position at court and become the focus of royal government. By 1618 he had destroyed the Howard family, and his power seemed to be complete. Buckingham's rise and his arrogance led to a quarrel with Prince Charles. James reconciled the two young men, and they soon became the best of friends.

By 1618, too, James's health was failing. He was badly crippled by gout and by attacks of kidney stones, and he clearly was no longer as alert mentally as he had been. It was precisely at this unfortunate moment that he was called upon to meet the greatest challenge of his reign: the outbreak of the Thirty Years War.

James's potential reasons for action were immediate, urgent, personal, and obvious—the conflict revolved around his son-in-law, daughter, and grandchildren. On a broader level, the very existence of the reformed faith was in danger. Despite the virtually unanimous urging of his subjects, favorite, and son for an aggressive foreign policy, James vacillated, hesitated, and ultimately to his disgrace appeared to abandon his own family and to attempt an alliance with their enemies. That James sought to use Spanish friendship to aid his son-in-law's cause was neither apparent nor sensible to his subjects. When, in 1620, Spain invaded the Palatinate itself, even James was roused to anger.

Royal anger, to be effective, needed money, and money could only come from a Parliament. Reluctantly, against the advice of Buckingham (who had become pro-Spanish), James summoned Parliament in 1621. At first, despite James's habitual sermonizing to the Commons, things seemed to go well. Money was voted, and while the King refused to allow Parliament to discuss matters of foreign policy, he made no overt move to keep them from overhauling domestic affairs. By the end of the first session, Commons and King were closer together than they had been for years.

Spanish blandishments dissipated this goodwill, and when, during November and December 1620, the Commons refused to vote supplies blindly but insisted on presenting their views on foreign policy, the King was furious. He denied virtually all of Parliament's privileges, and when the Commons responded with a mild protestation, he dissolved Parliament.

Final Years and Death

The gulf between James and his subjects, indeed between the Crown and the nation, was now total. Morally as well as financially, James was bankrupt. He was also wholly dependent upon the goodwill of Spain, or so he thought.

As James grew senile, he lost control not only over his country but over his son and his favorite as well. Charles and Buckingham exposed themselves, their King, and their country to ridicule by their hasty and futile pursuit of the Spanish Infanta.

James's last Parliament was no more peaceful than his first had been. Again King and Commons clashed over prerogative and privilege, but now the Commons was joined by the Lords, and the King's harsh strictures were explained away by his own chief minister and his heir. In the end, the King, and not Parliament, gave way, and England's long flirtation with Spain was at an end.

James's end came soon after; always in poor health, he died on March 27, 1625. He left behind an empty treasury, a malcontented Parliament, and a son who would succeed him peaceably—for a while.

Further Reading

The best modern biography of James is David Harris Willson, *King James VI and I* (1956), which provides a lucid and balanced picture of the age as well as an insightful study of the King. David Mathew, *James I* (1967), is episodic and far less satisfactory. James's early life is recounted in Caroline Bingham, *The Making of a King: The Early Years of James VI and I* (1968). Other biographical works include Thomas Finlayson Henderson, *James I and VI* (1904), and William Lloyd McElwee, *The Wisest Fool in Christendom: The Reign of King James I and VI* (1958). James figures prominently in Godfrey Davies, *The Early Stuarts* (1937; corrected repr. 1952), and G. P. V. Akrigg, *Jacobean Pageant* (1962). Documents dealing with James's view of the monarchy and with his clashes with the courts and Parliament are in J. P. Kenyon, *The Stuart Constitution, 1603-1688: Documents and Commentary* (1966). Wallace Notestein, *The English People on the Eve of Colonization* (1954), is a readable and scholarly study of the period.

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James I

James I (1394-1437) was king of Scotland from 1406 to 1437. Although he was an English captive for more than half his years as king, his reign was one of the most vigorous in medieval Scottish history.

When James I was born, his father, Robert III, already rather elderly and feeble, had been reigning for 4 years but was strongly under the influence of his brother, the Earl of Fife (later Duke of Albany). James's life falls into three convenient periods: his boyhood in Scotland during the troubled reign of Robert III, the years of his captivity, and his personal rule. The young James was not brought up as heir apparent, for he had an older brother, David, Duke of Rothesay. But Rothesay, whose scandalous living had brought him many enemies, was bested in a power struggle with his uncle Albany and died shortly (and mysteriously) after being imprisoned in 1402. This thrust James into the midst of the factiousness and intrigue that characterize this period of ambitious nobles and weak monarchs in Scottish history.

English Captivity

In 1406 King Robert sent James to Scotland's ally the king of France, probably so that the boy would be out of Albany's reach; but the ship was intercepted off the English coast, and James soon found himself a prisoner of the king of England, Henry IV. The news of the prince's capture is said to have caused the death of Robert III within a few weeks, and Albany, as regent for the new prisoner-king, was in no hurry to arrange for the release of his nephew. In fact, James spent over 18 years in captivity in comfortable conditions and everywhere recognized as king of Scotland, but a prisoner nonetheless. During these years James was moved about frequently, from the Tower of London to Windsor and elsewhere in England. Henry V took him to the siege of Melun in France in 1420 (in the hope, unsuccessful, that

James's presence would detach some Scottish mercenary captains from the French army).

The unexpected death of Henry V and the troubled minority situation that ensued in the English government gave James an opportunity to intensify the negotiations for his release, which had became a real possibility in Scotland since the death of Albany in 1420. James was finally released in 1424, following a treaty that provided for a large ransom, suspension of Scottish military aid to France, and an English wife for James (Joan Beaufort, daughter of the Earl of Somerset and great-granddaughter of Edward III).

His Reign

After being solemnly crowned at Scone in May 1424, James initiated vigorous steps to try to tighten up the government of the country and to strengthen the monarchy. Strongly worded acts of Parliament provided for more stringent enforcement of law and maintenance of order, and a strong effort was made to restore the royal finances. At the same time, many important government offices were taken away from the great nobility and given to men James could trust. Apparently these measures aroused opposition, for several of the leading nobles were executed in 1425. Another means of controlling the nobility was by sending certain of their numbers to England to serve as the required hostages until the King's ransom was wholly paid (which it never was).

James's assertion of the powers of the central government was generally popular with other elements of the kingdom, if not with the nobility; and his reign is noteworthy for advances in the structure of Parliament and for reform in the law courts. His efforts both to concentrate governmental powers in the royal courts and to improve the financial position of the throne led also to laws limiting clerical appeals to the papacy and restricting payments from the Scottish Church to the papacy.

Despite James's marriage to an English noblewoman and the promise to suspend aid to France, the King's foreign policy remained basically pro-French and anti-English, especially in the latter years of the reign. In 1428 an engagement had been arranged between James's 2-year-old daughter Margaret and the 5-year-old dauphin Louis (the future Louis XI), son of Charles VII of France. The marriage took place in 1436, and in the same year war was resumed with England.

Though the last years of James's reign are somewhat obscure, it is clear that his efforts to secure effective royal government aroused bitter hostility among some of the nobility (a feeling highly aggravated by James's acquisitiveness in seizing the lands of inimical nobles). A conspiracy was formed to put the Earl of Atholl (the surviving son of Robert II's second marriage) on the throne, and James was murdered by Sir Robert Graham and others on Feb. 20, 1437. The conspirators' hopes were not fulfilled; they were hunted down and executed, and the crown passed to James II, the 6-year-old son of James I and Queen Joan.

James remains a notable Scottish hero, renowned alike for his efforts at good government and for the romantic aspects of his life. He is almost certainly the author of the *King's Quair* (that is, the King's Book), celebrating his love for Joan (or Jane) Beaufort in some 200 Chaucerian stanzas. The ascription of three other poems to him is dubious. He was fond of good living (some of his ransom money was diverted to buy jewels for the royal person) and was described by Aeneas Sylvius (the future Pope Pius II) as Quadratus, or foursquare.

Further Reading

The standard life of James is E. W. M. Balfour-Melville, *James I: King of Scots, 1406-1437* (1936). Historical background for the period is in William Croft Dickinson, *A New History of Scotland,* vol. 1 (1961; 2d rev. ed. 1965). □

James II

James II (1633-1701) was king of England, Scotland, and Ireland from 1685 to 1688. Britain's last Stuart and last Catholic monarch, he granted religious minorities the right to worship. He was deposed by the Glorious Revolution.

Since the Declaration of Rights of 1689 charged him with attempting to "subvert and extirpate the Protestant religion and the laws and liberties of the kingdom," James II has traditionally been treated as a would-be

tyrant by older historians. Recent writers have pointed out that his failures were more personal than political. In 1679, in lofty concept of his office, James stated that ''the monarchy, . . . I thank God, yet has had no dependency on parliaments nor on nothing but God alone.'' And within the strict letter of the constitution, James was not wrong. James's Catholicism, to which he was converted about 1670, is viewed as a major impediment, for in its cause he committed most of his excesses.

Born in October 1633, the second son of Charles I, James was created Duke of York at baptism. He mastered the rudiments of soldiering and seamanship. He emulated his older brother, Charles II, to the point of matching him in number of mistresses. However, he turned increasingly to religion in his later years.

After his father's execution in 1649, James wandered into foreign military service during the Commonwealth period (1649-1660). With the restoration of the Stuarts, he served his brother as lord high admiral, administered colonies in Africa and New York, and fought at sea in two wars against Holland, in 1665 and 1672.

After his conversion to Catholicism, James's religion, his pro-French policies, and his antiparliamentarian sentiments attracted the hostilities of the emerging Whig party. The Test Act (1673), which deprived Catholics of government office, was aimed largely at James. Though he resigned from the Admiralty, the Whigs hounded him between 1679 and 1681 with the Exclusion Bill, designed to remove him totally from the succession to the throne.

Charles crushed this opposition and reinstated James in the Admiralty and the Council in 1682.

In February 1685 James became king upon his brother's death and began a troubled reign of nearly 4 years. The Monmouth Rebellion (1685), led by his illegitimate nephew, was put down so severely by Judge Jeffreys that James's popularity was impaired. He attempted to master opposition by controlling local elections, expelling Protestant university officials and replacing them with Catholics, reviving the Anglican Church's High Commission, which removed the critical bishop of London, and maintaining a standing army outside London. While granting toleration to Catholics and to Protestant Dissenters, he did so by decree and not by parliamentary statute. When the archbishop of Canterbury refused to promulgate the decree, he and six bishops were arrested in June 1688. The occasion caused even passive observers to resent James's autocracy, and when a few ardent opponents summoned William of Orange, James's son-in-law, to save England's ''religion, liberties and properties'' by invasion, most of the nation willingly allowed the so-called Glorious Revolution to run its course. James fled England in December 1688, never to return.

Louis XIV gave asylum to James. Until July 1690 French military and naval units aided the efforts of James's English supporters, the Jacobites (from the Latin *Jacobus,* James), in Ireland, but at the battle of the Boyne River (July 1, 1690) James was defeated. Upon his return to France, James withdrew from active leadership of his own cause, demoralized still further by Louis's recognition of William and Mary's legitimate rule in the Treaty of Ryswick (1697). He died in September 1701.

Two marriages, to Anne Hyde (1660) and to Mary of Modena (1673), produced 15 children; two of James's daughters later became queens of England, and a son became the ''Old Pretender'' of the Jacobite cause.

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James III

James III (1451-1488) was king of Scotland from 1460 to 1488. His reign marked perhaps the weakest point of the Scottish monarchy.

James III came to the throne suddenly in 1460, when his father, James II, was killed by the back-firing of a siege gun. The queen mother, Mary of Gueldres, tended to favor the Yorkist side in the English dynastic stuggles (often called the Wars of the Roses), but her influence was contested by that of James Kennedy, Bishop of St. Andrews, who favored the Lancastrian cause and arranged that King Henry VI of England and his queen flee to Scotland after their disastrous loss at Towton in 1461. This meant that Edward IV, the new English (Yorkist) king, would regard the monarchy of the young James as something to be overthrown if possible. For the moment, however, a truce was made with England.

The regency proceeded well enough until the death of Bishop Kennedy in 1465. The King then fell under the influence of his tutor, Sir Alexander Boyd, governor of Edinburgh Castle, and a party of minor nobility headed by the Boyds seized the young king and kept control of affairs in the kingdom for some 3 years. Robert, Lord Boyd, now leader of the regency, arranged for James a marriage with Margaret, daughter of Christian I of Denmark. This marriage, in 1468, had far-reaching effects for Scotland, for Margaret's dowry was the Orkney and Shetland islands, which until then had been under the control of the Scandinavian kingdom. But, more immediately, while the Boyds had been away arranging the marriage, their enemies had plotted their downfall, and their power was broken in November 1469.

James was now old enough to rule personally, but he was not a great success. Many of the older nobility resented his preference for men of low rank as his intimate counselors and his fondness for the arts rather than for fighting. Parliament frequently exhorted him to maintain order more vigorously. Even within his own family there was trouble, for James had two ambitious and disloyal younger brothers, the Duke of Albany and the Earl of Mar. Mar was arrested in 1479 (having been accused of witchcraft) and died soon thereafter. Albany escaped from captivity and allied himself with Edward IV, who was prepared to support him against James. An English army invaded Scotland, but suddenly James and Albany were reconciled. However, Albany's plotting continued, and he was finally banished, narrowly escaping to France in 1484.

A new and even more serious conspiracy arose among many of the Lowlands nobility in 1488, and in a battle at Sauchieburn near the celebrated field of Bannockburn the royal army was defeated. The King himself, having been carried away from the battle, was discovered and killed by a rebel soldier. His eldest son, who was the nominal head of the rebels, succeeded him on the throne as James IV and in his reign did much to reverse the unfortunate characteristics which had marred that of his father.

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Daniel James Jr.

Daniel "Chappie" James, Jr. (1920-1978) was the first African American man to become a four star general in the history of the U.S. military.

Daniel "Chappie" James was born in Pensacola, Florida, in 1920, the last of 17 children. His father was a laborer and his mother a teacher who conducted a school for African American youths in the backyard of the James' home. James' mother was diligent about preparing her offspring and her students to confront racial prejudice. She emphasized that they should strive for academic excellence in order to demonstrate that the African American was inferior to none. She believed that if blacks performed well, whites would acknowledge their achievements and racial discrimination would gradually end. She encouraged her students with her "eleventh" commandment, "Thou shalt never quit."

Together James' parents imbued him with a desire to succeed, the gift of laughter, and a sense of freedom and fair play. All of these characteristics would prove invaluable to him in his career as a leader of men. James was popular and reasonably successful in high school. He planned to go to

Tuskegee Institute but feared that his plans would fail when his father died before he graduated from high school. However, his mother and older brothers and sisters assured him that they would help him pay his tuition and fees.

James' interests wavered among music, drama, and football, but he was unswerving in his desire to become a military pilot. While he was growing up in Pensacola he often observed flights at a nearby naval air base and dreamed about flying a plane himself. Many of his friends laughed at the idea of an African American youth becoming a pilot—something that was almost unheard of at the time—but James had been taught to firmly believe in himself and his capabilities.

When James enrolled at Tuskegee in 1937, he was over six feet tall and considered quite handsome by many of the coeds. James led his fellow students into a variety of escapades during his undergraduate years, but in his senior year he pushed the school's administrators too far and they expelled him. In 1969, after almost 30 years passed, Tuskegee awarded James a bachelor of science degree based on the numerous credit hours he had earned during his military career.

Pilot Training

James' expulsion proved to be a blessing in disguise. A civilian pilot training program had been established at Tuskegee and young men were being actively recruited. The training school for the Tuskegee airmen was an experimental program designed to determine the ability of African American men to perform satisfactorily as pilots. James qualified for training and embarked on the very career he had dreamed about. He not only learned how to fly but began to teach other trainees. James subsequently enlisted in the Army Air Force and was commissioned as a second lieutenant in 1943.

Because the armed forces were rigidly segregated by race, African American officers and enlisted men often faced tense racial situations in military and civilian life. When James was assigned to Selfridge Field in Michigan he found that African American officers were humiliated in a number of ways, including their exclusion from the officer's club. The military was legally obligated to provide separate but equal facilities for blacks and whites. Since this racial policy proved to be costly, military commanders often failed to provide equal facilities for African Americans. Dissatisfaction among African American officers and enlisted men, coupled with the expense of segregation, prompted President Harry Truman to declare it illegal in 1948.

Combat Pilot

James flew 101 combat missions during the Korean War and 78 missions in North Vietnam while he was stationed in Thailand. After his tour in Southeast Asia, James was named vice commander of the 33rd Tactical Fighter Wing at Elgin Air Force Base in Florida. One of his most challenging assignments, however, was the command of the 7272nd Flying Training Wing at Wheelus Air Force Base in Libya. The time James spent in Libya—from fall 1969 until spring 1970—was critical because General Muammar Gaddafi, who had led a successful coup d'etat against Libyan King Idris in September 1969, wanted the Americans out immediately. After the United States decided to evacuate, James directed the operation.

Air Force General

In December 1969 James learned that he had been nominated by President Richard M. Nixon to be promoted to the rank of brigadier general. His next assignment was in the Pentagon Public Affairs Office. In this position he travelled around the country speaking to various groups, including dissatisfied African American servicemen, high school and college students, and the wives of U.S. soldiers in Vietnam who were either missing in action or prisoners of war. He attempted to combat both anti-Vietnam War sentiment and racial antipathy by cogently stating the necessity for unity and patriotism. James, who had been promoted to lieutenant general in 1973, became a four star general in 1975 and was assigned to be the commander-in-chief of North American Air Defense (NORAD), the primary defense system for the United States and Canada. After successfully serving in this position for several years, James retired in 1978. Within several weeks of his retirement he died of a heart ailment.

Further Reading

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Carolyn Dubose wrote "Chappie James, A New Role for an Old Warrior," for the October 1970 *Ebony* magazine.

Two helpful general studies about Blacks in the military are Richard M. Dalfiume, *Desegregation of the U.S. Armed Forces: Fighting on Two Fronts, 1939-1953* (1969) and Morris J. MacGregor, Jr., *Integration of the Armed Forces, 1940-1965* (1981).

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Henry James

The American author Henry James (1843-1916) was one of the major novelists of the late 19th and early 20th centuries. His works deal largely with the impact of Europe and its society on Americans.

Henry James, the son of a theologian and the brother of the philosopher William James, was born on April 15, 1843, at Washington Place in New York City. His childhood was spent in the city and in Albany and then, between the ages of 12 and 17, in Europe. He was privately tutored in London, Geneva, and Paris. His American education began at school in Newport, R.I. James entered Harvard Law School in 1862, leaving after a year. In 1864 his family settled in Boston and then in Cambridge. That same year he published his first story and early reviews.

James's frequent appearances in the *Atlantic Monthly* began in 1865. Four years later he traveled again in England, France, and Italy, returning to Cambridge in 1870 and publishing his first novel, *Watch and Ward*. It concerned American life in a specifically American setting, the upper-class world of Boston, its suburbs, and Newport. At the age of 29 James was again in Europe, spending a summer in Paris and most of 1873 in Rome, where he began *Roderick Hudson*. For a year in New York City he was part of the literary world of the era. His criticism appeared in 1874 and 1875 in the *Nation* and the *North American Review*. Also in 1875, *Transatlantic Sketches, A Passionate Pilgrim,* and *Roderick Hudson* appeared. *Transatlantic Sketches* is a travel book, as is *A Passionate Pilgrim,* which anticipates the theme of the European impact on what James repeatedly identified as the "American state of Innocence." *Roderick Hudson* is fiction on the same theme, a response to the colony of American expatriates James knew in Rome.

His Expatriation

James's disengagement from America was a long process; he wrote: "I saw my parents homesick, as I conceived, for the ancient order, and distressed and inconvenienced by many of the more immediate features of the modern, as the modern pressed about us, and since their theory of a better living was from an early time that we should renew the question of the ancient on the very first possibility I simply grew greater in the faith that somehow to manage that would constitute success in life." Living in Paris during 1876, James wrote *The American*. At the time, he knew Ivan Turgenev, Gustave Flaubert, Edmond de Goncourt, Émile Zola, and others. His expatriation was complete by the end of that year, when he settled in London.

The impact of his short novel *Daisy Miller* (1879) brought James fame in Europe and the United States; it was his first popular success. He explained the novel this way: "The whole idea of the story is the little tragedy of a light, thin, natural, unsuspecting creature being sacrificed as it were to a social rumpus that went on quite over her head and to which she stood in no measurable relation. To deepen the effect, I have made it go over her mother's head as well." James repeated the same effect, and intention, in several other novels and stories. In *The Portrait of a Lady,* for example, the effect is similar but more intricate. James mentioned his "Americano-European legends" as one of the central impulses of his work.

Between 1879 and 1882 James produced his first major series of novels. They were *The Europeans, Washington Square, Confidence,* and *The Portrait of a Lady*. Of the four, only *Washington Square* is about American life. By 1886 a 14-volume collection of his novels and tales was published. He wrote *The Bostonians* and *The Princess Casamassima* in 1886 while living in a flat in De Vere Gardens in London. Both are social dramas. "The Aspern Papers," the short novel *The Reverberator,* and "A London Life" appeared the following year. *The Tragic Muse,* one of his most ambitious novels, was serialized in the *Atlantic Monthly* in 1890.

James then entered a 5-year period in which he concentrated on writing drama. *The American* was produced as a play in London by Edward Compton. The effort ended in 1895, when he was jeered at the opening of his play *Guy Domville* at St. James's Theatre in London. He abandoned the stage. Almost never revived, his plays are included in two volumes, *Theatricals* and *Theatricals: Second Series*.

Later Career

A bachelor, James settled in Lamb House, Rye, in 1898, and continued his 20-year ''siege'' of English life and society. His schedule of concentrated work during the day and of relaxation at night produced in 1898 *The Two Magics,* a collection of stories that includes his novella ''The Turn of the Screw'' and the short novel *In the Cage*. What is frequently identified as his third and best phase began the following year with *The Awkward Age,* and between 1899 and 1904 he wrote *The Sacred Fount, The Wings of the Dove, The Ambassadors,* and *The Golden Bowl*. James himself described *The Ambassadors* as the ''best 'all round''' of his novels. In his early, middle, and later periods he relied explicitly on ''devices'' and the ''grammar'' of fiction, on ''point of view,'' ''scene,'' ''dramatizing,'' selection of incidents, structure, and perspective. It was through technique that he isolated values, and he insisted that the primary values were ''truth'' and ''life.''

In September 1904 James returned to the United States after a 20-year absence, passing the fall with his brother William in New Hampshire and, later, revisiting New York City. After a year of lecturing he returned to Lamb House in England and began revising his fiction and writing the critical prefaces to the definitive New York edition of his work. During 1909 he suffered from a long nervous illness and produced a series of stories that appeared as *The Finer Grain*. He was in New Hampshire when William died after a long illness. Before returning to England in 1911, he received an honorary degree from Harvard; he received another from Oxford the following year.

James's autobiographical memoirs, *A Small Boy and Others* and *Notes of a Son and Brother,* were completed shortly before the outbreak of World War I. The war's disruption greatly disturbed him. He began war work in various hospitals, writing for war charities and aiding Belgian refugees. On July 26, 1915, James was naturalized as a British subject. Later in the year his last illness, a stroke and pneumonia, began. Before his death on Feb. 28, 1916, he received the Order of Merit from King George V. The funeral services were in Chelsea Old Church, London, and his ashes were buried in the family plot in Cambridge, Mass.

Further Reading

Critical and biographical material on James is extensive. The definitive biography is Leon Edel, *Henry James* (5 vols., 1953-1972). Other biographies are Van Wyck Brooks, *The Pilgrimage of Henry James* (1925), an early and influential book, and Quentin Anderson, *The American Henry James* (1957). F. W. Dupee, *Henry James* (1951; 2d ed. rev. 1956), is a critical biography. Millicent Bell, *Edith Wharton and Henry James: The Story of Their Friendship* (1965), contains correspondence of James to Mrs. Wharton and considerable biographical material. Oscar Cargill, *The Novels of Henry James* (1961), is an articulate introduction to his writing. Important critical studies of James are Joseph Warren Beach, *The Method of Henry James* (1918; rev. ed. 1954), and F. O. Matthiessen, *Henry James: The Major Phase* (1944). See also Christof Wegelin, *The Image of Europe in Henry James* (1958). Roger Gard, ed., *Henry James: The Critical Heritage* (1968), is a collection of reviews and articles on James and is useful in viewing responses to James's work from the late 19th to the early 20th century. □

Jesse Woodson James

American outlaw Jesse Woodson James (1847-1882) was a colorful bandit whose escapades made him a legendary figure of the Wild West.

Jesse James was born near Kearney, Mo., on Sept. 5, 1847, the son of a Baptist minister. Little is known about Jesse's childhood except that his father left the family in 1850 to minister to the gold prospectors in California and died soon after his arrival there. The three James children grew up on a Missouri farm with a stepfather.

As slave owners with origins in Kentucky, James's entire family were Southern sympathizers. So, during the Civil War, he joined the Confederate guerrilla band known as Quantrill's Raiders in 1863 or 1864. Returning to Missouri in 1865, Jesse and his brother Frank found that, although the Civil War was officially over, Missourians were still belligerent. In 1866 the James brothers joined forces with the Younger brothers to form an outlaw band.

For 16 years Jesse James and his gang robbed trains and banks in Missouri, Kentucky, and the midwestern states. Killings accompanied these activities, and James was hunted by the law. Of necessity, he was always on the run. His daring exploits during these years captured the imagination of the public, and all sorts of legends sprung up about him.

On April 23, 1874, occurred the one documented event in James's life: he married Zerelda, or Zee, Mimms near Kearney, Mo. In time they had two children.

The most famous bank robbery attempted by the James-Younger band was at the First National Bank of Northfield, Minn., on Sept. 7, 1876. The bank clerk, who refused to open the safe, was savagely murdered; then the gang tried to escape. In the shoot-out that followed, two of the band were killed. A posse captured the three Younger brothers. Jesse and Frank James, both wounded, escaped. After they recovered, they continued robbing and killing sporadically.

Finally the governor of Missouri offered a $10,000 reward for the capture of the James brothers. At this time Jesse was living with his family in St. Joseph, Mo., under the name of Thomas Howard. Robert and Charles Ford, youthful recruits in the outlaw band, were staying for a few days with the James family. Robert had been in contact with authorities about the reward for several weeks. On April 3, 1882, when Jesse put his guns down to climb on a chair to

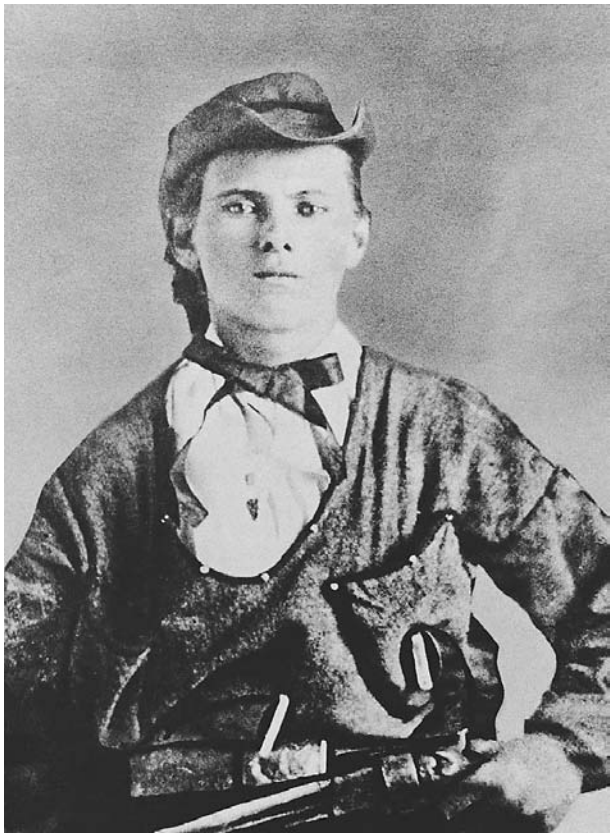

straighten a picture, Robert Ford shot him in the back of the head and killed him. Soon after, Frank James turned himself in.

Further Reading

A conscientious effort to ferret out the facts on James is William A. Settle, Jr., *Jesse James Was His Name; or, Fact and Fiction concerning the Careers of the Notorious James Brothers of Missouri* (1966). It is well researched and interestingly written. Another good treatment, fairly accurate and thorough but not dealing with the legends, is Carl W. Breihan, *The Complete and Authentic Life of Jesse James* (1953).

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P. D. James

The British author P(hyllis) D(orothy) James (born 1920) wrote in the tradition of the British crime storyteller, but her extensive explorations of relationships, motivations, and meanings of justice classified her, in the opinion of some, as a novelist.

P. D. James—Queen of Crime, Mistress of Murder, OBE (Order of the British Empire), baroness, and grandmother—was born Phyllis Dorothy James on August 3, 1920, in Oxford, England, the oldest of three children. Her parents, Sidney Victor, a tax official, and Dorothy May (Hone) James, moved the family to Cambridge, where James attended the Cambridge High School for Girls. One of this century's foremost crime novelists had to leave school at age 16 to work in a tax office, followed by a stint as assistant stage manager for the Festival Theatre in Cambridge. (Her own play *A Private Treason* was staged in 1985 in London's West End.)

During World War II she worked as a Red Cross nurse and for the Ministry of Food. On August 8, 1941, she married Ernest Connor Bantry White of the Royal Army Medical Corps, and in 1942 and 1944 gave birth to their daughters, Claire and Jane. When White returned from the war in 1945, he was suffering from schizophrenia and frequently had to be hospitalized.. He was unemployable, leaving her to provide for their family until his death in 1964. So James studied hospital administration, and from 1949 to 1968 she served as administrative assistant with the North West Regional Hospital Board in London.

First Novel

She would be in her early forties before her first novel, *Cover Her Face,* was published in 1962. By that time both personal and professional experience and contacts had nurtured her knowledge and powers of observation and reflection. These informed both her depiction of police detection and her portrayal of characters drawn within a given social ambience.

Cover Her Face was followed during this period by *A Mind to Murder* and *Unnatural Causes*. She co-authored with Thomas A. Critchley *The Maul and the Pear Tree,* a recounting of a real life murder from the annals of 19th-century London.

Not until 1979 would she devote herself to full-time authorship. In 1968, she qualified—via open exam—for civil service in the Home Office, rising from her initial appointment (1968) with the Department of Home Affairs, London, to senior civil servant in the Crime Department (1972-1979). Additionally, her various public service roles included that of magistrate. James's work experience is reflected in her novels, providing convincing backgrounds for both the medical establishment and police procedure. The settings of four of her mysteries are in medicine-related facilities: a psychiatric clinic in *A Mind to Murder* (1962), a nurses' training school in *Shroud for a Nightingale* (1971), a

private home for the disabled in *The Black Tower* (1975), and a forensic science laboratory in *Death of an Expert Witness* (1977). In all these novels she is just as interested in dissecting the relationships among people living in closed communities as she is in the conventions of the mystery genre. She is often inspired by a sense of place, as in *Devices and Desires* (1989), with its bleak landscape dominated by a nuclear power station.

On the one hand, James wrote in the tradition of the British crime storyteller as represented by such authors as Dorothy L. Sayers, Agatha Christie, Margery Allingham, Ngaio Marsh, and Josephine Tey—what Marilyn Stasio, in the *New York Times* for October 9, 1988, refers to as the ''polite mystery.'' (Her Adam Dalgliesh has joined Lord Peter Wimsey, Miss Marple, Hercule Poirot, and Albert Campion on television. Her *Original Sin* was also adapted for the television series *Mystery*!).

On the other hand, she probed for motivations; explored relationships between even relatively minor characters and within individual characters; raised complex questions about guilt and innocence, about the adequacy and ultimate justice of legal assumptions and processes, about religion; and explored the resonance of setting of significant landmarks, of the individual's tellingly personal surroundings. Frequently in her settings she confronts an extensive Past with a not always appreciative and usually clumsily adapting Present; her characters, too, have resonant pasts.

Experimentation With the Mystery Form

James's work is distinguished not only for the consistent quality of plot, setting, and character, but for her increasing experimentation with the mystery form. Her first novel, *Cover Her Face* (1962), is a classic ''locked-room'' puzzle, set in a British country house, complete with a confrontation of all the suspects at the end. *Innocent Blood* (1980) departs from the form almost entirely because the search is not to find the murderer but to find the natural mother of a child adopted at birth. In the brilliantly complex *A Taste for Death* (1986), an unlikely pair of companions stumble upon an unlikely pair of murder victims in an anteroom of an imaginary London cathedral. The situation allows James to deal with questions of privilege, politics, aesthetics, and theology. *The Children of Men* (1993) leans toward science fiction, using as its premise a global disease that blocks all future births. Such complexity and depth led her, in the opinion of some, out of the classification of crime genre author into that of, simply, novelist. James herself admitted to using the detective story format to comment on men, women, and society and to having first viewed writing a mystery as practice toward her ambition of writing a novel. She later came to view her detective stories as ''novels, too,'' and told Julian Symons (*New York Times,* October 5, 1986) that she would, should it become necessary, ''sacrifice . . . the detective element'' to the requirement of the novel.

Some critics are dismayed by her concern with the psychology of her characters, especially when it has more to do with presenting a well-rounded character and exploring the ramifications of crime among even tangential characters than with forwarding the basic detective story puzzle and solution. They criticize her for violating the purity of the genre, for delaying plot progress, and for dissipating reader interest. Yet the qualities condemned by one group are prized by another as evidence of the maturing into true literary status of a subgenre. Her many honors include the Crime Writers' Association's gold and silver daggers.

In her 13th novel, *Original Sin,* a ruthless book publisher is found asphyxiated by gas, with the head of the office mascot—a snake nicknamed Hissing Sid—stuffed in his forever-silenced mouth. Another ill-fated publishing figure meets her end in the lapping waters of the Thames River—her body kept anchored by the shoulder strap of her pocketbook.

Main Characters

The James canon of novels, with the exception of *Innocent Blood* (1980), involves either Adam Dalgliesh or Cordelia Gray, a struggling young private detective introduced in *An Unsuitable Job for a Woman* (1972). In addition to the individual mysteries, the Dalgliesh and Gray biographies, tantalizingly interwoven, unfold from book to book.

Dalgliesh, who is also a published poet, has risen from chief inspector to commander of the Special Squad, newly formed in *A Taste for Death* (1986). Sensitive, respected though not always liked by colleagues, he is a man shadowed by grief—the death in childbirth of his wife and, shortly afterward, of their infant son. The only son of an

Anglican clergyman, he is no longer a believer yet seems haunted by that forsaken heritage. This is not simply a matter of the occasional case involving a respected clergyman from his youth—as in *The Black Tower* (1975) and the short story ''Great-Aunt Allie's Flypapers'' (1979)—nor even the religious experience of Paul Berowne in *Taste*. Repeatedly detection discloses sympathetic perpetrators, unsympathetic victims, disruption in the lives of all—kith, kin, and bystanders—necessarily caught up in the investigation. Complexities of justice are exposed to which law does not reach but for which, he acknowledges, Christian theology provides a solution. Yet, for all its limitations, law is necessary to the safety of society.

Cordelia Gray is similarly troubled and, in *Unsuitable Job,* helps a killer escape. The daughter of an atheistic father so cause-committed as to be somewhat negligent of his motherless daughter's rearing, she has been educated in a Roman Catholic school. One of the major influences on her life, in addition to Bernie Pryde, from whom she inherited Pryde's Detective Agency and through whom she has been instructed in detection according to Dalgliesh, is Sister Perpetua.

James herself was troubled by the increasing violence and insecurity of contemporary society and, while professing to be a devout Anglican, was not sure that she believed in the after-life where Christians are urged to look for totally satisfying justice.

Reader speculation as to whether Dalgliesh and Gray would marry led James to declare that, for the sake of the unity and quality of their respective novels (Gray's second book, *The Skull Beneath the Skin,* appeared in 1982), she had no such plans for them. However, she deliberately avoided making the statement an absolute negative and continued to weave references to one into the other's novels. She trailed the possibility of Dalgliesh's remarriage—to Deborah Riscoe—through earlier books; the situation by 1990, however, differed both in Gray's stature and in Dalgliesh's circumstances, updated in *Devices and Desires* (1989).

James also published a number of short stories in such mystery collections as *Winter's Crimes, Ellery Queen's Murder Menu,* and *Ellery Queen's Masters of Mystery*.

P. D. James, the much honored author who, like her detective Cordelia Gray, has known the pinch of a budget, lived comfortably in London. She was awarded the Order of the British Empire (OBE) in 1983 and made a baroness on the Queen's New Year's Honors List (1991). James was made a member of the governor's board of the BBC maintaining that writers should be involved with the outside world. James was also named the Baroness James of Holland Park (her London neighborhood) in 1991 and was made a Commander of the British Empire in 1992.

Further Reading

Two books are available on James: *P. D. James* by Richard B. Gidez (1986); and *P. D. James* by Norma Siebenheller (1981); SueEllen Campbell discusses ''The Detective Heroine and the Death of her Hero: Dorothy Sayers to P. D. James'' in *Modern Fiction Studies* 29 (Autumn 1983); in the same volume appears Erlene Hubly's ''The Formula Challenged: The Novels of P. D. James''; Patricia A. Ward treats of ''Moral Ambiguities and the Crime Novels of P. D. James'' in *Christian Century* 101 (May 16, 1984); and M. Cannon discusses James' particular brand of crime in ''Mistress of Malice Domestic'' in the *New York Times Book Review* for April 27, 1980; P. D. James herself, in *Murder Ink,* has written ''House Calls: The Doctor Detective Round-up.'' □

William James

The American philosopher and psychologist William James (1842-1910) is considered America's major philosopher and one of the great psychologists of all times.

Member of an illustrious family which included his younger brother, the novelist Henry James, William James was born in New York and reared there and in Europe by adoring parents. The family went repeatedly for long and intimate visits to the great cultural centers of England, France, Switzerland, Germany, and Italy. William's cosmopolitanism went deep; when in Europe he always felt eager to be home again, and when in America he was homesick for Europe.

James's Education

James was equally interested in art (he almost became a painter), in literature, in philosophy, and in science (he made a visit as a field naturalist under Louis Agassiz to the Amazon and achieved broad science training and a medical degree at Harvard in 1869). In these same years he was studying philosophy and physiology, notably in Germany, where he attended lectures and saw the laboratory work of such great leaders as Hermann von Helmholtz and Rudolf Virchow. But James was also drawn very vigorously into the pioneering intellectual adventures of the America of the mid-19th century, notably its new religious movement.

As an ardent evolutionist, William James saw many ways in which the mind could be fruitfully regarded as the organ of primary adaptation to the environment, in a full Darwinian sense, and how all its functions—whether cognitive, emotional, or impulsive—could be viewed in evolutionary terms. This conception drew him to a philosophy which later he was to call pragmatism; it constitutes one of the major bridges between his psychology and his philosophy.

Despite his eager and strenuous ways, as shown in his mountain rambles with his brother Henry, James was not strong, and in the 1860s and early 1870s he was subject to ill health, which included much depression and doubt of his own worth. During this period, however, he read the French philosopher Charles Bernard Renouvier on the problem of the freedom of the will and came suddenly and firmly to the conviction that he could, by his own act of free will, make himself a well man. His own life and the testimony of the family bear out the profundity of this experience.

William James (right)

James's appointment to a junior teaching position at Harvard in 1872 set him on a new professional track. He was to teach anatomy and physiology to undergraduate students, and he soon set up a small psychological laboratory, emphasizing the fact that it was not a classical ''mental philosophy'' that he was to teach but a physiological and experimental science. It is plain from his letters to his brother that he was already thinking of himself as committed to the new laboratory approach to psychology. This does not, however, mean that he was willing to relinquish any of his other manifold interests. He was soon publishing original and brilliant articles in the professional journals of psychology and philosophy. He married Alice Gibbens in 1878.

Principles of Psychology

Also in 1878 James began writing a comprehensive treatise and textbook, *Principles of Psychology,* the two volumes of which, intended for 1880, finally appeared in 1890. This extraordinary treatise brought him worldwide response and has continued everywhere to be regarded as one of the few great comprehensive treatises that modern psychology has produced.

Five of the chapters are worthy of special note: (1) The chapter dealing with ''habit,'' considered as a prime factor so deeply organized within one as to make each one the creature of a system of inbuilt ways of thinking, feeling, and acting. (2) ''Emotion,'' the subjective or inner aspect of the ''coarser'' organic physiological responses to stress situations, such as fear and rage, with a place also provided for the subtler emotions, entering into the intellectual and esthetic life. (3) The ''consciousness of self,'' the various ways in which one knows one's self and the aspects of one's own individuality that are most precious to one. (4) The ''stream of thought,'' the complex, dynamic, ever-changing world of subjectivity in which there is no firmly fixed invariant part, no unalterable unit, except that each person is always aware that it is his *own* continuous past, present, and anticipated future. (5) The ''will.'' The very long and rich chapter on the will provides for many ''types of decision'' and for the experience of effort when ''we ourselves incline the beam.'' An empirical psychology must accept as a reality the experience of making an effortful decision; this leaves the ultimate philosophical question of the nature of such freedom as a problem beyond the scope of scientific psychology as such.

James's treatment indeed is embedded in the context of a lifetime preoccupation with the nature of freedom. James recurred to this problem in other writings again and again. In his lecture ''The Will to Believe,'' he argued that spontaneous and free decisions may initiate a new path through life, and the will does, in fact, implement beliefs; the ''will to believe,'' instead of being intellectually disreputable, may engender beliefs which are creative. He made clear the basic differentiation to be made between ''hard determinism,'' or fatalism, and ''soft determinism,'' in which persons are part of the causal texture of reality, products of real forces, and in turn forces which create new realities. Soft determinism is still determinism, but it gives the freedom to act in terms of what one is. This is still to be distinguished from the kind of freedom represented by a belief in undetermined action.

Not only was the *Principles of Psychology* universally acclaimed, but James, as teacher, dynamically taught a generation concerned with psychology and its relation to life. The playwright and poet Gertrude Stein, for example, was a Radcliffe-Harvard student of James, who put the notion of the ''stream of thought'' or ''stream of consciousness'' to work in American letters. Many of his lectures, both at Harvard and elsewhere, became landmarks of the era of social confrontation, notably ''The Moral Equivalent of War,'' in which he pleaded for warlike intensities in devotion to nonwar like social struggles.

During the last decade of the 19th century and the first decade of the 20th, James was plainly moving away from the new ''experimental psychology'' of the university laboratories to the world of personal, subjective, philosophically challenging problems, such as the perennial problem of whether there is really any truth independent of the working principles which are known to be effective in one's own action (pragmatism). These questions were being raised in new form by many, notably Charles Peirce, and James himself offered the term pragmatism as ''a new name for some old ways of thinking.'' During the last years of his life he was constantly asked to explain and develop pragmatism, and it became a major American way of thinking.

Lectures on Philosophy

Very great indeed was the impact of James's extraordinary lectures delivered at Edinburgh in 1901 under the title ''The Varieties of Religious Experience.'' This is regarded by many as the first great, insightful application of psychology to the study of the religious life. Insisting that the religious experience of ''individual men in their solitude'' must be studied independently of medical preconceptions, he distinguished between the ''religion of healthymindedness'' and the ''sick soul.'' James showed how a wider and deeper range of sensitivity, often shown by the sick soul, may lead to meaningful experiences of deep change or conversion and to states of ecstasy and self-renewal.

The concluding lectures were given to the psychology of mystical experience as represented in the mystical tradition of such men as Plotinus and of modern men, Eastern and Western, who were speaking and writing of ''cosmic consciousness.'' To James it appeared that the message of mystical experience, the ''windows'' into experience which it offered, could well be absolute and compelling for the individual, though, of course, not compelling to the outside observer or analyst who has not had such experiences. Here he stressed the importance of many ''altered states of consciousness.'' (He himself studied nitrous oxide intoxication and was keenly interested in the new drug experiences of the day as well as in a variety of trance and hypnotic states: a person's present mode of consciousness is only one from among many ''states of consciousness that exist.'')

James strongly supported ''mental healing.'' He went to the Boston State House to protest the attempt of many physicians to require non medical practitioners to take a type of medical examination as a qualification for practice; he insisted that no one can really tell by what means the sick are healed. He had himself, shortly before that time, sought help from a ''healer'' and remained entirely empirical regarding the question of gains in health due to unorthodox sources.

Psychical Research

In the same empirical spirit James pursued throughout his life many types of psychological phenomena rejected by official science, such as apparitions, hauntings, and spiritualist trance mediumship. In 1884 he discovered Mrs. L. E. Piper, who, in the sittings given to his wife and his wife's mother, had referred to information which they were positive Piper could not have acquired through any normal channel. In his own sittings, equally convincing evidence was given, and many of James's professional friends, both in the United States and in Britain, had similar experiences which entirely convinced them of the reality of her powers, which, at the very least, included telepathy from distant persons. He took the initiative in organizing an American counterpart to the Society for Psychical Research, which had just been launched in London in 1882. He made first-hand studies of the powers of other clairvoyants whose work was drawn to his attention. In a much-quoted essay, ''What Psychical Research Has Accomplished,'' he asserted that telepathy, as represented by Piper's experiences, constituted a true breakthrough into a world of vast scientific importance. Her powers pointed to a new kind of reality. Regarding the spiritualist conviction that survival of death was established through such research, he remained uncertain.

James was also profoundly impressed by the current French studies of ''subconscious ideas.'' Pierre Janet, for example, had apparently shown that in deep hypnotic trance a man may act upon ideas which have been planted in his mind, though he is plainly not conscious at the time. He gave much attention likewise to dreaming, to hypnotic consciousness, and to multiple personality. He felt that Sigmund Freud was one of those to whom the future belonged. In his last years his emphasis was not on rounding out a system of ideas but in gaining new varieties of experience. His expression ''radical empiricism'' is his fortunate summary of a whole approach to life. He was empirical in the sense of looking always for the quality of immediate experience and remaining loyal to this first reality, as against the abstractions which seek an ''absolute,'' an approach characteristic of much of the German, British, and American philosophy of his era. He was radical in the sense that he wanted to find the very roots of reality in the nature of experience itself. Faith healing, psychical research, and the stream of consciousness were all to be embraced for the same reason: they offered realities which were incapable of being rationally ruled out of their right to exist. So, too, the ''pluralistic universe'' of which he wrote in the last years, when pragmatism was everywhere being discussed, was a loosely articulated collection of separate parts, each aspect of which must be respected although a philosophically unified system cannot be created from it.

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Sir Leander Starr Jameson

Sir Leander Starr Jameson (1853-1917) was a British administrator and South African statesman. He played an important role in the colonization of Rhodesia (now Zimbabwe) and is known largely for his leadership of the abortive raid on Johannesburg.

Leander Jameson was born in Edinburgh on Feb. 3, 1853, and trained as a physician at the university medical college. He sailed for South Africa in 1878 and set up practice in Kimberley, where he met and became close friends with Cecil Rhodes, who wanted to establish a British colony stretching from the Cape of Good Hope to Cairo. Jameson performed several missions for Rhodes which eventually led to the founding of the colony of Rhodesia (now Zimbabwe).

The discovery of gold on the Witwatersrand had attracted large numbers of foreigners (mainly British) to Johannesburg, and these clamored for political rights to secure their economic interests. When their efforts failed, crisis followed crisis until some of them organized rifle clubs and threatened to use military force to ensure respect for their wishes.

Jameson, who had become administrator of Rhodesia, sympathized with the reformers. He believed that events in Johannesburg called for a military solution. In Rhodesia he had organized the company's police and volunteers into a fighting unit.

Some of the reformers, who included mining magnates and leaders in the business community, wanted Rhodes, then prime minister of the Cape Colony, to intervene and unite the Boer republics and the British colonies. They planned a revolt which, Jameson was led to believe, would be the signal for him to march into the Transvaal and overthrow the Boer government.

Jameson's Raid

Differences on the wisdom of a military as against a political solution, the design of the flag, and other issues forced the reformers to reconsider their plans. They asked Jameson not to march on Johannesburg until they gave him the signal. He was impatient with their wavering, and on Dec. 29, 1895, he started on the march to Johannesburg with 470 mounted men. He had covered two-thirds of the journey when the British high commissioner ordered him not to enter Boer territory. Believing that the reformers would rebel on hearing that he was on Transvaal soil, he ignored the high commissioner's instructions. The Boers converged on him, and he surrendered at Doornkop on Jan. 2, 1896.

After his arrest and release in Pretoria, Jameson returned to England, where he was tried for organizing an illegal expedition into the territory of a friendly state and sentenced to 15 months without hard labor. His health broke down in Holloway Prison. On his release he returned to South Africa, where he worked with Rhodes on the plan to link Cape Town and Cairo by telegraph.

Jameson's friends persuaded him that entering politics would enable him to accelerate movement toward union. He was elected to the Cape Parliament in 1900 and was prime minister from 1904 to 1908. He was made a baronet in 1911 and became chairman of the British South Africa Company in 1913. He died on Nov. 26, 1917.

Further Reading

The comprehensive biography of Jameson is the detailed work by Ian Colvin, *The Life of Jameson* (2 vols., 1922). Two books on Jameson's raid into the Boer territory are Hugh Marshall Hole, *The Jameson Raid* (1930), a full account of all the participants, and Jean Van Der Poel, *The Jameson Raid* (1951), which emphasizes the significance of the raid in the context of an emerging South African union. John Eric Sidney Green, *Rhodes Goes North* (1936), deals with Cecil Rhodes's role in the raid and its milieu. □

Jami

Jami (1414-1492) is usually described as the last of the great classical Persian poets. He was a mystic and a member of the Nakshibandi Sufi order, an influence vital to understand when reading his poetry.

Maulana Nur al-Din Abd al-Rahman, called Jami, was born in the district of Djam in the province of Herat in what is today Afghanistan. His father came from the district of Dasht around Isfahan, and thus the first *takhallus* (poetical name) Jami adopted was Dashti. This he later changed to Jami.

Early in his life Jami was given to a strong interest in mysticism. Contrary to what one might expect, this was quite natural for intellectuals in his day. Mysticism was popular during the time Jami lived, because life in general was in such turmoil. Thus Jami became a follower of the disciple who had succeeded the great saint Baha al-Din Nakshiband, the founder of the mystical Sufi order of Nakshibandis. This was to affect his later writings by means of philosophical innuendo.

The great portion of Jami's life was spent in Herat. He was not a great traveler, like Sadi or Rumi. Apart from two pilgrimages, one to Meshed in Persia and another to the Hejaz in 1472 with a side trip to Baghdad, Damascus, and Tabriz, he stayed at home and lived a quiet, introspective life. It is said that in his later years, after his writings were completed, he suffered from senility and eventually went mad.

The type of work Jami produced is considerable and varied. It is typified by a depth and variety of knowledge and a finely honed mastery of diction and style. Although he wrote a great deal of prose, it is for his poetry that he is known mainly. He used the theme of the court epic to great

benefit as had his predecessor Firdausi. Most famous of these are his stories ''Salaman and Absal,'' ''Yusuf and Zulaikha,'' and ''Laila and Majnun.'' These are three of the seven long tales that make up his famous literary series called *The Seven Stars of the Great Bear.* All of these works appear on first observation to be love stories of young couples. But when considering the serious nature of Jami's mysticism, it is realized that in fact these works are meant to be read as object lessons for teaching pupils a unique Sufi way to approach God. Like many of his contemporaries, Jami must be read on many philosophical levels.

In the field of lyric poetry he wrote late in life three diwans (collections of poetry): *Beginning of Youth* (1479), *Central Part of the Chain* (1489), and *Close of Life* (1491). Finally he wrote in prose the *Baharistan,* an imitation of Sadi's *Gulistan,* and the *Zephyrs of Intimacy,* a compendium of biographies of many Sufi saints.

Thus it may be said of Jami that he brought a fresh, subtle, and graceful style to his writing. His theme was usually on a philosophical-level, pantheistic mysticism. He deserves comparison with the greatest of the Sufi poets. His death in Herat marked the passing of the last great mystical Persian poet.

Further Reading

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Leoš Janáček

The Czech composer Leoš Janáček (1854-1928) was one of the most important opera composers of the first half of the 20th century.

Leoš Janáček, one of 14 children, was born in an obscure village in Moravia, where his father was an impoverished schoolteacher and church organist. Leoš was sent as a choirboy to the St. Augustine Abbey, Brno, at the age of 10, where he received a rudimentary musical education and learned to play the organ. With the help of a patron, he went to Prague in 1874 to enter the organ school with the intention of becoming an organist and church choir director. His interest in composition grew, and study at the conservatories in Leipzig and Vienna followed. By the time he was 25, he had acquired a solid technique, although he had not written any compositions of consequence.

In 1875 Janáček returned to Brno, where he spent the rest of his life. He worked indefatigably to make this provincial city into a musical center. He conducted choirs, established a symphony orchestra, and founded an organ school to train church musicians. Frank and impolitic, he alienated himself from the musical establishment in Prague, and thus his recognition as a composer was delayed.

Janáček became interested in collecting folk songs and in studying the relationships between language and music. He wrote down, in musical notation, sentences and expressions he heard, and he was fascinated with animal sounds.

Not until he was almost 50 did Janáček achieve musical maturity in his opera *Jenufa* (1903). First produced in Brno, it eventually received performances in Prague, Vienna (in German), cities in Germany, and New York City at the Metropolitan Opera in 1924. The last 20 years of his life were very fruitful and filled with honors. His operas *Kata Kabanova* (1921), *The Cunning Little Fox* (1924), *The Makropolous Case* (1925), and *The House of the Dead* (1928) were widely performed in the post-World War II period.

Janáček's opera texts show a wide variety of types, from the animal fairy-tale atmosphere of *The Cunning Little Fox* to the gloom of Fyodor Dostoevsky's *House of the Dead. Jenufa* and *Kata Kabanova* are in the tradition of verismo, that is, realistic, opera: they are stories of simple, rural people involved in violent emotional experiences. The outstanding traits of these operas are the vividness of emotional expression and the avoidance of typically operatic conventions. The melodic lines proceed in lines close to speech, while the orchestra uses leitmotivs in a free manner. All the operas, no matter how different in subject, express the composer's compassion for the human condition.

Janáček also wrote a number of important instrumental compositions. These include two String Quartets (1923, 1928), *Taras Bulba* for orchestra (1924), the *Suite for Wind Instruments* (1924), and numerous songs and piano pieces. His *Glagolitic* (*Slavonic*) *Mass* (1927) achieved international recognition.

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Pierre Marie Félix Janet

Pierre Marie Félix Janet (1859-1947) was a French psychologist particularly well known for his work on psychopathology and psychotherapy.

Born in Paris on May 28, 1859, Pierre Janet spent his childhood and youth in that city. His bent for natural sciences led him to pursue studies in physiology at the Sorbonne at the same time that he was studying philosophy, for which he received a master's degree in 1882. Janet then left Paris for Le Havre and for 7 years taught philosophy there in the lycée.

Janet, however, wanted to study medicine and at the hospital of Le Havre began to do research in hypnosis, using the well-known medium Léonie. Through these studies, the first of this sort, Janet came into contact with Jean Martin Charcot, but after reading Charcot and Hippolyte Bernheim he thought these investigators did not sufficiently take into consideration the psychological factors involved in neurotic phenomena. This forced Janet to undertake a deep psychological study of the neuroses, in particular of hysterical neurosis.

In his doctoral thesis in 1889 entitled ''L'Automatisme psychologique'' (Psychological Automatism), Janet devised an inventory of the manifestations of automatic activities, thinking that it would help him in studying the ''elementary forms of sensibility and conscience.'' At the age of 30 he returned to Paris, and Charcot appointed him director of the laboratory of pathological psychology at the Salpêtrière hospital. Janet completed his medical studies, and in 1893 he published his medical dissertation entitled ''The Mental State of Hysterics.''

Janet was by temperament a naturalist, and during all his life he improved his herbarium. He had the same acquisitive attitude toward mental patients, from whom he collected thousands of precise and detailed observations. However, in his books he attempted to give a more theoretical and depth interpretation of a few particular cases. From 1902 until 1934 he taught at the Collège de France.

Janet's works are numerous, and many of his writings have been translated into English. Among his books one can cite *Névroses et idées fixes* (1902); *Les Obsessions et la psychasténie* (1903); *The Major Symptoms of Hysteria* (1907, symposium undertaken in the United States); *Les Médications psychologiques* (1919); *De l'angoisse à l'extase* (1926); *Les Débuts de l'intelligence* (1935); and *L'Intelligence avant le langage* (1936).

Janet characterized his dynamic psychology as being a psychology of conduct, accepting the schema of a psychology of behavior while integrating in his schema conscious processes acting as regulators of action. Janet's work has often been compared to the work of Freud, and his influence has been great in both North and South America.

Well after Janet had retired, he continued to teach and to give conferences, manifesting a great vitality until the time of his death on Feb. 23, 1947.

Further Reading

Janet's autobiography is in Carl Murchison and others, *A History of Psychology in Autobiography* (4 vols., 1930-1952). See also Benjamin B. Wolman, ed., *Historical Roots of Contemporary Psychology* (1968). □

Cornelis Jansen

The Dutch Roman Catholic theologian Cornelis Jansen (1585-1638) wrote an interpretation of St. Augustine's teachings on original sin and grace. Although condemned by the Church, his teachings, known as Jansenism, had an enormous impact.

Cornelis Jansen was born near Leerdam, Holland, and he received his early education in Leerdam and Utrecht. In 1602 he went to the Catholic University of Louvain in the Spanish part of the Netherlands (now Belgium). Soon he was introduced to the theology of Michael Baius, a former master of divinity at the same university. Baius's doctrine on grace and original sin had been condemned in 1567, but the battle continued between his Augustinian supporters and the Jesuits (led by Leonard Lessius). The young student's sympathies were all with the Augustinians.

In 1604 Jansen fell ill and went to live in Paris, where he became more and more intimate with a fellow student of his Louvain days, Jean Duvergier de Hauranne, the future Abbé de St-Cyran, who later would be the most ardent and political defender of his theology. In 1612 both went to live in Bayonne, where Jansen first directed a diocesan college but soon withdrew entirely from the active life in order to devote all his time to the study of St. Augustine. In 1617 he returned to Louvain, where he became headmaster of a university college. During the following years his ideas reached full maturity. Although some of his views came quite close to Calvinism, he strongly opposed the Protestant churches which, he felt, had no legal status outside the Catholic community. By 1630 Jansen had become a controversial theology professor whose development was followed with a great deal of distrust in Rome and Madrid. In 1636 he was appointed bishop of Ieper in West Flanders, where he died 18 months later, possibly from the plague.

Major Work

Jansen's lifework, *Augustinus,* was published posthumously at Louvain in 1640 despite the strong opposition of the Jesuits. The book contains the entire doctrine that came to be called Jansenism and that was to exercise an enormous influence upon the Catholic life of France, of the Low Countries, and, via the Irish clergy trained in Flanders, of America. The three-volume study claims to be an interpretation of Augustine's thought on original justice, sin, predestination, and grace. Jansen's synthesis was undoubtedly based upon Augustine's anti-Pelagian writings, all of which he had read 30 times. The first part is devoted entirely

to the history of Pelagianism, a doctrine which in various ways upheld the thesis that man needs no other grace to be saved than that of his own efforts.

In the second and third parts Jansen stated his own controversial interpretation of Augustine. He held that man had been created in a state of original justice, free from concupiscence. Although man needed divine grace to do good, this grace was required by human nature itself and could therefore not be considered gratuitous. After the Fall, which consisted in, and was transmitted through, concupiscence, man lost his freedom. The original grace is no longer sufficient for salvation. Man's ''freedom'' can efficaciously be restored only by a grace that helps him overcome his irresistible inclination toward evil and that predetermines him to do good. There is no place for human merit in the process of salvation: all depends on God's undeserved, efficacious grace.

Jansen's theory leads him directly to predestinarianism. God does not confer his sufficient grace to all men, nor did Christ die for the salvation of all. Yet, contrary to Calvinist doctrine, Jansen teaches that faith alone is not sufficient for man's justification: cooperation through good works is essential, even though for the elect this cooperation itself is assured through God's grace.

In 1642 Pope Urban VIII condemned *Augustinus* mainly on grounds of its appearance without the previous approval then required for all publications on grace. A more specific condemnation of five theses found in *Augustinus* was made by Innocent X in 1653. One of the most confusing episodes in the dogmatic history of the Catholic Church followed, with Jansenists admitting that the censured theses were unacceptable but denying that they were to be found in *Augustinus*. Innocent's successor, Alexander VII, tried to cut the knot by declaring that the pope had the right to decide whether a de jure pronouncement applies to a de facto situation, and then formally applied the previous condemnation. Later a written submission of the Jansenist leaders was required. The movement, however, remained strong in France through the first half of the 18th century under the intellectual guidance of Henri Arnauld and Blaise Pascal, and later of Pasquier Quesnel.

Further Reading

The standard work on Jansen in English remains Nigel J. Abercrombie, *The Origins of Jansenism* (1936), which contains an analysis of *Augustinus* and an extensive bibliography. □

Emile Jaques-Dalcroze

Emile Jaques-Dalcroze (1865-1950) was a Swiss teacher and composer known for developing eurhythmics, an approach to music education involving whole body movement.

Born July 6, 1865, Emile-Henri Jaques was the only son of Jules-Louis and Julie Jaques, a French-Swiss couple living in Vienna, where his father represented Swiss clockmakers. Emile and his sister were introduced as children to concerts, theater, opera, and piano lessons. After the family moved to Geneva Emile studied at the Conservatoire de Musique (1877-1883) and continued his professional training in Paris and Vienna (1884-1891) with Talbot, Fauré, Lavignac, Marmontel, Lussy, Graedener, Prosnitz, Fuchs, and Bruckner. He worked one season as a conductor at the Théatre des Nouveautés in Algiers, where North African music stimulated his interest in the connections of human movement and rhythm.

Emile Jaques began to compose seriously during his early 20s and soon changed his name to the more distinctive Jaques-Dalcroze, perhaps to avoid confusion with a French composer famous for his polkas. His extensive works included music for orchestra, chamber orchestra, and piano; music dramas; operas; choral works; some 1,700 songs; and many books relating to teaching.

In 1892 Jaques-Dalcroze was named a professor at the Conservatoire de Musique de Genève, where he remained until 1910. During the 1890s he searched for better ways to help his students hear accurately and respond spontaneously. ''Rhythmic gymnastics,'' as Jaques-Dalcroze called his special movement work, offered many new ways to move and make music with the original instrument, the human body. Working from the basics of singing, breathing, walking, and beating time, Jaques-Dalcroze and his early students eventually explored more adventurous possibilities of connecting music and movement. Lunging, skipping, pulling a partner, carrying an imaginary weight, making a cannon—these called for timing, strength, greater use of the body in space, imagination, awareness of form, and/or cooperation with other people.

Many exercises in the method were based on walking, which Jaques-Dalcroze took to be the natural breakdown of time into equal parts. For example, students might be told to walk around the room following the music which he would improvise at the keyboard, responding directly to the beat and to changes in speed and dynamics. Students would thus become aware of how they had to adjust the length of their steps and how they needed to control their use of energy and body weight. Other typical activities included quick reactions such as starting or stopping on command and walking twice as fast or twice as slow. Another basic practice was the walking or stepping out of rhythmic patterns. The teacher would play a musical example. After listening carefully, the students would immediately repeat it, matching their steps exactly to the sequence of short and long notes they perceived. Work to develop the sense of measure or bartime was developed from the standard arm gestures of conducting. Experienced students could beat regular bartime with their arms while simultaneously stepping rhythmic patterns.

Breathing was understood by Jaques-Dalcroze to be a natural source of dynamics and phrasing. He created many exercises to help students feel how they could shape the flow and energy of breathing. Ideas to encourage the sense

of phrasing also included contrasting light and heavy steps, using a real or imagined resistance such as stretching an elastic, or taking turns moving with a partner or in groups. This work led to ''realizations'' of more complex forms such as inventions, fugues, and rondos. Sometimes students even created ''plastic counterpoint,'' or movement independent of, but related to, its music. Jaques-Dalcroze saw the new work of solo dancers such as Loie Fuller and Isadora Duncan, who inspired him and confirmed his own experiments between 1900 and 1910. Like Duncan, Jaques-Dalcroze explored movement through deep research into the natural movements of breathing, walking, lunging, running, skipping, and jumping.

Jaques-Dalcroze made his work known by giving lecture-demonstrations and publishing the *Méthode Jaques-Dalcroze* (1906), which appeared in both French and German editions. From 1910 to 1914 he directed the Bildungsanstalt Jaques-Dalcroze, a training college built to support his work at Hellerau near Dresden, Germany. Hundreds of teachers and professional students were attracted to this forward-looking school, which offered solfège (ear training), rhythmic gymnastics, keyboard improvisation, *plastique* (advanced music-movement study), music theory and practice, Swedish gymnastics, dance, and anatomy.

The Hellerau school festivals of 1912 and 1913 included a student version of Gluck's *Orpheus,* based on the new movement principles of Jaques-Dalcroze and using the new architectural theater designs and lighting concepts of Adolphe Appia. Among the faculty and students of Hellerau were people who became prominent in music, dance, theater, and many other fields. Many helped to spread the Jaques-Dalcroze method by teaching in conservatories and schools throughout Europe and North America. The method came to be known in English as *eurhythmics,* which means good or right rhythm. The early exercises were continually renewed and elaborated, however, so that eurhythmics has always been developing and is, in fact, still a vital method.

During World War I Jaques-Dalcroze established his own school in Geneva, the Institut Jaques-Dalcroze, where he taught until shortly before his death on July 1, 1950. The institute, now state-supported, serves today as an international center of this approach to music education. Professional training programs are also currently available in a number of other countries. Thousands of people have had contact with the Jaques-Dalcroze method, which has had widespread influence in 20th-century teaching of music and dance.

Jaques-Dalcroze increased understanding of the sources of music and movement in the human body. For nearly 60 years he was an inspiring, imaginative master, whose musicianship and personality helped to form many outstanding teachers and artists. Beyond the circle of his students and associates, his writings stimulated a broad public.

Further Reading

The best sources of information on Jaques-Dalcroze are in French. However, his two most influential books are available in translation: *Rhythm, Music and Education* (1921) and *Eurhythmics, Art and Education* (1930). □

Randall Jarrell

Randall Jarrell (1914-1965), poet and critic, was one of the most versatile American men of letters during the two decades immediately after World War II.

Randall Jarrell was born June 6, 1914, in Nashville, Tennessee, but spent most of his early years on the West Coast, in Long Beach and Hollywood, California. His troubled, lonely childhood is reflected in some of his most vivid poems. When he was 11 his parents separated, and he lived for a time with his father's parents before joining his mother back in Nashville. He took business courses in high school, but as a student at Vanderbilt he came under the influence of John Crowe Ransom, with Allen Tate and Robert Penn Warren one of the leaders of an earlier Southern poetry renaissance in the 1920s and 1930s.

Jarrell's early poetry was largely shaped by a continuing relationship with Ransom. He took bachelor's and master's degrees at Vanderbilt, and in 1937 followed Ransom to Kenyon College where they both taught English. Jarrell's early poems appeared in the *American Review* and *Southern Review,* and also in the *Kenyon Review,* founded by Ransom. During the years before World War II Jarrell had rich association with a number of young writers who also gained recognition later, such as the poet Robert Lowell and the fiction writer Peter Taylor.

Jarrell served in the U.S. Air Force during much of World War II. Ironically, he owed much of his reputation with the general public to his war poems: ''Eighth Air Force,'' ''Losses,'' and most especially ''The Death of the Ball Turret Gunner,'' one of the most famous short poems to come out of this conflict:

From my mother's sleep I fell into the State,
And I hunched in its belly till my wet fur froze.
Six miles from earth, loosed from its dream of life
I woke to black flak and the nightmare fighters.
When I died they washed me out of the turret with
a hose.

Actually, Jarrell had been washed out of flight training and spent most of the war on the ground in Illinois and Arizona.

In the two decades after World War II, Jarrell did most of his writing in an academic setting. After a short appointment at the University of Texas, he spent most of the last 18 years of his life as a professor of English at the Women's College of the University of North Carolina, in Greensboro. His greatest influence on American letters and in the lives of younger poets was exercised during this period. He was always encouraging and generous in his support of these writers. Two official positions enhanced this influence: poetry consultant of the Library of Congress and chancellor of

the Academy of American Poets. Jarrell was also the recipient of two Guggenheim fellowships. In this fruitful period he became respected as much for his criticism as for his poetry, serving at various times as poetry editor or critic for *Nation, Partisan Review,* and the *Yale Review*.

Jarrell also made one notable contribution to the newly important academic novel with *Pictures from an Institution* (1954). This is a satire of a ''progressive'' college and closely observed feuding among faculty and administration described with wit and epigrammatic characterization.

Writing about his own poetry, Jarrell was characteristically modest. ''I have tried to make my poems plain, and most of them are plain enough; but I wish they were more difficult because I had known more.'' If they are plain they are often deeply meaningful, more resonant and complex than may at first appear. His most common themes, in addition to the ''knowing yet innocent'' child's view of the world and the horror of war, are the energies of art and the banalities of postwar American consumerism. The materialist way of life is scathingly anatomized in a series of satirical poems, one of the best of which is ''The Woman at the Washington Zoo'' (1960).

Jarrell's idiomatic poetry was written to be listened to, joining the popular style of the 1960s and younger poets such as Allen Ginsberg and Gregory Corso. But Jarrell's work is much more disciplined, his persona more varied, than that of the Beat School. He was a gifted prosodist, equally at ease with free and traditional verse forms, and he wrote vivid modern versions of such established forms as the sestina. Also, he could effectively combine different poetic modes. A fine fusion of person portrait with social satire is to be found in ''In Montecito'' (1963).

In the historical context of Anglo-American poetry Jarrell's work echoes back to the dramatic monologues of Robert Browning, through the war poetry of Wilfred Owen, presaging, ultimately, the last confessional poems of his friend Robert Lowell. Although Jarrell is not a Sylvia Plath-like confessional poet, late in his life he became more directly personal in ''The Lost World'' and ''Thinking about the Lost World'' (1965).

There are still other facets of Jarrell's expression. He translated works by Rilke, E. Morike, and Tristan Corbiere and was working on a translation of Goethe's *Faust* at the time of his death. He also wrote highly successful children's books, among which are *The Bat Poet* (1964) and *The Animal Family* (1965). In his quiet way he was a Renaissance person, a versatile ''man of letters in the European sense, with real verve, imagination and uniqueness'' (Robert Lowell). This still evolving career was cut short when Jarrell was struck and killed by an auto in Greensboro, North Carolina, on October 14, 1965.

Further Reading

Jarrell's works include, among others, *The Complete Poems* (1969). His books of criticism include: *Poetry and the Age* (1953); *A Sad Heart at the Supermarket* (1962); and *The Third Book of Criticism* (1971). *Randall Jarrell: 1914-1965* (1967) is a book of personal reminiscences edited by Robert Lowell, Peter Taylor, and Robert Penn Warren. Suzanne Ferguson's *The Poetry of Randall Jarrell* (1971) is a comprehensive critical assessment. Twenty years after his death his widow, Mary Jarrell, edited *Randall Jarrell's Letters: An Autobiographical and Literary Selection* (1985).

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Wojciech Witold Jaruzelski

A career soldier, General Wojciech Witold Jaruzelski (born 1923) became Poland's head of state in 1981. After reaching a historic compromise with the Solidarity trade unions he took the presidency in 1989 but resigned 18 months later.

Wojciech Jaruzelski was born in Kurów near Pulawy in the Lublin province on July 6, 1923. The son of a Polish landed gentry family, his origins can scarcely be called proletarian, as he came from interwar Poland's social elite. His father was said to have served in the cavalry, the prestige arm of the interwar Polish

army. His family's ties to eastern Poland and its social milieu made him one of the last major Polish political figures to originate from the Kresy, the Russo-Polish borderlands.

Little is known of Jaruzelski's early years except that he was educated at a Catholic boarding school near Warsaw that was highly regarded as an establishment school. World War II, however, would prove more formative to Jaruzelski's life. Deported with his family to the interior of the Soviet Union in 1939 or 1940, Jaruzelski was its only surviving member. His odyssey ended in Soviet Central Asia, where he was put to work in the Karaganda coal mines.

While living in the uncertain world of the Polish deportee, Jaruzelski made an ideological conversion that was to lead him eventually back to Poland. By 1943 he arrived in Ryazan, a hundred miles south of Moscow, where he attended Officers School for a Soviet-sponsored Polish army. Upon graduation he joined the First Polish Army and participated in the Soviet drive to Berlin. His wartime service took in the liberation of Warsaw as well as battles on the Baltic, and the Odra and Elbe rivers. Clearly considered reliable, Jaruzelski furthered his combat experience in the postwar suppression of the anticommunist underground in Poland between 1945 and 1947.

Jaruzelski's rapid military and political advancement in postwar Peoples' Poland indicated that he had been singled out as a high-flyer. He attended the Senior Infantry School in 1947 and the General Staff Academy in Warsaw in 1948-1951. He formally joined the Polish Workers' Party (Communist Party) in 1947, and its successor, the Polish United Workers' Party (PUWP), in 1948. In 1956 he became the youngest brigadier general in the Polish army and a year later was given command of the 12th Motorized Division, a post he held until 1960. Promoted to division general, he moved from an operational command to head the Main Political Administration (MPA) of the army (1960-1965). Two years later he acquired the additional post of deputy minister of defense (1962-1968) and in 1965 moved from the MPA to become chief of the general staff (1965-1968). In what would appear to be a culmination of his career, he was promoted to general of arms and became minister of defense in March 1968.

Jaruzelski's parallel advancement in the PUWP belied his growing political importance. He entered the party's Central Committee in 1964 and the Politburo in 1970. It was only in the late 1960s and early 1970s that Jaruzelski began to emerge as a political personality. He sanctioned the use of Polish troops in the Warsaw Pact invasion of Czechoslovakia in 1968 but reportedly opposed the use of deadly force by the army against protesting workers in 1970 and again in 1976. From these episodes comes the perhaps apocryphal story that he told his Politburo colleagues: ''Polish soldiers will not fire on Polish workers.'' If true, the statement reflected as much Jaruzelski's realistic assessment of the limitations of employing Poland's conscript army against the civil population as any political objections he may have harbored about resolving worker unrest by force.

The birth of the Solidarity trade union in August 1980 presented the most fundamental challenge to Communist rule in Poland's cycle of political crises. The disintegration of PUWP authority and Soviet pressure for a decisive resolution of the crisis propelled Jaruzelski and the military to the fore of Polish politics. Representing the only cohesive political group within the ruling Communist establishment, almost by default the task of ''saving socialism'' fell on Jaruzelski's shoulders. He quickly added a number of pivotal government and party positions to his defense minister's portfolio: premier (February 1981) and first secretary of the party (October 1981).

Jaruzelski's policy toward Solidarity, when viewed with hindsight, represented a curious mixture of dialogue and threats. He apparently sought agreement in talks held with Lech Walesa, Solidarity's leader, and the Polish Catholic primate, Jozef Glemp, in November 1981 while earlier, in March, a security service operation in Bydgoszcz had the trappings of an abortive crackdown. Caught as he was between domestic political and economic demands and Brezhnev's orthodox rule in the Soviet Union, however, his options were far more limited. He had to find a Polish solution for eliminating Solidarity and reestablishing party rule.

Jaruzelski's answer to his political dilemmas was the declaration of martial law on December 13, 1981. For his decision to impose martial law, he was alternately criticized for being a Soviet stooge or praised as a patriot saving the country from Soviet intervention. Overnight, he demolished Solidarity with the mass internment of its leading elements. Public support for the organization was gradually broken through the remorseless deployment of the ZOMO riot po-

lice. On Poland's wry political joke circuit, it earned Jaruzelski the nickname of ''General Zomosa.'' Martial law not only meant the eclipse of Solidarity but also the decoupling of the PUWP from the political process. Jaruzelski ran the country through an ''old boy'' network of generals and political officers. It was the communist world's first, and perhaps only, example of military rule usurping party authority.

In the decade following the imposition of martial law, Jaruzelski was firmly in control of Poland's politics. He launched a program of ''normalization'' that attempted to rebuild the Communist Party, repress the opposition, and restore the health of the Polish economy. After the official lifting of martial law he attempted to impose his program on the country. By 1986, however, normalization was failing on all fronts: the PUWP remained factionalized and demoralized; underground Solidarity survived and succeeded in politicizing Polish society (despite continual oppression); and the Polish economy steadily declined.

The failures of normalization and the coming to power of Mikhail Gorbachev in the Soviet Union paved the way for the most dramatic U-turn in the career of Jaruzelski. With his regime's authority measurably eroding and the Kremlin veto over Polish internal affairs discarded by Gorbachev, Jaruzelski decided to reach an accommodation with the opposition. In late 1988, preliminary contacts with the opposition paved the way for formal talks. In the new year, events moved rapidly: in January 1989 Solidarity was relegalized; in April the government reached the historic Round Table agreement which cleared the way for partially free elections; and the June balloting confirmed support for Solidarity and indicated the near complete lack of support for the Communist Party.

Under the Round Table agreement, the Polish presidency was strengthened with a view to Jaruzelski occupying the position until the five-year transition to full democracy ran its course. On June 4, 1989, he was elected to the post by a majority of one vote in the Polish parliament. The Round Table agreement, however, quickened the pace of political change both in Poland and in Eastern Europe. By August, Tadeusz Mazowiecki became Poland's first non-Communist prime minister since World War II, sparking an East European revolution that swept aside nearly a half-century of Communist rule in the region.

Taking advantage of the continued ferment for democratic reforms, Walesa now pressed for repeal of the Round Table agreements and for holding a popular election for president. Jaruzelski set late November 1990 for such an election. When Walesa announced his candidacy Jaruzelski chose to resign and participate in an orderly transfer of power.

In the early 1990s Jaruzelski wrote a book titled *Martial Law*. During a book signing in 1994, a farmer threw a stone at him from close range. He suffered a broken jawbone from the incident.

In November 1996 the Polish parliament voted not to charge him for imposing martial law in 1991. Jaruzelski insisted that his action of imposing martial law kept the Russians from invading. In an opinion poll, 54% of Poles surveyed agreed with his decision.

Further Reading

Details concerning Jaruzelski's career can be obtained from the following sources: Ewa Celt, ''Wojciech Jaruzelski: A Prime Minister in Uniform,'' Radio Free Europe Background Report/72, March 13, 1981; Michael T. Kaufman, ''The Importance of General Jaruzelski,'' *The New York Times Magazine* (December 9, 1984); and Andrew A. Michta, *Red Eagle: The Army in Polish Politics, 1944-1988* (1990). See also *Time* magazine (October 24, 1994 and November 4, 1996). □

Karl Jaspers

The German philosopher Karl Jaspers (1883-1969) wrote important works on psychopathology, systematic philosophy, and historical interpretation.

Karl Jaspers was born in Oldenburg, close to the North Sea coast, on Feb. 23, 1883. His father was a prosperous bank director. After graduation from the gymnasium in Oldenburg, Jaspers studied at Heidelberg, Munich, Berlin, and Göttingen.

Though he lived to be 86, Jaspers's health was always fragile. From early childhood he suffered from bronchiectasis with cardiac decompensation. This required him to organize his limited energies with great care. Yet he accomplished much teaching and writing under these limitations and was helped greatly, particularly in his writing, by his wife, Gertrud Mayer, whom he married in 1910.

In 1909 Jaspers received the degree of doctor of medicine and began to specialize in psychiatry. For 7 years thereafter he worked in the psychiatric clinic attached to the university hospital in Heidelberg. It was here that Jaspers began to work out a classification of basic personality types. This work, influenced further by discussions with his friend Max Weber and by the latter's theory of ideal types, culminated in Jaspers's first major work, *General Psychopathology* (1913). With this work Jaspers acquired a position on the psychology faculty at Heidelberg.

In this first major work Jaspers discovered one of the essential themes of his thought: ''Man is always more than what he knows, or can know, about himself.'' From Immanuel Kant, Jaspers learned that man, the source of all objective inquiries, cannot himself be known—in his entirety—through objective inquiry. All scientific views on man are limited and partial. But, following Søren Kierkegaard, Jaspers began to develop a way of describing what lies behind these objective inquiries—the unique individual, or, as he called it, *Existenz*.

In his next major work, *The Psychology of World Conceptions* (1919), Jaspers explored the range of fundamental world views, in relation to which individual men find their own identity. He also began to explore those ''boundary situations'' in life that force individuals to face up to the

meaning of their unique existence. These include the awareness of one's sexuality; suffering and conflict; shame, betrayal, and guilt; and the death of loved ones and the awareness of one's own death. In this way Jaspers brought to the fore that concentration on the individual self and its experiences that has come to be the distinguishing mark of existentialism. In 1921 he was given a chair in philosophy at Heidelberg.

Jaspers himself always placed alongside the emphasis on subjectivity an equal emphasis on shared reason in all its forms, particularly in the sciences. The philosophical task is first to come to grips with the basic modes of objectifying reason, then to understand the forms and methods by which the objectifications are made, and finally to relate these forms to the human subjectivity from which they arise. Philosophical thought then rises to the ''encompassing,'' the ultimate reality that contains both the objects and the acts of thinking within itself.

In the works of his maturity, *Philosophy* (3 vols., 1932), *Philosophical Logic* (1947), and *Philosophical Faith* (1948), Jaspers develops a view of philosophy as a never-ending search for this total vision. No such vision is or can be complete and final. Supporting the limited attempts is a philosophical faith in truth and communication which preserves the thinker from dogmatism and intolerance of other attempts. Jaspers's philosophical faith also maintains that man, finding himself dependent and inadequate, is open to a transcendence that grounds and supports his existence and maintains his freedom.

These opinions were put to a severe test after the Nazis came to power. Always critical of Nazism, Jaspers was forced to retire in 1937 and forbidden to publish in 1938. His wife, who was Jewish, was under constant threat, and the couple had already been scheduled for deportation to a death camp when the U.S. army entered Heidelberg in April 1945.

Jaspers took a chair of philosophy at Basel in 1949 and spent the next 2 decades writing on such topical questions as German guilt, demythologizing the Gospels, and the atom bomb, in addition to large-scale historical works. He died after a stroke on Feb. 26, 1969, in Basel.

Further Reading

The fundamental book for approaching Jaspers is *The Philosophy of Karl Jaspers,* edited by Paul Arthur Schilpp (1957). It contains a lengthy ''Philosophical Autobiography'' by Jaspers and two dozen important descriptive and critical essays on his philosophy, together with his replies and a bibliography complete to early 1957. Charles F. Wallraff, *Karl Jaspers: An Introduction to His Philosophy* (1970), is useful.

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Jean Jaurès

Jean Jaurès (1859-1914), the greatest of the modern French Socialists, played a key role in the unification of the Socialist movement and in the struggle to prevent World War I.

On Sept. 3, 1859, Jean Jaurès was born at Castres, Tarn, into a lower-middle-class family. After studies there, he attended the lycée Louis-le-Grand in Paris. His intellect and articulateness won him first place in the 1878 entrance competition for the prestigious École Normale Supérieure, from which he graduated with a philosophy degree in 1881. While teaching at the lycée of Albi and then at the University of Toulouse, he became involved in politics.

In 1885 Jaurès was elected to the Chamber of Deputies from the Tarn as a moderate, unaffiliated republican. In the Chamber he worked for social welfare legislation and spoke vigorously against Gen. Boulanger. Defeated in 1889, he returned to teaching at Toulouse. His studies and his contact with the workers, especially the miners of Carmaux, whom he aided during the strike of 1892, led Jaurès to socialism.

Running on the platform of the Marxist French Workers' party, Jaurès was returned to the Chamber in January 1893, principally through the support of the Carmaux miners. Both within and without the Chamber he now emerged as one of the most effective spokesmen for the Socialist cause. His appeal was not limited to the working class; indeed, he was particularly effective with the petty

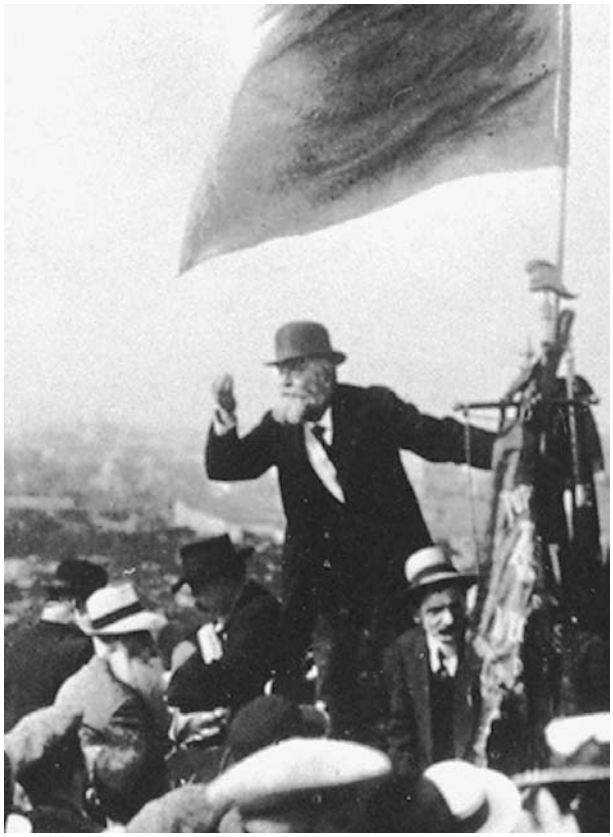

bourgeoisie and the intelligentsia, who were impressed by his stand during the Dreyfus Affair, when he insisted that socialism stood for justice for every individual, regardless of class.

At the same time Jaurès was working to unify the Socialist movement, a role for which his eclectic formation, moralism, preference for synthesis over doctrinal purity, and conciliatory temperament well fitted him. The dogmatists, like Marxist leader Jules Guesde, distrusted him; but because he was the Socialists' most effective parliamentarian and most widely respected figure, they needed him. The first effort at federation (1899) broke down, largely over the entry of Socialist Alexandre Millerand into the ministry.

Jaurès defended ministerial participation under certain circumstances in a democratic regime, but this view was definitively rejected by the Second International (International Working Men's Association) in 1904. His decision to yield the point made possible the unification of French socialism in 1905, and his newspaper, *Humanité,* became the principal organ of the new party. Unification also forced him to abandon his leading role in the coalition which sustained the anticlerical ministry of J. L. E. Combes and to remain for the rest of his career an opposition leader.

The shadow of the coming war brought forth his greatest effort, to prevent France from causing conflict, to use the International to dissuade the powers, and to appeal to the common sense of mankind, but the forces for war were much stronger. His effort, mistakenly construed as unpatriotic, aroused bitter hatred that led to his assassination on July 31, 1914.

Further Reading

The best book on Jaurès in any language is Harvey Goldberg, *The Life of Jean Jaurès* (1962), a sympathetic, scholarly, and well-written treatment. Two older, briefer works worth reading are Harold R. Weinstein, *Jean Jaurès: A Study of Patriotism in the French Socialist Movement* (1936), and J. Hampden Jackson, *Jean Jaurès: His Life and Work* (1943). □

Sir Dauda Kairaba Jawara

Sir Dauda Kairaba Jawara (born 1924) led his nation of the Gambia to independence and became its first president. Until a military coup in 1994, this veterinary surgeon brought years of stable parliamentary democracy to Africa's smallest republic.

Dauda Jawara was born into a Moslem Mandingo family at Barajally, MacCarthy Island Division, in the Gambian Protectorate, a British colony. He was educated in a local Moslem primary institution and at the Methodist Boys' Grammar School. From 1945 to 1947 Jawara was a trainee nurse in the Gambia Medical Department.

Medical School

Awarded a veterinary scholarship, Jawara spent a year studying science at Achimoto College in the Gold Coast (now Ghana). After passing his intermediate bachelor of science examination, he entered the University of Glasgow and graduated from the Royal College of Veterinary Surgeons in 1953. Jawara was president of the African Students' Union during his years in Scotland.

Upon his return to Africa as his country's first veterinarian, Jawara worked up-country for a short while before joining the government veterinary service in January 1954. In 1958, a year after earning a diploma in tropical veterinary medicine from Glasgow, he became the colony's principal veterinary officer, a post he held until February 1960.

Disturbed by the unequal development between his native Mandingo tribal area and the capital city of Bathurst, he joined the Protectorate People's Party in 1959. By December he was in charge of the organization, which changed its name to the People's Progressive Party.

Jawara resigned his government post to contest the May 1960 elections, in which he won a seat in the House of Representatives. Appointed minister of education (1960-1961) by the British, he spent part of that time in London as a member of a finance delegation.

When Pierre Saar N'Jie, leader of the opposition United Party, was appointed first chief minister of the colony in 1961, Jawara resigned from the government. In the next elections, the People's Progressive Party won the majority of House seats, and Jawara was called on to form a govern-

ment. He thus became Gambia's first premier. When the Gambia achieved independence, on February 18, 1965, he became the prime minister of this smallest African nation. Located on the western coast and containing only 4,127 square miles, the Gambia is a 30-mile-wide strip of land surrounded on three sides by Senegal. Jawara negotiated the Defense and Foreign Representation Agreement, which placed an independent Gambia within the protection of Senegal's foreign affairs.

Sir David

Jawara was knighted by Queen Elizabeth II in 1966. He had become a Christian in 1955 and was known as ''David'' thereafter, but he returned to his Moslem faith in 1965. His wife, the former Augusta Mahoney, an Aku trained in nursing in Britain, campaigned with her husband each time he ran for reelection, urging women to become actively interested in politics. The Jawaras had five children.

When an April 1970 referendum changed the Gambia's status to a republic, Jawara became the country's first president. He headed one of Africa's most stable and successful parliamentary democracies until, after 24 years in power, he was brought down by a bloodless military coup.

Further Reading

Harry A. Gailey, Jr., *A History of the Gambia* (1964), discusses Jawara's political career; an informal study of Gambia and its politics is Berkeley Rice, *Enter Gambia: The Birth of an Improbable Nation* (1967). □

Alexej von Jawlensky

The Russian painter Alexej von Jawlensky (1864-1941) was one of the important contributors to Expressionism, to which he added a meditative, or inward reflective, component of unique power.

Born March 13, 1864 (old calendar), on the noble family's estate near Torschok in Russia, Jawlensky was the son of a colonel and was himself destined to become an officer. While still attending cadet school he discovered the arts, and by obtaining a transfer as a young lieutenant to St. Petersburg, he was able to study at the Academy of Fine Arts and under the important Russian realist painter Ilya Repin (called the Russian Courbet). There he met the painter Marianna von Werefkin, the daughter of a general, who was to devote a large part of her life to encouraging and furthering Jawlensky's career as an artist. In 1896, by then a captain, he left the service and moved with Werefkin and Helen Nesnakomoff (her servant and later Jawlensky's wife and mother of his son Andrej) as well as two other painter friends to Munich to attend the private art school of Anton Azbé. Here he met and began a lifelong friendship with Wassily Kandinsky, who was to become one of the founders of abstract (non-objective) painting.

Extended travels in Europe and especially through France introduced Jawlensky to modern art developments. He met Henri Matisse (in 1907 he worked for a while in Matisse's studio), the symbolist painters Paul Sérusier and Jan Verkade (later to become monk Willibrord in the artistically important monastery of Beuron), as well as the Fauvist Kees van Dongen, among others. After his return to Munich he met Paul Klee and Franz Marc and joined them and Kandinsky in the most avant-garde artist group in southern Germany, the *Neue Künstler Vereinigung München* (New Artist Association Munich). Kandinsky's long time friend Gabriele Münter, Alfred Kubin, Adolf Erbslöh, the Russian Bechtjeleff, and others belonged to his circle, in which Werefkin played an important intellectual role.

With the beginning of World War I, Jawlensky as a Russian had to leave Germany, settling in Switzerland. In 1916 he met Emmy (whom he called Galka) Scheyer, who became his student and shortly thereafter his impresario, organizing exhibitions of his works in Germany. In 1924 she formed the ''Blue Four'' consisting of Jawlensky, Kandinsky, Klee, and Lyonel Feininger to introduce the works of these artists to the United States; she organized—primarily in California—a number of exhibits, gave lectures, and represented the artists until her death in 1945. In 1921 Jawlensky had moved to Wiesbaden in Germany and, his friendship with Werefkin broken, had married Helen Nesnakomoff in 1922. In 1929 he began to suffer from arthritis which forced him to paint with both hands since he could no longer hold a brush; he was unable to paint at all after 1937. His art was declared ''degenerate'' by the Nazis in 1937 and 72 of his works were confiscated from collections of German museums. Jawlensky died on March 15, 1941.

Jawlensky's life work contained only three themes: still lifes, landscapes, and portraits. Convinced that the visual representation of inner experiences is the goal of the arts, he consistently sought a synthesis between the external world and the experience of the inner world of the artist. Painting in strong colors, he abbreviated the natural forms until his landscapes became colorful visions and his still lifes manifestations of serene spaces. During his time in Switzerland he painted a series of abstracted landscapes which he called ''Songs without words,'' indicating that not an objective reproduction of natural vision but an invocation of feelings created by the natural settings was intended. Having studied the works of van Gogh and Matisse, Gauguin and Cezanne and familiar with the works of the symbolist painters as well as with Cubism and Fauvism, Jawlensky created his own forms, which were strong-colored expressions of his emotions and of his spiritual strivings and convictions.

Today he is primarily famous for the large number of portraits, which by 1916 were reduced to heads and which after 1918 became abstractions of faces. In the last form a harmonious U-form on the lower part provides the base while mouth, eyes, and forehead furnish a horizontal structure and the nose divides as a vertical the face into a lighter and a darker side. The eyebrows provide a gentle bow, and the face appears to look inwards with closed eyes. In the last works, often called ''Meditations,'' nose, eyes, mouth, and forehead form a Greek cross with one small speck of light

centered on the forehead, reminding the viewer of the sign of wisdom found on Byzantine and Russian icons of the Virgin Mary. Although consistently counted among the Expressionists, Jawlensky is the only artist to have created a meditative art: this was his unique contribution to modern art.

Further Reading

Two portfolios of lithographs were published: in 1919 a portfolio of eight lithographs of nudes and in 1922 a portfolio of heads. Clemens Weiler's monograph containing the oeuvre catalogue (Cologne, 1959) and his assessment *Heads/Faces/Meditations* (in English, 1970) are the most comprehensive studies. Weiler's 1970 work contains Jawlensky's memoirs as dictated to Lisa Kümmel. Mela Escherich (Wiesbaden, 1934), Ewald Rathke (Hanau, 1968), and Jürgen Schulze (Cologne, 1970) are important monographs. There are three important studies of Marianna von Werefkin: Clemens Weiler edited the ''Letters to an Unknown, 1890-1905,'' which she wrote in the earlier times of her relationship with Jawlensky; Jelena Hahl-Koch wrote her dissertation on Marianna von Werefkin and the Russian Symbolism (Munich 1967); and Konrad Federer was the editor of a monograph on the artist. For the history of the ''Blue Four'' see the exhibition catalogues of the Leonard Hutton Gallery, New York (1984) and of the Norton Simon Museum of Art at Pasadena, which owns the Galka Scheyer Collection. □

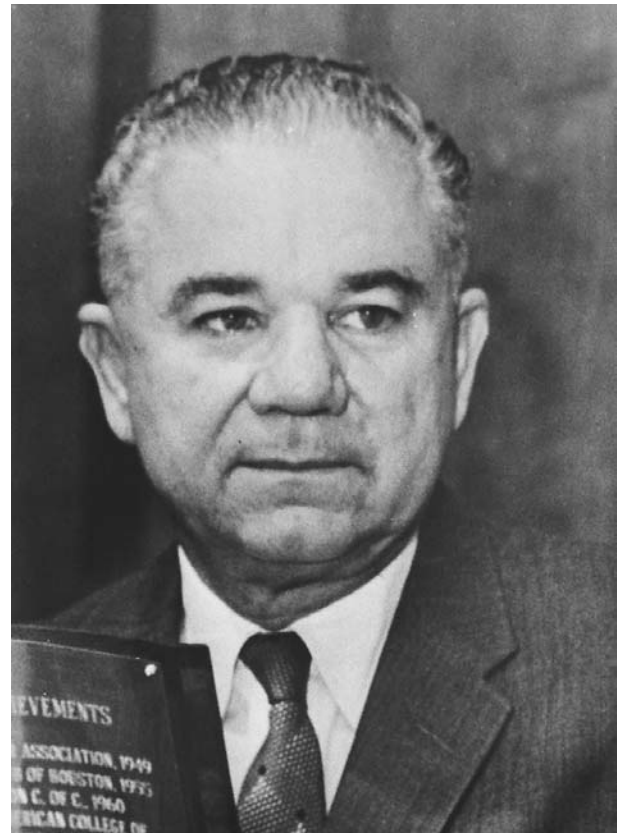

Leon Jaworski

Leon Jaworski (1905–1982) was an independent prosecutor whose investigation into the Watergate affair eventually brought down the Nixon White House.

When in November 1973 the Nixon administration appointed Leon Jaworski special prosecutor in the Watergate case, many suspected that he was a Nixon crony, bent on obstructing the legal issues in the case and absolving the Nixon administration of wrongdoing. Nixon had already fired the previous Watergate special prosecutor, Harvard law professor Archibald Cox, precisely because of his insistence on pursuit of the truth in the case no matter which administration officials—including the president—were hurt. Jaworski seemed comfortable with those whose political conduct may have left them vulnerable. He successfully defended Lyndon Johnson against vote-rigging charges following the congressional elections of 1948; won another electoral case for Johnson in 1960; and was associated by many with fellow Texan John Connally, whose close ties to Nixon were well known. Yet Jaworski kept Cox's staff, continued his investigation of corruption in the Nixon administration, and subpoenaed the White House for Watergate tapes and documents—evidence that ultimately brought down the Nixon presidency. Leon Jaworski was every bit as high-minded and unbiased in pursuing the truth as had been Cox.

Background and Career

Like Cox, Jaworski was an achiever whose hard work and intelligence brought him wealth and influence. Son of a Polish father and Austrian mother who immigrated to Waco, Texas, Jaworski grew up poor but earned a reputation as an outstanding student. He graduated from high school at fifteen and went on to Baylor University, where he supplemented his scholarship by correcting papers for seventeen cents an hour. At sixteen he was admitted to the Baylor University Law School; at eighteen he graduated first in his class and became the youngest person admitted to the Texas bar in 1924. Jaworski returned to Waco and began his law career representing bootleggers and moonshiners. He lost a sensational case against a black client accused of murdering a white couple in 1929, but at a time when lynching was still common in Texas, Jaworski's defense gained him statewide attention and a position with the Houston firm of Fulbright, Cooker, Freeman and Bates. By age twenty-nine he was a full partner and the confidant of some of Texas's most powerful and influential businessmen. Jaworski served as a colonel in the army during World War II and henceforth would be nicknamed ''Colonel'' by friends and subordinates. After the war he became chief of the war crimes trial section of the Judge Advocate General's Corps, later recounting his experiences prosecuting Nazi criminals in a memoir, *Fifteen Years After* (1961). Returning to the United States, he renewed his law practice in Houston, becoming a senior partner in the Fulbright firm in 1946.

Democratic Counsel

During the 1950s and 1960s Jaworski extended his contacts among Texan business and political interests, becoming a close associate of Lyndon Johnson and an influential figure in the Democratic party. From 1962 to 1965 he worked for Archibald Cox and Robert Kennedy, pressing contempt charges against Mississippi governor Ross Barnett for his failure to comply with school desegregation orders. Later he served on the Warren Commission investigating the assassination of John Kennedy, and on President Johnson's crime and violence commissions. By the 1970s Jaworski had also built his law firm into largest in the country. It was famous for its egalitarianism—his was the first law firm in the Houston area to hire Jews, blacks, and women. From July 1971 to July 1972 Jaworski served as president of the American Bar Association, notable, given his future role, for his concern over ''errant lawyers,'' who possessed ''vanishing respect for law.''

Special Prosecutor

Especially after the firing of Cox, Jaworski understood the politically tenuous nature of his job as special prosecutor. His position required that he collect evidence in the Watergate case, present it to grand juries, and prosecute wrongdoing, but not appear partisan or vindictive. Jaworski's judicious temperament and patient amassing of evidence insulated him from any partisan charges. To demonstrate his independence from the White House which appointed him, Jaworski retained Cox's staff of lawyers and broadened the scope of their investigations to include not only events connected to the Watergate break-in and cover-up but also illegal contributions to the Nixon reelection campaign. Ultimately, like Cox, Jaworski found himself at odds with the Nixon administration over the Watergate tapes, which Jaworski sought to review for evidence but which Nixon refused to surrender. As had Cox, Jaworski rejected the Nixon administration's claims to ''executive privilege'' and compromise proposals wherein the White House provided transcripts of the tapes instead of the tapes themselves. In the spring of 1974 he subpoenaed the administration for sixty-four tapes, but the White House refused to comply. Jaworski took his case to the Supreme Court. On 24 July 1974 the Supreme Court ruled, eight to zero, that Nixon must turn over the tapes, including the famous 23 June 1972 ''smoking gun'' tape, which proved that Nixon personally ordered his subordinates to obstruct justice. Sixteen days later Nixon became the first president in American history to resign the office.

Prosecuting Nixon

Jaworski had not taken the job as special prosecutor in order to bring down Nixon. On the contrary, he consistently operated with deference to and respect for the president, suggesting, for example, a compromise regarding the delivery of Watergate tapes, which Nixon rejected. He also refused to expand his powers beyond their limits, failing, while Nixon was still a sitting president, to indict Nixon for obstruction of justice, because he believed it to be beyond his power. Jaworski believed that it was a constitutional requirement that Congress prosecute the president. With Nixon's resignation, that dilemma was lifted, and Jaworski moved to prosecute Nixon as he had his fellow Watergate conspirators. President Ford's pardon of Nixon ended his efforts. On 25 October 1974 Jaworski returned to Houston. Under the third special Watergate prosecutor, Henry S. Ruth, Jr., White House officials John Mitchell, John Ehrlichman, H. R. Haldeman, and Robert Mardian were found guilty of conspiracy to obstruct justice. Judge John Sirica sentenced Mitchell, Haldeman, and Ehrlichman to two and a half to eight years in prison; Mardian was sentenced to ten months to three years. Twenty-seven corporate executives and lawyers were found guilty of campaign violations, but only three received prison sentences. Jaworski had not taken an active role in thes prosecutions. His importance was symbolic: stepping into the role of special prosecutor after its independence had been called into question, Jaworski proved that the special-prosecutor's office could be both impartial and rigorous—setting the stage for more extensive investigations by special prosecutors in the future.

Further Reading

James Doyle, *Not Above the Law: The Battles of Watergate Prosecutors Cox and Jaworski* (New York: Morrow, 1977). □

John Jay

John Jay (1745-1829), American diplomat and politician, guided American foreign policy from the end of the Revolution until George Washington's first administration was under way. Jay headed the U.S. Supreme Court during its formative years.

Long accustomed to a colonial status, Americans were ill-prepared to negotiate with foreign powers after the Revolution. The handful of men with diplomatic skill who emerged worked from a difficult position as the new nation experienced crises of credit and unity. John Jay's tenacity helped him survive the sectional battles and placed him in the inner councils of the Federalist party. Inclined to favor northern interests, he worked in a trying atmosphere until the Constitutional Convention of 1787 set a firmer tone for both domestic and diplomatic concerns. Jay's treaty with England, though highly controversial, probably avoided war. As chief justice, he gave the Supreme Court a national approach under the new Constitution.

John Jay was born on Dec. 12, 1745, in New York; he was the eighth child in a wealthy merchant family. Descended from French-Dutch stock and reared in the Huguenot tradition, Jay had few of the sentimental ties with England that made some Americans ambivalent in their allegiance after 1765. He graduated from King's College (later Columbia University) and trained in the law by a 5-year apprenticeship.

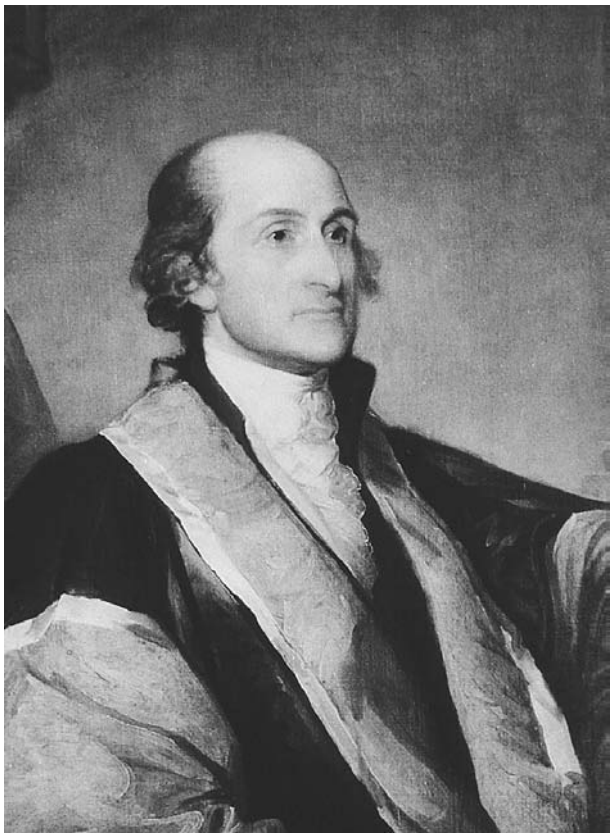

Admitted to the bar in 1768, Jay was briefly in partnership with Robert R. Livingston. Before 1774 Jay served on a royal commission formed to settle a boundary dispute between New York and a neighboring state, thus gaining his first experience as a negotiator. As a member of the ''Moot Club'' in New York, he associated with the lawyers who led the resistance movement against England a few years later. He married the beautiful and ambitious Sarah Livingston, daughter of William Livingston, on April 28, 1774.

Coming of Revolution

Almost before his honeymoon was over, Jay was serving on the New York Committee of Fifty-one, organized to control local anti-British measures. The committee manifesto, reportedly drafted by Jay, urging a convocation of deputies from all the Colonies to aid Boston and seek a ''security of our common rights,'' led to the First Continental Congress. The cautious tone of the manifesto, however, brought some criticism from more militant groups that favored immediate boycott of British goods.

The Congress began Sept. 4, 1774; as Jay saw it, the Colonies were bound to try negotiations, to suspend commerce with Great Britain if these failed, and to go to war only when all other methods proved futile. Prudent to the point of timidity, Jay favored the narrowly defeated Galloway Plan of reconciliation. In Congress, Jay won a reputation as a skillful writer and moderate Whig, qualities that bore him into the New York Convention of 1775 and back to the Second Continental Congress. Meanwhile, the first battles of the Revolution at Lexington-Concord made discussion of a peaceful solution academic.

Jay's capacity for hard work brought him into the vortex of the congressional struggle. He served on the committee that drafted the July 6 declaration justifying armed resistance against England, but he also worked for one last attempt at reconciliation. By November 1775 he was on a secret congressional committee charged with engendering friendship abroad.

In May 1776, upon his return to New York, Jay cautiously supported a motion that disavowed any declaration favoring independence from Great Britain. However, the votes of his colleagues back in Philadelphia compelled Jay to submerge his views and work for independence.

President of the Continental Congress

In 1777 Jay took a leading part in drafting the New York constitution, an essentially conservative document peppered with Jay's concept of justice and blended with the mercantile spirit of the Dutch-Huguenot merchants. Jay himself became chief justice of New York in the transition government, but because of wartime circumstances the court functioned in desultory fashion. In 1778 he was chosen president of the Continental Congress. While Congress tottered on the verge of bankruptcy, many private citizens made paper fortunes in land dealings and mercantile speculations. Jay wrote Washington that there was ''as much intrigue in this State House as in the Vatican, but as little secrecy as in a boarding-school.'' On Aug. 10, 1779, Jay resigned as chief justice of New York, and on Oct. 1 he left the Congress to resume his law practice.

Instead of returning to private life, however, Jay was appointed minister to Spain in October 1779. He was instructed to seek a commercial treaty with Charles III which would establish American rights to Mississippi navigation and to secure a sizable loan. The Spanish court withheld formal recognition (possibly because of its own colonial interests), and Jay ended his mission in May 1782 on a note of failure.

Sectional jealousy had made the negotiations with Spain difficult, for New England congressmen were eager to trade away navigation rights on the Mississippi provided their fisheries gained a Spanish market. Jay showed little sympathy for the Kentuckians, who insisted that they needed a waterway to market their products, and ultimately their anger brought into focus the conflict of interests between the North and South. Jay found the Spanish ministry too arrogant to negotiate anyway, and he journeyed to Paris in June 1782 for the preliminary peace negotiations then in motion. Suspicious of French motives, Jay led the American commissioners in Paris to sign a separate agreement with England, in violation of their instructions from Congress. The French were not pleased.

Secretary of Foreign Affairs

Jay declined posts as minister to both France and Great Britain, but Congress would not permit him to retire from public service. In July 1784 he was appointed secretary of foreign affairs, although New York had also elected him to

serve in Congress. Jay resigned the congressional seat and took the foreign affairs assignment.

Jay's immediate concerns as foreign secretary were the British occupation of western posts (in defiance of a treaty) and the festering Mississippi problem. Jay made indiscreet remarks supporting British complaints that they would hold the forts until prewar debts were paid, and the Spanish emissary, Diego de Gardoqui, reported that Jay was ''a very self-centered man'' with a vain and domineering wife. The Spanish emissary had instructions that permitted negotiation of a treaty that would have pleased the North because it promised hard cash for fish but would have kept the gateway to the West closed. The gift of a prized stallion from Charles III to Jay may have been only incidental; at any rate, Jay decided to recommend concessions which the Spaniards believed would restrict America's western expansion.

Jay explained the commercial treaty to Congress in August but did not mention the military alliance Gardoqui also sought. Congress, voting along sectional lines, approved the pact, but by less than the required two-thirds majority. Tempers on both sides were heated, and the matter was unresolved when the Constitution was sent to the states for ratification.

The Federalists

Though not a delegate to the Constitutional Convention, Jay was to be an outspoken supporter of its handiwork. He joined Alexander Hamilton and James Madison in supplying articles for New York newspapers in support of the Constitution under the pen name ''Publius.'' Of these *Federalist* papers, Jay wrote Publius 2, 3, 4, 5, and 63. He might have contributed more but for an injury received in the ''Doctor's Riot'' of April 1788.

Jay recovered in time to write *An Address to the People of New York,* which pointed out the unique dangers inherent in New York's failure to ratify the Constitution. Such a prospect was likely, as a 2-to-1 Antifederalist majority had been elected to go to the state ratifying convention scheduled for June. Jay himself was a delegate from New York and, with Hamilton, worked a political miracle: the convention voted for ratification by a slender majority. The Federalist victory was tempered by instructions to Jay to prepare a circular letter to all the states seeking a second constitutional convention. Though some Federalists feared that this device would create trouble, its effect was dissipated by the general goodwill apparent in the winter of 1788/1789.

Supreme Court

In the interim period Jay continued to serve as foreign secretary to the expiring Continental Congress, more as a caretaker than a policy maker. American relations with France had remained generally on an excellent footing, but Jay's policy toward the Barbary pirates was ineffective. Jay served as acting secretary of state until Thomas Jefferson returned from France and assumed the office in March 1790. Meanwhile, George Washington had prevailed on Jay to accept the position of chief justice of the Supreme Court. Jay held this office until 1796 and presided over several fundamental cases.

While still chief justice, Jay undertook negotiations to end Anglo-American differences stemming from irritating events that had followed their 1783 peace treaty. Known to history as Jay's Treaty, the new document bore Jay's signature, but it was chiefly the work of Alexander Hamilton, whose advice and information leaks allowed the British diplomats to move confidently. Jay became a special envoy at Washington's request. He left for England in 1794 and signed a treaty with Lord Grenville that gained a British promise to evacuate western posts and negotiate boundaries but made considerable concessions to British creditors and to the British concept of neutrality. France interpreted the treaty as a direct rebuff, and its hostile reception in America strengthened the rising opposition to Washington's government by followers of Thomas Jefferson. The treaty was ratified by the Senate after a stormy debate.

Meanwhile, Jay had been elected governor of New York. Four years earlier Jay had won the popular vote for governor, but a legislative board had nullified his election. His victory in 1795 was clear-cut, however, and Jay gave up his Court position to serve in his last public office. His administration (1795-1801) was conservative and consolidating, marked by a refusal in 1800 to rig an election at Hamilton's suggestion. After two terms Jay announced his retirement and declined the offer to resume his old place on the Supreme Court. Within a year after his long-delayed return to Bedford, N.Y., Jay's wife (who had seven children) died. But for this, Jay's long retreat from public life bore out his repeated expectations of a pleasant ''domestic life in rural leisure passed.'' He died on May 7, 1829, at Bedford.

Further Reading

Frank Monaghan, *John Jay* (1935), is readable but uncritical. A good short account is in Samuel Flagg Bemis, ed., *The American Secretaries of State,* vol. 1 (1927). Also valuable is Bemis's *Jay's Treaty* (1923; rev. ed. 1962). See also Henry P. Johnston, ed., *Correspondence and Public Papers of John Jay* (4 vols., 1890-1893).

Additional Sources

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McLean, Jennifer P., *The Jays of Bedford: the story of five generations of the Jay family who lived in the John Jay Homestead,* Katonah, N.Y.: Friends of John Jay Homestead, 1984.

Pellew, George, *John Jay,* New York: Chelsea House, 1980. □

William Jay

American reformer William Jay (1789-1858) was an abolitionist whose prestige and understanding of constitutional law gave vital support to the cause.

William Jay was born in New York City on June 11, 1789. His father was the illustrious statesman John Jay. Young Jay attended Yale College

and studied law but gave up the profession because of weak eyes. He then devoted himself to philanthropic causes and to writing. His life was dominated by love of family, devout and evangelical Episcopalianism, and patriotism. In 1810 he helped organize the American Bible Society and often wrote on the duty of churchmen to support just causes.

An early adopter of abolitionist principles, in 1818 Jay was appointed a judge of Westchester County, a position he retained until 1843, when the governor conceded to proslavery pressure and refused to reappoint him. Jay saw putting limits on slavery territory as a primary target for abolitionists. In 1826 he aided the successful movement to help Gilbert Horton, a free African American, who had been arrested as a fugitive slave in Washington, D.C. Jay also sponsored a petition for the abolition of slavery in the District of Columbia that became a major abolitionist cause.

Jay also took up conservative causes, including temperance, education, and Sabbath observance. In 1833 he published a biography of his father. The next year he wrote one of his most influential books, *Inquiry into the Character and Tendency of the American Colonization and American Anti-slavery Societies*. Widely used, the book did severe harm to the movement to create colonies for Negroes in Africa, which had been considered a gradual and painless means of ending slavery.

Jay added many influential writings to the abolitionist cause and during the 1840s was thought of as a presidential figure by political abolitionists. However, Jay himself doubted the value of political action. By 1853, when his *Miscellaneous Writings on Slavery* was issued, other political forces dominated the scene.

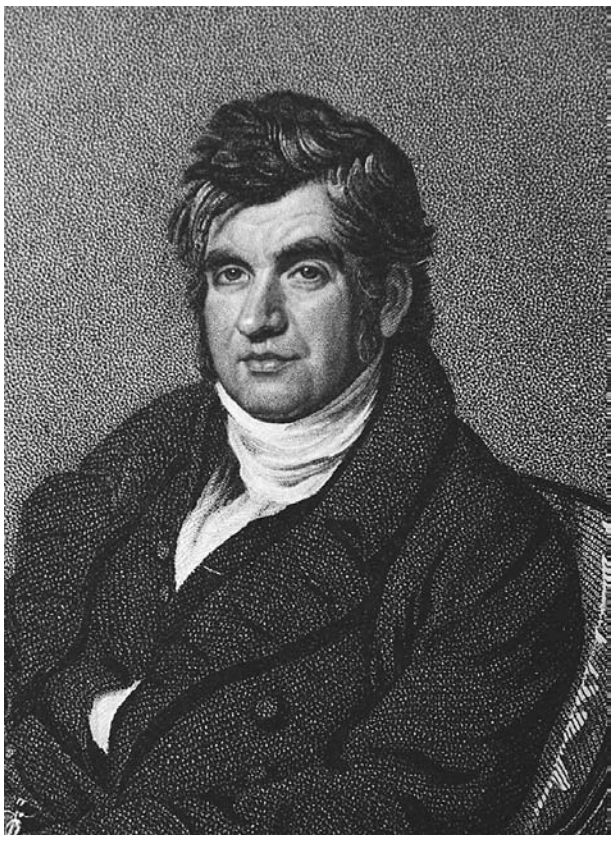

Jay was also an ardent pacifist. His major pacifist works were *War and Peace: The Evils of the First, with a Plan for Securing the Last* (1842) and *Review of the Causes and Consequences of the Mexican War* (1849). The earlier pamphlet, in which he advanced arguments favoring mediation and arbitration in peace efforts, was influential in peace congresses abroad and during peace negotiations following the Crimean War. It was recalled during the Hague Peace Conference of 1899 and reprinted in 1917 as a contribution to pacifist thinking in that period.

On Oct. 14, 1858, Jay died. African American abolitionist Frederick Douglass, eulogizing Jay, said that ''he was our wise counsellor, our fine friend, and our liberal benefactor.''

Further Reading

The only study of Jay is Bayard Tuckerman, *William Jay and the Constitutional Movement for the Abolition of Slavery* (1894), which has a preface by Jay's son John Jay. □

Junius Richard Jayewardene

Junius Richard Jayewardene (1906-1996) was a leader of the nationalist movement in Ceylon (now Sri Lanka) who served in a variety of cabinet positions in the decades after independence. In 1977, he became prime minister, and then president, of Sri Lanka.

Junius Richard Jayewardene, eldest in a family of 11 children, was born September 17, 1906, in Colombo, Ceylon (now Sri Lanka). His father was a judge of the Ceylon Supreme Court, and JR, as he was popularly known in his country, became a lawyer after attaining a distinguished academic record in the Colombo Law College.

Jayewardene did not practice law for long, however. He became an activist in the Ceylon National Congress (CNC), which provided the organizational platform for Ceylon's nationalist movement (the island was officially renamed Sri Lanka in 1972). Drawing inspiration from the non-violent freedom movement of the Indian National Congress (INC) under the Mahatma Gandhi's leadership in nearby India, JR soon became the effective spokesman for the CNC's younger generation of leadership. He became CNC secretary in 1939, and held that position until 1947 when Ceylon became a dominion in the British Commonwealth.

Jayewardene made his parliamentary debut in 1943. After that, JR's political career had its ups and downs. In the first general election, in 1947, the CNC regrouped itself as the United National Party (UNP) to accommodate those who had been outside the congress and won the largest number of seats in the House of Representatives. UNP

leader D. S. Senanayake was called upon to form the government. Senanayake chose Jayewardene to be his finance minister. And when independence was heralded on February 4, 1948, the UNP regime became the legatee of the new state.

The life of the parliament ended in 1952. By then D. S. Senanayake had passed away, leaving the mantle of UNP leadership to his son, Dudley Senanayake. Dudley and JR had worked closely together in the CNC, and JR continued as finance minister when the UNP was again returned to power in the newly formed parliament.

In his second term as finance minister JR found himself confronted with external constraints. The plantation-based economy depended solely on tea and rubber exports for revenues and Sri Lanka imported virtually all its food. JR found himself compelled to cut drastically the subsidies on rice and flour when export earnings from rubber fell sharply.

This led to food riots, finally forcing Senanayake to resign as prime minister. His successor, Sir John Kotelawala, retained JR in his cabinet as minister for food and agriculture, a portfolio he held until the general elections of 1956. In the elections, marked by a resurgence of the Sinhalese-Buddhist forces, the Sri Lanka Freedom Party (SLFP) won the elections and the UNP suffered a shattering defeat.

Jayewardene applied himself to the difficult task of rebuilding a party that had become identified with the Western-oriented elite, against which the electorate had revolted. It was a measure of JR's success that in the elections of 1965 the UNP was returned to power. In the new UNP government JR became the parliamentary secretary for defense and external affairs with a protocol ranking him next to Dudley Senanayake, who had again become prime minister.

In the general elections of 1970, dissatisfied with the pace of economic growth, the electorate voted overwhelmingly for the opposition and the SLFP was back in power under Sirimavo Bandaranaike. The SLFP and its leftist allies had won 116 seats. The UNP won only 17 in a house of 151.

As he had done earlier while in opposition, JR's principal task was to reorganize the party. His relations with Dudley Senanayake became somewhat strained because of differences over the party's role, but their long association and friendship did not rupture. With Dudley's death in 1973, JR was the unanimous choice for the UNP presidency. Earlier he had been the party's treasurer, secretary, and vice-president. Alongside his varied political and organizational experience, his position as the top UNP leader left him free to effect his socio-economic and political ideas. The opportunity soon came when in the general election of 1977 the UNP emerged with 140 seats in a House of 168. The SLFP won just eight seats and its leftist allies none.

Within months of assuming the highest office, as he neared age 70, Prime Minister Jayewardene's UNP regime geared itself to draw a new constitution modeled on the French system, with the president being both the head of the state and of the government. JR was sworn in as the first executive president under the new constitution, with concurrent duties as premier and president. In the presidential election of October 1982 (scheduled originally for February 1984 and advanced at his own initiative) JR won with a convincing majority. By then, JR was cherishing a new nickname: ''the Old Fox.''

The Jayewardene regime began its task with a set of bold socio-economic initiatives. Broadly speaking, JR's economic policies were based on principles of a free market economy with the state providing infrastructural facilities for private investment, similar to the Singapore model.

However, the politico-economic activities of the JR regime were adversely affected and marred by ethnic strife between the majority Buddhist Sinhalese, of which Jayewardene was a member, and the minority Hindu Tamils. After simmering a number of years, the antagonism erupted into a near holocaust in July 1983, engulfing the country. This spate of violence and counter-violence seriously set back JR's vision of a Dharmishtha Society—a society based on the principles of justice and equity—in Sri Lanka.

JR retired in 1989. By the time of his death seven years later, Sri Lanka's top office was held by Chandrika Kumaratunga, daughter of his old political foe, Sirimavo Bandaranaike. The nation's ethnic strife was unsettled, but JR's free market initiatives remained in place.

Further Reading

A one-volume biography, *J.R. Jayewardene,* by K.M. De Silva, was published in 1997; *The Break-Up of Sri Lanka* (1988) is Canadian professor A. Jeyaratnam Wilson's account of his mediation efforts between Jayewardene and Tamil rebels. Jayewardene's extensive writings are available in English as well as Sinhalese; also of note are: *Buddhist Essays* (Colombo, 1942); *Buddhism and Marxism* (Colombo, 1950); *Selected Speeches: 1944-1973* (Colombo, 1974); *A New Path* (Colombo, 1978); and *Tolerance, Nonaggression and Mutual Respect* (Colombo, 1979). □

Jean de Meun

The French author Jean de Meun (ca. 1240-1305) wrote the second, and longer, part of the ''Romance of the Rose.'' His work is noted for its erudition and encyclopedic spirit.

Jean de Meun, also known as Jean Chopinel or Clopinel, was born in Meun-sur-Loire, the general region of Guillaume de Lorris, to whose *Romance of the Rose* he added 17,722 lines between 1269 and 1278. Afterward he translated Vegetius's *Military Art,* Boethius's *Consolation of Philosophy,* the *Letters of Abelard and Heloise,* Ailred's *Spiritual Friendship,* and Giraldus's *Topography of Ireland* and wrote at least two original works in verse: *The Testament of Jean de Meun* and *The Codicil of Master Jean de Meun.* He died in a comfortable house near the University of Paris, where he may have had some academic connection.

In Jean's continuation of the *Romance of the Rose,* Reason tries to dissuade the lover, but the god of Love later reproaches the lover for lending an ear to Reason. In the course of the lover's turmoil he has occasion to reflect, among other things, that possessions are burdens, that charity and justice are by no means equal, that power and virtue never go together, and that, even in destroying, Nature carries on her struggle against death. At last Love organizes an assault on the prison of the rose, depending on False Appearance for military success. The attack succeeds, and the lover receives the rose.

A résumé of many pages would be hopelessly inadequate, for Jean discourses on innumerable matters and draws from a great variety of sources, including the Bible, Plato, Aristotle, Livy, Virgil, Ovid, Horace, Juvenal, St. Augustine, Boethius, Roger Bacon, John of Salisbury, Alain de Lille, and Andreas Capellanus. Sometimes he reminds us of the scholastics, sometimes of the humanists, and often, with his interest in mining and alchemy, of the medieval scientist-philosopher.

In contrast with Guillaume de Lorris, Jean is bourgeois, extremely learned, realistic, a satirist, and a representative of another generation. Anticlerical and antimilitary, he is clear and eloquent, with didactic instincts that keep him from being negative; it is not surprising that he has been called the ''Voltaire of the Middle Ages.'' Jean's antifeminism shows a curious crossing of the traditions of the fabliaux and of St. Jerome; in fact, there are precious few aspects of medieval life and thought which are not found in Jean's part of the *Romance of the Rose*.

Further Reading

A study of Jean de Meun is Dorothy Marie Ralph, *Jean de Meun: The Voltaire of the Middle Ages* (1940). □

Sir James Hopwood Jeans

The English mathematician, physicist, and astronomer Sir James Hopwood Jeans (1877-1946) made important contributions to the development of quantum theory and to theoretical astrophysics, especially to the theory of stellar structure.

On Sept. 11, 1877, James Jeans was born in Ormskirk, Lancashire, the son of a parliamentary journalist. He was brought up in a strict, very religious Victorian home atmosphere. A precocious child, he was reading by age 4 and had a remarkable ability to memorize numbers. At an early age he also became interested in physics, as well as in mechanical devices, especially clocks—the subject of a short book he wrote at age 9.

In 1897 Jeans entered Trinity College, Cambridge, and in 1903 received his master's degree. In 1904 he was appointed university lecturer in mathematics at Cambridge; and in 1906, at the very early age of 28, he was elected a fellow of the Royal Society—all this in spite of the fact that during 1902-1903 tuberculosis of the joints forced him to go to several sanatoriums. During his illness, from which he completely recovered, he wrote his first book, *The Dynamical Theory of Gases*.

Jeans taught applied mathematics at Princeton University, N.J., from 1905 to 1909. He returned to Cambridge as Stokes lecturer in 1910 but 2 years later relinquished the position and thereafter devoted full time to research and writing.

In 1907 Jeans married Charlotte Tiffany Mitchell; she died in 1934, leaving one daughter. The following year he married Suzanne Hock, a concert organist, with whom Jeans wrote his very popular and informative book *Science and Music* (1938). They had two sons and a daughter.

In the first period of his scientific life (1901-1914), Jeans's interests were centered mainly on the kinetic theory of gases and the theory of radiation, especially applied to the new quantum theory of Max Planck and others. Through a vigorous interchange of ideas, Lord Rayleigh and Jeans, in 1905, separately derived what later came to be called the Rayleigh-Jeans law. Despite the fact that this law implied a failure of classical theory when applied to blackbody radiation, Jeans, during the ensuing years, repeatedly attempted to sustain classical theory instead of accepting quantum theory. Only after Henri Poincaré's 1912 paper on the quantum theory did Jeans become convinced. Two years later Jeans wrote a brief but comprehensive *Report on Radiation and the Quantum Theory,* which, after World War I, was extremely influential in convincing physicists of the importance of the new quantum ideas.

During the war years Jeans experienced his finest hour as a scientist—now a theoretical astrophysicist. His researches on stellar structure were most significant, especially his proof that a rotating incompressible mass will, with increasing rotational velocity, first become pearshaped and then cataclysmically fission into two parts (one model for a single star evolving into a double-star system). This and other important results, including a tidal encounter nebular hypothesis that replaced the classical Kant-Laplace nebular hypothesis, were published in his 1919 Adams Prize essay, *Problems of Cosmogony and Stellar Dynamics*.

The next decade of Jeans's life (1918-1928) was marked by a rather sharp decrease in his reputation as a theoretical astrophysicist. Already, in 1917, he had a famous debate with Arthur S. Eddington on stellar structure and, though not really apparent at the time, Jeans by and large emerged the loser. In 1929 Jeans turned to popular science writing, especially in astronomy, and soon became very successful. His *Universe around Us* ushered in a series of eight books between 1929 and 1942. All are stimulating expositions, though they suffer in one degree or another from presenting the results of scientific research a bit too dogmatically, thereby giving a distorted picture of such research in progress.

Jeans was awarded numerous honorary degrees and professional offices. He was knighted in 1928 and won the coveted Order of Merit in 1939. He was a modest and unassuming man and a devoted father. Jeans died on Sept. 16, 1946, at his home in Dorking, Surrey.

Further Reading

A study of Jeans is E. A. Milne, *Sir James Jeans* (1952). Milne also wrote a short obituary notice of Jeans in *Biographical Memoirs of the Fellows of the Royal Society, 1945-1948,* vol. 5 (1947). There is a bibliography of Jeans's writings in both of these works. □

John Robinson Jeffers

American poet John Robinson Jeffers (1887-1962) glorified the stern beauties of nature. He saw the human race as doomed and often utilized Greek myths to emphasize man's tragic position in the universe.

Robinson Jeffers was born on Jan. 10, 1887, in Pittsburgh, Pa., where his father taught at Western Theological Seminary. Young Jeffers rejected his father's belief in God but retained the Calvinistic sense of man as depraved and damned. Jeffers was reading Greek by the age of 5, and he attended boarding schools in Switzerland and Germany. He received a bachelor of arts degree in 1905 from Occidental College. He undertook graduate study in the sciences at several universities, studying medicine at the University of California. In 1912 an inheritance freed him to concentrate exclusively on writing poetry.

After his marriage in 1914, Jeffers settled in Carmel, Calif., where he built a stone tower on a lonely cliff overlooking the Pacific Ocean and began to write. Though his earliest published poems were conventional romantic celebrations of nature, in *Tamar and Other Poems* (1924) he found his voice in celebrating the supremacy of the inhuman. In *Dear Judas and Other Poems* (1929) he presented Christ as traitor because he trapped men into believing in love rather than urging them to seek annihilation. Jeffers's reading of Oswald Spengler's *The Decline of the West* and Friedrich Nietzsche's ideas on the death of God, while speculating on the implications of his own scientific studies, probably accounts for the shift in his beliefs. He considered life a tragic ''accident'' in a universe designed for the subhuman and the inanimate.

In *The Double Axe and Other Poems* (1948) Jeffers viewed World War II in Spenglerian terms. Though his philosophy of ''inhumanism'' was increasingly unacceptable to the postwar generation, his best work proclaimed a kind of dignity in man's inevitable defeat. Critical interest in Jeffers's poetry has waned in recent years, but a few of his best poems, such as ''Apology for Bad Dreams,'' ''To the Stone-cutters,'' ''Shine, Perishing Republic,'' and ''Roan Stallion,'' continue to be admired.

Jeffers's free adaptation of Euripides's *Medea* (1946) was an immediate sensation when produced on Broadway. He published some 19 volumes of poetry and drama. His last volumes were *Hungerfield and Other Poems* (1954) and the posthumous *The Beginning and the End* (1963) and *Selected Poems* (1965). He wrote primarily in free verse,

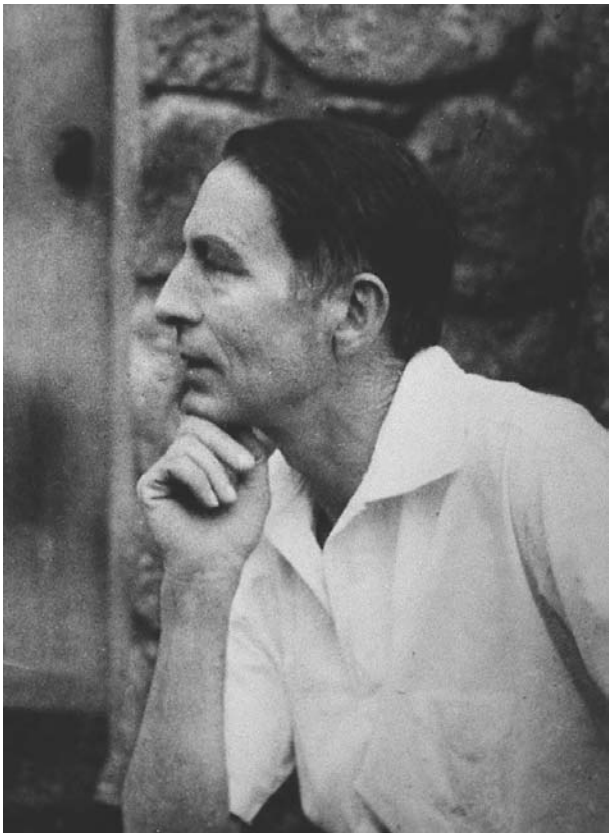

relying mainly on direct statement and rhetoric to set his forms. Jeffers died in Carmel on Jan. 10, 1962.

Further Reading

A full-length biography is Frederic Ives Carpenter, *Robinson Jeffers* (1962). There are sections on Jeffers in Hyatt H. Waggoner, *The Heel of Elohim: Science and Values in Modern American Poetry* (1950) and *American Poets, from the Puritans to the Present* (1968).

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Joseph Jefferson

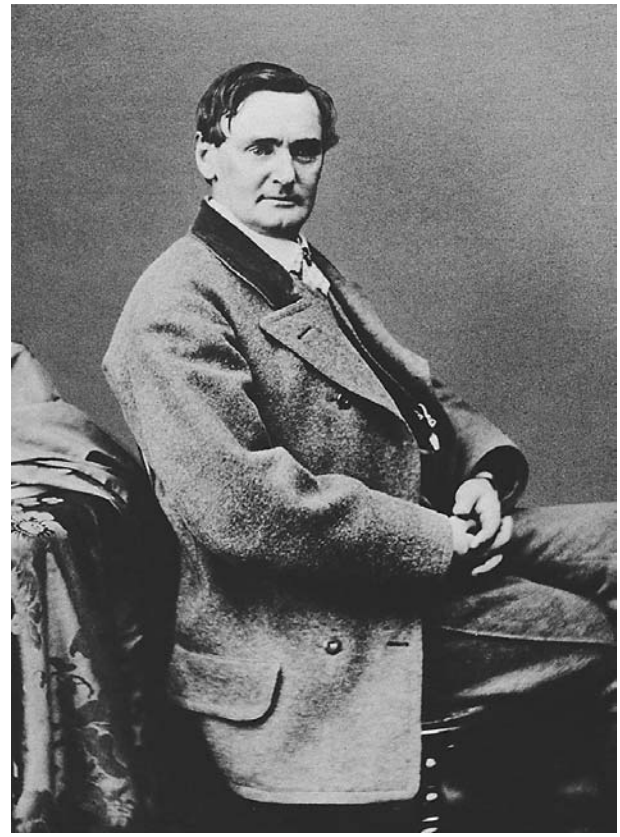

American actor Joseph Jefferson (1829-1905) is remembered chiefly for his characterization of Rip Van Winkle. He was one of America's best comic actors.

Joseph Jefferson was born on Feb. 20, 1829. His great-grandfather had been an actor in England; his grandfather, who went to America in 1795, became one of the country's leading actors; his father had been an itinerant actor. Young Joseph was destined to outshine them all.

Jefferson had his debut at the age of 4, when comedian Thomas Rice painted his face black and carried him on stage in a large bag, and the two then danced and sang ''Jim Crow.'' As a youth, Jefferson barnstormed the West and South. His father died in 1842, but the family continued touring. Jefferson followed the armies in the Mexican War and did a stint acting and tending bar in Matamoros.

Then Jefferson returned to Philadelphia to join his half brother, Charles Burke, at the Arch Street Theater. From Burke, Jefferson learned the art of comedy. Jefferson first appeared in New York City in 1849; but it was not until 1857 that, as a member of Laura Keene's celebrated company, he gained a national reputation playing in *Our American Cousin*. He was also outstanding as Dr. Pangloss in *The Heir at Law* and as Caleb Plummer in Dion Boucicault's *The Cricket on the Hearth*. But it was as Rip Van Winkle that he became famous. He first played this role in 1859 in the version used previously by Burke.

When his wife, actress Margaret Lockyer, died in 1861, Jefferson took to the road again. After a while, he sailed to Australia and New Zealand, going to London in 1865. He commissioned Boucicault to prepare a new version of *Rip Van Winkle,* and it was an immediate success, playing 170 performances in London. The success was repeated in America, and Jefferson played this role for the rest of his life, continuing to change and re-create his characterization.

Jefferson married Sarah Warren, a distant cousin, in 1867. In addition to remaining popular and continuing to act until a year before his death, as the years passed he became more and more respected in and out of the profession. He was also a landscape painter of some merit and a gifted writer. His autobiography, though chronologically vague, is witty, contains many insights into the arts of acting and playwriting, and indicates his philosophy of life.

Jefferson asserted that in the role of Rip Van Winkle he hoped to create a character in whom laughter and tears were closely allied, also saying that he played best with a cool head and a warm heart. Though some critics have had reservations about Jefferson's scope, all would agree that he was a great comic actor. He died on Jan. 23, 1905.

Further Reading

Perhaps the best book on Jefferson is the unreliable *Autobiography of Joseph Jefferson* (1890). More accurate is William Winter, *The Life and Art of Joseph Jefferson* (1894). Eugénie Paul Jefferson, *Recollections of Joseph Jefferson* (1909), is also helpful. □

Thomas Jefferson

American philosopher and statesman Thomas Jefferson (1743-1826) was the third president of the United States. A man of broad interests and activity, he exerted an immense influence on the political and intellectual life of the new nation.

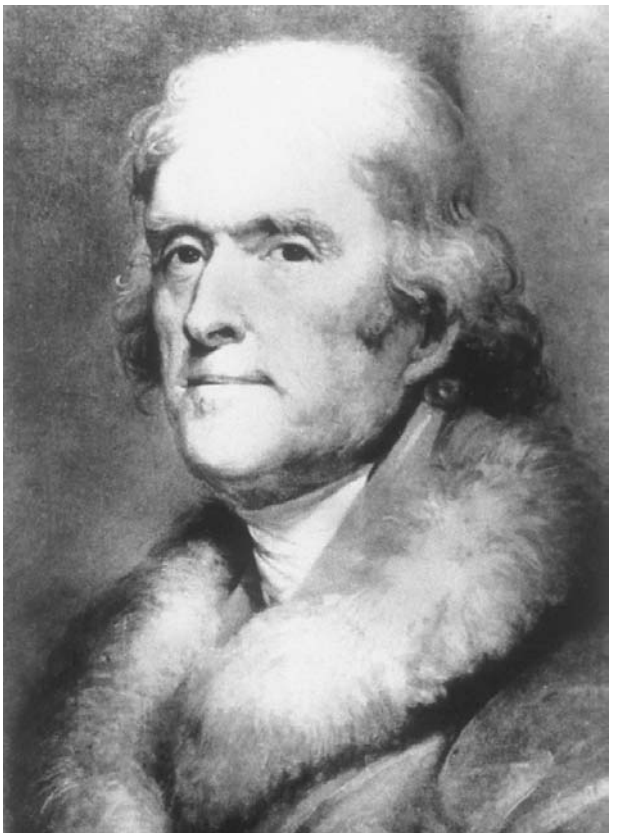

Thomas Jefferson was born at Shadwell, Va., on April 13, 1743. His father had been among the earliest settlers in this wilderness country, and his position of leadership descended to his eldest son, together with 5,000 acres of land.

Jefferson became one of the best-educated Americans of his time. At the age of 17 he entered the College of William and Mary, where he got exciting first glimpses of ''the expansion of science, and of the system of things in which we are placed.'' Nature destined him to be a scientist, he often said; but there was no opportunity for a scientific career in Virginia, and he took the path of the law, studying it under the tutelage of George With as a branch of the history of mankind. He read widely in the law, in the sciences, and in both ancient and modern history, philosophy, and literature. Jefferson was admitted to the bar in 1767; his successful practice led to a wide circle of influence and to cultivated intellectual habits that would prove remarkably creative in statesmanship. When the onrush of the American Revolution forced him to abandon practice in 1774, he turned these legal skills to the rebel cause.

Jefferson's public career began in 1769, when he served as a representative in the Virginia House of Burgesses. About this time, too, he began building Monticello, the lovely home perched on a densely wooded summit that became a lifelong obsession. He learned architecture from books, above all from the Renaissance Italian Andrea Palladio. Yet Monticello, like the many other buildings Jefferson designed over the years, was a uniquely personal creation. Dissatisfied with the first version, completed in 12 years, Jefferson later rebuilt it. Monticello assumed its ultimate form about the time he retired from the presidency.

His Philosophy

Jefferson rose to fame in the councils of the American Revolution. Insofar as the Revolution was a philosophical event, he was its most articulate spokesman, having absorbed the thought of the 18th-century Enlightenment. He believed in a beneficent natural order in the moral as in the physical world, freedom of inquiry in all things, and man's inherent capacity for justice and happiness, and he had faith in reason, improvement, and progress.

Jefferson's political thought would become the quintessence of Enlightenment liberalism, though it had roots in English law and government. The tradition of the English constitution gave concreteness to American patriot claims, even a color of legality to revolution itself, that no other modern revolutionaries have possessed. Jefferson used the libertarian elements of the English legal tradition for ideological combat with the mother country. He also separated the principles of English liberty from their corrupted forms in the empire of George III and identified these principles with nascent American ideals. In challenging the oppressions of the empire, Americans like Jefferson came to recognize their claims to an independent nationality.

Jefferson's most important contribution to the revolutionary debate was *A Summary View of the Rights of British America* (1774). He argued that Americans, as sons of expatriate Englishmen, possessed the same natural rights to govern themselves as their Saxon ancestors had exercised when they migrated to England from Germany. Only with the reign of George III had the violations of American rights proved to be ''a deliberate, systematical plan of reducing us to slavery.'' Though the logic of his argument pointed to independence, Jefferson instead set forth the theory of an empire of equal self-governing states under a common king and appealed to George III to rule accordingly.

Declaration of Independence

The Revolution had begun when Jefferson took his seat in the Second Continental Congress, at Philadelphia, in June 1775. He brought to the Congress, as John Adams recalled, ''a reputation for literature, science, and a happy talent for composition.'' It was chiefly as a legislative draftsman that he would make his mark. His great work was the Declaration of Independence. In June 1776 he was surprised to find himself at the head of the committee to prepare this paper. He submitted a rough draft to Adams and Benjamin Franklin, two of the committee, who suggested only minor

changes, revised it to Jefferson's satisfaction, and sent it to Congress. Congress debated it line by line for 2 1/2 days. Though many changes were made, the Declaration that emerged on July 4 bore the unmistakable stamp of Jefferson. It possessed that ''peculiar felicity of expression'' for which he was noted.

The Declaration of Independence crisply set forth the bill of particular grievances against the reigning sovereign and compressed a whole cosmology, a political philosophy, and a national creed in one paragraph. The truths declared to be ''self-evident'' were not new; as Jefferson later said, his purpose was ''not to find out new principles, or new arguments . . . , but to place before mankind the common sense of the subject.'' But here, for the first time in history, these truths were laid at the foundation of a nation. Natural equality, the inalienable rights of man, the sovereignty of the people, the right of revolution—these principles endowed the American Revolution with high purpose united to a theory of government.

In Virginia

Jefferson returned to Virginia and to his seat in the reconstituted legislature. A constitution had been adopted for the commonwealth, but it was distressingly less democratic than the one Jefferson had drafted and dispatched to Williamsburg. He sought now to achieve liberal reforms by ordinary legislation. Most of these were contained in his comprehensive Revision of the Laws. Although the code was never enacted in entirety, the legislature went over the bills one by one. Of first importance was the Statute for Religious Freedom. Enacted in 1786, the statute climaxed the long campaign for separation of church and state in Virginia. Though Jefferson was responsible for the abolition of property laws that were merely relics of feudalism, his bill for the reform of Virginia's barbarous criminal code failed, and for the sake of expediency he withheld his plan for gradual emancipation of the slaves. Jefferson was sickened by the defeat of his Bill for the More General Diffusion of Knowledge. A landmark in the history of education, it proposed a complete system of public education, with elementary schools available to all, the gifted to be educated according to their ability.

Jefferson became Virginia's governor in June 1779. The Revolutionary War had entered a new phase. The British decision to ''unravel the thread of rebellion from the southward'' would, if successful, have made Virginia the crucial battleground. Jefferson struggled against enormous odds to aid the southern army. He was also handicapped by the weakness of his office under the constitution and by his personal aversion to anything bordering on dictatorial rule.

Early in 1781 the British invaded Virginia from the coast, slashed through to Richmond, and put the government to flight. Jefferson acted with more vigor than before, still to no avail. In May, Gen. Charles Cornwallis marched his army into Virginia. The government moved to safer quarters at Charlottesville. The Redcoats followed, and 2 days after his term of office expired but before a successor could be chosen, Jefferson was chased from Monticello. The General Assembly resolved to inquire into Jefferson's conduct, and months after the British surrender at Yorktown, he attended the legislature on this business. But no inquiry was held, the Assembly instead voting him resolution of thanks for his services.

Nevertheless, wounded by the criticism, Jefferson resolved to quit public service. A series of personal misfortunes, culminating in his wife's death in September 1782, plunged him into gloom. Yet her death finally returned him to his destiny. The idealized life he had sought in his family, farms, and books was suddenly out of reach. That November he eagerly accepted congressional appointment to the peace commission in Paris. He never sailed, however, and wound up in Congress instead.

During his retirement Jefferson had written his only book, *Note on the State of Virginia*. The inquiry had begun simply, but it grew as Jefferson worked. He finally published the manuscript in a private edition in Paris (1785). Viewed in the light of 18th-century knowledge, the book is work of natural and civil history, uniquely interesting as a guide to Jefferson's mind and to his native country. He expressed opinions on a variety of subjects, from cascades and caverns to constitutions and slavery. An early expression of American nationalism, the book acted as a catalyst in several fields of intellectual activity. It also ensured Jefferson a scientific and literary reputation on two continents.

Service in Congress

In Congress from November 1783 to the following May, Jefferson laid the foundations of national policy in several areas. His proposed decimal system of coinage was adopted. He drafted the first ordinance of government for the western territory, wherein free and equal republican states would be created out of the wilderness; and his land ordinance, adopted with certain changes in 1785, projected the rectilinear survey system of the American West.

Jefferson also took a leading part in formulating foreign policy. The American economy rested on foreign commerce and navigation. Cut adrift from the British mercantile system, Congress had pursued free trade to open foreign markets, but only France had been receptive. The matter became urgent in 1783-1784. Jefferson helped reformulate a liberal commercial policy, and in 1784 he was appointed to a three-man commission (with Adams and Franklin) to negotiate treaties of commerce with the European powers.

Minister to France

In Paris, Jefferson's first business was the treaty commission; in 1785 he succeeded Franklin as minister to France. The commission soon expired, and Jefferson focused his commercial diplomacy on France. In his opinion, France offered imposing political support for the United States in Europe as well as an entering wedge for the free commercial system on which American wealth and power depended. Louis XVI's foreign minister seemed well disposed, and influential men in the French capital were ardent friends of the American Revolution. Jefferson won valuable concessions for American commerce; however, because France realized few benefits in return, Britain maintained its economic ascendancy.

His duties left Jefferson time to haunt bookstores, frequent fashionable salons, and indulge his appetite for art, music, and theater. He toured the south of France and Italy, England, and the Rhineland. He interpreted the New World to the Old. Some of this activity had profound effects. For instance, his collaboration with a French architect in the design of the classical Roman Capitol of Virginia inaugurated the classical revival in American architecture.

About Europe generally, Jefferson expressed ambivalent feelings. But on balance, the more he saw of Europe, the dearer his own country became. ''My God!'' he exclaimed. ''How little do my countrymen know what precious blessings they are in possession of, and which no other people on earth enjoy. I confess I had no idea of it myself. . . .''

Secretary of State

On Jefferson's return to America in 1789, President Washington prevailed upon him to become secretary of state. For the next 3 years he was chiefly engaged in fruitless negotiations with the European powers. With Spain he sought to fix the southern United States boundary and secure free navigation of the Mississippi River through Spanish territory to the Gulf of Mexico. With Britain he sought removal of English troops from the Northwest and settlement of issues left over from the peace treaty. In this encounter he was frustrated by the secretary of the Treasury, Alexander Hamilton, whose ascendancy in the government also checked Jefferson's and James Madison's efforts for commercial discrimination against Britain and freer trade with France. In Jefferson's opinion, Hamilton's fiscal system turned on British trade, credit, and power, while his own system turned on commercial liberation, friendship with France, and the success of the French Revolution. Hamilton's measures would enrich the few at the expense of the many, excite speculation and fraud, concentrate enormous power in the Treasury, and break down the restraints of the Constitution. To combat these tendencies, Jefferson associated himself with the incipient party opposition in Congress.

Developing Political Parties

As the party division deepened, Jefferson was denounced by the Federalists as the ''generalissimo'' of the Republican party, a role he neither possessed nor coveted but, finally, could not escape. When war erupted between France and Britain in 1793, the contrary dispositions of the parties toward these nations threatened American peace. Jefferson attempted to use American neutrality to force concessions from Britain and to improve cooperation between the embattled republics of the Atlantic world. In this he was embarrassed by Edmond Genet, the French minister to the United States, and finally had to abandon him altogether. The deterioration of Franco-American relations did irreparable damage to Jefferson's political system.

Jefferson resigned his post at the end of 1793, again determined to quit public life. But in 1796 the Republicans made him their presidential candidate against John Adams. Losing by three electoral votes, Jefferson became vice president. When the ''XYZ affair'' threatened to plunge the United States into war with France in 1798, Jefferson clung to the hope of peace and, in the developing war hysteria, rallied the Republicans around him. Enactment of the Alien and Sedition Laws convinced him that the Federalists aimed to annihilate the Republicans and that the Republicans' only salvation lay in political intervention by the state authorities. On this basis he drafted the Kentucky Resolutions of 1798, in which he elaborated the theory of the Union as a compact among the several states, declared the Alien and Sedition Laws unconstitutional, and prescribed the remedy of state ''nullification'' for such assumptions of power by the central government. Kentucky did not endorse this specific doctrine, but the defense of civil liberties was now joined to the defense of state rights. Though the celebrated resolutions did not force a change of policy, by contributing to the rising public clamor against the administration they achieved their political purpose.

President of the United States

Republicans doubled their efforts to elect the ''man of the people'' in the unusually bitter campaign of 1800. Jefferson topped Adams in the electoral vote. But because his running mate, Aaron Burr, received an equal number of votes, the final decision went to the House of Representatives. Only after 36 ballots was Jefferson elected.

Jefferson became president on March 4, 1801, in the new national capital, Washington, D.C. His inaugural address—a political touchstone for a century or longer—brilliantly summed up the Republican creed and appealed for the restoration of harmony and affection. ''We have called by different names brethren of the same principle. We are all republicans: we are all federalists.'' Jefferson extended the hand of friendship to the Federalists and, although Federalists monopolized the Federal offices, he attempted to limit his removals of them. Even after party pressures forced him to revise this strategy, moderation characterized his course.

Reform was the order of the day. Working effectively with Congress, Jefferson restored freedom of the press; lowered the residency period of the law of naturalization to 5 years; scaled down the Army and Navy (despite a war against Barbary piracy); repealed the partisan Judiciary Act of 1801; abolished all internal taxes, together with a host of revenue offices; and began the planned retirement of the debt. The Jeffersonian reformation was bottomed on fiscal policy; by reducing the means and powers of government, it sought to further peace, equality, and individual freedom.

The President's greatest triumph—and his greatest defeat—came in foreign affairs. Spain's cession of Louisiana and the port of New Orleans to France in 1800 posed a serious threat to American security, especially to the aspirations of the West. Jefferson skillfully negotiated this crisis. With the Louisiana Purchase (1803), America gained an uncharted domain of some 800,000 square miles, doubling its size, for $11,250,000. Even before the treaty was signed, Jefferson planned an expedition to explore this country. The Lewis and Clark expedition, like the Louisiana Purchase, was a spectacular consummation of Jefferson's western vision.

Easily reelected in 1804, Jefferson soon encountered foreign and domestic troubles. His relations with Congress degenerated as Republicans quarreled among themselves. Especially damaging was the insurgency of John Randolph, formerly Republican leader in the House. And former vice president Aaron Burr mounted an insurgency in the West; but Jefferson crushed this and, with difficulty, maintained control of Congress. The turbulence of the Napoleonic Wars, with American ships and seamen ravaged in the neutral trade, proved too difficult. France was not blameless, but Britain was the chief aggressor.

Finally there appeared to be no escape from war except by withdrawing from the oceans. In December 1807 the President proposed, and Congress enacted, a total embargo on America's seagoing commerce. More than an alternative to war, the embargo was a test of the power of commercial coercion in international disputes. On the whole, it was effectively enforced, but it failed to bring Britain or France to justice, and the mounting costs at home led to its repeal by Congress in the waning hours of Jefferson's presidency.

Active Retirement

In retirement Jefferson became the ''Sage of Monticello,'' the most revered—by some the most hated—among the remaining Revolutionary founders. He maintained a large correspondence and intellectual pursuits on a broad front. Unfinished business from the Revolution drew his attention, such as revision of the Virginia constitution and gradual emancipation of slaves. But the former would come only after his death, and the failure of the latter would justify his worst fears. He revived his general plan of public education. Again the legislature rejected it, approving, however, a major part, the state university. Jefferson was the master planner of the University of Virginia in all its parts, from the grounds and buildings to the curriculum, faculty, and rules of governance. He died at Monticello on the fiftieth anniversary of American independence, July 4, 1826.

Further Reading

There are several editions of Jefferson's writings: *The Writings of Thomas Jefferson,* edited by Paul Leicester Ford (10 vols., 1892-1899); *The Writings of Thomas Jefferson,* edited by Andrew A. Lipscomb and Albert Ellery Bergh (20 vols. in 10; 1905); and *Papers,* edited by Julian P. Boyd and others (17 vols., 1950-1965). The Boyd work, though complete only to November 1790, is the best edition; a good companion piece is *The Family Letters of Thomas Jefferson,* edited by Edwin Morris Betts and James Adam Bear, Jr. (1966).

The major biography is Dumas Malone, *Jefferson and His Time* (4 vols., 1948-1970), complete to 1805 and still in process. Less comprehensive is Merrill D. Peterson, *Thomas Jefferson and the New Nation* (1970). Accounts of Jefferson's elections are given in Arthur M. Schlesinger, Jr., ed., *History of American Presidential Elections* (4 vols., 1971). Jefferson as president is brilliantly, if not quite fairly, portrayed in the first four volumes of Henry Adams, *History of the United States of America during the Administrations of Jefferson and Madison* (9 vols., 1889-1891).

Other studies of Jefferson's life and thought include Fiske Kimball, *Thomas Jefferson: Architect* (1916); Roy J. Honeywell, *The Educational Work of Thomas Jefferson* (1931); Adrienne Koch, *The Philosophy of Thomas Jefferson* (1943); Karl Lehman, *Thomas Jefferson: American Humanist* (1947); Daniel J. Boorstin, *The Lost World of Thomas Jefferson* (1948); Edwin T. Martin, *Thomas Jefferson: Scientist* (1952); Caleb Perry Patterson, *The Constitutional Principles of Thomas Jefferson* (1953); Phillips Russell, *Jefferson: Champion of the Free Mind* (1956); and Merrill D. Peterson, *The Jefferson Image in the American Mind* (1960). Merrill D. Peterson, ed., *Thomas Jefferson: A Profile* (1967), collects essays by historians of Jefferson's era as well as modern ones. Jonathan Daniels, *Ordeal of Ambition: Jefferson, Hamilton, Burr* (1970), an account of the intertwining political careers of these three, is part biography and part history. □

Sir Harold Jeffreys

British mathematician, astronomer, geophysicist, and philosopher Sir Harold Jeffreys (1891-1989) was one of the great original applied-mathematical thinkers of the 20th century. He is noted for his wide variety of scientific contributions.

Harold Jeffreys was born on April 22, 1891, in Durham, England. He graduated from Durham University and then carried out research in chemistry and photography. He won major prizes at the University of Cambridge, from which he graduated in 1917, in mathematics, astronomy, and geophysics. At Cambridge he was a lecturer in mathematics, reader in geophysics, and Plumian professor of astronomy and experimental philosophy from 1946 to his retirement in 1958. In 1940 he married Bertha Swirles, a talented mathematician and a fellow of Girton College, Cambridge.

Scientific Contributions

The contributions for which Jeffreys is noted cover a wide range of fields. Much of his interest centered on the solar system and the theory of geophysics, fields in which progress demands the use of evidence and techniques from a variety of other fields, for example, statistical techniques and mathematical methods. It was characteristic of Jeffreys that when he found it necessary to refer to fields outside of astronomy and geophysics, he usually made important contributions to those fields as well. Noted examples are to be found in his books on the theory of probability, scientific inference, operational calculus, Cartesian tensors, and asymptotic approximations, as well as in a large treatise on the methods of mathematical physics written jointly with his wife. All of these works contain much original material inspired by the needs of his work in astronomy and geophysics. Additionally, he made significant contributions to the general theory of dynamics, aerodynamics, meteorology, relativity theory, and plant ecology.

To Jeffreys's credit are a number of outstanding achievements in astronomy and geophysics. In 1923, Jeffries calculated the surface temperatures of the four large outer planets—Jupiter, Saturn, Uranus, and Neptune—to be more than 100° below zero Centigrade. This was in sharp

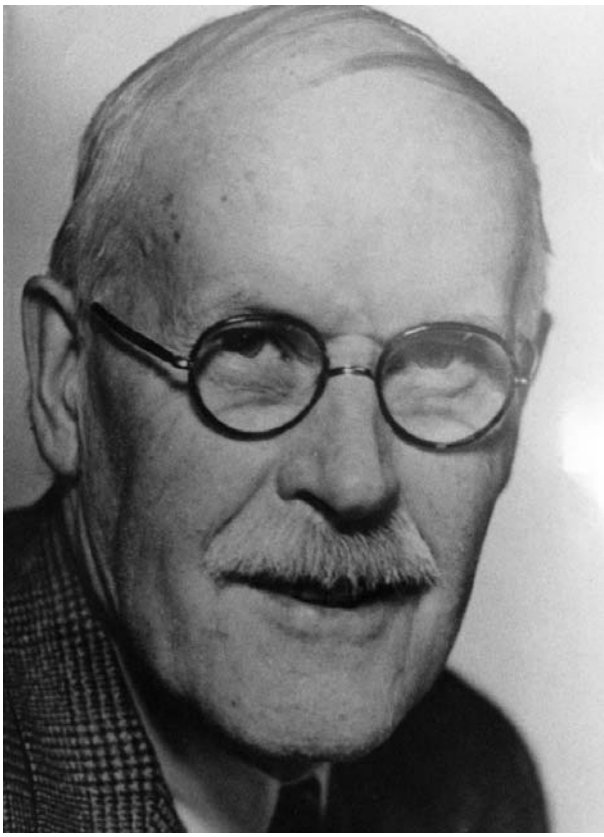

conflict with the then-prevailing view that these outer planets were red-hot. His findings were later verified by direct observation and led to a complete revision of theories on the composition and structure of the outer planets.

Using observations on the earth's bodily tides, Jeffreys, in 1926, gave the first quantitative estimate of the rigidity of the earth's core and established that most of the core is probably molten. He was the senior author of tables produced during 1930-1940, giving the travel times of earthquake waves through the interior of the earth. Since 1940 these tables have been used as the standard in calculating the epicenters and origin times of the world's earthquakes for the International Seismological Summary. Jeffreys also contributed notably to theories of seismic wave propagation, of mutations of the earth's axis, on mountain building, on convection currents inside the earth, on tidal problems, on the figure of the earth and the moon, and a theory on the internal structures of other terrestrial planets.

Knighted for his outstanding contributions to the scientific community in 1953, Jeffreys spent his career at Cambridge until his retirement in 1958. He died in Durham on March 18, 1989.

Further Reading

For references to Jeffreys and for background see Ruth Moore, *The Earth We Live On* (1956). □

John Rushworth Jellicoe

The English admiral John Rushworth Jellicoe, 1st Earl Jellicoe (1859-1935), was commander in chief of the British Grand Fleet during the first half of World War I.

Born on Dec. 5, 1859, at Southampton, John Jellicoe was the heir to a long naval tradition. Before he was 13 years old, Jellicoe was in the navy training to be an officer, and 2 years later he was a midshipman on a 2 1/2-year cruise of the sailing vessel *New-castle*. In 1877 he was with the fleet at the Dardanelles during the Russo-Turkish War and, as the result of his excellent record there, was sent to the Royal Naval College at Greenwich.

Until 1898 Jellicoe was assigned to various posts, including gunnery and torpedo schools and sea duty. He became closely associated with the naval reforms and innovations of John French. In 1898 he was sent to East Asian waters as chief of staff to Adm. Seymour. There he was largely responsible for setting up the Chinese village of Weihaiwei as a British naval station. He later went as the leader of an international force that tried unsuccessfully to relieve Peking during the Boxer Rebellion. He was assigned to the Admiralty in 1905 and given charge of naval ordnance.

In 1910, when his tour at the Admiralty was over, Jellicoe, then a vice admiral, was given command of the Atlantic fleet; in this position he was able to direct the new dreadnought-class battleships at sea. In 1912 he was back at the Admiralty as second sea lord. The prewar crisis moved rapidly toward its climax, and Jellicoe was assigned on Aug. 4, 1914, when Britain entered the war, to be commander in chief of the British Grand Fleet.

At the end of May 1916 the German High Seas Fleet challenged the Grand Fleet, resulting in the war's only great naval action, the Battle of Jutland. Both sides lost heavily, but the German fleet escaped destruction by slipping back safely to its bases. As commander in chief, Jellicoe had won a great strategic victory, for the German fleet never came out to fight again, but the government and public opinion demanded his removal for failure to crush the German fleet completely. In November 1916 Jellicoe was transferred to the Admiralty as first sea lord and remained in that post about a year.

After the war Jellicoe returned to service to tour the empire and assess its naval defenses before going to New Zealand as governor general (1920-1924). Jellicoe was made a viscount in 1918 and an earl in 1925. After 10 years of active retirement he died on Nov. 20, 1935. Jellicoe was married and had one son and five daughters.

Further Reading

The best full-scale biography of Jellicoe is A. Temple Patterson, *Jellicoe* (1969). The older standard work is Sir R. H. Bacon, *The Life of John Rushworth, Earl Jellicoe* (1936).

Additional Sources

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Mae C. Jemison

Mae C. Jemison (born 1956), the first African American woman to be selected for NASA's astronaut training program, was also the first American American woman to travel in space.

Mae C. Jemison had received two undergraduate degrees and a medical degree, had served two years as a Peace Corps medical officer in West Africa, and was selected to join the National Aeronautics and Space Administration's astronaut training program, all before her thirtieth birthday. Her eight-day space flight aboard the space shuttle *Endeavour* in 1992 established Jemison as the United States' first female African American space traveler.

Mae Carol Jemison was born on October 17, 1956, in Decatur, Alabama, the youngest child of Charlie Jemison, a roofer and carpenter, and Dorothy (Green) Jemison, an elementary school teacher. Her sister, Ada Jemison Bullock, became a child psychiatrist, and her brother, Charles Jemison, is a real estate broker. The family moved to Chicago, Illinois, when Jemison was three to take advantage of better educational opportunities there, and it is that city that she calls her hometown. Throughout her early school years, her parents were supportive and encouraging of her talents and abilities, and Jemison spent considerable time in her school library reading about all aspects of science, especially astronomy. During her time at Morgan Park High School, she became convinced she wanted to pursue a career in biomedical engineering, and when she graduated in 1973 as a consistent honor student, she entered Stanford University on a National Achievement Scholarship.

At Stanford, Jemison pursued a dual major and in 1977 received a B.S. in chemical engineering and a B.A. in African and Afro-American Studies. As she had been in high school, Jemison was very involved in extracurricular activities including dance and theater productions, and served as head of the Black Student Union. Upon graduation, she entered Cornell University Medical College to work toward a medical degree. During her years there, she found time to expand her horizons by visiting and studying in Cuba and Kenya and working at a Cambodian refugee camp in Thailand. When she obtained her M.D. in 1981, she interned at Los Angeles County/University of Southern California Medical Center and later worked as a general practitioner. For the next two and a half years, she was the area Peace Corps medical officer for Sierra Leone and Liberia where she also taught and did medical research. Following her return to the U.S. in 1985, she made a career change and decided to follow a dream she had nurtured for a long time. In October of that year she applied for admission to NASA's astronaut training program. The *Challenger* disaster of January 1986

delayed the selection process, but when she reapplied a year later, Jemison was one of the fifteen candidates chosen from a field of about two thousand.

When Jemison was chosen on June 4, 1987, she became the first African American woman ever admitted into the astronaut training program. After more than a year of training, she became an astronaut with the title of science-mission specialist, a job which would make her responsible for conducting crew-related scientific experiments on the space shuttle. On September 12, 1992, Jemison finally flew into space with six other astronauts aboard the *Endeavour* on mission STS–47. During her eight days in space, she conducted experiments on weightlessness and motion sickness on the crew and herself. Altogether, she spent slightly over 190 hours in space before returning to Earth on September 20. Following her historic flight, Jemison noted that society should recognize how much both women and members of other minority groups can contribute if given the opportunity.

In recognition of her accomplishments, Jemison received several honorary doctorates, the 1988 *Essence* Science and Technology Award, the *Ebony* Black Achievement Award in 1992, and a Montgomery Fellowship from Dartmouth College in 1993, and was named Gamma Sigma Gamma Woman of the Year in 1990. Also in 1992, an alternative public school in Detroit, Michigan—the Mae C. Jemison Academy—was named after her. Jemison is a member of the American Medical Association, the American Chemical Society, the American Association for the Advancement of Science, and served on the Board of Directors of the World Sickle Cell Foundation from 1990 to 1992. She is also an advisory committee member of the American Express Geography Competition and an honorary board member of the Center for the Prevention of Childhood Malnutrition. After leaving the astronaut corps in March 1993, she accepted a teaching fellowship at Dartmouth and also established the Jemison Group, a company that seeks to research, develop, and market advanced technologies.

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Smith, Jessie Carney, editor, *Notable Black American Women,* Gale, 1992, pp. 571–573. □

Roy Harris Jenkins

Roy Harris Jenkins (born 1920), British Labour politician and author, was a leading member of the cabinet before becoming president of the European Community and later a founder of the Social Democratic Party.

Roy Jenkins was born on November 11, 1920, the son of Arthur Jenkins, a Welsh miner who became an officer of his union and later a Labour member of Parliament. Roy was educated at Abersychan Grammar School and Balliol College, Oxford, where he took first class honors in politics, philosophy, and economics in 1941, having already been active in student politics and debate. He served in the Royal Artillery from 1942 to 1946, rising to captain in 1944.

Even before he was demobilized Jenkins entered politics, contesting the seat for Solihull unsuccessfully in the general election of 1945. He filled in the years 1946 to 1948 working for the Industrial and Commercial Financial Corporation. In 1948 Jenkins obtained his seat in Parliament after winning a by-election for Central Southwark; from 1950 to 1976 he sat for Stechford, Birmingham. He held office only briefly under Prime Minister Clement Attlee, in 1949-1950 as parliamentary private secretary to the secretary for Commonwealth relations. He early showed his interest in European union, serving as a United Kingdom delegate to the Council of Europe from 1955 to 1957. He belonged to the moderate side of the Labour Party; and was Fabian Society chairman from 1957 to 1958.

When the Labour Party was out of power, Jenkins occasionally held directorships or consultantships for various businesses; he also served on the boards of the Society of Authors and the British Film Institute. He was himself an author of some repute, publishing a history of the parliamentary crisis of 1911, *Mr. Balfour's Poodle,* in 1954; biographies of Sir Charles Dilke (1958) and Herbert Asquith

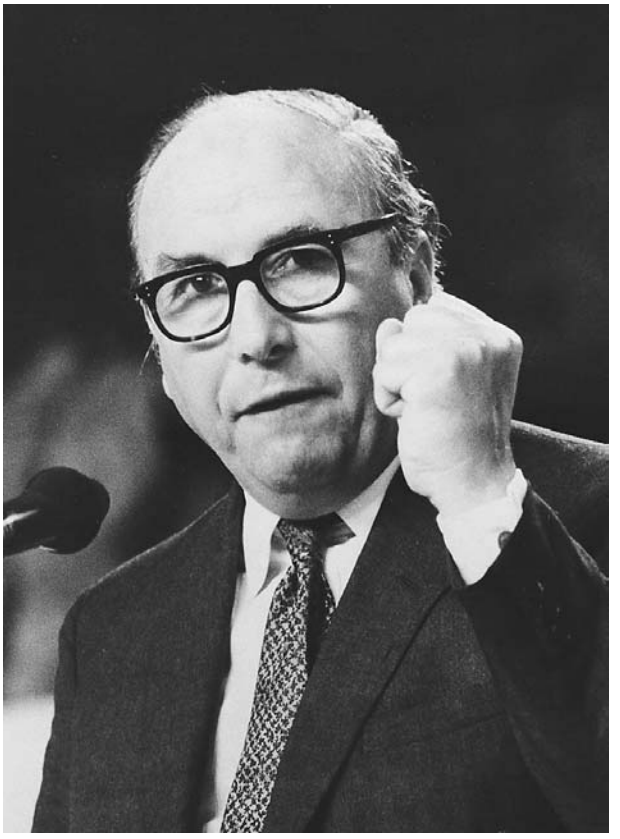

(1964); and numerous books on politics—15 titles in all, plus his autobiography (1991). His wife, Jennifer Morris, whom he married in 1945, was active in the historical preservation movement and was chairwoman of the Historic Buildings Council from 1975 to 1984. They had two sons and one daughter.

When Labour returned to power in 1964, Jenkins entered Harold Wilson's cabinet as minister for aviation. Hitherto known as a party intellectual and debater, he showed himself in office to be an excellent administrator and was promoted in 1965 to home secretary, roughly equivalent to being U.S. attorney general and HUD secretary. Both as a backbencher and as home secretary Jenkins was instrumental in ending capital punishment and literary censorship and easing divorce and abortion laws. He moved up to chancellor of the exchequer in 1967. Here he distinguished himself by devaluing the pound—a measure he had supported earlier—and courageously retrenching spending and raising taxes. In the controversy over wage and price control which divided the Labour Party in 1969, Jenkins supported Prime Minister Wilson. In the general election of 1970, Labour was defeated, despite an economic upturn to which Jenkins' measures may have contributed. He lost his office but became deputy leader of the party in opposition.

Seemingly on the way to the party leadership and perhaps the prime ministry, Jenkins' career was sidetracked by his commitment to Europe and the Common Market, which Britain joined in 1972. When the Labour Party insisted on holding a referendum on British entry, Jenkins resigned as deputy leader. The referendum was held in 1975, after Labour had regained power. Though again holding cabinet office, Jenkins, as president of ''Britain in Europe,'' led the pro-Common Market campaign, which triumphed.

When Labour returned to office in the general elections of 1974, Jenkins joined Harold Wilson's second ministry, once again as home secretary. Wilson's abrupt decision to retire in March 1976 opened a contest for the succession. Jenkins was a candidate, but he proved to have little support in the party. In the first ballot of the Labour members of Parliament, Jenkins came in third; he eventually dropped out, his votes mostly going to the winner, James Callaghan. Jenkins continued as home secretary, but he was glad to accept election, when Britain's turn came round, as president of the European Commission, the executive branch of the Common Market. A devoted Europeanist, Jenkins served as ''President of Europe'' from 1977 to 1981, holding a position of much prestige though limited power. Honors poured in on him from many countries.

Returning to British politics in 1981, Jenkins was dismayed by the leftward drift of his Labour Party, again out of office, and the absence of a credible opposition to Margaret Thatcher's Tory government. He became the senior leader in the formation of a centrist third party, the Social Democratic Party, drawing support mainly from disillusioned Labourites and agreeing to cooperate for electoral purposes with the small Liberal Party as the ''Alliance.'' Jenkins contested the Warrington seat, unsuccessfully but credibly, in 1981. He was elected for Glasgow Hillhead in 1982 and became the first leader of the Social Democratic Party in Parliament. But in the general election of 1983, Margaret Thatcher, fresh from her Falklands victory, overwhelmed all opposition. Jenkins kept his seat, but he was ousted from the leadership of his small parliamentary party by the younger David Owen. Seven years after its founding, the new party collapsed without getting near power.

Soon after his parliamentary career ended, Jenkins, the coal miner's son, was elected chancellor of Oxford University and was named a peer. He also continued to write, and to proselytize for internationalist views.

Further Reading

As one would expect from a professional writer, Jenkins's autobiography, *A Life at the Center: Memoirs of a Radical Reformer* (1993), was a cut above most political memoirs. A Jenkins biography, *Roy Jenkins,* was published in 1983 just as the S.D.P. experiment was under way. Jenkins also was discussed in general works on the history or politics of the period, of which the best is Alfred F. Havighurst, *Britain in Transition* (1979). □

Edward Jenner

The English physician Edward Jenner (1749-1823) introduced vaccination against smallpox and thus laid the foundation of modern concepts of immunology.

Edward Jenner was born on May 17, 1749, in the village of Berkeley in Gloucestershire. At 8 his schooling began at Wooton-under-Edge and was continued in Cirencester. At 13 he was apprenticed to Daniel Ludlow, a surgeon, in Sodbury. In 1770 Jenner went to London to study with the renowned surgeon, anatomist, and naturalist John Hunter, returning to his native Berkeley in 1773.

Jenner had been interested in nature as a child, and this interest expanded under Hunter's guidance. For example, in 1771 the young physician arranged the zoological specimens gathered during Capt. James Cook's voyage of discovery to the Pacific. His thorough work led to his being recommended for the position of naturalist on the second Cook voyage, but he declined in favor of a medical career. Jenner aided in Hunter's zoological studies in many ways during his few years in London and then from Berkeley. Hunter's experimental methods, insistence on exact observation, and general encouragement are reflected in this work in natural history but are especially apparent in Jenner's introduction of vaccination.

In Eastern countries the practice of inoculation against smallpox with matter taken from a smallpox pustule was common. This practice was introduced into England in the early 18th century. Although such inoculation aided in the prevention of the dreaded and widespread disease, it was dangerous. There was a common story among farmers that if a person contracted a relatively mild and harmless disease of cattle called cowpox, immunity to smallpox would result.

Jenner first heard this story while apprenticed to Ludlow, and when he went to London he discussed the possibilities of such immunity at length with Hunter. Hunter encouraged him to make further observations and experiments, and when Jenner returned to Berkeley he continued his observations for many years until he was fully convinced that cowpox did, in fact, confer immunity to smallpox. On May 14, 1796, he vaccinated a young boy with cowpox material taken from a pustule on the hand of a dairymaid who had contracted the disease from a cow. The boy suffered the usual mild symptoms of cowpox and quickly recovered. A few weeks later the boy was inoculated with smallpox matter and suffered no ill effects.

In June 1798 Jenner published *An Inquiry into the Causes and Effects of the Variolae Vaccinae, a Disease Discovered in Some of the Western Counties of England, Particularly in Gloucestershire, and Known by the Name of the Cowpox*. In 1799 *Further Observations on the Variolae Vaccinae or Cowpox* appeared and, in 1800, *A Continuation of Facts and Observations Relative to the Variolae Vaccinae, or Cowpox*. The reception of Jenner's ideas was a little slow, but official recognition came from the British government in 1800. For the rest of his life Jenner worked consistently for the establishment of vaccination. These years were marred only by the death in 1815 of his wife, Catherine Kingscote Jenner, whom he had married in 1788. Jenner died of a cerebral hemorrhage in Berkeley on Jan. 26, 1823.

Further Reading

W. R. Le Fanu, *A Bio-bibliography of Edward Jenner, 1749-1823* (1951), is a chronological accounting of Jenner's publications. The comprehensive study of Jenner's life and work is John Baron, *The Life of Edward Jenner* (2 vols., 1838), which is based on the manuscripts and publications of Jenner and contains his correspondence. Louis H. Roddis is indebted to Baron's work in *Edward Jenner and the Discovery of Smallpox Vaccination* (1930), which, although brief, gives a feeling of the man. □

Robert Yewdall Jennings

A British judge, Sir Robert Yewdall Jennings (born 1913) was appointed to the International Court of Justice in 1982 and re-appointed in 1991, becoming president of the court.

Robert Yewdall Jennings capped a long and distinguished legal career in Great Britain when he was selected in February 1991 to sit as presiding judge of the International Court of Justice at The Hague in the Netherlands. Chosen for a term of nine years, not to expire until the year 2000, Chief Justice Jennings was given the opportunity to promote the rule of law in world affairs on the threshold of the 21st century.

Legal Training

The future justice was born on October 19, 1913, at Idle in the Yorkshire district of England. Attending Belle Vue grammar school in Bradford, he impressed his teachers sufficiently to be accepted to Downing College at Cambridge University, where he received both an M.A. and an LL.B. degree. Determined upon a legal career, he went on to advanced studies in the United States. Chosen as a Joseph Hodges Choate fellow from 1936 to 1937, he attended Harvard Law School, but returned to England when given an appointment as assistant lecturer in law at the London School of Economics. Prospects for academic contemplation were disrupted, however, by the outbreak of war in Europe.

Jennings saw military service in the British Army through World War II, being a member of the Intelligence Corps from 1940 to 1946. Even so, this did not prevent him from being called to the Bar of Lincoln's Inn in 1943. Once demobilized, he promptly resumed his teaching duties at the London School of Economics, where he was a lecturer until 1955. At the age of 42 his career took a major step forward with the appointment as professor of international law at Cambridge University, which continued until 1981, when he was chosen to be a justice on the 15-member International Court of Justice, after winning approval of both the United Nations' General Assembly and Security Council.

Academic Successes

During those interim years Jennings earned a reputation for scholarship and legal acumen. While at Cambridge he also doubled as a reader in international law to the Inns of Court Council of Legal Education (1959-1970), and over the course of several decades was a fellow (beginning 1939), senior tutor (1949-1955), honorary fellow (1982), and sometime president of Jesus College, Cambridge. A long-time member of the Oxford and Cambridge United University Club, he was awarded honorary doctor of jurisprudence degrees from the universities of Hull (1987), Saarland (1988), and La Sapienza in Rome (1990). Upon his appointment to the international tribunal Robert Jennings was awarded a knighthood in 1982, having been made a queen's counsel already in 1969 and an honorary bencher of Lincoln's Inn (1970).

International Experience

Sir Robert Jennings' list of earlier professional accomplishments included being legal consultant at various times to a number of governments, among them Argentina, Bangladesh, Brunei, Canada, Sharjah (part of the United Arab Emirates), Sudan, and Venezuela. In this capacity he was involved in several landmark international legal cases as counsel in the *Rio Ecuentro, Begal Channel,* Franco-British *Continental Shelf Delimitation,* and Dubai-Sharjah *Frontier Delimitation* arbitrations; and he appeared as counsel before the International Court of Justice (I.C.J.) in the *Continental Shelf* (*Tunisia/Libyan Arab Jamahiriya*) case. Prior to his appointment to the I.C.J. itself, Sir Robert had been judge *ad hoc* on the European Court of Human Rights in *X* vs. *United Kingdom* (1982); after 1982 he was also a member of the Permanent Court of Arbitration.

Publications and Affiliations

This familiarity with both the institutions and codes of international law was further enriched by Jennings' diverse professional work. For example, he authored various books, articles, and monographs that were circulated within the international community of legal scholars. As recently as 1995, he published an article in the *American Journal of International Law* to celebrate the 50th anniversary of the I.C.J. In addition, as early as 1967, he visited The Hague, where he gave the general course on principles of international law at the Academy of International Law. Justice Jennings had a long affiliation with the Institute of International Law, advancing from associate (1957) to member (1967), vice-president (1979), president (1981), and honorary member (1985). He was also an honorary life member of the American Society of International Law. In addition, at one time he was public international law editor (1957-1959) of the *International and Comparative Law Quarterly,* going from there to the *British Year Book of International Law,* first as co-editor in 1959 and then as senior editor from 1974 to 1982. His two principal book publications were *The Acquisition of Territory* (1963) and a textbook, *General Course on International Law* (1967).

Retirement

Though Jennings' term on the I.C.J. would not expire until February 5, 2000, the judge announced his retirement in 1995 when he was 81 years old. He was replaced by Rosalyn Higgins of Britain, who was the first woman to be elected to the World Court. Despite his retirement, Jennings continued to play an active role in international legal matters. In January of 1997, he headed an arbitration panel to settle a territorial dispute between Yemem and Eritrea.

Further Reading

There is little published material on the personal life of Sir Robert Jennings. For his writings see the titles mentioned in the text.

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''Yeman-Eritrea Dispute Goes to Arbitration.'' *Reuters Ltd.,* 14 January 1997. □

Jeremiah

Jeremiah (active late 7th-early 6th century B.C.) was one of the four major Jewish prophets. A priest from Anathoth, Israel, he is the reputed author of the Book of Jeremiah.

The dates of Jeremiah's birth and death are not known. It is known that he began his preaching either in the thirteenth year of King Josiah of Judah (626 B.C.) or at the accession of King Jehoiakim of Judah (608). He preached and taught for over 40 years, so his death must have taken place sometime in the first half of the 6th century B.C., probably between 580 and 560 B.C.

The entire background of Jeremiah's life and the words ascribed to him are permeated with the sense of disaster and disintegration which Judaism and Jews underwent in the 6th century B.C. The northern portion of Palestine, the kingdom of Israel, fell to the Assyrians in 622 B.C. A similar fate threatened the south, the kingdom of Judah, with its capital city of Jerusalem. The Assyrians were conquered by the Babylonians. The latter invaded Judea and captured Jerusalem in 587 B.C. A year later the Babylonians destroyed the First Temple, ended the kingdom of Judah, and deported the Jews (the Babylonian Captivity). Many Jews, among them Jeremiah, fled to Egypt for safety. As far as is known, however, Jeremiah died violently, perhaps by crucifixion, perhaps by the sword.

Not all of the writings ascribed to Jeremiah are considered by modern scholars to be really his. In fact, it is not certain that he ever actually wrote a line. It seems more

likely that he dictated much of his material to an assistant or secretary called Baruch. Baruch made two collections of Jeremiah's words, one toward the end of the 7th century B.C. (605-600) and one toward the end of the prophet's life. Baruch added some materials of his own, and there were some later additions. Jewish tradition also ascribes the Book of Lamentations and the Book of Kings to Jeremiah.

Jeremiah's words and pronouncements are directly concerned with the febrile political maneuvering between 605 and 586 B.C. and with the Babylonian Captivity. His early message was simple: unless both king and people reformed their morals and returned to the true worship of God as taught by Moses, Jerusalem would be destroyed and its people killed or exiled. Jeremiah's general message was that temple and priesthood and kingship were of no avail if the heart of man was not clean from idolatry, from lies, and from deception of all kinds. His novel contribution as a prophet was his claim that God would replace the Old Covenant with the Israelites by a new covenant. Peculiarly, this new covenant was not to be restricted to Jews but was to include all the world. Jeremiah taught a universalist creed which would embrace all people.

Further Reading

Useful works on Jeremiah include Terrot R. Glover, *The Pilgrim: Essays on Religion* (1921); John Skinner, *Prophecy and Religion: Studies in the Life of Jeremiah* (1922); Adam C. Welch, *Jeremiah, His Time and His Work* (1928); James P. Hyatt and S. R. Hopper, eds., ''The Book of Jeremiah,'' in George A. Battrick, gen. ed., *The Interpreter's Bible* (1956); and James P. Hyatt, *Jeremiah: Prophet of Courage and Hope* (1958). □

Jeroboam I

Jeroboam I was the first king (reigned ca. 931-ca. 910 B.C.) of the independent northern kingdom of Israel. As a result of his successful rebellion against Rehoboam, the Hebrew nation was divided into the kingdoms of Israel and Judah.

An Ephraimite and the son of Nebat, Jeroboam was of humble origin. He served as the prefect of a forced-labor contingent engaged in constructing fortifications around Jerusalem, Solomon's capital city, as well as numerous buildings on Mt. Zion, the most important and magnificent of which was the Holy Temple. The northern tribes chafed under the yoke of oppressive taxes and compulsory labor imposed by King Solomon. Led by Jeroboam, they plotted a revolt against the King. When it failed, Jeroboam fled to Egypt, where he was given asylum by Shishak, the reigning pharaoh, who saw in the revolt an opportunity to weaken a strong neighbor.

On the death of Solomon and the accession of his son Rehoboam, Jeroboam returned from exile and headed a delegation of the northern tribes that petitioned the new king to redress their grievances. Rehoboam responded by threatening to inflict upon the people even heavier burdens than his father had. The 10 tribes then seceded from the formerly united kingdom and established their own under Jeroboam, whom they elected their king. The northern kingdom of Israel, or as it was sometimes called, Ephraim, after Jeroboam's tribe, never reunited with the southern kingdom, known as Judah, which consisted only of that tribe and the tribe of Benjamin.

Frequent clashes occurred between Judah and Israel during the reign of Rehoboam, who could not accept the loss of the larger part of his father's kingdom; though the prophet Ahijah had announced that the division was divinely decreed. Jeroboam on his part fortified his capital, Schechem, against the king of Judah. At one time the pharaoh Shishak aided the kingdom of Israel to prevent its conquest by Rehoboam and a consequent reunion of the two kingdoms. Shishak, of course, was concerned not with defending Israel but with keeping it apart from Judah.

To divert his subjects from the Temple of Jerusalem, Jeroboam established two central shrines in the northern kingdom, Bethel, near the boundary between the two kingdoms, and Dan in the north. At each site Jeroboam set up a heathen cult centered on a gilded calf, reminiscent of the golden calf the Israelites had worshiped on their way from Egypt. In appointing the priests for these shrines, he disregarded the time-honored rights of the tribe of Levi to the priesthood. These and other acts alienated the prophets of Yahweh from Jeroboam, and they denounced him. The

Bible, in fact, describes Jeroboam not only as a sinner but also as one who caused others to sin.

Further Reading

The biblical account of Jeroboam is in 1 Kings and 2 Chronicles. Harry M. Orlinsky, *Ancient Israel* (1954; 3d ed. 1965), and John Bright, *A History of Israel* (1959), discuss Jeroboam. □

St. Jerome

St. Jerome (ca. 345-420) was an early Christian biblical scholar. The official Latin Bible of the Roman Catholic Church, the Vulgate, is largely the product of his labors of translation and revision.

Born in territory now in northwest Yugoslavia, Jerome studied rhetoric as a youth at Rome in preparation for a career in law, which he did not pursue. The 2 decades from his early 20s were a period of much travel and temporary settlement. After a journey to the German city of Trier, he stopped for a time at Aquileia, in Italy, and there became a member of circle of young Christian intellectuals sharing a common commitment to the ascetic life. He had already formed his two consuming interests: scriptural studies and the pursuit of Christian asceticism. In Syria from about 374, for 4 or 5 years he lived as a recluse in the desert, beginning there his study of Hebrew. Finding that life not entirely compatible, he journeyed in 379 to Constantinople, where he was a student of Gregory of Nazianzus; and there also he undertook the translation from Greek into Latin of homilies by Origen, that eminent biblical scholar much admired by Jerome.

For 3 years from 382 Jerome was at Rome, serving as secretary to Pope Damasus. At the Pope's suggestion, he undertook a complete revision of the Latin Gospels of the New Testament, the aim of which was to replace older, varying, and inaccurate versions with a uniform one based on the best available Greek manuscripts. At Rome also he took every opportunity to commend the life of ascetic renunciation, particularly among wealthy and aristocratic ladies, among whom he had a notable following. The death of Damasus in 384 led to Jerome's departure from Rome, and in the company of a group of ascetic enthusiasts he made a pilgrimage to the monastic centers of Palestine and Egypt.

From 386 to the end of his life Jerome was settled in Bethlehem. There he presided over a monastery endowed by the wealthy Paula, who herself presided nearby over a sister foundation for women. Jerome's most significant accomplishment in his 34 years at Bethlehem was his translation of the Old Testament from the original Hebrew into Latin. It was an act of scholarly courage, arousing in his lifetime the criticism of many (including Augustine) who were wedded to the traditional Greek Old Testament as the basis for Latin translations. Of much less credit to Jerome in these years was his role in a number of vitriolic controversies; in the most unfortunate of these he aligned himself with

implacable foes of that teacher, then dead a century and a half, from whom Jerome had learned so much—Origen.

Further Reading

A variety of opinions on Jerome are in F. X. Murphy, ed., *A Monument to Saint Jerome* (1952), a symposium of essays by a number of scholars on various aspects of Jerome's life and significance. David S. Wiesen, *St. Jerome as a Satirist: A Study in Christian Latin Thought and Letters* (1949), deals with Jerome's writings. See also Jean Steinmann, *Saint Jerome and His Times* (1959).

Additional Sources

Kelly, J. N. D. (John Norman Davidson), *Jerome: his life, writings, and controversies,* New York: Harper & Row, 1975.

Warmington, William, *A moderate defence of the oath of allegiance, 1612,* Ilkley etc.: Scolar Press, 1975. □

George Jessel

George Jessel (1898-1981) was a screen, stage, radio, and television actor and comedian. He was also a film director, composer, and screenwriter.

George Jessel was born in New York City on April 3, 1898, the son of Joseph Jessel, a playwright, and Charlotte Schwartz. As a child he sang at his grandfather's lodge meetings, and when his father became ill he left school to sing on the streets for money. His first professional work (1909) was as one of the members of the Imperial Trio who provided singing accompaniment to silent films in a Nickelodeon.

In 1910 Jessel became a part of Gus Edwards' ''Boys and Girls,'' a popular vaudeville touring show. He left Edwards in 1914 to form his own act with Lou Edwards, ''Two Patches from a Crazy Quilt.'' This act took him to London, where he toured for several years and also appeared at the prestigious Victoria Palace. Upon his return to the United States in 1919 he appeared in *Gaieties* and then wrote, produced, and acted in *The Troubles of 1920*. The success of this production led him to do a sequel, *The Troubles of 1921,* which included his popular songs ''Oh How I Laugh When I Think How I Cried About You'' and ''I'm Satisfied To Be My Mother's Baby.''

In 1922 Jessel wrote and produced a solo act called *George Jessel's Troubles*. This show introduced the beginnings of what was to be his acting trademark—conversations with his ''mother.'' His classic monologue routine started with Jessel talking on the phone to his mother, assuring her that he knew nothing about the missing money or the cookies missing from the house. In *Passing Show of 1923* the act was expanded to include a mother on the stage, replying as he tried to make up excuses. Jessel continued to develop this role over the years, which became known as ''Hello Mama.'' The act exemplified George Jessel's style—light banter with a sentimental twist and ethnic Jewish humor.

In 1925 Jessel landed the part of Jack Robin in *The Jazz Singer*. Although this role was not comic, it became his most popular theater role, which he performed over 1,000 times. It tells the story of a rabbi's son who yearns for the stage yet gives up his career to return home to his family. Jessel was praised for his poignancy in the role. The play became more famous for its film adaptation with Al Jolson in the leading role. According to Jessel, he passed up the opportunity to star in the film because the ending was changed—the performer did not return to his home in the movie, he remained on the stage.

In 1928 he played the part of Eddie Rosen in *War Song,* the story of a Jewish song writer who ends up on the front lines in World War I. In 1930 he appeared in Billy Rose's *Sweet and Low* with the famous comedienne Fanny Brice. He followed this with *Box of Tricks* (1931), for which he wrote the lyrics, music, and sketches; designed the sets and costumes; and also acted. In the same year he reunited with Eddie Cantor, a close friend with whom he had worked in vaudeville, to do the Cantor-Jessel show at the Palace (an old vaudeville theater). An enormous success, the show was held over for six weeks.

Jessel's stage producing work included *High Kickers* (1941) and *Showtime* (1942). Both of these shows were about the old vaudeville days, and *Showtime,* due to its success, was heralded as being responsible for vaudeville's return to the legitimate theater.

Jessel's first movie came in 1911, when he made a test film with Eddie Cantor directed by Thomas Edison. His real film career started in 1926 when he made *Private Izzy Murphy*. He also appeared in *Lucky Boy,* for which he wrote the dialogue and which featured a Jessel song favorite, ''My Mother's Eyes.'' Other film credits include *Love, Live and Laugh, Ginsburg the Great,* and *Happy Days*. Modern audiences may know him best for his appearance in the 1967 film *Valley of the Dolls*. Jessel also produced many films, including *The Life of Haym Solomon* (1937), *The Dolly Sisters* (1945), and *Tonight We Sing* (1953).

George Jessel began his radio career in 1938 with *Jessel's Jamboree,* and he also was host on radio of *George Jessel's Celebrity Program* (1940) and *The George Jessel Show* (1958). He hosted two television shows, *George Jessel's Show Business* and *Here Come the Stars*.

In 1965, after a long absence from the stage, Jessel returned to tour in cabaret shows with Sophie Tucker and Ted Lewis. He spent a good deal of the 1960s entertaining the troops in Vietnam, which he also did in 1972 and 1973 at bases in England and Germany. In 1972 he gave a solo performance at Carnegie Hall to packed houses and in 1975 the multi-talented man did a U.S. tour of *That Wonderful World of Vaudeville*.

In addition to acting, producing, and radio/television work, Jessel made many recordings for which he was praised for his ''rich, vibrant, baritone voice.'' He also wrote several books, including *Talking to Mother* (a series of com-

ic telephone conversations); *We Have With Us Tonight* (after dinner speeches); his autobiography, *So Help Me* (1943); and *The World I Lived In* (1975).

George Jessel was named Toastmaster General of the United States by President Franklin D. Roosevelt for his over 300 after-dinner speeches in support of political, humanist, and social causes. A fervent supporter of Jewish and Israeli causes, he was the vice president of the Jewish Theater Guild and received the Man of the Year Award of the Beverley Hills B'nai Brith in 1975. He also was made honorary member of the U.S. Air Force in 1952 and received the 1969 Jean Hersholt Humanitarian Award from the Academy of Motion Pictures of Arts and Sciences.

George Jessel had four wives and one daughter, Jerilyn, from his third marriage. He died of a heart attack on May 23, 1981, shortly after appearing in the award winning film *Reds* (1981).

Further Reading

Biographies of George Jessel are included in *The Vaudevillians* (1981) by Anthony Slide and in *Who's Who in the Theatre,* 17th Edition (1981), edited by Ian Herbert. A description of Jessel's performance at the Palace can be found in Marian Spitzer's *The Palace* (1969). Jessel's book *The World I Lived In* (1975) updated his earlier autobiography *So Help Me* (1943). □

Jesus ben Sira

The Jewish sage and author Jesus ben Sira (born ca. 170 B.C.), or Sirach, is the reputed author of the wisdom book commonly called Ecclesiasticus.

According to the Hebrew text of Ecclesiasticus, the author's full name was Simeon ben Jeshua ben Elazar ben Sira. The Greek text, however, and most of the Christian sources refer to him as Jesus, the Greek equivalent of the Hebrew Joshua. In the prologue to his Greek version, Jesus Ben Sira's grandson dates his translation from the Hebrew into Greek at a time calculated to be 132-131 B.C. From this it is surmised that the original Hebrew text was written about 4 decades earlier, making it the oldest book of the Apocrypha. In Hebrew the volume was called *Hokhmat Ben Sira* (The Wisdom of Ben Sira). In Greek the work is known as *Ecclesiasticus* (The Preacher). It is similar in form and content to the Hebrew Book of Proverbs and to Ecclesiastes.

The Wisdom of Ben Sira is divided into eight sections, each of which begins with a poem of praise to wisdom and the wise. The last portion, consisting of chapters 44-49 and headed ''Praise to the Patriarchs of the World,'' extols the biblical heroes, while the ensuing chapter (50) is devoted to Simeon, son of Jochanon, probably Simon the Just (ca. 3d century B.C.). The final chapter of the book (51) appears to be a sort of epilogue that contains several psalms and hymns of thanks to God, who had saved the author from death, evidently from some plot or false charge. The book ends with an exhortation to love and acquire wisdom.

Jesus Ben Sira apparently lived in Jerusalem during most of his life and belonged to the intellectual aristocracy. The object of his book was to teach people to live wisely, intelligently, and morally. The author's accent is on moderation in all aspects of life. He also offers advice on a person's attitude toward the rich and the poor, the righteous and the wicked, the wise and the foolish, the creditor and the borrower, the sick and the physician. Like the Book of Proverbs, this work stresses that fear of the Lord is the beginning and end of wisdom. The highest wisdom is, accordingly, to obey the Divine Will and the Torah, Jewish doctrine and law.

The Wisdom of Ben Sira is included in the Old Testament Apocrypha, though in the Septuagint it is part of the Canon. Unlike other books of the Apocrypha, ''Ben Sira,'' a popular work, exerted a considerable influence on subsequent Jewish literature and on medieval moralist works. Many of Jesus Ben Sira's aphorisms found their way into the Talmud; his sayings are also quoted in the New Testament. The original Hebrew version of this work was preserved for a longer period than the other Apocrypha books—until about the time of Saadia ben Joseph (died 942). It was lost for centuries, but in 1897 Professor Solomon Schechter discovered a number of fragments of the work in the storeroom of the Old Cairo Synagogue. Almost two-thirds of the original was eventually recovered.

Further Reading

An English version of ''The Wisdom of Ben Sira,'' along with commentary, is available in R. H. Charles, ed., *Apocrypha and Pseudepigrapha,* vol. 1 (1913). The brief sketch of Jesus ben Sira in Meyer Waxman, *A History of Jewish Literature,* vols. 1 and 4 (1960), provides helpful background and orientation. □

Jesus of Nazareth

Jesus of Nazareth (ca. 4 B.C.-A.D. 29), also known as Jesus Christ, was the central personality and founder of the Christian faith.

It is likely that Jesus was born not later than 4 B.C., the year of King Herod's death. Jesus' crucifixion was probably in A.D. 29 or 30. (The term Christ is actually a title, not a proper name; it comes from the Greek *Christos,* meaning the anointed one; in the Bible it is the Greek equivalent for the Hebrew word Messiah.) Information about Jesus is in some ways scant, in other ways plentiful. Although such ancient historians as Tacitus and Suetonius mention him, as does the Jewish Talmud, the only detailed information comes from the New Testament. There are a few other ancient accounts of Jesus' life, called Apocryphal Gospels because of their poor historical reliability; and in 1946 a Gospel of Thomas, actually a collection of sayings attributed to Jesus, was discovered in Upper Egypt. But none of

these sources adds significantly to the New Testament. The letters of Paul are the earliest biblical records that tell about Jesus. But the four Gospels by Matthew, Mark, Luke, and John, although written later, used sources that in some cases go back very close to the time of Jesus.

Early Years

Jesus first came to general attention at the time of his baptism, just prior to his public ministry. He was known to those around him as a carpenter of Nazareth, a town in Galilee, and as the son of Joseph (John 6:42). Matthew and Luke report that Jesus was born in Bethlehem, a town near Jerusalem, famous in Jewish history as the city of David. They further report that he was miraculously born to the Virgin Mary, although they both curiously trace his Davidic ancestry through Joseph, to whom Mary was betrothed.

Little is known of Jesus' childhood and youth. But about the year A.D. 28 or 29 his life interacted with the career of John the Baptist, a stormy prophet-preacher who emerged from the wilderness and called on the people to repent and be baptized. A controversial character, he was soon jailed and killed by Herod Antipas, the puppet ruler of Galilee under the Roman Empire. Jesus heard John's preaching and joined the crowds for baptism in the Jordan River. Following his baptism Jesus went into the desert for prayer and meditation.

It is clear that Jesus had some consciousness of a divine calling, and in the desert he thought through its meaning. The Gospels report that he was tempted there by Satan as to what kind of leader Jesus would choose to be—a miracle worker, a benefactor who would bring people what they wanted, a king wielding great power. Jesus accepted a harder and less popular mission, that of the herald of the kingdom of God.

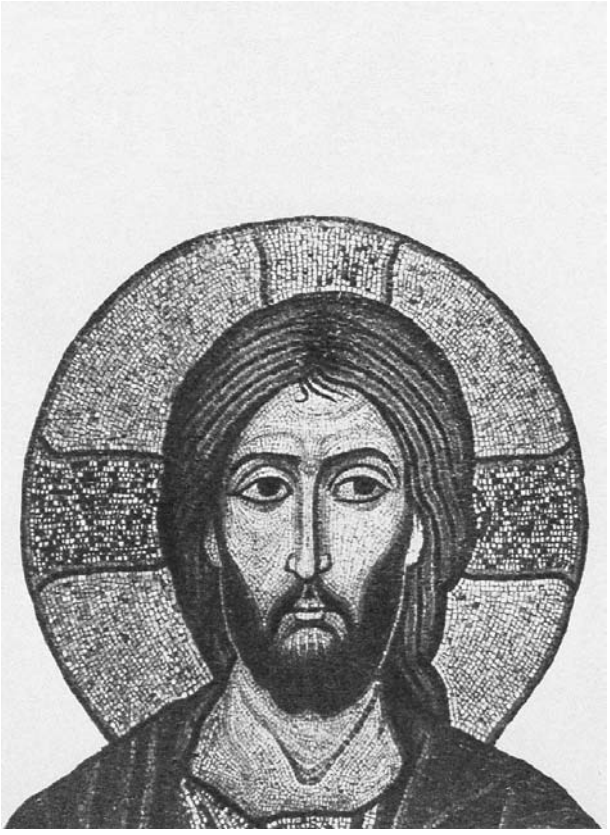

Galilean Ministry

Returning from the desert, Jesus began preaching and teaching in Galilee. His initial proclamation was similar to John's: ''The time is fulfilled, and the kingdom of God is at hand; repent, and believe in the gospel'' (Mark 1:15; Revised Standard Version). This message was both frightening and hopeful. It told people not to cling to the past, that God would overthrow old institutions and ways of life for a wonderful new future. This future would be especially welcomed by the poor, the powerless, the peacemakers. It would be threatening to the rich, the powerful, the cruel, and the unjust.

Jesus attracted 12 disciples to follow him. They were mainly fishermen and common workers. Of the 12 it seems that Peter, James, and John were closest to Jesus. Peter's home in Capernaum, a city on the Sea of Galilee, became a headquarters from which Jesus and the disciples moved out into the countryside. Sometimes he talked to large crowds. Then he might withdraw with the 12 to teach only them. Or he might go off by himself for long periods of prayer. On one occasion he sent out the disciples, two by two, to spread the message of God's kingdom.

The Miracles

The records concerning Jesus report many miracles. Through the years there have been great disagreements about these reports. For centuries most people in civilizations influenced by the Bible not only believed literally in the miracles but took them as proofs that Jesus had a supernatural power. Then, in an age of rationalism and skepticism, men often doubted the miracles and denounced the reports as fraudulent.

Today, partly because of psychosomatic medicine and therapy, people are more likely to believe in the possibilities of faith healing. The Bible candidly reports that on some occasions, when people had no faith, Jesus could do no mighty works. People were especially skeptical in his hometown, where they had known him as a boy (Mark 6:1-6). However, usually the Gospels report the healings as signs of the power of God and His coming kingdom.

Teachings of Jesus

Jesus taught people in small groups or large gatherings; his sayings are reported in friendly conversations or in arguments with those who challenged him. At times he made a particularly vivid comment in the midst of a dramatic incident.

The starting point of his message, as already noted, was the announcement of the coming of the kingdom of God. Since this kingdom was neither a geographical area nor a system of government, it might be better to translate the phrase as ''God's reign.''

The rest of Jesus' teaching followed from this message about the reign of God. At times he taught in stories or parables that described the kingdom or the behavior of people who acknowledged God's reign. Perhaps the most famous of his many parables are those of the Prodigal Son and the Good Samaritan. At times he pronounced ethical commandments detailing the demands upon men of a loving and righteous God. At times Jesus taught his disciples to pray: the words that he gave them in the Lord's Prayer are often used today.

Jesus' teaching was a subtle teaching, and often it was directed to the needs of a particular person in a specific time and place. Therefore almost any summary can be challenged by statements of Jesus that point in an opposite direction. One way to explore the dynamics of his teachings is to investigate some of its paradoxes. Five are worth mentioning here.

First, Jesus combined an utter trust in God with a brute realism about the world. On the one hand, he told men not to be anxious about life's problems, because God knows their needs and will look out for them. So if men trust God and seek His kingdom, God will look out for the rest of their needs. Yet, on the other hand, Jesus knew well that life can be tough and painful. He asked men to give up families and fortunes, to accept persecution out of faithfulness to him, thus promising them a hard life.

Second, Jesus taught both ethical rigor and forgiveness. He demanded of men more than any other prophet or teacher had asked. He criticized the sentimentalists who call him ''Lord, Lord'' but do not obey him, and he told men that, if they are to enter God's kingdom, their righteousness must exceed that of the scribes and Pharisees, who made exceedingly conscientious efforts to obey God's laws. He told men not to be angry or contemptuous with others, not to lust after women, and not to seek revenge but to love their enemies. Yet this same Jesus understood human weakness. He was known as a friend of sinners who warned men not to make judgments of others whom they consider sinful. He forgave men their sins and told about a God who seeks to save sinners.

Third, Jesus represented a kind of practicality that offends the overly spiritual-minded; but he also espoused an expectation of a future world (God's reign) that will make the attractions of this world unimportant. As a worldly man, he wanted to relieve hunger and sickness. He wanted no escape from responsibility into worship. He taught that sometimes a man would better leave church and go to undo the wrongs he has done.

But with this attention to the world was coupled the recognition that men are foolish to seek security and happiness in wealth or possessions. They would do better to give away their riches and to accept persecution. Jesus promised—or warned—that God's reign will reverse many of the values of this world.

Fourth, Jesus paradoxically combined love and peace with conflict. His followers called him the Prince of Peace, because he sought to reconcile men to God and each other. He summed up all the commandments in two: love for God and love for men. He refused to retaliate against those who had harmed him but urged his followers to forgive endlessly—not simply seven times but seventy times seven. Yet he was not, as some have called him, ''gentle Jesus, meek and mild''; he attacked evil fearlessly, even in the highest places.

Fifth, Jesus promised joy, freedom, and exuberant life; yet he expected sacrifice and self-denial. He warned men not to follow him unless they were ready to suffer. But he told people to rejoice in the wonders of God's reign, to celebrate the abundant life that he brings.

Views of His Contemporaries

To some people Jesus was a teacher or rabbi. The healing ministry did not necessarily change that conception of him, because other rabbis were known as healers. But Jesus was a teacher of peculiar power, and he was sometimes thought to be a prophet.

Jesus certainly was a herald of the kingdom of God. But then a question arises: was he simply talking about God and his reign, or did he have some special relationship to that kingdom? Those who heard Jesus were frequently perplexed. In some ways he was a modest, even humble man. Instead of making claims for himself or accepting admiration, he turned people's thoughts from himself to God. But at other times he asked immense loyalty of his disciples. And he astonished people by challenging time-honored authority—even the authority of the Bible—with his new teachings. He was so audacious as to forgive sins, although men said that only God could do that.

There was also the question whether it was possible that Jesus was the Messiah. For generations some of the Jewish people had hoped that God would send a king, an heir of the great King David of past history, who would undo the oppression that the Jews suffered, would reestablish the glorious old kingdom, and would bring justice. Some expected even more—that a divine savior would come and inaugurate a radical transformation of life.

Various reports in the New Testament lead to various possible conclusions. Today some scholars think that Jesus never claimed to be the Messiah. Others feel that he clearly did. But there was one occurrence that is especially interesting. Once, in the neighborhood of Caesarea Philippi, a city north of the Sea of Galilee (Mark 8:27-30), Jesus asked his disciples, ''Who do men say that I am?'' They gave various answers: John the Baptist, Elijah, or another of the prophets. Then Jesus asked, ''But who do you say that I am?'' And Peter answered, ''You are the Christ [Messiah].'' Jesus' answer was curious, for ''He charged them to tell no one about him.''

Why, if he accepted the designation, did he want it kept a secret? One persuasive answer often given is that Jesus was radically revising the traditional idea of the Messiah. If the people thought he was the promised Messiah, they would demand that he live up to their expectations. He had no intention of becoming a conquering king who would overthrow Rome.

Jesus, who knew the Old Testament well, had read the Messianic prophecies. He had also read the poems of the

suffering servant in Second Isaiah, the unknown prophet whose writings are now in Isaiah, chapters 40-55. These tell of a servant of God and man, someone despised and rejected, who would bear the cost of the sins of others and bring healing to them. It may be that Jesus combined in his own mind the roles of the Messiah and the suffering servant. The undeniable fact is that his life and character were of such a sort that they convinced his followers he was the Messiah who, through his suffering love, could bring men a new experience of foregiveness and new possibilities for human and social life.

Passion Week

Soon after Peter's confession Jesus led his disciples to Jerusalem in an atmosphere of gathering crisis. On the day now known as Palm Sunday he entered the city, while his disciples and the crowds hailed him as the Son of David, who came in the name of the Lord. The next day Jesus went to the Temple and drove out the money changers and those who sold pigeons for sacrifices, accusing them of turning ''a house of prayer'' into a ''den of robbers.'' This act was a direct challenge to the small group of priests who were in charge of the Temple, and they clearly resented it. During the following days he entered into controversies with the priests and authoritative teachers of religion. Their anger led them to plot to get rid of him, but they hesitated to do anything in the daytime, since many people were gathered for the feast of Passover.

On Thursday night Jesus had a meal with his disciples. This meal is now reenacted by Christians in the Lord's Supper, the Mass, or the Holy Communion. After the meal Jesus went to the Garden of Gethsemane, where he prayed alone. His prayer shows that he expected a conflict, that he still hoped that he might avoid suffering, but that he expected to do God's will. There into the garden one of his disciples, Judas Iscariot, led the priests and the temple soldiers, who seized Jesus.

That same night Jesus' captors took him to a trial before the temple court, the Sanhedrin. Several evidences indicate that this was an illegal trial, but the Sanhedrin declared that Jesus was a blasphemer deserving death. Since at that time only the Roman overlords could carry out a death sentence, the priests took Jesus to Pilate, the Roman governor of Judea.

Pilate apparently was reluctant to condemn Jesus, since it was doubtful that Jesus had disobeyed any Roman laws. But as the ruler of a conquered province, Pilate was suspicious of any mass movements that might become rebellions. And he also preferred to keep the religious leaders of the subjugated people as friendly as possible. Jesus, as a radical intruder into the conventional system, and believing that obedience to God sometimes required defiance of human authority, represented a threat to both the Sanhedrin and the Romans. Pilate thus ordered the crucifixion of Jesus. Roman soldiers beat him, put a crown of thorns on his head, and mocked him as a fraudulent king. Then they took him to the hill Golgotha (''the Skull''), or Calvary, and killed him as an insurrectionist. Pilate ordered a sign placed above his head: ''King of the Jews.'' Among the ''seven last words,'' or sayings, from the cross are two quotations from Jewish psalms, ''My God, my God, why hast thou forsaken me?'' (Psalms 22:1) and ''Into thy hands I commit my spirit'' (Psalms 31:5); and the especially memorable ''Father, forgive them; for they know not what they do'' (Luke 23:34). That same day (now known as Good Friday) Jesus was buried in a cavelike tomb.

The Resurrection

On Sunday morning (now celebrated as Easter), the Gospels report, Jesus rose from the dead and met his disciples. Others immediately rejected the claim of the resurrection, and the controversy has continued through the centuries.

The New Testament states very clearly that the risen Christ did not appear to everybody. ''God . . . made him manifest; not to all the people but to us who were chosen by God as witnesses, who ate and drank with him after he rose from the dead'' (Acts 10:40-41). Among those who saw Jesus were Cephas (Peter), the 12 disciples, ''more than five hundred brethren at one time,'' James, ''all the apostles,'' and finally Paul. Other records tell of appearances to Mary Magdalene and other women and of a variety of meetings with the disciples both in the Jerusalem area and in Galilee. The four Gospels all say that the tomb of Jesus was empty on Easter morning, but Paul never mentions the empty tomb. None of the records ever tells of an appearance of the risen Christ to anyone who had not been a follower of Jesus or (like Paul) had not been deeply disturbed by him.

The evidence is very clear that the followers of Jesus were absolutely convinced of his resurrection. The experience of the risen Jesus was so overwhelming that it turned their despair into courage. Even though it might have been easier, and certainly would have been safer, to regard Jesus as dead, the disciples spread the conviction that he had risen, and they persisted in telling their story at the cost of persecution and death. Furthermore they were sure that their experiences of Jesus were not private visions; rather, as in the statement quoted above, they ''ate and drank with him.'' The faith in the resurrection (and later the ascension) of Jesus, despite differences in interpretation and detail, is a major reason for the rise and propagation of the Christian faith.

Further Reading

There are thousands of books about Jesus, written for many purposes and from many points of view. Those mentioned here are only a few of the most reputable works using the methods of modern historical scholarship. Although many scholars doubt, on the basis of the sources, that an objective biography of Jesus can be written, several noteworthy attempts should be mentioned. Vincent Taylor, *The Life and Ministry of Jesus* (1955), is a direct, narrative account. Two longer books that give more space to the analysis of sources are Maurice Goguel, *The Life of Jesus,* translated by Olive Wyon (1933), and Charles Guignebert, *Jesus,* translated by S. H. Hooke (1935). A very readable biography by a distinguished American scholar is Edgar J. Goodspeed, *A Life of Jesus* (1950).

More frequent than biographies among contemporary scholars are efforts to interpret the sources in their meaning for modern man's belief in Jesus. Probably the most notable such Protes-

tant effort is Gunther Bornkamm, *Jesus of Nazareth,* translated by Irene and Fraser McLuskey with James M. Robinson (1960). A distinguished Roman Catholic work is Yves Congar, *Jesus Christ,* translated by Luke O'Neill (1966). Joseph Klausner, *Jesus of Nazareth: His Life, Times, and Teaching,* translated by Herbert Danby (1925), is a scholarly study written by a Jewish historian. Sholem Asch, an American Jew, in *The Nazarene,* translated by Maurice Samuel (1939), wrote a novel about Jesus that is both imaginative and scholarly.

The most important sources for all these works are the letters of Paul and the Gospels of the New Testament. Matthew, Mark, and Luke are known as Synoptic Gospels because they parallel each other in many respects, although each has its own point of view. The fourth Gospel, John, has a different structure and a more highly articulated theological position. □

William Stanley Jevons

The English economist, logician, and statistician William Stanley Jevons (1835-1882) did pioneering work in marginalist economics, index numbers of prices, and economic fluctuations.

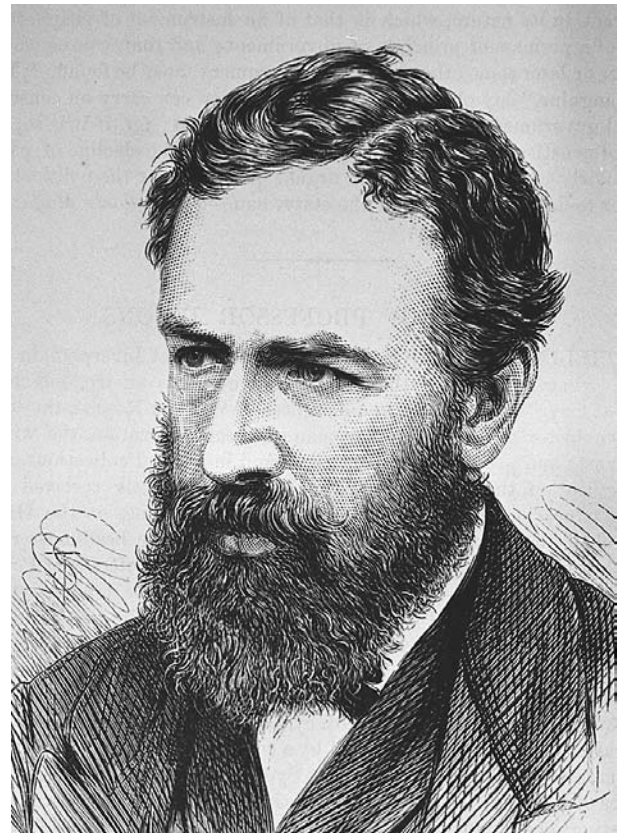

The son of a merchant, W. S. Jevons was born in Liverpool on Sept. 1, 1835. At age 15 he went to secondary school in London and then to the University of London. His excellent record in chemistry led to an offer as assayer to the Royal Mint in Sydney, Australia. While there, from 1854 to 1859, he read widely and showed increasing concern for social problems. On his return to England, he resumed his studies, receiving the bachelor's and master's degrees from the University of London.

Jevons taught at Owens College, Manchester, from 1863 to 1876, when he became professor of political economy at University College, London. He resigned in 1880 to devote all of his energies to writing. He married Harriet Ann Taylor, daughter of the founder of the *Manchester Guardian,* in 1867. Despite ill health, his accomplishments, before he drowned at the age of 46, were highly impressive. However, he did not receive the recognition which the originality and quality of his work merited.

Two scholarly papers presented in 1862 foreshadowed Jevons's later work on the mathematical theory of economics and on business fluctuations. His first important publication, *A Serious Fall in the Value of Gold* (1863), was followed by Pure Logic (1864), *The Coal Question* (1865), *Elementary Lessons in Logic* (1870), *The Theory of Political Economy* (1871), *Principles of Science* (2 vols., 1874 and 1877), *Money and the Mechanism of Exchange* (1875), and *The State in Relation to Labour* (1882). At the time of his death he was working on *Principles of Economics;* it was published in incomplete form in 1905 and does not represent what would have been the full fruition of his thought.

Jevons was a utilitarian, treating economics as a calculus of pleasure and pain. The degree of utility of a commodity is some continuous mathematical function of the quantity available. The more one has, the less the utility of the additional unit. Here was the solution of the paradox that had troubled classical economists as well as Karl Marx—diamonds bring a higher price than water, even though water seems more useful. The marginal utility of a gallon of water is slight because much other water is available. The labor theory of value no longer ruled. But labor as a cost of production influences the quantity supplied and thereby affects the final degree of utility of amounts offered on the market.

Jevons found the economic theory of David Ricardo and John Stuart Mill, that value rests upon cost of production, to be unacceptable, but he did not succeed in getting wide acceptance of his own advances in economic theory. As a writer on practical problems of the time and on issues of social reform, however, he received considerable recognition for his work on applied economics and statistics: fluctuations of prices, business crises, and money and banking. Jevons developed concepts of market processes and economic equilibrium, using diagrams of the general type familiar to students of economics. He was a free-trader, doubting the effectiveness of trade unionism to raise the earnings of labor, and placed hope in cooperation.

Further Reading

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Sarah Orne Jewett

The American Sarah Orne Jewett (1849-1909) was a regional novelist whose work depicted Maine settings and personalities.

Sarah Orne Jewett was born in the village of South Berwick, Maine, on Sept. 3, 1849. Because she suffered from arthritis and could not attend school regularly, her formal education at Berwick Academy was intermittent. Her father, a distinguished obstetrician, encouraged her to read widely in his library, and she accompanied him on his visits to patients in the countryside. She read the major English and European writers and also important American authors, such as Emerson, Lowell, and Harriet Beecher Stowe. Talks with her father about the country and the seacoast and about his patients' lives and characters, and talks with the patients in their homes saturated the budding author with firsthand information. Her adoration of her father was so strong, apparently, that it prevented her from ever falling in love.

Jewett's first story was published in 1868, when she was 19, and the next year another story initiated her long association with the *Atlantic Monthly* and other prestigious magazines. William Dean Howells, an editor of the *Atlantic,* encouraged her to collect several sketches and connect them with a fictional framework. These became the novel *Deephaven* (1877). Outstanding collections of stories and sketches followed: *Old Friends and New* (1879), *Country By-ways* (1881), *A White Heron and Other Stories* (1886), and *A Native of Winby and Other Tales* (1893). At intervals Jewett wrote successful books for children, including *Play Days* (1878), *The Story of the Normans* (1887), and *Betty Leicester* (1890). Her novels included *A Country Doctor* (1884), *A Marsh Island* (1885), and the book generally considered to be her masterpiece, *The Country of Pointed Firs* (1896).

Jewett's best fiction portrayed the area surrounding and including the town of her birth and childhood, a home to which she always returned after her wide-ranging travels and where she died on June 24, 1909. ''My local attachments,'' she wrote, ''are stronger than any cat's that ever mewed.'' In the state of Maine the end of the importance of clipper ships had led to the abandonment of shipyards and wharves. Villages much like South Berwick were almost deserted by the men and by the young of both sexes, leaving as inhabitants mostly older women. Jewett wrote about this dying world and the isolated or the elderly who find deep meanings in local customs and private experiences. She wrote realistically but gently, creating what many critics regard as the best fictional narratives to come out of New England during a period when regional writing flourished there.

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Jiang Qing

Jiang Qing (1914–1991) was a Chinese Revolutionary. ''The Gang of Four'' was the name given to Jiang Qing, wife of Mao Zedong, and her three allies, Zhang Chunqiao, Yao Wenyuan, and Wang Hongwen, who led the attack on traditional Chinese culture during the Great Proletarian Cultural Revolution in the People's Republic of China; Jiang Qing

attempted to succeed her husband as the leader of China.

Wang Hongwen. Name variations: Wang Hung-wen. Born in northeastern China's Jilin province in 1934; died of a liver ailment at age 58 in August 1992; son of poor peasants. Little is known of the family life or early history of the other two members of "The Gang": Zhang Chunqiao (Chang Ch'un-ch'iao) was born in 1918; Yao Wenyuan was born in 1934.

Jiang Qing, the leader of The Gang of Four, was born in Tsucheng (Zuzheng) in Shantung (Shandong) province, China, in March of 1914. At the time of her birth, her father Li Te-wen was 60 years old. A poor man who frequently drank, he beat Jiang's mother, a concubine who was almost 30 years younger and deserted the family when Jiang was about six years old; her mother may have been forced into prostitution by poverty during Jiang Qing's youth. The difficulty of her early years taught Jiang Qing to hate the traditional Chinese society in which men wielded absolute power over their wives and families. It also taught her the rules of survival.

The China into which Jiang Qing was born was in turmoil. The Manchu-Qing (Ch'ing) dynasty had fallen in 1912. The Chinese emperor was briefly replaced by a Republican form of government led by Sun Yat-sen, then militarists seized power and China fell into the chaos of the Warlord years.

In Jiang's youth, women were forbidden to engage in public life. The few women in Chinese history who had real political power—such as Empress Lu, wife of the Han emperor Liu Bang (r. 220-195 b.c.), Empress Wu of the great Tang era (a.d. 618-907), and the famed Empress Dowager Cixi (Tz'u-hsi; 1835-1908)—were condemned as power-hungry opportunists. Though not initially interested in politics, Jiang Qing later studied the careers of these women, encouraging a reevaluation of their place in Chinese history.

But where young Chinese girls were shut out from the political world of men, the lively world of culture was open to them. In Jiang's early years, Chinese culture was in an absolute ferment. Many Chinese believed that their tradition had failed to keep pace with modern history because the culture itself was inadequate. Chinese of the early 20th century measured their country against the Western powers, and against modernizing Japan, in which they saw advances in modern industry, science, and education. But China was then no more than a prize to be fought over, as Western and Japanese colonialism tore at the country's very vitals. Parts of Shantung province where Jiang Qing was born, for example, had been a colonial holding first of Germany, then—following the German defeat in World War I—of Japan. Russia had held parts of north China before the Bolshevik Revolution, England held parts of the Yangtze valley, and France held parts of south China. Great cities like Shanghai and Guangzhou (Canton) were directly controlled by foreigners.

As a young girl, Jiang Qing was tall and thin. Though she suffered from a number of serious ailments, she always had a high level of nervous energy. She entered school briefly in her home town, only to be looked down upon for her poverty and family background. She fought with other students, resisted her teachers, and was soon expelled. At about age ten, she and her mother returned to her maternal grandparents' home, where Jiang Qing once again entered school and was this time more successful, avoiding the temptation to lash out. In 1926 or 1927, she followed her mother to the large port city of Tientsin (Tianjin). Her mother became less important to her, and she was soon living on her own in this new and fascinating city.

One of the few traditional outlets for unsettled youth in China had been the world of the theater. Both rich and poor loved to watch the traditional Chinese operas. The impact of the West had also introduced Western theater, and then film. Touring with a theatrical troupe in Shantung, Jiang Qing matured early and by the age of 14 was frequently taken as much older.

After returning briefly to her grandparents' home in 1929, at 15, she joined the provincial Experimental Arts Academy, where she was exposed to a variety of theatrical genre and a much wider range of roles; she knew that theater would be her life. While at the academy, which was quartered in an old Confucian temple, an event occurred that illustrated both her courage and rebellious nature. In an unused room of the temple, there was a large altar to Confucius, the sage whose thought formed the basis of traditional Chinese culture. The male students dared each other to enter the room at night, climb up on the statue, and

take off its ceremonial headdress. But no student dared to seize the headdress until Jiang Qing did so. Ross Terrill, in *The White-boned Demon,* cites one of the event's witnesses:

> After that, she was unforgettable. It *amazed* us that a girl had done that. We men were really too frightened to do it and it never crossed our minds that one of the girls would do it—it was *Confucius* himself, after all. But that girl just went and *did* it. She was a shocker, she made storms, she drew attention to herself.

In 1930, Jiang Qing married a merchant named Fei but found marriage too confining and soon divorced him. She then left for Qingdao (Tsingtao), the very Europeanized city of the province which had long been occupied by Germany. There she took a step that was very natural for a youth in her position and joined the Communist party, formed in 1921. One of the founding members was Jiang Qing's future husband Mao Zedong (Tse-tung).

Chinese who were alarmed by Western encroachments, and discouraged by the state of their own nation and its traditional culture, were attracted by the Bolshevik Revolution in Russia which had been a backward, agrarian, monarchical state much like their own traditional society. In China, the members of the demimonde worlds of art, literature, and theater were much attracted by both traditional and revolutionary Russian and Soviet models in those fields.

Jiang Qing fell in love with another member of the radical groups, Yu Qiwei. In those unsettled times, living together was taken as ''marriage'' by Chinese society, and so Yu is regarded as Jiang Qing's second husband. She was not yet 18. In 1933, Yu was arrested for radical activities and, upon his release, left Qingdao and Jiang Qing.

The same year, Jiang Qing moved to Shanghai, then the center of banking and trade as well as Western cultural influences. She again linked up with radical groups, working with them while playing a series of minor theatrical roles.

Disturbed by the slow development of her career in theater, she traveled briefly to Peking (Beijing), the capital of China, where she was detained as a suspected leftist. Though quickly released, in 1934 she was jailed for a period of three to eight months. Later, concerned about her image as a former actress turned wife of Mao Zedong, she would take care to expunge much of this early history from the record. Basic facts, such as how long she spent in prison, then became controversial. Whereas Jiang Qing claimed eight months to establish her *bona fides* as a radical activist, others said three, minimizing her contributions and painting her an opportunist who used her beauty and sexuality to rise through a series of liaisons with men like her earlier husbands and Mao himself.

Regardless of her actual time in prison, upon her release Jiang Qing returned to Shanghai. From the standpoint of young people like Jiang, one of the few benefits of Western colonialism was the culture that accompanied it to China. Grasping for clues as to how the West had become so advanced, many Chinese youths eagerly read everything from the West they could find. One of the major influences on the nascent modern culture of China were the works of the writer Henrik Ibsen, and particularly his play ''The Doll's House.'' Nora, the hero of this play, was presented as a modern woman who wished to lead her own life and the role became the most attractive of all the parts in Western plays and films which deluged China to the onset of the Second World War. In Shanghai, Jiang Qing won the coveted role and played Nora for many performances to outstanding reviews. Jiang Qing and others would later deprecate her talent as an actress, describing her as no better than ''second-rate,'' but her Nora was superb. As one critic, cited by Ross Terrill said, ''[In the Shanghai theater,] 1935 was the year of 'Nora.'''' The following year, she began acting in films and soon married an influential Shanghai critic, Tang Na (Dang Na).

As an actress, she was, once again, controversial. Not only were her films suspect for their leftist leanings, but her personal life was publicly linked with the volatile lives of other actors and actresses. When she left Tang Na, he publicly threatened to commit suicide. For personal and political reasons, she left Shanghai for the Communist base at Yenan (Yan'an).

In 1937, the struggle with Japan for control over China became a shooting war, bringing together two disparate Chinese political groups—the Communist party and the Nationalist party. The Nationalists, known as the KMT from their Chinese name (Kuo Min Tang), were the actual, if relatively powerless, government of China. In 1927, the KMT had driven the Communists underground, but under the threat from Japan the two groups agreed to cooperate. This cooperation was, in fact, little more than an armed truce, frequently violated. Yenan became the central base of the Communists when survivors of the KMT's attempt to destroy them wound up there in 1935. On this epochal retreat, known as the ''Long March,'' Mao Zedong became the leader of the Party.

Jiang Qing arrived in Yenan in August of 1937. By the summer of 1938, she was living with Mao and carrying his child, a daughter to be named Li Na. Mao, like Jiang Qing, had already been married three times, and he had accumulated at least six children; Jiang Qing would raise some of them as her own. As a mother, she was said to have been busy and uninvolved; certainly, she was never close to her own child, and was later said to have viewed Mao's other children as rivals to her own status and that of Li Na. But in Yenan, Jiang Qing was apparently a model and modest wife. She played the hostess for Mao when visiting with foreign dignitaries, American diplomats, and newspaper reporters, along with writers such as Edgar Snow, whose classic work *Red Star over China* is the best source on life in Yenan. Because Mao had several love affairs in Yenan and had recently broken with his third wife, Ho Tzu-chen, evidently party leaders had insisted that Mao and Jiang Qing could marry only if she foreswore open political activity.

The unexpectedly quick collapse of the Japanese, following the use of the atomic bombs in August of 1945, was soon followed by renewed civil war in China. Weakened by decades of war and its own corruption, the KMT fell quickly. In October of 1949, Mao Zedong proclaimed the founding

of the People's Republic of China, making Jiang Qing the wife of the head of the country.

For some time, Jiang Qing lived quietly as Mao tried to guide the infant communist state forward. After some years of attempting to follow Soviet Russian models, Mao grew impatient with the slow progress of China and, in 1957, launched a series of campaigns known as the ''Great Leap Forward,'' which were intended to promote rapid growth. The Great Leap was disastrous and other Party leaders soon began to reduce Mao's power. Disturbed by this, and by changes which were occurring in Soviet communism, it seemed to Mao that a general phenomenon—which he referred to as ''Revisionism''—was occurring in both China and the Soviet Union. Revisionism was said to occur when revolutions ran their courses and later generations of leaders proved cautious, seeking to institutionalize a revolution rather than carry it forward.

Mao's analysis of this phenomenon was complimented by Jiang Qing's interest in Chinese culture. She blamed traditional culture for Revisionism, saying that because people still followed cultural models in opera, theater, music, and film, the traditional Chinese values were reasserting themselves. Whether Mao was following her lead, or whether Jiang Qing was seizing the opportunity to establish independent political power for herself is unclear, and unimportant. The two of them shared a common perspective on the importance of culture.

Beginning in 1962, Mao turned to examine culture in a systematic fashion and Jiang Qing scrutinized the many traditional plays and operas. She decided that they were revisionist and created new ones to provide models for revolutionaries to follow. In Shanghai, she linked up with two local political leaders, Zhang Chunqiao and Yao Wenyuan. Jiang Qing had known Zhang Chunqiao earlier in the leftist world of the 1930s. He had become the head of the Communist party in Shanghai, and like Mao, was very interested in such theoretical issues as Revisionism. Yao, an important writer, was the son of a prominent business family. Jiang drew both of them into her clique. Mao was shut out of the political and intellectual life of Peking, and turned to the Party and cultural apparatus in Shanghai to get his perspective heard. This put Jiang Qing on center stage.

In 1966, Mao and Jiang launched their attack on Chinese culture, upon Mao's political enemies, and, many said, upon Jiang Qing's personal enemies. Called the ''Great Proletarian Cultural Revolution,'' this attack was an all-encompassing event whose precise causes and parameters are even now only partially understood. When Mao was excluded from Party circles, he recruited the alienated youth of China, known as ''Red Guard'' to ''Smash the Four Olds,'' and to attack both traditional culture and the party. Jiang Qing staged revolutionary operas, met with Red Guard groups, spoke to the army where she had a strong position, and represented Mao in all phases of the movement.

The Great Proletarian Cultural Revolution became violent, and many wrongs were done as noted political and cultural figures were attacked for alleged wrongdoings. Jiang Qing used her new political power to avenge herself upon many who had slighted her in the past, going back to the conflicts of her youthful career as an actress in Shanghai. Some of her victims died in prison. Finally, the violence became so divisive that even Mao knew it had to be stopped. By 1967, the extremist phase was over.

An undercurrent to the Cultural Revolution was fed by widespread awareness that Mao was old and ill. It was apparent that he would soon die, and that somebody would succeed him. Jiang Qing felt that she, who had been at Mao's side for 40 years, was his proper heir. The conservative group which had opposed the Great Proletarian Revolution's excesses was led by Deng Xiaoping (Teng Hsiao-p'ing) , who became Jiang Qing's chief adversary.

Working with her allies, Zhang Chunqiao and Yao Wenyuan, in Shanghai, Jiang Qing added another, Wang Hongwen (Hung-wen), a young firebrand who had distinguished himself in the Cultural Revolution. Worried about the fight to succeed him, Mao at one point warned Jiang Qing, ''Don't become a Gang of Four,'' a caution against becoming an isolated group within the government. The group used their control over cultural and propaganda channels to attack their enemies in an increasingly frenzied fashion, as it became apparent that Mao was dying, leaving them little time to establish Jiang as successor.

On September 9, 1976, when Mao died, Jiang Qing and her allies strove to move troops into position and create a documentary record that demonstrated Mao's desire for Jiang Qing to succeed him. But she had angered too many people, and the conventions against women in power were too strong. Deng Xiaoping and his clique came together behind a benign, temporary successor to Mao, Hua Guofeng (Hua Kuo-feng), and Jiang Qing was arrested. By 1980, Deng had established his own power, and she and the others went on trial for crimes committed during the Cultural Revolution. Because Deng and his supporters did not dare attack Mao directly, they blamed the Cultural Revolution on individuals like the ''Gang of Four.''

At the trial, Zhang Chunqiao stood mute, refusing to dignify the attack against him by speaking. Wang Hongwen, seeking leniency, cooperated eagerly, confessing to crimes which he had not committed. Jiang Qing, typically, took the offensive. Her position held much truth: that Mao had been behind the Cultural Revolution and had not been duped by others. ''I was Mao's dog; I bit whom he said to bite.''

All of the Gang were given long sentences (Yao Wenyuan was given 20 years; Wang Hongwen was sentenced to life; and Zhang Chunqiao's death sentence was commuted to life in prison). Jiang Qing's was initially a death sentence, commuted for two years to see if she ''reformed.'' Steadfastly refusing to recant, she spent the next decade in prison. In 1991, it was announced that she had committed suicide on May 14.

Like all powerful women in Chinese society, Jiang Qing's life and role is impossible to extricate from the tangled threads which make up that society itself. Women had never had a legitimate political role, and the only way they could achieve power was by means defined as illegitimate: by going outside the system or by manipulating powerful men. Jiang Qing was an ambitious, talented, and resourceful woman who seized every opportunity to rise. In doing

so, she caused a great deal of suffering, but her role in life was to smash ''with a big hammer'' at that culture which attempted to hold her back.

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Jiang Zemin

Hand-picked by Deng Xiaoping to be built up as China's future leader, Jiang Zemin (born 1927) became general secretary of the Chinese Communist Party Central Committee in 1989.

Jiang Zemin was born in July 1926 in Yangzhou city, Jiangsu Province, a small town on the banks of the Chang River west of Shanghai. After one of his uncles joined the then-outlawed Communist party and was killed in combat, his biological father offered him for adoption to the surviving family members so that they would have an heir to continue the Shinquing's bloodline. Jiang joined the Chinese Communist Party (CCP) in 1946 and graduated from the electrical machinery department of Jiaotong University in Shanghai the following year.

After the Communists took over power in China in 1949, Jiang assumed several positions in Shanghai: CCP committee secretary and first deputy director of the Yimin No. 1 Foodstuffs Factory; first deputy director of the Shanghai Soap Factory; and chief of the electrical machinery section of the Shanghai No. 2 Designing Division of the First Ministry of Machine-Building Industry.

In 1955 Jiang was sent to work as a trainee at the Stalin Automobile Factory in Moscow. After returning to China the following year, his career advanced steadily as an engineer and a technocrat under the First Ministry of Machine-Building Industry. From 1971 to 1979 he was appointed deputy director, later director, of the Foreign Affairs Bureau under the same ministry.

He moved into a new field of work (import and export) in August 1980 and became vice-minister of the State Foreign Investment Commission in March 1981. His job changed in May 1982 as he was appointed vice-minister of electronics industry. Later that year he was elected a member of the CCP Central Committee at the 12th Party Congress. In June 1983 he was promoted to minister of electronics industry and in September 1984 he was concurrently appointed the deputy head of the Leading Group for Electronics Industry under the state council. After 1985 Jiang's career was boosted as he returned to Shanghai as its deputy party secretary, later secretary and mayor. In 1987 he entered the Politburo at the 13th CCP Congress.

Positions under Deng Xiaoping

In June 1989, in the aftermath of the Beijing massacre, Jiang was chosen elder statesman by Deng Xiaoping to succeed the disgraced Zhao Ziyang as the general secretary of the CCP. In November 1989 Jiang also took over the chairmanship of the Central Military Commission when Deng stepped down. Like Deng Xiaoping, Jiang advocated economic reform, but he was also a conservative insofar as political reform was concerned. As mayor of Shanghai, Jiang initiated and implemented a series of economic reforms. For example, Shanghai was the first city in China to auction land-use rights, even though such a measure clearly violates the Communist dogma. Jiang was quite responsive to foreign investors' concerns, and hence won praise from them. Nevertheless, during the 1989 pro-democracy movement, he brusquely dismissed Qin Benli from the post of the editor-in-chief of *The World Herald,* a Shanghai publication well known for its outspoken and candid criticism of the regime's policies as well as economic and political conditions in China; the pretext was that the paper published a long article deviating from the CCP's line. Jiang's action and his skillful handling of student protests in Shanghai, where few students were killed, enhanced his political career.

After Jiang became party general secretary, he faithfully followed the new party line. For example, he blamed hostile external forces for China's domestic political turmoil in the late 1980s. In the 1989 National Day address, which was a

required reading for all Chinese, Jiang asserted that the international reactionary forces ''adopt political, economic, and cultural means to infiltrate and influence socialist countries, exploiting their temporary difficulties and reforms. They support and buy over so-called 'dissidents' through whom they foster blind worship of the Western world and propagate the political and economic patterns, sense of values, decadent ideas and lifestyle of the Western capitalist world. . . . They fabricate rumors, provoke incidents, plot turmoil, and engage in subversive activities against socialist countries.'' Likewise, he put a renewed emphasis on ''redness'' over expertise in selecting and promoting party officials. He was prominently quoted in a *People's Daily* front-page commentary on June 24, 1990, as saying, ''In choosing people, in assigning people, in educating people, we must take a revolutionary outlook as the prerequisite to insure that party and government leaders at every level are loyal to Marxism.''

After Deng Xiaoping

In spite of Deng Xiaoping's efforts to build him up as China's future leader, Jiang may end up as another transitional leadership figure like Zhao Ziyang and Hu Yaobang before him. Xiaoping officially retired in 1989, the same year of the Tiananmen Square massacre. Jiang did not have a base of support within the party or the army, and in 1990 still lacked leadership stature. Capitalistic ventures undertaken since the 1980s have emphasized economic class disparity. The widening class gap is only agitated by the constant inflation. *Tokyo Business Today* reported that the Chinese Central Committee's commission on general measures for maintenance of social order notes 1.67 million disturbances in rural farming villages. These disturbances resulted in more that 8,000 deaths and rising ill will between farmers and government. Concurrently, urban areas are experiencing increased crime and revolutionary groups have sprung up. In the autumn of 1994, a militant group placed explosives on train tracks, derailing a train carrying troops from China's 13th Army. The explosion killed 170 and injured 190. Moreover, China's relationship with the rest of the world grows increasingly strained with widespread reports of human rights abuses, including prison labor and political imprisoning.

In April 1996, in an attempt to reestablish law and order, Jiang launched an anticrime drive, known as ''Strike Hard'' (Yanda in Chinese). Within six months Strike Hard had resulted in more than 160,000 arrests and more than 1,000 executions. Though many were critical of the initiative, the government claimed that it was well received by the Chinese citizens who were alarmed by the rising crime statistics. Jiang is also known for reclaiming Hong Kong and attempting to convince Taiwan to follow.

Further Reading

Additional information on Jiang Zemin can be found in Parris H. Chang, ''The Power Game in Beijing'' in *The World & I* (October, 1989). Lee Feigon, *China Rising: The Meaning of Tiananmen* (1990) is an eyewitness report as well as a scholarly analysis of the 1989 military assault on Chinese students. Yi Mu and Mark V. Thompson (both are pseudonyms), *Crisis at Tiananmen: Reform and Reality in Modern China* (1990), report what the CCP leaders were thinking and doing during the 1989 events. □

Juan Ramón Jiménez

The Spanish symbolist poet Juan Ramón Jiménez (1881-1958) was one of his country's greatest writers. His influence on the succeeding generation of writers was profound.

Juan Ramón Jiménez was born in Moguer in Andalusia on Dec. 24, 1881. After early training in a Jesuit school, he was sent to study law in Seville; he chose, however, to study literature, especially romantic poets. In 1900 Jiménez went to Madrid, carrying an ample collection of his early poems, finally published under the delicate titles *Ninfeas* and *Almas de violeta*. At this time he suffered a mental breakdown, spending months in clinics in France and in Madrid. In spite of his condition, Jiménez helped to found and direct the literary journal *Helios* and continued to write poetry. His expressive titles indicate accurately the type of poetry he was writing: *Arias tristes* (1903), *Jardines lejanos* (1905), *Pastorales* (1905).

In 1905 Jiménez returned to Moguer and spent 6 tranquil years writing the same kind of poetry: *Elejlas, Baladas de primavera, La soledad sonora*. Essentially this poetry is impressionistic, with a stylized backdrop of nature in pastel colors (rose, white, mauve). The tone is generally one of languid melancholy; the form is elegant, aristocratic, and musical. Even at this stage, however, Jiménez's imagery is focused toward sublimation of human emotions. In his early maturity this tendency toward sublimation becomes pronounced, especially in the fine book *Sonetos espirituales* (1915).

In 1916 Jiménez went to the United States and married Zenobia Camprubi. On this trip the poet composed his important book in the symbolist manner, *Diario de un poeta reciencasado,* which is an elaborate projection of two basic symbols, the sea and the sky. Back in Madrid, in the following years Jiménez gradually withdrew from participation in the real world to concentrate upon his poetry. He created four major books: *Eternidades* (1917), *Piedra y cielo* (1918), *Poesía* (1923), and *Belleza* (1923). By this time he was writing a pure poetry of intellectual tone reduced to essential symbol and stripped of all anecdote and verbal music.

At the outbreak of the Spanish Civil War, Jiménez (never interested in politics) went again to the United States and began a late career (followed by many other exiles) of teaching and lecturing for brief periods. Although his poetic creation slackened somewhat in the 1930s, in the 1940s he enjoyed a final burst of inspiration. As a result of a boat trip to Argentina, Jiménez, again moved by the symbol of the sea, wrote what he considered his final major work, *Dios deseado y deseante* (1949). This book projects the resolution of themes Jiménez had been pursuing all his career. His

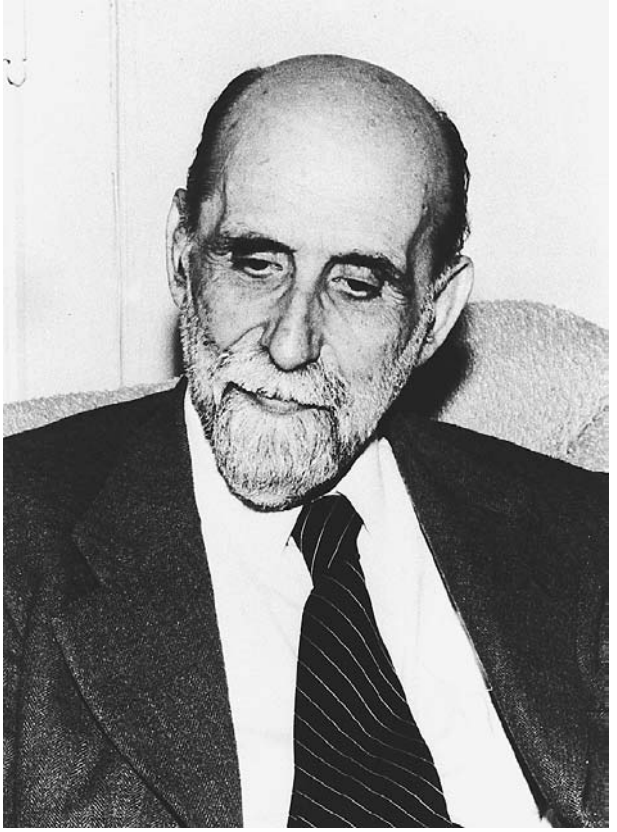

first period was esthetic, his second intellectual; in his final period, a religious one, he expressed his neomystical union with his God both ''desired and desiring.'' In all these periods the poet is seeking a perfection of his soul, what he calls a ''unique, just and universal consciousness of beauty.''

Jiménez also wrote significant prose in his long career. In 1917 he published *Platero y yo* (*Platero and I*), a poetic, melancholy, Franciscan book that has become a classic, especially for children. He also wrote *Españoles de tres mundos,* short and sometimes biting portraits of his contemporaries.

In 1956, just at the time his beloved Zenobia lay dying, Jiménez received the Nobel Prize in literature for his lyrical poetry. He died in San Juan, Puerto Rico, on May 29, 1958.

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Mohammad Ali Jinnah

Mohammad Ali Jinnah (1876-1948) was the first governor general of Pakistan. His great achievement was the organizing of Indian Moslems to demand a separate state, which culminated in the creation of Pakistan, the world's largest Islamic state.

Mohammad Ali Jinnah was born in Karachi, probably on Dec. 25, 1876, although the day is uncertain. His family were merchants and members of the Khoja sect of Moslems. He went to England in 1892 to study law, and after his return in 1896 he practiced in Bombay. He joined the Indian National Congress, giving his support to the moderate faction led by Gopal Krishna Gokhale, whom he greatly admired. Jinnah was also a member of the Moslem League, and he worked for greater Hindu-Moslem unity. He broke with the Congress in 1920 with the advent to leadership of Mahatma Gandhi, whose methods he deplored as unconstitutional and as based on an appeal to the mob. Jinnah's attempts to work with the Moslem League were so frustrating, however, that he concluded its leaders were either ''flunkeys of the British or camp followers of the Congress'' and went to England in 1931 to take up a law practice there.

In 1934 Jinnah was persuaded to return to India by the changes brought about in the political situation by the proposals for the new constitution, which resulted in the India Act of 1935. Convinced that Moslems would become second-rate citizens in a political society dominated by the votes of the Hindu majority, he succeeded in revitalizing the Moslem League as an effective political organization after

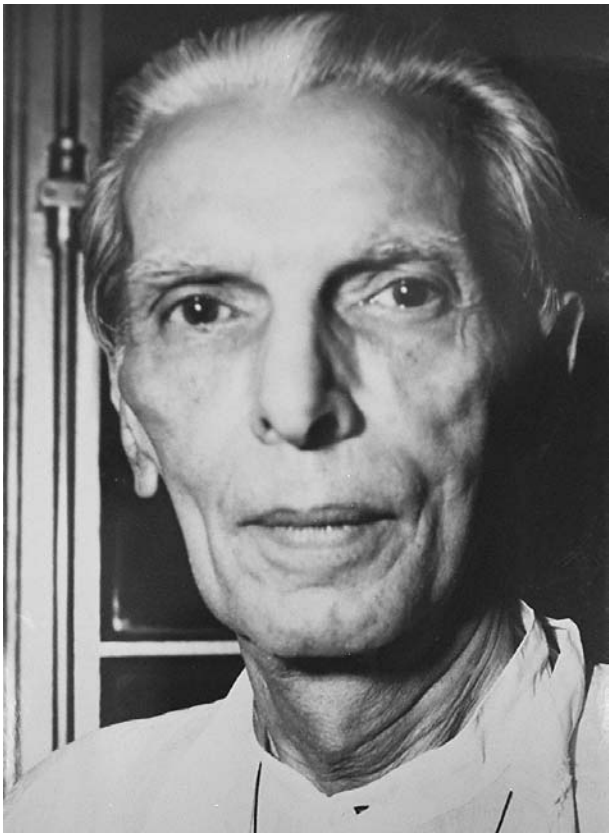

the elections in 1937, in which the Indian National Congress had won large majorities.

Jinnah's success was particularly striking as he had few of the characteristics of a popular politician. A friend described him as ''tall and stately, formal and fastidious, aloof and imperious of manner,'' and he had few personal friends. His first wife, a child bride, had died when he was a student, and his second wife, who was a Parsi and half his age, separated from him in 1928. She died in 1929. His only close personal contacts after this seem to have been his daughter and later his sister, Fatima.

Jinnah's energy, integrity, and relentless logic made him the spokesman of Indian Moslems, earning him the title Quaid-i-Azam, ''supreme leader.'' By 1945, when Indian independence was imminent, neither the British government nor the Indian National Congress could find a political solution for India without Jinnah's agreement. His insistence that Hindus and Moslems constituted two separate nations became the central fact of all discussions, and the partition of India on Aug. 15, 1947, into India and Pakistan was the fruit of his argument that Moslems must have their own homeland.

Jinnah was the first governor general of Pakistan, and while the office in other parts of the British Commonwealth was ceremonial, his enormous popularity and skill made his authority virtually absolute. He tackled the many problems facing the new nation with zeal, but he was already worn out by the long struggles. He died on Sept. 11, 1948, leaving to his successors the task of consolidating the nation he had done so much to create.

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Joachim of Fiore

The Italian mystic Joachim of Fiore (ca. 1132-1202) developed a philosophy of history based on his interpretation of the Trinity.

Joachim was born at Celico near Cosenza in Calabria. While on a pilgrimage to the Holy Land, he decided to enter the monastic life. Returning to Sicily, he entered the Cistercian abbey of Sambucina. At the Cistercian monastery of Corazzo Joachim was ordained a priest in 1168 and elected abbot in 1177.

Preferring a solitary life of meditation and writing, about 1185 Joachim retired to the Benedictine monastery of Casamari, where he began to write his commentary on the Book of Revelation. In 1191 he left the Cistercian order and moved to Fiore (Flora), in Calabria, where he founded a hermitage and later, as disciples were attracted, a monastery. This group, eventually organized into the order of San Giovanni in Fiore, was a strict, reformed branch of the Cistercians; it was approved in 1196, and its members came to be known as the Florensians.

In his later years Joachim came increasingly to feel that he possessed special insights into Christian Scriptures and doctrine and was perhaps subject to a special revelation. Through the encouragement of Pope Innocent III, Joachim wrote down his interpretations and visions and submitted them to the papacy for consideration and approval shortly before his death in 1202. Although Joachim had no intention of disseminating heretical doctrines, ideas drawn from his writings influenced heterodox thinkers and caused problems for the Church and society for the next 200 years.

Joachim's thought centers on his concept of the Trinity and its implications for the understanding of human history. In his *Liber figurarum* and in several other works, Joachim divided history into two dispensations, or eras: the dispensation of the Old Testament, or former covenant, which culminated in the first coming of Christ, and the second dispensation, or new covenant, of the Christian Church, which would culminate in the second coming of Christ. Joachim believed that he was living near the end of his second age and that only two generations remained before the second advent of Christ.

A slightly different view of history was extracted from Joachim's writings after his death. According to the view with which his name increasingly became associated, history is divided into three periods, the ages of the Father, Son, and Holy Spirit, each of the first two being composed of 42 generations. The third age, which was supposed to dawn about 1260, was to be the age of the Spirit, an age of love, liberty, and freedom in which the principal institution in the world would be monasticism and in which the visible, hierarchical structure of the Catholic Church would be superseded by the Spiritual Church.

One such eschatological movement that founded its doctrine in the writings of Joachim was led by the Franciscan Gerardo of Borgo San Donnino, who was condemned along with the teaching of Joachim in 1256 by Pope Alexander IV. However, the ideas of Joachim, especially the concept of a golden age of the Spirit and the threefold division of history, remained influential in Western thought from the 13th century on.

Further Reading

Major works on Joachim are in German. In English, a popular treatment of medieval heterodox movements that includes Joachim is Norman Cohn, *The Pursuit of the Millennium* (1957).

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Joan of Arc

The French national heroine Joan of Arc (c. 1412-1431) led a troop of French soldiers and served as a temporary focus of French resistance to English occupation in the last phase of the Hundred Years War.

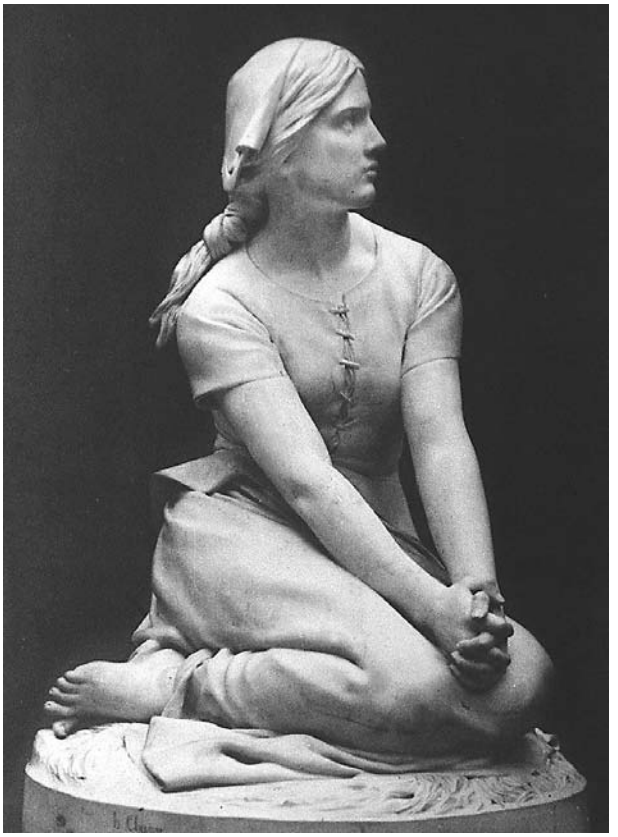

The life of Joan of Arc must be considered against the background of the later stages of the Hundred Years War (1339-1453). The war, which had begun in 1339 and continued intermittently till the 1380s, had caused severe hardship in France. In 1392 the insanity of the French king, Charles VI, had provided the opportunity for two aristocratic factions to struggle for control of the King and kingdom. The leader of one of these, John the Fearless, Duke of Burgundy, finally assumed control, and both factions appealed for help to England. Henry V of England invaded France on the Burgundian side in 1415 and inflicted a shattering defeat upon the French at Agincourt in the same year. The English and Burgundians entered Paris in 1418, and the murder of John the Fearless in 1419 strengthened Burgundian hatred for the Armagnac faction.

In 1420 Charles VI, Henry V, and Philip the Good of Burgundy agreed to the Treaty of Troyes, according to which Henry was to act as regent for the mad Charles VI, marry Charles's daughter, and inherit the throne of France on Charles's death. The treaty thus disinherited Charles VI's son, the Dauphin Charles (later Charles VII). Charles VI also implied that the Dauphin was illegitimate. In 1422 both Henry V and Charles VI died, leaving Henry VI, the infant son of Henry, as king of both kingdoms. Henry VI, through his regent, the Duke of Bedford, ruled uncontested in Normandy and the Île-deFrance. The Duke of Burgundy followed an independent policy in the territories he was assembling to the north and east of France. The Dauphin was reduced to holding the south of France, threatened with Anglo-Burgundian invasion, and taunted with the title ''King of Bourges,'' from which city he ineffectively ruled what was left of his kingdom. He was in perpetual fear that the key city of Orléans, the gateway to his lands, might be captured by the English. In the autumn of 1428 the English laid siege to Orléans. Charles, dominated by the infamous favorite Georges de la Tremoille, naturally apathetic, and lacking in men and money, could do nothing. By the spring of 1429 the city appeared about to fall and with it the hopes of Charles VII.

Early Life

Joan was born to a peasant family in Domrémy, a small town near Vaucouleurs, the last town in the east still loyal to Charles VII. ''As long as I lived at home,'' she said at her trial in 1431, ''I worked at common tasks about the house, going but seldom afield with our sheep and other cattle. I learned to sew and spin: I fear no woman in Rouen at sewing and spinning.''

Some time in 1425 Joan began to have visions—''When I was thirteen, I had a voice from God to help me govern myself.'' The voice was that of St. Michael, who, with St. Catherine and St. Margaret, ''told me of the pitiful state of France, and told me that I must go to succor the King of France.'' Joan twice went to Robert de Baudricourt, the captain of Vaucouleurs, asking for an escort to Charles VII at Chinon. The third time she was granted an escort, and she set out in February 1429, arriving 11 days later at Chinon. She was immediately examined for orthodoxy and 2 days later was allowed to see the King.

A contemporary described her: ''This Maid . . . has a virile bearing, speaks little, shows an admirable prudence in all her words. She has a pretty, woman's voice, eats little, drinks very little wine; she enjoys riding a horse and takes pleasure in fine arms, greatly likes the company of noble fighting men, detests numerous assemblies and meetings, readily sheds copious tears, has a cheerful face. . .'' Joan appears to have been robust, with darkbrown hair, and, as one historian succinctly remarked, ''in the excitement which raised her up from earth to heaven, she retained her solid common sense and a clear sense of reality.'' She was also persuasive. In April 1429 Charles VII sent her to Orléans as captain of a troop of men—not as leader of all his forces. With the Duke d'Alençon and Jean, the Bastard of Orléans (later Count of Dunois), Joan relieved the city, thus

removing the greatest immediate threat to Charles and for the first time in his reign allowing him a military triumph.

Her Mission

Although Charles VII appears to have accepted Joan's mission—after having had her examined several times at Chinon and at the University of Poitiers—his attitude toward her, on the whole, is ambiguous. He followed her pressing advice to use the respite provided by the relief of Orléans to proceed to his coronation at Reims, thereby becoming king in the eyes of all men. After a series of victorious battles and sieges on the way, Charles VII was crowned at Reims on July 18, 1429. Joan was at his side and occupied a prominent place in the ceremonies following the coronation. From the spring of 1429 to the spring of 1430, Charles and his advisers wavered on the course of the war. The choices were those of negotiation, particularly with the Duke of Burgundy, or taking the military offensive against English positions, particularly Paris. Joan favored the second course, but an attack upon Paris in September 1429 failed, and Charles VII entered into a treaty with Burgundy that committed him to virtual inaction. From September 1429 to the early months of 1430, Joan appears to have been kept inactive by the royal court, finally moving to the defense of the town of Compiègne in May 1430. During a skirmish outside the town's walls against the Burgundians, Joan was cut off and captured. She was a rich prize. The Burgundians turned Joan over to the English, who prepared to try her for heresy. Charles VII could do nothing.

The Trial

Joan's trial was held in three parts. Technically it was an ecclesiastical trial for heresy, and Joan's judges were Pierre Cauchon, the bishop of Beauvais, and Jean Lemaitre, vicar of the inquisitor of France; both were aided by a large number of theologians and lawyers who sat as a kind of consulting and advising jury. From January to the end of March, the court investigated Joan's ''case'' and interrogated witnesses. The trial itself lasted from April to nearly the end of May and ended with Joan's abjuration. The trial was both an ecclesiastical one and a political one (because Joan was kept in an English prison rather than in that of the archbishop of Rouen and because the English continually intervened in the trial). Joan was charged with witchcraft and fraud, tested by being asked complicated theological questions, and finally condemned on the grounds of persisting in wearing male clothing, a technical offense against the authority of the Church. Joan's answers throughout the trial reveal her presence of mind, humility, wit, and good sense. Apparently Joan and her accusers differed about the nature of her abjuration, and 2 days after she signed it, she recanted. The third phase of her trial began on May 28. This time she was tried as a relapsed heretic, conviction of which meant ''release'' to the ''secular arm''; that is, she would be turned over to the English to be burned. Joan was convicted of being a relapsed heretic, and she was burned at the stake in the marketplace of Rouen on May 30, 1431.

Rehabilitation and Later Legend

From 1450 to 1456, first under the impetus of Charles VII, then under that of Joan's mother, and finally under that of the Inquisition, a reinvestigation of Joan's trial and condemnation was undertaken by ecclesiastical lawyers. On July 7, 1456, the commission declared Joan's trial null and void, thereby freeing Joan from the taint of heresy. The Joan of Arc legend, however, did not gather momentum, and then only intermittently, until the 17th century. The 19th and 20th centuries were really, as a historian has called them, ''the centuries of the Maid.'' In spite of her legend, Joan was not canonized until May 16, 1920.

Further Reading

There is an immense literature about Joan of Arc, most of it fanciful and inaccurate. Some of it, however, is great literature in its own right: for example, George Bernard Shaw's play, *Saint Joan,* or Jules Michelet's *Joan of Arc,* translated by Albert Guerard (1957). There is no standard English or French biography which is entirely reliable. Therefore, the best source concerning Joan's career is the text of her trial and rehabilitation proceedings. Full texts were published by J. Quicherat in French. The choice English works have been built around extracts from these texts; the best of these is Regine Pernoud, *Joan of Arc* (1959; trans. 1964). A shorter work, consisting only of extracts from the trial materials, is Willard R. Trask, *Joan of Arc: Self Portrait* (1936). Joan's place in 15th-century France is described by Edouard Perroy, *The Hundred Years War* (1945; trans. 1951), and Alice Buchan, *Joan of Arc and the Recovery of France* (1948). A careful analysis of the sources concerning Joan and a brief description of her later reputation are in Charles W. Lightbody, *The Judgements of Joan* (1960). □

Steven Jobs

Computer designer and corporate executive Steven Jobs (born 1955) is cofounder of Apple Computers. With his vision of affordable personal computers, he launched one of the largest industries of the past decades while still in his early twenties and remains one of the most inventive and energetic minds in American technology.

Born in 1955, Steven Jobs was adopted shortly thereafter by a California couple, Paul and Clara Jobs. Jobs showed an early interest in electronics and gadgetry. As a high school student, he boldly asked William Hewlett, co-founder and president of the Hewlett-Packard computer firm, for some parts he needed to complete a class project. Hewlett was impressed enough to give Jobs the parts and offer him a summer internship at Hewlett-Packard.

Dropped Out of College

After graduating from high school in 1972, Jobs attended Reed College in Portland, Oregon, for two years before dropping out, partly to ease his family's financial

burden and partly to find himself. He hoped to visit India and study eastern spiritualism, but lacking necessary funds, went to work part-time for Atari Computers. He was able to save enough money to finance a trip to India in the summer of 1974. While there, he practiced meditation, studied eastern culture and religion, and even shaved his head. But by the fall, he became ill with dysentery and was forced to return to the United States.

For a short time, Jobs lived in a California commune but soon became disenchanted with the lifestyle. In 1975, he began associating with a group of computer aficionados known as the Homebrew Computer Club. One member, a technical whiz named Steve Wosniak, whom Jobs had first met at Hewlett-Packard, was trying to build a small computer. Jobs became fascinated with the marketing potential of such a computer, and in 1976 he and Wosniak formed their own company. The team was content to sell circuit boards designed by Wosniak until the computer prototype was complete. That same year, Wosniak succeeded in designing a small computer, and using Jobs's parents' garage, the two men worked to refine and market the product.

Cofounded Apple Computer Co.

Jobs saw a huge gap in the existing computer market, as no product was targeted for home use. Wosniak improved his initial computer while Jobs lined up investors and bank financing. Marketing manager A. C. Markkula eventually invested $250,000 and became an equal partner in the Apple Computer Company. With new capital, Jobs and Wosniak refined the prototype. The redesigned computer—christened the ''Apple II''—hit the market in 1977, with impressive first year sales of $2.7 million. In one of the most phenomenal cases of corporate growth in U.S. history, the company's sales grew to $200 million within three years. Jobs and Wosniak had opened an entirely new market, that of personal computers, bringing the computational speed of business systems into people's homes and beginning a new era in information processing.

By 1980, the personal computer era was well underway. Apple was forced to continually improve its products to remain ahead in a growing marketplace. Competitors such as Radio Shack, Commodore, and IBM were gaining sales from Apple's market. In 1980, Apple introduced the Apple III computer, and improved version of the Apple II, but the new model suffered technical and marketing problems. It was withdrawn from the market, but was later reworked and reintroduced.

Jobs continued to be the marketing force behind Apple. He admitted that mistakes were made with the Apple III, but looked for innovative ways to meet new and existing consumer needs. Early in 1983, Jobs unveiled Lisa, another new computer, aimed this time at business executives. Lisa was designed for people possessing minimal computer experience. The model did not sell well, however, because of its high price and increased competition from IBM personal computers. By 1983, it was estimated that Apple lost half of its market share to IBM.

Macintosh falls, Jobs resigns

Faced with a declining market share, Apple introduced the Macintosh in 1984. In designing the model, Jobs apparently paid more attention to appearances than function. Although the Macintosh had ''user-friendly'' software and on-screen displays, Jobs failed to equip it with either a letter-quality printer or a hard disk drive. Lacking these features, the Macintosh did not sell well to businesses. The failure of the Macintosh signalled the beginning of Jobs's downfall at Apple Computer Company. In 1985, following a highly publicized showdown at Apple, Jobs resigned from the company he had founded, though he retained his title as chairman of its board of directors.

It was not long before Steve Jobs resurfaced, however. Soon after leaving Apple, he hired some of his former employees to begin a new computer company. The company was called NeXT, and Jobs invested $7 million of his own money to get it started. For three years, Jobs and his employees worked to produce the first NeXT computer, which was aimed at the educational market. Late in 1988, the NeXT computer was introduced at a large gala event in San Francisco. Initial reactions were generally good; the product was user-friendly, with very fast processing speed, excellent graphics displays, and an outstanding sound system. Other innovations included an optical disk drive instead of floppy disks, and a special sound chip to provide the fidelity of a compact disc. Judging from initial reactions, many critics were convinced that Steve Jobs had brought another revolutionary product to American consumers.

Despite the warm reception, however, the NeXT machine never caught on. It was too costly, had a black-and-white screen, and couldn't be linked to other computers or run common software, Joseph Nocera wrote in a biting profile of Jobs in *Gentleman's Quarterly.* Nocera argued that Jobs's charisma and persuasive charm duped his employees, the press, and Jobs himself into believing he could not fail—despite strong evidence to the contrary. ''Jobs started NeXT with an unshakable faith in his own press clips, in which his mistakes were always overlooked while his supposed triumphs were always wildly oversold,'' Nocera wrote.

Nocera said he also fell victim to the Jobs myth when he visited NeXT in 1986. He witnessed Jobs brutalize employees who worshipped him, obsess over mindless details, and indulge his expensive tastes—yet Nocera reported none of the contradictions. ''The point is,'' he wrote in 1993, ''my willingness to be seduced by Steve Jobs caused me to miss what I was seeing with my own eyes. Even in 1986, the evidence strongly suggested that lightning was not going to strike twice. The incongruities were too severe, the dreams too farfetched. . . . You'd ask the people at NeXT how, exactly, their computer was going to change the world and they would lapse into gobbledygook; they really had no idea what they were trying to accomplish with this new machine.''

Bought Pixar, Made *Toy Story*

NeXT was not, however, the end of Steve Jobs. Lightning, indeed, struck a second time. In 1986, Jobs paid filmmaker George Lucas $10 million for a small firm called Pixar that specialized in computer animation. ''Over the next six years Jobs poured another $40 million of his own money into the company . . . as it set out to make the first-ever computer-animated feature film,'' *Time* magazine reported in February 1996. That film was *Toy Story,* a huge box office hit. Pixar's initial public stock offering was an enormous success. The share price climbed dramatically, and Jobs's 80 percent stake in Pixar suddenly was worth $1 billion.

''Jobs makes the point that Pixar, like other (initial public offering) overnight successes, was really anything but an overnight success,'' said the *Time* article. '''The things I've done in my life have required a lot of years of work before they took off,' he says. He and Wosniak started work on Apple in 1975. 'So it was really six years of work before we went public. And Pixar has been 10 years. . . . The thing that drives me and my colleagues . . . is that you see something very compelling to you, and you don't quite know how to get it, but you know, sometimes intuitively, it's within your grasp. And it's worth putting in years of your life to make it come into existence.'''

In December of 1996, Apple announced that it was purchasing Next Software for over $400 million. Jobs returned to Apple as a part-time consultant to CEO Gilbert Amelio. The following year, in August, Apple entered into a partnership with archrival Microsoft, in which the two companies, according to the *New York Times*, ''agreed to cooperate on several sales and technology fronts.'' The alliance was an unprecedented one for the industry, but analysts predicted that Microsoft's support will ultimately save Apple, a company that had in the late 1990s come to serve a much more niche market than Microsoft. ''We want to let go of this notion that for Apple to win, Microsoft has to lose,'' Jobs said. In September of 1997, Jobs was named interim CEO of Apple while a replacement for the ousted Amelio was sought.

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Joseph Jacques Césaire Joffre

The French marshal Joseph Jacques Césaire Joffre (1852-1931) was supreme commander of French armies in World War I until the end of 1916.

Born on Jan. 12, 1852, at Rivesaltes in the eastern Pyrenees, Joseph Joffre graduated from the college of Perpignan with high honors in mathematics and then entered the École Polytechnique in Paris. In the Franco-Prussian War he served in the army during the defense of Paris; afterward he resumed his education and in 1872 entered the engineering corps of the army. He worked on the fortifications of Paris and at the age of 24 was promoted to captain.

The death of his first wife led Joffre to request transfer to Indochina. He took part in the occupation of Formosa in 1885 and served for 3 years as chief of engineers at Hanoi. In 1892 he was sent to Senegal to build a railway, and in 1894 he led the successful attack on Timbuktu. Transferred to Madagascar in 1897, Joffre constructed the naval base of Diégo-Suarez and was subsequently made colonel.

Returning to France, Joffre won rapid promotion, becoming major general in 1905. In 1911, amidst the outcry after the second Moroccan crisis for unity of military command, Joffre was appointed to the combined functions of vice president of the Higher Council of War and chief of the general staff of the army. Under his auspices the Higher Council of War prepared Plan XVII, a campaign plan for possible war against Germany. Joffre believed that victory depended on preparedness and that national resources,

brain power, and moral energy had to be oriented and organized in advance toward victory.

At the beginning of World War I, Joffre assumed command of all French armies, and on Dec. 2, 1915, this was reconfirmed by granting him the title of commander in chief. France hailed Joffre as a hero after his victory in the Battle of the Marne in September 1914, but disillusionment with the failures of 1915 encouraged attacks by Joffre's rivals and enemies. A dispute arose over the fortifications of Verdun between Joffre and the minister of war, Joseph Galliéni. When those defenses, still incomplete, failed to hold fully the German offensive in February 1916, a further confrontation between the two resulted in Galliéni's resignation. However, dissatisfaction with Joffre's management continued and grew, strengthened by the poor success of the Somme offensive and concern over the Germans' Verdun offensive. Therefore, in December 1916 Joffre was replaced by Gen. Robert Georges Nivelle.

Joffre remained in Paris as technical adviser to the government and was given the title of marshal of France. In December 1918 he was elected to the French Academy. Joffre spent his last years preparing his memoirs; he died on January 3, 1931.

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Joffre's account of the Timbuktu expedition is *My March to Timbuktu* (1915). A contemporary evaluation of his career is in Charles Dawbarn, *Joffre and His Army* (1916). Jere C. King, *Generals and Politicians: Conflict between France's High Command, Parliament and Government, 1914-1918* (1951), illuminates the political strife that eventually resulted in Joffre's loss of command. □

Robert Joffrey

Dancer and choreographer Robert (1930-1988) Joffrey's trailblazing Joffrey Ballet, which he created in the 1960s, continues to be one of the most popular and respected dance troupes.

A dancer and choreographer, Robert Joffrey stormed onto the American ballet scene with his first company in 1953. Never intending to become a professional dancer, Joffrey turned simple medical advice into a phenomenal career. He elevated ballet, the ''conservative'' art form, to new heights that were never thought of or attempted before including the production of one of the first rock ballets. Joffrey viewed ballet as not only a theatrical art form, but an art form that was forever evolving. Operating from this credo, Robert Joffrey created one of the most respected and best-known ballet companies of the 1960s. Even after Joffrey's death in 1988, the reputation and ability of his company continues to amaze viewers of all ages.

Dancer Realized

Robert Joffrey was born in Seattle, Washington, on December 24, 1930, to an Afghan father and an Italian mother. He was given the name of Abdullah Jaffa Anver Bey Khan. During his childhood, Joffrey experienced multiple bouts with various illnesses, most notably asthma. He was confirmed as suffering from chronic asthma in his youth by his family's doctor. Based on the advice of his physician, Joffrey took to dancing. The doctor believed that the breathing exercises taught to the children would help alleviate some of Joffrey's asthmatic conditions thereby making the task of breathing a little easier and his overall childhood a little better.

Formal Study and Instruction

At the age of 12, Joffrey began serious study of dance under the auspices of Mary Ann Wells. Through her guidance and care Joffrey began to excel at dance. He performed locally on several occasions throughout his teens and even presented a solo recital of his own choreography in 1948. When Robert Joffrey turned 18, he traveled to New York City where he enrolled and began study at the School of American Ballet. Additionally, Joffrey studied under Alexandra Fedoroua. Joffrey studied modern dance techniques under May O' Donnell and Gertrude Shurr. Joffrey made his professional dance debut with Roland Petit's Ballets de Paris during that troupe's 1949-1950 New York season. Shortly after, Joffrey was invited to perform in O'Donnell's troupe between 1950 and 1953. Joffrey performed as a soloist in the troupe, Miss O'Donnell's, during the 1953 season of ''American Dance'' at the Alvin Theater in New York. Even while dancing under the guidance and protection of these greats, Joffrey longed to establish his own company. Joffrey

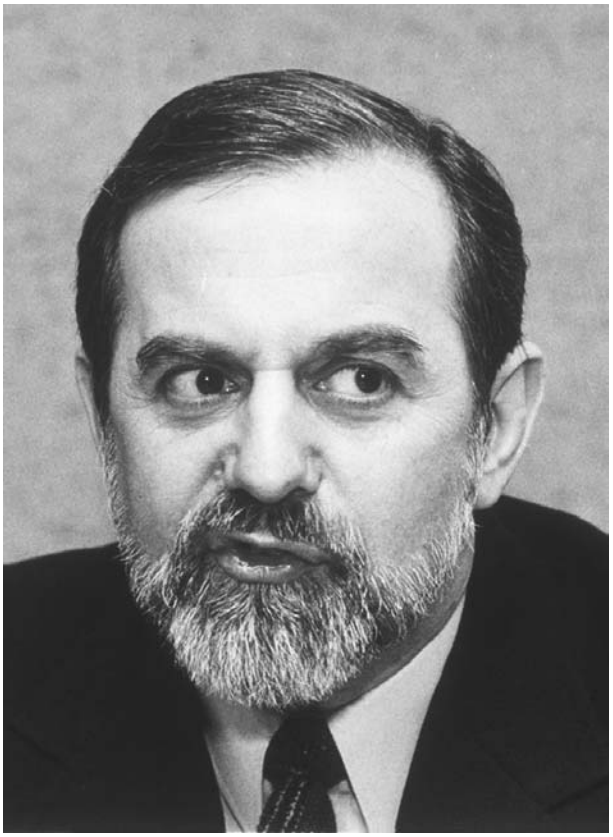

knew his ambitions lied there since the companies he worked with were either too restrictive or conservative in their approach to ballet. He continued, however, to study and master a variety of styles knowing that a successful company was dependent on successful dancers and an extensive repertoire of dances.

Student Becomes Teacher

During his early years, Joffrey earned a well-deserved reputation as not only a skilled dancer but an excellent teacher. He taught his students not only the dance technique but the interpretation as well. Between 1950 and 1955, Joffrey served as a faculty member at the High School of Performing Arts in New York City. He also served on the board and faculty of the American Ballet Theater School. Joffrey used his skills as a teacher to produce his first ballet. *Persephone,* Joffrey's first ballet, was produced utilizing students of the High School of Performing Arts. He also used the students to assist him in the production of his next two ballets as well. *Persephone,* was staged for the Choreographer's Workshop Program in 1952. His next two ballets, *Scaramouche* and *Umpateedle* were given in 1953 at Jacob's Pillow in Lee, Massachusetts, under the auspices of the Workshop as well. Joffrey's reputation as a consummate and creative professional was growing rapidly.

Professional Beginnings

Finally in 1953 Joffrey realized his long held dream. The Robert Joffrey Ballet Concert was formed in 1953 and first appeared at the YM-YWCA in New York City. Joffrey premiered two new ballets on that occasion, *Pas des Deesses* and *Le Bal Masque*. The ballet company was well-received. In 1955 his company was invited back and again Joffrey used the opportunity to premiere another grouping of ballets. The two ballets premiered on that occasion were *Harpsichord Concerto* and *Pierrot Lunaire*. During these years, Joffrey undertook a variety of choreography assignments. One such assignment included the summer series at the Seattle Aquatheater from 1954 to 1956. Between 1957 and 1962, Joffrey became the resident choreographer for the New York City Opera. Additionally, Joffrey staged dances for the NBC-TV Opera Theater in 1956, 1957, and 1958. Joffrey accomplished all this besides his already heavy teaching load. However, Joffrey realized in order to keep his fledgling company afloat financially, this work was necessary. Joffrey launched his company to tour with six dancers, one of whom was longtime friend, co-founder and associate director, Gerald Arpino, and a borrowed station wagon in 1956. The group immediately set out on a 23 United States city tour. The music they used was prerecorded by another dancer in the group who also played the piano. A crowning achievement for Robert Joffrey and his company came just one year earlier in 1955. Joffrey had attracted enough media and dance world attention to become the first American choreographer invited to stage his works for the prestigious Ballet Lambert in England. Joffrey performed *Pas des Deesses* and *Persephone* while exhibiting there.

National Recognition and Sponsorship

The spring of 1962 brought changing fortune to Joffrey's company. He had renamed his company the Robert Joffrey Ballet and had already completed six national tours with no external financial assistance. Joffrey knew that he had to obtain money from some source as creativity could not be stifled due to lack of resources. His company had now grown to 38 members including a small orchestra. The ballet owned a repertoire of 21 ballets including some by the American choreographers Todd Bolender and Job Sanders. Perhaps the biggest change of fortune for the company came when they were taken under the wing of a wealthy arts patron, Rebekah Harkness Kean. Along with the Harkness Foundation which was founded by Mrs. Kean in 1959 to help American dance, Robert Joffrey was now able to freely work on his first love, choreography and dance. The Harkness Foundation also sponsored Jerome Robbins's Ballet USA which was an African tour by Pearl Primus as well as the late summer seasons of dance in Central Park's Delacorte Theater. The sponsorship and generosity of the Harkness relationship toward Joffrey and his company resulted in great things. They were invited to spend the summer of 1962 in the Harkness estate at Watch Hill, Rhode Island. Six choreographers—Joffrey, Arpino, Nault, Donald Saddler, Brian MacDonald, and Alvin Ailey created a variety of works during that summer. All dances were then previewed that fall and those which were deemed a success were added to Joffrey's company's repertoire complete with set and costumes courtesy of the Harkness Foundation. Additionally Joffrey's company toured the Middle East and Southeast Asia sponsored in part by the President's Special International Program for Cultural Presentations. His com-

pany was able to do work such as this due to ties within the Foundation. Upon concluding a second summer at Watch Hill, the company appeared in a Ballet Gala program at the Harkness Dance Festival in Central Park.

In October of 1963, Joffrey's company was invited to perform at the White House by invitation of President John F. Kennedy. Shortly after, the company began a two-month tour of the Soviet Union sponsored in part by the State Department and the Harkness Foundation. This tour took the company to Moscow Leningrad, Donetsk, Kiev, and Kharkov. They were extremely well received up to the point of a 20 minute standing ovation after their debut in Leningrad. Unfortunately, for Joffrey's ballet though, the return to the United States meant significant changes.

End of Good Fortune

The Joffrey Ballet began a ten-week American tour once they returned to the United States. Near the end of the tour, March 16, 1964, came the news that stunned not only the dance world, but Joffrey's company as well. Rebekah Harkness announced that the Foundation was allocating more than one million dollars for the creation of the Harkness Ballet. Joffrey told the press that he was given an ''ultimatum'' to change the company's name while he retained artistic control. It was never clear as to how much control he would actually have let alone if he was really in real control over the direction of the company. Joffrey refused to rename his company and as a result he and his company were plunged into poverty. After two years, the relationship with the Harkness Foundation was over. This separation was crippling to the company. Most of the costumes, sets, and scores were owned by the Harkness Foundation even though they were created by Joffrey and his staff. Additionally, many of Joffrey's dancers were still under contract with the Foundation so it made performing for Joffrey's company very difficult, even impossible. Without equipment and dancers the Joffrey Ballet was all but finished.

Rebuilding a Career

Unlike other choreographers of his time, Joffrey possessed a certain resiliency and set about to re-build his company. By September of 1964 the Foundation for American Dance was chartered as a nonprofit, tax-exempt organization to support Joffrey's company. It was headed by a friend of Joffrey's who also served as the business manager during the Harkness years. The foundation immediately secured an emergency grant for thirty-five thousand dollars from the Ford Foundation. The re-organized company appeared at the June 1965 White House Festival of the Arts and then made its public debut in August at Jacob's Pillow. Additionally, Joffrey's company earned the opportunity to become the ballet in residence at the New York City Center when the New York City Ballet moved to the Lincoln Center of the Performing Arts. Though the financial troubles had not ended for Joffrey and his company, but the ballet's renewed eminence and prestige attracted help from important sources including a twenty-five thousand dollar grant from the New York State Council on the Arts which enable the company to revive the 1932 antiwar masterpiece, *The Green Table,* by Kurt Joss. Additionally, the Ford Foundation provided a three year grant worth $500,000.

Death of a Dancer

Despite the setbacks and his extensive list of duties including artistic director of the City Center Joffrey Ballet and director of the American Ballet Center, Joffrey still found the time to enjoy leisure activities such as skiing and mountain climbing. Robert Joffrey also taught master classes, gave lecture-demonstrations and judged at master regional ballet festivals. He also pioneered the ''crossover'' ballet which included the rock classic ballet, *Astarte,* in 1967, and *Deuce Coupe,* in 1973. *Deuce Coupe* was developed in part with the modern dance choreographer Twyla Tharp. Joffrey also created *Rememberances* in 1973, *Beautiful Dreamer* in 1975, and *Postcards* in 1980. Robert Joffrey and his company have won many awards including those from the National Academy of Dance Masters at Chicago and from the Dance Masters of America. Robert Joffrey passed away on March 25, 1988, in New York due to ARC-Aids Related Complexes. These included liver and kidney aliments which resulted ultimately in respiratory arrest. However before passing on, Joffrey was able to prove his dictum that ''ballet does not belong in the rarified realm of esoteric art, but . . . is a living, evolving form which is part of the 'theater' in its most comprehensive sense.'' The Joffrey Ballet, by which it is now known, has become one of America's major ballet companies. The company still performs annually based in both New York and Los Angeles. In true dedication, the company continues to pay tribute to their founder and dreamer, the remarkable Robert Joffrey. A man who, whatever the circumstances, never let the fire of his dreams become extinguished.

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St. Isaac Jogues

St. Isaac Jogues (1607-1646), French Jesuit priest and martyr, was a missionary among the North American Indians.

Isaac Jogues was born in Orléans. He entered the Jesuit novitiate at 17 and became a priest in 1636. He went immediately to Canada as a missionary and from Quebec was sent to the Huron Missions on Georgian Bay. Later he proselytized among the so-called Tobacco Nation (the Petuns) south of the Hurons but failed to make any religious impression on them.

In 1642 Jogues returned to Quebec. In August he left again for the Georgian Missions with a party of Hurons and two French lay missionaries. At Lake Saint Peter they were

attacked and captured by an Iroquois war party, which took them south to the Iroquois villages in present-day New York State. All underwent torture on the way; Jogues had his hands mutilated and fire applied to his body; he was near death several times but managed to struggle on. He was held captive from late 1642 to late 1643, undergoing constant ill treatment but never losing a chance to perform baptisms—frequently by stealth. The Indians had not the slightest understanding of Jogues's ceremony, and later he said that he had no idea why they refrained from killing him.

Jogues, now a slave, accompanied a group of Mohawks to the Dutch village of Rensselaerswyck (later Rensselaer, N. Y.), where the Indians traded for firearms. The governor of the town and a Protestant minister, who both spoke French, befriended Jogues and planned for his escape aboard a ship bound for New Amsterdam. This proved impossible, but the minister managed to keep Jogues with them until the governor of New Netherland arranged for the priest's ransom and transfer to New Amsterdam. Jogues sailed in a Dutch ship to Falmouth, England, and from there traveled to France, arriving on Christmas Day 1643.

Jogues was given a warm reception by the French Jesuits, who had already learned something of his captivity. The queen mother (Anne of Austria) and the ladies of the French court knelt to kiss his mutilated hands. Though those with physical deformities are barred from performing mass, Pope Urban VIII granted Jogues a special dispensation. In the spring of 1644 he departed again for Canada with no intention of returning to the Mohawks. However, he was persuaded in 1646 to head a government mission to them. Because he came in lay dress and because the Mohawks for the moment wished peace with France, he suffered no injury.

Later that year the Jesuit mission superior asked Jogues to return to the dangerous post to continue his missionary work. He made his departure with a premonition of death, and on October 18 he was murdered by the Mohawks, who had always thought him a practitioner of evil magic.

Jogues was beatified by Pope Pius XI in 1925 and canonized by him in 1930. Jogues had accomplished little as a missionary, but his religious zeal and unflinching courage fully justified sainthood.

Further Reading

An old but still excellent account of Jogues is Francis Parkman, *The Jesuits in North America in the Seventeenth Century* (1867; 2 vols., 1897). There are two 20th-century biographies by American Jesuits: Francis Talbot, *Saint among Savages: The Life of Isaac Jogues* (1935), is a well-documented work; Glenn D. Kittler's briefer *Saint in the Wilderness: The Story of St. Isaac Jogues* (1965) is worthwhile, though Kittler apparently describes imagined incidents.

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Johanan ben Zakkai

The Jewish teacher Johanan ben Zakkai (active ca. A.D. 70) was the leading expounder of Jewish law of his time. He founded an important academy at Yavneh.

Johanan ben Zakkai was the youngest among the numerous disciples of the great Hillel and also of Hillel's opponent Shammai. It therefore appears that Johanan was born about 15 B.C. He evidently lived to a ripe old age, for he survived the destruction of the Holy Temple in Jerusalem (A.D. 70). Tradition speaks of his span of life as 120 years. His brilliant mind and diligence enabled him to become conversant with every field of Jewish learning.

Johanan ben Zakkai was a member of the Great Sanhedrin in Jerusalem, the assembly of 71 ordained scholars that functioned both as supreme court and as a legislature. In that body, Johanan, a Pharisee, often debated his Sadducean colleagues on issues of Jewish law. While in Jerusalem, he also presided over an important yeshiva. Johanan foresaw that the Jews could not be victorious in their desperate struggle against Rome; he was determined, however, that Judaism should not perish even if the Jewish state and the Temple were destroyed.

While Jerusalem was under siege, Johanan was unable to receive permission to leave the city. He therefore had his

pupils carry him out of Jerusalem in a coffin, presumably for burial. Once outside the city, Johanan went to see Vespasian and asked the Roman general to spare the town of Yavneh on the Mediterranean coast, together with its scholars. According to a Talmudic tradition, Johanan predicted to Vespasian that he would soon be chosen emperor, and when this came true, Vespasian granted the rabbi his requests. This was a turning point in Jewish history, for in this unimportant town of Yavneh, Johanan established an academy that had immense influence.

Johanan was not formally designated as Nasi, prince or head of the Sanhedrin, probably because he was not a descendant of Hillel or of Davidic stock, as Hillel was. He nonetheless assumed the duties of this office and the title of Rabban, meaning ''our master,'' which was commonly attached to the rank of Nasi. Yavneh replaced Jerusalem as the new seat of a reconstituted Sanhedrin, which reestablished its authority and became a means of reuniting Jewry.

With the Temple gone, a substitute was necessary for the sacrificial cult. The aged Johanan suggested that the Temple worship be replaced by benevolent deeds; under his influence, the synagogue and house of study replaced the Temple. The important principle was thus established that Judaism does not depend for its existence on land or sanctuary but rather on the preservation of the Jewish spiritual heritage—the Torah and its teachings. This principle played a vital role in the survival of Judaism in the Diaspora.

True to the ideals of his master Hillel, Rabban Johanan advocated peace among men and nations. He was scrupulously ethical in all his dealings and behavior. He taught that the best character attribute a man could possess is a good heart, which he believed included all other virtues. His lofty attitudes and doctrines made Rabban Johanan ben Zakkai the most revered teacher of his times.

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Johannes IV

Johannes IV (1836-1889) was an Ethiopian emperor who thwarted Egyptian, Italian, and Sudanese attempts to overrun Ethiopia and took important steps to unify the country.

Johannes IV was born in the northern Ethiopian region of Tigre with the baptismal name of Kassa. After inheriting his father's position of nobility in 1867, Kassa declared himself the independent king of Tigre. Two years later, when Takle Giorgis II, the reigning Ethiopian emperor, taunted Kassa into battle, the Tigrean king easily defeated and imprisoned the hapless emperor. Armed with the guns, ammunition, and military supplies abandoned earlier by a British expeditionary force, Kassa so built up his position that on Jan. 21, 1872, he was crowned emperor, taking the throne name of Johannes (John), after the writer of the Book of Revelation.

The opening of the Suez Canal in 1869, the Egyptian revival under Khedive Ismail, and shadowy Egyptian claims to portions of the Red Sea shore combined to pose a potential threat to Ethiopia. In 1875, however, the Egyptian forces that attempted an invasion were nearly annihilated by Emperor Johannes, who forced their immediate evacuation from Ethiopia. He then turned to internal problems.

Struggle against Invaders

The Emperor's main rival, Menilek of Shoa, was defeated after a short and decisive campaign in 1878 but was forced to pay little more than ceremonial homage to the Emperor. Throughout his reign, in fact, Johannes IV was willing to acknowledge the local rights of tributary kings, such as Menilek, provided they recognized his senior status. He later applied this pragmatic policy to areas of western Ethiopia in an attempt to modify the tradition of separatist feudal chieftains.

Throughout the 1880s Johannes was preoccupied with powers bent on territorial aggrandizement at Ethiopian expense: Italy in the Red Sea region and the revivalist Islamic state of the Mahdi in the Sudan. The Italians had purchased the important entrepôts of Assab and Massawa positioned dangerously near Ethiopian boundaries. When Johannes's efforts to negotiate with the Italians were marred by delays and diplomatic insults, the Emperor was eventually forced to attack the invaders, and in January 1887 ten thousand Ethiopian soldiers under Commander Ras Alula defeated an Italian force at Dogali. Johannes tried to arouse the entire nation against Italy, but local interests, especially those of Menilek, apparently prevented immediate action. Angered but not deterred, the cautious emperor then temporarily postponed his attack on the Italian main force.

Meanwhile the victories of the Mahdist state in the west posed a threat that also demanded immediate attention. Johannes sent a deputation to the area to arrange peace and to estimate the strength of the dervish forces. Though his position was difficult, he concluded in late 1888 that a military advance was imperative, hoping that a ''final'' victory over the Mahdi would leave him free to deal with the Italians and the recalcitrant Menilek. The Ethiopian army assaulted dervish fortifications and inflicted heavy losses on the Moslems, but on the verge of a brilliant victory Emperor Johannes was mortally wounded. As the news spread, the army faltered, withdrew, and finally scattered. Before his death on March 10, 1889, Johannes had tried to acknowledge his son Ras Mangasha as his successor, but the more powerful and influential Menilek of Shoa was proclaimed emperor.

Evaluation of His Reign

Emperor Johannes IV was a fervent Christian considered just and fair by most subjects. While some historians tend to view his reign as one marked by growing disunity, Johannes actually operated within the existing feudal structure, reached agreements with obviously localized leaders, and thereby contributed to a growing sense of interdependence between the provinces, particularly in certain struggles against foreign powers. This development was clearly important in repelling the attacks of Egypt and the Mahdist state and in keeping Italy at bay. That Ethiopia alone in Africa retained its independence in the European ''scramble'' for the continent must be attributed to the military skills of its generals and the diplomatic skills of its emperors. Menilek II's national victory over the Italians in 1896 assured Ethiopian independence, but the efforts of his predecessor, Johannes IV, to unify the country provided the bases for critical alliances that made the later national effort possible.

Further Reading

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St. John

St. John (active 1st century A.D.), one of the 12 Apostles chosen by Jesus, is traditionally considered the author of the Fourth Gospel, of the Book of Revelation, and of three Letters, or Epistles, bearing his name.

The son of Zebedee and Salome, John was born in Galilee, probably between A.D. 10 and 15. His father was a fisherman, a trade which John was plying when he met and joined Jesus (Mark 5:37). His mother joined the women who served the followers of Jesus (Mark 15:40-41; 16:1). His brother James also followed Jesus. Jesus nicknamed both brothers Boanerges, meaning in Aramaic ''sons of thunder'' (Mark 3:17), a reference to their rather fiery attitude to Jesus.

John and James, together with Peter, are presented throughout the Gospels as the most closely associated with Jesus of all his followers. John, with Peter and James, witnesses Jesus' supernatural communication with Moses and Elias on Mt. Tabor; he is present in the Garden of Gethsemane the night before Jesus dies. When all others leave the dying Jesus, John remains, and Jesus entrusts his mother, Mary, to John's care. After the death of Jesus, John is presented as one of the leaders of the Jerusalemite followers of Jesus. In the Acts, John testifies to Jesus with Peter and James. He goes to Samaria with Peter to confirm new converts (Acts 8:14, 25). When Paul is converted, he submits his orthodoxy to John, Peter, and James (Galatians 2:1-10).

It is not known how John ended his life. Some traditions claim that he was martyred. Others claim he died at a ripe old age. Tradition from the 2d century claimed that John died and was buried at Ephesus.

Considerable doubt, particularly by modern scholars, has been thrown on the identity of John as the author of the Fourth Gospel. Some claim that John, the son of Zebedee, is not the same as the author of the Gospel, the Book of Revelation, and the three Letters. It is certain that the Fourth Gospel was written a considerable time later than the other three Gospels. The Gospels speak of the ''disciple whom Jesus loved''; it was long assumed that this was John, but the Gospel never identifies this disciple by name. Doubt has also been created by some scholars who have concluded that the three Letters were not written by the author of the Fourth Gospel.

Tradition relates that John was banished to the Greek island of Patmos during the persecution initiated by the Roman emperor Domitian (reigned A.D. 81-96). Here, it is said, John wrote the Book of Revelation. The Fourth Gospel apparently was composed sometime between A.D. 85 and 95.

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Works dealing with John include E. F. Scott, *The Fourth Gospel* (2d ed. 1930); Wilbert F. Howard, *Christianity according to St. John* (1943); Charles H. Dodd, *The Interpretation of the Fourth Gospel* (1953); and Aileen E. Guilding, *The Fourth Gospel and Jewish Worship: A Study of the Relation of St. John's Gospel to the Ancient Jewish Lectionary System* (1960). □

John

John (1167-1216) was king of England from 1199 to 1216. The Magna Carta, or Great Charter, was issued during his reign.

Born on Dec. 24, 1167, John was the youngest son of King Henry II and Eleanor of Aquitaine. When Henry first assigned provinces to his sons, John received no share, hence his nickname ''Lackland.'' He grew up among family feuds, rebellion, and treachery. During his formative years, his mother was his father's prisoner, and his brothers quarreled with their father and among themselves and allied with the most dangerous enemy of their house, the king of France. In 1176 John was betrothed to Isabella, the richly endowed coheiress of the Earl of Gloucester; a year later Henry made him lord of Ireland. John repaid Henry's affection by joining his brother Richard and Philip II of France against him in 1189; his treachery was the final blow to his sick and defeated father.

When Richard the Lion-Hearted became king (1189) and was preparing to go on crusade, he made lavish grants to John in England and made him Count of Mortain, in Normandy, but excluded him from any share in the government. John was ambitious; he tried by every means to obtain power and recognition as Richard's heir, at least in England. He put himself at the head of the opposition to Richard's chancellor, William Longchamp, Bishop of Ely, and forced him out of the country but failed to bring over the Council of Regency to his treacherous designs. Richard's return resulted in his total discomfiture, but he eventually regained the King's favor and most of his property.

Loss of Normandy

On Richard's death (April 6, 1199) John was accepted in Normandy and England. He was crowned king at Westminster on May 27, Ascension Day. But Anjou, Maine, and Brittany declared for Arthur, son of his older brother Geoffrey, who had died in 1186. Philip of France, as overlord, claimed to have the power to adjudicate matters concerning the French fiefs; in May 1200 at Le Goulet he recognized John as heir to all Richard's lands in return for substantial concessions and an exceptionally large payment as ''relief.''

Shortly afterward, his first childless marriage having been annulled, John married Isabella, daughter of Adhémar, Count of Angoulême. His position in France was still precarious; Arthur, as a rival claimant, was a focus for rebellion in Anjou and Poitou. In 1201, in the course of a renewed dispute with John, members of the important family of Lusignan appealed against him to the court of King Philip. John dared not appear; his French fiefs were therefore declared to be forfeit, and Philip set out with an army to enforce the sentence. John captured Arthur, who was murdered, possibly by John himself (April 1203), but he could not oppose King Philip's advance. By July 1204 Normandy, which with short intervals had been united to England since 1066, was in the hands of the king of France.

Dispute with the Church

In July 1205 John lost one of his best advisers, Hubert Walter, Archbishop of Canterbury. As new archbishop, the monks of Canterbury chose first their subprior and then the King's nominee; Pope Innocent III rejected both and arranged the election of the learned Englishman Cardinal Stephen Langton. John declared that his customary rights had been infringed; he refused to admit Langton and seized the property of the monks. The Pope laid an interdict on England from March 24, 1208, and in November 1209 John was declared excommunicate (but not deposed, as is sometimes stated). He responded by seizing the property of the clergy and monks, who had to buy it back, and by keeping abbeys and bishoprics vacant.

Neither interdict nor excommunication seriously disrupted the government of England, but heavy taxes and capricious treatment of certain barons caused an alarming conspiracy against John in 1212, and he learned that the king of France was preparing an invasion. This dangerous

situation led him to negotiate with the Pope. By a cunning stroke he turned this formidable opponent into his protector. In May 1213, having agreed to accept Langton, he made over England and Ireland to the Roman Church, to receive them back as fiefs on payment of an annual tribute.

Magna Carta

John now prepared a counterattack on King Philip. In 1214, in league with the emperor Otto and Philip's enemies in the Low Countries, he led an army into Poitou and Anjou. He had some success, but Philip's decisive victory over Otto and John's other allies at Bouvines (July 27, 1214) destroyed his hope of recovering Anjou and Normandy. This defeat reacted on his prestige at home, where he had already alienated powerful barons. In January 1215 John received demands for reform and promised to reply after Easter. Meanwhile, both sides gathered their forces, and both complained to the King's overlord, the Pope. But the Pope's attempts at peacemaking, heavily biased in favor of the King, only exacerbated the dispute.

In April 1215 John heard that a large group of barons had met in arms at Brackley and had renounced their fealty; on May 17 they were admitted to London. Negotiations went on for several weeks, but the King was temporarily outmaneuvered and was forced to restore lands and castles to his opponents. At the same time, he made more general promises of new reforms and of the observance of old customs in a comprehensive charter (Magna Carta) dated June 15, 1215, at Runnymede, between Windsor and Staines. The charter as a whole deserves its ancient reputation as a landmark in the struggle to secure government without oppression, efficiency without tyranny. Many of its clauses were designed to control the arbitrary behavior of the King and his officials; many others concerned the administration of justice. Two clauses (39 and 40) were of great importance in later times: the King promised not to act against free men except by judgment of their peers or the law of the land and never to sell, delay, or deny justice.

These promises were mostly unexceptionable and were the result of negotiations in which the King's advisers had hammered out terms with the rebels. Unfortunately, a ''security clause'' appended to the charter, imposed by the more extreme faction, made it unworkable. John was forced to authorize a committee of 25 barons to enforce the terms, even against himself, and to approve a general oath taking throughout the country in support of the 25. No medieval king could submit to such coercion; John claimed that his oath to observe the charter had been extracted by force and fear, and on these grounds the Pope immediately annulled it.

Compromise was now impossible. Civil war broke out in earnest later in the summer, and the rebels, their temporary military superiority reduced by the skill of the King and the efforts of his supporters, now adopted the aim of the extremists, the substitution of another king. Louis, son and heir of King Philip of France, was invited to claim the throne. Louis arrived in May 1216 and at first had some success, but again John recovered his position with the help of loyal barons and foreign mercenaries. His sudden death at Newark on Oct. 19, 1216, robbed him of victory. He was buried at his own request next to St. Wulfstan in Worcester Cathedral. His death did indeed make the reconciliation of the rebels easier; within a year Louis retired from England, and the country settled down to the long minority of John's young son King Henry III.

Despite its stormy close, John's reign saw important developments in royal administration. There were experiments in methods of taxation and reforms of the Exchequer. The Chancery organized more elaborate and complete records than any contemporary state. The courts of Common Pleas and King's Bench became distinct, and better procedures were evolved for dealing with different types of action. Municipal self-consciousness was stimulated by the grant of royal charters to many towns and by increased trade.

Because of the loss of Normandy, the King and the aristocracy spent more time in England and identified themselves with English life and institutions; thus a long step was taken toward the formation of a unified English people.

Further Reading

Excellent for the general reader is W. L. Warren, *King John* (1961). Sidney Painter, *The Reign of King John* (1949), was intended as the first part of a large-scale study. J. C. Holt, *Magna Carta* (1965), supersedes earlier books on that subject. A. L. Poole, *From Domesday Book to Magna Carta* (1951; 2d ed. 1955), describes John's reign in England. There is a good short account of John's activities in France by F. M. Powicke in *The Cambridge Medieval History,* vol. 6 (1929). John's relations with the Church and the Pope are illustrated in *Selected Letters of Pope Innocent III concerning England,* edited and translated by C. R. Cheney and W. H. Semple (1953). □

John II

John II (1319-1364) was king of France from 1350 to 1364. Stubborn and greedy, he refused to heed good advice, and his reign was marked by social and economic crises.

The son of Philip VI of France and Jeanne of Burgundy, at the age of 13 John was married to Bonne of Luxemburg. He began his military career in 1340, as the commander of royal military forces in Hainaut. In 1341 he was his father's lieutenant in Brittany, and in 1344 he held the same office in Languedoc.

Shortly after his coronation in 1350, John II began the round of banquets, festivals, and tournaments that characterized his reign, and he continued the recently established French royal tradition of lavishly dispensing artistic patronage. His ill-considered attachment to favorites, however, created hostility among the higher nobility, and his employment of men in high public office who exploited their power for private gain contributed substantially to the crisis of

public finance that culminated in the 1350s, a point of economic crisis for all of Christendom.

John's inability or unwillingness to deal with political crises diplomatically alienated his powerful cousin and rival Charles (the Bad) of Navarre, who remained John's most dangerous subject throughout his reign. In 1355 the war with the king of England, later called the Hundred Years War (1339-1453), resumed. John sustained a stunning defeat by Edward the Black Prince at Poitiers on Sept. 19, 1356. Captured by the English, he was taken in 1357 to England as a prisoner until his enormous ransom could be paid.

John's misrule had created a social and economic crisis in France. As early as 1351 the coinage, for example, had to be debased, and his humiliation and disaster at Poitiers inspired a revolutionary faction of the Estates General to make strong demands for reform upon the regent, John's son Charles, later King Charles V. From 1356 to 1358 these demands and the later uprising known as the Jacquerie threatened France with political and social chaos. By 1359, however, Charles had managed to restore some public order, and in 1360 he signed the Treaty of Brétigny, which set John's ransom at an impossibly high figure, and promised to give hostages to the English until the ransom was paid.

John returned to France to resume his governance and raise his ransom, but with little success or good judgment in either project. In 1363 one of his sons escaped from the English, to whom he had been given as a hostage for his father. John II returned voluntarily to England to finish his own captivity. He died in England in April 1364.

Although John's reign failed to guide France in its quarrel with England or forestall its economic and social crisis, it did witness the beginning of a standing army, the regularization of extraordinary taxation, the patronage of the arts, and, in spite of John's repeated personal failures, the immense, politically creative prestige of the king of France.

Further Reading

There is no adequate biography of John in English. The best and most recent discussion of John's reign and its contemporary background is in Kenneth Fowler, *The Age of Plantagenet and Valois* (1967). A lengthier discussion is in E. Perroy, *The Hundred Years War* (1945; trans. 1951). The contemporary view of John's reign is in Jean Froissart, *The Chronicles of England, France, and Spain* (many editions). □

John III

John III (1629-1696), King of Poland, also called John Sobieski, saved the country from Turkish and Tatar invasions, becoming the hero of Europe by raising the siege of Vienna in 1683.

John, or Jan, Sobieski was born at Olesko near Lvov, Poland, on Aug. 17, 1629, the eldest son of Jakób Sobieski, commander of the Cracow fortress. He began his education at home, continued it at Cracow, and completed it with a tour of Germany, Holland, France, and England. His powerful physique and keen intelligence quickly earned him the reputation of a good soldier, and his amorous exploits proclaimed him an extraordinarily successful lover. Typical of the arrogant and unruly Polish aristocracy, he pursued his own fortunes, often at the expense of his country. He firmly opposed the non-Christian Tatars and Turks, serving in wars against the Cossacks and Tatars, and became commander in chief of all Polish forces in 1668.

Much of his political ambition he owed to his wife, Maria Kazimiera d'Arquien, whom he married in 1665. Tied by her connections to the pro-French faction in the Polish Diet, Sobieski plotted to overthrow the weak king, Michael Wisniowiecki, in 1669. His plot discovered, Sobieski redeemed himself in a brilliant campaign against the Turks, culminating in the victory of Khotin on Nov. 11, 1673.

At the moment of Sobieski's triumph, King Michael died. The victorious general hurried to Warsaw seeking the throne; with a force of 6,000 veterans he overawed the elective Diet and was proclaimed king in 1674. He immediately began clearing Poland of Turks and Tatars, a task accomplished before his triumphant coronation at Cracow on Feb. 2, 1676.

In 1682 John III overcame his distrust of the Hapsburgs and, against the wishes of French supporters, allied with Austria against the Turks. Cooperating with Duke Charles of Lorraine, his former rival for the Polish throne, he led the combined imperial and Polish forces at the battle of the Kahlenberg on Sept. 12, 1683, crushing the Turkish armies besieging Vienna. It was Sobieski's finest hour; he was hailed as a hero throughout Europe.

After Sobieski's campaigns to conquer the Danubian province of Moldavia failed, he returned to Poland in 1690 in broken health. Bitterness and humiliation filled his last years as he tried to secure the royal succession for his ambitious but inept and treacherous son Jakób. Poland's aristocratic constitution, which could turn any conspiracy into an occasion for civil war, frustrated his efforts to create a strong hereditary kingdom, opening the way for foreign intervention in Polish affairs. Although Poland's most popular monarch, Sobieski failed, as others had, to overcome the disruptive power of his own noble caste. He died on June 17, 1696, leaving the Polish throne a pawn of European power politics.

Further Reading

There is a wide literature on John Sobieski in many languages. The best scholarly biographies are by O. Laskowski, *Sobieski, King of Poland* (1944), and O. Forst de Battaglia, whose original German work appears in a much-condensed English version in the first volume of the *Cambridge History of Poland* (1947). J. B. Morton, *Sobieski, King of Poland* (1932), is a popularized account. □

John XXIII

John XXIII (1881-1963) was pope from 1958 to 1963. He convoked the Second Vatican Council, thus launching a renewal in the Roman Catholic Church and inaugurating a new era in its history.

The future pope was born Angelo Giuseppe Roncalli at Sotto il Monte (Bergamo), Italy, on Nov. 25, 1881, the third child and eldest son in the family of 13 born to Giovanni Battista and Marianna Giulia (Mazzola) Roncalli. The boy's forebears for several generations had been tenant farmers on an estate, and even when he reigned in the Vatican, his brothers were still engaged in eking a plain livelihood out of the hard and unfriendly Bergamo soil.

The simple piety of Italian peasants was the most important element in the life of the Roncallis and led Angelo, following elementary education, to enter the diocesan minor seminary in Bergamo at the age of 12. His studies for the priesthood continued at the Seminario Romano (''Apollinare'') in Rome but were interrupted for a year of volunteer service in the Italian army. He was ordained on Aug. 10, 1904, and shortly thereafter was named secretary to the new bishop of Bergamo, Count Giacomo Radini-Tedeschi.

The latter was an extremely vigorous, farseeing prelate deeply concerned about social reforms, and the young Father Roncalli, during the 9 years that he served him, gained invaluable knowledge and experience in the problems of the working class and the poor. Simultaneously he taught patrology and Church history in the Bergamo seminary. Radini-Tedeschi died in August 1914, just as World War I was breaking out, and since his successor was a man of quite different temperament, Roncalli decided to enlist. He served first in the medical corps and later as a lieutenant in the chaplains' corps.

At the war's end Pope Benedict XV, who as a close friend of Radini-Tedeschi had come to know Roncalli, asked him to handle the arrangements for the 1920 Eucharistic Congress in Bergamo; and it was undoubtedly as a result of the way in which he organized this event that a year later he was made director of the Italian Society for the Propagation of the Faith. This was a delicate assignment since it involved not only modernizing the society but detaching responsibility from numerous regional directors and centralizing administration in Rome. He remained in this post for 4 years, until Pius XI appointed him apostolic visitor to Bulgaria. For this it was desirable that he hold a higher ecclesiastical rank, and he was named titular archbishop of Areopolis and consecrated to the episcopate on March 19, 1925.

Diplomatic Career

This was the beginning of a diplomatic career which was to last for almost 30 years and take Roncalli to many

European countries. In Bulgaria, since the state religion was Orthodox, his presence was resented by both government and Orthodox Church authorities. Yet he managed to provide spiritual leadership for the 40,000 Latin-rite and 4,000 Eastern-rite Catholics scattered thinly among the population. In 1934 he was named apostolic delegate to Turkey and Greece, where his position was, if possible, even more precarious. The Turkish government of Kemal Atatük was aggressively antireligious, but Roncalli, by personal charm and diplomatic finesse, managed to be on friendly terms with authorities.

During World War II, Istanbul, as the capital of a neutral power, was a hotbed of intrigue and espionage, and Roncalli provided the Holy See with much valuable information gleaned from personal contacts as well as official connections. He was instrumental in helping many Jewish refugees fleeing from central Europe through his friendship with the German ambassador to Turkey, Franz von Papen. In Greece his efforts were less successful, since he was of the same nationality as the occupying troops; but here, too, he worked hard to provide food, shelter, and safety for many thousands of refugees.

In 1944, following the liberation of France, Pius XII named Roncalli papal nuncio to that country. The position was even more difficult and challenging than his earlier ones, since the nation was split by many bitter political and religious divisions resulting from the period of occupation and resistance. Roncalli labored patiently and skillfully to repair them, maintaining cordial relations with the governments that came and went in rapid succession. Among other things he was instrumental in securing government subsidies for pupils in private schools, and he viewed with sympathy the ''workerpriest'' movement.

On Jan. 12, 1953, Pius XII elevated Roncalli to the Sacred College of Cardinals, and on Jan. 15, in accordance with long-standing tradition, he received his red hat from President Vincent Auriol in the Élysée Palace. On that same day he was named patriarch of Venice and took possession of his new see on March 15. This enabled him to be at last what he had always wanted to be, a ''shepherd of souls''; and during his years in Venice he was a vigorous and much-loved prelate, visiting all the parishes in his diocese and creating 30 new ones. He erected a new minor seminary, initiated various forms of Catholic Action, and showed special concern for the poor.

Pius XII died on Oct. 9, 1958, and on Oct. 25 Roncalli entered the conclave which was to choose a successor. He was himself elected 3 days later and took the name John XXIII, the first pope to bear this name since 1334.

His Pontificate

John XXIII was 76 years old when he came to the papal throne, and his age—plus the fact that he was not widely known—led many persons to assume that he would simply be a transitional or ''caretaker'' pope. Inevitably his reign was brief, but in terms of its significance and its effects upon religious and world history it was perhaps the most important pontificate since the Middle Ages.

Much of this significance stemmed, naturally, from the train of events which he set in motion during the 5 years of his reign, but much of it also lay in his unique personality. Previous popes had usually been remote and austere figures; from the very outset John endeared himself to the whole world by his warmth, humor, and easy approachability. He had an impatience with empty traditionalism and often astonished his aides by the forthright way in which he cut through meaningless formalities.

For example, it had always been customary for the pope to dine alone; within a week after his election John announced that he could find nothing in either Revelation or canon law that required such a thing and that henceforth, when the mood was upon him, he would have guests in to dinner. He became the first pope in 200 years to attend the theater by having T. S. Eliot's *Murder in the Cathedral* performed before him in the papal apartments. He literally horrified Vatican officials and the Italian government by having his chauffeur drive him unannounced and unescorted through the streets of Rome. He visited—sometimes at very short notice-hospitals, nursing homes, and even prisons. (It is said that when he declared his intention of paying a Christmas visit to Rome's Regina Coeli prison, one of his aides protested that there was simply no protocol for such a thing, and the Pope replied,'' Well, then, make some!'')

The conclave that had elected Pope John had been reduced to 52 cardinals, of whom 12 were more than 80 years old; one of his first acts was a consistory (Dec. 15, 1958) at which he elevated 23 prelates to the Sacred College, including many younger and more vigorous men. By so doing he broke the rule, established in 1586 by Sixtus V, limiting the number of cardinals to 70 and also gave the College much wider geographical representation than it had known until that time. In three subsequent consistories he expanded the membership to 87, its highest figure to that date.

But the most momentous act of his pontificate was, of course, his decision to call an ecumenical council of the Universal Church, the first since 1870 and only the twenty-first in the Church's 2,000-year history.

Following the definition of papal infallibility at Vatican I, it had been assumed in many quarters that there would never again be need for a council. Pope John's motive in calling one was, as he said, to bring about a renewal—a ''new Pentecost''—in the life of the Church, to adapt its organization and teaching to the needs of the modern world, and to have as its more far-reaching goal the eventual unity of all Christians. The term which he used to describe what he had in mind—and which was to become a kind of keynote for the Council in the years that followed—was *aggiornamento,* an Italian word literally meaning ''bringing up to date.''

In addition to the frequent and demanding general audiences, Pope John met with many outstanding world figures. Among those received at the Vatican during his reign were Queen Elizabeth II of England, U.S. president Dwight D. Eisenhower, Mrs. Jacqueline Kennedy, the Shah of Iran, and—in a move which surprised many—Alexei Adzhubei,

son-in-law of Soviet premier Nikita Khrushchev and editor of the Russian newspaper *Izvestia*. This last reception appeared part of a gradual relaxation of the hitherto implacable hostility between the Church and communism, at least one practical result of which was the release of the Ukrainian archbishop Josyf Slipyi, who had been imprisoned for years in Siberia by Soviet authorities.

International tensions and the crises generated by ''hot'' and ''cold'' wars also greatly preoccupied the Pontiff. In September 1961 he issued an urgent appeal to the heads of the governments involved in the threatening Berlin crisis. He endeavored to mediate between the French government and the revolutionaries in the Algerian crisis of June 1962. He made an especially fervent appeal to President John F. Kennedy and Premier Khrushchev during the Cuban missile crisis of October 1962. It was undoubtedly in recognition of his untiring efforts to bring about world peace that the International Balzan Committee awarded him its Peace Prize in 1962.

Second Vatican Council

After 3 1/2 years of intensive preparation, the Second Vatican Council convened in St. Peter's on Oct. 11, 1962. In his memorable opening address Pope John declared that its purpose, unlike that of many previous councils, was not to condemn error but rather to study more deeply the truths of Catholic teaching and to offer those truths to the modern world in a language that would be meaningful and relevant to it. ''The substance of the ancient doctrine of the deposit of faith,'' he said,'' is one thing, and the way in which it is presented is another.'' And he emphatically disagreed with the ''prophets of gloom'' who saw the modern world as heading toward disaster. During the Council's first session, which lasted from Oct. 11 to Dec. 8, 1962, Pope John took care that its members should work in an atmosphere of complete freedom.

But Pope John was not destined to see the end of the Council which he had started. Even while the first session was in progress, it became evident that he was not in good health, but only those closest to him were aware—as he himself was—that he was suffering from a gastric cancer which, because of his great age, was considered by the doctors to be inoperable. During the following months his condition gradually worsened, and much of the time he was in great pain. He appeared at his window overlooking St. Peter's Square for the last time on May 23, 1963. Shortly thereafter he was confined to bed, and during the next few days he sank rapidly. At one point he did rally enough to talk to members of his family and to tell his physician, ''My bags are packed and I am ready, very ready, to go.'' He passed quietly away on June 3, 1963, mourned as perhaps no other figure in world history had been and was interred in the crypt of St. Peter's 4 days later. On Nov. 18, 1965, his successor, Paul VI, announced that beatification procedures had been initiated for him as well as for Pius XII.

Pope John and Christian Unity

One of the most notable features of Pope John's reign was the great advance in ecumenical relations between the Catholic Church and other religious bodies. He envisioned Christian unity as one of the ultimate goals of the Council, and one of the bodies that he set up for the Council's work was the Secretariat for Promoting Christian Unity, under the chairmanship of the Jesuit cardinal Augustinus Bea. This body was subsequently raised to the dignity of a full commission. Large numbers of Protestant and Orthodox clergy were invited as observers to the Council. Pope John met with them on a number of occasions and—as with everyone else—completely won them over by his warmth, simplicity, and openness of manner. In December 1960 he received at the Vatican the archbishop of Canterbury, Geoffrey Francis Fisher—the first meeting ever held between a Roman pope and an Anglican primate. A year later, in November 1961, history was made again when for the first time the Catholic Church was represented at a meeting of the World Council of Churches: Bea's office sent five official priestobservers to the Third General Assembly in New Delhi.

Pope John's ecumenical efforts, however, were not confined to Protestantism. Catholic theologians met with members of the Orthodox Church for discussions at Rhodes in August 1959, and the Holy See sent envoys to Patriarch Athenagoras of Constantinople in June 1961. And he showed equal consideration to those of the Jewish faith: one of his acts, seemingly trivial but actually bearing immense significance, was his directive to remove from the centuries-old Good Friday liturgy its reference to the ''perfidious Jews.''

His Encyclicals

Pope John issued eight encyclicals during his reign, and at lest two deserve to be ranked with the most important documents of Church history. These are *Mater et Magistra* (Mother and Teacher), issued May 15, 1961, and *Pacem in terris* (Peace on Earth), dated April 11, 1963.

Mater et Magistra restated the social teaching of the Church as set forth in Leo XIII's *Rerum novarum* and Pius XI's *Quadragesimo anno* but greatly amplified it in the light of later developments and problems. Among other things, the Pontiff pointed out the right that all classes have to benefit from technological advances and stressed the obligation of large and wealthy nations to assist underdeveloped ones. It was perhaps natural that the son of a poor farming family should lay special emphasis on the necessity for improved agricultural methods in still backward countries.

Pacem in terris was unique among papal encyclicals in being the first one ever addressed not just to Catholics but '' to all men of good will.'' Pope John enumerated the rights of the human person—to life, to respect, to freedom, to an education, to be informed, and numerous others—and dwelt at length on the obligations of the citizen to the state and of states to their citizens and to each other. He pleaded for the banning of nuclear weapons and an end to the arms race. Pointing out that the problems of modern times could not be solved unilaterally, he expressed hope that the United Nations would prove an ever more effective instrument for mutual cooperation among nations and for the preservation of world peace.

His Importance

John XXIII, the son of simple Italian peasants, never lost either the simplicity or the humility that were part of his origins. It was precisely these qualities, indeed, that made him so unique in his times. Unlike his predecessor and successor, he was not a scholar or a theologian (though he was a highly cultured man with a profound knowledge of history, a love for literature, art, and music, and a fluency in many languages); but he had an intuitive understanding of people and problems that enabled him to deal with them in way that scholars perhaps could not have done. It is no exaggeration but a literal truth to say that he loved everyone, and that this in turn caused everyone to love him.

In an age largely given over to secularism, he not only increased the prestige of the papacy but also restored the importance and relevance of religion to a degree that few would have thought possible. By concentrating on what unites men rather than on what divides them, he took the first steps toward the eventual unity of all Christians. When he was elected, many thought that his pontificate would be a transitional one, and in a sense this was true. The transition, however, was not merely from one pope to another, but also and especially from an old to a new era of religious history.

Further Reading

A primary source is Pope John's own *The Journal of a Soul* (1965; trans. 1965). Among the biographies of Pope John are Paul Christopher Perrotta, *Pope John XXIII: His Life and Character* (1959); Aradi Zsolt, *Pope John XXIII* (1959); and Alden Hatch, *A Man Named John* (1963). Other works on him are Francis X. Murphy, *Pope John XXIII Comes to the Vatican* (1959), and E. E. Y. Hales, *Pope John and His Revolution* (1965).

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St. John Chrysostom

The Christian preacher St. John Chrysostom (ca. 347-407) was bishop of Constantinople. A renowned orator, he earned the epithet Chrysostom, or "golden-mouthed," and is a Father of the Church.

Born at Antioch in Syria, John studied there as a young man with eminent teachers of rhetoric, philosophy, and theology. Adopting the life of Christian asceticism, he practiced austerities so severe as a desert recluse that his health collapsed, forcing him to return to his native city about age 33.

At Antioch, John was ordained deacon in 381 and presbyter 5 years later. As preacher, he drew the enthusiastic approval both of his bishop and of the Christian laity. His sermons are notable for their attention to the historical meaning of Scripture as opposed to allegorical interpretation, for their concern with practical moral application, and for their pungent thrusts against the loose morality of a city nominally Christian.

The fame of John's preaching spread to Constantinople, capital city of the empire. In late 397 he was virtually kidnaped and taken by military escort to Constantinople, where under pressure from figures in government and Church he reluctantly agreed to be consecrated bishop of that city. The ascetic and outspoken bishop was, tragically, not a sufficiently astute tactician to save himself from downfall. His personal simplicity of life, his determination toward moral reform of the clergy, and his caustic comments on the follies and vices of life at the court created enemies, the most powerful of whom was the scheming empress Eudoxia. She found a convenient ally in Theophilus, Bishop of Alexandria, who had long harbored resentment over John's elevation to the bishopric of Constantinople.

John was providing sympathetic shelter in Constantinople to four monks, known from their stature as the Tall Brothers, who were enthusiasts for the teachings of Origen and who had been expelled from Egypt by Theophilus. Arriving in Constantinople ostensibly to defend his expulsion of the Tall Brothers, Theophilus gathered 36 bishops hostile to John at a synod in the Palace of the Oak at Chalcedon, across the straits from the capital. There in 403 John was condemned in absentia on charges which included sponsoring heretical teachings of Origen and making treasonable statements about the Empress.

The synod was followed by an edict of banishment from the Emperor, which in spite of a temporary recall led to John's exile in 404 to a tiny village in distant Armenia. His continuing wide influence through correspondence from his place of exile prompted the government to order that he be marched on foot to a more remote and desolate place on the Black Sea. The hardships of the march killed him in September 407, before he reached his destination. A new emperor, Theodosius II, penitent for the injustice perpetrated by his parents, had John's body transported back to Constantinople in 438.

Further Reading

The standard work on St. John Chrysostom is C. Baur, *John Chrysostom and His Time* (trans., 2 vols., 1959-1960), which is very detailed and supplies complete bibliographical data. A shorter treatment is Donald Attwater, *St. John Chrysostom: Pastor and Preacher* (1959). See also the Reverend William Richard Stephens, *Saint Chrysostom: His Life and Times* (1872). □

John Maurice of Nassau

John Maurice of Nassau (1604-1679) was a Dutch military officer whose rise to power paralleled Dutch ascendancy in the Atlantic; his years as governor general of Netherlands Brazil marked the apogee of Dutch authority in South America.

John Maurice, who bore the title Count of Nassau-Siegen, was born on June 17, 1604, in the family castle at Dillenberg, Germany, scion of a famous European family. He received a thorough Calvinist education at Herborn, Basel, and Geneva. As early as 1620 he took up arms with the Protestants in the Thirty Years War; by 1626 he reached the rank of captain, and 3 years later he was promoted to colonel. Meanwhile, Dutch power was spreading through the North and South Atlantic. In 1630 Dutch arms triumphed in Recife, and the Dutch West India Company seized northeastern Brazil. From that powerful company, John Maurice accepted the post of governor general of Netherlands Brazil in 1636 and disembarked in Recife, its capital, on Jan. 23, 1637.

John Maurice presided over the most fruitful years of Dutch occupation, 1637-1644. He successfully expanded Dutch occupation from Maranhão to the São Francisco River, to govern nearly half of the effective territory of Brazil at that time. Captivated by the beauty of Brazil, the governor general put to work some 46 scholars, scientists, and artists to study and to depict the land. He was representative of a curiosity the Dutch displayed toward the tropics, a curiosity which the Iberians hitherto had lacked. That curiosity prompted the Dutch to make the first and for a long time the only scientific study of the tropics. Albert Eckhout and Frans Post painted magnificent canvases portraying the Dutch colony. Willem Piso studied tropical diseases and their remedies. Georg Marcgraf made collections of fauna, flora, and rocks. The Dutch maintained an aviary as well as zoological and botanical gardens. The first European astronomical observatory and meteorological station in the New World were built by the Dutch in Brazil.

Economic matters quite naturally commanded much of John Maurice's attention as well. In an endeavor to avoid monoculture, he tried to make the colony self-supporting in foodstuffs. By reducing taxes and providing liberal credit terms to planters to rebuild ruined sugar mills and to buy slaves, he rehabilitated the sugar industry, which was well on its way to recovery from the ravages of fighting when he left. The Dutch profited from the most productive sugar-producing region in the world during the first half of the 16th century.

With genuine sadness John Maurice returned to Europe in 1644. He fought again in the Thirty Years War. In 1647 the elector of Brandenburg named Maurice governor of Cleves. He died in Cleves on Nov. 20, 1679.

Further Reading

Information on the life of John Maurice is in Pieter Geyl, *The Netherlands Divided, 1609-1648* (trans. 1936) and *Orange and Stuart* (1939; trans. 1969), and in Nina Brown Baker, *William the Silent* (1947). □

St. John of Damascus

The Syrian theologian St. John of Damascus (ca. 680-ca. 750) opposed the Byzantine emperor in the controversy over religious images. He is considered the greatest medieval theologian of the Eastern Church.

Little is known of the early life of St. John of Damascus. He was born and raised in Damascus a half century after the Moslems began to rule Syria. His father, an important official in the court of the Caliph, was allowed to practice the Christian religion. When John took over his father's position at court, he was familiar with both Islam and Christianity. John eventually left the service of the Caliph to seek the solitude of a monk's life and entered the monastery of St. Sabas near Jerusalem. Soon his reputation for holiness and intelligence made him a popular and respected preacher in the city of Jerusalem. Because of his background at court and his common sense, a number of bishops came to the monastery to seek his advice. John was loved and respected by those who came in contact with him.

The Byzantine emperor Leo III, the Isaurian, issued in 726 a decree forbidding images in churches. John, the learned theologian and articulate preacher, quickly entered the controversy. Leo had ordered that all statues and pictures of religious subjects be removed from the churches because he felt they were close to idolatry. The Church officials of Constantinople protested strongly, and many of the people, aided by the monks, resisted vigorously when the Emperor's soldiers came to remove the statues from the churches.

From his position of relative security in Moslem territory, John wrote and spoke freely against the iconoclasts, the ''image breakers,'' as those who supported the Emperor came to be known. His reasoning was so clear and forceful that his tracts became the principal weapons of those who opposed the Emperor. John argued that if God himself became flesh, then material things cannot be evil and are not to be rejected as aids to religious feeling. Images, he said, are the books of the unlearned, lifting them up from the symbol to that which the symbol points to. In 787, long after John's death, the Seventh Ecumenical Council, meeting in Constantinople, ended the controversy by decreeing that images be restored to the churches.

John's most important work is the *Fountain of Knowledge,* presenting a closely reasoned system of theology based on the Scriptures and Church Fathers. It had wide influence in the Middle Ages in western Europe.

Further Reading

St. John's *Writings* (1958), translated by Frederic H. Chase, includes the principal works and a biographical introduction. Herbert Packenham-Walsh, *Lights and Shades of Christendom to A.D. 1000* (1936), includes a chapter on John and the iconoclastic controversy. See also Francis Patrick Cassidy, *Molders of the Medieval Mind: The Influence of the Fathers of the Church on the Medieval Schoolmen* (1944); Henry Daniel-Rops, *The Church in the Dark Ages* (1950; trans. 1959); and William Ragsdale Cannon, *History of Christianity in the Middle Ages: From the Fall of Rome to the Fall of Constantinople* (1960). □

John of Gaunt

The English soldier-statesman John of Gaunt (1340-1399), 5th Duke of Lancaster, played an active part in military and political affairs.

Born in March 1340, John of Gaunt was the fourth son of Edward III and received his name from his birthplace, Ghent. He was created Earl of Richmond in September 1342. Trained in military skills, at the age of 19 he took part in an expedition to France, and on May 19, 1359, he married Blanche, younger daughter and coheiress of Henry of Lancaster. Through this marriage he was created Earl of Derby in April 1362 and in November Duke of Lancaster.

For the next years Lancaster was active in various military campaigns, serving under his brother Edward the Black Prince in Spain in 1367, as captain of Calais 2 years later, and in 1371 as lieutenant of Aquitaine. After the death of his first wife in September 1369, he married Constance of Castile in 1372, surrendered his title of Earl of Richmond, and assumed the title of king of Castile.

Upon his return to England Lancaster took an active part in politics as head of the court party that was opposed by the ''Good Parliament'' of 1376. At the same time he supported John Wyclif and protected him from the Londoners at the Council of London the following year. With the accession of Richard II in 1377, Lancaster had great influence at court, advising on the French war, serving on the Scottish border and making a truce there in 1380, and serving on several commissions the following year to deal with the rebellion of 1381 and the reform of the royal household.

Lancaster continued to serve Richard II in other roles: negotiating peace with France and dealing with the Scottish border. But in 1385 he fought with the King and, though reconciled, continued to serve as a mediator between the King and his opponents. In 1388 he was made lieutenant of Guienne and in 1390 Duke of Aquitaine, but he failed to have the latter claim recognized. After he married his daughter Catherine to Henry of Castile, he gave up the claims to the kingship of that country, and after effecting a reconciliation between the Duke of Gloucester and Richard, Lancaster retired from active politics. With the death of

his second wife, in 1396 he married Catherine Swynford. He died in early February, 1399.

After Lancaster's death Richard seized his estates, which caused Lancaster's son, Henry of Bolingbroke, to claim the throne as Henry IV. The children of his last marriage, known as the Beauforts by patent in 1397, were the line through which Henry Tudor (Henry VII) claimed the throne.

Further Reading

The standard biography of John of Gaunt is Sydney Armitage-Smith, *John of Gaunt* (1905; repr. 1964). Information on the period can be found in Sir James H. Ramsay, *Genesis of Lancaster* (1913), and May McKisack, *The Fourteenth Century* (1959). □

John of Leiden

The Dutch Anabaptist John of Leiden (1509-1536) led the Anabaptist attempt to establish by force a "kingdom of God" in Münster, Germany. His excesses unfairly discredited all Anabaptists in the eyes of contemporaries and of succeeding generations.

Also known as Jan Beuckels or Bockelszoon, John was born in a village near Leiden. He practiced various occupations, including those of tailor, merchant, and innkeeper. In November 1533, having been baptized by John Matthys of Haarlem, John became a follower of Anabaptism. He grew quite active in this religious movement and was sent by John Matthys to various parts of the Netherlands as an apostle for this faith. His views at that time were the conventional and generally peaceful Anabaptist ones of the need for the faithful to pray and await the coming of the kingdom of God. But he gradually abandoned those principles in favor of calling the faithful to use the sword against all unbelievers in order to establish the kingdom of God on earth.

In January 1534 John of Leiden took up residence in the episcopal city of Münster in Westphalia, Germany, near the Dutch border. Although he was very active in the revolt that overthrew the bishop and city council, it was John Matthys, who had arrived in Münster in February 1534, who took over power and began the establishment of the kingdom of God. Under his direction, Münster was purged of the "godless," or nonbelievers, and communism of goods, based on biblical texts, was introduced. Matthys, however, was killed in April 1534, and John then replaced him as the new Anabaptist leader in Münster, gaining supreme power by July 1534. Although he effectively coordinated the defense of the city against the army of the bishop of Münster, who had laid siege to the city, his ambition and fanaticism soon led him into more radical behavior. In July 1534 he introduced polygamy, a step that created much opposition. In order to maintain his position, he became increasingly ruthless in the exercise of his power. In September he had himself crowned king of the New Jerusalem. After this, John lived in an increasingly unreal world, parading around Münster in lavish regal costumes and promising his followers to lead them miraculously to the defeat of the besieging army. He managed, however, to keep the city from falling to the episcopal army until June 25, 1535.

John of Leiden was then arrested, sentenced to death, and executed with horrible tortures on Jan. 22, 1536. His brief reign had tragic consequences for Anabaptism, since contemporaries identified all Anabaptists with the radical variety in Münster. Such an identification led to a constant persecution of Anabaptists by Lutherans, Calvinists, and Catholics.

Further Reading

For a brief account in English relating John of Leiden's role in the Münster affair see Cornelius Krahn, *Dutch Anabaptism: Origin, Spread, Life, and Thought, 1450-1600* (1968). See also Ernest Belfort Bax, *Rise and Fall of the Anabaptists* (1903; repr. 1966), and John Christian Wenger, *Even unto Death: The Heroic Witness of the Sixteenth-century Anabaptists* (1961). □

John of Piano Carpini

The Italian traveler and Franciscan monk John of Piano Carpini (ca. 1180-1252) journeyed across central Asia and was the first European to write a detailed account of the Mongol Empire.

John was born in Umbria, probably at Pian' di Carpini (now Piano della Magione). He was attracted by the preaching of Francis of Assisi, and by 1220 he was a member of Francis's order. Friar John's practical sense and his capacity for long and hard work soon led him to be placed in charge of Franciscan efforts in other parts of Europe, and for several years he was superior of the order in Germany.

In 1241 the Mongols, or Tatars, came across Russia and invaded eastern Europe, causing great destruction in Poland, Hungary, and parts of Germany. Four years later Pope Innocent IV decided to send a formal protest to them. He chose Friar John, in his mid-60s but still vigorous and determined, for the mission.

John and two companions set out from Lyons on Easter Sunday 1245. They crossed Germany and Poland and were allowed to go to the camp of the western commander of the Mongols on the shores of the Volga River in Russia. After explaining his mission, John was allowed to proceed to Mongolia. On Easter Sunday 1246 the three friars began a long and difficult journey across central Asia, their bodies tightly bandaged to protect against the hardships of their ride. They reached Karakorum in eastern Asia, center of the Mongol kingdom, on July 22, making the trip of 3,000 miles in just 106 days.

A month after they arrived, the friars witnessed the formal installation of Genghis Khan's grandson as the new emperor, and it was to him they presented the Pope's message. The Khan sent them back with a brief reply in which he completely dismissed the Pope's protest and asserted that he would continue to act as the scourge of God against Christian Europe. The three left the Khan's court in November and returned through the harsh winter months, taking more than twice as long as they had to journey to the Mongol kingdom. When they reached Kiev in western Russia on June 9, 1247, they were greeted by the Christian community as men risen from the dead.

After making his report to the Pope at Lyons, John wrote a long, clear, clam book about the Mongols. This work, which provided the Middle Ages with the first authoritative account of the mysterious people from the East, still ranks among the finest journals of exploration. Nearly 70, John was made bishop of Antivari in Dalmatia and continued his diplomatic missions until his death on Aug. 1, 1252.

Further Reading

The best English translation of John's description of the Mongols is in *The Mongol Mission: Narratives and Letters of the Franciscan Missionaries in Mongolia and China in the Thirteenth and Fourteenth Centuries,* edited by Christopher H. Dawson (1955). An account of his journey and its importance is in Willem van Ruysbroek's 13th-century *The Journey of William of Rubruck . . . with Two Accounts of the Earlier Journey of John of Pian de Carpini,* translated and edited by William Woodville Rockhill (1900). More recent works which discuss John are Donald F. Lach, *Asia in the Making of Europe* (1 vol. in 2, 1965), and R. A. Skelton, Thomas E. Marston, and George D. Painter, *The Vinland Map and Tartar Relation* (1965). □

John of Salisbury

The English bishop and humanist John of Salisbury (c. 1115-1180) is generally considered to have been the most cultured man of his day. He associated with great scholars, rulers, and churchmen, and his writings testify to the wide scope of his interests.

John was born in Old Sarum near Salisbury. In 1136 he began a career as student and then scholar in the schools of Paris (where he studied with Peter Abelard) and Chartres, then the center of humanistic studies of the arts and of the Latin classics. He became proficient in rhetoric, literary analysis, logic, and law, both ecclesiastical and Roman.

In 1148 John probably entered the service of Theobald, Archbishop of Canterbury, where he remained until 1150, when he went to Rome to assume a post of uncertain nature in the Papal Curia. From 1153 or 1154 he was again at Canterbury, as Theobald's private secretary. In 1159 John completed his first major work, *Policraticus,* or *Statesman's Book. Policraticus* was the first medieval study of the state and the prince; John's analyses of the conduct of good and bad princes testify to his understanding of the new power attained by centralized authority in the 12th century, thanks to the end of the Viking invasions and the development of stable feudal relationships.

The *Metalogicon,* written shortly after *Policraticus,* is a work of educational theory, assessing the role of the arts and defending them against narrow-minded critics. John utilized in *Metalogicon* the newly discovered works of Aristotle, which would dominate education in the following century.

About this time (1162), Thomas Becket, whom John had befriended while Becket was still chancellor of England, succeeded Theobald as archbishop. John sided with Becket in his controversy with Henry II of England and in 1164 went into voluntary exile because of his views. Early in 1170 he returned to England and was present at Becket's martyrdom on December 29. While in exile, he had written the *Historia pontificalis* (probably begun in 1164; *Papal History*), an unfinished but fascinating account of the papal court during the years 1148-1152.

John remained at Canterbury, at work on an unfinished biography of Becket, until 1176, when he was elected bishop of Chartres, an office he held until his death on Oct. 25, 1180. Charitable, honest, and reasonable, he appears in all his works as a model Christian humanist.

Further Reading

The source of most information about John is his letters, a collection of which, edited and translated by W. J. Millor and S. J. and H. E. Butler, was revised by C. N. L. Brooke (1955). The best introduction to John is the biography by C. C. J. Webb, *John of Salisbury* (1932). Hans Liebeschütz, *Medieval Humanism in the Life and Writings of John of Salisbury* (1950), provides the intellectual context for John's career. □

St. John of the Cross

The Spanish Carmelite St. John of the Cross (1542-1591) is the most important mystical writer in the Catholic tradition. He also played a leading role in the 16th-century reform of the Carmelites.

Juan de Yepes, later St. John of the Cross, was born at Fontiveros. His father died when Juan was 2 years old and left the family of three children penniless. After they all moved to Medina del Campo, the boy tried several trades without success. Excellent at school, he continued his studies at the Jesuit college in Medina. In 1563 he became a novice at the monastery of St. Ana in Medina. His superiors sent him to the University of Salamanca, where he was ordained a priest in 1567.

In 1568 the reformer and mystic Theresa visited John's monastery of Medina to discuss the possibility of including male monasteries in her reform of the Carmelite order. Both John and the prior of the house went over to the Primitive Rule, and John was the first friar to enter the first foundation, Duruelo. After some short stays in Pastrana and Alcalá, John joined Theresa as confessor in the unreformed Carmelite convent of Ávila, of which she had become prioress. During this period they stayed in constant spiritual contact, in which John was Theresa's director as well as her spiritual son.

Meanwhile, the opposition between Discalced (reformed) and Calced Carmelites, which had existed from the beginning, took on alarming proportions. In 1575 John was abducted and imprisoned by the Calced friars. He was set free at the request of the papal nuncio. But the same occurred again in 1577, and this time he had to escape. For safety he stayed in remote places in Andalusia. During those years of obscurity he wrote most of his mystical works.

After the two branches of the order were finally split, John remained in the south but regained status as vicar provincial. It was only toward the end of his life, in 1588, that he returned to Castile as prior of the house of Segovia and as councilor of the provincial. Because of his disagreement with the radical, innovative provincial, he was soon removed from office and sent back to Andalusia, where he died after an excruciating agony in 1591. He was canonized in 1726 and pronounced a Doctor of the Church in 1926.

His Works

The work of St. John consists of poetry and of mystical commentaries that he wrote on some of his poems. Best known are *The Spiritual Canticle, The Living Flame of Love, The Dark Night of the Soul,* and *Ascent of Mount Carmel* (the last two works comment on the same poem). It is not easy to define the nature of those commentaries since they are at once didactic (often in a scholastic way) and obscurely symbolic. The traditional division of spiritual life into the three ways of purgation, illumination, and union provides the basic framework for all John's treatises. Yet the order of succession appears clearly only in *The Spiritual Canticle*. In *The Ascent of Mount Carmel* and *The Dark Night of the Soul,* the process of spiritual life is considered mainly from the purgative point of view: to reach the union of light the soul must pass through the night of purification. Yet in this purifying night John also includes the illumination of faith and even the union with God. The soul can be fully purified only in the highest mystical states. The three ways, then, must not be considered as definitive stages of a rectilinear succession. Their nature is cyclical; that is, they appear at each level of the mystical life.

The Ascent of Mount Carmel deals primarily with the early stages of spiritual life, the *active* purification of the senses (Book I) and of the spirit (intellect, memory, and will, Books II-III). The *passive* purgation is described in *The Dark Night of the Soul*. Here also the purgation of the senses (Book I) is distinguished from that of the spirit (Book II). The union with God is treated explicitly in *The Spiritual Canticle* and *The Living Flame of Love*.

Aside from being the most important Christian mystical writer, John is one of the greatest poets in the Spanish language. His prose has been influential on the development of the literary language of his culture.

Further Reading

The best-known English translation of St. John's works is Edgar Allison Peers, *The Complete Works of St. John of the Cross* (3 vols., 1934-1935). Several recent translations of the poems, all entitled *The Poems of Saint John of the Cross,* are by Willis Barnstone (1968), which includes a good bibliography; by Roy Campbell (1951), which is perhaps less felicitous than Barnstone's rendering; and by John Frederick Nims (1968), which is faithful to the originals, includes the Spanish text, and provides an introduction by Robert Graves. The classic biography is Gabriele di Santa Maria Maddalena, *St. John of the Cross* (trans. 1946). Other studies include Edgar Allison Peers, *Spirit of Flame* (1943); Robert Sencourt, *Carmelite and Poet* (1944); and Leon Cristiani, *St. John of the Cross* (trans. 1962). Interpretive and critical discussions are in Edgar Allison Peers, *Studies in the Spanish Mystics* (3 vols., 1927-1960), and E. W. Trueman Dicken, *The Crucible of Love* (1963).

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John Paul I

John Paul I (1912-1978) was pope only from August 26 to September 28, 1978, the shortest term in modern times.

The future 262nd pope of the Roman Catholic Church was born Albino Luciani in the town of Canale d'Agordo in mountainous northeastern Italy on October 17, 1912. Unlike his predecessor Paul VI who came from a well-to-do family, Luciani's parents were very poor (his mother was a scullery maid and his father was an itinerant stonemason). In fact, his younger brother Edoardo told reporters at the time of Albino's election as pope that as children they both had had to go without shoes half the year. Albino did well in school and by the fourth grade had determined that he wanted to be a priest. He began his seminary studies at Feltre, Italy, when he was 11, studied at the major seminary at Belluno, and was ordained a priest on July 7, 1935. During the summers of his student years he would return home to work in the fields.

Luciani's first assignments were to parish duties in his home area. From 1937 to 1947, however, he taught at the major seminary in Belluno, while earning a doctorate in theology at the Gregorian University in Rome with a dissertation on the controversial 19th-century Italian theologian Antonio Rosmini. From 1948 to 1952 he was in charge of religious education for the diocese of Belluno, and one of his biggest successes was publishing a popular little book called *Catechisi in Briciole* (*Catechetical Crumbs*). His next assignment was as vicar general (administrator) of the diocese of Belluno, during which time he opposed the priest-worker movement—the first of what proved to be numerous conservative stands.

In 1958 Pope John XXIII named Luciani bishop of Vittorio Veneto in northern Italy. The new bishop's first crisis was a local scandal in which two priests of his diocese had swindled tens of thousands of dollars from contributions of the laity. Luciani made restitution for the theft and laid the foundations of a fine reputation for honesty and directness. His pastoral style was to make the rounds of his parishes on a bicycle, and he downplayed the rings, jewels, and ceremonial splendor that his office could command.

The Second Vatican Council (1962-1965) had a considerable influence on Bishop Luciani, for it forced him to develop somewhat beyond his instinctive conservatism. He was slow to accept the collegiality (greater play given to the role of bishops) that seemed to be detracting from the absolute authority of the pope, and he opposed efforts to stress the church's role in promoting social reform. He also opposed moves by German and Dutch bishops to drop celibacy as a requirement for the priesthood and to admit women as priests. Still, he stayed in contact with progressive bishops and won a reputation for being more affable than the typical staunch conservative. Another important experience came when he was appointed to Pope Paul VI's international commission that studied the possibility of changing the church's traditionally negative stand on artificial birth control. Luciani himself thought change possible, but when the pope's 1968 encyclical *Humanae Vitae* reasserted the traditional prohibitions he fell in line behind the pope's stance.

In 1969 Paul VI appointed Luciani archbishop and patriarch of Venice (an auspicious appointment, because two 20th-century popes, Pius X and John XXIII, had headed the Venetian patriarchate prior to their election). In Venice he continued his policy of simplifying the bishop's lifestyle and trying to serve the poor. He also attacked the immorality of the Venetian film festival, efforts of priests to involve themselves in politics, governmental moves to repeal Italy's strict laws on divorce, and the growing strength of the Italian Communist Party.

Luciani, now a cardinal, was elected pope in 1978, three weeks after the death of Paul VI. Most commentators considered him a good political choice: Italian, yet not identified with the Curia (the Church's administrative arm); conservative, yet possessed of good relations with liberals and leaders of third-world dioceses. The press quickly dubbed him ''the smiling pope'' because of his manifest joy and good nature. In appearance the new pope seemed frail. He wore his hair closely cropped, peered out from under heavy brows through rather strong glasses, and had a large broken nose. His voice tended to crack; his hands moved when he spoke; and he suffered from rheumatism. In addition, he had been operated on for gallstones and eye problems. (Since birth his health had been frail.)

The pope's intelligence, along with his warm smile, simplicity, and dedication to the poor, led many to hope for a return to the style of Pope John XXIII. Paul VI had worked tirelessly for peace and justice, yet toward the end of his pontificate he had seemed almost crushed by controversies within the Church, especially those stemming from the debates over birth control and priestly celibacy. The new pope seemed likely to continue Paul's policies, but many hoped he would seem more at ease personally and be able to show greater flexibility. His best known writings, a series of imaginary letters to famous historical figures collected under the title *Illustrissimi* (a literary salutation), revealed a man who loved literature and who himself could write well. When he addressed such luminaries of the past as Sir Walter Scott and Mark Twain, Luciani expressed a wideranging humanism. His letter to the English novelist Charles Dickens, for example, praised the attacks on the oppressors of the poor that Dickens' works carried. It seemed possible, even likely, therefore, that humanism, simplicity, and concern for the poor would be hallmarks of the new pope's leadership. Although Luciani ate sparingly, he smoked and enjoyed a glass of wine—traits that further humanized him and suggested a man at home in God's world.

All of this was rendered idle speculation, however, for the pope suddenly and shockingly died in his sleep on September 28, 1978, having been officially installed less than a month. Once again the cardinals had to troop to Rome for a papal election, and their choice of Karol Wojtyla, a Pole, quickly put the brief rule of John Paul I in the shade. Wojtyla took the name John Paul II in honor of his two immediate predecessors, Paul VI and John Paul I. Like them, he pledged

himself to implement the reforms and teachings of the Second Vatican Council. The first impressions of people knowledgeable about Vatican affairs were that he was chosen for his conservative doctrinal stands and for his considerable experience in dealing with Communists. As he proved increasingly rigid on infra-church matters, commentators again speculated from time to time on what ''the smiling Pope'' might have done differently.

Further Reading

The best view of Pope John Paul I comes from his own book *Illustrissimi: Letters from Pope John Paul I* (1978). The future pope wrote to both past saints and pagans, letting their literary works stimulate his reflections on faith and life. Most of the other treatments of John Paul I either concentrate on his death or treat him as part of the Roman Catholic Church's amazing changes from the time of Pope Pius XII, through the time of Pope John XXIII and the Second Vatican Council, to the pontificates of the two men who flanked him, Pope Paul VI and Pope John Paul II. See, for example, Andrew M. Greeley, *The Making of the Popes 1978* (1979) and Gordon Thomas and Max Morganwitts, *Pontiff* (1983). Good brief sketches of John Paul I were published by *Newsweek* and *TIME* in their editions for September 11, 1978.

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John Paul II

Karol Wojtyla (born 1920), cardinal of Krakow, Poland, was elected the 263rd pope in 1978, the first ever of Slavic extraction.

Karol Wojtyla was born May 18, 1920, in Wadowice, Poland, the second child of Karol Wojtyla, Sr., an army sergeant, and Emilia (Kaczorowska) Wojtyla. His mother died when he was nine. His only sibling, a much older brother Edmund (a physician), died four years later; and Karol Senior died in 1942. These sorrows of early family life, along with the hard times that Poland experienced both prior to World War II and throughout it, were bound to give an intelligent young man cause for sober reflection. In 1939, under the Nazi occupation, he enrolled at Jagiellonian University in Krakow, and shortly thereafter he began secret studies for the priesthood. Publicly, however, he worked as a laborer in a quarry and a chemical factory.

After World War II, upon ordination to the priesthood on November 1, 1946, Wojtyla did pastoral work with Polish refugees in France and then did graduate studies at the Angelicum University in Rome run by the Dominicans. When he returned from these studies to his native Poland, Wojtyla was assigned to parish work and soon became well-known for his successes in youth ministry. He was then assigned to teach ethics at the Catholic University of Lublin, and in 1958 he was consecrated auxiliary bishop of Krakow. In 1962, upon the death of Archbishop Baziak, Wojtyla became the vicar capitular or administrative head, and in 1964 he became archbishop of Krakow. Paul VI made him a cardinal on May 29, 1967, in good part because of the fine impression he had made during the Second Vatican Council (1962-1965).

Dealing with Communist Poland

In Poland Bishop Wojtyla, along with his patron Cardinal Wyszynski of Warsaw, was a rallying point for anti-Communist religious people. The bishop tended to show himself more flexible than the hard-line cardinal, and constantly his patriotism kept him from supporting any movements against the government that would do the people or the land more harm than good. The Communist government came to look upon him as a formidable foe, for he was an attractive public figure: handsome, strong, a good speaker, and a penetrating intellectual. First as bishop and then as archbishop and cardinal, Wojtyla fought for the Church's rights to full religious practice and expression of opinion.

During the Second Vatican Council he had contributed to the Catholic Church's broadened appreciation of religious liberty, and he impressed many of the Church's princes as a strong leader with first-hand experience of what Communist rule could mean. In fact, in 1976 Pope Paul VI invited the then Cardinal Wojtyla to preach the annual Lenten Retreat to the pope himself and members of the Curia that work in Rome as the pope's right arm. (These

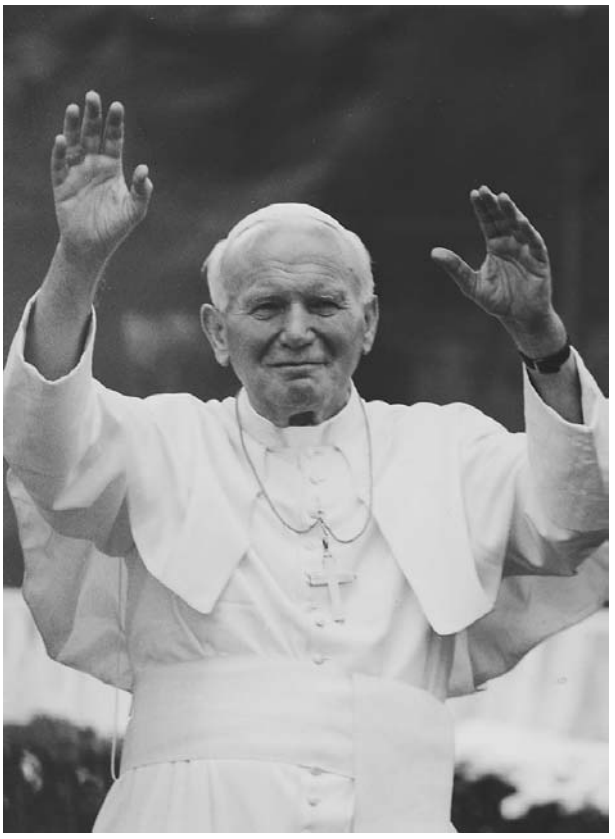

sermons were published in English under the title *Sign of Contradiction* in 1979.)

When Pope Paul VI died in August 1978, and then scarcely a month later his successor, Pope John Paul I, died unexpectedly, the stage was set for a more dramatic occurrence. On October 16, 1978, on their eighth ballot, the cardinals assembled in Rome for the papal election chose Karol Wojtyla as the first non-Italian pope in 455 years and the first Slavic pope ever. The new pope, who chose the name John Paul II in honor of his immediate predecessors (John XXIII, Paul VI, and John Paul I), quickly showed himself to be a charismatic figure. From his student years in Rome he retained fluent Italian, and his powerful figure (5'10'', 175 lbs.), so greatly contrasting with the frail Paul VI, radiated strength. Speculation was rife about what sort of pontiff he would prove to be, all the more so since his election had caught the ''pope-watchers'' off-guard. In their bones they had become so used to Italian popes that a non-Italian seemed a practical impossibility.

Early Years as Pope

Pope John Paul II plunged into a whirlwind of activity from which he scarcely rested. In January 1979 he made his first trip abroad to Latin America. He also discouraged priests and nuns—the most visible representatives of the hierarchical church—from direct or full-time political activities. For example, he ordered the American Jesuit priest, Father Robert Drinan, who had been a congressman from Massachusetts for ten years, to resign his office.

The crowds who greeted the pope in Latin America exceeded all expectations, but the atmosphere of his return to his native Poland less than six months later was even more emotional. For nine days in June of 1979 he walked in the midst of Eastern Europeans, symbolizing their Christian roots and a culture that greatly predated the more recent invasions of either Communists or Nazis. The Polish government understandably was uneasy, if not embarrassed, but there was little they could do in the light of the pope's status as a national hero. At the end of September 1979 the pope flew first to Ireland and then to the United States, bringing his message of justice, peace, and the rightness of traditional Catholic morality.

After these early trips Pope John Paul II consolidated his reputation as the most travelled pope of all history. He met with the archbishop of Canterbury, head of the Anglican Church; with German Lutherans who stand in the tradition of the Protestant Reformation; and with Africans and Asians—all on their own soil (which he usually kissed when he deplaned). The personal danger in these trips was brought home to the world on May 13, 1981, when the pope was shot in Rome by a Muslim fanatic reputed to be in the employ of the Bulgarian Communist government. Not long after his return to nearly customary vigor he began planning for future trips, telling his aides that his life belonged to God and the people much more than to himself.

The Pope as Teacher

Pope John Paul II's first encyclical (a papal letter addressed to the bishops of the church or to a specific group or country), *Redemptor Hominis* (*Redeemer of Man,* came in March 1979, only five months after his election. It was a rather general and not wholly cogent piece that clearly expresses the pope's conviction that the redemption offered in Christ is the center of human history. (In apparent contrast to many of his predecessors, John Paul II wrote his own encyclicals, producing longhand drafts in Polish that were then translated into Latin and Italian.) The second encyclical, *Dives in Misericordia* (*Rich in Mercy*), appeared in December of 1980. Its theme was the mercy of God and the need for human beings to treat one another mercifully, going beyond strict justice to the love and compassion that human suffering ought to create.

The third encyclical, *Laborem Exercens* (*Performing Work*), was delayed by the pope's shooting but finally appeared in September of 1981. Because of the tense contemporary situation in Poland, where the labor union Solidarity was standing off against the Communist government, the encyclical's references to ''solidarity'' (between the pope or Christian teaching and working people) was read as a sign of the pope's awareness that what he was saying applied ''in spades'' to his native land.

Apart from the reference to Poland, this third encyclical made the deepest impression because it was a strong statement in the tradition of the ''social encyclicals'' of the recent popes. *Laborem Exercens* made it clear that the pope, for all his anti-Communism, is no friend of traditional capitalism. Moreover, the pope echoed the traditional Christian teaching that the goods of the earth come from the Creator God and are for all the earth's people. He affirmed the basic rights of working people to a fair wage, decent housing, good education, health care, and the like, which his predecessors had affirmed.

A Man of Firm Beliefs

John Paul II continued to be absolutely opposed to abortion, to allow only ''natural'' methods of birth control (which in fact have become considerably more sophisticated), to condemn homosexual activity (which he distinguished from being a homosexual), and to forbid even serious discussions of women's ordination to the priesthood.

On his trips abroad, especially those to Africa and Latin America, the pope puzzled both commentators and theologians by, on the one hand, manifesting a great interest in and support for the world-wide diversity of Roman Catholicism and, on the other hand, seeming to be inflexible in the face of demands for more local autonomy (in liturgical matters and tribal mores, for example).

By the mid-1980s, Pope John Paul II was considered a brilliant linguist, a devoted churchman, a charismatic leader, and an intriguing blend of conservatism and progressivism. On matters outside the Church, especially those of world-wide peace and economic justice, he had almost radical ideas for change and manifested great compassion for the world's starving and suffering peoples. On matters inside the Church, especially the explosive matter of the rights and roles of women, he apparently had no willingness to put the axe to the root and break up old structures or

patterns of thought that many find unjust. He continued to impose his own traditional beliefs on a church that seemed to want more diversity in many areas.

In his many travels John Paul II continued to press toward his goal of advancing international consciousness on two ethical fronts: socio-economic justice and personal sexual restraint. Visits to Chile, Argentina, Poland, and the United States in 1987 stressed these points.

The millennial celebration of the introduction of Christianity to Russia in 1988 furnished the occasion for renewed attention to Catholic-Orthodox relations. Most commentators ranked the pope's 1988 encyclical *Sollicitudo Rei Socialis* on social justice as one of his most substantial documents. It threaded a middle ground between capitalist and socialist positions, arguing for both proper economic development and placing the needs of the poor over the wants of the wealthy.

Key events of 1989 included a protest by German Catholic theologians against Vatican control, a bitter controversy in Poland about a Carmelite monastery at Aushwitz, pressure for more religious freedom for Catholics in the Baltic nations, a visit of Soviet President Mikhail Gorbachev to the pope in Rome, and discussions with the Archbishop of Canterbury about Catholic-Anglican relations (which the Anglican consideration of ordaining women to the priesthood had complicated). The major papal visits were to Africa, Scandinavia, South Korea, Indonesia, and East Timor, an area fraught with Catholic-Muslim tensions.

Pope Confronted ''New World Order''

Catholic-Orthodox relations absorbed the pope in 1990, as events moved swiftly in the Soviet Union. Protests within the theological community continued to accuse the Vatican of heavy-handedness in doctrinal matters. Rumors circulated that the pope was ill, but he traveled to Czechoslovakia, Mexico, and Africa, on the last trip confronting the growing epidemic of AIDS. The 1991 encyclical *Centesimus Annus,* along with the pope's statements on the Gulf War, made him a critic of the ''new world order'' based on democratic capitalism being proposed by American President George Bush.

The pope ran a synod in Rome in 1992 to focus the church on the new situation in Europe, where the breakup of the Soviet Union was changing many relationships. Catholic-Orthodox and Catholic-Anglican relations dragged along, making any easy estimate of the pope's ''ecumenical'' ambitions impossible. The Vatican proceeded with its plan for a universal catechism that might unify basic instruction in faith throughout the church. In July the pope had a serious operation for the removal of a precancerous intestinal tumor and appeared to recover well.

No Compromise on Moral Issues

During 1993 John Paul II had to confront the pedophilia crisis that had developed in the United States, where numerous priests were accused of having abused children and the church was accused of ignoring it or covering it up. Against that backdrop he brought to an international youth convention in Denver a stern message of traditional sexual morality, including not only opposition to abortion but also opposition to contraception. In October he published a large encyclical on moral issues, *Veritatis Splendor* (The Resplendence of Truth), the burden of which was that the Christian moral life demanded heroism; certain traditional teachings never change; some acts (genocide, abuse of the innocent) are intrinsically evil; and recent technical developments in moral theology casting doubt on such traditional positions are unacceptable.

Pope Embraced the People

This prolific pope departed from his customary encyclical, or papal letter, in 1994 to publish a book, *Crossing the Threshold of Hope,* which became an international best-seller. John Paul II reached out to the masses, the public responded, and *Time* magazine named him the Man of the Year. The book received wide critical acclaim for addressing today's major theological concerns, and further established John Paul as a great intellect and teacher of our time. As the year progressed, the pope's general health improved and he recovered from a fall that occurred earlier in the year.

Long known for being dedicated to social justice, John Paul issued a strong message in his 1995 encyclical entitled, *Evangelism Vitae* or *Gospel of Life*. He confronted the issues of abortion, assisted suicide, and capital punishment making a plea to Roman Catholics to ''resist crimes which no human law can claim to legitimize.'' He spoke out invoking the full teaching authority of the church to declare abortion and euthanasia always evil, and denouncing the moral climate of affluent western nations. He referred to an ''eclipse of conscience'' in the name of individual freedom pursued by many. A second encyclical entitled *Ut Unum Sint* or *That They May Be One* was released in 1995. In this letter, for the first time in Church history, he acknowledged and apologized for past sins and errors committed in the name of the Church. Admitting painful things have been done that harmed Christian unity, he accepted responsibility and asked for forgiveness in the hope that Christians could have ''patient dialogue.'' The pope also carried out a demanding travel schedule, beginning the year by going to Australia, followed by a trip to Bosnia, and in the fall visiting several cities in the United States. While in New York City, he addressed the United Nations General Assembly during its 50th anniversary ceremonies.

Church business claimed John Paul's attention in 1996. Several major changes were instituted at his urging; for instance, he ruled that the next pope will be elected by an absolute majority. Analysts said such a change could discourage compromise and consensus in the selection of future popes. Although John Paul himself was a compromise candidate, some believed this was an intentional move to ensure succession by another conservative pope.

As the millennium neared, John Paul reiterated that his mission was to usher the Church into the twenty-first century. His legacy was already long, having been hailed for reinvigorating young people's interest in religion, lauded for

his role in bringing about the demise of communism in his native Poland and the former Soviet Union, and credited for reaching out to the peoples—and religions—of the world. He was the first modern pope to enter a synagogue or to visit an Islamic country.

Further Reading

The pope's own writings don't reveal as much about the man himself as one might expect, yet certainly they area good place to begin. The pope's views of the Second Vatican Council may be gleaned from his commentary on the documents *Sources of Renewal* (1980). Representative speeches from his first journey to Latin America are available in *John Paul II in Mexico* (London, 1979). Works by Andre Frossard *Be Not Afraid* (1984) and Mary G. Durkin *Feast of Love* (1983) give his views, respectively, on matters of general faith and matters of sexual love. Finally, a fascinating (but unreliable) account of the pope's life is Antoni Gronowicz's *God's Broker* (1984).

Additional information on Pope John Paul II can be found in David Willey's *God's Politician: Pope John Paul II, the Catholic Church and the New World Order* (1993). A related volume is Gene Burns' *The Frontiers of Catholicism: The Politics of Ideology in a Liberal World* (1993).*His Holiness: John Paul II and the Hidden History of Our Time* shows how the pope's influence goes far beyond the church by Carl Bernstein and Marco Politi (1994). *Pope John Paul II: The Biography* by Tad Szulc (1995) can also be consulted for good information. □

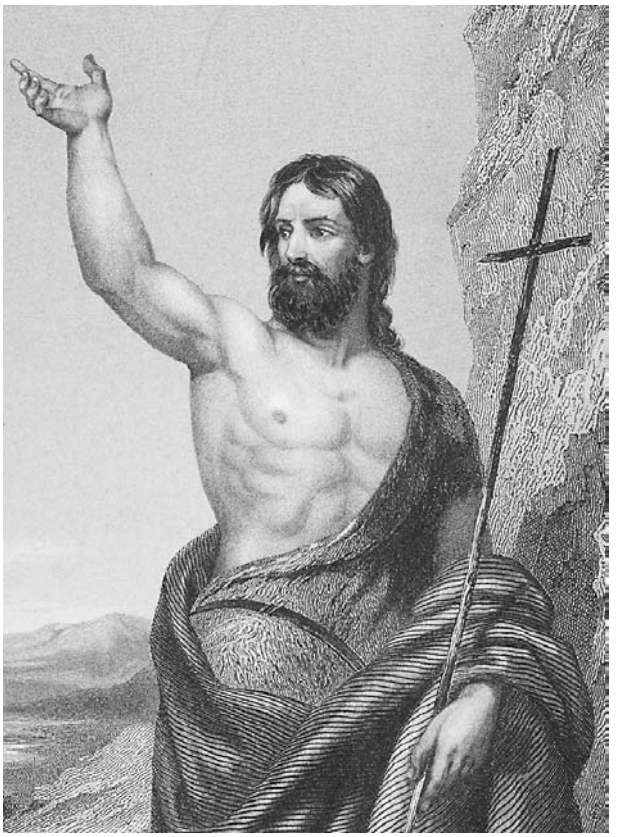

St. John the Baptist

St. John the Baptist (4? B.C.-31? A.D.) is important in Christian tradition as the forerunner of the Messiah, Jesus of Nazareth.

The two ancient sources that speak of John are the Gospels and the *Antiquities* of the Jewish historian Josephus Flavius. John was the son of the priest Zachariah and of Elizabeth, and the cousin of Mary, the mother of Jesus. He was born in Palestinian hill country about 4 B.C. Little is known of his early years. The Gospels state that his birth and name were foretold by God to his father and that his conception was miraculous because his mother, Elizabeth, was beyond childbearing age. He spent his early years ''in the desert,'' according to the Gospel; this phrase is almost a technical term in Qumran literature for the place where the Jewish sectaries lived together near the Dead Sea.

As an adult, John appeared on the banks of the river Jordan sometime during the reign of Herod Antipas (ca. 21 B.C.-A.D. 39). Since Jesus was put to death sometime between A.D. 29 and 31, and since he and John met at the beginning of Jesus' public life, it can be assumed that John started his own public ministry sometime in the mid-20s of the 1st century A.D.

According to the sources, John was a reforming zealot. He preached an imminent catastrophe of divine punishment; he castigated hypocrisy, demanded repentance, and announced the imminent coming of the Messiah. Many of the elements of John's doctrine resemble some teachings of the Qumran sectaries as noted in the Dead Sea Scrolls, particularly his antiestablishment attitude, his insistence on imminent divine punishment for sinners, and his preaching of a kingdom of God that would soon be established. John furthermore insisted that all who repented of their sins should come to him and go through a rite of washing or baptizing; hence he was called the Baptist.

Two major events marked John's career. First was the baptism of Jesus (Matthew 3:13-17; Mark 1:9-11; Luke 3:21-22; John 1:29-34). Jesus came and, being baptized by John, was recognized by him as the son of God. The second event concerned king Herod, who had dismissed his first wife, the daughter of King Aretas, and had married Herodias, the wife of his brother. John denounced this act. Herod, fearing that John's preaching might provoke retributive action by Aretas, imprisoned John in the fortress of Machaerus. The Gospels relate that Herodias, wounded in her pride, prevailed on Herod through the charms of her daughter, Salome, to have John beheaded. He died sometime between A.D. 26 and 31. The Christian churches commemorate the event on August 29 of each year.

Further Reading

The best books on John the Baptist have been written in the light of the Dead Sea Scrolls. Recommended are Carl Hermann Kraeling, *John the Baptist* (1951), and Matthew Black, *The Scrolls and Christian Origins* (1961). □

Augustus Edwin John

The Welsh painter Augustus Edwin John (1878-1961) was the leading British portraitist of his period and a brilliant draftsman.

Augustus John was born on Jan. 4, 1878, in Tenby, Pembrokeshire, and studied art at the Slade School in London. The Slade placed great emphasis on draftsmanship, and John soon attracted attention by the vitality and accomplishment of his drawings. His painting technique, which was slower to develop, at first revealed his attempt to combine the tradition of dark-toned impressionism current among artists of the New English Art Club with something of the grandeur of Rembrandt and other Old Masters, but gradually John began to work with brighter colors and a more simplified composition. This tendency reached its peak about 1911-1914 in a series of small, brilliantly colored paintings executed in North Wales, the majority of which showed figures (usually his second wife, Dorelia, and one or more of their children) in a setting of lakes and mountains.

Influenced perhaps by contemporary movements like the Celtic revival, John was greatly attracted to Irish tinkers, Normandy fisherfolk, and above all the gypsies, whose language he learned and with whom he camped. Being himself a rebel against convention, he felt great sympathy for people who lived independent, undisciplined lives in close contact with nature, and he expressed this in a series of drawings and large-scale decorative figure paintings, almost all of which remained at the project stage or were left unfinished. These works usually showed Dorelia and their children or gypsies and tinkers posed in a wild outdoor setting.

Although he continued throughout his life to paint occasional nude studies, flower paintings, landscapes, and figure compositions, John became increasingly involved with portraiture, which forms the main body of his work. His most successful portraits, rendered with spontaneous, flamboyant directness, are of his family and of writer and artist friends, including William Butler Yeats and George Bernard Shaw. In his commissioned portraits of society figures, if the face and personality had little to interest him, John would often have recourse to mannerisms such as large liquid eyes and elongated chins and necks.

John's method of painting depended to a great extent on improvisation and on preserving the freshness and immediacy of the sketch. He took little interest in the more radical developments of 20th-century art, and by the time of his death on October 31, 1961, in Fordingbridge, Hampshire, his work had somewhat lost touch with the most vital currents of his day.

Further Reading

John wrote two books of memoirs: *Chiaroscuro: Fragments of Autobiography* (1952) and the posthumous *Finishing Touches,* edited by Daniel George (1964). The best book on John is John Rothenstein, *Augustus John* (1944).

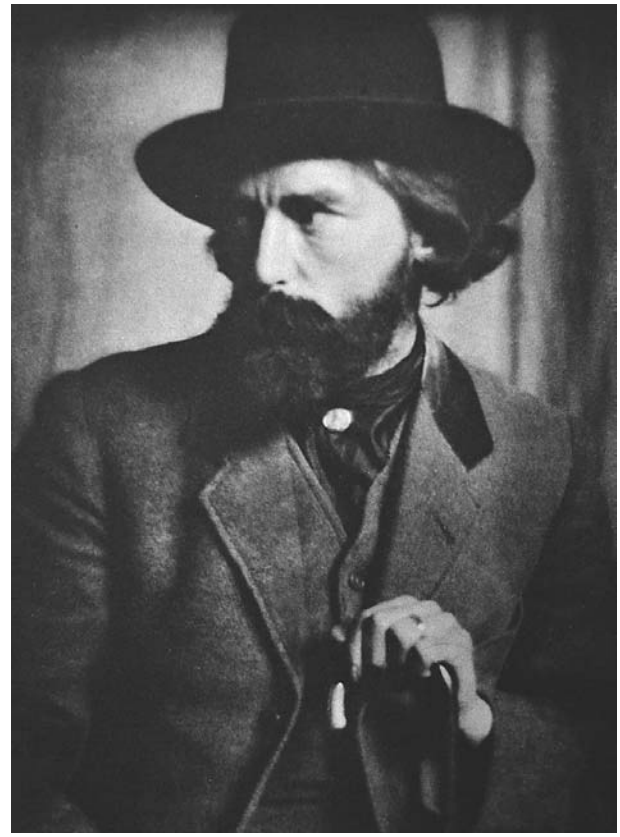

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Holroyd, Michael, *Augustus John: the new biography,* New York: Farrar, Straus and Giroux, 1996.
John, Augustus, *Autobiography of Augustus John,* London: Cape, 1975. □

Jasper Johns

Jasper Johns (born 1930), American painter and sculptor, helped break the hold of abstract expressionism on modern American art and cleared the way for pop art. Versatile in several different artistic fields, he has given the world sculptures, lithographs, and prints, as well as paintings.

Jasper Johns was born in Augusta, Georgia, in the middle of the Great Depression, to Jean Riley Johns and her husband, Jasper, Sr. He was a year old when his mother left his alcoholic father. Shortly afterwards, he had yet another upset when his mother found herself unable to support him and left him with her father in Allendale, South Carolina. He was nine years old when he lost his grandfather, and thereafter, he was shuttled back and forth between his mother and various relatives on his father's side.

In Search of Focus

After graduating from high school in 1946, Johns drifted without noticeable focus for some time. He spent a desultory three semesters at the University of South Carolina, then moved on to New York, where he entered a commercial art school in 1949. Here he stayed until 1951, dropping out when told that his work did not merit a scholarship for which he had applied, but that it would nevertheless be granted to him on grounds of need. Completely on his own, he worked first as a messenger, then as a shipping clerk, and finally, after entering college for just one day, he got a job as a clerk in the Marlboro Bookstore.

In 1954, he was introduced to Robert Rauchenberg, an artist five years older than he was, and the two of them soon became firm friends. Both set up studios in the same building, and both supported themselves by doing collages, drawings and paintings for window displays used by luxury stores such as Tiffany and Bonwit Teller.

A Developing Artist

For the first time in his life, Johns was supporting himself with his art. This change from part-time painting and part-time clerking represented a profound change in the way he viewed his own profession and his own future. ''Before, whenever anybody asked me what I did, I said I was going to become an artist,'' he told Michael Crichton, the author of his biography. ''Finally, I decided that I could be going to become an artist forever, all my life. I decided to stop *becoming* and to *be* an artist.'' He was, in essence, reinventing himself, and as always when drastic measures are undertaken, there was both good and bad in his approach. One of the first things he did was to rip up and destroy every piece of his early work.. Fortunately, four paintings survived this action to give art-lovers an idea of his early creative years.

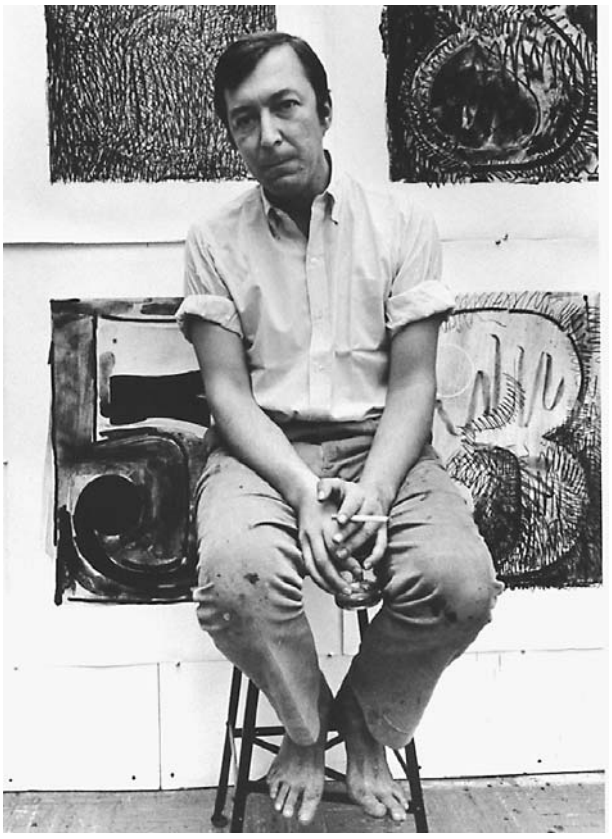

He began to develop a definite discipline and a method all his own. Intensely interested in experimentation, he learned to work with ''encaustic'' a method which combines pigments and hot wax before they are applied to the surface of a painting. Plaster casts of different types also began to appear on various paintings. The works most commonly associated with this period were his paintings of flags and of targets. The subjects he chose were oftentimes objects which are often seen, but are usually too commonplace to be closely noticed. Then, he proceeded to give them individuality by adding encaustic textures and other elements which both enhanced and lessened their familiarity at the same time.

In 1955, his painting *Green Target* was exhibited in the Jewish Museum as a part of the *Artists of the New York School: Second Generation* show. But this was not the only place Johns' paintings were to be seen. Along with other artists supplying pictures and drawings for Bonwit Teller's displays, he was invited to show two of his flag paintings in their windows. Johns had the first of many one-man shows in 1958. Paintings of flags, numbers and targets abounded, and all were sold, three of them to New York's Museum of Modern Art.

The year 1958 was noteworthy also for his first sculptures, called,*Flashlight* and *Lightbulb I*. But perhaps one of the year's most enduring achievements was a painting called *Three Flags,* which would be sold to the Whitney Museum in 1980 for the sum of $1 million.

Dada in Development

In 1959 Johns met the artist Marcel Duchamp for the first time. Duchamp, forty seven years Johns' senior, had long been one of the art world's most influential figures. He was a proponent of the school known as Dada, which, before dying out in 1923, had sought to destroy preconceived notions of what was or was not artistically acceptable. Duchamp himself had contributed to the movement, largely by depicting what he called ''ready-mades,'' (utilitarian articles such as snow shovels and bottle racks) signing the resulting pictures, and presenting the result as objects of art rather than objects made for everyday use.

This was an idea that Johns embraced and modified. Like Duchamp he embellished his paintings with ''devices,'' but shied away from Duchamp's spontaneity by making complex arrangements of the objects he used. His *Painted Bronze* consisting of a Savarin coffee can filled with paint brushes, is a perfect example of his careful arrangement.

By the middle of the 1970s, these ideas were joined by a technique called crosshatching. Johns was inspired to try this method after an automobile trip to the Hamptons, during which he saw a car covered with marks flash past in the opposite direction. Adapting it to his own purposes, he

began to use it to convey a sense of something swiftly glimpsed, then turned into art.

By this time, Jasper Johns was well-known, and was expanding his interests to embrace new fields.

In 1967, for instance, he became artistic advisor to the Merce Cunningham Dance Company, for which he designed sets, costumes, and occasionally, posters. Cunningham's ballet *Second Hand,* produced in 1980, was just one work bearing the mark of Johns' creativity. Characteristically, he crystallized his experiences on canvas, with a picture called *Dancers on a Plane,* which he completed in 1980.

Another new direction was collaboration in the field of book illustration. In 1973 he started to create 33 etchings for a collection of short stories called *Foirades/Fizzles,* written by Nobel Prize winner Samuel Beckett. Unfortunately, as Johns biographer Richard Francis remarks, though the collection appeared on schedule in 1976 the two men could not compromise on interpretation. Despite their commonly held bleak view of life, the resulting work leaned more towards two parallel works, rather than one seamless one created by two artists working in unison.

The Legendary Jasper Johns

Over the years, the stylistic changes showing Jasper Johns' development as an artist have been seen by the public in so many exhibitions that they have been listed on a CD-ROM. Some of these have been retrospectives, in which the galleries responsible have tried to obtain works from each of his periods, so that earlier and later works can be compared and contrasted. In October 1996, the Museum of Modern Art held a Jasper Johns retrospective that stirred great interest in the art world. Occupying two floors of the museum, the exhibition featured 225 works arranged chronologically.

Johns rarely granted interviews. One friend, who remained anonymous, told the magazineVanity Fair, '' . . . he's terrified he might let slip something personal.'' This is why Johns was so incensed at the appearance of Jill Johnston's 1996 biography, *Privileged Information* . Currently a former friend who has known Johns for some 30 years, Johnston amazed Johns with her interpretation of some of his paintings, which she saw as coded references to his lonely childhood lurking behind the locked gate of his reticence. Because he believed her interpretations of his works to be inaccurate, as well as presumptuous, he forbade publisher Thames & Hudson to reproduce any of his paintings for the book. As always, his motto remained ''privacy above all.''

Further Reading

Max Kozloff, *Jasper Johns* (1968), is the largest and most recent monograph on the art of Johns; the catalog of the 1964 Jewish Museum exhibition has a fine essay by Alan Solomon. Leo Steinberg, *Jasper Johns* (1963), is a brief study; Mario Amaya, *Pop Art . . . and After* (1966), is recommended for general background.

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Alvin Saunders Johnson

American economist and editor Alvin Saunders Johnson (1874-1971), as director of the New School for Social Research, established the graduate faculty of political and social science.

A son of a Danish immigrant farmer, Alvin Johnson was born on December 18, 1874, in Homer, northeastern Nebraska. His pioneer upbringing did not prevent him from learning enough Greek and Latin at home to be admitted to a premedical course at the University of Nebraska. He graduated from the university in 1897 and enlisted in the military service during the Spanish-American War. After an honorable discharge, he began his graduate studies at Columbia University. He received his doctorate in economics in 1902 and subsequently taught at Columbia, Cornell, and Stanford universities and at the universities of Nebraska and Chicago.

In 1917 Johnson became editor of the *New Republic,* a prominent liberal periodical. He remained editor until 1923, when he assumed the directorship of the New School for Social Research in New York City. It was there, during the 1930s, that he provided a haven for refugee scholars from Nazi Germany and created, in the graduate faculty of political and social science, a center for social research of international renown. While at the New School, Johnson accepted the position of associate editor of the *Encyclopedia of the Social Sciences,* which became a monument to scholarship in the social sciences and remained the standard reference work in its field for many years.

In both his academic and private lives, Johnson demonstrated his concern for members of minority groups discriminated against or persecuted at home and abroad. In 1944 he drafted the Ives-Quinn Law for the New York Legislature. This statute was enacted to penalize discrimination against Jews and African Americans.

In 1945 Johnson retired from his post at the New School and also stopped actively participating in political and educational affairs. He remained, however, an indefatigable raconteur and continued to publish works of fiction, as well as an autobiography. He received many accolades during his lifetime for his scholarship, his courageous defense of academic freedom, and his support for refugee scholars. He was given honorary doctorates from Brandeis University and the University of Nebraska and from foreign universities, including Brussels, Algiers, and Heidelberg. Johnson died on June 7, 1971, in Upper Nyack, N.Y.

Further Reading

Johnson's autobiography, *Pioneer's Progress,* was published in 1952. His career as an economist is well covered in Joseph Dorfman, *The Economic Mind in American Civilization* (5 vols., 1946-1959). For an account of Johnson's role in setting up the ''university in exile'' see Laura Fermi, *Illustrious Immigrants: The Intellectual Migration from Europe, 1930-41* (1968). □

Andrew Johnson

Andrew Johnson (1808-1875), seventeenth president of the United States, was the only president ever to be impeached.

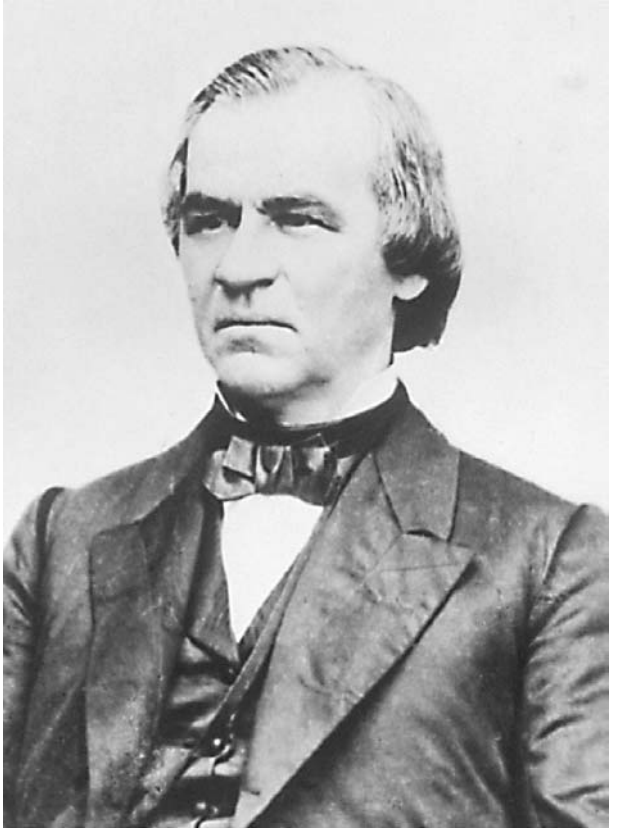

Andrew Johnson was born on Dec. 29, 1808, in Raleigh, N.C. After serving an apprenticeship with a tailor, he moved to Greeneville, Tenn., where he opened a tailor shop in 1826. Johnson laboriously taught himself to read and write with the help of Eliza McCardle, whom he married in 1827. His business prospered, and Johnson entered the rough-and-tumble world of politics, becoming a formidable stump speaker.

A Jacksonian Democrat, Johnson moved up through local elective offices to U.S. senator in 1857. In the Senate he crusaded for a homestead law and was bitter when the South blocked its passage. Yet he supported Jefferson Davis's demand for a congressional guarantee of slave property in the territories and in 1860 backed the proslavery presidential candidate.

When the Southern states began seceding, however, Johnson was the only senator from the Confederate states to remain in Congress. In 1862 President Abraham Lincoln appointed him military governor of partly reconquered Tennessee with instructions to begin restoring the state to the Union. Johnson did a good job under trying circumstances. Converted by the Civil War to an antislavery position, he set in motion the machinery for a constitutional convention that abolished slavery in Tennessee (January 1865).

Accident President

In 1864 the Republicans, hoping to attract support from Unionist Democrats, nominated Johnson for vice president. When Lincoln was assassinated in 1865, heavy responsibilities fell upon Johnson. The new president indicated that he would impose severe punishment on ''traitors,'' but his actual policy during 1865 was surprisingly lenient. He extended amnesty to all but the most prominent and wealthy Confederates and provided for the election (by white voters only) of delegates to the conventions to draw up new Southern state constitutions. Subsequently, Johnson granted thousands of pardons to Southerners exempted from the general amnesty.

Under their new constitutions the Southern states elected several prominent Confederates to high office. Some of the states passed ''black codes'' restricting the rights of freed slaves to a level little better than slavery. Republicans in Congress grew alarmed and feared that the South would regain by Johnson's leniency much of what it had lost in war; they sought a settlement that would provide Federal protection for freedmen and restrict the power of former Confederates. Congress passed a civil rights bill and a Freedmen's Bureau bill in 1866, but Johnson vetoed both. Congress sent the 14th Amendment to the states for ratification, but Johnson influenced Southern states to reject it.

Impeachment Proceedings

Johnson's belief that ''the people'' supported his policies should have been shaken by the 1866 congressional elections, which gave the Republicans an overwhelming mandate. Nevertheless, he continued to force Congress to pass every Reconstruction measure over his veto. He tried to weaken enforcement of Reconstruction laws by appointing conservative commanders for some Southern military districts.

An exasperated and vengeful House of Representatives finally impeached Johnson on Feb. 25, 1868. The ostensible grounds were technical transgressions; in reality he was impeached for resisting Congress's will on vital national issues. At Johnson's trial before the Senate, his lawyers proved that he had committed no constitutional crimes or misdemeanors; the verdict for conviction fell one vote short of the necessary two-thirds majority. Johnson served out his term as a powerless president.

Six years later, in 1875, Johnson was elected to the U.S. Senate by Tennessee. However, he suffered a paralytic attack and died on July 31.

Further Reading

Pro-Johnson biographies include Robert W. Winston, *Andrew Johnson* (1928); Lloyd Paul Stryker, *Andrew Johnson* (1929); George F. Milton, *The Age of Hate: Andrew Johnson and the Radicals* (1930); and Howard K. Beale, *The Critical Year: A Study of Andrew Johnson and Reconstruction* (1930). Recent scholarship is critical of Johnson; see Eric L. McKitrick, *Andrew Johnson and Reconstruction* (1960); LaWanda Cox and John H. Cox, *Politics, Principle, and Prejudice, 1865-66* (1963); and William R. Brock, *An American Crisis: Congress and Reconstruction, 1865-1867* (1963). A collection of essays that attempts balanced appraisal is Eric L. McKitrick, ed., *Andrew Johnson: A Profile* (1969). □

Betsey Johnson

Betsey Johnson (born ca. 1941), dress designer for the young and young-at-heart, set fashion trends during four decades.

Fashion designer Betsey Johnson, with her red hair and perpetual ear-to-ear grin, was a colorful burst of energy in the fashion world. She first exploded onto the style scene in the swinging 1960s, a turbulent time when fashion designers were considered stuffy, pretentious, and totally out-of-touch with the growing wave of street-inspired chic and the unmistakable influence of British rock and roll on American youth culture.

During this decade, Johnson helped launch the American fashion revolution with her space age silvery sci-fi dresses, see-through plastic shifts with discreet stick-on cover-ups, a ''noise dress'' with metal grommets at the hem that went clink-clank when the wearer moved, elephant bell-bottoms, and 14-inch metal micro-miniskirts. In those years her designs were worn by style setters such as actresses Julie Christie and Brigitte Bardot, model Twiggy, and first lady Jackie Kennedy. Over the ensuing decades Johnson continued to be an energetic leader in fashion design. As Susie Billingsley of *Vogue* magazine wrote: ''She got on the street fashion wagon before anyone. She's always been way ahead of what's hip.''

Born in Wethersfield, Connecticut, Johnson graduated from Syracuse University *magna cum laude* in 1964. She landed a coveted position as a guest editor at *Mademoiselle,* a young women's fashion and lifestyle magazine. The short-term guest editorship led her to a permanent position in the magazine's art department. Soon she was sent by the magazine to London in the heyday of the Beatles, bell-bottoms, and belly-baring knit tops. There Carnaby Street was the eye of the style storm. Johnson was so inspired that when she returned to New York she began designing wacky wear for New York's clothing boutique, Paraphernalia.

She pioneered the now commonplace use of avant garde fabrics: car interior lining and shower curtain dresses. She imported a wool pinstripe material used for the original New York Yankee's baseball uniform for her ''gangster suits.'' In the 1970s Johnson designed slip dresses, drop-waist ballerina dresses, double knit A-line minis, and ''nutsy artsy'' embroidered sweaters for the Alley Cat clothing line, then for her own New York shop, Betsey Bunky Nini.

She married Velvet Underground bassist John Cale but they divorced in 1969. For three years she was involved with a sculptor, a relationship that produced her daughter, Lulu, later her top runway and print model. In the 1980s she married again.''

In the 1990s, most of her clothes, available in large department stores and her more than 20 U.S. boutiques from sexy South Beach in Miami, Florida, to the ever-so-staid capital, Washington, D.C., sold for under $150. Her young and young-at-heart customers search her out, and they are fashionably faithful. Polly Mellen of *Allure* magazine said: ''Her clothes are fun, female, flirty, slightly aggressive and teasing. Her fashion shows are always witty, fun and slightly shoddy. But in the showroom, the clothes are real and the prices right.'' Johnson self-deprecatingly said: ''I've never had a new or brilliant idea. I just like to make things. The truth is, fashion doesn't really change all that much. I'm still doing the same things now that I was back then.''

Maybe. But they are all interesting variations on her theme. Johnson ships out dozens of new styles every month

to her U.S. boutiques. In 1991, she launched a new division called ''Luxe,'' which drew from her background in dance. The more expensive line was designed to complement the skirts and leggings that had been her trademark. In1992 she launched her sweetly sexy swimwear collection of push-up bras, bikinis with petticoats, and skirts in black lace, gingham, madras, and velvet, all priced affordably from $35 to $75. She also unleashed a line of clunky funky women's shoes. And her 1993 line of menswear looked tailor-made for all modernday Robin Hoods: velvet capes and tunics, hooded monk robes, forest and mead-hued caftans, and paisley leggings. That year also brought her own fragrance, a light floral scent of lilies and mimosas. Forever evolving, Johnson introduced a new ''Ultra'' collection featuring better fabrics and more elaborate styling and priced up to $500 in 1996.

Johnson was always her own fitting model: ''Small top, big bottom, that's my shape. And I think it's the shape of most women.'' Long known for her short, tight, ''boy-friend getting dresses,'' she also acknowledged: ''Since AIDS, everyone's pulling back and clothing is getting much more reserved and more romantic.''

Part of Johnson's success was her ability to sniff the winds and sense the social and subsequent style and silhouette changes. She started with the British Invasion of America style, hopped on the early 1980s punk bandwagon with safety pins and ripped T-shirts, and kept current with the 1990s rave, grunge, medieval, and deconstructionist fashion movements, all of which began on the streets and in music clubs haunted by disenfranchised youth.

Johnson clearly understood her place in a woman's closet, telling *The Atlanta Journal and Constitution* in 1995, ''I'm usually the sparkle in a closet full of conservative clothes. Either that or my customer has a closet full of my clothes and a few conservative suits from Calvin Klein. I think you've got to give a girl what's missing from her closet. If something jazzy, tacky or sexy is what's missing, I provide it.''

As 1995 brought the advent of youthful baby-doll and empire-waist dresses, Johnson explained the trend by saying, ''After grunge, girls wanted to wear things that were very feminine. Something deep down said, 'Is there a girl inside me?''' She simply says: ''I've stopped aging in my work 25 years ago.''Perhaps it is just that sense of wonder, openness, and a bizarre sense of humor that keeps this over-50 designer in touch with the youthful trends of today.

Further Reading

For further information on Betsey Johnson and the fashion industry see *Fairchild Dictionary of Fashion* (1988); *McDowell's Directory of 20th Century Fashion* (1987); *NY Fashion: The Evolution of American Style* by Caroline Rennolds Milbank (1989); *Women of Fashion: Twentieth Century Designers* by Valerie Steele (1991); and *Contemporary Designers* (2nd ed. 1990) edited by Ann Lee Morgan. □

Charles Spurgeon Johnson

African American educator and sociologist Charles Spurgeon Johnson (1893-1956) gave outstanding leadership to Fisk University and conducted important research on human relations and the problems of blacks in America.

Charles Spurgeon Johnson was born on July 24, 1893, in Bristol, Va., the son of a Baptist minister. His father's books on philosophy, history, and religion were sources of inspiration. He completed college at Virginia Union University in 1917, having been a student leader. Johnson received his bachelor of philosophy degree from the University of Chicago and pursued graduate work in sociology there. He married Marie Burgette in 1920; they had four children.

Johnson's distinguished and extraordinarily productive career as a sociologist began when he organized the Department of Research and Investigation of the Chicago Urban League in 1917. He was a member of the Committee on Race Relations, which reported on the Chicago race riot of 1919 in *The Negro in Chicago* (1922). In 1920, as director of research and investigation for the New York Urban League, he established the magazine *Opportunity,* a leading periodical during the ''Harlem Renaissance'' that inspired many young blacks. In 1928, he went to head Fisk University's sociology department; with unmatched vision, he

made it internationally famous. He was president of Fisk from 1947 to 1956.

Meanwhile, Johnson published books, articles, book reviews, pamphlets, and chapters in books. His research and writing centered on African American life and culture and on race relations. Among his most outstanding books are *The Negro in American Civilization* (1930), *The Shadow of the Plantation* (1934), *A Preface to Racial Understanding* (1936), *The Negro College Graduate* (1938), *Growing Up in the Black Belt* (1941), *Patterns of Segregation* (1943), *To Stem This Tide* (1943), and *Into the Mainstream* (1947).

Johnson's profound grasp of sociology was recognized in his numerous positions: as member, International Commission of the League of Nations; secretary, Commission on Negro Housing of President Herbert Hoover's Conference on Homebuilding and Home Ownership; member, President Franklin D. Roosevelt's Committee on Farm Tenancy; member, White House Conference on Children in a Democracy; president, Southern Sociological Society; one of 10 American delegates to the first session of the United Nations Educational, Scientific, and Cultural Organization; one of 20 educators sent to Japan in 1946 to reorganize the educational system; and member, Conference on Science, Religion, and Philosophy. From 1944 to 1950 Johnson was director of race relations of the American Missionary Association of the Congregational and Christian Churches. In 1948 he served as a delegate to the World Council of Churches Assembly. He also lectured widely in America and Scandinavia.

In addition to the Harmon Award (1930) and the University of Chicago Alumni Citation for distinguished public service (1945), Johnson received honorary degrees from Virginia Union, Howard, Columbia, Harvard, and Lincoln universities, from Central State College, and from the University of Glasgow, Scotland. He died on October 27, 1956.

Further Reading

A short autobiography of Johnson is in Louis Finkelstein, ed., *American Spiritual Autobiographies: Fifteen Self-Portraits* (1948). An account of him is in W.S. Robinson, *Historical Negro Biographies* (1968). Edwin R. Embree, *13 against the Odds* (1944), contains a chapter on Johnson.

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Earvin Johnson Jr.

Joining the Los Angeles Lakers of the National Basketball Association in 1979, Earvin "Magic" Johnson, Jr. (born 1959) became one of basketball's most popular stars.

In November 1991, Magic Johnson stunned the sportsworld with his announcement that he was infected with the human immune deficiency virus (HIV), the virus that causes the disease acquired immune deficiency syndrome (AIDS). Johnson announced that he was retiring from professional basketball but returned in 1992 and again in 1996. He turned his enthusiasm and leadership skills to business. Among his successes, he developed movie theaters and shopping malls in poor and neglected sections of large cities where no one else would invest.

Johnson was born in 1959 in Lansing, Michigan. He first played organized basketball at Everett High School. In 1977 Johnson and the Everett team won the Michigan state high school championship. Johnson then attended Michigan State University. As a sophomore, he averaged 17.1 points per game and was named an All-American. In 1979 Michigan State won the national collegiate championship by defeating Indiana State University, a team led by future Boston Celtics star Larry Bird. Johnson scored 24 points and was chosen Most Valuable Player (MVP).

Johnson was selected first in the 1979 National Basketball Association (NBA) draft by the Los Angeles Lakers. In his first game for the Lakers he scored 26 points. He then became the first rookie to start in an NBA All-Star game. The Lakers won the 1979-1980 Pacific Division title and went on to play the Philadelphia 76ers for the championship. The Lakers defeated the 76ers for the NBA title, and Johnson

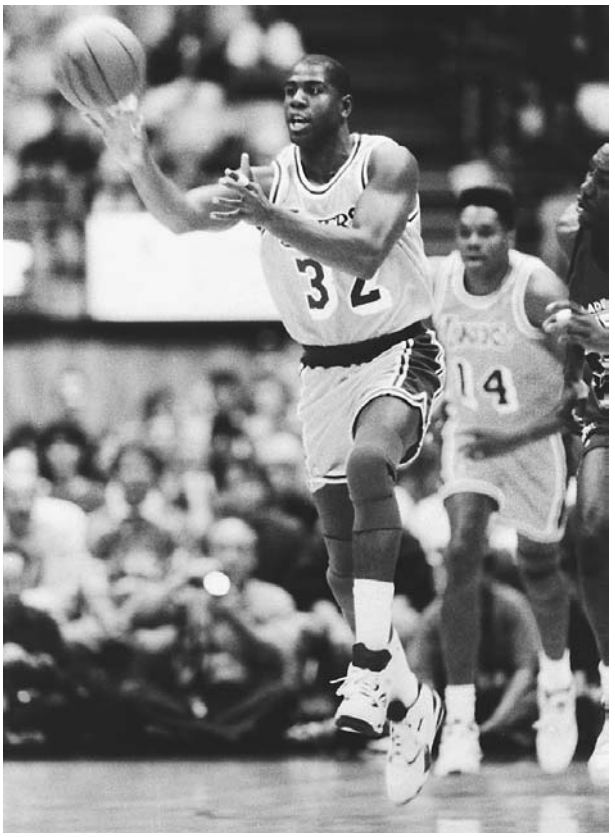

Earvin Johnson (no. 32)

became the youngest player ever to be named MVP of the playoffs.

Transformed Lakers into Champions

At 6 feet 9 inches, Johnson became the first big man to dominate play at point guard, a position usually reserved for smaller players. His passing, dribbling skills, and ballhandling technique won him the nickname ''Magic.'' His magnetic personality made him one of the most popular players in the league.

During the 1981-1982 season Laker head coach Paul Westhead designed an offense that focused around center Kareem Abdul-Jabbar. The change upset Johnson, and he asked to be traded, a move that angered some Laker fans who felt that Johnson was selfish. Westhead was replaced by Pat Riley, who stressed the role of the point guard in his offense. Under Riley, Johnson matured into one of the best all-around players in the league. In his first season with Riley, Johnson had more than 700 rebounds and 700 assists, the first player since Wilt Chamberlain to do so. Johnson was again named MVP of the playoffs.

In 1985 the Lakers won their third NBA title, defeating the Boston Celtics and Larry Bird. The sports media liked to refer to the matchup between Bird and Johnson, but Johnson was a guard and Bird a forward. During that same season, Johnson averaged 23.9 points per game, 5 points above his career average. That season he became the first guard in league history to be voted MVP of the regular season. In 1987 the Lakers again defeated the Celtics for the championship, and Johnson was named MVP of the series.

During his 12 years with the Lakers beginning in 1979, John's team went to the playoffs eight times and won five championship titles. Johnson was chosen playoff MVP three times. He was a 12-time All-Star and the 1990 All-Star games' MVP. He scored a total of 17,239 points in 874 games, averaging 19.7 per game. He displayed his defensive skills by pulling down 6,376 rebounds and making 1,698 steals. During the 1990-1991 season he broke Oscar Robertson's assist record with 9,888, finishing the season with a total of 9,921. Not surprisingly, in October 1996, he was named one of the 50 greatest players in the history of the NBA.

Retires after Contracting AIDS

In November 1991, during a routine physical examination for an insurance policy, Johnson found out that he was a carrier of the HIV virus. Johnson admitted that his lifestyle as a sports celebrity included extensive heterosexual promiscuity. However, he never suspected that he might contact HIV, which he thought was limited to homosexual men. The Lakers team physician advised Johnson to quit basketball immediately in order to safeguard his threatened immune system. Johnson shared his discovery with the other players on the Laker team, then announced to the American people that he was HIV-positive.

Johnson's admission stunned his fans. Overnight the likeable player became a spokesman for AIDS awareness. ''I want [kids] to understand that safe sex is the way to go, Johnson told *People*. Sometimes we think only gay people can get it [HIV], or that it's not going to happen to me. Here I am. And I'm saying it can happen to anybody, even Magic Johnson.'' President George Bush appointed Johnson to the National Commission on AIDS, but he resigned to protest what he considered to be the president's lack of support for AIDS research. Johnson continued to speak out and literally raised millions for research to combat the disease. He founded the Magic Johnson Foundation for HIV/AIDS education and coauthored *What You Can Do To Prevent AIDS*.

Retirement, Return, Retirement, and Return

In January 1992, two months after he had retired, Johnson was among the leaders in voting for the 1992 NBA All-Star game. He came out of retirement to play in the game, scoring 25 points, with nine assists, in 29 minutes. There was little surprise when Johnson was named the game's MVP.

In the summer of 1992, Johnson went to Barcelona, Spain, as a member of the United States' basketball team in the 25th Summer Olympics. Dubbed the ''Dream Team,'' by sports journalists, the American entry also included NBA stars Michael Jordan, Larry Bird, John Stockton, Patrick Ewing, Karl Malone, Clyde Drexler, David Robinson, Charles Barkley, Scottie Pippen, Chris Mullen, and Duke University's Christian Laettner. The Dream Team easily won the gold medal. Fans were saddened, however, because they believed that the careers of both Magic Johnson and Larry Bird were over.

But Magic hoped that he still could have a future in basketball. He announced his return to the NBA shortly before the 1992 season began, but only played in five preseason games before retiring for the second time. Johnson cited the other players' concerns about the possibility of being infected while playing and his desire to stay healthy for his family.

Johnson remained active in the basketball world. He purchased five percent of the Lakers, and he formed a charitable—but competitive—basketball team that played exhibition games around the world. He became a vice-president in the Lakers organization and took over as interim head coach of the team for the last part of the 1992-93 season.

But Johnson really preferred playing to coaching. At the beginning of 1996, the rumors of his return proved to be true. Magic Johnson came back to the L. A. Lakers, this time as a power forward and not a point guard. By May 1996, however, Johnson, once again announced his retirement—this time for good. He had discovered that the current players on the team did not idolize him and would not give the ball exclusively to him.

Successful Business Ventures

Johnson showed the same all-star success as an entrepreneur. Like other star athletes, Johnson endorsed products, licensed use of his name, and gave corporate speeches for big fees. He led his Magic Johnson All-Stars round the world, playing exhibition games against foreign basketball

teams for substantial profits. Since he lived in L.A, it was only natural for him to get involved in entertainment, possibly as host of of a late night talk show.

However, in a move less typical of a sports star, Johnson also became personally involved in large-scale property development. Among his successes were movie complexes and shopping centers in inner-city areas where no one else wanted to invest. In June 1995, Johnson partnered with Sony to open the 12-screen Magic Theatres multiplex in a predominantly black section of Los Angeles. The project became one of the top grossing movie outlets in America and helped boost sales and occupancy at the mall in which it was located. In 1997, Johnson opened another movie complex in southwest Atlanta. Magic movie marquees were under construction in Houston and Cleveland, and Johnson announced plans for 14 new multiplexes in 10 other cities. His company, Johnson Development went on to buy entire shopping centers in poor communties in Las Vegas and Los Angeles.

Johnson earned goodwill for helping spiff up and bringing jobs to the inner cities. His ventures also brought him great personal wealth. *Time* quoted him as saying ''It's important to help the community, but the number one goal here is to make money. This is not charity.''

Johnson's personal involvement in business affairs got its impetus early in his hoop career. He realized he had signed away his talents for too low a salary. And he also witnessed the fleecing of fellow Laker Kareem Abdul-Jabbar, who lost millions to unscrupulous financial advisers. In the mid-1980s, Johnson dumped his own advisers and demanded monthly statements from his new ones. By 1996, he had a net worth of more than $100 million.

Living with HIV

In September 1991, just before he learned he had HIV, Johnson wed longtime friend Earletha ''Cookie'' Kelly. The couple had a son in 1993 and adopted a daughter in 1995. Johnson also has a son from a previous relationship who spends the summers with him. Ever optimistic, Johnson believed that the right combination of medicine, diet, and exercise would help him to survive until a cure for AIDS was found.

Johnson's physicians announced in early 1997 that the AIDS virus in his body had been reduced to undetectable levels. They attributed the improvement to the use of powerful drugs, including protese inhibitors. His wife Cookie gave the credit to God stating, ''The Lord has definitely healed Earvin. Doctors think it's the medicine. We claim it in the name of Jesus.'' The Johnsons attended the West Angles Church of God in Christ, to which he donated $5 million in 1995.

Further Reading

Two early biographies, *Magic* with Richard Levin (1983) and *Magic's Touch* with Roy S. Johnson (1989) are interesting but were written before the devastating discovery that ended Johnson's career. An important and well written biography is *Magic Johnson: My Life* (1992). Deeply moving, the book contains a message to young persons that shows Johnson's sincere concern for them. For more about the Olympic ''Dream Team'' readers should see *The Golden Boys* by Cameron Smith (1992).

Also see Blatt, Howard, *Magic! Against the Odds* (Pocket Books, 1996); ''The Magic and the Money,'' *Forbes,* December 16, 1996, p. 264-266; and Monroe, Sylvester, ''Post-game show,'' *Time,* March 17, 1997, p. 38-39. □

Guy Benton Johnson

Guy Benton Johnson (1901-1991) was a sociologist, social anthropologist, and archaeologist. He was a distinguished student of black culture in the rural South and a pioneer white southern advocate of racial equality.

Guy B. Johnson was born in Caddo Mills, Texas, where he grew up on a farm. He took degrees in sociology from Baylor University (A.B., 1921), the University of Chicago (M.A., 1922), and the University of North Carolina at Chapel Hill (Ph.D., 1927). In 1936-1937 he did postdoctoral study in anthropology at Chicago and Yale.

After teaching a year each at Ohio Wesleyan University and Baylor College for Women (now Mary-Hardin Baylor), Johnson was recruited to North Carolina as a research assistant in Howard W. Odum's new Institute for Research in Social Science in 1924, which he never left for long. He taught at Chapel Hill from 1927 until he retired as Kenan Professor of Sociology and Anthropology in 1969. He held visiting professorships at Louisiana State University, Peabody College, Earlham College, the University of Hawaii, and Rhodes University (Grahamstown, South Africa).

Along with Odum, Rupert B. Vance, Katharine Jocher, and others, Johnson was one of the remarkable group who put Chapel Hill sociology on the map in the 1920s and 1930s. He also taught the university's first anthropology courses. While his main writings were on southern Black folk culture and U.S. race relations, his interests and accomplishments were broad. He wrote about musicology and contemporary Africa and was co-founder of the Archaeological Society of North Carolina in 1933 and its president from 1941 to 1943. As a staff researcher in the early 1940s, he analyzed many of the data that went into Gunnar Myrdal's monumental study of American race relations, *An American Dilemma* (1944). He was coeditor of Social Forces, a major sociological journal, from 1961 to 1969.

Johnson's most notable scholarly contributions were his studies of southern rural black culture, done early in his career. In *Folk Culture on St. Helena Island* (1929) he analyzed the Gullah dialect of English spoken by blacks on that isolated South Carolina island and, in sophisticated technical detail, the musical structure of the spirituals they sang to support a new interpretation of black folk culture. He argued that neither the dialect nor the music had many characteristics brought to America by slaves from Africa. Rather, he wrote, they were somewhat-altered versions of the dia-

lect and music of lower-class whites, with a small amount of African influence on the kinds of changes the blacks had made.

Johnson's thesis may seem tame today, but it stirred up heated controversy then. It offended nearly everyone who was interested in the subject. Leading anthropologists had argued that much of American black culture consisted of ''African survivals,'' and attacked Johnson for disagreeing with them. Some Black intellectuals did not like what they saw as a denial that Blacks were capable of inventing their own culture, though Johnson had taken pains to show that the Black versions of many cultural patterns were more intellectually complex than the original white versions. Most of all, racist whites were upset by the notion that white and black cultures had been blended; they wanted both the cultures and the people kept separate. Johnson neither backed off nor counterattacked. He let the evidence in his book speak for itself.

In the 1930s Johnson turned his attention to current race relations. From then on, he was best known as a tireless and influential worker for racial equality. He wrote articles advocating equality and analyzing the harm done to African Americans by discrimination. He was active in organizations dedicated to equality. From 1944 to 1947 he was executive director of the Southern Regional Council, a biracial organization working for interracial cooperation throughout the South. He was a trustee of Howard University from 1937 to 1974, a trustee of the Phelps-Stokes Fund from 1948 to 1975, and at various times an officer of the North Carolina Council on Human Relations.

He was not a civil rights ''activist.'' He did not help organize demonstrations, civil disobedience, or other forms of mass protest that became the chief weapons of the civil rights movement of the 1950s and 1960s. He aimed his message at white professionals such as journalists and clergymen. He tried to persuade them to say in public that segregation was wrong and to cooperate with African American professionals in efforts to influence community officials. For this moderate, conciliatory approach he was later criticized by African American activists and white liberals; but he knew that the leaders of mass activism would have to be African American. When the civil rights movement flowered, he was an approving spectator, not a participant, but his work had helped pave the way. Simply advocating racial equality took courage in the South of the 1930s. There was organized pressure on the University of North Carolina to fire Johnson. (The university ignored it.) He got hate mail, including death threats. None of this slowed him down, or speeded him up either; he just went about his work, teaching, doing scholarly research, and writing the truth as he saw it.

In recognition of his research and service, Johnson received the Anisfield Award for Research in Race Relations in 1937 and the Catholic Committee of the South Award for Work in Human Relations in 1948. In 1975 the University of North Carolina at Chapel Hill honored him and his wife, Guion Griffis Johnson, a noted historian, with Distinguished Alumnus awards. The Southern Sociological Society elected him its president for 1953-1954, and in 1987 inscribed his name on its Roll of Honor.

Johnson's analyses of race relations reflected optimism tempered by realism. From 1920s population data showing a vast migration of southern blacks to northern city ghettos and a continuing high birth rate among the blacks who had moved, he predicted that militant black nationalism would grow alongside blacks' demands for integration into the mainstream of society; but he also predicted that black separatist movements would have little effect on the pace or nature of desegregation. In 1953, a year before the Supreme Court mandated the desegregation of schools, he wrote: ''Anyone who thinks that the transition from segregation to racial coeducation can be made without problems . . . is a fool. Anyone who thinks the transition means the end of civilization is a fool. The operation may be serious, but the patient will recover. And when he recovers and looks back over his experience, he may say, 'Well, it wasn't half as bad as I thought it would be.''' History has borne out these forecasts.

Further Reading

Besides many articles and book chapters, Johnson published seven books: *The Negro and His Songs* (with Howard W. Odum, 1925), *Negro Workaday Songs* (with Odum, 1926), *Folk Culture on St. Helena Island* (1929), *John Henry: Tracking Down a Negro Legend* (1930), *Encyclopedia of the Negro,* Preparatory Volume (with W.E.B. DuBois, 1944), *Folk, Region, and Society: Selected Papers of Howard W. Odum* (edited with commentary, with Katharine Jocher, George L. Simpson, Jr., and Rupert B. Vance, 1964), and *Research in Service to Society: The First Fifty Years of the Institute for Research in Social Science* (with Guion Griffis Johnson, 1980). This last-named book, a history of the research center founded by Odum at Chapel Hill, gives many facts about Johnson's academic career, especially about his research projects. Discussions of Johnson's relations with his mentor Odum and of his strong influence on the thinking of southern social scientists and intellectuals about blacks and black-white relations appear at various points in Daniel Joseph Singal, *The War Within: From Victorian to Modernist Thought in the South, 1919-1945* (1982). □

Hiram Warren Johnson

Hiram Warren Johnson (1866-1945), American politician, was a reform governor of California. As a U.S. senator, he was a leading spokesman for isolationism in international affairs.

Hiram Johnson was born in Sacramento, Calif., on Sept. 2, 1866. After finishing high school, he worked in his father's law office for a year. He entered the University of California in 1884. He left school in 1886 to marry and once again studied law in his father's office, where he became a partner in 1888. After disagreements with his conservative father over political issues, he moved to San Francisco and opened a law office in 1902.

Johnson's swift rise in politics began in 1906, when he became a prosecuting attorney in San Francisco's graft trials and won the conviction of a party boss. A critic of corporate influence in California politics, Johnson was selected by Progressive Republicans as their gubernatorial candidate in 1910.

As governor, Johnson organized his followers for aggressive reform. Under his leadership his adherents pushed many Progressive ideas through the legislature: a public utilities commission, a railroad commission, a conservation commission, women's suffrage, workingmen's compensation, restrictions on child labor, and direct primary elections.

In 1912 Johnson supported Theodore Roosevelt over incumbent William Howard Taft for the Republican presidential nomination. When Roosevelt bolted the party, Johnson accepted the vice-presidential nomination of Roosevelt's Progressive party. The ticket lost, but that it carried California testified to the strength of Johnson's reform organization. In 1914 Johnson ran for governor again as a Progressive. His legislative record, which included some conservative measures (notably the Alien Land Law of 1913 directed against resident Japanese in California), sufficed to reelect him without Republican endorsement. In 1916, however, he successfully sought the Republican nomination for senator and returned to leadership in that party.

As U.S. senator from 1917 until 1945, Johnson took Progressive positions on domestic issues but was an isolationist in foreign affairs and helped defeat President Woodrow Wilson's League of Nations proposal. He bolted the Republican party in 1932 and 1936 to endorse Franklin Roosevelt and the New Deal. However, his support for Roosevelt's domestic policies was matched by his hostility to the administration's proposals for American membership on the World Court, reciprocal trade agreements, and a peacetime draft. He also opposed Roosevelt's campaigning for a third term. During World War II he voted against American membership in the United Nations. Although Johnson had been an outstanding Progressive governor, by the time of his death on Aug. 6, 1945, his views on foreign affairs made him part of an outdated isolationist minority in Congress.

Further Reading

Materials on Johnson's career after he entered the Senate are not readily available. For a scholarly account of his years as governor see George E. Mowry, *The California Progressives* (1951), and Spencer C. Olin, Jr., *California's Prodigal Sons: Hiram Johnson and the Progressives, 1911-1917* (1968).

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Weatherson, Michael A., *Hiram Johnson: political revivalist,* Lanham: University Press of America, 1995. □

Jack Johnson

Jack Johnson (1878?-1946) became the first black heavyweight champion after winning the crown from Tommy Burns in Sydney, Australia on December 26, 1908. As a result of this victory, he became the center of a bitter racial controversy with the American public clamoring for the former white champion, Jim Jeffries, to come out of retirement and recapture the crown.

Jack Johnson, who became the first black heavyweight boxing champion in the world in 1908, was the preeminent American sports personality of his era, a man whose success in the ring spurred a worldwide search, tinged with bigotry, for a ''Great White Hope'' to defeat him. Handsome, successful, and personable, Johnson was known as much for his exploits outside of the ring as for his boxing skills. He married three white women in a time when such interracial unions resulted in denunciations of him from the floor of the United States Congress. He made big money, spent it lavishly, and lived grandly. And in doing so he gained admirers and detractors all over the world and became, quite simply, one of the best known men of the early twentieth century.

Johnson's autobiography, *Jack Johnson, In the Ring and Out,* remains the key source for information about his early life. In it he writes, ''I am astounded when I realize that there

are few men in any period of the world's history, who have led a more varied or intense existence than I.'' Like Muhammad Ali after him, Johnson was not shy about promoting himself or his exploits. Little is known of his early family life; Johnson writes that his three sisters and one brother had little effect on his life. His father was a janitor who was also known to have preached in local churches. He appears to have been closest to his mother, Tiny Johnson, and talks with pride of buying her a house with some of the purses he collected in his long boxing career.

When he was only 12 years old Johnson determined to leave his hometown of Galveston, Texas, and see the world, especially New York City. But getting to the city was difficult. He jumped a freight train, but was discovered, beaten, and thrown off. He jumped a boat, but ended up in Key West and worked as a fisherman. Finally, he hopped a freighter, worked as a cook on board, and reached New York. From there he went to Boston, where he worked in a stable, then hightailed it back to Galveston, where he became a dockworker at the age of 13.

Fought to Survive

Of his co-workers on the Texas waterfront, Johnson wrote, ''To them, fighting was one of the important functions of existence. They fought upon every occasion and on any pretext. . . . Although I was one of the youngest in this rough and aggressive group, I had to do my share of fighting.'' After a series of street fights in Galveston, Johnson went to Dallas where he started to train as a boxer. Returning to Galveston, he began fighting his first series of bouts.

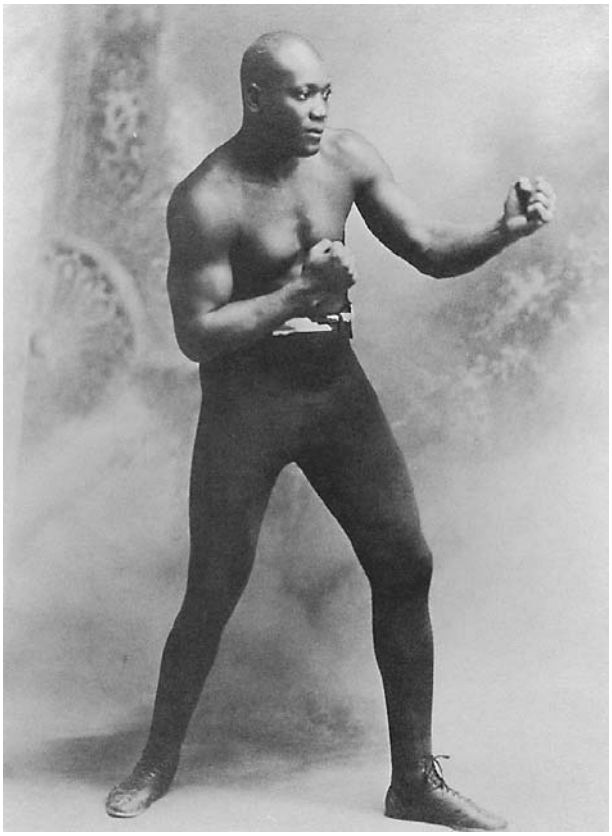

After whipping a man named Pierson—known throughout Galveston as the toughest man in town—Johnson's reputation was firmly fixed. And he had a new nickname, one that he would carry throughout his life, ''Lil' Arthur.''

Johnson soon outgrew Galveston; he had fought every tough guy in town. So he travelled to Springfield, Illinois, and then to Chicago, fighting in hastily arranged bouts for food and lodging. He was 17 years old when he fought a man named ''Klondike'' and lost. Johnson claimed that the loss marked the time when he decided he could make a living as a fighter. From Chicago, he went to New York by way of Pittsburgh, fighting all the while. Then it was back to Texas, across the South, and finally out to Denver where he traveled about with a group of other boxers, taking on all comers in all weight classes.

Johnson had been married to a black woman, Mary Austin, since 1898, but in Colorado their marriage broke up, sending Johnson into a state of depression. They had a brief reconciliation, but Johnson writes in his autobiography that the troubles he had with women ''led me to forswear colored women and to determine that my lot henceforth would be cast only with white women.'' In a United States where Jim Crow was the law of the land, that decision would get him into a great deal of trouble. In fact, after Johnson's marriage to the white woman, Etta Duryea, in 1911, a Georgia Congressman, Seaborn Roddenberry, was so incensed he tried to get passed a constitutional amendment banning racial intermarriage. His bill died.

Back in Colorado, Johnson continued to fight while serving as camp cook for the traveling stable of boxers. Eventually he moved west, won the world's light heavyweight championship from a boxer named George Gardiner and began to set his sights on the heavyweight championship of the world. That would prove to be an elusive goal. By the end of 1906, Johnson had fought in 56 official fights and lost only two. But no one would give him a shot at the title. ''I had demonstrated my strength, speed and skill, but still faced many obstacles, the principle one of which was the customary prejudice because of my race,'' he wrote. To win the championship, he had to defeat the reigning champ, Tommy Burns, so Johnson began a two-year quest to get that match.

Champion of the World

Johnson fought in Australia and England and began to generate a worldwide following. The press began to criticize Burns for avoiding Johnson. Finally the fight was set for December 26, 1908, in Sydney, Australia. Thirty thousand people attended the bout; the purse was $35,000, of which only $5,000 went to Johnson. In another concession to get the bout underway, Johnson had to agree to let Burns's manager referee the fight. Even under that manifestly unfair condition Johnson won; the police stopped the fight in the 14th round and Johnson was declared champ.

''A new champion had arrived and that new champion was Jack Johnson,'' he wrote in his autobiography. ''I had attained my life's ambition. The little Galveston colored boy had defeated the world's champion boxer and, for the first and only time in history, a black man held one of the

greatest honors which exists in the field of sports and athletics—an honor for which white men had contested many times and which they held as a dear and most desirable one. . . . To me it was not a racial triumph, but there were those who were to take this view of the situation, and almost immediately a great hue and cry went up because a colored man was holding the championship.''

Thus began the era of the ''Great White Hope,'' the name given to the white man who could take the championship belt away from Johnson. Johnson wrote that he ''regretted'' the racial aspect of the search for a new contender but that he was willing to take on anyone, no matter their color. While the search went on, Johnson fought a few minor bouts and engaged in his second career: that of music hall performer. Throughout his professional life, Johnson was booked on the vaudeville and lecture circuit, singing and dancing, telling stories and giving boxing exhibitions. He performed across the United States and in Europe.

But the life of the stage was not what the public expected of Johnson. They expected him to fight and a good number of them, especially whites upset with Johnson's rich living style and his dating of white women, expected him to be ''put in his place'' by a white fighter. The ultimate White Hope was Jim Jeffries, the retired heavyweight champ. When Jeffries retired he had anointed Burns as his replacement. With Burns thoroughly beaten by Johnson, the pressure was on Jeffries to come out of retirement and defend the title, and his race. One of the prime movers behind the White Hope search was the novelist Jack London. In an *Ebony* magazine article about the Johnson-Jeffries bout, London is quoted as writing after the Burns fight, ''But one thing now remains. Jim Jeffries must now emerge from his Alfalfa farm and remove that golden smile from Jack Johnson's face. Jeff, it's up to you. The White Man must be rescued!''

Finally, Jeffries agreed to come out of retirement. The fight was originally set for California, but the governor there intervened and banned the match. The match was then set for Reno, Nevada, on July 4, 1910. When they climbed into the ring, the 32-year-old Johnson was a trim 208 pounds, while the 35-year-old Jeffries weighed 230 pounds. At 2:45 pm the fight began in front of tens of thousands of people who had gathered under the hot sun. In the weeks preceding the fight, editorial writers had warned that a Johnson victory would give blacks the wrong ideas: that African Americans might get it into their heads to rebel against oppression with their fists like Johnson. There was fear of rioting no matter which way the fight decision went.

According to *Ebony,* crowds around the world gathered outside of telegraph offices to hear updates of the fight taking place in Reno. The fight itself was, by all accounts, a great one. Jeffries was known for his famous crouch, a bent-over way of boxing. But Johnson neutralized this strategy quickly and landed numerous blows to Jeffries' face. He also taunted the ex-champ, saying, ''Let me see what you've got,'' or ''Do something.'' Johnson recalled in his autobiography, ''I recall that occasionally I took time during the exchange of these blows to suggest to telegraph operators what to tell their newspapers.'' Johnson was ''trash talking'' before it became fashionable and while some saw his words as evidence that he was in total control of the match, others—mainly whites—never forgave him for it.

In the *New York Times,* in an article that appeared the day after Johnson died in 1946, sports columnist Arthur Daley had little good to say about Johnson. He called Johnson's taunting of Jeffries an example of Johnson's ''inherent meanness'' and he talked about the ''the stain that Lil' Arthur left on boxing and on his race.'' It seems that few people could forgive Johnson for what he had done in Reno that hot July day in 1910, when he knocked Jeffries out in the 15th round. In doing so, Johnson collected $60,000, as well as picture rights and bonuses that brought his total take to $120,000, a good sized sum in those days.

The predictions of violence in America came true: race riots erupted in many cities. Whites and blacks engaged in shoot outs and fistfights. As for Johnson, he took to the road to fulfill theatrical contracts, and when he had made some good money doing that, he traveled to London and Paris with his wife, Etta Duryea, who he had married in 1909. Johnson's vanity is evident when he describes his London trip, which occurred during the coronation of King George V: ''Despite the fact that the King and his coronation were the center of attention, when my car traveled along London streets and it was announced that I was in sight, the attention of the crowds was turned upon me, and as long as I was in view the coronation ceremonies were forgotten while crowds milled and struggled for a glance at me.''

When Johnson returned to the states, he opened a cabaret in Chicago. All races were welcome in his club. After about a year in Chicago, in September of 1912, Johnson's wife Etta committed suicide by shooting herself in the head. It was a great blow to the champ and his interest in boxing and business waned.

Exiled and a Questionable Defeat

Two months later Johnson would face an even greater personal challenge. He was arrested for violating the Mann Act, the statute prohibiting the transportation of women across state lines for unlawful purposes. The woman in question was Belle Schreiber, an old acquaintance of Johnson's. The problem with the charge is that Johnson and Schreiber were an item before the Mann Act became law in June of 1910. ''It was a rank frame up,'' Johnson recalled in his memoirs. ''The charges were based upon a law that was not in effect at the time Belle and I had been together, and legally was not operative against me.''

That did not stop the courts from finding Johnson guilty in May of 1913, nor did it keep the judge from imposing a sentence of one year and one day in prison, and a fine of $1,000. In the meantime, Johnson had married Lucille Cameron, his 18-year-old white secretary. When the verdict was handed down, Johnson arranged for he and his wife to travel to Canada and, from there, to Paris. For the next seven years, Johnson was an exile from the United States, living in Europe, Mexico, and South America. His lifestyle overseas was lavish, and his exploits, including bullfighting, racing cars, performing on stage, and boxing, continued to receive

worldwide attention. While in exile, his mother died, an event which saddened him very much.

On April 5, 1915, Johnson fought Jess Willard in Havana, Cuba. Willard won the bout, and the championship from Johnson, but Johnson would always claim that he threw the fight. He said that he was promised that he could return to the United States and avoid his year-and-a-day jail term if he would give up the championship to Willard, the latest in a line of White Hopes. Whether Johnson did indeed throw the fight, or whether he just got beat, has been a point of contention for many boxing observers since the fight ended by a knockout in the 26th round. ''I could have disposed of him long before the final round,'' Johnson wrote of Willard. John Lardner in *Newsweek* recalled that Willard described his victory by saying, ''I hit him [Johnson] a good uppercut.'' But Lardner goes on to write, ''Very few people outside of Willard believe this, and maybe Jess doesn't either.''

Whether fixed or fair, the bout cost Johnson the championship and did not end his exile. He wandered the globe for five more years before giving himself up to U.S. authorities in 1920. He served eight months in Leavenworth prison and became the physical director of the inmates, supervising track meets, baseball games, and fight training. While behind bars he continued to track his business interests and he used the time to think long and hard about the prison experience. Johnson came to believe that prison was good for the hardened criminal. But for the man who erred slightly in life, prison does nothing more than to arouse bitterness, Johnson felt. In any event, when he was released from Leavenworth, Johnson was met at the prison gates by a marching band and a horde of friends.

By 1921, Johnson had ended his exile, paid his debt to society, and began a new series of theatrical engagements. In 1924 he and his third wife were divorced and Johnson returned to boxing. He soon won a unanimous decision over a fighter named Homer Smith of Kalamazoo, Michigan. Two years later, at age 48, he beat a 24-year-old boxer named Pat Lester in Mexico.

In his autobiography, Johnson wrote, ''I have always been an ardent motorist.'' He had cars when people were still riding bicycles and horses. Following his release from prison, the only run-ins with the law Johnson had came when he was behind the wheel of a car driving too fast. Five times cars rolled on top of Johnson and five times he survived. The sixth time he was not so lucky. According to the *New York Times* report of his death, Johnson was driving on Highway 1 near Raleigh, North Carolina, on June 10, 1946, when he lost control of his car, which hit a light pole and overturned. He died three hours later.

In the years before his death, Johnson had lectured at Hubert's Museum on Forty Second Street in New York. It was a seedy job that his friends and observers said allowed the great ex-champ to earn ''bread and beer money.'' His last years were made enjoyable by his marriage to Irene Pineau in 1925. Johnson called her his true love.

The *Times* called Johnson, ''One of the craftiest boxers known to the ring, recognized by many as one of the five outstanding heavyweight champions of all time.'' Johnson, who was cocky, confident, and talented, would not have disagreed. But as John Lardner wrote in *Newsweek* after Johnson died, the champ's interest in how he would be remembered ranged beyond boxing. ''Whatever you write about me,'' Lardner remembered Johnson telling him, ''Just please remember that I'm a man, and a good one.''

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James Weldon Johnson

African American man of letters James Weldon Johnson (1871-1938) was also a teacher, politician, and lawyer. He is best known for his novel, *The Autobiography of an Ex-Colored Man,* and a book of poems, *God's Trombones.*

On June 17, 1871, James Weldon Johnson was born in Jacksonville, Fla. His father, a restaurant headwaiter, was entirely self-taught; his mother was a musician and school teacher. After taking his bachelor of arts degree at Atlanta University in 1894, Johnson taught in the public school for blacks in Jacksonville. Meanwhile he studied law and helped establish the first daily African American newspaper in his native city.

In 1898 Johnson joined his older brother, J. Rosamond Johnson, in New York City. Collaborating with his brother, a skilled musician, he wrote such hits as ''Tell Me, Dusky Maiden,'' ''Nobody's Looking but the Owl and the Moon,'' and ''Oh, Didn't He Ramble.'' Some of Johnson's early poetry was published in the *Century* and the *Bookman*. He took his master of arts degree from Atlanta University in 1904.

Returning from a European theatrical tour in 1904, Johnson joined Theodore Roosevelt's successful presidential campaign and was rewarded with the appointment as U.S. consul at Puerto Cabello, Venezuela, in 1907. Two years later he went to Nicaragua in this same capacity. There he wrote his only novel, *The Autobiography of an Ex-Colored Man*. First published in 1912, the book established Johnson's concern with the social problems that beset black people and his commitment to finding solutions. He had married Grace Nail in 1910.

In 1916 Johnson joined the staff of the National Association for the Advancement of Colored People (NAACP) and, becoming general secretary in 1920, continued there until 1930. He was a militant crusader for black Americans, demanding political and cultural equality. Though his fight for congressional passage of the Dyer Antilynching Bill was unsuccessful, it stirred the South to action to abolish lynching.

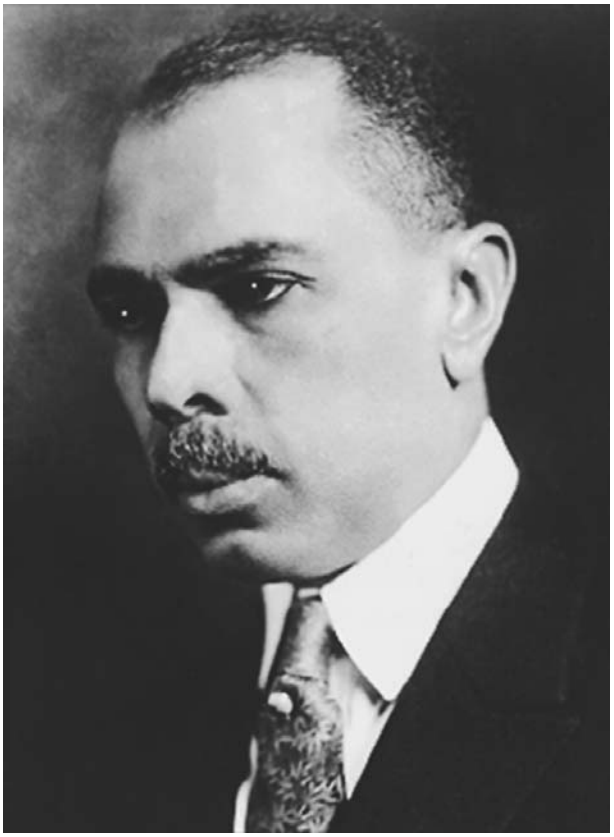

Johnson's *Fifty Years and Other Poems* was published in 1917, and in 1920 a book on politics, *Self-determining Haiti,* appeared. He presented the *Book of American Negro Poetry* in 1922. This was a pioneering anthology, like his *Book of American Negro Spirituals,* which, with piano arrangements by his brother, appeared in 1925. (The two volumes had their ninth printing in 1964). But the book that brought him national attention as a poet was *God's Trombones: Seven Negro Sermons in Verse* (1927). Here Johnson broke new literary ground by discarding Negro dialect, employing instead the ''native idiom of Negro speech'' without distortion. *Black Manhattan,* a kind of memoir, was published in 1930, the year Johnson became professor of creative literature at Fisk University in Nashville, Tenn. He was also visiting professor of creative literature at New York University from 1934 until his death. His autobiography, *Along This Way* (1933), went through eight printings in 10 years. His last book, *St. Peter Relates an Incident* (1935), is a poetic satire on race prejudice.

Johnson won the W. E. B. Du Bois Prize for Negro literature in 1934, the Spingarn Medal twice, and the Harmon Award for distinguished achievement. He died in an automobile accident on June 26, 1938. In 1950 the James Weldon Johnson Memorial Collection of Negro Arts and Letters was founded in the Yale University Library.

Further Reading

Along This Way: The Autobiography of James Weldon Johnson (1933) is the best factual source. Johnson's *Black Manhattan* (1930) gives additional material. Sterling A. Brown, Arthur P. Davis, and Ulysses Lee, *Negro Caravan* (1940), and James A. Emanuel and Theodore Gross, eds., *Dark Symphony: Negro Literature in America* (1968), contain brief critical treatment. More extensive treatment is in Saunders Redding, *To Make a Poet Black* (1939).

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Sir John Johnson

Sir John Johnson (1742-1830), American loyalist leader, engaged in military activities on the New York frontier during the American Revolution and was later a leader of the Tory refugees in Canada.

John Johnson was born in the Mohawk Valley, N.Y., the son of Sir William Johnson, a British colonial official. With his father's backing, John became a captain in the New York militia and fought during Chief Pontiac's rebellion. Sir William's prestige also accounted for John's being knighted during a visit to England in 1765. On his father's death, he inherited the title of baronet, lands estimated as high as 200,000 acres, and significant influence with the surrounding Indians and the British government.

Like his father, Sir John Johnson supported British authority along the frontier. In 1775, at the beginning of the American Revolution, Johnson began gathering ammunition and recruiting supporters. When threatened with force by Gen. Philip Schuyler, Johnson agreed to disarm his men, and when it became apparent that he would soon be arrested, he fled to Canada. He was promptly commissioned a lieutenant colonel in the British provincial forces and began raising a force of loyalist rangers.

Johnson marched with the British officer Barry St. Leger against Ft. Stanwix in 1777. But while St. Leger's men were successfully repulsing an American relief force at Oriskany, Johnson and his rangers were routed by a sortie from within Ft. Stanwix. Later, Johnson participated in Indian affairs and led a series of raids into the Mohawk Valley.

Whatever the limited value of his military activities during the Revolution, Johnson retained his prestige among British officials. Based in Canada, he was commissioned as Indian superintendent in 1782. He was compensated for the loss of his property in New York by grants of land and substantial cash payments. When the Revolution was over, he was given the task of explaining the consequences of the terms of the peace treaty to England's Iroquois Indian allies. He also supervised the settlement of loyalist refugees along the St. Lawrence River and remained active in Indian and loyalist matters. His notoriety as a leader of British and Indian raiding parties along the frontier ensured that he would never be allowed to return from Canadian exile to

New York. He lived on—relatively wealthy and still influential—in Montreal, dying at the age of 88.

Further Reading

There are numerous studies of Sir William Johnson which illuminate the early life of his son, John; perhaps the best is Arthur Pound and Richard E. Day, *Johnson of the Mohawks* (1930). For New York border warfare in general and Sir John Johnson's role in it see Howard Swiggett, *War out of Niagara: Walter Butler and the Tory Rangers* (1933).

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John Harold Johnson

John Harold Johnson (born 1918), an African American entrepreneur, turned a five hundred dollar loan into a multimillion-dollar business empire and became one of the richest men in the United States. He headed the most prosperous and powerful African American publishing company with such titles as *Ebony, Jet, Ebony Man, EM, Ebony Jr.,* as part of his journalistic successes.

John H. Johnson was born in Arkansas City, Arkansas, on January 19, 1918. When he was six years old, his father died, so Johnson was raised by his mother and stepfather. He attended an overcrowded and segregated elementary school. Such was his love of learning, he repeated the eighth grade rather than discontinue his education, since there was no public high school for African Americans in his community. After a visit with his mother to the Chicago World's Fair, they decided that opportunities in the North were more plentiful than in the South. Facing poverty on every side in Arkansas during the Great Depression, the family made the move to Chicago, Illinois, in 1933 to try to find work and for Johnson to continue his education. Johnson entered DuSable High School while his mother and step-father scoured the city for jobs during the day. He looked for work after school and during the summer. Their attempts were un-rewarded. His mother was not even able to find any domestic work, the work that was generally available when all else failed. To support themselves the family applied for welfare, which they received for two years until Johnson's stepfather was finally able to obtain a position with the Works Projects Administration (WPA) and Johnson himself secured a job with the National Youth Administration.

Johnson endured much teasing and taunting at his high school for his ragged clothes and country ways. This only fueled his already formidable determination to ''make something of himself.'' Johnson's high school career was distinguished by the leadership qualities he demonstrated as student council president and as editor of the school news-

paper and class yearbook. After he graduated in 1936, he was offered a tuition scholarship to the University of Chicago, but he thought he would have to decline it, because he could not figure out a way to pay for expenses other than tuition. Because of his achievements in high school, Johnson was invited to speak at dinner held by the Urban League. When the president of the Supreme Life Insurance Company, Harry Pace, heard Johnson's speech, he was so impressed with the young man that he offered Johnson a job so that he would be able to use the scholarship,

Johnson began as an office boy at Supreme Life and within two years had become Pace's assistant. His duties included preparing a monthly digest of newspaper articles. Johnson began to wonder if other people in the community might not enjoy the same type of service. He conceived of a publication patterned after *Reader's Digest*. His work at Supreme also gave him the opportunity to see the day-to-day operations of an African American-owned business and fostered his dream of starting a business of his own.

Once the idea of *Negro Digest* occurred to him, it began to seem like a ''black gold mine,'' Johnson stated in his autobiography *Succeeding against the Odds*. Johnson remained enthusiastic even though he was discouraged on all sides from doing so. Only his mother, a woman with biblical faith and deep religious convictions, as well as a powerful belief in her son, supported his vision and allowed him to use her furniture as collateral for a $500 loan. He used this loan to publish the first edition of *Negro Digest* in 1942.

Johnson had a problem with distribution until he teamed up with Joseph Levy a magazine distributor who was impressed with him. Levy provided valuable marketing tips and opened the doors that allowed the new digest to reach newsstands in other urban centers. Within six months circulation had reached 50,000. This publication covered African American history, literature, arts, and cultural issues. After several decades of publication its name was changed to *Black World*.

Although that publication achieved some success and at its height had a circulation of more than 100,000, it could not be compared with Johnson's subsequent publication, *Ebony* magazine, which was so popular that its initial run of 25,000 copies easily sold out. The articles in *Ebony,* which were designed to look like those in *LIFE* or *Look* magazines, emphasized the achievements of successful African American. Photo essays about current events and articles about race relations were also included in the magazine. Initially focused on the rich and famous in the African American community, Johnson expanded the reporting to include issues such as ''the white problem in America,'' African American militancy, crimes by African Americans against African Americans, civil rights legislation, freedom rides and marches, and other aspects of segregation and discrimination. Trained historians were recruited for the magazine's staff so that the contributions of African American Americans to the history of the United States could be adequately documented. African American models were used in the magazine's advertisements and a conscious effort was made to portray positive aspects of African American life and culture. Everything in the magazine was addressed to the African American consumer. Johnson maintained that *Ebony*'s success was due to the positive image of African Americans that it offered.

In 1950, Johnson launched *Tan* magazine - a true confessions type magazine and in 1951, *Jet* - a weekly news digest. Later publications included *African American Stars* and *Ebony Jr.*—a children's magazine. Although all of the magazines achieved a measure of success, none was able to compete with *Ebony,* which in its 40th year of publication had a circulation of 2,300,000 and was the primary reason that Johnson was considered one of the 400 richest individuals in the United States. In 1972, he was named publisher of the year by the major magazine publishers in the United States.

Johnson expanded his business interests to areas other than his magazines. He became chairperson and chief executive officer of the Supreme Life Insurance Company, where he had begun as part-time office boy. He developed a line of cosmetics, purchased three radio stations, and started a book publishing company, and a television production company. He served on the board of directors of several major businesses, such as the Greyhound Corporation, and received numerous honors and awards for his achievements, including the National Association for the Advancement of Colored People's Spingarn Medal in 1966 for his contributions in the area of race relations.

In 1993, Johnson published his autobiography wherein he states ''if it could happen to a Black boy from Arkansas it could happen to anyone'' This publication celebrated the 50th anniversary of his publishing company.

In 1995, Johnson received the Communication Award for Communication on the occasion of Ebony magazine's 50th anniversary. Alfred C. Sykes, the chairman of the Center for Communication and president of Hearst Media Technology said ''Mr. Johnson is a role model for many young people today, an example of how hard work, commitment and belief in oneself can lead to outstanding achievement. He rose from disadvantaged circumstances to achieve success in both business and national service during a time when great obstacles were placed in his path.''

Because of his influential position in the African American community, Johnson was invited by the U.S. government to participate in several international missions. In 1959, he accompanied the vice president of the United States on a mission to Russia and Poland. He was appointed special ambassador to represent the United States at the independence ceremonies in the Ivory Coast in 1961 and in Kenya in 1963. Over the years Johnson had devoted a portion of several issues of *Ebony* to articles relating to African independence movements, but in August 1976 he dedicated an entire special issue to the subject ''Africa, the Continent of the Future.''

In 1996, President Bill Clinton bestowed the Presidential Medal of Freedom on Johnson and in 1997 Johnson was inducted into the Junior Achievement National Business Hall of Fame.

Further Reading

Johnson's autobiography *Succeeding Against the Odds* was published in 1989; biographical materials also appear in all of his publications *Ebony, Jet, Black World,;* other articles have appeared in *Black Enterprise, Chicago Tribune, Forbes, Fortune. Newsweek, LA Times, New York Post, Time, Printer's Ink, and Ebony Negro Almanac* (1976); some information about him is available in *The Shaping of African American America* (1975) by Lerone Bennett, Jr.; and in *African American Capitalism, Strategy for Business in the Ghetto* (1969) by Theodore L. Cross. □

Jonathan Eastman Johnson

The American painter Jonathan Eastman Johnson (1824-1906) excelled at genre paintings of life in America during the 1860s and 1870s. He also drew and painted many portraits.

Eastman Johnson was born in August 1824 at Lovell, Maine. His family soon moved to nearby Fryeburg. He spent his youth in Augusta, the capital, for his father was Maine's secretary of state. At the age of 15 Johnson left home to work in a dry-goods store in New Hampshire. Because of his interest in drawing, he worked for a year in a lithographic shop in Boston. In 1842 he returned to Augusta and began making and selling crayon portraits at modest prices. Successful, he drew portraits in Cambridge, Mass., and Newport, R.I., and in 1845 he moved to Washington, D.C., where within a year he had drawn such famous people as Daniel Webster and Dolly Madison. In 1846 he moved to Boston at the invitation of Henry Wadsworth Longfellow, whose portrait he drew, as well as those of Longfellow's family and friends. He remained in Boston for 3 years.

It was not until 1848 that Johnson made his first oil painting, a portrait of his grandmother. The following year he went to Europe to improve his art. He studied for 2 years at the Royal Academy in Düsseldorf, Germany. After a brief visit to France and Italy, Johnson spent 3 1/2 years at The Hague, Holland, where he made a close study of Dutch 17th-century painting, particularly Rembrandt. Known in The Hague as the ''American Rembrandt,'' he was offered, but refused, the post of court painter.

Intent on portraying American subjects, Johnson returned to America in 1855. Shortly afterward, while visiting a sister in Wisconsin, he made paintings of American Indians. In 1859 in Washington, D.C., he made his first large genre painting, titled *Life in the South* (today called *Old Kentucky Home*). This won him acclaim and election to the National Academy in New York.

During the Civil War, Johnson followed the Union Army, sketching subjects for genre paintings, the most famous of which is the *Wounded Drummer Boy*. During the next 2 decades he spent much of his time painting New Englanders of all ages at work and at play. It is for these that he is now famous.

At Fryeburg, Johnson made many informal oil sketches around a sugar-making camp. In the early 1870s he visited Nantucket, where he painted a group of old men sitting around a stove (*Nantucket School of Philosophy*) and the large *Corn Husking Bee*. At Kennebunkport, Maine, he painted a group of intimate little pictures of his family that are among his best works.

As the demand for his genre paintings decreased, Johnson's popularity as a portraitist increased, and after 1880 he painted few genre subjects. For the most part his commissioned portraits, though they brought him wealth, are dark and dull. Toward the end of his life he made three brief trips to Europe. He died in New York City on April 5, 1906.

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John I.H. Baur, *An American Genre Painter: Eastman Johnson, 1824-1906* (1940), the catalog for the 1940 Johnson exhibition at the Brooklyn Museum, contains a brief life of the artist, illustrations of some of his work, and a listing of located and unlocated works. Since 1940, additional works have been located. Patricia Hills, *Eastman Johnson,* is the catalog of the 1972 Johnson exhibition held at the Whitney Museum of American Art, New York City. □

Lyndon Baines Johnson

As the thirty-sixth president of the United States, Lyndon Baines Johnson (1908-1973) created new programs in health, education, human rights, and conservation and attacked the crushing 20th-century problems of urban blight and poverty with what he called the ''War on Poverty.''

Most commentators account Lyndon Johnson as one of America's most experienced and politically skilled presidents. He sponsored a flood of new legislation designed to better the quality of life among the disadvantaged and the dispossessed of the nation. In foreign policy he set about to strengthen regional arrangements of power so that new and small nations might develop their own form of political society without fear of intrusion from their more powerful neighbors. He inherited an American commitment in South Vietnam, and his determination to preserve the independence of that beleaguered country led to virulent attacks and, finally, his momentous decision not to seek reelection.

Lyndon Johnson was born on Aug. 27, 1908, near Johnson City, Texas, the small community founded by his forebears. Life was hard and plain in the Texas hill country at this time. Johnson's father struggled to raise his two sons and three daughters. His mother was a gentle woman, who encouraged her children to love books and gave them a sense of duty and responsibility. Johnson graduated from Southwest State Teachers College in San Marcos, Tex., with a bachelor of science degree, having combined his studies with a job teaching Mexican-American children.

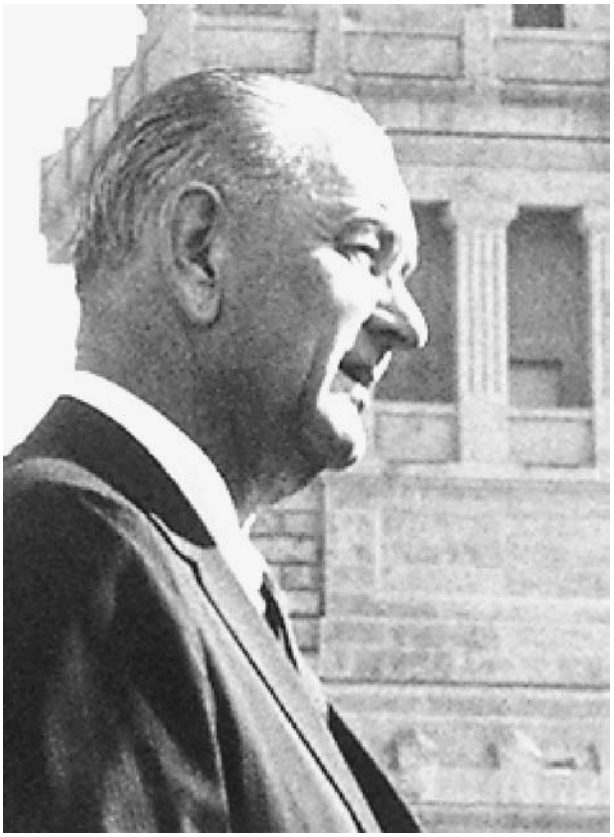

Johnson's early teaching assignments were at Pearsall, Tex., and in the Houston high schools. In 1931, politics beckoned. He went to Washington, D.C., as secretary to Texas congressman Richard Kleberg. Almost immediately Johnson's talent for attracting affection and respect became visible. He was elected Speaker of the ''Little Congress,'' an assembly of congressional secretaries on Capitol Hill.

On Nov. 17, 1934, an event occurred which Johnson always described as the most notable triumph of his life: he married Claudia (Lady Bird) Taylor of Karnak, Texas. She became his partner, confidant, and counselor, and from her, Johnson drew strength and love and reserves of support that never faltered.

Johnson's ultimate destiny was beginning to take shape. At age 27, he was already exhibiting his characteristic traits of energy, intellect, and tenacity when he resigned as a congressional secretary in 1935 to become the Texas director of the National Youth Administration. The origins of the later Johnson can be located in his conduct of this office; he surrounded himself with bright, young men and invested his duties with a 24-hour torrent of activity.

Rising through Congress

In 1937, the congressman from Texas's Tenth District died suddenly. When a special election was called to select a successor, Johnson hesitated only slightly. His wife provided campaign funds from her inheritance, and Johnson leaped into a race crowded with eight opponents. The only candidate to support President Franklin Roosevelt's court-packing plan, he did so with such vigor that the eyes of the nation were drawn to the outcome, and none watched it with more intensity than Roosevelt himself. To the amazement of political veterans, the 28-year-old Johnson won the race.

President Roosevelt, in Texas on a fishing trip, was so elated that he invited Johnson to accompany him back to Washington, D.C. Thus, Johnson became his personal protégé. With the aid of the powerful House Speaker Sam Rayburn of Texas and the continuing support of the President, Johnson was brought into the councils of ruling establishmentarians of the House of Representatives.

In 1941, Johnson entered another special election, this time for a Senate seat made vacant by a death. Texans were surprised by the campaign he launched by helicopter. Nearly every community watched the tall, smiling Johnson alight from his helicopter. In a bitter campaign Johnson lost by 1,311 votes to that bizarre political phenomenon Governor W. Lee (''Pass the Biscuits Pappy'') O'Daniel.

There was little time for Johnson to lick his wounds. That December he became the first member of Congress to enter active military duty. He joined the Navy and in 1942 received the Silver Star for gallantry in a bombing mission over New Guinea. When President Roosevelt ordered all congressmen back to the capital in 1942, Johnson reentered the House.

In 1948, Johnson's restless quest for higher office was finally successful. In a savagely fought senatorial campaign, he defeated a former governor of Texas by a celebrated margin of 87 votes. The elders of the Senate soon recognized that Johnson was no ordinary rookie senator. He did his homework, was knowledgable on every item that confronted the Senate, and was in instant command of all the nuances and subtleties of every important piece of legislation.

In January 1951, just 3 years into his first term, Johnson was elevated to Democratic ''whip'' (assistant minority leader). Regarding his age and tenure, no similar selection had ever been made in the history of the Senate. In 1953, when the post of minority leader in the Senate opened up Democratic senators without hesitation chose Johnson to take charge. With the congressional elections of 1954, the Democrats took command of both houses. And with this new alignment, Johnson again set a record as the youngest man ever to become majority leader.

The Johnson legend of leadership now became visible to the nation. Not since the early days of the republic had one man assumed such clear direction over the course and affairs of the Senate. Operating his office around the clock, intimately aware of all that transpired, and firmly fixed in his intent and design, Johnson was the ''complete Senate leader.'' Now one voice spoke for the Democrats, as Johnson became the ''second most powerful man in Washington, D.C.''

The habits of work and discipline that would later confound the nation when Johnson became president were now on display in the Senate chamber. He handled the Senate with confidence and skill. The Republican opposi-

tion found it impossible to outflank this majority leader; legislation opposed by Johnson rarely found acceptance by the Senate. He encouraged new, young senators and found coveted spots for them on important committees.

Johnson led the first civil rights bill in 82 years through the Senate. He guided to final victory the first space legislation in the National Aeronautics and Space Act of 1958. In 1958, designated by President Dwight Eisenhower to represent the United States at the United Nations, he presented the resolution calling for the peaceful exploration of outer space. He exposed wastes in defense procurement during the Korean War and conducted defense hearings that were a model of accuracy and dispassionate scrutiny.

In 1960, Johnson briefly opposed John F. Kennedy for the Democratic presidential nomination; then Kennedy electrified the country by choosing Johnson as his vice-presidential running mate. While some Kennedy supporters grumbled, experts later agreed that Johnson's relentless campaigning in Texas and throughout the South had provided Kennedy with his winning margin.

Serving as Vice President

As vice-president, Johnson had important assignments. One of his principal tasks was the burgeoning space program, which was overshadowed by Russian triumphs with *Sputnik* and subsequent innovations that put the United States in an inferior role. Regarding civil rights, as chairman of the Equal Employment Opportunity forces, Johnson surprised many critics by putting uncompromising pressure on American industry. At the President's request, he made fact-finding trips to Berlin and to the Far East.

On Nov. 22, 1963, President Kennedy was assassinated in Dallas. Aboard the plane *Air Force One* at Love Field in Dallas, Johnson took the presidential oath of office on November 23. Giving orders to take off seconds later, the new president flew back to Washington to take command of the government, while the nation grieved for its fallen leader.

Filling the Presidency

Five days after taking office, President Johnson appeared before a joint session of the Congress. Speaking with firmness and controlled passion, he pledged ''we shall continue.'' Important legislation submitted by President Kennedy to the Congress, currently bottled up and seemingly stymied in various committees of both houses, was met by Johnson's deliberate and concentrated action. The new president—meeting round the clock with staff, Cabinet, and congressmen—unbuckled key legislation, so that within a few short months the tax cut and the civil rights bills were passed by Congress and signed by the President.

Six months after assuming the presidency, Johnson announced his concept of the ''Great Society.'' The areas he considered vital were health and education; the whole complex of the urban society, with its accompanying ills of ghettos, pollution, housing, and transportation; civil rights; and conservation.

Johnson took his innovative domestic programs to the nation in the election of 1964. Meanwhile, the American involvement in Vietnam, sanctioned by three presidents, became an issue. Senator Barry Goldwater chastised Johnson for his liberal approach to domestic problems and suggested a massive step-up in the bombing of North Vietnam. Johnson traversed the nation and convinced it that his leadership was of such caliber that the voters could not afford to drive him from office. He won by a margin of almost 16 million votes, more than 61 percent of the total vote, the widest margin in totals and percentage of any presidential election in American history.

Administration Achievements

Barely pausing, the President, reinforced by this clear mandate, began a legislative program which was rivaled in scope and form only by Franklin Roosevelt's New Deal a generation earlier. Between 1965 and 1968 more than 207 landmark bills were passed by the Congress.

In education, Johnson's administration tripled expenditures. By the end of 1968, 1.5 million students were receiving Federal aid to help them gain their college degrees; over 10 million people learned new skills through vocational education; and 19,000 school districts received special help under the Elementary and Secondary Education Act. More than 600,000 disabled citizens were trained through vocational rehabilitation programs. Head Start and other preschool programs brought specific assistance to more than 2 million children.

In the area of health, Johnson's administration increased Federal expenditures from $4 billion to $14 billion in 4 years. More than 20 million Americans were covered by Medicare, and more than 7 million received its benefits. About 31 million children were vaccinated against four severe diseases, reducing by 50 percent the number of children who suffered from these diseases, and more than 3 million children received health care under Medicaid in one year. Some 286 community mental health centers were built. More than 390,000 mothers and 680,000 infants received care through the Maternal and Child Health programs. Some 460,000 handicapped children were treated under the Crippled Children's Program.

Fighting poverty, the Johnson administration lifted more than 6,000,000 Americans out of the poverty depths. Over 100,000 young men and women completed Job Corps training; 2.2 million needy Americans were helped under the Food Stamp Program; school children benefited from the School Milk and School Lunch programs.

In the area of human and civil rights, the Voting Rights Act was passed in 1965, and within 3 years nearly 1 million Negroes registered to vote in the South. More than 98 percent of all the nation's hospitals agreed to provide services without discrimination. More than 28 percent of all Negro families by 1968 earned about $7,000 a year, doubling the 1960 figure. Some 35 percent more Negroes found professional, technical, and managerial jobs between 1964 and 1968.

In housing, in 4 years the Johnson administration generated the construction of 5.5 million new homes. Direct

Federal expenditures for housing and community development increased from $635 million to nearly $3 billion. Two million families received Federal Housing Administration improvement loans. Federal assistance provided housing for 215,000 families earning less than $7,000 a year. Nearly $427 million was spent for water and sewage facilities in small towns. More than 3.5 million rural citizens benefited from economic opportunity loans, farm operation and emergency loans, and watershed and rural housing loans.

Most importantly, the Johnson administration presided over the longest upward curve of prosperity in the history of the nation. More than 85 months of unrivaled economic growth marked this as the strongest era of national prosperity. The average weekly wage of factory workers rose 18 percent in 4 years. Over 9 million additional workers were brought under minimum-wage protection. Total employment, increased by 7.5 million workers, added up to 75 million; the unemployment rate dropped to its lowest point in more than a decade.

In foreign affairs, where risk and confrontation stretched a perilous tightrope throughout the Johnson years, the President made significant achievements. In the Western Hemisphere, at Punta del Este, Uruguay, the Latin American nations agreed to a common market for the continent. Normal relations with Panama were restored and a new canal treaty negotiated. In Cyprus, at the brink of war, the President's special emissaries knitted a settlement that staved off conflict. A rebellion in the Congo, which would have had ugly repercussions throughout the continent, was put down with American aid in the form of transport planes. In the Dominican Republic, an incipient Communist threat was challenged by an overwhelming show of American force, with Latin American allies. Amid tangled criticism from sections of the press and some Latin American nations, the President persevered in the Dominican Republic, where democratic government and free elections were restored and U.S. troops promptly withdrawn.

An outer-space treaty was negotiated with the Soviet Union and a nuclear nonproliferation treaty was formulated and agreed to in Geneva. In June 1967 the President met with Premier Alexei Kosygin of the Soviet Union. Meanwhile, the North Atlantic Treaty Organization was successfully realigned after France withdrew, and the vast Western European alliance was restructured and strengthened.

It was the troubled Southeast Asian problem in South Vietnam to which Johnson devoted long, tormented hours. Presidents Truman, Eisenhower, and Kennedy had declared that the security of the United States was involved in deterring aggression in South Vietnam from an intruding Communist government from the North. However, there was much disagreement in the United States over this venture; some critics claimed the Vietnam war was a civil one, an insurrection, and not an invasion. When Johnson first became chief executive, 16,000 American troops were in Vietnam as advisers and combat instructors. In 1965 the United States decided to increase its military support of South Vietnam and authorized commitment of more American troops. By 1968 there was considerable disaffection over the Asian policy, and many critics in and out of the Congress determined to force the Johnson administration to shrink its commitment and withdraw U.S. troops.

Beginning in April 1965 with the President's speech at Johns Hopkins University, in which he set forth the American policy of reconstruction of the area and the promulgation of the Asian Development Bank as an instrument of peace building, the Johnson administration attempted to negotiate with a seemingly intransigent North Vietnam, whose troops were infiltrating into the South in increasing numbers. A 37-day bombing pause in December 1965 raised hopes for negotiation, but lack of response from the North Vietnamese blotted this out, and the bombing resumed.

Assaulted by fierce and growing criticism, yet determined to fix some course of action which would diminish the war and commence serious peace talks, the President startled the nation and the world on March 31, 1968, by renouncing his claim to renomination for the presidency. Johnson said that he believed that the necessity for finding a structure of peaceful negotiation was so important that even his own political fortunes must not be allowed to stand in its way. Therefore, he stated, he would not seek renomination, so he could spend the rest of his days in the presidency searching for negotiation without any political taint marring a possible response from the enemy.

On May 11, 1968, it was announced that peace talks would indeed begin in Paris, and in November 1968 the President declared that all bombing of North Vietnam would cease.

Johnson retired to his ranch near San Antonio, Texas, where he took a keen interest in the care and sale of his cattle, while nursing a serious heart ailment.

The tragic Vietnam War was in its last days in January, 1973 when a period of mourning was declared to mark the death of President Harry S Truman. Shortly after it began, it also marked the death of Lyndon B. Johnson.

On the afternoon of January 22, 1973, Johnson suffered a heart attack while lying down to take a nap. He was flown to a hospital by his Secret Service agents, but was pronounced dead on arrival at 4:33 pm. His body lay in state first at the Johnson Library in Austin, Texas, then, as is usual for American presidents, in the rotunda of the Capitol in Washington, D.C. until his burial on his beloved ranch.

Johnson's Influence

While historians search the record and evaluate its significance, there seems little doubt that Lyndon Johnson's impress on the form and quality of life in the United States will be seen to be large. In the fields of health, education, civil rights, conservation, and the problem of the elderly, his legislative achievements have left their clear mark. His insistence that the pledges of the four preceding presidents be upheld in Southeast Asia is a subject for debate. But it must be argued that his peace-keeping efforts in the Middle East, in the Near East, in Africa, and in Latin America were forceful, remedial, and worthy of praise; the results have proved his policies' merits.

Johnson belongs in the tradition of the ''strong president''; he dominated the government with his energy and personality and invested his office with intimate knowledge of all government business. He was the target of intense and sometimes virulent criticism, just as all strong American presidents have found themselves ceaselessly and bitterly attacked.

Further Reading

Johnson's *The Vantage Point* (1971) presents his own perspectives on his White House years. There is not yet an authoritative or comprehensive biography of Johnson. Boothe Mooney, *The Lyndon Johnson Story* (1956; rev. ed. 1964); and Clarke Newlon, *LBJ: The Man from Johnson City* (1964; rev. ed. 1966), are journalistic; Sam Houston Johnson, *My Brother Lyndon,* edited by Enrique Hank Lopez, is a superficial and undocumented account by the President's brother.

Aspects of Johnson's life and presidency are treated in William S. White, *Citadel: The Story of the U.S. Senate* (1957); and *The Professional: Lyndon B Johnson* (1964); Michael Amrine, *This Awesome Challenge: A Hundred Days of Lyndon Johnson* (1964); Rebekah Baines Johnson, *A Family Album,* edited by John S. Moursund (1965); Charles Roberts, *LBJ's Inner Circle* (1965); Theodore H. White, *The Making of the President* (1965); Rowland Evans and Robert Novak, *Lyndon B. Johnson, The Exercise of Power: A Political Biography* (1966); Philip Geyelin, *Lyndon B. Johnson and the World* (1966); Jim Bishop, *A Day in the Life of President Johnson* (1967); James Deakin, *Lyndon Johnson's Credibility Gap* (1968); Hugh Sidney, *A Very Personal Presidency: Lyndon Johnson in the White House* (1968); Tom Wicker, *JFK and LBJ: The Influence of Personality upon Politics* (1968); and Eric F. Goldman, *The Tragedy of Lyndon Johnson* (1969); Lady Bird Johnson, *White House Diary* (1970), is a record of the Johnson presidency as experienced by his wife; for the mid-century political background see James L. Sundquist, *Politics and Policy: The Eisenhower, Kennedy, and Johnson Years* (1968). □

Marietta Louise Pierce Johnson

Marietta Louise Pierce Johnson (1864-1938), founder and 30-year teacher of an Alabama experimental school, made herself a pioneer in the progressive education movement.

Marietta Louise Pierce Johnson was born in St. Paul, Minnesota, daughter of Clarence D. and Rhoda Matilda (Morton) Pierce. Her early education was in public schools in Minnesota, and even as a young girl in school she dreamed of becoming a teacher herself. On her graduation from the State Normal School (now St. Cloud State College) in 1885 she did become a teacher, and in time a distinguished one. Within a few years she had taught every grade in the elementary school and had also had some high school teaching experience. In 1890 she was appointed a supervisor of student teachers on the faculty first of the St. Paul Teachers' Training School (1890-1892), then at the State Teachers Colleges at Moorhead (1892-1895) and at Mankato (1896-1899). As a supervising ''critic teacher'' she observed students in practice teaching, gave special instruction in pedagogy, and on occasion would take over a class to demonstrate her ideas. She is remembered in these years as an inspiring and creative teacher, full of new ideas on schooling.

In June 1897 she was married to John Franklin Johnson, and they became the parents of two children. The Johnsons spent the winter of 1903 at Fairhope, Alabama, a small community on the eastern shore of Mobile Bay that had been founded some years earlier by followers of Henry George's single-tax theory. In this somewhat utopian community Marietta Johnson was invited to open an experimental school to explore some of her educational ideas. Her new ideas on schooling owed much to the early writings of John Dewey and specifically to Nathan Oppenheim's book *The Development of the Child*. As an educational theorist she was in broad terms the heir of the child-centered romanticism of Jean-Jacques Rousseau. She accepted the opportunity with enthusiasm and in 1907 moved permanently to Fairhope to found the School of Organic Education which she served as director until 1938.

Beginning with six students the first day, the Organic School, as it came to be called, enrolled in time as many as 200 each year. With parent and community support and Johnson's tireless fundraising, the school received no public funds but was always tuition free to its students. It was called ''organic'' in that the central aim of the school was to ''minister to the health of the body, develop the finest mental grasp, and preserve the sincerity and unself-consciousness of the emotional life.'' That is, the child was seen always as a ''unit organism'' in order for schooling to promote the growth of the whole child. In Johnson's view, education and growth were identical.

The curriculum organization and the life of the Organic School were carefully informal. All grades, marks, promotions, and reports were thought to create only tensions of self-consciousness and were therefore omitted entirely. Students were judged only in terms of their individual abilities and hence extrinsic rewards were eliminated in favor of the intrinsic satisfactions of learning and growth. The measures of success of students, and indeed of the entire school, were to be based on creativity, spontaneity, interest, and sincerity in their lives.

The school was divided into six divisions beginning with a kindergarten for children under age six and reaching through high school and college preparatory studies. Based on the Rousseauan (and later Deweyan) idea that formal studies should emerge from the child's awakening intrinsic interests, instruction in reading and writing were delayed as long as possible, certainly no sooner than age eight. Throughout the grades there was always strong emphasis on creative expression; on crafts, music, dance, and imaginative drama; and on trips and visits ranging over the countryside. In the later grades came the shift to more formal studies, from nature study to biological sciences, and so on. The high school was fully accredited; its graduates entered colleges on certificate, where they appeared to do well.

Commenting on the possible influence of her experimental school on American education in general, Johnson late in her life wrote, ''It is very thrilling to contemplate what society might be in a few years. . . . No examinations, no tests, no failures, no rewards, no self-consciousness; the development of sincerity, the freedom of children to live their lives straight out, no double motives, children never subjected to the temptation to cheat, even to appear to know when they do not know; the development of fundamental sincerity, which is the basis of all morality.'' The principles of the Organic School in Johnson's view could be the basis for the transformation of public education and of American society.

Johnson's vision of a new education, based as it was on her Organic School experiment, took on national prominence with the publication in 1915 of the Deweys' *Schools of Tomorrow*. John Dewey and his daughter Evelyn after visiting and studying the school wrote extensively and glowingly about the experiment in this widely read survey of innovative schools in America. The Johnson school along with the others reviewed as *Schools of Tomorrow* helped form the base for the emerging theories of progressive education. Marietta Johnson herself was one of the leading spirits in the founding of the Progressive Education Association in the years following World War I and remained throughout her life an inspiration to that organization. In her later years she was honored by the association as a permanent honorary vice-president. Ever a crusader, Johnson established a second Organic School following the Fairhope model in Greenwich, Connecticut, and by the late 1920s she was dividing her time between Alabama and New England. She also was active over the years in conducting summer schools for parents, teachers, and children in Greenwich (1913-1916 and 1919-1921) and in Fairhope (1917 and 1918). Her best account of the Fairhope experiment and her statement of the principles of Organic Education are contained in her book *Youth in a World of Men,* published in 1929.

At the time of her death in 1938 Marietta Johnson was honored as one of the founding forces of the progressive education movement and as particularly influential in the child-centered schools organized in following years by such theorists as Margaret Naumburg and A.S. Neill. Her child-centered vision of education continues to inspire and stimulate new ideas in schooling.

Further Reading

Additional information on the work of Marietta Johnson can be found in Lawrence A. Cremin, *The Transformation of the School: Progressivism in American Education, 1876-1957* (1962); John Dewey and Evelyn Dewey, *Schools of Tomorrow* (1915); and ''Marietta Johnson and Fairhope,'' in *Progressive Education* (February 1939). □

Philip Johnson

Philip Johnson (born 1906) was an American architectural critic and historian and a practicing architect. His buildings are characterized by formal elegance.

Born in Cleveland, Ohio, on July 8, 1906, Philip Johnson attended Harvard College, majoring in the classics. There, in 1927, he was introduced to the modern movement in architecture through the writings of Henry-Russell Hitchcock.

Johnson began his career as an architectural critic and historian in 1931, when he became director of the architectural department at the newly formed Museum of Modern Art in New York. That year he and Hitchcock mounted the first International Exhibition of Architecture, showing the work of such major modern figures as Le Corbusier, Walter Gropius, and Ludwig Mies van der Rohe. With Hitchcock he published *The International Style* (1931), which not only defined the esthetic qualities of the new style but also gave it a name.

During the 1930s and 1940s, in his role as museum director and in his writings (he wrote the first monograph on the work of Mies van der Rohe in English in 1947), Johnson remained a leading American advocate of the International Style. But by 1940 Johnson decided to shift from propagandist to practitioner. He entered the Harvard Graduate School of Design and studied under Marcel Breuer.

In 1949 Johnson designed his own home in New Canaan, Conn., following closely Mies's principle of the glass box in which the steel skeletal structure is exposed. But

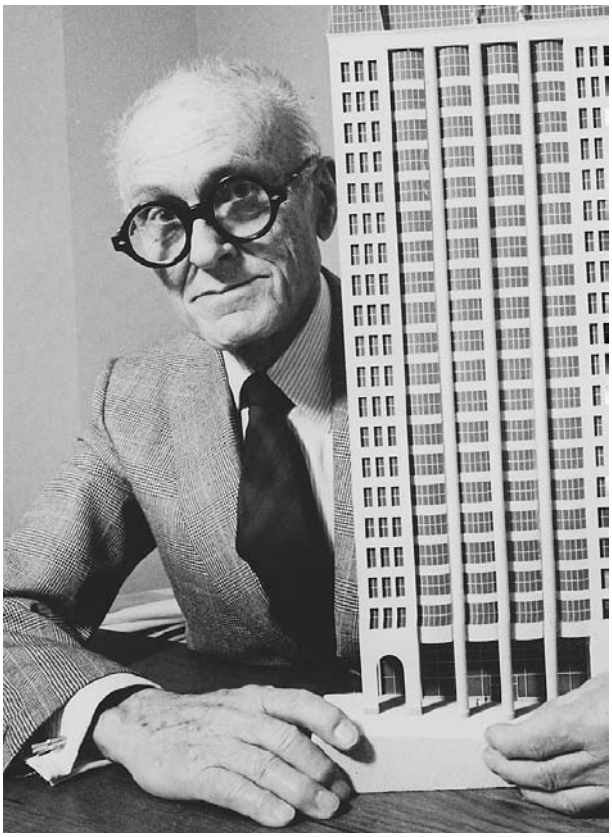

while Mies's work often conveys a feeling of austerity, Johnson's glass house seems romantic—an effect achieved by placing the building in a parklike setting. His other homes of this period which have a similar quality are the Hogson House (1951) and the Wiley House (1953), both in New Caanan.

By 1954, Johnson was beginning to move away from the dictums of Mies's architectural theory, although he collaborated with his mentor on the design for the Seagram Building in New York City (1958). In his design for the Kneses Tifereth Israel Synagogue, Port Chester, N.Y., Johnson introduced certain non-International Style elements—for example, an elliptical entrance hall and butterfly vaulting on the interior ceilings. During the 1960s Johnson turned more to historical motifs as the means of individualizing his buildings. In contrast to the stark lines of his earlier Munson-Williams-Proctor Institute (1957-1960) in Utica, N.Y., he utilized clear historical allusion in the Byzantine domes which top the Art Gallery at Dumbarton Oaks, Washington, D.C. (1962-1964). An interest in classical forms is evident in his use of colonnades in the Sheldon Art Gallery at the University of Nebraska (1964) and the New York State Theater in New York City (1963).

Johnson maintained his interest in the Museum of Modern Art and designed an addition to the building in 1964. The same year he exploited new technological techniques in the structure of his daring New York State Pavilion at the New York World's Fair. In some of his later designs (for example, the Kline Tower at Yale University) Johnson showed—through his use of texture and color on the exterior surfaces—how far he had come from the earlier Miesian style toward a more robust, individualized idiom.

His later more significant works include the New York State Theater, Lincoln Center (1964) as well as New York City's American Telephone and Telegraph Company Building (1978-1984). Even into his nineties, his thoughts about style continued to evolve and he continued to be a presence in the world of architecture.

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Samuel Johnson

Samuel Johnson (1696-1772), American clergyman and educator, was the first Anglican minister in Connecticut and first president of King's College, later Columbia University.

Samuel Johnson was born in Guilford, Conn., on Oct. 14, 1696. His father was a deacon. A precocious student, Samuel acquired a fondness for Hebrew at the age of 6. He was unable to enter grammar school until the age of 11, but at 14 he was admitted to the Collegiate School (now Yale) at Saybrook, Conn. Even before graduating in 1714, he began teaching school at Guilford. When Yale moved to New Haven in 1716, he was made a tutor. For the first 2 years he taught the three lower classes alone, introducing students to the works of two prominent Englishmen—philosopher John Locke and scientist and philosopher Isaac Newton.

However, Johnson's relations with his students were unhappy. A student contingent presented a petition complaining of the ''Public Expositions & Disputations & Managements of the Tutors''; Johnson was singled out as the worst. Although the Yale Corporation found him guiltless, he tendered his resignation in September 1719 and accepted a call to the pulpit of neighboring West Haven.

Johnson continued to use the growing resources of the Yale library, which had recently acquired the latest English works, including several volumes of liberal Anglican theology. He read and discussed these works with his classmate Daniel Browne and with Yale's new president, Timothy Cutler, and the three developed doubts concerning the validity of the ''Congregational Way.'' In September 1722 the three men announced their misgivings at commencement, launching the ''Great Apostasy.'' Soon after, they sailed to England, where they obtained Anglican ordination. A year later Johnson returned to Stratford, Conn., as the first Anglican minister to the colony and remained the only one for 3 years. On Sept. 23, 1725, he married Charity Nicoll, a widow, and became guardian of her two sons.

The work of propagating and defending the Anglican persuasion in New England consumed 30 years of Johnson's life. As the acknowledged intellectual and ecclesiastical leader of the movement, he was asked to become the head of the new King's College in New York City in 1753. In 1754 he moved his family to New York and began a decade as president of the college.

In a colonial culture of rampant denominationalism, King's College was chartered as a nonsectarian institution with a mixed board of trustees. The only Anglican requirements were that the president always be of the Church of England and that the daily prayers be conducted from the Book of Common Prayer. On Sundays the students attended the church of their choice.

The enrollment was small—only eight boys graduated in the first class of 1758—and the fees were the highest in the Colonies. The boys' median age at entrance was 15, and the attrition rate was high. But this was fertile ground for Johnson. As he advertised in the *New York Gazette* in 1754, ''the chief thing that is aimed at in this college is to teach and engage the children to know God in Jesus Christ, and to love and serve Him in all sobriety, godliness, and righteousness of life, with a perfect heart, and a willing mind.''

Johnson taught the first-year class himself so that he might ''carry them through the New Testament in its Greek original, and not only make them understand the words but

the things, explaining all difficult passages, and giving them a clear understanding of the whole scheme of Christianity.'' And he ensured that his graduates would have a greater understanding of the ''New Philosophy'' than he had by devoting three-fourths of the sophomore and junior class curriculum to mathematics and science.

Unfortunately Johnson's personality and probably his well-known disparagement of colonial culture robbed him of success. ''He did not figure greatly as a president,'' wrote President Ezra Stiles of Yale, ''but it does not seem to have been for want of Learning. Dr. Johnson was an excellent Classical Scholar—he had few equals in *Latin, Greek* and *Hebrew*. He was good at the Sciences, easy and communicative, was eminent in Moral Philosophy,'' as he demonstrated in his book *Elementa philosophica* (1752). Nevertheless, Stiles concluded, ''Some Geniuses, with half the Observation and Reading of Dr. Johnson, would make ten times greater Men.''

When Johnson's second wife died of smallpox in 1763—a previous outbreak had carried off his first wife, son, and stepdaughter—he lost the heart to continue and retired to his parish in Stratford. He died on Jan. 6, 1772.

Further Reading

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Samuel Johnson

The writings of the English author and lexicographer Samuel Johnson (1709-1784) express a profound reverence for the past modified by an energetic independence of mind. The mid-18th century in England is often called the Age of Johnson.

Samuel Johnson was born in Litchfield, Staffordshire, on Sept. 18, 1709. His father was a bookseller—first successful, later a failure—and Johnson, whom Adam Smith described as the best-read man he had ever known, owed much of his education to the fact that he grew up in a bookstore. Though he lived to old age, from infancy Johnson was plagued by illness. He was afflicted with scrofula, smallpox, and partial deafness and blindness. One of his first memories was of being taken to London, where he was touched by Queen Anne, the touch of the sovereign then thought to be a cure for scrofula.

Johnson was educated at the Litchfield Grammar School, where he learned Latin and Greek under the threat of the rod. He later studied with a clergyman in a nearby village from whom he learned a lesson always central to his thinking—that, if one is to master any subject, one must first discover its general principles, or, as Johnson put it, ''but grasp the Trunk hard only, and you will shake all the Branches.'' In 1728-1729 Johnson spent 14 months at Pembroke College, Oxford. He was poor, embarrassed by his poverty, and he could not complete the work for a degree. While at Oxford, Johnson became confirmed in his belief in Christianity and the Anglican Church, a belief to which he held throughout a life often troubled by religious doubts. His father died in 1731, and Johnson halfheartedly supported himself with academic odd jobs. In 1735 he married Mrs. Elizabeth Porter, a widow some 20 years older than he. Though Johnson's references to his ''Tetty'' were affectionate, the 17 years of their childless marriage were probably not very happy. Still casting about for a way to make a living, Johnson opened a boarding school. He had only three pupils, one of them being David Garrick—eventually to become the greatest actor of his day. In 1737 Johnson went to London to make a career as a man of letters.

Making His Name

Once in London, Johnson began to work for Edward Cave, the editor of the *Gentleman's Magazine*. Parliament did not then permit stenographic reports of its debates, and Cave published a column called ''Debates in the Senate of

Lilliput''—the name is taken, of course, from the first book of Jonathan Swift's *Gulliver's Travels*—for which Johnson, among others, wrote re-creations of actual parliamentary speeches. Years later, when someone quoted to him from a speech by William Pitt the Elder, Johnson remarked, ''That speech I wrote in a garret in Exeter Street.''

Johnson worked at a variety of other literary tasks. He published two ''imitations'' of the Roman satirist Juvenal, *London, a Poem* (1738) and *The Vanity of Human Wishes* (1749), transposing the language and situations of the classical originals into those of his own day. In 1744 Johnson published a biography of his friend Richard Savage. A neurotic liar and sponger and a failed writer, Savage had been one of Johnson's friends when they were both down and out, and to such early friends Johnson was always loyal. The *Life of Savage* is a sympathetic study of a complex and initially unsympathetic man. In 1749 Johnson completed his rather lifeless tragedy in blank verse *Irene;* it was produced by Garrick and earned Johnson £300.

In the early 1750s Johnson, writing usually at the rate of two essays a week, published two series of periodical essays—*The Rambler* (1750-1752) and *The Adventurer* (1753-1754). The essays take various forms—allegories, sketches of representative human types, literary criticism, lay sermons. Johnson constantly lived in the presence of the literature of the past, and his essays refer to the classics as if they were the work of his contemporaries. He has a satirist's eye for discrepancies and contradictions in human life, yet he is always in search of the central and universal, for whatever is unchanging in man's experience. His prose is elaborate and richly orchestrated, and he seems to have tried to enlarge the language of moral philosophy by using scientific and technical terms.

Johnson's interest in specialized vocabularies can be easily explained. In 1746 he had, with the help of six assistants, begun work on a dictionary of the English language. The project was finally completed in 1755. Johnson had originally tried to interest Lord Chesterfield in becoming patron for this vast project, but he did little to help Johnson until help was no longer needed. Johnson wrote Chesterfield a public letter in which he declared the author's independence of noble patronage. Johnson's *Dictionary* is probably the most personal work of its kind that will ever be compiled; though Johnson received help from others, it was not the work of a committee. His own definition of *lexicographer* was a ''writer of dictionaries; a harmless drudge,'' yet the work bears his personal stamp: it is notable for the precision of its definitions, for its appreciation of the paramount importance of metaphor in use of language, and for its examples, which draw on Johnson's reading in 200 years of English literature.

Johnson's *Rasselas, Prince of Abissinia* appeared in 1759, the year of the publication of Voltaire's *Candide,* a work which it somewhat resembles. Both are moral fables concerned with an innocent young man's search for the secret of happiness. The young Prince Rasselas, accompanied by his sister and the philosopher Imlac, leaves his home in the Happy Valley and interviews men of different kinds in the hope of discovering how life may best be lived. Disillusioned at last, Rasselas returns to his old home. Though Johnson was given to fits of idleness, he could at other times work with great facility; he wrote *Rasselas* in the evenings of one week to pay for the expenses of his mother's funeral. The work was immediately successful; six editions appeared during Johnson's lifetime and also a number of translations.

Years of Success and Fame

In 1762 Johnson, though he had been anti-Hanoverian in his politics, accepted a pension of £300 a year from George III. A year later he met James Boswell, the 22-year-old son of a Scottish judge. Boswell became Johnson's devoted companion; he observed him closely, made notes on his conversation, and eventually wrote the great biography of his hero. Boswell's Johnson is a formidable and yet endearing figure: bulky, personally untidy, given to many eccentricities and compulsions, in conversation often contentious and even pugnacious, a man of great kindness who delighted in society but was also the victim of frequent black moods and periods of religious disquiet. In 1773 Boswell persuaded Johnson, who pretended a stronger dislike of the Scots than he actually felt, to join him in a tour of Scotland, and there are records of the trip made by both men—Johnson's *A Journey to the Western Islands of Scotland* (1775) and Boswell's journal.

In 1764 Johnson and the painter Joshua Reynolds founded a club whose members eventually numbered some of the most eminent men of the time; they included the writer Oliver Goldsmith, Johnson's old pupil David Garrick, the economist Adam Smith, the historian Edward Gibbon, and the politicians Edmund Burke and Charles James Fox. In 1765 Johnson met Mr. and Mrs. Henry Thrale. He was a well-to-do brewer, and in the Thrales' home Johnson found a refuge from the solitude which had oppressed him since his wife's death in 1752. In 1765 Johnson published an eight-volume edition of the works of Shakespeare; in his ''Preface'' Johnson praises Shakespeare for his fidelity to nature and defends him against the charge that his failure to observe the three classical unities was a limitation on his achievement.

Last Years

Johnson's last great literary enterprise, a work in 10 volumes, was completed in his seventy-second year; it is the *Prefaces, Biographical and Critical, to the Works of the English Poets,* better known as the *Lives of the Poets.* It is a series of biographical and critical studies of 52 English poets, the earliest being Abraham Cowley; it is a magisterial revaluation of the course of English poetry from the early 17th century until his own time by a man whose taste had been formed by the poetry of John Dryden and Alexander Pope and who was thus in varying degrees out of sympathy with the metaphysicals and John Milton, as he was with the more ''advanced'' writers of his own time. Even when he deals with writers whom he does not much like, Johnson shows his genius for precise definition and for laying down fairly the terms of a critical argument.

Johnson's last years were saddened by the death of his old friend Dr. Robert Levett (to whom he addressed a beautiful short elegy), by the death of Thrale, and by a quarrel with Mrs. Thrale, who had remarried with what seemed to Johnson indecorous haste. In his last illness Johnson, always an amateur physician, made notes on the progress of his own disease. He died on Dec. 13, 1784, in his house in London, and he was buried in Westminster Abbey.

Further Reading

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Tom Loftin Johnson

American entrepreneur and politician Tom Loftin Johnson (1854-1911) made a fortune from his inventions and investments, then began a second, distinguished career as a reform congressman and mayor.

Tom L. Johnson was born at Blue Spring, Ky., on July 18, 1854. During the Civil War his family experienced hard times, and he received little formal education. Young Johnson made his way by selling newspapers, and his earnings enabled the family to move to Louisville, Ky., just after the war. While still a teenager, he began working for the streetcar company of family friends. He quickly worked his way up from office boy to superintendent.

Johnson invented the first fare box for coins, and his earnings from this, plus loans from friends, gave him enough capital at the age of 22 to buy controlling interest in an Indianapolis streetcar company. In 1879 Johnson boldly bought into a Cleveland streetcar line. This venture made him a business rival of Mark Hanna, who later became his political rival as well. Johnson prospered and soon was able to increase his streetcar holdings. He also invented an improved streetcar rail and built steel mills to produce his inventions. By the late 1890s he was a millionaire.

Though he had made his fortune in business, Johnson began to turn against capitalism. He had read Henry George's *Progress and Poverty,* a powerful critique of America's economic system, and after meeting George in 1885, he became a spokesman for George's tax reform ideas. At George's urging Johnson ran for the U.S. Congress from Ohio, losing twice, but winning in 1890 and 1892. In Congress, Johnson was a free-trade Democrat who opposed the protective tariff, which he saw as another form of economic privilege.

By 1900 Johnson's conversion to reform was complete. He sold all his streetcar and manufacturing interests and was elected mayor of Cleveland in 1901 as a reform Democrat. His program of municipal home rule, regulation of streetcar monopolies, and municipal ownership of public utilities attracted bright young progressives to his administration. He built an efficient political organization, which was as effective as many orthodox city ''machines'' but did not resort to traditional machine practices of bribery and patronage.

During Johnson's four terms as mayor (1901-1909), he fought the political bosses successfully and modernized the city through scientific management of public works, nonpartisan administration of many city bureaus, and extension of social services. He was a remarkable organizer and an outstanding figure of the early Progressive movement. He died on April 10, 1911.

Further Reading

Johnson's autobiography, *My Story,* edited by Elizabeth J. Hauser (1913), provides the best overview of his career. Frederick C. Howe, *The Confessions of a Reformer* (1925), is by an admiring associate. Carl Lorenz, *Tom L. Johnson: Mayor of Cleveland* (1911), is more critical. A balanced assessment of Johnson is in Hoyt Landon Warner's scholarly *Progressivism in Ohio, 1897-1917* (1964).

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Virginia E. Johnson

Virginia E. Johnson (born 1925) is a researcher in human sexuality. With her then-husband, William H. Masters, she cowrote *Human Sexual Response* in 1966.

In collaboration with Dr. William Howell Masters, psychologist and sex therapist Virginia E. Johnson pioneered the study of human sexuality under laboratory conditions. She and Masters published the results of their study as a book entitled *Human Sexual Response* in 1966, causing an immediate sensation. As part of her work at the Reproductive Biology Research Foundation in St. Louis and later at the Masters and Johnson Institute, she counseled many clients and taught sex therapy to many professional practitioners.

Johnson was born Virginia Eshelman on February 11, 1925, in Springfield, Missouri, to Hershel Eshelman, a farmer, and Edna (Evans) Eshelman. The elder of two children, she began school in Palo Alto, California, where her family had moved in 1930. When they returned to Missouri three years later, she was ahead of her school peers and skipped several grades. She studied piano and voice, and read extensively. She entered Drury College in Springfield in 1941. After her freshman year, she was hired to work in the state insurance office, a job she held for four years. Her mother, a republican state committeewoman, introduced her to many elected officials, and Johnson often sang for them at meetings. These performances led to a job as a country music singer for radio station KWTO in Springfield, where her stage name was Virginia Gibson. She studied at the University of Missouri and later at the Kansas City Conservatory of Music. In 1947, she became a business writer for the St. Louis *Daily Record.* She also worked briefly on the marketing staff of KMOX- TV, leaving that position in 1951.

In the early 1940s she married a Missouri politician, but the marriage lasted only two days. Her marriage to an attorney many years her senior also ended in divorce. On June 13, 1950, she married George V. Johnson, an engineering student and leader of a dance band. She sang with the band until the birth of her two children, Scott Forstall and Lisa Evans. In 1956, the Johnsons divorced.

In 1956, contemplating a return to college for a degree in sociology, Johnson applied for a job at the Washington University employment office. William Howell Masters, associate professor of clinical obstetrics and gynecology, had requested an assistant to interview volunteers for a research project. He personally chose Johnson, who fitted the need for an outgoing, intelligent, mature woman who was preferably a mother. Johnson began work on January 2, 1957, as a research associate, but soon advanced to research instructor.

Gathering scientific data by means of electroencephalography, electrocardiography, and the use of color monitors, Masters and Johnson measured and analyzed 694 volunteers. They were careful to protect the privacy of their subjects, who were photographed in various modes of sexual stimulation. In addition to a description of the four stages of sexual arousal, other valuable information was gained from the photographs, including evidence of the failure of some contraceptives, the discovery of a vaginal secretion in some women that prevents conception, and the observation that sexual enjoyment need not decrease with age. In 1964, Masters and Johnson created the non-profit Reproductive Biology Research Foundation in St. Louis and began treating couples for sexual problems. Originally listed as a research associate, Johnson became assistant director of the Foundation in 1969 and co-director in 1973.

In 1966, Masters and Johnson released their book *Human Sexual Response,* in which they detailed the results of their studies. Although the book was written in dry, clinical terms and intended for medical professionals, its titillating subject matter made it front-page news and a runaway best seller, with over 300,000 volumes distributed by 1970. While some reviewers accused the team of dehumanizing and scientizing sex, overall professional and critical response was positive.

At Johnson's suggestion, the two researchers went on the lecture circuit to discuss their findings and appeared on such television programs as NBC's *Today* show and ABC's *Stage '67.* Their book and their public appearances heightened public interest in sex therapy, and a long list of clients developed. Couples referred to their clinic would spend two weeks in intensive therapy and have periodic follow-ups for five years. In a second book, *Human Sexual Inadequacy,* published in 1970, Masters and Johnson discuss the possibility that sex problems are more cultural than physiological or psychological. In 1975, they wrote *The Pleasure Bond: A New Look at Sexuality and Commitment,* which differs from previous volumes in that it was written for the average reader. This book describes total commitment and fidelity to the partner as the basis for an enduring sexual bond. To expand counseling, Masters and Johnson trained dual-sex

therapy teams and conducted regular workshops for college teachers, marriage counselors, and other professionals.

After the release of this second book, Masters divorced his first wife and married Johnson on January 7, 1971, in Fayetteville, Arkansas. They continued their work at the Reproductive Biology Research Foundation, and in 1973 founded the Masters and Johnson Institute. Johnson was co-director of the institute, running the everyday business, and Masters concentrated on scientific work. Johnson, who never received a college degree, was widely recognized along with Masters for her contributions to human sexuality research. Together they received several awards, including the Sex Education and Therapists Award in 1978 and Biomedical Research Award of the World Sexology Association in 1979.

In 1981, the team sold their lab and moved to another location in St. Louis, where they had a staff of twenty-five and a long waiting list of clients. Their book *Homosexuality in Perspective,* released shortly before the move, documents their research on gay and lesbian sexual practice and homosexual sexual problems and their work with ''gender-confused'' individuals who sought a ''cure'' for their homosexuality. One of their most controversial conclusions from their ten-year study of eighty-four men and women was their conviction that homosexuality is primarily not physical, emotional, or genetic, but a learned behavior. Some reviewers hailed the team's claims of success in ''converting'' homosexuals. Others, however, observed that the handpicked individuals who participated in the study were not a representative sample; moreover, they challenged the team's assumption that heterosexual performance alone was an accurate indicator of a changed sexual preference.

The institute had many associates who assisted in research and writing. Robert Kolodny, an M.D. interested in sexually transmitted diseases, coauthored the book *Crisis: Heterosexual Behavior in the Age of AIDS* with Masters and Johnson in 1988. The book, commented Stephen Fried in *Vanity Fair,* ''was politically incorrect in the extreme'': it predicted a large-scale outbreak of the virus in the heterosexual community and, in a chapter meant to document how little was known of the AIDS virus, suggested that it might be possible to catch it from a toilet seat. Several prominent members of the medical community questioned the study, and many accused the authors of sowing hysteria. Adverse publicity hurt the team, who were distressed because they felt the medical community had turned against them. The number of therapy clients at the institute declined.

The board of the institute was quietly dissolved and William Young, Johnson's son-in-law, became acting director. Johnson went into semi-retirement. On February 19, 1992, Young announced that after twenty-one years of marriage, Masters and Johnson were filing for divorce because of differences about goals relating to work and retirement. Following the divorce, Johnson took most of the institute's records with her and is continuing her work independently.

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Sir William Johnson

British colonial administrator Sir William Johnson (1715-1774) was an important intermediary between England and the Indians in North America.

William Johnson was born at Smithtown, County Meath, Ireland. He came to New York about 1738 to supervise the lands along the Mohawk River belonging to his uncle. There he either married or took as a mistress Catherine Weisberg, who bore him a son and a daughter.

Johnson gained influence with the Indians and in 1745, at the outbreak of king George's War, he kept the Iroquois from allying with the French. The following year he was appointed a colonel and given responsibility for Indian affairs. In February 1748 Johnson was given command of 14 companies of militia raised for the defense of the New York frontier, and on May 1 he was commissioned as colonel for the Albany County militia regiment.

In April 1750 Johnson was appointed to the Council of New York, a position he held for the rest of his life. Five years later, in the French and Indian War, he received a commission for ''sole Management & direction of the Affairs of the Six Nations of Iroquois & their Allies.'' As a major general, with 2,000 militia and 200 Indians, he defeated the French and Indians forces at Crown Point in September 1755. Although failing to take Crown Point, Johnson built a fort and won acclaim for blunting the French threat.

In November 1755 Johnson was made a baronet and appointed superintendent of Indian affairs for the Northern Department. For the next 3 years he concerned himself with Indian affairs and the defense of the northern frontier. He commanded the column that captured Ft. Niagara on July 25, 1759, and participated in Gen. Jeffery Amherst's successful expedition against French Montreal.

Johnson next undertook the organization of new tribes under his jurisdiction and in 1763 was able to put down the conspiracy of Chief Pontiac. In the Treaty of Ft. Stanwix (November 1768) he persuaded the Indians to give up their claims to lands in New York, Pennsylvania, and Virginia. He was successful in preventing the Iroquois from joining the Shawnees at the outbreak of Lord Dunmore's War in 1774.

Johnson was a member of the American Philosophical Society and of the Society for the Promotion of Arts, an

organization devoted to the development of agriculture. After the death of his first wife he took a niece of a Mohawk chief as a housekeeper; she bore him three children. Later, by his common-law wife, the sister of another Mohawk chief, he had eight children. He died on July 11, 1774.

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William H. Johnson

Living and working abroad for many years, the African American painter William H. Johnson (1901-1970) is best known for his style of colorful, neo-folk depictions of the black experience.

William Henry Johnson was born in Florence, South Carolina, in 1901. As a young boy Johnson drew frequently, mainly copying comic strips, between odd jobs. At 17 Johnson left South Carolina to pursue a career as a newspaper cartoonist in New York. By 1921 he was admitted to New York's School of National Academy of Design. At the academy Professor Charles W. Hawthorne guided the talented Johnson and provided him with employment to fund his studies. Johnson also worked in George Luks' studio in exchange for painting lessons.

Recognized as having tremendous potential, Johnson was encouraged to study abroad. Like African American artist Henry O. Tanner, Johnson sought professional recognition and racial acceptance overseas. In 1926 Johnson sailed for Paris. In Paris his art was influenced by such popular modern movements as Post-Impressionism and Expressionism. Specifically, his works drew from the styles of Paul Cezanne (French, 1839-1906) and Chaim Soutine (Lithuanian, 1894-1943). Aspects of a tumultuous, Expressionist style were evident in Johnson's landscapes such as *Cagnes sur Mer* (1928-1929).

After nearly two years in France, the young artist visited New York where he again met George Luks. Impressed with Johnson's artistic progress, Luks nominated him for the prestigious Harmon Award, and with his support Johnson's work received recognition in the city's art community. While in America, Johnson also returned to his childhood home where his style took an important turn. Using friends and family as subjects, Johnson started to document the daily activities of Florence, South Carolina. A painting from this period, *Girl in Green Dress* (1930), demonstrated Johnson's direct style and ability to capture expression.

Painting in Europe and New York

Confident from his American trip, Johnson returned to France with the promise of a successful career. Johnson also looked forward to a reunion with Danish textile artist Holcha Krake, with whom he had begun a relationship. Soon after his arrival in Europe, they married. The couple resided in the resort town of Kerteminde, Denmark, where Johnson painted many landscapes. Many of these works recalled paintings of his wife's friend Oskar Kokoschka (Austrian, 1886-1980). Kokoschka's sinuous lines and thick pigment were prominent elements of Johnson's work *Tiled Rooftops, Denmark* (1931).

The Johnsons continued to create art and travel extensively. After a trip to Tunisia, the Johnsons moved to Norway

in 1935. Once again Johnson's style changed as he abandoned Kokoschka's distortions and remembered his South Carolina trip where young subjects became a theme. Johnson returned to child models as he approached his mature style in works such as *Girl in a Red Dress* (1936). In 1937 Johnson completed one of the finest works of his oeuvre, *Self Portrait with Pipe*. This regal self-portrait in a smoking jacket commanded recognition for Johnson based on its dynamic brushstrokes, striking color, and captivating expression.

By the end of the 1930s Johnson, like many in Europe, found the events in Germany as well as rumors of a Nazi invasion of Denmark gravely unsettling. The threat of world war was the catalyst for the Johnsons' move to the United States in 1938. William H. Johnson arrived in New York and quickly became active in the city's art scene. New York, a refuge for many European artists during the war, became the art center of the world. Johnson's return to the United States presented him with opportunities to once more ''paint his own people.''

With a new teaching job at the Harlem Community Art Center through the government-sponsored Works Progress Administration (WPA) program, Johnson produced paintings of African Americans from his studies of European art and African sculpture. His knowledge of European modernism and primitive forms was instrumental in establishing Johnson's style. By 1940 his paintings concentrated solely on African-American subjects and were executed in a direct manner referring to American folk art.

Johnson's depictions of African-American urban life, such as *Cafe* (1939-1940) and *Street Musicians* (1940), were well received by New York's diverse population. Johnson was also known for his portraits of celebrities including singer Marian Anderson, boxer Joe Louis, and scenes from the Savoy Ballroom.

A trip to South Carolina resulted in the production of Johnson's signature folk art works including *Farm Couple at Work* (1940), *Sowing* (1940), and *Going to Church* (1940-1941), as he then applied his command of color and direct style to Black subjects of the rural south. These paintings showed the culmination of his training and talent. Boasting a bright palette and abstract features, Johnson's mature compositions were attributed to his exposure to modern French painters and study of African tribal sculpture.

As World War II raged on, Johnson abandoned the carefree New York subjects and moral southern life in favor of combat scenes. He participated in the national art competition to promote war awareness with works such as *Station Stop, Red Cross Ambulance* (1942) and *Killed in Action* (1942).

Johnson's compassion was evident through his World War II paintings, but he also painted suffering in his ''Breakdown'' series. In this series Johnson's subjects cope with life's difficulties and setbacks. *The Honeymooners* (1940-1941) and *Breakdown with Flat Tire* (1940-1941) are works with subjects based on automotive problems and their symbolic reference to overcoming life's hardships.

Following the ''Breakdown'' series, Johnson concentrated on upbeat themes of America's swing culture. The Jitterbug dance craze was of special interest to American artists as evidenced by Johnson's abstract compositions such as *Jitterbugs* that captured the free-spirited energy of America's cities in the 1940s.

During this productive period, tragedy struck. Fire raged through the Johnsons' Greenwich Village apartment, but this was only one of the difficulties which Johnson faced in 1943. In that same year the Harlem riots ignited racial tensions and changed Johnson's paintings of the city. The socially conscious work *Moon over Harlem* (1943-1944) chronicled the aftermath of an urban dispute and the mistreatment and prejudice directed toward African Americans.

The uprising paralleled Johnson's personal struggle as his beloved wife battled cancer. As a result Johnson's paintings dealt with religious subjects. Maintaining his African-American heritage, Johnson created a series of religious works tied to the Black folk art tradition, including *Mount Calvary* (1944) and *Climbing Jacob's Ladder* (1944).

Home to South Carolina

Following Holcha's death Johnson went home to South Carolina. He quietly immortalized family members in *Mom Alice* (1944), *L'il Sis* (1944), and *Little Girl in Green* (1944). After completing a great body of portraits, Johnson returned to New York and concentrated on subjects documenting African American historical events. He promoted African American history through portraits of important figures in the struggle for equality, including Harriet Tubman, John Brown, and Abraham Lincoln.

While Johnson painted the rise of African Americans, his own life began to deteriorate. After a final trip to Denmark, he settled in New York where his wife's death, racism, and economic hardship took their toll. These events resulted in a mental breakdown, and from the late 1940s until his death in 1970 Johnson was institutionalized. He stopped painting completely after 1949.

Although his later years were riddled with mental instability, William H. Johnson's contribution to American art remains monumental. He was responsible for the introduction of various aspects of European modernism into American art. He played an integral role in creating opportunities and acceptance for other African American artists. Through his paintings he documented his heritage while simultaneously depicting urban and rural America at mid-century. From the southern homestead to the Savoy Ballroom, William H. Johnson's unique brand of neo-folk art drew from European modernism and traditional African forms to spark a new movement in modern American painting.

Further Reading

The most thorough and inclusive works on the career of William H. Johnson are exhibition catalogues: *Homecoming: The Art and Life of William H. Johnson* (1991) and *William H. Johnson: 1901-1970* (1971) by Adelyn Breeskin. For examinations of African American art within its cultural context, see Mary Schmidt Campbell, *Harlem Renaissance: Art of Black Amer-*

ica (1987); and *Flash of the Spirit: African and Afro-American Art and Philosophy* (1983). □

Henry Hamilton Johnston

Henry Hamilton Johnston (1858-1927), or Sir Harry Johnston, was an English administrator, explorer, naturalist, painter, and author. He helped to explore Africa, to govern its subject peoples, and to make scholarly sense of the continent's complexity.

Henry Johnston was born in London on June 12, 1858, the eldest of 12 children of Esther and John Johnston, a wealthy and well-traveled insurance company director. Henry discovered his aptitude for drawing, painting, and languages at an early age and, before he was out of his teens, had attracted the attention of the London Zoological Society and the Royal College of Surgeons. For a time he pursued the study of languages at King's College, University of London, but in 1875 became a pupil of painting at the Royal Academy.

In 1878 Johnston began painting in France, and during the next 2 years his paintings began to be hung in the academy. He also illustrated for the Zoological Society, and his studies of birds and animals appeared in *The Field,* a leading natural-history periodical. In late 1879 Johnston went to Tunis to paint. He spent the better part of the next 2 years there and in Algiers. He grew artistically and learned to feel comfortable in, and knowledgeable about, a Moslem culture. Even more important, Johnston was swept up in the tide of European imperialism; he was prepared emotionally and intellectually for an intensely political career as one of England's far-flung proconsuls.

Travels in Africa

In 1882 Johnston accompanied the Earl of Mayo, an enthusiastic amateur zoologist and adventurer, on a hunting expedition through Angola. In preparing for this voyage Johnston, reading in the British Museum, developed a lifelong interest in the problems associated with classifying the Bantu tongues.

During 1882-1883 Johnston traveled in western and southern Angola, first with Lord Mayo and then with Africans, and throughout a large section of the Congo. The meeting of explorer Henry Stanley near the mouth of the Congo fed Johnston's ambition and joined him mentally to the great age of exploration. Yet Johnston's published account of his experiences in the Congo, *The River Congo* (1884), discusses politics little. Like so many of Johnston's books, it is a supremely illustrated travel narrative of lasting historical, ethnographical, and botanical value.

With the publication of his book and a number of articles in British periodicals, Johnston achieved a degree of recognition as an Africanist and explorer. In 1884 he was called to the Foreign Office for confidential discussions about the activities of Belgium's King Léopold in the Congo. The same year he was asked by the British Association and the Royal Geographical Society to visit Kilimanjaro in East Africa and there collect alpine equatorial flora. The results of this journey were significant botanically and linguistically. *The Kilimanjaro Expedition,* again with his own magnificent illustrations, appeared in 1886.

Civil Service Career

By late 1885 Johnston was on his way to the Bight of Biafra as vice-consul for the Oil Rivers and the Cameroons. He was Britain's overlord in the area. When King Ja Ja, the celebrated palm oil merchant of Opobo, proved antagonistic to the success of British traders, Johnston tricked and then forcibly ousted him. Johnston encouraged and perpetrated a number of similar acts of gunboat diplomacy on behalf of British imperialist expansion before returning home in 1888.

From 1889 to 1896 Johnston, as Her Majesty's commissioner and consul general for Mozambique and the Nyasa districts, created the nucleus of modern Malawi and personally articulated and directed the development of British energies in the trans-Zambezian regions of Central Africa. First in partnership with Cecil Rhodes and later with the help of Alfred Sharpe, Johnston's successor and the first governor of Nyasaland, he subdued the opposition of Africans to the white incursion, fought off the Portuguese, who claimed the region, and encouraged white settlement and agriculture.

After marrying Winifred Irby in 1896, Johnston was appointed consul general in Tunis. During the 2 years he spent there, his scholarly inclinations became more pronounced. He published *British Central Africa* (1897), the important record of his first proconsulship, and readied the first edition of what, in the second edition of 1913, became *The Colonization of Africa*.

From 1899 to 1901 Johnston created the basis of modern Uganda. Although the protectorate had been in existence for 7 years, he, as special commissioner and commander in chief, arranged the settlement of internal difficulties known as the Uganda Agreement. Johnston gave the Ganda, the dominant people in the southern sector of the country, considerable political and territorial advantages over the other hierarchically organized peoples of the protectorate.

For the remainder of his life, Johnston turned his energies to writing and scholarship. He completed a two-volume report on his last mission, *The Uganda Protectorate* (1902); wrote *British Mammals* (1903) and *The Nile Quest* (1903); after visits there, the two-volume *Liberia* (1906); a two-volume study of an influential Protestant missionary, *George Grenfell and the Congo* (1908); and the remarkably prescient *The Negro and the New World* (1910), a volume personally encouraged by President Theodore Roosevelt and based on a journey to the West Indies and the United States. Between 1919 and 1924, in addition to *The Story of My Life* (1923), he published six novels. His major work during this last phase of his life was the two-volume *Comparative Study of the Bantu and Semi-Bantu Languages* (1919, 1922), a taxonomic work of lasting, if now exceed-

ingly controversial, value. Johnston died in 1927 near Worksop in Nottinghamshire.

Further Reading

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Joseph Eggleston Johnston

Joseph Eggleston Johnston (1807-1891) had a distinguished career in the U.S. Army before becoming an important Confederate general.

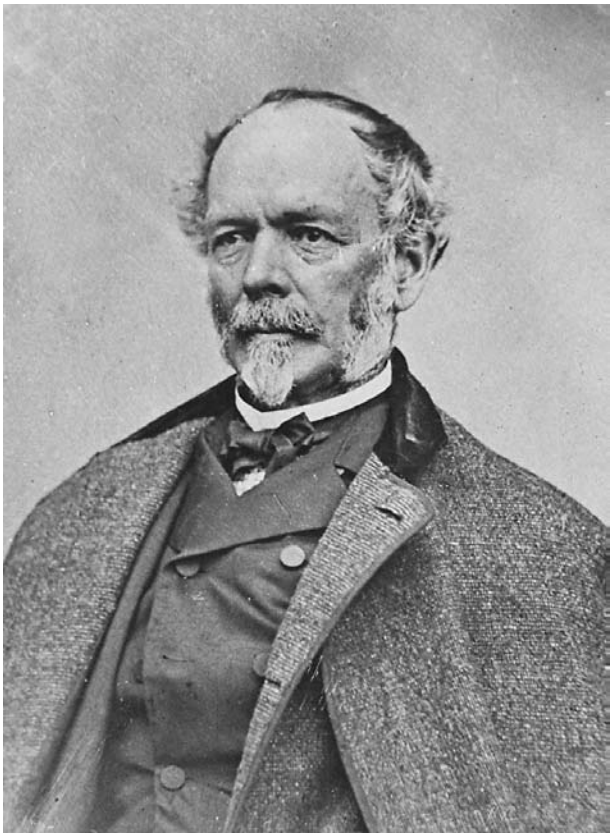

Joseph E. Johnston was born into a prominent family of Prince Edward County, Va. He enrolled at West Point in 1825 and, except for a brief interlude as a civil engineer, remained in military service until 1865. In 1845 he married Lydia McLane, the daughter of a diplomat and U.S. Cabinet officer. Johnston was a member of Gen. Winfield Scott's expedition against Mexico City during the Mexican War and was made brevet colonel in 1848. In 1860 he became quartermaster general of the U.S. Army.

When Virginia seceded from the Union, Johnston resigned from the Army and accepted a commission as a brigadier general in the Confederate service. When the Union army advanced toward Bull Run, he marched to cover Confederate troops at Manassas, thus making possible a Confederate victory. He was subsequently promoted to full general. In spring 1862 he marched to Yorktown to confront Union forces that were preparing to advance on Richmond. Although Confederate president Jefferson Davis believed that Johnston should defend his position as long as possible, Johnston disagreed and fell back on Richmond, leaving behind irreplaceable heavy artillery. He attacked the enemy army before Richmond on May 31, 1862, but poor planning and execution resulted in a drawn battle. Johnston was severely wounded and forced to retire temporarily.

Johnston's first assignment after his recovery was to coordinate the movements of Confederate forces in Mississippi and Tennessee. He complained that this arrangement was unworkable, and in fact he accomplished little. When the Union general Ulysses S. Grant crossed the Mississippi and moved against Vicksburg, Johnston went to take field command. Because one of Johnston's commanders disobeyed orders, both an army and Vicksburg were lost on July 4, 1863.

Despite the loss of Vicksburg, Davis chose Johnston to command the Army of Tennessee in 1863. He opposed Gen. William T. Sherman, who advanced on Atlanta in May 1864. Johnston retreated adroitly in the fact of heavy odds, but by July he had reached the outskirts of Atlanta. Davis relieved him of command on July 17, after Johnston refused to say whether or not he would abandon the city without a fight. He was recalled to active duty in February 1865 but was forced to surrender to Sherman's vastly superior forces that April.

After the war Johnston engaged in various pursuits, serving one term in Congress, writing his memoirs, and continuing his feud with Jefferson Davis. His last employment was as commissioner of railroads under President Grover Cleveland.

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Additional Sources

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Joshua Johnston

Though questions about his identity and whether or not certain works should be attributed to him remain, Joshua Johnston (1765-1830) is considered to

be the first African American portrait artist of distinction.

Joshua Johnston may or may not have been the first African American artist of distinction, and conflicting evidence about his identity, race, and work continue to exist. Many unsigned late eighteenth-century and early-nineteenth century family portraits are attributed to him. Nonetheless, a man in post-colonial Baltimore named Joshua Johnson or Johnston was listed in directories of the time and who, on at least two occasions, advertised himself as a portraitist. This man has since been assigned credit for a body of work and is universally included in histories of African-American art.

The ''Brass Tacks'' Artist

The existence of Joshua Johnston was first suggested by J. Hall Pleasants, a retired doctor and a nationally recognized expert on Colonial artists from Maryland. In the 1940s, Pleasants began investigating long-circulating stories among prominent Maryland society that a slave had painted the portraits of several of their ancestors. The story had been passed down for several generations without any documentation. Many families said the painter had been black. According to one story, the slave had belonged to a well known artist of the period, and that his name was William Johnson. Pleasants searched old directories of Baltimore, and although he didn't find any William Johnsons, he did find an 1817 listing for Joshua Johnston, described as a portrait painter in the section for ''free householders of colour.''

This information further piqued Pleasant's curiosity, since he thought he had known of all the painters of that period. Pleasants eventually concluded that Johnston was most likely the painter of a series of portraits that were stylistically similar, of which the artist had never been identified. Previously, the painter was referred to simply as the ''brass tacks artist'' because his paintings often featured furniture upholstered with brass tacks.

Portrait Featured in *Life* Magazine

Over the next several years, Pleasants identified 34 paintings he felt could be attributed to Johnston, and in 1942 he published an article in the *Maryland Historical Magazine* called, ''Joshua Johnston, the First Black American Portrait Painter?'' In 1940, *Life* magazine sparked furthered interest in Johnston when it published a portrait attributed to him. The publicity from that article led to the discovery of four more paintings believed to be Johnston's.

In 1948, the Peale Museum in Baltimore held an exhibition of 23 paintings attributed to Johnston, and by the time of Pleasant's death in 1957, he had ''identified'' 50 paintings done by the artist. Over the next two decades, the mystery of Joshua Johnston continued, and in 1973 an auction in Washington sold three paintings assigned to Johnston for $31,000. The high prices were a result of the belief that Johnston was black, making the works historically significant. In Baltimore, a prominent art historian and friend of Pleasants wrote an essay published in the *Baltimore Evening Sun* challenging anyone to prove that either Johnston was black or that he was, in fact, the artist of these works. Three years later, half of this challenge was answered: documentary evidence revealed that Johnston actually did paint the works attributed to him.

Race Remains a Mystery

The proof came with the discovery of a will from Mrs. Thomas Everette, the wife of a wealthy Baltimore businessman, who had a family portrait done by the brass tacks artist. In her will, she left the painting to her daughter, claiming that it had been painted by J. Johnson. With this documentation, art historians were able to establish which works of the Johnston canon were stylistically similar enough to be his. While the Everette will established that the brass tacks artist was Joshua Johnston, it did nothing to establish his race, which remains a mystery.

In the mid-1980s, the Abby Aldrich Rockefeller Folk Art Center began a major study of the issue of Johnston's race. Running the study was Carolyn Weekely, the curator of the center. Her study focused on the family stories that had first interested Pleasants nearly four decades earlier. The Weekely study focused on the idea that Johnston was West Indian. This theory would explain the racial ambiguity from the Baltimore directories that Pleasants had first uncovered. In one, Joshua Johnston is listed as a ''free householder of colour.'' Yet in an 1800 census, Johnston is listed as a free white householder and that his household consisted of his immediate family and, importantly, a free black. An obvious conclusion would be that Johnston, if he was in fact black, was so light skinned that he could pass for white, and at times did. This further supports the West Indies theory, because in the West Indies, racial inter-mixing was far more common than in colonial America.

Employed by an Abolitionist

The study never uncovered any definitive documentation as to Johnston's race, but it did raise some interesting new possibilities, the most significant of which was that Johnston was a French-speaking slave inherited as a young boy by Charles Wilson Peale, a prominent Baltimore portraitist and outspoken abolitionist. According to this theory, for which there is almost no documentation, Peale may have inherited the young Johnston from his brother-in-law and employed him as his assistant. As such, Johnston would have been exposed to the art of portraiture as it was practiced at the time. The Weekely study went to great lengths to show that Johnston's style was very much similar to that of Peale's. This theory has detractors, though, who point out that Peales kept extensive diaries and never once mentioned a Joshua Johnston or any artist apprentice.

Adding to the Johnston mystery is that he managed to pass unknown into history in the first place. There is no mention of him by any of the many Baltimore artists of the time, about which a great deal is known. Pleasants himself knew nothing of Johnston, and he was the greatest living expert on Colonial Maryland artists. Had he not been a portrait artist, this anonymity might be explainable, but

painting portraits is a socially orientied art; it is often mentioned, and requires, that an artist be well known among a wide circle of people. Surely, if Johnston had been a black man, mention of this would have been made by someone. Of course, research in this area has been limited to a very few studies and it is hoped that in the future the truth about Joshua Johnston can be uncovered.

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Jean de Joinville

The French nobleman and author Jean de Joinville (1224-1317) is known for his *Life of Saint Louis,* a chronicle that furnishes intimate glimpses of King Louis IX.

Jean de Joinville was born in the second half of 1224 or the first months of 1225 and became lord of Joinville and seneschal of Champagne at an early age. He was 17 when he attended with his overlord, the poet Thibaut de Champagne, the feast at Saumur in 1241. When Louis IX left on the Seventh Crusade, Joinville dutifully followed him to Egypt and Palestine and fought there, but he had little enthusiasm for military action. After the taking of Damiette in 1249, the only real success of the whole expedition, Joinville and the King were taken prisoners and shared certain perils until they were released by ransom. In 1254 Joinville was back home, occupying himself with administrative duties. When Louis set off for the Eighth Crusade, Joinville begged off on the grounds that his duty was to protect his people at home.

About 1305 Jeanne de Navarre asked Joinville to write his memoirs of Louis, but she was long dead by the time the old gentleman had dictated his *Livre des saintes paroles et des bons faiz nostre roy saint Looys* (*Life of Saint Louis*), dedicated in 1309 to the Dauphin. The events recorded are recalled with remarkable accuracy and clarity; the visual effects are outstanding.

The *Life of Saint Louis,* written with no idea of publication, is perhaps the most personal series of reminiscences that have come down from Louis's century. Unlike the more formal histories, this little book is subjective. The first part is concerned with the exemplary integrity and virtue of its subject. The second contains a sympathetic account of his career from his birth (1214) and coronation (1226), emphasizing naturally the Seventh Crusade with a frankness that includes the King's fears and reveals a rather ill-conducted campaign. The last chapters tell of Louis's second crusade, his illness and death (1270), and Joinville's participation in the canonical inquiries that led to the canonization of Louis.

Joinville's other writings include a devout commentary on the Credo, which shows considerable scriptural knowledge, a pious epitaph on his forebears, and a few letters.

Further Reading

The best English translations of Joinville's major works are Joan Evans, *The History of Saint Louis* (1938), a literal though archaized version, and René Hague, *The Life of Saint Louis* (1955), a faithful rendition. For general historical background see Robert Fawtier, *The Capetian Kings of France: Monarchy and Nation, 987-1328* (1942; trans. 1960). □

Irène Joliot-Curie

Irène Joliot-Curie (1897-1956), with husband Frédéric, studied artificial radioactivity and contributed to the discovery of the neutron. They won a Nobel Prize for chemistry.

Irène Joliot-Curie, elder daughter of famed scientists Marie and Pierre Curie, won a Nobel Prize in chemistry in 1935 for the discovery, with her husband Frédéric Joliot-Curie, of artificial radioactivity . She began her scientific career as a research assistant at the Radium Institute in Paris, an institute founded by her parents, and soon succeeded her mother as its research director. It was at the Institute where she met her husband and lifelong collabora-

tor, Frédéric Joliot. They usually published their findings under the combined form of their last names, Joliot-Curie.

Born on September 12, 1897, in Paris to Nobel laureates Marie and Pierre Curie, Irène Curie had a rather extraordinary childhood, growing up in the company of brilliant scientists. Her mother, the former Marie Sklodowska and her father, Pierre Curie, had been married in 1895 and had become dedicated physicists, experimenting with radioactivity in their laboratory. Marie Curie was on the threshold of discovering radium when little Irène, or ''my little Queen'' as her mother called her, was only a few months old. As Irène grew into a precocious, yet shy child, she was very possessive of her mother who was often preoccupied with her experiments. If, after a long day at the laboratory, the little Queen greeted her exhausted mother with demands for fruit, Marie Curie would turn right around and walk to the market to get her daughter fruit. Upon her father Pierre Curie's untimely accidental death in 1908, Irène was then more influenced by her paternal grandfather, Eugene Curie. It was her grandfather who taught young Irène botany and natural history as they spent summers in the country. The elder Curie was also somewhat of a political radical and atheist, and it was he who helped shape Irène's leftist sentiment and disdain for organized religion.

Curie's education was quite remarkable. Marie Curie made sure Irène and her younger sister, Eve Denise (born in 1904), did their physical as well as mental exercises each day. The girls had a governess for a time, but because Madame Curie was not satisfied with the available schools, she organized a teaching cooperative in which children of the professors from Paris' famed Sorbonne came to the laboratory for their lessons. Madame Curie taught physics, and other of her famous colleagues taught math, chemistry, language and sculpture. Soon Irène became the star pupil as she excelled in physics and chemistry. After only two years, however, when Irène was 14, the cooperative folded and Irène enrolled in a private school, the College Sevigne, and soon earned her degree. Summers were spent at the beach or in the mountains, sometimes in the company of such notables as Albert Einstein and his son. Irène then enrolled at the Sorbonne to study for a diploma in nursing.

During World War I, Madame Curie went to the front where she used new X-ray equipment to treat soldiers. Irène soon trained to use the same equipment and worked with her mother and later on her own. Irène, who was shy and rather antisocial in nature, grew to be calm and steadfast in the face of danger. At age 21, she became her mother's assistant at the Radium Institute. She also became quite adept at using the Wilson cloud chamber, a device which makes otherwise invisible atomic particles visible by the trails of water droplets left in their wake.

In the early 1920s, after a jubilant tour of the United States with her mother and sister, Irène Curie began to make her mark in the laboratory. Working with Fernand Holweck, chief of staff at the Institute, she performed several experiments on radium resulting in her first paper in 1921. By 1925 she completed her doctoral thesis on the emission of alpha rays from polonium, an element that her parents had discovered. Many colleagues in the lab, including her future husband, thought her to be much like her father in her almost instinctive ability to use laboratory instruments. Frédéric was several years younger than Irène and untrained in the use of the equipment. When she was called upon to teach him about radioactivity, Irène started out in a rather brusque manner, but soon the two began taking long country walks. They married in 1926 and decided to use the combined name Joliot-Curie to honor her notable scientific heritage.

After their marriage, Irène and Frédéric Joliot-Curie began doing their research together, signing all their scientific papers jointly even after Irène was named chief of the laboratory in 1932. After reading about the experiments of German scientists Walther Bothe and Hans Becker, their attention focused on nuclear physics, a field yet in its infancy. Only at the turn of the century had scientists discovered that atoms contain a central core or nucleus made up of positively charged particles called protons. Outside the nucleus are negatively charged particles called electrons. Irène's parents had done their work on radioactivity, a phenomenon which occurs when the nuclei of certain elements release particles or emit energy. Some emissions are called alpha particles which are relatively large particles resembling the nucleus of a helium atom and thus contain two positive charges. In their Nobel Prize-winning work, the elder Curies had discovered that some elements, the radioactive elements, emit particles on a regular, predictable basis.

Irène Joliot-Curie had in her laboratory one of the largest supplies of radioactive materials in the world,

namely polonium, a radioactive element discovered by her parents. The polonium emitted alpha particles which Irène and Frédéric used to bombard different elements. In 1933 they used alpha particles to bombard aluminum nuclei. What they produced was radioactive phosphorus. Aluminum usually has 13 protons in its nuclei, but when bombarded with alpha particles which contain two positive charges each, the protons were added to the nucleus, forming a nucleus of phosphorus, the element with 15 protons. The phosphorus produced is different from naturally-occurring phosphorus because it is radioactive and is known as a radioactive isotope.

The two researchers used their alpha bombardment technique on other elements, finding that when a nucleus of a particular element combined with an alpha particle, it would transform that element into another, radioactive element with a higher number of protons in its nucleus. What Irène and Frédéric Joliot-Curie had done was to create artificial radioactivity. They announced this breakthrough to the Academy of Sciences in January of 1934.

The Joliot-Curies' discovery was of great significance not only for its pure science, but for its many applications. Since the 1930s many more radioactive isotopes have been produced and used as radioactive trace elements in medical diagnoses as well as in countless experiments. The success of the technique encouraged other scientists to experiment with the releasing the power of the nucleus.

It was a bittersweet time for Irène Joliot-Curie. An overjoyed but ailing Marie Curie knew that her daughter was headed for great recognition but died in July of that year from leukemia caused by the many years of radiation exposure. Several months later the Joliot-Curies were informed of the Nobel Prize. Although they were nuclear physicists, the pair received an award in chemistry because of their discovery's impact in that area.

After winning the Nobel Prize, Irène and Frédéric were the recipients of many honorary degrees and named officers of the Legion of Honor. But all these accolades made little impact on Irène who preferred spending her free time reading poetry or swimming, sailing, skiing or hiking. As her children Helene and Pierre grew, she became more interested in social movements and politics. An atheist and political leftist, Irène also took up the cause of woman's suffrage. She served as undersecretary of state in Leon Blum's Popular Front government in 1936 and then was elected professor at the Sorbonne in 1937.

Continuing her work in physics during the late 1930s, Irène Joliot-Curie experimented with bombarding uranium nuclei with neutrons. With her collaborator Pavle Savitch, she showed that uranium could be broken down into other radioactive elements. Her seminal experiment paved the way for another physicist, Otto Hahn, to prove that uranium bombarded with neutrons can be made to split into two atoms of comparable mass. This phenomenon, named fission, is the foundation for the practical applications of nuclear energy—the generation of nuclear power and the atom bomb.

During the early part of World War II, Irène continued her research in Paris although her husband Frédéric had gone underground. They were both part of the French Resistance movement and by 1944, Irène and her children fled France for Switzerland. After the war she was appointed director of the Radium Institute and was also a commissioner for the French atomic energy project. She put in long days in the laboratory and continued to lecture and present papers on radioactivity although her health was slowly deteriorating. Her husband Frédéric, a member of the Communist Party since 1942, was removed from his post as head of the French Atomic Energy Commission in 1950. After that time, the two became outspoken on the use of nuclear energy for the cause of peace. Irène was a member of the World Peace Council and made several trips to the Soviet Union. It was the height of the Cold War and because of her politics, Irène was shunned by the American Chemical Society when she applied for membership in 1954. Her final contribution to physics came as she helped plan a large particle accelerator and laboratory at Orsay, south of Paris in 1955. Her health worsened and on March 17, 1956, Irène Joliot-Curie died as her mother had before her, of leukemia resulting from a lifetime of exposure to radiation.

Further Reading

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Jean Frédéric Joliot-Curie

The French physicist Jean Frédéric Joliot-Curie (1900-1958) discovered artificial radioactivity and the emission of neutrons in nuclear fission.

Frédéric Joliot was born in Paris on March 19, 1900, the youngest of six children whose father had served in the militia of the Paris Commune 30 years earlier. While a student of Paul Langevin at the School of Physics and Chemistry in Paris, he received in 1925 an assistantship at the laboratory of the Radium Institute of Marie Curie, the discoverer of radioactivity. There he met and the next year married Irène Curie, the elder daughter of Madame Curie, who pursued her research at her mother's laboratory, and added his wife's surname to his own.

The union of Irène and Frédéric constituted in the history of science an outstanding example of husband-wife teamwork. Among the 26 papers published jointly by the Joliot-Curies during the first 10 years of their partnership was the 1932 paper announcing a penetrating radiation from beryllium when bombarded with alpha rays. In a 1934 paper they disclosed their greatest discovery, the artificial production of radioactive elements. They achieved this by bombarding certain light elements, such as aluminum, boron, and magnesium, with alpha radiation. The significance of this discovery was that it allowed scientists to study more systematically the patterns of nuclear transformations. For

this achievement they received the Nobel Prize in chemistry in 1935.

Two years later Joliot-Curie, as newly appointed professor at the Collège de France, launched the development of a research center in nuclear physics. He and his collaborators established for the first time that approximately three fast neutrons were produced when a uranium atom was fissioned by slow neutrons. From this they concluded shortly afterward that a chain reaction in uranium was a distinct possibility.

After World War II Joliot-Curie's scientific activity largely concerned the reorganization of French atomic and nuclear research. At his recommendation the French government set up the Commissariat à l'Énergie Atomique, on which Joliot-Curie served as high commissioner. He had to resign from this post in 1950 because of his most vocal advocacy of the aims and policies of the French Communist party, of which he had been a member since 1942. His last 8 years were spent in directing research at the Centre National de la Recherche Scientifique and at the Collège de France, where during his tenure he offered 13 different courses in advanced physics. Upon the death of his wife in 1956, Joliot-Curie succeeded her as the director of the Curie Laboratory of the Radium Institute. His last contribution to the cause of French science, a new and large nuclear research center at Orsay, had just become operational when he died in Paris on Aug. 14, 1958.

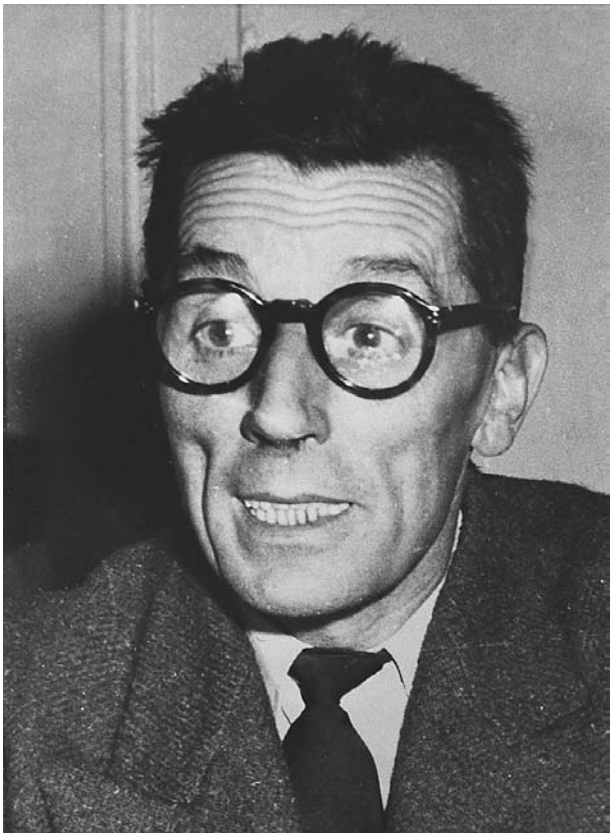

Further Reading

The most accessible though highly partisan account of Joliot-Curie's life and work in English is Pierre Biquard, *Frédéric Joliot-Curie* (trans. 1965). Shorter, but scientifically informative, is the biographical essay by P. M. S. Blackett in *Biographical Memoirs of Fellows of the Royal Society,* vol. 6 (1960). □

Louis Jolliet

Louis Jolliet (1645-1700) was a Canadian explorer, musician, hydrographer, fur trader, and teacher. The most famous exploit in the career of this multifaceted man was the exploration of the Mississippi River in 1673.

The exact birth date of Louis Jolliet is unknown. He was baptized on Sept. 21, 1645, at the parish church of Quebec. In 1656 he entered the Jesuit college in Quebec City and began classical studies which, it was expected, would lead eventually to the priesthood. He took minor orders in the summer of 1662. During this early period of his life Jolliet became an accomplished musician, the first organist of the Cathedral of Quebec, where he played for many years.

Jolliet apparently lost his desire for the life of a religious and withdrew from the seminary in 1667. After a year in France, Jolliet determined to enter the fur trade, that magnet of the youth of New France, and began his career in the west. Two years later, the Comte de Frontenac, the new governor, authorized Jolliet to undertake an exploration of the Mississippi.

This mysterious river was already well, if imprecisely, known to many through contacts with the Indians. It was hoped that it would lead to the ''Southern Sea'' and the long-sought passage to China. Jolliet's precise mission was to discover into what body of water the Mississippi River emptied. The government did not underwrite the venture. It was to be profitably financed, hopefully, by a group of private individuals whose return would come from the fur trade. Following his instructions, Jolliet proceeded to Michilimackinac to join forces with Father Jacques Marquette, who had been ordered to accompany the expedition. Part of the group would remain at this settlement to engage in the fur trade.

Exploration of the Mississippi

In May 1673 Jolliet, Marquette, and five others set out on their great adventure. They followed the Fox and Wisconsin rivers to the Mississippi. During the journey southward past the confluence of the Missouri and then the Ohio, they marveled at the unfamiliar scenery and the exotic birds. The little group halted at the Arkansas River and went no further, deterred by their suspicion of the Indians and fear of the Spanish.

It was clear, however, that the river flowed into the Gulf of Mexico and that the legendary route to the ''Southern

Sea'' was not the Mississippi. The arduous trip upriver was accomplished without incident, and Jolliet passed the winter of 1673/1674 at Michilimackinac completing his log and maps. He set out in the spring for Quebec, but his canoe capsized when nearly home, and the precious map and logbook were lost (a duplicate set left at Sainte-Marie was destroyed by fire).

After his return from the west, Jolliet married in 1675 and engaged in commerce and the fur trade along the north shore of the St. Lawrence River. Four years later he was off on another mission, this time to Hudson Bay. He became quite convinced that if the English were left in uncontested control of the bay, they would soon dominate the whole fur trade of Canada. Jolliet then obtained Anticosti Island in the Gulf of St. Lawrence and for several years became a prosperous merchant.

Jolliet's last important expedition was undertaken in 1694, when he charted the coast of Labrador far to the north but returned disappointed with the meager prospects for trade in the area. At the age of 49, after another trip to France, Jolliet began a new career as a teacher at the Jesuit college. In 1697 he was appointed to fill the office of hydrographer and produced many excellent navigation maps of the St. Lawrence River and Gulf. He died sometime during the summer of 1700.

Further Reading

Almost all the studies of Jolliet are in French. The best book in English is Jean Delanglez, *Life and Voyages of Louis Jolliet, 1645-1700* (1948). □

Al Jolson

Al Jolson (1886-1950) was a vaudeville, theater, and radio singing performer and a film actor.

Al Jolson (Asa Yoelson) was born on May 6, 1886, in Srednike, Lithuania. Jolson's family immigrated to the United States in 1894. Several factors in Jolson's youth were to influence his career, including his religious Jewish upbringing, the death of his mother when he was ten, and his father's tradition-steeped profession of cantor. Jolson may have acquired a love of singing from his father, but he did not want to use his voice in the synagogue. Instead, he and his brother Harry sang on street corners to earn money. Jolson also attended the theater whenever possible and discovered a deep desire to become a performer.

In 1900 Jolson left Washington, D.C., for New York. His first job on the stage was in Israel Zangwill's *Children of the Ghetto,* in which he played one of the mob. He also sang in a circus sideshow and finally teamed up with his brother to play vaudeville. They toured as Jolson/Palmer/Jolson (Palmer, a paraplegic, was the third member of the team) with an act called *The Hebrew and the Cadet.* At first Al Jolson played the straight man to his brother's comic Jewish man, but eventually Harry Jolson and Palmer took over the comedy and Al Jolson sang. Jolson was best on the stage when he was alone, when he could be spontaneous and not under the pressure of delivering lines. In this manner he could really relate to the audience he loved so much to please.

In order to develop his singing abilities Jolson left his brother's group and spent several years in San Francisco playing in small clubs. One day he decided he must liven up his act, and he went on stage in blackface and sang ''Rosey My Posey'' in Southern style. The makeup and his unique musical interpretation brought a sensitivity to the act that elicited three encores from the audience. Al Jolson's style was born.

In 1909 he was given a job as one of the minstrels in Dockstader's *Minstrel Show,* a successful touring production. It was here that Arthur Klein, who became his agent, spotted Jolson and convinced the powerful Broadway producer, Lee Shubert, to put him in his new show, *La Belle Paree* (1911). On March 20, 1911, the blackface singer went on stage and sang ''I Want a Girl Just Like the Girl That Married Dear Old Dad.'' He was an instant hit. Jolson's singing and stage manner were different from anything the audience had seen. He took a song and applied to it a loose jazz/ragtime rhythm (this type of music had not yet been popularized). He wore blackface and rolled his eyes with a mischievous grin on his face. He also appealed to the emotions of the audience with his sentimental song deliveries interpolated with ad libbed dialogue.

Although Jolson did not receive star billing until 1914 in *Dancing Around,* the audiences clearly came to see *him.* The Shuberts knew this and signed Jolson for a seven year contract at the Winter Garden on Broadway. He played to overflowing houses in such shows as *Vera Violetta* (1911), *The Honeymoon Express* (1913), *Robinson Crusoe, Jr.* (1916), *Sinbad* (1918), and *Bombo* (1921). In most of these Jolson had no set script and no scheduled list of songs. He would come out on stage after the final act and talk to the audience and sing what pleased him. After each song he delighted the audiences with his standard retort, ''You ain't heard nothing yet.''

Jolson's renditions of songs were sung by people throughout the country, and he became known for songs like ''Sonny Boy,'' ''Swanee'' (with this song Jolson introduced the composer George Gershwin), and most particularly ''My Mammy.'' In ''Mammy'' the performer would go down on one knee with his hands in front of him as if in prayer. With tears in his eyes he would speak to ''mother,'' telling her he'd ''walk a million miles'' just to see her. At the end he would get up and sing the last chorus with his hands spread wide and his face tilted upwards. After he introduced this song he was billed as ''the greatest entertainer of all time.'' To his adoring audiences this was the truth.

Jolson's intense need to be constantly at work led him to do a six week tour of his own one-man show, in which he established the format for solo performance; then a vaudeville tour; a Sunday theater series for performers; and finally—Hollywood. On October 6, 1927, Warner Brothers presented the world's first talking-picture feature, *The Jazz Singer.* The story of Jakie Rabinowitz, the rabbi's son who turned actor against the wishes of his father, became a sensation and remains a motion picture classic. It starred Al Jolson. People came to associate the movie with Jolson's own life, a myth that he encouraged and had even contributed to early in his career with songs like ''Mammy.'' This myth of the lonely man who had given up everything for the public was necessary for him—it was indeed reflected in his need for the audience's love.

Despite the overwhelming popularity of this film and its sequel, *The Singing Fool* (1928), Jolson did not succeed in film. He made several films afterwards, but his ultimate gift was his personal appeal to an audience. He was too big for the camera and could not convey his personality by way of screen. His career, in general, declined in the 1930s—sentimentality was out and the audiences sought after a different type of singing.

Jolson filled his time by performing on radio and entertaining the troops in World War II. (He also did this in the early days of the Korean War.) He was a politically involved man, and he campaigned for several presidents by singing at rallies.

In 1946 Columbia Pictures presented *The Al Jolson Story,* in which Larry Parks impersonated Jolson and Jolson sang. The film was a fantasized version of his life and an immediate success. In 1949 they presented a sequel, *Jolson Sings Again,* another smash hit. These films not only brought the singer's career back to its heights but also immortalized this unique performer.

Jolson was married four times (his third wife was the actress Ruby Keeler), and he had three children. Al Jolson died of heart failure on October 24, 1950, the night before a planned radio taping with Bing Crosby.

Further Reading

Al Jolson: You Ain't Heard Nothin' Yet! by Robert Ober-first (1980) is a biography/dramatization of the central aspects of Jolson's work and personal life, with pictures. Jolson is listed in *Who's Who In The Theatre* (1939), edited by John Parker, and in *Famous Actors and Actresses on the American Stage,* Volume I (1975), by William C. Young. The latter book includes reviews of his work. Recordings of Al Jolson's songs and performances are still available. □

Chief Joseph Leabua Jonathan

Chief Joseph Leabua Jonathan (1914-1987) was the first prime minister of independent Lesotho. For 20 years beginning in 1966, until he was ousted in a military coup, Jonathan struggled to maintain a good-neighbor status despite the racial policies of the Republic of South Africa, which completely surrounds his small country.

Leabua Jonathan was born on Oct. 30, 1914, the son of a minor hereditary chief and the great grandson of Moshesh, founder of Basutoland (now Lesotho). A Protestant, Jonathan was educated in the mission school at Leribe. He converted to Catholicism as an adult.

Basutoland, then as now, lies in southern Africa completely surrounded by the Republic of South Africa. Until the early 1990s, South Africa was governed by the racist policy of apartheid, or strict and total separation of the races. As such, South African policies had a major impact upon Basutoland. In 1934, Jonathan followed the traditional young Basuto's economic path by going to work in the gold mines of South Africa's Rand. Returning home in 1937, he gained experience in the administration of the Paramount Chief Regent and rose within a year from clerk to the presidency of the Basuto courts and assessor to the judicial commissioner.

Early Political Experience

Jonathan served in the National Council before acquiring a chief's place there. As adviser to the Paramount Regent, he earned a reputation as a popular progressive leader duly respectful of tradition. He also served on the Panel of 18, the council's constitutional reform committee.

In 1959, Jonathan founded and subsequently led the Basuto National Party (BNP), whose slogan stressed better economic conditions at home and a good-neighbor policy toward South Africa. Despite financial support and campaign management by Catholic priests, the BNP fared

poorly. Jonathan himself was defeated but entered the Legislative Council as a nominated member. There, he turned his attention to such injustices as the plight of the Indian community, land tenure, and women's rights. Beginning in 1962, he served on the committee to write a new constitution.

Turmoil Over Independence

Preindependence elections of 1965 heightened tensions over relations with South Africa. The BNP's moderate stand, as well as its willingness to accept financial support from private South African companies, led to the belief that Jonathan was ruled by the leadership in that country.

Jonathan was defeated, but his party won a slim majority. The deputy BNP leader became interim prime minister until Jonathan could contest a vacated and safe party seat. He then served as prime minister and minister of external affairs, first for independent Basutoland and then for the independent Kingdom of Lesotho (Oct. 4, 1966).

In the January 1970 elections, a serious crisis developed again as the opposition demanded more independence from South Africa. With returns still incomplete, the opposition claimed victory. Jonathan declared a state emergency, suspended the constitution, and arrested his opponents. He also exiled the king for campaigning in violation of his constitutional role. ''I have seized power and I am not ashamed of it,'' he said, leveling a pro-Communist charge against his opponents. More than 150 people died in the riotous months that followed. Jonathan then called for a national coalition, with the opposition in the minor role, to write a new constitution. Calm returned when the Basutoland Congress party agreed.

Military Takeover

For the next few years, Jonathan walked a narrow path between cooperation with South Africa and criticism of its policy of apartheid. But by the early 1980s, opposition was building in the country over his autocratic rule. There was renewed hostility when Jonathan permitted China, the then Soviet Union, and North Korea to open embassies in Lesotho in 1982.

South Africa imposed a blockade on the small country on Jan. 1, 1986. This was the beginning of the end of Jonathan's government. It toppled in a military coup just 20 days later. Chief Leabua Jonathan died in 1987. Military rule ended in 1994 and constitutional government of the kingdom was restored.

Further Reading

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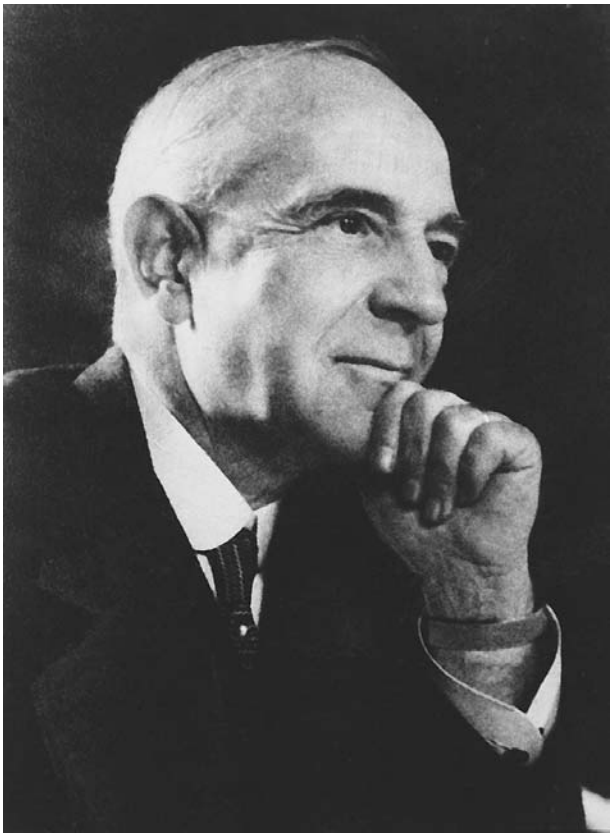

Ernest Alfred Jones

The British psychologist Ernest Alfred Jones (1879-1958) championed the cause of psychoanalysis from its early days, becoming one of its most active leaders and supporters.

Born in Gowerton, Glamorgan, Wales, on Jan. 1, 1879, Ernest Jones attended Swansea Grammar School, University College at Cardiff, University College Hospital, and the University of London, where he obtained his undergraduate and medical degrees. He went on to earn a doctorate at Cambridge University.

While studying neurology and psychiatry at the University of Munich, Jones encountered the writings of Sigmund Freud. Engaging in the practice of clinical psychiatry, Jones discovered a need for deeper understanding of the patient's mind. Only psychoanalysis, he found, could fill this need.

In 1905 Jones began practicing psychoanalysis. An unfortunate incident, which caused his dismissal from a London hospital, proved to be a blessing in disguise. In 1908 he moved to Toronto, Canada, where with the help of Sir William Osler he became a professor of psychiatry and director of the Clinic for Nervous Disorders. That same year Jones published his masterful ''Rationalization in Every Day Life'' in the *Journal of Abnormal Psychology*. In this article he instituted the term ''rationalization,'' which then became

known as one of the several ''psychic mechanisms'' by means of which mental life is better explained.

Jones made frequent trips to the United States, lecturing and proselytizing for the new science of the unconscious. In Boston he met the eminent New England neurologist J. J. Putnam and converted him to psychoanalysis. On May 9, 1911, the American Psychoanalytic Association was founded with Putnam as president and Jones as secretary.

Jones's *Papers on Psychoanalysis* (1912), revised and republished many times, was the first systematic presentation of psychoanalysis in England. This book contained not only a didactic exposition of the principles of psychoanalysis for the student but suggestive and stimulating ideas for the researcher as well. In 1913 Jones returned to England, and during World War I he trained doctors to a recognition of the psychogenic causation of disease. He founded the British Psychoanalytic Society and continued as honorary president of the International Psychoanalytic Association.

In 1947 Jones began work on *Sigmund Freud: Life and Work,* a comprehensive and definitive biography. It appeared in three volumes (1953-1957) and covers the years of Freud's life chronologically.

One of the few major subjects on which Jones disagreed with Freud was the nature of death. Jones felt that death was simply the end of individual life, not the fulfillment of an inner instinct. Jones died in London on Feb. 11, 1958.

Further Reading

Jones's *Free Associations: Memories of a Psychoanalyst* (1959) is an informal and readable autobiography published a year after his death. Dieter Wyss, *Depth Psychology: A Critical History* (trans. 1966), contains the section ''The British Group and Its Most Important Representatives,'' which includes Jones. Clarence P. Oberndorf in *A History of Psychoanalysis* (1953) discusses Jones's relationship to the psychoanalytic movement. See also Henri F. Ellenberger, *The Discovery of the Unconscious* (1970).

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Fay Jones

American architect Fay Jones (born 1921) carried the principles of his mentor Frank Lloyd Wright into his own work, primarily private residences and small religious structures. His most famous work is the Thorncrown Chapel (1980) at Eureka Springs, Arkansas. In 1997, he was commissioned to build a multi-million dollar chapel on the campus of Chapman University in California.

Euine Fay Jones was born January 31, 1921, in Pine Bluff, Arkansas. His family later settled in El Dorado. As a child, he once built an elaborate treehouse, something that perhaps inspired some treetop residences built as a mature architect. As a youth he was impressed with a film about architect Frank Lloyd Wright's Johnson's Wax Headquarters at Racine, Wisconsin.

Because there was no school of architecture in the state at the time, Jones first studied engineering at the University of Arkansas in Fayetteville. Following service in the Navy during World War II, he returned to the university where there a new program in architecture was offered; Jones was one of the first to graduate (in 1950) with a degree in the subject.

In 1949 a serendipitous meeting between the young student Jones and the great master Wright took place at an American Institute of Architects annual convention in Houston. Jones later described his meeting with Wright: ''All of a sudden the doors popped open and out walked Frank Lloyd Wright, putting on his cape, with his cane and porkpie hat . . . We threw ourselves back to give him plenty of room to walk by but he walked up and said, 'My name's Frank Lloyd Wright, I'm an architect.' '' Although a brief encounter, it led to further developments in the coming decade.

Jones attended Rice University on a fellowship and then taught architecture at the University of Oklahoma in Norman (1951-1953), where he was associated with Bruce Goff. A visit from Wright to the university led to an invitation for Jones to visit Taliesin West in Arizona during the spring of 1953, and then to spend the following summer at Taliesin East in Wisconsin. Jones subsequently made shorter trips to visit with Wright until the latter's death in 1959.

In 1953 Jones returned to Fayetteville to teach in the architecture program. Much of his energy in the following decades was devoted to teaching design and architectural history. In 1955, he designed his own house, and there soon followed several commissions by faculty at the university for homes. In the 1960s and 1970s Jones was building residences at the rate of one to four per year, most in Fayetteville or northwest Arkansas, but also some in surrounding states.

Chapel Was Crowning Achievement

Although some of these houses received national awards from the American Institute of Architects (AIA), it was not until the Thorncrown Chapel was built that Jones was widely recognized as a significant 20th-century architect. The AIA considered that building one of the best of the 1980s, and its success led to commissions for additional small religious buildings and more residences in following years.

The Thorncrown Chapel was designed as a place of quiet retreat near Eureka Springs, a busy tourist mecca. Made of wood and glass, it harmonizes with its isolated environment. The surrounding forest and the sky overhead can be seen through its glass; it is a place where the outside is inside. The floor is stone, and metal is used for some details. A small building (24 by 60 by 48 feet), it is nevertheless a dramatic space. Jones' emphasis on natural materials,

and his making the outdoor setting a part of the interior experience are characteristics found in Wright's work, in which organic forms tie together different spaces. It cost only $150,000 to build and seats 115.

Thorncrown Chapel proved to be such a popular site for weddings and worship services that its role as a place of contemplation was threatened. Jones was then commissioned to design the Thorncrown Worship Center (1989) nearby. It is a larger building designed for more formal functions but, like its sister building, uses natural materials, and its open ends allow the Ozark mountain scenery to become part of the interior experience.

In a radio interview in 1994, Jones said there is a religion to his architecture. ''I like to think of myself as being concerned with a higher order of things and probably the clearest manifestation we have of some higher order in the universe is wheat we see in nature and what we feel in nature.''

The success of the Thorncrown Chapel led to other commissions for similar small religious structures. They include the Mildred B. Cooper Memorial Chapel (1988) in Bella Vista, Arkansas, which features steel beams fashioned in gothic arches; and the brick and wood Marty Leonard Community Chapel (1990) at the Lena Pope Home, Fort Worth, Texas. Both the Pinecote Pavilion for the Crosby Arboretum near Picayune, Mississippi (1987), and the tiny Pine Eagle chapel at a Boy Scout camp near Wiggins, Mississippi, seem to float above the water and with their openness and airiness recall Japanese pavilions. This similarity is again reminiscent of Wright's interest in oriental architecture and its relationship to surrounding nature.

In 1997, it was announced that Chapman University in Orange County, California, would build a new chapel designed by Jones at the center of the campus and it would be called the Wallace All Faiths Chapel.

Work Noted for Craftsmanship

He has had residential commissions in more than a dozen states from Massachusetss to Michigan. Jones' houses emphasize natural materials, a close relationship to the landscape, and easy movement from one space into another. Normally light fixtures and cabinetry are especially designed for the interiors. Fountains, skylights, hearths and fireplaces, and large windows are found in Jones' interiors, and a concern for craftsmanship is evident in the details.

Jones once said, ''I felt I was somewhat outside the pale'' in terms of contemporary architecture. That he limited his practice to small-scale structures and spent much of his career in the classroom, kept him from full recognition of his talent until late in life. He might be considered a regionalist in the sense that his architecture is so sympathetic to the terrain and stresses simple and natural forms. Nevertheless, the sophistication of forms and shapes found in his structures reveal his training and learning. Appropriately in an era of pluralism and acceptance of many ways of building, Fay Jones has been recognized as a significant creative figure working quietly and consistently in the foothills of the Ozarks.

Further Reading

Robert Adams Ivy, Jr.'s *Fay Jones* (1992) offers a succinct discussion of the architect and a number of his works are beautifully illustrated. Included is a complete bibliography, which can direct the reader to numerous articles in such publications as *House Beautiful, Architectural Digest, Progressive Architecture, Architectural Record,* and *L'Architettura*. An article by Michael Ryan on the architect in *Parade* magazine (January 17, 1993) provides a good general introduction. Also, Robert T. Packard's *Encyclopedia of American Architecture* (2nd edition) (1995). □

Inigo Jones

The English architect and designer Inigo Jones (1573-1652) was the most talented native artist in England in the first half of the 17th century. He was responsible for introducing Italian Renaissance architecture into England.

Inigo Jones was born in London on July 15, 1573. Little is known of his early life and education, but between 1596/1597 and 1605 he traveled on the Continent and spent some years in Italy. In and around Venice and Vicenza he observed the buildings of Andrea Palladio, one of the major architects of the Late Renaissance, whose theories and designs had a profound effect on him.

During this period Jones may have worked for a time for King Christian of Denmark. In 1609 Jones traveled in France, and in 1613-1614 he toured the Continent, spending most of the time in Italy. During this Italian sojourn Jones undertook a professional study of Palladio's architecture and architectural theories.

In 1615 James I appointed Jones surveyor of the King's works, an important position, which was essentially that of chief architect to the Crown. He also held this position under Charles I until 1642, when the outbreak of the civil war disrupted court life.

Court Masques

During the reigns of both monarchs Jones designed and produced court masques, elaborate theatrical festivals which were common at courts on the Continent, especially in Italy. Ben Jonson often wrote scripts for the masques, and between 1605 and 1640 Jones worked on at least 25 of these productions. James I's queen, Anne of Denmark, was devoted to lavish entertainment and to the masques, and the tradition was continued in the reign of Charles I.

The masques, in which the sovereigns and courtiers participated, were dazzling spectacles organized around allegorical or mythological themes; they involved music, ballet, and spoken parts and required fantastic costumes, complex stage machinery, and brilliant stage settings. Hundreds of Jones's drawings for the costumes and stage designs are extant, none of which would have been possible without his knowledge of Italian art and draftsmanship. The

masques allowed him to exercise an imaginative fantasy which rarely appears in the sobriety of his architectural designs.

His Architecture

Jones was the first professional architect in England in the modern sense of the term, and he turned English architecture from its essentially medieval Gothic and Tudor traditions into the mainstream of the Italian Renaissance manner. He designed many architectural projects, some of them vast in scale; but of the buildings actually executed from his designs only seven remain, most of them in an altered or restored state.

The earliest of Jones's surviving buildings is the Queen's House at Greenwich, a project he undertook for Queen Anne in 1616. The lower floor was completed at the time the Queen died in 1619. Work then stopped but was resumed in 1630 for Queen Henrietta Maria, Charles I's wife, and was completed in 1635. The building is marked by a symmetrical plan, simplicity of classical detail, harmonious proportions, and severe purity of line, all elements that reflected Italian Renaissance sources and constituted an architectural revelation to the English.

The building now most associated with Jones is the Banqueting House at Whitehall (1619-1622). Intended to serve as a setting for state functions, it is a sophisticated manipulation of Italian classical elements and owes much to Palladio. The main facade consists of seven bays and two stories gracefully unified in an elegant, rational pattern of classical columns and pilasters, lightly rusticated stone, discreetly carved ornamentation, and a delicate contrast of textures. The interior is one large double-cube room; its classical severity contrasts dramatically with the richly baroque ceiling containing paintings by Peter Paul Rubens that were installed in 1635.

The Queen's Chapel, Marlborough Gate, completed in 1627, has a coffered barrel vault derived from imperial Roman architecture; it was Jones's first design for a church and the first church structure in England in the classical style. In 1631 he became associated with a city planning project in the Covent Garden district of London and designed St. Paul's Church there. The church, which still exists in a restored condition, is in the form of an austere classical temple with a deep portico and severe Tuscan columns. Between 1634 and 1642 Jones was occupied with extensive restoration of the old St. Paul's Cathedral (now destroyed), which he fronted with a giant classical portico of 10 Corinthian columns. From about 1638 Jones was involved in preparing designs for a vast baroque palace projected by Charles I, but it was not realized.

In 1642 the conflict between Parliament and King erupted in open warfare which swept away the elegant Cavalier court of Charles I, and Jones's world disappeared with it. His last important work was undertaken in 1649, when he and John Webb, who had been his assistant for many years, provided designs for the Double-and Single-Cube Rooms at Wilton House. The architectural decoration of this splendidly proportioned suite of rooms is essentially French in character; the cream-colored walls are decorated with a rich variety of carved and gilded moldings and ornaments to create an effect both opulent and disciplined. Jones died in London on June 21, 1652, the same year that Wilton House was completed.

Further Reading

The most recent work on Jones is Sir John Summerson, *Inigo Jones* (1966). An older but still useful study is J. Alfred Gotch, *Inigo Jones* (1928). For an excellent analysis of Jones's place in the history of English architecture see Sir John Summerson, *Architecture in Britain, 1530-1830* (1954; 5th ed. 1969). Margaret Whinney and Oliver Millar, *English Art, 1625-1714* (1957), is valuable for placing Jones within the context of 17th-century English art in general. J. Lees-Milne, *The Age of Inigo Jones* (1953), is a useful examination of the artist against the historical background of his period. □

James Earl Jones

Award-winning actor James Earl Jones (born 1931) has acted on television, stage, and screen. He is, perhaps, best known for his sonorous bass voice.

Some people know him as one of the nation's finest stage actors, an artist who tackles the works of such playwrights as William Shakespeare and Eugene O'Neill. Others know his sonorous bass voice as the most

menacing aspect of the evil Darth Vader in the blockbuster film *Star Wars.* Still others recognize him as a television star who brings depths of humanity to cliched character parts. James Earl Jones fits all these descriptions, and more: for more than 30 years he has been one of the most esteemed actors in the United States.

Jones has worked steadily for decades in a market that supplies little hope to black performers. Having first established himself as a serious dramatic actor, he has never balked at the so-called ''low brow'' pursuits of television and popular film. His resume includes *Othello* as well as television episodes of *Tarzan.* He has been laden with Tony, Emmy, and Obie awards, and yet he can be heard as the voice announcing ''This is CNN'' for Cable News Network. With film appearances ranging from the classic *Dr. Strangelove* to the forgettable *Conan, the Barbarian,* Jones admitted in the *Saturday Review* that he takes roles to surprise people—including himself. ''Because I have a varied career, and I've not typecast myself, nobody knows what I'm going to do next. They don't know if I'm going to drop 20 pounds and play an athlete. They don't know whether I'm ready to be a good guy or a bad guy.''

Whatever Jones plays—villain or hero—he infuses each role with ''enormous talent, range, courage, taste, [and] sensitivity,'' in the words of a *Newsweek* correspondent. During a career that began in the late 1950s, James Earl Jones has struggled to define himself not as a black actor, but simply as an actor. In an effort to resist stereotypes, he has opted for maximum variety, but each new part bears his particular, memorable stamp. In *Newsweek,* Jack Kroll called Jones ''the embodiment of the living paradox that informs all great acting: his powerful persona is at once intimate and apart, friendly and heroic. He's right there in the room with you, but he's also in your mind, an electrifying double presence that only the strongest actors can create.''

A Traumatic Boyhood

The only child of Robert Earl and Ruth Connolly Jones, James Earl Jones was born in Arkabutla, Mississippi, on his maternal grandfather's farm. Before his son's birth, James's father left the family to pursue a career as a prize fighter and later as an actor. Ruth Jones soon followed suit when she found tailoring work that kept her separated from her son for long periods of time. Born during the Great Depression, in 1931, Jones remarked in *Newsweek* that he realizes economic circumstances forced his parents apart. Still, he said, the abandonment hurt him deeply. ''No matter how old the character I play,'' he concluded, ''those deep childhood memories, those furies, will come out. I understand this.''

Living on his grandparents' farm, Jones was afforded a measure of security. As a youngster he hunted, fished, and performed various farm chores. He also attended church, where he watched his grandmother's emotional displays of holy rapture. ''There was a strong evangelistic aspect to her religion, and when she went to church and felt the spirit, she ended up behaving like a holy roller,'' Jones recalled in the *Saturday Review.* ''There wasn't much touching in the family, but there was emotion.''

Eventually Jones's grandparents formally adopted him, and took him north to rural Michigan. Jones acknowledged in *Newsweek* that the move north helped him to escape ''a certain self-castration'' common among Southern blacks at the time, but he did not adjust easily to his new surroundings. He developed a stutter and eventually found communication so difficult that at certain periods during grammar school he could talk only to himself or his immediate family. The problem followed him to high school, where one of his English teachers suggested he memorize speeches and enter oratorical contests. It seemed an unlikely way to cure a stutter, but it worked for Jones. Slowly, wrote Michelle Green in the *Saturday Review,* Jones ''became such a skilled speaker that he began besting his voluble opponents.''

Acting Beat out Other Careers

Jones attended the University of Michigan on a full scholarship, intending to study medicine. At first he took acting classes simply as a sideline, but he soon switched his major to theater. When he was 21 years old, and a junior at Michigan, he traveled east to New York City to meet his father. They had only spoken briefly on the telephone several times. The relationship was strained by the long years without communication, but Jones's father encouraged him to pursue a career in theater; James graduated from Michigan in 1953 with a bachelor's degree in drama.

The U.S. Army, specifically the Reserve Officers' Training Corps (ROTC), recruited Jones in 1953 for two years of compulsory service. He spent much of his stint in a rigorous ranger training program in the Colorado mountains and was

set to reenlist in 1955 when his commanding officer suggested that he taste civilian life before making a long-term commitment to the armed services. So Jones moved to New York City and enrolled in further acting classes. Two things helped ease his decision: he knew he could return to the army if he did not find success as an actor, and his tuition at the American Theater Wing was paid for by the Army's G.I. Bill.

Jones lived with his father for a time, and the two supplemented their meager acting incomes by polishing floors in Off-Broadway theaters. In 1957 the younger Jones earned his first professional role in an Off-Broadway production of *Wedding in Japan.* He was rarely out of work after that, but his salary during the last years of the 1950s averaged $45 a week. He made ends meet by renting a cold-water flat on the Lower East Side. Even as a journeyman actor, Jones proved willing to try any role, no matter how small. In 1959 he began a long tenure with the New York Shakespeare Festival, carrying a spear in *Henry V.* Before long he was given more prominent roles, culminating in his 1963 performance as the lead in *Othello*—one of a staggering 13 plays he appeared in that year.

Fame Assured by The Great White Hope

Othello ran for a year Off-Broadway with Jones in the lead. The actor also found time to do television spots and to make one film appearance—as the bombardier in Stanley Kubrick's dark comedy *Dr. Strangelove.* In the mid-1960s Jones began augmenting his theater work with television parts. He took cameo roles in shows such as *The Defenders* and *East Side/West Side,* and he became the first black man to take a continuing role on a daytime serial when he portrayed a doctor on *As The World Turns.* The big break for Jones, though, came during a period when he was touring Europe as the lead in Eugene O'Neill's *The Emperor Jones.*

A copy of a play titled *The Great White Hope* landed in Jones's lap in 1967. A dramatization of the life of boxing champion Jack Johnson, *The Great White Hope* was slated for a possible Broadway run. Jones wanted the part desperately. He began to train at gymnasiums in order to build his muscles, working with boxing managers and watching old footage of Johnson's fights. He was ultimately awarded the part, and the show opened on Broadway on October 3, 1968.

The Great White Hope was a success, and its reception propelled Jones to stardom. ''Fourteen years of good hard acting work, including more Shakespeare than most British actors attempt, have gone into the making of James Earl Jones,'' wrote a *Newsweek* reviewer who also concluded that ''only an actor with the bigness and power of Jones'' could make such a play work. Jones won a Tony Award for his contribution to *The Great White Hope,* and he was nominated for an Academy Award in 1970 when the play was made into a motion picture.

The instant celebrity brought Jones a new awareness of his limitations. The actor told *TV Guide* that his work in *The Great White Hope* did not prove to be the career boost he thought it would. ''I thought with the Oscar nomination that several projects would be waiting for me immediately,'' he continued in *TV Guide.* ''But then projects—very viable ones close to getting go-aheads—caved in under racism's insanity.'' One of those projects was a life story of civil rights activist Malcolm X, a version of which was finally scheduled for release by filmmaker Spike Lee in 1992.

Working for Love and Money

Jones returned to the stage, appearing in *Hamlet* in 1972, *King Lear* in 1973, and *Of Mice and Men* in 1974. He also performed in a series of minor films, including *The Man* and *The Bingo Long Traveling All-Stars and Motor Kings.* Jones's most notable movie role of the 1970s and early 1980s, though, was one in which only his voice was used. He gave a memorable level of malevolence to the half-man, half-machine villain Darth Vader in all three *Star Wars* films.

In 1982 Jones appeared on Broadway as Othello to standing ovations. He also portrayed the villain in the film *Conan, the Barbarian*. To critics who faulted him for taking roles in substandard films, Jones had a simple reply: movies and television pay well, theater does not. ''I can't afford to take a vacation unless I do some commercials when I'm in New York,'' he pointed out in the *Saturday Review.* ''Money goes fast, and you can't get along doing only stage work. I've never minded doing commercials. . . . Commercials can be very exciting.'' In 1991 Jones lent himself to a string of TV ads for the Bell Atlantic Yellow Pages, his first on-air product endorsement.

Jones's work in the late 1980s and early 1990s was as varied as his early career. He played an enigmatic writer in the 1990 hit film *Field of Dreams,* a CIA chief in the 1992 screen adaptation of Tom Clancy's novel *Patriot Games,,* and a judge in the 1994 film *Sommersby*. On televison he starred as an ex-convict private investigator in the award-winning series *Gabriel's Fire* and, in 1995, as a widowed police officer in the series *Under One Roof*. Not neglecting his onstage work, he earned yet another Tony Award in 1988 for his portrayal of a disenchanted Negro League baseball player in August Wilson's play *Fences.* Jones explained in the *Los Angeles Times* that he has taken so many minor film roles and so much television work simply because he likes to work. ''Just as, on stage, I waited years for a role like Jack [Johnson] in *Great White Hope,* or a role like Troy in *Fences,* you do the same thing in movies,'' he said. ''Unless you are among that handful of exceptions, the stars who have projects lined up, you don't wait, at least I didn't want to wait. . . . I don't think I've done many films that counted. What I'm getting at, rather than waiting for that wonderful role in a movie, I take 'off' jobs.''

To quote *Los Angeles Times* correspondent David Wallace, those ''off jobs'' are often ''memorable only for [Jones's] commanding presence [or] for the brevity of his appearance.'' That situation would change, however; in 1990 Jones announced that his age and health were forcing him to curtail his work in live theater. ''After six months in a play, the fatigue factor begins to affect the quality of a performance,'' the actor conceded in the *Los Angeles Times.* ''The audiences might not know it, but I do. My thing is serious drama, and usually the lead character has a heavy

load to carry. I find that after six months, if you get four out of eight shows a week that work perfectly the way you want, you're lucky.'' Jones stressed that he did not plan to retire from the theater completely, but rather to cut back his live work in favor of other projects.

A shelf full of awards to his credit and contributions to every sort of mass media notwithstanding, James Earl Jones remains a modest man with a sense of adventure about his career. He and his second wife, actress Cecilia Hart, have one son, and Jones told the *Los Angeles Times* that he guards against appearing heroic to his child. ''When I go home nobody is saying, 'Hi, can I have your autograph?' I'm me, that's reality. I'm an actor. That's something you do, not something you are, and I want my son to have a sense of reality.'' Looking toward the future, Jones sees no lack of opportunities in show business. ''There are lots of wonderful cameos and a lot of good lead roles out there,'' he concluded in the *Los Angeles Times.* ''There are a lot of things I can do.''

In 1995, Jones played Neb Langston in the CBS drama *Under One Roof.* Langston is a retired police officer who is raising a foster child. In early 1996, Jones starred opposite Richard Harris in the apartheid movie *Cry, Beloved Country.* Jones plays the role of a preacher whose son is arrested for the murder of a prominent white man.

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John Paul Jones

John Paul Jones (1747-1792), American Revolutionary War officer, was a great fighting sailor and a national hero.

Like any master mariner in the 18th century, John Paul Jones was in the fullest sense the captain of his ship. He ruled by authority as well as by skill and personality. The rigging, the navigation, the ordnance, and the internal discipline were all his concerns. He was a proud man, slight and wiry, intellectually alert, and as tough with rowdy seamen as he was suave and urbane with Parisian women.

Becoming a Mariner

Born in Scotland as John Paul, he was a seafarer by the age of 12. He turned up in Virginia and took the surname Jones, for disguise, after killing a mutinous sailor in self-defense in 1773. Because he was already a veteran merchant captain, the Continental Congress commissioned him a lieutenant in 1775 and promoted him to captain the next year. Cruising as far north as Nova Scotia, he took more than 25 prizes in 1776.

It was in the European area, however, that Jones won lasting acclaim. In 1777 he sailed to France in the *Ranger,* and in Paris he found American diplomat Benjamin Franklin sympathetic to his strategic objectives: hit-and-run attacks on the enemy's defenseless places and abduction of a prominent person to compel the British government to exchange American seamen rotting in English jails. If this master of a single cruiser was scarcely able to alter the course of the war, he was able to bring the impact of the struggle home to the enemy's civilian population. Early in 1778 Jones sailed boldly into the Irish Sea and also assaulted the port of Whitehaven, Scotland—not since 1667 had a British seaport suffered such humiliation; a second raid on St. Mary's Isle failed to bag Lord Selkirk as a hostage, for Selkirk was away from home.

Battling the *Serapis*

France became America's ally, but Jones had to be satisfied with a good deal less than he had hoped for in men and ships. With an old, clumsy vessel renamed *Bon Homme Richard* (in honor of Franklin) as his flagship, in the summer of 1779 Jones led a small squadron around the coasts of Ireland and Scotland, taking several small prizes. Then, off the chalk cliffs of Flamborough Head on September 23, he fell in with a large British convoy from the Baltic, escorted by the *Serapis* (50 guns) and the *Scarborough* (20 guns).

The most spectacular naval episode of the Revolution followed—a duel between the decrepit *Bon Homme Richard* and the *Serapis,* a sturdy, new, copper-bottomed frigate. After each captain, in standard tactical fashion, sought unsuccessfully to get across his opponent's bow to deliver a broadside, Jones managed to lash his ship to the *Serapis* in order to grapple and board. Jones's sharpshooters soon drove the enemy from the *Serapis*'s deck with their rain of musket and grenade fire, but below the deck the enemy cannon roared on, wrecking the *Bon Homme Richard*'s topsides. The English captain's nerve gave way when his main mast began to tremble, and he struck his colors. Jones abandoned the sinking *Richard,* took over the *Serapis,* and along with the *Scarborough,* which had fallen to his other vessels, sailed to Holland.

Back in France, Jones was the toast of Paris. His personal life seems to have scandalized John Adams, who was shocked at Jones's suggestion that the taking of a French mistress was an excellent way to learn the language. Whatever his personal life, Jones's naval conquests were over.

Postwar Life

Most of Jones's postwar life was spent in Europe. He made a final visit to the United States in 1787, when Congress unanimously voted to award him a gold medal for his outstanding services. He was the only naval officer of the American Revolution so honored. Soon afterward he accepted a commission in the Russian navy and was put in command of a Black Sea squadron with the rank of rear admiral. That rank, which he had eagerly but unsuccessfully sought in America, was the bait that had lured him to Russia. He fought in the Linman campaign against the Turks, but the jealousies and intrigues of rival officers limited his effectiveness, and in 1790 he returned to Paris.

In 1792 U.S. Secretary of State Thomas Jefferson wrote to tell him that President George Washington had appointed Jones a commissioner to negotiate with Algiers for peace and the release of imprisoned American citizens. Jones, whose last years were pathetic, never lived to receive the letter. With few friends because he was a colossal egotist, Jones saw his health steadily decline before his death on July 18, 1792. He was buried in Paris. His remains were finally found in 1905 and brought to Annapolis, Md., where they are entombed in the crypt of the Naval Academy chapel.

Further Reading

Most biographies of Jones are filled with myth and misinformation; the first to set the record straight is Lincoln Lorenz, *John Paul Jones* (1943). But the character of the master mariner is best seen in Samuel E. Morison's Pulitzer Prize-winning *John Paul Jones* (1959), a magnificent book by a distinguished sailor-historian. Recommended for general historical background are Gardner W. Allen, *A Naval History of the American Revolution* (2 vols., 1913), and Alfred Thayer Mahan, *The Major Operations of the Navies in the American War of Independence* (1913). □

Mary Harris Jones

Mary Harris "Mother" Jones (1830-1930) was an Irish immigrant who devoted her life to improving conditions of the working class. A vagabond agitator, she worked primarily among miners, supporting their strikes and urging them to unionize.

The early years of Mary Harris Jones are obscured by lack of records and her own inconsistencies in reporting her history. She was born in 1830 (some historians argue that 1843 is the accurate date) to Irish parents who migrated to America when she was a child. She graduated from normal school in Toronto, taught in public and parochial schools in Canada and the United States, and practiced the trade of dressmaking in Chicago. She took a teaching job in Memphis, Tennessee, where she met and married George E. Jones, an iron moulder, in 1861. Six years later, she lost her husband and four children to a yellow fever epidemic.

Jones returned to Chicago and dressmaking. Made homeless by the Great Fire of 1871, she began to attend meetings of the Knights of Labor. There she developed her commitment to rectifying inhumane working conditions, and she began a life-long friendship with Terrence V. Powderly, who led the Knights from 1879 to 1893. Jones's particular contribution was to mobilize workers and to publicize their plight, which she did with her forceful personal-

ity and her flamboyant and salty oratory. Without a home, she went from town to town, from strike to strike, staying in hotels, in the homes of sympathizers, or in jails. When asked where she lived, she replied, ''Wherever there is a fight.''

Mother Jones worked on behalf of workers in the railroad, steel, copper, brewing, garment, and textile industries. She was particularly appalled by child labor, and in 1903 she marched with a group of adult and child textile workers from Philadelphia to President Theodore Roosevelt's home at Oyster Bay, New York, in a public demonstration against the evils of child labor. But she worked most prominently and persistently among the coal miners of West Virginia and Colorado. At times the United Mine Workers paid her a salary, though she was often at odds with its leadership. The miners themselves adored her and called her ''Mother.''

Jones's own courage and willingness to risk arrest, jail, and violence served powerfully to inspire the miners. She also exhorted women to support strikes, and she developed the tactic of organizing miners' wives, armed with mops and brooms, to demonstrate and to keep strikebreakers from entering the mines. While she encouraged militance among women in mining families, she held traditional ideas about women. Jones sometimes joined in labor activism with working women, but she did not believe that women should work outside the home. She publicly opposed women's suffrage, in part because its supporters were mostly privileged women and because it would co-opt working-class women and divert them from economic issues. She said, ''You don't need the vote to raise hell.''

A pragmatic socialist who on occasion supported Democratic candidates, Jones was more interested in immediate reforms than in long-range socialist goals. She helped to found the Social Democratic Party in 1898 and the Industrial Workers of the World in 1905, but she never lived easily in any organization and frequently clashed with leaders and associates. She served in the defense of various radicals, including Western Federation of Miners' leaders Bill Haywood, George Moyer, and George Pettibone; California socialist Tom Mooney; and Mexican rebels who were imprisoned in the United States.

Jones continued to be active past 1920 when, by her count then, she was in her nineties. She spent most of her last decade at the Washington, D.C., home of the Powderlys. On May 1, 1930, the American Federation of Labor staged celebrations of her birth in major cities, which Jones addressed by radio. Though ill, she enjoyed visits by reporters and hundreds of well-wishers. She died on November 30. As she had wished, Mother Jones was buried in the Miners' Cemetery in Mt. Olive, Illinois, near the graves of miners killed in the labor strife at Virden in 1898.

Further Reading

Jones published her autobiography in 1925, but *Autobiography of Mother Jones* (paper edition, 1969), contains major gaps and inaccuracies. Dale Fetherling, *Mother Jones, The Miners' Angel: A Portrait* (1974) provides the fullest account of her life; the much briefer *Mother Jones, Woman Organizer; and Her Relations with Miners' Wives, Working Women, and the Suffrage Women* (1976) examines her life from an interesting angle. The magazine *Mother Jones* continued to publish in the 1980s, retaining some of the activism of its namesake. □

Quincy Delight Jones Jr.

A resume for Quincy Delight Jones, Jr. (born 1933), would read like a run-on sentence with too many hyphens: musician-composer-arranger-producer-film and television executive, just to name a few. He propelled not only his own stardom, but that of Michael Jackson, Oprah Winfrey, James Ingram, Donna Summer—again, just to name a few. For more than four decades, Jones left a permanent, unique mark on the world of entertainment.

Quincy Delight Jones, Jr., was born on the south side of Chicago on March 14, 1933. His parents divorced soon after his younger brother, Lloyd, was born, and the Jones boys were raised by their father, a carpenter, and his new wife. She had three children of her own, and three more with Quincy Jones, Sr. His birth mother, Sarah Jones, was in and out of mental health facilities, and it wasn't until his adult life that Quincy was able to enjoy a close relationship with her.

When Jones was 10 years old his family moved to Bremerton, Washington. The Seattle suburb was alive with World War II sailors on their way to the Pacific; the nightlife and its music were the backdrop for Quincy's early teens. Three years later he met a 15-year-old musician named Ray Charles. The two formed a combo and played in local clubs and weddings, and soon Jones was composing and arranging for the group. After high school and a scholarship at Boston's Berklee College of Music, Quincy was introduced to the life of a musician on the road, a road which started in New York and went around the world. He toured with Dizzy Gillespie in 1956, Lionel Hampton in 1957, and then made his base in Paris. He studied with Nadia Boulanger and Olivier Messiaen, was musical director at Barclay Disques, wrote for Harry Arnold's Swedish All-Stars in Stockholm, and directed the music for Harold Arlen's production ''Free and Easy,'' which toured Europe for three months, ending in early 1960.

After a financially unsuccessful tour of the United States with a big band made up of 18 musicians from ''Free and Easy,'' Jones served as musical director at Mercury Records in New York. He became the first African American executive in a white-owned record company in 1964 when he was promoted to vice-president at Mercury. At the company he produced albums, sat in on recording sessions with the orchestra, and wrote arrangements for artists at Mercury as well as other labels. Jones wrote for Sammy Davis, Jr., Andy Williams, Sarah Vaughan, Peggy Lee, and Aretha Franklin, as well as arranged and conducted *It Might As Well Be Swing,* an album featuring Frank Sinatra and the Count Basie Band.

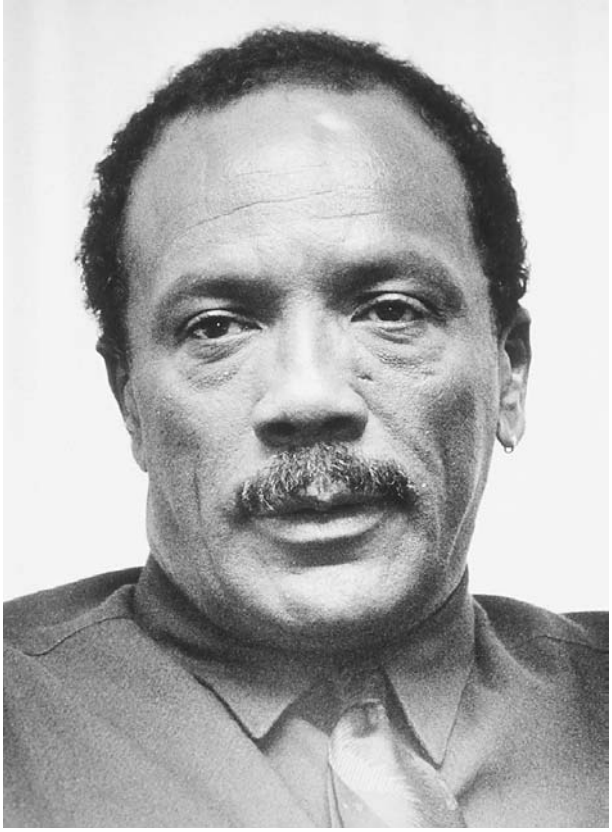

In 1969 Jones signed a contract as a recording artist with Herb Alpert's A&M Records, and Quincy's first album with that label, *Walking in Space,* won a Grammy for best jazz instrumental album of 1969. Quincy Jones was later nominated for 67 Grammys, and had won 25 going into 1997.

His first foray into Hollywood—another crossing of a racial barrier—came when he composed the score for *The Pawnbroker,* a 1965 film by Sidney Lumet. Two films released in 1967 featured music by Jones: *In Cold Blood* and *In the Heat of the Night.* Both scores won enough votes to be nominated for Academy Awards. Jones was advised not to ''compete with himself,'' so he went with *In Cold Blood* and it was the other film that ended up winning the Oscars. It didn't stop him from going on to write the music for over 52 films.

Television, as well, has featured the music of Quincy Jones, starting in 1971 with theme songs for ''Ironside,'' ''Sanford and Son,'' and ''The Bill Cosby Show'' (the first one). In 1973 Jones co-produced ''Duke Ellington, We Love You Madly,'' a special for CBS, featuring Peggy Lee, Aretha Franklin, Count Basie, Joe Williams, Sarah Vaughan, and a 48-piece orchestra conducted by Jones. The special was a project of the Institute for Black American Music, a foundation formed by Jones, Isaac Hayes, Roberta Flack, and other musicians with the intention of promoting recognition of the African American contribution to American music. Jones also wrote the score for the widely acclaimed 1977 television mini-series ''Roots.''

Burned out from producing film score after film score, Jones stopped working for Hollywood in 1973 to explore his own pop music career as a vocalist. His singing debut was with Valerie Simpson on an album called *You've Got It Bad, Girl.* The title song from the album stayed at the top of the charts for most of the summer of 1973. Jones's next album was an even bigger hit. *Body Heat,* released in the summer of 1974, contained the hit songs ''Soul Saga,'' ''Everything Must Change,'' and ''If I Ever Lose This Heaven.'' The album remained within the top five on the charts for over six months and sold over a million copies.

In 1974 Jones suffered two aneurysms two months apart. He nearly died, but after a six-month recuperation he was back at work, touring and recording with a 15-member band. *Mellow Madness* was the first album by the new band, which included songs by George and Louis Johnson, Otis Smith, and Stevie Wonder (''My Cherie Amour'').

His 1980 album, *The Dude,* featured a host of talent directed by Jones, earned 12 Grammy nominations, and won five awards. At the same time *The Dude* was released, Jones signed a deal with Warner Brothers Records creating his own label, Quest. It took Jones almost ten years to make his next album, *Back on the Block.* During that time he was focused on producing hit albums for other artists such as Donna Summer, Frank Sinatra, and James Ingram. In 1983 Michael Jackson recorded a Quincy Jones production, and at 40 million copies *Thriller* is still the best-selling album of all time. Quincy Jones also has the best-selling single of all time to his credit: the all-star choir on ''We Are the World.'' Another triumph for Jones in the mid-1980s was his production of *The Color Purple,* the film adaptation of Alice Walker's novel, which featured the Oscar-nominated, debut film performance of Oprah Winfrey.

Jones's projects in the early 1990s included continuing work on an ongoing, mammoth project for which he'd been gathering material for decades, ''The Evolution of Black Music.'' He was back in television, as well, with the Quincy Jones Entertainment Company producing the NBC situation comedy ''Fresh Prince of Bel Air,'' as well as a weekly syndicated talk show hosted by Jones's friend the Rev. Jesse Jackson. Quincy Jones was also working on a film biography of the Black Russian poet Alexander Pushkin. The film was a co-production with Soviet filmmakers. Quincy Jones Broadcasting and Time Warner bought a New Orleans television station, WNOL, which Jones was to oversee.

The personal life of Quincy Jones was strained because of the pace of his professional endeavors. He was married and divorced three times (his latest wife was actress Peggy Lipton), and his six children have only recently been able to spend time with and come to know their father. The 1990 documentary ''Listen Up: The Lives of Quincy Jones,'' produced by Courtney Sale Ross, contains poignant scenes in which Quincy confronts his difficult childhood, his mentally ill mother, and his strained past with his children. The film also contains testimonials from Frank Sinatra, Ella Fitzgerald, Michael Jackson, Miles Davis, Stephen Spielberg, Barbara Streisand, Oprah Winfrey, Ray Charles, Billy Eckstine, and others. They talk about an obsessed genius, a workaholic, and a man with a creative brilliance that has

touched virtually every facet of popular entertainment since 1950.

In 1993 Jones announced that he was starting a magazine called *Vibe*. The magazine has been well received as an African American music journal. The album Jones released in 1995 was *Q's Jook Joint*. The album combined the talents of many of Quincy Jones's counterparts such as Stevie Wonder, Ray Charles, Sonny Bono and many others. The album was a celebration of his 50 years within the music industry. In 1996 Jones released an instrumental album entitled *Cocktail Mix*.

Further Reading

Two excellent in-depth and insightful interviews with Quincy Jones are in *The New York Times Magazine* (November 18, 1990) and *The Washington Post Style* section (October 6, 1990); Jones is the cover story of the October 22, 1990, issue of *Jet*. □

Robert Edmond Jones

Robert Edmond Jones (1887-1954) designed scenes for the theater that were simple and conducive to a more complete and coherent collaboration between the director and the designer. His work provided the foundation for the whole present day tradition of scene design in the United States.

Robert Edmond Jones was born on December 12, 1887, in the township of Milton, New Hampshire, roughly halfway between Portland and Portsmouth, in a house built by his great grandfather Levi Jones. He was the second child born to Fred and Emma Jane Cowell Jones.

Robert began taking violin lessons at the age of nine and eventually played in the Harvard Pierian Sodality Orchestra, but even as a child he had decided that he wanted to become an artist. He graduated from Nute High School in Milton in 1905 and entered Harvard University the following fall. While at Harvard, Jones pursued a liberal arts curriculum and graduated *cum laude* in 1910. It was during this time that he was enrolled in the famous drama course taught by George Pierce Baker. It must have been a great disappointment to Jones that he was not chosen to be one of the select group known as the ''Baker's Dozen'' who were regularly invited to the professor's house in the evenings.

After graduation Jones stayed at Harvard for two more years as a graduate assistant and later as an instructor in the Department of Fine Arts. In 1912 he went to New York for a series of small jobs and a brief period as a costume designer on the staff of Comstock and Gest. Feeling a need for a larger frame of reference, he formed The Robert Edmond Jones Transportation and Development Company and, thanks to the contributions of friends such as John Reed and Kenneth Macgowan, went to Europe.

In 1913 Jones was in Florence seeking in vain to be admitted to the art school of Gordon Craig, the English scene designer. While in Italy Jones produced a design for Shelley's *The Cenci* that won high praise by the New York critics during a later showing. It was a ''conceptual'' approach that clearly foretold his future greatness. He then spent a year in informal study and observation at Max Reinhardt's Deutsches Theatre in Berlin. While he was working there on a production of the *The Merchant of Venice* World War I erupted, and Jones was forced to return to New York early in November of 1914. However, after working with Reinhardt and his two principal designers, Ernst Stern and Emil Orlik, Jones was bringing back to America the concept of ''The New Stagecraft.''

Once back in New York he wasted no time and by the ninth of November had mounted an exhibition of stage designs, including that of *The Merchant of Venice*. The show was held in a vacant Fifth Avenue store, and it was this exhibit that brought Jones to the attention of Arthur Hopkins. Hopkins quickly hired Jones to design his production of Anatole France's *The Man Who Married a Dumb Wife,* directed by Harley Granville-Barker. The show, which opened January 27, 1915, was successful and not only marked the beginning of a long collaboration between Hopkins and Jones, but proved to be a pivotal point in American stage design. The simplicity and style of Jones's design clearly broke the ''realistic'' tradition of scenic design and pointed the way to a more complete and coherent collaboration between the director and the designer.

It was also during this time that Jones ''improvised a setting'' for *The Glittering Gate*. This was the first production of the Washington Square Players, a group that later became the Theatre Guild. The next 19 years proved to be exceptionally productive for Jones. In his association with Hopkins he designed sets (and usually costumes as well) for 39 productions, many of which became hallmarks of American design (*Hamlet* and *Richard III* with John Barrymore, *Macbeth* with Lionel Barrymore). In 1916, in collaboration with Joseph Urban, Jones designed *Caliban by the Yellow Sands* for the New York Shakespeare Tercentenary Celebration. At the very least, this ''community masque'' must be considered a monumental production for its extensive use of outdoor lighting and over 3,000 costumes.

Jones's directing credits began with a modest production of *Simon the Cyrenian* for the Colored Players, an early all-Black company. Soon, however, he was directing, designing, and producing for the Experimental Theatre in Provincetown, Massachusetts. This was an extension of the Provincetown Playhouse organized by himself, Eugene O'Neill, and Kenneth Macgowan. Jones returned to Europe in 1922 and along with Macgowan produced the book *Continental Stagecraft*. A few years later—in 1925—he published a collection of his designs under the title *Drawings for the Theatre*.

In 1932 he was appointed art director for the Radio City Music Hall, and as such was responsible for its inaugural program on December 27; however, his resignation was announced by January 9 of 1933. In the summer of 1933 he married Margaret Huston Carrington.

Hollywood beckoned, and in 1934 Jones did the ''color designs'' for the film *Becky Sharp*. He had previously done work on a short film called *La Cucaracha* which was released in 1934. His only other film work was *The Dancing Pirate,* which carried the credit ''Designed by Robert Edmond Jones.''

Returning to the ''legitimate'' theater, Jones continued to produce, direct, design, and write. Perhaps his most famous written work is *The Dramatic Imagination,* published in 1941. This collection of essays defined an understanding and respect for the art of the theater that was as relevant over 40 years later as at the time it was written.

Although Jones's last significant design is generally considered to be *Lute Song,* which opened in 1946, his influence continued to grow through the work of his apprentices, such as Jo Mielziner and Donald Oenslager, for many years. Mordecai Gorelik (another of his students) summed it up: ''He was the founder of the whole present day tradition of scene design in the United States.''

In the late 1940s Jones's health began to fail, and although he continued to design and write into the 1950s, his work was clearly restricted. In 1953 he retired to the Jones farm in New Hampshire, where he died on Thanksgiving Day, 1954.

Further Reading

Books by Jones include *Towards a New Theater* (1952); *The Dramatic Imagination* (1941); *Drawings for the Theatre* (1925); and *Continental Stagecraft* (1922), written with Kenneth Macgowan. See also Ralph Pendleton, editor, *The Theatre of Robert Edmond Jones* (1958), and Lee Simonson, *The Stage Is Set* (1932). □

Robert Tyre Jones

Golf great Robert Tyre Jones (1902-1971) won his first match, a neighborhood tournament for kids, when he was only six years old. He went on from there to become America's greatest golfer.

Bobby Jones was born March 17, 1902, in Atlanta, Georgia. By the time he was 12 he was the Georgia state champion, and in 1921 he became the youngest member of the U.S. Walker Cup team when it journeyed to England. Between 1923 and 1930 he won five U.S. amateur titles, four U.S. Opens, three British Opens, and one British amateur title. He won the ''Grand Slam''—four separate tournaments consisting of amateur and professional championships in the United States and England—in 1930. Meanwhile he earned a law degree from Emory University, following degrees from what is now Georgia Tech and from Harvard University.

After 1930 Jones gave up his amateur standing and made a series of instructional films. He practiced law, and in 1934 he founded the ''Masters Tournament,'' a yearly event held in Augusta, Georgia, at the Augusta National Golf Club, which he had helped establish.

A spinal injury suffered in 1948 made it increasingly difficult for him to move about, but Jones continued to make yearly visits to the Masters to drape the green jacket, symbol of the event, around the shoulders of the winner.

In 1948 Bobby Jones was granted the ''freedom of the burgh'' of St. Andrew's, Scotland, traditional birthplace of the game of golf and one of the world's most famous courses. The only other American to have been granted that honor was Benjamin Franklin.

When he died on December 18, 1971, he was known as the greatest player who ever lived. Good looking and well educated, he was the personification of the all-American boy.

Further Reading

No book about golf would be complete without considerable space devoted to Bobby Jones. The reader needs only to pick up a book about golf to read more about Bobby Jones. His biography, *Golf Is My Game,* was published in 1960. □

Samuel Milton Jones

Samuel Milton Jones (1846-1904), American manufacturer and political reformer, was noted for his

enlightened labor policies and progressive political crusades.

Samuel Jones was born Aug. 8, 1846, near Beddgelert, Caernarvonshire, Wales. His parents immigrated to an upstate New York farm when he was 3. After only a few years of school he started working at the age of 10. He left home 4 years later, worked at various manual jobs, and was employed finally in the oil fields in Titusville, Pa. By 1870 he had begun to acquire wells of his own, and in 1885 he moved to Lima, Ohio, where he struck even richer wells. He invented several improved oil-drilling devices and in 1894 established the Acme Sucker Rod Company of Toledo to manufacture oil-well machinery.

Jones's business success did not harden him to the lot of underprivileged men. Instead, he earned the nickname ''Golden Rule'' Jones for running his factory on Christian and humanitarian precepts. Although he opened it in a depression year, he raised his men's pay. He also instituted an 8-hour day, a 48-hour week, a week's vacation with pay, a 5 percent bonus at Christmas, lunches at cost in the Golden Rule Dining Room, and cooperative health insurance—all of which were progressive workmen's benefits in the 1890s. Jones felt responsible for his employees' social awakening and brought in guest lecturers at his own expense. Even paychecks were accompanied by homilies on applied Christianity written by Jones.

In 1897 Jones, a Republican, was elected mayor of Toledo, Ohio. He tried to make Toledo a model city. He established an 8-hour day in the police and water departments; expanded municipal services to include playgrounds, golf links, kindergartens, and free concerts; and attacked the police courts for what he believed was their unfairness to social outcasts and poorer citizens. These ideas seemed radical and dangerously eccentric to many Toledo residents, but Jones was reelected in 1899, 1901, and 1903.

A dispute with the state Republican leadership in 1899 prompted Jones to run without party affiliation in every election thereafter. This was a fitting departure for a man whose personal style was more educational and evangelical than political in a partisan sense. Jones died in office on July 12, 1904, one of the most widely respected civic leaders of his time.

Further Reading

Jones produced two statements of his philosophy: *The New Right: A Plea for Fair Play through a More Just Social Order* (1899), which contains autobiographical material on his early life, and *Letters of Love and Labor* (2 vols., 1900-1901). Jones's protégé, Brand Whitlock, wrote an admiring assessment of him in *Forty Years of It* (1914). Hoyt Landon Warner, *Progressivism in Ohio, 1897-1917* (1964), and Jack Tager, *The Intellectual as Urban Reformer: Brand Whitlock and the Progressive Movement* (1968), contain useful sketches of Jones's career. □

Ben Jonson

The English playwright and poet Ben Jonson (1572-1637) is best known for his satiric comedies. An immensely learned man with an irascible and domineering personality, he was, next to Shakespeare, the greatest dramatic genius of the English Renaissance.

Ben Jonson was probably born in or near London, about a month after the death of his clergyman father. He received his formal education at Westminster School, where he studied under the renowned scholar William Camden. He did not continue his schooling, probably because his stepfather forced him to engage in the more practical business of bricklaying. He spent a brief period as a soldier in Flanders and sometime between 1592 and 1595 he was married.

Early Career

English literature, and particularly the drama, had already entered its golden age when Ben Jonson began his career. Jonson's special contribution to this remarkably exuberant age was his strong sense of artistic form and control. Although an accomplished scholar, he had an unusual appreciation of the colloquial speech habits of the unlettered, which he used with marked effect in many of his plays.

Jonson began his theatrical career as a strolling player in the provinces. By 1597 he was in London, the center of dramatic activity, and had begun writing plays for the theatrical manager Philip Henslowe. In what is probably his first piece of dramatic writing. *The Isle of Dogs,* Jonson ran afoul of the law. The play (which has not survived) was judged to be a ''lewd'' work containing ''seditious and slanderous matter,'' and Jonson was imprisoned. In 1598 he was in more serious trouble. Having killed a fellow actor in a duel, he escaped hanging only by claiming right of clergy—that is, by reciting a few words of Latin commonly known as ''neck-verse.''

In the same year Jonson's first major work, *Every Man in His Humour,* was performed by the Lord Chamberlain's Men, with Shakespeare taking the lead role. This play stands as a model of the ''comedy of humors,'' in which each character's behavior is dictated by a dominating whim or affectation. It is also a very cleverly constructed play.

Jonson's next major play, *Every Man out of His Humour,* appeared in 1599 or early 1600, followed closely by *Cynthia's Revels* (1601) and *Poetaster* (1601). These three ''comical satires'' represent Jonson's contribution to the so-called war of the theaters—a short-lived feud between rival theatrical companies involving Thomas Dekker, John Marston, and perhaps other playwrights in addition to Jonson himself. After this brief but heated skirmish, Jonson turned his energies to what he clearly regarded as one of his most important works, *Sejanus His Fall,* which eventually appeared in 1603. This rigidly classical tragedy was admired by some of Jonson's learned contemporaries, but the great majority of playgoers considered it a pedantic bore. Jonson's only other surviving tragedy, *Catiline His Conspiracy* (1611), met with a similar fate.

By 1604, before he had written his most enduring works, Jonson had become known as the foremost writer of masques in England. These highly refined allegorical spectacles were designed for courtly audiences, and as a rule members of noble or royal families took part in the performances. Jonson continued writing masques throughout his career, frequently in cooperation with the famous architect Inigo Jones, who designed the stage sets and machinery.

Major Works

Jonson's dramatic genius was fully revealed for the first time in *Volpone, or the Fox* (1606), a brilliant satiric comedy which Jonson claimed was ''fully penned'' in 5 weeks. It was favorably received not only by London theatergoers but by more sophisticated audiences at Oxford and Cambridge.

Volpone contains Jonson's harshest and most unremitting criticism of human vice. All the principal figures are named (in Italian) after animals suggestive of their characters: for example, Volpone, the cunning fox, and Voltore, the ravenous vulture. The main action turns on Volpone's clever scheme to cheat those who are as greedy as he but not nearly so clever. With the help of his servant Mosca, he pretends to be deathly ill; each of the dupes, encouraged to believe that he may be designated heir to Volpone's fortune, tries to win his favor by presenting him with gifts. Volpone is too clever for his own good, however, and is finally betrayed by Mosca and exposed to the magistrates of Venice. The punishment imposed on him (and on the self-seeking dupes as well) is unusually severe for a comedy; in fact, there is almost nothing in *Volpone* which provokes laughter.

The satire of Jonson's next three comedies is more indulgent. *Epicoene, or the Silent Woman* (1609) is an elaborate intrigue built around a farcical character with an insane hatred of noise. The principal intriguer, Sir Dauphine Eugenie, tricks his noise-hating uncle Morose into marrying a woman Morose believes to be docile and quiet. She, however, turns out to be an extremely talkative person with a horde of equally talkative friends. After tormenting his uncle and in effect forcing him into a public declaration of his folly, Sir Dauphine reveals that Morose's voluble wife is actually a boy disguised as a woman.

In *The Alchemist* (1610) the characters are activated more by vice than folly—particularly the vices of hypocrisy and greed. Jonson's treatment of such characters, however, is less harsh than it was in *Volpone,* and their punishment consists largely in their humiliating self-exposure. *Bartholomew Fair* (1614), unlike Jonson's other comic masterpieces, does not rely on complicated intrigue and deception. Its relatively thin plot is little more than an excuse for parading an enormously rich and varied collection of unusual characters.

Later Years

After *Bartholomew Fair,* Jonson's dramatic powers suffered a decline. His major achievements were solidified by

the appearance of his *Works* in a carefully prepared folio volume published in 1616. Although he continued writing plays for another 15 years, most of these efforts have been dismissed as ''dotages.'' He remained nonetheless an impressive and respected figure, especially in literary and intellectual circles. In 1619, for example, he was awarded an honorary degree from Oxford. He was also idolized by a group comprising younger poets and playwrights who styled themselves the ''tribe of Ben.''

It is from this last phase of Jonson's dramatic career that much of the information about his personal life and character comes. One major source of information is the record of conversations with Jonson kept by the Scottish poet Drummond of Hawthornden. In the summer of 1618 Jonson took a walking tour to Scotland, in the course of which he spent a few days with Drummond. His host concluded that Jonson was ''a great lover and praiser of himself, a contemner and scorner of others, given rather to lose a friend than a jest; jealous of every word and action of those about him, especially after drink, which is one of the elements in which he liveth; . . . oppressed with fancy, which hath ever mastered his reason.'' This somewhat unflattering portrait accords reasonably well with the personality that reveals itself indirectly in Jonson's plays.

Jonson's nondramatic writings include a grammar of English (printed in 1640), a miscellaneous collection of notes and reflections on various authors entitled *Timber, or Discoveries* (also printed in 1640), and a large number of poems, almost all of them written in response to particular events in the poet's experience. Most of his poetry was written in short lyric forms, which he handled with great skill. His lyric style tends to be simple and unadorned yet highly polished, as in the epigram on the death of his first daughter, which begins ''Here lies to each her parents ruth,/ Mary, the daughter of their youth.''

After the death of King James I in 1625, Jonson suffered a number of setbacks. His talents as a masque writer were not fully appreciated by the new king, and as a result Jonson was frequently short of money. He was paralyzed in 1628 and confined for the remainder of his life to his home in Westminster. He evidently continued his scholarly study of the classics, which had occupied him throughout his active life. He died on Aug. 6, 1637. In recognition of his stature as the foremost man of letters of his age, he was buried with great ceremony in Westminster Abbey.

Further Reading

The standard biography of Jonson is C. H. Herford and Percy Simpson, *Ben Jonson: The Man and His Work* (1925), which constitutes the first 2 volumes of an 11-volume edition of Jonson's works completed in 1952. The following works contain detailed criticism of most of Jonson's plays: Edward B. Partridge, *The Broken Compass: A Study of the Major Comedies of Ben Jonson* (1958); Jonas A. Barish, *Ben Jonson and the Language of Prose Comedy* (1960); and Robert E. Knoll, *Ben Jonson's Plays: An Introduction* (1964). Useful background studies are L. C. Knights, *Drama and Society in the Age of Jonson* (1937); Thomas Marc Parrott and Robert H. Ball, *A Short View of Elizabethan Drama* (1943; rev. ed. 1958); Madeleine Doran, *Endeavors of Art: A Study of Form in Elizabethan Drama* (1954); and Muriel Clara Bradbrook, *The Growth and Structure of Elizabethan Comedy* (1955). □

Scott Joplin

While Scott Joplin (1868-1917) is most noted for developing ragtime music, he also wrote music for ballet and opera.

As Johann Strauss is to the waltz and John Philip Sousa is to the march, so is Scott Joplin to ragtime: its guru, chief champion, the figure most closely associated with its composition. It was Joplin's short, hard-driving melodies—and the syncopated backbone he furnished them—that helped define the musical parameters of ragtime, a style that gave voice to the African American experience during the late 19th and early 20th centuries. According to David W. Eagle in the liner notes to *Scott Joplin: Greatest Hits,* ''Ragtime, a type of written piano music, . . . was actually a hybrid of European and African musical traditions'' consisting of ''folk melodies (usually of black origin) and commercial music from minstrel shows . . . overlaid on West African cross-rhythms.''

Sadly, for all his accomplishments in putting a new musical form on the map, Joplin spent his final years madly obsessed with a fruitless crusade to enter, if not conquer, another arena: opera, the staid, classical venue accepted by a white community that had for so long ridiculed ragtime as cheap, vulgar, and facile black music.

Many of the details of Joplin's life, like much of his music, have been lost to history. He was born November 24, 1868, in Texarkana, a small city straddling the border of Texas and Arkansas. Joplin's father, Giles, was a railroad laborer who was born into slavery and obtained his freedom five years before his son's birth. Florence Givens Joplin was a freeborn black woman who worked as a laundress and cared for her children. Like many in the black community, the Joplins saw in music a rewarding tool of expression, and the talented family was sought out to perform at weddings, funerals, and parties.

Scott, whose first foray into the world of scales and half notes came on the guitar, discovered a richer lyrical agent in his neighbor's piano. At first, Giles Joplin was concerned that music would sidetrack his son from a solid, wage-earning trade, but he soon saw the clear inventive genius in Scott, who, by the time he was 11, was playing and improvising with unbelievable smoothness. A local German musician, similarly entranced with Scott Joplin's gift, gave the boy free lessons, teaching him the works of European composers, as well as the nuts and bolts of musical theory and harmony.

Articulated Black Experience

In a move not uncommon for young blacks at the time, Joplin left home in his early teens, working as an itinerant pianist at honky-tonks and salons of the Midwest, South,

and Southwest. Although some revisionist historians have placed the birth of ragtime at the feet of white composers, such as Irving Berlin, who published ''Alexander's Ragtime Band'' in 1911, the true origin of the music was to be found in these low rent musical halls. In explaining the black roots of the musical form, Rudi Blesh and Harriet Janis wrote in *They All Played Ragtime,* ''Piano ragtime was developed by the Negro from folk melodies and from the syncopations of the plantation banjos. As it grew, it carried its basic principle of displaced accents played against a regular meter to a very high degree of elaboration.'' The signature fast and frenetic pace of ragtime reflected the jubilant side of the black experience—compared with the melancholy-heavy blues—and the music became, according to Blesh and Janis, America's ''most original artistic creation.''

In 1893 Joplin played cornet with a band at the World's Columbian Exposition in Chicago, where musicians from throughout the country displayed for one another the regional variations of ragtime and where Joplin was encouraged by pianist Otis Saunders to write down his original compositions. Joplin left Chicago leading a male vocal octet, the repertoire of which included plantation medleys, popular songs of the day, and his own compositions. Ironically, Joplin questioned the staying power of ragtime, and his first two published pieces, ''A Picture of Her Face'' and ''Please Say You Will,'' were conventional, sentimental, waltz songs.

After touring, Joplin settled in Sedalia, Missouri, which would later become known as the ''Cradle of Classic Ragtime.'' Joplin attended music classes at the George R. Smith College for Negroes, played with local bands, and taught piano and composition to other ragtime composers, most notably Arthur Marshall and Scott Hayden. This nurturing side would forever buoy Joplin's reputation within the musical community. In several cases, to help the careers of his lesser known contemporaries, Joplin lent his big-money name to their compositions.

In 1899 Joplin issued his first piano rags, ''Original Rags'' and ''Maple Leaf Rag,'' the latter named for a social club where he often played. A white music publisher, John Stark, had heard Joplin playing the ''Maple Leaf'' and, though he was concerned that its technical difficulty exceeded even the grasp of its composer, he gave Joplin a $50 advance and a royalty contract that would bring Joplin one cent per copy sold. Such an arrangement was a wild departure from the norm, which netted composers no royalties and advances rarely surpassing $25. According to Peter Gammond in his book *Scott Joplin and the Ragtime Era,* Joplin said after he had finished this tune, ''One day the 'Maple Leaf' will make me King of Ragtime Composers.'' Although only about 400 copies were sold in the first year, it had sold nearly half a million copies by the end of 1909.

Made Ragtime Premier Musical Trend

With this financial cushion, Joplin was able to stop playing at the clubs and devote all his time to composition and teaching. Joplin's prolific output, including ''Peacherine Rag,'' ''A Breeze from Alabama,'' ''Elite Syncopations,'' and ''The Entertainer,'' made ragtime the premier musical trend of the time, with Joplin the ingenious trendsetter. His compositions—glossed over by some shallow-minded white critics as the so-called ''music of brothels''—showcased his keen understanding of inner voices, chromatic harmonies, and the rich interrelationships of melody and rhythm. William J. Schafer and Johannes Riedel wrote in *The Art of Ragtime: Form and Meaning of an Original Black American Art:* ''The secret of Joplin's ragtime is the subtle balance of polarities, continuity, and repetition of melody and rhythm, much the same combination of energy and lyricism as in the marches of his contemporary, John Philip Sousa.''

Despite his material successes and the regal status bestowed on him by ragtime composers and aficionados, Joplin could not easily brush off the disparaging accent the white world gave the term ''rag''; such condescension, according to Joplin, was a transparent means of discrediting the black music as an artless form of folk entertainment. He gave his compositions elegant names, such as ''The Chrysanthemum'' and ''Heliotrope Bouquet,'' capturing the lyrical mood and seriousness of classical music. To educate the advanced music student about the intricacies of ragtime, Joplin wrote a series of études, *The School of Ragtime: Six Exercises for Piano,* published in 1908, when schools promising the quick learning of the music were popping up across the country. John Rublowsky, writing in *Black Music in America,* quoted Joplin's preface to the series: ''Syncopations are no indication of light or trashy music, and to shy bricks at 'hateful ragtime' no longer passes for musical culture. To assist the amateur players in giving the

'Joplin Rags' that weird and intoxicating effect intended by the composer is the object of this work.''

But Joplin was not satisfied with the composition of unconnected, short pieces, and his wish to explore the cultural context and functions of ragtime—in short, to explain the deeper meaning of ragtime to the white world—led to his *Rag Time Dance.* Published in 1902, it was conceived as a sort of ragtime ballet, combining folk dances of the period choreographed by Joplin, and a narrative written by him. Unable to find financial backers, Joplin put up his own money for an ensemble production of the piece. Although *The Rag Time Dance* proved Joplin's ability to write in extended, musical themes, it did not have the unifying and didactic effects for which he had hoped.

Undeterred and still courting the kind of exposure he believed his music needed, Joplin penned the first ragtime opera, *A Guest of Honor.* Unfortunately, the opera, which was performed once in a test rehearsal to gauge public sentiment, was never published and was lost. It was apparently Joplin's most inventive musical exercise, but, like *The Rag Time Dance,* its reception was a major disappointment to him. Blesh and Janis wrote, ''The fate of *A Guest of Honor* is the story of what might have been, for the time was right for syncopated opera. It was certainly time for the romantic-costume idea of light opera as epitomized by the sentimentalities of Victor Herbert to be superseded by something more American, and there is no doubt that America itself was ready for it and that Joplin was the man equipped to write it.''

Penned Opera, Suffered Disappointment

But this would be not be the last, nor the most consuming of Joplin's failures. Ever driven to push his own musical limits and to break the shackles in which he believed the white world had bound him, Joplin spent the final years of his life composing and maneuvering to produce a full-fledged opera. *Treemonisha* is a fable, a folk story about an orphaned girl (the title character), who, by virtue of having an education, is chosen to raise her people above ignorance, superstition, and conjuration to enlightenment. In *Treemonisha,* Joplin found a forum for the exploration of history and politics, a piece that would never allow the seriousness of his music and of his intellect to be questioned.

With words, choreography, and music by Joplin, *Treemonisha* was not a ragtime opera, but instead a complex work borrowing the phraseology and themes of some of the popular music of the day: Gilbert and Sullivan's sentimental show music, spirituals, plantation songs, brass band marches, and barber shop harmonies. Schafer and Riedel wrote that *Treemonisha* was Joplin's ''greatest accomplishment as a composer,'' and that it, having been composed two decades before George Gershwin's *Porgy and Bess,* served as ''the first demonstrably great American opera, for it speaks a genuine American musical idiom within the conventional forms of Western opera.''

The world at that time, however, was not ready for Joplin's operatic alchemy, in some respects because Joplin's name, so closely associated with ragtime, had begun to fade from the popular mind as ragtime became absorbed by the derivative white tunes of Tin Pan Alley. There was a threadbare performance of *Treemonisha* in 1915, but without scenery, orchestra, costumes, or lighting, the piece that had been at the center of his musical and intellectual life for more than five years came across as thin and unconvincing. Some writers have suggested that when Joplin died in 1917, he did so brokenhearted, shattered that his entry into the most socially redeeming class of music—opera—had been a bust. ''The death certificate said that he had died of 'dementia paralytica-cerebral' which had partly been brought on by syphilis,'' Gammond wrote, ''but it didn't add that it had been hastened by a violent addiction to *Treemonisha.*''

Though Joplin died well after he had reached the heights of his popularity, his contributions to music, particularly in the popularization of an originally black musical form, have never been in question. The mesmerizing interplay of rhythm and melody influenced European composers Claude Debussy and Antonín Dvorák, and ragtime enjoyed a brief revival in the 1970s, when the film *The Sting,* starring Paul Newman and Robert Redford and featuring Joplin's song ''The Entertainer,'' reintroduced music lovers to Joplin's playful brilliance.

''The genius of Joplin was twofold,'' attested Blesh and Janis, ''the tyrannical creative urge and the vision. With the first alone, even had he been, perhaps, the greatest of all the ragtime players, his most perfectly constructed pieces, unscored, would today be one with all the others, lost with a lost time. But his vision was the sculptor's, molding transitory vision into stone's indestructibility. He was at once the one who makes and the one who saves. Through the labor of this one 'homeless itinerant' the vast outcry of a whole dark generation can go on sounding as long as any music will sound.''

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Jacob Jordaens

Jacob Jordaens (1593-1678) was a Flemish painter of prodigious energy and lively imagination. He is one of the outstanding masters of the school of Antwerp.

Jacob Jordaens was born in Antwerp. At the age of 14 he was apprenticed to Adam van Noort, who had been one of Peter Paul Rubens's masters. In 1615 Jordaens was admitted as a master into the Guild of St. Luke. The earliest dated extant work is an *Adoration of the Shepherds,* which was painted in 1616, the year he married Van Noort's daughter. Unlike Rubens and Anthony Van Dyck, Jordaens did not make the journey to Italy which was regarded in his day as essential for all ambitious young painters. Indeed, except for a visit to Holland in 1661, his entire life was passed in the southern Netherlands.

The influences that shaped the art of the young Jordaens are plainly visible in the *Daughters of Cecrops* (1617). The impress of Rubens reveals itself in the heavy, fleshy nudes and the brilliant coloring. The realistic details and the strong side lighting, on the other hand, are derived from the Italian painter Caravaggio, whose influence reached Jordaens only indirectly, through certain Flemish artists who had visited Rome and become imitators of his style.

Mature Works

During the period 1620-1640 Jordaens produced most of the works which established his reputation as an artist of genius. In 1628, when the Augustinians of Antwerp required three altarpieces for their church, they gave the commissions to Rubens, Van Dyck, and Jordaens. Jordaens's subject was the *Martyrdom of St. Apollonia,* and he made of it a spectacular, if somewhat overcrowded, composition. At this time his inventiveness began to express itself in the creation of new genre subjects, which he repeated with variations in numerous canvases. Among the earliest is *The Peasant and the Satyr,* a series of illustrations for Aesop's fable. Equally well known are his boisterous scenes of family feasts, such as *The King Drinks,* and the many pictures of *As the Old Sang, So the Young Pipe,* from the Flemish proverb, which are full of comic and trenchant observations.

When applied to biblical subjects, Jordaens's homely realism sometimes overshadows the religious narrative: even in the 17th century his painting *St. Peter Finding the Coin in the Fish's Mouth* was described as the ''Antwerp Ferry'' because of the prominence given to a boat crowded with people and animals. The artist's delight in interpreting mythological subjects in a spirit of parody is exemplified by his *Nurture of Jupiter,* in which the god is depicted as a squealing infant, crying for his milk.

When, during the 1630s, Rubens found himself faced with monumental projects requiring many assistants, Jordaens became one of his principal collaborators. At the time of the entry of the cardinal infante Ferdinand into Antwerp in 1635, when the streets were filled with lavish baroque decorations, Jordaens executed several large canvases from Rubens's designs. He performed a similar service a few years later by assisting Rubens in the execution of the vast cycle of pictures for the Torre de la Parada, Philip IV's hunting lodge in Spain.

Jordaens was given the lion's share in the decoration of the Huis ten Bosch near The Hague in Holland. His chief painting for this project was the *Triumph of Prince Frederick Henry* (1652).

Late Works

In his later years Jordaens forsook the Roman Church to become a Calvinist, and Protestant Communion services were frequently held at his house. He continued, nevertheless, to paint devotional pictures for Catholic patrons, and his conversion to the Reformed Church seems to have caused him no difficulties. One of his largest and most impressive late religious works is *Christ among the Doctors* (1663), in which the amusing characterizations of the scribes and Pharisees listening to the child Jesus form a striking contrast to the dry and sober classicism of the composition as a whole.

Jordaens died at the age of 85. He was buried in the Calvinist churchyard at Putte just over the Dutch border north of Antwerp.

Further Reading

The most informative book on Jordaens in English is Max Rooses, *Jacob Jordaens: His Life and Work,* translated by E.C. Broers (1908), which presents a detailed and reliable account of the artist's career, with supporting documents and copious illustrations. The excellent chapter on Jordaens in H. Gerson and E.H. ter Kuile, *Art and Architecture in Belgium, 1600-1800* (1960), summarizes the more recent scholarly investigations and offers a sound assessment of the artist and his work. A useful supplement is the catalog by Michael Jaffé of the Jordaens exhibition held at the National Gallery of Canada (1968-1969).

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Barbara Charline Jordan

Attorney Barbara Charline Jordan (1936-1996), who served in the U.S. House of Representatives from 1972 to 1976, was a prominent member of the House Judiciary Committee when it held President Richard M. Nixon's impeachment hearings.

Barbara Jordan was born in Houston, Texas, to parents with strong convictions about the behavior of their three daughters. Jordan's father, a Baptist preacher, was probably the most important influence in her life. He valued God, the Bible, his family, good music, and the spoken and written word. Although the Jordans were poor, their lot was not very different from that of other African Americans in the Houston area. Jordan's parents made every effort to provide adequately for her and her sisters and to shield them from the detrimental effects of the racially segregated society in which they lived by regularly exposing them to the most positive aspects of their own African American community. They attended schools and churches led by prominent members of the African American community and conducted their business with African American-owned establishments. It was Jordan's parents who made contact with the white world when it was necessary.

All of the Jordan girls played musical instruments, and two of them decided that they wanted to become music teachers. Barbara, however, was more ambitious. She was not sure what she wanted to do, but she knew she wanted to achieve something great. Her father had taught her that race and poverty had nothing to do with her brain power or her ability to achieve lofty goals if she had the drive to work for them.

Young Jordan Decides To Become a Lawyer

At first Jordan thought about being a pharmacist, but as she researched that profession, she noted that she had never heard of a famous pharmacist and, consequently, she decided to abandon that field. When a African American female lawyer from Chicago, Edith Sampson (who later became a judge), visited Jordan's high school on ''career day,'' Jordan was so impressed with her that she made a definite decision about her life work. That evening she announced to her parents that she wanted to be a lawyer. Jordan's mother was reluctant about her daughter's choice—after all, African American women lawyers were a rarity in the South—but her father supported her, reassuring her that she could excel in any endeavor.

Money was certainly an important consideration when Jordan was choosing a college. After many family conferences, she decided to enroll at Texas Southern University (TSU), an inexpensive school for African American students, in order to save money for law school. At TSU Jordan, already a skilled orator, joined the debating team. In a bout with Harvard University debators, the TSU team, with Jordan at the helm, was jubilant when the match ended in a tie. After Jordan graduated *magna cum laude* from TSU in 1956 she went to Boston University Law School. She was an excellent and extremely disciplined student who often worked long into the night. Because her family made tremendous financial sacrifices to pay for her education, Jordan did not want to disappoint them in any way. She graduated in 1959 and in the same year passed both the Massachusetts and Texas bar examinations.

Early Practice and Senate Years

After she returned to Houston in 1959 Jordan began her law practice on her parents' dining room table. When she was finally able to convince friends and neighbors that she was indeed a competent attorney her clientele grew, enabling her to open an office downtown. Since the civil rights movement was in full swing by the time Jordan had established herself, she decided that she might be able to do her part in the unweaving of the web of segregation laws by becoming a member of the Texas State House of Representatives. She waged two unsuccessful campaigns, one in 1962 and another in 1964, on a shoestring budget. Although she lost both elections, she was gaining popularity.

When the lines of Houston's voting districts were redrawn, Jordan found that most of those who had voted for her were united in a single district. She decided to run for the Texas Senate in 1966 and won. She was the first African American woman ever to be elected to the Texas Senate and the first African American person to serve since the Reconstruction period. In 1972, after six years in the Texas Senate, where she sponsored important labor legislation, Jordan decided to run for the U.S. House of Representatives. She was not the first African American woman to be seated in the U.S. Congress; that honor went to Shirley Chisholm of New York, who had been elected in 1968. She was, however, the first African American woman from the South.

Service as Member of House Judiciary Committee

Jordan was particularly interested in becoming a member of the House Judiciary Committee. A word from a man she admired—former President Lyndon B. Johnson—helped to bring that desire to fruition. Thus, when the difficult question of President Richard M. Nixon's collusion in the Watergate Hotel burglary in an effort to secure his 1972 election victory was brought before the Judiciary Committee, Jordan was among its members.

The committee, seeking evidence to determine whether Nixon had committed an impeachable offense, commanded so much public attention that its hearings were televised. The viewing audience was interested in the questions raised by all of the committee members, but it was Barbara Jordan, who riveted the attention of the viewers with her oratorical ability, clarity of presentation, and thorough knowledge of constitutional issues. As more and more damaging information was uncovered, it seemed that President Nixon's impeachment was inevitable. Before the committee made its final decision, Nixon resigned on August 9, 1974, the first president in U. S. history to do so. The televised impeachment hearings catapulted Jordan to national fame.

Jordan As Teacher and Orator

Jordan did not seek reelection after her second term. Part of her reason for leaving politics was that she was suffering poor health due to leukemia and multiple sclerosis, which eventually caused her to rely on a wheelchair or a walker. Her ill health did not keep her from many honorable accomplishments in her later years, however. She held several teaching positions, including professor at the Lyndon Baines Johnson School of Public Affairs in Houston, Texas, where her ethics course was so popular that students entered a lottery to enroll. In 1976, she became the first African American selected to deliver the keynote address at a national convention of the Democratic Party. She was the keynote speaker again in 1992 for the Democratic Convention which nominated Bill Clinton. Jordan was such a skilled and respected lecturer and speaker that in 1985 she was named Best Living Orator.

President Clinton appointed her to the U.S. Commission on Immigration Reform in 1994. Here Jordan denounced hostility toward immigrants, and opposed a plan which would deny automatic citizenship to children of immigrants born in this country. That same year she received the Medal of Freedom from President Clinton. Jordan died on January 17, 1996 in Austin, Texas from viral pnemonia caused by complications from leukemia. President Johnson's widow, Lady Bird Johnson was quoted in *Jet* in February 1996, saying, ''I feel a stabbing sense of loss at the passing of a good friend.''

Further Reading

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David Starr Jordan

David Starr Jordan (1851-1931), American scientist and university administrator, distinguished himself as a teacher of biology, an ichthyologist, and an influential college president.

David Starr Jordan was born in Gainesville, N.Y., on Jan. 19, 1851. In 1869 he entered Cornell University and was awarded both his bachelor of arts and master of arts degrees 3 years later. He served as instructor in botany in Lombard University, Galesburg, Ill., in 1872-1873, and the following year he was principal of the Appleton Collegiate Institute in Wisconsin. After attending a school of science established by the famous scientist Louis Agassiz, Jordan became professor of natural history at Northwestern Christian College (later Butler University) in 1875. He received a medical degree in 1875 and 3 years later a doctorate in philosophy.

In 1879 Jordan became chairman of the department of natural sciences at Indiana University, where he distinguished himself as a teacher of organic evolution and bionomics. His research in ichthyology resulted in numerous publications, of which the most famous is *Synopsis of Fishes of North America* (1882).

Jordan became president of Indiana University in 1885 and during his 6 years in office instituted the concept of a major field of academic study for college students. In 1891 he became president of Stanford University and served in this position until 1913, when he became chancellor. Jordan's speeches and writings gained him a place among the great leaders in American higher education. His recognition of the need and importance of students' selecting their own subjects for study from the total range of the university program led to the introduction of the elective system at Stanford.

Many of Jordan's critical and scholarly assessments of higher education are contained in *The Voice of the Scholar*. This book consists of addresses delivered on such subjects as ''The Personality of the University,'' ''The University and the Common Man,'' ''The Woman and the University,'' ''The University of the United States,'' and ''College Spirit.''

Jordan held numerous important positions as an ichthyologist. He was assistant to the U.S. Fish Commission, head of the American commission to study the fur seals in the Bering Sea, and member of the International Commission for Fisheries. He was also chief director of the World Peace Congress and one of the original trustees of the Carnegie Foundation. He died Sept. 19, 1931, having served as chancellor emeritus of Stanford for 15 years.

Further Reading

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June Jordan

The Jamaican American poet June Jordan (born 1936) explored multicultural and multiracial reality, feminism, and Third World activism in her many poems. She was also politically active in revolutionary movements in the Third World.

June Jordan was born in Harlem on July 9, 1936, to Jamaican immigrants, Granville Ivanhoe and Mildred Jordan, who had left rural Jamaica in search of American prosperity. In 1942 the Jordans moved to Bedford-Stuyvesant in Brooklyn where Jordan was raised in a home that was optimistic about America and middle-class in its aspirations. Her father was a postal worker, her mother a nurse, and one of her aunts the first African American principal in the New York public school system. The Jordans belonged to the Episcopal Church, and Jordan completed the last three years of high school at Northfield School for Girls, a religious preparatory school in Massachusetts.

As a young girl, Jordan's struggle to define herself as a female, African American person, and poet was both hampered and nurtured by the cultural ambivalences of her Jamaican American home. She had often violent disagreements with her parents. Growing up in Brooklyn, she survived physical abuse from her father starting at age 2. Yet she insists he had the greatest influence on her. An African American nationalist, he taught her how to fight using box-

ing, chairs and knives. ''I got away any way I could,'' Jordan said. ''I had the idea that to protect yourself, you try to hurt whatever is out there. I think of myself as my father's daughter.'' Her mother, who committed suicide when Jordan was an adolescent, never tried to intervene in their fights, she said. ''At this point I'm far more forgiving of my father than my mother.''

Jordan found the all-white environment of Northfield School crippling to her sense of identity and her urge to express her own reality in poetry.

Jordan entered Barnard College in 1953 but left New York in 1955 for Chicago after marrying Michael Meyer, a white student at Columbia University. While Meyer pursued a graduate degree at the University of Chicago, Jordan resumed her undergraduate career and struggled to cope with the tensions of an environment hostile to her interracial marriage. Back in New York, a year later, Jordan re-entered Barnard but ultimately chose to sacrifice her college education to raise her son Christopher and to support her husband's pursuit of a graduate degree. She wrote freelance articles under the name June Meyer, wrote speeches for James Farmer of the Congress of Racial Equality (CORE), worked in city planning and in social programs for youth, and even served as a film assistant to the noted documentary filmmaker Frederick Wiseman, who was filming *The Cool World,* a portrait of Harlem.

First Book Publication

Her first book-length publication was *Who Look At Me* (1969), a series of poetic fragments about Black identity in white America interspersed with paintings in the tradition of Langston Hughes' *The Sweet Flypaper of Life* (1955), whose text alternated with the photographs of Roy de Carava. Jordan's book ends with the lines: ''Who see the roof and corners of my pride / to be (as you are) free? / WHO LOOK AT ME?''

Jordan published early poems in *Negro Digest* and *Black World,* the journals out of which grew the nationalistic Black Aesthetic movement of the 1960s, but she felt the Black Arts movement was ''too narrow.'' Her second volume, *Some Changes* (1971), includes poems reminiscent of the Black poetry of the 1960s, such as ''Okay 'Negroes''' and ''What Would I Do White.'' It also contains intense personal reflections, vivid domestic portraits such as ''The Wedding'' and ''Uncle Bullboy,'' and historical poems that redefine America through a focus on its multicultural and multiracial reality, such as ''47,000 Windows.''

Subsequent volumes of poetry continued to explore these themes and reflected Jordan's increasing interest in feminism and her radical belief in the need for the Third World to combat Western domination. Her feminism reveals itself strongly in poems such as ''Case in Point,'' which describes being raped, and ''1978,'' a feminist statement of solidarity with all women (*Passion,* 1980). Jordan supported the Sandinistas of Nicaragua, the Palestinian struggle, and the South African fight against apartheid in both her writing and political activism. Although she called for violence in such poems as ''I Must Become a Menace to My Enemies'' in *Things I Do in the Dark* (1981), she also perceived herself as an American poet in the tradition of Walt Whitman, who she felt lost his deserved prominence in the American poetic tradition because of his all-encompassing vision of a multicultural, multiracial America and because of his life as an outsider, homosexual, and bohemian.

Her Many Works

Other books of poetry include *New Day: Poems of Exile and Return* (1974), *I Love You* (1975), *The Things I Do in the Dark* (1977), *Things I Do in the Dark: Selected Poems 1954-1977* (1981), *Passion: New Poems, 1977-1980* (1980), *Living Room, New Poems: 1980-1984* (1985), and *Naming Our Own Destiny: New and Selected Poems* (1989). Her strength as an essayist is reflected in *Civil Wars, Selected Essays: 1963-1980* (1981), *On Call: New Political Essays: 1981-1985* (*1986*), and *Moving Towards Home: Political Essays* (1989).

Jordan's interest in children is reflected in *The Voice of the Children* (1970), an edited collection that grew out of a creative workshop for Black and Hispanic children, and poems for young people, such as *Dry Victories* (1972), *Fannie Lou Hamer* (1972), *New Life: New Room* (1975), and *Kimako's Story* (1981). She wrote a novel for young adults entitled *His Own Where,* which was nominated for a National Book Award in 1971.

Jordan wrote and produced three plays: *In the Spirit of Sojourner Truth* (1971), *For the Arrow that Flies by Day* (1981), and *Bang Bang Uber Alles,* a musical in collaboration with the composer Adrienne Torfin. The last, which targeted racial hate groups, was picketed by the Ku Klux Klan. Jordan wrote the libretto for ''I Was Looking at the Ceiling and Then I Saw the Sky''—an unusual song-play about social issues in Los Angeles told in popular song with composer John Adams, and director Peter Sellars.

Later Work

She also brings her analysis to bear on events that have captured the national stage in *Technical Difficulties: African American Notes on the State of the Union* (1995). ''America in Confrontation With Democracy'' looks at the reasons behind Jesse Jackson's failed 1988 presidential campaign. Jordan examines the Clarence Thomas/Anita Hill hearings in ''Can I Get a Witness,'' where she condemns Hill's enemies. ''To be a Black woman in this savage country: Is that to be nothing and no one revered and defended and given our help and our gratitude?'' she writes. Other topics Jordan explored in ''Technical Difficulties'' included the legacy of Martin Luther King Jr.; the poverty of American education; the fall of Mike Tyson; and the Rodney King verdict and the Los Angeles riots.

In addition to her essay collection, Jordan released a book of poems. The book is a serious, intense, poetry collection. Jordan rewrites and stretches the definition of love. She is not subtle or afraid of the full range of passion that these four letters encompass. She writes as a confident woman, a poet for whom words are precious tears caught in one's palm. Through her provocative and vivid imagery, she invites the reader to celebrate everyday pleasures that are

transformed into extraordinary feelings as a result of being in love.

Touchstone (1995) is a collection of essays and previously unpublished musings, first issued in 1980. The final essay was written when Jimmy Carter worked in the Oval Office. Yet the writing remains amazingly fresh, a testimony to the strength of Jordan's convictions, and the intractability of segregation and ignorance in this country. Whether she's writing letters, magazine articles or speeches, Jordan pours herself into the issue at hand, which could be police brutality, neglect of New York City schoolchildren or Zora Neale Hurston's overlooked status as a writer. Jordan's think pieces contain a vision of current events wide enough to contain history, and that gives them shelf life long after their use-by dates.

Overall, Jordan is probably best known for her strident poems decrying the unjust murder of black youths by police throughout New York. Underlying the angry tone of those poems about police brutality, is the love Jordan feels for her people. Jordan has never shown that she fears undressing in public. Evidenced in her poignant, poetic essay, ''Many Rivers to Cross,'' Jordan traces her remarkable journey from being a recently divorced single parent, confronted by unemployment and her mother's suicide, to a woman who relinquishes weakness. In other essays and poems about being raped, June Jordan repeatedly shares deeply personal pains; she renders herself vulnerable so that others may garner strength and stand bravely assured, determined to survive the storm.

Jordan was awarded a Prix de Rome in environmental design to write and live in Rome, in 1970 after being nominated by R. Buckminster Fuller. Jordan taught at City College in New York, Connecticut College, Sarah Lawrence College, Yale University, and State University of New York, and Stony Brook, Long Island, where she taught for many years. She was a professor of African American studies at the University of California (Berkeley) in 1997.

Further Reading

For more biographical information, see Jordan's *Civil Wars* (1981); Alexis Deveaux, ''Creating Soul Food,'' in *Essence* (April 1981); and *The Dictionary of Literary Biography: Afro-American Dramatists and Prose Writers after* 1955 (volume 38); further critical analysis can be found in Peter Erickson, ''June Jordan,'' in *Black Sister II: Poetry by Black American Women, 1746-1980* (1981), edited by Erlene Stetson; and Erickson, ''The Love Poetry of June Jordan'' in *Callaloo* (Winter 1986). □

Louis Jordan

Louis (1908-1975) Jordan's jazz-based boogie shuffle rhythms laid the foundation for rhythm and blues, modern electric blues, and rockabilly music.

At the height of his career, in the 1940s, bandleader and alto saxophonist Louis Jordan scored 18 Number One hit records. In the tradition of Louis Armstrong and Fats Waller, Jordan exhibited a brilliant sense of showmanship that, as music critic Leonard Feather explained in his book *The Jazz Years,* brought audiences first-rate entertainment ''without any loss of musical integrity.'' Against the backdrop of house parties, fish fries, and corner grills, Jordan performed songs that appealed to millions of black *and* white listeners. Able to ''straddle the fence'' between these two audiences, Jordan emerged as one of the first successful crossover artists of American popular music.

Born on July 8, 1908, in Brinkley, Arkansas, Jordan was the son of Jim Jordan, a bandleader and music teacher. Under the tutelage of his father, Jordan began studying clarinet at age seven. After spotting a saxophone in a music store window, however, he ''ran errands all over Brinkley'' until he could raise the money to purchase the instrument. While on summer vacation at the age of 15, Jordan landed his first gig, with Ruby ''Tuna Boy'' Williams's Belvedere Orchestra, at the Green Gables in Hot Springs, Arkansas. His first professional engagement was with Fat Chappelle's Rabbit Foot Minstrels, playing clarinet and dancing throughout the South. At Arkansas Baptist College in Little Rock, Jordan majored in music and played on the school baseball team. After school he played local dates with Jimmy Pryor's Imperial Serenaders.

Moving to Philadelphia in 1930, Jordan worked with trumpeter Charlie Gaines's orchestra and tuba player Jim Winters's band. Two years later, Jordan traveled to New

York with Gaines's group, where he took part in a recording session with pianist Clarence Williams's band. In New York he briefly worked with the bands of Kaiser Marshall and drummer Joe Marshall. His most important job, though, came in 1936 when he joined drummer Chick Webb's orchestra—a 13-piece ensemble that featured singer Ella Fitzgerald. A small, ''hunch-backed'' man whose physical deformity nonetheless failed to hinder his inventive drumming talent, Webb hired Jordan as a singer, sideman, and announcer. In 1937 Jordan recorded his first vocal with Webb's band, a song titled ''Gee, But You're Swell.'' During his stint with Webb Jordan developed his skills as a frontman. ''Louis would go out and just break up the show,'' recalled former bandmember Garvin Bushell in his autobiography *Jazz From the Beginning.* ''Nobody could follow him.''

In the summer of 1938, Jordan left Webb's orchestra to form his own, nine-piece, band; although Jordan enjoyed performing as part of large jazz ensembles, he embarked on a career as a bandleader and more general entertainer. ''I wanted to play for the people, for millions, not just a few hep cats,'' explained Jordan in Arnold Shaw's *Honkers and Shouters.* Billing himself as ''Bert Williams,'' Jordan played shows at the Elk's Rendezvous at 44 Lenox Avenue, in Harlem. His long residency at the club eventually prompted him to name his group the Elk's Rendezvous Band. After playing various club dates on 52nd Street, he booked his band at proms and dances at Yale University and Amherst College. In 1939, this group recorded several sides for the Decca label.

That December, after changing the name of his band to the Tympany Five, Jordan reduced the size of the unit to six members (later it would number seven or eight). Invited to open for the Mills Brothers at the Capitol Theater in Chicago, Jordan played a ten-minute spot during the intermission between the featured performances. In no time, Jordan's energetic stage presence began to draw larger crowds than the headline acts, so Capitol's management decided to lengthen his performance to half an hour.

But the real turning point in Jordan's career came when he performed at a small ''beer joint'' called the Fox Head Tavern in Cedar Rapids, Iowa. Distanced from the demanding crowds of Chicago and New York, Jordan found he was freer to experiment with new material. At the Fox Head he assembled a large repertoire of blues and novelty songs. On his return to the Capitol Theater, Jordan became a sensation. In January of 1942 he hit the charts with a rendition of the blues standard ''I'm Gonna Move to the Outskirts of Town.''

From 1942 Jordan was rarely absent from the *Harlem Hit Parade.* Over the following ten years he recorded more than 54 rhythm-and- blues best-sellers. Material for his band came from a number of black and white songwriters. As Jordan's manager, Berle Adams, told *Honkers and Shouters* author Shaw, ''When we found something we liked, an arrangement would be made up, and we'd play it on one-nighters. The songs the public asked for again and again were the songs we recorded.'' Jordan soon produced a stream of hits, including ''What's the Use of Getting Sober (When You're Gonna Get Drunk Again),'' ''Five Guys Named Moe,'' and ''G.I. Jive,'' a boogie number intended for the entertainment of troops fighting in World War II.

Aside from the universal appeal of his material, the key to Jordan's success lay in his tight organization and the use of talented arrangers such as pianists Wild Bill Davis and Bill Dogget. Though he exhibited a casual manner, Jordan was a serious bandleader who demanded that his outfit be well dressed and thoroughly rehearsed. In *An Autobiography of Black Jazz,* saxophonist Eddie Johnson described how Jordan's penchant for ''neatness'' led him to require his band to ''look right even down to their shoes.'' Jordan furnished bandmembers with six or seven uniforms, which displayed a post-zoot-suit style with multicolor designs.

In the mid-1940s, Jordan's Tympany Five drew thousands of listeners to white nightclubs and black theaters. Traveling by car caravan, the band toured constantly, playing shows at venues like Billy Berg's Swing Club in Hollywood, the Oriental Theatre in Chicago, the Apollo in Harlem, and the Paradise Theatre in Detroit. In black movie houses, Jordan's releases were featured in film shorts, many of which became so popular that the regular features often received second billing. Around this time Jordan also appeared in several motion pictures, including *Meet Miss Bobby Socks, Swing Parade of 1946,* and *Beware,* which was advertised as ''the first truly great all-colored musical feature.''

After World War II, when the big bands began to disappear, Jordan's small combo continued to find commercial success. ''With my little band, I did everything they did with a big band. I made the blues jump,'' Jordan explained in *Honkers and Shouters.* The band became so popular, in fact, that Jordan toured with such sought-after opening acts as Dinah Washington, Ruth Brown, Sarah Vaughn, and Sister Rosetta Tharpe. Following his 1945 million-seller ''Caldonia,'' Jordan and the Tympany Five continued to score hits, among them ''Beware Brother Beware,'' ''Boogie Woogie Blue Plate,'' ''Nobody Here But Us Chickens,'' and ''Open the Door Richard,'' a song adapted from a black vaudeville comedy routine popularized during the 1930s and '40s. In 1950, Jordan recorded a cover version of ''(I'll be Glad When You're Dead) You Rascal You'' with trumpeter-singer Louis Armstrong.

The following year Jordan changed course, disbanding the Tympany Five and forming a 16-piece big band. But this group did not live up to the sound or favor of the earlier unit. On leaving the Decca label in 1954, Jordan largely lost the steady stream of material, sidemen, and producers that had helped him maintain his national celebrity. Determined to keep up with the burgeoning rhythm and blues market, however, he signed with West Coast-based Aladdin Records. But after failing to score commercially, he moved to RCA's Victor X subsidiary. In the meanwhile, Jordan had recorded for more than a dozen labels in the U.S., including Mercury, Warwick, Tangerine, Pzazz, and Blue Spectrum. Despite his persistence, Jordan faced a new record-buying public dominated by teenagers who demanded rock 'n' roll lyrics, idol images, and heavy back-beat rhythms.

Health problems eventually forced Jordan to retire from one-night stands, which required that he drive hundreds of

miles across the country. In 1946 he bought a home in Phoenix, Arizona, where he stayed for 18 years; he moved to Los Angeles in the early 1960s. During this period he devoted his time to playing occasional month-long engagements in Phoenix, Las Vegas, and New York. On a tour of England in 1962, Jordan performed and recorded with the Chris Barbers band. Two years later, he reformed the Tympany Five to appear at show lounges and music festivals. His performances in the Near East in 1967 and 1968 received enthusiastic responses. At the 1973 Newport Jazz Festival, too, crowds gave him a warm reception.

In October of 1974, Jordan suffered a heart attack while performing in Sparks, Nevada. After entering St. Mary's Hospital in Reno, he returned home to Los Angeles, where he died on February 4, 1975. His body was flown to St. Louis for burial at Mt. Olive Cemetery.

In 1987 Jordan was inducted into the Rock and Roll Hall of Fame. Though many had forgotten his contributions to popular music over the intervening years, this honor paid tribute to one of the performers most responsible for the development of rhythm and blues and rock and roll. As trumpeter Dizzy Gillespie related in his autobiography *To Be or Not to Bop,* '' Rock n' roll had been with us a long time'' and ''Louis Jordan had been playing it long before Elvis Presley.'' Jordan helped shape the careers of rock and roll pioneers Chuck Berry, Fats Domino, Bill Haley, and countless others, though his music would later become obscured by evolving trends. In 1990 Jordan's work was celebrated in the hit stage production *Five Guys Named Moe,* a rollicking look at a man whose ''whole theory of life'' was to make audiences ''smile or laugh.'' With the many reissues of Jordan's music on compact disc, one need only listen to realize the lasting sincerity of his commitment.

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Michael Jordan

Basketball superstar Michael Jordan (born 1963) was one of the most successful, popular, and wealthy athletes in college, Olympic, and professional sports history.

Michael Jordan was born on February 17,1963. He did not make the high school basketball team as a sophomore in his native Wilmington, North Carolina, but did make the team as a junior. After high school he accepted a basketball scholarship to the University of North Carolina where he played under head coach Dean Smith. In his first season at Carolina he became only the second Tarheel player to start every game as a freshman and was named Atlantic Coast Conference (ACC) Rookie of the Year (1982). In his freshman year he played on the ACC championship team and made the clutch jump shot that beat Georgetown University for the championship of the National Collegiate Athletic Association (NCAA). He led the ACC in scoring as a sophomore in the 1982-1983 season and as a junior in the 1983-1984 season. The *Sporting News* named him college player of the year in 1983 and again in 1984. He left North Carolina after his junior year and was drafted by the Chicago Bulls of the National Basketball Association (NBA) as the third overall pick of the 1984 draft, behind standouts Hakeem Olajuwon and Charles Barkley. Before joining the Bulls, Jordan was a member of the Summer 1984 United States Olympic basketball team that easily won the gold medal in Los Angeles, California.

Air Jordan Was Born

When Jordan was drafted by the Chicago Bulls they were a lackluster team, seldom drawing not much more than 6,000 fans to a home game. Jordan quickly turned that around. His style of play and fierce spirit of competition reminded sportswriters and fans of Julius Erving, who had dominated play during the 1970s. Jordan's incredible leaping ability and hang time thrilled fans in arenas around the league. As a rookie in his first season he was named to the All-Star team and was later named the league's Rookie of the Year (1985).

A broken foot sidelined him for 64 games during the 1985-1986 season, but he returned in rare form, scoring 49 points against the Boston Celtics in the first game of the playoffs and 63 in the second game, an NBA record. The 1986-1987 season was again one of individual successes, and Jordan started in the All-Star game after receiving a record 1.5 million votes. He became the first player since Wilt Chamberlain to score 3,000 points in a single season. Jordan enjoyed personal success, but Chicago did not advance beyond the first round of the playoffs until 1988, when they defeated the Cleveland Cavaliers. The Bulls were then eliminated in the semi-final round by the Detroit Pistons. During the season Jordan had concentrated on improving his other basketball skills to the point where he was named Defensive Player of the Year (1988). He was also named the league's Most Valuable Player (MVP) and be-

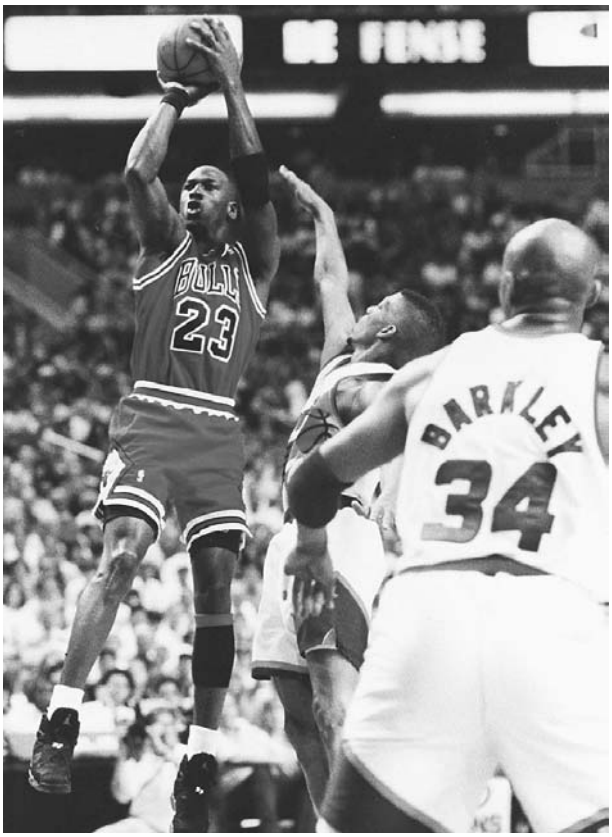

came the first player to lead the league in both scoring and steals. He was again named the MVP in that year's All-Star game.

The Bulls' management knew that they had a superstar in Michael Jordan, but they knew as well that they did not have a championship team. By adding such players as center Bill Cartwright, Horace Grant, and John Paxon to complement Jordan's skills they created a strong team that won the 1991 title by defeating the Los Angeles Lakers. When the Bulls defeated the Portland Trail Blazers for the NBA championship in 1992, they became the first back-to-back winners since the Boston Celtics during the 1960s, who won eight straight championships.

In 1992 Jordan joined NBA stars Magic Johnson, Larry Bird, John Stockton, Patrick Ewing, Karl Malone, Clyde Drexler, David Robinson, Charles Barkley, Scottie Pippen, Chris Mullin, and Duke University's Christian Laettner to form the ''Dream Team'' that participated in the 25th Summer Olympic Games in Barcelona, Spain. The Olympic Committee had voted to lift the ban on professional athletes participating in the games. The team easily won the gold medal, winning their eight games by a 43.7 average margin of victory, scoring more than 100 points in each game.

1993—Personal Trials and Triumphs

In 1993, after a grueling semi-final playoff series with the New York Knicks, the Bulls met the Phoenix Suns for the NBA championship. When it was over, Jordan was again playoff MVP and Chicago had an unprecedented third straight title. Then, unexpectedly, tragedy struck. Jordan's father, James, was murdered by two men during a robbery attempt. Jordan was grief stricken, and that, combined with increasing media scrutiny over his gambling, left him feeling depleted and disenchanted with his life as a basketball superstar. Stating that he had nothing left to accomplish, he announced his retirement from professional basketball in October. By all accounts Jordan handled the personal tragedy of his father's death with great dignity. And while he felt the joy and challenge was gone from basketball, nothing could diminish what he had accomplished: three consecutive NBA titles, three regular season MVP awards, three playoff MVP titles, member of the All-Star team every year that he was in the league, and seven consecutive scoring titles. In just nine seasons he had become the Bulls all-time scoring leader.

In 1994 Jordan changed sports and joined the Chicago White Sox minor league baseball team. Professionally, the next 17 months proved to be mediocre at best, but the experience and time away from basketball provided a much needed respite and opportunity to regain his passion for basketball.

The Road Back Was a Slam Dunk

It had been a long time since anyone who knew Jordan thought—or dared ask—could he cut it. But when he returned to the Chicago Bulls during the 1994-1995 regular season, people wondered, ''Could he do it again?''He played well, but inconsistently and so did the Bulls. The team was defeated in the playoffs by the Orlando Magic. After a summer of playing basketball during breaks from filming the movie *Space Jam,* he returned with fierce determination to prove any skeptic that he had what it took to get back on top. The 1995-1996 season was built on the type of playing on which records are made—the team finished the regular season 72-10, an NBA record that topped the 1971-1972 record established by the Los Angeles Lakers, and Jordan, with his shooting rhythm back, earned his eighth scoring title. He also became the tenth NBA player to score 25,000 career points, second only to Wilt Chamberlain in the number of games it took. The Bulls, with the Jordan, Pippen, and Dennis Rodman super combo, went on to win their fourth NBA championship in the decade, overpowering the Seattle Supersonics in six games. It was a moment few who watched will ever forget, as Jordan sank to his knees, head bent over the winning ball, in an emotional moment of bittersweet victory and deep sadness. The game had been played on Father's Day, exactly three years after his father's murder. It was the kind of moment both Jordans would have relished sharing.

The defending champions encountered a tougher playing field during the 1996-1997 season, but entered the playoffs as expected. Sheer determination took the Bulls to their fifth NBA championship. Illness, injury, and at times wavering mental focus plagued the team. In the fifth game Jordan almost single handedly delivered the winning score, despite suffering from a stomach virus.

Jordan's other professional life as businessman and celebrity endorser was never off track. He co-starred with

Bugs Bunny and the Loony Tunes gang in the live action/animation film, *Space Jam*. Megabuck endorsements for companies such as Nike and Wheaties, as well as his own golf company and branded products such as Michael Jordan cologne, which reportedly sold 1,500,000 bottles in the first two months on the market, made Jordan a multimillionaire. In 1997 Jordan was ranked the world's highest paid athlete, with a $30 million contract—the largest one-year salary in sports history—and approximately $40 million a year in endorsement fees.

To top off his stellar professional resume, Jordan was regarded as an all around nice guy with moral courage, poise, *and* personal charisma. He credited his family and faith for his success. As the twentieth century came to a close, this African-American hero was a cultural and sports icon around the world.

Further Reading

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Vernon Jordan

An American civil rights leader, Vernon Jordan (born 1935) was executive director of the National Urban League from 1972 to 1982 and later one of the few African American partners in a major law firm in the United States.

Vernon E. Jordan was born August 15, 1935, in Atlanta, Georgia. His father was a mail clerk in the U.S. Army and his mother ran a local catering service. Jordan was educated in the Atlanta public schools and graduated from DePauw University in 1957. For his legal training Jordan attended the Howard University Law School where he received the *J.D.* in 1960.

Jordan then returned to Atlanta to practice law. Almost immediately he became involved in a landmark civil rights case of the era. Jordan and two other Atlanta attorneys sued the University of Georgia for failing to admit African American students. The suit, on behalf of Hamilton Holmes and Charlayne Hunter, resulted in a federal court order directing their admission. Jordan received national attention in 1961 when he escorted Hunter through a violent mob of whites as she became the first African American student to attend classes at the University of Georgia. (Charlayne Hunter-Gault later became a newscaster on public television.)

Shortly after the university was desegregated, Jordan left private practice and devoted full time to work in the civil rights movement. In 1962 he was appointed Georgia field director for the National Association for the Advancement of Colored People (NAACP), leading a boycott of Augusta, Georgia, merchants who refused to serve African Americans. After four years as NAACP field director, Jordan in 1966 became director of the Southern Regional Council's Voter Education Project. The project sponsored voter registration campaigns in 11 southern states and conducted seminars, workshops, and conferences for candidates and office holders. After four years, Jordan took a six-month appointment as a fellow at the Kennedy Institute of Politics at Harvard and then, in 1970, became executive director of the United Negro College Fund. When Whitney Young, executive director of the National Urban League, died in 1972 Jordan was appointed his successor.

As director of the league, Jordan continued its emphasis on African American uplift through training, employment, and social service programs, but the organization also began to emphasize research and advocacy as part of its thrust toward implementing promises of the 1960s civil rights reforms. For example, during Jordan's administration the league developed a highly regarded research and information dissemination capability, including a policy journal—*The Urban League Review*—and the annual *State of Black America* reports. *The State of Black America,* issued each January to coincide with the president's State of the Union

address, became a principal source of systematic data on the African American condition in the United States and an important resource for identifying African American policy perspectives.

During his tenure at the League Jordan was recognized as a leading African American spokesman, writing a weekly syndicated column, lecturing, and appearing on national television interview programs. A frequent adviser to government, corporate, and labor leaders, Jordan also was frequently appointed to presidential advisory boards and commissions.

In May of 1980 Jordan was shot in the back and wounded by a lone gunman waiting in ambush outside a Fort Wayne, Indiana, motel. Although Joseph Paul Franklin, an avowed white racist, was charged in the shooting, he denied involvement and was acquitted. Fourteen years later, awaiting trial on other charges, Franklin admitted he had shot Jordan.

Shortly after recovering from the attempted assassination, Jordan resigned as director of the Urban League and became a partner in the Washington, D.C., offices of the Dallas-based firm of Akin, Gump, Strauss, Hauer and Feld, and began serving on the boards of directors of nine major American corporations. From the vantage point of his influential law firm Jordan continued to be an important behind-the-scenes operative and advocate for civil rights interests. The 1992 election of Jordan's longtime friend Bill Clinton, after 12 years of Republican presidencies, propelled Jordan to more influence.

Further Reading

Jordan's life and career are profiled in Karen DeWitt's ''Vernon Jordan: Urbane Urban League'' in *Washington Post* (July 28, 1977); and in Robert Meyers, ''Vernon Jordan: Using Old Contacts in a New Setting'' in *National Law Journal* (October 3, 1983); a lengthy *New York Times* analysis (July 14, 1996) discusses Jordan's uncommon position and power within civil rights, corporate and government circles. □

Joseph

The American Indian Joseph (ca. 1840-1904), a Nez Percé chief, fought to preserve his homeland and did much to awaken the conscience of America to the plight of Native Americans.

Joseph was born in the Wallowa Valley of northeastern Oregon. In 1871, upon the death of his father, he assumed leadership of the nontreaty Nez Percé. White settlers coveted the traditional homeland of these Native Americans, and Joseph, seeking confirmation of Nez Percé territorial rights, met with Federal commissioners to discuss a spurious treaty in which the Indians had supposedly ceded their land to the U.S. government. The commissioners were disconcerted by Joseph, who stood 6 feet tall, was amicable but firm, and spoke with amazing eloquence.

Despite the obvious fraudulence of the old treaty, President Ulysses S. Grant opened the Nez Percé lands to settlement and ordered the Native Americans onto reservations. White settlers moved onto the land and committed atrocities against the Indians. Against his will, Joseph was forced by his tribesmen to fight. Pressed hard by Gen. Oliver Otis Howard's forces, Joseph was convinced that he could not win and began a lengthy withdrawal toward Canada. Pursued by Howard and harassed by many small detachments, Joseph fled toward Canada and thrilled the nation, whose sympathies were with the Native Americans.

During the fall of 1877 Joseph led his 500 followers into Montana. In the fighting he showed rare military genius and great humanity; he refused to make war on women and children, bought his supplies when possible, and allowed no mutilation of bodies. On October 1, as the Nez Percé paused to rest at the Bear Paw Mountains just 30 miles from Canada, they were surprised by Col. N. A. Miles with approximately 600 soldiers. With only 87 warriors, Joseph chose to fight. He would not abandon the children, the women, and the aged. After a 5-day siege, however, he said to Miles and his followers: ''It is cold and we have no blankets. The little children are freezing to death. . . . Hear me, my chiefs. I am tired; my heart is sick and sad. From where the sun now stands, I will fight no more forever.''

The 431 remaining Nez Percé were taken to Kansas and subsequently to the Indian Territory (Oklahoma). There so many of them sickened and died that an aroused American public demanded action. Chief Joseph was moved to Colville Reservation in Washington, along with 150 of his

followers; the others were returned to Oregon. Joseph made many pleas to be returned to his tribal homeland, but he died on Sept. 21, 1904, and was buried on the Colville Reservation.

Further Reading

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Joseph II

Joseph II (1741-1790) was Holy Roman emperor from 1765 to 1790. He is one of the best examples of Europe's enlightened despots.

Born in Vienna on March 13, 1741, the first son of Maria Theresa, Archduchess of Austria, and Francis Stephen of Lorraine, Grand Duke of Tuscany, Joseph achieved his first triumph merely by being born a boy. A year earlier, as Joseph's grandfather Charles VI left no male heirs, Maria Theresa had succeeded to the hereditary dominions of the house of Hapsburg. Her succession, challenged by Frederick II of Prussia, had unleashed a general European war (War of the Austrian Succession), and the fact that Maria Theresa had previously given birth to three daughters had raised further questions about the succession.

The War of the Austrian Succession cost the house of Austria one of its richest provinces, Silesia, a loss confirmed in the Seven Years War (1756-1763). Maria Theresa and her chief ministers were determined first to recover that province and later to compensate themselves somehow for its loss. Both of these aims required a general overhaul of the monarchy's inadequate armed forces, which in turn would require a general overhaul of the machinery of state in order to raise the necessary funds. Joseph was educated with these considerations in mind.

By the time he had reached the age of 20, with a high forehead, piercing blue eyes, a Roman nose, pouting lips, and a somewhat receding chin, Joseph had learned his lessons rather too well. In 1761 he submitted to his mother a memorandum proposing a general reform of the state that suggested a general centralization so pervasive that it not only would have done away with all of the remaining powers of the provincial estates but also would have overridden most of the national differences of the widespread dominions of the house of Austria. He was politely told to tend to his business. Meanwhile, he had married Isabella of Bourbon Parma in 1760; in 1762 she gave birth to a daughter, Maria Theresa; a year later Isabella died, a blow from which Joseph was never to recover. Although, for reasons of state, he entered into a second marriage, with Josepha of Bavaria, he treated her with disdain, and when she died in 1767, he refused to consider a third marriage. The death of his daughter in 1768 confirmed him in his growing misanthropy and finished the job of making him a compulsive worker.

Early Reign

In 1765 Joseph's father, who had with his wife's backing been elected Holy Roman emperor in 1742, died. Joseph was duly elected to succeed him in that dignity. His position was now an anomaly. His father, in spite of his high-sounding title, had been essentially a prince consort; Maria Theresa had given him no share in the administration of her dominions. Joseph was unwilling to play such a passive role. His mother now granted him the title of coregent, but it soon became clear that it too was an empty one. For the next 15 years Joseph would complain that he was unable to initiate what he regarded as necessary reforms.

The Empress did turn over to Joseph prime responsibility for the conduct of foreign affairs. In 1772, in the wake of a joint Prussian-Russian initiative, the kingdom of Poland was partitioned. Maria Theresa was reluctant to participate in what she regarded as a blatantly immoral action, but Joseph insisted and Austria received the southern Polish province of Galicia. In 1778 Joseph attempted to take advantage of the fact that the ruling family of Bavaria, the house of Wittelsbach, had died out. Pressing some rather doubtful Hapsburg claims to the succession, he sent in Austrian troops. This action provided an opportunity for Frederick II of Prussia to pose as the defender of German liberties by declaring war on Austria. As neither side was anxious for a major war, operations soon degenerated into a

desultory war of maneuver, contemptuously dubbed the ''Potato War'' by participants, who spent more time in digging up fields for food than in fighting. The Treaty of Teschen (1779) gave Austria insignificant territorial gains.

Enactment of Reforms

In 1780 Maria Theresa died, and Joseph, who now became sole ruler of all the Hapsburg dominions as well as emperor, was in the position of implementing the program of changes he had long desired. The reforms that Joseph now introduced had, with few exceptions, been under consideration in his mother's reign and were organically related to policies formulated under her. At any rate, the Josephinian reforms addressed themselves broadly to the inequities of the old regime.

In 1781 Joseph abolished serfdom, although the Austrian peasantry still was left with serious financial and work obligations. In the same year an edict of toleration lifted the Protestant and Greek Orthodox subjects of the monarchy to a condition of near equality. The next year the Jews of Austria also were granted a measure of toleration. The dominant position of the Catholic Church was further undermined by the creation of the Commission on Spiritual Affairs, which came perilously close to establishing secular control over the Church. At the same time Joseph ordered the dissolution of the majority of the monasteries in Austria. These events moved Pope Pius VI to take the unprecedented step of traveling to Vienna, but Joseph refused to give way on any question of substance, and Pius returned to Rome empty-handed.

In 1783 Joseph commuted the robot, the work obligation owed by the Austrian peasants to the noble owners of the land, to money payments, an action that led to untold difficulties. In order to assess the amount due by the peasants accurately, it was necessary to survey and register all land holdings. But, as the nobility had traditionally concealed a portion of its holdings in order to escape taxation, it now began to oppose Joseph in earnest and could do so more easily, for the Emperor had all but abolished censorship. In 1786 he did away with the restrictive craft guilds, a reform which was designed to create a distinct economic advantage but which added considerably to the number of Joseph's enemies. Finally, in 1789, Joseph abolished the robot entirely.

These reforms, striking as they did at the economic advantage enjoyed by the privileged orders, would have been difficult to enforce under ideal circumstances. As it was, Joseph's peculiar conduct of foreign policy in the 1780s did not contribute to the strength of his position. In 1784 he had tried to acquire Bavaria once more, this time in exchange for the Austrian Netherlands. Frederick II managed to block the scheme once more, this time by representing himself as the leader of the League of German Princes, dedicated to the maintenance of the status quo. Far worse, in 1787, as the result of an alliance recently concluded with Russia, Joseph involved Austria in a war with the Ottoman Empire. It was meant to be a joint venture with the Russians, but they were involved in a separate campaign against Sweden and left him to his own devices. The result was a military fiasco that brought on painful losses of territory and ruined Joseph's health. Concurrently his subjects in the Netherlands, resenting his attempts to enforce his ecclesiastical reforms there, rose in rebellion. Hungary, with the support of Prussian agents, was threatening secession. In 1790 Joseph was forced to repeal his reforms for Hungary. On Feb. 20, 1790, he died.

Further Reading

In English, the most recent biographies of Joseph are Saul K. Padover, *The Revolutionary Emperor: Joseph II of Austria* (1934; rev. ed. 1967), and Paul P. Bernard, *Joseph II* (1968). See also Edith M. Link, *The Emancipation of the Austrian Peasant, 1740-1798* (1949).

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Josephus Flavius

Josephus Flavius (ca. 37-100) was a Jewish historian, diplomat, and military leader, and the sole source of information concerning numerous events in the final centuries of the Jewish state.

According to his own account, Josephus was born to an aristocratic, priestly family in Jerusalem. He was well educated in Judaism and in the Greek disciplines. At the age of 16 he became interested in the principal Jewish sects of his time and lived 3 years in the wilderness with a hermit, probably an Essene. At 19 Josephus became a Pharisee. At 26 he went on a mission to Rome and succeeded in securing the release from prison of several Judean priests. He came home impressed with the grandeur and might of Rome, only to find that the Jewish revolt had started.

Josephus was appointed governor of Galilee with responsibility for its defense. After his defeat at Jotapata, he escaped but later surrendered to the Romans. They treated him well, largely because his prediction that Vespasian would become emperor came true (69). Formerly known as Joseph ben Mattathias, Josephus took the Emperor's family name, Flavius. He was an eyewitness to the siege and fall of Jerusalem, after which he returned to Rome, where Vespasian granted him Roman citizenship and a pension. Subsequently, Josephus devoted himself to writing.

His Writings

Only four of Josephus's works are extant. His earliest volume, *The Jewish Wars,* probably written in his native Aramaic, was lost. It was apparently intended to discourage the Babylonian Jews and other peoples from joining in the Parthian War against Rome. Its present Greek version (79), consisting of seven books, fixes responsibility for the up-

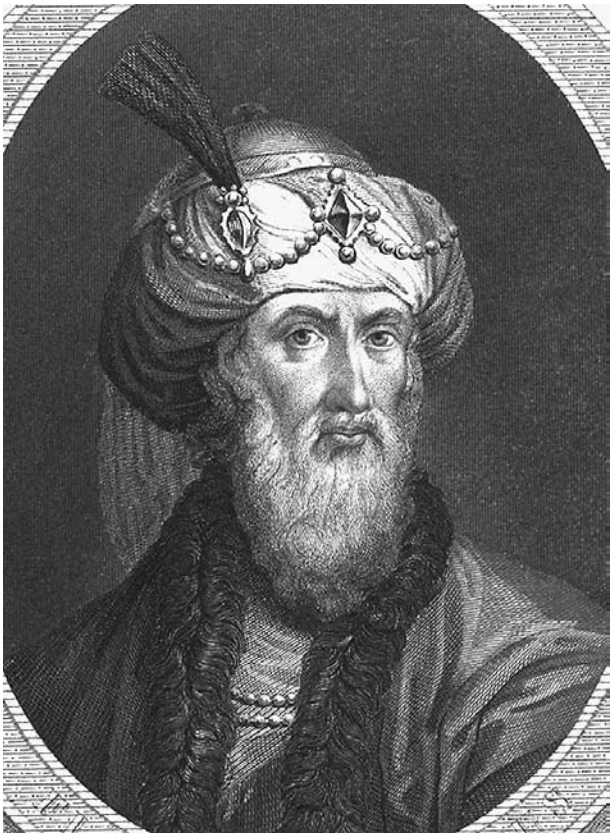

rising against Rome solely on the Zealots. Josephus takes occasion to praise his patrons, Vespasian and Titus, and indicates that Titus did not order the Temple burned.

Josephus's *Antiquities of the Jews* (ca. 93), in 20 volumes, outlines the history of the Jews from creation to the revolt. Its laudation of John the Baptist, Jesus, and James is deemed to be a 3d-century interpolation by a Christian. Josephus also refers to the conversion to Judaism of the royal family of Adiabne in the 1st century B.C. His autobiographic *Vita,* or ''Life'' (ca. 93-100), was originally appended to the second edition of the *Antiquities.* In a section of this work Josephus attempts to refute the charge of disloyalty lodged against him, especially by the rival Jewish historian Justus of Tiberias (ca. 65).

There are numerous discrepancies in the accounts between the *Wars* and the *Antiquities.* These works, however, are a principal source of information about the Jewish sects: the Sadducees, Pharisees, and Essenes. Josephus's history also sets the stage for the Dead Sea Scrolls and the excavations at Masada, the site of the last Jewish stand (73). The latter archeological findings proved the accuracy of Josephus's description.

In *Against Apion* (ca. 93), Josephus refutes the malicious anti-Jewish slanders circulated by Apion and others. He defends and extols the Mosaic law and Jewish ethics. Josephus's writings are generally apologetic in nature. The Talmud, however, ignores him. His works were preserved by the medieval Church, chiefly for the references to Christianity and also because they deal with the early Christian period.

Further Reading

The writings of Josephus were translated into English by Henry St. John Thackeray and Ralph Marcus in the Loeb Classical Library (1926-1958). A splendid study of Josephus is in G.A. Williamson, *The World of Josephus* (1964). Thackeray's *Josephus: The Man and the Historian* (1929) is excellent. The life and works of Josephus are also treated in Norman Bentwich, *Josephus* (1914). Yigael Yadin, *Masada: Herod's Fortress and the Zealots' Last Stand* (trans. 1966), is a beautifully illustrated account of the archeological discoveries at Masada.

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Josquin des Prez

The Franco-Flemish composer Josquin des Prez (ca. 1440-1521) developed a personal style by adding to the northern, contrapuntal idiom the text-oriented chordal writing of Italian masters. His works were described as models of the ''perfect art.''

The birth date and birthplace of Josquin des Prez are unknown, and until recently even the spelling of his name was conjectural. If the Milanese archives from 1459 to 1472 that refer to the ''biscantor'' (singer) ''Juschino de Frantia'' concern the composer, he must have been born about 1440, or 10 years before the hitherto-accepted date. A travel document of 1479 describes him as ''Joschino picardo,'' and he is identified as ''belga veromanduus'' in an early-16th-century manuscript. Both remarks indicate that he was born on Burgundian territory, then ruled by Philip the Good. The discovery of an acrostic ''Josquin des Prez'' in a poem, *Illibata Dei virgo,* presumably written by the composer himself, has settled the spelling of his name.

All that is known about the composer's early training is a remark by Claude Hémeré, writing over 100 years after Josquin's death, that he studied music at the collegiate church of St-Quentin. Despite the epitaph for the composer Johannes Ockeghem, in which Josquin (among others) is asked to lament his ''good father'' (''perdu avez vostre bon père''), the assumption of a teacher-student relationship between the two is not warranted.

Years in Italy

The earliest report about Josquin is an archival document of 1459 from Milan Cathedral, where he was employed as a singer. He remained in the choir until 1472,

when his name disappeared from the rolls. He sang in the chapel choir of the dukes of Milan from 1474 until at least 1479. Where Josquin was until 1486, when he was listed in the papal choir in Rome, is not known. He stayed in Rome until 1494 and perhaps even later. The chapel files for the years 1494-1501 are lost, but the absence of his name in the lists of 1501 indicates he departed before that date.

Josquin worked for Ascanio, Cardinal Sforza, the youngest brother of his former Milanese employer, in Rome probably between 1490 and 1493. At least two Italian *frottole, El grillo* and *In te, Domine* by ''Josquin Dascanio'' (Josquin [singer] of Ascanio), date from this period. Both pieces, written in the chordal style Josquin learned in Italy, contain allusions to the parsimoniousness of his employer.

His Service to Patrons

From 1501 to 1503 Josquin was at Blois with King Louis XII of France. Compositions from this time include the chanson *Adieu mes amours* with the biting verse ''Vivrai-je du vent si l'argent du roi ne vient pas souvent?'' and a motet, *Memor esto,* in which the composer reminds the monarch of a forgotten promise. An instrumental fanfare, *Vive le roi,* and a humorous work with a single tenor note for the King to sing along on also probably date from these years.

Despite this activity in France, much evidence suggests that Josquin was ''on loan'' to the French king from his Italian employer, Ercole d'Este, Duke of Ferrara. Relations between the composer and the duke can be traced to 1499, but only in 1501 is there proof of a contractual agreement between them. In a letter believed to date from 1502, an agent of the duke, signing himself ''Gian,'' describes for Ercole his impressions of Josquin des Prez and Heinrich Isaac, both under consideration for the position of choir conductor. The writer recommends Isaac as more flexible, industrious, and engaging and less expensive, but he does give the palm to Josquin in one respect: talent as a composer. For Ercole of Ferrara this was sufficient, and Josquin was appointed to the coveted post.

Leaving the French court, then at Lyons, on April 17, 1503, Josquin journeyed to Ferrara, where he remained until after the duke's death 2 years later. Among the master's most important works composed during this time are the motets *Salve regina* and *Miserere mei Deus* and the celebrated *Missa Hercules Dux Ferrariae*.

Return Home

Josquin passed the rest of his life in his native land. Famous throughout the Continent in his old age, compatriots and foreigners alike requested musical works from him. In 1507 he set to music the verses *Plus nulz regretz* of the poet Jean Lemaire de Belges, written to celebrate a treaty between Flanders and England. In 1515 he wrote a beautiful five-voice *De profundis* for the funeral of his former patron Louis XII. As late as 1520 Josquin composed ''aucunes chanssons nouvelles'' for the young monarch Charles V, nephew of his last patron, Marguerite of Austria, regent of the Netherlands. This intelligent and talented woman especially admired the composer and appointed him provost of the collegiate church of Notre Dame at Condé-sur-l'Escaut.

Josquin's death date is inscribed in a 17th-century volume of Flemish grave inscriptions. Marguerite ordered a monument and portrait of the composer erected in the church of St-Gudule in Brussels; the portrait has long since disappeared, but a woodcut made of it by Petrus Opmeer in 1611 exists.

Josquin's fame during and after his lifetime resulted in many spurious works that carry his name. Scribes and publishers often attributed works to him through ignorance or deceit. At present 20 Masses, about 90 motets, and 70 secular works (including 10 for instruments) are assumed to be genuine.

The Masses

Of the 20 Masses, 17 were published during the composer's lifetime. Among the 9 works probably written before Josquin left Milan (ca. 1479) are the *Missa L'ami Baudichon* and *Missa Ad fugam*. In the *Missa L'ami Baudichon* he stresses long duets, emphasizes the upper voices, and generally avoids imitation, all of which point to the model of Guillaume Dufay. The *Missa Ad fugam,* on the other hand, is a canonic work that owes much to the *Missa Prolationum* of Ockeghem. In these as well as several other Masses of his early period, Josquin uses ostinato and sequences, and he manipulates the *cantus firmus* through rhythmic proportions—all for structural purposes.

Between 1486 and 1505 Josquin devised even more elaborate techniques. Most celebrated is his *Missa L'homme armé super voces musicales,* in which the ''L'homme armé'' tune is repeated for each movement on a different step of the scale. In the *Missa Hercules Dux Ferrariae,* he contrived a *cantus firmus* by replacing the vowels in his patron's name and title with their scale equivalents, that is, ''Re ut re ut re fa mi re.'' It is also believed that the vowels in the opening words of the poem *Lassa far a mi* furnish the pitches of the *cantus firmus* in the *Missa La sol fa re mi*.

Josquin's last three Masses, *Da pacem, De beata Virgine,* and *Pange lingua,* all differ from one another in some respect. For the *Missa Da pacem* Josquin at times retains the sustained-note *cantus firmus* and canonic writing of earlier works, while he completely abandons the cyclic tenor in the *Missa De beata Virgine*. In the *Missa Pange lingua* he avoids canonic obscurities and a sustained-note *cantus firmus* for a paraphrase of the borrowed tune that moves from voice to voice by means of imitation. What distinguishes these Masses from earlier compositions, however, is the close relation between music and text.

The Motets

Josquin's motets represent him at his best. By setting texts rarely touched by his predecessors or contemporaries (psalms, Gospel verses), he opened up new possibilities for musicians. By having the motet text generate melodic motives and thereby replace in function the traditional *cantus firmus,* he made the motet the harbinger of a new style.

From most evidence it appears that Josquin turned to the writing of motets somewhat late in his career but composed them in large numbers after he turned away from the

Mass. The earliest motets, *Illibata Dei virgo* and *Ut Phoebi radiis,* are built on a solmization tenor in which the vowels of specific words (''Ma ria'') are assigned equivalent degrees of the scale (la, mi, la).

In Josquin's famed motet *Ave Maria . . . virgo serena,* probably composed in his middle (Roman) period, he consistently uses imitation. For each of several lines or phrases, he creates a unique musical motive that is imitated by each voice in turn. Sometimes a phrase is set to a pair of counterpointing voices that are in turn imitated by a second pair. For variety, chordal sections emphasizing the text alternate with those in imitation. A few motets like *Domine Jesu Christe* and *Qui velatus facie fuisti* are wholly chordal, but Josquin prefers, as in his *Ave Maria,* to alternate chordal with linear writing.

The text is underscored syntactically and symbolically in other prominent works such as the *Miserere mei Deus,* in which the tenor unceasingly repeats an ostinato phrase. Similarly, the repetition of the opening words at the close of the motet *Memor esto verbi tui* illustrates the composer's awareness of the text as an equal partner with the music.

Secular Works

Several of Josquin's secular songs match the high level of the motets. In his early period the composer wrote bitextual chansons with two French voice parts supported by a Latin contratenor, as well as French chansons for three and four voices in such traditional *formes fixes* as the ballade, rondeau, and virelai. In his middle and late periods he wrote many chansons for five and six parts with canon in two or more voices. To replace the old ballade, rondeau, and virelai, Josquin devised new formal structures in his songs *Faulte d'argent* (ABA), *Basiez moy* (ABB'C), and *Incessament livré* (AABBC). The few chordal *frottole* that are extant (such as *El grillo* and *In te, Domine*) reveal Josquin's full command of the Italian secular style, a style that influenced the Masses and motets of his later years.

Although other masters of Josquin's generation wrote much music of high quality, not one, with the possible exception of Heinrich Isaac, reached his level. Josquin's reputation was unequaled in the early 16th century, and he was considered the composer of the ''Ars perfecta'' or perfect art, to which nothing could be added or taken away. His ''humanizing'' of music from a branch of mathematics to a synthesis in which music and word were equals was to be the signpost for succeeding generations.

Further Reading

Gustave Reese, *Music in the Renaissance* (1954; rev. ed. 1959), discusses Josquin and his works. Additional information is in the *New Oxford History of Music,* vol. 3 (1960). □

James Prescott Joule

The English physicist James Prescott Joule (1818-1889) proved that mechanical and thermal energies are interconvertible on a fixed basis, and thus he established the great principle of conservation of energy.

On Dec. 24, 1818, James Joule was born at Salford near Manchester, the second of the five children of a wealthy brewery owner. A rather frail boy, he received his early education at home. In 1839, in the laboratory in his home, he began his studies of electrical motor efficiency, which ultimately led to his development of the mechanical theory of heat. In connection with this work he became one of the first to realize the necessity for standard units in electricity and to advocate establishing them.

In the course of his efficiency experiments Joule made his first discovery—now known as Joule's law: the heating of a conductor depends upon its resistance and the square of the current passing through it. He presented this important generalization in a paper, ''On the Production of Heat by Voltaic Electricity,'' before the Royal Society in London in 1840.

Joule's study of the interrelation of heat and electrical energy may have stimulated his study of the relationship between heat and mechanical work. His approach was direct: he used the mechanical energy provided by falling weights to heat water by stirring it and made precise measurements of the heat produced and the energy lost by these weights. The results provided the first value of the mechanical equivalent of heat, corresponding to a temperature increase of 1°F of 1 pound of water for the expenditure of 838

foot-pounds of work. The apparent simplicity of Joule's experiment is quite misleading, for enormous experimental skill, great care, and limitless patience were needed to get repeatable results; experts regard his work as demonstrating exceptional skill.

Joule presented the results of these mechanical work experiments in a paper, ''On the Calorific Effects of Magneto-electricity and on the Mechanical Value of Heat,'' which he read at the meeting of the British Association in 1843, but no notice was taken of them. During the next 6 years, using variations in procedure, he continued his measurements and consistently substantiated his first results. His reports continued to be overlooked until 1847, when they came to the attention of William Thomson (later Lord Kelvin). He realized their significance, and through his efforts Joule finally got an attentive hearing of his work in 1849, when his paper ''On the Mechanical Equivalent of Heat'' was read to, and accepted for publication by, the Royal Society. His only other notable work, done with Thomson, led to the discovery of the so-called Joule-Thomson effect in 1862.

Joule remained an isolated amateur scientist for most of his life. After the death of his wife and young daughter in 1853, he lived in relative seclusion. Beginning about 1872 his health deteriorated. He died at his home in Sale, Cheshire, on Oct. 11, 1889.

Further Reading

James G. Crowther gives an excellent treatment of Joule in his *British Scientists of the Nineteenth Century* (1935). Alexander Wood, *Joule and the Study of Energy* (1925), merits reading.

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Benjamin Jowett

The English educator and Greek scholar Benjamin Jowett (1817-1893) is famous for his translation of the dialogues of Plato and for his academic reforms at Oxford.

Benjamin Jowett was born on April 15, 1817, at Camberwell, London. He was educated at St. Paul's School and Balliol College. In 1838, while still an undergraduate, he achieved the unusual distinction of being elected a fellow of Balliol. He received his bachelor's degree in 1839 and his master's in 1842, and in the same year he was ordained a deacon in the Anglican Church and appointed to a tutorship in the college. In 1845 he became a priest.

In his summers Jowett traveled on the Continent, making the acquaintance of leading German scholars. At that time he was fascinated with the philosophy of Hegel. He was especially attracted by Hegel's published lectures on the history of philosophy. By 1848 Jowett had also become a student of Plato and was lecturing on political economy. In the 1850s he was engaged in university reform, favoring the entry of more poor students, and in the reform of the Indian civil service.

However, Jowett's chief interest during this period was theology. His commentary on the Epistles of St. Paul (1855) is regarded as a landmark in the history of liberal theology. He argues that since St. Paul's thoughts transcended his power of expression, his meaning must be determined by the context rather than from a strictly grammatical and syntactical analysis of the words, a position which offended not only the more conservative theologians but also the leading philologists of the age. Despite the condemnations of conservative churchmen, Jowett was appointed in the same year to the prestigious regius professorship of Greek at Oxford.

Jowett began a series of lectures on Plato's *Republic* and on the fragments of the early Greek philosophers, the tremendous success of which greatly stimulated Greek scholarship throughout and beyond the university. In the following 10 years Jowett fell under even greater suspicion for his heterodox theological views. The publication of his essay ''On the Interpretation of Scripture'' caused an uproar in the Anglican Church and led to Jowett's civil trial for heresy, with the prosecution eventually being dropped.

From 1860 to 1870 Jowett accomplished a prodigious amount of work. He sponsored various administrative reforms in the university which relaxed the harsh student regulations, inspired reform of curriculums, and added to the physical plant. He was also influential in introducing reforms of elementary and secondary education throughout England, and in his own administration as master of Balliol he stressed teaching above research. In 1871 he published his famous four-volume translation of the *Dialogues of Plato;* a revised edition of five volumes appeared in 1875. He also published a two-volume translation of Thucydides's *History* (1881).

Jowett was vice-chancellor of Oxford from 1882 to 1886. Despite administrative preoccupations, he put out a translation of Aristotle's *Politics* with notes, but without the introductory essays which he did not live to finish. The strain of this enormous amount of work led to an illness in 1887 from which he never fully recovered. Neverthless, he was able to put out a third revised edition of Plato in 1892 and to continue work on an edition of the *Republic,* upon which he had then labored 30 years and which was published posthumously. Jowett's view of Plato's thought, which is one of the leading interpretations, was that no unified or comprehensive systematic philosophy exists in Plato, that his view changes in different dialogues, and that in some no definite conclusion is ever reached. It was therefore better to treat each dialogue separately.

Jowett died on Oct. 1, 1893. Through his own work and through his pupils he exerted a lasting influence on

scholarship. He was largely responsible for the influential movement known as Oxford idealism (English Hegelianism).

Further Reading

Primary sources on Jowett are his *Letters* (1899) and selections of his letters in Evelyn Abbott and Lewis Campbell, *Jowett's Life and Letters* (2 vols., 1897). Studies of Jowett include L. A. Tollemache, *Benjamin Jowett: Master of Balliol College* (1895); Leslie Stephen, *Studies of a Biographer* (1898); and Geoffrey Cust Faber, *Jowett: A Portrait with a Background* (1957). For relevant background see Wilfrid P. Ward, *W. G. Ward and the Oxford Movement* (1889). □

James Joyce

The fiction of the Irish author James Joyce (1882-1941) is characterized by experiments with language, symbolism, and use of the narrative techniques of interior monologue and stream of consciousness.

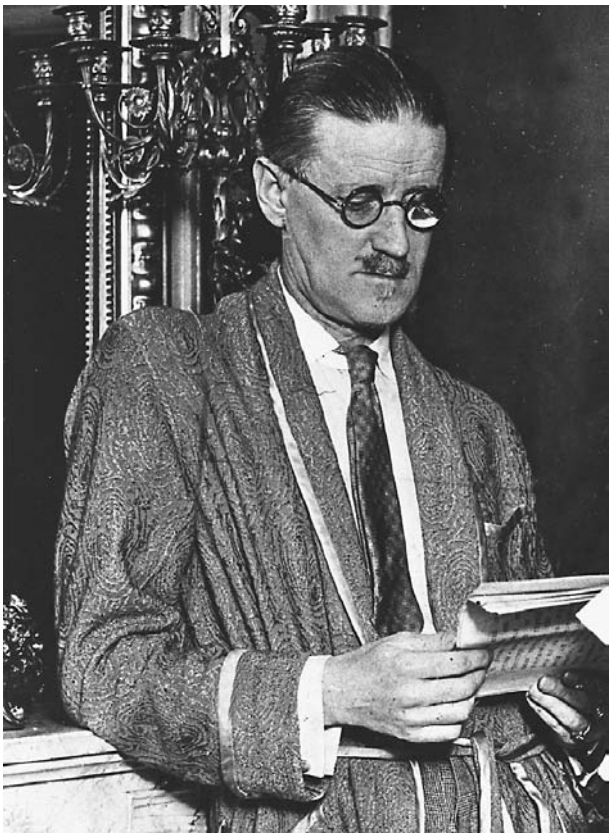

The modern symbolic novel owes much of its complexity to James Joyce. His intellectualism and his grasp of a wide range of philosophy, theology, and foreign languages enabled him to stretch the English language to its limits (and, some critics believe, beyond them in *Finnegans Wake*). The trial of his novel *Ulysses* on charges of obscenity and its subsequent exoneration marked a breakthrough in the limitations previously placed by social convention upon the subject matter and language of the modern English novel.

James Joyce was born on Feb. 2, 1882, in Rathgar, a suburb of Dublin. His father, John, an amateur actor and popular tenor, was employed first in a Dublin distillery, then as tax collector for the city of Dublin. His mother, Mary Jane Murray Joyce, was a gifted pianist. Endowed with a fine tenor voice and a love for music (he once entered a singing competition against the noted Irish tenor John McCormack), James Joyce was described by his brother Stanislaus as tall, thin, and loose-jointed, with ''a distinguished appearance and bearing.'' In spite of 10 major operations to save his sight, he was almost blind at the time of his death. He often wore a black patch over his left eye and dressed in somber colors, although his friends remember him as witty and gay in company.

Joyce was educated entirely in Jesuit schools in Ireland: Clongowes Wood College in County Kildare, Belvedere College in Dublin, and University College, where he excelled in philosophy and languages (he mastered Norwegian in order to read Henrik Ibsen's plays in the original). After his graduation in 1902, he left Ireland in a self-imposed exile that lasted for the rest of his life. He returned briefly in 1903 for his mother's last illness but left for Paris in 1904 after her death, taking with him Nora Barnacle, his future wife. Until 1915 he taught English in Trieste, then moved to Zurich with his wife and two children. In 1920 they settled in Paris, living in virtual poverty even after the successful publication of *Ulysses* in 1922. The intervention of literary friends such as Ezra Pound secured for Joyce some much-needed financial assistance from the British government.

Although his fame rests upon his fiction, Joyce's first published work was a volume of 36 lyric poems, *Chamber Music* (1907). His *Collected Poems* (including *Poems Penyeach* and *Ecce Puer*) appeared in 1938. Much of his fiction is lyrical and autobiographical in nature and shows the influence of his musical studies, his discipline as a poet, and his Jesuit training. Even though he cut himself off from his country, his family, and his Church, these three (Ireland, father, and Roman Catholicism) are the basis upon which he structured his art. The city of Dublin, in particular, provided Joyce with a universal symbol; for him the heart of Dublin was ''the heart of all the cities of the world,'' a means of showing that ''in the particular is contained the universal.''

Early Fiction

Dubliners (1914) is a collection of 15 short stories completed in 1904 but delayed in publication because of censorship problems, which arose from a suspected slur against the reigning monarch, Edward VII. Joyce himself described their style as one of ''scrupulous meanness'' and said they were written ''to betray the soul of that . . . paralysis which many consider a city.'' His characters are drawn in naturalistic detail, which at first aroused the anger of many readers. Among various devices such as symbolism, motifs (paralysis, death, isolation, failure of love), mythic

journeys, and quests for a symbolic grail which is never there, Joyce employs his literary invention, the epiphany; this is a religious term he used to describe the symbolic dimension of common things—fragments of conversation or bits of music—moments of sudden spiritual manifestation in which the ''soul'' of the thing or the experience ''leaps to us from the vestment of its appearance.''

In the final story, considered one of Joyce's best, ''The Dead,'' Gabriel Conroy, a careful and studious man surrounded by doting aunts and material comforts, discovers to his surprise that his wife has had a romantic love affair with a passionate young man who died for love of her. The story ends with snow falling softly over Ireland and the universe, an ambiguous symbol which could mean either life-giving moisture and preservation or the coldness of moral and spiritual death.

A Portrait of the Artist as a Young Man (1916) is a semi-autobiographical novel of adolescence, or *Bildungsroman* (development novel). A sensitive and artistic young man, Stephen Dedalus is shaped by his environment but at the same time rebels against it. He rejects his father, family, and religion, and, like Joyce, decides at the novel's close to leave Ireland. He states as the reason for his exile his mission ''to forge in the smithy of my soul the uncreated conscience of my race.'' The hero's symbolic name is drawn from Ovid's Dedalus, the artificer who made wings on which his son flew too near the sun, melting their wax and causing him to plunge into the sea.

For Joyce and others after him, Dedalus became a symbol for the artist, and the hero, Stephen, appears again in *Ulysses* (1922). Joyce's portrait of the artist in adolescence is like a painting, showing the hero in his immaturity, still seeking his identity. His major flaw, the failure to love, is shown by Stephen's isolation, his inability to immerse himself in life. The hero's declaration, ''I will not serve,'' links him with another soaring figure, Lucifer, whose sin of pride also precluded the possibility of love, which for Joyce (always doctrinally orthodox) represented the greatest of all the Christian virtues and the most humanizing.

Ulysses

Ulysses (1922), generally considered Joyce's most mature work, is patterned on Homer's *Odyssey*. Each of the 18 chapters corresponds loosely with an episode in the Greek epic, but there are echoes of Joyce's other models, Dante's *Inferno* and Goethe's *Faust,* among other sources. The action takes place in a single day, June 16, 1904 (still observed as ''Bloomsday'' in many countries), on which the Irish Jew, Leopold Bloom (Ulysses), walks or rides through the streets of Dublin after leaving his wife, Molly (Penelope), at home in bed.

Through the stream-of-consciousness technique, Joyce permits the reader to enter the consciousness of Bloom and perceive the chaos of fragmentary conversations, physical sensations, and memories which register there. Underlying the surface action is the mythic quest of Leopold for a son to replace the child he and Molly have lost. He finds instead Stephen Dedalus (Telemachus), who, having rejected his family and faith, is in need of a father. At each of their chance encounters during the day, the mythic quest becomes more evident. The two are finally united when Bloom rescues the drunken Stephen from unsavory companions and the police; they share a symbolic communion over cups of hot chocolate in Bloom's home, a promise of future involvement for Stephen with Leopold, his spiritual ''father,'' and Molly, the earth mother, who, with her paramours, represents fleshly involvement in the experience of life. Joyce's technical innovations (particularly his extensive use of stream of consciousness), his experiments with form, and his unusually frank subject matter and language made *Ulysses* an important milestone in the development of the modern novel.

Finnegans Wake

Finnegans Wake (1939) is the most difficult of all Joyce's works. The novel has no evident narrative or plot and relies upon sound, rhythm of language, and verbal puns to present a surface beneath which meanings lurk. Considered a novel by most critics, it has been called a poem by some, a nightmare by others. Joyce called his final book a ''nightmaze.'' It concerns the events of a Dublin night, in contrast to *Ulysses,* which deals with a Dublin day.

The submerged plot centers upon a male character, H. C. Earwicker, the genial host of a Dublin pub, his wife, and their children, particularly the twins, Kevin and Jerry. Joyce once again employs myth in a more complex pattern than ever before, associating Dublin with the fallen paradise and the hero with a long séries of heroes beginning with Adam; he associates him also with a geographic landmark in Dublin, the Hill of Howth. His wife, Anna Livia Plurabelle, is associated with the river Liffey and with various female figures from history and legend. Snatches of Irish and universal history are blended with realistic details of world history and geography.

Working in the metamorphic tradition of Ovid, Joyce causes his characters to undergo a dazzling series of transformations. The hero, H. C. E. (his nickname, ''Here Comes Everybody,'' indicates an Everyman figure), becomes successively Adam, Humpty Dumpty, Ibsen's Master Builder (all of whom underwent a fall of some kind in literature), Christ, King Arthur, the Duke of Wellington (all of whom are associated with rising). Mrs. Earwicker becomes Eve, the Virgin Mary, Queen Guinevere, Napoleon's Josephine, and other feminine characters (her initials, A. L. P., designate her as the alpha figure, the feminine principle and initiator of life). The twins become rival principles, Shem and Shaun, extrovert and introvert, representing opposing facets of their father's character; they merge into all the rival ''brothers'' of literature and history—Cain and Abel, Jacob and Esau, Peter and Paul, Michael and Lucifer—and their quarreling gives rise to the famous battles of myth and cyclic history.

Geographic places around Dublin also take on symbolic significance; for example, the noted Dublin garden, Phoenix Park, becomes the Garden of Eden. The difficulties arising from the complicated symbolism and linguistic structure of verbal puns and double meanings become more complex with Joyce's introduction of unfamiliar foreign words which may have two, three, or more meanings in the

various languages with which he was familiar (including Danish and Eskimo). Examples may be seen in the compression of Matthew, Mark, Luke, and John, the writers of the New Testament Gospels, into ''Mamalujo''; the Garden of Eden appears in one of its many doubles in modern Ireland as ''Edenberry, Dubblen, W.C.''

Beneath the puzzling verbal surface of *Finnegans Wake* lie themes which have been the concern of traditional writers and philosophers of all ages—the process of renewal through division of opposites, rising and falling, the one in the many, permanence and change, and the dialectic emergence of truth from the opposition of antithetical ideas. Not unexpectedly, *Finnegans Wake* was not well received by the reading public, and Joyce was forced to seek financial help from friends after its publication. With the outbreak of World War II, he and his family fled, on borrowed money, from France to Switzerland, leaving a daughter in a sanatorium in occupied France. Joyce died in Zurich on Jan. 13, 1941.

Further Reading

Herbert Gorman's early biography of Joyce, *James Joyce* (1939), is still useful but has been superseded by the definitive work of Richard Ellmann, *James Joyce* (1959). Two good studies of Joyce's life and work are William York Tindall, *James Joyce: His Way of Interpreting the Modern World* (1950) and *A Reader's Guide to James Joyce* (1959), which gives brief introductory notes to each of the major works in turn. Other informative introductory studies include Harry Levin, *James Joyce: A Critical Introduction* (1941; rev. ed. 1960); Marvin Magalaner, *Joyce, the Man, the Work, the Reputation* (1956); and A. Walton Litz, *James Joyce* (1966).

On specific novels, Stuart Gilbert, *James Joyce's Ulysses* (1930; rev. ed. 1952), is still the standard work on the Homeric structure of *Ulysses,* and Frank Budgen, *James Joyce and the Making of Ulysses* (1934), supplies additional background on the novel. Joseph Campbell and Henry Morton Robinson, *A Skeleton Key to Finnegans Wake* (1944), was the best of many ''keys'' to the novel until the appearance of William York Tindall, *A Reader's Guide to Finnegans Wake* (1969). Useful background on the period as it relates to Joyce can be found in Patricia Hutchins, *James Joyce's Dublin* (1950); William York Tindall, *The Joyce Country* (1960); and Chester G. Anderson, *James Joyce and His World* (1967). □

Sister Juana Inés de la Cruz

Sister Juana Inés de la Cruz (1651-1695) was a Mexican nun renowned for her phenomenal knowledge of the arts and sciences of her day, her devotion to scientific inquiry, and her lyric poetry.

Sister (or Sor) Juana Inés de la Cruz was born Juana Inés de Abasje Y Ramirez de Santillana on the Hacienda of Nepantla of respectable although unmarried parents. She was placed in the custody of her maternal grandfather. By the time she was 3, she had learned to read. At 8 she wrote a respectable short Eucharistic drama. At about the same time she moved to Mexico City to live with relatives, where she soon learned enough Latin to write excellent verse in that language.

Juana's talents came to the attention of the vicereine, who named her maid-in-waiting in the viceregal court. Here Juana's intellectual and literary capacities continued to develop, along with an equally precocious physical beauty which devastated the young men of Mexico's high society.

Monastic Life

Ultimately, Juana found the worldly life not to her taste. In 1667 she joined the ascetic Order of Discalced (barefoot) Carmelites in Mexico City, motivated, perhaps, less by religious convictions than by her need for a sanctuary in which to pursue her intellectual and literary interests. The rigorous existence of the Carmelites brought on a severe illness and forced her to change to the less demanding Jeronymite order, in which she spent the rest of her life.

Surrounded by her library of some 4,000 books and her musical and scientific instruments, Sister Juana continued to develop and refine her knowledge of theology, philosophy, astronomy, mathematics, literature, painting, and music. She corresponded with the best minds of Mexico and Europe and was a friend of savants in the viceregal capital.

Sister Juana wrote morality plays, Christmas carols, allegorical essays, worldly three-act comedies, and, above all, love lyrics, which were her greatest source of fame. The meter and rhyme of her poetry varied, and the style of her writings was florid, ornate, and obscure, as dictated by the prevailing baroque fashion. Yet beneath these artificialities,

her work reveals a profound and subtle intellect as well as a spirit deeply troubled by internal tensions and pressures from her external environment. Sister Juana was torn between intellectuality and emotionality; her interests placed her at odds with a value system which for women condoned only marriage, childbirth, and religiosity; her emphasis on secular knowledge conflicted with her status as a bride of Christ; her insistence on rational inquiry challenged sanctified scholastic modes of thought resting on revealed truth.

Sister Juana's social and intellectual deviancy inevitably generated hostility among her monastic associates and opprobrium from her ecclesiastical superiors. Criticism reached a climax in 1690 in the form of a letter from the bishop of Puebla, posing as ''Sister Philotea,'' which admonished her for neglecting religious literature. In her ''Reply to Sister Philotea,'' written the following year, Sister Juana vigorously defended her interests and methods of inquiry. Nevertheless, hurt by such criticisms and perhaps burdened by feelings of guilt, she abjectly reaffirmed her faith in 1694, renounced the world, disposed of her books and instruments, and devoted herself to penance and mortification of the flesh. She died the following year while ministering to sisters stricken by an epidemic.

Despite her great literary talent, modern scholars tend to place greater emphasis on the variety of Sister Juana's intellectual accomplishments. Her passionate devotion to knowledge and her insistence on rational methods of inquiry place her above all contemporary Mexican savants, except perhaps Don Carlos de Sigüenza y Góngora, and identify her as a precursor of the 18th century Enlightenment.

Further Reading

There are no major studies in English of Sister Juana. Useful introductions to her life and work, however, are in Arturo Torres-Rioseco, *New World Literature: Tradition and Revolt in Latin America* (1949), and in Irving A. Leonard, *Baroque Times in Old Mexico* (1959). □

Juan Carlos I

Juan Carlos I (born 1938), proclaimed king of Spain on November 22, 1975, played an instrumental role in the transformation of his nation from a dictatorship to a constitutional monarchy.

Juan Carlos Víctor María de Borbón y Borbón was born in the Anglo-American Hospital in Rome, Italy, on January 5, 1938. His grandfather, Alfonso XIII, had been king of Spain from 1902 to 1931, after which Spain became a republic. With the emergence of Francisco Franco's fascist dictatorship in 1939, the father of Juan Carlos, Don Juan de Borbón y Brattenberg, became a pretender to the Spanish throne and a hostile critic of Franco's regime, which endured until 1975.

Juan Carlos' early years were spent in exile in Rome, Lausanne, Switzerland, and Estoril, Portugal. He did not set foot on Spanish soil until Franco summoned him to ''supervise'' his education. After completing his high school education in 1955, Juan Carlos studied at Spain's military academy, naval college, and general air academy. Later in life his strong background and contacts in the armed forces would help save a fledgling constitutional monarchy from an attempted military coup. After military training Juan Carlos began his studies at Madrid University. In the 1960s, he augmented his education with training at a number of public administration agencies: the Ministry of Public Works, Ministry of Agriculture, Ministry of Finance, Ministry of Justice, Ministry of the Interior, and Ministry of Commerce.

In 1961, the future king announced his engagement to Princess Sofia of Greece, and they were married the following year in Athens. Three children, one boy and two girls, were subsequently born to the royal couple. Princess Sofia's background was in many ways similar to that of her husband. She had spent part of her childhood in Egypt and in South Africa and had studied in Germany. She held a diploma in pediatrics, had a keen interest in archaeology and classical music, and became fluent in Greek, Spanish, English, German, and French.

In 1969 General Franco made an announcement important of Juan Carlos and to the nation's future. Franco declared that after his retirement or death Juan Carlos, and

Juan Carlos I (left)

not Don Carlos (the father of Juan Carlos), would become king. When Franco fell ill in the summer of 1974, Juan Carlos became Spain's acting head of state. Franco died in November of 1975, and Juan Carlos was proclaimed king in a ceremony in the Cortes, the Spanish parliament. King Juan Carlos declared: ''The Monarchy can and must be effective as a political system if it is able to maintain a just and true balance of powers, and if it is rooted in the real life of the Spanish people.'' Thus began the change to a constitutional monarchy.

Until the time of Franco's death, little was known about the political convictions of Juan Carlos. Yet, following his ascendancy he retained the loyalty of the military and Franco supporters while providing Spain with a peaceful transition to a political democracy. The new king asked Carlos Arias Navarro (Franco's prime minister) to remain in office, but eventually appointed Adolfo Suárez, a man often identified as a loyal follower of Franco but who turned out to be a cryptodemocrat, to be his prime minister. Political collaboration between Juan Carlos and Suárez led to the Law of Political Reform, passed by the Cortes in November 1976. This new law ended dictatorship and called for a new bicameral legislature, elected through universal suffrage. A month later the same law was submitted to the people in a referendum. It won approval by 94 percent of the voters.

In 1977, the king and Suárez began moving Spain closer to a true political democracy. Political parties (including the socialist and communist parties) were once again legalized; the right to strike was recognized; and the organization of free trade unions was permitted. Then, on June 15, 1977, more than 18 million people—79 percent of the electorate—went to the polls to elect a 350-member lower house, known as the Congress. The major winners were the center-right coalition, represented by the Democratic Center Union (UCD) with 34.8 percent of the vote, and the Spanish Socialist Workers' Party (PSOE) with 29.4 percent. A sub-committee of the newly elected Congress produced a constitution that provided Spain with a constitutional monarchy. Under the new constitution, approved by the Cortes in October 1978 and by a national referendum in December, legislative power was vested in a bicameral Cortes, while the king was ''the head of state and symbol of its unity and permanence.'' The constitution vested executive authority in the prime minister, but the king sanctions and promulgates laws and is commander-in-chief of the armed forces. Furthermore, the king, after consulting with representatives of the political parties, nominates a candidate for prime minister, who must win a vote of confidence in the Congress of Deputies. On December 27, 1978, Juan Carlos, before the Cortes, sanctioned the new constitution.

Besides overseeing the transition from dictatorship to constitutional government, Juan Carlos personally intervened in matters of state and saved the new government from a right-wing military coup in 1981. On February 23, 1981, a group of military conspirators stormed the Cortes while it was voting on a new prime minister. Although the conspirators intended to set up an authoritarian monarchy under the protection of the armed forces, the plan failed because Juan Carlos refused to engage in the attempted coup. Throughout the night of February 23 the king worked to rally loyal military officers by telephone; and at 1 a.m. on February 24 he addressed the nation pleading for calm and trust, assuring his people that the constitution would be honored. Within hours the coup was over. The king had saved the Spanish experiment with political democracy.

After the abortive coup of 1981, Juan Carlos' Spain witnessed several key political developments. First, in 1982 the electorate voted the Spanish Socialist Workers' party, headed by Felipe González, into power. Secondly, in the summer of 1985 the king made an official visit to France where he and President Mitterrand signed an historic accord pledging economic, political, and military cooperation between the two nations. Thirdly, on January 1, 1986, Spain entered the European Economic Community, a development that it hoped would aid the modernization of the Spanish economy and further stabilize the nation's political system. Fourthly, in March of 1986 Spanish voters went to the polls in a referendum and elected to remain in NATO, a position that the new socialist government favored because of the technological, economic, and political benefits to be gained from membership in the Atlantic alliance. Before the socialist victory in 1982 socialist leader González had opposed Spain's tie to NATO. Thus, Spain owes its re-entry into the European community and its return to democracy in large part to Juan Carlos' direction and moderation.

Spain's central government maintains authority in a complex relationship with 16 ''autonomous'' regions, including Catalonia, home of the Basque separatist movement. When Catalan activists attempted to turn the 1992 Barcelona Olympic Games into a political embarrassment for the Madrid government and for Juan Carlos, the king defused the potential crisis and engendered warmer feelings between Barcelona and Madrid than had existed in years. At the opening ceremonies he said a few words in the Catalan language, attended many events, and watched as his son, Prince Felipe, carried the Spanish flag into the stadium.

Further Reading

Juan Carlos of Spain: Self-Made Monarch was published in 1996; two other readable and comprehensive works that examine the political transition in Spain under Juan Carlos are E. Ramón Arango's *Spain: From Repression to Renewal* (1985); and David Gilmour's *The Transition of Spain: From Franco to the Constitutional Monarchy* (1985); also Stanley Payne, editor, *Politics and Society in Twentieth-Century Spain* (1976). □

Benito Juárez

Benito Juárez (1806-1872) was a Mexican statesman and resistance leader against the French. After defeating the Austrian would-be emperor Maximilian, Juárez instituted numerous liberal reforms as president.

By 1850 Mexico seemed on the verge of total collapse. Thirty years of violence had left the treasury bankrupt, communications disrupted, and the population demoralized. Two factions, defining themselves as Conservatives and Liberals, constantly fought over the control of the state and its shrinking revenues. The Conservatives, representing the large landholders, the Church, the professional army, and the large cities, tried to make Mexico into a highly centralized state based upon the institutions and ideology of the colonial period. The Liberals, who represented small merchants, some intellectuals, political leaders in rural areas, and the small ranchers of the west and south, stood for a federal system, the abolishment of colonial prerogatives, land distribution, and a constitutional democracy based upon the ideals of Jean Jacques Rousseau and Thomas Jefferson.

Benito Juárez was born in the small Zapotec Indian village of San Pablo Guelatao, Oaxaca, on March 21, 1806. His parents, poor peasants, died when he was 3 years old. Juárez then lived with his grandparents and later with an uncle. He worked with his uncle until he was 13, when he left for the city of Oaxaca; at this time he could not yet speak Spanish.

His Education

In Oaxaca, Juárez worked with Don Antonio Salanueva, a bookbinder, who took a strong liking to the young Indian boy, became his godparent, and to all intents and purposes adopted him. Helped by Salanueva and a local teacher, Juárez learned to read and write. In 1827 he graduated from the Seminary of Santa Cruz.

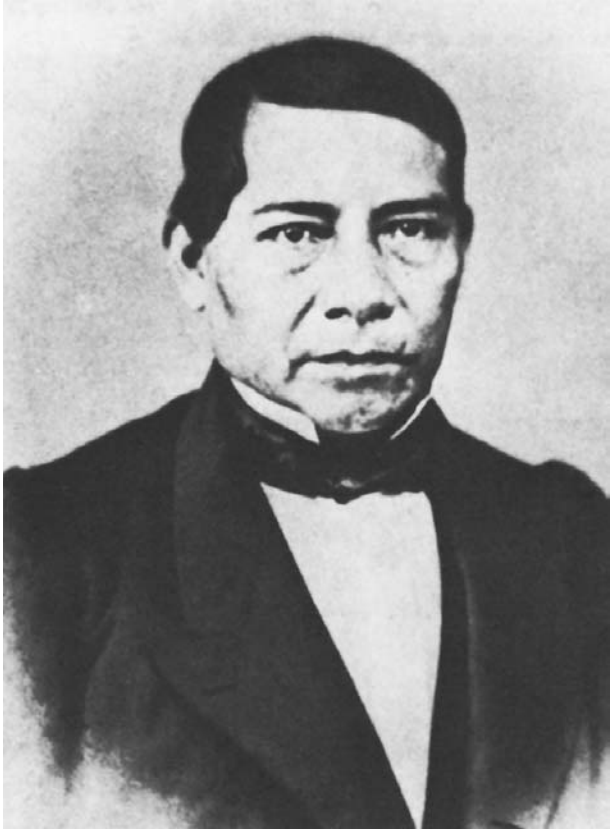

In 1828, despite Salanueva's wishes that he take on the priesthood, Juárez entered the Oaxaca Institute of Arts and Sciences to study law. The curriculum proved the perfect stimulus for the rebellious and ambitious former seminarian. In 1831 he qualified to enter a local law office, but as the legal profession was already overcrowded, he began a second career as an antiestablishment Liberal politician.

Early Career

In 1831 Juárez entered politics as an elected alderman on the Oaxacan town council. In 1835 the city elected him as a Liberal deputy to the federal legislature. He carried forward his legal career, often serving as a representative of impoverished Indian communities in their struggles to protect their landholdings. Incorruptible and intelligent, he was one of Oaxaca's leading lawyers.

During the Conservative domination of Mexico between 1836 and 1846, Juárez largely avoided elective office but often accepted professional and political appointments from the Conservative state authorities. In 1841 the state government appointed him a federal court judge, a post in which he served with distinction. His local standing had increased through his marriage to Margarita Mazza, the daughter of one of Oaxaca's wealthiest Creole families.

Juárez served as secretary to the state's Conservative governor and as a member of the local assembly. He showed his liberalism by resigning the judgeship because of unwillingness to prosecute those who refused to pay clerical tithes, but the state government soon reinstated him.

Governor of Oaxaca

In 1846 the Liberal party, led by former president Valentín Gómez Farías, took power throughout Mexico. Despite his Conservative connections, Juárez became again a Liberal federal deputy. In 1847-1848, during the debacle of Mexico's war with the United States, he became Oaxaca's acting governor and then elected governor.

Juárez curbed corruption and built roads, public buildings, and schools. He reorganized the state national guard, and when he left office in 1852, a respectable surplus remained in the state treasury. His state government became renowned throughout Mexico for its honesty, public spirit, and constructiveness. In 1852 Juárez became director of the Institute of Arts and Sciences. He also again served as a lawyer, often helping the poor.

In 1853 the Conservative party, led by the brilliant Lucas Alamán, seized power by a barracks coup. One of the revolt's leaders, and its inevitable president, was Antonio López de Santa Ana, the unscrupulous Creole general who had frequently dominated Mexico during the previous 20 years. Seeking to consolidate power, Santa Ana immediately exiled the leaders of the Liberal party.

Exile and Revolutionary

Government troops arrested Juárez without warning and then sent him into exile. He lived first in Havana and then in New Orleans. In the early 1850s the future Liberal leaders of Mexico, including Ignacio Comonfort, José María Mata, and Melchor Ocampo, formed a revolutionary junta in New Orleans and began to plan the reforms with which they hoped to rebuild their shattered nation.

In Mexico, Santa Ana had run the country into further bankruptcy. Disgruntled Liberals, led by Juan Álvarez, a hero of the war for independence, launched a revolt known as the Revolution of Ayutla. Juárez offered his services to Álvarez's rebel army. Santa Ana's government collapsed with a minimum of fighting, and the Liberals again assumed power with Álvarez as president. In October 1855 he named Juárez minister of justice.

Juárez immediately began to implement some of his reform ideas: the Ley Juárez (Juárez Law, Nov. 23, 1855) reorganized the judicial system, but most important, it abolished the right to separate courts for the military and the clergy. In January 1856 Juárez again became governor of Oaxaca, where he reestablished the Institute of Arts and Sciences and promulgated the New Liberal Constitution of 1857.

The voluntary retirement of Juan Álvarez in 1857 ended the Liberal hopes for a peaceful transformation of Mexico. The ensuing period (1857-1860), known as the Three Year War, proved to be one of the most bloody and wasteful in Mexican history. Armies defining themselves often arbitrarily as Conservative or Liberal roamed the countryside looting and burning. The economy was again halted; Mexico, bankrupt and divided, tempted foreign intervention.

The only positive result of these years was the emergence of Juárez as the undisputed leader of the Liberal party. He served as minister of government and later as president of Mexico's Supreme Court under Ignacio Comonfort. In 1858 Comonfort resigned; Juárez traveled northward, organizing the divided Liberal party. The departure of Comonfort had left Juárez as Supreme Court president, the legal executive power in Mexico. Simultaneously the Conservatives had named one of their own number the president of Mexico, repealed the laws of reform, and sent their troops northward to exterminate Liberal resistance. Beset by fractious allies and mutinous troops, Juárez fled to Veracruz.

For 3 years Juárez and the Liberals held Veracruz while the Conservatives held Mexico City. The Church helped the Conservatives with money, troops, and moral persuasion. The angered Liberals reacted in 1859 by promulgating drastic anticlerical laws, confiscating all ecclesiastical property, except buildings, without compensation. The same year Melchor Ocampo signed the infamous Maclane-Ocampo Treaty, selling more of Mexico to the United States (this was rejected by the U.S. Senate) for badly needed funds to prosecute the war.

After 2 years of defeat, the reorganized Liberal armies under Santos Degollado, Porfirio Díaz, and Jesús González Ortega took Mexico City. The Conservative armies disintegrated, and their leaders went into exile. Leonardo Márquez, leading Conservative general, held out as a guerrilla, but the Liberals were firmly in control. In 1860 the Mexican people elected Juárez president.

President and Reformer

Juárez acted determinedly to carry out national reconstruction. He exiled the archbishop of Mexico, five bishops, and the Spanish ambassador, all of whom had aided the Conservative cause. The new government strictly enforced the anticlerical codes of the constitution, seizing for the nation Church lands and monastic buildings. Juárez's program was ambitious, but he had staggering problems. The government, seeking to develop a large agrarian middle class, tried to distribute the lands to those working them.

However, the Liberals needed money to pay the army bureaucracy and the national debt. Pressed for funds, public officials allowed these lands to go to those who could pay for them immediately, mostly rich speculators and foreigners. The land reform did not create a large yeoman class but instead allowed secular individuals to monopolize the large former Church estates and to gain control of Indian communal lands, also abolished by the reform laws and the Constitution of 1857.

The same financial exigencies which forced the government to curtail its ambitious land reform program caused it in 1862 to declare a 2-year suspension of the external debt. This gave England, France, and Spain the excuse to intervene in Mexico. The English and Spanish soon withdrew, but the French emperor, Louis Napoleon, attempted to establish a client Mexican empire under the Austrian archduke Maximilian. Aided by small Conservative forces, the French took Mexico City in 1863, forcing Juárez to flee.

Fight against a Foreign Usurper

The years 1864 to 1867 determined the future of Mexico and the Liberal reforms. Juárez refused to serve in an imperial cabinet. He retreated north with his cabinet and a small bodyguard in his famous black coach. The imperialists controlled the cities, but the countryside remained in a state of insurrection. Faced with mounting costs in men and money and the rise of Prussia, the French withdrew from Mexico.

In 1867 the empire collapsed. The Liberal forces captured Maximilian and his main Mexican adherents in Querétaro. In June 1867 Juárez ordered the Emperor's execution despite worldwide pleas for clemency. Always a strict legalist, Juárez would not countermand the courtmartial; he saw the execution as a firm warning to other foreign conquerors.

In 1867 the Mexican people again elected Juárez president. His first act was to arbitrarily dismiss without pension two-thirds of the 90,000-man Liberal army, many of whom either became bandits or joined the subsequent rebellions of Porfirio Díaz. Juárez accomplished much in the remaining 4 years of his life. The government began to build railroads and schools; the military budget was cut; and the Church was stripped of its large landholdings. Most impor-

tant, Mexico had its first effective government, based upon the Constitution of 1857, which guaranteed free speech, free press, right of assembly, and the abolishment of special legal privileges.

On the negative side, Juárez refused to delegate authority and insisted, despite much opposition, upon his own reelection in 1871. He obviously sincerely believed that he alone could govern Mexico, but many now saw him as a dictator. Furthermore, he had failed to abolish internal tariffs or to curb large secular landholdings. In 1871 his army crushed the revolt of Porfirio Díaz, but the Liberal party had split into irreconcilable factions. On July 18, 1872, the President died at his desk.

Juárez had many failings, but he was one of the greatest Mexican executives. He fought for and established a liberal constitution and stubbornly saved the country from foreign domination, although he did little to help the rural proletariat.

Further Reading

There is a great deal of material on Juárez in English. The best works are Ralph Roeder, *Juárez and His Mexico* (2 vols., 1947), and Walter V. Scholes, *Mexican Politics during the Juárez Regime, 1855-1872* (1957). For background consult Henry Bamford Parkes, *A History of Mexico* (1938; 3d ed. 1960), and Hudson Strode, *Timeless Mexico* (1944). A brilliant discussion of the Liberal ideology is Charles A. Hale, *Mexican Liberalism in the Age of Mora, 1821-1853* (1968). See also Wilfrid Hardy Callcott, *Church and State in Mexico, 1822-1857* (1926), and Richard A. Johnson, *The Mexican Revolution of Ayutla, 1854-1855* (1939). □

Judah I

The Jewish scholar Judah I (ca. 135-ca. 220), also called Judah Ha-Nasi, was head of the Sanhedrin and edited the Mishnah, a collection of the Oral Law.

The son and successor of Rabban Simeon, Judah received his Jewish training at his father's home at Usha and at the academies of Akiba ben Joseph's disciples. He also received a broad secular schooling in foreign languages, particularly Greek. However, Judah favored Hebrew and made it the language of his household.

Shortly after his father died (ca. 170), Judah succeeded him to the powerful office of Nasi, or head of the Sanhedrin. Judah was known for his great learning and was commonly called Rabbi, or master par excellence. He was also called Ha-Nasi, or the Prince. He was a wealthy man who gave of his riches and conducted his office with great dignity.

Not long after he assumed his post, Judah was compelled by a devastating plague of locusts and other hardships to move from Usha to Bet Shearim, another town in Galilee. He also transferred his academy there. Later, because of illness, he went to Sepphoris, north of Nazareth, where he spent the last 17 years of his life.

Judah was concerned with retaining Palestine as the spiritual center of Diaspora Jewry. He therefore limited ordination to scholars who agreed to remain there. For this reason, the eminent sage Abba Arika (the Tall), who later founded the great yeshiva at Sura in Babylonia, received only partial ordination.

Judah associated freely with colleagues and pupils and extolled the dignity of labor. The path that one should choose in life, he urged, should be a source of honor to the individual as well as to mankind. Judah's unselfishness, teachings, and meritorious conduct earned for him the appellation of Ha-Kadosh, the Saint.

Although Judah aspired to establish his office as the supreme authority in Judaism, he did not succeed in doing so. However, his Mishnah, or compilation of the Oral Law, achieved this objective. The Oral Law was a body of oral tradition; it consisted of explanations and amplifications of the written, or scriptural, text. Since the days of Hillel (died A.D. 10) and his contemporary Shammai, attempts had been made to arrange systematically the confused and growing mass of oral laws. At Yavneh, in the days of Gamaliel II (ca. 80-115), an effort was made to resolve the disputes between the schools of Hillel and Shammai in order to produce a unified and undisputed version of the Oral Law. Akiba ben Joseph (died ca. 135) arranged these Halakahs, or Oral Laws, in a logical system, thereby laying the groundwork of Judah's Mishnah. Judah prepared a standard and authoritative version. Unlike the existing collections of the Oral Law, that of Rabbi was composite in nature and included laws and traditions expounded by him as well as other Tannaim (Mishnaic teachers).

The compendium prepared by Judah was a momentous work that required over a half century of labor and was completed about 217. Judah generally assembled the ritual regulations in separate volumes. Because of his personal prestige and authority as the titular head of Jewry, Judah's Mishnah became the norm. Some 148 scholars are mentioned in Rabbi's Mishnah by name, but many more contributed to it anonymously.

The Mishnah was not a code, strictly speaking, because it contained nonlegal as well as legal matter. It has been spoken of as a legal digest. Though Jews generally spoke Aramaic at the time, the language of the Mishnah is Hebrew, couched in a concise, lucid style. It appears that Judah's Mishnah was not completed entirely by him, for it contains insertions by authorities of the following generation.

Judah's Mishnah soon became a text for students and a guide and reference work for scholars and rabbis. It provided the foundation and structure for the work of the next generation of teachers, known as Amoraim, or discoursers or expounders of the Mishnah, who continued the work of the Tannaim. Several centuries later (ca. 600), the Amoraim produced the Gemara. The Mishnah and the Gemara together constitute the Talmud.

Further Reading

To understand the Oral Law, the reader should peruse Herbert Danby's excellent English translation of the Mishna (1933).

Recommended for background material and orientation is George Foote Moore, *Judaism in the First Centuries of the Christian Era,* vol. 1 (1927). A good treatment of the work of Judah Ha-Nasi and his colleagues is presented in Judah Goldin, ''Period of the Talmud,'' in the first volume of Louis Finkelstein, ed., *The Jews* (1949; 2d ed. 1955). For a general background sketch of the Halakahs see the essay ''The Significance of the Halacha for Jewish History'' in Louis Ginsberg, *On Jewish Law and Lore* (1955). □

Judah Halevi

The Spanish Hebrew poet and religious thinker Judah Halevi (ca. 1085-ca. 1150) taught that God had revealed Himself primarily through the people of Israel.

Few definite facts are known about Judah Halevi. He was born in Toledo, Castile, to a family of means. A gifted youth, he received his Jewish training in the school of the famous Talmudist Isaac Alfasi. He also had a secular education in Greek and Arabic philosophy, the poetic arts, and medicine. Halevi was not happy in the medical profession; he found fulfillment, however, in his poetry, in which he expressed his true genius and gift. He employed the forms and structure of Arabic poetry in his Hebrew verse. Halevi's verse is replete with graphic symbolism and simile, embroidered with biblical idioms and allusions. It may be divided in three main classes: secular, religious, and national.

The first half of his life Halevi seems to have spent in lightheartedness and gaiety, the enjoyment of nature, friends, love, and wine. This is reflected in the mood of his earlier secular verse. As he grew older, however, and he saw the destruction of the Spanish Jewish communities in the *reconquista,* the struggle for the reconquest of Spain by the Christians from the Moslems, his outlook became more somber. His people's suffering in the course of the Crusades, when entire Jewish communities were completely destroyed, also contributed to his change of mood.

Aside from the physical extermination Halevi's people suffered, there were ravages from within. Jewish intellectuals in his day were falling prey to Greek rationalism and philosophy, which challenged and weakened their faith. These conditions are reflected in his religious poetry, which is characterized by a deep and often mystic yearning and love of God. The tragedy of his people, too, is given voice in his national poems, in which he depicts the past glory of Zion and his pain and sorrow at its desolation, as well as his hopes for its restoration. Many of Halevi's religious and national poems have been preserved in the Jewish liturgy.

To counter the influence of philosophy on his generation, Halevi wrote *Kitab al-Khazari* in Arabic to reach a wide audience, particularly among the enlightened. It was translated by Judah ibn Tibbon into Hebrew. The *Sefer ha-Kuzari* (or the *Kuzari*), as it is called in Hebrew, is still one of the most popular classics in Judaism. It is written in dialogue and employs the historical and romantic theme of the conversion to Judaism early in the 8th century of the heathen king of the Khazars, a Tatar tribe on the Volga. Before his conversion, the King called in a rabbi, a Christian theologian, a Moslem scholar, and an Aristotelian philosopher, who expounded the merits of their respective religious beliefs.

Unlike earlier Jewish philosophers, Halevi was not concerned in demonstrating that Judaism conforms to the tenets of rationalism, but rather in proving its excellency and its superiority over its two daughter religions, Christianity and Islam. Halevi argues that the God of Judaism requires no rational proof of His existence since He has manifested Himself in history through the people of Israel. Israel is therefore ''the heart of the nations,'' for like the heart, which sends blood to other parts of the body, Israel supplies the world with ethical and spiritual nourishment. In Messianic times, however, all nations will attain Israel's spiritual level.

The language of Jewish prophecy is Hebrew, and its most favored site is the Holy Land. Halevi therefore left his only daughter and grandchild, his family, friends, and possessions, to make a pilgrimage to Jerusalem. According to legend, he was kneeling at the Wailing Wall when a galloping Arab horseman rode him down and crushed him to death.

Further Reading

The Selected Poems of Judah Halevi comprises Halevi's original Hebrew verses, well translated and annotated by Nina Salaman (1946). A translation of the *Kuzari,* with an introduction by Henry Slonimsky (1964), is available in paperback. Rudolf Kayser, *The Life and Time of Jehudah Halevi,* was translated from the German by Frank Gaynor (1949). An article entitled ''Judah Halevi,'' written by Jacob S. Minkin, is included in Simon Noveck, ed., *Great Jewish Personalities in Ancient and Medieval Times* (1959).

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Theodore Dehone Judah

Theodore Dehone Judah (1826-1863), American engineer and railroad promoter, developed the plans that led to construction of the first transcontinental railroad.

Theodore Judah was born in Bridgeport, Conn., where his father was an Episcopal minister, but the family moved to Troy, N.Y., while he was still young. He attended the Rensselaer Polytechnic Institute, the first private engineering school in the world. After graduation he took a job helping build the Troy and Schenectady Railroad. Then, in rapid succession, he worked for three other rail-

roads, planned and built the Niagara Gorge Railroad, helped build the Erie Canal, and erected a large bridge in Vermont.

Following the example of a brother who had gone to California in the gold rush of 1849, Judah went west in 1854, shortly after marrying. Two years earlier a group of California promoters had conceived of a railroad from Sacramento, where ships arrived from San Francisco, up to the gold country in the Sierra Nevada foothills. Judah was hired as chief engineer of the project, and the line was completed to its terminus at Folsom, Calif., 22 miles away, in 1856. Almost immediately the company wanted to extend the line into the mountains, but a general business depression made this impossible.

Judah left the railroad shortly before its completion and spent the next 3 years working at various engineering tasks connected with projected railroads in California. During these years he nurtured his dream of building a railroad across the mountains and eastward. In the spring of 1859 he made his third trip to Washington, D.C., hoping at last to persuade Congress to allocate Federal aid for a transcontinental railroad. Throughout the 1850s Pacific Railroad surveys had been made of the three potential routes (northern, central, and southern), but strong sectional rivalries prevented any one route from being selected.

Judah continued his promotional efforts and took a prominent part in the Pacific Railroad Convention of 1859. In 1860 his announcement that he had discovered a practical route through the forbidding Sierra Nevada enhanced the prospect of congressional action. In the following year he succeeded in bringing together the group of men—Collis P. Huntington, Leland Stanford, Mark Hopkins, and Charles Crocker—who would eventually build the Central Pacific Railroad. On July 1, 1862, with Southern opposition removed by the ongoing Civil War, Congress passed an act to aid the construction of the transcontinental railroad.

But Judah did not live to see the road completed. Disagreements arose with the Huntington group, and they offered to buy Judah out for $100,000. He died on Nov. 2, 1863, from typhoid fever contracted while crossing the Isthmus of Panama on his way back to New York.

Further Reading

There is no full-length biography of Judah. Some information on him is in Lucius Beebe, *The Central Pacific and the Southern Pacific Railroads* (1963). □

Judas Maccabeus

Judas Maccabeus (died 160 B.C.) was the leader of a Jewish revolt against the repressive policies of Antiochus IV Epiphanes, the king of Syria.

Third son of Mattathias, the Hasmonean priest of Modin, Judas received the added name Maccabeus, generally believed to mean ''Hammerer,'' because of the hammer blows dealt by Judas and his small and poorly equipped guerrilla bands of Jewish patriots against the well-equipped and well-trained Syrian army. The Syrians had been sent by Antiochus IV Epiphanes to Judea to suppress Judaism and supplant it with Greek paganism. This marked the first recorded war for religious freedom.

Judas, a remarkable strategist, succeeded by means of surprise attacks, ambush, and quick mobility of his forces in defeating a succession of Syrian generals. After several years of conflict Judas drove out his foes from Jerusalem, except for the garrison in the citadel of Acra. Judas then proceeded with a group of faithful priests to cleanse the Temple of its pagan gods and restore the Sanctuary. On the twenty-fifth of the Jewish month of Kislev, 165 B.C., the golden menorah was rekindled, and the Temple was solemnly rededicated. Chanukah (''Dedication''), as the festival was called, is still celebrated each year for 8 days with the kindling of lights in commemoration of this event.

Antiochus died in 163. Judas ventured to attack the Acra citadel. Lysias, who had assumed the regency, counterattacked and defeated Judas at Bet Zecharia (162). Judas retreated to the Temple Mount but could not hold out because of an acute food shortage.

Lysias, however, needed a respite as well to deal with Philip, the regent appointed by Antiochus before his death. He therefore agreed to a peace (162) in which the Jews received complete freedom of worship. Lysias defeated Philip, only to be overthrown by Demetrius, the true heir to the Syrian throne. Demetrius appointed Alcimus (Jakim), a Hellenist, as high priest, a choice the Hasidim (Pietists) might have accepted since he was of priestly descent.

Alcimus's treacherous assassination of 60 priests, however, led Judas to continue to fight for political independence to secure his people's religious liberty. Demetrius dispatched Nicanor, a trusted general, with a strong force against Judas (161). Nicanor was defeated in several encounters and died in the battle of Adassa, in which Judas scored a brilliant victory. The triumphal day, the thirteenth of Adar, was ordained as an annual festival.

Judas solicited help from Rome, but before it could come, a new general, Bacchides, attacked him at Elesea with a formidable force. Judas's soldiers lost courage and fled, leaving their leader with only 800 men. They were completely routed, and Judas fell in battle (160). The conflict against foreign rule, however, was continued intermittently for a period of almost 3 centuries.

Further Reading

Sidney Tedesche and Solomon Zeitlin, *First Book of the Maccabees and Second Book of Maccabees* (1950-1954), are translations from the Greek originals of these works. Elias Bickerman, *The Maccabees* (1935; trans. 1947), presents an illuminating discussion of the adjustment of Judaism to Hellenism. Victor Tcherikover, *Hellenistic Civilization and the Jews* (trans. 1959), is the English version of a Hebrew work which examines the influence of Hellenistic culture on the

Jews in Judea and the Diaspora. Norman Bentwich, *Hellenism* (1919), sketches the impact of the various branches of Hellenistic thought on Judaism.

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Charles Hubbard Judd

Charles Hubbard Judd (1873-1946), a psychologist and education reformer, was an exponent of the science of education. Under his leadership the University of Chicago became a recognized center for the scientific study of education and of American schools.

Charles Hubbard Judd was born on February 20, 1873, in Bareilly, India. His parents, Charles Wesley Judd and Sarah (Hubbard) Judd, were Methodist missionaries, and in 1879, when Judd was six years old, the family returned to the United States. Upon graduation from high school Judd attended Wesleyan University in Connecticut, receiving the A.B. degree in 1894. He next entered graduate work at the University of Leipzig in Germany, where he studied psychology under the renowned Wilhelm Wundt. Judd completed his Ph.D. degree in 1896, after only two years of study and when he was 23 years old. Wundt's scientific study of psychology made a lasting impression on Judd, who became a tireless advocate of the scientific approach in American psychology and education. Judd later translated Wundt's *Outlines of Psychology* into English (1907), a work that helped further scientific psychology in the United States.

Judd's career may be divided into two main phases. The first phase, from 1896 to 1909, was in psychological research and teaching. The second phase, from 1909 on, was in university administration and professional education. Throughout his career, Judd was a prolific writer and editor. Upon his return from Germany in 1896 he was appointed to the position of instructor in psychology at Wesleyan University, which he held until 1898. Over the next several years he rapidly rose through the ranks, first as professor of psychology at New York University and then as professor of psychology and pedagogy at the University of Cincinnati.

In 1902, Judd went to Yale University as an instructor because he wanted to become involved in the psychological research going on at that institution. Although Judd was, in effect, starting out at the bottom again, he was promoted to assistant professor by 1904 and to full professor and director of the Yale Psychological Laboratory by 1907. The Yale years were productive ones for Judd. Not only did he translate Wundt's *Outlines* during that time, but he also published *Genetic Psychology for Teachers* (1903), *General Introduction to Psychology* (1907), and *Psychological Laboratory Equipment and Methods* (1907). In addition, he edited several monograph supplements of the *Psychological Review* and several important studies from the Yale Psychological Laboratory.

Move to the University of Chicago

Judd's productivity did not go unnoticed, and in 1909 he was invited to the University of Chicago as professor and chairman of the Department of Education, a post he held until his retirement in 1938. This second phase of his career—in professional education—did not mean that he left psychology completely. He continued to publish in the field, and from 1920 to 1925 he also served as the chairman of the Department of Psychology. Yet, education became his central focus, and his research and publications became more specifically involved in the psychology and science of education.

Part of Judd's interest in the University of Chicago was precipitated by the educational reform movement then sweeping the country. Progressive education had long been connected with the university, particularly with John Dewey's work. The progressive focus had to some extent followed Dewey, who left Chicago in 1904 for New York's Columbia University and Teachers College, but when Judd arrived he continued the university's pattern of a socially involved professoriate.

Judd spoke out against the individualistic or ''child centered'' progressives who wanted to make the learner the center of the curriculum. While the learner's psychological state, capacities, and sense experience are important, Judd argued, many, if not most, educational objectives relate to developing the learner's social consciousness. For example, language is an extremely important part of social consciousness, but it is not so much the expression of an individual's instinct as it is the product of centuries of cooperative social experience. The importance of language for the individual is obvious, but language is also of supreme social importance. It helps individuals relate to each other, binds groups together in a community, and enables cooperative human endeavor to occur. If the potential to use language is a part of the original equipment of individuals, language itself is learned in the give and take of social life. Thus, a supremely important objective of education is to provide learners with a command of language that enlarges their individual and collective social experience.

The Science of Education

The emphasis on the social nature of education was connected with what was perhaps Judd's single most important reform effort. This was the development of the science of education, a topic to which he devoted a number of publications, including *Measuring the Work of the Public Schools* (1916) and *Introduction to the Scientific Study of Education* (1918). Just as he thought psychology should move from introspection to the scientific method, so too should education. Education is conducted through social

life and its institutional configurations, he reasoned, and the key to teasing out the proper paths in education is to study scientifically how institutions influence mankind. In what was perhaps his most important book, *The Psychology of Social Institutions* (1926, 1974), he stated, ''It is the duty of science to go beyond introspection and to set up a system of explanations which will make clear the true nature of institutional control over men's minds and lives.''

Under Judd, the University of Chicago became the leading center for the scientific study of education in the United States. In his leadership position as the chairman of the Department of Education, Judd surrounded himself with a faculty, many of whom had been his former students, devoted to the science of education. The department attracted students who spread the scientific approach to the public schools, educational policy-making bodies, and other universities. In addition, Judd continued to produce numerous papers, articles, and books, and he served as editor of the *Elementary School Journal* and the *School Review,* through which his ideas were further disseminated. He put many of his ideas into practice by conducting school surveys in St. Louis, Missouri; Grand Rapids, Michigan; and Denver, Colorado. He was also a team member on the New York Rural School Survey in 1921.

Involved in Many Areas

His reform penchant also launched him into heavy involvement in professional societies and philanthropic endeavors. For a number of years he served on the Board of Trustees of the Julius Rosenwald Fund, a philanthropic foundation devoted to the social and educational advancement of African Americans. He was a fellow in the American Association for the Advancement of Science and a member of the Social Science Research Council and held membership in the National Education Association, Phi Beta Kappa, Delta Kappa Epsilon, and the University Club of Chicago. He was a member and officer of the American Psychological Association (president, 1909); the National Society of College Teachers of Education (president, 1911, 1915); the North Central Association of Colleges and Secondary Schools (president, 1923); and the American Council on Education (chairman, 1929-1930).

With respect to his teaching, Judd was confident, forceful, and persuasive. Tall, with a neatly trimmed beard and piercing blue eyes, he presented a striking physical appearance. He had a voice of unusual carrying quality, which he used for dramatic effect in his lectures, bringing forth moods of irony, ridicule, or humor. He exhibited an extraordinary command of language and placed great emphasis on the importance of language in education and mental development. Precision of thought and expression were hallmarks of his teaching, and his clear exposition of ideas made him popular with students. While he was at Yale, the undergraduates voted him ''best lecturer in the College.''

Judd's many contributions were recognized by honorary degrees from Yale (1907), Miami University (1909), Wesleyan University (1913), the State University of Iowa (1923), Colorado College (1923), and the University of Louisville (1937). He was also honored by the University of Chicago when it changed the name of the Graduate Education Building to the Charles Hubbard Judd Building in 1946.

Judd was married twice, first to Ella (Compte) Judd in 1898. They had one daughter, Dorothy. Ella died in 1935, and Judd remarried in 1937 to Mary (Diehl) Judd, who survived him at his death on July 18, 1946.

Further Reading

Biographical sketches on Charles Hubbard Judd may be found in *The National Encyclopedia of American Biography,* Vol. 42 (1967) and in *The Biographical Dictionary of American Educators,* Vol. II (1978). His obituary in the *New York Times* (July 19, 1946), is also informative. An excellent article by a former student is ''Reflections on the Personality and Professional Leadership of Charles Hubbard Judd,'' by Frank N. Freeman, in *The Elementary School Journal* (January 1947). Recommended additional readings of Judd's own works include *Education and Social Progress* (1934), *Educational Psychology* (1939), and his last major publication, *Teaching and the Evolution of Civilization* (1946). □

Donald Judd

American sculptor and art writer Donald Judd (1928-1994) was best known as a major practitioner of and spokesman for Minimalism in the 1960s. His works, or ''specific objects,'' display an overall sense of wholeness and clarity and reiterate the belief that art and idea are inseparable.

Donald Judd was born in Excelsior Springs, Missouri, on June 3, 1928. By the time he had graduated from high school his family had lived in Omaha, Kansas City, Des Moines, Dallas, Philadelphia, and Westwood, New Jersey. Judd served in the U.S. Army in Korea from 1946 to 1947. In 1953 he settled in New York City, where he maintained a studio into the 1980s. In 1964 Judd married Margaret Hughan Finch. They had two children, Flavin Starbuck and Rainer Yingling.

Upon his return from Korea Judd spent a short time studying at the Art Students League in New York. From 1948 to 1949 he was enrolled at the College of William and Mary in Williamsburg, Virginia, and from 1949 to 1953 he studied at Columbia University and at the Art Students League concurrently. Judd's area of concentration at Columbia was philosophy, with particular emphasis on empiricism and pragmatism. He graduated, *cum laude,* in 1953 with a Bachelor of Science. Judd received a Masters in Art History from Columbia in 1962, having majored in the Renaissance and the contemporary arts. Beginning in 1953 he taught, off and on, at such diverse institutions as the Christadora Home and the Police Athletic League (1953), the Allen Stevenson School (1957-1961), the Brooklyn Institute of the Arts and Sciences (1962-1964), Dartmouth College (1966), and Yale University (1967).

In 1959, partially in an attempt to support his art-making, Judd began his career as a critic and art writer. He

served as a reviewer for *Art News* in 1959 and that same year moved to *Arts Magazine,* where he asserted that painting was ''finished,'' and where he continued as a contributing editor until 1965. In 1965 he also wrote reviews for *Art International*. Judd's writings are compressed and concrete and have been compared to his mature sculpture. His undergraduate interest in philosophy remains evident, as does his graduate work in art history. Judd is considered to have been one of the major spokespersons for the Minimalists in the 1960s, a period in American art when concept and art object were firmly melded. He was particularly praised for his successful integration of the artist's perspective with that of the critic and art thinker.

Donald Judd began his art-making career as a painter in the late 1950s and early 1960s, when Abstract Expressionism was still the prevalent force in the New York art world. For Judd, and for many other artists of his generation, works that reflected gesture and/or the artist's physical or emotional state were no longer viable. Judd preferred to have his art reflect a set of decisions intrinsic to the individual work itself. Although he attempted to eliminate such devices as spatial illusion and reference to figure or movement from his painting, in the end he still found the very relationship between picture field and support to be object unspecific. Seeking to resolve such problems, Judd began working in three dimensions around 1962. His first works of this period were reliefs and, soon after, pieces built for the floor. As the result of his initial attempts to translate field and support into real space, he began to work with boxes, a form which was to become the signature of his mature work. By 1963 he began to produce his long wall boxes, which served as a source for his series of progressions—structures which depend upon mathematical systems and thereby avoid reference to composition. Judd, who had been painting his works with industrial pigments, first made use of industrial fabrications in metal in 1964. By 1970 Judd began designing site specific pieces and by 1972 larger scale outdoor works which reflected their surroundings.

Judd was viewed as an advocate of objective sculpture and non-relational art. His decision to attempt to do away with compositional effects was based on his belief that composition carried with it all the structures and values of the European tradition. Judd linked composition to rationalism, and he preferred to think of himself as an antirationalist. In his works—which always affirm their aesthetic purpose—the artist-repeatedly insisted that the whole is more important than the parts.

Judd's sculpture, usually untitled, is identified with the collection within which it is housed. His works, or ''specific objects,'' are included in numerous private collections and in the permanent holdings of a host of such major public institutions as the Museum of Modern Art, the Whitney, the Guggenheim, the Hirshhorn, the Art Institute of Chicago, the San Francisco Museum of Modern Art, and the National Gallery of Canada. Special note should be made of the following from the extensive list of Judd's exhibitions. After Judd's first and only one-man show as a painter, in 1957, he decided not to show his two-dimensional work again. He exhibited his first ''relief in three dimensions'' at the Brooklyn Museum in 1962, and in 1963 his sculpture was included in the first of a series of Green Gallery Exhibitions (New York). In 1966 Leo Castelli, who remained Judd's dealer into the 1980s, presented the first of many Judd exhibitions at the Castelli Gallery (New York), a show composed exclusively of industrially manufactured metal pieces. In 1968 the Whitney Museum of American Art mounted a Judd retrospective, as did the National Gallery of Canada in 1975.

In his later years, he designed furniture and redesigned several buildings in and around Marfa, Texas, where he maintained one of his homes. At his death, he was designing a fountain and a railroad station facade in Switzerland, where he also maintained a residence.

Further Reading

Donald Judd: Complete Writings 1959-1975 (1975); offers an overview of this important aspect of Judd's career; the catalogue for the 1978 Whitney retrospective, *Don Judd* by William Aggee, also provides access to selected writings by the artist; *Minimal Art: A Critical Anthology,* Gregory Battcock, ed. (1968), contains an interview with Judd; *Icons and Images of the Sixties* by Nicolas and Elena Calas (1971); *Donald Judd,* the catalogue of the exhibition at the National Gallery of Canada (1975), includes an essay by Roberta Smith, a catalogue raisonne, a list of exhibitions, and a selective bibliography. □

Adoniram Judson

Adoniram Judson (1788-1850), Baptist missionary, was the first American clergyman to devote himself to Christianizing Burma.

Adoniram Judson was born in Malden, Mass., on Aug. 9, 1788. His father, a Congregationalist minister, encouraged Adoniram's ambitions, and he was pressed toward intellectual excellence by his forceful mother as well. He entered the sophomore class of Brown University at the age of 16. Graduating first in his class in 1807, he taught school at Plymouth while preparing *The Young Lady's Arithmetic and Elements of English Grammar*. In 1808, uncertain about a permanent vocation, he began a short tour of the North. He entered Andover Seminary in 1808 but did not announce his ministerial intentions until 1809.

Influenced by contemporary romantic sentiments for preaching to the heathen, Judson joined other youthful seminarians in forming the American Board of Commissioners for Foreign Missions (1810). In 1811 the board dispatched him to seek joint missionary action with the London Missionary Society. The ship on which Judson sailed was captured by a French vessel, and only after 6 weeks' confinement in France did he reach London. On his return to Boston he convinced the board to proceed without British aid.

Though censured for rashness, Judson and his new bride, Ann Hasseltine, received permission to locate in India. Soon after arrival, the Judsons announced their conversion to the Baptist faith and severed connections with the board. Judson gained support from the American Baptist Missionary Union, which had been formed in response to his activities in India.

The hostility of the British East India Company forced Judson to establish his missionary headquarters in neighboring Rangoon. An able linguist, he translated Scriptures and wrote tracts in Burmese. After 7 months' imprisonment during the Anglo-Burmese War of 1824, he successfully urged the Burmese king to negotiate his domain's dismemberment in the interests of peace. After Mrs. Judson's death in 1826, he moved to Moulmein in British (Lower) Burma (now Myanmar) but never succeeded in posting missions in the native sectors. An interest in Catholic ascetic mysticism temporarily clouded his reputation among American Protestants.

Sarah Hall Boardman, widow of a fellow missionary, became Judson's second wife. Several months after her death in 1845, he married Emily Chubbuck. In his last 4 years at Moulmein, Judson completed his *Dictionary, English and Burmese*. He died at sea on April 12, 1850. His contemporaries considered Judson one of America's greatest missionary leaders, and his colorful adventures, publicized in press and pulpit, helped stimulate the missionary spirit in Protestant America.

Further Reading

The standard work on Judson is Francis Wayland, *A Memoir of the Life and Labors of the Rev. Adoniram Judson, D.D.* (2 vols., 1853). See also Edward Judson, *The Life of Adoniram Judson* (1883); Stacy R. Warburton, *Eastward! The Story of Adoniram Judson* (1937); and Courtney Anderson, *To the Golden Shore: The Life of Adoniram Judson* (1956).

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Julian

The Roman emperor Julian (331-363), or Flavius Claudius Julianus, tried to turn the Roman world from Christianity to a reformed paganism and thus earned the sobriquet "the Apostate."

Julian was born at Constantinople, the son of Julius Constantius, half brother of Constantine the Great. When Constantine died in 337, nearly all his relatives except his three sons were killed, and Julian and his half brother Constantius Gallus were spared because of their extreme youth. The boys were confined to a castle in Cappadocia, where they lived until 351, and were given a monkish education. Julian idealized the ancient Hellenic world and was attracted by Greek literature and philosophy; he despised what he considered the falsity and hypocrisy of Christianity.

By 351 Constantius II was Constantine's sole surviving son, and he brought Gallus out of retirement and made him the administrator of the East. Julian remained in retirement, but when Gallus proved to be cruel and incompetent and was executed, Julian was summoned to the court in Milan to free himself of suspicion of treasonable involvement with his half brother. Exonerated, he went to Athens to pursue his philosophical studies. By 355, however, Constantius again found the problems of empire too much for a single person. He recalled Julian from his studies, gave him the title of Caesar (successor-designate), married him to Helena, the Emperor's sister, and sent him to Gaul to protect it from the Germans.

The Soldier

In Gaul, Julian proved unexpectedly successful and popular. Constantius surrounded him with spies and aides, who often hindered Julian's work, but he rapidly became a competent general and drove the Germans out of Gaul and beyond the Rhine. Further, he rejected the financial policies of Constantius's ministers, which called for increasing levies on the Gauls. Instead, he insisted on a firm but honest administration of the current system. In 5 years he managed

to reduce the tax rate by better than two-thirds, yet providing sufficient funds for government operations.

Julian's successes and his popularity with soldiers and civilians apparently aroused Constantius's suspicion. He was engaged in a campaign against the Persians and used this as a subterfuge to weaken Julian. He ordered Julian to dispatch to him the flower of his Gallic army. But many soldiers were local recruits and unwilling to serve so far from their homelands. Further, they suspected that this was a first step by Constantius to accord to Julian the same fate as Gallus. The soldiers therefore mutinied and proclaimed Julian emperor. After fruitless refusals, Julian was forced to accede, though he attempted to placate Constantius with apologies and explanations. Constantius headed west to dispute Julian's position but died in Cilicia in November 361. Julian thereupon entered Constantinople the following month as sole emperor.

Emperor and Reformer

Julian remained in Constantinople 5 months, instituting for the whole empire many of the reforms he had effected in Gaul. He cut to the bone the multitude of court functionaries, drastically reduced the national spy system, and encouraged home rule by the municipalities of the empire by restoring public property to them and strengthening the local councils to administer them.

The most dramatic of Julian's reforms concerned religion. Upon his elevation to power, he at once acknowledged his own religious beliefs, which amounted to a syncretization of pantheism, sun worship, and philosophy. He did not persecute the Christians, but he ordered them to restore the temples they had destroyed and removed from their clergy their special privileges and subsidies. He naturally gave preference to pagans in his own service; and his numerous celebrations of religious sacrifices provided quantities of meat for the soldiers, who seem to have enjoyed this turn of affairs. By protecting the Jews and by allowing freedom of expression to the various heretical Christian groups, he weakened the Church, for the Christians were thereby encouraged to destroy themselves with their interminable theological squabbles.

In 362 Julian amassed an army of 65,000 with which to continue the Persian War. In March 363 he marched down the Euphrates to the Persian capital of Ctesiphon and defeated the Persian army. But the victory was not decisive, and the enemy harassed his troops as he marched north to join a supporting force. In one of these battles, on June 26, 363, he was mortally wounded.

The Writer

Julian was a prolific writer, and 8 of his orations, 73 genuine letters, a criticism of the emperors from Caesar onward, a satire on the people of Antioch, and various fragments and epigrams are extant. Julian's style is somewhat pedantic, but his letters are interesting, for they reveal the ideal condition toward which he was trying to direct the pagan church.

Julian was far superior to his contemporaries as an emperor and as a man. His rule was just and humane. What the effect on the Christian Church would have been had he enjoyed a long reign is disputed. But contemporaries noted that many gladly returned to paganism, especially those who had recently converted for political purposes.

Further Reading

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Juliana

Princess Juliana of the Netherlands (born 1909) reigned as queen from 1948 to 1980. Despite repeated troubles in her personal and public life, she held the respect and affection of the Dutch people during the country's difficult recovery from the devastation of World War II.

Born at The Hague on April 30, 1909, Juliana was the only child of Queen Wilhelmina of the Netherlands and her husband, Prince Henry of Mecklenburg-Schwerin. She was educated at home and at the University of Leiden, where instead of the usual degree she received an honorary doctorate upon completion of her studies; with characteristic candor, she felt it was a sham because she had not really earned it. She married a German nobleman, Prince Bernhard of Lippe-Biesterfeld, in 1937; in accepting Dutch nationality he firmly turned his back on his native country and its regime. This change from German to Dutch—although Bernhard never wholly shed his German accent when he spoke Dutch—became of crucial importance with the Nazi invasion of the Netherlands on May 10, 1940. Juliana and Bernhard, along with their children, Beatrix (born January 31, 1938) and Irene (born August 5, 1939), accompanied Queen Wilhelmina in a danger-filled escape across the North Sea to England.

A month later Juliana took her daughters to greater safety in Canada, where she resided for the duration of the war, with frequent visits to the United States and to Dutch colonies in the Caribbean and Surinam. Bernhard, who remained in Britain, took a leading part in the formation of a Dutch army-in-exile, visiting Juliana in Canada for the first time a year later. Another daughter, Margriet, was born in Ottawa on January 19, 1943.

In April 1945 Juliana returned to a just-liberated Netherlands, taking an active part in the rehabilitation of the country after five years of occupation, destruction, and hunger. A fourth daughter, Marijke (who later took the name Christine), was born on February 18, 1947; she suffered from near-blindness because Juliana had caught German measles (rubella) during her pregnancy. Juliana sought a cure from a faith-healer named Geert Hofmans, but the improvement in the child's eyesight over the next decade came from skilled medical treatment; nonetheless, the princess, who was deeply religious, continued her intimacy with Hofmans, a mystic and pacifist. This association led to reported tension with her husband and with the Dutch government until she finally broke with Hofmans in 1956.

Another crisis in relations with the government arose in 1964 when Princess Irene became a secret convert to Roman Catholicism, outraging many Dutch Protestants. (Although there is no state religion in the Netherlands, the reigning House had traditionally been Protestant since the 16th century.) She then wed Prince Carlos Hugo of Bourbon-Parma, a Carlist pretender to the throne of Spain. Because she had not obtained prior approval of her marriage by the States General (parliament) as required by the Dutch constitution, Irene lost her place in the succession to the Dutch throne. Deeply disturbed and angered, Juliana had sought to prevent the marriage by personal intervention without consultation with the cabinet, but was finally persuaded to refrain from flying to Spain to confront her daughter. They were later reconciled, and the marriage ended in divorce years later.

Even greater difficulties developed over the years. When Beatrix married a German diplomat, Claus von Amsberg, in 1966 there were wide protests and rioting because the bridegroom had served in the German army during World War II. Perhaps the most severe blow, however, was the disclosure in 1976 that Prince Bernhard was implicated in a bribery scandal with Lockheed, the American aircraft company. Censure of the prince by an official commission of inquiry brought talk of a possible abdication by the queen, but it was averted when Bernhard resigned all his positions in the armed forces and in private business.

Despite all these troubles, Juliana if anything strengthened the personal respect and affection in which she was held by the large majority of the Dutch people. She always displayed her deep concern for their welfare, as during the disastrous floods that struck Zeeland and southern Holland provinces in 1953. In strictly political matters, she hewed tightly to her constitutional role without the occasional impatience which her mother had displayed. Even political parties in principle committed to republicanism, such as the Labor party, did not see her as an enemy but as ''one of us'' across party lines; her closest friend in political life was the Labor premier William Drees. The comedian Wim Kan, in a famous quip, said he favored a republic but only if Juliana became its first president. She broke with the tradition of a royal house separated by ceremony and etiquette from the nation at large. She enjoyed riding her bicycle in public with the same dignity and grace that mark Dutch women who continue to travel about by cycle until well advanced in age. As queen, she presided over the post-war transformation of the country into a prosperous, technically developed land with an elaborate social welfare system.

In 1980, after the return of political calm, Juliana stepped down from the throne amid general acclaim, although there were disturbances during the inauguration ceremonies for her successor, Queen Beatrix. She received the title of princess and continued to be active in work of social welfare.

Further Reading

There was little available in English on Queen Juliana personally. Alden Hatch, *Bernhard, Prince of the Netherlands* (1962), emphasized the role of her husband, which was put in a favorable light; published when the reign was only half over, many important episodes are missing. Ivo Schöffer, *A Short History of the Netherlands* (2nd edition, 1973) was a thoughtful and informative sketch of general Dutch history by a distinguished historian. Richard de Burnchurch, *An Outline of Dutch History* (1981) may also be consulted. S. J. Eldenburgh *et al., Elite Images of Dutch Politics: Accommodation and Conflict* (1981); Arend Lijphart, *The Politics of Accommodation: Pluralism and Democracy in the Netherlands* (1968); and Richard T. Griffiths, editor, *The Economy and Politics of the Netherlands Since 1945* (1980) all gave a deeper understanding of Dutch politics and society in the postwar period. W. Hoffman, *Queen Juliana: The Story of the Richest Woman in the World* (1979) provided a journalistic account with emphasis on the sensational. □

Julian of Norwich

Julian of Norwich (1342-c 1416) was the most important English mystic of the 14th century. Her spirituality is strongly Trinitarian and basically Neoplatonic.

In her *Revelations of Divine Love* Julian relates that in May 1373, when she was 30 years old, she suffered a serious illness. After she had been administered extreme unction, she received 16 revelations within the span of a few hours. When she wrote her *Revelations,* she was a recluse at Norwich, supported by the Benedictine convent of Carrow. Anchorite seclusion was a rather common form of life in 14th-century England among Christians with high spiritual aspirations. A woman of little formal education—she calls herself ''unlettered''—Julian writes in a beautifully simple style and shows a solid grasp of traditional theology.

Julian's revelations, a mixture of imaginary and intellectual visions, bear all the characteristics of true mysticism. According to her, her visions came in fulfillment of three petitions of her youth: to have in mind the Passion of Christ, to have a critical bodily sickness at 30 years of age, and to receive the wounds of ''true contrition,'' ''genuine compassion,'' and ''sincere longing for God.'' The revelations consist mostly of visions of the crucified Christ occasioned by the sight of a crucifix which the priest had left at her bedside. But through the Passion, Julian is led to intellectual visions of the Trinity and of the universe as it exists in God. Thus she is confronted by the teachings of sin and damnation, which she finds hard to reconcile with God's grace in Christ. Nevertheless the accepts the traditional Church doctrine of the existence of an eternal rejection. Yet on the sinfulness of those who will be saved she hedges: ''In every soul to be saved is a godly will that has never consented to sin, in the past or in the future. Just as there is an animal will in our lower nature that does not will what is good, so there is a godly will in our higher part, which by its basic goodness never wills what is evil, but only what is good.'' Obviously she finds herself unable to accept that divine goodness could ever allow the elect to be truly sinful. Her fundamental outlook is optimistic. The Lord tells her: ''All shall be well,'' and ''You will see for yourself that all manner of thing shall be well.''

Little is known of Julian's later years, not even the date of her death. She is last referred to as a living person in a will dated 1416. Apparently even during her life she enjoyed a certain renown, for people came from afar to see and consult her.

Further Reading

There are two versions of the *Revelations,* one much longer than the other. It is not known whether the short one is merely an excerpt from the older one or whether it is the first authentic report on which Julian elaborated in the longer version. A critical edition is being prepared by Sister Anna Maria Reynolds and James Walsh. Meanwhile, a modernized edition of the short version is *A Shewing of God's Love* (1958) by Anna Maria Reynolds. Several modern translations of the longer version, under the title *Revelations of Divine Love,* are by Roger Hudleston (1927), James Walsh (1961), Anchoret Juliana (1966), and Clifton Wolters (1966). Important studies of Julian are Paul Molinari, *Julian of Norwich: The Teaching of a 14th Century English Mystic* (1958), and James Walsh, ed., *Pre-Reformation English Spirituality* (1966). □

The Julias of Rome

Julia Domna, Julia Maesa, Julia Soaemias, and Julia Mammaea were empresses of the so-called Severan Dynasty who guided Rome through its last good days before the plague, civil war, barbarian attacks, and famine of the third-century crisis. Julia Domna was the wife of ruler Serevus and was considered an intellect in her time. Her influence became more prominent after her husband's death, during her son's reign.

While Julia Domna spent much of her husband's reign in political eclipse, her influence was felt again during her son's regime. Her sister Julia Maesa revived the Severan dynasty by taking the ruthless actions necessary to place first one grandson and then another on the throne. Her actions staved off the type of civil war that would nearly destroy Rome a generation later, brought Roman jurisprudence to its height, and completed the integration of the eastern and western parts of the Mediterranean world, thereby contributing to the survival of *Romanitas.* Whereas Maesa's daughter Julia Soaemias lacked her mother's political acumen, her other daughter Julia Mammaea might well have proved a worthy successor as a power behind the throne, had not the army refused her leadership, killing her along with her son and thereby inaugurating the third-century Crisis.

Julia Domna and Julia Maesa were daughters of the high priest of Baal at Emesa. Since Emesa had originally been a kingdom ruled by its high priest, even 200 years after its incorporation into the Roman Empire, the high priest of Baal was wealthy and influential. His children would have expected to marry into the richest local families or to contract marriages with other eastern, princely lines. Septimius Severus, an ambitious young senator from Africa, might well have met both daughters at affairs for the local social elite when he commanded a legion in Syria in 179. Julia Domna was about ten at the time, Maesa about 15. Seven years later, when his first wife died, Severus sought Domna's hand. Maesa may have been less attractive to him, she may have already married, or perhaps the following story reported in the ancient sources was indeed true. Supposedly, Domna's horoscope had earlier been cast, predicting she would marry the ruler of the world. Perhaps an astrologer did flatter her with such a reading, and perhaps the superstitious Severus had heard the accompanying local gossip.

Marriage to the 42-year-old Severus meant that the teenage Domna had to leave her family in Emesa and join him on a series of provincial assignments that were necessary for a man hoping to rise in the imperial service. First, she was taken to Lugdunum in Gaul at the other end of the Roman world, where she bore her first son Caracalla. A year later in 189, her second son Geta was born in Sicily. It was probably a relief to the family when the emperor Commodus, who had become suspicious of Severus's ambition, was assassinated in 192. The proclamation of Severus's friend Pertinax as emperor was also surely welcome.

At their new post on the Danube, Domna and Severus received word that the Praetorian Guard back in Rome had killed the disciplinarian Pertinax and auctioned off the empire to the highest bidder—the fabulously wealthy Didius Julianus. Promptly expressing their horror, the Danubian legions declared Severus emperor. As they were not the only legions to so express their esteem for their commander, brutal civil war followed. Predictably, Parthian princelings took advantage of Roman disorder, causing trouble on the borders as well as in areas demanding Severus's attention. Domna accompanied him even into the barren gulleys of Mesopotamia, acquiring the first of many honorific titles: Mother of the Camp. Domna's travels presumably led her to meet many new people with different customs and beliefs, providing experiences that perhaps contributed to her later participation in an intellectual circle.

Unfortunately for the family, Plautianus, Severus's friend from boyhood and his commander of the Praetorian Guard, began undermining Domna's marriage. He may have envied her influence or, as Caracalla insisted, simply aspired to seizing power for himself. In any case, when the civil wars and their travels ended, Domna did not enjoy the fruits of victory in Rome because Plautianus's false accusations of adultery had destroyed Severus's trust in her. She continued to live in the palace with her husband and sons to avoid public scandal, and in 204 was accorded prominence unprecedented for an empress in the Secular Games. This was a rare event, held only once every 110 years. Domna presided as Augusta over a special ceremonial gathering of women—drawn primarily from the most powerful senatorial families—which included her sister Julia Maesa.

Largely excluded from political influence during her time in Rome, Domna encouraged various intellectuals of the day. While some later scholars have questioned the significance of her circle, the first emperor Augustus had set the precedent for exercising literary patronage to rally scholars and artists around a new dynasty, and no contemporary would have been surprised by her activities. Philostratus, author of the *Life of Apollonius* which would later prove so influential, was a good friend; Aelian collected stories of exotic (or even fantastic) animals like the manticore and made his contribution to later European folklore; Galen's medical books remained supreme until the later medieval period; even the multitalented Apuleius, best known for the novel *The Golden Ass,* might have been associated with the group. The vitally important historian and senator Dio Cassius was a close associate of the family, and presumably part of the circle—however critical he was of some of its members later, when it was safe.

Though Plautianus's self-serving plots were finally exposed and he was killed, Domna could not have enjoyed the last few years of her husband's reign without wondering what was to come. Her sons had never been friends, and the prospect of having an empire to quarrel over did nothing for their relationship. In an action that offered a solution to the problem of overambitious prefects of the Praetorian Guard while also attributing new importance to legal theory, Severus, for his part, appointed the great legal scholar Papinian—perhaps a member of Domna's circle—to head the guard. The classical Roman law which had such an overwhelming influence on later European, and even Latin American, history is the product of Papinian and Ulpian, about whom more will shortly be said.

Domna Refuses To Divide the Empire

Domna accompanied Severus on what would prove to be his final trip to Britain. When he died there in 211, his final words to their sons were: ''Keep peace between yourselves.'' Their hostility, of course, intensified. According to Herodian, their mother brought them together at one conference with high-ranking senatorial advisors, but no one could see any solution short of cutting the Empire in two. Domna refused to countenance any such measure, responding: ''Do you intend to divide your mother's body between you too?'' The idea was dropped, rather ironically, considering that later ages would be driven to even finer subdivisions.

Had Domna foreseen the horrible outcome, she might well have agreed to the division. In 212, persuading her that he was ready for a reconciliation with his brother, Caracalla begged that they meet quietly and affectionately in the family chambers without the distractions of attendants. Though ancient sources differ as to whether Caracalla reserved the pleasure of stabbing his brother for himself or had planted assassins to do it, they all agree that Geta died in his mother's lap, drenching her with his blood. Nor was Domna even permitted to outwardly mourn her son's death. Dio, a trustworthy source in this instance, writes: ''She was compelled to rejoice and laugh as though at some great fortune, so closely were all her words, gestures, and changes of color observed.

It is true that Domna was raised to even higher honors during Caracalla's sole reign and that she virtually served as regent in his absence, but that does not mean that she was insensitive or capable of being bribed with grants of power. Turton, who is often more imaginative than scholarly, put it well for once, commenting, ''She was a woman of great strength of mind, who refused to let personal feeling impair her political judgment.'' Having refused to countenance the destruction of the Empire as a unit, she was dedicated to providing it with the best government her power could allow.

But in 217 she lost everything. Caracalla was assassinated, and she was sent back to Emesa to live in seclusion with her sister Julia Maesa. Then only in her mid-40s, she

had lost both her children to violent deaths; had seen the destruction, she believed, of everything for which she and Severus had fought; and had only hostility, and perhaps even death, to look forward to at the hands of the new emperor, Macrinus. Some of the ancient sources claim that she missed the exercise of power and influence, and it probably is true that she did not mourn Caracalla as a beloved son. Nonetheless, Domna must have seen in his death the destruction of the hopes of many, including the hope for continued peace and stability. Undoubtedly victim to bitterness and depression described in the sources, she was also afflicted with breast cancer. Refusing food, she starved herself to death.

Her sister Julia Maesa was by then a wealthy widow. Her husband's career and fortune had prospered with his brother-in-law's elevation to rule, and her grandson, Bassianus, later called Elagabalus, had inherited his grandfather's position of high priest of Baal. As his grandmother, Maesa could therefore draw on the ages-old treasury of the great temple. Why should a nobody like Macrinus be allowed to usurp the imperial power? She knew that Caracalla had been popular with the troops in the region. Maesa began spreading rumors that her widowed daughter Julia Soaemias had had an affair with Caracalla, and that her son Elagabalus was also Caracalla's natural son. Helping the cause of such rumors, Macrinus proceeded to alienate senate, people, and army in a series of errors.

Maesa next enlisted Gannys, Elagabalus's tutor and Soaemias's long-time lover, in her scheme. Maesa, Gannys, Soaemias, Elagabalus, Maesa's other daughter Julia Mammaea, and her small son Alexianus all entered a camp of a friendly legion and were effusively welcomed. Though Mammaea's husband was caught on his way and killed by Macrinus's forces, the soldiers proved unwilling to enthusiastically fight other Romans in his name. The young Elagabalus did in fact resemble Caracalla and, having been togged out to strengthen the resemblance, his appearance won over many. In the final confrontation on the battlefield, a determined charge by the Praetorian Guard almost broke the ranks of Maesa's forces, but she and Soaemias jumped down from their chariot in the rear and ran forward to rally the men to stand their ground. When Macrinus's troops discovered that he had fled the scene, they promptly changed sides, and the war was won.

Maesa's Grandson Defies Her

Elagabalus, however, was not mature enough to be emperor, and his first impression on the Romans was disastrous. Maesa could stage rebellions, finance and stage-manage ceremonies to impress and win popular support, but she could not get her rebellious adolescent grandson to wear his toga. Having earlier lived with her sister in Rome, Maesa knew that Elagabalus's heavily made-up face and exotic priestly garb would strike the Romans as combining the worst of effeminacy and eccentricity. But she simply could not convince him that a Roman emperor should look Roman. Thumbing his nose at his grandmother, Elagabalus had a high-camp portrait done and sent it to Rome with instructions that it be hung in the senate. Finally, Gannys was stabbed to death by guards during an argument with Elagabalus. What should have been a triumphant entrance into Rome was significantly tarnished as a result of Elagabalus's outrageous conduct. The sources do not record that Soaemias shared her mother's disquiet nor that she joined Maesa in trying to get Elagabalus to behave with some propriety. Presumably she did not know Rome or Romans as well, or perhaps the ancient sources assessed her correctly as the most flighty member of the family.

Sill, Roman government continued essentially unaffected since it was Maesa who went into the senate, not Elagabalus, who took no interest in anything except Baal and debauchery. Nonetheless, he still threw money around, was generally offensive, and engaged in open corruption with the distribution of horrors and offices. Knowing perfectly well how many emperors had been assassinated in the previous half-century, and what had happened to their families, Maesa must have been quick to see the solution close at hand.

Mammaea's son Alexianus was a precocious little boy who honored his grandmother and mother. Like her aunt Julia Domna, Mammaea was more philosophically inclined and more interested in providing good government than her sister Julia Soaemias. Although some have believed that Maesa hoped Elagabalus could peacefully be persuaded to resign in favor of Alexianus, so that he could devote himself exclusively to his priesthood and sensuality, she almost certainly decided early that Elagabalus would have to be removed. Rumors were spread that Alexianus too was Caracalla's natural son.

Elagabalus, however, was not stupid and knew that once he adopted Alexianus as his grandmother wished, he was expendable. Maesa argued that his almost exclusive homosexuality made it vital for him to adopt an heir to provide for succession, but Elagabalus kept putting it off. Finally, liking and trusting Alexianus as much as everyone else, Elagabalus gave in and adopted him. Then, growing uneasy, he started trying to promote his mother politically, presumably as a counterweight to his grandmother. He sent Alexianus's tutor, the distinguished legal scholar Ulpian, into exile, an action which only cost him more credibility with the senate, as did an abortive assassination plot against Alexianus.

All too late, Soaemias began telling her son to appear for ceremonies appropriately garbed in a toga. She could not, however, make him act with dignity when he got there. The Praetorian Guard became convinced, perhaps correctly, that there was another attempt under way against Alexianus. Modern historians have taken positions ranging from the belief that Elagabalus's ensuing murder at the hands of the Praetorian Guard was a shock to Maesa, who had hoped to prevent it, to the assertion that she had planned all along to eliminate both mother and son. The truth is likely in between. Maesa might well have considered Elagabalus unsalvageable but hoped to get Soaemias out of the predicament. Dio, however, blamed her daughter Mammaea for the final riot in the Praetorian camp in 222, claiming that she had become openly hostile to her sister Soaemias. In any case, Soaemias did not run; on the con-

trary, she tried shielding her son with her body and died with him. Their corpses were stripped and dragged through the streets.

Mammaea's Son Named Emperor

Mammaea was certainly a different kind of woman than her sister had been. Whereas Soaemias had acquired a shady reputation—although it may well have been exaggerated—Mammaea was known as puritanical. She had always wanted to acquire the best tutors for Alexianus, now Alexander Severus, but after the adoption she had been openly grooming him to be a philosopher king, of the sort Plato wanted to produce. At 13 he had been taught to maintain a dignified public bearing in deliberate contrast with the appearance of his cousin. Though the senate confirmed him, it exacted its price from Maesa and Mammaea. Women could no longer enter the senate. They would have to consult a special advisory group of senators even when a full meeting of the senate was not possible or appropriate. Maesa and Mammaea showed no signs of resenting these measures; they may even have appreciated more genuine involvement in government by the senate. Ulpian was appointed Praetorian Prefect, with lasting consequences for the blossoming of the classical period of Roman law and for the legal traditions of Europe and its colonies.

Unfortunately, Maesa died, probably still in her 50s, just three years later. If she had lived, subsequent tragedies might have been avoided, and the course of European history might have been much different. Though undoubtedly well-meaning (perhaps the most well-meaning of all the women in the family), Mammaea never had the iron will and ruthlessness of her mother and her presence did not evoke the respect that Maesa's had. Ulpian's discipline was uncongenial to the Praetorian Guard, and, in a drunken riot, they pursued him into the royal chambers, where they killed him in the presence of Mammaea and her son Alexander Severus. Even Dio Cassius feared assassination. Mammaea shared Ulpian's devotion to fiscal responsibility, which did nothing for her popularity. Nonetheless, the reign of the popular boy with his comparatively reserved, honest mother seemed later like the last moments of sunshine before the storm.

Had the Romans been left to their own devices, a son of Alexander Severus might have inherited the throne. As it was, Severus's defeat of the Parthians had unleashed a resurgent Persian Empire to overrun the eastern borders. Alexander Severus was only 21 when he and his mother, who was just 40, had to go east to fight a major war. Alexander became sick, and the troops began to think him weak while resenting the suffering they endured in the desert for an expedition aborted through what they believed to be his lack of strength.

The same troops were brought to meet a new threat on the Rhine, the second major wave of Germans who would eventually overwhelm the imperial defenses on the north. A counteroffensive was largely successful but not followed up aggressively as the troops wanted. With his popularity among the troops eroded, and given his reputation for clinging to his mother's skirts, Alexander could not help but appear weak. Malcontents began gathering around a Thracian giant called Maximinus, and one day some of Alexander's troops proclaimed Maximinus emperor. A personal appeal to the assembled troops brought cries that he was a ''money-grubbing milktoast.'' Running to his mother's tent, Alexander found comfort from Mammaea until the assassins came for them both.

In actuality, the Roman Empire had been governed by Syrian princesses of the priestly house of Baal from the time when Caracalla had begun losing interest in civil affairs in about 213 until the death of Alexander Severus in 234. In that way, these two decades were a strange interlude in Roman history; it would be untrue, however, to call it an unhappy one. The dynasty was not responsible for the revival of a brilliantly led Persian Empire, nor for the mass movement of peoples out of central Asia which was just starting to drive the German tribes into the Rhine and Danube frontiers. Subsequent centuries showed that men with military experience were often defeated by these intractable problems. The Julias left Rome's greatest legacy to Europe: classical Roman law of the golden age of Papinian and Ulpian.

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Julius II

Julius II (1443-1513), who was pope from 1503 to 1513, was a noted Renaissance patron of the arts. A warrior pope, he failed to bring Italy under papal control. His costly concern with the arts and politics alienated northern Europe and helped pave the way for the Reformation.

Giuliano della Rovere, who became Pope Julius II, was born in December 1443 in Albissola near Savona, Italy. He was elevated to the cardinalate in December 1471 by his uncle Pope Sixtus IV. Giuliano rapidly became an influential member of the College of Cardinals and servant to both Sixtus IV and his successor, Innocent VIII. In 1492 Innocent VIII died, and Cardinal della Rovere was considered Innocent's logical successor. However, because of the greater wealth of the Spaniard Cardinal (Rodrigo) Borgia to purchase votes, the College of Cardinals elected Borgia, and he assumed the title Alexander VI.

The Borgias were vassals of Ferdinand of Aragon, and during Alexander's reign Giuliano resented this foreign in-

fluence in Italy and also opposed Alexander's nepotism. Because of his opposition to the Pope, Giuliano underwent much hardship. During most of Alexander's pontificate Giuliano felt it safer to absent himself from Rome.

Alexander VI died in August 1503, and his elderly successor, Pius III, died in October. In November Giuliano was elected pope and assumed the title Julius II.

First Conflicts

From the start of his pontificate it became clear that Julius intended to make the papacy the dominant political and military force in Italy and to drive all rivals of papal authority out of the peninsula. In 1503 there were three rivals to papal authority. The first was Cesare Borgia, the son of Alexander VI and conqueror of the richest of the Papal States, the Romagna, in northern Italy. The other rivals were Venice and France. France controlled several important cities in northern Italy, among them Florence and Pavia.

In 1504 Julius confiscated the landholdings of Cesare Borgia in Italy and ordered his arrest. In the absence of Cesare Borgia and his military forces in the Romagna, Venice occupied the area, including the cities of Rimini, Faenza, Forli, and Cesena. Julius knew the defeat of this second rival to papal authority would require force of arms. In order to raise the money necessary to equip an army, Julius ordered the Dominicans in Germany to sell indulgences. In 1505 Julius marched out of Rome with a small army.

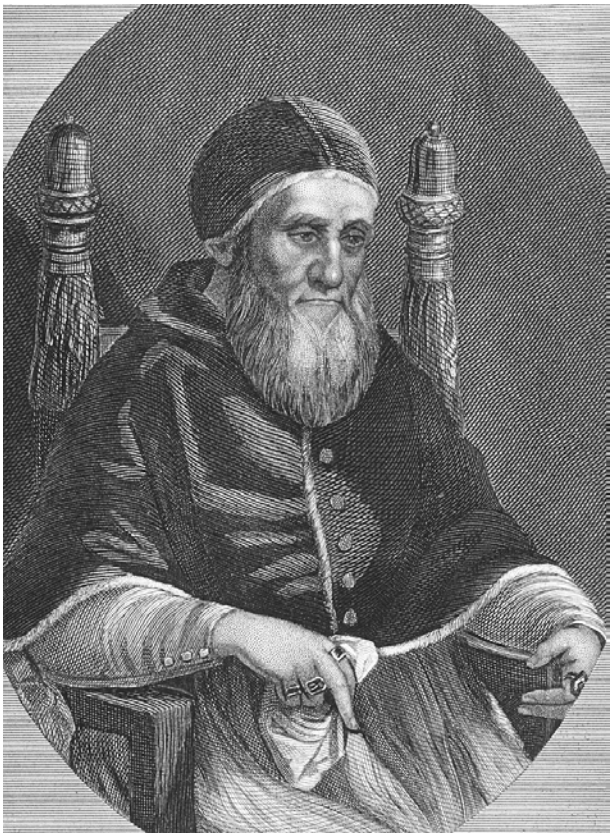

En route to the Romagna, Julius captured the cities of Perugia and Bologna in 1506. Julius then led his troops into Cesena and Forli, which had been evacuated by the Venetians in the face of a threat by Julius to lay an interdict upon Venice. However, Venice adamantly refused to evacuate Faenza and Rimini. Meanwhile, in 1507 the Genoese revolted against their overlord, Piero Soderini, ruler of Florence and a political puppet of France. The French believed Julius had engineered the revolt in order to force their withdrawal from Italy, and the French king, Louis XII, dispatched an army to smash the insurrection. This threat forced Julius to abandon his campaign against Venice and return to Rome.

The enmity between Louis XII and Julius increased when the Holy Roman emperor Maximilian I announced his intention of journeying to Rome in order to be crowned by the Pope. Louis XII feared that Julius had invited the Germans into Italy to participate in another effort to drive France from the peninsula. Since the Venetians also felt threatened by what they believed to be a papal-German alliance, France and Venice formed an alliance. In 1508 war broke out between the Germans and the Franco-Venetian alliance, and before the end of the year the alliance defeated the Germans.

League of Cambrai

Because of its assistance in this war, France expected to receive territory in northern Italy from Venice, but Venice relinquished no lands. Louis XII also realized Julius had not invited Maximilian into Italy. France, therefore, abandoned its alliance with the Venetians.

Julius took advantage of the Venetian isolation and created the military League of Cambrai to drive Venice from Faenza and Rimini. France and a number of independent city-states in northern Italy joined the league. Maximilian joined in order to revenge his defeat and win back territory in northern Italy which he had lost to the Venetians. Spain, which controlled the kingdom of Naples, also participated in order to drive the Venetians from Adriatic seaports which they held in that kingdom. In 1509 Julius placed an interdict on Venice, and the League of Cambrai declared war on the city-state.

Venice suffered a number of disastrous defeats on land and sea. The French insisted upon the total destruction of Venice as a power in Italy. But this would have upset the balance of power in northern Italy and would have removed a major obstacle to French domination of that area. Therefore, in 1510 Julius negotiated a separate peace with Venice. By the terms of the settlement, Venice surrendered the Romagna to the Pope, the Apulian seaports to the Spanish, and most of its possessions in northern Italy to the other members of the League of Cambrai. Because of this separate peace the members of the League of Cambrai ended hostilities against Venice. Thus, Julius saved the republic of Venice from annihilation.

War with France

Julius now had to deal with the final threat to papal supremacy in Italy, the French. In August 1510 Louis XII

called all French prelates to a synod at Orléans. Here, Louis declared that papal authority extended only over spiritual matters. He proclaimed his right as a prince and protector of the Church on earth to call a council in order to punish a worldly pope such as Julius and reform the Church. Louis thus hoped to frighten Julius into abandoning his plans to drive France from Italy.

In 1511 Louis XII issued the call for a Church council. By May a small number of cardinals had gathered at Pisa. Louis promised these cardinals rich rewards for their participation. Support for the council also came from Germany, where the 16th-century voices of reform assailed the worldliness of a papacy which seemed more concerned with Italian politics than with religion. The Germans resented the financial burdens placed upon them by the Pope in order to pay for his wars in Italy.

In the face of disaster Julius acted with characteristic audacity. He issued the call for Western Christendom to gather in ecumenical council at the Lateran Basilica in Rome. This bold action won for Julius the religious and political support of the Spanish and the English. These powers, along with the Swiss and the Venetians, in 1511 joined Julius in the Holy League. In fear of this new military alliance, Louis XII withdrew his support of the schismatic Council of Pisa, and at the beginning of 1512 the council ended in failure.

In June 1512 the Holy League attacked the French in northern Italy. The Swiss captured the French-controlled city of Pavia, and the Spanish captured Florence. By the end of the summer the league drove the French out of Italy.

The defeat of the French was a Pyrrhic victory for Julius, for now the Spanish were in control of much of northern Italy. Julius began preparing new alliances to drive them from Italy. But the energy expended through long years of warfare and in manipulating the complicated balance of power in Italy physically and mentally overtaxed Julius. On February 21, 1513, Julius II died.

During his pontificate Julius hired the costly services of the greatest artists of the Renaissance to embellish the papal apartments. Above the protests of most of Western Christendom he ordered the demolition of the ancient and crumbling Basilica of St. Peter. He hired the services of the architect Donato Bramante, who designed and began the construction of the present Basilica. Julius hired Michelangelo to design and execute a tomb for the Pontiff and to decorate the ceiling of the Sistine Chapel. All of this and his wars and political escapades in Italy, Julius financed in large part by the sale of ecclesiastical offices and indulgences in northern Europe.

Further Reading

The best account in English of Julius II is still that contained in Ludwig Pastor, *The History of the Popes: From the Close of the Middle Ages* (trans., 40 vols., 1938-1968).

Additional Sources

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Kamal Jumblatt

Kamal Jumblatt (1917-1977) was a distinguished ideologue and Druze leader in Lebanese politics who was considered the father of the contemporary Left in Lebanon despite his feudal background.

Kamal Jumblatt was born in Mukhtarah, Lebanon, in 1917. He was the only son of Fuad and Nazirah Jumblatt. His ancestors were the Kurdish Janbuladhs who converted to the Druze faith and were in control of an expansive feudal entity in northern Syria. In the 17th century they established themselves among their Druze Tanukh and Manid kin in southeastern Lebanon, by which time their surname had evolved into Jounblatt (written Jumblatt). A lawyer by training, Jumblatt was involuntarily diverted into politics in 1943 after serving for one year as an apprentice lawyer with francophile ex-president Emile Edde's law firm.

Jumblatt considered his political career a diversion from his calling as a searcher for knowledge in history and the humanities. In the 1960s he taught history and politics at the Lebanese University and often lectured at all leading institutions of higher learning in Lebanon. His ideological orientation was a product of diverse intellectual influences coming from West and East. He matured into a mixture of French socialism, Hindu pacifism, and Druze traditionalism. In addition, Jumblatt inherited from his family prestige, wealth, and status, as well as a past full of power feuds between the Jumblatts, their Druze Yazbaki adversaries, and the ruling families of feudal Lebanon and their modern successors: the Ottoman Mutasarrifs and Maronite presidents. Jumblatt's desire to transform the Lebanese system and avenge the ''wrong'' done to his ancestors and his deep interest in Hinduism and adoration of the socialism and humanism of Teilhard de Chardin and Alexis Carrel are said to have been the main sources of the two dimensions of the duality that bedeviled him—that is, his feudal background and his humanist-socialist drive for reform. Jumblatt did not want to escape from his primordial heritage, yet always strove to live up to his intellectual universalism.

Kamal was hardly 26 and totally subsumed by his interest in the humanities when he was cast into the leadership of his Druze community after the death of his uncle Hikmat Jumblatt in 1943. He was caught unprepared and became a politician ''by chance.'' Between then and 1977 he led an active political life in his own right, serving continuously as a member of parliament and leader of a parliamentary bloc, with a short interruption between 1957 and 1960. He was appointed cabinet minister seven times between 1946 and 1970. Jumblatt was in the opposition even when he, or those he deputized, were in government. Whenever he took office he did so with the intention of utilizing the uniquely Lebanese institution of built-in opposition to discreetly promote his political programs and reinforce his influence. His clout in presidential elections earned him the label ''king-maker.''

Despite overwhelming indications—ranging from his education to his mother's political closeness to French au-

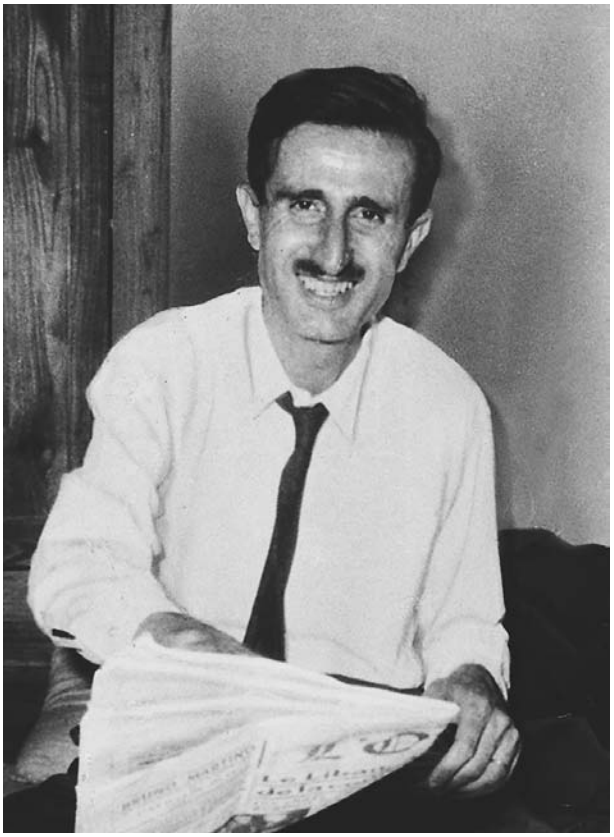

thorities—that Jumblatt was groomed to be yet another pro-French politician, soon after his election in 1943 he backed the struggle for independence from France. He gradually became a leading advocate of socialism, decolonization, and non-alignment. Jumblatt derived influence from nurturing an ever-growing number of political groups clamoring for reform. In 1949 he launched the Progressive Socialist party (PSP), which gradually shrunk from an indigenous socialist-humanist movement into a predominantly Druze political association. In 1951 he was instrumental in establishing the Socialist National Front, which played a central role in forcing the resignation of President Bishara al-Khoury in 1952. When the front succeeded in putting one of its members, Camile Chamoun, in the presidency, the reform plank Chamoun was willing to adopt did not quench Jumblatt's thirst; the front dissipated.

This experience was a turning point in Kamal Jumblatt's political life. Frustrated with the gradualist approach of his allies, he set out on a course to destroy the consociational system of government engineered by the National Pact of 1943 after having earlier described it as a ''free'' and ''tolerant'' system of ''consultation and democracy'' and ''a great attempt to coordinate and harmonize the relationship between Christianity and Islam.'' By 1958 Jumblatt was not only willing to participate in a war against the regime, but was one of the engineers of that war.

Beginning in the mid-1960s his allies were openly the radicals, including the Communists, Nasserites, and Arab nationalist groups. The new alliance, labeled the Front of Progressive parties and National Forces, evolved into the National Movement after the mid-1970s. In the same vein, Jumblatt championed the Palestine cause for a national homeland and went into open alliance with the Palestine Liberation Organization (PLO) against the government after 1967. As minister of interior in 1970 he licensed the Communist party of Lebanon and the Syrian Nationalist Social party, and in 1972 he accepted the general secretariat of the multi-national Front for the Support of the Palestine Resistance. For the qualitative change in his political conduct Jumblatt earned the Lenin Peace Prize and the Order of Lenin from the Soviet government.

When war broke out in Lebanon in 1975 Jumblatt warned that ''revolution is knocking at the door'' and that it would not relent until the ''decadent system is gone forever.'' In its place he proposed an Interim Program for Democratic Reform designed by the National Movement and calling for sweeping changes, including the abolishment of political sectarianism, restructuring the army, reinforcing democratic representation and augmenting the influence of parliament within the structure of power, and introducing ''socio-economic democracy.'' This revolutionary course and his alliance with the radicals and the PLO, as well as his rejection of a Syrian-sponsored program for constitutional reform in February 1976, put him on a collision course with Damascus which was catastrophic for his career. Succumbing to Syrian pressure, the PLO grudgingly moved away from a badly defeated Jumblatt. On March 16, 1977, Kamal Jumblatt was assassinated while on the way to his home village, Mukhtarah in the Shouf region. His assassin's identity was not determined.

Kamal Jumblatt attended French schools throughout his academic career. He went to the Lazarist School in Ayntourah, Lebanon, for his pre-college education. In 1936 he went to Paris where he pursued his interest in the humanities in the Sorbonne. Prospect of World War II prematurely brought him back to Lebanon in 1938, where he joined the Universite Saint Joseph in Beirut and obtained a law degree in 1942. He continued his self-education in the humanities throughout his life. He was proficient in numerous foreign languages, regularly travelled to Europe and the East, practiced meditation, and was a vegetarian. Jumblatt was married to May Shakib Arslan in 1948. They separated soon after they had their first and only son, Walid, who took over leadership of the Druze during Lebanon's devastating military conflicts that ran through most of the 1980s.

Further Reading

Most of Jumblatt's own writings are in Arabic. Whatever is attributed to him in a foreign language appeared in French: *Pour un Socialisme Plus Humain* (n.d.), *Pour Le Liban* (1978), and *Les Travailleurs et Les Artistes* (1979). Valuable information about him can be found in Michael Suleiman, *Political Parties in Lebanon* (1967); Michael Hudson, *The Precarious Republic* (1968); Majid Khadduri, *Arab Contemporaries* (1973); ''Interview with Kamal Jumblatt,'' *Monday Morning* (No. 249, 1977); *Who's Who i* n *Lebanon* (1973-1974); and the English-language international press, April 1976 and March 17, 1977. □

Abu al-Qasim ibn Muhammad al Junayd

Abu al-Qasim ibn Muhammad al-Junayd (ca. 830-910) was one of the great early mystics, or Sufis, of Islam. He laid the groundwork for "sober" mysticism in contrast to that of "God-intoxicated" Sufis like al-Hallaj.

Al-Junayd lived and died in Baghdad, although his family had come originally from western Persia. He studied law and the Traditions of the prophet Mohammed, after having learned the Koran by heart. Later he studied mysticism under the guidance of his uncle, a famous Sufi. It is clear that al-Junayd's sound training in the orthodox Moslem sciences greatly influenced his mystical career and restrained him from the antinomian excesses which many other Sufis indulged in and which gave Sufism a bad name among the more orthodox.

After a period of training with his uncle, al-Junayd began to attract disciples and initiated many into his understanding of the path to mystical experience of God. He was always prudent in his teaching, however, and maintained that mystic knowledge was not intended for the average person. Late in his life there came a period of general persecution of Sufis in Baghdad, but he managed to avoid serious trouble with the authorities by maintaining that he was merely a jurist, for which he had a sound reputation.

While it is well established by scholars that the Neoplatonic philosophy of Plotinus was studied by later Moslem mystics, there is also evidence that al-Junayd may have been exposed to Neoplatonic ideas, despite the fact that such works as Porphyry's so-called *Theology of Aristotle* had been translated into Arabic only a generation earlier. There is no evidence that al-Junayd had actually read Plotinus or his pupil Porphyry—simply a rather striking parallelism in thought. This parallelism exists in the doctrines concerning the soul and mystical experiences. With regard to the idea of God, however, al-Junayd is as orthodox a Moslem as could be conceived: God is the Creator, active, omnipresent, nearer to man than his own neck vein. This contrasts sharply with the remote, inactive "One" of Plotinus.

Other analogous ideas in Plotinus and al-Junayd are the notions that mystical experiences are for an elect few, that to follow the path to such experiences requires a skilled guide, and that the aftereffects of mystical experiences are beneficial and sublimely sober. Such ideas, kept within bound by the basic sobriety of al-Junayd and by his firm grounding in the Moslem disciplines of Koran study and Tradition, led his much more ecstatic pupil al-Hallaj to utter provocative statements about his own mystical experiences, which eventually led to al-Hallaj's execution for blasphemy, one of the rare instances in Islam of such a punishment.

Further Reading

A work on al-Junayd is Ali Hassan Abdel-Kader, *The Life, Personality and Writings of al-Junayd* (1962). □

Carl Gustav Jung

The Swiss psychologist and psychiatrist Carl Gustav Jung (1875-1961) was a founder of modern depth psychology.

Carl Jung was born on July 26, 1875, in Kesswil, the son of a Protestant clergyman. When he was 4, the family moved to Basel. As he grew older, his keen interest in biology, zoology, paleontology, philosophy, and the history of religion made the choice of a career quite difficult. However, he finally decided on medicine, which he studied at the University of Basel (1895-1900). He received his medical degree from the University of Zurich in 1902. Later he studied psychology in Paris.

In 1903 Jung married Emma Rauschenbach, his loyal companion and scientific collaborator until her death in 1955. The couple had five children. They lived in Küsnacht on the Lake of Zurich, where Jung died on June 6, 1961.

Jung began his professional career in 1900 as an assistant to Eugen Bleuler at the psychiatric clinic of the University of Zurich. During these years of his internship, Jung, with a few associates, worked out the so-called association experiment. This is a method of testing used to reveal affectively significant groups of ideas in the unconscious region of the psyche. They usually have a disturbing influence, promoting anxieties and unadapted emotions which are not under the control of the person concerned. Jung coined the term "complexes" for their designation.

Association with Freud

When Jung read Sigmund Freud's *Interpretation of Dreams,* he found his own ideas and observations to be essentially confirmed and furthered. He sent his publication *Studies in Word Association* (1904) to Freud, and this was the beginning of their collaboration and friendship, which lasted from 1907 to 1913. Jung was eager to explore the secrets of the unconscious psyche expressed by dreaming, fantasies, myths, fairy tales, superstition, and occultism. But Freud had already worked out his theories about the underlying cause of every psychoneurosis and also his doctrine that all the expressions of the unconscious are hidden wish fulfillments. Jung felt more and more that these theories were scientific presumptions which did not do full justice to the rich expressions of unconscious psychic life. For him the unconscious not only is a disturbing factor causing psychic illnesses but also is fundamentally the seed of man's creativeness and the roots of human consciousness. With such ideas Jung came increasingly into conflict with Freud, who regarded Jung's ideas as unscientific. Jung accused Freud of dogmatism; Freud and his followers reproached Jung for mysticism.

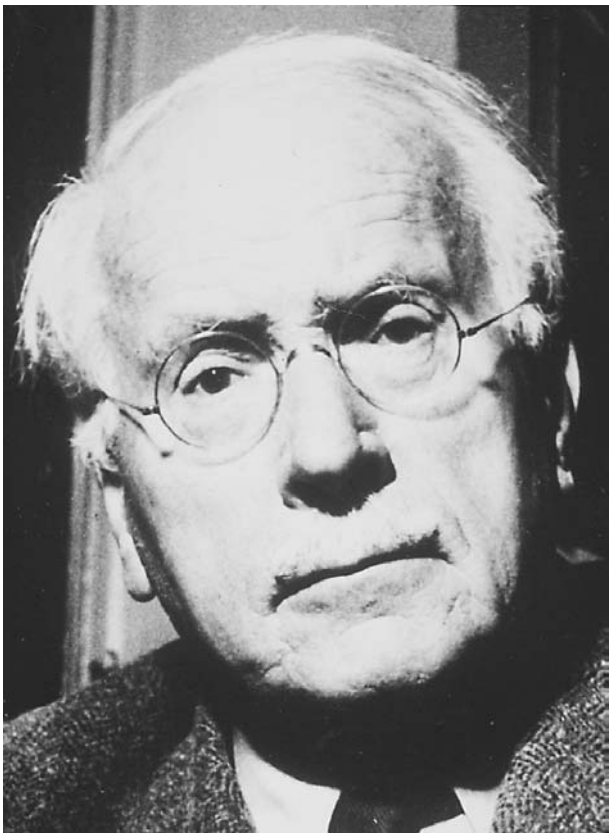

Topology and Archetypes

His break with Freud caused Jung much distress. Thrown back upon himself, he began a deepened self-analysis in order to gain all the integrity and firmness for his own quest into the dark labyrinth of the unconscious psyche. During the years from 1913 to 1921 Jung published only three important papers: ''Two Essays on Analytical Psychology'' (1916, 1917) and ''Psychological Types'' (1921). The ''Two Essays'' provided the basic ideas from which his later work sprang. He described his research on psychological typology (extro- and introversion, thinking, feeling, sensation, and intuition as psychic functions) and expressed the idea that it is the ''personal equation'' which, often unconsciously but in accordance with one's own typology, influences the approach of an individual toward the outer and inner world. Especially in psychology, it is impossible for an observer to be completely objective, because his observation depends on subjective, personal presuppositions. This insight made Jung suspicious of any dogmatism.

Next to his typology, Jung's main contribution was his discovery that man's fantasy life, like the instincts, has a certain structure. There must be imperceptible energetic centers in the unconscious which regulate instinctual behavior and spontaneous imagination. Thus emerge the dominants of the collective unconscious, or the archetypes. Spontaneous dreams exist which show an astonishing resemblance to ancient mythological or fairy-tale motifs that are usually unknown to the dreamer. To Jung this meant that archetypal manifestations belong to man in all ages; they are the expression of man's basic psychic nature. Modern civilized man has built a rational superstructure and repressed his dependence on his archetypal nature—hence the feeling of self-estrangement, which is the cause of many neurotic sufferings.

In order to study archetypal patterns and processes, Jung visited so-called primitive tribes. He lived among the Pueblo Indians of New Mexico and Arizona in 1924/1925 and among the inhabitants of Mt. Elgon in Kenya during 1925/1926. He later visited Egypt and India. To Jung, the religious symbols and phenomenology of Buddhism and Hinduism and the teachings of Zen Buddhism and Confucianism all expressed differentiated experiences on the way to man's inner world, a world which was badly neglected by Western civilization. Jung also searched for traditions in Western culture which compensated for its one-sided extroverted development toward rationalism and technology. He found these traditions in Gnosticism, Christian mysticism, and, above all, alchemy. For Jung, the weird alchemical texts were astonishing symbolic expressions for the human experience of the processes in the unconscious. Some of his major works are deep and lucid psychological interpretations of alchemical writings, showing their living significance for understanding dreams and the hidden motifs of neurotic and mental disorders.

Process of Individuation

Of prime importance to Jung was the biography of the stages of inner development and of the maturation of the personality, which he termed the ''process of individuation.'' He described a strong impulse from the unconscious to guide the individual toward its specific, most complete uniqueness. This achievement is a lifelong task of trial and error and of confronting and integrating contents of the unconscious. It consists in an ever-increasing self-knowledge and in ''becoming what you are.'' But individuation also includes social responsibility, which is a great step on the way to self-realization.

Jung lived for his explorations, his writings, and his psychological practice, which he had to give up in 1944 due to a severe heart attack. His academic appointments during the course of his career included the professorship of medical psychology at the University of Basel and the titular professorship of philosophy from 1933 until 1942 on the faculty of philosophical and political sciences of the Federal Institute of Technology in Zurich. In 1948 he founded the C. G. Jung Institute in Zurich. Honorary doctorates were conferred on him by many important universities all over the world.

Further Reading

Jung's writings are being assembled in the 18-volume *Collected Works* (1953—). Studies of Jung's life and work include Gerhard Adler, *Studies in Analytical Psychology* (1948); Frieda Fordham, *An Introduction to Jung's Psychology* (1953); Ira Progoff, *Jung's Psychology and Its Social Meaning* (1953); Richard I. Evans, *Conversations with Carl Jung* (1964); E. A. Bennett, *What Jung Really Said* (1967); and Aniela Jaffé, *From the Life and Work of C. G. Jung* (1970). □

Leo Jung

The rabbi Leo Jung (1892-1987) provided practical and theological leadership to American Orthodox Judaism, helping it become more dignified and responsive to the needs of contemporary Jews while retaining traditional rabbinical values and laws.

When Leo Jung (born June 20, 1892, in Ungarisch Brod in Moravia) first came to the United States in 1920 he was charged with hypocrisy. Americans could not believe that an intellectual rabbi, who spoke in elegant English and whose approach to Judaism was sophisticated and modern, could be truly Orthodox. After more than 60 years that mistake (ludicrous even in its own day) was unthinkable; by the 1980s American Jewish Orthodoxy itself demonstrated a dignity, intellectualism, and responsiveness to modernity that resulted in no small measure from the work of Jung.

A Life Dedicated to Orthodox Judaism

Jung was educated in both secular German studies and in traditional Hebraica by a father who understood the challenges of the modern world and who was totally committed to Jewish tradition. By 1910 Jung had graduated his gymnasium *summa cum laude* and matriculated at Vienna University while pursuing training at Orthodox Yeshivot as well. From 1911 to 1914 he was in Berlin studying at the Hildesheimer Rabbinical Seminary and gleaning secular scholarship from various German universities, including the University of Berlin and Geissen University, in which he pursued doctoral studies with a thesis on the concept of God in Anglo-Saxon philosophy.

The outbreak of World War I prevented completion of this course of study. From 1914 to 1920 he was in England studying at Cambridge (1916-1919) and earning both a bachelor's and a master's degree, obtaining three rabbinical ordinations, and beginning his practical rabbinical work. In 1920 he returned briefly to Germany to gain a definitive rabbinical ordination from the Hildesheimer Seminary. Both his intellectual training and personal qualities were evident in the variety of his achievements in England.

From his first years as rabbi of Congregation Kenesset Israel in Cleveland, Ohio, he began pioneer work transforming American Orthodox Judaism. He fought for decorum in worship and for improved Jewish education, creating a movement directed at the needs of Orthodox Jewish youth. In 1922 he left Cleveland to become spiritual leader of the New York Jewish Center, where he remained as rabbi for 50 years, becoming emeritus rabbi upon his retirement in 1976. His concern for practical issues led him to head the Beth Jacob Movement for the Religious Education of Women, to chair the New York State Government Advisory Board on Kosher Law Enforcement from 1935 to 1965, and to accept chairmanship of the cultural committee of the American Joint Distribution Committee, beginning in 1940, working for the good of European Jews. In that capacity he helped bring more than 9,000 refugees to the United States. Although associated with the Agudath Israel group within Jewish Orthodoxy, he resigned in 1929 to protest its anti-Zionist stance.

Jung's sensitivity to pressing issues of his day was reflected in his academic and professional work. His approach to worship emphasized meeting modern esthetic standards while remaining true to traditional regulations. He championed an atmosphere of decorum, dignity, and sanctity in the Orthodox Jewish synagogue. At the same time he spoke out against the insularity of many Orthodox rabbinical leaders and castigated Jewish intellectuals who rejected the Judaic tradition without fully knowing its content. He was sensitive to the changing needs of the American Jewish community, speaking out on behalf of Orthodoxy, offering critical analysis on such questions as Jewish intermarriage, proselytism and conversion, love and family life, and business ethics. His academic interests focused on ethics, which he taught at Yeshiva University for more than 40 years beginning in 1931. He became professor emeritus upon his retirement in 1968. He also taught at the university's Stern College for Women, where he introduced a course in ethics in 1956.

Writings on Everyday Problems

Jung's writings display an engaging and wide-ranging competence. He wrote or edited more than 31 books. His most ambitious task, beginning in 1928, was to serve as editor of the Jewish Library, to which he also contributed original essays. Jung was the only American contributor to the prestigious Soncino translation of the Babylonian Talmud (the foundation of rabbinical Jewish law and thought). He was not an ivory tower academic. Constantly aware of contemporary needs, he wrote in response to critical questions of Jewish life. The observance of Jewish law and the problems of living as an Orthodox Jew in a secular environment were dealt with seriously, sympathetically, but always from the perspective of a committed traditional Jew. He taught it was more important to ''judaize'' the modern world than to modernize Judaism—an approach mirroring that of the German Jewish thinker Samson Raphael Hirsch, whose influence Jung acknowledged.

Theologically Jung confronted the problem of evil, whether experienced as the trauma of Jewish history and particularly the Nazi Holocaust, or in personal tragedy. He contended that misery was not an argument against God but rather a challenge for human beings, that free will is not only a blessing but also a demand. Jung believed the Torah, Jewish teaching, is a way of peace and truth, but that human evil perverts it and engenders sorrow and distress. Jung's ability to listen sympathetically to those in pain could bring them slowly to recognize the enduring and eternal presence of God and the value of Jewish tradition amid their distress.

Jung's most impressive work involved Jewish ethics. His moral writings are not abstract and distant. He wrote about such subjects as business ethics, the needs of the poor, and interhuman obligations. A collection of his writings—*Between Man and Man*—has been revised and expanded a number of times and translated into Hebrew. The

title demonstrates his practical concerns with human relationships. Daily acts of kindness no less than dramatic deeds are considered acts of self-sacrifice.

The Hebrew term for such sacrifice is *kiddush hashem*—the sanctification of God's name. Jung wrote at length on the meaning of holiness (*kedushah*) and of the love of God and others. His theoretical exposition of sanctification, both in ritual and ethics, is persuasive: the purpose of being a human is to bring God into the world and make the world more holy. His essays on Jewish ethics as a means of sanctification provided a fitting foundation for his practical and educational efforts.

Despite his age and his emeritus status, Jung remained active at the Jewish Center in Manhattan until his death in 1987.

Further Reading

A useful sketch of Jung the man and the religious leader is found in Nima H. Alderblum's essay ''Leo Jung'' included in *The Leo Jung Jubilee Volume,* edited by Menahem M. Kasher, et al. (1962). Jung's autobiography, *The Path of a Pioneer* (London, 1981), provided important information and insight about his life and character as well as about the struggles involved in being a modern Orthodox Jewish leader. The most recent dialogue on Jung's legacy can be found in *Reverence, Righteousness and Rahamanut: Essays in Memory of Rabbi Dr. Leo Jung,* edited by Jacob J. Schacter (Baltimore, 1996). □

Ernst Jünger

The German author Ernst Jünger (born 1895) was one of the most original and influential German writers and intellectuals of the 20th century.

Ernst Jünger was born on March 29, 1895, in Heidelberg, the son of a druggist. At the age of 16 he ran away from school and enlisted in the Foreign Legion. Extricated by his family, he volunteered for war service in 1914; wounded 14 times, he was decorated in 1918. Subsequently Jünger studied botany and zoology at Leipzig and Naples. His war experience and his scientific experience are the two poles of his life, his subject matter, and his vocabulary and imagery.

Jünger first wrote a series of essentially autobiographical war diaries, *In Stahlgewittern* (1920; *In Storms of Steel*), *Der Kampf als inneres Erlebnis* (1922; *Battle as Inner Experience*), *Das Wäldchen 125* (1925; *Wood 125*), and *Feuer und Blut* (1926; *Fire and Blood*). He blends stark realism—indeed brutality—of detail with a language that is often intoxicated, highly stylized, or apodictic; he glorifies the primacy of instinctual life and imputes to Western democracy ''the metaphysics of the restaurant-car.''

Involved in politics in the late 1920s, in 1931 Jünger published *Die totale Mobilmachung* (*Total Mobilization*) and in 1932 *Der Arbeiter* (*The Worker*). His concept of the total mobilization of society and his view of the worker as a mere integer in a technological world have an antihumanistic and indeed totalitarian cast. Analogies with fascistic doctrines may be easily discerned in these works that define freedom as total identification with the mass will. But Jünger was not a member of the Nazi party; a group with which he had connections, the National Bolsheviks, was broken up by the Gestapo in 1937. He himself, however, was protected by his high military friends.

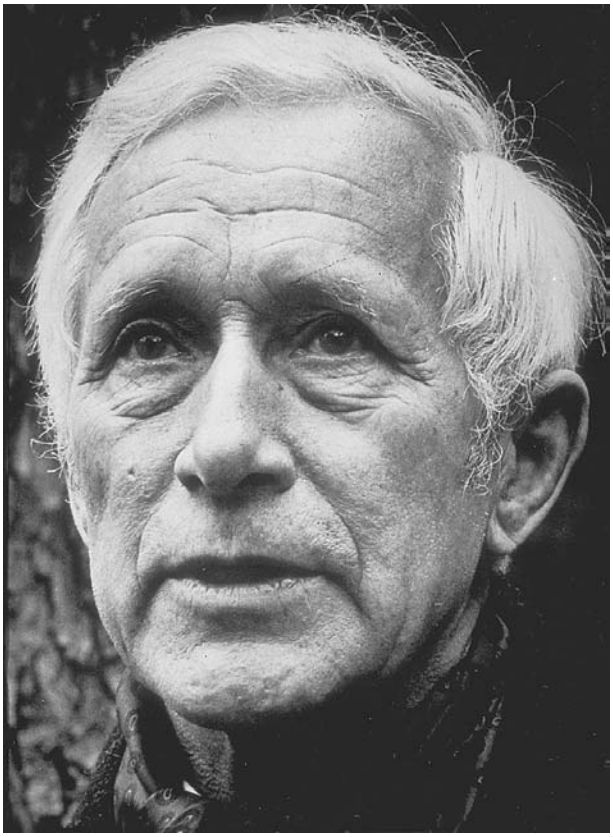

Jünger's novel *Auf den Marmorklippen* (1939; *On the Marble Cliffs*), his best-known work, shows an evolution of attitude and is generally regarded as an allegorical critique of Hitlerism and of the totalitarian state. The book appeared in December 1939 and was suddenly banned in the spring of 1940. *Auf den Marmorklippen* portrays the violence with which a peaceful culture, reflected in the secluded lives of two practicing botanists, is overrun and destroyed by the hordes of a tyrant known as the Head Forester. The language is highly colored, recondite, strange, and brutal. The apostrophe of ''Spirit,'' of science and humanism, which seems to be the message of the book, is perhaps somewhat belied by the exultancy with which the violence is described.

Jünger served in the German army once more, from 1939 to 1944. His subsequent novels, *Heliopolis* (1949) and *Gläserne Bienen* (1957; *Glass Bees*), restate the central issue of the conflict between reason and instinct, contemplation and action. He also published several volumes of essays and diaries.

Further Reading

Joseph Peter Stern, *Ernst Jünger* (1953), is an excellent, penetrating analysis of Jünger's strengths and weaknesses. Good short discussions may also be found in Jethro Bithell, *Modern German Literature* (1939; 3d ed. 1959), and in H. M. Waidson, *The Modern German Novel* (1959). □

Ernest Just

Ernest Just (1883-1941) was a prominent African American biologist who was noted for his contributions to marine biology.

Ernest Everett Just was born on August 14, 1883, in Charleston, South Carolina. He had a rough childhood; his father died when he was very young, leaving his mother to fend for herself and her family. He was educated by his mother until the age of 13, when he entered the Colored Normal, Industrial, Agricultural and Mechanical College. He received a Licentiate of Instruction that permitted him to teach in the black public schools of South Carolina.

The prospects for advancement in the school system were small, however, and Just wanted to continue his education. He thus obtained a scholarship to attend the Kimball Union Academy in Vermont, where he was the only African American in a group of 170 students. There he received a broad education, and he was able to continue his schooling at Dartmouth, where he won a degree in biology with a minor in history in 1907. Just soon obtained a teaching position at Howard University, the most prestigious African American institution in the country at the time. He helped to develop the science curriculum there, largely by teaching zoology and setting up laboratories.

Determined to pursue the same type of career that a white man would have in science, Just started spending his summers as research assistant at the famed Marine Biology Laboratory in Woods Hole, Massachusetts. There he worked under Frank Lillie, the head of the Zoology Department of the University of Chicago. Lillie helped him enroll ''in absentia'' in the Ph.D. program at the University of Chicago, and after considerable delay, due mostly to his teaching responsibilities at Howard, he received his Ph.D. in 1916, becoming one of the first African Americans to do so.

Throughout his life Just had problems obtaining funding for his work, partly because of racial discrimination and partly due to the general lack of funding for science during the Great Depression of the 1930s. He continued to teach on and off at Howard for the remainder of his life. He also went to Europe several times, having achieved greater recognition there than in his own country. Just preferred Europe to the United States. In 1938 he went to France with the intention of staying for good. In the middle of 1940, however, the Nazis drove him out, and he was forced to return to Washington, D.C., where he died on October 27, 1941.

During the earlier stages of his career Just was primarily concerned with collecting a mass of verifiable data on marine eggs. He concentrated on some of the fundamental problems of cell biology, and in particular dealt with the problem of parthenogenesis, or the ability of certain types of eggs to reproduce without sperm. He developed a precise and much respected style of experimentation and was considered an authority on experimentation with marine invertebrates. He wrote a number of well-received articles on experimental methods that was later collected in a volume entitled *Basic Methods for Experiments on Eggs of Marine Animals* (1939).

Once Just became an established scientist with a worldwide reputation he started concentrating on a theory that had been brewing in his mind for several years. He theorized that the outer part of the cell (the cortical cytoplasm) was more significant in vital life processes than had been previously recognized. He thought, in fact, that it was a crucial link between an animal and its environment. One way he used to show this was by showing that the fertilization of an egg was independent of how mature it was and that the cytoplasm thus became important in the fertilization process.

While in France, Just wrote a book with Hedwig Schnetzler, his second wife and research assistant, entitled *The Biology of the Cell Surface* (1939). He explained this theory, along with many of his past scientific achievements, in this book. He also categorized biological experimentation and claimed that it fell into three categories: experiments done on living systems, those done on killed living

systems, and those done on nonliving systems. He showed the importance of the purity of the system being tested, which was an aspect that had not been emphasized enough by most biologists. Finally, the book was also somewhat of a philosophical treatise, endeavoring to answer the question ''what is life?''

Just was also known for his work on cell morphology (the form and the changes in form of a cell), and in particular cell division, the process by which living cells reproduce themselves. Because of his problems with funding, with certain members of the American scientific community, and with racial discrimination, Just was never able to undertake a major research project. However, the accumulation of his work is important to the field of marine biology. His achievements were particularly significant and encouraging to the African American scientists that succeeded him.

Further Reading

The complete story of Ernest Just's life—both the personal and the professional aspects of it—is presented in the biography by Kenneth R. Manning, *Black Apollo of Science: the Life of Ernest Everett Just* (1983). □

Justinian I

Justinian I (ca. 482-565) was Byzantine emperor from 527 to 565. Ruling in a transitional epoch, he was both a conscious steward of the past and a pragmatic innovator.

The Roman Empire in the 4th century was an all-Mediterranean Christian state with an Eastern focus. But in the 5th century it was shattered by internal dissensions and eroded by barbarian attacks. Various Germanic tribes dismantled the Western provinces and established their own regional kingdoms, such as those of the Visigoths in Spain, the Vandals in North Africa, the Franks in Gaul, and the Ostrogoths in Italy. As recognized upholders of the continuing Roman imperial tradition, the Eastern line of emperors in Constantinople survived barbarian dangers, thanks to the richer resources of the Eastern provinces. But they faced internal strife, regional unrest, and sectarian religious controversy in these provinces. Subsequent developments in the 7th century would make the Eastern provinces into what we call the ''Byzantine'' Empire, with a more distinct Greek character. But in the 6th century Justinian could still see his mission as a Latin one, requiring him to restore the Christian Roman world of the past.

Rise to Power

Justinian was born Flavius Petrus Sabbatius in the Macedonian Balkans; his parents were of Latin-speaking Thracian-Illyrian peasant background. All we know of his youth is that he was taken under the wing of his uncle Justin, who brought him to Constantinople for an education. The youth adopted the name Justinianus out of gratitude. Following thorough schooling, which left him with a particular taste for theology, Justinian was further aided by his uncle to rapid advancement in the army.

When the childless Anastasius I died in 518, Justin was unexpectedly made emperor, at age 66, as Justin I. Outmaneuvering rivals, Justinian rose to ever higher positions, becoming Caesar in 525 and finally being made coemperor and successor in early 527. It was also at this time that Justinian arranged to marry Theodora, thereby acquiring an important helpmate and also giving his age one of its most striking personalities.

When Justin I died on Aug. 1, 527, Justinian and Theodora succeeded without contest. During the first 4 years the mounting burden of governmental expenses made the regime oppressive and unpopular, while Justinian's autocracy provoked the old senatorial aristocracy. The so-called Nika Riots of Jan. 13-18, 532, which began as rioting among the circus factions of the Hippodrome, amplified into demands for changes in governmental policies and were finally converted by aristocratic opportunism into an effort to dethrone Justinian. The Emperor rallied his troops under some loyal generals, like Belisarius, and had them massacre the rioters. The mob broken, Justinian punished the conspirators, thus crushing both popular and aristocratic opposition for the time being.

External Policies

The bulk of Justinian's era was marked by war, partly sought, partly unsought. The unwanted war, which he had

inherited, was with Sassanid Persia, the empire's one fully civilized neighbor. The accession of a new Persian king, Chosroes (Khosrow) I, in 531 made peace possible, and while the ''Perpetual Peace'' negotiated in 532 cost Justinian a veiled obligation to pay tribute, it freed him for his projects of territorial reconquest in the West. Jealous of Justinian's subsequent successes, however, Chosroes broke the peace in 540 by invading Syria-Palestine and devastating Antioch. Still committed in the West, Justinian was plunged into new war with Persia for almost all of his remaining reign. Only in 562 was the Fifty-year Peace agreed upon, requiring even heavier tribute payments to Persia.

By contrast, Justinian's wars in the West were part of his grand design. Justinian never considered himself merely an Eastern emperor, and his empire had never officially accepted the loss of its territory, which always remained legally Roman and subject to eventual recovery. Thus, the Germanic successor states in the West were regarded as temporary interlopers, and their rulers as Arian Christians, therefore heretics. As Roman emperor, Justinian was obligated to liberate these lands and restore them to imperial rule.

Because the Franks were so distant and were not Arian heretics, Justinian made no hostile plans against them. Visigothic Spain was virtually ignored until late in the reconquest program; only in 550 was a small force sent to Spain.

The two primary targets were Vandal North Africa and Ostrogothic Italy. The Vandal kingdom was quickly destroyed by Justinian's brilliant general Belisarius in 533-534. Two years later operations were begun against Italy. Belisarius eventually negotiated a settlement with the Ostrogoths in 540, but this was only short-lived. An Ostrogothic resurgence threatened to undo this work, and so Belisarius was restored to command in Italy. But Justinian supported him so inadequately that the war drifted indecisively until the Emperor then gave fuller backing to a new commander, Narses, who defeated the Ostrogoths decisively in two battles during 552. Further campaigning completed the pacification of Italy. Nevertheless, the region had been brutally ravaged by endless warfare that had shattered its prosperity and had left it exposed to renewed German invasion by the Lombards only a few years after Justinian's death. Nor was North Africa free of prolonged war; despite the rapid Vandal collapse, the unruly Berber tribes of the hills tied imperial forces down for decades. In both sectors, the expected rapid reannexation turned into interminable war, which continuously drained the empire's manpower and money.

Justinian's foreign relations were not entirely warlike. Anxious to free the empire's commercial life from dependency on Persian middlemen, he sought new trade routes, and his cooperation with the Christian kingdom of Abyssinia realized this aim briefly. But as his wars else-where strained his resources, Justinian relied increasingly upon diplomacy as a substitute for strength. The Balkan provinces suffered the most for this juggling. Denuded of adequate defenses, they were left exposed to new marauders, such as the Hunnic tribes and the vanguard of the Slavs, soon to be joined by the Asiatic Avars.

Internal Policies

To fill public needs neglected by previous regimes and to leave his own stamp upon the scene, Justinian built lavishly in all parts of his empire: fortresses and works of regional defense, structures of public utility and practical function, buildings for urban adornment, and, above all, churches and monasteries. Among his greatest buildings was his reconstruction of the Temple of the Holy Wisdom, or Sancta (Hagia) Sophia, in Constantinople, one of the supreme monuments of all Christian architecture.

Equally ambitious to leave institutional monuments, Justinian initiated a total overhauling of the empire's legal system. In the Corpus Juris Civilis his commissioners assembled a systematic exposition of the basic legal texts and the essential interpretational literature that summed up the great heritage of Roman law and preserved it for transmission to later generations. Less glorious, however, was the more practical side of his own legislative record. Justinian issued decrees on all aspects of his society's life. His goal was the noble one of a just government, but as the costs of his undertakings mounted, he was obliged to sacrifice it to the more urgent needs for immediate money and to allow his government to become ruthlessly oppressive.

Justinian was anxious to end religious disunity within the empire. The chief theological issue of his day was the persisting Monophysite rejection of the decisions of the Council of Chalcedon (451) regarding the natures of Christ. Since the Monophysite religious dissent was linked with regional unrest, especially in Syria-Palestine and Egypt, the problem had wide political implications. Justinian repeatedly sought to end the dissension, either by some compromise formula or device or by arbitrary pressures. His policies alternated between extremes of conciliation and persecution. At Justinian's behest, the Fifth Ecumenical Council met (553) to ratify some of his measures. Yet, for all his exertions, a resolution of the issues seemed even less attainable at the end of his reign than at the beginning.

Later Years

During 542-543 the worst plague before the 14th-century Black Death ravaged the Mediterranean world, leaving the population depleted for generations. Theodora's death of cancer in 548 was a cruel personal loss to Justinian. The deteriorating Balkan defenses exposed even the capital to dangerous barbarian attacks. Religious strife, economic ruin, popular disaffection—all reached new peaks. As a result, Justinian's death on Nov. 14, 565, was greeted with popular rejoicing.

Further Reading

The chief contemporary historian of Justinian's age was Procopius of Caesarea, whose complete works were translated by H. B. Dewing for the Loeb Classical Library series (7 vols., 1914-1940). The fullest account of Justinian's reign in English is John B. Bury, *History of the Later Roman Empire from the Death of Theodosius I to the Death of Justinian,* vol. 1

(1923). John W. Barker, *Justinian and the Later Roman Empire* (1966), puts the reign within the context of the 3d-8th centuries. Percy N. Ure, *Justinian and His Age* (1951), is a provocative short account from a classicist's point of view. Robert Browning, *Justinian and Theodora* (1971), is a lively narrative, richly illustrated.

Glanville Downey, *Constantinople in the Age of Justinian* (1960), gives a lively picture of the period, while the same author's paperback, *The Late Roman Empire* (1969), is a concise digest that includes a discussion of Justinian's era. Aleksandr A. Vasiliev, *Justin the First: An Introduction to the Epoch of Justinian the Great* (1950), is the indispensable introduction to Justinian's reign. Valuable information on Justinian's era is in Arnold H. M. Jones's massive *The Later Roman Empire, 284-602: A Social, Economic and Administrative Survey* (2 vols., 1964). Also useful is William Gordon Holmes, *The Age of Justinian and Theodora: A History of the Sixth Century A.D.* (2 vols., 1905-1907; 2d ed. 1912). □

St. Justin Martyr

St. Justin Martyr (ca. 100-ca. 165) is the first Christian apologist of non-Jewish heritage whose writings have survived.

Justin was born near the site of modern Nablus, Israel, of parents who practiced the Roman religion. By 132 he had become a Christian and had studied philosophy at Greek schools. He then traveled and spoke about the Christian religion, entering into violent controversies with non-Christians (Romans, Greeks, and Jews). He finally established himself in Rome, where he taught and composed his books.

Of Justin's writings only a portion survive: his two *Apologies* and his *Dialogus*. These works, however, preserve his method of explaining Christianity to new or possible converts and his method of argument in controversy. Justin was well grounded in Greek philosophy and Greco-Roman mythology. He adapted Platonism to suit his doctrinal and apologist functions, and he translated the Platonic doctrine of the Logos into a new form—the *logos spermatikos*. Logos was God's message of salvation for men. Justin held that fragments and pieces of Christianity were to be found, like seeds, in the religions and in the thinkers preceding Christianity but that only Jesus had given the full revelation of the Logos. He knew Judaism well and had a thorough knowledge of Latin and Greek literature. Many of his concepts and terms are derived from the Stoics of his day.

Justin's method of explaining Christianity follows a pattern. He first tackles the objections of non-Christians that Christians are atheists or seditious revolutionaries plotting the overthrow of the Roman state. He then illustrates the preeminence of Christianity by describing its ethicomoral code and its doctrine. He also compares these with the dogmas of the Greco-Roman religion; and he describes the way in which Christian worship, prayer, and way of life differ from the Roman way and thus demonstrates the truth and beauty of Christianity.

In his controversies, Justin sets up a straw man, Trypho, who speaks for Greco-Roman religion. The tone is anti-Jewish. Justin holds that Christianity eliminated the need for Judaism. From Judaism he derived a millenarist theory (there will be a final period, 1,000 years in length, of prosperity and peace before the end of the world). He condemned Judaism because, he said, Christianity had inherited all that was valuable, religiously, doctrinally, and messianically, in Judaism. Thus Judaism as a religion had been evacuated of all meaning and value. This became common doctrine in the Christian Church and persisted into the 20th century.

Scholars find the writings of Justin very informative about Christianity at the beginning of the 2d century. He knew the Gospels of Matthew, Mark, Luke, and John. He described the prevalent Christian worship, which included the essential elements of the modern Mass, and he stated that sections of the Gospels and the Jewish prophets were read at liturgical gatherings. His other source of importance is that he constitutes some sort of bridge between the early Judeo-Christianity of the first Christians in Palestine and the Western type of Christianity that became dominant about the 4th century. He died by execution between 163 and 167. It is said that his opponents denounced him to the authorities as seditious.

Further Reading

A scholarly yet readable study is the work by Leslie William Barnard, *Justin Martyr: His Life and Thought* (1967), the first major work on Justin Martyr since the 1920s. Archibald Robertson, *The Origins of Christianity* (1954; rev. ed. 1962), devotes a chapter to Justin Martyr. Also useful is Henry Chadwick, *Early Christian Thought and the Classical Tradition* (1966). □

Agustin Pedro Justo

Agustin Pedro Justo (1876-1943) was an Argentine general and president who instituted vigorous antidepression measures in the 1930s and favored the democracies during World War II.

Born in Concepción del Uruguay, Entre Ríos, on Feb. 26, 1876, Agustin Pedro Justo was the son of Agustin P. Justo, who had been a congressional deputy and governor of Corrientes Province, and Otilia Rolón Justo. After being deposed in 1871, Governor Justo moved to Entre Ríos and later to Buenos Aires.

Young Justo's military career began in 1888, when he entered the Colegio Militar, the national military academy. He graduated in 1892 as a sublieutenant; later he served in the Colegio as a mathematics professor (1904-1915) and as director (1915-1922), rising to the rank of colonel. As President Marcelo Alvear's war minister (1922-1928), he completely reorganized and reequipped the army, thereby earning lasting favor with politically active officers.

The 1929 Depression soon led to military revolts, and Justo joined former military associates in overthrowing the aged president, Hipólito Irigoyen, in 1930. Gen. José Félix Uriburu served as provisional president until 1932, when conservatives elected Justo to that office. During the worsening economic crisis of 1933, Justo reacted to a radical conspiracy by arresting Irigoyen for 2 months. Local election frauds and violence aggravated the tense political situation, and by 1935 radicals controlled the Chamber of Deputies.

An honest and vigorous executive, Justo fought the Depression with remedial economic legislation and a public works program. These measures slightly improved the economy but did not satisfy radical opponents or increase his popularity.

In international affairs Justo's capable foreign minister, Carlos Saavedra Lamas, helped to end the Chaco War between Peru and Bolivia. A trade agreement with Great Britain guaranteed Argentine beef a market in return for concessions to British investors. With a world war threatening, Justo reactivated Argentine participation in the League of Nations, and Buenos Aires hosted the 1936 Pan American Conference, which Franklin D. Roosevelt attended in an effort to promote hemispheric solidarity against aggressor nations.

Before Justo quietly relinquished the presidency in 1938, his son's death in an airplane accident aroused some public sympathy. After touring Europe, Justo reentered politics. When the European war broke out in 1939, he supported the Allies and offered his personal services to Brazil after that country declared war on the Axis in 1942. He was considered a serious presidential candidate for the coming elections, when he died suddenly in Buenos Aires on Jan. 11, 1943. Although a conservative, Justo had opposed the forces of repression and aggression at home and abroad. Throughout his life he was respected as an intellectual and bibliophile.

Further Reading

International affairs during Justo's administration are reviewed in Harold F. Peterson, *Argentina and the United States, 1810-1960* (1964). For Argentina's political and economic affairs see James R. Scobie, *Argentina: A City and a Nation* (1964). □

Filippo Juvara

Filippo Juvara (1678-1736), the greatest Italian architect of the 18th century, was an immensely imaginative and prolific designer.

Filippo Juvara was born in Messina, Sicily, on March 27, 1678, the son of a silversmith. In Messina he would have seen the buildings of Guarino Guarini, but at this stage of his career he was probably equally influenced by the exuberant fantasy associated with his father's trade and his Sicilian background, so that it is not surprising to find him practicing as a stage designer in later years.

In 1703 or 1704 Juvara went to Rome and began to work under Carlo Fontana, the most celebrated architectural teacher of the age. Fontana is said to have told Juvara to forget everything he had ever learned and to start all over again: this may well be true, since Fontana's late baroque style was much more classical than the—presumably riotous—fantasy of Juvara's imagination at that time.

From 1708 to 1714 Juvara worked in Rome for Cardinal Ottoboni as a stage designer and architect. Juvara's early architectural style is obscure, but a sketchbook dating from the decade he spent in Rome is evidence of his inventiveness. All his life he designed ornament and decoration in a rich and exuberant style, but the classical discipline he learned from Fontana provided an effective restraint.

In 1714 Juvara returned to Sicily to design a royal palace for Victor Amadeus II of Savoy, who had just become king of Sicily, but within a few months he was established as the royal architect in Turin. Juvara did an immense amount of work in Turin in a short time, including the planning of two quarters of the city and the designing of four royal residences, palaces for individual nobles, and five churches.

Juvara traveled to Portugal in 1719-1720, designing a royal palace at Mafra and other buildings, and to London and Paris in 1720. In 1735 he went to Madrid to design another royal palace; he died there, suddenly, on Jan. 31 or Feb. 1, 1736.

Juvara's Palazzo Madama in Turin (1718-1721) is a splendid combination of the traditional Italian palace type with the regal elements of Versailles, the object of every prince's envy at that time. The Palazzo Madama contains a superb staircase hall, unusual in Italy, but a feature of Versailles. His huge royal hunting lodge at Stupinigi near Turin (1729-1733) also shows French influence.

The architect's masterpiece is the church and monastery of La Superga (1716/1717-1731), set high on a mountain overlooking Turin with a stupendous view of the Alps. This was a votive offering from the King and is therefore richly decorated. The combination of the huge dome set between two towers (perhaps a reminiscence of Francesco Borromini's S. Agnese in Rome and Christopher Wren's St. Paul's in London) and the long, low buildings of the monastery gives a picturesque outline to the whole and is very close to similar scenic compositions in the monasteries at Melk, Austria, and Einsiedeln, Switzerland, which are almost exactly contemporary.

Further Reading

The best account of Juvara's work is in Rudolf Wittkower, *Art and Architecture in Italy, 1600-1750* (1958; 2d rev. ed. 1965). □

Juvenal

Juvenal (died c. 127), or Decimus Junius Juvenalis, was the greatest of the Roman satirists. His bitter and rhetorical denunciations of Roman society, presented in a series of vivid pictures of Roman life, inspired all later satirists.

The life of Juvenal coincided with one of the most eventful periods of Roman history, one in which the weaknesses and failures of the government and the corruption and decadence of society were especially grave and evident. In reaction to this, Juvenal molded a new kind of satire, and he was able to impose it by his example on posterity.

An Undocumented Life

Juvenal was apparently almost completely unread between his own lifetime and the 4th century, when an attempt seems to have been made to compile his biography. This work, of which we have traces in over a dozen medieval biographies, seems to have been derived mainly from (occasionally misunderstood) passages in his works. As a result, the facts of his life are almost singularly lacking in certainty.

Juvenal was apparently born at Aquinum, a town in Latium. He spoke of himself as middle-aged in his first satire (the satires seem to be arranged in at least roughly chronological order), written shortly after 100; and in Satire XIII, the first satire of his last book, he refers to Juncus (consul in 127) as the recent consul. According to the medieval biographies, he lived to be over 80; if he was born about 50, this would fit the facts well enough, but it is only a guess.

We know nothing certain about Juvenal's life and activities before he started writing his satires. An inscription found at Aquinum tells of a dedication to Ceres by a——nius Juvenalis who was a military tribune, held high public office in Aquinum, and was a priest of the deified Vespasian. But the inscription may refer not to the poet but to some other member of the family, and the date is uncertain.

Martial knew Juvenal and calls him ''eloquent'' in the 90s, suggesting, as do the general tone of his poems and the vividness of his bleak picture of the teacher's life, that Juvenal may have been a rhetorician, although it might refer to his having been an advocate. He was certainly poor and knew the miseries of a client intimately; if Satire XI was written from personal experience, late in life he acquired a modest farm at Tibur (Tivoli) and a small house in Rome. Juvenal's references to the great figures of the day do not seem to imply familiarity.

According to the tradition of some very late ancient writers, Juvenal was banished because of the anger of an actor, the Emperor's favorite (supposedly at some lines in Satire VII). The time and place of exile are uncertain because of the conflicting evidence handed down to us.

His Satires

Juvenal's 16 satires were apparently issued in 5 separate books. The first book, written sometime after 100, consists of Satires I-V and contains savage attacks on the city of Rome and the physical dangers and discomforts of life there, which were accompanied by social corruption and sexual degeneration. Book I is characterized by a greater scope and generality of attack and less use of specific virtues and vices to serve as the focus of the exposition than are any of the later books.

The first satire is programmatic. In Rome, he declares, ''it is difficult *not* to write satire . . . even if nature does not allow you to write verse, your indignation will write it for you.'' A brilliant series of pictures of disgusting parvenus, forgers, poisoners, informers, and fortune hunters is adduced as demonstration, and Juvenal angrily declares that money, obtained by whatever shameful or evil means might come to hand, is alone honored and ''honesty is praised and freezes.'' Never have selfish luxury and cringing, dependent poverty been so prevalent or been accompanied by so much vice. But it is no longer safe to make personal attacks on great sinners, as it was in the time of Lucilius, and so, to avoid a horrible death, one must limit oneself to attacking the dead.

This Juvenal proceeds to do: when he is not using traditional type names, his attacks are on figures of the age of Domitian and Nero. For this he has often been accused of cowardice and irrelevance, but Juvenal clearly intended an oblique attack against the rich and powerful of his own time, whose practices and morals could hardly have changed very greatly from what they were under Nero and Domitian.

The other charge often made against him, that his indignation is as frequently spent with as much force against relatively harmless breaches of current standards of behavior as against the gravest crimes and grossest immoralities, can be answered as well. First, the outrage of the average man (which Juvenal always purports to be) is often as much exercised against, for example, harmless eccentricities of dress and personal appearance as against the darkest crimes and corruptions of the day. Second, the Stoic doctrine that the good man was totally good, and the evil completely evil, with no intermediate position being possible, had a great influence on Juvenal's thought. These attacks on minor breaches usually occur at the climax of one particular line of invective, where they can serve as wry, half-humorous anticlimaxes, thus pointing up the weaknesses and hypocrisies of conventional morality (like Mark Twain's young man who, after thefts and murders, gradually ''sank'' to lying, swearing, and breaking the Sabbath).

The second satire is a violent and explicit attack on the hypocrisy of those who pretend to be pillars of morality, yet are deep in vice and are thus worse than open offenders. Satire III was paraphrased by Samuel Johnson in his ''London'': it is an attack on the city of Rome, where wealth is everything and ''poverty makes a man ridiculous'' and subjects him to many annoyances, troubles, and dangers.

The fourth satire is a satirical account of the calling of a council of state by the tyrant Domitian—to discuss how to cook a giant turbot with which he had been presented. Its picture of the gathering of the councilors, frightened by the sudden, unexplained summons, each either compromised or sinister and evil in his own way, is unforgettable. Satire V is an indignant account of a client dining with his patron and being subjected to indignities by the servants and eating cheap food while his host dines luxuriously, all so that the patron can amuse himself at the discomfiture of his guest.

Satire VI, a separate book in itself, written after 115, is by far the longest satire and is often considered Juvenal's masterpiece. It scathingly attacks women, their vanities and affectations.

Satire VII is an account of the miseries which the writer and teacher of literature must endure. It opens with the anticipation of brighter prospects under the patronage of a new emperor who was interested in literature and so is probably to be dated shortly after the accession of Hadrian in 117. The eighth satire is on the subject of the superiority of virtue to noble birth and contains interesting pictures of the evil and degenerate aristocracy. Satire IX, one of the most amusing of the satires, is generally neglected because of the obscenity of its subject matter.

With the fourth book, critics have generally felt that a weakening of the satirical force becomes evident. Thereafter, the subjects and illustrations seem chosen less from life than from literature. No decline in excellence, however, can be noted in the tenth satire, paraphrased in Dr. Johnson's ''Vanity of Human Wishes.'' Its subject is the foolishness of human desires, illustrated by brilliant vignettes, derived from history and mythology, on the evil ends to which great political power, eloquence, military glory, long life, and beauty have led their possessors. At the end he answers the question ''What, then, should men pray for?'' with the famous phrase ''mens sana in corpore sano''—''a sound mind in a sound body.''

The eleventh satire is a contrast between the extravagant follies of contemporary gourmandise and ancient austerities at the table and is couched in the form of an invitation to dinner at the satirist's humble farm at Tibur, where rustic simplicity will mark the fare. The twelfth satire consists of congratulations to a friend on his escape from a shipwreck, with observations on the distinction between true and false friendship.

The incomplete, final, fifth book consists of Satire XIII, written shortly after 127, which attempts to console a friend who has been cheated of some money by telling him that the true punishment for crime is a guilty conscience; XIV, on the influence of parental example in teaching their children to sin, which is linked to a long sermon on avarice; XV, a horrified account of a murder and cannibalism as the result of a feud between two Egyptian towns; and XVI, a fragment apparently originally intended to be part of a long satire on the military life.

General Characteristics and Influence

Juvenal was little read until a revival of interest in the 4th century, probably first in the circle of Servius, to whom

Juvenal's allusiveness and occasional obscurity gave ample field for the exercise of their learning and who appreciated the rhetorical style of his invective and the mastery of his Virgilian hexameters. The pagan poet Claudian and the Christian poets Ausonius and Prudentius imitated him.

After the revival of learning under Charlemagne, Juvenal became popular, and he was one of the most widely read Latin authors during the Middle Ages. To the medieval reader, he was primarily an ethical writer: his memorable phrases (some of which are still familiar, for instance, ''rara avis,'' ''bread and circuses,'' ''Who will guard the guards themselves?'') were prized, and his moral indignation was respected and admired. He is referred to by Geoffrey Chaucer, among others.

Juvenal's influence continued during and after the Renaissance, when he began to be read more for his style and his pictures of Roman life than as a moral handbook. Shakespeare refers to a passage by him in *Hamlet,* and Nicholas Boileau uses him as a model. In the 18th century John Dryden (who translated him) and Alexander Pope are permeated by the Juvenalian spirit, and Byron refers to him and clearly knew his work well.

Further Reading

The introductions to various (partial) editions of Juvenal's works in English are valuable, especially those of James D. Duff, *Saturae XIV: Fourteen Satires of Juvenal* (3d ed. by Michael Coffey, 1971, omitting Satires II and IX), and John E. B. Mayor, *Thirteen Satires of Juvenal* (5th ed., 2 vols., 1900-1901; repr. 1966, omitting Satires II, VI, and IX). Translations of Juvenal's works are *The Satires of Juvenal,* translated by Rolfe Humphries (1958), the most vivid, racy, and poetic rendering available in English; *Juvenal: Satires,* translated by Jerome Mazzaro (1965), with an introduction and explanatory notes; and *Juvenal: The Sixteen Satires,* translated with an introduction and notes by Peter Green (1967), which is faithful to the original Latin.

The standard work on Juvenal in English is Gilbert Highet, *Juvenal the Satirist* (1954), although the objection is usually made that Highet places too much reliance on the satires as a source for Juvenal's life. Good older appreciations of Juvenal are in H. E. Butler, *Post-Augustan Poetry from Seneca to Juvenal* (1909), and the two works of J. Wight Duff, *A Literary History of Rome in the Silver Age: From Tiberius to Hadrian* (1927; 3d ed., edited by A. M. Duff, 1964) and *Roman Satire: Its Outlook on Social Life* (1936). See also Inez Gertrude Scott, *The Grand Style in the Satires of Juvenal* (1927). □

K

Dmitri Kabalevsky

The Soviet composer, pianist, and conductor Dmitri Kabalevsky (1904-1987) was an important figure in the musical life of the Soviet Union. His compositions for children are among his best known and most successful works.

Dmitri Kabalevsky was born in St. Petersburg on December 30, 1904. In 1918 his family moved to Moscow, where he enrolled at the Scriabin Musical Institute. There he received formal instruction in music and piano. When he was only in his mid-teens he began giving piano lessons and composing simple pieces for his students. After leaving the institute in 1922 he continued to study intermittently with V. Selivanov (his piano teacher at the institute), taught piano, and played for silent movies.

In 1925 he entered the Moscow Conservatory, where he studied piano with Goldenweiser and composition with Catoire and, later, Miaskovsky. He began teaching composition at the conservatory in 1932 and was made a full professor in 1939. During these years he wrote his first major works and also served as senior editor at Muzgiz, the state-owned music publishing house. After he joined the Communist Party in 1940, he became a prominent personality in Soviet musical life and held important administrative positions in the musical establishment, including various offices in the Union of Soviet Composers, editor of *Sovetskaia Muzyka* (the official organ of the Union of Soviet Composers), head of the music department of the Soviet Radio Committee, and head of the music section of the Institute of Arts History in the Academy of Sciences. He was honored with the Order of Merit in 1940; with the Stalin Prize three times—in 1946 for his Second String Quartet, in 1949 for his Violin Concerto, and in 1951 for his opera *The Taras Family*—and with the Order of Lenin in 1965.

As a spokesperson for official musical policy he frequently appeared on television, addressed factory and farm workers, wrote articles for domestic and foreign newspapers and journals, presented awards, and led delegations. In 1959 he was part of a small group of Soviet composers who visited the United States.

Kabalevsky composed operas, ballets, choral works, incidental music for plays and radio productions, film music, four symphonies, a number of concertos, chamber music, songs, and piano pieces. Of these works, the best known in the West are the overture to his opera *Colas Breugnon, The Comedians,* a suite for small orchestra, his *Second Symphony,* the Violin Concerto, the Sonatina in C Major, and other piano works for children.

Kabalevsky, like other Soviet composers whose training and creative work began after the revolution, subscribed to the Soviet aesthetic theory that works of art should reflect political and social ideology. Many of his compositions extol the goals and aspirations of the Soviet Union and its people and commemorate important events in Soviet life and history. In the *First Symphony* (1932), dedicated to the revolution on its 15th anniversary, the music of the first movement with its funereal passages for double-bass, cello, and bassoon represents the Russian people under the Czarist regime, while that of the second and final movement, based on a folk theme, celebrates the people's rebellion and victory. The *Third Symphony* (''Requiem'') was composed on the tenth anniversary of Lenin's death. The *Requiem* (1963) for solo voices, chorus, and orchestra was written in memory of the fallen Soviet heroes of World War II. His opera *Colas Breugnon* describes the life and world

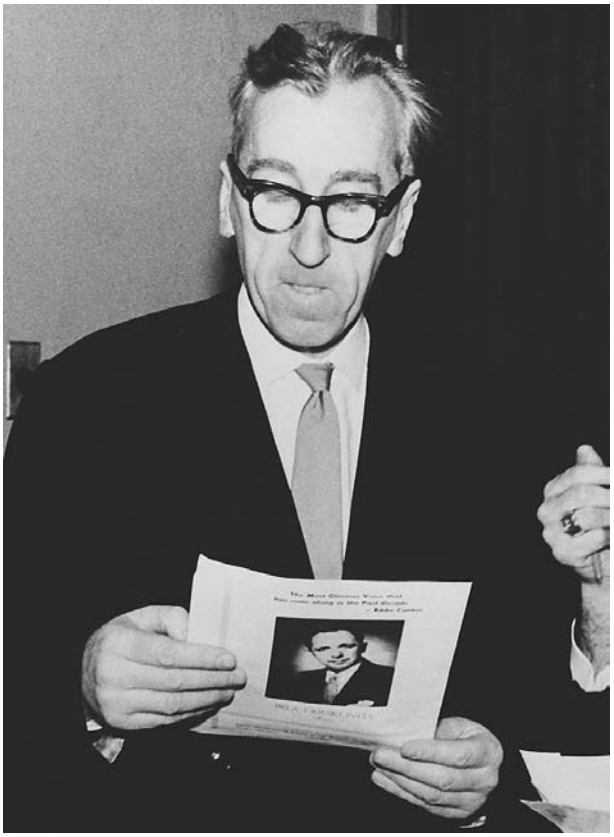

view of a 16th-century Burgundian craftsman. Romain Rolland, the author of the novel on which the opera was based, intended his book to be ''without politics, without metaphysics . . . ,'' but Kabalevsky and his librettist V. Bragin emphasize the social conflict between the craftsman and the feudal Duke and superimpose modern proletarian ideas on the story. Another opera, *The Taras Family,* deals with the struggle of partisan fighters against the invading Nazis in World War II.

After initially striking out on a modernistic musical path in early works such as the set of songs to words by Aleksandr Blok (1927) and the First Piano Concerto (1928), Kabalevsky settled into an essentially conservative style that changed little throughout his career. He was strongly influenced by the Russian romantic tradition of Tchaikovsky, Mussorgsky, and Borodin. His music is extroverted, charming, engaging, but not profound or challenging—characteristics that make it easily accessible and appealing to a wide audience. He utilized classical forms, traditional harmony (sparked by chromaticism and dissonance), broad lyrical melodies, and energetic rhythms. His scores tend to be transparent rather than thick-textured. The folk element plays an important part in his works. He incorporated folk material either by direct quotation of folk songs or by writing melodies that have a folk-like flavor. While working on *Colas Breugnon* he made a study of French folk songs. A number of the scenes in the opera have a folk flavor, but only two brief themes are taken directly from Burgundian tunes. In his Violin Concerto he used a popular Ukrainian folk song for the second theme of the first movement, and in the 24 Preludes for Piano (1943) he based each prelude on a folk song.

Kabalevsky maintained a life-long interest in young people both as composer and teacher. His tuneful, direct, buoyant style seems particularly well suited to the composition of children's pieces. He wrote songs, choral ensembles, and piano pieces for children. The three concertos—for violin (1948), cello (1948-1949), and piano (1952)—dedicated to ''youth'' and meant to be played by young musicians are full of vitality and joy. These works are a significant contribution to the repertory of children's music and represent one of Kabalevsky's most valued accomplishments. The U.S.S.R. reported his death on February 18, 1987.

Further Reading

Chapters on Kabalevsky may be found in the following books: James Bakst, *A History of Russian-Soviet Music* (1962, 1966); Stanley Dale Krebs, *Soviet Composers and the Development of Soviet Music* (1970); and Gerald Abraham, *Eight Soviet Composers* (1943).

In Boris Schwarz, *Music and Musical Life in Soviet Russia 1917-1970* (1972) references to Kabalevsky are made throughout the book. In Lyudmila Polyakova, *Soviet Music* (no date; translated by Xenia Danko), published in the Soviet Union, there is a brief discussion of Kabalevsky's music. □

Clements Kadalie

Clements Kadalie (ca. 1896-1951) was South Africa's first black national trade union leader. He headed the Industrial and Commercial Worker's Union (ICU) from its inception in 1919 until his resignation as national secretary in 1929. The meteoric rise of Kadalie and the ICU signalled the emergence of South Africa's black proletariat as a potential challenger to entrenched white domination of the established economic and political order.

Kadalie achieved prominence in the nascent South African black trade union movement with only limited experience as a worker and even less as a resident of South Africa. A grandson of Chiweyu, a paramount chief of the Tonga of Nyasaland, Kadalie was born in or shortly before 1896 near the Bandawe mission station. Educated by Church of Scotland missionaries, Kadalie completed teacher training in 1912. After a short stint of primary school teaching, Kadalie in early 1915 joined the stream of Nyasalanders seeking employment in neighboring southern African states. Working for several months in Portuguese Mozambique, Kadalie continued to Southern Rhodesia, where he held a variety of clerical posts from 1915 to 1918 before moving to Cape Town. Through a chance encounter with a white socialist Kadalie was drawn into organizing work at a time when trade unions were mushrooming among black workers in many of South Africa's burgeoning

cities. At a meeting of dockworkers in Cape Town in January 1919 the ICU was formed; Kadalie, a resident of less than a year who spoke no South African language other than English, was elected secretary.

Catapulted into local and national visibility at the end of 1919 by leadership of a partially successful strike of Cape Town dockworkers and his subsequently successful effort to block his deportation, Kadalie by the end of 1921 had gained sufficiently broad support to be elected secretary of the national ICU which linked black trade unions in the Cape Providence and the Orange Free State. Under Kadalie's leadership the ICU continued to expand, becoming a focal point for national politics in 1924 when Kadalie, acting in the well established tradition of Africans bargaining for influence through exercise of their franchise as voters in the Cape Providence, urged Africans to vote for the Afrikaner Nationalist Party of General J.M.B. Hertzog.

Betrayed when the successful Nationalist-Labor coalition government made ''civilized labor'' its policy, Kadalie switched to criticism and concentration upon trade union organizing. ICU branches were established in the industrial heartland of the Witwatersrand, as well as in the port of Durban. Over the opposition of Cape Town members, ICU headquarters were shifted to Johannesburg in 1926, and the ICU began to find a wellspring of support among agricultural workers in Natal and the Orange Free State. By 1927 the ICU was claiming membership of 100,000, well above that of the established white trade unions. Alarmed white farmers and politicians reacted by calling for action to curb the ICU.

The explosive growth of the ICU also attracted attention from the government's opponents. Following a 1924 policy shift away from white workers, the small multiracial Communist Party offered support and began to recruit ICU members into its ranks. Initially Kadalie welcomed cooperation with the Communists, but when Communists began to criticize his policies from within the ICU he sought and obtained majority support for the expulsion of party members from the ICU executive committee at the end of 1926; subsequently, in 1927, Communists were banned from membership in the ICU.

The ouster of the Communists was warmly received by white liberals in Johannesburg and Durban who had also offered assistance in the mid-1920s. Through their good offices Kadalie in 1927 was able to realize his longstanding goal of travelling to Europe to gain recognition and support for the ICU as representative of the country's black workers. Although denied official recognition by the International Labor Organization, Kadalie was cordially received by European social democrats and trade unionists. Through extensive discussions with Arthur Creech-Jones, Fenner Brockway, and other contacts within the British labor movement, Kadalie obtained the promise of a British adviser who would aid the ICU to establish itself efficiently upon the model of a European trade union.

Kadalie returned home in late 1927 amidst a rising crescendo of calls by whites for government repression. Within the ICU organization he found bitter antagonisms, precipitated by charges of financial malpractice. In 1928 large branches in Natal and the Orange Free State seceded, and the arrival of William Ballinger, the long awaited British adviser, only accentuated controversy in debates over the need for internal reorganization and the proper role for whites in the ICU. Resigning, and then unsuccessfully returning as national secretary in early 1929, Kadalie failed to staunch the accelerating collapse of the national ICU. As leader of a rump Independent ICU he reestablished a base of support in East London, where he organized a local general strike in 1930 for which he served a two-month jail term. Through the 1930s and 1940s he intermittently sought to reassert himself nationally, but without success. He remained a respected community leader in East London, where he died in 1951.

Although Kadalie spoke publicly only in English, he was able to mobilize thousands of black workers, urban and rural, into the country's first nationwide labor movement. Few immediate advances were realized and no national black trade union organization was consolidated as a legacy for the subsequent generation of trade unionists in the 1930s and 1940s. Yet unquestionably Kadalie coalesced the imagination of South Africa's new black wage earners into a movement whose scope was previously unequalled.

Further Reading

Kadalie's autobiography, *My Life and the ICU* (London, 1970), is the best source of information on his life and work. Other sources include Edward Roux, *Time Longer than Rope* (London, 1948); P. L. Wickens, *The Industrial and Commercial Worker's Union of Africa* (Cape Town, 1978); and Sheridan W. Johns, III, ''Trade Union, Political Pressure Group, or Mass Movement? The Industrial and Commercial Worker's Union of Africa,'' in Robert I. Rotberg and Ali A. Mazuri (editors), *Protest and Power in Black Africa* (1970). □

János Kádár

Hungarian statesman and premier János Kádár (born 1912) played a key role in his country's transition to a pro-Communist regime following the uprising of 1956. He was impressive in steering a middle course between total obedience to, and total independence from, the Soviet Union until the Hungarian economy faltered and he was removed from party power shortly before his death in 1989.

János Kádár (original name János Csermanik) was born on May 25, 1912, in a small Hungarian village south of Lake Balaton, the largest lake in central Europe. After attending the village school, he was apprenticed to a toolmaker and was trained as a skilled mechanic.

Under Communist Influence

Kádár began his political career at the age of 19 when he became a member of Hungary's then illegal Communist party in 1931. Said the *New York Times* in an article in 1956

(October 26), ''It was in the harsh conditions of underground work before and during World War II that he came to political maturity.'' Over the next 12 years, he was arrested several times for illegal party activities. In 1942, he was admitted to the Central Committee of the party and in 1945 to the power-holding Politburo. During World War II he gained hero status for his resistance against the Germans. At one point he was captured by the Nazis, but managed to escape.

Like many other Eastern European Communists, Kádár found it difficult to come to terms with the harsh brand of communism advocated by Russian leader Josef Stalin. Although he seemed destined for high honors when he was named Hungary's minister of the interior in 1948, increasingly, he was found wanting by the Stalinists. In 1950, he was dismissed from both his government post and the party. He was imprisoned the following year and not released until 1954, in the thaw that followed Stalin's death.

Hungarian Uprising

Through the years, the Communists had steadily been gaining power in Hungary. On October 23, 1956, a demonstration led by students and intellectuals began the Hungarian revolt against communism and the presence of Soviet troops in the country. As the revolt spread, Communist leaders returned ''liberal'' Communist Imre Nagy to power to quell the uprising. Kádár joined the short-lived Nagy government, but deserted it when Communist troops took over the country on November 4. Supposedly, Kádár had long been in contact with Soviet leaders, and it is said that he entered the capital city of Budapest riding on a Russian tank.

A New Hungary

The new government under Premier János Kádár, under Russian auspices, was announced in 1958. He also served as premier from 1961 to 1965. Kádár pledged an ''independent and sovereign'' Hungary that would preserve Communist achievements of the past 12 years but also improve the living standard of the Hungarian people.

It was a tall order. The new premier did allow some limited freedom of expression, eased political spying tactics, and permitted greater political tolerance in cultural spheres. But Soviet troops remained and so did the unrest. Hungarians fought Soviet tanks with bare hands. Thousands were killed and more thousands fled their homeland.

In all important matters, Kádár supported Soviet policies. In 1968, Hungarian troops helped to suppress the revolution in Czechoslovakia (now the Czech Republic and Slovakia). As the unrest continued and ties with the Soviet Union remained, Kádár reorganized his government in an attempt to improve the failing economy. As he introduced a partial profit motive into the country, Hungary became the most properous nation in eastern Europe.

The Fall of Kádár

After years of walking a tightrope between Communist and democratic policies, Kádár could do no more. The pace of reform slowed and the economy stagnated. Finally, the Soviet Union had had enough. Kádár was removed as general secretary of the Hungarian Communist party in 1988 and given instead the largely ceremonial post of party president. Even that was taken away in May 1989 when he was also removed from the Central Committee. The man who played such a key role in Hungary's transition died two months later in Budapest, on July 6, 1989.

A secretive man who shunned social life—for instance, his wife never appeared at Budapest parties in the postwar years—Kádár was described by *Time* in 1956 as a man with ''rough proletarian manners.'' An article in *Life* in 1957 characterized him as ''dark, mysterious, and primitive.''

Further Reading

Kádár's speeches and interviews were published in English as *On the Road to Socialism* (1965); some information on him appears in two books by Paul E. Zinner, *National Communism and Popular Revolt in Eastern Europe* (1956) and *Revolution in Hungary* (1962), and in Bennett Kovrig, *The Hungarian People's Republic* (1970). □

Franz Kafka

The Czech-born German novelist and short-story writer Franz Kafka (1883-1924) presented the experience of man's utter isolation. In his works man

finds himself in a labyrinth which he will never understand.

Franz Kafka was born July 3, 1883, the eldest of six children of a middle-class merchant who had come from southern Bohemia to the beautiful old city of Prague, its capital, then a part of the Austro-Hungarian Empire. He grew up as a member of a minority (the Jewish community) within a minority (the German-speaking population) at a time when there was little or no communication between these two groups or with the predominantly Czech-speaking citizens of Prague. When he failed to be accepted by either group, he sank into bitterness, distrust, insecurity, and hatred. Although he acquired early in life a thorough knowledge of Czech and a deep understanding of its literature, the gap remained, and this alienation was reflected in his writing, most notably in the protagonists of his stories, who were for the most part outcasts constantly asking, ''Where do I belong?'' or ''Where does man belong?''

An even greater source of frustration for Kafka was his domineering father, a powerful, robust, imposing man, successful in his business, who considered his son a weakling and unfit for life. His childhood and youth were overshadowed by this conflict with his father, whom he respected, even admired, and at the same time feared and subconsciously hated. Kafka later transformed this total lack of communication into the relationship between God-Father and man in his literary production.

Kafka attended only German schools: from 1893 to 1901 the most severe grammar school, the Deutsches Staatsgymnasium in the Old Town Square, and from 1901 to 1906 the Karl Ferdinand University of Prague. He started out in German literature but changed in his second semester to the study of law. In June 1906 he graduated with a degree of doctor of jurisprudence. Even as a youngster, Kafka must have wanted to write. For his parents' birthdays he would compose little plays, which were performed at home by his three younger sisters, while he himself acted as stage manager. The lonely boy was an avid reader and became deeply influenced by the works of Goethe, Pascal, Flaubert, and Kierkegaard.

Early Works

In October 1906 Kafka started to practice at the criminal court and later at the civil court in Prague, while serving as an interne in the office of an attorney in order to gain some practical experience. In early 1908 he joined the staff of the Workmen's Compensation Division of the Austrian government, in a semigovernmental post which he held until his retirement for reasons of ill health in July 1922. Here he came to know the suffering of the underprivileged workmen and wrote his first published work, ''Conversation with a Beggar'' and ''Conversation with a Drunkard,'' two sections from *Die Beschreibung eines Kampfes* (*Description of a Struggle*). In 1909 these two pieces were published by Franz Blei in his journal, *Hyperion*.

Kafka's first collection of stories was published in 1913 under the title *Betrachtung* (*Contemplation*). These sketches are polished, light impressions based on observation of life in and around Prague. Preoccupied with problems of reality and appearance, they reveal his objective realism based on urban middle-class life. The book is dedicated ''To M. B.,'' that is, Max Brod, who had been his closest friend since their first meeting as university students in 1902.

In September 1912 Kafka met a young Jewish girl from Berlin, Felice Bauer, with whom he fell in love—an affair which was to have far-reaching consequences for all his future work. The immediate result was an artistic breakthrough: he composed in a single sitting, on the night of September 22/23, the story *Das Urteil* (*The Verdict*), dedicated to his future fiancée, Felice, and published the following year in Brod's annual, *Arcadia*. The story contains all the elements normally associated with Kafka's world, the most disorderly universe ever presented by a major artist. The judgment is passed by a bedridden, authoritarian father on his conscientious but guilt-haunted son, who obediently commits suicide. In this story Kafka successfully blends the disparate aspects of his writing—fantasy, realism, speculation, and psychological insight—into a new unity.

Kafka's next work, completed in May 1913, was the story *Der Heizer* (*The Stoker*), later incorporated in his fragmentary novel *Amerika* and awarded in 1915 the Fontane Prize, his first public recognition.

Early in 1913 Kafka became unofficially engaged to Felice in Berlin, but by the end of the summer he had broken all his ties, sending a long letter to her father with the explanation that his daughter could never find happiness in

marriage to a man like himself whose sole interest in life was literature. The engagement, nevertheless, was officially announced in June 1914, only to be dissolved 6 weeks later.

Major Novellas

The year 1913 saw the publication of Kafka's best-known story about the man degraded to an animal, *Die Verwandlung* (*The Metamorphosis*). By means of an *unerhörte Begebenheit* (outrageous event), Kafka creates for his reader a world of psychotic delusion which his narrative art preserves as a reality in its own right: ''When Gregor Samsa woke one morning from restless dreams, he found himself transformed in his bed into a monstrous insect.'' In spite of Gregor's gallant efforts to master his new situation, he dies.

One of Kafka's most frightening stories is the novella *In der Strafkolonie* (*In the Penal Colony*), written in 1914. In spite of this literary output, Kafka maintained his position in Prague and his relations with Felice Bauer until the end of 1917, when he found that he had tuberculosis. The stories written during the war years, from 1916 to 1918, were published in 1919 in a collection dedicated to his father and entitled *Der Landarzt* (*The Country Doctor*), and the following year, in October, *Die neue Rundschau* published his story *Ein Hungerkünstler* (*The Hunger Artist*). Again, as in *Die Verwandlung,* it is the outsiders, however sensitive and gifted, who succumb, whereas the healthy realists survive in the struggle for existence. *Ein Hungerkünstler* became the title story for the last book published during the author's lifetime, a collection of four delicate stories that appeared in 1923.

One of Kafka's most important writings is the 100-page letter to his father, written in November 1919 as an attempt to clarify his conscience before his father and to assert his final independence of the latter's authority. ''Dearest Father,'' it begins, ''you once asked me why I maintain that I am afraid of you. As usual, I did not know how to answer you, partly because of this very fear I have of you, and partly because the explanation of this fear involves so many details that, when I am talking, I can't keep half of them together.'' There follows a detailed analysis of the relationship between father and son, essentially a short autobiography, emphasizing the years of his childhood.

His Novels

Kafka's three great novel fragments, *Amerika, Der Prozes* (*The Trial*), and *Das Schloss* (*The Castle*), might have been lost to the world altogether had it not been for the courage of Max Brod, who edited them posthumously, ignoring his friend's request to destroy all of his unpublished manuscripts.

The first of them, begun in 1912 and originally referred to by Kafka as *Der Verschollene* (The Man Who Disappeared), was published in 1927 under the title *Amerika*. The book, which may be considered a *Bildungsroman,* or novel of education (in the tradition of Goethe's *Wilhelm Meister*), recounts the adventures of Karl Rossmann, who, banished by his father because he was seduced by a servant girl, emigrates to America. Perhaps his ''love affair,'' in which he was the passive party, explains Karl's vague sense of guilt, a feeling from which most of Kafka's heroes suffer.

The anonymous hero of Kafka's next novel fragment, *The Trial,* which was begun in 1914 and published in 1925, is suddenly arrested and accused of a crime, the nature of which is never explained. Put before a mysterious court, he is finally condemned to death and executed on the eve of his thirty-first birthday. Though he does not understand his fate, he accepts the trial and follows the orders of the court conscientiously. Kafka shows man to be awakened to the consciousness of original sin: all men are condemned to death in this world in which there is no justice. Joseph K., the protagonist, has only one basic guilt: that he is a human being, a mortal who, by ordinary civil standards, would undoubtedly be considered innocent. The book, therefore, is a parable of an average man in a state of crisis, and of his defeat.

The third and longest novel fragment is *The Castle,* begun in 1918 and published in 1926. The anonymous hero tries in vain to gain access to a mysterious castle—somehow symbolizing security—in which a supreme master dwells. Again and again he seeks to settle in the village belonging to the castle, but his every attempt to be accepted as a recognized citizen of the village community is thwarted. In one of his aphorisms about his own work, Kafka once said that all of his parables or metaphors were intended to convey the message ''that the incomprehensible cannot be comprehended.''

During the years 1920 to 1922, when he was working on *The Castle,* Kafka's health was badly threatened, and he was forced to take sick leave for cures in Meran and the Tatra Mountains. In the summer of 1923 Kafka and his sister Olga were vacationing in Müritz on the Baltic when he met a 19-year-old girl, Dora Dymant, an employee of the Berlin Jewish People's Home. He fell deeply in love with her. She remained with him until the end, and under her influence he finally cut all ties with his family and managed to live with her in Berlin. For the first time he was happy, independent at last in spite of parental objections. Kafka left Prague at the end of July 1923 and moved to Berlin-Steglitz, where he wrote his last, comparatively happy story, ''The Little Woman,'' returning to Prague only 3 months before his death on June 3, 1924.

Further Reading

The basic biography of Kafka was written by his closest friend, Max Brod, *Franz Kafka: A Biography* (trans. 1947); it is available in a second, enlarged edition (1960) with good illustrations. A welcome supplement, again by a friend, comprises the notes written after each discussion with Kafka by Gustav Janouch, *Conversations with Kafka: Notes and Reminiscences* (trans. 1953); rev. ed., trans. by Goronwy Rees, 1971).

The greatest authority on Kafka in the United States is Heinz Politzer, whose monograph, *Franz Kafka: Parable and Paradox* (1962), is the standard critical interpretation. The best contemporary critical opinion is in Ronald D. Gray, ed., *Kafka: A Collection of Critical Essays* (1962). The many Kafka studies include Angel Flores, ed., *The Kafka Problem* (1946); Paul Goodman, *Kafka's Prayer* (1947); Charles Neider, *The Frozen Sea: A Study of Franz Kafka* (1948); Angel Flores and Homer Swander, *Franz Kafka Today* (1958); Peter Heller,

Dialectics and Nihilism: Essays on Lessing, Nietzsche, Mann and Kafka (1966); R. M. Albérès and Pierre de Boisdeffre, *Kafka: The Torment of Man* (trans. 1968); Michel Carrouges, *Kafka versus Kafka* (trans. 1968); Wilhelm Emrich, *Franz Kafka: A Critical Study of His Writings* (trans. 1968); and Martin Greenberg, *The Terror of Art: Kafka and Modern Literature* (1968). □

Frida Kahlo

Frida Kahlo (1907-1954) was a Mexican painter often associated with the European Surrealists as well as with her husband, Mexican muralist Diego Rivera. She was noted for her intense autobiographical paintings.

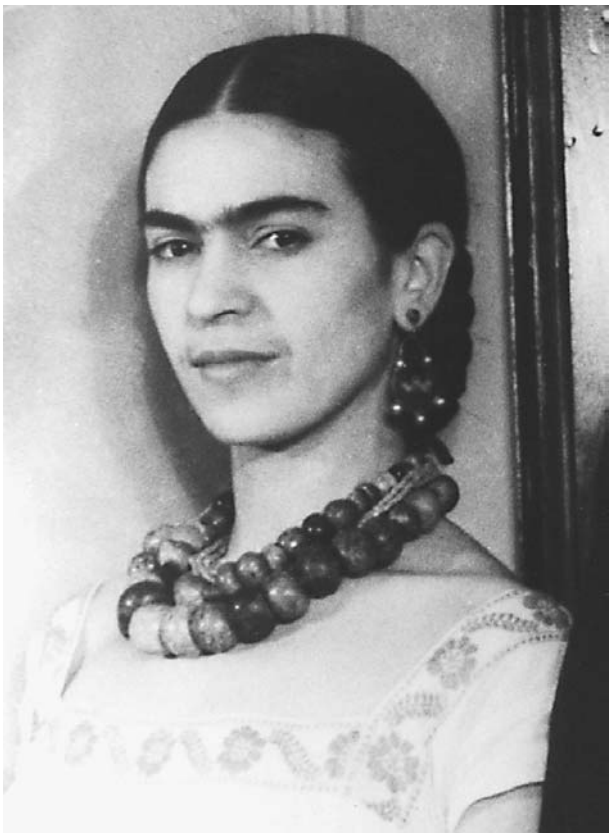

Frida Kahlo, was born in Coyoacán, a suburb of Mexico City, in 1907, the daughter of a German-Jewish photographer and an Indian-Spanish mother. Despite her European background, Kahlo identified all her life with New World, Mexican heritage, dressing in native clothing wherever she travelled. Injured in a bus accident at the age of 15, Kahlo was disabled for life. After numerous operations to correct her spinal and internal injuries, she eventually became an invalid prior to her death at the age of 47. Like her husband, the muralist Diego Rivera, Kahlo maintained a life-long commitment to leftist politics, and in the 1930s she accompanied him on several trips to the United States where he was commissioned to do murals in New York, Detroit, and San Francisco. The most controversial of these was a mural for Rockefeller Center which was cancelled because it included a portrait of Lenin that Rivera refused to remove. Kahlo died in Mexico City in 1954.

Unlike Rivera's murals, which were grandiose and filled with political ideology, Kahlo's work was intimate, personal, and in the tradition of easel painting. Usually autobiographical, she painted the events of her life with symbolic elements and situations, creating a dreamlike reality, frighteningly real but fantastic and magical. One painting, *Broken Column* (1944), shows the artist against a bleak desert landscape with her flesh cut away to reveal a cracked classical column in place of her spine, a painful record of her life-long struggle with the psychological and physical aftermath of her accident. Another, *The Wounded Deer* (1946), shows Kahlo as a deer with her own human head, shot full of arrows in a mysteriously forlorn forest with a body of water in the background. She painted many self-portraits throughout her life.

Kahlo incorporated elements of Mexican folk art into her paintings. Thematic content often takes precedence over a fidelity to realism, and the scale of things represents symbolic relationships rather than physical ones. Reoccurring themes of earthly suffering and the redemptive cycle of nature reflect the mixture of Spanish Catholicism and Indian religion prominent in Mexican culture. Kahlo's color, while naturalistic, is flat and dramatic.

The French Surrealist poet Andre Breton, who lived for a while in Mexico, claimed Kahlo as a Surrealist. She bristled at this association with artists living thousands of miles away and working with psychoanalytic theories of the subconscious. She claimed, ''Breton thought I was a Surrealist but I wasn't. I never painted dreams. I painted my own reality.'' She did, however, show at the Julian Levy Gallery in New York, known for showing Surrealism, and she travelled to Paris at Breton's urging to show her work.

Early in her life her work and reputation as an artist were overshadowed by her relationship to Rivera, who was older and famous before they met. She also seemed conflicted by her sense of duty to him as a wife. In the late 1930s she asserted her independence from him, and in 1939 they were divorced, only to be remarried a short time later. This event served as an important theme in her work of the period. In contrast to Rivera, who was relatively wealthy from his work, Kahlo had great difficulties supporting herself from the sale of her paintings.

Together they led a flamboyant life in Mexico and during their trips to the United States. They were at the center of Mexican cultural life in the 1920s and 1930s when Mexican artists and intellectuals were rediscovering their own heritage and rejecting European ties. This desire for a Mexican art came in part from an interest in leftist politics. Kahlo was a life-time member of the Communist Party, which believed that art should serve the Mexican masses rather than a European elite. Unlike Rivera, Kahlo was not a muralist, but later in her life, when she was asked to teach in

an important state art school, she organized teams of students to execute public works.

During her life Frida Kahlo received more recognition as a painter in the United States than in Mexico. She was included in several important group exhibitions, including ''Twenty Centuries of Mexican Art'' at the Museum of Modern Art and a show of women artists at Peggy Guggenheim's Art of This Century Gallery in New York. Her first one-person show in Mexico at the Galeria Arte Contemporaneo occurred only one year before her death and in part because her death was anticipated. After her death in 1954 her reputation grew in Mexico and diminished in the United States, a time when communists and their sympathizers were discredited. Diego Rivera himself is less known in the United States now than in the 1930s.

Like many prominent women artists of her generation, such as Louise Nevelson and Georgia O'Keefe, Frida Kahlo's art was individualistic and stood apart from mainstream work. They were often overlooked by critics and historians because they were women and outsiders and because their art was difficult to fit into movements and categories. Kahlo has received increased attention since the 1970s as objections to her politics have softened and as interest grows about the role of women artists and intellectuals in history. Concepts of modernism are also being expanded to encompass an uninterrupted strain of figurative art throughout the 20th century, into which Kahlo's painting smoothly fits. Frida Kahlo was the subject of major retrospective exhibitions in the United States in 1978-1979 and in 1983 and in England in 1982.

Further Reading

Hayden Herrera published *Frida: A Biography of Frida Kahlo* (1983), an extensive work that focuses on her life. Her painting is discussed more historically and critically in Whitney Chadwick's *Women Artists and the Surrealist Movement* (1985), which focuses on women artists who worked within Surrealist circles but were seldom recorded in its history. □

Albert Kahn

Architech Albert Kahn (1869–1942) has been called the father of the modern American factory. The factories that he designed for many Detroit manufacturers were known for their streamlined forms and functionalities.

Detroit-based architect Albert Kahn has been called the father of the modern American factory. By the 1920s Detroit had become the center of the flourishing U.S. automobile industry, and Kahn provided what he described as ''beautiful factories''—streamlined and functional—for many of the great Detroit manufacturers. Packard, Chrysler, General Motors, and Ford were among his clients, as were giants in such worldwide industries as food, textiles, chemicals, and business machines. During the early 1930s Kahn helped establish factories and engineering education in the Soviet Union; later in the 1930s and in the first years of World War II he developed plants for the construction of tanks and military aircraft. Throughout his career he also designed notable nonindustrial structures: the Detroit Athletic club, office buildings for General Motors and Fisher, the Hill Auditorium and Clements Library at the University of Michigan, and handsome private homes for such Grosse Pointe auto magnates as H. E. Dodge and Edsel Ford. But it is for his more than two thousand factories that Albert Kahn is remembered.

Life

Kahn, the oldest son of an itinerant rabbi, was born in Germany but spent his early childhood in Luxembourg. In 1880 the family immigrated to Detroit, where young Kahn did not attend school but instead worked at odd jobs and took free Sunday-morning art lessons from sculptor Julius Melchers. Discovering that his pupil was color-blind, Melchers recommended that he take up architecture instead of art and in 1885 helped him earn an apprentice position with the Detroit firm of Mason and Rice. Kahn proved an apt student of design and in 1890 won a scholarship that allowed him to travel for a year in Europe, where he met and became friends with another young architect, Henry Bacon. Returning to Detroit, Kahn rose to the position of chief designer with Mason and Rice. He refused an offer to replace Frank Lloyd Wright in Louis Sullivan's firm during the early 1890s, instead remaining with Mason and Rice until 1896. In that year he married Ernestine Krolik and set up an

architectural partnership with two colleagues from Mason and Rice. By 1902 Kahn had established his own practice, which grew during the next forty years to a company of nearly four hundred people.

Early Industrial Accomplishments

Kahn's first significant industrial commission came from Henry B. Joy, manager of the Packard Motor Car Company, who asked him to design a ten-building production plant in Detroit. Completed between 1903 and 1905, the project included nine conventional buildings and a tenth constructed of reinforced concrete, a material that had rarely been used before in factory construction. In 1908 Henry Ford had introduced the Model T, and late that year Ford contracted with Kahn to design a factory that would place all aspects of the auto's production under a single roof. This Highland Park construction (1909-1914) combined reinforced concrete with large, steel-framed windows, thus providing improved lighting and ventilation for assembly-line workers. Through this project Kahn and Ford established a long and mutually beneficial relationship: both were energetic, inventive, self-educated men who sought innovative but practical solutions to problems in the workplace.

River Rouge

In early 1918 Ford asked Kahn to design and construct a single-building production plant for the Eagle Submarine Chaser, which Ford wanted to produce as part of the U.S. war effort. In fourteen weeks Kahn erected a huge, one-story, steel-framed, lavishly windowed structure on a new two-thousand-acre Ford site on the Rouge River near Detroit. After the war the building was converted to a Model T body shop, and its site became the nucleus of Ford's expanding empire. Between 1922 and 1926 Kahn constructed at River Rouge a complex of innovative factory buildings, including the Glass Plant (1922), the Motor Assembly Building (1924-1925), and the Open Hearth Building (1925). In most cases these one-story structures incorporated steel frames, windowed walls, roofs with monitors (raised sections containing additional windows or louvers), and interior planning built around assembly-line organizational systems. Clean and attractive, River Rouge was America's first truly modern industrial complex because its design and construction fully expressed the architecture of utility.

Later Career

Following the stock-market crash in October 1929, automobile production radically declined, but Kahn and his company remained busy renovating plants so that they could produce vehicles in the most economical way possible. Between 1929 and 1932 he also directed the construction of 521 factories and the training of more than four thousand engineers in the Soviet Union as part of the Soviets' First Five-Year Plan of industrialization. By 1937 Kahn's firm was performing nearly one-fifth of all architect-designed factory construction in the United States. And as World War II approached he developed Ford's giant Willow Run bomber plant (1941-1943), the Glenn Martin Assembly Building and its additions (1937-1941) for the manufacture of other military aircraft, and the Chrysler Tank Arsenal (1941), all models of modern design. In the course of his career Albert Kahn seized the opportunity—and the responsibility—to transform the architecture of American industry. Toward the end of his life he recalled, with obvious satisfaction and with tongue firmly in cheek: ''When I began, the real architects would design only museums, cathedrals, capitols, monuments. The office boy was considered good enough to do factory buildings. I'm still that office boy designing factories. I have no dignity to be impaired.''

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Louis I. Kahn

Louis I. Kahn (1901-1974) was one of the most significant and influential American architects from the 1950s until his death. His work represents a profound search for the very meaning of architecture.

Louis I. Kahn was born February 20, 1901, in Estonia on the island of Saaremaa. His face was severely burned as a child, resulting in lifelong scars. His Jewish family immigrated to America in 1905 and settled in Philadelphia, where Louis was raised in poverty. A precocious artist and musician in high school, Kahn was inspired to become an architect during an architectural history course he took his senior year. He studied architecture at the University of Pennsylvania in Philadelphia (1920-1924), where the Classical tradition in architecture was taught by Paul Philippe Cret, a graduate of the École des Beaux-Arts in Paris. This would prove to have a significant influence on his later career.

Kahn became a renowned architect only late in his life, after a long period of maturation. After graduating in 1924 he worked for a number of architects, including his former teacher Cret. The Classically-trained Kahn began to develop an appreciation for the emerging architecture of the International Style through his contacts with such Philadelphia architects as Oscar Stonorov and George Howe, both of whom Kahn was associated with in private practice during the 1940s. He especially respected the architecture and writings of the modern master Le Corbusier. Like Le Corbusier, Kahn was drawn to the ancient architecture of the Mediterranean. He made his first trip to Europe in 1928-1929, and in 1950-1951 was a resident at the American Academy in Rome. The timeless, monumental grandeur of ancient Greek, Roman, and Near Eastern ruins was often suggested in his later buildings.

Kahn's rise to prominence began in 1948-1957 when he was a professor at Yale University. In 1957 he returned to

the University of Pennsylvania and taught there until his death. Kahn was a highly respected and influential teacher. His exploratory, questioning attitudes probed in a poetic manner the inner meaning of architecture. For Kahn, the designing of buildings went well beyond just fulfilling utilitarian needs. He searched for ''beginnings'' and wanted to discover what a particular building ''wants to be.'' In creating a building Kahn first sought to understand its ''Form,'' or inner essence, which he considered to be ''unmeasurable.'' Once the ''Form'' was conceived, it was then subjected to the realities of the ''measurable'' through ''Design.'' In a successful final product, Kahn believed, the original ''Form'' can still be strongly felt.

Kahn was entering his fifties when he built his first major design, the Yale University Art Gallery (1951-1953) in New Haven, Connecticut. In this building the open lofts of the galleries are ''served'' by an inner ''servant'' core containing such services as stairs and an elevator. The ceiling of each gallery is a concrete space frame (with a pattern of tetrahedrons) which allows the mechanical services to spread horizontally without intruding into the gallery. Kahn was beginning to distinguish between primary, human-oriented spaces and the necessary, but secondary, support spaces. He first crystallized his approach to ''served'' and ''servant'' spaces in his modest, but critically important, Trenton Bath House (1955-1956) in New Jersey.

Kahn emerged as a major figure in architecture with his Richards Medical Research Building (1957-1961) at the University of Pennsylvania. This work can be interpreted as a summary of the positive accomplishments of modern architecture in its clarification and expression of functions (once more through ''served'' and ''servant'' spaces), honest use of materials, and use of advanced structural systems (precast-prestressed concrete). Yet Kahn was striving for something more. Despite the requisite emphasis on technology in such a commission, he was just as concerned with the human side of the scientists, both as a scholarly community and as independent researchers. Also, his use of picturesque ''servant'' towers clad in brick provided a visual link with the older and more traditional buildings nearby.

Kahn had thoroughly absorbed his sources. He was able to unite characteristics of modern architecture with those of historical architecture, which he knew well from his Beaux-Arts training. By extending the potential of modern architecture toward a new stability and inner security, while responding to the architecture of the past, Kahn became a pivotal figure in the history of architecture during the 1960s and 1970s.

In the Salk Institute for Biological Studies (1959-1965) at La Jolla, California, the laboratory buildings are grouped with Classical formality around a central court, the west end of which is open to a spectacular view of the Pacific Ocean. In the world of modern architecture, then dominated by glass boxes, Kahn was searching for a meaningful monumentality. Walls and voids, rather than glass and transparency, dominate. The exposed concrete of the structure was cast with such refinement that it almost ascends to the level of a precious material. Kahn was attempting to rethink all aspects of his architecture, as if he was at the very beginning of architecture.

Kahn was a great maker of rooms. He felt that a room worthy of the name should clearly exhibit its structure and be animated by the presence of natural light. With spare and economical materials he was able to create a very special, naturally lit inner space for the meeting room of the First Unitarian Church (1959-1967) in Rochester, New York. His supreme expression of the importance of natural light within architecture was his museums, particularly the Kimbell Art Museum (1966-1972) in Fort Worth, Texas, with its skylights running the length of the building's vaults, and the Yale Center for British Art (1969-1977) in New Haven, Connecticut, with its sky-lit top floor and the two grand interior courts bringing natural light down into the building.

To Kahn a city was a place of ''assembled institutions.'' He made several unexecuted proposals for modifying and rebuilding his own Philadelphia. His greatest opportunity to build on a large scale was the Capital Complex for Dacca, Bangladesh (originally planned as a second capital for Pakistan), begun in 1962. The central assembly hall of this problem-laden commission was completed in 1984, a decade after Kahn's death. In his monumental use of basic geometric forms for this complex he approached the character of the ancient ruins he so admired. In the Third World he had begun to build works that truly appeared to be emerging from the very ''beginnings'' of architecture.

At the peak of his creativity, yet overworked and financially troubled, Kahn died in his early seventies in a New York train station after a trip to India. It is possible to consider him the most significant American architect of the

20th century since Frank Lloyd Wright. Before his death in 1974 he received a gold medal from the American Institute of Architects in 1971 and a royal gold medal from the Royal Institute of British Architects in 1972.

Further Reading

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Kaifu Toshiki

On August 8, 1989, Kaifu Toshiki (born 1931) was elected the 14th president of the Liberal Democratic Party (LDP) and, next day, the 76th prime minister of Japan since the cabinet system was instituted in the country in 1885. Despite much popular support Kaifu was abandoned by his party and left office in October 1991.

Kaifu Toshiki was born on January 2, 1931, in Nagoya City. His father owned and managed the oldest photography studio in the city. The studio had been founded by Kaifu's grandfather. After finishing a local primary school, Kaifu attended Tokai Middle School in the same city, then enrolled in the special two-year law course at Chuo University in Tokyo, which he completed in 1951. The next year he was admitted to the night school program in the law faculty of Waseda University as a junior and graduated from the program with the Bachelor of Arts degree in 1954.

While at the middle school, but especially at Chuo and Waseda universities, Kaifu developed a keen interest in competitive oratory, an extracurricular activity among high school and college students that dates back to the turn of the century. He began to participate in speech contests in middle school and while at Chuo University won the Prime Minister's Cup in an annual Kanto regional intercollegiate contest. By the time he arrived at the Waseda campus and joined its Oratorical Society in 1952, he was well known among fellow student orators as a ''genius speaker,'' a reputation he proved himself to be amply deserving by, for example, leading the Waseda team to victory in 1953 ''with unequaled sophistry and double-talk,'' as one of the judges at the contest is said to have remarked. In that same year he was elected a deputy secretary of the society.

Founded in 1902, Waseda's original Oratorical Society was disbanded in 1929 under the pressure of the increasingly conservative and nationalistic university administration. When re-established after Japan's defeat in World War II, the organization with the same name was a much more conservative organization than its prewar predecessor. By the early 1950s, when Kaifu joined it, it had become a staunchly anti-Communist rightwing campus organization, a part of the national alliance of rightist student groups, the League for the Democratization of the Student Movement. Kaifu's relationships with it and with its other alumni were to have important impacts on his subsequent life and career.

More immediately important for Kaifu's subsequent career was his encounter with Kono Kinsho, a Reform Party member of the lower house and a longtime ally of Miki Takeo, who led the small Cooperative Party in the early 1950s but subsequently joined the LDP and became its president and Japan's prime minister in 1974. When Kaifu enrolled in Waseda's law faculty in 1952, he visited Kono, who represented the Nagoya constituency where Kaifu's family lived. Kono offered the smooth-talking young compatriot the job of a live-in staffer. For the next six years, until Kono died in 1958, Kaifu kept the job, initially to earn a stipend with free board and room that put him through Waseda and, subsequently, to receive the veteran representative's hands-on training for a political career. Over this period they developed a close personal relationship; Kaifu learned from his physically handicapped mentor—not only about politics and elections, but also about such virtues as courage, perseverance, sincerity, and compassion.

At the 1954 Oratorical Society's party for graduating seniors, Kaifu told his audience that someday he was going to run for a Diet seat and eventually become prime minister. He did not wait very long before he could prove that he had meant what he said on that occasion. Kono suddenly died in March 1958, and his widow, Takako, ran for his seat and won it. She served, however, only a brief two-year term before she passed her seat, and the entire local campaign machine she had inherited from her late husband, on to Kaifu in the 1960 general election. At the age of 29, Kaifu was the youngest winner in that election. He was subsequently reelected to the lower house nine times before he was elected the LDP's top leader, and Japan's, 29 years later.

Upon his election to the lower house, Kaifu joined the Miki faction of LDP Diet members. Almost immediately Kaifu became one of Miki's most favored and trusted confidants. After the faction's reins passed to Komoto Toshio upon Miki's retirement in 1980, Kaifu stayed with the faction. His uninterrupted record of reelections in the subsequent lower house elections made him by the early 1980s a senior member of the faction and one of the most promising potential successors to the aging Komoto.

Kaifu's close relationship with Miki and the fact that the faction had few members helped Kaifu rise quickly to a leadership position in the Komoto faction. The faction's minor group status, however, also seriously handicapped Kaifu's position among his fellow LDP Diet members at large.

In the period between his first election to the lower house in 1960 and his election to the LDP presidency in 1989, Kaifu served at the LDP headquarters in various positions, but none of the party's Big Three positions—i.e., secretary-general, the General Council chair, and the Policy Research Council chair. Moreover, he held only one notable parliamentary position during the same period, i.e., the chair of the lower house's House Management Committee. Finally, he served in the mid 1970s as deputy chief cabinet secretary during Miki's prime ministership and twice as minister of education, first in Fukuda Takeo's cabinet in the mid 1970s and then in Nakasone Yasuhiro's cabinet in the mid 1980s. He thus never held any of the major cabinet portfolios, such as Finance, Foreign Affairs, and International Trade and Industry.

Kaifu's lackluster career record prior to his election to the top party and government position in 1989 partly reflected the limitations of his ability and competence as a legislator. Unlike many of his fellow LDP Diet members, especially those with bureaucratic backgrounds, Kaifu had no proven and outstanding expertise in any particular policy area except education. Even in that area he was not a specialist by training but became a leader largely because it was dominated by alumni of Waseda's Oratorical Society. More importantly, however, Kaifu's record reflected the minor group status of the faction to which he belonged.

Keenly aware of this handicap, Kaifu sought to make friends in other factions, especially the largest and most influential one once led by Tanaka Kakuei and later by Takeshita Noboru. For one thing, Takeshita was another Waseda graduate. For another, Takeshita was director of the LDP Youth Bureau and Kaifu's boss when, following his election to the lower house in 1960, Kaifu served in his first party post as head of the Youth and Student Department in that bureau. In 1977 he joined, with a dozen other LDP Diet members, a group of up-and-coming conservative politicians, businessmen, and scholars called the Free Society Study Association that was set up by Tanaka's deputy, Takeshita, and Abe Shintaro, with the help of Sony's Morita Akio and Suntory's Saji Keizo. At that time Kaifu's involvement provoked a rare rebuke from Miki, who was Tanaka's archenemy. After Komoto took over from Miki in 1980 and Takeshita from Tanaka in 1985, however, the relationship between the two factions significantly improved, and by 1989 Kaifu had become known as a closet Takeshita faction member.

Takeshita served as LDP president and prime minister for one and a half years, from late 1987 to mid 1989, before he was forced to resign by a stock-for-political-favor (Recruit/Cosmos Company) scandal involving not only himself but, directly or indirectly, virtually all other top LDP leaders. His immediate successor, Uno Sosuke, served only two months before he, too, was forced to resign by another scandal, involving this time a paid mistress. In the search for Uno's successor, Kaifu was a candidate preferred by three major factions led, respectively, by Takeshita, Abe, and Nakasone, as well as by his own Komoto faction, mainly because all prominent leaders of the three allied factions were involved in the Recruit scandal. In an election held by an assembly of all LDP Diet members on August 8, 1989, Kaifu easily beat two opponents, and became the new LDP president. At 58, he was the second youngest LDP president and prime minister in postwar Japan, next only to Tanaka, who had been four years younger when he was elected to those posts in 1972.

The circumstances of Kaifu's election, combined with his relatively lackluster history and the inferior position of his faction, led many observers to call him Takeshita's puppet and predict his fall from power within a few months. But he survived into the 1990s, successfully handling several controversial policy issues. The substantial number and influence of Waseda alumni among LDP Diet members—in 1989, 56 out of 413—did help. However in late 1991 Kaifu lost the support of the LDP forcing him from office. Kiichi Miyazawa became the new party head October 27 and premier a week later.

Despite his loss of power, Kaifu remained influential and in the spotlight. In 1994, he was the president of the New Frontier Party (NFP), a party formed from the merger of nine political parties. However, misguided moves by Kaifu in 1995 led the party to choose another candidate to lead them in early 1996.

Further Reading

For additional information on Kaifu and Japanese politics see Richard J. Samuels, ''Japan in 1989,'' *Asian Survey* (January 1990). See also Toshiki Kaifu, ''Japan's Vision,'' *Foreign Policy* (Fall 1990); *Financial Times* (January 13, 1994 and December 12, 1994); *Nikkei Weekly (Japan)* (October 16, 1995); and *Far Eastern Economic Review* (January 11, 1996). □

Georg Kaiser

The German playwright Georg Kaiser (1878-1945) was the most gifted and prolific dramatist of the expressionist school. Extremely skillful and inventive, he did more than any other writer, except perhaps Brecht, to transform German theater in the 20th century.

Georg Kaiser was born on Nov. 25, 1878, in Magdeburg, the son of a businessman. He himself entered business and worked from 1898 to 1901 in Buenos Aires. Then, during years of ill health and unemployment, he turned to writing plays—*Rektor Kleist* (1905) and *Die jüdische Witwe* (1911; *The Jewish Widow*) —but attained wide recognition only with *Die Bürger von Calais* (1913; *The Burghers of Calais*). This play, ostensibly historical, dramatizes Jean Froissart's tale of the six Calais burghers who were to be surrendered to the English king so that he would spare the city. The play illustrates Kaiser's faith in the emergence of a ''New Man,'' a truly altruistic human being. Kaiser is a great formalist, and *The Burghers* is a finely chiseled drama full of splendid diction—a series of carefully composed and patterned tableaux.

Von Morgens bis Mitternachts (1916; *From Morn till Midnight*), an equally famous play, depicts a sequence of stages in the evolution of a man, a bank cashier, through the course of a single day that he begins with a theft. The trilogy *Die Koralle* (1917; *The Coral*), *Gas I* (1918), and *Gas II* (1920) is perhaps Kaiser's greatest achievement. *The Coral* portrays the spiritual transformation of a billionaire who attempts to escape his conscience by exchanging his identity for that of his secretary and double, whom he kills. In *Gas I* Kaiser shifts the emphasis to society and its regeneration; the billionaire's son is destroyed by those very workers at the gas plant whom he would save from enslavement to machines. *Gas II* is a futuristic play in which the world appears totally mechanized and man is the permanent victim of machines and war.

In his many plays Kaiser returns again and again to the same themes: hostility to war, militarism, and industrialism; fear of dehumanization; yearning for spiritual regeneration. Later, such dramas as *Rosamunde Floris* (1937) stress the need for sacrifice and love. During the 1930s and 1940s Kaiser's work becomes even more intense and inward. Constantly innovative, he was experimenting at the end of his career with ''Greek'' plays in iambic verse (*Zweimal Amphitryon, Pygmalion,* and *Bellerophon,* published posthumously in 1948) that again assert the need for love and devotion to truth in a vicious world. Kaiser left Germany in 1938 and died in Ascona, Switzerland, in 1945.

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Henry John Kaiser

Henry John Kaiser (1882-1967), American industrialist, was the driving force behind the expansion of his small construction firm into an industrial corporation with assets exceeding $2.7 billion.

Henry J. Kaiser was born on May 9, 1882, in Sprout Brook, N.Y. He left school at the age of 13 to work, and in 1906 he moved to the West Coast. Sales jobs led him into the construction business, and in 1914 he formed a road-paving firm, which pioneered in the use of heavy construction machinery. His boundless energy, imagination, and optimism were reflected in his company's reputation for speed, efficiency, and economy.

In 1927 a $20-million Cuban road-building contract helped forge the expansion of Kaiser's firm. Four years later he joined with several other large contractors to build the Hoover, Bonneville, and Grand Coulee dams; he also expanded into sand and gravel and cement production. When the United States entered World War II, he decided to apply his company's construction skills to shipbuilding. By 1945 the company had built 1,490 vessels, establishing new records for speed. During this period Kaiser built the first integrated steel plant on the West Coast, a factory which supplied material for his wartime manufacturing.

In 1944 Kaiser began looking forward to the postwar period. He predicted needs for housing, medical care, and transportation and began working to fill them. He expanded his cement and steel operations; began manufacturing aluminum, gypsum, and appliances and other household products; and built 10,000 houses. His most ambitious project, undertaken with Joseph W. Frazer, was the manufacture of automobiles, which Kaiser approached with his customary boldness and imagination. However, postwar and Korean War shortages, under-capitalization, and the disadvantages of being a new entrant in the automotive industry caused his company's failure. It sustained a $111,188,000 loss, although the Kaiser Jeep division survived.

One of Kaiser's proudest achievements of this period was his medical care plan, begun for employees in 1942 and made public in 1945. This became the largest privately sponsored health plan in the world.

In 1954 Kaiser began a new building project in Hawaii, after a visit there had revealed great opportunities for his undiminished desire to build. From that time on he left the day-to-day control of the rest of his enterprises to his son. Kaiser himself remained in the islands, supervising the con-

struction of a hotel, hospitals, plants, housing developments, and a $350,000,000 ''dream'' city called Hawaii Kai. He died in Honolulu on Aug. 24, 1967, at the age of 85.

Further Reading

The Kaiser Story, published by Kaiser Industries Corporation in 1968, offers a fairly detailed, if nonanalytic, account of his career and the growth and development of his companies.

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David Kalakaua

David Kalakaua (1836–1891) was a Hawaiian King who was a staunch supporter of native Hawaiian civil rights. His opposition to the white business community led to a rebellion forcing him to sign a new constitution relinqushing his powers as head of state.

David Kalakaua ruled Hawaii as its king from 1874 to 1891, a period of significant change in the land's internal political makeup and its relationship with the United States. A supporter of the rights of the native peoples of the Hawaiian islands, the monarch frequently clashed with the powerful *haole* (a term used for people who are not natives of Hawaii) business community during his reign. The animosity between the two camps, which was exacerbated by Kalakaua's sometimes questionable use of his power, resulted in a white-led rebellion in 1887. A few days later, Kalakaua was forced to sign a new constitution that stripped him of his power, relegating him to figurehead status.

Kalakaua made his first bid for Hawaii's throne in 1873. The Hawaiian legislature, comprised largely of native Hawaiians and *haoles* qualified by wealth or landownership to be either electors or elected representatives in the legislature, was presented with two choices: Kalakaua, who ran on a campaign slogan of ''Hawaii for Hawaiians,'' a sentiment that did not endear him to the islands' white power brokers, and William C. Lunalilo. Lunalilo won easily, but he died a year later, leaving no successor. Another election was held to determine Hawaii's monarch. Buoyed by the support of the influential Walter Murray Gibson, Kalakaua was victorious in the 1874 election.

The triumphant Kalakaua toured the islands, stopping in every district to affirm his primary goals. ''To the planters, he affirmed that his primary goal was the advance of commerce and agriculture, and that he was about to go in person to the United States to push for a reciprocity treaty. To his own people, he promised renewal of Hawaiian culture and the restoration of their franchise,'' wrote Ruth M. Tabrah in *Hawaii: A Bicentennial History*. The proposed reciprocity treaty with America was important for both sides. Hawaii knew that a trade agreement with the giant United States would significantly boost its domestic economy. America, meanwhile, wanted to prevent Hawaii from developing close commercial or political ties to any other nations (such as Britain). Ralph Kuykendall reported in *The Hawaiian Kingdom* that American minister to Hawaii Henry Peirce successfully argued that a treaty with Kalakaua's kingdom would hold the islands ''with hooks of steel in the interests of the United States, and . . . result finally in their annexation to the United States.''

Consummation of the 1875 treaty helped Kalakaua's popularity in Hawaii in some respects, but the king lost the support of the white business community for various reasons. Many of his ministerial appointments, for instance, went to native Hawaiians, a reflection of the king's consistent loyalty to his core constituency. They also loathed Gibson, Kalakaua's premier, whom they viewed as a traitor. Kalakaua's white opposition grew increasingly frustrated with their lack of power, and their rhetoric grew increasingly bigoted in tone as their anger grew. ''Attempts to build a strong political party of opposition ran into the dismal fact that Kalakaua and Gibson controlled too many votes,'' wrote Gavan Daws in *Shoal of Time: A History of the Hawaiian Islands*. ''In 1880 a slate of Independents was drawn up, but after six years Reform had not got very far. The king still dominated the legislature.''

During the 1880s other events further alarmed the *haoles* . Kalakaua's decision to throw an expensive corona-

tion ceremony in 1883 (nine years after first ascending to the throne) angered many, and they disagreed with the government's tentative steps toward universal suffrage, but of greater consequence was his decision to welcome increasing numbers of foreigners (especially Chinese and Japanese people) to the islands. In 1883 a government representative delivered a speech in Tokyo in which he declared that ''His Majesty Kalakaua believes that the Japanese and Hawaiian spring from one cognate race and this enhances his love for you,'' reported Kuykendall. ''Hawaii holds out her loving hand and heart to Japan and desires that your people may come and cast in their lots with ours and repeople our Island Home with a race which may blend with ours and produce a new and vigorous nation.'' Thousands of Japanese families accepted Kalakaua's offer, to the chagrin of white landowners and businessmen who feared further loss of influence.

Early in 1887, a *haole* -dominated organization called the Hawaiian League formed in opposition to Kalakaua and Gibson. Shortly after its formation, ''a splendid scandal, just what the League wanted, burst about the head of the king,'' remarked Daws. Kalakaua had accepted a big payment from a Chinese businessman to secure a government license for opium imports, only to award the license to another Chinese businessman without returning the money to the first individual. News of this scandal gave the League the excuse it needed to move. They detained Gibson, and armed members of the League patrolled Honolulu's streets. Kalakaua knew that his largely ceremonial royal forces were outmatched, so he called on the governments of Britain, America, and other nations for aid. Instead, ''they urged him to yield to the demands of the league in order to preserve the peace of his kingdom,'' said Tabrah. ''On July 6, he signed the constitution that relegated him to a figurehead and that imposed a fairly high property ownership qualification on those running for the new legislature.'' This new constitution, which came to be known as the Bayonet Constitution, marked the end of Hawaii's kingdom.

The Hawaiian League proceeded to dismantle many of Kalakaua's programs. Two years later, Kalakaua retired to Waikiki, his health failing. He made a final visit to the United States, where he was given a warm welcome. ''A title was a title, and (the Americans) enjoyed him as a personality,'' said Tabrah. ''He died there in San Francisco after a final whirl of being adulated, feted, and given the fond aloha of American friends.'' □

Kalidasa

Kalidasa (active late 4th-early 5th century) was classical India's master poet and dramatist. He demonstrated the expressive and suggestive heights of which the Sanskrit language is capable and revealed the very essence of an entire civilization.

Nothing is known with certainty about the life of Kalidasa. Clearly later than the great Buddhist poet Asvaghosha (1st century), Kalidasa was celebrated as a major literary figure in the first half of the 7th century (the Aihole inscription, 634). The scholarly consensus outside India is that Kalidasa flourished in the time of Chandragupta II (reigned 380-413). A traditional Indian view would have it that he adorned Vikramaditya's court in the 1st century B.C. Although he was especially fond of the Gupta capital city, Ujjain (about 30 miles north of Indore in west-central India), there is no proof that he was born there. Kalidasa was a devotee of Siva, but there is no trace of sectarian narrowness in his writings.

Just as it is impossible to write Kalidasa's biography, it is impossible to establish the order in which his works were composed or to show development therein. Six major works are important. The epic poem *Kumarasambhava* (*Birth of Kumara;* Kumara, the Prince, was the war-god son of Siva) boldly recounts the divine romance that led to the birth of Siva's son. Another epic poem, the *Raghuvamsa,* praises the origins and life of Rama. The cantos devoted to Rama show Kalidasa's brilliant condensation and modulation of the Valmiki *Ramayana*. A comparison of the two poets is inevitable, and Kalidasa does not suffer. His Rama exhibits a depth of near-tragic heroism unparalleled in Sanskrit literature.

The lyric ''elegy'' *Meghaduta* (*Cloud Messenger*) is a short but striking work displaying another dimension of Kalidasa's genius. This masterpiece tells of an exiled demidivinity who, in his anguish for the well-being of his bride, commissions a monsoon thunderhead to carry news of his safety to her in the north. This work is the fount of an enormously productive genre in Sanskrit and related Indic literatures. (The *Meghaduta* alone drew 45 commentaries, more than any other Sanskrit composition.)

As love stories, Kalidasa's three dramas are not unusual, but the author's control of dialogue, situation, and detail is masterly. Though the *Malavikagnimitra* is assumed to be the earliest of Kalidasa's dramas, it is not an immature work. It is less satisfying than the other two because of its story. The *Vikramorvasiya*'s theme of the love of the human king and the divine nymph has greater potential for high pathos and even tragedy, and, for the most part, Kalidasa again takes advantage of the subject matter. The king's lovemadness in Act IV is depicted with unsurpassed lyric brilliance. Some critics have been offended that the play carries beyond the ''natural tragic climax'' to a happy ending; but it is in the poetry that its true grandeur lies.

Sakuntala in the *Abhijnanasakuntalam* is India's most famous heroine. The prototype is found in the *Mahabharata,* but the great Sakuntala is the creature of Kalidasa. This drama is justly the most renowned of Kalidasa's, for here poetry and drama become indissolubly one. There is order, delicacy, serenity, cohesion, and balance. It is appropriate that this was the literary work that first introduced India to Europe in modern times. All that Sanskritic culture was, its celebration of the real, and its conception of itself were epitomized in this drama fashioned by the culture's greatest spokesman and poet.

Further Reading

There are many translations of Kalidasa's works. The most convenient is *Kalidasa: Shakuntala and Other Writings,* translated by Arthur W. Ryder (1912). The complete translation of the *Meghaduta,* with accompanying Sanskrit text, is Franklin and Eleanor Edgerton, *The Cloud Messenger* (1964). The famous translation of the *Sakuntala* by Sir William Jones (1796) is a classic. Various arguments concerning the dates of Kalidasa and other biographical points are examined critically in Arthur Berriedale Keith's two works, *The Sanskrit Drama in Its Origin, Development, Theory and Practice* (1924) and *A History of Sanskrit Literature* (1928), whose critical commentary on the poetry and drama is still of interest. An excellent essay is the chapter on Kalidasa in Surendra N. Dasgupta and S. K. De, *A History of Sanskrit Literature,* vol. 1 (1962), which also includes other valuable material on Kalidasa. □

Kumaraswami Kamaraj

Political leader Kumaraswami Kamaraj (1903-1975) rose from the next-to-lowest rung in the caste system of India to become president of the all-powerful Congress party.

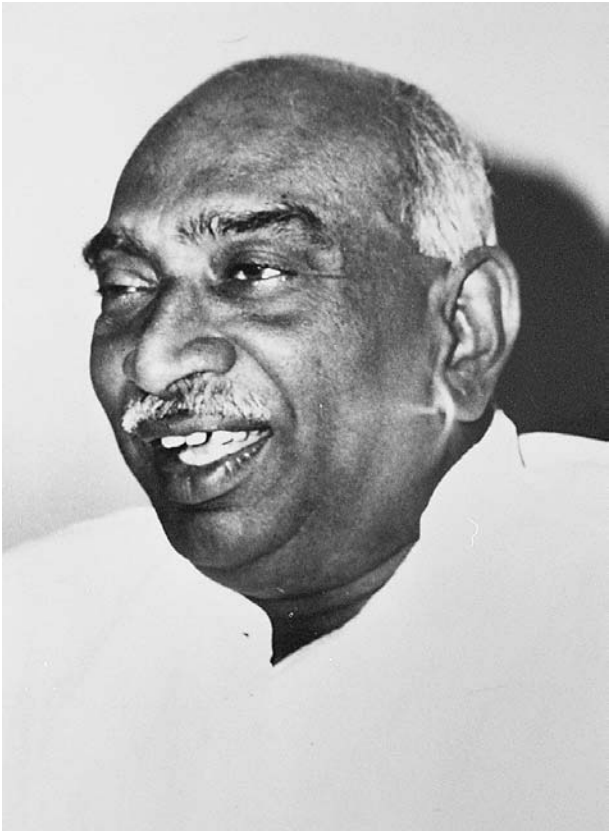

He was known simply as Kamaraj, now used as his surname. The low caste Nadars were rising in importance when Kamaraj was born on July 15, 1903, in the southern Madras town of Virudunagar, India. His father, who died when Kamaraj was six, was a coconut merchant. The boy had only six years of schooling when he dropped out to work in his uncle's cloth shop.

A Political Journey

At 17 Kamaraj joined the nationalist movement and soon became the chief lieutenant of Madras Congress leader Sundaresa Satyamurti. His steps up the political ladder include: national Congress Committee in 1931, secretary of the state party in 1935, and member of the Madras Legislative Assembly in 1937 and 1946 and of the Constituent Assembly in 1947. In addition, he was state party president from 1939 to 1954, when he replaced the urbane national leader C. Rajagopalachari, a top-caste Brahmin, as chief minister of Madras.

In 1963 Kamaraj began to devote full time to strengthening the state party. He feared the rise of the Dravida Munnetra Kazagham (DMK), a regional group that threatened to lead Madras out of the national union. His resignation to Jawaharlal Nehru stimulated what came to be known as the Kamaraj Plan, which called for officials to resign to devote time to reorganizing the Congress party at the grassroots level. Kamaraj was made president of the party and his act was interpreted in the selfless sacrifice tradition of Mahatma Gandhi.

When Nehru died in 1964, Kamaraj engineered the selection of Lal Bahadur Shastri as prime minister. The state-level Congress leaders crucial to the transition were dubbed the ''syndicate.'' A second term as Congress president followed. After Shastri's death in 1966, Kamaraj arranged the selection of Indira Gandhi as prime minister.

Waning Power

Kamaraj's political influence began to descend in 1967 when he was defeated for a seat in Parliament, and the DMK, now respectable, captured control of the Madras government. An increasingly independent Indira Gandhi continued as prime minister, and a conflict ensued between the government and Kamaraj's group. The party formally split in 1969 with Kamaraj as part of the old guard that tried, unsuccessfully, to remove Gandhi from power. In the same year Kamaraj was elected to Parliament in a by-election and began to rebuild his Madras base.

Although Kamaraj was fluent only in the Tamil language, with English or Hindi being the power tongues of India, his political skills and the timing of crucial events combined to make him a respected national leader. His own low-caste birth helped him to bring others of comparable social order into the Congress fold. Kamaraj devoted himself to the affairs of his home state of Madras until his death there on Oct. 2, 1975.

Further Reading

Kamaraj: A Study (1967) by V. K. Narasimhan. Robert L. Hardgrave, Jr.'s *The Nadars of Tamilnad* (1969) is an excellent study of the rise of Kamaraj's caste. □

Kamehameha I

Kamehameha I (ca. 1758-1819), first king of the Hawaiian Islands, conquered and united the islands. He became a statesman who knew how to keep the best of the old ways while adopting the best of the new.

Born in Kohala, Hawaii, of a family of high chiefs, Kamehameha learned the chiefly arts at the court of his uncle Kalaniopuu, ruler of the island of Hawaii. When Capt. James Cook visited Hawaii in 1778, his lieutenant wrote that the young warrior had ''as savage a face as I ever saw'' but his disposition was ''good natured and humorous.''

After his uncle's death in 1782, Kamehameha led a group of rebellious chiefs in civil war. By 1790 he controlled much of the island of Hawaii. He added to his staff two English seamen, John Young and Isaac Davis, who knew about muskets and cannon. With their advice he won victories on the islands of Maui, Molokai, and Lanai. He then went back to Hawaii to put down an uprising by a chief, Keoua. Ashes and fumes from a sudden eruption of a volcano killed about a third of Keoua's warriors. The survivors took this as a sign that the volcano goddess favored Kamehameha.

In 1795 Kamehameha completed his conquest of Maui, Molokai, and Lanai and invaded Oahu, where during the climactic battle many of the enemy were driven to their death over the Nuuanu cliffs. With this victory he gained control of all the islands except Kauai and Niihau, which yielded in 1810 without a fight.

Kamehameha organized the government in the period of peace after 1795 and centralized power in his own hands. While entering into friendly and profitable relations with foreigners, he kept the ways of his ancestors. As a leader in restoring the islands, he urged his people to work and to grow food. They said of him, ''He is a farmer, a fisherman, a maker of cloth, a provider for the needy, and a father to the fatherless.''

Kamehameha died at Kailua, Kona, on the island of Hawaii. The funeral was in the traditional Hawaiian style, except that no human sacrifice was offered. His bones were carefully hidden, and it is said that only the stars know Kamehameha's final resting place. His favorite wife, Kaahumanu, became a prime minister and a regent of the kingdom after his death. By another wife, Keopuolani, he had two sons who ruled as Kamehameha II and Kamehameha III.

Further Reading

The most reliable account of Kamehameha I is in Ralph S. Kuykendall, *The Hawaiian Kingdom, 1778-1854: Foundation and Transformation* (1938). Two other useful works are Herbert H. Gowen, *Napoleon of the Pacific: Kamehameha the Great* (1919), and James T. Pole, *Hawaii's First King* (1959). Gavan Daws, *Shoal of Time: A History of the Hawaiian Islands* (1968), has an accurate, well-written chapter on Kamehameha.

Additional Sources

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Kamehameha III

Kamehameha III (ca. 1814-1854), king of the Hawaiian Islands for 30 years, reigned longer than any Hawaiian ruler. He gave his people a constitution and reformed the land laws.

Kamehameha III, son of Kamehameha I, was born at Keauhou, Hawaii. He became king in 1825 after his brother, Kamehameha II, died in England. Kaahumanu, who had been the favorite wife of Kamehameha I, served as regent until her death in 1832. She had become a devout Protestant, and after her death Kamehameha III was torn between Hawaiian ways and the ways of the Protestant missionaries from New England. After a few years of rebellious dissipation, he became one of Hawaii's great kings. In 1837 he took Kalama as his queen. Their two children died in infancy.

During the reign of Kamehameha III, Protestantism became practically a state religion. Repression of Catholics led

in 1839 to troubles with France, which regarded itself as protector of Catholics in the Pacific. Kamehameha III proclaimed religious tolerance, and this became a fact long before the end of his reign.

With Kamehameha's encouragement, the missionaries helped Hawaii make one of the greatest advances in literacy in modern times. Government support of common schools began in 1840. By midcentury most of the population was literate in Hawaiian, and English had become the language of business.

In 1840 Kamehameha proclaimed Hawaii's first constitution. Its preamble included an earlier bill of rights that began, ''God hath made of one blood all nations of men.'' For the first time commoners were chosen to sit in council with the chiefs. An even more liberal constitution in 1852 gave the vote to all male citizens. Three acts after 1845 created an executive ministry, reformed the judiciary, and created a land commission. In a far-reaching reform, land was divided among the chiefs, the king, and the government. By 1850 commoners and foreigners could own land outright.

A serious threat to Hawaii's independence came in 1843. Lord (George) Paulet forced Kamehameha to cede the islands to Great Britain. But 5 months later Adm. Richard Thomas revoked the cession. Kamehameha then uttered the words that have become the motto of Hawaii: ''The life of the land is preserved in righteousness.''

After a French attack on Honolulu in 1849, Hawaii obtained new treaties with Great Britain and the United States. During Kamehameha III's reign British influence declined, while American influence increased. A movement toward annexation by the United States ended with the King's death.

Further Reading

Most of Ralph S. Kuykendall, *The Hawaiian Kingdom, 1778-1854: Foundation and Transformation* (1938), concerns Kamehameha III and is the most comprehensive account. For an accurate and interesting account see chapters 3 and 4 of Gavan Daws, *Shoal of Time: A History of the Hawaiian Islands* (1968). □

Lev Borisovich Kamenev

The Russian politician Lev Borisovich Kamenev (1883-1936) was a leader of the prerevolutionary Social Democratic movement, as well as major official in the Soviet government and Communist party after 1917.

Lev Kamenev, whose family name was Rosenfeld, was born in Moscow, the son of a skilled laborer. He completed his secondary schooling in the Georgian town of Tiflis, where he apparently first came into contact with members of the Russian Social Democratic revolutionary movement. Kamenev's attempt to continue his education at Moscow University was punctuated by his participation in political discussion groups and demonstrations and, finally, in his arrest (1902). It was at this time that he emigrated briefly to western Europe, where he met and formed a lasting attachment to V. I. Lenin and other future Bolshevik leaders. After this, Kamenev's life took on a pattern familiar in the careers of many Russian revolutionaries—arrest, escape or release, followed by renewed work in the revolutionary movement, followed by fresh difficulties with authorities.

Kamenev, like many of his colleagues, was in prison at the outbreak of the Russian Revolution of March 1917. After he obtained release through a general amnesty, Kamenev began working in the Soviet (or representative council) of Workers' and Soldiers' Deputies of Petrograd. His expectation of failure of the revolution placed him in direct opposition to Lenin. In response to Lenin's urging that the Bolsheviks should seize and hold political power, Kamenev argued for caution regarding the issue of seizure of power and for a postrevolutionary coalition government composed of all socialist parties. In spite of his publicly proclaimed doubt of the outcome, he continued to work with the party throughout the revolutionary and postrevolutionary period. Thus, he became first chairman of the revolutionary Central Executive of Soviets (1917) and, later, chairman of the Council of Peoples' Commissars (1919). In addition, he was a member (1919-1925) of the Politburo (executive committee) of the party and held dominant positions in the local party apparatus of the city of Moscow.

When Lenin died in 1924, no single personality immediately succeeded to his position of leadership. Instead, a triumvirate of leaders, Grigori Zinoviev, Joseph Stalin, and Kamenev, combined to prevent the strongest individual claimant, Leon Trotsky, from succeeding to power. In the ensuing struggle, Stalin gradually increased his following and his real power. By late 1925 Stalin had begun to ease Kamenev out of his formal positions in the party and state bureaucracies. By 1926-1927 Kamenev held the relatively insignificant position of ambassador to Italy. This was followed by exclusion, readmission, and, again, exclusion from the party (1927-1932), and in 1935 he was arrested for ''moral complicity'' in the assassination of one of Stalin's strongest supporters, Sergei Kirov. In 1936 he was rearraigned on charges of treason. In the first of the ''show trials'' of the Great Purge, Kamenev was found guilty of treason and shot.

Further Reading

Kamenev is discussed in various studies of the early history of the Soviet Union. A useful study of the October Revolution is Robert V. Daniels, *Red October: The Bolshevik Revolution of 1917* (1967). Kamenev's character and career are covered in Isaac Deutscher's superb study of Trotsky, *The Prophet Armed: Trotsky, 1879-1921* (1954), *The Prophet Unarmed: Trotsky, 1921-1929* (1959), and *The Prophet Outcast: Trotsky, 1929-1940* (1963). Background material on Kamenev's general role in the party is in Leonard B. Schapiro, *The Communist Party of the Soviet Union* (1960). □

Heike Kamerlingh Onnes

Heike Kamerlingh Onnes (1853-1926) won the Nobel Prize in physics for his work with liquefied helium.

Heike Kamerlingh Onnes was a Dutch experimental physicist distinguished for his work in the field of low-temperature physics. He was the first scientist to succeed in liquefying helium, a breakthrough which yielded a previously unattainable degree of cold. This accomplishment won him the 1913 Nobel Prize in physics, in addition to numerous other awards. He is also credited with the discovery of superconductivity—that is, the complete disappearance of electrical resistance in various metals at temperatures approaching absolute zero.

Kamerlingh Onnes was born in Groningen, the Netherlands, on September 21, 1853. His father owned a tile factory, and both his parents were strict, imbuing Kamerlingh Onnes and his brothers with an understanding of the value of hard work and perseverance. He was initially educated at Groningen High School under J. M. van Bemmelan, and in 1870 he enrolled in the physics program at the University of Groningen. The following year he submitted an essay on vapor density and won first prize in a contest sponsored by the University of Utrecht. In October 1871, Kamerlingh Onnes transferred to the University of Heidelberg in Germany, where he was taught by the eminent German chemist Robert Wilhelm Bunsen . He was one of only two students allowed to work in the private laboratory of German physicist Gustav Robert Kirchhoff. In April 1873, he returned to the University of Groningen, where he spent the next five years studying for his doctorate.

In 1878, Kamerlingh Onnes moved to Delft Polytechnic where he became an assistant to the professor of physics there. In 1879 he travelled to Groningen to defend his thesis, entitled ''New Proof of the Earth's Rotation.'' He was awarded his physics doctorate *magna cum laude.* At Delft Polytechnic, Kamerlingh Onnes composed a paper on the general theory of fluids from the perspective of kinetic theory. He soon realized though that such a general theory of the nature of fluids required accurate measurements of volume, pressure, and temperature over as wide a range of values as possible. To this end, he turned his attention to the problem of attaining and maintaining very low temperatures.

In 1882, at the age of twenty-nine, Kamerlingh Onnes accepted Holland's first chair in experimental physics at Leiden University. He also became the director of the laboratory there, where he was able to pursue his interest in low-temperature physics, also known as cryogenics. A dedicated experimentalist, Kamerlingh Onnes declared in his inaugural address: ''I should like to write 'through measuring is knowing' as a motto above each physics laboratory.'' He would spend the rest of his career at Leiden. During the next forty-two years, he established it as the undisputed world headquarters of low-temperature research.

When Kamerlingh Onnes began his pioneering work, cryogenic physics was a relatively unknown science. Before him, the liquefaction of gases at very low temperatures was considered an end in itself, but Kamerlingh Onnes was interested in low-temperature physics in order to gather experimental evidence about the atomic nature of matter. When he set out to cool gases such as oxygen, hydrogen, and helium to extremely low temperatures, there were three means at his disposal. A cooling effect due to the rapid evaporation of a liquid had been discovered in 1877 by the Swiss physicist R. P. Pictet. That same year, the French physicist L. P. Cailletet had achieved low temperatures when he was able to cool oxygen by the application of intense pressure. The final method was based on the 1850 discovery by J. P. Joules and W. Thomson (Lord Kelvin) that when a gas under pressure is released through very small openings, its temperature is lowered by an amount that depends on the nature of the gas. In Munich in 1895, Carl Linde constructed an apparatus that made use of the so-called Joule-Thomson effect; gas was put under pressure and repeatedly forced into a coil of tubes that also acted as a heat exchanger. This was known as the regenerative process. The amount of liquid gas produced by all of these means was, however, negligible.

In trying to achieve very low temperatures, Kamerlingh Onnes employed a combination of Pictet's and Linde's methods. His first objective was to liquefy oxygen—the creation of a bath of liquid oxygen being necessary for the liquefaction of other gases, particularly hydrogen.

Kamerlingh Onnes vaporized oxygen, then liquefied it, and then forced it under pressure into a closed, circulating system. The system was bathed in gases that had achieved progressively lower temperatures than the circulating oxygen. This methodology proved successful and Kamerlingh Onnes was able to produce about fourteen liters of liquid air an hour.

The production of liquid helium and liquid hydrogen proved more difficult than the production of liquid air. Kamerlingh Onnes theorized that if he could begin from a point of normal pressure and liquefy oxygen by the application of immense pressure, then it would be possible to liquefy hydrogen, starting with the temperature of liquid oxygen. In 1892, he was midway through this painstaking process when the Scottish chemist and physicist James Dewar succeeded in liquefying oxygen using a modified form of Pictet's cascade method. The process yielded about a pint of liquid oxygen.

One practical advantage of Dewar's achievement was that Kamerlingh Onnes now had a source of cold with which to attempt to liquefy helium. He believed that if he started out from the freezing point of hydrogen—the lowest temperature to which it was possible to cool it—he could thereby liquefy helium using Linde's regenerative process. Kamerlingh Onnes constructed a system with a jacket of liquid hydrogen; the liquid hydrogen evaporated, which cooled the helium, and then the helium was forced under pressure through a small aperture which cooled it further, liquefying some of it. He then compressed the helium in a refrigerator, where it passed through an elaborate circuit surrounded by circuits of liquid hydrogen, which were themselves surrounded by liquid air, which were in turn surrounded by a flask in which warmed alcohol circulated.

In 1908, Kamerlingh Onnes finally succeeded in the long-elusive goal of liquefying helium. At first, he and his colleagues did not even notice what they had achieved: the liquid helium was colorless, and it was not until the circuit was almost full that they realized what had finally appeared before them. The accomplishment meant that a previously unattainable degree of cold was now at their disposal. Liquid helium was found to have a temperature of –268.8 degrees Celsius, only about four degrees above absolute zero—absolute zero being a hypothetical temperature characterized by a complete absence of heat and equivalent to about –273.15 degrees Celsius or –459.67 degrees Fahrenheit. Kamerlingh Onnes now set out to solidify the liquid helium in order to reach even lower temperatures, and in 1910, by boiling liquid helium under reduced pressure, he reached just over one degree above absolute zero.

Kamerlingh Onnes used these temperatures to extend the range of his research into the properties of substances at low temperatures, and the results of these investigations were published regularly in English as ''Communications from the Physical Laboratory at Leiden.'' In 1911, Kamerlingh Onnes made yet another breakthrough when he discovered superconductivity, the complete disappearance of electrical resistance in various metals at temperatures approaching absolute zero. He also discovered that the superconductor effect can be negated without changing the temperature by the application of a magnetic field.

Kamerlingh Onnes and his team remained preoccupied with the challenge of crystallizing helium. Their experiments yielded some intriguing if baffling results. In 1911, they found that the density of liquid helium peaked at a temperature of 2.2 degrees Kelvin. When the various physical properties of liquid helium were measured, Kamerlingh Onnes discovered strange behavior in the helium in and around this temperature. Above 2.2 Kelvin it was violently agitated, but at or below this temperature it seemed to lose its dynamic qualities. Kamerlingh Onnes was unable to explain this phenomenon. This was because he was attempting to understand it in terms of the classical laws of physics, but the behavior of liquid helium at these temperatures, unbeknownst to him, obeys the laws of quantum mechanics. Kamerlingh Onnes simply did not have the tools at his disposal to account for his findings. In the end, he and his colleagues put them down to some fault in their methodology and published only ''definite and reliable'' values for temperatures above 2.2 Kelvin, the position of the inexplicable maximum of the density of liquid helium.

Although he had yet to achieve absolute zero, in 1913 Kamerlingh Onnes was awarded the Nobel Prize for physics for his investigations into the properties of matter at low temperatures leading to the discovery of liquid helium. By 1921, Kamerlingh Onnes came within a degree of reaching absolute zero, and for the next three years he relentlessly pursued his quest. In 1926, he came across further peculiarities in the behavior of helium at 2.2 degrees Kelvin. This time Kamerlingh Onnes did not dismiss his findings as due to technical faults but began to seriously consider the possibility that some kind of fundamental change in helium occurred at this temperature. Unfortunately, although he was on the right track, Kamerlingh Onnes did not live long enough to resolve the mystery. His successor at Leiden, W. H. Keesom, came to the conclusion that helium above and below 2.2 degrees Kelvin is in fact two separate liquids, differing in fundamental ways. Keesom also completed another aspect of Kamerlingh Onnes' work: he succeeded in obtaining solid helium by cooling the liquid to about –272 degrees Celsius under pressure.

Kamerlingh Onnes was widely recognized for his work in low-temperature physics, and he received a number of awards in addition to the Nobel Prize. In 1904, he received the first of many distinctions when he was created Chevalier of the Order of the Netherlands Lion. In that same year, which was the twenty-fifth anniversary of his doctorate, his students and colleagues at Leiden issued a *Gedenkboek,* a survey of the work carried out at the laboratory from 1882 to 1904. A second *Gedenkboek* was issued in 1922, commemorating Kamerlingh Onnes' forty-year tenure as professor of experimental physics at Leiden. In 1912, he was awarded the Royal Society of London's Rumford Medal, and four years later the society made him a foreign member. In 1923, he was elevated from Chevalier to Commander of the Netherlands Lion. Despite being known by his friends as ''the gentleman of absolute zero,'' Kamerlingh Onnes died

at Leiden on February 21, 1926, without ever having achieved it (German chemist Walther Nernst proved it was impossible to reach absolute zero in an experimental setting when he articulated the Third Law of Thermodynamics in 1905). That same year, he was posthumously elected a Corresponding Member of the Prussian Academy of Sciences in Berlin.

Further Reading

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Livanova, Anna Landau, *A Great Physicist and Teacher,* Pergamon Press, 1980. □

Kammu

Kammu (737-806) was the fiftieth emperor of Japan. A wise and effective ruler, he reigned for 25 years and laid the foundation for the prosperity of the Heian period. The Heian Shrine is dedicated to his spirit.

Kammu was born Yamabe, a son of Emperor Konin. Because his mother was a naturalized Japanese, it appeared unlikely that Yamabe would ascend the throne. He was, however, designated the heir apparent at the age of 35 and was enthroned at the age of 44. The reign of this rare, efficient ruler was marked inter alia by the move of the capital from Nara to Kyoto, the subjugation of the Ezo (Ainu) in northern Japan, and introduction of reforms in administration.

Move of the Capital

In 784 Emperor Kammu decided to leave Heijo, or Nara, largely to escape what had become the oppressive influence of the great Buddhist monasteries and temples that ringed Nara. The favors bestowed upon the great monasteries by many emperors preceding Kammu and the leading noble houses served to so increase the economic and political power of the Buddhist establishments that the authority of the imperial house appeared to be endangered. It is also probable that Kammu concluded from the history of previous decades that reforms he had in mind could not be carried out unless there was a complete change of atmosphere. Kammu was a Confucian by training and as such was opposed to encroachment of political power by the Buddhist clergy.

The court was first moved to a place called Nagaoka, but work was begun on the new capital in Kyoto early in 793. The Emperor moved into his new palaces in 794, but work on other buildings continued for some years more. This was the city styled Heian-kyo, the ''Capital of Peace and Tranquility.'' It was built on the same lines as the Chinese capital at Ch'ang-an under the Sui dynasty.

The seven great monasteries of Nara were left behind. Emperor Kammu also issued an edict which was intended to cut down the building of new Buddhist edifices, to limit entries into the monastic order, and to prevent the sale or donation of land to religious institutions.

Pacification Campaigns

Kammu ruled firmly, relying upon his own judgment. It is generally agreed that the power and prestige of the throne were at their highest during his reign. In order to expand the effective rule by the imperial house into regions inhabited by the aboriginal settlers, the Ezo, or the Ainu, a number of military expeditions were launched during the reign of Kammu.

In 791, for instance, a new commander was appointed and given the title of Seito Taishi, or ''Envoy for the Pacification of the East.'' In a series of military campaigns, the expeditionary forces were able to expand the pacified areas considerably. So important was this task of subjugation in the eyes of the court that the new title of Sei-i Tai-Shogun, or ''Barbarian-quelling Generalissimo,'' was created, and this was sought by the highest military officers of the land for the next thousand years.

During these military campaigns, Kammu ordered the intensification of the manufacture of armors and arms not only by artisans of the capital but also by those of the local areas. This tended to encourage the development of handicraft in many parts of Japan. He also paid keen attention to local administration. The *chokushiden,* or rice fields opened with imperial sanction, were also initiated during Kammu's reign. These tax-free rice fields, when opened from wastelands, belonged to the imperial court—enriching the imperial treasury. Emperor Kammu died in the spring of 806 at the age of 69.

Further Reading

A fine background to the move of the capital and some political developments under Kammu at the very beginning of the Heian period are in Sir George Sansom, *A History of Japan,* vol. 1 (1958). An intelligent discussion of Buddhist imprints on the transitional era between the Nara and Heian periods is in Ryusaku Tsunoda and others, eds., *Sources of Japanese Tradition* (1958). For general background on early Japan, including the reign of Kammu, see Edwin O. Reischauer and John K. Fairbank, *A History of East Asian Civilization,* vol. 1 (1960). □

Wassily Kandinsky

The Russian painter and graphic artist Wassily Kandinsky (1866-1944) was one of the great masters of modern art and the outstanding representative of pure abstract painting that dominated the first half of the 20th century.

Wassily Kandinsky produced his early work in Russia, his mature and most revolutionary work in Germany, and his later work in France. He

invented a language of abstract forms with which he replaced the forms of nature. His ultimate intention was to mirror the universe in his visionary world. He felt that painting possessed the same power as music and that sign, line, and color ought to correspond to the vibrations of the human soul.

Kandinsky was born on Dec. 4, 1866, in Moscow; his father was a tea merchant. When he was 5 the family moved to Odessa. The young Kandinsky drew, wrote poems, and played the piano and the cello. Between 1886 and 1892 he studied law and economics at the University of Moscow. In 1889, as a member of an ethnographic mission to the Vologda district, he was highly impressed by the interior decorations of the village houses. In 1893 he accepted a position on the law faculty of the university.

Beginnings as an Artist

Only in 1896, when he was 30 years old, did Kandinsky decide to become an artist. Of importance for his artistic development was the exhibition of French impressionists in Moscow in 1895, particularly the works of Claude Monet. In Monet's paintings the subject matter played a secondary role to color. Reality and fairy tale intermixed—that was the secret of Kandinsky's early work, which was based on folk art, and it remained so even later although more intellectualized.

Between 1897 and 1899 Kandinsky attended the Azbé School of Painting in Munich, and in 1900 he was a pupil of Franz von Stuck. In 1901 Kandinsky founded the artists' group Phalanx and taught at their private art school. The following year he met the painter Gabriele Münter, with whom he lived until 1916. The works of his Phalanx period, from 1901 to 1904, are in the Jugendstil. In 1903 Kandinsky traveled to Venice, Odessa, and Moscow; in 1904 to Holland and Tunisia; in 1906 to Odessa and Rapallo. From 1905 on he was a member of the Salon d'Automne and the Salon des Indépendants. He spent 1906-1907 in Sèvres near Paris. He exhibited with the Brücke (Bridge) artists in Dresden and returned to Munich in 1908.

Kandinsky's early impressionist-inspired paintings and those of his Jugendstil period are strong in color, and color continued to dominate in his landscapes of Murnau, where he bought a house in 1909 (for example, *Railway at Murnau,* 1909-1910). He was one of the founders of the Neue Künstlervereinigung (New Artists' Associaton) in Munich in 1909, of which he became the chairman.

First Abstract Art

The year 1910 was crucial for Kandinsky and for world art. Kandinsky produced his first abstract watercolor, in which all elements of representation and association seem to have disappeared; he also wrote *Über das Geistige in der Kunst* (1912; *Concerning the Spiritual in Art*), the first theorization of a nonobjective form of art ever elaborated by an artist and his most influential treatise. He met Franz Marc in 1910, and in 1911, after a trip to Russia, he met Paul Klee, Jean Arp, and August Macke. Kandinsky and Marc founded the Blaue Reiter (Blue Rider) group in Munich in 1911 and exhibited with them. A second exhibition followed in 1912, and the *Almanach Blauer Reiter* was published. The exhibition was repeated in the Sturm Gallery in Berlin, for which a special Kandinsky album was issued.

In 1913 Kandinsky produced a series of color lithographs and prose poems *Klänge* (*Sounds*) and took part in the first Herbstsalon (Autumn Exhibition). The Blaue Reiter disbanded in 1914. In his early abstract works vehement linear strokes are combined with powerful patches of color, as in *Composition V* (1911) and *With the Black Arch* (1912).

Return to Russia

When World War I broke out, Kandinsky returned to Russia. In 1917 he married Nina Andreewsky. During the Russian Revolution the artist occupied an important post at the Commissariat of Popular Culture and at the Academy in Moscow. He organized 22 museums and became the director of the Museum of Pictorial Culture. In 1920 he was appointed professor at the University of Moscow. The following year he founded the Academy of Arts and Sciences and became its vice president. When, at the end of that year, the Soviet attitude to art changed, Kandinsky left Russia.

Years in Germany and France

In 1922 Kandinsky became a professor at the Bauhaus in Weimar. Together with Klee, Alexei von Jawlensky, and Lyonel Feininger he founded the Blaue Vier (Blue Four) group in 1924. When, in 1925, the Bauhaus moved to Dessau, Kandinsky moved with it. In 1926 he published the principles of his teaching in *Punkt und Linie zur Fläche*

(*Point and Line to Plane*). His art from about 1920 to 1924 has been defined as his architectural period. The shapes are more precise than before; there are points, straight or broken lines, single or in bunches, and snakelike, radiating segments of circles; the color is cooler, more subdued, with occasional outbursts of earlier expressionist tonality. This period is exemplified in *Composition VIII* (1923). From 1925 to 1927 he emphasized circles in his paintings, as can be seen in *Several Circles* (1926).

Kandinsky became a German citizen in 1928, and the same year he designed sets for Modest Mussorgsky's *Pictures from an Exhibition* for the Dessau Theater. In 1929 Kandinsky held his first one-man show in Paris and traveled to Belgium and the French Riviera. In 1930 he had another exhibition in Paris. For the large architectural exhibition in Berlin of 1931 he produced wall decorations. When the Bauhaus was closed in 1932, Kandinsky moved to Berlin, and the following year he left for Paris.

Kandinsky's romantic, or concrete, period, from 1927 to 1933, in which his use of pictorial signs was abundant and his color was softer, is exemplified in *Between the Light* (1931). It led to the last phase of his art, that spent in France, which was an intellectual synthesis of his previous strivings.

Kandinsky settled in Neuilly-sur-Seine near Paris. He met Joan Miró, Robert Delaunay, and Piet Mondrian, and a friendship developed with Antoine Pevsner, Arp, and Alberto Magnelli. In 1939 Kandinsky became a French citizen. He died on Dec. 13, 1944, in Neuilly-sur-Seine. The paintings of his Paris period have a Russian splendor of color, a richness of formal invention, and a delightful humor, as in *Composition X* (1939), *Sky Blue* (1940), and *Reciprocal Accord* (1942).

Further Reading

Kandinsky's views are in his *Concerning the Spiritual in Art, and Painting in Particular* (1912; trans. 1947). The most comprehensive study of Kandinsky is Will Grohmann, *Wassily Kandinsky: Life and Work* (trans. 1958). Max Bill, *Wassily Kandinsky* (1951), with articles by various contributors, contains important biographical and art-historical data. Paul Overy, *Kandinsky: The Language of the Eye* (1969), applies Gestalt psychological and philosophical viewpoints to the assessment of Kandinsky's art. □

John Kane

John Kane (1860-1934) was a Scottish-born American primitive painter who specialized in landscapes and scenes of the industrial environment in and around Pittsburgh, Pa.

John Kane was born in West Calder, Scotland, and as a teen-ager worked in the coal mines. After he arrived in America in 1879, he again worked as a miner and also as a street paver, carpenter, house painter, and lumber cutter. He settled in Pittsburgh and by 1890 had begun to draw in his spare time. He started attending art classes in the various cities where he was working, but each time he was forced to quit because of poverty. About the turn of the century, he lost his leg in a railway accident and had to give up his arduous jobs as a laborer.

Kane supported himself, in part, by painting freight cars and doing the lettering on the sides. Later he colored photograph enlargements. Often, he would use photographs as the original stimulus for some of his paintings. When he first began to paint, he submitted, as originals, paintings done right over enlarged photographs without knowing that this was unethical. In 1924 he submitted a painting to the Pittsburgh Carnegie Exhibition, but it was rejected, partly because it had been based closely upon a photograph.

About 1915 Kane began painting subjects based on his memories of Scotland and his impressions of the region about Pittsburgh. This work is marked by bright colors, a feeling for pattern, and a naiveté of handling in which sophisticated devices such as perspective and modeling are not attempted. His paintings are imbued with an attitude of affection for the people and places pictured.

One of Kane's most memorable paintings is his selfportrait (1929). The work shows the artist half-length, nude from the waist up, staring fixedly ahead at the spectator. He flexes his muscles, his fists meeting at the waist, his elbows jutting to the sides. The rigidity of the pose and the almost absolute symmetry of the design, with three concentric arches above the head, create a hieratic image of tension and power.

Recognition came to Kane late in life. With the support of another painter, who was a member of the jury of the Carnegie Exhibition, he began to be exhibited. In 1927 he was accepted in the Carnegie Exhibition, and his first one-man show was held in 1931, when he was over 70 years old. In 1936 his first one-man show abroad was held posthumously in London.

Further Reading

John Kane, Painter, edited by Leon A. Arkus (1971), reprints the artist's autobiography; it also includes a *catalogue raisonné*. Sidney Janis, *They Taught Themselves: American Primitive Painters of the Twentieth Century* (1942), contains quotations from Kane and some biographical material on him. □

Paul Kane

Paul Kane (1810-1871) was a Canadian painter and writer. His works form a unique record of the appearance and customs of the Indians of western Canada in the middle of the 19th century.

Paul Kane was born on Sept. 3, 1810, at Mallow, County Cork, Ireland. His father, a soldier turned wine and spirit merchant, took him to York (Toronto) when he was 8, and it was here that young Paul had his first introduction to art, from Thomas Drury, the drawing master

of the grammar school. From 1826 to 1830 Kane worked in a furniture factory in Cobourg, Ontario, and painted portraits of the local citizens in his spare time. In 1836 he set off on 9 years of wandering, during which time he supported himself by his wits and his brush. His travels first took him south through the United States to New Orleans; from there he sailed for Marseilles in 1841 and after that across Europe and briefly to the eastern Mediterranean and North Africa. By the time he returned to Toronto in 1845, he had decided on his life's work and had acquired the necessary skill to carry it out.

A Vanishing Culture

Recalling his early years, Kane wrote: ''I had been accustomed to see hundreds of Indians about my native village, then Little York, muddy and dirty, just struggling into existence. . . . But the face of the red man is now no longer seen . . . and those who would see the aborigines of their country in their original state . . . must travel far through the pathless forest to find them.'' He therefore resolved to devote his talents to painting ''a series of pictures illustrative of the North American Indians and scenery.'' In this decision he may have been influenced by the example of the American George Catlin, who had been painting the western Indians since 1832 and had published a book on the subject in 1841. In any case, Kane had prepared himself for his task by copying Old Masters in the museums of Florence and Rome.

Kane's first expedition among the Indians, in the summer of 1845, took him no farther west than Lake Michigan, but, armed with his first sketches of encampments on Manitoulin Island and on the Fox River, he persuaded Sir George Simpson, governor of the Hudson's Bay Company, to let him accompany the fur brigades across Canada the following spring. In the course of the next 2 years he traveled from one trading post to another by canoe, on horseback, and by sleigh and dog team as far as Vancouver Island, sketching the Indians in oils and watercolors and collecting artifacts as he went.

Major Works

Returning to Toronto in the autumn of 1848, Kane began the series of 100 canvases, now in the Royal Ontario Museum, commissioned by his patron, George William Allan. Kane also painted a dozen pictures for Sir George Simpson and another 12 for the Canadian legislature, 11 of which are now in the National Gallery of Canada. In these products of the studio the artist's European training comes out in the academic poses of the figures and the subdued coloring of the landscape. In contrast to them, the original sketches have a freshness of composition and vividness of color akin to the open-air studies of John Constable and Camille Corot.

In 1858 Kane revisited London to arrange for the publication of his journal, *Wanderings of an Artist among the Indians of North America*. In his pocket he carried letters of introduction from Sir George Simpson, who may also have arranged for 12 of Kane's pictures to be shown to Queen Victoria. In 1866 blindness forced Kane to abandon his plans for further painting and publication. He died in Toronto on Feb. 20, 1871.

Further Reading

Kane's own book, *Wanderings of an Artist among the Indians of North America: From Canada to Vancouver's Island and Oregon through the Hudson's Bay Company's Territory and Back Again* (1859), is the major source of information about him. The revised edition, published by the Radisson Society in 1925, contains additional biographical detail, and this material is reproduced in a new, revised edition of 1968. A short monograph is Albert H. Robson, *Paul Kane* (1938). J. Russell Harper, ed., *Paul Kane's Frontier* (1971), contains a biography, a reprinting of the first edition of *Wanderings of an Artist,* and a *catalogue raisonné* of all Kane's known works.

Additional Sources

Benham, Mary Lile, *Paul Kane,* Don Mills, Ont.: Fitzhenry & Whiteside, 1977. □

K'ang-hsi

The Chinese emperor K'ang-hsi (1654-1722) was a man of enormous personal vitality and exceptional administrative and military ability. He was one of the greatest emperors of the Ch'ing period.

Born on May 4, 1654, K'ang-hsi was the third son of the sickly and weak emperor Shun-chih (reigned 1643-1661). K'ang-hsi's mother, who died in 1663, came from a family in southern Manchuria which had served under the Manchus since the early 17th century. As a youth, he was raised outside the imperial palace in the care of his grandmother, the dowager empress Hsiao-chuang and the mother of Shun-chih. Here K'ang-hsi received his tutoring, learning the Manchu language and acquiring enough ability in Chinese to deal efficiently with state documents. While still a child, K'ang-hsi suffered an attack of smallpox, leaving his face pockmarked, but also elevating his chances to become emperor since he was thereafter considered to be immune to that disease.

Accession and Regency

On Feb. 5, 1661, K'ang-hsi's father died and the 6-year-old boy was declared emperor of China. He was not to gain full control of the government, however, until 1669. In the meantime, four Manchu statesmen, led by the ambitious Oboi, forged Shun-chih's ''Imperial Will'' and thus took over as regents for the child emperor. Oboi and his coregents sought to reverse many of Shun-chih's policies, which they felt favored Chinese officials instead of Manchu officials. They relied primarily on Manchu bureaucrats for advice, while often disregarding Chinese officials and cutting back on the number of civil service examination degrees which would be granted to Chinese. They ousted the eunuchs and Buddhists who had been close associates of Shun-chih and persecuted several Jesuit missionaries who

had received favorable treatment from him. In the provinces Oboi and his colleagues ruthlessly suppressed anti-Manchu sentiments.

Although K'ang-hsi was formally declared head of state in 1667, Oboi continued to dominate the court at Peking by rallying a faction to support his power-hungry policies. After 2 years of infighting, K'ang-hsi, then 15 years old, gained the support of several high officials who purged the Oboi faction, imprisoned the powerful regent, and finally placed the Emperor in a position of control. Confronted with a variety of perplexing domestic and foreign problems, K'ang-hsi boldly set forth in 1669 to resolve them in his characteristically vigorous fashion.

Conciliatory Moves

One of his most serious dilemmas was Chinese hatred for the Manchu regime, a hatred which had been intensified by the blatantly anti-Chinese actions during the Oboi regency. In 1670 K'ang-hsi began his campaign to win Chinese support by issuing his famous Sacred Edict (*sheng-yü*). The Sacred Edict consisted of 16 moral maxims admonishing the people to be filial toward their parents, to be frugal in their everyday lives, and to respect education and scholarship. K'ang-hsi was thus creating a self-image of the traditional Chinese benevolent emperor concerned for the well-being and morals of his flock. In 1679 K'ang-hsi announced a special civil service examination (*po-hsüeh*), in which eminent scholars who had formerly refused to serve the Manchus and who had remained loyal to the defunct Ming dynasty would be permitted to compete. Showing exceptional sensitivity to the feelings of the loyalist scholars, K'ang-hsi also declared that the successful candidates in this examination would be permitted to work on an official history of their beloved Ming dynasty.

K'ang-hsi was also cognizant of the Chinese belief that the emperor was the ''first scholar of the realm,'' and thus he paid special attention to the patronization of scholarship. Among the more famous works compiled under his reign were the ''K'ang-hsi Dictionary'' (*K'ang-hsi tzu-tien*) and the ''Complete Poems of the T'ang Dynasty'' (*Ch'üan T'ang shih*). Many painters and calligraphers were invited to K'ang-hsi's court in Peking; one of them, Wang Yüan-ch'i, painted a scroll over 300 feet long in honor of the Emperor's sixtieth birthday.

K'ang-hsi also was very tolerant in dealing with the Jesuit missionaries, who had been persecuted under his regents. Jesuits were placed in charge of the Imperial Board of Astronomy, and they assisted the court in astronomical observations and in mathematical calculations. Jesuit fathers also directed a huge project to map the Chinese Empire, using modern Western techniques of cartography. In 1705 K'ang-hsi issued an ''Edict of Toleration'' concerning the Jesuits, one of whom had cured him of malaria by administering quinine.

Consolidation of the Empire

But the Emperor also had a tough side to his personality, which was particularly evident in his role as commander in chief. In the early 1670s K'ang-hsi decided to suppress several former Chinese allies of the Manchus who had been reluctant to relinquish their positions as feudatory princes in South China. The most famous of these princes was Wu San-kuei, who, after offering the Manchus invaluable military assistance in 1644-1662, developed his own independent regime covering much of southwestern and central China. During the 1660s Wu began to appoint his own officials, levy his own taxes, and increase his already substantial army.

In 1673 K'ang-hsi, ignoring the advice of some of his cautious colleagues, precipitated the Rebellion of the Three Feudatories by indicating that he was willing to accept the retirement of one of the feudatory princes. A long and dangerous period of battle ensued which threw all of China south of the Yangtze River into civil war. At one point in 1674 it appeared that Wu San-kuei had the advantage, but he failed to press northward across the Yangtze and eventually died of dysentery in 1678.

After his successful operation against the feudatories, K'ang-hsi boldly committed imperial troops to a series of spectacular campaigns along the frontiers of China. Since the early years of the Ch'ing dynasty, the southeastern coast of China had been prey to the attacks of a large army and navy who refused to accept the Manchu government. Originally led by the colorful pirate Coxinga, these renegades retreated to Taiwan in the 1660s under the command of Coxinga's son.

While the Ch'ing were occupied with the suppression of the feudatories in the 1670s, these rebels sailed from Taiwan to the mainland and forced K'ang-hsi to use some of his best troops against them. By 1680 they had retreated from the China coast, but they still remained a potential threat in their island refuge of Taiwan. Once again K'ang-hsi took the offensive. He developed a large fleet and ordered it to sail for Taiwan in 1683. After a number of battles on the rough seas in the Taiwan Straits, the Manchu forces overwhelmed remnants of Coxinga's band, and Taiwan fell under Ch'ing control, where it remained until China's defeat in the Sino-Japanese War in 1895.

Turning his attention to the northern frontiers, K'ang-hsi became alarmed at the growth of a Russian threat along the Amur River in northern Manchuria. Groups of Russian Cossacks, who had been a constant menace in the Amur region in the early years of the Ch'ing, began to launch new expeditions in search of game, loot, and settlement sites. In the early 1680s K'ang-hsi sent a strong contingent of troops to northern Manchuria, where they clashed with Russian forces in 1685-1686, driving the Russians into Siberia.

The Russians rallied and began a new offensive, and the Sino-Russian encounters of the 1680s might have reached enormous proportions had not K'ang-hsi and the Russian regent, Sophia, agreed to negotiations. Russian and Ch'ing envoys met at the town of Nerchinsk, where, with Jesuit missionaries serving as intermediaries and interpreters, several months of heated bargaining ensued. Finally, in 1689, in the Treaty of Nerchinsk the Russians agreed to recognize all territory south of the Amur as belonging to the Ch'ing. A subsequent agreement (Treaty of Kiakhta, 1727) brought all of Mongolia into Ch'ing hands in

return for regular Russian trade along the northern Mongolian frontier.

Threat from the West

A key reason why K'ang-hsi and the Russian court were willing to negotiate in the 1680s was the rise of a large western Mongolian tribal confederation which threatened both Russia and China. A dynamic leader of the western Mongols had emerged, Galdan, and by the time of the Treaty of Nerchinsk he had gained allegiance throughout western Mongolia, had obtained considerable support from Tibet, where he had been educated as a lama in his youth, and had marched his armies deep into western Mongolia (to within 400 miles of Nerchinsk itself).

In 1696 K'ang-hsi made a counterattack. Personally leading some 80,000 troops, he rapidly crushed Galdan's Mongol armies, and Galdan himself died in the following year (perhaps by suicide). K'ang-hsi had thus extended the Ch'ing frontiers as far west as Hami and had laid the framework for the final conquest of Chinese Turkistan in the 1750s.

Personal Administration

Although K'ang-hsi's tough side is seen perhaps most clearly in his military operations, his domestic policies were also colored by a considerable dose of forcefulness. In order to bypass the slow and formalized system of transmitting official reports, K'ang-hsi allowed a select few provincial officials to send secret reports (*tsou-che*) by rapid horse express directly to the Emperor himself. Another of K'ang-hsi's techniques was to station trusted personal servants from his imperial household staff (bondservants) in key posts about the empire.

One of K'ang-hsi's bondservants, Ts'ao Yin, provided the Emperor a great service by overseeing lucrative government monopolies on textiles and salt and by sending him regular secret reports about local developments. K'ang-hsi also went on six southern tours, in the provinces south of Peking, in order to personally inspect his realm. Although these tours were highly formal affairs, involving hundreds of attendants, advisers, and bodyguards, K'ang-hsi is reported to have spent at least some of his time chatting with the common people about the crops and local affairs. On his tours K'ang-hsi paid special attention to the dikes on the Yellow River and the navigability of the Grand Canal; and on one occasion he publically berated the director general of river conservancy for negligence on the basis of his observations during a tour.

In spite of the fact that K'ang-hsi patronized Chinese art and literature (he even spent some leisure evenings on his tours reading the Chinese classics), he retained a great fondness for the martial traditions of the Manchus and revered the Manchu homeland. As early as 1668, K'ang-hsi prohibited Chinese emigration to Manchuria, largely because he did not want Chinese to dilute the ethnic and cultural purity of the homeland. He went on several hunting expeditions in Manchuria, taking with him thousands of troops. Rejecting the usual comforts provided for an emperor, he slept in a simple tent and often sat outdoors in cold and rain while cooking venison.

K'ang-hsi was a competent archer and enjoyed displaying his prowess with the bow while riding horseback. After 1683, when the domestic military problems had been largely resolved, K'ang-hsi began spending his summers in the southern Manchurian city of Jehol to the north of the Great Wall of China. In the early 18th century, as his age began to inhibit his enjoyment of the rugged hunting trips, he ordered the construction of a summer palace at Jehol for himself and his entourage.

Personally a frugal individual, K'ang-hsi endeavored to keep government expenditures to a minimum in spite of the costly military operations of the late 17th century. By systematizing the provincial financial reports and by cutting down on expenditures at the capital, particularly those in the imperial household, K'ang-hsi managed to accumulate a surplus in the imperial treasury. Because of these measures K'ang-hsi was able to reduce taxes. In 1712 he decreed that the per capita tax (*ting*) would be permanently frozen at the current level. Since during the 18th century the land tax and the per capita tax were gradually merged into one tax-paying unit, K'ang-hsi's decision had the effect of maintaining a relatively fixed rate for these traditional sources of dynastic revenue throughout the Ch'ing dynasty. The average Chinese peasant of this period, in fact, may well have been better off than his counterpart in the West or in Japan during the same period.

Political Factionalism at Court

In political affairs K'ang-hsi diligently sought to select responsible and loyal officials for important posts. In general, K'ang-hsi was quite successful in this respect, and cases of government corruption were considerable less frequent than in the late Ming period and in the 19th century. Nevertheless, court factions, greatly feared by the Ch'ing emperors, emerged in the reign of K'ang-hsi.

Several high officials, among them many Chinese and Manchus who had been close associates of K'ang-hsi during his perilous rise to power in the 1660s, banded together in a series of shifting factional alliances. The primary motive behind such factions seems to have been political power and prestige for one's family and associates. K'ang-hsi spent considerable effort trying to eliminate court factions by reprimanding their leaders and in some cases degrading and even dismissing members of cliques.

The most flagrant case of factionalism and perhaps the most disappointing aspect of K'ang-hsi's career concerned his second son and heir apparent, Yin-jeng (1674-1725). Yin-jeng's mother, Empress Hsiao-ch'eng, who had married K'ang-hsi when the Emperor was only 11 years old, died in giving birth to Yin-jeng. Perhaps in remembrance of Hsiao-ch'eng, K'ang-hsi designated the child heir apparent and personally taught him how to read. As Yin-jeng matured, K'ang-hsi devoted special attention to his education, selecting outstanding tutors, and assuring that he became a competent horseman and archer.

Unfortunately Yin-jeng began to associate with ambitious courtiers, and it was reported to K'ang-hsi that his son

was engaging in immoral practices. Even the great Manchu official Songgotu, brother of Empress Hsiaoch'eng, developed overly close relations with Yin-jeng. Consequently, K'ang-hsi imprisoned Songgotu and executed a number of other officials who sought to use the heir apparent for their own ends. Eventually K'ang-hsi turned on Yin-jeng himself. Declaring that his son was insolent, that he was immoral and extravagant, and that he had plotted regicide, K'ang-hsi placed Yin-jeng in perpetual confinement in 1712 and refused to name another heir apparent.

After 1715 the Emperor's health declined rapidly and, perhaps suffering a stroke, he found it impossible to read and write. After several years of illness, he died in Peking on Dec. 20, 1722. Almost immediately after K'ang-hsi's death, his fourth son, Yin-chen, declared himself emperor with the support of the commandant of the Peking gendarmerie. It is entirely possible that K'ang-hsi did not want Yin-chen to succeed him, and it is remotely possible that Yin-chen murdered his ailing father in order to take the throne.

In spite of the fact that K'ang-hsi's reign ended on such a gloomy note, it was of paramount importance in the consolidation of Manchu rule in China. In almost every respect, militarily, politically, economically, and culturally, his reign laid the foundations for China's splendid 18th century.

Further Reading

The standard biography of K'ang-hsi is in Arthur W. Hummel, ed., *Eminent Chinese of the Ch'ing Period, 1644-1912* (2 vols., 1943-1944). An excellent monograph that deals with several aspects of K'ang-hsi's life and personality is Jonathan D. Spence, *Ts'ao Yin and the K'ang-hsi Emperor: Bondservant and Master* (1966). □

K'ang Yu-wei

K'ang Yu-wei (1858-1927) was one of the most prominent scholars of modern China, particularly famous for his radical reinterpretations of Confucianism and for his role as the Emperor's adviser during the abortive Hundred Days Reform movement of 1898.

In the late 19th century the helplessness of China in the face of the imperialist powers was becoming increasingly difficult to ignore. Chinese literati, who in midcentury had been supremely confident of the superiority of China's traditional ways, were becoming aware in the 1880s and 1890s that their nation's political institutions and economic system must be reformed if China were to avoid becoming a colony of the Europeans.

K'ang Yu-wei was born near Canton to a scholarly and locally prominent family on March 19, 1858. Like his father and grandfather, K'ang prepared for a bureaucratic career by studying the Confucian classics in preparation for the civil service examinations. He passed the first series of examinations, but in 1876 he failed the provincial examinations. K'ang thereupon began 3 years of study under the scholar Chu Tz'uch'i. It was under Chu's tutelage that K'ang adopted an eclectic approach to the various schools of interpretation of the Confucian classics. In particular, K'ang learned to search for the ultimate truths in the words of Confucius himself, rather than in latter-day commentaries.

Early Intellectual Development

The period of study with Chu Tz'u-ch'i ended in late 1878, when K'ang experienced an emotional crisis. He suddenly sensed that his preoccupation with pedantic Confucian learning was suffocating his intellectual talents. He shut himself into his room and sat in solitary meditation, causing his friends to think he had gone mad. This retreat from the world ended after he suddenly received mystical enlightenment. ''I perceived suddenly,'' he wrote later, ''that I was in an all-pervading unity with Heaven, Earth, and all things. I beheld myself as a sage and laughed for joy. But thinking of the sufferings of mankind I suddenly wept in sorrow.''

Now believing himself a sage destined ''to set in order all under Heaven,'' K'ang broadened his studies to include governmental organization and political geography; he also read extensively in Mahayana Buddhism. Curious about the Western nations, he visited Hong Kong in 1879 and in 1882 toured the foreign concessions in Shanghai. Greatly impressed by the cleanliness and orderliness in these cities, he realized that the Europeans were different from the ''barbarians'' of Chinese antiquity. And in 1882 he began

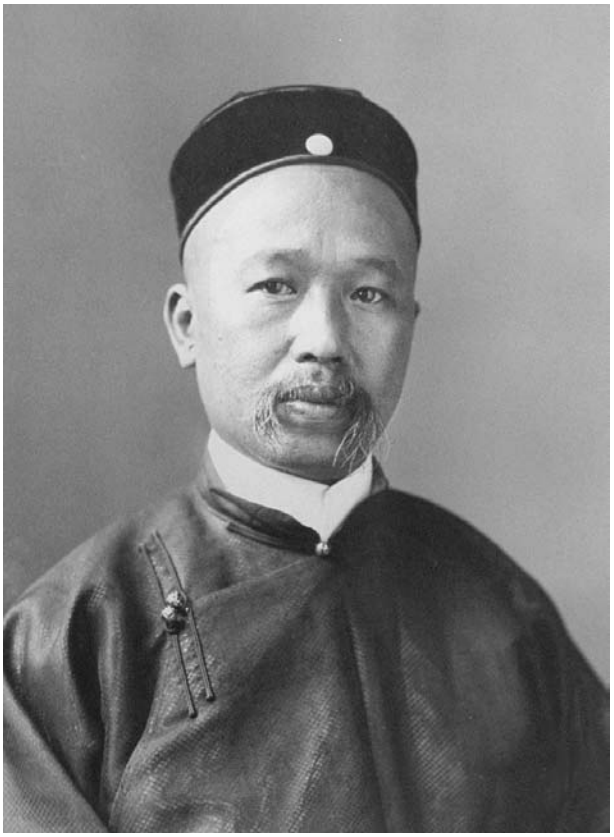

seriously studying the West through the relatively meager literature on the subject then available in Chinese.

''New Text'' Interpretation

Between 1888 and 1890 K'ang acquired a new insight into the Confucian classics that was to provide the basis for his mature philosophy. He became convinced that the orthodox and officially sanctioned version of the classics had in large part been forged during the ascendancy of the usurper Wang Mang (ruled A.D. 8-23). Instead of these ''Old Text'' versions, K'ang favored the ''New Text'' versions—which had once been the basis of the Confucian orthodoxy during the Former Han Dynasty—probably because they could be more easily put to the service of a political reform movement.

Making selective use of the New Text interpretations, K'ang now wrote two of his most important books. In *The Forged Classics of the Wang Mang Period* (1891), he mobilized evidence to demonstrate that the orthodox texts of the classics were not authentic. And in *Confucius as a Reformer* (1897), he argued that Confucius was the real author of the classics—Confucius's statement that he was not the author but merely the transmitter of the teachings of the ancient sages had been Confucius's stratagem to win acceptance for his own teachings. K'ang therefore insisted that Confucius had been a reformer who believed that institutions had to be adapted to altered circumstances. K'ang's conclusion was that Confucius, had he been alive in the 1890s, would also have advocated the reform of the existing political and economic order.

K'ang Yu-wei opened a school in Canton in 1891, and many of the students, like Liang Ch'i-ch'ao, were in later years his most avid partisans. The course of study at the school contained K'ang's own interpretations of Confucianism but included also the study of the West, mathematics, music, and even military drill.

In 1893 K'ang passed the second, or provincial, civil service examinations, and in 1895 he succeeded in the highest, or metropolitan, examinations in Peking. He was thereupon appointed a secretary second-class in the Board of Works and might have pursued a normal bureaucratic career had he not in the same year, at the age of 37, burst upon the national political stage.

Reform Activity

In April 1895 the Treaty of Shimonoseki, ending the Sino-Japanese War, was signed. The terms of the treaty were humiliating and damaging to China, and K'ang Yu-wei, together with Liang Ch'i-ch'ao, drafted a petition urging the court to disavow the treaty. They acquired the signatures of nearly 1,300 scholars. The petition had no effect on the outcome of the peace settlement; but K'ang, undaunted, quickly sent two memorials to the Emperor proposing extensive governmental, educational, and economic reforms. When these memorials similarly failed of acceptance by the court, K'ang turned his energies to organizational and propaganda work, hoping thereby to broaden interest in reform among the literati.

The most notable of several reform societies with which K'ang associated himself between 1895 and 1898 was the Ch'iang-hsüeh hui (Society for the Study of National Strengthening). This was organized in August 1895 and won the support of numerous eminent officials, such as Chang Chih-tung and Yüan Shih-k'ai. The successes of this reform society frightened powerful conservative officials, and the Ch'iang-hsüeh hui was banned in early 1896.

During 1897 and early 1898 the foreign powers were staking out ''spheres of influence'' in China, and the partitioning of the country by the imperialists seemed imminent. This renewed threat inspired K'ang Yu-wei to new reform endeavors. He formed several new societies, most prominent of which was the Pao-kuo hui (Society for the Preservation of the Nation). This organization was founded in April 1898 with the avowed goal of saving ''the nation, the race, and the Confucian teaching.'' He also submitted a succession of reform memorials to Emperor Kuang-hsü. The Emperor had now also become convinced of the need for reform, and in January 1898 he commanded K'ang to elaborate his reform proposals. K'ang also wrote two short books for the Emperor, one on Peter the Great of Russia and one on the Japanese Meiji restoration, and these reportedly strengthened the Emperor's determination to modernize the nation.

On June 12, 1898, Kuang-hsü issued a momentous edict proclaiming a new national policy of ''reform and self-strengthening.'' Four days later K'ang was called for an imperial audience. And for the next 3 months the Emperor, much under K'ang's influence, issued a series of decrees designed to revamp the creaking dynastic system.

The reform movement was cut short by the dowager empress Tz'u-hsi and her conservative supporters on Sept. 21, 1898. But K'ang, forewarned by the emperor, had left Peking for Shanghai the previous day, and he subsequently escaped to Hong Kong in a British gunboat.

Exile and Later Career

For the next 14 years K'ang—with a price on his head—lived the life of a fugitive and exile. His political activities, however, continued. Fearing that Kuang-hsü's life was in danger and that the restoration of power to the Emperor represented China's only hope of national salvation, K'ang founded the Pao-huang hui (Society to Protect the Emperor) in July 1899. This organization had branches among Chinese living in Japan, Southeast Asia, Latin America, Canada, and the United States.

During the first decade of the 20th century, K'ang wrote several scholarly commentaries on the classics and also some vehement denunciations of the anti-Manchu revolutionaries. He also traveled in India, Europe, and the United States—gaining a familiarity with Western culture that, paradoxically, lessened his admiration for the West and increased his appreciation for the traditional culture of China.

Following the establishment of the Chinese Republic in 1912, K'ang Yu-wei never became wholly reconciled to the revolutionary overthrow of the Confucian monarchy. He ardently supported the brief restoration of the Ch'ing dynasty in 1917 by Chang Hsün and, as late as 1923, was still

seeking support among such warlords as Wu P'ei-fu for his plan of reviving the Ch'ing dynasty and implanting Confucianism as the officially sanctioned religion. By the time K'ang died on March 31, 1927, most Chinese intellectuals dismissed him as a hopeless relic of the past.

K'ang's Utopian Vision

K'ang adhered consistently to a philosophy of evolutionary change. According to his ''Doctrine of the Three Ages,'' mankind had progressed inexorably from the primitive Age of Disorder to the Age of Approaching Peace and would culminate in the Age of Universal Peace. In K'ang's view, human nature was improving steadily with the progression of history; human institutions must similarly evolve so that they exactly suit the needs of man at every stage of his historical ascent. K'ang thought that the world, in his day, had reached the Age of Approaching Peace, for which the appropriate political institution was constitutional monarchy, and that the final Age of Universal Peace (in which a republican form of government would exist) would be realized only in the distant future. K'ang, then, actually viewed republicanism as the ideal form of government. But he opposed it in 1912 because he thought China and human nature were unprepared for that ideal.

As a practical reformer, K'ang Yu-wei always remained a convinced—if unorthodox—Confucian. As a utopian thinker, however, he transcended Confucianism, displaying an astounding independence of Chinese cultural values. This appears in his most famous book, *Ta-t'ung shu* (The Grand Unity), which is one of the outstanding works in world utopian literature. Essentially, this work is a description of K'ang's vision of the world order as it would exist during the Age of Universal Peace. K'ang envisaged that political boundaries would be abolished; government would consist of small self-ruling communities which would send representatives to a world parliament. The family system would disappear: men and women could freely change partners each year, and children would be reared in public nurseries and schools. The economy would be highly industrialized; all property would be owned communally; and social, sexual, and racial distinctions would be entirely abolished. In this utopia, laws and courts would be unnecessary, for mankind would have learned to live together in perfect harmony.

K'ang had conceived the basic ideas for the *Ta-t'ung shu* as early as 1885, although he did not complete the book until 1902, while living in India. He dared not publish the work, however, for he thought the public was unprepared for its radical ideas, and to disclose them prematurely would be ''to consign mankind to a vast deluge or ravening beasts.'' K'ang finally relented to the persistent entreaties of his students, and in 1913 Books I and II (which contained only a statement of his general principles and political ideals) appeared in print. The rest of the work, containing the more controversial social ideals, was not published until 1935, 8 years after his death.

K'ang Yu-wei was a brilliant thinker, his reinterpretations of Confucianism assuring him of lasting fame in Chinese intellectual history. His reform organizations and publications in the 1890s had a lasting influence on the course of Chinese political development. He was, however, a man of monumental egotism and arrogance, and although he derived many of his ideas and political programs from his teachers and predecessors, he seldom deigned to recognize his intellectual debts.

Further Reading

K'ang Yu-wei's chronological autobiography, together with a number of essays interpreting aspects of his thought, are in an edition by K'ang's grandson, Professor Jung-pang Lo, *K'ang Yu-wei: A Biography and a Symposium* (1967). Laurence G. Thompson translated a portion of K'ang's utopian vision under the title *Ta T'ung Shu: The One-world Philosophy of K'ang Yu-wei* (1958), which also contains a useful introduction to K'ang's life and thought.

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Kanishka

Kushan ruler Kanishka (flourished c. 78-c. 103 A.D.) controlled an empire covering most of India, Iran, and central Asia in the first and second centuries. With his conversion to and official support of Mahayana Buddhism, the religion underwent a period of substantial growth, gaining converts throughout the Kushan realm, including parts of China. This growth was attended by a blossoming of Buddhist iconography, sculpture, and architecture.

Kanishka was the greatest ruler of the Kushan Empire, a realm that covered much of present-day India, Pakistan, Iran and other parts of central Asia and China during the first and second centuries. Under his influence, the developing religious philosophy of Mahayana Buddhism was spread to areas of central Asia and China and gained a prominent following in the areas under his control. A supporter of the arts who embraced ideas from the many peoples of his region, Kanishka also helped bring about a new era of sculpture that combined Buddhist themes with representational approaches adopted from other cultures, particularly the Roman Empire.

Almost no biographical information on Kanishka exists; what is known is primarily drawn from legends and archaeological artifacts originating during his rule. Modern scholars debate even the exact dates of his reign. For many years Kanishka was generally accepted to have flourished during the years 78 A.D. to 103 A.D., but some more recent arguments have placed him between 128 A.D. and 151 A.D. The Kushan empire was already a powerful force when he became its leader. The Kushan people had originated from a central Asian region that was the site of extensive

migrations of numerous ethnic groups. Around 130 B.C., the Kushans were one of about five central Asian nomadic tribes that conquered the region of Bactria, which is now part of northern Afghanistan. Here the Kushans absorbed the Greek and Indian cultural influences that had developed in Bactria. The tribe eventually became the most powerful group in the area, and under the Kushan ruler Kujula Kadphises I, the various tribes were unified. Eventually, the Kushans moved east, adopting the Hindu Kush region of northwestern India as their home. Beginning with the rule of Kujula Kadphises, and continuing through the reign of his son, Wima Kadphises II, and then Kanishka, the Kushans gained control of a large part of India. This was a notable feat, as the area was historically unstable due to the feuding of a number of states.

Controlled Vast Empire

It has been suggested that Kanishka may not have been of the same lineage as the Kadphises rulers. Various theories propose that he may have been a successful invader from a northern region, such as Khotan in Sinkiang, or that he may have been a leader of an Indian state who emerged victorious from a power struggle after the demise of the Kadphises line. Once he assumed power, Kanishka instituted a system of co-rule, sharing his authority with a man named Vashishka, who was probably his son or brother. Control of his huge empire was maintained by instituting a number of local governments headed by provincial governors (satraps), district officers (meridareks), and military governors (strategoi) appointed by Kanishka. Like many royal rulers, Kanishka claimed a divine heritage. This is reflected in the many titles he adopted from a number of cultures, including King of Kings,'' Great King,'' ''Son of Heaven,'' and ''Emperor.'' It is also evident in the Kushan practice of deifying emperors and dedicating temples to them after their death.

Under Kanishka, the Kushan empire reached its greatest heights. The center of the region was the upper Indus and Ganges river valleys in what is now Iran and India; its capital was the city of Purushapura, now the city of Peshawar in Pakistan. Kushan holdings in central Asia gave them control of a number of major trade routes and ports, and traders were charged significant fees to transport goods through these routes. The kingdom's economy thrived on the money brought in by foreign trade, creating a prosperous urban society filled with merchants and guilds. The Kushans were also enriched by the new ideas and artistic influences that they gained from their interactions with other cultures ranging as far as the Roman Empire in the west to China in the east.

Supported Growth of Mahayana Buddhism

Kanishka himself seems to have embodied the strong, yet tolerant and diverse Kushan culture. As depicted in sculpture and on coins of the period, he presented a forceful image; one statue of him in Mathura portrays him in the costume of a warrior. But he also took an eclectic interest in religion and the arts, as can be seen by the variety of deities that appear on his coins. Eventually, like many other Kushan people, Kanishka came to favor Buddhism, probably due to the fact that in the caste system of Hinduism, the Kushans would have held a rather low position. The Mahayana form of Buddhism was just developing at this time, and by his official support of the religion it enjoyed a rich period of growth. By providing resources for Buddhist practitioners to educate others in the faith, particularly through the spread of religious iconography, Mahayana Buddhism spread throughout central Asia and into China. Acting under Kanishka's authority, the Sarvastivadin monks, supporters of the new Mahayana Buddhism, held a religious council in which a series of Buddhist canonical writings was drafted. This work also helped to establish the fledgling denomination.

Kanishka's religious policies, combined with artistic influences arriving from the western Greco-Roman and Iranian cultures resulted in the development of a new trend in sculpture that represented Buddhist themes in a more naturalistic, popular style. The emperor was also responsible for some impressive architectural accomplishments. In Peshawar he oversaw the construction of a 638-foot tall Buddhist shrine. The building, which was known across Asia for its magnificence, was composed of a five-stage base, a second section comprised of a 13-story structure of carved wood, and the crowning detail of an iron column decorated with umbrellas of gilded copper. Kanishka is reputed to have been an enthusiastic patron of scholarship and the arts who brought scientists and writers to his court.

There is no available information about the death of Kanishka. A relic casket bearing an inscription of Kanishka, however, was found early in the twentieth century and now resides at the museum in Peshawar. Despite the dearth of concrete information, the effects of Kanishka's rule are evident in the cultural and religious history of India, China, and central Asia. The spread of Mahayana Buddhism that was made possible by his support provided a strong base for the religion. In addition, this development also affected the retention of Hinduism by many Indian people, who considered Kanishka and his religion to be a foreign presence. Research will probably never reveal a complete picture of Kanishka's life, but the numerous artistic and architectural artifacts surviving from his reign testify to his recognition of the value of the ideas and traditions of a multitude of cultures.

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Immanuel Kant

The major works of the German philosopher Immanuel Kant (1724-1804) offer an analysis of speculative and moral reason and the faculty of human judgment. He exerted an immense influence on the intellectual movements of the 19th and 20th centuries.

The fourth of nine children of Johann Georg and Anna Regina Kant, Immanuel Kant was born in the town of Königsberg on April 22, 1724. Johann Kant was a harness maker, and the large family lived in modest circumstances. The family belonged to a Protestant sect of Pietists, and a concern for religion touched every aspect of their lives. Although Kant became critical of formal religion, he continued to admire the ''praiseworthy conduct'' of Pietists. Kant's elementary education was taken at Saint George's Hospital School and then at the Collegium Fredericianum, a Pietist school, where he remained from 1732 until 1740.

In 1740 Kant entered the University of Königsberg. Under the influence of a young instructor, Martin Knutzen, Kant became interested in philosophy, mathematics, and the natural sciences. Through the use of Knutzen's private library, Kant grew familiar with the philosophy of Christian Wolff, who had systematized the rationalism of Leibniz. Kant accepted the rationalism of Leibniz and Wolff and the natural philosophy of Newton until a chance reading of David Hume aroused him from his ''dogmatic slumbers.''

The death of Kant's father in 1746 left him without income. He became a private tutor for 7 years in order to acquire the means and leisure to begin an academic career. During this period Kant published several papers dealing with scientific questions. The most important was the ''General Natural History and Theory of the Heavens'' in 1755. In this work Kant postulated the origin of the solar system as a result of the gravitational interaction of atoms. This theory anticipated Laplace's hypothesis (1796) by more than 40 years. In the same year Kant presented a Latin treatise, ''On Fire'', to qualify for the doctoral degree.

Kant spent the next 15 years (1755-1770) as a nonsalaried lecturer whose fees were derived entirely from the students who attended his lectures. In order to live he lectured between 26 and 28 hours a week on metaphysics, logic, mathematics, physics, and physical geography. Despite this enormous teaching burden, Kant continued to publish papers on various topics. He finally achieved a professorship at Königsberg in 1770.

Critique of Pure Reason

For the next decade Kant published almost nothing. But at the age of 57 he published the first edition of the *Critique of Pure Reason* (1781; 2d ed. 1787). This enormous work, one of the most important and difficult books in Western thought, attempts to resolve the contradictions inherent in perception and conception as explained by the rationalists and empiricists.

On the level of experience, Kant saw the inherent difficulties in the ''representative theory of perception.'' Our percepts, or intuitions of things, are not themselves objects but rather images or re-presentations. Since these perceptual images are the only evidence for an external, physical world, it can be asked how faithfully mental images represent physical objects. On the level of conception, mathematical, scientific, and metaphysical judgments make predictions about the connections and consequences of events. As these judgments tell us about the past, present, and future, they cannot be derived from our immediate experience. Some events, however, can be experienced as conforming to these universal and necessary laws; hence, these judgments are more than mere definitions. The aim of the critique is to explain how experience and reason interact in perception and understanding.

Philosophers had long recognized two kinds of judgment. The first is *analytic,* which is the product of the analysis or definition of concepts. All analytic propositions are reducible to statements of identity, that is, they define what a thing is. For example, a triangle is a three-sided figure universally (always) and necessarily (could not be otherwise) by definition. As such, all analytic judgments are true a priori, or independent of experience. The content and form of the second type of judgment is exactly the reverse. *Synthetic* propositions expand or amplify our knowledge, but these judgments are a posteriori, or derived from experience.

Kant's position is that of the first thinker to posit the problem of pure reason correctly by isolating a third order of judgment. Consider the following propositions: 10 times 2 is 20; every event has a cause; the universe is created. As universal and necessary, all three judgments are a priori but also, according to Kant, synthetic, in that they extend our knowledge of reality. Thus the fundamental propositions of mathematics, science, and metaphysics are synthetic a priori, and the question that the *Critique of Pure Reason* poses is not an analysis of whether there is such knowledge but a methodology of *how* ''understanding and reason can know apart from experience.''

The solution to this problem is Kant's ''Copernican Revolution.'' Until Copernicus hypothesized that the sun was the center of the universe and the earth in its rotation, science had assumed the earth was the center of the universe. Just so, argues Kant, philosophers have attempted and failed to prove that our perceptions and judgments are true because they correspond to objects. ''We must therefore make trial whether we may not have more success . . . if we suppose that objects must conform to our knowledge.'' This radical proposal means that the mind constitutes the way the world appears and the way in which the world is thought about.

But, unlike later idealists, Kant does not say that the mind creates objects but only the conditions under which objects are perceived and understood. According to Kant, ''we can know a priori of things only what we ourselves put into them.'' The attempt to preserve a realist orientation leads Kant to distinguish between the appearances of things (*phenomena*), as conditioned by the subjective forms of intuition, and the categories of the understanding and things-in-themselves (*noumena*). In brief, mathematics and science are true because they are derived from the ways in which the mind conditions its percepts and concepts, and metaphysics is an illusion because it claims to tell us about things as they really are. But since the mind constitutes the appearances and their intelligibility, we can never know noumenal reality (as it exists apart from mind) with any certainty. Although Kant considers the denial of metaphysics inconsequential because it has consisted only of ''mock combats'' in which no victory was ever gained, he is at some pains to establish that the restriction of pure reason to the limits of sensibility does not preclude a practical knowledge of morality and religion. In fact, the limitation of pure reason makes such faith more positive.

The first critique attempts to reconcile the conflict between rationalism and empiricism over the role of experience. Kant's ingenuity is to suggest that both parties are correct but one-sided, that is, ''though all knowledge begins with experience it does not follow that it arises out of experience.'' Kant attempts to isolate the a priori element in the various parts of knowledge: intuition, which Kant calls esthetic, understanding, or analytic and speculative reason, or dialectic. He calls his method ''transcendental'' as opposed to formal or material logic, and by this he means only the manner, or mode, in which we perceive, understand, or think.

The problem of the transcendental esthetic can be seen in the term ''a priori intuition.'' That is, what does the mind tell us about experience prior to having experience. Kant argues that if one eliminates the content of any possible intuition, space and time remain as the a priori forms, or ways, in which the mind can perceive. As a priori forms of any possible experience, space and time are subjective conditions or limitations of human sensibility. But as the universal and necessary conditions without which there will be no experience, these forms are empirical conditions of appearances, or *phenomena*. Thus, for Kant, space and time are ''transcendentally ideal'' and ''empirically real'' as subjective conditions and objective, constitutive principles of intuition. In brief, this is Kant's resolution of the scientific debate between the adherents of Newton's concept of absolute space and time and Leibniz's relational view. Kant is saying that space and time are absolute conditions for human experience even though there may be nonspatial and nontemporal entities that are unknown.

This argument provides an answer to how synthetic a priori judgments in mathematics are possible. These judgments are universal and necessary, and yet they apply to and yield new knowledge about experience. The principle of Kant's explanation may be expressed as follows: whatever is true of a condition is a priori true of the conditioned. Space and time are the conditions for all possible perceptions. And Euclidean geometry and arithmetic are true of space and time. Therefore, arithmetic and geometry are a priori valid for all possible appearances.

A weak analogy with eyeglasses will explain the drift of Kant's thinking. If I cannot see anything without the glasses, they are my subjective limitation since there may be things which are not perceivable. But the glasses are also objective conditions for the possibility of anything appearing to me. And whatevers true of this condition—such as their being tinted—will be true a priori of whatever can be seen but not necessarily of whatever can be. The point of Kant's radical proposal is that human experience may be just that—exclusively human—but that it is valid of appearances since space and time are the a priori and empirical conditions of every possible perception.

A similar explanation of the working of human understanding presented a great difficulty occasioned by the seeming impossibility of specifying the forms of thinking in other than an arbitrary and chance manner. Eventually Kant discovered a ''transcendental clue'' in the traditional forms of logical judgment enumerated by Aristotle. The question raised is why are there only 12 forms of judgment? Kant argued that each form of possible judgment was related to a thought form that he called an a priori category of the understanding. Thus, again, there is a form and content division such that, if one thinks, there are only certain ways in which one can make judgments about the quantity, quality, relation, and modality of objects. In human understanding, as the name implies, experience is made to stand underneath and be organized by the categories. Experience is given as conditioned by space and time, a category is superimposed by the mind, and the resulting synthesis produces human knowing. This complicated process of synthe-

sis is unified by the ego and aided by the imagination, which associates particular percepts with appropriate universal concepts. As in the case of perception, Kant's efforts are directed toward reconciling the claims of both rationalism and empiricism. Concepts of themselves are empty logical forms, and percepts, alone, are blind; it is only in their synthesis that understanding, or knowing, takes place.

This development commits Kant to the position that science is knowing and metaphysics is false, speculative thinking. Knowing is confirmed by experience as above, but the categories can be extended beyond space and time, and they, then, function as ideas of pure reason. Since metaphysics claims to speak about things as they are rather than as they appear, such pure thinking must justify itself without appeal to experience. But that is just the difficulty when one asks questions about the unconditioned reality of the self, world, or God!

It is not that reason is incapable of producing arguments, but rather that there are equally valid arguments that contradict one another, and experience is unable to resolve these ''antinomies,'' or seeming contradictions. For example, we know that the universe is either created or eternal, and we can think both of these alternatives through; but the spatiotemporal world of experience would be the same in either instance; and so while the mind can think about these problems, it can never know the answers to the questions that it raises. The only exception to this rule occurs in what Kant calls the ''dynamical antinomies'' concerning the dilemmas of necessity or freedom and atheism or theism. Here Kant suggests that in the realms of morality and religion one can entertain the possibility that while necessity and determinism are true of *phenomena,* freedom and God are true of *noumena*. Thus, one could live in a universe that is physically determined and still believe in human freedom.

Later Works

In 1783 Kant restated the main outlines of his first critique in a brief, analytic form in the *Prolegomena to Any Future Metaphysics*. In 1785 he presented an early view of the practical aspects of reason in *Fundamental Principles of the Metaphysic of Morals*. In 1788 he published the *Critique of Practical Reason*.

While theoretical reason is concerned with cognition, practical reason is concerned with will, or self-determination. There is only one human reason, but after it decides what it can know, it must determine how it shall act. In the analytic of practical reason Kant attempts to isolate the a priori element in morality. The notion that happiness is the end of life is purely subjective, and every empirical morality is arbitrary.

Thus the freedom of the will, which is only a speculative possibility for pure reason, becomes the practical necessity of determining how one shall lead his life. And the fundamental, rational principle of a free morality is some universal and necessary law to which a man commits himself. This principle is called by Kant the ''Categorical Imperative,'' which states that a man should obligate himself to act so that any one of his actions could be made into a universal law binding all mankind. The dignity of man consists in the freedom to overcome inclination and private interest in order to obligate oneself to the duty of performing the good for its own sake. In examining the consequences of man's freedom, Kant insists that practical reason postulates the immortality of the soul and the existence of God as the conditions for true freedom.

In 1790 Kant completed his third critique, which attempts to draw these conflicting tensions together. In pure reason the mind produces constitutive principles of *phenomena,* and in practical reason the mind produces regulative principles of noumenal reality. The *Critique of Judgment* attempts to connect the concepts of nature with the concepts of freedom. The reflective or teleological judgment of finality, which is derived from our esthetic feelings about the fittingness of things, mediates between our cognition and our will. This judgment neither constitutes nature like the understanding nor legislates action like practical reason, but it does enable us to think of the ''purposiveness'' of nature as a realm of ends that are in harmony with universal laws.

Although Kant continued writing until shortly before his death, the ''critical works'' are the source of his influence. Only a life of extraordinary self-discipline enabled him to accomplish his task. He was barely 5 feet tall and extremely thin, and his health was never robust. He attributed his longevity to an invariable routine. Rising at five, he drank tea and smoked his daily pipe and meditated for an hour. From six to seven he prepared his lectures and taught from seven to nine in his own home. He worked in his study until one. He invited friends for long dinners, which lasted often until four. After his one daily meal he walked between four and five so punctually that people were said to set their watches on his passing. He continued to write or read until he retired at ten. Toward the end of his life he became increasingly antisocial and bitter over the growing loss of his memory and capacity for work. Kant became totally blind and finally died on Feb. 12, 1804.

Further Reading

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Kao-tsung

Kao-tsung (1107-1187) was a Chinese emperor. After the Sung dynasty lost the North, he continued Sung rule in the South and became the first emperor of the Southern Sung.

As the ninth son of Emperor Hui-tsung (1082-1135) and child of a concubine, the Lady Wei, the future emperor Kao-tsung would not normally have risen to the throne, but after Emperor Ch'in-tsung (1100-1161) and the abdicated Hui-tsung were taken prisoner, he ascended the throne in what was then the Southern capital. The Sung forces, confronting Chin (Jürchen) armies as well as widespread rebellion in the South, were unable to hold their position, and still in the first year of his reign, Kao-tsung had to flee farther south.

A low point in Kao-tsung's career came in 1129, when the generals Miao Fu and Liu Cheng-yen succeeded in deposing him for 28 days before they were defeated by loyal forces under Chang Chün and Han Shih-chung. But even then the Emperor's future was still precarious. He had to resume his flight in the face of a Chin offensive and, in 1130, took refuge in some islands off the southeast coast of China. Then, during the 1130s, the tide of war turned: under the command of Chang Chün, Han Shih-chung, and the famous Yüeh Fei, the Sung armies suppressed the rebellions in the South and not only stopped the Chin but even carried the war to the North.

Kao-tsung has been much criticized for rejecting the arguments of Yüeh Fei and other advocates of continuing the war until China was reunified. Aware of the dangers of such a policy, which might well have led to the preponderance of the generals, the Emperor preferred to support the peace plans of Ch'in Kuei, which resulted in the treaty of 1141.

In 1138 Kao-tsung decided on Hangchow as the new capital and thus contributed to the greatness of this scenic city, which even after the fall of the Southern Sung elicited the admiration of Marco Polo. The Emperor further demonstrated his good taste as well as his love for the arts by reestablishing the Painting Academy, where many of the artists who had served his father once again enjoyed imperial patronage. His reign also saw the restoration of the university. Various measures for economic rehabilitation and fiscal reform, including a land survey, the equalization of taxes and establishment of new taxes, the restoration of war-damaged fields, and the issuance of paper money, were undertaken during his reign.

In 1161 war broke out again between the Sung and the Chin, but the peace of 1165, although somewhat milder, was basically similar to that of 1141. By then Kao-tsung himself had abdicated. Retiring with him was Empress Wu, a remarkable, strong-willed lady who outlived the Emperor and rendered a final service to the dynasty when, in 1194, she effected the abdication of the mentally incapacitated Emperor Kuang-tsung and his succession by Emperor Ning-tsung.

Further Reading

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Pyotr Leonidovich Kapitsa

The Soviet physicist Pyotr Leonidovich Kapitsa (1894-1984) made notable contributions to knowledge of atomic structures and to understanding the behavior of matter in strong magnetic fields and at extremely low temperatures.

Pyotr Kapitsa was born on July 8, 1894, in Kronstadt near St. Petersburg (Leningrad) and was raised in Tsaritsyn (Volgorad). He obtained his education in the physical sciences and engineering at the high school of Kronstadt and at the Polytechnic Institute of Petrograd (St. Petersburg), from which he graduated in 1918. The following year he became a lecturer at the Polytechnic Institute. He published six papers between 1916 and 1921, which clearly reveal his wide-ranging interests and his skillful and ingenious experimentation.

On the recommendation of a colleague and the personal intercession of a well-known Russian writer, Kapitsa was able to leave the country in 1921 as a member of a scientific mission representing the Soviet Academy of Sciences. In July of that year Kapitsa met Ernest Rutherford, impressed him favorably, and was invited to work in the Cavendish Laboratory at Cambridge, England. Preferring to continue his studies of physics under Rutherford, Kapitsa temporarily suspended his activities with the scientific mission.

Cambridge Period

From 1921 until 1934 the Cavendish Laboratory was Kapitsa's home. The professional respect that Kapitsa and Rutherford initially displayed toward each other matured into an enduring and warm friendship. After a year's activity in the Cavendish Laboratory, Kapitsa was impressed with the English commitment to individualism in scientific research and to insistence of obtaining results; he believed that the Soviet physicists would benefit more by following the English pattern instead of the German model.

Kapitsa's early experiments in the Cavendish Laboratory were in nuclear physics. He constructed a microradiometer, an instrument capable of measuring the energy of the rays emitted by radium, and was able to

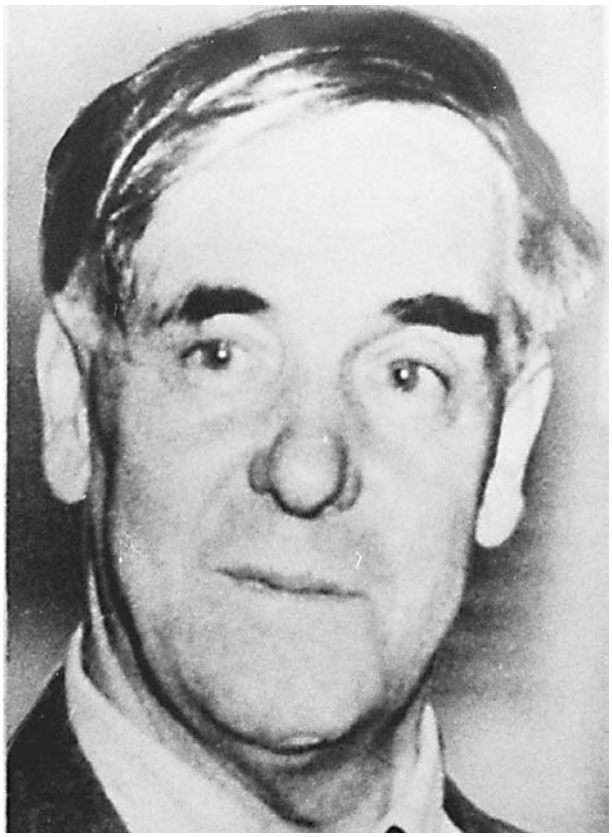

determine the loss of energy of a beam of alpha particles as it passed through air and carbon dioxide gas. After 3 1/2 months of investigating alpha particles, Kapitsa was excited when he managed to produce the first photograph of three distorted tracks of alpha particles in a strong magnetic field.

Another area requiring Kapitsa's engineering ability was cryogenics. When he turned to low-temperature physics, the Royal Society Mond Laboratory was built for him and others interested in the pioneering areas of physics. The Mond Laboratory officially opened on Feb. 3, 1933, and Kapitsa was its first director. It was here that he constructed a helium liquefier capable of producing 2 liters of helium an hour; this cryogenic apparatus made possible experiments at extremely low temperatures.

Stalin's Captive Physicist

Kapitsa and his wife traveled to the Soviet Union (Russia) several times, but in the fall of 1934 their exit visas were unexpectedly canceled. The following year Kapitsa and Stalin came to a reconciliation resulting in Kapitsa's being appointed director of the Institute of Physical Problems, part of the U.S.S.R. Academy of Sciences, founded on Dec. 28, 1934; in negotiations for the acquisition of his equipment at the Mond Laboratory; and in reuniting Kapitsa and his wife with their two children.

The Institute of Physical Problems was purposely designed to enable Kapitsa to continue his work with strong magnetic fields and low temperatures. In 1937 he began a series of experiments with helium II, whose thermal conductivity is 3 million times greater than normal helium (helium I) and about a million times greater than copper. A consequence of his study was the discovery of the phenomenon of superfluidity, whereby atoms move among each other without friction. However, World War II interrupted his investigations; he returned to the field of nuclear physics, experimented with uranium, built instruments for the study of cosmic rays, and delivered scientific lectures before the command staff of the Red Army.

There was speculation in 1945-1946 that Kapitsa was working on the Soviet atomic bomb, but he consistently and vigorously denied this. Late in 1946 his name vanished from public view, and secrecy surrounded his work. He was under house arrest in Zvenigorod, a suburb of Moscow, from 1946 until the death of Stalin in 1953, for refusing to cooperate with Soviet authorities on projects to improve atomic military capability. During this period of restriction Kapitsa produced papers dealing with heat transfer, the problem of the wave flow of thin viscous fluid layers, the problem of determining the effect of airflow on a flowing liquid, and a study on the dynamic stability of a moving pendulum with a vibrating suspension. It is now becoming evident that Kapitsa and his collaborators had done some remarkable theoretical work in the area of high-power electronics between 1946 and 1955; the monographs in this field began to appear after 1961. For example, Kapitsa and his colleagues considered the possibility of constructing generators, such as the plane magnetron, for producing ultrahigh frequencies which could be used for the transmission of electrical energy in waveguides.

In 1978, Kapitsa received a share of the Nobel prize for his work in low temperature physics. He died in Moscow on April 8, 1984.

Outlook and Philosophy

In many respects Kapitsa was more British than Russian in his approach to science, believing that it should be free to question and probe, that it should be buttressed by experimentation, and that it should be unfettered by political ideologies. In the article ''Theory, Experiment, Practice'' (1962), Kapitsa castigated the divergence between Soviet theoretical and experimental physicists, the ignorant application of dialectical materialism to science by Marxist philosophers who know little about science, and the general divorcement between theory and practice in Soviet science. In another piece he insisted that science is an international enterprise and that international cooperation and contact are a necessity if science is to progress.

Respecting the future course of science, Kapitsa discussed in ''The Future of Science'' (1962) the tremendous challenge mankind faces in the conquest of outer space. He foresaw the use of nuclear energy to power space vehicles, the use of outer space for the disposal of dangerous radioactive waste products, and the easing of population pressure on earth through colonization of other planets. Turning to biology, Kapitsa believed that genetics can be extremely valuable if scientists can produce desired mutations.

Of special interest were Kapitsa's views on the social sciences. It was his opinion that the social sciences are at

the same level of historical development that the natural sciences were during the Middle Ages, which in part explains the wide chasm between the natural and the social sciences; it is only with the emergence of the science of man's higher nervous activity that the social sciences have finally been provided with an empirical base. Being a man of peace, Kapitsa pleaded that the social sciences be developed intensively in order to create a social system of states that would make war impossible.

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Mordecai Menahem Kaplan

Mordecai Menahem Kaplan (1881-1983), American Jewish theologian and educator, was the founder and leader of the Reconstructionist movement in American Judaism.

Mordecai Kaplan was born on June 11, 1881, in Swenziany, Lithuania, and emigrated to the United States in 1889. He took his bachelor of arts degree at the City College of New York in 1900 and his master of arts at Columbia University, New York City, in 1902, the same year he was ordained a rabbi by the Jewish Theological Seminary. In 1908 he married Lena Rubin.

Kaplan served in the rabbinate for a number of years. Most of his career, however, was devoted to education and theology. From 1910 until 1963, he taught at the Jewish Theological Seminary, becoming principal of its teachers' institute in 1909, dean in 1931, and dean emeritus in 1947. He also taught at the Graduate School for Jewish Social Work (1925-1937), Columbia University (1932-1944), and Hebrew University (1937-1939).

Reconstructionist Movement

Kaplan is best known for his role as founder and leader of the Reconstructionist movement in Judaism. In 1922 he founded the Society for the Advancement of Judaism. The society, especially through its journals, provided a forum for the dissemination of Kaplan's views. In 1940 the Jewish Reconstructionist Foundation was established and assumed responsibility for the publication of the *Reconstructionist,* whose editorial board Kaplan headed until 1959.

Mordecai Kaplan developed the philosophy of the Reconstructionist movement over many years. His first major work on the subject was *Judaism as a Civilization: Toward a Reconstruction of American-Jewish Life* (1934). Among his other important books are *Judaism in Transition* (1936); *The Meaning of God in Modern Jewish Religion* (1937); *The Future of the American Jew* (1948); *A New Zionism* (1955); *Questions Jews Ask; Reconstructionist Answers* (1956); *Judaism without Supernaturalism: The Only Alternative to Orthodoxy and Secularism* (1958); *The Greater Judaism in the Making: A Study of the Modern Evolution of Judaism* (1960); *The Purpose and Meaning of Jewish Existence: A People in the Image of God* (1964); and *Not So Random Thoughts* (1966). Kaplan was also coeditor of *Sabbath Prayer Book* (1945), which denied the literal accuracy of the biblical text. As such, the Union of Orthodox Rabbis of the United States and Canada declared his theories unacceptable.

Kaplan's philosophy contends that the survival of Judaism is dependent upon its ''reconstruction,'' that is, its adaptation to the changing conditions of the modern world, especially to nationalism and naturalism. He viewed Judaism as an evolving civilization and the Jewish religion as its highest expression of the idea of the greatest good. In Kaplan's theology, the land of Israel is central to the continued development of Judaism as a civilization, and Zionism is the means to the spiritual unification of world Jewry. Kaplan was responsible for the revision of Jewish liturgy to meet the needs—as seen by the Reconstructionist philosophy—of contemporary Jewish life.

Kaplan retired in 1963. His last published work was *The Religion of Ethical Nationhood: Judaism's Contribution to World Peace* (1970). He died in New York City on Nov. 8, 1983.

Further Reading

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Wolfgang Kapp

The German nationalist politician Wolfgang Kapp (1858-1922) led a putsch in March 1920, an abortive rightist-military coup.

Wolfgang Kapp was born in New York City on July 24, 1858, the son of a lawyer-politician. Returning to Germany in 1870, the young Kapp earned a doctorate of law and entered the Prussian civil service in 1886. A hardworking bureaucrat, he advanced through the ranks of district magistrate in 1891 and councilor in the Prussian Ministry of Agriculture in 1900 until he was appointed director general of the East Prussian Land Bank in Königsberg in 1906, a position he held until his putsch in 1920.

A partisan of the ultra nationalist Pan-German League, Kapp emerged during World War I as a determined foe of a negotiated peace and campaigned bitterly against the moderate chancellor Theobald von Bethmann Hollweg and the Reichstag (parliamentary) Peace Resolution of 1917 in two violent pamphlets. In September 1917, with Adm. Alfred von Tirpitz and others, he founded the ultranationalist German Fatherland party. From February until November 1918 he held a mandate in the Reichstag.

Outraged by the revolution of 1918-1919, Kapp reorganized his party with the support of several disenchanted army officers and freebooters under the new name of Nationale Vereinigung (Alliance for National Unity) in July 1919. Together with the Berlin army group commander Gen. Walther von Lüttwitz, he staged the so-called Kapp Putsch against the republican government of Friedrich Ebert and Gustav Bauer in March 1920. Kapp and Lüttwitz used the rebellion of the elite Marine Brigade Ehrhardt—which under Lüttwitz's command was defying a government order that they disband—to march on Berlin, seize the government buildings, and declare the republican government deposed on March 13. Kapp took over the chancellorship, Lüttwitz the Ministry of Defense. Lacking active army support, however, the putschists were unable to carry on the business of government in the face of general popular distrust and an effective general strike called by the labor unions at the request of the fleeing government in Stuttgart.

Kapp and Lüttwitz fled on the morning of March 17, making their way to Sweden the following day. Although its duration was brief, the putsch left the republic severely shaken and faced with new unrest in the industrial areas of the Ruhr and Saxony as well as several important power readjustments in the central and state governments. Kapp returned to Germany in May 1922 to stand trial but died in custody on June 12.

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For general information on Kapp see Robert G. L. Waite, *Vanguard of Nazism: The Free Corps Movement in Postwar Germany, 1918-1923* (1952), and Walther H. Kaufmann, *Monarchism in the Weimar Republic* (1953). □

Jacobus Cornelis Kapteyn

The Dutch astronomer Jacobus Cornelis Kapteyn (1851-1922) founded a unique astronomical data analysis laboratory, helped compile a monumental star catalog, discovered the two star streams, and constructed a model of our galaxy.

Jacobus Kapteyn was born on Jan. 19, 1851, in Barneveld. At 18 he entered the University of Utrecht and 6 years later obtained his doctorate in physics. He became a professional astronomer somewhat accidentally: just as he received his doctoral degree, the position of observer at the Leiden Observatory became vacant. He applied and obtained it, a decisive event in his life, for it appears likely that it was during his subsequent 3 years at Leiden that he resolved to try to understand the structure of the universe. In 1878 he became professor of astronomy, calculus of probabilities, and theoretical mechanics at the University of Groningen. The following year he married Catharina E. Kalshoven; they had three children.

The University of Groningen had no observatory, and for years Kapteyn unsuccessfully attempted to secure funds to establish one. However, he found a unique solution to the problem: in 1896 he established at Groningen not an observatory but a laboratory, where stellar photographs taken elsewhere could be analyzed. In 1903, after several years at a temporary location, his laboratory found a permanent home in the mineralogical laboratory of the university; it is now known as the Astronomical Laboratory Kapteyn.

In 1885 Kapteyn took upon himself a prodigious task: he offered to help David Gill measure and reduce the photographs Gill had taken of the southern sky from his observatory at the Cape of Good Hope. The project took 14 years. The resulting star catalog contained almost a half million entries; this work alone would have put generations of astronomers in Kapteyn's debt.

By 1889 Kapteyn had developed new methods for determining stellar parallaxes, or distances. This work soon evolved into studies on stellar proper motions, and by 1896 he found indications that, contrary to accepted belief, stars do not move about at random in space. By 1904-1905 he had proof that they do not. He discovered, by photographically sampling limited portions of the night sky—a technique that made him the founder of modern statistical astronomy—that stars tend to move in two diametrically opposed directions in our galaxy, the Milky Way, toward

the constellations Orion and Scutum. His discovery of these two ''star streams'' was one of the most significant astronomical discoveries ever made.

While it was not until much later that a correct explanation of the star streams was offered, it was immediately obvious to Kapteyn that it was of the greatest importance for understanding the structure of the universe. Accordingly, in 1906 he proposed the Kapteyn Plan of Selected Areas for enlisting the help of astronomers throughout the world to determine the apparent magnitudes, parallaxes, spectral types, proper motions, and radial velocities of as many stars as possible in over 200 patches of sky. On the basis of the results he proposed a model of our galaxy, now known as the Kapteyn universe. The solar system was pictured to be nearly centrally embedded in a dense, almost ellipsoidal, concentration of stars which thinned out rapidly a few thousand light-years (a relatively small distance in astronomy) away from the center.

Between 1908 and 1914 Kapteyn was a research associate at Mt. Wilson Observatory in southern California during the summers. He died in Amsterdam on June 18, 1922.

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A. Van Maanen's obituary of Kapteyn is in the *Annual Reports of the Smithsonian Institution* (1923). General accounts of some of Kapteyn's contributions are in Hector MacPherson, *Makers of Astronomy* (1933), and Otto Struve and Velta Zebergs, *Astronomy of the 20th Century* (1962).

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Radovan Karadzic

Radovan Karadzic (born 1945), the leader of the Bosnian Serbs, pursued a course of ''ethnic cleansing'' as he struggled to gain independence from the Muslim-controlled Bosnian government in the former Yugoslavia. He has been indicted by the World Court in The Hague for his actions.

Radovan Karadzic, leader of the Bosnian Serb faction in the war-torn former Yugoslavia, has been called a man guilty of war crimes, the ''Butcher of Bosnia,'' and a world-class terrorist. His political opponents have called him a ''black-shirt Fascist,'' and compared him to former Soviet leader Joseph Stalin. His program of ''ethnic cleansing,'' which has resulted in the death of more than 200,000 Muslim opponents and the displacement of an estimated one million more—in addition to the systematic rapes of thousands of Muslim women by Serb troops—has sickened world observers. The *New York Times* has claimed that he is ''surely one of Europe's most endangered men,'' who should include a bullet-proof vest in his wardrobe if he does not already own one. And *New Perspectives Quarterly* introduced an interview with Karadzic by opining that his political philosophy seems to be, ''Do genocide unto them before they can do it unto you.'' All in all, Karadzic is not a well-loved man.

Although roundly criticized inside and outside of his country, Karadzic has the one quality possessed by almost every successful politician: he has endured. He has more guns and a bigger army than anyone else in the midst of an extremely chaotic situation, and because of that essential fact, governments have been forced to swallow hard and deal with him. In fact, as 1995 began, Karadzic was ignoring United Nations and United States diplomats and calling most of his own shots in determining the course of the Bosnian civil war.

His Background

Not much about the early life of Karadzic is known. He was born in Montenegro, which became one of Yugoslavia's six autonomous republics in 1945. In the early 1960s he relocated to Sarajevo to attend the university and ended up in a literary circle of poets and dissidents. Karadzic was educated as a psychiatrist but has always had an abiding love of literature and poetry. He studied both psychiatry and poetry in a year of graduate studies at Columbia University in New York City during 1974 and 1975. According to an interview in the *New York Times,* he especially likes Walt Whitman's ''Leaves of Grass.''

While in Sarajevo, Karadzic met and married another psychiatrist, his wife Lilyan, and they have a son and a

daughter. Although he must have been aware of ethnic strife from his years in the hills of Montenegrin, he and his wife's family lived together in an apartment building in Sarajevo with Muslims, Serbs, Croats, and Croat-Hungarians. As Samantha Power pointed out in *U.S. News and World Report,* ''It remains a metaphor for the Sarajevo spirit of coexistence: Even though Karadzic himself has been saying for years that Bosnia's three nations 'cannot live together,' all but Karadzic and his Serb in-laws still reside at [the building].''

Karadzic's daughter, Sonja, was identified in a scathing *New Yorker* editorial against Karadzic as his current main buffer against an increasingly hostile international press corps. ''Only journalists who have produced favorable reports on her father and his followers are allowed into the territory under Serb control,'' editorialist Anna Husarska wrote in December of 1994. ''Others are simply turned back at the border-control checkpoints. Thus, the outside world has largely ceased to hear about all the atrocities committed in the Bosnian Serbs' holy war of conquest.''

Hatred of Moslems

As a psychiatrist, Karadzic worked mainly in state hospitals and focused primarily on patients with neuroses, especially paranoia. Some observers have noted that many of his political pronouncements—which the *Washington Post* diplomatically noted seem to be ''misstatements of fact''—often are meant to instill fear and a measure of paranoia in his listeners. ''He has dredged up old stories of massacres of Serbs by Croats and Muslims, playing on old fears,'' the *Boston Globe* reported. ''Some of the charges are bizarre—that the Muslims, for example, are sending out subliminal messages on Sarajevo television telling Muslims to attack Serbs and destroy Serb cultural monuments.'' The *New York Times* noted of Karadzic's probing into paranoia and his current political stances, ''The irony is unmistakable, since what has driven the Serbs' offensive in Bosnia has been the deeply rooted anxieties of Balkan history.''

The *New York Times* summed up Karadzic's and the Serbian point of view in a 1992 article. The paper reported, ''A two-hour conversation with Mr. Karadzic, as with almost everybody caught up in Yugoslavia's disintegration, is a bumpy ride through Balkan history: the 500-year Turkish occupation, Europe's betrayal of Bosnia's Serbs at the Congress of Vienna in 1878, the devastating Serb losses in World War I, the genocide by Croatoan fascists in World War II. All this has driven a Serb conviction that their survival could be assured only by a ''Greater Serbia,'' or at least by a pan-Slavic state, Yugoslavia, in which Serbs could dominate.''

Greater Serbia

That background serves as a foundation for the war that broke out in April of 1992 in what was once Yugoslavia. When Bosnia declared its independence, fighting began. The bordering state of Serbia has supported Serbs within Bosnia—the Bosnian Serbs that Karadzic leads. The Croats and Muslims formed an alliance to counter the much better armed Serbian aggressors. According to well-publicized census data, before the fighting began, Serbs in Bosnia comprised about 31 percent of the population. Muslims accounted for 41 percent, and Croats for 17 percent. By the beginning of 1995, Serbian-backed forces controlled about 70 percent of the territory in Bosnia. The *New York Times* said of that 70 percent: ''A horseshoe-shaped chunk of land, it was identified by Serbian nationalists and military planners in the years before the war as territory that would be seized and eventually annexed to Serbia if Yugoslavia fell apart after the collapse of Communism across Eastern Europe in 1989. . . . Similar maps have been drawn up since the late 19th Century as part of the nationalist dream of a 'Greater Serbia' in which all Serbs could live under Serbian rule.''

Karadzic obviously has strong Serbian nationalist leanings. The *Boston Globe* quoted a high-level diplomat just weeks after the fighting broke out in 1992. ''Democracy is not exactly triumphant,'' the diplomat noted of the Yugoslav situation. ''It's more like a new brand of national socialism—fascism. That is what Karadzic embodies. And that is what is worrying.''

His Image

However much his critics deplore him, Karadzic has generated an element of interest among those observers who are required to chart his political comings and goings. He is described as possessing a level of sophistication that one would expect to find in a well-educated medical man. He is ''nattily dressed,'' often surrounded by bodyguards, and often to be found holding court in posh European hotels. And no description of Karadzic is complete without mention of his long flowing hair, or his thick clumps of eyebrows. The *Washington Post* once described Karadzic as ''a robust bear of a man [who] talks as much as a traveling salesman.''

Of course, at various times during the three-year-old conflict, which Karadzic has had a great role in prolonging, descriptions of him have been much harsher. Former U.S. Secretary of State Lawrence Eagleburger pointed out in 1992 that Karadzic was a possible war criminal because of the ethnic cleansing policy he promulgated. In fact, when Karadzic traveled to the United Nations in February of 1993 for yet another round of peace talks to resolve the conflict, there was talk of denying him a visa to enter the United States. Five Republican senators signed a letter asking that Karadzic be denied the visa. The Clinton Administration, arguing that Karadzic should be allowed to visit the United Nations, nonetheless had reservations; a State Department spokesman was quoted in the *New York Times* as saying, ''We continue to believe that this man has things that he has to answer for.''

Ethnic Cleansing

Foremost among those ''things'' is the well-documented Bosnian Serb policy of eliminating Muslims from Serbian occupied land within Bosnia. Karadzic is generally viewed to have been handpicked for his position by Serbian leader Slobodan Milosevic. Together, the two Serb leaders have waged an ethnic cleansing campaign that has been

denounced by the world community. Anthony Lewis wrote in a 1993 *New York Times* column, ''The phrase 'ethnic cleansing' was actually invented by the Serbs for their operations in Bosnia. And everyone knows what it has meant: the murder of 150,000 Muslims [since increased to about 250,000] and the expulsion of more than one million from their towns and villages. There is no secret about any of this except to the willfully blind. . . . Serbian soldiers themselves have described the systematic rape of Muslim women.''

In a November, 1993 article, the *New York Times* reported that Karadzic appeared ''pallid and nervous, particularly when asked about assertions by Western governments that he and his fellow leaders will have to answer for war crimes that Serbian troops are accused of committing.'' Karadzic's long-standing response to those charges is that the Bosnian Serbs are merely protecting themselves from Muslim aggression. ''I regret every life that has been lost,'' he told the *New York Times,* ''But it is not the Serbs' fault.'' He has argued that allowing the Muslims to gain control of Bosnia will result in an Islamic foothold in Europe and the expansion of Islamic ''fundamentalism.'' And he has stated, quite simply, in a *New York Times* article, ''History has proven it. . . . It is impossible for Serbs to live together with other peoples in a unitary state.''

Partition of Bosnia

Karadzic has always called for a partition of Bosnia into three parts, each controlled by a rival faction. He has said he would be willing to give up some of the territory his forces seized in order to get a Serb-controlled government in one of the partitions. Not everyone believes that. The latest peace plan—in late 1994—had the country divided up into two portions, with the Muslim-Croats controlling 51 percent and the Serbs 49 percent. The Bosnians accepted it; the Serbs rejected it. When U.N. Secretary General Boutros Boutros-Ghali traveled to Sarajevo in November of 1994 to meet with Karadzic, the Bosnian Serb leader refused to meet him at the airport. Boutros-Ghali, quoted in the *New York Times,* said Karadzic's snub ''projected a bad image on his policy, on his attitude and even his personality.'' Karadzic did not seem to care. ''As for the Americans,'' the *New Yorker* opined, ''Karadzic has learned that when they start to get bellicose it is enough to whisper 'Vietnam.' The word alone seems to scare them witless.''

The U.S. government did try to put pressure on Karadzic by applying the squeeze to Serbia and Milosevic. The United States figured that since it was not going to commit any military power to stop the fighting in Bosnia, it could put pressure on the Bosnian Serbs by applying economic sanctions to their suppliers—Serbia. But Milosevic refused to meet with a U.S. ambassador in February of 1995, further hurting the chances for peace. This came even though there had been a reported rift between Milosevic and his protege, Karadzic.

The relationship between Milosevic and Karadzic is often compared to that between Frankenstein and his monster, according to the *New York Times.* ''Mr. Milosevic plucked Dr. Karadzic from obscurity several years ago and helped engineer his rise, but now finds he cannot control the figure he helped create.'' But the rift between the two men was characterized in other quarters as a ruse, set up merely to placate the United States and to get the United States to stop putting pressure on Serbia.

In late March of 1995, Karadzic made an offer of peace that surprised many observers, since he seemed to hold the upper hand in the fighting. Bosnian Serb forces were faced with a lack of fuel to power their army and Karadzic was seen as ready to make concessions. But the *Christian Science Monitor* quoted an anonymous Western diplomat as saying, ''Now Karadzic is the peacemaker? I don't trust him.'' And in late April, the United Nations-sponsored International Criminal Tribunal for the former Yugoslavia formally named Karadzic as a suspected war criminal and asked that Bosnian leaders allow it to bring its own charges against the leader in order to prevent him from being tried twice—at the tribunal and in Bosnia.

The tribunal indicted Karadzic on charges of genocide, other civilian-directed offenses, and crimes carried out by subordinates, including murder, rape, and torture. The general commander of the Bosnian Serb Army, Ratko Mladic, was also indicted. Karadzic flaunted the Dayton peace accord, drafted in 1995 by world leaders to end the war in Bosnia. One of the agreement's provisions called for him to relinquish power and hold elections, which he refused to do until the United States threatened economic sanctions. It is speculated that although he has claimed that he has stepped down, he will continue to pull the strings. If he continues his hold, perhaps military force will eventually be necessary, according to the *New York Times,* returning the threat of more conflict in the already ravaged land.

Biljana Plavsic eventually replaced Karadzic as Bosnian Serb president. However, she found herself locked in a power struggle with Karadzic's allies and fearing for her life ever since her outspoken attacks on the former president and threats to arrest Karadzic and his supporters for rampant corruption. Bosnian Serb ultra-nationalists loyal to Karadzic expelled Plavsic from the ruling Serb Democratic party in July 1997, demanding she step down from office. In response, she dissolved parliament and called for new elections on September 1, 1997, but Karadzic loyalists refused to recognize her decision and said they would continue to hold parliamentary sessions.

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Constantine Karamanlis

Constantine Karamanlis (born 1907) sustained an active career in Greek politics for 48 years. He was elected member of Parliament 12 times, governed the country as prime minister for 14 years (1955-1963; 1974-1980), and later was twice elected president, leaving office for the last time in 1995 at age 88.

Constantine Karamanlis ranks among the most prominent political figures of 20th-century Greece. He was born on March 8, 1907, in the small town of Proti, near Serres, in Eastern Macedonia. His father, a teacher and later a tobacco grower, was known for his patriotic feelings and involvement in the struggle over Macedonia, at that time under Turkish rule. Karamanlis' political philosophy was shaped by the impact of the Macedonian struggle, the Balkan Wars, and World War I on the peoples of northern Greece; the sharply divisive Greek politics during World War I between the Royalists and the Venizelists, usually referred to as the ''great schism''; and the instability of Greek political and social life in the interwar years. This philosophy can be described as a commitment to an orderly democratic process made possible through constructive reforms aimed at improving social and economic conditions and ensuring political stability and continuity. He gradually emerged as a conservative Western-type reformer with a definite vision of the needs and aspirations of modern Greece. He served Greece at crucial historical periods and ultimately made it a member of the European Community.

Education and Early Political Career

Karamanlis received his primary education in his home town of Proti and his high school education in Serres and Athens. After finishing law school at the University of Athens, he did his military service and in 1930 embarked on a successful law career in Serres. There he also began his political career when in 1935, at the age of 28, was elected to Parliament. The Metaxas dictatorship (with which he refused to cooperate), World War II, the German occupation of Greece, and the bitter civil war that followed slowed or modified his political plans. For most of this period he remained a reflective observer.

Karamanlis was reelected to Parliament in 1946 by the Populist Party, and from this time on he became increasingly involved in committees dealing with both domestic and foreign matters. In 1946 he went to the United States as a member of a mission that secured badly needed American aid for the postwar reconstruction of Greece. Later that year he was appointed minister of labor, a position which was later expanded to include agriculture, and in 1948 he became minister of transportation.

After the end of the civil war Karamanlis became indefatigably involved in Greek politics, especially after joining the Greek Rally directed by General Papagos. When the Greek Rally asserted its position in the November 1952 elections, Karamanlis was appointed minister of public works, a position he held until 1955 and after 1954 simultaneously with that of the ministry of transportation. This was a crucial appointment, enabling him to set the foundation of the economic reconstruction of Greece which many foreign observers described as the Greek miracle. In essence, the reconstruction included the building of better roads and an efficient communications system, irrigation, hydroelectric dams, electrification, the development of new industry, decentralization of industry, and, finally, the rapid growth of tourism and related services and industries. The experiences of this decade (1945-1955) sharpened Karamanlis' political acumen, contributed to his enhanced visibility at home and abroad, and earned him a reputation as an efficient, and clearly pro-Western, political figure. Thus, when General Papagos died in October 1955, King Paul asked Karamanlis to form a new government.

Prime Minister (1955-1963)

For nearly a decade Karamanlis dominated Greek politics as prime minister and gained in popularity as evidenced by the results of the 1958 and 1961 elections. On January 4, 1956, he organized a new party, the National Radical Union (ERE), which reflected his own ideological position. He then informed the Greek people that on the basis of his experiences and research, he believed that Greece could transform itself and that the Greek people could change their fate. In his opening speech in Parliament he had already outlined his main objectives in domestic and foreign matters: to reform public life and modernize the national economy and to deal with the thorny Cyprus problem caused by the Greek Cypriots' desire for independence from British colonial rule and enosis (union) with Greece.

It was an enormous task with impressive results in some areas. At home there was a stabilization of the currency, development of new industry, and increased agricultural and industrial production. The living standards of Greek farmers and workers doubled, and the per capita income rose from $305 in 1955 to $565 in 1963, an increase of 85.2 percent in eight years. Generally this was a period of political stability and economic growth, even though it was marred by allegations of fraud in the 1961 elections, the assassination of Gregory Lambrakis, and conflict with the royal family, especially Queen Frederika. These incidents affected his plans for constitutional reforms through which he had hoped the executive would acquire more power.

The Cyprus problem haunted him, contributing to the deterioration of relations between Greece and Turkey and weakening the NATO alliance to which both Greece and Turkey belonged. Still, Karamanlis used his prestige to support the Cypriot struggle for independent statehood with

Great Britain, Greece, and Turkey as guarantor powers through the signing of the Zurich Agreement in 1959. He believed that the idea of the Union of Cyprus with Greece should at best be postponed. Thus Cyprus remained an irritant for the rest of his political career.

His term as prime minister was interrupted in 1963 when disagreements with young King Constantine and pressures from the opposition party of the veteran politician George Papandreou compelled him to resign and leave the country to avoid a new schism or a civil war. He moved to Paris where he lived for the next 11 years studying and observing Greek politics. He was saddened but not surprised by the events that led to the overthrow of the king and establishment of the military dictatorship in Athens (1967-1974). He criticized the junta but did not participate in any overt attempts to overthrow it. This was in keeping with his style of not participating in politics if there was not a legitimate political mechanism through which to act.

Prime Minister (1974-1980); President (1980-1985, 1990-1995)

After the fall of the Athens military regime, precipitated by the Cyprus crisis of July 1974, an invited Karamanlis returned to Greece as a political messiah and helped the country make a bloodless transition from dictatorship to democracy highlighted by the Constitutional Charter of 1975 and strict guarantees for democratic institutions. Karamanlis had by now reached full political maturity and great prestige. Under the banner of his party, renamed or reformed as the New Democracy, Karamanlis again dominated the political scene, acting with tolerance and confidence. The deposed military dictators were sent to jail, the Communist Party of Greece was legally recognized, and the question of the nature of the regime which had pestered Greek politics for over half a century was settled by a plebiscite at the expense of the royal house.

Even though the transition from dictatorship to democracy was a relatively smooth process, the last years of Karamanlis' political life were tense. The matter of education and other old social issues were articulated in a new context by critics fond of identifying Karamanlis with the ''Old Order'' dependent on the NATO Alliance, especially the United States. Despite inflation the economy improved and per capita income almost doubled from 1974 to 1979. And, despite his pro-Westernism, one of the distinctive characteristics of his foreign policy during this period was the Greek rapprochement with the Balkan countries, a new phenomenon in postwar Greek foreign policy.

Karamanlis was understandably disappointed with the turn of events over the Cyprus problem in July 1974 which led to the coup against President Makarios, the Turkish invasion, and the de facto partition of the island—all seemingly with U.S. consent. Though these events contributed directly to the fall of the military regime in Athens and to Karamanlis' return to active Greek politics, he chose not to go to war with Turkey over the issue. This, too, was in keeping with his style of assessing realities correctly and his faith in the negotiating process.

Although he disapproved of U.S. policy toward Greece during this period, he nevertheless remained firmly within the Western camp, seeking at the same time to strengthen Greece's self-reliance. This self-reliance, he felt, could be pursued best within the context of a united Europe. From the beginning of his career as prime minister, Karamanlis envisaged Greece as part of Europe and, as a believer in the ''European Idea,'' he worked hard to have Greece included among the European communities. Thanks to his efforts, Greece became the tenth member of the European Economic Community on January 1, 1981.

Karamanlis pursued the same ideals and practices after he became president of Greece in March 1980, a post he held until his resignation on March 10, 1985, and for another five years beginning in 1990. Amid the constantly shifting tides of Greek politics, he remained a hero in retirement, enjoying a respect and recognition not frequently accorded Greek politicians. Europeans expressed their admiration and respect for him with such awards as the Charlemagne and Schumann prizes for his effort on behalf of the European Community. He was also honored with the golden medal of the European Parliament and with the highest medal of the Sorbonne and the Universities of Paris.

In 1997, ailing and in his 90th year, he saw his nephew and namesake, Costas Karamanlis, elected as leader of the bickering New Democracy party, with an eye toward recapturing power from the Socialists in a turn-of-the-century election.

Further Reading

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Nikolai Mikhailovich Karamzin

The Russian journalist, historian, and author Nikolai Mikhailovich Karamzin (1766-1826) was a founder of 19th-century Russian imperial conservatism and a pioneer national historian.

Nikolai Karamzin was born on Dec. 1 (Old Style), 1766, on the provincial estate of his father at the village of Mikhailovka, Orenburg district. He was

educated at home and was ready by his fourteenth year for advanced study in Moscow. After a period of drifting, he settled into the intellectual life of the city. He wrote poetry and several novels, including *Poor Liza*. He joined the active Masonic movement and was close to the liberal circle of the famous writer and publisher Nikolai Novikov.

In 1789-1790 Karamzin traveled to Berlin, Leipzig, Geneva, Paris, and London. On his return to Russia he launched his journalistic career by publishing in the *Moscow Journal,* which he also edited, his ''Letters of a Russian Traveler,'' a landmark in his intellectual development. Like most of his literary efforts, the ''Letters'' were sentimental and romantic in the style of Laurence Sterne. But they revealed more than the popular literary mode of the day: Karamzin was moving away from his liberal, Masonic past toward the conservative attitude of his later work.

In 1802 Karamzin founded the monthly *European Messenger,* one of the most important ''thick journals'' of the 19th century. He abandoned this in 1804 to devote himself to researching the history of the Russian state, an interest he pursued until his death. In 1811 he submitted to Alexander I his ''Memoir on Ancient and Modern Russia,'' a firm historical defense of the time-honored virtues of the Russian autocracy. Meanwhile, Karamzin was working on his magnum opus, *Istoriya Gosudarstva Rossiiskago* (1819-1826; *History of the Russian Imperial State*), of which 11 of the 12 volumes were published before his death. His patriotic and conservative analysis corresponded to the chauvinism of Russian educated opinion in the traumatic aftermath of the French Revolution and the Napoleonic Wars.

Karamzin moved to St. Petersburg in 1816, where he established a close but guarded relationship with the Emperor. He gave the Emperor parts of his *History* to read, and he engaged the Emperor in many discussions on historical and political issues as a consequence of these readings. Karamzin always urged that the uniquely Russian state virtues not be abandoned in the artificial quest for European progress, although he did not wholly reject Western civilization. His own intellectual development had been under Western influence, so he found himself in the ambiguous position of seeking to discover and preserve the best of his own nation's historical character without fully denying the value of certain features of the Western tradition. He maintained a conservative, humane, and intelligent balance between Russia and the West.

In 1825 the unexpected death of Alexander and the Decembrist Revolt, carried out by radical, Western-oriented officers of the imperial army, undermined Karamzin's health. He died on May 22 (Old Style), 1826.

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Donna Karan

Sometimes called the queen of American fashion, Donna Karan (born 1948) has earned a reputation as a world-class designer as well as a strong businesswoman in charge of a large retail corporation.

Donna Karan built her enormous fashion empire in less than a decade on one extraordinarily simple idea: If she needs a particular item of clothing—a bodysuit, a wrap skirt, a chiffon blouse, a longer jacket—then every other woman needs it too. This theory of visually inspired instincts made her one of the top fashion designers in the world. In 1992 Donna Karan New York, then totaling 14 divisions including fragrance, body care products, accessories, lingerie, and mens, womens, and childrenswear, grossed $275 million.

Karan was born Donna Faske in 1948 in New York and raised on Long Island. Her mother was a model and her father a haberdasher. Karan was fashion-obsessed from an early age, attending Parson's School of Design, which she left, without a degree, to take an assistant position at Anne Klein, one of the top design firms in the country.

She and Louis Dell'Olio became co-designers of Anne Klein after the designer's death in 1974. Jointly, they received many awards for their sporty, sophisticated womenswear. Japanese fashion financier Takihyo Tomio Taki had

taken financial control of Anne Klein upon the founder's demise and his first gamble on Karan's genius was to appoint her to fill her boss's rather impressive pumps.

Earned Reputation as Versatile Innovator

Karan struck pay dirt in 1983 when she launched Anne Klein II, the first exciting ''bridge'' line priced between couture and affordable clothes for average women. The bridge line subsequently became a retailing phenomenon, creating a whole new shopping world for fashion-conscious yet budget-cautious women. Many other designers, from Calvin Klein to Geoffrey Beene, followed her stylish suit. In 1984 Takihyo, with his business partner Frank Mori, backed her first line on her own, called Donna Karan New York, pouring $10 million into the fledgling company. Her first collection was a retail hit of body-conscious but comfortable elegant jersey/wool clothing for the upscale working woman. Black predominated in her separates, designed to make life, work, and getting dressed in the mornings (and making appearances from office to evening affairs) much simpler.

But it was her launch of DKNY, a casual line of lower-priced clothes ($90 bodysuits, $300 blazers) in 1989 that made her ideas and her designer name vastly more accessible to working women wanting to don a designer name but unable to afford her couture prices. The philosophy was one of simplicity. She offered her version of wardrobe basics, which made dressing for any occasion easy.

In the early 1990s the DKNY line represented an estimated $285 million of projected total sales of $365 million. The line prospered by staying current with street fashion ideas incorporating the teenage grunge look (a mismatched sloppy style adopted by the youthful 90s counterculture) for mostly mainstream and older audiences.

In 1992 Karan came up with another idea: a basic line called Essentials—a capsule collection of blazers, pants, wrap skirts, and bodysuits that sold $15 million the first year, prompting her to add a line of Essentials for Men.

Her couture lines for men and women were decidedly high stakes, ranging up from $2,000 women's dresses and $2,500 men's suits. Essentials, only slightly lower-priced, was still a bit too costly for most fashion consumers. And yet, by the mid-1990s she sensed another opportunity for those seeking *greater* exclusivity—this time at top price points under a limited edition label with her signature. Called the Donna Karan Collection, it was distinguished by more detailing in luxurious, hand-painted or hand-dyed fabrics and retailed for up to $6,000.

Real Life, Real People Inspired Design

From the start, Karan was a designer's designer, using her own closet as a testing ground and inspiration for her fashions. For her youthful, funkier DKNY line, she looked to her daughter Gabrielle (born 1975). For suggestions for menswear designs, she used her husband and business partner, Stephan Weiss.

Her personal life also showed steady growth and determination. She married Long Island retailer Mark Karan in 1974 and had one daughter. While the couple divorced in 1978, they remained good friends. In 1983 she married Stephan Weiss, whom she had first met on a blind date ten years earlier. They lived in Manhattan and in a beach house on Long Island, where Weiss designed the home and grounds, leaving Karan to handle the interiors. Weiss, who was also a sculptor, designed the bottles for Karan's first signature fragrance, Donna Karan. The scent was a mix, in her words, of leather, cashmere, suede, and the ''back of my husband's neck.'' But their minds haven't always met. Although she was the first American designer to suggest sarong skirts for men, her husband steadfastly refused to wear them.

Attempting to imitate all-American designer Ralph Lauren's lifestyle marketing ploy, Karan's ''Woman-to-Woman'' marketing campaign reflected her customer—a stylish, elegant, working woman. Striking a cord with independent career women, Karan explained, ''I have hit upon a universality of design.''

One of the Hottest Names In Fashion

Her connections to Hollywood and Washington, D.C., also helped to boost the designer's reputation. Singer/actress/director Barbra Streisand wore Karan constantly, as did television's Murphy Brown character actress Candace Bergen. Donning her menswear were singer Michael Bolton and actors Larry Hagman, Richard Gere, and Warren Beatty. First Lady Hillary Rodham Clinton slipped into her suits and dresses (after she wore the ''cold shoulder'' black

dress at an inaugural bash, it immediately was ''knocked off''—that is, copied at lower prices by everyone in the fashion world) and President Bill Clinton campaigned in her stylish navy wool crepe suits.

A far cry from her initial snug, simple jersey separates, a later line for women incorporated longer sheer chiffon dresses, Edwardian suits, empire waist dresses, and monastic long tunics over bell-bottom slacks with shoulder-slung chunky cross accessories.

Her reputation and identity as a world-class designer established, Karan expanded her vision into home furnishings and a women's body care line (moisturizers, bath soap, and shower gels). By the late 1990s, Karan had amassed a global business empire that included childrenswear, fragrances, skin-care products, hosiery, and eye wear, as well. The company had almost 300 foreign accounts, including 27 free-standing Donna Karan stores, with strong followings in Europe, the Far East, and Japan. In addition to attracting the loyalty of consumers, she won recognition from the global fashion press and top designers who voted her Best Woman Designer in the World and Best American Designer to Emerge in 20 Years.

Tested Business Acumen

Meanwhile, she shook up the fashion retailing world by attempting to gain further control of her company by going public with her company's stock. However, Karan's road to success was not always smooth. The first hurdle came in 1992 when the company expanded too rapidly, taking on more debt than warranted by its cash flow. Then came late deliveries and the mixed blessing of more demand than her supply could handle. ''We had a vicious cycle of problems,'' recalled Karan. On top of these problems, the darling of Wall Street came under intense criticism as it became clear that the company was not strong enough to proceed with its plans for a public stock offering. The solution was to restructure the company's debt so that growth could continue.

A corner had been turned; new products were launched in the beauty and home lines, a licensing agreement was signed for jeans aimed at baby boomer jeans wearers, and revenues soared. By mid-1996, the company was ready to execute the initial public stock offering (IPO). Once again, Karan was hailed by the financial as well as the fashion world.

The ink was hardly dry before danger signals appeared. Never one to cut corners, Karan simply spent too much money, and expansion costs were growing faster than sales. Other obstacles also interfered. A plan to sell the cosmetics and fragrance division took longer than expected, and disagreements over production schedules and product lines dissolved the lucrative licensing arrangement for jeans. The company's stock plunged. Investors were furious, and demanded that more cost controls be implemented.

Found Wisdom in Letting Go

A new chapter began in the summer of 1997 when the company announced the appointment of John Idol as chief executive. Formerly a group president at Polo Ralph Lauren, Idol brought badly needed expertise in licensing to the company. The key, however, laid in his reporting to the board rather than to Karan, who stepped down as chief executive but maintained her title as chairwoman of the company. The business of managing the bottom line was separated from the business of designing—and in turn was again hailed by Wall Street.

Further Reading

For further information on Donna Karan and the contemporary fashion industry see *Women of Fashion: Twentieth Century Designers* by Valerie Steele (1991); *Contemporary Designers,* edited by Ann Lee Morsan, (2nd ed. 1990); and *NY Fashion: The Evolution of American Style* by Caroline Rennolds Milbank (1985). Articles in periodicals include: *New York Times* (July 29, 1997, May 28, 1997, March 6, 1997, April 29, 1997); *Fortune* (January 13, 1997); *Town & Country* (December 1996); *Advertising Age* (August 5, 1996, October 7, 1996); and *Vogue* (December 1995 and January 1996). □

Maulana Karenga

Maulana Karenga (born 1941) introduced the holiday of Kwanzaa to African Americans. Kwanzaa, derived from African agricultural rites and communal activities, urges blacks to look back to their cultural roots as a source of celebration.

Known as the man who brought the cultural holiday of Kwanzaa to the United States in 1966, Maulana Karenga has played a key role in programs that have defined black identity and helped blacks connect themselves to their cultural roots. His identities since the mid-1960s have run the gamut from black power revolutionary and supporter of Malcolm X to mediator with whites in times of racial strife. Throughout, Karenga has stressed the importance of culture to blacks as a means of strengthening solidarity and overcoming oppression.

Karenga has played a great role in providing positive symbols to blacks through cultural reaffirmation. In speaking of his movement in *Emerge!,* he said, ''As cultural nationalists, we believe that you must rescue and reconstruct African history and culture to revitalize African culture today in America.'' Karenga has acknowledged his debt to black thinkers of the past in shaping his view. Veronica Chambers wrote in *Essence* that Karenga's ''intellectual voice is born of a mixed palette of teachings, from W. E. B. DuBois to Anna Julia Cooper, a legendary Black nineteenth-century feminist who attended the Sorbonne while in her sixties and received a Ph.D.'' The holder of two Ph.D.s of his own, Karenga pays particular homage to path-breaking blacks such as DuBois, Cooper, Fannie Lou Hamer, Malcolm X, Mary McLeod Bethune, Martin Luther King, Jr., and Frederick Douglass.

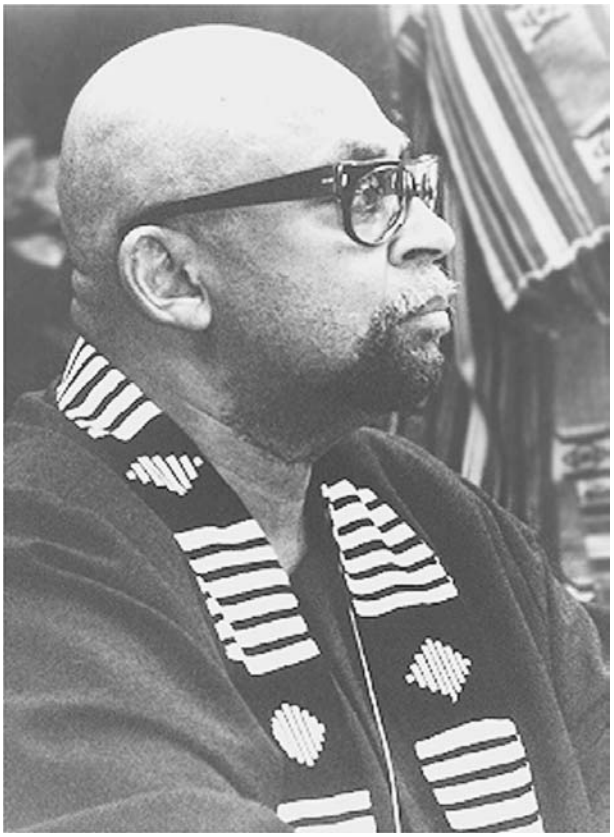

Leadership Skills Revealed in College

The son of a Baptist minister, Karenga was born on a poultry farm in Maryland. He moved to Los Angeles in the late 1950s to attend Los Angeles City College, and while there became the first black ever elected president of the student body. He earned his masters' degree in political science and African studies at the University of California at Los Angeles (UCLA) before embracing the black power movement.

After some initial interest in becoming a Black Muslim, Karenga became disenchanted with the religion and became a supporter of Malcolm X, although he did not agree with all of the black leader's teachings. Karenga thought that violence should be resorted to by blacks only as a self-defense measure, unlike radical black power advocates who supported more aggressive measures against the white establishment. In one of his first efforts to unify blacks in a positive rather than destructive manner, he helped establish the Black Congress among residents of Los Angeles' Watts district that helped restore the community after the 1965 race riots.

In the mid-1960s Everett started the group known as US (meant as a counterpoint to ''them'') that he ''created as a social and culture change organization,'' according to *The Black 100.* It was at this time that he adopted the name Maulana Karenga—Maulana is Swahili for ''master-teacher.'' All members of US were required to take on Afro-Swahili surnames, learn Swahili, shave their heads, and wear African-style attire. A central element of US was the embracing of the seven principles of the Nguzo Saba, a black value system that was to be a code of living for blacks. The principles consisted of Umjoya (unity), Kujichagulia (self-determination), Ujima (collective work and responsibility), Ujamaa (cooperative economics), Nia (purpose), Kuumba (creativity), and Imani (faith). The goal of this value system was to promote a national liberation of African Americans and US soon attracted a large following among blacks on the West Coast.

With US, Karenga was instrumental in building independent schools, black-studies departments, and black-student unions. As he gained status in the black power movement, he proceeded to organize a series of gatherings to provide blacks with a platform for social change. Working with other black leaders, he set up major black-power conferences in Washington DC, Philadelphia, and Newark, New Jersey, where he was instrumental in triggering development of an ideological framework for black politics in the years to come. Central to Karenga's efforts was the espousal of cultural nationalism to instill racial pride and confidence among American blacks.

Among the blacks who took leadership roles in the black cultural movement of the 1960s were LeRoi Jones (who became Amiri Baraka), Sonia Sanchez, Addison Gayle, Jr., Larry Neal, and Haki Madhubuti (formerly Don L. Lee). During this period Karenga worked alongside such people, founding the Brotherhood Crusade, as well as housing projects, community health centers, and other associations to aid blacks. ''From the beginning, we were into institutional building for both the local and national community,'' he claimed in *Essence.* Karenga made it clear, however, that blacks had a right to act up if the system did not change. ''Unless America awakens to the fact that she must contend with us as an enemy, or bargain with us as citizens, it will be to her serious disadvantage,'' he was quoted as saying in *Newsweek* in 1966.

Cultural Holiday Becomes Worldwide Phenomenon

One year after the creation of US, Karenga introduced a lasting source of black unity by introducing Kwanzaa to African Americans. Kwanzaa, which is Swahili for ''first fruits,'' is a holiday based on African agricultural rites and communal activities that urges blacks to look back to their cultural roots as a source of celebration. On each of the seven days of Kwanzaa—from December 26 through January 1—a principle of the Nguzo Saba is acknowledged.

Although it coincides with the Christmas season, the holiday has no religious aspects and therefore allows people from all countries and backgrounds to join in without conflicts. A pan-Africanist, Karenga's support of Kwanzaa was an offshoot of his belief that blacks should consider themselves one people, regardless of their country. ''Kwanzaa was created to reaffirm our culture and the bonds between us as a people,'' he told *Essence.* After initially being observed by a few hundred people, Kwanzaa celebrations have spread well beyond the borders of the United States in ensuing years.

Throughout the mid-1960s, Karenga's voice was clearly heard in speeches across the nation about the importance of racial pride. His reputation soared due to his role in helping the Los Angeles police limit black rioting after Martin Luther King, Jr.'s assassination in 1968. Karenga's mediating skills made him in demand for meetings with political leaders that included then-California Governor Ronald Reagan, ex-Los Angeles Mayor Sam Yorty, Senator Hubert Humphrey, and Ford Foundation head McGeorge Bundy. At the same time he was working with these leaders, Karenga's continued outspokenness also put him under surveillance by the FBI.

A number of factors isolated Karenga within the black-power movement. While some African Americans did not care for his overpowering manner, others disagreed with his philosophy for dealing with the problems of blacks; more extremist blacks spoke out against his dealing with whites. The cultural nationalists could not bridge the gap between blacks who wanted to overthrow the system and those who were willing to promote change through the normal political process.

Karenga's status was eroded considerably after the killing of Black Panther members John Huggins and Alprentice ''Bunchy'' Carter by US gunmen in 1969. It was also felt by many that the so-called cultural movement promoted by Karenga and Baraka compromised the rights of women. Karenga's male chauvinism came to the fore in 1971 when he was arrested and convicted of assaulting a female US member. After he was sent to prison to serve time for his offense, the US organization began to dissolve and was officially ended in 1974.

Ideological Shift During Imprisonment

In prison, Karenga actively complained that his sentence was more harsh than for others convicted of a similar offense, and noted that his repeated parole recommendations were ignored. During his incarceration he maintained a rigorous schedule of activity and received a steady flow of visitors. He would often endure 19-hour work days consisting of work in the prison library, running a humanist discussion group, and conducting research. His studies resulted in articles published in *Black Scholar* magazine that encompassed subjects ranging from feminism to pan-Africanism.

After three years, Karenga won his freedom due to the efforts of various black elected officials in California. After his release he admitted that US had made mistakes that weakened the movement and compromised its ability to change appropriately with the times. He also revealed an ideological reawakening by announcing his adherence to Marxist principles of class struggle. As Thomas L. Blair said in *Retreat to the Ghetto,* ''In Karenga's new view, black nationalism is reactionary because in the pursuit of an elusive ideal of unity it makes class contradictions among blacks.'' Baraka also made the shift in philosophy, thus ending the militant cultural revolution of blacks started in the 1960s.

In the years that followed, Karenga would continue to rethink his position on black identity and once again embrace the principles of black culturalism. Prominent in his thoughts was the need for blacks to work together toward common goals and, especially for Africans to transcend borders of country and tribe. ''In the final analysis shared social wealth and work are key to African economic development,'' he said, according to *The Black 100.*

Karenga's Marxist leanings continued to show in his negative opinion of black capitalism, which he felt subverted the black cause and resulted in blacks losing touch with their true identity. To further press the cause of black unity, Karenga and his wife Tiamoya increased their involvement with the Kwanzaa holiday over the years. By having no elements of elitism, exclusivity, or intellectualism, Kwanzaa is fully accessible to the masses and cannot be claimed as the special province of any one group, according to Karenga.

Voice of Reason During Los Angeles Riots

In addition to serving as professor and chairperson of the Department of Black Studies at California State University at Long Beach in the 1990s, Karenga became chairperson of the President's Task Force on Multicultural Education and Campus Diversity at the school. He also was appointed director of the African American Cultural Center in Los Angeles. After the 1992 riots in Los Angeles that followed the beating of Rodney King by police, Karenga once again became a voice of healing in the aftermath.

Karenga sponsored workshops and lectures to help close the racial wounds resulting from the event. Karenga remained reasonable and called for cool heads while the Rodney King trial was underway and blacks were threatening retribution if the jury gave the police a light sentence. ''L.A. can be a model in a positive way or a negative way,'' he was quoted as saying in *Newsweek* while the trial was underway.

The Kwanzaa holiday remains Karenga's most important legacy to the black cause. His influence is demonstrated by the fact that by the 1990s Kwanzaa was celebrated by over 18 million blacks in the United States, Canada, the Caribbean, Europe, and Africa. He and his wife have presided over hundreds of Kwanzaas all over the world. ''As cultural nationalists, we believe that you must rescue and reconstruct African history and culture to revitalize African culture today in America,'' he said in *Emerge.* ''Kwanzaa became a way of doing just that. I wanted to stress the need for reorientation of values, to borrow the collective life-affirming ones from our past and use them to enrich our present.''

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Karim Khan Zand

Karim Khan Zand (died 1779), a ruler of Iran and founder of the short-lived Zand dynasty, was known for his humility, kindness, and gallantry.

Among the rulers of Iran, from 1500 to 1925, Karim Khan was the only one who was not of Turkish origin. He was a man of good character and a member of the Zand, which was part of the Aryan tribe of Lak in southern Iran.

When Nader Shah was assassinated in 1747, there were at least four rivals for his throne. Among these the least likely to succeed was Karim Khan. Not only was his tribe small, but he himself had been a common soldier in Nader Shah's army, rising to a position of leadership by his ability.

Struggle for Supremacy

Karim Khan joined with another Persian rival, Alimardan Khan of the Bakhtyari tribe, and they claimed to be ''regents'' in behalf of a minor Safavid prince. Later, when Alimardan was killed, Karim Khan was the sole ruler in southern Iran.

The third claimant was Azad, an Afghan general of Nader Shah who ruled in Azerbayjan. Azad went against Karim Khan and pushed him back all the way to Shiraz and beyond. Karim Khan, however, ambushed Azad and routed him in 1752. Azad took refuge in Baghdad and later in Tiflis but finally did not have any recourse but to put himself at the mercy of Karim Khan. He, behaving unlike the rulers of his time, treated Azad very kindly, and the two became close friends.

The last rival was Mohammad Hasan Khan Qajar, who ruled in northern Iran. Even though Karim Khan was no match for him in the field and was defeated in several battles, his popularity caused the allies of Qajar to desert to Karim Khan. In 1757 Mohammad Hasan was killed, and Karim Khan became the sole ruler of Iran.

For over 20 years Karim Khan gave the war-weary people of the country tranquility, security, and justice. The only exception was the short campaign against the Ottoman Empire, in which he captured Basra in order to save the trade of the Persian Gulf. From there he went and captured Baghdad in order to make it easy for the Persian Shiites to go on pilgrimage to Karbala.

Karim Khan never assumed the title of shah and was content with ''vakil,'' or regent. He chose Shiraz for his capital and beautified that already beautiful city with mosques, bazaars, baths, and gardens which bear his name to this day. At his death in 1779 the country was thrown again into chaos, and the struggle among his own relatives was the bloodiest.

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Isabella Karle

By applying electron and X-ray diffraction to molecular structure problems, Isabella Karle (born 1921) was able to develop procedures for gathering information about the structure of molecules.

Isabella Karle is a renowned chemist and physicist who has worked at the Naval Research Laboratory in Washington, D.C., since 1946 and heads the X-Ray Diffraction Group of that facility. In her research, she applied electron and X-ray diffraction to molecular structure problems in chemistry and biology. Along with her husband Jerome Karle, she developed procedures for gathering information about the structure of molecules from diffraction data. For her work, she has received numerous awards such as the Annual Achievement Award of the Society of Women Engineers in 1968, the Federal Woman's Award in 1973, and the Lifetime Achievement Award from Women in Science and Engineering in 1986. Her work has been described in the book *Women and Success.*

Isabella Lugoski Karle was born on December 2, 1921, in Detroit, Michigan. Her parents were Zygmunt A. Lugoski, a housepainter, and Elizabeth Graczyk, who was a seamstress. Both her parents were immigrants from Poland, and Karle spoke no English until she went to school. While still in high school, she decided upon a career in chemistry, even though her mother wanted her to be a lawyer or a teacher. She received her B.S. and M.S. degrees in physical chemistry from the University of Michigan in 1941 and 1942. Determined to continue her studies, Karle ran into serious financial problems since teaching assistant positions at the University of Michigan were reserved exclusively for male doctoral students. She managed to stay in school on an American Association of University Women fellowship, however, and in 1943 also became a Rackham fellow. She received her Ph.D. in physical chemistry from the University of Michigan in 1944, at the age of twenty-two.

After receiving her doctorate, Karle worked at the University of Chicago on the Manhattan Project (the code name for the construction of the atomic bomb), synthesizing plutonium compounds. She then returned to the University of

Michigan as a chemistry instructor for two years. In 1942 she had married Jerome Karle, then a chemistry student. In 1946 she and her husband joined the Naval Research Laboratory, where she worked as a physicist from 1946 to 1959. In 1959 she became head of the X-ray analysis section, a position she maintained through the 1990s.

When Karle began her work at the Naval Research Laboratory, information about the structure of crystals was limited. Scientists had determined that crystals were solid units, in which atoms, ions, or molecules are arranged sometimes in repeating, sometimes in random patterns. These patterns or networks of fixed points in space have measurable distances between them. Although chemists had been able to investigate the structure of gas molecules by studying the diffraction of electron or X-ray beams by the gas molecules, it was believed that information about the occurrences of the patterns—or phases—was lost when crystalline substances scattered an X-ray beam. The Karles, working as a team, gathered phase information using a heavy-atom or salt derivative. The position of a heavy atom in the crystal could be located by scattered X-ray reflections, even though light atoms posed more serious problems. When a heavy atom could not be introduced into a crystal, its structure remained a mystery. In 1950 Jerome Karle, in collaboration with the chemist Herbert A. Hauptman, formulated a set of mathematical equations that would theoretically solve the problem of phases in light-atom crystals. It was Isabella Karle who solved the practical problems and designed and built the diffraction machine that photographed the diffracted images of crystalline structures.

While investigating structural formulas and the make-up of crystal structures using electron and X-ray diffraction, Karle made an important discovery. She found that only a few of the phase values—no more than three to five—are sufficient to evaluate the remaining values. She could then use symbols to represent these initial values and also numerical evaluations. This process for determining the location of atoms in a crystal was amenable to processing in high-speed computers. Eventually, it became possible to analyze complex biological molecules in a day or two that previously would have taken years to analyze. The rapid and direct method for solving crystal structure resounded through chemistry, biochemistry, biology, and medicine, and Karle herself has been active in resolving applications in a range of fields.

In addition to describing the structure of crystals and molecules, Karle also investigated the conformation of natural products and biologically active materials. After a crystallographer determines the chemical composition of rare and expensive chemicals, scientists can synthesize inexpensive substitutes that serve the same purpose. Karle headed a team that determined the structure of a chemical that repels worms, termites, and other pests and occurs naturally in a rare Panamanian wood. The team was then able to produce a synthetic chemical that mimics the natural chemical and is equally effective as a pest repellent. In another application, Karle studied frog venom. Using extremely minute quantities of purified potent toxins from tropical American frogs, the team headed by Karle established three-dimensional models, called stereoconfigurations, of many of the toxins and showed the chemical linkages of each of these poisons. The inexpensive substitutes of the toxins were of great importance in medicine. The venom has the effect of blocking nerve impulses and is useful to medical scientists studying nerve transmissions. Karle has also researched the effect of radiation on deoxyribonucleic acid (DNA), the carrier of genetic information. She demonstrated how the structural formulas of the configurations of amino acids and nucleic acids in DNA may be changed when exposed to radiation. Her research into structural analysis also established the arrangement of peptide bonds, or combinations of amino acids.

Karle has held several concurrent positions, such as member of the National Committee on Crystallography of the National Academy of Science and the National Research Council (1974–1977). She has long been a member of the American Crystallographic Society and served as its president in 1976. She was elected to the National Academy of Sciences in 1978. From 1982 to 1990 she worked with the Massachusetts Institute of Technology, and she has been a civilian consultant to the Atomic Energy Commission.

Karle has received numerous awards including the Superior Civilian Service Award of the Navy Department in 1965, the Hildebrand Award in 1970, and the Garvan Award of the American Chemical Society in 1976. She has received several honorary doctorates. Her most recent awards have been the Gregori Aminoff Prize from the Swedish Academy of Sciences in 1988, the Bijvoet Medal from

the University of Utrecht, the Netherlands, in 1990, and a National Medal of Science in 1995, the United States' highest scientic honor. She has written over 250 scientific articles.

The Karles have three daughters, Louise Isabella, Jean Marianne, and Madeline Diane. All three have become scientists like their parents. Jerome Karle, who is chief scientist at the Laboratory for Structure and Matter of the U.S. Naval Laboratory, received the Nobel Prize in chemistry in 1985 for developing a mathematical method for determining the three-dimensional structure of molecules.

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Andreas Bodenheim von Karlstadt

The German Protestant reformer Andreas Bodenheim von Karlstadt (ca. 1480-1541) was an early supporter of Luther. He later broke with Luther and became one of the more radical leaders of the Reformation.

Karlstadt was born at Karlstadt in Franconia. He attended the University of Erfurt, from which he received his bachelor's degree in 1502. He studied at Cologne and in 1504 went to the University of Wittenberg, where he rose to academic prominence. He won a doctor of laws degree at Siena in 1516. Introduced to the writings of St. Augustine by Martin Luther, Karlstadt soon shared the theological preoccupations that led to the start of the Reformation in 1517. In 1519 Karlstadt arranged the famous Leipzig Debates between himself and Johann Eck, but he made such a poor showing that his place had to be taken by Luther.

Karlstadt's career until 1519 was marked by considerable intelligence, a capacity for profound and original theological speculation, great energy, and fairness of mind. From 1519 until his death, however, other traits of character were also evident. His ambition and vanity became apparent, and his earlier tendency to follow intellectual and theological fashion drove him to theological and liturgical reforms which went far beyond those of Luther.

During Luther's seclusion in the Wartburg castle (1521-1522) Karlstadt made an abortive attempt to bring the Reformation to Denmark and then made himself the leader of the Reformation in Wittenberg. His doctrine of the common priesthood of all believers took the form of ''the first Protestant communion,'' which he celebrated on Christmas Day 1521. In this rite Karlstadt omitted the consecration of the Host and allowed the laity to communicate in both species (bread and wine). These radical changes in Eucharistic doctrine and ritual led to his first break with Luther.

Karlstadt married in 1522 and associated briefly with Thomas Münzer and the Zwickau Prophets, who were ecclesiastical and social revolutionaries. In 1523 Karlstadt left Wittenberg to become the pastor of Orlamunde, but he was expelled from that post in 1524. He went to Strassburg and then to Basel, where his support of the Peasants' Rebellion endangered his life. Karlstadt had become reconciled with Luther, and he found shelter with him after the failure of the rebellion in 1525. But in 1527 he again broke with Luther on the question of the Eucharist.

With his wife and children Karlstadt then became a wanderer, proclaiming his theological doctrines and urging societal reforms somewhat similar to those proposed by the Anabaptists and Schwenckfelders. He finally found refuge in Zurich and in 1534 became a professor at the University of Basel. There Karlstadt continued his stormy career until his death of the plague.

Further Reading

There is no satisfactory biography of Karlstadt in English. There are useful discussions of his life in such histories of the Reformation as *The New Cambridge Modern History,* vol. 2: *The Reformation: 1520-1599* (1958), and George Huntston Williams, *The Radical Reformation* (1962). Karlstadt's life is so entwined with Luther's that studies of the latter also deal with Karlstadt, as Robert Herndon Fife, *The Revolt of Martin Luther* (1957), and Walter G. Tillmanns, *The World and Men around Luther* (1959).

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Babrak Karmal

A leading Afghan Marxist, Babrak Karmal (1929-1996) became Russian puppet ruler of the Democratic Republic of Afghanistan after the Russian invasion in December 1979 until his resignation ''because of ill health'' on May 4, 1986.

Babrak Karmal (roughly translated ''labor-loving little tiger'') was born into a wealthy Afghan family near Kabul, the capital of Afghanistan, January 6, 1929. His father, Maj. Gen. Mohammad Hussain, was a friend of the royal family, especially of Gen. Mohammad Daoud (prime minister 1953-1963; 1973-1978), cousin and brother-in-law of King Mohammad Zahir.

Karmal's ethnic background is rather hazy, as was common among those born in or near Kabul. He claimed to be Pushtun (the dominant ethnic group in Afghanistan). Most evidence, however, linked him to a Tajik or Qizilbash, Persian-speaking background. Ethnic origin was still important in the Afghan political system, even in the Marxist, Russian-dominated regime.

In 1948, Karmal graduated from the German language-oriented Nejat (also called Amani) High School, but was initially refused admission to Kabul University because of his outspoken leftist views. He was always a charismatic speaker and became involved in the student union and the *Wikh-i-Zalmayan* (Awakened Youth) Movement, which, along with other ethnically-oriented intellectual organizations, wanted to liberalize and permit broader participation in the political process.

Marxist Training

Admitted to the faculty of law and political science in 1951 after he promised to refrain from political involvement, Karmal nevertheless continued his leftist activities. When General Daoud seized power in 1953, he imprisoned most of the leftist hierarchy, and Karmal spent more than two years in prison. Mir Akbar Khyber, a cellmate of Karmal's, probably Afghanistan's best Marxist ideologue, gave Karmal the benefit of his learning. Prior to his incarceration, Karmal's exposure to Marxism had been haphazard.

Released from prison in 1956, Karmal worked in the Ministry of Education as a German and English translator, but was conscripted in 1957 for his two years of obligatory military service. After that, Karmal completed his education in the faculty of law and political sciences and returned to the Ministry of Education. Then, he moved to the Ministry of Planning in 1961.

Prime Minister Daoud resigned (under pressure) in 1963, and a constitutional experiment in monarchy began.Karmal resigned from the government in 1964 and from then on actively engaged in politics.

Start in Politics

Karmal became a frequent visitor to the Russian embassy, as did some other Marxist Afghan intellectuals. Most, including Karmal, were probably more nationalist and anti-royalist than pro-Russian. Also, Karmal was able to obtain medical treatment for his followers at the Russian embassy's dispensary. In addition, Karmal and Anahita Ratebzad (Karmal's mistress) held numerous soirées for young teachers and administrators who had come to the capital for training or reassignment. These parties included drinking and mixed dancing, anathema to conservative Muslims, but Karmal was busily developing a cadre loyal to his person.

Tacitly tolerated by the 1964 constitution, several political parties were launched, including the leftist-oriented People's Democratic Party of Afghanistan (PDPA), which was founded on January 1, 1965. Key among those elected to the central committee was Karmal. But from the very beginning a split began to develop. One group, *Khalq* (*The Masses*), emphasized the class struggle of classic Marxism. The other, to be called *Parcham* (*The Banner*) after the 1967 split, led by Karmal, wanted to create a united front of all anti-royalist groups.

The first elections under the 1964 constitution which were held the following year witnessed the election of three PDPA members to the lower house of parliament (*Wolesi Jirqah*): Nur Mohammad Nur, Anahita, and Karmal. The *Wolesi Jirqah* had 216 members, but the articulate PDPA members had impact far greater than their numbers would indicate.

Karmal's *Parcham* was largely responsible for confrontations with the authorities, which occurred during the first parliamentary sessions. Ultimately these led to the death of three Afghans and scores of wounded when troops fired into the demonstrators on October 25, 1965.

As the parliament shuffled along toward its inevitable failure, Karmal continued to maintain close contacts with the Russian embassy, recruit cadre, and meet with certain members of the royal family, especially ex-prime minister Daoud. Because of Karmal's easy access to royalty, many Afghans referred to *Parcham* as the ''Royal Afghan Communist Party.''

The 1969 elections saw only two PDPA leftists sent to the lower house: Karmal and Hafizullah Amin, an American-schooled educator. The period 1969-1973 witnessed a rapid deterioration of the parliamentary system as the *Wolesi Jirqah* emphasized investigations of corruption over positive legislative action.

Other forces were at play as well. Former Prime Minister Daoud, convinced that the constitutional experiment had failed, bided his time. Leftists and moderate socialists clustered about his person, and a coup was executed on July 17, 1973. *Parcham,* both military and civilian, participated, and Karmal openly boasted that he had brought Daoud back to power.

Daoud founded the Republic of Afghanistan and immediately began to defend his *Parcham* support. He dismissed some and sent others to the countryside, where they became disillusioned when they could make no impact on the local power elites. The prime minister introduced a liberalized constitution in February 1977, but many were disappointed in his regime.

In July, the two sections of the PDPA remarried after a ten year divorce, with the express purpose to oppose the Daoud regime. But it was a troubled union. Active Russian involvement in the reunion was still a question.

After 1978 Coup

A series of accidents led to an April 27-28, 1978, coup, and additional mishaps determined its outcome. The murder of Mir Akbar Khyber triggered a massive demonstration and led to the arrest of the Marxist leadership. Incidentally, Khyber was probably assassinated by the *Khalq* leadership. A 24-hour coup launched by Marxists in the military succeeded, and Daoud and most of his family died in the fighting.

The first cabinet of the new Democratic Republic of Afghanistan (DRA) acknowledged the following triumvirate: Nur Mohammad Taraki, prime minister, president of the

Revolutionary Council, general secretary of the PDPA; first deputy prime minister, Karmal; and Amin, deputy prime minister and foreign minister. A struggle for power began immediately. Karmal tried unsuccessfully to elicit support from the military, but the key officers remained loyal to Taraki and *Khalq*.

To protect itself, the Revolutionary Council exiled Karmal and most of the *Parcham* leadership to ambassadorships: Karmal was sent to Prague; Anahita to Belgrade; Nur to Washington.

But the *Khalq* leadership was not through with Karmal and *Parcham*. In late August 1978, the regime arrested a number of military officers and other professionals and charged them with plotting to overthrow the government. Those arrested confessed under torture and implicated Karmal and his followers. Karmal and the other *Parcham* ambassadors were ordered home, but under the circumstances they chose to remain in eastern Europe and Russia.

Meanwhile, the *Khalq* DRA announced a number of reform programs, which alienated virtually every segment of Afghan society. The reforms plus widespread brutal repression led to anti-DRA revolts in all of Afghanistan's 29 provinces. By fall 1979, it was obvious that the DRA would collapse under insurgent attacks unless the Russian military directly intervened. On Christmas Eve 1979 the invasion began. Russian troops killed Amin and Taraki.

Puppet Prime Minister

Karmal arrived in Kabul after Russian tanks had restored order. But the countryside, only partly involved before the Russian invasion, exploded into resistance. In spite of this, Karmal, now prime minister, president of the Politboro, and general secretary of the PDPA, thought he could put together a coalition government acceptable to all. He released the surviving political prisoners, which included a number of former cabinet members. Karmal asked them to help him form a new government. Most pleaded for time to recover from their experiences in prison, as all had been tortured. Those who could manage fled to Pakistan, India, Iran, and ultimately Western Europe or the United States.

Karmal's famed charisma had failed him, for few Afghans wanted to work with the puppet of a foreign power. Afghans quickly dubbed Karmal as ''Shah Shuja the Second,'' a reference to an Afghan puppet of the British in the 19th century (1839-1842).

The DRA announced a number of reforms, which could not be implemented because of the war. So Karmal (and the world) watched the following patterns unfold. The first direct Russian military aggression since World War II on an independent, nonaligned nation led to the creation of one of the world's largest refugee problems. About a third of Afghanistan's population had fled the country by the end of 1985. In addition, increasingly effective guerrilla operations, both rural and urban, with little assistance from the outside world, underlined the fact that the Russians had been fighting in Afghanistan longer than they fought in World War II.

Additional evidence of Russian troubles in Afghanistan came with Karmal's resignation on May 4, 1986. He was replaced by Najibullah, the former head of the Afghan secret police, Khad.

Karmal's deposition and rise to power parallel the rise and fall of the Russian occupation of Afghanistan. After he was disposed, Karmal was exiled to Russia where he stayed until 1991 when he returned home. Karmal was in Moscow when he died from liver cancer in late 1996.

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For additional information see Karmal's obituary in *Time* (December 16, 1996) and ''An Ox Annoyed,'' *Economist* (July 27, 1991). □

Theodore von Kármán

The Hungarian-born American physicist Theodore von Kármán (1881-1963) made significant contributions to the fields of hydrodynamics, aerodynamics, and thermodynamics.

Theodore von Kármán was born on May 11, 1881, in Budapest. His father, a professor of education, founded the Minta Model Gymnasium, where Theodore was enrolled at the age of 9. There he learned the inductive reasoning approach which he practiced all his life. In 1898 he entered the Royal Joseph University of Polytechnics and Economics in Budapest, the only engineering school in Hungary, graduating with distinction in 1902. He served in the Austro-Hungarian Army for a year and then returned to the Royal Joseph as assistant professor.

Professional Accomplishments

Von Kármán's first major contribution to the study of engineering materials was the extension of the Euler theory of elastic-column buckling to an explanation of inelastic buckling (published 1906). That same year Von Kármán was granted a 2-year fellowship to study at the University of Göttingen under the famous aerodynamist Ludwig Prandtl. From Prandtl he learned the close relationship between design and theory and ''the method of abstracting the basic physical elements of a complex process . . . and analyzing it with simplified methods of mathematics.'' Von Kármán was also greatly influenced by David Hilbert, Göttingen's greatest mathematician, who taught him that nature was inherently mathematical. Von Kármán completed his doctorate thesis in 1908, and it was published the following year.

In March 1908 Von Kármán left for the Sorbonne, where he attended lectures of Madame Curie. That fall he

accepted a position as a lecturer and assistant to Prandtl on a research project for Count Ferdinand von Zeppelin at the University of Göttingen. Here, in 1911 Von Kármán discovered that the oscillations of a cylinder in a flow tank were caused by the alternate shedding of vortices from the top and then the bottom of the cylinder. This phenomenon, called the Kármán vortex street, gives a scientific picture of the structure of the wake behind a moving body under certain conditions and enables the calculation of the drag of a sphere or cylinder. With this information engineers are able to minimize drag by streamlining. The Kármán vortex street also explains the oscillations of tall chimneys and radio towers as well as the collapse of the Tacoma Narrows Bridge in 1940.

In 1913 Von Kármán took the chair of aeronautics at the Aachen Technische Hochschule, where he set up a new program and constructed a wind tunnel which significantly advanced the knowledge of aerodynamics. When the war broke out in 1914, he was recalled by the army, and after a brief period he was transferred to the Luftarsenal, which marked the beginning of his association with military aviation. As director of the research laboratory, he pursued wind-tunnel experimentation, worked on machine gun-propeller synchronization, and pioneered an observational helicopter involving the use of counterrotating propellers. After the war Von Kármán spent a brief period as head of the Hungarian Department of Education. He returned to Aachen in 1919 to continue research and teaching. With the rise of Adolf Hitler, however, Von Kármán was convinced that he had to leave the increasingly oppressive environment of Nazi Germany. He moved to the United States, where he served as director of the Guggenheim Aeronautical Laboratory (1930-1949) and the Jet Propulsion Laboratory (1942-1945).

Air Force Consultant

The U.S. Navy, and then the Army, began sending students to Von Kármán's classes at the California Institute of Technology in 1932. By 1939 he was a close adviser to Gen. Henry Arnold, commander of the Army Air Corps, and with Von Kármán's urgings the corps embarked upon an aeronautical research program. Having convinced the Air Force that it was possible and necessary to fly faster than the speed of sound, Von Kármán was instrumental in the decision to build the famous *Bell X-1* and later the *X-15*. Before the end of World War II Gen. Arnold requested Von Kármán to head the Science Advisory Board in Washington. As part of the effort to assess the technological progress created by the war, Von Kármán traveled to Germany to inspect laboratories and technical records and to talk with the country's scientists. Although he recognized the need to obtain the services of some German experts, he was opposed to the wholesale roundup of scientists as expressed in ''Operation Paperclip,'' because he felt it would decimate European science and impede recovery. The outcome of these studies was the report ''Where We Stand'' (1945), which emphasized the technological character of World War II and the contribution of organized science.

Von Kármán felt that the enormous prestige of scientists could be used to bring about international peace; at the same time he maintained that the scientists as a group should act as adviser rather than advocate. It was his belief that ''a scientist should be neither a [Edward] Teller nor an [Albert] Einstein insofar as public affairs are concerned.'' Near the end of his life he foresaw the creation of an international government and expressed great optimism in the role of science and technology in the future.

Further Reading

A useful autobiography, written with the help of Lee Edson and published after Von Kármán's death in 1963, is *The Wind and Beyond: Theodore von Kármán, Pioneer in Aviation and Pathfinder in Space* (1967), which also contains a list of his more than 100 books and papers.

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Sheikh Abeid Amani Karume

Sheikh Abeid Amani Karume (1905-1972), Tanzanian political leader, became the Zanzibari vice

president of the republic of Tanzania. He was one of Africa's least-known leaders.

Sheikh Abeid Karume was apparently the son of a slave woman from Ruanda-Urundi who moved to Zanzibar when the boy was young. He had little formal education, in 1920 becoming a seaman working cargo boats out of the island. He ultimately rose to quartermaster. A member of the British Seamen's Union, after 1938 he operated a syndicate of motorboats carrying passengers to and from harbor ships.

Karume first entered politics in 1954 when he was appointed town councilor. Later he became president of a social organization for black migrant workers called the Zanzibar African Association. In 1957 this group united with the Shirazi Association to form the pro-British AfroShirazi Party (ASP) with Karume as president. In July 1957, by appealing directly to the African community making up four-fifths of the population, the ASP won four of five seats in the colonial Legislative Council.

In the years before the 1964 revolution, Karume led the ASP in opposition to the ruling Arab coalition which was seemingly intent on maintaining the political economic dominance of the Arab community. ZanzibarPemba, an area the size of Rhode Island, became independent on Dec. 10, 1963. On Jan. 12, 1964, young ASP militants overthrew the Sultan and established African rule.

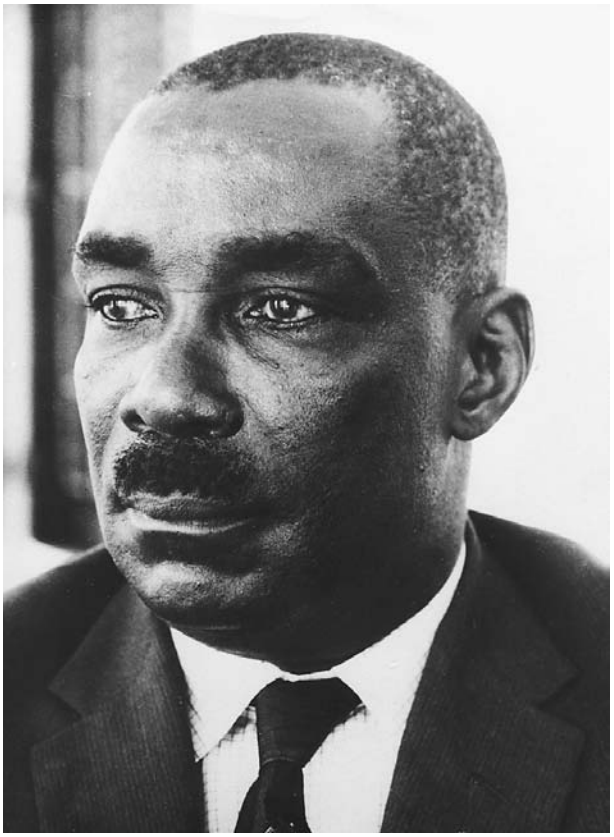

Karume was leader of the Revolutionary Council and subsequently became president of the new Zanzibar People's Republic. He was described as a big, slow, even phlegmatic, man who was honest, dependable, and strong-minded to the point of stubbornness. An eloquent Swahili orator, Karume spoke only halting English. He was a devout Moslem and the father of two sons. His role in the revolution was disputed; claims were made that he was a figurehead, even a prisoner of the real leadership which was said to center on Abdulrahma Babu, Kassim Hanga, and Hassan Moyo.

The revolutionary goal was to establish a wholly egalitarian society and, to this end, President Karume proclaimed the Zanzibar Manifesto on March 8. This nationalized and redistributed the land, 80 percent of which was held by the Arab 13 percent of the population.

In April 1964 Karume negotiated a union with mainland Tanganyika under which Zanzibar retained considerable authority in domestic affairs. He became first vice president of the United Republic, renamed Tanzania in October. Speculation was rampant whether Zanzibar was saved from becoming a Communist state or whether Tanganyika would go Communist along with the island.

After the union, despite extensive aid largely from East-bloc countries, Zanzibar's economy stagnated as each partner went its own way domestically. Karume both hailed the union as an example for other African states and raised objection to any further integration.

On April 7, 1972, Karume was assassinated by four gunmen in Dar es Salaam. Two members of the Revolutionary Council were wounded in the attack.

Further Reading

A good source for material on Karume's career is John Middleton and Jane Campbell, *Zanzibar: Its Society and Its Politics* (1965). Recommended for additional historical and political background are Michael F. Lofchie, *Zanzibar: Background to Revolution* (1965), and Allison Butler Herrick and others, *Area Handbook for Tanzania* (1968). □

Joseph Kasavubu

Joseph Kasavubu (ca. 1913-1969) was the first president of the Republic of the Congo and provided a continuous focus of power through the struggles of the former Belgian colony to independence.

Joseph Kasavubu was born in the village of Kuma-Dizi in the Mayombe district of Lower Congo. Having lost his mother at age 4, the boy was raised largely by his older brother, who sent him to a nearby Catholic mission, where he was baptized in 1925. After a few years of rudimentary schooling in the Kikongo language, Kasavubu attended a *petit séminaire* (1929-1936) and then a seminary in Kasai, from which he was dismissed in 1939 with the equivalent of an undergraduate degree in philosophy for reasons that

were never made clear. He was nevertheless permitted to take a teacher's certificate and to work in mission schools but for such a meager pittance that the embittered Kasavubu eventually broke with the missions and got a bookkeeping job with the colonial administration in 1942.

Kasavubu's entry into public life in 1946 was sponsored by Jean Bolikango (later his rival for the presidency), who engineered his election as secretary of an alumni association, which position made him an ex officio member of UNISCO (Union des Intérêts Sociaux Congolais), a debating society tied to the Catholic missions. Kasavubu's maiden speech to this association, though cloaked in precautionary language, was sufficiently ''radical'' to be disavowed by his peers.

President of ABAKO

But Kasavubu's real debut in politics came in 1954, when he was elected president of the Bakongo tribal association (ABAKO) as a compromise candidate. Although political associations were not permitted at the time, Kasavubu transformed ABAKO in such a way as to make it a political party in all but name; when overt political activity emerged in 1956, Kasavubu was ready for action. His well-organized campaign in the first municipal elections (December 1957) resulted in a sweeping victory for ABAKO in the capital city of Léopoldville.

This victory had serious results for the Congo, however. ABAKO was interested only in mobilizing the Bakongo people and did not attempt to transform the party into a nationwide organization. It created a resentment among non-Bakongo residents of the capital which prevented the emergence of a national coalition in which ABAKO might have played a senior role. In addition, the relatively high degree of political mobilization and radicalization achieved by the Bakongo, combined with their sense of national identity, led ABAKO to adopt a semidetached position on the Congolese political scene in the form of claims for separate independence or for pan-Congo ''reunification'' involving Cabinda and portions of Angola and French Congo. This attitude resulted in a policy of noncooperation, both among the Bakongo and on the part of Kasavubu himself, thus further contributing to ABAKO's reputation for intractability and to the speeding up of Belgium's plans for gradual decolonization.

President of the Republic

After a brief period in jail in early 1959 which made Kasavubu the Congo's first ''prison graduate,'' he became a somewhat reluctant participant in the decolonization process. His unique position (as well as the nuisance value of ABAKO, which had less than 10 percent of the seats in the Congo's first Parliament) was recognized by Patrice Lumumba when he endorsed Kasavubu for the presidency, despite the fact that the ABAKO leader had sought to prevent Lumumba's accession to the premiership. The two men worked in uncomfortable partnership during the first few weeks of the Congo crisis, but on Sept. 5, 1960, through a literal interpretation of his presidential prerogatives, Kasavubu dismissed Lumumba, thus unleashing a chain of events which ultimately led to the prime minister's assassination.

Thereafter, Kasavubu withdrew to a position from which he tried to arbitrate between the various factions and, more importantly, to remain politically alive during the period that saw the gradual erosion and eventual reconstruction of the central government's authority. He lent the cover of his legitimacy to Joseph Mobutu's first coup, thus avoiding early retirement, and then supported the return to civilian government under Cyrille Adoula (1961-1964), only to maneuver the latter out of power in favor of Moïse Tshombe when the Congo rebellion threatened to engulf the entire country.

Although Kasavubu avoided being engulfed in the continent-wide reprobation directed against Tshombe, he also ran the risk of being increasingly treated as a superfluous quantity by those same powers that backed the prime minister. This was especially alarming in view of the fact that his own popularity among the Bakongo had come under serious questioning from a number of quarters. The threat to Kasavubu's position became more precise when Tshombe announced that he would seek the presidency—an office which Kasavubu himself had helped turn into a major power center through the 1964 adoption of a new constitution.

Deposed by Mobutu

With the two men thus bent on a collision course, Kasavubu announced his opposition to the employment of

foreign mercenaries and summarily dismissed Tshombe from the premiership. As had been the case in 1960, however, he was unable to secure parliamentary endorsement for his handpicked successor, Evariste Kimba (a former associate of Tshombe), and the ensuing stalemate was eventually resolved in November 1965, when Mobutu dismissed all civilian politicians and established direct army rule.

His Retirement

Mobutu's own lack of a political base, however, soon led him to seek a reconciliation with Kasavubu as a means of securing some sort of legitimacy for his regime. Lacking any real alternative, the deposed president gave the new regime his measured endorsement and accepted an honorary seat in the Senate. He retired to a farm in Mayombe, where he died on March 24, 1969. His death and that of Tshombe (June 29, 1969) signaled the eclipse of the first generation of Congolese politicians.

Kasavubu's political career was helped primarily by his shrewdness and his retiring character. His main achievement, in the eyes of history, may well be to have retained his seat at a time when the Congo's need for some symbol of continuity was highest, although one might argue that this need itself contributed significantly to Kasavubu's relative longevity in office.

Further Reading

Studies of Kasavubu and the history of the Congo are in Alan P. Merriam, *Congo: Background of Conflict* (1961); Catherine Hoskyns, *The Congo since Independence, January 1960-December 1961* (1965); and Crawford Young, *Politics in the Congo: Decolonization and Independence* (1965). □

Nancy Kassebaum (Baker)

As a U.S. senator from Kansas, Nancy Landon Kassebaum Baker (born 1932) was a political maverick whose stands ranged from support of the Equal Rights Amendment and a woman's right to choose abortion to support for the failed nomination of Robert Bork to the Supreme Court.

Nancy Landon was born in Topeka, Kansas, on July 29, 1932, the daughter of Alfred M. Landon and his second wife, Theo (Cobb) Landon. She grew up in a political family. Her father, the Republican governor of Kansas, ran against President Franklin Delano Roosevelt in 1936, a race he lost by a landslide, carrying only two states, Maine and Vermont. Although she was only four years old when her father ran for president and remembered little of the contest, she later claimed she received a first-rate political education as she grew up by listening to her father and his friends through a heating vent from her bedroom.

Education and Early Career

She attended public schools in Topeka and graduated from the University of Kansas in Lawrence in 1954 with a B.A. in political science. After working for a year as a receptionist at Hallmark Cards, she married her college sweetheart, Philip Kassebaum, in 1956. The couple moved to Michigan, where she took an M.A. in diplomatic history while he finished law school at the University of Michigan. The next 20 years she spent on the family farm in Maize, Kansas, with her husband, who became a prominent Wichita lawyer. While raising four children, John Philip, Jr., Linda Josephine, Richard Landon, and William Alfred, Kassebaum worked as vice president of KFH and KBRA radio stations owned by Kassebaum Communications. She later confessed that there were times in high school and college when she considered a career in public life, but judged it ''a daydream, a fantasy.'' She served on the Kansas Committee on the Humanities and Kansas Government Ethics Commission and was elected to the Maize school board, eventually becoming its president.

Kassebaum finally did enter public life in 1975 after separating from her husband. She moved to Washington, D.C., with her children, where she took a job as assistant to Kansas Senator James B. Pearson. During her ten months on his staff she acted as liaison between constituents and federal agencies. When Pearson decided not to seek reelection in 1978, Kassebaum cautiously considered entering the race. Her father publicly discouraged her, worried that Kansas was not yet ready for a woman senator. But her mother

and her husband, who remained a close confidant despite their separation and subsequent divorce in 1979, supported her decision to run for office.

Political Life

Kassebaum defeated eight Republican rivals in the Republican primary, including a more politically experienced woman, State Senator Jan Meyers. She managed to capture 31 percent of the vote. In the general election she faced Democrat William Roy, a lawyer and physician with a liberal record during his two terms as congressman from Topeka. Trading on her family name, she adopted as her slogan ''A Fresh Face, a Trusted Kansas Name.'' The *New York Times* later commented that ''if her middle name were Jones her campaign would have been a joke.'' Kassebaum responded, ''It has been said I am riding on the coattails of my dad, but I can't think of any better coattails to ride on.'' Fortunately for his daughter, Landon's coattails proved stronger in 1978 than they had in 1936.

What Kassebaum lacked in political experience she made up for in political savvy. She proved a formidable candidate able to turn her lack of experience into a virtue. During the post-Watergate years, when the nation demonstrated its distrust of Washington insiders by electing Jimmy Carter president in 1976, Kassebaum presented herself as a common-sense homemaker. She won the support of the state's major newspapers, but not the Kansas Women's Political Caucus or the National Organization for Women. Despite her sympathy for the Equal Rights Amendment (ERA), she refused to support extension of the deadline for ratification. Kassebaum admitted to being a moderate feminist, but felt that humanist was a more accurate label.

A shrewd and tireless campaigner, she outmaneuvered and outspent her opponent. With a personal net worth of $2.5 million, she put $115,000 of her own money into the campaign budget of $841,287. Her finances became an issue late in the race when her opponent challenged her to make a full financial disclosure. She refused on the grounds that she still filed a joint tax return with her estranged husband and that disclosure would violate his right to privacy. She did reveal, however, that she earned $92,000 a year and paid only $5,075 in taxes. Although the issue hurt her popularity, she dismissed it as so much ''barn waste'' and held on to her lead, defeating her opponent by 85,752 votes.

From the moment Kassebaum won election on November 7, 1978, she moved into the national spotlight. She became the second (after Margaret Chase Smith of Maine) woman elected senator in her own right, not preceded by a husband or appointed to fulfill an unexpired term. Kassebaum asked for and received positions on key committees, although she had to wait two years for a berth on the Senate Foreign Relations Committee. She chaired the Senate half of the Military Reform Caucus and the Aviation Subcommittee of the Senate Commerce, Science, and Transportation Committee.

In the Senate she earned a reputation as a political independent. She did not share the social agenda of the Republican New Right and made no secret of her sympathy for the ERA and her support of a woman's right to choose abortion. After her election she was viewed generally favorably by women's movement leaders. ''She's not hostile to the movement. She doesn't turn her back on the Equal Rights Amendment or on the cause of social justice,'' said Barbara Mikulski, a Democrat from Maryland, the only other woman serving with Kassebaum in the Senate.

On other issues she was closer to Republican conservatives. She supported the failed nomination of Robert Bork to the Supreme Court. She opposed the National and Community Service Act and the Act for Better Child Care on the grounds that they cost too much. Likewise, she supported Ronald Reagan's veto of a farm bill designed to bail farmers out of financial trouble when it became clear that such an expense would quickly climb to over a billion dollars. Yet her liberal stance on some foreign policy issues made her a Republican maverick. She supported the Panama Canal treaty, was skeptical of the Granada invasion, and called for a regional conference to solve the problems in Central America. But, in 1985, she refused to support sanctions against South Africa. At the same time, she attacked what she labeled the ''tyranny of the Third World'' in the United Nations by introducing an amendment in 1986 to limit U.S. support for the organization's budget to 20 percent unless the one-nation, one-vote rule be changed to reflect each country's financial contribution. At that time, the U.S. handled 25 percent of the budget, while the Soviet Union, as the second highest contributor, contributed 11.8 percent. At the low end of the financial supporters was a collective of 78 third world countries which together paid only 0.1 percent, according to Gertrude Samuels in the *New Leader*.

Kassebaum took over as head of the Senate Labor and Human Resources Committee following the Republican victories in the 1994 election. Generally known as a moderate, she said, ''what I enjoy most is trying to figure out legislative answers.'' She is also quoted as having said, ''I'm not a person who particularly seeks power, but I don't avoid it when I feel I can use it to accomplish a good result.''

As her political stature grew she was mentioned frequently as a possible vice presidential candidate, first in 1984, before it became clear that Ronald Reagan would seek reelection, and again in 1988 as a possible running mate for George Bush. However, neither rumor came to fruition. In 1984 Kassebaum ran for reelection and defeated her Democratic opponent in a landslide, capturing 78 percent of the vote. Again in 1990 she won reelection easily, gaining more than 73 percent of the vote. In 1995 Kassebaum announced that she would not seek a fourth term in office. She married Howard Baker Jr., the former Tennessee senator and Republican majority leader, in December 1996.

Further Reading

Additional information on Nancy Kassebaum can be found in ''Nancy Kassebaum and Barbara Mikulski,'' *Ms.* (September 1988); Gertrude Samuels, ''The 20% Solution, Kassebaum vs Moynihan on the UN,'' in *New Leader* (May 5-19, 1986); Peggy Simpson, ''Nancy Landon Kassebaum,'' in *Working Woman* (March 1984); Lynda Johnson Robb, ''Nancy Kassebaum: Making Political History,'' in *Ladies Home Journal*

(April 1979); and Frank W. Martin, ''Freed to Run by her Broken Marriage, Mrs. Kassebaum Goes to Washington,'' *People Magazine* (January 8, 1979). □

Sen Katayama

Sen Katayama (1860-1933) was a Japanese labor and Socialist leader who, influenced by the Christian social gospel and increasingly radical ideas, founded Japan's first modern settlement house, trade union movement, labor newspaper, and Socialist party.

Born on Jan. 8, 1860, as Sugataro Yabuki, the future Sen Katayama was the second son of an adopted (*yoshi*) father who 4 years later left the locally prominent Yabukis to become a monk. When he was 18, to circumvent military conscription, Sugataro was nominally adopted into the peasant household of Ikutaro Katayama, thereby obtaining his permanent name of Sen Katayama.

Katayama acquired a classical Confucian education in Okayama and then Tokyo, where he arrived at 21 at the height of the ''people's rights'' movement. His Confucian idealism got a populist twist; he never lost an unshakable faith in individual and social perfectibility.

With a warm, outgoing personality, Katayama made devoted friends, though a streak of irascibility also made him some enemies. One lifelong friend from this period was Seishichi Iwasaki of the Mitsubishi *zaibatsu* (a family-controlled commercial combine), who tolerated his friend's increasingly radical views and rescued him from debt, served as matchmaker in 1897, and later cared for his children. Iwasaki also helped him make his first trip to America (1884-1896), where after a year and more of odd jobs Katayama studied at Hopkins Academy, Maryville College, Grinnell College, Andover Theological Seminary, and Yale Divinity School.

Beginnings as Socialist

Back in Tokyo, Katayama soon began work at the Congregationalist Kingsley Hall, the first settlement house in Japan. This helped him come in contact with the incipient labor union movement, for which he founded *Rodo Sekai* (Labor World), the first labor paper in Japan. After helping organize the Society for the Study of Socialism in 1898, he joined those transforming it into the Socialist Society in 1900 and then became a founder of the abortive Social Democratic party of 1901, along with fellow Christians Isoo Abe, Kiyoshi Kawakami, Naoe Kinoshita, Kojiro Nishikawa, and atheist Denjiro (Shusui) Kotoku; though it had a mild, pacifistic platform, it was immediately dissolved by the authorities.

Katayama's second journey to the United States and Europe (1903-1907) spanned the Russo-Japanese War, which he dramatically opposed by shaking hands with the Russian Georgi Plekhanov at the Sixth Congress of the Second International at Amsterdam in 1904. In Japan again, he encountered increasing governmental suppression of the Socialist movement, culminating in the precipitate execution of Kotoku in the ''high treason trial'' of 1910-1911. Katayama, nevertheless, fearlessly aided the Tokyo streetcar strike of 1911-1912 that won an outstanding victory for ''organized'' labor. But the costs were high. Katayama was imprisoned because of it; he felt forced to leave Japan in 1914.

In Exile

In America again, enduring hand-to-mouth poverty and suffering the divorce by his wife he had left in Japan with two children, having brought the older daughter to America, he played the role of interpreter of Japanese developments to the politically curious but ill-informed American Socialists. He ridiculed his more moderate rival labor leader, Bunji Suzuki, when he too visited the United States. In 1916 Katayama was invited to New York by the Dutch Socialist Rutgers, where he met Aleksandra Kollontai, Nikolai Bukharin, and Leon Trotsky and later helped found the American Communist party. In January 1920 he escaped the Palmer raids; in March 1921 he left for Mexico City for 8 months on an assignment for the Comintern, after which he was invited to Moscow to accept a high position in the Comintern.

The last 11 years of Katayama's life were spent serving the Comintern as one of the few Asians with a well-known revolutionary past. His knowledge of the Japanese Communist movement became increasingly vicarious. He traveled abroad again only briefly, to China in 1924. Toward the end of his life he became discouraged at the lack of success of the Communist movement in his own homeland. After his death on Nov. 5, 1933, his bier was borne by Stalin and other dignitaries, and he was honored by burial within the Kremlin walls.

Further Reading

Katayama's *The Labor Movement in Japan* (1918) is autobiographical to a degree, covering the years 1897 to 1912, but contains some errors. A superb biography is Hyman Kublin, *Asian Revolutionary: The Life of Sen Katayama* (1964), which is accurate, rounded, and fascinatingly written, and includes a bibliography. For background on the Socialist and Communist movements see Rodger Swearingen and Paul Langer, *Red Flag in Japan: International Communism in Action, 1919-1951* (1952); Robert A. Scalapino, *Democracy and the Party Movement in Prewar Japan: The Failure of the First Attempt* (1953); George Oakley Totten, *The Social Democratic Movement in Prewar Japan* (1966); and George M. Beckmann and Okubo Genji, *The Japanese Communist Party, 1922-1945* (1969). □

George S. Kaufman

American playwright George S. Kaufman (1889-1961) collaborated on a great number of successful plays that merged theatricality with satiric comedy.

George S. Kaufman was born in Pittsburgh, Pa., on Nov. 16, 1889. After attending public schools in Pittsburgh and Paterson, N.J., he studied law briefly. He worked as a clerk, stenographer, and ribbon salesman before he started contributing humorous verses to the newspaper column of Franklin P. Adams in 1908. With Adams's help, Kaufman joined the *Washington Times* in 1912. After working on the *New York Evening Mail* and the *New York Tribune,* he went to the *New York Times* in 1917 and remained as drama editor until 1930. In 1917 he married Beatrice Bakrow.

Tense and tireless, caustic and witty, Kaufman was somewhat eccentric in his personal mannerisms. His first successful play, *Dulcy* (1921), written with Marc Connelly, is a satire of a vapid woman who is wrecking her bright husband's plans. *To the Ladies* (1922) reverses this, as a bright woman saves her vapid husband's plans. For 20 years one Kaufman collaboration, and sometimes several, appeared annually on Broadway.

Among the best examples of Kaufman's satiric comedy were two collaborations with Edna Ferber: *The Royal Family* (1928) focuses on the American theater's first family, the Barrymores, and *Dinner at Eight* (1932) deals with social climbing. His musical satire, the Pulitzer Prize-winning *Of Thee I Sing* (1931), written with Morrie Ryskind, hilariously indicts the chicanery of politicians. He collaborated with Ryskind again on the musical *Let 'Em Eat Cake* (1933). In *First Lady* (1935) he again derided politicians.

Sometimes Kaufman succeeded with sheer theatricality, as in another Pulitzer Prize-winner, *You Can't Take It with You* (1936), written with Moss Hart. The classic *The Man Who Came to Dinner* (1939) was also written with Hart. Working with John P. Marquand on an adaptation of the latter's novel *The Late George Apley* (1944), Kaufman tossed barbs at the proper Bostonians.

After the death of his first wife in 1945, Kaufman married actress Leueen McGrath, whom he divorced in 1957; they wrote *The Small Hours* (1951). After World War II he worked increasingly as a play doctor. His knowledge of play structure was highly valued, and his plays rarely failed. He died on June 2, 1961, in New York City.

Further Reading

Kaufman and his work are discussed in John Mason Brown, *Two on the Aisle: Ten Years of the American Theatre in Performance* (1938) and *The Worlds of Robert E. Sherwood: Mirror to His Times* (1965); Edna Ferber, *A Peculiar Treasure* (1939; rev. ed. 1960); Edmond M. Gagey, *Revolution in American Drama* (1947); *Six Modern American Plays,* introduced by Allan G. Halline (1951); Moss Hart, *Act One* (1959); and Jean Gould, *Modern American Playwrights* (1966).

Additional Sources

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Goldstein, Malcolm, *George S. Kaufman: his life, his theater,* New York: Oxford University Press, 1979. □

Gerald Bernard Kaufman

A foreign policy spokesman of the British Labour Party, Gerald Bernard Kaufman (born 1930) became a member of Parliament in 1970.

Gerald Kaufman was born on June 21, 1930, and was the son of Louis and Jane Kaufman. As a Yorkshireman, he was educated in Leeds, an important textile and commercial center in the north of England, at city ''council'' schools in the primary grades and at Leeds Grammar School (high school). He went on to undergraduate education at Queen's College, Oxford.

His first real political job was assistant general secretary of the Fabian Society, which was the nucleus of British socialist intelligentsia. Kaufman only held this job for a year (1954-1955) and was pleased at obtaining the job as a journalist on the political staff of a popular newspaper, the *Daily Mirror,* for the next nine years (1955-1964). He moved to the *New Statesmen* in 1964-1965, in preparation for his five-year stint as the press adviser of Labour Prime Minister Harold Wilson (parliamentary press liaison officer, 1965-1970).

Kaufman's political career was given a boost by his successful election to a seat in the House of Commons in 1970. He failed in the elections of 1955 (Bromley) and 1959 (Gillingham), but he gained a victory in the election for

Manchester Ardwick on June 18, 1970. Kaufman was a member of Parliament at last. Ardwick, a working-class district, was merged into Manchester Gorton in June 1983; he successfully contested Gorton in 1983, and he retained the seat in the Commons into the 1990s.

Gorton, after redrawing, was one of the five new Manchester city seats, including the old working-class Ardwick division. Longsight, the southeastern part of Gorton, is a belt of inner-city desolation and votes strongly pro-Labour. Over 30 percent of its people are non-white. Rusholme and Fallowfield contain many owner-occupied houses (once part of Manchester's southern middle-class area), but the middle-class has fled out to the south towards Cheshire, the neighboring country. Although half its housing is owner-occupied, it is increasingly occupied by Asians. Gorton was a Labour stronghold in the early 1990s, so Kaufman had a safe seat for the foreseeable future.

In Gorton in 1983 the vote was Labour (Kaufman), 51.2 percent; Conservative, 28.5 percent; Liberal Alliance, 19 percent; Communist, 0.8 percent; and other, 0.5 percent. The Gorton 1987 parliamentary election, in which Kaufman was again successful, was much the same as 1983: Labour, 54.4 percent; Conservative, 23.3 percent; and Liberal Alliance, 21.7 percent. Kaufman had won for Labour 3.2 percent over the 1983 vote.

After 1987 Kaufman was what the British call ''Shadow'' foreign secretary (if, by any chance, the Labour government should be in power, he would be foreign secretary). With a safe seat behind him his star was rising. His position in the Labour Party began ascending in 1974: parliamentary under-secretary of state for the Department of the Environment, March 1974-June 1975; under-secretary for the Department of Industry, June-December 1975; minister of state for the same department, December 1975-May 1979; privy councillor in 1978; opposition spokesman for the environment, 1979-1983; elected to the ''Shadow'' Cabinet, December 1980 (to the parliamentary committee of the Labour Party: the ''PCP''); Shadow home secretary, 1983-1987; and finally, Shadow foreign secretary (in American parlance, secretary of state).

In 1987 Kaufman had a foreign policy trip to Central America in preparation for his new job. He had the disadvantage of being in Nicaragua while the Sandinistas were still in power and was full of pro-Sandinista arguments. The Nicaraguan people were ''united by everyday wartime sacrifices''; they accepted hardships because ''their government is doing its best'' and sees to it that their shortages are ''fairly shared''; and *most* Nicaraguans are ''united in opposition to Reagan's attempt to destroy their Revolution.'' President Reagan should end his aid to the contra rebels. In the end, the Sandinista regime was voted out by the electors of Nicaragua (1990) and a new government was formed, partly by recognizing the contras. Gerald Kaufman was wrong about some aspects of the situation.

In a speech on South Africa to the House of Commons in 1988, Kaufman satirized Margaret Thatcher, the British Conservative prime minister, as being partly responsible for South Africa's social policy towards Blacks. He called her ''the handmaiden of apartheid'' and ''the world's most effective ally of apartheid.'' It was an antagonistic political speech against Thatcher, heavy with ''calculated excess and verbal gem-setting'' (as a critic said). Thatcher was opposed to apartheid; she was anti-radical and anti-socialist, but she was no racist. Kaufman's speech was party-political, witty, and humorous, but left an impression that he was not taking the problems of South Africa seriously.

In 1990 he drew fire from Labour Party rank-and-file with a speech about the new democracies of Eastern Europe (the former East Germany, Poland, Czechoslovakia, Hungary, Bulgaria, and Romania), the ex-Communist regimes. Kaufman said a ''Marshall Plan'' should be devised by the rich nations to assist the new democracies; the role of the West was not to instigate change but to support the efforts for change. This speech did not go far enough for some of the rank-and-file. After all, he was the Shadow foreign secretary of the Labour Party; it was hardly a momentous speech.

At its party conference the British Labour Party in 1980 opted for *unilateral* nuclear disarmament. This standard of Labour foreign policy was reiterated in the British general election of 1983, which caused the breaking-away of some Labour supporters to join the Social Democratic Party in 1984. The disarmament policy was a product of the internal politics of the Labour Party and contributed to the loss of the 1987 general election, again. Kaufman, as the newest foreign policy spokesman, had a lot to worry about, despite his popularity within the PLP.

Kaufman was of the Jewish faith and traveled many times to Israel. He wrote a book about his trips, *Inside the Promised Land,* in 1986. He knew people in Israel and conversed with them on society and politics; his book basically was short, breezy, and personally informative, a short travelogue with political discussions. The ''love of country'' will continue to be the salvation of Israel as a nation, according to Kaufman. The book, however, was devoid of policy analysis.

In another book, *My Life in the Silver Screen* written in 1985, Kaufman reveals himself as a film buff with a nostalgic story of 50 years or so ''going to the pictures'' and what he saw there. In fact he saw the products of Hollywood, to a large extent, at the expense of European films. His book was smart, clever, and humorous, but not serious at all.

Kaufman was a promising British Labour Party politician, up against the ascendent Conservative Party in the 1990s, with John Major as the British prime minister. Major was in charge of the nation in the Gulf War of early 1991 and pursued the war to its successful conclusion. Kaufman had a long background of Labour foreign policy excesses and contradictions to account for as Labour's Shadow foreign secretary. Many critics believed that Kaufman's resignation in June 1992 clearly reflected the state of the Labour party (*Sunday Times* June 7, 1992). In the mid 1990s Kaufman served as the chairman of the House of Commons National Heritage Select Committee, which published reports on the United Kingdom film industry (*The Times*, March 25, 1995) and public ownership of the lottery (*The Guardian*, June 5, 1996). In politics, anything can happen, and usually does.

Further Reading

Additional information on Kaufman can be found in the *International Bibliography of the Social Sciences: Political Science* (London: 1953-to date) and in the *New Statesman* (December 13, 1985; September 11, 1987; March 4, 1988; and January 12, 1990); *The Economist* (November 2, 1985); and in the (London) *Times* (February 1 and 12, October 30, and November 25, 1989, and August 9, 1990).

In addition to the two books cited in the text, works by Gerald Kaufman include *How To Live Under Labour,* (with co-author; 1964); *The Left,* which he edited (1966); *To Build a Promised Land* (1973); *How To Be a Minister* (1980); and *Renewal: Labour's Britain in the 1980s,* which he edited (London: 1983). □

Ezekiel Kaufmann

The Jewish philosopher and scholar Ezekiel Kaufmann (1889-1963) founded a new school of biblical criticism.

Ezekiel Kaufmann was born in Dunayvtsy, Podolia. Following the advice of his teacher, the Hebrew poet Jacob Fichman, in 1906 he left for Odessa to study at the Great Yeshiva headed by the famed Rabbi Hayyim Tschernowitz. From there he traveled to St. Petersburg to take up Oriental studies. In 1913 he went to Switzerland and, concentrating in philosophy and Semitic philology, received his doctorate from the University of Berne. Following World War I, he moved to Germany. He worked on the German-Hebrew Jewish encyclopedia *Eshkol*. In Berlin he edited a periodical of Hebrew culture and education, *Atidenu,* assisted in the writing of Tschernowitz's *Abridgement of the Talmud,* and worked on the *Lexicon of Biblical and Talmudic Language*.

In 1929 Kaufmann emigrated to Palestine, where he was a teacher at the Reali School in Haifa until 1949. From that year, until his retirement in 1957, he was professor of Bible at the Hebrew University in Jerusalem. He began his literary career with a story published in the newspaper *Haolam*. His first outstanding critical article was devoted to a debate with Ahad Haam. He sought to argue against the latter's notion of the ''national-survival instinct'' as a substitute for religion in Judaism. Kaufmann's basic position was that the religious factor in Judaism was its mainspring, and nothing could replace it. This thesis was developed in *Golah ve nekar* (1929-1930), a historical and sociological study of the Jewish people from ancient through modern times. In this work he sought to disprove the accepted solutions for the problem of Jewish survival in the Diaspora and saw the land of Israel as manifesting only one of several territorial alternatives. He pondered the fate of the Jewish people in *Constraints of the Times* (1936), a collection of studies and articles, and in *Between Roads* (1944), a study in aspects of national philosophy.

In the early 1930s Kaufmann began to publish chapters of his monumental book *The History of Israelite Religion*. In this work he sought to negate the very foundations of modern biblical criticism, most notably the theories of Wellhausen. While generally accepting the division into source documents, he rejected the evolutionary schema imposed upon those documents. In its stead he stressed the role of monotheism, its primacy, its revelational character, and its seminal role in the forging of the religion of Israel. In addition to this work, he published comprehensive introductions to, and commentaries upon, the biblical books of Joshua and Judges as well as a monograph, ''The Biblical Account of the Conquest of Palestine.''

Further Reading

There is very little writing in English on Kaufmann. A brief biography of him appears in the *Encyclopedia of Zionism and Israel,* edited by Raphael Patai and published by McGraw-Hill (1971). □

Kenneth David Kaunda

Kenneth David Kaunda (born 1924), first president of Zambia, was a leading figure in his country's independence movement. Until he stepped down in 1991, he maintained his critical position as the leader of a buffer country between white-ruled

states in southern Africa and hostile, independent black-ruled states to the north.

Kenneth David Kaunda was born on April 28, 1924, at Lubwa Mission near Chinsali in Northern Rhodesia. His father was a minister and teacher who had left Nyasaland (now Malawi) in 1904, and his mother was the first African woman to teach in colonial Zambia.

After completing his education in the early 1940s, Kaunda began teaching at Lubwa in 1943 and was headmaster there as well from 1944 to 1947. Then he moved to the copper mining area, where he founded a farmers' cooperative, was a mine welfare officer (1948), and became a boarding master at Mufulira Upper School from 1948 to 1949.

Political Career

The urbanized copper area was a natural setting for African nationalism. Resenting the racial discrimination that prevailed in central Africa, Kaunda helped to found the African National Congress (ANC), the first major anticolonial organization in Northern Rhodesia. He was its secretary general from 1953 to 1958 under ANC president Harry Nkumbula.

Early on, Kaunda became committed to the nonviolent principles of India's Mohandas Gandhi, a position strengthened by his visit to India in 1957. He broke with Nkumbula and became president of the Zambia African National Union from 1958 through 1959. When civil disorder led to banning of this party, Kaunda was jailed for a period of nine months. On his release he became president of the new United National Independence party in 1960. On Oct. 30, 1962, he was elected to the Legislative Council. He formed a coalition government with Nkumbula's ANC and served as minister of local government and social welfare in 1962.

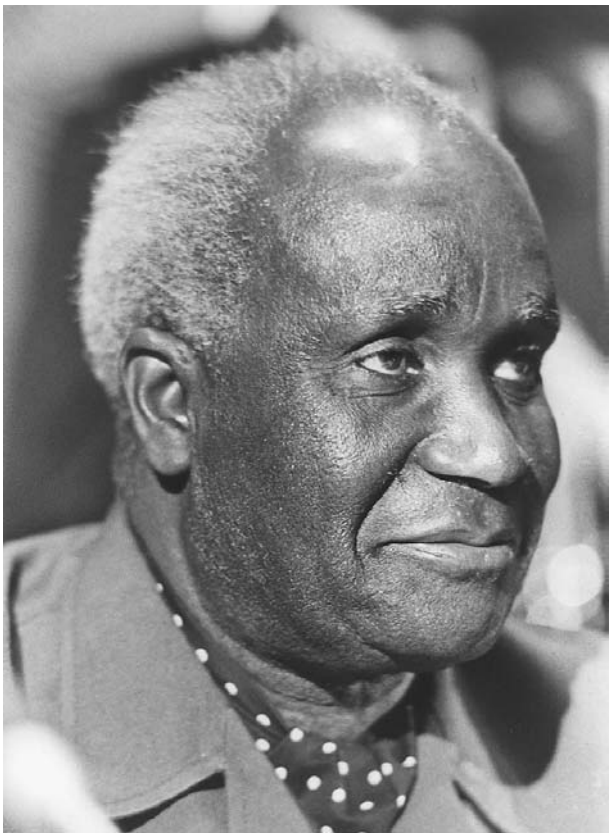

Zambia slowly moved through the complications of earning independence. Much of the success is attributed to the skillful diplomacy of Kenneth Kaunda, who succeeded in allaying the fears of the huge European and smaller Asian community that black leadership would ignore their interests. In October 1964, the new nation of Zambia was born, with Kaunda as its president.

The Aftermath of Independence

After independence, Kaunda made agreements with mining companies over copper royalties. He also had to deal with uprisings of the Lumpa religious sect under self-styled prophetess Alice Lenshina. His relations with neighboring white-ruled Rhodesia were unstable after the latter's 1965 illegal break with Britain, but he resisted those within and without his government who urged military action. Instead, Kaunda sought aid for a rail line to a Tanzanian port. This would offer an alternate route for landlocked Zambia's copper that prior to the rail line had to be exported through Rhodesia. These tensions heightened tribal differences and encouraged Kaunda's socialist leanings.

Kaunda, like other African leaders, faced the complex problems of independence and tribalism, although his diplomatic skills saved his country the trauma of civil war. However, political pressures within and without his borders led him to impose single- party rule in 1973. With civil war to the west in Angola in 1976 and continuing conflict in Rhodesia, Kaunda won, unopposed, a new five-year term. Pledging his government to enforce high standards of morality and concern for public welfare, he was able to put down several attempted coups over the next few years.

Kenneth Kaunda retired from office in 1991 when Frederick Chiluba came to power in the first multiparty election in Zambia following the legalization of opposition parties in 1990. He moved to London where he continued to be concerned with the policies and programs of his native country.

Further Reading

Kaunda's autobiography, *Zambia Shall Be Free* (1962); a biography by Merfyn Morley Temple, *Kaunda of Zambia* (1964); another biography by Richard Seymour Hall, *Kaunda: Founder of Zambia* (1964); Hall's *The High Price of Principles: Kaunda and the White South* (1970); also David C. Mulford, *Zambia: The Politics of Independence, 1957-1964* (1967). □

Kautilya

Kautilya (4th century B.C.), also known as Vishnugupta and Chanakya, is traditionally known as the author of the *Arthashastra,* the celebrated ancient Indian work on polity, and as the counselor of Chandragupta Maurya, the founder of the Maurya empire.

Most of the details of the life of Kautilya are uncertain and shrouded in myth and legend. Ancient Indian tradition describes him as a native of Taxila (near Peshawar in modern Pakistan) who had journeyed to Pataliputra (Patna), capital of the Nanda empire, in search of recognition of his learning. There he was insulted by Dhana Nanda, last of the Nanda rulers, and the irascible Brahmin swore vengeance on the house of the Nandas. Pursued by Nanda soldiers, Kautilya escaped into the forests, where he met the young Chandragupta Maurya. Kautilya took Chandragupta to Taxila. This was the time when Alexander's legions were invading northwestern India. Alexander retreated from the Punjab in 325 B.C., and soon thereafter Chandragupta worked his dynastic revolution, killing Dhana Nanda and becoming the ruler of India. Indian tradition asserts that Kautilya had masterminded this revolution and continued as Chandragupta's counselor.

The *Arthashastra*

Whatever the nature of accounts of Kautilya's life, it is certain that Kautilya was a historical figure and that he was responsible for the compilation of a work on polity, a work that has exerted a profound influence on the development of political ideas in traditional India. The *Arthashastra* was believed to have been lost and was known only through references to it and quotations from it in subsequent works on law and polity in Sanskrit. It was discovered and published in the 1920s and immediately provoked extensive discussion on the nature of its contents and their implications for understanding the traditional Indian polity.

The *Arthashastra* is not a work on political philosophy, which it treats only incidentally, but a manual of instruction on the administration of a state and ways to meet challenges to it. Kautilya is a thoroughgoing political realist and often gives the impression of being amoral. He views the state as a seven-limbed organism which grows in war and whose purpose is to destroy its enemies and extend the territory under its control by all means, including aggression against and subversion of its opponents.

The work treats of the many departments of governmental administration and pays special attention to war, preparation for it, and its triumphant execution. The bureaucracy, as envisioned by Kautilya, must be all-pervasive, efficient, and honest. The king is the central point of this vast and sprawling bureaucratic structure, and Kautilya's exhortation to him is to be on guard at all times. Kautilya's *Arthashastra* is often compared to Machiavelli's *Prince,* with which it shares many common philosophical and practical views. In its spirit of realpolitik and machtpolitik it reveals an altogether surprising aspect of the Indian civilization.

Further Reading

The most scholarly edition and translation of the *Arthashastra* is by R. P. Kangle, *The Kautiliya Arthasastra* (3 vols., 1965). R. Shamasastry, *The Arthashastra* (1956), has long been a standard work of reference. M. V. Krishna Rao, *Studies in Kautilya* (1953; 2d rev. ed. 1958), presents the *Arthashastra* ideas in a popular style. U. N. Ghoshal, *A History of Indian Political Ideas* (1959), has extensive materials on the statecraft of Kautilya. □

Karl Johann Kautsky

The German-Austrian Socialist Karl Johann Kautsky (1854-1938) was the major theoretician of German Social Democracy before World War I and one of the principal figures in the history of the international Socialist movement.

Born in Prague, Karl Kautsky was the son of a Czech painter and his actress wife. His studies at the University of Vienna were mainly scientific, however, rather than artistic. Although he considered himself a Socialist by 1875, it was his encounter with Wilhelm Liebkneckt and Eduard Bernstein about 1880 that brought him to Marxism, and in 1883 he became editor of *Die neue Zeit,* which soon became the leading Marxist theoretical journal in Germany and perhaps the world. In 1887 he published *The Economic Doctrines of Karl Marx,* which did much to popularize Marxist ideas.

Ideologically, Kautsky (along with August Bebel) represented the Socialist ''center'' which retained its belief in the inevitable—indeed imminent—collapse of capitalism, but which differed from the radical left in holding that socialism was possible only through political democracy. Unlike the Socialist right, however, Kautsky maintained that imperial Germany was too undemocratic for Socialists to participate in governmental coalitions and that therefore they must remain in the opposition. Kautsky was the author of much of the Erfurt program of 1891, strongly Marxist and revolutionary in tone, which was to remain the official program of the party throughout the imperial period, and he strongly resisted the revisionist tendencies associated with Bernstein that subsequently challenged many of the basic assumptions laid down at Erfurt.

Kautsky broke with the majority of the Social Democrats during World War I. Convinced of the war guilt of Germany and Austria, he joined the pacifist Independent Socialists (USPD), which cost him the editorship of *Die neue Zeit*. Though most of the Independent Socialists came from the radical wing of the prewar party, Kautsky did not share their enthusiasm for the Bolshevik revolution in Russia, and he became one of its most vocal Socialist opponents (especially in his *Dictatorship of the Proletariat,* 1918).

After the German revolution of 1918 Kautsky served briefly in the republican government in the Foreign Office and on the Socialization Commission. In 1919 he helped edit a collection of documents on the outbreak of the war, tending to show the guilt of the Kaiser. But in general Kautsky was without much influence in the post-war Social Democratic party or in the Weimar regime. He moved to Vienna, which he had to flee at the time of the Anschluss, just before his death in 1938.

Further Reading

Extensive material on Kautsky is in George Douglas Howard Cole, *A History of Socialist Thought* (4 vols., 1953-1958); Sidney Hook, *Marx and the Marxists: The Ambiguous Legacy* (1955); and J. P. Nettl, *Rosa Luxemburg* (2 vols., 1966). See also Merle Fainsod, *International Socialism and the World War* (1935), and George Lichtheim, *A Short History of Socialism* (1970).

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Yasunari Kawabata

Yasunari Kawabata (1899-1972) was a distinguished Japanese novelist who won the Nobel Prize in literature for exemplifying in his writings the Japanese mind.

Yasunari Kawabata was born in Osaka on June 11, 1899, into a cultured family, his father being a doctor of medicine. When Kawabata was 3, his father died; the next year his mother died, and Kawabata went to live with his grandparents. When he was 8, his grandmother died, and in 1914 his grandfather died. The child was thus constantly confronted with the death of members of his family, and it is thought that this experience left its mark on the writer, who often dwells on the problem of death, or loneliness of life. In *Diary of a Sixteen-year-old,* actually written on the eve of his grandfather's death but published in 1925, Kawabata gives vent to his emotions in a haunting memoir of early sorrow.

After the death of his grandfather, Kawabata became a ward of his mother's family. During grammar school he was inspired to be a painter. Indeed, he enjoyed a lifelong interest in art. Later, however, while attending high school in Tokyo and living with relatives in Asakusa, he decided to become a novelist. His literary career dates from about this time, when he began writing stories and essays for little magazines and local newspapers.

Kawabata read contemporary Japanese authors of the Shirakaba Ha, or White Birches school, and translations of Danish and Swedish writers. From the beginning of his career Kawabata was at odds with the currently popular naturalistic school, pursuing instead a more subtle, lyrically inspired tendency stemming from Japanese literary. During his student days he became acquainted with Kikuchi Kan, a writer of note and editor of the magazine *Bungei Shunju*. In 1923 Kawabata joined the magazine staff.

Graduating from the university in 1924, Kawabata together with other friends founded a literary magazine, *Bungei Jidai*. This journal was the starting point of a new school of writers, the Neoperceptionists, who reacted against both popular naturalism and the politically oriented Proletarian Writers' movement. Thereafter Kawabata wrote significant literary criticism and patronized young writers. In 1948 he became chairman of the Japanese PEN Club meetings, and in 1954 he was elected a member of the Japanese Academy of the Arts. Kawabata was awarded the Nobel Prize for literature in 1968. He committed suicide in Zushi on April 16, 1972.

Literary Career

Kawabata's fiction is distinguished by subtle psychological characterization and a lyrical style that is deceptively simple. His works might be called elegies of life. *The Dancing Girl of Izu* (1926) tells of a youth's sentimental love for a dancer in a troupe of entertainers who wander from one hot-spring resort to another. *The ''Kurenaidan'' of Asakusa* deals with the fascinating milieu of street gangs in

the Asakusa quarter of Tokyo. The author introduces himself as a character in the story, depicting a variety of low-life types who inhabit the back streets of Tokyo, their customs and mores.

Snow Country (1947), a stylistic tour de force, analyzes the love and loneliness of a country geisha in a mountain hot-springs resort who has an affair with an urbane dilettante from Tokyo. Living in two different types of isolation, the two find their love ultimately impossible. *A Thousand Cranes* (1949) depicts the tangled lives and hopelessly complicated emotions of a group of people, with the subtleties of the tea ceremony for a background. The shattering of a famous tea bowl, a kind of symbolic breaking of an evil spell, is perhaps the strangest in a long series of chapters on the strange life of objects. The principal characters are left, each with his own tragedy of loneliness. *Sleeping Beauty* (1961) reveals the faded memories of a man on the threshold of old age who indulges his erotic fantasies by visiting an establishment where young girls have been drugged to sleep and are unaware of his presence.

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A biography of Kawabata is in the Kokusai Bunka Shinkokai, *Introduction to Contemporary Japanese Literature,* pt. 2 (1959). His career is also studied in Nakamura Mitsuo, *Contemporary Japanese Fiction, 1926-1968* (1969).

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□

Rashidi Mfaume Kawawa

Rashidi Mfaume Kawawa (born 1929), Tanzanian political leader, devoted his career to policies designed to increase his fellow citizens' standard of living.

The son of an elephant hunter and the eldest of eight children, Rashidi Mfaume Kawawa was born in the Songea district of Tanganyika (now Tanzania) in eastern Africa. After primary schooling in Dar es Salaam, he finished his formal education at Tabora Government Secondary School (1951-1956), the alma mater of Julius Nyerere, leader in the fight for Tanganyika's independence. Kawawa refused the opportunity to continue his education at Uganda's Makerere College, thus enabling his father to use the family's limited resources to educate his siblings.

Early Career

Kawawa's first job was as a Public Works Department accounts clerk. This was a most difficult period for the young man. With the death of his father, he assumed the responsibility of supporting his younger brothers and sisters. In 1951 Kawawa realized a long-standing dream of becoming a social worker. He had actually inaugurated this career by organizing a literacy campaign for adults while a student in Dar es Salaam.

On his new job Kawawa joined a mobile film unit engaged in government literacy programs. When it was decided to use the unit for educational filming, he was chosen as the only Tanzanian leading actor. He also served as a scriptwriter and a producer. Perhaps the most important aspect of Kawawa's social worker career occurred when he was sent to central Tanzania (1953) to work among Kikuyu detainees held because of the Kenyan Mau Mau movement. He later described his successful work there as the ''greatest challenge of my life.''

Government Service

Kawawa joined the Tanganyika African Government Services Association, becoming its assistant general secretary in 1951 and its president in 1955. His main task was securing rights for government employees due them under Tanganyika's laws. Realizing the advantages of a nationwide organization, Kawawa helped found the Tanganyika Federation of Labor (TFL) and was elected its first general secretary in 1955.

The Tanganyikan independence movement was then underway, directed by Julius Nyerere of the Tanganyika African National Union (TANU). Kawawa's government employment prevented him from political participation, but his commitment to use the unions to further independence led to his resignation in February 1956 to devote his time

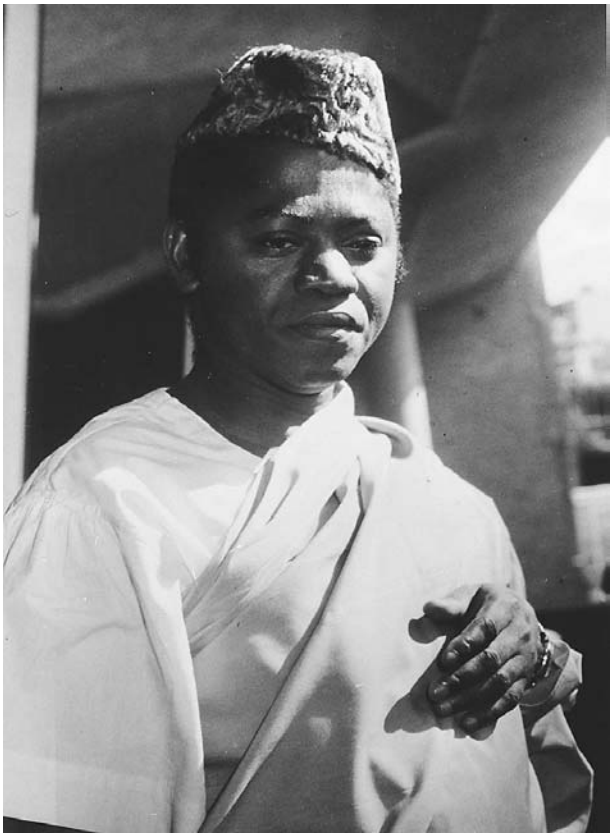

and talents to labor and political organization. Joining TANU, he became a central committee member (1957) and vice president (1960). In the meantime Kawawa had been appointed to the Legislative Council (1957), remaining a member until 1960. In September 1960, following his first appointment to Cabinet rank, he resigned from the TFL to concentrate on politics.

When Prime Minister Nyerere of the now independent Tanganyika resigned for a brief period in 1962, Kawawa replaced him until his return to office. After 1964 Kawawa held the office of second vice president of Tanzania (formed from the union of Tanganyika and the island republic of Zanzibar), serving as Nyerere's principal assistant for mainland affairs and as leader of the National Assembly.

Nyerere resigned as Tanzania's president in 1985, and Kawawa left government service as well. However, he was seen once more in the political spotlight when he attended the seventy-fifth birthday celebration of former president Nyerere in early 1997.

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Elia Kazan

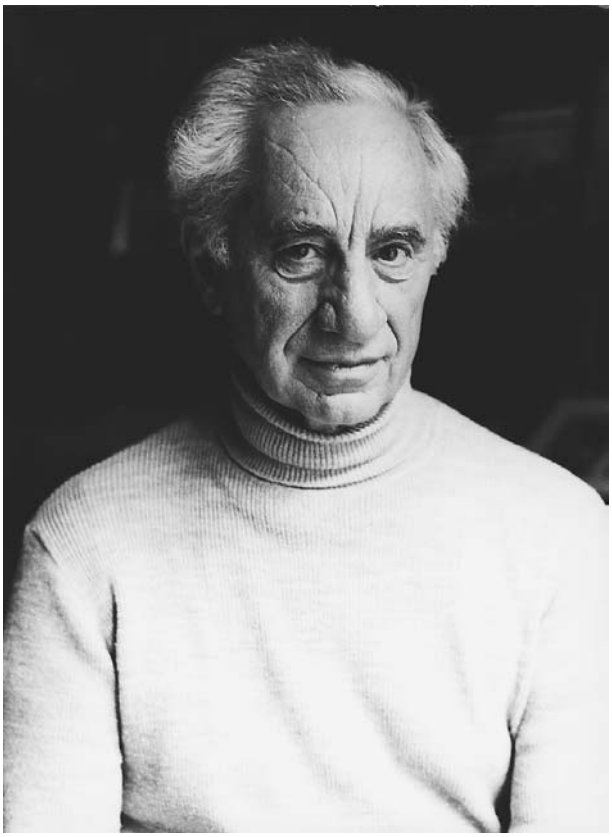

Elia Kazan (born 1909) is known as the preeminent director of works by Arthur Miller and Tennessee Williams. Kazan emerged as the leading exponent of psychological realism via his film and stage productions of the 1940s and 1950s. His works reflect both social struggle and personal pain.

Elia Kazan was born into a large family of Anatolian Greeks near Istanbul in 1909. Kazan's family came to the United States when he was four, and he grew up in the slums and suburbs of New York City. He was a reclusive child who read compulsively, often as an escape from working in the family business, the rug trade. Determined not to follow in his father's footsteps, the young Elia attended Williams College from 1926 to 1930, majoring in English literature. It was here that he developed his initial interest in theater, writing a prize-winning paper on the audience's emotional response to drama.

Kazan considered a career in the film industry and decided that more theatrical training would help him achieve that goal. He applied to the Yale School of Drama and was accepted, despite his lack of practical experience. From 1930 to 1932 Kazan immersed himself in all aspects of dramatic production at Yale. He found that he shared with several others an interest in social drama and the establishment of a left-wing alternative to Broadway theater. Before completing his degree, Kazan left graduate school to apprentice with the Group Theatre, an offshoot of the Theatre Guild.

The Group Theatre, fashioned after Stanislavski's famous Moscow Art Theatre, was founded by Cheryl Crawford, Lee Strasberg, and Harold Clurman. The company's productions were attempts to combine social consciousness and artistic excellence. Kazan worked for the group in a variety of capacities—as press agent, stage manager, and actor. In 1934, with Art Smith, he recruited new playwrights, an effort that resulted in Clifford Odets' *Waiting for Lefty*. In its initial performance Kazan played Agate, who delivers the play's final appeal for a strike of cab drivers.

His next association was with the Workers' Laboratory Theatre (re-named the Theatre of Action in 1935), where he realized his ambition to direct, beginning with Peter Martin's *The Young Go First* The production, implementing Group Theatre techniques of improvisation and rehearsal exercises, featured Alfred Saxe. The Theatre of Action's film division also employed Kazan as a director of left-wing movies. This unit evolved into Frontier Films, known for its documentary realism and called by *Variety* the ''Group Theatre of motion pictures.'' In 1936 Kazan returned to the group, which was now headed by Clurman only. He stayed until 1941, acting in Odets' *Golden Boy* and other works. The departure of Strasberg and Crawford also allowed him to direct.

In the early 1940s Kazan began to concentrate solely on directing, and in the first few years of the decade he directed a number of plays, most notably Thorton Wilder's *The Skin of Our Teeth,* starring Tallulah Bankhead. This production earned Kazan the 1942 New York Drama Critics' Award for Best Director. By 1945 Kazan was receiving

offers to direct from both Broadway and Hollywood. He continued to produce successes in both arenas, with the film *A Tree Grows in Brooklyn* and the play *All My Sons,* the latter by a then-unknown young playwright named Arthur Miller.

In 1947, with Cheryl Crawford and Robert Lewis, Kazan founded the Actors' Studio as a kind of revival of the Group Theatre, with a focus on actor training rather than producing plays. When Lee Strasberg was eventually recruited as the head of the studio, Kazan's position became that of an occasional instructor and patron.

Kazan returned to directing with the play with which he had the greatest personal relationship—Miller's *Death of a Salesman,* starring Lee J. Cobb. Believing that the protagonist, Willy Loman, was a man who was ''socially mistaught,'' Kazan considered the play to be ''a story of love—the end of tragic love'' between father and son. He also noted that ''this play has to be directed with COMPASSION.'' Jo Mielziner's famous setting for this production reflected the fragile physical and psychological realities of Willy Loman. The play was a tremendous success, ran more than 700 performances, and garnered the Pulitzer Prize among other major awards.

During the next few years, Kazan spent more of his time as a film director. Notable among this work are *A Streetcar Named Desire* (1951), *On the Waterfront* (1954), and *East of Eden* (1955). After the shooting of *Streetcar* Kazan was subpoenaed by the House UnAmerican Activities Committee to testify regarding any connection he had with members of the Communist Party working in the entertainment industry. Kazan, in a very painful position that would determine the future of his work, cooperated with the committee. He admitted that he had adopted communism for a time (which he had since renounced) and named several other party members with whom he had worked. He followed this up with newspaper ads, public addresses, and articles defending his testimony and anti-Communist position. Branded an ''informer,'' Kazan found that a number of former associates would no longer work with him, including Harold Clurman and Arthur Miller.

Kazan threw himself back into his work, but his production of *Flight Into Egypt* closed on Broadway after only 46 performances. He then went to Germany to take over direction of *Man on a Tightrope,* but it also was a box-office failure. Kazan's next project was a Broadway production of Tennessee Williams' *Camino Real,* another financial disaster.

Kazan broke this string of disappointments with two Broadway successes, Robert Anderson's *Tea and Sympathy* and Williams' *Cat on a Hot Tin Roof,* and the Oscar-winning film *On the Waterfront,* as well as *East of Eden,* which gave James Dean his first starring role.

After this successful comeback, Kazan established his own film company and produced *Baby Doll* (1956), *A Face in the Crowd* (1957), and several others, but they fared poorly. Kazan returned to the theater in 1957 to direct William Inge's *Dark at the Top of the Stairs,* Archibald MacLeish's *J. B.,* and Williams' *Sweet Bird of Youth.*

In 1963 Kazan became co-director with Robert Whitehead of the Lincoln Center Repertory Theatre. The company's opening production was Arthur Miller's *After the Fall,* directed by Kazan. Miller and Kazan were re-united after a split of nearly a decade. The play was a success, but Kazan's subsequent production of *The Changeling,* just before the first anniversary of the Repertory Theatre, was a disastrous effort, and he resigned.

Kazan finally decided to produce his own screenplay, on which he had been working for several years. This was *America, America,* a fictionalized version of his own family's emigration to the United States. *The Arrangement,* his next film, was quasi-autobiographical and a financial disappointment.

Kazan then turned to writing novels (including *The Assassins*) and directed one film, *The Last Tycoon,* in 1976. His 1988 autobiography, *Elia Kazan: a Life,* touches on the entire fabric of people and productions in a fascinating life. In Kazan's mid-eighties, irony resonated as in a dark script when Arthur Miller's allegory of the Communist blacklisting era, *The Crucible,* was revived on the New York stage. At the same time, Kazan was denied a Life Achievement Award by the American film Institute because of his cooperation with the UnAmerican Activities Committee.

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Nikos Kazantzakis

The Greek author, journalist, and statesman Nikos Kazantzakis (1883-1957) is considered the foremost figure in modern Greek literature. His work is marked by his search for God and immortality.

Nikos Kazantzakis was born on Feb. 18, 1883, in the town of Hērákleion, Crete, where he received his elementary and secondary education. His father was a primitive peasant, unsociable and uncommunicative, and his mother a sweet, submissive, and saintly woman. Nikos studied law in Athens (1902-1906) and graduated with honors. Before he left for Paris, where he studied philosophy (1907-1909), he had already made an appearance in Greek letters. His first work, an essay entitled ''The Disease of the Century,'' was published by *Picture Gallery Magazine* and was followed by his first novel, *The Serpent and the Lily* (both 1906). Both works were under the pseudonym Carma Nirvani, one of the many he used the first years of his writing. His first play, *Daybreak,* was staged several months later at the Athenian Theater in Athens.

Early Career

While in Paris, Kazantzakis served as journalist for various Greek magazines. By 1910 he had completed a trilogy—*Broken Souls, The Empress Zoe,* and *God-Man;* a drama, *The Master Mason* (which won an award); and another play, *The Comedy*. The last two were published under the pseudonym Petros Psiloritis. In 1911, after a stormy relationship, he married Galatea Alexiou, a writer, and together they continued their writing in a small apartment in Athens.

During the Balkan Wars (1912-1913) Kazantzakis volunteered but served noncombatively with Special Services in the Premier's office. By 1916 he had written two more plays, *Hercules* and *Theofano* (he later developed the latter into *Nikiforos Phocas*), and mapped out three more. *The Master Mason* was staged as a musical drama at the Municipal Theater in Athens. By now his interest in Friedrich Nietzsche was at its peak, and he set off on a pilgrimage to Switzerland, visiting and studying the places associated with this philosopher. By 1920 Kazantzakis, now 37 years of age, was still undecided about his destiny. He felt he was an Odysseus who would never reach his Ithaca.

The years 1922-1924 were critical for Kazantzakis. He carried his inner struggles to Vienna and later Berlin. In Vienna he began to write the theatrical work *Buddha* (which after many revisions and additions was published in Athens in 1956) and completed the final draft of his romantic novel *A Year of Loneliness* (unpublished). In Berlin he drafted *Saviours of God,* a philosophic work into which he poured his longing for immortality and his belief that man's dedication to creative activity alone can save God.

In 1924 Kazantzakis completed *Buddha* and began *Odyssey: A Modern Sequel*. That summer he met Helen Samiou, a young Greek journalist, who later became his second wife. In November 1925 he went to the Soviet Union as a foreign correspondent for the Athenian newspaper *Free Speech*. Here he was greatly influenced by the new Russian movement. He then undertook new journeys—to Palestine and Cyprus (April-May 1926); Spain (August-September 1926); Italy (October 1926); where he had an audience with Mussolini; Egypt and Sinai (December 1926-January 1927). His journalistic interest in political events was a concession to the newspaper organizations which provided him with travel funds. In 1927 he settled for a short while on the island of Aegina to arrange selections from his travelogs into volumes that were later to appear as *Travels—Spain, Italy,* and so on.

In April 1928 Kazantzakis left again for the Soviet Union, where he wrote a screenplay for a Russian film entitled *The Red Kerchief*. (Its theme was the Greek Revolution of 1821.) Helen Samiou joined him, and together they toured the northern Soviet Union. From then on the couple were never separated except for short periods. Kazantzakis claimed that he owed his happiness to Helen and that without her he would have died many years sooner. She dedicated her life to him, acting as wife, secretary, nurse, companion, friend. In 1930 he worked on his *History of Russian Literature*. By 1932 he completed the manuscripts of *Buddha, Don Quixote, Muhammed, The Ten Days,* and the first draft of his Greek translation of Dante's *Divine Comedy*.

Later Years

In 1936 Kazantzakis wrote two novels in French: *The Rock Garden* and *Mon Père*. (The latter was incorporated 14 years later in *Freedom or Death*.) By 1937 he had completed the seventh rewrite of his *Odyssey;* a new play, *Melissa;* and three cantas: *Alexander the Great Christ,* and *Grandfather-Father-Grandson*. He spent all of 1938 working on the final draft of the *Odyssey,* and in December of that year it was finally published in Athens. In 1941 he began his famous novel *Zorba the Greek*. In 1943 he completed *Zorba* and three plays, the *Prometheus Trilogy: Prometheus the Firebearer, Prometheus Bound,* and *Prometheus Freed*. Despite the hardships of the German occupation of Greece, his writing was not affected. He and Helen spent the occupation years on the island of Aegina, where he wrote feverishly. He completed a modern translation of Homer's *Iliad* and began his modern Greek translation of Homer's *Odyssey*. He brought all his manuscripts up to date and in 1944 he wrote the plays *Kapodistria* and *Constantine Paleologos*. When the German occupation ended, he returned to Athens and became active in various socialist groups. In August he was made president of the Socialist Workers Union and married Helen Samiou in the Greek Orthodox Church. A few months later he was appointed a minister in the Sofouli government of Greece and served until his resignation in 1946. Soon afterward, he and his wife took up residence in Paris. This was the beginning of their self-exile from Greece; Kazantzakis believed that his country had denied him too many times; he would continue his work on foreign shores.

In 1948 Kazantzakis wrote the play *Sodom and Gomorrha*. In July he began his famous novel *Christ Recrucified,* titled *The Greek Passion* in the English translation. By September the novel was completed, but, as was his custom, he did a full rewrite of the book by December. In 1949 he wrote *The Fratricides*. In April he wrote the play *Theseus,* which was published as *Kouros* From May to July he wrote the play *Christopher Columbus,* and the next 2 months were spent rewriting *Constantine Paleologos*. In December he began *Freedom or Death* and completed the second rewrite by July 1950. He completed *The Last Temptation of Christ* by July 1951. In 1953, although in poor health, he completed *St. Francis of Assisi*. The Vatican issued an edict against *The Last Temptation of Christ* in April 1954. Kazantzakis replied with a telegram, quoting Tertullian: ''In Your Courtroom, Lord, I Appeal.'' Among his last works was his spiritual semiautobiography, *Report to Greco* (1955).

Kazantzakis died on Oct. 26, 1957. He was buried in the town of his birth. A plain wooden cross marks his grave with the epitaph he had requested: ''I have nothing . . . I fear nothing . . . I am free.''

Further Reading

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Poem (trans. 1961), and Helen Kazantzakis, *Nikos Kazantzakis: A Biography Based on His Letters* (1968).

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Denis Kearney

Denis Kearney (1847-1907), Irish-born American labor agitator, became the leader of unemployed workingmen of San Francisco during the 1870s.

Denis Kearney was born in County Cork on Feb. 1, 1847. He went to sea as a cabin boy at the age of 11 and rose to the rank of first mate by 1868, when he first arrived in San Francisco. For 4 years Kearney served as an officer on a coastal steamer but left his job after he was accused of deserting the ship in danger. He married in 1870 and in 1872 settled in San Francisco, where he purchased a hauling business. By 1877, when he emerged as a representative of the Draymen and Teamsters' Union, Kearney owned three wagons. He studied public speaking and frequented newspaper offices, where he exchanged views on current affairs and social philosophy.

Although he had no coherent ideology, Kearney seemed to attribute the distress of the working class to their shiftlessness; and on one occasion, at least, he stated that white workers should emulate the thrift and industry of the many Chinese on the West Coast. In 1877 he was elected secretary of the Workingmen's Trade and Labor Union of San Francisco.

However, in September 1877 Kearney called for the organization of an independent workingmen's party and initiated a series of meetings on a vacant lot adjoining City Hall. These ''sandlot meetings,'' usually held on Sundays, were Kearney's focus of activity for 3 years. The crowds grew to over 2,000, and Kearney spoke eloquently on such themes as uniting all the poor and workingmen, land monopoly, and the ''dangerous encroachments of capital.'' He warned especially that the presence of cheap Chinese labor robbed ''Americans'' of decent employment.

Kearney's platform manner was rude but effective, drawing on all the oratorical tricks of the day. His inflammatory speeches carefully stopped short of incitement to riot, but his followers frequently struck out at San Francisco's Chinese population. The Workingmen's party failed because of internal dissensions and the strong reaction against the party. Kearney was himself repudiated by the sandlotters when he supported the Greenback-Labor presidential candidate in 1880. Between 1880 and 1883 he spoke occasionally but could not command enthusiastic support. In 1883 he returned to private life, built up a profitable drayage business and employment agency, and invested successfully in stocks, real estate, and commodities. He died on April 24, 1907, a wealthy and even socially acceptable businessman.

Further Reading

There is no biography of Kearney or much information with which to work. Readers should consult these general works: James Bryce, *American Commonwealth* (3 vols., 1888; 2d rev. ed., 2 vols., 1896), which has the best account of Kearney; Lucile Eaves, *A History of California Labor Legislation* (1910); and Ira B. Cross, *A History of the Labor Movement in California* (1935). □

Stephen Watts Kearny

Stephen Watts Kearny (1794-1848), American soldier, played an important role in the conquest of New Mexico and California during the Mexican War.

Stephen W. Kearny was born on Aug. 30, 1794, in Newark, N.J. After attending common school in Newark and Columbia College, he joined the Army as a first lieutenant in 1812. During the War of 1812 he fought in Canada. He was promoted to captain in 1813 and remained in the Army after the war, serving mostly in the West.

In 1819 Kearny went to Camp Missouri (later Ft. Atkinson) near Omaha. In 1820 he journeyed through unknown land to Camp Cold Water (later Ft. Snelling) near St. Paul, Minn., and in 1825 he took part in an expedition to the mouth of the Yellowstone River. During the next 20 years he had a number of commands and supervised construction of several forts, including the famous fort on the Oregon Trail later named for him.

Shortly after the outbreak of war with Mexico in 1846, Kearny was named brigadier general and placed in command of the Army of the West. With almost 1,700 men he marched to Santa Fe and captured the city without opposition on August 18. After organizing a civil government in New Mexico, he left for California with a small force. En route to San Diego he repulsed a Mexican force at San Pasqual on December 6, suffering heavy casualties. Joining Commodore Robert F. Stockton at San Diego, Kearny led his depleted army to Los Angeles, captured the town in January 1847, and established an uneasy peace. Trouble developed between the American commanders after Lt. Col. John C. Frémont, whom Stockton had appointed civil governor, refused to recognize Kearny's authority to organize a new territorial government. Stockton left for Mexico; new orders from Washington confirmed Kearny's authority; and Frémont was sent back to Washington, where he was court-martialed and found guilty of mutiny, disobedience, and improper conduct.

After the trial Kearny went to Mexico and served for brief periods as civil governor of Veracruz and, later, of Mexico City. With his health weakened by yellow fever he

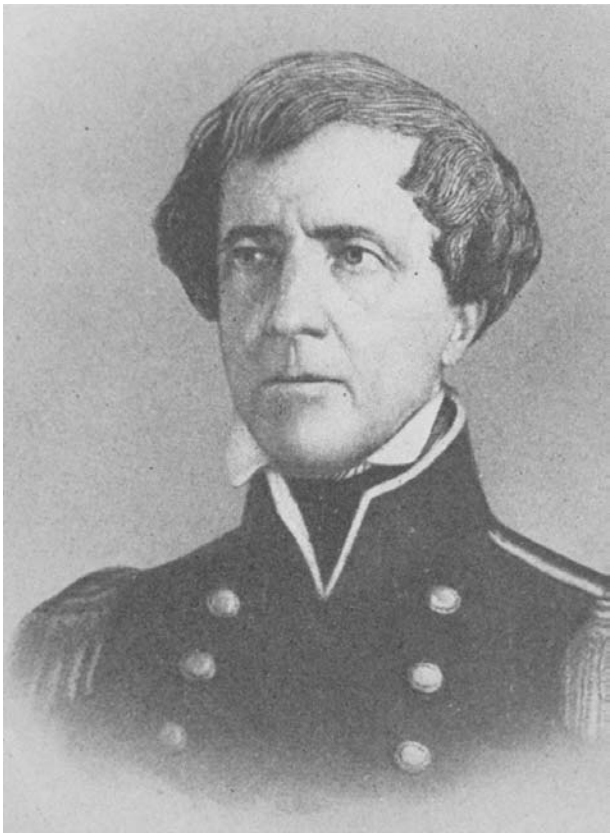

had contracted in Veracruz, he went to St. Louis, Mo. He died there on October 13, 1848.

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Paul John Keating

Federal treasurer of Australia (1983-1991) and Prime Minister (1991-1996), Paul John Keating (born 1944) was a dominant and powerful Australian Labour Party (ALP) politician, widely admired and equally widely vilified, who undeniably made his mark on the party.

Paul John Keating was born on January 18, 1944, in the working-class western suburbs of Sydney, Australia. The eldest child of Irish, solidly Labor-oriented parents, Keating absorbed politics from childhood. His father, Matt Keating, was a leading local Labor Party member.

Keating was educated at De La Salle College in Bankstown, Sydney. But academic qualifications were not of interest to the impatient young Keating, and he left school in November 1958 to enter the workforce, which he did in January 1959, two days after his 15th birthday. He continued studies at night school while working as a clerk with the Sydney Country Council.

By his late teens Keating was an enthusiastic member of Young Labor, an earnest group of young people who regularly met to discuss the political issues of the day. It was a good training ground for many who were later to become Labor politicians. On the lighter side, Keating's interest had been caught by a rock band, the Ramrods, whom he heard play in the western Sydney pubs. Keating the aspiring entrepreneur wanted to make the Ramrods into something more professional and became their promoter. Under Keating's stewardship the group cut two records, both flops. Keating went on to develop his interest in politics.

During those years he had been learning, although not following a formal course of education. From the age of 18 Keating regularly visited Jack Lang, an old Labor political warhorse, then in his mid-eighties and still editing his newspaper, the *Century*. Lang, a one-time Labor premier and treasurer of New South Wales, was a controversial Labor

figure even then, hated by some, a hero to others. To the young Keating he was a living Labor legend. From Lang, Keating learned much of Labor history and mythology and valuable lessons about government, politics, and the art of vitriolic rhetoric. Years later, Keating was at the vanguard of a push to have Lang re-admitted to the ALP, a few years before he died, at age 98, in 1975.

By the late 1960s, Keating's life had taken on a single focus: politics. With typical single-mindedness he dropped evening classes, the rock band, and social life to concentrate on building his base. It was a tough and tense fight, but in October 1969 Keating, age 24, had won nomination for the safe Labor seat of Blaxland.

Despite campaigning in a safe Labor seat, Keating threw all his energy into the 1969 federal election campaign. Taking a line from the Kennedy-style campaigning in the United States, he bought a bus and a loud hailer and cruised through the streets of Bankstown. The efforts paid off: at 25, Keating became New South Wales' youngest member of Parliament.

Once into Canberra and federal parliament, Keating was an ambitious young man in a hurry. But he had to wait until 1975 before winning a seat in a ministry—and then only briefly. At 31 he became the youngest minister in Labor's history when he was appointed minister for Northern Australia. Keating's achievement was short-lived. A few weeks later, on November 11, 1975, the Whitlam government was sacked from office. Labor, after being in office for the first time in almost a quarter of a century, was again relegated to the opposition benches.

For the bulk of the following opposition years Keating held the post of shadow spokesman on minerals and energy. But in January 1983, weeks before a federal election, Keating was reluctantly drafted into the role of shadow treasurer. Keating, although lacking the economics background, was chosen for his toughness and selling skills—and he needed all of those when Labor won government in March 1983.

Keating, with the reputation as a political killer with a sharp tongue, made his mark as federal treasurer. Labor in office embraced the free markets philosophy it had earlier opposed and, instead of reversing moves to liberalize the financial system, it advanced the process of financial deregulation that had begun under the Liberal coalition government. By the end of his first year as treasurer Keating had overseen a move to float the Australian dollar and remove virtually all exchange controls and was pushing to allow foreign banks to operate in Australia. The following year the influential magazine *Euromoney* voted Keating its finance minister of the year at the 1984 annual International Monetary Fund/World Bank meeting in Washington.

Tough years followed this accolade. In July 1985 Keating experienced his first serious setback when, at an ill-fated tax summit, his cherished plan for tax reform, based on a consumption tax, was rejected. But Keating won some significant tax measures, including a fringe benefits tax, a capital gains tax, and a move to end ''double taxation'' of company dividends. Problems intensified for Keating in 1986: Australia faced a burgeoning deficit on its current account and growing volume of foreign debt, factors which sent the currency spiraling down. Keating delivered a colorful warning that the country was destined to become a ''banana republic'' if attitudes and policies were not adjusted.

Some improvement was made in the current account but foreign debt continued to rise, producing potentially crippling interest costs. Labor faced a tough election when it went to the polls in July 1987, but won a third term, albeit with the loss of some key seats. Keating had marketed his economic management well. He went on to consolidate the government's achievement in turning a budget deficit into a healthy surplus. The Labor government and Keating had made laudable progress in many areas under Prime Minister Robert Hawke. The progress included reforming the financial sector, the tax system, and superannuation and, through its wages accord with the unions, holding down wages. But by the end of the 1980s Australia, burdened with rising foreign debt, was confronting the threat of a real drop in living standards. Labor was praised for its achievements but criticized for relying too much on high interest rates to dampen demand for imports and for not succeeding in pushing through micro-economic reforms that would lift productivity, boost savings and investments, and improve international competitiveness.

But despite historically high interest rates that punished business and home buyers Labor was reelected for a record fourth term in March 1990, once again beating a weak Liberal opposition team. Keating, then treasurer for seven years, was also appointed deputy prime minister in April 1990. However, in 1991 he challenged Hawke for party leadership, lost, and was relegated to the ''back bench'' but won the post by year end. After serving as treasurer, Keating took on the position of Prime Minister in 1991. In September 1993, Keating formally notified Queen Elizabeth II of his proposal to create a federal republic in Australia to replace, by 2001, the long-standing constitutional monarchy. Keating remained Prime Minister until 1996 when he was defeated in the election by John Howard, thus ending the Labor Party's 13-year reign.

Further Reading

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John Keats

The English poet John Keats (1795-1821) stressed that man's quest for happiness and fulfillment is thwarted by the sorrow and corruption inherent in human nature. His works are marked by rich imagery and melodic beauty.

John Keats was born on Oct. 31, 1795, the first child of a London lower-middle-class family. In 1803 he was sent to school at Enfield, where he gained a favorable reputation for high spirits and boyish pugnaciousness. His father died in an accident in 1804, and his mother in 1810, presumably of tuberculosis. Meanwhile, Keats's interest had shifted from fighting to reading.

When he left school in 1811, Keats was apprenticed to an apothecary-surgeon in Edmonton. Then it was that Edmund Spenser's *Faerie Queene* awakened him to the charm and power of poetry. The imaginative beauty of Spenser's world of fantasy fulfilled some romantic yearning in his adolescent mind, and he was even more impressed by the poet's mastery of language as evidenced in the aptness and the sensory intensity of his imagery. It was probably during his last months at Edmonton that Keats first tried his hand at writing: four stanzas entitled ''Imitation of Spenser.''

On Oct. 2, 1815, Keats was registered at Guy's Hospital, where he was to pursue his medical studies. He was a conscientious student, but poetry gained increasing hold on his imagination. Some growing sense of alienation may be perceived in his first published poem, the sonnet ''O solitude! If I must with thee dwell,'' which Leigh Hunt printed in the *Examiner* on May 5, 1816.

Autumn 1816 brought decisive weeks in the maturation of Keats's art and personality. In late September he read George Chapman's translation of Homer, and this impressed upon him a new aspect of both Elizabethan and Greek poetry: no longer the mellow sensuousness, the exquisite fantasy that he had found in Spenser, but a virility in theme and style that was to encourage him in his turn to ''speak out loud and bold.'' In October he made the acquaintance of Hunt and of some of the young men who were to become his devoted friends and to whom he addressed so many admirable letters over the next 4 years. During November and December he wrote most of the poems for his first volume, which was published in March 1817.

Although it contains many felicitous, and at times arresting, phrases, the book testifies to the young poet's inexperience and immaturity. The derivative mannerisms of some of the sonnets, the easy sybaritic nature description in ''I stood tiptoe,'' the romantic diffuseness and facile escapism of ''Sleep and Poetry'' do much to account for the criticism—though not the venomous malice—it received at the hands of *Blackwood's Magazine* in October. In retrospect, this first volume has a character of anticipation rather than achievement.

Publication of *Endymion*

The same cannot be said of *Endymion: A Poetic Romance,* to the writing of which Keats devoted most of his time from April to December 1817 and which appeared in May 1818. This mythical story of the Latmian shepherd's love for the moon goddess provided him with a narrative framework through which he hoped to discipline his exuberant imagination; within a firm structure that takes the hero through the bowels of the earth, under the sea, and through the sky, he could nevertheless give free rein to his fancy in a great variety of incidents. Keats turned the story of Endymion into an allegory of the romantic longing to overcome the boundaries of ordinary human experience. The similarity with Percy Bysshe Shelley's *Alastor,* which had been published in 1816, is obvious; but whereas the quest led Shelley's hero to despair and death, Endymion significantly realizes that ultimate identification with transcendence is not to be achieved through the unmediated vision he had sought, but through humble acceptance of human limitations and of the misery built into man's condition.

Keats's letters reveal that at this time several of his friends were ill or suffering from some sort of vexation. His brother was very unwell, and he himself, after a bad cold, prophetically feared in October 1817 that ''I shall never be again secure in Robustness.'' Like other romantic writers, Keats had a central need somehow to adjust the evidence that, as he put it, ''The world is full of troubles'' with an exalted intuition of cosmic harmony; this preoccupation runs as a major trend through his letters.

Another basic problem with which Keats's letters deal is how to reconcile the rival claims of romantic subjectivity, which makes for sincerity, concreteness, intensity, and originality, and of esthetic objectivity, which alone raises poetry to universal meaningfulness. Such reconciliation, he thought, had been achieved by Shakespeare through a quality which Keats, in December 1817, had called ''Negative Capability.''

It may have been in a deliberate attempt to secure greater impersonality that in March-April 1818, after the allegory of *Endymion,* he turned to straightforward narrative in *Isabella,* which is based on a story by Boccaccio. Although the poem is distinctly inferior, its theme was connected with Keats's more philosophical preoccupations, as it centers on the beauty and greatness of tragic love.

On the whole, 1818 brought a lull in Keats's creative output. His letters, however, show that it was also a period of rapid inner growth. By May he had become articulately conscious of several pregnant verities: that experience, rather than unbridled fancy, is the key to true poetry; that sorrow and suffering are not to be eschewed but should be expected—in 1819 he was to say ''greeted''—as a necessary step in the making of the soul; that no great poetry can be achieved if ''high Sensations'' are not completed by ''extensive knowledge''; and that he himself, in his exploration of life's ''dark passages,'' had not yet reached further than the ''Chamber of Maiden-Thought.''

Later Works

It was presumably in order to give poetic utterance to this enriched view of life and art that Keats started work on *Hyperion* in September 1818. This new poem linked up with *Endymion,* as an essential part of its purpose was to describe the growth of Apollo into a true poet through ever deeper acceptance and understanding of change and sorrow. But Keats was unable to get ahead with it for a number of reasons: a trip to Scotland had impaired his health; *Blackwood's* had published a vitriolic attack on *Endymion;* his brother, Tom, had died after several weeks' painful illness. Keats's friends were trying to entertain him, and he was reluctantly swept up in the absorbing trivialities of social life. Moreover, at this time he fell in love with Fanny Brawne.

In spring 1819 Keats sought creative relief from his failure to give satisfactory shape to his idea in new ventures which were apparently less ambitious, yet proved to be the crowning work of his *annus mirabilis*. Turning once more to verse narrative, he first produced the opulent *Eve of St. Agnes,* in deliberate revulsion against what he now saw as the ''mawkish'' sentimentality of *Isabella*. The rape of Madeline in this poem was soon to find its dialectical counterpart in the ghostlike idealism of *La Belle dame sans merci,* a ballad that tells of the mysterious seduction of a medieval knight by another of Keats's elusive, enigmatic, half-divine ladies. Each poem embodies an important trend in Keats's poetry: his sybaritic sense of exquisite sensuality verging at times on eroticism, and a longing mixed with fear and diffidence for some experience beyond human mortality.

These were followed in the spring and summer of 1819 by the first great odes: ''Ode to Psyche,'' ''Ode on a Grecian Urn,'' and ''Ode to a Nightingale.'' These, together with the later ''Ode on Indolence'' and ''Ode on Melancholy,'' are among the most acute imaginative explorations of the intricate relation between the contrasting experiences and aspirations whose interplay had always controlled Keats's inspiration: sorrow and bliss, art and reality, life and dream, truth and romance, death and immortality.

The triumphant balance and integration achieved in the odes was inevitably precarious. They coincided with the positive conception of the world as a ''Vale of Soulmaking,'' which the poet had framed in April. But incipient financial trouble, together with his tortured love for Fanny, were beginning to press upon Keats. The three schemes that kept him busy during the latter half of 1819 illustrate his confusion and perplexity. In cooperation with one of his friends, he wrote his only drama, *Otho the Great,* in the futile hope of acquiring both money and public recognition. He also made his last attempt to define the function of the poet in *The Fall of Hyperion;* but this, like the former *Hyperion,* was never completed and remains a tantalizing fragment of cryptic, inconclusive beauty. Significantly, the last long poem that he managed to bring to completion was *Lamia,* a brilliantly ambiguous piece which leads to the disenchanted conclusion that both the artist and the lover live on deceptive illusions.

Keats's health had been declining for some time. In February 1820 a severe hemorrhage in the lungs revealed the seriousness of the disease. His third and last volume, *Lamia, Isabella, The Eve of St. Agnes and Other Poems,* was printed in July. In September, Keats left for Italy on an invitation from Shelley. He died in Rome on Feb. 23, 1821.

Further Reading

The best complete introduction to Keats, biographical and critical, is Douglas Bush, *John Keats* (1966). The standard biography is Walter Jackson Bate, *John Keats* (1963). For bibliography and general information on Keats see James Robertson MacGillivray, *Keats: A Bibliography and Reference Guide with an Essay on Keats' Reputation* (1949).

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For general background the reader may consult Ian Jack, *English Literature, 1815-1832* (1963), which has very convenient bibliographies. □

Carey Estes Kefauver

United States Senator Carey Estes Kefauver (1903-1963) was an influential Tennessee Democrat who often broke ranks with his more conservative Southern colleagues to support economic and political

reform. He became the first candidate of his region to develop a national political following during his two campaigns for the presidency.

Estes Kefauver was born in Madisonville, Tennessee, on July 26, 1903, to Robert Cooke Kefauver and Phredonia (Estes) Kefauver. The Kefauvers were a politically distinguished family: Estes' paternal great-grandfather was a successful banker who was elected to the Tennessee State Senate in 1847, while his maternal great-grandfather ran for Congress unsuccessfully against David Crockett in 1828.

Kefauver graduated from the University of Tennessee in 1924 and three years later received a law degree *cum laude* from Yale University. He returned to Tennessee, established a practice in Chattanooga, and during the next 12 years became one of the city's most successful corporate attorneys. Despite extensive family and professional connections with wealthy, conservative Chattanoogans, Kefauver's political and philosophical sympathies gravitated toward reform and liberalism. He became the attorney for the *Chattanooga News,* the city's daily newspaper which championed publicly owned utilities, revision of Tennessee's constitution, reforms in local government, and improved labor conditions. Kefauver embraced most of these causes, and in 1936 he became president of the Volunteers, a coalition of young business and professional men and labor union leaders who wanted to reform county government. Kefauver's work with the Volunteers introduced him to the low wages and poor working conditions in Chattanooga's textile mills, and his sympathy for workers won him union support throughout his political career.

Election to Congress

That career began in 1939 when Kefauver won a special election to fill the seat of Third District congressman Sam D. McReynolds, who died in office. During the campaign Kefauver supported President Franklin Roosevelt's New Deal program and advocated federal aid to education and support of the Tennessee Valley Authority (TVA), two positions he would maintain for the remainder of his legislative career. During nine years in the House of Representatives Kefauver successfully defended TVA from its critics, including powerful Tennessee senator Kenneth D. McKellar; advocated anti-monopoly legislation to protect small business from corporate takeover; and urged the elimination of the poll tax as a voting requirement.

In 1948 Kefauver, in his first campaign for the U.S. Senate, won an upset victory over Judge John A. Mitchell, the candidate of the Memphis-based political machine of Democratic boss Edward H. Crump. Kefauver assembled a coalition of labor, women's, African American, and professional groups as his chief supporters and adopted the coonskin cap as his trademark after Crump attacked him as a ''pet coon.''

Although Kefauver's surprising victory briefly attracted national attention, his early Senate years afforded prolonged nationwide exposure. In 1950 he coauthored the Kefauver-Cellar Act, which regulated corporate purchases of competitor's assets, and in 1950 and 1951 he chaired a special Senate committee appointed to investigate organized crime. The nationally televised ''Kefauver Committee'' hearings, held in a dozen major cities, generated little new information on the crime syndicate but gave the Tennessee senator important national publicity and influenced his decision to run for president in 1952. After entering the New Hampshire presidential primary and handily defeating President Harry S. Truman, who later withdrew from the race, Kefauver won 13 of the 15 remaining primaries, losing only in Florida and the District of Columbia. Although he seemed assured of the nomination, Kefauver's opponents—including President Truman, big city political bosses, and conservative Southern Democrats—combined to block his selection and eventually swung the convention to Illinois governor Adlai Stevenson. Stevenson and vice-presidential candidate John Sparkman of Alabama were in turn defeated by the Republican ticket of Gen. Dwight D. Eisenhower and California Congressman Richard Nixon.

Kefauver ran for the Democratic presidential nomination a second time in 1956, but the party again chose Adlai Stevenson. The Tennessee senator, however, did score a dramatic second ballot victory over Massachusetts senator John F. Kennedy for the vice-presidential nomination. Kefauver vigorously campaigned for the ticket, particularly in the Midwest and West, hoping to capitalize on farm belt resentment over President Eisenhower's agricultural policies, but the Democratic ticket was again defeated by President Eisenhower and Vice-President Nixon.

Successful Fight for Re-election

Many supporters urged Kefauver to make one last campaign for the presidency in 1960, but he decided instead to concentrate his efforts on his upcoming re-election campaign to the U.S. Senate. Kefauver's nearly decade long focus on national affairs and his liberal voting record had eroded his support among many Tennessee voters. His votes for both the 1957 and 1960 civil rights acts were cited by opponents as examples of his incompatibility with Tennessee and Southern politics; his 1958 Senate committee hearings on the pharmaceutical industry prompted out-of-state drug manufacturing companies to contribute substantial campaign funds to his opponent, Judge Andrew T. Taylor; and his bitter rivalry with former Tennessee governor Frank Clement and his successor, Buford Ellington, further hampered the senator's re-election efforts. Nevertheless, Kefauver waged an intense campaign which took him to each of the state's 95 counties. He pulled together the coalition that first propelled him to the Senate in 1948, and, after receiving timely endorsements from Democratic vice-presidential nominee Lyndon Johnson and other Southern senators, he was reelected to a third term by a 2 to 1 margin in what the *Nashville Banner* called ''one of the most surprising votes in Tennessee's political history.''

No longer engaged in national politics nor restricted by its demands and compromises, Estes Kefauver devoted his full attention to legislative matters. In 1962 he supported the 24th amendment to the Constitution, which abolished the poll tax, and coauthored the Kefauver-Harris Drug Control Act, which reduced the price and raised the safety requirements for prescription drugs. In 1963 he led the fight against American Telephone and Telegraph's efforts to dominate the telecommunications satellite program. As part of that campaign he introduced on August 8 an amendment to the National Aeronautics and Space Administration appropriation act to require A. T. & T. to reimburse NASA for research that would specifically benefit that corporation. During the debate over the appropriations bill amendment Kefauver suffered a heart attack, was hospitalized, and died the next day, August 10, 1963.

Further Reading

The best biographies of Kefauver are Charles L. Fontenay, *Estes Kefauver: A Biography* (1980); Harvey Swados, *Standing Up for The People: The Life and Work of Estes Kefauver* (1972); and Bruce Gorman, *Kefauver: A Political Biography* (1971). The Kefauver Senate Hearings on Organized Crime are discussed in William Howard Moore, *The Kefauver Committee and the Politics of Crime 1950-1952*. Kefauver wrote three books outlining his political views: *Crime in America* (1951), *In a Few Hands: Monopoly Power in America* (1965), and *A 20th Century Congress* (1947). See Robert Sobel, editor, *U.S. Congress, Senate, Biographical Directory of the American Congress, 1774-1971* (1971) for a discussion of Kefauver's legislative contributions. □

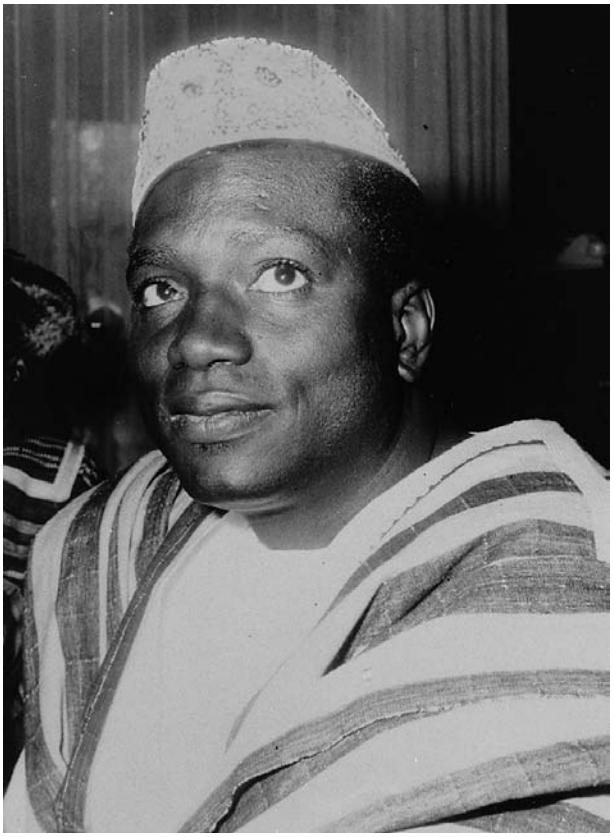

Modibo Keita

West African political leader Modibo Keita (1915-1977) led the fight for independence of the French Sudan and became the first president of the Republic of Mali.

Modibo Keita was born on June 4, 1915, in Bamako, the capital of French Sudan (now Mali), a landlocked nation in western Africa. After primary schooling, he was educated in neighboring Senegal and returned home in 1936 as a teacher.

Political Beginnings

Following World War II, France permitted its African territories to send representatives to the French Constituent Assembly in Paris. This marked the beginning of organized political activity in the Sudan. Keita joined the Rassemblement Démocratique Africain (RDA) and in 1947 was elected secretary general of the Union Soudanaise, the Sudan section of the RDA. In 1948 he was elected to the first territorial assembly of the French Sudan.

France opposed the RDA because of its close association with the French Communist party and its call for full equality. Considered a dangerous anticolonial, Keita was imprisoned briefly and released in 1947. In 1948, he was elected to the first territorial assembly of the French Sudan.

The Road to Independence

In 1952 and 1957, Keita was reelected to the territorial assembly and also served as mayor of Bamako. In 1956 he was elected deputy for the French Sudan to the French National Assembly and became that group's first African vice president. He twice held Cabinet posts in Paris: secretary of state for Overseas France and, later, secretary of state to the Presidency of the Council.

In November 1958, the Sudan became a self-governing republic within the French community and was renamed the Sudanese Republic. The following year, the republic joined with Senegal, Upper Volta, and Dahomey to form the Mali Federation. Keita was named president. Upper Volta and Dahomey soon withdrew, however, and the ill-fated union was plagued by disagreement and personality conflicts. The Mali Federation proclaimed its independence on June 20, 1960, but it broke apart in August when Senegal withdrew.

On September 23, 1960, Keita became president of the newly declared independent nation of Mali. He was also head of the Union Soudanaise, the country's only political party.

As president, Keita followed an austere socialist political path, moving his small country ideologically and economically closer to the Soviet Union and China. In 1963 he was awarded the Lenin Peace Prize for his attempts to rebuild the economy on socialist principles. Instead, Mali was beset by growing financial and economic problems, made worse by an especially poor harvest in 1968. This was the final straw that brought the government of Modibo Keita crashing down.

The president was ousted in a bloodless military coup on Nov. 19, 1968. He spent the remainder of his life, until his death on May 17, 1977, in military detention.

Further Reading

William J. Foltz, *From French West Africa to the Mali Federation* (1965); Frank Gregory Snyder, *One-party Government in Mali: Transition toward Control* (1965); Ruth Schachter Morgenthau, *Political Parties in French-speaking West Africa* (1964). □

Sir Arthur Keith

Sir Arthur Keith (1866-1955) was a British anatomist and physical anthropologist who specialized in the study of human evolution.

Arthur Keith was born on February 5, 1866, at Quarry Farm, Persley, near Aberdeen, Scotland, the sixth of ten children and the fourth son of John and Jessie (Macpherson) Keith. In his autobiography, Keith stated that as a youth he had been so impressed by Charles Darwin's then recently published book *Origin of Species* (1859) that he resolved to prepare for a medical education. In 1884 he entered Marischal College of the University of Aberdeen, where he came under the influence of the botanist James Trail and (Sir) John Struthers, the anatomist.

On graduating with the highest honors in 1888, Keith accepted a post as medical officer to a mining company in Siam (Thailand). Although his original intention had been to use this as an opportunity to collect botanical specimens, he found himself becoming more interested instead in the local monkeys and apes. It was largely through his field observations and anatomical studies of the indigenous primates of Siam that his incipient interest in human evolution and physical anthropology in general began to take shape. It should be noted, however, that the botanical specimens he collected while in Siam were later used by H. N. Ridley in his comprehensive work on the *Flora of the Malay Peninsula* (1922-1925).

After three years in Siam, Keith returned home, and in 1894 he was awarded the degree of MD by the University of Aberdeen for a thesis entitled ''The Myology of the Catarrhini: A Study in Evolution.'' He also passed the examination for the Fellowship of the Royal College of Surgeons. Armed with his MD and FRCS he won appointment as senior demonstrator in anatomy (1895) at the Medical School of the London Hospital. In 1908 he was elected to the conservatorship of the Royal College of Surgeons, and shortly thereafter he became president of the Royal Anthropological Institute of Great Britain (1912-1914); fellow of the Royal Society (1913); and Fullerian Professor of Physiology at the Royal Institution (1917-1923). It was during the last appointment that he received a knighthood (1921). In 1927 he was elected president of the British Association for the Advancement of Science, and three years later his professional career culminated with his election as rector of his alma mater, the University of Aberdeen (1930-1933).

Shortly after taking up his position at the London Hospital, Keith began work on *Man and Ape,* a book commissioned by the publisher John Murray. Between 1897 and 1900 Keith labored on what he considered to be his ''magnum opus''—a compilation of the information on the comparative anatomy of living and fossil primates that he put together from his own research and from published anatomical descriptions. Although unpublished, the work is important as a historical document since it formed the basis for much of his later contributions to this area of research, as well as summarizing what was then known about apes and human comparative anatomy.

Although best remembered for his contributions to anthropology, Keith's earlier anatomical studies are noteworthy, particularly his researches into the causes of cardiac arrhythmia. He was responsible, in this regard, for describing (with Martin Flack), in 1906, the ''sino-auricular node'' of the heart and its role in the initiation and control of normal rhythmic contraction of the heart. He authored the well-known text *Human Embryology and Morphology,* which was published in 1902 and reached a sixth edition in 1948, and also edited and contributed to a number of textbooks dealing with surgical anatomy, such as (Sir Frederick) *Treve's Surgical Applied Anatomy* (1901, 1907, 1909). As these works indicate, it was not until after his appointment

at the Royal College of Surgeons that he began to give his full attention to the questions of human evolution and racial diversification.

In his first major work in paleoanthropology. *Ancient Types of Men* (1911), Keith claimed a greater antiquity for *Homo sapiens* than had hitherto been generally accepted. In advocating this view, Keith joined forces with the French paleoanthropologist Marcellin Boule and others in rejecting the proposition that Neanderthals represented the antecedant form of modern humans—a position momentarily secured by the alleged discovery of the Piltdown hominid by the Sussex lawyer Charles Dawson in 1912. With the announcement of this ''discovery,'' Keith became embroiled in a heated controversy with Sir Arthur Smith Woodward and Sir Grafton Elliot Smith and others who claimed this ''fossil'' hominid manifested marked simian characteristics. Keith endeavored to demonstrate that the skull, if ''correctly'' reconstructed, was in fact morphologically similar to modern *Homo sapiens*. Although expressing some doubts about the generally accepted interpretation of the Piltdown hominid (now known to have been a forgery), Keith did not directly question either its authenticity or its antiquity. His conclusions can be found in his book *The Antiquity of Man* (1915), a widely read work reviewing all the fossil hominid remains known at that time. A second edition of this work was published in 1925, and six years later it was brought up to date with a supplementary volume, *New Discoveries Relating to the Antiquity of Man*.

During World War I Keith was occupied with problems of surgical anatomy related to war injuries and published a number of articles on this subject, as well as a book, *Menders of the Maimed* (1919), which is a historical critique of orthopedic surgery. It was during this period that he gave the Christmas juvenile lectures at the Royal Institution; these lectures were later published under the title *Engines of the Human Body* (1919), a second edition of which appeared in 1925.

After the war Keith's interests turned increasingly to general themes in medical history and to somewhat speculative considerations of the evolutionary processes involved in the emergence of modern *Homo sapiens*. Although he earned an international reputation as one of the foremost students of human evolution and was a self-proclaimed follower of Darwin, his work was in fact far removed from Darwin's mechanistic world view. Rejecting the role of chance in evolution, Keith adopted a distinctly vitalistic viewpoint remarkably similar to that of Ernst Haeckel, whom, incidentally, he uncritically admired. Keith developed the thesis that the spirit of nationalism is a potent factor in the evolutionary differentiation of human races. His opinions on race as represented in his book *A New Theory of Human Evolution* (1948) met with considerable debate and criticism at the time and widespread repudiation later.

Perhaps the most enduring of the many works Keith published during the last decades of his life is his comprehensive study of the hominid remains recovered from the caves of Mount Carmel (1929-1934), near Haifa, in what was then Palestine. The results of this study are summarized in a treatise he coauthored with Theodore D. McCown, published under the title *The Stone Age of Mount Carmel: the Fossil Remains from the Levalloiso-Mousterian* (1939).

In 1933 recurrent ill-health forced Keith to resign from the conservatorship at the Royal College of Surgeons and to accept an appointment as master of the newly created Buckston Browne Research Institute at Downe, the country village south of London where Charles Darwin had once lived. It was here that Keith spent the remaining years of his life writing his memoirs and several books and essays on the physical and moral evolution of the human species. He died on January 7, 1955, in his 89th year.

Further Reading

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Minor Cooper Keith

Minor Cooper Keith (1848-1929) was an American railroad and banana entrepreneur. He built a railroad from the Costa Rican Atlantic coast into the interior and developed bananas as one of the country's cash crops.

Minor Cooper Keith was one of the extraordinary men of both Costa Rican and railroading history. Born in Brooklyn, N.Y., on Jan. 19, 1848, soon after his twentieth birthday he was living in Costa Rica, where he spent the next 30 years building railroads and laying the foundations for what eventually became the United Fruit Company, one of America's great overseas private enterprises.

Building a Railroad

Though only 5 feet 5 inches tall and 140 pounds, Keith made up in energy and courage what he lacked in size. Before going to Costa Rica, he single-handedly started the cattle industry on Padre Island, on the Texas coastline. Simultaneously, his older brother Henry had won a contract to build a railway from Costa Rica's populated central highlands to the unpopulated and relatively unknown Atlantic coast. Minor joined him in Costa Rica to help with the project. Arriving in mid-1871, he was sent to the Atlantic coast hamlet of Port Limón to start building from that end, while Henry started work on the inland section.

On Aug. 10, 1871, Henry started in the highlands, and on November 15 Minor started from Port Limón. By Nov. 30, 1873, the first 27 miles of relatively easy highland construction was completed. For various reasons Henry was forced to halt construction at this point. Because he was unable to meet the terms of his contract, it was canceled by the Costa Rican government. Minor, by then established as a businessman and entrepreneur in Port Limón, negotiated a new contract with the Costa Rican government and in 1875 continued work on the lowland portion of the railroad. Nevertheless, there were several periods of relative inactivity in construction because of the extremely difficult terrain and the meager financial resources of Costa Rica, which then had but 146,000 inhabitants and no industry. Further problems included diseases from the swampy jungles (it is said 4,000 workers died building the railroad) and the difficulty of obtaining labor. To solve the labor problem, Keith imported many West Indians, especially Jamaicans, whose decendants to this day live in the Port Limón area, many still speaking West Indian-accented English. Another source of labor was Ferdinand de Lessep's failing Panama Canal project which released many workers.

In the early 1880s, to arrange financing for the last stretch between the completed high- and lowland sections of railroad, Keith negotiated a series of contracts, refinanced earlier loans, and on Aug. 20, 1886, began to build the final portion. This was completed 4 years later, and on Dec. 7, 1890, the first train covered the 97 miles of narrow-gage line to San José, Costa Rica's inland capital city, from Port Limón.

Founding of United Fruit Company

Simultaneously with the railroad construction, in 1884 Keith shrewdly obtained 800,000 acres of uncultivated land adjacent to the railroad right-of-way. On this land he planted the succulent Gros Michel strain of banana, which he had imported from Panama. Earlier, Keith had experimented with a small shipment to the United States and found them popular. Soon with his own crops, railroads to transport them, and his own port and vessels, with volume exports to the United States, Keith created a huge domestic American market. In order to stabilize this market, in 1899 he and several other banana importers organized several smaller companies into the pioneer banana giant, the United Fruit Company.

Though he is primarily associated with Costa Rica, Keith also developed extensive banana and railroad interests in Guatemala, El Salvador, Nicaragua, Panama, Colombia, Venezuela, Brazil, Jamaica, and the Dominican Republic. In fact, the very success of his banana activities often tided him over the financial shoals of his 20-year Costa Rican railroad-building enterprise.

In 1883 Keith married into one the most aristocratic Costa Rican families. As the 19th century drew to a close, he and his wife moved to Babylon, N.Y., where they lived on a baronial-sized estate. Though Keith maintained his extensive interests in Costa Rica, he sold his banana properties there to United Fruit. During the last 2 decades of his life he focused his interest on the Central American International Railroad project. This would have meant a rail link from Mexico to Panama. Keith felt this would spur political integration, population movement, and economic growth. Though never completed, by the time of his death on June 14, 1929, the railroad had 887 miles of track laid in Guatemala and El Salvador, and the former country had an interoceanic rail link. The growth fostered by the later Pan-American Highway vindicated the accuracy of Keith's then visionary ideas.

Further Reading

The major monograph on Keith is Watt Stewart, *Keith and Costa Rica* (1964). Other works that deal in part with Keith's railroading projects are Frederick Upham Adams, *Conquest of the Tropics* (1914), and W. Rodney Long, *Railways of Central America and the West Indies* (1925). For the history of the United Fruit Company see Stacy May and Galo Plaza, *The United Fruit Company in Latin America* (1958). For general background on Costa Rica and Central America the following works are helpful: John and Mavis Biesanz, *Costa Rican Life* (1944); Stacy May and Associates, *Costa Rica: A Study in Economic Development* (1952); Hubert Herring, *A History of Latin America from the Beginnings to the Present* (1955; 3d rev. ed. 1968); and F. D. Parker, *The Central American Republics* (1964). □

Friedrich August Kekulé

The German chemist Friedrich August Kekulé (1829-1896) was the founder of structural organic chemistry.

August Kekulé, later Kekulé von Stradonitz, was born on Sept. 7, 1829, in the city of Darmstadt. After studies in the local gymnasium, young August, obedient to his father's wishes, enrolled in the school of architecture at the University of Giessen. At school Kekulé demonstrated a great talent for mathematics and drawing. It was in chemistry, however, a discipline then grappling with the complexities of the structure of organic molecules, that Kekulé's mathematical bent, excellent memory, and sense of space made him an ideal student of baffling structural problems.

Supported by his affluent family, Kekulé was able to study in Paris, where he gained the friendship of the eminent chemist Charles Gerhardt, from whose theory of types he later evolved his own theory of valency. He also moved in the scientific circles of Jean Baptiste Dumas and Charles Wurtz, whose school of organic chemistry was the only one in Europe that was able to rival the later German institutes. After his Paris studies Kekulé moved to London, where he worked as an assistant to John Stenhouse and later worked with William Williamson and Reinhold Hoffmann. From 1855 to 1858 Kekulé followed up his apprenticeship by serving as privatdozent at Heidelberg. Later in 1858 he was professor of chemistry at Ghent and ended his scientific career at the University of Bonn, where he served from 1867 until his death on July 13, 1896. During this long tenure

Kekulé contributed to the spectacular rise of organic chemistry and the chemical industry of Germany. His students came from all over Europe and went out to take leading professorships and to head industrial laboratories.

Kekulé was not a master experimentalist, but he became an inspired pedagogue. His mind was keyed to the problems of theory, particularly to the understanding of the architecture of the scores of new organic molecules that chemists were isolating from the plant and animal worlds and creating in their laboratories. It was Kekulé who brought order out of this chaos by grasping the fact that the secret of organic chemistry is contained in the tetravalency of the carbon atom and that this element has the unique capacity to link in long chains, with endless isomeric combinations possible.

Kekulé's supreme contribution to organic chemistry grew out of his solution to the problem of the structure of benzene (C_6H_6), the simplest of the aromatic series of carbon compounds. His solution to this puzzle, as told in his own words in 1865, was: ''There I sat and wrote my *Lehrbuch,* but it did not proceed well, my mind was elsewhere. I turned the chair to the fireplace and fell half asleep. Again the atoms gamboled before my eyes. Smaller groups this time kept modestly to the background. My mind's eyes, trained by visions of a similar kind, now distinguished larger formations of various shapes. Long rows, in many ways more densely joined; everything in movement, winding and turning like snakes. And look, what was that? One snake grabbed its own tail, and mockingly the shape whirled before my eyes. As if struck by lightning I awoke. This time again I spent the rest of the night working out the consequences.'' From the dream of Kekulé had emerged the now familiar ring structure of benzene.

Further Reading

The definitive study of Kekulé is Richard Anschütz, *August Kekulé* (2 vols., 1929). He is also discussed in Eduard Farber, ed., *Great Chemists* (1961); Stephen Toulmin and June Goodfield, *The Architecture of Matter* (1962); and J. R. Partington, *A History of Chemistry,* vol. 4 (1964). □

Gottfried Keller

The Swiss short-story writer, novelist, and poet Gottfried Keller (1819-1890) was a master of the realistic novella and author of one of the outstanding German novels of his age.

Gottfried Keller was born in Zurich on July 19, 1819, and grew up in great poverty. He managed to go to Munich to study painting, but after 2 fruitless years his insufficient talent drove him home (1842), disillusioned and distraught.

Keller's life was marked by aimlessness and general inactivity, except for the publication of *Gedichten* (1846), a volume of poetry, until a government grant in 1848 permitted study at Heidelberg. There he met the atheistic philosopher Ludwig Feuerbach and the literary historian Hermann Hettner, who showed him where his real talents lay. Both greatly influenced his work.

During a 5-year stay in Berlin (1850-1855), Keller began writing in earnest. *Neuere Gedichte,* a second volume of poems, displayed notable lyric talent. *Der grüne Heinrich* (1854-1855; revised 1880), a *Bildungs-roman* (educational novel) like Goethe's *Wilhelm Meister,* is largely autobiographical, depicting the frustrations of a would-be artist. The work is regarded as one of the greatest German novels of the century.

In a series of stories called *Die Leute von Seldwyla* (1856), Keller's deep warmth and kindly humor manifest themselves as he points up the little failings of fictitious fellow Swiss with amiable indulgence and probing insight. The series contains *Romeo und Julia auf dem Dorfe,* a tragic story of two lovers thwarted by an unfriendly world, and is one of his finest narratives. Frederick Delius based an opera, *The Village Romeo and Juliet* (1907), on the story.

After returning to Zurich, Keller curtailed his writing, devoting his time to important duties as first secretary of the canton, an appointment he held until retirement (1876). His next work was *Sieben Legenden* (1872), a series of medieval legends told with disarming charm and simplicity. Its success established Keller's reputation. Five more stories in the *Seldwyla* series appeared in 1874, among them *Kleider machen Leute,* one of his best-known and best-loved tales.

The *Züricher Novellen* (1878), dealing with actual personalities from Zurich's past, again exhibits Keller's interest in the realistic portrayal of wholesome personality development. The cycle contains two of his finest stories: *Der Landvogt von Greifensee* and *Das Fähnlein der sieben Aufrechten. Das Sinngedicht* (1881) is a series of tales humorously describing a young man's search for a suitable mate. After publishing his collected poetry in 1882, Keller wrote his last work, *Martin Salander* (1886), a rather uninspired novel of Swiss political affairs.

Keller died in Zurich on July 15, 1890, acclaimed as a truly great figure of 19th-century German literature. Keller's writing displays uncommon geniality, zest for living, and rich humor. His gently moralizing style is direct, forceful, and vivid, revealing remarkable inventiveness and adroit characterization.

Further Reading

Most of Keller's works are available in English; see especially Kuno Francke, ed., *The German Classics,* vol. 14 (1914), for several of the novellas. *Der Grüne Heinrich* was translated as *Green Henry* by A. M. Holt (1960). Marie Hay, *The Story of a Swiss Poet* (1920), is a good general introduction, particularly valuable for its detailed account of the stories. A short but trenchant study appears as a chapter in Camillo von Klenze, *From Goethe to Hauptmann* (1926). Walter Silz, *Realism and Reality* (1954), contains an excellent evaluation of *Romeo und Julia auf dem Dorfe*. See also the biographical essay in Alex Natan, ed., *German Men of Letters* (1961). For general background see Edwin Keppel Bennett, *A History of the German Novelle* (2d ed. rev. by H. M. Waidson, 1961).

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Helen Adams Keller

Though both blind and deaf, Helen Adams Keller (1880-1962), American lecturer and author, traveled the world over, crusading for improvement in the education and life of the physically handicapped.

Helen Keller was born in Tuscumbia, Ala., on June 27, 1880. Though she was born a normal child, at the age of 18 months an illness developed that left her blind and deaf. Yet, there were signs that she possessed high intelligence. When Helen was 6, her mother heard of the pioneer work being done at the Perkins Institution in Massachusetts for teaching deaf and blind people to communicate. In March 1887, Anne Sullivan, a product of the institution, came to serve as Keller's teacher. One month after her arrival, Sullivan had taught Keller the word ''water.'' This sudden learning that things had names unlocked a whole, new universe for the child.

By the time she was 16, Keller had passed the admissions examinations for Radcliffe College; in 1904 she graduated *cum laude*. As a young woman, she became determined to learn about the world, and to improve the lives of others. With insight, energy, and deep devotion to humanity, she lectured throughout the world, lobbied in Congress, and wrote thousands of letters asking for contributions to finance efforts to improve the welfare of the blind. She visited hospitals and helped blind soldiers. She taught the blind to be courageous and to make their lives rich, productive, and beautiful for others and for themselves.

Keller associated with some of the greatest people of her times, including Alexander Graham Bell, Mark Twain, Andrew Carnegie, John D. Rockefeller, Sr., and presidents Grover Cleveland, Calvin Coolidge, and Woodrow Wilson. She authored such books as *Helen Keller's Journal, Optimism* (an essay), *Out of the Dark, Midstream: My Later Life, My Religion, The Song of the Stone Wall, The World I Live In,* and *The Story of My Life*.

Sullivan served as Keller's counselor and companion. When Keller died in 1962, her name was a worldwide symbol of what the human spirit could accomplish despite severe physical limitations.

Further Reading

One of the best books on Helen Keller's life is her autobiography, *The Story of My Life* (1903); John Albert Macy, husband of Anne Sullivan, prepared a supplement for this which includes information on Helen Keller's education as well as passages from her teacher's reports and letters. Important sources are Van Wyck Brooks, *Helen Keller: Sketch for a Portrait* (1956), containing new and detailed information, and Richard Harrity

and Ralph G. Martin, *The Three Lives of Helen Keller* (1962). □

Hall Jackson Kelley

Hall Jackson Kelley (1790-1874), American promoter, worked to encourage the settlement of the Oregon Territory.

Hall J. Kelley was born on Feb. 24, 1790, at Northwood, N.H. He attended school at Gilmanton, then began teaching school at the age of 16. In 1813 he graduated from Middlebury College, Vt., and 5 years later took charge of a public school in Boston, where he published several textbooks. He also wrote Sunday School lesson books, helping establish the Sunday School system in the process.

In 1823 the Boston school board terminated his contract, whereupon Kelley became a surveyor and engineer, for which he was qualified by a strong background in mathematics. Five years later he became an investor-employee of a manufacturing company, but the firm's failure in 1829 left him almost penniless.

Kelley had become increasingly interested in the Oregon country, and eventually he organized the American Society for Encouraging the Settlement of the Oregon Territory, incorporated under Massachusetts law in 1831. The congressional funding he requested failed to materialize, whereupon he determined to lead a party west himself. However, public ridicule of his project caused his prospective emigrants to abandon him; some of them did go to Oregon later under the leadership of Nathaniel J. Wyeth.

Kelley was determined to see Oregon at any expense. In 1833 he settled his wife and children with relatives and went to New Orleans, where he booked passage on a ship to Veracruz. He then went overland to a Pacific port and boarded another vessel that took him to California. There he met Ewing Young, a mountain man, with whom he journeyed to Oregon.

At Ft. Vancouver, Kelley, who had been ill during most of the trip to Oregon, was nursed back to health by Dr. John McLoughlin of the Hudson's Bay Company's post. He sent Kelley by company ship to Hawaii, where he boarded a vessel sailing for Boston, arriving in 1836.

Kelley began writing about Oregon just as the financial panic of 1837 was causing many people to think of moving west. His *Memoir,* a personal account of the geography of Oregon, was included in a report to Congress.

Kelley petitioned Congress for reimbursement for his expenses in visiting Oregon but was unsuccessful. He became a hermit at Three Rivers, Mass., doing occasional engineering work but mainly living on the charity of neighbors. He died on Jan. 20, 1874—blind and poverty-stricken. Although he had failed personally, his writings had helped change American attitudes toward Oregon, causing many to regard it as a good place to settle.

Further Reading

Fred W. Powell edited a collection of Kelley's works and letters, *Hall J. Kelley on Oregon* (1932), which includes biographical information. Powell also wrote a biography of Kelley, *Hall Jackson Kelley: Prophet of Oregon* (1917). See also John B. Horner, *A Short History of Oregon* (1924), and Arthur L. Throckmorton, *Oregon Argonauts* (1961). □

Oliver Hudson Kelley

The American agriculturalist Oliver Hudson Kelley (1826-1913) founded the Grange of the Patrons of Husbandry and was devoted to improving conditions for farmers.

Oliver Hudson Kelley was born and educated in Boston. He went west to Illinois for awhile, then to Minnesota in 1849, where he became a farmer and Indian trader. Kelley's wife died in 1851, and the following year he married a schoolteacher who also had come west from Boston.

Kelley quickly became a champion of Minnesota and of the farmer, whom he considered the indisputable source of wealth in America. Following a drought in 1862-1863, Kelley's Minnesota farm operations became unprofitable, and in 1864 he found employment as a clerk in the U.S. Department of Agriculture in Washington, D.C. He returned to Minnesota in 1865 to prepare a report for the Federal government on agricultural conditions. In January 1866 he was commissioned to make a survey of the agricultural situation in the South. He made a 3-month tour of the Carolinas, Georgia, Alabama, and Tennessee before returning to his Minnesota homestead.

For some time Kelley had toyed with the idea of establishing an organization of farmers for self-improvement, a secret fraternity patterned on the Masonic Order. However, this group would be closely allied to the Federal government, and women would participate equally with men. Together with a fellow government employee, he founded the Grange of the Patrons of Husbandry in 1867. Kelley zealously crusaded to organize local granges, and by 1874, 20,000 had been chartered, chiefly in the Middle West and South. Kelley emphasized the fraternal, social, psychological, and educational goals of the Grange, but it was later apparent that he had hoped to establish national solidarity among the farmers, thereby minimizing the sectional hatred that had been engendered by the Civil War.

Between 1870 and 1875 Kelley lived in Washington, D.C., as national secretary of the Grange. Turning his attention to real estate promotion in Florida, he moved to Carrabelle, a townsite he had founded. Three years later he resigned his position with the Grange to devote himself to land promotion. His life in Florida is little known; apparently he was not financially successful, for he returned to Washington and accepted a pension from the National Grange in 1905. The significant achievement of Kelley's life

is detailed in his book, *Origin and Progress of the Order of the Patrons of Husbandry in the United States*.

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Frank Billings Kellogg

Frank Billings Kellogg (1856-1937) negotiated the Kellogg-Briand Pact, intended to achieve international peace.

Frank B. Kellogg was born in Potsdam, N.Y., on Dec. 22, 1856. In 1867 the family moved to Minnesota, where Kellogg studied law and was admitted to the bar. He became a highly successful lawyer and was called to conduct a trust prosecution for the Federal government against the Standard Oil Company in 1911. His success led to election as president of the American Bar Association in 1912. In 1916 he was elected to the U.S. Senate but was defeated for reelection in 1922. He served as ambassador to Great Britain from 1923 to 1925.

In 1925 Kellogg was appointed secretary of state by President Calvin Coolidge. As secretary, he faced the problem of strained relations with Mexico over legislation against American oil interests, but the appointment of Dwight Morrow as ambassador relieved those tensions. Kellogg also found himself embroiled in Nicaragua, where civil war broke out against the government recognized by the United States. However, the mission of Henry L. Stimson to Nicaragua restored a measure of peace, which led, eventually, to the withdrawal of American troops. Kellogg was less successful in his attempt to bring about a reduction in naval armaments among the Great Powers.

Kellogg regarded his negotiation of the Kellogg-Briand Pact for the maintenance of world peace as his most important State Department work. Taking advantage of a French proposal to conclude a pact binding France and the United States to refrain from war with each other, Kellogg proposed a much more ambitious policy—a general international agreement for the preservation of peace. Signed in August 1928 and ratified by most of the nations of the world, this pact bound the signatory nations not ''to resort to war as an instrument of national policy'' and to settle all disputes by peaceful means. For this Kellogg received the Nobel Peace Prize in 1929 and was appointed a member of the Permanent Court of International Justice at The Hague, a post he held from 1930 to 1935.

In practice, the pact proved ineffectual in preventing war. It contained no provision for action against an aggressor nation and could not prevent the outbreak of World War II in 1939.

During Kellogg's tenure, the U.S. State Department took steps to allay Latin American worry over the Monroe Doctrine. In 1928 the Clark Memorandum sought to make it clear that the doctrine was not to be considered a justification for United States military intervention in the affairs of Latin America. Kellogg died on Dec. 22, 1937.

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Frances Kellor

Frances Kellor (1873–1952) was an activist who believed that the government could most effectively bring about social reform.

A social scientist who believed that government was the most effective vehicle for bringing about social reform, Frances Kellor played an important role in Theodore Roosevelt's 1912 presidential campaign. Her career in the 1910s illustrates the new political influence that educated women could exert through the application of their expertise on a range of social issues.

Early Achievements

Born in Columbus, Ohio on 20 October 1873, Francis Alice Kellor was raised by her mother, Mary Sprau Kellor, in a single-parent household. When Frances Alice Kellor was two, her mother took her two daughters to live in the small town of Coldwater, Michigan, where she supported her two children by working as a housekeeper and washerwoman. Kellor later listed her pastor at the First Presbyterian Church as one of the people who motivated her social reform. After earning a law degree from Cornell University in 1897, Kellor enrolled at the University of Chicago to study sociology part-time. There she studied aspects of unemployment and crime, arguing in her first book, *Experimental Sociology* (1901), that the origins of crime were to be located in disadvantaged childhoods, low levels of education, and unemployment and asserting the importance of reforming criminals in prisons. In 1900 she traveled in the southern states to study the living and working conditions of African Americans and subsequently published a series of articles recommending improvements in public schooling and the establishment of vocational-training schools, employment bureaus, and labor unions. In 1902 Kellor began studying women's employment bureaus in the urban North. The result of her research was *Out of Work: A Study of Employment Agencies* (1904), which concluded that the federal government ought to become involved in solving the systematic economic problems that led to unemployment. Her emphasis on government as the vehicle by which social reforms could best be achieved was the approach that many

social-science-minded reformers took during the Progressive Era.

Municipal Reform

In 1904 Kellor became general director of the Inter-Municipal Committee on Household Research, and the following year she moved to New York City to live with Mary Dreier, head of the organization's legislative committee, which prepared legislative bills on child labor, tenement-house law, and employment agencies. Kellor and Dreier lived together until Kellor's death in 1952. In 1906 Kellor was instrumental in organizing the National League for the Protection of Colored Women, which sought to educate African American women who had recently migrated to New York City and to assist those women in finding places to live and jobs. Kellor served as the first executive secretary of the organization. Appointed to the New York State Immigration Commission in 1908, Kellor joined the other commissioners in investigating urban immigrant living and working conditions, and—finding these conditions to be appallingly poor—they asserted the need for a state bureau to examine further their problems. Accordingly, in 1910 Kellor was appointed head of the New York State Bureau of Industries and Immigration. Under Kellor's direction the bureau championed worker safety and educational services.

Progressive Party

The Progressive Party of 1912 was an expression of the will to power of several groups in American society who agreed to work together in coalition to further each of their goals. Among the two most important elements in the Progressive Party that year were social scientists. For years social scientists such as Kellor had been urging social reform through the use of the state. Indeed, the Progressive Party platform adopted a plank on ''social and industrial justice'' that a group of social scientists had put forward at the annual National Convention of Charities and Corrections in June 1912. Kellor was head of the Progressive Party's National Service Committee, the party's administrative board. During the presidential campaign in 1912 Kellor led the party's research and publicity committee, prepared campaign statements, and roused support for Roosevelt and the party among other social reformers. She was also instrumental in shaping Roosevelt's campaign agenda. According to historian John Higham, Kellor ''did more than anyone else to direct Roosevelt's growing reformist zeal toward the special plight of the urban immigrant.''

New Interests

In the 1916 presidential campaign Kellor supported the candidacy of Republican Charles Evans Hughes. In the same year she also directed the National Americanization Committee, and following World War I she became an expert in international arbitration. She was a founding member of the American Arbitration Association in the mid-1920s, and published *Arbitration in the New Industrial Society* in 1934.

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Ellsworth Kelly

Prolific American painter and sculptor Ellsworth Kelly (born 1923), a leader of the hard-edge school, is best known for his huge canvases of geometric forms in bright colors.

Ellsworth Kelly was born on May 31, 1923, in Newburgh, New York. He went to elementary and high schools in New Jersey, attended Pratt Institute in Brooklyn, New York, and served in the U.S. Army Engineer Corps during World War II (1943-1945). Ironically, in terms of his later use of color, he served in the camouflage unit in France.

Art Training and Early Work

Kelly got his initial training at the School of the Museum of Fine Arts in Boston (1946-1948), then went on to the École des Beaux-Arts in Paris. He had his first one-man show in Paris in 1951 and continued to live there until 1954, when he returned to New York City.

In New York, Kelly exhibited at the Betty Parsons Gallery in 1956, 1957, and 1959. By this time his work had begun to attract wider attention, and he was asked to participate in various group shows, the most important at the Brussels World's Fair (1958) and the Museum of Modern Art (New York, 1959). After 1960 Kelly gained increasing national and international recognition. He was invited to show at the São Paulo Biennial in 1961 and at the Seattle World's Fair in 1962.

Kelly's work can be seen in numerous museums. In addition, he executed several public commissions, the most notable being a painted metal relief for the Transportation Building in Philadelphia (1957), a plastic mosaic mural for the Eastman House in New York, and a mural for the New York State Pavilion at the New York World's Fair of 1964-1965. His awards include the Carnegie International of 1962 and 1964 and a fine-arts citation from Brandeis University in 1962.

Style

From his earliest work Kelly's style was consistently cool and hard-edged in orientation. Living in Paris, he was influenced by the geometric abstraction of such European artists as Piet Mondrian. This is especially apparent in his paintings of the early 1950s, many of which are based on strict geometric modules. Unlike Mondrian, however, Kelly frequently composed his paintings in separate panels that could be joined to form a large, single image. Many of these works are as much murals as easel paintings, and they demonstrate how Kelly's art is amply suited to the demands of architectural settings.

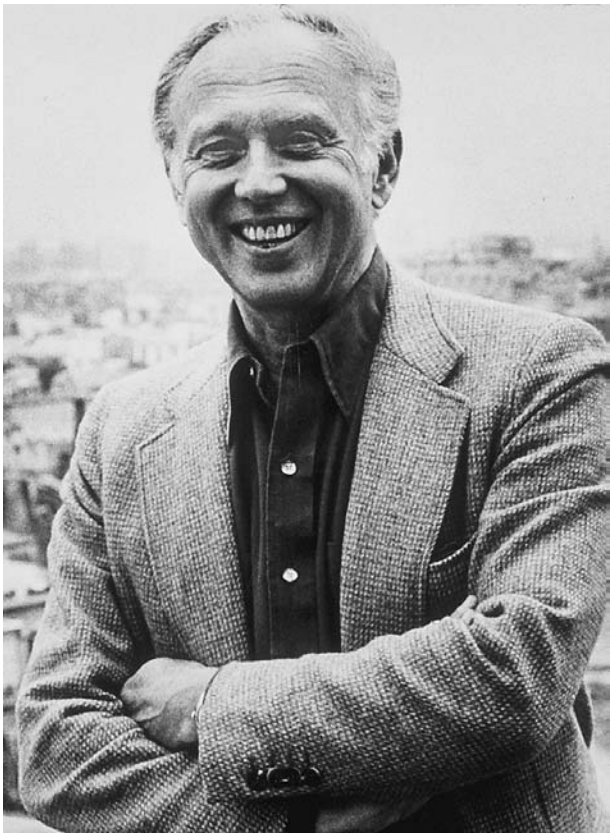

Some of Kelly's finest individual paintings were executed during the 1960s. *Blue-White* (1962) consists of two large blue masses that barely converge within a white field; the clean simplicity of Kelly's drawing allows these forms to expand enormously, resulting in a work of truly monumental scale.

The Modern Era

Well into the 1990s, Kelly continued to gain in popularity and recognition. A quiet man who was seldom seen at functions of the art world, he once said, ''I'm not interested in edges. I'm interested in mass and color.''

In the 1980s, Kelly's works were exhibited at the Los Angeles City Museum of Art, the National Gallery in Washington, D.C., the Dallas Museum in Texas, and the Whitney Museum in New York City. In 1989, his works were part of an exhibition at the Guggenheim Museum in New York City, entitled Geometric Abstraction and Minimalization in America.

In 1991, Kelly was again part of an exhibition at the Whitney, and the following year he was shown again at the Guggenheim as part of the Art of This Century exhibit. In the fall of 1996, Kelly's works were presented in a major retrospective at the Guggenheim.

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Florence Kelly

Florence Kelley (1859-1932), American social worker and reformer, fought successfully for child labor laws and improved conditions for working women.

Florence Kelley was born on September 12, 1859, in Philadelphia, Pa., the daughter of U.S. congressman William Darrah Kelley. She entered Cornell University in 1876, but poor health kept her from graduating until 6 years later, as a Phi Beta Kappa. She then studied at the University of Zurich, where she was influenced by Marxist thought. In 1887 she published a translation of Friedrich Engels's *The Condition of the Working-class in England in 1844,* to which Engels added a preface in 1892.

In 1884 Kelley married a Polish-Russian physician, Lazare Wischnewetzky, and set up housekeeping in New York City. Their marriage was not happy, and she left him in 1889, moving to Chicago with their three children. Although they divorced and she reassumed the name of Kelley for herself and her children, she retained her title of ''Mrs.''

After 1889 Kelley turned in earnest to the study of social conditions, taking special interest in women and children working in the Chicago trades. In 1891 she joined Jane Addams and her associates at Hull House. Kelley's analyses of sweatshops and slum houses resulted in a new child labor law, and she was appointed chief factory inspector for Illinois. When she found her efforts to enforce the child labor law and the compulsory education law frustrated by uncooperative city attorneys, she decided to study law. She earned her law degree at Northwestern University in 1894. Her reports and legislative achievements were outstanding milestones in social investigation.

In 1899 Kelley returned to New York to become secretary of the National Consumers' League. She lived at the Henry Street Settlement House and worked with numerous reformers and reform organizations for minimum wage laws, woman's suffrage, and Federal aid for mothers and babies. Kelley considered herself a socialist, though she was not involved in the Socialist party. She wrote *Some Ethical Gains through Legislation* (1905) and helped establish what became known as the ''Brandeis brief'' (named for Justice Louis D. Brandeis), a process of integrating facts and experiences in legal action to demonstrate the need for changing laws according to human realities.

Kelley later wrote the *Modern Industry in Relation to the Family, Health, Education, Morality* (1914) and a compilation, *The Supreme Court and Minimum Wage Legislation* (1925). She died in Germantown, Pa., on February 17, 1932.

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Gene Kelly

Although Gene Kelly (1912-1996) established his reputation as an actor and dancer, his contribution to the Hollywood musical also embraces choreography and direction.

Gene Kelly's experiments with dance and with ways of filming it include combining dance and animation (*Anchors Aweigh* and *Invitation to the Dance*), and special effects (The ''Alter Ego'' number in *Cover Girl* and the split-screen dance of *It's Always Fair Weather*). His first attempts at film choreography relied on the established formulas of the film musical, but subsequently, particularly in the three films he co-directed with Stanley Donen, he developed a flexible system of choreography for the camera that took into account camera setups and movement, and editing.

Kelly was born in Pittsburgh, Pennsylvania, in 1912, and was the middle son of five children. His father was Canadian-born and loved sports, especially hockey. Every winter Kelly, Sr., would flood the family backyard and make an ice rink for hockey. As quoted in the *New Yorker,* Kelly remembered how the sport would later influence his dancing: ''I played ice hockey as a boy and some of my steps come right out of the game—wide open and close to the ground.'' At 15 Kelly was playing with a semi-professional ice hockey team. Yet, he was also influenced by his mother's love of the theater. In fact, it was she who sent him to dancing lessons.

In 1929 Kelly left for Pennsylvania State college, but because of the Great Depression, his family lost their money, and Kelly had to move back home and attend the University of Pittsburgh in order to save the cost of room and board. Eventually, all five children would graduate from that school. While at Pitt, Kelly worked at a variety of odd jobs to pay his tuition: ditchdigger, soda jerk, gas pumper. Kelly's mother began to work as a receptionist at a local dance school, and she came up with the idea of the family running its own dance studio. They did and the studio was a big success.

After graduation from the University of Pittsburgh, Kelly attended law school. After only a month, he decided that law was not the career for him. He quit and continued to teach dance for another six years. In 1937 he left for New York, and was confident enough of his talent to believe that he would find work. He was right. He landed a job his first week in New York. Kelly's big break came in 1940 when he

was cast as the lead in the Rodgers and Hart musical *Pal Joey.* He played the part of an Irish nightclub singer who was a good-for-nothing loner.

The show was a hit and Kelly attracted the attention of producer-songwriter Arthur Freed, who convinced his boss, Hollywood studio executive Louis B. Mayer, to see the show. Mayer liked what he saw and told Kelly that he would like to have him under contract for the MGM studio. But it was Mayer's nephew, David O. Selznick, who signed Kelly to a contract in 1942. After six months, Kelly's contract was sold to MGM and he worked for MGM for the next 16 years.

His first Hollywood film was *For Me and My Gal* (1942), in which he starred opposite Judy Garland. Garland was only 20, but she had begun working in films at the age of 16. It was she who insisted that Kelly have the role, and she tutored him in how to act for the wide screen. ''I knew nothing about playing to the camera,'' Kelly told *Architectural Digest.* ''It was Judy who pulled me through.'' He learned quickly, however. After a couple of years doing stock musicals, Kelly made a breakthrough with *Cover Girl* (1944). Of his work in *Cover Girl,* Kelly told *Interview:* ''[That's] when I began to see that you could make dances for cinema that weren't just photographed stage dancing. That was my big insight into Hollywood, and Hollywood's big insight into me.''

Gene Kelly established his reputation as an actor and dancer, but his contribution to the Hollywood musical includes choreography and direction. His experiments with dance and with film technique include combining the two, as demonstrated in such films as *Anchors Aweigh* (1945) and *Invitation to the Dance* (1956). He also made use of special effects, as in the ''Alter-Ego'' number in *Cover Girl* (1944), where he danced with his reflection, or in the split-screen dance of *It's Always Fair Weather* (1957). His first attempts at film choreography relied on the established formulas of the film musical, but subsequently he developed a flexible system of choreography for the camera that took into account camera setups, movement, and editing.

Kelly consciously integrated dance into film in order to help the audience gain insight into the types of characters he played. For example, the song-and-dance man of *For Me and My Gal* is a common, unpretentious character, and his principal dances are tap routines—the kind of dance accessible to the general public of the era. The sailor of the ''A Day in New York'' sequence from *On the Town* is introspective and his dance is therefore more lyrical and balletic. The swashbuckler of the dream dances in *Anchors Aweigh* (1945) and *The Pirate* (1948) is an athletic performer, combining the forceful turns of ballet with acrobatic stunts.

Kelly often played a guy who feels that the best way to get what he wants is to impress people. He almost always realizes, however, that his brashness offends people, and that he will more easily succeed by being himself. The worldly wise sailor trying to impress Vera-Ellen in *On the Town* (1949) is really just a boy from Meadowville, Indiana. In *The Pirate* the actor Serafin pretends he is a treacherous pirate in order to win Judy Garland's heart, but it is the lowly actor that she really wants. In *An American in Paris* (1951) Kelly plays an aggressive painter, and in *It's Always Fair Weather* (1955) he portrays a cool and sophisticated New Yorker. Yet, underneath each of these characters' masks are the charming and clever ''true'' selves, which are expressed wittily through song and dance.

Though Kelly's characters are naturally high-spirited, they also have a somewhat sad aspect and tend to brood about their loneliness at key moments in the films. Kelly expresses the loneliness in dances that are almost meditations on the characters' feelings. After Gaby has lost Miss Turnstiles for the second time in *On the Town,* he dreams the ballet ''A Day in New York.'' The isolation of his character is emphasized by the anonymity of the other dancers as well as the disappearance of Vera-Ellen. The ballet in *An American in Paris* serves a similar thematic purpose. The ''Alter-Ego'' dance in *Cover Girl* expresses Kelly's anxiety over losing his girlfriend, and the squeaky-board dance number in *Summer Stock* (1950) is a rumination on his new feeling for Judy Garland's character.

Kelly's performances left the impression that anyone—sailors, soldiers, ball players—could sing and dance. As he matured, his characters took on greater dimension, responding to the anxiety of city living, falling in love, and being lonely by distilling such experiences into dance.

And while most of his audiences were not really aware of Kelly's sophisticated techniques—thus the magic—virtually all found him uniquely appealing as a leading man. Nowhere was he more engaging than in 1952's *Singin' in the Rain.* One of the all-time great movie musicals, and perhaps the film most associated with Kelly, this comedy illustrates the late–1920s transition from silent pictures to ''talkies.'' *Singin' in the Rain* showcased the considerable acting, singing, and dancing gifts of Debbie Reynolds and Donald O'Connor, but it is Kelly who dances away with the movie. His rendition of the title song has become an icon of American entertainment; Kelly makes a driving rain his partner, communicating the joy in movement at the heart of all his performances.

Gene Kelly will always be remembered for his incredible contribution—through dance performance, choreography, and photography—to the genre of the movie musical. While he had some success in nonmusical films—*Christmas Holiday, Marjorie Morningstar, Inherit the Wind*—his legacy lies in dance. Kelly died on February 2, 1996.

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Petra Kelly

Petra Kelly (1947-1992), West German pacifist and politician, had the reputation of being one of the most active and best known protagonists of the European peace and ecology movement.

Petra Karin Lehmann was born on November 29, 1947, in Günzburg, Bavaria. Her father left the family when she was five. In 1958 her mother married an American army officer, John E. Kelly. Petra Kelly was given the name of her step-father, but remained a West German citizen. She was educated in a Roman Catholic convent in Günzburg.

The family moved to the United States in 1959, where Kelly attended high school at Columbus/WestGeorgia. From 1966 to 1970 she studied political science at the American University's School of International Service in Washington, D.C.

Back on the continent she completed her studies at the University of Amsterdam in the Netherlands.She worked as a research assistant at the European Institute, finishing with a M.A. degree. Between 1971 and 1973 she gathered practical knowledge at the European Community Commission (ECC) in Brussels. In 1973 she finally became a full-time civil servant, employed by the European Community to deal with social and labor problems, public health, and various aspects of environmental protection.

The experiences of her teenage years in the United States had influenced her political socialization intensely. She witnessed the non-violent struggle of the African American civil rights movement and was deeply impressed. She was also concerned with the U.S. military engagement in Vietnam. In 1968 she campaigned for presidential candidate Robert Kennedy, who became her political idol, and after his murder for Hubert Humphrey.

Setting Her Goals

The brutal political violence expressed by the assassinations of the Kennedy brothers and Martin Luther King made a strong impression on Kelly. It directed her towards non-violence, Christian charity, solidarity, and foremost, world-wide peace. Witnessing the Soviet invasion of Czechoslovakia during a Prague visit in August 1968 caused her to adopt another principle: ''Human rights may not be handled selectively.''

The death of her sister Grace from eye cancer in February 1970 at the age of ten, demonstrated in Kelly's view a dangerous modern syndrome: she called it the ''cancerisation of the world, which is caused mainly by world-wide nuclear pollution.'' The struggle against the civil and military use of nuclear power and for mutual disarmament became the focus of her political work during the 1970s.

She engaged in numerous activities of the European peace and anti-nuclear-power movement. Her involvement included protest against politics as a male domain and against patriarchal structures in everyday life. Her preoccupation with environmental issues arose from a genuine concern about the direct physical threat posed to human beings by the industrial deterioration of the environment and from a growing awareness of the limits of growth in modern postwar industrial societies.

In 1972 she supported Chancellor Willy Brandt and joined the Social Democratic Party (SPD). Becoming politically disappointed, she left the party in 1979. Her interest turned towards the work in the ''umbrella'' organization of the environmentalist movement, the Bund Bürgerinitiativen Umweltschutz (BBU), which was founded in 1972. Between 1976 and 1979 environmentalist initiatives scored successfully in communal and state elections. Kelly belonged to those prominent activists who tried to integrate ideas and supporters of the ecology movement in a common program and organization. In the meantime she had been elected to the executive committee of the BBU.

Forming the Green Party

In March 1979 she took part in founding the ''Other Political Association,'' called the Greens. The new party maintained the traditional goals of the West German citizen initiatives movement of the 1970s: the pursuit of ecological, social, grass-roots democratic, and non-violent policies. The latter culminated in the protest against the 1979 NATO decision that scheduled the deployment of more U.S. first-strike missiles in the Federal Republic of Germany.

Her activities in the Green Party made Kelly known to a broader public. In 1979 she was nominated for the European Parliament in Strasbourg. In March 1980 she was elected member and speaker of the Green Party's executive committee. She campaigned in the federal elections of 1980 as well as in the Bavarian state elections of 1982 but lost. Finally the federal elections of 1983 brought an overwhelming success. The Green Party gained over two million votes. Kelly, as member and speaker of the Green faction, entered the parliament.

Within the broad and heterogeneous political spectrum of the Green Party, which ranged from trade unionists, socialists, and veterans of the student protest movement of the 1960s to Christian pacifists and conservatives, Kelly covered a key position in the fundamentalist wing. She defined the Greens as an ''anti-party party'' and the parliament primarily as a ''market place'' to espouse her views.

Her fears were that the Greens would become a catch-all party which ''seeks only to gain power,'' which would not allow them to make utopian proposals and to ask fundamental questions any more. She wanted the Green Party to stay ''fundamentalist and uncompromising in basic demands.''

Kelly was labeled the ''Jeanne d'Arc of the nuclear age,'' and a ''secular nun.'' Her charismatic appeal was used to promote her beliefs in an idealistic, romantic, and utopian society without ''egoism and profit, war and disease.'' This goal was achievable by changing oneself and by collective, creative, and colorful non-violent means of civil disobedience. She perceived herself in the political tradition of Martin Luther King, Gandhi, the Russian revolutionary writer and suffragette Alexandra Kollontai, and the German socialist Rosa Luxemburg.

Kelly's favorite works included the writings of Henry David Thoreau, Virginia Woolf, Anne M. Lindbergh, and William B. Yeats. On her own, she published a volume of her most important articles, speeches, appeals, and letters under the title *Fighting for Hope—the Non-violent Way to a Green Future*. The book included a foreword by the German writer and Nobel Peace Prize winner Heinrich Böll.

In 1992, Kelly had gone to New York to address the United Nations (UN) on Chinese human rights violations in Tibet and to attend International Women's Day ceremonies and festivities. In October of that year, Petra Kelly was found shot to death at her home in Bonn, Germany, in what was presumed to be a murder-suicide, committed by her companion, Gert Bastian.

Further Reading

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William Kelly

William Kelly (1811-1888), American iron manufacturer, invented a method of making inexpensive steel that anticipated the more famous and successful Bessemer process.

William Kelly was born in Pittsburgh, Pa., the son of a prosperous landowner. After William was educated in the common schools of the city, he entered the drygoods trade. By the age of 35 he was senior partner in the firm of McShane & Kelly. While on a business trip to Nashville, Tenn., he met and fell in love with Mildred Gracy. She was from the town of Eddyville, Ky., which he often visited, eventually purchasing some nearby iron lands and a furnace. After their marriage he set himself up as an iron manufacturer.

At this time iron was sold in three forms, each distinguished by the amount of carbon present in the iron. Cast iron was highest in carbon content. Some cast iron was converted in forges to wrought iron, which contained no carbon. Intermediate was steel, which was the strongest form. Steel was made by slowly heating iron to high temperatures; this was an expensive process and therefore little used.

Beginning in 1847, Kelly made a series of experiments in an attempt to save on fuel costs in his furnace. He discovered that a blast of air would increase the temperature of the molten cast iron, since the carbon impurity acted as a fuel. Kelly hoped to save fuel by this process, and between 1851 and 1856 he built a series of experimental furnaces in the woods behind his plant. The work was done in secret because he was afraid that customers would not trust the metal made by the new process. In 1856 he learned that Henry Bessemer, working in England, had patented a similar process and that a patent was being applied for in the United States. Even though Bessemer was trying to make steel (rather than to save fuel) and had proved his method a success (which Kelly had not), Kelly objected to Bessemer's patent application and revealed his own experiments. In 1857 he was granted a patent for his process.

Though Kelly conducted one further experiment, his process was never successfully applied. In 1861 he merged with the firm that represented the Bessemer interests. The Kelly interests received three-tenths of the stock of the new

firm, and the Bessemer people took seven-tenths. Kelly was not directly involved in these later commercial activities but lived in quiet retirement in Louisville, Ky., until his death in 1888.

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The standard biography of Kelly, John Newton Boucher, *William Kelly: A True History of the So-Called Bessemer Process* (1924), is not entirely reliable. It should be supplemented with Philip W. Bishop, ''The Beginnings of Cheap Steel,'' in United States National *Museum, Bulletin 218* (1959). □

Henry Kelsey

Henry Kelsey (ca. 1667-1724) was an English-born Canadian explorer and overseas governor of the Hudson's Bay Company. He was the first European to visit the interior of western Canada and to winter on the prairies.

Henry Kelsey was apprenticed in 1684 to the Hudson's Bay Company for a term of 4 years. He would eventually serve the company for almost 40 years, spending all but 3 in the environs of the bay. He was sent out immediately, ''his time to commence at his arrival in the Bay and to terminate from his coming from thence who is to have £8 and two suites of apparell.''

Unlike most of the servants of the company, Kelsey showed no hesitation in striking inland from the shores of the bay. This venturesome spirit was noted by the committee in London, which directed the resident governor ''that the boy, Henry Kelsey bee sent to Churchill River because Wee are informed hee is a very active lad Delighting much in Indian Company being never better pleased than when he is travelling among them.'' From 1690 to 1692 he ranged far inland and was the first European ever to visit the Canadian prairies. His journal described the immense grasslands of the interior, the awesome spectacle of the vast buffalo herds, and an exciting vignette of his encounter with a grizzly bear. Kelsey also developed a rare talent for understanding Indian dialects.

In 1694 Kelsey was captured by D'Iberville, the commander of a French expeditionary force. France and England were then engaged, on opposite sides, in the War of the Spanish Succession. Kelsey's confinement was not arduous, but he was relieved in the summer of 1696, when the Royal Navy appeared in the bay and Ft. York was retaken. For the next 20 years he was a mariner in the employ of the company.

Kelsey was named deputy governor in the bay in 1714 and was present to receive the surrender of Ft. York from the French (who had again captured it). In 1718 he succeeded to the resident governorship, a post which he held for 4 years. He went back to England in 1722 and died there 2 years later while awaiting the captaincy of a ship in order to return to Hudson Bay.

Further Reading

The major sources for information on Kelsey are *The Kelsey Papers* (1929), edited with an introduction by Arthur G. Doughty and Chester Martin, and a biography by A. M. Johnson in *Hudson's Bay Record Society,* vol. 25 (1965). Also of some use is J. W. Whillans, *First in the West: The Story of Henry Kelsey* (1955). Briefer but good accounts are in Arthur S. Morton, *A History of the Canadian West to 1870-71* (1939), and Glyndwr Williams, *The British Search for the Northwest Passage in the Eighteenth Century* (1962). □

Baron Kelvin of Largs

The Scottish physicist William Thomson, Baron Kelvin of Largs (1824-1907), was the originator of the absolute scale of temperature and was one of the founders of thermodynamics.

William Thomson was born on June 26, 1824, at Belfast, Ireland. His father taught mathematics and joined the University of Glasgow faculty in 1831. He devoted much of his time to the education of his sons and arranged for them to audit university classes. Thus when William was 10, he matriculated in the university and did well. After a tour of the Continent, Thomson entered Peterhouse, Cambridge, in 1841.

In 1846 Thomson was appointed professor of natural philosophy at the University of Glasgow. He held this position for 53 years. In addition to teaching and inaugurating the first physics laboratory for students in the British Isles, he continued his mathematical and physical studies.

In 1847 Thomson learned of James Joule's work on the relationships between heat and work. In 1848 he originated his absolute temperature scale, and in 1851, independently of the findings of R. J. E. Clausius in the preceding year, he proposed the second law of thermodynamics.

From 1850 until 1860 Thomson's researches focused on thermoelectric effects, resulting in his discovery of the ''Thomson heat effect.'' His other work on the principles of cyclic heating and refrigeration and his collaborative work with Joule on the cooling of gases by expansion are part of the contributions which justify listing him as one of the founders of thermodynamics.

By the end of 1855 Thomson, then 31, had published 96 papers and had reached his peak in pure physics. He devoted the remainder of his life chiefly to the application of physics, especially in the field of electricity. Between 1855 and 1865 he wrote a series of papers on telegraphic signaling by wire which were important to the laying of the first Atlantic cable. He developed and patented much equipment, such as the mirror galvanometer (1858), the quadrant electrometer, the siphon recorder for telegraphy (1867), and stranded conductors. As a leading member of the British Association Committee on Electrical Standards, he was instrumental in the adoption of the system of electrical units which later was adopted internationally.

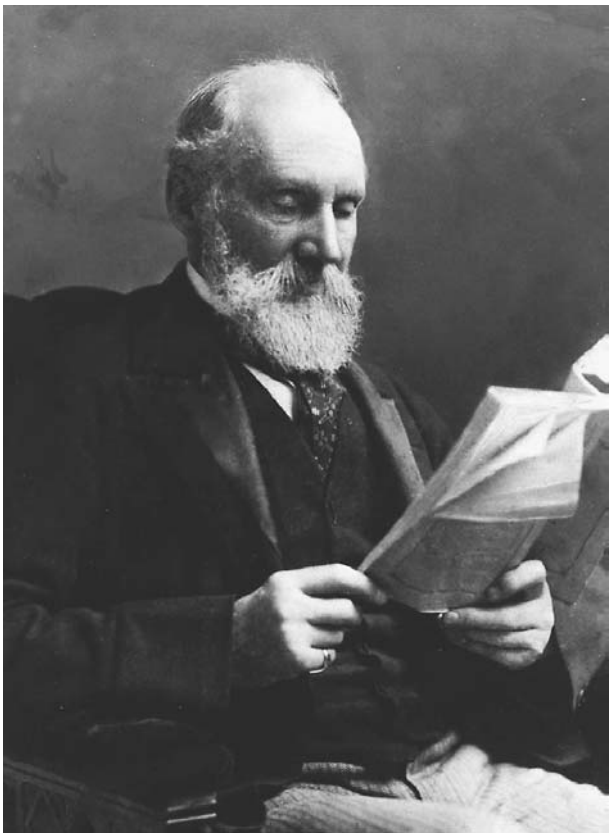

Thomson became wealthy through his many discoveries and inventions and famous as well. In 1866 he was knighted and in 1892 was elevated to the peerage as Baron Kelvin of Largs. Almost every honor that can come to a scientist was awarded to him, including burial in Westminster Abbey. He died on Dec. 17, 1907, at his country home ''Netherhall,'' near Largs.

Further Reading

Agnes G. King, *Kelvin the Man* (1925), provides an interesting view of Kelvin. See also Silvanus P. Thompson, *The Life of William Thomson* (1910). A more recent study is in David K.C. MacDonald, *Faraday, Maxwell, and Kelvin* (1964). A detailed biographical account of Kelvin is in James Gerald Crowther, *Men of Science* (1936). A short study is in Bryan Morgan, *Men and Discoveries in Electricity* (1952). □

Yashar Kemal

Yashar Kemal (born 1922) was the most successful and most widely known of modern Turkish novelists. His works, which also include short stories and essays, are local in color and infused with the spirit of Turkish folk traditions. They show the influence of world classics from Homer to Stendal, Steinbeck, and Faulkner.

Yashar Kemal was born Kemal Sadik Göçeli in southwestern Turkey in the small village of Hemite near Osmaniye in the province of Adana. His father came from a line of feudal landlords and his mother from a family of famous brigands in eastern Anatolia. At the age of five Yashar Kemal saw his father shot to death while praying in the mosque and, in the same incident, lost one of his eyes. He did not attend school until he was nine (walking two hours a day in order to do so) and had no formal education beyond eighth grade.

From early childhood, however, he imbibed the oral literature of the Turkish people by listening to storytellers and minstrels and the songs of the villagers as they worked or experienced the joys and tragedies of life. He himself became an accomplished folk singer and extempore minstrel at a young age and in his late teens began serious collection and study of the oral literature. He started to earn a living as a jack-of-all-trades—including construction worker, cobbler's assistant, watchman, and cotton picker. He first went to Istanbul in the early 1940s and worked as a clerk in the gas company. At that time he became acquainted with a group of intellectuals who introduced him to the works of classical and European writers and to art and modern painting.

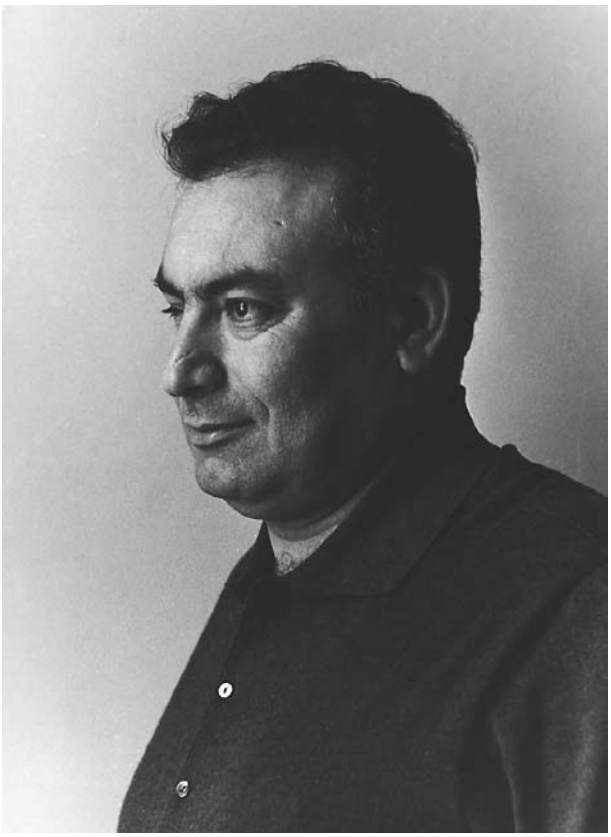

Beginnings as Writer and Reporter

After a period back in the southwest as a public writer of petitions in the little town of Kadirli, and having been acquitted of a charge of disseminating Communist propaganda, he returned to Istanbul and became a roving reporter for the daily *Cumhuriyet*. He was later given a weekly column and appointed chief of the paper's Anatolian Bureau. He resigned from *Cumhuriyet* in 1963, after which he devoted himself to literature—from 1967 to 1971 he also published a leftist political weekly of which he was a co-founder—and continued to contribute to a variety of journals and newspapers. He was among those who founded the Writers Union of Turkey and served as its first chairman during the years 1974 through 1976.

Yashar Kemal's early attempts as a writer were in the realm of poetry, the first of his poems to be published appearing in 1939 in the journal of the Adana *Halkevi* (''People's House,'' one of the cultural centers established by the Republican People's Party in the early days of the Turkish Republic). The *Halkevi* also published his earliest folklore studies (a collection of ballads in 1942 and a study of elegies in 1943). All of these works, as well as poems accepted by journals in the early 1940s, were signed with his real name, Kamal Sadik Göğçeli. He changed his name to Yashar Kemal when he moved to Istanbul in 1951.

Yashar Kemal began to write fiction in the late 1940s and became known in Istanbul as a short story writer as well as an outstanding journalist with a special gift for travelogues. Various collections of his journalistic writings and of his short stories have been published in Turkey, and English translations of some of his best short stories are available in *Anatolian Tales,* published in New York in 1969.

Career as Novelist

It was not until he was 33 years old that he published his first novel, *Ince Memed* (1955; *Mehmet My Hawk,* 1961). Set in the Taurus-Chukurova area that he knew so well, it tells of a young village boy who, driven to banditry through the tyranny of the local landowner, becomes a Robin Hood-like figure, an outlaw fighting against injustice, and a legend and inspiration to the villagers of the area. Two sequels, *Ince Memed 2* (1969; *They Burn the Thistles,* 1973) and *Ince Memed 3* (1984), continue the saga of this folk hero.

Ortadirek (1960; *The Wind from the Plain,* 1962), *Yer demir gök bakir* (1963; *Iron Earth, Copper Sky,* 1974) and *Ölmez otu* (1968; *The Undying Grass,* 1978) form a trilogy that again deals with the ordeals of the poverty-stricken villagers in the Taurus Mountains. Confronted by the forces of nature and the rapacity of landlords, these people survive only by an annual migration to the coastal plain to earn money picking cotton. Set in the same milieu, the novel *Akçasazin ağalari* centers on the problems of the landlords themselves, especially the old blood feud, and shows the effects of the breakdown of the feudal and tribal orders. It appeared in two volumes: *Demirciler çarşisi cinayeti* (1974; *The Lords of Akchasaz: Murder in the Ironsmiths Market,* 1979) and *Yusufcuk Yusuf* (''Turtledove Yusuf,'' 1975).

Later Yashar Kemal wrote also of underprivileged groups in other parts of Turkey. *Al gözüm seyreyle Salih* (1976; *Seagull,* 1981) is set in a Black Sea fishing town; *Deniz küstü* (1978; *The Sea-crossed Fisherman,* 1985) and *Kuşlar da gitti* (1978; *Alors les oiseaux sont partis,* 1981) take the reader to Istanbul and its environments.

Much of Yashar Kemal's writing was inspired by the folklore of Anatolia, drawing on well-known tales or the lives of individuals famous in the folk tradition. Such works include *Üç Anadolu Efsanesi* (1967; *Three Anatolian Tales,* 1975), *Ağridağ Efsanesi* (1970; *The Legend of Ararat,* 1975), *Binboğalar Efsanesi* (1971; *The Legend of the 1000 Bulls,* 1976), and *Çakicali Efe* (*The Swashbuckler from Chakija,* 1972). His language also derives much from the ordinary Turkish people, its texture at once epic and lyrical.

Yashar Kemal's general style had a great influence on modern Turkish writing. From the beginning he was noted as a first-rate storyteller and as a social realist. Yet he blended stark realism with scenes of epic grandeur and tempered it by the unreality of myth. He alternated description of the environment (sometimes painted with panoramic strokes, sometimes etched with minute attention to detail) with stream of consciousness writing. He won many awards in Turkey and abroad. The universal appeal of his work is attested by the many translations available in more than 20 languages.

Kemal was accused by the Turkish government of promoting separatism through an article he had written for the German publication, *Der Spiegel*, and was arrested in 1995. Kemal was given a suspended 20-month sentence in 1996

for speaking out against the government's actions regarding the Kurds.

Further Reading

Edebiyat 5 (Nos. 1 and 2, 1980), available through the Middle East Center at the University of Pennsylvania in Philadelphia, is a special issue devoted to Yashar Kemal. Also see ''Yashar Kemal's epic struggle'' by Nicole Pope in *World Press Review,* July 1996, vol. 43, no. 7, p. 40; and a Web site maintained by the Armenian National Committee of Canada, http://armen-info.com/lacuse/publes/95loel.htm. □

Frances Anne Kemble

Born into a famous English theatrical family, Frances Anne Kemble (1809-1893), known as Fanny Kemble, went to America in 1832, where she was celebrated both for her dramatic talent and her cultural observations.

Frances Anne Kemble was born on November 27, 1809. The daughter of actor Charles Kemble and his actress wife Maria Theresa De Camp, she could claim full membership in the aristocracy of the British theater. By the time she traveled with her father to their New York opening in 1832, she was an established dramatic star. For two seasons Kemble and the company toured the United States, playing to wildly enthusiastic audiences. But in spite of her success, Kemble hated what she thought of as the artificiality of acting. She was happy to retire in 1834 to become the wife of Pierce Butler, heir to a rich Georgia plantation.

Kemble published a record of her 2-year theatrical tour, *Journal of a Residence in America* (1835). It was an incisive and genuinely good-humored account, but such publications by foreigners were the rage then and thin-skinned critics made her the target of journalistic wrath. Kemble's marriage, in the meantime, was becoming troubled. Her romantic notions about life on a plantation were rudely shocked by the facts. Unable to live with slavery, she withdrew, first visiting England in 1841 and breaking formally with her husband in 1846. For a year she returned to the British stage and in 1847 moved to Italy, where she wrote *A Year of Consolation* (1848). In 1848 Butler sued for divorce in a widely celebrated case. After a year the divorce was granted, with custody of their two daughters going to Butler.

Kemble returned to the United States, making a career of giving public readings from Shakespeare. This innovation brought her enthusiastic applause and a more than decent income. In 1863, in a very successful attempt to influence British public opinion against the Confederate states, she published an account of her plantation experience, *Journal of a Residence on a Georgia Plantation*. She published several later volumes of autobiography and also literary criticism, as well as a novel, *Far Away and Long Ago* (1889).

Further Reading

There is only one full-length, thoroughly documented study of Fanny Kemble: Margaret N. Armstrong, *Fanny Kemble: A Passionate Victorian* (1938). As a cultural commentator, she is examined in Una Pope-Hennessy, *Three English Women in America* (1929), which also discusses Frances Trollope and Harriet Martineau. A study of her as a theatrical figure is included in Edward Robins, *Twelve Great Actresses* (1900).

Additional Sources

Furnas, J. C. (Joseph Chamberlain), *Fanny Kemble: leading lady of the nineteenth-century stage: a biography,* New York: Dial Press, 1982.

Kemble, Fanny, *The terrific Kemble: a Victorian self-portrait from the writings of Fanny Kemble,* London: H. Hamilton, 1978.

Marshall, Dorothy, *Fanny Kemble,* New York: St. Martin's Press, 1978, 1977. □

Jack French Kemp Jr.

A conservative on economic issues and a liberal on social questions, Jack French Kemp, Jr. (born 1935), was an articulate spokesperson for the Republican Party for many years. He was the vice presidential candidate on the Republican Party's ticket in Sen. Bob Dole's failed run for the presidency in 1996.

Jack French Kemp, Jr., was born in Los Angeles, California, on July 13, 1935. He attended public elementary and high schools in Los Angeles. In 1957 he received his Bachelor of Arts degree from Occidental College in Los Angeles, where he was the starting quarterback and team captain of the football team. Kemp did post-graduate work at Long Beach State University and California Western University in political science and education.

Between 1958 and 1962 Kemp was a member of the United States Army Reserves, serving in active duty during 1958. He was drafted by the San Diego Chargers football team, with whom he played for five years. During his stay with San Diego he was selected as the captain of the team in 1961 and 1962. He was then traded to the Buffalo Bills and led them to the American Football League championship for two consecutive years, 1964 and 1965. In 1965 he was voted the league's most valuable player. During his athletic career Kemp co-founded the American Football League Players Association (1956) and between 1956 and 1970 he was elected its president five times.

During the later years of his football career Kemp began to develop his political background by associating with a newly elected governor of California, Ronald Reagan. In 1967 Kemp was appointed to the position of special assistant to the governor, gaining political experience and some notoriety during Reagan's governorship. He furthered his experiences by winning a position as the special assistant to the chairman of the Republican National Committee in 1969. He continued his football career until 1970, when he retired to pursue a career in politics.

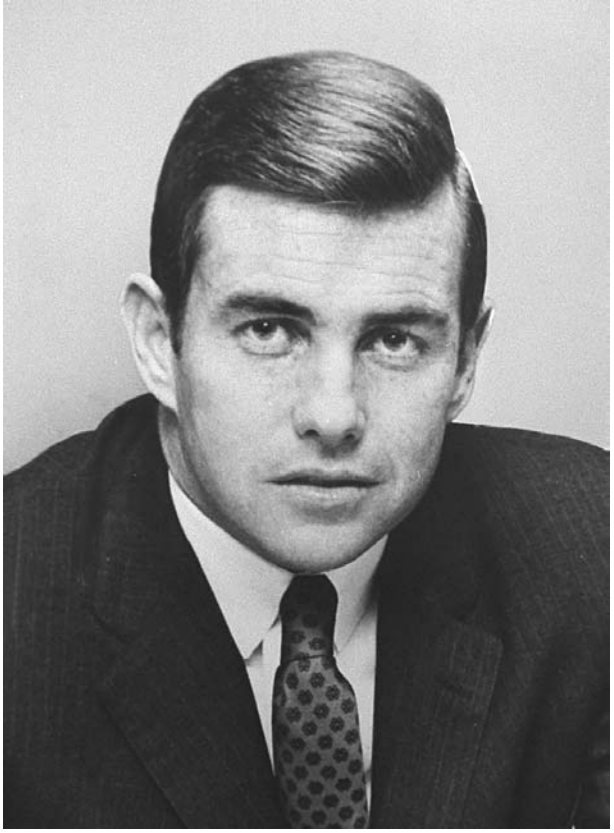

Kemp's leadership skills led him to be oriented toward a variety of community activities in the Buffalo, New York, area. His dedication gained the respect of the community and led him to be the recipient of a series of awards. He was given the Distinguished Service Award by the New York State Jaycees. He also was given an Outstanding Citizen Award by the *Buffalo Evening News* in 1965 and 1974.

With the support of a popular football career and the experiences gained from his activities with the players' association, Kemp launched a political career that led him to a seat in Congress. On January 3, 1971, he was sworn into the House of Representatives for a district comprised of several Buffalo suburbs and western New York state as a member of the Republican Party. A member of the 92nd Congress of the United States, Kemp remained for nine terms, until 1989. During his years as a congressman Kemp served for seven years in the Republican Party leadership as chairman of the House Republican Conference.

During the Nixon and Ford administrations Kemp maintained middle-of-the-road positions due in part to his inexperience and the domination by the Democratic majority in the House. After gaining experience in the House through diligence in informing himself on issues, he became known as a strong Republican voice on economic issues.

When the political leadership in the White House switched from Jimmy Carter to Ronald Reagan, Kemp found his political views commanding significant interest, primarily through President Reagan's economic strategy. Kemp became a major voice for ''supply-side economics,'' which President Reagan accepted as a driving force in his domestic policies. Kemp co-authored a 30 percent tax reduction plan that would cut personal taxes over the first three years of Reagan's term, known as the Kemp-Roth plan. The proposal was adopted in modified form by Congress in 1981 (he had worked to secure the support of nearly all Republicans by 1978). As a strong advocate of a supply-side economic strategy, Kemp aimed to reduce the corporate and individual tax rates to encourage business growth and create jobs. He also voiced strong views on abortion and on the need to continue a strong military build-up.

Kemp's viewpoints tended to the left on some issues, which lowered acceptance of him by the more conservative Republicans. Kemp fought cuts on Social Security and expressed a lot of concern for child nutrition funding. He also supported economic provisioning for revitalization of inner cities. While these viewpoints balanced his political platform, they confused some Republican voters. Some felt he was unqualified to hold higher political office because of these inconsistencies.

Kemp continued with his strong economic plans, expressing much concern for a reduction in inflation. He rounded up enough congressional support to pass an amendment to Congress' 1986 budget plan. The resolution called for an international conference with the goal of reforming the world monetary system. The ideals of Kemp's efforts were appreciated but he failed to stick to a solid plan of action, confusing his supporters.

Kemp hinted at running for governor of New York in 1980 and for the Senate later that term. He held back from

officially declaring any run for higher office until he unsuccessfully attempted to gain the candidacy for the Republican nomination for president in 1988.

Under the Bush administration Kemp was appointed secretary of housing and urban development (HUD) on February 13, 1989. Kemp was faced with the task of rehabilitating a department that during the Reagan administration was left to waste. He shut down questionable HUD programs and tightened control of others. A lack of financial support prevented him from producing any noticeable growth in HUD programs, and he received some negative press for the lack of growth in these programs.

Although out of office, Kemp remained oriented toward furthering his political goal: the presidency. In January 1993, he co-founded Empower America, a public policy and advocacy organization designed to expand on democratic capitalism and advancing social policies. Kemp also served as a distinguished fellow at the Heritage Foundation and as a visiting fellow at the Hoover Institute, two conservative think tanks.

Still, Kemp considered not even attending the 1996 Republican Convention, telling reporters that his political life was over and that he was a ''has been.'' A few days later, he was named Bob Dole's vice presidential running mate despite past differences.

After Clinton's landslide win, Kemp rejoined the board of directors of Carson Inc., an African-American company with a growing international base. He lost no time in aiming for another shot at the presidency in 2000. In early 1997, he told reporters that the last election had only ''whetted my appetite'' for the job. He plotted a strategy of inclusion of African Americans and the poor, saying he wanted the party to return to its roots in the days of Abraham Lincoln. ''I believe with all my heart that there is a struggle going on for the heart and soul of the Republican Party. That party must be inclusive, not exclusive, it must be progressive and conservative, not reactionary and conservative.''

Jack Kemp married Joanne Main during his collegiate years in California. They had four children: Jeffery, Jennifer, Judith, and James.

Further Reading

The American Idea, Ending Limits to Growth, published in 1984, and *An American Renaissance: A strategy for the 1980's,* published in 1979, both by Jack Kemp; articles by Kemp include ''Better than Affirmative Action'' in the *Washington Post* July 8, 1997. □

Thomas à Kempis

The spiritual writer Thomas à Kempis (ca. 1380-1471) was a Roman Catholic monk in Holland whose ''The Imitation of Christ'' became a classic in religious literature.

Thomas à Kempis, whose family name was Hammercken, was born in the Rhineland town of Kempen near Düsseldorf in Germany. The school he attended at nearby Deventer in Holland had been started by Gerard Groote, founder of the Brothers of the Common Life. These were men devoted to prayer, simplicity, and union with God. Thomas of Kempen, as he was known at school, was so impressed by his teachers that he decided to live his own life according to their ideals. When he was 19, he entered the monastery of Mount St. Agnes, which the Brothers had recently started near Zwolle in Holland and which was then being administered by his older brother John. He spent the rest of his long life behind the walls of that monastery.

The pattern of Thomas's life remained the same over the years. He devoted his time to prayer, study, copying manuscripts, teaching novices, offering Mass, and hearing the confessions of people who came to the monastery church. From time to time Thomas was given a position of authority in the community of monks, but he consistently preferred the quiet of his cell to the challenge of administration. He was pleasant but retiring. The other monks eventually recognized Thomas's talent for deep thought and stopped troubling him with practical affairs.

Thomas wrote a number of sermons, letters, hymns, and lives of the saints. He reflected the mystical spirituality of his times, the sense of being absorbed in God. The most famous of his works by far is *The Imitation of Christ,* a charming instruction on how to love God. This small book, free from intellectual pretensions, has had great appeal to anyone interested in probing beneath the surface of life. ''A

poor peasant who serves God,'' Thomas wrote in it, ''is better than a proud philosopher who . . . ponders the courses of the stars.'' The book advised the ordering of one's priorities along religious lines. ''Vain and brief is all human comfort. Blessed and true is that comfort which is derived inwardly from the Truth.'' Thomas advised where to look for happiness. ''The glory of the good is in their own consciences, and not in the mouths of men.'' *The Imitation of Christ* has come to be, after the Bible, the most widely translated book in Christian literature. Thomas died in the same monastic obscurity in which he had lived, on Aug. 8, 1471.

Further Reading

The most convenient modern edition of *The Imitation of Christ* is the translation by Justin McCann (1952). There are no modern works on the life of Thomas à Kempis, but several older books are still valuable: Francis R. Cruise, *Thomas à Kempis* (1887), and J. E. G. De Montmorency, *Thomas à Kempis: His Age and Book* (1906). □

Amos Kendall

Amos Kendall (1789-1869), American journalist and politician, was postmaster general under President Jackson and a leading member of his ''Kitchen Cabinet.''

Amos Kendall was born in Dunstable, Mass., on Aug. 16, 1789. As a child, he worked long hours on his father's farm, attending the free public schools when he could. He graduated at the head of his class from Dartmouth College in 1811. He studied law for 2 years but, undecided about his future, traveled to Kentucky and spent a year as tutor in the family of Henry Clay. In 1816 he became editor of the *Argus of Western America* in Frankfort, Ky., demonstrating exceptional journalistic ability. He married Mary B. Woolfolk in 1818; she died in 1823, and in 1826 he married Jane Kyle.

In 1828 Kendall switched allegiance from Clay to work effectively for the election of Andrew Jackson. Following Jackson's victory Kendall went to Washington, D.C., to become fourth auditor of the Treasury. More importantly, he became the President's intimate adviser. He proved an able administrator and in 1834 became postmaster general, holding office until 1840.

Kendall suffered financial reverses in the early 1840s. He had founded an unsuccessful paper, *Kendall's Expositor,* and became tangled in litigation over earlier disputes with mail contractors. He was found guilty of refusal to pay debts, but he was exonerated in his appeal to the Supreme Court. In 1845 Kendall's fortunes improved. He was engaged as business manager by Samuel F. B. Morse to exploit Morse's newly invented telegraph, and during the next 15 years both men made fortunes.

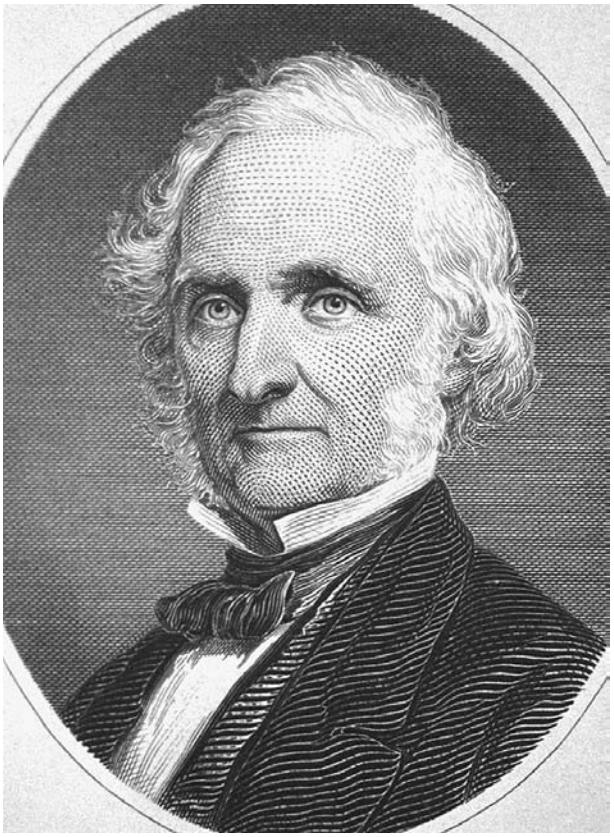

Kendall retired in 1860 to live out his life as a philanthropist, contributing mainly to churches and establishing an institution for the deaf and dumb. He remained a Democrat during the Civil War but supported the Union. He died on Nov. 12, 1869.

Kendall's importance to American history rests on his labors as Jackson's assistant and his influence upon both the form and substance of Jacksonian Democracy. He wrote most of the President's annual addresses and drafted Jackson's veto of the bill to recharter the Second Bank of the United States. He also produced much of the newspaper material that appeared throughout the country to build support for Jackson's programs. Kendall left his mark upon American society in a crucial period of its development.

Further Reading

Kendall's son-in-law, William Stickney, edited the *Autobiography of Amos Kendall* (1872), which has much material on his life. Descriptions of Kendall and his work are in the writings of his contemporaries, such as that of journalist Ben Perley Poore, *Perley's Reminiscences of Sixty Years in the National Metropolis* (2 vols., 1886). Information on him is available in the voluminous literature on the Jacksonians. Arthur M. Schlesinger, Jr., analyzes Kendall's career and influence in *The Age of Jackson* (1949). □

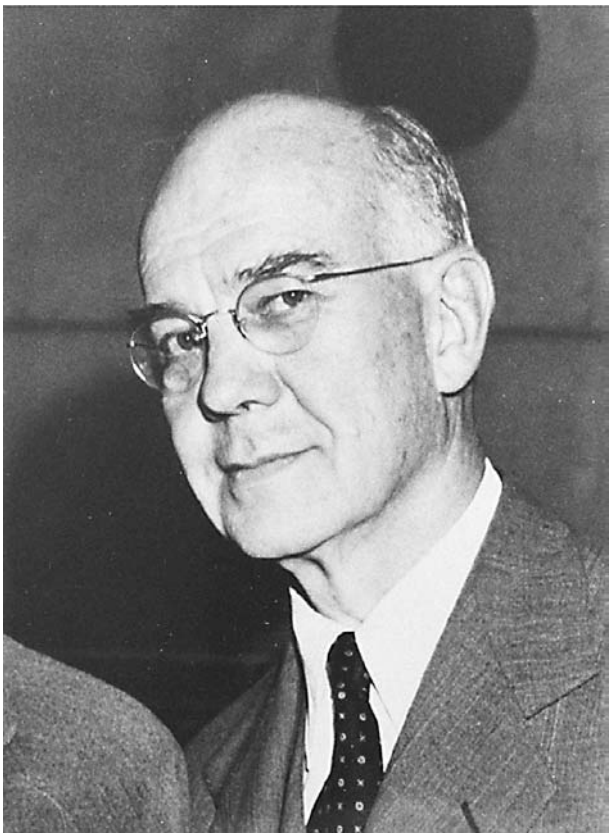

Edward Calvin Kendall

Edward Calvin Kendall (1886-1972), American biochemist and Nobel Prize winner, isolated the hormone thyroxin and played a leading role in the isolation and synthesis of the hormone cortisone.

On March 8, 1886, E. C. Kendall was born in South Norwalk, Conn. He received a bachelor of science degree in 1908, a master of science degree in 1909, and a doctorate in chemistry in 1910 from Columbia University. The following year Kendall was a research chemist with Parke, Davis and Company in Detroit, and from 1911 to 1914 he worked at New York City's St. Luke's Hospital. During these years he was engaged in research on the thyroid gland. In 1914 he succeeded in isolating the thyroid hormone thyroxin. His discovery was reported in the *Journal of the American Medical Association* for 1915. Also in that year, he married Rebecca Kennedy.

In 1914 Kendall had accepted a position as head of the section of biochemistry at the Mayo Clinic Graduate School in Rochester, Minn., and in 1921 he was named professor of physiological chemistry. At the Mayo Clinic he and his coworkers made important scientific contributions, including studies on oxidation in the animal organism, but Kendall's most significant achievement was the isolation and synthesis of cortisone, a hormone produced by the adrenal cortex.

The adrenal glands had been observed first in the 16th century, and by the 19th century it was suspected that the adrenals were related to certain diseases. In the 1930s several researchers began to study them in an effort to determine what the active substance of the glands was. This proved a very complex problem since the adrenal cortex alone produces a series of closely related hormones. Kendall's research team isolated several of these hormones, including one that was renamed cortisone in 1939.

Kendall's early reports on the isolation of cortisone and other hormones of the adrenal cortex appeared in the *Proceedings of the Mayo Clinic* (1934) and the *Journal of Biological Chemistry* (1936). He then guided work toward the synthesis of cortisone, which was accomplished between 1946 and 1948.

Kendall had a major role in the introduction of cortisone for treatment of rheumatoid arthritis and rheumatic fever, although Dr. Philip S. Hench of the Mayo Clinic directed the early testing. In 1950 Kendall and Hench shared the Nobel Prize in physiology or medicine with Tadeus Reichstein for their work on cortisone. Kendall retired from the Mayo Clinic in April 1951 and became visiting professor in the department of biochemistry at Princeton University. He died on May 4, 1972, in Princeton.

Further Reading

A short sketch of Kendall is in Theodore L. Sourkes, *Nobel Prize Winners in Medicine and Physiology* (new and rev. ed. 1967). A slightly more detailed biography is in Nobel Foundation, *Nobel Lectures in Physiology or Medicine, 1942-1962,* vol. 3 (1964), which includes information on the events and discoveries leading to Kendall's work as well as a discussion of the work itself. □

John C. Kendrew

John C. Kendrew (born 1917) was awarded the Nobel Prize in chemistry (with Max Perutz) in 1962 for his work in determining protein structures.

John Cowdery Kendrew was born in Oxford, England, on March 24, 1917, the son of Wilfred George and Evelyn May Graham (Sandberg) Kendrew. His father was a climatologist at the university; thus young Kendrew was raised in a highly enriched, scientific atmosphere. He trained as a physical chemist upon entering Cambridge, taking his B.A. from Trinity College in the spring of 1939. After graduation he considered switching to biology for further study, but without clear direction, and with the outbreak of World War II he joined the Air Ministry and worked on the application of airborne radar to the war effort and as a civilian scientist for the Royal Air Force. Kendrew worked for the RAF until 1945, first in England, then in the Middle East, and finally in Southeast Asia.

Early Interest in Structural Chemistry

It was in the Far East that he first became acquainted with J. D. Bernal, the great structural chemist and later scientific adviser to Lord Mountbatten. Ironically, Bernal had been working at Cambridge throughout the 1930s utilizing x-ray diffraction to determine the structure of crystals. This is accomplished by directing a beam of x-rays upon a crystal and capturing the diffraction pattern established upon a photographic plate. Bernal was at that time excited about the possibility of determining the structure of proteins through the use of x-rays, and he convinced Kendrew that the field was ready for cultivation. Kendrew's mind was thus at work upon structures when, on a military trip to California, he met Linus Pauling and learned of his interest in protein and amino acid structures. The combined influence of Bernal and Pauling persuaded him to switch from chemistry to biology, and with the war's end he returned to Cambridge to pursue his doctorate.

Work with Myoglobin

Max Perutz, a former student of Bernal's, was already working on the structure of hemoglobin at Cambridge's Cavendish Laboratory when Kendrew joined him in 1946. From Perutz he learned the elements of crystallography, and he began his doctoral research on the protein myoglobin. Kendrew chose this protein because of its close relation to hemoglobin, but also because it was one-quarter the size (2,500 atoms to hemoglobin's 10,000). While actively engaged in this research, and though he had not yet finished his doctoral requirements, Kendrew rose rapidly in the postwar academic hierarchy. In 1947 he was named department chairman of the Medical Research Council Laboratory for Molecular Biology, also in the Cavendish Laboratory under Sir Lawrence Bragg but later in its own building, a post he held at Cambridge until 1975—a period concurrent with his being a fellow of Peterhouse. In 1949 he finished his Ph.D., but he continued to work on the structure of myoglobin as the determination of its crystalline arrangement was still unsolved.

In 1953 Perutz discovered a new technique that was to unravel the mystery of the protein. He showed that attaching a single atom, such as gold or mercury, to a hemoglobin molecule slightly altered the diffraction pattern. By a comparison of before and after photographs it was possible to determine the heavy atoms' positions in the hemoglobin crystal. This method, known as isomorphic replacement, could potentially solve the entire puzzle of hemoglobin structure. Kendrew applied it to the simpler molecule myoglobin, succeeding by 1957—after thousands of photographs and repeated measurements—in unraveling the first protein structure. This first picture was rather blurred, but by 1959, after many more photographs and measurements, Kendrew and his associates achieved a very high resolution, such that most of the individual atoms were now ''visible.'' Eventually, nearly every atom's location in the molecule was determined, but at the time the polypeptide chain was shown to coil about in a spiral manner already described theoretically by Pauling in 1951 and called the alpha-helix.

For their work Perutz and Kendrew were awarded the 1962 Nobel Prize in chemistry. Kendrew received other recognition for his work in what is now commonly known as molecular biology—a 1960 fellow of the Royal Society; decorated knight bachelor and commander, Order of the British Empire; and foreign associate, National Academy of Sciences (United States). After 1959 he was editor-in-chief of the *Journal for Molecular Biology,* and in 1970 he left Cambridge for the post of director-general of the European Molecular Biology Laboratory in Heidelberg, Germany, which he held until 1982.

Further Reading

Horace Judson's *The Eighth Day of Creation* (1979) tells the story of molecular biology; the *Thread of Life* (1966), by Kendrew, non-technical overview with x-ray crystallographic photographs. See also: ''How Molecular Biology Got Started'' in *Scientific American,* vol. 216, 1967, pp. 141-143; and ''Myoglobin and the Structure of Proteins (Nobel Address)'' in *Science,* Vol. 139, 1963, pp. 1259 - 1266; *Biochemistry* by Lubert Stryer (1988). □

George F. Kennan

Combining the talents of the diplomat with the wisdom of the scholar, George F. Kennan (born 1904) left a powerful impression on his age. Author of the famed ''Doctrine of Containment,'' he helped to de-

fine the issues and values dividing America and Russia at the onset of the Cold War.

Until he won White House and State Department recognition as a creative and farsighted thinker by his ''Long Telegram'' of 1946, George Frost Kennan was one of many first-rate Foreign Service officers representing American interests abroad. After the telegram brought him to the attention of his superiors and his *Foreign Affairs* article in 1947 earned him a national following, George F. Kennan was assured his place in history.

Born in Milwaukee, Wisconsin, on February 16, 1904, he came from'' . . . a straight line of pioneer farmers . . .'' of 18th-century English-Scottish-Ulster stock. After graduation from a secondary school military academy, he entered Princeton, graduating in 1925. College was more an ordeal than a career for him, as he recounted in his Pulitzer prize winning *Memoirs* 1925-1950. He described himself with simple severity as'' . . . an oddball, not eccentric, not ridiculed or disliked, just imperfectly visible to the naked eye.'' History impressed him most, although he also loved literature.

Becoming an Expert on Russia

He entered the newly-created Foreign Service School in 1926 after passing a stiff competitive examination. Brief assignments in Geneva and Hamburg sharpened his language skills and exposed him to minor diplomatic tasks, but left him convinced of the need for more education. He was on the point of resigning when an in-service program opened up offering three years of study in Europe. As his field, he selected Russian and Russia.

Kennan's choice of Russia reflected a family link dating to the previous century. An elder cousin of the same name had carved a career out of studying Russian tsardom, producing a landmark work entitled *Siberia and the Exile System*. In his *Memoirs,* the younger Kennan expressed the feeling '' . . . that I was in some strange way destined to carry forward as best I could the work of my distinguished and respected namesake.''

The next few years were spent on the periphery of Bolshevism, in then independent Estonia and Latvia, in travels to Finland; but always on the outside, looking in. He progressed well as a student, translating Russian into German and vice versa, deepening his knowledge of Russian history, and preparing for what almost seems a preordained future.

In 1931 he married a Norwegian woman named Annelise Soerensen. Four children were born to them.

Posted to Moscow

Two years later, diplomatic relations were restored between the United States and the Soviet Union. Kennan's linguistic ability and his familiarity with economic conditions in Russia made him a logical choice to accompany William C. Bullitt, President Franklin D. Roosevelt's nominee as ambassador, on the initial trip to Moscow. He had found his niche; those early years were '' . . . a wonderful and exciting time.'' Even the '' . . . Moscow winter was healthy and exhilarating'' to a Milwaukean entering his thirties.

He gained invaluable experience during the 1930s in Vienna, Moscow, Prague, and Berlin. Stationed in the latter city when the Nazis declared war on the United States in 1941, he spent six months in an internment camp until repatriated in 1942 and reassigned to Lisbon.

He returned to Moscow in the spring of 1944 and remained there for two crucial years. His career to this point had been an enviable one which would reflect credit on any diplomat, but he had not yet made that breakthrough which would take him from competence to greatness. His opportunity came at the age of 42. By 1946 he was convinced that few Americans in leadership positions understood Russia, Stalin, or Communism and, further, that his efforts to remedy this were largely ignored. But a query from the Treasury Department seeking information on economic and financial matters gave him the forum he needed. The result was an 8,000 word cable (the ''Long Telegram'') describing the world from the Soviet perspective.

He defined Soviet premises as based on beliefs that capitalism would generate debilitating international competition and divisive internal conflict. Capitalist countries harboring socialist and social democratic movements were especially suspect, since their tenets were masks hiding bourgeois values. From these premises, Kennan predicted certain Soviet actions would flow. Russia and its allies must grow stronger to take advantage of capitalism's weaknesses, for example, and left wing leaders and groups must be firmly dealt with.

War between the United States and Russia was not inevitable, Kennan argued, and coexistence between their differing social and economic systems was entirely possible. The best way to compete with Communism was by educating the public to a true understanding of Russia and its people. In a powerful conclusion, he observed that '' . . . every courageous and incisive measure to solve internal problems of our own society . . . is a diplomatic victory over Moscow worth a thousand diplomatic notes and communiques.'' This is so because '' . . . Communism is like a malignant parasite which feeds only on diseased tissue.''

Winning Respect for His Views

Notwithstanding the stilted telegraphic style, Kennan's power to articulate the main outlines of American-Soviet relations made him an overnight sensation in Washington's highest circles. From President Truman down through the top few thousand members of America's governing officials Kennan became required reading. ''My voice now carried,'' he observed tersely in later years.

Returning to Washington shortly after sending the cable, he was sent around the country by the State Department to address diverse groups in the Mid-and Far-West. He was also named to a key position in the newly created National War College.

His growing influence within and outside the government gave him the opportunity for critical input into the Truman Doctrine and Marshall Plan developments. In 1947 Secretary of State George C. Marshall selected him to head the Policy Planning Staff, a key agency for formulating national policy. Cutting back on his other activities, he threw himself wholeheartedly into the task of organizing and staffing an effective advisory body.

The next step in Kennan's path to fame was taken with the publication in July 1947 of ''The Sources of Soviet Conduct'' in the magazine *Foreign Affairs,* the prestigious journal of the Council of Foreign Relations. Publication of this article gave a name to President Truman's developing policy toward Communism—''The Doctrine of Containment.''

''The Doctrine of Containment''

A more succinct or complete exposition of the Russian roots of Soviet behavior would be difficult to find. Everything is in this article: the fanatical characters of Lenin and Stalin, their sense of total infallibility, their intransigeant contempt for capitalism, and the chilling conviction that they were incapable of defeat in the long run. Only a very stable society, sure of its own '' . . . spiritual vitality . . . , and possessed of . . . a policy of firm containment,'' could cope with such a monolithic threat. Whether Americans were up to this '' . . . duel of infinite duration'' only time could tell, but it was clear to Kennan that containing Communism was not essentially a military matter. The patience and strength and other virtues he referred to were part of the national character, not the nation's arsenal.

But to his dismay, his readers in the Truman administration transformed the ''Doctrine of Containment'' into a military strategy hinging on international alliances. Central to this was an arms build-up based on stockpiling atomic weapons and the decision to develop the hydrogen bomb, a decision Kennan would at least have deferred until the issue of whether we would ever use this weapon on a first strike basis had been resolved.

This issue and the concurrent loss of influence of the Policy Planning Staff under newly appointed Secretary of State Dean G. Acheson built sufficient frustration in Kennan to cause him to secure a temporary leave of absence. He joined the Institute for Advanced Study at Princeton.

During the next four decades Kennan became one of America's greatest scholars, capturing two Pulitzer prizes, a Bancroft, a Parkman, and many other honors. Only twice did he venture out of academe. He served for six months as ambassador to the Soviet Union at Secretary Acheson's request in 1952 but was ousted by the Russians for what they took to be criticism of their regime. In 1961 President John F. Kennedy appointed him ambassador to Yugoslavia, a post he held for two years.

A Legacy of First-Class Histories

His writings are models of literary elegance and relentlessly exact scholarship. *American Diplomacy,* his first effort, appeared in 1950, sketching the development of a national foreign policy from 1898 to the early days of the Cold War. Volume after volume followed, sometimes on contemporary issues, such as *Realities of American Foreign Policy* (1954), *Russia, the Atom and the West* (1958), or *The Nuclear Delusion* (1976). These were usually built out of lectures he had given and were invariably and uniformly instructive.

But his writings on Russian history took the prizes for their pith and insight. *Russia Leaves the War* (1956), *The Decision To Intervene* (1958), and *Russia and the West Under Lenin and Stalin* (1961) established him as the nation's foremost kremlinologist. To these must be added *The Marquis de Custine and His Russia in 1839* (1971) and *The Decline of Bismarck's European Order* (1979), the latter a study of Franco-Russian relations before World War I.

His *Memoirs 1925-1950* are in a class by themselves, revealing a gentle man whose fiercely held convictions never overruled his basic civility and integrity. They also show that Kennan was often decades ahead of others in his thinking. He understood Communist paranoia before most Americans were aware of the Russian menace. And he became convinced that nuclear war was unthinkable almost before it was possible.

He owned a 235-acre farm in Pennsylvania on which the family worked on weekends in what was an apparent effort to continue the ''Pioneer farmer'' line for one more generation. Into his nineties he continued to write forcefully and innovatively. *A Foreign Affairs* article published in 1986 under the title ''Morality and Foreign Policy'' drew together his interest in Russia, his horror of nuclear war, and his attachment to the soil. The twin ''apocalyptic dangers'' of our time, he wrote, are war among nuclear-armed industrial nations and man's disturbing habit of fouling his environment. He published two books in the 1990s. The first, *Around the Cragged Hill: A Personal and Political Philosophy* (1993), discusses both U.S. foreign and domestic policies and Kennan shares thoughts on each. He also comments on various aspects of society, including computers and automobiles and their relative merits and evils. The second, *At A Century's Ending: Reflections, 1982-1995* (1996), is a collection of his essays and speeches from those years.

Further Reading

Memoirs 1925-1950 by Kennan; ''The Great Foreign Policy Fight,'' by Gregg Herken, *American Heritage* (April, May 1986) offers great insight into Kennan's ideas and details his career well; also Barton Gellman's *Contending with Kennan* (1984); Walter Isaacson and Evan Thomas included Kennan as one of *The Wise Men: Six Friends and the World They Made* (1986) in this study of the years immediately after World War II.

Kennan's own works include *Around the Cragged Hill; A Personal And Political Philosophy* (1993); and *At A Century's Ending: Reflections, 1982-1995* (1996). □

Anthony M. Kennedy

U.S. Supreme Court Justice Anthony M. Kennedy (born 1936) was appointed by Ronald Reagan in 1988. His votes generally tipped the balance in favor of conservative decisions.

Anthony M. Kennedy, who was named to the United States Supreme Court after President Ronald Reagan's first two nominations for Justice Lewis Powell's seat were unsuccessful, was born on July 23, 1936, in Sacramento, California. He reportedly experienced a remarkably trouble-free boyhood that included regular service as an altar boy at his Roman Catholic parish church. In fact, Kennedy used to joke with his young friends that his father in a fit of affectionate despair had offered to pay him $100 if just once he would do something requiring his parents to come pick him up at the local police station! The youngster never collected on the dare.

An honor roll student at McClatchy High School in Sacramento, Kennedy always assumed that he would attend Stanford University like his mother and become a lawyer like his father. Indeed, Kennedy was to follow in his parents' footsteps. As an undergraduate, the future justice continued his outstanding academic career. He was particularly captivated by constitutional law, and his professor for that class described him as ''brilliant.'' Kennedy completed his graduation requirements in three years, but his father apparently thought his son was too young to enroll immediately in law school, so young Kennedy spent a year at the London School of Economics. Upon his return in 1958, he received his B.A. degree from Stanford, where he was elected to Phi Beta Kappa. He then attended Harvard Law School, from which he obtained his LL.B. degree, *cum laude,* in 1961.

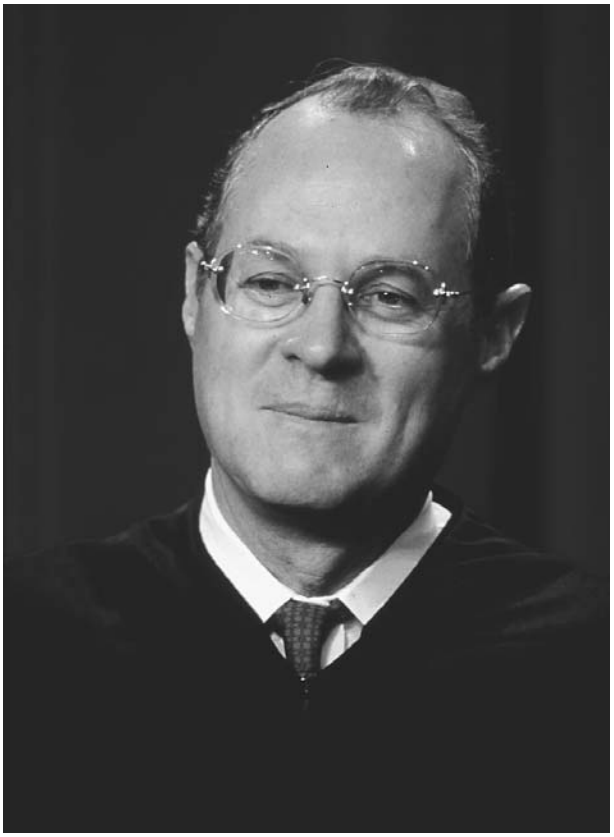

Becomes Expert on Constitutional Law

Kennedy began his practice of law in the prestigious San Francisco firm of Thelen, Marrin, John & Bridges, but within two years he was back in Sacramento to assume the law practice of his father, who had died suddenly of a heart attack in 1963. Described as an ''intellectual,'' Kennedy seemingly disliked the flesh-pressing required of lobbying work in the state capital. Eventually, he found an outlet for his more academic interest in the law when the dean of the McGeorge School of Law of the University of the Pacific offered him a part-time teaching position. Just as in his student days, he thrived in the classroom and would often amaze his own students by lecturing for three hours on constitutional law without referring to a note.

Like his father before him, Kennedy was a Republican, if not a particularly active one. Nevertheless, in the early 1970s he was asked to serve on a commission to draft a tax-limitation initiative known as Proposition 1 for Ronald Reagan, then the governor of California. Although the ballot proposition failed in 1973, Kennedy had impressed the Reagan camp with his constitutional expertise. When an opening became available on the U.S. Court of Appeals for the Ninth Circuit in 1975, President Gerald Ford was persuaded to appoint Kennedy to the circuit bench, making the 38-year-old Californian one of the youngest appellate justices in the nation's history.

''Unknown'' Philosophy Leads to High Court

Significantly for the ideological fallout over the abortive nomination of Judge Robert Bork in 1987, Kennedy was described as a moderate conservative cast in the Gerald Ford, rather than in the Barry Goldwater, mold. Liberals were quick to label Kennedy ''open-minded'' in contrast to the ''reactionary'' Bork. Yet the more accurate picture of Kennedy's ideology in contrast to Bork's was not that it was less conservative but that it was virtually unidentifiable. The 430 opinions that Kennedy had drafted in his tenure on the Ninth Circuit did not reveal a clear jurisprudential posture on such controversial issues as civil rights, women's rights, and the issue which was Bork's downfall, the right to privacy. Unlike Bork's academic penchant for writing and speaking, Kennedy had left no paper trail of law review articles and speeches.

Thus, Kennedy's personal integrity, his judicial experience, and his less dogmatic ideology made him the perfect candidate to fill Justice Powell's ''swing'' seat on the Supreme Court after the turmoil surrounding the Senate's defeat of Bork in October 1987 and the withdrawal of Judge Douglas Ginsburg's nomination several weeks later when it was disclosed that he had used marijuana both as a student

and as a law professor. After a seven-month ordeal to fill the Court's ninth seat, the Senate voted unanimously (97:0) on February 3, 1988, to confirm the Kennedy nomination. At the age of 51, Kennedy became the Court's youngest member.

Kennedy's early years on the high court by no means offered a definitive portrait of his Supreme Court jurisprudence, but his initial votes and opinions began to reveal identifiable trends. As occupied by Justice Kennedy, the Court's swing seat, which Justice Powell had captured for the moderate center, no longer functioned as a vote that balanced the liberal and conservative blocs by siding with one or the other from case to case. Instead, Kennedy's vote became a tie-breaker that consistently tipped the balance in favor of the conservatives.

Conservative Voting Record

In the abortion realm, for example, Kennedy voted with the 5:4 majority to allow states the right to impose substantial new restrictions on abortion (*Webster* v. *Reproductive Health Services* [1989]). Kennedy also arrived at a conservative result on the matter of the right to privacy vis-à-vis the drug-testing issue. In *Skinner* v. *Railway Labor Executives* (1989) and *National Treasury Employees* v. *Von Raab* (1989), he wrote both majority opinions for the Court's constitutional sanction of the federal government's efforts to create a drug-free workplace.

It is in the area of affirmative action, however, that Justice Kennedy's vote began to distinguish him most fundamentally from Justice Powell. In early 1989 Kennedy voted with the 6:3 majority in invalidating a *local* set-aside law in Richmond, Virginia, that channeled 30 percent of public works funds to minority-owned construction companies (*City of Richmond* v. *J.A. Croson Co.*). He also cast his vote with the narrow 5:4 majority that ruled that court-approved affirmative action settlements may subsequently be challenged by disappointed white workers (*Martin* v. *Wilks* [1989]). The Court reached an equally conservative result, with Kennedy casting a fifth vote for the majority, in *Wards Cove Packing* v. *Atonio* (1989), which ruled that employee discrimination claims based on a statistical showing of underutilization of women or minorities must prove that the policies they are challenging cannot be justified as necessary to the employer's business.

Kennedy's most notable contribution to the Court's more conservative tack in employment discrimination cases was his majority opinion in *Patterson* v. *McLean Credit Union* (1989), which upheld the use of the 1866 Civil Rights Act for claims of discrimination at the initial hiring stage, but barred use of the statute for claims of on-the-job bias.

In church-state matters Kennedy revealed an accommodationist stance, particularly in simultaneous rulings on Christmas-season displays sponsored by city and county governments in Pittsburgh. He dissented from a decision declaring that a Nativity scene, unaccompanied by any more secular symbols of the season, amounted to an unconstitutional endorsement of the Christian faith. He found himself in the majority, however, when the Court permitted a Hanukkah menorah to be displayed next to a Christmas tree (*Allegheny County* v. *Greater Pittsburgh A.C.L.U.* [*1989*]).

Another First Amendment case, this time in the free speech realm, found Kennedy uncharacteristically joining in a liberal decision which declared that burning the American flag as a political protest is a form of protected symbolic speech (*Texas* v. *Johnson* [1989]). Despite his vote in the controversial flag-burning case, Kennedy seemed to be clinging to a cautious conservatism bolstered by a professed adherence to judicial restraint.

According to the *New Yorker* (November 11, 1996), ''Kennedy has disappointed conservatives by upholding liberal precedents on the crucial social issues of abortion, flag-burning, gay rights and school prayer..'' A writer for (*n=''1''*]*Washingtonian* December 1996) magazine noted that Kennedy and fellow justice Sandra Day O'Connor have become an ''important tandem'' because of their unpredictability. A critic retorted that Kennedy and O'Connor ''should really be thrown to the alligators.'' (*National Review* June 17, 1996). But others state he is doing what he was appointed to do, as ''he refuses to impose his personal views on the nation.'' (*New Yorker* November 11, 1996).

Kennedy married Mary Davis on June 29, 1963, and was the father of two sons and a daughter.

Further Reading

A short biographical sketch may be found in the Congressional Quarterly *Guide to the U.S. Supreme Court,* 2d edition (1990). An informative analysis of Kennedy also appeared in the *New York Times* (November 12, 1987). The Senate Judiciary Committee's report of the hearings on Kennedy's Supreme Court nomination provided a wealth of material (100th Cong., 1st sess.).

See also *New Republic* (June 10, 1996); *National Review* (June 17, 1996); *New Yorker* (November 11, 1996); *Washingtonian* (December 1996); and *U.S. News & World Report* (July 7, 1997). □

Edward M. Kennedy

Edward M. Kennedy (born 1932), youngest brother of President John F. Kennedy and Robert F. Kennedy, entered the U.S. Senate at age 30 and steadily gained influence as he continued to win re-election. Largely because of the glamorous ''Kennedy legacy,'' he was considered a potential Democratic presidential nominee starting in 1968.

Edward M. Kennedy was born February 22, 1932, fourth son and last of nine children of Joseph P. and Rose Fitzgerald Kennedy. Because of his wealthy family's frequent shuttling among Boston, New York, and Palm Beach (and—while his father was ambassador to London—England), Kennedy attended several different private schools before enrolling in Milton Academy in 1946. Upon graduation from Milton in 1950 he enrolled at Harvard—

like his older brothers before him. At the end of his freshman year, however, he was expelled for having another student take a Spanish final examination in his stead. Kennedy then enlisted for a two-year stint in the army. Perhaps the advantage of his father's influence won him assignment to SHAPE (Supreme Headquarters Allied Powers, Europe) headquarters in Paris.

Preparation for Public Service

After his discharge Kennedy returned to Harvard, graduating in 1956. He then enrolled in the University of Virginia Law School, where his talent for debate, always apparent, was sharpened. He received his law degree in 1959 and was admitted to the Massachusetts bar in the same year. In November 1958 Kennedy married Virginia Joan Bennett. Together they had three children: Kara Anne; Edward M., Junior; and Patrick Joseph.

While still a law student Edward Kennedy managed the successful Senate re-election campaign in Massachusetts of his brother John (JFK). Then, in 1960 he served as Western states coordinator for JFK's campaign for the Democratic presidential nomination. After his brother's victory in the 1960 election, Edward took a position (on a ''dollar-a-year'' basis) as assistant to the Suffolk County (Massachusetts) district attorney. As preparation for running in 1962 for the remainder of JFK's unexpired Senate term, Edward traveled widely and filled numerous speaking engagements.

Becoming a National Figure

At the minimum age (30), Kennedy easily won election to the Senate in 1962 over Republican George Lodge after winning a bruising primary against the nephew of U.S. House Speaker John W. McCormack. Kennedy's slogan was: ''I can do more for Massachusetts.'' As a junior legislator, Kennedy deferred to his Senate seniors, surprising some observers who expected greater aggressiveness. A year after JFK's 1963 assassination, Edward won election to his first full Senate term with 74.4 percent of the vote. He won despite (or perhaps partially because of) suffering a critical back injury in a plane crash in June which incapacitated him throughout the campaign.

Also elected to the Senate in 1964 (in New York) was Edward Kennedy's only surviving brother, Robert. Though he was Robert's senior in the Senate, Edward remained—partially by choice—in the former's shadow during the mid-1960s. But in 1965 he scored his first major legislative victory, leading the fight for passage of the Immigration and Nationality Act, which ended the national origins quota system.

Kennedy began to speak out against the Vietnam War by 1967, focusing mainly on the need for draft reform and the U.S. failure to provide for the Vietnamese war victims. After visiting South Vietnam in early 1968 he became more critical, yet managed to stay on good terms with the administration of President Lyndon Johnson.

Kennedy's life was strongly affected by his brother Robert's assassination in June 1968. After a period of withdrawal, he became more strident in denouncing the Vietnam War and in pressing for selected social reforms. Though he resisted efforts to draft him for the 1968 Democratic nomination (which went to Hubert Humphrey), his actions clearly established him as heir to the ''Kennedy legacy.''

Perennial Presidential Possibility

The year 1969 began well for Kennedy, with his election as Senate majority whip in January. Six months later, however, his career suffered a devastating—some thought fatal—blow when, following a party he drove his car off a narrow bridge on Chappaquiddick Island, resulting in the drowning of his companion, Mary Jo Kopechne. Kennedy's failure to report the accident for nearly nine hours was harshly condemned by press and public alike. In a televised speech a week later he asked the voters to advise him as to whether he should remain in office. The response was positive, as was the local court's verdict: Kennedy's sentence—for leaving the scene of an accident—was suspended.

Chappaquiddick provided grist for several pot-boiling books and posed a lasting threat to Kennedy's presidential hopes, but it did not hamper him in the Senate. He energetically opposed Nixon's ABM (anti-ballistic missile) deployment proposal, backed various measures to end the Vietnam War, and led the fight for the 18-year-old vote. After winning easy re-election in 1970, however, Kennedy lost his majority whip post to Senator Robert Byrd by a close vote in 1971. Freed from the constraints of his formal leader-

ship post, he resumed more energetically than ever his outspoken opposition to the Nixon administration. Suspected of harboring hopes for the 1972 Democratic presidential nomination, he again renounced any such ambitions. He did not attend the convention and refused nominee George McGovern's offer of the vice-presidential nomination.

In the 1970s Kennedy became closely identified with the issues of handgun control and compulsory national health insurance (his 1972 book, *In Critical Condition,* was a sweeping indictment of the U.S. health care industry). He also took strong positions favoring bussing for racial balance, amnesty for Vietnam-era draft evaders, and the right of women to receive federal assistance for abortions. He was well aware that his views were controversial, once remarking that he would ''love to campaign against'' his record.

Kennedy dispelled the inevitable rumors of his availability for the presidency in 1976, announcing in late 1974 that he would not run—despite his commanding position in the early polls. Running instead for re-election to the Senate in 1976, he won with an impressive 70 percent of the vote. Now one of the Senate's most powerful figures, Kennedy became chairman of the Judiciary Committee and pushed for airline deregulation, no-fault insurance, and consumer-oriented modifications in the anti-trust laws. He loyally backed Democratic President Jimmy Carter's foreign policy initiatives, including normalization of U.S.-China relations and the Panama Canal treaties.

Though Kennedy disavowed interest in the 1980 presidential nomination during the early part of Carter's term, he again emerged as the favorite in public opinion polls. Finally yielding to temptation, he announced in November 1979 that he would challenge Carter for the nomination. His candidacy began miserably, however, when he performed poorly in a televised interview (which revived the ''Chappaquiddick issue''); also the Iranian hostage crisis and Russian invasion of Afghanistan increased public support for incumbent Carter, at least temporarily. Kennedy lost important early caucus contests and primaries to Carter, fatally damaging his ''winner's'' mystique. Well before the convention, Carter's nomination was assured. Kennedy, however, dominated the convention itself with one of his most stirring speeches.

A Leader on National Issues

When the Republicans gained control of the Senate in 1981, Kennedy lost his Judiciary Committee chairmanship and once again focussed his energies primarily on social programs and labor issues. Rising to seventh in Democratic seniority in the Senate after his fourth re-election in 1982 (with 60 percent of the vote), Kennedy emerged as an influential and constant critic of Ronald Reagan's domestic and foreign policies, opposing ''supply-side'' economic measures, U.S. aid to rightist forces in Central America, and proposals to bar federal courts from requiring bussing in local school districts.

In late 1982 Kennedy removed himself from contention for his party's presidential nomination. By mid-decade, he was still only in his fifties. Despite the break-up of his marriage of nearly 25 years and the lingering stigma of Chappaquiddick, he retained his high standing in public opinion polls. Heir to a glamorous political tradition, committed to an expanded federal role in pursuit of social and economic justice, yet clearly capable of pragmatic trimming when necessary.

Kennedy has proven himself a staunch proponent of national health insurance and tax reform. He co-sponsored the Kassebaum-Kennedy bill making health insurance available to people who change jobs and/or have pre-existing health conditions. Kennedy and Senator Orrin Hatch proposed to raise the cigarette tax to expand the availability of health insurance for children. The bill, introduced April 8, 1997, was defeated by a close margin on May 21, 1997.

Kennedy's son, Patrick Kennedy, is an assistant secretary of state in the Clinton administration.

Further Reading

James McGregor Burns, *Edward Kennedy and the Camelot Legacy* (1976), is the most thorough biographical treatment of the youngest Kennedy; David Burner and Thomas R. West, in *The Torch Is Passed: The Kennedy Brothers and American Liberalism* (1984), give substantial attention to Edward in the context of the political tradition established by his elder brothers; other useful sources include: Theo Lippman, *Senator Ted Kennedy* (1970); William Honan, *Ted Kennedy: Profile of a Survivor* (1972); Burton Hersh, *The Education of Edward Kennedy: A Family Biography* (1972); and Murray Levin and T. A. Repak, *Edward Kennedy: The Myth of Leadership* (1980); ''What Democrats should fight for'' by Edward M. Kennedy in *Vital Speeches of the Day,* vol. 61, no. 8, February 1, 1995; and ''Happy Birthday Teddy'' by Martin F. Nolan in *Washingtonian,* vol. 32, no. 5, February 1997, pp. 54-57; Critical assessments focussing on the Chappaquiddick incident include Jack Olsen, *The Bridge at Chappaquiddick* (1970) and Robert Sherrill, *The Last Kennedy* (1976); Kennedy himself has written *Decisions for a Decade: Policies and Programs for the 1970s* (1968) and *In Critical Condition: The Crisis in America's Health Care* (1972). □

John Fitzgerald Kennedy

John Fitzgerald Kennedy (1917-1963) served in both houses of Congress before becoming the thirty-fifth president of the United States. His assassination shocked the world.

John F. Kennedy once summed up his time as ''very dangerous, untidy.'' He was the child of two world wars, of the Great Depression, and of the nuclear age. ''Life is unfair,'' he remarked. And so it was to Kennedy, heaping him with glory, burdening him with tragedy. Yet, he never lost his grace, his sense of balance, or his indomitable gaiety.

Kennedy was born in Brookline, Mass., on May 29, 1917. He was the second son of business executive and financier Joseph P. Kennedy and Rose Fitzgerald Kennedy. His great-grandfather had emigrated in 1850 from Ireland to

Boston, where he worked as a cooper. His paternal grandfather had served in the Massachusetts Legislature and in elective offices in Boston. Kennedy's maternal grandfather, John Francis Fitzgerald, had been a state legislator, mayor of Boston, and U.S. congressman. Kennedy's father served as ambassador to Great Britain (1937-1940), having been chairman of the Securities and Exchange Commission and of the U.S. Maritime Commission. Thus Kennedy was born into a wealthy family oriented toward politics and public service.

Education and Youth

Kennedy attended the Canterbury parochial school (1930-1931), completing his preparatory education at the Choate School (1931-1935). He enrolled at Princeton University in 1935, but illness soon forced him to withdraw. Upon recovery he went to Harvard University. During his junior year he traveled in Europe, observing the political tensions that were leading to World War II. He was gathering materials for his senior thesis, which, reflecting some of the isolationist views of his father, later became the best-selling book *Why England Slept* (1940).

After graduating from Harvard *cum laude* with a bachelor of science degree in 1940, Kennedy enrolled at Stanford University for graduate studies. In April 1941 he tried to enlist in the U.S. Army but was rejected for physical reasons (a back injury received while playing football). Months later, his back strengthened through a regimen of exercises, the Navy accepted him. He became an intelligence officer with the rank of lieutenant junior grade in Washington, D.C.

After the Japanese attack on Pearl Harbor he requested active duty at sea; this assignment was not granted until late in 1942.

War Hero

Following his training with the Motor Torpedo Boat Squadron, Kennedy was shipped to the South Pacific into the war against Japan. In March 1943 he received command of a PT boat. That August, when his boat was sliced in two by a Japanese destroyer, two of his crew were killed, while Kennedy and four others clung to the half of the PT boat that remained afloat. Six other men survived in the nearby water, two wounded. In a 3-hour struggle Kennedy got the wounded crewmen to the floating hulk. When it capsized, he ordered his men to swim to a small island about 3 miles away, while he towed one man to shore in a heroic 5-hour struggle. Several days later, having displayed exceptional qualities of courage, leadership, and endurance, Kennedy succeeded in having his men rescued.

Kennedy did not see further action, for he suffered an attack of malaria and aggravation of his back injury. In December he returned to the United States. After a hospital stay he became a PT instructor in Florida, until he was hospitalized again. He was retired from the service in the rank of full lieutenant in March 1945, having undergone a disk operation. Returning to civilian life, Kennedy did newspaper work for several months, covering the United Nations Conference on International Organization in San Francisco, the Potsdam Conference, and the British elections of 1945.

House of Representatives

However, Kennedy desired a political career. In 1946 he became a candidate for the U.S. House of Representatives from the Massachusetts eleventh congressional district. Realizing that, despite his family's background in Democratic politics, he was unknown to the district's electorate, Kennedy built a large personal organization for his campaign. On whirlwind tours he met as many voters as possible, addressing them in a direct, informal style on timely topics. In this campaign, as in all the others, his brothers, sisters, and mother supported him. His brothers, Robert and Ted, acted as his managers, while his sisters and mother held social events.

Kennedy was a driven man. ''The Kennedys were all puppets in the hands of the old man,'' Washington newspaperman Arthur Krock once observed. ''I got Jack into politics,'' his father said, although he admitted that neither he nor his wife could picture their son as a politician. ''I told him Joe [the oldest brother, who died a hero in World War II] was dead . . . and I told him he had to.'' Kennedy fell heir to the political know-how of his grandfather, the legendary ''Honey Fitz,'' who had charmed and utilized the tough Boston Irish electorate. Meanwhile, Kennedy climbed more stairs and shook more hands and worked harder than the 10 other contenders for the candidacy combined.

Kennedy won the primary, the fall election, and reelection to the House in 1948 and in 1950. He kept his campaign pledges to work for broader social welfare programs, particularly in the area of low-cost public housing. Kennedy

was a staunch friend of labor. In 1949 he became a member of the Joint Committee on Labor-Management Relations. He battled unsuccessfully against the Taft-Hartley Bill and later supported bills that sought to modify its restrictive provisions. Although Kennedy supported President Harry Truman's social welfare programs, progressive taxation, and regulation of business, he did not follow administration policies in foreign relations. He opposed the fighting in Korea ''or any other place in Asia where we cannot hold our defenses.''

In 1951 Kennedy spent 6 weeks traveling in Great Britain, France, Italy, Spain, Yugoslavia, and West Germany. On his return he advised the Senate Committee on Foreign Relations that he believed defending Western Europe was strategically important to the United States but that he felt Western Europeans should do more on their own behalf and not rely so strongly on the United States. That autumn he traveled around the world. His visits to the Middle East, India, Pakistan, Indochina, Malaya, and Korea caused him to reverse a previous position and support Point Four aid for the Middle East. He also urged that France get out of Algeria.

The Senate

In April 1952 Kennedy announced his candidacy for the U.S. Senate, running against the strongly entrenched Henry Cabot Lodge, Jr., a Republican liberal. Kennedy won by over 70,000 votes. Lodge reeled under the impact: ''those damned tea-parties,'' he said. He had not run against a man, but a family—the Kennedy women having acted as hostesses to at least 70,000 Massachusetts housewives. In 1958 Kennedy was reelected.

On Sept. 12, 1953, Kennedy married Jacqueline Lee Bouvier, daughter of a New York City financier, at Newport, R. I. Arthur M. Schlesinger, Jr., noted of Mrs. Kennedy that ''under a veil of lovely inconsequence'' she possessed ''an all-seeing eye and ruthless judgment.'' Four children were born, of whom two survived infancy: Caroline Bouvier and John Fitzgerald.

Taking his seat in the Senate in January 1953, Kennedy served on the Labor and Public Welfare Committee, the Government Operations Committee, the Select Committee on Labor-Management Relations, the Foreign Relations Committee, and the Joint Economic Committee. He secured passage of several bills to aid the Massachusetts fishing and textile industries and fought to ameliorate New England's economic problems. In 1954 he voted to extend the president's powers under the reciprocal trade program.

A recurrence of his old back injuries forced Kennedy to use crutches during 1954. An operation in October was followed by another in February 1955. He spent his months of illness and recuperation writing biographical profiles of Americans who had exercised moral courage at crisis points in their lives. *Profiles in Courage* (1956), a best seller, won the Pulitzer Prize for biography in 1957.

Kennedy's back operations were not completely successful, and he was never again entirely free from pain. He resumed his senatorial duties in May 1955. During the next years he opposed reform in the electoral college, favored American aid to help India stabilize its economy, and became a strong advocate of civil rights legislation. Social welfare legislation was of primary concern. The Kennedy-Douglas-Ives Bill (1957) required full disclosure and accounting of all employee pension and welfare funds. The Kennedy-Byrd-Payne Bill was a budgeting and accounting bill that placed the financial structure of the government on an annual accrued expenditure basis. Kennedy also sponsored bills for providing Federal financial aid to education and for relaxing United States immigration laws.

Campaign for the Presidency

Kennedy's record in Congress, together with his thoughtful books and articles, had attracted national attention. At the Democratic National Convention in Chicago in 1956, when presidential nominee Adlai E. Stevenson left the choice of his running mate open, Kennedy was narrowly defeated by Estes Kefauver. From then on, however, Kennedy was running for the presidency. He began building a personal national organization. Formally announcing his candidacy in January 1960, Kennedy made whirlwind tours and won the Democratic primaries in New Hampshire, Wisconsin, Indiana, Ohio, Oregon, Maryland, and Nebraska, plus an upset victory over Hubert Humphrey in West Virginia. On July 13, 1960, Kennedy was nominated on the first ballot, with Lyndon B. Johnson as his running mate.

''Jack In Walk'' shouted the *Boston Globe* after Kennedy gained the nomination. But it would be no walk to the White House against the Republican candidate, Richard Nixon. Kennedy's candidacy was controversial because he was a Roman Catholic; religious prejudice probably cost him a million votes in Illinois alone. But his ''Houston speech'' on Sept. 11, 1960, met the religious issue head on. He believed in the absolute separation of church and state, he said, in which no priest could tell a president what to do and in which no Protestant clergyman could tell his parishioners how to vote.

A series of televised debates with Nixon was crucial. Kennedy ''clobbered'' the Republican leader with his ''style.'' Skeptical and laconic, careless and purposeful, Kennedy displayed wit, love of language, and a sense of the past. On November 9 Kennedy became the youngest man in American history to win the presidency and the only Roman Catholic to do so. The election was one of the closest in the nation's history; his popular margin was only 119,450 votes. On December 19 the electoral college cast 303 votes for Kennedy and 219 for Nixon.

The Presidency

The inauguration on Jan. 20, 1960, of the first president born in the 20th century had a quality of pageant, as the old poet Robert Frost, the old priest Cardinal Richard Cushing, and the old president Dwight Eisenhower watched the torch being passed to a new generation. Then the challenge of Kennedy's inaugural address rang out: ''Ask not what your country can do for you, but rather what you can do for your country.'' The new ''First Family'' quickly captured the public imagination: Jacqueline, with her cameo beauty and

her passion for excellence; 3-year-old Caroline; and newborn John.

Although happy that he could do something about ''the problems that bedeviled us,'' Kennedy was aware that his razor-thin victory had narrowed his options. Congress was unyielding—it had seen presidents come and go, and it distrusted Kennedy's youth and wit and gaiety. Kennedy was never able to ''escape the congressional arithmetic.'' Unlike his successor, Lyndon B. Johnson, Kennedy had no past political favors to draw upon. Therefore, most of his program—tax reform, civil rights, a Medicare system, and the establishment of a department of urban affairs—bogged down in Congress. Ironically, his education bill was defeated largely through the efforts of the Roman Catholic hierarchy.

The Cuban invasion burst over the Kennedy administration like a bombshell in April 1961. On April 17 it became known that 1,400 exiled Cubans had invaded Cuba's Las Villas Province and had penetrated 10 miles inland. On April 18 Soviet premier Nikita Khrushchev sent a note to Kennedy stating that his government was prepared to come to the aid of the Cuban government to help it resist armed attack. By April 20 the invasion was clearly a failure. Who was responsible for American involvement in this shabby operation? Kennedy shouldered the responsibility for the fiasco, but his biographers have since noted that ''Operation Pluto,'' committing the Central Intelligence Agency (CIA) to train Cuban guerrillas, was a project of Dwight D. Eisenhower's administration. Kennedy, initially overawed by the CIA and the joint chiefs of staff, in the end refused to commit the necessary American troops. He was aware that if the Cuban people did not rise up and back the invaders, the United States could not impose a regime on them. Furthermore, he was apprehensive that if America moved in Cuba the Soviet Union might move in Berlin. The Bay of Pigs fiasco proved Kennedy's ability to face disaster. When it was over, he was ''effectively in control.''

Kennedy rapidly learned the great limitations on a president's ability to solve problems. He wanted the United States to reexamine its attitude toward the Soviet Union, and he wanted to act upon both nations' mutual ''abhorrence of war.'' His separate meetings with Gen. Charles De Gaulle, the president of France, and Khrushchev in the spring of 1961 were social triumphs but political defeats. Kennedy failed to dissuade De Gaulle from pulling France out of the North Atlantic Treaty Alliance, and he could reach no agreement with the Soviet chief on the status of Berlin. He did voice to Khrushchev, however, America's determination to stay in Berlin. Each threatened to meet force with force. In August the Berlin crisis exploded. The East Germans tightened border curbs and erected a wall of concrete blocks along most of the 25-mile border between East Berlin and West Berlin. Kennedy unequivocally stated that the United States would not abandon West Berlin.

Kennedy's civil rights bills bogged down in Congress. Civil rights was the President's foremost domestic concern. When the showdown came, ''the Kennedys,'' as the President and his brother Robert, the attorney general, shamed southern governors. They sent 600 Federal marshals to Alabama in 1961 to protect the ''Freedom Riders.'' In 1962 they forced Mississippi's governor, Ross Barnett, to send his troopers back to the state university, while dispatching hundreds of Federal marshals into an all-night battle to protect the right of one African American student to attend the university.

Kennedy appealed by television to the conscience of the nation. ''We are confronted with a moral issue. It is as old as the Scriptures and it is as clear as the American Constitution.'' He called upon the American people to exhibit a sense of fairness. The political costs were high because Kennedy already had the African American vote.

Nuclear Confrontation

On Oct. 22, 1962, Kennedy addressed the nation on a grave matter. The Soviet Union, he said, had deployed nuclear missiles in Cuba, and the United States had declared a quarantine on all shipments of offensive military equipment into Cuba. The United States would not allow Cuba to become a Soviet missile base, and it would regard any missile launched from Cuba ''as an attack by the Soviet Union on the United States, requiring a full retaliatory response.''

This direct confrontation was brinkmanship. For a week the details had been ''the best kept secret in government history.'' Through 7 days of gripping tension and soul-searching, the administration had maintained a facade of normal social and political activities. Meanwhile, American military units throughout the world were alerted.

As messages went back and forth between Kennedy, Khrushchev, and Pope John, who volunteered his aid as peacemaker, Soviet ships were moving toward Kennedy's invisible line in the Atlantic. Would they stop? They slowed, then stopped, and on October 28 the news came that the Soviet Union would remove its missiles from Cuba. For a time Kennedy seemed at least 10 feet tall, but his own wry comment on the crisis was, ''Nobody wants to go through what we went through in Cuba very often.''

Out of this confrontation came the greatest single triumph of the Kennedy administration: the nuclear testban treaty with the Soviet Union. Kennedy called this treaty ''the first step down the path of peace.'' Before negotiations for the treaty were completed, Khrushchev had defiantly reopened the nuclear race. Kennedy, however, held firm, and the treaty was signed on July 25, 1963. ''Yesterday a shaft of light cut into the darkness,'' Kennedy said. A ''hot line'' for emergency messages was also established between Washington, D.C., and Moscow.

Vietnam Commitments

According to Kennedy's biographer Arthur M. Schlesinger, Jr., Vietnam ''was his great failure.'' Certainly it consumed more of his time than any other problem. Kennedy had inherited the commitment, but he stepped up the conflict, despite his assertion that ''full-scale war in Vietnam . . . was unthinkable.'' Kennedy had opposed the French military operations in Algeria and was aware of Gen. Douglas MacArthur's and Eisenhower's warnings against a land war in Asia. Yet he tripled American forces in Vietnam

at a time when South Vietnamese troops greatly outnumbered the enemy. Why? Senator William Fulbright has suggested that Kennedy put troops in Vietnam to prove to Khrushchev that ''he couldn't be intimidated.''

Kennedy was well aware of the dangers of the presidency. One of his favorite poems was ''I Have a Rendezvous with Death,'' and he had always been haunted by the poignancy of those who die young. ''Who can tell who will be president a year from now?'' he would ask. On the fatal day of his arrival in Dallas, Tex., he remarked that if anyone wanted to kill a president he needed only a high building and a rifle with a telescopic lens.

That day—Nov. 22, 1963—Kennedy was assassinated by a lone sharpshooter, Lee Harvey Oswald, who fired on Kennedy's motorcade with a rifle equipped with a telescopic lens. Within hours, that ''live, electric'' figure was dead. Gone was all that brilliance and wit and purpose. In Indonesia, flags were lowered to half-mast; in New Delhi, India, crowds wept in the streets; in Washington, D.C., ''grief was an agony.''

His Legacy

Kennedy was the first president to face a nuclear confrontation; the first to literally reach for the moon, through the nation's space programs; the first in half a century to call a White House conference on conservation; the first to give the arts a prominent place in American national councils; the first since Theodore Roosevelt with whom youth could identify. He made the nation see itself with new eyes.

Yet his most cherished dreams foundered without the influence of his inspiration and guiding hand. The Alliance for Progress, his program to revitalize life throughout the poor nations of South America, disintegrated—Latin American leaders were simply not committed to democratic change. The youthful idealism of the Peace Corps eroded under the impact of disillusionment and reality. The romantic ''Green Berets'' degenerated into a cloak-and-dagger outfit.

What Kennedy accomplished was not as important as what he symbolized. He enjoyed unique appeal for the emerging Third World. As the African magazine *Transition* expressed it, murdered with Kennedy was ''the first real chance for an intelligent and new leadership in the world. His death leaves us unprepared and in darkness.''

Further Reading

Perhaps the most objective, scholarly biographical account of Kennedy is Theodore Sorenson, *Kennedy* (1965), combining the insights of the ''insider'' with the detachment of the historian. Intimate but more romanticized is Arthur M. Schlesinger, Jr., *A Thousand Days* (1965), winner of a Pulitzer Prize. Useful books by intimates of Kennedy include Evelyn Lincoln, *My Twelve Years with John F. Kennedy* (1965), and Pierre Salinger, *With Kennedy* (1966). The most critical, but well-annotated, study is Victor Lasky, *J. F. K.: The Man and the Myth* (1963). Valuable insights are in the anthology by Donald S. Harrington, *As We Remember Him* (1965), and in Tom Wicker, *JFK and LBI: The Influence of Personality upon Politics* (1968). Kennedy's election to the presidency is detailed in Arthur M. Schlesinger, Jr., *History of American Presidential Elections* (4 vols., 1971). Robert Kennedy, *Thirteen Days* (1969), illumines the tensions of the Cuban missile crisis. William Manchester, *The Death of a President* (1967), is the definitive work on the assassination. See also Hugh Sidey, *John F. Kennedy, President* (1963), and Alex Goldman, *John Fitzgerald Kennedy: The World Remembers* (1968). □

John Pendleton Kennedy

John Pendleton Kennedy (1795-1870), a prominent American novelist in his time, served briefly as President Millard Fillmore's secretary of the Navy.

John Pendleton Kennedy was the scion of a cultivated Baltimore, Md., family. He graduated from Baltimore College in 1812 and served for 2 years in the Maryland militia. In 1816 he began practicing law. He disliked the law, however, and by 1829 (thanks to a legacy from a wealthy uncle) was able to withdraw from the courtroom and begin his long literary and public career.

Kennedy contributed sketches and satires to various publications. In 1832 he published his first book, *Swallow Barn,* a series of sketches depicting plantation life in Virginia, written under the pseudonym Mark Littleton. Under the same name he published his most successful novel, *Horse-Shoe Robinson* (*1835*). In 1838 he not only produced another novel, *Rob of the Bowl,* but was also elected to the U.S. House of Representatives as a Whig. He lost and regained the seat several times. During this period he began to turn from fiction to more overtly political writing.

In 1840 Kennedy's satire on Jacksonian democracy was published. In 1843 his *Defense of the Whigs* attacked John Tyler's defection from party policy on assuming the presidency after the death of William Henry Harrison. Kennedy produced his last important literary effort, a two-volume biography of the great lawyer William Wirt, in 1849.

Kennedy penetrated most deeply into national politics in 1852, when he was appointed secretary of the Navy by President Millard Fillmore. During his 8-month tenure he helped organize Adm. Matthew Perry's expedition to Japan and dispatch the search party trying to find the missing explorer Sir John Franklin and his expedition.

At the outset of the Civil War, Kennedy, who had fought secession on the one hand and republicanism on the other, finally cast his lot with the Union. The genial community of Baltimore gentlemen disintegrated over this question, and Kennedy's last years were lived out in a stern atmosphere. In 1865 he published *Mr. Ambrose's Letters on the Rebellion,* in which he pleaded for compassion toward the fallen South. *Occasional Addresses, Political and Official Papers,* and *At Home and Abroad* (all 1872) were published posthumously.

Further Reading

The ''official'' biography is Henry T. Tuckerman, *The Life of John Pendleton Kennedy* (1871). A very strong, recent study is Charles H. Bohner, *John Pendleton Kennedy: Gentleman*

from Baltimore (1961). Joseph V. Ridgely, *John Pendleton Kennedy* (1966), provides a helpful handbook approach. For background see Vernon L. Parrington, *Main Currents in American Thought,* vol. 2 (1927), and Alexander Cowie, *The Rise of the American Novel* (1948). □

John Stewart Kennedy

Although most of his contributions to railroad building, finance, and charity took place in the late 1800s, the works of John Stewart Kennedy (1830-1909) carried well into the 20th century.

John Stewart Kennedy supplied and financed American railroads during the great age of railroad building, becoming James J. Hill's financial intermediary when Hill obtained control of the St. Paul, Minneapolis & Manitoba Railway in 1878. From the early 1880s until his death in 1909 Kennedy was a director of the Bank of the Manhattan Company and other financial institutions.

Born in 1830 near Glasgow, Scotland, Kennedy first visited the United States in 1850 as a representative for an iron firm that sold railroad-related products. On that trip he met his future partner, Morris Ketchum Jesup, a railroad commission merchant and private banker. Kennedy became a significant player in American economic and business history as a partner in M.K. Jesup & Co. from 1857 to 1867. During the decade of their partnership the firm dealt with several southern and western developmental railroads.

In 1868 Kennedy opened his own railroad commission merchant and private banking firm, J.S. Kennedy & Co. It combined credit with trade and specialized in the discounting and creation of commercial paper; growth allowed specialization in the banking function. J.S. Kennedy & Co. bought and sold railway bonds and stocks and negotiated loans, drew bills in London, and was a fiscal agent and banker for railroads. Engaging in the process of financing Anglo-American trade and financial intermediation, Kennedy mobilized and funneled the capital of a multitude of American and European investors to promote American economic development. He emerged as an independent entrepreneur just as changes in the railroads, the manufacturers of specific railroad products, and the capital market combined to make the railroad commission merchant obsolescent.

Consequently, he and his competitors gradually shifted from an emphasis on acting as a commission merchant to financing as a private banker. Kennedy had business relations in his own name with southern and western developmental railroads, especially the St. Paul, Minneapolis & Manitoba. Also, he represented both British and American iron manufacturers.

In 1878 Kennedy completed the sale of the two bankrupt St. Paul & Pacific railroads to George Stephen Associates. A year later the property was reorganized as the St. Paul, Minneapolis & Manitoba. This railroad transaction transformed Kennedy from merely rich to one of the most wealthy Americans of his time.

Like other private international banking houses, J.S. Kennedy & Company mobilized and transferred the savings of numerous European investors to the United States. Kennedy participated in 1873 in the launching of the Scottish American Investment Company. Kennedy acted as its New York agent from 1873 to 1883 and for 15 years thereafter remained a member of the advisory board.

During his 15 years as a railroad commission merchant and private international banker, J.S. Kennedy & Co. took large risks, and Kennedy amassed an ever larger personal fortune. J.S. Kennedy & Co. reorganized and supplied railroads. It acted as agent for bankers and railroads, issuing commercial credits and letters of credit and collecting dividends, coupons, and foreign and inland drafts. Kennedy liquidated his firm in 1883, owing to nervous and physical exhaustion.

Kennedy's 1883 ''retirement'' broadened his role as a financier with diverse interests in leading New York financial intermediaries. Kennedy held the post of president *pro tem* of the Bank of the Manhattan Company, 1883-1884, when he became vice president until he resigned for reasons of health in 1888.

Kennedy also served as a trustee of the Central Trust Company from 1882 until he died. Kennedy held similar positions with the National Bank of Commerce (1887-1909), the New York Life Insurance Company (1903-1906), the Title Guarantee and Trust Company (1895-1909), and

the United States Trust Company of New York (1896-1909). As a result of his varied banking activities, Kennedy became a central figure in the history of American banking and in the New York business community.

The scale of Kennedy's bequests dwarfs that of many of his contemporaries with comparable financial resources, perhaps because he had no children. Although the magnitude of his gifts certainly warranted it, by his own choice nothing was ever named after Kennedy to perpetuate his name. Equally important, unlike many contemporary philanthropists, he did much more than merely dole out his millions with an open hand. Instead, Kennedy took an active part in the management of those institutions (the New York Public Library, the Metropolitan Museum of Art, and the Presbyterian Hospital) to which he entrusted his funds, becoming a member of their boards of trustees and an officer. His contributions to New York City and national cultural, social, and civic institutions were consequential. He enriched libraries and universities, hospitals and charities with his money, his presence, and his administrative skill.

Kennedy died in 1909 as one of America's richest men. He accumulated a fortune of $60 million and gave away roughly half this sum in his will to institutions in which he had been involved.

Further Reading

For additional information on Kennedy and his times see Albro Martin, *James J. Hill and the Opening of the Northwest* (1976) and Ralph W. Hidy, Muriel E. Hidy, and Roy V. Scott with Don L. Hofsommer, *The Great Northern Railway: A History* (1988).

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Robert Francis Kennedy

Robert Francis Kennedy (1925-1968), a U.S. senator and the attorney general in the administration of his brother John F. Kennedy, was assassinated during his 1968 race for the Democratic presidential nomination.

Robert Kennedy was born on November 20, 1925, in Brookline, Mass. He graduated from Milton Academy before entering Harvard. His college career was interrupted during World War II; just after his oldest brother, Joseph, was killed in combat, Robert joined the Navy and was commissioned a lieutenant. In 1946 he returned to Harvard and took his bachelor of arts degree in 1948. He earned his law degree from the University of Virginia Law School and was admitted to the Massachusetts bar in 1951. A year earlier he had married Ethel Shakel, by whom he had 11 children, one born posthumously.

In 1951 Kennedy joined the Criminal Division of the U.S. Department of Justice. He resigned the following year to run John F. Kennedy's successful campaign for U.S. senator. In 1953 Robert was appointed one of 15 assistant counsels to the Senate subcommittee on investigations under Senator Joe McCarthy. But later that year, when Democratic members of this subcommittee walked out in protest against McCarthy's harassing methods of investigation, Kennedy resigned.

Kennedy rejoined the Senate's permanent subcommittee on investigations as chief counsel for the Democratic minority in 1954. The following year, when the Democrats reorganized this committee under Senator George McClellan, Kennedy became chief counsel and staff director. That year the U.S. Junior Chamber of Commerce elected him one of ''ten outstanding young men.'' In 1955, at his own expense, Kennedy joined Supreme Court Justice William O. Douglas on a tour of several Soviet republics.

Kennedy became chief counsel to the Senate Select Committee on Improper Activities in the Labor or Management Field organized under McClellan in 1957, and he directed a staff of 65. His major accomplishment was the investigation of corruption in the International Brotherhood of Teamsters. The hearings became nationally prominent, particularly Kennedy's prosecution of the union's president, James Hoffa, which to some union leaders seemed more

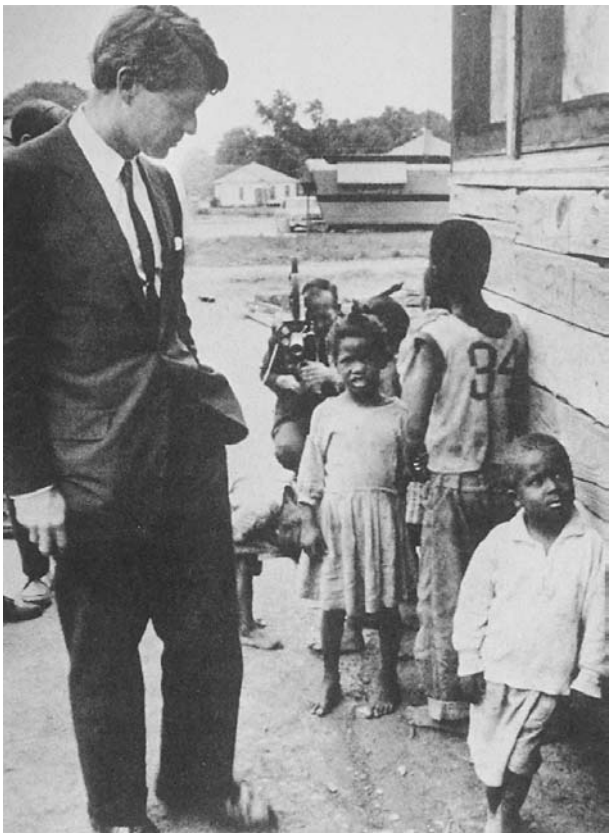

like persecution. Kennedy was responsible for several additional investigations of labor and management abuses.

In 1960 Kennedy managed his brother's successful presidential campaign, and when John as incoming president appointed Robert U.S. attorney general, nationwide cries of nepotism arose. Robert's role in his brother's Cabinet was unique. He was virtually the President's other self. Shoulder to shoulder, the brothers stood together—through the Cuban missile crisis, the civil rights cases, and the growing war in Vietnam.

Soon after President Kennedy's assassination in 1963, Robert resigned from Lyndon Johnson's administration to run successfully for New York State senator in 1964. Naive liberals wondered why he chose to run in New York—thus knocking out a good liberal senator, Kenneth Keating—when he might have opposed Harry Byrd in his resident state of Virginia; but Kennedy was thinking of the presidency by now, and Virginia was no power base. As senator, Kennedy achieved a splendid record.

Kennedy leaped into the presidential sweepstakes in 1968, abruptly following Eugene McCarthy's solitary effort to dramatize the issue of the war in Vietnam. Kennedy's entrance into the Democratic primaries bitterly divided liberal Democrats. By this time Kennedy, who had come to sympathize with the African Americans' drive for ''black power,'' was the joy of radical activists. He could reach and unite young people, revolutionaries, alienated African Americans, and blue-collar Roman Catholics. Meanwhile, the white South hated him; big business distrusted him; and middle-class, reform Democrats were generally suspicious of him.

On the night of June 4, 1968, following a hard-fought, narrow victory in the California primaries, Kennedy was killed by an assassin's bullet. Robert had been no carbon copy of John. In some ways he was more intense, more committed than John had been, yet he shared John's ironic sense of himself and his conviction that one man could make a difference.

Further Reading

There is no definitive study of Kennedy. Good general treatments are William V. Shannon, *The Heir Apparent* (1967), and Jack Newfield, *Robert Kennedy* (1969). See also Nick Thimmesch, *Robert Kennedy at 40* (1965), and William J. Vanden Heuvel and Milton Gwirtzman, *On His Own* (1970). Victor Lasky, *Robert F. Kennedy: The Myth and the Man* (1968), is a hostile account. Valuable insights on him are in books about his brother: Theodore Sorenson's *Kennedy* (1965) and *The Kennedy Legacy* (1969); Arthur M. Schlesinger, Jr., *A Thousand Days* (1965); and Donald S. Harrington, *As We Remember Him* (1965). Dealing with political campaigns are Gerald Gardner, *Robert Kennedy in New York* (1965); David Halberstam, *The Unfinished Odyssey of Robert Kennedy* (1969), an account of his campaign for the presidential nomination; and Jules Witcover, *85 Days: The Last Campaign of Robert Kennedy* (1969). □

Elizabeth Kenny

Elizabeth Kenny (1886-1952) was an Australian nursing sister who pioneered a method of treatment for infantile paralysis. Her determination and persistence helped to focus efforts on finding a cure or a preventive vaccine for polio.

Elizabeth Kenny was born at Warialda in New South Wales, the daughter of an Irish immigrant veterinary surgeon. She trained as a nurse in a private hospital in Sydney, graduating in 1911. After a period of bush nursing in the Queensland Outback, she served during World War I as a nurse to the Australian military forces, caring for the wounded on hospital ships. Her inventive talent emerged during this time, and she patented an improved stretcher for use in the field.

After the war Sister Kenny's attention was attracted to the treatment of poliomyelitis and cerebral palsy. A polio epidemic in Queensland in 1933 led her to concentrate her efforts in that field, and she opened a clinic in Townsville which was granted public recognition and government support the next year. From 1934 to 1937 she helped establish new clinics in Queensland, New South Wales, Victoria, and, after a journey to Britain in 1937, in Surrey.

Sister Kenny's method was in opposition to the current orthodoxy, which generally called for the complete immobilization of polio patients, many of whom were placed in

heavy splints. She maintained that the key to the disease lay in the muscular framework of the body rather than in the nervous or spinal systems; and her forcefulness and popularity inevitably made her into something of a cause célèbre. A royal commission was appointed in 1935 to examine her ideas, and when it reported in 1938, the verdict of the commissioners was unfavorable. About the same time in London a committee of medical experts contradicted her theories, although public opinion remained sympathetic.

Sister Kenny arrived in the United States in 1940 and was received enthusiastically. Her lectures in Minneapolis were given much publicity, and in 1941 a medical committee of the National Foundation for Infantile Paralysis declared itself in agreement with her basic practice and approach. She became a guest instructor at the University of Minnesota Medical School in 1942, and the Elizabeth Kenny Institute at Minneapolis was founded. Clinics using her treatment sprang up throughout the United States, and she was showered with degrees and approval.

In 1950 a special act of Congress was passed which enabled Sister Kenny to enter and leave the United States as she wished—a historic honor shared only with the Marquis de Lafayette. Although she claimed that over 85 percent of her more than 7,000 patients at Minneapolis recovered as against 13 percent treated in the more conservative manner, medical opinion remained divided. She had great powers of persuasion and a lively appreciation of the value of publicity. There seems, however, to be little doubt that her courage, tenacity, and independence helped greatly to focus public attention on the problems of polio victims and led to an improvement of facilities available to assist in their therapy and rehabilitation.

Sister Kenny died in Toowoomba, Queensland, on Nov. 30, 1952. Among her books should be noted *Infantile Paralysis and Cerebral Diplegia: Methods Used for the Restoration of Function* (1937) and *The Treatment of Infantile Paralysis in the Acute Stage* (1941).

Further Reading

Sister Kenny's own account of her work and goals are in her *And They Shall Walk* (1943), written with Martha Ostenso, and *The Kenny Concept of Infantile Paralysis and Its Treatment* (1943), written in collaboration with J. F. Pohl. A biography is Maurice Colbeck, *Sister Kenny of the Outback* (1965).

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James Kent

James Kent (1763-1847), influential American jurist, is best known for his *Commentaries on American Law.* He was a leading conservative of his time.

James Kent was born on July 3, 1763, at Fredericksburgh, N.Y. His father was a lawyer and farmer. James entered Yale College in 1777 at the age of 14 and graduated 4 years later with honors. After studying law with a prominent Poughkeepsie, N.Y., attorney, he was admitted to the bar in 1785. In April he married Elizabeth Bailey; it was a most happy marriage and they had four children.

Kent thought that the legal profession would ''always enable Gentlemen of active Geniuses to attain a decisive Superiority in Government,'' and his career showed this concept to be valid. From 1785 to 1793 Kent practiced in Poughkeepsie. He served two consecutive terms in the New York Assembly, starting in 1791. He moved to New York City in 1793, and the following year he was appointed Columbia College's first law professor. After an auspicious start, attendance dropped noticeably, and he resigned in the spring of 1797. Kent was elected to another term in the Assembly in 1796. John Jay, governor of New York, appointed him master in chancery in 1796 and recorder of the city in 1797.

In 1798 Kent was made a justice on the New York Supreme Court, the main function of which was appellate. Kent helped adjust the law to contemporary conditions. His rigorous and systematic work habits set a good example for his fellow judges, and he was responsible for adoption of the practice of writing opinions, which in a short time led to published reports in New York. He was promoted to chief justice in 1804 and remained on the court until 1814, when he was appointed chancellor, a position he held until reaching the mandatory retirement age of 60. As chancellor, Kent

was largely responsible for the creation of equity jurisdiction in the United States.

By a quirk in the constitution of 1777, Kent and his fellow judges reviewed all bills passed by the legislature. Thus he was part of the governing process for 25 years. Kent and other conservative judges incurred the wrath of the majority of the electorate, culminating in the calling of a constitutional convention in 1821. As a delegate, Kent was one of a small but articulate group that fought unsuccessfully against such changes as a sharp reduction in property requirements for voting. The convention reaffirmed the provision that the judiciary retire at 60 and thus guaranteed Kent's retirement.

After Kent retired, he left Albany, where he had resided since 1798, and returned to New York City. In 1824 he began another series of law lectures at Columbia, based on the immense research that had gone into his judicial opinions. This research also provided the basis for *Commentaries on American Law*. For the rest of his life he was constantly revising the book and had just completed the sixth edition when he died on Dec. 12, 1847.

Further Reading

William Kent, *Memoirs and Letters of James Kent* (1898), provides some interesting letters and excerpts from autobiographical sketches. John Theodore Horton, *James Kent: A Study in Conservatism, 1763-1847* (1939), successfully relates Kent's work and thought to his environment. □

Rockwell Kent

The American painter and illustrator Rockwell Kent (1882-1971) fitted into the realist tradition that was a revolutionary force early in the 20th century and then gradually developed a stylized approach to subjects taken from the working class.

Born in Tarrytown Heights, N.Y., on June 21, 1882, Rockwell Kent studied architecture at Columbia University. However, he became a painter, studying with William Merritt Chase, Robert Henri, and others. A socialist from an early age, he apparently saw his work as growing out of a general socialist respect for workers. He was deeply involved in the agitation against the National Academy of Design led by Henri and John Sloan and was an exhibitor in the famous Armory Show of 1913. This was the limit of his commitment to revolutionary art, however, for the workers he idealized in his paintings and drawings were usually outdoorsmen and other solitary types—trappers, fishermen, and other such individualists—rather than the urban, assembly-line workers most often thought of as the subject of socialist concern.

Kent was a remarkable man. Perhaps because of his political beliefs, but probably out of some deeper feeling for reality, he worked at various times in his life as a lobsterman and carpenter along the coast of Maine and as a ship's carpenter. He lived in Alaska, Newfoundland, and Greenland, drawing many of his best-known pictures of the people and their activities there. In a small boat he explored the waters off the southern tip of South America.

Kent wrote and illustrated *Wilderness* (1920) and *Voyaging Southward* (1924), which many critics consider the best American books ever produced in terms of harmonious balance between text and pictures. Along with Fritz Eichenberg, Kent is as responsible as any artist for the high level of American book illustration during the first half of the 20th century. His illustrations, like his paintings, often create a mood of loneliness and a sense of man's small resources against the might of nature. Among the authors he illustrated are Shakespeare, Chaucer, and Herman Melville. He died on March 13, 1971, at the age of 88.

Further Reading

The best source of information on Kent and his art is his own works. In addition to the two mentioned in the text see *Rockwellkentiana,* written in collaboration with Carl Zigrosser (1933); *This Is My Own* (1940); and *It's Me O Lord* (1955), an autobiography. Richard Williamson Ellis, *Book Illustration* (1952), includes a discussion of Kent.

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Jomo Kenyatta

Jomo Kenyatta (1891-1978) was a Kenyan statesman and the dominant figure in the development of African nationalism in East Africa. His long career in public life made him the undisputed leader of the African people of Kenya in their struggle for independence.

In the modern political history of Africa very few of the representatives of African peoples have had the opportunity for a sustained position of leadership. The lack of a Western education and the limiting horizons of tribal politics hindered the rise of an African political elite, especially in the British East African possessions, in the years before World War II. Kenyatta is one of the outstanding exceptions of this process; his public career of over 40 years established him as one of the most significant African leaders of the twentieth century.

Jomo Kenyatta, who was known as a child as Johnstone Kamau Ngengi, was born, according to most biographies, on October 20, 1891 at Ichaweri. There have always been questions about his birth date created by the unusual way the Kikuyu kept records and Kenyatta's own convenient ability to deny his correct age. His parents were Muigai, a Kikuyu farmer, and Wambui.

Little is known of the early years of his life. He was baptized in August 1914 and received the first 5 years of his education at the Church of Scotland Mission in Kikuyu near Nairobi. From 1921 to 1926 he was employed by the water department of the Nairobi Town Council. He also served as an interpreter to the Kenya Supreme Court. It is said that his use of the name Kenyatta dates from this period, deriving from the Kikuyu-language designation for the beaded workers' belt he wore while at work called a *mucibi wa kinyata* .

Early Political Career

In the Kenya of the 1920s the emerging nationalism of the African inhabitants was dominated by the dynamic Kikuyu peoples, the country's largest tribal grouping. They had proved receptive to some aspects of European culture, especially in education, and they began to attempt using the techniques of British democracy to secure their desired goals.

A particularly vital problem to the Kikuyu was the question of land ownership within the colony; they held that the British had unjustly seized much Kikuyu land. Various political organizations, such as the Young Kikuyu Association and the East African Association, were formed to advance their case. Kenyatta, as one of the few educated Kikuyu, joined the Young Kikuyu Association in 1922. British opposition, however, prevented these organizations from achieving any success. The Kikuyu Central Association was created from the Young Kikuyu Association and the East Africa Association and, like all the former groupings, needed men trained in English.

In 1927 Kenyatta, one of the elite as an educated Kikuyu, was asked to become its general secretary, a position which he accepted in early 1928. His office entailed work to encourage the growth of a modern political consciousness among the Kikuyu and thus to develop a broad basis of support for the organization. This required extensive traveling throughout the extensive Kikuyu territory. During 1929 the organization decided to issue its own publication, the Kikuyu-language monthly *Mwigwithania* (The Reconciler), and Kenyatta was selected as its editor. It was probably the first newspaper produced by Africans in Kenya.

Residence in Britain

Kenyatta's chance for a broader role arrived in 1928, when he testified before the Hilton-Young Commission, which had been sent to East Africa to investigate the project for a federation of British East African Territories. In February 1929 the Kikuyu Central Association decided to send Kenyatta to London to testify against the proposed union of Kenya, Tanganyika, and Uganda. He was refused an opportunity before the commission, but the experience of visiting Europe was valuable. He became involved with some radical anti-colonial organizations and traveled to the communist-sponsored International Trade Union of Negro Workers in Hamburg. He also traveled to Berlin and spent several weeks in the Soviet Union in August 1929.

He returned to Kenya in the fall of 1930 and gained permission for the Kikuyu to control their own independent schools despite opposition from the Christian missionary

schools. In May 1931 he and Parmenas Githendu Mockerie were dispatched to London by the Kikuyu Central Association to testify before a select parliamentary committee studying the East Africa federation plans by the Colonial Office. He remained in Europe for 15 years, married an English woman, and had a son, Peter. He studied English at the Quaker College of Woodbrooke and at Selly Oak in Birmingham. Among the positions Kenyatta held was that of assistant in phonetics at London University's School of Oriental and African Studies from 1933 to 1936.

In 1936 Kenyatta enrolled at the London School of Economics as a postgraduate student. In the course of his studies he presented a series of papers to the seminar directed by the eminent anthropologist Bronislaw Malinowski. They were published in 1938 as *Facing Mount Kenya*. This work, which has been labeled as ''a text in cultural nationalism'' since it was one of the earliest publications by an African discussing his own culture without apology, made considerable impact.

Kenyatta asserted the right of Africans to speak for themselves, and not only to be discussed by foreign anthropologists or missionaries and, more important, he declared that Africans should be proud of their own cultural heritage. He especially developed his case around the then important issue of female circumcision, currently under attack by Christian missionaries, demonstrating the relevance of the ceremony to the total Kikuyu culture and indicating how Europeans had ignored this ritual aspect of the study of any African cultural facet. *Facing Mount Kenya* remains a classic among studies relating to the Kikuyu way of life.

When World War II began, Kenyatta worked on a farm in Surrey and lectured to the British army and the Worker's Educational Association on Africa. He became intensely active in general African movements; along with other pioneers of African nationalism, including Kwame Nkrumah and George Padmore, he founded the Pan African Federation and organized the fifth Pan African Congress at Manchester in March 1945 with the theme ''Africa for the Africans.'' One great advantage of these long years away from Kenya was to isolate Kenyatta from the many divisions and rivalries of his homeland's nationalist movements, brought about by the frustrations imposed on Africans trying to organize in the British-dominated territory.

Politics in Kenya

Thus when Kenyatta returned to Kenya in September 1946, he was generally recognized by politically conscious Africans as the most effective leader for their new moves toward greater freedom. Many Europeans reacted also by regarding him as a potentially effective threat to their position of privilege. Kenyatta immediately began organizing a political movement which would be represented all over Kenya. In June 1947 he became president of the most effective African political movement to that time, the Kenya African Union. His efforts to encourage non-kikuyu to join the movement were successful and membership in the Kenyan African Union increased by over 100,000.

In 1947 Kenyatta also accepted the position of principal of the independent Teachers' Training College at Githanguri, thus bringing another facet of Kenyan protest under his influence. But despite his considerable success, the European settler dominated government of Kenya managed to keep control of the country's evolution. Many Africans therefore became increasingly frustrated by their lack of progress, and extremist groups began to prepare for a direct challenge to European domination.

Trial and Imprisonment

Kenyatta was unable to control the extremists, and by 1952 the violence had risen to such a level, particularly in the so-called Mau Movement, that the British reacted by declaring a state of emergency. Kenyatta was arrested on October 20, the government considering that if the leader of the Kenya African Union were removed from political life the Mau Mau crisis, which had claimed nearly 200 European and 12,000 Mau Mau lives, would cease. They planned no reforms to meet African aspirations.

A world-famous trial for Kenyatta was held at the remote location of Kapenguria in November. In conditions of intense military security, the government aimed to prove that Mau Mau was a part of the Kenya African Union and Kenyatta its leader. The judgment of the court in April 1953 gave Kenyatta and five other defendants the maximum sentence of 7 years at hard labor, but the trial was conducted in such a manner that many doubted the justice of the sentence.

Achieving Independence

During the state of emergency all Kenya-wide African political organizations had been restricted. But as the British began to regain control of affairs after 1955, African parties were allowed to reemerge at the local level, a decision which harmed future African developments by encouraging separatism among African leaders. Nevertheless, the Mau Mau crisis had forced the British government to realize the futility of continuing the evolution of Kenya through the existing colonial government.

The Colonial Office took a firm direction in moving the country toward independence through a series of new constitutions (in 1954, 1957, and 1960) designed to increase African participation in governing their homeland. But although African leaders seized the advantages offered to them, continually striving to wrest control from the European settlers, they made Kenyatta's participation in any government leading to independence one of their essential demands.

Kenyatta was freed from the desert prison of Lokitaung in northwestern Kenya in 1959 but was restricted to house arrest for two years in the Northern Frontier District town of Lodwar. In March 1960 the Kenya African National Union was formed and elected Kenyatta as its president in absentia. On August 14,1961, after nine years of detention, Kenyatta assumed the presidency of the Kenya African National Union party.

On January 12, 1962, Kenyatta was elected to the Kenyan Legislative Assembly to represent the constituency of Fort Hall. On April 10, he agreed to serve in a coalition government as minister of state for constitutional affairs and

economic planning. In the May 28, 1963 elections Kenyatta led his African National Union party to victory. Kenyatta was invited to form a government and became self-governing Kenya's first prime minister on June 1. He took steps to reassure the European farmers about their future and also appealed to the freedom fighters and members of the Mau Mau to lay down their arms and join the new nation.

On December 12, 1963 Kenya became the 34th African state to gain independence. The duke of Edinburgh was in attendance as the colonial flag was lowered at midnight and the new Kenyan flag raised.

Ruling Kenya

The first years of Kenyan independence were dominated by restructuring and rebuilding the nation. In November of 1964 Kenyatta convinced the rival Kenya African Democratic Union and its leader, Ronald Ngala, to dissolve and join Kenyatta's Kenyan African National Union party to form a single chambered National Assembly. Ngala had been Kenyatta's greatest political rival because his party stood for regional autonomy while Kenyatta's party stood for a strong central government.

The European settler problem disappeared, since most of those antagonistic to African rule left the country, but the problem of integrating the various African and Indian citizens of the new republic continued.

The greatest political challenge to Kenyatta was a dispute with Dginga Odinga, the leader of the powerful Luo tribe. Odinga had served as home affairs minister and later as vice president. Odinga was accused by other cabinet ministers of accepting financial aid from Communist China and using the money to buy influence with members of parliament. In March 1964, Kenyatta, who had given Odinga the benefit of the doubt for past loyalty, finally abolished Odinga's position as deputy president of the ruling Kenya African National Union party. In 1966 Odinga resigned as Kenya's national vice president and formed the Kenya Peoples' Union as a leftist opposition party.

On July 5, 1969, Tom Mboya, a popular Luo politician, was assassinated by a Kikuyu. The assassin was tried and executed, but Luo anger still ran high. In October 1969, Kenyatta's appearance in Luo territory set off riots and threatened to divide the new nation. After initially ignoring the problem, Kenyatta imposed a curfew, detained Odinga and his leaders, and banned the Kenya Peoples' Union party. Kenyatta moved the election date to early December 1969 and declared anyone could run for a seat if they were a member of the Kenya African National party. Several members of Kenyatta's party were defeated, but his government survived the election. Despite Luo anger and rumors of military plots, Kenya regained a surface calm which continued through Kenyatta's presidency.

Kenyatta made Kenya a showcase nation among the former African colonial states. Leading his nation on a relatively conservative course, he provided for peace and prosperity in his nation while improving health, agriculture, tourism, business, and manufacturing. Although Kenyatta utilized both communist and capitalist financial and technical aid, which helped Kenya take the lead in economic development in East Africa, he came down heavily and communist efforts to infiltrate the country.

Kenyatta followed a nonaligned, but pro-western, foreign policy and pursued an orthodox African policy towards the apartheid tactics of Rhodesia and South Africa. In 1971 he became the unmitigated leader in East Africa and achieved his greatest foreign policy success when he helped to settle a border dispute between Uganda and Tanzania.

Kenyatta died peacefully in Mombassa on August 22, 1978. His successor, Daniel arap Moi, was Kenya's vice president. The transition of power was seamless and Moi suggested a continuation in Kenyatta's policies by calling his own program *Nyayo* or ''footsteps.''

Further Reading

Kenyatta's own writings include: *Facing Mount Kenya* (1938); *My People of Kikuyu and the Life of Chief Wangombe* (1944); *Kenya: The Land of Conflict* (1944); and *Harambee!* (1964); an account of the early life and times of Kenyatta and of Mau Mau groups is by Carl G. Rosberg, Jr., and John Nottingham, *The Myth of ''Mau Mau'': Nationalism in Kenya* (1966); for general historical background are *Kenya, a Political History: The Colonial Period* (1963),by George Bennett; and *History of East Africa,* vol. 2 (1965) by Vincent T. Harlow and E. M. Chilver; the life and career of Kenyatta is traced in the Anthony Howarth and David Koff film *Kenyatta* (1979); Kenyatta is also listed with a brief biography in the A&E Television Networks online biography at www.biography.com (1997); and mentioned in relationship to Kenya's present government in the JamboKenya homepage at sbwm.erols.com. □

Johannes Kepler

The German astronomer Johannes Kepler (1571-1630) was one of the chief founders of modern astronomy because of his discovery of three basic laws underlying the motion of planets.

Johannes Kepler was born on Dec. 27, 1571, in the Swabian town of Weil. His father, Heinrich Kepler, was a mercenary; although a Protestant, he enlisted in the troops of the Duke of Alba fighting the Reformed insurgents in the Low Countries. Kepler's grandmother brought him up; for years he was a sickly child. At 13 he was accepted at a theological seminary at Adelberg.

Kepler wanted to become a theologian, and following his graduation from the University of Tübingen, as bachelor of arts in 1591, he enrolled in its theological faculty. But he was also interested in French literature and astronomy. His poor health and proclivity to morbidness singled him out no less than did his precocious advocacy of the doctrine of Copernicus.

It seems that the University of Tübingen gladly presented Kepler for the post of the ''mathematician of the province'' when request for a candidate came from Graz. He arrived there in April 1594 and set himself to work on one of his duties, the composition of the almanac, in which

the main events of the coming year were to be duly predicted. His first almanac was a signal success. The occurrence of two not too unlikely events, an invasion by the Turks and a severe winter, which he had predicted, established his reputation.

Far more important for astronomy was the idea that seized Kepler on July 9, 1595. It appeared to him that the respective radii of the orbits of the planets corresponded to the lengths determined by a specific sequence in which the five regular solids were placed within one another, with a sphere separating each solid from the other. The sphere (orbit) of Saturn enveloped a cube which in turn enveloped another sphere, the orbit of Jupiter. This circumscribed a tetrahedron, a sphere (the orbit of Mars), a dodecahedron, a sphere (the orbit of earth), an icosahedron, a sphere (the orbit of Venus), an octahedron, and the smallest sphere (the orbit of Mercury). The idea was the main theme of his *Mysterium cosmographicum* (1596).

The next year Kepler married Barbara Muehleck, already twice widowed, ''under an ominous sky,'' according to Kepler's own horoscope. Of their five children only one boy and one girl reached adulthood. It was with reluctance that Kepler, a convinced Copernican, first sought the job of assistant to Tycho Brahe, the astrologer-mathematician of Rudolph II in Prague. He took his new position in 1600. On the death of Tycho the following year, Kepler was appointed his successor.

His Three Laws

Kepler's immediate duty was to prepare for publication Tycho's collection of astronomical studies, *Astronomiae instauratae progymnasmata* (1601-1602). Kepler fell heir to Tycho's immensely valuable records. Their outstanding feature lay in the precision by which Tycho surpassed all astronomers before him in observing the position of stars and planets. Kepler tried to utilize Tycho's data in support of his own layout of the circular planetary orbits. The facts, that is, Tycho's observations, forced him to make one of the most revolutionary assumptions in the history of astronomy. A difference of 8 minutes of arc between his theory and Tycho's data could be explained only if the orbit of Mars was not circular but elliptical. In a generalized form this meant that the orbits of all planets were elliptical (Kepler's first law). On this basis a proper meaning could be given to another statement of his which he had already made in the same context. It is known as Kepler's second law, according to which the line joining the planet to the sun sweeps over equal areas in equal times in its elliptical orbit.

Kepler published these laws in his lengthy discussion of the orbit of the planet Mars, the *Astronomia nova* (1609). The two laws were clearly spelled out also in the book's detailed table of contents. Thus they must have struck the eyes of any careful reader sensitive to an astronomical novelty of such major proportion. Still, Galileo failed to take cognizance of them in his printed works, although he could have used them to great advantage to buttress his advocacy of the Copernican system.

The relations between Galileo and Kepler were rather strange. Although Galileo remained distinctly unappreciative of Kepler's achievements, the latter wrote a booklet to celebrate Galileo's *Starry Messenger* immediately upon its publication in 1610. On the other hand, Kepler argued rather vainly in his *Conversation with the Starry Messenger* (1610) that in his *Astronomiae pars optica* (1604), or *Optics,* which he presented as a commentary to Witelo's 13th-century work, one could find all the principles needed to construct a telescope.

In 1611 came Rudolph's abdication, and Kepler immediately looked for a new job. He obtained in Linz the post of provincial mathematician. By the time he moved to Linz in 1612 with his two children, his wife and his favorite son, Friedrich, were dead. Kepler's 14 years in Linz were marked, as far as his personal life was concerned, with his marriage in 1613 to Suzanna Reuttinger and by his repeated efforts to save his aged mother from being tried as a witch.

As for Kepler the scientist, he published two important works while he was in Linz. One was the *Harmonice mundi* (1618), in which his third law was announced. According to it the squares of the sidereal periods of any two planets are to each other as the cubes of their mean distances from the sun. The law was, however, derived not from celestial mechanics (Newton's *Principia* was still 6 decades away) but from Kepler's conviction that nature had to be patterned along quantitative relationships since God created it according to ''weight, measure and number.'' Shortly after his first book appeared, he wrote in a letter: ''Since God established everything in the universe along quantitative norms,

he endowed man with a mind to comprehend them. For just as the eye is fitted for the perception of colors, the ear for sounds, so is man's mind created not for anything but for the grasping of quantities.'' In the *Harmonice mundi* he wrote merely a variation on the same theme as he spoke of geometry which ''supplied God with a model for the creation of the world. Geometry was implanted into human nature along with God's image and not through man's visual perception and experience.'' The second work was the *Epitome astronomiae Copernicanae,* published in parts between 1618 and 1621. It was the first astronomical treatise in which the doctrine of circles really or hypothetically carrying the various planets was completely abandoned in favor of a physical explanation of planetary motions. It consisted in ''magnetic arms'' emanating from the sun.

Kepler was already in Ulm, the first stopover of the wanderings of the last 3 years of his life, when his *Tabulae Rudolphinae* (1628) was published. It not only added the carefully determined position of 223 stars to the 777 contained in Tycho's *Astronomiae instauratae progymnasmata* but also provided planetary tables which became the standard for the next century. Kepler died on Nov. 15, 1630. He was a unique embodiment of the transition from the old to the new spirit of science.

Further Reading

The standard modern biography of Kepler was written by Max Caspar and was translated and edited by C. Doris Hellmann as *Kepler* (1959). The section on Kepler in Arthur Koestler's *The Sleepwalkers* (1959) is also available as a separate volume, *The Watershed: A Biography of Johannes Kepler* (1960). For a rigorous discussion of Kepler's astronomical theories see Alexander Koyré, *The Astronomical Revolution: Copernicus, Kepler, Borelli* (1961; trans. 1969). □

Aleksandr Fedorovich Kerensky

The Russian revolutionary and politician Aleksandr Fedorovich Kerensky (1881-1970) was the central figure around whom the fate of representative government and socialism revolved in Russia during the Revolution of 1917.

Aleksandr Kerensky was born on April 22, 1881, in Simbirsk (now Ulyanovsk), the son of a teacher who also served as a middle-ranked provincial official. He entered St. Petersburg University (1899), where he studied jurisprudence, philology, and history. By 1904 he had completed his formal training and joined the St. Petersburg bar. He gained a reputation for public controversy and civil liberty; among other things, he worked with a legal-aid society and served as a defense lawyer in several celebrated political cases.

Kerensky's formal political career began when he stood successfully for election to the Fourth Duma (legislative assembly) in 1912. As a candidate of the Labor (Trudovik) party, he continued to champion civil rights. By 1914 he had been imprisoned twice for acts considered unfriendly or seditious by the government.

With the outbreak of World War I (1914), Kerensky was one of the few Duma members to speak against it, denouncing, in a public speech, the ''devouring, fratricidal war.'' As Russian defeat followed defeat, support for the government dwindled and then disappeared, setting the stage for the Revolution of 1917 that swept Kerensky to power for a brief time.

During the revolutionary months of 1917, power in the major cities of Russia and at many points of military concentration was effectively divided between the provisional government, which derived its authority from the Duma, and the soviets—or representative councils—of workers' and soldiers' deputies. Among the members of the provisional government, Kerensky had a unique position because, for a time, he bridged the gap between these competing agencies of the revolution. Although a well-known member of the Duma, he was an articulate spokesman for the left and a member of the executive committee of the Petrograd soviet.

Kerensky was minister of justice in the first provisional government, organized by a liberal, Prince Lvov. This government's policy of honoring the war aims and obligations of the czarist government proved sufficiently unpopular that the minister of foreign affairs (Pavel Miliukov) and the minister of war and navy (Aleksandr Guchkov) were forced to resign; Kerensky succeeded to the latter position. He fared

little better in this position than had Guchkov, however. In spite of initial successes, a major offensive, which Kerensky inspired, resulted in fresh military disasters (June 1917). Thus, amidst military failure and broadly based, disruptive demonstrations, Lvov resigned as prime minister in July and Kerensky succeeded him.

Kerensky's own view was that in the succeeding weeks the Russian political situation was tending toward stability. Radical leftist agitators (including Lenin and Trotsky) had been imprisoned or forced to flee the country, and Kerensky himself enjoyed a certain amount of popularity. Moreover, the time was thought to be drawing closer when it would be possible to convene a constituent assembly that would formally establish a democratic regime. The stroke that destroyed these hopes came unexpectedly from the right in the form of the Kornilov uprising (September 9-14), which was an attempt to establish a conservatively backed military government. Kerensky managed to halt the attempted coup only by calling upon the radical left for support. Similarly, he was unable from this time forward to count on the military leadership for support against this same radical left. Soon after, Lenin and Trotsky, at large again, planned their own coup, the Bolshevik Revolution of November. When the blow fell, Kerensky was out of Petrograd searching for troops loyal enough to defend the government against the Bolsheviks. Failing in this, he returned to Petrograd and then Moscow, futilely attempting to organize opposition against the revolution.

In the spring of 1918 Kerensky finally fled Russia, and, for a short time thereafter, he strove to rally international opposition against the Bolshevik government. Failing this, he began to write and lecture in Europe on the affairs of his native land. In 1940 he moved to the United States, writing, lecturing, and teaching at Stanford University. He died on June 11, 1970, in New York City.

Further Reading

The most important sources on Kerensky's political work remain his own writings: *Prelude to Bolshevism: The Kornilov Rising* (1919); *The Catastrophe: Kerensky's Own Story of the Russian Revolution* (1927); *Russia and History's Turning Point* (1965). Kerensky also made a significant contribution to the background material on this period by his work, edited with Robert Paul Browder, *The Russian Provisional Government, 1917* (3 vols., 1961).

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Jerome David Kern

Jerome David Kern (1885-1945), American composer, wrote the scores for several of the musical theater's greatest successes.

Jerome Kern was born in New York City on Jan. 27, 1885. His first music teacher was his pianist-mother. He later studied at the New York College of Music as well as in Europe.

After working in the London theater, Kern returned to America, where the only work he could find was as a song plugger and pianist with a music publishing company. From 1905 to 1908 he was associated with a music company, rising to the vice presidency. He married Eva Leale in 1910, and they had a daughter. His first published score was an operetta, *The Red Petticoat* (1912).

Between 1914 and 1929 Kern was represented on Broadway by at least one show a season. His prolific output included *Rock a Bye Baby* (1918), *Sally* (1920), and *Sunny* (1925). In 1926 he wrote the score for a Broadway adaptation of an Edna Ferber novel, and Oscar Hammerstein II wrote the lyrics. The result was the musical classic *Show Boat*. It opened in 1927 and ran for 572 performances. It was later twice made into a Hollywood film. One of its songs, ''Ol' Man River,'' is perhaps Kern's most famous. In 1941 *Show Boat* was transposed into symphonic form and performed by the New York Philharmonic Orchestra.

Other Kern successes include *Music in the Air* (1932) and *Roberta* (1933) and, for the movies, *Swing Time* (1936), *You Were Never Lovelier* (1942), and *Centennial Summer* (1946). Among his most popular songs are ''My Bill,'' ''Smoke Gets in Your Eyes,'' ''Who?,'' ''They Didn't Believe Me,'' ''Look for the Silver Lining,'' and ''The Last Time I Saw Paris'' (his only hit song not written for a specific show).

In the realm of serious music, Kern composed *Portrait for Orchestra* (*Mark Twain*), which had its world premiere in 1942 by the Cincinnati Symphony Orchestra, and *Montage for Orchestral Suite* for full orchestra and two pianos.

Kern was interested in a number of scholarly pursuits. His collection of rare books brought nearly $2 million at auction in 1929. He was also a collector of art, a numismatist, and philatelist.

In his 40-year career Kern wrote 104 stage and screen vehicles. At the time of his death on Nov. 11, 1945, he was in New York to cosponsor a new production of *Show Boat*. A film biography, *Till the Clouds Roll By* (1946), was one of many tributes paid to him.

Further Reading

An entertaining account of Kern's life is David Ewen, *The Story of Jerome Kern* (1953), which makes it clear that Kern was the first to break from the style of European operettas. See also Ewen's *The World of Jerome Kern* (1960). Background studies include Cecil M. Smith, *Musical Comedy in America* (1950), and David Ewen, *The Story of America's Musical Theater* (1961; rev. ed. 1968) and *Great Men of American Popular Song* (1970).

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Jean-Louis Lebris de Kerouac

Jean-Louis Lebris de (Jack) Kerouac (1922-1969), American writer, experimented with spontaneous autobiographical fiction chronicling his travels into the American West. He is known as the father of the Beat Generation.

Rambling. Wandering. Overflowing. Like his fiction, Jack Kerouac covered a great deal of territory in a short period of time. Known as the father of the Beat Generation, Kerouac's freewheeling life on the road and his chronicles of that life paved the way for the youth counterculture of the 1960s.

Born March 12, 1922, in Lowell, Massachusetts, Jean-Louis Lebris de Kerouac was the son of a French-Canadian printer. Kerouac, who wanted to be a writer from his earliest childhood, did not speak a word of English until he was five years old. He had an older brother, Gerard, who died at age nine, and an older sister Caroline. At age 11 Kerouac began writing adolescent novels and fictionalized newspaper accounts of horse racing, football, and baseball.

A gifted athlete, Kerouac was recruited by Columbia University for the football team. At age 17 he went off to Horace Mann High School in New York to boost his grades and his weight in preparation for Columbia. In 1940 Kerouac arrived at Columbia. In his second game as a freshman Kerouac returned a kick 90 yards, but on his next return he broke his leg. The injury freed him to pursue his true passion—literature.

During this period, Kerouac once bragged, he set a Columbia record for cutting classes. The young writer studied the rolling style of Thomas Wolfe and plunged deep into the New York street scene. In 1941, his leg healed, Kerouac had a falling out with Columbia's football coach. When he left school Jack Kerouac took his first road trip, to Washington, D.C.

Kerouac pumped gas for a while in Connecticut, where his family had moved; worked briefly as a sports reporter for the *Lowell Sun* when his family returned there; and found himself a scullion on the S. S. *DORCHESTER* bound for Greenland. Two days after that trip Kerouac was back at Columbia for a second, short stay. In 1943 he joined the Navy, but was honorably discharged as a discipline problem after six months. Kerouac spent the war years working as a merchant seaman and hanging around Columbia with free-thinking Bohemians, including William Burroughs, Lucian Carr, Edie Parker, and Allen Ginsburg. He wrote two novels during the war, *The Sea Is My Brother* and *And The Hippos Were Boiled In Their Tanks,* with Burroughs.

Kerouac married Parker in 1944, but the marriage broke up after two months. His father died in 1946, and in 1947 Kerouac found his guiding light—Neal Cassady.

Cassady's reputation among the New York crowd was of mythical proportions. Mad genius, admired by women, car thief, Cassady visited New York and had Kerouac give him writing lessons. When Cassady returned to Denver, Kerouac followed. After a few weeks in Denver with Cassady, Kerouac wandered into California. During the next four years he travelled throughout the West. When not on the road, he worked on his novel *The Town and The City* in New York. The novel was published in 1950.

Now married to Joan Haverty, a woman he knew only a few days before proposing, Kerouac began to experiment with a more spontaneous writing style. He wanted to write the way he lived: once and with no editing. In April 1951 Kerouac threaded a huge roll of teletype paper into his typewriter and wrote the single 175,000-word paragraph that was to be *On The Road* . The more than 100-foot scroll was written in three weeks but took more than seven years to be published.

On The Road chronicles the travels of Dean Moriarity—a Cassady figure—and Sal Paradise—Kerouac as narrator. They travel from New York to Denver, San Francisco, and Mexico City. In it, Sal, the Eastern college square, absorbs the meaning of the West and Kerouac carves out his

legacy as a writer and immortalizes the philosophy of the Beat Generation.

On The Road, which despite Kerouac's attempts at spontaneity took shape over a period of three and a half years, was written in at least five different versions. There are three in print. *On The Road* was the fourth version; *Pic,* written in 1950 and published after Kerouac's death, was the third; and *Visions of Cody,* written in 1951-1952, was the final version. The author's changing image of what it means to be on the road can also be applied to his view of what it means to be a writer. In its first version, the road is a specific place. In the second, it is a symbol, and in the final three versions the road is a mix of the imaginative and the real.

The episodic, apparently rambling, prose of *On The Road* instills its characters with a disdain for established values and a romantic code born out of the West. Sal and Neal are ''performing our one noble function of the time, *move*.'' And with movement comes wisdom and meaning in a repressive society.

In the time between writing *On The Road* and its publication Kerouac took numerous exhausting road trips, ended his second marriage, fell into great depression and drug and alcohol addiction, and did his most ambitious experimentation with the narrative form. Always after spontaneity, Kerouac wrote in great bursts of athletic energy—writing complete works through all-night, week-long binges. In 1952 he wrote *Visions of Cody, Dr. Sax,* and ''October in Railroad Earth.'' In 1953 he completed *Maggie Cassidy* (a romantic tale of his teenage days), *The Subterraneans,* and a statement of his writing principles, ''The Essentials of Spontaneous Prose.'' In 1955 Kerouac wrote *Mexico City Blues* and *Tristessa,* and in 1956 he wrote *Visions of Gerard, The Scripture of the Golden Eternity,* and *Old Angel Midnight* as well as book one of *Desolation Angels*.

When *On The Road* was published, Kerouac became an instant celebrity and spokesman for the Beat Generation. He handled the notoriety poorly. As a spokesman he was contrary and unintelligible. He often appeared drunk, and interviews frequently dissolved into didactic arguments. In 1958 he wrote *The Dharma Bums* as a commercial followup to *On The Road,* but then fell silent for four years before writing again. By 1960 Kerouac was a sick and dying alcoholic; he suffered a nervous breakdown.

Again remarried, Kerouac died of a massive abdominal hemorrhage on October 21, 1969, with a pad in his lap and pen in his hand. He was buried in the family plot near Lowell, Massachusetts.

Further Reading

Tom Clark's *Jack Kerouac* (1984) is an extremely thorough biography of the author's life, but is short on criticism of Kerouac's work. A helpful package is *On The Road, Text and Criticism,* edited by Scott Donaldson (1979). In addition to the novel, the package includes a number of insightful articles, including pieces by Kerouac, John Clellon Holmes, Timothy Hunt, and the transcript of an interview with the author by Ted Berrigan. *Lonesome Traveler* by Jack Kerouac (1960) is a collection of autobiographical pieces, useful for their style as much as for their content. *Jack Kerouac* by Harry Russell Huebel (1979) is a quick biography, and *Jack's Book, An Oral Biography of Jack Kerouac* by Barry Gifford and Lawrence Lee (1978) is also interesting. □

Clark Kerr

Clark Kerr (born 1911) was an economist and labor/management expert who served as president of the multi-campus University of California from 1952 to 1967, a period of rapid growth and expansion. He was concerned about the role of the university in society and created a master plan for coordinating the programs of all of the state's colleges and universities.

Clark Kerr was born May 17, 1911, in Stony Creek, Pennsylvania, to Samuel William Kerr and Carolina Clark Kerr. He received a B.A. from Swarthmore College in 1932 and an M.A. from Stanford the following year. He attended the London School of Economics during 1935-1936 and in 1939 was awarded a Ph.D. in economics from the University of California, Berkeley. He was subsequently awarded numerous honorary degrees from the most prominent American colleges and universities. Kerr married Catherine Spaulding Kerr, and they had three children, two boys and a girl.

Kerr began his teaching career in 1936 with successive one year stints at Antioch College, Stanford University, and the University of California before accepting a professorship at the University of Washington in 1940. An expert on labor, he was named to the U.S. War Labor Board in 1942 to arbitrate wage disputes between unions and companies. His expertise as a labor/management consultant became widely known, and he soon became the highest paid negotiator on the West Coast. Following five years at the University of Washington, Kerr returned to Berkeley to establish the Institute of Industrial Relations and serve as its director while teaching a regular load of classes. In 1952 he was appointed chancellor of the Berkeley campus, and in 1958 he succeeded Robert Gordon Sproul as president of the multi-campus University of California.

The rapid growth of universities in response to the post-war baby boom had begun when Kerr took office. Rapid growth and expansion of the university system was on the horizon, and during his tenure the university doubled its enrollment to more than 50,000 students. The previous president had kept a tight reign on campus political activities to the extent that even Adlai Stevenson was not allowed to speak on the Berkeley campus. In 1949 Kerr had fought the application of faculty loyalty oaths, and that action identified him as a liberal in the eyes of many. Upon becoming system president he lifted the speaker ban on Communist speakers—winning him the American Association of University Presidents Meiklejohn Award—and liberalized a few other rules.

His policies were put to the test by the growth of activist groups on campus during the civil rights thrust of 1963-1964. Students aggressively pushed for remedies to racial discrimination in the university community and confronted local businesses, often leading to demonstrations and arrests. This antagonism led to Kerr's banning of on-campus recruiting and solicitation of funds for off-campus groups. Students denounced the president's action, and the Free Speech Movement was formed. In the fall of 1964 police attempted to arrest a non-student manning a table for the Congress of Racial Equality and were denied access to this individual by a massive 30-hour sit-in. Further incitement was provided by the Free Speech Movement (F.S.M.). Kerr met with Marco Savio, leader of the protesters, and was assumed to have resolved the disagreement, but Governor Brown intervened the next day and ordered the arrest of the students. There was immediate campus outrage, and the Berkeley faculty voted overwhelmingly to meet the F.S.M. demands.

The next three years of Kerr's administration were marked by constant attempts at mediation between the university and various interests, including the California state government. Ronald Reagan became governor in 1967, and conflict developed immediately between his administration and Kerr over proposed cuts in operating funds and the proposal to end free education by imposing tuition and other fees. An impasse developed, and on June 20, 1967, the California State Board of Regents voted to dismiss him as president, pointing to what they saw as his mishandling of the 1964 unrest at Berkeley.

Clark Kerr's accomplishments as president lay primarily in the evolution of the University of California into a ''multiversity,'' a term he coined. He argued that a university must of necessity cater to the elite, but in an egalitarian society its role is that of a ''prime instrument of national purpose.'' It must serve many constituencies, including government, industry, and the general public as well as its students and faculty. He devised a master plan to coordinate programs of all the state's colleges and universities. The result was a hierarchy of higher education, with the top 12 percent of high school graduates attending the universities, the rest of the upper third attending the colleges, and the remainder attending the junior colleges. This model was considered by many to be a proper national goal.

Kerr continued to hold his faculty position at Berkeley's School of Business Administration following his dismissal as president. His administrative innovations led to his appointment as head of a Carnegie Commission study of the structure and finance of higher education. In 1968 the commission called for a federal civilian ''bill of educational rights'' to guarantee a college education to any qualified student regardless of his/her ability to pay. Kerr's committee evolved into the Carnegie Council on Policy Studies in Higher Education, whose final report *Three Thousand Futures: The Next Twenty Years in Higher Education* has become the benchmark for reform in higher education. Clark Kerr's membership on numerous governmental and industrial commissions throughout his career bore witness to his position of respect and influence. He was also an extremely active worker in the Committee for a Political Settlement in Vietnam. He and his wife lived in El Cerrito, California, in a home overlooking the San Francisco Bay, a tranquil site where he wrote and pursued his favorite leisure activity of gardening.

Kerr held memberships in many professional and honorary organizations, including the American Academy of Arts and Sciences, Royal Economic Society, American Economic Association, National Academy of Arbitrators, and the Rockefeller Foundation.

Kerr continued to publish through the 1980s. *Economics of Labor in Industrial Society,* edited by Clark Kerr and Paul D. Staudohar and *Industrial Relations in a New Age: Economic, Social, and Managerial Perspectives,* edited by Kerr and Staudohar appeared at the end of the decade. Kerr also co-authored *The Guardians: Boards of Trustees of American Colleges and Universities* with Martin L. Gade in 1989. The book discusses problems with the governing boards of various universities and suggests a number of reforms.

Further Reading

Industrialism and Industrial Man (1964); *Labor and Management in Industrial Society* (1972); *Marshall, Marx, and Modern Times* (1969); *The Future of Industrial Societies* (1983); *The Uses of the University* (1972); and *Unions, Management, and the Public* (1967) all by Clark Kerr; for reviews of his work, see: *Monthly Labor Review,* March 1988, vol. 111, no. 3, p. 51-52 in which Morris Weisz reviews *Economics of Labor in Industrial Society* and *Industrial Relations in a New Age: Economic, Social, and Managerial Perspectives,* both edited

by Kerr and Paul D. Staudohar; and a review of *The Guardians: Boards of Trustees of Americas Colleges and Universities,* by Carolyn J. Mooney in *The Chronicle of Higher Education,* May 17, 1989. □

J. Robert Kerrey

Elected senator from Nebraska in 1988, J. Robert (Bob) Kerrey (born 1943) made an unsuccessful bid for the Democratic nomination for president in 1992. He made a name for himself as being a maverick and a deficit hawk.

Robert Kerrey was born in 1943 in Lincoln, Nebraska, where he was raised and educated. Upon completion of college at the University of Nebraska (B.S. in pharmacy in 1966), Kerrey entered the military service as a Navy SEAL (the Navy equivalent of the Green Berets). During his service in Vietnam in 1969 he was wounded in battle, which required the amputation of his right leg just below the knee. In 1970 he was awarded the Congressional Medal of Honor for ''conspicuous gallantry.'' He is the only current member of the Senate holding the Medal of Honor. In the history of the United States Senate only four other members have been Medal of Honor recipients—all for service during the Civil War. While convalescing and rehabilitating in a military hospital in Philadelphia, however, he developed a strong conviction against the war in which he served and later opposed several armed conflicts involving U.S. military personnel. Notwithstanding a prosthesis, Kerrey was an avid runner, finishing a marathon and logging six miles a day.

Launches Restaurant Chain

Upon completion of his military service, he returned to Lincoln with the intention of opening a pharmacy (his undergraduate major). He decided against pursuing this profession because he thought there already were too many pharmacies operating in the area. Instead, he developed a string of restaurants with his brother-in-law (Grandmother's Restaurants—so named because they wanted to provide food just like grandmother's). The success of this venture along with the development of fitness centers in Nebraska made him a millionaire.

In 1983 he entered into politics for the first time and defeated an incumbent governor to take office as the head of the state of Nebraska. Inheriting a large budget deficit and a farm crisis that struck the Midwest during the early 1980s, his popularity and approach to governing facilitated a quick turnaround of the state's fortunes. By cutting some programs, increasing taxes, and expanding the tax base, he was able to reverse the state's deficit and replace it with a $49 million surplus by the end of his first term. He decided to forego what many considered certain reelection (he enjoyed an approval rating above 70 percent) and dropped from the political scene when his term ended in 1986.

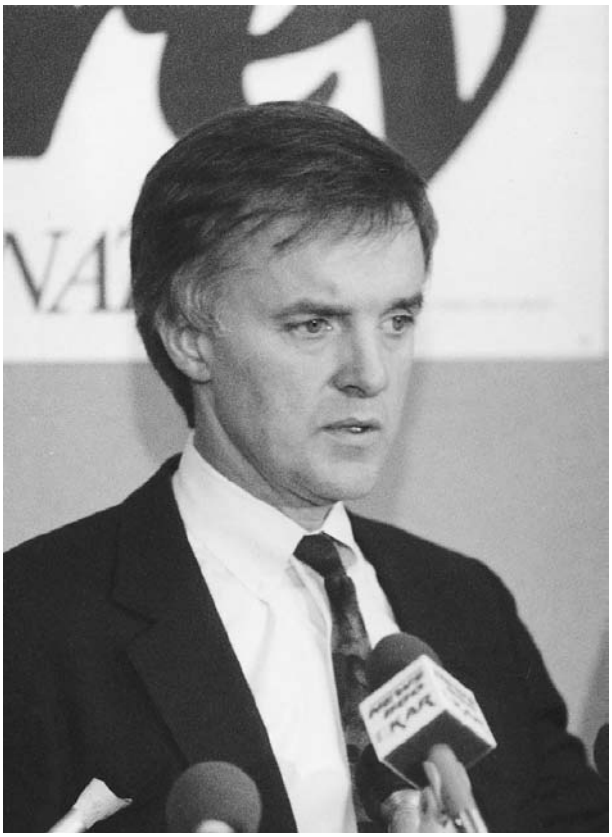

His self-imposed suspension from the political arena was short-lived, however. In 1988, perhaps realizing that a rare opportunity presented itself for a chance at the Senate, he decided to challenge Republican David Karnes, an attorney from Omaha who was appointed to finish the term of Senator Edward Zorinsky, a Democrat, who died suddenly in 1987. He handily won election and took office in 1989. While still learning the ropes of the Senate, he decided to enter the Democratic presidential sweepstakes as a candidate, attempting to wrestle the White House from 12 years of Republican occupancy.

Failed Presidential Bid

His presidential bid in 1992 was limited, as he was unable to mount a successful challenge to the eventual Democratic nominee and president, Bill Clinton. He did strike hard at the sitting president (George Bush) as one of only three members of the Senate voting against support for the Gulf War in Iraq. Even with a capacity for inspiring speeches and a press corps that gave him considerable attention, he was unable to convince voters that he should be the Democratic party's presidential candidate in November. He only managed a disappointing third-place finish in the New Hampshire primary and won in South Dakota (40 percent to 25 percent over Senator Tom Harkin of Iowa). Nonetheless, he was unable to gather any further significant support as he finished fourth or fifth in five other primary states a week after the South Dakota victory and abruptly dropped from the race.

Kerrey continued his efforts in the Senate, establishing his credentials as someone who worked hard at understanding issues. His general views on policies appeared to favor cutting spending wherever possible in order to reduce the deficit (he argued against uncontrollable entitlement programs that lock in expenditures and contribute to a large budget deficit). Of this problem, he told *The Washington Times* in 1996, ''We (will) have converted the federal government into an ATM (automatic teller machine).''

He held positions on the Senate Appropriations and Agriculture Committees. While he was not categorized as a traditional ''tax and spend'' senator, he was willing to consider tax increases where appropriate to cover necessary governmental spending. He argued for a health care trust fund to finance the federal government's health programs and worked for programs that benefited Nebraska's farming economy, including export assistance, crop insurance, and wetlands laws.

Kerrey was considered in some circles to be a maverick. He articulated positions that made him a voice for a new vision of the Democratic party. He had characteristics that some attribute to the new Democratic party: He was traditionally liberal on lifestyle issues, civil rights issues (he argued against flag burning legislation), and child and nutrition issues. Yet he also took more conservative positions on economic policies—the need to eliminate the budget deficit by cutting entitlements and a generally reduced role for the federal government. He co-sponsored legislation with Senator Joseph Lieberman (Connecticut) to set up a bipartisan commission (similar to the base-closing commission) to streamline the federal government.

Entitlement Reform Ignored

His relationship with President Clinton's administration was at times a rocky one. He cast the key vote in the Senate in 1993 that led to the passage of the president's tax increase and budget deficit reduction plan. As a condition, he wrangled a promise from Clinton to support a commission on entitlement reform. Its recommendations, however, were largely ignored. He was re-elected to the Senate in 1994. He chose not to challenge Clinton for the 1995 Democratic nomination instead heading up the job of chairman of the Democratic Senatorial Campaign Committee. Kerrey continued his outspoken ways when he told *Esquire Magazine* in January 1996 that ''Clinton is an unusually good liar. Unusually good. Do you realize that?''

Kerrey remained close to his children, a son, Ben, and a daughter, Lindsey, who resided in Omaha with their mother, from whom he was divorced. An avid reader, he suggested that members of Congress should read only fiction, and he enjoyed a reputation as a member of the Senate who was always prepared.

Further Reading

Kerrey's speeches on the Senate floor are interesting reading—see the *Congressional Record;* also see Michael Barone and Grant Ujifusa, *The Almanac of American Politics* (1994); and ''Grave Doubts,'' *Esquire Magazine* (January 1996). □

Albert Field Marshal Kesselring

Field Marshal Albert Kesselring (1885-1960), one of the most prominent German air and field commanders in World War II, surrendered the southern part of the German troops to the Americans in 1945.

Albert Kesselring was born in Markstedt near Bayreuth, Bavaria, on Nov. 20, 1885. Upon completion of a traditional classical education, he joined the Bavarian foot artillery in 1904 and was commissioned officer in 1906. During World War I and most of the postwar years he served as an army staff officer at the disguised general staff or ''Troops Office'' and later at the War Ministry. After the Nazi take-over in 1933, he was formally discharged from the army and put in charge of the administration office of the incipient and still undercover air force under the command of his old comradein-arms Hermann Göring.

In June 1936 Kesselring became Göring's chief of staff; one year later he commanded Air Region III (southeastern Germany) and finally, from the spring of 1938 on, commanded Air Fleet I in Berlin. After the outbreak of World War II he first directed the air attacks of Air Fleet I over Poland, then in the summer and fall of 1940 led the operations of Air Fleet II over France, in the air support over Dunkirk, and finally in the Battle of Britain. On June 30, 1940, he was promoted to the rank of field marshal. During Operation Barbarossa of June 1941 he again commanded Air Fleet II on the central Russian front.

In September 1941 Kesselring was transferred to Rome as commander in chief south, with the task of coordinating the Italo-German war effort in the Mediterranean area. From there he shared in the direction of the campaign of Rommel in North Africa and oversaw the defensive battles in Tunis, Sicily, and then on the Italian peninsula. With the defection of Italy in September 1943, he was supreme commander in Italy and the Mediterranean and from 1943 to 1945 directed the steady retreat of the German armies under the onslaught of the Allied troops and Italian partisans. From March 10, 1945, he headed Hitler's last stand on the Rhine. On May 7 he surrendered the southern half of the German forces to the Americans.

Kesselring was tried by a British military court in Venice in May 1947 and was sentenced to death for the shooting of 320 Italian hostages (Ardeatine Caves massacre) in March 1944. In October 1947 the sentence was commuted to life imprisonment; in October 1952 he was released for reasons of ill health. He died in Bad Nauheim, Bavaria, on July 16, 1960.

Further Reading

Kesselring's highly defensive memoirs were published under two different titles in English: *The Memoirs of Field Marshal Kesselring* (1953) and *Kesselring: A Soldier's Record* (1954). The documents of Kesselring's trial in Venice were ably edited in a

dual-language edition by Lt. Col. A. P. Scotland, *Der Fall Kesselring: The Kesselring Case* (1952). Interesting sidelights on Kesselring's career and personality are in Siegfried Westphal, *The German Army in the West* (1950; trans. 1951), by a former military aide to Kesselring who tries to shift the onus for the war from the German army to Hitler. Kesselring's military actions during World War II are analyzed in W. G. F. Jackson, *The Battle for Italy* (1967); Fred Majdalany, *The Fall of Fortress Europe* (1968); and Peter Townsend, *Duel of Eagles* (1970).

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Macksey, Kenneth, *Kesselring: the making of the Luftwaffe,* London: Batsford, 1978. □

David A. Kessler

Appointed commissioner of the Food and Drug Administration in December 1990 by President George Bush, David A. Kessler (born 1951) was reappointed by President Bill Clinton in 1993. He stepped down in 1997 to become dean of the Yale University School of Medicine. He will be remembered as a consumer's advocate and a vigilant watchdog over the industries which produce food and drugs.

David Kessler was born on May 31, 1951, in New York City. He graduated from Amherst College *magna cum laude* in 1973 with a Bachelor of Arts degree. He was elected to Phi Beta Kappa, the liberal arts honorary fraternity, and to Sigma Xi, the Scientific Research Society of North America. At Amherst he received the Harvey Blodgett Award in Biology and the John Woodruff Simpson fellowship for the study of medicine.

From 1973 to 1979 he went to Harvard Medical School, receiving his doctorate in 1979. In 1977-1978 he was a special student at the Harvard Law School. In 1978 he earned his J.D. (Doctor of Law) degree from the law school of the University of Chicago, which he attended from 1975 to 1977. He was an associate editor of the law review there.

New York University's Graduate School of Business Administration, which he attended from 1984 to 1986, awarded him an advanced professional certificate in management. He also studied advanced management in health care at the Yale School of Organization and Management.

Specialized in Pediatrics

Kessler's medical specialty was pediatrics. He served as an intern and resident in the Department of Pediatrics of the Johns Hopkins University Hospital in Baltimore. He was also a professor at the Albert Einstein College of Medicine, the Bronx, New York, teaching in the Department of Pediatrics, Epidemiology and Social Medicine. While medical director of the Albert Einstein Hospital he continued practicing his specialty, attending children regularly in the emergency rooms of the city's public hospitals. He was certified by the American Board of Pediatrics and the National Board of Medical Examiners.

In his administrative post at Albert Einstein Hospital he introduced a new emergency evaluation system; reorganized the medical service; opened new facilities for cancer, adult kidney dialysis, and blood donation; and expanded dialysis facilities for children. He introduced a training program for physician assistants that became a model for other teaching hospitals in the state and a quality assurance system for Einstein Hospital.

Kessler's research included experience at the Children's Hospital Medical Center, Boston, Massachusetts; the Marine Biological Laboratory, Woods Hole, Massachusetts; and the Sloan-Kettering Institute for Cancer Research, New York City.

From 1981 to 1984 Kessler was a special consultant to Senator Orrin G. Hatch (Republican, Utah), then chairman of the United States Senate Labor and Human Relations Committee, on food and drug related questions. He began teaching food and drug law in the Julius Silver Program in Law, Science and Technology at Columbia University's School of Law in New York City in 1986.

His articles on food labeling and the safety of new pharmaceuticals and medical devices appeared in the *New England Journal of Medicine,* the *Journal of the American Medical Association,* the *Harvard Journal of Legislation,* the *University of Chicago Law Review,* and other professional publications. He edited, with Carl Eisdorfer and Abby Spector, *Caring for the Elderly: Reshaping Health Policy*. He was chair of a committee advising the secretary of the Department of Health and Human Services on the missions of the department and the Food and Drug Administration (FDA) before assuming the position of commissioner, and he continued as a nonvoting member after his appointment.

The Food and Drug Administration monitors cosmetics, foods, food supplements (such as vitamins), prescription and non-prescription animal and human drugs, and a wide range of other medical, prosthetic, and surgical products used by Americans. In the 1960s the agency had achieved international fame for keeping thalidomide off the market in the United States; in other countries the drug caused a range of birth abnormalities. Experts estimate that about a quarter of all goods bought by American consumers must meet FDA scrutiny.

Named to Head FDA

He was named to head the agency by President George Bush's administration in 1990. Before Kessler's assumption of the FDA commissionership, certification of the efficacy and safety of drugs and vitamin pills had been long and cumbersome. The agency had got entangled in allegations of fraud concerning generic drugs. It had been charged with ignoring dishonest labeling of food products such as orange juice and with the improper approval of potentially dangerous implants in breast surgery.

Kessler moved quickly to restore public and industry confidence in the FDA's missions and operation. He reorganized the bureaucracy, borrowing personnel and practices from private industry. Congress approved Kessler's request to charge pharmaceutical houses $100,000 to evaluate each new drug and to provide funds to hire additional reviewers. The agency raised standards for the approval of new drugs and medical and surgical appliances. It rewrote and quickly reissued the vast array of rules governing the labeling of foods. Kessler launched a continuing public information campaign to educate the public about the FDA's work.

Kessler also caused controversy as he tackled issues such as tobacco regulation, food labeling, breast implants, and fake fat olestra. Labels detailing the fat, fiber, and caloric contents of foods debuted in May 1994. He banned silicone gel breast implants because of safety concerns. His most difficult challenge was taking on the tobacco industry when he insisted that it be regulated as an addictive drug and called for restrictions in cigarette ads aimed at minors. His crowning achievement came as he left office. That was when the first-ever FDA regulations of tobacco went into effect on Feb. 28, 1997, forbidding merchants from selling tobacco to minors.

On leaving the agency, Kessler wrote in *Newsweek,* ''Both the agency and I have been vilified. I feel very strongly, however, that if you believe in what you're doing, all the name-calling in the world won't stop you.'' He became dean of the Yale University School of Medicine on July 1, 1997.

Kessler was married to Paulette Steinberg Kessler, an attorney. They had two children, Elise and Benjamin.

Further Reading

Additional material may be found in Kessler's own works, especially in such articles as ''Addressing the Problem of Misleading Advertising'' in *Annals of Internal Medicine* (June 1, 1992) and ''Regulating the Prescribing of Human Drugs for Nonapproved Uses Under the Food, Drug, and Cosmetic Act,'' *Harvard Journal of Legislation* (1978); in published speeches such as ''Remarks by the Commissioner of Food and Drugs,'' in *Food and Drug Cosmetic Law Journal* (November 1991); and ''Remarks Upon Taking the Oath of Office,'' in *Journal of the Association of Food and Drug Officials* (April 1991); and in his book, *Caring for the Elderly: Reshaping Health Policy* (1989); *Business Week* (October 25, 1993) reviews Kessler's work in ''Getting the Lead Out at the FDA'' by John Carey; *Time* magazine discusses'' The Commish Under Fire,'' (January 8, 1996) and in ''A Commish Many Will Miss'' (Dec. 9, 1996); Kessler addresses his leaving the FDA in *Newsweek* ''We've Fought the Good Fight'' Dec. 9, 1996. □

Charles F. Kettering

An engineer, industrial pioneer, and apostle of progress, Charles F. Kettering (1876-1958), first as an independent inventor and later as General Motors Corporation's research chief, conducted research which established him as one of the most creative Americans of his generation.

Charles Francis Kettering, born on August 29, 1876, on a farm near Loudonville, Ohio, taught three years in country and small-town schools to finance his higher education. Entering Ohio State University at age 22, he dropped out in his sophomore year because of poor eyesight. He worked two years as a telephone lineman, then returned to Ohio State, graduating at age 28 in 1904.

The NCR and Delco Era

Upon receiving his degree, Kettering became an experimental engineer with National Cash Register Company (NCR) in Dayton. During his five years with NCR he created a low-cost printing cash register; electrified the cash register, doing away with the hand crank; developed a system that tied charge phones to cash registers; and originated an accounting machine for banks. Meantime, in 1905 he was married to Olive Williams of Ashland, Ohio. The couple had one son, Eugene Williams, in adulthood president of the Charles F. Kettering Foundation.

Having developed a better ignition system for autos while working ''on the side'' for NCR, Kettering, with the financial backing of NCR's general manager Col. Edward A. Deeds and other capitalists, organized Dayton Engineering Laboratories Company (Delco) in 1909. That year an order from Cadillac for 8,000 ignition systems led to creation of an

electric starter, first offered on Cadillac cars in 1912 and on many more makes the following year. In addition to working on the self-starter, Kettering and Delco also improved auto lighting systems and developed a dependable means of generating electricity on farms. Meantime, Delco became a sizable manufacturing firm, as well as a research facility.

The GM Years

In 1915 Colonel Deeds, a top-notch administrator, joined Delco, complementing Kettering, who preferred to devote himself to research. In 1916 Delco, in exchange for nine million dollars, became a subsidiary of United Motors Corporation, an automotive parts and accessories combine. United Motors, in turn, was acquired by General Motors in 1918. Kettering was invited to organize and direct General Motors Research Corporation, headquartered in Dayton at the inventor's insistence. The labs were incorporated as General Motors Research Corporation in 1920, at which time Kettering—simultaneously named a GM vice-president and board member—agreed to move the bulk of research activity to Detroit. In 1925, when the labs were transferred to a new 11-story building, Kettering and his wife moved to Detroit, occupying a suite atop the Motor City's tallest hotel until Kettering's retirement.

As head of GM's research function for 27 years, Kettering guided research on and the improvement of many products, acquiring 140 patents in his name. His most notable achievements included the development of ''Ethyl'' leaded gasoline to eliminate engine knock; the high-compression automobile engine; the non-toxic, non-inflammable refrigerant ''Freon''; and faster-drying and longer-lasting finishes for automobiles. He also created the lightweight diesel engine, which, in one of its applications, revolutionized the motive power of railroads.

Philosopher and Humanitarian

In addition to earning acclaim as a scientist and engineer, Kettering was highly regarded as a public speaker and social philosopher. ''I am for the double-profit system,'' he said, ''a reasonable profit for the manufacturer and a much greater profit for the customer.'' ''I object to people running down the future,'' he also remarked; ''I am going to live all the rest of my life there, and I would like it to be a nice place, polished, bright, glistening, and glorious.'' Kettering always regarded himself as a professional amateur. ''We are amateurs,'' he observed, ''because we are doing things for the first time.'' ''Do something different,'' he continually admonished, ''My God, do something different.''

Kettering retired from General Motors in 1947, while continuing to serve as a director and research consultant until his death in Dayton on November 25, 1958. He received more than three dozen honorary doctor's degrees and additional dozens of awards, citations, and medals. His name is memorialized in the Charles F. Kettering Foundation, which he organized for medical research in 1927, and the Sloan-Kettering Institute for Cancer Research, founded by GM chairman Alfred P. Sloan, Jr. in 1945.

Further Reading

The most informative book on Kettering is *Professional Amateur: The Biography of Charles Franklin Kettering* (1957), a sympathetic portrait by T. A. Boyd, a longtime associate. Boyd also edited the useful *Prophet of Progress: Selections from the Speeches of Charles F. Kettering* (1961), which draws from the lengthy list of published speeches, articles, and interviews cited in an appendix. Kettering himself, with Allan Orth, wrote *American Battle for Abundance: A Story of Mass Production* (1947). The inventor also is discussed in Arthur Pound's *The Turning Wheel: The Story of General Motors Through Twenty-five Years 1908-33* (1934). □

Francis Scott Key

Francis Scott Key (1779-1843) was a successful attorney and amateur poet whose one notable verse, ''The Star-Spangled Banner,'' became the national anthem of the United States.

Poet and attorney Francis Scott Key was a witness to the relentless bombing of Baltimore's Fort McHenry by the British during the War of 1812. Inspired by the sight of the battered American flag that flew over the fort throughout the conflict, he penned the lines of the future national anthem of the United States on the back of an envelope. His poem, ''The Star-Spangled Banner,'' soon appeared in newspapers across the country and was set to the tune of a popular English drinking song. Congress officially named it the national anthem in 1931.

Key was born on his family's 2,800-acre estate, Terra Rubra, near Frederick County, Maryland, on August 1, 1779. He was the son of John Ross Key, a soldier who had distinguished himself in battle during the Revolutionary War. The Keys were known for their hospitality, and in July 1791 President George Washington visited their home on his way to Philadelphia. As a boy, Key became an excellent horseman. He attended prep school at St. John's College in Annapolis, graduating in 1796. Key then remained at St. John's to earn a degree in law.

A Religious Pacifist

Key established a law practice in Frederick in 1801. The following year he married Mary Tayloe Lloyd, who also came from a prominent Maryland family. The couple eventually had eleven children, six boys and five girls. In 1803 Key and his family moved to Georgetown, in the District of Columbia. Key became a partner in the law practice of his uncle, Philip Barton Key, taking over the practice two years later.

A deeply religious man, Key was an active member of St. John's Episcopal Church and sang with the Georgetown Glee Club. He even composed a popular hymn, ''Lord, with Glowing Heart I'd Praise Thee.'' His faith led him to maintain a pacifist stance when relations between England and the United States grew increasingly tense in the early 1810s. The British, then engaged in a war with France, frequently

''impressed'' American ships and crews into British service against their will. There were also disputes between British and American troops along the Canadian border and on the western frontier. Responding to the increasing British threat, the United States declared its ''second war for independence'' in 1812.

Became a Patriot and Enlisted

When England defeated France in 1814 and turned its full attention to fighting the United States, Key reversed his position against the war and became an avowed patriot. In 1814 he enlisted in the District of Columbia militia and became an aide to General Walter Smith. The American forces clustered around Baltimore, anticipating that it would be the main target of British attacks. Instead, the British landed near Washington, D.C., and in August 1814 they managed to capture the city and burn down the Capitol building and the White House. During the attack, Key's friend William Beanes, a Maryland physician and important patriot strategist, was captured and imprisoned aboard a British warship. The American military leaders decided to send Key to meet with the British and try to secure Beanes's release.

Key embarked on the mission on September 3, 1814. On his way, he stopped to retrieve letters written by British prisoners of war describing their good treatment by the Americans. On September 7, he sailed out to meet the British fleet at the mouth of the Potomac River. At first the captors refused to release Beanes, but they eventually agreed after reading the testimonials Key had secured. The two men's departure was delayed, however, to prevent them from revealing British plans to launch a full-scale attack on Baltimore. Their boat was put in tow behind the British fleet as it approached Fort McHenry.

Poem Conveyed Patriotic Feelings

As sixteen British warships formed a semicircle around the fort, Key noticed a thirty-by-forty-two-foot American flag flying over it. The ships commenced bombing on September 13 and continued for the next twenty-four hours. Key watched from aboard his ship as some 1,800 shells exploded in and around the fort, lighting up the night sky. American forces on land and on sea counterattacked. When the shelling finally stopped it was still dark, and Key waited impatiently to learn how the fort had fared. At dawn he saw the American flag still flying defiantly over Fort McHenry, proving that the American forces had prevailed.

In the early morning hours of September 14, 1814, Key wrote a poem conveying his patriotic feelings about the battle. He and Beanes were allowed to return to Baltimore later that morning, where Key's poem was soon published as a broadside entitled ''The Defense of Fort McHenry.'' The verse quickly gained popularity as it was reprinted in newspapers across the country and set to the tune of a popular song, ''To Anacreon in Heaven.'' Key's song, renamed ''The Star-Spangled Banner'' in 1815, was adopted by the Union army during the Civil War and was declared the anthem of the American military during World War I. After several failed attempts, it was finally recognized by Congress as the national anthem of the United States in 1931.

A Respected Attorney

After the War of 1812, Key enjoyed a flourishing law practice. He was appointed district attorney for the District of Columbia in 1833 and held the post through 1841. In this position, Key negotiated several important agreements between the government and Native Americans. He also became active in the anti-slavery movement. Key became ill during a trip to Baltimore and died of pneumonia at the home of his daughter on January 11, 1843.

The ''Star-Spangled Banner'' has been criticized in some quarters, mostly due to its musical difficulty, and some minor attempts have been made to replace it as the national anthem. ''No matter how many critics our anthem might have,'' composer John Philip Sousa asserted in *Francis Scott Key and the Star Spangled Banner,* ''none of them can dispute the fact that it was a very satisfactory anthem during the World Wars and played an enormous part in arousing enthusiasm and patriotism. It would be as easy to make a stream run uphill as to secure a new national anthem. . . . The only possible chance that we might have a new national anthem would be when the eyes of all Americans are directed toward some particular cause and another genius captures the spirit of the moment in a thrilling song of patriotism. Until that time I do not believe the veneration for Francis Scott Key's anthem will ever be displaced.'' The flag that inspired Key, as well as his original manuscript, are on display at the Smithsonian Institution.

Further Reading

Silkett, John T., *Francis Scott Key and the History of the Star Spangled Banner,* Vintage American Publishing, 1978.
Weybright, Victor, *Spangled Banner: The Story of Francis Scott Key,* Farrar and Rinehart, 1935. □

Vladimir Orlando Key Jr.

The American political scientist Vladimir Orlando Key, Jr. (1908-1963), played an extremely influential role in the development of the now predominant behavioral, or empirical, approach to the study of politics.

After spending his early life in Texas and receiving much of his education there, V. O. Key attended McMurray College in Abilene for 2 years and then the University of Texas, where he received a bachelor of arts degree in 1929 and a master of arts degree in 1930. He went to the University of Chicago for his doctoral work. There he came under the influence of Charles E. Merriam, the leading figure in the ''Chicago school'' of political science. The intention of the Chicago school was to explore and develop new methods of studying political and administrative behavior. It pioneered in the use of statistics, the use of filed methods, the study of the role of psychology in politics, and especially the realistic approach that focused on power and power relations. In this atmosphere Key wrote his doctoral dissertation, *The Techniques of Political Graft in the United States.* His approach was not to moralize about graft but to analyze it from the standpoint of the function it played in the political system.

After teaching for a short time at the University of California at Los Angeles, Key went to Washington in 1936, where he was first associated with the Social Science Research Council, and he later served as a staff member of the National Resources Planning Board. In 1938 he was appointed to the faculty of Johns Hopkins University. At the outset of World War II, however, he returned to Washington, where he served several years with the U.S. Bureau of the Budget.

Key's pioneering approach to the study of politics was evident in 1942 in the first of many editions of his extremely influential text *Politics, Parties, and Pressure Groups.* Unlike earlier studies which were merely party histories, Key focused on the interest groups that contend for power and on their functions in the party system and the whole political process. Following World War II, he published his landmark work *Southern Politics in State and Nation* (1949). The work received the Woodrow Wilson Foundation Award for 1949 and inspired a number of other regional studies. Innovative in its approach, it analyzed local election returns and extensive in-depth interviews.

Following the publication of *Southern Politics,* Key was appointed Alfred Cowles professor of government and chairman of the department at Yale University. Preferring research to such administrative duties, he moved to Harvard in 1951 as Jonathan Trumbull professor of history and government. In 1954 he published *A Primer of Statistics for Political Scientists,* a general introduction to statistics with advice on research strategy. The work accomplished its purpose, giving considerable impetus to the study of statistics and the use of quantitative methods in political science.

In 1956 Key published *American State Politics,* a pioneering study of the functioning of two-party and one-party states in which he utilized aggregate election returns. While troubled by ill health during much of this period, Key nevertheless managed to accomplish a prodigious amount of work and in 1958 was elected to the presidency of the American Political Science Association. In 1959 he coauthored with Frank Munger ''Social Determinism and Electoral Decision,'' a paper critical of the early sociological approach to the study of voting which maintained that social characteristics determined political preference.

In 1961 Key published *Public Opinion and American Democracy,* a massive study on American political culture, in which he attempted to explore the patterns and distribution of opinions, the ways in which they are formed, and the links between mass opinions and the operations of the structural machinery of government.

Although his health had become much worse, Key continued working to the very end. His last work was *The Responsible Electorate,* published posthumously with the assistance of his former student Milton Cummings, Jr., in 1966. This work challenged the conclusions of many lead-

ing works on the study of voting behavior by arguing that there was a greater degree of rationality involved in voting than had been commonly inferred.

Further Reading

No biographical work on Key exists. Useful background works for the problems with which he was concerned are David Easton, *The Political System: An Inquiry into the State of Political Science* (1953), and William T. Bluhm, *Theories of the Political System* (1965). □

John Maynard Keynes

John Maynard Keynes 1st Baron of Tilton (1883-1946), was an English economist who revolutionized economic theory and policy by linking employment and income to public and private expenditure. He is also known for his role in the creation of new international monetary institutions in World War II.

John Maynard Keynes was born on June 5, 1883, the son of John Neville Keynes, registrar of the University of Cambridge and eminent logician and economist. John Maynard's mother, a charming and talented woman, was onetime mayor of Cambridge. He was educated at Eton and King's College, Cambridge, and began a career in the civil service, where he was assigned to the India Office from 1906 to 1909. There he acquired an intimate knowledge of the government service and an interest in Indian currency and finance that was to bear fruit a few years later.

His Writings

In 1909 Keynes was elected fellow of King's College and returned to Cambridge. In 1911 he was chosen, in spite of his youth and inexperience, as editor of the *Economic Journal,* the publication of the Royal Economic Society and one of the leading professional journals. From that time until 1945 his duties were carried out with outstanding promptness and efficiency. In 1913 his first book, *Indian Currency and Finance,* was published shortly after he was appointed to the Royal Commission on Indian Currency and Finance. His book has been referred to as the best in the English language on the gold exchange standard.

With the outbreak of World War I Keynes entered the Treasury, first as an unofficial and unpaid assistant. Before the end of the war he held a position equivalent to an assistant secretary and was largely responsible for handling Interallied finances.

At the conclusion of the war Keynes went to the Paris Conference as principal representative of the Treasury and deputy for the chancellor of the Exchequer on the Supreme Economic Council. It soon became apparent to him that the economic terms of the treaty and particularly the reparations settlement were impossible of fulfillment. He resigned in June 1919 and set forth his case in *The Economic Consequences of the Peace* (1919). Although the book aroused tremendous controversy, subsequent events have demonstrated the substantial correctness of his position.

John Maynard Keynes (right)

Having left the public service, Keynes returned to Cambridge as second bursar of King's College. In 1921 he assumed the first of a number of important company directorships. Also that year, he published *A Treatise on Probability* and, a year later, *A Revision of the Treaty,* a sequel to *The Economic Consequences* . In 1923 his *Tract on Monetary Reform* appeared. From 1924 until his death he was first bursar of King's College and through his expert management made King's what a contemporary has described as ''indecently rich.''

In 1925 Keynes married Lydia Lopokova, a Russian ballerina, who was as outstanding a person in her own way as he was in his. Although he had for many years been a collector of rare books and fine art, he now became an active patron of the theater, helping in later years (1932) as treasurer of the Camargo Society to bring about a union of the resources of the Camargo, the Vic-Wells, the Rambert Ballet, and others. In 1936 he founded and generously financed the Cambridge Arts Theatre.

Keynes's *Treatise on Money,* a two-volume work that generations of students have found full of brilliant insights but incomprehensible as a whole, was published in 1930. In it Keynes attempted with little success to break free of the shortcomings and limitations of the Cambridge version of the quantity theory of money. In retrospect, one can see the

germ of many of the ideas that distinguish his later work—but as isolated flashes of insight lacking the proper framework and, as a result, not leading to any very useful or interesting conclusions.

Finally, in 1936, came Keynes's *General Theory of Employment, Interest and Money,* a book that not only revolutionized economic theory but also had a direct impact on the lives of a large proportion of the world's population. Here Keynes took issue with the classical theory which found in a competitive capitalist economy a set of mechanisms that automatically move the economy toward a state of full employment. (The term ''classical'' is used here to mean the mainstream of orthodox economic theory beginning with Adam Smith and running through the work of Ricardo, Mill, Marshall, and others.) These mechanisms functioned in the labor market and in the market for goods and services.

Classical Position

In the labor market, competition among workers assures full employment on the condition that the real rate of wages responds to the forces of supply and demand. In the market for goods and services, however, the question arises if there is any assurance that all of the output produced at full employment will find buyers. The classical economists found the answer to this question to be in the affirmative. To understand the rationale of their position, it is necessary to keep firmly in mind the truism that, in the aggregate, the value of output and income are identical. It follows from that truism that if all output is to be purchased, expenditures must be exactly equal to income.

Given this truism, how did the classical economists see this mechanism working? There are two types of expenditures made, those on goods and services for consumption purposes and those for goods and services purchased with an eye for resale or to be used to produce more goods and services. The first type of expenditure is called consumption, and the second, investment. If that part of income that is *not* spent on consumers goods is called ''saving,'' then income and expenditures will be equal if saving is equal to investment. Hence, expenditures are equal to the value of output.

The classical economists believed that saving and investment were both functions of the rate of interest, with savers saving more and investors investing less as the rate of interest rises, and the reverse happening when the rate of interest falls. The interest rate would always adjust in such a way as to assure that all of current output would be purchased.

Keynes's Theory

Keynes disagreed with both the labor market analysis and the goods market analysis of the classicists. He argued that changes in money wage rates do not result in corresponding changes in real wages because of their impact on the incomes and, therefore, on the expenditures of wage earners. Lower money wages, he argued, would force lower demand for goods and services and therefore lower their prices. Real wages would be unchanged.

With respect to the product market, Keynes held that saving is a function of the level of income rather than of the rate of interest. There is no reason to believe that the amount that investors will be willing to invest (determined, according to Keynes, by the rate of interest and by the expectations about the future held by potential investors) will turn out to be equal to the amounts that savers wish to save out of a full employment level of income. Where savers wish to save more than investors wish to invest, part of current output will go unsold. This will lead producers to cut back on current output and therefore on employment and income. As income falls, saving will fall. Income will keep on falling until savers are willing to save no more than investors wish to invest.

Liquidity Trap

Since the system, as Keynes saw it, does not tend to seek full employment when left to itself, it is necessary for policy makers to do so. Basically, two possibilities exist: monetary authorities may induce investors to invest the desired amounts through their control over the rate of interest, or fiscal authorities may close the gap between investment and full employment levels of saving with government expenditures.

Keynes was somewhat pessimistic about the ability of monetary authorities to bring about the necessary changes in private investment expenditures. Under some circumstances the central bank can drive interest rates down by increasing the money supply. The public, finding itself with more money than it wishes to hold, will attempt to convert it into interest-earning assets. This will drive the prices of securities up and, consequently, interest rates down.

Once the interest rate is driven down to a level at which the public believes that it must rise again, holding securities entails the risk of taking a capital loss. Under these circumstances the public will not convert additional money balances into securities, and the interest rate will not be driven down any further. This floor on interest rates is known as the liquidity trap and represents a severe limitation on the central bank's ability to stimulate private investment.

Keynes also saw another and perhaps more serious limitation to monetary policy. Private investors, he maintained, make their decisions not only on the basis of the interest rate but also on the basis of their expectations about costs and demand for their product in the future. All of these expectations are lumped together for convenience's sake into what he called the marginal efficiency of capital. The important thing about the marginal efficiency of capital is that it is based, not upon known facts, but upon expectations about the future which must, of necessity, be very uncertain. The uncertainty means that the marginal efficiency is likely to be very unstable. Keynes regarded it as entirely possible that the marginal efficiency of capital could be so low that even a rate of interest of zero would not be sufficient to stimulate a full employment level of investment.

Thus, although in later years he was less pessimistic about the usefulness of monetary policy, Keynes was inclined to believe that fiscal policy would have to bear the

main part of the burden of assuring full employment. Further, he was inclined to believe that in mature economies, such as those of the United States and western Europe, high levels of income had led the public to save large proportions of their income, while the factors that had historically provided expanding investment opportunities were disappearing. This idea is known as the stagnation hypothesis and enjoyed a wide acceptance during the 1930s and 1940s.

Return to Public Service

With the beginning of World War II, Keynes again entered the public service. In July 1940 he was asked to serve as adviser to the chancellor of the Exchequer, and he was soon after elected to the Court of the Bank of England and was raised to the peerage as Lord Tilton in 1942. Through his work, national income and expenditure accounts were developed and utilized in the preparation of wartime budgets. In addition to internal finance, he had special responsibility for intergovernmental finance, lend-lease, and mutual aid. This work required that he become a sort of special envoy to Washington and Ottawa in particular.

In the closing days of the war, Keynes played a major role in negotiating the United States loan to Great Britain and in the establishment of the International Monetary Fund and the Bank for Reconstruction and Development. Keynes died of a heart attack on Easter Sunday, April 21, 1946, shortly after having returned from the inaugural meetings of the International Monetary Fund and the World Bank in Savannah, Ga.

Further Reading

The most definitive study of Keynes's life and work is *The Life of John Maynard Keynes* (1951), written by R. F. Harrod, who was a friend and an eminent economist in his own right. A shorter but highly readable biography is Seymour E. Harris, *John Maynard Keynes, Economist and Policy Maker* (1955). Robert Lekachman, *The Age of Keynes* (1966), contains some material not found in the earlier volumes, including an up-to-date appraisal of Keynes's influence. See also Lawrence R. Klein, *The Keynesian Revolution* (2d ed. 1966). □

Aram Ilich Khachaturian

Soviet composer Aram Ilich Khachaturian (1903-1978) is best known for two works: *Piano Concerto* (1936) and the ballet *Gayane* (1942), which includes the popular and rhythmic *Sabre Dance*. His compositions incorporate the folk tunes of his native Armenia and other parts of Russia.

Aram Khachaturian was born on June 6, 1903, in the Armenian community of Tiflis, Georgia, Russian Empire (later part of the U.S.S.R. and now Tbilisi in the Republic of Georgia). Music was not on his mind at the Tiflis Commercial School where he debated between a career in medicine or engineering. In 1920, however, Georgia became part of the new Soviet Union. The following year, Khachaturian, then 17, went to Moscow with his oldest brother, Suren, who was director of the Moscow Art Theater. Like his brother, Khachaturian Russianized name to Khachaturov, which he used for a period of 18 years. Influenced by his brother's work in Moscow, Khachaturian fell under the magic spell of the music world. Although he began to study biology at Moscow University, he took cello lessons as well at the Gnessin Music School.

Early Music Career

Khachaturian had hardly mastered the basics of musical composition when he completed his first work, *The Dance* for violin and piano (1926). By the following year, with the publication of *Poem in C Sharp Minor,* his extensive use of folk music from his native land was already evident. Said Gerald Abraham in *Monthly Musical Record,* ''The Khachaturian of this period was in the position of an eager, intelligent child who has just been given the run of a toyshop . . . Like many other young musicians with fuller cultural backgrounds, Khachaturian discovered music through contemporary music, and only later developed a love of the classics.''

Over the next several years, Khachaturian studied and also taught at the Moscow Conservatory. Influenced by contemporary Western music, particularly the works of Maurice Ravel, his compositions began to show the maturity, mastery, and rich stirring color that so dominated his music.

The Compositions

The first of Khachaturian's two best-known works, *Piano Concerto* (1936) was first performed in the United States at the Juilliard Graduate School of Music in New York City on March 15, 1942, followed by the first public performance, by the Boston Symphony Orchestra, that July. Said the music critic of the *World-Telegram,* ''There is no piano concerto in the entire literature to equal this one in sheer energy, speed, and sheer drive . . . . It happens also to be pretty good music. . . .''

Other works followed, most notably: *Happiness,* a ballet (1939); *Violin Concerto in D Minor* (1940), for which he won the Stalin Prize, Second Degree; *Second Symphony* (1943), written for the 25th anniversary of the Russian revolution; *Masquerade* (1944), a symphonic suite in the tradition of lavish classical Russian music; and *Spartak,* a ballet (1953). In addition, he composed violin and cello concerto and numerous minor works.

The second of Khachaturian's best-known works is *Sabre Dance* from his ballet *Gayane* (1942). This rhythmically stirring piece has received popular recognition since it was first performed. It is generally played in four-quarter rather than the three-quarter time in which it was written. First performed by the Leningrad Kirov Theatre of the Opera and Ballet, it is set on a collective Soviet farm just before World War II. He received his second Stalin Prize for this piece.

Criticism and Restoration

Khachaturian wrote numerous musical works, including marches, dances, chamber music, and film scores. Dur-

ing World War II, he was president of the Moscow Union of Composers and belonged to the Battle Song Staff, which wrote songs for the Russian army.

After the war, however, in 1948, Khachaturian, along with leading composers Sergei Prokofiev and Dmitri Shostakovich, was accused by the Central Committee of the Russian Communist party of having ''antidemocratic tendencies'' in his music. He was censured by the critics even after he admitted to such charges in public. However, he was restored to favor later that yer when he was praised for his film biography of Lenin. In 1954, he was named People's Artist of the Soviet Union. Five years later, he was awarded the Lenin Prize in recognition of his work. Although the official criticism was later charged to excesses of the Stalin period, it moved Khachaturian closer to Soviet political thinking in the arts. He frequently appered in world forums in the role of champion of an apologist for the Soviet idea of creative orthodoxy. His later works were often criticized as repetitive and eclectic.

Khachaturian's wife, Nina, was also prominent in Soviet cultural life and wrote songs under the name of Nina Makarova. Khachaturian lived in Moscow until his death on May 1, 1978.

Further Reading

Gustav Schneerson, *Aram Khachaturian,* translated into English by Xenia Denko in 1959, was published by the Moscow Foreign Language Publishing House and reflects Soviet views; Gerald Abraham's, *Eight Soviet Composers* (1943), includes a chapter on Khachaturian. □

Sayyid Abdullah Khalil

Sayyid Abdullah Khalil (1892-1970) was a Sudanese military officer and political leader and the second prime minister of the Republic of the Sudan.

Abdullah Khalil was born into a Mahdist farming family in the western Sudan. He was educated in the military school in Khartoum and subsequently served as an engineer in the Egyptian army and after 1925 in the Sudan Defense Force. During his military career he served in the Dardanelles campaign during World War I and against the Italians in Ethiopia in World War II. He retired in 1944 with the rank of brigadier general.

Khalil first became involved in politics in the early 1920s, when he was an active member of the Sudanese Union, a group of young, educated Sudanese who sought closer ties between Egypt and the Sudan. His political activities on behalf of Egypt ended in 1924, when the Egyptian government failed to support a pro-Egyptian mutiny among Sudanese soldiers stationed in Khartoum. After his retirement from the army he became active in politics again, this time as a leader in the moderate anti-Egyptian Umma (Nation) party, which was formed to oppose the pro-Egyptian Ashiqqa party led by Ismail al-Azhari.

Politics in the Sudan during the period before independence was dominated by the future relationship between the Sudan and Egypt. The simple division between those who desired ''unity of the Nile Valley'' and those, like Khalil, who sought a Sudan independent of both British and Egyptian rule was complicated by deep religious rivalries in the Sudan. On the one hand, Khalil's Umma party was strongly supported by the Mahdists, who had driven the Egyptians from the Sudan in the late 19th century. On the other, al-Azhari's Ashiqqa party and later his National Unionist party (NUP) was supported by the Khatmiyya sect, which had a long history of friendship with Egypt. These sectarian divisions split and confused the nationalist movement almost from its inception.

Desire for Independence

Between 1948 and 1956 power shifted from one side to the other. In 1948 the Umma party received a majority of the seats in the new Legislative Assembly, in which Abdullah Khalil quickly emerged as the principal leader. His willingness to cooperate with the British weakened the position of the Umma leaders, however, and in 1953 al-Azhari's NUP won a stunning victory in the nationwide elections for the first independent Sudanese Parliament. Khalil and the Umma party bitterly resigned themselves to opposing al-Azhari's government, adamantly objecting to any future but an independent Sudan.

Recognizing that his pro-Egyptian policy did not have the support of the majority of the Sudanese people, al-Azhari declared the Sudan an independent republic on Jan. 1, 1956. This victory for the Umma party's program signaled the end of al-Azhari's dominance. In February he invited Khalil to join a ''ministry of all talents,'' but this temporary expedient could not prevent his downfall. In June, when some of his former supporters founded the People's Democratic party (PDP), which established a coalition with the Umma party, al-Azhari was forced to resign, and Khalil became his country's second prime minister on July 5.

Internal Divisions

Khalil's government, however, was from the beginning a coalition of convenience. The Umma party and the PDP could find common cause in their opposition to al-Azhari; they could not, however, agree on a common program to deal with the major problems facing the newly independent Sudan. The principal task facing Khalil's government was to prepare a constitution acceptable to all segments of the population.

The Umma party wanted a strong presidential system, like that of the United States, which they felt would be dominated by the leader of the Mahdist sect, Abd al-Rahman al-Mahdi. Neither the PDP, which was dominated by Khatmiyya supporters, rivals to the Mahdists, nor al-Azhari's NUP would accept this solution, arguing for a parliamentary constitution similar to Great Britain's. The southern Sudanese distrusted both claims, wanting a federation which would grant the south substantial internal autonomy. Faced with these opposing views, Khalil's coalition

became increasingly unable to lead or even govern the country.

During 1957 and early 1958 the political situation in the Sudan continued to deteriorate. In the south the government launched a program to Arabicize and Islamize the southern peoples. In the north relations with Egypt became increasingly strained over a series of border incidents along the Sudanese-Egyptian frontier, continued disagreement over the future division of the vital Nile water, and the strident antigovernment propaganda launched by the Egyptians. In addition, an economic recession hit the Sudan when the world price of cotton, the Sudan's major export, fell below the price the government needed to maintain a favorable balance of payments and to support their development projects.

When Khalil attempted to rectify the situation by artificially holding prices above the world market, Sudanese cotton remained unsold. When he negotiated an aid agreement with the United States, he encountered such strong opposition that his government nearly fell. Soon party politics and intrigue replaced parliamentary principles. Corruption was widespread, while the political maneuvering increasingly involved Egypt, raising fears among Khalil, the Umma, and the army that the Sudan might easily become a political dependency of Egypt.

Bloodless Coup

By November 1958 the situation had reached a crisis. Khalil was desperately trying to serve his government by including his old opponent, al-Azhari, in the coalition. Al-Azhari, meanwhile, was rumored to have been negotiating with President Nasser of Egypt. Unable to govern, on the one hand, while fearing an increase of Egyptian influence, on the other, Khalil did not oppose the intervention of the army. On the night of Nov. 16, 1958, the army under Gen. Ibrahim Abboud occupied Khartoum and seized power. The military coup d'etat was unopposed and bloodless, and the civilian government collapsed with little protest. The military take-over ended Abdullah Khalil's career as a powerful political leader in the Sudan and relegated him to quiet obscurity. He died on Aug. 23, 1970, in Khartoum.

Further Reading

For background material on Khalil and the Sudan see J. S. R. Duncan, *The Sudan: A Record of Achievement* (1952); Henry C. Jackson, *Behind the Modern Sudan* (1956); and Mandour El Mahdi, *A Short History of the Sudan* (1965). □

Sir Seretse M. Khama

Seretse M. Khama (1921-1980), first president of Botswana after it gained independence from Great Britain in 1966, was a major figure in his country's political history. He was also the grandson of Khama III the Good, who allied his kingdom of Bechuanaland with British colonizers in the late 19th century. As such, Khama carried the title of Sir Seretse, chieftain of the Ngwato (or Bamangwato) tribe.

Seretse M. Khama was born in the British Protectorate of Bechuanaland (now Botswana) in southern Africa, on July 1, 1921. He was heir to the chieftainship of the Ngwato (or Bamangwato) people, the largest of the Bechuanaland tribes. His uncle, Tshekedi Khama, acted as regent and groomed the boy to take over the chieftainship. He was schooled at home until the age of ten when he was sent to South Africa, where he attended Tiger Kloff, Adams College, and Lovedale, graduating in 1940. He received a bachelor of arts degree from Fort Hare University College and went on to study law at the University of the Witwatersrand. During his first year there, his uncle decided it was time for the young man to become chief, but Khama asked for permission to continue his studies in England, where he attended Oxford University.

A Troubling Marriage

After three years at Oxford and as a law student in London, Khama informed his uncle that he was going to marry an English woman, Ruth Williams. She was a typist with a local insurance company. Everyone but the young couple was deeply distressed—Uncle Tshekedi, Williams's parents, and even the government of South Africa, which warned the British Colonial Office that trouble would come from this interracial marriage.

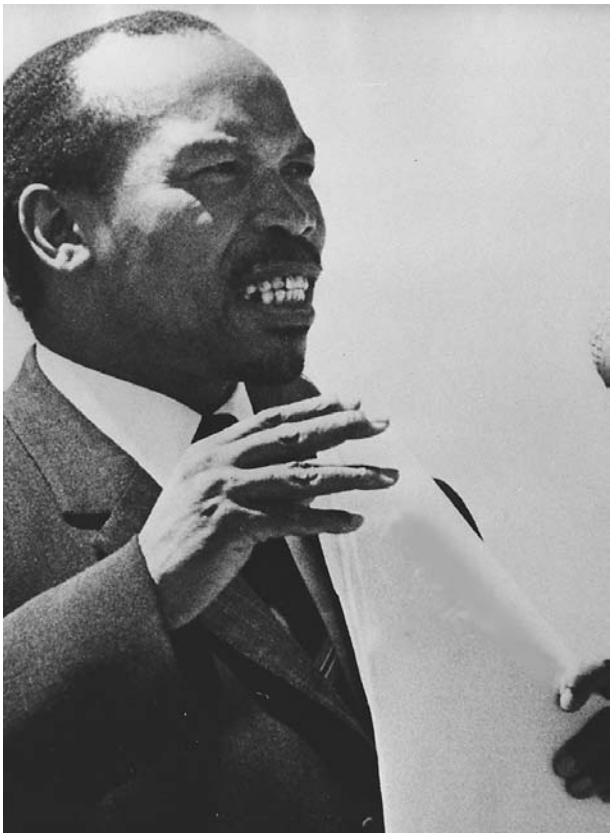

The uncle's basic objection was that Khama, as chief-designate, had violated tribal law and custom by taking a wife without the prior assent of the tribe. Moreover, Tshekedi Khama was aware of the possible consequences of a mixed marriage in this exposed territory, overshadowed by its white-supremacist neighbors, South Africa and Southern Rhodesia. The marriage was discussed at three large *kgotlas* (tribal meetings) held between November 1948 and June 1949.

At the first *kgotla,* nearly all the speakers opposed the marriage, and it was resolved not to accept Ruth Williams as the wife of a future chief. Furthermore, she was not to be allowed to enter Ngwato country. More people were won over to Seretse's side at the second *kgotla* in December 1948, but most tribesmen still expressed hostility. By now, however, rumors (which were false) were circulating that the uncle himself had designs on the chieftainship. At the final *kgotla* in June 1949, tribal feeling had turned decisively against Tshekedi Khama. In a short speech, Seretse Khama asked the tribe if they were in favor of him and his wife, and most shouted their approval.

International Complications

Khama and Ruth Williams were married in a civil ceremony, because all London churches closed their doors to the couple, on Sept. 29, 1948. Approval of the marriage by the *kgotla* did not, however, end the trouble. The British government instituted a commission of inquiry to examine the dispute and ascertain whether Khama was ''a fit and proper person to discharge the functions of chief.'' The British may have been responding to South African pressures. Dr. D. F. Malan, the South African prime minister, had expressed bitter opposition to the marriage and had declared that Seretse Khama was prohibited from entering South Africa. (This was a serious restriction as the capital of Bechuanaland was then the South African town of Mafeking.) It was thought that South Africa would intensify its demand to incorporate the territory, as it had long wished to do, and that it might apply economic pressures that could cripple Bechuanaland, which was utterly dependent upon South Africa.

The findings of the commission were never published, but in 1950 the British government decided to withhold recognition from Khama as chief for at least five years. During this time he was prohibited from entering Bechuanaland without special permission. Subsequently, in 1952 the British offered Khama an official post in Jamaica if he would give up his claim to the chieftainship. He refused. Pressure from the Ngwato failed to induce the British government to alter its stand.

Return Home

Finally, in 1956, Khama, who had been living in London for some years, and his uncle both renounced their children's claims to the chieftainship. That year, Khama, his wife, and four children, Jacqueline, Ian Seretse, and twins Tshekedi Stanford and Anthony Paul, returned to Bechuanaland as private citizens.

Not barred from participating in local politics, Khama soon became an important member of the Ngwato Tribal Council, the African Advisory Council, and the Joint Advisory Council. He supported a motion for the introduction of a legislative council and spoke out strongly against racial discrimination. In 1961 Khama became a member of the new Legislative Council and was subsequently appointed to the Executive Council. In 1962 he was instrumental in founding the Bechuanaland Democratic party.

Constitutional development proceeded rapidly in the early 1960s. By March 1965, after Khama's party had won 28 out of the 31 contested constituencies, Bechuanaland was granted self-government and Khama became prime minister. Full sovereign independence was granted on September 30, 1966, when Bechuanaland became the Republic of Botswana (an old tribal name for the country). Seretse Khama became its first president and was knighted by Queen Elizabeth II.

As the new leader, Sir Seretse Khama showed great determination to develop his poverty-stricken and drought-ravaged country. He achieved free universal education and tried to strengthen the nation's economy. His major challenge was South Africa. Despite an overwhelming economic dependence on its southern neighbor, Khama had always made clear his abhorrence of apartheid, South Africa's policy of racial apartness. He had even deported a South African citizen for making racist statements. Despite a fundamental difference of philosophy, however, Khama managed to maintain reasonably cordial relations with his powerful neighbor and at the same time preserve an undisputed independence.

In time, even Khama's in-laws softened on the marriage and often visited the state house in Gaborone. Khama was reelected to successive terms and remained president of Botswana until his death on July 13, 1980.

Further Reading

There is no full-length biography of Seretse. Information on him is contained in John Redfern, *Ruth and Seretse: ''A Very Disreputable Transaction''* (1955); Mary Benson, *Tshekedi Khama* (1960); and S. M. Gabatshwane, *Seretse Khama and Botswana* (1966). Recommended for general historical background are William Malcolm Hailey, *The Republic of South Africa and the High Commission Territories* (1963), and Richard P. Stevens, *Lesotho, Botswana, and Swaziland* (1967). □

Ayatollah Sayyid Ali Khamenei

Ayatollah Sayyid Ali Khamenei (born 1939) followed Ayatollah Rohollah Khomeini as supreme spiritual and political leader of the Islamic Republic of Iran. A favored Khomeini disciple, key revolutionary strategist, and innovative president, Khamenei was elected supreme leader by a Council of Islamic Experts on June 5, 1989.

Born in 1939, Sayyid Ali Khamenei was raised in a family of Islamic scholars in Meshed, a key city in northeast Iran. At 18 he began advanced religious training at Najaf, Iraq. Some sources claim that Khamenei also undertook limited paramilitary training in Palestinian camps in Lebanon and Libya. He moved to Qom, Iran, in 1958, where he became a close student of Ayatollah Khomeini. In 1963 Khamenei was involved in the massive student protests against the shah's Western-oriented reforms. The protests were brutally crushed, and Khomeini was exiled. Khamenei continued his studies in Meshed, eventually achieving recognition as *hojatolislam* (''authority on Islam''), a rank only one step beneath ultimate esteem as an ayatollah.

Khamenei's Farsi, Arabic, and Turkish language skills helped him as a literary critic and translator of works on Islamic science, history, and Western civilization. Khamenei's own books include a study of ''the role of Muslims in the liberation of India.''

Revolutionary Strategist

Khamenei's teachings drew the wrath of the shah's agents. Frequent arrests and three years of imprisonment were followed by a year of internal exile in the Baluchi desert region. Undaunted, Khamenei returned to Meshed in time to help orchestrate the nationwide street battles that resulted in the shah's overthrow and the triumphant return of Khomeini in 1979.

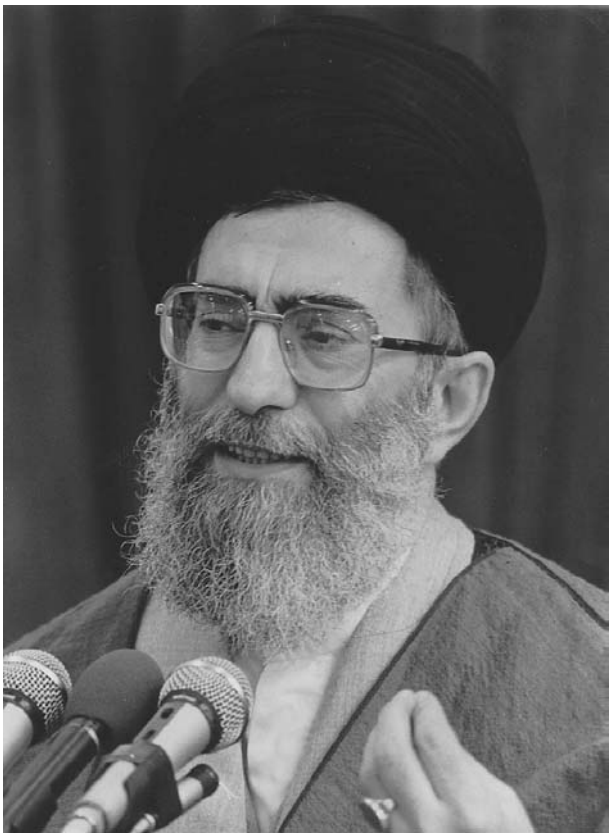

Khamenei rose rapidly as the clerics gradually consolidated their control over the revolution. An original Revolutionary Council member, Khamenei cofounded the Islamic Republican Party, was designated the prestigious Friday prayer leader for the capital city of Tehran, and was elected to the *Majlis* (consultative assembly). Khamenei's early tasks also included the ideological indoctrination of the shah's military and the formation of the autonomous and ideologically driven Revolutionary Guards. Khamenei staunchly defended the militant students who held 52 American diplomats for 444 days (1979-1981). After Iraq invaded Iran, Khamenei was Khomeini's first personal representative on the powerful Supreme Defense Council, from where he helped discredit then president Bani-Sadr for being inclined to accept Iraqi cease-fire offers. Khamenei viewed hard-line stands as beneficially producing a ''born again'' self-confidence in the Iranian people.

Khamenei was elected president on October 2, 1981, almost by default, since scores of top revolutionary clerics had been killed by bombs planted by the *Mujahedeen-e-Khalq* (Islamic-Marxist guerrillas). Khamenei himself barely survived a tape-recorder bomb; his right arm and voice remained damaged.

Presidential Years

As president, Khamenei's authority was significantly checked by Iran's complicated constitutional structure. Khomeini's original choice for prime minister, Ali-Akbar Velayati, was rejected by the Majlis in favor of the independent-minded Hussein Moussavi. Like the French system, Iran's divided executive increasingly suffered from bureaucratic confusion and tensions. Velayati, for example, became foreign minister, but many of his deputies were more beholden to Moussavi.

Khamenei's policy positions did not necessarily follow his earlier hard-line reputation. In social matters Khamenei tended to advocate stern social and cultural purity. Yet, he was quick to encourage skilled Iranians to return from abroad, regardless of their fidelity to revolutionary norms. In economics Khamenei's defense of the *Bazaaris* (merchants) against un-Islamic socialism clashed sharply with Moussavi's enactment of radical land and business reforms. When such disputes became severe, the theoretically supreme Ayatollah Khomeini tended merely to endorse such ''constructive debate'' and to praise the loyal service of both Moussavi and Khamenei. Though Moussavi's measures were often vetoed by Iran's conservative Council of Guardians, some observers viewed Khamenei's presidency as becoming ceremonial.

Khamenei's most significant presidential contribution was in foreign policy. As Iran struggled to break its pariah status, Khamenei launched in 1984 what became known as an ''open door'' policy. With Khomeini's blessing, Khamenei transformed the ''neither east nor west'' revolutionary slogan away from isolationism to mean neither eastern nor western domination. ''Rational, sound, and healthy relations with all countries'' will help Iran meet its ''needs,'' he said, while aiding in the non-violent spread of Iran's revolutionary message. Khamenei insisted that reciprocity

and mutual respect were Iran's criteria for good relations, not ideological conformity. Thus, even unconverted ''Satans'' like the United States could become friends.

Khamenei's ''open minded policy'' was frequently denounced by radical hardliners, particularly after the revelations of covert dealings with the United States. Still, the pragmatic analyses of Khamenei and Majlis speaker Rafsanjani arguably were behind Iran's ''surprise'' acceptance of a cease-fire with Iraq in August of 1988. The Salman Rushdie uproar was a subsequent setback for the pragmatists. When Khamenei suggested that the condemned author could redeem himself, Khomeini publicly reversed Khamenei, saying that Rushdie could not repent from intentional blasphemy.

Supreme Leader

Despite past controversial stands, the 49-year-old Khamenei was swiftly selected as the new supreme leader after Ayatollah Khomeini's death by an 80-member Council of Islamic Experts. The context for Khamenei's selection had been set by Khomeini's demotion of his previously designated successor, Ayatollah Hossein Montazeri, for his hardline international views and brazen criticisms of postwar executions of Mujahedeen leaders. Though elevated to ayatollah status, Khamenei's credentials were challenged by more senior Islamic clergy, including Montazeri. Yet, Khamenei's loyalty to Khomeini and his ''skills gained during eight years as president'' were deemed to take ''priority'' over religious training.

As spiritual leader, Khamenei followed Khomeini's tendency to seek conciliation among factions. To placate the marginalized radicals, Khamenei occasionally cautioned the powerful new president, Ali Rafsanjani, not to lose sight of revolutionary principles. Yet Khamenei's sanctioning of careful international financing of reconstruction exemplified his continued emphasis on pragmatic needs.

No longer as immersed in policy making, Khamenei's sermons took on the air of a detached theoretical historian. Such reasoned discourses on the unique and lasting aspects of Iran's Islamic revolution can still be displaced by fiery rhetoric. Amidst the 1990-1991 Persian Gulf crisis, Khamenei proclaimed a ''Holy War'' against notions of permanent U.S. bases in Saudi Arabia, even as he supported ''international'' efforts to remove Iraq from Kuwait.

Kamenei continued his defiance of the U.S. during the 1990s. In a ceremony marking the sixth anniversary of the death of Khomeini, he accused Washington of interfering in the affairs of Iran, saying; ''It is very clear that the government of Iran is against U.S. interests.'' Anything with an American flavor came under his attack. With Khamenei's religious ruling, both Coke and Pepsi were banned in Iran. He launched a drive to make the universities more Islamic, and to increase censorship of newspapers, books, and films. While many in the public sector had little enthusiasm for continuing the revolutionary fervor, Khamenei with an extremist viewpoint attempted to keep Iran from moderating its stance. During the 1997 elections, Khamenei's choice for president, Ali Akbar Nateq-Noori, was defeated by Mohammed Khatami in a referendum by the general public for more freedom and liberty.

Further Reading

Within the growing literature on Iran's revolution and its regional and world impact, several well written and widely circulated English studies stand out: Shaul Bakhash, *The Reign of the Ayatollahs: Iran and the Islamic Revolution* (1984); R.K. Ramazani, *Revolutionary Iran: Challenge and Response in the Middle East* (1988); Robin Wright, *In the Name of God: The Khomeini Decade* (1989); and R.K. Ramazani, editor, *Iran's Revolution: The Search for Consensus* (1990). English translations of key Iranian speeches can be found in the Foreign Broadcast Information Service, available at most U.S. Government depository libraries. Khamenei's fundamentalism and politics is discussed by David Hirst in the *The Guardian* (February 3, 1997). □

Ayatollah Ruhollah Musavi Khomeini

Ayatollah Ruhollah Musavi Khomeini (1902-1989) was the founder and supreme leader of the Islamic Republic of Iran. The only leader in the Muslim world who combined political and religious authority as a head of state, he took office in 1979.

Ayatollah Khomeini was born on September 24, 1902, according to most sources. The title Ayatollah (the Sign of God) reflected his scholarly religious standing in the Shia Islamic tradition. His first name, Ruhollah (the Spirit of God), is a common name in spite of its religious meaning, and his last name is taken from his birthplace, the town of Khomein, which is about 200 miles south of Tehran, Iran's capital city. His father, Mustapha Musavi, was the chief cleric of the town where he was murdered only five months after the birth of Ruhollah. The child was raised by his mother (Hajar) and aunt (Sahebeh), both of whom died when Ruhollah was about 15 years old.

A Religious Scholar

Ayatollah Khomeini's life after childhood went through three distinct phases. The first phase, from 1908 to 1962, was marked mainly by training, teaching, and writing in the field of Islamic studies. At the age of six he began to study the Koran, Islam's holy book, and also elementary Persian. Subsequently he was taught Islamic jurisprudence by his older brother, Morteza Pasandideh, who was also an ayatollah in the holy city of Qom in Iran. He completed his studies in Islamic law, ethics, and spiritual philosophy under the supervision of Ayatollah Abdul Karim Haeri-ye Yazdi, first in Arak, a town near Khomein, and later in Qom, where he also got married and had two sons and three daughters. His older son, Hajj Mustafa, died (allegedly killed by the Shah's security agents), but the younger one,

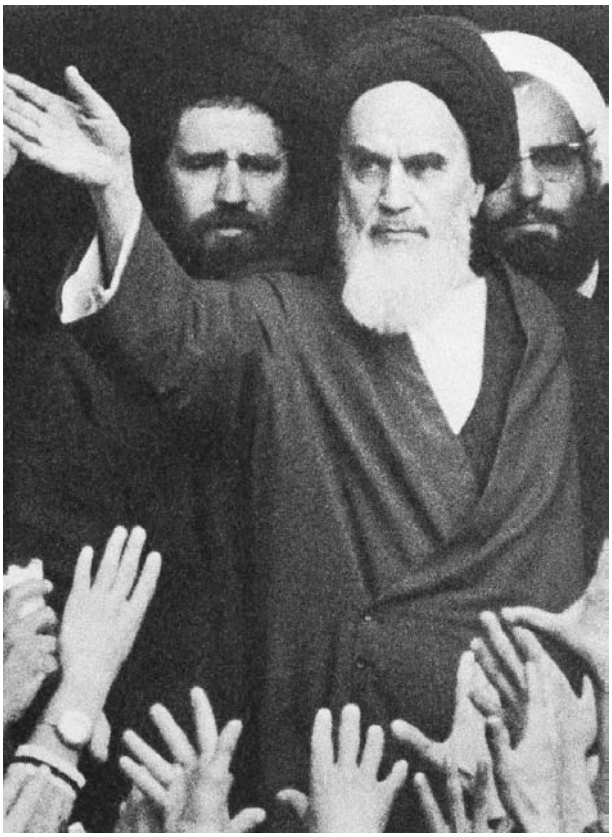

Ahmad, was relatively active in revolutionary politics in Tehran.

Although during this scholarly phase of his life Khomeini was not politically active, the nature of his studies, teachings, and writings revealed that he firmly believed from the beginning in political activism by clerics. Three factors support this suggestion. First, his interest in Islamic studies surpassed the bounds of traditional subjects of Islamic law (*Sharia*), jurisprudence (*Figh*), and principles (*Usul*) and the like. He was keenly interested in philosophy and ethics. Second, his teaching focused often on the overriding relevance of religion to practical social and political issues of the day. Third, he was the first Iranian cleric to try to refute the outspoken advocacy of secularism in the 1940s. His now well-known book, *Kashf-e Assrar* (*Discovery of Secrets*) was a point by point refutation of *Assrar-e Hezar Saleh* (*Secrets of a Thousand Years*), a tract written by a disciple of Iran's leading anti-clerical historian, Ahmad Kassravi.

Preparation for Political Leadership

The second phase of Khomeini's life, from 1962 to 1979, was marked by political activism. During this phase he carried his lifelong fundamentalist interpretation of Shia Islam to its logical and practical conclusions. Logically, in the 1970s, as contrasted with the 1940s, he no longer accepted the idea of a limited monarchy under the Iranian Constitution of 1906-1907, an idea that was clearly evidenced by his book *Kashf-e Assrar*. In his *Islamic Government* (*Hokumat-e Islami*) —which is a collection of his lectures in Najaf (Iraq) published in 1970—he rejected both the Iranian Constitution as an alien import from Belgium and monarchy in general. He believed that the government was an un-Islamic and illegitimate institution usurping the legitimate authority of the supreme religious leader (*Faqih*), who should rule as both the spiritual and temporal guardian of the Muslim community (*Umma*). Practically, he launched his crusade against the shah's regime in 1962, which led to the eruption of a religiopolitical rebellion on June 5, 1963. This date (15th of Khurdad in the Iranian solar calendar) is regarded by the revolutionary regime as the turning point in the history of the Islamic movement in Iran. The shah's bloody suppression of the uprising was followed by the exile of Khomeini in 1964, first to Iraq until expelled in 1978 and then to France.

Radicalization of Khomeini's religiopolitical ideas and his entry into active political opposition in the second phase of his life reflected a combination of circumstances. First, the deaths of the leading, although quiescent, Iranian religious leader, Ayatollah Sayyed Muhammad Burujerdi (1961), and of the activist cleric Ayatollah Abul Qassem Kashani (1962) left the arena of leadership open to Khomeini, who had attained a prominent religious standing by the age of 60. Second, although ever since the rise of Reza Shah Pahlavi to power in the 1920s the clerical class had been on the defensive because of his secular and anticlerical policies and those of his son, Muhammad (Mohammad) Reza Shah, these policies reached their peak in the early 1960s. The shah's so-called White Revolution (1963) in particular was considered by the religious leaders as detrimental to not only the Shia cultural tradition, but also to their landed and educational interests. And third, the shah's granting of diplomatic privileges and immunities to the American military personnel and their dependents (1964) was viewed as degrading to the Iranian sense of national independence.

Founding the Islamic Republic of Iran

The third phase of Khomeini's life began with his return to Iran from exile on February 1, 1979—Muhammad Reza Shah had been forced to abdicate two weeks earlier. On February 11 revolutionary forces allied to Khomeini seized power in Iran. The hallmark of this phase was the emergence of Khomeini as the founder and the supreme leader of the Islamic Republic of Iran. Throughout this phase, Khomeini was preoccupied with the fundamental goal of engineering an ideal Islamic society in Iran. From the perspective of Khomeini and his leading disciples, the Iranian Revolution went through three major periods. The first one began with Khomeini's appointment of Mehdi Bazargan as the head of the ''provisional government'' on February 5, 1979, and ended with his fall on November 6, two days after the seizure of the U.S. embassy in Tehran. This, according to Khomeini, marked the beginning of the second revolution, which was in his view better than the first one that had resulted in the departure of the shah (January 16, 1979). The hallmark of this so-called second revolution was the elimination of mainly nationalist forces from politics. As early as August 20, 1979, 22 opposition newspapers were ordered closed. In terms of foreign policy, the landmarks of

the second revolution were the destruction of U.S.-Iran relations and the Iranian defense against the Iraqi invasion of the Shatt-al-Arab (September 22, 1980). The admission of the shah to the United States on October 22, 1979; Khomeini's instruction to Iranian students on November 1 to ''expand with all their might their attacks against the United States'' in order to force the extradition of the shah; and the seizure of the American embassy on November 4 led to 444 days of agonizing dispute between the United States and Iran until the release of the hostages on January 21, 1981.

The so-called third revolution began with Khomeini's dismissal of President Abul Hassan Bani-Sadr on June 22, 1981. In retrospect, the fate of Bani-Sadr, as that of Bazargan, reflected Khomeini's singleminded determination to eliminate from power any individual or group that could stand in the way of his engineering the ideal Islamic Republic of Iran which he had formally proclaimed on April 1, 1979, and which he called ''the first day of the Government of God.'' This government, however, had yet to be molded thoroughly according to his fundamentalist interpretation of Islam. In terms of foreign policy, the main characteristics of the third revolution were the continuation of the Iraq-Iran war, increasing rapprochement with the Soviet Union, and expanded efforts to export the ''Islamic revolution.''

In the opinion of this author, the revolution began going through yet a fourth phase in late 1982. Domestically, the clerical class had consolidated its control, prevented land distribution, and promoted the role of the private sector in the economy. Internationally, Iran sought a means of ending its pariah status and tried to distance itself from terrorist groups. It expanded commercial relations with Western Europe, China, Japan, and Turkey; reduced interaction with the Soviet Union; and claimed that the door was open for reestablishing relations with the United States. Late in 1985 a special 60-member assembly of religious figures designated as Khomeini's eventual successor for the office of ''Supreme Jurisprudent'', a close ally—Ayatollah Hussein Ali Montazeri (born 1922).

In November of 1986 President Reagan acknowledged that the United States had secretly supplied some arms to Iran. The disclosure and subsequent handling of the purchase money led to a lengthy congressional investigation and the appointment of an independent counsel to see if federal statutes had been violated.

In 1988, Khomeini and Iran accepted the United Nation's call for a cease-fire with Iraq. On February 14, 1989, Khomeini sentenced writer Salman Rushdie to death, without a trial, in a legal ruling called a *fatwa*. Khomeini deemed Rushdie's novel *The Satanic Verses* to be blasphemous because of its unflattering portrait of Islam. Before his death from cancer in Iran on June 3, 1989, Khomeini designated President Ali Khamenei to succeed him. Khomeini is still a revered figure to Iranians. Each year on the anniversary of his death, hundreds of thousands of people attend a ceremony at his shrine at the Behesht-e-Zahra cemetery.

Further Reading

The main sources of biographical information on Khomeini are in Persian. Two of these are Hamid Rouhani, *Nehzat-e Imam Khomeini* (1977) and volumes 3, 7, and 8 of 11 volumes by Ali Davani, *Nehzat-e Rouhaniyun-e Iran* (1981). For relevant detailed accounts of the revolutionary periods in English, see Shaul Bakhash, *The Reign of the Ayatollahs: Iran and the Islamic Revolution* (1984) and Dilip Hiro, *Iran Under the Ayatollahs* (1985). On the foreign policy of Iran since the revolution see this author's, ''Khumayni's Islam in Iran's Foreign Policy'' in Adeed Dawisha (editor), *Islam in Foreign Policy* (1983); ''Iran's Islamic Revolution and the Persian Gulf,'' *Current History* (January 1985); and ''Iran: Burying the Hatchet,'' *Foreign Policy* (Fall 1985). For a concise treatment of Khomeini's life and especially of his political ideas, see Farhang Rajaee, *Islamic Values and World View: Khomeyni on Man, the State and International Politics* (1983) and Amir Taheri, *The Spirit of Allah* (1985). A grim picture of the 14-month ordeal of the American captives is told in Moorhead Kennedy, *The Ayatollah in the Cathedral: Reflections of a Hostage* (1986). See also: ''Assaying the Khoneini Legacy'' by G. H. Jansen in *World Press Review,* August 1, 1989, vol. 36, no. 8; and *Religion and Politics in Iran* ed.by Nikki R. Keddie, Yale University Press (1983). For more on the Rushdie sentence, see: ''The Rushdie Affair'' by Lewis Vernard in *American Scholar,* Spring 1991, vol. 60, no. 2, pp. 185-196; and ''The Satanic Fatwa,'' by Djalal Gandjeih in *Utne Reader,* September 1994, pp. 131-133. □

Har Gobind Khorana

Har Gobind Khorana (born 1922) was an Indian organic chemist and cowinner of the 1968 Nobel Prize for physiology or medicine. His research in chemical genetics vastly extended our understanding of how the chemicals of a cell nucleus transmit information to succeeding generations of cells.

Har Gobind Khorana was born in Raipur on January 9, 1922. After obtaining a doctorate in chemistry from the University of Liverpool, he worked with V. Prelog at the Federal Institute of Technology in Zurich and with Sir Alexander Todd at Cambridge University. From 1952 to 1960 he was head of the Organic Chemistry Group of the British Commonwealth Research Council in Vancouver, and for part of this period he was visiting research professor at the Rockefeller University in New York City. He moved to the University of Wisconsin in 1960 and in 1964 was named to the Conrad A. Elvehjem chair in life sciences at the Institute of Enzyme Research.

Khorana's research embraced many fields: peptides and proteins; chemistry of phosphate esters, nucleic acids, and viruses; and chemical genetics. It was his work in chemical genetics that secured for him three coveted prizes: the Merck Award of the Chemical Institute of Canada in 1958, the Louisa Gross Horwitz Prize of Columbia University in 1968, and the Nobel Prize in the same year.

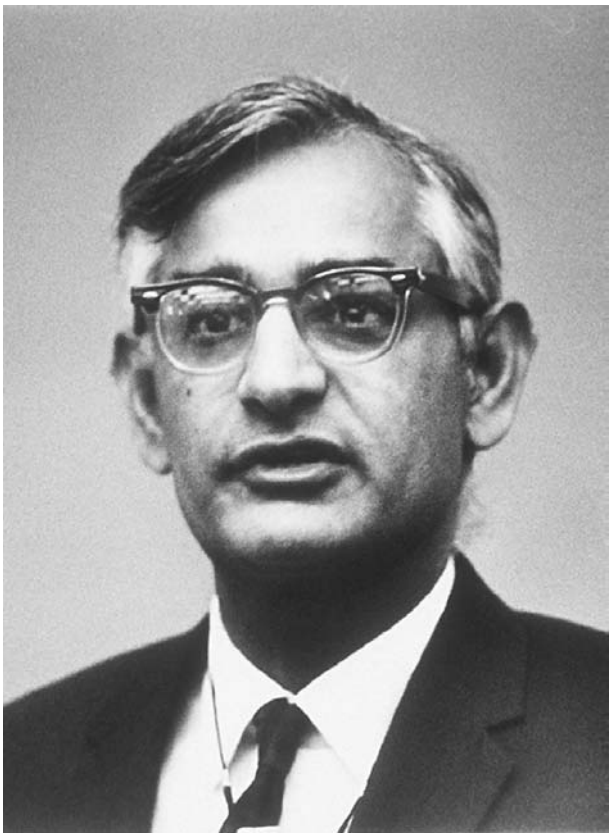

Khorana's work supplements the research of Marshall Nirenberg and Robert Holley. In 1961, while experimenting with the intestinal bacterium *Escherichia coli,* Nirenberg had deciphered the coded messages that DNA (deoxyribonucleic acid) sends to RNA (ribonucleic acid), which in turn prescribes the synthesis of new proteins. Further experiments revealed codes for most of the known amino acids normally present in proteins. But, although the nucleotide composition became known, gaps in the knowledge about the order of the nucleotide remained.

With his coworkers Khorana resolved this gap by synthesizing all of the 64 possible trinucleotides. He used synthetic polydeoxyribonucleotides of known sequence to direct the synthesis of long, complementary, polyribonucleotides in reactions catalyzed by the enzyme RNA polymerase. By preparing RNA-like polymers with alternating sequence, he demonstrated that such a polymer directs the synthesis of a polypeptide with alternating amino acids—leucine and serine.

After testing a large number of such polymers, Khorana afforded a clear proof of codon assignments and confirmed that the genetic language is linear and consecutive and that three nucleotides specify an amino acid. In addition, he proved the direction in which the information of the messenger RNA is read and that the code words cannot overlap. The manner in which polyribonucleotides are manufactured afforded the clearest proof that the sequence of nucleotides in DNA specifies the sequence of amino acids in proteins through the intermediary of an RNA.

In 1970 Khorna left the University of Wisconsin for the Massachusetts Institute of Technology, becoming the Alfred P. Sloan Professor. He was associated with Cornell University from 1974 to 1980 as well. Also in 1970, Khorana made a major breakthrough when he announced the synthesis of the first artificial gene. Six years later, Khorana and his team created a second artificial gene, this one capable of functioning in a living cell. This valuable work laid the foundation for a future in which scientists could use artificial genes to synthesize important proteins or to cure hereditary diseases in humans. In recent years, Khorana has synthesized the gene for bovine rhodopsin, the retinal pigment that converts light energy into electrical energy.

Khorana, who became an American citizen in 1966, has developed a reputation as a tireless worker who once went 12 years without a vacation. He enjoys hiking, listening to music, and often takes his scientific inspiration from long daily walks. With his wife, Esther Elizabeth Sibler, he raised two daughters, Julia Elizabeth and Emily Anne, and one son, Dave Roy.

Further Reading

An autobiographical sketch by Khorana, his Nobel lecture, and the presentation speech of the Nobel Committee (all in English) appear in the annual *Les Prix Nobel en 1968* (1969). A good source for understanding genetical research and Khorana's work is Robert H. Haynes and Philip C. Hanawalt, eds., *The Molecular Basis of Life: An Introduction to Molecular Biology* (1968). His work is also discussed in Carl R. Woese, *The Genetic Code: The Molecular Basis for Genetic Expression* (1967). □

Khosrow I

Khosrow I (531-576) was a Persian king and the most illustrious member of the Sassanid dynasty. He is distinguished for both his military achievements and his far-reaching administrative and social reforms.

Under his father, Kavat, Khosrow played a leading role in subduing the followers of Mazdak, a religious leader who preached a communistic creed aiming at the elimination of the causes of hostility among men. The movement gained popularity and for a time enjoyed the support even of the reform-minded Kavat. In the end, however, Kavat gave in to Khosrow's insistence on crushing the movement, a plan which was executed with utter ruthlessness.

Interior Administration

Khosrow, who had been appointed crown prince by kavat, first encountered the opposition of his two older brothers. He ended this opposition effectively by putting his brothers and some of their children to death. He then turned his attention to the Mazdakites, who still posed a threat to his rule, and massacred a large number of them, among whom Mazdak also perished. Khosrow's severity, however,

was matched by a firm resolve for reforms and deep concern for the administration of justice. He was strictly a man of law and order who believed in the intimate relationship of church and state and in upholding a clear distinction between the different classes of society.

In order to stamp out the causes of widespread dissatisfaction, Khosrow reorganized the Sassanid state and instituted far-ranging reforms. He divided the country into four main provinces, for each of which he appointed a governor (*patkospan*), a military commander, and a chief inspector. He also thoroughly overhauled the tax system with a view to both stabilizing the state's revenues and correcting tax inequities. He instituted periodic surveys of the land and produce to prevent the recurrence of former abuses. Arab and Persian historians call him Anushervan (''of immortal soul'') the Just, a reflection of his reputation of being firm but even-handed.

Foreign Policy

Khosrow's foreign policy was marked by his determination to withstand any encroachment upon the Persian borders and by his ambition to extend the Persian frontiers. In these matters he was remarkably successful. In 533, when Khosrow was still beset by the Mazdakite problem, he signed a peace treaty with Rome, stipulating that Rome pay 1,100 pounds of gold toward the upkeep of Darband and other fortresses in the Caucasus against nomadic inroads, that Rome keep the fortress of Dara but not its headquarters in Mesopotamia, and that fortresses captured by each side in Lazica during previous wars be restored.

Justinian, Khosrow's able counterpart, welcomed the peace treaty in order to pursue his conquests in Italy and North Africa, but his successes alarmed Khosrow, who felt equally concerned about Armenia, a Persian protectorate courting Rome. War broke out between the two countries, and Khosrow's armies scored a number of victories. More than once, terms of peace were agreed upon, only to be broken again, sometimes by Rome, sometimes by Persia—a course typical of Persic-Roman relations in medieval times. The conflict with Rome survived Khosrow, whose military operations against Rome were generally more successful than not and who personally conducted his armies even in his old age.

A peace treaty with Rome in 562 allowed Khosrow to turn his attention to the East, where, in alliance with the Khaghan of the Turks, he invaded the territory of the Ephthalites. These were most probably a group of White Huns who had pushed westward and settled on the Persian frontier.

Military Conquests

Khosrow's victory extended the frontiers of Persia to the Oxus River and brought Kabolestan, Zabolestan, and Arachosia, among other provinces, under Persian rule. This expansion also made the Sassanid state a direct neighbor of the Turks.

Other military successes by Khosrow included his defeat of the Khazars, an Altaic people who had their capital near the Volga estuary; his campaign in 569 on the northeastern frontier against the Turks who had invaded Persian territory; and his campaign in Arabia in 576 against the Abyssinian conquerors of Yemen. The last campaign extended Persian rule into southern Arabia.

In Persian literature, Khosrow I is credited with justice, wisdom, and military prowess. His reforms imparted new life to the Sassanid dynasty, and his suppression of the Mazdakite movement made the Zoroastrian Church once again supreme. Bozorgmehr, the sage who is reported to have been his vizier and chief adviser, however, is not confirmed as a historical figure.

Further Reading

The Letter of Tansar, translated by Mary Boyce (1968), is a primary source concerning Khosrow's internal reforms. For an account of his reign see George Rawlinson, *The Seventh Great Oriental Monarchy* (1882), and Percy Sykes, *A History of Persia,* vol.1 (3d ed. 1930). □

Nikita Sergeevich Khrushchev

The Soviet political leader Nikita Sergeevich Khrushchev (1894-1971) was a major force in world politics in the post-Stalin period.

Nikita Khrushchev was born in Kalinovka in southern Russia on April 17, 1894. At 15 he became an apprentice mechanic in Yuzovka, where his father was working as a miner. When his apprenticeship ended, he was employed as a machine repairman in coal mines and coke plants of the region.

In 1918 Khrushchev joined the Communist party, and he enrolled in the Red Army to fight in the civil war then in progress. After nearly 3 years of service, he returned to Yuzovka and was appointed assistant manager of a mine. Soon thereafter, he entered the Donets Industrial Institute, from which he graduated in 1925. He then took up his career as a full-time party official, beginning as secretary of a district party committee near Yuzovka.

Four years later Khrushchev attended the Industrial Academy in Moscow for training in industrial administration, leaving in 1931 to become secretary of a district party committee in Moscow. Within 4 years he became head of the party organization of Moscow and its environs, thus joining the highest ranks of party officialdom. In Moscow he used his industrial training as he helped to supervise the construction of the city's subway system.

When Stalin began purging the Communist party's leadership of those he mistrusted, Khrushchev was fortunate to be one of the trusted. In 1938, when most of the chief party leaders in the Ukraine were purged, he was made first secretary of the Ukrainian Communist party and at the same time was named to the Politburo, the ruling body of the Soviet Communist party. As first secretary, he was in fact,

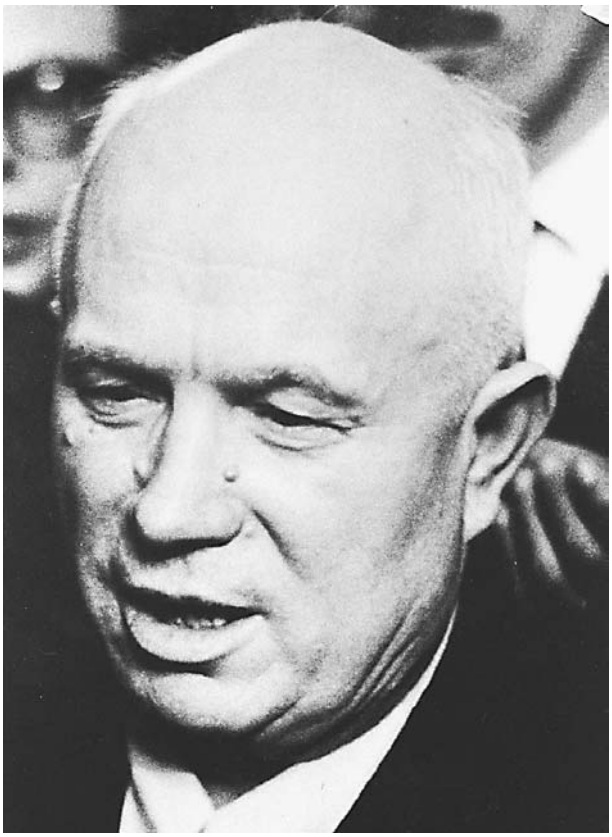

though not in name, the chief executive of the Ukraine. Except for a short interval in 1947, he retained his authority in that area until 1949.

During World War II, while still first secretary of the Ukrainian Communist party, Khrushchev served in the Red Army both in the Ukraine and in other southern parts of the former U.S.S.R., finally advancing to the rank of lieutenant general.

In 1949 Khrushchev was summoned to Moscow to serve in the party's Secretariat, directed by Stalin. Then, after Stalin's death in 1953, Khrushchev was among the eight men in whose hands power became concentrated. In the allocation of the various spheres of power, the party was recognized as his sphere; within a few months he became first secretary of the Central Committee of the Soviet Communist party—that is, its chief official.

By installing his supporters in important party positions and making some shrewd political alliances, Khrushchev gained ascendancy over the seven who shared power with him; by 1955 he was clearly the foremost political figure in the Soviet Union. Even that prestigious status was enhanced 3 years later, when he became chairman of the Council of Ministers, succeeding Nikolai Bulganin. With that, he became the most powerful man in the country: as chairman of the Council of Ministers, he was head of the government; and, as first secretary of the Soviet Communist party's Central Committee, he was head of the party.

Instead of emulating Stalin by becoming a dictator, Khrushchev encouraged the policy of de-Stalinization, which the government had been following since 1953, for the purpose of ending the worst practices of the Stalin dictatorship. Although the Soviet Union under Khrushchev continued to be a one-party totalitarian state, its citizens enjoyed conditions more favorable than had been possible under Stalin. The standard of living rose, intellectual and artistic life became somewhat freer, and the authority of the political police was reduced. In addition, relations with the outside world were generally improved, and Soviet prestige rose.

Khrushchev's fortunes eventually began to take a downward turn, however. Some of his ambitious economic projects failed; his handling of foreign affairs resulted in a number of setbacks; and de-Stalinization produced discord in the Communist ranks of other countries. These developments caused concern among party leaders in the U.S.S.R., many of them already fearful that Khrushchev might be planning to extend his power. In October 1964, while Khrushchev was away from Moscow, they united in an effort whereby they managed to deprive him of his office and require his retirement. He died on Sept. 11, 1971, in Moscow.

Further Reading

Khrushchev's purported memoirs are *Khrushchev Remembers,* with an introduction, commentary, and notes by Edward Crankshaw (1970). Crankshaw's *Khrushchev: A Career* (1967) is a well-written account covering many phases of his career. Myron Rush, *The Rise of Khrushchev* (1965), concentrates on Khrushchev's ascent to power. An incisive biography is Mark Frankland, *Khrushchev* (1967). *Khrushchev and the Arts: The Politics of Soviet Culture, 1962-1964,* selected and edited by Priscilla Johnson and Leopold Labedz (1965), deals with the de-Stalinization of Soviet literature, in which Khrushchev played a crucial role. Although all data are not yet available, William Hyland and Richard Shryock, *The Fall of Khrushchev* (1968), attempts to account for the change in Soviet leadership in 1964. Michel Tatu, *Power in the Kremlin: From Khrushchev to Kosygin* (1967; trans. 1969), and Adam B. Ulam, *Expansion and Coexistence: The History of Soviet Foreign Policy, 1917-67* (1968), are recommended for general background. □

Khufu

Khufu (reigned 2590-2568 B.C.), or Cheops, was an Egyptian king who built the Great Pyramid at Giza and ruled as the second king of the Fourth Dynasty.

The son and immediate successor of Queen Hetepheres and King Snefru, the founder of the Fourth Dynasty (ca. 2613-2494 B.C.), Khufu is perhaps better known by his Greek name, Cheops. His Great Pyramid at Giza marks the climax in pyramid building in respect to both size and quality of construction. No monument in Egypt has been surveyed and measured so often and so carefully. Its base covers an area of 13.1 acres, and a survey undertaken in 1925 showed that the difference between the

longest and shortest sides was only 7.9 inches. When complete, it rose to a height of 481.4 feet, the top 31 feet of which are now missing.

It has been estimated that the core of local stone and the outer facing of the completed pyramid were composed of about 2,300,000 separate blocks, each averaging about 2 1/2 tons. The outer facing was originally of Tura limestone, but with the exception of a few pieces at the base, all this has been stripped off the sides. The capstone, which was possibly of granite, has also been removed.

The original entrance was in the north face at a height of about 55 feet measured vertically above ground level. According to a Moslem tradition, a large opening a little below it was made during the 9th century A.D. at the command of the caliph al-Mamun, who mistakenly believed that the pyramid contained hidden treasure.

The internal arrangements show two changes of plan, the latter of which involved the construction of the famous Grand Gallery, which slopes upward to the burial place, now known as the King's Chamber. Adjoining the east face of the pyramid was the Mortuary Temple.

Little is known of the events of this King's reign, but some indication of the extent of Egypt's power and influence at this time is afforded by the occurrence of his name on monuments ranging from Nubia to Sinai and even farther afield. A stele bearing his name was found in the diorite quarries northwest of Toshka in the Nubian Desert, and a relief at Wadi Maghara in Sinai depicts him smiting the local Bedouin.

Further Reading

What is known of the events of Khufu's reign is discussed by William Stevenson Smith in *The Cambridge Ancient History,* vol. 1 (2d ed. 1962). For information on the Great Pyramid at Giza see lowerth Eiddon Stephen Edwards, *The Pyramids of Egypt* (rev. ed. 1961), and on the tomb of Khufu's mother, Hetepheres, see ''The Tomb of Hetep-heres'' in volume 2 of George Andrew Reisner and William Stevenson Smith, *A History of the Giza Necropolis* (2 vols., 1942-1955). A background work is Sir A. H. Gardiner, *Egypt of the Pharaohs* (1961). □

Muhammad ibn Musa al-Khwarizmi

Muhammad ibn Musa al-Khwarizmi (died ca. 850) was a Moslem mathematician, astronomer, and geographer and one of the most seminal scientific minds of early Islamic culture.

Al-Khwarizmi flourished at the court of the Abbasid caliph al-Mamun (reigned 813-833), whose interest in science and philosophy gave great impetus to scholarly investigation and to a copious translation movement from Greek via Syriac into Arabic. Very little is known of al-Khwarizmi's life, although his name indicates at least a family origin in the Persian culture of the Oxus River (Amu Darya) delta. He may have been attached to al-Mamun's scientific academy in Baghdad, the House of Wisdom (Arabic, *Bayt al-Hikma*), and it is probable that he participated in the calculation of the length of a degree of latitude, which took place during al-Mamun's reign.

To al-Khwarizmi we owe the world ''algebra,'' from the title of his greatest mathematical work, *Hisab al-Jabr wa-al-Muqabala* (Calculation for Integration and Equation). The book, which was twice translated into Latin, by both Gerard of Cremona and Robert of Chester in the 12th century, works out several hundred simple quadratic equations by analysis as well as by geometrical example. It also has substantial sections on methods of dividing up inheritances and surveying plots of land. Al-Khwarizmi was one of the early popularizers in the Islamic world of the numeral system, which, along with the zero concept, is called Arabic in the West but which was borrowed at about this time from India. A technical term for the Arabic numerals, no longer much in use, is derived from the very name al-Khwarizmi: algorism.

Al-Khwarizmi also wrote a treatise on arithmetic which has survived only in a medieval Latin translation; Arabic bibliographies of the period mention two books by him on the astrolabe and one on sundials, although none of these seems to have come down to us. Al-Khwarizmi also compiled the first astronomical tables known in the Moslem world. They were translated into Latin, together with their lengthy introduction, by Adelard of Bath in 1126.

Of great importance also was al-Khwarizmi's contribution to medieval geography. His improvement upon Ptolemy's work is entitled *Surat al-Ard* (The Shape of the Earth). The text exists in a manuscript; the maps have unfortunately not been preserved, although modern scholars have been able to reconstruct them from al-Khwarizmi's descriptions.

Further Reading

The *Hisab al-Jabr* was translated into English with a useful biographical introduction and notes by Louis Charles Karpinski, *Robert of Chester's Latin Translation of the Algebra of al-Khowarizmi* (1915). Seyyed Hossein Nasr, *Science and Civilization in Islam* (1968), has extensive material on al-Khwarizmi. For the intellectual setting of his era see ''The Time of al-Khwarizmi'' in volume 1 of George Sarton, *Introduction to the History of Science* (3 vols. in 5, 1927-1948). □

Alfred Vincent Kidder

The American archaeologist Alfred Vincent Kidder (1885-1963) directed expeditions which excavated important prehistoric ruins in the American Southwest and Middle America.

Alfred Kidder was born on Oct. 29, 1885, in Marquette, Mich., the son of a mining engineer. He entered Harvard College with the intention of qualifying for the medical school but was appalled by the premedical courses, and so he applied for a summer job in archeology. He spent two successive summers in the mesa and canyon country of southwestern Colorado and southeastern Utah. He obtained his bachelor's degree at Harvard in 1908 and a doctorate in anthropology in 1914.

Kidder then embarked on a series of Peabody Museum expeditions to the Southwest, mostly in northeastern Arizona, where, with Samuel J. Guernsey, he established the validity of chronological cultural periods. Kidder brought to the attention of scholars in the United States and abroad that valuable deductions about the development of human cultures could be obtained through archeological excavation in the United States as well as in the Old World.

In 1915 the R. S. Peabody Foundation of Phillips Academy, Andover, Mass., selected Kidder to conduct excavations at Pecos Pueblo in the Rio Grande drainage of New Mexico, for centuries a crossroads for the exchange of trade and ideas between Pueblo and Plains Indians. Now a national monument, Pecos Pueblo was a landmark in American archeology and a training ground for many of the men who were to mold its development. There Kidder inaugurated the annual Pecos Conference, which continues today, bringing together for fruitful cooperation archeologists and ethnologists working in the Mountain and Plains states.

After field work at Pecos ended in 1929, Kidder became increasingly involved in Middle American archeology. Since 1926 he had been adviser to the Carnegie Institution of Washington in its surveys and excavations of Yucatán. In 1929 he was appointed head of the institution's Division of Historical Research. Here he applied his experiences in the Southwest to the study of one of the highest and most elaborate civilizations of ancient times. He instigated what he called a ''panscientific'' approach, utilizing a wide range of modern scientific disciplines, including physical anthropology, ethnology, geography, geology, plant and animal biology, agronomy, medicine, and the documentary history of the aborigines.

Kidder was a member of the faculty (governing board) of the Peabody Museum at Harvard University from 1939 until 1950, president of the Society of American Archeology in 1937 and of the American Anthropological Association in 1942, and a member of the National Academy of Sciences. To Kidder, more than to any other person, is owed the transformation, during the first half of the 20th century, of American archeology from an antiquarian avocation to a scientific discipline.

Further Reading

Background on Kidder's life and work appears in the National Academy of Sciences of the United States of America, *Biographical Memoirs,* vol. 39 (1967). Brief mention is made of him in Gordon R. Willey and Philip Philipps, *Method and Theory in American Archeology* (1958).

Additional Sources

Givens, Douglas R., *Alfred Vincent Kidder and the development of Americanist archaeology,* Albuquerque: University of New Mexico Press, 1992. □

Sidney Kidman

From a humble background as a stockman, Sidney Kidman (1857-1935) went on to own, control, or have a financial interest in more pastoral land than anyone else in modern history. He was known in Australia and throughout the world as ''The Cattle King.''

When Australia had few railways and fewer telegraphs and when there was no such thing as wireless, motor transport, or airplanes, Sidney Kidman started to build and steadily added to two big chains of stations that stretched almost the length and breadth of Australia. With the aid of his phenomenal memory and his intensive knowledge of the geography of the bush, plus a small army of dedicated men, Kidman controlled the movement of great herds of cattle hundreds of miles apart and sent stock from his semi-arid lands in an evenly flowing stream to markets. Kidman used more than 150 stations covering more than 160,000 square miles of country (an area larger than the state of California).

Kidman was born on May 9, 1857, in Adelaide, South Australia, the fifth son of George and Elizabeth Mary Kidman. His father died when he was 14 months old. In 1870, when Sidney was 13, he ran away from home to join his older brothers George, Frederick, Thomas, and Sackville, who were working as stockmen and drovers in the Barrier region of New South Wales (now Broken Hill). He was given a job with Harry Raines, a nomadic herdsman who squatted with cattle where he found good feed. Raines was forced to move on when Abe Wallace arrived to take up the land legally, and Kidman found a job at Mount Gipps station in the area as a stockhand at 10 shillings a week. When he asked for a raise in pay in 1873 he was fired. He later claimed it was the best thing that ever happened to him in his life because it forced him to become an independent operator. Kidman never worked for another boss again.

Taking on Many Businesses

In 1875 he set up as a butcher in the canvas town of Cobar, New South Wales, where copper had been found and made money selling meat to miners from his boughshed butcher's shop. Seeing the money that could be made from transport, he acquired drays to cart provisions (flour, tea, sugar, jam, and soap) to the miners. The drays were also used to cart copper ore to the river ports of Wilcannia and Bourke. When gold was found in the Mount Browne area of New South Wales in 1881, Kidman was again in early providing rations and transport for the miners. He set up the first ration store in Tibooburra.

In 1878 he inherited 400 pounds from his grandfather. He used it to increase his dealing and trading, especially with horses. For a while he had a partnership with Bill Emmett (also known as Hammett) in Wilcannia and made frequent trips to Adelaide buying and selling horses and droving cattle.

He seized every opportunity and tried to make it a profitable one. In 1884 he secured a one-fourteenth share in the Broken Hill Mining Company for 60 pounds, selling it soon after at a profit of 40 pounds. Had he held onto it, his profit would have extended to many millions of pounds.

In 1885 he married a schoolteacher, Isabel Brown Wright, at Kapunda, South Australia. They had six children—Gertie, Elma, Edna (Edith and Norman, who died in infancy), and Walter.

Kidman joined his brother Sackville in a butchering business partnership at Broken Hill to accommodate the miners; the business extended into coaching in the late 1880s when the Kidman brothers' coaching business became second only to that of Cobb and Co. The coaches ran throughout New South Wales, Queensland, and South Australia, and also in Western Australia in the 1890s when another gold rush broke out.

Buying Land in the Bush

The 1890s was a time of major business recession, and many pastoral land holders were forced to give up their land. The Kidman brothers were in a sound financial position to buy up suitable large tracts of land on which they had had their eyes for some time. Their lust for land was not without purpose.

They sought no land near the coast or in the more reliable rainfall areas but the semi-arid lands of remote country. Sidney Kidman had realized that land where little or no rain fell could still be worked profitably where it incorporated rivers that rolled down from the north. After monsoon rains, the rivers burst their banks in south-western Queensland, providing untold miles of flood plain country which quickly responded with good fattening pasture for stock. He sought to buy such country and link it together in a vast chain of stations from the Gulf of Carpentaria south through western Queensland to Broken Hill and then into South Australia towards Adelaide. The chain would be watered by Cooper Creek and the Georgina and Diamantina rivers, which even when not in flood contained many good, permanent water holes. He also concentrated on a second chain of stations that ran from the Fitzroy River and Victoria River Downs in the Northern Territory to the Macdonnell Ranges, to the Oodnadatta area of South Australia, and down to the Flinders Ranges. The major chain was the north-south chain and the auxiliary chain, the central-South Australian chain. The aim of the strategy was to make the chains drought-proof or drought-resistant and to keep stock on the move where good feed prevailed and to stage them continually towards a market.

In 1895 the Kidmans bought their first station, Cowarie, in South Australia, and the following year, Owen Springs in the Northern Territory. Owen Springs was bought mainly for the 4,000 horses on the 600 square mile run that could be used for the coaching business. By 1899 the brothers had a further 14 stations amounting to some 11,000 square miles when Sackville died, and Sidney continued to buy up more solidly than ever. Victoria River Downs, some 12,500 square miles, was added, and when the turn of the century drought struck with great severity Kidman sustained stock losses of between 500,000 pounds and 700,000 pounds because his chains were still in fledgling formation.

In 1900 Kidman started his horse sales at Kapunda, South Australia, where as many as 2,000 horses from his stations were sold annually until 1935. The annual sales often went on for a fortnight and were said to be the biggest held in the world. By 1908, when Kidman made his first visit to England, he had 50,000 square miles of country and was acknowledged as the largest land holder in the British Empire; the United States could produce no one to trump him and called him the biggest pastoral landholder in the world.

In World War I his name became a by-word for generosity as he gave fighter planes, ambulances, shipments of beef and wool, and horses to be used in the Middle East to the war effort. He gave at a time when he was financially stressed by another drought and his stock losses amounted to more than 1 million pounds from his now much-strengthened chains, which stood at more than 100,000 square miles. He was knighted in 1921 for his war-time efforts.

The Man and His Legacy

He continued to buy up land in the 1920s, holding about 130,000 square miles of country in four states and the Northern Territory at the time of his retirement in 1927 when other members of his family assumed control of the day-to-day running of the business. He was again hit badly by the 1926-1930 drought, when his losses tallied 1.5 million pounds.

In 1932 when he turned 75 he was given a ''public'' birthday party by his station managers and stockmen in the form of a rodeo put on in Adelaide. Some 50,000 people broke down walls and fences to gain entry, and the party made headlines around Australia and overseas. When he died on September 1, 1935, at the age of 78, his death drew wide coverage throughout the world; he was the best known Australian internationally at the time.

He surprised people by leaving so little money—only 300,000 pounds, mainly to his family, but with generous bequests to charities. In order to avoid both state and federal income tax and state and federal death duties, his empire had been restructured in the 1920s to escape the clutches of the tax man.

He was a controversial figure in his day. Many people resented the fact that he had climbed to success on the financial misfortunes of others and condemned him for holding so much land. He was also accused of either ''abusing'' his land or of not improving it with fences and additional water, and he faced several commissions of inquiry to give evidence into matters relating to beef and land monopolies and pastoral mismanagement. He always emerged unscathed, in part because of his constant claim that he would sell off or hand back any of his land to anyone

or any government who would either take it on or do a better job.

Much of the condemnation that came his way resulted from pure jealousy. The men who worked for him—and there were hundreds of them—regarded him with a mysterious and even savage loyalty. His managers, stockmen, and drovers were men of superior calibre—they were the experts of the day, and one of the reasons for his great pastoral success was his ability to select and retain men who were top notch in their field.

One of his earliest friends as a 14-year-old boy was an aboriginal, Billy, during the time he spent with the nomad herdsman Harry Raines. They worked together, and Billy was instrumental in teaching Kidman the bush knowledge that gave him an edge on many others of his time. Kidman admired the aboriginals who lived and worked on his stations and always saw that they were well-treated.

He did not live on any of his outback holdings, but at first at Kapunda and then at Unley Park, Adelaide. However, he made frequent inspections of his places—first on horseback, then by buggy with his wife at his side, and later by motor car—to see how his chain strategy was working. He considered visits a ''must'' during drought times. His men—and the aboriginals—were always pleased to see him. The aboriginals called him ''Big fella Kidman, King of all Adelaide.'' They often insisted they would make rain for him if he gave them ''wheelbarrows'' (buggies), trousers, shirts, blankets, tobacco, jam, and other goods for their special efforts. Kidman was always happy to oblige.

A bitter family split and the refusal by Kidman to allow the New South Wales Western Lands' Commission to take back portions of his holdings in western New South Wales for soldier settlement led to the disintegration of his vast empire soon after his death. The Western Lands' Commission did resume many holdings as the leases expired and cut them into smaller places. It did not prove to be a wise move, since many smaller places overstocked to make money and were reduced to dustbowls.

Kidman's interests after his death were managed by his son, Walter, until his death in 1970 and then by Kidman's grandson, John Ayers, Sr., until his death in 1981. They were later managed by his great-grandson, John Ayers, Jr., and even today they are not inconsiderable—amounting to more than 45,000 square miles, about one-third of what Kidman once owned.

Further Reading

The first account of Sidney Kidman's life was the book ''The Cattle King'' written by Ion Idriess and published by Angus & Robertson in 1936, the year after Kidman died. It is a somewhat romantic and fictitious look at his life. A more detailed and historically accurate account is given in a biography by Jill Bowen published in 1986-1987 by Angus and Robertson. (The title of the book and the time of publication had yet to be decided when this entry was prepared.)

The Kidman business records were, for the most part, destroyed in two office fires in 1904 and in 1924. The Bank of New South Wales archives has details of Kidman's banking records. Other details of Kidman's business activity can be found at the Australian National University Business and Labour Archives in the Goldsbrough Mort, Dalgety, and A.M.L. and F records. There is more information on Kidman in both the Northern Territory Archives, Darwin, and the Queensland State Archives, Dutton Park, Brisbane, than there is in the state libraries of New South Wales and South Australia. Most Australian newspapers on June 3, 1921, carried details about Kidman's life at the time he was knighted, and most Australian newspapers and many overseas newspapers, including the London and New York *Times,* carried fuller reports of his life and achievements from September 1, 1935, when he died, to September 3, 1935, when his funeral took place. □

Anselm Kiefer

The controversial work of the German artist Anselm Kiefer (born 1945) was a complex examination of many themes, from alchemy to his country's Nazi past, often explored through such unconventional materials as lead and straw.

Anselm Kiefer was born in Donaueschingen, southern Germany, on March 8, 1945, during the final days of the collapse of the Third Reich. Growing up in a divided postwar Germany, he would eventually confront through his art the German burden of the Nazi legacy. As a young man in the mid 1960s he first studied French and law before pursuing the study of art at academies in Freiburg and Karlsruhe in the late 1960s.

An early conceptual art exercise entitled *Occupations* (1969) remains one of his most controversial works. It consisted of a series of photographs of Kiefer dressed up in military garb while performing a Sieg Heil salute in such countries as France and Italy. He acted out this pompous military act of occupation from the Roman Colosseum to the seashore. Was this a disturbing nostalgia for past Nazi glory or was it a satire of dreams of empire? ''I do not identify with Nero or Hitler,'' Kiefer once stated, ''but I have to reenact what they did just a little bit in order to understand the madness. That is why I make these attempts to become a fascist.''

In the early 1970s Kiefer studied occasionally with the artist Joseph Beuys in Düsseldorf. Kiefer's art would not follow the public performances and personal myth-making of Beuys' art. Nonetheless, Beuys was one of Kiefer's strongest influences, as can be seen in his desire to create art that was in a dialogue with history and the role of the artist in transforming materials.

In 1971 Kiefer married and moved to the small village of Hornbach in the Oden Forest of West Germany. He began to lead a reclusive life in an old schoolhouse that became his home and studio. Except for personal photographs that he used in his art, he did not want to be photographed and granted few interviews (he preferred to be paraphrased rather than quoted). In 1976 he wrote a cryptic autobiography that consists of a brief list of names, words, and phrases of personal significance.

Kiefer's art of the 1970s began to grapple with complex investigations of myth, religion, and history. At first the settings for his paintings were the dense forests of his region and the heavy timber structure of his attic studio in the schoolhouse, as seen in *Father, Son, Holy Ghost* (1973) where three burning chairs represent the Christian Trinity. His art began to present the mythic and historical figures of German culture, especially those who had been celebrated during the Third Reich. He explored such Wagnerian themes as *Brunhilde-Grane* (1978) and created pantheons of German cultural heroes, as in the assembled woodcut portraits of *Ways of Worldly Wisdom—Arminius's Battle* (1978-1980). Kiefer's paintings often have their titles written boldly across them (and sometimes specific names as well), allowing the works to be read both as images and conceptually as linguistic fragments. He did not create an easy art; many of his works require a rather extensive understanding of literature and history.

A recurrent theme that began to emerge in 1974 was the land, often specific German landscapes that are broad, cultivated plains. However, these were not pantheistic tributes to a bountiful nature, but were dark, tortured fields suggestive of scorched earth after some apocalyptic battle. The romantic love of German land evoked by the 19th-century painter Casper David Friedrich now reached an angst-ridden dead end in the tar-like blacks and ash-like grays of Kiefer's paintings.

Kiefer also examined that taboo subject in postwar Germany, the Third Reich. By the early 1980s many of his paintings were based upon images of the sterile and overscaled Neo-Classical architecture of Hitler's megalomaniacal dreams.

One of Kiefer's most powerful series of paintings was based upon Paul Celan's 1945 poem ''Death Fuge,'' which was written in a Nazi concentration camp. The poem contrasted the Aryan blonde hair of Margarete and the dark ''ashen hair'' of the Jewess Shulamite. In *Your Golden Hair, Margarete* (1981) a limp arc of bundled yellow straw is attached to a painting of one of Kiefer's devastated fields, as the Nazi blonde ideal was made grotesque. For *Shulamite* (1983) he painted a cavernous room based upon a Nazi memorial hall. The room appeared to be blackened with soot as a candelabrum burns in the back. This hellish, overlike environment was evocative of the Holocaust that consumed Shulamite. Fire, both as a destructive and redemptive force, was a common theme in Kiefer's art.

Kiefer was deeply interested in alchemy—the medieval folly of attempting to change such base materials as lead into precious gold. For Kiefer, the artist was an alchemist, converting raw materials such as paint and canvas into objects of great profundity. The aspirations and limits of art were symbolized by the motif of the winged palette that seems to be woefully earth bound, such as in the 1985 sculpture *Palette with Wings* where the wings were made of such metals as lead. In 1989 he exhibited sculptures of grounded lead bombers evocative of this same Icarus-like theme.

By the mid-1980s Kiefer was moving away from specifically German subject matter to more universal themes, often dealing with a ''New World'' where Kiefer freely manipulated the culture of the past into painted environments of the artist's making. After a trip to Israel in 1984, he began to draw extensively from such ancient sources as the Old Testament. In his painting of the Holy City *Jerusalem* (1986), an alchemist field containing lead and gold leaf was presented with the ''ironical'' addition of attached iron skis. For such complicated paintings as *Osiris and Isis* (1985-1987) he juxtaposed ancient Roman ruins and Egyptian mythology with the transforming power of nuclear energy.

Throughout his career Kiefer was a maker of books, one-of-a-kind works like medieval manuscripts. His most monumental expression of this interest is *The High Priestess/ Zweistromland* [Land of Two Rivers] (1985-1989). This sculpture consists of two bookcases (labeled after the rivers Tigris and Euphrates) containing about two hundred lead books, all on a superhuman scale. Some of the books were blank; others contained such things as obscure photographs of clouds or dried peas. It was a many layered work dealing with the artifacts of knowledge.

Kiefer's art began in the milieu of the late 1960s; the conceptual side of his work has often been present, as has the use of unconventional materials associated with process art (in Kiefer's case, lead, straw, sand, etc.). His mature works were expressively painted, often on an enormous scale, which led to comparisons by critics with Jackson Pollock, the great American Abstract Expressionist. Kiefer's rise to public prominence in the early 1980s coincided with the emergence of Neo-Expressionism, the Post-Modern return to painting and historical subject matter, as well as the growing international interest in contemporary German art. A major retrospective of Kiefer's art toured the United States in 1987-1989.

Kiefer's art was often more appreciated outside of Germany. When his work was featured by West Germany at the 1980 Venice Biennale it caused a great deal of controversy at home for his resurrection of the ghosts of German nationalism, particularly Hitler's Third Reich. However, a neo-Nazi interpretation of Kiefer's art was dismissed by many as a superficial reading of his work. He even received an individual exhibition at the Israel Museum, Jerusalem, in 1984.

Anselm Kiefer was considered by some to be the most significant artist of his day. While his art emerged during a time when Germans began to discuss their country's difficult past, it evolved into a more universal examination of the complexities of art, culture, and human existence. He published *A Book by Anselm Kiefer* in 1988.

Further Reading

The most thorough discussion of Kiefer to be found in English was the exhibition catalogue *Anselm Kiefer* by Mark Rosenthal (1987). Specific works are featured in *A Book by Anselm Kiefer,* introduction by Theodore E. Stebbins, Jr., and Susan Cragg Ricci (1988) and in Armin Zweite, *Anselm Kiefer: The High Priestess* (1989). An informative discussion can be found in Paul Taylor, ''Painter of the Apocalypse'' in *The New York Times Magazine* (October 16, 1988). A good example of a critical critique was Andreas Huyssen, ''Anselm Kiefer: The Terror of History, the Temptation of Myth'' in *October* (spring, 1989). Kiefer's art was placed into the broader context of

contemporary German art in Jack Cowart, editor, *Expressions: New Art from Germany* (1983); Christos M. Joachimides, Norman Rosenthal, and Wieland Schmied, editors, *German Art in the 20th Century: Painting and Sculpture 1905-1985* (1985); and Thomas Krens, Michael Govan, and Joseph Thompson, editors, *Refigured Painting: The German Image 1960-88* (1989). For a summary of Kiefer's art see Howard Smagula, *Currents: Contemporary Directions in the Visual Arts* (second edition, 1989).

For additional information, see *School Arts* (March 1993); *Art in America* (September 1993); and The *Independent* (May 5, 1995). □

Edward Kienholz

Edward Kienholz (1927-1994) first gained recognition as a member of the Pop Art generation. His "constructions" and "tableaux" were comprised of commonplace objects and cast figures which are combined to form familiar environments. These environments illuminated his vision of the decadence and hypocrisy of American values, culture, and society.

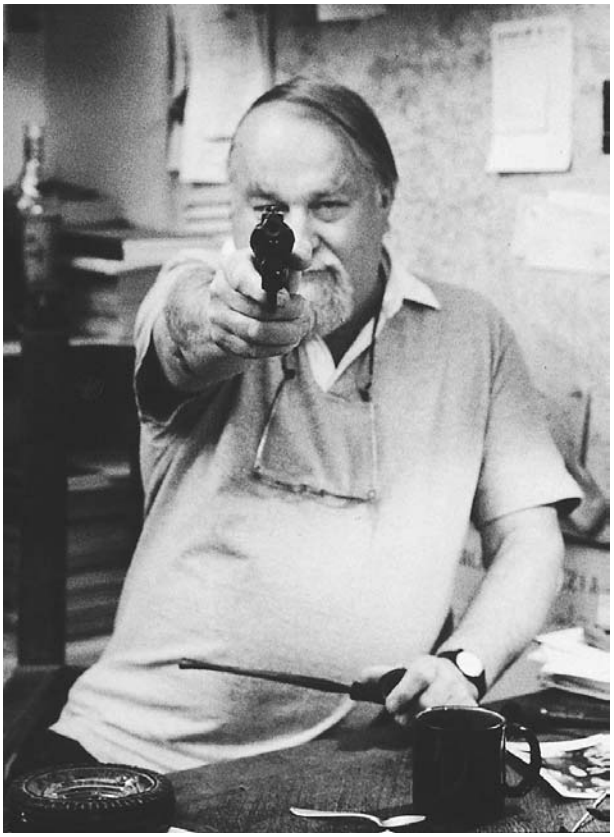

Edward Kienholz was born in Fairfield, Washington, in 1927. Kienholz' rural upbringing provided him with the skills of mechanics and carpentry that would later prove so useful in the creation of his detailed "constructions" and "tableaux." Between 1945 and 1953 Kienholz led a rather itinerant life. He held various jobs, travelled, and attended several colleges, including Washington State College, Eastern Washington College of Education, and Whitworth College. In 1953 he settled in Los Angeles.

Works Combine Visual and Verbal Puns

Once in Los Angeles, Kienholz ran a succession of art galleries while embarking on his artistic career. His earliest works consisted of painted wood panels. Even in these early works we sense the bitterness and irony so characteristic of his later mature work. An early painting entitled *George Warshington in Drag* (1957) presents us with an image of our heroic first president in drag. The title, often an important ingredient in Kienholz' work, had been inscribed on the painting's surface. Walter Hops has suggested that the artist "mixed, in a sort of pun, two national compulsions: cleanliness and aggressiveness" by a simultaneous reading of the words "wash" and "war." The combination of both visual and verbal puns is a characteristic of Kienholz' art. This technique allowed him to comment effectively on American society and its values.

Works Recall Social Issues

By the late 1950s Kienholz broke free from the two-dimensional surface altogether and began to create three-dimensional "constructions" through the assembly and combination of everyday objects. One of Kienholz' earliest constructions, entitled *John Doe* (1959), is at once a jolting and bitterly humorous comment on the anonymity of the individual in America's commercial society. By thrusting a paint-splattered mannequin's head and torso into a baby carriage, Kienholz created a shocking, even repulsive, commentary on the way in which contemporary values and social conditions affect the individual.

Another construction—*The Illegal Operation* (1962)—also revolves around an issue of great social concern—illegal abortion. It is a ferocious image riddled with visual puns. An ordinary shopping cart has been converted into a surgical table. Upon this makeshift table rests a soiled and bloody mattress, the end of which has been ripped open suggestively. On the floor rests a hospital bedpan and bucket full of blood-stained refuse and rags. In the foreground sits a small stool beside a saucepan filled with crude surgical instruments. An old household floor lamp provides the only source of light for this back room operation. The detail and staging seen in *The Illegal Operation* anticipates Kienholz' more elaborate "tableaux" later in the decade.

Life-Sized "Tableaux"

During the mid-1960s Kienholz' constructions were expanded into life-sized environments referred to as "tableaux." These elaborate tableaux are typically composed of a life-size cast or assembled figures set within a familiar environment. In this respect, Kienholz' art shared an affinity with that of George Segal, but Kienholz combined the elements of fantasy, wit, irony, and sarcasm with

reality. The result was always a rather moralistic criticism of American life.

Kienholz' tableau *The State Hospital* (1964-1966) is a gruesome image of institutionalism. Within the austere confines of a constructed cell, a nude mental patient with a fishbowl containing live fish for a head is otherwise modelled with revolting realism. The figure lies strapped to his bed. In the adjoining bunk above lies an identical figure surrounded with a cartoon bubble which points to the figure below. The implications are clear. The figure is both physically and mentally confined. His thoughts are restricted, like the fish in his bowl head, to himself and his self image. The spectator peering into this barren cell becomes a part of the patient's dismal world. His space becomes the viewer's, and the viewer suddenly loses his/her self-complacent attitude before such a grisly image. Through the realistically rendered environment and shocking imagery, Kienholz forced viewers to recognize what he saw as universal aspects of the human condition—loneliness and despair, both caused by society.

In another tableau, *The Wait* (1964-1965), Kienholz turned to the themes of old age and death. An old woman fashioned from animal bones sits in an antique chair. A glass jar containing a faded photograph serves as her head. Homey, domestic comforts surround her: an old lamp, a braided rug, a lapped cat, and a sewing basket on the floor. On the table to the right sits a collection of old family photographs representing her past. This lonely woman whose life has already passed must now await the inevitability of death. The overriding theme of death is ironically juxtaposed with the inclusion of a live bird which chatters away as the beholder remains frozen before this pathetic widow.

Kienholz' work during the 1970s and 1980s became more sophisticated and elaborate. In a later example entitled *Sollie 17* (1979-1980) Kienholz placed three cast images of the same man within a realistically constructed dilapidated urban dwelling. Clad only in a pair of baggy undershorts, the old man is seen lying on a soiled bed reading a pulp Western. On the right edge of the bed the same man sits. His head—a framed photograph attached to the cast body—is downcast as the lonely man plays a game of cards. Finally the man is seen to the rear gazing out a window which opens onto an urban cityscape. The barrenness of the man's life is echoed in the bare bulb that illuminates this sordid interior from above. This is a powerful image of alienation and the despair of a vacuous life; a life wherein time is not measured by a clock but by the water that drips from a faulty tap.

Kienholz reproduced familiar environments by taking discarded objects from everyday life and assembling them in such a way that they took on a renewed significance. With an uncanny eye for detail and arrangement Kienholz orchestrated frozen dramas. By demanding that the viewers take an active part in his play he confronts them with images of themselves and the world around them. Everything suddenly becomes imbued with an allegorical significance and a once familiar world becomes hostile.

Kienholz acknowledged that his wife often assisted him in his work. After 1973 Kienholz spent six months of each year in Berlin and the other six months in Hope, Idaho.

Kienholz died of a heart attack on June 10, 1994 in Hope, Idaho. His burial was reminiscent of his ''tableaux.'' He was buried in the passenger seat of a 1940 Packard coupe with the ashes of his dog in the back seat and, in the glovebox, a bottle of vintage wine. In 1996, a retrospective of his work was shown at the Whitney Museum of American Art in New York.

Further Reading

There are many articles and numerous museum catalogues that are concerned with Kienholz. Some useful sources containing excellent background material are Lucy Lippard, *Pop Art* (1966); H. H. Arnason, *History of Modern Art* (1968); John Russell and Suzi Gablik, *Pop Art Redefined* (1969); and John Wilmerding, *American Art* (1976). See also: ''All-American barbaric yawp'' by Robert Hughes in *Time,* May 6, 1996, vol. 147, no. 19; and ''Ed and Nancy: The Kienholzes' Art of Collaboration,'' by Kay Larson in *The Village Voice,* March 12, 1996. □

Søren Aabye Kierkegaard

The Danish philosopher and religious thinker Søren Aabye Kierkegaard (1813-1855) was the progenitor of 20th-century existential philosophy.

Søren Kierkegaard was born in Copenhagen on May 5, 1813. His father, Michael Pedersen Kierkegaard, was a self-made man who had amassed a considerable fortune as a wool merchant. At the age of 40 he retired and devoted himself exclusively to the intellectual life. His house became a meeting place for university professors, prominent clergymen, and writers of the day. Søren, the youngest of seven children, had a slight physical handicap. He was sickly, and frail, yet highly gifted, and his father's favorite. He was brought up in a house where discussion and debate were as familiar as the furniture.

At the time of Søren's birth Michael Kierkegaard was 57, a highly respected and rather formidable patriarch who attempted to instill an austere and demanding Christianity into his children. The young Søren idolized his father, who in bad weather used to take him for imaginary walks up and down his study, discoursing all the while on make-believe sights. This no doubt helped develop the inexhaustible power of imagination which is a hallmark of Kierkegaard's writing. He agreed with his father's wish that he study theology and entered the University of Copenhagen in 1831.

On his twenty-second birthday Kierkegaard records in his *Journals* a shattering experience, ''the great earthquake''—a sudden and terrifying disillusionment about his father. Kierkegaard had long wondered about the causes for the gloom and depression that always hovered around his father. He had thought it was bereavement, for the old man had lost his wife and five children within a few years. But his

father told him that his gloom was actually guilt feelings about two grave misdeeds. As a young boy, he had cursed God for his ill fortune. Still worse, shortly after the death of his first wife in pregnancy, he had conceived a child by a female servant. Overwhelmed with guilt, he married the girl, and she became the mother of his seven children.

The highly sensitive and idealistic Søren was shaken. He stopped coming home for meals, neglected his studies, and finally left home altogether, determined to lead the life of an esthete, as a deliberate reproach to the stern training his father had given him. He began to live in high style, carousing and drinking, and even had, while drunk, an encounter with a prostitute—which built up in him a guilt equal to his father's. After 6 months of estrangement, he returned home in response to his father's agonized entreaties. They were reconciled, and a year later the father died. But Søren was haunted throughout his life by the idea of a curse on the family and by a profound inner melancholy.

At the age of 27 Kierkegaard became engaged to Regine Olsen, who was 10 years younger than he and the daughter of a prominent government official. A beautiful girl of modest intellectual gifts but endowed with a warm and open nature, she was dazzled by the sparkling conversation of her suitor, who usually managed to cover up his melancholy with wit and affability. Two days after his proposal had been accepted, he ''saw that he had blundered.'' He could not ask her to take on his burden of guilt and melancholy. He began to look for some way out which would do the least damage to Olsen. He now deliberately played the aloof and cynical dandy in an effort to break her affection for him and so free her. But the bewildered girl only grew more fascinated. Partly suspecting what lay behind his reversal, she sought to heal him of his fear and scruples. But he was unable to accept this, and finally, after 13 months of pain and heartbreak, he forced her to break off the engagement.

Kierkegaard sailed for Berlin, still agonizing over his decision. Olsen, basically a healthy-minded and uncomplicated person, recovered quickly and within 2 years had accepted an earlier suitor and married. Characteristically, Kierkegaard was now furious at her ''unfaithfulness.'' Yet even after her marriage, he still hoped for some form of relationship with her—a platonic friendship—so that he could publicly honor her with his books. What he had wanted all along was a muse, not a wife. Many of his writings, especially of the early period, contain quite open allusions and appeals to Olsen, justifications of his strange behavior, and pledges of his continuing faithfulness. Apparently she never acknowledged these strange appeals.

His Writings

Kierkegaard had gone to Berlin to study philosophy and for a short while followed F. W. J. von Schelling's lectures with increasing disenchantment. But then he discovered his true vocation: to be a writer. The creative energy which had been building up in him throughout the long struggle with his father and Olsen now burst forth in a torrent of writings. The first of these, *Either/Or* (1843), confronts the reader with an existential choice between two incompatible attitudes toward life: the esthetic and the ethical. The book does not present arguments but rather character portraits, situations, vignettes—written with remarkable verve and psychological insight. The author does not judge between the attitudes. His point to the reader is: each one must choose for himself and no one will find a convincing proof for his choice.

Kierkegaard's own choice is made clear in the two following works, published in the same year. He rejects both alternatives in favor of a third. *Fear and Trembling and Repetition,* through the figure of Abraham and his sacrifice of Isaac, reflect on his own experiences with his father and Olsen while outlining a third fundamental attitude: the religious—an attitude of unconditional obedience to God. In the first of these books Kierkegaard describes what is entailed by faith: the acceptance of paradox, sacrifice, and suffering. In the second he discusses the psychology of the believer. Still in the same year he brought out three volumes of *Edifying Discourses.* In these he spoke in his own name directly to the reader. The other works were published under various pseudonyms. In all, he used 19 distinct pseudonyms in his work according to an elaborate private plan. This was not to hide his identity—everyone knew who the author was—but to indicate that these were possible lifestyles, not necessarily his own.

The following year brought another creative burst of six more works, of which the common theme is a resistance to certain features of G. W. F. Hegel's philosophy, in particular, to Hegel's tendency to mediate all oppositions and to hold out the prospect of complete understanding. Hence,

Kierkegaard deliberately plays up the surd, suprarational character of Christianity and its demand for a radical choice (not a mediation) between good and evil. The two most important books of 1844 are the *Philosophical Fragments,* which shows that freedom is the necessary condition for Christianity and that freedom is the necessary condition for Christianity and that freedom cannot be understood or proved, and *The Concept of Dread,* which shows that it is in the experience of dread or anxiety that man apprehends his freedom to choose and hence his responsibility.

The year 1845 saw two more large-scale works: *Stages on Life's Way,* in which he once more went over the ground covered by *Either/Or,* this time making plain that religion forms a special sphere of existence; and *Concluding Unscientific Postscript,* a detailed attempt to show, against Hegel, that it is impossible to understand human existence intellectually. The truth about one's own life is not to be attained in conceptual thought; it is a truth that is chosen, and lived in fidelity to that choice. With this tremendous labor completed in less than 4 years, Kierkegaard believed he had finished his task. He was ready to put down his pen and now began to wonder if, as his father had wished, he should not accept ordination and a parsonage in the country.

Conflicts with Society

All these works had been published at Kierkegaard's own expense, out of his inheritance. Apart from a brief flurry, mostly favorable, over *Either/Or,* there had been virtually no public response to his work. Now there appeared a generally favorable review but in a new journal, the *Corsair,* which, though eagerly read, was widely regarded as scurrilous and lacking in taste. Sharing this opinion, Kierkegaard wrote a sarcastic letter saying that in such a journal he would rather be abused than praised. The response of the editor was to launch a sustained and merciless series of cartoons depicting the writer. His hunchback and eccentric dress made him an easy mark for the cartoonist. For a whole year he was satirized and lampooned. He found strangers gaping and giggling at him wherever he went in Copenhagen, then still a small, enclosed town. Deeply hurt, he moved to counterattack. He began to write furious denunciations of the power of the press, of mindless public opinion, even of the concept of democracy. Some of these opinions he confided only to his *Journals;* others were published as *The Present Age* (1846). Ordination was now out of the question.

Conflict with the Church

The Danish State Lutheran Church, in which Kierkegaard had thought of taking orders, was presided over by Bishop J. P. Mynster, an old friend of his father. As Kierkegaard's work became more and more critical of the notion of an established and comfortable Christianity, the bishop grew alarmed. Kierkegaard's *Training in Christianity* (1849) set very high standards for anyone claiming to be a Christian and was widely taken as a slap at the bishop. Many in and out of the clergy were incensed.

In early 1854 Mynster died, and Kierkegaard, who had been holding back certain charges out of personal respect for the man, now felt free to speak out. At his death Mynster had been called ''a witness to the truth.'' This phrase, originally used of the Christian martyrs, was the last straw for Kierkegaard. He exploded with a frontal assault on the establishment. Using his erstwhile enemy, the press, Kierkegaard issued a series of broadsides, 21 in all, in which he condemned the compromises of the Church, the comfortable and worldly lives of the clergy, and the watered-down doctrine. The main burden of all these attacks was not that men failed to live up to the severe demands of Christianity—he admitted this was impossible—but rather the pretense of doing so. Hypocrisy was his target.

Exhausted by these labors and the overwork of a dozen years, Kierkegaard collapsed on the street with a paralyzing stroke. He lingered for a month, refusing to take communion unless from the hands of a layman, and died on Nov. 11, 1855. Nearly 70 years passed before his work began to be known outside Denmark, but he has become one of the strongest influences on 20th-century thought.

Further Reading

Kierkegaard reveals himself in nearly all his writings, but most directly in his *Journals.* An English selection of these numerous volumes was published in 1938; the first volume of a new, complete translation appeared in 1967. The secondary literature on Kierkegaard is voluminous. Peter Preisler Rohde, *Søren Kierkegaard: An Introduction to His Life and Philosophy,* translated by Alan Moray Williams (1963), is a good place for the student to begin. Another introduction to Kierkegaard, with an emphasis on his religious thought, is Hermann Diem, *Kierkegaard: An Introduction,* translated by D. Green (1966). George Bartholomow and George E. Arbaugh, *Kierkegaard's Authorship: A Guide to the Writings of Kierkegaard* (1968), is a very helpful guide to all of Kierkegaard's writings.

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William H. Kilpatrick

American educator, college president, and philosopher of education William H. Kilpatrick (1871-1965) was one of the great teachers of his time and a leading figure in the American progressive education movement.

William Heard Kilpatrick, son of James Hines Kilpatrick, a Baptist pastor, and Edna Perrin (Heard) Kilpatrick, was born in White Plains, Georgia, on November 20, 1871. Having completed his early education in the local school system he enrolled at the age of 17 as a sophomore at Mercer University in Georgia, a Baptist institution that listed Kilpatrick's grandfather among its founders and original trustees. Kilpatrick graduated second in his class in 1891. Kilpatrick then completed a year of graduate study in mathematics and physics at Johns Hopkins University. At the end of that year he returned to Mercer, where he was awarded an M.A. degree in 1892 for his work at Hopkins.

For his first job in education Kilpatrick accepted a position as a teacher of mathematics at a combination elementary-secondary school in Blakely, Georgia; he was appointed principal after his first year at the school. While teaching in Blakely, Kilpatrick took summer school courses in education at Rock College and began to develop a serious interest in the teaching-learning process.

After three years in Blakely, Kilpatrick returned to Johns Hopkins for another year of graduate work and then moved on to Savannah, Georgia, where he taught for a year and also assumed the duties of school principal at the Anderson Elementary School. Toward the end of that school year, Kilpatrick accepted an appointment as professor of mathematics and astronomy at Mercer University. He taught at Mercer from 1897 to 1906, serving during the last two of those years as acting president. Meanwhile, he married Marie Beman Guyton of Marianna, Florida, on December 27, 1898. They had three children, two of whom died in infancy.

Owing to doctrinal differences with the authorities at Mercer, Kilpatrick resigned in 1906 and accepted a position in a Columbus, Georgia high school, once again working in a dual capacity as teacher (of mathematics) and school principal. The following year he accepted a scholarship to study education at Teachers College, Columbia University, where he remained as student and faculty member until he retired in 1938. In May 1907, a few months before Kilpatrick started his graduate work at Columbia, his wife died of tuberculosis. He was married for the second time to Margaret Manigault Pinckney in 1908.

Kilpatrick was awarded a part-time appointment at Teachers College in 1909. He took his doctorate in 1912, was appointed associate professor in 1915, and was promoted to full professor in 1918. In addition to his positions at Columbia, Kilpatrick held appointments during his long career as visiting lecturer or professor at the University of Georgia, the University of Kentucky, the University of Minnesota, the University of North Carolina, Northwestern University, the University of the South, and Stanford University. He also visited schools abroad and lectured in Austria, Ceylon (now Sri Lanka), China, Czechoslovakia (now the Czech Republic and Slovakia), Egypt, Holland, India, Japan, Korea, and Turkey.

Kilpatrick was extremely active in both educational and civic organizations, serving at various times, for exam-

ple, as chairman of the American Youth for World Youth, president of the board of trustees of Bennington College, president of the John Dewey Society, chairman of the board of the League for Industrial Democracy, and president of the Urban League of Greater New York.

During the 1920s and 1930s Kilpatrick became one of the most influential progressive educators of the period. With the exception of John Dewey himself, Kilpatrick was perhaps the figure most frequently associated with progressivism by educators and the lay public alike. He was also viewed by scholars as a disciple of Dewey and a popularizer of the latter's educational philosophy. Kilpatrick did not particularly object to this appraisal of his work, although it probably constituted an injustice to his own contributions to educational theory. At Columbia, Kilpatrick once found fault with himself in his diary for being able to ''find so little to object to in John Dewey's position.'' By the same token, Dewey is said to have called Kilpatrick ''the best [student] I ever had.''

Kilpatrick shared with Dewey the desire to have the school curriculum reflect to some extent students' interests and purposes and to place problem-solving at the core of the educational process. He moved somewhat beyond Dewey, however, in the extent of his opposition to the traditional curriculum, organized in advance and presented to children in the form of fixed subject-matter. Kilpatrick's theory of learning emphasized what he called ''purposeful activity'' engaged in by pupils as they worked on a variety of projects. His methodological views were set forth in ''The Project Method,'' an essay that appeared in the *Teachers College Record* in 1918 and was later expanded into a book entitled *Foundations of Method* (1925). Over the years some 60,000 reprints of the essay were sold in pamphlet form, and Kilpatrick was firmly established as the nation's leading spokesman for progressive education.

Kilpatrick's concern for the child's interests and purposes did not result in an excessive educational individualism. Like his mentor John Dewey, Kilpatrick managed to bridge the gap between the child-centered and the society-centered factions of the progressive education movement. With regard to the latter, for example, he edited *The Educational Frontier* (1933), a yearbook that stressed the need for formal education to focus on contemporary social issues and problems and to prepare children to participate intelligently in the formulation of ideas for social change. *The Educational Frontier,* which historian Lawrence A. Cremin has labeled ''the characteristic progressivist statement of its decade,'' developed indirectly out of an informal discussion group that Kilpatrick had chaired for several years at Teachers College. In 1934 several members of the group, including Kilpatrick, George Counts, and Harold Rugg, had a hand in launching *The Social Frontier* (called *Frontiers of Democracy* after 1939), a reformist educational journal of remarkable vitality during its nine years of existence. Kilpatrick co-edited the journal from 1939 to 1943.

Although writing did not come easily to Kilpatrick, he was the author of 14 books and hundreds of articles. In addition to those mentioned previously, his most important publications include: *The Montesorri System Examined* (1914), *A Source Book in the Philosophy of Education* (1923), *Education for a Changing Civilization* (1926), *Education and the Social Crisis* (1932), *Remaking the Curriculum* (1936), *Selfhood and Civilization* (1941), and *Philosophy of Education* (1951).

Apart from his writings, Kilpatrick's profound influence on American education was attributable, in large part, to his extraordinary skills as a teacher and lecturer. His ability to galvanize classes consisting of hundreds of students was legendary, and it has been estimated that he taught close to 35,000 students at Teachers College, many of whom eventually assumed positions of educational leadership across the country.

After he retired in 1938 Kilpatrick remained active in civic affairs and continued to lecture at a number of universities. His second wife died in the fall of 1938, and Kilpatrick married Marion Ostrander, a former student of his, on May 8, 1940. Kilpatrick died in New York City on February 13, 1965.

Further Reading

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Progressive Education deal with various aspects of Kilpatrick's thought; a bibliography of his writings is available in the November 1961 issue of *Studies in Philosophy and Education;* and the January 1966 copy of *Educational Theory* is a Kilpatrick memorial issue. □

Kim Dae-jung

Kim Dae-jung (born 1925) worked for the restoration of democracy and human rights in South Korea following the last popular presidential election there, held in 1971. In spite of many threats on his life and a series of imprisonments, he continued to show resistance to political repression under the Fifth Republic.

Kim Dae-jung, a dissident politician in South Korea's Fifth Republic (created in 1980), represented the cause of restoring democracy and human rights in his country. Condemned by court to death for his alleged role in the Kwangju uprising, from May 18 to 27, 1980, Kim's life was subsequently spared. He was allowed to travel to the United States, where he spent slightly more than two years in exile. In February of 1985 he returned to South Korea to resume his political activity, with the help of American friends who accompanied him to Korea as part of the ''Campaign To Assure A Safe Return for Kim Dae Jung.''

In the turmoil of South Korea's party politics, Kim Dae-jung represented a formidable dissident voice of political opposition to President Chun Doo Hwan's authoritarian government. Although not fully permitted to resume his political career, Kim Dae-jung headed the broad-based movement called the Consultative Committee for the Promotion of Democracy together with another opposition leader, Kim Young-sam. In the February 12, 1985, parliamentary election, the New Korea Democratic Party (which both Kims supported) emerged to become the first-ranking opposition party. Initially controlling 68 of 276 seats in the unicameral legislature, the party increased to 102 seats after the election with the help of subsequent defections.

An Economist Enters Politics

Kim Dae-jung was born on December 3, 1925, on an island off the southwestern coast of Korea. His father was a farmer on the island, but his family moved to Mokpo, the second largest city in the South Cholla province, where Kim helped run his family's small inn. From 1949 to 1953 he successfully managed a marine shipping firm and also published the daily newspaper *The Mokpo Ilbo*. With the onset of the Korean War on June 25, 1950, and the Communist North Korean takeover of the city, Kim was imprisoned by the Communists. Later he and his brother narrowly escaped a massacre by the retreating North Koreans.

Kim entered politics in 1954 and was elected to the unicameral National Assembly in 1961. He was re-elected in 1963, 1967, and 1971. He served as spokesperson and chairperson of the policy committee of the Minjung Party (1965-1967) and as executive committee member of the Democratic, Minjung, and New Democratic parties, respectively, through 1971. As legislator he served as a member of committees dealing with the economy and with defense.

The Critical Election of 1971

In 1971 Kim ran unsuccessfully against incumbent President Park Chung Hee as a standard-bearer of the New Democratic Party. But Kim received 46 percent of the popular vote and emerged as a formidable challenger to the incumbent. Two years earlier he had spearheaded the unsuccessful parliamentary effort to stop Park from changing the constitution to allow himself a third term. The 1971 election was the last popular presidential election that had an effective opposition candidate.

Following the 1971 election Kim Dae-jung was subjected to numerous life-threatening trials and prosecutions. He almost lost his life in a suspicious automobile ''accident'' during the 1971 presidential campaign. In August of 1973, during a self-imposed exile and a stay in Japan following a trip to the United States, Kim was abducted from his Tokyo hotel by operatives of the Korean Central Intelligence Agency (KCIA). Kim said that he was twice threatened on board the ship that smuggled him back to Korea. This incident focused world attention on Kim's case.

Back in Korea Kim faced court action stemming from charges brought during the 1967 and 1971 elections. He

was imprisoned for two years and subsequently placed under house arrest. On March 1, 1976, while still under house arrest, Kim joined 19 other dissidents to issue a call for the restoration of democracy. For this incidence Kim was imprisoned under a five-year sentence. He remained in prison until December of 1978, when he was again returned to house arrest. Kim was not released until December 8, 1979, following the assassination of President Park Chung Hee on October 26 of that same year.

During the post-Park era, now celebrated as the ''spring of democracy,'' Kim Dae-jung was one of the three men named Kim who would campaign in what was expected to be a peaceful, direct, and fair election of the next president. The others were Kim Jong Pil, a former prime minister under Park, and Kim Young-sam, a prominent opposition leader. However, a May 17, 1980, military coup led by Lt. Chun Doo Hwan and the subsequent Kwangju uprising abruptly ended the spring of democracy and resulted in the arrest of Kim Dae-jung and many other democratic leaders. Kim was subsequently tried in a military court and sentenced to death on what the U.S. Department of State called ''far-fetched'' charges. Because of international pressures, Chun's government reduced the sentence—first to life in prison in January of 1981, and then to 20 years imprisonment in March of 1982. In December of 1982 Kim was sent to the United States ''for medical treatment.''

Kim became a symbol of resistance against political repression in Korea and a spokesman of the Korean people for the struggle for democracy and human rights. He was an internationally renowned figure as a result of the worldwide sympathy and support he was able to garner for his courageous political stand. In 1959 he led the National Coalition for the Protection of Civil Rights in Korea. In 1981 Kim received the Austrian Bruno Kreisky Award for Service in Human Rights, and in 1983 he was awarded an honorary Doctor of Laws degree by Emory University. He received an honorary citizenship award from Memphis, Tennessee, and also from Nashville, Tennessee, respectively in 1966 and 1983.

Kim was a Catholic and married Lee Hee Ho, former executive secretary of the National Young Women's Christian Association of Korea. They had three sons. He attended Kunkook University, Korea University, and Kyunghui University, where he completed a two-year graduate program in economics in 1970. Between 1983 and 1984, while in exile in the United States, he was a fellow at the Center of International Affairs at Harvard University.

Kim returned to Korea in 1985, and ran in the presidential campaign in South Korea in 1987. The other candidates for the office of president were, Kim Young Sam, Roh Tae Woo, and Kim Jong Pil. A new Korean constitution was approved on October 27, 1987, allowing the populace to chose one of the four candidates as the country's new leader. Roh Tae Woo won the election with 37 percent of the vote. When Kim ran for president again in 1992, a spy scandal rocked his Party for Peace and Democracy. Kim announced he was leaving politics in 1993, but returned to the political scene only two years later and set about forming another party. In 1996 he was the South Korean opposition leader.

Further Reading

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Kim Il-sung

Kim Il-sung (1912-1994), absolute ruler of North Korea for 46 years, was the first communist head of state to establish dynastic rule, enabling his son to succeed him.

Kim Il-sung was born Kim Sung-ju on April 15, 1912, the son of a middle-class schoolmaster named Kim Hyung-jik in Pyongan-namdo, a northeastern province of Korea. For hundreds of years known as the Hermit Kingdom because of its sealed borders and attempted isolation from its powerful neighbors, Korea was annexed by expansionist Japan two years before Kim's birth. Japan's colonial domination become progressively harsher, and the state-sanctioned biographies of Kim's youth have him rebelling by scratching out with a penknife the Japanese titles of his required schoolbooks and by exhorting his schoolmates to speak Korean, not Japanese. About 1925 Kim fled with his parents to Manchuria to escape Japanese oppression.

Kim spent the next 14 years in Manchuria, attending middle school in Kirin, joining the Chinese Communist party in 1931, and reportedly fighting as a guerrilla against the Japanese in the Yalu River region that marks the border between Korea and Manchuria.

According to one official biography, Kim fought Japanese-Manchurian forces from 1932 to 1945 more than 100,000 times—never losing a single engagement. This means Kim fought an average of over 20 battles every single day in this period—always victoriously. Despite such tales of glory, Kim was forced to flee Manchuria for the Soviet Union around 1939, when Japanese Imperial forces trounced the Chinese guerrillas with whom he was fighting. There, Kim received his military and political training at the Soviet party school in Khabarovsk in the Soviet Far East. Kim accompanied the Soviet army of occupation to Pyongyang in October, 1945, dressed in the uniform of a Soviet army

captain. It is said that he assumed the name of Kim Il-sung, that of a legendary Korean hero, at this time.

After World War II, most potential Korean leaders had gone to Seoul in the south, the traditional capital of Korea, hoping to end up governing the country. However, the Americans and the Soviets divided the country into North Korea and South Korea. Three distinct groupings of Communists emerged in North Korea: the Soviet-aligned group, including those Koreans who had returned from the Soviet Union; the Chinese-oriented, or the Yenan, faction, composed of those who had returned from China; and the domestic group, who had opposed the Japanese colonial rule within Korea. Kim had been picked by local Soviet commanders in Pyongyang to be North Korea's leader, in part because they knew few other Koreans. In exchange for his loyalty, the Soviets disarmed Kim's potential rivals and installed him as premier of the Democratic People's Republic of Korea when it was officially founded in 1948.

For 46 years, Kim established himself firmly in power. He positioned himself as one who would undo Korea's long past as victims of history. One of his first acts as Premier was to convince his Soviet military supporters that he could sweep across the 38th parallel, conquer South Korea in three weeks, and re-unify the country. By telegrams and in person, he convinced Stalin as well. Kim invaded South Korea in June, 1950, armed by the Soviets. Stalin ceased his military support of Kim after General Douglas MacArthur's November landing at Inchon and drive to the Chinese border. Kim then turned to Mao Tse-tung (also known as Mao Zedong), who entered the war with Chinese troops. The cease-fire seven months later found the opposing Korean forces near the war's starting point, the 38th parallel and Kim's re-unification dreams wrecked. The Korean War, which lasted until July 25, 1953, was, in part, a manifestation of Kim's ambition to unify the Korean peninsula through military means.

Despite his treatment by Stalin, Kim continued to admire the Soviet dictator's methods, his bearing, and his cult of personality, and Kim worked to develop his own status as a ruler. By the early 1960s, he had finally expelled the last of the Soviets from North Korea, had purged all his enemies, and had elevated his parents, uncles, grandparents and even a great-grandparent to revolutionary hero status. His rule became based on fear, ignorance, and isolation from the rest of the world. Capitalizing on the latter, Kim developed and propagated a doctrine of nationalist self-sufficiency, known as *Jouche:* the Korean people are masters of their own destiny, and since Kim Il-sung was absolute ruler, *he* was master of their destiny. And for some time, his vision of the future worked. From 1953 until the 1970s, Kim emphasized heavy industry and collective farming, and he was able to push people to work long hours. During this period, North Korea was a model of state-controlled development, economically better off than South Korea. As for fear, each of the state's 22 million people was classified according to their degree of loyalty to Kim. The ''core class'' (25%) lived in the big cities and received the best jobs, schools, and food. The ''wavering class'' (50%) had second-rate jobs and homes, and their loyalty was monitored by internal security forces. The ''hostile class'' were assigned to hard labor and most lived in remote villages. Dissent did not exist in North Korea, at least not out loud; according to *Amnesty International,* there were ''tens of thousands'' of dissidents and political enemies in concentration camps, and ''untold numbers'' had been executed. As for ignorance, those born after the Korean War know the world Kim wanted them to know: they saw no foreign newspapers or foreign broadcasts, and radios received only government stations.

As an economic program *Jouche* began to decline in the 1970s. Kim's military spending reached 25 percent of the entire national budget (in South Korea, it was four percent); harvests declined; North Korea's tractors and trucks were no longer attractive purchases in Moscow; and public works spending ballooned, most of it on monuments to Kim Il-sung. For his 60th birthday in 1972, Kim erected a huge bronze statue, among other things; for his 70th, it was an Arch of Triumph taller than the original in Paris, and the Tower of the *Jouche* Idea which was three feet taller than the Washington Monument and consisted of 25,500 white granite blocks, one for each day of Kim's first seventy years.

North Korea has been involved in several terrorist attacks, including one against South Korea's president in 1968. Another attack was made in Rangoon (alleged by the Burmese) against a different South Korean president. A blown-up South Korean airliner has also been credited to North Korean terrorists. Although they have never been acknowledged as terrorists, or of sheltering terrorists, South Korea was always the target. Kim reviled the United States as well, for its role in dividing Korea into two. When in 1968

the U.S.S. Pueblo was intercepted on a spying mission in North Korean waters, Kim managed to embarrass the United States by imprisoning the crew for 11 months. In 1993, with nuclear material in his country, possibly a bomb or even two, Kim announced that North Korea would withdraw from the Nuclear Nonproliferation Treaty. On a visit to North Korea, former U.S. President Jimmy Carter managed to ease tensions (albeit controversially back home), and new United Nations talks had begun when Kim Il-sung died July 8, 1994, in Korea, of an apparent heart attack.

The depth and character of North Korea's mourning for Kim was difficult for Westerners to comprehend. It is said that every effort was made to keep Kim alive. According to a North Korean defector, a former diplomat, a clinic had been established with the sole purpose of keeping Kim (and his son, Kim Jong Il) alive. The clinic's staff of pharmacists, dietitians, biologists, cardiologists, pathologists, and other specialists numbered 2,000. Two teams of men, corresponding in age and body type to the Great Leader and his son, were used as guinea pigs for experiments with diets and drugs. When those efforts failed, experts from Moscow's Center for Biological Structures were hired (for a reported $300,000) to embalm and preserve Kim's body. Kim Il-sung's cult of personality was such that when once he said he believed an extract of frog liver would be good for his health, volunteers from his People's Army collected 5,000 frogs from around the country and sent them to the presidential palace. After the mourning period, Kim was succeeded by his son, already groomed for the public as the Dear Leader.

Further Reading

Baik Bong's *Kim Il Sung: Biography* (trans., 3 vols., 1969-1970, Tokyo) is laudatory. A critical discussion of Kim Il-sung is in Yu Hon, *Study of North Korea* (1968, Seoul). See also Suh Dae-Sook *The Korean Communist Movement, 1918-1948* (1967). In addition, consult Edwin O. Reischauer, John K. Fairbank, and Albert M. Craig, *A History of East Asian Civilization,* vol. 2: *East Asia: The Modern Transformation* (1965), D. Suh, *Kim Il Sung* (1988), and, for a balanced and well-regarded biography, Suh Dae Sook, *Kim Il Sung: The North Korean Leader* (1995, paperback re-issue).

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Kim Jong Il

Kim Jong Il (born 1941) was the eldest son of Kim Il-sung, the founder and leader of the Democratic People's Republic of Korea, and his heir apparent. After 1985 he began to take part in North Korean state activities and to acquire honorific titles.

Kim Jong Il (or Kim Chong-il) was the eldest son of North Korea's leader, Kim Il-sung, who founded the Democratic People's Republic of Korea (DPRK) in 1948. Kim Il-sung, while still in command, enjoyed his charisma as the ''undisputed'' leader of Communist North Korea. He had been general secretary of the Workers' Party of Korea (WPK) since 1946, and in 1980 his son Jong Il was made one of the party secretaries charged with the day-to-day operation of the Communist Party. Thus, the first Communist state with a father-son hereditary rule and political succession emerged in North Korea, which increasingly resembled ancient Korea's ''Hermit Kingdom.''

In order to solidify the position of Kim Il-sung, and also to legitimize the father-son political succession, the cult of personality—which was extended beyond Kim Il-sung to encompass his son Jong Il—was promoted. The North Koreans celebrate the birthday anniversaries of their leaders, perhaps a reflection of Confucian cultural legacy. Kim Il-sung's birthday anniversary has been a national holiday since 1972. Since 1976, the period from February 16, Kim Jong Il's birthday, to April 15, his father's birthday, was designated the ''Loyalty Festival Period.'' When Kim Jong Il's place as the political leader was officially proclaimed during the Sixth WPK Congress in 1980, he became the undisputed de facto leader.

Early Years of the Heir

Kim Jong Il was born on February 16, 1941, in the Soviet Union as the first son of Kim Il-sung and his wife, Kim Jong-suk (who later died). Jong Il's childhood name was Yura (a Russian name). His brother, two years his junior, drowned at the age of two. Kim Jong Il attended the Mangyongdae Revolutionary School, which was set up to educate the descendants of Kim Il-sung's comrades in arms during the anti-Japanese guerrilla years and to train future political leaders in North Korea. He briefly attended a primary school in Jilin, China, from 1950 to 1952 during the Korean War. He graduated from Namsan middle-high school in Pyongyang in 1958 and then attended the Air Academy in East Germany from 1960 to 1962. He subsequently transferred to Kim Il-sung University, where he graduated in 1963 with a major in political economy.

In 1964 Kim Jong Il began his career in the WPK Secretariat Organization and Guidance Department under the tutelage of his father and his uncle Kim Yong-ju, who was then in charge of the office. He rapidly climbed up the ladder of party hierarchy. In 1970 Kim Jong Il became director of the Culture and Art Department of the WPK Secretariat. In that capacity he was credited with having directed the production of five major operas, including *The Flower Selling Maiden* and *The Song of Paradise*.

Preparation for Succession

By 1973 Kim Jong Il organized and directed the Three Revolutions Team Movement as preparation for his quest to succeed his father in political office. The code word of ''Party Center'' began to appear in order to keep the identity of Kim Jong Il secret, so that his mystique could be enhanced and perpetuated. Kim junior also acquired such

honorific titles as ''beloved leader,'' ''leading star,'' and ''the sun of Communist future.'' His portraits appeared in public buildings and schools, together with his father's. He also initiated a series of ''on-the-spot guidance'' tours, a technique his father had used frequently as a means of control and inspection.

Advancing his claim for legitimacy, Kim Jong Il was credited with having authored a number of ''immortal classics.'' The first was a treatise entitled ''On the Juche Idea'' in 1982 to mark his father's 70th birthday. (*Juche* is the application of nationalism and self-reliance to broad revolutionary principles.) Kim Jong Il published two additional treatises: ''The Workers' Party of Korea is a Juche-type Revolutionary Party which Inherited the Glorious Tradition of the DIU (Down-with-Imperialism Union)'' on October 17, 1982, and ''Let Us Advance Under the Banner of Marxism-Leninism and the Juche Idea'' on May 3, 1983. DIU, allegedly formed by his father in 1926 at the age of 14, was claimed by Kim Jong Il to have been ''a fresh start of the Korean Communist movement and the Korean revolution.'' By stating that he wrote the second essay on the occasion of the 165th birthday of Karl Marx and the centenary of his death, Kim Jong Il promoted himself to the ranks of Communism's founding fathers. This hidden agenda item is clearly shown in the introductory statement issued by the promoter of his publications, Pyongyang's Foreign Languages Publishing House, which read:

> The dear leader Comrade Kim Jong Il is working denying himself sleep and rest to inherit and complete brilliantly the revolutionary cause of Juche started by the great leader Comrade Kim Il-sung. He is the outstanding thinker and theoretician who has fully mastered the great leader's revolutionary ideas; he is the sagacious leader of our Party and people who is possessed of brilliant wisdom, unusual insight and refined art of leadership; and he is the real leader of the people who has unboundedly lofty virtues.

China played a role in helping promote Kim Jong Il's claim for legitimacy. In June of 1983 Kim Jong Il paid an unofficial, ten-day visit to China, which was followed by an invitation for a second official visit in 1985. The Soviet Union reportedly also extended an invitation for an official visit by Kim Jong Il. These invitations were belated gestures by North Korea's allies to recognize the father-son political succession scheme while still officially disavowing a hereditary system in Communist politics.

Although Kim Jong Il's family life is shrouded in mystery, he is believed to have had two children as of the early 1980s. (This information was inadvertently revealed by Kim Il-sung to a visiting dignitary, the chairman of Japan's Socialist Party, when he told the latter that he had two grandchildren.) Kim Jong Il was to have ascended to the North Korean Presidency after the death of his father, Kim Il-sung, on July 8, 1994. This would have marked the first hereditary transfer of power in a Marxist, communist state. Two months after his father's death, Kim Jong Il still had not been announced as the head of state and had not been seen in public. Rumored reasons for this included a struggle for political control and the observance of a mourning period by Kim. As of mid 1997, Kim Jong Il was still waiting to receive the Presidency.

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Kim Ok-kyun

Kim Ok-kyun (1851-1894) was a Korean politician in the last decades of the Yi dynasty. He attempted to reform Korean politics and government along the line of the Meiji Japanese development.

A son of Kim Byŏng-t'e of the city of Kŏngju, Kim Ok-kyun passed with the highest score the state examination of the civil branch in 1872 and served as a middle-ranking government official in various capacities. The Korean government was then dominated by conservative and pro-Chinese officials who habitually followed the leadership of decaying Ch'ing China.

Kim was deeply impressed with the reform and modernization measures of Meiji Japan when he traveled to the neighboring country in 1881. He managed to visit Japan again as an adviser to the Korean envoy Pak Y[?]nghyo, who negotiated a Japanese loan for the Korean government in 1883. Such ties between the Korean and Japanese governments were viewed with unveiled hostility by the pro-Chinese faction of the Korean government. Due to pressures from the conservative faction, Kim was assigned to less and less significant government positions.

Kim allied himself with an increasing number of progressives, who were advocating far-reaching reform and modernization measures. He visited Japan again in 1884 in a vain attempt to negotiate another loan for the purpose of training a modern Korean army. The Chinese-backed faction of the Korean government, led by the Mins, was becoming increasingly anachronistic and oppressive from the standpoint of the progressives.

Political Upheaval

Kim and other members of the progressive faction (party) decided to eliminate the leaders of the conservative faction, who were to attend the opening of the Bureau of Postal Administration. The plotters were said to have been given a pledge of assistance by the Japanese minister to Korea, Takezoe. At the opening ceremony of the Bureau in

October 1884, the progressives killed Han Kyu-jik and other conservatives and forced the formation of a new Cabinet.

Kim was in charge of financial affairs in the new and short-lived Cabinet that was formed on the day after the ''palace coup,'' but the Cabinet was toppled within 3 days, partly due to ''betrayals'' by the Japanese minister. Kim was driven to exile in Japan, where he hid himself for 10 years from the reaches of assassins sent by the Korean government, which regarded him as a traitor. In 1894 he moved to Shanghai, where he was killed by Hong Chong-u, an assassin dispatched by the faction in Korea, some of whose members had been liquidated in the coup. Kim's body was returned to Korea to be dismembered as a warning to ''traitors.''

The Kapo Reforms of 1894, touched off largely by the Japanese troops who entered Korea as an aftermath of the Tonghak (Eastern Learning) rebellions, drove the pro-Chinese group out of power, and Kim's name as a traitor was posthumously cleared. Kim was the author of the *Kapsin Ilrok* (Diary of the Year Kapsin) and *Ch'ido yaknon* (Treatises on Governing), among other works.

Further Reading

There is no detailed information on Kim available in English works. His life and political activities are discussed in Clarence Norwood Weems's edition of Homer B. Hulbert, *History of Korea* (1962). Brief mentions of his career as a leader of the Korean Progressives of his time are in Fred Harvey Harrington, *God, Mammon, and the Japanese* (1944). □

Kim Pusik

The Korean statesman, historian, and general Kim Pusik (1075-1151) was a minister in the Koryŏ dynasty government and wrote the earliest official Korean history.

The literary appelation of Kim Pusik was Noech'ŏn (Thunder River), and his style was Ipji (Establisher). He was the son of Kim Kŭn, a public official. In 1097, together with his brothers, Kim Pusik qualified in the government entrance examination on the *Book of Documents*.

In 1115 Kim was appointed to a junior position in the Office of Remonstrance. He held positions of gradually increasing responsibility until 1124, when he was made fourth secretary of the Board of Rites. Two years later he rose to the position of assistant inspector general.

Late in 1126 Kim was dispatched as an envoy to Sung China, which was under great pressure from the Jürchen troops of Wu-ch'i-mai, the second ruler of the newly founded state of Chin in Manchuria. The Chin had superseded the Khitan Liao as the power in Manchuria and were succeeding in devasting the northern areas of Sung when envoys from Sung arrived to request Koryŏ aid in dealing with the usurpers. Kim was entrusted with the task of evaluating the true situation before Koryŏ would make a firm commitment; however, when Kim's mission reached Mingchou, they were forced to turn back by the Jürchen. Eventually Koryŏ was forced to accept nominal Chin suzerainty instead of the normal tributary relationship with Sung.

Upon his return Kim was made third minister of finance and then chancellor of the National Academy in 1128. In 1134 Kim was made field marshal and put in charge of the nation's armies to put down a rebellion in P'yŏngyang led by the monk Myo Ch'ong, who had declared himself emperor. After putting down the rebels and restoring the Koryŏ authority, Kim was rewarded for his service with grandiose titles and lands. Late in 1136 his younger brother Puch'ŏl, who had fought with him against the rebels, died.

In 1145 Kim finished the work on his *History of the Three Kingdoms* (*Samguk sagi*), which was the earliest Korean official history. In 1148 he was enfeoffed as ''Marquis-Who-Established-Loyang'' (Nangnang), and he retired from public service a short time later. Kim died, 3 years after his retirement, at the age of 76. He was given the posthumous title of Munyŏl (Grand Word).

Sŏgyŏng Rebellion

The monk Myo Ch'ong, who is invariably given the epithet ''vicious monk'' in the Korean records, came from Sŏgyŏng (Western Capital), modern P'yŏngyang. Representing P'yŏngyang interests, he tried to persuade King Injong to move the capital from Songdo (Kaesŏng) to P'yŏngyang. He argued that the geomantic considerations involved were so propitious that the King would surely be enabled to become the ruler over all Manchuria and perhaps China as well from his new capital. Kim and his brothers were in the forefront of those who vehemently opposed Myo Ch'ong's power play.

When it became evident that he would not gain his concessions, Myo Ch'ong returned to P'yŏngyang and, together with Cho Kwang and others, he rebelled against Injong and declared himself emperor of Tawi. Kim Pusik and his brother Puch'ŏl, a general, were dispatched to punish the rebels. The armies under Kim made quick progress north to P'yŏngyang, and Cho Kwang, in an effort to save himself, beheaded Myo Ch'ong and offered surrender for pardon. Cho's offer was refused, and it was nearly a year before P'yŏngyang again came under the royal standard.

''History of the Three Kingdoms''

Kim's monumental work, *History of the Three Kingdoms,* was published in 1145 in 50 chapters. It is the earliest officially sanctioned Korean history. The title and the history itself were modeled upon the *Shih-chi* of Ssu-ma Ch'ien, which became the model for later Chinese official histories. The *Shih-chi,* in 130 chapters, was completed before 90 B.C. and was divided into sections—annals, chronologies, treatises, and biographies; this is the form that Kim Pusik utilized.

The first 12 chapters of Kim's work record the annals of the kingdom of Silla. The next 10 chapters cover the kingdom of Koguryŏ. The final 6 chapters of the section of annals are devoted to the kingdom of Paekje. The section of chronologies is contained in volumes 29 to 31, and treatises

on subjects such as music, geography, and officials are included in chapters 32 to 40. The final 10 chapters constitute the section of biographies. According to Kim Pusik's own writings, the history, which was culled from earlier Chinese official and unofficial histories and included fragmentary Korean accounts, was intended as a ''bequest to the myriad successive generations, a history to gleam like the sun and stars.''

Comparison of Kim's work with earlier Chinese records indicates that much of the material included under the earlier periods of each of the three kingdoms was worked into the chronology to fill it out. In this sense, it is a very unscholarly piece of historical writing. There was probably much greater coverage of the later periods in the records available to Kim, and this material is more reliable. The work as a whole, however, remains an interesting piece of literature. Kim was also one of the historians charged with compiling the *Veritable Records of King Injong* (*Injong Sillok*).

Further Reading

There are no books on Kim Pusik's life in Western languages. For general background on Korean history see Takashi Hatada, *A History of Korea* (1951; trans. 1969), and Han Woo-Keun, *The History of Korea* (trans. 1970). □

Kim Young Sam

The South Korean statesman Kim Young Sam (born 1927) was a centrist and pragmatic opposition party leader. In 1990 he led his party into a merger with the ruling Democratic Justice Party. He was elected president of South Korea in December 1992.

Kim Young Sam was born in the southern island of Koje near Pusan in South Korea on December 10, 1927. He was first elected to the National Assembly in 1954 and was reelected seven times from his district in Pusan. He became the opposition party floor leader and subsequently party president in 1974 and 1979. For his opposition to the military rule during the Park Chung Hee era, Kim was briefly imprisoned in 1962. He was also prosecuted for his vocal criticism of the Korean CIA activities.

As a veteran opposition leader in the National Assembly, Kim was instrumental in bringing down the Yushin system of President Park in 1979. Throughout the 1970s Kim Young Sam campaigned the cause of resisting Park's authoritarian rule and restoring democracy for Korea. For his activism, Kim was expelled from the National Assembly on October 4, 1979, thereby triggering widespread riots in the southeastern cities of Pusan and Masan. This crisis of domestic unrest provided the impetus to and context for Park's subsequent assassination three weeks later by one of his own trusted aides, Kim Jae Kyu. The Fourth Republic collapsed with the assassination.

Kim was banned from political activities following the bloody Kwangju uprising of May 1980, which was suppressed by the military government of General Chun Doo Hwan. When he was placed under house arrest for two years, 1981 to 1983, Kim went on a 23-day hunger strike from May 18 to June 9, 1983. This attracted both sympathy and support from home and abroad, making Kim Young Sam one of Korea's most celebrated dissident politicians.

As the opposition party leader, Kim acted skillfully to overcome the June 1987 political crisis of violent clashes between students and riot-controlling police. He made a deal with the ruling party leader, Roh Tae Woo, to carry out democratic reforms. These included the constitutional amendment to conduct direct presidential election and to restore democratic freedom and rights of the people. Under this arrangement Kim Dae Jung was also released from a house arrest and his civil rights were restored, enabling him to participate in the electoral process.

Prior to the December 17, 1987, election, Kim was widely perceived as the only safe nonmilitary candidate acceptable to the public at large. However, the split in the opposition camp and his long-standing rivalry with Kim Dae Jung enabled the ruling party candidate, Roh Tae Woo, to win the presidency of South Korea's Sixth Republic. Whereas Roh received a plurality vote of only 36.6 percent, the two Kims together garnered a total of 55 percent of the total, Kim Young Sam receiving 28 percent and Kim Dae Jung 27 percent. As he failed in the presidential bid, Kim resigned from the presidency of his Reunification Democracy Party only to be reinstated in January 1988. In the April

1988 National Assembly election his party failed to attract broad electoral support other than from his own native province in the southeast, thereby losing the first opposition party status in the National Assembly to Kim Dae Jung's party, the Party for Peace and Democracy.

Kim was sometimes regarded as lacking charisma, unlike his rival Kim Dae Jung, and also lacking a firm grasp on some important issues, such as on national security and foreign policy. Although championing the cause of democracy, he has often been criticized by the hardliners as too moderate and sometimes even cozy with the government. He is regarded as a back-room dealmaker politician who has built his reputation on his savvy regarding inside politics.

In July 1989 Kim spent nine days in the Soviet Union, nominally at the invitation of Evegeny Primakov, who was then head of the Institute of World Economy and International Relations of the U.S.S.R. Academy of Sciences and subsequently a special adviser to Mikhail Gorbachev on Far Eastern Affairs. While in Moscow, he also met with North Korean ex-Foreign Minister Ho Dam, ostensibly to discuss the issue of Korea's reunification.

Kim Young Sam surprised the world by announcing in January 1990 that his Reunification Democracy Party would join President Roh Tae Woo's ruling Democratic Justice Party and one other opposition party, Kim Jong Pil's New Democratic Republican Party, to create a new conservative majority party in the National Assembly. This new ruling party, under the name of the Democratic Liberal Party, would resemble Japan's Liberal Democratic Party in terms of providing stability for the conservative ruling coalition in National Assembly. In his capacity as one of the three party chairmen, Kim led a delegation to Moscow in March 1990, ostensibly to negotiate an agreement with the Soviet Union to upgrade Seoul's trade liaison office into the more expanded consulate general's office in Moscow.

Kim was elected president of South Korea in the December 18, 1992 elections. He was formally installed as president in February 1993. At his inauguration, Kim promptly blamed his predecessors for the country's problems, stating ''misconduct and corruption are the most terrifying enemies attacking the foundations of our society.'' (*Time*, March 8, 1993, p. 19). In March of that same year, he formed a new cabinet, naming former dissidents and women to posts. He continued to follow through on his anti-corruption campaign, as more than 1,000 bureaucrats and politicians were fired or forced to resign by mid-1993.

South Koreans quickly realized that they did not get the president they elected, with many believing Kim was ''too radical for the country's good.'' (*The Economist*, September 11, 1993). On December 21, 1993, Kim again ''shook things up,'' as he replaced 14 of 24 cabinet ministers. By 1996, public disfavor with Kim affected the outcome of the National Assembly elections.

By law, Kim cannot succeed himself when his five-year presidential term ends in late 1997. Kim planned to keep some form and power and work behind the scenes in South Korean government. But as the scandals surfaced in mid-1997, including Kim's son Kim Hyun Chul being arrested and charged with tax evasion, Kim's future in South Korean government was doubtful. The president who had promised to investigate and address political corruption, now found himself implicated for the very same crimes.

Further Reading

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Other information on Kim Young Sam can be found in *Far Eastern Economic Review* (January 7, 1993; March 11, 1993; and December 30, 1993); *U.S. News & World Report* (July 12, 1993 and January 27, 1997); *The Economist* (April 5, 1997 and May 24, 1997); and *World Press Review* (July 1997). □

Abu-Yusuf Yaqub ibn-Ishaq al-Kindi

Abu-Yusuf Yaqub ibn-Ishaq al-Kindi (died 873) was the first significant Arabian philosopher to utilize and develop the philosophical conceptions of Greek thought. His work significantly affected the intellectual development of western Europe in the 13th century.

A great achievement of medieval Islamic civilization was the development of a philosophical tradition that preserved and expanded upon many of the important elements of Greek learning and outshone the contemporary philosophical and scientific knowledge of Christian Europe.

Al-Kindi and later Arabian philosophers, such as al-Farabi, Avicenna, Avempace, and Averroës, benefited from the missionary zeal of the Hellenistic Mutazilite movement, which, in the 9th century, encouraged the study of Greek philosophy and logic to combat the Moslem heretics who affirmed either a Gnostic or a Manichaean dualism. Arabian philosophy, as it developed from the 9th to the 12th century, was basically Neoplatonic in structure and incorporated large portions of Aristotelian philosophy, along with elements of Islamic theology that were not directly incompatible with Greek thought.

Generally ignored and sometimes attacked by the more conservative forces in Islamic religion and society, the writings of al-Kindi and his successors made an enormous impact upon scholastic philosophy in the West. Europe initially became acquainted with the majority of the philosophical and scientific concepts of Aristotle through the mediation of Arabian philosophy.

Court Scholar

Al-Kindi was born at Al Kufa (in modern Iraq) on the Euphrates in the early years of the 9th century. Most of his life he lived in that region, at Basra, and, eventually, at Baghdad until he died in 873. At that time Baghdad was the

cultural and political capital of Islam, and in his studies al-Kindi became acquainted with the philosophy and science of India as well as of Greece. He studied Hindu works that had been translated into Arabic by way of Persian, and Greek works that had been translated by way of Syriac. Al-Kindi undertook some translations, at least from the Syriac into Arabic, and his thought always reflected an eclectic tendency to reconcile different philosophies.

Throughout most of his career al-Kindi held a position as court scholar in Baghdad. He acted as tutor to the son of al-Mutasim (reigned 833-842), dedicating several works to his young pupil. Under the conservative caliph al-Mutawakkil (reigned 847-861), however, al-Kindi was disgraced and his position at court terminated. Little is known of his later life. He seems to have continued his work as a private scholar until his death.

Arabian Philosopher

As the first outstanding Arabian scholar, al-Kindi received the honorific title *Faylasuf al-Arab* (the philosopher of the Arabs). His works are extensive in both number and subject. He composed in Arabic well over 300 treatises and translations. Primarily an encyclopedist, he wrote not only on philosophy and logic but also on arithmetic, geometry, astronomy, meteorology, optics, medicine, politics, and music. Medieval Europe was familiar with only a portion of his writings, the most important being *On the Intellect and What Is Understood, On Sleep and Vision, On the Five Essences, Introduction to the Art of Logical Demonstration, The Theory of the Magical Arts,* and *The Agent in the Proper Sense and in the Metaphorical Sense*.

On the Intellect, the most influential of these works, was written to clarify Aristotle's distinction between that portion of the intellect that receives knowledge (the possible intellect) and that portion of the intellect that causes knowledge by reproducing intelligible objects (the active, or agent, intellect). The agent intellect al-Kindi considered to be a spiritual being or substance distinct from the human soul and outside the individual person.

Following the precedent of Alexander of Aphrodisias, al-Kindi thus identified the agent intellect of Aristotle with the last of the Neoplatonic Intelligences that emanate from God to effect and sustain creation. This concept of one separate agent intellect for all men remained a major tenet of the Arabian philosophers. It explained human knowledge as a product of outside stimulation and, inasmuch as the human personality and soul were strongly dependent upon the active reason, it implied a denial of personal survival after death.

The Theory of the Magical Arts, the second most important work of al-Kindi, has even stronger Neoplatonic elements. It describes a celestial harmony based on an emanation of light and being from God. Each part of the universe reflects the order of the whole.

It was possibly in the context of the Neoplatonic interest in light rays that al-Kindi explored the field of optics. In a work translated as *De aspectibus,* he discussed the passage of light in a straight line and the effect of a looking glass on the process of vision. In a treatise on sky color, he discussed the effect of dust and vapor.

The works of al-Kindi set the foundation for the achievements of Arabian philosophy and science. Later scholars adopted his belief that mathematics was the basis of science. The type of questions raised and the explanation of Aristotelian concepts in Neoplatonic terms established a pattern for later Arabian philosophers. Although not the most famous thinker in Islamic philosophy, al-Kindi began a movement of great importance in both European and Islamic civilizations.

Further Reading

There is, at present, no major work in English on al-Kindi. Discussions of his philosophical contribution can be found in Tjitze J. de Boer, *The History of Philosophy in Islam* (1901; trans. 1903), and Julius Weinberg, *A Short History of Medieval Philosophy* (1964). The scientific contribution of al-Kindi is best described in George Sarton, *Introduction to the History of Science,* vol. 1 (1927). □

B. B. King

B. B. King (born 1925) is one of the most successful artists in the history of the blues. Today his ability as a blues guitarist is remains unparalleled.

"B. B. King is widely recognized as the greatest living blues guitarist," Dimitri Ehrlich of *Interview* asserted. "This title derives not only from his mastery of the guitar but from the generosity of spirit he brings to the blues." *Musician* magazine named King "*the* common man's blues titan since the '50s" as well as one of the top 100 guitarists of all time. Such praise is not uncommon for King; his biting lead guitar, passionate vocals, and genteel presence have epitomized the blues for many listeners since his arrival on the music scene more than four decades ago. In addition, he has helped to popularize the blues with rock audiences, playing over the years with such rock artists as Jimi Hendrix and U2. Blues-rock guitarists such as Eric Clapton have also cited him as a crucial influence. "His is the hardest music to fake because—at its core—it's pure feeling," wrote Colin Escott in the liner notes for King's 1992 four-CD boxed set, *B. B. King: King of the Blues.*

King arose from humble circumstances but has remained philosophical about his success. "I felt that this was what I wanted to do, to make a living playing the guitar," he recollected in an interview for *Ebony* magazine. "My father was born on the plantation, I was born on the plantation. I wanted more for my children. This—the guitar—was my way out."

The plantation in question was located between Itta Bena and Indianola, Mississippi, where Riley B. King was born on September 16, 1925. His parents split up when he was a small child, and though he lived for a few years with his mother in the Mississippi hills, he found himself alone at

age nine after she died. His father retrieved him from a tenant farm a few years after that. Working as a farmhand on a cotton plantation in Indianola, he earned $22.50 a week. ''I guess the earliest sound of blues that I can remember was in the fields while people would be pickin' cotton or choppin' or somethin','' King noted in a 1988 *Living Blues* interview cited in *Contemporary Musicians.* ''When I sing and play now I can hear those same sounds that I used to hear then as a kid.''

Early on, King was forbidden to sing the blues; among deeply religious southern black communities in the 1930s and 1940s, it was largely thought of as ''the Devil's Music.'' He obediently sang gospel music in church and even performed professionally with groups like the Famous St. John Gospel Singers. ''I didn't want to disrespect my [father and stepmother], so I never played blues around the house,'' King explained to *Interview,* ''but I knew then, same as I know today, that I wasn't doing anything wrong. I think that before they died they both felt very proud of me.''

Ironically, it was the sound of a ''sanctified preacher'' playing the guitar—as he informed *Ebony*'s Lynn Norment—that first aroused the interest that would make King an exponent of the infernal blues. Recordings by early blues masters like Robert Johnson, Blind Lemon Jefferson, and King's favorite, Sonny Boy Williamson, were often playing on his Aunt Jemima's Victrola. King's farm boss agreed to loan him $30 to buy a guitar from the Sears and Roebuck catalog and sign up for music lessons. ''My Darling Clementine'' was the first song he learned on the instrument, but the budding musician quickly developed an impressive blues technique. It wasn't long before he was earning more singing and playing guitar Saturdays on Indianola street corners than he could make all week on the plantation. ''I would play whatever somebody would ask me to,'' King noted in an interview with Escott and Andy McKaie for the boxed set booklet. ''They'd ask me to play a gospel song, which I'd be glad to, and they would compliment me highly. People would ask me to play and sing the blues, and they'd give me a tip, sometimes even a beer.''

Discussing his youth in *Interview,* King was at pains to dispel the myth that Indianola was a rural nowheresville. ''You didn't have to go to bed with the chickens in the evening,'' he insisted. ''Usually, when the sun went down, you could go to one of the cafés or clubs [in town], which was something I was crazy about.''

The elegant attire sported by patrons of clubs like Johnny Jones' Nightspot presented a beguiling contrast to King's work-stained overalls. But it was the racial violence of the Mississippi region, not the economic divergence, that eventually drove him away: ''I saw lynchings, seen people hanging, seen people drug through the streets,'' he told Ed Bradley on the television program *Street Stories.* ''Blues music actually did start because of pain, and especially the black people in the South that started to singing.'' Besides, the lure of another place became stronger and stronger. A city called Memphis—and in particular the club-strewn Beale Street—promised the excitement and musical atmosphere of which he dreamed. He visited there for the first time in 1946, but didn't decide to stay until two years later.

''Beale Street Blues Boy''

King served briefly in the U.S. Army but soon made his way to Memphis with his guitar, moving in with his cousin Booker (Bukka) White, himself a blues artist. King's attempts to emulate Bukka's slide guitar technique helped him develop what *Musician* called his ''trademark,'' namely ''a first-finger vibrato that shakes at the wrist and punctuates the blues as recognizably as very few other sounds.'' He sought out Sonny Boy Williamson, who had a radio show on WDIA in West Memphis, and asked to play a song for him. Williamson was sufficiently impressed with King's rendition of '' Blues at Sunrise'' to offer him his own radio show and a spot in the line-up at Miss Annie's 16th Street Grill. ''Twelve dollars a night,'' he exclaimed to Bradley. ''I'd never heard of that much money in the world before.''

King had landed a regular performing spot on the club circuit. As a disc jockey, he was able to advertise his own gigs on radio, and soon he and his trio had amassed a following. ''Memphis and Beale Street were for me the college of hard knocks, the college of learning,'' he recollected in the *Ebony* interview with Norment. ''This is where I got my formal training.'' Known on the radio as the ''Beale Street Blues Boy,'' which was shortened to ''Bee-Bee,'' and then to his famous initials, King actually went on the road briefly to promote a tonic called Pep-Ti-Kon, for which he had written a jingle. Almost immediately, though, he wanted to make records.

After he had badgered the WDIA staff long enough, he was signed to Bullet Records and in 1949 recorded four

sides at the radio station, including ''Miss Martha King'' and ''I've Got the Blues.'' He performed in the area, as he recalled to Escott and McKaie, going ''any place where I could get back to Memphis the next day by 8 o'clock.'' Musician and talent scout Ike Turner connected King with the Bihari brothers of the Kent/Modern/RPM group, and his 1951 single for his new label, ''Three O'Clock Blues,'' became a Number One hit. He scored several other hits during these years, and by the mid-1950s was playing about 300 shows a year; he would maintain this schedule for over two decades.

Most of King's fans know that his Gibson guitar is named ''Lucille.'' Several of the special hollow-bodied electric instruments have inherited the name, and King noted in *Ebony* on Lucille's 40th anniversary how it all came about. He was playing at a dance in Twist, Arkansas, when two men got into a fight and knocked over a heater, starting a fire that spread through the dancehall. King escaped the burning building, then remembered his $60 guitar and ran back in, nearly perishing in an attempt to rescue it. When he discovered that the belligerents who had started the blaze were quarreling over a woman named Lucille, he gave the name to his guitar—''to remind myself never to do anything that foolish.''

Appreciated by Rock Audiences

At first King distanced himself from the new musical style—rock 'n' roll—that emerged in the latter half of the 1950s. Gradually, however, he began incorporating some of the stylistic traits of influential early rockers like Little Richard and Fats Domino. In 1962 he moved to the large ABC label (which was later absorbed by MCA), and, after releasing a number of singles, put out his first album, 1965's *Live at the Regal.* In 1968, after the assassination of civil rights leader Martin Luther King, Jr., he played an all-night blues benefit with rock innovator Jimi Hendrix and fellow blues guitarist Buddy Guy to raise money for King's Southern Christian Leadership Conference.

During the late 1960s, English rock's absorption of the blues—showcased in the work of British guitar heroes like Clapton, Jeff Beck, Jimmy Page, and others—rekindled interest in the blues among mainstream U.S. audiences. King found himself playing rock festivals with the likes of Led Zeppelin, the Jefferson Airplane, Black Sabbath, Jethro Tull, Santana, and ill-fated singer Janis Joplin, with whom he had developed a close friendship. As black audiences moved away from the blues, King courted young white listeners. Asked by Clarence Waldron of *Jet* if he felt African Americans had abandoned the music to whites, he replied: ''Anything that we stop supporting and others start, I don't know if you call it giving it away or we just leave it out there and let somebody else have it.''

In 1969, ''The Thrill Is Gone'' was released; the blues-with-strings number fetched a 1971 Grammy and became King's biggest hit and a concert standard thenceforth. ''If I didn't sing that song,'' he quipped to *Ebony,* ''they would throw tomatoes at me.''

Throughout the late '60s and the early '70s, King also recorded with supportive rock musicians like Carole King, Joe Walsh, and Leon Russell; the latter wrote the soulful single ''Hummingbird.'' During this time, King maintained his punishing performance schedule and released albums like *B. B. King in London,* featuring former Beatles drummer Ringo Starr. In 1971, with attorney F. Lee Bailey, King founded FAIRR (Foundation for the Advancement of Inmate Rehabilitation and Recreation), an organization dedicated to the improvement of prison conditions. This work corresponded with regular prison performances; his *Live at San Quentin* is considered a classic representation of such shows.

King was faced with a heartbreaking variation on a theme in 1992 when he played at a Gainesville, Florida, correctional facility; among the inmates there was his daughter Patty, who was serving time for a drug violation. ''I've got 15 children scattered about,'' King told Bradley. ''I love my family. I love my children. And I wished I could have been a better father than I have been in some ways.'' As he commented in *Ebony,* ''Due to my job, I just was never there in person. In spirit, yes, and financially, yes. I've been told by my children that just being there in person would have been better.'' King has been married and divorced twice, though he suggested to *Ebony* and *Jet* in the early 1990s that he might consider marrying again; he told the latter publication, ''The happiest times of my life were when I was married.''

A Blues Institution

By the 1980s King was formally recognized as a blues institution. He won the a 1984 Grammy for Best Traditional Blues Recording for *Blues 'n' Jazz;* he appeared on the album *Rattle and Hum* with the Irish rock band U2—the video for the song on which he performed took an MTV award—and worked in the studio with members of the cutting-edge rock band Living Colour; he also received a Lifetime Achievement Award at the 1988 Grammy festivities and another at the Songwriters Hall of Fame dinner two years later. Along with the former honor came profound praise: King was hailed as ''one of the most original and soulful of all blues guitarists and singers, whose compelling style and devotion to musical truth have inspired so many budding performers, both here and abroad, to celebrate the blues.''

In the early 1990s, King was inducted into the Rock 'n' Roll Hall of Fame, received a Presidential Medal of Freedom from George Bush, and was granted a National Heritage Fellowship Award from the National Endowment for the Arts; he even earned a star on Hollywood's Walk of Fame. *Live at San Quentin,* released in 1990, twenty years after it was recorded, earned him another Grammy. And Beale Street by now featured a popular establishment called B. B. King's Blues Club and Restaurant.

MCA released *B. B. King: King of the Blues,* a four-CD boxed set, in 1992, and King participated in the ambitious *B. B. King's Blues Summit* recording, a live-in-the-studio celebration laid down in Memphis and Berkeley, California, that paired him with such legends as John Lee Hooker, Buddy Guy, Etta James, Robert Cray, and Lowell Fulson, who had written ''Three O'Clock Blues.'' Andy McKaie, who organized and co-produced the project, noted in the

CD's booklet that the invited guests unanimously replied: ''If B. B. wants me, tell me when and where!'' McKaie added: ''The King of Blues himself, possibly the most gracious man in all music, then treated each guest like royalty.''

By the time he reached his late sixties, King had scaled back his performance schedule somewhat—he was briefly hospitalized due to diabetes in 1990—though he still toured regularly. In the spring of 1994, he brought the blues to Red China, playing an invitation-only concert at the Beijing Hard Rock Cafe. Although he had come a very long way from the plantation and the segregated hothouse of the early blues scene, he told Bradley on *Street Stories* that onstage, little had changed over the years. ''I've forgotten what I look like. In fact, I don't even exist. It's just the guitar and myself in that setting.'' He was by now on Lucille the Fifteenth. ''We've spent 40 years together,'' he noted to *Ebony.* ''She likes younger men but puts up with me.''

King was on hand to celebrate the 1994 opening of ''B.B. King's Blues Club,'' a new, three-level location on Universal Studios' glitzy City Walk, according to *Down Beat.* King started the original club on Beale Street in Memphis in 1991. Earlier in 1994, King opened one of his clubs on Sunset Strip.

In December of 1995, a 70-year old King was named a recipient of the 18th annual Kennedy Center Honors along with Neil Simon, Sidney Poitier, Marilyn Horne, and Jacques d'Amboise. King said of the event, ''Meeting the President of the United States is the greatest thing that has ever happened to me. . . . Anytime the most powerful man in the world takes 10 to 15 minutes to sit and talk with me, an old guy from Indianola, Mississippi, that's a memory imprinted in my head which forever will be there. To go be honored, to have people playing for you, for the things you may or may have not done in your lifetime, that's the greatest honor to be paid to me.''

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Billie Jean King

International tennis star Billie Jean King (born 1943) did much to win equal treatment for women in sports.

Billie Jean (Moffit) King was born on November 22, 1943, in the southern California city of Long Beach. Both she and her brother, Randy, who would become a professional baseball player, excelled in athletics as children and were encouraged by their father, an engineer for a fire department.

Billie Jean developed an interest in tennis at an early age and saved money to buy her first racket. When she was 14 years old she won her first championship in a southern California tournament. The product of a working-class family, she soon found herself enmeshed in a country club sport. Despite her success on the court, the fact that tennis was oriented toward and dominated by men would prove a personal challenge to her in ensuing years.

The First of Many Wimbledon Wins

In 1961 Billie Jean competed in her first Wimbledon tournament in England. Although she was defeated in the women's singles, she teamed with Karen Hautze to win the doubles title. In 1966 she won her first Wimbledon singles championship and repeated in 1967. That same year she won the U.S. Open singles title at Forest Hills, New York.

Billie Jean Moffit married attorney Larry King in 1968 and turned professional the same year that the championships at Wimbledon were opened to professionals as well as amateurs. That year she won both the women's singles and doubles. In 1971 she became the first woman athlete to win more than $100,000 in a single year. It was 1972, however, that would be King's banner year. She won the Wimbledon women's singles, the U.S. Open singles, and the French Open. (These three tournaments plus the Australian Open now constitute the ''Grand Slam'' of tennis.) For this feat, *Sports Illustrated* magazine named her ''Sportswoman of the Year,'' and *Sports* magazine deemed her ''Tennis Player of the Year.''

In 1973 King again won Wimbledon's singles and doubles championships. It was then that she began to openly criticize the scanty prize money offered to women competitors. She noted that women were receiving far less than men for what she considered equal ability and effort. Her efforts in this concern led to the offer from a major U.S. drug manufacturer of a sizable sum of money to make the purses at Forest Hills equal for both men and women.

A Victory for Women's Liberation

King's career coincided with the women's liberation movement of the 1970s. Her working-class upbringing in southern California and the perceived slights she experienced as a professional appeared to make her a natural spokesperson for the movement. Her status as a leader in the feminist cause reached a zenith in September of 1973, when she faced the 1939 men's tennis champion Bobby Riggs in a nationally televised match at the Houston Astrodome. King easily beat the aging Riggs and emerged as the winner of what had been billed as the ''Battle of the Sexes.'' (Riggs died in October of 1995 at the age of 77.)

In 1975 King won her sixth Wimbledon singles championship, but she announced that she would no longer compete in major events because of recurring injuries to her knees. In all she won a record 20 Wimbledon championships (singles, doubles, and mixed doubles).

Today, women competing in professional athletic contests owe much to Billie Jean King. With her outstanding play and aggressive attitude, she earned them the right to compete for the same money prizes as men.

King helped to found the Women's Tennis Association and served as its president from 1973 to 1975 and again from 1980 to 1981. She retired from professional tennis in 1984. Since then, she has served as a tennis commentator, teacher and coach.

King and her husband have promoted coed team tennis. King has also been active in charitable events. In 1995, she joined the Virginia Slims legends tour along with Chris Evert and Martina Navratilova to raise money for the fight against AIDS. King is an investor in Discovery Zone, a chain of children's ''play lands'' which promotes the equal athletic abilities of boys and girls.

Further Reading

Billie Jean, published in 1982, is an open and candid autobiography that devotes as much time to her personal life as it does to her professional career. Billie Jean King's *Secrets of Winning Tennis* (1974) is an illustrated course of instruction designed expressly for women.

For further reading see: *We Have Come a Long Way: The Story of Women's Tennis,* by Billie Jean King and Cynthia Starr, McGraw-Hill, 1988; and *Courting Danger* by Alice Marble and Dale Leatherman, St. Martin's Press, 1991. For periodicals, see: ''The Once and Future King,'' by Joel Drucker in *Women's Sports and Fitness,* December 1992, vol. 14, no. 8, pp. 78-79; ''TeamTennis: Get Involved!'' by Graeme Joffe in *Parks and Recreation,* May 1992, vol. 27, no. 5, pp. 36-40; and ''Racket Science'' by Sally Jenkins in *Sports Illustrated,* April 29, 1991, vol 74, no. 16, pp. 66-80. □

Clarence King

Clarence King (1842-1901), American geologist and mining engineer, was the first director of the U.S. Geological Survey.

Clarence King was born January 6, 1842, in Newport, R.I., into a family that traced its origins to colonial times. He attended the Hopkins Grammar School in Hartford, Conn., until his mother moved to New Haven following his father's death. In 1859 he entered the Sheffield Scientific School of Yale University, where he broadened his early interest and education in science.

In 1862, the year after graduation, King headed west with a friend. They finally arrived in Virginia City, Mont.; this was the time of the Comstock Lode boom. Through a chance meeting with an assistant on the California Geological Survey, both men landed jobs with the survey. The next 3 years, during which he worked with highly trained geologists, were invaluable to King. His reminiscences of the California Geological Survey were later recorded in *Mountaineering in the Sierra Nevada* (1872).

Returning east, King convinced the U.S. Congress to finance a survey of the mountainous region from eastern Colorado to the California boundary, an area along the 40th parallel, approximately 100 miles wide. Nominally under an Army general, King operated as a civilian scientist in directing the topographical engineers. His party engaged in fieldwork between 1867 and 1873. During the next 4 years King supervised preparation of the report, comprising seven large folio volumes, that became one of the most important scientific publications to that date. He contributed the still valuable volume *Systematic Geology;* his colleague J. D. Hague wrote *Mining Industry;* and Arnold Hague and S. F. Emmons prepared the summary *Descriptive Geology*. In 1872 King's knowledge of the 40th-parallel area and his clever detective work uncovered a hoax—the reported discovery of huge diamond fields in northwestern Colorado.

Congress decided in 1878 to combine the numerous surveys sponsored by the government into the U.S. Geologi-

cal Survey, and King was appointed director. Three years later he resigned to enter the cattle business and become a mining entrepreneur. Although he sold his cattle holdings to advantage, he never had material success. His life ended in tragedy; he suffered repeated failures in mining promotions, physical and mental illness, and a lonely death on December 24, 1901, in Phoenix, Arizona from tuberculosis.

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The recent biography of King is Thurman Wilkins, *Clarence King: A Biography* (1958). An older, valuable remembrance is Samuel Franklin Emmons, ''Biographical Memoir of Clarence King, 1842-1901'' in the National Academy of Sciences, *Biographical Memoirs* (42 vols., 1877-1970). Three important books placing King's career in larger context are Richard A. Bartlett, *Great Surveys of the American West* (1962); William H. Goetzmann, *Exploration and Empire: The Explorer and the Scientist in Winning the American West* (1966); and Thomas G. Manning, *The United States Geological Survey, 1867-1894* (1968). A single, dramatic aspect of King's life is revealed in Bruce A. Woodward, *Diamonds in the Salt* (1967).

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Coretta Scott King

Coretta Scott King (born 1929) was the wife of slain civil rights leader Martin Luther King, Jr. She gained an international reputation as an advocate of civil rights, nonviolence, international peace, full employment, and equal rights for women.

Coretta Scott was born on April 27, 1929, in Perry County, Alabama, into a family that had owned land since the Civil War. Her parents, Obadiah and Bernice Scott, were truck farmers. Even though the Scotts were better off financially than most Blacks in the area, life for them and their three children was difficult. Scott, along with her mother and sister, tended the family garden and crops, fed the chickens and hogs, and milked the cows. She helped supplement the family income by hiring out to hoe and pick cotton.

School Years

According to King, her ''early schooling was affected by the system of segregation.'' She walked, rain or shine, six miles a day to and from school, while white students were bused to better facilities and teachers. After completing six grades at the elementary school that ''did not do much to prepare'' her, Coretta Scott enrolled in Lincoln High School in Marion, Alabama. Lincoln, a semiprivate American Missionary Association institution, ''was as good as any school, white or black, in the area,'' said King. She developed an interest in music at Lincoln and, with encouragement from her teachers, decided that music would be her career.

In 1945 Scott graduated as valedictorian of her high school class and won a partial scholarship to Antioch College in Yellow Springs, Ohio. Eager to leave southern racial hostility, Coretta Scott enrolled at Antioch only to discover that prejudice and racism were very much alive there too. Being the first Black to major in elementary education at Antioch created problems for the Scott. Such a major required a two-year internship—one year in the Antioch private elementary school and the other in the Ohio public schools. The year at the Antioch school where Scott taught music went well. The Yellow Springs School Board, however, refused to allow Scott to teach in its school system. The student body was integrated but the faculty was white. Given the option of going to Xenia, Ohio, and teaching in an all-Black school or remaining at the Antioch private school for a second year, she chose the latter.

Discrimination made Scott more determined than ever. She joined the campus chapter of the National Association for the Advancement of Colored People (NAACP), a race relations committee, and a civil liberties committee. According to the young college student, ''I was active on all of them. From the first, I had been determined to get ahead, not just for myself, but to do something for my people and for all people. I took to my heart the words of Horace Mann, 'Be ashamed to die until you have won some victory for humanity.'''

Scott's undergraduate years at Antioch were rewarding ones, despite her unfortunate practice-teaching experience. Her time there reaffirmed and strengthened the value of giving and sharing that had been instilled at her home and at Lincoln High School. She learned to strive for excellence, crediting the school with reinforcing her belief ''that individuals as well as society could move toward the democratic ideal of brotherhood.'' At Antioch, Scott developed into a strong Black woman, confident that she could compete with ''all people of all racial, ethnic and cultural backgrounds'' on their terms or on her own. She claimed that ''the total experience of Antioch'' was an important element in preparing her for the role as wife of Martin Luther King, Jr. and for her part in the movement he led.

Marriage to Martin Luther King, Jr.

Coretta Scott realized at Antioch that she wanted to continue in music and to develop her voice to its fullest potential. She subsequently enrolled in the New England Conservatory in Boston, graduating in 1954 with a bachelor's degree in music. It was in Boston that she met Martin Luther King, Jr. They were married on June 18, 1953. Her decision to marry the young minister meant giving up her career as a performing concert artist.

In 1954 the Kings moved to Montgomery, Alabama, to pastor the Dexter Avenue Baptist Church, and it was here that they were thrust into the leadership of the civil rights movement. Martin Luther King, Jr. was recognized as the leader of the movement, but Coretta Scott King, too, was very much a part of it. She was actively involved in the organizing and planning and in the marches and boycotts. Her life, too, was endangered. She gave ''Freedom Concerts'' to raise funds for the Southern Christian Leadership Conference (SCLC) and for the movement and gave speeches all over the country, often standing in for her husband.

A Worthy Successor

After the assassination of Martin Luther King, Jr. in Memphis, Tennessee, on April 4, 1968, Coretta Scott King continued to serve the civil rights movement. Four days after the violent murder of her husband, the grieving widow and three of her four children returned to Memphis to lead the march Martin had organized. In June of 1968 she spoke at the Poor People's Campaign in Washington, D.C., a rally her husband had been enthusiastically planning before his death, and in May of 1969 she led a demonstration of striking hospital workers in Charleston, South Carolina.

In addition to her role in the civil rights movement, King was active in the peace movement; she deemed the Vietnam War ''the most cruel and evil war in the history of mankind.'' In 1961, as a delegate from the Women's Strike for Peace, she attended a 17-nation disarmament conference in Geneva, Switzerland. Later King was concerned with full employment, testifying in Washington in favor of the Humphrey-Hawkins Full Employment and Balanced Growth Act of 1976, and in seeking equal rights and economic justice for women.

The recipient of numerous honorary degrees and awards, Coretta Scott King chaired and cochaired several national committees and continued to serve on the board of directors of the SCLC. She also was president of the Martin Luther King, Jr. Center for Social Change, located in Atlanta, Georgia, and continued to lobby for world peace, full employment, and social justice. The Kings' youngest son, Dexter Scott King, took over as chairman and CEO of the King Center in 1995.

Coretta Scott King and Dexter Scott King have asked for a new trial for James Earl Ray, the man convicted of killing Martin Luther King, Jr. The King family, along with author William F. Pepper, have raised suspicions that a government plot was involved and that Ray did not act alone. □

Ernest Joseph King

Ernest Joseph King (1878-1956), American naval officer, was a brilliant strategist and organizer. He served as both commander in chief of the U.S. Fleet and chief of Naval Operations during World War II.

Ernest King was born on Nov. 23, 1878, in Lorain, Ohio. He developed an early interest in a naval career and entered the U.S. Naval Academy at Annapolis in 1897. He graduated in 1901, standing fourth in a class of 67.

During the next several years King was assigned to a variety of posts, including an instructorship at the Naval Academy. By 1911 his excellent record led to appointment as flag secretary to the commander in chief of the Atlantic Fleet. In 1914 he received his first command.

During World War I King served as chief of staff to the commander in chief, Atlantic Fleet, and was promoted to captain. Following the war he saw some service with submarines but concentrated on the growing area of naval aviation, graduating from flight training at the age of 48. After a tour as captain of the aircraft carrier *Lexington,* he was promoted to rear admiral and appointed chief of the Bureau of Aeronautics. In 1938 he became vice admiral and was assigned as commander, Aircraft, Battle Force, a position that put him in charge of all American aircraft carriers.

In June 1939 King was assigned to the General Board of the Navy, a traditional final post for senior flag officers. However, with the outbreak of World War II, he was reassigned. In January 1941 he was promoted to admiral and appointed commander in chief of the Atlantic Fleet. In this post he made major contributions to the Allied effort in the development of antisubmarine tactics in the Atlantic and also did top-level staff work with representatives of the U.S. Army and the British military services.

Following Pearl Harbor, King assumed the positions of commander in chief of the U.S. Fleet and chief of Naval Operations. Realizing that global war required major changes in the Navy's command structure, he devoted much of his energy to organizational matters. He solved

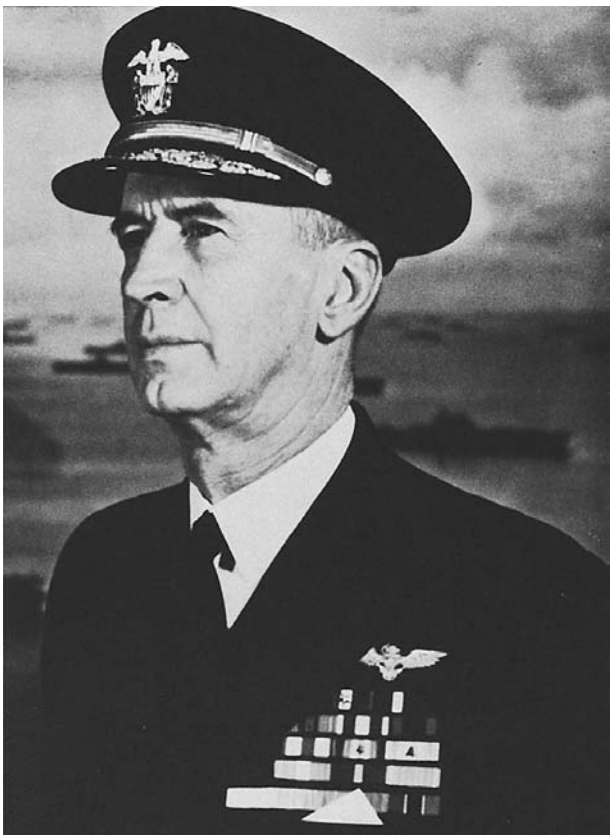

some of the problems raised by the transition from battleship to carrier operations by elevating the status of aviation officers and, in 1943, by creating the post of deputy chief of Naval Operations (Air). He also stressed the acquisition of escort vessels for Atlantic convoys.

As a member of both the Joint and Combined Chiefs of Staff, King played a major role in developing Allied strategy. Although accepting the decision to defeat Germany first, he pressed for allocation of more resources to the Pacific theater. His determination to gain the maximum possible control over Pacific operations for the Navy produced numerous conflicts with Army leaders. He overcame the Army's opposition to Adm. Chester Nimitz's plan for a dual approach to Japan but was unsuccessful in substituting an attack on Formosa for Gen. Douglas MacArthur's campaign to retake the Philippines. King also championed the Navy's view that a naval blockade and air attacks could force Japan to surrender without an invasion of the home islands.

The importance of King's overall contribution should not be underestimated. Starting with the devastated fleet and shattered morale following Pearl Harbor, he directed the expansion of the U.S. Navy into the mightiest fleet in world history. He twice testified before the Senate Military Affairs Committee against unification of the Armed Forces. He retired in December 1945, having been promoted to the five-star rank of fleet admiral. He died on June 25, 1956, in Portsmouth, N.H.

Further Reading

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Frederic Truby King

Frederic Truby King (1858-1938) was one of New Zealand's outstanding doctors. He won a high place in his nation's esteem for his role in founding and leading the Plunket Society to reduce infant mortality and improve child-rearing methods.

Frederic Truby King was born in New Plymouth, Taranaki, New Zealand, on April 1, 1858. His father, Thomas King, had been among the first settlers to arrive in this New Plymouth Company settlement, and Frederic's mother arrived in 1842. Frederic was the fifth of seven children and was born during a period of intense unrest within the local Maori tribe, the Atiawa. In 1860 British troops became involved, and Mrs. King and her five children joined the ''Taranaki refugees.'' During the fighting their homestead was burnt down, and only 18 months later did they return. King's father rebuilt the farm, managed the local branch of the newly-formed Bank of New Zealand, and was active in local politics. By the time he was eight years old one brother and one sister had died and Frederic himself had been attacked by pneumonia, pleurisy, and tuberculosis. He survived, was tutored by a member of the influential Richmond family, and at age 15 began work as a junior clerk in the Bank of New Zealand.

Frederic progressed quickly, taking pains and never wasting a minute. If business was slack he read Euclid, White's *Latin Dictionary,* Shakespeare, or Dickens. Before long he was a manager, but he found the work unpleasant and decided on medicine. His father agreed, promised to support him, and in 1880 Frederic left for the University of Edinburgh. In 1886, after an outstanding career, he graduated Master of Surgery. He also received a prize as the university's most distinguished student. In 1888 he and his new wife, Bella Cockburn Millar, arrived in Wellington.

In 1889 he took up the post in which he first won fame, superintendent of the Seacliff Mental Hospital, not far from Dunedin, site of the country's first university and medical school. King believed that mental illness was curable. He

quickly decided on a series of drastic reforms. He remodelled the asylum inside and out to make it more pleasant and less like a prison. He set changes to the diet, instituted regular and systematic medical examinations of his patients, and encouraged the use of therapeutic play and work. He transformed the asylum, but did not cure mental illness.

He was also active in local campaigns to improve the social environment. In all things he was thorough, systematic, single-minded, and energetic. And he continued to reflect on the causes of mental illness. Influenced by theorists such as Froebel and Pestalozzi, early in the 20th century he decided that mental illness began in childhood and was made more likely by ''the fundamental stupidity'' of the school system. Learning by rote, examinations, ''cramming,'' and failure to develop the body all contributed to mental illness. Physical health, he was beginning to think, was the basis for mental health. The drift of his thought was reinforced by two further experiences. In 1904 the Kings visited Japan. They were both impressed by the fitness and physique of the Japanese, and especially the army. King attributed this to the prevalence of breast feeding. Unable to have children of their own, the Kings had adopted a baby girl, but she was sickly.

In 1905 and 1906 the energetic doctor conducted experiments into the chemical character of cow's milk, on which their adopted daughter, like many New Zealand babies, was being fed. He discovered that cow's milk lacked some of the properties of human milk. Because of these insights King became more confident that the origins of most social problems could be attributed to poor child-rearing. The growth of a healthy adult required proper feeding in infancy, and this required that mothers be educated for motherhood and that children be educated for family life.

In 1905 he promised that if women were ''rendered more fit for maternity,'' if they breast-fed their babies, and if the children were educated for their future family responsibilities, then the ''main supplies of population for our asylums, hospitals, . . . gaols, and slums would be cut off at the source; further, a great improvement would take place in the physical, mental, and moral condition of the whole community.'' Schools, he thought, ought to train boys for mental and military pursuits. They needed ''a cold bath in the morning . . . (and) plenty of open-air exercise. . . .'' Girls had to be trained for motherhood and deflected from academic work during puberty.

King failed to convert the medical profession to his views and so, with his wife's help, founded a voluntary society to promote the health of women and children. It grew rapidly. He also persuaded local milk companies to produce a form of cow's milk modified to meet the needs of babies. He and his wife also began writing a regular newspaper column on ''Our Babies,'' stressing the importance of physical fitness for mothers, breast feeding, and discipline for children. King also wrote *The Feeding and Care of Baby,* which sold 20,000 copies in five years. In 1913 the first British edition was published. In thousands of homes it complemented the Bible. One woman wrote, ''My husband and I know *Feeding and Care* by heart.''

Worried by the declining fertility rate and the extraordinary number of men found to be unfit for military service in World War I, the government decided to back King. In 1920 it appointed him the first director of child welfare. In 1914 the society had branches in the four main cities and some 50 towns. By 1930 almost every village had its branch of the Plunket Society (named after the governor general, who agreed to serve as patron), and 65 percent of all babies were under the control and care of the society. A small army of specially trained nurses did the work, regularly inspecting, weighing, and measuring babies. The rate of infant mortality—and even the rate of still-births—fell. Mothers who followed King's advice about hygiene, for instance, were almost guaranteed that their babies would not die of summer diarrhea, previously a major killer.

King used his fame to fight for what he considered a more sensible education system. He attacked those women who had entered the professions; he insisted that all women had a duty to the British empire and to the ''race'' to have lots of children; and he argued that the schools should train them for this task. Instruction in cooking and home management became part of the syllabus. He also campaigned successfully for the establishment of a faculty of home science in the University of Otago.

He never tired of saying that ''Our best immigrants are the babies.'' His fame also led to invitations to establish similar health systems in other countries. In 1918 he went to Britain and, although he became frustrated by the class system, a similar organization was formed. In parts of Australia, the same system was adopted later, spearheaded by his step-daughter Mary King. By 1930 he was an international celebrity.

Fame and success, if not age, weakened his discretion. People asked his advice on all manner of subjects, and with great confidence he obliged. He now considered himself an expert on every aspect of childhood and adolescence and traced all problems back to lack of discipline. The society which he and his wife had founded, and which had democratized much medical knowledge, began to find King an embarrassment. He was shunted aside into unwanted retirement. For several years he suffered from arteriosclerosis; he died in February 1938.

Further Reading

There are not many works on Truby King. His step-daughter Mary King wrote a biography, *Truby King the Man: A Biography* (1948), a laudatory account. R. M. Burdon, ''Truby King,'' in his collection of biographical essays, *New Zealand Notable Series 2* (1945), is more scholarly and discusses King's ideas on other subjects. Erik Olssen, ''Truby King and the Plunket Society. An Analysis of a Prescriptive Ideology,'' *New Zealand Journal of History,* Vol. 15 (1981), briefly analyzes King's views on rearing infants and adolescents. For a history of the Plunket Society see Gordon Parry, *A Fence At the Top: The First 75 Years of the Plunket Society* (1982). □

Martin Luther King Jr.

The African American minister and Nobel Prize winner Martin Luther King, Jr. (1929-1968), originated the nonviolence strategy within the activist civil rights movement. He was one of the most important black leaders of his era.

Martin Luther King, Jr., was born on January 15, 1929, in Atlanta, Ga. He attended the Atlanta public schools. Following graduation from Morehouse College in 1948, King entered Crozer Theological Seminary, having been ordained the previous year into the ministry of the National Baptist Church. He graduated from Crozer in 1951 and received his doctorate in theology from Boston University in 1955.

In Boston, King met Coretta Scott, whom he married on June 18, 1953. Four children were born to them. King became minister of Dexter Avenue Baptist Church in Montgomery, Ala., in 1954. He became active with the National Association for the Advancement of Colored People (NAACP) and the Alabama Council on Human Relations.

Nonviolence: The Bus Boycott

In December 1955, when Rosa Parks, a black woman, was arrested for violating a segregated seating ordinance on a public bus in Montgomery, black citizens were outraged. King, fellow minister Ralph Abernathy, and Alabama's state chairman of the NAACP called a public meeting. African Americans were urged to boycott the segregated city buses, and the Montgomery Improvement Association (MIA) was formed. The boycott lasted over a year, until the bus company capitulated. Segregated seating was discontinued, and some African Americans were employed as bus drivers. When the U.S. Supreme Court affirmed that the bus segregation laws of Montgomery were unconstitutional, the boycott ended in triumph for black dignity.

Overnight, Martin Luther King had become a national hero and an acknowledged leader in the civil rights struggle. The victory had not been easy. Elected president of the MIA, King's life was in constant danger. His home was bombed, and he and other MIA leaders were threatened, harassed, arrested, and jailed.

Southern Christian Leadership Conference

In January 1957 approximately 60 black ministers assembled in Atlanta to form the Southern Christian Leadership Conference (SCLC) to continue the civil rights fight. King was elected president. A few months later he met Vice President Richard Nixon at the celebration of Ghanaian independence in Accra. A year later King and three other black civil rights leaders were received by President Dwight Eisenhower. However, neither meeting resulted in any concrete relief for African Americans who, meanwhile, were growing increasingly restive under continued racial discrimination.

In February 1958 the SCLC sponsored 21 mass meetings in key southern cities as part of a ''Crusade for Citizenship.'' The goal was to double the number of black voters in the South. King was traveling constantly now, speaking for ''justice'' throughout the country. A year later Dr. and Mrs. King visited India at the invitation of Prime Minister Jawaharlal Nehru. King had long been interested in Mahatma Gandhi's practice of nonviolence. Yet when they returned to the United States, the civil rights struggle had greatly intensified, and violent resistance by whites to the nonviolent efforts of black demonstrators filled the newspapers with accounts of bloody confrontations.

Increasing demands were being made upon King as an advocate of nonviolent change. He moved his family to Atlanta in 1960 and became associate pastor with his father at the Ebenezer Baptist Church. Ralph Abernathy soon followed, and the two men worked in tandem for the remainder of King's career.

''Sit-in'' Movement

In February 1960 the ''sit-in'' movement was begun in Greensboro, N.C., by African American students protesting segregation at lunch counters in city stores. The movement quickly spread throughout North Carolina to South Carolina, Tennessee, and Virginia. The black students were frequently joined by white students and other sympathizers. On April 15 the SCLC called a conference of sit-in leaders to coordinate the movement. King urged the young people to continue using nonviolent means. Out of this meeting the Student Nonviolent Coordinating Committee (SNCC)

emerged. For a time the SNCC worked closely with the SCLC, though ultimately the two groups went their separate ways.

By August a report issued by the Southern Regional Council in Atlanta stated that the sit-ins had succeeded in ending segregation at lunch counters in 27 southern cities. In October delegates at the SCLC meeting resolved to focus nonviolent campaigns against all segregated public transportation, waiting rooms, and schools. They would increase emphasis on voter registration and would use economic boycotts to gain fair employment and other benefits for African Americans. An important department store in Atlanta, a widely known symbol of segregation, was the first objective. When King and 75 students entered the store and requested lunch-counter service, he and 36 others were arrested. Atlanta's mayor negotiated a truce, however, and charges were dropped, but King was imprisoned for violating his probation on a traffic offense conviction. John F. Kennedy, currently campaigning for the presidency, made a dramatic telephone call to Mrs. King. Political wheels were set in motion, and King was released.

Freedom Riders

In a subsequent move, the Congress of Racial Equality (CORE), SCLC, and SNCC joined in a coalition. A Freedom Ride Coordinating Committee was formed with King as chairman. The idea was to ''put the sit-ins on the road'' by having pairs of black and white volunteers board interstate buses traveling through the South to test compliance with a new Federal law forbidding segregated accommodations in bus stations. A great deal of violence resulted, as resisting whites overturned and burned buses, assaulted the Freedom Riders, and attacked newsmen. Many of the arrested riders went to prison rather than pay fines. However, public furor moved the Interstate Commerce Commission to enforce nonsegregation laws in buses engaged in interstate transportation and in their servicing terminals.

In December 1961 King and the SCLC were invited by black leaders in Albany, Ga., to lead their civil rights struggle. After 2,000 frustrated African Americans clashed with police, King called for a ''day of penitence.'' King himself was jailed, tried, and given a suspended sentence. In an ambitious voter education program in Albany and the surrounding area, SNCC and SCLC members were harassed by whites. Churches were bombed, and local black citizens were threatened and sometimes attacked. King's nonviolent crusade responded with prayer vigils. It was not until the 1964 Federal Civil Rights Act was passed that public facilities in Albany were desegregated.

In May 1962 King was asked to assist in the civil rights struggle in Birmingham, Ala., and the SCLC made plans to hold its annual convention there. The Birmingham campaign began with a series of workshops on nonviolence. In early 1963 King made a speaking tour, recruiting volunteers and obtaining money for bail bonds for those arrested in the struggle. On April 3 a manifesto was issued by the black community, and the campaign began in earnest with picketings and sit-ins. On the Friday before Easter, Dr. King was jailed; on Easter Sunday, African Americans appeared at white churches asking to join their fellow Christians in worship. When Dr. King's brother was arrested on his way to the Birmingham jail to pray for King, a near riot resulted.

On May 2 some 6,000 school children marched to demonstrate against school segregation; 959 children were arrested. The next day, as volunteers gathered in a church, police barred the exits, and fire hoses and police dogs were turned on the teen-age demonstrators.

The SCLC's campaign continually met harassment from the Birmingham police. Finally, a period of truce was established, and negotiations began with the city power structure. Though an agreement was reached, the Ku Klux Klan bombed the home of King's brother and the motel where SCLC members were headquartered. Enraged black citizens rioted; Alabama state troopers moved in and set up undeclared martial law. King and SCLC personnel continued to urge nonviolence, and tensions seemed to ease for a time. But more violence erupted when white racists refused to comply with Federal school integration laws. The worst came when a bomb thrown into a black church killed four little girls.

Civil Rights Rally in Washington

The year 1963 was eventful in the struggle for civil rights. In June, King and 125,000 persons marched in a ''Freedom Walk'' in Detroit. On August 27, over 250,000 black and white citizens assembled in Washington, D.C., for a mass civil rights rally, where King delivered his famous ''Let Freedom Ring'' address. That same year he was featured as *Time* magazine's ''Man of the Year.''

The next year King and his followers moved into St. Augustine, Fla., one of America's most thoroughly segregated cities. After weeks of nonviolent demonstrations and violent counterattacks by whites, a biracial committee was set up to move St. Augustine toward desegregation. A few weeks later the 1964 Civil Rights Bill was signed by President Lyndon Johnson.

In September 1964 King and Abernathy went to West Berlin at Mayor Willy Brandt's invitation, where King received an honorary doctorate from the Evangelical Theological College. The two civil rights leaders then went to Rome for an audience with Pope Paul VI. Back in the United States, King endorsed Lyndon Johnson's presidential candidacy. That December, King received the Nobel Peace Prize.

In 1965 the SCLC concentrated its efforts in Alabama. The prime target was Selma, where only a handful of black citizens had been permitted to vote. King urged President Johnson to expedite the Voting Rights Bill, and he announced a march from Selma to Montgomery to demonstrate the black people's determination to vote. But Governor George Wallace refused to permit the march, and the 500 persons who gathered to march were beaten by state troopers and ''possemen.'' The march continued anyway, and Selma's black citizens were joined by hundreds of blacks and whites from other states, including many notable churchmen. On March 21 over 10,000 persons followed King from Selma toward Montgomery. Only 300 were allowed to make the 4-day march, but they were joined by

another 25,000 in Montgomery for the march to the capital to present a petition to Governor Wallace.

New Issues: Vietnam War

In 1965 King made a ''people-to-people'' tour of northern cities. But the growing militancy of black people in Watts and Harlem, and even in Mississippi and Alabama, caused Dr. King to reassess the nonviolent civil rights movement, which he had fathered. Although he reaffirmed his commitment to nonviolence, he understood the intense frustration experienced by blacks when their own nonviolent tactics left them open to dangerous violence from the opposition. He was troubled, too, about the American involvement in the war in Vietnam and found himself increasingly pushed toward leadership in antiwar groups.

In 1967 King began speaking directly against the Vietnam War, although many civil rights advocates criticized this. While serving a 4-day sentence in Birmingham stemming from the 1963 demonstrations, King and his brother, Abernathy, and Wyatt Tee Walker began planning a ''Poor People's March'' to bring together the interests of the poor of all races.

The Assassination

In January 1968 Dr. King and other antiwar leaders called for a Washington rally on February 5/6. He also announced that the Poor People's March would converge in Washington on April 22. Following the February rally, King toured key cities to see firsthand the plight of the poor. Meanwhile, in Memphis, Tenn., black sanitation workers were striking to protest unequal pay and poor working conditions. The protest soon became citywide, with grievances ranging from police brutality to intolerable school conditions. In March, King went to lead the Memphis demonstrations. The march ended in a riot when some frustrated young blacks began breaking windows, looting, and burning stores. Police retaliation was swift and bloody. In Memphis on April 3, King addressed a rally; speaking of threats on his life, he urged followers to continue the nonviolent struggle no matter what happened to him.

The next evening, as King stood on an outside balcony at the Lorraine Hotel, he was struck by a rifle bullet. He was pronounced dead at 7:00 P.M. in a Memphis hospital.

King was a prolific writer. Among his most important works are *Stride toward Freedom* (1958), *Strength to Love* (1963), *Why We Can't Wait* (1964), *Where Do We Go from Here* (1967), and *The Trumpet of Conscience* (1968). Collections of his writings include *A Martin Luther King Treasury* (1964) and *I Have a Dream* (1968).

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Rufus King

Rufus King (1755-1827), American statesman and an important member of the Constitutional Convention of 1787, typified the constructive conservativism of the Federalist party at its best. He served as a U.S. senator and as minister to Great Britain.

Rufus King was born in Scarborough, Maine, the son of a prosperous loyalist merchant whose house was twice ransacked by revolutionary mobs. Nevertheless, during the dramatic events leading to the Revolution, Rufus sympathized with the patriots, although he did not join Gen. George Washington's army. King graduated from Harvard College in 1777 and immediately entered the office of one of New England's most learned and gifted law teachers. He served briefly in the militia but devoted most of his energy to his studies. Admitted to the bar in 1780, he quickly established a large and lucrative practice that he continued intermittently throughout his life.

Emerging Federalist

In 1783 King was elected to the Massachusetts General Court. A year later he was elected a delegate to the Continental Congress, where he served for 3 years. He worked for enlarged powers for Congress and also sought to exclude slavery from the Northwest Territory. In 1786 he married Mary Alsop, the daughter of a wealthy New York merchant.

Disgusted with the impotence of the Continental Congress and alarmed by the violence of Shays' Rebellion in Massachusetts, King advocated a stronger central government. He was appointed a Massachusetts delegate to the Constitutional Convention of 1787, where he spoke often and eloquently in defense of a strong Federal government, the sanctity of contracts, and a government purged as much as possible of the slave interest. He fought every effort to ''gut'' the new Federal Constitution but remained willing to consider changes accommodating what various states considered their vital interests. When the convention adjourned, King was one of the nation's prominent leaders and a chief spokesman for ratification of the Constitution.

King was elected a U.S. senator from New York, his adopted state, in July 1789. In the Senate for 7 years, he was solidly Federalist, supporting Alexander Hamilton's financial plans, Jay's Treaty (1794), and a strong army and navy. He coupled his political influence with expansion of his legal and commercial interests, becoming by the end of the century one of the wealthiest men in New York.

Minister to Great Britain

In 1796 King began 7 years of distinguished service in the critically important post of American minister to Great Britain. He played a key role in establishing what has been called the ''First Rapprochement'' between England and its former colonies. Though he defended American interests at every turn, his conciliatory manner gained him the confidence of a succession of English ministers and made him the

main channel of communication between the two governments. His last important service was to support English threats to renew war against France should the latter take possession of New Orleans; this proved of considerable value in making President Thomas Jefferson's purchase of Louisiana possible.

After returning to the United States in June 1803, King moved his family to a country estate on Long Island, N.Y., and resumed his legal practice. With Hamilton and John Quincy Adams he opposed disunionist sentiment within the Federalist party. In 1804 and 1808 he ran as his party's vice-presidential candidate. Unsuccessful in both elections, he became a country gentleman, meanwhile serving as a trustee of Columbia College and supporting Trinity Episcopal Church.

Return to the Senate

King was reelected as U.S. senator from New York in 1813. Although critical of President James Madison and the War of 1812, in the crisis following the British capture of Washington, D.C. (August 1814), King loyally marshaled Federalist support to rescue the nation from bankruptcy and strengthen its defense against expected further assault by the powerful British forces. One of the few Federalists who had not been tainted by overzealous opposition to the war, King received his party's presidential nomination in 1816. However, he suffered a crushing defeat in the Electoral College.

Reelected to the Senate, King supported some of the nationalist programs of the ''new'' Jeffersonian Republicans; but most memorably, he spoke out against admission of Missouri as a slave state in 1819. Hoping to stir the North against slavery and thus create an issue that could revive the fortunes of the Federalist party, he orated, cajoled, and intrigued to place firm legal restraints on the proslavery elements. His disappointment at the passage of the Missouri Compromise (1820) was followed by his failure to prevent the adoption of various democratizing reforms at the New York Constitutional Convention.

Though in declining health, King accepted appointment from John Quincy Adams as minister to Britain. In 1825-1826 he resumed cordial relations with prominent Englishmen but achieved little success in his negotiations. Sick and disappointed, he returned to New York, where he died on April 29, 1827.

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Stephen King

Stephen King (born 1947) is a prolific and immensely popular author of horror fiction. In his works, King blends elements of the traditional gothic tale with those of the modern psychological thriller, detective, and science fiction genres.

Stephen King was born on September 21, 1947, in Portland, Maine. When he was two years old King's father deserted the family, leaving his mother to care for Stephen and his older brother. By the time King was seven he had begun writing stories. After discovering a box of horror and science fiction books in his aunt's house, he discovered his forte. In 1965 his first story was published in *Comics Review*.

King graduated high school in 1966 and pursued a bachelor of arts degree in English at the University of Maine at Orono. He graduated in 1970 and married Tabitha Spruce the following year.

King began work on a novel about a girl with telekinetic abilities entitled *Carrie*. When it was released in 1974, the book was an instant success and catapulted King into the top ranks of horror writers.

King's fiction features colloquial language, clinical attention to physical detail and emotional states, realistic settings, and an emphasis on contemporary problems, including marital infidelity and peer group acceptance, that lend credibility to the supernatural elements in his fiction. King's wide popularity attests to his ability to create stories in which he emphasizes the inability to rationalize certain facets of evil in seemingly commonplace situations.

King's interest in the demonic and the paranormal is usually reflected in his protagonists, whose experiences and thoughts serve to reveal psychological complexities and abnormalities. *Carrie* concerns a socially outcast teenage girl whose emotional insecurities lead her to take violent revenge on taunting classmates by means of telekinetic powers. In *The Shining,* malevolent spirits in a remote resort hotel manipulate a recovering alcoholic caretaker into attempting to murder his wife and child. Similarly, a haunted car in *Christine* gains control of an alienated teenage boy. Other works in which paranormal events recur include *The Dead Zone* and *Firestarter.*

Some of King's novels offer variations on classic stories of fantasy and horror. *Salem's Lot,* for example, is a contemporary version of Bram Stoker's novel *Dracula* set in an isolated New England town. In this work, a young writer and an intelligent youth combat a small group of vampires that turns out to include an increasing number of the town's residents. King's apocalyptic epic *The Stand* is close in structure to J. R. R. Tolkien's *The Lord of the Rings* in its tale of a deadly virus and the resulting battle between the surviving forces of good and evil. *Pet Sematary,* a version of W. W. Jacob's classic short story ''The Monkey's Paw,'' tells of a physician who discovers a supernatural Indian burial ground where the dead return to life and succumbs to temptation after his child is killed. *The Talisman,* written in collaboration with English horror writer Peter Straub, also recalls *The Lord of the Rings* in its evocation of a fantasy world in which a boy searches for a cure for his mother's cancer. *The Dark Tower: The Gunslinger* and *The Dark Tower: The Drawing of the Three* are two in a series of episodes previously published in periodicals and inspired by Robert Browning's poem ''Childe Roland to the Dark Tower Came.'' These books focus on a gunslinger who pursues a mysterious man in black toward the Dark Tower, ''the linchpin that holds all of existence together.''

King has admitted to writing five novels under the pseudonym Richard Bachman to avoid overpublishing under his own name. These novels seldom contain elements of the supernatural or occult, focusing instead on such themes as human cruelty, alienation, and morality. In *Rage,* a psychopath shoots a schoolteacher and holds a classroom hostage, singling out one pupil for physical and mental torture. *The Long Walk* and *The Running Man* focus on near-future societies in which people compete to the death in ritualistic games. *Roadwork* explores a man's reactions after observing his family, work, and home destroyed by corporate and governmental forces beyond his control. *Thinner* describes the fate of an obese man who begins to lose weight following a gypsy's curse.

It is intended as a compendium of horror that King has identified as concluding his treatment of children and supernatural monsters. Set in the fictional community of Derry, Maine, the novel focuses on a self-proclaimed ''Losers Club'' consisting of seven outcasts who successfully fought off a supernatural threat living below the town's sewer system in 1958, unaware that It resurfaces every twenty-seven years to control individuals and kill children as a sacrifice for adult sins. An amalgam of fears, It may appear as whatever frightens an individual, as a vampire or werewolf, or less melodramatically, in the form of crime, racial and religious bigotry, or domestic violence. When It telepathically recalls the Losers Club in 1985, the group's members must rediscover their childhood humor and courage to counter the limitations of adulthood. Although many reviewers considered the novel overlong, Robert Cormier commented: ''King still writes like one possessed, with all the nervous energy of a young writer seeking his first big break. He never cheats the reader, always gives full measure. . . . He is often brilliant, and makes marvelous music, dark and sinister.''

King's recent fiction is often semiautobiographical in subject. *Misery* focuses on Paul Sheldon, a pseudonymous author of popular historical romances featuring an indomitable heroine known as Misery Chastain. After writing his first ''literary'' novel, Sheldon stages a funeral for his alias but suffers an automobile accident and awakes to find himself the invalid prisoner of a psychotic nurse who forces him to resurrect Misery by writing another book. Christopher Lehmann-Haupt commented: ''[Unlike] much of Mr. King's fiction, this novel is more than just a splendid exercise in horror. . . . Not only must Paul create under pressure a story he doesn't particularly want to tell, but he must also make it plausible, even inspired, for Annie Wilkes is a shrewd connoisseur of storytelling, what one might call the ultimate editor and critic. Under her tutelage the experiences of meeting a deadline and being cut take on terrifyingly literal meanings.'' *The Dark Half* revolves around Thaddeus Beaumont, a writer who as a child experienced headaches resulting from the incompletely absorbed fetus of a twin lodged in his brain. Although Thad decides to give up his pseudonymous identity as an author of thrillers, his alter ego returns, intent on revenge and forcing Thad to teach him the craft of writing by holding his wife and child hostage. George Stade called *The Dark Half* ''a parable in chiller form of the popular writer's relation to his creative genius, the vampire within him, the part of him that only awakes to raise Cain when he writes.''

King has also written two short story collections, *Night Shift* and *Skeleton Crew,* comprised of detective, science fiction, and horror tales. *Stephen King's Danse Macabre* includes autobiographical essays and a critical history of the horror genre in films, television, and literature. *Different Seasons* consists of four novellas which, like the Bachman novels, focus on the terrors of everyday existence. King has also written screenplays for several films. These include *Creepshow* and *Cat's Eye,* which consist of horror vignettes presented in a humorous, comic-book style; *Silver Bullet,* an adaptation of an earlier novel, *Cycle of the Werewolf;* and *Maximum Overdrive,* an expansion of the short story ''Trucks,'' which King himself directed. In this film, a passing comet inexplicably causes motor vehicles to come alive and hold a group of people captive in a highway diner.

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William Lyon Mackenzie King

William Lyon Mackenzie King (1874-1950) was prime minister of Canada for more than 21 years, a longer period in office than any other first minister in the history of countries in the British Commonwealth.

On Dec. 17, 1874, W. L. Mackenzie King was born at Berlin (later Kitchener), Ontario. His father, John King, was a lawyer, and his mother, Isabel Mackenzie King, was the daughter of William Lyon Mackenzie, leader of the short-lived rebellion of 1837 in Upper Canada. His maternal spiritual inheritance was of some significance to King and may help to explain his lifelong ambivalence between his urge to be a reformer and his craving for social respectability.

King graduated from the University of Toronto in 1895, undertook postgraduate studies at Chicago, and secured a doctorate in political economy from Harvard. In Chicago he was associated with Jane Addams's work at Hull House, an experience which strengthened his interest in social reform.

Entry into Government Service

In 1900 King joined the Canadian civil service as deputy minister of labor, and in 1908, when he entered politics and won the riding of Waterloo North for the Liberals, the prime minister, Sir Wilfrid Laurier, appointed him Canada's first full-time minister of labor. In the prewar years he achieved considerable prominence in Canada as a labor conciliator and was chiefly responsible for drafting and presenting to Parliament the Industrial Disputes Investigation Act (1907) and the Combines Investigation Act (1910). These measures revealed King's tenaciously held faith that exposure of the facts of any situation to public scrutiny would create a public opinion strong enough to ensure the resolution of social problems.

During World War I King worked for the Rockefeller Foundation on labor research and served as an industrial counselor to the Rockefeller interests. His views on industrial relations were expounded vaguely and verbosely in *Industry and Humanity* (1918).

Party Leader and Prime Minister

Following Laurier's death a Liberal party convention in 1919 chose King as party leader, and he reentered the House of Commons as leader of the opposition. He became prime minister in 1921 as the result of an election which brought an end to the two-party system in federal politics. A large part of his support then and later lay in a solid block of conservative French-Canadian members of Parliament. While keeping their allegiance he endeavored to woo the 65 members of the second largest group in Parliament, the agrarian Progressive party, whom King described as ''Liberals in a hurry,'' temporarily adrift from their true political home. By 1924 most of the Progressives had returned to the Liberal fold, thanks mainly to King's judicious concessions in the direction of a lower tariff.

By adroit maneuvering rather than through any correct constitutional interpretation, King survived the ''King-Byng constitutional crisis'' of 1926 and held office again after a few weeks in opposition until he was defeated in 1930, an event he later perceived as good fortune since it labeled the victorious Conservatives for years to come as the ''party of depression.''

On his return to power in 1935, where he was to remain until his retirement in 1948, King found a new force on the political scene in the Co-operative Commonwealth Federation (CCF). He was not unwilling to use the existence of the new socialist group to strengthen reform elements within his own party. By the end of World War II he was genuinely alarmed by the apparently growing threat pre-

sented by the CCF, and this awareness did much to push through a program of postwar reconstruction measures, including the extension of social insurance and the establishment of family allowances.

Foreign Relations

In external relations King was a steady proponent of Canadian autonomy, and during his years in office complete sovereignty within the British Commonwealth was achieved. He exercised this sovereignty with great caution, pursuing a policy of ''no commitments'' in the League of Nations and toward collective security generally. As the threat of war increased in the 1930s, King consistently refused to declare Canadian policy beyond the assertion that ''Parliament will decide.'' In 1939 Canada followed Britain into a war that saw Canada's contribution grow until it was for a time the second largest force after Britain, militarily and industrially, on the Allied side of the struggle.

Under King's leadership Canada moved into a new era of closer relations with the United States, notably during World War II, when the Ogdensburg Agreement of 1940, establishing the Permanent Joint Board on Defence, was followed by the Hyde Park Agreement of 1941, to promote cooperation between the two countries in defense production.

King's enormous skill as a politician was never better demonstrated than during the war, when he managed to prevent the conscription question from tearing the nation apart as it had in 1917. It was perhaps his greatest achievement that he brought French and English Canadians through the war in relative harmony. Indeed, the most consistent theme in King's political philosophy and practice was his commitment to Canadian unity, and increasingly he saw the unity of the Liberal party as synonymous with national unity.

King had no personal magnetism, he was no orator, and he aroused little affection even in his warmest supporters. His political longevity was due to his acute political sense and, sometimes, to his ruthlessness. He never married, and in his loneliness he confided his perpetual self-doubt and his ambitions to his voluminous diaries. He died 2 years after his retirement at Kingsmere, his country home near Ottawa, on July 22, 1950.

Further Reading

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Sir Charles Kingsford Smith

Sir Charles Kingsford Smith (1897-1935) was the Australian pilot who made the first flight across the Pacific from the United States to Australia and the first flight the reverse way. He has often been described as the greatest of all the pioneer long-distance aviators who laid the foundations of modern trans-oceanic air transport before World War II.

Kingsford Smith was born near Brisbane on February 9, 1897, the son of a bank manager who took the family to Vancouver, British Columbia, Canada, for four years. The boy went to St. Andrew's Cathedral School in Sydney before studying electrical engineering at Sydney Technical College. At 16 he became an engineering apprentice with the Colonial Sugar Refining Company. After two years he enlisted in the First Australian Imperial Force to serve on Gallipoli as a dispatch rider in World War I.

Like many young Australian soldiers, Kingsford Smith transferred to the Royal Flying Corps when he reached England after the evacuation of Gallipoli and completed pilot training in 1917. He had a distinguished career as a fighter pilot, shooting down a number of German aircraft to win the Military Cross, but losing three toes when wounded in action. He decided to remain in aviation.

Kingsford Smith and two Australian veterans still in England in 1919 were refused permission to compete in the England/Australia Air Race for the 10,000 pound prize offered by the Australian government for the first flight halfway across the world. Kingsford Smith was considered to have too little knowledge of navigation. He then made a living of sorts in the United States as a flying circus pilot and a Hollywood stunt pilot in films. Back in Australia in 1921 he scratched a living ''joy-riding'' before joining Australia's first regular airline (Western Australian Airways) later that year. This airline pioneered airmail operations in the far northwest, Geraldton-Derby. In that remote region he had time to think and plan a flight across the Pacific Ocean—at that time a reasonably crazy notion. To raise money he started a trucking venture, sold out in 1926, and bought two Bristol aircraft.

In Sydney Kingsford Smith met C. T. P. Ulm, another pilot who had the business skills which Kingsford Smith

always lacked. They made a flight around Australia in 10 days 5 hours, half the previous record, and then went off to the United States to find a suitable airplane for the Pacific crossing.

Kingsford Smith and Ulm secured financial assistance from the government of New South Wales and later from the Los Angeles millionaire G. A. Hancock. They bought a Fokker from another Australian pioneer aviator, Sir Hubert Wilkins, famous for his Arctic flights, and named it Southern Cross. To get public support they made two attempts on the United States transcontinental record, but failed under conditions that attracted nationwide attention and professional admiration.

The first trans-Pacific crossing began on May 31, 1928, with two Americans completing the crew—Harry Lyon, navigator, and J. Warner, radioman. They flew from Oakland, California, to Honolulu, then to Suva in Fiji, and on to Brisbane, the longest flight being between Honolulu and Fiji, 2,740 nautical miles. That leg took 33 hours under conditions which few people today could imagine. There were no radio aids, no navigation aids, no alternates in case of trouble, and no adequate weather reports. Rain came into the cabin; the noise of the three engines deafened the crew. But they landed at Brisbane on June 8.

Kingsford Smith—Smithy to millions of Australians—became the great Australian hero of the day, surpassed only when the greatest cricket batsman of all time, Donald Bradman, began his career a little later. Both men were typically Australian in voice and character. The Southern Cross itself became almost a hero, too.

Kingsford Smith, Ulm, and their aircraft went on to make more records, including the first nonstop flight across Australia and the first flights across the stormy Tasman Sea to and from New Zealand. In March 1929 they continued their planned flight around the world by flying on to England. Forced down by storms in the remote Australian northwest, the crew was lost for 13 days. The enormous public attention was sharpened by the loss of two flying friends of the lost pilots who were searching for them. There were accusations that the whole affair was done for publicity. A nasty public inquiry fully exonerated Kingsford Smith and Ulm, who started off again in June to set a record of 12 days 18 hours for the Australia/England route. A year later they completed the world circle by flying across the Atlantic from Ireland to New York and on to California.

Kingsford Smith then demonstrated his skill as a solo pilot and as a first-class navigator by flying a tiny Avro Avian from England to Darwin in 9 days, 22 hours. (Before World War II, breaking the Australia-Great Britain record was a minor aviation industry. Kingsford Smith made several record-breaking flights on the route in small aircraft.)

The two partners made a valiant attempt to pioneer regular intercity air transport in southeast Australia when they founded Australian National Airways (ANA). In 1931 the Depression was at its height. There were no proper navigation aids and the Avro-Fokker ''airliners'' they chose to fly the routes could not cope with the demands of weather and other conditions in the very difficult flying region between Melbourne, Sydney, and Brisbane. When the Southern Cloud vanished between Sydney and Melbourne with eight people aboard in dreadful weather over mountain ranges on March 31, 1931, ANA was doomed.

Kingsford Smith could not secure a footing in the development of the Australian airline industry. The Australian and New Zealand governments, recognizing his poor business ability, did not approve his plans for a trans-Tasman air service. He had to return to personal flying. His main public recognitions came from his knighthood and the honorary rank of Air Commodore in the Royal Australian Air Force.

In October/November 1934 he and P. G. Taylor made the first flight from Australia to the United States in the Lockheed Altair, Lady Southern Cross, but the event created no financial opportunities. Exhausted and disappointed, Kingsford Smith flew out of England on November 8, 1935, to try and set a new record to Australia, but he vanished over the Bay of Bengal the following morning.

Sir Charles Kingsford Smith always organized and planned his flights in the most meticulous fashion, until the last one, when he was very tired and should not have flown. A man of personal modesty but with an aura of his own, he was a hero to an entire generation of Australians and New Zealanders.

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Charles Kingsley

The English author and clergyman Charles Kingsley (1819-1875) became the ideal of "Muscular Christianity" through his books and active, many-faceted life.

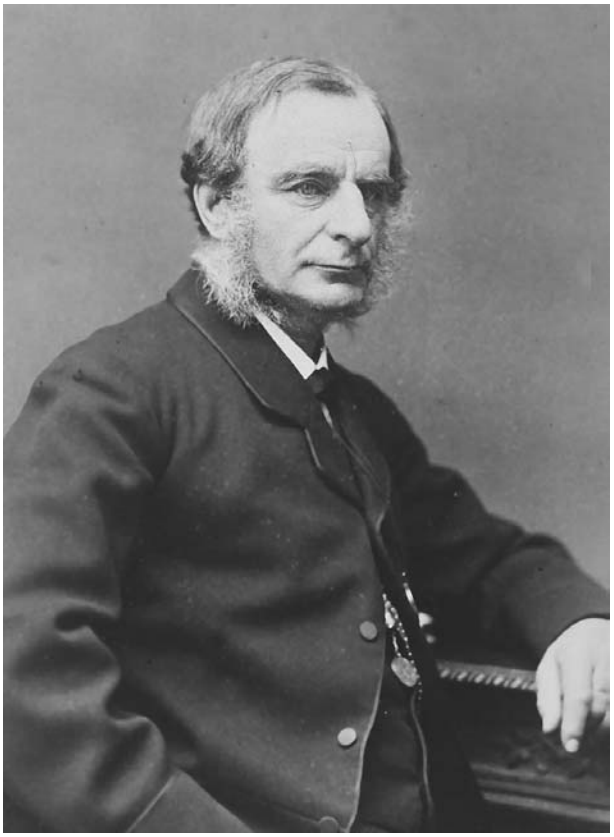

The son of a country parson, Charles Kingsley was born on June 12, 1819. After attending several schools he entered Magdalene College, Cambridge, in 1838. He was more sportsman than scholar. Shortly after graduation in 1842, he was ordained an Anglican priest. In 1842 he became rector of Eversley, the parish he served until his death in 1875. In 1844 he married.

Kingsley was a tall, thin, excitable man with a stammer. His enthusiasms pulled him in many directions, just as they drew famous people, including royalty, to him. In 1848, with Frederick Denison Maurice and J. M. Ludlow, he founded Christian Socialism. To support the movement he wrote many articles over the signature "Parson Lot" and two novels, *Alton Locke* (1850), about the plight of the urban worker, and *Yeast* (1851), about the ills of the rural poor. However, Kingsley's opinions were far more Christian than socialist. Certainly he never wanted to upset the established social order.

Turning to history, Kingsley wrote two historical novels, *Hypatia* (1853) and *Westward Ho!* (1855). He grew interested in biology and wrote *Glaucus* (1855), a nonfictional description of the wonders of the shore. These books as well as his Christian Socialism fit the term "Muscular Christianity," but Kingsley was a poet too. In *Andromeda* (1858) he wrote the "very best English hexameters ever produced," according to George Saintsbury. However, perhaps his best-loved book was *The Water-Babies* (1863), a children's story in which he combined his interests in natural science and religion.

In 1859 Kingsley was appointed chaplain to Queen Victoria, and in 1860 he became regius professor of modern history at Cambridge. A man of so varied activities was hardly a scholar, but Kingsley's lectures, more about men than politics or economics, were popular. In 1861 he tutored the Prince of Wales, later Edward VII, in history.

From the first Kingsley had been anti-Roman Catholic. In 1864 he entered into a controversy with John Henry Newman, about whether Newman taught that truth was no virtue among Roman Catholic priests. The controversy led to an exchange of pamphlets, a public apology by Kingsley for misrepresenting Newman, and Newman's great autobiography, *Apologia pro Vita Sua*.

In 1869 Kingsley resigned his professorship of history and was appointed canon of Chester; in 1873 he became canon of Westminster. He died on Jan. 23, 1875.

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Neil Kinnock

The British Labor Party politician Neil Kinnock (born 1942) served as a member of Parliament beginning in 1970. He also served as a member of the Labor Party's national executive committee beginning in 1977 and was elected party leader in 1983.

Neil Kinnock was born in Tredegar, South Wales, on March 28, 1942. His father, Gordon Kinnock, began his working life as a coal miner but subsequently changed to work in a steel mill due to a chronic skin disease brought on by the working conditions in the mines. In 1939 he married Mary Howells, who was the district nurse for Tredegar. Both parents were staunch Labor supporters. His first distinct political memory was being taken by his father to hear a speech by Aneuran Bevan, the town's member of Parliament (M.P.). Kinnock joined the Labor Party at the age of 15.

Mary Kinnock saw to it that her son attended the best schools in the district. Although Neil passed the entrance exam known in Britain as the ''11 plus'' with flying colors, his years in secondary school were neither happy nor academically successful. However, he did well enough in his final year to gain admission to University College, Cardiff.

At the university, Kinnock immediately threw himself into the whirl of student politics. He organized protests against apartheid in South Africa and the imprisonment of Nelson Mandela, campaigned for James Callaghan during the 1964 elections, served as chairman of the campus socialist society, and in 1965 was elected president of the student union. During his college years he developed his skills as a fluent and quick-witted speaker. He also met Glenys Parry, the daughter of a North Wales railway worker and student activist. The two were married in 1967.

Because of his political activity, his studies suffered; in fact, he only barely graduated after failing his exams the first time. Shortly afterwards he became a staff tutor and organizer for the Worker Education Association. He gained a reputation as a gifted teacher and lecturer on economics, and as early as 1967 his name was being mentioned as a prospective candidate for Parliament. When the incumbent Labor M.P. for Bedwellty, South Wales, unexpectedly announced in 1969 that he would not be running for reelection, Kinnock decided to seek—and narrowly won—the local Labor Party nomination over an endorsed candidate of the National Union of Mineworkers who was twice his age. In the 1970 general election Kinnock won by 22,000 votes and held the seat by massive majorities through the mid-1980s.

On entering Parliament, Kinnock joined forces with the left wing of the parliamentary Labor Party grouped around the newspaper *Tribune*. His maiden speech was an abrasive attack on the Tories during a debate on the National Health Service. During the 1970-1974 Parliament he spoke frequently in debates and conscientiously attended to the needs of his Bedwellty constituents. Thereafter, however, his attendance in Parliament dropped off; and by the early 1980s he had one of the ten worst attendance records of all contemporary M.P.s.

In the years 1974-1979 Kinnock had gained a national following among the left wing of the Labor Party and in the country at large. He appeared frequently on television and spoke at many local Labor Party and trade union meetings. A sharp critic of the Wilson and Callaghan administrations, he turned down offers of ministerial positions, although he served briefly as Michael Foot's parliamentary private secretary. He unsuccessfully opposed Britain's entry into the European Common Market (European Union), which the British electorate approved by a large margin in a 1975 referendum. He led the Welsh opposition to legislation providing for limited self-government for Wales, arguing that the misfortunes of Welsh working people could best be redressed ''in a single [British] nation and in a single economic unit.'' His stance was triumphantly vindicated in March 1979 when Welsh voters overwhelmingly rejected the proposal in a referendum. He was also associated with Labor Party M.P.s and activists who were calling for constitutional changes in the electoral method by which the Labor Party selected its leader. He won election to the Labor Party's national executive committee on his second attempt in 1977 and was subsequently re-elected until his emergence as party leader. As a Conservative newspaper said of him in 1978, Kinnock was ''a left wing fanatic who looks and sounds like a reasonable man.''

Following Labor's defeat in the general election of 1979, Kinnock's political orientation underwent an abrupt

change. He agreed to enter the shadow cabinet as spokesperson on education, thus ending his years as a back-bench ''rebel.'' Distancing himself from the far left of the Labor Party, he opposed the candidacy of Tony Benn for the post of deputy leader in 1981—a bitterly fought contest that Benn lost by the narrowest of margins. In Kinnock's opinion, ''We needed the contest like we needed bubonic plague.'' He also denounced as demagogic promises that a Labor government could fully restore cuts in educational and social services spending given the parlous state of the British economy. These and other positions of his cost him considerable support on the Labor left, and by the 1982 party conference he had slipped to fifth place in the balloting for election to the national executive.

The 1983 general election was a disaster for the Labor Party, which saw its proportion of the votes cast reduced to a post World War II low of 27.6 percent. Nevertheless, it was Labor's defeat that provided the context for Kinnock's election as party leader in October 1983. He had been an unswerving supporter of Michael Foot, and, partially as a repayment for his loyalty, Foot let it be known following his resignation as leader that he wanted Kinnock to succeed him. In a smoothly-run campaign held under the terms of the new electoral system he had been one of the first to advocate in the 1970s, Kinnock easily defeated three opponents with 71.3 percent of the votes. In his tenure as leader he continued his attacks on the Conservative administration of Margaret Thatcher, as well as his opponents on the left—most notably Arthur Scargill of the National Union of Mineworkers, whose leadership of the 1984-1985 nationwide coalmining strike he sharply criticized at Labor Party conferences. In the opinion of the *Economist* of London his personal dominance within the Labor Party had by 1986 come to exceed that of any Labor Party leader since Clement Attlee in the 1940s and 1950s.

By 1992, Kinnock had resigned as Labor Party Chief. The Labor Party was defeated in the April 9, 1992 election. Kinnock now serves as European Commissioner for Transport.

Further Reading

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Eusebio Francisco Kino

The Spanish missionary, explorer, and cartographer Eusebio Francisco Kino (1645-1711) was the foremost pioneer in Baja California, Sonora (Mexico), and Arizona and the first to reconnoiter in detail and map accurately large sections of this vast area.

Eusebio Kino was born on Aug. 10, 1645, in Segno, Italy. He attended Jesuit schools, and in 1663, having fallen seriously ill, he vowed that if he recovered with divine aid he would join the Society of Jesus and devote himself to work in foreign missions. Having recovered, he entered the Jesuit novitiate in 1665. During 13 years of additional study in Jesuit institutions, he displayed a special interest and ability in mathematics and geography.

After his requests for a missionary assignment had been repeatedly turned down, Kino and a German companion were accepted for foreign service; one was to go to the Philippines, the other to Mexico. Unwilling to make the choice, the two men cast lots, and the result of this ''pious lottery'' was that Kino drew Mexico. Because of various mishaps he did not arrive in Mexico until May 1681.

During his stay in Mexico City, Kino published a pamphlet ascribing the character of a portent to the comet of 1680; this provoked a reply from the Mexican scholar Carlos Sigüenza y Góngora, whose *Libra astronomica* assigned a purely natural origin to the phenomenon. Meanwhile, Kino had left Mexico City to serve as missionary and cartographer on the Atondo expedition to Baja California of 1683. Food shortages and Atondo's rash attack on friendly Indians caused the failure and abandonment of this missionary and colonizing venture.

In 1687 Kino began the peaceful conquest of the region then called Pimería Alta (modern northern Sonora and southern Arizona). This land of deserts and mountains was inhabited by the Pima Indian tribe. From his base at Mission Dolores in the southern part of the region, Kino, assisted by a few coworkers, pushed northward, establishing missions in one river valley after another until his network of missions extended into Arizona as far as the Colorado and Gila rivers. The intense, driving Kino personally baptized some 4,500 Indians; a few years before his death he estimated that he and his colleagues had brought more than 30,000 souls into the Church.

A born planner and organizer, Kino provided a sound economic base for his missions, teaching the Indians not only Christian doctrine but cattle raising and the cultivation of new crops like wheat. He was himself a largescale rancher, supplying livestock both to his own missions and to those in Baja California, to which the Jesuits returned in 1697. The combination of sound economic planning and a broad tolerance for Indian customs was a major reason for Kino's success in his campaign of peaceful conquest.

Kino found time amid his apostolic labors to explore Arizona as far north as the Casa Grande ruins and the Gila River and westward to modern Yuma and the Colorado

River. His westward journeys convinced him that California was not an island, as was then commonly supposed. His maps, showing that California could be reached overland from Mexico, prepared the ground for the Spanish 18th-century missionary and colonizing thrust into that area. Kino was a prodigious letter writer; many of these letters, relating his achievements and trials, have been preserved and published. He was also the author of an autobiographic work, *Favores celestiales* (*Kino's Historical Memoir of Pimeria Alta,* 1919).

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Alfred C. Kinsey

The American zoologist Alfred C. Kinsey (1894-1956) was known chiefly for his pioneering case studies in the area of human sexual behavior.

Alfred C. Kinsey was born in Hoboken, New Jersey, the son of an engineering professor, on June 23, 1894. He received his doctorate in 1920 from Harvard University, where he had been awarded the Sheldon travelling fellowship. He held teaching appointments in both botany and zoology at Harvard before becoming assistant professor of zoology at Indiana University. By 1929 he was made a full professor there.

Kinsey won his early reputation as an entomologist with research on the life of the gall wasp. Studying minutely 28 factors on a large proportion of the more than four million specimens he examined, Kinsey provided research which added much to knowledge of genetics and evolution. He might now be famed only among biologists had he not in the 1930s joined 11 other teachers in giving a marriage course.

Students asked him about sex, and he quickly learned that there were few scientific answers to their questions. Soon he resolved to try to apply accepted methods of scientific research to the universal problem of sexual behavior, and he courageously set himself a long range task, in the face of tradition and taboos. His results made the Indiana University campus a world center for research in human sexual behavior.

Kinsey began his sex studies in 1938, embarking on a well-planned, long-range program designed as ''a progress report from a case history study on human sex behavior.'' In the project outlined, nine volumes would be presented requiring at least 30 years of work by many people. However, by the time of his death in 1956 Kinsey had completed only two volumes.

Initially, Kinsey had the help of one graduate student, whom he paid $900 per year out of his own faculty salary. The first outside financial assistance he received for sex research was $1,600 from the National Research Council in 1941. By 1942 scientists of the Medical Division of the Rockefeller Foundation, after a thorough investigation of Kinsey's work, recommended that the foundation give its support. This it did with grants of as much as $100,000 a year allocated through the National Research Council. By 1954, however, the Rockefeller Foundation cancelled its contribution.

Before publication of his first book, *Sexual Behavior in the Human Male,* in 1947, Kinsey was still hardly known outside a narrow circle of biologists. He incorporated his research under the title of Institute for Sex Research, Inc., and all royalties for his first book and the second, *Sexual Behavior in the Human Female,* were used to finance further research.

The first book appeared in 1948 and was based on case studies of some 5,300 individuals. Although Kinsey's intention was to record facts as they had been found and to leave it to others to place interpretation on them, public interest in

the book was aroused by the statistical analyses which showed a correlation between an individual's sex habits and the educational and occupational groups to which he belonged. Especially controversial was one conclusion which stated that actual sex practices deviated significantly from the accepted norms established by laws and conventions of society. Anthropologist Margaret Mead found the material ''extraordinarily destructive of interpsychic and interpersonal relationships.'' Nonetheless, the Kinsey Report, as the book came to be called, sold 300,000 copies and became an instant bestseller.

The controversy over Kinsey's earlier findings was still in full swing in 1953 when the second book, which was based on interviews with 5,940 women, appeared. It likewise became a bestseller, with 227,000 copies sold. Alan Gregg of the Rockefeller Foundation wrote:

> As long as sex is dealt with in the current confusion of ignorance and sophistication, denial and indulgence, suppression and stimulation, punishment and exploitation, secrecy and display, it will be associated with a duplicity and indecency that lead neither to intellectual honesty nor human dignity. Kinsey's studies are sincere, objective, and determined explorations of a field manifestly important to education, medicine, government, and the integrity of human conduct generally. They have demanded from Kinsey and his colleagues very unusual tenacity of purpose, tolerance, analytical competence, social skills and real courage.

Later scholarship pointed to Kinsey's pioneering case studies as also important for bringing controversial subject matter out in the open for informed discourse. The Kinsey Institute for Research in Sex, Gender and Reproduction at Indiana University provided a living monument to his pioneering work.

Further Reading

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Joseph Rudyard Kipling

The British poet and story writer Joseph Rudyard Kipling (1865-1936) was one of the first masters of the short story in English and the first to use Cockney dialect in serious poetry.

Rudyard Kipling's early stories and poems about life in colonial India made him a great favorite with English readers. His support of English imperialism at first contributed to this popularity but caused a reaction against him in the 20th century. Today he is best known for his *Jungle Books* and *Kim,* a story of India.

Kipling was born on Dec. 30, 1865, in Bombay, India, where his father was professor of architectural sculpture in the School of Art. In 1871 he was sent to England for his education. In 1878 Rudyard entered the United Services College at ''Westward Ho!,'' a boarding school in Devon. There young ''Gigger'' endured bullying and harsh discipline but also enjoyed the close friendships, practical jokes, and merry pranks he later recorded in *Stalky & Co.* (1899). Kipling's closest friend at Westward Ho!, George Beresford, described him as a short, but ''cheery, capering, podgy, little fellow'' with a thick pair of spectacles over ''a broad smile.'' His eyes were brilliant blue, and over them his heavy black eyebrows moved up and down as he talked. Another close friend was the headmaster, ''Crom'' Price, who encouraged Kipling's literary ambitions by having him edit the school paper and praising the poems which he wrote for it. When Kipling sent some of these to India, his father had them privately printed as *Schoolboy Lyrics* (1881), Kipling's first published work.

In 1882 Kipling rejoined his parents in Lahore and became a subeditor for the *Civil and Military Gazette*. In 1887 he moved to the *Allahabad Pioneer,* a better paper which gave him greater liberty in his writing. The result was a flood of satiric verses, published as *Departmental Ditties* in 1886,

and over 70 short stories published in 1888 in seven paperback volumes. In style, the stories showed the influence of Edgar Allan Poe, Bret Harte, and Guy de Maupassant; but the subjects were Kipling's own: Anglo-Indian society, which he readily criticized with an acid pen, and the life of the common British soldier and the Indian native, which he portrayed accurately and sympathetically.

Fame in England and America

In 1889 Kipling took a long voyage through China, Japan, and the United States. When he reached London, he found that his stories had preceded him and established him as a brilliant new author. He was readily accepted into the circle of leading writers, including William Ernest Henley, Thomas Hardy, George Saintsbury, and Andrew Lang. For Henley's *Scots Observer,* he wrote a number of stories and some of his best-remembered poems: ''A Ballad of East and West,'' ''Mandalay,'' and ''The English Flag.'' He also introduced English readers to a ''new genre'' of serious poems in Cockney dialect: ''Danny Deever,'' ''Tommy,'' ''Fuzzy-Wuzzy,'' and ''Gunga Din.'' Kipling's first novel, *The Light That Failed* (1891), was unsuccessful. But when his stories were collected as *Life's Handicap* (1891) and poems as *Barrackroom Ballads* (1892), Kipling replaced Tennyson as the most popular English author.

In 1892 Kipling married Caroline Balestier. They settled on the Balestier estate near Brattleboro, Vt., and began 4 of the happiest years of Kipling's life, during which he wrote some of his best work—*Many Inventions* (1893), perhaps his best volume of short stories; *The Jungle Book* (1894) and *The Second Jungle Book* (1895), two books of animal fables which attract readers of all ages by illustrating the larger truths of life; *The Seven Seas* (1896), a new collection of poems in experimental rhythms; and *Captains Courageous* (1897), a novel-length sea story. These works not only assured Kipling's lasting fame as a serious writer but also made him a rich man.

His Imperialism

In 1897 the Kiplings settled in Rottingdean, a village on the British coast near Brighton. The outbreak of the Spanish-American War in 1898 and the Boer War in 1899 turned Kipling's attention to colonial affairs. He began to publish a number of solemn poems in standard English in the *London Times*. The most famous of these, ''Recessional'' (July 17, 1897), issued a warning to Englishmen to consider their accomplishments in the Diamond Jubilee year of Queen Victoria's reign with humility and awe rather than pride and arrogance. The equally well-known ''White Man's Burden'' (Feb. 4, 1899) clearly expressed the attitudes toward empire implicit in the stories in *The Day's Work* (1898) and *A Fleet in Being* (1898). He referred to less highly developed peoples as ''lesser breeds'' and considered order, discipline, sacrifice, and humility to be the essential qualities of colonial rulers. These views have been denounced as racist, elitist, and jingoistic. But for Kipling, the term ''white man'' indicated citizens of the more highly developed nations, whose duty it was to spread law, literacy, and morality throughout the world.

During the Boer War, Kipling spent several months in South Africa, where he raised funds for soldiers' relief and worked on an army newspaper, the *Friend*. In 1901 Kipling published *Kim,* the last and most charming of his portrayals of Indian life. But anti-imperialist reaction following the end of the Boer War caused a decline in Kipling's popularity. When he published *The Five Nations,* a book of South African verse, in 1903, he was attacked in parodies, caricatures, and serious protests as the opponent of a growing spirit of peace and democratic equality. Kipling retired to ''Bateman's,'' a house near Burwash, a secluded village in Essex.

Later Works

Kipling now turned from the wide empire as subject to England itself. In 1902 he published *Just So Stories for Little Children*. He also issued two books of stories of England's past, intended, like the *Jungle Books,* for young readers but suitable for adults as well: *Puck of Pook's Hill* (1906) and *Rewards and Fairies* (1910). But his most significant work was a number of volumes of short stories written in a new style: *Traffics and Discoveries* (1904), *Actions and Reactions* (1904), *A Diversity of Creatures* (1917), *Debits and Credits* (1926), and *Limits and Renewals* (1932). These later stories treat more complex, subtle, and somber subjects in a style more compressed, allusive, and elliptical. Consequently, these stories have never been as popular as his earlier work. But modern critics, in reevaluating Kipling, have found a greater power and depth that make them his best work.

In 1907 Kipling became the first English writer to receive the Nobel Prize for literature. He died on Jan. 18, 1936, and is buried in Westminster Abbey. His autobiography, *Something of Myself,* was published posthumously in 1937.

Further Reading

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Gustav Robert Kirchhoff

The German physicist Gustav Robert Kirchhoff (1824-1887) is best remembered for his pioneering

work in spectroscopy that permitted investigation of the chemical composition of stars.

Gustav Kirchhoff was born on March 12, 1824, in Königsberg, East Prussia, the son of a lawyer. He attended the local gymnasium and entered the University of Königsberg at the age of 18. Among his teachers were Franz Neumann, the noted theoretical physicist, and Friedrich Richelot, the mathematician. Shortly after he received his doctorate in 1847, he married Richelot's daughter, Clara; they had two sons and two daughters. Also in 1847, he received a rarely awarded travel grant from the university for a study trip to Paris, but the political situation forced him to cancel the plans. In 1848 Kirchhoff became privatdozent in Berlin, and 2 years later he obtained the post of extraordinary (associate) professor at Breslau. It was there that he first met Robert Bunsen. By 1854 both Kirchhoff and Bunsen were working together in Heidelberg.

The investigation of spectra with prisms had been going on for decades. There had also been several guesses made as to the identity between some lines in the solar spectrum and in spectra produced in laboratories. But it was Kirchhoff who, one afternoon in the summer of 1859, looked at the interaction of sunlight and the light of table salt burning in the flame of the Bunsen burner and said, ''There must be a fundamental story here.'' When he returned to the laboratory the next day, he had the solution to his observation. It is known as Kirchhoff's law of radiation: the relation between the powers of emission and the powers of absorption for rays of the same wavelength is constant for all bodies at the same temperature. This law also implies that the bodies absorb more readily the radiation of such wavelengths as they tend to emit. Furthermore, the law implies that the greater the opacity of a body, the more complete its spectrum, and that the true emission spectrum of a substance is obtained in its gaseous state. Kirchhoff's now famous paper, written with Bunsen and published in 1859, also stated that ''the dark lines [Fraunhofer lines] of the solar spectrum which are not caused by the terrestrial atmosphere, arise from the presence in the glowing solar atmosphere of those substances which in a flame produce bright lines in the same position.''

Kirchhoff and Bunsen became celebrities overnight. Subsequent scientific developments did full justice to the elation of the moment. Spectroscopy turned out to be the magic key to a great number of practical discoveries, and half a century later it ushered in the era of modern atomic physics. In a sense, Kirchhoff's great success in spectroscopy drew attention away from his varied contributions to every branch of physics. He occupied the chair of theoretical physics at the University of Berlin from 1875 until his death on Oct. 17, 1887.

Further Reading

A short but informative account of Kirchhoff's life and work was written by Robert von Helmholtz and is available in English in the *Smithsonian Institution Report* (1889). The first two chapters of Edward Charles Cyril Baly, *Spectroscopy* (1905; 3d ed. 1927), contain much useful information on the origins and further developments of classical spectroscopy. □

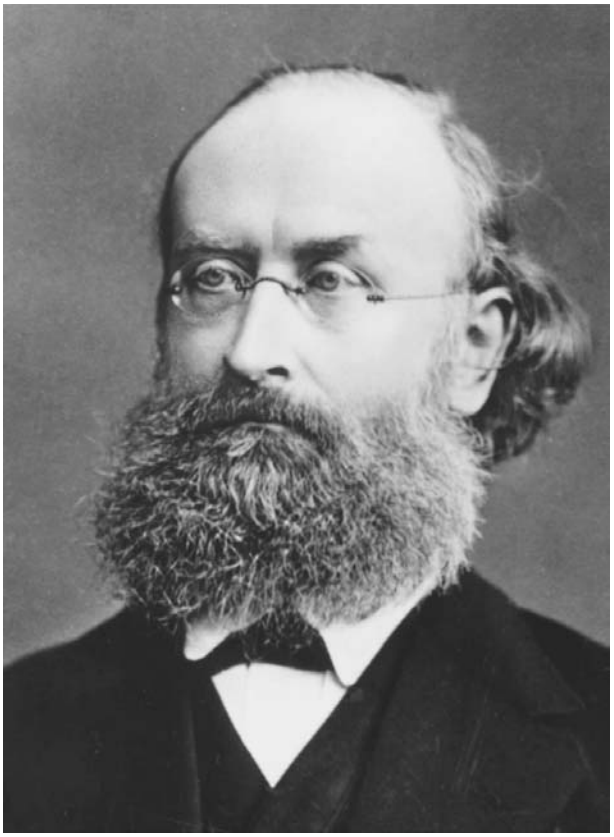

Ernst Ludwig Kirchner

The German expressionist painter Ernst Ludwig Kirchner (1880-1938) sought to give form to subjective impressions through vehement renderings of nature, tempered by an emphasis on compositional structure that constantly increased in significance as he matured.

Born on May 6, 1880, in Aschaffenburg, Ernst Ludwig Kirchner spent most of his childhood in Chemnitz. Following his parents' wishes, he began to study architecture in 1901 at the Dresden Technical High School, but much of his attention was given to painting symbolistic Jugendstil works. In Munich in 1903-1904 to continue his architectural studies, he familiarized himself with paintings by Albrecht Dürer and Rembrandt. A major influence on Kirchner was the neo-impressionist exhibition of 1904.

Founding of the Brücke

On his return to Dresden, Kirchner met Fritz Bleyl, Erich Heckel, and Karl Schmidt-Rottluff, who were also painters studying architecture. After Kirchner received his diploma in architecture in 1905, the four artists set up a

common studio and organized themselves as the Brücke (bridge). Intellectually greatly influenced by Nietzsche, they considered themselves an artistic, bohemian elite having as their mission the salvation of German art. In the Brücke program Kirchner wrote: ''With faith in the future, in a generation of creators as well as supporters, we call all youth together. And as the youth carrying the future, we shall gain elbow room and breathing space in opposition to the stale, old powers. Whoever immediately and truthfully reproduces his own drive to creation belongs to us.'' Working closely together, the painters evolved a common style dependent on neo-impressionism, Vincent Van Gogh, and Edvard Munch. Since 1904 Kirchner had been creating woodcuts inspired by Félix Vallotton and the German Renaissance artists, and his colleagues adopted the technique; Kirchner, in turn, learned wood carving and lithography from them.

Early Style

Before disbanding in 1913, the Brücke had been joined by Emil Nolde, Max Pechstein, Otto Mueller, Cuno Amiet, and Kees van Dongen. Van Dongen provided a significant contact with the French Fauve painters, who had a similar interest in effects of immediate expression. The changes Kirchner's painting style underwent as he came to terms with non-Western art served to divorce his work from the other Brücke painters as he attained a personal style after he moved to Berlin in 1911. While Indian Buddhist painting and African sculpture became the two major sources of his new vocabulary of nervous, jagged forms, the streets of Berlin and the fashionable life of the city became a new motif, joining earlier themes of landscapes, portraits, nudes, and dancers.

Kirchner enlisted in the army when war broke out in 1914, but military training soon resulted in a nervous breakdown. Released from service, he entered a sanatorium in Königstein am Taunus, for which he painted a series of murals (destroyed) and where he created his woodcut series *Peter Schlemihl* (1916). To continue the cure from his alcohol-and narcotic-induced crisis, Kirchner moved to Davos, Switzerland, in 1917 and turned to the Swiss Alps and themes of peasant life for his paintings and prints. Except for brief trips, he never returned to Germany.

Mature Style

The experience of the Alpine landscape again resulted in a change in Kirchner's style. He continued his goal of expressing emotion and experience through simplified forms and clear colors, but the mechanics of pictorial structure, design, and control also took on added significance. In his views of mountain valleys and Alpine villages, color is applied in flattened, sharply delineated forms as superimposed planes lend a sense of space, combining into what Kirchner termed ''hieroglyphs'' intended to signify man's inner image of visible reality. The new formal emphasis led to increasingly abstract effects as Kirchner also turned to painting from the imagination rather than from nature. Works by Pablo Picasso provided another stimulus for ornamental paintings, in which Kirchner combines front and side views of objects formed by rhythmic arabesque lines and abstract color planes.

As his works were branded degenerate in Nazi Germany, Kirchner's nervous condition and loneliness returned. He committed suicide on July 15, 1938, at a time when his style seemed once again to be changing.

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Joseph Lane Kirkland

Joseph Lane Kirkland (born 1922) served as a leader in the American labor union movement for his entire career. He was also a political activist supporting civil rights, equal opportunities for women, and a strong defense.

Joseph Lane Kirkland was born in Camden, South Carolina, on March 12, 1922, the son of a local cotton buyer and a socially prominent mother. He was reared in Newberry, South Carolina, where he attended local schools with the children of the textile mill workers. His association with the mill hands' children, Kirkland later remembered, first stirred his social conscience. After graduation from high school in 1940 he tried to enlist in the Canadian air force. Rejected, he returned home to study for a year at Newberry College. In 1941 he joined the United States Merchant Marine, which sent him to study at the newly opened U.S. Merchant Marine Academy at Kings Point, New York, from which he graduated in 1942. For the remainder of World War II Kirkland served as a chief mate aboard merchant ships.

Early Union Career

At the end of World War II he received a master's license and joined Local 688 of the International Organization of Masters, Mates, and Pilots. That was to be his only experience as a rank-and-file union member. In 1946 he moved to Washington, D.C., where he worked as a cartographer for the Navy's Hydrographical Office. He studied evenings at the Georgetown University School of Foreign Service, from which he earned a B.S. in 1948. With his new degree in hand, Kirkland went to work in 1948 for the research staff of the American Federation of Labor (AFL), and he remained thereafter a union official.

Because of his exceptional writing ability, Kirkland was assigned by the AFL to draft campaign speeches for Alben Barkley, the Democratic vice presidential candidate in 1948, and for Adlai Stevenson in 1952 and 1956. When the AFL began to discuss merger with the Congress of Industrial Organizations (CIO) in 1953, Kirkland caught the eye of

George Meany, the newly-elected president of the AFL, who appointed the young official assistant director of the AFL's social security department, a position he held in the merged AFL-CIO until 1958. In 1958 Kirkland became director of research and education for the Operating Engineers' Union.

In 1960 he returned to the AFL-CIO to serve as Meany's executive assistant. As Meany's closest assistant, Kirkland supervised the AFL-CIO's daily operations, wrote key position papers, and lobbied the White House and Capitol Hill. He served as the labor organization's trouble shooter in difficult jurisdictional disputes and controversial strikes. By the late 1960s Kirkland was a leading advocate of labor-management cooperation and a member of the Institute of Collective Bargaining and Group Relations, a union-management-government association. At the same time he coordinated the AFL-CIO's civil rights campaign, led the battle against discrimination in union ranks, and fought for the inclusion of a fair employment clause in the 1964 Civil Rights Act. He was an advocate of Lyndon B. Johnson's ''war on poverty'' and helped raise over $2 million for the A. Philip Randolph Institute's anti-ghetto programs.

The Heir Apparent Years

Kirkland's growing indispensability to Meany prompted the AFL-CIO president to push for his assistant's election as secretary treasurer in May 1969. As the second ranking officer in the labor federation, Kirkland became Meany's heir-apparent, a position he held for ten years. Or, as Kirkland phrased it, he was ''the oldest, established, permanent, floating heir apparent in history.'' As such, he became more active in national politics and a leading critic of President Richard Nixon's wage-price controls, which earned Kirkland a place on the president's ''enemies list.'' A firm believer in the reforms of the Democratic Party and the welfare state, Kirkland said, ''We have no visionary world, no utopia that we're working toward. . . . We're interested in a more humane society in which everybody has his chance.''

In foreign-policy Kirkland like his boss Meany was an ardent cold war warrior, convinced that the Soviet Union was the enemy. He fought the anti-Vietnam War elements in the Democratic Party, including George McGovern in the election of 1972, and was a founding member of the Committee on the Present Danger in 1976. Although he moderated his position late in the 1970s, endorsing SALT II and arms reduction negotiations, he still supported the MX missile and a strong defense.

Although he coordinated the AFL-CIO's political campaign for Jimmy Carter in 1976, he soon wondered whether labor's support of the ineffective new president had been ''just another triumph of hope over experience.'' But in 1979 he was able to work out a national accord with the Carter administration in which the AFL-CIO promised wage restraint in return for protection of the poor, limits on corporate profits, and Carter's promise not to use unemployment to combat inflation. That same year—1979—Meany finally decided to retire and promote Kirkland into the presidency.

AFL-CIO Presidency

As president of the AFL-CIO Kirkland continued the organization's support of Democrats, endorsing Carter in 1980, criticizing the policies of Ronald Reagan and his administration as anti-labor, and maintaining a generally hardline foreign policy. But Kirkland showed his distance from Meany in other ways. He appointed a second woman to the AFL-CIO executive council, indicating his receptivity to the growing role of women workers; he invited the Teamsters and Auto Workers' unions to return to the AFL-CIO; he encouraged unemployed workers, union members, and social reformers to participate in a mass protest march in Washington against Reagan's policies; and in the 1984 election he influenced labor to endorse and campaign for a candidate, Walter Mondale, in the Democratic primary.

Kirkland was compelled by reality to break with hoary labor traditions, for his rise to the AFL-CIO presidency coincided with the labor movement's gravest crisis since the 1920s. Kirkland had inherited leadership of a movement in decline economically and politically, yet one about which he could say: ''I am not a stranger coming into this house. Everything that we have done and every program that we have undertaken, I think, has mine among the fingerprints on it.'' Kirkland retired from the presidency in 1995.

A member of the Urban League, the Brookings Institution, the Carnegie Endowment for International Peace, and the board of the Rockefeller Foundation, Kirkland was married twice. His first marriage to Edith Draper Hollyday, with whom he had five daughters, ended in divorce in 1972. In 1979 he married Irena Neumann, a Czech Jew and concen-

tration camp survivor, with whom he lived in northwest Washington, D.C.

Further Reading

There is no available full biography of Kirkland. A revealing profile by A. H. Raskin can be found in the *New York Sunday Times Magazine,* October 28, 1979; and a brief sketch is in Gary Fink, editor, *Biographical Dictionary of American Labor Leaders* (1984). For his relationship to Meany and the AFL-CIO, see Joseph C. Goulden, *Meany* (1972). □

Samuel Kirkland

Samuel Kirkland (1741-1808), American missionary, helped keep the Oneida Indians loyal to the colonists during the Revolutionary War.

Samuel Kirkland was born Dec. 1, 1741. His father, a graduate of Yale, was a minister of Scottish descent. Samuel developed an interest in Indians during his school days in Eleazar Wheelock's Indian school at Lebanon, Conn., and began to learn the Mohawk language. He entered Princeton in the sophomore year and began his missionary work 8 months before the completion of his senior year. Eager to enter his chosen profession, he undertook a 200-mile journey on foot during winter to the Seneca country in central New York. Accompanied by two Seneca guides, he survived hardship and danger before arriving at the chief town of the Seneca. He was rapidly accepted into the tribe and formally adopted by the tribal chief. During the year and a half of this first mission, he progressed in learning the language and drafted an initial plan for teaching and preaching.

In 1766 Kirkland returned to Lebanon and was ordained missionary to the Oneida (one of the tribes in the Indian alliance called the Six Nations) by the Scottish Society for Promoting Christian Knowledge. For the next 40 years he labored for this tribe, living among them as a white brother, teaching, preaching, and encouraging them in the habits and crafts of civilized life. During intermittent periods of war with other tribes, he proved an able negotiator at several critical times.

Kirkland married Jerusha Bingham, Eleazar Wheelock's niece, and purchased a small farm near Stockbridge, Mass. During the Revolutionary War he moved his family there for protection. He served briefly as a chaplain at Ft. Schuyler. His service in preserving the loyalty of the Six Nations was of great importance to the Revolutionary army. Revolutionary leaders were trying, at least, to keep the Indians neutral. Although several Six Nations tribes did join the British and inflict severe losses on the American forces, Kirkland was able to secure the aid of the Oneida tribe because Skenando, an Oneida chief, felt personal loyalty and affection for him. As a reward for this loyalty, Skenando begged to be buried beside his white brother (and when he died, at the age of 110, his body was interred beside Kirkland's).

This was an extraordinary testimony to Kirkland's missionary success.

Kirkland established the Hamilton Oneida Academy (later Hamilton College) in 1793 for educating Indian and white children. The school was an example of the practicality of his vision. He died in Clinton, N.Y., on Feb. 28, 1808.

Further Reading

There is no recent biography of Kirkland. An old one is Samuel K. Lothrop, *Life of Samuel Kirkland, Missionary to the Indians* (1847). A sketch of his life is in Franklin Bowditch Dexter, *Biographical Sketches of the Graduates of Yale College,* vol. 1 (1885). □

Jeane J. Kirkpatrick

Jeane J. Kirkpatrick (born 1926) was a professor, a Democrat turned Republican, and the first woman to serve as U.S. ambassador to the United Nations.

Jeane Jordan (Kirkpatrick) was born November 19, 1926, in Duncan, Oklahoma. As a child she was raised in small towns in both Oklahoma and Illinois. She attended college in New York, graduating from Barnard College in 1948, and completed her masters degree in 1950 at Columbia University. She married Evron Kirkpatrick in 1955 and

started teaching at Georgetown University in 1967. She completed her dissertation on the Peronist movement in Argentina and received her Ph.D. from Columbia in 1968. The Kirkpatricks raised three sons.

A Democrat Frustrated with Liberals

Kirkpatrick was long an active member of the Democratic Party. She and her husband both worked as supporters of Hubert Humphrey throughout his political career. She became frustrated with the liberal approach to public policies and with the Democratic Party during the Cold War and was alienated by the liberals' control of the party when George McGovern won the Democratic nomination for the presidency in 1972. She chose to become an organizer of the Coalition for a Democratic Majority—a group referred to as part of the neoconservative movement.

In the late 1970s Kirkpatrick frequently criticized the foreign policies of President Jimmy Carter's administration toward the Third World in pieces she wrote for *Commentary,* a magazine oriented toward conservatives. It was an article prepared for that magazine in 1979, ''Dictatorships and Double Standards,'' that caught the attention of the 1980 Republican presidential nominee Ronald Reagan. During the campaign Kirkpatrick endorsed Reagan for the presidency and won an appointment as U.S. ambassador to the United Nations with rank of cabinet member when Reagan assumed the presidency in 1981.

Career as U.N. Ambassador

Kirkpatrick's views on foreign policy, particularly toward the Third World, were influential in many of the Reagan administration's proposals. The magazine article ''Dictatorships and Double Standards'' had elaborated the argument that it is better to have dictators in some countries on the side of the United States than to have those nations ruled by leftists. The article was critical of Jimmy Carter's human rights policies and used both Iran and Nicaragua as examples of how the human rights orientation left the United States backing what she considered the wrong regimes. Kirkpatrick perceived this as an apparent double standard. While the Carter administration was critical of nations violating human rights, Kirkpatrick noted, it was turning over the Panama Canal to a ''government very much like those.'' She also noted that while the administration of Jimmy Carter favored assisting nations that were committed to social change, the ''progress often turns out to look a lot like Cubans and Russians.'' Outspoken about her beliefs, she was not without her critics, who accused her of a similar double standard—applying different standards to support or criticize different regimes.

Kirkpatrick's tenure as ambassador was often stormy. She found herself embroiled in a feud with Alexander M. Haig, Jr., President Reagan's first secretary of state. Most of the feud centered on the conflict in authority between the United Nations ambassador and that of the secretary of state, with Secretary of State Haig contending that the ambassadorship should not carry cabinet rank because it contradicted the idea of a single administrative head for foreign affairs. Several times the two had opposing views on foreign policy issues.

A controversial vote at the United Nations fueled the disputes and ultimately resulted in Haig's resignation. On June 4, 1982, Kirkpatrick vetoed a United Nations Security Council resolution that called for an immediate cease-fire in the conflict between Great Britain and Argentina over the Falkland Islands (Islas Malvinas). The veto by the United States (the resolution was also vetoed by Great Britain) clearly placed the United States on the side of the British in a war involving two U.S. allies. Minutes later Kirkpatrick announced, ''I have been instructed by my government to record the fact that were it possible to change our vote, we should like to change it from a veto, a no, that is, to an abstention.''

The switch to a more neutral position created a public embarrassment to President Reagan, who was in Europe (Haig was with the president) attending an economic summit conference. Kirkpatrick complained that the information and direction to abstain arrived too late, casting blame on the administrative apparatus and ultimately the secretary of state. Haig responded by publicly reminding Kirkpatrick that the relationship between the secretary of state and the United Nations ambassador was a superior-subordinate relationship. The airing of the dispute and the exchange of barbs between the two further embarrassed the president. While the conflict between the two was somewhat of a personality clash, the underlying tension was the relationship between the two positions—particularly as the

U.N. ambassador sat as a cabinet member in equal status to the secretary of state. By the end of June, to the surprise of some, it was the secretary of state who resigned, not the ambassador to the United Nations.

Kirkpatrick also involved herself in Latin American issues, particularly Central America. She encouraged President Reagan to raise the level of debate and called attention to the various conflicts in the Central American region. Her success in bringing this policy area to the public's attention was evident when Reagan appointed Henry Kissinger, secretary of state in the Nixon and Ford administrations, as chairman of a National Bipartisan Commission on Central America. The president then designated Kirkpatrick as his representative on the commission.

Kirkpatrick announced that she would continue her service as ambassador to the United Nations through President Reagan's first term. She participated in the Republican National Convention in Dallas which re-nominated Reagan for the presidency in 1984. Her foreign policy address at the convention resulted in a noisy demonstration typical of responses to popular speakers at national party conventions. When the president won reelection she attempted to secure a position with greater authority and influence. It was rumored that she sought either a seat on the National Security Council or nomination for secretary of state. Both positions were unavailable, however, as George P. Shultz had succeeded Haig as secretary of state and Robert C. McFarlane was the National Security Advisor. She resigned her position as ambassador to the United Nations in early 1985.

Became a Republican

Two months after her resignation, Kirkpatrick announced a formal switch in her party affiliation by registering as a Republican. While the switch did not surprise many, it opened the possibility of her seeking public office in Maryland, her state of residence outside Washington, D.C. She was considered to be a possible candidate for the Republican nomination for the Maryland senate seat vacated by the retirement of Senator Charles M. Mathias, Jr., but opted not to run. While Kirkpatrick was noted for her conservative views on foreign policy, she maintained a more liberal position on domestic issues. She was considered ''pro-union'' and favored policies supporting some liberal issues.

Kirkpatrick served the longest tenure as U.S. ambassador to the United Nations in 20 years—and only three others holding that position served longer terms. She was fluent in Spanish and French and knew some Italian and Portuguese. In addition to being the first woman ambassador to the United Nations, she was the first woman to actively participate in the traditionally male-dominated foreign policy arena. Her influence in policy making during her tenure was substantial. After her resignation she returned to Georgetown University to teach while enjoying considerable popularity as a guest speaker elsewhere and as an occasional columnist. She served as a campaign advisor to Bob Dole in the 1996 presidential campaign.

Further Reading

For additional information see Jeane Kirkpatrick, ''Dictatorships and Double Standards,'' *Commentary* (November 1979) and *The Reagan Phenomenon and Other Searches on Foreign Policy* (1983). See also: ''With the Evil Empire Dead, the Diplomat Goes Local,'' by Susan Crabtree in *Insight on the News,* April 22, 1996, vol. 13, no. 15. For Kirkpatrick's work, see: *Dictatorships and Double Standards,* New York: Simon and Schuster, 1982; *Legitimacy and Force* New Brunswick, New Jersey: Rutgers University Press, 1988; and *The Withering Away of the Totalitarian State and Other Surprises,* Washington, District of Columbia: American Enterprise Institute, 1990. □

Lincoln Kirstein

Most noted for his hand in founding the New York City Ballet and for almost half a century its director, Lincoln Kirstein (1907-1996) was a visionary, a great scholar, and a distinguished critic and writer on dance and various other art forms.

Lincoln Kirstein was born to a wealthy family in Rochester, New York, on May 4, 1907. His father, Louis Kirstein, was a high-ranking executive, and eventually chairman, of Filene's Department Store. Kirstein's interest in the arts was present from a young age. When he was eight years old he created a dramatics club called ''Tea for Three.'' He produced, wrote, and starred in all their plays and demonstrated in his organization of the club his skills as a systematic organizer. When he was 12 his mother took him and his sister to Chartres, France, where the great cathedral spurred in him a passion for windows—this later resulted in his taking a year between high school and college to work in a stained glass factory. When Kirstein was 15 he published a play in the *Philips Exeter Monthly,* and when he was 16 he bought his first work of art, an Ashanti figure of tulipwood that had been carved at the Wembley Empire Exhibition. That same year he spent the summer with his older sister in London and attended performances of Diaghilev's Ballet Russe.

Launched Modern Art Society

Having grown up in a grand house full of antiques and artwork from all stages of history, the contrast and excitement of the modern art scene was attractive to Kirstein. He attended Harvard University in the late 1920s and there began to make his mark in the art world. At the time art museums were wary of showing modern art (or the work of living artists) because they feared that it might not be of a good enough standard and subsequently the museum would be embarrassed. Kirstein, along with two fellow undergraduates at Harvard, Edward M.M. Warburg and John Walker III, felt this risk of embarrassment to be enticing. Together they founded the Harvard Society for Contemporary Art to do what other museums and galleries feared—''to exhibit to the public works of living contemporary art

whose qualities are still frankly debatable.'' This society was the first organization in the United States that presented the vast range and diversity of contemporary art on a continual basis. What made it unique was that its intent was not to cater to one individual's taste or to the development of a personal collection, but rather to focus on presenting all strains of modernism. They wanted the new voices in the art world to have a place where they could be heard. The first exhibit, which ran from February 19 to March 15, 1929, included works by such varying artists as Thomas Hart Benton, Rockwell Kent, Edward Hopper, George Bellows, and Georgia O'Keefe, among many others.

Of the three founders of the Harvard Society, Kirstein was the one who was skilled in formulating ideas. The society was his idea, as were most of the exhibition themes and their rationales. Both imaginative and articulate, Kirstein was described by one friend as ''impetuous . . . knowledgeable . . . overflowing with vitality . . .'' and by another as ''brilliant, seductive, violent . . . but isolated and lonely at the same time.'' In college he was intrigued by any art that reflected vitality, passion, and competence, and when he found something he cared about, his care was intense and vehement. He had sensitivity and awareness at the same time as boundless knowledge and energy and cared more about books, painting, and dance than about sports and socializing. His outlook was unique yet always direct and honest. This outlook was reflected in the society, for what was important was the idea of getting to the core. ''To attain knowledge and beauty one must peel away the covering. The ideal was to know one's true instincts and to have the courage to be spontaneous.''

Focus Shifted to Literary Magazine

While still at Harvard, in addition to the society, Kirstein and some associates began an undergraduate literary magazine called *The Hound and the Horn*. ''Exemplary of everything that Kirstein would be involved in from that point on, it did not flaunt his name—which appeared only in small type in the list of editors.'' The periodical, however, had been his idea and had been largely overseen by him. The magazine included works by such now illustrious writers as James Joyce, Gertrude Stein, T.S. Eliot, Conrad Aiken, and e.e. cummings, among others.

In November 1929, nine months after the Harvard Society's first show, the Museum of Modern Art opened in New York City. Many art critics of the time voiced the opinion that the Harvard Society had been the ''germ of the Museum of Modern Art.'' In April 1930 the museum's trustees invited Kirstein, Warburg, and Walker to join the newly formed advisory committee. Soon after, the three young men graduated from Harvard, but only Kirstein stayed in Cambridge, where he continued to devote his energies to *The Hound and the Horn* and to the Harvard Society. In December 1930 and January 1931 the first Bauhaus show ever in America was installed at the Harvard Society under the guidance of Kirstein, who both wrote and designed the cover for the catalogue (although he did not cite his name as author or designer). Many exhibits later Kirstein's focus began to shift. He handed over the Harvard Society to new leaders and moved on to new endeavors.

Began American Dance Company

While visiting in Europe, he met George Balanchine and decided that America needed a ballet company all its own. He felt Balanchine to be the right person for the job of artistic director/choreographer/ballet master. In previous trips to Europe Kirstein had seen Balanchine dance and had also seen his choreography. He had been deeply inspired by the vitality and modernity of the work. With the death of Diaghilev, the Ballet Russe had largely fallen apart, and Kirstein saw this as a perfect opportunity to start a ballet company in America with Balanchine, who was also keen on the idea. With the financial support of his friends Chick Austin and Warburg, the plan was set in motion.

On December 1, 1933, the School of American Ballet opened. Among its aims was one to ''preserve and further the tradition of classical theatrical dancing in order to provide adequate material for the growth of a new national art in America.'' In December 1934 the American Ballet Company, which was made up of the school's first-year students, made their debut performance at Warburg's estate in White Plains, New York, and shortly afterwards at the Avery Memorial Theater in Hartford, Connecticut. In 1935 the American Ballet became a resident ballet company in New York City. In the spring of 1936 Kirstein founded another company, called Ballet Caravan, which also emerged from the School of American Ballet. It was developed as an outlet for American choreographers, composers, and designers. It

toured extensively from 1936 to 1939 until World War II ended it. When the war was over, in 1946, Kirstein, along with Balanchine, formed the ''Ballet Society.'' As well as giving ballet performances, it sponsored lectures, film shows, and publications on dance and in 1948 took under its auspices the publication *Dance Index* (which Kirstein had been the editor of since 1942). From the ''Ballet Society'' was developed the New York City Ballet, in 1948, of which Kirstein was the general director from its inception.

In developing the company, Kirstein's primary aim was to not only create an American classic ballet, but also to stage American subjects. The first truly American ballet was *Billy the Kid,* which was choreographed by Eugene Loring, but the ''story'' was written by Kirstein himself. Other notable works included Lew Christensen's *Filling Station*.

Despite all the innovative activities of Kirstein in college, it was the creation of this truly American ballet company, as well as his numerous books and critiques of dance concerts, that made Lincoln Kirstein a legend in his own time. He was a patron of the arts in the truest sense, as he asked for no credit or monetary reward for all that he did—his foremost concern remained presenting innovative and passionate art to the world. Still he received many accolades. Among his many lifetime honors were the United States government Medal of Freedom, New York City's Handel Medallion and the National Medal of Arts.*Dance Magazine* senior editor Clive Barnes wrote that Kirstein ''dreamed dreams for other people and made them happen.''

Kirstein was married to Fidelma Cadmus. She died in 1991. Kirstein retired as general director of the New York City Ballet in 1989 but retained the title of general director emeritus. He died on January 5, 1996 at his home in New York City of natural causes. His impact was felt after his death. As one colleague remarked: ''If Lincoln hadn't had the vision that ballet could become an important art form in this country, none of us would be here.''

Further Reading

Important publications by Kirstein include: *Dance* (1935), *Blast a Ballet, a Corrective for the American Audience* (1938), *Ballet Alphabet* (1939), *The Classic Ballet, Basic Technique and Terminology* with M. Stuart (1952), *Movement and Metaphor* (1970), *The New York City Ballet* (1974), and *Nijinsky Dancing* (1975),*Ballet:Bias and Belief* (1983).

For an in-depth and fascinating look at all the ideas and contributions of Kirstein throughout his life (both in ballet and the other arts) see Nicholas Fox Weber, *Patron Saints* (1992). This book is the source of the quotations used in the text. Lincoln Kirstein's account of his own life up to 1933 is recorded in *Mosaic* (1994). For short summaries of his life and contributions to ballet specifically see: Horst Koegler, *The Concise Oxford Dictionary of Ballet* (2nd ed. 1982) and Francis Gadan and Robert Maillard, *A Dictionary of Modern Ballet* (1959). Also, Clive Barnes, ''Lincoln In His Own Center''*Dance Magazine* (March 1996) For bits of information on Lincoln Kirstein and his influence on dance interspersed throughout more comprehensive books on the history of dance see: Mary Clarke and Clement Crisp, *Introducing Ballet* (1977); Irving Deakin, *At the Ballet: A Guide to Enjoyment* (1956); A.H. Franks, *Twentieth Century Ballet* (1971); Ivor Guest, *The Dancer's Heritage: A Short History of Ballet* (1988); Robert Harrold, *Ballet* (1980) (2nd ed., 1982); Arnold Haskell, *Balletomania: Then and Now* (1977); and Olga Maynard, *The American Ballet* (1959). □

Nobusuke Kishi

Nobusuke Kishi (1896-1987) was a Japanese statesman who was imprisoned as a war criminal but released by the Allied Occupation authorities after World War II. His term as prime minister was marked by turbulent opposition to the U.S.-Japan security treaty signed in 1960.

The career of Nobusuke Kishi symbolizes the reversal of Japan's international relations in the 20th century. A cosigner of the declaration of war against the United States in 1941, he became the leader of America's most important Pacific ally in the 1950s.

A Political Family Background

Born Sato Nobusuke, on Nov. 13, 1896, in Yamaguchi Prefecture, southwestern Japan, Kishi was the second son of Hidesuke and Moyo Sato. His father, orginally born into the Kishi family, had been adopted by the Satos to preserve their family line and name. Similarly, Nobusuke was adopted by his father's elder brother and took the family name of Kishi.

The Sato and Kishi families were of samurai descent from an area formerly known as Choshu. Both of these facts were important to Kishi's future career. Samurai from Choshu, among them Kishi's great-grandfather, were leaders in the movement, culminating in 1868, to overthrow the old regime and establish a new national government. During the 19th century, more prime ministers came from Yamaguchi than any other prefecture. Kishi thus grew up in a concerned political environment. His older brother, Ichiro Sato, became a rear admiral; his younger brother, Eisaku Sato, became prime minister in 1965; and an uncle by marriage, Yosuke Matsuoka, was Japan's foreign minister during 1940-1941.

Kishi's education at Japan's most prestigious schools prepared the way for his rapid rise in the bureaucratic elite. After graduating with honors from Tokyo First Higher School, he entered Tokyo Imperial University in 1917, where he studied under Shinkichi Uesugi, well known for his conservative, nationalist interpretation of constitutional law. In the early 1920s, Kishi was greatly influenced by the writings of Ikki Kita, the nationalist thinker who sought a radical reordering of Japanese society.

Career in the Bureaucracy

After graduating with top honors in 1920, Kishi entered the Ministry of Agriculture and Commerce as a clerk, quickly proving himself an able and ambitious worker. In 1936 he was appointed to the second-highest civilian post, responsible for the industrial development of Manchuria,

Japan's newly acquired colony. In this post, he worked closely with Hideki Tojo, chief of staff of Japan's Kwantung army.

When Tojo became prime minister in October 1941, he asked Kishi to join his cabinet as minister of commerce and industry. Thus, Kishi was part of the Japanese leadership at the time of Pearl Harbor and America's entrance into World War II.

During the war years, Kishi played a leading part in trying to manage military procurement and a sagging Japanese economy. By 1944, Kishi was increasingly against continuing the war at all costs, and his opposition helped to topple the Tojo government that year.

Arrest and Return to Power

With the Allied victory in World War II, Allied Occupation forces arrested Kishi and held him for more than three years as a war criminal. During his detention in Sugamo prison until his release without trial in 1948, Kishi spent time reading and reflecting on Western liberalism. Although perhaps more favorably disposed to democratic theory than before, he was dismayed by many of the reforms of the occupation forces. Whatever his sympathies, however, Kishi plunged into the postwar order with the same energy and ambition that he had brought to the prewar system.

In 1952 he began a new political career and a remarkable comeback that, in five years, took him from war criminal to prime minister. His rise should be understood as an indication of the powerful personal ties he still retained with the Japanese political and business elite and his own skill in manipulating these ties. Beyond this, Kishi has been described as a master of *machiai seiji*—that is, behind-the-scenes politics (literally, geisha house politics).

Favored as well by the confused and fluid nature of postwar Japanese politics and by the death and retirement of older leaders, Kishi built himself a personal following among party politicians that soon became a real force in the factional struggles that followed. In 1954 he joined with other factions to help Ichiro Hatoyama overthrow Prime Minister Shigeru Yoshida. The following year, the two conservative parties united to form the Liberal-Democratic party, of which Kishi became secretary general. As an important link between the party's two warring sides, the Hatoyama faction, which he had aided, and the Yoshida faction, led by his younger brother, Kishi became a dominant figure in the party.

In the Ishibashi cabinet, formed in 1956, Kishi served as deputy prime minister and minister of foreign affairs. When ill health forced Ishibashi into retirement in early 1957, Kishi succeeded him.

For all his service, Kishi was not a popular figure with articulate elements of the Japanese public. In fact, his public image plagued him throughout his term as prime minister and ultimately helped to bring down his government. His membership in the Tojo cabinet and his designation as a top war criminal made him a symbol of a past era that many Japanese wanted to forget. To students, Socialists, intellectuals, and many other elements of society, he seemed to be an unreconstructed fascist. They were suspicious of his every action, but particularly of his intention to revise the constitution, rearm, and extend the security treaty with the United States.

Security Treaty Crisis

Japan's relations with the United States overshadowed all other issues in Kishi's three-year term, from 1957 to the summer of 1960. The key was the security treaty, signed by the two countries in September 1951, during the last months of the Allied occupation. The treaty embodied Japan's reliance on American armed forces to preserve its security, providing the right to station troops in Japan to be used not only ''to deter armed attack upon Japan'' but also, if necessary, ''to put down large-scale internal riots and disturbances.'' By the time Kishi took office, Japanese opposition to the treaty, growing out of a newly found self-confidence, was widespread. The treaty was criticized as an infringement on national sovereignty that involved Japan, without regard to its own will, in the Cold War politics of eastern Asia. Dissatisfaction was general, but proposed remedies ran the political gamut. Among the Socialists, neutralist sentiment, favoring abrogation of the treaty, was strong. Among the conservatives, there was support for a continuation of the relationship but on a more restricted basis that would enhance Japan's political standing in the world.

Seeking to profit from this national mood, Kishi made a much-heralded trip to Washington, DC, in June 1957. He won an American promise to withdraw all ground combat forces within a year. Thereafter, he also gained American

assent to negotiate a new treaty of mutual defense. Meetings between diplomats of the two countries began in the fall of 1958 and proceeded through the following year. In January 1960, Kishi once again flew to Washington for the treaty signing ceremony. By eliminating some of the offensive parts of the old treaty (including the clause permitting intervention of American forces in Japanese internal disturbances) and stressing mutual consultation and obligation, the new treaty gave the appearance of placing relations on an equilateral basis.

Kishi clearly saw the treaty as a major diplomatic triumph that might consolidate his power in the Liberal-Democratic party. The result, however, was quite the opposite. When the debate over ratification began in the National Diet, conflict intensified and gradually eroded his strength. Outside of the Diet, student groups, Socialists, Communists, labor leaders, and intellectuals, always distrustful of Kishi, joined in opposition and created the greatest political disturbances the nation had experienced since prewar days.

In a tumultuous late-night session in mid-May 1960 after police had entered the Diet to remove Socialist party members who had staged a sitdown protest, Kishi forced a vote of approval through the lower house. His high-handed maneuver further inflamed public antipathy toward him and the treaty. The Diet and the prime minister's official residence became scenes of swelling popular demonstrations. A planned visit of U.S. President Dwight Eisenhower had to be canceled. With no other choice, on June 23, 1960, Kishi announced his resignation. Shortly after, while attending a party for his successor, Ikeda Hayato, Kishi was stabbed by a rightist fanatic. The wound was not serious, however, and Kishi in the aftermath continued to exercise power from behind the scenes.

For some years after his resignation, Kishi remained an active member of the Liberal-Democratic party in Japan. He lived in Tokyo with his family. When a young man, he had married his cousin, Yoshiko Kishi, daughter of his adopted parents. They had two children, a son, Nobukazu, and a daughter, Yoko. After a lifetime of service to his country, Nobusuke Kishi died in Tokyo on August 7, 1987.

Further Reading

The most reliable, scholarly treatment of Kishi's career is in George R. Packard, III, *Protest in Tokyo: The Security Treaty Crisis of 1960* (1966). A journalist's rendering of Kishi's life is Dan Kurzman, *Kishi and Japan: The Search for the Sun* (1960). Recommended for the background of Japanese politics and its relation to foreign policy is Donald C. Hellmann, *Japanese Domestic Politics and Foreign Policy* (1969). For a general treatment of the Security Treaty crisis and its relation to Japanese parties see Robert A. Scalapino and Junnosuke Masumi, *Parties and Politics in Contemporary Japan* (1962). □

Henry Alfred Kissinger

Henry Alfred Kissinger (born 1923) was secretary of state during the second Nixon administration and the Ford administration, chief of the National Security Council (1969-1973), professor at Harvard University (1952-1969), and co-winner of the Nobel Peace Prize (with Le Duc Tho) in 1973.

Henry Kissinger was the chief foreign policy adviser to Presidents Richard Nixon and Gerald Ford between 1969 and 1974, a tumultuous period for the United States in its dealings in Europe, the Middle East, and Southeast Asia. The use of secret negotiations (based in large part on a fundamental distrust of bureaucracies—most notably that of the State Department) led to agreements on arms limitations (SALT I), the reopening of relations with the People's Republic of China after more than 20 years of nonrecognition following the assumption of power by the Communists in 1949, and ''shuttle diplomacy'' involving attempts to secure peace among Middle-Eastern nations. Other work involved the secret bombing of Cambodia, a secret war with Cambodia that was ultimately halted by actions of Congress, cessation of hostilities between South and North Vietnam (and ultimately the collapse of the U.S.-supported South Vietnamese government), and the sharing of the Nobel Peace Prize with Le Duc Tho, the North Vietnamese negotiator at the Paris Peace Talks. While Kissinger's memoirs contained his interpretation of the aforementioned events, his critics did not soften their conclusion that Kissinger often made critical mistakes in developing U.S. foreign policy.

Despite his detractors, Kissinger enjoyed a reputation of being an intellectual in the Nixon administration. While often criticized for some of his personal characteristics, he was also praised for his wit and charm. In addition to his distrust of bureaucracies, Kissinger distrusted the media—particularly the press—and was reputed to berate subordinates who leaked information. In his own interactions with the media he worked closely (and off the record) with foreign affairs correspondents so his viewpoint would be presented favorably.

Kissinger's view of the world—dominated by a setting of bi-polarization—both coincided with that of President Nixon's and colored his interactions with others in the conduct of foreign affairs. His view was deemd ''European'' because he was born and spent his formative years in Germany and because of his attention to important European actors in history (in his senior thesis and doctoral dissertation—both completed at Harvard). It was a worldview that perceived the necessity for maintaining an equilibrium between the two world powers—the United States and the Soviet Union—and of arguing and negotiating from a position of strength. Thus it is possible to see the opening of relations with China for the first time after World War II as related to containment of the Soviet Union—particularly as this transpired when open hostilities between the U.S.S.R. and China were taking place. This was also evident when Kissinger justified secret bombings in Cambodia (on the grounds that there were sanctuaries and transportation routes being used by the North Vietnamese) in an attempt to get the North Vietnamese to negotiate a settlement.

An Expert on International Affairs

Kissinger was born May 27, 1923, in Furth, Germany, with the name Heinz Alfred. His mother, Paula Stern Kissinger, was from Fanconia in southern Germany. His father, Louis, was a teacher who lost his job and career during the Nazi reign and persecution of the Jews in Germany. The family (a younger brother, Walter Bernhard, was born a year after Henry Kissinger) left Nazi Germany in 1938, moving first to England and then several months later to the United States. The family settled in New York City where Kissinger began high school and after a year switched to night school, working days in a factory. During World War II Kissinger joined the military and served in Germany, working ultimately in Army Intelligence. Following the war Kissinger remained in Europe as a civilian instructor at the European Command Intelligence School at Oberammergau, Germany. In 1947 he returned to the United States and enrolled as an undergraduate at Harvard University. He graduated in the class of 1950 (in three years because he entered as a sophomore) summa cum laude and as a member of Phi Beta Kappa. He continued his studies as a graduate student at Harvard, earning his masters degree in 1952 and his Ph.D. in 1954.

Kissinger served in a variety of roles prior to his entrance into the Nixon administration as chief of the National Security Council. Between 1952 and 1969 he directed the Harvard International Seminar, which was held during the summer months. In this capacity, he was visited by many international figures with whom he would later deal as a foreign affairs official. As part of the Council on Foreign Relations he published *Nuclear Weapons and Foreign Policy,* a book that was widely read and well accepted. For 18 months beginning in 1956 he was director of a Rockefeller Brothers Fund special studies project—a program developed to investigate potential domestic and international problems. In 1957 he became a lecturer at Harvard, ultimately being promoted to full professor in 1962. Kissinger served as a consultant to the National Security Council (until February of 1962, when he left because of policy differences), to the Arms Control Disarmament Agency (until 1967), and to the Rand Corporation (until 1968). From 1962 to 1965 he worked full time at Harvard. In 1965 he became a consultant to the State Department on Vietnam. He visited Vietnam several times between 1965 and 1967. Most of 1968 was spent working on New York Governor Nelson Rockefeller's unsuccessful bid for the Republican nomination for the presidency. In spite of Rockefeller's defeat by Richard Nixon, it was at Rockefeller's urging that Nixon considered and appointed Kissinger to head the National Security Council.

Kissinger was critical of U.S. foreign policy toward the Soviet Union developed under the preceding Kennedy and Johnson administrations. He considered their stances inconsistent and too conciliatory; it was these criticisms that had led to Kissinger's departure from McGeorge Bundy's National Security Council in the Kennedy administration. Kissinger viewed the Soviet Union as the principal opponent of the United States in international affairs. Nonetheless, Kissinger accepted as legitimate the role of the Soviet Union as one of the super powers. This approach, known as ''détente,'' facilitated the easing of relations between the Soviet Union and the United States.

As a consequence, one of Kissinger's early successes during this period of détente was the completion of negotiations on the Strategic Arms Limitations Treaty (SALT) with the Soviet Union. The negotiations, highly technical and conducted in part by sophisticated negotiating teams and in part by Kissinger himself, lasted for nearly three years. They culminated in the signing of an agreement in Moscow by President Nixon and Soviet Communist Party Chief Brezhnev.

Kissinger also was influential in the settlement of the Quadripartite Agreement on Berlin (September 3, 1971). A thorn in relations between the East and West for many years, particularly after the Berlin Wall, an agreement was sought to facilitate travel between East and West Berlin. Through regular (official) negotiations, handled by Ambassador Kenneth Rush, and secret negotiations directly involving Kissinger, an easing of relations between the United States and the former Soviet Union was facilitated by the normalization of relations between the four nations that had controlled Berlin since World War II.

China, Vietnam, Middle East

Another of Kissinger's successes (and one that caught the media by surprise) was the organization of Richard

Nixon's approach to China. The United States had refused to recognize the Peoples Republic of China following the civil war that left Communists under Mao Tse-Tung in control after World War II. Early in Nixon's first term efforts were made to allow interaction between the Chinese and the United States. Capitalizing on international conditions and secretly moving through the good auspices of Pakistani President Yahya Khan, Kissinger flew to China and met with Chou En-lai, arranging for an invitation for Nixon to make an official state visit. The resultant Shanghai Communique of 1972 provided guidelines for the establishment of U.S.-China relations. During his eight years in the National Security Council and State Department, Kissinger flew to China a total of nine times.

Kissinger perhaps was criticized most and forgiven least for his conduct of the war(s) in southeast Asia. The U.S. involvement in Vietnam had driven Lyndon Johnson from office, and it had been the intention of the Nixon administration to seek ''peace with honor.'' The Kissinger approach was characteristic: negotiate from a position of strength. Thus not only was U.S. direct involvement in Vietnam reflective of this position, but the bombing of Cambodia—the ''secret war''—was an attempt to use military strength to force the hands of U.S. opponents to agree to terminate the war. All efforts, of course, were an attempt to keep Vietnam, Cambodia, and Laos from becoming controlled by Communist factions. Kissinger successfully negotiated a truce with Le Duc Tho (over the strong protests of the South Vietnam government) in Paris and shared the Nobel Prize in 1973 with him. However, many considered Kissinger's policies excessive attempts to make right with might.

Following his assumption of power as secretary of state in 1973—which he held through the completion of Gerald Ford's administration—Kissinger abandoned his policy of hands-off the Middle East (it was the one area where he had deferred to Secretary of State William Rogers while Kissinger was with the National Security Council). During the three years he was secretary of state, Kissinger conducted what became known as ''shuttle diplomacy,'' where he served as the facilitator of negotiations to restore peace among Middle-Eastern nations. Kissinger would often fly from Egypt to Israel to Syria or elsewhere and back again as he played the middleman role in developing agreements to secure peace. In all, Kissinger made 11 ''shuttle'' missions, the longest lasting nearly a month.

After his departure from office following the 1976 electoral defeat of Gerald Ford at the hands of Jimmy Carter, Kissinger was self-employed as the director of a consulting firm dealing with international political assessments. In addition to advising a variety of clients on the political climate at any given moment, he produced two books of memoirs to explain the evolution of history while he was in office.

In 1997 former Secretaries of State Kissinger and Alexander Haig caused controversy through their role in facilitating U.S.-China trade. Some say the two stood to profit from contracts with the Chinese and that some of their dealings put the United States in a ''vulnerable position.''

Further Reading

Henry Kissinger produced two volumes of his memoirs: *The White House Years* (1979) and *Years of Upheaval* (1982). One may also read about Kissinger from Marvin and Bernard Kalb in *Kissinger* (1974). Seymore M. Hersh wrote *The Price of Power: Kissinger in the Nixon White House* (1983). There are numerous other books about different aspects of Kissinger's years in office. See also: Timothy W. Maier, ''Lion Dancing with Wolves,'' *Insight on the News,* vol. 13, no. 14, April 21, 1997. □

Horatio Herbert Kitchener

The British field marshal and statesman Horatio Herbert Kitchener, 1st Earl Kitchener of Khartoum and Broome (1850-1916), is best known for his service in British colonial wars and administration.

Horatio Herbert Kitchener was born on June 14, 1850, at Crotter House, Ballylongford, County Kerry, Ireland; his father, an English lieutenant colonel, had settled in Ireland. Educated in Switzerland, Kitchener entered the Royal Military Academy at Woolwich in 1868, served briefly with the French against the Prussians in 1870, and took his commission in the Royal Engineers in 1871. He entered routine army service at home but in 1874 began his connection with the Near East on loan to the Palestine Exploration Fund. In 1878 he began a survey of Cyprus after its acquisition by Britain, serving briefly as a vice-consul in Asia Minor and visiting Egypt unofficially in 1882 to join the British campaign against the nationalists.

Years in Egypt

At the end of 1882 Kitchener was appointed second in command of the Egyptian cavalry and served with Gen. G. J. Wolseley in the 1884 attempts to rescue Gen. C. G. Gordon. He resigned the Egyptian army command in 1885, serving at the end of that year as British representative on the International Commission to delimit the sultan of Zanzibar's mainland territories.

In the summer of 1886 Kitchener was appointed governor general of the eastern Sudan with headquarters at Suakin; and in September 1888 he became adjustant general of the Egyptian army, directing the cavalry in the battle of Toski in August 1889, which removed the last threat of a Mahdist invasion of Egypt. Until 1892 he was involved in reorganizing the Egyptian police.

In April 1892 Kitchener took command of the Egyptian army as its ''sirdar'' and began preparing the plans for the Anglo-Egyptian invasion of the Mahdist-controlled Sudan, to take the form of a systematic advance up the Nile. The advance on Dongola began in 1896, and Abu Hamed fell in 1897. The advance continued steadily throughout 1897, and the end of the year saw the British government authorize the final advance on the Mahdi's capital at Omdurman. Here, on Sept. 2, 1898, the Caliph was defeated, and

Khartoum was occupied a few days later. There followed the Fashoda crisis, in which Kitchener and the French colonel J. B. Marchand confronted each other with their flags on the Nile. Under British pressure, the French gave way and withdrew Marchand's force. Kitchener went in triumph to London, received a peerage, and returned to the Sudan as its first Anglo-Egyptian governor general.

South Africa and India

In October 1899 the Anglo-Boer War erupted in South Africa. In December 1899 Kitchener joined Lord Roberts as his chief of staff. By the end of 1900, the British had reversed their early defeats and occupied the Orange Free State and the Transvaal. Lord Roberts returned to England, and Kitchener was made commander in chief in South Africa. The Boers now resorted to guerrilla warfare, and Kitchener responded with a ruthless policy designed to cut off the Boers from their supplies among the friendly Afrikaners. The countryside was divided up into closed areas with lines of blockhouses and barbed wire, farms were destroyed, and the women and children were herded into ''concentration camps,'' where the death rates from disease were appalling. These policies did much to strengthen antiwar feeling in Britain, and Kitchener himself keenly felt the odium directed against him, to the extent that he allowed the Boers to win gains in the Peace of Vereeniging of May 31, 1902.

From 1902 to 1909 Kitchener was commander in chief in India, concerning himself with extensive reforms of the Indian army and quarreling with the viceroy, Lord Curzon, who resigned in 1905 as a result. Kitchener succeeded in carrying through a large measure of reform after 1905. In September 1909 Kitchener left India and was given the rank of field marshal. He now traveled widely in the Far East, the Antipodes, Turkey, and East Africa and began serving on the Committee of Imperial Defence after 1910. In September 1911 he returned to Egypt as head of the British administration, ruling for 4 years. In political matters Kitchener granted little of substance to the nationalists, and in economic policies he ruled as a benevolent despot, undertaking more in land reform and creating more security for poor peasants than any previous administrator.

In June 1914 Kitchener received his earldom. While still in England, he was appointed secretary of state for war on Aug. 3, 1914. It was his task to create the new armies for France, to mobilize industry for the war, and to control military strategy. In 1916 Kitchener set out in H.M.S. *Hampshire* for a visit to Russia, but the ship struck a mine on June 5 and was sunk. His body was never recovered.

Further Reading

Kitchener himself wrote little of significance. During his lifetime, especially in the early years of World War I, dozens of potboilers were written about his life, but they are of little value. More useful are Sir George Arthur, *Life of Lord Kitchener* (3 vols., 1920), and Gerald French, *The Kitchener-French Dispute: A Last Word* (1960). The outstanding study, however, is that by Sir Philip Magnus, *Kitchener: Portrait of an Imperialist* (1958).

Additional Sources

Cassar, George H., *Kitchener: architect of victory,* London: W. Kimber, 1977.
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Benedicto Kagima Mugumba Kiwanuka

The Ugandan politician Benedicto Kagima Mugumba Kiwanuka (1922-1972) was one of the early leaders in the independence movement of Uganda and led the country in the transition stage between colonial British rule and independence. He was murdered by Idi Amin in the early 1970s.

Benedicto Kiwanuka was born in May of 1922 in Kisabwa in the Buganda kingdom of Uganda, the son of a minor but wealthy Roman Catholic Buganda chief. Kiwanuka received his early education in mission schools, and his career must be seen in relation to a continuing relationship with the Catholic groups of Uganda. During World War II Kiwanuka served in the African Pioneer Corps, with duty in Kenya, Egypt, and Palestine, completing his military career with the rank of sergeant major.

After the war Kiwanuka returned to Uganda and took employment in the Judicial Department as a clerk and interpreter. Wanting to study law, he prepared by attending Pius XII University College in Basutoland (now Lesotho) from 1950 to 1952, before proceeding to Britain to attend University College, London (1952-1956). He was admitted to the bar at Gray's Inn in February of 1956. Returning to Uganda. he practiced law privately from 1956 to 1959.

Entry into Politics

At this time, Uganda was moving to gain independence. But it had special problems due to its complicated administrative structure, especially with the highly organized kingdom of Buganda, which was also the most economically advanced section of the country. Many of its leaders were little disposed to diminish their state's special position by submerging it in a greater union. Among the various political organizations formed in this time of flux was the Democratic Party, the result of pressure from Roman Catholic groups, who thought that members of their religion did not have sufficient representation—in relation to their numbers—in the Ugandan political arena. Efforts were made to draw non-Catholic support as well, but the Democratic Party always kept a damaging reputation as being too closely tied to one religious body. Kiwanuka became its leader in 1958 and subsequently relinquished his law practice so that he could devote his time to politics.

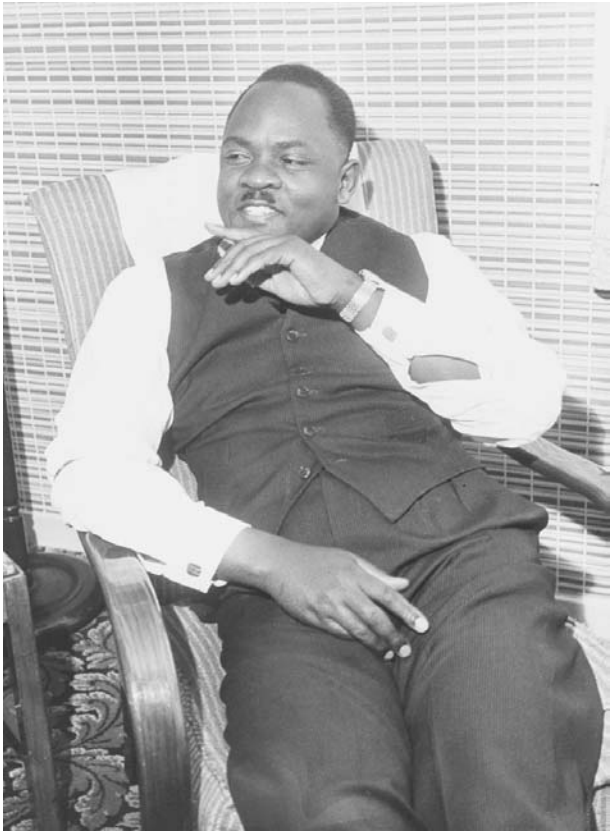

Ugandan Leadership in the 1960s

When the first important elections were held in Uganda in 1961 to determine the country's future, there were only two important political parties: the Democratic Party and the Uganda People's Congress. The kingdom of Buganda decided to boycott the election. The Democratic Party swept the Buganda elections and won enough votes in the rest of Uganda to secure the largest representation in the legislature. Kiwanuka was asked to form a government, and on July 1, 1961 he became the first chief minister of Uganda. On March 1, 1962 he was appointed Uganda's first prime minister.

Kiwanuka's time as prime minister was fleeting. New elections were held in April of 1962 and Kiwanuka failed to gain reelection to the National Assembly. This time the Buganda participated by allying with the United People's Congress; their joint forces triumphed, and Milton Obote replaced Kiwanuka as prime minister. Obote then presided over Uganda's independence. The Democratic Party became the main opposition party, with Kiwanuka as their leader, despite losing his seat in the election. In the mid 1960s he focused on Uganda's Muslim population and their neglected needs.

Amin and Crisis

In the late 1960s Uganda was in a state of instability. After strengthening his military base, Idi Amin overthrew Obote's government and forcibly took control in 1971. Amin plunged Uganda into a deep crisis and an era of ruthless persecution.

Confusion surrounded Kiwanuka's arrest in September of 1972. Witnesses reported that armed men seized him, although a military spokesman denied the arrest and suggested that government impostors may have been responsible for the capture of several important officials. Shortly after, Amin's forces murdered him. Kiwanuka was one of many people slaughtered during Amin's reigning years of chaos and terror. In his book *Uganda Since Independence: A Story of Unfulfilled Hopes,* Phares Mutibwa asserted that Amin murdered Kiwanuka because he perceived him to be a potential rival leader.

Further Reading

Kiwanuka's career can be followed in Ronald Segal, *Political Africa: A Who's Who of Personalities and Parties,* Stevens and Sons Limited (1961); Ali Mazrui, *Violence and Thought: Essays on Social Tensions in Africa* (1968); A. J. Hughes, *East Africa: Kenya, Uganda, Tanzania* (1969); and Phares Mutibwa, *Uganda Since Independence: A Story of Unfulfilled Hopes,* Hurst and Company (1992). The most comprehensive source on Kiwanuka is Albert Bade's *Benedicto Kiwanuka: the Man and His Politics,* Fountain Publishers, Uganda (1996). □

Paul Klee

Paul Klee (1879-1940) was a Swiss painter and graphic artist of extraordinary formal inventiveness whose art combined a childlike, primary vision and the utmost sophistication.

Paul Klee was one of the great masters who established the essence and character of modern art. He was an artist of a creative capacity and an artistic range and depth that had not existed in German countries since Albrecht Dürer's time. Like Dürer, Klee was predominantly a draftsman. Color entered his art late, and the main body of his work was always dominated by the linear component. His fantasy seemed inexhaustible—the demonic bordering on the grotesque, the humorous on the anecdotal—but it was always rooted in his metaphysical, even mystical, attitude to life and art. Klee was also an outstanding writer on formal and esthetic problems and a distinguished teacher. To him we owe some of the most beautiful statements on modern art.

In Klee's work, thought and emotion form a whole out of which grows a myth of universal validity. Thus, he wrote: ''My hand is only a tool of a far-off sphere. Nor is it my head that functions but something else, something higher, farther, somewhere. . . . The primitive mentality does not invent myths, it experiences them. . . . Progression toward a philosophy of life is essentially productive. . . . At the point where the central organ of all temporal spatial movement rules all functions: who would not live there as an artist? There, in the womb of nature, where the secret key to all being is

hidden? . . . Our quaking hearts drive us downward, deep down to the origin of things.''

Klee was born on Dec. 18, 1879, in München-Buchsee near Berne. His father was a musician, and in his youth Paul could not decide whether to become a musician or a painter. He was a fine violinist, and music remained a source of inspiration throughout his life.

Early Influences

In 1898 Klee went to Munich, Germany, where he studied briefly with Erwin Knirr and then attended the academy until 1901, studying with Franz von Stuck. The Jugendstil with its emphasis on curved lines and the fin-de-siècle symbolism and romanticism of the Munich school influenced the young Klee, who admired Odilon Redon, Aubrey Beardsley, William Blake, Francisco Goya, and James Ensor. In 1901 Klee visited Italy, and in 1905 he made his first trip to Paris. Between 1902 and 1906 he lived in Berne, where he produced his first characteristic works.

In 1906 Klee married the pianist Lily Stumpf and moved to Munich. They had one son, Felix. Klee exhibited etchings in the Munich Secession in 1906, and the first large exhibition of his graphic works took place in Switzerland in 1910. The following year Klee met the artists of the Blaue Reiter (Blue Rider) group and exhibited drawings at the Galerie Tannhauser in Munich. In 1912 Klee visited Paris, where he met Robert Delaunay, whose Orphist paintings stimulated him; saw pictures by Pablo Picasso and Georges Braque; and was much impressed by the works of Paul Cézanne, Vincent Van Gogh, and Henri Matisse. This trip to Paris and one to Kairouan in Tunisia in 1914 in the company of August Macke and Louis Moilliet were decisive for Klee as a painter. At the age of 35 he was still predominantly a draftsman and only occasionally a watercolorist. But after his trip to Tunisia all the influences he had been absorbing fused into a totality, and his unique pictorial metaphor was established.

Bauhaus Years

In 1914 Klee helped to found the Neue Münchner Sezession (New Munich Secession). From 1916 to 1918 he served in the German army. In 1920 he had a large retrospective at the Gallery Goltz in Munich and was invited to teach at the Bauhaus in Weimar. He taught there and at the Bauhaus in Dessau until 1931; the Bauhaus years were most inspiring for Klee both as an artist and as a teacher. In 1923 he had a one-man show at the Kronprinzenpalais in Berlin, and the following year his first exhibition in the United States took place.

In 1924 Klee made a trip to Sicily, in 1926 to Italy, in 1927 to Corsica. He was one of the founders of the Blaue Vier (Blue Four) group in 1924. The following year he participated in the first surrealist exhibition in Paris. In the winter of 1928/1929 Klee visited Egypt. To celebrate his fiftieth birthday, Klee was given a major retrospective in Berlin in 1929. His work became more inaccessible to rational analysis. The titles of his works, which had always been poetic and surprising, became mystical, for example, *Archangels, Angels Bring What Is Longed For,* and *Saints of the Inner Light*.

Last Works

In 1931 Klee began to teach at the Düsseldorf Art Academy; the Nazis dismissed him from his post in 1933. He returned to Berne, where he lived the rest of his life. In 1935 and 1936 he had large exhibitions in Switzerland. In 1935 the first signs of the illness that caused his death appeared. His paintings became larger, more hieroglyphic, and more remote; they are filled with images of death and angels.

In 1937 Picasso, Braque, and Ernst Ludwig Kirchner visited Klee in Berne. That year his works were included in the Nazi exhibition of ''degenerate'' art in Munich, and 102 of them were confiscated from public collections in Germany.

Klee's most important writings are the *Pädagogisches Skizzenbuch* (1925; *Pedagogical Sketch Book,* 1944); *Schöpferische Konfession* (1920; *Creative Credo*); and *Über die Moderne Kunst* (1945; *On Modern Art,* 1947), a lecture delivered at the Jena Kunstverein in 1924. He executed nearly 9,000 individual works, beginning with a preponderance of pen and pencil drawings and gradually expanding to watercolors and oil paintings. He died on June 29, 1940, at Muralto near Locarno.

Further Reading

The most comprehensive study of Klee is Will Grohmann, *Paul Klee* (1954), which contains extensive quotations from Klee's

writings, a bibliography, and an index. See also Carola Giedion-Welcker, *Paul Klee* (trans. 1952). Important books on special aspects of Klee's art are Karl Nierendorf, *Paul Klee: Paintings, Watercolors, 1913-1939* (1941); Margaret Miller, ed., *Paul Klee* (1941), which has statements by the artist and articles by Alfred H. Barr, Jr., Julia and Lyonel Feininger, and James Johnson Sweeney; James Thrall Soby, *The Prints of Paul Klee* (1945); Werner Haftmann, *The Mind and Work of Paul Klee* (1954), a penetrating study of Klee's philosophy, his art theory, and his teaching method; and Jürg Spiller, ed., *Paul Klee: The Thinking Eye* (1956; trans. 1961), which contains Klee's notebooks with all particulars of pedagogical importance. □

A. M. Klein

A. M. Klein (1909-1972), journalist and lawyer, was widely regarded as one of Canada's leading poets. His novel *The Second Scroll* has been acclaimed by scholars and critics as a masterpiece. He contributed significantly to the emergence of a modern, distinctively Canadian literature.

A(braham) M(oses) Klein, born in Ratno, Poland, in 1909, came to Montreal as an infant with his immigrant parents and, except for a brief stay (1937-1938) in Rouyn, Quebec, lived his life there. He was brought up in a religious home, where family ties were close and affectionate. The influence of his home and of the closely-knit Jewish community during his formative years was reinforced by his biblical and Talmudic studies.

Although very much a product of the Jewish ghetto in Montreal, Klein was also influenced by the French-Canadian society with which the Jewish community was in continuing interaction. Though by no means uncritical of some elements in that society, particularly the anti-semitism voiced frequently during the 1930s, Klein in his poetry and other writings revealed a sensitive understanding and appreciation of the French-Canadian way of life and its values.

A third major formative influence on Klein was the English literary tradition, which paralleled and reinforced the influence of early Hebrew and Yiddish writings—the Bible, the works of medieval Jewish writers such as Yehuda Halevi, the Ibn Gabirols and Ibn Ezra, and such contemporaries as Bialik and I. I. Segal. He acknowledged his debt to Shakespeare, Milton, and Keats by direct statement and frequent quotation. His subsequent indebtedness to Joyce and Eliot is equally clear.

Between 1926 and 1930 Klein attended McGill University, where he was active in the Debating Society and cofounded a literary magazine, *The McGilliad*. After graduating he studied law at the Université de Montréal, taking his degree in 1933 and then practicing law in Montreal until he resigned in 1956.

Klein's involvement in Jewish community affairs began early. In the period 1928-1932 he served as educational director of Canadian Young Judaea—a Zionist youth movement—and edited its journal, *The Judaean,* and in 1934 he became president of this national movement. In 1936 he wrote and lectured on behalf of the Canadian Zionist Organization and edited its monthly magazine, *The Canadian Zionist*. Shortly after, he became associated with Samuel Bronfman, the noted distiller-philanthropist and Canadian Jewish leader. In part through Bronfman's good offices, Klein was appointed visiting lecturer in poetry at McGill for three years, 1945-1948. Throughout the 1930s his sympathies for the dispossessed and his passionate anti-fascist stance led him to identify with the C.C.F., a socialist party roughly the equivalent of the British Labour Party. In 1944 he was nominated as a federal candidate in the largely Jewish Montreal-Cartier riding, but withdrew before the election in 1945. He did run—unsuccessfully—in the federal election of 1949 and was somewhat embittered by the extent of his defeat.

In terms of community involvement, by far the most important activity that Klein engaged in was his editorship of *The Canadian Jewish Chronicle*. Klein had contributed to this weekly Anglo-Jewish paper from the late 1920s on and became its editor in 1938, remaining until 1955. Mental illness, evidenced occasionally from 1952 on, resulted in a thwarted suicide attempt in 1954 and in a period of hospitalization. His withdrawal from public life followed, and he became increasingly reclusive after 1956 until his death in 1972.

Klein's career as a poet began early. During his years at McGill he published poems in *The Menorah Journal, The Canadian Forum, Poetry* (Chicago), and elsewhere. His in-

terest was quickened by his association with the ''Montreal Group'' of poets and writers, which included A. J. M. Smith, F. R. Scott, Leo Kennedy, and Leon Edel and was centered at McGill. This group represented a significant break with the earlier Canadian tradition of nature poetry and genteel, sentimentalized verse. Although Klein wrote many poems during the 1930s reflecting attitudes shaped by the Great Depression, the Spanish Civil War, and the rise of fascism, for the most part his major concern and the source of his inspiration was Jewish experience. His first volume of poetry, *Hath Not a Jew . . .* (1940), is limited to this Jewish world. Klein drew widely on his knowledge of events and personalities from the past and present and on Jewish fable and folklore to present a tapestry designed to reveal the richness of the Jewish heritage and the sufferings and aspirations of his people. Klein's poetic craftsmanship is clearly evidenced in this volume, in which he used almost every poetic form and device, often quite experimentally, with success.

In 1944 Klein published *The Hitleriad,* a savagely satiric indictment of Hitler and his henchmen. Klein's high expectations regarding this work were unfulfilled as critical reviews ranged widely from acclaim to mild disapproval and a large audience was not reached. In the same year appeared *Poems,* a volume still entirely devoted to themes Jewish, particularly to historic and current anti-semitism. The opening section, however, entitled ''The Psalter of Avram Haktani,'' expressed, for the most part, the poet's religious questioning and affirmation and, at times, a lyrical celebration of personal experience.

In the 1940s Klein moved in a literary circle known as the Preview Group of poets, which included F. R. Scott, P. K. Page, and Patrick Anderson, writers with whom he shared friendship and common literary views. He also associated with a rival group, the First Statement poets, chiefly John Sutherland, Louis Dudek, and Klein's friend Irving Layton. Partly as a consequence of this renewed literary activity, partly because the war against fascism was drawing to a victorious close, Klein felt freer to direct his creative energy into wider channels than he had been permitting himself for some time, and his final volume of poetry, *The Rocking Chair and Other Poems,* appeared in 1948. Here the experience drawn upon is primarily Canadian rather than Jewish, with Quebec—and more specifically Montreal—its urban and rural landscapes and its people—being the focus of the poet's loving and critical attention. The qualities of irony, of genial and wry humor and biting sarcasm, of tolerance and affectionate understanding of human foibles, of sentiment and passion which characterize his early works are found here also, but there is even greater mastery of his craft, of artistic discipline, than in much of his earlier poetry. For this volume, Klein was awarded the Governor-General's Medal for Poetry in 1949. Eight years later the Royal Society of Canada bestowed the Lorne Pierce Medal for poetry on Klein for his poetic achievement.

Klein's reputation as a writer rests primarily on his poetry, and rarely is mention made of his short stories, although he wrote many over a period of 25 years. Most of them appeared in small magazines of limited circulation and brief duration. The subjects were varied, the majority reflecting some aspect of Jewish life and folk-lore. Like his poetry, they reveal Klein's fascination with the child-like and the macabre and with the comically absurd, the pathetic, and the terrifying.

Klein turned also to the writing of novels. In 1946-1947 he wrote a novel, *That Walks Like a Man,* based on the Igor Gouzenko spy revelations in Ottawa, but failed to find a publisher for it. His next effort was much more successful. Following a journey through Israel, Europe, and North Africa sponsored by the Canadian Jewish Congress in 1949, Klein found a congenial subject, and his novel *The Second Scroll* (1951) may well be regarded as his greatest single literary achievement. In this novel Klein presented an encompassing vision of Jewish history and destiny and probed the broader question of the nature of good and evil and its bearing on the relationship between man and God. It clearly bears the stamp of greatness.

Klein also applied his special literary gifts to journalism. His major contribution in this field was as editor of *The Canadian Jewish Chronicle,* the foremost Anglo-Jewish journal in Canada. For this paper Klein wrote weekly (1938-1955) two or three editorials and a full page of commentary on topical events. He also frequently added literary articles, book reviews, translations from Hebrew and Yiddish literature, poems, and short stories. As a journalist in the days of threatening Nazism and struggling Zionism, he became the spokesman for the Jewish community. A representative selection of his journalism is to be found in the published collection *Beyond Sambation* (1981).

Further Reading

Additional information on Klein and his work can be found in *Canadian Literature* No. 25, (Summer 1965), a special A. M. Klein issue; *The A. M. Klein Symposium* (Ottawa, 1975); M. W. Steinberg, ''A. M. Klein's 'The Second Scroll': A Twentieth Century Pentateuch,'' *Canadian Literature* No. 2 (Autumn 1959) and ''A. M. Klein as Journalist,'' *Canadian Literature* No. 83 (Autumn 1979); Usher Caplan, *Like One That Dreamed* (1982); and *Journal of Canadian Studies* 19 (Summer 1984), a special Klein issue. □

Calvin Klein

One of America's top fashion designers, Calvin Klein (born 1942) first made a name for himself by designing clean, uncomplicated sportswear. But he kept his name before the public by creating sometimes shocking and always news making advertising campaigns.

Klein was born in 1942 in the Bronx, New York, where he spent all his childhood. As a youth he taught himself to sketch and sew. He attended the High School of Art and Design, moving on to the prestigious Fashion Institute of Technology. He spent five years as an apprentice in a coat and suit house on Seventh Avenue in

New York City, working long nights and weekends to hone his own designs.

In 1968 he and close friend and financial backer/adviser Barry Schwartz created a Calvin Klein coat business. The first order was obtained purely, and ironically, by accident when a coat buyer from Bonwit Teller got off on the wrong floor of a hotel and wandered into Klein's workroom. She placed an order for $50,000, which was a hugh amount at that time. Encouraged by the fashion press' exaltations and store executives' support, Klein expanded his line to include women's sportswear.

Klein's world soon included his couture line, Calvin Klein Collection for men and women, CK sportswear for men and women, and CK jeans. He also licensed arrangements for his menswear, coats, accessories, intimate apparel, hosiery, swimwear, eyewear, furs, socks, and fragrances, all under his careful control and management. Of the many categories licensed, denim jeans, along with fragrances, built a large following among consumers who sought an affordable way to attain the designer's cache. By 1997 sales of Calvin Klein Jeans approached half a *billion* dollars.

Marketing Approach Was Never Subtle

Advertising was a key to Klein's success. He stoked the media with controversy that kept his name in the news. He was the first to design women's underwear that looked like men's jockey shorts. His television ads for jeans starred child-star Brooke Shields, who exclaimed: ''Nothing comes between me and my Calvins.'' In the process, Klein developed a reputation for pushing the envelope of acceptability in his campaigns. Ads of the mid-1990s featured underage teenagers (not professional models) in sexually provocative poses that were particularly risque, and were characterized by many as socially irresponsible. Dubbed ''kiddie porn'' by the press, the campaign was singled out by *Forbes* magazine as the worst marketing campaign of 1995. He even attracted government attention: the FBI and Justice Department investigated the company for possible violations of child pornography laws. The ads were universally denounced, but in the end, the Justice Department ruled that they were not pornography. And, yes, Klein pulled the ads, but not before the accompanying publicity had made the Calvin Klein brand name a part of everyday conversation..

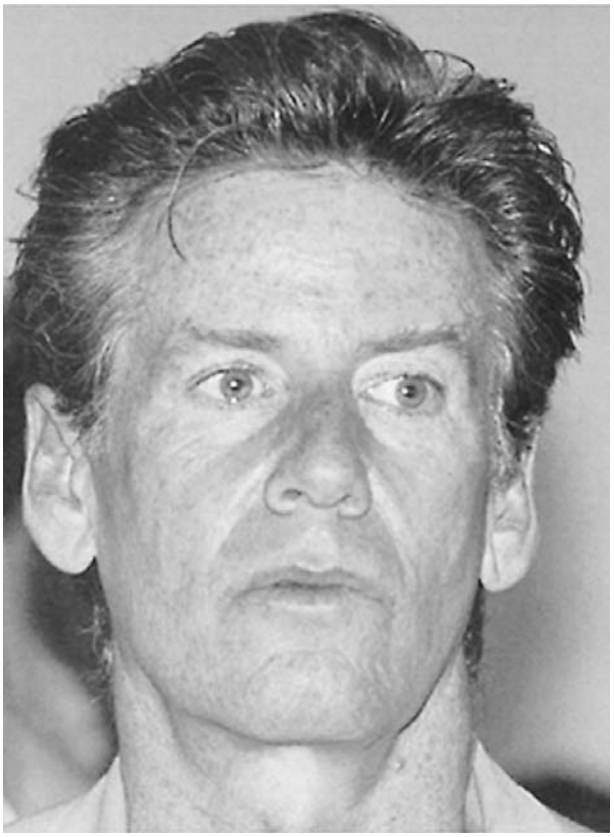

His three major fragrances—Obsession, Eternity, and Escape—were huge successes, also due in part to the shock value of advertising. His television ads for Obsession featured British waif model Kate Moss nude with her Italian photographer boyfriend whispering, ''I love you, Kate,'' as she wades through ocean waves, nervously chews her long straight hair, and runs through island huts and gardens to the sounds of beating hearts, insects, wind, and surf.

Advertising for his new fragrances, cK One and CK Be, continued to challenge the public's social conscience, with some reflecting a gritty, hard life reality in which decimated teens (this time older, professional models) appeared to be part of an idealized drug culture. Again, the ads drew criticism; this time, President Clinton admonished the fashion industry not to glamorize addiction, but to speak out against the ''heroin chic'' style of fashion photography being used. Klein continued to profess innocence, saying that his ads are never meant to shock or create controversy. The ads of the 1990s, according to the designer, represented a departure from phony airbrushed images that were not connected to the reality of today's world.

Design Philosophy Affirmed

While he unceasingly altered his image in the media with the changing times— incorporating rock and roll, grunge, and waif models as well as the homo-erotic and cynical-chic images of drug use conceived by top fashion photographer Bruce Weber—his design philosophy remained rooted in minimalism. At the same time his advertising for jeans and fragrances was being criticized, Calvin Klein clothing was receiving critical acclaim for its clean, modern lines. *Time* magazine called him the Frank Lloyd Wright of fashion, and named him one of the 25 most influential Americans in 1996.

Klein won the prestigious Coty Award three times in a row (1973-1975), becoming the youngest designer to ever have that honor. In 1982, 1983, and 1986 he also captured the Council of Fashion Designers of America Award. In addition to his professional achievements, he built a financially strong company with the continued advice and help of partner Barry Schwartz who guided the company through tough financial times in the late 1980s. His worldwide empire was rivaled by few designers.

Nicknamed ''Calvin Clean''

In his personal life Klein also weathered the times. He married Jayne Centre in 1964 but divorced in 1974. They had one child, Marci. After battling rumors of a gay, drug-related lifestyle and AIDS, he shocked the industry by marrying one of his design assistants, Kelly Rector, in 1986. None of the bad publicity seemed to affect sales. Perhaps coincidentally, Klein assumed a lower profile and quieter lifestyle during the late 1980s and early 1990s. He also began sponsoring programs such as ''Unlock the Silence,'' to support the Rape, Abuse, and Incest National Network (RAINN), as well as various benefits for AIDS. In early 1997 his marriage appeared to be faltering, and a separation was announced.

Klein was unquestionably a stylish survivor as he approached the twenty-first century as a top fashion designer, still appealing to his clean-minded, career-oriented customers. But he also reached a growing group of hip teens and twenty-somethings with his increasingly street-chic women's fashions of tuxedo denim jackets, crinkled poet blouses, velvet priestly evening vestments, and Edwardian men's jackets worn with cuffed jeans.

Further Reading

For further information on Calvin Klein and the fashion industry see *Fairchild Dictionary of Fashion* (1988), *McDowell's Directory of 20th Century Fashion* (1987), *Contemporary Designers* edited by Ann Lee Morgan (2nd ed. 1990), and *NY Fashion: The Evolution of American Style* by Caroline Rennolds Milbank (1989). A 1994 book by Steven Gaines and Sharon Churcher, *Obsession: The Lives and Times of Calvin Klein,* was reportedly displeasing to its subject. More can be learned by reading the following periodicals: *Fortune* (January 13, 1997, *AdWeek* (September 23, 1996), *Time* (June 17, 1996), the *New York Times* (February 10 and 18, 1997), and *Billboard* (September 7, 1996 and January 11, 1997). □

Melanie Klein

The Austrian psychotherapist and child psychologist Melanie Klein (1882-1960) developed methods of play technique and play therapy in analyzing and treating child patients.

Melanie Klein was born in Vienna on March 30, 1882. Raised in a Jewish middle-class family, she lacked both the academic background and the medical training usually found in those who choose psychoanalysis for a profession. She was a married woman with children when she began undergoing analysis about 1912. During her analysis she began to observe the behavior of a disturbed child relative and to interpret this behavior in the light of her own psychoanalytic experience. Her analyst, recognizing his patient's aptitude, encouraged her in her efforts at child therapy, a hitherto neglected area.

Originally trained as a Freudian psychoanalyst, Klein made observations and conclusions regarding child behavior that led her to views differing from those held by orthodox Freudian psychoanalysts. She was one of the first to engage in child analysis, beginning in 1920. She evolved a system of play therapy to supplement the usual psychoanalytic procedure, perhaps because the age of her clients indicated more appropriate methods than the exclusively verbal free-association technique then used with adult patients. Gradually she evolved a technique more suitable for probing the deep-layered recesses of the child's mind. By providing the child with small toys representing father, mother, or siblings, she was able to elicit the child's subconscious feelings. Her technique also used the child's free play and his spontaneous communications.

Applying her intuitive perception to the behaviors elicited by these new techniques, Klein made discoveries, especially about what goes on in the subconscious of the 2-year-old and of even an earlier age, called by psychoanalysts the preoedipal phases. Freudian theory had left somewhat of a gap regarding these first 2 years. She found that aggression and sadism play an even greater part in the child's mind than had been assumed by Freud. Her first paper, ''The Development of a Child,'' was presented to the Budapest Congress of Psychoanalysis in 1919, the year in which she became a member of the Hungarian Psychoanalytic Society. In 1921 she went to the Berlin Psychoanalytic Institute as the first child therapist.

In what has been called her second period, beginning in 1934, Klein theorized her previous observations on child behavior, arriving at conceptual conclusions based on them. She wrote now of her earlier findings, on the ''depressive position'' and the ''schizoid-paranoid position,'' indicating possible ways in which these infancy states relate to psychotic processes in adults. In the 1930s she began to analyze adults as well as children. Her last child analysis terminated at the close of the 1940s. From then until her death on Sept. 22, 1960, she treated adults, analyzed students of psychoanalysis, taught, and wrote.

Further Reading

For further information on Melanie Klein's work and thought see Hanna Segal, *Introduction to the Work of Melanie Klein* (1964). Ives Hendrick treats Mrs. Klein's work briefly in ''Child Analysis and Child Psychiatry'' in his *Facts and Theories of Psychoanalysis* (1934; 3d rev. ed. 1958). A useful study which surveys the field from 1933 on is Dieter Wyss, *Depth Psychology: A Critical History, Development, Problems, Crises* (1961; trans. 1966).

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Heinrich von Kleist

The plays and stories of the German author Heinrich von Kleist (1777-1811) show a preoccupation with

intense feelings and the problems these feelings may cause.

Heinrich von Kleist was born in Frankfurt an der Oder on October 18, 1777. In compliance with family tradition he entered the Prussian army at the age of 15. At 16 he participated in the war against the French Republic. In 1799 he left the army as a second lieutenant and went to study philosophy, mathematics, and political science at the University of Frankfurt. In 1801 he ended his studies and began a period of wandering, visiting various countries. An early ''fate tragedy,'' *Die Familie Schroffenstein* (*The Schroffenstein Family*), dates from this time. In 1803 he met the poets J. W. von Goethe and Friedrich von Schiller in Weimar. Between 1805 and 1807 he held a position with the Prussian government in Königsberg but was taken prisoner by the French army after Napoleon's invasion of the area.

Kleist's first two important plays, *Amphytrion* and *Penthesilea,* were written during his residence in Königsberg. *Amphytrion,* an adaptation of Molière's play by the same name, tells how the god Jupiter assumes the appearance of the Greek general Amphytrion in order to gain access to the general's faithful wife, Alkmene. *Penthesilea* is about an Amazon queen who falls in love with the Greek hero Achilles but later goes mad with passion and kills him. At this time Kleist also wrote his only comedy, *Der zerbrochene Krug* (*The Broken Jug*), a witty farce about a corrupt judge and a village maiden, named Adam and Eva.

After his release by the French, Kleist went to Dresden, where he founded and edited a literary journal between 1807 and 1809. While there he wrote two historical dramas, *Kätchen von Heilbronn* and *Die Hermannschlacht* (*Herman's Battle*), which tells what happens to people who invade Germany. He also began *Prinz Friedrich von Homburg,* perhaps his greatest drama. Its hero manages to convince himself that he should indeed be sentenced to death for disobeying a military order. Having decided to sacrifice his own life to the higher idea of military justice, he is pardoned in the last scene. In describing the prince's inner struggle, Kleist is thought to have anticipated the insights of present-day existentialist philosophy.

In 1810 Kleist moved to Berlin, where he edited another journal and published his *Erzählungen* (*Stories*), highly compressed tales generally concerning some bizarre incident. The most famous of these, ''Michael Kohlhaas,'' recounts the effects of a single man's insistence on personal justice. Like the dramas, Kleist's stories show his preoccupation with extreme states of feeling, to which he was not himself immune. He committed suicide at Wannsee near Berlin on Nov. 21, 1811.

Further Reading

One of the best general introductions to Kleist's life and works is in Michael Hamburger's *Reason and Energy: Studies in German Literature* (1957), which also provides an analysis of the intellectual background. Walter Silz, *Early German Romanticism: Its Founders and Heinrich von Kleist* (1929), views Kleist within the contexts of the German romantic movement, and Ralph Tymms, *German Romantic Literature* (1955), has an excellent chapter on Kleist as a romantic dramatist.

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Gustav Klimt

Gustav Klimt (1862-1918), a controversial painter, especially in his home city of Vienna, became the outstanding artist of the Austrian *Stilkunst* at the turn of the century.

Born in 1862 the son of an engraver, Klimt attended the Kunstgewerbeschule (School of Arts and Crafts) in Vienna for seven years starting in 1876. In 1879 he formed with his brother Ernst and a co-student, Franz Matsch (1861-1942), a studio where they executed designs primarily of other artists—for instance, the graffiti designs of Laufberger for the Art Historical Museum and for Hans Makart (1840-1884). In 1886 their own designs for the

decorations of the staircases for the Burgtheater were given a prize, and in 1890 Klimt received the Emperor's Prize for painting. In 1892 his brother Ernst died. In 1893 Klimt was nominated for professor at the Vienna Academy but was rejected. In 1894 he obtained the commission to paint the wall decorations for the great hall of the University of Vienna and at the same time left Franz Matsch.

In 1897 a group of Viennese artists formed the ''Secession'' as an exhibition association to promote the modern arts, and Gustav Klimt was elected its first president. The first exhibition in the following year included works not only of its members but also French (Carriere, Mucha, Puvis de Chavannes, Auguste Rodin), Swiss (Arnold Boecklin), and Belgian (Khnopff, Meunier) artists who were considered ultra modern. The exhibition caused heated controversy. In the same year the group began to publish the journal *Ver Sacrum* (''The Holy Spring''), which became the outstanding publication of the Viennese *Stilkunst,* as this variation of the ''Art Nouveau'' of France and the ''Jugendstil'' of Germany was called. Later exhibitions, as the one in 1899 with Max Klinger's ''Christus im Olymp'' and the 1900 exhibition of Japanese art, became the center of discussions concerning modern art in Vienna.

In 1900 professors at the university protested Klimt's painting ''Philosophy,'' which was the first of the wall paintings for the great hall of the university. The Ministry of Education disregarded this protest, while the painting received the medal of honor at the Paris World Exhibition of the same year. When Klimt exhibited the second of his wall paintings, ''Medicin,'' in 1901, protests grew even louder. The issue of *Ver Sacrum* which contained sketches for this painting was confiscated (a short while later the order was rescinded) and a parliamentary discussion began, but the Ministry of Education did not cancel the commission.

The Secession exhibition of 1902 made Max Klinger's ''Beethoven'' sculpture the centerpiece, and Klimt painted a frieze for one of the side entrance halls which was a reference to Schiller's ''Ode to Joy.'' This frieze, as well as other works in the exhibit, caused a scandal and an even greater division between those who considered Klimt a great artist and those who rejected his works. While still working on the university paintings, Klimt travelled to Ravenna, and the influence of this trip can be seen in many of his later works.

In 1903 the famous ''Wiener Werkstaetten'' was founded, an artist association dedicated to transforming even everyday objects into works of art, thus making the Austrian Stilkunst an all-embracing design concept. Klimt showed 80 works in a retrospective exhibit in the Secession and at the same time received the commission for the mosaic frieze for the Palais Stoclet in Brussels. The third of the university paintings, ''Jurisprudence,'' encountered even greater protests than the two previous ones, and in 1905 Klimt withdrew these works and repaid the Ministry of Culture all advance payments. At the same time he was again refused appointment as professor at the academy.

By then he had become the most famous portraitist for the wealthy Viennese society, creating icons of beautiful women in which ornamental design and pure elegance dominated. His landscapes have the same jewel-like quality, emphasizing the full bloom of summer. His drawings, primarily of female nudes, are extraordinary in their sensitive realism and their strong eroticism. In 1907 he painted what is probably his most famous work, ''The Kiss'' (Austrian Gallery in Vienna), and in 1908 he completed the Stoclet-frieze; the palace for which the ''Wiener Werkstaetten'' designed the furniture is one of the famous attempts to create a *Gesamtkunstwerk,* a complete work of art, in which all the parts blend into a true unit.

By this time Klimt had become one of Europe's famous artists, with successful exhibits in Rome, Brussels, London, and Madrid. He was made an honorary member of the Academy of Munich, and when again he was not appointed professor the Vienna Academy elected him an honorary member. But the controversy in Vienna did not end: the famous architect Adolph Loos wrote his important article ''Ornament and Crime'' against the aesthetic refinement of the everyday; the editor of the influential journal *Die Fackel,* Karl Kraus, attacked Klimt's and the Wiener Werkstaetten's refined aestheticism; and Emil Klaeger published a graphic account of the misery, poverty, and rampant crime in the poorer districts of Vienna. The concept of the *Stilkunst* which had so strongly influenced Vienna's arts and life was under attack when Klimt died in 1918 in Vienna.

Klimt's combination of highly refined aesthetics, strong erotic tendencies, jewel-like painting surfaces, and use of abstract ornaments made him the outstanding example of Viennese *Stilkunst*. The French term ''Fin de Siecle'' (End of the Century), with its underlying nostalgia as well as its refinement of the highest quality, its non-recognition of the social problems of the times, and its implied self-indulgence, fits well when applied to the works of Klimt. The artist himself, however, was an athletic type with an enormous appetite, a health-conscious robust man who was generous to his models, to some of his fellow artists, and to the poor.

Influences in his works can be traced to symbolist artists like Minne, Khnopff, Toorop, and even Boecklin, as well as to his confrontation with the mosaics of Ravenna. Some of the influential writers of his time came to his defense: Hermann Bahr and Ludwig Hevesi praised Klimt's achievements, and the numerous portrait commissions testify that a certain part of the Vienna society was entranced by the refined decorative appeal of many of his works with their frequently mosaic-like quality. The artist's diligence—frequently working on a painting for months to achieve the quality he demanded from himself—and his daring (one of his well-known paintings translated the biblical ''Judith'' into an elegant Viennese society lady) could not but arouse strong opposition. While the university paintings (destroyed in World War II) caused scandal because of the forms he chose to illustrate, the intended allegories and the strong underlying eroticism in so many of his works made Klimt the center of controversy. Some of his portraits transformed the body of the model into a flat ornament where only face and hands retained a three-dimensional likeness of the subject.

Further Reading

The sumptuous work catalogue of Gustav Klimt was published by F. Novotny and J. Dobai in 1967. Christian M. Nebehay published a well documented biography in 1969, and Otto Breicha edited an important catalogue for a comprehensive exhibit of Klimt's works with the title ''*Die Goldene Pforte*'' (''The Golden Gate'') in 1978. Dover Publishers has issued a collection of drawings, and Werner Hoffmann has edited a catalogue of the arts in Vienna during Klimt's lifetime under the title *Experiment Weltuntergang, Wien um 1900* (*Experiment Apocalypse, Vienna around 1900*).

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Franz Kline

Franz Kline (1910-1962), American painter, was one of the foremost abstract expressionists. His best-known works are large calligraphic paintings.

Franz Kline was born to an immigrant family living in Wilkes-Barre, Pa. Following high school, Kline studied art at Boston University from 1931 to 1935, then spent a year at an art school in London. Upon his return to the United States, he worked for a brief period as a designer for a department store in Buffalo, N.Y. Then he moved to New York City, where in 1939 his work was ''discovered'' at an outdoor exhibition in Washington Square. He worked in 1940 for a scenic designer.

Kline developed into a significant artist during the 1940s. This growth was partially determined by his move from subject-oriented to nonrepresentational canvases. *Sheridan Square* (1940) suggests Kline's affinity with the treatment of cityscape found in works by painters in the group known as ''The Eight'' (sometimes called the Ashcan school), although Kline already shows considerable freedom in his application of pigment. His paintings of the mid-1940s include numerous landscapes of the Pennsylvania countryside.

Two works of 1946, *Self-portrait Sketch* and *Studio Interior,* are transitional pieces showing Kline's experimentation with a more direct, expressionist palette. The contrast between lights and darks is heightened, and greater liberties are taken in the degree of abstraction. Also in 1946 Kline took a further step toward abstraction in *The Dancer*. Here the subject is reduced to a series of abstract planar shapes suggestive of cubism. By 1947 Kline had achieved a true freedom from subject matter and was pushing large, curving black lines across the picture space.

In 1950 Kline had his first one-man show in New York. In his monumental *Chief* (1950) only the title suggests its connection with the train to which it refers. Instead, Kline seems to have embodied an expressive visual analog for the power and intensity associated with the subject. Although Kline's paintings look spontaneous, his black-and-white compositions are controlled and thoughtful presences that carefully merge positive and negative space to the picture plane.

Kline restricted himself to black and white for several years, and these paintings are distinguished by the differences that a line suggests when it is varied in attitude, thickness, or amount of pigment used. Thus, *The Bridge* (1955), although restrictive in palette, is distinctive in message because of its vertical orientation, the variation of line, and the playing off of dripped portions against white ground with black-and-black overlays. The variations on these charged gestures widened in the late 1950s, as Kline included other colors—dark greens, blues, purples, and reds. *Orange and Black Wall* (1959) shows clearly how the spatial relationships are affected by the introduction of color. No longer held to the picture plane, the figure and background relationships intertwine and merge with each other. Yet his introduction of color did not rule out a return to black and white. *Riverbed* and *Caboose* (both 1961) have the black-and-white theme.

Kline taught at Black Mountain College (1952), Pratt Institute (1953), and the Philadelphia Museum School of Art (1954). He died on May 13, 1962.

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One of the most useful books on Kline for biography and illustrations is John Gordon, *Franz Kline, 1910-1962* (1969). More critical interpretations of Kline's paintings can be found in Robert Goldwater's ''Introduction'' to the catalog for the Kline exhibition held at the Marlborough-Gerson Gallery (New York) in March 1967, and in the illuminating essay by Jules Langsner entitled ''Franz Kline, Calligraphy and Information Theory'' included in the catalog of the Dwan Gallery (Los Angeles) exhibition of Kline's work held in March 1963.

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Friedrich Gottlieb Klopstock

Friedrich Gottlieb Klopstock (1724-1803) was the first modern German poet and the forerunner of Goethe. Klopstock's lyrical poetry reveals the timelessness of his great genius.

Friedrich Gottlieb Klopstock was born at Quedlinburg in Lower Saxony on July 2, 1724. From 1739 to 1745 he attended the Protestant School of Schulpforta, renowned for sound training in classics; from autumn 1745 to Easter 1746 he went to Jena University; and from Easter 1746 to 1748 he studied theology at Leipzig University.

The first three cantos of Klopstock's *Messias* (inspired by John Milton) appeared in 1748 in the fourth volume of the *Bremer Beiträge. Messias* is a landmark in modern German writing: It destroyed Johann Christoph Gottsched's

supremacy; it opened a new literary movement; and it made Klopstock world-famous.

Though Klopstock was not the first to strike a passionately lyrical and religious note in modern German poetry, he, with the proud surety of a born genius, ennobled the new High German lyrical language and hexametric verse form with dignity, grandeur, lofty themes, and emotions. Not since the days of Walther von der Vogelweide, Wolfram von Eschenbach, and Gottfried von Strassburg (perhaps with the exception of Johann Christian Günther) had a German poet felt the divine mission of his creative work so intensely. Johann Wolfgang von Goethe, in Book X of *Poetry and Truth,* refers to the miraculous ascendancy of Klopstock as the author of the *Messias* and the ''enthusiastic'' odes. Klopstock's hexameters are not based on quantitative meter but are almost naturally adapted to German speech. His fragment *Über Sprache und Dichtkunst* deals with the peculiar nature of the hexameter, by no means alien to German expression.

From 1748 to 1750 Klopstock was a tutor in Langensalza. From July 1750 to February 1751 he was Johann Jakob Bodmer's guest in Switzerland. Since they had little in common, a breach in their friendship was unavoidable.

In 1750 Klopstock composed the ode *Der Zürchersee.* This poem is not only enthusiastic feeling or description or meditation; all those expressions are blended into a unique artistic entity which mysteriously hovers between nature description and lyrical emotion and which foreshadows Goethe's dynamic *Sturm und Drang* (Storm and Stress) language.

After leaving Switzerland, Klopstock went to Quedlinburg, Hamburg, and finally Copenhagen (1751-1770) at the invitation of the Germanophile Danish king Frederick V. During these years he wrote *Der Tod Adams* (1757); *Vaterländische Oden* (1764-1768); volumes 1, 2, and 3 (altogether 15 cantos) of the *Messias;* and *Hermanns Schlacht* (1769), one of three semidramatic scenes (*Bardiete*) dealing with the destiny of Arminius. The other two *Bardiete* were *Hermann und die Fürsten* (1784) and *Hermanns Tod* (1787). In 1754 he married Meta Möller, who died 4 years later.

The grandiose dithyramb *Die Frühlingsfeier,* a lyrical rendering of a tempest, was originally composed in ''free verse'' (spring 1759). Goethe refers to it in *Werther* (letter of June 16). As in the *Zürchersee* ode, here, too, is a happy blending of reflection, lyrical emotion, and biblical images in the dynamic language of *Sturm und Drang*. In the end, heaven and earth unite in a mystic union, and the rainbow of peace rises over the horizon. These two poems mentioned are among the most inspired lyrical expressions in the German language.

The year 1773 witnessed the publication of Gottfried August Bürger's *Lenore,* Goethe's *Götz von Berlichingen,* and Johann Gottfried von Herder's edition of *Von deutscher Art und Kunst*. By the time the complete *Messias* (20 cantos, 1773) and *Die deutsche Gelehrten-Republik* (1774), based on a plan for the foundation of an academy of science, appeared, Klopstock had outlived his own fame.

From 1770 to 1803 Klopstock lived in Hamburg. After enthusiastically becoming an honorary French citizen in 1792 and at first intensely welcoming the French Revolution, he became disappointed and shocked by its aftermath. Klopstock died in Hamburg on March 14, 1803.

Further Reading

Klopstock is discussed in August Closs, *The Genius of the German Lyric* (1938; 2d ed. rev. 1962); Siegbert Salomon Prawer, *German Lyric Poetry: A Critical Analysis of Selected Poems from Klopstock to Rilke* (1952); and Richard Kuehnemund, *Arminius, or the Rise of a National Symbol in Literature, from Hutten to Grabbe* (1953). Recommended for background are Jethro Bithel, ed., *Germany: A Companion to German Studies* (1932; 5th ed. rev. 1955); Werner P. Friederich, *An Outline-history of German Literature* (1948; 2d ed. 1961); H. B. Garland, *Storm and Stress* (1952); Eric Albert Blackall, *The Emergence of German as a Literary Language, 1700-1775* (1959); and Ernest L. Stahl and W. E. Yuill, eds., *Introductions to German Literature,* vol. 3: *German Literature of the 18th and 19th Centuries* (1970). □

Clyde Kluckhohn

The American anthropologist Clyde Kluckhohn (1905-1960) is known for his field work among the Navaho Indians, his contributions to the theory of

culture, and his attempts to unify social sciences through interdisciplinary communication.

Clyde Kluckhohn was born in Le Mars, Iowa, on Jan. 11, 1905. He received his undergraduate education at Princeton University and the University of Wisconsin. He was awarded a Rhodes scholarship for study at Oxford, where he received his master's degree in 1932. He also studied at the University of Vienna in 1931-1932, where he encountered the diffusionist Kulturkreis school led by Father Wilhelm Schmidt. Returning to the United States, he received his doctorate in anthropology at Harvard University in 1936. There, in 1935, he was appointed as instructor, rising eventually to the rank of professor.

Kluckhohn was extremely fond of the American Southwest ever since his youth, when he had gone to a ranch near Ramah, N. Mex., to build up his health after an attack of rheumatic fever. Later, his scholarly reputation was greatest for his contributions to the ethnography of the Navaho Indians of this region. However, he also took a research interest in other southwestern cultures, European as well as Indian. During World War II he worked for the Federal government in connection with Japan. Following the war, he organized the Russian Research Center at Harvard and was its first director, from 1947 to 1954.

Perhaps Kluckhohn's greatest contribution to learning was his teaching. He challenged accepted views and encouraged and generously supported students and junior colleagues who had new ideas which seemed worthy of development. He took an active interest in all major branches of anthropology, but outside his primary field of cultural anthropology, Kluckhohn's greatest interest was in linguistics, where he acknowledged the influence of Edward Sapir. Kluckhohn also took a great interest in interdisciplinary collaboration: along with the sociologist Talcott Parsons, the social psychologist Gordon Allport, and the psychoanalyst Henry Murray, he helped found the interdisciplinary Department of Social Relations at Harvard after World War II. Kluckhohn's grand goal was to render the study of human behavior more scientific while retaining the richness of understanding and the focus on important issues characteristic of the humanities. As he advanced professionally and accumulated more administrative responsibilities, his scholarly interests centered increasingly on the theory of culture and especially on the nature of values.

Kluckhohn was aware that his health was precarious. At the same time he felt the need for a crowded life with many social contacts and late hours. Moreover, all those unrecorded conversations and arguments made their contributions to his own intellectual development and continued to stimulate and reverberate in the minds of his former colleagues and students. He died on July 29, 1960, in Santa Fe, N. Mex.

Further Reading

A biography of Kluckhohn is in National Academy of Sciences, *Biographical Memoirs,* vol. 37 (1964). For an overall view of Kluckhohn's work see the posthumous volume of collected essays entitled *Culture and Behavior* (1962), edited by his son, Richard Kluckhohn. This also includes a complete bibliography of his published works. For general background see Marvin Harris, *The Rise of Anthropological Theory: A History of Theories of Culture* (1968). □

Vasily Osipovich Klyuchevsky

The Russian historian Vasily Osipovich Klyuchevsky (1841-1911) explored the socioeconomic fundament of Russian cultural and political development; his writings have become the basis of modern Russian historiography.

Vasily Klyuchevsky was born in January 1841, the son of a rural Orthodox priest. Having decided against a career in the Church, he completed the undergraduate degree of the historical-philological faculty of Moscow University in 1865. In 1872 he received his master's degree, defending a thesis on the lives of the saints as historical sources; in 1882 he received his doctorate. He began his teaching career in 1867, and in 1879 he was invited to teach at his alma mater, where in 1882 he became professor of history. In 1900 Klyuchevsky was elevated to academician of Russian history and antiquities in the august Imperial Academy of Sciences.

Klyuchevsky was nurtured intellectually in the heady political and philosophical atmosphere of the Russian 1860s. In the period of the 1905 revolution, he was close to the moderate wing of the Kadet party and ran unsuccessfully for election to the State Duma. But he was a scholar, not a politician, though not immune to the political currents of his day. Within a year of his undergraduate degree he published a significant monograph on the testimony of foreigners about the Muscovite state, in 1885 a study of the origins of serfdom in Russia, in 1887 a history of Russian social classes, in 1896 a study of Empress Catherine II, and in 1901 a monograph on Peter the Great and his advisers.

The greatest achievement of Klyuchevsky was his broadly analytical *Kurs russkoi istorii* (1903; *Course of Russian History*), which was based on his popular lectures and covered the history of Russia from ancient times to the 19th century. Klyuchevsky differed from the so-called statist school of the earlier tradition in Russian historical scholarship, which included B. N. Chicherin and S. M. Solovev. The statists granted great significance to the role of the autocratic and imperial state in shaping Russian development, while Klyuchevsky shifted focus from the state to social, economic, and environmental factors. He was particularly attentive to questions of geography, peasant migration, and the social composition of institutions. He looked beyond the reign of specific czars and emperors, beyond the traditional political and military dramas that held the center of attention in earlier Russian histories. His study of the boyar Duma, the subject of his doctoral thesis, is in fact an

essay on the history of the sociopolitical development of Russia from the earliest times to the 18th century.

Klyuchevsky was a brilliant lecturer and a consummate stylist of historical prose. His influence can be seen in the work of his most outstanding students, A. A. Kizevetter and M. K. Lyubavsky.

Further Reading

Klyuchevsky's *Kurs russkoi istorii* was translated by C. J. Hogarth (5 vols., 1911-1931); the translation is faulty and misleading. Liliana Archibald retranslated volume 4 of the *Kurs* as *Peter the Great* (1958) and volume 3 as *The Rise of the Romanovs* (1970). Biographies of Klyuchevsky are in Anatole G. Mazour, *Modern Russian Historiography* (1939; 2d ed. 1958), and Bernadotte E. Schmitt, ed., *Some Historians of Modern Europe: Essays in Historiography* (1942). □

Seaman Asahel Knapp

Seaman Asahel Knapp (1833-1911), American educator and agricultural pioneer, was the founder of the Farmers Cooperative Work Division of the Department of Agriculture.

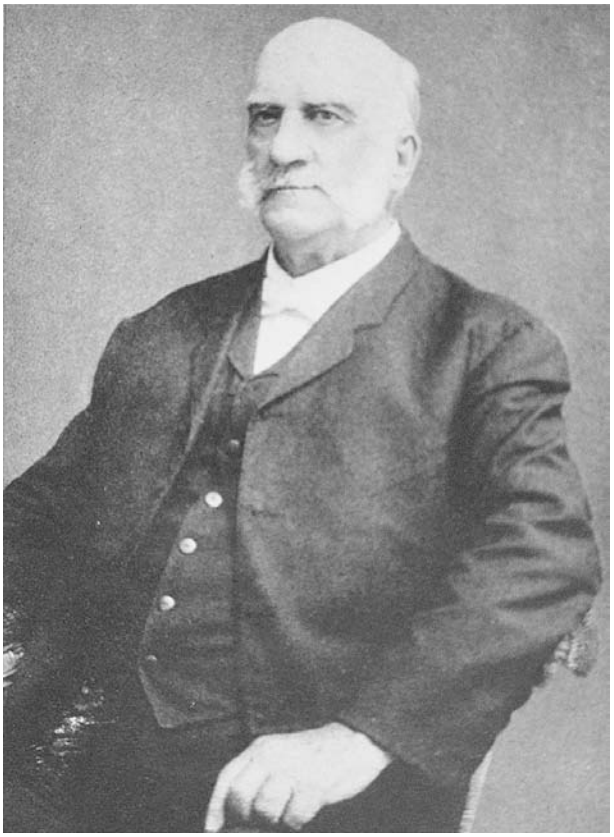

Seaman Knapp was born at Schroon Lake, N.Y., on Dec. 16, 1833. He graduated from Troy Academy in 1853 and from Union College in 1856. He married immediately after graduation and went to teach at Fort Edward Institute in New York. He left in 1862, having become co-owner, vice principal, and professor of mathematics and Latin. He took over Troy Academy in 1862 and helped turn it into a well-known girls' school, Ripley Female College. In 1864 he opened a men's college, Poulteney Normal Institute.

Knapp abandoned his career in education in 1866, when he suffered a crippling leg injury, and moved his family to Iowa to farm. The first winter blizzard killed all his sheep, and he was forced to abandon farming. He served as Methodist pastor in Vinton, then from 1869 to 1876 as superintendent of the State School for the Blind. In 1872 a second accident to the same leg miraculously cured the previous injury, and he returned to farming. Knapp became a leading pig breeder in Iowa; he founded the state breeders' association and also took over editorship of the Cedar Rapids *Farmers' Journal*. In 1879 Knapp accepted the chair of agriculture at Iowa State College. He used this position to agitate for a national program of practical and scientific education.

In 1885 Knapp abruptly left Iowa to begin afresh in Louisiana. He worked on a huge land colonization scheme at Lake Charles, financed with British capital. He then went independent and in 1889 opened the Home Company, which was to develop half a million acres of Louisiana prairie for rice and sugar cultivation. He began another farm journal, ran a bank, and organized the rice growers. In 1898 the U.S. Department of Agriculture sent him to Japan to study rice cultivation. On his return he introduced Kiushi rice to Louisiana. In 1902 he became special agent for the Department of Agriculture, charged with promoting scientific farming in the South. He fought the boll weevil menace in 1904 by setting up demonstration farms, which showed farmers improved agricultural methods. Out of this experience grew the community demonstration farm technique, the county farm agent system, and the boys' and girls' farm clubs. Knapp was a bold lobbyist and wrote many Department of Agriculture pamphlets. The organization Knapp created was formalized and nationalized by the Smith-Lever Act (1914) as the Farmers Cooperative Work Division.

Knapp died in Washington, D.C., on April 1, 1911. In 1914 the Knapp School of Country Life was founded in his honor in Nashville, Tenn.

Further Reading

The best source on Knapp is the excellent biography by Joseph Cannon Bailey, *Seaman A. Knapp: Schoolmaster of American Agriculture* (1945). See also Russell Lord, *The Agrarian Revival: A Study of Agricultural Extension* (1939). □

Frank Hyneman Knight

The American economist Frank Hyneman Knight (1885-1972) was a leading figure in the influential Chicago school of neoclassic economics, especially

in his descriptive model of the system of perfect competition.

Frank Knight was born on a farm in McClean County, Illinois, on November 7, 1885. During his boyhood he was exposed to the fire-and-brimstone evangelism of the American Midwest, which probably led to his lifelong contempt for religious dogma. He received a bachelor's degree from Milligan College in Tennessee in 1911 and bachelor's and master's degrees from Cornell University in 1916. At Cornell he studied under Allyn Young, who exerted a direct influence on Knight's economic ideas.

Knight's academic career included appointments at Cornell, Chicago, and Iowa before he returned in 1928 to Chicago, where he was subsequently appointed Morton Hull professor of economics. Throughout his academic career Knight remained primarily an intellectual. He lived in the world of ideas and thus, he felt, preserved his intellectual integrity by not becoming involved in government service, activist organizations, or writing for the popular journals and newspapers. As skeptical scholar, critic, and self-made intellectual, he has been described as preeminently a product of the American Midwest, utterly unlike the typical sophisticated eastern seaboard intellectual.

Risk, Uncertainty, and Profit (1921), Knight's first major work, was originally written as his doctoral dissertation in 1916. As with so many of his later works, his goal was clarification—the clarification of what he regarded as certain ambiguities in the neoclassic economic theory of organization, especially as found in Alfred Marshall's works. In particular he sought to make clear the distinction between rent and profit. He thus described in detail the features of a system in which competition is perfect. His treatment of this question of perfect competition has been described as the apogee of neoclassic theorizing. Unlike a number of theorists who later cited him for programmatic political reasons, Knight fully realized and stated explicitly that the model of perfect competition is a construct of the mind, an idealization of reality, not a description of it. Some of those who followed him overlooked this important qualification and expected actual world institutions to be in accord with the model. The effect of this error was to permit the critics of a competitive economic order to effectively undermine much of the general social support for it, especially when comparative analysis failed to consider the flaws of alternative economic systems.

Knight exerted a great influence on applied economic theory in the 20th century, including that of the Richard Nixon administration, especially through his work *The Economic Organization* (1951). Its particular value is its integrated approach to the economy as a social organization. For example, he spelled out the five functions of the economic system, an approach that found its way into many basic economic textbooks, and used the image of the wheel of wealth or income, which is another standard feature of introductory texts and popular publications.

However, Knight is considered more of an essayist than a writer of economic tomes. His whole work has been described as a continuing review of the books that are written or read uncritically by so many others. This aspect of his work is most evident in *The Ethics of Competition* (1921-1935), a collection of his essays edited by a group of his students. The work is characterized more by the raising of critical questions than by the providing of answers. In one tour de force he denied that wants are static in human nature, and thus *no* government or economic system can ever satisfy human desires, since new ones are always arising. The instant one desire is satisfied, another arises to take its place.

Knight's pessimistic 1935 essay ''Economic Theory and Nationalism'' views the development of human history as a tragic one. He was critical of liberalism, which failed because of its own excesses and thus led directly to socialism as its replacement. Attempting to analyze the attractiveness of systems alternative to liberalism (such as national socialism), which he felt were equally wrong on other counts, he perceptively presented their values that stress the natural human desire to be part of a larger organic whole such as the nation. Knight viewed modern man's main problem as a moral one, not an economic one. He felt that liberalism had destroyed conventional religion without providing any effective substitute for it and judged that what men need is a common morality founded on truth. In Knight's *Intelligence and Democratic Action* (1960), his attitude on the attainment of this goal is somewhat optimistic. Knight died in 1972.

Further Reading

No definitive biography of Knight has been published. For a collection of essays about Knight's work and economic theory based on his work, see Blaug, Mark, ed. *Frank Knight (1885-1972, Henry Simons)* (1992). □

Edward Fred Knipling

Edward Fred Knipling (born 1909), American entomologist, conducted and directed research for the U.S. Department of Agriculture, concentrating on insect problems.

Edward Knipling was born on March 20, 1909, in Port Lavaca, Texas. He received his bachelor of science degree from Texas A & M College in 1930. That summer he began work for the Department of Agriculture, assisting in field studies for the Bureau of Entomology and Plant Quarantine at Tiahuallio, Mexico.

In 1931 Knipling was appointed a junior entomologist to conduct research on the biology and control of the screwworm at Menard, Texas. He received his master of science degree from Iowa State University in 1932, and during the next few years he conducted research on various livestock pests.

In 1940 Knipling was placed in charge of studies on mosquitoes of the Northwestern states. During World War II

he directed the work of the Orlando, Florida laboratory. He helped develop DDT and other insecticides and repellents for use by the U.S. armed forces and their allies in controlling the insect carriers of malaria, typhus, plague, and other diseases. In recognition of his accomplishments he was presented the U.S. Typhus Commission Medal in 1946, the President's Medal for Merit in 1947, and the King's Medal for Service in the Cause of Freedom by Great Britain in 1948.

In 1947 Knipling received his doctorate in entomology from Iowa State University. He directed research on insects affecting man and animals until 1953, when he became director of the U.S. Department of Agriculture's Entomology Research Division.

Knipling always concentrated his research on finding improved methods for controlling injurious insects and for utilizing beneficial insects to fullest advantage. In his early studies of the ecology, behavior, and mating habits of screwworm flies, he had speculated on the possibility of stopping isolated infestations by overwhelming the native flies with laboratory-reared insects carrying genetic deficiencies. In 1953 he was able to demonstrate eradication of flies by sterilization techniques on the island of Curaçao in the Netherlands Antilles.

As early as 1956 Knipling pointed out that chemical pesticides also kill natural predators; he suggested the use of insect diseases that would not be dangerous to man, animals, or plants. In speaking for increased support for entomological research, he was a strong proponent of the concept of total insect population control. He proposed more effective use of natural predators and the isolation and synthesis of attractants to lure insects into traps.

In 1966 Knipling was elected to the National Academy of Sciences, given the Rockefeller Public Service Award, and presented with the National Medal of Science for unique biological approaches to the control of insect vectors.

Further Reading

A useful background book with respect to Knipling's work is Desmond P. Murray, *Species Revalued* (1955). □

Alfred A. Knopf

Alfred A. Knopf (1892-1984), American publisher, used his commitment to fine books, his marketing skill, and his personality to create a firm of extraordinary distinction.

Alfred A. Knopf was born in New York City on September 12, 1892, to Samuel and Ida Jaffee Knopf. In 1908 he entered Columbia University, where he studied literature with John Erskine and Joel Spingarn and history with Carlton Hayes. During his senior year he began corresponding with the British novelist John Galsworthy, about whom he was writing an essay. He graduated in the spring of 1912, planning to attend Harvard Law School the following fall. That summer, however, he travelled to England, met Galsworthy, became entranced by the literary life, and decided to forego law in favor of a career in publishing.

Knopf's father, an advertising man and financial consultant, helped him to secure a position in the accounting department of Doubleday, Page at eight dollars a week. Knopf stayed at Doubleday for 18 months, in the course of which he wrote a highly effective publicity brochure about Joseph Conrad. In 1914 he left Doubleday to work for the publisher Mitchell Kennerly. The next year, equipped with $5,000, a desk in his father's office, and the assistance of his fiancée Blanche Wolf (whom he married in 1916), Knopf struck out on his own.

From the beginning Knopf books were distinctive in three respects: cosmopolitanism, quality, and design. By 1917, of the 77 books Knopf had issued, more than a quarter were English (including W. H. Hudson's *Green Mansions*), while continental, Russian, and Asian writers accounted for almost half. In the 1920s Knopf began acquiring such notable American authors as Willa Cather, Carl Van Vechten, and Joseph Hergesheimer. As vice-president of the firm, however, Blanche Knopf perpetuated the house's special interest in foreign books. Thus, by 1960 Knopf had published works by André Gide, Thomas Mann, Sigrid Undset, D. H. Lawrence, Jean-Paul Sartre, and Albert Camus, along with Americans such as Elizabeth Bowen, Dashiell Hammett, and John Hersey.

Knopf's role between 1924 and 1934 as publisher of the iconoclastic magazine *The American Mercury,* edited until 1933 by H. L. Mencken (another Knopf author), also testified to his cosmopolitan outlook. Moreover, the calibre of the works Knopf brought before the public was extraordinarily high. Sixteen Knopf authors—the largest number from any American publishing house—won Nobel Prizes in literature. Thanks to Knopf's special interest in history (he was a devoted member of the American Historical Association), he published such eminent scholars as R. R. Palmer, Samuel Eliot Morison, and Richard Hofstadter. The Knopf list as a whole reflected Alfred and Blanche Knopf's commitment to the finest literature of the day, irrespective of whether or not it would sell. The Knopfs' preoccupation with quality extended to the format of their books. From the richly textured paper to the colorful cover materials, to the carefully designed type, Knopf books exuded taste and painstaking workmanship.

Knopf's determination to uphold standards in the face of the commercialization of the publishing industry led him to deplore such phenomena as the rise of book clubs. Yet, in his own way, he was a master of marketing. His Borzoi colophon—the drawing of a Russian wolfhound which appeared on every Knopf book—justly became a symbol of excellence, but it also enabled Knopf to sell his product by the label alone. He was the first publisher to use photographs in testimonials, and he advertised books in spaces previously reserved for cars and cigarettes. Knopf's personality also helped to promote his books. Crusty and egotistical, he wore flamboyant shirts from the most exclusive tailors; was a connoisseur of music, food, and wine; nurtured a garden of exotic plants; and enjoyed rare cigars. His self-assured, irascible manner, together with his insistence on the best of everything, shaped his house's image as a purveyor of works of enduring value.

In 1958 the Knopfs' only child, Alfred, Jr., resigned from the firm. Born in 1918, ''Pat'' Knopf had entered his parents' business as heir apparent, but when they showed no signs of relinquishing their control he left to found Atheneum Publishers. In 1960 Alfred A. Knopf, Inc., was purchased by Random House, a subsidiary of RCA; both were subsequently bought by S. I. Newhouse. Blanche Knopf died in 1966. The following year Knopf married Helen N. Hedrick, a novelist. Although Knopf continued to influence the titles published under his imprint, including works by Toni Morrison, Doris Lessing, and John Updike, with advancing age he began to withdraw from the house's day-to-day operations.

Knopf's achievements as a publisher of distinguished books brought him half a dozen honorary degrees, as well as decorations from the Polish and Brazilian governments. In addition, his service on the advisory board of the National Parks Commission and his tireless efforts on behalf of conservation earned him numerous awards. Knopf died of congestive heart failure on August 11, 1984, at his estate in Purchase, New York.

Further Reading

Information about Alfred A. Knopf's publishing activities appears in Hellmut Lehmann-Haupt, *The Book in America* (1951); Charles Madison, *Book Publishing in America* (1966); and John Tebbel, *A History of Book Publishing in the United States* (1978, 1981). The best source on Knopf's personality as well as his career is a three-part *New Yorker* magazine profile by Geoffrey T. Hellman (November 20, November 27, and December 4, 1948). See also *Alfred A. Knopf: Quarter Century* (1940). □

Blanche Wolf Knopf

American publisher Blanche Wolf Knopf (1894-1966) shaped American literary tastes with her active interest in emerging literary trends and figures. Some of her notable successes included the publication of authors of the Harlem Renaissance, such as the poet Langston Hughes, as well as the promotion of European works by figures such as Simone de Beauvoir and Jean-Paul Sartre.

As an active partner in her husband's publishing company, Alfred A. Knopf, Blanche Wolf Knopf introduced the American reading public to the best of new European, Latin American, and African American literature. Her formidable publishing talents included not only a keen business sense and an eye for talent, but also a commitment to providing valuable personal and financial support to promising writers. Some of her most notable editorial relationships were with the Harlem Renaissance poet Langston Hughes and French feminist writer Simone de Beauvoir. Knopf's greatest publishing coup was bringing de Beauvoir's controversial work *The Second Sex* to Americans during the post-World War II years, when many were wary of radical thought.

Knopf was born Blanche Wolf in New York City on July 30, 1894. She came from a privileged Jewish family and received a quality education at the Gardner School in New York, which was supplemented by lessons from French and German governesses. Her schooling provided her with a command of European languages and literature that would be a crucial asset in her life's work. Knopf met her future husband while spending the summer of 1911 with her family on Long Island. She was married to Alfred A. Knopf on April 4, 1916, the year after Alfred Knopf had begun a publishing company with her support. In 1918, the Knopfs' only child, Alfred A. Knopf Jr., was born. The new mother soon hired a nurse to care for her son so she could join her husband in the publishing business.

Supported African American Writers

Knopf seemed to be born and bred for success in publishing. She had a natural ease in social and political interactions, a talent for negotiating, and a gift for spotting new cultural and literary trends as well as promising talent. She

also gained a reputation as a loyal and understanding editor who provided encouragement for writers and worked to ensure them the best financial arrangements possible. By 1921, Knopf had become a director and vice president of the Alfred A. Knopf Company, although her titles did not reflect the professional partnership that existed between her and her husband.

One of the first important literary movements that Knopf turned her attention to was the Harlem Renaissance, a flowering of African American literature in New York in the 1920s. Her work to publish black authors created an ongoing commitment to African American literature by the Alfred A. Knopf Company. Of particular note was her relationship with the poet Langston Hughes. The editor provided the poet with encouraging words and defended his business interests. The two developed a close and trusting friendship during which Hughes would seek out Knopf's advice in both publishing and personal matters.

Published Major European Authors

In 1920, Knopf journeyed to Europe to scout out new material. In the 1930s, she renewed her interests in European writing with a series of incredible successes. She arranged publishing deals with such notable authors as André Gide, Thomas Mann, Ilya Ehrenburg, and Mikhail Sholokhov. An even greater accomplishment was securing the rights to Sigmund Freud's final work, *Moses and Monotheism.* Her work during this decade earned her a reputation as a top international publisher.

The beginning of World War II made traveling to Europe difficult, but rather than slow her efforts, Knopf simply turned to a new arena—Latin American literature. Few works from Latin American writers had ever seen publication by American companies, and Knopf's interest was greatly appreciated by the authors and officials of those countries. She undertook numerous travels throughout Central and South America, securing contracts with authors such as Brazilian sociologist Gilberto Freyre. She also arranged for numerous translations to be published, beginning a tradition of quality translations for which Alfred A. Knopf would become renowned. For her work to promote Latin American literature, Knopf received numerous honors from officials of the region. The country of Brazil named her a Cavaleiro of the Brazilian National Order of the Southern Cross in 1950 and again honored her in 1964 with the title of Oficial.

Promoted Controversial Feminist Work

After World War II, Knopf returned to her work of bringing great European works to American readers. Some of the influential French names she successfully brought to the Knopf company included the philosopher Jean-Paul Sartre, existentialist novelist Albert Camus, and the feminist theorist Simone de Beauvoir. Each of these authors had a significant impact on the development of intellectual thought in America. Knopf undertook a daunting challenge in deciding to publish a translation of de Beauvoir's classic feminist tract, *The Second Sex.* Originally published in French in 1949, the book discussed a number of social and political issues that were likely to be criticized by an American public in the midst of a conservative, anti-communist climate. *The Second Sex* discussed women's experience in a number of areas, including sexual initiation, role restriction, prostitution, and lesbianism. But despite the difficulties she knew could be encountered, Knopf insisted on going through with publication of the book, maintaining that the work offered an enlightening interpretation of gender that was valuable for both men and women. Playing up the provocative title while minimizing the radical themes of the book, Knopf presented an appealing package that managed to earn acceptance in the marketplace. Her ability to recognize the intellectual and artistic merit of continental literature was praised by French literary circles, and she was made a Chevalier of the French Legion of Honor in 1949. She later received the title of Officer.

Despite her career of publishing successes and her international reputation as a talented scout of literature, Knopf encountered difficulties in professional circles in America because of her gender. While her husband was accepted into such prestigious organizations as the Publisher's Lunch Club and the Book Table, Knopf was never allowed to join the all-male groups. Although she was ignored by some American businessmen, her husband testified to her stature in the Alfred A. Knopf Company and the publishing community in his memoirs. She also received recognition near the end of her life when she was awarded an honorary Doctor of Letters from Franklin and Marshall College in 1962, at which time she was praised as ''one of the most influential women of our time.''

In her old age, Knopf suffered from failing eyesight. The handicap forced her to rely on others to read manuscripts and provide her with comments, but she still controlled the ultimate decision on whether to publish or not. She continued to work at Alfred A. Knopf until her death in New York City on June 4, 1966. Until the end of her life, she maintained her role as an important figure in shaping literary tastes, bringing new voices from around the world to the American public.

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Malcolm Shepherd Knowles

The American adult educator Malcolm Shepherd Knowles (born 1913) led both as academician and practitioner in the development and consistent ap-

plication of principles of adult learning and adult education program planning throughout the world.

Malcolm Shepherd Knowles was born August 24, 1913, in Livingston, Montana. His A.B. degree from Harvard University in 1934 was followed by positions as director of related training for the National Youth Administration; director of adult education for the Boston YMCA; director of the Detroit United Services Organization; duty as an officer in the U.S. Navy; and executive secretary of the Chicago YMCA. He received an M.A. degree from the University of Chicago in 1949. With these experiences as a foundation for his work in adult education, he served as executive director of the Adult Education Association of the U.S.A. in its years of early rapid growth, 1951-1959.

His academic career began as professor and chairman of the adult education graduate program at Boston University, 1959. In 1960 he received the Ph.D. in education from the University of Chicago and continued his professorial and administrative duties at Boston University until 1974. In that year, he became professor in the Department of Adult and Community College Education at North Carolina State University, Raleigh. His retirement from that position came in 1979, but he remained active as professor emeritus. Scores of adult education leaders throughout the world received graduate degrees in adult education under his guidance. He received honorary doctorates from several institutions. Knowles had a continuing colleague and collaborator in his wife Hulda after their marriage in 1935.

For more than 50 years Knowles served as an adult education consultant for hundreds of public and private sector organizations on local, state, national, and international levels. During this period he developed and refined the principles of adult learning now known internationally as andragogy. His writing had profound impact on the practice of adult education and in academic settings.

Knowles was known for his ability to synthesize and integrate research findings from the behavioral and social sciences with knowledge drawn from effective practice. His most immediate and appreciative audience was the professional practitioner, through whom he approached his long-time goal of more responsive, flexible, enlightened, and effective adult education. He was widely recognized as the most quoted and cited adult education authority of his time.

Much of his early writing drew upon his academic preparation in history and commitment to the emerging field of adult education. These writings included *Informal Adult Education* (1950); *The Adult Education Movement in the U.S.* (1962); *Higher Adult Education in the U.S.* (1969); and *History of Adult Education in the U.S.* (1972). Woven within his early career were writings and a television film series concerned with leadership and group dynamics in adult education. Examples of these are: *How to Develop Better Leaders* (1955); *Introduction to Group Dynamics* (with Hulda Knowles) (1959); and *The Dynamics of Leadership Series* (1962).

The major focus of his career, however, manifested in his writings, academic role, and work with adult education practitioners, was upon the principles of andragogy. In discussing the origin of his commitment to the development and application of those principles, he has been quoted as saying, ''The idea that turned my life around I got from Carl Rogers in the early 1950's: that the mission of a leader (parent, manager, teacher) is to release human energy, not control it.'' His writings focused on the adult as a learner include *The Modern Practice of Adult Education: Andragogy vs. Pedagogy* (1980); *The Adult Learner: A Neglected Species* (1973, 1978, 1984); *Lifelong Learning: A Guide for Teachers and Learners* (1975); *Self-Directed Learning* (1975); *Andragogy in Action* (1984); and *Using Learning Contracts* (1986). Perhaps his most influential book, *The Adult Learner: A Neglected Species* was issued in a third edition in 1984.

In addition to his numerous books, he authored hundreds of book chapters, articles for scholarly journals, and articles for lay publications.

In later years Knowles drew upon his rich experiences to explore learning in retirement and shared his own developmental steps as an adult educator in *The Making of an Adult Educator: an Autobiographical Journey* (1989).

When Knowles began his earliest work in adult education, adult learners were almost universally taught with the methods of pedagogy, the education of children. Knowles was viewed as the person most responsible for achieving wide acceptance by adult educators of such concepts as the following: 1) adults will pursue learning that they believe they need; 2) instructors of adults should approach their role as facilitators, catalysts, and guides; 3) adults should have control over their own approach to learning in an adult-oriented, cooperative, non-authoritarian setting and climate; 4) learner involvement approaches to learning should be followed; 5) the adult should be viewed as a responsible, independent individual responsive to interdependent learning opportunities; and 6) in addition to shared control and relevance, adult education should be based on authenticity of participants, instructors, procedures, and goals.

Knowles viewed andragogy as discovery learning in which the adult learner grew through insight and direct, early application of learning.

Much evidence of Knowles' influence, and the widespread recognition of his name, was found in the annual reports, in informational brochures, and in catalogs of many major adult education organizations worldwide. Their philosophies, program foci, instructional approaches, and even organizational structures often are attributed to his writings and other activities.

Further Reading

A number of important books by Malcolm Knowles were mentioned above. From among those, a comprehensive presentation of his vision of adult education practice was contained in *The Modern Practice of Adult Education: Andragogy vs. Pedagogy* (1980). An in-depth discussion of the characteristics of the adult learner and how they relate to andragogy can be

found in *The Adult Learner: A Neglected Species* (1984). Finally, much insight into Knowles and the sources of his concepts and commitment can be found in *The Making of an Adult Educator: an Autobiographical Journey* (1989).

See also the February 1997 edition of *Training & Development,* where a detailed interview with Malcolm Knowles was featured. □

Henry Knox

Henry Knox (1750-1806) was a Revolutionary War general, famed as the father of American army artillery.

Henry Knox was born in Boston, Mass., on July 25, 1750. He had to leave school at an early age to support his mother, who had been deserted by his father. In 1772 Knox joined the Boston Grenadier Corps, a crack regiment, as second in command. Two years later he married Lucy Flucker, whose loyalist father opposed the marriage.

When the Revolution broke out in 1775, Knox volunteered his services to Gen. George Washington. Knox knew something about artillery, so he was appointed colonel in command of the Continental Regiment of Artillery. There was, however, no artillery in the army assembled at Cambridge, Mass.; it was in enemy hands 300 miles away at Ticonderoga, N.Y. In late December 1775 Knox went to fetch the 59 big guns and in a daring operation hauled them to Boston through snow and ice. He arrived just in time to help Washington fortify Dorchester Heights, overlooking Boston. This caused the British general to evacuate the city. Thereafter, Knox and his artillery figured prominently in almost every major engagement of the war.

Knox took part in the Battle of Long Island in August 1776. He joined Washington in the retreat into New Jersey and in the stunning surprise attack and victory against the Hessian garrison at Trenton in December. It was Knox who directed the famous crossing of the Delaware by Washington's army on Christmas night, 1776, and it was his artillery that cut down the Hessians as they emerged sleepily from their quarters. Meanwhile, Congress had promoted him to brigadier general. In the next key encounter with the British (at Princeton, N.J., in January 1777) Knox's part in the victory was equally important.

In the campaigns of 1777 and 1778, Knox was, as always, at Washington's side—in the failures at Brandywine and Germantown, Pa., and in the success at Monmouth, N.J. In the Monmouth battle he performed so skillfully that Washington could say, ''No artillery could have been better served than ours.'' But it was the final battle of the war, at Yorktown, Va., in October 1781, that showed Knox's genius. The murderous accuracy of his guns devastated the British forces penned up on the narrow Yorktown peninsula, and 8 days after Knox opened fire, the British general, Charles Cornwallis, surrendered. Knox's reward was the second star, making him, at 31, the youngest major general in the army.

With the fighting over, Knox was put in command of the military reservation at West Point, N.Y. After Washington retired in December 1783, Knox was appointed to replace him as commander in chief until the army was disbanded 6 months later. In March 1785 he was made secretary of war in the Confederation government, and he retained that post in Washington's first presidential cabinet. In 1794 he retired to a lavish life on the large estate his wife inherited in Maine. He died there on Oct. 6, 1806.

Further Reading

The best biography is North Callahan, *Henry Knox: General Washington's General* (1958). A briefer account by Callahan is in George A. Billias, ed., *George Washington's Generals* (1964). Useful chiefly for Knox's letters are Francis S. Drake, *Life and Correspondence of Henry Knox* (1873), and Noah Brooks, *Henry Knox: A Soldier of the Revolution* (1900).

Additional Sources

Brooks, Noah, *Henry Knox, a soldier of the Revolution,* New York, Da Capo Press, 1974.

Griffiths, Thomas Morgan, *Major General Henry Knox and the last heirs to Montpelier,* Monmouth, Me.: Monmouth Press, 1991. □

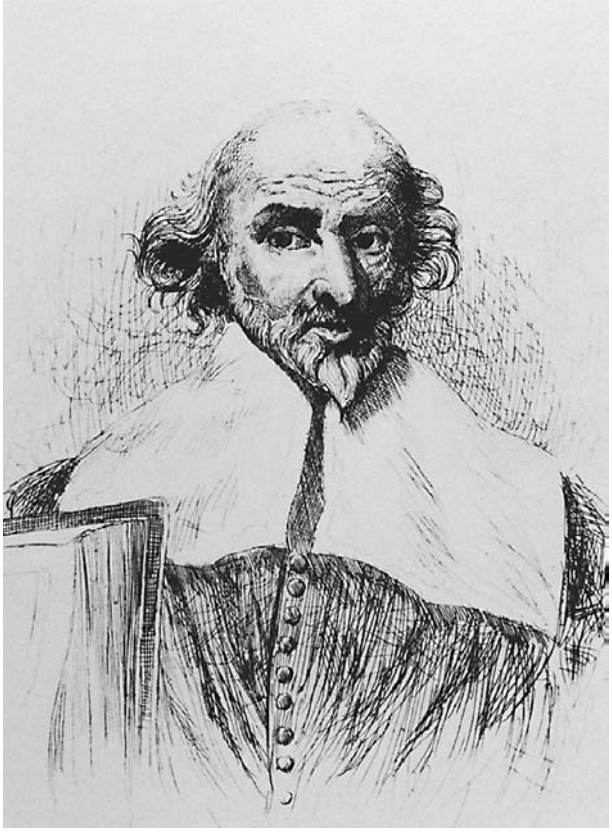

John Knox

The Scottish reformer John Knox (ca. 1505-1572) was one of the most celebrated followers of John Calvin and became the chief force in the introduction and establishment of the Presbyterian form of Calvinism in Scotland.

The Scotland of John Knox's time was used to reform movements. Long before Martin Luther's theses of 1517, men were executed for importing the doctrines of John Wyclif and John Hus. During Knox's adolescence he could not but be aware of the agitation for an evangelical Christianity abroad in the land.

The day and even the year of Knox's birth is disputed. The best estimate is probably 1505. His prosperous peasant father, William Knox, sought to prepare him for the priesthood. His autobiographical writings leave doubt over his early education. It is certain that Knox attended a university, either Glasgow or St. Andrews, but did not earn a degree. After ordination in 1532 he returned to Haddington, the region of his birth.

Conversion to Protestantism

Knox's conversion to Protestantism seemingly occurred between 1543 and 1546. In 1543 he was loyally serving the Catholic Church under the archbishop of St. Andrews. He styled himself ''minister of the sacred altar.'' By 1546 he was vigorously defending the reformer George Wishart, who had introduced Swiss Protestantism into Scotland with his translation of the First Helvetic Confession in 1543 and impressed many before being executed for heresy in 1546.

The following year David Beaton, the cardinal responsible for Wishart's arrest, was murdered. Knox, hearing of the deed, eagerly joined the murderers in the castle of St. Andrews and, after protesting his unworthiness, became their preacher, thereby making his revolt from Rome complete and courting death. Curiously enough, his voluminous writings give no clue as to what transformed him in such a short time from a Catholic priest to a fiery, sword-bearing Protestant.

For fiery Knox was, denouncing the Catholic Church as a ''synagogue of Satan'' and the beast of the Apocalypse. While the castle trembled with spiritual thunder, the French laid siege, eventually capturing the occupants and making them galley slaves. After 19 months Knox emerged in February 1549, his body intact, his spirit unbroken, and his Protestantism strengthened.

The release of Knox and his comrades may have been engineered by the new Protestant regency in England. In any case Knox took a paid position as preacher there. His popularity grew rapidly. In 1551 he was made chaplain to the king and in 1552 declined a bishopric. He worked to rid the religious services of all vestiges of Catholic ritual and to fix austerity of worship firmly in English Protestant doctrine. This made his life precarious when the fanatically Catholic Mary Tudor acceded to the throne in 1553. The following year Knox left England, wandered for a time, and unknowingly took the most important step of his career by moving to Geneva.

Calvin's Influence

In the ''Bible Commonwealth,'' Knox came to believe fully in Calvinism, in the right of the true church to impose strict rules of conduct and belief on the individual, and in the right of the people to rebel against a civil authority that attempts to enforce adherence to a false doctrine. He called Calvin's Geneva ''the most perfect school of Christ that ever was on earth since the days of the apostles.''

On a trip to Scotland in 1555, then under a regency in preparation for the reign of Mary Stuart, Knox organized Protestant congregations and preached quietly. After he left under pressure, in 1556, an ecclesiastical court burned him in effigy. Back in Geneva he worked effectively as pastor of an English congregation.

Calvinism suited his austerity, and Knox preached with certitude that those not of his and Calvin's church were damned for eternity and that no Christian love was due them. Since they were sons of Satan, one could take joy in hating them, reveling over the prospect of their damnation, and even cheating and deceiving them. Knox saw himself as the prophet of a biblical society in which virtuous priests would guide men, and statesmen would be bound by the precepts of the Bible.

Knox's Writings

While he was at Geneva, Knox's pen was busy. His admonitions and letters to followers in England and Scotland are filled with burning condemnations of the Roman Church, a ''harlot . . . polluted with all kinds of spiritual fornication,'' and of its priests, who were ''pestilent papists'' and ''bloody wolves.'' His best-known work, *History of the Reformation of Religion within the Realm of Scotland,* is more polemic than history.

Preaching in the Reformed manner was forbidden in Scotland in 1559, and on May 2 Knox arrived in Edinburgh. Pursued as a criminal, he managed to remain free and become the architect of a new Scottish church. Under his guidance, Catholicism, the regency, and French influence were repudiated, and in 1560 a democratic form of church structure in which congregations elected their ministers and elders was adopted.

Under these conditions it is not surprising that Mary, Queen of Scots, a Catholic reared in France, found Scotland uncongenial soon after her arrival in 1561. Since Catholic worship was forbidden, Mary's private Masses had to be defended with the sword. In 1568 she was driven from Scotland in the midst of a scandal; Knox was in the forefront of her pursuers.

Death took the reformer on Nov. 24, 1572. Knox was a small man but of immense physical and moral strength. He was not without contradictions in his work and his life. Although an authoritarian, he did more to stimulate the growth of democracy than any man of his age. He left an independent Scotland under a severe but democratically elected church.

Further Reading

The complete collection of the reformer's writings is *The Works of John Knox,* edited by David Laing (6 vols., 1846-1864; repr. 1966). There are several good biographies. Especially important are Edwin Muir, *John Knox: Portrait of a Calvinist* (1929), and Andrew Lang, *John Knox and the Reformation* (1905), which is hostile to Knox. For background, John T. McNeill, *History and Character of Calvinism* (1954), and John H. S. Burleigh, *Church History of Scotland* (1960), are recommended. □

Philander Chase Knox

The American statesman Philander Chase Knox (1853-1921) served as U.S. attorney general, senator, and secretary of state.

Philander Knox was born on May 6, 1853, at Brownsville, Pa. He graduated from Mount Union College in Ohio in 1872, and in 1878 he formed a successful law practice in Pittsburgh, Pa. In 1901 Knox drew up the papers transferring the Carnegie Steel Company to J. P. Morgan, thus creating America's first billion-dollar corporation, the United States Steel Company.

Knox joined President William McKinley's cabinet as attorney general in 1901, and he continued to serve under President Theodore Roosevelt after McKinley's assassination. Despite his close ties to business interests, Knox vigorously prosecuted trusts under the almost-forgotten Sherman Antitrust Law and took actions against railroads to prevent rate discrimination and rebates. His most notable victory was against the Northern Securities Company, formed by J. P. Morgan and James J. Hill to merge the competing Northern Pacific and Great Northern railroads. Knox personally argued the case before the Supreme Court, which sustained the government's position. Knox also influenced new antitrust legislation, helped draft the laws that created the Department of Commerce and Labor, and gave the Interstate Commerce Commission effective control of railroad rates.

In June 1904 Knox was appointed to the U.S. Senate from Pennsylvania and served with distinction until President William Howard Taft appointed him secretary of state in 1909. As secretary, Knox reorganized and strengthened the State Department and the Foreign Service. He encouraged American overseas investments (his policy of ''dollar diplomacy'') to promote the objectives of American political diplomacy, although he was not too successful.

In 1913 Knox resumed his law practice in Pittsburgh. In 1916 he was elected to the Senate, where he fought against United States participation in the League of Nations and ratification of the Treaty of Versailles. Instead, Knox favored a congressional resolution repealing the declarations of war against Germany and Austria. President Woodrow Wilson

vetoed this, but President Warren Harding signed it in 1921. On Oct. 12, 1921, Knox died.

Further Reading

Useful general accounts are Henry F. Pringle, *The Life and Times of William Howard Taft* (2 vols., 1939), and George E. Mowry, *The Era of Theodore Roosevelt, 1900-1912* (1958). See also the autobiography of Knox's chief aide in the State Department, F. M. Huntington Wilson, *Memoirs of an Ex-diplomat* (1945). Balthasar Henry Meyer, *A History of the Northern Securities Case* (1906), contains a detailed account of Knox's role. Graham H. Stuart, *The Department of State: A History of Its Organization, Procedure and Personnel* (1949), describes Knox's reorganization. Walter Scholes is critical of Knox as secretary of state in *An Uncertain Tradition: American Secretaries of State in the Twentieth Century,* edited by Norman A. Graebner (1961). More favorable is the account in Samuel Flagg Bemis, ed., *American Secretaries of State and Their Diplomacy,* vol. 9 (1929). □

William S. Knudsen

Emigrating from Denmark in 1900, William S. Knudsen (1879-1948) forged a distinguished industrial career, opening assembly plants, directing a World War I boatbuilding program, and masterminding postwar European expansion for Ford Motor Company. He then served as president of Chevrolet and General Motors Corporation and finally guided America's World War II production effort.

Born Signius Wilhelm Poul Knudsen on March 25, 1879, the future magnate received a technical education and was a bicycle mechanic in his native Denmark. Tall, sturdy, and speaking English with a marked Danish accent, he passed through New York's Ellis Island in 1900. After changing his name to William S. Knudsen, he worked in shipyards and railroad shops, then joined Buffalo's John R. Keim Mills, a leading manufacturer of pressed steel parts for the automotive industry.

From Ford to GM

Keim was bought by Ford Motor Company in 1911, and Knudsen was called to Detroit in 1913 to expand his employer's nationwide network of assembly plants. Keen-eyed, tough, and possessed of a strong temper (he could boom out ''hurry up'' to workers in 15 languages), he directed Ford's mass production of submarine chasers (Eagle boats) during World War I. In 1919 and 1920 he drew up a basic plan for internationalizing Ford production and had control of Ford affairs in Europe. But Henry Ford came to resent his subordinate's independent manner, and Knudsen, in turn, resented Ford's interference with his work. Leaving Ford in 1921, he became general manager of a Detroit factory making auto parts and stove trimmings.

In 1922 Knudsen was offered employment by General Motors. ''How much shall we pay you?'' he was asked by Vice-President Alfred P. Sloan, Jr. He might have replied that Ford had paid him $50,000. But he simply said, ''Anything you like. I am not here to set a figure. I seek an opportunity.'' He joined GM at $30,000 and within a month became vice-president in charge of operations at Chevrolet Motor Division—his salary: $50,000 per year.

Knudsen was named president of Chevrolet in 1924, and his car's impressive sales gains helped persuade Henry Ford to abandon his longtime front-runner, the Model T, in favor of the Model A. Ford's protracted changeover enabled Chevrolet, abetted by a new six-cylinder engine, to assume sales leadership for the first time in 1927-1928. Ford regained the top rung in 1929-1930, after which Chevrolet resumed sales supremacy for the remainder of the pre-World War II era. Knudsen was rewarded with a promotion to GM's executive vice-presidency in charge of U.S./Canadian car and body manufacturing in 1933 and the corporation's presidency in 1937.

Defense Work in World War II

In May 1940 Knudsen was asked by President Franklin D. Roosevelt to join the advisory commission to the Council of National Defense. In accepting the unpaid assignment over the objection of Chairman Sloan, Knudsen sacrificed an annual income of $300,000.

In 1941 Knudsen was named director general of the Office of Production Management and in 1943 director of

war production for the Department of War, becoming in the process the first civilian appointed to the rank of lieutenant general in the Army. In requesting Knudsen to accept the commission, President Roosevelt said, ''Bill . . . I want you to do that because when you get out into the field there may be generals who will try to pull rank on you—they can't do that because you will be over them. I want you to accept it for another reason, too. I will feel better, if you do.'' Knudsen was named director of the Air Technical Service Command in 1944, and that year was awarded the Army's Distinguished Service Medal ''for exceptionally meritorius and distinguished service in the performance of duties of great responsibility.'' Production humming smoothly, Knudsen resigned his commission on June 1, 1945.

Twilight Years

Re-elected to GM's board of directors on July 2, Knudsen inspected the corporation's war-torn European plants, then suggested to Sloan that he be appointed ''inspector general'' for GM factories worldwide. Sloan, noting that Knudsen had reached the company's mandatory retirement age of 65, rejected the request. The turndown, according to Knudsen's daughter, left her father a broken man. Still, Knudsen served as general chairman of the Automotive Industry Golden Jubilee celebration in Detroit in 1946 and was chairman briefly of Detroit's Hupp Corporation.

Knudsen was awarded Denmark's highest honor, the Grand Cross of Danneborg, by King Christian X in 1945, at which time a plaque was affixed to his birthplace in Copenhagen. Knudsen and his wife, Clara, married in 1911 and had one son and three daughters. The son, Semon E. ''Bunkie,'' was a GM executive vice-president from 1966 to 1968, Ford president in 1968 and 1969, and White Motor Corporation chairman from 1971 to 1980.

Further Reading

The only book-length work on Knudsen is Norman Beasley's sympathetic *Knudsen: A Biography* (1947), authorized by the Knudsen family and rushed to completion before the industrialist's death. Knudsen's Ford years are thoroughly examined in Allan Nevins' and Frank Ernest Hill's *Ford: The Times, the Man, the Company* (1954) and *Ford: Expansion and Challenge 1915-1933* (1957). His GM career is briefly discussed in Arthur Pound's *The Turning Wheel: The Story of General Motors Through Twentyfive Years 1908-1933* (1934) and in Alfred P. Sloan's *My Years with General Motors* (1964). □

Edward I. Koch

Edward I. Koch (born 1924) was one of New York City's most controversial mayors. He led the city from the edge of bankruptcy in 1978 to a substantial budget surplus in 1983.

Edward I. Koch was born December 12, 1924, in New York City, the second of three children born to Russian-Jewish immigrants Louis and Joyce Silpe Koch. When his pantsmaker father fell on hard times during the Depression, Edward, then age six, and his family moved in with relatives in Newark, New Jersey, in 1931. Ten years later they returned to New York City. Koch graduated with honors from high school and attended City College from 1941 to 1943 until drafted into the U.S. Army. Koch served in Europe as an infantryman, won two battle citations, and was discharged in 1946. After the war he took an accelerated course at New York University Law School, was graduated in 1948, and was admitted to the bar the following year. He then opened a small law practice.

Law Career and Beginnings in Government

With a law business that could only be described as mediocre, Koch became increasingly active in Democratic political affairs. Koch worked as a campaign volunteer for presidential candidate Adlai Stevenson in 1952 and 1956 and also became a vocal member of a reform group called the Greenwich Village Independent Democrats. A liberal civil rights activist and reformer, Koch led a fight which deposed Democratic Party boss and district leader Carmine DeSapio in 1963. Thereafter he made an unsuccessful run for the New York State Assembly but lost in 1966. Two years later Koch was elected the first Democrat since the Depression era to represent Manhattan's ''silk stocking'' 17th district in the U.S. House of Representatives. Reelected four

times, Koch served on the Banking and Currency Committee and the Appropriations Committee and was one of four congressional observers on the Emergency Financial Control Board established to deal with New York City's fiscal crisis of 1975. During his tenure in Congress Koch spoke out against the war in Vietnam and worked for federal aid to mass transit, health care for the aged, and a family assistance program, earning high praise from the liberal-left Americans for Democratic Action.

Mayor of New York City

In September 1977 Edward Koch entered a seven person Democratic primary seeking the mayoral nomination from which he emerged as the winner, beating chief challenger Mario Cuomo. In the heated election campaign which followed attempts were made to smear the unmarried Koch as a homosexual with signs that read: ''Vote for Cuomo, not the homo.'' Ed Koch handily beat the future New York governor with 713,000 votes to Liberal Party candidate Mario Cuomo's 587,000. The dirty politics campaign embittered relations between these two leading New York democrats (which were exacerbated again in 1982 when Koch challenged Cuomo for the gubernatorial nomination). Koch had also struck a responsive chord with Gotham voters in his tough talk about cracking down on crime and the need for fiscal solvency and his combative willingness to stand up to the powerful municipal unions and minority special interests groups.

When Edward Koch took over the mayoralty in January 1978 the city was teetering on the edge of bankruptcy and saddled with a $1 billion deficit. Koch, with the continuing aid of federal loan guarantees and the Municipal Assistance Corporation, bore down on extravagance, pared the city payrolls, cut superfluous and inefficient public services, and brought the city back to fiscal solvency, boasting of a $500 million surplus by 1983. His real talent was to say ''no'' to excessive expenditures and over-generous settlements with municipal unions. With his clever quips and zany sense of humor, he brought a majority of New Yorkers around to liking his new lean, mean brand of urban austerity.

Koch was reelected mayor in 1981 as a candidate of both the Democratic and Republican parties. Persuaded by *New York Post* publisher Rupert Murdoch and his own upward ambitions, Koch entered the 1982 Democratic primary for governor and again faced his bitter rival, Mario Cuomo. He lost the primary. Koch may have contributed greatly to his own defeat by an impolitic interview with *Playboy* magazine, which his foes publicized and in which Koch referred to suburban life as ''sterile'' and rural life as ''a joke'' and made fun of pickup truck drivers, the very voters he needed to win the nomination.

Reelected to a third term as mayor in 1985, Koch drew an astonishing 75 percent of the vote, underscoring his great popularity with ethnic, blue collar, and Jewish voters. Despite his allegedly bad relations with Black leaders, a *New York Daily News* poll showed Koch pulled a sizable 37 percent of the Black vote in the 1985 Democratic primary compared to a Black candidate who polled only 40 percent, with 20 percent going to Council President Carol Bellamy.

''No New York mayor since Fiorello LaGuardia has inspired more affection, respect and outright loathing'' asserted *Insight* magazine in 1985. Feisty, combative, spirited, and outrageously outspoken (he once called minority welfare spokesmen ''poverty pimps''), Koch was also a fervent supporter of Israel and readily mixed municipal politics and foreign policy in his public addresses. During his second term Koch also wrote a best-selling book, *Mayor: An Autobiography,* an entertaining, shot-from-the-lip odyssey of mayoring which embarrassed his enemies and some of his erstwhile friends. Yet his larger achievement was that he brought New York back from the brink of financial disaster and raised the spirits of New Yorkers. For that and other reasons, Professor Roger Starr said of Koch: ''He is the right man for the right time.'' Mayor Koch was New York City's most effective promoter and frequently repeated that he wanted to be ''Mayor for Life.''

Koch most recently tried his hand as a novelist, with *Murder At City Hall* (1995), and *Murder on Broadway* (1996). He also presided over a television revival of *The People's Court* that began in the fall of 1997.

Further Reading

For Koch's version of his mayoralty, see Edward I. Koch, *Mayor: An Autobiography* (1984), and for a critical version of his mayoralty see Arthur Browne, Dan Collins, and Michael Goodwin, *I Koch: A Decidedly Unauthorized Biography of the Mayor of New York City, Edward I. Koch* (1985).

The quotable and irrepressible Edward Koch can be followed in the election issues of the *New York Times* and national news magazines. See also Dotson Rader, ''Where's Ed Koch Going?'' in Detroit *Free Press Parade* (August 1, 1982); ''The Big Apple: Worms and All,'' in *Insight* (October 28, 1985); and New York *Daily News* -Channel 7 polls (October 25, 1985). □

Heinrich Hermann Robert Koch

The German physician and bacteriologist Heinrich Hermann Robert Koch (1843-1910) devised many bacteriological techniques and established the bacterial causes of a number of infectious diseases.

Robert Koch was born at Clausthal, Hanover, on Dec. 11, 1843, the third of a family of 13. He enrolled in medical classes at the University of Göttingen in 1862, and in 1866 he passed the qualifying examinations. He spent some time in clinical study in Berlin but did not wish to engage in general practice. When the Franco-Prussian War broke out in 1870, he was accepted for service in the army.

In 1872 Koch was appointed district medical officer at Wollstein. That year he began his bacteriological research with a microscope his wife gave him. Following the publication of some of his early findings, Koch was appointed to

the Imperial Health Office at Berlin in 1880. In 1885 he became professor of hygiene at the University of Berlin and director of the newly founded Institute of Hygiene at the university. In 1891 the Institute for Infectious Diseases was founded for him, and he acted as director until 1904.

Foundations of Bacteriology

One of the first diseases Koch studied was anthrax, an ancient and highly fatal cattle disease. While the bacillus associated with anthrax had been identified by C. J. Davaine in 1868, no significant advances had been made in the prevention or treatment of this disease. In addition, it had been noted that cattle became infected not only from other cattle but from grazing in fields where infected cattle had been kept years before. This observation seemed to discredit the bacillus as a causative agent.

Koch, attracted by the frequency of occurrence and the unusual behavior of anthrax, set out to solve the problem. He arrived at several valid conclusions: under certain conditions the anthrax bacillus forms spores which are viable but which remain dormant for several years, thus explaining the mystery of the infected fields; the integrity of the bacillus is maintained even though the infection passes through several generations of mice; and the cattle are usually inoculated with the bacillus by eating fodder soiled with the numerous organisms in excreta of infected animals.

In arriving at these conclusions, Koch acted on certain principles that are often referred to as ''Koch's postulates'': to prove that an organism is the specific cause of any disease, it must be present invariably in all cases; it must be isolated in pure culture; and when a susceptible host is inoculated with a live culture, the disease must be reproduced. Koch for the first time irrefutably proved the manner in which anthrax arises and is transmitted. Thus the foundations of medical bacteriology were laid, and rational principles of hygiene and epidemiology in man and animals were established.

Studies of Tuberculosis

In 1881 Koch announced his discovery of the tubercle bacillus. He isolated the organisms from tubercular lesions and grew them successfully in pure cultures. This was a remarkable achievement at that time, for the bacillus is fastidious in its food requirements and grows very slowly. However, Koch experienced several disappointments with his studies of tuberculosis. Having found that tuberculosis in cattle was produced by an organism which differed from that of the human variety in both cultural characteristics and virulence, he formed the opinion that human tuberculosis was not transmitted to cattle, and bovine tuberculosis could not be transmitted to man. This was completely disproved by the British Royal Commission on Tuberculosis in 1911. Koch's other disappointment was associated with tuberculin, a protein component extracted from a killed culture of tubercle bacilli. It has proved a valuable diagnostic tool, as Koch suggested, but it has no effect as a curative agent, although Koch originally offered it to the public as a treatment.

Another major discovery which revolutionized bacteriology was Koch's use of culture media which could be rendered solid, for example, blood serum by heating, meat broth by adding gelatin or agar, a product derived from seaweed. The advantage of growing bacteria on solid media is that isolated colonies are obtained which often have a characteristic appearance, thereby enabling one to select pure cultures easily. Thus it can be readily understood how within some 10 years a whole series of specific pathogens—including the causal agents of cholera, typhoid fever, and diphtheria; common pyogenic bacteria which cause suppuration in wounds; and varieties of intestinal flora—were isolated by Koch and others.

Almost every medical bacteriologist of the next generation was trained by Koch. His help was constantly in demand by the governments of his and other countries with microbiological problems, human or veterinary. He was always a hygienist who never forgot the essential importance of clean air, food, water, and soil in protecting populations from infective diseases. As a pure bacteriologist, he remained unequaled. His techniques are the basis of all modern bacteriological methods. In 1905 he received the Nobel Prize. He died in Baden-Baden on May 27, 1910.

Further Reading

There are two studies of Koch in German: Karl Wezel, *Robert Koch* (1912), and Bruno Heymann, *Robert Koch* (1932). In English, he is treated at length in Paul de Kruif, *Microbe Hunters* (1926), and Iago Galdston, *Progress in Medicine: A Critical Review of the Last Hundred Years* (1940). □

Zoltán Kodály

Zoltán Kodály (1882-1967) was a Hungarian composer, collector of folk songs, and music educator. He developed a technique for teaching young children to read music through folk material.

Zoltán Kodály was born in Kecskemét, where his father was a railroad stationmaster. When Kodály was 18, he enrolled at both the Budapest Conservatory and University. Béla Bartók was a classmate, and the two students became interested in Hungarian folk music. This interest was part of a larger movement in Hungary at the time, the desire to discover the country's true culture, which had been under German domination for over 100 years.

Kodály and Bartók knew that what was thought to be Hungarian folk music was actually gypsy music, a kind of commercial popular music played by gypsies in cafes and theaters. About 1905 they started to collect folk songs systematically by going to rural areas and recording the music on their crude phonograph. Their fieldtrips broadened to include other central European countries, and by 1913 they had collected over 3,000 folk songs. This collection, and their transcriptions and analyses, was important in establishing the techniques of ethnomusicology, which was to become an important 20th-century discipline.

Kodály's interest in folk songs continued throughout his life, but his main activity in the period between World War I and II was composing and serving as teacher at, and later director of, the Budapest Conservatory. His first composition to achieve world fame was *Psalmus Hungaricus* (1923), a large choral and instrumental work, commissioned to celebrate the fiftieth anniversary of the joining of Buda and Pest. It is based on Hungarian melodies, but the setting is completely of the 20th century. His music has certain resemblances to Bartók's, but it is never as violent in its use of dissonance.

Another important composition by Kodály is *Hary Janos* (1932), a folk-based opera. He also composed an orchestral suite based on this opera, other orchestral and chamber works, and large and small choral works.

Throughout his life Kodály was interested in bringing music to the people, and he was active in reforming the way in which music was taught in Hungarian schools. He introduced a method of teaching sightsinging to young children based on folk songs, using a combination of syllables (do re mi) with hand gestures. The approach was highly successful, and the ''Kodály method'' became known outside Hungary after World War II and was used in some schools in England and the United States, where Kodály ''workshops'' were established to instruct teachers.

Kodály's last years were a series of triumphs for the octogenarian. He was treated as a national hero in his own country, and he received the highest honors when he traveled abroad, not only for his compositions but for his philosophy that music should play an important role in every child's life.

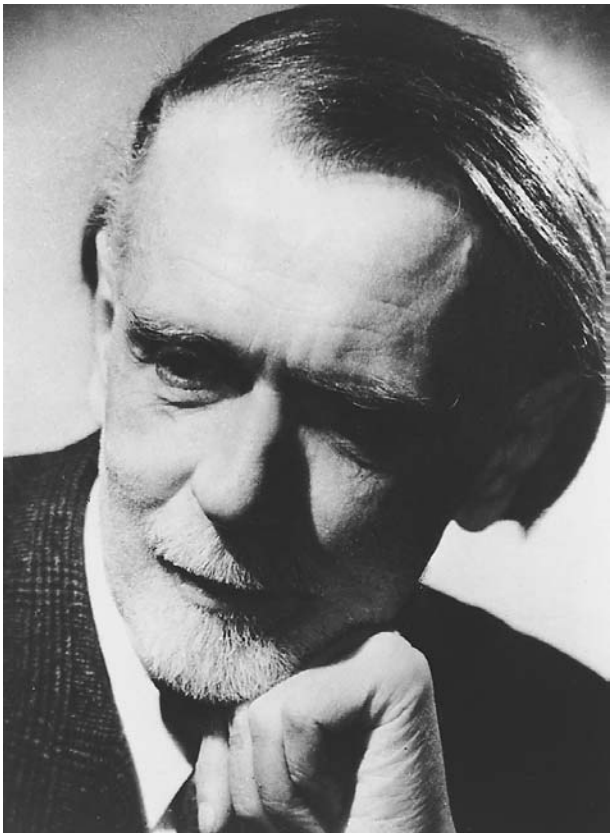

Further Reading

Percy M. Young, *Zoltán Kodály: A Hungarian Musician* (1964), is a sympathetic study of the life and works of the composer by an English musician who introduced Kodály's teaching ideas into England. Lászlio Eösze, *Zoltán Kodály: His Life and Work* (1956; trans. 1962), stresses the ethnomusicological achievements as well as the compositions and has good illustrations.

Additional Sources

Young, Percy M. (Percy Marshall), *Zoltán Kodá ly: a Hungarian musician,* Westport, Conn.: Greenwood Press, 1976, 1964. □

Arthur Koestler

Arthur Koestler (1905-1983) authored one of the 20th century's great political novels, *Darkness at Noon,* as well as a number of other fictional works and essay collections which explained the ethos of Communism to the West.

The son of a successful businessman and a mother who despised everything Hungarian, Arthur Koestler was born in Budapest on September 5, 1905. Thanks to his mother's insistence on speaking German and a series

of German, French, and English governesses, he was rather fluent in four languages by the time he was ten.

He attended the Technische Hochschule in Vienna, where he became an ardent Zionist. In 1925, the year after his father's business failed, he ran away to Palestine, where he worked as a laborer in a commune, an advertising salesman for a Hebrew newspaper in Haifa, an assistant to an architect, a lemonade vendor, and an aide to a land surveyor. After a brief stint as the editor of a paper financed by the German legation in Cairo, he returned to Europe.

There he was named Mid-East correspondent for the *Neue Freie Presse* (New Free Press) and the Ullstein chain of papers, the biggest in Europe; two years later he became their correspondent in Paris. In 1930 he was recalled to Berlin by the Ullsteins to serve as their science editor, arriving on the very day when the Nazis scored a significant election victory, increasing their representation in the Reichstag from 12 to 107.

As the German centrist parties collapsed, the only strong foe of the Nazis was the Communist Party, and Koestler joined it in 1931. He toured Russia in 1932 and 1933 and, exiled from Germany, spent three years as a wanderer in Vienna, Paris, and London, existing mostly on jobs he did for the party.

In 1936 he was assigned to cover the Spanish Civil War for the *New Chronicle* of London. The next year he was captured by the rightist Franco (Nationalist) forces and sentenced to death; the intervention of the British government saved his life. He wrote of his experiences in Spain in *Spanish Testament,* also titled *Dialogue with Death,* in 1938 and that year left the Communist Party because of the Moscow purge trials. Of this move he wrote, ''I went to Communism as one goes to a spring of fresh water, and I left Communism as one clambers out of a poisoned river strewn with the wreckage of flooded cities and the corpses of the drowned.''

In 1940 Koestler published his masterwork, *Darkness at Noon,* one of the finest novels to deal with Communism and a work as acclaimed for its artistic unity and integrity as for its explanation of events which had baffled much of the world. The book clarified the purge trials of 1936-1938 as only an ex-party-member could have clarified them.

The roots of the trials went back to the Russian Revolution of 1917. Although V. I. Lenin was the political and intellectual father of the Communist Party's rise to power, several other men also played major roles: Leon Trotsky, Nikolai Bukharin, Lev Kamenev, Karl Radek, Grigori Zinoviev, and Joseph Stalin. All were members of the Politburo, the ruling board of the party. After Lenin's death in 1924 Stalin gradually assumed more and more power, much to the dismay of the other ''Old Bolsheviks,'' who found their authority increasingly undermined.

On December 1, 1934, Sergei Kirov, a Stalin protegé who headed the Communist Party in Leningrad, was assassinated by a liberal young party member who said he had been influenced by the writings of Zinoviev. Some assert that Stalin himself arranged the murder, but, whatever the circumstances, Stalin used the shooting as a springboard to launch a series of purges to eliminate his potential rivals, which culminated in four major trials.

These were the Trial of the Sixteen in August 1936, in which Zinoviev and Kamenev were found guilty and shot; the Trial of the Seventeen in January 1937, in which Radek and Piatakov, the deputy commissar for heavy industry, were found guilty; the secret trial of Red Army generals in June 1937, in which Marshal Tukhachevsky, the chief of staff, was found guilty and shot; and the Trial of the Twenty-One in March 1938, in which Bukharin and Yagoda, the chief of the secret police, were found guilty and shot.

What especially puzzled the outside world was that so many party leaders pleaded guilty to such bizarre charges as working with the espionage services of Britain, France, Germany, and Japan; plotting to assassinate Stalin; attempting to destroy the U.S.S.R.'s military and economic power; and planning to poison masses of Russian workers.

Nonetheless, plead guilty they did in shockingly abject language, and many non-Russians were convinced that the Soviet state had had a narrow escape. Among them was U.S. Ambassador Joseph E. Davies, who wrote of the Bukharin trial in *Mission to Moscow,* ''All the fundamental weaknesses and vices of human nature—personal ambitions at their worst—are shown up in the proceedings. They disclose the outlines of a plot which came very near to being successful in bringing about the overthrow of the government.''

It remained for Koestler and *Darkness at Noon* to explain what had happened. In his novel, the Old Bolshevik N. S. Rubashov is arrested and taken to prison. He is given a confession to sign admitting to a series of crimes, including trying to poison No. 1 (Stalin), all of which are clearly preposterous. He is interrogated by two men: the first is Ivanov, a former fellow-soldier and, like Rubashov, an ironical intellectual, while the second is Gletkin, an example of what Stalin called the ''New Soviet Man.'' Ivanov is content to accept from the prisoner an admission of his deviations from the party line; for this Ivanov is shot. Gletkin, on the other hand, insists on an unqualified confession to every accusation while wearing Rubashov down physically and psychologically.

The dedicated Communist Rubashov now faces a choice: he can admit nothing and die in silence or he can perform one last service for the party to which he has given his life: confess and die as a traitor, retaining the hope that history will vindicate him. Rubashov chooses the latter course, stigmatizing himself in the courtroom as ''criminal'' and ''low and vile.'' He is executed.

More than a political novel, *Darkness at Noon* is an examination of the question of ends and means and of the problem of a position taken by intellectuals which then falls into the hands of non-intellectuals. It is thus far more than journalism or polemics; as George Orwell wrote, ''it reaches the stature of tragedy.'' There are echoes of this novel in Koestler's other works, such as the essay collection *The Yogi and the Commissar* (1945) and the novel *Arrival and Departure* (1943), in which the fascist interrogator of the young Communist hero indicates that he knows about the ''Rubashov trial.''

After World War II Koestler turned increasingly to nonfiction, specializing in essays popularizing ideas in science, philosophy, and psychology, with side-ventures into telepathy and astrology. In his later years he became an official of the British organization EXIT, dedicated to ''the right to die with dignity.'' When he developed both leukemia and Parkinson's disease, he and his third wife, Cynthia, committed suicide together by taking drug overdoses in London on March 3, 1983.

Further Reading

Koestler wrote four autobiographical volumes: *Spanish Testament* (1938), *Scum of the Earth* (1941), *Arrow in the Blue* (1952), and *Invisible Writing* (1954). Good biographies are *Arthur Koestler* by Wolfe Mays (1973) and *Arthur Koestler* by Sidney A. Pearson, Jr. (1978). There are also essays in *The Novel Now* by Anthony Burgess (1967) and in *George Orwell: Critical Essays* by George Orwell (1954). □

Helmut Kohl

A political leader in the Federal Republic of Germany, Helmut Kohl (born 1930) became chancellor in 1982 at the head of a coalition of three political parties. He stressed symbolic reconciliation with Germany's enemies from World War II.

Helmut Kohl (right)

Helmut Kohl was born in 1930 to a Catholic family in Ludwigshafen, in today's West German province of Rhineland-Pfalz. His parents remained patriotic under the World War II National Socialist government, but were not Nazis. Kohl's origins were particularly important for his political career. Only 15 year old when the war ended, he presented himself as the first chancellor of the post-war generation, not only innocent of Nazi crimes, but grown to political maturity in a democratic German nation.

Interest in Post-War Politics

In 1947 Kohl helped found the ''Young Union,'' the youth organization of the Christian Democratic Union (CDU) in Ludwigshafen. He studied law, political science, and history; and in 1958, he completed his doctoral dissertation on post-war political parties in the Pfalz province. First elected to the parliament of Rhineland-Pfalz in 1959, he served as minister president, or governor, of that province between 1969 and 1976. Under Kohl's leadership, the CDU in Rhineland-Pfalz consistently increased its share of votes, reaching 50 percent in 1971 and 53.9 percent in 1975. During these years Kohl rose to national prominence.

Losses in the national parliamentary elections of 1969 forced the CDU out of the national government for the first time in 20 years. Kohl became one of a group of younger leaders seeking to return the party to power. Chosen as head of the national party in 1973, one of his highest priorities was the structural reorganization of the CDU, especially giving it a broader membership. In 1976 Kohl first ran for the office of chancellor as the candidate of the CDU and its more conservative Bavarian ally, the Christian Social Party (CSU). Kohl was a moderate, with appeal to liberal voters, and the CSU was at first unenthusiastic about his candidacy. When Kohl lost to the Social Democratic Party's (SPD) Helmut Schmidt, relations between Kohl and the CSU's flamboyant chief, Franz-Josef Strauss, worsened. In the elections of 1980 Kohl had to step aside while Strauss ran as the CDU/CSU candidate. Strauss' own more severe defeat, however, strengthened Kohl's position in the party.

Chancellor Kohl

In 1982 the ruling coalition of the SPD and the small liberal party, the FDP (Free Democratic Party), collapsed when the FDP decided to ally its crucial swing votes with the CDU. On October 1, 1982, Helmut Kohl became chancellor. The new government was a coalition containing representatives of the CDU, CSU, and FDP and was confirmed in office in elections held in March of 1983. The CDU received 38.2 percent of the vote, its best result since 1957. Kohl proclaimed his government a ''turning point'' (*Wende*) in German politics.

In his first major address as chancellor, Kohl linked three crises plaguing the Federal Republic: a crisis of economic growth and employment, a financial crisis of the state, and an intellectual-political crisis. He pledged a historical new beginning through a ''coalition of the middle.''

He planned the creation of new jobs through economic recovery, tax relief for the middle classes, and tax incentives for housing; the financial crisis would require a no-interest ''loan'' from wealthier tax-payers and a lowering of the state's credit needs. Kohl also announced the further development of cable television and atomic energy. In general, he planned to attack all three crises through an expansion of private economic growth. His support of the North Atlantic Treaty Organization (NATO) decision to place Pershing missiles in the Federal Republic signaled his emphasis on Western alliances. These conservative policies resembled those of Ronald Reagan in the United States and Margaret Thatcher in England.

Kohl's ''turning point'' was only partly achieved. His major success was a strong economic recovery through early 1985. Corrected for inflation, the gross national product grew 1.3 percent in 1983, the first real growth since 1980. Unemployment rates remained high, however. The Federal Republic's highest court declared the no-interest loan from wealthier tax-payers unconstitutional. Kohl faced recurrent criticism from the CSU and Strauss; the CDU's coalition partners were frequently in public disagreement over social measures—for example, abortion and punishments for public demonstrators who wore masks. Furthermore, the ''intellectual-political'' crisis was worsened by three political scandals. The first concerned the controversial early retirement of a high general accused of frequenting a homosexual bar. The ''Flick affair'' revealed that some politicians in all parties had taken money from the giant Flick concern at the time when that company was successfully applying for enormous tax exemptions. The affair hurt the CDU in particular when revelations about Rainer Barzel, the parliamentary president, forced him to resign. The ''party-contributions affair'' also implicated all parties, although especially the CDU and FDP, in hiding illegal financial contributions.

In foreign policy Kohl's policies were controversial, but generally popular. Relations with Eastern European countries worsened slightly. Kohl's government repeatedly reaffirmed its adherence to treaties made under the SPD recognizing the national boundaries of Eastern European countries, but the CDU's simultaneous insistence that Germany eventually be reunited chilled relations with Poland and the former Soviet Union. Erich Honecker, head of the German Democratic Republic (East Germany), canceled a planned visit to the Federal Republic in the fall of 1984, and Poland strongly condemned Kohl's tolerance for those in his party who sought to reunite with Germany territory lost to Poland after World War II.

Kohl's most important foreign policy initiative toward the West was his attempt at symbolic reconciliation with Germany's enemies from World War II. He clasped the hand of French President François Mitterand during a visit to graveyards of both German and French soldiers at Verdun in September of 1984. He persuaded Ronald Reagan to carry out a gesture of reconciliation at a German military graveyard in Bitburg in May of 1985, near the 40th anniversary of Germany's surrender in World War II, despite the outcry this caused in the United States. Kohl insisted upon this gesture, not only because it was widely popular in the Federal Republic, but because he was determined to draw a line between Nazi Germany and today's Federal Republic. As he said to a somewhat shocked Israeli audience in January of 1984, ''A young generation of Germans does not understand the history of Germany as a burden, but as a mandate for the future. It is ready to take responsibility. But it refuses to acknowledge collective guilt for the deeds of the fathers.'' Whether Kohl, as a member of this young generation, could so easily change the world's perceptions of Germany was doubtful, but part of his significance as a leader was his articulation of this popular longing.

The Reunification of Germany

Importantly, Kohl is credited with the reunification of Germany. The fall of the Berlin Wall, which took place on November 9, 1989, was more to the credit of former Soviet Union President Mikhail Gorbachev. However, before the year's end, Kohl seized the opportunity to publicly announce that he would reunite his country. Indeed, Germany was peacefully reunited by the following year, and Kohl was re-elected in 1990 and 1994. The divide between east and west remained in the nation's psyche, however, as unemployment in the east seemed to cause resentment of immigrants, which, in turn, led to neo-Nazi violence. While Kohl has taken an anti-nationalistic approach, the rest of the Europe remains wary of a unified, nationalistic Germany. Kohl, who is firmly committed to Germany's part in the European Community, has announced plans to run for a fifth term in 1998.

Further Reading

The economy that Kohl found upon taking office is discussed in Andrei S. Markovits, editor, *The Political Economy of West Germany: Modell Deutschland* (1982). There is much information on the chancellor in Michael Balfour, *West Germany* (1982, 2nd ed.). For more recent information, see also: *Newsweek,* December 11, 1989, January 29, 1990, March 19, 1990; *Time,* July 30, 1990 and December 10, 1990; *Christian Science Monitor,* March 9, 1993 and March 11, 1993; and *Economist,* April 12, 1997. □

Kojong

Kojong (1852-1919) was the twenty-sixth king of the Yi dynasty of Korea. He ascended the shaky Korean throne at the age of 12 and attempted in vain to defend the kingdom from external encroachments.

Kojong was the second son of Hŭngsŏn Taewŏngun, whose consort was Myŏngsŏng Hwanghu, or Queen Min. Though Kojong ascended the throne in 1863, when King Ch'ŏljong died without an heir apparent, his father exercised the governmental power as the imperial regent for 10 years. Kojong inaugurated his personal rule in

1873, when Ch'oe Ikhyŏn criticized the regent's many blunders. By then, however, many members of Queen Min's family were exercising much of the governmental power.

Following the Korean attack on a Japanese navel vessel at the island of Kanghwa in 1875, the Korean government was obliged to enter into a treaty relationship with Japan. This marked the end of the isolationist policy initiated by Taewŏngun. An observation and study mission was dispatched to Japan in 1881 to learn about the modernization measures of Japan. At the urging of the government of Ch'ing China, which feared Korea's exclusive treaty relationship with Japan, Korea concluded treaties with the United States, Great Britain, Germany, and France.

Internal Turmoil

Within Korea, the struggle between the pro-Chinese conservative faction and the pro-Japanese progressive faction intensified. The political upheaval of the Kapsin Year was engineered by Kim Ok-kyun and others in 1884. The Tonghak (Eastern Learning) rebellions broke out in 1894, leading to the dispatch of Chinese and Japanese troops, who were subsequently to fight the Sino-Japanese War. The Japanese victory in the war was followed by the reform of the Kapo Year, launched by the Cabinet of Kim Hong-jip. When the pro-Japanese forces in the Korean capital appeared to be curbed by the counter-measures taken under the leadership of the pro-Chinese Queen Min family, the Japanese precipitated the incident of the Ŭlmi Year (1895). Queen Min was murdered in the incident, and a pro-Japanese Cabinet was again formed in Seoul. The following year Kojong took the unprecedented step of seeking safety by staying in the Russian legation in Seoul.

Kojong felt safe enough to return to the Dŏksu Palace in 1897. Japan, which emerged victorious from the Russo-Japanese War of 1904-1905, forced in 1905 the Ŭlsa Treaty on the Korean government, which compelled Korea to relinquish control of its foreign relations to Japan. Thus Korea became a virtual protectorate of Japan, which proceeded to disband the Korean army. Through an emissary, Kojong attempted to appeal to the international community at the Hague Convention of 1907 for assistance, but Japan blocked any action on Korea's behalf.

Incensed by the dispatch of the Korean emissary, Japan forced Kojong to abdicate in favor of Sunjong, the last king of Korea. After the formal Japanese annexation of Korea in 1910, Kojong was called Yi T'aewang. It has been said that Kojong's death in 1919 came as a result of his having been poisoned by the Japanese. The occasion of his funeral touched off the nonviolent, Korea-wide demonstration for independence, or the March First movement of 1919, which the Japanese suppressed ruthlessly.

Further Reading

Several chapters touching on the period of King Kojong are in Clarence Norwood Weems's edition of Homer B. Hulbert, *History of Korea* (1962). A personal narrative of intimate contacts with Kojong and some of the highlights of his eventful reign are in Fred Harvey Harrington, *God, Mammon, and the Japanese* (1944). □

Oskar Kokoschka

Renowned for his "psychoanalytical" portraits and landscapes, Austrian painter, graphic artist, and author Oskar Kokoschka (1886-1980) was a leading exponent of Expressionism and a key figure in the art of Central Europe.

Oskar Kokoschka was born on March 1, 1886, in Pöchlarn, Austria. At the age of 18, he won a scholarship to the Arts and Crafts School in Vienna, where he studied from 1905 to 1909. As early as 1907 he produced his first portraits, which have expressive power, and he began his career landscapes, still lifes, and compositions of a symbolical or religious character. His first book, *The Dreaming Boys* (1908), a poem he wrote, illustrated, printed, and bound himself, shows the influence of William Morris. Kokoschka also wrote his first plays at this time.

In 1910, sponsored by his friend and prominent architect, Adolf Loos, Kokoschka made his first journey abroad, painting landscapes and portraits in Switzerland (for example, the portrait of Auguste Forel; the landscape *Dent du Midi*). He also went to Berlin, where he supplied a regular feature, the "portrait of the week," for the periodical *Der Sturm*. By World War I he was famous in Austria and Ger-

many. Seriously wounded at the Russian front in 1916, Kokoschka was invalided to Dresden. In 1919 he became professor at the Academy of Arts there, where he remained until 1924.

Kokoschka then began a series of journeys that lasted until 1931. He painted the people, landscapes, and great cities of practically every country in Europe and North Africa. In the magnificent landscape series, he used impressionist techniques interpreted in a highly personal, dramatic manner.

Kokoschka lived in Vienna from 1931 to 1934, when he moved to Prague, Czechoslovakia (now the Czech Republic). He painted this city more than any other, with London taking second place. In 1937 his works in German public collections were removed by the Nazis as ''degenerate.''

In 1938 Kokoschka and his wife, Olda, emigrated to London, where they spent World War II. The artist became a British citizen in 1947. After the war he made several journeys, all as important for his later work as were his travels in the 1920s. There were several trips to Italy (exhibition at the Venice Biennale in 1948), the United States (lectures in Boston in 1949 and in Minneapolis in 1952), and Germany.

In 1953 Kokoschka moved from London to Villeneuve on Lake Geneva, Switzerland. That year, deciding to counteract the spread of abstract art, he founded the School of Seeing in Salzburg. He said: ''With astonishment we must view the fact that artists feel themselves obliged to break a lance for modern science. The theory of so-called nonobjective art postulates a theoretical system, analogous to the scientific hypothesis, which is detached from the world of visual perception.''

Kokoschka worked in all media, producing watercolors, book illustrations, monumental compositions (*The Prometheus Saga,* 1950; *Thermopylae,* 1954; *Amor and Psyche*), and stage designs (Mozart's *The Magic Flute,* 1955; *The Fettered Phantasy* by Raimund, 1962; Verdi's *Un ballo in maschera,* 1963). In 1962 he had a retrospective exhibition of paintings, drawings, lithographs, stage designs, and books at the Tate Gallery in London.

Kokoschka was the grand old man of figurative painting in the 20th century. His portraits were among the most remarkable of the century. His paintings of cities evoke the special spirit of each. He was also a teacher of the young in defending the tenets of European humanism. To celebrate his eightieth birthday in 1966, large retrospective exhibitions were organized in many countries.

Further Reading

Introduction to Kokoschka (trans. 1958), Wingler's *Oskar Kokoschka: The Work of the Painter* (trans. 1958) contains a works list and life data. *Kokoschka* (1963), with color plates, is introduced by a colloquy between the artist and Ludwig Goldscheider. Fritz Schmalenbach, *Oskar Kokoschka* (trans. 1967), is an analytical study of his early style as a painter. Walter H. Sokel, ed., *The Anthology of German Expressionist Drama: A Prelude to the Absurd* (1963), contains two plays by Kokoschka, *Murderer, the Woman's Hope* and *Job*. See also Edith Hoffmann, *Oskar Kokoschka* (1947). □

Leszek Kolakowski

The philosopher Leszek Kolakowski (born 1927), beginning his work in Poland and continuing it in the United States and England, brought excitement into philosophy as a continuing ethical, metaphysical, and spiritual venture.

Leszek Kolakowski earned a double distinction in 20th-century philosophy: He was one of the few Eastern European philosophers to earn an international reputation. And, at a time when most professional philosophers narrowed their interests to technical problems and wrote for other philosophers, Kolakowski broke out of the academic mold, addressing a wide public audience on classical themes of ethics, metaphysics, and religion.

Born in Radom, Poland, on October 23, 1927, he lived in his native land until mid-career. World War II prevented his completion of high school, but he studied energetically to pass the entrance examinations for the University of Lodz. At the age of 18 he joined the Communist Party, attracted by the utopian idealism of Marxism and by the Communist opposition to Nazism. While at the university he married Tamara Dynenson. He went on to graduate studies in philosophy at the University of Warsaw, where he earned his doctorate in 1959, then joined the faculty.

Kolakowski soon won a reputation as a Marxist with a sense of irony and a sense of humor at a time (the era of Stalin) when East European Marxists were expected to be grim and single-minded. He soon showed himself to be a restive spirit within an authoritarian ideological context, and he defined himself as a ''jester'' amid the secular ''priests'' of authority. He also became known as a Marxist interested in conversation with people of other political and religious beliefs.

His independence of mind led him to a precarious position in Poland. As a young professor he became prominent in the ''Polish October'' of 1956, a movement that after the death of Stalin (1953) sought a more independent style of communism in Poland. Kolakowski wrote a short critique of Stalinism, ''What Is Socialism?'' Authorities forbade publication in Poland, but the paper circulated widely among students and an English translation appeared in America (*The New Leader,* February 18, 1959). His speech on the tenth anniversary of the Polish October (1966) led to his expulsion from the Communist Party. In 1968 he lost his professorship at Warsaw, ''expelled by authorities for political reasons,'' as he explained it.

Kolakowski was quickly invited to a sequence of visiting professorships at McGill University, the University of California at Berkeley, and Yale University. In 1970 he became senior research fellow at All Soul's College in Oxford. After 1981 he divided his time between Oxford and the University of Chicago.

During his later years in Poland, Kolakowski sought to develop a ''Marxist humanism,'' endorsing the Marxist dream of justice and combining it with the values of freedom and spirituality denied by most versions of Marxism. Gradually he became more critical of Marxism, especially of its determinism. He came to understand human history as ''a process of accumulation of unexpected miracles.'' He turned his attention increasingly to questions of ethics, of human nature, and of the human spiritual quest.

With increasing fame came many honors both in Europe and in America. Among these were the Peace Prize of the German Book Publishers (1977); the McArthur Fellowship (1983), commonly known as the ''genius award''; and the Jefferson Award of the National Endowment for the Humanities (1986), the highest honor the U.S. federal government confers for achievement in the humanities—and never before awarded to a noncitizen of the United States.

Kolakowski's thought may be described as an effort of criticism and redirection of the Enlightenment. He saw major movement in European thought as a necessary revolt against ''petrified ways of thinking'' and a valid skepticism of arbitrary political and intellectual authorities. But, following insights of Fyodor Dostoevsky and Friedrich Nietzsche, he said that it degenerated into enervating skepticism and moral relativism.

Kolakowski would like to see a renewed appreciation of religious mythology. He attacked the ''idolatry'' of both reason and politics and sought a recovery of the spiritual roots of culture. He was aware that the resurgence of traditional religions beginning in the 1970s was often barbarous, and he distrusted the blossoming of religious sects, ''some ephemeral, others simply moronic.'' Yet he saw these as symptoms of a need. The basic belief in human rights, he argued, was not logically or empirically demonstrable; it can be rooted only in spiritual belief. In the heritage of the great 17th-century scientist Pascal, he advocated values, hopes, and ideas that could not be scientifically validated.

In the turmoil of Eastern Europe and the breakdown of communism, Kolakowski endorsed an ''unconditional defense'' of democratic civilization against totalitarianism. He advocated a combination, hard to achieve, of democratic freedom and the welfare state. But he was quite capable of criticizing some of the acts of ''democratic'' societies—including the requirement that he, when he applied annually for his visa to enter the United States, had to answer the questions whether he had ever been a Communist (which he readily acknowledged), a prostitute, or a drug smuggler.

Kolakowski was too independent a thinker to win many disciples. Professional philosophers enjoyed picking at flaws in the details of his reasoning. But he restored to philosophy an excitement that is rare in contemporary times, and he won immense attention and influence—symbolized by the article in a Solidarity newspaper proposing him for the presidency of Poland.

He wrote *God Owes Us Nothing: A Brief Remark on Pascal's Religion and on the Spirit of Jansenism,* which was published in 1995. An article in the *National Catholic Reporter* noted ''Kolakowski waltzes into the public arena and reminds us, by virtue of forceful and precise arguments, why we need thinkers.'' (June 20, 1997, p. 17).

Further Reading

Kolakowski was the author of about 30 books, many of them only in Polish. His writings have been translated into some 14 languages. In addition to philosophy, he published three plays and three volumes of stories—or ''tales,'' as he called them. His most massive book in English was the three-volume *Main Currents in Marxism* (1978), sometimes described as ''a classic of post-Marxist thought.'' Shorter books in English included *Conversations with the Devil*, *The Presence of Myth* (1989), and *Religion* (1982). A revision of his Jefferson Lecture appeared in *The New Republic* (June 16, 1986) under the title ''The Idolatry of Politics.'' His 1990 book *Modernity on Endless Trial* was a collection of 23 essays. See also *National Review* (December 25, 1995) and *Commonweal* (May 3, 1996) for reviews of his 1995 book *God Owes Us Nothing: A Brief Remark on Pascal's Religion and on the Spirit of Jansenism.* □

Aleksandr Vasilievich Kolchak

The Russian admiral Aleksandr Vasilievich Kolchak (1873-1920) commanded the White forces during the Russian civil war and proclaimed himself supreme ruler of Russia.

Aleksandr Kolchak was born in St. Petersburg. He received his military training at the Russian Naval Academy, graduating in 1894. Between 1900 and 1902 Kolchak participated prominently in two Arctic expeditions sponsored by the Russian Academy of Sciences. His work with the academy was interrupted by the Russo-Japanese War (1904-1905), but he returned and assisted in the preparation of a third expedition, whose purpose was to establish a northern sea route to the Far East. The academy awarded him its gold medal for his work.

During the Russo-Japanese War, Kolchak served as a destroyer commander and later directed a battery in besieged Port Arthur, where his heroism earned him the Sword of St. George. Stung by the Russian navy's humiliating defeat at the hands of Japan, he and a group of his fellow naval officers banded together to promote the reform and reorganization of their service.

When World War I broke out, Kolchak, then a flag captain, was made chief of the Bureau of Operations of the Baltic Fleet. He demonstrated his tactical skill by constructing an effective coastal defense system from the inadequate force at his disposal. This achievement won him the command of the entire Baltic destroyer force, and he added to his distinction in a series of brilliant encounters in the Gulf of Riga. He was promoted to rear admiral, the youngest Russian naval officer to attain that rank, and in the summer of 1916 was named commander in chief of the Black Sea Fleet.

When the February Revolution occurred in 1917, Kolchak assured the provisional government of his loyalty and expressed his willingness to continue at his post. But the disorganization spreading throughout the services began to undermine his command, and Kolchak's personal efforts to restore order by a series of short patriotic speeches succeeded only temporarily. In June 1917, under the threat of mutiny, he submitted his resignation and proceeded to St. Petersburg to inform the government of the causes of the disorder. There he was peremptorily ordered by Aleksandr Kerensky to depart for the United States, ostensibly to study the American navy. The real reason may have been the growing clamor for a dictatorship, with Kolchak, now hailed as a possible savior of Russia, at its head.

Kolchak did not linger in San Francisco. In November 1917 he was in Japan, offering his services to the British. They gladly accepted. He was first assigned to the Mesopotamian army but, upon arriving in Singapore, received a telegram ordering him to Siberia. There he accepted an appointment as minister of war and navy in the anti-Bolshevik, Socialist government in Omsk. On November 18 a coup d'etat overthrew that government's ruling directorate and placed Kolchak in supreme control.

Kolchak promised a democratic order once the Bolsheviks had been overthrown, but the dictatorial manner in which he exercised his authority angered the liberal elements within his circle. He alienated the peasants by equivocating on land reform, and the non-Russian minorities by refusing to recognize their autonomy. A corrupt and repressive administration further vitiated his popularity, and V. M. Chernov's Socialist Revolutionaries, adopting the motto ''Neither Kolchak nor Lenin,'' capitalized on his blunders. The Allies, who had recognized his government, became increasingly dissatisfied, while the Czech Legion, a major component of his military force and the holders of the vital Trans-Siberian Railroad, moved toward neutrality.

After initial successes (which deluded the Allies), Kolchak's forces became increasingly less effective and suffered a series of defeats in the summer of 1919. Their tactical retreat soon degenerated into a rout. On Jan. 4, 1920, Kolchak relinquished supreme command of the anti-Bolshevik forces to Gen. A. I. Denikin. He placed himself under Allied protection, but the Czech soldiers assigned to guard him turned him over to the Socialist Revolutionary-Menshevik government at Irkutsk. That government soon gave way to a Bolshevik administration, and Kolchak, after a lengthy interrogation, was executed by a firing squad on Feb. 7, 1920.

Further Reading

A full-length account of Kolchak in English is Peter Fleming, *The Fate of Admiral Kolchak* (1963). References to Kolchak are found in a number of works dealing with the Russian Revolution and early bolshevism: Leon Trotsky, *The History of the Russian Revolution* (1919); David Footman, *Civil War in Russia* (1961); and Edward H. Carr, *The Bolshevik Revolution, 1917-1923* (1966). □

Aleksandra Mikhailovna Kollontai

The Soviet diplomat Aleksandra Mikhailovna Kollontai (1872-1952) was a champion of women's rights. She is also known for her advocacy of free love and revolutionary opposition.

Aleksandra Kollontai was born Aleksandra M. Domontovich on April 1, 1872, in St. Petersburg. Her father was a czarist general, and her early life reflected her family's privileged status. She was briefly married to a czarist officer but soon separated from him and from the background that he and her family represented. At the turn of the century she became an agitator for woman's rights and joined the nascent Russian Social Democratic movement. When the movement divided into Bolshevik and Menshevik factions, she vacillated between both groups. She drifted from both factions, spending her time abroad after 1908, where she moved through various countries arguing that a revolutionary movement must overthrow conventional family structure as well as political and economic structures. Her ''winged Eros'' theory denounced marriage and the family unit and argued for free love.

The trauma of World War I led Kollontai to play down her emphasis on breaking up families and also radicalized her political outlook. She became reconciled with V. I. Lenin—with whom she had been on bad terms for a decade—and corresponded with him extensively while she lived in the United States. In 1917, after the overthrow of the monarchy, she returned to Russia, where she actively identified with the Bolsheviks, being elected to the party's Central Committee in August 1917 and becoming an enthusiastic participant in the seizure of power in November 1917.

For the first several years of Bolshevik power, Kollontai was actively identified with opposition movements. In 1918 she joined the Left-Communists in opposing the Treaty of Brest-Litovsk, by which Soviet Russia left the war. In 1920 she was one of the most prominent leaders of the Workers Opposition, where she agitated for relaxation of party and government control of the trade unions and for more state functions to be turned over to the unions. In 1921, after presumably accepting political reconciliation, she became the head of the women's section of the Bolshevik party. However, her renewed espousal and practice of free love scandalized the party leadership, and she narrowly avoided expulsion.

In 1923, having apparently settled down and abandoned her crusade for free love and revolutionary action, Kollontai embarked on a new career as a diplomat, at first in Norway. In 1926-1927 she was briefly in Mexico and then returned to Norway. In 1930 she was named minister (later ambassador) to Sweden, where she served some 15 years, enjoying occasional prominence, as in her 1944 negotiation of the Soviet-Finnish armistice. In 1945 she returned to Moscow, where she lived her remaining years as an adviser

to the Ministry of Foreign Affairs. She died on March 9, 1952.

Further Reading

For the story of Aleksandra Kollontai's life see Isabel de Palencia, *Alexandra Kollantay: Ambassadress from Russia* (1947). □

Käthe Kollwitz

The German expressionist Käthe Kollwitz (1867-1945) dedicated her graphic work and sculpture to humanity, documenting historic rebellions against social injustice and creating memorable images of Berlin's working-class women, mothers and children, and the victims of modern warfare.

Käthe Kollwitz was born on July 8, 1867, in Königsberg, East Prussia, into a large family liberal in thought and religion and sympathetic to socialism. Her father encouraged her artistic talent and sent her to a local engraver and to Berlin (1884) and Munich (1888) to study at women's art schools (the Berlin Academy of Art was closed to women). Having discovered that she was no colorist, she found her true vocation in drawing and the graphic arts. At 17 she became engaged to Karl Kollwitz, a socialist friend of her brother's and a medical student in Berlin,

whom she married in 1891 despite her father's warning: ''You will scarcely be able to do both things.'' She proved him wrong, becoming both a productive and successful artist *and* a devoted wife and mother. Her son Hans was born in 1892, Peter in 1896.

The 1893 premiere of Gerhart Hauptmann's play *The Weavers* inspired her first major work, a cycle of six lithographs and etchings. They depict the oppressive poverty of Silesian handicraft weavers and their rebellion of 1844 against unfair competition from industrialized textile mills. As in her later art, the women—workers and bereaved mothers—tell much of the grim story, in prints entitled *Poverty, Death, Conspiracy, March of the Weavers, Riot,* and *The End*. She showed *A Weaver's Rebellion* at a major Berlin exhibition, and the artists' jury voted it a gold medal—denied by the German Kaiser, who considered the work too dark, ugly, and politically inflammatory. (She received the gold medal two years later from enlightened patrons in Dresden.) After this critical success, she taught drawing and etching at the same Berlin School for Women Artists where she had studied earlier; she also joined the newly founded Berlin Secession, a group of anti-academic artists.

She travelled to Paris in 1904, frequented museums and galleries, studied sculpture at the Académie Julian, twice visited Rodin, and met the social satirist Théophile Steinlen. In 1907 she won a study prize to Florence. She stayed seven months and took a walking tour to Rome, but worked little and barely mentioned the masterpieces she saw. Nevertheless, these travels strengthened the stylistic direction her art was taking toward simplification and greater expressiveness. In *Outbreak,* the most dramatic of seven sheets, the massive figure of the historic Black Anna incites the peasants to fight. Compared to the earlier *Weavers,* these figures are larger, often sculptural in their concentrated forms, and the backgrounds are stripped of anecdotal detail.

Kollwitz was far less inspired by other art and other masters than by her life experiences among the people who sought out her husband's clinic in the working-class district of north Berlin. She recalled in 1941 that already in her youth bourgeois life seemed ''pedantic. The proletariat, on the other hand, had a grandness of manner, a breadth to their lives.'' Between 1908 and 1911 she contributed 14 drawings of social commentary and ''scenes of poverty'' to the politically liberal, satirical weekly *Simplicissimus;* occasionally she drew a happily smiling mother with her child and worked on small sculpture groups.

World War I brought the most wrenching experience of her life: her 18-year-old son Peter enlisted and died in action in October 1914. She resolved to create a monument ''to commemorate the sacrifice of all the young volunteers.'' After many studies and transformed and abandoned projects, in 1931 she completed the life-size figures of mourning parents and showed them at the Berlin Academy and in the National Gallery. The following summer she supervised their installation in the military cemetery of Reggevelde in Flanders—the mother, with Kollwitz's features, and the father, with those of her husband, kneeling in grief amidst the endless rows of simple wooden crosses, one of them Peter's.

Kollwitz also experienced honors and public acclaim during these bitter years: important exhibitions in Berlin, Bremen, and her native Königsberg celebrated her 50th birthday. In 1919 she became the first woman elected to the Prussian Academy of Arts. She was also appointed professor and later director of the graphic arts studio. She became more involved politically, creating a truly public art with the greatest economy of means. Her many lithographic posters publicized relief work for victims of famine: *Vienna Is Dying! Save Her Children!* (1920), *Help Russia* (1921), or *Germany's Children are Starving!* (1924), for instance, and the starkly dramatic *No More War* (1924).

She had lost interest in making detailed etchings and found her lithographs inadequate when an exhibition of Ernst Barlach's woodcuts inspired her to try this technique (diary, June 1920). Her first woodcut commemorated the murdered Communist leader Karl Liebknecht; seven woodcuts about war's impact followed in 1922 and 1923. The generalized forms seem carved from solid wood, some silhouetted against the white paper like sculptural groups. Except for *The Volunteers* swept toward death, it is a commentary on war by the survivors, widows and parents. Kollwitz again was working entirely from personal experience.

Throughout her life, Kollwitz created memorable selfportraits in pencil, charcoal, clay, and various graphic techniques. We can thus recognize her grave and compassionate features in the proletarian women with whom she identified. She saw her mission very clearly (diary entries of

1920): ''I must express the suffering of humanity that never ends,'' and she described ''the woman watching who feels everything. . . .''

National and personal tragedy marked her final decades. Immediately after Hitler came to power in January 1933, she was forced to resign from the academy and to give up her graphics studio; her work was removed from public exhibition. In July 1940, her husband died after 49 years of marriage; in September 1942, her grandson Peter—like the uncle he never knew—was killed in action. When Allied bombing raids over Berlin intensified, she was evacuated in May 1943, first to Nordhausen in East Germany (her Berlin home was destroyed in November), then to Moritzburg near Dresden, to the estate of the Saxon prince and art patron, where she died on April 22, 1945, at the age of 77. A lithograph in 1942 was her last work—a passionate outcry against war and its waste of the young. With a few sweeping rhythms she gave an older woman her strong features as she desparately, defiantly sheltered three little boys and entitled it with Goethe's words that she had first quoted in 1918: *Seed Corn Must Not Be Ground Up*.

Further Reading

Renate Hinz has edited a well-illustrated monograph, *Käthe Kollwitz* (1981), with an excellent foreward by Lucy R. Lippard and a helpful bibliography. Martha Kearns' *Käthe Kollwitz: Woman and Artist* (1976) is a readable biography with many illustrations and quotations from letters and diaries. *Käthe Kollwitz* (1971) by Otto Nagel, a friend of the artist's from East Germany, has historical and personal background information, but occasionally awkward translation. For the most authentic source, read *The Diary and Letters of Kaethe Kollwitz* (1955), selected and edited by her son Hans, with some 50 illustrations. For a good general introduction, see Ann Sutherland Harris and Linda Nochlin, *Women Artists; 1550-1950* (1976). □

Ivan Stefanovich Konev

An outstanding Soviet commander in World War II, General Ivan Stefanovich Konev (1897-1973) was a leader in the offensive against the Germans and twice named ''Hero of the Soviet Union'' (1944,1945).

Ivan Konev was born on Dec. 28, 1897, to a peasant family in Lodeino, Russia. He was drafted in the army of the czar in 1916, but after the Russian Revolution, he joined the Red Army in August 1918. He also joined the Communist party, becoming military commissar of successively larger units. By the end of the civil war, he was a corps commissar. After graduating from the Soviet military academy in 1926 and completing special training at the Frunze academy in 1934, he emerged from relative obscurity with the 1937-1938 purge of the military. Actually Konev, a civil war veteran, was in danger of being purged himself. Instead, he not only survived but promoted his rise in the Bolshevik party, becoming a candidate member of the Central Committee in 1939.

Service in World War II

During World War II, as commander of the 1st Ukrainian Forces and then of the 2nd Ukrainian Forces, General Konev achieved considerable fame, particularly during the Soviet offensive in 1943-1944. Technically the subordinate of Marshal Georgi Zhukov, Konev became his chief rival. With the death of General Nikolai Vatutin (1944), Konev became second only to Zhukov in the drive on Europe.

Konev tried to get authority to have his army take Berlin, but Stalin gave that honor to Zhukov. However, Konev did capture several major targets, including Prague, Czechoslovakia (now the Czech Republic) and had the final satisfaction of being involved in the capture of Berlin when Zhukov, unable to overcome stiff German resistance, required the aid of Konev's forces.

Konev became one of the most decorated and praised Soviet generals, becoming a marshal of the Soviet Union in 1944 and twice cited as a hero of the Soviet Union in 1944 and 1945. However, he remained discontented because of the greater tribute paid to Zhukov, an unhappiness Stalin may well have exploited to keep Zhukov's wartime feats from becoming troublesome.

Postwar Career

In the postwar years, Konev's political involvement increased, while Zhukov was forced into semiretirement. In

November 1946 Konev became deputy minister of war and commander of land forces. In 1950 he became chief inspector of the Red Army. The Nineteenth Party Congress in 1952 confirmed his prominence in party circles, making him a full member of the party's Central Committee.

Konev's major importance, however, came after Stalin's death in March 1953, when Konev was the highest-placed member of the so-called Stalingrad Group, an informal group of Soviet military officials who dated their association from the war. For a time, Konev even shared a common cause with Zhukov, who reemerged as a prominent leader, collaborating to rid the party of Lavrenty Beria, the notorious and previously omnipotent head of the secret police. In fact, Konev presided over the special military tribunal that tried and ordered the execution of Beria and several top security officials.

Turning back to his Stalingrad Group associations, Konev drew close to Nikita Khrushchev, then first secretary of the party. As a result, when the Warsaw Pact of European Communist nations was formed in May 1955, Konev became first international commander. As first deputy minister of defense in 1956, and again nominally Zhukov's subordinate, he collaborated with Khrushchev to have Zhukov deposed in October 1957.

Despite Konev's open role in the denunciation, he was passed over for Zhukov's post and lost his last chance to become the leading figure in Soviet military circles. In July 1960 his position was further vitiated when Marshal Andrey Grechko replaced him as head of the Warsaw Pact. Although the move was for ''reasons of health,'' it appeared more likely that his views on the size and composition of the Warsaw Pact forces were involved.

During the 1961-1962 Berlin crises, Konev again became prominent as commander of Soviet forces in East Germany. After that, his career leveled off. He survived the 1964 fall of his former patron, Khrushchev, and retained high posts in both the party and army, continuing as a member of the Central Committee and, from 1962, general inspector of the U.S.S.R. Ministry of Defense.

Konev's published interpretations of the wartime battles minimize his earlier aggrandizement of Khrushchev as a war hero. Although an often-quoted, highly praised military official, he no longer had access to the power that seemed almost within his reach in the 1950s. The outstanding Soviet military leader died in Moscow on May 21, 1973.

Further Reading

There are no studies of Konev. His career is discussed in John Erickson, *The Soviet High Command: A Military-Political History, 1918-1941* (1962), and Alexander Werth, *Russia at war, 1941-1945* (1964). His later career is recounted in Otto Preston Charney, Jr., *Zhukov* (1971). An appreciation of the milieu in which he moved, and particularly of the Stalingrad Group, may be found in Roman Kolkowicz, *The Soviet Military and the Communist Party* (1967). □

Prince Fumimaro Konoe

Prince Fumimaro Konoe (1891-1945) was a Japanese aristocrat and politician who served as premier in the crucial years during which war broke out with China and Japan was preparing to make war on the United States.

Fumimaro Konoe was born in Tokyo on Oct. 12, 1891, into a noble family bearing one of the proudest lineages in Japan. Konoe was a branch of the Fujiwara family, which had held sway in Kyoto for several centuries in the early history of Japan. Prince Konoe's father, Atsumaro Konoe, was president of the House of Peers.

A strain of radicalism ran through Prince Konoe's early days. After graduating from Kyoto Imperial University in 1917, where he was a student of the Marxist Hajime Kawakami, he became a protégé of the elder statesman Kimmochi Saionji, also an aristocrat whose early career manifested a streak of radicalism. In 1919 Konoe accompanied Saionji to Paris, where the latter was Japan's chief delegate to the peace conference.

Following in his father's footsteps, Konoe entered the House of Peers in 1920 and gradually gained recognition in the political world. By 1931 he had become vice president of the House of Peers, and 2 years later, at the age of 42, he was appointed president. From this relatively aloof position Konoe was plunged, not because of an abundance of talent

and certainly not by his own will, into the thick of Japanese politics in the spring of 1937. In the midst of one of the periods of greatest upheaval in Japanese history, Konoe appeared to everyone a unifying and stabilizing figure and became premier.

Service as Premier

No sooner had he formed a cabinet than he was faced with a crisis of the first magnitude. Konoe's handling of the Marco Polo Bridge incident of July 7, 1937, was less than skillful. A minor fracas between Chinese and Japanese soldiers in the vicinity of Peking, which at first appeared susceptible to local settlement, escalated into full-scale hostilities between the two countries. Konoe declared that Japan must achieve a ''new order'' in eastern Asia. Japan sought a fundamental adjustment of Sino-Japanese relations which would assure mutual cooperation and assistance. To make this possible, he said, Japan was ''irrevocably committed to the conquest of China.'' In January 1939 as the war dragged on, Konoe, discouraged and depressed, resigned.

After serving as president of the Privy Council and undertaking responsibility for organizing the Imperial Rule Assistance Association, a national party that was to replace the old political parties, Konoe was given an imperial mandate to form a cabinet in July 1940. His second premiership was as ill-starred as his first. Seeking to avert a Japanese-American collision, he found himself caught between the intransigence of his own war minister, Hideki Tojo, and the U.S. secretary of state, Cordell Hull. Failing to find a way out, he resigned in October 1941.

In early 1945 he was active in trying to find a way to end the war. Serving briefly as vice-premier after the war, Konoe was soon designated as a suspected war criminal by the occupation forces and on the day he was to report to prison, Dec. 16, 1945, he took poison and was found dead.

Further Reading

Useful analyses of Konoe's critical years may be found in Robert J. C. Butow, *Tojo and the Coming of the War* (1961), and James B. Crowley, *Japan's Quest for Autonomy* (1966). □

Jeff Koons

In the tradition of Marcel Duchamp, Dada, and Pop Art, American artist Jeff Koons (born 1955) created controversial works of art that forced the spectator to reexamine the impact of consumerism and popular culture on both the individual and contemporary society.

Jeff Koons was born in York, Pennsylvania, in 1955. Koons's father, a furniture store owner and interior designer, early on encouraged his son's interest in art. By the age of 18, Koons enrolled at the Maryland Institute College of Art in Baltimore, where he was a student between 1972 and 1975. During his senior year,Koons decided to spend his time studying at the School of the Art Institute of Chicago while simultaneously working at the Museum of Contemporary Art in the installations department. In 1976 he returned to the Maryland Institute to finish his course requirements for the Bachelor of Fine Arts before moving to New York in 1977. While in New York he found employment at the Museum of Modern Art working in the museum's membership department while at the same time pursuing his artistic endeavors.

Transforms Everyday Objects

Perhaps one of the most controversial artists of his generation, Koons provoked a wide array of critical responses that oscillated between those who saw him as a latter-day standard bearer of the Dada and Pop movements to those who viewed his art as the product of a shameless self-promoter and charlatan who relied upon kitsch and shock tactics to draw attention to himself. Koons's work appears to follow the traditions established by Marcel Duchamp in his use of the ''ready-made'' or ''found'' object, Jasper Johns and his characteristic material transformations of everyday consumer objects into works of art, and Robert Rauschenberg's appropriation of commercial imagery found in popular magazines and the news media. Most of Koons's art makes use of manufactured commercial products: some were bought directly from the store while others were ''remanufactured'' either by the artist himself or by hired artisans. Koons appropriated these objects and decontexualized them and, like Duchamp before him, raised the objects to the aesthetic and intellectual level. Thus he forces us to see these inanimate consumer objects as things that are capable not only of revealing something about ourselves and the culture in which we live but of illuminating questions surrounding the very meaning of life as well.

Among Koons's first important projects was a series of installations started in 1979 and continued throughout the 1980s that made use of ordinary, store-bought Hoover vacuum cleaners, shampoo machines, and polishers exhibited alone, in pairs, and/or in quadruplicate. All were encased in Plexiglas cases together with fluorescent tube lighting placed either beneath or behind the machines. Thus these appliances seem to be icons of popular and domestic culture and of the consumerism that characterizes the modern world, but they are also animated appliances that, isolated from their normal utilitarian contexts, take on a strangely human, physical presence as ''breathing machines.''

In 1985 Koons embarked on a series of works involving the use of inflatables such as a raft, an aqualung, and even common basketballs. Each of these works refer to the question of life and death but in ironic and sometimes chilling ways. For example, two of Koons's sculptures from 1985 entitled *Boat,* a simple life raft, and *Aqualung,* a diver's tank, are both devices intended to preserve and protect life from the potentially deadly perils of water, yet they are constructed of heavy bronze as if to deny the object's original function as lifesaver and instead offer a reminder of our mortality. His *Equilibrium* series, which defined his first

one-man show, held at a small gallery in Manhattan in 1985, made use of ordinary basketballs (inflated) suspended in water-filled glass flotation tanks; behind these Koons displayed authentic posters depicting famous basketball players advertising sports equipment. These works have also been interpreted in the context of the life process—as the thematic coupling of air and water has been likened to ''breath or amniotic fluid.'' The inclusion of the famous basketball players in the advertisement might be analogous to the artist's own quest to cheat death by achieving, like these athletes, immortality via everlasting fame and recognition as an artist. Such fame came to Koons in 1986 when his work was discovered by the art dealer Ileana Sonnabend, who helped Koons gain exposure on an international scale.

Self-Promotion of Art Criticized

Koons's elevation of kitsch and the appropriation of tacky images and objects culled from popular culture contributed to his unexpected and swift rise to the top of the art world. It also contributed to the often scathing critical responses that made Koons so controversial. Moreover, it is seemingly his unabashed, but highly successful, personal promotion skills—used to facilitate the proliferation of both his art and his reputation—that called into question his integrity as an artist. For example, in 1992 Koons took the unprecedented step of not only brashly mounting a retrospective for an artist so young, but of making his work in duplicate so he was able to stage retrospectives simultaneously in two different cities and to participate in more than 75 exhibitions in more than 15 countries between 1986 and 1993. For this reason many in the art world felt that Koons was nothing more than an exhibitionist and shock artist.

Despite Koons's denial that he intentionally sought to provoke or shock, both his life and work grew increasingly scandalous and publicized. In 1991 Koons made international headlines when he married ''Cicciolina'' (Ilona Staller), a former pornographic film star and member of the Italian parliament who was fond of shocking her legislative colleagues by periodically baring her breasts in public. Not surprisingly, she was to play an important role in the controversial works of art Koons created between 1990 and 1992, which made up a good portion of Koons's retrospectives. These works, done in a wide variety of media including sculpture, photography, and painting, depicted the married couple in various stages of sexual intimacy ranging from ''soft'' pornography to ''hard-core'' images of penetration often blown up to monumental proportions like the countless billboards that line the streets and highways of America. Critics deemed him the ''princeling of kitsch'' after his 1993 mixed-media sculptures and wall pieces debuted.

In 1992, however, Koons and Staller filed for divorce, and he remained in New York City. In 1995, an Italian judge acquitted the artist on charges that he had threatened his wife and abducted their son when he took the baby from Staller's Italian home in 1993 because the baby was a resident of New York. After a protracted legal battle, custody of their son, Ludwig Maximilian, was awarded to Staller.

Further Reading

American Visions: The Epic History of Art in America by Robert Hughes (1997) reviews Koons' work. More has been written about Jeff Koons than perhaps any other artist of his generation yet no major monograph on the artist had been published into the 1990s. The pages of journals, magazines, newspapers, and various museum catalogues are the primary sources for information on the artist. One particularly good catalogue is Michael Danhoff, *Jeff Koons,* Museum of Contemporary Art, Chicago (1988). An important article published by David Littlejohn in *Art News* was entitled ''Who is Jeff Koons and Why Are People Saying Such Terrible Things about Him?'' (April 1993). □

Ahmed Köprülü

Ahmed Köprülü (1635-1676), in full Köprülüzade Fazil Ahmed Pasha, was a Turkish statesman and general under whose direction the Ottoman Empire enjoyed a last burst of dynamism and military expansion, before the slow decline and the Turkish retreat through the Balkans.

Ahmed Köprülü was born at Vezir Köprü in northern Anatolia. His father, Mehmed Köprülü, was probably of Albanian descent. He had risen from humble origins to become grand vizier in 1656 and, during his tenure of office, had renewed the war against the Venetians in the Aegean Sea and against Christian and Moslem enemies alike in central Europe and the Islamic lands.

Ahmed succeeded his dead father as vizier in 1661 at the age of 26 and, until his own death, remained in that office for the almost unprecedented period of 15 years, inheriting his father's competence in both civil and military fields. In the domestic sphere, he took stern measures against internal dissidents such as the Jewish messianic leader Sabbatai Levi, and his successful financial policies provided the necessary basis for his military campaignings.

Ottoman Conquests

In 1663 Köprülü led an army through Hungary, and his scouts raided into Austria; and although the Turkish forces were defeated in 1664 at St. Gotthard-am-Raab by the imperial general Montecuccoli, the 20 years' truce in Hungary which followed was not unfavorable to the Ottomans. The conquest of Crete from the Venetians was resumed in 1667, and with the capture of Candia in 1669, virtually all the island became Turkish. Much of Köprülü's subsequent attention was devoted to warfare against the Poles in Podolia, Galicia, and the western Ukraine after the hetman, or chief, of the Zaporozhe Cossacks in 1672 had acknowledged Ottoman authority and appealed for help against Poland.

Kamieniec Podolsk and Lwów (Lemburg) were captured, and despite the defeat of Chotin in 1673 at the hands of John Sobieski, the Turks resumed the offensive and in

1676 controlled Podolia and the western Ukraine. At this point, on his way back to the Sultan's camp, Köprülü died near Edirne (Adrianople) on Oct. 30, 1676, his premature death hastened by debauchery and heavy drinking.

Köprülü was a remarkably cultured man, the patron of scholars, and the founder of a library which still exists in Istanbul. European contemporaries unanimously praised his judgment and vigor, and because of the Sultan's withdrawal into a life of pleasure, Köprülü was the real ruler of the empire. Other members of the Köprülü family held high office in the Ottoman navy and administration, and Köprülü's younger brother, Mustafa, was grand vizier from 1689 to 1691, but after Ahmed's death, the Ottoman position in the Balkans and South Russia deteriorated rapidly under less capable successors.

Further Reading

There is no book on Köprülü. He is discussed in A. N. Kurat, ''The Ottoman Empire under Mehmed IV,'' in the *New Cambridge Modern History,* vol. 5 (1961), and in Paul Cole, *The Ottoman Impact on Europe* (1968). □

Arthur Kornberg

The discovery of DNA (deoxyribonucleic acid) polymerase by Arthur Kornberg (born 1918) provides scientists with the tool they need to make copies of DNA.

Arthur Kornberg discovered deoxyribonucleic acid (DNA) polymerase, a natural, chemical tool which scientists could use to make copies of DNA, the giant molecule that carries the genetic information of every living organism. The achievement won him the 1959 Nobel Prize in medicine or physiology (which he shared with Severo Ochoa). Since his discovery, laboratories around the world have used the enzyme to build and study DNA. This has led to a clearer understanding of the biochemical basis of genetics, as well as new strategies for treating cancer and hereditary diseases.

Kornberg was born in Brooklyn, New York, on March 3, 1918, to Joseph Kornberg and Lena Katz. An exceptional student, he graduated at age fifteen from Abraham Lincoln High School. Supported by a scholarship, he enrolled in the premedical program at City College of New York, majoring in biology and chemistry. He received his B.S. in 1937 and entered the University of Rochester School of Medicine. It was here that his interest in medical research blossomed and he became intrigued with the study of enzymes—the protein catalysts of chemical reactions. During his medical studies, Kornberg contracted hepatitis, a disease of the liver that commonly causes jaundice, a yellowing of the skin. The incident prompted him to write his first scientific paper, ''The Occurrence of Jaundice in an Otherwise Normal Medical Student.''

Kornberg graduated from Rochester in 1941 and began his internship in the university's affiliated institution, Strong Memorial Hospital. At the outbreak of World War II in 1942, he was briefly commissioned a lieutenant junior grade in the United States Coast Guard and then transferred to the United States Public Health Service. From 1942 to 1945, Kornberg served in the nutrition section of the division of physiology at the National Institutes of Health (NIH) in Bethesda, Maryland. He then served as chief of the division's enzymes and metabolism section from 1947 to 1952.

During his years at NIH, Kornberg was able to take several leaves of absence. He honed his knowledge of enzyme production, as well as isolation and purification techniques, in the laboratories of Severo Ochoa at New York University School of Medicine in 1946, of Carl Cori and Gerty Cori at the Washington University School of Medicine in St. Louis in 1947, and of H. A. Barker at the University of California at Berkeley in 1951. Kornberg became an authority on the biochemistry of enzymes, including the production of coenzymes—the proteins that assist enzymes by transferring chemicals from one group of enzymes to another. While at NIH, he perfected techniques for synthesizing the coenzymes diphosphopyridine nucleotide (DPN) and flavin adenine dinucleotide —two enzymes involved in the production of the energy-rich molecules used by the body.

To synthesize coenzymes, Kornberg used a chemical reaction called a condensation reaction, in which phosphate is eliminated from the molecule used to form the enzymes. He later postulated that this reaction was similar

to that by which the body synthesizes DNA. The topic of DNA synthesis was of intense interest among researchers at the time, and it closely paralleled his work with enzymes, since DNA controls the biosynthesis of enzymes in cells.

In 1953, Kornberg became professor of microbiology and chief of the department of microbiology at Washington University School of Medicine in St. Louis. That year was a time of great excitement among researchers studying DNA; Francis Crick and James Watson at Cambridge University had just discovered the chemical structure of the DNA molecule. At Washington University, Kornberg's group built on the work of Watson and Crick, as well as techniques Ochoa had developed for synthesizing RNA—the decoded form of DNA that directs the production of proteins in cells. Their goal was to produce a giant molecule of artificial DNA.

The first major discovery they made was the chemical catalyst responsible for the synthesis of DNA. They discovered the enzyme in the common intestinal bacterium *Escherichia coli,* and Kornberg called it DNA polymerase. In 1957, Kornberg's group used this enzyme to synthesize DNA molecules. Although the molecules were biologically inactive, this was an important achievement; it proved that this enzyme does catalyze the production of new strands of DNA, and it explained how a single strand of DNA acts as a pattern for the formation of a new strand of nucleotides—the building blocks of DNA.

In 1959, Kornberg and Ochoa shared the Nobel Prize for their ''discovery of the mechanisms in the biological synthesis of ribonucleic acid and deoxyribonucleic acid.'' The *New York Times* quoted Nobel Prize recipient Hugo Theorell as saying that Kornberg's research had ''clarified many of the problems of regeneration and the continuity of life.''

In the same year he received the prize, Kornberg accepted an appointment as professor of biochemistry and chairman of the department of biochemistry at Stanford University. He continued his research on DNA biosynthesis there with Mehran Goulian. The two researchers were determined to synthesize an artificial DNA that was biologically active, and they were convinced they could overcome the problems which had obstructed previous efforts.

The major problems Kornberg had encountered in his original attempt to synthesize DNA were twofold: the complexity of the DNA template he was working with, and the presence of contaminating enzymes called nucleases which damaged the growing strand of DNA. At Stanford, Kornberg's group succeeded in purifying DNA polymerase of contaminating enzymes, but the complexity of their DNA template remained an obstacle, until Robert L. Sinsheimer of the California Institute of Technology was able to direct them to a simpler one. He had been working with the genetic core of Phi X174, a virus that infects *Escherichia coli.* The DNA of Phi X174 is a single strand of nitrogenous bases in the form of a ring which, when broken, leaves the DNA without the ability to infect its host.

But if the dilemma of DNA complexity was solved, the solution raised yet another problem. The DNA ring in Phi X174 had to be broken in order to serve as a template. But when the artificial copy of the DNA was synthesized in the test tube, it had to be reformed into a ring in order to acquire infectivity. This next hurdle was overcome by Kornberg's laboratory and other researchers in 1966; they discovered an enzyme called *ligase,* which closes the ring of DNA. With their new knowledge, Kornberg's group added together the Phi X174 template, four nucleotide subunits of DNA, DNA polymerase, and ligase. The DNA polymerase used the template to build a strand of viral DNA consisting of 6,000 building blocks, and the ligase closed the ring of DNA. The Stanford team then isolated the artificial viral DNA, which represented the infectious, inner core of the virus, and added it to a culture of *Escherichia coli* cells. The DNA infected the cells, commandeering the cellular machinery that uses genes to make proteins. In only minutes, the infected cells had ceased their normal synthetic activity and begun making copies of Phi X174 DNA.

Kornberg and Goulian announced their success during a press conference on December 14, 1967, pointing out that the achievement would help in future studies of genetics, as well as in the search for cures to hereditary diseases and the control of viral infections. In addition, Kornberg noted that the work might help disclose the most basic processes of life itself. The Stanford researcher has continued to study DNA polymerase to further understanding of the structure of that enzyme and how it works.

Kornberg has used his status as a Nobel Laureate on behalf of various causes. On April 21, 1975, he joined eleven speakers before the Health and Environment Subcommittee of the House Commerce Committee to testify against proposed budget cuts at NIH, including ceilings on salaries and the numbers of personnel. The witnesses also spoke out against the tendency of the federal government to direct NIH to pursue short-term projects at the expense of long-term, fundamental research. During his own testimony, Kornberg argued that NIH scientists and scientists trained or supported by NIH funding ''had dominated the medical literature for twenty-five years.'' His efforts helped prevent NIH from being ravaged by budget cuts and overly influenced by politics.

Later that year, Kornberg also joined other Nobel Prize winners in support of Andrei Sakharov, the Soviet advocate of democratization and human rights who had been denied permission to travel to Sweden to accept the Nobel Prize in physics. Kornberg was among thirty-three Nobel Prize winners to send a cable to Soviet President Nikolai V. Podgorny, asking him to permit Sakharov to receive the prize.

Kornberg received the Paul-Lewis Laboratories Award in Enzyme Chemistry from the American Chemical Society, 1951, the Scientific Achievement Award of the American Medical Association, 1968, the Lucy Wortham James Award of the Society of Medical Oncology, 1968, the Borden Award in the Medical Sciences of the Association of American Medical Colleges, 1968, and the National Medal of Science, 1980. He is a member of the National Academy of Sciences, the American Academy of Arts and Sciences, the American Society of Biological Scientists, and a foreign member of the Royal Society of London. In addition, he is a member of the American Philosophical Society and, from 1965 to 1966, served as president of the American Society

of Biological Chemists. In 1995, he published a book *The Golden Helix: Inside Biotech Ventures*. Kornberg has been married to Sylvy Ruth Levy Kornberg since 1943. His wife, who is also a biochemist, has collaborated on much of his work. They have three sons.

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Lavr Georgievich Kornilov

Lavr Georgievich Kornilov (1870-1918) was a general in the imperial Russian army and the counterrevolutionary Volunteer Army. He is most famous for attempting a military coup against the Russian provisional government while serving as its commander in chief.

Lavr Kornilov was born on July 18, 1870, in Turkistan, the descendant of Russianized Tatars and Cossacks with long-established traditions of service to the Russian state. He graduated from the Nicholas Academy of the General Staff, a professional school for promising young officers of good family background.

After he served in obscure posts in Russian Central Asia and on the Afghan border, the Russo-Japanese War (1904-1905) provided Kornilov an opportunity to display his military skill and personal recklessness in a more significant arena. Out of this conflict, disastrous for Russia, Kornilov emerged a field-grade officer, tested in battle and ready for broader responsibilities. In addition to command experience, he served as Russian military attaché in China from 1907 to 1911.

With the outbreak of World War I, Kornilov received command of a division. His aggressiveness on the Austrian front and daring escape after capture gave him a reputation for boldness throughout the army. The Revolution of March 1917 accelerated his rise to prominence. He resigned as commander of the Petrograd Military District, taking command of the 8th Army.

After the debacle of the July offensive, which disgraced much of the senior military leadership with the provisional government, Kornilov was named commander in chief of the Russian armed forces. The following month opposing viewpoints of Kornilov and the provisional government became clearer and more hardened, with Kornilov insisting on complete restoration of civil and military order at the front and throughout the country as a condition for his support.

As it became clear that the provisional government would not, or could not, take independent measures to meet his demands, Kornilov planned a coup. During the last days of August and the first week of September, Kornilov concentrated troops in the Petrograd area and ordered the ''Savage Division,'' composed of supposedly bloodthirsty Caucasian mountaineers, to advance on the capital.

The abortive coup demonstrated that the Kerensky government could not control political and military affairs—possibly its most significant result. Kornilov's action showed breakdown of authority and confidence between the government and the high command, and the coup itself was thwarted not by loyalist forces but mainly by the radical workers' soviets. Alarmed by the threat of military dictatorship, the soviets called on workers to arm themselves and to block telegraph and railway communication between the oncoming troops and Petrograd, measures so effective, together with intensive propaganda among the soldiers, that Kornilov's strength virtually evaporated overnight.

On September 14 Kornilov was arrested and held prisoner until early December, when he escaped to the south with other generals collaborating in forming the Volunteer Army to regain control from the Bolsheviks, who had seized power in November. Kornilov's role in the Volunteer Army, commanding and dashing as ever, was cut short by his death in early April 1918.

Further Reading

There are no book-length studies on Kornilov or his career in English. However, the Kornilov uprising is treated in A. F. Kerensky, *The Prelude to Bolshevism: The Kornilov Rising* (1919). Kornilov's participation in the counterrevolutionary Volunteer Army is given some space in George A. Brinkley, *The Volunteer Army and the Allied Intervention in South Russia, 1917-1921: A Study in the Politics and Diplomacy of*

the Russian Civil War (1966). Background material may be found in William Henry Chamberlin, *The Russian Revolution, 1917-1921* (2 vols., 1935).

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Tadeusz Andrzej Bonawentura Kościuszko

Tadeusz Andrzej Bonawentura Kościuszko (1746-1817) was a Polish patriot and a hero in the American Revolution.

Tadeusz Kościuszko was born on Feb. 12, 1746, in the grand duchy of Lithuania, Poland. A member of the small-gentry class, Kościuszko attended Warsaw's Royal College, graduating in 1769 with the rank of captain. He completed his military studies in France, Germany, and England, specializing in engineering and artillery. He returned to Poland in 1774 to serve as an artillery officer. Two years later he volunteered to serve the rebels in the American Revolution.

In October 1776, following a short spell as military engineer for the state of Pennsylvania, Kościuszko received a commission as colonel of engineers in the Continental Army. He served in the northern forces and advised in the planning of the defense of Ticonderoga, N.Y. Then, in the spring of 1778, he went to West Point, N.Y., to take charge of the fortifications there. Two years later he left the northern command for service in the south, where he remained as a fighting officer and a strategist until the capture of Charleston in 1782. In recognition of his many services, the following year the Continental Congress promoted Kościuszko to brigadier general, made him a citizen of the United States, and awarded him a land grant.

After the war Kościuszko returned to Poland, but 5 years later he took up arms again, this time as a major general of the Polish army in defense of his native land against the Russians. Unsuccessful at first, Kościuszko was forced to flee the country. In 1794, however, he returned to lead a victorious, if brief, uprising of the Poles. He was captured in the autumn and sent to St. Petersburg, where he was imprisoned. In 1796 he was released and exiled; he traveled to several European countries before returning to a hero's welcome in America in 1797.

A year later Kościuszko went back to France, where he wrote his war memoirs, an important study of the horse artillery, and essays on various subjects, including the history of democratic thought. In addition, he was active as a propagandist on behalf of Polish freedom. Kościuszko spent his last years in Switzerland, where he died on Oct. 15, 1817, in Solothurn. He was buried in Cracow Cathedral. He is one of Poland's most honored patriots.

Further Reading

Valuable studies of Kościuszko are Miecislaus Haiman, *Kościuszko in the American Army* (1943) and *Kościuszko, Leader and Exile* (1946). See also Monica M. Gardner, *Kościuszko: A Biography* (1920; rev. ed. 1942).

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Louis Kossuth

The Hungarian statesman and orator Louis, or Lajos, Kossuth (1802-1894) was the foremost leader of the Hungarian Revolution of 1848-1849 and the symbol of Magyar nationalism.

The son of an impoverished Lutheran nobleman, Louis Kossuth was born at Monok in northern Hungary on Sept. 19, 1802. He attended the famed Protestant schools of Eperjes (now Prešov in Slovakia) and Sárospatak, known for their Magyar patriotic and anti-Hapsburg sentiments. This *Kuruc* spirit became part of his nature, remaining with him throughout his long life.

After practicing law in his native Zemplén county (1823-1832), Kossuth was sent to the national Diet at

Pozsony (Pressburg, Bratislava). There, in the exciting atmosphere of the reform debates and under the over-powering influence of the great reformer Count István (Stephen) Széchenyi, he soon developed his own socio-political creed. This included a belief in the necessity of Hungary's thorough social, economic, and political transformation and the termination of its subordination to Vienna. He aired his views in the form of ''dietary proceedings'' (*Országgyülési tudósítások*), which were not verbatim records but opinionated personal impressions so inflammatory in tone that they soon landed Kossuth in prison (1837-1840).

Released under an amnesty (May 1840), Kossuth agitated for civil liberties and national independence in his newly founded paper, the *Pesti Hirlap* (Pest Journal). His popular views and beguiling style immediately gained attention and support. But they also alarmed the government and the less radical reformers, among them Count Széchenyi, who disagreed with Kossuth on actual issues (for example, complete independence) and felt his tactless agitation would lead to more political oppression. Széchenyi was convinced that Kossuth's relative intolerance toward national minorities, although stemming from a conviction that Magyar nationalism was the only real liberal and cultural force in Hungary (a conviction shared by Karl Marx), could only end in catastrophe.

Kossuth, defending himself in the brilliant polemical pamphlet *Reply to Count Stephen Széchenyi* (1841), continued agitating in the *Pesti Hirlap* until July 1844, when, upon governmental pressure, he lost the editorship. Unable to establish another paper, he poured his energies into *Védegylet,* a society to protect Hungarian industry through boycotting Austrian goods.

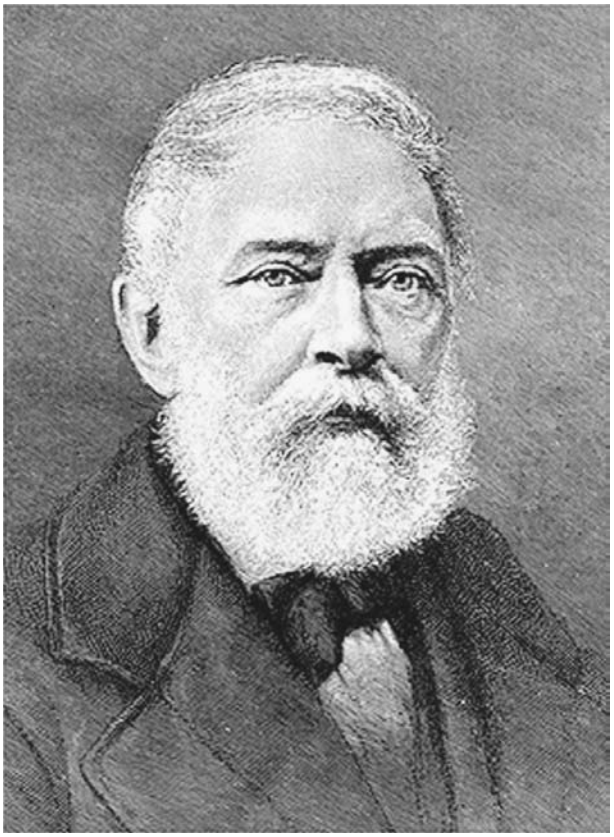

The Hungarian Revolution

In 1847 Kossuth was again sent to the Diet, where he soon assumed the leadership of the liberal opposition. His great moment came on March 3, 1848. At the news of the February revolution in France, he delivered a powerful speech in the Diet, demanding immediate implementation of the liberal program and calling for constitutionalism throughout the empire.

After Prince Metternich's regime collapsed, Kossuth became minister of finance in the new government of Count Lajos Batthyány in Hungary. His economic and political activities tended to increase the tension both between Hungary and the dynasty and in his relations to the South Slavs, who soon rebelled, joining with Viennese reaction. When growing radicalism and the dynasty's double-dealings led to the fall of the moderate government (September 28), Kossuth assumed full control, becoming chairman of the newly founded Committee of National Defense and the life and soul of the revolution.

The next few months brought out the most in the undoubtedly brilliant Kossuth. With elements of greatness (courage, magnetism, the ability to accomplish the impossible) weaknesses in his personality (intransigence, jealousy, lack of realism) also came to light. Particularly unfortunate were his inability to come to terms with the nationalities, his jealousy and suspicion of his best general (Arthur von Görgey), and his unrealistic dethronization act of April 14, 1849, which contributed much to Russian intervention.

Later Years

Despite notable victories, Russia's intervention made Hungary's situation untenable. Kossuth fled Hungary (Aug. 11, 1849) and, after 2 years' internment in Turkey, made a brilliant but futile English and American campaign to gain support for Hungarian independence. His plan to create a ''Danubian Confederation'' (1861), while commendable, came too late and was too anti-Hapsburg to be realistic.

With the establishment of Austria-Hungary in 1867, Kossuth's hopes faded altogether. He died at 92 in Turin, Italy, on March 20, 1894. He was buried in Budapest, still an idol of the Magyar peasant masses.

Further Reading

The first edition of Kossuth's *Complete Works* (13 vols., 1880-1911) is neither complete nor sufficiently scholarly. A much better critical edition is now in progress (15 vols. to date, 1948-). The *Select Speeches of Kossuth,* edited by F. M. Newman (1854), and his *Memoires of My Exile* (2 vols., 1880), are also available in English.

Although works about Kossuth are numerous, his definitive biography has not yet been written; and reliable, scholarly works about him are scarce, even in Hungarian. The available English language books are neither scholarly nor critical. Otto Zarek, *Kossuth* (trans. 1937), is a popular, novelistic account by a Kossuth enthusiast; and Endre Sebestyén, *Kossuth: A Magyar Apostle of World Democracy* (1950), is a brief lauda-

tory pamphlet, with an emphasis on Kossuth's American connections. For Kossuth's role in the revolutionary movement of 1848 the student can turn to Lewis Namier, *1848: The Revolution of the Intellectuals* (1946); Arnold Whitbridge, *Man in Crisis: The Revolutions of 1848* (1949); and Priscilla Robertson, *Revolutions of 1848* (1952). □

Aleksei Nikolaevich Kosygin

For more than 16 years Aleksei Nikolaevich Kosygin (1904-1980) served as chairman of the U.S.S.R. Council of Ministers and effective head of the Soviet government. With party chief Leonid Brezhnev he helped shape Soviet economic development and played a leading role in the formation of foreign and domestic policy. Kosygin became for many a respected symbol of the conservative and workmanlike attitudes characterizing the "Brezhnev era."

Kosygin learned by experience. He was born into a working-class family in St. Petersburg on February 21, 1904. His father was a lathe operator, and he grew up in the cultured and cosmopolitan capital of tsarist Russia surrounded by increasingly militant and radical workers, absorbing much from both social cultures. (Throughout his life, he dressed impeccably, with shoes always brightly polished; but he could always communicate with ordinary factory hands and knew his way around the shop floor.) At the age of 15 he volunteered for the Red Army, distinguishing himself in several Civil War campaigns. As with others of his generation, the Communist Party rewarded his loyalty and commitment by supporting his education after he was demobilized. In 1924 he graduated from the Leningrad Cooperative Technical Institute and began a career in Soviet industry.

Kosygin first worked in Irkutsk as an administrator in the important Siberian regional consumers' cooperative. He also became active politically, joining the Communist Party in 1927. In 1930 he returned to Leningrad for further training at the Textile Institute and, after graduating in 1935, took a series of important positions in Leningrad textile plants. In 1937, at the young age of 33, he became director of the important October Spinning Mill, a position which put him in close daily contact with city economic officials.

Kosygin's talents were soon in demand. Stalin's massive purges opened up unusual opportunities for many of Kosygin's generation, because of their youth "untainted" by association with those then being arrested and killed. In 1938 Kosygin took the vacated chair of the Leningrad City Soviet Executive Committee, becoming, in effect, mayor of Soviet Russia's second most important city. His career advanced rapidly. In 1939 he became minister of the textile industry and in 1940 vice chairman of the all-important U.S.S.R. Supreme Economic Council (Sovnarkom). From 1948 until 1953 he also served as Stalin's minister of finance and, simultaneously, as minister of light industry. He also served as vice chairman of the Council of Ministers.

Kosygin was no mere *apparatchik*. From January to July 1942 he directed economic activities in blockaded Leningrad, earning widespread appreciation for his efforts. His role in managing Soviet Russia's post-war economy was also an extremely difficult one, beset by Stalin's irrational policies and often whimsical directives. Like Khrushchev, Malenkov, and others, he was consequently determined after Stalin's death to help lead the U.S.S.R. in a different direction, ending Stalinist abuses and infusing as much rationality as possible into the Soviet planned economy within the limits of that country's particular communist system. As Khrushchev consolidated his power, Kosygin took an increasingly important role in support of rapid industrial growth, the satisfaction of consumer demands, and greater East-West trade. He served in the late 1950s as chairman of Gosplan, the state planning commission, and as vice-chairman, again, of the Council of Ministers.

In this capacity, however, Kosygin also became disenchanted with many of Khrushchev's economic directives, particularly those which promised the Soviet people more than the party could deliver. He thus became a willing participant in Khrushchev's ouster, and in late October 1964 moved into the office of his former boss as chairman of the Council of Ministers. In this new capacity Kosygin was soon identified with new economic ideas, particularly the possibility of using some measure of economic profit to gauge the efficiency of capital investments. These innovations soon fell by the wayside, however, as Brezhnev and

Kosygin both opted for more conservative policies, preferring predictability to risk.

Kosygin travelled widely as Soviet premier, visiting the United States on a trip which included the celebrated meeting with President Lyndon Johnson at Glassboro State College in New Jersey at the height of the Vietnam War and a visit to the hydro-electric complex at Niagara Falls. He also visited Egypt, Ethiopia, Finland, France, England, Turkey, Iraq, China, Yugoslavia, and other countries in the 1970s, becoming highly visible as a world leader and comfortable in his role despite Brezhnev's preeminence. Knowledgable, tough-minded, and a skillful if conservative administrator, Aleksei Nikolaevich Kosygin reflected in his career and personality the qualities, values, and limitations of Brezhnev's Russia. His death from a heart ailment in December 1980 was met by many in the Soviet Union with regret. Although regarded as a dour pragmatist, devoid of a sense of humor, he was moved to both anger and compassion on occasion.

Further Reading

There is no biography of Aleksei Nikolaevich Kosygin in English, but students might consult a number of general texts, including Leonard Schapiro, *History of the Communist Party of the Soviet Union* (1960); Carl A. Linden, *Khrushchev and the Soviet Leadership, 1957-1964* (1966); and Wolfgang Leonard, *The Kremlin Since Stalin* (1962). Two excellent studies have also appeared recently on politics under Brezhnev which reward reading: Valerie Bunce, *Do New Leaders Make a Difference* (1981), and George W. Breslauer, *Khrushchev and Brezhnev as Leaders: Building Authority in Soviet Politics* (London, 1982). See also the collection of essays edited by Stephen Cohen, Alexander Rabinowitch, and Robert Sharlet, *The Soviet Union Since Stalin* (1980). As with other Soviet leaders, the best source for Kosygin's public speeches and other writings during his years as premier is the *Current Digest of the Soviet Press,* issued weekly since 1949 with quarterly and cumulative indexes. □

Otto von Kotzebue

The Russian explorer Otto von Kotzebue (1787-1846) commanded two of the earliest Russian maritime expeditions which explored the Pacific and circumnavigated the world.

Otto von Kotzebue was born at Revel (Tallin), Estonia, on Dec. 30, 1787. He was the second son of the popular German dramatist and supposed agent of Czar Alexander I, August von Kotzebue, whose assassination on March 23, 1819, by the radical Karl Sand occasioned Metternich's reactionary Carlsbad Decrees. Between 1803 and 1806 Otto served as a cadet on the *Nadezhda,* the vessel in which Adam Ivan Krusenstern led the first Russian voyage of circumnavigation.

A keen sailor with a great interest in navigation, Kotzebue served in the Baltic after his return but was anxious to explore the Pacific islands which he had visited with Krusenstern. Impressed with his qualities, the latter recommended him to lead an expedition aimed partly at exploring the relationship between the Siberian and American mainlands and partly at gaining more information about the Pacific region.

Kotzebue sailed from Kronshtadt aboard the 180-ton *Rurick* on July 30, 1815, and rounded Cape Horn on Jan. 22, 1816. He visited Easter Island, the Tuomoto Archipelago, and some of the Marshall Islands before heading for North America, where he charted much of the coast of Alaska and discovered Kotzebue Sound. He returned to Russia via the Pacific, bringing with him a collection of plants and a body of ethnological information. He reached home on Aug. 3, 1818, and in 1821 published an account of his voyages.

Kotzebue's work attracted the attention of Czar Alexander I, who in March 1823 appointed him to undertake a mission partly for scientific purposes. His instructions, however, also ordered him to take cargo to Kamchatka, sailing from there to the northwest coast of America, where he was to protect the Russian American Company from foreign smugglers. Kotzebue had by now risen to the rank of post captain in the imperial navy, and he was given a larger ship, the *Predpriate,* with a complement of 144 men, compared to 20 on the *Rurick.*

Leaving Kronshtadt on July 28, 1823, and rounding Cape Horn on December 23, Kotzebue spent some months in the Pacific, visiting the Hawaiian Islands and Honolulu. Between March and August 1825 he watched over the affairs of the Russian American Company at New Archangel

(Sitka) and then returned home via the Cape of Good Hope. He anchored at Kronshtadt on July 10, 1826, having added to Russia's knowledge of the Pacific and discovered some new islands in the Society and Marshall groups. His subsequent career is obscure. He died at Revel on Feb. 15, 1846.

Further Reading

Not much information is available on Kotzebue, but the best sources are the English translations of his two narratives: *A Voyage of Discovery, into the South Sea and Bering's Straits for the Purpose of Exploring a North East Passage, 1815-1818* (2 vols., 1969) and *A New Voyage Round the World in the Years 1823-1826* (3 vols., 1967). See also Mairin Mitchell, *The Maritime History of Russia, 848-1948* (1949), and Sir Peter H. Buck, *Explorers of the Pacific: European and American Discoveries in Polynesia* (1953). □

Andrei Vladimirovich Kozyrev

Andrei Vladimirovich Kozyrev (born 1951) became the Russian minister of foreign affairs a year before Russia became independent. He later became one of the more liberal, pro-Western figures in Boris Yeltsin's cabinet. He was forced to resign in January 1996 as pressures mounted from hard-line nationalists.

Andrei Kozyrev became Russian foreign minister in 1990 when it was by no means obvious that it was advantageous for him to accept the appointment. He had just been promoted to head of the department of the Soviet Foreign Ministry where he had spent all of his career. His position was secure and his prospects for further advancement were good. Russia was still a part of the Soviet Union; it would not become an independent state until December 1991.

Soft-spoken and sophisticated, with a command of English, French, and Spanish, Kozyrev was consistently among the more liberal members of the Russian government. He was often a target for the attacks of conservatives who found Russian foreign policy to be too pro-Western and too little concerned with nationalist issues such as the status of ethnic Russians in neighboring countries or the status of the Crimea, which they believed should be returned to Russia.

Kozyrev resigned in January 5, 1996 as Yeltsin move to take a more hard-line approach to foreign policy. Officially, Kozyrev stepped down because he had been elected to the state Duma a month before and Russian law did not allow simultaneous service in the executive and legislative branches

Kozyrev was born in Brussels in 1951, the son of a Soviet diplomat. He was educated at the Moscow State Institute of International Relations, a school for diplomats operated by the Ministry of Foreign Affairs. Before beginning his studies there in 1969 he spent a year as a fitter in the Kommunar machine-building factory in Moscow.

He completed his studies in 1974, earning a graduate degree in historical science. He then entered the U.S.S.R. Ministry of Foreign Affairs as a speech writer and researcher in the Department of International Organizations, which was responsible for issues concerning the United Nations and arms control, including biological and chemical warfare issues. Over the next few years he published several books on the arms trade. In the 1980s Kozyrev simultaneously held an appointment on the United Nations permanent staff.

Promoted Early in Career

Kozyrev's career in the Foreign Ministry marked him as a promising young Soviet diplomat. He became an attaché in the Department of International Organizations in 1979 and third secretary the next year. Promotions came regularly: he became second secretary in 1982; first secretary in 1984; counselor in 1986. Following the reorganization of the ministry by Gorbachev's foreign minister, Eduard Shevardnadze, he became deputy chief of the renamed Administration of International Organizations in 1988. The next year Kozyrev became chief of the administration, replacing a man 20 years his senior.

He became Russian foreign minister at the age of 39 and gained and kept the confidence of Boris Yeltsin as Russia became an independent state and in many ways the successor to the Soviet Union. Kozyrev tried to make Russia

a partner with the West in the formation of the post-Cold War world. He emphasized cooperation over conflict with the United States while insisting that Russia be treated as a great power in international politics rather than as a fallen superpower. He favored major arms control agreements with the United States and the nonproliferation of nuclear arms.

In December 1992 Kozyrev underlined his opposition to conservative, nationalistic forces in Russia with a dramatic and unprecedented diplomatic maneuver. He stunned the foreign ministers of the Conference on Security and Cooperation in Europe (CSCE) with a speech that echoed many of the positions of the conservative opposition in Russia and seemed to threaten a return to the Cold War. The speech surprised even the Russian delegation. But an hour after giving the speech he retracted it, announcing that the speech was intended to draw attention to the dangers that would come if the opposition took power from President Yeltsin.

In the December 1993 elections Kozyrev ran for a seat in the lower house, the State Duma, as a candidate on the list of the liberal Russia's Choice bloc and as a candidate in the Murmansk region. He took a seat as a representative from Murmansk when the State Duma met in January 1994, having won 60 percent of the vote in a field of 10.

Elections Threaten Reforms

Communists and extreme nationalists such as Vladimir Zhirinovsky also did well in the elections. Consequently, the pressure to make Russian policy more conservative increased, and some changes did occur, notably in regard to the approaches taken to the status of Russians in the former republics of the Soviet Union. Kozyrev's departure came after three years of opposition. Although he had no reported role in the Kremlin's decision to attack Chechnya in December 1994, he had been blamed for the international controversy over the conflict. He had also been targeted as a scapegoat for failing to stop North Atlantic Treaty Organization (NATO) bombing of the Bosnian Serbs and of NATO plans to expand into Eastern Europe

Even after his firing, Kozyrev appeared loyal to Yeltsin and was described by a writer as having the ''rational acceptance of injustice befitting a martyr.'' When asked if he had been fired to pacify anti-reform forces, Kozyrev told the *Los Angeles Times,* ''I wouldn't say that I was necessarily a scapegoat. I think it was real divergence of opinion. It was a genuine political conflict. I lost. I was overruled. I believe that my time will come again, that my policies will be brought back, sooner or later. Sometimes you win. Sometimes you lose.''

Further Reading

At the Highest Levels: The Inside Story of the End of the Cold War by Michael Beschloss and Strobe Talbott is a well-written account of the final years of the Cold War and American relations with Russia and the Soviet Union. A comprehensive description of Soviet foreign policy is Richard F. Staar's *Foreign Policies of the Soviet Union.* Authoritative and accessible analyses of recent events in Russia and in Russian foreign policy can be found in the weekly *RFE/RL Research Report* produced by Radio Free Europe/Radio Liberty. Articles of interest include *The Los Angeles Times* Interview with Andrei Kozyrev (March 10, 1996) offers insights into his leaving office. See also *The New Republic,* ''Andrei the Giant,'' (April 11, 1994) □

Lee Krasner

Lee Krasner (1908-1984), American painter and collage artist, served as an important inspiration to contemporary women artists. A major figure in the Abstract Expressionist milieux, she successfully extended the New York School sensibility into the present.

Lee (Lenore) Krasner was born in Brooklyn, New York, on October 27, 1908, to Russian emigre parents, Joseph and Anna Krasner (Krassner). By the time of her graduation from public elementary school in 1922 she had shown strong inclinations toward the arts. She spent most of her secondary education at Washington Irving High School in Manhattan, where she devoted three years to a major in art. Krasner attended the Women's Art School of Cooper Union from 1926 through 1929, followed by a short period at the Art Student's League. From 1929 to 1932 she continued working at the National Academy of Design where, upon her first trips to the newly established Museum of Modern Art, Krasner encountered and was deeply influenced by the School of Paris. It was then that she had the good fortune to meet such subsequently important figures in the New York art world as Parker Tyler, Harold Rosenberg, and Lionel Abel, all of them conversant with the problems of European modernism.

With these experiences behind her, she found brief employment with the Public Works Administration project in 1933 (first of the New Deal art projects) and with the Temporary Emergency Relief Administration. In 1935, alongside Harold Rosenberg, Krasner served as assistant to Max Spivak in the mural Division of the Works Projects Administration (WPA) Federal Arts Project. Based on her concern for the problems of art and politics, Krasner began attending the meetings of the Artists' Union as early as 1936 and by 1939 had become a member of the organization's executive committee. Employed off and on as part of the WPA project through 1942, she found time from 1937 to 1940 to study with the widely known painter Hans Hofmann. During the same period she came to know the critic Clement Greenberg who, along with Rosenberg, rose to prominence in the 1940s and 1950s.

Throughout the 1940s Krasner explored and assimilated a variety of modern idioms and internationalized her art attitudes. She began to exhibit in 1940 with the American Abstract Artists group, an important organization of American artists, famous for their reactions against social realism, regionalism, and other brands of aesthetic conservatism. Based on her modernist leanings she was invited by John Graham to exhibit at New York's McMillan Gallery in

1941 and 1942. The second of these shows, entitled ''American and French Paintings,'' included among its American exhibitors Jackson Pollock, Willem de Kooning, Stuart Davis, and Walt Kuhn and among the Europeans Picasso, Matisse, Braque, Bonnard, and Modigliani. In 1945, three years following this exhibition, Lee Krasner married Jackson Pollock and moved to The Springs, East Hampton.

By 1945 Krasner was painting full-time. The extent of her early success can be measured by her inclusion in the group exhibition ''Challenge to the Critics'' organized by Howard Putzel at his newly opened gallery in New York. Others exhibiting included Jackson Pollock, Arshile Gorky, Adolph Gottlieb, Hans Hofmann, Richard Pousette-Dart, and Mark Rothko—all of them, including Krasner, later to be considered founding members of the New York School.

Following the so-called ''Grey Paintings'' of this period, Krasner began producing the famous ''Little Image'' paintings from 1946 to 1949, works highly graphic in their notation and frequently characterized by her critics as ''hieroglyphic.'' In 1951 Krasner was given her first one-person show at the Betty Parsons Gallery in New York. It was during this period that critics began to recognize her as a major contributor to the new American painting. Krasner's work was characterized by shallow space, a legacy of Cubism, reductive color, and an insistent concern with progress. Her position was fundamentally anti-formal and anti-ideological. Krasner's collage work can be dated from 1953, a period during which she began to extensively rework her earlier painting, a recycling process she continued to exploit throughout her life. In 1954 she exhibited in her first group show composed of all women artists, and the following year held her first one-person exhibition of collages at the Stable Gallery. On August 11, 1956, the year of Krasner's first trip to Europe, her husband Jackson Pollock died in an automobile accident.

By the late 1950s Krasner was widely exhibited (Martha Jackson and Howard Wise Galleries) for what she had by then achieved—a unique approach to painting. Never frozen into a style, strictly speaking, she nonetheless was consistently biographical in her approach to her art. Krasner inherited the ''unfixed'' image of Pollock and de Kooning and spoke persistently of ''states of becoming,'' nature, and the spirituality of the ''totality of nature.'' She greatly prized growth, change, and the involuntary surfacing of content, covertly symbolic, in her painting. Her collage mentality and her dedication to the concept of natural recycling (nature) never left her and was as apparent in her painting in the 1980s as it was 20 years previous.

Partially based on her mural work of 1959, Krasner monumentalized the scale of her 1960s work, simplified its form, and, in general, minimized the gestural nature of her handling, although not its personal and physical sense of the artist's ''contact.'' Extensively shown throughout this period, she received her first retrospective in 1965 at the Whitechapel Art Gallery. The exhibition subsequently toured England under the direction of the Arts Council of Great Britain. In 1967 Krasner moved to Manhattan.

The 1970s marked new work in collage and a partial return to the more gestural handling of her earlier career. Krasner continued to freely combine media such as painting, collage, and printmaking. Although her success was virtually assured as a pioneer of the New York School, she nevertheless continued to experiment and change.

Further Reading

To date discussions of Krasner are confined to periodicals and exhibition catalogues. Best accounts of her work may be found in the catalogues for her solo shows: *Lee Krasner; paintings, drawings and collages,* Whitechapel Art Gallery (1965), which includes an essay by B. H. Friedman; *Lee Krasner,* Marlborough-Gerson Gallery (1968 and 1969); *Lee Krasner; Recent Paintings,* Marlborough Gallery (1973); and *Lee Krasner: Large Paintings,* Whitney Museum of American Art (1978), which includes an essay by Marcia Tucker. The *Art Index* should be consulted for the periodical literature pertaining to her most recent work. □

Leonid Makarovych Kravchuk

Leonid Makarovych Kravchuk (born 1934) was president of the Ukraine (1991-1994), the first ever to be elected by direct popular vote and the first president of this newly independent country. Economic pressures led to his defeat in the presidential election of 1994.

Leonid Kravchuk was born January 10, 1934, in the village of Velykyi Zhytyn, in the Rivne district into a peasant family. His father died at the front in 1944, during World War II. His mother worked on a collective farm until retirement.

Kravchuk completed the Rivne Cooperative Technical School and in 1958 graduated with a diploma from the economics department of Kiev State University. From 1958 to 1960 he taught courses in political economy at the Chernivtsi Financial Technical School.

Resigns From Communist Party

In 1960 he began his career in the Communist Party of Ukraine, and for 30 years he climbed the party ladder. His first step was appointment as a lecturer in the political education branch of the Chernivtsi Party organization. He later became head of its Department of Agitation and Propaganda. The party organization sent him to study at the Academy of Social Sciences of the Central Committee of the Communist Party of the Soviet Union in Moscow, and in 1970 he obtained the degree of candidate of sciences. From 1970 to 1989 he worked in Kiev in the apparatus of the Central Committee of the Communist Party of Ukraine, first as head of the sector for the continuing education of party cadres and later as head of the Department of Agitation and Propaganda. From 1989 to 1990 he served as secretary

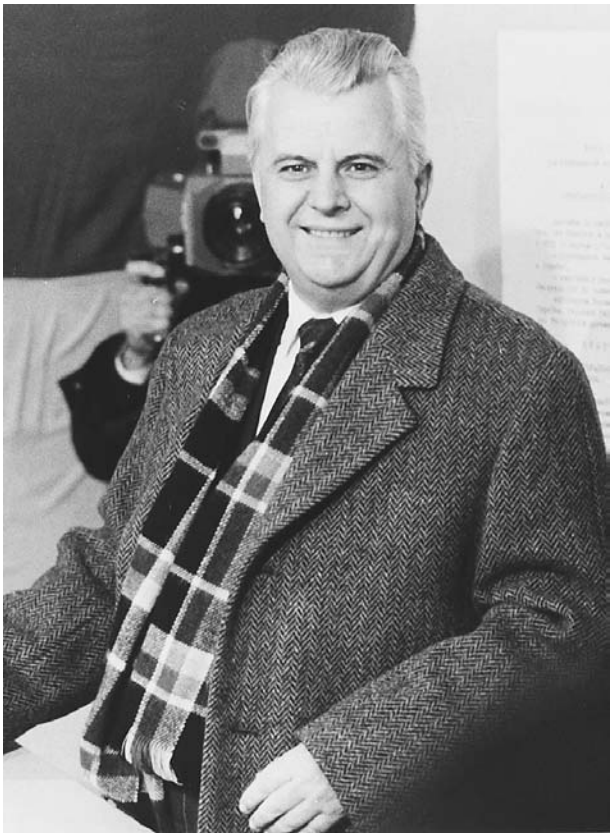

responsible for ideology in the Central Committee of the Communist Party of Ukraine, and in June 1990 he was made a member of the Politburo and briefly served as second secretary of the organization. In August 1991, in reaction to the (failed) coup in Moscow, Leonid Kravchuk resigned from Communist Party membership.

When the process of *perestroika* began in the U.S.S.R., Leonid Kravchuk occupied an important post in the ideological section of the party. During this period he became famous for his participation in open debates with the leading opposition organization-the People's Movement (widely known as Rukh). Due to this popularity and his active support of the democratization of Ukrainian society, he was regarded as a person representing new political thinking. In 1989 he was elected a member of the Supreme Rada of Ukraine (the parliament) from the electoral district of lampilsk, Vinnytsia region. In 1989-1990 Leonid Kravchuk's main activity concentrated on the problem of reforming the Communist Party. He argued the necessity to create an independent Ukrainian party organization and to transform it into a democratic political party of the parliamentary type. His views did not receive the support of the dominant Communist leadership.

Of his transformation from Communist to nationalist in 1989, Kravchuk has said,'' I have not come from being a Communist to being a nationalist, but to be more precise, from being a Communist to a democrat. I express the interests of not only Ukrainians but also the interests of Russians, of Jews, of Bulgarians, Hungarians and Rumanians who live in the land of the Ukraine.''

Ensures Peaceful Transition

It was through his activities in Ukraine's Parliament that Leonid Kravchuk emerged as the country's most prominent politician. In July 1990 he was elected as head (speaker) of the Supreme Rada. In that position he demonstrated his skills as a politician of compromise. From 1990 to 1991 Ukraine experienced political and social turmoil: there were numerous strikes and demonstrations accompanying popular demands for democratization and independence. Kravchuk's ability to forge a consensus was instrumental in ensuring a peaceful transition. Ukraine proclaimed independence, the Communist Party of Ukraine was outlawed, and the first measures aimed at democratization and economic reform were made while Kravchuk headed parliament.

During the presidential elections of December 1, 1991, in which six candidates ran for office, moderation and the ability to compromise were important factors contributing to Leonid Kravchuk's decisive victory. He obtained 61.6 percent of votes, which represented some 20 million voters (out of a total population of 52 million). In his inaugural address to parliament on Dec. 5, 1991, Kravchuk declared, ''Only a free citizenry can create a free state.''

The record of Kravchuk's years as president was a mixed one. He proved to be best when confronting the difficult task of state-building. Within a matter of months Ukraine gained international recognition, and all the major institutions of a modern state were created (from an independent armed force to a central bank). He forged ties with other eastern European states and resisted Russia's claims on the Crimea. However, he proved unable to deal with the serious economic and social difficulties, and his administration's record on economic reform in particular was found wanting. By the end of 1993 his popular rating was at its lowest, and Ukraine's Parliament, at the same time as setting new legislative elections for April 1994, set new presidential elections for July 26, 1994. Leonid Kravchuk stood for reelection, but was defeated by Leonid Kuchma (born 1939), a former manufacturer of missiles.

Despite his defeat for reelection, Leonid Kravchuk's place in history is secure: he played a decisive role in Ukraine's road to independence and democratic reform. He and his wife, Antonina, a professor of economics at Taras Shevchenko State University in Kiev, have one son.

Further Reading

Foreign Policy (Fall 1995) examines Ukraine's economic stability in ''Eurasia Letter: Ukraine's Turnaround'' by Anders Aslund.*The Ukrainian Weekly* (Feb. 12, 1995) looks at Kravchuk post-presidency in ''Elder Statesman Leonid Kravchuk addresses Ukrainian Canadians.'' □

Sir Hans Adolf Krebs

The German-British biochemist Sir Hans Adolf Krebs (1900-1981) shared the Nobel Prize in Physiology or

Medicine for his discovery of the citric, or tricarboxylic, acid cycle (Krebs cycle).

Hans A. Krebs, the son of Georg Krebs, an otolaryngologist, was born in Hildesheim, Germany, on April 25, 1900. He studied medicine at the universities of Göttingen, Freiburg im Breisgau, Munich, and Berlin, qualified in 1924, and in 1925 graduated as a doctor of medicine in the University of Hamburg. After a year's study of chemistry in Berlin, he was assistant to the biochemist Otto Warburg in Berlin-Dahlem from 1926 to 1930. Krebs then returned to university clinical work, first at Altona and then as assistant at the University Medical Clinic in Freiburg. In June of 1933 the Nazis terminated his appointment, and Sir Frederick Gowland Hopkins invited him to work, with a Rockefeller studentship, at the Biochemical Institute at Cambridge. In 1934 Krebs was appointed demonstrator of biochemistry at the University of Cambridge.

In 1935 Krebs went to the University of Sheffield as a lecturer in pharmacology. In 1938 he was appointed lecturer in biochemistry and director of the newly founded Institute of Biochemistry. In 1945 his appointment was upgraded to a professorship, and he was also director of a research unit of the Medical Research Council already established in his department. In 1954 he was appointed Whitley professor of biochemistry in the University of Oxford, and the Medical Research Council's research unit was transferred there. He was also elected a Fellow of Trinity College, Oxford.

The Ornithine Cycle

To keep organs and tissues alive for biochemical tests, they had been perfused with physiological salines as a substitute for blood. The results were often unsatisfactory. Early in his career Krebs devised the tissue-slice technique. The organ, rapidly removed after the death of the test animal, was cut into thin slices and kept in fresh saline for biochemical testing. He used this technique in his study of the synthesis of urea by the liver.

It was known that urea is produced in a liver undergoing autolysis, and in 1904 it was shown that the autolysis produces the amino acid arginine, which is acted on catalytically by the enzyme arginase to produce urea. In 1932 Krebs found that, when an amino acid is added to liver, ammonia is liberated and is converted approximately quantitatively into urea. All the amino acids tested gave this result except two. When ornithine was added, the urea production was 10 times the expected amount, and arginine also gave an excess yield of urea. He therefore suggested that ornithine reacted with added ammonia and carbon dioxide to form arginine. Under the action of arginase, the arginine was broken down to urea and ornithine. If ammonia was omitted, there was no appreciable formation of urea. Further, ornithine was not observed to disappear while, with added ammonia, the synthesis of urea was in progress. Krebs therefore concluded that the ornithine acted as a catalyst. Many other substances were tested, but the only one that acted like ornithine was citrulline, and he suggested that citrulline formed a stage midway between ornithine and arginine. His ornithine cycle is still regarded as a sound explanation of the synthesis of urea in the body.

The Citric Acid Cycle

Krebs then turned to the intermediary oxidation of carbohydrates. In 1935 Albert von Szent-Györgyi elucidated the sequence of oxidations of the C_4-dicarboxylic acids as follows:

succinic acid→fumaric acid→malic acid→maoxaloacetic acid

He also showed that these reactions were at least in part catalytic. This was later proved, but the manner of action remained unknown. In 1936 C. Martius and F. Knoop showed that in biological material citrate yields alphaketoglutarate on oxidation. They further suggested that the intermediate products were *cis* -aconitic acid, isocitric acid, and oxalosuccinic acid. It was already known that alpha-ketoglutarate forms succinate. In 1937, when Krebs started his work, the following sequence of reactions was therefore known:

citric acid→*cis* -aconitic acid→iso-citric acid→oxalosuccinic acid→alpha-ketoglutamic acid→succinic acid→fumaric acid→malic acid→oxaloacetic acid

Krebs and W. A. Johnson found that citrate was not only rapidly broken down in muscle but was also readily formed provided that oxaloacetate was added. The assumption was that some of the oxaloacetate was broken down to

pyruvate or acetate and that the formation of citrate was due to a combination of the remaining oxaloacetate with pyruvate or acetate. But pyruvate or acetate could be derived from carbohydrate. In 1937 Krebs conceived the whole process as a cycle in which an undefined derivative of pyruvate, resulting from the breakdown of carbohydrate, condensed with oxaloacetate to form citric acid. The citric acid then passed through the changes noted above until oxaloacetic acid was regenerated, and the cycle was repeated. The full cycle is therefore as follows:

citric acid→*cis* -aconitic acid→iso-citric acid→oxalosuccinic acid→alpha-ketoglutamic acid→succinic acid→fumaric acid→malic acid→oxaloacetic acid + pyruvic acid→citric acid

Since Krebs originally described this cycle, he and others did further work on it. In 1950 Fritz Lipmann showed that the derivative of pyruvic acid that combines with oxaloacetate to form citrate is acetyl-coenzyme A and that this coenzyme is also active at two other points in the cycle. It was shown that acetyl-coenzyme A, in addition to its formation from carbohydrate, is also formed from fatty acids and many amino acids. The Krebs cycle is therefore a most important concept of biochemistry. Krebs shared with Lipmann the Nobel Prize in Physiology or Medicine in 1953.

Among Krebs's other important contributions to biochemistry were his studies of the synthesis of glutamine in brain tissue under the influence of the enzyme glutaminase (1935), the passage of ions across cell membranes (1950), and the effect of primitive intrinsic regulating mechanisms in controlling the metabolism of metazoan cells (1957).

Later Life

In 1967 Krebs, having reached Oxford's mandatory retirement age of 67, retired from his Oxford chair and from his fellowship. He refused to stop researching, however. He was thereupon appointed a research scientist in the Nuffield Department of Clinical Medicine at Oxford and was elected a Supernumerary Fellow of St. Cross College. He was also appointed a visiting professor at the Royal Free Hospital School of Medicine in the University of London. Krebs died at Oxford in 1981 at the age of 81.

Krebs received many honors in addition to his Nobel Prize. In 1947 he was elected a Fellow of the Royal Society, and he was awarded its Royal (1954) and Copley (1961) Medals. He delivered its Croonian Lecture in 1963. He was a member of many foreign scientific societies, and he held honorary doctorates from 14 universities. He received the Gold Medal of the Royal Society of Medicine in 1965, and he was knighted in 1958.

Further Reading

There is a biography of Krebs in *Nobel Lectures, Physiology or Medicine, 1942-1962* (1964), which also contains his Nobel Lecture. The Krebs cycle is discussed in all textbooks of biochemistry, such as A. White, P. Handler, and E. L. Smith, *Principles of Biochemistry* (3d ed. 1964), and E. Baldwin, *Dynamic Aspects of Biochemistry* (4th ed. 1963). A thorough two-volume chronicle of Krebs's life and work is Frederic Lawrence Holmes, *Hans Krebs: Architect of Intermediary Metabolism* (1993). □

Bruno Kreisky

Bruno Kreisky (1911-1990) was chancellor of Austria from 1970 to 1983, presiding over a period of domestic prosperity combined with the a growing importance in international affairs.

Bruno Kreisky was born in Vienna, Austria, on January 22, 1911, into a wealthy Jewish family whose industrial fortune and political involvement could be traced to the early 19th century. Critical of his bourgeois background and angered by the poverty around him, Kreisky joined socialist working youth at dances when he was 16 without becoming a doctrinaire Marxist or entirely alienating his family. This fortunate set of circumstances later enabled him to appreciate much of the old Austria even as he adopted a progressive and socialist attitude toward the contemporary world.

In religious matters Kreisky was agnostic but found it difficult to escape the Jewish stereotype. Relations with his Catholic countrymen remained correct rather than cordial despite a personal friendship with Cardinal Koenig. He never considered himself Jewish, which ultimately limited his usefulness as a mediator between Arabs and Israelis when Zionists accused him of betraying the Jewish cause.

The Austrian government also considered the young lawyer a traitor. After the socialist uprising of 1934 he spent two years in prison and repeated the experience in a Gestapo jail for a short time after the 1938 Anschluss with Nazi Germany. He then took advantage of a period of grace toward Jews to flee the country. In Sweden for the duration of World War II, he worked in a consumer cooperative, got married, and formed a lifelong friendship with Willy Brandt, the future chancellor of West Germany.

Upon returning to Austria after the war, he found employment in the diplomatic service and was active in negotiating the state treaty that restored Austrian independence in 1955. He became a senior state secretary in the Chancellery in 1953 and foreign minister in 1959, leading the negotiations for entry into the European Free Trade Association in the same year. Other important activities during his seven-year term included efforts to associate Austria with the Common Market within the framework of Austrian neutrality and an attempt to solve the problem of the German-speaking South Tyrol where Italy had been governing since 1918.

"Kaiser Bruno"

Kreisky left the foreign ministry in 1966 when the opposition People's Party abandoned the coalition to form a cabinet by itself, and he used the next four years to consolidate his position within the Socialist Party. He defeated Bruno Pittermann for the chairmanship in 1967, won over the party newspaper, and redirected the Socialists away

from the ideology of class struggle toward social reform on the Scandinavian model.

Kreisky's efforts to broaden the base of the party paid off in 1970 with an electoral victory that gave the Socialists a relative majority in the Parliament. Unable to form a coalition government, he assembled a weak minority cabinet that ruled precariously for 18 months until the voters gave the party an absolute majority. The Socialists then ruled alone for 13 years with the fatherly Kreisky as chancellor. He thus became the longest-running chief executive since the Hapsburgs, leading nostalgic Austrians to dub him ''Kaiser Bruno.''

Kreisky's achievements were notable both at home and abroad. Austria experienced solid domestic prosperity under him while it assumed an important role in international affairs. The first was partially attributable to a general economic upswing in the 1970s, but Kreisky made a contribution by cultivating a ''social partnership'' between labor and capital based on openness and compromise. Furthermore, his international contacts brought economic returns in the form of trade agreements and contracts for Austrian industry.

Leader In International Diplomacy

It was in the international arena that Kreisky received the most notice. He maneuvered with ease among the superpowers, arguing for coexistence, making forthright statements, and taking initiatives that could not be made by more powerful leaders. In 1974 Kreisky was the first head of government to meet with Yasser Arafat, head of the Palestine Liberation Organization (PLO), thereby giving legitimacy to a movement thought to be only a cover for terrorism. He followed it by inviting Arafat to visit Vienna in an official capacity and arranged meetings with other Western European leaders. He broke the diplomatic isolation of East Germany as well, becoming in 1975 the first Westerner to sign a consular treaty with that country and conducting a state visit there. He used his position as vice president of the Socialist International to visit Libya in 1975 and in 1982 invited Libyan leader Muammar Gaddafi to Vienna. He also led a mission of the Socialist International to Iran in 1980, stressing always the importance of keeping communications open between opponents.

The limitations of Kreisky's foreign policy became evident when he alienated Israeli leaders with critical remarks and when Austria proved too weak to be of much use to Arab leaders. Furthermore, Vienna became a target of terrorism, with an assassination, the bombing of a synagogue, and threats against Kreisky's life. He thereafter put distance between himself and the Palestinians.

Austrian domestic and environmental politics eventually turned against him. He made a referendum in 1978 on the startup of a nuclear power plant at Zwentendorf a test of his personal popularity but did not resign as he had threatened when the vote went against nuclear energy. The worldwide recession of the early 1980s hit Austria as Kreisky's health began to fail. He underwent dialysis twice a week and eventually received a kidney transplant, but insisted he was strong enough to run again in 1983. When the electorate gave the socialists only a relative majority, he resigned rather than lead a coalition government. Kreisky went on to serve as honorary chairman of the Social Democratic party until 1987. He died on July 29, 1990, in Vienna.

Kreisky's accomplishments could be seen symbolically in a Vienna transformed during his years in office. The modern subway system was a remarkable engineering achievement to serve the metropolis, and the towering UNO-City building complex had become home to several departments of the United Nations.

Further Reading

There is almost nothing in English by or on Bruno Kreisky himself. James Reston wrote an insightful column on him in the *New York Times* of February 6, 1983. Pertinent material on the economic, political, and cultural conditions of the time can be found in Kurt Steiner, editor, *Modern Austria* (1981). □

Ernst Krenek

Prolific Austrian-American composer Ernst Krenek (1900-1991) experimented widely with styles and techniques of composition, including atonality, neoclassicism, the twelve-tone system, serialism, and electronic music.

Ernst Krenek was born on August 23, 1900, in Vienna, Austria, to Czech parents. His musical instruction began when he was six years old, and in 1916 he studied with the famous opera composer Franz Schreker—first at the Academy of Music in Vienna and later at the Staatliche Hochschule für Musik in Berlin. By his early twenties, Krenek was composing distinctive works of his own, such as the opera *Die Zwingburg* (text by Franz Werfel).

In 1923 Krenek was invited by a patron of contemporary music to spend two years in Switzerland, where he produced two more operas, *Der Sprung über den Schatten* and *Orpheus und Eurydike*. However, his greatest operatic success, *Jonny spielt auf* (Johnny Strikes Up the Band!), came in 1927. This opera about a black jazz musician is rarely staged today, but was originally received with great enthusiasm and performed worldwide.

In 1928, after three years as an assistant at opera houses in Kassel and Wiesbaden, in Germany, Krenek returned to Vienna. His hopes for artistic success in his native city were shattered in 1934, when the performance of his twelve-tone opera *Karl V* at the Vienna State Opera was canceled for political reasons. Four years later he emigrated to the United States.

Citizenship and Work

Krenek taught composition at Vassar College in Poughkeepsie, New York, from 1939 to 1942 and at Hamline University in St. Paul, Minnesota, from 1942 to 1947. He became an American citizen in 1945 and settled in California.

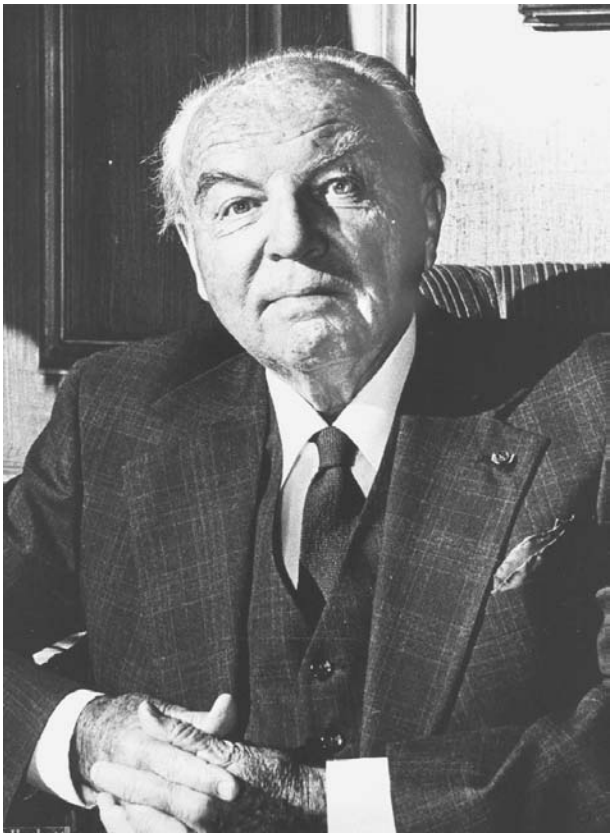

An intensely productive composer, Krenek's list of compositions included 195 opus numbers by 1965. He became increasingly interested in serial composition as well as in electronic techniques. Some works including these elements are *Spiritus Intelligentiae, Sanctus* (1956), for voices and electronic sounds; *Sestina* (1957), for soprano, violin, guitar, flute, clarinet, trumpet, and percussion; *Ausgerechnet und verspielt,* a television opera (1959); and *Quintina* (1965), for soprano, six instruments, and audio tape. A more conservative work is the *Deutsche Messe* (1968), which displays Krenek's willingness to use any style that serves his needs of the moment.

In addition to several books and the operas *Pallas Athena Weeps* (1955) and *Sardakai* (1969), Krenek composed the oratorio *Opus sine nomine,* his final work, which was performed in Vienna in 1990. He died in Palm Springs, California, on December 23, 1991.

Further Reading

Available in English is Krenek's *Music Here and Now* (1939). There is no adequate biography of Krenek in English. His manuscript autobiography, now at the Library of Congress in Washington, D.C., may not be read, by his own request, until 15 years after his death. For background see Wilbur Lee Ogdon, *Series and Structure* (1956). □

Juanita Morris Kreps

Juanita Morris Kreps (born 1921) was an economist, university professor, U.S. secretary of commerce (1977-79), and author of several books about women, the aged, and economics. She was the fourth woman to serve in an American presidential cabinet and the first to become Secretary of Commerce.

Juanita Morris Kreps was born in Lynch, Kentucky, on January 11, 1921, the daughter of a coal mine operator. Her parents were divorced, and she remembered a childhood of poverty and unhappiness. She worked her way through Berea College and graduated as a Phi Beta Kappa economics major in 1942. During the next six years she won a scholarship to Duke University, received her Ph.D., and married Clifton H. Kreps, Jr., an economist. She followed her husband to various academic positions, teaching part-time at Denison and Hofstra universities and at Queens College. In 1955 she returned to Duke as a part-time instructor. She co-authored an economics textbook, *Principles of Economics,* and through her research and publications in the field of gerontology became America's leading authority on the economics of aging.

Between 1963 and 1967 Kreps rose through the academic ranks at Duke to become a full professor, and in 1967 she was appointed dean of the Women's College and asso-

ciate provost. In these administrative roles she dealt with a wide variety of campus problems and developed a polished political persona. In 1971 she published *Sex in the Marketplace: American Women at Work,* the first book inspired by the nascent women's movement to analyze women's labor force participation and to correlate that rate to women's persistent responsibility for household work. Kreps pointed out that society expects that women ''meet this obligation regardless of the demands of their market jobs—a career constraint not imposed upon men.'' Kreps did, however, criticize women themselves for continuing to enter lower status, lower paid ''feminine'' occupations such as clerical work and elementary school teaching.

The years from 1972 to 1977 were important developmental years for Kreps's career. She became a James B. Duke professor, the first woman to receive such an honor, which provoked her response, ''It's what I'd rather be than anything else in the world.'' Duke University appointed her university vice-president, and she began to serve on a variety of corporate boards, including the board of directors of Eastman Kodak Company, J.C. Penney Company, Inc., R. J. Reynolds Company, and later AT&T. By 1972 Kreps had become the first woman director of the New York Stock exchange.

In 1977 President Carter appointed Kreps to his cabinet as secretary of commerce. Her initial goals at the department were to make '' . . . a contribution to economic policy formulation, and maybe one that made a difference in the image of professional women.'' She also called attention to cities, since ''the city is where commerce is.'' The department's Economic Development Administration tried to keep industries in cities through incentives such as grants and low-interest loans to cities. Under Kreps's leadership, the Commerce Department also tried to stimulate minority businesses through percentage ''set-asides'' for minority business in federal contracts. She was the impetus for the Commerce Department to take a more active role in promoting international trade, and in May of 1979 initiated an historic trade agreement between the United States and China.

Although Kreps was sometimes labeled a ''token'' woman she made significant contributions to the study of women and economics and, while secretary of commerce, to the advancement of women within the department. She was distressed that women owned only 4.6 percent of the 8.5 million businesses in the United States and encouraged them to become entrepreneurs through the establishment of the President's Interagency Task Force on Women Business Owners. In interviews Kreps supported flextime, maternity and paternity leave, permanent reduced work loads, and other creative labor arrangements.

Like many professional women, Kreps herself faced conflict between her personal and public lives. Her move to Washington was made only after long and serious deliberations with her husband and family. All three of her children were grown, and her husband could not leave his position as Wachovia Professor of Banking at the University of North Carolina to accompany her to Washington. Ultimately, it was for ''personal'' reasons that Kreps left her cabinet post in October of 1979, upon which she returned to her previous job working at Duke University.

Kreps holds honorary degrees from many universities, including the University of Kentucky, the University of North Carolina at Chapel Hill, Berea College, and the University of Rochester. Her many awards and honors include Ladies Home Journal Woman of the Year; the first recipient of Duke University's Alumni Award in 1983; the Charles Waldo Haskins Award from New York University; the North Carolina Public Service Award, the Industry Achievement Award by the National Association of Bank Women, the Duke University Medal for Distinguished Service, and the first recipient of the Corporate Governors Award from the National Association of Corporate Directors. In 1992 the J.C. Penney Company named an annual award after her, the Juanita Kreps Award for women who have been outstanding role models, making her the first recipient.

In addition, Kreps became a fellow at the American Academy of Arts and Sciences and served on the Commission on the Operation of the State Senate in North Carolina, the National Commission on Manpower Policy, and the Commission on the Future of Worker-Management Relations, the latter advising the Secretaries of Commerce and Labor in 1995-96. She retired from teaching and corporate boards but continued as the vice-president emeritus of Duke University.

Further Reading

Kreps published almost 100 articles in both popular and scholarly journals. In addition to the books mentioned in the text

she co-authored with Robert Clark, *Sex, Age, and Work: The Changing Composition of the Labor Force* (1975) and edited and contributed to *Women and the American Economy: A Look to the 1980's* (1976). Biographical profiles of Juanita Kreps can be found in: Esther Stineman, *American Political Women: Contemporary and Historical Profiles* (1980) and Peggy Lamson, *In the Vanguard* (1979). Interviews with Kreps can be found in *Los Angeles Times,* July 24, 1977. Some of her accomplishments while Secretary of Commerce can be found in the October 15th edition of *Time* magazine, ''Exit Kreps.'' The information concerning the awards received by Kreps was given personally by Wilma Pickett, secretary to Kreps, on July 15th, 1997. □

Cornelius Krieghoff

Cornelius Krieghoff (1815-1872) was a Dutch-born Canadian painter and the good-humored observer of life in and around Quebec City in the mid-19th century.

Cornelius Krieghoff was born in Amsterdam, the son of a German father and a Dutch mother. His boyhood was spent in Düsseldorf and Schweinfurt, and at an early age he and a friend made the tour of Europe, supporting themselves by painting and making music. In 1837 he sailed for New York and enlisted for service in the Army against the Seminole Indians in Florida. The sketches he made during that campaign and the canvases he painted from them for the War Department have since disappeared, but this first contact with Indians made a lasting impression on the artist.

About 1840 Krieghoff met Louise Gautier, a French-Canadian woman, in New York. After they married, they moved to Montreal. However, Krieghoff found Montreal a difficult place in which to sell his pictures of *habitants* and Caughnawaga Indians, and he had to turn his hand to sign painting.

His friend John Budden, a young auctioneer from Quebec City, persuaded Krieghoff to move to the old capital in 1853. Quickly he became one of a close-knit circle of friends and recorded on one canvas after another their high-spirited adventures as they hunted, tobogganed down the ice cone of the Montmorency Falls, or celebrated at the inn of J. B. Jolifou. A theme which he repeated many times was ''bilking the toll,'' which records the mischievous custom of driving the sleigh at full speed past the gate without paying the toll collector. Other pictures depict aspects of *habitant* life, Indians shooting the rapids and hunting, landscapes, and still lifes. Krieghoff also made skillful copies of European paintings on a visit to London and Paris in 1854.

In the genre pictures especially, such as *Merrymaking,* the wealth of detail makes a valuable document of the period, and the lively action and vivid characterization of the individual figures create an entertaining narrative, to be read like the incidents in a novel. In this respect Krieghoff closely resembles 19th-century genre painters of the Düsseldorf school and their 17th-century Dutch and Flemish predecessors.

After 1864 Krieghoff seems to have lost much of his creative energy. About 1868 he joined his daughter Emily in Chicago. Krieghoff returned to Quebec only once after that, in 1871, and painted four or five good canvases under the inspiration of Budden. He died in Chicago.

Further Reading

The authoritative monograph on Krieghoff is Charles Marius Barbeau, *Cornelius Krieghoff, Pioneer Painter of North America* (1934), which contains a *catalogue raisonné,* now unfortunately out of date. Other new material appears in the general work J. Russell Harper, *Painting in Canada* (1966).

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Jiddu Krishnamurti

Jiddu Krishnamurti (1895-1986) was an Indian mystic and philosopher whose teaching stresses universal religious values, personal insight, and autonomous self-discipline, synthesizing both Indian and Western philosophical and psychological principles.

Jiddu Krishnamurti was born on May 11, 1895 in Madanapalle, a small town in southern India, 150 miles northwest of Madras. His parents, Jiddu Sanjeevamma and Jiddu Narianiah, were devout Brahmin Hindus, who named their eighth son Krishnamurti (''the image of Krishna''), after the god Krsna, who appeared as an eighth child. He nearly died of malaria when he was two and the disease would continue to reappear and sicken him. When Krishnamurti was six, he was initiated into Brahminhood with the sacred thread ceremony, and he formally started his schooling. Amid poverty and hardship Krishnamurti was a shy and withdrawn child who found school life difficult.

Krishnamurti's father was a civil servant in the revenue department and a part-time worker at the Theosophical Society. After his wife died in 1905, Krishnamurti's father was forced to retire from his job with the colonial bureaucracy and seek full-time employment with the Theosophical Society. The family moved to Adyar near Madras, and it was there at the age of 12 that Krishnamurti's precocious spirituality attracted the attention of Annie Besant, head of the Theosophical Society—an organization promoting the religious unity of all men chiefly within the framework of Indian values. She gained guardianship of Krishnamurti and his younger brother, Nitya, and privately educated them in the Society.

In 1911 Besant and her colleagues founded the Order of the Star in the East (OSE), with Krishnamurti to be its spiritual head. He was the expected ''World Teacher'' and

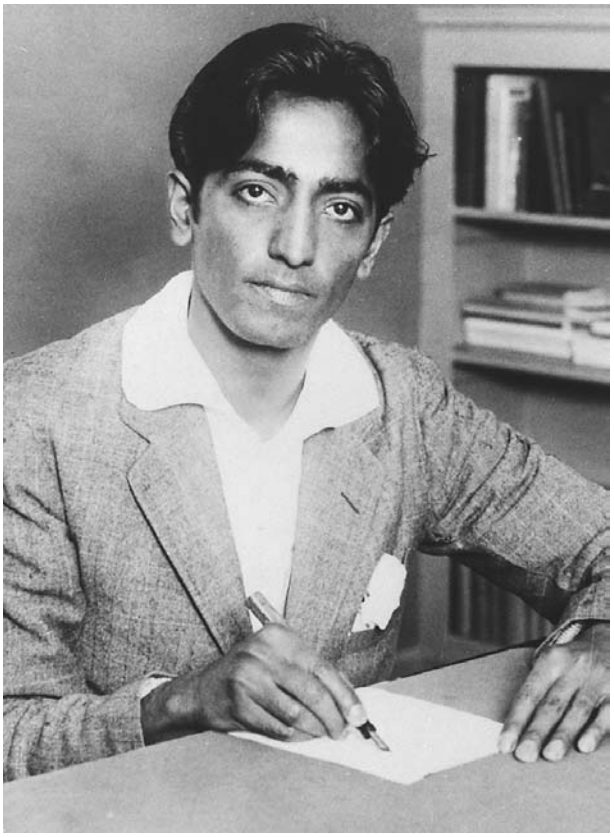

began a long period of training directed toward fulfillment of this role. However, Krishnamurti's father was worried by Besant's influence on his sons, and he tried to regain custody of them, but eventually failed. Krishnamurti and Nitya continued their studies in England and France. In England Krishnamurti developed a close friendship with Lady Emily Lutyens, who introduced him to aristocratic circles. According to Hillary Rodrigues, in *Insight and Religious Mind,* Krishnamurti read extensively during his time in England, enjoying the works of Dostoevsky, Nietzsche, and P.G. Wodehouse. He was also influenced by Paul Carus' *The Buddha's Way of Virtue* and Sir Edwin Arnold's *The Light of Asia*.

Leadership and Discovery

By the early 1920s, Krishnamurti had begun to take on more of a leadership role. He started contributing the editorial notes to the OSE's *Herald of the Star* and heading OSE conferences in France and India. He also moved to Ojai, in California where the weather was kinder to his brother, who suffered from tuberculosis. In Ojai he underwent a life-changing experience following extensive meditation and lapses close to unconsciousness, which brought him joy and profound peace. After his experience, he declared, ''Love in all its glory has intoxicated my heart; my heart can never be closed. I have drunk at the fountain of Joy and eternal Beauty. I am God-intoxicated.''

Krishnamurti's brother died in 1925, and he entered a period of great grief. Amid increasing popularity and renown, he also began to chafe under the worldly institutional restraints imposed on him. In 1929 he broke openly with this organization and disbanded the formal order of some 50,000 adherents, saying, ''I maintain that the truth is a pathless land and you cannot approach it by any path whatso-ever, by any religion, by any sect.'' He officially resigned from the Theosophical Society in 1930.

For the rest of his life, Krishnamurti talked to wide audiences around the world. He mostly visited India, England, the United States, and Switzerland, although he also visited Australia, South America, and Canada. During World War II, he became friends with the writer Aldous Huxley, who encouraged him to write; Krishnamurti subsequently published a number of works, including *Education and the Significance of Life* (1953) and *The First and Last Freedom* (1954).

Krishnamurti's Philosophy

Krishnamurti's teaching is non-dogmatic, centered on his own spiritual experiences and oriented to the particular needs and capacities of his listeners. He regarded life as a voyage of self-discovery in which self-doubt, uncertainty, and self-criticism are inextricably related to inward spiritual transformation. The human problem begins with the ''I-process''—an insatiable self-generating and all-consuming greed that is manifest not only in personal selfishness and in the social and historical instances of man's brutality to man but also in conventional morality filled with expediency, self-satisfaction, and subtle self-pride: ''He who says he loves does not love.'' Fear and anxiety, obsession with security, self-assertion, and aggression (the ''appearance'' of courage) are all forms of frantic self-affirmation. This includes the delusion of the immortality of the soul, which is a particularly egregious projection of the ''I'' alarmed by annihilation.

Krishnamurti believed spiritual maturity and enlightenment come only with a radical breakthrough to deeper levels of man's psychic resources which then obliterate the debased superficialities of the ego state. This takes the form of a direct intuition and an inner transformation. It is not the result of simple moral striving but of critical self-reflection, doubt, and final enlightenment and self-knowledge, complete and therapeutic. This, in turn, leads to the integration of the human personality, freedom, and love in pure, selfless compassion.

Krishnamurti died on February 17, 1986 in Ojai, California after suffering from pancreatic cancer. His body was cremated and the ashes scattered in California, England, and India. Rajiv Gandhi, the Prime Minister of India expressed his sadness over Krishnamurti's death: ''The People of India deeply mourn the passing away of Sri J. Krishnamurti. He was one of the most stimulating philosophers of our land and age. . . . Our country and the world are poorer with his death.''

Further Reading

Krishnamurti and his thought are discussed in Emily Lutyens, *Candles in the Sun* (1957); Robert Powell, *Zen and Reality: An Approach to Sanity and Happiness on a Non-sectarian Basis* (1962); Atmaram Dhondo Dhopeshwarkar, *J. Krishnamurti*

and Awareness in Action (1967); Wolfgang Saxon, *The New York Times* (February 18, 1986); and Hillary Rodrigues, *Insight and Religious Mind: An Analysis of Krishnamurti's Thought,* Peter Lang (1990). □

Raymond Albert Kroc

Raymond Albert Kroc (1902-1984) was a salesman who set up the first franchise of the McDonald brothers' drive-in restaurant. He bought the golden arches symbol from them and built the McDonald's chain based on the concepts of a limited menu of controlled quality and uniformity combined with massive advertising.

Ray Kroc was born in Chicago, Illinois, on October 2, 1902, the son of relatively poor parents. He went to public schools in Oak Park, Illinois, a suburb of Chicago, but did not graduate, leaving school to serve as an ambulance driver during World War I, like Ernest Hemingway, also from Oak Park. After the war Kroc became a jazz pianist, playing with the Isham Jones and Harry Sosnick orchestras. Upon his marriage in 1922 he went to work for the Lily-Tulip Cup Company, but soon left to become musical director for one of Chicago's pioneer radio stations, WGES. There he played the piano, arranged the music, accompanied singers, and hired musicians. Kroc's wanderlust was not satisfied with this, and the real estate boom in Florida soon found him in Fort Lauderdale selling real estate. When the boom collapsed in 1926 Kroc was so broke that he had to play piano in a night club to send his wife and daughter back to Chicago by train. He later followed them in his dilapidated Model-T Ford.

Kroc thereupon returned to Lily-Tulip as a salesman, later becoming midwestern sales manager. In 1937 he came upon a new invention, a machine that could mix five milk shakes at one time, called the ''multi-mixer.'' Kroc founded his own company to serve as exclusive distributor for the product in 1941. Many years later, in 1954, Kroc heard of a drive-in restaurant in San Bernardino, California, owned by Richard and Maurice D. McDonald, which was operating eight of his multi-mixers. Curious as to how they could possibly use so many machines in a small establishment, Kroc found the brothers were doing a remarkable business selling only hamburgers, french fries, and milk shakes. Kroc, from his years in the paper cup and milk shake business, recognized a potential gold mine and approached the brothers about starting a franchise operation based on their restaurant, selling hamburgers for 15 cents, fries for 10 cents, and shakes for 20 cents. After some negotiation the McDonald brothers agreed. Under the arrangement, they would receive one-half of one percent of the gross, Kroc would use the McDonald name and concept, pledged to retain high levels of quality, and would retain their symbol—the golden arches. Ray Kroc opened the first of the

chain of McDonald's restaurants on April 15, 1955, in Des Plaines, Illinois.

Small by today's standards, this restaurant in Des Plaines (now the world's first ''Hamburger Museum'') was a little red and white tile affair where root beer was poured from a wooden barrel, potatoes were peeled in the restaurant, and there were local supplies of fresh hamburger meat. The symbol, now long forgotten, was Speedee, a hamburger-bun-faced creature. On that first day, Kroc's restaurant had sales of $366.12. By 1961 there were over 130 outlets, and in that year Kroc bought out the McDonald brothers for $2.7 million. From these humble beginnings emerged an empire which by 1984 had 8,300 restaurants in 34 countries with sales of more than $10 billion.

Ray Kroc revolutionized the restaurant industry in much the same way that Henry Ford transformed the automobile industry a generation earlier. Kroc's great contribution was to figure out how to mass-produce food uniformly in astounding quantities, and then to convince millions of Americans that they needed to buy this food. To accomplish the first objective, Kroc reduced the food business to a science. Nothing was left to chance in the logistics of the McDonald's operations, which were carefully researched by sophisticated methods. The precision of the operation can be appreciated when it is understood that each McDonald hamburger was made with a 1.6 ounce beef patty, not more than 18.9 percent fat. It is *exactly* .221 inches thick and 3.875 inches wide. All other aspects of the operation are equally rigidly controlled. Kroc also relentlessly stressed

quality, banning from his hamburgers such filler materials as soybeans.

The other side of the McDonald's success story is franchising, marketing, and advertising. Three-quarters of McDonald's restaurants are run by franchise-holders. By 1985 each franchise cost about $250,000 and ran for 20 years, after which it reverted to the company. When choosing franchise-holders, Kroc always looked for someone good with people. As he said,'' . . . we'd rather get a salesman than an accountant or even a chef.'' The franchise owners were then intensely trained at McDonald's ''Hamburger University'' in Elk Grove, Illinois, where a training course led to a ''Bachelor in Hamburgerology with a minor in french fries.'' The company also provided a lengthy manual that outlined every aspect of the operation, from how to make a milk shake to how to be responsive to the community. The capstone of the McDonald's operation, however, was advertising. Hundreds of millions of dollars were poured into advertising—to the point where the head of another fast-food company said in 1978 that consumers were ''so preconditioned by McDonald's advertising blanket that the hamburger would taste good even if they left the meat out.''

Despite its astounding success, and despite the fact that the company worked hard to project a charitable and community-oriented image, McDonald's came under attack on several fronts. A number of communities refused to allow its restaurants in their area, seeing it (as one commented) as a ''symbol of the asphalt and chrome culture.'' The company was also criticized for its extensive use of part-time teenaged help, and especially for the $200,000 which Kroc donated to Richard Nixon's re-election campaign, since the administration soon after recommended amending the minimum wage law to provide for a ''youth differential.'' This would have allowed employers to hire teenagers at 80 percent of the minimum wage. The architecture of the buildings and the nutritional content of the food was assailed, although nutritionist Jean Mayer said that as ''a weekend treat, it is clean and fast.''

In the mid-1970s Kroc turned his energy from hamburgers to baseball, buying the San Diego Padres. He had less success at this, however, and in 1979 gave up operating control of the team, saying with his typical crustiness, ''there's a lot more future in hamburgers than in baseball. Baseball isn't baseball anymore.'' In the years before his death he and his second wife, Joan, set up foundations to aid alcoholics and established Ronald McDonald houses to help the families of children stricken with cancer.

Kroc cut a commanding figure, his thin hair brushed straight back, his custom blazers impeccable, the bulky rings on his fingers glinting as he ate his hamburgers with both hands. Aware of his abrasiveness, he once commented: ''I guess to be an entrepreneur you have to have a large ego, enormous pride and an ability to inspire others to follow your lead.'' He died in San Diego on January 14, 1984.

Further Reading

Kroc's autobiography, *Grinding It Out* (1978), is of some interest. A more critical perspective is provided by Max Boas and Steve Chain in *Big Mac* (1976). □

Nachman Kohen Krochmal

Nachman Kohen Krochmal (1785-1840) was the first Jewish historian to treat Jewish history as an integral part of all human history.

When Nachman Krochmal was born at Brody, Galicia, Poland, on Feb. 17, 1785, the Age of Enlightenment was reaching its height and German idealism was still in ascendant vogue. The messianic expectations of the previous centuries had been all but extinguished. A certain intellectual malaise affected European Judaism, thrown as it was into open contact for the first time with the mainstream of European thought and culture.

Krochmal disliked the philosophizing of Maimonides, which he felt had led Jewish thought to contemplate abstractions of reason. He disagreed with some of the basic tenets of the Enlightenment, particularly the belief in infinite human progress, hero worship, and the natural or innate goodness of man. He was also repelled by the inbred views of die-hard Jewish traditionalists, who viewed the history of the Jewish people as a development totally separate and distinct from, as well as superior to, general human development. He detected the malaise of his time and set out to be the new Maimonides. He called his major work *More Nevukhei Hazeman* (*Guide for the Perplexed of the Time*), in imitation of Maimonides's earlier work, *More Nevukhim* (*Guide of the Perplexed*). Krochmal died on July 31, 1840, in Ternopol, and his masterpiece was published posthumously and in incomplete form in 1851.

Krochmal's chief aim in the *More Nevukhei Hazeman* was to show that studies in Judaism, far from being an independent and free-floating area of inquiry, could be understood only in conjunction with other historical religions and cultural studies and that the history of the Jews was governed by the same laws of change and development that governed all peoples and cultures. Krochmal thought that the history of any people must be characterized by a cycle of youth, maturity, and decline. However, in Jewish history he detected several such cycles. What enables Judaism to begin anew after each decline and thus not perish is the presence of what Krochmal calls the Absolute Spirit, the religious genius, or the specific national individuality, of Israel. In fact, Israel's mission is to spread knowledge of this abiding Absolute Spirit, which has been especially entrusted to it.

In his theories Krochmal was a child of his day in many ways, but in other ways he was ahead of his time. His views did reflect a certain Hegelian cyclical structure of history. With J. G. Fichte and the Baron de Montesquieu, he viewed religion as a reflection of the soul of the people. On the

other hand, his ideas suggest certain aspects of social Darwinism, which arose a century later, and he formulated the concept of Jewish mission so dear to later reform thinkers. Above all, his emphasis on the historical reality of the Jewish people gave a first formulation to tenets that later were adopted by Zionist thinkers.

Further Reading

Krochmal is discussed in Meyer Waxman, *A History of Jewish Literature from the Close of the Bible to Our Own Days,* vol. 3: *From the Middle of the Eighteenth Century to the Year Eighteen-eighty* (1936). □

Alfred Louis Kroeber

The American anthropologist Alfred Louis Kroeber (1876-1960) was one of the major proponents of the so-called Boasian school of American anthropology.

Alfred Kroeber was born on June 11, 1876, in Hoboken, N. J. He entered Columbia College in 1892, where he helped to found *Morningside Magazine*. He received a bachelor's degree in 1896 and a master's degree in 1897.

During his junior year Kroeber began to study with Franz Boas, who had come to Columbia in 1895 to build a department of anthropology. Kroeber signed up for Boas's course in North American Indian languages and became fascinated by the grammatical intricacies of Chinook. In 1897 Kroeber interviewed Eskimos brought to New York by Adm. Perry. His first articles, on their folklore, appeared in 1899. That same year Kroeber began his first fieldwork among the Arapaho, and this work formed the basis for his dissertation on Arapaho decorative art. He received his doctorate in 1901.

Kroeber then accepted a position as instructor in a new department of anthropology established at the University of California at Berkeley. The department was originally intended as a research institution, but Kroeber almost immediately began offering academic instruction as well. He taught at Berkeley until 1946 and was professor emeritus until his death. He was also curator of the anthropological museum from 1908 to 1925, when he became director, a position he held until 1946.

Under Kroeber's leadership, California developed the country's strongest undergraduate anthropological teaching program. The founding of academic departments, at California and elsewhere, meant formalization of existing teaching methods. Kroeber thus wrote an introductory textbook, *Anthropology* (1923), and prepared a reader, *A Sourcebook in Anthropology* (1925), in collaboration with T. T. Waterman.

Gradually, Kroeber came to consider description of California Indians as his life's work. Linguistic classification provided a valuable means of recovering the cultural history of the American Indians. Accordingly, in 1903 Kroeber and Roland Dixon attempted to classify the linguistic diversity of California's Indians, placing 16 languages in only three structural types, which they named Penutian, Hokan, and Ritwan. A decade later, addition of systematic vocabulary lists to grammatical evidence led to the conclusion that the structural similarities were genetic.

Archeology and Ethnology

Kroeber was one of the first to apply seriation, or typological classification, to archeological finds in North America. His work at a Zuñi pueblo in 1915 convinced him that archeology, as well as ethnology and linguistics, could be used to reconstruct the history of cultures without written records. In 1922 Kroeber began his studies of Peruvian archeology, using seriation to the virtual exclusion of archeological context. His major summary of the Peruvian work appeared in 1944. After a heart attack in 1943, however, Kroeber decided that his possible contributions to the systematization of California ethnology deserved priority.

American archeology and ethnology relied heavily on the concept of the culture area—a geographical region sharing numerous cultural traits. Kroeber's *Cultural and Natural Areas of Native America* (1939) stressed the ecological correlates and technological skills of such areas for exploitation of the same environments at different times in history. He also argued that culture areas focused around a ''culture climax,'' or area of greatest elaboration. Consequently, Kroeber sought regularities in the growth of arts and industries in historically distinct cultures, but his data failed to reveal any broad-scale patterns.

Spokesman of American Anthropology

Kroeber became the recognized spokesman of American anthropology. In 1948 he revised his textbook, expounding his view of the integrated nature of the discipline. By 1952 ''culture'' had come to be the integrating concept of a holistic anthropology in America. Indeed, Kroeber had long believed that culture was ''superorganic,'' that is, larger than the individual and independent of the biological nature of individuals.

Although Kroeber specialized in California ethnology, he was concerned with other areas as well, writing, for example, on the peoples of the Philippines. He also turned to problems of relating anthropology to other disciplines, particularly psychology and biology. He sought to define human nature by the range of known cultural diversity and by contrast with social life of different kinds of animals.

Kroeber was a member of numerous scientific societies, and he held six honorary degrees. After his retirement in 1946, he continued to teach at Columbia, Harvard, Brandeis, and Yale until his death in Paris on Oct. 5, 1960. With the increased specialization of anthropology, it is unlikely that any future anthropologist will control the range of knowledge and interests characteristic of Kroeber's entire career.

Further Reading

There is an excellent biography of Kroeber, written by his wife: Theodora Kroeber, *Alfred Kroeber: A Personal Configuration* (1970). The development of Boasian anthropology is dis-

cussed in detail in Marvin Harris, *The Rise of Anthropological Theory* (1968), and George W. Stocking, *Race, Culture and Evolution: Essays in the History of Anthropology* (1968). □

Schack August Steenberg Krogh

The Danish physiologist Schack August Steenberg Krogh (1874-1949) is noted for his classic researches on the anatomy and physiology of the blood capillaries and his contributions to respiratory physiology, marine biology, and cell physiology.

August Krogh was born on Nov. 15, 1874, in Grenaa, Jutland. As a boy, he read widely in botany, zoology, physics, and chemistry, but he was uncertain at first whether to specialize in physics or zoology. He attended lectures on medical physiology by Christian Bohr, father of the physicist Niels Bohr, and decided forthwith to follow a career in physiology. In 1899 Krogh was appointed assistant in Christian Bohr's laboratory, and in 1903 he received a doctorate for his analysis of respiratory exchanges of oxygen and carbon dioxide in the lung and skin of frogs.

With his own new methods Krogh extended his studies of respiration to other animals, including man. At the time he started research, it was thought that the lung secreted oxygen into the bloodstream. In 1910, when his famous seven papers on the mechanism of gas exchange appeared, Krogh could state beyond doubt, ''The absorption of oxygen and elimination of carbon dioxide in the lungs takes place by diffusion and by diffusion alone.'' In 1908 he was made head of his own Zoophysiological Laboratory, first as dozent and then in 1916 as professor of zoophysiology in the University of Copenhagen. This laboratory and a still larger one, built in 1926 for him and to his own detailed specifications, became world-famous research centers, attracting students from far and near.

Beginning in 1915, Krogh turned his attention to the mechanisms by which blood capillaries supply oxygen to muscle cells and remove carbon dioxide in the large volumes demanded by exercise. His hypothesis of metabolically controlled, intermittent opening of capillary blood vessels led to experiments for which he received the Nobel Prize in 1920 and to a monograph entitled *The Anatomy and Physiology of the Capillaries*. This book still has unprecedented influence on medical research because of its implications for cell metabolism, water balance, inflammation, and disease.

Throughout his life Krogh maintained a knowledge of physics and physical chemistry rarely attained by biologists of the time. He also had a brilliant, intuitive perception of physical conditions, especially in microscopic dimensions. His ingenuity extended to the development of quantitative micromethods and inexpensive apparatus especially suited to each research project. Between other studies he returned repeatedly to earlier interests in marine biology, insect physiology, and osmotic relationships in plants and animals. As soon as isotopes became available, he studied diffusion and ion-pump mechanisms across membranes of single cells. Retirement from the university in 1945 meant merely the transfer of research and writing to his home laboratory.

After a brief illness August Krogh died on Sept. 13, 1949. The versatility and originality of his contributions to the life sciences, together with his scores of devoted students, place Krogh among the topmost few who produced the unprecedented growth of biology, physiology, and scientific medicine during the first half of the 20th century.

Further Reading

A 30-page memoir by P. Brandt Rehberg serves as a preface to the 1959 reprint of Krogh's *The Anatomy and Physiology of the Capillaries*. That volume also contains Krogh's last published paper, ''Reminiscences of Work on Capillary Circulation,'' a lecture given in 1946 at Harvard Medical School.

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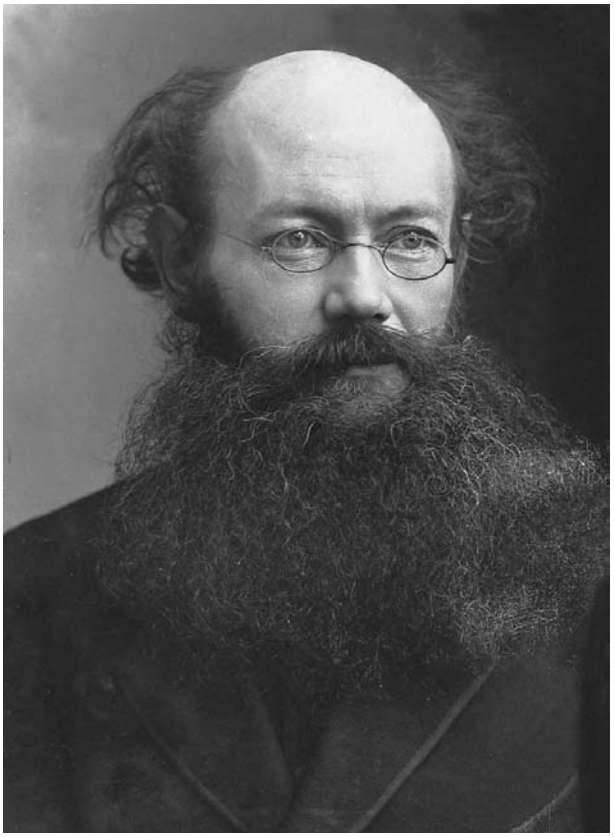

Peter Alekseevich Kropotkin

Peter Alekseevich Kropotkin (1842-1921), Russian prince, was both a scientist and an anarchist. He combined biological and historical fact to derive a theory of "mutual aid" to support his belief in the superiority of an anarchist society.

Peter Kropotkin was born in Moscow on Dec. 12, 1842, to an ancient and noble Russian family. At 15 he entered the aristocratic Corps des Pages of St. Petersburg, and at 19 he became personal page to Czar Alexander II. A precocious and widely read youth, he rejected the opportunity for a fashionable military career in the Imperial Guards and volunteered to help implement the Alexandrian reforms in Siberia. Disappointed by the results after 5 years, he undertook geographical exploration in East Siberia, and his theory on the mountain structure of Siberia brought him fame and an offer of the position of secretary to the Imperial Geographical Society. However, Kropotkin was aware of the gulf between the educated elite and the impoverished masses, and he decided to enter the Russian revolutionary movement. He was arrested in 1874 but managed to escape from Russia in 1876.

Anarchist and Writer

In Switzerland, Kropotkin developed his ideas on anarchism, which were later published as *Paroles d'un révolté* (1885). In 1881 Kropotkin was expelled from Switzerland and settled in France. But in 1883 the French government arrested Kropotkin for belonging to the First International. His observations on prison life were later published as *In Russian and French Prisons* (1887).

Released in 1886 after much political agitation on his behalf, Kropotkin moved to England, where he became very active in the international socialist movement. There he also began a series of articles against social Darwinism and its emphasis on the benefits of competition. Kropotkin tried to prove that sociability existed among animals, and that cooperation rather than struggle accounted for the evolution of man and human intelligence. The publication of *Mutual Aid* (1902), following his *Memoirs of a Revolutionist* (1899), brought Kropotkin worldwide fame. He elaborated on the economic and social implications of mutual aid for society in *Conquest of Bread* (1892) and *Fields, Factories and Workshops* (1901).

After the failure of the Russian Revolution of 1905, Kropotkin tried to find its significance for anarchists by studying the French Revolution. In *The Great French Revolution, 1789-1793* (1909) he interpreted the Revolution as a joining together of ideas from the upper class with action from the masses.

Although, as an anarchist, Kropotkin opposed war, the outbreak of World War I in 1914 brought him to the side of Russia. He saw in Germany the major support of reaction in Russia and Europe. After the collapse of the Russian autocracy in 1917, Kropotkin returned home to a warm welcome. Although he refused a Cabinet post in the provisional government, Kropotkin supported it against the Bolsheviks, whom he called "state socialists." After the Bolshevik coup d'etat in October 1917, Kropotkin found himself as strongly opposed to Western intervention as he was to the Bolsheviks, for the feared that intervention would only poison future Russian-European relations. In ill health, he moved from Moscow to Dmitrov and returned to his work on ethics, which he never completed. It was published posthumously from his notes as *Ethics, Origin and Development* (1922). Peter Kropotkin died of pneumonia on Feb. 8, 1921.

Kropotkin is a prototype of the non-Marxist Russian revolutionary thinker of the 19th century. In him were combined the major themes of the revolutionary socialists: populism, materialism, communalism, anarchism, and scientism. Kropotkin's distinctive contribution was to combine these themes into an original philosophy of anarchism based on mutual aid.

Further Reading

Kropotkin's *Memoirs of a Revolutionist,* edited by James A. Rogers (1962), is the most eloquent source on his life. In the appendix Kropotkin's letters and other writings are used to carry the story of his life from 1899, where the *Memoirs* conclude, to his death in 1921. A good guide to Kropotkin's life is George Woodcock and Ivan Avakumovič, *The Anarchist Prince* (1950). Another useful guide to his thought is the anthology edited by Roger N. Baldwin, *Kropotkin's Revolutionary Pamphlets* (1927), which includes an introduction and biographical sketch. James Joll, *The Anarchists* (1964), is

an excellent history of anarchism in which the relationship of Kropotkin to the wider movement of anarchism is clarified.

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Stephanus Johannes Paulus Kruger

Stephanus Johannes Paulus Kruger (1825-1904) was a South African statesman. Maintaining the independence of the Transvaal for a quarter of a century, he gradually became the champion of the entire Afrikaner nation and the symbol of their dogged exclusiveness.

Paul Kruger was born on Oct. 10, 1825, in the Cradock district of the Cape Colony, the son of Casper and Elsie Steyn Kruger. In 1836 the Krugers joined a group of Voortrekkers led by Hendrik Potgieter. Soon afterward Paul took part in the battle of Vechtkop, where a handful of Voortrekkers repelled an attack by Matabele. February 1838 found him in Natal, where he was eyewitness of the massacre of the laagers by Zulu warriors. His family hereafter took up farming in the Rustenburg district of Transvaal.

Life as a Pioneer

The only real schooling Kruger had was a 3-month course with a wandering master. Otherwise, the Bible was his only textbook. At the age of 16 he was entitled to choose two farms, one for grazing and the other for crops. His first marriage, to Maria du Plessis, ended after 4 years, when his wife died in childbirth. He married again, to Gezina du Plessis.

Kruger went through the perils of the Great Trek as a boy and fought in three battles before he was 13. With his natural boyish fancies thus slain early by circumstance, he grew up firm-willed and stern of mind, keen in brain and fearless in person. Physically he was cast in Herculean mold, with muscles steeled by his hard frontier life. His human qualities, like those of his body, were elemental. His association with pioneers made him gruff and rather crude. That narrow passion for his people, which later shaped so much history, was acquired when, as a boy, he suffered with the Voortrekkers. He feared God with the implicitness of the simpleminded peasant. As president, he delivered speeches interspersed with quotations from the Bible. He was no orator, as was to be expected from his slender education, but his facts were always arranged and expressed clearly, logically, and forcibly.

War Adventures

Appointed field cornet at 17, Kruger distinguished himself many times by bravery in battle. In 1852 he fought against Secheli, a Bechuana captain. The next year, in expedition against the chiefs Mapela and Mankopane, he brought off two more exploits. One night he crept through the enemy sentries and into a cave occupied by a large number of natives. He harangued them in their own tongue, urging that surrender was better than death by famine. He finally led several hundred women and children out of the cave.

In a skirmish some days later, Kruger effected the rescue immortalized by Van Wouw in one of the panels of the Kruger Statue. Despite heavy fire from the natives, he retrieved the body of commandant Piet Potgieter and carried it back to the Boers.

Statesman and Constitutionalist

From 1857 Kruger's personal destiny was linked very closely with that of the Transvaal government. First he served as adviser to President M.W. Pretorius. In 1863 Kruger was elected commandant general. During disputes which gradually resulted in civil war, he did not hesitate to use force to uphold the constitution.

After the return of political stability, Kruger served on various government commissions in connection with bor-

der and diamond-field disputes. Although he remained loyal to the government, he gradually withdrew from active politics after the election of the liberal-minded president T.F. Burgers. Kruger's personal following increased as a result of Burgers's failures, and he became the favorite for the presidential election in 1877. Owing to the annexation by Britain, the election did not take place.

As negotiator, Kruger could now match his wits against British diplomacy. Twice (1877, 1878) he led deputations to London in protest against the annexation, but in vain. He then resorted to passive resistance and advised his people to take up arms only when all his attempts at peaceful solution had failed. As member of a triumvirate, he led Transvaal during the War of Independence, which ended with the Boer victory at Majuba (1881). Britain then conditionally restored the independence of Transvaal.

President of the Last Boer Republic

In 1883 Kruger was elected president with a large majority. He made it his special task to restore complete independence to the republic. Eventually, at the Convention of London (1884), Kruger succeeded in restoring the absolute independence of his ''Zuid-Afrikaansche'' republic.

Kruger found his country in financial troubles and resorted to the much-criticized concession policy to improve the fiscal position. Then, in 1886, the world's largest gold-bearing reef was discovered in Transvaal. Within a few years Kruger presided over the most prosperous state in Africa.

Kruger regarded the maintenance of the independence of Transvaal and the protection of the rights of the original inhabitants as a task to which God had called him. In all his negotiations he laid down as a firm condition the independence of Transvaal. This brought him in direct opposition to Cecil Rhodes, who devoted his abilities and fortune to expanding British influence from the Cape to Cairo.

Kruger versus Rhodes

Rhodes effected the geographical encirclement of the Boer republics by isolating Transvaal from the sea and the German territories. Kruger, however, succeeded in building his own railway line through Mozambique to Delagoa Bay. This thwarted Rhodes's attempts to incorporate Transvaal economically with the British territories. Rhodes now began interfering with the internal affairs of Transvaal with the intention of ending its independence. Aliens (Uitlanders), mostly British subjects, flocked to the goldfields and soon outnumbered the republicans. Because they were hostile to the Transvaal government, Kruger decided to give them full citizenship only after 14 years' residence. In order to placate them, a Second Volksraad was instituted, to which the aliens could be elected.

The Uitlanders remained dissatisfied, and Rhodes plotted with them to overthrow Kruger's government. The Jameson raid (1895) failed, however, and Kruger emerged stronger than before. Then Joseph Chamberlain, British Minister for Colonies, and Alfred Milner, British High Commissioner in South Africa, decided to champion the cause of the Uitlanders by demanding full franchise. Kruger in the end was willing to make concessions on condition that Britain would no longer interfere in the domestic affairs of Transvaal and that all disputes would be submitted to neutral arbitration. Britain rejected these conditions as well as a republican ultimatum to withdraw British troops from its borders. War followed.

During the initial stages of the war Kruger stayed in Pretoria, offering advice and encouragement to the Boer forces by telegram. When British troops advanced on Pretoria, he retreated to the eastern Transvaal. In 1900 the Executive granted him leave to proceed to Europe to promote the cause of the republic. Although he found sympathy, especially in France and Holland, no foreign power would interfere on behalf of the Boers. As an exile, Kruger heard of the surrender of the Boer forces in 1902. He died on July 14, 1904, in Clarens, Switzerland.

Further Reading

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Krupp

The Krupp family was a German dynasty of industrialists. The Krupps started the first major steelworks in Germany in 1811, and their enterprise expanded rapidly to become one of the world's largest companies and Germany's leading supplier of armaments.

The astounding rise of the Krupp family is very much part of the rapid industrial growth of Germany with its highly concentrated, efficient cartels. As a major weapons manufacturer since the 1860s, the firm was a symbol of the deadly collaboration between the giant industrial complex and the military in Germany and elsewhere, so characteristic of modern warfare.

Early Krupps

The recorded history of the Krupps starts in 1587 with the entry of one Arndt Krupp (Krupe) in the guild archives of

Essen. A prominent burgher, he ran a flourishing business in the wine and grocery trade, real estate, and moneylending and married his children into Essen's wealthiest families. The marriage of the eldest son, Anton, to the daughter of a well-established gunsmith first involved a Krupp in the manufacture of guns—in this case, during the Thirty Years War. After the conclusion of that war, however, and during the century that followed, the scions of the family retreated to public office as town clerks of Essen, while other members of the family continued as small traders and shopkeepers.

Not until the mid-18th century did the Krupp's business fortunes rise again. In 1751 Friedrich Jodokus Krupp (1706-1757), a great-great-grandson of Arndt who had become a wealthy merchant by a first marriage, married Helene Amalie, who similarly claimed direct descent from the first Essen Krupp. Following Jodokus's death, Helene Amalie promptly renamed the family business ''Widow Krupp'' and expanded energetically and imaginatively into new areas of enterprise. In 1800 she acquired a foundry near Essen named ''Good Hope'' and thereby started the family firm on its way to iron making.

Although the shrewd widow sold ''Good Hope'' at a considerable profit 8 years later, her grandson and successor, Friedrich (1787-1826), continued her interest in metalworking. He built his steel-casting factory at a time when the exclusion of British steel by Napoleon's continental system made the production of steel an unusually promising prospect. He founded in 1811 the firm of Fried. Krupp—the name the firm still bears today. Although initially hampered by outmoded equipment, Friedrich was able to make a success of his business until his ill health caused the company to enter a period of rapid decline. Friedrich died on Oct. 8, 1826.

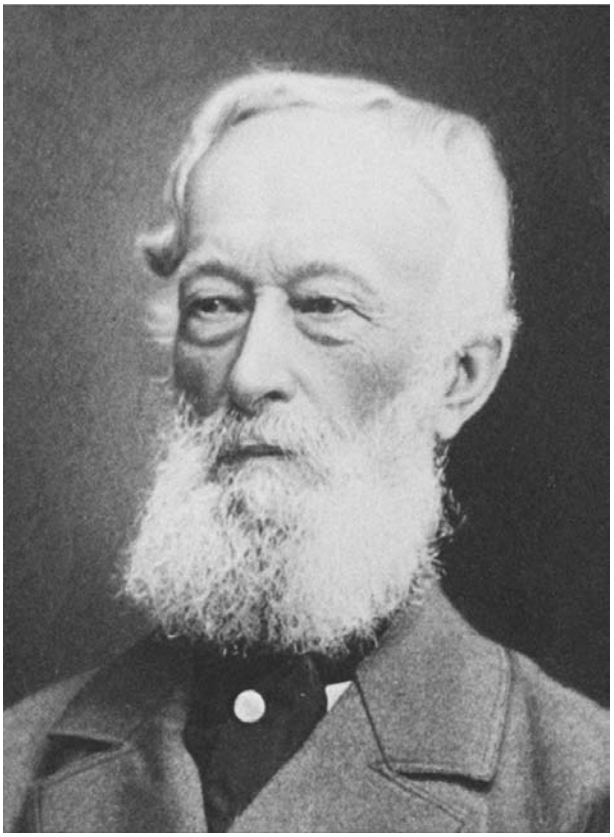

Alfred Krupp (1812-1887)

Alfred Krupp

Friedrich's death left the near-bankrupt factory and the secret of steelmaking to his 14-year-old son, Alfred (April 26, 1812-July 14, 1887), who was to become the real founder of the Krupp industrial empire. Dubbed ''Alfred the Great,'' he became one of the great industrial tycoons in the rapidly expanding German industrial economy of the 19th century. Initially with the help of his valiant mother, Therese (1790-1850), he quickly tightened his grip on the firm and explored ways of improving and expanding its production. In 1830 he added the manufacture of steel rolls, just in time to take advantage of the expanding market created by the German Customs Union (1834) and the first German railroads (1835). In the 1840s he began introducing newly developed machinery, often designed by himself—such as the famous giant hammer ''Fritz,'' which made his works competitive with English steel.

The major breakthrough came in 1851, when Alfred gained world fame with the display of a perfect 4-ton steel ingot and the first steel cannon at the London World Exhibition. His production of the seamless railroad tire a year later (preserved in the firm's symbol of three interlocking rings) quickly made him one of the world's major suppliers of railroad equipment. In 1862 Krupp pioneered the Bessemer process on the Continent and introduced the open-hearth method of steel casting in 1869.

Krupp's entry into the manufacture of arms was slower. Acceptance of the steel cannon was initially hesitant, and only after the astounding performance of his guns in the Franco-Prussian War (1870-1871) did the rapid boost in gun sales begin.

As an industrial empire builder, Krupp pioneered the vertical ''mixed company'' in Germany by adding a variety of mining, power, and transportation concerns to his firm. As a paternalistic employer, he introduced several significant welfare services (health insurance, pension fund, housing), which later served as models for Bismarck's social legislation.

Friedrich Alfred Krupp

Alfred's son and successor, Friedrich Alfred (Feb. 17, 1854-Nov. 22, 1902), unlike his robust, vigorous, and dominating father, was a quiet, delicate man who enjoyed the theoretical scientific aspects of steelmaking more than the routine of production. Nonetheless, he proved to be an able administrator, acquired new subsidiaries for the firm, began the production of steel armor plate, and expanded into shipbuilding and steam shipping. Under his direction, the firm doubled its work force to 43,000, entered into extensive scientific research, and became a model of progressive paternalistic labor services.

An Interregnum

The death of Friedrich in 1902 extinguished the direct male line of the house and left the firm in the hands of two determined women, Friedrich's wife, Margarethe (1854-1931) and his 16-year-old daughter and sole heiress, Bertha (1886-1957). In 1903 the firm was transformed into a joint stock company owned exclusively by the Krupp family. Bertha married the Prussian diplomat Gustav von Bohlen und Halbach (Aug. 7, 1870-Jan. 16, 1950) in 1906, and he was permitted by the emperor William II to add the name Krupp, thereby ensuring the formal continuation of the dynasty.

Gustav Krupp von Bohlen und Halbach

The rising demand for weaponry created by World War I soon overshadowed all other production and caused the firm to grow rapidly. The field gun ''Big Bertha,'' introduced in 1909, played a vital role in the German advance in 1914 and at Verdun in 1916. In 1918 a new cannon, the ''Paris Gun,'' shelled Paris from a 75mile distance.

At the end of the war, under severe strains of revolution and Allied pressures, Gustav reconverted the firm to the production of railroad equipment and heavy machinery. The major expansion was in the exploration of new types of metals and machinery, which led in 1926 to the invention of sintered tungsten carbide.

With the rise of Hitler, armaments production once more became an important branch of the firm, although it remained less than 10 percent of the total production until 1939. During World War II the Krupps were again Germany's major arms suppliers—the best-known were the Krupp U-boats, the ''Tiger Tanks,'' and the huge railway gun ''Dora,'' used to bombard Sevastopol with 80-centimeter shells in 1941. The firm expanded rapidly and became intimately tied to Nazi policies through the use of some 100,000 slave laborers from occupied eastern Europe. Meanwhile, with Gustav's health failing, the firm passed to the eldest son, Alfried (Aug. 13, 1907-July 30, 1967), who became director in 1942 and sole proprietor of the reconverted family firm in 1943.

Alfried Krupp von Bohlen und Halbach

At the end of the war, both father and son were arrested, but because of Gustav's ill health, only Alfried was brought to trial; he was sentenced to 12 years of imprisonment and forced to surrender the firm (Nuremberg, 1948). The company—70 percent destroyed and dismantled—was put under Allied control. In 1951, however, the U.S. high commissioner, J. J. McCloy, released Alfried, and an Allied decree in 1953 permitted his return to the helm of the company, an arrangement that was later changed by the establishment of a holding company, which left ownership, but not control, in the hands of Alfried.

With the economic recovery of West Germany and the establishment of the Common Market, the Krupp firm—reconverted to railroad and heavy machinery production—again expanded rapidly. Through its work as designer and builder of whole factories, Krupp was active both in underdeveloped countries and in trade with Communist Eastern Europe. In June 1967 it completed Germany's first nuclear plant.

Alfried's death in 1967 and financial crisis finally led to the dissolution of the family enterprise by Alfried's eldest son and heir, Arndt. The firm was converted into a true corporation on Jan. 31, 1968, thereby ending one of history's longest industrial dynasties.

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Kuang-hsü

Kuang-hsü (1871-1908) was an emperor of China whose reign was marked by progressive national humiliations. In 1898 he attempted to stay the dynastic decline by sponsoring a series of reforms but failed because of the interference of the empress dowager Tz'u-hsi.

The name Kuang-hsü was the reign title of Tsai-t'ien. He was the ninth emperor of the Ch'ing dynasty, the grandson of Emperor Tao-Kuang (reigned 1821-1851) and the son of Prince I-huan.

The overriding influence in Kuang-hsü's tragic life was the empress dowager Tz'u-hsi. During the reign of her own son, the emperor T'ung-chih, she had effectively controlled the reins of government. When T'ung-chih died on Jan. 12, 1875, she was determined to perpetuate her power. Her solution to this problem was to select Kuang-huü, her nephew and a cousin of T'ung-chih, as the new emperor. It was, however, a gross violation of the dynastic laws, which stipulated that a new emperor must be chosen from the succeeding generation. Her will prevailed, however, and Kuang-hsü became emperor at the age of 3.

Kuang-hsü had no influence upon governmental policy during his early years. However, in 1889 Tz'u-hsi formally relinquished the regency, and Kuang-hsü at the age of 18 assumed nominal charge of the government.

Kuang-hsü's education had been supervised by the high-ranking official and imperial tutor, Weng T'ung-ho, who was largely responsible for molding the character and interests of the young emperor. About 1889 Weng had become interested in the growing current of reformist thinking, and he began reading with Kuang-hsü some of the new literature propounding the necessity for political and economic changes in China, including the writings of K'ang Yu-wei, whose books and ideas strengthened the reforming zeal of the Emperor.

On June 12, 1898, Kuang-hsü decreed that institutional reform and national strengthening were to be a new national policy. Four days later Kuang-hsü summoned K'ang Yu-wei to the palace for their first meeting. Thereafter, with K'ang Yu-wei, Liang Ch'i-ch'ao, and others as his chief advisers, Kuang-hsü issued a steady stream of reform edicts that were intended to create, virtually overnight, a modern and strong China. During that summer Kuang-hsü ordered the establishment of a school system; changes in the civil service examination system; legal reforms; modernization of the army, navy, police, and postal network; promotion of mining and commerce; and a shake-up of the entire governmental administration.

By September conservatives had become frightened by the radicalism of this reform program, and many felt their own vested interests threatened. The empress dowager utilized this wave of antireform sentiment to eliminate Kuang-hsü. On Sept. 21, 1898, she launched a coup d'etat against him. The armed forces loyal to her imprisoned Kuang-hsü and executed six of the leading reform advisers (K'ang Yu-wei and Liang Ch'i-ch'ao escaped). Tz'u-hsi resumed the office of regent and immediately revoked all reform decrees.

Kuang-hsü thereafter lived in humiliating confinement. In his seclusion, he continued his studies of government and of the English language, presumably preparing for the day when Tz'u-hsi would die and he could regain the throne. Tz'u-hsi died on Nov. 15, 1908. Kuang-hsü, however, had died the preceding day. There is no proof, but it is unlikely that he died of natural causes.

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Kuang-wu-ti

The Chinese emperor Kuang-wu-ti (6 B.C.-A.D. 57) was the founder of the Later Han dynasty. He reconstituted the civil administration, began a period of recuperation in domestic affairs, and restored peace to China's borders.

Kuang-wu-ti is the posthumous title given to Liu Hsiu, the founder of the Later Han dynasty (25-220). He was a descendant of Emperor Ching (reigned 156-141 B.C.); his family lived in modern-day Honan, a part of the landbased aristocracy. As a young man, Liu Hsiu went to the capital, Ch'ang-an, to study, but he preferred running the estate to scholarly activities and returned home.

Bandit Rebellion

During the latter part of Emperor Wang Mang's reign, bandit groups, joined by leaders of the aristocracy, including Liu Hsiu and his elder brother Liu Po-sheng, rose in many parts of the country. The commoners in the bandit group of which the Liu brothers shared the leadership were distrustful of such aristocrats; hence they made a member of a non-aristocratic Liu family the Keng-shih emperor in A.D. 23.

Calling themselves the Han army, they marched on the capital and killed Wang Mang, thus ending his Hsin dynasty. The newly enthroned emperor was fearful of Liu Po-sheng and within a few months had him killed on fabricated charges. However, within 2 years the capital of the Keng-shih emperor was sacked by the largest bandit group of the time, the Red Eyebrows (named for the paint they wore on their foreheads during battle). The resulting death of the

Keng-shih emperor opened the way for Liu Hsiu to ascend to the throne as Kuang-wu-ti in 25.

Struggle for the Throne

Enthronement did not mean that Kuang-wu-ti's position was secure or even that he controlled all of China. During his rise to power there were at least 12 other competitors for the position of emperor; most of them claimed (many falsely) that they were descendants of the Former Han ruling house. The most serious contender for the throne was Kung-sun Shu, whose power base was located in Szechwan in western China.

In addition to armed struggles, Kung-sun Shu and Kuang-wu-ti engaged in a propaganda war which was to have long-range influence in Chinese intellectual history. Kung-sun Shu claimed that the ''Mandate of Heaven'' was never given twice to any ruling family and that the cosmic forces indicated that someone in the western part of China should succeed Wang Mang. Kuang-wu-ti countered that Wang Mang should be regarded as a usurper who had interrupted Han's mandate to rule and that the cosmic forces showed that Han should continue to rule.

Both men asserted that their information derived from Confucius's predictions, which were written down by later Confucianists. These materials, known as the Apocryphal Texts, were later edited on orders from Kuang-wu-ti and circulated throughout the empire. The texts became almost as important as the Confucian classics, and the thought in them provided the philosophical and psychological basis for the Later Han dynasty.

Frugal Economy

Kuang-wu-ti did not complete his conquest of the empire until 36, but even before that time he had begun to reestablish the machinery of state. He moved the capital eastward to Loyang—the Former Han capital of Ch'angan had been sacked in the fall of Wang Mang. He tried to be as economical as possible in the construction of new palaces and other buildings. Similarly, his state structure was largely the same as that of Former Han, but he reduced the cost of maintaining it by eliminating many offices and by abolishing over 400 local-level governmental units.

The military office in the commanderies, roughly equivalent to modern provinces, was also abolished. This step was not taken as an economy measure so much as to make sure that no provincial official could mobilize armed forces which would endanger the central government. Both in his personal life and in his administration, Kuang-wu-ti, knowing that the resources of the country had been severely strained in the recent civil wars, was as frugal as possible. The people needed recuperation, and he did his best to give it to them.

Foreign Affairs

Kuang-wu-ti, because of the financial condition of the empire, proceeded quite cautiously in his relations with the non-Chinese border peoples. In the west the Emperor employed Ma Yüan to use the twin policies of attack and pacification in order to bring peace on that border in the mid-30s. Ma Yüan later led troops into present-day North Vietnam, which had broken away from China when Wang Mang's regime collapsed; by 44 this area was under Chinese control.

In the north there was intermittent fighting between the Chinese and the Hsiung-nu but no major campaigns ensued; then, in the late 40s, the Hsiung-nu split into northern and southern blocs. The southern Hsiung-nu submitted to the Han and formed a buffer which protected the empire from the northern Hsiung-nu. Thus, without launching major and costly campaigns Kuang-wu-ti was able to restore peace on China's frontiers.

In Kuang-wu-ti's restoration of the Han, the aristocracy played a much larger role in all aspects of life. The government was never as powerful as in the earlier period, nor were the borders as far flung. And yet, the founding of a regime which was to last for 2 centuries must be considered a major achievement.

Further Reading

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Juscelino Kubitschek de Oliveira

Juscelino Kubitschek de Oliveira (1902-1976) was president of Brazil from 1956 to 1961 and became a symbol for Brazil's economic development. However, his later years were marred by severe persecution at the hands of the military men who seized control of Brazil in April of 1964.

Juscelino Kubitschek de Oliveira was born on September 12, 1902 in the poor diamond-mining town of Diamantina in Minas Gerais. After his Brazilian father died when he was a young child, Kubitschek adopted the use of his mother's Czech name. After graduating from a local seminary, he trained as a physician at the University of Minas Gerais, where he graduated in 1927. He worked at the surgery clinic of the Santa Casa de Misericordia in Belo Horizonte and then studied for two years in hospitals in Paris, Vienna, and Berlin. He returned to Brazil and established his own practice in Belo Horizonte, the same year he married Sarah Gomes de Lemos. During an uprising in 1932, he served as a physician with the Minas Gerais state police.

Entry into Politics

In the early 1930s Kubitschek entered politics, becoming secretary of government in the state cabinet of Minas Gerais in 1933. A year later he was elected to the Federal Chamber of Deputies, where he remained until the dissolution of Congress by President Getulio Vargas in November of 1937, with the establishment of the semifascist Estado Nôvo dictatorship. Unsure about the Vargas regime, Kubitschek returned to medicine. However, he accepted Benedito Valadares's appointment of him as mayor of Belo Horizonte, the state capital, in 1940.

Just before the overthrow of the Vargas dictatorship, Kubitschek was one of the founders of the pro-Vargas Social Democratic Party (PSD). In 1945 he was elected to the Federal Chamber of Deputies by that party. In 1950 he was elected governor of Minas Gerais, again on the PSD ticket. As governor, he earned a considerable reputation for his efforts to develop the state's economy and, particularly, to establish a statewide electric grid.

The Presidency and Development Programs

In the first presidential election held after the suicide of President Vargas, Kubitschek became the presidential nominee of the pro-Vargas forces. His vice-presidential candidate in this 1955 campaign was João Goulart, of the Trabalhista party, whom many regarded as Vargas's political heir. After campaigning for a national development plan, they were victorious by a narrow plurality among four candidates. Strong anti-Vargas forces allegedly endeavored prevent Kubitschek from assuming the presidency, and Kubitschek and Goulart were inaugurated after a protective military coup.

During his campaign Kubitschek had promised ''50 years of progress in five.'' To fulfill this, he established a ''program of targets.'' The greatest emphasis in this program was placed on the steel, auto, shipbuilding, and machine tool industries and upon electric power and transport. A great variety of devices was used by the Kubitschek administration to stimulate development. Tariffs were revised upward, foreign exchange was rationed to aid the importation of needed capital goods, and credit facilities of the Banco do Brasil and the National Economic Development Bank were made liberally available. Both domestic and foreign investors were encouraged and sometimes coerced into establishing or expanding industries, and the government itself undertook many projects.

Although Brazil's Gross National Product (GNP) rose to 7.8 percent between 1957 and 1960, the result of extensive foreign investment and declining revenue from exports triggered inflation. In 1959 the International Monetary Fund (IMF) tried to slow Kubitschek's expansion program to stem inflation. However, Kubitschek rejected the IMF's plan, and inflation continued to rise.

Established Brasilia

The most spectacular part of the Kubitschek program was the establishment of a new national capital, Brasilia, 700 miles in the interior of Brazil. It was constructed in four years, and the capital was officially transferred to Brasília several months before the end of Kubitschek's term. A 1,400-mile road was built from Brasília to Belém in the delta of the Amazon; another, even longer road was started from the new capital to Pôrto Velho in the upper reaches of the Amazon, and shorter roads were constructed to Rio de Janeiro and São Paulo.

Kubitschek himself was the dynamic director of this program. He became famous for his constant visits to development projects all over the country. His speeches constantly exhorted his fellow countrymen, and his optimism inspired large numbers of Brazilians with a belief in the potentialities of their country. After his administration, all Brazilian regimes have felt it necessary to stress their support of economic development.

The Kubitschek administration was notable for several other things. It was probably the most democratic period that Brazil experienced before the military took over, with few restrictions on individual liberties. It was also characterized by a remarkable cultural development, marked by rapid growth of the publishing industry, the appearance of numerous new novelists, essayists, and poets, as well as composers, painters, and sculptors. For the first time, a vigorous national legitimate theater came into existence, particularly in Rio de Janeiro and São Paulo.

Kubitschek took the lead among the Latin American nations by launching his proposal for Operation Pan America. This suggestion for a cooperative hemispheric program

for Latin American development served as a basis for the Alliance for Progress.

Post-Presidency Years

Kubitschek left the presidential office in January of 1961. A few months later he was elected senator from the state of Goiás. He announced his candidacy for reelection to the presidency and meanwhile gave cautious support to President Goulart. In 1963 Kubitschek was asked by the Organization of American States to join with former president Alberto Lleras Camargo of Colombia in a study of the functioning of the Alliance for Progress. Their recommendations resulted in the establishment of the Inter-American Committee of the Alliance for Progress, which served as the supervisory body of the Alliance program for the rest of the decade.

When President Goulart was overthrown by the military in April of 1964 and the new regime took unto itself the power to deprive citizens of their civil rights, Kubitschek was one of the earliest victims. He lost his seat in the Senate and was banned from any political activity for 10 years. He went into voluntary exile in the United States for some time, and upon his return to Brazil in October 1965, he was placed under house arrest. He soon afterward returned to exile in the United States but, with the inauguration of the second military president early in 1967, returned home once again. After that he lived under close police surveillance, and his attempt to form a new opposition group, the Frente Ampla, with a former opponent, Carlos Lacerda, was finally forbidden by the government.

Unable to continue his political career, Kubitschek became an investment banker. He was killed in an automobile accident on the Rio-São Paulo Highway, 100 miles from Rio de Janeiro on August 22, 1976. Kubitschek was so popular when he died, that the military government declared three days of official mourning.

Further Reading

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Kublai Khan

Kublai Khan (1215-1294) was the greatest of the Mongol emperors after Genghis Khan and founder of the Yüan dynasty in China. Though basically a nomad, he was able to rule a vast empire of different nations by adapting their traditions to his own government.

Genghis Khan was succeeded by his third son Ögödei (1229-1241); after Ögödei's death his widow, Töregene, ruled until 1246, when his eldest son, Güyük, was elected khan. Güyük died 2 years later, and from 1248 to 1252 his widow, Oghul Khaimish, was regent of the empire. The election of Möngkë (or Mangu), the eldest son of Tulë (or Tolui, 1192-1232, the youngest son of Genghis), in 1251 restored the khanship to Tulë's line, but not without strong opposition from Ögödei's descendants, who regarded themselves the legitimate successors to Genghis's empire.

Kublai Khan was the fourth son of Tulë, one of the four sons of Genghis by his favorite wife, Bourtai. Strong, brave, and intelligent, Kublai was Genghis's favorite grandson; when he was only a lad, he had accompanied his father, Tulë, in campaigns. Kublai was 17 when his father died. In tribute to his younger brother's service, Ögödei assigned the Chen-ting principality (modern Hopei) to Tulë's widow, Soryagtani-bäki. The widow was an ambitious woman who had a natural liking for Chinese culture and had recruited Chinese scholars to administer her domain.

First Contact with the Chinese

In his early years, through frequent contacts with the Chinese, Kublai became aware of the potential of the Chinese literati as his future political allies. As early as 1242, he had begun to summon men of culture to his quarters in Karakorum in the Gobi Desert to offer counsel on political affairs, including the famous Buddho-Taoist Liu Ping-chung, who advised him on the Confucian principles of government and the application of Chinese methods for administrative and economic reforms. The opinions of these cultured people became dominant in Kublai's thinking as he began to ascend in national politics.

When Möngkë succeeded to the khanship in 1251, Kublai was entrusted with the administration of the Chinese territories in modern Chahar in the eastern part of the empire. In this and the following year Kublai invited Liu Ping-chung to organize a corps of Chinese advisers and to introduce administrative and economic reforms in his territories. The success of the reforms subsèquently introduced in Hsing-chou in 1252, largely based on the Chinese model, further convinced Kublai of the feasibility of restoring the indigenous institutions in the consolidation of his domain. In 1253 he received the district of Ch'ang-an (Sian) in the Wei River valley (in modern Shensi) as a personal fief and began to establish a permanent territorial administration. Many of the Chinese advisers became his key administrators.

Kublai was also entrusted by Möngkë to take command of expeditions aiming at the unification of China under the Mongol emperor. The primary target was the subjugation of the Southern Sung dynasty, whose capital was at Lin-an (modern Hangchow); however, Kublai delayed action against South China until after he became emperor. Meanwhile, he waged a campaign against the western province of Szechwan and took the provincial city Chengtu in 1252. From there his armies marched south and without much difficulty conquered the Thai kingdom of Nanchao in modern Yunnan Province. Kublai returned north in 1254, leaving the war to his trusted lieutenant Uriyangqadai, whose forces subsequently penetrated into Tonkin and subdued the kingdom of Annam.

In 1257, displeased with the progress of the war against Sung China, Möngkë led an expeditionary force in person into western China but succumbed to the Chinese defense when he tried to capture Ho-chou in Szechwan in August 1259. Möngkë's unexpected death not only brought the war to a complete halt but precipitated a crisis of succession. In June 1260, supported by the pro-Chinese faction, Kublai was elected by the Mongol assembly as Möngkë's successor, but his younger brother, Ariq Böge (died 1266), bolstered by the conservative faction, disputed the election and proclaimed himself khan at Karakorum. In the following years Kublai fought his rebellious brother, defeating him in 1264. Meanwhile another pretender, Kai-du, a grandson of Ögödei, revolted in 1268 and retained his independence in parts of Turkistan until his death in 1301.

Administration of the Khanate

Kublai preoccupied himself with the reorganization of government, aiming at greater political control and effective economic exploitation of the country. In the following decade the Mongol administration adopted a Sinicized bureaucracy. The new central administration of the Chinese territory consisted of the secretarait, the privy council, and the censorate in charge of state, military, and censorial affairs. Local administration was subdivided into four different levels of responsibility: the province, prefecture, secondary prefecture, and district. A system of recruitment of civil servants was introduced, while government officials, civil and military alike, were recruited through regular channels and received a fixed salary. The traditional Chinese features of government, such as Confucian rites, music, and calendar, were also restored.

Following this reorganization, a new capital city was constructed at Yen-ching (present-day Peking) in 1267; first called Chung-tu, it was renamed Ta-tu (or Daidu, ''great capital'') in 1272. From then on, the Emperor spent his summer in Shang-tu (or Xangdu, ''upper capital'') in southern Mongolia and his winter in the new capital. Finally, a Chinese national title, Yüan, was adopted in 1271. In the context of the *Book of Changes* Yüan means ''the primal force (of the Creative),'' or ''origin (or beginning) of the Universe.''

In the eyes of Kublai, the restoration of Chinese institutions and customs was a tactical maneuver rather than a capitulation to the Chinese political style. In reality, outside the bureaucracy, much of the Mongol practice still prevailed. The Mongols, especially the military, were organized on their traditional patterns and preserved their nomadic identity. Even within the Chinese bureaucracy, where the Mongols were susceptible to Sinicization, Chinese influence was kept in check by the predominance of the Mongols and central Asians. The presence of an institutional duality under Kublai earmarks the complexity of the Mongol rule in China.

Campaigns toward Asian Hegemony

Meanwhile, Kublai proceeded with his operation against the Southern Sung which had been delayed by internal feuds. After 5 years of siege, Kublai captured the twin cities of Hsiang-yang and Fan-ch'eng on opposite sides of the Han River in 1273. Thereafter Kublai entrusted the command to Bayan, his most gifted general, who captured the Sung capital, Lin-an, in 1276. The young emperor of Sung, Kung-tsung, and his mother were taken captive and sent as prisoners to Kublai's court.

Sung resistance continued with two young princes successively proclaimed emperor by the loyalists of the throne. But their efforts were finally nullified by defection from their ranks, and in a heated naval encounter off the coast of Kwangtung in February 1278 the Sung forces were annihilated and the last emperor perished in the sea, thus ending the Sung dynasty. By this time Kublai had been acknowledged as the Great Khan of the Mongol Empire by his brother Hulagu in Persia and the Mongol dominion in southern Russia (Golden Horde), and Kublai's empire

stretched from Korea to the Arabian Desert and eastern Poland, across 2 continents.

As emperor of China, Kublai conformed with the Chinese tradition by demanding allegiance and tributary gifts from its neighboring vassals. Some of these, such as Annam and Korea, had already submitted. To others, Kublai dispatched envoys asking for submission and launched campaigns if his demands were ignored. Many of these expeditions, however, ended in failure. Twice between 1274 and 1281 Kublai's armies against Japan were either destroyed by storm or annihilated by the Japanese because of the Mongols' inability to fight sea battles and the poor quality of their naval forces.

Kublai suffered another setback when he attempted to subdue the Malay kingdom of Champa in Indochina (1283-1287), securing, after a long war, only nominal allegiance from the Cham king. Three expeditions against Burma (1277, 1283, 1287) brought the Mongol forces to the Irrawaddy delta, but again Kublai had to be content with the acknowledgment of a formal suzerainty. The Khmer kingdom of Kambuja, however, submitted in 1294. During the last years of his reign Kublai launched a naval expedition against the Javanese kingdom of Majapahit (1293), but the Mongol forces were compelled to withdraw after considerable losses. Kublai also sent envoys to southern India but used no force as Chinese interests in these parts had always been purely commercial.

Consolidation of the Empire

Under Kublai, the Mongol ruling oligarchy adopted divide-and-rule tactics. The Mongols and central Asians remained unassimilated and separate from Chinese life; the social and economic fabric of the Chinese was left basically unchanged. The rule of the Mongol minority was assured by discriminating legislations. The whole population of China (about 58,000,000 in 1290) was divided into a hierarchy of four social classes: the Mongols; the central Asians; the northern Chinese, Koreans, and Jürchen; and the southern Chinese.

The first two classes enjoyed extensive administrative, economic, and judicial privileges; the third class held an intermediate position; whereas the fourth, the most numerous of all, was practically excluded from state offices. Separate systems of law were maintained for Chinese and for Mongols and also for the Moslem collaborators. The central Asians enjoyed exceptional political privileges because of their contribution as managers of finance for the ruling elite, and at times they were the chief rivals against the Chinese for top administrative positions.

Treatment of Chinese

For tactical and practical reasons, Kublai adopted a conciliatory policy toward the Chinese. He revived the state cult of Confucius, ordered the protection of the Confucian temples, and exempted the Confucian scholars from taxation. Though Kublai had a rather limited knowledge of Chinese and had to rely on interpreters, he had provided a literary education for his heir apparent, Jingim (1244-1286), and other Mongol princes, allowing gradual, though limited, Sinicization. On the other hand, Kublai was equally aware of the political potential of the Chinese literati, and though he had appointed their leading scholars to key administrative posts, he always treated them with caution.

The 1262 rebellion of Li T'an, the governor of Shantung, and the involvement of a high-ranking Chinese official marked the turning point in Kublai's relations with his Chinese ministers. In later years Kublai relied more on his central Asian administrators for support. As to the Chinese from the South who had resisted his rule, Kublai viewed them with apprehension from the very beginning. He did not seek out talents for government service from the South and deliberately suppressed their entry to official careers by enacting legislation making it much more difficult for them than for their northern counterparts. The alienation of the southern Chinese contributed much to the general resentment against the Mongol rule in the mid-14th century.

Kublai was well known for his toleration of foreign religions. The Mongol rulers had been reputed for their acceptance and patronage, embracing Islam in Persia and Nestorian Christianity in central Asia. Under Kublai, religious establishments of the Buddhist, Taoist, Nestorian, and Islamic orders were all exempted from taxation, and their clergy acquired local land rights and economic privileges. The Chinese indigenous religion, Neo-Taoism, was popular under Kublai, although it faced continuous challenge from the Buddhists.

The Mongols, however, ingratiated themselves with a debased form of Buddhism from Tibet called Lamaism. Kublai himself was a convert of Lamaist Buddhism. In 1260 he invited a young Tibetan lama, 'Phags-pa, to his court, honoring him with the title of Imperial Mentor and making him the high priest of the court. In 1269 Kublai entrusted him to devise a new alphabet for the Mongol language based on the Tibetan script but written vertically like Chinese. This new alphabet, known as 'Phags-pa script, however, never supplanted the modified Uighur alphabet for written Mongolian. Under Kublai's patronage, the number of Buddhist establishments rose to 42,000 with 213,000 monks and nuns, a great many of them being Lamaists.

Kublai also had some temporary success in fostering the economic life of China, although the extent of achievement is disputable. In contrast to North China, the landholding elements of the Southern Sung were not dispossessed and generally acquiesced in the change of authority. Trade between North and South China was stimulated by the development of the new capital in Peking. To provide food for the capital's swelling population, the government had to transport grain from the fertile rice-growing lower-Yangtze basin. Kublai inaugurated a system of sea transport around the hazardous Shantung coast and also developed the inland river and canal routes. The problem of transporting food to the capital was eventually solved by extending the Grand Canal system north to Peking from the Yellow River. This resulted in the construction of a new section in the Grand Canal known as ''Connecting Canal''; when completed in 1289, it ran through western Shantung north of the modern course of the Yellow River.

Contact with the West

Under Kublai, the opening of direct contact between China and the West, made possible by the Mongol control of the central Asian trade routes and facilitated by the presence of efficient postal services, was another spectacular phenomenon in the Mongol Empire. In the beginning of the 13th century, large numbers of Europeans and central Asians—merchants, travelers, and missionaries of different orders—made their way to China. The presence of the Mongol power also enabled throngs of Chinese, bent on warfare or trade, to make their appearance everywhere in the Mongol Empire, all the way to Russia, Persia, and Mesopotamia.

There were several direct exchanges of missions between the Pope and the Great Khan, though each with a different motive. In 1266 Kublai entrusted the Venetian merchants, the Polo brothers, to carry a request to the Pope for a hundred Christian scholars and technicians. The Polos arrived in Rome in 1269, receiving an audience from Pope Gregory X, and they set out with his blessing but no scholars.

Marco Polo, Niccolo's son, who accompanied his father on this trip, was probably the best-known foreign visitor ever to set foot in China. It is said that he spent the next 17 years (1275-1292) under Kublai Khan, including official service in the salt administration and trips through the provinces of Yunnan and Fukien. Although the flaws in his description of China have tempted modern historians to dispute his sojourn in the Middle Kingdom, the popularity of his journal, *Description of the World,* was such that it subsequently generated unprecedented enthusiasm in Europe for going east.

Marco Polo had his East Asian counterpart in Rabban Sauma, a Nestorian monk born in Peking. He crossed central Asia to the Il-Khan's court in Mesopotamia in 1278 and was one of those whom the Mongols sent to Europe to seek Christian help against Islam. There must have been countless numbers of unknown others who crossed the Continent, spreading information about their land and bringing with them artifacts of their culture. Under Kublai, the first direct contact and cultural interchange between China and the West, however limited in scope, had become a reality never before achieved.

After a glorious reign of 34 years, Kublai died in Ta-tu in February 1294. In conformity with the Chinese tradition, Temür, Kublai's grandson and successor, bestowed on Kublai the posthumous temple title Shih-tsu (regenerating progenitor) after Genghis Khan, who was known as T'ai-tsu (grand progenitor). Temür reigned until his death in 1307 and is known in Chinese history as Yüan Ch'eng-tsung.

Assessment of His Reign

Kublai must be regarded as one of the great rulers in history. He showed natural magnanimity and imagination, and he was able to transcend the narrow nomad mentality of his ancestors and to administer a huge state with an ancient civilization. He was a vigorous, shrewd, and pragmatic ruler and was close in spirit to Genghis Khan. While his achievement ranked him second to Genghis among the Mongol rulers, he was not unpopular among the Chinese, enjoying the esteem of even the Chinese orthodox historians. During his lifetime he was acknowledged as the Great Khan of the Mongol confederacy, though in effect his authority was confined to China and its peripheral territories.

Nevertheless, Kublai was not content to be a sage emperor in the Chinese fashion; rather, he aspired to be the all-embracing ruler of the entire Mongol Empire in the footsteps of his grandfather. His partial adoption of Chinese political traditions and his divide-and-rule tactics were ingenious devices in the administration of a complex, populous empire.

Unfortunately, Kublai's policy fell short of the anticipation of the conservative elements, who gradually became alienated from the predominately Sinicized Mongol court. As Kublai and his successors steeped themselves deeper in the Chinese tradition, there was a widening schism between the Mongol rulers of China and those of the other khanates within the Mongol confederacy. They preferred to maintain their nomad identity instead of looking toward China for leadership; this estrangement, while weakening the Mongol solidarity, ironically helped to uphold and perpetuate the Mongol heritage after the fall of the Yüan dynasty in 1368.

Further Reading

There is no satisfactory biography of Kublai Khan in English. Useful, though outdated, chapters on him are in general texts on Mongol history such as Sir Henry Hoyle Howorth, *History of the Mongols* (4 vols., 1876-1927), and Michael Prawdin, *The Mongol Empire: Its Rise and Legacy* (1940). For other scholarly contributions to Kublai's period see Herbert Franz Schurmann, ed. and trans., *Economic Structure of the Yüan Dynasty* (1956); Leonardo Olschki, *Marco Polo's Asia* (1957; trans. 1960); Ch'ên Yüan, *Western and Central Asians in China under the Mongols,* translated by Luther Carrington Goodrich (1966); and Igor de Rachewiltz, *Papal Envoys to the Great Khans* (1970). Recommended for general historical background are René Grousset, *The Rise and Splendour of the Chinese Empire* (1942; trans. 1952), and Edwin O. Reischauer and John K. Fairbank, *A History of East Asian Civilization,* vol. 1 (1960). □

Elisabeth Kübler-Ross

Swiss-born American psychiatrist Elisabeth Kübler-Ross (born 1926) has pioneered the idea of providing psychological counseling to the dying. In her best-selling 1969 book, *On Death and Dying,* she describes the five mental stages that are experienced by those approaching death and suggests that death should be viewed as one of the normal stages of life.

Psychiatrist Elisabeth Kübler-Ross has dedicated her career to a topic that had previously been avoided by many physicians and mental-health care profes-

sionals—the psychological state of the dying. In her counseling of and research on dying patients, Kübler-Ross determined that individuals go through five distinct mental stages when confronted with death, a discovery that has helped other counselors to provide more appropriate advice and treatment to their clients. Her ideas have been presented to the public in a number of popular texts, including her groundbreaking 1969 work, *On Death and Dying.* She has also offered instruction and treatment at the seminars and healing centers she has run for the terminally ill and their caretakers.

Kübler-Ross had a unique childhood as one of three triplet girls born in Zurich, Switzerland, on July 8, 1926. Although the girls were all extremely small at birth, their mother, Emmy Villiger Kübler, closely attended to their physical needs and ensured their survival. Kübler-Ross, her sisters, and older brother grew up in a strict but loving household. Their father, Ernst Kübler, expected obedience from his children, but he also took them on hikes in the Swiss mountains, instilling a great love of nature in his daughter Elisabeth. One of Kübler-Ross's main concerns as she grew up was finding a way to distinguish herself from her sisters. This search for a unique identity was hampered by the fact that she was physically identical to her sister Erika, and the two were often mistaken for each other. She would frequently escape to a favorite spot in the woods to enjoy some time away from her sisters, and she also tried to develop interests that would set her apart. Seeking something completely different from her own experience, she began to study African history and one of her prize possessions was an African doll that her father gave her after she had been dangerously ill with pneumonia.

Developed Early Ideas on Death

In addition to her own brushes with death as a child, Kübler-Ross witnessed the death of others around her in a series of experiences that shaped her attitudes about mortality. When she was in the hospital at the age of five, her roommate passed away in a peaceful state. She also knew of a young girl whose death from an excruciating bout of meningitis was viewed as a release from suffering. In another childhood episode, she witnessed a neighbor calmly reassuring his family as he prepared for death from a broken neck. Such events led Kübler-Ross to the belief that death is just one of many stages of life, an experience that the dying and those around them should be prepared to encounter with peace and dignity.

Kübler-Ross excelled in science as a student and was determined to fill her life with meaningful work, but her parents were not very supportive of her goal of an advanced education. Although their son was expected to prepare himself for a business career, the triplets were sent to local schools to receive only the basic education that their parents thought was necessary for futures as wives and mothers. When Kübler-Ross was 13, World War II began with the invasion of Poland by German forces. These events provided her with a way to contribute to the well-being of others; she vowed to find some way to help the Polish people, and throughout her adolescence, she participated in numerous activities assisting victims of the war. She first worked as a laboratory assistant in a hospital that treated war refugees, and in 1945, she became a member of the International Volunteers for Peace organization. Her volunteer work took her to Sweden and the French-Swiss border, and finally, in 1948, to Poland. There she helped Polish people to rebuild their cities and lives after the war by serving in a variety of jobs, including cook, nurse, and carpenter.

Planned Career in Psychiatry

These experiences after the war convinced Kübler-Ross that her life's calling was to heal others. She firmly believed that spiritual and mental health was a necessary part of healing the physical body and incorporated these interests in her planned career as a psychiatrist. She enrolled in medical school at the University of Zurich in 1951 and graduated in 1957. For a short period after leaving school, she worked as a doctor in the Swiss countryside. In February of 1958, however, she married an American doctor she had met in medical school, Emanuel Robert Ross, and moved with him to New York. The couple would be married for 11 years. In New York both of them were accepted as medical interns at Community Hospital of Glen Cove, Long Island. After completing her internship, Kübler-Ross began a three-year residency in psychiatry at Manhattan State Hospital; during this time she also trained for a year at Montefiore Hospital in the Bronx. In her work at psychiatric hospitals, she was disturbed by the failure of staff members to treat the patients with sympathy and understanding. She attempted

to use a more personal means of communicating in which she showed an obvious interest in the welfare of the patient, and her approach yielded improvements even in the cases of people suffering from acute psychoses.

In 1962, after the birth of their first child, Kenneth, Kübler-Ross and her husband decided to leave New York City; they obtained jobs at the University of Colorado School of Medicine in Denver. The next year, Kübler-Ross began teaching at Colorado General Hospital. While in Colorado, another child, Barbara, was born to the family. In 1965, they moved again, traveling to Chicago, where Kübler-Ross became an assistant professor of psychiatry as well as assistant director of psychiatric consultation and liaison services for the University of Chicago. In the coming years, she increasingly turned her focus to the subject of psychological treatment for terminally ill persons suffering anxiety. She found that many doctors and mental health professionals preferred to avoid the topic, leaving patients with few resources to help them through the difficult process of facing death. Her interests were viewed with disapproval by medical school officials, who did not want to draw negative attention for focusing on death rather than recovery of patients. But Kübler-Ross went on with her work, organizing seminars to discuss the topic with a wide range of caregivers, including doctors, nurses, priests, and ministers. The seminars drew large numbers of interested people, demonstrating the need for information and ideas on counseling the dying. In these sessions, participants sat behind a one-way mirror and viewed Kübler-Ross interviewing terminal patients, discussing their fears and concerns.

Published Landmark Book on Dying

School administrators finally forced the psychiatrist to end her popular seminars. She continued her personal research, however, gradually discovering that all dying patients went through similar crises and discoveries. She organized her findings into five distinct stages of dying, which she identified as denial, anger, bargaining, depression, and acceptance. Her theory on the stages of dying and suggestions for how to use this information to treat patients were compiled in the 1969 book *On Death and Dying.* The book became a best-seller and was soon established as a standard text for all professionals who worked with dying patients and their families. Kübler-Ross's growing acclaim as an expert on the psychology of dying received an even greater boost when she was featured in a *Life* magazine article that described her frank discussions of death with terminally ill subjects. Overwhelmed by the tremendous public response to the article, Kübler-Ross decided to devote her career to helping dying patients and their loved ones.

While treating individuals on a case-by-case basis, Kübler-Ross also continued to put out more books. In 1974 she published *Questions and Answers on Death and Dying,* which was followed by two other books in that decade, *Death: The Final Stage of Growth* (1975) and *To Live until We Say Good-bye* (1978). During this time, she sought a way to reach more people with her counseling; the result was her creation of the Shanti Nilaya (''Home of Peace'') healing center outside of Escondido, California, in 1977. In the 1980s, she began to focus on special themes within the topic of death, reflected in her books *On Children and Death* (1983) and *AIDS: The Ultimate Challenge* (1987). The early 1990s brought an apparent shift in her own philosophy of death. In the book *On Life after Death* she revises her earlier understanding of death as the final stage of life, stating that death is in fact a transition to a new kind of life.

Honored for Pioneering Work

In 1990, Kübler-Ross moved her healing center to her farm in Headwater, Virginia. After her house there burned down in 1994, she decided to hand over the operation of the center to an executive director, and she moved to Arizona to live near her son. She continues her work through ongoing workshops and lectures. Her groundbreaking career in the guidance of dying patients has been recognized with a number of awards, including receiving recognition as ''Woman of the Decade'' by *Ladies' Home Journal* in 1979 and honorary degrees from schools such as Smith College, the University of Notre Dame, Hamline University, and Amherst College. Such honors testify to the importance of Kübler-Ross's revolutionary approach of providing psychological support and comfort to the dying, an idea that has benefitted both doctors and patients.

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Ku Chieh-kang

The Chinese historian Ku Chieh-kang (1893-1980), by subjecting the Chinese classics to critical analysis, undermined the notion of a ''Golden Age'' that had given authority to the orthodox Confucian view of history. In addition to his studies of Chinese ancient history, Ku published works on folklore, historical geography, and the ethnography of China's frontiers. His name is also romanized as Gu Jiegang.

Ku Chieh-kang was born into Suzhou scholar-gentry on May 8,1893 in Soochow. He was steeped in the classical tradition from an early age. His grandfather conveyed to him the written tradition of Han learning, and his grandmother filled his ears with local folklore. Young Ku approached the classics with a critical frame of mind, even when his unorthodox ideas meant the loss of a high school scholarship.In 1913 Ku entered the preparatory school of National Beijing University (Peita) and subsequently be-

came a student at this center of Chinese intellectual life. He became a devotee of the classical theater, further stimulating his interest in the transmission of oral traditions.

A Radical Historical Thinker

During Ku's years at Peita, the university became the center of the New Thought movement and the focal point of wide-ranging intellectual and ideological controversy. Though a student of the famous philologist Chang Ping-lin, Ku was drawn to the more radical scholarship of K'ang Yu-wei, who rejected the traditional interpretation of the classics. However, Ku disagreed with K'ang's interpretation of Confucius as a radical social reformer.

In his seminal studies, Ku questioned traditional interpretations of Chinese history. He argued that anachronisms perpetuated by the ruling elite hindered China's ability to develop. According to Laurence Schneider in *Ku Chieh-kang and China's New History,* Ku passionately believed that a true understanding of China's past would help China's future; ''With accurate knowledge about the past, the 'real' identity of China, past, present, and future, could then be determined.''

Kushih pien

The closest friend of Ku was Hu Shih, who, like Ku, championed a critical, scientific scholarship free from political constraints. His correspondence with Hu and another contemporary scholar, Qian Xuantong, led to the publication (1926-1941) of the seven-volume *Kushih pien,* discussions on Chinese ancient history. Ku edited four volumes of this monumental reinterpretation of China's ancient past in which he demonstrated his thesis that the earliest traditions of China's ''Golden Age'' were precisely those that had been invented last. In 1936 Ku wrote, ''We have been as though in a dream in regard to our past, the Golden Age.'' *Kushih pien* stimulated a passionate discussions in intellectual circles and many scholars accepted Ku's trailblazing ideas as basic history.

Years as a Teacher

Ku's career as a teacher began after he graduated from Peita in 1920. In 1922 his grandmother's illness brought him back to Soochow, and, until the spring of 1924, he served as editor in Chinese history for the Commercial Press in nearby Shanghai. The next two years were happy ones for Ku, immersed in the unparalleled resources of the Peita library, but personal and political reasons compelled him to leave once again, this time for Amoy University. There he crossed swords with the acid-penned writer Lu Hsün, who immortalized him in a short story as ''Mr. Birdhead.''

Ku then went to National Chung-shan (Sun Yat-sen) University in Canton and, in 1929, to Yenching University in Peking. Until 1937 Ku remained at Yenching teaching, directing research, and editing a learned journal and a popular periodical of a nationalistic, anti-Japanese persuasion. One of Ku's interests had been China's borderlands and their ethnographic make-up. When the Japanese attacked in July of 1937, he fled to the far northwestern provinces of Kansu and Tsinghai, where he conducted a study of educational problems and wrote anti-Japanese propaganda. He also spent time writing patriotic folk songs. He then moved on to Chungking. From September of 1938 to the end of the war in 1945, Ku remained in the wartime capital, continuing his scholarly activities as head of the Institute of Chinese Cultural Studies at Ch'i-lu University. After the war he seems to have taught for a time at Chentan University in Shanghai.

Ku after the Cultural Revolution

In his writings about antiquity Ku had expressed disdain for scholars who served as tools of political elites. However, his fierce nationalism and his tendency to interpret ideas as expressions of class interests may have led him to support the Communists, although he was not a Marxist. After 1949 he became a research fellow at the Academia Sinica and published in collaborative works with other scholars and occasionally took part in political conferences. He assumed a number of honorary academic and political posts, including positions in the Chinese Historical Society and the Fourth and Fifth Peoples' Congress. However, throughout the 1950s, Ku refrained from engaging in debates on Chinese history. In his latter years, Ku accepted a prominent position at the history department of the newly founded Chinese Academy of Social Sciences in Beijing. In 1962 Ku published an index of *Shangshu,* a culmination of research on the Shangshu, which he first began as a young scholar. He died in Beijing on December 25, 1980.

Further Reading

Ku's preface to the *Ku-shih pien* was translated by Arthur W. Hummel and published as *The Autobiography of a Chinese Historian* (1931). The major biography is Laurence A. Schneider, *Ku Chieh-kang and China's New History* (1971). A short biographical sketch is contained in Howard L. Boorman, *Biographical Dictionary of Republican China,* vol. 2 (1968). Ku's obituary and a short biography is found in *Journal of Asian Studies* XLI, no. 2 (February 1982). □

Thomas Samuel Kuhn

Thomas Samuel Kuhn (1922-1996) was an American historian and philosopher of science. He found that basic ideas about how nature should be studied were dogmatically accepted in normal science, increasingly questioned, and overthrown during scientific revolutions.

Born in Cincinnati, Ohio, in 1922, Thomas Kuhn was trained as a physicist but became an educator after receiving his Ph.D. in physics from Harvard in 1949. He taught as an assistant professor of the history of science at Harvard from 1952 to 1957, as a professor of the history of science at Berkeley (California) from 1958 to 1964, as a professor of the history of science at Princeton from 1964 to 1979, as a professor of philosophy and the history of science at Massachusetts Institute of Technology (MIT) from 1979 to

1983, and finally, Laurence Rockefeller professor of philosophy at MIT from 1983 to 1991. A member of many professional organizations, he was president of the History of Science Society from 1968 to 1970. He received the Howard T. Behrman award at Princeton in 1977 and the George Sarton medal from the History of Science Society in 1982.

Kuhn's scholarly achievements were many. He held positions as a Lowell lecturer in 1951, Guggenheim fellow from 1954 to 1955, fellow of the Center for Advanced Studies in Behavioral Science from 1958 to 1959, director of the Sources for the History of Quantum Physics Project from 1961 to 1964, director of the Social Science Research Council from 1964 to 1967, director of the program for history and philosophy of science at Princeton from 1967 to 1972, member of the Institute for Advanced Study at Princeton from 1972 to 1979, and member of the Assembly for Behavioral and Social Science in 1980.

Kuhn was best known for debunking the common belief that science develops by the accumulation of individual discoveries. In the summer of 1947 something happened that shattered the image of science he had received as a physicist. He was asked to interrupt his doctorate physics project to lecture on the origins of Newton's physics. Predecessors of Newton such as Galileo and Descartes were raised within the Aristotelian scientific tradition. Kuhn was shocked to find in Aristotle's physics precious little a Newtonian could agree with or even make sense of. He asked himself how Aristotle, so brilliant on other topics, could be so confused about motion and why his views on motion were taken so seriously by later generations. One hot summer day while reading Aristotle, Kuhn said he he had a brainstorm. ''I gazed abstractly out the window of my room. Suddenly the fragments in my head sorted themselves out in a new way, and fell into place together, my jaw dropped,'' as reported by his friend and admirer, Malcolm Gladwell, in the July 8th issue of *The New Yorker*. He realized that he had been misreading Aristotle by assuming a Newtonian point of view. Taught that science progresses cumulatively, he had sought to find what Aristotle contributed to Newton's mechanics. This effort was wrong-headed, because the two men had basically different ways of approaching the study of motion.

For example, Aristotle's interest in change in general led him to regard motion as a change of state, whereas Newton's interest in elementary particles, thought to be in continuous motion, led him to regard motion as a state. That continuous motion requires explanation by appeal to some force keeping it in motion was taken as obvious by Aristotle. But Newton thought that continued motion at a certain speed needed no explanation in terms of forces. Newton invoked the gravitational force to explain acceleration and advanced a law that an object in motion remains in motion unless acted upon by an external force.

This discovery turned Kuhn's interest from physics to the history of physics and eventually to the bearing of the history of science on philosophy of science. His working hypothesis that reading a historical text requires sensitivity to changes in meaning provided new insight into the work of such great physicists as Boyle, Lavoisier, Dalton, Boltzmann, and Plank. This hypothesis was a generalization of his finding that Aristotle and Newton worked on different research projects with different starting points which eventuated in different meanings for basic terms such as ''motion'' or ''force.'' Most people probably think that science has exhibited a steady accumulation of knowledge. But Kuhn's study of the history of physics showed this belief to be false for the simple reason that different research traditions have different basic views that are in conflict. Scientists of historically successive traditions differ about what phenomena ought to be included in their studies, about the nature of the phenomena about what aspects of the phenomena do or do not need explanation, and even about what counts as a good explanation or a plausible hypothesis or a rigorous test of theory.

Especially striking to Kuhn was the fact that scientists rarely argued explicitly about these basic research decisions. Scientific theories were popularly viewed as based entirely on inferences from observational evidence. But no amount of experimental testing can dictate these decisions because they are logically prior to testing by their nature. What, if not observations, explains the consensus of a community of scientists within the same tradition at a given time? Kuhn boldly conjectured that they must share common commitments, not based on observation or logic alone, in which these matters are implicitly settled. Most scientific practice is a complex mopping-up operation, based on group commitments, which extends the implications of the most recent theoretical breakthrough. Here, at last, was the concept for which Kuhn had been searching: the concept of normal science taking for granted a paradigm, the locus of shared commitments.

In 1962 Kuhn published his landmark book on scientific revolutions, which was eventually translated into 16 languages and sold over a million copies. He coined the term ''paradigm'' to refer to accepted achievements such as Newton's *Principia* which contain examples of good scientific practice. These examples include law, theory, application, and instrumentation. They function as models for further work. The result is a coherent research tradition. In his postscript to the second edition, Kuhn pointed out the two senses of ''paradigm'' used in his book. In the narrow sense, it is one or more achievement wherein scientists find examples of the kind of work they wish to emulate, called ''exemplars.'' In the broad sense it is the shared body of preconceptions controlling the expectations of scientists, called a ''disciplinary matrix.'' Persistent use of exemplars as models gives rise to a disciplinary matrix that determines the problems selected for study and the sorts of answers acceptable to the scientific community.

Using the paradigm concept, Kuhn developed a theory of scientific change. A tradition is pre-scientific if it has no paradigm. A scientific tradition typically passes through a sequence of normal science-crisis-revolution-new normal science. Normal science is puzzle-solving governed by a paradigm accepted uncritically. Difficulties are brushed aside and blamed on the failure of the scientist to extend the paradigm properly. A crisis begins when scientists view

these difficulties as stemming from their paradigm, not themselves. If the crisis is not resolved, a revolution sets in, but the old paradigm is not given up until it can be replaced by a new one. Then new normal science begins and the cycle is repeated. Just when to accept a new paradigm and when to stick to the old one is a matter not subject to proof, although good reasons can be adduced for both options. Scientific rationality is not found in rules of scientific method but in the collective judgment of the scientific community. We must give up the notion that science progresses cumulatively toward the truth about reality; after a revolution it merely replaces one way of seeing the world with another.

Kuhn's theory of scientific change was the most widely influential philosophy of science since that of his mentor, Sir Karl Popper. Kuhn's claims were much discussed by scientists, who generally accepted them; by sociologists, who took them to elucidate the subculture of scientists; by historians, who found cases of scientific change not fitting his model; and by philosophers, who generally abhorred Kuhn's historical relativism about knowledge but accepted the need for their theories of science to do justice to its history. Kuhn was often perturbed by those who sought to—in his view—apply his ideas to areas where it was inappropriate. ''I'm much fonder of my critics than my fans,'' he often said, according to Gladwell's *New Yorker* article. Indeed, he even tried in later years to replace the term ''paradigm''—which he felt was being overused—with ''exemplar.'' Kuhn died June 17, 1996, at his home in Cambridge, Massachusetts. Notwithstanding the tendency of some to misapply his theories, history will show that Kuhn indeed transformed the image of science by making it exciting and emphasizing that it is a social process in addition to being a rational one.

Further Reading

Kuhn's four books are *The Copernican Revolution* (1957), *The Essential Tension* (1959), *The Structure of Scientific Revolutions* (1962, second edition 1970), and *Black-Body Theory and the Quantum Discontinuity 1894-1912* (1978). Clear discussions of his views in order of increasing sophistication are found in George Kneller's *Science as a Human Endeavor* (1978), Garry Gutting's *Paradigms and Revolutions* (1980), Harold Brown's *Perception, Theory and Commitment* (1977), and Ian Hacking's *Scientific Revolutions* (1981). ''My Jaw Dropped,'' by Malcolm Gladwell in the July 8th issue of *The New Yorker* is a tribute by an admirer. His obituary, by Lawrence Van Gelder, is in the June 29th edition of *The New York Times.* □

Abraham Issac Kuk

The Russian-born Jewish scholar Abraham Isaac Kuk (1865-1935), or Kook, was the first chief rabbi of Palestine, now Israel. He was noted for his Talmudic knowledge and his extraordinary love of his people.

Born in northwestern Russia into a famous rabbinical family, Abraham Kuk received an intensive Talmudic education in his native city of Grieve. At 15 years of age, already recognized as a prodigy, he went to Lutzin, where he continued his studies not only as an intellectual pursuit but as an act of piety. He later studied in the famous academy of Volozin.

Kuk's personal outlook led him to espouse the Musar (personal piety) movement and to employ Hebrew instead of Yiddish for daily use. He saw no dichotomy between the sacred and the secular and insisted that the most menial tasks are replete with religious overtones. He continued to study after his marriage and did not hesitate to include German philosophy and modern Hebrew literature in his curriculum. His fame grew as an expert in Jewish law, and he was given the title of *gaon* (excellency).

Financial need led Kuk to accept a rabbinical post in Zimmel and later in Boisk, where he remained until 1904, when he became rabbi in Jaffa, Palestine. He included German culture and Cabala in his spectrum of studies and began to write extensively in the areas of Jewish law and thought. His devotion to orthodoxy was not compromised, and he succeeded in gaining the recognition of both the orthodox and the modernists. He embraced the Zionist movement without reservation and saw in it no contradiction to traditional Judaism. While many Zionists were secularists, Kuk insisted that regardless of their indifference to religious rites they were doing God's work in the only land in which the Jewish people could fulfill its mission.

When Kuk came to Palestine, he mingled freely with the colonists, who accepted him warmly because of his fluent use of Hebrew and because of his deep sympathy with their problems. He insisted that all Jews must work together. He sought to encourage the use of Palestine products, especially for ritual purposes. He lectured widely in the academies, and he insisted on adding a daily discourse on the *Kuzari* (a medieval philosophical work) to the lecture on the Talmud.

The start of World War I found Kuk in Europe, and he could not leave until it was over. He employed his time in the furtherance of Zionist aims and in the issuance of the Balfour Declaration (1917), in which England assured the Jews of its favorable attitude toward the establishment of a Jewish homeland in Palestine. He returned to the Holy Land and organized the Banner of Jerusalem movement in support of Judaism in Palestine. He became chief rabbi of Jerusalem in 1919 and 2 years later chief rabbi of Palestine.

Kuk's incumbency coincided with the initial growth of the Jewish community, which eventually achieved its independence in 1948. He sought to pave the way for this historic event by breaking down barriers between groups. Many extremists refused to recognize his authority, but he won the admiration of the masses, for whom he had a great affection. He could find no reason for not being a Zionist, ''seeing that the Lord has chosen Zion.'' Kuk wrote articles and brochures on a wide range of subjects; some were published during his lifetime and many posthumously. His poetry was beautiful and tender and his excursus into the realm of mysticism most elevating.

Further Reading

Jacob B. Agus, *Banner of Jerusalem: The Life, Times and Thought of Abraham Isaac Kuk, the Late Chief Rabbi of Palestine* (1946), is a full-length biography. Agus also wrote a sketch of Kuk in Simon Noveck, ed., *Great Jewish Thinkers of the Twentieth Century* (1963). □

Kukai

Kukai (774-835) was a Japanese Buddhist monk who founded the Shingon sect. This great scholar's activities extended beyond the domain of the purely religious, including the building of roads, irrigation canals, and temples.

In 794 the city of Heian (modern Kyoto) was founded, replacing the former capital of Nara. The reason for this removal is unclear, but the increasing power of the Nara sects was causing some alarm in government circles by the end of the 8th century. The new capital was suitably distant from the old religious centers, and the founding of new sects to counterbalance any influence the old Nara schools might seek to exert was considered desirable. Thus it was that Saicho established the Tendai sect on Mt. Hiei located to the northeast of the new capital, while Kukai founded the Shingon center on Mt. Koya to the south.

Kukai was born on July 27, 774, the son of Saeki Yoshimichi, a local noble, in the province of Sanuki (modern Shikoku). He was given the name Mao and was related through his mother to the Ato family, which was active in Chinese learning. In 789 he went to Nara to pursue Chinese studies under the tutelage of an uncle. He read both Confucian and Taoist works. At 17 he entered the Confucian college. In 795 he was ordained at the Todaiji (Great Eastern Temple) and took the religious name of Kukai (''sea of void''), by which he is commonly known.

In 797 Kukai wrote *Sangyo shiki* (Indications to the Three Teachings), a work in which he attempts to evaluate the respective contributions of Confucianism, Taoism, and Buddhism. It is apparent in this work that the author is completely won over to Buddhism, which he shows to be superior to the other two in its concern for man's future existence and in the systematization of the religious experience.

Embassy to China

Despite his recognition of the superiority of Buddhism, Kukai was not satisfied with the traditional sects represented by the Nara schools, which he had studied. And so he set out in April 804 for China in the company of the ambassador to the T'ang court, Fujiwara Kadonomaro. The great Tendai ecclesiastic Saicho was also a member of the ambassadorial party, although on a different ship. Kukai arrived at the T'ang capital of Ch'ang-an in December. In February 805 he petitioned for, and was given, permission to reside in the Hsi-ming-ssu. There he studied under the patriarch Hui-kuo, the seventh in a line that traced itself to mystical origins in India, and from him received the secrets of the Esoteric teachings. In 805 Kukai received ordination to the degree of Master Transmitter of the Law and was given the epithet *henjo kongo* (''universally illuminating thunderbolt''), a reference to his anticipated role of disseminator of the Thunderbolt, or Esoteric, doctrine. Collecting over 300 sutras as well as mandalas (graphic representations of the cosmos), cult instruments, and priest's robes, Kukai returned to Japan in 806.

Kukai's stay in China, however short, was rich in experiences subsequently reflected in Japanese cultural history. Not the least of these was his alleged meetings with Prajna, the Indian monk, who was in residence in the Chinese capital at the same time and with whom Kukai is said to have studied Sanskrit. It is, in fact, interesting to speculate on the possible influence of Sanskrit on the modern Japanese syllabary, which attributed to Kukai.

Founding of the Shingon Sect

In 808 Kukai was appointed abbot of the Makinoosanji, a date which some scholars consider marks the founding of the Shingon sect. The usual year, however, is 816, when Kukai founded his famous monastery on Mt. Koya, now the chief monastic center of the sect. In 823 he was given the as yet incomplete Toji, or Eastern Temple, in Kyoto, which is still the official administrative center where the principal treasures of the Shingon sect are kept.

In compliance with an imperial order in 830 in which the various sects were commanded to submit in written form the essentials of their beliefs, Kukai composed perhaps his most famous work, *Jujushinron* (The Ten Stages of Religious Consciousness). It far excelled in quality and scope the other works submitted. It was composed in an ornate Chinese poetic style, a prodigious feat in its own right. This was the first attempt by a Japanese to organize the existing mass of teachings, including both Confucianism and Taoism, before proceeding to an exposé of his own sect.

The first stage is the animal life of uncontrolled passions unguided by religious ideas. Superior to it by but one step is Confucianism, which preaches secular values but is not really a religion. One step higher is Taoism (or according to some, Brahmanism), in which one aspires to heaven but remains ignorant of the nature of it. Stages four and five are two Hinayana stages, in which there is but partial understanding and where extinction in nirvana is the highest aspiration.

Kukai considered the altruism of Mahayana superior to this. The sixth stage is that of Pseudo-Mahayana, which aims at discovering the nature of existence through the investigation of its characteristics (the Hosso sect is an example). At this stage there is compassion for those still in ignorance. The seventh, eighth, and ninth stages are represented, respectively, by Sanron and its elimination of all false conceptions, the universality of Tendai (one moment contains eternity; a sesame seed may hold a mountain), and Kegon with its doctrine of interdependence and convertibility. The tenth stage of religious consciousness is, of course, Shingon and its mysteries.

Shingon Teachings

Shingon, which means ''true word'' (that is, *mantra*), is an esoteric sect depending on the oral transmission of mysteries: thought, word, and act. Thought is represented by meditation and Yogic concentration, in which mandalas (cosmograms) are the object of meditation; the word is represented by *mantra,* or ''magical formulas,'' which correspond to cosmic forces which the adept can thus incorporate; and the act is represented by *mudra,* or ''hand gestures,'' kinds of seals of veracity corresponding to given *mantra*. This lore is secret and is passed along only to initiates, hence the term Esoteric Buddhism, by which Shingon is frequently known.

For Kukai that which is beautiful partakes of the Buddha, and much of the appeal of Esoteric Buddhism lies in this esthetic concept. Art was painting and sculpture, music and literature, gestures and acts, and implements of civilization and religion. Shingon especially encouraged the arts of painting and sculpture. Some of the greatest religious art of all times was inspired by Shingon ideas.

Kukai died on April 20, 835. He must have known the end to be near, for he had been stricken 4 years earlier. Tradition holds that he was miraculously restored to health, and the faithful believe he never really died but entered into a deep meditative trance. He is believed to exist uncorrupted in his tomb on Mt. Koya, where he is worshiped as a deified saint. In 921 he was posthumously accorded the title of *daishi* (great teacher), and he is widely referred to by the name Kobo Daishi.

Further Reading

Translated excerpts from Kukai's writings are in Ryusaku Tsunoda, William Theodore de Bary, and Donald Keene, *Sources of the Japanese Tradition* (1958). There is no work in a Western language devoted solely to Kukai, but sketches of his life and work are in Charles Eliot, *Japanese Buddhism* (1935; repr. 1959), and E. Dale Saunders, *Buddhism in Japan* (1964). For background reading concerning Shingon iconography see E. Dale Saunders, *Mudra: A Study of Symbolic Gestures in Japanese Buddhist Sculpture* (1960). Ivan Morris, *The World of the Shining Prince* (1964), provides an excellent picture of Kukai's times. □

Ku K'ai-chih

The Chinese painter Ku K'ai-chih (ca. 345-ca. 406) was the first great classical master of figure painting and portraiture.

Ku K'ai-chih, also called Ch'ang-k'ang and Hu-t'ou, was born in Wu-hsi, Chin-ling, the modern Wu-chin, in Kiangsu Province. His father was a government official who held hereditary office. Even when he was a boy, Ku's genius was apparent, and he became a skillful poet and musician, as was the fashion among the aristocracy of the time. Although nothing is known of his early training as a painter, his skill and originality soon led the influential premier, Hsieh An, to declare, ''There has been nothing like it since the birth of man!'' Ku held a number of government posts, and hence as scholar, poet, painter, and official he epitomizes the Chinese ideal of the true gentleman who is learned in all things but solely devoted to none of them.

The Painter as Artist

Prior to the 4th century, painting served a utilitarian and didactic purpose, and painters were regarded as craftsmen, not artists. Ku K'ai-chih was among the first masters who attempted to advance the boundaries of the art and redirect its purposes. He regarded painting as a form of literate communication and as a true art in every way equivalent to the established arts of poetry and calligraphy. By penetrating beneath surface appearance to seize the inner essence of individuals, he sought to ''convey the spirit'' of man through portraiture and figure narratives. This pursuit of qualities lying beyond form and verbal definition marks the beginning of painting as a fine art in China.

In portraying his friend Hsieh K'un, who felt ill at ease in the confines of court, for example, Ku K'ai-chih placed him among the hills and valleys, the landscape of his mind, in order to suggest the character of the man. As a rule, Ku believed that the spirit is conveyed through the eyes, the mirror of the soul, and accordingly he waited until the portrait was otherwise finished before dotting the pupils, an act which seemed to him to bring the work to life. Among his most famous works was his portrait of the lay disciple of the Buddha, Vimalakirti, whom he conceived not as a remote figure from a holy book but as an old and sick Chinese scholar conveying a powerful and haunting image of humanity.

His Best Work

Ku K'ai-chih is best represented today by the oldest Chinese painting attributed to a known master, the *Admonitions of the Instructress to the Ladies of the Court*. In this hand scroll, precepts offered to young ladies serving the Emperor are accompanied by historical and metaphorical illustrations beautifully and wittily conceived by the painter. Light color overlies the delicate brushwork, described by Chinese critics as ''like the silken thread emitted by the spring silkworm.'' The slender, lovely women, gentle brushwork, and curving drapery drifting out from the figures as if to suggest movement are characteristics of his style. They are seen as well in two other paintings attributed to the master, *Biographies of Virtuous Women* and the *Spirit of the Lo River,* the latter surviving in several copies.

The esthetic quality of Ku K'ai-chih's work is best described by the painter's own explanation of his taste. He loved to eat sugarcane, he said, but he always began at the wrong end because he liked ''to enter gradually into paradise.'' His painting is restrained and unassuming, without extremes of gesture or expression. But its graceful spirit and gentle humanistic flavor have enabled it to endure for 1,500 years as the classical fountainhead of Chinese painting.

Further Reading

Ku K'ai-chih's official biography, *Annals of the Chin Dynasty,* was published as *Biography of Ku K'ai-chih,* translated and annotated by Chen Shih-hsiang (1953). In 1966 the Trustees of the British Museum released a color facsimile scroll of the *Admonitions of the Instructress of the Ladies in the Palace* (or, *to the Ladies of the Court*). The accompanying booklet by Basil Gray is a good account of the painter and his work. Ku is discussed in the standard background reference in English, Osvald Siren, *Chinese Painting: Leading Masters and Principles,* vol. 1 (1956). □

Momrajawong (M.R.) Kukrit Pramoj

Momrajawong (M.R.) Kukrit Pramoj (1911-1995) was a leading political and literary figure in Thailand during the four decades after World War II, authoring the Thai constitution of 1974 and serving as prime minister, among other activities.

M.R. Kukrit, a direct descendant of King Rama II (1809-1824), was probably the leading intellectual of his generation in Thailand and one who was as close to achieving status as a ''renaissance man'' as any figure in contemporary Asia. Socially prominent because of his royal connections, he was also the founder and publisher of Thailand's most influential Thai language newspaper (*Siam Rath*) and weekly magazine (*Siam Rath Sapadaan*), the author of more than 30 books, a university professor, radio commentator, economist, capitalist (owner of the Indra Hotel), actor (the prime minister in the film *The Ugly American*), and narrator on an American educational television film series on Asian civilizations.

More important for Thai history, he served as prime minister from 1976 to 1977, deputy finance minister, member of Parliament, and chairman of the constitutional convention. He was the principal author of the Thai constitution of 1974. He was also a professional Thai classical dancer, a photographer, and a horticulturalist.

Born on April 20, 1911, the son of Prince Khamrob and Mom Daeng Pramoj, he was the younger brother of Seni Pramoj, who was prime minister (1945-1946, February-March 1975, and April-October 1976), leader of the Democratic Party, and member of Parliament (1968-1976). His brother also was ambassador to the United States at the onslaught of World War II and refused to convey the Thai declaration of war against the United States at that time.

M. R. Kukrit was educated at Suan Kularb College (high school) in Bangkok and then at Trent College and Queen's College, Oxford, in the United Kingdom. His family connections gave him great wealth, which he used to further both his intellectual and his literary goals. He authored books ranging from novels to essays and religious works.

The political influence of M. R. Kukrit spanned the four decades following World War II. He was a member of various national assemblies from 1946 to 1976 and was deputy minister of finance and deputy minister of commerce in 1947 and 1948. He was the leader of the Social Action Party (in opposition to his brother, who was the leader of the Democratic Party from 1968 to 1976) and speaker of the National Assembly in 1973-1974. He served as prime minister in 1975-1976 and concurrently as minister of the interior.

Following the student revolution of 1973 that overthrew the dictatorship of Thai military figures, M. R. Kukrit rewrote the constitution, making it a far more representative work than previous documents. The new constitution reflected a flowering of participation that was unique in modern Thai history. This was a period of considerable ferment—with rapidly expanding social and economic demands on the part of the populace because of pent-up political frustration through decades of authoritarian political control—directed toward a bureaucracy and military unaccustomed to complying with grass-roots agitation. As prime minister he instituted an innovative village development fund program that provided government support for economic development purposes to each village in the nation. It was probably the most affirmative action toward decentralization of power in modern Thai history.

As prime minister, M. R. Kukrit led the movement for the withdrawal of all foreign troops from Thailand and issued a statement of national policy to this effect on March 19, 1975, giving one year for compliance with this demand. The United States, which at the height of the Vietnam War had about 50,000 troops in Thailand, was the target of this policy, which in fact reflected a Thai recognition of the American withdrawal from involvement on the mainland in Southeast Asia.

In the general elections of April 4, 1976, M. R. Kukrit was defeated. Running from the Bangkok district of Dusit, which is the site of large numbers of Thai military personnel, this defeat was widely interpreted as reflecting military disquiet with his generally liberal policies and strained relations with the United States. The Thai bureaucracy had failed to reach agreement with the United States on a satisfactory, face-saving means to retain residual U.S. troop levels in Thailand, and all U.S. troops were withdrawn.

The military coup of October 1976 ended the period of liberalism in Thai politics and the official government status of M. R. Kukrit. Following the reinstitution of legislative activity after the coup, M. R. Kukrit won election to the National Assembly, in which he still maintained a seat in 1985.

M.R. Kukrit's eventual place in Thai history may rest both on his political activities and on his literary stature. Only one of his novels, *Phai Daeng* (1955), translated in 1961 as *Red Bamboo,* appeared in English. It is an overtly Thai rendered version of the Don Camillo stories from the Italian. His greatest work, however, was *Sii Phaeaendin* (1954, *Four Reigns*), which is a panoramic two-volume novel of court life. It was ''universally regarded as Thailand's greatest literary creation of this century.''

He was par excellence Thailand's leading social critic, commenting through his writings and newspaper on practically all aspects of Thai life, from the family to the nation. He was called ''teacher'' by many Thai, who regarded his advice and insights as especially helpful. He quit politics in the early 1990s, but continued to speak publicly and was widely regarded as a Thai institution. ''Journalists love to hear the crazy things I say,'' he said in a 1993 interview. ''When I die, you will feel like you are missing something.''

As the name ''Kukrit'' was unique in Thai history, so too was the character of its holder. No other person outside the royal family was as well known in contemporary Thailand, and no other had attempted so much in so many diverse fields, or succeeded so well. Kukrit was admired by Thais, not only as an emblem of democracy, but of the best of Thailand itself: a Buddhist (and briefly a monk) but mischievous; pluralist but monarchist. But he had his weaknesses, at least for those who prefer single-mindedness in a leader. Kukrit had many distractions. He was a novelist and he taught classical Thai dance. In his Bangkok house there were 2,000 fish, all of which, he said, had names. The Thai ideal, he wrote, was ''an elegant sort of life, with adaptable morals and a serene detachment to the more serious problems of life.'' Kukrit died in October of 1995 of a combination of heart disease, high blood pressure and diabetes, said officials at Samitivej Hospital in Bangkok, where he had been hospitalized for several months.

Further Reading

There is no biography of M. R. Kukrit in English. Standard histories of modern Thailand, of course, include references to him. For an analysis of his literary activities, as well as a sample of his writing (and from which part of this essay is drawn), see Herbert P. Phillips, *Modern Thai Literature: An Ethnographic Interpretation* (Columbia University Press: in press). □

Kumarajiva

Kumarajiva (344-409) was an Indian Buddhist monk and one of the world's greatest translators. He provided the Chinese with competent translations of important Buddhist texts previously rendered into Chinese only in crude or even incoherent versions.

Kumarajiva was born in the central Asiatic city of Kucha, son of an Indian Brahmin and a Kuchean princess. When he was 7 years old, his mother became a Buddhist nun, and he spent the next years following her and studying Buddhist doctrine in Kucha, Kashmir, and Kashgar. He was ordained in the royal palace in Kucha at the age of 20. In Kashgar he was converted from Hinayana (mainly Sarvastivadin) Buddhism to Mahayana. He came to be known as a brilliant monk and seems to have been thoroughly versed in the Buddhist learning of the schools then current in northern India.

In 379 Kumarajiva's fame spread to China, and efforts were made to bring him there. Fu Chien, the former Ch'in emperor, was so eager to have him at his court that, certain sources suggest, he sent his general Lü Kuang to conquer Kucha in 384 in order to bring Kumarajiva back. Lü Kuang did capture Kumarajiva but kept him captive in his western kingdom of the Latter Liang for 17 years, first humiliating him and forcing him to break his vows of celibacy and then using him as an official in his court. His long captivity gave Kumarajiva the opportunity to learn Chinese.

Kumarajiva was again the prize of a military expedition when Yao Hsing, the ruler of the Latter Ch'in, sent a force to attack Ku-tsang, the Latter Liang capital (in Kansu), in the summer of 401, and Kumarajiva was able to enter Ch'ang-an early in 402. After a regal reception by the Emperor himself, Kumarajiva soon set to work, in the imperial apartments provided him, on the translation into Chinese of dozens of Buddhist texts, including some of the most important in the canon.

Translator and Teacher

Kumarajiva's translations in Ch'ang-an were done as a communal effort. He presided over a team of Chinese specialists before an audience of hundreds of monks. While the text was being translated, he answered questions about it, and some of his answers have been included, probably by accident, in the Chinese translations. There are, of course, errors and omissions, but on the whole Kumarajiva and his helpers provided trustworthy translations of difficult texts from one language into another that differed from it in every imaginable way languages can.

One reason for this success was perhaps Kumarajiva's broad-mindedness: his philosophical view included all of Mahayana doctrine, and he had no interest in twisting the text to fit some sectarian school. His own works are rare, the most important for the understanding of his thought being his commentary to the *Vimalakirtinirdesasutra;* his letters to Hui-yüan, written sometime after 405, are also interesting.

Emperor Yao Hsing also obliged Kumarajiva to break his vows of celibacy, insisting that he live with a harem of 10 ''singing girls'' so that such a brilliant man would not be without descendants. He was set up in luxurious quarters outside the monastery and seemed to suffer from this forced breach of Buddhist law, saying, when he preached, that his hearers should learn to gather the lotus of his sermon and not the stinking mud it grew in. According to the *Kao-seng chuan,* he died on Sept. 15, 409; according to Seng-chao's obituary (*Kuang hungming chi* 23), May 28, 413.

Further Reading

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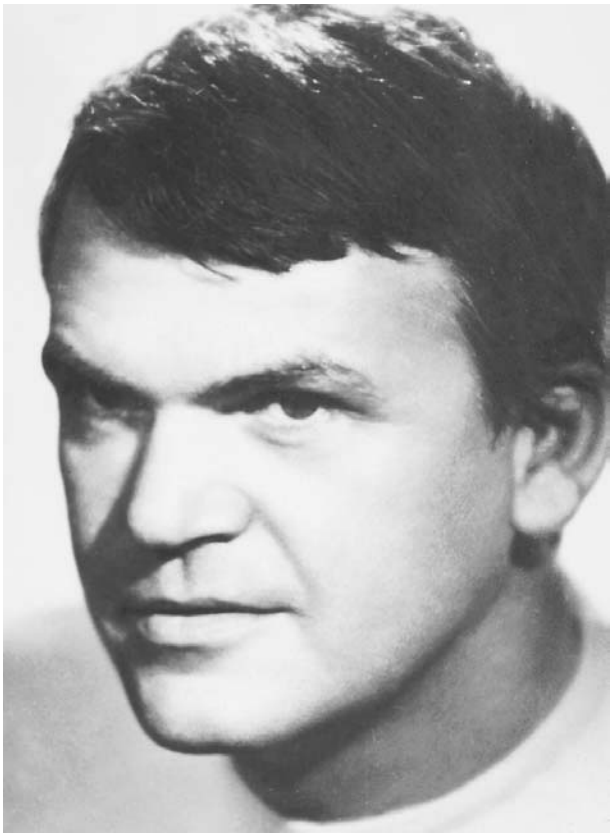

Milan Kundera

In his novels, the Czech-born author Milan Kundera (born 1929) sought to discover the answer to the question: What is the nature of existence?

Milan Kundera was one of the most important and talented novelists to emerge from the death throes of the old Communist regimes in Eastern Europe. However, his novels are not merely political tracts but attempts to discover possible meanings for the existential problems facing all human beings.

Born on April 1, 1929, in Brno, Czechoslovakia (now Czech Republic), Kundera was the son of a pianist and musicologist named Ludvik and his wife, Milada (Janiskova). On September 30, 1967, he married Vera Hrabankova.

Kundera was educated in music under the direction of Paul Haas and Vaclav Kapral. Later he also attended Charles University and, in 1956, studied at the Academy of Music and Dramatic Arts, both of which are in Prague. In 1958 he joined the Film Faculty of the latter school, a position he held until 1969.

Originally a poet, Kundera published three volumes of his work between 1953 and 1964. It was then that he began writing in the form in which he was the most successful: the novel. His first book, *The Joke,* was published in 1967. This novel exposes the dangers of living in a humorless world and is the work most responsible for Kundera's emergence as a leader in the reform movement that led to the Czech Republic's 1968 Prague Spring. During this time of cultural reform, a new freedom to writers and other artists was allowed in what was then a communist country. However, the reprieve from oppression was short lived (ended by Soviet tanks occupying the city), and Kundera found himself in the same position as many of the other leaders of the reform movement. His books disappeared from the shelves of libraries and bookstores and he lost his job at the academy and his right to continue writing and publishing in his native country. His first two novels were published in translation abroad, but Kundera was essentially a writer without an audience, or at least one with whom he could be comfortable. Although not initially allowed to travel to the West, Kundera finally was able to accept a teaching position in France.

At the Université de Rennes he served as an invited professor of comparative literature from 1975 through 1979. In 1980 he accepted the position of professor at the École des hautes études en sciences sociales in Paris. The following year he became a naturalized citizen of France.

Life Is Elsewhere, his first major work after his exile, was published in the United States in 1974. It deals with revolutionary romanticism and with lyrical poetry as a whole, exploring, among other things, the volatility of the marriage of the two. His next book was also published in the United States and was entitled *The Farewell Party*. This 1976 release satirizes a government-run health spa for women with fertility problems while simultaneously addressing serious, ethical questions. *The Book of Laughter and Forgetting* was first published in the United States in 1980 and then was republished with an interview the author gave to American novelist Philip Roth in 1981. This book illustrates the need for memory to overcome forgetting in order for an individual to achieve self-preservation.

In 1984 Milan Kundera's most famous novel was published. *The Unbearable Lightness of Being* delves into the greatest existential problems that people are faced with: love, death, transcendence, the sense of continuity or ''heaviness'' that is provided by memory, and the contrasting sense of ''lightness'' that is brought about by forgetting. The book was turned into a movie in 1988.

A later publication entitled *Immortality* was released in 1991 in England. In addition to the title subject, the book also treats the subjects of the Romantic era, ideology, the cult of images, and selfish individualism. A recent novel, *Slowness,* was published in 1994 and concerns many of these same themes.

Kundera's most important work, outside of his novels, is his nonfiction work, *The Art of the Novel*. Published in 1988, the book outlines his theories of the novel, both personal and European. True to the nature of his own novels, this book does not consist of one long essay but of three short essays, two interviews, a list of 63 words and their definitions, and the text of a speech.

Novelistic unity for Kundera does not exist in a predetermined set of rules. He uses a common theme and a structure based on musical polyphony to tie the sections of

his novels together. The lengths and arrangements of chapters, subchapters, and sections are used to create mood and a sense of time, much like in a musical composition. Instead of following the linear story of a character or set of characters, Kundera connects sometimes seemingly unconnectable stories through their related themes and existential situations.

In *The Art of the Novel* Kundera explains how the history of the novel and the history of European culture are inextricably bound together. Starting with Cervantes and passing through the works of authors such as Richardson, Balzac, Flaubert, Tolstoy, Proust, Joyce, Mann, and Kafka, he traces the route of the experience of existence. This route starts from a world of unlimited potential, moves to the beginning of history, the shrinking of possibilities in the outside world, the search for infinity in the human soul, the futility of this search, and into the realm where history is seen as a monster that can offer nothing helpful.

In 1995, Kundera published a book-length essay of literary criticism, *Testaments Betrayed,* which is organized after Nietzsche's books, with each of its nine parts divided into small sections. Its main, recurring theme focuses on Kundera's firm belief that writers and other artists' prerogatives should be defended and their intentions respected by editors, publicists, and executors.

Milan Kundera's contributions, both as a novelist exploring the nature of existence and as historian and critic of the novel, point out his importance as a writer, for his wisdom as well as for his creative genius.

Further Reading

There is little published material on Milan Kundera except for that which can be found in periodicals. Two excellent sources would be the interview by Philip Roth in the preface to the 1981 edition of *The Book of Laughter and Forgetting* and Kundera's own book, *The Art of the Novel* (1988). In addition, *Dangerous Intersection: Milan Kundera and Feminism* by John O'Brien (St. Martin's Press) was published in 1995. □

Hans Küng

Hans Küng (born 1928), a Swiss Roman Catholic theologian, questioned church dogma, emphasized the need for reform within the church, and sought reunion with other Christian groups. His liberal views led to his censorship by the Vatican in 1979.

Hans Küng was born on March 19, 1928, in Sursee, Switzerland. After graduating from the state gymnasium in Lucerne, he attended the Pontifical German College and the Gregorian University in Rome. He was ordained a Roman Catholic priest in 1954 and continued his studies in theology at the Institut Catholique at the Sorbonne in Paris. In 1960 he was appointed professor of fundamental theology at the University of Tübingen in Germany. In 1962 he was appointed by Pope John XXIII an official theologian (*peritus*) at the Second Vatican Council. Following the Council, he continued to teach at Tübingen.

A Doctrine of Reconciliation

Küng's doctoral dissertation was on Karl Barth's theory of justification and its relationship to traditional Roman Catholic understanding. That work, published in English as *Justification: The Doctrine of Karl Barth and a Catholic Reflection* (1964), is an example of Küng's interest in the reconciliation of separated Christian churches. Combining careful analyses of the Barthian and present-day Roman Catholic views along with an indication of their development from the time of the Reformation, the book indicates that contemporary differences stem from different ways of talking rather than from substantive disagreement.

Unlike other contemporary Roman Catholic theologians such as Karl Rahner or Bernard Lonergan, Küng did not develop a definite metaphysical position on which to base his views. Rather, his thought comes from studies of church and theological history plus an awareness of the strong contemporary drive for freedom of thought and the concurrent antagonism to authoritarian institutional structures. In many of his works (such as *The Council, Reform, and Reunion,* 1962, and *Structures of the Church,* 1964) Küng combined historical analysis with reflection upon contemporary problems to indicate the need for reform within the Roman Catholic Church and the real possibility of reconciliation with other churches.

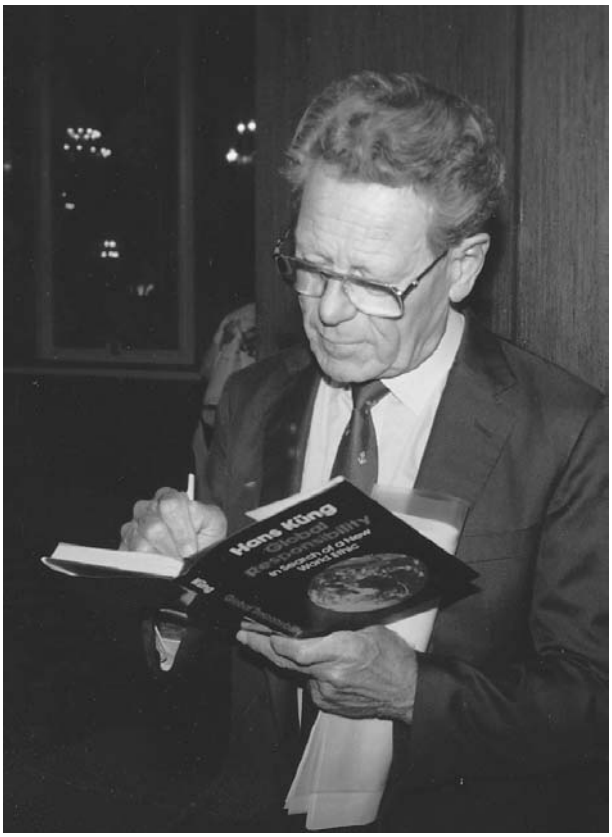

After the Second Vatican Council, Küng continued to write on the need for reform with special emphasis on the concept of service and ministry (*The Church,* 1968) and the changes that must occur in the day-to-day administration of the Roman Catholic Church (*Truthfulness: On the Future of the Church,* 1968). In *Infallible? An Enquiry* (1971) he traces the development at the First and Second Vatican Councils of the present official understanding of papal and Episcopal infallibility and questions whether this official view is not distorted in the light of both biblical teaching and contemporary philosophy.

Censorship

Küng's views on such traditional doctrine as the divinity of Christ, papal infallibility, and the dogma of the Virgin Mary helped to bring about his censorship by the Vatican in 1979. He was banned from teaching as a Catholic theologian, which provoked international controversy. An agreement of sorts was reached in 1980 that allows Küng to continue teaching at Tübingen under secular rather than Catholic auspices. He is now professor emeritus of Tübingen University.

Further Reading

There is no good secondary source on Küng yet available in English. His most recent book, *Infallible? An Enquiry* (1971), contains a preface in which the author states the concerns governing his past and present work, and this along with the book itself provides an excellent introduction to Küng's thought. □

Madeleine May Kunin

The first woman governor of Vermont was Madeleine Kunin (nee May; born 1933). As a three-term Democratic governor, (1985-1991), her major concerns were fiscal responsibility, education, and the environment.

Madeleine (May) Kunin was born September 28, 1933, in Zurich, Switzerland, the second child of Ferdinand May, a German-Jewish shoe importer, and Renee Bloch May. Pressed for money following the death of her husband in 1936 and fearing the growing Nazi threat to European Jews, Renee May left Switzerland in 1940 with her two children to join relatives living in the Forest Hills neighborhood of New York City. To support her family, May held jobs as a seamstress, a French tutor, and a baby-sitter. The Mays eventually moved to Pittsfield, Massachusetts. Working as a waitress to pay her expenses, Madeleine attended the University of Massachusetts in Amherst, graduating in 1956 with honors in history. She then took the M.S. degree in journalism at Columbia University and secured a job as a general reporter with the *Burlington* (*Vermont*) *Free Press,* the only paper to offer her a post that was not stereotyped as something a woman should do.

In 1959 she married Dr. Arthur Kunin, a kidney specialist at the University of Vermont School of Medicine. She worked for a year after her marriage as a writer and assistant producer with a Burlington television station before resigning to have her first child, a daughter, in 1961. She subsequently had three sons and put aside her career to raise her family. ''I loved having children. I suspect that's why I had four of them,'' she told a reporter in a 1985 interview.

She remained active in community affairs, most conspicuously with the League of Women Voters, and also pursued a Master's degree in English while doing occasional free-lance writing. With her family Kunin spent 1970 in Switzerland while her husband was on sabbatical there. She was so moved by the women activists she met who were then struggling to get the franchise for Swiss women that she returned to Vermont with a rekindled desire ''to make a difference.''

Kunin entered politics when she campaigned to become Burlington's first woman alderman in 1972. She followed her narrow defeat for alderman by winning a seat in the Vermont House of Representatives later that year. A liberal Democrat in a state whose traditional commitment to the Republican Party was being eroded, she ran on a platform that stressed educational, environmental, and poverty issues. During six years in the house Kunin impressed colleagues and fellow Vermonters with her attention to the budget process and served as chairperson of the house appropriations committee in her third and final term.

She then served two terms as lieutenant governor before securing the Democratic gubernatorial nomination in 1982. The state's most visible Democratic officeholder, she lost a close contest to a popular Republican incumbent but two years later emerged victorious in a campaign in which she stressed fiscal issues, education, and the environment. She was the first Jew and the first woman to be elected governor of Vermont. Although her pollster showed that her popularity among women voters had been significant in her victory, Kunin aptly remarked of her achievement in becoming just the fourth woman in American history to be elected governor whose husband had not already held that office, ''You have to build your own credentials as a candidate, not just as a woman.''

Aided by Vermont's economic growth, she erased a large budget deficit she had inherited from her predecessor. She also fought for and got more money for education, the creation of a state venture capital corporation, and tough new environmental laws and enforcement even when that meant confronting the state's powerful ski industry. Observers also noted that from the start Kunin displayed a hard-to-define style that, while effective, was different from that of her male predecessors. ''The testosterone level (at her inauguration) fell dramatically,'' remarked one pundit.

Kunin's bid for reelection in 1986 seemed sure until the entry into the gubernatorial race of a third significant candidate threw the election to the legislature where she won handily. During her second term she attracted more attention nationally; speculation arose that she might enter the Cabinet should a Democrat win the presidency in 1988. Although she did not reject the possibility that she might some day run for the U.S. Senate, she announced her candidacy for a third term as governor in 1987. Responding to her critics' accusations that she was ''straddlin' Madeleine,'' the introspective Kunin declared, ''I don't yell, but I know how to fight for what I want.'' ''You also have to be willing to exercise power,'' she had stated on an earlier occasion. ''We've been educated to be mothers, peacemakers, but we must learn that we can't please everybody.'' She made it clear that what she wanted for Vermont was planned growth, the balancing of economic development with concern for the environment.

Disturbed by the intellectual dishonesty of many politicians, she announced in early 1990, while serving her third term as governor, that she would not seek re-election. ''We are living in a time when we set the stage nationally for political disillusionment when politicians make promises that are impossible to keep. Worst among these is the promise of no new taxes, while guaranteeing continued, or even vastly enhanced, results,'' she said.

Further Reading

In the absence of a full biography, those seeking additional information about Madeleine Kunin can consult several articles. She was profiled in *People* magazine (April 1, 1985). Additional sources are Nancy Day, ''Madeleine Kunin,'' *Working Woman* (July 1986), and Sally Johnson, ''The Kunins: A Family Portrait,'' in *Vermont Sunday Magazine* (March 31, 1985). ''Green Crisis'' in *The Economist* (January 23, 1988) and Kunin's own ''Lessons From One Woman's Career'' in *Journal of State Government* (September-October 1987) were also of value. Vermont's largest newspaper, the *Burlington Free Press,* was another useful source. See also a brief mention in *Platt's Oilgram News* (December 11, 1992). □

William M. Kunstler

William Kunstler (1919-1995) was one of the best known civil rights attorneys in the United States. His most famous trial was his defense of the Chicago Seven who were charged with conspiracy to commit a riot at the 1968 Democratic National Convention.

William Kunstler was one of the country's best known and most reviled radical lawyers, defending clients whom most attorneys shunned. He was revered by supporters and condemned by critics. His clients included civil rights leader Martin Luther King, Jr., mafia don John Gotti, and a terrorist accused in the bombing of the World Trade Center in New York City. Kunstler's most famous trial was the one in which seven people—the Chicago Seven, as they came to be known—were charged with conspiracy to commit a riot at the 1968 Democratic National Convention in Chicago, Illinois.

Kunstler was born in New York City, the son of a proctologist, Monroe Bradford Kunstler, and Frances Mandelbaum Kunstler. Kunstler had one brother, Michael, and one sister, Mary. He was married twice and had four children from the two marriages. His first marriage to Lotte Rosenberger ended in divorce in the mid-1970s. They had two daughters, Karin and Jane. Kunstler blamed the breakup on his long periods away from home defending civil rights causes around the country. His second marriage was to Margaret Ratner; they also had two daughters, Sarah and Emily. Kunstler graduated from DeWitt Clinton High School Manhattan Annex in New York and later from Yale University. After serving in the army in World War II, during which he saw limited combat in the Philippines, Kunstler came home and enrolled in Columbia Law School, and graduated in 1948. After he passed the bar, Kunstler and his brother, Michael, opened a family law firm of Kunstler & Kunstler. In the early 1950s, Kunstler taught law at the New York Law School.

Kunstler's career changed dramatically in 1956 when he represented a black journalist, William Worthy Jr., who was arrested because he didn't have a passport when he returned from a trip to Cuba. Kunstler successfully argued that the law was archaic and unconstitutional and the case was dismissed in 1961. Kunstler said in his book, *My Life as a Radical Attorney,* that this was the case that launched his career as a civil rights attorney. In his summation before the U.S. Court of Appeals, Kunstler would create one of his trademarks: reciting poetry at the start of his summations. In that trial, Kunstler opened his closing argument with a line from Sir Walter Scott's *The Lay of The Last Minstrel:* ''Breathes there the man with soul so dead, who never to

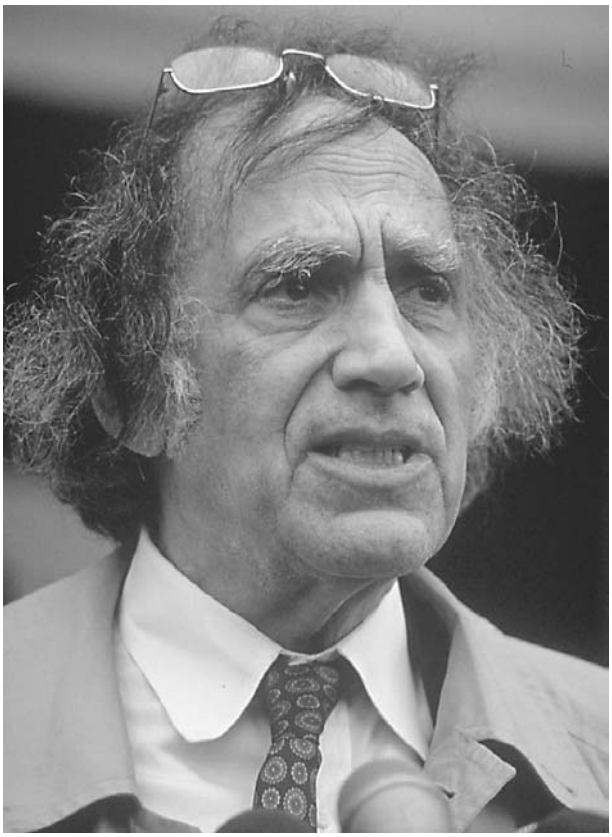

himself hath said,/ this is my own, my native land.'' In addition to his unorthodox antics, Kunstler had a colorful appearance in court. His craggy face was accentuated by a raspy voice, unkept hair, and eyeglasses which were always perched on the top of his head. Critics called Kunstler a showboat and a publicity seeker. ''To some extent that has a ring of truth,'' Kunstler said in an interview with David Margolick, special writer for the *New York Times*. ''I enjoy the spotlight, as most humans do, but it's not my whole raison d'etre. My purpose is to keep the state from becoming all domineering, all powerful. And that's never changed.''

After the Worthy case, Kunstler ended up spending a lot of time in the southern United States, representing Freedom Riders arrested on breach of peace and disorderly conduct charges for staging civil rights protests in places like Birmingham, Alabama, and Biloxi, Mississippi. Kunstler even marched in some of the protests. ''The sixties was my time of transformation. During this period and into the 1970s I changed from a liberal into a radical,'' Kunstler wrote in *My Life as a Radical Attorney*. ''I metamorphosed. As the movement expanded from civil rights to Black Power, from protest to militant dissent, I took almost all political cases that came my way.'' And when politics dissolved altogether, Kunstler was left ''with celebrity sociopaths or just plain celebrities. By the end, he wasn't at the action, he was the action,'' a *New Yorker* magazine writer commented after his death.

Many of Kunstler's clients, though, were African American, some charged with murdering police or other high profile crimes, which made Kunstler unpopular with some segments of society. ''For more than 20 years, my representation of Black defendants has been motivated by one of my strongest beliefs: That our society is racist,'' Kunstler wrote in his autobiography. It was during the social protests in the South that Kunstler represented Martin Luther King, Jr. on civil rights issues. Then in the late 1960s he became involved with the trial of the Chicago Seven, as the defendants came to be known.

The suspects had come to the 1968 Democratic Convention in Chicago to protest the war in Vietnam. The proceedings were interrupted repeatedly by confrontations between Kunstler and U.S. District Court Judge Julius Jennings Hoffman. Courtroom decorum suffered as the defendants, Kunstler, and other lawyers battled with Hoffman, who seemingly lost control of the proceedings on occasions. One defendant, Abbie Hoffman (no relation to Judge Hoffman) would do handstands on his way into court, or pole vault over a court railing. Another defendant, Bobby Seale, who was national chair of the Black Panthers, at one point during the trial was ordered by Judge Hoffman to be gagged, chained, and bound to the counsel table. Kunstler, in his book, *My Life as a Radical Lawyer,* wrote this about Judge Hoffman: ''He reminded me [more] of the Queen in Alice in Wonderland with her cries, 'Off with their heads,' than a dignified judicial figure.'' All defendants were acquitted of the most serious charge of conspiracy to incite a riot. Five were convicted of lesser charges, but those were dismissed on appeal. While the jury was deliberating the fate of the Chicago Seven, Hoffman found Kunstler guilty of 24 counts of contempt of court, one for each time the judge thought Kunstler showed disrespect and rudeness during the five-month trial, and sentenced Kunstler to four years and 13 days in prison. The charges were reversed two years later by the U.S. Court of Appeals, which ordered a new trial for Kunstler. Kunstler was convicted of two counts of contempt, but was not sentenced to prison.

Following the Chicago Seven trial, Kunstler said he felt he would sink into oblivion. But he was soon back in the national news in 1971 when rioting broke out at Attica State Prison in New York. Thirty-nine prisoners were massacred during five days of rioting, which Kunstler said was precipitated by inhumane treatment. Kunstler was called in as an intermediary and later filed lawsuits on behalf of prisoners.

Kunstler had often been the target of abuse because of the clients he represented, but nothing compared to the threats and harassments he received for representing Islamic clients in 1993 and 1994. Kunstler, who was Jewish, was considered a traitor by some. One of his clients, El Sayyida A. Nossair, was charged with murdering Rabbi Meir Kahane, founder of the militant Jewish Defense League and Israel's anti-Arab Kach party. A jury in New York City found Nossair innocent of the murder charge. During the trial, pickets paraded in front of Kunstler's home in Greenwich Village in Manhattan and windows were broken. Threats were also made over the phone when he represented Nossair's cousin, Ibrahim A. Elgabrowny, in the 1993 bombing of the World Trade Center in New York City.

Kunstler, who became enamored with poetry while at Yale University, had many of his poems published. One of

his last works was one entitled ''When The Cheering Stopped;'' it dealt with the arrest of former football star O. J. Simpson on charges that he murdered his ex-wife, Nicole Brown Simpson, and a friend, Ronald Goldman. ''I was struck with the paradox of how quickly a sports idol can be caught up in a tragedy of immense proportions,'' Kunstler was quoted as saying in a *Harpers'* magazine article. ''Of one thing I am certain, this will not be my last sonnet about the matter.'' Kunstler died seven months later on September 4, 1995, in New York City, one month before Simpson was acquitted.

Months after Kunstler's death, supporters—as well as one vocal detractor—showed up at the Cathedral Church of St. John the Divine in New York City in his honor. Friends and clients, including poets Amiri Baraka and Allen Ginsberg, civil rights leader Betty Shabazz, and Chicago Seven alumnus Bobby Seale, united with Kunstler's family members to share their memories of the flamboyant attorney. The *New York Times* quoted author Jimmy Breslin as saying, ''Dying is no big deal; the least of us can manage that. The trick is how you live, and Mr. Bill Kunstler lived. He lived with a searing pace, a furious energy, and overwhelming love of right and dislike of wrong.''

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Kuo Mo-jo

The Chinese author Kuo Mo-jo (1892-1978) was a Marxist interpreter of early Chinese society and thought and one of the major cultural figures of modern China.

In its early phase, modern Chinese literature was markedly romantic in its championship of the individual and its demand for the overthrow of the old society. Later, this dual passion was enlisted in the cause of communism, and a new literature was born that slights the romantic individual. Kuo Mo-jo is a representative figure in that, though an arch rebel and romantic in his early phase as a writer, he soon curbed his individualistic predilections to embrace Marxism and ended up after a long career in literature and politics as a sycophantic singer of praise of the Communist regime.

Early Career

Born into a gentry family in Loshan, Szechwan, Kuo Mo-jo early chafed under parental and school authority and was once expelled from school for insubordination despite his excellent academic record. He was constrained by his parents to marry a complete stranger who appeared to him utterly repulsive. This distasteful experience precipitated his decision, despite his defective hearing, to study medicine in Japan. He thought, with many patriotic youths of his time, that medicine was one of the best ways to strengthen his country. He arrived in Japan in 1913, and while studying for his degree, he read on his own a great deal of literature, especially the German and English romantic poets. Supporting a wife and a growing family on a government scholarship, he began to entertain thoughts of a literary career because of the manifest success of the new literary movement in China since 1917. In 1921 he formed the Creation Society (Ch'uang-tsao shê) with his friends in Japan: Yü Ta-fu, Chang Tzu-p'ing, Ch'eng Fang-wu, and T'ien Han.

In the same year Kuo published a volume of poetry entitled *Nü-shen* (*Goddesses*) and a translation of Goethe's *Sorrows of the Young Werther*. Both books captured instant Chinese attention. In the next year the Creation Society launched *Ch'uang-tsao Chi-k'an* (Creation Quarterly), which espoused romanticism and art for art's sake in conscious opposition to the championship of a realistic and humane literature by a rival group, the Society for Literary Research. The magazine, which ceased publication after only six issues, was succeeded by several other Creationist

journals, including *Hungshui* (The Deluge) in 1925 and *Ch'uang-tsao Yüeh-k'an* (Creation Monthly) in 1926. Active in all Creationist enterprises, Kuo wrote prolifically in all types of writing during the early phase of the society.

In the 1920s Kuo was acclaimed primarily for his poetry. In such ambitious poems as ''The Hound of Heaven,'' ''The Nirvana of the Phoenixes,'' and ''Earth, My Mother,'' he resorts at once to Western and Chinese mythology and a modern scientific vocabulary to imitate Shelley and Whitman. With equal fervor he sings the chaos of modern city life, the imminent collapse of the present society, and the rhapsodic vision of a future humanity. In the more subdued nature poems of this period the influence of Goethe and Tagore is apparent.

Revolution and Scholarship

Kuo wrote that he was converted to Marxism in 1924 after reading a book by a leading Japanese Marxist. Certainly by 1925, the year that marked China's massive resistance to imperialist exploitation in the so-called May Thirtieth movement, Kuo and several other Creationists had become active in politics and openly advocated a revolutionary literature.

That year Kuo left Shanghai for Canton to serve as a dean in Sun Yat-sen University, and in the next year he joined the Northern Expedition against the warlords as a propagandist in the Political Department of the Revolutionary Army Headquarters. At that time the Kuomintang and the Communist party were in close cooperation, and many revolutionary writers besides Kuo participated in the expedition; it was only after the forcible expulsion of Communists from the Kuomintang government in 1927 that these disillusioned veterans returned to their literary career with the avowed purpose of propagating Communist revolution.

Kuo fled to Japan in February of 1928. With the critic Ch'eng Fang-wu, he continued to direct the Creation Society until it was forced to disband by government order a year later. A political refugee unable to freely express his views in Chinese publications, Kuo turned to translation and, more fruitfully, to a study of ancient Chinese society and thought with the aid of archeological findings and Marxist notions about feudal society. While his interpretations and conclusions are debatable, Kuo's series of classical studies, which continued until the 1940s, certainly mark him as a scholar of intellectual vigor.

War Years and After

When the Kuomintang government and the Communists again agreed to cooperate on the eve of the Sino-Japanese War in 1937, Kuo deserted his Japanese wife and children and returned to China a vindicated hero. He was now entrusted with important government functions, first as head of the Third Department (in charge of propaganda) in the Political Training Board of the National Military Council and, from 1940 on, as chairman of the Cultural Work Council and, also beginning in 1940, as chairman of the Cultural Work Committee. Still in charge of propaganda, he now enjoyed much less power owing to the worsened relations between the Nationalists and Communists.

Nevertheless, Kuo did much to promote the Communist cause in the early 1940s, especially in his role as a playwright. He had written closet dramas in the 1920s; now he again turned to historical themes to write plays that would rouse the patriotic sentiment and include veiled antigovernment and pro-Communist propaganda. These plays, notably *T'ang-ti chih hua* (The Devoted Siblings) and *Ch'ü Yüan,* were great commercial successes and ushered in the trend for historical plays in wartime China.

Kuo Mo-jo visited the Soviet Union in 1945 and stayed in Hong Kong during the civil war between the Chinese Nationalists and Communists. On the eve of the Communist victory in 1949, he returned to China as its ranking man of letters, and with the establishment of the People's Republic, he was awarded many honors and positions: vice-premier of the State Administration Council (1949-1954); chairman of the All-China Federation of Literary and Art Circles; and president of the Academy of Sciences, the nation's leading research organization.

Kuo was thus, at least until the cultural revolution in 1966, nominally in charge of all creativity and research in China. But actually he was a front man for the Communist party and enjoyed little exercise of power. His verses and public utterances after 1949 suggest something of a sycophantic clown, a fool in Mao Tse-tung's court.

On the eve of the cultural revolution, Kuo recanted his entire literary career, declaring that all his publications deserved to be burned. This apparently saved him from the ignominy of persecution that soon was inflicted upon nearly all the ranking writers and artists of the nation. Over the years Kuo had been writing a long autobiography in several volumes, a document of great historical interest, but it seemed unlikely that he would continue with the story to cover the post-1949 years. He died on June 12, 1978, in Peking (now Beijing).

Further Reading

Aside from Kuo Mo-jo's *Selected Poems from ''The Goddesses''* (1958) and *Ch'ü Yüan: A Play in Five Acts* (1953), there are only a score of poems and a few stories available in English in such anthologies as Kai-yu Hsu, ed., *Twentieth Century Chinese Poetry: An Anthology* (1963). A good critical study is Milena Dolezelová-Velin-gerová, ''Kuo Mo-jo's Autobiographical Works,'' in Jaroslav Prušek, ed., *Studies in Modern Chinese Literature* (1964). David Tod Roy, *Kuo Mo-jo: The Early Years* (1971), is a detailed intellectual biography of Kuo's early life. Most accounts of modern Chinese literature include a discussion of Kuo Mo-jo. Among these Liu Wu-chi's supplement to Herbert Allen Giles, *History of Chinese Literature* (1966), gives the most rounded treatment, while Chih-tsing Hsia, *A History of Modern Chinese Fiction, 1917-1957* (1961), offers the most trenchant criticism. □

Frantisek Kupka

Frantisek Kupka (1871-1957) was a Czech painter and illustrator who lived most of his life in Paris. He

was one of the first artists to paint abstract canvasses.

Frank Kupka was born September 23, 1871, in eastern Bohemia, Czechoslovakia, the son of a small town notary. Unhappy living with his father and stepmother, he often left home, spending time in a Capuchin monastery where he was fascinated by the murals the monks painted. He eventually wandered from place to place in Bohemia, making his living as an itinerant painter of commercial signs, banners, and saddles. At the age of 16 he was sent to a local craft school and later to the Prague School of Art. From there he went to the Academy of Fine Arts in Vienna and eventually to Paris in 1894. In Paris he attended classes at the Ecole des Beaux Arts and the Académie Jullian, supporting himself doing magazine and book illustrations and giving drawing lessons. Kupka married a French widow, Eugenie Straub, and lived in Paris until his death in 1957.

In the first decade of the 20th century Kupka became known for his illustrations and his etchings and prints. His painting during this period was conventional, a popular mixture of Art Nouveau, French Symbolism, and Eastern European Decorative Arts. While he showed in the official salon exhibitions, he did not receive much attention until after 1909-1910, when his work went through profound changes. He abandoned traditional renderings of nude women, landscapes, and still-lifes and began painting what he felt was the distillation of movement into line, form, and color with only a lingering trace of a subject. His canvasses at this time were dense, painted in bright, pure colors with swinging and vibrating arches and curves. A series of disc paintings, remarkably similar to the disc paintings of Robert Delaunay, was the result of a fascination with the motion of his stepdaughter bouncing a ball and his desire to capture its dynamics rather than appearance. His painting was interrupted by the outbreak of World War I. Despite his professed anarchism, he joined the French army and fought in the trenches alongside the French poet Blaise Cendrars. He was wounded and returned to Paris.

After the war Kupka worked in the French Department of Defense, taught students from the Prague Academy of Fine Arts, and resumed painting. He became committed to the idea of abstraction, which he continually refined until his death. He considered his work to be research into giving ideas plastic form. He claimed his paintings illustrated ideas in science, physics, astronomy, and biology, in all of which he was widely read. He was also knowledgeable about world religions and was particularly interested in the modern esoteric religion Theosophy, which tried to reconcile spiritualism with science. Throughout his life Kupka had a strong interest and, some claim, an involvement with the occult.

Later in his life, almost like a scientist, Kupka divided his work into categories that were thematic rather than chronological, such as ''Fugue for Two Colors,'' ''The Organic Cycle,'' and ''Stories of Shapes and Colors.'' Kupka worked on several paintings at a time, often working and reworking a single canvas over a period of years. At times his work resembled the spare, geometric paintings of the Russian Constructivist Kasemir Malevich and the Dutch painter Piet Mondrian, while at other times he would resume working in themes that suggested his earliest abstractions. His bright palette and overall composition remained constant.

The years around World War I were active ones for European painters, and Kupka worked and showed alongside such other Parisian artists as Robert Delaunay and Marcel DuChamps and his brother Jacques DuChamps, as well as the Italian Futurists and German Expressionists. But by nature Kupka was irascible. He feuded with his Parisian colleagues and withdrew his work from at least one important exhibition, ''The Section d'Or'' in 1912, because of aesthetic disagreements with the other exhibitors. He felt that they were negative, decadent, and academic. Compared to their rational formalism, Kupka was a romantic and a mystic. He was particularly at odds with Delaunay as their work overlapped at a time of great competition among painters to establish themselves as the originators of new ideas.

After these early years Kupka was not associated with any circle of artists and critics and was written about less and less. Gradually he was almost forgotten as the history of Modernism was written. After several shows in the early 1920s he worked privately and exhibited rarely until 1946, when he had a major show in Prague followed by one in New York and finally a major retrospective in Paris at the Musee d'Art Moderne in 1958, a year after his death. After that there were a number of exhibitions in Czechoslovakia, Switzerland, Germany, and Holland, as well as a major retrospective at the Guggenheim Museum in New York City in 1974. Kupka's work gained critical attention beginning in the 1970s as the history of 20th-century painting was examined more broadly to include the work of such secondary figures as Kupka, who were slightly out of the mainstream, but nonetheless important artists in this period.

Further Reading

There are two important monographs on the life and work of Frank Kupka. One, *Frank Kupka: Pioneer of Abstract Art,* by Ludmila Vachtova (London, 1968), is a chronological consideration of his career with little insight into his place in 20th-century painting. It is nevertheless an important source of facts and information and includes many color reproductions of his paintings and early illustrations. The catalog from the Guggenheim Museum exhibition (1974) is a more historical and up-to-date study. □

Akira Kurosawa

The Japanese film director Akira Kurosawa (born 1910) is noted for his visually arresting and intellectually adventurous evocations of Japan's mythic past and agonized present. His films have established him as one of the great epic poets of the cinema.

Akira Kurosawa was born in Tokyo and educated there at the Academy of Fine Arts, where he studied painting. He entered the world of film almost accidentally, by winning an essay contest on the major weakness of Japanese cinema. After working for five years in various capacities at Toho Studios, he made his directorial debut with *Sanshiro Sugata* (1943), an intimate study of the life of a judo champion.

Kurosawa's second venture, *Most Beautifully* (1944), focuses on the Japanese working-class woman, producing a vivid and authentic documentary. *The Men Who Tread on the Tails of Tigers* (1944), a brilliant parody of a Kabuki story, was banned by the Japanese government because of its religious irreverence and lack of national patriotism. His other major works of this period were *One Wonderful Sunday* (1945); *Drunken Angel* (1946), a poignant study of the confrontation between a slum doctor and a gangster dying of tuberculosis; *Stray Dog* (1949), a portrayal of postwar Japanese life in the form of a detective melodrama; and *Scandal* (1950), an exposé on the concomitant evils of yellow journalism and unbridled public curiosity.

With *Rashomon* (1950), a sophisticated inquiry into the elusiveness of objective reality, Kurosawa won international recognition. Winner of the Grand Prize at the Venice Film Festival, *Rashomon* was highly influential in theme and technique in both East and West. *The Idiot* (1951), based on the Dostoevsky novel, drew a less enthusiastic response. But his two subsequent works—*Ikiru* (1952), a profound exploration of the psychology of dying, and the great battle epic *The Seven Samurai* (1954)—are secure among the great achievements of contemporary cinema.

The late 1950s and early 1960s were a productive time for Kurosawa. His films of this period included *Throne of Blood* (1957), a moving though eccentric adaptation of Shakespeare's *Macbeth; The Lower Depths* (1957), a profound treatment of the Gorky play; *The Hidden Fortress* (1959), a powerful medieval fresco; *Yojimbo* (1961) and *Sanjuro* (1962), two dynamic samurai epics; and *High and Low* (1963), an intriguing crime thriller.

Around this time, Kurosawa's notorious perfectionism began to take its toll on his career. He spent two years filming *Aka Hige* (Red Beard; 1965), an ambitious medical drama. But the film flopped at the box office and its star, Kurosawa regular Toshiro Mifune, vowed never to work with the director again. After a long fallow period, Kurosawa next signed on to direct a segment of the Hollywood Pearl Harbor epic *Tora! Tora! Tora!* (1970). He resigned amid arguments over control of the project and rumors that he was mentally unhinged. Kurosawa could not even get financing for his next film, *Dodes' ka- den* (1970), his first in color, only completing the project when two other Japanese directors stepped in as co-producers. Savaged by critics, this drama about Tokyo slum life failed with audiences as well. The cumulative disappointments drove Kurosawa to attempt suicide in 1971. He recovered from multiple slash wounds but did not return to work until the mid-1970s.

In 1975 Kurosawa began shooting *Dersu Uzala* (1976), a powerful survival story set in the Siberian wilderness. With strong financial backing from Soviet and Japanese sources, the director was once again equipped with the time and budget to create on the epic scale. The resulting film won the Academy Award for Best Foreign Language Film, as well as the Gold Medal at the Moscow Film Festival. It signaled a major comeback by Kurosawa.

In 1980, with financial support from American directors George Lucas and Francis Ford Coppola, Kurosawa made *Kagemusha* (1980), a spectacular—but deeply humanistic—Samurai epic about a condemned thief who impersonates a slain warlord. The film captured the Golden Palm at the Cannes Film Festival in addition to numerous international awards. Kurosawa's first Oscar nomination for Best Director came for *Ran* (1985), a Japanese retelling of *King Lear* that featured some of the most breathtaking battle sequences ever filmed. The success of these two epics solidified Kurosawa's reputation as one of the masters of modern cinema.

Then 80 years old, Kurosawa next directed *Akira Kurosawa's Dreams* (1990) a rendering on film of the director's own nighttime fantasies. The intensely personal film met with mixed critical reception, though few could deny its visual splendor. *Rhapsody in August* (1991), a more mainstream release aimed at Western audiences and starring the American actor Richard Gere, met with an even less favorable response. *Madadayo* (1993) was a return to more uniquely Japanese subject matter, in its tale of an ex-professor who lives in a hut and refuses to accept the reality of approaching death. In the mid-1990s, several of Kurosawa's

screen treatments were turned into films, most notably in the Bruce Willis's vehicle *Last Man Standing* (1996).

An artist of subtle inventiveness, Kurosawa deliberately avoided the stylistic tricks and emotional exhibitionism of many of his postwar contemporaries in favor of logical but complex structural development, compositional precision, and studied character analysis. His indifference to restrictive cultural ritual helped to make him the most catholic of his country's motion picture directors. In 1989, the director was presented with an honorary Academy Award ''for accomplishments that have inspired, delighted, enriched, and entertained audiences and influenced filmmakers throughout the world.''

Further Reading

For Kurosawa's views on his own early productions see Andrew Sarris, ed., *Interviews with Film Directors* (1968). The definitive early study of the cinema of Kurosawa is the full-length work by Donald Richie, *The Films of Akira Kurosawa* (1965). See also Joseph L. Anderson and Donald Richie, *The Japanese Film: Art and Industry* (1960). Perceptive critical commentary can be found in Pauline Kael, *I Lost It at the Movies* (1965) and *Kiss Kiss Bang Bang* (1968); Stanley Kauffmann, *A World on Film: Criticism and Comment* (1966); John Ivan Simon, *Private Screenings* (1967); and Dwight Macdonald, *Dwight Macdonald on Movies* (1969). Kurosawa's own account of his life is presented in *Something Like an Autobiography* (1982). Donald Richie, *The Films of Akira Kurosawa* (1996) covers all of Kurosawa's films to that point. □

Mikhail Ilarionovich Kutuzov

The Russian field marshal Mikhail Ilarionovich Kutuzov (1745-1813) commanded the forces that compelled Napoleon to retreat from Russia.

From his birth on Sept. 5, 1745, in St. Petersburg, Mikhail Kutuzov, the son of a general, was understood to be destined for a military career. He entered military school when he was 12 and proved to be a brilliant student in both military and civilian subjects. He was commissioned a sublieutenant at the age of 16.

The first 3 decades of Kutuzov's career were years of steady progress. He saw active duty first in Poland, where he served on several occasions between 1764 and 1769, earning recognition as a courageous soldier and an able leader. His next assignment, in 1770, took him south to join the fighting that had broken out in the preceding year against the Turks. After 4 years of participation in that conflict, during which he received a severe head wound that cost him an eye, he was permitted to go abroad for medical treatment. On his return in 1774, he was ordered to the Crimea to serve under the command of the general recognized as Russia's greatest, Alexander Suvorov. Six years later he was made a major general—a notable honor for a man who had not yet reached 40—and given command of an army corps. During the Russo-Turkish War of 1789-1791 his generalship contributed significantly to the victorious outcome for the Russians.

The decade following that war brought Kutuzov a succession of military and civilian assignments which extended his experience through service in such diverse posts as envoy to Turkey, director of officer training, envoy to Prussia, commander of Russian forces in Finland, governor general of Lithuania, and military governor of St. Petersburg. He soon became widely known and respected for his accomplishments: he had a splendid record as a general; he was a skillful administrator and diplomat; he was erudite and proficient in a number of languages (French, German, Polish, Swedish, Turkish); and, unlike many contemporary generals, he was respected by his men. After the death of Suvorov in 1800, probably no general in Russia was held in higher esteem, among both military personnel and civilians, than Kutuzov.

Unfortunately for Kutuzov, the prevailing sentiment regarding him was not shared by the imperial heir, who was to come to the throne as Alexander I. And in 1802, a year after Alexander became emperor, Kutuzov was forced to retire from the army, his career apparently at an end. Three years later, however, Alexander reluctantly recalled him to take command of one of the two Russian armies being sent to Austria to fight against Napoleon. In his first encounters with the enemy, Kutuzov demonstrated his well-known talent as a strategist and performed creditably; but later, when he was forced by the Emperor to act against his own judgment, he was defeated by Napoleon at Austerlitz, late in 1805. As a

consequence, he was relieved of his command and relegated to a series of relatively unimportant posts during the succeeding 6 years.

Then, in 1811, Alexander was once more forced by circumstances to entrust Kutuzov with a major command, this time over the Russian forces in Moldavia, where an unsuccessful conflict with the Turks had been going on. Kutuzov not only led the Russians to a quick and decisive victory but also negotiated particularly favorable terms of peace for Russia. For that achievement Alexander publicly expressed his gratitude, granting Kutuzov the title of count and, later, prince; but privately the Emperor remained antipathetic to his popular general.

Napoleonic Invasion

Even when Napoleon invaded Russia in 1812, Alexander refrained from giving Kutuzov a command. Only after the invaders had forced their way past Smolensk and were marching toward Moscow did he yield to the common appeal and appoint Kutuzov commander in chief of the army, with orders to save Moscow. Kutuzov adopted a plan based on the hope of exhausting the enemy by evasive actions and avoiding a pitched battle if possible. However, when Napoleon's forces had advanced to within 70 miles of Moscow, he decided to have the Russians meet them in direct combat, at Borodino, on Aug. 26, 1812.

In the bloody battle at Borodino, Kutuzov lost 35,000 of his 120,000 men, and Napoleon lost 30,000 (including 49 generals) of his 135,000. Each commander claimed to have won the battle when, actually, neither had won. The significance of the outcome lay in the facts that Napoleon had neither annihilated the Russian army nor destroyed the Russian will to fight, that his own army was seriously weakened, and that he was in a hostile land, unable to get reinforcements. Alexander chose to consider the result a Russian victory and, in recognition of Kutuzov's part in it, promoted him to field marshal.

Kutuzov would have preferred to take the offensive after Borodino; but, when needed reinforcements were not made available to him, he decided to retreat and give up Moscow in order to strengthen his forces for later encounters. He believed that time was on his side, and events proved him correct. In October, Napoleon, taking into consideration his failure to force Alexander to sue for peace as well as the approach of the harsh northern winter, ordered his troops into the famous retreat from Russia. Under Kutuzov's direction, Russian forces followed hard on the heels of the departing enemy, compelling them to take an unfavorable route and harassing them until they had become a straggly remnant of an army by the time they left Russian soil at the end of 1812.

A few weeks later Kutuzov and his army left Russia to continue the fight against Napoleon. But the field marshal did not live to see the final victory for which he had fought. Nearing 68 years of age and in ill health, he could no longer endure the rigors of active military life. He died in the Silesian village of Bunzlau on April 16, 1813.

Further Reading

The only biography in English is Mikhail Bragin, *Field Marshal Kutuzov: A Short Biography* (1944). See also Evgenii V. Tarle, *Napoleon's Invasion of Russia, 1812* (1938; trans. 1942), and Paul N. Miliukov, Charles Seignobos, and Louis Eisenmann, *History of Russia* (3 vols., 1932-1933; trans. 1968-1969).

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Simon Kuznets

American economist, researcher, and author, Simon Kuznets (1901-1985) won the Nobel Prize in 1971 for pioneering the use of a nation's gross national product to analyze economic growth.

Simon Kuznets was born in Kharkov, Russia, in 1901. At an early age he and his family emigrated from Russia to the United States. Kuznets and his family settled in New York City, where he attended school. He received his bachelor's degree from Columbia University in 1923. He also attended Columbia University to do his graduate work, completing his master's degree in 1924 and his doctorate in 1926. His doctoral dissertation was entitled ''Cyclical Fluctuations in Retail and Wholesale Trade.'' This work, in principle, set the stage for many of his future research efforts. In 1929 he married Edith Handler. They raised two children.

Kuznets' fields of specialization were economic growth, economic development, and economic planning theory and policy; the economics of technological change; and demographic economics. He taught in all of these areas and did research in them as well. He was especially interested in researching the relationship of population size and population traits to the process of long-term economic growth. His research was not restricted to the experience of the United States; quite to the contrary, he was interested in and did extensive analysis of the national income and growth data of a number of industrialized nations. In addition, Kuznets did a significant amount of research on secular movements in production levels and prices.

He was employed at the rank of professor in the Economics Department at the University of Pennsylvania from 1936 until 1954. He then joined the Economics Department at Johns Hopkins University as a full professor from 1954 until 1960. From 1960 until 1971, he was professor of economics at Harvard University and then professor of economics emeritus there until his death in 1985.

Kuznets was well known for his analysis involving national income data. Indeed, Kuznets was the intellectual ''father'' of modern methods of national income accounting. He was credited with having developed the basic format for studying both national income and product accounts and the composition of such accounts. In the

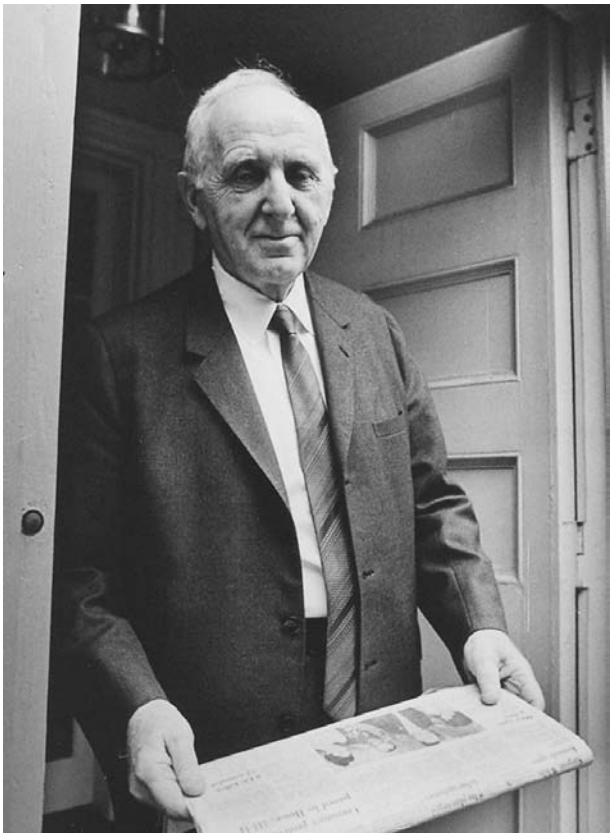

process of his pioneering work on national income and related data, many important contributions to economic policy and economic understanding were developed. For example, digging back to the year 1870 Kuznets estimated national income and the components of national income for the United States for both the latter part of the 19th century and the early part of the 20th century. As a result, his studies involved him in a number of important national economic policy issues and debates. In point of fact, his involvement in such issues and debates won him recognition in a wide variety of economics textbooks.

One of the main issues in which Kuznets' studies played an important role involved the relationship among the levels of aggregate consumer spending, aggregate consumer saving, and aggregate household disposable income. For instance, the relationship between the level of aggregate consumer spending and the level of aggregate disposable income is critical to the effectiveness of public economic policy and to the formulation of public economic policy. Kuznets found that the proportion of per capita income that is saved had not significantly changed since the year 1870.

To many analysts, Kuznets' finding of a proportional relationship between the level of aggregate consumer spending and the level of aggregate disposable income was seemingly at odds with Keynesian theory and Keynesian policy analysis. In point of fact, the findings by Kuznets essentially related to the long run, whereas the theory of Keynes related essentially to the short run. The findings by Kuznets and the theories of Keynes actually supplemented each other. Indeed, the findings by Kuznets provided a most suitable format for the study of long-term economic growth. Among other things, Kuznets' findings helped to shape the evolution of modern theories of both macroeconomic growth and development and regional economic growth and development.

The work by Kuznets on national income accounting led to a myriad of other contributions. For example, Kuznets was apparently the first economist to observe a 15 to 25 year long business cycle involving business construction. As a result, Kuznets was able to contribute substantively to the study and the theory of business cycles in industrialized nations. In addition, Kuznets had several insightful observations to make regarding the components of the national income and product accounts. For instance, national defense expenditures are classified as ''regrettable necessities.''

Kuznets received recognition and honors on many occasions. For example, he was voted in as the president of the prestigious American Economic Association in 1954. In itself, this is an honor of enormous proportions, for only an economist of true distinction is ever awarded such recognition.

In 1971 Kuznets received the Nobel Prize for his empirically founded interpretation of economic growth. Kuznets' receipt of this honor is an example of a prize awarded for inductive analysis rather than deductive analysis. In point of fact, Kuznets' greatest strength had been to reveal new facts and new relationships about the real world. He was able to find ''new truths'' about the real world with the aid of common sense and rational thinking and with a minimum of the elegant, formal economic models with which most economic researchers are so enamored. An example of a ''new truth'' derived by Kuznets is his celebrated ''law'' of the relationship between long-term economic growth in a society and the distribution of income in that society.

In certain respects, the Nobel Prize to Simon Kuznets may be regarded as an award for interdisciplinary research. In integrating techniques from economic analysis, statistics, and history, Kuznets attempted to give quantitative precision to fields of study that were supposed to be pertinent to the understanding of the processes of economic development and social development. He was a pathbreaker in the integrated use of technology, population, marketing, and industrial structure.

Further Reading

The work of Simon Kuznets is perhaps best represented in his two-volume work entitled *National Income and Its Composition, 1919-1938* (1941). Kuznets also examined long-term economic growth in 14 Western industrial nations in his book *Modern Economic Growth: Rate, Structure, and Spread* (1966). □

Kwanggaet'o

Kwanggaet'o (375-413) was the nineteenth ruler of Koguryŏ, an ancient northern Korean kingdom. A brave warrior and a great national leader, he was

known chiefly for his successful conquest and expansion of Koguryŏ territory.

Son of King Kogugyang (reigned 384-391), Kwanggaet'o was known during his life as Great King Yŏngnak, which was also his reign title and the first era name adopted by a Korean king. He took by storm (392, 395) the settlements of Piryŏ, recently identified with the Khitan, along the Liao River; to the west, he repulsed the invasions of the Later Yen, established by the Mu-jung tribes of the Hsien-pi, and occupied the Liaotung Peninsula (400, 405, 406). To the northeast, he subjugated the Sukchin people (398); and to the north, he attacked East Puyŏ, extending Koguryŏ's northern border (410).

Kwanggaet'o's southward expansion was equally successful. With the fall of the Chinese commanderies Lolang and Tai-fang, Koguryŏ and the southern kingdom of Paekche came face to face for the first time and contended for territorial acquisition. In 391 the King stormed 10 walled towns of Paekche; in 393 and 394 he repulsed Paekche's attempted northward push; and in 396, personally leading large naval forces, he crossed the Han River and laid siege to the Paekche capital, Hansŏng, modern Kwangju. Paekche then sued for peace, and the King returned with the Paekche ruler's brother as hostage. During this campaign, Kwanggaet'o took 58 walled towns and 700 villages.

When Paekche attempted to check the Koguryŏ advance with military help from Japan, the King waged a single great war (407), and his 50,000 infantry and cavalry routed the enemy. In 399, at the request of Silla, which was suffering from Japanese encroachment along its borders, Kwanggaet'o's army annihilated the Japanese forces along the present Naktong River (400). When he pursued the remnants of fleeing Japanese to the state of Kara, a Japanese ally on the southern tip of the peninsula, the latter surrendered. In 404 he destroyed the Japanese fleet infiltrating the country's southwestern border.

History is relatively silent about the domestic administration of Kwanggaet'o, but without a solid social and economic structure, the country could not have supported these protracted massive war efforts. His stele, erected in 414 in Chi-an in the middle reaches of the Yalu River near the Korean border, was discovered only about 1880. It consists of 1,802 logographs and records Koguryŏ national tradition, together with the royal genealogy, the King's exploits, and a list of the royal mausoleum keepers entrusted with the task of preserving the King's grave nearby. The most important part of the inscription is that recording chronologically the King's martial prowess and heroic valor, befitting his title, ''Expander of the Realm.''

Further Reading

The reign of Kwanggaet'o is treated in Han Woo-keun, *The History of Korea* (1970). □

Kwangjong

Kwangjong (925-975) was the fourth monarch of Koryŏ, a medieval Korean kingdom. Although he was often given to suspicion and slander, he is generally regarded as the ''most independent Koryŏ ruler,'' who worked zealously to strengthen royal authority.

Kwangjong was the third son of Wang Kŏn, the founder of the dynasty, and succeeded Chŏngjong, his elder brother. To gain more power, he sought to weaken the power and influence of founding generals, the core of the military group, and of local chiefs.

In order to secure national revenue, Kwangjong regularized tax rates in 949, especially local taxes. More important was his bitterly opposed serf emancipation act of 956. Its purpose was to liberate slaves and serfs owned by military men and local chiefs and to redeem those who had been originally abducted from the ''commoners'' class. And in order to alleviate the suffering of the poor and the sick, he set up relief centers in the capital (963).

In 958, at the suggestion of an immigrant from China, Kwangjong initiated the civil service examination system, another move to weaken the military power and to solidify civilian bureaucracy as the administrative organ. Two years later (960), the system and color of official robes were established. The engagement of men of talent who were without birth or money, as well as immigrant Chinese, was a deadly blow to the office holding of hereditary ''meritorious subjects'' with local backgrounds. Upon Kwangjong's death, his policy was abandoned, and a new group of Silla refugees came to dominate the central administration.

Kwangjong's foreign policy was not isolationist. He maintained friendly relations with the Later Chou for 7 years (953-960) and then with the new dynasty of Sung. He adopted an active defense policy toward the Khitan and Jürchen and constructed four military garrisons in the northeast and eight on the northwest borders. A devout Buddhist, he supported such Buddhist activities as the construction of new monasteries, the casting of Buddhist images, and the engagement of able monks as his advisers.

At his death in 975, Kwangjong left as his most important legacy the tradition of the supremacy of the civilian branch of government, a policy that, years later, contributed to the revolts of the military (1170) that ushered in the period of military rule in Koryŏ history.

Further Reading

A summary of Kwangjong's reign is in Han Woo-keun, *The History of Korea* (1970). □

Thomas Kyd

The English dramatist Thomas Kyd (1558-1594) is best known for ''The Spanish Tragedy,'' a play that

was a great popular success and did much to influence the course of English tragedy of the late Renaissance.

Thomas Kyd was the son of Francis Kyd, a scrivener, or professional scribe, of London. He received his education at the Merchant Taylors' School, a well-respected, fairly progressive school attended by sons of middle-class citizens of London.

Kyd probably began his career as a popular playwright about 1583 and produced his most significant work, *The Spanish Tragedy,* sometime between this date and 1589. Although somewhat crude both dramatically and poetically, this extremely popular play did much to shape the greater tragedies of the later Elizabethan and Jacobean periods. It is the earliest example in English of the ''revenge play,'' or ''tragedy of blood,'' which was later developed and refined by such dramatists as Shakespeare, George Chapman, and John Webster. Its exciting action culminates in a cleverly contrived scene in which the protagonist stages a ''play'' which turns out to be horrifyingly real: the ''actors'' use their swords in earnest, with the result that all principal characters—heroes and villains—are disposed of in a spectacularly bloody fashion.

Unfortunately, Kyd proved unable to repeat his early success. During the early months of 1593 he became involved in legal difficulties in connection with certain ''lewd and malicious libels'' directed against foreigners living in London. In the course of an investigation into these charges, incriminating papers of an ''atheist'' nature were discovered in Kyd's lodgings. Although Kyd claimed that these papers belonged to Christopher Marlowe, with whom he had lived for a time, he was nonetheless forced to spend some months in prison. It was during this trying period that Kyd composed his *Cornelia,* a translation of a play by the French tragic writer Robert Garnier. Kyd's version of Garnier's play was highly esteemed by some early critics, but it lacks the excitement and energy which made *The Spanish Tragedy* such a potent influence on subsequent playwrights.

On the strength of a passage in the writings of the Elizabethan pamphleteer Thomas Nashe, Kyd's name has long been associated with an early Hamlet play. This play, which is commonly referred to as the *Ur-Hamlet,* has not survived. Scholars are now inclined to believe that the play did in fact exist and that Shakespeare probably made use of it for his masterpiece, but most are agreed that there is no firm evidence for associating this play with Kyd.

Kyd died in April 1594, apparently in poverty and disgrace as a result of his difficulties with the law. He was buried in London.

Further Reading

The most detailed study of Kyd's life is Arthur Freeman, *Thomas Kyd: Facts and Problems* (1967). For critical and historical comment on *The Spanish Tragedy* see Fredson Bowers, *Elizabethan Revenge Tragedy, 1587-1642* (1940); Moody Erasmus Prior, *The Language of Tragedy* (1947); and Wolfgang Clemen, *English Tragedy before Shakespeare* (1955; trans. 1962). □

Spyros Kyprianou

Spyros Kyprianou (born 1932) was president and speaker of the House of Representatives of the Republic of Cyprus, heading an island country comprising only some 3,500 square miles and 650,000 people, but one that was split into mutually hostile Greek and Turkish sectors.

Spyros Kyprianou was born on October 28, 1932, in the port city of Limassol in Cyprus, then a British crown colony, into a large, well-to-do Greek Cypriot commercial family. After completing his elementary and secondary education in Limassol, he was sent in 1950 to complete his studies in England. He studied economics and business at the City of London College, then law at Gray's Inn, where he received a diploma in comparative law. He was admitted to the bar in 1954.

In the meantime, Kyprianou had become active as a journalist and lecturer in the *enosis* movement, the campaign of Greek Cypriots to end British rule over Cyprus and to unit the island politically with Greece. The movement had flared up around 1950 with the election of the charismatic archbishop and *ethnarch* (national leader) Makarios III. *Enosis* was supported by Greece but opposed by Turkish Cypriots and Turkey. Great Britain, concerned for the rights of the Turkish minority (about 19 percent of the total population) as well as its own strategically important military installations on the island, moved slowly and hesitantly.

Kyprianou had known Makarios since his school days in Limassol, and Makarios appointed him first as his personal representative in London in 1952 and in 1954 as the London secretary of the Cypriot ethnarchy. In the mid-1950s, the *enosis* campaign on Cyprus became increasingly violent under the leadership of EOKA, the National Organization for the Liberation of Cyprus, a guerrilla-terrorist group led by Colonel George Grivas. Britain replied with increased military force and mass arrests. Kyprianou, charged with developing sympathy for the independence of Cyprus among members of the British government and the influential public, was forced to leave England in June of 1956. He spent the following year as the ethnarchy's representative in New York City, pressing the Greek Cypriot cause with the U.S. State Department and the United Nations.

In March of 1957 Kyprianou was permitted to return to London. There, in February of 1959, he helped Makarios work out a compromise agreement for an independent Cypriot republic with the prime ministers of Britain, Greece, and Turkey. Cyprus was granted independence, but the Turkish Cypriot minority was guaranteed the vice presidency, 30 percent representation in the government and civil service, and a veto over legislation. With Kyprianou's active back-

ing, Makarios was handily elected Cyprus' first president in December of 1959 and re-elected with overwhelming majorities in 1968 and 1973. In August of 1960, when the new state officially began its existence, Kyprianou was named minister of justice, then minister of foreign affairs, a post he held for the next 12 years.

The young foreign minister quickly set about organizing a diplomatic corps and formulating a foreign policy for the fledgling republic. He oriented Cyprus toward cooperation with the Asian-African non-aligned nations. He also associated Cyprus with the European Common Market and the Council of Europe. When hostilities broke out again on Cyprus in the early 1960s, Kyprianou sought military assistance for the beleaguered republic throughout the world; in 1964 a United Nations peacekeeping force was sent to the island. Kyprianou also accompanied Makarios on his journeys to the United States, Europe, Africa, South America, and Japan, where the two statesmen sought to explain Cyprus' dilemma to the world. Known to share Makarios's newly gained conviction that, given the difficult situation in Cyprus, *enosis* would have to be postponed, Kyprianou was attacked by the nationalist right in Cyprus and Greece. In 1972 Makarios was finally compelled to remove him as foreign minister. For the next four years he returned to the private practice of law.

In 1974 a Greece-backed coup deposed Makarios himself and forced him to flee Cyprus. This, in turn, provoked Turkey into an invasion of Cyprus and occupation of the northern third of the island populated by Turkish Cypriots. Makarios returned to his presidency in December of 1974. In his support, in May of 1976 Kyprianou founded the centrist Democratic Party. In September the party polled a majority in the parliamentary elections, and Kyprianou became the speaker (president) of the unicameral legislature, the House of Representatives. As such, he automatically became the acting president of Cyprus when Makarios died on August 3, 1977. As Makarios's chosen successor and with the support of the entire spectrum of political parties, Kyprianou ran unopposed in the presidential election in January of 1978. He thus was elected unanimously to his own five-year term. In February of 1983, with the support of the Cypriot Communist Party, he gained a second term in office.

As president, Kyprianou firmly and consistently maintained the integrity and sovereignty of Cyprus at home and abroad. In December of 1977 one of his two sons was kidnapped by a faction (EOKA-B) of pro-*enosis* extremists who demanded freedom for some of their imprisoned colleagues. Kyprianou refused to bargain with them; his son was released. In February of 1978 Egypt sent an unauthorized team of commandos to Cyprus' Larnaca Airport to seize a group of Palestinian terrorists who had murdered an Egyptian editor in Nicosia. Charging violation of Cyprus' sovereignty, Kyprianou sent the Cypriot National Guard against them. But the major problem facing Kyprianou, reunifying his island nation, continued to frustrate him. Kyprianou steadfastly rejected the partition of Cyprus, advocating a federation of the two ethnic communities, each possessing domestic autonomy and sharing in a central government. However, despite an almost continuous ''intercommunal dialogue'' between Kyprianou and the Turkish Cypriot leader, Rauf Denktash, and the good offices of many world powers and the United Nations, reconciliation was not achieved. In November of 1983 Turkish Cypriots even proclaimed their part of the island an independent state, the Turkish Republic of Northern Cyprus, but only the Turkish government ever formally recognized it. In response, the Cyprus National Guard began rearming to offset the estimated 40,000 Turkish troops on the island

Cyprus remained fragmented, with U.N. troops perpetually manning the ''Green Line'' between its two populations. When UN president Javier Perez de Cuellar put forth a proposal in early 1985 that would have reduced the Turkish-controlled portion of Cyprus from 37 percent to 29 percent and entailed withdrawal of all foreign forces in the face of international guarantees, Kyprianou rejected it. He said there was no guarantee the Turkish government would honor any agreement to withdraw troops and settlers from the northern part of the island or that the Greek Cypriots would be allowed to enjoy freedom of movement.

Kyprianou's bid for a third term in 1988 was thwarted when he narrowly lost a run-off to Georghios Vassiliou, who ran with the tacit support of the Cyprus Communist Party. In spite of this, Kyprianou continued his career in politics by becoming a member of the House of Representatives and, in 1993, speaker. In the 1993 presidential election he backed the successful candidacy of Glafcos Clerides, but this did not prevent him from publicly disagreeing with the presi-

dent. He opposed Clerides's decision to engage in proximity talks prior to the official meetings that took place in the official meetings in New York City in 1997, claiming that during his presidency similar proximity talks had resulted in unilateral concessions by the Greek side. He also opposed Cyprus attending the official talks without pre-conditions, and insisted that any settlement be subject to a referendum by Cyprus.

In 1997 Kyprianou declared himself a candidate for the February 1998 elections, his platform being admission of Cyprus into the European Union, the removal of all Turkish troops, and the return of all refugees and the repatriation of Turkish colonists who had immigrated to the island since 1974.

Further Reading

There is no comprehensive biography of Kyprianou available. Nancy Crawshaw, *The Cyprus Revolt: An Account of the Struggle for Union with Greece* (1978) is a detailed treatment of the movement for *enosis* before he became president of the Republic of Cyprus. □

L

Pierre François Henri Labrouste

The French architect-engineer Pierre François Henri Labrouste (1801-1875), a major innovator in the field of cast-iron construction, was a leader of the romantic-classicist school of architecture.

Henri Labrouste was born in Paris on May 11, 1801. At the age of 18 he entered the École des Beaux-Arts as a pupil of A. L. T. Vaudoyer and L. H. Lebas. In 1824 Labrouste won the Grand Prix de Rome and studied Roman construction at the Villa Medici (1825-1830). While in Italy he produced a controversial restoration of the temples at Paestum (1828-1829); his account of the restoration appeared in *Les Temples de Paestum* (1877). On his return to Paris he opened a studio at the École des Beaux-Arts and became a leader of the rationalist school of thought, which opposed the traditional eclectic approach to architecture of the period.

Among Labrouste's earliest works are an asylum for Lausanne, Switzerland, won by competition (1837-1838), and a prison for Alessandria, Italy (1840). His first major commission, the Bibliothèque Ste-Geneviève in Paris, came in 1839 (built 1843-1850). This long, oblong masonry structure in the romantic-classicist tradition of early-19th-century French, English, and German architecture was innovative in itself. In addition, it incorporated a light cast-iron structure as a roof-support system. Sixteen slender cast-iron columns, of proportions to be found only in Pompeiian wall paintings, divide the long space into two barrel-vaulted naves; the barrel vaults consist of interlaced wires covered with layers of plaster, supported on delicately scrolled arches springing from the columns.

The reading room and the stacks Labrouste added to the Bibliothèque Nationale in Paris (1858-1868) continued the developments begun at Ste-Geneviève. The roof of the reading room is supported on 16 columns, 32 feet high and only 1 foot in diameter. This grid of columns supports nine shallow terra-cotta domes, each with an oculus and with no lateral thrusts to the exterior walls. Beyond a large glass opening from the reading room is an even more functional stack area, five stories high, including a basement. Natural light from the glass roof filters down through cast-iron ''catwalk'' gratings. Bridges link the circulation areas from one stack to another.

Labrouste's attitude to design is summed up in a quotation from *Souvenirs d'Henri Labrouste* (1928): ''In architecture, form must always be appropriate to function. . . . A logical and expressive decoration must derive from the construction itself.'' He died at Fontainebleau on June 24, 1875.

Further Reading

A comprehensive discussion of Labrouste's contribution to architecture is in Henry-Russell Hitchcock, *Architecture: Nineteenth and Twentieth Centuries* (1958; 2d ed. 1963), and in Sigfried Giedion, *Space, Time, and Architecture* (4th ed. 1962). The American Association of Architectural Bibliographers published Thomas N. Maytham, *Henri Labrouste, Architect: A Bibliography* (1955). □

Jean de La Bruyère

Jean de La Bruyère (1645-1696) was a French man of letters and moralist of the classical period. His only work, "Les Caractères" (1688), captures the psychological, social, and moral profile of French society of his time.

Jean de La Bruyère was born on Aug. 15/16, 1645, into a bourgeois Parisian family. After early studies in Greek, Latin, Italian, German, and rhetoric, he took up law at the University of Orléans, but there is no indication that he ever practiced. In 1673 he purchased the office of tax farmer of the region of Caen. He continued to live with his brother's family in Paris, however, immersing himself in literary and philosophical study.

In August 1684, thanks to Jacques Bénigne Bossuet, La Bruyère was named tutor to Louis III de Bourbon, the 16-year-old grandson of Louis XIV. This event marked the end of La Bruyère's independence, plunging him into the restless, frivolous world of the court, a world to which he never fully adapted. Eager to please, but proud and timid as well, he often suffered because of the social discrepancy between himself and his patrons.

In 1688 La Bruyère published *Les Caractères de Théophraste, traduits du grec, avec les caractères ou les moeurs de ce siècle* (The Characters of Theophrastes, Translated from the Greek, with the Characters or Manners of This Century), directing that the profits be donated to the dowry of his publisher's daughter. The work comprised a discourse on Theophrastes and La Bruyère's translation of Theophrastes, followed by 420 of La Bruyère's reflections on the manners of his time. The fourth edition was expanded by the addition of 344 more reflections.

La Bruyère's Caractères is a series of short moral observations divided into 16 chapters. Numbered maxims, reflections, and portraits compose each chapter, delineating the defects of a society in crisis: its frivolous nobles, social-climbing commoners, and ambitious lackeys; its suffering common people; and its spiritually bankrupt clergy. La Bruyère's view of man does not attain the generality of that of Blaise Pascal or the Duc de La Rochefoucauld. Yet he carried social and political criticism to new limits and enriched the stylistic range of French classicism by his varied, incisive, and carefully worked style.

La Bruyère was elected to the Académie Française in 1693 after two stormy defeats, perpetuating the controversy in his inaugural speech by championing the ancients against the moderns and the partisans of Pierre Corneille. During his nonetheless tranquil retirement, he composed *Dialogues sur le Quiétisme* (1699). La Bruyère died of apoplexy on May 11, 1696, while engaged in reediting *Les Caractères* for the ninth time.

Further Reading

Les Caractères is available in an English translation by Henri Van Laun (1929), edited by Denys Potts, which includes a biographical memoir of La Bruyère. La Bruyère is discussed in Edmund Gosse, *Three French Moralists and the Gallantry of France* (1918). He also appears in two useful background works: Charles Henry Conrad Wright, *A History of French Literature,* vol. 1 (1912; repr. 1969), and I. C. Thimann, *A Short History of French Literature* (1966). □

Jacques Lacan

After World War II French psychoanalyst Jacques Lacan (1901-1981) became a cult hero, a formidable intellectual superstar whose "structural psychoanalysis," first in France and later at American elite universities, dominated much of intellectual life.

Jacques Lacan was born in Paris on April 13, 1901, the eldest child of Emilie and Alfred Lacan, a *representant de commerce* dealing in soap and oils. The family belonged to the prosperous middle bourgeoisie, and Lacan went to the Collège Stanislas, a well-known Jesuit establishment. Too thin to be accepted into military service, he went straight to the study of medicine and then to psychiatry. He took his clinical training at Sainte-Anne, the major psychiatric hospital in central Paris.

In 1931 he received his license as a forensic psychiatrist, and in 1932 was awarded his Doctorat d'état for his thesis, *De la Psychose paranoiaque dans les rapports avec la*

personnalité. While this thesis drew considerable acclaim outside psychoanalytic circles, particularly among the surrealist artists, it seems to have been ignored by psychoanalysts. But in 1934 he became a candidate for the Société Psychanalytique de Paris. During this period he is said to have befriended the surrealists André Breton and Georges Bataille. Because Lacan, like Freud, apparently destroyed most of the records of his past, and unlike Freud did not reveal much of it later on, it is difficult to distinguish between the many myths, anecdotes, and rumors that have surrounded him. There are, for instance, many contradictory tales about his romantic life with Sylvia Bataille in southern France during World War II and of his attachment to her daughter Laurance. He married Sylvia in 1953 and had another daughter, Judith, whose husband Jacques-Alain Miller served as Lacan's literary executor.

In 1934 Lacan developed the first version of his ''mirror stage,'' which was to become the cornerstone of his theory when presented at the meetings of the International Psychoanalytic Association two years later in Marienbad. Due to World War II and the decimation of psychoanalysis on the Continent, Lacan's ideas lay dormant until 1949. Then he presented a more complex and complete variant of his ''mirror stage'' theory. Extrapolating from his work with patients, he maintained that the child's first perception of itself in the mirror, how it becomes aware of itself as a biological organism, sets the stage for its future psychic development. During this stage (from about six to eighteen months) the child realizes that its parents are not totally responsive to inarticulate demands, that it has to acquire language. And what happens during this process determines psychic development.

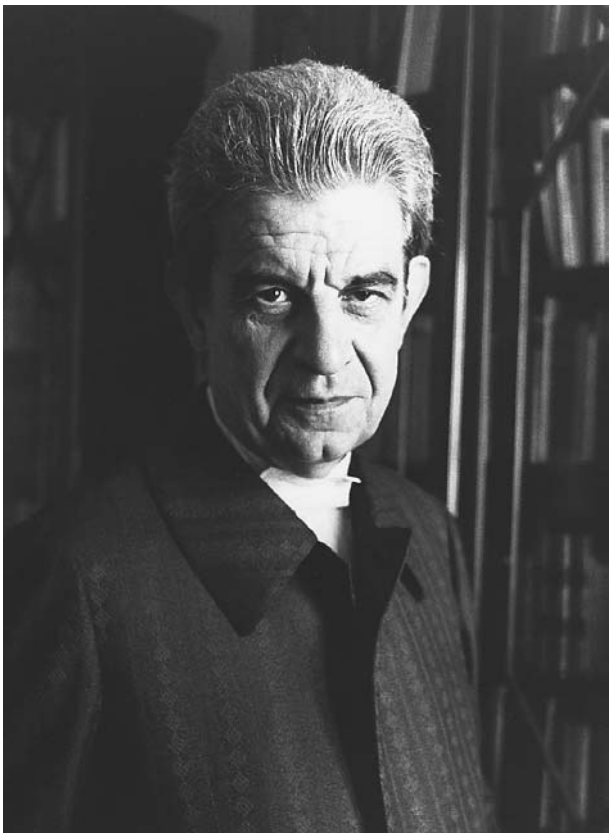

Lacan's Freudian peers did not appreciate his contributions. In fact, the so-called American ego psychologists, who held that infantile experiences are being resolved during the oedipal period, could not accept Lacan's ''rereading of Freud.'' They mandated different types of interactions between analyst and patient, different assumptions about human growth and about the structure of the unconscious.

Lacan and his peers in the International Psychoanalytic Association eventually split up, in 1953, because they could not agree on how best to help patients reach and then overcome early unconscious trauma. Classical psychoanalysts were agreed that, optimally, this could happen only by means of regular sessions, four to five times a week, for at least 45 minutes, and over a period of around four years. Lacan was seeing his patients once or twice a week, for five to 25 minutes, and attacking his American and Parisian adversaries as authoritarian. However, a part of these attacks was incorporated in his theories when he played on, for instance, such terms as the *nom du père* and the *non du père* to accuse the ''sons of Freud''—that is, the leaders in the psychoanalytic movement—of paternalism and of domination counterproductive to the relationship between psychoanalyst and analysand.

Lacanian psychoanalytic theory differentiated itself also by underpinning it with Ferdinand de Saussure's structural linguistics—which in the 1960s was inspiring the other leading ''structuralists,'' Michel Foucault, Roland Barthes, Louis Althusser, and Claude Lévi-Strauss. They all set out to uncover systematically the deep universal mental structures that manifest themselves in language. And they expected to find them by unveiling the relationships between *signs* (concepts) and *signifiers* (acoustic images); between language and words; and by studying their changing meanings. Lacan concentrated on ''the language of the unconscious,'' not only in his work with patients but in the public seminars which certainly helped make him central to Parisian intellectual life, along with psychoanalysis, from the late 1960s until long after he died in 1981.

Lacan's analysis of literary texts as well used Saussurean means of ''rereading.'' Whereas Freud and his followers (both literary figures and psychoanalysts) in a way were ''diagnosing'' artists and their works, Lacan's technique introduced a new dimension. His own imagination coupled to the linguistic method allowed him to make all sorts of jumps, in both metaphoric and metonymic directions. His famous seminar on *Poe's ''Purloined Letter''* particularly intrigued American literary critics.

Lacan always deemed the psychoanalytic relationship central to everything he did. When he stated, for instance, that psychoanalysis is ''structured like a language,'' he referred to the interaction between the analyst's and his patient's unconscious. His American followers, however, primarily were located in universities and, for the most part, ignored the therapeutic realm. Consequently, his Parisian adherents tended to be therapists working with patients who disregarded American textual analyses.

Urbane, brilliant, and provocative, Lacan continued to influence French intellectual life even while his ideas were questioned and debated.

Further Reading

French commentaries and histories both for and against Lacanian psychoanalysis abound. Among the translations of Lacan's works are his *Ecrits* (1977), *Four Fundamentals of Psychoanalysis* (1973), and two volumes of *The Seminar of Jacques Lacan* (1988)—all of them almost unintelligible to the general reader. Among the pro-Lacanian commentaries are *Jacques Lacan. The Death of an Intellectual Hero* (1983) by Stuart Schneiderman, *Jacques Lacan* (1977) by Anika Lemaire, *The Lives and Legends of Jacques Lacan* (1983) by Catherine Clément, and *Psychoanalytic Politics* (1978) by Sherry Turkle. The most balanced and informative account of Lacan's impact on, and connections to, French intellectual life is *Lacan in Context* (1988) by David Macey.

Additional Sources

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Gaston Lachaise

Gaston Lachaise (1882-1935), a French-born American sculptor, is best known for his robust and sensual nudes, whose elegance of gesture and suavity of finish give them sophistication and élan.

Gaston Lachaise was born in Paris on March 19, 1882. His father, a maker of fine furniture, recognized Gaston's gifts and sent him to the École Bernard Palissy in 1895 to study arts and crafts. He then studied at the École des Beaux-Arts until 1905. Lachaise fell in love with an American art student who eventually became his wife. To earn money, he worked for a designer of Art Nouveau glass, René Lalique.

In 1906 Lachaise arrived in Boston and became an assistant to the academic sculptor Henry Kitson. On his own Lachaise did pieces which were freely modeled in the manner of Auguste Rodin. In 1912 Lachaise moved to New York City, where he worked as an assistant for 7 years to Paul Manship, whose sleek, mannered sculptures may have had some influence on him. Lachaise had a sculpture in the celebrated Armory Show of 1913 and received his first one-man show in 1918. About this time his style matured. His nudes bear some affinity to those of Aristide Maillol but are far more mannered. They tend to have very full breasts and ample thighs and hips, but these are countered by wasp waists, small compact heads, and arms and legs which taper to become unnaturally slender. Lachaise's bronze *Standing Woman* (1912-1927) is svelte, ample, assured, yet seemingly airborne.

In the 1920s and 1930s Lachaise accepted a number of commissions for garden sculptures. His fauns, dolphins, sea gulls, and the like were much admired, but his grotesquely lush earth goddesses and fiercely intertwining couples are so forward and extravagantly erotic that they offended many. Lachaise also did several portrait busts, executed in a craggy impressionistic manner. His excursions into monumental, large-scale projects were few. In 1931 he executed reliefs for the RCA Building in Rockefeller Center, New York City.

In 1935 Lachaise was given a comprehensive retrospective exhibition at the Museum of Modern Art, New York City. Though a recognized sculptor, he could not afford to have several of his pieces cast in bronze for this exhibition. At that time conservative critics and much of the general public rejected his art again as too coarse and as bordering on the obscene. Lachaise died on October 19, 1935, in New York City.

The 1964 show at the Whitney Museum of American Art, New York City, brought a fresh evaluation of Lachaise. Critics, now more knowledgable about 20th-century art, found him conservative and limited, too obsessed with sexual themes, and not concerned with matters of space.

Further Reading

Two older works on Lachaise, not easily obtainable, are Albert E. Gallatin, *Gaston Lachaise* (1924), an assessment of Lachaise in mid-career, and the Museum of Modern Art, *Gaston Lachaise: Retrospective Exhibition* (1935), with an essay by Lincoln Kirstein. Hilton Kramer and others, *The Sculpture of Gaston Lachaise* (1967), is well illustrated and critically astute. Highly recommended is G. Nordland, *Gaston Lachaise, 1882-1935: Sculpture and Drawings* (1964), the exhibition catalog of a show given at the Whitney Museum of American Art and the Los Angeles County Museum of Art.

Additional Sources

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Albert Lacombe

Albert Lacombe (1827-1916) was a Canadian missionary priest and one of the great figures of the early Canadian West. A supporter of the Indians and Métis, he founded schools, churches, and industrial institutions.

Albert Lacombe was born in Saint-Sulpice, Quebec, on Feb. 28, 1827, and educated at L'Assomption College. In 1849 he was ordained into the priesthood and joined the Oblate order as a missionary priest. His field was to be the Canadian West, and Lacombe was quickly on the way. His first year was spent at Pembina, a rough forest mission that served the Métis, a half-breed population of Assiniboia, and here he experienced all the hardships and glories of the country: the buffalo hunt, the

seriocomic raids of pillaging Indians, the rough life of the time.

''Black-robe Voyageur''

After a brief visit to Montreal in 1850 Lacombe was soon on his way west once again, this time to Ft. Edmonton, the headquarters of the Hudson's Bay Company in the Far West. With Edmonton as his base, the priest was soon roaming the whole West, visiting the Peace River country, trying patiently to convert the Blackfeet Indians, founding colonies for the Métis. The man's energy was phenomenal, and Lacombe was clearly an organizational genius. At his colony of Saint-Albert he built the first bridge west of the Red River, a minor marvel of engineering that became known to the Métis as ''The Bridge.'' Similarly he organized cart trains to move goods from the Red River westward in an effort to defeat the company's monopoly and consequent high rates. And everywhere he encouraged his people to break the plains to the plow and plant wheat. For years this life of toil continued for Lacombe. There were triumphs as Indian tribes were converted and pacified; there were disasters when smallpox ravaged whole settlements.

Lacombe did not return east until 1872, and after visits to Europe he came back to become the parish priest of St. Mary's in Winnipeg and was intimately involved in the lingering aftermath of the first Riel rebellion. By 1880, as the Canadian Pacific Railway (CPR) began to cross the plains, Lacombe was on the move again, this time as chaplain to the CPR's rough construction camps, and by 1884 he was in Calgary, once again founding industrial schools.

There was more excitement soon, for the second Riel rebellion burst on the West in 1884 and 1885. Lacombe was instrumental in persuading the Blackfeet not to join in the revolt, and soon after he was in Ottawa trying to persuade the government to grant amnesty to the Cree and Métis who had joined the rebel Louis Riel. By 1890 he was involved in the question of schools in Manitoba, and the old priest found himself deeply involved in partisan politics for the first time. For the rest of his life he was in a working retirement, and he remained active and alert until his death at Midnapore, Alberta, on Dec. 12, 1916. Sometimes called the ''Black-robe Voyageur,'' he had been instrumental in the opening of the West.

Further Reading

A biography of Lacombe is by Katherine Hughes, *Father Lacombe, the Black-robe Voyageur* (1911). Some information on his life is in George Francis Stanley, *The Birth of Western Canada* (1960). See also R. G. MacBeth, *The Romance of Western Canada* (1918). □

Jean Baptiste Henri Lacordaire

The French preacher Jean Baptiste Henri Lacordaire (1802-1861) was a Roman Catholic priest known for his liberal social ideas. He reestablished in France a group of priests known as the Dominican order to carry on his intellectual work.

Jean Baptiste Lacordaire, born a Catholic in the eastern French town of Récey-sur-Ourse on May 12, 1802, lost his religious faith during his student years in Dijon. As a bright and articulate young lawyer, he continued searching for something that would give meaning to his life, and when he came to see that an intelligent belief in God was necessary for him, he left his law practice and entered a seminary.

By the time Lacordaire was ordained a priest in 1827, he had begun to apply his religious ideas to politics. He became convinced that the Church ought to disengage itself from the government so that it could be a stronger force for people's freedom. He also believed that adequate social reform, which he saw was so necessary in France, could come about only when people lived the full Christian truth. For a while he was part of a group of energetic French Catholic intellectuals led by the Abbé de Lamennais who argued these ideas in the journal *L'Avenir,* and he was bitterly disappointed when some of Lamennais's positions were condemned by Pope Gregory XVI in 1832.

Over a period of several years Lacordaire preached a series of clear and forceful sermons at the Cathedral of Notre Dame in Paris, which attracted many of the best minds in France to hear his provocative ideas. At the same time he was searching for the most effective vehicle to carry out the educational, social, and political reforms he knew were necessary. This, he finally decided, would be a religious group which had been suppressed in France since the Revolution. It was a fraternity of priests known as the Order of Preachers or Dominicans (after their 13th-century Spanish founder, St. Dominic), who were devoted primarily to an intellectual pursuit of truth.

Lacordaire went to Rome in 1838, joined the Dominicans, and spent several years in Italy learning their ideals and traditions. When he returned to Paris in 1841 and began preaching again at Notre Dame, his popularity was great enough to win the government's approval for the reinstatement of all religious orders. At one point Lacordaire was elected to the French National Assembly. When he died on Nov. 21, 1861, he was acknowledged as a man who had contributed greatly to France by his preaching and personal integrity and by establishing a dedicated group of men who continued his work.

Further Reading

The essay by Philip H. Spencer in *Politics of Belief in Nineteenth Century France: Lacordaire, Michon, Veuillot* (1954) is a vivid sketch of Lacordaire and his times. A more complete study, written by a member of Lacordaire's Dominican order, is Lancelot C. Sheppard, *Lacordaire: A Biographical Essay* (1964). See also M. V. Woodgate, *Père Lacordaire: Leader of Youth* (1939). □

William Ladd

The American pacifist William Ladd (1778-1841) organized the first effective peace society, in 1828.

William Ladd, the son of a wealthy sea captain and shipbuilder of old New England stock, was born in Exeter, N.H., on May 10, 1778. After graduating from Harvard College, Ladd took command of several of his father's finest ships. A hearty and kindly man, Ladd earnestly desired to improve society. For several years he put his efforts into a Florida venture in free labor that was intended to create an alternative to slavery but was unsuccessful.

Ladd settled with his wife in Minot, Maine, where he became a prosperous farmer. He opposed the War of 1812 and adopted pacifist ideals; these became his major cause. In 1824-1825 he addressed peace groups in Maine and Massachusetts and in 1828 took the lead in setting up the American Peace Society—the first such group to achieve strength and continuity.

In an era of radical change involving abolitionists, religious innovators, and others, Ladd's contribution appeared mild, as in his *A Brief Illustration of the Principles of War and Peace, by Philanthropos* (1831). However, Ladd contributed new techniques for advancing this kind of crusade, as when he approached legislators to get approval of peace resolutions, circulated petitions to involve other citizens, and invited women (in a pamphlet called *On the Duty of Females to Promote the Cause of Peace,* 1836) to join the movement.

In his desire to unite social elements on the peace issue rather than set them in opposition, Ladd was essentially conservative. In 1837 he became a licensed Congregational clergyman to provide an additional forum for his message. *An Essay on a Congress of Nations* (1840) was a landmark in international thinking that influenced his successor, Elihu Burritt, and directly affected the Hague Conferences of 1899 and 1907 as well as the World Court and League of Nations.

Ladd's incessant labors as organizer and as editor of *Friend of Peace* and *Harbinger of Peace* absorbed all his time and affected his health. In later years he suffered partial paralysis. Though of a reasonable and friendly disposition, he was unable to stint his strength where his work was concerned; he died April 9, 1841, in Portsmouth, N.H. He has been viewed as a martyr to his movement.

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John La Farge

John La Farge (1835-1910), American painter, muralist, stained-glass designer, and writer, was one of the most multifaceted American artists of his time.

John La Farge was born in New York City on March 31, 1835. He graduated from Mount St. Mary's College in Emmitsburg, Md., in 1853, and studied law in 1854-1855. He went to Europe in 1856 to study and travel, remaining until the end of 1857. In Paris he met many prominent literary and artistic figures and studied painting briefly with Thomas Couture. In England, La Farge saw the work of the Pre-Raphaelite painters and in Germany the rich collections of Old Masters. On his return to America he decided to take up painting and settled in Newport, R.I., where he studied with William Morris Hunt. In 1860 La Farge married.

Though by today's standards some of La Farge's paintings seem marred by an obvious eclecticism, at his best, especially in his landscapes, he shows an admirable feeling for the realism of light and the modeling and arrangement of forms, as well as skill in eliminating nonessential elements, as in his *Bishop Berkeley's Rock* (1868). His work varies from flower pieces that are often distinguished by a suave handling of watercolor, to self-consciously romantic themes of the mysterious and the frightening, as in his famous *Wolf Charmer,* which was used as an illustration in 1867 for the

Riverside Magazine. A frequent illustrator, La Farge did illustrations for *Enoch Arden* (1865) by the English poet Alfred, Lord Tennyson.

Working in murals and in painted glass, La Farge became one of America's principal decorators of the interiors of churches and prominent private residences. In 1876 he did the murals for Boston's Trinity Church. Two years later he executed his first important work in the then-obsolescent art of stained glass, the *Battle Window* in Harvard University's Memorial Hall. In 1882-1884 he made the stained glass, the carved and inlaid panels, and other decorations for two Vanderbilt houses in New York City. In 1887 he executed the large, Renaissance-inspired *Ascension* mural for New York City's Church of the Ascension and the stained-glass windows for Boston's Trinity Church.

In 1886 La Farge and his friend the historian Henry Adams visited Japan. In 1890-1891 they traveled to the South Seas. The best of La Farge's South Sea paintings, done in both watercolor and oil, combine a sense of the exotic with the immediacy of precise anthropological observation, such as *Maua, Our Boatman* (1891).

Along with his varied artistic activities La Farge found time for writing and lecturing. His publications included *An Artist's Letters from Japan* (1897), *The Higher Life in Art* (1905), and *Reminiscences of the South Seas* (1911). A series of lectures he gave in 1893 was published as *Considerations on Painting* (1895). He died in Providence, R.I., on Nov. 14, 1910.

Further Reading

Royal Cortissoz, *John La Farge: A Memoir and Study* (1911), contains little analysis of the works and mediocre illustrations but is best for biographical miscellany. Kennedy Galleries, Inc., *John La Farge* (1968), the catalog of a show held at this gallery, establishes La Farge's importance in both its illustrations and the short, sensible introduction.

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Comtesse de La Fayette

Marie Madeleine Pioche de la Vergne, Comtesse de La Fayette (1634-1693), French novelist, revolutionized the 17th-century novel by abandoning the excessive length and extravagance of précieuse romance for a concise and coldly rational vision of love.

Madame de La Fayette was born Marie Madeleine Pioche de la Vergne in Paris to a family of the lesser nobility. Her mother's remarriage in 1650 provided Marie Madeleine with brilliant court connections, and at 16 she became a maid of honor to the Queen, enjoying warm association with Henriette (sister of Charles II of England) and Madame de Sévigné, as well as the tutelage of Gilles Ménage, Pierre Daniel Huet, and Jean Regnault de Segrais, respected literary arbiters of the time. Married in 1655 to François Motier, Comte de La Fayette, she bore him two sons; in 1659 the couple separated amiably, the count preferring country life to his wife's taste for the bustling capital.

Madame de La Fayette's first novel, actually a short story, was *L'Histoire de la Princesse de Montpensier* (1661), a rather somber tale of violent passion and jealousy set in the fateful triangle of love that would be her constant theme. Ménage corrected her uncertain style, and even broader collaboration brought about the second novel usually attributed to her, *Zaïde* (1669), a series of ''Spanish'' tales grouped after the manner of traditional romance. In accordance with proper usage of the times, none of her works appeared under her own name.

In 1665 Madame de La Fayette began her long association with the Duc de La Rochefoucauld; whether platonic or otherwise, their relationship endured until the moralist's death in 1680. She almost surely had a hand in correcting later editions of his *Maximes,* and he is usually credited with greatly influencing her masterpiece, *La Princesse de Clèves* (1678), often referred to as the single most important novel of the century. In a bare, voluntarily unornamented style, Madame de La Fayette related the tragic confinement of a young woman's love. Unfree, the heroine can only hope to defeat forbidden desire by avowing her weakness to her husband; after his death, she persists in her retreat before this love, once found impossible and so doomed to be

forever untrue. Critics have seen in the novel an image of the closed universe of late-17th-century Versailles, as well as that trace of darkening pessimism related to the thought of La Rochefoucauld, Blaise Pascal, and the Jansenist movement. The brief *Comtesse de Tende* and some historical writings were published after Madame de La Fayette's death in Paris on May 25, 1693.

Further Reading

Translators of *The Princess of Clèves* include Nancy Mitford (1951) and Walter J. Cobb (1961), both editions containing useful introductions. Martin Turnell's *The Novel in France* (1951) includes a chapter on Madame de La Fayette. □

Marquis de Lafayette

Marie Joseph Paul Yves Roch Gilbert du Motier, Marquis de Lafayette (1757-1834), French general, statesman, and hero of the American Revolution, served France by endeavoring to smooth the transition from the Old Regime to the new order created by the French Revolution.

The Marquis de Lafayette was born on Sept. 6, 1757, to the Motier family—better known by their noble title of La Fayette (the spelling ''Lafayette'' is an Americanism which only pedants would now attempt to correct)—at their château of Chavagniac in the province of Auvergne. After 3 years of study in the Collège du Plessis, a distinguished secondary school in Paris, he joined the French army in 1771. Stringent military reforms 5 years later forced his retirement from active service when he was only 18 years old.

In 1773 Lafayette married Adrienne de Noailles (1759-1807), daughter of the Duc d'Ayen, and entered the court life at Versailles. He had not yet shown any serious interest in the turbulent political events and debates of the early reign of Louis XVI, but he was not willing to settle down to the life of pampered luxury permitted by his great wealth. After the outbreak of the American Revolution, he decided to put his arms and his training at the service of the infant country in rebellion against France's historic enemy, England. It was as yet more a soldier's splendid gesture, however, than an act of political commitment.

American Revolution

Refused the King's permission to go to America, Lafayette sailed anyway, after buying and equipping a ship with his own money. On June 13, 1777, he landed in North Carolina. The Continental Congress had given the distinguished volunteer an honorary commission as a major general, but his actual duties were as aide-de-camp to Gen. Washington, to whom he brought personal and political devotion, eagerness and ability in the performance of military duties, and the assurance that the American rebels were not alone in their cause. After performing well in battles against the British in Pennsylvania and New Jersey, he was given command of a division of American troops. The next year he tried to persuade Washington to carry the war into Canada, but his plan was not adopted. Instead he was sent back to France with the mission of obtaining greater French support for the Americans.

Upon landing in his homeland early in 1779, Lafayette was arrested for having disobeyed the royal command in going to America. But political necessities soon overrode considerations of military discipline, and he was called to Versailles by the King, who wanted a firsthand report on how things stood in the new United States of America. Although not all his proposals for aid to the Americans were accepted, Lafayette did return to America in April 1780 in command of French auxiliary forces. In 1781 he was given command of the defense of Virginia with the rank of major general. His maneuverings eventually drew Charles Cornwallis, the English commander, into the trap at Yorktown, where he was blockaded by the American forces and by French troops brought by a French fleet under Adm. de Grasse. Cornwallis's surrender on October 19 brought the American war of independence to its military conclusion and was the culmination of Lafayette's career as a soldier.

Return to France

When Lafayette returned to France in 1782, it was as a hero, ''Washington's friend,'' and he was made a brigadier general in the French army.

In America Lafayette had developed a commitment to the principles of the Enlightenment. During the years of the final crisis of the Old Regime, the soldier became a political leader of the movement against absolutism. In 1787-1788 he served as a member of the Assembly of Notables and then, in 1789, took a seat in the Estates General as deputy of the nobility of the district of Riom. Lafayette was influential in the first months of the Revolution, which followed the meeting of the Estates General. The world-famous Declaration of the Rights of Man and the Citizen was adopted at his initiative, and his military fame and political reputation combined to win for him, on the day after the Bastille fell (July 14), the command of the Parisian national guard, the force of citizen-soldiers created to defend the new regime.

Lafayette's political acumen was now tested to the utmost, for, like so many of the Enlightenment thinkers, he favored a parliamentary monarchy like England's but one based on a formal written constitution like that just adopted in America. However, he had to cope with radical mob violence that was directed even at the King's person. His efforts to hold the Revolution to a moderate course proved more and more unavailing; his popularity was dissipated; and his command to his troops to fire on a mob in July 1791 led to his retirement in September from command of the national guard.

However, the onset of war against Austria and Prussia in 1792 brought Lafayette's return to military life as the commander of the Army of the Ardennes. He invaded the Austrian Netherlands (Belgium) and then withdrew for lack of support. By August, fearful of the revenge of the Jacobins because he had come to Paris to complain to the Legislative Assembly of the attack upon the royal family in the Tuileries (July 20), and finding no support among his troops, he crossed over into Austria with a few fellow officers. He was treated as a prisoner of war until 1797, when the victorious Napoleon obtained his release from jail but did not permit him to return to France. He had become so politically innocuous, however, that when he did go back to France in 1799 without permission, he was given a military pension as a retired general and allowed to live quietly on his country estate at Lagrange.

Last Years

Although he withheld his support from the imperial regime, Lafayette abstained from overt political activity until after the first abdication of Napoleon, in 1814; he was elected to the Legislative Chamber and was the first to demand the Emperor's final and permanent abdication. The definitive restoration of the Bourbon monarchy in 1815 after the Hundred Days brought his return to a position as a leader in the liberal opposition to Louis XVIII and Charles X. From 1818 to 1824 he sat in the Chamber of Deputies as a member of opposition.

In 1824 Lafayette was invited by the government of the United States to visit America as its guest, and his triumphal tour of the country lasted 15 months. Congress gave him a gift of $200,000 and a sizable tract of land, and Lafayette returned to France in 1825 to great acclaim as the ''hero of two worlds.''

Lafayette did not regain political prominence until the outbreak of revolution in 1830, when he became the symbol of moderate republicanism. Named to command the reestablished national guard, he was half persuaded and half tricked into endorsing Louis Philippe as a constitutional king. It was his last important political act, for he was dismissed in 1831, and he then returned to opposition.

When Lafayette died in Paris on May 20, 1834, he had few followers left. Although Lafayette had played a part in the creation of new regimes in two countries, his generosity of purpose was not matched by political astuteness, and he was more carried along by events than he was their maker. He was perhaps most influential as a living symbol—of friendship between France and America, and of the men of goodwill who wanted a new and better world but could not accept terror and dictatorship as the ways to bring it into being.

Further Reading

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Francis La Flesche

Francis La Flesche (c. 1857-1932) was one of the first Native Americans to have a career as a research scholar.

Francis La Flesche was one of the first Native Americans to have a noteworthy career as a research scholar and writer of scholarly books. This achievement was all the more remarkable in view of the fact that he had only a few years of primary and secondary education at an Indian mission school, followed many years later by academic training in law while working as a clerk for the federal government in Washington, D.C. With the aid of his extraordinary family and a devoted friend, he remade himself into a widely respected ethnologist.

He was born on the Omaha Indian Reservation, some 70 miles north of the present city of Omaha, Nebraska, the son of Joseph La Flesche (Estamahza or ''Iron Eye'') and Elizabeth Esau (Ta-in-ne). La Flesche's obituary notice in the *American Anthropologist* gives his exact date of birth as December 25, 1857, but it is not absolutely certain that even the year is correct because of the absence of official records for that period. His father, of half Omaha and half French blood, was the principal chief of the Omaha tribe, and his mother, a full-blooded Omaha, was the second of at

least three wives of Joseph. La Flesche was the half-brother of Indian rights activist Susette La Flesche Tibbles and physician and missionary Susan La Flesche Picotte. He shared in many of the traditional tribal activities and rituals as a child and adolescent, such as participation in several of the last great buffalo hunts before the near extinction of the animals was caused by white hunters. However, his father was determined that all of his children should learn to live in the white man's world. La Flesche attended the Presbyterian mission school on the reservation where he began the study of English, a language of which he was in time to have an impressive command.

La Flesche got his first major exposure to white civilization in 1879, when he and his half-sister Susette served as interpreters for the Ponca Chief Standing Bear on his famous lecture tour to Chicago, Boston, New York, Washington, and other cities. It was at this time that La Flesche first met Alice Cunningham Fletcher, the pioneering ethnologist and crusader for Indian rights, with whom he was to have a close relationship until her death in 1923. He also came to the attention of Samuel Jordan Kirkwood, a United States Senator from Iowa who, when he became Secretary of the Interior in 1881, appointed La Flesche as a clerk in the Office of Indian Affairs. For the rest of his life, Washington, D.C., was his place of residence, though he often spent time working on various Indian reservations and always returned to the Omaha reservation for vacations.

Began Collaboration with Fletcher

La Flesche was twice married but soon separated from each of his wives. The closest personal, as well as professional, relationship of his life was with Alice Fletcher, a woman some 20 years his senior. She became crippled with rheumatism in the early 1880s and La Flesche became her close associate and interpreter, providing not only physical assistance in her frequent travels to Indian reservations but also assistance in her efforts to improve the condition of the Indians and in her later studies of the life of the Plains Indians. He did much of the research over a period of some 20 years that ultimately resulted in the monumental study *The Omaha Tribe,* published in 1911 with himself and Fletcher as coauthors. He was particularly skilled at persuading elderly tribal leaders of the Omaha to reveal the words and ceremonies of the ancient tribal rituals, which were rapidly dying out. Alice Fletcher ultimately proposed to legally adopt La Flesche as her son, a plan which fell through only because he did not want to change his surname, as the law required. From 1891 onward, they lived together with another female companion in a house in Washington. La Flesche also studied at the law school of the National University in Washington and was granted a bachelor's degree in law in 1892 and a master's degree in 1893.

In 1900 La Flesche published his first book as sole author: *The Middle Five,* a charming autobiographical sketch of his school days at the Omaha Indian mission school. It did not sell well at the time but was reprinted in 1963. Following the publication of *The Omaha Tribe* in 1911, he turned his scholarly research to the Osage tribe, a group closely related to the Omahas. In 1910 he transferred from the Office of Indian Affairs to the Bureau of American Ethnology in the Smithsonian Institution. There he could devote his full time to exhaustive research on the Osage tribe, the first results of which appeared in 1921 in *The Osage Tribe: Rite of the Chiefs; Sayings of the Ancient Men.* Later products of his studies included a monumental *Dictionary of the Osage Language,* published in 1932, and *War Ceremony and Peace Ceremony of the Osage Indians,* published posthumously in 1939.

La Flesche's friend and mentor Alice Fletcher died in 1923. Thus she did not live to see the numerous honors which came to him for his work on the Osages, including membership in the Washington Academy of Sciences and an honorary Doctor of Letters degree from the University of Nebraska in 1926. His own health began to fail in 1927 and he ultimately suffered several paralytic strokes. He died at his younger brother's home on the Omaha Indian reservation near Macy, Nebraska, on September 5, 1932. He was buried on the reservation.

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Susette La Flesche (Tibbles)

Susette La Flesche (1854-1903) was a member of a family of Native American reformers of the Omaha tribe. She lobbied for Indian rights, encouraged assimilation, and professionally advanced in a white man's world.

Susette La Flesche was the child of Joseph La Flesche, also known as Inshtamaza or Iron Eye, the last chief of the Omaha tribe (1853-64). The son of a French fur trader, who was also named Joseph La Flesche, and Waoowinchtcha, variously mentioned as a member of the Osage, Omaha, or Ponca tribes, Iron Eye often worked with his father, experiencing the white man's world. After a childhood spent among the Sioux, he joined his father in St. Louis for a time, accompanied him on trading ventures, learned French, and became a Christian. Iron Eye concluded that the only feasible future for the American Indian was to adapt to the white man's ways and to strive for peaceful coexistence.

Still, Iron Eye lived in two worlds; he continued to respect the traditions and rituals of his own people and maintained a close relationship with several tribes. His friendship with the Omaha chief Big Elk, who had no descendants, led to the naming of Iron Eye as successor to head the dwindling tribe (as early as 1830 only 900 Omahas remained). In 1854, Iron Eye was one of several Indian leaders who signed a treaty with the government relinquishing their traditional hunting grounds and accepting the establishment of reservations. The Omaha gave up their lands in eastern Nebraska, and moved onto a small reservation bordering the Missouri River, north of their previous territory near the mouth of the Platte River. According to the ethnologist, Alice C. Fletcher, tribal traditionalists ridiculed the new reservation as the ''make-believe white man's village.''

As was common among the Omahas, Iron Eye had several wives. Two of them, Mary Gale or Hinnuaganun (One Woman) and Tainne or Elizabeth Esau, bore him children. Mary's mother was an Ioway woman, Ni-co-mi; her father Dr. John Gale was a U.S. army surgeon. Raised by Peter Sarpy, a white fur trader, Mary encouraged her children to leave the reservation and live among whites. She and Joseph La Flesche had five children, including Susette and Susan. Tainne, an Omaha woman, also had five children, but only Francis permanently left the reservation.

In 1854, Susette La Flesche was born on the newly established reservation, the second child of Joseph La Flesche and Mary. Named Inshtatheumba (Bright Eyes), she was often called ''Yosette.'' She entered the Omaha Presbyterian Mission School at the age of eight; her eagerness to learn attracted the attention of her teachers, and she was subsequently invited to attend a Presbyterian seminary for women, The Elizabeth (New Jersey) Institute. Following her graduation in 1873, she returned home and applied for a position as a teacher in a government school. Although the Indian Bureau had an announced policy of giving preference to Native Americans in employment on the reservation, she had some difficulty in obtaining her position.

The opportunity for her to become a spokesperson for Indian rights developed in 1877. The government, confusing the Poncas, members of the Southern Sioux tribes, with the warlike Dakota Sioux, assigned the traditional Ponca territory to the Dakotas, deporting the Poncas to Indian Territory (later the state of Oklahoma). The Poncas sickened and died quickly there; as much as one-third of the tribe may have been lost. The Omahas were also members of the Southern Sioux, and as Iron Eye had many friends and relatives among them, he and Susette went to Indian Territory to investigate the conditions there.

Desperate to rescue his people, in 1879 the Ponca Chief Standing Bear led a forced march of the survivors north from Indian Territory toward Nebraska. When the military arrested and imprisoned him, Thomas H. Tibbles, a journalist employed by the *Omaha Herald,* publicized his cause. In the following trial, *U.S.* v. *Crook,* the court ruled that ''an Indian is a person,'' leading to Standing Bear's release on a writ of habeas corpus, and, eventually, to the government paying the Poncas an indemnity and allowing some of them to homestead in Nebraska.

Following his release, Standing Bear journeyed east to Washington, D.C., to try to stop any future Indian removals. Tibbles and Susette and Francis La Flesche accompanied him, the latter two in the role of interpreters. Dressed in traditional Native American garb and presented as the personification of an Indian princess, Susette made a vivid impression on eastern reformers; she spoke of her people's plight to a wide range of groups, from the Quakers to New England intellectuals, who formed the Boston Indian Citizenship Committee. She visited the home of Henry Wadsworth Longfellow who compared her to Minnehaha, the heroine of his sentimental poem Hiawatha.

More important, Susette influenced more effective reformers, such as Helen Hunt Jackson, author of *A Century of Dishonor,* a chronicle of federal government betrayals of its Indian treaties, and Massachusetts senator Henry L. Dawes, sponsor of the Dawes Severalty Act (1887), which broke up the reservations and granted the land to individual Indians as homestead plots. Heads of households received 160 acres, single individuals over the age of 18 were granted 80 acres, and minors 40 acres. The act also gave the Native Americans citizenship rights.

In 1882, Susette married Thomas Tibbles, and the two began a series of lecture tours that took them to England and Scotland, as well as the northeastern United States. They testified before congressional committees three times. Susette became an eloquent and persuasive speaker; she presented a paper to the Association for the Advancement of

Women on ''The Position, Occupation, and Culture of Indian Women,'' and she edited Standing Bear's *Ploughed Under: The Story of an Indian Chief.*

In the early 1890s, the Tibbles lived in Washington, D.C., but shortly thereafter returned to Nebraska, where Tibbles edited the Populist newspaper, *The Independent.* Susette worked with him on the paper, but sustained an artistic and literary career of her own. She illustrated the book *Oo-mah-ha Ta-wa-tha* (Omaha City) written by Fannie Reed Giffin for the Trans-Mississippi Exposition in Omaha in 1898, and published stories in such magazines as *St. Nicholas.* In 1902, Susette and Thomas Tibbles moved to her Omaha land allotment near Bancroft, Nebraska, because of her poor health. She died there on May 26, 1903, at the age of 49.

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Robert Marion La Follette

Robert Marion La Follette (1855-1925), governor of Wisconsin and U.S. senator, was one of the leading Progressive reform politicians of his day.

Robert M. La Follette was born June 14, 1855, on a frontier farm in Dane County, Wis. As a teenager, he farmed for several years before entering the University of Wisconsin. He graduated in 1879 and was admitted to the bar in 1880. In the same year, despite the disapproval of Republican political bosses, he was elected Dane County district attorney. Four years later La Follette successfully sought a seat in Congress, again over the opposition of his party's local leadership. Nevertheless in his three terms in Congress (1855-1891) he voted with the regular Republicans on most issues. He returned to law practice after his defeat in 1890.

A turning point in La Follette's political career came the next year, when a party stalwart offered him what he interpreted as a bribe to ''fix'' a court case. Indignant, La Follette declared war on the party machine. In 1896 and 1898 he ran unsuccessfully for the Republican gubernatorial nomination in Wisconsin. He initiated a speaking tour of country fairs to build support and won the Republican nomination and the gubernatorial election in 1900.

During La Follette's first two terms as governor (1901-1904) little of his Progressive program—a direct primary law, Tax Commission, Railroad Commission, Civil Service Commission, conservation measures, a corrupt-practices act—passed, because conservative elements in the legislature blocked it. Uncompromising, La Follette carried his program to the voters in his 1904 campaign, using the ingenious device of ''reading the roll call'' of the legislature's votes to show citizens how their representatives had voted on key issues. The result was election of a Progressive legislature and his own victory; in 1905 much of his program was passed. He became U.S. senator in 1906.

La Follette defied Senate tradition by immediately taking outspoken positions in debate. He angered ''Old Guard'' senators and President Theodore Roosevelt by refusing to concede on railroad and banking legislation. He broke even more sharply with Roosevelt's successor, William Howard Taft, over the tariff and the issue of conservation. Seeking to capitalize in 1909 on the rise of Progressive feeling, La Follette established *La Follette's Magazine* to extend his ideas to a broader audience.

During Woodrow Wilson's presidency, Senator La Follette won a great legislative victory—the Seaman's Act of 1915. He approved of Wilson's early neutrality statements regarding World War I, and when the President called for war in April 1917, La Follette was one of six senators who opposed him. He also opposed the military draft and the

wartime Espionage Act, which he felt violated fundamental individual liberties.

Following the war, La Follette voted against ratification of the Versailles Treaty and American membership in the League of Nations. He played a prominent role in exposing the Teapot Dome scandals of Warren Harding's administration. In 1924 he was the Progressive candidate for president, winning endorsements from the American Federation of Labor, the Socialist party, and the railroad unions. Though he lost the election, he won nearly 5 million votes and carried his home state. He died soon after, on June 18, 1925.

''Fighting Bob'' La Follette was temperamentally a member of the opposition, at his best fighting the good fight from an underdog position. His independence tended to isolate him politically and to prevent him from achieving his highest goal, the presidency.

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Jean de La Fontaine

The French poet and man of letters Jean de La Fontaine (1621-1695) was one of the great French classical authors. He preferred to work in relatively minor and unexploited genres, such as the fable and the verse tale.

While he did not hesitate to borrow freely from other writers, both ancient and modern, Jean de La Fontaine nevertheless created a style and a poetic universe at once personal and universal, peculiarly his own and thus inimitable, but also accessible to all. He is perhaps the greatest lyric poet of the 17th century in France. Though he is best known for the *Fables,* they are but a small part of his writings. He also wrote a number of licentious tales in verse, many occasional pieces, and a long romance; he tried his hand at elegy and fantasy, at epigram and comedy. Almost everything he wrote is shot through with personal reflections and graceful ironies.

La Fontaine was baptized (and probably born) on July 8, 1621, the first child of Charles de La Fontaine and Françoise Pidoux. Little is known about his youth in Château-Thierry (Aisne); he went to Paris in 1635, was associated briefly with the Oratorians, and then studied law. In 1647 he married Marie Héricart, whose family was related to Jean Racine's. He purchased a post (or sinecure) as master of waters and forests in 1652; his son Charles was born a year later. In 1654 appeared his first publication, an imitation of Terence's *Eunuch.* An amusing portrait of him was composed about this time by Tallemant des Réaux: ''A man of belles lettres and who writes verse. . . . His wife says that he's such a dreamer he sometimes goes for three weeks without remembering that he's married.''

Early Works

In 1658 La Fontaine offered his poem *Adonis* to Nicolas Fouquet, Louis XIV's superintendent of finances. Fouquet, known for his support of the arts and of artists, soon became La Fontaine's admirer and protector. La Fontaine wrote numerous poems for his patron; among the more interesting are the fragments of *Le Songe de Vaux,* a dream in verse written to celebrate the many marvels of Fouquet's estate, Vaux-le-Vicomte. During the years of the ''poetic pension'' at Vaux, La Fontaine met Charles Perrault, Racine, and many other writers and artists. The arrest of Fouquet in September 1661 put an end to the Vaux dream, but La Fontaine remained loyal to his friend. In 1663 the

poet—who may have been in trouble because of his obvious sympathy for Fouquet—accompanied his uncle to Limoges; the voyage is recounted in six interesting letters to his wife.

La Fontaine became a *gentilhomme servant* to the Duchesse d'Orléans in 1664. The post was rather badly paid, but it made few claims on the poet's time. In 1665 he published the collection *Contes et Nouvelles en vers;* these tales were followed by a second collection a year later. Both volumes were enthusiastically received despite (or perhaps because of) their licentious tone and matter.

His ''Fables''

In 1668 La Fontaine published six books of *Fables,* in verse. Dedicated to the Dauphin, these poems were extraordinarily successful, and La Fontaine's fame was secure at last. The fables cover a vast range of human experience; formally they are remarkably varied and free. In an age of linguistic constraint and purification, he uses all manner of archaic words, colloquialisms, outmoded constructions; in an age of overwhelming concern with the great serious genres (epic and tragedy, for instance), he deliberately chooses to exploit the considerable resources of a minor genre. And if the fables seem at first to be children's literature, a careful examination reveals their sophisticated satire of conventional wisdom and morality.

In 1669 La Fontaine published *Les Amours de Psyché et de Cupidon,* a long romance in verse and prose, ostensibly a simple version of the Psyche story in *The Golden Ass* of Apuleius. But La Fontaine's work, despite its bantering tone and its contemporary allusions, is an intensely personal meditation on love and beauty and art—things which, as the work suggests, escape definition and so must be felt if they are to be known at all.

A third collection of *Contes* appeared in 1671, along with eight new fables. In the same year La Fontaine had to give up his post as master of waters and forests, and the death of the Duchesse d'Orléans in 1672 left him without employment. In 1673, however, he found a new protectress, Madame de La Sablière, at whose salons the poet met many scholars, philosophers, artists, and free-thinkers. In the years 1673-1682 he published a variety of works: a long religious poem for Port-Royal, an epitaph for his friend Molière, some new *contes* (the most licentious of all, they were promptly banned by the police), five new books of fables, and various other pieces. In 1682 he wrote a long poem in praise of the powers of quinine. As he said, ''Diversity is my motto.''

Later Years

After many maneuvers La Fontaine was finally elected to the French Academy in 1684. He continued to write and to publish: a volume of miscellaneous writings (1685); the important poem *Epistle to Huet* (1687), in which he avoided taking sides in the ''quarrel of the ancients and the moderns''; the ''lyric tragedy'' *Astrée,* which was produced in 1691 but closed after six performances.

Madame de La Sablière died in 1693, and La Fontaine's thoughts turned to the Church. He renounced the *Contes* and promised to devote the rest of his days to the composition of pious works. The last collection of fables appeared in 1694, and in that year the aging and weary poet wrote to his dearest friend, François de Maucroix, ''I would die of boredom if I couldn't keep on writing.'' Remaining lucid and active almost to the end, La Fontaine died on April 13, 1695.

Further Reading

The best general biography of La Fontaine in English is Monica Sutherland, *La Fontaine* (1953). An excellent account of La Fontaine before the publication of the first collection of fables is in Philip A. Wadsworth, *Young La Fontaine: A study of His Artistic Growth in His Early Poetry and First Fables* (1952). Useful chapters on La Fontaine are in Elbert Benton O. Borgerhoff, *The Freedom of French Classicism* (1950), and Will Grayburn Moore, *French Classical Literature* (1961). Recommended for general historical background are Albert Guérard, *The Life and Death of an Ideal* (1928; repr. 1956); Basil Willey, *The Seventeenth Century background* (1934; repr. 1967); and Warren H. Lewis, *The Splendid Century* (1953). □

Sir Louis-Hippolyte Lafontaine

Sir Louis-Hippolyte Lafontaine (1807-1864) was a Canadian politician of French-speaking background who collaborated with Robert Baldwin in the achievement of ''responsible government'' and who laid the basis for the effective participation of French-Canadians in the government of the country.

Born on Oct. 4, 1807, at Boucherville in Quebec, Louis-Hippolyte Lafontaine was called to the bar in 1828 and, like so many other ambitious young French-Canadian lawyers, embarked on a political career. He served in the House of Assembly of Lower Canada from 1830 to 1837 as a member of the Popular, or Patriote, party, which expressed the grievances of the French-speaking majority against the English domination of the executive branch of government. He did not, however, approve of the revolutionary action taken by Louis-Joseph Papineau in 1837, and he prudently left Canada to live abroad for 5 months. On his return Lafontaine was briefly arrested as a person connected with the rebels, but he was released on bail.

Lafontaine now began negotiations with Robert Baldwin and Francis Hincks, leaders of the reform group in Upper Canada, to work together for the achievement of ''responsible government,'' by which the executive would be made dependent upon the support of a majority in the elected legislature. In the new legislature of the united Province of Canada, after 1841, Lafontaine emerged as the leader of the French-Canadian reformers, eloquently expressing the political claims of his countrymen. He insisted

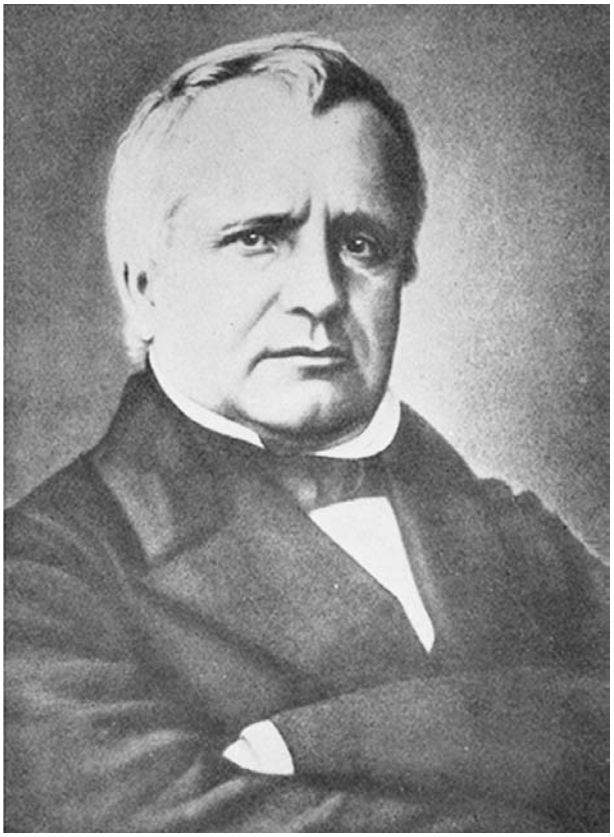

on speaking French in the chamber, ultimately winning legal sanction for this practice.

Lafontaine's first collaboration with Baldwin came in 1842, but the administration then formed collapsed when the governor general refused to take its advice on the matter of appointments. Nine of the ten members of the Cabinet, Lafontaine and Baldwin among them, resigned office in November 1843.

In March 1848 Lafontaine was once more asked to assume executive office, again in association with Baldwin, and again in the portfolio of attorney general for Canada East. This time the ministers found a new governor general, Lord Elgin, ready and willing to act upon their recommendations and implement the concept of responsible government.

As leader of the French-Canadian group in the administration, it fell to Lafontaine to introduce the most controversial bill of the 1849 session, the Rebellion Losses Bill. This measure compensated property owners for damages resulting from the 1837 rebellion, a purpose which made it anathema to the ''loyal'' English-speaking population of Canada East. When Elgin assented to the bill, riots broke out in Montreal; Lafontaine was vilified, his house attacked, and his law library burned. Yet the ministry held firm, and the measure became law. The episode marked the ultimate test of the principle of responsible government.

Like his close associate Baldwin, Lafontaine was essentially a moderate man, and after the achievement of cabinet government his attitudes became more and more conservative. He failed to solve two of the burning questions of the day—the secularization of lands set aside for the support of the clergy and the abolition of the ancient seigneurial system of landholding in Quebec. Along with Baldwin, he resigned from the administration in 1851 and left public life. In 1853 he was appointed chief justice of Canada East, and a year later he was made a baronet. He died in Montreal on Feb. 26, 1864.

Lafontaine was the first successful exponent of what became an axiom of Canadian political life: that the full participation of French-speaking Canadians was vital to the administration of national affairs.

Further Reading

There are few formal biographies of Lafontaine. The best is probably a composite study of Canadian reformers of the period: Stephen Leacock, *Baldwin, Lafontaine, Hincks,* in the ''Makers of Canada'' series (1907; published in 1926 under the new title *Mackenzie, Baldwin, Lafontaine, Hincks*). Mason Wade, *The French Canadians, 1760-1967* (1955; 2 vols., rev. ed. 1968), discusses Lafontaine and is recommended for general background. □

Oskar Lafontaine

The German politician Oskar Lafontaine (born 1943) was prime minister of the West German *Land* of Saar and the unsuccessful Social Democratic Party (SPD) candidate for chancellor in 1990.

In many ways Oskar Lafontaine was a highly unusual politician. He was a trained scientist with a Masters degree in physics from the University of Bonn, rather than a lawyer, and he built his political power base in an unlikely locale, the Saar, the smallest of the West German *Länder* (states).

Lafontaine reached political maturity in the era of the SPD's history that was dominated by Willy Brandt. Indeed, he was often described as Brandt's protégé and chosen successor. Lafontaine was born on September 16, 1943, in Saarlouis, a regional center in the Saar. After his university education he did not pursue a career in science, but became active in politics instead. Elected a member of the Saar state legislature in 1970, he turned quickly to communal politics and became deputy mayor of the capital city of the Saar, Saarbrücken, in 1974. Only two years later he was elected lord mayor of the city.

As mayor of Saarbrücken Lafontaine proved a charismatic leader and efficient administrator. In 1985 the Social Democrats chose him to be their candidate for the top job in state politics, the office of prime minister. At the time he was very much an underdog. The state had for many years been governed by the Christian Democrats, who were led by one of the most popular figures in Saar politics, Werner Zeyer. Beating the odds, Lafontaine led the Social Democrats to victory and quickly consolidated his party's and his own position in the Saar. Although the Saar was (and is) an area

beset by severe and chronic economic problems resulting from the decline of coal mining and steel manufacturing, in the following elections, in 1989, the SPD with Lafontaine at the helm captured over 50 percent of the popular vote.

Local Popularity Brings National Recognition

Lafontaine's popularity and unexpected success in the Saar brought him to the attention of the SPD's national leaders. Increasingly he was seen as the best of the generation of the West German Social Democratic leaders who would eventually succeed Willy Brandt. In March of 1990 Lafontaine was nominated as the party's candidate for chancellor in the December 1990 federal elections. Lafontaine's political career and life were almost cut short in April 1990, when a mentally deranged woman attacked him with a knife. Fortunately, he made a full recovery and ran a vigorous although losing campaign against Helmut Kohl and the incumbent Christian Democrats.

Not the least among Lafontaine's unusual features as a political were his ideological positions. Oskar Lafontaine was always something of a maverick among the West German Social Democrats. His first political experience came during the upheavals of the 1960s, and for a long time he seemed to revel in the label ''leftist'' Young Turk. Much as Willy Brandt and Helmut Schmidt had turned the SPD toward the right after Kurt Schumacher's rigid, albeit democratic, Marxism, Lafontaine became part of the pendulum swing in the other direction. In the 1970s and early 1980s he became associated with positions that seemed to reject the conservative policies of leaders like Helmut Schmidt and Hans Apel.

Lafontaine took strong and controversial stands on three major issues: disarmament and Germany's relationship to the North Atlantic Treaty Organization (NATO), the question of coalition agreements between the Social Democrats and the leftist, ecology-minded Greens, and, later, the modalities and timing of German reunification.

In the mid and late 1970s, the question of the U.S. nuclear arsenal in Europe dominated discussions of the East-West conflict. Lafontaine urged a radical rethinking of the entire Western defense strategy. Later he argued that a reunited Germany should remain a member of NATO, although, like many on the Western and Eastern side, he also felt that the alliance needed to deemphasize its military role and stress its political contribution to the future of Europe. Lafontaine continued to endorse the concept of military force reductions. He advocated that under the changed circumstances of the East-West relationship the military strength of the West German *Bundeswehr* could be safely cut by 50 percent, and all nuclear and chemical weapons could be removed from German soil.

When the West German Greens first became politically prominent in the 1970s, many right-wing Social Democrats looked upon them as crypto-Communists or eco-fascists. As a result, the SPD advocated a policy of isolation toward the upstarts. Lafontaine always disagreed with that strategy. He insisted that not only were the Greens raising political issues which the SPD had wrongfully neglected (such as the peace movement and concern for the environment), but that at least the moderate wing of the Greens constituted a potential coalition partner for the SPD. In time Lafontaine's strategy emerged as a politically effective move.

Position on Reunification Leads to Defeat

Undoubtedly Lafontaine's most controversial position was on the question of German reunification. Disdainful of what he called the flag-waving approach to instant political union of the Federal Republic and the German Democratic Republic, Lafontaine argued that reunification should come at the end of a slow and well-planned process. The approach of the Kohl government, he claimed, would only exacerbate many of the inevitable social and economic problems that would follow if the political union of the two Germanys came too soon. For this reason, Lafontaine opposed both the decision for an immediate currency union and the treaty to exchange East and West German *marks* on the basis of one-to-one.

While many of the SPD's leaders accepted Lafontaine's arguments on disarmament and relations to the Greens, they were unwilling to go along with his thinking on German reunification. Electoral victories in the *Länder* of North Rhine Westphalia and Lower Saxony gave the SPD sufficient strength to block the currency treaty, but the party's leaders rejected Lafontaine's ''go slow'' position. Public opinion, too, did not back the Saar leader's views. The SPD ran a campaign essentially along Lafontaine's lines in the March 1990 East German elections, but the party's showing

was a severe defeat by the Christian Democrats' and Helmut Kohl's ''flag waving'' campaign.

In the autumn campaign for chancellor Lafontaine took personal charge of the SPD's campaign, emphasizing economic and social issues, while Helmut Kohl stressed national and emotional issues. The early road to unification on October 3, 1990, was a heady tonic for Kohl, who carried his party to a solid victory. Lafontaine and the SPD received only 33 percent of the vote, pulled down by a weak 24 percent in eastern Germany. The worst defeat for the Social Democrats since 1957 entitled them to 239 seats out of the 656 in the Bundestag (lower house of parliament). Nevertheless, Lafontaine remained unrepentant, repeating his charge that Kohl had concealed the ongoing costs of reunification.

In late 1994 Lafontaine joined forces with SPD party leader Rudolf Scharping and Gerhard Schroder, premier of Lower Saxony, to unsuccessfully challenge chancellor Helmut Kohl. In November 1995 Lafontaine was elected leader of the SPD as Scharping's popularity declined. Going into the late 1990s Germans wondered who would lead the Social Democrats in the 1998 elections against Helmut Kohl, Lafontaine or Schroeder? Even though Lafontaine had a reputation for excellent public speaking skills and motivating the people, some Germans believed only Schroeder could beat Kohl in the next election.

Further Reading

There was no English-language full-scale biography of Oskar Lafontaine. Good introductions to the problems and prospects of the SPD under his leadership are William E. Paterson, ''The German Social Democracy,'' in Paterson, editor, *The Future of Social Democracy* (Oxford: 1986); and Andrei Markovits and Anton Pelinka, ''Social Democracy in Austria and West Germany in the 1980s: A Comparative Assessment,'' *German Studies Review* (1989). For those able to read German, Lafontaine himself published some of his speeches in *Reden* (Saarbrücken: 1980), and more recently his vision of the future of German and European society, *Die Gesellschaft der Zukunft* (Hamburg: 1988).

See also *The Financial Times* (October 5, 1994); *The Independent* (November 17, 1995); *The Economist* (November 18, 1995; March 23, 1996; and April 12, 1997); and *The Guardian* (February 26, 1997). □

Jules Laforgue

The work of the French poet Jules Laforgue (1860-1887) is distinguished by its qualities of skepticism and irony and its development of the technique of free verse.

Jules Laforgue was born on August 16, 1860, at Montevideo, Uruguay, one of five children of an emigrant French family. Returning to France in 1866, he went to school at Tarbes in southwest France until the family moved to Paris in 1876. Unsuccessful in the *baccalauréat* (university entrance) examination in 1878, he began to write but led a solitary life with few friends and no regular employment. In 1881 he was appointed French reader to the empress Augusta of Germany and spent almost 5 years moving round imperial residences in Germany with the court—a well-paid life with plenty of leisure, but rigid, boring, and isolated from the literary world of Paris.

Laforgue's natural pessimism, which was reinforced by his solitary life and by his study of the German philosophers Arthur Schopenhauer and Eduard von Hartmann, underlies all his poetry. It is especially obvious in a kind of cosmic despair, linked to a rather facile irony, in his first collection of verse, *Le Sanglot de la terre,* abandoned in 1882 and published posthumously. He then turned to the *Complaintes de la vie* (1885), a series of poems using the rhythms, verse pattern, and colloquial language of the *complaintes,* the popular songs of Paris, coining striking images and even new words against a persistent background of irony. They were followed at the beginning of 1886 by another book of poems, *L'Imitation de Notre-Dame la Lune,* in which linguistic innovations are less prominent and the symbol of the *pierrot,* or clown, sad behind his comic mask, represents the poet's own melancholy.

In September 1886 Laforgue resigned his post and married an English woman, Leah Lee, on December 31, returning to Paris in the hope of continuing his literary career there. But he had contracted tuberculosis, and after months of illness and poverty he died on Aug. 20, 1887. In 1890 his last poems, *Derniers vers,* probably written in 1886, came out; in these Laforgue reaches full maturity. The somewhat dilettante and decadent young dandy has now

given way to a truly creative poet, using free verse and great variation of rhythm and imagery to express a haunting melancholy, as if he knows of his imminent death.

Further Reading

Translations of some of Laforgue's works, with an introduction by the author, are in Jay Smith, *Selected Writings* (1956). A short book on the poet is Michael Collie, *LaForgue* (1963). An earlier full-length study is Warren Ramsey, *Jules Laforgue and the Ironic Inheritance* (1953). Ramsey, in *Jules Laforgue* (1969), also edited a series of essays on the poet by various authors.

Additional Sources

Arkell, David, *Looking for Laforgue: an informal biography,* New York: Persea Books, 1979.

Arkell, David, *Looking for Laforgue: an informal biography,* Manchester: Carcanet New Press, 1979.

Collie, Michael, *Jules Laforgue,* London: Athlone Press, 1977. □

Karl Lagerfeld

German-French designer of high fashion Karl Lagerfeld (born 1938) won international fame for his work with several Parisian style houses.

Fashion designer Karl Lagerfeld was born on September 10, 1938, in Hamburg, Germany. His father was Swedish, from a merchant banker's family, and made the family fortune by introducing powdered milk to Europe. His elegant and fashionable mother was younger than his father, and she adored fragrances; all qualities that would strongly influence Lagerfeld's life and career.

Lagerfeld led a sheltered childhood, learning early to speak fluent French, English, and Italian as well as his native German. As a child he was always interested in fashion and pored over history books more for the costume etchings and descriptions than for the battlefield tales. Designing and sketching dresses, he reported, was his favorite childhood pastime.

When he was just 14, Lagerfeld was sent to Paris to study, but with the underlying intention of getting involved in the world of French *haute couture*. This world was then quite sumptuous, as postwar parties were an excuse for women to dress up in the most fanciful finery. Parties, balls, nightclubs, and the like were packed with women wearing the latest fashions. Wealthy women from many countries filled the couture salons, all vying for the reputation of best-dressed.

In 1954 Lagerfeld sent one of his sketches to the International Wool Secretariat Competition, open to any young nonprofessional designer. That year there were thousands of entrants. Designers Pierre Balmain, Jacques Fath, and Hubert Givenchy were among the judges. Lagerfeld, just 16, received the award for best coat sketch.

Pierre Balmain then offered the young Lagerfeld a job working in his couture house. He took the coveted position, staying there three years, secretly learning all the tricks of the ''rag'' trade. In 1958, at 20 years old, he became chief designer for the house of Jean Patou, where he worked until 1963, designing two collections each year. But he grew bored and needed more challenges for his frenzied fashion creativity.

The idea of working for several houses appealed to him. So in 1963, as a freelancer, he began working for French and Italian design houses, designing fur collections and ready-to-wear for the Fendi sisters. In 1970 he also began designing for the French House of Chloe and in 1975 created their first fragrance, ''Chloe.'' In this time he also launched his own fragrance, ''Lagerfeld for Men,'' followed by ''KL'' and ''KL Homme.''

In 1983 Lagerfeld, his reputation firmly established as a fashion force, became the creative director and head designer for Chanel, where it was hoped he would breathe new life into the once important but now staid and stagnant house. Coco Chanel had died in 1971, and the name had fallen from fashion favor in the following years. Only a year after joining Chanel, Lagerfeld startled the fashion world by again branching out and creating his own ready-to-wear line called ''Karl Lagerfeld'' and a lower-priced sporty line, ''KL.'' That year he shocked the world with his press release for his spring Fendi collection, self-described as ''shaped to be raped.'' In *USA Today* he countered the resultant criticism, saying he was misquoted and misunderstood: ''Rape is an abstract word to me. In the kind of atmosphere I live in, nobody rapes anybody.'' Overcoming the criticism, in 1987 he received France's Golden Thimble award for his Chanel

haute couture collection. In 1992 Lagerfeld was drawn back to the House of Chloe, and his first collection was a huge critical success. The self-described ''fashion chameleon'' said: ''When I do Fendi, I am another person from when I do Chanel, Karl Lagerfeld, or KL. It's like being four people in one. Perhaps I have no personality at all, or perhaps I have more than one.''

However, after the initial spark created in 1992, Chloe struggled to regain its position among fashion houses since Lagerfeld's original reign. In 1997 Lagerfeld stepped down from his position as chief designer at Chloe in order to concentrate more on his own signature line.

Like a style shark, Lagerfeld, it seems, never rests. As well as overseeing all of his houses and creating collections for each several times a year, he found time for creative hobbies. A lover of opera, theater, and films, he created costumes for La Scala in Milan, for the Schnitzler plays, and for many films, including *The Sun Also Rises, Babette's Feast, Viva le Vie,* and *Le General de L'Armee Morte*. His other hobbies included decorating and restoring old mansions. He was a bachelor and traversed Europe collecting antique furniture and acquiring paintings from the 18th century as well as many forms of modern art. For 12 years he worked on restoring an historic 18th-century French castle in Brittany, right down to the doorknobs. He owned an 18th-century townhouse in Paris, a 200-year-old workshop in Rome, and a summer villa in Monte Carlo that he redid in Louis XVI style. He was renowned for his vast library of fashion and costume history books. Yet the man was nothing if not keenly attuned to modern times; he decorated another Monte Carlo home with furniture and art by the colorfully avant-garde modernistic Memphis design group.

He is also an accomplished photographer, shooting all the fashion advertisements for both Chanel and for his House of Lagerfeld. He held gallery photo shows in Paris for his hordes of admirers and fans. His personal style statement is a long ponytail. He maintained: ''My father died reading the newspaper when he was over 90. His parents lived to be 98. I'm looking forward to growing old. Ponytails look good with white hair.''

Further Reading

For additional information on Karl Lagerfeld and the world of fashion see *Couture: The Great Designers* by Caroline Rennolds Milbank (1985), *Fairchild Dictionary of Fashion* (1988), *McDowell's Directory of 20th Century Fashion* (1987), and *Contemporary Designers,* edited by Ann Lee Morgan (2nd ed. 1990). □

Pär Fabian Lagerkvist

The Swedish author Pär Fabian Lagerkvist (1891-1974) was concerned with the meaning of life in a world without God and the existence of good and evil in such a world. Leif Sjöberg, in *Pär Lagerkvist* summarized the man: ''Pär Lagerkvist more vigorously than any other professional writer explored religious concerns of both the modern heretic, influenced by modern science, and the modern brooder-searcher, an alienated outsider, desperately wanting to believe in traditional values. Persistently he came out as a nonbeliever, yet always with other possibilities open.'' In 1951 the Swedish Academy of Letters honored him with the Nobel Prize for literature.

Pär Lagerkvist was born on May 23, 1891, in Växjö, Småland, the youngest of seven children in a traditional and deeply religious family. His father, a railroad employee, refused to join his trade union because he believed that it contradicted God's established order. Despite his parents' devout beliefs and daily readings from the bible at home, Lagerkvist developed an alternative view of religion at a tender age, becoming in his own words, ''a believer without faith, a religious atheist.'' He formed a group called ''The Red Ring'' with four friends and they discussed topics such as religion, anarchy, socialism, and evolutionism. Darwin's *Origin of Species* profoundly influenced the young group; Lagerkvist later wrote that it disturbed, ''the very foundation of the transcendental view of the world.''

Proposed a Simple Approach to Writing

Between 1911 and 1912 Lagerkvist studied the history of art at the University of Uppsala, but he was not satisfied and turned to writing. In 1912 he published his debut work,

entitled *Human Beings,* but it was his next publication, *Word Art and Pictorial Art* that established him on Sweden's literary scene as a young writer with evolutionary ideas. He criticized contemporary Swedish literature for its lack of integrity and commercialism and prescribed both a Cubist theoretical approach to writing and a learning of the great ancient works. He propounded simplicity, writing that authors should use, ''simple thoughts, uncomplicated feelings in the face of life's eternal powers, sorrow and joy, reverence, love, and hatred, expressions of the universal which rises above individuality.''

Lagerkvist's Work

His early work—*Anguish* (1916; poems), *Chaos* (1919; poems, stories, and the play *The Secret of Heaven*), and *Theater* (1918; three plays)—evokes in powerful expressionistic images man's cosmic loneliness and his fear of life and death in an indifferent world. In two important essays on literature during this period, he attacks the prevailing psychological realism and calls for new literary forms more suited to the modern situation.

In the early 1920s Lagerkvist passed through a brief period of reconciliation to life, reflected especially in the remarkable story *The Eternal Smile* (1920). This mood did not last long, however, as seen in the play *The Invisible One* (1923) and the nightmarish stories in *Evil Tales* (1924). In 1925 appeared *Guest of Reality,* a novel about childhood, one of the few glimpses Lagerkvist gave into his life.

A new stage in Lagerkvist's development began with *The Triumph over Life* (1927), where in visionary passages he proclaims his philosophy. He rejects ''life''—biological life—and declares his faith in the ''divine,'' which consists in man's restless search for meaning, goodness, and justice. Like Albert Camus after him, Lagerkvist advocates ''rebellion'' against despair as a creative act in the face of life's incomprehensibility. In the 1930s Lagerkvist's work deals with the growing totalitarian threat in Europe. The most important of his works in these years are the play *The Hangman* (1933), the humanistic manifesto *The Clenched Fist* (1934), and a play about political assassination, *The Man without a Soul* (1936).

After World War II Lagerkvist turned often to the novel form. *The Dwarf* (1944) takes place in the Italian Renaissance, yet is also about World War II and about man in all places and times. With *Barabbas* (1950), perhaps his most famous work, he began a series of novels dealing with man's encounter with the divine and his quest for understanding and salvation. This theme was continued in *The Sibyl* (1956), *The Death of Abasuerus* (1960), *Pilgrim at Sea* (1962), and *The Holy Land* (1964). His final novel, *Mariamne* (1967) makes use of a symbolic constellation that appears often in his books, here the brutal, power-sick Herod and his wife Mariamne, whom he must kill when he realizes he can never understand the love she represents.

Lagerkvist's strength lies in his ability to create memorable figures that symbolize eternal forces in man: the hangman, the dwarf, and Herod are men in despair; Barabbas, the sibyl, and Tobias represent the seekers who have experienced the divine and can never be at peace again. Mariamne, the hangman's wife, and Asak in *Barabbas,* who do good without question, can be obliterated by man's brutality or by life's indifference but represent an enduring quality that Lagerkvist believes will never perish.

Received the Nobel Prize for Literature

In 1951 the Swedish Academy of Letters awarded Lagerkvist the Nobel Prize for literature, explaining that it gave the prize, ''For the artistic power and deep-rooted independence he demonstrates in his writings in seeking an answer to the eternal questions of humanity.'' Never a public man, Lagerkvist said only a few words to the public, ''I have no particular message; it is all in my books.'' After suffering a stroke the week before, he died on July 12, 1974.

Further Reading

Most of the prose work mentioned above has been translated into English. For more information on Lagerkvist's life and work see Alrik Gustafson, *A History of Swedish Literature* (1961), which also contains an excellent bibliography of magazine articles in English and studies in Swedish. Other sources include: *The New York Times* (July 14, 1974); and Leif Sjöberg, *Pär Lagerkvist,* Columbia University Press (1976). □

Selma Ottiliana Lovisa Lagerlöf

The Swedish author Selma Ottiliana Lovisa Lagerlöf (1858-1940) is noted for her ability to recreate a world of legend in an apparently simple, naive style. She was the first woman to receive the Nobel Prize for literature.

Selma Lagerlöf was born on November 20, 1858, on the estate Mårbacka in Värmland. In 1884 her father's illness forced the sale of the home, an event which would continue to affect her. She worked as a country schoolteacher for nearly 10 years, struggling at the same time to find a form in which to retell the legends she had heard as a child. She finally wrote them in her own way, ignoring the time's demand for realism, and published them as *Gösta Berling's Saga* in 1891. This work, set in a brilliantly evoked Värmland landscape, is a series of melodramatic, often fantastic stories organized around Gösta Berling, a despairing, defrocked minister. It is marked by vivid realism of description but also shows the influence of romanticism, the Bible, and Thomas Carlyle.

The *Saga* is an independent contribution to the ''neoromantic'' reaction of the 1890s against naturalism. It further departs from naturalism—as does most of her work—in its emphasis upon personal responsibility and its undogmatic, earthy Christianity. The book was not a critical success until it was warmly reviewed by Georg Brandes, the man most responsible for the literary fashions Lagerlöf defied. Gradually it has become a world classic.

Lagerlöf's second masterpiece is the two-volume novel *Jerusalem* (1901-1902), based on the true story of a group of Swedish peasants who, seized by religious fervor, sold their farms and went to the Holy Land to devote their lives to good works. The first volume is the more successful, evoking the shattering experience of a people who abandon their homes and traditions for the unknown. Her third masterpiece is *The Wonderful Adventures of Nils* (1906-1907), written as a Swedish geography for children, one of the world's most popular children's books.

From the turn of the century on, Lagerlöf's literary output was impressive, both in quantity and quality, and her fame grew steadily until she became Sweden's most famous writer. Of her other books available in translation, the following deserve mention. In *The Miracles of Antichrist* (1897) and *Christ Legends* and *Legends* (both 1904), folk material she collected is used to build her own stories, blending the real and the fantastic. Gripping psychological novels are *The Tale of a Manor* (1899) and *The Emperor of Portugallia* (1914). Also available are her three books of memoirs, autobiographical classics: *Mårbacka* (1922), *Memories of My Childhood* (1930), and *The Diary of Selma Lagerlöf* (1932).

Lagerlöf won the Nobel Prize for literature in 1909 and used the money to buy back her beloved childhood home, Mårbacka, where she lived, wrote, and farmed from 1910 until her death on March 16, 1940.

Further Reading

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Comte Joseph Louis Lagrange

Every branch of mathematics was enriched by the contributions of the Italian-born French mathematician Comte Joseph Louis Lagrange (1736-1813). He is best known for his analytical formulations of the calculus of variations and mechanics.

Joseph Louis Lagrange was born in Turin on Jan. 25, 1736; both his parents had French ancestors, and Lagrange wrote all his works in French. At the College of Turin he studied classics until, at the age of 17, his interest in mathematics was aroused by reading Edmund Halley's memoir on the utility of analytical methods in the solution of optical problems. Within 2 years Lagrange had made sufficient progress to be appointed professor of mathematics at the artillery school in Turin.

After reading Leonhard Euler's work on isoperimetric problems Lagrange developed an analytical method of solution in 1756. Two years later he helped to found a society which later became the Turin Academy of Sciences. He contributed many papers to its transactions, usually described as *Miscellanea Taurinensia*. The Paris Academy of Sciences awarded Lagrange prizes for his essays on the libration of the moon (1764), the satellites of Jupiter (1766), and the three-body problem (1772).

In 1766 Frederick the Great appointed Lagrange president of the Berlin Academy of Sciences. When Frederick died in 1786, Lagrange moved to Paris at the invitation of Louis XVI. Lagrange spent the remainder of his life in Paris. The successive Revolutionary governments honored him, and when the École Polytechnique was founded in 1797, Lagrange was appointed professor. He was president of the commission for the reform of weights and measures and a member of the Board of Longitude. Napoleon made him a senator and a count. Lagrange, a gentle and unassuming man, died on April 10, 1813.

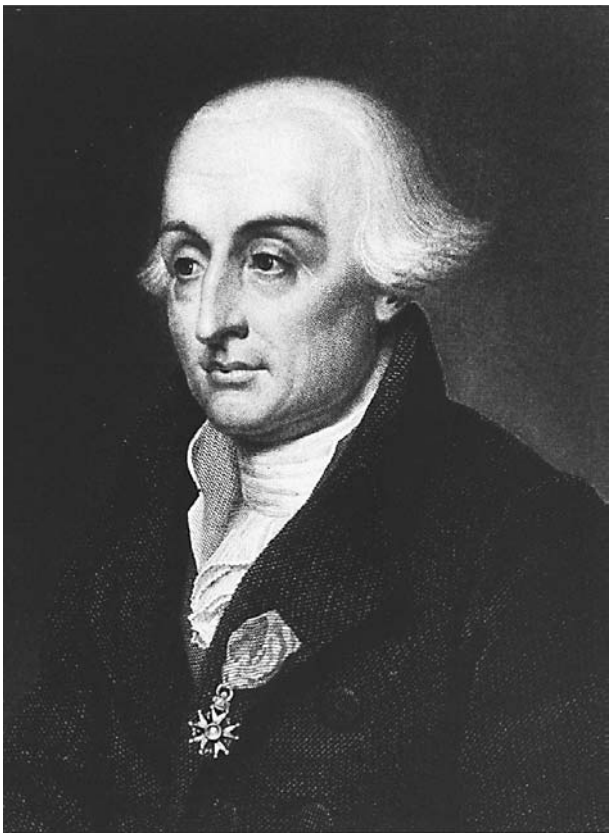

Theory of Numbers and Algebra

Like Euler, Lagrange turned his attention to the many results that had been stated without proof by Pierre de Fermat. In particular, he completed Euler's work on the Diophantine equation $x^2 - ay^2 = 1$. Lagrange demonstrated that a general solution is always possible and that all the solutions can be found by developing $\sqrt{a}$ as a continued fraction. He also proved the theorem that an integer is either a square or the sum of two, three, or four squares, as well as Wilson's theorem that if n is a prime, $(n - 1)! + 1$ is a multiple of n.

Third-order determinants were used implicitly by Lagrange in a memoir of 1773; in particular he expressed the square of a determinant as another determinant. Work on the binary quadratic form $ax^2 + 2bxy + cy^2$ led him to the result that the discriminant was unchanged by a particular linear transformation. This was the first step in the development of the theory of algebraic invariance, which has found important applications in the general theory of relativity.

Lagrange also sowed the seed of another important branch of mathematics, namely, the theory of groups. Generality was the characteristic goal of all his researches. In seeking a general method of solving algebraic equations, he found that the common feature of the solutions of quadratics, cubics, and quartics was the reduction of these equations to equations of lower degree. Applied to a quintic equation, however, the method led to an equation of degree six. Attempts to explain this result led him to study rational functions of the roots of the equation. The properties of the symmetric group, that is, the group of permutations of the roots, provide the key to the problem. Lagrange did not explicitly recognize groups, but he obtained implicitly some of the simpler properties, including the theorem known after him, which states that the order of a subgroup is a divisor of the order of the group. Évariste Galois introduced the term ''group'' and proved that quintic equations were not in general solvable by radicals.

Differential Equations

An early memoir written by Lagrange in Turin is devoted to the problem of the propagation of sound. Considering the disturbance transmitted along a straight line, he reduced the problem to the same differential equation arising in the study of the transverse vibrations of a string. The form of the curve assumed by such a string, he deduced, can be expressed as $y = a \sin mx \sin nt$. Discussing previous solutions of the partial differential equation, he supported Euler in supposing that Jean d'Alembert's restriction to functions having Taylor expansions was not necessary. He failed, however, to recognize the generality of Daniel Bernoulli's solution in the form of a trigonometric series. Later he failed to recognize the importance of J. B. J. Fourier's ideas, first stated in 1807, which are fundamental for the solution of partial differential equations with given boundary conditions. Yet it was Lagrange who, in a series of memoirs written between 1772 and 1785, transformed the study of partial differential equations into a definite branch of mathematics; previously, mathematicians had treated only a few particular equations without a general method. Among Lagrange's important contributions to the subject was the explanation of the relationship between singular solutions and envelopes.

Calculus of Variations

Euler gave the name calculus of variations to the new branch of mathematics which he invented for the solution of isoperimetric problems. Lagrange thought that the method Euler employed lacked the simplicity desirable in a subject of pure analysis; in particular, he objected to the geometrical element in Euler's method. Lagrange developed the theory, notation, and applications of the calculus of variations in a number of memoirs published in the *Miscellanea Taurinensia*. If $y = f(x)$, the value of y can be changed either by changing the variable x or by changing the form of the function. The first type of change is represented by the differential dy. Lagrange represented the second type of change, the variation, by δy. In applications the problem is essentially that of maximizing or minimizing integrals by variation in the form of the function integrated.

The basic ideas of the calculus of variations are quite difficult and were not fully grasped by Lagrange's contemporaries. He did not attempt a rigorous justification of the principles, but the results amply vindicated the method.

Work in Mechanics

A century separated the publication of Lagrange's *Mécanique analytique* (1788) and Isaac Newton's *Principia*

(1687). With Newton, as Lagrange recognized, mechanics became a new science, but his characterization of Newton's method as synthetic is a distortion which unfortunately is still widely believed. To the eye, Newton's *Principia* may have the appearance of Greek geometry; yet detailed study of the text leaves no doubt of the analytical foundation of the work. Certainly Lagrange himself brought analytical mechanics to perfection, though he recognized Euler as his precursor in the application of analysis to mechanics. In the preface of his work, Lagrange remarked that no diagrams would be found, but only algebraic equations.

The aim of *Mécanique analytique,* undoubtedly Lagrange's greatest work, was to present a mechanics of general applicability based on a minimum of principles. Moreover, Lagrange regarded the principles of mechanics as suppositions, not eternal truths, so that the purpose of mechanics was not to explain but simply to describe. To Lagrange we owe the first suggestion that this could be accomplished in terms of a geometry of four dimensions.

With the aid of the calculus of variations, Lagrange succeeded in deducing both solid and fluid mechanics from the principle of virtual work and D'Alembert's principle. The general formulation of the first of these he attributed to Johann Bernoulli. Lagrange did not regard the principle as an axiom but rather as a general expression of the law of equilibrium deduced from the laws of the lever and the composition of forces or, alternatively, from the properties of strings and pulleys. Statics then appeared as a consequence of the law of virtual velocities. In one of its formulations D'Alembert's principle states that the external forces acting on a set of particles and the effective forces reversed are in equilibrium; dynamical problems are thereby reduced to statics and consequently can be solved by the application of the principle of virtual velocities.

Instead of applying the principles to particular problems, Lagrange sought a general method; this led him to the idea of generalized coordinates. From dynamical equations he deduced the principle of conservation of vis viva and also the principle of least action, which Euler had formulated correctly for the special case of a single particle. Moreover, Lagrange removed the mystery that had surrounded the principle of least action by pointing out that it was based essentially on that of vis viva.

Work in Calculus

Lagrange's *Théorie des fonctions analytiques* (1797) was the most important of several attempts that were made about this time to provide a logical foundation for the calculus. While admitting that operations with differentials were expeditious in solving problems, he believed that compensating errors were involved in this method. To avoid these, he attempted to develop the calculus by purely algebraic processes.

First Lagrange derived by algebra the Taylor series, with remainder, for the function $f(x + h)$, and then he defined the derived functions $f'(x)$, $f''(x)$, . . . in terms of the coefficients of the powers of h. His view that this procedure avoided the concepts of limits and infinitesimals was in fact illusory, for these notions enter into the critical question of convergence, which Lagrange did not consider. Again, he was mistaken in supposing that all continuous functions could be expanded in Taylor series. Despite its defects, Lagrange's *Théorie des fonctions analytiques* was the first theory of functions of a real variable and focused attention on the derived function, as he termed it, the quantity which has become the central concept of the calculus.

Further Reading

Extracts from Lagrange's work on the theory of equations and the calculus of variations are given in D. J. Struik, *A Source Book in Mathematics, 1200-1800* (1969), and an extract on the principle of virtual velocities is given in William Francis Magie, *A Source Book in Physics* (1935). An introduction to the calculus of variations is in F. B. Hildebrand, *Methods of Applied Mathematics* (1954; 2d ed. 1965). For a readable account of Lagrange's dynamical equations see M. R. Spiegel, *Theoretical Mechanics* (1967). Background studies of mathematics which discuss Lagrange are Eric T. Bell, *Men of Mathematics* (1937); Alfred Hooper, *Makers of Mathematics* (1948); and Herbert Westren Turnbull, *The Great Mathematicians* (1961). □

Fiorello Henry La Guardia

An American municipal leader and mayor of New York City, Fiorello Henry La Guardia (1882-1947) was one of the most important and dynamic political reformers during the 1930s.

Fiorello La Guardia was born in New York City on Dec. 11, 1882, of Italian parents. La Guardia spent most of his boyhood in the West and attended high school in Prescott, Ariz. Later, in 1904, the family lived in Trieste. Following his father's death La Guardia secured a job in the American consulate in Budapest, Hungary. He returned to New York in 1906 and became an interpreter at Ellis Island. At the same time he attended New York University Law School at night, receiving his degree in 1910.

La Guardia's attention shifted to politics, and he joined the Republican party. Although defeated for election to Congress in 1914, he made an impressive showing and received an appointment the next year as deputy attorney general of New York State. In 1916 he was elected to Congress, and his political career was launched.

La Guardia's congressional career was briefly interrupted by World War I, when he enlisted in the Aviation Section of the Signal Corps. In 1919 he was elected president of New York City's Board of Aldermen. He suffered a major setback in 1921, when he was defeated in a primary race for mayor, but the next year he again secured election to Congress, this time as a candidate of the Socialist and Progressive parties. In 1929 he ran for mayor but was beaten by James J. Walker.

The mayoralty did not remain out of La Guardia's reach for long; he was elected in 1933, running on the Fusion ticket. He went on to serve three consecutive terms, during

which he gained a nationwide reputation as a fiery and effective leader. Establishing his independence from the major parties, he attempted to rid the city of graft while improving municipal services and furthering social reform. He introduced slum-clearance projects and secured a new city charter. Fighting bossism, aiding the fire department in putting out fires, and reading comic strips on the radio, he became one of New York City's most popular and colorful mayors; because of his first name, he was sometimes called the ''Little Flower.'' After he retired in 1945, he helped fight world famine as director general of the United Nations Relief and Rehabilitation Administration. On Sept. 20, 1947, he died of cancer.

Further Reading

La Guardia's own account of his early years is *The Making of an Insurgent: An Autobiography, 1882-1919* (1948). There are several excellent studies of him, including two well-received works by Arthur Mann: *La Guardia: A Fighter against His Time, 1882-1932* (1959) and *La Guardia Comes to Power, 1933* (1965). Two other valuable works are Howard Zinn, *La Guardia in Congress* (1959), and Charles Garrett, *The La Guardia Years: Machine and Reform Politics in New York City* (1961). See also John Franklin Carter, *La Guardia* (1937), and Ernest Cuneo, *Life with Fiorello: A Memoir* (1955).

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Bert Lahr

Bert Lahr (1895-1967) was a popular burlesque and vaudeville performer and an actor and comedian in musical comedy, film, and television.

Bert Lahr (Irving Lahrheim), born on August 13, 1895, in Yorkville, New York, was the son of Jacob Lahrheim, a German immigrant and third generation upholsterer, and his wife Augusta. His childhood years were filled with tension, largely due to his parents' poverty. He fled to the streets for escape and dropped out of school. Lahr schooled himself by reading and going to the theater—in particular, to vaudeville and melodrama. He joined the other boys on the street singing with his booming baritone voice.

Lahr also tried his hand at various jobs but did not hold any of them long. In 1910 a friend asked him to be a part of a burlesque act, ''The Seven Frolics.'' (Although burlesque eventually developed into striptease shows, in that era it was similar to a variety show with a series of robust comic skits, singing, and dancing.) In this particular show, and in many to come, Lahr drew on his German-Jewish background in creating his character, the Dutch comedian. Although the show was not successful, Lahr had determined his career. For the next five years he played in many different burlesque houses, with shows such as *Little Red Schoolhouse* and *Nine Crazy Kids*. It was not until 1922, however, that he gained entry into a successful burlesque circuit and began his ascent to stardom. His talent was recognized by Blutch Cooper, a prominent producer, who put him in the popular vehicle, *The Best Show in Town*. Lahr continued developing his comic Dutchman, wearing pouches under his eyes, a mustache, and a fake, bulbous nose. Loud, acrobatic, and frivolous, this character was the basis for all of his future work. He was the common man with foibles, someone the audience could relate to. Lahr rose above his unhappy background with his desire to make people laugh.

Bert Lahr's dedication and talent caught on fast—he became the lead comic in shows such as *Folly Town* (1919), *Roseland Girls* (1920-1921), and his greatest burlesque success, *Keep Smiling* (1921-1922). In that show he met Mercedes, a dancer who became his partner and wife. The two moved to the vaudeville circuit Orpheum Time, considered a step above burlesque. It was at this time that Lahr created his famous sketch ''What's The Idea?,'' which he would use many times in his future work. It involved

Mercedes, playing a beautiful Spanish dancer, meeting Lahr, the dumb cop. Although the interaction of these two characters was the essential ingredient of the skit, the plot could be changed to fit into different productions.

Lahr's true stardom came in 1927 when he began his highly successful Broadway career with *Harry Delmar's Revels*. For several years he played the leading comic role in musical comedies such as *Hold Everything* (1928), in which he played a boxer; *Flying High* (1930), in the role of an aviator; Florenz Ziegfeld's last spectacle, *Hot-Cha* (1932); and George White's *Music Hall Varieties* (1933), *Life Begins At 8:40* (1934), and *Scandals* (1936). In all of these shows Lahr played to great critical and audience acclaim.

Lahr's ambition for growth and success led him to Hollywood in 1938. He made five films that year, including *Just Around the Corner* with Shirley Temple and *Zaza* in which Lahr played Cascart, a vaudeville performer. This was his first dramatic part (and the first of several films and plays in which he played a vaudevillian), and its success was due to his intimate and personal understanding of the role. Yet his comedy, in general, was not effective on the screen. He was a broad comedian, used to playing to large audiences, and the subtlety demanded by the camera seemed to diminish his talents. During his career he made several more films, but only one stands out and displays his true abilities—it is the part he will always be remembered for: the Cowardly Lion in *The Wizard of Oz*. It was different from his other films in that it relied on fantasy rather than romance and it gave Lahr a chance to shine. He used his popular boxing pose and his comic, inarticulate diction. He could finally be large and acrobatically comic on film. His performance in *The Wizard of Oz* was vibrant and sympathetic—the audiences related to him because they understood him as they had on stage. They saw the simple man whose fears and feelings they could share—and they laughed!

If Bert Lahr's popular success was *The Wizard of Oz,* the high point of his dramatic career was as Estragon in Samuel Beckett's existential classic, *Waiting for Godot*. Lahr played this part in the American premiére at the Cocoanut Grove Playhouse in Miami (1955). Billed as a comedy, the play was a failure. Yet when the play was later directed by Herbert Berghof, a famous acting teacher, it was a tremendous New York success and Lahr, in particular, was lauded for his poignant performance. Although he always claimed he did not understand the play, it was clearly his instinct for the part rather than his intellect that won over the audience. He was able to provide warmth and humor and ultimately bridge the gap between the play and the audience. He brought vulnerability and humor to Estragon—again the common man who sought the best in life and was disappointed. Theater critic Kenneth Tynan said that it was ''one of the noblest performances I have ever seen.''

Bert Lahr was one of the greatest comedians of modern times. He had the courage to challenge himself in many different areas of theater. Although self-educated, he was not afraid to take on the classics in television performances of *Androcles and the Lion* and *The School for Wives* (1956). At the American Shakespeare Festival he played Bottom in *A Midsummer Night's Dream* (1960), for which he received the Best Shakespearean Actor of the Year Award. In 1964 he won the Tony Award for Best Musical Actor in *Foxy,* a musical adaptation of Ben Jonson's classic, *Volpone*.

Lahr also made many appearances on television and in commercials. He fought hard to establish his career and he never quit. When he died on December 4, 1967, at the age of 75, he was in the midst of filming *The Night They Raided Minsky's*.

Bert Lahr had three children: Herbert, by his first wife; and John, a dramatic critic and author, and Jane, by his second wife, Mildred.

Further Reading

The most complete book on Bert Lahr is *Notes on a Cowardly Lion,* a biography of his work and personal life by his son, drama scholar John Lahr (1969, 2d ed. 1984). An insightful interview with Lahr is included in *Actors Talk About Acting* (1961), edited by Lewis Funke. Short biographies are also to be found in *The Great Clowns of Broadway* (1984) by Stanley Green; *Famous Actors and Actresses on the American Stage,* Vol. 2 (1975), by William C. Young (includes newspaper reviews); and *Great Stars of the American Stage* (1952) by Daniel Blum (includes photographs). □

Melvin R. Laird

Melvin R. Laird (born 1922) was a U.S. Congressman and later secretary of defense during the first Nixon

administration. As secretary of defense he forged a good working relationship with Congress. Laird also played an important role in orchestrating the U.S. withdrawal from Vietnam.

Melvin R. Laird was born in Omaha, Nebraska, September 1, 1922. After graduation from Carleton College in 1942 he served in the U.S. Navy in the Pacific campaigns of World War II and was twice wounded, once in a Japanese Kamikaze attack.

In 1946, at the age of 24, Laird won the Wisconsin state senate seat vacated by his deceased father, making him the youngest state senator in Wisconsin history. He served in the senate until 1952, concentrating on taxation and veterans affairs, and he was a delegate to the 1948 and 1952 Republican conventions.

Laird was elected to the U.S. House of Representatives in 1952, and he served there for the next 16 years. A conservative Republican, he was a frequent critic of foreign aid and wasteful military spending, and he promoted tax reduction and fiscal responsibility. In 1962 he authored a book, *A House Divided,* dealing with foreign and defense policy, and in 1964 he received the Albert Lasker Award for promotion of medical research. He was chairman of the Republican platform committee in 1964, engineering a compromise on the explosive civil rights issue that helped hold the party together. In the aftermath of the Goldwater debacle of 1964, he helped organize efforts to rebuild the shattered party.

In the first Nixon administration, Laird served capably as secretary of defense. The knowledge of military affairs gained from long service on the Defense Subcommittee of the House Appropriations Committee stood him in good stead, and his connections in Congress gave him a power base independent of the administration. Described by Henry Kissinger as a man of ''buoyancy and rascally good humor,'' Laird was also an effective bureaucratic in-fighter, and he successfully defended his turf against Kissinger and other would-be encroachers.

Laird did much to repair the damage left by his predecessor, Robert S. McNamara. McNamara had sometimes been arrogant and abrasive in dealing with Congress; Laird went out of his way to earn the trust and confidence of Congress, using his numerous ties there and spending hours before congressional committees. In his tenure no major Department of Defense request was rejected by Congress, an accomplishment unique among the various secretaries of defense.

Although he often disagreed with American military leaders on policy, Laird developed a close and effective working relationship with them. Unlike McNamara, he had a basic trust in the military. He dismantled the apparatus McNamara had created to keep military leaders on a tight rein. Where McNamara had drawn up his budgets and presented them to the military. Laird restored to the military the initiative on budgeting, allowing them to draft budget figures which he and his civilian advisers then subjected to close scrutiny.

Laird effectively defended the military against the anti-military sentiment that swept the country in the wake of the Vietnam War. He helped change the draft to a lottery system in 1969, easing the unpopularity of that institution. He also devised plans for conversion to an all-volunteer army and presided over a one million man cut in the armed forces. By initiating change himself, he helped fend off pressures from Congress for more radical change.

Laird played an important role in getting the United States out of Vietnam. Recognizing that the war was a political albatross that could destroy the Republicans as it had the Democrats, he pushed hard for extricating the United States, coining the word ''Vietnamization'' to signify the gradual withdrawal of U.S. forces and the shift of responsibility to the Vietnamese and relentlessly pushing to accomplish it. Nixon and National Security Adviser Henry Kissinger often disagreed with Laird on the pace of American troop withdrawals, but the policy itself prevailed, and with the peace agreement of January 1973, shortly after Laird left office, final U.S. military withdrawal was completed.

In other areas Laird was less successful in influencing policy. Along with Secretary of State William Rogers, he strongly and unsuccessfully opposed expansion of the war into Cambodia in 1970 and the mining of Haiphong Harbor in 1972.

Laird left the Defense Department at the end of Nixon's first term, but he returned to Washington in June 1973 to

become counsellor to President Nixon for domestic affairs in the wake of the widening Watergate scandal. After 1974, he was a senior counsellor for the *Readers Digest,* where he contributed articles dealing with defense and foreign policy. Laird continued to be active in the latter field: in 1983 he was one of five former foreign policy leaders who urged the Reagan administration make an agreement with the Soviets to put off development of any space weapons systems for ten years and continue to comply with the unratified 1979 treaty between America and the Soviet Union on strategic arms. In 1993 he testified before a Senate Committee that he had had reason to believe American P.O.W's were left in Vietnam and Laos after U.S. troops were withdrawn, as reported by Barbara Crossette in *The New York Times* (September 22, 1993). These claims were strongly criticized by his former rival for power, Kissinger. Laird was on the board of directions of Martin Marietta, an aircraft-building company, from 1981 to 1992. In the latter year he became chairman of the board of the Communications Satellite Corporation, serving until his retirement in 1997.

Further Reading

Laird's important role as secretary of defense in the first Nixon administration is analyzed in Douglas Kinnard, *The Secretary of Defense* (1980). The internal struggle for power is recounted in great detail in Henry A. Kissinger, *White House Years* (1979). Laird's recommendations to the Reagan administration concerning defense policy can be found in ''Ex-Defense Secretaries Back Strict View of '72 ABM Pact,'' by Michael Gordon *The New York Times* (March 10th, 1987). His testimony before a Senate Committee on the possibilities of POW's remaining in Vietnam is available in ''POW's Were Left, Top Aides Believe,'' by Barbara Crossette, *The New York Times* (September 22nd, 1993). □

Lalibela

Lalibela (reigned ca. 1181-ca. 1221) was an Ethiopian king and saint to whom are attributed the famous monolithic churches of northern Ethiopia.

The life of Lalibela is clouded in myth. Almost no documents survive from his life, and we must rely largely on hagiographic literature written centuries later, after he had been canonized by the Ethiopian Church.

Lalibela seems to have been born in the town of Roha in northern Ethiopia, which was then the capital of the Zagwe dynasty. This town was later renamed Lalibela in his honor. In the late 14th or early 15th century a monk named Abba Amba wrote a biography of Lalibela. According to Amba, Lalibela was an extremely devout Christian in his youth—even to the point of being an ascetic and recluse. It was with reluctance that Lalibela married and then accepted the crown of Ethiopia, which had previously been held by his brother.

During the 12th century the Saracens were persecuting Christians in Egypt, and many of these people sought refuge under Lalibela, who was exceedingly upset with the Moslems to the north. The 18th-century Scottish traveler James Bruce wrote that Lalibela was so incensed that he actually tried to cut off the annual floodwaters to the lower Nile by diverting the source rivers in the Ethiopian highlands. There were two versions of his failure to carry out this project. The first was simply that he died; and the second was that he was warned of the dangers of invasion of famished Egyptians into what would be the even more fertile lowlands of his own country.

According to this second version, Lalibela then diverted his resources into the construction of the magnificent rock-hewn churches around Roha. Ten are said to have been built by him, the eleventh by his wife, Kebra Maskal, in his honor. The lack of contemporary sources, however, makes it difficult to assess the authenticity of these stories, and many scholars believe that some of the churches may have been the creations of other Zagwe kings.

In addition to his building of the monolithic churches, Lalibela is said to have built and generously endowed many other churches and monasteries throughout Ethiopia. It was for these pious works that he was later canonized by the Ethiopian Church, and June 6 is celebrated as his saint's day. He also left a reputation as a distinguished poet and orator.

The true nature of Lalibela's end as king may never be known, but according to Amba, after he had built the churches and divested himself of his wealth, he tired of the secular duties of rule and abdicated in favor of Naakuto Laab, who may have been his grandson. Laab was to be the last Zagwe king in Ethiopia, as he later seems to have abdicated himself in mysterious circumstances in order to allow the older Solomonic dynasty to regain the rule in Ethiopia.

Further Reading

The beautiful churches attributed to Lalibela are described and amply illustrated in I. Bidder, *Lalibela; The Monolithic Churches of Ethiopia,* translated by R. Grabham-Hostmann (1959); some historical comment is also included. Other useful general sources include E. S. Pankhurst, *Ethiopia: A Cultural History* (1955), and E. Ullendorff, *The Ethiopians* (1960; 2d ed. 1965). □

Lucius Quintus Cincinnatus Lamar

Lucius Quintus Cincinnatus Lamar (1825-1893) was an American politician of the Confederate South. He later became a member of President Grover Cleveland's Cabinet and a Supreme Court justice.

Born in Putnam County, Ga., on Sept. 17, 1825, Lucius Q.C. Lamar was reared by his mother after his father committed suicide. He attended Emory

College in Oxford, Ga., and married Virginia Longstreet, the college president's daughter. After studying law for 2 years, he taught mathematics at the University of Mississippi.

In 1852 Lamar returned to Covington, Ga., to practice law. He was elected to the state legislature as a Democrat. In Mississippi in 1855, he bought a large plantation with many slaves. He was elected to Congress in 1857, where he criticized Stephen Douglas's concept of ''territorial sovereignty'' as too compromising of the rights of slaveholders. However, with Jefferson Davis he counseled Southern extremists not to bolt the deadlocked 1860 Democratic convention.

In November 1860, following Abraham Lincoln's election as president, Lamar fought secession until the secession convention proved determined to leave the Union; thereafter, Lamar urged a strong Confederacy. He resigned from Congress in January 1861, and he fought for the Confederacy until he became ill. After his recovery he went to Europe to lobby for the Confederate cause.

When the war was over, Lamar reentered politics in order to ''redeem'' peacefully his state from integrated rule and to gain national support for this effort. With some blacks supporting his benign paternalism, Lamar won election to Congress in 1872 and spoke widely in the North in favor of ending sectional strife. His eulogy of Senator Charles Sumner and his politeness toward a black senator allowed him to lull Northerners, apprehensive of the white supremacists, into entrusting the blacks to Southern whites.

In Congress, Lamar played a leading role in the Compromise of 1877, by which the disputed Hayes-Tilden election was settled. Rutherford B. Hayes was made president in return for the promise of aid for the Texas and Pacific Railroad (linking the South and West) and the end of Northern involvement in securing rights for Southern blacks. It was this role that gained Lamar his fame in American history. Though the Civil War ended slavery, during Reconstruction the nation failed to define a satisfactory role for the freed slaves. The problem was referred to white conservative leaders of the South like Lamar, who were determined to maintain white supremacy. Thus the hopes of African Americans for equality were deferred, and the fears of another war over sectional racial disagreements were allayed.

Elected to the Senate in 1876, Lamar served until 1885, when he became President Grover Cleveland's secretary of the interior. In 1887 Cleveland appointed him to the Supreme Court—the first former Confederate named since the Civil War. Though Lamar's work on the court reflected high scholarly standards, it was not of major consequence. A widower in 1884, Lamar married Henrietta Dean Holt in 1887. He died in Macon, Ga., on January 23, 1893.

Further Reading

A judicious sketch of Lamar by Arnold Paul is in Fred L. Israel, *The Justices of the United States Supreme Court, 1789-1969,* vol. 2 (1969). See also Edward Mayes, *Lucius Q.C. Lamar: His Life, Times, and Speeches* (1896; rev. ed. 1974), and W.A. Cate, *Lucius Q.C. Lamar: Secession and Reunion* (1935). On the Compromise of 1877, C. Vann Woodward, *Reunion and Reaction* (1951; rev. ed. 1956), is recommended. □

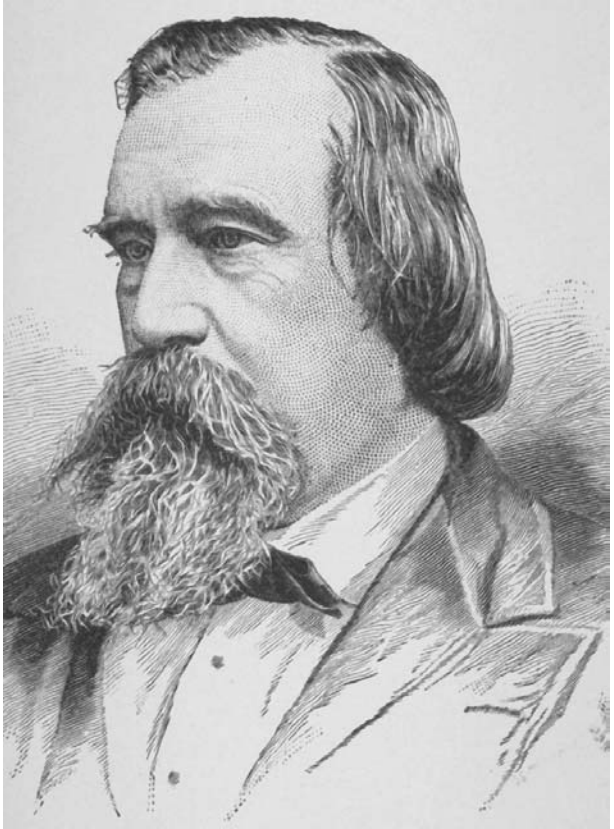

Chevalier de Lamarck

The French naturalist Jean Baptiste Pierre Antoine de Monet, Chevalier de Lamarck (1744-1829), is best known for his theory of organic evolution and his work on invertebrate animals.

Jean de Monet, Chevalier de Lamarck, was born Aug. 1, 1744, at Bazentin-le-Petit in Picardy. He studied for the priesthood, but on the death of his father in 1760 he joined the French army. When his military career ended because of illness in 1768, he went to Paris, where he began to study medicine. He also became interested in meteorology, chemistry, and botany.

Jardin des Plantes

Lamarck's scientific reputation was established with the publication of his *Flore française* (1778; French Flora), in which he combined the best of two competing systems of plant classification. This work brought him to the attention of the French naturalist the Comte de Buffon, who helped gain Lamarck's admission to the French Academy of Sciences in 1779. Buffon also secured an appointment for Lamarck as a representative of the Jardin des Plantes; in this capacity he traveled through Europe from 1780 to 1782

collecting botanical and mineralogical specimens. Then he began to write the *Dictionnaire de botanique* (3 vols., 1783-1789; Dictionnaire of Botany) and the *Illustration des genres* (1791-1800; Illustrations of the Genera) for the *Encyclopédie méthodique* (Methodical Encyclopedia). From 1784 to 1792 Lamarck also published many botanical articles, but the only botanical work to show the influence of Lamarck's theory of evolution was his *Histoire naturelle des végétaux* (1803; Natural History of Vegetables).

The Jardin des Plantes in Paris was an important scientific center for work in botany, zoology, chemistry, and mineralogy. At the time of the French Revolution, when all the institutions of the Old Regime were being examined, proposals were also made for the reorganization of the Jardin. However, in 1793, when the Academy of Sciences was suppressed for being too aristocratic, the Jardin was transformed into the Muséum National d'Histoire Naturelle (National Museum of Natural History). Because the posts in botany were filled by someone else, Lamarck was named professor of ''Insects and Worms'' (Carl Linnaeus's terms for invertebrates). Thus, at almost 50 years of age, Lamarck began a career in a completely new field.

Physical and Earth Sciences

Lamarck's chemical theories are usually dismissed as the product of unfortunate speculation because they represented the ''old chemistry'' overturned by Antoine Laurent Lavoisier and the ''chemical revolution.'' However, they provide the key to his conception of nature and are essential features of his theory of evolution. Lamarck began his work in chemistry in the 1770s, when the four-element theory of matter (earth, air, fire, water) was still generally accepted in France. The fact that the most important element in his system was fire in its various states of modification allowed Lamarck to explain most of the known chemical and physical phenomena. His chemistry was also used to explain the mechanical interaction of individuals with the environment and, thus, evolution and the emergence of higher mental faculties.

The chemistry is presented in all of Lamarck's works dealing with evolution and in three main studies on the subject: *Recherches sur les causes des principaux faits physiques* (1794; Research on the Causes of the Principal Physical Facts); *Réfutation de la théorie pneumatique* (1796; Refutation of the Pneumatic Theory); and *Mémoires de physique et d'histoire naturelle* (1797; Memoirs on Physics and Natural History).

Lamarck's interest in meteorology dates from his early years in Paris. In fact, Lamarck's first known work in any field was the ''Memoir on the Principal Phenomena of the Atmosphere'' (1776); he later published a number of articles on the subject. Lamarck's work in this field is also generally dismissed as a collection of unfounded theories. He speculated that atmospheric change was caused by a tidal effect on the earth's atmosphere produced by the sun and the moon. He adhered to the characteristic 18th-century belief that there was a simple law which would describe and predict the weather; this course seemed possible after Benjamin Franklin's work with lightning and the progress of various sciences in the century.

The work in meteorology was also related to Lamarck's interests in biology; weather was a major environmental factor important to his theory of evolution. He believed that the importance of this field was that climate had a great influence on living organisms.

The *Hydrogéologie* (1802; Hydrogeology) presented Lamarck's geological views. He held that the earth was much older than the biblical account indicated. The history of the earth was one of continuous change brought about by the eroding effect of water followed by sedimentation as organic materials decayed. Great amounts of time were needed for the slow process of organic development. Evolution also required that the same factors producing geological change in the present had operated throughout the history of the earth; this view was later called uniformitarianism. These geological theories were necessary for Lamarck's theory of evolution.

Work on Invertebrates

When Lamarck accepted his appointment as professor of ''Insects and Worms,'' a category comprising most of the animal kingdom, very little was known about invertebrates (a term introduced by Lamarck) or how to classify them. Lamarck began to study the many specimens in the Muséum, and he developed a system of classification. His work was publicized through his lectures, a number of monographs, and books, the most important of which were *Système des animaux sans vertèbres* (1801; System of Invertebrate Animals) and his seven-volume major work, *Histoire*

naturelle des animaux sans vertèbres (1815-1822; Natural History of the Invertebrate Animals). Lamarck's study of the invertebrates had important influences on the development of his theory of evolution, for the lower invertebrates, representing life in its simplest form, helped him to formulate his ideas on the nature of life.

Lamarck laid the foundations of invertebrate paleontology in his *Mémoires sur les fossiles des environs de Paris* (1802-1806; Memoirs on the Fossils of the Paris Area). His treatment of fossils as organic remains and his recognition of their similarities to living forms were significant for the formulation of his views on evolution.

Theory of Evolution

Lamarck's first suggestion of evolution appeared in 1800, and he went on to develop his evolutionary ideas in *Recherches sur l'organisation des corps vivans* (1802; Research on the Organization of Living Bodies). The *Philosophie zoologique* (1809; Zoological Philosophy) is his most famous full-length treatment of evolution. Some of his ideas were clarified and expanded in the ''Introduction'' to his *Histoire naturelle des animaux sans vertèbres* (1815; Natural History of Invertebrate Animals), the last presentation of his theory.

In the 18th century it was generally believed that God had created all living beings within the framework of a hierarchy or chain of being. At the bottom of the chain were the simplest forms of life; above them were the various kinds of plants, then animals, and finally man as the most complex creature of creation. Lamarck transformed this static chain of being into an evolutionary one; the complex organisms, he maintained, had evolved from simpler ones over a very long period of time.

A crucial question was the origin of the simplest form of life; Lamarck gave a materialistic definition of life and then, using his chemistry, explained that it originated spontaneously from the action of heat, light, electricity, and moisture on certain inorganic materials. He held that there were actually two forms of life produced, plant and animal, which then evolved along two separate paths. In the animal kingdom, there was not a straight line of development but, rather, a branching family tree.

To maintain that all animals, including man, had been produced in this fashion rather than having been created by God, Lamarck had to account for the origin and development of the higher mental faculties. Again his chemistry was essential; he held that the nervous fluid (a modified form of fire) was the physical cause of these phenomena at various levels in the evolution of the nervous system.

To complete his theory of evolution, Lamarck formulated four laws (1815) to explain how complex life forms arise from simpler ones: ''Law 1: Life, by its own forces, continually tends to increase the volume of every body which possesses it and to enlarge the size of its parts up to a limit which it brings about itself. Law 2: The production of a new organ in an animal body results from the appearance of a new want or need, which continues to make itself felt, and from a new movement which this want gives birth to and maintains. Law 3: The development of the organs and their strength of action are constantly in proportion to the use of these organs. Law 4: All that has been acquired, impressed upon, or changed in the organization of individuals during the course of their life is preserved by generation and transmitted to the new individuals that come from those which have undergone those changes.'' It should be noted that Lamarck's theory of evolution is completely materialistic in the context of its time.

Lamarck died in Paris on Dec. 18, 1829, blind, impoverished, and almost ignored by his countrymen. The eulogy read by his enemy Baron Cuvier condemned all of Lamarck's ''fruitless'' speculations, but it did offer faint praise for his biological classifications. The Neo-Lamarckians, who adopted only part of Lamarck's theory and changed much of it to suit their needs, were important toward the end of the 19th and beginning of the 20th century.

Further Reading

Only two of Lamarck's works are available in English: *Zoological Philosophy,* translated by Hugh Elliot (1963), and *Hydrogeology,* translated by Albert Carozzi (1964). A full-length study of Lamarck in English is Alpheus Packard, *Lamarck, the Founder of Evolution* (1901), which is somewhat dated and has a Neo-Lamarckian bias. Lamarck's place in the development of the theory of evolution is discussed in Hiram Bentley Glass and others, eds., *Forerunners of Darwin, 1745-1859* (1959), and John C. Greene, *The Death of Adam* (1959). Important background books are Erik Nordenskiöld, *The History of Biology,* translated by Leonard Eyre (1928; new ed. 1935); Arthur Lovejoy, *The Great Chain of Being* (1936); and Herbert Butterfield, *The Origins of Modern Science* (1950; rev. ed. 1957). □

Alphonse Marie Louis de Lamartine

Alphonse Marie Louis de Lamartine (1790-1869) was one of the first French romantic poets. A diplomat as well, he led the provisional government of the Second Republic in 1848.

Alphonse de Lamartine was born on Oct. 21, 1790, in Mâcon. His family was of the landed, pious, provincial aristocracy, who remained loyal to the monarchy during the Revolution. He had five younger sisters who later married but became dependent on his support. He spent his childhood in the country at Milly, where the Abbé Dumont was his tutor. Both Milly and the abbé would be idealized in his poetry. Eventually he was sent to Lyons to study, but he rebelled, and escaped at the age of 11. He was then sent to a Jesuit school for a traditional, pious education, which he completed in 1808. He was a good student, described as a tall young man with an intense, proud expression.

During the next few years Lamartine led a leisurely life first at Milly, then in Italy, and eventually in Paris. He

immersed himself in the works of the 18th-century philosophers, Jean Jacques Rousseau, and Madame de Staël—all of which had been unavailable in his school. He also started to write verse and plays and even thought of writing an epic poem. During a trip to Italy in 1812 he became infatuated with a Neapolitan woman who was to become Graziella in his *Confidences* (1849). During the brief reign of Louis XVIII, Lamartine joined the army.

Career as Poet

In 1816 during a trip to Aix-les-Bains, where he had gone for treatment of a nervous ailment, Lamartine fell deeply in love with Julie Charles. They were to meet again at Lake Bourget a year later, but her respiratory disease was more serious than his illness, and she was unable to leave Paris, where she died a few months later.

Profoundly moved by this relationship, Lamartine wrote some of his best lyrical poetry and in 1820 published a collection of 24 poems entitled *Méditations*. The anthology was an immediate success. This collection is generally considered the first romantic poetic work in French. Though not strikingly innovative in form or technique, the poems develop an intense personal lyricism which animates the abstract language and the sometimes outworn images.

Le Lac (The Lake) is the poem for which Lamartine is most remembered; it evokes the passage of time and the poet's consolation in the feeling that nature, at least, harbors intact the memory of his lost love. Other poems, such as *Isolement* (Isolation), treat the lonely anguish of a sensitive man indifferent to life since love and meaning have been taken from him. In still other poems the poet asserts new faith born of resignation. Lamartine had no intention of creating a literary revolution with these poems, most of which retain much of the cadence and imagery of neoclassic verse. But the personalism of the themes and his direct lyricism were new to French verse.

The success, financial as well as literary, of the *Méditations* and an appointment to the embassy at Naples allowed Lamartine to marry Mary-Ann Birch, an Englishwoman, in June 1820. For the next 10 years the young diplomat pursued his career in Naples and Florence with some time in Paris. A son was born but died in infancy, and in 1822 a daughter, Julia, was born. He continued to publish various poems: a second collection of *Méditations* in 1823; *Le Dernier chant du pélerinage d'Harold* (*The Last Canto of Childe Harold's Pilgrimage*), in homage to Byron, in 1825; and *Harmonies poétiques et religieuses* in 1830. Still the idea of creating a great epic haunted him. In 1832 he undertook a trip to the Holy Land with his wife and daughter. Julia died tragically during the course of the trip, and the despair caused by her death found expression in *Géthsémani* (1834).

Career as Statesman

While still traveling, Lamartine was elected deputy from his region in 1833 but without partisan party ties. In the next 15 years he evolved slowly from the conservative, monarchist sympathies of his aristocratic background toward an increasingly vocal republicanism. His liberalism was founded on a belief in property as a cornerstone of stability and legitimacy. His *Ode sur les révolutions* presents an image of the unceasing movement and progress of an ever-changing society and illustrates the role of the poet as interpreter and guide for history and society.

During this period also, Lamartine published two long poems meant to be fragments of a larger epic. The overall epic was to recount the myth of an angel, Cédron, who, having loved a mortal, was condemned to live on earth during the whole of human history, reincarnated in a new identity with each successive age. His slow acceptance of suffering would lead to his ultimate redemption. *Jocelyn,* published with great success in 1836, consists of 10,000 verses centering on a village priest who is an idealization of the Abbé Dumont. The priest is more a Voltairean rationalist than an orthodox Catholic; his innate goodness and sacrifice help him fulfill his spiritual destiny. There are many faults both thematically and technically in the long poem, but some of the tableaux, such as the ideal peasant types in ''The Tillers,'' have a continued appeal.

La Chute d'un ange (*The Fall of an Angel*), published in 1839, was meant to precede *Jocelyn* but was a failure with the public. A long poem divided into 15 visions, it presents the beginning of the epic myth immediately before the Flood, as Cédron commits suicide, throwing himself on the family funeral pyre. The images of Lucifer and of Prometheus—superior beings who revolt against suffering—haunted many 19th-century artists.

After publishing another anthology, *Recueillements* (*Contemplations*) in 1839, Lamartine ceased to publish to avoid compromising his image as a politician. His political influence grew steadily as he opposed Louis Philippe. When the opposition forces revolted in 1848, Lamartine became leader of the provisional government. Though he could have kept power personally, he proclaimed the Second Republic and set up an executive commission of several members. It was then that he began to lose the support of his own constituents, but he personally contained popular unrest until the bloody days of June and July. In December he lost the presidency to Napoleon III, and though he continued to be deputy until the Second Empire succeeded the republic in 1851, his political career had ended.

The last 20 years of Lamartine's life present a pathetic story of decline and humiliation. Over the years he had accumulated enormous debts, and he was now forced to write for money. In 1849 he incorporated his memories in *Confidences*. Social novels for popular consumption, historical compilations, and biographies followed. In 1856 he started a monthly review called *Cours familier de littérature* (Informal Course on Literature), which occasionally included poems worthy of his earlier efforts. Financial efforts largely failed, though, and in 1860 he was forced to accept money from the government he despised. His wife and his niece Valentine de Cessiat were his only consolation. His wife died in 1863 after a long and painful illness. In 1867 Lamartine suffered an attack that left him semiconscious until his death in Paris on Feb. 28, 1869.

Further Reading

There is no English edition of Lamartine's poetry. For his life see Henry Remsen Whitehouse, *The Life of Lamartine* (2 vols., 1918), and Mark Gambier-Parry, *Studies of Childhood and Youth* (1925). Recommended for background is Robert T. Denommé, *Nineteenth Century French Romantic Poets* (1969), which has an especially interesting chapter on Lamartine.

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Carlos Saavedra Lamas

Carlos Saavedra Lamas (1878-1959) was an Argentine scholar, statesman, and diplomat who achieved world recognition for international reconciliation efforts during the 1930s.

Carlos Saavedra Lamas was born in Buenos Aires on Nov. 1, 1878, to a family of the *porteño* aristocracy. In 1903 he earned a doctorate of laws at the National University. His career in public service began with appointments as director of public credit (1906-1907) and as secretary of the Buenos Aires municipality (1907). He spent two terms in the National Congress, where he promoted the ''Saavedra Lamas Law'' of 1912, which protected domestic sugar producers from foreign competition. In 1915 he headed the Ministries of Justice and Public Education.

Saavedra Lamas presided over the International Labor Conference in Geneva in 1928. He served as minister of foreign affairs (1932-1938) and represented Argentina at several international conferences. He presided over the League of Nations Assembly in 1936, which Argentina had recently rejoined in an effort to engage in world affairs.

An ardent nationalist, Saavedra Lamas sought to increase his country's prestige by increasing ties with Europe and by assuming leadership of Spanish American nations. These policies intensified a long-standing United States-Argentina polarization in hemispheric affairs, countered the traditional United States Pan-American policies based upon the Monroe Doctrine, and hampered the Roosevelt administration's efforts to increase hemispheric solidarity by the new ''good-neighbor'' policy, which promised to treat all Latin American countries on a basis of equality. Nevertheless, Saavedra Lamas and U.S. Secretary of State Cordell Hull reconciled some of their countries' basic differences at the 1933 Inter-American Conference held in Montevideo.

A long-smoldering Bolivian-Paraguayan boundary dispute led to the Gran Chaco War (1932-1935), which defied the peacemaking efforts of Latin American nations and the United States and enabled Saavedra Lamas to assert Argentina's influence in hemispheric affairs. After failing to terminate the conflict by relying upon the League of Nations conciliation machinery, he engineered a permanent truce in 1935. Although the United States-Argentina rivalry probably prolonged the settlement, Saavedra Lamas, with Secretary Hull's support, received the Nobel Peace Prize for his efforts. Several European and Latin American governments also honored him for contributions to peace.

At the 1936 Inter-American Conference in Buenos Aires, Saavedra Lamas sought to safeguard hemispheric security through the League of Nations, thereby opposing the United States efforts to strengthen the inter-American system. Although President Franklin Roosevelt attended the conference and made many concessions in the interests of promoting inter-American cooperation, Foreign Minister Saavedra Lamas remained basically unmoved. Apparently he foresaw little danger to Argentina in the rise of European dictators, although later he became friendlier toward the United States and supported the Allies after the outbreak of World War II. Still, his policies helped to perpetuate the United States-Argentina estrangement.

After leaving the Foreign Ministry in 1938, Saavedra Lamas served at the National University as president (1941-1943) and as a professor of economics (1943-1946). He produced many books and articles on public education, economics, and international law. He died in Buenos Aires on May 5, 1959.

Further Reading

Saavedra Lamas's diplomatic involvement with the United States is thoroughly recounted by Harold F. Peterson in *Argentina*

and the United States, 1810-1960 (1964). For a briefer account see Arthur Preston Whitaker, *The United States and Argentina* (1954). The Chaco War settlement is described in David H. Zook, Jr., *The Conduct of the Chaco War* (1961); William R. Garner, *The Chaco Dispute: A Study of Prestige Diplomacy* (1966); and Leslie B. Rout, *Politics of the Chaco Peace Conference, 1935-1939* (1970). □

Charles Lamb

The English author, critic, and minor poet Charles Lamb (1775-1834) is best known for the essays he wrote under the name Elia. He remains one of the most loved and read of English essayists.

Charles Lamb was born on Feb. 10, 1775, in London. At the age of 7 he entered Christ's Hospital, a free boarding school for sons of poor but genteel parents. After beginning a lifelong friendship with Samuel Taylor Coleridge, a fellow student, Lamb left school in 1789. In 1792 he was hired as a clerk in the East India Company and worked there for the next 33 years.

On Sept. 22, 1796, Lamb's sister, Mary, in a moment of anxious rage, stabbed their mother to death. An inquest found Mary temporarily insane and placed her in the custody of Charles. After the death of their father in 1799, Mary came to live with Charles for the rest of his life. This companionship was broken only at intervals when the symptoms of Mary's illness recurred so that she had to enter an asylum. This lifelong guardianship prevented Lamb from ever marrying. He himself had spent 6 weeks in an asylum during the winter of 1795, stuttered badly all his life, and became increasingly dependent on alcohol. It is quite possible that his responsibility to Mary helped him to keep a firmer grip on his own sanity.

Lamb's literary career began in 1796, when Coleridge published four of Lamb's sonnets in his own first volume, *Poems on Various Subjects*. In 1798 Lamb published his sentimental romance, *A Tale of Rosamund Gray,* and, together with Charles Lloyd, a friend of Coleridge, brought out a volume entitled *Blank Verse*. By 1801 Lamb had begun to contribute short articles to London newspapers and to write plays in an effort to relieve the poverty he and Mary endured. In 1802 he published *John Woodvil,* a blank-verse play which enjoyed no success, and on the night of Dec. 10, 1806, his two-act farce, *Mr. H.,* was greeted by ''a hundred hisses'' at the Drury Lane Theatre.

In 1807 Charles and Mary together brought out *Tales from Shakespeare,* a collection of prose adaptations of Shakespeare's plays intended for young readers. The book proved popular with both young and old, and the Lambs followed up this success with others in the same vein. In 1808 Charles published his own version of Homer's *Odyssey* for children, *The Adventures of Ulysses,* and in 1809 he collaborated again with Mary on *Mrs. Leicester's School,* a book of children's stories, and *Poetry for Children*.

Meanwhile Lamb began a new aspect of his career in 1808 by editing the anthology *Specimens of the English Dramatic Poets Who Lived about the Time of Shakespeare*. Lamb's brilliant comments on the selections he chose began his reputation as a critic, and the entire volume was largely responsible for the revival of interest in Shakespeare's contemporaries which followed its publication. Lamb furthered his critical career with essays ''On the Genius and Character of Hogarth'' and ''The Tragedies of Shakespeare,'' published in Leigh Hunt's journal, the *Reflector,* in 1811. In 1818 he brought out a two-volume collection *The Works of Charles Lamb*. Ironically, his real literary career was yet to begin.

Though Lamb was still far from famous, these years were among the happiest of his life. At their home in Inner Temple Lane, he and Mary entertained their friends at a number of late Wednesday evening gatherings. The company included many of the famous authors of the romantic period—Coleridge, William Wordsworth, Robert Southey, William Hazlitt, and Hunt. Yet according to Hazlitt, Lamb ''always made the best pun and the best remark'' of the evening. Also, Lamb's letters to these friends during these years are among the best things he ever wrote. Filled with excellent critical comments, they also reveal much of the wistful humor of Lamb's own personality.

These letters no doubt did much to prepare Lamb for his forthcoming triumph as a familiar essayist. From 1820 through 1825 he contributed a series of essays to the *London Magazine* which were immensely popular. Though he wrote under the pseudonym Elia, these essays, like his

letters, are intimate revelations of Lamb's own thoughts, emotions, and experiences of literature and life. He touches on few disturbing subjects. He prefers instead to look to the past for a sense of calm, stability, and changelessness. Yet beneath the wit, humor, and humanity of such essays as ''A Dissertation upon Roast Pig,'' ''Witches and Other Night-Fears,'' and ''Dream Children,'' one finds a gentle nostalgia and melancholy. This bittersweet tone remains the hallmark of Lamb's style.

In 1823 Charles and Mary met and eventually adopted an orphan girl, Emma Isola. In August the Lambs moved from London for the first time, to Islington and then to Enfield. Charles's health was weakening, and a long illness during the winter of 1824 led him to retire permanently from the East India Company. He now occupied his time with walking trips around Hertfordshire with Emma Isola.

By 1833 the frequency and duration of Mary's attacks had increased so that she needed almost constant care, so the Lambs moved to Edmonton to be near Mary's nurse. Charles ended his literary career the same year with *Last Essays of Elia*. In July, Emma's marriage to Charles's friend Edward Moxon left him depressed and lonely. One year later the death of Coleridge made that loneliness acute. ''I feel how great a part he was of me,'' wrote Lamb. Five weeks later, on Dec. 27, 1834, Lamb himself was dead.

Further Reading

An excellent biography of Lamb is Edward V. Lucas, *The Life of Charles Lamb* (2 vols., 1905; 5th ed. rev. 1921). Because Lucas quotes extensively from the recollections of Lamb's friends and from Lamb's own letters, his book gives an unusually detailed picture of its subject, and the detailed table of contents enables the reader to locate any particular episode in Lamb's life quickly. Edmund Blunden, *Charles Lamb* (1954), is a useful, brief biographical and critical introduction. A good critical study of Lamb's essays is George L. Barnett, *Charles Lamb: The Evolution of Elia* (1964).

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Otto Graf Lambsdorff (left)

Otto Graf Lambsdorff

One of the most controversial politicians in Germany, Otto Graf Lambsdorff (born 1926) served as minister of economics and spokesman on economic affairs for his party, the liberal Free Democratic Party. In both capacities he was an outspoken champion of free enterprise and an opponent of government intervention in the economy.

Otto Graf Lambsdorff, Count von der Wenge, was born December 20, 1926, in the German city of Aachen; he was the scion of a Rhenish noble family. Lambsdorff served briefly in World War II, returning to civilian life as a severely disabled veteran. (He walked with a pronounced limp, and his collection of walking sticks became something of a personal political trademark.) After his release from military service, Lambsdorff studied law at the Universities of Bonn and Cologne, obtaining his bachelor of law degree in 1950 and a doctorate five years later. After graduation he did not pursue the traditional German careers in private law practice or civil administration. Instead, he became a corporate lawyer. Beginning in the early 1950s Lambsdorff held a number of executive positions

with leading West German banks and insurance companies and served as a member of the boards of directors of several leading insurance corporations.

In political circles Lambsdorff's name first became widely known in 1968 when he was elected treasurer of the Free Democratic Party (FDP) organization in North Rhine Westphalia, Germany's largest state. Three years later he was in the national limelight as well. The FDP's leaders appointed him to the intra-party committee that drafted the so-called ''Freiburg Paper'' (*Freiburger Thesen*). The ''Freiburg Paper'' was an effort to adapt the principles of classic liberalism to conditions of the post-industrial society that was emerging in the 1970s. The ''Freiburg Paper'' called for the ''second phase of a reform movement which stems from the middle class revolution.'' Liberalism was to be ''no longer just democratic, but also social.'' The authors of the report endorsed the preservation of the free enterprise system and equality of opportunity (especially in the areas of vocational and educational choices), but they rejected affirmative action programs. The report that Lambsdorff and his colleagues submitted to the FDP's leadership in October of 1971 was adopted by the party's 1972 national congress as part of the official party platform.

This same congress rewarded Lambsdorff's contribution to the ideological debate within the FDP by electing him to membership in the party's national executive committee and nominating him for a seat in the Bundestag. In the fall of 1972 Lambsdorff became a member of West Germany's national parliament.

Lambsdorff was not destined for a legislative career. Almost simultaneously with his election to the Bundestag he was appointed minister of economics in the cabinet of Willy Brandt. The Liberal leader retained his ministerial position after Helmut Schmidt became chancellor, but increasingly differences over fundamental policy questions developed between him and his Social Democratic colleagues in the cabinet. Especially after the West German economy began to stagnate in the wake of the 1979 oil shock, Lambsdorff became convinced that only a radical change in economic policy in the direction of what would later be called ''Reaganomics'' could bring West Germany out of its recession. In a series of books and articles, Lambsdorff called for massive reductions of the West German federal indebtedness, severe curtailments of the cost of social services, and tax cuts—especially for upper-level incomes—in order to stimulate private investment.

Lambsdorff was convinced that the program he advocated could not be carried out as long as the Social Democrats and Liberals remained coalition partners. As a result, he became an early and persistent advocate of the *Wende*—that is to say, the breakup of the Social-Liberal coalition in favor of a new alliance between the FDP and the CDU/CSU (Christian Democrats/Christian Socialists). The *Wende* came in 1982 when Helmut Kohl replaced Helmut Schmidt as chancellor, and few observers doubted that it had been Lambsdorff's behind-the-scenes influence that was decisive in persuading Hans-Dietrich Genscher, then the national chairman of the FDP, to agree to the switch in political partners.

Lambsdorff at first retained his seat in the Kohl cabinet, but he soon came under a cloud as a result of the so-called Flick Affair. In late fall of 1983 the economics minister was indicted on bribery charges. These accusations stemmed from allegations that in his capacity as minister of economics he had arranged special tax benefits for the multinational Flick Corporation in return for campaign contributions from the firm. In a second, but related, affair, Lambsdorff, as the FDP's treasurer for North Rhine Westphalia (along with the treasurers of most major West German parties), was also charged with accepting illegal campaign contributions from a number of businesses, including, once again, the Flick Corporation.

Although he maintained his innocence, Lambsdorff resigned as minister of economics. (The trial, which began in 1985, ended in 1987 with his acquittal except for the charge of tax evasion, for which he was fined $100,000.) He was succeeded in that position by Martin Bangemann, then head of the Free Democratic Party.

The Liberal leader left the cabinet, but he retained his seat in the Bundestag and remained an influential figure in the Free Democratic Party. Lambsdorff still served as his party's official spokesman on economic affairs. Even more important, he became an effective, albeit often abrasive, voice of those right-wing elements in the FDP that opposed the concept of cooperation with Social Democracy and the further evolution of the welfare state. Instead, Lambsdorff and his supporters argued that the primary function of government is not to provide social services, but to create the conditions in which the free enterprise system can grow and flourish. After the trial, Lambsdorff resumed full political activity for the FDP.

Lambsdorff continued to be an important figure in the party, serving as honorary chairman, but the FDP became less important after unification of East and West Germany in 1990. The pro-ecology Green Party and the former East German Communist Party (known as the Party of Democratic Socialism) soon overtook the Free Democrats as the main competitors to the big two parties. While Kohl won the first election after reunification, this did not stop the decline of FDP. By the mid-1990s the Free Democrats were in serious trouble. Faced with rumblings by dissident Liberals that they might bring down Chancellor Kohl's government, Lambsdorff warned, ''Whoever does that knows perfectly well that he will have given this party a death blow,'' as quoted by Rick Atkinson in *The Washington Post*. In the 1994 elections, the Free Democrats suffered substantial losses, declining from 79 seats to 47 and running fourth behind the Greens. Although the coalition supporting Chancellor Kohl held onto a narrow majority. The FDP faced an uncertain future.

Further Reading

Literature in English on Lambsdorff is scant; no full-scale biography of the former economics minister has appeared. Lambsdorff himself vigorously defended his ideas in two works: *Zielsetzungen: Aufgaben and Chancen der Marktwirschaft* (Aims: Tasks and Chances of the Free Market Economy, 1978); and *Bewährung: Wirtschaftspolitik in Krisenzeiten* (Test: Economic Policy in Times of Crisis, 1980).

The best English-language account of the workings and problems of the West German economy during Lambsdorff's tenure as minister of economics is Andrei S. Markovits, editor, *The Political Economy of West Germany: Modell Deutschland* (1982). The difficulties of the Free Democrats after reunifications are the subject of ''Kohl's 10-Seat Majority Suddenly Looks Fragile,'' by Rick Atkinson, *The Washington Post* (October 25, 1994.)'' □

Hugues Félicité Robert de Lamennais

The French political writer Hugues Félicité Robert de Lamennais (1782-1854) was a former priest whose liberal political and religious ideas greatly agitated 19th-century France.

Félicité de Lamennais was born on June 19, 1782, into a well-to-do family in the town of Saint-Malo in Brittany. As a bright, sensitive young man, he was deeply impressed by the ideals as well as the horrors of the French Revolution. He gradually became convinced that social revolution must be accompanied by a firm religious faith. In 1816 he was ordained a Roman Catholic priest. Over the next 6 years Lamennais became widely known in Europe for his *Essay on Indifference in Matters of Religion,* in which he argued that a genuine improvement in man's social condition must be based on religious truth. Since the Roman Catholic Church possessed the fullest expression of religious truth, Europe's hope for a better future lay in accepting that Church's beliefs and structure.

Pope Leo XII invited Lamennais to Rome and offered to make him a cardinal. The passionate and dedicated young priest refused and returned to France, where, with a group of talented and equally dedicated disciples, including the Comte de Montalembert and Jean Baptiste Lacordaire, he started the journal *L'Avenir* (The Future) in 1830. The group pressed the Church's officials to renounce its connections with the government and take up instead the cause of the people. Lamennais wrote that the Church should support democratic and revolutionary movements wherever they appeared. Most of the French bishops, who owed their positions to an agreement the Pope had made with Napoleon, reacted strongly against Lamennais. His ideas were labeled subversive by the governments of both France and Austria, which joined with the bishops in pressuring the Pope to silence *L'Avenir.*

In 1832 Pope Gregory XVI issued an encyclical letter, *Mirari vos,* calling the ideas advocated in *L'Avenir* ''absurd, and supremely dangerous for the Church.'' Lamennais, bitterly disappointed, submitted. But a year later, after the Pope had publicly supported the Russian Czar in suppressing the Polish peasants, he left the Church. In 1834 he wrote a short, biting book, *Words of a Believer,* in which he denounced all authority, civil as well as ecclesiastical. In the next decade his thinking moved further and further to the left. He believed in the moral superiority of the working class and foresaw a time when governments would be overthrown and the workers would rule. During his last years he spent time in prison and was also elected to the Chamber of Deputies. After his death in Paris on Feb. 27, 1854, Lamennais was buried without funeral rites, mourned by thousands of intellectual and political sympathizers around the world.

Further Reading

Peter N. Stearns, *Priest and Revolutionary: Lamennais and the Dilemma of French Catholicism* (1967), a perceptive portrait, is the best book on Lamennais in English. Alexander R. Vidler, *Prophecy and Papacy: A Study of Lamennais, the Church, and the Revolution* (1954), is an excellent scholarly study. See also W. J. Linton, *Biography of Lamennais* (1892). William Samuel Lilly wrote a lively essay on Lamennais, ''A Nineteenth Century Savonarola,'' in *Studies in Religion and Literature* (1904). □

Julien Offray de La Mettrie

The French physician and philosopher Julien Offray de La Mettrie (1709-1751) is best known for his ''Man a Machine,'' an incisive and witty exposition of his theory of the dependence of mind on body.

The son of a tradesman, Julien de La Mettrie was born in Saint-Malo in Brittany on Dec. 25, 1709. Intended for the priesthood, he studied humanities at Coutances, rhetoric at Caen, and logic at the College of Plessis in Paris. At 15 he wrote an apologetic work on Jansenism. But this theological interest was short-lived, and in 1725 La Mettrie began 2 years of natural philosophy at the College of Harcourt. He received his degree in medicine at Rheims in 1728 and for the next 5 years practiced medicine in his native city.

In 1733 La Mettrie went to Leiden to study with the reknowned philosopher and physician Hermann Boerhaave. Soon La Mettrie was translating Boerhaave's works and adding his own observations—including treatises on venereal disease, vertigo, smallpox, and practical medicine and a six-volume commentary on Boerhaave's writings. La Mettrie's absorption with medicine persisted after his return to Saint-Malo.

La Mettrie's Parisian sojourn in 1742 secured for him a commission as physician to the troops of the Duc de Gramont. On the battlefield at Freiberg, La Mettrie himself became sick with fever. During his illness he was struck with how much a disturbance in the body affects the thought of man. This thesis was elaborated in his *Histoire naturelle de l'âme* (1745), a work that was violently denounced because of its atheistic materialism. La Mettrie was required by the regiment chaplain to relinquish his post with the army and then made to leave France.

In 1746 La Mettrie fled to Leiden. There in 1747 he published anonymously his infamous work, *L'Homme ma-*

chine (*Man a Machine*), audaciously and impishly dedicating that radical work to the pious scholar Albrecht von Haller. By 1748 his works were burned even in Holland, and he was forced to flee.

La Mettrie accepted Frederick the Great's offer of sanctuary in Prussia and lived there from February 1748, an intimate and witty companion of Frederick, a practicing physician for his friends, and a productive writer. *L'Homme plante* appeared in 1748. Placing man in the scale of beings, that work suggested the evolution and interrelation of beings. There too La Mettrie proposed—as did Étienne Bonnot de Condillac—that the the degree of a creature's intelligence depends on the variety and number of needs experienced by that being. Three works detailing the social and ethical consequences of La Mettrie's view of man followed: *L'Anti-Sénèque, ou Discours sur le bonheur* (1748), *Le Système d'Épicure* (1750), and *L'Art de jouir* (1751). La Mettrie held that ''Nature has destined all of us solely to be happy. Yes, all, from the worm that crawls to the eagle that disappears into the night.''

With an irony La Mettrie would have enjoyed, his death was early and unexpected. He was at the home of a friend in Berlin, asked there as a physician. Having eaten abundantly from an elaborate but spoiled pâté, he died of food poisoning on Nov. 11, 1751.

Further Reading

In English, the best approach to La Mettrie is the reading of La Mettrie himself in translation. The Open Court edition of *Man a Machine,* translated by Gertrude Bussey and M. W. Calkins, has a translation of Frederick the Great's eulogy of La Mettrie. The other source in English is a more general work by G. V. Plekhanov, *Essays in the History of Materialism* (1934). See also Aram Vartanian's critical edition of *L'Homme machine: A Study of the Origins of an Idea* (1960), especially the introductory monograph.

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Wellman, Kathleen Anne, *La Mettrie: medicine, philosophy, and enlightenment,* Durham: Duke University Press, 1992. □

Archibald Lampman

The Canadian poet Archibald Lampman (1861-1899) was one of a loosely defined group of writers known as the ''Confederation Poets'' whose work represents the first significant literary movement in Canada.

Archibald Lampman was born on Nov. 17, 1861, in Morpeth, Canada West (now Ontario), into a respectable and cultured middle-class family. He was, in part, privately educated, completing his schooling in Cobourg and Port Hope. Lampman graduated in 1882 from Trinity, a constituent college of the University of Toronto.

Lampman's interest in writing and the arts had been aroused under the early tutoring of his clergyman father, and he had written literary essays and poems for his college magazine, *Rouge et noir*. After graduation Lampman taught school for 3 months, but finding this uncongenial he joined the Post-Office Department in Ottawa in 1883. Four years later he married Maud Playter, and in 1888 his first book of poems, *Among the Millet,* was published privately in Ottawa. By this time he had achieved a literary reputation, and his work appeared regularly in Canadian periodicals and prestigious American magazines like *Harper's, Scribner's,* and *Atlantic Monthly*. In 1895 Lampman was elected a fellow of the Royal Society of Canada, and his second collection of poems, *Lyrics of Earth,* was brought out by a Boston publisher.

The prime literary antecedents of Lampman lie in the work of the English poets Keats, Wordsworth, and Arnold, but he also brought new and distinctively Canadian elements to the tradition. Lampman, like others of his school, relied on the Canadian landscape to provide him with much of the imagery, stimulus, and philosophy which characterize his work. He was given to extensive and, for him, profoundly significant personal contact with nature, an outdoors pastime which weakened his fragile constitution. As a corollary to his preoccupation with nature, Lampman developed a critical stance toward an emerging urban civilization and a social order against which he pitted his own idealism. He was an outspoken socialist, a feminist, and a social critic. He died on Feb. 10, 1899, while his third volume, *Alcyone,* was in press.

Acutely observant in his method, Lampman created out of the minutiae of nature careful compositions of color, sound, and subtle movement. Evocatively rich, his poems are frequently sustained by a mood of revery and withdrawal, while their themes are those of beauty, wisdom, and reassurance, which the poet discovered in his contemplation of the changing seasons and the harmony of the countryside.

Further Reading

There is no adequate contemporary study of Lampman. An early work, still useful but rather dated, is Carl Y. Connor, *Archibald Lampman, Canadian Poet of Nature* (1929). The most recent work on him is a collection of selected criticism, Michael Gnarowski, ed., *Archibald Lampman* (1970). See also Duncan Campbell Scott, ed., *The Poems of Archibald Lampman* (1900), and Arthur Stanley Bourinot, *Five Canadian Poets* (1954).

Additional Sources

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Karl Lamprecht

The highly original and combative German historian Karl Lamprecht (1856-1915) stirred up a violent controversy over the nature, methods, and purposes of history.

Karl Lamprecht was born in Jessen in Saxony on Feb. 25, 1856, the son of a liberal Lutheran pastor. He studied at the universities of Göttingen, Leipzig, and Munich, taking his doctorate at Munich in 1879. After a year of private tutoring, he qualified as lecturer at Bonn; he was promoted to assistant professor in 1885. Lamprecht's first major work, *German Economic Life in the Middle Ages* (3 vols.), came out in 1886. In 1890 he accepted a full professorship at Marburg but removed the following year to Leipzig, where he remained until his death on May 10, 1915.

In 1891 appeared the first volume (of the eventual 21 volumes) of what was to be Lamprecht's lifework, the *German History*. Controversy broke out immediately, reaching its climax with volume 6 in 1897. History, he explained in later articles and books, has been a discipline that explores useless individual facts and concentrates too narrowly on politics. It should deal with the whole life of human society and, like the natural sciences, generalize and seek causal laws that will provide a few basic principles that will enable one to explain the whole human past.

Lamprecht thought that he had discovered such general principles in the sociopsychological realm. Once one has discovered the thought and behavior patterns of a people for a given period, one has the key by which to explain the whole society, its economic and social life, its art and thought, and its politics. Art, he thought, was particularly revealing about such thought and behavior patterns. Furthermore, such patterns of thinking and acting never completely disappear but live on into the next age, so that, as new ones come along, they tend to accumulate, leading to a progressive complexity and intensity of social life.

These theories of history hit the historical profession at a very sensitive time, when nature, methods, and purposes of history were being painfully examined. Men such as Wilhelm Dilthey and Max Weber were seeking to give history a rationale distinct from, but equally as reputable as, that of natural science. Others were seeking ways to treat history in all its aspects, even to find a universal history. What was lacking was a way to deal with these things within a single discipline. They were being treated as separate subjects, often collaboratively, and without any integrating principle. To this extent, Lamprecht found a sympathetic hearing. But his own solution—the ''psychogenetic''—met with universal rejection as being too vague and not amenable to rigorous, disciplined study. The literature of controversy grew enormously after 1900, but the controversy quickly became tiresome, even for those engaged in it. Lamprecht's influence, therefore, was slight, not to say negative, but he was a symptom and child of his age.

In 1909 he founded, with private funds, the Institute for Cultural and Universal History at Leipzig in order to train scholars to carry on his work. It produced many admirers but few followers.

Further Reading

The best treatment in English of Lamprecht is by Annie M. Popper in Bernadotte E. Schmitt, ed., *Some Historians of Modern Europe* (1942). See also G. P. Gooch, *History and Historians of the Nineteenth Century* (1913; rev. ed. 1961), and James Westfall Thompson, *A History of Historical Writing* (2 vols., 1942).

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Jean Baptiste Lamy

The French priest Jean Baptiste Lamy (1814-1888) was a pioneer Catholic prelate in the American Southwest. He established a flourishing diocese and became the first archbishop of the Santa Fe Province.

Born in Lempdes, France, on Oct. 11, 1814, Jean Baptiste Lamy was educated in his native country. The Catholic Church ordained him as a priest in 1838. The following year he volunteered for a mission to the American West and spent the next 11 years in Ohio and Kentucky. In 1849 the American Catholic Church's first plenary council asked Pope Pius IX to separate the newly acquired New Mexico Territory from the Mexican diocese

of Durango. The Pope concurred, making Lamy his apostolic vicar for the region.

After an arduous journey, Lamy arrived in Santa Fe to a friendly greeting from the residents but a cold reception from the local clergy. Lacking notification of their area's new status, the priests, led by the Reverend John F. Ortiz, rejected Lamy's authority and asserted their allegiance to the bishop of Durango. There was little Lamy could do but set out on a long trek to Mexico, where the bishop, in the presence of Father Ortiz, gladly resigned his responsibilities to Lamy. Back in Santa Fe, Lamy initiated a number of reforms, such as holding Mass regularly and reducing the fees his priests charged for performing marriages, baptisms, and confirmations. In 1853 Rome elevated New Mexico to a diocese and made Lamy its first bishop.

For the next several years Lamy worked to strengthen the Church. The Vatican enlarged his jurisdiction to include what are now the states of Arizona and Colorado. On a mission to Rome, Lamy recruited priests to replace some of those who had opposed his authority. On his way back to Santa Fe through Kentucky, some Sisters of Loretto joined him; they founded some of the first English-speaking schools in the New Mexico Territory. Lamy also sponsored an orphanage and a hospital. He was assiduous in cultivating religion among the Indians, despite opposition from civilian officials.

In 1875 the Pope made Santa Fe a province and Lamy its first archbishop. The military authorities frustrated Lamy's attempts to obtain the same privileges for Catholic missionaries as the Protestants had; nevertheless, his services to the general community, Protestants and Jews as well as Catholics, were great. In 1885 he resigned as archbishop and retired to a nearby ranch. He died on Feb. 13, 1888.

Further Reading

There is no recent biography of Lamy. An old study is Louis Henry Warner, *Archbishop Lamy* (1936). One standard source is John Gilmary Shea, *History of the Catholic Church* (4 vols., 1886-1892). There are also brief accounts in James H. Defouri, *Historical Sketch of the Catholic Church in New Mexico* (1887), and Jean Baptiste Salpointe, *Soldiers of the Cross* (1898). The liveliest, although briefest, treatment is in Paul Horgan's delightful *The Centuries of Santa Fe* (1956). Willa Cather's novel *Death Comes for the Archbishop* (1927) is based on Lamy's life.

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De Aragon, Ray John, *Padre Martinez and Bishop Lamy,* Las Vegas, N.M.: Pan-American Pub. Co., 1978.

Horgan, Paul, *Lamy of Santa Fe, his life and times,* New York: Farrar, Straus and Giroux, 1975. □

Joseph Lancaster

Joseph Lancaster (1778-1838) was the founder of the monitorial system of education and a pioneer of teacher education.

Joseph Lancaster was born in London on Nov. 25, 1778. He rejected his parents' plans for a ministerial career but brought a religious zeal to his education of the poor, the calling he chose shortly after becoming a Quaker.

In 1801 Lancaster founded an elementary school for the poor in London; it soon had a thousand boys. Unable to pay assistants, he devised the monitorial system—that is, he employed older students to teach the younger with rigid discipline, mechanical methods of drill and recitation, and an elaborate scheme of rewards and punishments. His *Improvements in Education* (1803) described this system in detail, including his efforts to encourage and train his best students to become schoolmasters. Because of these efforts he is recognized as a pioneer of teacher education in England, where traditionally teaching had been left to clergymen and impecunious young men.

The success of Lancaster's school and its unsectarian methods attracted the attention of the English nobility and the royal court but incurred the hostility of the Anglican Church, which wished to have the education of the poor under its religious guidance. However, his methods were adopted in 1812 by the Church-led National Society for Promoting the Education of the Poor.

Thriftless, impulsive, and undisciplined, Lancaster allowed his school to flounder financially in 1808. A group of Quaker supporters paid his debts, rescued the school, and established the Royal Lancasterian Society in 1811 as a trust for its funds. Lancaster was grateful originally but soon began to chafe at the generosity and efficiency of his new

trustees. Finally he sailed for America in 1818 to view the progress of his methods in schools in Boston, New York City, and Philadelphia. He established a school in Baltimore and in 1821 published a small book entitled *The Lancasterian System of Education,* largely a reprint of his first pamphlet with the addition of a petulant account of his chronic illness, poverty, and misfortune.

Lancaster sought recovery from an illness in the warmth of Caracas, Venezuela, where President Simón Bolívar had invited him during an earlier visit to observe a Lancasterian model school. When poverty dogged his steps even in South America, Lancaster returned to New York, where he died on Oct. 24, 1838, as a result of an accident.

Further Reading

William Corston, *A Brief Sketch of the Life of Joseph Lancaster* (1840), is the only biography of Lancaster. Mary Sturt, *The Education of the People: A History of Primary Education in England and Wales in the Nineteenth Century* (1967), has a good discussion of him. The educational context in which Lancaster worked is described in John W. Adamson, *English Education, 1789-1902* (1930). □

Edwin Herbert Land

The American physicist, inventor, and manufacturer Edwin Herbert Land (1909-1991) was the first to develop successfully a synthetic light-polarizing material and to develop a camera for one-step photography.

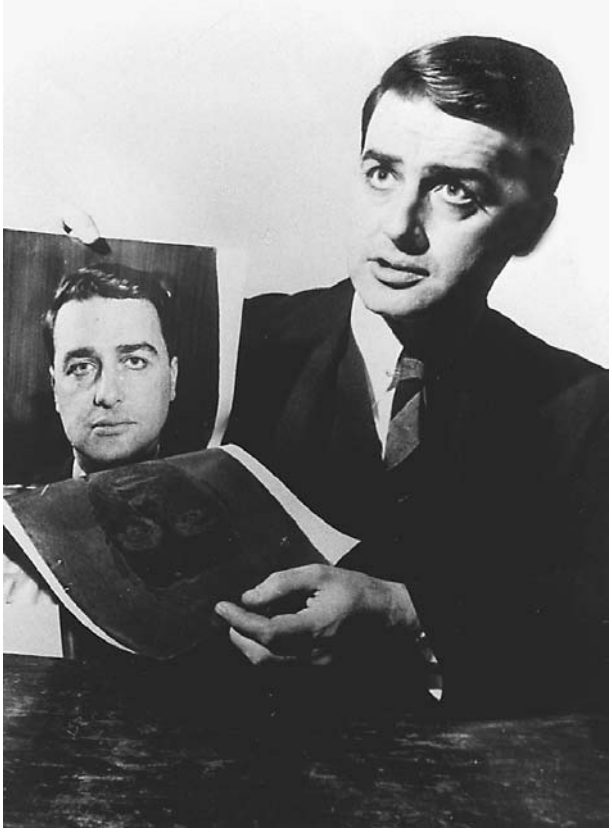

Edwin Land was born in Bridgeport, Connecticut in 1909. After attending preparatory school he entered Harvard University. He soon became involved in studying polarized light and began experiments to develop a way of creating the effect artificially. In normal light, wave vibrations take place in all directions; in polarized light, these vibrations are controlled and permitted to travel only in certain directions.

In 1828 a prism had been invented that was used to polarize light for optical instruments. The great expense of the prism, however, limited its use, and a search was begun for a cheaper means of creating the same effect; most attempts had concentrated on trying to grow very large crystals in the laboratory. Land, deciding to leave college to pursue his work at a laboratory in New York City, approached the problem by using many small crystals tightly packed together to produce the effect of one large crystal. His technique was to extrude plastic containing the artificial crystals through small holes, thus ensuring that the crystals would all be lying in the proper direction.

Early Work Yields Success

For much of his early career, Land worked alone.While working in New York, however, he met Helen Maislen, a graduate of Smith College who became his assistant and, in 1929, his wife. In that year, he returned to Harvard, where the university provided him with laboratory space for his research. Land discussed his work with George W. Wheelwright III, a physics instructor at Harvard who had been one of his teachers. In 1932 Wheelwright left teaching to work with Land, and together the two men opened a consulting physics laboratory and continued to perfect their polarizer. In 1937 Land organized the Polaroid Corporation, which is today the leading firm in the field.

Land's inventive ability was matched by a shrewd business sense. Part of his success was due to the fact that he licensed his method for various applications: to the American Optical Company for sunglasses, to the Eastman Kodak Company for camera filters, and to Bausch and Lomb Company for optical instruments.

During World War II, Land worked on optics and missiles for the National Defense Research Committee. In 1847 he invented the Polaroid Land camera, which made possible one-step photography. In 1948 he received the coveted Holley Medal of the American Society of Mechanical Engineers. In that same year, he developed a new optical system that enabled scientists at the Sloan-Kettering Institute to observe living human cells in their natural color.During the 1950s, Land served as head of a presidential committee studying ways to prevent future sneak attacks on the United States like the one that occurred at Pearl Harbor. Land's Polaroid Corporation continued research in optics generally and in color vision, plastics, and other fields.

A Dream Realized

Crowning achievements of Land's career came in 1963, when he was awarded the Presidential Medal of Freedom, and in 1967, when he received the National Medal of Science, both presented by President Lyndon Johnson. In 1972, Land was able to see a long-held dream of his become a reality when he introduced the SX-70 instant color camera to the world. Land was granted 533 patents for his inventions, and in 1977, the U.S. Patent Office inducted him into the Inventor's Hall of Fame. In August of 1982, Land retired. On March 1, 1991, he died of undisclosed causes at the age of 81. In an age increasingly characterized by the displacement of individual inventors by large industrial research laboratories, Land's career indicates that individuals can still make contributions to technological progress.

Further Reading

Books on Land or on his career include Mark Olshaker, *The Instant Image* (1978), Peter C. Wensberg, *Land's Polaroid* (1987), and Scott McPartland, *Edwin Land "Masters of Invention Set"* (1993). □

Lev Davidovich Landau

The Soviet theoretical physicist Lev Davidovich Landau (1908-1968) developed a mathematical theory that explained the properties of superfluidity and superconductivity of helium at temperatures close to absolute zero.

Lev Landau, called "Dau" by his students and close associates, was born on Jan. 22, 1908, in Baku, the capital of Azerbaidzhan, to parents of middle-class Jewish background. At 14 he entered the University of Baku; then, in 1924, he transferred to Leningrad State University. In 1927 he graduated with a doctorate from the faculty of physics. Between 1927 and 1929 he continued his postgraduate studies at the Physicotechnical Institute of Leningrad.

In 1929 Landau left the Soviet Union to study for a year and a half at the Institute for Theoretical Physics in Copenhagen as well as at scientific centers in Germany, Switzerland, Great Britain, and the Netherlands. During his stay at the institute in Copenhagen, he became closely associated with the Danish physicist Niels Bohr. Bohr invited Landau in 1933 and 1934 to attend several conferences on theoretical physics. When abroad, Landau published at the age of 22 his classic theory on the diamagnetism of electrons in a metal (Landau's diamagnetism).

Soon after returning to Leningrad, in 1932 Landau received an assignment to head the theoretical section of the Ukrainian Physicotechnical Institute; he also joined the faculties of the Kharkov Institute of Machine Construction and the University of Kharkov. In Kharkov the Landau school of theoretical physics had its beginning.

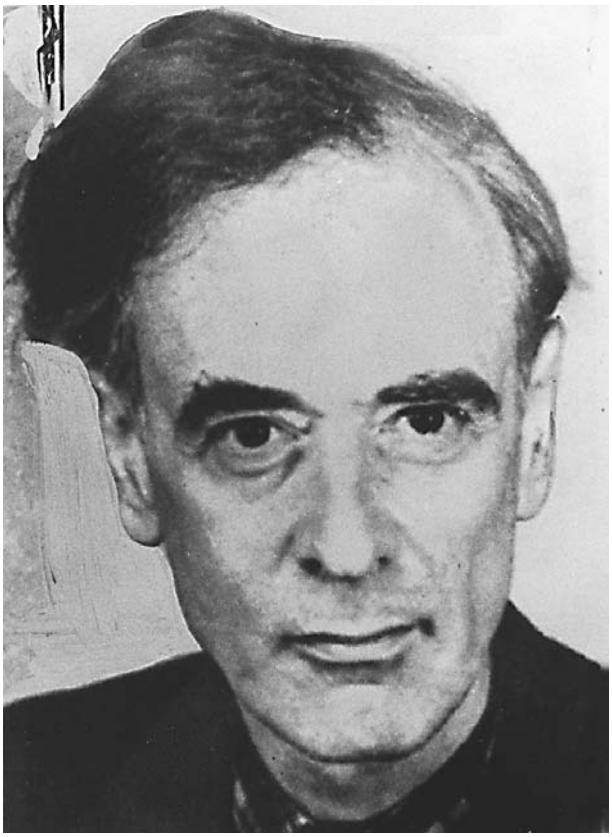

Between 1938 and 1960 Landau, together with his student and collaborator E. M. Lifshits, wrote a series of volumes under the heading of *Course of Theoretical Physics,* covering mechanics, classical field theory, quantum mechanics, relativistic quantum theory, statistical physics, fluid mechanics, theory of elasticity, electrodynamics of continuous media, and physical kinetics. Some of the sections are actually based on original research performed by the authors. There are few works on contemporary physics that match the *Course of Theoretical Physics* in terms of clarity of exposition and scope of treatment; it is therefore not surprising that in April 1962 this veritable encyclopedia received the Lenin Prize.

Low-temperature Physics

In 1937 Landau arrived at the Institute of Physical Problems of the Soviet Academy of Sciences to head its theoretical section. He concentrated on certain paradoxical results obtained from experiments with helium near absolute zero. Helium II is virtually frictionless in its motion; yet when it is placed between two rotating disks, a force, indicating the presence of viscosity, can be measured. In another experiment a flask containing liquid helium was immersed in a bath of liquid helium and then heated; liquid helium was observed to flow out of the flask, but the flask remained full. To explain this paradoxical behavior of liquid helium, Landau regarded helium II as a "quantum liquid" whose properties could not be treated within the framework of classical mechanics. He presumed that helium II possessed two simultaneous forms of motion: normal, which is viscous

and transports heat, and superfluid, possessing neither viscosity nor thermal conductivity.

The paradox associated with the non-emptying flask was resolved by Landau's theory, which predicted a superfluid countercurrent whose behavior conforms to the hydrodynamic laws governing ideal and nonviscous fluids with irrotational flow. Landau's theory also predicted that two velocities of sound waves occur if sound is transmitted through helium II. The first sound wave oscillates in helium II as does an ordinary sound wave in an ordinary fluid. But the second sound wave is unique to superfluids. Landau called this wave a ''zero'' sound wave. For his work in low-temperature physics Landau received the Stalin Prize in 1941, the Fritz London Award in 1960, and the Nobel Prize in 1962.

Other Scientific Contributions

Landau was appointed a full professor of physics at Moscow State University in 1943. In 1946 he was elected to full membership of the Soviet Academy of Sciences, won the Stalin Prize for his thermodynamic theory of phase transitions in solid bodies and of symmetry properties, and published a classic paper on the vibrations of the electronic plasma. Landau's work on the oscillations in plasma is recognized as a pioneering study on the road to harnessing thermonuclear power. It is believed that in the postwar period he made significant contributions to the development of Soviet atomic capability and the success of Soviet rocketry.

In his lifetime Landau published over 120 works covering the areas of hydrodynamics, aerodynamics, thermodynamics, astrophysics, quantum field theory, solid-state matter, cryogenics, nuclear physics, and cosmic rays. He received international acclaim for his achievements in theoretical physics. He was elected to membership in the English and the French Physical Society, the Dutch and the Danish Royal Academy of Sciences, the National Academy of Sciences of the United States, the American Academy of Arts and Sciences, the New York Academy of Sciences, and the London Royal Society. In addition to the previously mentioned prizes, Landau received in 1960 the Max Planck Medal from West Germany.

Personality and Outlook

Those who worked closely with Landau appreciated his enthusiasm for science, devotion to creativity in physics, and dedication to high scientific principles. Some have characterized Landau as a ''salon'' Communist who accepted the ideals of communism, but there is no evidence indicating that he ever joined the Communist party.

Landau revealed in *Komsomolskaia pravda,* dated July 8, 1964, to a stunned Soviet readership that he too had been caught up in the Stalinist mass purges and that he had been arrested in 1938 as a German spy—despite his Jewish background. After a year's detention Landau had emerged, emaciated and sickly, his black hair turned gray. Ironically, in subsequent years Soviet newspapers portrayed him as an ''enthusiastic public-spirited citizen'' whose scientific services were highly appreciated by the Soviet government. If there was any crime that Landau was guilty of, it was nonconformism. He appeared at state functions in a checkered sport shirt and at the Moscow Art Theater in sandals. He did not hesitate to lend support to modernistic trends in Soviet art. And he encouraged Soviet scientists to engage in discussions of the philosophical problems of science, thus preventing narrow party ideologues from dominating the scientific field.

On Jan. 7, 1962, Landau was seriously injured in an automobile accident. The process of recovery was slow. On Dec. 10, 1962, he was well enough to receive the Nobel Prize from the Swedish ambassador to Moscow. He died on April 1, 1968. With his passing, the Soviet Union lost its most outstanding theoretical physicist.

Further Reading

The only book-length biography of Landau in English is Alexander Dorozynski, *The Man They Wouldn't Let Die* (1965). Consult also the biographies in Nobel Foundation, *Nobel Lectures: Physics,* vol. 3: *1942-1962* (1967), and Royal Society, *Biographical Memoirs of Fellows of the Royal Society,* vol. 15 (1969). There is a biographical sketch of Landau by Albert Parry in George W. Simmonds, ed., *Soviet Leaders* (1967). Some of Landau's scientific contributions are discussed by Oscar Buneman in Morton Mitchner, ed., *Radiation and Waves in Plasmas* (1961); Thomas Howard Stix, *The Theory of Plasma Waves* (1962); I. M. Khalatnikov, *An Introduction to the Theory of Superfluidity* (trans. 1965); and J. F. Allen, ed., *Superfluid Helium* (1966). □

Francesco Landini

Francesco Landini (ca. 1335-1397), the greatest Italian composer before the late 16th century, was also a poet.

Italian art music first came to the fore in the middle third of the 14th century. Earlier music—and there certainly was much of it—seems to have been largely confined to monophony: Gregorian chants and the songs of the troubadours and of St. Francis of Assisi. Then, suddenly, polyphonic music began to flourish in the mid-14th century, particularly in Florence, culminating in the work of the poet-musician Francesco Landini.

The son of a painter, Landini became blind in childhood because of smallpox; but he acquired great virtuosity on the organ, built organs, and invented a new stringed instrument, probably similar to the harpsichord, which emerged during his time.

Although honored as a poet in both Latin and Italian, Landini's extant poems are almost exclusively for his own musical compositions. These, although many seem to be lost, constitute about a quarter of all Italian music surviving from the period 1340-1480. They found widespread popularity and reappear in many manuscripts and in arrangements for keyboard instruments. Only one small fragment of a motet has come to light, although Landini is known to

have written quite a number. What remains are 154 secular songs, which are of three types, madrigals, *caccie,* and *ballate,* all in two or three voice parts.

The madrigal, very different from the more familiar 16th-century type, was the first Italian poetry set to music; hence its name, which means ''in the mother tongue.'' It flourished particularly in the generation before Landini. His 11 madrigals are usually composed for two or three vocalists, but voices and instruments may combine on each melodic line. Each madrigal consists of two musically different sections, the first serving the two or three three-line sections of the poem and the second one the concluding two lines of text.

The *caccia*—the same word as the English ''catch''—was a hunting or fishing song, set in the form of a canon or round. Its poetic form is that of the madrigal, so that each *caccia* falls into two canonic sections. In some madrigals, also, one of the two sections may be composed as a canon. Only two of Landini's *caccie* are extant.

The rest of Landini's output are *ballate,* essentially songs for a solo voice with the accompaniment of one or two instruments, though some of them are written for two or three voices. Their poetic form differs from that of the madrigal, for a refrain, modeled after the second section of the stanza and sung to the same melody, was sung at the beginning of the *ballata* and repeated after each of the usually three stanzas.

With his lyrical, songlike melody Landini stands out among his contemporaries. His songs possess an easy-flowing grace and are charmingly harmonized. The texts are in part by him and in part by his Florentine compatriot Franco Sacchetti. Their subjects are quite varied: religion, love, convivial companionship, and historical events.

Further Reading

A good account of Landini's achievements is in Donald Jay Grout, *A History of Western Music* (1960). Alec Harman, *Medieval and Early Renaissance Music* (1958), is also recommended. □

Walter Savage Landor

The English poet, essayist, and critic Walter Savage Landor (1775-1864) is best known for his ''Imaginary Conversations,'' a series of dialogues between historical personages.

Walter Savage Landor was born on Jan. 30, 1775, the eldest son of Walter Landor, a doctor, and Elizabeth Savage Landor, an heiress whose fortune of £80,000 was entailed on her eldest son, though she had three more. Dr. Landor owned Hughenden Manor, later bought by Benjamin Disraeli. Walter Savage was sent away to school at 4 and at 9 went to Rugby School. He loved all nature: he did not pick flowers, pulled boys' ears for stoning rooks, never took a bird's nest, and never hunted. By 1789 he was writing bawdy verses and vociferously approving the French Revolution.

In 1793 Landor went to Trinity College, Oxford, where he was thought a ''mad Jacobin'' because he wore unpowdered hair. He was sent down in 1794 for shooting a fellow student and spent a summer at Tenby in Wales, where he made love to a woman named Nancy Jones, later ''banging angrily'' out of his father's house to live with her at Swansea until the birth of their child. His father allowed him only £150 a year, and he went home when that was spent. In 1796 on the Welsh coast, he met and fell in love with Rose Aylmer, aged 17, and wrote poetry for her; she died in 1800 in India. In 1803 he published ''Gebir,'' an Oriental story written in blank verse.

In 1799 Landor got a job on the *Morning Chronicle* and wrote against the ''drunken democracy of Mr. William Pitt.'' In 1807 he met the poet Robert Southey, with whom he remained friends all his life. In 1808 he went to Spain to fight Napoleon Bonaparte and tried to raise a regiment; he stayed for some months but never saw action. He returned to England, having spent an enormous amount of money and having been made an honorary colonel in the Spanish army. He published *Count Julian* (1812), a tragedy, and wrote many excellent poems, modeled on classical Greek and Roman works, to Sophia Jane Swift, whom he called Ianthe.

In 1807 Landor bought the ruins of Llanthony Abbey in Wales; he renovated the abbey, ruining himself and quarreling with his neighbors in the process. Southey urged him

to marry, and on May 24, 1811, he did so, his bride being Julia Thuillier, the 20-year-old daughter of a ruined Swiss banker living in Banbury. He took her to Llanthony but soon left for France. From 1815 to 1818 he and his wife lived at Como, Italy, where their eldest son, Arnold Savage, was born. From 1821 to 1829 the Landors lived in Florence at the Villa Castiglione and in 1829 moved to the Villa Gherardesca in Fiesole, where he left his wife and children and returned to England. He settled at Bath, where he lived for 20 years.

Between 1824 and 1853 Landor's *Imaginary Conversations* appeared and established him as one of the great English men of letters. In 1858 he fled back to Florence to avoid a libel action, and his children, to whom he had made over all his money, received him as did King Lear's elder daughters, with icy ingratitude. Old, shabby, distraught, Landor would have starved but for the kindness of Robert Browning, who said he owed more to Landor than to anyone. Landor retained his powers into old age, publishing *Last Fruit off an Old Tree* in 1853 and *Heroic Idyls* in 1863. He died in Florence on Sept. 17, 1864.

''Talking, laughing or snoring, his lungs made the beams of the house shake,'' wrote Charles Dickens, who loved him, though he was 37 years younger than Landor. He used Landor as the basis of the character Laurence Boythorn in *Bleak House*. Crabb Robinson described him as ''a man of florid complexion, large full eyes, altogether a leonine man, with the fierceness of tone well suited to his name.'' Landor was seldom free of amorous entanglements and had a quick temper: at his Florentine villa, after throwing his cook out of a window he exclaimed, ''Damn—I forgot the violets.''

Further Reading

The complete edition of Landor's poetry, edited by Stephen Wheeler, has long been out of print. E. K. Chambers, *Landor: Poetry and Prose* (1946), is a small, very limited selection. A more recent edition, *Poems,* edited with an introduction by Geoffrey Grigson (1965), is an extensive volume of selections of Landor's poetry which includes the whole of ''Gebir.'' Biographies of Landor are Robert Henry Super, *Walter Savage Landor: A Biography* (1954); Malcolm Elwin, *Landor: A Replevin* (1958); and George Rostrevor Hamilton, *Walter Savage Landor* (1960). For historical background and for Landor's place in English poetry see Douglas Bush, *English Poetry: The Main Currents from Chaucer to the Present* (1952).

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Marcel Landowski

Marcel Landowski (born 1915) was a French composer of lyric works which emphasized a synthesis of music and text and reflected sensitivity to religious forces.

When, in 1937, the conductor Pierre Monteux performed two of his works—*Les Sorcières* and *Les Sept Loups*—the name Landowski was already well known in the world of art. Marcel's father, Paul Landowski, a famous sculptor, created the statue of Christ that overlooks the bay of Rio de Janeiro, as well as a similar one in front of the celebrated restaurant La Tour d'Argent in Paris. Marcel's grandfather, who left Poland, had married the daughter of the Belgium composer Henri Vieuxtemps.

Marcel Landowski was born February 18, 1915. At age 11 he began to study harmony and piano privately with Marguerite Long. At the Paris conservatory he studied composition and conducting with Philippe Gaubert and Pierre Monteux. The premiere of his oratorio *Rythmes du Monde* (1939) attracted Honegger, whom Marcel Landowski still considers one of his masters. In 1939 he was drafted into the military service and fought in World War II. In July 1940 he was demobilized and received a military cross, after which he settled in the south of France, rejecting the invitation of Monteux to come and live in the United States. From 1946 to 1951 Landowski wrote articles for two musical reviews—*Opera* and *Paris Comoedia*. In 1960 he was appointed as director of the Boulogne Conservatory (near Paris), and in 1964 became the music director at the Ministry of Culture where he served until 1974. Within a few years he encouraged the study of music in France and formed a large number of orchestras—*L'Orchestre de Paris,* among others.

The compositions of Landowski, often inspired by religious subjects, remain, most of the time, within the tonal system. As he said: ''True art is always an expression of faith.'' From his first works (1937) to his last compositions, Marcel Landowski reflected sensitivity to religious forces. He commented that ''The mystery of artistic beauty must not be a quest in itself, we simply have to express, in the language which is given to us, what we feel and what we believe in. I do not believe in absolute music; nothing in life is separable, divisible and autonomous; everything, consciously or unconsciously, moves and converges towards a goal.'' Thus it is not surprising that he devoted himself to lyric works.

As early as 1939 Landowski completed a long oratorio to his own text: *Rythmes du Monde* for recitant, two soprano solos, mixed choir, and orchestra. In 1943 he linked poetry and music in *Brumes,* ''poème pour voix parlée et orchestra,'' using poems of Verlaine and Patrice de la Tour du Pin. Drawn to Oriental poetry, he also composed *3 Réverences à la Mort* for soprano and piano to poems of Rabindranath Tagore. Only after exploring very different lyric media did Landowski write an opera: *Le Rire de Nils Halèrius* (1948). The work was not performed until 1951. Subtitled ''Lègende Lyrique et Choréographique en Trois Actes,'' this piece recalls, in a free and personal way, the tradition of ballet in French opera of the 18th century. Some years previous Albert Roussel (1869-1937) had returned to the opera-ballet with *Padmavathi,* in which he included ballets as part of the action of the drama. From this time forward, Landowski wrote many operas, each concentrating on the dramatic expression obtained through the fusion of different operatic elements. His main interest concerned the relationship be-

tween music and drama. Thus he wrote: ''Some parts of *Boris,* the second act of *Tristan,* the scenes between Don Giovanni and the Commendatore represent summits that will never be surpassed because music, dramatic expression and language are absolutely joined together to serve an idea or a myth.''

This profession of faith appears in every lyric work of the composer from *Le Fou* (1956), his most successful opera; through *Le Ventriloque* (1957), a lyrical drama in one act, and *L}es Adieux* (1959), a lyrical comedy; to *Montsègur,* whose successful premiere took place in February 1985 in Toulouse. In this opera, the story of a woman torn by the Cathare faith (similar to Albigensians) of her mother and the rigorous Catholicism of her father, Landowski again emphasized the drama through a synthesis of music and text. The latter work was given its first production by the Paris Opera in 1987.

His instrumental works, including the concerto for violoncello (1946); the concerto for ondes Martenot, strings, and percussion (1954); the concerto for bassoon and orchestra (1957); and the concerto for flute and strings, testify to his brilliant imagination within the framework of a relatively conservative tonal language. Landowski also wrote *Les Notes de Nuit, symphonic tale with Narrator* (1961), *Un Enfant appelle,* Concerto for Soprano, Cello, and Orchestra, after poems of Marie-Noel (1978). In addition to all this he also wrote some 89 film scores, spectacles with lights, piano pieces, and many scores for televison.

Further Reading

Biographies include *Marcel Landowski* by Claude Baignères (Paris, 1959), *Marcel Landowski* by Antoine Goléa (Paris, 1969), and Marcel Landowski: *Le Musicien de l'espérance* (Paris, 1984). Goléa's short study includes an unpublished text of Marcel Landowski explaining his art and his motivation: *Une foi ou des grimaces.* In addition to his reviews in different journals, Marcel Landowski is also the author of several monographs: *L'Orchestre* (Paris, 1956) in collaboration with Louis Aubert; *Honegger* (Paris, 1957); and *Louis Aubert, Musicien Français* (Paris, 1967) in collaboration with G. Morançon. Other information about him can be found in *Bake's Biographical Directory of Musicians (1993),* by Theodore Baker, (Schirmer Book). A review of *Montsègur* with comments about Landowski was in ''A Lively Composer Escapes the Reference Books,'' by Paul Turok, *The New York Times* (August 13th, 1989) □

Karl Landsteiner

Karl Landsteiner (1868-1943), the Austrian-born American immunologist and Nobel Prize winner, discovered blood groups and helped establish the science of immunochemistry.

Karl Landsteiner was born in Vienna on June 14, 1868. In 1891 he was awarded a medical degree by the University of Vienna. For the following 5 years he studied physiological chemistry in laboratories in Germany and Switzerland. In 1898 he moved to the Pathological Anatomical Institute in Vienna, where he carried on work that led to the discovery of blood groups.

It was known that blood transfusion often resulted in dangerous or fatal clumping of the red blood corpuscles. After a series of tests performed in his laboratory, Landsteiner postulated the existence in the corpuscles of agglutinogens (antigens) called A and B and in blood serum of agglutinins (antibodies) called anti-a and anti-b. Reaction to transfused blood (clumping) depended on whether the agglutinogens A, or B, or A and B, or neither were present in the red blood corpuscles. Where the agglutinogen A was present, serum containing the agglutinin anti-a could not be used, and so forth. Landsteiner's discovery was first announced in a footnote to a paper appearing in 1900. In 1909 he devised the familiar classification scheme for blood groups: A, B, AB, O. In 1930 he received the Nobel Prize for his discovery.

In 1906 Landsteiner and Victor Mucha introduced the use of the dark-field method of diagnosis for the presence of the spirochete of syphilis. In 1908 Landsteiner reported the transmittal of poliomyelitis to monkeys from human material, thus substantiating the theory that the cause of the disease was a virus. In 1919 he went from his work as professor of pathologic anatomy at the University of Vienna to The Hague in the Netherlands as pathologist at the R. K. Ziekenhuis. In 1922 he went to New York City's Rockefeller Institute. He became a citizen of the United States and continued at the institute until his death.

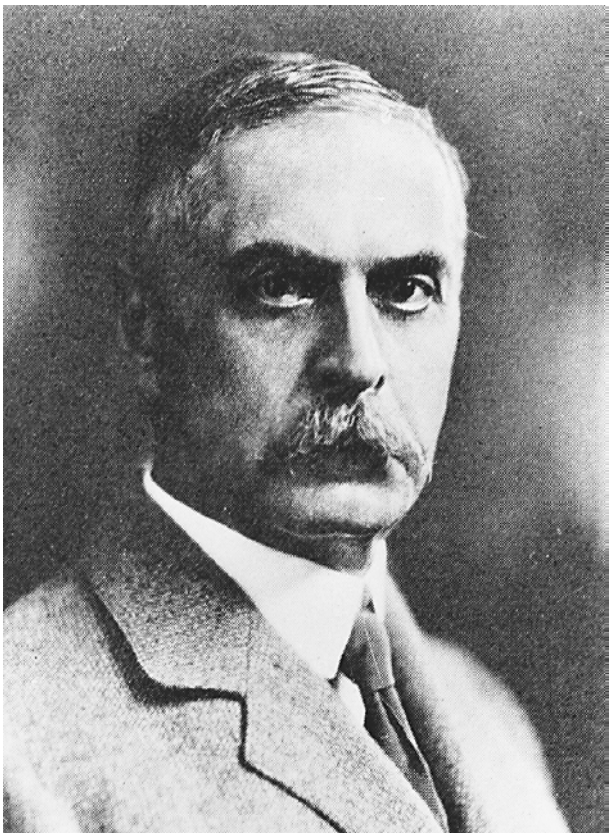

In 1927 Landsteiner and Philip Levine announced the discovery of the M and N agglutinogens, and in 1940 Landsteiner and a colleague discovered still another group of agglutinogens called the Rh factors. Both discoveries were announced in the *Proceedings of the Society for Experimental Biology*. Of fundamental importance to the rise of immunochemistry was Landsteiner's demonstration that serological specificity is based on the chemical structure of antigens. His findings were summarized in *Specificity of Serological Reactions* (1936). Landsteiner continued to work until 2 days before his death on June 26, 1943.

Further Reading

A sketch and a list of Landsteiner's more than 350 publications is in *Obituary Notices of the Fellows of the Royal Society,* vol. 5 (1945). Another short sketch is in Theodore L. Sourkes, *Nobel Prize Winners in Medicine and Physiology* (1953; rev. ed. 1966). Nobel Foundation, *Nobel Lectures in Physiology or Medicine, 1922-1941,* vol. 2 (1965), provides biographical data and information on the events leading to Landsteiner's discovery and its significance. □

Fitz Hugh Lane

Fitz Hugh Lane (1804-1865) was an American marine painter whose works express the transition from the narrative to the highly personal and poetic style associated with luminism.

Fitz Hugh Lane was born in Gloucester, Mass., on Dec. 19, 1804. At the age of 2 he contracted polio, which left his legs paralyzed for life. As a youth, he sketched the Massachusetts coastline around Cape Ann. In the mid-1830s his talents came to the attention of the eminent lithographer William Pendleton, who invited Lane to become an apprentice in his Boston firm.

Pendleton's shop provided Lane with his only formal training in art. Lane produced several lithographed business cards and music-sheet covers. In 1837 he did his first town views, including the *National Lancers on the Boston Common*. During this time he also saw exhibitions of 17th-century Dutch art at the Boston Athenaeum, as well as the city and harbor views then being painted by the English artist Robert Salmon. These provided a stimulus for Lane's own early paintings.

Lane traveled back and forth between Boston and Gloucester during the late 1830s and early 1840s, then settled permanently in Gloucester in 1848. He did several paintings and lithographs of Gloucester which show a telling sense both for specific details and general effects of light and atmosphere. He was fascinated by the myriad activities along the harbor front and on the water, as revealed in his 1844 *View of Gloucester*. The painting was subsequently redone as a lithograph.

In the summer of 1848 Lane made his first cruise along the Maine coast. Thereafter, he and various friends returned almost annually to explore the coast of Penobscot and Blue Hill bays and Mount Desert Island. Lane now began to paint quiet, evocative views, and he preferred to depict the transitional hours of the day, such as sunrise and sunset, rather than to fill his pictures with people, as he had done earlier. He applied his paint more thinly and used a glazing technique to create effects of serenity and stillness. Occasionally a contemplative figure appears, to reinforce the sense of man's spiritual harmony with nature.

All of Lane's later work possesses this aura of calm and spaciousness. He painted two pure landscapes near Gloucester in 1863, possibly under Martin Johnson Heade's influence. For the most part, however, Lane's life and art were remarkably self-contained, although his light-filled canvases forecast the direction of American landscape painting in subsequent decades. He remained actively at work up to the time of his death on Aug. 13, 1865.

Further Reading

The primary monograph on Lane is John Wilmerding, *Fitz Hugh Lane* (1971), which contains a full biographical account, discussion of stylistic development, checklist of works, and bibliography. Also useful is Wilmerding's *Fitz Hugh Lane: American Marine Painter* (1964). □

Lanfranc

The Italian monk and theologian Lanfranc (ca. 1010-1089) served as archbishop of Canterbury. He was a trusted adviser of King William I and presided over many changes in the English Church after the Norman conquest.

A native of Pavia, Lanfranc migrated to France in the 1030s. He studied under Bérenger at Tours and taught at Avranches. In 1042 he became a monk at Bec; he rose to be prior and head of the monastic school, which became famous under his direction. At the councils of Rome and Vercelli in 1050 Lanfranc was the principal defender of orthodoxy against the heretical doctrine of Bérenger on transubstantiation. His own views were expounded later in his treatise *De corpore et sanguine Domini* (On the Body and Blood of the Lord), which, like his other theological work, is sound but unoriginal.

William, Duke of Normandy (later William I of England), made Lanfranc abbot of his new foundation of St. Stephen at Caen in 1063, and in 1070, now king of England, he arranged Lanfranc's election as archbishop of Canterbury. Lanfranc was consecrated on August 29. Thereafter Lanfranc was the King's chief adviser and agent in Church affairs and one of his leading supporters in England. He suppressed a conspiracy of the earls of Norfolk and Hereford in 1075, and in 1087 he carried out the Conqueror's last wish by crowning his son, William II.

Lanfranc's principal task was to carry out reforms and changes in the Church. Some of these changes were purely political and involved replacing Saxon bishops and abbots

with foreigners wherever possible. To effect his reforms, he held a series of councils; those of Winchester (1072 and 1076) and London (1075) were of great importance. He tried to enforce stricter discipline in monasteries and the rule of celibacy upon the secular clergy. He also presided over the removal of bishoprics from villages to towns; for example, in 1075 the sees of Lichfield, Sherborne, and Selsey were transferred to Chester, Salisbury, and Chichester. About the same time, no doubt with Lanfranc's approval, William ordered that Church cases should no longer be heard in secular courts. Lanfranc also claimed supremacy for Canterbury over York; his claims were endorsed by a legatine council held at Winchester in 1072.

Lanfranc regarded cooperation with the King as the best policy for the Church. He offered no opposition to King William's claims to decide between rival popes, to appoint and invest bishops, and to approve or disapprove decrees of Church councils and publication of papal letters. The extreme claims to power and independence, which were being made by Pope Gregory VII and his party, were quietly ignored. Lanfranc was perhaps fortunate that he died on May 24, 1089, less than 2 years after the accession of the irreligious William II, with whom cooperation was almost impossible. A small collection of Lanfranc's letters and some theological works survive.

Further Reading

Lanfranc's *The Monastic Constitutions,* edited and translated by D. Knowles (1951), illustrates his ideas on the religious life. A useful collection of contemporary documents, including some of Lanfranc's letters, is translated in D. C. Douglas and G. W. Greenaway, eds., *English Historical Documents* (*1042-1189*), vol. 2 (1953). The best biography is Allan John Macdonald, *Lanfranc: A Study of His Life, Work, and Writing* (1926; 2d ed. 1944). The basic book on the Church for this period is Z. N. Brooke, *The English Church and the Papacy* (1931), in which the author identifies and discusses the collection of canon law brought by Lanfranc to England.

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Fritz Lang

Austrian-born Fritz Lang (1890-1976) was one of the world's great film directors. He played a major role in shaping two national cinemas: the German during the 1920s and early 1930s (with films such as *Metropolis* and *M*), and the American during the 1940s and 1950s (with films such as *You Only Live Once.*

Born in Vienna, Austria, on December 5, 1890, to Anton and Paula (née Schlesinger) Lang, Fritz grew up in middle-class comfort. Always a visual person, his most important early impressions were of the Christkindlmarkt (Christmas Fair) in his native city. He also loved the theater and read a great deal, both popular and more demanding literature and philosophy. Expected to take up his father's profession—he was a municipal architect—Lang enrolled at the Technische Hochschule of Vienna, but did not stay long. He soon left home altogether to study his real interest, painting, and to wander around the world (Russia, Asia Minor, Africa). By 1913 he was in Paris, supporting himself through fashion design, painting postcards, and drawing cartoons. At the outbreak of World War I he returned to Vienna where he was soon called up to join the Austrian army. While recuperating from wounds which would cost him the sight of one eye, he began to write film scripts and to act in the theater. In 1918 an invitation from Decla, the leading German film studio, brought him to Berlin.

German Films: 1919-1933

Little evidence remains of Lang's earliest work in Berlin. He scripted films for Joe May and Otto Rippert, acted in minor roles, and soon began directing as well. *Halbblut* (*Half Caste*), his debut, was quickly followed by *Der Herr der Liebe* (*The Master of Love*); *Die Spinnen* (*The Spiders*), Part One: *Der goldene See* (*The Golden Lake*); and *Harakiri,* all released in 1919. Lang was also being considered for *The Cabinet of Dr. Caligari* but had to give up participation in this eventually famous film for a sequel to his popular *Spiders,* Part Two: *Das Brillanten Schiff* (*The Diamond Ship*) (1920). His next films from the same year, *Das wandernde Bild* (*The Wandering Image*) and *Vier um die Frau* (*Four around a Woman*), were already written in collaboration

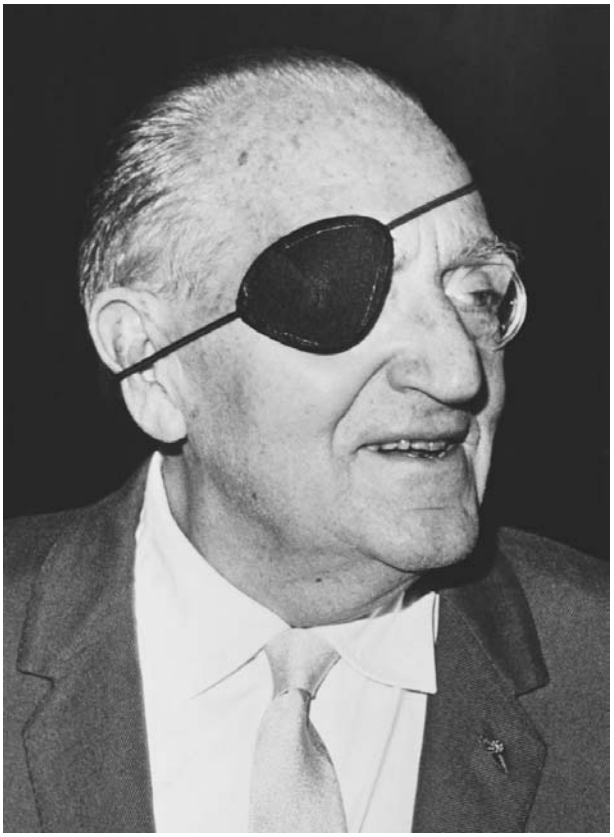

with Thea von Harbou, who in 1921 became Lang's second wife and continued to coauthor all screenplays for his subsequent films until he left Germany in 1933. (She joined the Nazi party, stayed, and continued to write scripts for the cinema of the Third Reich.)

Lang's first major film was *Der müde Tod* (*Destiny*) (1921). Its theme, man's fight against fate, was to become central to all of his work. *Dr. Mabuse, der Spieler* (*Dr. Mabuse, the Gambler*) (1922), one of three pictures Lang was to make about this master criminal, followed. Then came two very ambitious and very different projects, *Die Nibelungen* (Part One: *Siegfried,* Part Two: *Kriemhilds Rache* [*Kriemhild's Revenge*], 1924), a powerful rendition of the old Germanic myth, and *Metropolis* (1926), a striking vision of the city of the future and its social relations. These films showed Lang in full command of his theme and technique and established his reputation as a major director in Germany and abroad. In their tendency to abstraction, stylization of form, anonymity of character, and ''architectural'' use of human figures, they adopted elements of German Expressionism, but as a whole Lang had developed his own unmistakably individual style. He put his early training as an architect and painter to superb use and showed an attention to detail and a perfectionism which would remain characteristic of all his work, as would his ability to create a mood on screen. The French directors of the Nouvelle Vague would later admire him as the great master of ''mise en scène.''

Another story about a criminal, *Die Spione* (*Spies*) (1928), and another futuristic tale, *Die Frau im Mond* (*Woman in the Moon*) (1929), were Lang's last silent films. His first sound picture, *M* (1931), immediately made excellent use of the new medium to heighten atmosphere and tension and became a classic, the prototype of murder-mystery which, in addition to providing the suspense of a chase, also explores the mind of the killer and the problems of guilt and punishment.

Lang's second Mabuse film, *Das Testament von Dr. Mabuse* (*The Last Will of Dr. Mabuse*) (1933) could not be shown in Germany. It suggested parallels between the criminal, who dominated others even from inside an insane asylum, and Adolf Hitler, the new ruler of Germany, which were not missed by the Nazis. Still, because of his earlier films which Hitler admired, Lang was offered an important position in the Nazi film industry. His response was to leave the country immediately for Paris. There he received an offer to do a film version of Ferenc Molnar's play *Liliom* (1934) and successfully transposed the setting from the original Vienna to Paris.

American Films: 1936-1956

In 1934 Lang left Europe for Hollywood with a contract from Metro Goldwyn Meyer (MGM) already in his pocket. Yet the new start—and indeed Lang's whole career in the United States under the unaccustomed pressures of the American studio system and eventual blacklisting during the McCarthy era—were rocky. He had trouble getting to make his first film for MGM (*Fury,* 1936) and then moved from studio to studio, quickly gaining the reputation of being a difficult director—too demanding, too perfectionist. To avoid unemployment he was often forced to take whatever work he could get. Still, judged by the impulses it gave him and by the films it produced, Lang's American period was highly successful.

Fury was followed by *You Only Live Once* (1937), considered a model for *Bonnie and Clyde,* and *You and Me* (1938), both also illustrating the solid grasp of vital aspects of American life which the newcomer had taken pains to acquire. The next assignments were Westerns, *The Return of Frank James* (1940) and *Western Union* (1941), to which Lang gave his own stamp. At the outbreak of World War II he turned to anti-Nazi films expressing his own hatred and disdain: *Man Hunt* (1941), *Hangmen Also Die* (1943), *Ministry of Fear* (1944), and *Cloak and Dagger* (1946). In 1950 Lang came out with one more war film, *An American Guerilla in the Philippines,* with the Japanese as the enemy, and in 1952 with one more Western, probably his best, *Rancho Notorious*.

With the exception of *Moonfleet* (1955, in its historical setting an unusual film for the American period), Lang concentrated all his energies during the last war years and the rest of the 1940s and most of the 1950s on his old interest in mysteries and the workings of the human psyche: *The Woman in the Window* (1944), *Scarlet Street* (1945), *Secret Beyond the Door* (1948), *House by the River* (1950), *Clash by Night* (1952), *The Blue Gardenia* (1953), *The Big Heat* (1953), *Human Desire* (1954), *While the City Sleeps* (1956), and *Beyond a Reasonable Doubt* (1956). These films reflect Lang's social awareness and include some of his best American work.

German Films Again: 1959-1960

By 1956 Lang had become increasingly frustrated with Hollywood and decided to quit its studios. Thus the offer from a German producer to film *Der Tiger von Eschnapur* (*The Tiger of Bengal*) and its sequel *Das indische Grabmal* (*The Hindu Tomb*) (1959), based on a scenario he and Thea von Harbou had written in the early 1920s, was most welcome. Their fairy tale splendor made these movies a popular success in post-war Germany, while French critics and directors (for example, Godard and Chabrol) admired their lucidity and formal perfection. Lang's last film as a director was *Die tausend Augen des Dr. Mabuse* (*The Thousand Eyes of Dr. Mabuse*) (1960), a new variation on his old master criminal. His last film altogether was Jean-Luc Godard's *Le Mépris* (Contempt) (1960) in which he played the role of a film director by the name of Fritz Lang.

On August 2, 1976, Lang died in Beverly Hills where he had spent his final years.

Assessment

Critical approaches to Lang's work have often tried to distinguish between his German and American periods, not only in terms of the obvious differences in look, image, and rhythm, but also in terms of artistic quality. Some maintain that only the German films up to 1933 deserve acclaim, others argue that these much discussed classics are too self-consciously artistic and therefore not as good as the leaner

American films. Such discussions tend to overlook the basic continuity of Lang's work and his ability to adjust his talent to meet the changes in his environment. All his films became, in his own words, ''somehow a picture of their time,'' and they are distinctly ''Langian'' in their formal symmetry, functional precision, and humane detachment. Although often called an ''austere pessimist'' Lang ultimately believed what he said in *Le Mépris:* ''Death is no solution.''

Further Reading

Lang thought that a director should express himself through his films and not through writing or speaking. Yet he wrote a number of interesting and revealing articles about himself and gave quite a few interviews, particularly later in his life. The most important articles are ''Happily Ever After'' (from 1948, reprinted in *Film Makers on Film Making,* edited by Harry Geduld, 1969) and ''The Freedom of the Screen'' (from 1947, reprinted in *Hollywood Directors 1941-1976* by Richard Koszarski, 1977). There are also a few pages of ''Autobiography,'' most accessible in Lotte Eisner's *Fritz Lang* (1977). In addition, this book, translated from the French, contains a detailed study of all of Lang's films by Eisner, a perceptive film critic and close friend of Lang's.

Other books on Lang and his work are Peter Bogdanovich, *Fritz Lang in America* (1967); Paul Jensen, *The Cinema of Fritz Lang* (1969); Robert Armour, *Fritz Lang* (1977); Frederick Ott, *The Films of Fritz Lang* (1979); Stephen Jenkins, editor, *Fritz Lang: The Image and the Look* (London, 1981), and E. Ann Kaplan, *Fritz Lang: A Guide to References and Resources* (1981), with thorough bibliographies and filmography and a synopsis of each of Lang's films.

Additional Sources

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John Thomas Lang

Jack Lang (1876-1975) was an Australian politician and premier of New South Wales. His career was among the stormiest in Australian political history, and his defiance of Labor prime minister James Henry Scullin contributed to the latter's defeat in 1931 and the decline of the Labor party in Australia.

John Thomas Lang, known as Jack, was born in Sydney, Australia, on December 21, 1876. In 1913 he entered the lower house of the New South Wales Parliament as a Labor member. He was soon secretary and whip of the state parliamentary Labor party, served as its treasurer in 1920-1922, and became its leader in opposition in 1923. The party won state elections in 1925 and held office with Lang as premier and treasurer until it went into opposition again in 1927.

Political Maneuvering

During this period, Lang concentrated on extending social services and introducing legislation favored by the trade unions, notably for compulsory unionism. He held dictatorial power over the party machine in New South Wales, personally took control of party funds, and dominated the labor movement in the state for a decade.

In November of 1930, when the worldwide economic depression had spread to Australia, Lang won the New South Wales election on a platform opposing retrenchment and defying an agreement to balance the state budgets, which state premiers had agreed to earlier in Melbourne.

The effect of Lang's election was a sharp drop in Australian securities on the London stock exchange and a split in the federal Labor party. There was some support for Lang's policy of repudiating or postponing debt payments.

Although Lang's plan was criticized by conservatives as unethical, it did draw attention to the need for equality of sacrifice to reduce costs and balance budgets and of ensuring that bondholders' interests as well as workers' wages were affected. On March 28, 1931, a special conference of the federal Labor party expelled the New South Wales branch. This split in the party brought about the defeat of the Labor prime minister, James Scullin in 1931.

A Split Party

Lang's premiership in New South Wales was particularly boisterous. He attempted unsuccessfully to destroy the state's legislative council by asking the governor to appoint enough new members of the right persuasion to ensure passage of the council's wishes. Lang further outraged conservative interests by what they regarded as his extreme measures and evident hostility toward banks, insurance companies, and the business world in general.

The final drama came when Lang defied federal legislation ordering the banks to pay to the federal government money held on state account. The governor, Sir Philip Game, warned Lang that he was defying federal law and gave him the opportunity to alter his policy. When Lang refused, Game dismissed him from office and called on the leader of the opposition to form a ministry, which accepted responsibility for paying state debts in full. At the ensuing general election, Lang's party was overwhelmingly defeated, and its representation in the New South Wales Parliament more than halved.

Lang remained leader of the state Labor party, but after 1937 there was a struggle among party factions to dislodge him, and in 1939 he was evicted from the party executive. In 1946 he won an election to the federal parliament but finally lost elective office in 1949. In his later years he maintained a violently anti-Communist weekly publication and remained a force to be reckoned with.

Lang was active into a vigorous old age and in 1962 published his own story of the Depression years. He was accused of being a fascist and a Communist. Although he did not fit readily into any of political category, in the interwar period his administration in New South Wales did

more than any other in Australia to implement socialist ideals. Jack Lang died in Sydney on September 27, 1975.

Further Reading

Lang wrote some self-revealing works: *Why I Fight* (2d ed. 1934), *I Remember* (1956), and *The Great Bust* (1962). There is no adequate biography of him. The constitutional propriety of his dismissal from office is discussed by H. V. Evatt, *The King and His Dominion Governors* (1936), and Bethia Foott, *Dismissal of a Premier* (1968). W. Denning, *Caucus Crisis* (1937), is an account of the rise and fall of the federal Labour government in the Depression period. □

Dorothea Lange

Dorothea Lange (1895-1965) was one of the best of the American photographers who used their art to document, and ultimately to alleviate, the human suffering caused by the Great Depression of the 1930s. As she viewed it, photography was not an end in itself, but a means of exploring the world so as to improve it.

Born of second generation German immigrants on May 26, 1895, in Hoboken, New Jersey, Dorothea Lange was named Dorothea Margaretta Nutzhorn at birth. She dropped her middle name and assumed her mother's maiden name after her father abandoned the family, one of two traumatic incidents in her early life. The other was her contraction of polio at age seven which left her lame throughout her life.

She attended public schools in New York City and from 1914 through 1917 was enrolled in the New York Training School for Teachers. At about this time she decided to become a professional photographer.

Lange worked in the photography studios of Arnold Genthe and Charles H. Davis and attended Clarence H. White's photography class at Columbia University before moving to San Francisco, where she established a portrait studio in 1919. In 1920 she married Maynard Dixon, a painter. They were divorced in 1935.

Her successful portrait business came to an end during the Depression, as she turned her attention to people caught in the trap of desperate poverty by a combination of a collapsed economy, natural disasters, and technological obsolescence. One of her best known pictures, the first to become widely recognized, was ''White Angel Breadline'' (1932), made outside her studio in San Francisco. A crowd of recently unemployed men are shown waiting for a handout; the centerpiece is a single figure of an elderly man hunched over a railing, holding a cup between his hands. The picture became one of the earliest of the decade to illustrate the plight of American lives disrupted by economic hardship.

Some of her work was exhibited at the Oakland studio of photographer Willard Van Dyke, who also wrote about her pictures in *Camera Craft*. At about the same time she began an association with Paul S. Taylor, a University of California sociologist and economist who began to use her work to accompany his studies of populations displaced by hard times. They were married in 1935, shortly after her divorce from Dixon, and collaborated on *An American Exodus: A Record of Human Erosion* (1939).

As a result of the growing recognition of the quality of her work in 1935, Lange was invited by Roy Stryker to join the photography unit of the federally sponsored Resettlement Administration (soon to be named FSA, the well-known Farm Security Administration), under Stryker's direction. The small group of photographers, which included such notables as Arthur Rothstein, Carl Mydans, Walker Evans, and Ben Shahn, remained in existence until 1942, when it was transferred to the Office of War Information. Some of Dorothea Lange's finest work, including the famous ''Migrant Mother'' (1936), was produced for FSA.

During World War II she was hired by the War Relocation Authority to document the internment of Japanese-Americans for the duration of the war. The work done in the camps was not seen publicly until years later in the exhibition and book by Maisie and Richard Conrat, *Executive Order 9066* (1972). Lange also worked in the Office of War Information, her photographs appearing uncredited in *Victory* magazine.

In 1945 she photographed the United Nations Conference in San Francisco for the State Department; did assignments for *LIFE* magazine, including ''Three Mormon

Towns'' (1954) and ''The Irish Country People'' (1955); and recorded ''Death of a Valley'' (1960) for *Aperture*. Her career was crowned at the end of her life with a retrospective exhibition for the Museum of Modern Art, which was shown in 1966, after her death from cancer in 1965.

Dorothea Lange was comfortable with everyone that she encountered, but particularly with the down-and-outers, the silent and invisible population suffering from circumstances beyond their understanding or control. Such people trusted her, and she viewed and exhibited them with compassion and respect. Her ease with subjects, dedication to the improvement of their lot, and mastery of her chosen form of communication help place her work among the most enduring of its kind.

Further Reading

The most extensive and authoritative study of Lange's life and work is Milton Melter's engrossing *Dorothea Lange: A Photographer's Life* (1978). Dorothea Lange also appears in *Notable American Women* (1980). The Museum of Modern Art publication that accompanied the exhibition of her work at the end of her life provides a cross-section of her production, which is explicated with an introduction by George P. Elliot. For a good example of her activities during the 1930s, see *An American Exodus* (1939), which she co-authored with Paul S. Taylor. □

William Langland

The English poet William Langland (ca. 1330-ca. 1400) is known as the probable author of ''Piers Plowman,'' an allegorical poem which attacks abuses in the government and the Church and deplores the misery of a people without true leadership.

Except for information that may be gleaned from his poem *Piers Plowman,* nothing is known about William Langland's life. The poem opens as the poet wanders on Malvern Hills. On the basis of this reference it has been suggested that the poet was probably born at Cleobury Mortimer in Shropshire. But it has also been argued that a more likely location is in Herefordshire between Colwall and Ledbury. Recent research has revealed that some imagery in the carvings on the choir stalls at the priory church of St. Giles in Little Malvern near the second of the sites suggested may be echoed in the poem. The Herefordshire location seems more convincing as the probable site described in the poem and hence also more convincing as the area in which Langland spent his early life.

The poem reveals a substantial knowledge of the liturgy, the Scriptures, and traditional exegesis, as well as a good grasp of basic theological principles. It is thus likely that the poet held an ecclesiastical office of some kind, and it is further probable that he spent some time in London. The character Will in the poem, who has an allegorical significance as the human will, may reflect a certain amount of autobiographical material. Will settles down with his wife and daughter in Cornhill, a main thoroughfare near the center of 14th-century London. The poem also contains references to Cock Lane (''Clarisse of Cokkes lone''), the area where London's prostitutes were required to live; to the Flemish prostitutes of London (''Pernel of Flandres''); to Cheap, the principal market center of the city; to the Court of the Arches, which was in the London church of St. Mary le Bow; and to Westminster. It is probable, therefore, that Langland lived in London for a time. Ecclesiastics of all kinds flocked to the city. It contained the famous ecclesiastical Court of the Arches, mentioned above, and the Cathedral of St. Paul, which was one of the most important ecclesiastical centers in the kingdom, as well as 110 churches and numerous chantries requiring priests. In addition, many bishops and abbots had residences in the city, so that altogether opportunities for clerical employment were plentiful. If Langland was the author of *Richard the Redeless,* a poem that has been ascribed to him, he may have spent his last years in Bristol.

Piers Plowman

Piers Plowman contains allusions, or probable allusions, to a number of historical events: the murder of Edward II, the pestilences of 1348, 1361, and 1376, King Edward's wars, the Treaty of Bretigny, the dearth of April 1370, and the accession of Richard II. These allusions are of some help in dating the three versions, or texts, in which the poem appears. The first of these, called the A Text, contains 2,572 lines. It is devoted to an account of the corruption of various groups in the lay and ecclesiastical hierarchies and the remedy for this corruption in penance and the leadership of Piers Plowman. The poem is divided into 12 passus, or steps, the first 8 of which contain a prologue and an allegorical vision. The remaining passus are concerned with the lives of figures called Dowel, Dobet, and Dobest. Scholars do not agree about the meaning of the figure Piers Plowman or about the significance of Dowel, Dobet, and Dobest.

The B Text is much more elaborate, containing 20 passus and 7,241 lines. Its closing passus severely criticizes the friars (Dominicans, Franciscans, Augustinians, and Carmelites). An exemplary friar, who stands for friars generally, promises to revive Contrition, who has been wounded. All he does, however, is to ask for a secret payment in return for which he will offer prayers and admit the penitent to his confraternity. As a result, Contrition forgets to be contrite, or, in other words, the people in general are impenitent. Conscience complains that the friar has enchanted the people and made their penances so easy that ''thei drede no synne.'' Finally, Conscience goes forth seeking Piers Plowman. It seems probable that Piers Plowman is a figure for the true priesthood of God (the priesthood of Melchisedech and the true apostolic succession). The poet is, in effect, complaining that true spiritual leadership is unavailable in the Church militant. The C Text expands and elaborates the B Text. It contains 23 passus.

Scholars were much concerned for several years to determine whether the entire work in its three versions was

written by the same author or whether more than one author may not have been involved in the composition of the poem. Today it is usually held that William Langland was responsible for the entire poem in all of its versions.

The poem is, in form, an elaborate dream vision. Dream visions were popular during the later Middle Ages, especially after the success of the *Roman de la rose*. It is written in alliterative long lines, each of which is divided into two half lines. The opening lines of the B Text may serve as an illustration: ''In a somer seson—whan soft was the sonne,/ I shope me in shroudes—as I a shepe were,/ In habite as an heremite—unholy of workes,/ Went wyde in this world—wondres to here.''

This medium is extremely flexible, permitting both solemnity and an easy conversational manner. There are frequent echoes of the Scriptures or the liturgy in Latin. Many of the ''characters'' are personified abstractions like Conscience, Scripture, Reason, Repentance, and so on. Nevertheless, Langland manages to show vivid glimpses of contemporary life and to incorporate into his work much striking detail. The poem is, like all dream visions, an allegory. Unfortunately, however, the nature of medieval allegorical technique is at present a highly controversial subject, and the theological issues Langland raised are no longer widely understood.

Further Reading

All three texts of *Piers Plowman* and *Richard the Redeless* were edited and extensively annotated by Walter Skeat (1886; repr. with bibliography, 1961). The A Text was edited by George Kane (1960). A convenient series of selections from the C Text is provided by Elizabeth Salter and Derek Pearsall, eds., in *Piers Plowman* (1967). There is a good translation of the B Text by Jonathan F. Goodridge (1959; rev. ed. 1966). Numerous interpretations of the poem have been undertaken. Representative selections from some of these are provided in Edward Vasta, *Interpretations of Piers Plowman* (1968). A good introduction to the poem appears in Raymond W. Chambers, *Man's Unconquerable Mind: Studies of English Writers from Bede to A. E. Housman and W. P. Ker* (1939). □

Samuel Pierpont Langley

The American scientist Samuel Pierpont Langley (1834-1906) was a pioneer experimenter with airplanes and in the science of aeronautics.

Samuel Langley was born in Roxbury, Mass., on Aug. 22, 1834. As a boy, he studied diligently and read widely in history, the classics, and various branches of science, but his formal education ended with graduation from high school in 1851.

For the next several years Langley worked as an engineer and architect. After a trip abroad in 1864-1865 to visit observatories and research centers, he received an assistantship in the Harvard Observatory, Cambridge, Mass. Later he was put in charge of the small observatory at the Naval Academy in Annapolis, Md. In 1867 he became director of the Allegheny Observatory and professor of physics and astronomy at the Western University of Pennsylvania (now the University of Pittsburgh).

During the next few years Langley devised and sold to the Pennsylvania Railroad a method of regulating railroad time from the observatory clock, and he made a number of visual observations of the solar spectrum, studying particularly the nature of sunspots. In 1878 he invented the bolometer, an instrument for measuring tiny quantities of heat. Through its use Langley was able to measure lunar and solar radiation, study the transparency of the atmosphere to different solar rays, and determine their greater intensity at high altitudes, even beyond the atmosphere altogether. He organized a famous expedition to Mt. Whitney, Calif., in 1881 to carry out this work. Afterward Langley was much in demand as a popular lecturer and author. A collection of his writings, *The New Astronomy* (1888), has become a classic in astronomical literature. Langley's concern was not with the traditional astronomy of position but with the newer physics of structure.

Langley was appointed secretary of the Smithsonian Institution in Washington, D. C., in 1887 and served in that post until his death. During this time he investigated the possibilities of manned flight, studying the lift and drift of moving plane surfaces on a sophisticated scientific basis. Experimenting with small models propelled by elastic strips, he worked out the mathematics of the problem. His contributions to aviation rest not only on the knowledge he acquired and shared with others or upon his successful long-

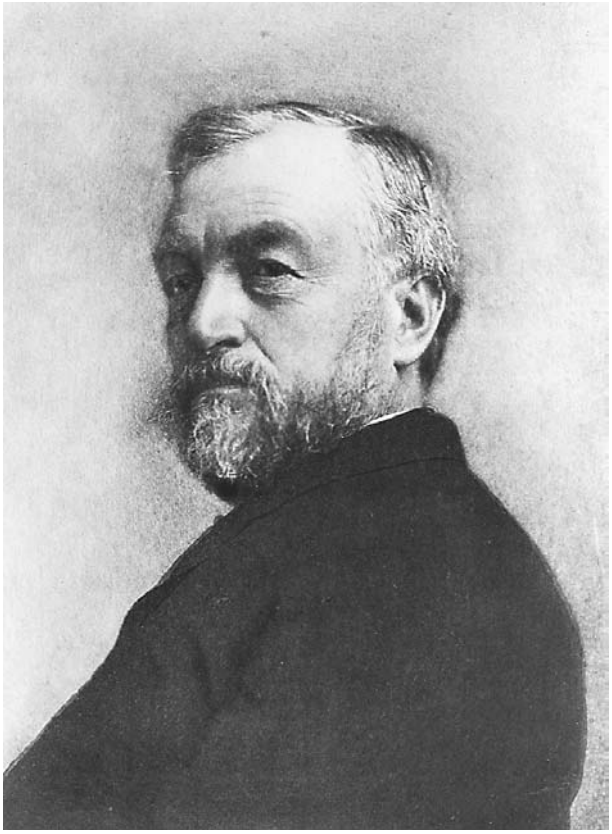

distance flights of power-driven models, but also upon the dignity he brought, as a man of sound scientific reputation, to the new and often-ridiculed field of aeronautics.

In 1896 Langley flew a 14-foot steam-powered model for 3,000 feet with excellent stability, the craft touching down lightly after the fuel was exhausted. A second model flew 4,200 feet, or over three-quarters of a mile. These were the first sustained free flights of powered heavier-than-air machines, and they demonstrated the practicability of mechanical flight. With the advent of the Spanish-American War in 1898, Langley received a $50,000 grant from the U.S. War Department to continue his efforts to achieve manned flight.

Eventually Langley built a full-sized machine driven by a 53-horsepower gasoline engine. He made two well-publicized attempts to fly it in 1903. These flights failed, probably because of defects in the launching device, not because of design or engine malfunction. But Langley was subjected to much public ridicule. Only 9 days after his second disappointment, the Wright brothers made their historic first flight.

A restored and slightly modified version of Langley's airplane was flown successfully by Glenn Curtiss in 1914, and Langley's contributions to flight have been recognized by naming an airfield and an aeronautics laboratory after him.

Langley was a large, reserved man, though witty and charming in private intercourse. He enjoyed a very high scientific reputation and published many scientific articles and reports, as well as popular accounts of his astronomical and aeronautical experiments. He died at Aiken, S. C., on Feb. 2, 1906.

Further Reading

Langley's writings include *The New Astronomy* (1888) and *Experiments in Aerodynamics* (1891; 2d ed. 1901). See also C.M. Manly, *Langley Memoir on Mechanical Flight* (1911). There are few complete accounts of Langley's life; a useful appreciation of his early achievements is in G. B. Goode, ed., *The Smithsonian Institution, 1846-1896* (1897). Bernard Jaffe, *Men of Science in America* (1944), contains an excellent summary of Langley's work. Langley's life is also dealt with in Charles Doolittle Walcott, *Biographical Memoir of Samuel Pierpont Langley* (1912), and in Joseph Gordon Vaeth, *Langley: Man of Science and Flight* (1966). The early history of flight is recorded in Archibald Black, *The Story of Flying* (1940), and Alvin M. Josephy, Jr., and others, eds., *The American Heritage History of Flight* (1962). □

Irving Langmuir

The chemist Irving Langmuir (1881-1957) was one of the best of the industrial scientists in the United States who helped establish scientific research as a necessary industrial activity.

Irving Langmuir was born in Brooklyn, N. Y., where his father was in the insurance business. When he was 11 years old, his family moved to France, where he attended elementary school for a time. In 1895 he returned to the United States and attended high school in New York City. In 1903 he took a degree in metallurgical engineering from the Columbia University School of Mines. Like many scientists of his generation, he went to Germany for postgraduate work; he took a doctorate from the University of Göttingen in 1906. Returning to the United States, he became an instructor of chemistry at the Stevens Institute of Technology in New Jersey.

In 1909 Langmuir went to work for the General Electric Company in Schenectady, N. Y. He remained there until his retirement in 1950 and continued as a consultant until his death in 1957. General Electric was one of the first large manufacturing firms in the United States to invest in industrial research, and Langmuir soon became one of the laboratory's brightest stars. Indeed, an associate once said of him, ''Langmuir is the nearest thing to a thinking machine that I know—you put in the facts and out roll the conclusions.'' However, he was also an energetic hiker and mountain climber, as well as an enthusiastic private pilot.

During his years at General Electric, Langmuir was responsible for the research that led to the gas-filled incandescent lamp, the high-vacuum power tube, and atomic hydrogen welding, among other advances. He worked for many years on electron emissions and gaseous discharges, and he also developed experimental techniques for the study of proteins that were widely copied by biochemists

and biophysicists. His most famous research dealt with oil films on water and opened up the new field of surface chemistry. In 1932 he was awarded the Nobel Prize in chemistry. As a result of his work for the military during and after World War II, he supported the idea of weather modification by seeding clouds with dry ice or silver iodide to produce rain and snow.

Further Reading

There is no first-rate biography of Langmuir, although he is the subject of several works: John Clarence Hylander, *Irving Langmuir: American Scientist* (1935); Bernard Jaffe, *Irving Langmuir: Crucibles—The Story of Chemistry* (1948); and Albert Rosenfeld, *The Quintessence of Irving Langmuir* (1966). A sketch of his life is in Eduard Farber, *Nobel Prize Winners in Chemistry, 1901-1950* (1953). Also valuable are John T. Broderick, *Forty Years with General Electric* (1929), and especially Kendall Birr, *Pioneering in Industrial Research: The Story of the General Electric Research Laboratory* (1957). For one aspect of Langmuir's work see Arthur A. Bright, *The Electric-Lamp Industry* (1949). □

John Mercer Langston

American public servant, educator, and diplomat, John Mercer Langston (1829-1897) was born a slave and became the only black American to serve in the U.S. Congress from Virginia.

John Langston was born in Louisa County, Va., on Dec. 14, 1829. His mother was a slave. His father, who was the slavemaster, at his death freed Langston and provided for Langston's education in his will. As a youth, he attended school in Cincinnati, Ohio, and grew to manhood there, in a free state. After graduating from Oberlin College in 1849, he sought admission to several law schools. However, none would accept him because of his color, nor could he find a lawyer willing to apprentice him in his office. Thus, unable to study law, Langston returned to Oberlin to study theology, taking his degree in 1853. Afterward, he read law with Philemon Bliss of Elyria, Ohio, and was eventually admitted to the bar in 1854, after a delay again occasioned by his color. That same year he married Caroline M. Wall.

Langston settled in Lorain County, Ohio. In 1855 he was elected town clerk—probably the first African American ever to hold an elective office in America. He was also active in organizing schools for black youth in Ohio and recruiting teaching staff. In 1867-1868 he was president of the Oberlin Board of Education. During the Civil War he recruited a regiment of black troops, the 5th Ohio. He was also largely responsible for recruiting the famous 54th and 55th regiments of Massachusetts. His request for an officer's commission was under consideration when the war ended.

After the war Langston was named school inspector general of the Freedman's Bureau; he traveled throughout the South in the interest of better educational opportunities for African Americans. He was also active in organizing the National Negro Labor Union. In 1869 he became professor of law and dean of the law school at Howard University. Under his administration the Howard Law School admitted and graduated the first woman lawyer in history—C. B. Ray of New York.

From 1877 to 1885 Langston was U.S. minister to Haiti and chargé d'affaires at San Domingo. In 1885 he resigned from the diplomatic corps to reenter law practice. That same year he was named president of Virginia Normal and Collegiate Institute, Petersburg, remaining in this office until 1888, when he was elected to Congress from Virginia. He was not seated in Congress for 2 years because of various technicalities, and his bid for a second term was defeated. Nevertheless, he remained interested in politics until his death.

During this period many former slaves wrote autobiographies. Langston's autobiography, *From the Virginia Plantation to the National Capitol,* was published in 1894. In 1882 he had published a collection of his speeches, *Freedom and Citizenship*. He died on November 15, 1897. His personal papers are collected in the Fisk University Library, Nashville, Tenn.

Further Reading

A detailed account of Langston's accomplishments is in William J. Simmons, *Men of Mark* (1968). For a more concise account see Harry A. Ploski and Roscoe C. Brown, Jr., eds., *The Negro Almanac* (1967). □

Jaron Lanier

Jaron Lanier (born ca.1961), computer engineer who brought virtual reality into the grasp of ordinary citizens.

If Jaron Lanier were remembered for nothing else, history would note him as man who coined the phrase ''virtual reality.'' But Lanier's place in the bigger picture of science and computer history is assured. Beginning in the mid-1980s, the software designer and inventor, virtually singlehandedly, brought high-tech thinking into the reach of the ordinary citizen. Revered by fans of the technical age—if sometimes reviled by other computer-industry leaders for his futuristic promises—Lanier remains an enigma to mainstream society.

A self-taught computer genius to whom the designation *eccentric* might be politely applied, Lanier grew up in a geodesic dome home in New Mexico surrounded by his twin loves, mathematics and music. The son of a science-writer father and a concert pianist mother (who died when Lanier was nine), the youth, who had dropped out of high school, was nevertheless allowed to attend college courses at age 14. ''By the age most kids enter college,'' Joan O'C. Hamilton wrote in *Business Week,* he ''had already progressed to graduate-level courses.'' Lanier told Hamilton that from that early age he was ''consumed by math's beauty,'' while at the same time he studied several musical instruments.

Drawn to computers, Lanier moved to California in 1980 and found work designing video games, ''earning a reputation as a prodigious hacker,'' as *Time* reporter Philip Elmer-Dewitt described. As a programmer in demand, Lanier eventually acquired the capital to form his own company, VPL Research Inc., in 1984. At that time, the technologies involved in virtual reality were already in place and in use; but, as Hamilton went on to say, the software was ''hugely expensive and restricted to specific applications, such as flight simulators. Lanier's contribution was to develop virtual-reality (or ''VR'') software to run relatively inexpensive systems—sets of computers, gloves, and goggles that commercial users could tailor to any application they liked.''

Lanier's notion of VR for the masses was accepted quickly. Now, any ordinary person could strap on a special helmet, don a power glove, and travel through space and time under the influence of computer-generated environments that added a new dimension to 3-D. ''You might be in a Moorish temple,'' Lanier explains in an *Omni* interview, ''or a heart that's pumping. You might be watching a representation of hydrogen bonds forming. In each case the world is entirely computer generated. Now, imagine that you had the power to change the world quickly—without limitations. If you suddenly wanted to make the planet three times larger, put a crystal cave in the middle with a giant goat bladder pulsing inside of that and tiny cities populating the goat bladder's surface . . . you could build that world instead of talking about it!''

More practical uses for VR soon came into focus. ''VR systems would be the perfect command post for sending remote-controlled robots where humans prefer not to go (a melted-down nuclear reactor, the asteroid belt),'' noted *Omni* in 1991. ''Medical students could practice surgery on virtual cadavers that spurt virtual blood after a misplaced incision. Such uses are speculative so far, but few people doubt the technology's potential.''

As brilliant as Lanier is within his high-tech realm, the machinations of the business world revealed ''a boyish innocence when it comes to dollars and cents,'' as Hamilton noted in her *Business Week* profile. In 1992, she continued, Lanier ''lost control of his company, VPL Research Inc., to French technology giant Thomson-CSF. Once a friendly partner, Thomson turned into an angry creditor. And after VPL was unable to retire the French company's loans, Thomson seized all of VPL's patents and intellectual property, leaving Lanier flapping in the wind.''

Lanier left VPL and embarked on a number of new projects. According to the June 20, 1994, *Computerworld,* Lanier has been active in the field of virtual surgery, doing individual research as well as serving as chief scientist for New Leaf Systems and co-chair at Medical Media Systems. He has taught classes at New York University's film school and done a stint as a visiting scholar at Columbia. The multi-talented designer even released a CD of original musical compositions called *Instruments of Change.* Lanier's interest in music befits his image, according to Hamilton. Wherever he is recognized—and Lanier is not easy to forget with his large frame and distinctive blond dreadlocks—he is treated

much like a rock star. ''In Europe, where virtual reality is red-hot, Lanier's disciples sell psychedelic posters with his face on them. In Japan, he's sometimes mobbed on the street,'' Hamilton said.

For his part, Lanier is ''a bit surprised by the hoopla his brainchild has generated,'' according to Elmer-Dewitt. ''He concedes that expectations have flown far ahead of today's primitive technology, but he is convinced that virtual reality will someday live up to its name.'' As Lanier told *Time:* ''The internal experience of reality is much more a product of your central nervous system than of the actual external world. That's why virtual reality works. Provide enough visual clues [on the screen], and millions of years of evolution will kick into gear.''

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Sidney Lanier

The work of Sidney Lanier (1842-1881), American poet, critic, and musician, bridged southern romantic literature and 20th-century realism. He spent his life trying to convince America that poetry and music are governed by similar artistic laws.

Sidney Lanier was born in Macon, Ga., on Feb. 3, 1842, of Huguenot and Scottish parentage. As a child, he was devoted to music, concentrating on study of the flute. After graduating from Oglethorpe University, he tutored for a year, then joined the Macon Volunteers in the Civil War. He was captured in 1864. During his imprisonment he developed tuberculosis. Discharged, he walked home to Georgia, arriving dangerously ill. The rest of his life was a losing battle with bad health.

From 1866 to 1872 Lanier worked at a variety of jobs: bookkeeper-clerk in Montgomery, Ala., teacher in rural Alabama schools, lawyer in his father's Macon office, and novelist (*Tiger-lilies,* 1867, deals partly with his war experiences). He and his wife moved to San Antonio, Tex., in 1873 to recover his health, but to no avail. That same year he became first flutist in the Peabody Orchestra of Baltimore and began to work on *Florida,* a guidebook (1875).

Thereafter Lanier divided his time between music and poetry. He published two poems in *Lippincott's Magazine* (1876) and attended the Philadelphia premiere of his cantata, *The Centennial Meditation of Columbia,* written to Dudley Buck's music. After a few months in Florida for his health, he resettled his family in Baltimore. His *Poems* (1877) brought neither the sales nor the reputation he expected, so he turned to hack work for income—writing tales for boys from classical literature. *The Boy's King Arthur* (1882) was his best-selling book.

In 1879 Johns Hopkins University invited Lanier to lecture on Shakespeare, the novel, and his theories of prosody. When the appearance of *The Science of English Verse* (1880) did not bring an offer of a professorship from the university, he moved to the mountains of North Carolina. He died there on Sept. 7, 1881.

Lanier's reputation grew rapidly after his death. Two of his best-known poems, ''The Song of the Chattahoochee'' and ''The Marshes of Glynn,'' are noted for their fluid measure and orchestral effects. Mrs. Lanier edited *The English Novel* (1883) from his lecture notes.

Further Reading

The standard collection of Lanier's writings is *The Centennial Edition of the Works of Sidney Lanier* (10 vols., 1945). *Letters of Sidney Lanier* (1899) and *Selections from Sidney Lanier: Prose and Verse* (1916) were both edited by Henry W. Lanier. The most recent collection is *Selected Poems,* edited by Stark Young (1947). Three biographies offering critical judgments of Lanier's work are Edwin Mims, *Sidney Lanier* (1905); Aubrey H. Starke, *Sidney Lanier: A Biographical and Critical Study* (1933), which includes previously unpublished material and an extensive bibliography; and Lincoln Lorenz, *The Life of Sidney Lanier* (1935). Historical estimates of Lanier's work are in Robert E. Spiller, ed., *Literary History of the United States* (1948; rev. ed., 2 vols., 1963), and in Hyatt H. Waggoner, *American Poets: From the Puritans to the Present* (1968).

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Robert Lansing

Robert Lansing (1864-1928), American lawyer and statesman and an expert in international law, was secretary of state in Woodrow Wilson's Cabinet.

Robert Lansing was born in Watertown, N.Y., on Oct. 17, 1864. He graduated from Amherst College in 1886 and 3 years later joined his father's law firm. His marriage to Eleanor Foster, daughter of John W. Foster, President Grover Cleveland's secretary of state, made possible a career in international law. He served as legal counsel in many important international negotiations, including the Bering Sea Arbitration (1892-1893), the Bering Sea Claims Commission (1896-1897), the Alaskan Boundary Tribunal (1903), the North Atlantic Fisheries Arbitration (1909-1910), and the American and British Claims Arbitration (1912-1914). He also helped found the American Society of International Law and its *Journal*.

President Woodrow Wilson appointed Lansing counselor of the State Department in 1914. He influenced policy in several important crises, including the *Lusitania* affair after the outbreak of World War I. Following the unexpected resignation of Secretary of State William Jennings Bryan, Lansing assumed his place in June 1915.

Lansing played a useful but subordinate role in the Wilson administration. He was a supporter of the Allied forces in the war, despite his condemnation of their violations of neutral rights, and he strongly favored American intervention against the Central Powers in April 1917. During World War I Lansing negotiated the Lansing-Ishii Agreement with Japan (1917), which helped curb Japanese expansionism in East Asia. He also applied the doctrine of nonrecognition to the Bolshevik regime in Russia. He took little part in formulating American war aims. Despite his differences with the President, Lansing retained Wilson's confidence until 1919, when, at the Paris Peace Conference, he expressed criticism of Wilson's plan for a league of nations. However, after signing the Versailles Treaty, the secretary returned to Washington and sought unsuccessfully to obtain senatorial acceptance for the League Covenant.

Lansing's attempt to assume leadership of the Cabinet during Wilson's illness in 1919 incurred the President's wrath. Wilson forced him to resign in February 1920. Lansing practiced law in Washington, D.C., until his death on Oct. 30, 1928.

Lansing published several books concerning the Paris Peace Conference and the war years. His more general publications include *Government: Its Origin, Growth, and Form in the United States* (1902), with Gary M. Jones, and *Notes on Sovereignty* (1921).

Further Reading

Lansing's own works include the autobiographical *The Peace Negotiations: A Personal Narrative* (1921) and *War Memoirs of Robert Lansing* (1935). No full-length biography of Lansing exists, but two excellent studies provide detailed information about his policies and character: Daniel M. Smith, *Robert Lansing and American Neutrality, 1914-1917* (1958), and Burton F. Beers, *Vain Endeavor: Robert Lansing's Attempts to End the American-Japanese Rivalry* (1962). Lansing is discussed in Samuel Flagg Bemis, ed., *American Secretaries of State and Their Diplomacy,* vol. 10 (1928). □

Lao Shê

Lao Shê (1899-1966) was the pen name of the Chinese novelist Shu Ch'ing-ch'un. The prolific output of this humorist, patriot, and realist also included poetry, several volumes of short stories, and many plays.

Of Manchu descent, Lao Shê was born in Peking (now Beijing). His family could not have been well off, since he was never formally enrolled in a college, though for a short period he registered for courses at Yenching University. In 1924, after teaching Chinese for

some time at Nankai Middle School in Tientsin, he left for England to teach his native language at London University's School of Oriental Studies.

Once abroad, Lao Shê studied English novels primarily to improve his command of the language; Dickens so appealed to him that he wrote a comic novel in imitation of *Nicholas Nickleby,* entitled *Lao Chang ti chê-hsüeh* (*The Philosophy of Lao Chang*). The novel was accepted by the leading literary journal in China at the time, *Hsiao-shuo Yüeh-pao* (The Short Story Magazine), which serialized it in 1926. Soon after, the magazine serialized Lao Shê's second and considerably more comic novel, *Chao Tzu-yüeh*. The hero of the title, a gullible youth in pursuit of honor and glory, is eventually saved from his course of dissipation by turning patriot. Patriotism plays an even larger role in the author's third novel, *Erh Ma* (*The Two Mas*), a fine study of the contrasting reactions of a Chinese father and son residing in London to the fact of national humiliation.

From his return to China in 1930 until the outbreak of the Sino-Japanese War in 1937, Lao Shê produced four more novels, including *Mao-ch'eng chi* (1932; *The City of Cats*), a most savage indictment of China's decadence and corruption in the form of a Martian fable; *Li-hun* (1933; *Divorce*), a comic study of petty bureaucrats in Peking unable to act on their own; and *Lo-t'o Hsiang-tzu* (*Camel Hsiang-tzu;* better known to Western readers as *Rickshaw Boy*), a tragic study of individualism in the doomed strivings of the proletarian hero. This novel, written on the eve of the war, has been generally regarded as the author's masterpiece.

During the Sino-Japanese War, Lao Shê served as the president of the Chinese Writers' Antiaggression Association. His work in behalf of national resistance deserves praise, but in willingly shouldering the task of propaganda, he appears to have abandoned his critical attitude toward China to affirm a superficial patriotism in several wartime plays and the novel *Huo-tsang* (*Cremation*). This is also true of his postwar novel in three parts, *Ssu-shih t'ung-t'ang* (*Four Generations under One Roof*), which details the lives of patriots and traitors in Japanese-occupied Peking.

Lao Shê arrived in the United States in April 1946 at the invitation of the State Department and stayed until October 1949. By that time the Communists were in full control of mainland China, and Lao Shê had no choice but to return. He remained for years an important figure in the Communist cultural hierarchy and wrote many plays, of inferior merit, about the reformation of Chinese land and people under Communist benevolence. He gave every indication of being a loyal supporter of the Peking government, but his egregious form of flattery, so exaggerated in its denunciation of the state's enemies, may have been a form of oblique satire. In any event, by the summer of 1966, when the cultural revolution began with the massing of Red Guards in Peking, Lao Shê was one of the first writers and intellectuals to meet their fury. He ended his life in September of that year.

Further Reading

C. T. Hsia, *A History of Modern Chinese Fiction, 1917-1957* (1961), gives an excellent account of Lao Shê's career as a novelist. Also worthy of attention is Zbigniew Slupski, ''The Work of Lao Shê during the First Phase of His Career (1924-1932),'' in Jaroslav Prušek, ed., *Studies in Modern Chinese Literature* (1964). □

Lao Tzu

Lao Tzu (6th century B.C.) is believed to have been a Chinese philosopher and the reputed author of the ''Tao te ching,'' the principal text of Taoist thought. He is considered the father of Chinese Taoism.

Lao Tzu purportedly was an older contemporary of the great philosopher Confucius (551-479 B.C.). Lao Tzu is said to have founded a philosophical school known as the Tao Chia (School of the Tao), whose teaching centered on the vague and indefinable concept of *tao,* usually translated ''way.'' This school taught quietism and a nonaggressive approach to life. By the 4th century B.C. there were many Taoist masters who claimed to elaborate on Lao Tzu's original teachings.

Three Lao Tzus

The main source of information on Lao Tzu's life is a biography written by the historian Ssu-ma Ch'ien (145-86 B.C.) in his *Records of the Historian*. By this time a number of traditions about the founder of Chinese Taoism were circulating, and Ssu-ma Ch'ien himself was unsure of their authenticity. The biography in fact contains an account of not one, but three, men called Lao Tzu. The first Lao Tzu was a man named Li Erh or Li Tan who came from the village of Ch'ü-jen in the southern Chinese state of Ch'u. Li Erh served as historian in charge of the official archives in the Chinese imperial capital of Loyang. He was a contemporary of Confucius and is reported to have granted an interview to the Confucian master when he came to Loyang seeking information on the Chou ritual.

Another man identified as the founder of Taoism was one Lao Lai Tzu, who also came from Ch'u. He is designated as a contemporary of Confucius and is attributed with a 15-chapter book expounding the teachings of the Taoist school. Nothing more is known about him.

According to a third account, the original Lao Tzu lived 129 years after the death of Confucius. This man went by the name of Tan, the historian of Chou.

Actually, it is impossible to verify the historicity of any of these accounts. Lao Tzu is not really a person's name and is only an honorific designation meaning ''old man.'' It was common in this period to refer to respected philosophers and teachers with words meaning ''old'' or ''mature.'' It is possible that a man who assumed the pseudonym Lao Tzu was a historical person, but the term Lao Tzu is also applied

as an alternate title to the supreme Taoist classic, *Tao te ching* (Classic of the Way and the Power).

According to Ssu-ma Ch'ien, Lao Tzu had been serving in the Chou capital for a long time and finally became disillusioned with the corrupt political situation and decided to go into retirement. As he was passing through the Hanku Pass west of Loyang, the gatekeeper stopped him and asked him to write down a book of his teachings. Lao Tzu then composed a book of 5,000 characters in 2 sections which described the theory of the *tao* and *te*. This book was then known as the *Tao te ching*.

Lao Tzu is frequently associated with the other famous early Chinese thinker, Confucius. There are numerous stories about debates that allegedly took place between these two great philosophers, in which Lao Tzu invariably was the winner. These stories are undoubtedly anti-Confucian propaganda circulated by members of the Taoist school, perhaps as early as the 4th century B.C.

''Tao te ching''

The *Tao te ching* itself is a collection of sayings expounding the principal Taoist teachings. Most scholars now agree that Lao Tzu did not write this book, mainly because no one knows whether he was a historical person. The most plausible theory is that there was a large number of maxims and aphorisms that were part of the Taoist teaching. They were memorized and passed on from teacher to pupil. Eventually the best of these sayings were collected and edited into the book which was then given the title *Tao te ching*. A study of the style and grammar of the work reveals that it must have been compiled about the 4th century B.C.

The *Tao te ching* has baffled its readers for centuries. Its language is extremely terse and cryptic. Much of the text is rhymed. Although the work is divided into chapters, the passages of a chapter do not always pertain to the same subject. Thus, it hardly qualifies as a systematic philosophical discourse.

The most important concept developed in the *Tao te ching* is *tao. Tao* literally means ''road'' or ''way.'' In the *Tao te ching* it is depicted as something ineffable, a concept beyond definition. ''The way (*tao*) that can be told of is not the constant way.'' *Tao* is so indescribable that the term itself is often not used and is referred to only indirectly. *Tao* stands as the force behind the universe. There is even an implication that it is the universe itself.

An important quality of the *tao* is its ''weakness,'' or ''submissiveness.'' Because the *tao* itself is basically weak and submissive, it is best for man to put himself in harmony with the *tao*. Thus, the *Tao te ching* places strong emphasis on nonaction (*wu wei*), which means the absence of aggressive action. Man does not strive for wealth or prestige, and violence is to be avoided. This quietist approach to life was extremely influential in later periods and led to the development of a particular Taoist regimen that involved special breathing exercises and special eating habits that were designed to maintain quietude and harmony with the tao.

Further Reading

Lao Tzu and the *Tao te ching* in particular have been a favorite subject for study in both China and the West. The best translations of the *Tao te ching,* which include extensive discussions of the legend and early Taoist thought, are Arthur Waley, *The Way and Its Power* (1935); J. J. L. Duyvendak, *The Book of the Way and Its Virtue* (1954); and D. C. Lau, *Lao Tzu: Tao Te Ching* (1963). □

Marquis de Laplace

The French mathematician Pierre Simon, Marquis de Laplace (1749-1827), made outstanding contributions to pure mathematics, probability theory, and dynamical astronomy.

Pierre Simon Laplace was born on March 23, 1749, at Beaumont-en-Auge in Normandy. Little is known of his early life, for when he became famous, he was disinclined to talk about his humble origin as the son of a farmer. Rich neighbors recognized the boy's talent and helped to secure his education, first in Caen and then at the military school in Beaumont. At the conclusion of his course, Laplace remained for a short time as a teacher. Desiring to further his studies in mathematics, however, he soon set out for Paris. He sent a letter concerning the general principles of mechanics to Jean d'Alembert, who responded

immediately and invited Laplace to an interview. Through the efforts of D'Alembert, Laplace obtained a professorship of mathematics at the military school in Paris.

In 1773 Laplace communicated the first of many memoirs to the Academy of Sciences in Paris. This contribution, despite his youth, placed him among the notables of science and secured his election as a member of the academy. In this memoir he treated two subjects: particular solutions of differential equations and the mean motions of the planets.

Physical problems on which Laplace worked included heat, the theory of vapors, and electrostatics. He made the first advance toward the understanding of molecular forces in liquids; in particular, he explained the inverse proportionality between the capillary rise in tubes and their diameters. In acoustics, he suggested that the excess of the speed of sound over that expected could be explained in terms of the heat changes induced by the vibrations. Dynamical astronomy and the theory of probability, however, were Laplace's major interests. He advocated the application of probability theory not only in science but also to social and economic problems.

Laplace was an opportunist and something of a snob. His political allegiance shifted easily as expediency required; the successive revolutionary governments, the republic, the empire, and the Bourbon restoration rewarded his servility with numerous honors. Napoleon made him a count, and Louis XVII made him a marquis.

Throughout the troubled times, Laplace's devotion to science remained constant, and he continued to contribute memoirs to the academy. The composition and publication in five volumes of his great work, the *Traité de la mécanique céleste,* spanned the three regimes between 1799 and 1825. It was no doubt the *Traité* that inspired Siméon Poisson to describe Laplace as the Isaac Newton of France, for the brilliant results achieved by Laplace were an evident vindication of the principle of universal gravitation. Laplace's other major work, the *Théorie analytique des probabilités,* was published in 1812.

Laplace was elected to the Académie Française in 1816. In the same year he presided over the commission charged to reorganize the École Polytechnique. Although he encouraged able young mathematicians and scientists among his pupils, Laplace was not a successful teacher. He died in Paris on March 5, 1827, leaving a wife and a son.

Dynamical Astronomy

In 1787 Laplace completed his demonstration, started in the memoir of 1773, of the stability of the solar system. Observations had indicated a disturbing acceleration of the mean motion of Jupiter and a similar diminution of the mean motion of Saturn; it had appeared probable that Jupiter would eventually fall into the sun and that Saturn would leave the solar system altogether. Laplace succeeded in showing that these fears were unfounded by demonstrating that these variations from the mean motion, known as the great inequality, were in fact ordinary periodic perturbations explicable in terms of the law of gravitational attraction and the near commensurability of the mean motions of the two planets. Finally, he explained the relation between the lunar acceleration and secular changes in the eccentricity of the earth's orbit, thus disposing of the fear that the moon would eventually fall into the earth.

The motion of the moon was one of Laplace's favorite subjects. His discovery that two lunar perturbations were caused by the spheroidal figure of the earth was quite remarkable. His deduction of the solar distance from observations of the moon drew the admiration of Dominique Arago. Among other results obtained by Laplace for satellite systems were the masses of the satellites of Jupiter and the calculation of the period of revolution of the rings of Saturn, which corresponded to William Herschel's measurements.

Laplace's famous nebular hypothesis first appeared in his *Exposition du système du monde*. The solar system, he suggested, had evolved from a quantity of incandescent gas. As the gas cooled, it contracted, and successive rings detached from the outer edge. These in turn cooled and condensed into planets, the sun remaining as the central core.

An important terrestrial problem to which Laplace contributed significantly was that of the tidal oscillations. He first derived the dynamical equations for the motion of the oceans caused by the attraction of the sun and the moon in a memoir of 1775; the theory was elaborated in volumes 2 and 5 of the *Traité de la mécanique céleste*. Laplace's theory is the first that can truly be called dynamical and is notable for the analysis of the tidal oscillation into its main harmonic constituents, namely, the long-term inequalities, the daily inequality, and the principal twice-daily oscillation. Moreover, Laplace was the first to take into account the attraction

of the ocean in the disturbed state, the effect of the earth's rotation, and the depth of the ocean. Finally, he demonstrated the stability of the tidal oscillations; the necessary condition was that the density of the ocean be less than the mean density of the earth.

Probability Theory

In the 17th century combinatorial analysis was applied to problems concerning games of chance; this marked the beginning of probability theory. Jacob Bernoulli contributed the first significant theorem, the law of large numbers. Laplace's contribution may be characterized as the extensive application of analysis to probability theory. Although his original results were numerous and of great importance, regrettably he did not give due credit to others. The basic concept employed by Laplace in his analysis was the generating function. Generating functions were used by Laplace not only in the solution of probability problems but also in applications to problems in pure mathematics, such as interpolation, the solution of finite difference equations, and the expression of functions in terms of definite integrals. Laplace developed a method of approximation for definite integrals with integrands containing factors of high powers, a type frequently occurring in probability theory.

Laplace was also the first to apply infinitesimal calculus to probability problems. This he did by showing that a certain partial differential equation was approximately equivalent to the finite difference equation giving the solution of a particular problem. Another important contribution of Laplace was the extension of the work of Thomas Bayes, who had been the first to use mathematical probability inductively, that is, to reason from observed events to their causes.

Further Reading

Extracts from Laplace's work on the nebular hypothesis, astronomy, and probability are available in Harlow Shapley and Helen E. Howarth, *A Source Book in Astronomy* (1929). A short account of his work is given in Roger Hahn, *Laplace as a Newtonian Scientist* (1967). See also Jerzy Neyman and Lucien M. LeCam, eds., *Bernoulli, 1713; Bayes, 1763; Laplace, 1813* (1965). □

Ringgold Wilmer Lardner

Ringgold Wilmer Lardner (1885-1933), American writer, was an important literary humorist and the author of sports fiction. His stories are distinguished by a bitterly sardonic view of humanity. He has been called the "greatest and sincerest pessimist America has produced."

Ring Lardner was born on March 6, 1885, in Niles, Mich. The family was wealthy, and Lardner was privately educated until he entered high school. At his father's insistence, he entered engineering school in 1902 but soon flunked out.

Lardner began his career as a newspaperman in 1905 on the *South Bend Times* in Indiana. Two years later he went to Chicago and for the next dozen years was a sports columnist on city newspapers. In 1911 Lardner married Ellis Abbott; they had four sons.

While working for the *Chicago Tribune* in 1914, for the *Saturday Evening Post* Lardner conceived of a series of illiterate letters between a baseball pitcher and his wife. The sketches were enormously popular, and their publication in book form, *You Know Me, Al* (1916), was a landmark in American sports fiction. In place of the idolatry traditionally lavished on sports heroes, Lardner introduced a lingering note of skepticism.

In 1917 Lardner served briefly in France as a war correspondent for *Collier's* magazine. More of Lardner's sports pieces appeared in *Treat 'Em Rough* (1918) and *The Real Dope* (1919), but the sports world is absent from *Own Your Own Home* (1917), *Gullible's Travels* (1917), *The Young Immigrunts* (1919), and *The Big Town* (1921).

In 1919 Lardner began to write a syndicated weekly column in which he commented on life in general. By 1924 he was earning $20,000 a year writing continuity for a daily comic strip called "You Know Me, Al."

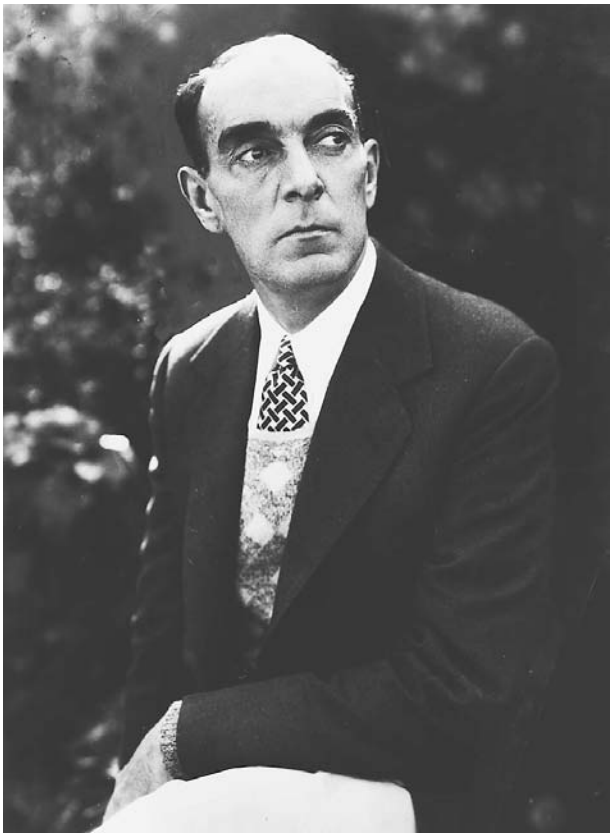

At the prompting of his friend F. Scott Fitzgerald, Lardner wrote his most contemptuous, nonhumorous sports collection, *How to Write Short Stories* (1924). It contained the famous ''Champion,'' the story of Midge Kelly, a champion prizefighter but a wretched human being, as brutal out of the ring as in, and it includes the best idiomatic prose since Mark Twain.

The Love Nest and Other Stories (1926) was followed by *The Story of a Wonder Man* (1927), Lardner's zany autobiography. Lardner then collaborated on two stage productions: *Elmer the Great* (produced in 1928) with George M. Cohan, and *June Moon* (produced in 1929) with George S. Kaufman. The latter was based on Lardner's story ''Some Like Them Cold.'' Lardner's last works, *Round Up* (1929) and *Lose with a Smile* (1933), are rueful and sardonic. He died of a heart attack on Sept. 25, 1933.

Further Reading

The standard biography is Donald Elder, *Ring Lardner: A Biography* (1956). Otto Friedrich, *Ring Lardner* (1965), is a good, short critical biography. See also Walton R. Patrick, *Ring Lardner* (1963). There are critical discussions in Maxwell Geismar, *Writers in Crisis: The American Novel between Two Wars* (1942), and in Gilbert Seldes's introduction to *The Portable Ring Lardner* (1946).

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Mikhail Larionov

Mikhail Larionov (1881-1964) was a central figure during the decade preceding World War I in the emergence of modern art in Russia. Through his efforts organizing shows as well as his paintings and those of others, Russia not only entered the mainstream of contemporary developments but moved to the forefront.

Russia produced an extraordinary number of artists of genius at the turn of the century, among whom would be counted Goncharova, Kandinsky, El Lissitzky, Malevich, and Larionov. The rapid social and technological development at that time occurred in conjunction with an equally rapid cultural upheaval. Russia had been a country of two cultures—one, that of the masses, rooted in the folk and religious traditions of the past, and the other, that of the aristocracy, based on—if not miming—the conservative taste of Western Europe. Larionov and many of his contemporaries rejected the past and celebrated everything associated with modernity.

Trying Various Styles

In 1898 Larionov was accepted as a painting student at Moscow's College of Painting, Sculpture, and Architecture. His independence was quickly demonstrated by his rare attendance of classes, as he preferred to work without the interference of direction in his own studio. He did this initially at his family's home but soon had his own apartment-studio in Moscow.

By 1900 Larionov had met Natalia Goncharova (1881-1962), a fellow student studying architecture who became his life-long companion and eventually his wife. Owing to his encouragement she transferred to the Department of Painting, thus beginning their many years of mutual collaboration and influence. Larionov's enthusiasm for his work is indicated by his having presented great numbers of paintings for his monthly critique. In 1902 he submitted so many (150) that he was told to remove some. His refusal to do so brought about his expulsion.

At the time Russia, like so many other countries, was becoming acquainted with the various styles that had evolved often decades earlier in the international art world of Paris. Larionov's expulsion marked the beginning of his Impressionist and Symbolist work. Despite his readmission to the Moscow College the following year, he continued his stylistically independent path. In 1906 Larionov was represented in the World of Art Show (St. Petersburg), in the Union of Russian Artists exhibition (Moscow), and in a special section of Russian art organized by Diaghilev for the Salon d'Automne (Paris). It was at the last of these shows that the Fauves had their infamous first public showing. Larionov attended the opening and visited London as well while abroad.

Reflecting the tendency toward primitivism, as in the work of Gauguin or Rousseau, in 1907 Larionov started to paint in a manner inspired by Russian folk art. The flat shape and line, unmodulated rich and decorative color, and bold pattern of these works can also be related to Expressionism. Larionov also directed his efforts toward organizing shows of avant-garde Russian art, such as the Ass's Tail, Target, and Knave of Diamonds exhibitions in Moscow.

During his call up for military service (1908-1909) Larionov did his ''soldier'' series that is similar to the contemporary German Expressionist work of Nolde, Kirchner, or Mueller. There is a deliberate tone of naïveté that suggests folk tales having been given visual form, much like that in the paintings of Chagall, who was probably influenced by Larionov. Russian artists were particularly drawn to Cubism and Futurism. As early as 1908 Larionov used broken, angular forms in a representational context, much like the German Expressionists, in combination with rich, Fauve color.

Development of Rayonism

Larionov's major contribution was development of a new style called Rayonism, one of several completely abstract or non-objective forms of visual expression that were being explored at the time. In an essay of June 1912 he

noted the theoretical basis of this style, which was formally propounded in his ''Manifesto of Rayonists and Futurists'' of 1913. Rayonism concentrates on the rays of colored light to the exclusion of all other aspects of perception. What the eye sees is the colored rays of light that have reflected off the objects and are radiating back to the eye. Larionov thought of light rays as the primary element to visual perception and as dynamic forces moving through space. Larionov seems to have thought of the surface of his Rayonist paintings not as flat planes but as a white atmosphere through which colored rays move without defining the space. This emphasis on light as a basic, dynamic, cosmic force allies Rayonism with Futurism, which had attracted much attention in Russia.

The tendency at the time to perceive historical, technological, economic, and social forces leading to the creation of a new world could be thought to have found an equivalence in the visual arts with Rayonism. The lack of a measurable space (as in *Glass,* 1912), of representational content, and even of a figure/ground relation in an abstract art of moving colored strokes (light or color) was a radical departure from the art of the past. Only Impressionism, with its emphasis on light (color) and technique (strokes), would seem to stylistically anticipate some of the premises of this style. From the many rays of light perceived by the artist's eye particular ones were recorded for their emotive or visual effect. This related Rayonism to the several decades old search for a new abstract art based on the principle of color orchestration. The crystalline effects of his paintings suggest the influence of the Analytical Cubism of Braque and Picasso, while Larionov's vibrant color recalls the Fauves or the German Expressionists. Rayonism affected few other artists, Goncharova and Franz Marc being the most important. By 1914 Rayonism had reached its short-lived conclusion, even in the work of Larionov.

Futurism, which viewed dynamism as basic to modern experience, was likely a theoretical influence on Rayonism as well as a stylistic influence in its emphasis on rhythmic patterns implying sequences of movement. The use in Futurism of themes of industry, automobiles, and images of the modern technologically changing world affected Larionov and Goncharova in their preoccupation with animated surfaces and the occasional employment of emblems of contemporary life, such as street signs.

Work with Ballet Troupes

With the outbreak of World War I in 1914 Larionov was inducted into the Russian army, but he was discharged the following year. He and Goncharova moved to Lausanne, Switzerland, to work with Diaghilev's Ballets Russes. In 1919 they permanently settled in Paris where this collaboration continued with Diaghilev until 1929. Leaving Russia marked a decisive break in their careers as artists. While they had earlier done some work for the theater, Larionov and Goncharova hereafter worked exclusively for various ballet troupes. Their scenery and costume designs were so radically different and imaginative that they influenced the interpretation of the ballet in question. Larionov even ventured into choreography to establish total artistic control of his theatrical efforts. Starting in the late 19th century, especially with Richard Wagner's operas, there had been a movement to create a union of the performing and visual arts. This Larionov continued well into the 20th century.

The interest in the second half of the 20th century in radical Russian art from the period prior to the 1917 revolution has resulted in a revival of awareness of Larionov and his contributions. He is heralded as a pioneer of abstract art and as an innovator of theatrical design and choreography.

Further Reading

Of the sources available in English there are several important articles which should be consulted: Mary Chamot, ''The Early Work of Goncharova and Larionov,'' *The Burlington Magazine* (June 1955); Susan Compton, ''Italian Futurism and Russia,'' *Art Journal* (Winter 1981); Charlotte Douglas, ''The New Russian Art and Italian Futurism,'' *Art Journal* (Spring 1975); and Magdalena Dabrowski, ''The Formation and Development of Rayonism,'' *Art Journal* (Spring 1975). To view Larionov in the perspective of his Russian cultural milieu, consult Camilla Gray, *The Great Experiment: Russian Art 1863-1922* (1962). □

Philip Larkin

Philip Larkin (1922-1986) was one of England's leading poets to emerge after World War II.

Philip Larkin was born August 9, 1922, the son of Sydney and Eva Emily Larkin. He spent his early years in Coventry, an industrial city in central England (heavily bombed during World War II). Larkin grew up during the 1930s and 1940s, which were marked by severe economic depression followed by the war. He attended the King Henry VIII School in Coventry, then went on to Oxford, from which he graduated in 1943 while the war was still in progress. A sensitive and introspective youth, his pre-university memories were of loneliness and passivity. His poem ''I Remember, I Remember'' recaptured the coldness of Larkin's Coventry: '''I suppose it's not the place's fault,' I said./ 'Nothing, like something, happens anywhere.'''

At Oxford, however, things began to look up. Larkin formed strong friendships with other young men, fellow students in St. John's College. Foremost among these were novelists-poets Kingsley Amis and John Wain, leaders of the ''Angry Young Men,'' whose later fiction embodied some of the strong social protest held in check until the end of the war. Paradoxically, it was their conservatist tendencies in poetry which bound Larkin, most quiet of the three, to the others in an aesthetic which became known as ''The Movement.'' The embodiment of this poetic manifesto was an anthology, *New Lines* (1956), edited by Robert Conquest. Other young poets, such as Thom Gunn and D. J. Enright, joined Larkin, Amis, and Wain here; the emphasis was on irony, precise description, specificity of detail—counteraction to the wartime poetry which this younger

generation saw as emotionally overblown and technically sloppy.

Larkin, meanwhile, had other irons in the fire. Although he lamented the middle class work ethic (''Toads'': ''What should I let the toad *work* /squat on my life?''), he was never content with just one job. After Oxford he began a career as university librarian and served in this capacity in a number of institutions, including the University of Hull. Related to this expertise was valuable work Larkin performed as chairman of the National Manuscripts Collection of the Contemporary Writers Committee, 1972-1979.

Earlier, Larkin seems to have been in conflict over his main writing outlet—should it be fiction or poetry? His first novel, *Jill,* was published in 1946 (revised, 1964); *A Girl in Winter* appeared in 1947. Both novels are sensitive mood evocations of young people in wartime, judged by the critic M. L. Rosenthal to ''illuminate the particular attitude of weary, tolerant irony'' characteristic also of Larkin's poetry.

It was as a poet, however, that this writer was most striking, surpassed in his own land today only by Laureate Ted Hughes. The poems of Larkin's earliest period were collected in *The North Ship* (1945). This was followed by an international success, the volume entitled *The Less Deceived,* which appeared a decade later (reissued, 1960). Writing about these pieces, the American poet-critic Robert Lowell noted, ''It's a homely, sophisticated language that mixes description with a personal voice. No post-war poetry has so caught the moment, and caught it without straining after ephemera.'' This volume contains two of Larkin's most admired poems, ''Lines on a Young Lady's Photograph Album'' and ''Church Going.'' Both are personal monologues, musing nostalgically on the poet's favorite theme: loss—of time, of the certainty of religious belief; for, as Larkin wrote elsewhere (commenting on imaginative literature in general), ''Happiness writes white.'' ''Church Going'' begins in a characteristically modest, understated way: ''Once I am sure there's nothing going on/I step inside, letting the door thud shut./ . . . Hatless, I take off/My cycle-clips in awkward reverence.''

The Whitsun Weddings, another collection of poems, appeared in 1964. Here, in ''Send No Money,'' Larkin describes himself as an observer, not an active participant in life. Acute, witty observation is a hallmark of Larkin's later volume of poetry, *High Windows* (1974). The personal, reticently confessional voice is ever-present, a bit more open here in the aftermath of a generation of sexual revolution: ''Sexual intercourse began/ . . . (Though just too late for me)/Between the end of the *Chatterley* ban/And the Beatles' first LP'' (''Annus Mirabilis''). The deep-seated pessimism is almost always redeemed and transmuted by Larkin wit: ''Man hands on misery to man./It deepens like a coastal shelf./Get out as early as you can,/And don't have any kids yourself. (''This Be The Verse'').

Happily, despite this literary gloom, Larkin's later life seems to have been blessed with warm personal relationships as well as mounting professional acclaim. With another writer, Lord David Cecil, Larkin was centrally responsible for the resurrection of the novelist Barbara Pym's career. After she had been unable for years to get a publisher for her seventh novel, Pym was named by the two men one of the most under-rated 20th-century novelists (in response to a *Times Literary Supplement* questionnaire, 1977). Pym, rediscovered, published three more novels; she and Larkin remained friends until her death in 1980. Recognition of Larkin's concern for his profession was officially demonstrated by membership on the Literary Panel of the Arts Council of Great Britain (1980-1982). Foreign honors included election to the America Academy of Arts and Sciences (1975).

Two other interests of this writer deserve mention: Larkin was jazz correspondent for the *Daily Telegraph,* 1961-1971; he also edited the *Oxford Book of Twentieth Century Verse* (1973), in which the poetry selected clearly emphasizes Larkin's ''Movement'' beliefs.

Further Reading

Larkin's jazz criticism is collected in the book of essays *All What Jazz* (1970). The poet commenting on his own work is revealed in his introduction to the revised *North Ship* (1966). An example of the structural linguistic approach to Larkin's poetry (by J. McH. Sinclair) is to be found in *Essays on Style and Language* (1966), edited by Roger Fowler. M. L. Rosenthal provides a detailed analysis of Larkin's poetry in his *The New Poets* (1967). □

Thomas Oliver Larkin

Thomas Oliver Larkin (1802-1858), American merchant and diplomat, actively promoted the Bear Flag Revolt in California and helped wrest that province from Mexico for the United States.

Thomas Oliver Larkin was born on Sept. 16, 1802, in Charlestown, Mass. Orphaned at the age of 16, he served an apprenticeship as a bookmaker. In 1821, discouraged by the scant commercial opportunities he saw in New England, he moved to Wilmington, N.C. There and in South Carolina during the next 10 years he operated stores and a sawmill.

In 1831, convinced that he would never become wealthy in the Carolinas, Larkin sailed for California to become a clerk to his half brother, John Cooper, a ship captain living in Monterey. He arrived in April 1832 and within a year opened his own store, prospering in the hide and tallow trade. Soon he had his own flour mill and was trading with Mexico and Hawaii, dealing in flour, lumber, potatoes, horses, and furs. He also pioneered land speculation in California.

In 1844 Larkin was appointed American consul at Monterey, a position he held until 1848. He qualified for the consulship because, unlike many other American immigrants, he had never been naturalized a Mexican citizen. Larkin held other governmental positions in California. He was a naval storekeeper (1847-1848) and a Navy agent (1847-1849). These two jobs were routine, but his appointment as a confidential agent (1846-1848) brought him into the conflict for California.

Soon after his arrival in California, Larkin had decided the province should become American; he strongly distrusted British and French intentions there. As confidential agent, he had instructions from President James K. Polk to warn Californians of any attempt to transfer jurisdiction of the province to England or to France and to encourage the Californians in ''that love of liberty and independence'' so common among Americans. In short, he was to promote a revolution that would eventually bring annexation.

Larkin followed his instructions very well. In April 1846 he began inducing Americans in California to think of independence, and in July they declared the Bear Flag Republic. This revolt soon became part of larger war between the United States and Mexico; it ended with American acquisition of California.

Larkin served his state as a member of the constitutional convention of 1849, then retired from public life to devote himself to business. He died in San Francisco on Oct. 27, 1858, of typhoid fever, having lived to see California admitted to the Union.

Further Reading

The best source on Larkin's life is *The Larkin Papers,* edited by George P. Hammond (10 vols., 1951-1964), which contains all the known writings by the American consul at Monterey. Also useful are R. L. Underhill, *From Cowhides to Golden Fleece* (1939), and J. A. Hawgood, ed., *First and Last Consul: Thomas Oliver Larkin* (1962; 2d ed. 1970).

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François Duc de La Rochefoucauld

The French moralist François, Duc de La Rochefoucauld (1613-1680), is best known for his ''Maxims,'' which presents a disillusioned view of mankind.

François de La Rochefoucauld was born in Paris on Sept. 15, 1613. He saw military service in Italy and elsewhere and took part in various court intrigues during the 1630s and 1640s. Learning of the first episodes of the Fronde, or revolutionary opposition to the Regency and its prime minister, Cardinal Mazarin, he joined the Frondeurs in December 1648. During the very complex military action and intrigues that followed, he was wounded attempting to break the blockade of Paris and organized the brilliant but unsuccessful defense of Bordeaux against the royal armies. In later phases of the Fronde, La Rochefoucauld was gravely wounded again in the battle of the Faubourg Saint-Antoine in 1652.

In ill health, La Rochefoucauld spent the next few years working principally on his *Memoirs* (first published, without his consent, in 1662). As he gradually regained the tolerance of the Crown, he came to frequent various Parisian literary salons. From the discussions of the *précieuses* and men of letters in the salons, as well as his own reading and reflections, he distilled his famous *Maxims,* which he first published in 1665.

A collection of just over 500 sayings and reflections on various topics, La Rochefoucauld's *Maxims* criticizes extensively such human virtues as bravery, friendship, altruism, and love. All of them, he asserts, are motivated by either self-interest or self-esteem, the famous *amourpropre* which, according to La Rochefoucauld, underlies all human action and thought. In place of the moral virtues he attacks, La Rochefoucauld seems to value only a single intellectual one, that of lucidity. If man cannot help others without hypocrisy or love others without loving himself more, he may at least hope to understand his motives and those of others for what they are. As he states in one of his best-known maxims, the sovereign talent is to understand the price of things—that is, to see through hypocrisy and self-delusion to the nature of things as they are.

After many years in Paris, during which he may have contributed something to the novels of his great and good

friend Madame de La Fayette, La Rochefoucauld died on the night of March 16, 1680, in Paris.

Further Reading

La Rochefoucauld's *Maxims* was translated into English by Louis Kronenberger (1936), by F. G. Stevens (1957), and by L. W. Tancock (1959). The definitive work on La Rochefoucauld is perhaps Will G. Moore, *La Rochefoucauld* (1969). Also useful are Morris Bishop, *The Life and Adventures of La Rochefoucauld* (1951), and Sister Mary Francine Zeller, *New Aspects of Style in the Maxims of La Rochefoucauld* (1954). □

Nella Larsen

Harlem Renaissance writer Nella Larsen (1893-1963) received the Guggenheim Award in 1930 to support her continued work on the psychological novel at a time when the novel of social realism overshadowed her genuine literary talent.

Nella Larsen was born in Chicago in 1893 to a Danish mother and a Danish West Indian father, both of whose names have been obscured by history. Nella's father died when she was two, and her mother remarried a man of Danish origin while Nella was still quite young. All biographical references indicate that Nella's step-father was a source of racial tension in Nella's childhood home, which resulted in her alienation from him as well as her mother.

At 16 Nella went to Denmark for three years to visit her mother's relatives. When she returned to the United States she went to Fisk University, but her stay only lasted one year. Evidently she was dissatisfied with both Fisk and the United States, because when she left Fisk, she left the country as well, going to Copenhagen, where she audited classes at the University of Copenhagen for two years. She returned to the United States late in 1914, but this time she went to New York City, where she earned a nursing degree in 1915 from Lincoln Hospital Training School for Nurses. Immediately after receiving her nursing degree, she went to Tuskegee Institute, where she was employed as superintendent of nurses. She must have been dissatisfied with Tuskegee, because within one year she left the institute and returned to Lincoln Hospital.

She abandoned nursing in 1918 and began studying to become a librarian. In 1921 she became the children's librarian at the 135th Street branch (Harlem) of the New York Public Library, where she remained until 1929. During this interval she married Elmer S. Imes, a physicist. The couple lived in Harlem, and in all likelihood they were part of upper class African American society. Meanwhile Larsen wrote two novels.

In 1919 Larsen had won the Harmon Award for distinguished achievement among African Americans, and in

Nella Larsen (center)

1930 she became the first black woman—and probably the first person of color—to win the Guggenheim Award. The prize money was to permit her to study in Europe and free her time to write a third novel, but she never did. When she returned, she and her husband were divorced, and she disappeared from public life. She did no more writing, devoting herself exclusively to nursing at Bethel Hospital in Brooklyn. In 1963 she died in Brooklyn, virtually unknown.

Larsen's novels, *Quicksand* (1928) and *Passing* (1929), depict the mulatto theme which had become popular in American literature. In such works the male or female protagonist, who is light enough to pass for white, finds that all personal ambitions (education, employment, social mobility in general) are severely limited when one is held to the racial restrictions which typified the early 20th century in the North as well as in the South. To remedy the problem, the protagonist chooses to pass for white and move into the white world, only to find even greater dissatisfaction. Torn between two worlds, one white and the other black, and alienated from them both, the protagonist becomes a tragic figure.

Quicksand, Larsen's first novel, dramatizes Helga Crane's constant dissatisfaction and longing, which seemed to reflect the details of Larsen's own life. Helga, a sensuous mulatto woman of questionable birth, feels contempt for the pretentiousness of African American middle class society, while at the same time feeling her inability to release her own sensuality (a symbol for sexual repression). The story begins with Helga resigning a teaching job at a Southern African American institution. She leaves the United States to visit her mother's relatives in Denmark, where she becomes involved with a Danish painter. Longing to return to African American culture, she moves to Harlem, where she becomes involved with a travelling minister whose religion and passion release her sexual repression. The novel concludes with Helga's strength and spirit taxed to the point of exhaustion by a rapid succession of pregnancies and childbirths.

Passing recounts the reacquaintance of two childhood friends, Clare Kendry and Irene Redfield. Clare disappears from her childhood home when she marries a well-to-do white man and passes into the white world, while Irene lives a life of comfort in Harlem, married to an African American doctor, Brian Redfield. The two women begin to socialize together when they happen to run into one another while shopping. As the story unfolds, Irene becomes convinced that Clare and her husband, Brian, are having an affair. The novel comes to a tragic end when Clare falls to her death through an opened window, and Irene cannot remember whether she pushed Clare or whether she fell.

Larsen's work appeared during an African American literary flowering known as the Harlem Renaissance, 1919-1929. The artists of this period, such as Langston Hughes, Claude McKay, Jean Toomer, Zora Neal Hurston, Countee Cullen, and Wallace Thurman, reflected affirmation of African American culture in their writing. But they also depicted intense personal and social conflicts, many of which originated in their attempts to be both black and American.

Further Reading

Although to date there is no full-length study on Larsen's life and work, there are numerous articles and portions of books about her work. See Robert Bone, *The Negro Novel in America* (1965); Barbara Christian, *Black Women Novelists* (1980); Hugh Glouster, *Negro Voices in American Fiction* (1948); and Amritjit Singh, *The Novels of the Harlem Renaissance* (1978). See also articles by Hortense E. Thornton, ''Sexism as Quagmire: Nella Larsen's *Quicksand,*'' in *C. L. A. Journal* 16 (March 1973) and Claudia Tate, ''Nella Larsen's Passing: A problem of Interpretation,'' in *Black American Literature Forum* 14 (Winter 1980).

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Sieur de La Salle

René Robert Cavelier, Sieur de La Salle (1643-1687), was a French explorer and colonizer, best known for his discovery of the Mississippi Delta. His career is a remarkable tale of wanderings in North America and of the intrigues of Versailles.

René Robert Cavelier, later Sieur de La Salle, was born on Sept. 21, 1643, near Rouen into a wealthy bourgeois family. In 1658 he entered the novitiate of the Society of Jesus, taking his vows in 1660. But Cavelier proved to be somewhat intractable, and after several unsuccessful attempts to conform to the rigid discipline of the Jesuit order he was released from his vows in 1667.

With no prospects in France, Cavelier followed family connections and a wandering spirit and set out for New France that same year. He was immediately granted a seigneury, known as Lachine, by his Sulpician brother's order on Montreal Island. It is an instructive comment on the Sieur de La Salle's character that he ignored the grant and quickly sold it back to the Sulpicians, who had given it to him. The money allowed him to satisfy his desire to search for the Ohio River, ''the way to the Southern Sea, and thereby the route to China.''

La Salle's first expedition, in 1669, plagued by his inexperience and that of his companions, accomplished little. His activities for the next 3 years remain a mystery. Through cultivation of the Comte de Frontenac, the governor of New France, and a trip to France in 1674-1675, La Salle was granted Cataraqui (now Kingston) and promptly renamed it in honor of his patron, Governor Frontenac. In 1678 he was granted permission by the King to explore the western part of North America. Over the next 2 years La Salle traveled about the basin of the Great Lakes as far west as the Illinois country.

Exploration of the Mississippi

After a brief visit to Montreal in the summer of 1680, during which he attempted, with little effect, to satisfy his creditors, La Salle again set out for the Illinois country. On this occasion he reached the Mississippi River but did not proceed further. He wintered at Michilimackinac and returned to Montreal in the summer of 1681, following the orders of Frontenac. After a conference with the governor and the stalling of his principal creditor, La Salle headed westward once more, determined this time to reach the mouth of the Mississippi.

By February 1682 La Salle, with 22 men, including Indian guides, had reached the Mississippi again. They descended the river in easy stages, even stopping long enough to build a rough fort near the present city of Memphis. A few leagues farther on they reached the point where Louis Jolliet's expedition had turned about in 1673. La Salle reached the sea, finally, in early April. In as grand a ceremony as he could stage, he solemnly took possession of Louisiana in the name of His Most Christian Majesty, a rather bizarre display by men reduced to living on potatoes and crocodile.

The party undertook a brief exploration of the delta and then began the long journey back to Canada. La Salle fell ill and did not arrive back at Michilimackinac until the autumn of 1682. Frontenac, meanwhile, had been replaced as governor by A. J. L. La Barre, who excited considerable hostility against La Salle among the merchants of New France. When La Salle finally arrived back in Montreal in August 1683, he found his authority had been suspended and charges laid against him of jeopardizing the uneasy peace between the French and the Iroquois. In official dispatches to France his explorations were denigrated as being of little significance.

Ill-fated Colonization Scheme

La Salle felt the only method of justifying himself and reaping any advantage from his discovery was to take his case to the court at Versailles. Once there, he was caught up in the schemes and intrigues which surrounded the King. He was persuaded to join a plan to establish a colony in Louisiana, and, to make the presentation stronger, he even agreed to alter maps of the territory he had explored. The minister, on the basis of documents and claims that were complete falsehoods, prevailed on Louis XIV to restore La Salle to favor and assist in the scheme to plant a colony at the mouth of the Mississippi, with La Salle as governor of the whole valley of the river as far as the Spanish possessions. The grandiose scheme was doomed from the start.

La Salle proved to be quite incapable of working with Beaujeu, the naval commander of the expedition. Largely as a result of the explorer's stubborn insistence on having his own way, the party, after many misadventures, found themselves deposited on the gulf shore of Texas, well to the west of the Mississippi. Beaujeu, his task more or less accomplished, sailed for home in March 1685, leaving La Salle and the 180 members of his group to build their colony and find the *belle rivière* again. Within 2 years the project had failed completely, and the 42 survivors unhappily followed La Salle northward in an attempt to gain the Illinois country. On March 19, 1687, near the Trinity River, La Salle was assassinated by his men.

The paradoxical La Salle, a mixture of idealism and impracticality, is thus remembered as the discoverer of the mouth of the Mississippi River and the leader of that ill-fated colonization scheme. His energy and courage must be acknowledged, but his passionate pursuit of fame and glory render him one of the most perplexing of the explorers of the interior of North America.

Further Reading

Most of the material written on La Salle is in French. The best study in English is Jean Delanglez, *Some La Salle Journeys* (1938). The romantic prose of Francis Parkman, *La Salle and the Discovery of the Great West* (1869; many later editions), is worth reading. Also useful are the references in Grace Lee Nute, *Caesars of the Wilderness* (1943). Newer works are Edmund Boyd Osler, *La Salle* (1967), and John Upton Terrell, *La Salle: The Life and Times of an Explorer* (1968). □

Bartolomé de Las Casas

Bartolomé de Las Casas (1474-1566) was a Spanish priest, social reformer, and historian. He was the principal organizer and champion of the 16th-century movement in Spain and Spanish America in defense of the Indians.

Bartolomé de Las Casas, the son of a merchant, was born in Seville. Apparently he did not graduate from a university, although he studied Latin and the humanities in Seville. The facts of his life after 1502 are well known. In that year Las Casas sailed for Española in the expedition of Governor Nicolás de Ovando. In the West Indies he participated in Indian wars, acquired land and slaves, and felt no serious qualms about his actions, although he had been ordained a priest.

Not until his fortieth year did Las Casas experience a moral conversion, perhaps the awakening of a dormant sensitivity as a result of the horrors he saw about him. His early efforts at the Spanish court were largely directed at securing approval for the establishment of model colonies in which Spanish farmers would live and labor side by side with Indians in a peaceful coexistence that would gently lead the natives to Christianity and Christian civilization. The disastrous failure of one such project on the coast of Venezuela (1521) caused Las Casas to retire for 10 years to a monastery and to enter the Dominican order. He had greater success with an experiment in peaceful conversion of the Indians in the province of Tezulutlán—called by the Spaniards the Land of War—in Guatemala (1537-1540).

Las Casas appeared to have won a brilliant victory with the promulgation of the New Laws of 1542. These laws banned Indian slavery, prohibited Indian forced labor, and provided for gradual abolition of the *encomienda* system, which held the Indians living on agricultural lands in serfdom. Faced with revolt by the *encomenderos* in Peru and the threat of revolt elsewhere, however, the Crown made a partial retreat, repealing the provisions most objectionable to the colonists. It was against this background that Las Casas met Juan Ginés de Sepúlveda, defender of the *encomienda* and of Indian wars, in a famous debate at Valladolid in 1550. Sepúlveda, a disciple of Aristotle, invoked his theory that some men are slaves by nature in order to show that the Indians must be made to serve the Spaniards for their own good as well as for that of their masters. The highest point of Las Casas' argument was an eloquent affirmation of the equality of all races, the essential oneness of mankind.

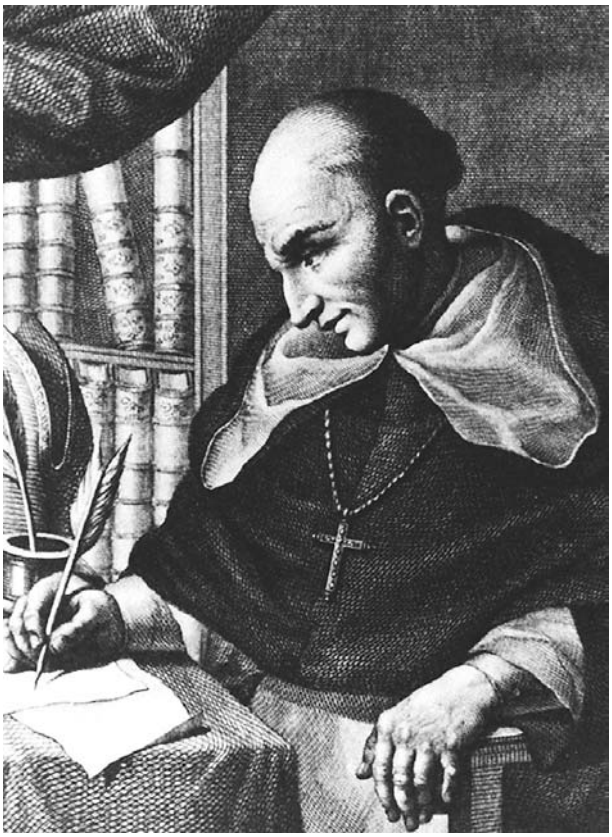

To the end of a long life Las Casas fought passionately for justice for his beloved Indians. As part of his campaign in their defense, he wrote numerous tracts and books. The world generally knows him best for his flaming indictment of Spanish cruelty to the Indians, *Brief Account of the Destruction of the Indies* (1552), a work based largely on official reports to the Crown and soon translated into the major European languages. Historians regard most highly his *Historia de las Indias,* which is indispensable to every student of the first phase of the Spanish conquest. His *Apologética historia de las Indias* is an immense accumulation of ethnographic data designed to demonstrate that the Indians fully met the requirements laid down by Aristotle for the good life.

Further Reading

Lewis Hanke is the principal American authority on Las Casas; see especially his *Bartolomé de Las Casas: An Interpretation of His Life and Writings* (1951) and *Aristotle and the American Indians* (1959). Other studies of Las Casas include Alice J. Knight, *Las Casas: ''The Apostle of the Indies''* (1917); Marcel Brion, *Bartolomé de las Casas: ''Father of the Indians''* (trans. 1929); and Henry Roup Wagner, *The Life and Writings of Bartolomé de las Casas* (1967). An account of Las Casas is in the lively and colorful narration of the adventures of Spanish, Portuguese, and English explorers by Louis Booker Wright, *Gold, Glory, and the Gospel: The Adventurous Lives and Times of the Renaissance Explorers* (1970).

Additional Sources

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Christopher Lasch

Christopher Lasch (1932-1994) was a prominent American historian and social critic. Beginning in the 1960s and continuing into the 1990s his writings defined the role of the intellectual and explored the source of the ills of society.

Born in Omaha, Nebraska, in 1932, Christopher Lasch received his undergraduate degree at Harvard and his graduate degrees at Columbia, where he was a student of William Leuchtenburg and Richard Hofstadter. Lasch taught history at Williams College, Roose-

velt University, the State University of Iowa, Northwestern, and, after 1970, the University of Rochester until he died on February 14, 1994 from cancer. According to former student, Casey Blake of Indiana University, Lasch saw himself as a historian and a public moralist, someone who could help Americans come to terms with their own contemporary situation.

Published Works

Lasch's first book, published in 1962, was a study of the reaction of American liberals to the Russian Revolution. It was an analysis of the ideas of intellectuals, and it can also be seen as a study in the public opinion of foreign policy. Monographic and scholarly, *The American Liberals and the Russian Revolution* showed the careful constraints of a doctoral dissertation. At the same time, the book was an investigation of the origins of the American formulation of the Cold War, and it revealed Lasch's skepticism concerning United States government policy.

Lasch's second book, *The New Radicalism in America* (1965), was a collection of biographical sketches which interpreted ''the estrangement of intellectuals'' in terms of opposition to conventional styles of middle-class life as well as conventional politics. Lasch provocatively suggested that unsatisfying family and other personal relationships led intellectuals to try to experience abstractly in public political stances satisfactions that had not been experienced personally. This complex and unprovable psychological interpretation was explanatory, but did not form the bulk of the subject matter of the book, which was a thoughtful analysis of the ideas of female as well as male intellectuals during the previous century. Power, American foreign policy, the role of women, the relationship between personal concerns and public policy, and the relationship of intellectuals to government all received extensive and stimulating discussion.

During the late 1960s and early 1970s, Lasch wrote *The Agony of the American Left* (1969) and *The World of Nations* (1973) which were comprised largely of essays he had written in response to the pressures of national and international crises. Characteristically thoughtful, the essays necessarily had the marks of the events and polemics of the time. Lasch's ongoing political interests, involving a sympathy for democratic socialism and a criticism of American intervention overseas, became more immediately focused upon current affairs during these years. Yet, despite his perspective, his essays devoted much space to what he regarded as narrow, dogmatic, or otherwise wrong-headed views of socialists and other critics of dominant American policies and practices. Lasch functioned as a radical critic who spent almost as much of his time during the late 1960s criticizing other radicals as he did criticizing the existing social and economic order.

Family and the Larger Cultural Context

As the dramatic conflicts of the late 1960s and early 1970s subsided, Lasch returned to his interest in the family and its larger cultural context. He conceived a study in the history of marriage and family in Western Europe and America since the Middle Ages, and began it by reading the literature that had been developed by socialists, psychologists, and family counselors. Not one to read a book without writing about it, Lasch published his interpretation of this family scholarship as *Haven in a Heartless World* (1979). There was some overlap between this book and the essays written at the same time and published as *The Culture of Narcissism* (1979), which became a best-seller and made Lasch an intellectual household name. In 1984 he published *The Minimal Self: Psychic Survival in Troubled Times,* in which he elaborated upon these books and clarified his views.

Although Lasch was highly respected by scholars who knew him and his work, his reputation was more that of social critic than historian. His public fame was associated with the popularization of the idea of ''narcissim'' during the late 1970s and early 1980s. Crudely translated as ''selfishness'' in the Reagan years of self-aggrandizement, narcissism became a notorious catch-all characterization for American sins.

Lasch's most widely distributed writings on narcissism and the family were, like many scholarly best-sellers, complicated. Lasch explored psychoanalytic theory and its historiography. But he also characterized the symptoms of narcissism in a way that allowed readers to understand the manifestations, if not the causes, of their contemporary personal and social predicament.

Lasch developed the perspectives of intellectual traditions emanating from Karl Marx, as well as from Sigmund Freud. Lasch shared the view that the nature of culture, including its structure of values and of power, were related to the economic order. The family was the creator of psychoanalytic development, but the family, according to Lasch, was also the creature of historical development. Thus, when industrial production took the father out of the home, his role was diminished in the conscious life of the child. When the mother relied upon experts in child-rearing, she was dependent upon the ''organized apparatus of social control.'' As the changes in the outside world reformed the family, so changes in the middle-class family re-formed the outside world. Organizations took on some of the characteristics of the new family. There came to be ''a therapeutic view of authority'': less authoritarianism, more collegiality, thus more subtle attempts to manipulate. Resulting narcissistic symptoms of contemporary life, according to Lasch, were vague, diffuse dissatisfactions; personal oscillations of self-esteem; avoidance of long-term close relationships in favor of temporary commitments; an inability to connect with the past, combined with a fear for the future; and an exclusive preoccupation with daily psychic survival.

A Criticism of Society

In 1990 Lasch's *The True and Only Heaven: Progress and Its Critics* questioned the desirability and inevitableness of progress. He maintained that the idea of progress rests on several untenable propositions and that ''the earth's finite resources will not support an indefinite expansion of industrial civilization.''

Published posthumously, *The Revolt of the Elites amd the Betrayal of Democracy* tersely and scathingly attacks the failures of modem society, notably the elites who direct, interpret, and feed off of it—what he calls ''the dark night of the soul'' through which the whole world seems to be passing. As several reviewers noted, Lasch has nothing good to say about American contemporary elites, who owe their promotion to an ideology and practice of meritocracy that, in his view, has drained American society of the last vestiges of true democracy and the human communities from which it emerges.

Lasch was criticized as being pessimistic and negative, but that may stem from his often severe criticisms of the United States and Americans. To Lasch, it was important to try and hold Americans to the standard of a professed moral and political code and to create a realization of how far they had fallen short of those values.

Straddling Marx and Freud, Lasch also mediated a tension between scholarly detachment and an intellectual call to action. Lasch's invocation of irony and paradox served to remind readers of his intellectual coming-of-age in the 1950s, as his activist preoccupations revealed his attempt to engage the world of his maturity.

Lasch drew heavily on a tradition that he inherited from his parents, a tradition of Midwestern progressivism, which he in many ways criticized in much of his work but which still was a powerful influence on his career. First in this tradition was a strong strain of Protestant moralism, which led him to be skeptical of all claims to human perfectibility and benevolence. Secondly, he inherited from that tradition a kind of faith in local-level democracy that was much closer to the populous movement of the 1890s than it was to the liberalism of the 1960s. And thirdly, what he inherited from his parents' brand of progressivism, which remained a life-long influence on him, was a deep and abiding hostility to all expansive, even imperialist conceptions of America's role in the world.

Further Reading

Christopher Lasch is best understood not in relation to other historians and the historical writing of his time, but in relation to other intellectuals and the social issues of his time. Reviews, essays, and letters concerning books by Lasch, and by him of books by other writers, during and after the 1960s can be found in virtually all of the leading periodicals. See, in particular, *The New York Review of Books* and *The New York Times* ''Book Review'' for January 27, 1991. □

Karl Spencer Lashley

The American neuropsychologist Karl Spencer Lashley (1890-1958) demonstrated relationships between animal behavior and the size and location of brain injuries, summarizing his findings in terms of the concepts of equipotentiality and mass action.

Karl Spencer Lashley was born at Davis, W. Va., on June 7, 1890. Even as a child he was interested in animals, an interest which continued throughout his adult life. His mother, Maggie Lashley, encouraged him in intellectual pursuits. After studying at the University of West Virginia and then taking a master's degree in bacteriology at the University of Pittsburgh, Lashley did doctoral and postdoctoral research at Johns Hopkins University. While at Hopkins, he was influenced by the zoologist H. S. Jennings, the psychiatrist Adolf Meyer, and the psychologist John B. Watson, the father of behaviorism.

Lashley was at once an experimental researcher and a psychological theoretician. His investigations were published in the leading journals and proceedings of major scientific societies. After several joint studies with Jennings, Lashley published his own thesis, ''Inheritance in the Asexual Reproduction of Hydra. . . .'' He collaborated with Watson in studying behavior in seabirds, acknowledging Watson's behavioristic approach the rest of his life.

Collaborating with Shepherd Ivory Franz, Lashley produced several papers on the effects of cerebral destruction upon retention and habit formation in rats. This was the beginning of his preoccupation with one of the persistent problems in psychology, that of cerebral localization. Earlier researchers Gall, Broca, Fritsch and Hitzig, Ferrier, and Munk were all believers in exact cerebral localization, whereas Flourens, Goltz, and Franz doubted it. The culmination of his localization experiments was *Brain Mechanisms and Intelligence: A Quantitative Study of Injuries to the Brain* (1929), his longest, most significant monograph. In

it he summarized his concepts of equipotentiality and mass action and marshaled the experimental evidence to support them. Thus he accounted for the absence of precise and persistent localization of function in the cortex. Lashley's experiments denied the simple similarity and correspondence, previously assumed, between associationistic connectionism and the neuronal theory of the brain as a mass of neurons connected by synapses.

In addition to his researches Lashley taught as professor of psychology at the universities of Minnesota and Chicago and at Harvard University. He held various honorary positions and lectureships, was on the editorial boards of numerous scientific journals, served as member of and adviser to governmental committees, and was elected to many scientific and philosophical societies. He died on Aug. 7, 1958, in Poitiers, France.

Further Reading

An enjoyable biographical narrative of Lashley's life and work by Frank A. Beach, *Karl Spencer Lashley* (1961), includes a chronological bibliography of his writings. Lashley's contributions to psychological literature are representatively sampled in a collection, *The Neuropsychology of Lashley,* edited by Frank A. Beach (1960), which includes as an introduction a penetrating evaluation by Edwin G. Boring, as well as an appreciation by the neurologist Stanley Cobb. □

Harold J. Laski

Harold J. Laski (1893-1950) was an English political scientist and Labour party leader. Active as a teacher and political theorist, he was also one of the leading writers on democratic socialism.

Harold Laski was born on June 30, 1893, in Manchester, the son of a Jewish cotton shipper. Though his father occupied a position of leadership in the Jewish community, young Laski declared his independence of family and community alike at the age of 18 by marrying a Gentile. In the same year, 1911, he began his undergraduate education at Oxford.

At Oxford, Laski began his studies in science and then switched to history, studying under some of the leading Oxford historians of his day, including Sir Ernest Barker and H. A. L. Fisher. He formed close relationships with a number of important leaders of the Labour party, and wrote articles for the *Daily Herald* after receiving his degree in 1914.

From 1916 to 1920 Laski taught history at Harvard University, receiving his position partly through the influence of his friend Felix Frankfurter, who was then at Harvard Law School and later was a justice of the U.S. Supreme Court. Laski also formed a lasting friendship with ''the Great Dissenter,'' Justice Oliver Wendell Holmes, of the Supreme Court. During this period Laski produced a number of major works on the nature, powers, and limitations of the modern sovereign state. His chief concern was that the workers should be able to maintain their freedom in the face of the growing demands of the modern state.

In 1920 Laski accepted a position at the London School of Economics and taught political science there until his death 30 years later. He became one of the most influential teachers at the London School and attracted a large number of students from around the world. He also managed to fit considerable political activity on behalf of the Labour party into a crowded schedule of teaching and writing. He campaigned for Labour candidates, was one of the directors of the influential Left Book Club, and was active in the antifascist popular front movement during the Spanish Civil War. The height of his political career was from 1937 to 1949, when he served as a member of the National Executive of the Labour party.

Through the years Laski grew pessimistic about the possibility of achieving socialism through constitutional and democratic means but continued to urge such a course in Britain and the United States. In his writings he argued that Britain and the United States still offered hope that socialism might be attained and democratic traditions in the two countries strengthened and preserved. These ideas were primarily set forth in two of his later major works: *Reflections on the Revolution of Our Time* (1943) and *The American Democracy* (1948).

Laski died in London on March 24, 1950. Characteristically, although he had been ill, he had continued teaching, writing, and even political campaigning until shortly before his death.

Further Reading

An authoritative and sympathetic biography of Laski is Kingsley Martin, *Harold Laski, 1893-1950: A Biographical Memoir* (1953). A definitive, scholarly treatment of Laski's contribution as a political scientist is in Herbert A. Deane, *The Political Ideas of Harold J. Laski* (1955).

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Kramnick, Isaac, *Harold Laski: a life on the left,* New York: Allen Lane, Penguin Press, 1993. □

Ferdinand Lassalle

The German socialist leader Ferdinand Lassalle (1825-1864) is considered the founder of the German Social Democratic party and a major theoretician of "scientific" socialism.

Ferdinand Lassalle, whose real name was Lasal, was born in Breslau on April 11, 1825, the only son of a wealthy Jewish silk merchant. While still a boy, he rejected both Judaism and a career in the family business for what he felt was the freedom of secular thought and demanded an academic career.

Lassalle changed his last name purportedly to give it a French (that is revolutionary) sound, an action that has been described as characteristic and symptomatic of his posturing personality. Virtually all commentators, including those most sympathetic to Lassalle and his program, agree that, while he was one of the most romantic and colorful figures in modern politics, he was also a rather foppish and quixotic person of colossal vanity and arrogance.

Lassalle studied at the universities of Breslau and Berlin where he became enthralled with the philosophy of G. W. F. Hegel and was convinced that the Hegelian "World Spirit" was realizing itself in the current age through himself.

As the prosecutor in a lengthy and much-publicized divorce suit (1846-1854), which Lassalle entered out of his hatred of aristocratic and male privilege, he became famous. During this period he acquainted himself with Karl Marx's writings and developed his own theory of socialism, which is sometimes described as "state socialism," although many of his followers deny that he was an adherent of that brand of socialism. Nevertheless, he denied—in contrast to Marx—that the bourgeoisie must be totally destroyed and also emphasized the positive role of nationalism. He thus generally advocated state action rather than revolution, that is, a take-over—not destruction—of the bourgeois state by a workers' party, and favored a state system of workers' cooperatives.

At the conclusion of the lawsuit, Lassalle became the teacher and political leader of the emerging German labor movement. He advocated universal suffrage as the means by which the workers could force the bourgeois state to turn over to them the entire fruit of their labor and not just a percentage of it. Trade union activity, as he saw it, would be of little or no use in itself. The working class embodied the spirit of the people, whose higher will was manifest in the state. Labor could emancipate itself only through capturing the concentrated political power found in the machinery of the state.

Lassalle's chief significance, however, was in the realm of practical politics rather than in theory. He laid the groundwork for the modern German Social Democratic party. In 1862 he drew up the Program for the Workingman, a document similar to Marx and Engels's Communist Manifesto. The following year his General Association of German Workers was formed, the lineal ancestor of the Social Democratic party.

In 1864, however, before the party had grown beyond a few thousand members, Lassalle became involved in a dispute over a girl half his age, which led to a duel. He was killed before he managed to draw his pistol, on Aug. 28, 1864.

Further Reading

Leading biographies of Lassalle are Arno Schirokauer, *Lassalle: The Power of Illusion and the Illusion of Power* (trans. 1931), and David J. Footman, *The Primrose Path: A Life of Ferdinand Lassalle* (1946). An account of Lassalle's life is in Edmund Wilson, *To the Finland Station* (1940). For a brief but substantial account of Lassalle's theory see Alexander Gray, *The Socialist Tradition: Moses to Lenin* (1946). □

Roland de Lassus

The enormous production of the Franco-Flemish composer Roland de Lassus (1532-1594), over 1,200 works in all categories, and their extraordinarily high quality, make him one of the greatest masters of Renaissance music.

Roland de Lassus, also known as Orlando di Lasso, was born in Mons, where he sang as a chorister in the church of St-Nicolas. Because of his unusual talent and beautiful voice, he was kidnaped three times for other choirs. After the third attempt, in 1544, his parents gave up the 12-year-old boy to Ferdinand Gonzaga, Viceroy of Sicily, who retained Lassus in his service for 6 years, taking him to Palermo and later to Milan.

Formative Years in Italy

In 1550 Lassus went to Naples, where he lived in the household of the Marchese della Terza. Toward the end of 1552 he proceeded to Rome, staying with Antonio Altovito, Archbishop of Florence. Lassus was choirmaster of St. John Lateran from April 1553 until 1555, when he left for Antwerp.

These formative years in Italy were decisive for Lassus' musical development. As part of his training he learned to

compose the many genres cultivated in Italy—simple, note-against-note villanelle, sophisticated madrigals, Masses, and motets for one or more choruses. In most of his works his awareness of text and its musical depiction marked the Italian reorientation of musical architecture handed down by the older Franco-Flemish school. Probably connected with Naples is the *Prophetiae Sibyllarum,* a cycle of poems by an unknown Italian contemporary. The prophecies of these ancient Sibyls suggested to Lassus a chromatic idiom atypical of his other works, but it was destined nevertheless to impress many contemporaries, particularly those at the French court of Charles IX.

Antwerp Period

Lassus remained at Antwerp until the fall of 1556, during which time publishers began to vie for his works. Within a few months of his arrival Tielman Susato of Antwerp issued a miscellaneous collection of four-voice madrigals, villanelle, chansons, and motets; the Venetian Antonio Gardana restricted his edition to madrigals for five voices. The following year saw a collection of five-and six-voice motets in which Lassus unveiled the emotional expression he favored for these sacred pieces.

Munich (1556-1575)

In 1556 Duke Albert of Bavaria called Lassus to Munich, and the composer spent the remaining 38 years of his life there. Engaged as a singer in the choir directed by the composer Ludwig Daser, Lassus was advanced to court kapellmeister in a short time and was put in complete charge of all music for secular and sacred functions. His personal charm and artistic talent made him a favorite of the duke and his son William. In 1558 Lassus married a lady-in-waiting at court, Regina Wächinger, with whom he had six children. Two sons, Rudolph and Ferdinand, were to become musicians and edit posthumously over 500 of their father's motets in a monumental edition, *Magnum opus musicum* (1604).

Within a dozen years of his coming to the Bavarian capital, Lassus published volume after volume of madrigals, chansons, lieder, motets, and Masses. The French publishers LeRoy and Ballard issued in 1560 the first of many chansons by the master. Stylistically these works range from homophonic patter songs after the Parisian fashion to intricately contrapuntal, and occasionally chromatic, pieces reflecting in their word treatment the Italian madrigal.

Lassus' *Psalmi Davidis poenitentiales* (ca. 1560) are settings of the penitential psalms (Nos. 6, 31, 37, 50, 101, 129, and 142). The composer responded in a particularly sensitive way to the sad words of these poems. He conveyed their mood so penetratingly that Samuel Quickelberg, a Bavarian court official, referred to the music as a superb example of *musica reservata*. By this term he meant music faultlessly adapted to, and bestowing profound expression on, the words. Duke Albert was so impressed with the penitential psalms that he ordered them copied into handsome folio volumes and illuminated with miniatures by the court painter Hans Mülich. Other sacred music from Lassus' early years in Munich is his *Sacrae lectiones novem ex propheta Job* (1565) and a volume of Magnificats on the eight tones (1567).

In a collection of German songs, *Neue teutsche Liedlein* (1567), Lassus abandoned the traditional tenor *cantus-firmus* lied favored by older masters such as Heinrich Isaac and Ludwig Senfl. Lassus preferred imitative, yet freely composed pieces full of tonal word painting, a technique clearly derived from the madrigal. He can justifiably be considered the innovator of the late Renaissance lied.

Lassus' astounding productivity brought him honors and renown. On Dec. 7, 1570, Emperor Maximilian II conferred on him a noble title and coat of arms. Three years later William, heir to the Bavarian throne, was the patron of a 12-volume edition, *Patrocinium musices,* in large part devoted to the works of Lassus. Also in 1573 Catherine de Médicis of France commissioned music from Lassus to celebrate the accession of her son Henry of Anjou to the throne of Poland. Henry's brother, King Charles IX of France, also admired Lassus and made strenuous efforts to lure him to Paris. The composer never seriously considered leaving Munich, however, and the death of Charles in 1574 brought all negotiations to an end.

Five Masses by Lassus (*Ite rime dolenti, Scarco di doglia, Sidus ex claro, Credidi propter, Le Berger et la bergère*) were published as volume 2 of the *Patrocinium musices* (1574). Although his Masses do not always represent him at his best, and rarely achieve the level of the most inspired motets, Pope Gregory XIII so valued these five works that he invited Lassus to Rome and named him a knight of the Golden Spur.

Munich (1576-1594)

In the later 1570s and first half of the 1580s Lassus was at the height of his fame and power. Volume 5 of the *Patrocinium musices* (1576) was dedicated to a new collection of Magnificats. In contrast to his Magnificats of 1567, based on traditional chants, Lassus now ''parodied'' secular and sacred polyphony for his borrowed material. Like some of the Masses admired by Pope Gregory, these Magnificats seem to ignore the religious spirit demanded of Church music by the Council of Trent. This ''secularization,'' however, is by no means a true or complete picture of Lassus' later output. On the contrary, the mature works on the whole tend to be more spiritual in text and tone and are closely related to political and religious changes at the Bavarian court.

In 1579 an event occurred that was to have momentous repercussions on the composer's career: the death of his revered patron, Duke Albert. Faced with awesome debts, Duke William was obliged to curtail chapel expenses and discharge many singers and instrumentalists. More important still was the duke's religious nature and attitude, which made for a changed court atmosphere. Piety and penitence, the fruits of Counter Reformation fervor, pervaded the court and strongly affected Lassus himself. With the Jesuits strongly entrenched in Bavaria, the composition of frivolous chansons and madrigals was now unwelcome.

Lassus altered the sprightly secular genres of the past by transforming them into sacred or at least serious pieces. In his fifth book of madrigals (1585) the contents were completely spiritualized into *madrigali spirituali*. They were set to poems from the *Rime spirituali* by Gabriele Fiamma, Bishop of Chioggia, whose verse was closely attuned to the temper of the times.

The following year Lassus experienced the beginnings of a deep melancholy that paralyzed his creative efforts for a time. By April 1587 he had recovered from his depression and issued a new volume of spiritual madrigals. These were followed in 1588 by a setting of 25 psalms for three voices in the German translation of Ulenberg. By 1590 Lassus' mental health had once again deteriorated, and he required constant care and attention. He was able to return to his duties in 1593. His last work, *Le lagrime di San Pietro,* a series of 20 spiritual madrigals on poems by Luigi Tansillo, was completed shortly before his death on June 14, 1594.

Further Reading

The musical style of Lassus is treated in Gustave Reese, *Music in the Renaissance* (1954; rev. ed. 1959), and *New Oxford History of Music,* vol. 4: *The Age of Humanism, 1540-1630,* edited by Gerald Abraham (1968). Also useful are Donald Jay Grout, *A History of Western Music* (1960), and Friedrich Blume, *Renaissance and Baroque Music: A Comprehensive Survey* (trans. 1967). □

Harold Dwight Lasswell

The American political scientist Harold D. Lasswell (1902-1978) is known chiefly for his studies of political terminology, his application of psychology to politics, and his attempt to construct a system of politics modeled on theories of the natural sciences. He was also president of the American Political Science Association.

Harold Dwight Lasswell was born in Donnellson, Illinois, the son of a Presbyterian clergyman and a schoolteacher, on February 13, 1902. He attended the University of Chicago at 16 and graduated in 1922. He received his doctorate from the same institution in 1926; his dissertation, *Propaganda Technique in the World War* (1927) is recognized as a leading study on communication theory. At Chicago he studied under Charles Merriam, who first propounded the behavioral understanding to politics. He also studied at the universities of London, Geneva, Paris, and Berlin. At Berlin he studied Sigmund Freud, which cemented his psychological approach to political science.

Teaching Career

The University of Chicago made Lasswell an assistant professor in 1927 and an associate professor in 1932. He remained at Chicago until 1938, when he transferred to the Washington (D.C.) School of Psychiatry for a year. During World War Two he served as the director of war communications research at the Library of Congress and taught at the New School of Social Research in New York City and Yale Law School. In 1946 he began lecturing at Yale, where the university named him Edward J. Phelps Professor of Law and Political Science.

Combined Psychology and Political Science

Lasswell made his early reputation as a behaviorally oriented theorist with his psychoanalytic study *Psychopathology and Politics*. Utilizing Freudian psychology for the study of politics, he believed that the psychoanalysis of political leaders would reveal significant knowledge about politics. For example, knowledge about the childhood sexual experiences of political leaders would reveal why some were radicals and others conservatives, why some were revolutionaries and others establishment administrators.

Knowledge of this nature, Lasswell believed, would have important implications for future politics. As the use of psychoanalysis became more widespread, the social psychiatrist would replace the social philosopher, and the politics of the future would be more preventive in nature than curative, with problems being solved less by discussion and more by psychoanalytical therapy. He saw his approach as a radical redefinition of the problem of politics and termed it the ''idea of preventive politics.'' Our problem, he wrote, is to be ruled by the ''truth'' about the conditions of harmoni-

ous human relations, which truth was to be yielded by Freudian psychoanalytic methods.

Criticism of Lasswell's Work

Lasswell's thesis and political program in this work have been heatedly criticized. The chief objection is his assumption that Freudian psychology represents a kind of intellectual ''philosopher's stone'' providing him with infallible truth. So too, the politics of the future apparently would be run by Lasswell and social scientists like him who possessed this knowledge, a kind of modern day class of Platonic philosopher-kings.

Major Publications and Ideas

Perhaps Lasswell's most highly regarded work is *World Politics and Personal Insecurity* (1935). Richard Merelman in *British Journal of Political Science,* asserted that it, ''contains some of Lasswell's most interesting ideas about the tie between state symbolism and the individual psyche.'' Another widely read work is *Politics: Who Gets What, When, How* (1936), a work in the elitist strain (the theory that no matter what the formal structure of government, a minority always will have real power) in which he stressed as motive forces in politics the drives of income, safety, and deference. The work also showed his preoccupation with defining political terms. From 1937 to 1950 political science journals did not publish Lasswell's work, but his writing found a home in psychiatric journals. However, Lasswell's work found new supporters in younger academics, and in 1955 he was elected president of the American Political Science Association.

Power and Society: A Framework for Political Inquiry (1950), which Lasswell coauthored with Abraham Kaplan, was also in this vein. It is a series of definitions and propositions linked together in such a way that an almost self-contained language results. It has been criticized on the ground that even in the natural sciences language is determined by usage, not by arbitrary definition or individual pronouncement, and the result has been confusion, not clarification. It has also been criticized on the ground that the purported positivistic, or empirical, approach actually incorporates Lasswell's own system of hidden values. The work, however, has been considered as a stimulation to further research in system building or constructing a new theory of politics.

Later scholarship pointed to Lasswell's treatment of political symbols as a significant contribution which only subsequently came into general use. He analyzed the effect of the political symbol (such as ''law and order,'' ''feudal,'' and ''progressive'') as being laden with positive or negative connotations and calculaed to evoke certain emotional responses among the populace.

Later Years

After leaving Yale in 1970, Lasswell served as a Distinguished Professor at the City University of New York until 1972. He was then named Distinguished Professor at the Temple University School of Law, where he remained until 1976. Columbia University also named him Albert Schweitzer Professor of International Affairs. In 1976 Lasswell retired from teaching and gave his time to the Policy Sciences Center and his writing. Lasswell died on December 18, 1978.

Further Reading

There is no biographical study of Lasswell. A memoir of him is in Arnold A. Rogow, ed., *Politics, Personality, and Social Science in the Twentieth Century,* The University of Chicago Press (1969). For a detailed critique of Lasswell's Freudian approach to politics see Robert Horwitz's essay in Herbert J. Storing, ed., *Essays on the Scientific Study of Politics* (1962). Horwitz describes Lasswell as a propagandist for ''social control through science.'' Other references discussing Lasswell's life and works include articles in: *New York Times* (December 20, 1978); *British Journal of Political Science* Vol. 2, No. 4, (winter, 1981); and *Society* Vol. 33, No. 6, (September/October, 1996). □

László I, King of Hungary

Hungarian king and saint László I (c. 1040-1095) led his country out of a period of civil turmoil by establishing a strong central government that enforced a rigorous code of law. László also improved the country's international position by actively supporting the spread of Christianity, a move which protected the country from isolation in Christian Europe.

László I, an early king of Hungary, was responsible for bringing peace and stability to his country in the eleventh century, laying the groundwork for Hungary's transformation to a great European power. Assuming the throne in 1077, László attempted to restore order in the country, which had experienced political turmoil and economic chaos in previous decades, by instituting a strict code of law, consolidating royal power, and defending Hungary from invaders. He also expanded the country's holdings by claiming the throne of Croatia in 1091. One of his most notable accomplishments was providing political and financial support for the spread of Christianity in Hungary. László was a legendary figure who was beloved by his subjects for his military prowess, diplomatic skill, religious devotion, and chivalric ideals. In 1192, almost a century after László's death, his influential role in the Roman Catholic Church was recognized with the canonization of this esteemed king and religious patron.

László, also known as Ladislas or Ladislaus, was born into one of the noble families caught up in the fight for power in Hungary in the eleventh century. His grandfather, Vászoly, had been found guilty of plotting to overthrow the Christian King Stephen I and replace him as a pagan leader. When it was discovered that Vászoly had been tortured to death for his rebellious scheme, his three sons, Andrew, Béla, and Levente escaped the country and went into exile. Béla had found refuge at the court of the Polish prince Mieszko II and married the prince's daughter, Richeza.

László, born in Kraków, Poland, around 1040, was the second son of the couple. Along with his father, elder brother, Géza, and younger brother, Lambert, László would eventually join in the ongoing struggle for succession in Hungary.

Raised in Polish Royal Court

László spent his early years in the court of Polish king Casimir, where he was raised as a Christian. In the meantime, the rule of Hungary was passed on to the appointed successor of Stephen I, his nephew Peter. Peter was an unpopular leader, and a movement to remove him from power began to gain strength. The king's foes called upon Béla and his brothers to return to Hungary and assume power. The men led their supporters in a successful campaign against Peter in 1046, and the eldest brother, Andrew, was crowned king. But this was not the end of political confusion in Hungary. Although established rules of succession placed Béla next in line to the throne, Andrew appointed his only son, Salomon, as his heir. Béla rebelled against the move, leading forces against Andrew in a conflict that claimed the king's life. The victorious challenger was placed on the throne as Béla I, but was assassinated in 1063. It was widely believed that backers of Salomon were responsible for the murder, and civil war again seemed imminent in the beleaguered country as Salomon and the sons of Béla advanced claims to power.

But the clergy and nobles of Hungary intervened to prevent another outbreak of fighting. They mediated a settlement with the two parties that gave Salomon the throne and Béla's sons generous titles and lands in return for their loyalty to the crown. Géza was named the duce of the county of Nitra and László was named the duce of Bihor county. The arrangement held for several years, during which time László began to develop a reputation as a valiant warrior. This image was no doubt aided by his powerful physical stature—his six-foot frame was remarkable for that time period. One of his famed military feats was his participation, along with the forces of Salomon and Géza, in a confrontation with a band of Cuman raiders that resulted in the complete destruction of the enemy. A story about the battle claimed that after an innocent young woman was abducted by one of the Cuman fighters, the heroic László chased down the offender, slew him, and rescued the girl. His legendary chivalry and strength, as well as his demonstrated leadership abilities and support of the Christian church, made him a favorite among the Hungarian people as well as the priests and nobles of the country.

Crowned King of Hungary

The peace among political factions in Hungary dissolved in 1074, when a new outbreak of violence among the nobles resulted in the removal of Salomon and the coronation of Géza. The new king died only three years later, and his brother László advanced to the throne in an apparently peaceful transfer of power in 1077. László I was faced with ruling a country that was reeling from the numerous political battles of the previous 40 years and the civil anarchy and economic turmoil that had resulted. Stabilizing Hungary was a daunting challenge, but the king had some factors working in his favor. At that time, the threat of invasion from Turkish forces was reduced because of internal conflict in Byzantium. Similarly, the Holy Roman Emperor Henry IV, who wished to take advantage of Hungary's weakened state, was unable to do so at that time due to political struggles with the pope. Given the freedom to focus on internal matters, László instituted a series of extremely strict civil laws designed to minimize theft and other activities undermining the security of private property. One example of László's rigorous attack on civil disorder was a law that stated that the theft of a hen would be punished by cutting off the robber's hand. In bringing his subjects under control, László not only restored economic stability, but also consolidated and strengthened the power of the state.

Another mission of László's reign was to reinstate the primacy of the Christian religion that had first been promoted in Hungary by Stephen I. Many Hungarians had reverted to paganism during the years of civil strife, but László reversed this trend by officially sanctioning the growth of the Church and providing large amounts of money to its operations. He took an active role in the development of the Church, founding a new bishopric and appointing clerics to important Church posts, a practice not officially sanctioned by the pope. But László's generous support of the Church and a warm relationship with the pope allowed him to take some liberties with his political control of the Church. One such instance was his decision to canonize one of his most loyal bishops, Gerard, and the earlier king Stephen in 1083. The move highlighted László's determination to firmly establish the Church in Hungary, a strategy that would help the country gain political allies in Christian Europe.

Claimed Throne of Croatia

While building up his country's strength, László was also forced to defend it against invaders in various battles. In both 1085 and 1091 he led armies against the Cumans and successfully repelled them. The king also proved to be a clever strategist while on the offensive. When Henry IV was involved with other conflicts in 1079, László sensed an opportunity to gain from the emperor's weakness, leading a campaign that reclaimed the region of Moson near the German border for Hungary. By 1091, Hungary had recovered enough to begin looking for other opportunities to expand. With the death of the Croatian king, Zvonimir, in that year, László claimed title to the neighboring kingdom as the dead king's brother-in-law. The annexation of Croatia, which among other benefits provided access to ports on the Adriatic Sea, signaled Hungary's arrival as a powerful new dynasty in Europe.

En route to a military mission to assist the prince of Moravia, László was stricken with an illness and died on July 29, 1095. In his nearly 20-year reign of Hungary, he had restored the political and economic integrity of the country, allowing the nation to not only survive, but launch a successful strategy of expansion. His fabled exploits in battle as well as his firm guidance of his subjects through civil and religious reforms secured him an honored place in

Hungarian history. His coronation in 1092 demonstrated the importance of László's role not only as a political leader, but as a champion of the growth of the Christian religion in Europe.

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Hugh Latimer

The English Protestant bishop Hugh Latimer (ca. 1492-1555) was an influential preacher of the first generation of English reformers. For a time bishop of Worcester, he was martyred as an arch-heretic.

Hugh Latimer was born at Thurscaston in Leicestershire, the son of a prosperous farmer. Educated at Clare Hall, University of Cambridge, and elected a fellow there before obtaining his master of arts degree in 1514, Latimer was ordained priest in July 1515. He remained active in the university and received the degree of bachelor of divinity in 1524.

Latimer, until 1524, had been a vigorous opponent of the young Lutheran scholars at Cambridge. However, he gradually came under their influence. Notable elements in his conversion were the rejection of the works of the Fathers and the Schoolmen, an acceptance of the Bible as the solely sufficient authority in matters of faith, and the agreement with Martin Luther's principle that men are justified by faith alone. By 1529 his campaign for an English Bible brought him an examination and a caution from Cardinal Thomas Wolsey himself. Undeterred, however, Latimer continued to preach at Cambridge, and fierce controversies arose over his assertions. In addition, Latimer worked hard and successfully to get a majority of opinion at the university to support the annulment of King Henry VIII's marriage with Catherine of Aragon. Royal favor followed in the shape of an invitation to preach before the King and of an appointment to the parish of West Kington in Wiltshire as rector. It culminated in his nomination to the bishopric of Worcester in 1535.

By 1539, however, the King was dissatisfied with the rapid development of reforming views and approved the conservative Act of Six Articles as fundamental expressions of Church doctrine; in consequence Thomas Cromwell prompted Latimer's resignation, the cessation of his preaching, and the restricting of his liberty.

During the subsequent reign of King Edward VI, who acceded to the throne in January 1547, Protestantism rose in favor. Latimer became the most famous preacher of the day, speaking not merely on theological subjects but also on social and economic reforms. His humorous and homely style ensured wide appreciation, and Latimer did much to spread the idea of the Reformation.

The accession of Mary I in 1553 reinstated Catholicism, and Latimer was discredited and arrested immediately. Throughout his imprisonment and heresy trial in 1554, the aged preacher stoutly maintained his Protestant convictions, even when he was about to be burned alive. Hugh Latimer died on Oct. 16, 1555, a martyr to his beliefs.

Further Reading

George E. Corrie edited *The Works of Hugh Latimer* (2 vols., 1844-1845). An attractive introduction to the work of the reforming bishop is provided in Allan G. Chester's edition of *Selected Sermons of Hugh Latimer* (1960). Two recent biographies are Harold S. Darby, *Hugh Latimer* (1953), and Allan G. Chester, *Hugh Latimer: Apostle to the English* (1954).

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George de La Tour

George de La Tour (1593-1652), today considered a figure of commanding importance in French 17th-century painting, is best known for his mystical night scenes.

Highly successful in his lifetime as a painter in Lorraine whose work was also known and admired at the court of Louis XIII, Georges de La Tour was virtually forgotten after his death. His work first returned to public attention in 1934 in an exhibition in Paris of the ''Painters of Reality in France,'' when a group of paintings reasonably attributed to him seemed the strongest and most personal statement of interests similar to Caravaggio and his followers, yet so distinct as to be compared to such different artists as Nicolas Poussin and Jan Vermeer. Since then further discoveries have been made, more paintings have been added to the number believed to be surely by his hand, and his work continues to exert a wide appeal, but fundamental questions about his life as an artist remain unanswered and perhaps always will.

La Tour was born in Vic-sur-Seille, the small capital of the bishopric of Metz. He was married in 1618 in Lunéville, the summer capital of the duchy of Lorraine, and by 1620 he seems to have had an active studio there. Lunéville remained the center of his life; baptismal records establish the birth of nine children between 1618 and 1636, and other documents record the interest of successive patrons in his work. Two paintings were commissioned early in his career (1623/1624) by the reigning Duke of Lorraine; in 1633 he is mentioned as having the title of Painter to the King (Louis XIII); in the early 1640s the French governor of Lorraine ordered that several of La Tour's paintings be presented to him by the town of Nancy; and after 1644 La Tour is described as the official painter to the town of Lunéville. In 1648 La Tour was listed among the founding members of the Royal Academy of Painting and Sculpture. Documents of payment bear witness to his continued activity in Lorraine until his death early in 1652.

Unanswered Questions

While these archival notices suggest the nature and extent of La Tour's work, there are significant gaps in the records, and it is not easy to correlate the chronology of his paintings with the factual evidence of his life. The signatures of some of the signed paintings are doubtful; different versions exist of paintings described only by title in documents; and some paintings may be copies of now-lost works. There are, in brief, many problems of connoisseurship which will continue to be debated.

The main questions about La Tour's life focus on the time before his marriage in 1618 and the years between 1639 and 1643, when there are no records of his presence in Lunéville. Did he travel to Italy as a young artist or journey to the Netherlands and encounter Italianate ideas in Utrecht? Was he in Paris in the late 1630s and early 1640s, and did he perhaps make a second journey from there to the Netherlands? In Lunéville was he close to the leaders of the current religious revival?

His Works

Whatever the answers to these questions, the primary documents will remain his own paintings. The artist's originality is apparent in his earliest signed painting, *The Cheat* (1625). The subject of a group of cardplayers, long popular in the Netherlands as well as with Caravaggio and his followers in Italy, is presented with a startling dignity and clarity, showing La Tour's ability to select, simplify, and generalize. The four figures are painted thinly but with absolute precision; handsome costumes and the accessories of the game accent the broad, simple forms presented in a strong, natural light.

With very few exceptions, all of La Tour's paintings after this early date are night scenes, largely dependent on the highly expressive use of a source of light within the painting. Sometimes the source—a candle, torch, or lantern—is partially or completely concealed by a hand, a figure, or an object; sometimes the light flares out brilliantly against the surrounding darkness. In every case light is central to the formal construction of the paintings.

Scholars differ radically in the dates they assign to individual works by La Tour, but they generally agree that he developed gradually and consistently from the naturalism of *The Cheat* through the greater breadth and concentration of paintings focusing on one or two figures seen at night, as in *Job and His Wife* and *St. Joseph,* to the absolute distillation of forms in the late paintings grouped about the *Denial of St. Peter* (1651) and *St. Sebastian Mourned by St. Irene*.

None of La Tour's paintings involves more than a few figures; they are shown in simple, stable groupings arranged close to the picture plane in a space defined by light. The range of colors is limited to a few tones: warm tans, copper, and brick-red hues contrast with small passages of white or light yellow against dark grounds. Working with a few formal elements, La Tour achieved results that are suggestive through their very economy. His figures are quiet but not rigid; an atmosphere of silence and permanence emanates from his work. All his paintings, whatever the subject, seem profoundly religious ones, interpreted by a probing, serious, and sensitive mind.

Further Reading

S. M. M. Furness, *Georges de La Tour of Lorraine, 1593-1652* (1949), is an enthusiastic if somewhat personal study of the artist that includes the most important documentation. La Tour's place in French art of the 17th century can best be studied in Anthony Blunt, *Art and Architecture in France, 1500-1700* (1954; 2d ed. 1970). □

Benjamin Henry Latrobe

Benjamin Henry Latrobe (1764-1820), English-born American architect, was the first professionally

trained architect to practice in the United States. He worked in a variety of styles.

Benjamin Henry Latrobe was born in England of Moravian parents. He was educated in England, France, and Germany, and as head draftsman in the office of the London architect Samuel Pepys Cockerell he participated in such large projects as the Admiralty Buildings in London. His coming to American was something of an accident; his young wife died, architectural commissions were few because of the Napoleonic Wars, and he had an inheritance to claim in Pennsylvania.

Latrobe arrived in Norfolk, Va., in 1796 and was soon recognized by Thomas Jefferson, George Washington, and other prominent people as the ablest architect on the American scene. For the rest of his life he had many commissions in every part of the country.

In his works Latrobe displayed an amazing versatility and command of every current idiom. He undertook engineering projects, from waterworks in Philadelphia and New Orleans to a dry dock for the first American ''mothball fleet.'' He executed private houses, banks, exchanges, theaters, churches, Masonic halls, and Federal commissions—he gave the Capitol and the White House in Washington their polished forms. He did college buildings, lighthouses, tombstones, statue pedestals, and furniture. His houses varied from the geometric simplicity of ''Adena'' (Chillicothe, Ohio, 1805-1806) to the Adamesque-Federal elegance of Henry Clay's ''Ashland'' (Lexington, Ky., ca. 1812, later altered) to the Gothic style of ''Sedgeley'' (outside Philadelphia, ca. 1800).

On some public buildings—the Virginia Penitentiary in Richmond (1797) and the Center Station Pumping House in Philadelphia (1799), for instance—Latrobe worked in broad geometric forms expressive of utilitarian function inspired by Claude Nicolas Ledoux's rational classicism in France. On others, such as the Bank of Pennsylvania in Philadelphia (1798), where Latrobe ingeniously combined the first Greek revival portico in America with a Pantheon-like Roman dome, and the Custom House in New Orleans (1807-1809), he played with subtle spatial combinations of forms in the manner of Sir John Soane, whose English Regency elegance he undoubtedly knew.

But Latrobe also showed himself aware of and competent in the new 19th-century concept of architecture as the art of creating images of ideological conviction by means of historic styles eclectically borrowed for historical association. In 1808 he proposed a library for Congress to be built on the model of an Egyptian hypostyle hall, presumably in allusion to the wisdom of the ages kept therein. The furniture he designed for the White House (1809-1810) and the close approximation to a Greek Doric facade he executed for Pavilion X of the University of Virginia (ca. 1817) were appropriate because, as Latrobe explained in an Anniversary Oration before the Society of Artists in Philadelphia in 1811, a new Greece was developing ''in the woods of America.''

At the same time, Latrobe was introducing the Gothic style in designs for the Roman Catholic Cathedral in Baltimore (1805), Christ Church in Washington (1808), St. Paul's in Alexandria, Va. (ca. 1816), and the Bank of Philadelphia (1807; demolished). Of these, his plans for the Baltimore Cathedral were perhaps the most important historically, for more than usual symbolic significance attached to this building. As the seat of what had once been the governing Catholic diocese of all the English provinces, it was a reminder of the important role that Catholics had played in building America. Latrobe submitted two sets of plans for the Baltimore Cathedral, one in Gothic style, the other an adaptation of the Pantheon in Rome. In discussions of their relative merits, hardly any weight was put on esthetic value; the whole question was whether Gothic, as symbolic of a Church ''the same yesterday, today, and forever,'' was more suitable than Roman. Roman won out simply because Gothic could not match its combination of ''patriotic American'' and ''loyal Roman Catholic'' symbolism.

But Latrobe was too fundamentally versatile ever to accept the Greek revival symbolism unreservedly. Hence his disagreement with Jefferson over the dome of the House of Representatives, Jefferson wanting (and getting, in the original version) a grand symbolic shape, Latrobe advocating a more practical functional construction, and reverting to it when called back to rebuild the destroyed dome in 1815. Hence his failure in the Second Bank of the United States Competition in 1818, which William Strickland won with a ''pure Grecian'' design. This led to Latrobe's departure for New Orleans, where he died 2 years later.

Further Reading

The standard works on Latrobe are Talbot F. Hamlin's *Greek Revival Architecture in America* (1944) and *Benjamin Henry Latrobe* (1955). □

William Laud

The English prelate William Laud (1573-1645) was archbishop of Canterbury and architect of Charles I's personal government. He was executed by the Long Parliament.

William Laud was the son of a Reading clothier. He was educated in the town grammar school and received a scholarship to St. John's College, Oxford. He became a fellow and then was president of the college from 1611 to 1621. As an undergraduate, he had become aligned with the anti-Puritans, or Arminians, who opposed the doctrines of predestination and Presbyterianism. Instead, they believed in the continued manifestation of divine will in the historical development of the Church and therefore in the divine basis of episcopacy. Laud subscribed in theory to Arminian tolerance of doctrinal differences, but in action he was a believer in rigid enforcement of outward uniformity in worship, and he found strength in institutional authority.

Laud's beliefs about theology and church government were not popular at Oxford, and he was spurred to achieve higher authority in the Church. In 1616 he was appointed dean of Gloucester Cathedral. Five years later he was made bishop of St. David's in Wales. But he was denied further advance in the Church, ultimately by King James I, who believed that Laud's precise reforms endangered the hard-won authority then exercised by the bishops.

Favor from court flowed in Laud's direction with the accession of Charles I, who sympathized with Laud's goals. He became bishop of Bath and Wells and dean of the Chapel Royal in 1626, privy councilor in 1627, and bishop of London and chancellor of the University of Oxford in 1628. He at once set about dignifying the church buildings and conduct of worship in the diocese of London, enforced uniformity of academic dress at Oxford, and, as a member of the Star Chamber, began his persecution of Puritans. On Archbishop Abbot's death in 1633, Laud was appointed to the see of Canterbury, and from then until 1637 he carried out a rigorous program of decorousness, uniformity, and adherence to the Book of Common Prayer in the conduct of church services. The program was epitomized in the reconstruction of the facade of St. Paul's Cathedral according to the classical design of Inigo Jones. In the Star Chamber and High Commission many Puritans lost their church livings or were forbidden to preach, and laymen like William Prynne and John Lilburne were mutilated and whipped. Laud so emphasized religious discipline as the business of the Star Chamber that a court which had been popular for its expeditious settlement of civil suits now became the dreaded instrument of religious repression and arbitrary government.

Laud also sought to restore church lands held by laymen since the Reformation. This further led to anxiety among the laity, even among those who might have supported a hierarchical episcopacy. Finally, Laud strove to reintroduce churchmen into the seats of political power. His martinet's mind was constantly frustrated by the corruption and dilatoriness of many privy councilors. In 1636 Bishop Juxon was made lord treasurer to the delight of Laud but to the increased consternation of lay politicians.

Laud was in correspondence with Thomas Wentworth (later the 1st Earl of Strafford), the King's deputy lieutenant of Ireland. They shared the ideal of a strong and efficient royal government, an ideal policy they referred to as ''Thorough.'' Wentworth was already realizing the program in the secular government of Ireland, which had been notoriously weak and inefficient. In 1637 Laud proposed to implement the program in religious terms within Scotland, the bastion of Presbyterian Church government and aristocratic power. But Laud failed, and a unified Scots aristocracy and Church brought down the whole edifice constructed by Laud, Strafford, and Charles.

A month after the Long Parliament met in order to cope with the Scottish crisis, a gigantic petition was presented calling for an end of episopacy, root and branch. A week later Laud was impeached of treason. In 1641 the High Commission and Star Chamber were abolished. But Laud was not immediately proceeded against. He could be a

bargaining counter with the King; furthermore, Parliament did not as yet wish to define a church system. With the Scots alliance of 1643, however, the trial of the enemy of Presbyterianism became a necessity. The long trial began on March 12, 1644. Laud successfully proved that he had not committed treason under known law. Therefore, as with Strafford, his total conduct of government was held to have subverted the constitution, and he was condemned by bill of attainder. He was executed on Jan, 10, 1645.

The now powerless old man became a martyr to his religion. His blood and that of his royal master watered the restored Episcopal Church, and the disciples of Laud dominated the church settlement of 1660-1662.

Further Reading

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Estee Lauder

Estee Lauder (née Josephine Esther Menzer, born about 1908) was the founder of the international cosmetics empire that bears her name and the chief developer of its products.

Estee Lauder was hailed as the reigning queen of the cosmetics world well into the 1990s. Innovative and daring, with an extraordinary talent for marketing and promotion, Lauder founded the company that bears her name in 1946 and built it in close cooperation with her husband, Joseph Lauder, and sons, Leonard and Ronald. It remained the last privately held cosmetics company in the United States and was run by her oldest son, Leonard.

Growing Up

Although she carefully guarded the secret of her age (''It's the best kept secret since the D-Day invasion,'' she wrote in her autobiography, *Estee, a Success Story*), it is widely accepted that she was born on July 1, 1908. She was the youngest child of her French Catholic/Hungarian Jewish mother and her Czechoslovakian father. Born Josephine Esther Menzer, she grew up in Corono in the Queens Borough of New York City. Her father, Max Menzer, was a Czechoslovakian horseman—an elegant, dapper monarchist who came to the United States at the turn of the century with no money and few marketable skills. He supported his family as a custom tailor and later opened a hardware store that gave Estee her first experience as a saleswoman, arranging merchandise and window displays. She credited her uncle John Schotz, a Hungarian chemist who concocted skin care creams in the Menzer household, with her first introduction to the world of cosmetics. ''I watched as he created a secret formula, a magic cream potion, with which he filled vials, jars and flagons. . . . It was a precious velvety cream that magically made you scented. Maybe I'm glorifying my memories, but I believe I recognized in my Uncle John my own true path.'' For the next 20 years she worked to perfect her uncle's creams, stirring pots over the family stove and slathering her friends and neighbors with her concoctions.

In 1930 Lauder married Joseph Lauter (they changed the spelling to Lauder) and their son Leonard was born three years later. She also studied to be an actress after her marriage and birth of Ronald, but soon learned that her theatrical instincts were better applied to marketing than to performance. Even as a young mother she remained absorbed by her cosmetics business, selling her first products to the clients of The House of Ash Blondes Beauty Salon on Manhattan's Upper West Side. During the worst years of the Great Depression, Lauder marketed her products to ever growing numbers of women. Her innovative sales techniques, including free make-up demonstrations and sample give-aways, became trademarks of her growing enterprise, and she expanded her market to women at resort hotels throughout metropolitan New York.

In 1939 the Lauders were divorced and Estee moved to Miami Beach, Florida, where she sold her products to wealthy vacationers, encouraging them to spread the word of her cosmetics through her ''Tell a Woman'' campaign. The Lauders remarried in 1942 and a second son, Ronald, was born in 1944. Joseph Lauder took over the financial management of the business while Estee remained in charge of marketing.

A Turning Point

The company's first big order came from Saks Fifth Avenue in 1946, and the Lauders, who were then their company's only employees, cooked the creams—Super Rich All Purpose Cleansing Oil, Creme Pack, and Skin Lotion—on a restaurant stove and delivered them personally. The association with Saks marked a turning point in the company's history and helped the Lauders score entrees into other fashionable stores including Nieman Marcus, Marshall Field, and Bonwit Teller. The idea of selling her top of the line products exclusively through outlets at the best department stores became the strategy that industry specialists believe accounts for Estee Lauder's phenomenal marketing successes.

Convinced that her sales people were key to her sales strategy, Lauder traveled from New York to Texas and California, opening each Estee Lauder department store counter and carefully selecting and training the staff. ''The saleswoman is my most important asset, the link to my customer.'' She insisted that there was no room in her organization for the ''T. and T. salesgirl, always on the telephone or toilet.'' She pioneered the give-away promotion, ''A free gift to every purchaser,'' and offered free samples through direct mail and at charity functions until sales mushroomed and competitors were left breathlessly following her example. She was also determined that the models for her products not be dehumanized and that the focus always be on the whole woman rather than her facial or body parts.

Introducing Fragrances

In 1953 Lauder introduced her first fragrance, Youth Dew, a bath oil with a sweet fragrance that doubled as a perfume. ''We created a mini revolution. Instead of using their French perfumes by the drop behind each ear, women were using Youth Dew by the bottle in their bath water.'' In its first year Youth Dew did $50,000 in business; by 1984 the figure had jumped to $150 million. Lauder continued to broaden her line, introducing Beautiful and White Linen perfumes, Aramis for men, and the hypo-allergenic cosmetics known as Clinique.

Lauder kept the secrets of her ingredients within the family. While the products were made in Lauder factories, a final and secret ingredient was always added by a member of the Lauder family. This secrecy, she maintained, protected her from the snooping of industry spies hired by her competitors. It also added to the mystique associated with a family owned business. Unlike her competitors such as Elizabeth Arden, Helena Rubenstein, and the Revlon line, she resisted selling out to a corporate conglomerate. Estee Lauder Co. went public and conducted an initial public offering November 17, 1995. Profit from operations for the quarter ending December 31 was $61.1 million compared with a net income of $51.3 million a year earlier.

Lauder entered the family business full time and was running the company in the early 1990s. Her younger son, Ronald, who oversaw the company's foreign operations, left the business in 1983 to serve in the Reagan administration as deputy assistant secretary of defense and as U.S. ambassador to Austria. In 1989 he made an unsuccessful bid for the mayor's office in New York City, spending nearly $12 million in the effort.

According to *Forbes magazine,* Lauder and both her sons are billionaires. After the death of her husband in 1984, Lauder withdrew from the day-to-day operations of the company to devote her time and energy to her philanthropic work and to a flamboyant social life. The Lauder Foundation makes substantial contributions to the Memorial Sloan Kettering Hospital and to the Joseph T. Lauder Institute for Management and International Studies at the University of Pennsylvania. Lauder was awarded the Crystal Apple Award from the Association for a Better New York, the Gold Medal of the City of Paris, and humanitarian service awards from the Girls Club and the Boy Scouts and Girl Scouts of America.

Further Reading

The best sources of additional information on Estee Lauder can be found in her autobiography, *Estee, A Success Story* (1986), and in Israel Lee, *Estee Lauder. Beyond the Magic* (1985). There have been articles about the woman and her company in several periodicals, including *Who's Who in America, 1984-85, New York Times Sunday Magazine* (December 8, 1985), *New Yorker* (September 15, 1986), *Vogue* (January 1986), *Forbes* (September 18, October 23, and November 13, 1989), and *Business Week* (September 4, 1989). □

Salvador H. Laurel

Salvador H. Laurel (born 1928) was a leading member of the Philippine Congress, where he championed legal aid assistance for the poor for many years. He led the opposition to President Marcos during the years of martial law and served as vice-president of the Philippines under Corazon Aquino. However, he later broke with Aquino and lost a bid to replace her as president.

Salvador H. Laurel was born in Paco, Manila, the Philippines, on November 18, 1928. His parents were Jose P. Laurel, former president of the Philippines, and Paciencia Hidalgo. Both his parents came from Tanauan, Batangas, south of Manila.

Laurel went to the best schools in the Philippines and in the United States. In grade school he attended Ateneo de Manila, a Jesuit-run institution; for high school he went to De La Salle College, another well-known Catholic school.

He then proceeded to the University of the Philippines for pre-medicine and pre-law studies and received the degree of Bachelor of Laws in 1952. He finished his Master of Laws and Doctor of Juridical Science at Yale University.

Doy, as he was more popularly known, distinguished himself in his legal career. He authored and edited several publications on the subject of law, among which was the seven-volume *Proceedings of the Philippine Constitutional Convention, 1934-35,* published in 1970. As a professor of labor law and jurisprudence at the Lyceum of the Philippines, a school founded by his family, he published several articles in the school's *Law Review* on penal and labor policies.

As a lawyer committed to helping indigents who found themselves litigants in court cases, Laurel organized the Citizens Legal Aid Society of the Philippines (CLASP), which inspired the creation of similar such organizations there and elsewhere. For the creation of CLASP, he was cited as Most Outstanding Legal Aid Lawyer of the World in 1976 by the International Bar Association. He also received the Lawyer of the Year award from the Justice and Court Reporters Association of the Philippines in 1977.

Doy carried on the political tradition in the family begun by his father, who was a longtime congressman and speaker of the House of Representatives. He won a seat in the Philippine Senate in 1967 and kept his post until the declaration of martial law in 1972 when Congress was shut down by President Marcos. As a senator, he authored five ''Justice for the Poor'' laws intended to reduce the legal expenses of those who could not afford it. He was chairman of the Senate Committee on Justice, as well as of three other standing committees. While a senator, he added special reports to his list of publications, the foremost of which was the *Laurel Report on Penal Reforms* in 1969. For these accomplishments he was consistently cited as one of the outstanding senators of the Philippines.

Laurel also served the Philippine government as representative to the United Nations General Assembly from 1968 to 1970. As a lawyer-businessman, he continued as chairman of the CLASP and as president and director of various business enterprises, including Dorel Corporation and the Philippine Banking Corporation.

When President Marcos called for elections for assemblymen of the *Batasang Pambansa,* the unicameral legislature under martial law, Doy Laurel ran and won. While there, he delivered several speeches assailing misconduct in the Marcos government.

He subsequently founded the United Nationalist Democratic Organization (UNIDO), which served as effective opposition to the president's ruling party, the Kilusan ng Bagong Lipunan (KBL). In the Batasan election of 1984 UNIDO was able to get several candidates elected. With other opposition factions, UNIDO served as critic of the Marcos regime in the halls of the weak legislature.

Opposition to the one-man rule of President Marcos grew from 1983 upon the assassination of Senator Benigno Aquino on his return to Manila from self-exile in the United States. In late 1985, Marcos acceded to strong domestic and international pressure to call for snap elections, still confident of his victory. Doy Laurel ran for president under the UNIDO banner. However, on the deadline for the filing of candidacy he forged a unity with Corazon Aquino's LABAN Party and agreed to run as her vice-president.

The February 1986 elections were marred by violence and fraud. Marcos was declared winner by the Batasan, amidst protests from the National Movement for Free Elections (NAMFREL). In the military, a faction led by the defense minister Juan Ponce Enril and the deputy chief of staff Fidel Ramos revolted. People flocked to the streets, surrounding the military camp to prevent reprisals from government troops. The people forestalled an armed battle. Marcos, the long-time dictator, fled to Hawaii. The UNIDO-LABAN team of Corazon Aquino and Salvador Laurel became president and vice-president of the Philippines, respectively. A new constitution was drafted and submitted to the voters for ratification February 2, 1987.

A split soon developed between Corazon Aquino and her vice-president. In February of 1989 Laurel visited Marcos, then in exile in Hawaii, and requested that the ill former president be allowed to return home. This request contradicted the policy of Aquino and the rest of the government, which demanded Marcos pay back the many millions of dollars that he was accused of stealing from the Phillipine people before he could return. In early December, a coup was attempted against President Aquino while Laurel was out of the country, but failed owing to the loyalty of most of the military to the president. Laurel was bitterly attacked by Aquino for refusing to condemn the coup leaders and allegedly saying they had a ''right'' to their actions. The President accused Laurel of being part of the rebellion, an accusation he denied. In 1992 Laurel ran for president on the Nacionalista Party to succeed Aquino, but finished fourth. He was appointed by the eventual winner, Fidel Ramos, as Chairman of the Phillipine Centennial Commission to celebrate the 100th anniversary of the Phillipines in 1998.

Further Reading

Biographical information on Laurel can be found in *The Philippine Who's Who* (Manila, 1957). Books by Laurel include: *Laurel Report on Penal Reforms: The State of Philippine Penal Institutions and Penology* (1969) and *This Land Is Mine: A Primer on the New Land Reform Code* (Manila, 1972). Articles and reports written by Laurel include: ''The Socio-Legal Determinants of Philippine Labor Policy,'' in *Lyceum Law Review* (August 1961) and *Laurel Report: Central Luzon* (Manila, 1971). Articles about Laurel include ''Doy Laurel's War on Two Fronts,'' in Philippine *Panorama* (February 12, 1984), and Aida Mendoza, ''Justice for a Widow,'' featuring a case handled by Laurel, *Woman's Home Companion* (May 9, 1974). Reports about the increasing tension between Laurel and President Aquino are in ''Aquino VP Ask Sympathy for Ailing Marcos,'' *New York Times* (February 4th, 1989), ''Rebels 'Have Right' to Act,'' *Los Angeles Times* (December 3rd, 1989), and ''Aquino Accuses Three of Leading Rebels,'' by David Sanger, *New York Times* (December 9th, 1989). Election results are available in ''Front Runners Are Nip and Tuck as Phillipine Results Trickle In,'' by Philip Shenon, *New York Times* (May 12th, 1992). □

Ralph Lauren

Born Ralph Lipschitz in 1939, the name of American designer Ralph Lauren became synonymous with status, class, and taste.

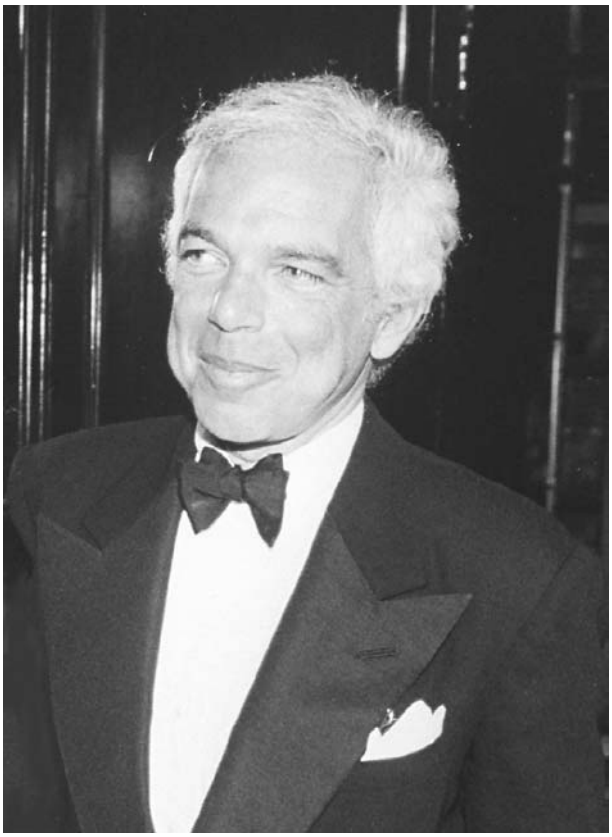

More than a fashion designer, Ralph Lauren was the master marketer of elegant living. In addition to clothing, he ventured into home decorating products such as furniture, bedding, drapes, towels, rugs, china, silverware, and even potpourri.

Born in the Bronx, New York City in 1939, Lauren grew up in a working-class neighborhood. Although he did not receive formal design training, he was royally steeped in fashion retailing, having worked for New York department stores in his youth. While selling ties at Brooks Brothers, he studied business at night school. It may well have been during his sales stint at Brooks Brothers, the conservative stylish menswear store, that Lauren met the ''muse of tradition'' which would earn him a formidable position in fashion history.

The Old Money Look

Oddly, Lauren's initial entry into fashion was designing napkin-wide Beau Brummel neckwear in 1967. At the time narrow dark ties were the norm, but he successfully shattered that tradition with colorful, opulent trendy ties. The next year he launched a menswear line, Polo, offering styles that were refined, a mix of English classic and traditional American, and conveyed the image of landed gentry to a society that had little use for class, but enormous use for money.

In 1971 Lauren introduced his women's line, which developed into four lifestyle groups: collection, classics, country, and active. Eyewear was launched in 1974, boyswear and the fragrances Polo for men and Lauren for women in 1978. Girls' clothing was introduced in 1981; footwear followed in 1982; an extensive home collection in 1983; then came scarves, hosiery, sleepwear, leather goods, luggage, jewelry, and finally his Safari fragrance in 1990.

His costuming for the films *The Great Gatsby* (1973) and *Annie Hall* (1978) influenced the way millions dressed. Modestly describing his work, Lauren stated: ''I believe in clothes that last, that are not dated in a season. The people who wear my clothes don't think of them as fashion.'' Lauren's vision was to represent timeless American style with a dash of British elegance and the comfort of natural fibers.

From Fashion to Lifestyle

Woody Hochswender, editor of *Esquire* magazine, said, ''Ralph is a great interpreter of American traditions and he shapes these traditions in an ongoing way.'' Some critics said that Lauren sold a high-priced lifestyle dream more than innovative designs. There is no question that his to-the-manor-born clothing, accessories, and home furnishings endow the owner with a sense of good taste. His advertising drove the message by focusing on the concept, rather than a single item; and his marketing and merchandising translated the vision at retail. It was a winning combination that had a tremendous impact on the way the world dressed and lived in the late 1980s and early 1990s.

Haysun Hahn of Promostyl, an international fashion forecasting agency, said that ''It's costuming, it's not real. He's influenced by romantic Americana and he taps into our fantasy and makes us believe it applies to everyday life.'' But apparently, consumers want to believe in Lauren. His formidable fashion formula was the most successful in fashion retailing, garnering a multitude of honors from his peers. He had seven COTY Awards and was inducted into the COTY Hall of Fame in 1986. In 1992 he received the Lifetime Achievement Award from the Council of American Fashion Designers, and a tribute for 25 years of impact on American style from the Woolmark Awards. The Council of Fashion Designers later elected him Designer of the Year in 1996. Alan Millstein of the Fashion Network Report said, ''Lauren is the only 7th Avenue high roller who has a successful chain of retail stores. He's the billion-dollar baby.''

A Merchandising Genius

In 1971 Lauren opened his first retail store on Rodeo Drive, Beverly Hills, California, building toward a total of 116 Polo-Ralph Lauren freestanding stores in the United States, plus one in London, Paris, and Shanghai, as well as 1,300 boutiques in department stores. Company-owned outlet stores selling overruns and outdated merchandise at

discounted prices followed in the early 1980s, and by the mid-1990s included 62 stores. In 1986 he made fashion retailing history with an expansive megastore housed in the huge, elegant, former Rhinelander Mansion in New York. A tour de force of his concept of dreams and designs, the store is a stunning showcase for Lauren's lifestyle marketing philosophy. John Fairchild, chairman of *Women's Wear Daily,* called it ''The best boutique in America, probably the world.'' Consumers worldwide responded to the magic—spending over $5 billion a year by 1997 to have the Lauren Look—making him the best-selling designer in the world.

Ambition Realized

Lauren exemplified the image he projected, and was often featured with his family in magazines chronicling lives of the rich and famous. He was the first designer to market a lifestyle, and also the first to appear in his own advertising.

His womenswear fashion previews held each spring and fall in New York were the predictable hits of the designer collection week as he managed to tastefully interpret trends with an undisputable flair for understanding that his customers wanted to look fashionable without looking like fashion victims. For inspiration, he sometimes based collections on themes such as African safaris, Indian princesses, rugged westwear, bohemians in Paris, or Russian revolutionaries. His mix of tweeds, velvets, chiffon, and silks exuded a nonchalant elegance.

An Empire Poised for Growth

One of the secrets of Lauren's success lay in his obsession with detail, always checking product quality and maintaining tight control over the brand image he crafted so carefully. This enabled him to leverage the Polo/Ralph Lauren brand with over 25 lucrative licensing contracts, as well as introduce sub-brands such as Polo Sport (in 1994) targeted to a younger, more active adult. Experts predicted that what began as a fragrance line would grow to include well over 100 skin color and treatment products, new cross-merchandising opportunities, as well as new retail distribution. In fact, in 1996 a new Polo Sport store featuring active wear opened in Manhattan across from Polo's flagship store.

In addition to its top-of-the-line men's and women's clothing still manufactured by Polo/Ralph Lauren, licensed products are an important source of revenue. Two major new ventures began in 1995 taking the brand into the highly competitive blue jean and mass market women's clothing categories. Both took the Lauren name to a new customer at lower price points, and were instant hits. Growth was not relegated to fashion and fragrance, however. In 1996, Lauren's Home Collection contributed about $535 million in sales worldwide—more than any other designer's. Paints were launched the same year, along with instruction videos and all the tools needed to create the living environment of ones choice—Thoroughbred, Country, Santa Fe, Safari, and Sport. By 1997 investment bankers were vying for the opportunity to help Lauren take the company public; however, the success and staying power of Lauren's empire has not been lost on Wall Street

Further Reading

For more information on Ralph Lauren and the world of fashion see *Ralph Lauren: Master of Fashion* by Anne Canadeo (1992), *Ralph Lauren: The Man Behind the Mystique* by Jeffrey Trachtenbers (1988), the *Fairchild Dictionary of Fashion* (1988), *McDowell's Directory of 20th Century Fashion* (1987), and *NY Fashion: The Evolution of American Style* by Caroline Rennolds Milbank (1989). Countless magazine articles have been written, including: *Fortune* (November 11, 1996); *Newsweek* (January 8, 1996); *Brandweek* (June 10,1996); *Town & Country* (October 1996, March 1996, January 1996); *Harper's Bazaar* (August 1996). □

Margaret Laurence

The Canadian writer Margaret Laurence (1926-1987) was the author of many novels and stories about Africa and Canada. The five Manawaka novels feature strongly etched heroines and won international acclaim.

Margaret Laurence (Jean Margaret Wemyss) was born in 1926 in Neepawa, Manitoba, Canada. Her father's family had been Scottish settlers in the district; her mother's, Irish. She was educated in Neepawa and at United College in Winnipeg, which she attended from 1944 to 1947. After graduation she worked as a reporter on the *Winnipeg Citizen,* a labor daily. In 1948 she married Jack Laurence, a civil engineering graduate from the University of Manitoba. In 1949 the Laurences went to England and in 1950 to Africa, where Jack Laurence was in charge of a dam-building project in Somaliland (now Somalia). In 1952 they moved to the Gold Coast (now Ghana), where they lived until 1957. Their daughter, Jocelyn, was born during a leave in England in 1952; their son, David, in Ghana in 1955. The Laurences returned to Vancouver, Canada, in 1957. In 1962 Margaret Laurence moved with her children to England, where she lived until moving back to Canada permanently in 1974. The Laurences were divorced in 1969. After 1974 Margaret Laurence lived in Lakefield, Ontario, a small town near the city of Peterborough. Much of her last novel, *The Diviners,* was written at a cottage on the Otonabee River, near her home in Lakefield.

First Successes

Margaret Laurence started writing when she was young. Her first novel, called *Pillars of the Nation,* was written at the age of 12 for a contest sponsored by the *Manitoba Free Press*. A story about pioneer settlers of the West, its town was already called Manawaka. It won honorable mention. Throughout high school and college discerning teachers such as Mildred Musgrove and Malcolm Ross recognized in her a fiction writer's talent, but it was not until her African experiences that the talent blossomed.

Intrigued by the extensive oral literature of the Somali people, she searched out and translated examples of the folk

tales, love poems, and formal, highly-developed *gabei,* gathering them together in a book called *A Tree for Poverty,* published in 1954. In Ghana she began to write the short stories later collected and published as *The Tomorrow-Tamer* (London, 1963; New York, 1964). Her first novel, *This Side Jordan* (1960), is set in Ghana, and *The Prophet's Camel Bell* (1963), published in the United States as *New Wind in a Dry Land* (1964), is a retrospective account of her experiences in Somaliland. There she came to a dawning awareness that the themes of freedom, individual dignity, and survival are universal in all literature, applicable to her own Canadian past and present as well as to the desert people of Somalia. She wrote of African people with tact and empathy, so much so that she was repeatedly praised by Chinua Achebe, the senior Nigerian novelist, for her portrayals of Africans and their dilemmas.

The Manawaka Cycle

Five works set in the Canadian prairie town of Manawaka constitute the major body of Laurence's fiction: *The Stone Angel* (1964), *A Jest of God* (1966), *The Fire-Dwellers* (1969), *A Bird in the House* (1970), and *The Diviners* (1974). In them, through the voices of five memorable women, she created a multi-faceted Canadian experience through four generations. In *The Stone Angel* Hagar Shipley tells her story of pride and pain and of learning the meaning of love just before it is too late. Rachel Cameron of *A Jest of God* is a spinster school-teacher, trapped in Manawaka by the demands of her mother and, even more, by her own fears and self-distrust. Through the crucial events of one summer she comes to a degree of self-knowledge and a limited freedom. Her sister, Stacey MacAindra of *The Fire-Dwellers,* lives in Vancouver with her husband and four children. She is battered from all sides by an urban environment that seems monstrously threatening and by the multiple demands on her as wife, mother, and friend. But Stacey is strong, a doer and an activator. In the weeks before her 40th birthday she lives through a series of shocks that brings her an increased acceptance of herself and of the irreversible process of life.

The collection of short stories *A Bird in the House* centers on the young Vanessa MacLeod, her initiation into the mysteries of love and loss, and her gradual acceptance and understanding of Grandfather Connor. As a child she feared and resented him and his tyranny; maturity brings her respect for his strengths and pity for his self-imposed isolation.

The Diviners is the story of Morag Gunn of Manawaka, a writer of novels. On one level the story unfolds the process of Morag's life from the death of her parents when she was young to the novel's present when she is 47, struggling to understand her own life and caught up in a tormenting concern for her daughter, Pique. In its deepest and broadest meaning *The Diviners* is the story of a profoundly religious pilgrimage, the affirmation of faith and the finding of grace.

Other Works and Awards

In 1968 Margaret Laurence published *Long Drums and Cannons,* a study of contemporary Nigerian novelists and playwrights, and in 1976, *Heart of a Stranger,* a collection of personal, often autobiographical essays. She also wrote four children's books: *Jason's Quest* (1970), *The Olden Days Coat* (1979), *Six Darn Cows* (1979), and *A Christmas Story* (1980).

Margaret Laurence was a beloved and respected Canadian. She was awarded the Order of Canada, the Molson Prize, and honorary degrees by many universities. The Manawaka novels have been translated into many languages.

Further Reading

For studies of Laurence's work see Clara Thomas, *Margaret Laurence* (1969) and *The Manawaka World of Margaret Laurence* (1975) and Patricia Morley, *Margaret Laurence* (Twayne, 1981). William New and George Woodcock have edited collections of essays, *Margaret Laurence* (1977) and *A Place To Stand On* (1983). The most complete bibliography of the numerous articles and interviews is Susan Warwick's in *The Annotated Bibliography of Canada's Major Authors,* Volume 1 (ECW Press, 1979). The National Film Board made a one-hour film, ''First Lady of Manawaka,'' and Atlantis Films a half-hour successful film of *The Olden Days Coat.*

Additional Sources

Crossing the river: essays in honour of Margaret Laurence, Winnipeg, Man.: Turnstone Press, 1988.

Laurence, Margaret, *Dance on the earth: a memoir,* Toronto, Ont.: McClelland & Stewart, 1989. □

Henri Laurens

The French sculptor Henri Laurens (1885-1954) was one of the first artists to find an equivalency in sculpture for Cubist painting.

In this century of mobility, Henri Laurens was an exception in that he was born, lived his life, and died in one city—Paris. Despite his humble family background and his extremely limited academic and artistic training, he distinguished himself as one of France's most outstanding sculptors of modern times and was a close friend of many of the important artists and intellectuals of his time.

After several years of primary schooling, he entered the workshop of an ornamental sculptor where Laurens modelled figurines and did tracings of architectural decorations. This experience led him to his next occupation as a sculptor of architectural embellishments, often working on the scaffolding of buildings under construction. In the evenings he attended drawing classes in the studio of ''Pere Perrin,'' where he became lifelong friends with a number of his fellow students.

In 1911 Laurens met the painter Georges Braque—certainly the most important event in Laurens' career. Braque and his Spanish friend, Pablo Picasso, starting five years earlier, had evolved a revolutionary style, Cubism, based on dual influences of the work of Paul Cezanne and

of African sculpture. The faceted strokes of Cezanne and the expressive distortions of African sculpture coalesced into a style in which planes, freed from purely representational connotations, interpenetrated and interlocked as a dynamic surface. Figure and ground, the subject and its environment, unite in a measureless depth.

Art critics and theoreticians, such as Guillaume Apollinaire, interpreted this to convey a new multi-faceted artistic reality. An object and its environment were perceived from many viewpoints, in effect as a totality that divorced the viewer from the Western tradition of illusionism in which the moment and the viewer's location were fixed in time and space. A more formal training of Laurens might have inhibited his adoption of this stylistic innovation. In addition, his background as a craftsman concerned with his materials and tools may have facilitated his becoming a Cubist artist.

Laurens and Braque were close friends for the remainder of their lives. Through Braque, he met Picasso, Gris, Leger, and other artists associated with Cubism as well as with other revolutionary movements. Initially, Laurens was an artistic disciple of Braque and worked in two-dimensional media, but by 1912 he started to explore the sculptural potentialities of Cubism. The collages of Picasso and Braque plus Picasso's constructions quickly influenced him. Both media were novel in that they employed the principle of assembling materials into two or three dimensional works of art, in contrast to the traditional definitions of painting and sculpture. Laurens' constructions are distinctive in that they are extensively, if not entirely, painted. The beauty of their shapes, rhythms, and color has made Laurens' constructions remarkable in a medium that is generally more sober and less colorful and decorative in effect. During this period he even painted his stone sculptures. In the spirit of artistic revolution of that time, Laurens produced a body of work that combined painting and sculpture.

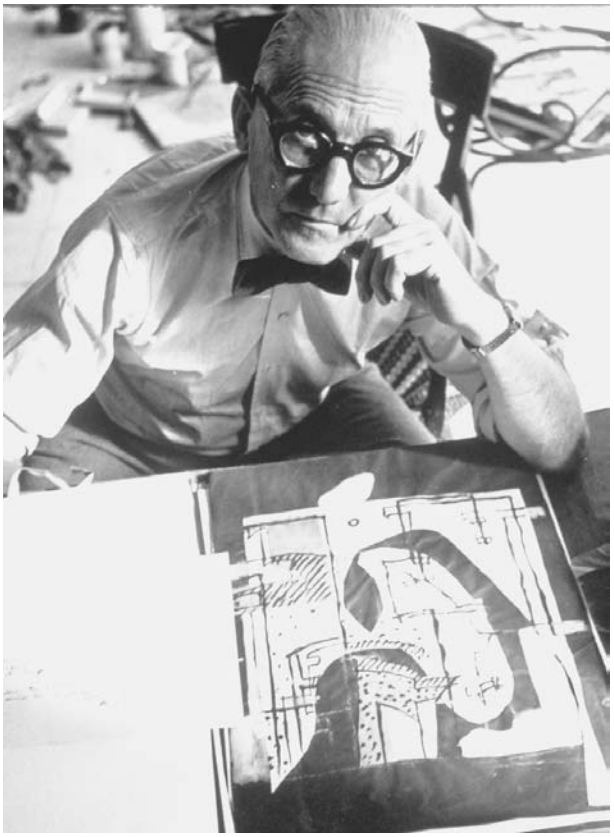

His polychromed reliefs of 1919 to 1920 are considered some of the best examples of Cubist sculpture. However, many writers have considered them painted relief transcriptions of the style of Braque and Picasso paintings of 1913 to 1914. During the 1920s, following a tendency of the time, Laurens' sculpture evolved from being characterized by the sharp geometric planes of Cubism to a decorative sensuosity of curving lines and massive forms and volumes. Then, as throughout his career, his work remained playfully representational and never became abstract. Appropriate to this stylistic change, there was an increasing preference for the female form in his sculpture.

By the late 1930s his massive, undulating forms had acquired an organic quality suggesting growing or swelling energies; or, in the manner of the English sculptor Henry Moore, it suggested forms evolving with the forces of time and nature. This occurred with the final renunciation of geometric shapes (1938) and adoption of a more lyrical and poetic tone in his themes and their interpretation.

Laurens was a kind and patient person who lived quite modestly. His success, recognition, and financial reward were never great until the last years of his life. During World War I Leonce Rosenberg became his art dealer, followed by Daniel-Henry Kahnweiler. They were two of the most respected dealers in avant-garde art. Laurens' inclusion in a major New York art exhibit, ''Cubism and Abstract Art,'' in 1936 clearly established his place in the development of modern sculpture and his place in the history of art. The following year two of his high relief sandstone panels were displayed in the Sevres Pavilion at the Exposition Internationale in Paris. His greatest triumph was winning the grand prize at the Sao Paulo Bienal in 1953.

Laurens illustrated nine books over the period 1917 to 1953, among which were Paul Eluard's *The Last Night* (1942) and Tristan Tsara's *Entre Temps* (1946). In 1924 he did the stage settings for Diaghilev's Ballets Russes' performance of Darius Milhoud's *The Blue Train*.

As he had lived, Laurens died quietly in 1954. During the next decade he was posthumously honored in many retrospective shows as an artist of importance and as a pivotal figure in the development of modern sculpture.

Further Reading

Laurens is usually discussed in the literature on his fellow pioneer Cubist sculptors Alexander Archipenko, Raymond Duchamp-Villon, and Jacques Lipchitz. Most of the writings on Laurens are in French. For background and illustrations, as well as an excellent review of modern sculpture and Laurens' place in it, see C. Gidion-Welcker, *Contemporary Sculpture: An Evolution in Volume and Space* (1955; rev. ed. 1961), and Michel Seuphor, *The Sculpture of This Century* (1960). The sole monograph in English—Cecile Goldscheider, *Laurens* (1959)—reviews this artist's place in the development of modern sculpture and his career and is well illustrated. □

Henry Laurens

Henry Laurens (1724-1792), wealthy South Carolina merchant and planter, was a leading American Revolutionary and a member of the Continental Congress.

Henry Laurens, a descendant of Huguenot immigrants, was born in Charleston on March 6, 1724. Henry's father had risen from a simple saddler to the owner of a prosperous merchant firm, well connected in England. Henry also entered trade, quickly becoming equally at home in London and Charleston. By the time imperial relations began to deteriorate in the early 1760s, Henry Laurens had become the leading merchant in South Carolina. After greatly extending his father's fortune, Laurens turned from trade to planting. The unfair seizure of one of his vessels by English customs men provided the overt cause for his departure from commerce in the 1760s. This episode also changed Laurens from a vigorous supporter of British authority to a Revolutionary.

Laurens became increasingly involved in the events leading to the American Revolution. Although a conservative by nature, he was personally affected by the inequities of the Stamp Act and the restrictions on trade. By 1774 he had moved into the mainstream of Revolutionary activity in South Carolina. Early in 1777 he was elected to the Continental Congress and was soon deeply immersed in its deliberations and committee operations. Although wholly committed by this time to the cause of independence, and despite the fact that he himself had been a merchant, he was shocked by the activities of other merchants, both in and out of Congress, whom he felt were capitalizing on the war.

Through most of 1778 Laurens served as president of Congress. At the end of 1779 he accepted a diplomatic mission to Holland. However, he never arrived in Holland, for the vessel on which he was sailing was captured by the English, and Laurens, despite protests of diplomatic immunity, was imprisoned in the Tower of London. He remained there for more than a year and was treated most harshly; his health was broken and, to a degree, his spirit too. He was freed in exchange for the British general Cornwallis, Laurens made an attempt in 1783 to aid the peace negotiations in Paris, but his contribution was minimal.

Laurens retired to his South Carolina plantation after the war. He was honored by his native state on several occasions. His last public recognition came in 1787, when he was elected a delegate to the Constitutional Convention at Philadelphia. His health was so poor, however, that he never attended. He died on Dec. 8, 1792, having lived just long enough to see the creation of the American Republic.

Further Reading

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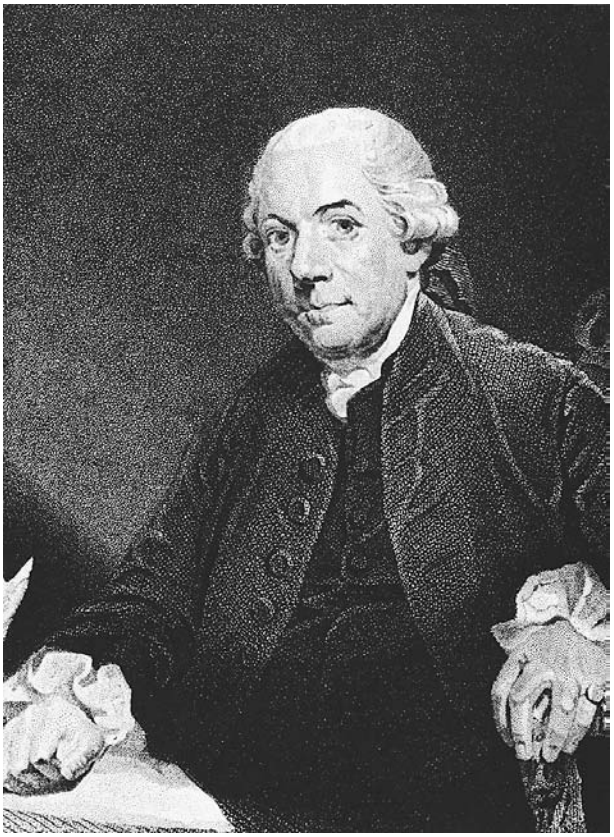

Sir Wilfrid Laurier

Sir Wilfrid Laurier (1841-1919) was a Canadian political leader. Head of the Liberal party and prime minister, he spurred Canada's economy but foundered on questions of conscription and protective tariffs.

Wilfrid Laurier was born at Saint-Lin, Canada East (now Quebec), on Nov. 20, 1841. He attended Collège L'Assomption and McGill University, where he studied law. Already fluently bilingual, Laurier was rapidly developing into a superb orator in both of Canada's languages, but his health was delicate and he moved into rural Quebec in an effort to strengthen himself. At Arthabaskaville he practiced law and for a time was editor of a newspaper, *Le Défricheur*.

Laurier entered politics in 1871, winning a seat in the Legislative Assembly of Quebec, and in 1874 he entered the House of Commons at Ottawa. For a period of a year he was minister of inland revenue in the Alexander Mackenzie government but seemed languid and somewhat uninterested to his parliamentary colleagues.

Spokesman of Liberalism

In 1877 Laurier delivered a speech on political liberalism that clearly defined the difference between Catholic liberalism, anathema to Quebec clerics, and the liberalism

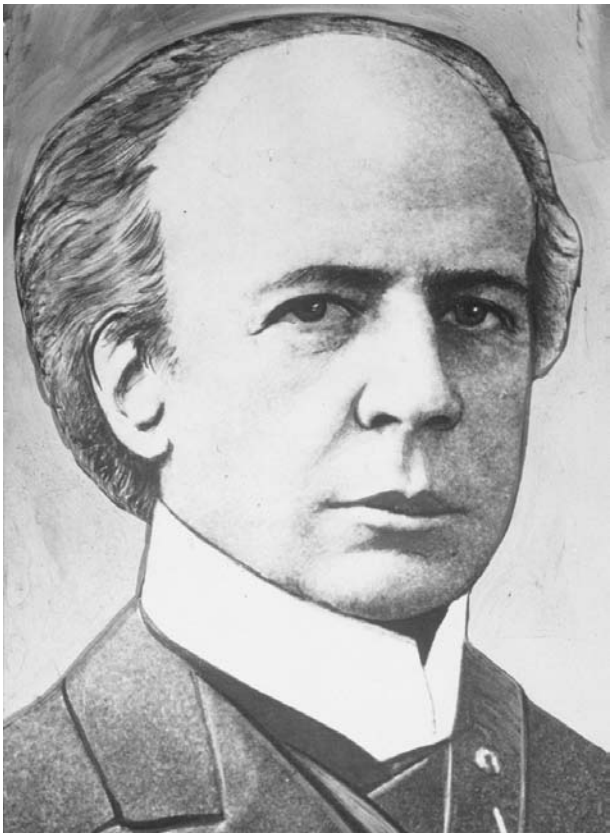

of his party. This speech was instrumental in gaining respectability for the Liberals in Quebec. In 1885 he delivered a brilliant and passionate speech attacking the government for the execution of the rebel Louis Riel, and in 1887 Laurier seemed as good a choice as any other Liberal to succeed Edward Blake as party leader.

In 1891 Laurier campaigned on the issue of unrestricted reciprocity with the United States, but his party again was defeated by Sir John A. Macdonald. However, after Macdonald's death the Conservatives began to fall apart and split on the Manitoba schools question, when they were forced to take a position because they were in power. Relieved of responsibility, Laurier could talk of using ''sunny ways'' to resolve the crisis and sit firmly on the fence. The result was victory in the election of 1896.

Head of a Liberal Government

An economic boom began in 1896 that lasted throughout Laurier's term. Immigrants began flooding into Canada from all over Europe, lured by free land and a wise immigration policy. Within a decade or two, the great prairies to the west were settled. New railways were built, unfortunately with a too generous government aid, and sometimes supported by shamefully watered stock. Industry boomed, and Canada reached and passed the take-off point.

Still there were difficulties aplenty. In 1899 the South African War began, and Laurier found himself pressed by English-Canadian opinion into aiding Britain. French Canadians, however, objected, seeing in the Boers a people rather similar to themselves. The result was a political compromise that satisfied no one. In 1905 another question divided French and English, that of the Autonomy Bills that created Alberta and Saskatchewan as provinces. What kind of schools would the provinces have? Laurier proposed one course, tried to ram it through, and lost his minister of the interior, Clifford Sifton, as a result. Again in 1910 and 1911, Laurier's plans for a Canadian navy troubled Quebeckers, and the Prime Minister found himself under attack in his home province by the nationalists under Henri Bourassa's leadership.

Defeat and Decline

The troubles were mounting, but Laurier was confident. After all, he had won the elections of 1900, 1904, and 1908, and after his success in securing a long-awaited reciprocity treaty with the Americans, he was certain he had found the key to a continued hold on power. But Canada had changed, and reciprocity frightened the manufacturers who benefited from protective tariffs. The result was a stunning defeat for Laurier and the Liberals in 1911, a defeat that had been engineered by Conservative chief Robert Borden, Sifton, and Bourassa.

Laurier took his defeat with characteristic good grace. The man seemed somehow more noble than most politicians, above the muck of the arena. His political supporters loved him in defeat and in victory, and his political foes always admired him.

But World War I brought pressures on the country of a different kind, and although Laurier did his utmost to encourage French Canadians to enlist, there were soon cries that Quebec was disloyal. The crisis came in 1917. Quebec had already been frustrated by a school crisis in Ontario and the Conservative government's unwillingness to pay attention to the province's military ardor in a suitable fashion. But with conscription in 1917 the debate became nasty in tone.

Borden tried to induce Laurier into a coalition that would enforce conscription, but Laurier could not agree. Someone, he believed, had to stay to fight Bourassa and the *nationalistes*. As a result, Borden formed a coalition that was lacking any French Canadians of stature, and in the election of 1917 every stop was pulled. The campaign was a disgrace. ''If Laurier wins,'' a professor said in the press, ''he will win leading the cockroaches of the kitchen of Canada to victory.'' The result was inevitable in the hypertense circumstances of the war, and conscription carried the day. The Liberals were reduced to having strength only in Quebec, and Laurier, once the most-loved man in the Dominion, was often portrayed as something close to antichrist.

On Feb. 17, 1919, Laurier passed away in Ottawa. His career had shown the difficulties faced by French-Canadian national politicians. But it had also demonstrated that politics could be noble, that one could lead a nation without losing one's civility.

Further Reading

There is no first-class modern biography of Laurier. The authorized biography by Oscar Douglas Skelton, *Life and Letters of Sir Wilfrid Laurier* (1921), is badly outdated, but Joseph

Schull, *Laurier: The First Canadian* (1965), is not a satisfactory substitute. See also John Willison, *Sir Wilfrid Laurier* (2 vols., 1903; rev. ed. 1926), and John W. Dafoe, *Laurier: A Study in Canadian Politics* (1922) and *Clifford Sifton in Relation to His Times* (1931).

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Achille Lauro

Achille Lauro (1887-1984), Il Comandante (The Commander), had a rich business and political life. His fleet of ocean going vessels was spread over the waters of the world for 50 years. He was a deputy in the Italian parliament and mayor and political boss of Naples.

Achille Lauro was born in Piano di Sorrento (near Naples) on June 16, 1887, to a sea-faring family. As a youngster his father sent him on transatlantic trips on sailboats that he owned. When Achille was 20 his father died, leaving him in charge of the family—his mother and three sisters—three sailboats, and a huge debt. He managed to stay solvent until the beginning of World War I when the government requisitioned his sailboats and eventually lost them.

When the war ended, Achille Lauro was without money and without boats. His strategy was to create a company with limited participation (societa in accomandita) by having all his personnel invest their savings for a share of the profits and a guarantee of employment. It was this type of investment that brought Lauro's financial success. By having his employees participating in the profits of his ventures he avoided union problems and obtained the greatest productivity possible.

Between 1923 and 1928, when large shipping companies were abandoning their boats, Lauro found another expedient by leasing boats that he used effectively. He succeeded in having these boats loaded both ways—coal from England to southern Italy and grains from Romania to Rotterdam. As his fame for service and punctuality spread, he had no problems in increasing business volume. With the profits made this way he increased his fleet so that by the 1930s he owned the largest private fleet (in tons) in the Mediterranean basin.

At Italy's entrance into World War II (June 20, 1940) Lauro had 57 boats with over 300,000 tons, but by the next day all his boats were confiscated again for the war. Since he supported the war effort, Mussolini granted him 50 percent of all Neapolitan newspapers (they were previously 100 percent owned by the government through the Bank of Naples).

When the war ended he was imprisoned by the Allies for almost two years, only to be found at the end not guilty of fascist collaboration. Like others, he was ready to purchase Liberty boats that the United States government put on the market. During the huge Italian migration to Australia and South America Lauro crowded thousands of migrants on his ships for whom the Italian government was grateful to pay the fare.

This was also the moment he chose to enter politics. He did not care where. When the left and center parties rejected him as a fascist collaborator, Lauro financed the decaying Monarchist Party and became its local leader. As such, he was elected mayor of Naples in 1953. At the time Lauro also was the owner of the largest private fleet in Europe.

Over the next five years Lauro through his wealth and populistic politics succeeded in becoming the hero of the local people as well as the enemy of the establishment in Rome. He never hesitated to mix his business affairs with the affairs of the town hall—not so much for financial gains as for power and political gain. By 1958 the central government, fearing the spread of fascist-like populism and loss of central government control, dismissed the Lauro administration and named a receiver for the city of Naples. Lauro was elected again as mayor in 1960, but by 1961 he was outvoted by the city council and he resigned.

While in the 1960s business became better and Lauro could expand his fleet, he would never again regain absolute political power in Naples. He took the reins of the business from his sons who, he felt, mismanaged it. Upon the death of his wife of a half century, in 1973 he married a

35 year old would-be actress and tried to restructure the future of his newspapers. Until the end Achille Lauro remained the supreme master of the fleet, the Commander of a greedy family and of the people that alternately adored and hated him.

Further Reading

The best sources on Achille Lauro are in Italian: Pietro Zullino, *Il Comandante* (The Commander) (Milan, 1976); Perey Allum, *Potere e societa a Napoli nel dopaguerra* (Power and Society in Postwar Naples) (Turin, 1975); *Achille Lauro, La mia vita e la mia battaglia* (My Life and My Battles) (Naples, 1958); Francesco Compagna, *Lauro e la Democrazia Cristiana* (Lauro and the Christian Democrats) (Naples, 1960); and Centro Studi Leanardo da Vinci, *Achille Lauro, Scritti e Discorsi* (Writings and Speeches) (Rome, 1958). □

Lautaro

Lautaro (ca. 1535-1557) was an Araucanian Indian chieftain from southern Chile who led a rebellion against the Spanish conquistadores and settlers. He later came to symbolize the Chilean people's love of independence.

Little is known of the origins of Lautaro beyond the fact that he was born in Araucania in southern Chile and was taken prisoner by the Spaniards when he was 15. He became groom to Pedro de Valdivia, the conqueror of Chile. Lautaro (whom the Spaniards called Alonso) carefully observed the Spaniards' tactics and mode of warfare, noting their vulnerable points to such good effect that, when the warlike Araucanians rose against the Spanish in 1553, he was able to escape to the Indians and in spite of his youth win acceptance as their leader.

Lautaro quickly revealed extraordinary gifts of military inventiveness and generalship. He neutralized the Spaniards' employment of cavalry, which had hitherto given them overwhelming advantage, by constructing defenses of palisades and concealed pits and by wearing the Spanish soldiers down by wave after wave of attack until they were completely exhausted. He showed himself a master of surprise attacks, ambushes, cutting of communications, and choice of favorable terrain for bringing the enemy to battle. After seizing the fort of Tucapel near Concepción, the chief Spanish city of the frontier region, the Araucanians under Lautaro's leadership ambushed and destroyed the force sent to retake it. On Christmas Day, 1553, Lautaro's old master, Valdivia, was himself captured and executed.

Two months later Valdivia's successor, Francisco de Villagra, was defeated by Lautaro at Marigüeñu. The Spaniards evacuated Concepción and began the long withdrawal northward toward Santiago, the colony's capital. Lautaro's warriors were prevented by lack of discipline and by exhaustion caused by hunger and typhus from following up their pursuit.

In 1556 Lautaro gathered together a picked force and started a fresh drive toward Santiago. The less warlike Indians encountered on his path were given the choice of joining him or of death. The Araucanians had now captured a number of horses from the Spaniards and learned to put them to good use.

The Spaniards, with some loyal Indian auxiliaries, at last succeeded in forcing Lautaro back over the Maule River, halfway between Concepción and Santiago. But, recrossing that river, Lautaro advanced toward the capital as far as the river Mataquito, where he encamped. There the Spaniards and their auxiliaries caught the Araucanians off their guard. Lautaro and the pick of his troops perished after a desperate resistance. The head of the young chieftain—he was about 22—was triumphantly displayed in Santiago, and the settlers were able to return to the southern frontier.

Lautaro's heroism passed into legend and was particularly celebrated in the famous epic poem *La Araucana* by Alonso de Ercilla. When the Chileans fought for emancipation from Spain in the early 19th century, his name was given fresh luster as the symbol of the will for national independence.

Further Reading

Lautaro's career was too short to lend itself to full biographical treatment. It can best be followed in works on Pedro de Valdivia and the conquest of Chile: Robert B. Cunninghame Graham, *Pedro de Valdivia: Conqueror of Chile* (1926); I. S. W. Vernon, *Pedro de Valdivia: Conquistador of Chile* (1946); and Hugh R. S. Pocock, *The Conquest of Chile* (1967). □

Francois Xavier de Laval

The French prelate François Xavier de Laval (1623-1708) was the first bishop of Quebec. He has been called the father of the Roman Catholic Church in Canada.

François Xavier de Laval was born on April 30, 1623, in Montigny-sur-Avre (Eure-et-Loir), France. He was one of eight children of Hugues de Laval and Michelle de Péricord. His father, who possessed considerable estates, traced his descent from the illustrious Laval family and also from the Montmorencys, for centuries one of the leading noble families of France. The atmosphere in the lordly family château was one of piety. One son became a Benedictine abbot; one daughter, superior of a convent. At the age of 8 François began 10 years of literary and philosophical studies at La Flèche, the best Jesuit college in the country, where he was a good student. While there he developed his lifelong attachment to the Jesuits. From his contacts with Jesuit missionaries returned from Canada and from his reading of the Jesuit *Relations* grew an early interest in the foreign missions.

Destined for the Church by parental wish and by his own inclination, François received the tonsure at the age of

8. When his father died in 1636, his maternal uncle, who was bishop of Évreux, named him a canon in his cathedral. In 1641 the youthful canon started his theological studies in Paris at the Jesuit College of Clermont. These were interrupted for 18 months, when he returned to Montigny in 1645, subsequent to the deaths in battle of his two elder brothers, and put the family's affairs in order. Disregarding the pleas of his mother and of the bishop of Évreux that he marry and perpetuate the Laval name, he returned to Clermont and was ordained in 1647.

As a priest, Laval soon became known for his zeal, diligence, practical talents, prudence, and piety. His fulfillment of the then arduous duties as archdeacon of the diocese of Évreux (1648-1654) gave promise of his rapid rise in the French Church. During these years he served as president of the Bons Amis, a group of priests and laymen which met in Paris to advance in spirituality and to engage in works of mercy.

In 1654 Laval resigned as archdeacon and joined the Hermitage in Caen. Between 1654 and 1658 he dwelt in Caen intermittently, as he continued to do with the Bons Amis in Paris. At the urging of Alexandre de Rhodes, S. J., the apostle of Vietnam, Laval was destined for Tonkin as vicar apostolic, but the project fell through in 1654.

Service in Canada

Instead, Laval went to the no less arduous mission to Canada as its first vicar apostolic, but only after a considerable controversy. Laval was consecrated bishop on Dec. 8, 1658, and landed in Quebec on June 16, 1659.

Bishop Laval's huge vicariate embraced all of New France. His flock consisted of some 2,200 French colonists dwelling along the St. Lawrence River, situated mostly around Quebec, with smaller concentrations around Trois-Rivières and Montreal, plus an indefinite but probably smaller number of converted aborigines. After protracted efforts by Laval, which involved him in a return voyage to France (1671-1675), the vicariate was raised in 1674 to the status of a diocese, immediately subject to the Holy See, and not suffragan to Rouen as Louis XIV long insisted.

Laval succeeded in maintaining close relations with the clergy and the government, though not without friction, as he set out without delay to assert episcopal authority in a region without experience of it. While resisting stoutly intrusions of the civil power into the spiritual, Laval enjoyed unusual political influence. During the bishop's first return to France (1662-1663), King Louis XIV allowed him to name the new governor of Quebec, consulted him about the political reorganization of New France, and granted him a seat on the new Sovereign Council for Quebec, giving him a role second only to the governor's.

A perennial source of conflict with local officials and business interests was the liquor traffic with the Indians. Horrified by the degrading effects of alcohol on them, Laval excommunicated those who sold intoxicants to the aborigines. When this was pictured as an intrusion into the civil domain, Laval made this topic the main purpose of two voyages to France, in 1662 and 1678; but his victory with the King was only a partial one.

To promote education, Bishop Laval started a primary school in Quebec and the famous school at Saint-Joachim for arts and crafts. More important was the opening in 1663 of the seminary in Quebec, which was affiliated with the newly founded Paris Foreign Mission Society. It was intended to train secular priests and also to serve as a community of priests already ordained. Parish priests were supported by the seminary and turned in to it their revenues; they were encouraged to look on the seminary as their second home and as their place of retirement in old age.

The tall, grave, dignified Laval won the admiration of all for his piety, asceticism, humility, charity, and unremitting pastoral activities, which did not shrink from caring personally for the sick, even the plague-stricken. Declining health caused him to return to France in 1681 and to resign his see in 1688. That same year he returned to Quebec and dwelt there until his death on May 6, 1708.

Further Reading

A full-length study of Laval is H. A. Scott, Bishop Laval (1926). He is discussed in H. H. Walsh, *The Church in the French Era: From Colonization to the British Conquest* (1966). □

Pierre Laval

The French politician Pierre Laval (1883-1945) served as chief minister in the World War II Vichy regime. He was later tried for treason and executed.

Pierre Laval was born on June 28, 1883, the son of a café owner at Châteldon. Financing his legal education by tutoring, he entered politics on the extreme left. After earning a reputation as a labor lawyer, he was sent to Parliament in 1914 as a Socialist deputy by the working-class voters of Aubervilliers. During World War I Laval first demonstrated the extreme ideological flexibility that marked his entire career. Aligned for 2 years with Joseph Caillaux, who advocated a negotiated peace with Germany, Laval was known as a defeatist. Sensing that Caillaux's views were increasingly unpopular, Laval adeptly switched sides in 1917. Soon he clamored for the return to power of the ultranationalist Georges Clemenceau, who became prime minister in November 1917 and immediately jailed Caillaux.

Laval was momentarily damaged politically by his association with Caillaux and was defeated for reelection in 1919. The next 5 years he spent amassing a substantial fortune in legal practice, journalism, and other business interests. Officially remaining a Socialist and an admirer of Lenin in the early 1920s, he abandoned his party shortly before the elections of 1924 and reentered the Chamber as an independent leftist.

Premier and Foreign Minister

In 1926 Laval was elected to the Senate and continued his movement to the right. Often a minister in the late 1920s, he became premier for the first time in January 1931. Brought down after a year in office over a question of fiscal policy, he served as prime minister once more from June 1935 to January 1936.

Before 1940 Laval had his greatest impact on French foreign policy. Four times foreign minister during 1932-1936, he steadfastly sought accommodation with Mussolini's Italy against resurgent Germany. Coauthor of the abortive Hoare-Laval Agreement, which was meant to appease Mussolini at the expense of Abyssinia, he was overthrown when the British Cabinet repudiated the arrangement. For the rest of his life Laval hated the British and was determined to exact his revenge. Realizing that a united Franco-Italian front against Germany had been rendered impossible by the British action, he did an about-face and began to urge the necessity of reaching an understanding with Hitler. France, Laval argued, could not survive the ordeal of another war.

Vichy Regime

Out of office after 1936, Laval in 1939 was an advocate of peace at any price. After the fall of France in June 1940, he joined the government of Marshal Philippe Pétain as the chief minister. Instrumental in securing parliamentary ratification of the armistice terms and the granting of full constituent powers to Pétain, Laval during the last 6 months of 1940 urged that France must accept the fact of German victory and through collaboration find its rightful place in Hitler's ''New Order.'' Considered far too willing to collaborate by his fellow ministers, he was ousted from power in a palace revolt on Dec. 13, 1940.

Laval remained out of office until April 1942, when Berlin pressured Pétain into restoring him to power. The Germans rightly calculated that they could obtain from him greater supplies of French workers than they were getting from his predecessor, Adm. J. F. Darlan. Engaged massively against the Soviet Union, the Germans also knew that a frankly collaborationist regime in France under Laval guaranteed their security in the west. Laval responded by accentuating his collaborationism and said that he ''hoped for a German victory to avoid the Bolshevization of Europe.''

Realizing in the summer of 1944 that the end was near, Laval sought to call a national assembly at Paris to deal with the new situation. Intended to save his own skin as well, the maneuver was too little too late, and in the middle of the month he was ignominiously carried off in the baggage of the retreating Germans. Escaping his captors, he was found by the Americans in Austria and handed over to the French.

Laval's trial for treason by the provisional government of Charles De Gaulle began at Paris on Oct. 4, 1945. Even for a political trial it was a shabby affair: irregular, mismanaged, and—embarrassed by Laval's clever and effective defense—cut short by the government. Laval was convicted

and sentenced to death, and Charles De Gaulle personally refused him a new trial. Nearly escaping Gaullist justice by swallowing poison, Laval was revived by a team of frantic doctors and a few hours later was executed by firing squad, on Oct. 15, 1945.

Pierre Laval is one of the most intensely controversial figures in recent French history. His detractors portray him as the archvillain of wartime France who sold his countrymen to the Nazis. His admirers claim he is the unsung hero who single-handedly kept French losses to a minimum after April 1942 by playing a double game with the Germans. There may be partial truth in both views. In any case, although so closely identified with the Vichy regime, Laval loathed the cultist idolatry of Pétain and scorned the high-flown emptiness of the National Revolution. Instead he had an instrumental view of French national interest and, because he was convinced of the finality of German victory, that necessarily meant collaboration. That in the end he miscalculated may then be due to the fact that the politics he had learned in the sovereign Third Republic were irrelevant to the satellite status of France after June 1940. From this perspective Laval may be seen as much the prisoner of his own narrow political opportunism as he was the captive of his German sponsors.

Further Reading

Laval states his own case in *The Diary of Pierre Laval* (1948). There is no good study of him in any language. The best short biographies are David Thomson, *Two Frenchmen: Pierre Laval and Charles De Gaulle* (1951), and Hubert Cole, *Laval: A Biography* (1963), both of which are sympathetic without being apologetic. There is an interesting psychoanalytic treatment of the man in David Abrahamsen, *Men, Mind and Power* (1945). Laval's son-in-law, René de Chambrun, collected several hundred sworn statements from French, German, and American witnesses in *France during the German Occupation* (3 vols., 1958-1959), intending to present a favorable view of the Vichy regime in general and of Laval in particular. Recommended for general historical background are Alexander Werth, *The Twilight of France, 1933-1940* (1942); Paul Farmer, *Vichy: Political Dilemma* (1955); and Robert Aron, *The Vichy Regime, 1940-1944* (1958).

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Juan Antonio Lavalleja

Juan Antonio Lavalleja (1778-1853) was a Uruguayan independence leader. He led the "Immortal Thirty-three," a patriot band that initiated Uruguay's successful move for independence in 1825.

Juan Antonio Lavalleja was born in Minas in western Uruguay. He was a member of a locally prominent family and lived the life of the typical young Creole. In 1811 he joined the move for independence from Spain by enlisting in the service of José Gervasio Artigas, Uruguay's first great national hero.

First Attempt at Independence

Showing himself to be a soldier of considerable talents, Lavalleja continued in the service of Artigas until 1818, when he was captured by the Brazilians. He remained a prisoner until 1821, when the end of fighting in the region of Uruguay prompted the Brazilian officials to declare an end to hostilities and to free all the prisoners.

No sooner had they been released than Lavalleja and other Uruguayan patriots began plotting to renew the struggle against Brazil. Initially, it appeared that there was some chance of success because of quarreling between those Portuguese loyal to Portugal and the Brazilians loyal to the newly proclaimed Brazilian Empire. Such hopes were cut short when the pro-Brazilian faction triumphed and actively started rooting out all patriotic feeling in Uruguay.

In October 1822 Lavalleja was identified as one of the principal conspirators and forced to flee to exile in Buenos Aires. From 1822 to 1825 Lavalleja remained in exile. During this period he continued to plot for the eventual freedom from Brazil for his native province. In 1825 plans began for the launching of a small force into Uruguay which would rely on the immediate uprising of the people to sustain the struggle against Brazil.

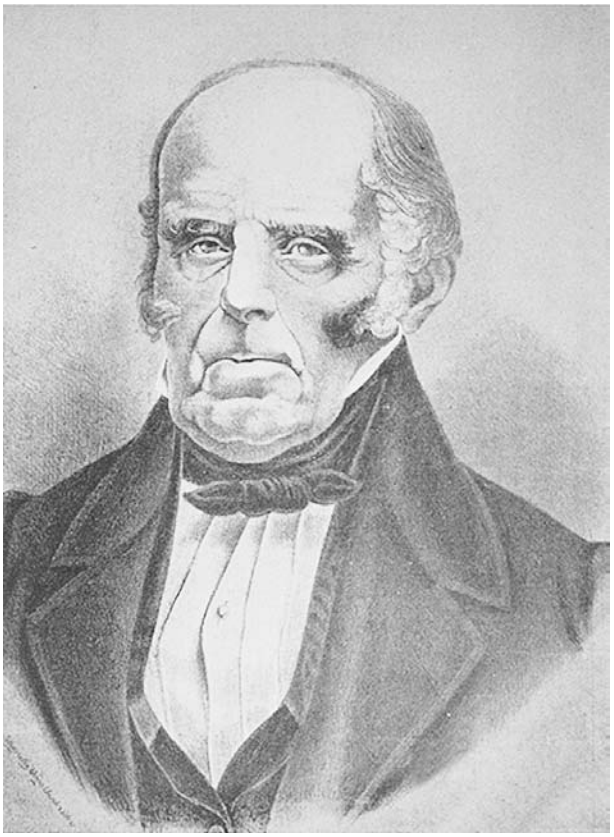

''Immortal Thirty-three''

On April 19, 1825, Lavalleja and 32 men landed on the east bank of the Río de la Plata in Uruguayan territory, raised the old standard of Artigas, and proclaimed themselves committed to the struggle for ''liberty or death.'' Within 20 days the countryside had joined the revolt; once again warfare had come to the east bank of the Plata. In October, Lavalleja achieved his greatest military victory by defeating the Brazilians at the battle of Sarandí. This victory, coupled with a similar defeat of the Brazilians by Gen. José Fructuoso Rivera at the Rincón de Haedo, gained recognition and support for the rebellion from Buenos Aires.

This assistance proved to be the undoing of Lavalleja. Political maneuvering due to the insertion into the Uruguayan struggle of the conflict between centralists and federalists in Argentina greatly weakened his position. Lavalleja allied himself with the Buenos Aires faction and, with their aid and British pressure, saw the fulfillment of his dream in the independence of Uruguay in 1828. In the new government he was in command of the armed forces and successfully concluded a civil war instigated by Gen. Rivera. The end of the war was not victory, as in 1832 a pro-Rivera faction revolted and seized the government. Once again, Lavalleja went into exile, this time to Brazil.

Lavalleja returned to Uruguay in 1837, offered his services to the government, and was given a small military command. He lived in comparative obscurity until 1853, when he was invited to return to the forefront as a member of a new triumvirate pledged to the reestablishment of constitutional government. In this capacity he reconciled his differences with his old rival Gen. Rivera and thus averted more civil strife. On October 22, soon after this rapprochement, Lavalleja died in Montevideo.

Lavalleja's meaning to his country is best illustrated by the inscription on his monument: ''At the head of thirty-two compatriots he landed in the Arenal Grande, April 19, 1825, in order to liberate his country then controlled by 8,000 enemy soldiers. He served his country 43 years; he was at the head of the first government; he won the battle of Sarandi; he occupied at various times elevated positions in government; and he died poor.''

Further Reading

Information on Lavalleja in English can be found in John Street, *Artigas and the Emancipation of Uruguay* (1959). □

Sieur de la Verendrye

Pierre Gaultier de Varennes, Sieur de la Verendrye (1685-1749), was a French-Canadian soldier, explorer, and fur trader. He was the first to explore extensively the southern prairies in what is now the northern United States and southern Canada.

Pierre Gaultier de Varennes, later Sieur de La Verendrye, was born in Trois-Rivières, New France, on Nov. 17, 1685, the fourth son of the governor of that town. He entered the army as a cadet at the age of 12. Over the next 10 years he served in three campaigns against the English to the south.

In 1707 La Verendrye sailed to France and obtained a commission as lieutenant in the Regiment of Bretagne. During his 4 years in the French army he took part in three more campaigns, and he was badly wounded at the battle of Malplaquet. Without private means to support his career, La Verendrye was obliged to return to Canada in 1711.

He married Marie Anne Dandonneau in 1712 and in the next 5 years had four sons, all of whom later shared in his western adventures. To support his growing family, La Verendrye turned to the fur trade. The governor appointed him to the command of the trading posts on Lake Nipigon. During this service La Verendrye was caught up in the current fever of the quest for a great western sea. Unlike many of his contemporaries, he was convinced that the route to the sea must follow a northerly course through the lands of the Cree Assiniboine Indians rather than through the country of the Sioux. The most westerly known limit at this time was the Lake of the Woods.

In 1730 La Verendrye discussed his plans with the governor in Quebec. He received a sympathetic hearing but no financial support beyond a monopoly of the fur trade in new areas he might discover. The following year he formed a partnership with a group of Montreal merchants who, in return for a large share of any fur profits, would supply him with the necessary equipment. It was an unsatisfactory arrangement and eventually plunged him deeply into debt, but it was the only method of financing his search for the western sea.

Exploring Westward

La Verendrye set out with three of his sons in July 1731. Slowly advancing westward, he and his party built fur-trading posts on Rainy Lake, the Lake of the Woods, and the Red River at the edge of the prairies. In 1734 he returned to Quebec to report his progress to the governor and the following spring went back west with his youngest son. His eldest son was killed by the Sioux on an island in the Lake of the Woods.

The need to keep peace among the Indian tribes and the harassing details of the fur trade slowed La Verendrye's westward advance, but by 1738 he had built a new fort on the Assiniboine River. That same year he made a long, overland journey to visit the Mandan Indians along the upper reaches of the Missouri. He was disappointed in not acquiring any knowledge from them of the elusive western sea. The next 4 years saw little exploration except in the area north of the Assiniboine.

During 1742-1743 two of La Verendrye's sons made an extensive trip to the southwest, while he, in ill health, remained behind at Ft. La Reine. The exact route of their travels is in dispute, but it is unlikely that they went beyond the Black Hills in present-day South Dakota. La Verendrye next turned his attention to the northwest and discovered

the Saskatchewan River but lacked the resources to follow it to the Rocky Mountains. He returned to Quebec in 1744 to face his creditors and relinquished his command in the west. The following year he was promoted to the rank of captain and in 1747 was reinstated in his western command and authorized to continue his explorations.

La Verendrye's exploits were officially recognized in 1749, when he was awarded the Cross of St. Louis. He died in Montreal on Dec. 5, 1749.

Further Reading

The only biography of La Verendrye in English is Nellis M. Crouse, *La Verendrye: Fur Trader and Explorer* (1956). There is also the excellent introduction of Lawrence J. Burpee to the *Journals and Letters of Pierre Gaultier de Varennes de la Verendrye* (1927). Additional information is in A. C. Laut, *Pathfinders of the West* (1904), and Lawrence J. Burpee, *Pathfinders of the Great Plains* (1914).

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Charles Martel Allemand Lavigerie

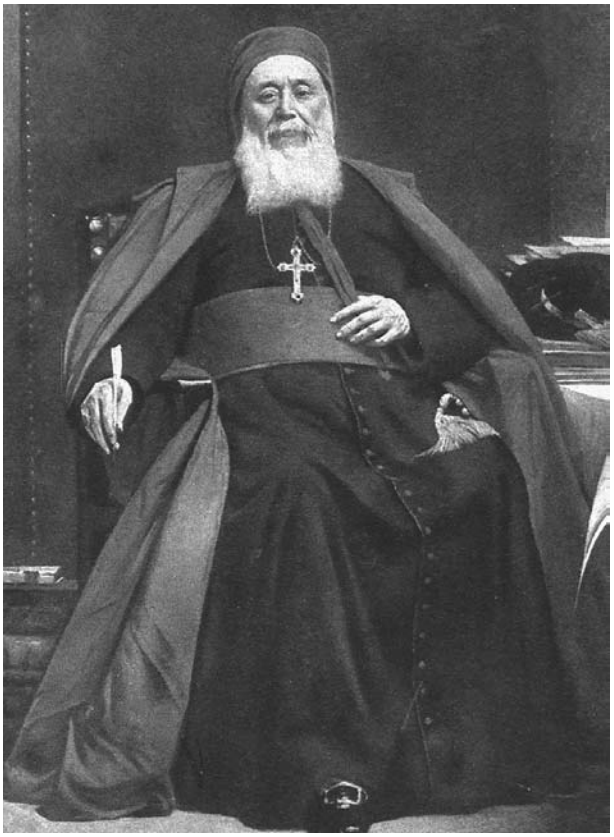

Charles Martel Allemand Lavigerie (1825-1892) was a French cardinal who founded the White Fathers and the White Sisters in Africa. He was a leader in abolishing slavery in Africa.

Charles Lavigerie was born on Oct. 31, 1825, in Bayonne. After studying at St-Sulpice in Paris, he was ordained in 1849. He received his doctorate in letters in 1850 and in theology in 1853. He was made associate professor of ecclesiastical history at the Sorbonne, becoming titular of the chair in 1857. Lavigerie spent years in Syria as a relief worker after the Christian massacre there in 1860, and for the rest of his life he cherished the ecumenical vision of recognition of the Eastern Churches.

Appointed bishop of Nancy in 1863, Lavigerie sought to manifest in concrete acts the one word of his episcopal arms: *Caritas* (love to all). This episcopate was ''too small'' a challenge, so after 4 years he accepted the call to the unpopular ''colonial'' see of Algiers. There he began to fight for life issues of the Church in a global context: freedom of religion (inclusive of liberty of Christian propagation), all sorts of social work, and the conversion ''of the whole barbaric continent of 200 million souls'' as he tried to reach out into the ''heart of Africa'' from Algiers. For this purpose he created the orders of the White Fathers in 1867 and the White Sisters 2 years later.

Lavigerie's instructions for the preparation of Africans for baptism are still valid today. As a Christian statesman, he could not fail to see the scars slavery had brought to his adopted continent. Together with Protestant missionary abolitionists, Lavigerie became a major voice in Europe for the liberation of slaves. He could speak for the whole continent, as he became a cardinal in 1882 and was created primate of Africa in 1884.

Lavigerie was convinced that French civilization and Christian missions had to go hand in hand. That was accepted in his early days. ''As missionaries,'' he said, ''we also work for France.'' The tricolor and the cross he had merged in one symbol of liberation.

On Nov. 12, 1890, Lavigerie created a sensation when he proclaimed before an assembly of officials in Algiers the obligation of French Catholics to support the republican regime. For this the monarchists severely criticized him. He died in Algiers on Nov. 26, 1892.

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The standard biography of Lavigerie in English is J. de Arteche, *The Cardinal of Africa: Charles Lavigerie* (trans. 1964). William Burridge, *Destiny Africa* (1966), is a major source of information on Lavigerie's missionary principles. See also G. D. Kittler, *The White Fathers* (1927), and J. Bouniol, *The White Fathers and Their Missions* (1929).

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Ernest Lavisse

The French historian Ernest Lavisse (1842-1922) was active in educational reform and edited two multivolume histories of France.

Ernest Lavisse was born on Dec. 17, 1842, in the village of Nouvion-en-Thiérache. He retained a lifelong fondness for his native town and even as professor at the Sorbonne returned each year to address the school's graduating class. After secondary school in the nearby city of Laon, Lavisse continued his education at the Lycée Charlemagne in Paris and the École Normale Supérieure.

After a short student flirtation with republican politics, Lavisse returned to the Bonapartist sympathies he had learned from his family and in 1868 became secretary to Napoleon III's minister of education. Soon afterward he was named private tutor to the prince imperial, with whom he maintained a correspondence for many years after his teaching job was ended by the War of 1870.

Convinced by the defeat of 1870 that France had something to learn from Germany, Lavisse left for Berlin in 1873. There he remained for 3 years, studying with Georg Waitz and observing the structure of German education. When he was appointed lecturer at the École Normale in 1878, he entered the campaign to reform the French educational system, a campaign he pushed even more vigorously when named to the Sorbonne, first as assistant in 1883 and finally as professor of modern history in 1888. To the Sorbonne he introduced the Rankean method of seminar instruction in historical research. His untiring advocacy was largely responsible for the law of 1896 that united the various faculties of law, medicine, letters, and science into a single university. He also campaigned for changes in primary and secondary education. The history textbooks he wrote for the public schools went through many editions and, for almost two generations, made his name a household word even in the remotest corner of the French countryside.

Lavisse's historical writing was devoted largely to Germany, the most important being *The Youth of Frederick the Great* (1891) and *Frederick the Great before His Accession* (1893). His great work, however, was editing a *History of France from the Beginnings to the Revolution* (9 vols., 1900-1911), to which he attracted the greatest French historians of the day. His careful editing and his inspiration gave an unusual unity to a work composed by a number of strong-minded individuals. To the work he himself contributed a two-volume history of Louis XIV, painting brilliant portraits of the men and women of the reign but also depriving Louis of the heroic structure that Voltaire and Michelet had given him and fastening on the aging king the responsibility for the miseries of the end of his reign.

During World War I Lavisse was an active propagandist, writing numerous anti-German articles for the *Revue de Paris*. After the war he edited a second collection, *History of Contemporary France* (10 vols., 1920-1922), which he

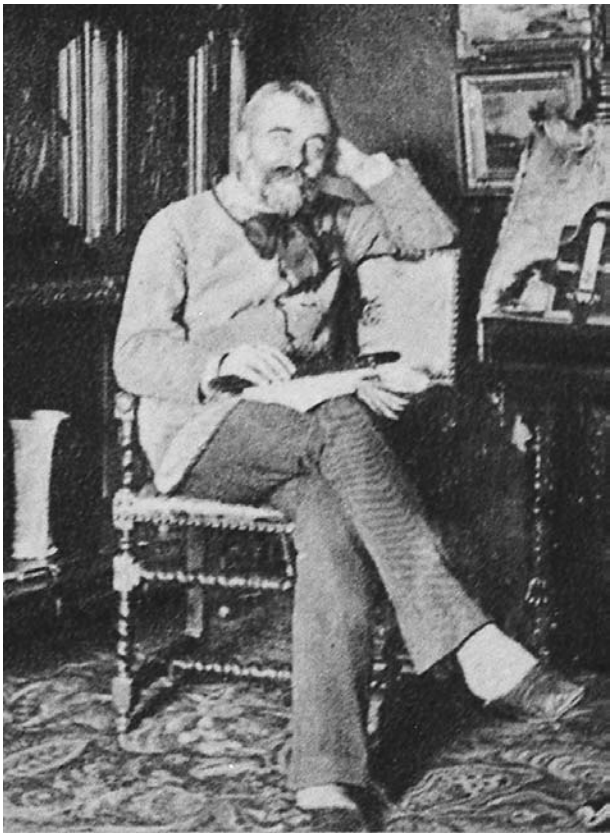

concluded with a remarkable statement of hope in the future of republican institutions. He died on Aug. 18, 1922.

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Some biographical information and discussion of Lavisse's work are in Bernadotte E. Schmitt, ed., *Some Historians of Modern Europe* (1942), and Fritz Stern, ed., *The Varieties of History* (1956). □

Antoine Laurent Lavoisier

The French chemist Antoine Laurent Lavoisier (1743-1794) was the founder of the modern science of chemistry and the author of the oxygen theory of combustion.

Antoine Laurent Lavoisier was born in Paris on Aug. 26, 1743, the son of an attorney at the Parlement of Paris. Lavoisier began his schooling at the Collège Mazarin in Paris at the age of 11. In his last two years (1760-1761) at the college his scientific interests were aroused. In the philosophy class he came under the tutelage of Abbé Nicolas Louis de Lacaille, a distinguished mathematician and observational astronomer who imbued the young Lavoisier with an interest in meteorological observation, an enthusiasm which never left him.

Lavoisier entered the school of law, where he received a bachelor's degree in 1763 and a licentiate in 1764. However, he continued his scientific education in his spare time. In 1764 he read his first paper to the French Academy of Sciences, on the chemical and physical properties of gypsum (hydrated calcium sulfate), and in 1766 he was awarded a gold medal by the King for an essay on the problems of urban street lighting.

In 1768 Lavoisier received a provisional appointment to the Academy of Sciences. About the same time he bought a share in the Tax Farm, a financial company which advanced the estimated tax revenue to the royal government in return for the right to collect the taxes. It was to prove a fateful step. Lavoisier consolidated his social and economic position when, in 1771, he married Marie Anne Pierrette Paulze, the 14-year-old daughter of a senior member of the Tax Farm. She was to play an important part in Lavoisier's scientific career, translating English chemical works into French for him, assisting in the laboratory, and drawing diagrams for his scientific works.

For 3 years following his entry into the Tax Farm, Lavoisier's scientific activity diminished somewhat, for much of his time was taken up with official Tax Farm business. He did, however, present one important memoir to the Academy of Sciences during this period, on the supposed conversion of water into earth by evaporation. By a very precise quantitative experiment Lavoisier showed that the ''earthy'' sediment produced after long-continued reflux heating of water in a glass vessel was not due to a conversion of the water into earth but rather to the gradual disintegration of the inside of the glass vessel produced by the boiling water.

Oxygen Theory of Combustion

During the summer and fall of 1772 Lavoisier turned his attention to the phenomenon of combustion, the topic on which he was to make his most significant contribution to science. He reported the results of his first experiments on combustion in a note to the academy on October 20 in which he reported that when phosphorus burned it combined with a large quantity of air to produce acid spirit of phosphorus (phosphoric acid) and that the phosphorus increased in weight on burning. In a second sealed note deposited with the academy a few weeks later (November 1) Lavoisier extended his observations and conclusions to the burning of sulfur and went on to add that ''what is observed in the combustion of sulfur and phosphorus may well take place in the case of all substances that gain in weight by combustion and calcination: and I am persuaded that the increase in weight of metallic calces is due to the same cause.''

During 1773 Lavoisier determined to review thoroughly the literature on air, particularly ''fixed air,'' and to repeat many of the experiments of other workers in the field. He published an account of this review in 1774 in a book entitled *Opuscules physiques et chimiques* (Physical and Chemical Essays). In the course of this review he made his first full study of the work of Joseph Black, the Scottish chemist who had carried out a series of classic quantitative experiments on the mild and caustic alkalies. Black had shown that the difference between a mild alkali, for example, chalk ($CaCO_3$), and the caustic form, for example, quicklime (CaO), lay in the fact that the former contained ''fixed air,'' not common air fixed in the chalk, but a distinct chemical species, carbon dioxide (CO_2), which was a constituent of the atmosphere. Lavoisier recognized that Black's fixed air was identical with the air evolved when metal calces were reduced with the charcoal and even suggested that the air which combined with metals on calcination and increased the weight might be Black's fixed air, that is, CO_2.

In the spring of 1774 Lavoisier carried out experiments on the calcination of tin and lead in sealed vessels which conclusively confirmed that the increase in weight of metals on calcination was due to combination with air. But was it combination with common atmospheric air or with only a part of atmospheric air? In October the English chemist Joseph Priestley visited Paris, where he met Lavoisier and told him of the air which he had produced by heating the red calx of mercury with a burning glass and which had supported combustion with extreme vigor. Priestley at this time was unsure of the nature of this gas, but he felt that it was an especially pure form of common air. Lavoisier carried out his own researches on this peculiar substance. The result was his famous memoir ''On the Nature of the Principle Which Combines with Metals during Their Calcination and Increases Their Weight,'' read to the academy on April 26, 1775 (commonly referred to as the Easter Memoir). In the original memoir Lavoisier showed that the mercury calx was a true metallic calx in that it could be reduced with

charcoal, giving off Black's fixed air in the process. When reduced without charcoal, it gave off an air which supported respiration and combustion in an enhanced way. He concluded that this was just a pure form of common air, and that it was the air itself ''undivided, without alteration, without decomposition'' which combined with metals on calcination.

After returning from Paris, Priestley took up once again his investigation of the air from mercury calx. His results now showed that this air was not just an especially pure form of common air but was ''five or six times better than common air, for the purpose of respiration, inflammation, and . . . every other use of common air.'' He called the air dephlogisticated air, as he thought it was common air deprived of its phlogiston. Since it was therefore in a state to absorb a much greater quantity of phlogiston given off by burning bodies and respiring animals, the greatly enhanced combustion of substances and the greater ease of breathing in this air were explained.

The ''official'' version of Lavoisier's Easter Memoir did not appear until 1778. In the intervening period Lavoisier had ample time to repeat some of Priestley's latest experiments and perform some new ones of his own. In addition to studying Priestley's dephlogisticated air, he studied more thoroughly the residual air after metals had been calcined. He showed that this residual air supported neither combustion nor respiration and that approximately five volumes of this air added to one volume of the dephlogisticated air gave common atmospheric air. Common air was then a mixture of two distinct chemical species with quite different properties. Thus when the revised version of the Easter Memoir was published in 1778, Lavoisier no longer stated that the principle which combined with metals on calcination was just common air but ''nothing else than the healthiest and purest part of the air'' or the ''eminently respirable part of the air.'' In the following year Lavoisier coined the name oxygen for this constituent of the air, from the Greek words meaning ''acid former.'' He was struck by the fact that the combustion products of such nonmetals as sulfur, phosphorus, charcoal, and nitrogen were acidic. He held that all acids contained oxygen and that oxygen was therefore the acidifying principle.

Lavoisier's new theory of combustion was virtually complete. He was now ready to mount a wholesale attack on the current phlogiston theory.

Lavoisier the Public Servant

Lavoisier's researches on combustion were carried out in the midst of a very busy schedule of public and private duties, especially in connection with the Tax Farm. There were also innumerable reports for and committees of the Academy of Sciences to investigate specific problems on order of the royal government. Lavoisier, whose organizing skills were outstanding, frequently landed the task of writing up such official reports. In 1775 he was made one of four commissioners of gunpowder appointed to replace a private company, similar to the Tax Farm, which had proved unsatisfactory in supplying France with its munitions requirements. As a result of his efforts, both the quantity and quality of French gunpowder greatly improved, and it became a source of revenue for the government. His appointment to the Gunpowder Commission brought one great benefit to Lavoisier's scientific career as well. As a commissioner, he enjoyed both a house and a laboratory in the Royal Arsenal. Here he lived and worked between 1775 and 1792.

Consolidation of the New Theory

Lavoisier's chemical research between 1772 and 1778 was largely concerned with developing his own new theory of combustion. In 1783 he read to the academy his famous paper entitled ''Reflections of Phlogiston,'' a full-scale attack on the current phlogiston theory of combustion. That year Lavoisier also began a series of experiments on the composition of water which were to prove an important capstone to his combustion theory and win many converts to it. Many investigators had been experimenting with the combination of inflammable air (hydrogen) with dephlogisticated air (oxygen) by electrically sparking mixtures of the gases. All of the researchers noted the production of water, but all interpreted the reaction in varying ways within the framework of the phlogiston theory. In cooperation with mathematician Pierre Simon de Laplace, Lavoisier synthesized water by burning jets of hydrogen and oxygen in a bell jar over mercury. The quantitative results were good enough to support the contention that water was not an element, as had been thought for over 2,000 years, but a compound of two gases, hydrogen and oxygen.

Lavoisier, together with L. B. Guyton de Morveau, Claude Louis Berthollet, and Antoine François de Fourcroy, submitted a new program for the reforms of chemical nomenclature to the academy in 1787, for there was virtually no rational system of chemical nomenclature at this time. The new system was tied inextricably to Lavoisier's new oxygen theory of chemistry. The Aristotelian elements of earth, air, fire, and water were discarded, and instead some 55 substances which could not be decomposed into simpler substances by any known chemical means were provisionally listed as elements. The elements included light; caloric (matter of heat); the principles of oxygen, hydrogen, and azote (nitrogen); carbon; sulfur; phosphorus; the yet unknown ''radicals'' of muriatic acid (hydrochloric acid), boracic acid, and ''fluoric'' acid; 17 metals; 5 earths (mainly oxides of yet unknown metals such as magnesia, barite, and strontia); three alkalies (potash, soda, and ammonia); and the ''radicals'' of 19 organic acids. The acids, regarded in the new system as compounds of various elements with oxygen, were given names which indicated the element involved together with the degree of oxygenation of that element, for example sulfuric and sulfurous acids, phosphoric and phosphorus acids, nitric and nitrous acids, the ''ic'' termination indicating acids with a higher proportion of oxygen than those with the ''ous'' ending. Similarly, salts of the ''ic'' acids were given the terminal letters ''ate,'' as in copper sulfate, whereas the salts of the''ous'' acids terminated with the suffix ''ite,'' as in copper sulfite. The total effect of the new nomenclature can be gauged by comparing the new name ''copper sulfate'' with the old term ''vitriol of Venus.''

Lavoisier employed the new nomenclature in his *Elements of Chemistry,* published in 1789. This work represents the synthesis of Lavoisier's contribution to chemistry and can be considered the first modern text-book on the subject. The core of the *Elements of Chemistry* was the oxygen theory, and the work became a most effective vehicle for the transmission of the new doctrines. It remains a classic in the history of science.

His Physiological Studies

The relationship between combustion and respiration had long been recognized from the essential role which air played in both processes. Lavoisier was almost obliged, therefore, to extend his new theory of combustion to include the area of respiration physiology. His first memoirs on this topic were read to the Academy of Sciences in 1777, but his most significant contribution to this field was made in the winter of 1782/1783 in association with Laplace. The result of this work was published in a famous memoir, ''On Heat.'' Lavoisier and Laplace designed an ice calorimeter apparatus for measuring the amount of heat given off during combustion or respiration. By measuring the quantity of carbon dioxide and heat produced by confining a live guinea pig in this apparatus, and by comparing the amount of heat produced when sufficient carbon was burned in the ice calorimeter to produce the same amount of carbon dioxide as that which the guinea pig exhaled, they concluded that respiration was in fact a slow combustion process. This continuous slow combustion, which they supposed took place in the lungs, enabled the living animal to maintain its body temperature above that of its surroundings, thus accounting for the puzzling phenomenon of animal heat.

Lavoisier continued these respiration experiments in 1789-1790 in cooperation with Armand Seguin. They designed an ambitious set of experiments to study the whole process of body metabolism and respiration using Seguin as a human guinea pig in the experiments. Their work was only partially completed and published because of the disruption of the Revolution; but Lavoisier's pioneering work in this field served to inspire similar research on physiological processes for generations to come.

Last Years

As the Revolution gained momentum from 1789 on, Lavoisier's world inexorably collapsed around him. Attacks mounted on the Tax Farm, and it was eventually suppressed in 1791. In 1792 Lavoisier was forced to resign from his post on the Gunpowder Commission and to move from his house and laboratory at the Royal Arsenal. On Aug. 8, 1793, all the learned societies, including the Academy of Sciences, were suppressed.

It is difficult to assess Lavoisier's own attitude to the political turmoil. Like so many intellectual liberals, he felt that the Old Regime could be reformed from the inside if only reason and moderation prevailed. Characteristically, one of his last major works was a proposal to the National Convention for the reform of French education. He tried to remain aloof from the political cockpit, no doubt fearful and uncomprehending of the violence he saw therein. However, on Nov. 24, 1793, the arrest of all the former tax gatherers was ordered. They were formally brought to trial on May 8, 1794, and convicted with summary justice of having plundered the people and the treasury of France, of having adulterated the nation's tobacco with water, and of having supplied the enemies of France with huge sums of money from the national treasury. Lavoisier, along with 27 of his former colleagues, was guillotined on the same day.

Further Reading

The best source for a study of Lavoisier is the translation of his *Traité elémentaire de chimie,* printed as *Elements of Chemistry* with an introduction by Douglas McKie, in 1965. The most comprehensive biography of Lavoisier in English is Douglas McKie, *Antoine Lavoisier: Scientist, Economist, Social Reformer* (1952). Henry Guerlac, *Lavoisier: The Crucial Years* (1961), deals with the factors which led Lavoisier to study the combustion problem. See also Sidney J. French, *Torch and Crucible: The Life and Death of Antoine Lavoisier* (1941). James Bryant Conant, ed., *The Overthrow of the Phlogiston Theory* (1955), is a clear and valuable study of this aspect of the chemical revolution. □

John Law

The Scottish monetary theorist and banker John Law (1671-1729) anticipated many contemporary banking and fiscal practices.

John Law was born on April 21, 1671, in Edinburgh to wealthy parents. While in London to continue his education, he killed a rival in a love affair in 1694 and had to flee to Amsterdam. There and elsewhere in Europe he studied banking and financial practices and developed his own economic and monetary theories.

Law exposed his views in a number of works, the most important being *Money and Trade Considered with a Proposal for Supplying the Nation with Money* (1705). According to Law, as well as many of his contemporaries, the main responsibility of government was to increase the prosperity of the country. This could be accomplished most effectively by increasing the amount of currency in circulation. However, unlike the mercantilists who emphasized the importance of the precious metals, Law believed that paper currency had distinct advantages over gold and silver. He concluded that the precious metals should be monopolized by a bank as security for the issuance of paper currency in much larger sums than the supply of gold and silver.

Law attempted to interest several governments in his theories but was unsuccessful until 1716, when the Duc d'Orléans, regent of France for the young Louis XV, approved the establishment of a private bank, the Banque Générale, later the Banque Royale. In addition to providing the services of similar banks, the new institution was authorized to issue paper currency redeemable at face value for the precious metals. In 1717 the bank and the government became more closely associated when the regent instructed

that all public funds be deposited in it and authorized the payment of taxes in currency issued by the bank.

In 1718 Law founded the Compagnie d'Occident, which was given a monopoly on trade with the Mississippi Valley region. It was the regent's expectation that, since public securities could be used to purchase shares in the new company, creditors of the state would exchange their bonds for shares, thus reducing the public debt. The company extended its activities, founding new companies that gave it a virtual monopoly of foreign trade and such lucrative internal affairs as the tobacco monopoly and the collection of indirect taxes.

All of these companies issued shares whose value rose rapidly in anticipation of the huge profits to be earned. Propaganda (rumors of the discovery of gold and silver mines, for example) helped stimulate speculation in the shares of the various companies. However, by early 1720 insiders realized that these hopes were exaggerated and began to sell their shares and to exchange their paper currency for bullion. Political intrigue and the activities of rival bankers contributed to the decline of the ''system.''

Law's efforts to halt the debacle were unsuccessful, and in December 1720 he fled France. He died in Venice on March 21, 1729, a poor man, still convinced of the validity of his theories.

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William Law

The English devotional writer, controversialist, and mystic William Law (1686-1761) wrote works on practical piety that are considered among the classics of English theology.

William Law was born in King's Cliffe, Northamptonshire, the son of a grocer and one of 11 children. In 1705 he was sent to Emmanuel College, Cambridge. He earned a bachelor of arts degree in 1708, was ordained in 1711, and became a fellow of Emmanuel in 1712. In 1713 Law was suspended from his fellowship for delivering a speech in which it appeared he supported the Stuart pretender to the throne rather than the future George I of Hanover. In 1714 at the accession of George I, he refused to take the oath of allegiance, becoming, in the nomenclature of the day, a nonjuror. As a result, for the rest of his life he occupied no benefice in the Church of England and appears to have officiated at no religious services.

In 1727 Law became tutor at Putney to the father of the eminent historian Edward Gibbon and was considered a respected member of the family circle. In 1740 Law returned to King's Cliffe, soon to be joined by Hester Gibbon, the aunt of the historian, and another lady of quality, Mrs. Hutchenson. Through their assistance Law was able to devote himself to study and charitable activities until his death. He set up schools, provided food for the poor, and became a spiritual adviser renowned as a man of singular compassion and simplicity.

Law's chief fame, however, rests on his writings. In an age when much theological thought was deeply affected by the rationalism of John Locke and Isaac Newton, Law became a vocal spokesman for the need to return to a religion of piety and feeling. As a result, Law entered into a number of controversies with leading thinkers of his day. In 1717 he attacked Bishop Hoadly's contention that the visible church and priesthood had no claim to divine authority. In 1723 a critique of Bernard Mandeville's *Fable of the Bees* appeared, in which Law defended morality against Mandeville's argument that man was motivated completely by self-interest. In 1731 Law published a forceful rejoinder to the deist Mathew Tindal, in which Law denied the total efficacy of reason.

It is, however, Law's *A Serious Call to a Devout and Holy Life* (1728) which is regarded as his most enduring work. Emphasizing the need to be a Christian in spirit and deed as well as in name, the tract is an uncompromising demand for continual and heartfelt Christian dedication. Beautifully written, this work had a tremendous impact in its day, carrying its message to such diverse 18th-century fig-

ures as Dr. Samuel Johnson, John Wesley, and Edward Gibbon.

Through his concern for the religion of the heart and through the reading of mystical literature, Law in his later years developed a unique and personal mysticism. Dwelling on the ''inner spirit'' of Christ within man, his thought became less orthodox and his conception of religion less formal, though he never left the Church of England.

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Abbott Lawrence

Abbott Lawrence (1792-1855), American manufacturer and diplomat, helped develop the New England textile industry and later represented those interests in the U.S. Congress.

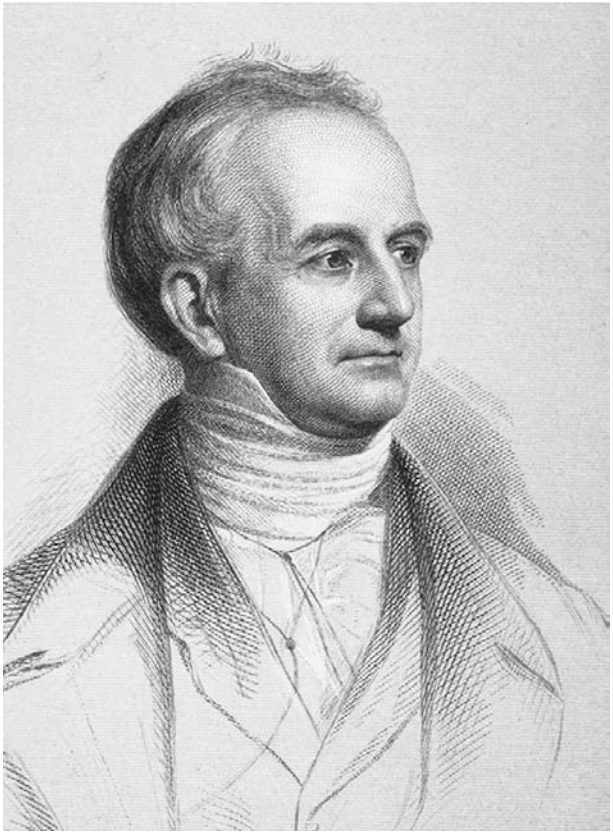

Abbott Lawrence was born on Dec. 16, 1792, in Groton, Mass., into an old-line New England family that had settled in Massachusetts in 1635. He was apprenticed in 1808 to his brother, Amos, a Boston merchant who specialized in imports from Britain and China. After Abbott completed his apprenticeship, the firm of Amos and Abbott Lawrence was formed. The partnership supplemented its import trade with commission dealings in New England textile products. Ill health forced the premature retirement of Amos about 1830. About the same time, Abbott became convinced of the potential importance of textile manufacturing and plunged into the development of New England's industry. His involvement in the textile industry was accompanied by a change in his outlook on economic questions, including the Tariff of 1824, and he became an advocate of the ''American system.'' His vision of the future of New England manufacturing also led him to encourage and promote railroads at a time when most Americans looked upon them as an exotic novelty. He was convinced that the American economic future was one of diversification, in which each segment of the economy would contribute, and he advocated the use of Federal policies to facilitate such development.

Lawrence consistently supported the Whig party and served several terms as a U.S. representative from Massachusetts during the 1830s. In 1848 he was a prominent but unsuccessful candidate for the vice-presidential nomination on the Whig ticket headed by Zachary Taylor. With Taylor's victory, however, Lawrence was offered his choice of several positions in the new administration. He chose the post of minister to Great Britain after rejecting a Cabinet appointment. He filled that position with great distinction and was involved in the preliminary negotiations of the Clayton-Bulwer Treaty and other significant diplomatic ventures. He resigned in 1852 and returned to the United States in time to join the presidential campaign of Gen. Winfield Scott. However, he was becoming increasingly dissatisfied with the Whig stand on the slavery issue.

Lawrence was active in the Unitarian Church in Boston and interested in such social measures as education for the lower classes. He was also a generous benefactor to a number of causes. He supported Groton Academy, lowcost housing for wage earners in Boston, and the Boston public library. He also provided funds to establish the Lawrence Scientific School at Harvard College. He died in Boston on Aug. 18, 1855.

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David Herbert, 1st row, 2nd from right

David Herbert Lawrence

The English novelist, poet, and essayist David Herbert Lawrence (1885-1930) took as his major theme the relationship between men and women, which he regarded as disastrously wrong in his time.

Born in Eastwood, Nottinghamshire, on Sept. 11, 1885, D. H. Lawrence was the son of a little-educated coal miner and a mother of middle-class origins who fought with the father and his limited way of life so that the children might escape it or, as Lawrence once put it, ''rise in the world.'' Their quarrel and estrangement, and the consequent damage to the children, became the subject of perhaps his most famous novel, *Sons and Lovers* (1913). Critics immediately regarded it as a brilliant illustration of Sigmund Freud's theory of the Oedipus complex. Lawrence was trained to be a teacher at Nottingham University College and taught at Davidson Road School in Croydon until 1912, when his health failed. The great friend of his youth, Jessie Chambers, who was the real-life counterpart of Miriam in *Sons and Lovers,* had sent some of his work to the *English Review*. The editor, Ford Madox Ford, hailed him at once as a find, and Lawrence began his writing career.

Major Themes

Lawrence's constant struggle for a right relationship with women came to a climax in his encounter, liaison, and marriage with Frieda von Richthofen Weekley. They had met in 1912 and were married in 1914; their evolving relationship is reflected in all his work after *Sons and Lovers*. The fulfillment it meant to him can be seen most directly and poignantly in the volume of poems *Look! We Have Come Through!* (1917). Like *Sons and Lovers, The Rainbow* (1915) and *Women In Love* (1920) are set in England and reflect Lawrence's deep concern with the male-female relationship.

The Lawrences lived in many parts of the world—particularly, as place affected his work, in Italy, Australia, New Mexico, and Mexico. Embittered by the censorship of his work and the suspicion regarding his German-born wife during the war, Lawrence sought a propitious place where his friends and he might form a colony based on individuality and talent rather than possessions. This he never realized for more than brief periods. There were quarrels and desertions, and his precarious health was a factor in the constant moves. At the end of his life he wistfully regarded himself as lacking in the societal self. He died in Vence, France, on March 2, 1930.

Lawrence's work from the war onward traces his search. His work's rhythm he described as the exploring of situations in his fiction (and, one might add, his poetry) and then the abstracting and consolidating of his thought in essays, some of book-length, like *Psychoanalysis and the Unconscious* (1921), *Fantasia of the Unconscious* (1922), and, at the very end, *Apocalypse* (1931). For the Australian phase there is the novel *Kangaroo* (1923); for New Mexico, various short stories, poems in *Birds, Beasts and Flowers* (1923), the novelette *St. Mawr* (1925), and essays, particularly those on the Indian dances; for Mexico, the novel *The Plumed Serpent* (1926) and the sketches titled *Mornings in Mexico* (1927); for the Mediterranean area with its pagan traditions, the novels *The Lost Girl* (1920) and *Aaron's Rod* (1922) and the novelettes *Sun* (1928) and *The Man Who Died* (1931). Toward the last his imagination returned to his English origins for the scene and characters of his most notorious and controversial novel, *Lady Chatterley's Lover* (1928). The novelette *The Virgin and the Gipsy* (1930) reflects the same concern.

All through his career Lawrence's boldness in treating the sexual side of his characters' relationships had aroused the censorious. For example, *The Rainbow* was originally withdrawn and destroyed by the publisher after a complaint. But in *Lady Chatterley's Lover,* his last full-length novel, Lawrence went much further. The book was banned in England, and this was followed by the seizure of the manuscript of his poems *Pansies* and the closing of an exhibition of his paintings.

Range of His Work

Lawrence used all of the literary forms successfully, except perhaps for drama (there are a few early plays not much read or produced and *David,* 1926, from his latter years in the United States). He wrote strikingly good short

stories all through his career. Early ones are ''Odour of Chrysanthemums,'' ''Daughters of the Vicar,'' ''Love among the Haystacks,'' ''The Prussian Officer,'' ''Tickets, Please,'' and ''The Horse-dealer's Daughter.'' Others, of middle and late period, are ''The Border Line,'' ''The Woman Who Rode Away,'' ''Glad Ghosts,'' ''The Rocking Horse Winner,'' ''Two Blue Birds,'' ''The Man Who Loved Islands,'' and ''Things.'' He was a master of the short novel (novelette) form in *The Fox, The Ladybird, The Captain's Doll* (all 1923), *Sun, The Virgin and the Gipsy,* and *The Man Who Died,* this last being an extension of Christ's life into a resurrection and fulfillment in this world that lends itself to philosophically existential interpretations.

Lawrence's poetry ranges from early rhymed poems in *Love Poems and Others* (1913) and *Amores* (1925), through the freer forms of *Look! We Have Come Through!* and the highly experimental and free forms of *Birds, Beasts and Flowers,* through the deliberately doggerel satire of much of *Pansies* (1929) and *Nettles* (1930), to the less colloquial and at times classical diction and rhythm of *Last Poems* (1932), gathered from his manuscripts and published posthumously.

In criticism Lawrence achieved a book that is still regarded as one containing important, challenging insights, *Studies in Classic American Literature* (1923), and a number of essays on the novel that have provided themes for later critics, particularly his distinction between an author's conscious intentions and what the novel may actually be saying. Among ''travel'' books his *Sea and Sardinia* (1921), *Mornings in Mexico* (1927), and *Etruscan Places* (1932) are of interest. The short journalistic pieces collected in his *Assorted Articles* (1930) are witty and challenging. Some of his essays did not appear in book form until the appearance of *Phoenix: The Posthumous Papers of D. H. Lawrence* (1936), edited by Edward McDonald, who also issued two bibliographies of Lawrence's work during the author's lifetime.

An Assessment

The contemporary Spanish novelist Ramon Sender said of Lawrence that he saw the world as if he were the first man. Lawrence was no Wordsworthian boy losing his first inspiration to the onset of time and the prison house, though there was much to fight. In *Apocalypse* he observed: ''Whatever the unborn and the dead may know, they cannot know the beauty, the marvel of being alive in the flesh. The dead may look after the afterwards. But the magnificent here and now of life in the flesh is ours, and ours alone, and ours only for a time. We ought to dance with rapture that we should be alive and in the flesh, and part of the living, incarnate cosmos.''

Interest in Lawrence has come to surpass that in more favored, by birth and education, contemporaries. His work does not seem to date. After relative neglect following his death, his books came back into print, and he is the subject of numerous memoirs, biographies, and critical studies. This is probably because so many of the problems he dealt with are increasingly urgent and because he explored them with original force, commitment, and style that appeal especially to the young. When World War I broke out, he felt that it was then more important to find the grounds of faith in life itself and the means to a new integration of the individual and society. To this he added the question of the nature of a relationship between man and man that would have the same higher significance as that between man and woman. Religiously and ethically he can be described as a vitalist, finding a source and a guide—in a sense, God—in the ''life force'' itself as it was manifested in nature, untampered with by ''mental attitudes.'' He was concerned with how this force might be restored to a proper balance in human behavior.

Further Reading

There is a vast literature on Lawrence. Two excellent books on his life are Harry T. Moore, *The Intelligent Heart* (1954), and Edward Nehls, *D. H. Lawrence: A Composite Biography* (3 vols., 1957-1959). The Moore book contains much new information and material in the form of letters. The Nehls study is unique; in several volumes it presents Lawrence in various phases of his life as relatives, friends, and acquaintances saw him and wrote about him. Knud Merrild, who knew Lawrence, wrote *With D. H. Lawrence in New Mexico* (1965), and Helen Corke, *D. H. Lawrence: The Croydon Years* (1965), is a recollection by another friend, particularly relevant for Lawrence's early years.

A short critical survey of Lawrence's fiction is E. W. Tedlock, Jr., *D. H. Lawrence: Artist and Rebel* (1963). For the nuances perceived by one who frequently championed Lawrence against both real and imagined enemies, and for a series of close readings, see the study of his novels by F. R. Leavis, *D. H. Lawrence* (1930) and *D. H. Lawrence: Novelist* (1955).

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Ernest Orlando Lawrence

The American physicist Ernest Orlando Lawrence (1901-1958), by inventing and successively improving the cyclotron, pioneered in the development of particle accelerators.

Ernest O. Lawrence was born on Aug. 8, 1901, in Canton, South Dakota. By age 9 he had become interested in simple electrical devices and by age 13 had constructed wireless equipment. Nevertheless he decided to study medicine after completing his high school education.

Lawrence pursued this goal for a year (1918-1919) at St. Olaf's College in Northfield, Minn., and briefly, beginning the following year, at the University of South Dakota in

Vermillion. At the latter institution, he came under the influence of Lewis Akeley, the dean of the College of Electrical Engineering, who acquainted him with the intellectual challenge and rewards of physics. As a result, he abandoned his plans for a medical career, mastered course after course of physics, and completed his bachelor's degree in physics with high honors in 1922. It took him only one academic year to complete his master's degree under W. F. G. Swann. When Swann moved first to the University of Chicago (1923-1924) and then to Yale University, Lawrence accompanied him in both moves. Simultaneously, Lawrence made remarkably rapid progress toward his doctoral degree, which he received at Yale in 1925.

Lawrence's exceptional talents as an experimental physicist earned him a National Research Council fellowship for further study at Yale during 1925-1927. He explored a variety of problems related to his thesis research, which was on the photoelectric effect in potassium vapor. His achievements clearly indicated that Lawrence was one of the most talented experimentalists in the country.

After a year (1927-1928) as assistant professor of physics at Yale, Lawrence accepted a position as associate professor of physics at the University of California at Berkeley. Two years later he became the youngest full professor in Berkeley history. He remained at Berkeley for the rest of his life. In 1932 he married Mary Kimberly Blumer. They had two sons and four daughters.

The Cyclotron

Within a very short time Lawrence established a thriving school of research at Berkeley and became completely engrossed in his work. Very deliberately, he decided to abandon his past line of research and embark on a new one: nuclear physics. Theoretical considerations indicated, however, that to cultivate this field of research one required nuclear probes, for example, charged particles, of large energy.

To accomplish this, Lawrence designed a machine that would accelerate ions in a spiral path between two D-shaped electrodes. This was the ''magnetic resonance accelerator''—the cyclotron. By the early 1930s a small model was made to work by M. Stanley Livingston, then a graduate student working under Lawrence's close supervision. By early 1932 a new 10-inch model was producing protons of energy in excess of 1 million electron volts—an event that precipitated a great deal of excitement and celebration in the laboratory. Since doubling the diameter of a cyclotron theoretically quadruples the energy of the particles it accelerates, and since larger particle energies meant deeper insight into the structure of the nucleus, Lawrence repeatedly pushed for the construction of larger and larger machines in the 1930s. He began with a 27-inch machine and eventually constructed a 184-inch machine, which, although funded in 1940, had to await the end of the war and crucial technical breakthroughs for completion. Meanwhile, many cyclotrons of different sizes had been constructed with Lawrence's help and encouragement in many laboratories throughout the world.

For his invention and development of the cyclotron, Lawrence was elected to membership in the National Academy of Sciences, in 1934, and in many other scientific societies; in addition, he received many medals, honorary degrees, and other distinctions, the highest of which was the Nobel Prize of 1939.

War Work

In 1940-1941 a select group of American physicists began laying plans to beat the Germans in the construction of the atomic bomb. Knowing that A. O. C. Nier at Minnesota had used mass-spectroscopic techniques to separate the fissionable isotope of uranium, U^{235}, from its much more abundant companion, U^{238}, Lawrence proposed this method of isotope separation as a concrete plan for obtaining a supply of fissionable material. He argued that if the method was made into a large-scale enterprise it could relatively quickly yield a sufficient supply of U^{235} for a bomb. In early 1941 he turned his convictions into actions by beginning to convert his 37-inch cyclotron into a huge mass spectrograph.

But at that time three other isotope-separation techniques were also known: a gaseous centrifuge technique, a liquid thermal diffusion technique, and a gaseous diffusion technique. As it turned out, the history of the development of the atomic bomb in the United States involved a race for supremacy among the various isotope-separation techniques. Early in the war Lawrence's electromagnetic separation technique seemed to offer the most promise of success,

and as a result it was heavily funded. By early 1945, however, the problems in the gaseous diffusion technique had been solved, and by May this technique began yielding U^{235} in quantity. Moreover, at about the same time, an entirely independent project, the production of Pu^{239} (the fissionable isotope of plutonium) in the Hanford, Wash., atomic piles proved to be extremely successful. The net result was that Lawrence's electromagnetic separation technique, which had made huge demands on him personally, became obsolete in a very short time.

Postwar Activities

Even before the war had ended, Lawrence was planning future accelerator projects for Berkeley. The first that he pushed through to completion was the 184-inch cyclotron. By 1946 it was operative, and soon thereafter experiments with it began yielding results of great importance for particle physics. A few years later Lawrence, after securing funds from the Atomic Energy Commission, began supervising the construction of a huge new accelerator, the electron synchrotron, or ''bevatron,'' based on E. M. McMillan's wartime discovery of ''phase stability.''

In the midst of these successes, Lawrence experienced a severe setback: the failure in 1950 of the so-called Materials Testing Accelerator (MTA), a machine designed to produce Pu^{239} by proton bombardment of U^{238}. Its failure represented a turning point in Lawrence's life: his health, owing to an intestinal ulcer, began to progressively deteriorate, and his personal relationships with his colleagues took a definite turn for the worse.

Lawrence's life was not without its controversial aspects. Nevertheless, few would deny that he was an extraordinarily gifted human being. One of his associates remarked that his genius lay in being able to precisely estimate what was humanly possible for a man or research group to accomplish. Physics was his life, and for his accomplishments he received, in addition to the Nobel Prize, many other honors, including the Medal of Merit in 1946 and the Fermi Award in 1957. The laboratory at Berkeley, which he directed for so many years, is now called the Lawrence Radiation Laboratory, and when, in 1961, a new transuranic element was discovered there, it was named lawrencium (Lw).

Lawrence was serving as a representative of the United States to the International Conference on Scientific Detection of Nuclear Explosions, which took place in Geneva, Switzerland, when he became critically ill and was rushed back to the United States for surgery. Shortly after the operation, he died in Palo Alto, Calif., on Aug. 27, 1958.

Further Reading

Lawrence discussed his discovery of the cyclotron in his Nobel lecture, reprinted in Nobel Foundation, *Nobel Lectures in Physics,* vol. 2 (1965). A full-length biography of him is Herbert Childs, *An American Genius: The Life of Ernest Orlando Lawrence* (1968). For insight into Lawrence the man see Nuel Pharr Davis, *Lawrence and Oppenheimer* (1968). See also M. Stanley Livingston, ed., *The Development of High-energy Accelerators* (1966). □

Jacob Lawrence

Jacob Lawrence (born 1917) was an African-American painter whose works depict his passionate concern for the plight of his people.

Born in Atlantic City, N. J., on Sept. 7, 1917, Jacob Lawrence was reared in Harlem in New York City, which provided the background for many of his works. He studied at the Uptopia Neighborhood House, attended a special class at the West 135th Street Library, and later studied at the Harlem Workshop.

During the Depression, Lawrence was accepted on a Federal Arts Project (WPA). He credited this valuable opportunity to the influence of the African-American sculptor Augusta Savage. During this period, he met many artists of varying backgrounds who offered him vital encouragement. Several years later, he received the prestigious Rosenwald grant-in-aid, which made it possible for him to acquire his first studio. With his colleagues—Romare Bearden, the painter, and writers William Attaway and Claude McKay—Lawrence established his studio in a building on West 125th Street in the heart of Harlem. By this time he had met another young artist, Gwen Knight, and they were married shortly before World War II.

The advent of Pearl Harbor and the opening of Edith Halpert's Downtown Gallery in New York City occurred the same week. Halpert's gallery was important because it featured the first comprehensive show by African-American artists ever presented in an ''Establishment'' showcase. Lawrence's paintings were received with great enthusiasm. As a result,Halpert invited Lawrence to join her ''stable'' of artists.

Lawrence also had notable success as a teacher. He was an instructor at the Art Students League in New York City and taught at various times at Brandeis University, Black Mountain College, the Skohegan School in Maine, and the University of California, among others. In 1970 Lawrence became professor and coordinator of the arts at Pratt Institute in New York City. He also traveled widely, including Africa in his journeys.

As a narrative painter, Lawrence did not confine his work to a single picture. Instead, he often required 20 or 30 panels to complete his concept. For example, ''The Migration of the Negro'' series (1940-1941) comprised 60 paintings. In a most graphic way the series tells of the migration of African-Americans from the rural South to the urban North during the 1920s and 1930s. His other notable series concerned the lives of Toussaint L'Ouverture, John Brown, Frederick Douglass, and Harriet Tubman—all but one African-American historical figures.

Lawrence's works are in the collections of several major American museums as well as numerous private collections. He received many honors, including an American Academy of Arts and Letters grant in 1953 and the distinguished Spingarn Medal awarded by the National Association for the Advancement of Colored People in 1970. The

citation of this award paid tribute to ''the compelling power of his work, which has opened to the world beyond these shores a window on the Negro's condition in the United States.''

Lawrence was a member of the National Institute of Arts and Letters. His book *Harriet and the Promised Land* (1968) examines Harriet Tubman's abolitionist work.

Having passed into his eighth decade, Lawrence continues to create his powerful work. His art is, in fact, enjoying a resurgence of popularity in recent years. Recent showings of Lawrence's paintings in Chicago and Washington D.C. have drawn praise from the press, not the least of which was a statement from *Time* magazine, which summed up his works as ''arguably still the best treatment of [the] black-American historical experience by a black artist.''

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James Lawrence

James Lawrence (1781-1813), American naval officer, became a symbol of bravery to the American Navy during the War of 1812 with his dying words, ''Don't give up the ship.''

James Lawrence was born in Burlington, N. J., on Oct. 1, 1781, and was educated in the local grammar school. Disliking the law, which he had begun to study, Lawrence entered the Navy as a midshipman in 1798. He survived President Thomas Jefferson's naval cutback in 1801 and rose to lieutenant's rank by early 1802. Lawrence established his reputation during the Tripolitan War as second in command during Capt. David Porter's daring boat raid on Tripoli and again when Capt. Stephen Decatur burned the American frigate *Philadelphia,* which had been captured by the enemy.

Lawrence was promoted to master commandant in December 1811 and was captain of the *Hornet* at the outbreak of the War of 1812 with England. Under Commodore William Bainbridge, Lawrence met the British brig *Peacock* off the coast of South America on Feb. 24, 1813. The *Peacock* was comparable in size to the *Hornet* but carried about two-thirds of its armament. Fifteen minutes after the battle commenced, the *Peacock* surrendered and sank almost at once with part of its crew.

Lawrence had been promoted to captain before news of his victory reached America. In May he was ordered to Boston to assume command of the frigate *Chesapeake*. His orders were to sail at once in order to intercept badly needed British supplies bound for Canada. He unwisely disregarded these instructions, instead fighting the British frigate *Shannon,* then blockading Boston. Although the ships were matched in armaments, the *Chesapeake*'s crew was inexperienced and undisciplined. The *Shannon*'s crew was superior both in seamanship and gunnery practice. The battle, 30 miles off Boston Harbor, lasted less than 15 minutes. The *Chesapeake* was forced to surrender and was taken to Halifax as a prize.

As he was being carried belowdecks, mortally wounded, Lawrence called out, ''Don't give up the ship,'' a rallying cry soon taken up by the American Navy and used as Capt. Oliver Hazard Perry's battle flag in the Battle of Lake Erie. Lawrence was buried with military honors in Halifax, but his body was returned to the United States under flag of truce and reinterred in Trinity Churchyard, New York City, on Sept. 16, 1813.

Further Reading

Source accounts of Lawrence's activities in the war with Tripoli are in *Naval Documents Related to the United States Wars with the Barbary Powers,* published by the U.S. Office of Naval Records and Library (7 vols., 1939-1946). A lively secondary account of these same years is Glenn Tucker, *Dawn like Thunder* (1963). For a critical evaluation of Lawrence's role in the War of 1812 see either Theodore Roosevelt, *The Naval War of 1812* (1882), or Alfred Thayer Mahan, *Sea Power in its Relation to the War of 1812* (2 vols., 1905). □

Sir Thomas Lawrence

Sir Thomas Lawrence (1769-1830) was the leading English portrait painter of his day. His dashing, colorful style fixed the pattern of society portraiture to the present time.

Thomas Lawrence was born in Bristol on May 4, 1769. At Devizes, where his father was landlord of the Black Bear Inn, Thomas's talents first became known. Fanny Burney, a prodigy herself, reports that in 1780 Sir Joshua Reynolds had already pronounced Lawrence the most promising genius he had ever met. When Thomas was 10, his father moved the family to Oxford and then to Bath to take advantage of the portrait skill of his son.

At the age of 17 Lawrence began to paint in oil, all his previous work having been in pastel. In 1787 the family moved to London, and by 1789 he was challenging Reynolds. When Reynolds died in 1792, Lawrence was appointed to the lucrative post of painter in ordinary to the king. He soon became the foremost portrait painter in England, a position he maintained until his death. His portraits of women are models of beauty and elegance, whether the sitter be a tragic actress like Mrs. Siddons, a social figure like the Princess de Lieven, or a personal friend.

At the close of the Napoleonic Wars, Lawrence was knighted and commissioned to paint the leading sovereigns and statesmen of Europe. When he returned to England in 1820, he was elected president of the Royal Academy; he handled the affairs of his office with tact and urbanity. He died on Jan. 7, 1830.

Following the English masters of the 18th century, Reynolds, Thomas Gainsborough, and George Romney, Lawrence carried on the great tradition of society portraiture and raised it to new heights of dash and elegance, though not of psychological penetration. He was by no means an artist of the astonishing insight of Gainsborough, and he did not have the occasionally disconcerting originality of Reynolds. Lawrence had their faults: all were affected by the distorting demands of their fashionable clientele, and all succumbed to them. He had the least to say, and he reflected his sitters' own best views of themselves, yet even they must sometimes have been surprised at their own magnificence. Handsome his portraits undoubtedly are; all the

women are strikingly beautiful, the men brave and distinguished.

Lawrence enjoyed his great success. He lived for his work, never married, and was a prodigious worker. He was of an exceptionally generous nature, as an artist and as a man, with a rare talent for appreciating and encouraging the talents of others. He was an ardent collector of Old Master drawings; his collection, which was dispersed after his death, was the largest and best that has ever been formed in England.

Further Reading

The basic early biography of Lawrence is D. E. Williams, *Life and Correspondence of Sir Thomas Lawrence, KT* (2 vols., 1831). The standard work for many years was Sir Walter Armstrong, *Lawrence* (1913). The best book on Lawrence is Kenneth John Garlicks *Sir Thomas Lawrence* (1955), whose short text contains all needed information on his life and an excellent catalog of his work, which is particularly useful for locating the pictures. Douglas Goldring, *Regency Portrait Painter* (1951), is a fuller account of Lawrence's life and times treated from a literary point of view. □

Thomas Edward Lawrence

The British soldier and author Thomas Edward Lawrence (1888-1935), known as Lawrence of Arabia, coordinated the Arab Revolt against the Turks with British military operations. He became a legendary figure, and it is difficult to assess his life accurately.

It seems established that T. E. Lawrence was born on Aug. 15, 1888, at Remadoc, North Wales, one of five sons of Thomas Robert Chapman, a landowner of County Meath, Ireland, and Sarah Madden, for whom Chapman had forsaken his legal wife. Mr. and Mrs. Thomas Lawrence, as they came to be known, wandered from Ireland to Scotland to Brittany and back to England. In 1896 the family settled in Oxford, where young Thomas and his brothers were sent to Oxford High School. In time they also attended meetings of the Oxford Archaeological Association, and Lawrence, much interested in early pottery, came to the notice of D. G. Hogarth, archeologist and keeper of the Ashmolean Museum. In the summers before entering Jesus College and during the vacations that followed, Lawrence, under Hogarth's direction, cycled through France and tramped through Syria studying medieval castles. These visits formed the basis for his thesis, ''The Influence of the Crusades on European Military Architecture,'' which won him first-class honors in history in 1910. The thesis was later (1936) published as *Crusader Castles*.

Intelligence Officer

With Hogarth's support, Lawrence received a senior demyship (a postgraduate award) and joined an archeological expedition on the site of the Hittite city of Carchemish in Asia Minor, then under the direction of the great Orientalist Leonard Woolley. Lawrence promptly made friends among the Arabs and began to learn their language, wear their garb, and eat their food. In January 1914 he and Woolley joined a British military intelligence expedition to the Sinai Desert.

With the outbreak of war and Turkish entrance (October 1914) on the side of the Central Powers, Lawrence and Woolley were formally assigned to the Military Intelligence Office in Cairo. Lawrence organized, very likely without authority, his own little network of agents among the natives. The Arab Revolt against Turkey began in June 1916, and in October Lawrence accompanied Sir Ronald Storrs, a British official in Egypt, to Jidda, the seaport of Mecca on the Red Sea, to coordinate this revolt with British operations. Lawrence became attached as liaison officer to Emir Faisal, son of the sherif of Mecca. By 1917 all of the Hejaz south of Agaba, save Medina, was under British-Arab control. In August 1917 Faisal and his forces along with Lawrence were transferred to the British Expeditionary Force under Gen. Edmund Allenby. Lawrence, now a major, was provided with £200,000 in gold with which to win Arab support. In September occurred the battle of Megiddo in Palestine, the decisive victory over the Turks, followed by the capture of Damascus.

Arab Independence

Faisal insisted that Damascus and all Syria remain under his administration preparatory to becoming an independent Arab state in accordance with vague assurances given earlier by the British. But he soon encountered the secret Sykes-Picot Agreement of 1916, which had assigned sph-

eres of influence—Syria to France and Palestine to Britain. Lawrence at once proposed to the British War Cabinet that France be limited to Lebanon, with Faisal to rule Syria, and Abdullah ibn Husein, his brother, to rule Iraq. But the Paris Peace Conference established a British mandate in Iraq and a French mandate in Syria, a decision that Faisal refused to accept until driven out of Damascus by French forces in 1920. Soon after, Winston Churchill, a great admirer of Lawrence and now colonial secretary, persuaded Lawrence to become an adviser to the Middle East Department. The upshot of their efforts was that in 1921 Faisal was installed as king of Iraq, and Abdullah as king of Transjordan, thus softening Lawrence's sense of guilt in failing his Arab allies.

Later Years

In *Seven Pillars of Wisdom,* his famous story of his career, Lawrence says he was now ready to leave the Middle East behind and disappear into obscurity. Apparently to conceal his identity, he changed his name first to J. H. Ross and then to T. E. Shaw. Steadfastly refusing commissions, he entered the Royal Air Force, then shifted to the Tank Corps, and then shifted back to the Royal Air Force, where his assignment was to test equipment. In 1926 he had been posted to India on the Soviet frontier but was recalled in 1928 when Soviet suspicions were aroused.

Lawrence became further and further estranged from society, save for association with a few individuals such as Lady Astor and the George Bernard Shaws. He forbade publication of *Seven Pillars of Wisdom* during his lifetime, though it did appear in 1926, privately printed, in an edition of 100 copies, at 30 guineas a copy. An abridgment, *Revolt in the Desert* (1927), made up the losses, and the profits went to charity. Lawrence also wrote a grim and harsh account of his life in the air force, *The Mint,* which again was not published until after his death.

Lawrence never married. In February 1935 at the age of 46, he retired from the services and settled in Clouds Hill, his cottage near Moreton in Dorset. There is a story that he rejected a proposal that he reorganize the home defense. Even the manner of his death is controversial. But the facts seem to be that on May 13, 1935, he was thrown from his motorcycle when trying to avoid two boys on bicycles. Unconscious for 6 days, he died on May 19.

Further Reading

Lawrence's own writings are indispensable for truth and legend. His career is sympathetically followed in David Garnett, ed., *The Letters of T. E. Lawrence* (1938). There are many biographical studies of Lawrence, some of which approach hagiography. These are critically examined in Richard Aldington, *Lawrence of Arabia: A Biographical Enquiry* (1955). The most reliable treatment is in Philip Knightley and Colin Simpson, *The Secret Lives of Lawrence of Arabia* (1970). See also Robert Graves, *Lawrence and the Arabian Adventure* (1928), and B. H. Liddel-Hart, *Colonel Lawrence: The Man behind the Legend* (1934).

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Henry Lawson

Henry Lawson (1867-1922) was an Australian poet and short-story writer. His many stories typify the nationalist period in Australian writing.

Henry Lawson was born near the gold-mining center of Grenfell, New South Wales, on June 17, 1867, the son of Peter Hertzberg Larsen; the family adopted the name Lawson when the birth was registered. In 1869 his parents took up a small farm.

Having suffered a severe loss of hearing as a lad, Henry Lawson grew up with little education beyond that gained from reading. Bret Harte's stories attracted his interest and influenced him considerably. At 14 he left school and began work. The homesteaders' endless struggle to earn a living from the impoverished land colored the youth's outlook, and his unhappiness was intensified by strained relationships at home. Finally the depredation of droughts in the early 1880s drove the disunited family to Sydney, where young Lawson worked as a house painter. He had developed an ambition to write and at the urging of his mother, Louisa Lawson, began attending night school to further his education. At this point his mother bought out a small journal and trained him to edit it.

In mid-1887 Lawson's first scrap of verse was published by the *Bulletin,* a radical weekly that had attracted an avid readership among rural workers. Within a few months three more poems were used—one with an editorial note identifying the writer as a youth of ''poetic genius.'' Lawson's first story was accepted late in 1888.

At 22 Lawson began his wanderings about Australia, undertaking various jobs but hankering after journalism. Writing in sympathy with the socialist outlook crystallizing among backcountry workers, he contributed to various workingmen's newspapers (including the *Bulletin* and the *Boomerang*) while spending 6 months as an itinerant in the hinterland. Like Joseph Furphy, Lawson was touched by the theories of American social philosophers Edward Bellamy and Henry George, whose books were being carried through the backcountry in the saddlebags of union organizers. A socialist by conviction, Lawson was a proselytizer for organized labor.

In his writings Lawson presented a parade of the archetypes among bush workers. He cataloged special qualities typifying underprivileged itinerants of Australia's sheep-raising areas. A brooding quality is generally present, especially in his verse. The tone of his prose is sometimes

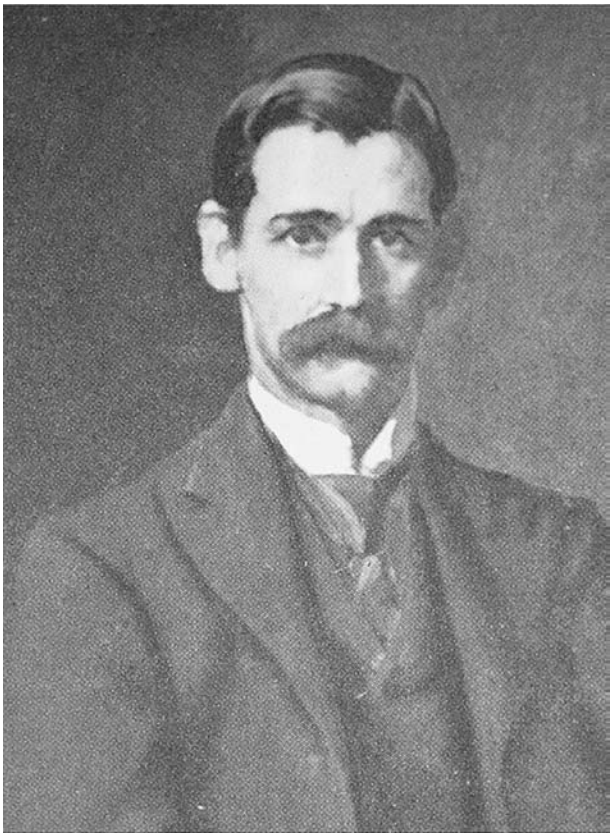

sad, but his stories are enriched by the easy humorous humanism of the campfire yarn.

An emergent nationalism tinged with republicanism ran through Lawson's early writings; in this he reflected the determination of colonial Australia in its final phase to create an exemplary nation—as when he wrote, in *A Song of the Republic* (1887), of the coming nation as being ''Free from the wrongs of the North and Past/The Land that belongs to you.''

Lawson was a flag bearer of the national literary movement that was emerging from the somewhat earlier folk culture of the inland. Throughout he was obsessed with the struggle faced by the small landowner and the landless underdog, and in writing of life in the hinterland he glorified the concept of mateship, which had been developed by men drawn together in the face of a harsh environment—a code of behavior maximizing unselfish cooperation and minimizing selfish competition. His sketches of poverty-stricken homesteaders, of men in shearing sheds, on the track and around campfires, were in a sense political tracts calling for a fairer deal for the underprivileged.

In 1894 Lawson's *Short Stories in Prose and Verse* was published by his mother; in spite of some good reviews it failed to sell, but it established Lawson in Sydney's literary circle. In 1896 Lawson married. Success came that year with *In the Days When the World Was Wide* and *While the Billy Boils* (mainly a reprint of Bulletin short stories), in which his true talent was revealed. His *Pieces Popular and Humorous* and a collection of short stories, *On the Track and over the Sliprails,* both published in 1900, were very well received.

With financial help arranged by the governor of New South Wales, Lawson sailed for London in 1900. On arrival he sold two books; but the environment proved uncongenial, and soon Lawson was drinking heavily. He sold a third book, *Children of the Bush,* and decided in 1902 to return to Sydney.

The path was easier now, and he wrote and published many short stories and poems over the next 14 years, including *My Army, O, My Army* (1915); but in fact his best writing had been done in the earlier period.

As his health deteriorated and drink again became a problem, Lawson played out the final years of his life with a small literary pension and an allowance from his publishers. He died on Sept. 2, 1922, and was given a state funeral.

Further Reading

Men who knew Lawson in his most fruitful years and understood his fine inner qualities wrote appreciative biographies: F. J. Broomfield gave a complimentary analysis in *Henry Lawson and His Critics* (1930), as did Lawson's lifelong friend John Le Gay Brereton in *Knocking Around* (1930). In 1931 appeared a potpourri by his wife, Bertha Lawson, and others, *Henry Lawson by His Mates.* She also wrote an understanding account of her association with her husband, *My Henry Lawson* (1943), which gives some insight into his temperament. *An Annotated Bibliography of Henry Lawson* was compiled by George Mackaness (1951). A sound appreciation of Lawson's work and his place in Australia's literary development is in H. M. Green, *A History of Australian Literature,* vol. 1 (1961).

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Thomas William Lawson

Thomas William Lawson (1857-1925), American entrepreneur and reformer, wrote exposés of stock-promotion and insurance practices that helped bring government regulation into those fields.

Thomas Lawson was born in Charleston, Mass., on Feb. 26, 1857, the son of a carpenter. A bright, attractive boy, he early entered into bold stock market operations that won and lost him several fortunes. He made a picturesque enterprise of the Rand-Avery Publishing Company, in Boston, and himself wrote books displaying vigor and intelligence, including *The Krank* (1887), glo-

rifying baseball, and *Our Bandanna* (1888), a history of the Republican party.

Lawson built up a following in business ventures and speculations. As a lieutenant of several of the nation's largest financial combinations, he helped float such enterprises as the Amalgamated Copper Company in 1899. He was also heavily involved in Boston gas interests. He lived lavishly and was frequently in the public eye. His personal fortune was estimated at $50 million. But despite his wealth he was treated disdainfully by established social leaders. Lawson resented their refusal of permission to have his yacht entered in the America's Cup competitions, on grounds that he was not a member of the exclusive New York Yacht Club. He wrote *The Lawson History of the America's Cup* (1902) to express his sentiments.

However, Lawson also had sincere democratic ideals and was genuinely angered by the treatment he received at the hands of business competitors. At a time when ''muckraking'' exposés were popular, Lawson was asked by editors of *Everybody's Magazine* to reveal the secrets of his trade. The detailed announcement in July 1904 that forthcoming issues would feature *The Story of Amalgamated* caused a sensation. The series, under the general title of ''Frenzied Finance,'' went far beyond the lurid tale of Amalgamated Copper. It also gave accounts of unscrupulous dealings among major financial figures. The accounts entered into speculations accompanying the 1904 presidential election and stock market fluctuations thereafter.

Although Lawson promised a ''remedy'' for the unbridled operations he described, he withheld details while continuing his series in *Everybody's*. Then, in December 1907, he announced his retirement from reform. However, his exposés had already caused the life insurance investigations of 1905-1906, and they were instrumental in the formation in 1912 of the Pujo Committee, which investigated important figures in American business and finance. In 1912 Lawson revealed his ''remedy'' in *Everybody's*. In effect, it demanded government regulation. Though it foreshadowed the later Securities and Exchange Commission, it had little contemporary impact. In later years Lawson lost much of his financial knack and all of his fortune. He died in Boston, poor and obscure, on Feb. 8, 1925.

Further Reading

The one modern treatment of Lawson is in Louis Filler, *Crusaders for American Liberalism* (1939; new ed. 1961). See also the introduction by the same author to David Graham Phillips, *The Deluge* (1905; new ed. 1969), which treats the Lawson phenomenon in fictional form. □

Layamon

The English poet Layamon (active ca. 1200), or Lawman, is best known for his ''Brut,'' an important work in the development of the Arthurian legend.

In the beginning of his long *Historia Brutonum,* or *Brut,* Layamon gives a brief introduction to himself and tells of his inspiration to undertake so vast a work. He was a parish priest of Lower Areley, or Areley Regis, a village on the Severn River in Worcestershire. An educated man, he was an inveterate reader of old books and a collector of tales and legends. Among his books were an English translation of Bede and *Le Roman de Brut* by the Anglo-Norman poet Wace. Wace's book, which is a translation of Geoffrey of Monmouth's *Historia regum Britanniae,* fired Layamon with the desire to write an English version. In such manner were the Latin of Geoffrey of Monmouth and the French *Geste* of Wace siphoned into the English literary tradition.

The Norman conquest of 1066 was an accomplished fact. Lords, lay and ecclesiastical, were French or Anglo-Norman. The great schools of the monastic foundations taught Latin and French as a matter of course. Only in the heart of a simple country priest resided the urge to tell Englishmen in their own language the glories of their own noble leaders.

Like most medieval writers, Layamon would lay no claim to originality. All respectable literature had a genealogy. But though he named Wace, with some minor help from Bede and others, as his source, his book runs to more than double the length of Wace's *Geste*. Layamon expanded, inserted, omitted, and transformed the passages of indirect discourse into dramatic speech. Nor was this artistic freedom his only departure from the originals. He transmuted the romance of the French *trouvère* into the high

seriousness of the English heroic narrative. Nowhere is this more evident than in his treatment of Arthur, whom he introduced into English history. To Arthur he devoted a full third of the *Brut,* giving him the status and character of an early English leader whose virtues fitted him to take his proper place with the kings and warriors of the Beowulf tradition.

Layamon's prosody is unique. If the classical Old English heroic verse with its four accented, alliterative patterns, a caesura dividing the two half lines, had not been cultivated for some time, there were popular traditional echoes of it in much of the oral composition still holding its own. There were also models of French usage in Wace, in the *lais* of Marie de France, and in the many hymns and songs that must have penetrated even far-off villages in Worcestershire. At any rate, Layamon employed a loosely alliterative line, many of the half lines scanning on two strong accents. There is also some evidence of syllabic count, an entire absence of kennings, and little of the old poetic vocabulary. The *Brut* contains some true rhyme, some imperfect rhyme, and a good deal of assonance.

Layamon was plainly on the road that led to the more sophisticated metrical experiments of Geoffrey Chaucer. Yet this early synthesis produced a most useful poetic form for Layamon's unhampered, dignified, and vigorous narrative. His *Brut* was one of the two secular poems (the other is *The Owl and the Nightingale*) that foreshadowed the English literary resurgence.

Further Reading

Two books that give both text and a discussion of textual difficulties are Niels Bøgholm, *The Layamon Texts: A Linguistical Investigation* (1944), and George Leslie Brooks and R. F. Leslie, eds., *Layamon: Brut* (1963). J. A. W. Bennett and G. V. Smithers, *Early Middle English Verse and Prose* (1966), contains in section X compact introductory notes and 174 lines of the *Brut;* the other studies in the work are valuable since they provide a context for the understanding of Middle English literature. Also useful is Roger Sherman Loomis, ed., *Arthurian Literature in the Middle Ages: A Collaborative History* (1959). □

Camara Laye

Camara Laye (1928-1980) was a Guinean writer. His novel *L'Enfant noir* established him as one of the most important novelists from French-speaking Africa.

Camara Laye was born in Kouroussa in Upper Guinea on January 1, 1928. According to Adele King in *The Writings of Camara Laye,* he was, ''passionately concerned with preserving a record of traditional homeland.'' He let his narrative and his gently observed characters speak of the warmth, wholeness, and deep piety of pre-colonial African culture and of the growing sadness of his people as their culture changed under both the curse and the stimulus of French rule and influence.

Family History

Laye's family belonged to the Malinké people, who retained their ancestral animist religion, despite the region's overall conversion to Islam several centuries ago. His father, Camara Komady, was a blacksmith and goldsmith and a descendent of the Camara clan, which traced its genealogy back to the thirteenth century. His mother, Dâman Sadan, also came from a family of blacksmiths. Although Camara was his family name, he published his work as Camara Laye, retaining the format used in Guinean schools. Laye's early childhood years were strongly traditional and full of happiness; Sonia Lee in *Camara Laye* wrote that, ''For Laye, Africa remained forever the Africa of his youth, and he was always to look upon her with the eyes of the heart.''

Education in Guinea and France

First studying in Koranic and French-run schools, Laye went on to study technical subjects at the École Poiret in Conakry. Laye was fortunate that his father allowed him to pursue his education rather than assist him at his forge. In 1947 he won a scholarship to France, where he studied motor engineering at Argenteuil and earned his Automobile Mechanic's Certificate. He decided to remain in Paris after his scholarship had finished and continue his technical education; although he loved literature, he had not yet developed any pretensions of becoming a writer. Laye then attended school at the Conservatoire des Arts et Métiers and

the École Technique d'Aeonautique et de Construction Automobile, where he received a diploma in engineering. He supported himself as a porter in Les Halles and at the Simca automobile plant.

Yearnings for Guinea Inspired Laye's First Novel

However, Laye believed that the sacrifices he made by leaving his home, warranted more, ''It was not, in my opinion, worth the trouble to leave Africa only to become a mechanic. It was too simple a job.'' Feeling lonely for his homeland, Laye began writing down warm memories of his childhood in Guinea, which became the roots of his first novel.

L'Enfant noir and Critical Success

L'Enfant noir (1953; *Dark Child*) is primarily a recounting of Laye's own voyage from childhood, when he played near his father's goldsmith forge, to gifted young manhood, when he departed for France. The book wins its audience through its tender but unsentimental treatment of the older African life and the dignity and beauty of that nostalgically lamented past. Laye expresses his deep anxiety at leaving his homeland, writing, ''It was a terrible parting! I do not like to think of it. I can still hear my mother wailing. It was as if I was being torn apart.'' However, this separation enhanced his appreciation for his home and his culture. Shortly before the publication of his first novel, he brought Marie Lorifo, whom he had known from Conakry, to Paris and married her. *L'Enfant noir* received critical acclaim and won the Prix Charles Veillon in February of 1954; the novel was recognized as one of the most important pieces of contemporary prose from French-speaking Africa.

Le Regard du roi Consolidated Laye's Literary Career

Laye's second novel, *Le Regard du roi* (1954; *The Radiance of the King*), presents the wandering Ishmael of a starveling Frenchman adrift in Africa and forced to work out through suffering a new destiny for himself. Clarence, guided by two jostling, derisive, but still solicitous boys, finds a home of sorts as a stud for a tired master of a large harem. Beginning his trek in search of a wonderfully wise and rich king, Clarence enters the whirlpool of sloth, of lust, of despair, until one day the King arrives and accepts in his open arms the bedraggled but earnest man, no longer full of the unconscious arrogance of the white man. Widely considered Laye's masterpiece, *Le Regard du roi* firmly established Laye's reputation as a quality writer.

Guinean Independence and Government Posts

Laye and his wife returned to Guinea in 1956. He worked in several positions in West Africa, including teaching French in Accra, Ghana. After Guinea attained its independence in September of 1958, Laye became Guinea's ambassador to Ghana and played a key role in procuring aid for his country. He also spent a short time as a diplomat in Liberia; later, he returned to Guinea and held a series of prominent positions including director of the Department of Economic Agreements at the Ministry of Foreign Affairs and associate director of the National Institute of Research and Documentation.

Increasing Popularity and Acknowledgment in West Africa

While working for the government, Laye continued to write, completing plays for radio and collecting some oral literature of the Manding. His popularity in West Africa grew. He received critical praise in the first issue of *Black Orpheus* in 1957 and was included in Gerald Moore's *Seven African Writers* (1962).

Laye Went into Exile

As Guinea's political situation deteriorated, Laye voiced his concern. He soon fell into disfavor and often was close to being under house arrest. In 1965 he fled with his family to Dakar in Senegal. Torn from his beloved homeland, he would never be able to return. Because of his intense distaste for the authoritative regime of President Séekou Touré, Laye's third novel, *Dramouss* (1966; *A Dream of Africa*), is a bitter, even savage, denunciation of a regime he envisioned as a nightmare of a giant astride the wounded Guinea in which he had lived during the 1960s.

Difficult Years in Senegal

Life for Laye and his family in Senegal was not easy. He worked as a research fellow at the Institut Fondamental d'Afrique Noire (IFAN), collecting and editing the folktales and songs of the Malinké people, but his income was significantly lower than the salary he had received from the Guinean government. In 1970, Laye's wife was arrested at the airport in Guinea after receiving a letter from her sick father urging her to visit. Laye was left to raise their seven children, the youngest of whom was only several months old when she left. In 1971 Laye completed a novel entitled *L'Exile,* but deferred its publication because of its political sensitivity and his wife's confinement in Guinea. During his wife's imprisonment, Laye married a second wife—a custom among some Muslim denominations—and had another two children. After his first wife was released in 1977, she returned to Dakar, but was unable to accept Laye's additional wife. As a result, the couple divorced.

Acute Illness

In 1975 Laye became acutely ill with a kidney condition that had first troubled him back in 1965, but he could not afford the treatment in Europe that he needed. Reine Carducci, wife of the Italian UNESCO ambassador to Senegal and an admirer of Laye's work, became conscious of Laye's plight and championed an appeal for financial support. Félix Houphouët-Boigny, president of the Ivory Coast, made the largest contribution; Laye later wrote his biography and expressed his admiration for the leader. Laye received the necessary medical care in Paris and returned periodically for further treatment.

Later Works

In 1971 Laye began writing *Le Maître de la parole* (1978). Though eschewing collaboration with the many exiled enemies of Touré, Laye in an interview did not hide his debt to Kafka and the surrealists and his intention to mingle fiction and reality into a new and greater truth in the effort to express his own outrage at what had happened to his homeland. An honest artist and a sensitive participant in the pains of a postcolonial world, Laye produced works that speak about the clamor and that are more poignant because of their intense dream-like style. Eventually, Laye's ill heath caught up with him and he died on February 4, 1980, in Dakar, where he is buried.

Further Reading

Information on the life and work of Laye is in Gerald Moore, *Seven African Writers* (1962); Claude Wauthier, *The Literature and Thought of Modern Africa* (1964; trans. 1966); Judith Illsley Gleason, *This Africa: Novels by West Africans in English and French* (1965); Ulli Beier, ed., *Introduction to African Literature* (1967); A. C. Brench, *The Novelists' Inheritance in French Africa* (1967); and Wilfred Cartey, *Whispers from a Continent: The Literature of Contemporary Black Africa* (1969); the chapter by Jeanette Macaulay in Cosmo Pieterse and Donald Munro, eds., *Protest and Conflict in African Literature* (1969); Adele King, *The Writings of Camara Laye,* Heinemann (1980); and Sonia Lee, *Camara Laye,* Twayne Publishers (1984). □

Paul F. Lazarsfeld

The Austrian-born American sociologist Paul F. Lazarsfeld (1901-1976) was one of the most influential social scientists of his time. He founded four university-related institutes of applied social research and was a professor of sociology at Columbia University for three decades.

Lazarsfeld's major interests were the methodology of social research and the development of institutes for training and research in the social sciences. Because of the originality and diversity of his ideas, his energy and personal magnetism, his unique style of collaboration with students and colleagues, and the productivity of the research institutes he established, his influence upon sociology and social research—both in the United States and in Europe—was profound. His collaborators and students learned a great deal from him and contributed greatly to his fame. Most of his major writings were co-authored, and much of his workday consisted of listening to, talking to, and instructing his students, colleagues, and co-workers: in class, in his office, in taxicabs, in his apartment; at breakfast, at lunch, and at dinner; at the blackboard, or pacing his office with a cigar, or seated in the faculty club with a double Manhattan cocktail in hand, Lazarsfeld seldom was or worked alone, and he was always working.

Paul F. Lazarsfeld was born in Vienna, Austria, in 1901. He was raised and educated there, receiving his Ph.D. in applied mathematics from the University of Vienna in 1925. His dissertation was an application of Einstein's theory of gravitation to the movement of the planet Mercury. In 1925 he established a research institute dedicated to the application of psychology to social and economic problems. This was the first of four university-related applied social research institutes founded by Lazarsfeld; the others were the Research Center at the University of Newark, the Office of Radio Research at Princeton University, and the Bureau of Applied Social Research at Columbia University.

Work in Vienna and in the United States

The Vienna institute carried out a great deal of innovative consumer research, and it contributed importantly to the development of this field by making the study of consumer decisions and radio audiences academically respectable. However, it was *Marienthal* (1933), a slim, clearly-written study of unemployment, that was the institute's most memorable product. The book—which Lazarsfeld co-authored with Marie Jahoda and Hans Zeisel—contributed substantially to the methodology of community studies. Its major findings—that the prolonged unemployment of workers leads to apathy rather than to revolution—foreshadowed the widespread lack of resistance to Hitler. *Marienthal* was banned by the Nazis soon after it was published, and most of the copies were burned, but by 1978 it had been re-issued to become part of the sociology curriculum in German and Austrian universities. In 1979 a group of young Europeans carried out a restudy of the village of Marienthal, by then a part of Vienna.

In 1933 Lazarsfeld came to the United States as a Rockefeller Foundation fellow. At the end of the second year of his fellowship, he decided to remain in the United States and become a U.S. citizen. The deteriorating political situation in Austria following the defeat of the Social Democrats in the civil war of February 1934 had made his return to the University of Vienna impossible. In the midst of the 1930s' Depression he accepted a job analyzing some 10,000 questionnaires from young people which had been collected by the New Jersey Relief Administration. He soon transformed this temporary project into the University of Newark Research Center, whose director he became.

In 1937 the Rockefeller Foundation granted funds for a large-scale study of the social effects of radio. Lazarsfeld was chosen to be director of the project, and a broad study of radio programming, radio audiences, and the preferences of radio listeners was begun. The emphasis was on secondary analysis of existing survey data, content analysis of programs, and use of the Lazarsfeld-Stanton Program Analyzer, a device he developed with Frank Stanton for recording the instantaneous likes and dislikes of experimental audiences.

The Lazarsfeld radio research project virtually created the field of mass communications research. It studied why messages are introduced into the media and why people attend to them—that is, what gratifications or rewards people get from the media and what functions the media serve

in their lives. Lazarsfeld's influence on the field outlived him. In the mid-1980s the directors of social research of the nation's three largest networks—CBS, ABC, and NBC—were all former students of Lazarsfeld.

In 1939 the Rockefeller Foundation radio research grant was transferred from Princeton to Columbia University, where Lazarsfeld became a professor of sociology. In 1944 the Office of Radio Research was renamed the Bureau of Applied Social Research, which became in the 1950s and 1960s the leading university-based social research institute in the United States.

When Lazarsfeld started to study the impact of radio in 1937 he realized that since radio listening created no public records, such as circulation data, it needed new methods of accounting and study. He used the opinion poll—at that time used mainly for descriptive purposes to measure the popularity or audience size of radio programs—and by the detailed analysis of responses developed ways to measure the impact of radio upon attitudes. This transformation of the ''opinion poll'' into ''survey research'' constitutes one of Lazarsfeld's major accomplishments.

Lazarsfeld's study of the 1940 presidential election was published as *The People's Choice* (1944), a spare and elegant book that became a true classic. During the research a great deal was learned about the psychological and social processes that delay, inhibit, reinforce, activate, and change voting decisions—people subject to cross pressures, for example, delay making a decision longer than do others. The study also uncovered an influence process that Lazarsfeld called ''opinion leadership.'' It was found that there is a flow of information from the mass media to persons who serve as opinion leaders and then to the public. This process was termed the ''two-step flow of communication.''

Outstanding in His Field

Lazarsfeld received many acknowledgements of his accomplishments during his lifetime. He was president of both the American Association for Public Opinion Research (1949/1950) and the American Sociological Association (1961/1962), and he was an elected member of the National Academy of Education as well as of the National Academy of Sciences. He received honorary degrees from Chicago and Yeshiva universities in 1966, from Columbia in 1970, from Vienna in 1971, and from the Sorbonne in 1972—the first American sociologist ever so honored. In 1955 he was the first recipient of the Julian L. Woodward memorial award of the American Association for Public Opinion Research, and in 1969 the Austrian Republic awarded him its Great Golden Cross, largely for his help in establishing the Institute for Advanced Studies in Vienna in 1963. He was a much sought-after consultant, speaker, and teacher. Shortly after his death from cancer on August 30, 1976, a Paul F. Lazarsfeld Memorial Fund was established in order to sponsor a series of annual lectures in his honor. In 1983 a large collection of his books and papers was dedicated as the Lazarsfeld Archives at the University of Vienna.

Lazarsfeld's main legacy was to question the distinction between quantitative and qualitative research. In almost every field in which he worked he tried to fuse these two productive modes of inquiry: it was the theme with which he ended his presidential address to the American Sociological Association; the journal *Quality and Quantity* was founded in 1967 under his direct influence; and the *Festschrift* published in his memory is entitled *Qualitative and Quantitative Social Research*. In the words of the Chicago sociologist James S. Coleman, Lazarsfeld was ''one of those rare sociologists who shaped the direction of the discipline for the succeeding generation.''

Further Reading

A biography of Paul F. Lazarsfeld can be found in Volume 18 of the *International Encyclopedia of the Social Sciences;* an extensive bibliography of his writings and of writings about him is included. An excellent source for Lazarsfeld's ideas as well as his influence is a memorial volume edited by Robert K. Merton, James S. Coleman, and Peter H. Rossi, *Qualitative and Quantitative Social Research* (1979). A collection of some of his best papers may be found in Patricia L. Kendall, editor, *The Varied Sociology of Paul F. Lazarsfeld* (1982). □

Emma Lazarus

Emma Lazarus (1849-1887), American poet, is best known as a spokesperson for the Jewish people. Her faith in America as a haven for all the downtrodden peoples of the world is expressed in her poem inscribed on the Statue of Liberty.

Emma Lazarus was born in New York City on July 22, 1849. Her wealthy, cultured parents provided comforts and devotion, beginning with private tutors and summers at the seashore. At the age of 11 she began writing impassioned lyrics on traditional romantic themes and at 17 privately printed her first collection. *Poems and Translations* (public edition 1867) was followed by *Admetus and Other Poems* (1871). These poems so pleased Ralph Waldo Emerson that he invited Lazarus to visit him, thereby beginning a correspondence that lasted throughout her life.

Lazarus's work began appearing regularly in *Lippincott's Magazine* and *Scribner's Monthly*. In 1874 she published her first prose, *Alide: An Episode of Goethe's Life*. Her five-act drama, *The Spagnoletto* (1876), focuses on Italy in 1655, but as playwright she had more fervor than talent. Poetry was her true métier. Her translation of Heinrich Heine's *Poems and Ballads* (1881) was considered the best version of Heine in English at the time.

The turning point in Lazarus's life was the outbreak of violent anti-Semitism in Russia and Germany during the early 1880s. When a journalist defended these pogroms in the *Century Magazine,* Lazarus wrote the fervent reply ''Russian Christianity versus Modern Judaism'' in the next issue. From this moment she began a private crusade for her people. Her verse took on a new note of urgency, a call to Zionism, particularly in *Songs of a Semite* (1882) and in her play of 12th-century Jewish life, *The Dance to Death*. More importantly, she began to organize relief efforts for the thou-

sands of immigrants crowding into Ward's Island and to write a series of articles for the magazine *American Hebrew*.

In 1883 Lazarus sailed for England, where she was received with great enthusiasm for her work in behalf of Jewish immigrants. She made so many friends among the Zionists that she returned in 1885, spending the next 2 years traveling in England, France, and Italy. Cancer cut her career short. She returned to New York City shortly before her death on Nov. 19, 1887. Lazarus's sonnet ''The New Colossus'' was engraved on the pedestal of the Statue of Liberty in New York harbor before the dedication in 1886; it was a fitting commemoration of her faith in American ideals.

Further Reading

The Poems of Emma Lazarus (2 vols., 1889), the standard text, includes a biographical sketch by her sister. More recent is *Emma Lazarus: Selections from Her Poetry and Prose,* edited by Morris U. Schappes (1944; 3d ed. 1967). See also H. E. Jacob, *The World of Emma Lazarus* (1949), and Eve Merriam, *Emma Lazarus: Woman with a Torch* (1956).

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Henry Charles Lea

Henry Charles Lea (1825-1909), American historian, focused his research on the Catholic Church and wrote the definitive history of the Spanish Inquisition.

Henry Charles Lea was born in Philadelphia on Sept. 19, 1825, the son of a well-known publisher and amateur scientist. Henry was educated at home with the aid of tutors and by independent study. He had wide intellectual interests and, between 1841 and 1848, wrote scientific papers and poetry and translated classics.

Lea entered the family publishing firm in 1843 but continued to pursue his other interests until he suffered a breakdown in 1847. During his recovery Lea became interested in the study of history. In 1850 he married his cousin, Anna Caroline Jouden. The next year he became head of the family publishing house, which under his guidance, began to specialize in medical and scientific books.

During the Civil War, Lea joined the Union League, supported the Republican party, and wrote pamphlets against slavery. At war's end he returned to historical study. His first book *Superstition and Force,* appeared in 1866. The following year he published *An Historical Sketch of Sacerdotal Celibacy in the Christian Church* and, 2 years later, *Studies in Church History*. In 1867 Lea had embarked upon the study of the medieval Inquisition, a project which was to occupy him for 20 years. For the enormous task he utilized the services of scholars and researchers in Europe.

Despite the demands of business and historical writing, Lea was active in civic affairs. In 1870 he helped found the Citizens' Municipal Reform Association. He also helped found the National Republican League to block U.S. Grant's third presidential term. In 1878 he again suffered serious illness and became nearly blind. He retired from business in 1880 and devoted himself to history.

Lea's research culminated in the publication of *A History of the Inquisition of the Middle Ages* (3 vols., 1887-1888). In subsequent years he produced *Chapters from the Religious History of Spain* (1890), *A Formulary of the Papal Penitentiary* (1892), *A History of Auricular Confession and Indulgences* (3 vols., 1896), *The Moriscos of Spain* (1901), *A History of the Inquisition of Spain* (4 vols., 1906-1907), and *The Inquisition in the Spanish Dependencies* (1908).

As a philanthropist, Lea endowed several institutions and chairs, including the Lea Laboratory of Hygiene at the University of Pennsylvania. He died on Oct. 20, 1909, in Philadelphia, leaving unfinished a study of witchcraft (published posthumously).

Further Reading

Edward Sculley Bradley, *Henry Charles Lea* (1931), is good on the later years, but Lea's earlier years are open to conjecture since he destroyed his correspondence prior to 1880. A brief appreciation of Lea is in Arthur C. Howland's preface to Lea's

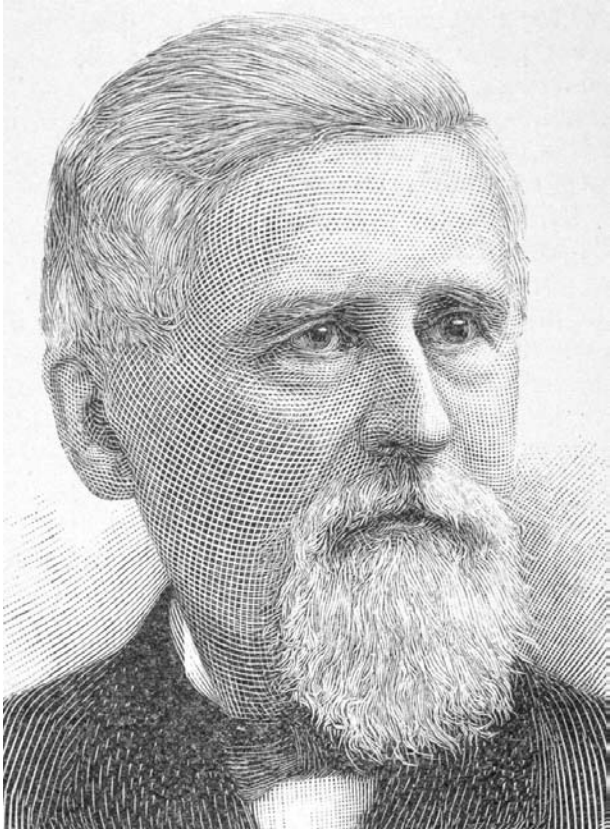

Minor Historical Writings (1942). Two sympathetic evaluations of Lea's historiography are Charles Homer Haskin's "Henry Charles Lea" in his *Studies in Medieval Culture* (1929) and Leonard Krieger's "European History in America" in John Higham, with Leonard Krieger and Felix Gilbert, *History* (1965). □

Louis Seymour Bazett Leakey

The British anthropologist Louis Seymour Bazett Leakey (1903-1972) made major contributions to the study of prehistoric man.

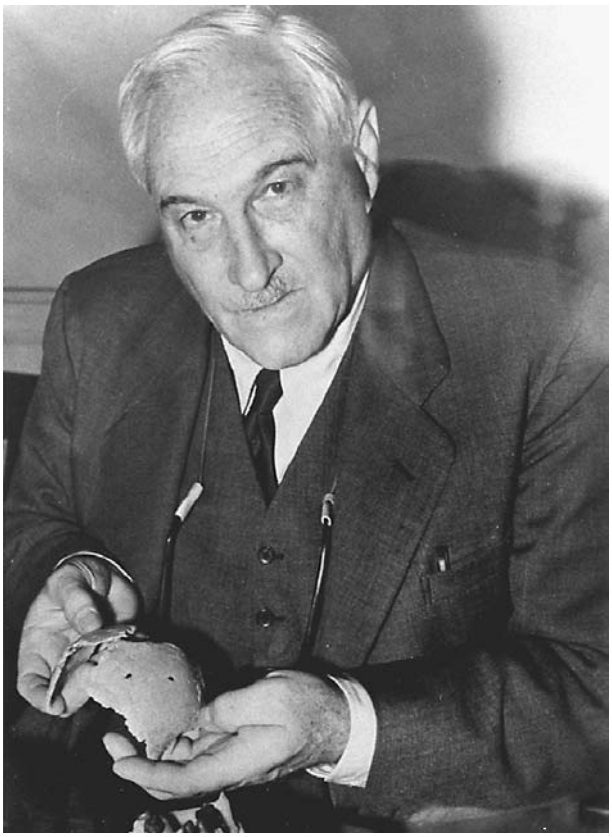

The parents of L. S. B. Leakey were British missionaries who settled at Kabete, Kenya, near Nairobi, in 1901. Leakey was born on Aug. 7, 1903, in Kabete, where he formed lifelong friendships with boys of the Kikuyu tribe, with whom he grew up. He is probably the only white man to have been initiated from youth to manhood in a Kikuyu ceremony.

After World War I Leakey went briefly to school at Weymouth College, Dorset, England, and in 1922 he entered St. John's College, Cambridge University. In 1923 he organized an expedition of the British Museum to search for dinosaurs in southern Tanganyika.

In 1926, after qualifying in anthropology at Cambridge, Leakey organized and led four East African archeological expeditions. During the third expedition, in 1931, after some very important discoveries of the earliest known (at that time) stone tools at Olduvai, Leakey discovered fossils of human remains at Kanam and Kanjera in Kenya. His claims concerning these fossils, which included the idea that *Homo sapiens* lived in East Africa at the end of the Middle Pleistocene, were contested by many of his colleagues, and it was only in 1969 that the claims received official acceptance.

In 1937 Leakey temporarily ceased to study prehistory in order to spend 3 years working on a monograph of the Kikuyu tribe. During World War II (1939-1945) he served as officer in charge of civil intelligence in Nairobi.

Leakey always strongly supported Charles Darwin's theory that both man and the great apes originated on the African continent. For 40 years he and his teams patiently excavated at the prehistoric site at Olduvai Gorge on the eastern Serengeti Plains of Tanzania. In 1959 at Olduvai a fossil hominid skull was discovered, which he named *Zinjanthropus* . In 1960 even more important fossil fragments were discovered. These and a skull found in 1962 at Olduvai were made the types of a new species of man, *Homo habilis*. In 1962 Leakey also discovered a skull of the type *Homo erectus,* previously known only in China and Java. Other sites excavated by Leakey include the Lower Miocene sites on Rusinga Island and Songhor, which have yielded remains of protoman dating back 20 million years, and the site at Fort Ternan, where *Kenya pithecus wickeri* was discovered. This hominid lived about 12 million years ago.

In 1964 Leakey organized a team in the United States to excavate near the Calico Mountains in southern California. He and his team discovered evidence that man lived in America more than 50,000 years ago.

Leakey's publications include *New Classification of Bow and Arrow in Africa; The Stone Age Cultures of Kenya; Adam's Ancestors; The Stone Age Races of Kenya; Stone Age Africa; Kenya Contrasts and Problems; White African; A Contribution to the Study of the Tumbian Culture in Kenya* (with W. E. Owen); *Tentative Study of the Pleistocene Sequence and Stone Age Cultures of N. E. Angola; Mau Mau and Kikuyu; Defeating Mau Mau; The Miocene Hominoidea of East Africa* (with Le Gros Clark); *The Pleistocene Fossil Suidae of East Africa; First Lessons in Kikuyu; Olduvai Gorge,* vol. 1, 1951-1961; *Animals of East Africa;* and *Unveiling Man's Origins* (with Vanne Goodall).

On Oct. 1, 1972, Leakey died in London.

Further Reading

Leakey's *White African: An Early Autobiography* (1937; with new preface, 1966) deals with his early years. An account of Leakey and his work is contained in Robert Silverberg, *Man before Adam: The Story of Man in Search of His Origins* (1964). A useful background work is Edward Bacon, *Digging for History: Archeological Discoveries throughout the World, 1945-1959* (1961). □

Mary Douglas Leakey

Mary Douglas Leakey (1913-1996) was a major figure in the uncovering of East African prehistory, best known for her excavations of some of the earliest members of the human family, their footprints, and their artifacts.

Mary Douglas Leakey was born in London on February 6, 1913. She was the only child of Erskine Nicol, a landscape painter, and Cecilia (nee Frere). Much of her childhood was spent traveling abroad with her parents except during World War I when her family spent the time in England. At the house of her maternal aunts and grandmother in London she was first introduced to dogs, marking the beginning of her strong affection for animals, an important personal component of her life. After the war, Mary's family resumed their annual cycle of continental travel, followed by a return to London in summer to sell the paintings that her father produced on their travels.

Mary's early education was largely informal, although she did attend school in France for a short time. Her father taught her to read and some mathematics, and he also inspired her interest in the natural world and in archaeology. While living in the Dordogne region in France, Mary was exposed to Paleolithic archaeology which, combined with her artistic talents, formed the basis of her career. Her father died in France in 1926. Mary and her mother returned to England, where she unhappily attended several convent schools. Between 1930 and 1934, she took part in excavations at Hembury, Devon, and attended lectures in geology and archaeology at London University and the London Museum. She also began drawing stone tools for publication. She was introduced to Louis Leakey as a potential artist for his book *Adam's Ancestors* and was hired. They were married in 1936 and had three children, Jonathan, Richard, and Philip.

Mary moved to Kenya with Louis and worked with him in East Africa for much of her career. She introduced modern archaeological techniques to East Africa. Her initial East African excavations were the Late Stone Age sites at Hyrax Hill and Njoro River Cave, and she was the first person to describe the important dimple based pottery from East Africa. She also worked at a number of other sites, including Olorgesailie, which was famous for its abundance of middle Pleistocene Acheulean hand-axes. She also worked with Louis on several East African Miocene ape sites, and she was instrumental in the recovery of many fossil ape remains. In 1951 she studied and recorded the beautiful Late Pleistocene Tanzanian rock paintings that years later formed the basis of her book *Africa's Vanishing Art*. Although she is best known for her association with human fossil sites, she considered her work on the rock paintings one of the highlights of her career.

In spite of her primary interest in art and artifacts, Mary Leakey is best known for her exceptional ability to find fossils and for her excavations at two of the most famous hominid fossil sites in East Africa— Olduvai Gorge and Laetoli, both in Tanzania. Beginning in 1960, she established a permanent base camp at Olduvai Gorge from which she directed excavations. The previous year she had discovered the first hominid specimen from that site, ''Zinjanthropus boisei,'' whom she and Louis nicknamed the ''nutcracker man'' because of its huge jaws and molar teeth. ''Zinj'' is now recognized as the type specimen of *Australopithecus boisei,* an extinct side branch of the genus *Homo*. She soon found another hominid more closely related to modern humans, *Homo habilis* or ''Handy Man,'' providing evidence of contemporary hominid groups one to two million years ago in East Africa. Leakey's research at Olduvai lasted over 20 years and in spite of many fossil finds focused mainly on the specific descriptions of the archaeology. She initially detailed the archaeology of Beds 1 and 2 and later, more recent levels, contributing greatly to the understanding of Plio-Pleistocene lifeways.

In 1974 she began systematic excavations at Laetoli, which produced australopithecine skeletal remains the same year. Two years later, the first of several sets of bipedal hominid footprints were discovered at the site, corroborating skeletal evidence for bipedalism at a very early date. The footprints were made as australopithecines walked, in at least one case together, through an ash fall from a nearby volcano. These finds caught the attention of the world as they ''humanized'' the discoveries of our distant relatives. Like many East African early hominid sites, Laetoli was well dated radiometrically and provided evidence that full bipedal locomotion, a major human hallmark, was

achieved by 3.75 million years. While she never accepted the allocation of the Laetoli hominids to *Australopithecus afarensis,* she recognized them as the earliest definitive hominid sample known at the time. Laetoli yielded a number of skeletal elements of Pliocene australopithecines, but ironically, given Leakey's primary interest, no stone artifacts were ever found in these early beds.

In addition to her research, Mary Leakey found herself assuming many of Louis' more public roles after she was widowed in 1972. She spent considerable time traveling to give lectures, raise funds, and receive many honors from institutions around the world. Although she always considered herself primarily an archaeologist and her professional life was of utmost important to her, she remained involved with her family and was very close to her children and grandchildren. In 1983 she retired to Nairobi to be nearer to her family. There, she continued to work on her manuscripts until her death in December of 1996.

Further Reading

Further readings on Mary Leakey are best found in her own work. In addition to many professional articles and monographs she wrote several popular books, including *Olduvai Gorge: My Search for Early Man* (1979), *Africa's Vanishing Art: The Rock Paintings of Tanzania* (1983), and *Disclosing the Past: An Autobiography* (1984). □

Richard Erskine Frere Leakey

Richard Erskine Frere Leakey (born 1944), a leading Kenyan researcher in human prehistory and wildlife conservationist, was responsible for many of the most important discoveries pertaining to early human evolution.

Richard Erskine Frere Leakey, the second son of Louis and Mary Leakey, was born in Nairobi on December 19, 1944. His father, Louis Leakey, was born in Kenya of British missionary parents. Louis grew up among the Kikuyu and differed from most British colonists in considering himself an African, as opposed to a European living in Africa. Likewise, Richard was a Kenyan; he mastered Kiswahili earlier than English and became a Kenyan citizen. As a child, he frequently accompanied his famous parents on their archaeological and paleontological expeditions. In the late 1940s, they were working at Miocene ape sites on Lake Victoria, and by the age of six Richard learned to help collect skeletal material. He was educated through secondary school in Nairobi. After leaving school, he briefly made a living trapping and selling animals and acting as a safari guide for visitors to Olduvai Gorge, his parents' site. He began a safari business in 1962 that lasted under different partners until 1974. However, he continued to work for his parents at Olduvai and soon organized expeditions of his own.

Feeling the need for formal training in anthropology and paleontology, Leakey prepared for university work, passing A level examinations in London. However, he eventually declined a British university education, not wishing to spend the time away from field work in East Africa. He married Margaret Cropper in 1966 and they had one daughter, Anna. Later divorced, he married Meave Epps in 1970. They had two daughters, Louise and Samira.

Although initially vowing never to work with fossils, Leakey is associated with the recovery of some of the most important specimens in human evolutionary studies. He gained his knowledge of paleoanthropology from working for his parents and later from colleagues he had brought together to study the remains recovered by his Kenyan research team. Leakey organized his first expedition in 1964 to Lake Natron in Tanzania, north of Olduvai Gorge. This work resulted in the discovery of the Peninj mandible, the lower jaw of a robust australopithecine, *Austral-opithecus boisei,* an extinct side branch of the human lineage. The Lake Natron work was soon followed by excavations at Lake Baringo, Kenya, in 1966, and major involvement in the multinational Omo expedition in Ethiopia, both of which yielded hominid and other fossils.

Leakey's most famous contributions to paleoanthropology derived from his work at Lake Turkana in northern Kenya, particularly at the site of Koobi Fora on its eastern shore, where many Plio-Pleistocene hominids have been discovered. Leakey and his team began working at East Turkana in 1968 and within weeks found their first hominid specimen, an *A. boisei* mandible. The wealth of hominid

fossils that were later found on both shores of Lake Turkana by Leakey's team revolutionized human evolutionary studies. Among the most famous of the finds are ER 1470, a large-brained member of the genus *Homo* dated to 1.8 million years; several of the earliest known members of the taxon *Homo erectus* (modern human's immediate ancestor) dated to between 1.6 and 1 million years; and the ''Black Skull,'' dated to 2.6 million years, a robust australopithecine that has forced recent revisions of the human family tree. Among the most impressive of the *Homo erectus* fossils is the Nariokotome specimen, found in 1984 by Leakey's team on the west shore of Lake Turkana. It is the virtually complete skeleton of a 12-year-old boy who was close to six feet tall. Despite its height, the boy had a small brain, providing evidence that human cranial expansion is not simply an artifact of increases in body size. Work continued into the 1990s at Lake Turkana, which became a permanent research facility.

Although renowned as a paleoanthropologist, Leakey's greatest contributions to African prehistory derived from his skill as an administrator and organizer who combined international involvement with the training of native Kenyans. Leakey formed international, multidisciplinary teams to recover early human fossil remains and artifacts, properly analyze them, determine their age, and ascertain the environmental circumstances surrounding their lives and deaths. Moreover, he trained many other Kenyans and made them instrumental to the research efforts in both the field and the laboratory. He became administrative director of the National Museums of Kenya in 1968 and director in 1974. Along with the trustees of the National Museums of Kenya, he established and obtained funding for the International Louis Leakey Memorial Institute for African Prehistory. Through books, lectures, and his television series for the BBC (British Broadcasting Channel), he played an important role in popularizing research in African paleoanthropology and in explaining its significance to the public.

Leakey also emphasized wildlife conservation and applied his organizational ability to conservation efforts both in Kenya and abroad. He was politically involved and held positions in the Kenyan government, including director of the Kenya Wildlife Service, in which he tried to curb the poaching activities that threatened many African species with extinction. He was particularly concerned with the problem of elephant poaching and was instrumental in efforts to eliminate this activity. In spite of periods of poor health, in particular kidney failure and a transplant in 1980 and a devastating plane crash in 1993 that resulted in the partial loss of his lower limbs, Leakey continued to pursue his scientific interests and his commitments to the environment and the Kenyan nation.

In the spring of 1994, Leakey resigned from his post as director of the Kenya Wildlife Service after being accused by the government of favoring wildlife conservation over the interests of local farmers, and confirmed his place in the Kenyan political arena by starting a political party called Safina—Swahili for Noah's Ark—that was opposed to the ruling party. Safina, which united Kenya's half-dozen smaller opposition groups, favored a democratic Kenya over the present, one-party system ruled by Kenyan President Daniel Arap Moi. The party began work to support a single presidential candidate for the 1997 elections. Leakey, in his new and strong political role, was a likely presidential candidate.

Further Reading

Richard Leakey wrote several popular books that provide excellent introductions to human evolution and African prehistory. In addition to scientific papers, Leakey's publications include *Origins* (with Roger Lewin, 1977), *People of the Lake* (with Roger Lewin, 1977), *The Making of Mankind* (1981), *One Life: An Autobiography* (1984), and *Origins Revisited* (with Roger Lewin, 1992). The latter book, subtitled ''In Search of What Makes Us Human,'' was reviewed as a vivid, generally evenhanded presentation in a contentious field. Most recently, Leakey published *Sixth Extinction: Patterns of Life and the Future of Humankind* (with Roger Lewin, 1995), reviewed as a lucid, knowlegeable account of chance and extinction as necessary parts of life. □

Edward Lear

The English writer and artist Edward Lear (1812-1888) achieved fame as a lithographer, landscape artist, and author and illustrator of numerous travel books. He is now remembered, however, for his five volumes of nonsense poetry and prose.

Edward Lear was born on May 12, 1812, in Halloway, one of the last of 21 children of a prosperous stockbroker. His childhood was passed in a comfortable home in Highgate, where, because of his epilepsy and asthma, he was educated by his sisters Anne and Sarah. They introduced him to sketching and coloring. He lacked formal training, but his interest and energy made him a skilled draftsman.

When Edward was 13, his father's financial disasters disrupted the family. A small income enabled Anne to provide a home for Edward. From the age of 15 to 18, he helped support himself by drawings made for doctors and hospitals. A friend got him a commission from the Zoological Society to draw the birds in the London zoo. The 42 hand-colored lithographs of his book *The Family of Psittacidae or Parrots* have been compared favorably to the drawings of J. J. Audubon.

While working at the zoo, Lear was invited by Lord Derby to make drawings of the menagerie on his estate of Knowsley. In the 4 years he spent there, he became a favorite with the grandchildren. For them he created his first *Nonsense Book,* a collection of 50 limericks illustrated with delightful nonsense drawings. Trips to northern England at this time woke a desire to paint romantic landscape, especially because close drawing injured his sight. He resolved to go to Rome, where he hoped to sell his watercolors to English residents. Until 1848 Rome remained his center of

activity from which he made trips about Europe, Asia, and Africa in search of subject matter for his landscapes.

The need to improve his art induced Lear to invest a legacy in study at the Royal Academy in London. Two years of the slow, outmoded course discouraged him. He accepted an invitation from Holman Hunt to exchange lessons in Italian for help in oil painting. The relationship was fruitful. Hunt became ''Daddy Hunt,'' an artistic support to the older, lonely man. He did a number of oil landscapes between 1840 and 1853 and exhibited the most ambitious of these at the Royal Academy from 1850 to 1853. They did not sell at the price he asked, so he returned to the smaller watercolors and the lithographs for his travel books.

Living much in hotels, Lear met the children for whom he wrote the poems and prose and drew the illustrations that were published at intervals from 1846 to 1877. For casually met child friends he created the inimitable ''Owl and the Pussy Cat,'' ''The Pobble's Toes,'' ''The Jumblies,'' and others.

For the last 14 years of his life Lear lived in a home he had built at San Remo in Italy. He died there on Jan. 29, 1888.

Further Reading

A complete collection of Lear's nonsense poetry, with an excellent introduction, is Holbrook Jackson, *The Complete Nonsense of Edward Lear* (1951). Although a new edition is needed, *Letters of Edward Lear* (1907) and *Late Letters of Edward Lear* (1911), edited by Lady Strachey, are still valuable. Modern scholarship has done much to reawaken interest in the artist without diminishing the reputation of the author. For this more complete view of Lear the following works build an integrated image: Angus R. Davidson, *Edward Lear, Landscape Painter and Nonsense Poet* (1938); Philip Hofer, *Edward Lear as a Landscape Draughtsman* (1967); Vivien Noakes, *Edward Lear: The Life of a Wanderer* (1968).

Additional Sources

Noakes, Vivien, *Edward Lear: the life of a wanderer,* London: Fontana, 1979.

Lehmann, John, *Edward Lear and his world,* New York: Scribner, 1977. □

Timothy Leary

Timothy Leary (1920-1996) was a psychologist, author, lecturer, and cult figure. He was best known for having popularized the use of mind-altering drugs in the 1960s.

Timothy Leary was born October 22, 1920, in Springfield, Massachusetts. He was educated at Holy Cross College, the U.S. Military Academy, the University of Alabama (A.B., 1943), Washington State University (M.S., 1946), and the University of California at Berkeley (Ph.D., 1950). During World War II, Leary served in the U.S. Army, achieving the rank of sergeant in the Medical Corps. Subsequently he was an assistant professor at the University of California; director of psychiatric research at the Kaiser Foundation, Oakland, California; and a lecturer in psychology at Harvard University.

Tuned In To LSD

At Harvard, Leary became interested in the properties of hallucinogenic drugs, notably a compound known as LSD (d-lysergic acid diethylamide). He and his colleague Richard Alpert were propagandists for psychedelic drugs as well as experimenters, alarming Harvard to the point where they were instructed not to use undergraduates as subjects for research. Violating this rule led to their expulsion from the Harvard faculty in 1963. (Leary was actually charged with absence without leave.) By this time, Leary and Alpert had left the conventions of science far behind. An article by them published in the *Harvard Review* hailed the drug life: ''Remember, man, a natural state is ecstatic wonder, ecstatic intuition, ecstatic accurate movement. Don't settle for less.''

Leary and Alpert then founded the International Foundation for Internal Freedom (IFIF) to promote LSD and similar drugs. In 1965 Leary visited India and converted to Hinduism, announcing that his work was basically religious. The following year, IFIF headquarters at Millbrook, New York, was raided by local police under the direction of G. Gordon Liddy, later to become notorious himself as the iron man of the Watergate scandal. Four people were arrested for possession of drugs. At about this time, Leary founded the League for Spiritual Discovery, which he de-

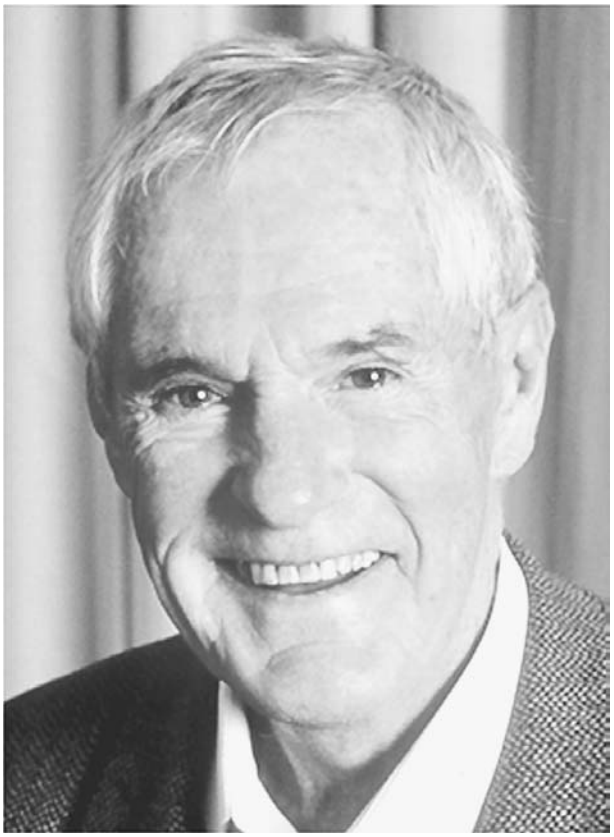

fined as a religious movement ''dedicated to the ancient sacred sequence of turning on, tuning it, and dropping out.'' It staged multimedia liturgical celebrations in various places around the country. Leary was more responsible than any other single person for the widespread consumption of LSD and other psychedelic drugs in the 1960s. Millions are thought to have ''dropped acid'' during those years, including many famous Americans. As LSD was found to have dangerous side-effects its glamour faded and the use of it was confined mainly to hard core members of the drug-taking underground.

Jailed for Possession of Marijuana

Leary's popularity as the leader of a national cult declined thereafter and his troubles worsened. He had been arrested for possessing a small quantity of marijuana in 1965 and again in 1968. He was given ten-year sentences on each count, to be served consecutively rather than concurrently. This harsh sentence was almost certainly a result of his notoriety, as it bore little relation to the offenses, which even then were not regarded as serious. After serving only six months, Leary, with the aid of the Weather Underground, a left-wing terrorist organization, escaped from prison. Thereafter, he resided in Algeria, Switzerland, and finally Afghanistan. In 1973 he was seized and returned to California, where he was given an additional sentence for his prison escape. Leary was not released from confinement until 1976.

Interest in Outer Space

After his release, Leary became an active writer and lecturer on behalf of various enthusiasms. No longer obsessed with drugs, he promoted self-development in other ways. He advocated theories looking to the emergence of disembodied intelligence. He organized Starseed, a cooperative that hoped to colonize outer space. In 1982 he toured the lecture circuit debating with G. Gordon Liddy, who took an opposite stand on all issues. Leary acted in movies, appeared often on television and radio, performed in night clubs, and worked as a disc jockey.

Mind-Altering Software

Leary was always entertaining when sharing his beliefs. He lectured at colleges and performed at comedy clubs with equal ease. He remained interested in new ways to alter conciousness and increase intelligence. He developed SMILE in 1980, which stood for ''Space Migration, Increased Intelligence, Life Extension.'' He published his autobiography, *Flashbacks* in 1983. The following year, He launched Futique, Inc., a Hollywood-based company that would create mind-altering software. ''Mind Mirror,'' a self-analysis program was released by Futique in 1986. The next year, ''Mind Movie,'' through which users could create electronic novels was marketed by the company. By the decade's end, Leary had become the head of a second software company, Telelctronics.

Leary's last book, *Chaos and Cyber Culture* (1994) was a hypertext instruction book of sorts, proclaiming that ''the pc is the lsd of the '90s.'' Leary even ''wired'' his own final days on his World Wide Web site (www.leary.com) in word and image. Leary surrounded himself with friends, famous and otherwise, as well. As Gen X chronicler and longtime friend of Leary, Douglas Rushkoff wrote in *Esquire,* ''On learning of his inoperable prostate cancer, Tim realized he was smack in the middle of another great taboo: dying. True to character, he wasn't about to surrender to the fear and shame we associate with death in modern times. No, this was going to be a party.'' Originally, Leary had planned to have his brain cryogenically frozen, but decided instead to have his ashes shot into space. Leary died in Beverly Hills, California, on May 31, 1996. His last words: ''why not?''

Further Reading

Leary wrote or edited, alone or with others, some 17 books. Among them are *High Priest* (1968), *The Politics of Ecstasy* (1968), *Confessions of a Hope Fiend* (1973), *Neuropolitics: The Sociobiology of Human Metamorphosis* (1977), and *How To Use Drugs Intelligently* (1983). In 1986 he created a computer program called ''Mind Mirror'' designed to analyze thoughts. There is no biography of Leary, though he has written his own memoirs, *Flashbacks* (1983). See also *Chaos and Cyber Culture* (1994). He has been the subject of numerous newspaper and magazine stories. For most recent stories, see: ''Leary's last trip,'' by Douglas Rushkoff in *Esquire,* August 1996; and ''Dr. Tim's last trip,'' by Jeffrey Ressner in *Time,* April 29, 1996. □

Mary Elizebeth Clyens Lease

Mary Elizabeth Clyens Lease (1853-1933), American lecturer, writer, and politician, gained national fame during the Populist crusade for reform in the 1890s. She was a zealous agitator for equality and opportunity.

Mary Elizabeth Clyens was born in Pennsylvania of Irish parents. She was reared and educated in Allegany County, N.Y. The family moved to Kansas, probably in 1870, at which time Mary Elizabeth was in Osage Mission, Kans., teaching in a parochial school. She married Charles L. Lease, a pharmacist, in 1873. The couple soon moved to Texas, where three of their four children were born. Returning to Kansas in the early 1880s, the family settled in Wichita.

In 1885 Lease was admitted to the bar and entered public life speaking on behalf of the Irish National League with a flaming tirade on the subject of ''Ireland and Irishmen.'' In 1888 she spoke before the state convention of the Union Labor party, a forerunner of the People's party in Kansas, and was the party's candidate for county office long before women were eligible to vote.

Lease was an effective campaigner for the candidates of the Farmers' Alliance—People's party during the 1890 election, making over 160 speeches. During the campaign she was often mistakenly called Mary Ellen, and her enemies dubbed her ''Mary Yellin.'' During one 3-hour speech in Halstead, Kan., she reportedly remarked, ''What you farmers need to do is raise less corn and more *Hell*.''

Lease was active in the presidential campaign of 1892, accompanying Populist candidate James Baird Weaver on a disastrous tour of the South. In Minnesota and Nevada she made eight speeches a day. When the Populists gained control of the administration of Kansas, she was named president of the State Board of Charities in 1893. She feuded with the governor and was removed from office but was reinstated by the Kansas Supreme Court.

In 1896 Lease was a leader of the antifusion faction in the Populist party, which fought a merger with the Democrats, who supported the presidential candidacy of William Jennings Bryan. She lost the fight at the national convention but immediately joined the staff of the *New York World* to campaign against the Democratic candidate. Lease turned to writing articles and poetry for magazines and published a book, *The Problem of Civilization Solved*. She continued to champion reform—woman's suffrage, prohibition, evolution, and birth control.

A Republican, Lease bolted the party in 1912 to support Theodore Roosevelt's presidential campaign. She retired from public life in 1921. Ten years later she bought a farm in Sullivan County, N.Y., where she died in 1933.

Further Reading

There is no book-length biography of Mary Elizabeth Lease. Sketches of her life and anecdotes and quotations from her political speeches are found throughout the literature on the Populist crusade, beginning with John D. Hicks, *The Populist Revolt* (1931). A highly colored biography is in Gerald W. Johnson, *The Lunatic Fringe* (1957). □

Gustave Le Bon

Gustave Le Bon (1841-1931) was a French social scientist and philosopher. Although he was originally trained as a physician, Le Bon's primary contribution was in sociology, where he developed major theories on crowd behavior.

The electric interests and abilities of Gustave Le Bon led to a full and productive life. Studies ranging from components of tobacco smoke, through physical anthropology, to atomic energy and structure describe the broad range of scholarly interests Le Bon maintained until his death. Because of this wide range, many have thought of Le Bon's work as shallow and dilettantish. No one in the course of a lifetime could possibly master all the disciplines observed in Le Bon's scholarly work. Nevertheless, men such as Sigmund Freud and Gordon Allport acknowledged the vital importance of Le Bon's work.

While Le Bon made contributions to theories of social evolution and political revolution, probably his most widely known work concerned the psychology of crowd behavior.

He stated that crowds maintained a collective mind and that the group mind was not simply a summary of the individual persons. Instead, a new distillation of traits emerged, primarily unconscious in nature, which reflected racially inherited characteristics.

The consequence of these innate traits was a regression in the direction of more primitive, instinctual determinants of behavior, in contrast to more rational intellectual determinants. Le Bon also believed in the contagion of ideas in a crowd such that individual members, in a heightened state of suggestibility and with feelings of omnipotence, are subjugated to the will and emotion of the crowd mind. He also indicated that crowds are capable of engaging in positive social actions as well.

Le Bon's ideas about social evolution and political revolution were related again to racial stock. History, for Le Bon, is a consequence of racial temperament; to understand the history of a people, one must look to the soul of the people. Just as a people cannot choose its appearance, it cannot freely opt for its cultural institutions.

Le Bon's beliefs with respect to political behavior consistently revealed a basic mistrust of the masses. On the last day of his life he repeated the theme that where the common people continue to maintain, or gain, control of government, civilization is moved in the direction of barbarism. It was this view that earned Le Bon the occasional label of antidemocrat and elitist.

An interesting incident attributed to Le Bon concerns his return in 1884 from an anthropological expedition to India, where he was commissioned by France to study Buddhist monuments. Marie François Sadi Carnot, then the minister of public works, was given an opportunity to choose for himself an artifact from a group Le Bon had brought back. Carnot chose a statuette which Le Bon quickly indicated was not appropriate because it carried a curse. Le Bon told Carnot that the owner of the statuette would be killed upon reaching the highest office in France. The warning was disregarded, and on June 24, 1894, Carnot, the fourth president of the French Republic, was assassinated by an Italian anarchist at Lyons.

Le Bon was a physician, anthropologist in the field, and finally professor of psychology and allied sciences at the University of Paris. His best-known book is *La Psychologie des foules* (1895; translated as *The Crowd: A Study of the Popular Mind,* 1897). He died on Dec. 13, 1931, at Marne-la-Coquette near Paris.

Further Reading

A good review of Le Bon's career is in the introduction by Robert K. Merton to Le Bon's *The Crowd: A Study of the Popular Mind* (1960). Le Bon's work is discussed in its historical context in Gardner Lindzey and Elliot Aronson, eds., *Handbook of Social Psychology,* vol. 1 (1954; rev. ed. 1968). Also useful is Edward Ellsworth Jones and Harold B. Gerard, *Foundations of Social Psychology* (1967). □

Charles Le Brun

The French painter, decorator, and draftsman Charles Le Brun (1619-1690) served as administrator of painting and the decorative arts under King Louis XIV.

Between 1661 and 1683 Charles Le Brun was virtually dictator of all the arts in France except architecture, and he imposed a unified standard of academic performance upon all the artists who wished to enjoy official recognition. This standard served the monarchy incomparably well in its need for expressive propaganda. The Louis XIV style, formulated by Le Brun, was of a technically high order, though somewhat grandiose and ponderously uniform by today's standards. Through it, Paris replaced Rome as the artistic capital of Europe, and the maxim of Jean Baptiste Colbert, the first minister, that ''it is by the dimensions of monuments that one measures kings'' was fulfilled.

Born in Paris, Le Brun was the son of a sculptor. After his apprenticeship to the decorator François Périer, Le Brun enjoyed successively the protection of Chancellor Séguier, cardinals Richelieu and Mazarin, and the regent, Anne of Austria. In Rome (1642-1646) Le Brun studied under Nicolas Poussin and digested the Roman baroque style of Pietro da Cortona.

Le Brun was one of the 12 founders of the Royal Academy of Painting and Sculpture in 1648, and his ascendant

authority in that official organization made him eligible in 1661 to become director of art works at the Château of Vaux-le-Vicomte, being constructed by the minister of finance, Nicolas Fouquet. Louis XIV, who deeply resented the opulent grandeur of this country house, dismissed Fouquet and appropriated his artistic team for use in the embellishment of the palace of Versailles. Scarcely an item of decoration for any royal dwelling was executed between 1661 and 1683 which was not conceived by Le Brun and carried out under his direction by a host of artists and craftsmen, and no painting was regarded as official without his sanction.

In 1662 Le Brun was ennobled. In 1663 he was made chancellor for life of the academy, keeper of the Royal Collections, and director of the Gobelins manufactory. In 1666 he organized the French Royal Academy in Rome. On the death of Colbert in 1683 Le Brun assumed the directorship of the academy, but the new first minister, Louvois, gradually caused Le Brun to be superseded by Pierre Mignard, though he tactfully retained Le Brun, until his death, as first painter to the King. Le Brun spent his last years brooding over this seeming injustice and painting religious works which reflect the excessive piety of the aged Louis XIV under the influence of Madame de Maintenon (the *Life of Christ* series).

In spite of Le Brun's pronouncements favoring the eclectic academicism of the Bolognese baroque painters and his rigid support of the ''ancients'' (classical art, Raphael, and Poussin) over the ''moderns'' (the colorists, Titian, and Peter Paul Rubens), his real artistic preference was naturalism. His equestrian portrait of Chancellor Séguier (1661) reveals the harmonious French blending of northern physiognomical realism and heroic stateliness.

Further Reading

There is no monograph in English on Le Brun. Anthony Blunt, *Art and Architecture in France, 1500-1700* (1953; 2d ed. 1970), treats the artist-administrator, specifically and comprehensively, within the context of his era. Le Brun is also treated extensively in Fiske Kimball, *The Creation of the Rococo* (1943); Arnold Hauser, *The Social History of Art* (2 vols., 1951; new ed., 4 vols., 1958); and Germain Bazin, *Baroque and Rococo* (trans. 1964). □

John Le Carre

The British author John Le Carre (born David Cornwell, 1931) was regarded by many as the foremost spy novelist of his time because his works go beyond being mere thrillers. They recreate the gritty realism of the spy business, exploring relationships among people and between humans and modern institutions—themes which qualify him for consideration as a serious writer.

John Le Carre was born David Cornwell on October 19, 1931, in Poole, Dorset. His mother abandoned the family when he was six, so he was raised mainly by his father, a charming rogue straight out of Dickens. Cornwell repeatedly made and lost fortunes through elaborate confidence games and spent some time in prison. He sent his son to upper-class preparatory schools, where he was so unhappy that at age 16 he dropped out and went to Switzerland. There he spent nine months (1948-1949) studying German at Berne University and then did his national service with the British Intelligence Corps in Austria. He resumed his education at Oxford in 1952 but had to leave and teach at Millford Junior School when his father went bankrupt in 1954. A year later he returned to Oxford and graduated in 1956 with a first-class degree.

After an unhappy two-year stint teaching German at Eton, he tried a variety of jobs; then in 1960 he joined the Foreign Office. In 1961 he was sent to Bonn as the second secretary to the British embassy. It was during this period that Cornwell published his first two novels, *Call for the Dead* (1961) and *A Murder of Quality* (1963), taking the pseudonym John Le Carre because members of the Foreign Office did not publish under their own names. In 1963 *The Spy Who Came in From the Cold* appeared and quickly became a best seller, winning Le Carre the British Crime Novel and Somerset Maugham awards. After this enormous success he was able to resign from his job at the Foreign Office and write full time. *The Spy Who Came in From the Cold* was followed by a series of novels, which, except for his romance, *The Naive and Sentimental Lover* (1971), deal

with modern spies. Several have been adapted successfully for television or movies.

The first 33 years of his life shaped the vision which informs Le Carre's novels. Though he did admit once in an interview that he was ''for a time engaged in *that* work,'' he refused to talk about it, and no one is certain of what connection he had to actual spying. His books, however, suggest an insider's view of the mundane details of intelligence, the inefficiency of a bureaucratic institution, and the pettiness, rivalry, and back stabbing among agents, gleaned obviously during his years of government service. His fascination with spying and his mistrust of institutions can also be attributed to his experiences at public schools, where he always felt like an outsider. There he could observe the conduct of the privileged class with its dedication to British tradition and class snobbery, the group raised to protect the status quo and, incidentally, to enter the world of espionage.

Le Carre's response to his irresponsible, manipulative father is explored in the fictional relationship between Magnus Pym and his father, Rick, in *A Perfect Spy* (1986). Life as a secret agent attracts the eternally immature Magnus because it provides him with family and rituals but demands no enduring connections to others.

The ''Circus,'' Le Carre's name for the Secret Service in his novels, is a metaphor for many of the ills in British Cold War society. A bureaucracy, it has no regard for individuals, often using them for pragmatic ends and destroying them in the process (Alec Leamas in *The Spy Who Came in From the Cold* is one example). Its agents are men who were recruited before 1945 and continue to hold onto an outmoded belief in the Empire. Bill Haydon, the traitor in *Tinker, Tailor, Soldier, Spy* (1974), who is based on a real life double agent, Kim Philby, looks back nostalgically to the simpler ideals—fair play, patriotism, heroism—of his days at school. Loyalty is dead; betrayal is rampant.

On a larger plane, the Circus represents the moral condition of modern human existence: sterile, self-serving, hypocritical, skeptical of all values. Le Carre created a hero for this society, a brilliant, middle-aged spy named George Smiley, who is the central character of *Tinker, Tailor* and *The Honourable Schoolboy* (1977), as well as *Smiley's People* (1979). He also has a lesser role in four other novels. Unlike James Bond, Smiley is quite ordinary. He solves cases through painstaking detective work and intelligent deduction. He is married but his wife, Ann, cheats on him. What distinguishes Smiley and endears him to readers is his humanity. Though he functions in the complex shabby world of the Secret Service, he retains his integrity and compassion.

After *Smiley's People,* Le Carre began to explore new subjects—the Middle East conflict, *The Little Drummer Girl* (1983); autobiography, *A Perfect Spy;* and the thawing of the Cold War, *The Russia House* (1989). He lived into the 1990s with his second wife (he has four sons from his two marriages) in a Cornwall retreat. He continued to write fiction which combined philosophical and psychological elements with the conventions of espionage novels, including *The Night Manager* (1993) and *The Tailor of Panama* (1996).

Further Reading

The appearance of a new John Le Carre novel is a literary event, accompanied in the media not only by reviews but by feature articles. These provide current information about the author's life and career. See, for instance, *Newsweek's* cover article on John Le Carre and *The Russia House* (June 5, 1989); Le Carre's own discussion of *The Tailor of Panama* in *New York Times Magazine* (October 13, 1996); Joseph Lelyveld on the autobiographical details of *A Perfect Spy* in *The New York Times Magazine* (March 16, 1986). A number of books such as David Monaghan's *The Novels of John Le Carre* (1985) and *Smiley's Circus: A Guide to the Secret World of John Le Carre* (1986) analyze the novels. Eric Homberger's *John Le Carre* (1986) also contains a biography and an excellent bibliography, which lists all of Le Carre's publications to 1986, as well as interviews, books and articles about him, and miscellaneous related works about spies and the spy novel genre. □

William Edward Hartpole Lecky

William Edward Hartpole Lecky (1838-1903), an Anglo-Irish historian and essayist of classic Whig proclivities, was perhaps the greatest historical scholar Ireland ever produced.

William Lecky was born in Newtown Park near Dublin on March 26, 1838. After the death of his father when he was 14, Lecky was raised as a member of the family of the 8th Earl of Carnwath, whom his stepmother had married. Family wanderings during his childhood gave him a varied education at Kingstown, the Royal School at Armagh, Cheltenham, and Trinity College, Dublin, where he received his bachelor of arts degree in 1859 and his master of arts degree in 1863. An indifferent student, he appears to have benefited much more from the wide range of reading in which he engaged to satisfy his own eclectic interests than from the inspiration of formal academic study.

Lecky entered an active career in letters with the anonymous publication of his first book, *Religious Tendencies of the Age,* in 1860, at the age of 22. The following year a second work, *The Leaders of Public Opinion in Ireland,* also published anonymously, was received with disappointing results. Fortunately, Lecky did not have to depend upon his earnings as a writer for financial support; his private income also made it possible for him to develop language skills and to spend a large part of each year working abroad in the great Continental libraries.

Lecky's reputation as historian and essayist was finally secured with the publication of his *History of the Rise and Influence of the Spirit of Rationalism* (1865) and the *History of European Morals from Augustus to Charlemagne* (1869). Both proved enormously popular. His most important work,

the great multivolumed *History of England in the Eighteenth Century,* apparently resulted at least in part from a desire to answer James Froude, whose *English in Ireland,* published in 1872, had passed some unflattering judgments on the people of Ireland. Lecky's magisterial study, whose twelfth and final volume appeared in 1890, occupied his unremitting attention during all the mature years of his scholarly life. The work finally took form in two parts—seven volumes on England and five on Ireland. The undertaking remains a monument to Lecky's scholarly diligence and insight, so much so that it must still be read by serious students of the period despite the severe modifications imposed on some of his judgments by a later generation of scholars. The last major work of his life was a two-volume historical-political essay entitled *Democracy and Liberty* (1896), in which he, like many another Victorian intellectual, gave voice to some of his doubts about the growing democratic tendencies of his age.

A happy marriage and a successful career were capped in his last years by entry into Parliament, where as a Liberal Unionist he opposed the separatism of the Irish home rule movement. In 1897 he was made a privy councilor and in 1902 a member of the exclusive Order of Merit. Lecky died in London on Oct. 22, 1903.

Lecky was a Whig in the tradition of Edmund Burke, who remained his lifelong intellectual hero. Always suspicious of democracy, he deplored the evils of excess in religion or nationalism; at the same time he was acutely and somewhat pessimistically aware of the importance of mass social influences and ideas in history. Like his contemporary John Richard Green, he helped to reorient the purposes of 19th-century historical writing away from politics and diplomatics.

Further Reading

Biographies of Lecky are Elisabeth van Dedem Lecky (Mrs. W. E. H. Lecky), *A Memoir of the Right Honourable William Edward Hartpole Lecky* (1909), and James J. Auchmuty, *Lecky: A Biographical and Critical Essay* (1945).

Additional Sources

McCartney, Donal, *W.E.H. Lecky, historian and politician, 1838-1903,* Dublin: Lilliput Press, 1994. □

Jacques Philippe Leclerc

The French general Jacques Philippe Leclerc (1902-1947) commanded the division which liberated Paris in 1944. He warned against the French attempt to regain control of Indochina.

Jacques Philippe Leclerc, Resistance name of Philippe Marie de Hauteclocque, was born into an aristocratic family on Nov. 22, 1902, at Belloy-Saint-Léonard. Graduating from St-Cyr in 1924, he made a brilliant reputation in Morocco during the struggle against the nationalist Riffi. Rising quickly through the ranks, he was a general staff officer when World War II began. Captured twice by the Germans in May-June 1940, he escaped both times and in July joined Charles De Gaulle in London.

Sent to rally French Equatorial Africa to De Gaulle, Leclerc, after a 39-day march over more than 1,500 miles, joined his ragtag army to that of Gen. B. L. Montgomery at Tripoli on Jan. 25, 1943. The Tunisian and Tripolitanian campaigns concluded, he participated in the cross-channel Normandy invasion on June 6, 1944, as commander of the French 2d Armored Division. Leclerc arrived in Paris on August 24. The following day, after a triumphal march to the Hôtel-de-Ville, he received the surrender of the German commandant Gen. Choltitz.

After liberating Strasbourg and Bordeaux, Leclerc was named supreme commander of French forces in Indochina by De Gaulle. The French signatory of the Japanese surrender on Sept. 2, 1945, he arrived in Saigon in October with orders to quell the nationalist rebellion of the Vietminh. Immediately recognizing that such a task required a massive French army and years of guerrilla warfare, Leclerc—convinced the cost was too high and ultimate success uncertain—recommended a negotiated peace. Although the Vietminh leader Ho Chi Minh was amenable, Leclerc's recommendations were thwarted by the Catholic politicians in Paris and a clique of French colonialists in Saigon headed by Governor General Adm. Thierry d'Argenlieu. After the decision of the French government in 1947 to reconquer Indochina, the stage was set for the 7-year guerrilla war,

which ended in the French humiliation at Dien Bien Phu in 1954.

Leclerc never lived to see his worst fears realized. Named inspector general of the French armies in North Africa in 1946 and promoted to full general the following year, he was killed in an airplane crash near Colomb-Béchar in Algeria on Nov. 28, 1947. At the time it was rumored, but never substantiated, that the accident was organized by colonial groups in Indochina who suspected Leclerc's ''capitulationist'' tendencies.

Leclerc was honored as a companion of the Order of the Liberation by Charles De Gaulle and named a commander of the Legion of Merit by President Franklin D. Roosevelt. In 1952 he was posthumously raised to the dignity of marshal of France.

Further Reading

The only biography of Leclerc is in French. In English his career may be followed in Alexander Werth, *France, 1940-1955* (1956), and Robert Aron, *France Reborn: The History of the Liberation* (1964). □

Charles Marie René Leconte de Lisle

The French poet Charles Marie René Leconte de Lisle (1818-1894), a leader of the group of poets called the Parnassians, was famed for the sonorous and brilliantly visual qualities of his poetry.

Charles Marie Leconte de Lisle was born in Saint-Paul on the Île de la Réunion, an overseas department of France, on Oct. 22, 1818. Brought to France in his infancy, he later returned at various times to Réunion before settling in Paris to work on socialist journals. After the political disillusionment of 1848, Leconte de Lisle turned from politics and devoted his life to poetry. As a young man, he had been deeply moved by the visual brilliance of Victor Hugo's poems in *Les Orientales,* which he claimed had revealed to him the beauty of his homeland. Another youthful influence, along with his revolutionary social enthusiasms, had developed under the influence of Louis Ménard. Leconte de Lisle's passionate interest in ancient Greece, evident in much of his poetry, also showed itself in his translations of Homer, Hesiod, Aeschylus, Sophocles, Euripides, and Theocritus.

Leconte de Lisle's finest volumes of verse include his *Poèmes antiques* (1852); his *Poèmes barbares* (1872), first published in 1862 as *Poésies barbares*; and his *Poèmes tragiques* (1884). Two other collections, *Derniers poèmes* (1895) and *Premières poésies* (1902), appeared posthumously. His *Poésies complètes* was published in four volumes in 1927-1928.

Greek legend and myth inspired many of the poems in *Poèmes antiques,* such as *Hélène, La Robe du centaure, Kybèle, Pan,* and *Vénus de Milo*. However, in the poem *Midi* Leconte de Lisle expressed a longing for annihilation, and in such poems as *Bhagavat, Çunacépa,* and *La Vision de Brahma,* the poet expressed the Hindu concept of universal illusion. This concept persisted in his thought, attaining its final and most desolate statement in *La Maya* of the *Poèmes tragiques*.

Poèmes barbares contains the major portion of Leconte de Lisle's finest verse. The title of this collection indicated that the poems in it were ''barbarian'' in the sense of being non-Greek. One poem, *Les Montreurs,* attacks the display of personal emotion in poetry. While subjects of the *Poèmes barbares* are drawn from many lands, the finest poems in the collection concern themselves mostly with the poet's own illusionless and lonely view of life. These include *L'Écclésiaste, Les Hurleurs, Fiat nox, Le Vent froid de la nuit,* and *Soivet seclum*. Another fine group treats exotic landscapes (*La Vérandah, Le Paysage polaire*), especially those inhabited by wild animals (*Les Éléphants, Le Sommeil du condor, La Panthère noire, Les Jungles,* and *Le Jaguar*). In fact, many of Leconte de Lisle's finest poems depict exotic animals and landscapes (deserts, jungles, mountains, and seas), and a recurrent note in his verses combines the representation of alien lands or distant times with the emptiness

of the human situation in an unfeeling universe of illusion and change.

On March 31, 1887, Leconte de Lisle occupied Victor Hugo's seat in the French Academy. He died in Voisins near Louveciennes, France, on July 17, 1894.

Further Reading

For biographies of the poet see Irving Henry Brown, *Leconte de Lisle: A Study on the Man and His Poetry* (1923), and Irving Putter, *Leconte de Lisle and His Contemporaries* (1951). There is a chapter, ''Leconte de Lisle and His Disciples,'' in Aaron Schaffer, *Parnassus in France* (1929). Alison Fairlie, *Leconte de Lisle's Poems on the Barbarian Races* (1947), provides a valuable study of the poet's finest volumes of poems. Other studies are Irving Putter, *The Pessimism of Leconte de Lisle: Sources and Evolution* (1954) and *The Pessimism of Leconte de Lisle: The Work and the Time* (1961). □

Le Corbusier

Le Corbusier (1887-1965), a Swiss architect, city planner, and painter who practiced in France, was one of the most influential architects of the 20th century.

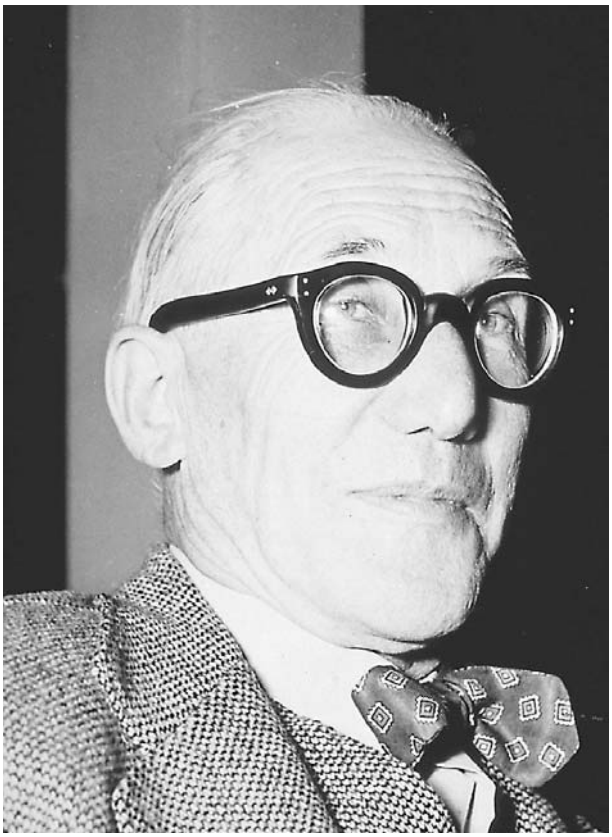

Le Corbusier, the pseudonym for Charles Édouard Jeanneret-Gris, was born on Oct. 6, 1887, at La-Chaux-de-Fonds, where he attended the School of Fine Art until the age of 18 and was then apprenticed to an engraver. He studied architecture in Vienna with Josef Hoffmann (1908), in Paris with Auguste Perret (1908-1909), and in Berlin with Peter Behrens (1910-1911). In 1911 Le Corbusier traveled in the Balkans, Greece, Asia Minor, and Italy. The Acropolis in Athens and the sculpture of the 5th century B.C. by Phidias on the Parthenon made a great impression on him, as did Michelangelo's contributions to St. Peter's in Rome.

In 1904 Le Corbusier designed and built a small house at La-Chaux-de-Fonds, a building so picturesque that it would have fitted into the 18th-century hamlet at Versailles. Of the half-dozen villas that he built in his native town, one (1916) is as playful as any 16th-century mannerist structure by Sebastiano Serlio or Andrea Palladio. The dominating blank panel of the main facade of Le Corbusier's villa of 1916 relates to a similar motif that Palladio used on his own house in Vicenza, Italy, of 1572. Such a parallel between architects of the 16th and 20th centuries is relevant to an understanding of Le Corbusier. His system of geometric proportion, first used in the 1916 villa and expounded in two books, *Le Modulor I* (1950) and *Le Modulor II* (1955), follows in the tradition of Vitruvius, Leon Battista Alberti, and Palladio, and his concept of ''modulor man'' is an extension of Leonardo da Vinci's ''Vitruvian man.''

His Purism

The influence of Perret, Tony Garnier, and other architects became evident in Le Corbusier's 1915 Dom-ino project for prefabricated houses, a solution to spatial construction consisting of columns, floor slabs, and stair-cases for vertical circulation. To reduce a building to such simple elements was cubistic, and it was perhaps a preview of things to come in Paris, where Le Corbusier settled in 1917. Architectural commissions were slow in coming, and he turned to painting. He and Amédée Ozenfant evolved a form of cubism known as purism, in which they attempted to restore to ordinary objects their basic architectonic simplicity. Le Corbusier's *Still Life* (1920) depicts a bottle and other everyday objects; the bottle is seen from the side, above, and below. By fragmenting the bottle in such a manner, the viewer has a greater understanding of the bottle than a photograph or a realistic painting would provide. From 1920 to 1925 Ozenfant and Le Corbusier published the magazine *L'Esprit nouveau,* which preached purist theories.

This painterly expression of Le Corbusier influenced his architecture. The clean-cut planes and their relationships to the volume of a space of the Dom-into house and the *Still Life* bottle were combined in the Pavillon de l'Esprit Nouveau at the 1925 Paris International Exposition of Decorative Arts. Even the interior of the Chapel of Notre-Dame-du-Haut at Ronchamp (1950-1955) is cubist, since, like the bottle, it expresses more than what the eye can actually see. The 6-inch slit between the top of the walls and the roof suggests a continuation of the billowing ceiling shape beyond the external walls, and the undulating shapes of the walls suggest spaces which exist but which are cut off from the viewer.

Machine for Living

Le Corbusier's most influential book, *Towards a New Architecture* (1923), is illustrated with his sketches of the Acropolis in Athens and other sites, the architecture of Michelangelo, the ''industrial city'' of Tony Garnier, American grain silos, ships, airplanes, and automobiles. Under the diagram of a ''Delage Front-Wheel Brake'' is the caption: ''This precision, this cleanness in execution go further back than our reborn mechanical sense. Phidias felt in this way: the entablature of the Parthenon is a witness.'' The perfection to be found in Phidias's sculpture on the Parthenon and in the front-wheel brake design for a Delage car was demanded by Le Corbusier for 20th-century architecture. A house would be a ''machine for living,'' not reducing man to the level of an automaton but uplifting him by as precise an environment in totality as the precision of an automobile brake. Ventilation, sound insulation, sun-traps in winter, and sun shields (*brises-soleil*) in summer were all a part of this precision and of Le Corbusier's ideals for a total environment.

Collaboration with Jeanneret

From 1922 to 1940 Le Corbusier was in partnership with his cousin Pierre Jeanneret, and they collaborated on the project for the League of Nations Palace in Geneva (1927; not executed). The houses in the Weissenhof quarter of Stuttgart that they designed for the Deutsche Werkbund exposition (1927) were ''perhaps the most imaginative structures at the Weissenhof'' (Peter Blake, 1964). Le Corbusier's Centrosoyus (Palace of Light Industry) in Moscow (1929-1935) was one of the last major structures of post-World War I modern architecture in the Soviet Union.

Two notable villas designed by Le Corbusier are the Villa Monzie at Garches (1927), which derives its proportions, plan, and volumetric elements from Palladio's Villa Malcontenta of 1560, and the Villa Savoye at Poissy (1930), which incorporates the five tenets of his architecture: the *piloti* (freestanding structural column), the independence of the structural frame from the external skin, the free plan of the interior accommodation, the free elevation, and the roof garden.

City Planning

The Swiss Hostel (1931-1933) and the Brazilian Pavilion (1956-1959) at University City in Paris and the Unité d'Habitation in Marseilles (1947-1952) were designed as though they were part of Le Corbusier's projected Radiant City, just as Frank Lloyd Wright's post-1932 projects were for Broadacre City. The Unité d'Habitation, which is an enormous housing block, has a wide variety of apartments, lead-encased for sound insulation, with east-west ventilation, sun-trap balconies which let in the winter sun but exclude the summer sun, and access streets at every third floor. *Pilotis* raise the building off the ground to maximize open space for pedestrian use, which, in the Radiant City of 3 million people, would amount to 85 percent of the total area.

In the Voisin Plan for Paris (1925) Le Corbusier developed his urbanistic concepts, and thereafter he projected a score of plans for cities on four continents. Only one was realized, that for Chandigarh, the capital of the Punjab, India (begun 1953). Geometrically classical, Chandigarh is divided into different sectors: the Capital, consisting of the governor's palace (not built), the Parliament, the High Courts of Justice, and a ministries building; a commercial area; an industrial area; and a cultural center. Le Corbusier also designed the Open Hand monument, the democratic symbol of giving (that is, elected representatives are granted the privilege of giving good government in return).

Last Works and Influence

Le Corbusier's last major buildings were the Chapel at Ronchamp, one of the most personal and expressive statements by the architect, and the Dominican monastery of Ste-Marie-de-la-Tourette at Eveux-sur-Arbresle (1957-1959). On Aug. 27, 1965, Le Corbusier died of a heart attack at Cap-Martin.

The Ministry of Education and Health building in Rio de Janeiro, Brazil (1936-1945), by Lúcio Costa and Oscar Niemeyer, for which Le Corbusier was the consultant, gave impetus to a slowly emerging modern movement in South America. His Maison Jaoul at Neuilly (1952-1956) spawned a movement termed the ''new brutalism'' in England, a country which had already accepted Le Corbusier's philosophy in spirit and had developed upon it. Kunio Mayekawa and Junzo Sakakura, who worked for Le Corbusier in Paris, returned to Japan to glorify the master. Le Corbusier's buildings have been an inspiration in whatever country they have been constructed, including his Carpenter Visual Arts Center (1961-1963) at Harvard University, Cambridge, Mass. He was the principal founder of the International Congress of Modern Architecture (CIAM) in 1928, which propagated the objectives of the new architecture; it was disbanded in 1959. He was also a prolific writer, and his books have been extremely influential.

Further Reading

An edition of Le Corbusier's *Oeuvre complète* was published in English (7 vols., 1910-1965; abr. ed., 1 vol., 1967). His *Le Corbusier: Last Works,* edited and with an introduction by Willy Boesiger (1970), brings his oeuvre up to date and includes a tribute by André Malraux as well as many excellent illustrations. Biographies of Le Corbusier include S. Papadaki, ed., *Le Corbusier: Architect, Painter, Writer* (1948); Jean Alazard, *Le Corbusier* (1960); Françoise Choay, *Le Corbusier* (1960); and Peter Blake, *Le Corbusier: Architecture and Form* (1964). Books about individual works are Norma Evenson, *Chandigarh* (1966) and *Le Corbusier: The Machine and the Grand Design* (1969), which lists all of Le Corbusier's city planning projects; Anton Henze, *La Tourette* (1966); and Maurice Besset, *Who Was Le Corbusier?* (1968). □

Joshua Lederberg

The geneticist Joshua Lederberg (born 1925) was a pioneer in the study of bacteria and viruses to determine the chemical and molecular basis of genetics.

He shared the 1958 Nobel Prize for physiology or medicine with two associates. His work on genetic recombination propelled the field of molecular genetics to the forefront.

Joshua Lederberg is a Nobel Prize-winning geneticist whose pioneering work on genetic recombination in bacteria helped propel the field of molecular genetics into the forefront of biological and medical research. During the first four decades of the 20th century the study of heredity focused largely on the problem of transmission of genetic elements from parent to offspring. The organisms most commonly studied were higher animals and plants, in particular the small fruit fly *Drosophila melanogaster* and the domesticated corn *Zea mays*. In the period just preceding and following World War II, however, geneticists' attention began to shift to investigation of the structure and function of genes themselves. Higher organisms being less suitable for such studies, geneticists turned to much simpler forms such as bacteria and viruses. As a pioneer in this new line of research, Joshua Lederberg's studies on both bacteria and viruses paved the way for the modern-day understanding of the chemical and molecular bases of genetics.

Joshua Lederberg was born on May 23, 1925, in Montclair, New Jersey, the son of Rabbi Zwih H. and Esther (Goldenbaum) Lederberg. After his family moved to New York City he attended Stuyvesant High School, where early on he was introduced to biology. Through a program known as the American Institute Science laboratory, Lederberg was given the opportunity to conduct research in cytochemistry (chemistry of cells) after school hours and on weekends. He was influenced early on by reading the works of science oriented writers such as H.G. Wells, Bernard Jaffe and Paul De Kruif. For his Bar Mitzvah he received a copy of Meyer Bodansky's *Introduction to Physiological Chemistry*. He enrolled at Columbia University in New York in the premedical curriculum in 1941. He received a tuition scholarship from the Hayden Trust in order to afford the university. Serving as a laboratory assistant to Professor F. J. Ryan of the Zoology Department, Lederberg carried out several experiments on the mutation of the bread mold *Neurospora,* just then becoming an important organism for the study of biochemical genetics (that is, how genes control biochemical reactions in cells).

After receiving his B.A. with honors in 1944, at the age of 19, Lederberg entered the College of Physicians and Surgeons at Columbia University to pursue a medical career. He had enlisted in the US Navy V-12 college training program which featured a condensed pre-med and medical curriculum to produce medical officers for the armed services during World War II. While an undergraduate, Lederberg was assigned duty at the US Naval Hospital at St. Albans in Long Island. Two years into the medical curriculum however, he took a leave of absence from Columbia to pursue graduate research at Yale in the laboratory of Edward L. Tatum, who had pioneered in the use of *Neurospora* for the study of biochemical genetics. Although he had intended to work in Tatum's laboratory for only a few months, Lederberg remained at Yale for two years, receiving his Ph.D. in 1946. Working with Tatum, Lederberg studied the newly-discovered phenomenon of sexual reproduction in bacteria, particularly the species *Escherichia coli*. At Tatum's laboratory in New Haven, Lederberg had met his future wife Esther, who became an important geneticist in her own right, obtaining her Ph.D. from the University of Wisconsin.

In 1948 Lederberg accepted an appointment as assistant professor of genetics at the University of Wisconsin; he was named associate professor in 1950 and full professor in 1954. In 1957 he organized the Department of Medical Genetics and became its first chairman. Two years later, in 1959, Lederberg assumed the chairmanship of the newly formed Department of Genetics at Stanford University Medical School in Palo Alto, California. In 1962 he became director of the university's Kennedy Laboratories for Molecular Medicine. In 1978 he was appointed President of Rockefeller University.

Lederberg was most noted for two major discoveries. First, he showed that sex and regularized genetic exchange occurs in bacteria, just as in higher animals and plants (though by a different cellular mechanism). Second, he demonstrated that genetic exchange can also occur between bacteria through the agency of viruses, which carry portions of genes from one bacterial host cell to another. These two discoveries were pivotal in laying the methodological foundation for the study of the molecular organization and function of genes. He also discovered that

penicillin's ability to kill bacteria was due to its preventing synthesis of the bacteria's cell walls.

Up until 1940, biologists generally accepted the apparent fact that bacteria reproduce solely by asexual means—that is, by the fission of one cell into two. Thus, in contrast to sexual reproduction, asexual reproduction produces genetically identical descendants; by definition there is no possibility of genetic exchange and recombination. By the end of his first year at Yale, however, Lederberg was convinced that bacteria have a sex life of sorts involving the process of conjugation, in which two cells of opposite (''male'' and ''female'') mating strains come together and apparently exchange genetic information. In studying this process, Lederberg found that genes are transferred in an orderly fashion from one of the bacterial cells to the other during the conjugation process. Moreover, he found that the exchange was directly related to time, suggesting that the donor cell transferred a single linear chromosome at a uniform rate to the recipient. Lederberg immediately saw that if this were true, it provided a means of mapping the bacterial chromosome. He found that he could disrupt the mating process at regular intervals and then determine, by biochemical analysis, the various physiological deficiencies and new capabilities of recipient cells. Thus, it became possible to study the organization of genetic material in bacteria just as in higher animals and plants.

In 1952, in collaboration with his graduate student Norton D. Zinder, Lederberg discovered a second process of gene exchange between bacteria involving a bacterial virus (bacteriophage) as a carrier agent. Known as transduction, this process occurs when a bacteriophage infects one bacterial cell, reproducing itself inside using the bacteria's cell machinery. During this process the bacterial DNA (deoxyribonucleic acid) is degraded. Occasionally, bacterial DNA fragments become enclosed in a bacteriophage shell in place of the virus's DNA. These ''pseudophages'' are able to infect another host cell but cannot replicate bacteriophage (since they have no bacteriophage DNA). The fragment of bacterial DNA, however, can become incorporated into the second bacterium's genome and even function in its new host cell.

The significance of Lederberg's discoveries was far-reaching. In general, his methods opened up a whole new procedure for studying the structure and organization of the genetic material in both bacteria and viruses. It suggested—for the distant future—the possibility of engineering genetic exchanges so as to produce bacteria with particular desired genetic makeup. More immediately, it provided methods for studying gene function by making possible the isolation of particular genes, and thus made possible the study of their biochemical effects. It also provided the basis for understanding the mechanism of viral and bacterial disease in animals and plants, since in many cases viral genes become incorporated into host cell DNA, producing long-term, even hereditary, effects. Indeed, much of the subsequent work in the development of molecular biology in the 1950s and 1960s was based on the methods developed by Lederberg and his associates. With George W. Beadle and Edward L. Tatum, Lederberg shared the 1958 Nobel Prize in physiology or medicine for, in the words of the committee, ''his discoveries concerning genetic recombination and the organization of the genetic material of bacteria.'' Lederberg's work in genetics eventually proved to be one of the foundations of gene mapping which eventually led to efforts to genetically treat disease and identify those at risk of developing certain diseases.

In addition to his outstanding contributions as a laboratory scientist and technician Lederberg was also concerned about the role of science in society and the far reaching effects of genetics research. He saw that the biological revolution was a ''philosophical one'' that was to bring new depth of scientific understanding about the nature of life. He foresaw scientific advancements in the treatment of cancer, organ transplants and geriatric medicine developing into a whole new set of ethical and social problems.

After divorcing his first wife, Lederberg married Marguerite Stein Kirsh in 1968 with whom he had two children, a daughter and son. While Lederberg was made very aware throughout his life of the stiffness of personal competition, he remained firm in his belief that scientific discoveries, no matter how slight, were beneficial to the world. ''The shared interests of scientists in the pursuit of a universal truth,'' Lederberg said in *The Excitement and Fascination of Science,* ''remain among the rare bonds that can transcend bitter personal, national, ethnic, and sectarian rivalries.'' He was a member of the National Academy of Sciences, the Royal Society, London, and has received eleven honorary degrees. Lederberg still considered chemical and biological weapons to be a matter of the gravest concern in today's society, and provided an extensive scientific consulting service to the United States government, which earned Lederberg the National Medal of Science in 1989. In the summer of 1997, Lederberg was studying the deadly 1918 flu virus, found in preserved tissue, in an attempt to find a vaccine against the disease that killed over 20 million people in Europe alone.

Further Reading

Biographical information on Lederberg may be found in the McGraw-Hill *Modern Men of Science* (Vol. 1, 1960). A general discussion of the significance of Lederberg's work, in conjunction with that of Beadle and Tatum, is in the *New York Times* (October 31, 1958). Also available are works by Lederber himself *Papers in Microbial Genetics: Bacteria and Bacterial Viruses,* University of Wisconsin Press, 1951; *Man and his Future*, Little, Brown, 1963, pp. 263-273; *Health in the World Tomorrow*, Third PAHO/WHO lecture on Biomedical sciences, PAHO/WHO Scientific Publications no. 175, 1968, pp. 5-15; *The Excitement and Fascination of Science: reflections by Eminent Scientists*, Vol. 3, Part 1, Rockefeller University, 1990, pp. 893-915. □

Claude Nicolas Ledoux

In his neoclassic buildings the French architect Claude Nicolas Ledoux (1736-1806) revived the

forms of antiquity but in a highly imaginative and often fantastic way.

Claude Nicolas Ledoux was born at Dormans-sur-Marne on March 21, 1736. Little is known of his formative years except that he trained under Jacques François Blondel. By the 1760s Ledoux was receiving commissions for country residences and town houses, including the Hôtel d'Uzés (1767) in Paris and the château of Benouville (1768), the latter famed for its staircase designed in a thoroughly classical spirit. The Hôtel de Hallwyl (1764-1767) in Paris with its illusionistic garden already announces the flair for the theatrical and the dramatic that characterized so much of Ledoux's work. His early dwellings were often of simple square form, showing the influence of Ange Jacques Gabriel and his Petit Trianon. Among Ledoux's so-called cube houses, the one designed for the dancer Maria Madeleine Guimard (1770) and the dining pavilion for Madame du Barry at Louveciennes (1771) are outstanding.

Ledoux, like many other architects of his generation, was strongly influenced by the view of antiquity of the Italian engraver Giovanni Battista Piranesi, which was essentially a romantic one strongly tinged with elements of fantasy. It was in large measure from Piranesi that Ledoux's fondness for the dramatic derived, as seen in the grandiose scale of many of his compositions and the forceful massiveness of his simple architectural forms. He designed 42 tollhouses for the city of Paris, which are of the greatest variety in plan and elevation but uniformly massive and overlaid with Doric or Tuscan orders of heavily rusticated columns. Only four remain to testify to Ledoux's powerful style, a style completely foreign to the delicacy of the dying rococo manner.

Among the architect's most imaginative achievements was his design for the royal salt mines at Arc-de-Senans (1775-1779) on the Loue River near Besançon. Very little is preserved of Ledoux's overall scheme. The gatehouse, comprising a deep portico supported by heavily banded Tuscan columns and placed against a background of rusticated rockwork, gives some insight into Ledoux's forceful style. His tendency toward fantasy was given full rein in certain of the houses designed for the project, including that of the surveyor of the Loue; it was conceived as a cylindrical form, with a stream flowing through its tunnel-vaulted center.

In 1780 Ledoux proposed houses of spherical shape for the park keepers at Maupertuis; and when asked to render plans for furnaces for a gun foundry, he drew them as pyramids. His love of simple geometric form is further seen in his theater at Besançon (1778-1784), where a Greek Doric colonnade is placed at the top of an amphitheater of semicircular form.

With the onset of the French Revolution, Ledoux was accused of being a royalist sympathizer; his popularity suddenly waned, and he was forced into permanent retirement. He turned to architectural theory, and for the remainder of his life he concentrated on principles which he hoped would lead to the building of an ideal city. His high-flown, imaginative, and essentially romantic ideas appeared in *L'Architecture considérée sous le rapport de l'art, des moeurs et de la législation* (1807).

It is ironic that Ledoux, who was among those opposing the French Revolution, was in fact one of the early artistic leaders who helped to destroy traditional forms and thus, indirectly, traditional authority. It is doubtful that when he died in Paris on Nov. 19, 1806, he knew how significantly he had affected the architecture of his time and that of the following generation.

Further Reading

Although there is no monograph in English on Ledoux, a valuable study which discusses his work and contribution to the architectural practice and theory of the period is Emil Kaufmann, *Three Revolutionary Architects: Boullée, Ledoux, and Lequeu* (1952). See also J. C. Lemagny, *Visionary Architects: Boullée, Ledoux, Lequeu* (1968). □

Le Duan

Le Duan (1908-1986) was a major figure in North Vietnam during the Vietnam War and the principal leader of all Vietnam in the postwar era. He proved to be a good wartime ruler, but was less successful as a leader dealing with the problems of peace.

Le Duan was a veteran Vietnamese communist, one of the original founding (1930) members of the Vietnam Communist Party (at the time it was called the Indochinese Communist Party), who climbed steadily upwards on the ladder of power. He became, with the death of Ho Chi Minh in 1969, the major political figure in North Vietnam and then, after victory in the Vietnam War, in all of Vietnam.

Political power in Vietnam is vested in the Vietnam Communist Party rather than in the state or government, which is called the Socialist Republic of Vietnam. Within the party power is concentrated at the top, in the Politburo (short for Political Bureau), of which Le Duan was first secretary. Among the Politburo members, however, decision making is collective or shared. In this Le Duan had significant political influence and was more than simply *primus inter pares* (first among equals). But he was not the towering political figure that Ho Chi Minh was. Le Duan, unlike most of the other members of the Politburo, had always been a party man only and had not held state positions; thus he lacked governmental administrative experience. This fact, coupled with a decade of postwar leadership failure, served to delimit his status somewhat among his peers.

Little is known about Le Duan's family or early life. He never wrote much about his background or discussed it with such outsiders as foreign journalists. ''Le Duan'' was not his given name but was a ''revolutionary name,'' and there were conflicting stories about his true identity. P. J. Honey,

the famed British expert on Vietnam, believed that Le Duan was part Chinese, which would explain his reticence about discussing his early life.

Living under French Rule

Le Duan was born April 7, 1908, in Quang Tri province in what was once called Annam or Central Vietnam (the other two parts of Vietnam being the North or Tonkin and the South or Cochin China). Since geographic regionalism is an important political heritage in Vietnam, the fact that he was a Centerite had profound meaning in his political career.

Le Duan said he was born of a poor peasant family, and in writings and interviews he stressed that his childhood was one of poverty and despair and that that was the main reason why he early became committed to communism. However, it is more likely that Le Duan's family was what roughly could be called Vietnamese village gentry, the equivalent of a middle class in a traditional/colonial society. This is evidenced by the fact of his education. He received a French colonial education, probably through the entire *lycee* (or high school) system. Such education was open only to upper class youths or those with special French connections, and even then perhaps only one out of a hundred Vietnamese youth were ever admitted, virtually none of them poor village youths.

After finishing his education Le Duan went to work for the Vietnam Railway Company as a clerk. He soon encountered communist and nationalist organizers working among railway employees and through them became first politicized and then radicalized. His activities called him to the attention of French authorities, and Le Duan, threatened with arrest, fled the country—to China, Moscow, or Paris according to conflicting accounts. This was in the mid-1920s, when he was 18. Probably he spent at least some time in China at the famed Whampoa Military Academy, which was run by the Chinese Nationalists and which trained Vietnamese revolutionaries in the strategy and tactics of revolutionary warfare.

Le Duan joined the Indochinese Communist Party when it was formed in 1930. A year later, back in Vietnam, he was arrested, tried, and convicted of ''conspiracy against national security'' and sentenced to 20 years on the prison island of Poulo Condore (Con Son). In 1936 what was called the Popular Front government came to power in Paris and ordered political amnesty to thousands of prisoners in French colonies, and Le Duan was released. He returned to party organizational work, mostly in the South. In 1940, after the outbreak of World War II, the French colonialists rounded up and jailed all known leftists, and Le Duan was returned to Poulo Condore prison. Here he stayed until the end of World War II when he was released by the departing Japanese who had occupied French Indochina. As was the case with so many revolutionaries in the early part of this century, Le Duan's education as a revolutionary came in prison. He encountered well educated Marxists and experienced revolutionaries and spent long hours with them discussing theory and strategy.

During the Viet Minh War (1945-1954) which ousted the French, Le Duan did organizational and propaganda work for the party in the South, which was a relatively unimportant military front. Thus Le Duan could not contribute much to victory, but these years did enable him to build a political constituency among Southerners that stood him in good stead later.

In the post Viet Minh War years Le Duan gained prominence by undertaking the task of increasing agricultural production in North Vietnam, working through the party cadre system. He took on the mobilization work in the countryside after a disastrous initial effort under Truong Chinh to collectivize agriculture, and he pushed collectivization through to successful conclusion by 1960. Le Duan became party secretary-general, with Ho as party chairman, at the Third Party Congress in 1960.

The War for Vietnam

In the early years of the Vietnam War Le Duan was deeply involved in party organization building in the South and to some extent with the strategy being employed there by the National Liberation Front (or Viet Cong). Many of the early Hanoi military commanders in the South, such as Gen. Nguyen Chi Thanh, were members of Le Duan's political faction and were identified with what was called the Chinese strategic approach to guerrilla war (in opposition to the faction led by Gen. Vo Nguyen Giap which advocated what was called ''high technology'' warfare). Le Duan was somewhat discredited because the strategy he advocated did not succeed; but the Giap strategy did not prove entirely suc-

cessful either, the matter being something of a doctrinal stand-off.

After the end of the Vietnam War with Hanoi in firm control Le Duan took the lead in the nation building effort which involved social restructure of the South and the ''transformation to socialism.'' He tried to recreate for himself the role held by Ho Chi Minh of being aloof from day to day political in-fighting and was reasonably successful in doing this.

People who knew Le Duan personally described him as having a rigid personality, secretive in manner, with few intimate friends. He was married twice, his first wife having died, and was the father of several children by both marriages. Reportedly he was treated several times in Moscow for a liver ailment in the 1980s. On July 10, 1986, the Voice of Vietnam radio announced his death. He was succeeded as party secretary by Truong Chinh (born 1907), who had held the position during the late 1950s only to be replaced by Le Duan because of his disastrous agricultural program.

Further Reading

There are no full scale biographies of Le Duan either written by outsiders or issued from Hanoi. Over the years he wrote voluminously, and these writings contain autobiographical references. He published in Vietnamese at least ten books, most of which are collections of his speeches and shorter writings, and at least 100 articles for the Vietnamese Communist Party's theoretical journal, *Tap Chi Cong San*. The most famous of his works are his threevolume *On the Socialist Revolution* (Hanoi, 1965) and *Le Duan Selected Writings* (1977). These are relatively difficult to obtain. Two collections of his works published abroad are *The Vietnamese Revolution* (1971) and *This Nation and Socialism Are One,* Tran Van Dinh, editor (1976). *The 1983 Yearbook of International Communist Affairs* (1984) contains a short biography of Le Duan. Periodical sources for biographical data are: *Time Magazine* (January 31, 1966); *New Leader Magazine* (September 15, 1969); *The Washington Star* (February 25, 1973); *The New York Times* (June 19, 1978); and *The Washington Post* (July 11, 1986). □

Lee Hsien Loong

After a brilliant 13-year career in the Singapore Armed Forces Lee Hsien Loong (born 1952) was elected a member of Parliament for Teck Ghee in 1984, winning more than 80 percent of the vote. In October 1990 he became deputy prime minister to Goh Chok Tong.

Lee Hsien Loong, the eldest son of Singapore's former prime minister Lee Kuan Yew, was born in Singapore on February 10, 1952. Lee had an outstanding record as a student. He received his primary and secondary school education at the Catholic High School in Singapore, which required students to be proficient in both English and Mandarin. In addition to these two languages, he was proficient in Malay and had also studied Russian. He attended the National Junior College for his pre-university education and was awarded the president's scholarship in 1970 and the Singapore Armed Forces (SAF) scholarship in 1971 for his academic prowess.

He proceeded to Cambridge University to study mathematics. In 1974 he graduated with first-class honors in mathematics and was also awarded a diploma in computer science with distinction from the same university. In 1978 he attended the U.S. Army Command and General Staff Course at Fort Leavenworth in Kansas. One year later he was a Mason fellow at the Kennedy School of Government at Harvard University, where he received a Master of Public Administration degree in 1980.

Lee's connection with the army began in 1971, when he was awarded the SAF scholarship to study mathematics at Cambridge University. However, his military career did not begin until 1974 when he was assigned to an artillery division on his return to Singapore. His first major appointment in the SAF occurred in 1980, when he was made commanding officer of the Artillery Gun Battalion. After that he was promoted with astonishing speed to assistant chief of the General Staff (Operations) in 1981; to chief of staff of the General Staff in 1982; and to director, Joint Operations Planning Directorate with the rank of brigadier general in 1983. He was publicly commended for his role in coordinating the Sentosa cable car rescue operations in 1982. He was also credited for two achievements during his SAF career—the unification of the SAF's three services and the modernization of its weaponry. He resigned from the SAF on September 21, 1984. Following his election to Parlia-

ment as a member of the People's Action Party (PAP), he was appointed political secretary to the minister for defense by the prime minister.

Lee's rise within the PAP and government hierarchies was even more rapid. In January 1985 he was appointed as minister of state (MOS) in two key ministries: the Ministry of Defense (MINDEF) and the Ministry of Trade and Industry (MTI). As MOS in the MIT, Lee chaired the Economic Committee set up one month after his appointment to tackle the economic recession facing the country. The creation of the Economic Committee can be viewed as the beginning of the PAP government's consultative style of leadership, as Lee managed to obtain feedback and views on the causes of the recession as well as suggestions for ensuring economic recovery from about a thousand participants from both the public and private sectors in Singapore. The Economic Committee completed its report one year later, and its 12 recommendations enabled the government to deal successfully with the economic recession.

In February 1986, Lee was appointed acting minister for trade and industry and he also retained his MOS position in MINDEF. During the same year, he was made chairman of the newly created PAP Youth Wing. In January 1987, he was confirmed as minister for trade and industry and promoted to second minister for defense (services). Two years later, he was appointed as the second assistant secretary-general of the PAP's Central Executive Committee. Then, in October 1990, six years after he became an MP, he was appointed as one of the two deputy prime ministers with Ong Teng Cheong.

Given his outstanding performance in the army and his meteoric rise up the party and government hierarchies, it was not surprising that Lee was expected by most Singaporeans to succeed Goh Chok Tong as Singapore's third prime minister when Goh retired from the political scene. However, in November 1992 the government announced that Lee was diagnosed as suffering from an intermediate grade malignant lymphoma. After undergoing 18 weeks of chemotherapy, Lee's health improved as his doctors reported in April 1993 that there was ''no evidence of any residual disease.'' Lee's health remained stable and he kept his position as deputy prime minister. In the 1997 elections, the PAP won all but two of Singapore's 83 seats in Parliament; Lee and Goh remained in their governmental positions.

Further Reading

Lee Hsien Loong's speeches as minister for trade and industry and as deputy prime minister can be found in *Speeches,* which was published by the Ministry of Communications and Information until November 1990, and then by the Ministry of Information and the Arts from December 1990 onwards. His three most significant speeches are: ''Salary Revision for the Administrative, Professional, and Other Services'' (March 17, 1989); ''Core Principles of Government'' (1992); and ''Costs of Living and Medical Costs'' (*Petir,* October 1992). For more information on Singapore see Stella R. Quah and John S. T. Quah (compilers), *Singapore* (Oxford, 1988), which contains 764 annotated references; and Kernial S. Sandhu and Paul Wheatley (editors), *Management of Success: The Moulding of Modern Singapore* (Singapore: Institute of Southeast Asian Studies, 1989), which has over 40 chapters on various aspects of life in Singapore. □

Lee Kuan Yew

Lee Kuan Yew (born 1923) became prime minister of Singapore in June 1959. During his administration Singapore became part of Malaysia in September, 1963, and attained independence in August, 1965, after separation from Malaysia. Under Lee's leadership, Singapore was transformed into a modern and affluent citystate.

Lee Kuan Yew was born in Singapore on September 16, 1923. He came from a middle class Chinese Hakka family which had been established in Singapore since his great grandfather migrated to the island in the mid-19th century. In 1931 he attended the Telok Kurau English School. Four years later, he moved to Raffles Institution, where he excelled in his studies and was always at the top of his class. Even at that early age, Lee demonstrated his potential and one of his teachers in Raffles Institution correctly predicted that he would ''do well, unusually well'' and attain ''a high place in life.'' In 1939 Lee sat for the Senior Cambridge Examination and emerged as the top student for the whole of Malaya. The outbreak of World War II in Europe made him shelve his plans for further studies in England. He returned to Singapore and accepted a scholarship he had won to study economics, English literature, and mathematics at Raffles College, where he met his future wife, Kwa Geok Choo, and some of his future colleagues.

When the Japanese conquered Singapore in February 1942, Lee was nearly 19 years old. The Japanese occupation had a tremendous impact on Lee. His studies at Raffles College were interrupted, and he learned Japanese and became a translator for the official news agency, Domei. More important, it was during this period that Lee's nationalist pride was kindled. He was painfully aware that the Japanese as well as the British, as foreigners, had no right to govern his people. He therefore resolved to make Singapore independent and free from foreign rule. Lee described the impact of the Japanese occupation on him in the following way:

> I did not enter politics. The Japanese brought politics to me. . . . The Japanese occupying forces were blind and brutal and made me, and a whole generation like me, in Singapore and Malaya, work for freedom—freedom from servitude and foreign domination. We decided that from then on our lives should be ours to decide, that we should not be the pawn and playthings of foreign powers. (Quoted in Alex Josey, *Lee Kuan Yew,* Singapore: 1968.)

Although Lee's political philosophy and ideas took root during the war, they had developed, like those of his col-

leagues, during his early college days in England, where he was exposed to the ideas of Fabian socialism. Immediately after the war, Lee went to England, enrolling first at the London School of Economics and then proceeding to Cambridge University, where he studied law. At Cambridge he established an excellent academic record and won a star for special distinction by graduating with a ''double first''—that is, first class honors in his two crucial comprehensive examinations.

Chooses a Political Career

Lee returned to Singapore on August 1, 1950, and was married on September 30, 1950. He joined the law firm of Laycock and Ong and after a few years established his own company, Lee and Lee, in partnership with his wife and elder brother, who was also a British-educated lawyer. However, he was more interested in politics and the anticolonial movement in Singapore. He became the honorary legal adviser for several trade unions after being acquainted with their leaders. He first caught the public eye in February 1952, when the Postal Workers Union succeeded, with his guidance, in obtaining important concessions from the colonial government. During the same year the first of his three children, Lee Hsien Loong, was born.

From 1952 to 1954, Lee met Goh Keng Swee, Toh Chin Chye, S. Rajaratnam, K. M. Byrne, and Samad Ismail weekly or fortnightly in his home. They discussed, among other things, the formation of a political party which would accommodate nationalists as well as those with radical political views. Their deliberations led eventually to the formation of the People's Action Party (PAP) on November 21, 1954, with Lee as its secretary-general.

In April 1955, the PAP fielded four candidates in the election for a partially elected government, and three of its candidates were elected, including Lee, who was the PAP's candidate for Tanjong Pagar. This made Lee the longest serving member of parliament in the 1980s. In the first general election of May 30, 1959, the PAP fielded candidates in all the 51 electoral constituencies. It won 43 out of 51 seats and obtained 53.4 percent of the votes. On June 3, 1959, Singapore attained self-government, and two days later Lee and his colleagues formed the first government, with Lee as the first prime minister.

A Capable Prime Minister

Lee retained his position as prime minister when Singapore joined Malaysia in September 1963, and also after the attainment of independence in August 1965. The PAP government under Lee's leadership was in power for over a quarter-century as it was re-elected in the September 1963, April 1968, September 1972, December 1976, December 1980, and December 1984 general elections.

Singapore's political stability and rapid economic growth during 1959-1990 and its resulting affluence was not accidental but the result of Lee's dynamic leadership and effective policies. When Lee and his colleagues assumed office in 1959, they were faced with the serious problems of high unemployment, severe housing shortage, and widespread corruption. Accordingly, they initiated an industrialization program, a low-cost public housing program, and a comprehensive anti-corruption strategy to tackle these problems. Lee's government succeeded in solving these problems as per capita GNP rose by 15 times from US$443 in 1960 to US$6,634 in the mid-1980s. During the same period, unemployment was no longer a problem with the attainment of full employment and the proportion of the population residing in public housing increased by ninefold from 9 percent to 81 percent. Furthermore, corruption was no longer a way of life in Singapore by the 1980s because of Lee's personal commitment to its eradication through comprehensive legislation (the Prevention of Corruption Act), an effective enforcement agency (the Corrupt Practices Investigation Bureau) whose director reported to Lee directly, and periodic revision of civil service salaries and improvement of working conditions. Indeed, the quality of life in Singapore in the 1980s was much better as Singaporeans were not only better educated and informed, but also enjoyed a higher standard of living, better medical care and housing, and a longer life.

If Stamford Raffles was the founder of Singapore, Lee Kuan Yew was undoubtedly the founder of modern Singapore. In fact, Noel Barber sub-titled his book *The Singapore Story* (1978) ''From Raffles to Lee Kuan Yew.'' Apart from being the only prime minister of Singapore for over 26 years, Lee was also perhaps the only non-Communist leader who succeeded in collaborating with the Communists during the nationalist struggle without succumbing to them after the struggle was won. He himself said that he and his colleagues were able to ride the Communist tiger without being eaten

by it afterwards. The success of his various policies to make Singapore a better place to live in legitimized the PAP government's rule and kept the Communist threat under control.

In 1984 Lee announced that he would retire from public office in 1988, at the age of 65 years, following the practice of major U.S. corporations, although he held onto the position of prime minister until 1990. The cabinet which was formed after the December 1984 general election was dominated by the younger leaders, who were expected to take over from Lee and his older colleagues. In 1990 Lee turned over the reins of government to Min Goh Chok Tong, who became the the second prime minister in Singapore's history. Lee found himself in some controversy after he left office: it was reported in *The Far Eastern Economic Review* that he and his eldest son had purchased condominiums in housing-scarce Singapore at discount prices, a charge Lee strongly denied, and the *New York Times* reported that Lee won a $71,000 libel suit in April of 1997 against Christopher Lingle, a reporter from the International Herald Tribune, who had charged Lee had used Singapore courts as instruments of repression. Lee was hospitalized for heart surgery in early 1996, but swiftly recovered.

In a speech given June 7, 1996, to the Singapore Press Club and Foreign Correspondents Association, and reported by the *Straits Times,* Lee expressed his belief he had left his country in capable hands. ''Singapore must have two preconditions to succeed: leaders who are tough-minded, dedicated, determined, able and honest, and people who are aware of our country's fundmanetal vulnerability who are willing to pull together to face challenges. We have to remain more tightly-knit, better organized and more capable or we will eventually be reabsorbed.'' About his decision to leave office, he said, ''We put in our government a team of men of high capabilities and integrity.'' As to the question of whether Singapore can survive without him, Lee answered, ''Yes, provided my country keeps strengthening its ties by continual self renewal and adjusting its policies to meet changing circumstances.''

Further Reading

The most comprehensive biography of Lee is Alex Josey's *Lee Kuan Yew* (1968 and 1980) in two volumes which cover the 1959-1978 period. For a recent analysis of Lee's role in Singapore's political development, see John Drysdale, *Singapore: Struggle for Success* (1984).A study of Lee and the impact he has had on his country is *Singapore-The Legacy of Lee Yew* by Robert Milne and Diane Mouzy, (Boulder, Westview Press, 1990). Interviews with Lee and writings by him can be found in various issues of the *Far Eastern Economic Review* and the lawsuit by him is mentioned in ''Singapore Ex-Premier Awarded $71,000 in Libel Case Damages,'' *New York Times* (April 16th, 1996). His heart surgery was mentioned in ''Ailing,'' *Asia Week* (March 22nd, 1996). The text of Lee's speech before the Singapore Press Club can be found on the World Wide Web at http://www.Asia1.com/straitstimes/pages/lee57a.html. □

Lee Teng-hui

Lee Teng-hui (born 1923) succeeded Chiang Chingkuo as president of the Republic of China and chairman of the ruling Nationalist Party (Kuomintang or KMT) in 1988. He was re-elected president by the National Assembly in 1990. Lee was the first Taiwanese to become head of state and chief executive of the country.

Lee Teng-hui was born in Sanchih, Taiwan. His grandfather was a well-educated village leader during the Japanese occupation of Taiwan (1895-1945). His father, a small landlord, was a manager at the local irrigation service of the Rural Cooperative Program. Upon graduation from grade school, Lee attended a Christian middle school and a high school enrolling mainly Japanese youth on Taiwan. As one of only four Taiwanese students in his high school, he had to work hard to prove that he was as good as, if not better than, his Japanese classmates.

Education and Early Career

In high school, Lee received a military-type education, graduating with honors. Subsequently, he passed the entrance examination to enroll in Kyoto Imperial University where he studied agricultural economics. In 1946, following World War II, he returned to Taipei to complete his

college education at National Taiwan University. He received his B.S. degree in 1948.

In 1952 Lee went to Iowa State University for advanced study after serving four years as an instructor at National Taiwan University. He received an M.A. degree in agricultural economics the following year and immediately returned to Taiwan to resume his teaching and research career. Twelve years later, he left Taiwan again for further graduate work at Cornell University, where he earned a Ph.D. in agricultural economics in 1968. His Ph.D. thesis, entitled ''Intersectoral Capital Flows in the Economic Development of Taiwan, 1895-1960,'' received an award for the best dissertation in the United States in the field of agricultural economics.

Prior to pursuing a political career in 1972, Lee held teaching posts at National Taiwan University and National Chengchi University. He also served as an economic analyst at the provincial government's Department of Agriculture and Forestry and as a research fellow at the Taiwan Provincial Cooperative Bank from 1948 to 1957. In 1957 he began his career at the U.S.-Republic of China Joint Commission on Rural Reconstruction (JCRR), first as a specialist and then in charge of the administration of its Rural Economy Division. During that period he distinguished himself as a man thoroughly knowledgeable about Taiwan's economic development in general and rural economic problems in particular. He advocated agricultural reform and later became the protagonist for dismantling the outmoded barter system of exchange between rich crops and chemical fertilizer. He was credited with major contributions to establishing farmer's associations, irrigation systems, warehousing of rice in harvest season, rural health programs, and mechanization. He was instrumental in guiding the passage of the Agricultural Development Act.

Political Career

In 1972 Lee was appointed by Chiang Ching-kuo as a minister without portfolio in the Cabinet, with major responsibilities in overseeing the agricultural economy. The appointment not only led to a successful career in politics, but also began his close relationship with Chiang Ching-kuo as the latter's protégé. From 1978 to 1981 he was appointed mayor of Taipei, a key post for advancing to higher positions. In order to build Taipei into a modern city, he pioneered new programs and scientifically oriented the administration. He encouraged popular participation in city administration, in office automation, and in the strict implementation of scientific management. He helped allay Taipei's chronic water shortages, built miles of metropolitan freeways and modern sewage disposal facilities, and relocated factories to the countryside.

Gaining Chiang Ching-kuo's growing confidence, he was subsequently appointed governor of Taiwan in 1981, a position deemed second in administrative importance only to the president and the premier. He devoted himself to regional economic planning and a wide range of agricultural reforms such as village renewal, sewer construction, and the improvement of irrigation systems.

The Presidency

In 1984 he was elected vice-president by the National Assembly. In his four years as vice-president he became President Chiang Ching-kuo's close adviser. As Chiang's health deteriorated, Lee was increasingly regarded as Chiang's heir-apparent. Lee met early resistance from old-line Kuomintang leaders, including Madame Chiang Kai-shek, who intervened unsuccessfully to block his ascension in 1988. Two years later, the old guard rallied again, vainly, to try to stop his nomination for the indirectly elected presidency. Then Lee set the electoral ball rolling to build a new democracy—and to clean house. In 1991 he retired all of the parliamentarians who were awarded their seats in 1948 in Nanjing. He held the first free elections for the Legislative Yuan, in which the once outlawed opposition, which coalesced into the Democratic Progressive Party, won 31 percent of the seats. When rampant vote buying was discovered among newly elected members of 23 county councils last year, Lee cracked down. A total of 365 people were convicted, including 302 councilmen (most of them KMT delegates). In December 1996, Chen Shui-bian of the D.P.P. clinched the Taipei mayoralty, putting one of the most powerful posts in the country in opposition hands.

After cleaning up Taiwan's political regime, Lee was eager to pursue new challenges on the international front. However, China's constant pressure on Taiwan's trading partners in neighboring countries made them wary of extending him an invitation. Lee therefore decided to take matters into his own hands. With no public warning, he took a low-key tour of Southeast Asia, ostensibly to indulge in his favorite sport, golf. He visited Indonesia and was invited to a private golf game with President Suharto. In the Philippines, Lee laid the groundwork for financing and construction of a 325-hectare Subic Bay industrial park, where Acer Computer announced that it would set up a factory. When he reached Thailand, the Chinese angrily demanded that he be denied a meeting, however ''private,'' with the Prime Minister. The Thais acceded to the Chinese, but gave Lee an audience with King Bhumibol Adulyadej instead. Asian countries had good reason to accommodate Lee: Taiwan was the No. 1 foreign investor in Vietnam ($2.6 billion in approved investments); No. 2 in Malaysia ($7.3 billion); No. 3 in the Philippines ($737 million); No. 4 in Thailand ($5.1 billion); and No. 5 in Indonesia ($7.7 billion).

Relations with China

As the Republic of China entered a period of great political transition from authoritarian one-party dictatorship to a multiparty democracy, Lee faced the immense task of constitutional reform during his six-year term. He was also invested with responsibility to steer the country toward a competitive party system, requiring him to transform the KMT from its Leninist orientation into a democratic party. More importantly, he was charged with guiding a policy of reconciliation with the People's Republic of China (PRC) at a time when economic and social relations between Taiwan and the mainland were growing. The question of political unification or maintaining Taiwan's independent political

identity loomed large in Lee's initiative toward rapprochement with the Beijing regime.

Some see the birth of a working relationship between Lee and Jiang Zemin, Deng Xiaoping's chosen successor in China. In January, Jiang announced an eight-point proposal for building ties that had a softer tone than anything Taipei had heard before. Jiang even held out the possibility of a meeting with Lee some day. Lee responded in April with his own six points, apparently dropping Taiwan's insistence that China recognize the island's sovereignty before talks could begin. ''It means that Jiang and Lee have entered into informal dialogue,'' says Tien at Taipei's Institute of National Policy Research. A Western analyst agrees: ''These guys who were shouting at each other constantly in the past are now working together quite well.''

In June 1995, however, Lee spoke at Cornell University's commencement on a visitor's visa to the U.S., which enraged China. He did not receive an official head-of-state welcome or reception, but he met perfunctorily with three U.S. Senators—Jesse Helms, Al D'Amato and Frank Mirkowsk—delivered the Olin lecture and attended some of the class-reunion festivities. Then, without a press conference or even a single intervew, he packed up for home.

Nonetheless, Lee's visit was perhaps the most important Taiwanese diplomatic coup since the U.S. broke off formal relations in 1979 in deference to mainland China. He may have been denied the pomp and circumstance of an official welcome, but he did gain a tacit U.S. admission that Taiwan, its sixth largest trade partner, would have to be dealt with more seriously. The countries President Lee can officially visit—which include Tonga, the Grenadines, Burkina Faso, Costa Rica and Saint Vincent—number only 29.

''This is the first breakthrough we have made,'' Lee told his staff when he learned that the U.S. would allow a President of the Republic of China to set foot on U.S. soil for the first time. ''As long as we have one, there will be a second and a third.'' Still determined to recover Taiwan someday, Beijing responded that the very basis of its relationship with the U.S.—Washington's 1979 acceptance of a one-China policy—had been hurt by the granting of Lee's visa.

First Free Elections

On March 23, 1996, Taiwan's first free elections were held, and Lee won a landslide election victory after he faced down a menacing China, which suspected him of privately favoring independence. But since then, his popularity has slipped, as he has failed to exert strong leadership on issues from constitutional reform to the flagging economy. Taiwan has recently been getting bad press in the U.S. in the wake of accusations that a KMT official offered an illegal $15 million donation to the Democratic National Committee. Meanwhile, Washington remains under pressure from Beijing to lessen its support for Taiwan and decrease arms sales to the island. Lee says he is in favor of reunification but stresses that China must first fulfill the conditions of becoming democratic, free, and having a similar level of wealth as Taiwan. For its part, Beijing has refused to endorse Taiwan's Western-style democracy. In fact, China held military exercises near Taiwan to warn Taipei against trying to become independent.

The challenges of both political democratization at home and proper relations with the PRC will likely determine Taiwan's future political stability and continuing economic growth.

President Lee's wife, Tseng Wen-hui, was also a native Taiwanese. The couple was fond of music and mastered impressive skills in golf. They had one son and two daughters. Le Hsien-wen, their son, died at an early age from an illness. Anna and Annie, their daughters, both married and lived with their parents.

Further Reading

There is little biographical information on Lee Teng-hui published in English. His *Agriculture and Economic Development in Taiwan, Volume I and II* (Taichung, Taiwan: 1983) contains President Lee's English publications. □

Mother Ann Lee

Arriving in the American colonies with a handful of followers, Mother Ann Lee (1736-1784) became founder and leading spirit of the radical religious sect called the United Believers in Christ's Second Appearing, better known as the Shakers.

Ann Lee was the quintessential nonconformist. A spiritual trailblazer, she led the advance guard of a new era of religious liberty and toleration which would eventually characterize the young nation with which she cast her lot. A person of great personal charisma, Ann Lee was also a true religious and social innovator. The ideals and practices of the Shakers caused them to be among the first in America to advocate pacifism, abolition of slavery, equality of the sexes, communal ownership of goods, and absolute celibacy.

The 18th century was a period of religious awakening, both in Britain and in her American colonies. The revivalistic tone of the times was partly engendered by the cold intellectualism of the established church and its indifference to the needs of the common person. In response to the apathy of the Anglican Church, a number of spiritual societies were formed which were anticlerical and evangelical; they were reacting against the stolid form and ritual of the Church of England by emphasizing heartfelt conversion and spontaneous, enthusiastic worship. Most of these groups were also millenarian, embracing a belief in the imminent second coming of Christ. The best known leaders of the revivals in the 18th century used these radical methods, but remained orthodox in their beliefs. They had no theological quarrels with the established Church, but they espoused a religious libertarianism which went beyond the boundaries of conventional Christian doctrine and practice. It is of note that one of the most original and daring of these groups was led by a woman, which was in itself a

revolutionary concept for the time. Women preachers were a curiosity in the 18th century and an unpopular one at that. English journalist, Dr. Samuel Johnson, said at the time, ''a woman preaching is like a dog walking on its hind legs. It is not done well, but you are surprised to find it done at all.''

The second of eight children, Ann Lee was born on February 29, 1736, in a poor district of Manchester, England, known as Toad Lane. Her father John Lee was a blacksmith whose meager income barely fed his family. Except for a parish church record of her baptism in 1742, very little is known of Ann Lee's childhood. There does exist a physical description of her as a young adult; she was said to be short of stature, stoutly built, with blue eyes, brown hair and a fair complexion. According to her followers, ''her countenance was mild and expressive, but grave and solemn. Her glance was keen and penetrating.''

Since education for a girl of Lee's station was out of the question, she remained illiterate and found it necessary to seek employment in the textile mills of Manchester. By her twenties, she had escaped the misery of the mills, but she was then serving as a cook in the public infirmary and madhouse. Young Lee, who exhibited a religious bent early in life, found the ambiance of the 18th-century industrial city intolerable. Manchester was oppressively overcrowded and unhealthful, its streets choked with filth and squalor. This desperate situation drove many of the working class to seek escape through habitual drunkenness in Manchester's numerous ''gin mills.'' Such alcohol abuse and its resulting moral degradation weighed heavily upon Lee. She was repelled by the ''depravity of human nature and the odiousness of sin,'' as she later recalled. In the midst of this moral decay, Ann Lee developed an early revulsion for sex. As the Shaker Elders related in *Testimonies:*

> So great was her sense of its impurity, that she often admonished her mother against it, which, coming to her father's ears, he threatened and actually attempted to whip her; upon which she threw herself into her mother's arms and clung around her neck to escape his strokes.

In time, Ann Lee would incorporate these feelings into her analysis of human sinfulness. Ultimately she became convinced that the sexual act was the original sin of Adam and Eve and that lust has been the root of all evil.

In 1758, Lee found the spiritual refuge she had been looking for when she affiliated with a religious society led by former Quakers Jane and James Wardley. The Wardley Society, or as it was then called, the ''Shaking Quakers,'' had many things in common with the Quakers (Society of Friends) founded by George Fox, such as the reliance upon ''inner light'' for the revelation of spiritual truth. The Wardleys, however, had also been influenced by a group of millenarian apocalypticists known as the Camisards or French Prophets. Borrowing from this tradition, the Wardleys taught that the Second Coming of Christ was very near. They also understood the second person of the Trinity to exist in both male and female form. They reasoned that since Christ's first advent was as a man named Jesus, the second appearing would undoubtedly be as a woman. Like those of the Quakers, the meetings of the Wardley Society started out with a period of silent meditation during which the ''seeker'' awaited the prompting of the Holy Spirit. This was soon followed by more dramatic manifestations akin to those of the Camisards. Worshippers would openly confess their sins and shortly would be carried away with violent shaking, singing, shouting, dancing, and prophesying, primarily by the women. Among the Shaking Quakers, Ann Lee experienced a sense of belonging. The Wardleys were impressed with Lee and felt she had great potential as a member of their society.

On January 5, 1762, four years after Ann Lee met the Wardleys, she was coerced by her father into marrying his blacksmith apprentice, Abraham Standerin. A simple and good man, Standerin was hardly compatible with his complex and headstrong mate but over the next several years Lee gave birth to four children, all of whom died in infancy or early childhood. These events left Ann Lee deeply disturbed and assaulted by guilt. According to Edward D. Andrews:

> The tragic experiences of these years not only undermined Ann's health, both physical and mental, but strongly conditioned her views toward sex and the institution of marriage. She saw the deaths of her children as a series of judgments on her ''concupiscence.'' Fearing to stir up the affections of her husband ''she began to avoid her bed, as if it had been made of embers.'' She was afraid to sleep lest she ''awake in hell,'' and night after night she walked the floor, ''laboring for a sense of the word of God.''

Standerin did not easily accept Lee's resolve to remain celibate. But neither argumentation nor priestly intervention enabled him to thwart his wife's intention to be the ''bride of Christ.'' Oddly, Standerin did not leave Lee at this time, but stayed and joined the Shakers himself.

The dark night of the soul which Ann Lee endured after the death of her children lasted for nine years. This period of introspection and ascetic behavior finally came to an end during one of several imprisonments where Lee received the vision which Shakers came to regard as the birth of their movement. During her tenure with the Wardleys, Lee was jailed on several occasions for disturbing the peace. The boisterous, bizarre form of Shaker worship inspired suspicion and hostility in their neighbors. Some of these conflicts with the authorities occurred because of the Shaker habit of interrupting local congregations during services by bursting into their services to rail against the worldliness of the church and to accuse all married couples of whoredom.

During a lengthy incarceration in 1770, Lee beheld the ''grand vision of the very transgression of the first man and woman in the Garden of Eden, the cause wherein all mankind was lost and separated from God.'' It was further revealed to her that she was the female successor to Jesus, the incarnation of the second coming of Christ. She felt filled and united with Christ in such completeness that from then on she referred to herself as Mother Ann or Ann the Word. Ann Lee emerged from this experience with a confidence born of mysticism, the status of a martyr within the society,

and the undisputed new leader of the sect. As Mother Ann, she boldly proclaimed her gospel at every opportunity. The message was uncomplicated: life with God begins by confession and is perfected by denial of the lusts of the flesh through celibacy.

As her tirades against Church and society increased in vehemence, so did petty arrests and incidents of mob violence against Lee and her group (which now included her spouse, her father, and her brother William). Some years earlier, she had been enthralled by George Whitefield's stirring description of the spiritual awakening in the American colonies. In view of the restrictions faced by the Shakers in England, the prospect of creating a community in a virgin country was very attractive. Thinking that their movement might grow if it was transplanted to America, the little group was encouraged by various visions they had of the converts awaiting them in the New World.

John Hocknell, one of the few Shakers of material means, booked passage to New York for Lee and her eight disciples on board the ship *Mariah*. After a voyage of three months, the first Shakers arrived in New York harbor on August 6, 1774. During a two-year sojourn in New York City while they worked to save money and—in classic Quaker fashion—await the ''leading of the Spirit,'' Lee's marriage to Abraham Standerin disintegrated. Standerin had made one final attempt to coerce Lee into cohabitation by bringing a prostitute into their bedroom and threatening to marry her if Lee did not consent. When Lee refused to renounce her vows of celibacy, Standerin departed from her company. She never heard from him again.

By 1776, the Shakers knew that the time to leave New York had come. Revolutionary fever was raging in the city and war with the British was imminent. The growing passion for war included hostility toward anything British. Because they were newly arrived from England, because of their strange customs and their lack of enthusiasm for the patriot cause, the Shakers were accused of being Tories (British sympathizers). Actually the Shakers supported neither the British nor the Americans; they were uncompromising pacifists who had little interest in the outcome of the war.

Once again, John Hocknell was the group's benefactor. He purchased a tract of wilderness land a few miles from Albany which offered the remote location desired by the sect. After a few months of clearing the land, Mother Ann and the others took up residence at Niskeyuna, New York, in September of 1776 and began creating the first Shaker community.

The Niskeyuna community benefited from the revivalistic interest created by the phenomenon of the Great Awakening. These protracted revivals, which occurred widely in the Middle and New England colonies, commonly exhibited the same dramatic physical manifestations that were seen among the Shakers. Thus, people on the frontier were less likely to be scandalized by religious emotionalism. As the revival fires cooled, the Shaker community continued to attract those who ardently looked for signs of the Second Coming. In this way, the Niskeyuna society gained the Reverend Joseph Meacham, its most important convert. A former Baptist, Meacham had been a leader in the New Lebanon, New York, revival. When the revival declined, Meacham looked for evidence of the millennial kingdom elsewhere. Having heard of the curious Shaker prophet, he traveled with some skepticism to Niskeyuna to meet Ann Lee for himself. Persuaded by her personal faith, Meacham's doubts were relieved, and he became convinced that she was indeed the messiah of the new millennial age.

Though their unusual form of worship was always a curiosity, it was Shaker doctrines, such as the condemnation of marriage, and Ann Lee's messianic claims which caused the greatest controversy. The great conflicts of the 1780s, however, had to do with political, rather than theological, matters. The war with England was being waged in earnest and again the rumor arose that the Shakers were British spies. As in New York, the Shakers' pacifism was misunderstood, but this time it resulted in the imprisonment of several Shakers. Events gradually improved when local citizens began to object to the mistreatment of the Shakers, believing that such actions betrayed the ideals of the new republic.

The six months following the release of the jailed leaders was a period in which the Shakers were allowed to ''bear witness to their faith'' unmolested. Since a number of new converts were from the New England colonies, and an interest in Mother Ann's message intensified in that area, Lee and her two leading disciples, William Lee and James Whittaker, resolved to undertake a preaching mission throughout Connecticut, Maine, and Massachusetts; in May of 1781, ''the three elders'' and a few others set out on horseback on a tour that would last more than two years. This mission was of tremendous importance to Shaker history. With the town of Harvard, Massachusetts, serving as home base, several new communities were established throughout New England.

The Shaker message was accepted among some Free Will Baptists and ''New Light'' Presbyterians. Having rejected strict Calvinism, these congregations showed openness to spontaneous expressions of spiritual worship. Unfortunately the mission was marred by repeated acts of mob violence in which several Shaker leaders were horsewhipped. Mother Ann herself was dragged out of a dwelling and thrown into a carriage to be ''shamefully and cruelly abused.''

When Mother Ann and her company finally returned home to Niskeyuna on September 4, 1783, the violence of the New England mission had left both her and her brother in a weakened condition. Neither fully regained health. William Lee, the first of the original Shakers to die, ''passed into the world of spirit'' on July 21, 1784. After the death of her beloved brother, Mother Ann seemed to lose all interest in the world around her. She died on September 8, 1784, a year after the New England trip. Her final days had been spent sitting in her rocking chair ''singing in unknown tongues . . . and holy divested of any attention to material things.'' Her disciples buried her in a simple wooden coffin, after a rousing Shaker celebration of her life and her passing into the realm of spirit.

Her one important work in her final days had been to pass the reins of leadership to elder James Whittaker. Unlike Lee, Whittaker had a gift for organization and, under his leadership, the movement prospered. He immediately set out to ''Gather in Gospel Order'' all the Shaker communities, urging them to implement communal living and common ownership of property as demonstrated in the New Testament.

In spite of her convictions concerning celibacy, which doomed the Shakers to eventual extinction, Ann Lee was in many ways a progressive 18th-century woman who made a significant impact on her world. She was a pioneer for justice and equality. She taught by precept and example the equality of the sexes, economic justice, religious tolerance, and true democracy.

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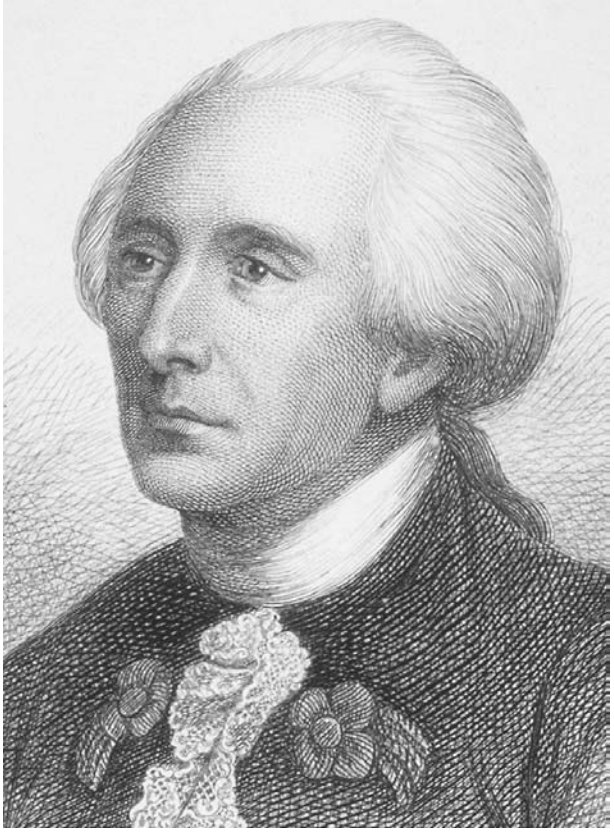

Arthur Lee

Arthur Lee (1740-1792) was a propagandist for the American Revolutionary cause and an agent in Europe for the Continental Congress.

Arthur Lee was a member of the famous Lee family of Virginia and the younger brother of two signers of the Declaration of Independence, Richard Henry Lee and Francis Lightfoot Lee. Arthur was educated in the British Isles at Eton, Edinburgh (where he received his doctor of medicine degree in 1764), and the Middle Temple. He was admitted to the bar in 1775. During the decade preceding 1776, he was an impassioned propagandist for American rights. He wrote numerous political pamphlets and letters and staunchly defended the English radical John Wilkes. He was Benjamin Franklin's rival as America's chief spokesman in Great Britain.

In 1775, as confidential agent of the Continental Congress, Lee began a series of negotiations with the French and Spanish to secure desperately needed war materiel for the American army. A year later he was appointed one of three commissioners to negotiate a French alliance. As the other commissioners, Franklin and Silas Deane, energetically, ingeniously, and perhaps compromisingly made contracts to start guns and supplies across the Atlantic, spasms of suspicion seized Lee. He believed that Deane, especially, and various scheming Frenchmen were reaping huge, dishonest profits at the expense of American patriot blood and treasure. Lee thought that Franklin aided the plots by boudoir intrigues in Paris and pettifogging letters home. To expose all this, Lee made furious accusations to Congress, which resulted in 1778 in Deane's recall just as the commissioners signed the long-sought French alliance.

Though Lee's charges led to Deane's disgrace and perhaps restrained war profiteering, their principal effect was to divide Congress into warring factions. Lee found ready support from his brothers and their New England allies (especially John and Sam Adams), who were ready to believe the worst about Franklin. The ''Lee-Adams faction'' preferred to minimize American connections with Europe and to depend instead on simple American courage and perseverance.

In general, however, Lee found Congress cool both to his accusations and to his view of American national policy in the 3 years he served as a Virginia delegate (1781-1784). After vigorously opposing the Federal Constitution, he spent his last years as a Treasury board official (1785-1789) and in embittered retirement in Virginia.

Further Reading

Letters related to Lee's public career are in Francis Wharton, ed., *The Revolutionary Diplomatic Correspondence of the United States* (6 vols., 1889), and Edmund C. Burnett, ed., *Letters of Members of the Continental Congress* (8 vols., 1921-1936). There is no adequate biography of Lee. Richard H. Lee, *Life of Arthur Lee* (2 vols., 1829), though eulogistic, inaccurate, and expurgated, contains details on his life and long selections from his correspondence. Relevant material on Lee's family

appears in Burton J. Hendrick, *The Lees of Virginia: Biography of a Family* (1935).

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Ming Cho Lee

Called the "dean" of American scene design, Ming Cho Lee (born 1930) shaped the face and future of design in professional theater and opera in America beginning in the late 1960s through his work on Broadway, the New York Shakespeare Festival, and the Metropolitan Opera and by teaching design at the Yale School of Drama.

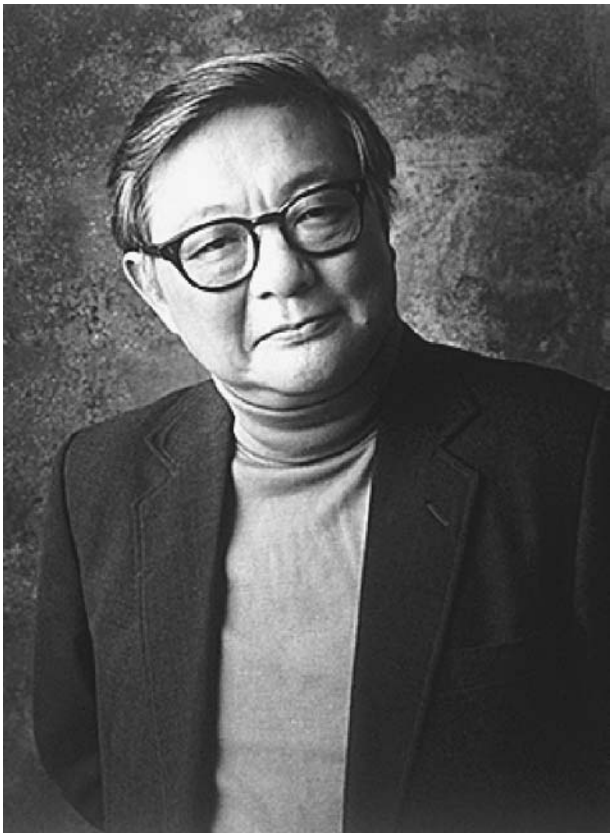

Ming Cho Lee was born on October 3, 1930, in Shanghai, China. Lee's father was a 1919 Yale graduate who was in the international insurance business. When his parents divorced when he was six, Lee was sent to live with his father, which was not unusual at the time. "I had weekend visits with my mother, and those were the great moments of my life," he recalls. His mother, on his weekend visits with her, would take him to the theater, movies, and Chinese opera. His mother also provided him with the opportunity to study ink drawing and landscape painting with the watercolorist Change Kwo-Nyen. Like his father, Lee's stepfather was a member of Yale's class of 1919, and his mother's brother was a 1918 graduate. The young designer grew up in an environment where English was often spoken.

Coming to the U.S.

Lee completed high school in Hong Kong, but he was denied entry to the University of Hong Kong due to poor English skills. He then enrolled at Occidental College in Los Angeles, majoring in art so that he would not have too many English-language courses to pass. Because he came to the U.S. as a college student, Lee never felt like a part of the Chinese American community. "I never had experience of growing up as Chinese American or being part of a family who came over as true immigrants," he explains. "I never experienced that kind of prejudice. I was always accepted as a guest."

He soon switched his major to speech after deciding he would go into the theater, and his first scene design was for a 1951 student production of *The Silver Whistle,* a comedy by Robert McEnroe. He received his B.A. in theater in 1953 and continued to design as a graduate student at UCLA. He impressed stage lighting designer Eddie Kook, who recommended him to the famed New York designer Joe Mielziner, who had designed such shows as *Winterset, A Streetcar Named Desire, Death of a Salesman, Guys and Dolls,* and *The King and I.* Mielziner hired Lee as his apprentice in 1954. After passing his examination for membership in the United Scenic Artists union in 1955, Lee's first professional design was for a revival of *Guys and Dolls* for the Grist Mill Playhouse. His New York design debut was in 1958 for Herbert Berghof's production of Cocteau's *The Infernal Machine,* which received poor reviews but was noted for its set design, which one critic said seemed "to echo the play's moral decay." During this period, Lee worked briefly for the designers Boris Aronson and Rouben Ter-Artunian; in 1961, he was named the art director and designer of the San Francisco Opera. This experience led his participation in Joseph Papp's New York Shakespeare Festival (NYSF), designing the festival's premiere production of *The Merchant of Venice* in 1962.

In succeeding years, Lee designed the NYSF's "Mobile Unit" theater, re-designed their playhouse in the park, and created scenic designs for over forty productions, while he was simultaneously principal designer for the Juilliard Opera Theatre and the American Opera Center of the Juilliard School of Music. Lee was also the principal designer for the Peabody Arts Theatre of the Peabody Institute in Baltimore, Maryland, from 1959 to 1963. His noted designs for the opera and dance include *Madama Butterfly* and *The Marriage of Figaro* for the Metropolitan Opera National Company (1965-1966), the American premiere of Alberto Ginestera's *Don Rodrigo* at the New York City Opera (1966), and *The Witch of Endor* for Martha Graham's Dance Company in 1966. About dance designing he said: "Dance

demands the purest kind of designing because you're dealing with the abstract essence of a dramatic statement, which I express either in sculpture or painting. . . . Next to Dance, I enjoy designing opera and Shakespeare, which also take design away from the literal situation.''

A ''New Minimalism''

Lee brought a ''new minimalism'' to American stage design, characterized by austerity in color; the use of scaffolds, pipes, railings, and suggestive ''set pieces'' that localize each particular scene without being ''realistic''; and abstract sculptural forms that create ''environments'' on stage rather than backgrounds. Much of his early design work was thought to be in reaction to the more aesthetically luxuriant designs of his mentor, Mielziner, but it may also have been influenced by practical needs of the companies he was working for, which may have prompted him to find innovative ways to create the proper scenic environment. In later years he moved away from the collage minimalism of creating a ''visual statement'' to a more ''text-centered'' approach that was tied thematically and situationally to the play.

He became known for his design work on Broadway shows that were less than successful. He readily admits to a ''terrible Broadway career,'' adding almost jovially, ''I've had more Broadway flops than anyone in the history of theatre. . .'' However, Lee had many acclaimed Off-Broadway assignments, including *Hair,* a revival of *The Crucible,* and Ntozake Shange's *For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf.* His important Broadway designs were *The Shadow Box* by Michael Cristofer and *K2* by Patrick Meyers, the latter winning him the 1983 Tony award for best set design through its realistic rendering of a crevice of ice on the face one of the world's tallest mountains; the *K2* design (originally created for the Arena Stage in Washington, D.C.) consisted of sculpted styrofoam covered with layers of tissue, paint, and glue.

Although Lee currently sits on the board of directors of New York's Pan Asian Repertory Theatre, he rarely engages in Chinese theatre, which is why his 1995 collaboration with ''The Woman Warrior,'' an adaption of two of Chinese-American Maxine Hong Kingston's novels, staged in Los Angeles received a lot of attention. ''I never had any project before this that had anything to do with China,'' said Lee. ''Maxine's book totally wiped me out. Because I was not born here, her experience was very different from what I knew. At the same time, I understand it because I am Chinese. It was a very important opening of my eyes.''

The Teacher

Unlike many famous designers, Lee's significance was felt not so much because of his Broadway designs but because of his virtuosity and versatility in designing for a number of different media. His primary influence on stage design was exercised through his post as co-chairman of design at the Yale School of Drama, where he began teaching in 1969. He is said to love teaching and rarely misses a class, even though it frequently meant a great deal of commuting. He numbers among his proteges many of the most prominent names in American design, including John Lee Beatty, Heidi Landesman, Michael Yeargan, Adrianne Lobel, Marjorie Bradley Kellogg and Douglas Schmidt. Lee has, in fact, long regarded the two sides of his career as being essential to one another as yin to yang. ''Teaching forces a teacher to always go through a process of self-evaluation,'' he says. ''I always remember what I owe to other people who were my mentors.''

One of Lee's key contributions as a mentor is the annual Lincoln Center gathering known as the National Stage Design Portfolio Review, a major new-talent showcase more popularly called ''Ming's Clambake.'' Launched in the 1970s by the League of Professional Theaters training program, the yearly showcase was curtailed for lack of funding in the mid-1980s. Lee came to the rescue. At first, he invited students from other schools to come to Yale to show their wares. Then, when the National Endowment for the Arts gave Lee its $25,000 Distinguished Theater Artist award, he committed money to reviving the Portfolio Review, which is now partly backed by the Lincoln Center Library that houses the event. The Portfolio Review, which is closed to the public, allows young designers a chance to show their wares and schmooze with some of the best desingers in show business. This past year, for instance, Lee was joined by such luminary colleagues as John Lee Beatty, John Conklin, Tony Walton, Adrianne Lobel, Santo Loquasto, Dunya Ramicova and others.

Retrospective

A comprehensive view of Lee's art was displayed in ''Sets by Ming Cho Lee,'' a retrospective at the New York Public Library for the Performing Arts at Lincoln Center—the same library that housed his first retrospective, in 1969. The exhibition—with more than 40 set models plus sketches and renderings—ranges from his 1960s monumental abstracts for the Delacorte Theatre in Central Park to the more recent efforts of what he calls his ''white period.'' The show covers Lee's extensive work in theater, dance and opera, both here and abroad. Lee's watercolors and paintings, which were his hobby, were exhibited along with his designs in shows in Los Angeles, New York, and Prague.

He is the recipient of countless awards (including a Tony, Drama Desk, 1995 OBIE Award for Sustained Achievement and Outer Critics Circle), fellowships (including the Guggenheim and National Endowment for the Arts) and at least two honorary doctorates.

He married photographer Betty Rapport in 1958; she oversaw his design business from their New York apartment. They have three children.

Further Reading

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Richard Henry Lee

Richard Henry Lee (1732-1794), American patriot and statesman, led early resistance in Virginia to British rule. He introduced into the Continental Congress the resolution declaring American independence.

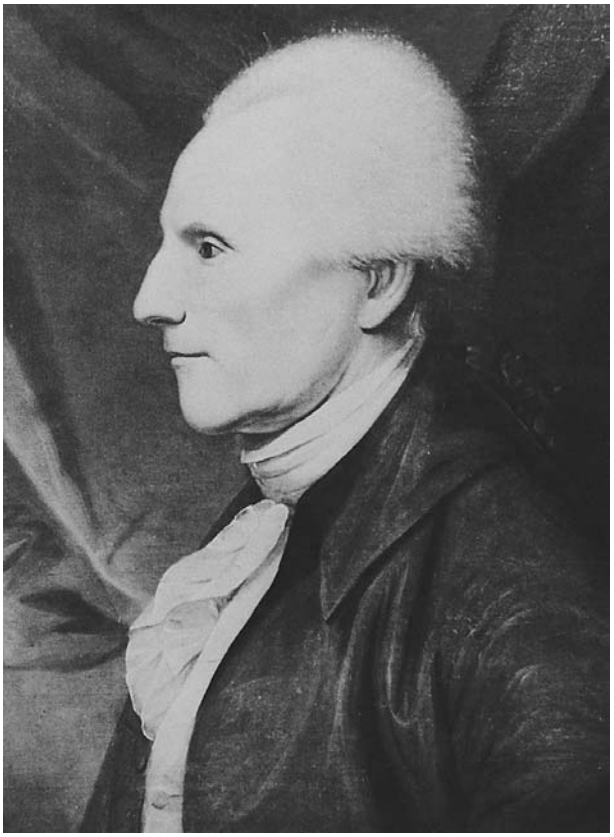

Richard Henry Lee was born into a family long prominent in Virginia's history. Stratford, the family home, in which Lee was born on Jan. 20, 1732, was one of the stateliest mansions in Virginia. Lee received an education befitting a wealthy planter's son—private tutors at home and then Wakefield Academy in England. By the age of 26 he was already a justice of the peace in Westmoreland Country and a member of the House of Burgesses.

One of Lee's first speeches in the House, an impassioned denunciation of the slave trade, helped establish his reputation as an orator, second only to Patrick Henry. With Henry he shared leadership of the ''progressive'' faction in the House and led the colony's vigorous opposition to the new British tax measures after 1764. Lee also achieved prominence by exposing the embezzlements of John Robinson, who, for 3 decades Speaker of the House and treasurer of the colony, had used public funds to finance his friends' business ventures.

Revolutionary Patriot

Between 1766 and 1776 Lee developed a reputation throughout the Colonies as a flaming ''Son of Liberty.'' In the House of Burgesses he drew up the memorials to the Crown and the Lords protesting the Stamp Act, and he gave strong endorsement to Patrick Henry's famous Virginia Resolves. Lee was not averse to employing direct action, organizing a boycott against the stamps in Westmoreland Country and leading an armed party against the local stamp distributor. The Townshend Acts renewed Lee's militancy. He strongly supported the boycott of British goods and wove cloth on his own looms and pressed his own grapes for wine. Anticipating the need for a broader opposition to British measures, he proposed a system of intercolonial committees of correspondence among ''lovers of liberty in every province.''

Lee was one of the most active and influential members of the First and Second Continental Congresses, serving on the committees that drew up the Declaration of Rights, the Address to the King, the Memorial to the People of British America, the Address to the People of Great Britain, and the letters to the people of Canada and Florida. He also helped draft the commercial interdict against Britain known as The Association. By this time he was well known as the ''Cicero'' of America. John Adams described him as a ''tall spare man . . . a scholar, a gentleman, a man of uncommon eloquence.''

By 1776 Lee and Adams had become the leaders of the movement for independence. Lee admired the British Constitution but felt that its equipoise had been destroyed by ministerial corruption. In any case, he believed that Britain had ''already put the two countries asunder'' by Parliament's American trade ban of December 1775. In July, Lee proposed an economic declaration of independence, throwing open American ports to the trade of the world; but Congress did not act on Lee's suggestion until almost a year later, when it also recommended the formation of independent state governments, an action Lee had already urged upon Virginia. Lee's three famous resolutions of June 7, 1776, followed logically: American independence, an alliance with France, and a plan of interstate confederation.

For the remainder of his stay in Congress (1774-1780, 1784-1787), Lee served on the committee to negotiate foreign alliances, chaired the committee that drafted the formal ratification of the Articles of Confederation, and helped secure Virginia's cession of western land claims.

The Antifederalist

Lee resisted efforts to give Congress the power to regulate commerce and to impose customs duties. He viewed commerce as an enemy to virtue and the breeder of the mercantile aristocracy that had corrupted Europe. He felt that a Congress with an independent income would threaten the liberties of the states. Lee approved the Northwest Ordinance because of its property guarantees and the Articles of Confederation because of their guarantees of liberty. He believed that social happiness was to be found in ''a wise and free republic and a virtuous people.'' For these reasons he viewed the Constitutional Convention with suspicion and declined to serve as a delegate.

Lee wrote the most thoughtful, skillful, and powerful of the Antifederalist polemics, *Letters from the Federal Farmer* (Oct. 8-13, 1787), voicing his fears of a consolidated government and the ''formidable combination of power'' vested in the president and Senate; he also protested the inadequacy of representation of all interests in the House and the absence of a bill of rights. Lee saw the issue as a contest against both aristocracy and democracy on behalf of the vast majority of ''men of middling property.'' In the end he accepted the Constitution because it was ''this or nothing,'' and he served as one of Virginia's first senators in the new government. He died on June 19, 1794, never quite reconciled to the Constitution despite the Bill of Rights, which he had helped to add to it.

Further Reading

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Robert Edward Lee

General in chief of the Confederate armies in the American Civil War, Robert Edward Lee (1807-1870) displayed strategic sense and tactical skill that rank him among the great military captains of history.

Robert E. Lee was born in Virginia's Westmoreland County on Jan. 19, 1807, the third son of Henry (''Light Horse Harry'') and Ann Hill Carter Lee. Declining fortunes forced the family's removal to Alexandria, where Robert distinguished himself in local schools. His father's death in 1811 increased responsibilities on all the sons; Robert, especially, cared for his invalid mother.

Lee graduated number two in his class from the U.S. Military Academy in 1829. Commissioned a brevet lieutenant of engineers, he spent a few years at Ft. Pulaski, Ga., and Ft. Monroe, Va. At Ft. Monroe on June 30, 1831, he married Mary Ann Randolph Custis. The Lees had seven children. Lee worked in the chief engineer's office in Washington, D.C., from 1834 to 1837. He was transferred to Ft. Hamilton, N.Y., where he remained until 1846.

Mexican War

In August 1846 Lee joined Gen. John E. Wool's army in Texas. In the battle of Buena Vista, Lee's boldness drew his superiors' attention. Transferred to Gen. Winfield Scott's Veracruz expedition, in the battle at Veracruz and in the advance on Mexico he won additional acclaim. Following American occupation of the Mexican capital, he worked on maps for possible future campaigns. Already a captain in the regular service, he was made brevet colonel for his gallantry in the war.

Lee returned to engineer duty at Baltimore's Ft. Carroll until 1852, when he reluctantly became superintendent of the Military Academy at West Point. In 1855 he was made lieutenant colonel of the 2d Cavalry, one of the Army's elite units.

The years 1857-1859 were bleak. Lee had to take several furloughs to deal with family business and seriously thought of resigning his commission. However, in 1859 he and his men successfully put down John Brown's insurrection at Harpers Ferry, Va. (later, in W.Va.). In 1860 he became commander of the Department of Texas.

Coming of the Civil War

Talk of secession in the South grew strident during Lee's Texas sojourn. No secessionist, he was loyal to the Union and the U.S. Army; yet he had no doubts about his loyalties if Virginia departed the Union. Ties of blood bound him to the South.

Lee accepted a commission as colonel of the 1st U.S. Cavalry in March 1861. But offered command of the entire U.S. Army a month later, he hesitated. If he accepted, he might have to lead the Federal Army against Southern states and, if Virginia seceded, he might have to lead troops across its borders. He could do neither. So, painfully, Lee resigned his army commission in April 1861.

Secession and Virginia Service

Appointed commander of Virginia forces, Lee devoted himself to building an effective state army. He was so efficient that the new president of the Confederacy, Jefferson Davis, asked him to become a full general in the Confederate Army and serve as presidential military adviser. This appointment was confirmed by the Confederate Senate.

A bad brush with field command in western Virginia—in a campaign marked by military rivalries, lack of supplies, wretched weather, and overly ambitious strategy on Lee's part—tarnished the new general's reputation. Davis still regarded him highly and sent him to organize southern Atlantic coastal defenses. Lee pursued this task efficiently until recalled to the Confederate capital, Richmond. In his role as presidential adviser, he tried to smooth the abrasive personalities of Davis and Gen. Joseph E. Johnston and to utilize the daring of Gen. Stonewall Jackson to frustrate Federal plans for sending aid to Gen. George B. McClellan's army, which was approaching Richmond.

Lee's Army

When Johnston was wounded in May 1862, Davis gave Lee command of Johnston's army. Lee renamed his force the ''Army of Northern Virginia.'' The new commander looked the part: 5 feet 10 1/2 inches tall, robust at 170 pounds, Lee had graceful, almost classic features. He attracted men and women alike, was easy in manner, courteous and kind as a friend, and was a loving husband and father.

Though Lee's was the largest Confederate army in the field, it was outnumbered almost 3 to 2 by McClellan's Federal Army of the Potomac, which was preparing for siege operations on Richmond. While Lee struggled to fortify Richmond, he and Jackson planned a daring campaign, which Stonewall executed brilliantly and victoriously in the battles of Cross Keys and Port Republic, June 8-9, 1862. Lee promptly called Jackson to Richmond and added his 18,000-man force to the Army of Northern Virginia.

Toward the Battle of Second Manassas

Inexperience and haste led Lee to plan an overelaborate attack on McClellan's lines. Coordination failed, as Lee's campaign stuttered onward in a series of actions. McClellan was defeated in the Seven Days Battles and finally retreated to the Federal gunboats on the James River. Richmond was freed of threat, but Lee's planned annihilation of the Federal force had failed. Lee was unhappy with his results; but his men, almost completely rearmed with superior Federal arms, had developed great confidence in him.

Meanwhile another Federal army appeared in Virginia under Gen. John Pope. Lee sent Stonewall Jackson against Pope early in August. Jackson defeated part of Pope's force, then joined Lee for a combined campaign to destroy the rest. Lee planned more simply this time. Jackson captured Pope's supply base at Manassas Junction. Near the battlefield of First Manassas (Bull Run), Jackson stood off Pope's entire army while Lee's remaining force under Gen. James Longstreet concentrated close to Jackson's lines. On August 30 a sweeping assault by all Confederate troops won the Battle of Second Manassas. Lee had hoped for annihilation, but Pope's remnants escaped.

To Maryland and Sharpsburg

Lee's army could not subsist in war-ravaged northern Virginia, so he determined to carry the war into the North. With Virginia cleared of invaders and his army's morale superb, this seemed a likely time to force European recognition of the South by threatening Washington, D.C., and changing the locale of the war. In a campaign distinguished for daring—Lee broke his army into segments, each with a specific task—he crossed the Potomac River and reached Frederick, Md., sending Jackson's men to capture Harpers Ferry and open a supply route through the Shenandoah Valley. However, McClellan, restored to Federal command, was fighting with unexpected skill. Lee sought to reconcentrate his scattered men near Sharpsburg, Md., behind Antietam Creek. There on Sept. 17, 1862, with badly reduced strength he withstood searing assault; the arrival of Gen. A. P. Hill's division saved him from defeat. Several lessons had been learned, but Lee had lost 13,000 men in Maryland, and replacements were the scarcest commodity in the Confederacy.

Fredericksburg and Chancellorsville

Reorganizing his forces occupied Lee until December 13, when his men, holding high and virtually impregnable ground overlooking Fredericksburg, Va., beat off gallant attacks by the Army of the Potomac (now commanded by Gen. Ambrose Burnside). During the rest of the winter Lee tried to increase ranks and supplies. Jackson and Longstreet, his two corps commanders, improved their commands, new men were elevated to leadership, and Lee's army was ready by the time a new Federal general, Joseph Hooker, started his campaign in April 1863. Jackson clashed with Hooker in Virginia's Wilderness at the end of April. When Hooker withdrew to entrenchments near Chancellorsville, the initiative passed to Lee. He sent Jackson to a flanking position from which he almost destroyed Hooker's force. Jackson might have completed the destruction had he not been wounded, and his death later robbed the victory of any savor as the whole Confederacy mourned. Lee mourned especially, for there were no officers to match Jackson. With the initiative in his grasp, Lee had to decide how to use his army.

Battle of Gettysburg

Vicksburg, Miss., the South's last bastion on the Mississippi River, was under siege; its loss would cut the South in two. Food supplies in northern Virginia were scarce. However, Europeans were becoming convinced of the South's

right to recognition, and peace sentiment was growing in the North. All these factors influenced Lee's summer strategy. Another invasion of the North might relieve Vicksburg, feed his men, and win recognition.

Lee reorganized his army into three corps: one under Longstreet, a second under Richard S. Ewell, the third under Hill. Subordinate commands were shaken up, so a new command structure guided the Confederate Army as it moved toward Harrisburg, Pa. Lee's vanguard encountered opposition near Gettysburg and on July 1 won modest spoils. Lee wanted to push the advantage. But Ewell delayed, and the next day Longstreet, convinced of defeat, also delayed attacking the Federal left. On July 3 Gen. George Pickett charged against the Federal center and was repulsed.

For the first time Lee's army had been defeated. Lee assumed all blame. Questions still arise over why he ordered the attack on July 3. But Lee seems to have had no choice. To miss this chance would have been a miserable compromise. Typically, he did not lament for long; instead, he planned to refit his army and renew the offensive. But the loss of 20,000 men and as many arms was unrecoverable. Vicksburg's loss, with a 30,000-man garrison, on July 4 confronted the South with a double disaster in men and supplies.

Loser's Game

Lee could not resume the offensive; his army was divided, with Longstreet moving west to help Gen. Braxton Bragg and the rest committed to holding Richmond. Lee maneuvered against Gen. George Meade throughout the remainder of 1863, and in spring 1864 he met the advance of Meade and Ulysses S. Grant. A series of bloody engagements followed. On June 3 at Cold Harbor the Federal assault on Lee's entrenchments was repulsed. Meade and Grant moved south of the James River, hoping to take Petersburg and enter Richmond from the south. Gen. P. G. T. Beauregard saved Petersburg, with help from Lee. The formal siege of Petersburg ran from June 18, 1864, to April 2, 1865.

In those months, attrition cut Lee's ranks. Daily casualties and desertion whittled down his strength; dwindling food for men and animals almost immobilized the army. Heavy actions through the summer, combined with the necessity of keeping Richmond's southern rail connections open, sapped Lee's resources.

The Confederacy's military situation worsened throughout the summer as Federal general William T. Sherman forced the Army of Tennessee backward through Georgia to the sea. Lee, appointed general in chief of all Confederate armies in February 1865, could give only general direction to lingering disaster.

Sherman marched upward through the Carolinas, threatening Petersburg. Lee failed to split Grant's front. On April 2 Grant's attack snapped Lee's lines; the Confederates began evacuating Petersburg and Richmond. Lee was compelled to surrender his shadow force of no more than 9,000 soldiers at Appomattox on April 9, 1865.

Last Years

Arlington, the Custis family seat, was gone now; the Lees had no real home. They remained in Richmond, well treated by the Federals. In September Lee accepted the presidency of Washington College, in Lexington, Va., where he remained until his death.

Devoted to education and to resurrecting the South, Lee became a symbol of reunification. He refused to abandon his distressed country, hoped for Southern reassimilation, and set a lofty example. Without bitterness, he obeyed the law and counseled all Southerners to do the same. Indicted for treason, he never stood trial; and although never granted a pardon, he lived in comfort and in great honor. In September 1870 he was stricken, probably with an acute attack of angina, and died on October 12. Mourning swept the South and the world. Lee was the embodiment of a cause and the symbol of an age.

Assessing Lee

Lee had better strategic than tactical sense. As a logistician, he became a consummate master of troop deployment. He had audacity in abundance; caution he could display when needed, but attack was his way. He inspired men as did few other generals and earned respect from friend and foe. He had one command weakness—an inability to deal with disgruntled subordinates. For example, when Longstreet sulked and dallied at Second Manassas and at Gettysburg, Lee deferred to, rather than commanded, him.

History knows Lee as a man of uncommon devotion, calmness, and goodness. His biographer, Douglas Southall Freeman, concludes that Lee was duty's man, ''that is all. There is no mystery in the coffin. . . .''

Further Reading

Lee's writings were collected in *Lee's Dispatches,* edited by Douglas Southall Freeman (1915) and revised by Grady McWhiney (1957), and in *The Wartime Papers of R. E. Lee,* edited by Clifford Dowdey (1961). The outstanding biography is Douglas Southall Freeman, *R. E. Lee* (4 vols., 1934-1937). Among more recent works are Burke Davis, *Gray Fox: Robert E. Lee and the Civil War* (1956); Earle Schenck Miers, *Robert E. Lee* (1956); Clifford Dowdey, *Lee* (1965); and Margaret Sanborn, *Robert E. Lee* (2 vols., 1966-1967).

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Spike Lee

Controversial filmmaker Spike Lee (born ca. 1957) is known for powerful films such as *She's Gotta Have It* (1986), *School Daze* (1988), *Do The Right Thing* (1989), *Mo' Better Blues* (1990), *Malcolm X* (1992), and many others.

"Fight the power," the theme song to his 1989 film *Do the Right Thing,* could easily be Spike Lee's personal motto. From his earliest days as a student filmmaker to his $33-million epic *Malcolm X,* Lee has shown a willingness to tackle prickly issues of relevance to the black community—and has savored every ounce of controversy his films invariably produce. "Spike loves to fight," the filmmaker's friend and business associate Nelson George told *Vanity Fair.* "There's a gleeful look he gets, a certain kind of excitement in his eyes when sh-t is being stirred up." "I guess you could call me an instigator," Lee admitted in an interview with *Vogue.*

Although the bane of Hollywood executives, Lee's delight in playing the provocateur has not only made his own films bankable, but has also created an industry-wide awareness of an untapped market niche. Following the unforeseen box office success of Lee's earliest films, Hollywood's gates have opened to a new generation of young African American filmmakers. "Spike put this trend in vogue," Warner Bros. executive vice president Mark Canton told *Time.* "His talent opened the door for others." Lee relishes his role as path-paver. "Every time there is a success," he explained to *Ebony,* "it makes it easier for other blacks. The industry is more receptive than it has ever been for black films and black actors. We have so many stories to tell, but we can't do them all. We just need more black filmmakers."

Shelton Jackson Lee was born in Atlanta, Georgia, on the eve of the civil rights era. He grew up in Brooklyn, New York, an area that would figure largely in his work as a mature filmmaker. Lee's awareness of his African American identity was established at an early age. His mother, Jacquelyn, infected her children with a schoolteacher's enthusiasm for black art and literature. "I was forced to read Langston Hughes, that kind of stuff," Lee told *Vanity Fair.* "And I'm glad my mother made me do that." His father, Bill, an accomplished jazz musician, introduced him to African American jazz and folk legends like Miles Davis and Odetta.

By the time he was old enough to attend school, the already independent Lee had earned the nickname his mother had given him as an infant, Spike—an allusion to his toughness. When he and his siblings were offered the option of attending the predominantly white private school where his mother taught, Lee opted instead to go the public route, where he would be assured of the companionship of black peers. "Spike used to point out the differences in our friends," recalled his sister Joie, who was a private school student. "By the time I was a senior," she told *Mother Jones,* "I was being channeled into white colleges." Lee chose to go to his father's and grandfather's all-black alma mater, Morehouse College, where he majored in mass communication.

Pursued Film Career

It was at Morehouse that Lee found his calling. Following his mother's unexpected death in 1977, Lee's friends tried to cheer him with frequent trips to the movies. He quickly became a fan of directors Bernardo Bertolucci, Martin Scorsese, and Akira Kurosawa. But it wasn't until he had seen Michael Cimino's *Deer Hunter* that Lee knew the die was cast. His friend John Wilson recalled their conversation on the ride home from the film in an interview with *Vanity Fair.* "John, I know what I want to do," Lee had said. "I want to make films." But not just any films: Lee wanted to make films that would capture the black experience, and he was willing to do so by whatever means necessary. "Spike didn't just want to get in the door of the house," Wilson explained. "He wanted to get in, rearrange the furniture—then go back and publicize the password."

Lee pursued his passion at New York University, where he enrolled in the Tisch School of Arts graduate film program. One of only a handful of African American students, he wasted no time incurring the wrath of his instructors with his affinity for "rearranging the furniture." As his first-year project, Lee produced a ten-minute short, *The Answer,* in which a black screenwriter is assigned to remake D.W. Griffith's classic film *The Birth of a Nation. The Answer* was panned. Although the film program's director, Eleanor

Hamerow, told the *New York Times,* ''it's hard to redo *Birth of a Nation* in ten minutes,'' Lee suspected that his critics were offended by his digs at the legendary director's stereotypical portrayals of black characters. ''I was told I was whiskers away from being kicked out,'' he told *Mother Jones.* ''They really didn't like me saying anything bad about D.W. Griffith, for sure.''

Hardly deterred, Lee went on to produce a 45-minute film that won him the 1983 Motion Picture Arts and Sciences' Student Academy Award, *Joe's Bed-Stuy Barbershop: We Cut Heads.* Although the honor enhanced his credibility as a director, it didn't pay the bills. Faced with the reality of survival, Lee worked for a movie distribution house cleaning and shipping film while hustling funds for a semi-autobiographical film, *The Messenger.*

A coming-of-age story about a young bicycle messenger, *The Messenger* was aborted prematurely when sufficient funding failed to materialize. ''We were in preproduction the entire summer of 1984, waiting on this money to come, and it never did,'' Lee told *Vanity Fair.* ''Then, finally, I pulled the plug. I let a lot of people down, crew members and actors that turned down work. I wasn't the most popular person. We were devastated.'' But all was not lost; Lee had learned his lesson. ''I saw I made the classic mistakes of a young filmmaker, to be overly ambitious, do something beyond my means and capabilities,'' he said. ''Going through the fire just made me more hungry, more determined that I couldn't fail again.''

Scored a Surprise Hit with *She's Gotta Have It*

When he filmed *She's Gotta Have It* a year later, Lee's determination payed off. Made on a shoestring $175,000 budget in just twelve days, the black-and-white picture was shot on one location with a limited cast and edited on a rented machine in Lee's apartment. By the time it was completed, Lee was so deeply in debt that his processing lab threatened to auction off the film's negative.

After Island Pictures agreed to distribute it, *She's Gotta Have It* finally opened in 1986. A light comedy centering on sex-loving artist Nola Darling and her relationships with three men, the film pokes fun at gender relations and offers an insightful spin on stereotypical macho male roles. It packed houses not only with the black audience Lee had anticipated, but also with a crossover, art-house crowd. Grossing over $7 million, the low-budget film was a surprise hit.

With the success of *She's Gotta Have It,* Lee became known in cinematic circles not only as a director, but also as a comic actor. Mars Blackmon—one of Nola's rival lovers, played by Lee—won an instant following with his now-famous line, ''Please baby, please baby, please baby, baby, baby, please.'' ''After *She's Gotta Have It,* Spike could have gone a long way with Mars Blackmon,'' the film's co-producer Monty Ross told *Mother Jones.* ''He could've done *Mars Blackmon the Sequel, Mars Blackmon Part 5.*'' Not anxious to be typecast, though, Lee ''said to the studios 'Mars Blackmon is dead.'''

School Daze: A Microcosm of Black Life

With a major hit under his belt and the backing of Island Pictures, Lee had more latitude with his next film, a musical called *School Daze.* An exposé of color discrimination within the black community, *School Daze* draws on Lee's years at Morehouse. ''The people with the money,'' he told the *New York Times,* ''most of them have light skin. They have the Porsches, the B.M.W.'s, the quote good hair unquote. The others, the kids from the rural south, have bad, kinky hair. When I was in school, we saw all this going on.'' This black caste system, Lee explained to *Newsweek,* was not a limited phenomenon. ''I used the black college as a microcosm of black life.''

School Daze created a brouhaha in the black community: while many applauded Lee's efforts to explore a complex social problem, others were offended by his willingness to ''air dirty laundry.'' Everyone agreed that the film was controversial. When production costs reached $4 million, Island Pictures got hot feet and pulled out. Within two days, Lee had arranged a deal with Columbia Pictures that included an additional $2 million in production costs. But Columbia, then under the direction of David Puttnam, apparently misunderstood the film's true nature. ''They saw music, they saw dancing, they saw comedy,'' Lee told *Mother Jones.* By the time *School Daze* was released in 1988, Puttnam had been ousted. Despite the fact that the studio's new management failed to promote it, the film grossed $15 million.

Explored Racial Tensions in *Do the Right Thing*

School Daze established Lee's reputation as a director ready to seize heady issues by the horns. *Do the Right Thing,* released in 1989, confirmed it. The story of simmering racial tension between Italian and African Americans in the Bedford-Stuyvesant section of Brooklyn, the film becomes a call to arms when violence erupts in response to the killing of a black man by white police officers. It ends on a note of seeming ambiguity with two irreconcilable quotes: Martin Luther King Jr.'s, ''The old law of an eye for an eye leaves everyone blind.'' followed by Malcolm X's , ''I am not against violence in self-defense. I don't even call it violence when it's self-defense. I call it intelligence.''

The meaning of ''the right thing,'' Lee told *People,* is not ambiguous. ''Black America is tired of having their brothers and sisters murdered by the police for no reason other than being black.'' ''I'm not advocating violence,'' he continued. ''I'm saying I can understand it. If the people are frustrated and feel oppressed and feel this is the only way they can act, I understand.''

Critical response to the film was both enthusiastic and wary. Media critic Roger Ebert called it ''the most honest, complex and unblinking film I have ever seen about the subject of racism.'' Others voiced warnings of possible violence. *New York* magazine said, ''Lee appears to be endorsing the outcome, and if some audiences go wild he's partly responsible.''

Striking a Balance: *Mo' Better Blues*

Despite the fact that *Do the Right Thing* failed to inspire the predicted violence, Lee chose a lighter topic for his next film—a romance. The saga of a self-centered jazz trumpeter, Bleek Gilliam, whose personal life plays second fiddle to his music, ''*Mo' Better Blues* is about relationships,'' Lee explained to *Ebony.* ''It's not only about man-woman relationships, but about relationships in general—Bleek's relationship to his father and his manager, and his relationship with two female friends. Bleek's true love is music, and he is trying to find the right balance.''

Bleek's character was inspired by Lee's jazz-musician father, Bill Lee, who wrote the film's score. ''Bleek is my father's nickname,'' Lee told *People.* The character's dilemma—the need to temper the obsessive nature of the creative act—however, has universal relevance. That theme, *Newsweek* suggested, is one with which the director himself can readily identify.

Although recognized for its technical mastery and snappy score—partially the result of a $10 million budget—*Mo' Better Blues* received tepid reviews. ''The movie is all notions and no shape,'' said the *New Yorker,* ''hard, fierce blowing rather than real music.'' And more than one critic took offense at Lee's shallow treatment of female characters and ethnic stereotyping of Jewish jazz club owners Moe and Josh Flatbush.

Examined Interracial Love in *Jungle Fever*

In his next film, *Jungle Fever,* Lee explored the theme of romance further—but this time, from a more provocative slant. Inspired by the 1989 murder of black teenager Yusuf Hawkins by a mob of Italian-American youths, *Jungle Fever* examines the sexual mythology that surrounds interracial romance. ''Yusuf was killed because they thought he was the black boyfriend of one of the girls in the neighborhood,'' Lee told *Newsweek.* ''What it comes down to is that white males have problems with black men's sexuality. It's as plain and simple as that. They think we've got a hold on their women.''

Jungle Fever looks at issues of race, class, and gender by focusing on community response to the office affair of a married, black architect and his Italian-American secretary. Lee concludes that interracial relationships are fueled by culturally based, stereotypical expectations. ''You were curious about black . . . I was curious about white,'' the architect explains when the couple parts ways. But Lee insisted in an interview with *Newsweek* that the film does not advocate separatism. The characters aren't meant ''to represent every interracial couple. This is just one couple that came together because of sexual mythology.''

Although it received mixed reviews, *Jungle Fever* succeeded in whetting the appetite of Lee groupies for further controversy. *Malcolm X,* Lee's pièce de résistance, satisfied even the most voracious.

Malcolm X

Sparking controversy from the moment of its inception, the making of *Malcolm X* became a personal mission for Lee, who had long been an admirer of the legendary black leader. Vowing to cut no corners, Lee planned a biographical film of epic proportions that required months of research, numerous interviews, and even an unprecedented trip to Saudi Arabia for authentic footage of Malcolm's pilgrimage to the holy city of Mecca; taken shortly before his assassination in 1965, this journey that is said to have brought on a significant transformation in Malcolm's ideology.

The final product, a three-hour-and-21-minute production, traces Malcolm X's development from his impoverished, rural roots to his final years as an ever-evolving activist. ''I knew this was going to be the toughest thing I ever did,'' Lee told *Time.* ''The film is huge in the canvas we had to cover and in the complexity of Malcolm X.''

Lee fought tooth and nail to win the right to direct the film and to defend his vision of Malcolm X from the start. When he learned of plans by Warner Bros. to make *Malcolm X,* Norman Jewison had already been chosen as its director. After Lee told the *New York Times* that he had a ''big problem'' with a white man directing the film, Jewison agreed to bow out.

Lee, however, faced considerable resistance to his role as director of the film. Led by poet and activist Amiri Baraka (formerly LeRoi Jones) , an ad hoc group that called itself the United Front to Preserve the Memory of Malcolm X and the Cultural Revolution voiced its opposition to Lee's direction in an open letter. ''Our distress about Spike's making a film on Malcolm is based on our analysis of the [exploitative] films he has already made,'' *Ebony* quoted the group as saying.

But Lee's spat with Baraka was only a momentary setback. He still had to deal with reworking an unsatisfactory script, which had been started by African American novelist James Baldwin shortly before his death and completed by writer Arnold Perl. And when Lee first locked horns with Warner Bros. over *Malcolm X's* budget, he was bracing for another prolonged battle.

Initially, the director had requested $40 million for the film—an amount that was necessary, he claimed, in order to accurately portray all of the phases of his subject's life. The studio countered with a $20-million offer, prompting Lee to raise an additional $8.5 million by selling foreign rights to the film, kick in a portion of his own $3-million salary, and, to make up the difference, acquire the backing of a host of black celebrities, including Bill Cosby, Oprah Winfrey, Michael Jordan, Janet Jackson, and Prince—much to the studio's embarrassment. ''It didn't look good for Warner Bros. that Spike had to go to prominent African Americans to finish the movie,'' noted *Entertainment Weekly.* When the film was completed, Barry Reardon, the studio's president of distribution, conceded, ''Spike did a fabulous job. He knows theaters, he's very smart. This is Oscars all the way.''

Although *Malcolm X* received no Oscars, the film played a significant role in the elevation of the black leader to mythic status; it also spawned a cultural phenomenon often referred to as ''Malcolm-mania.'' By the time the movie was released, its logo, a bold ''X,'' was pasted on everything from a ubiquitous baseball cap to posters, postcards, and T-shirts. What's more, a plethora of spin-off products was born, ranging from serious scholarly studies to a plastic Malcolm X doll, complete with podium and audio cassette. Promotional merchandise for the film was marketed by Lee himself through Spike's Joint, a chain of stores that comprise a portion of the director's growing business empire.

Lee is quick to defend himself against charges of commercialism. In fact, he says, Malcolm X's philosophy—that African Americans need to build their own economic base—is the motivation for his business investments. ''I think we've done more to hold ourselves back than anybody,'' Lee told *Esquire.* ''If anybody's seen all my films, I put most of the blame on our shoulders and say, 'Look, we're gonna have to do for ourselves.' . . . I feel we really have to address our financial base as a people.''

Lee is Married

In mid-1993 Lee began shooting his seventh feature film, *Crooklyn,* a comic tribute to his childhood memories of life in Brooklyn in the 1970s. He managed to take a break from filming, however, in order to marry Linette Lewis. Lewis, a lawyer, had been romantically linked to Lee for a year prior to their wedding. *Crooklyn* was released in 1994 to mixed reviews and a tepid reception at the box office.

Lee fared far better in 1995 with his next film, *Clockers,* an adaptation of Richard Price's inner-city novel. *Clockers* tells the story of two brothers who fall under suspicion of murder. One, a drug-dealer, was ordered to kill the victim by his supplier. The other, an upstanding family man, confesses to the crime, saying that he was attacked in the parking lot. On one level the movie unravels as a whodunit, yet ultimately the ''who matters less than the why.'' According to Richard Schickel of *Time,* ''[*Clockers*] is more than a murder mystery . . . . At its best, it is an intense and complex portrait of an urban landscape on which the movies' gaze has not often fallen. Yes, this housing project is home to a feckless delinquent population. But it is also home to middle-class black families struggling to preserve their values . . . . '' The film won outstanding reviews, with some critics citing it as Lee's best work. Owen Gleiberman of *Entertainment Weekly* wrote, ''Clockers is a work of staggering intelligence and emotional force—a mosaic of broken dreams.'' Despite the positive critical reception, the film drew neither large audiences nor any Oscar nominations.

In *Girl 6,* released in 1996, Lee returned to the theme of female sexuality. The movie features an aspiring actress, who becomes so fed up with movie executive asking her for sexual favors, that she resorts to becoming a phone-sex worker in order to make ends meet. The screenplay was written by Suzan-Lori Parks, a respected African-American playwright. Despite her esteemed reputation, critics were disappointed with film's lack of insight into the heroine's character. Critical reception was lukewarm. Stanley Kauffmann of the *New Republic* wrote, ''Lee directs with as close to total lack of conviction as I have seen in a director whose convictions have carried him over some rough spots in the past.''

His next film, *Get on the Bus,* focuses on an eclectic group of African American men riding a bus on their way to the Million Man March in Washington D.C. The men include homosexuals, a mixed race policeman, a Republican, and both young and old men. They learn to overcome their differences as they unite for the march. *Get on the Bus,* despite its low turnout in movie theaters and criticism by some African Americans, succeeds in capturing the spirit of the Million Man March. In 1997 Lee released *4 Little Girls,* a documentary about the bombing of a Birmingham, Alabama church in 1963. A moving work about a hideous hate crime that claimed the lives of four young girls in their Sunday school, Lee interviewed family members as well as prominent spokespeople such as Coretta Scott King and Walter Cronkite in order to place the event in a broader context of American race relations.

Lee's innate ability to ''do for himself,'' his father suggested in an interview with *Mother Jones,* is the key to his success as a filmmaker. ''Spike was kind of chosen,'' he explained. ''I think there was something spiritual about it. He inherited it from his family. [The ability] to make a statement.'' Fellow filmmaker John Singleton, writing in *Essence,* said of Lee, ''No other Black contemporary entertainer can claim to enlighten so many young Black people.'' But, as he stated in the *New York Times,* Lee wants even more to prove ''that an all-black film directed by a black person can still be universal.''

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Tsung-Dao Lee

Tsung-Dao Lee (born 1962) disproved the principle of parity.

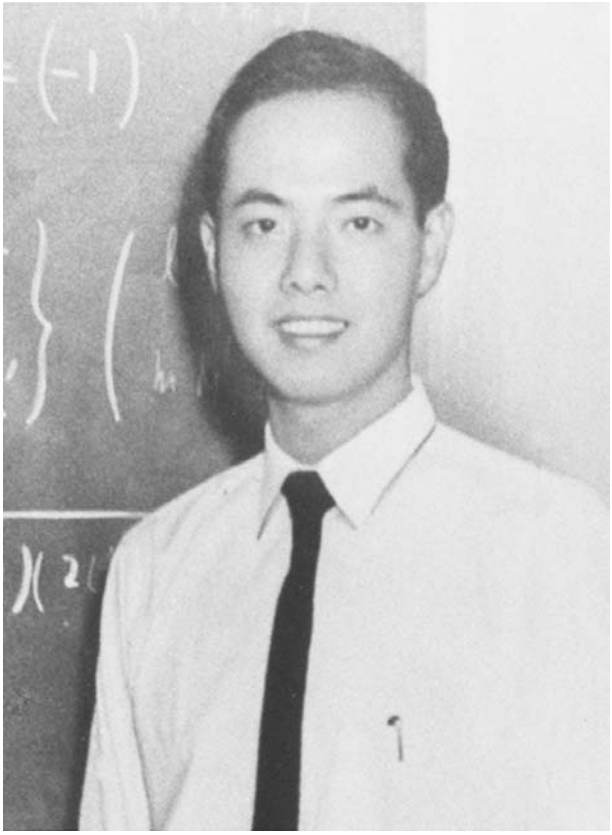

Tsung-Dao Lee and his colleague physicist Chen Ning Yang developed the revolutionary theory that the unusual behavior of the K-meson (a subatomic particle) is a result of its violating a supposedly inviolable law of nature, conservation of parity, which defines the basic symmetry of nature. A few months after their theory had been announced, fellow physicist Chien-Shiung Wu obtained experimental confirmation of their remarkable discovery. For their work, Lee and Yang were awarded the 1957 Nobel Prize in physics.

Lee was born in Shanghai, China, on November 24, 1926. He was the third of six children born to Tsing-Kong Lee, a businessman, and Ming-Chang Chang. Lee attended the Kiangsi Middle School in Kanchow and, after graduation, entered the National Chekian University in Kweichow. After the invasion of Japanese troops in 1945, Lee fled to the south, where he continued his studies at the National Southwest Associated University in Kunming.

In 1946, Lee was presented with an unusual opportunity. One of his teachers at Kunming was the theoretical physicist Ta-You Wu. When Wu decided to return to the United States (where he had worked toward his Ph.D. degree), he invited Lee to accompany him. Lee accepted the offer, but found himself in a somewhat peculiar position. He had not yet received his bachelor's degree and found that only one American university would accept him for graduate study without a degree. He therefore decided to enroll in that institution, the University of Chicago.

At Chicago, Lee selected a topic in astrophysics for his doctoral research. Working under physicist Enrico Fermi, he completed that research and was awarded his Ph.D. in 1950 for his dissertation, on the hydrogen content of white dwarf stars. While at Chicago, Lee also renewed his friendship with physicist Chen Ning Yang. Lee and Yang had been acquaintances at Kunming, but they became very close friends after both reached the United States. They were separated in 1950 when Lee went to the Yerkes Astronomical Observatory at Lake Geneva, Wisconsin, and Yang went to the Institute for Advanced Studies at Princeton University. Lee then spent the next year (1950–51) as a research associate at the University of California at Berkeley. The two friends were reunited in 1951, however, when Lee accepted an appointment at the Institute for Advanced Studies.

Lee's departure from Princeton in 1953 for a post as assistant professor of physics at Columbia University seems to have had little effect on his collaboration with Yang. The two worked out a schedule that allowed them to continue meeting once a week, either in New York City or in Princeton. By the spring of 1956, these regular meetings had begun to focus on a particularly interesting subject, a subatomic particle known as the K-meson. Discovered only a few years earlier, the K-meson puzzled physicists because it appeared to be a single particle that decayed in two different ways. The decay schemes were so different that physicists had become convinced that two distinct forms of the K-meson existed, forms they called the tau meson and theta meson.

The single difference between these two mesons was that one form had even parity and the other form had odd parity. The term parity refers to the theory that the laws of nature are not biased in any particular direction. That is, if one has two sets of interactions that are mirror images of each other, the physical laws describing those interactions are identical. This concept is known as the conservation of parity, a concept long held by physicists.

The problem that Lee and Yang attacked was that vast amounts of experimental evidence suggested that the theta and tau mesons were one and the same particle. The only contrary evidence was that the two mesons had opposite parity and, therefore, supposedly could not be identical. During an intense three-week period of work in the spring of 1956, Lee and Yang solved this puzzle. Their solution was to suggest, simply enough, that in some types of reactions, parity is not conserved. The beta decay of the (one and only) K-meson was such a reaction. They then devised a series of experiments by which their theory could be tested. The fundamental elements in the Lee-Yang theory were announced in a paper sent to the *Physical Review* on June 22,

1956 and later given the title, ''Question of Parity Conservation in Weak Interactions.''

About six months later, the experiments suggested by Lee and Yang were carried out by one of their colleagues, Chien-Shiung Wu, first at Columbia and then at the National Bureau of Standards. The experiments confirmed the Lee-Yang prediction in every respect. Less than a year later, the two theorists were awarded the 1957 Nobel Prize in physics for their work.

After promotions to associate professor (1955) and professor (1956) at Columbia, Lee returned to the Institute for Advanced Studies in 1960 for three years. He then was appointed Enrico Fermi Professor of Physics at Columbia in 1963. In 1984, he was made University Professor at Columbia. Beginning in 1981, Lee held appointments as honorary professor at a number of Chinese universities, including the University of Science and Technology (1981), Jinan University (1982), Fudan University (1982), Quinghua University (1984), Peking University (1985), Nanjing University (1985), and Zhejiang University (1988). He married Hui-Chung Chin (also known as Jeanette) on June 3, 1950, while they were both students at Chicago. The Lees have two sons, James and Stephen.

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Anton van Leeuwenhoek

The Dutch naturalist and microscopist Anton van Leeuwenhoek (1632-1723), using simple microscopes of his own making, discovered bacteria, protozoa, spermatozoa, rotifers, Hydra and Volvox, and also parthenogenesis in aphids.

Anton van Leeuwenhoek was born on Oct. 24, 1632, at Delft. His schooling was informal, probably including some mathematics and physical sciences but no languages. At the age of 16 he was sent to Amsterdam to become an apprentice at a linendraper's shop where he remained for about 6 years.

In 1654 Van Leeuwenhoek returned to Delft and married Barbara de Mey, who was to bear him five children. He bought a house and shop and set up in business as a draper. He remained there for the rest of his life. His wife died in 1666 and in 1671 he remarried; his second wife bore him one child.

In 1660 Van Leeuwenhoek was appointed chamberlain to the sheriffs of Delft, an office which he held for 39 years. Little is known of his activities for the next 13 years; however, in his spare time he must have begun to grind lenses to make simple microscopes. As early as 1668 he took one of his microscopes on a visit to England and used it to examine chalk from the cliffs in Kent.

In 1673 Regnier de Graaf, a brilliant young physician of Delft, wrote a letter about Van Leeuwenhoek's work to Henry Oldenburg, Secretary of the Royal Society in London. This letter was published in *Philosophical Transactions,* and Oldenburg wrote to the author requesting further communications. Thus began a correspondence with the Royal Society which was to continue until Van Leeuwenhoek's death. All his observations were described in letters (at least 200), either to the Royal Society or to his friends, that were written in his own language, Nether-Dutch. He never wrote a scientific paper or a book. His letters are full of random observations, with little coherence, and were written in a conversational style. Despite the casual way in which he described his observations, he never confused the facts with his speculations, and so it is possible to identify easily many of the organisms he studied from his detailed descriptions.

The Royal Society elected him a fellow in 1680, an honor which pleased him although he never found time to visit London to sign the register. His discoveries soon made him famous, and many came to visit him in Delft. His enthusiasm for the study of nature never waned even in old age, and despite his infirmities he still continued to make observations and send letters to the Royal Society. After his

death on Aug. 26, 1723, his daughter Maria sent a cabinet to the Royal Society which her father had prepared 22 years previously, containing 26 of his microscopes made from silver.

Van Leeuwenhoek's Microscopes

Apart from those microscopes sent to the Royal Society, Van Leeuwenhoek left 247 completely finished microscopes, most of which had an object mounted in front of the lens, and also 172 lenses mounted between metal plates. Properly speaking, the instruments were not microscopes at all but simple magnifying glasses. Each consisted of a single biconvex lens of remarkable clarity which was mounted between two metal plates. The lens was fixed, and the object to be examined was raised or lowered and rotated upon its axis by a coarse-threaded-screw. The lenses were of exceptional optical quality and had magnifying powers ranging from 50 to 200. The short (about 1 millimeter) focal lengths of the lenses would have necessitated placing the eye almost in contact with the lens, and it is not clear how Van Leeuwenhoek obtained the necessary illumination to achieve his remarkable results. He was always very secretive about his methods. Clifford Dobell suggested that he might have discovered some simple method of dark-ground illumination, whereas Barnett Cohen pointed out that the optical properties of spherical drops of fluid containing the objects under observation may have been used by Van Leeuwenhoek.

Microscopical Observations

Van Leeuwenhoek's curiosity was insatiable, and he examined everything he could with his microscopes, ranging from samples of about 200 biological species to mineral objects; he even attempted to observe the explosion of gunpowder.

Van Leeuwenhoek gave clearer descriptions of red blood cells than either of his contemporaries Marcello Malpighi and Jan Swammerdam. He first described them in 1674 and estimated their size to be, in modern terminology, 8.5 microns in diameter (the correct value is 7.7 microns). In 1682 he clearly described the nucleus within the red blood cells of fish, and in 1683 he noticed the sedimentation of erythrocytes from a suspension and their lysis upon addition of water. His description of the blood capillaries in the intestine in 1683 was accompanied by comments on a different type of capillary which contained ''a white fluid, like milk''; he had discovered the lymphatic capillaries.

In 1677 Van Leeuwenhoek examined fresh semen, in which he observed living spermatozoa. His unique observations on microorganisms probably began in 1674, when he examined water from a lake near Delft. He gave the first description of the common green alga *Spirogyra* but also observed smaller organisms, which were probably free-living protozoa. Dobell believed that Van Leeuwenhoek saw *Vorticella, Monas, Bodo caudatus,* and *Colpidium*.

Van Leeuwenhoek also discovered parasitic protozoa, describing the flagellate *Giardia* in a sample of his feces, which also contained bacteria which can be identified as *Spirochaeta*. In a letter written in 1683 he describes and illustrates five different kinds of bacteria present in his own mouth: these can readily be identified as a motile bacillus, *Selenomonas sputigena,* a micrococcus, *Leptothrix buccalis,* and a spirochete. He continued to make observations on microorganisms until 1716, and while studying free-living protozoa, he also discovered other organisms such as *Volvox, Hydra,* and rotifers.

Van Leeuwenhoek's discovery of microorganisms has tended to overshadow his other work, which has not received full recognition. He was one of the first comparative anatomists, since he often followed a structure in several different species. As a pioneer of microdissection, he succeeded in obtaining results which are remarkable even by modern standards. Between 1680 and 1701 he carried out a series of microdissections, mainly on insects, and one of his most original discoveries was parthenogenesis in aphids. The parent aphids did not contain eggs, but young aphids just like the parent.

An Assessment

Van Leeuwenhoek's insatiable curiosity, coupled with remarkable tenacity and skill, makes him one of the most outstanding scientists of all time. In his own modest way he realized how rare his gifts were and also that other people's motives were not always those of a true student of nature. In a 1715 letter he noted: ''Some go to make money out of science, or to get a reputation in the learned world. But in lens-grinding and discovering things hidden from our sight, these count for nought. And I am satisfied too that not one man in a thousand is capable of such study, because it needs much time . . . and you must always keep thinking about these things if you are to get any results. And over and above all, most men are not curious to know: nay, some even make no bones about saying, What does it matter whether we know this or not?''

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Georges Lefebvre

The French historian Georges Lefebvre (1874-1959) was one of the major 20th-century historians of the French Revolution.

Georges Lefebvre was born at Lille on Aug. 6, 1874. His father had little money to spend on his son's education. Young Lefebvre attended the local public school, followed the ''special curriculum'' in the local lycée—which emphasized modern languages, mathematics, and economics instead of the classical languages—and graduated from the University of Lille. This education, he later wrote, ''opened my mind to economic and social

realities, and gave me the air of an independent, self-taught individual among my colleagues later on.'' He began research on his doctoral thesis in 1904, but as a provincial school-teacher, preoccupied by supporting a family and his aged parents, he did not complete it until 1924, when he was 50 years old.

Lefebvre's doctoral thesis, ''The Peasants of the Nord Department and the French Revolution,'' was a detailed statistical study of the effect of the Revolution on the countryside. It was based on a thorough analysis of thousands of tax rolls, notarial records, and the registers of rural municipalities, whose materials he used to trace the effects of the abolition of feudalism and ecclesiastical tithes, the consequences of property transfers, the movement of the bourgeoisie into the countryside, and the destruction of collective rights in the peasant villages. He argued that the Revolution completed the breakdown of peasant solidarity and transformed the village community. It created a class of peasant proprietors attached to the gains of the Revolution and to the principle of private property.

After his thesis appeared, Lefebvre was named professor at Clermont-Ferrand. In 1928 Marc Bloch succeeded in having him brought to Strasbourg, and in 1935 he was named to Paris. He reached retirement age in 1941 but was invited by his colleagues to remain until the Liberation.

Lefebvre was a man of the left and called himself a Marxist. He considered Jules Guesde and Jean Jaurès to have had the greatest influence on his intellectual life. He had seen Jaurès only twice, from a distance, but the latter's *Socialist History of the Revolution* determined the direction of Lefebvre's research. Lefebvre's Marxism, however, was thoroughly tempered: ''Marx clarified the dominant influence of the mode of production, but it was never his intention to exclude other factors, especially man . . . It is man who makes history.''

Lefebvre showed the breadth of his views when he turned from statistical social history to social psychology. In *The Great Fear of 1789* (1932) he sought the causes of this movement in the peasant mind: the fear of ''brigands,'' poverty, and unemployment, to which 1789 added a political crisis and fear of an ''aristocratic plot.'' He also wrote several general histories of the Revolution, integrating the social and economic history of the period with the political. The most famous are *Napoleon* (1935), *1789* (1939), and *The French Revolution* (1951). He died in Paris on Aug. 28, 1959.

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Fernand Léger

The French painter Fernand Léger (1881-1955) was one of the original cubists. The imagery of his mature paintings is concerned with the human figure in urban and technological environments.

At the turn of the century Paris was the acknowledged center of the international art world, a locus of extraordinary intellectual and creative vitality. Numerous artistic styles reached fruition at this time, included Fauvism, postimpressionism, and Art Nouveau. Moreover, there were individual masters working in Paris during these years, most notably Henri Matisse and Pablo Picasso, who would affect the entire history of modern art. It was within this charged atmosphere that Fernand Léger began his career as a painter.

Léger was born in Argentan, Normandy, on Feb. 4, 1881. In 1900 he moved to Paris, where he worked as an architectural draftsman and studied briefly at the École des Beaux-Arts. During this period he came under the influence of Paul Cézanne and Matisse, and he became friends with the modern primitive Henri Rousseau. By 1906 Léger had decided to devote himself entirely to painting, and from then until 1910 he gradually adjusted his art to the radical and burgeoning style of cubism.

Early Style

Léger's work from the early 1910s reflects many of the basic tenets of cubism. Pictorial space becomes increasingly shallow, and forms from the visible world gradually lose their identity, giving way to abstract planes of somber

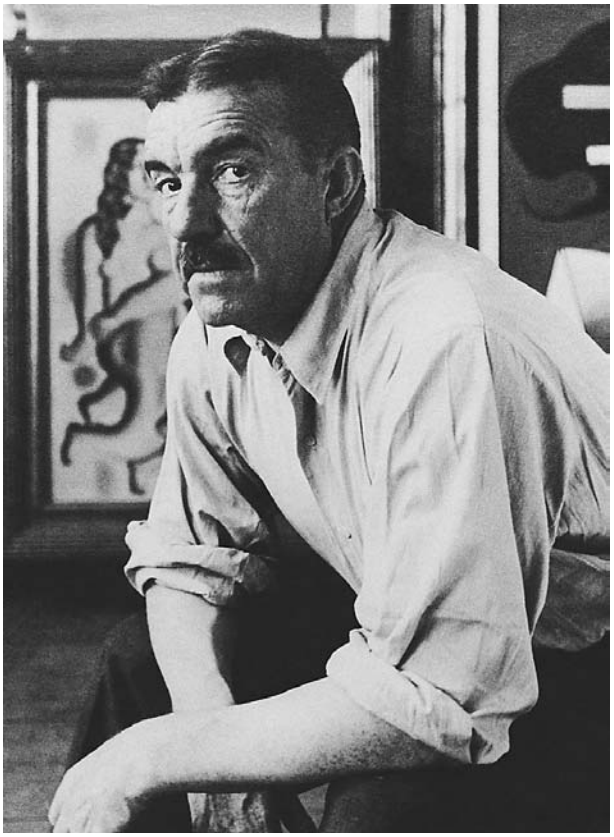

color. A distinctive feature of these early paintings involves Léger's personal penchant for machinelike constructions: however nonobjective the pictures are, their imagery seems to consist of metallic sheets, cones, and cylinders. Occasionally, human figures or landscape forms are translated into this new vocabulary, but, just as frequently, the mechanical elements appear as abstract ends in themselves. This interest in machine technology persisted throughout Léger's entire career. Some of his best and most characteristic early works are *Nudes in the Forest* (1910), *Woman in Blue* (1912), and *Contrasting Forms* (1914).

Léger's career was interrupted by World War I. He was mobilized in 1914, and in 1917 he was gassed and hospitalized for several months.

Between the Wars

During the 1920s Léger was highly productive not only in painting but in related fields. He designed sets and costumes for the Swedish Ballet (1921-1922) and collaborated with Dudley Murphey on a film, *Ballet méchanique* (1923-1924). The film, which utilized Léger's mechanistic images extensively, was a seminal work in the history of experimental cinema. Both activities reveal a characteristic feature of 20th-century art in general: the modern artist's persistent desire to relate his work to other creative fields and to combine the esthetics of different media.

In 1925 Léger designed a series of murals for the Pavillon de l'Esprit Nouveau at the Exposition des Arts Décoratifs in Paris. His art was amply suited to such an enterprise, particularly in terms of its large scale and strong, projecting color. In addition, his concern with the human figure in its modern, technological environment made his art accessible in public and social terms. He continued to engage in public projects throughout his career, such as the mosaics for the facade of the Church of Notre-Dame at Assy (1949) and the murals for the United Nations General Assembly auditorium in New York City (1952).

During the 1920s, although Léger remained generally faithful to the cubist dicta of shallow space and planar construction, he began to broaden his forms, thereby achieving an increased sense of monumentality. The work from this period can be separated into two groups: figurative and nonfigurative.

The first group most successfully conveys Léger's machine-world philosophy. In *The City* (1919), for instance, forms of the urban environment are translated into large planar areas that suggest the enormous sweep of the city and its dwarfing of human inhabitants. But his vision of the modern world was never pessimistic. Paintings like *Le Grand déjeuner* (1921) and *Woman with Flowers in Her Hand* (1922) are populated by human figures who dominate their environments. With bodies constructed of brassy cones, spheres, and cylinders, and with black hair that resembles sheets of polished enamel, these figures are both as large and as powerful as the urban worlds they inhabit. In addition, Léger's color, which in the 1920s became more vibrant and aggressive, helped to corroborate his optimistic vision of the modern city.

Léger's nonfigurative paintings during this period are more intimate. Based on still-life motifs, they look like details or miniatures of the robust figurative panoramas. Nevertheless, they retain the artist's characteristic machine-world orientation. An excellent example of this style is *Compass* (1926).

Late Work

Between 1940 and 1946 Léger lived in the United States. He traveled extensively, responding enthusiastically to the American landscape, particularly to its vast urban complexes, and taught briefly.

Léger's style during these years, beginning actually in the late 1930s, shifted again. He continued to monumentalize his scale and to intensify his interest in the human figure. In many works, for instance, *Romantic Landscape* (1946) and *Homage to David* (1948-1949), he broke away from the shallow space of cubism, returning to a more classical figure and landscape imagery.

When Léger returned to France, he settled at Gif-sur-Yvette near Paris. There he continued to work on his painting and on public commissions until his death on Aug. 17, 1955.

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Sardar Farooq Ahmed Khan Leghari

Chief of the Baluch Leghari tribe, one-time member of the civil service, and distinguished politician, Sardar Farooq Ahmed Khan Leghari (born 1940) became the eighth president of the Islamic Republic of Pakistan in November 1993.

Sardar Farooq Ahmed Khan Leghari was born on May 2, 1940, in the village of Choti Zerim in the Dera Ghazi Khan district, in the southern part of Pakistan's Punjab province. His father, Nawabzada Sardar Mohammad Khan Leghari, was chief of the Baluch Leghari tribe, which had settled in Dera Ghazi Khan in the sixteenth century; kindred groups are scattered across central Punjab, Baluchistan, and parts of Sindh. Nawabzada Sardar Mohammad Khan Leghari played an active role in the Paki-

stan Movement before the creation of the nation of Pakistan in 1947, and in the late twentieth century the Legharis were one of the most active political families of the Punjab.

As befitted the only son of a powerful feudal Sardar whose estates ranged over 115,000 acres, Farooq Ahmed Leghari attended elite Aitchison College in Lahore (1958) and went on to the Punjab University, from which he graduated in 1960, before entering Oxford University where he obtained a B.A. (Honors) in economics and an M.A. in 1963.

Upon his return to Pakistan, Farooq Ahmed Leghari, an avid sportsman and polo player, joined the civil service of Pakistan in 1964 and served in various capacities until 1973 when, on the death of his father, he succeeded as chief of the Leghari tribe. He then resigned from the civil service to take up a political career as a member of the Pakistan People's Party (PPP), which had been founded by Zulfikar Ali Bhutto in 1966.

Starting out in June 1973 as a joint secretary of the PPP in Dera Ghazi Khan district, he moved on to become finance secretary of the provincial branch and eventually the party's secretary-general. Elected to the Pakistan Senate in August 1975, he joined the cabinet of Prime Minister Zulfikar Ali Bhutto as minister of production in 1977.

Farooq Leghari next won a National Assembly seat in the elections of March 1977. Violent countrywide protests charging that the PPP had rigged the polls culminated in the imposition of martial law, which led to a coup headed by the chief of the army staff, General Zia ul-Haq, on the night of July 4-5, 1977. Prime Minister Bhutto was removed and afterwards executed on April 4, 1979. Farooq Leghari remained staunchly loyal to the PPP throughout Zia's reign despite being held for four years in prison for his activities with the Movement for Restoration of Democracy (MRD), an alliance forged by the PPP in 1981 that greatly threatened Zia's regime.

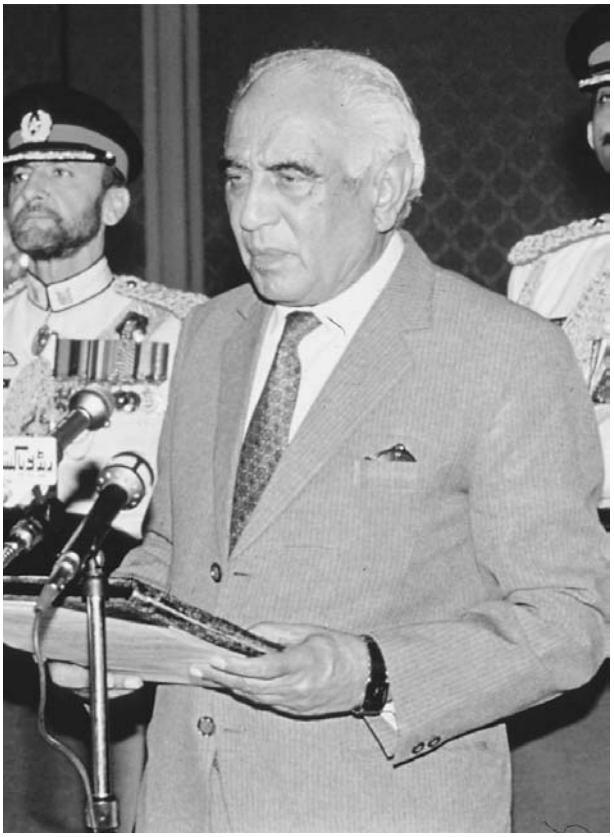

General Zia died in a plane crash on August 17, 1988, whereupon Ghulam Ishaq Khan, the chairman of the Senate now elevated to president, called for elections in November. Benazir Bhutto, daughter of Zulfikar, was named prime minister on December 1. Farooq Leghari won seats in both the Punjab Assembly and the National Assembly, defeating an uncle and an aunt in the campaign. However, he lost his bid to become chief minister of the Punjab to Nawaz Sharif, the candidate of the vigorously anti-PPP Pakistan Muslim League (Nawaz). Leghari took his seat in the National Assembly and served as minister of water and power in Benazir Bhutto's cabinet.

As neither of the main parties had won a clear majority in the 1988 elections, the Bhutto government was beset by tenacious opposition spearheaded by Nawaz Sharif. These efforts bore fruit on August 6, 1990, when President Ghulam Ishaq Khan deposed Benazir Bhutto, citing her government for corruption and ineptitude.

Following new elections held on October 24, 1990, in which the PPP won only 45 out of 217 seats, Nawaz Sharif became prime minister. Farooq Leghari retained his seat in the National Assembly as the only PPP member from Dera Ghazi Khan. From 1990 to 1993, he assisted Benazir Bhutto as deputy leader of the opposition in the National Assembly.

By March 1993 President Ghulam Ishaq Khan and Prime Minister Nawaz Sharif were set for a head-on collision. At issue was the allocation of power between their two offices; the argument centered on General Zia's 1985 controversial Eighth Amendment to the 1973 Constitution, which gave the presidential office sweeping arbitrary powers, including the right to dismiss Parliament and its leader, the prime minister.

By April, their differences had become intractable; on the 18th the president dissolved the National Assembly and dismissed the prime minister. Sardar Farooq Leghari was then inducted into the caretaker cabinet of Prime Minister Balkh Sher Mazari as finance minister. On May 26 the Supreme Court held the president's dissolution order illegal and Prime Minister Nawaz Sharif was reinstated, but the power struggle continued to paralyze the government. This conflict prompted the army to step in on July 18 to secure the resignations of both the president and the prime minister. Senate Chairman Wasim Sajjad became the acting president.

Fresh elections were called for October 6. The PPP won a plurality and on the 19th Benazir Bhutto was sworn in as prime minister; Nawaz Sharif became the leader of the opposition in the National Assembly. Farooq Leghari returned to the National Assembly as a PPP candidate, having won the highest number of votes for a National Assembly seat. He was appointed foreign minister in Prime Minister Bhutto's new government.

Hectic negotiations then preceded the election of a new president. The field eventually narrowed down from ten long-standing veteran politicians to a one-on-one contest between Wasim Sajjad, representing PML (Nawaz), and Farooq Leghari, PPP candidate for the Pakistan Democratic Front, the ruling coalition. On November 13, 1993, Leghari won by a margin of 106 votes in an electoral college of 462. He was sworn in the next morning as Pakistan's eighth president for a term of five years.

In November of 1996, Leghari made a bold move and dismissed Bhutto as prime minister, accusing her of corruption. He dissolved the national assembly, ordered a new general election for February of 1997, and set up an interim government. The two candidates for the new February elections, Bhutto and Sharif, had both had terms of office abruptly ended by the president amid accusations of corruption, but as was generally expected, Sharif won the election. In April of 1997, Pakistani lawmakers stripped the President of his right to dismiss Parliament, and according to Sharif, Leghari ''most democratically and graciously agreed with the proposed amendments'' to Pakistan's constitution.

As a hard-core politician, Sardar Farooq Leghari was expected to strengthen democratic institutions by putting an end to the polarization between the head of state and the government's chief executive. It was also hoped that he would be able to soothe ethnic tensions between the provinces and thus bring about greater political stability.

To these tasks Farooq Leghari brought numerous personal qualifications. He spoke the major languages of all four provinces and was well-versed in their cultures. His mother and wife both came from the North-West Frontier Province. He was seen therefore as a symbol of national federation. He was respected for his honesty, as a man of principle with commitment and integrity. His life-style was appealingly simple despite his feudal background.

Leghari resigned from the PPP and pledged to be nonpartisan, without bias or preference, and to revive the 1973 Constitution in its original form without the Eighth Amendment.

Further Reading

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Augusto Bernardino Leguía y Salcedo

Augusto Bernardino Leguía y Salcedo (1863-1932) was twice president of Peru. During his presidency the first industrialization of Peru began, and the country settled most of its boundary disputes with its neighbors.

Augusto Bernardino Leguía was born on Feb. 19, 1863, in Lambayeque. Educated in Valparaíso, Chile, he served in the Peruvian army during the War of the Pacific (1879-1881). After the war he was an insurance executive with the New York Life Insurance Company. By 1900 Leguía was a rich man. In 1903 he became Peru's minister of finance, serving until he resigned in 1907 to run for the presidency.

Elected, he served from Sept. 24, 1908, to Sept. 24, 1912. After leaving office Leguía was under constant attack by the new government and was finally exiled. He lived in London from 1913 to 1919, when he returned to run again for president. Having been elected, and fearing that he would not be allowed to take office, he organized a coup d'etat and became provisional president on July 4, 1919. Although a new constitution made him constitutional president, he ruled as a dictator from then until Aug. 24, 1930.

His Achievements

Leguía was hailed as an outstanding leader. His main contributions to Peru were threefold. First, during his years in power, most of Peru's boundary disputes with its neighbors were settled: with Brazil by a treaty in 1909, with Columbia by a treaty in 1927, and with Chile by a treaty in 1929.

Second, Leguía stimulated Peru's first industrial development. Borrowing money from New York bankers (about $90 million in the 1920s), Leguía promoted economic growth and foreign private investment by building roads, railroads, irrigation projects, and sewerage systems. He modernized the educational system, the public administration, and the armed forces. He increased the country's budget from around 50 million soles in 1919 to 141 million soles in 1931, but at the same time the national debt rose from about $40 million (U.S.) on Dec. 31, 1919, to about $146 million on June 30, 1929.

The economic development of Peru during Leguía's dictatorship benefited the country in the long run, but in the short run it caused inflation, helped to create a new oligarchy of wealth based on graft and peculation, and, because the accent upon export products forced Peru to import food for its people, caused their standard of living to be lowered.

Third, Leguía's new constitution of 1920 was the country's first to include the direct election of the president and Congress and to give the vote to all literate males over 21. But Leguía never observed the constitution, ran managed elections, censored the press, and jailed and exiled many Peruvians. By stifling all opposition, he created the climate in which Peru's first modern political party, the Peruvian Aprista party, was developed, and the activity of the Apristas through the years after Leguía's downfall pushed Peru into the modern world.

As a result of the world depression, the loans from Wall Street ceased, and Leguía was overthrown by a military coup d'etat on Aug. 24, 1930. Arrested by the victorious military officers, he eventually was put in the Lima penitentiary, where he became sick and died on Feb. 6, 1932, as a prisoner in the Naval Hospital of Bellavista.

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Herbert Henry Lehman

Herbert Henry Lehman (1878-1963), American banker and statesman, was a distinguished and productive governor of New York.

Herbert H. Lehman was born in New York City on March 8, 1878, the eighth child of a prosperous Jewish businessman. Following his graduation from Williams College in 1899, he entered the business world, acquiring a considerable fortune as a textile executive and, later, as a member of the banking house of Lehman Brothers. He was a staunch Democrat and attended a Democratic state convention as early as 1910. Lehman managed New York Governor Alfred E. Smith's campaign for reelection in 1926. In 1928 he was finance chairman of the Democratic National Committee and an ardent supporter of Smith for the presidency. Also in 1928 he accepted the nomination for lieutenant governor on Franklin Roosevelt's gubernatorial ticket. Though Smith was defeated, Roosevelt and Lehman were elected—Lehman by a very narrow margin.

Lehman was reelected lieutenant governor in 1930. In 1932, with Roosevelt running for the presidency, he was nominated for governor and won handily. He served in that office for 10 years (he was reelected in 1934 and 1936, and in 1938 for a 4-year term), distinguishing himself by his interest in social reform, in public housing, and in regulation of the power industry.

With the coming of World War II, Lehman turned his attention to international affairs. He played an important role in the United Nations Relief and Rehabilitation Administration, of which he was appointed the first administrator in 1943. This organization represented the efforts of 44 nations to deal with the vast problems of relief and rehabilitation raised by the war. It operated in 25 countries, served

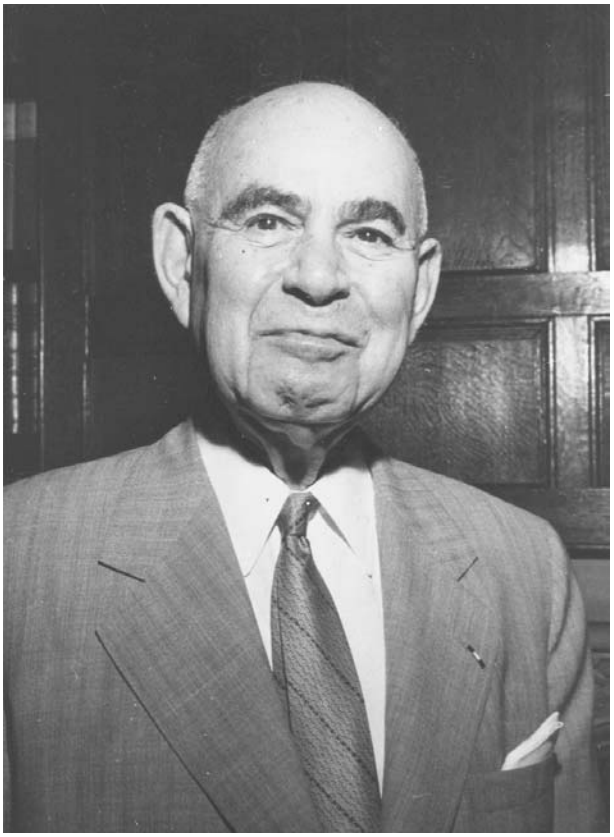

the needs of more than a billion people, and distributed 25 million long tons of relief and rehabilitation supplies.

Lehman resigned as director in 1946 in order to run for the U.S. Senate. In this election he was soundly defeated by the Republican candidate, Irving Ives. This did not quench Lehman's political ambition, however. In 1949 he defeated John Foster Dulles to fill an unexpired term in the Senate and was elected for the full 6-year term in 1950. He declined to run for reelection in 1956.

In the Senate, Lehman was not among the small coterie who played a dominant role in legislation. But he showed great courage in opposing Joseph McCarthy's attempt to raise the specter of communism in the United States through his senatorial hearings. Lehman was singularly free from the call of political expediency. Throughout his life he maintained a wide interest in a great variety of social causes. He died on Dec. 6, 1963.

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The full-length study of Lehman is Allan Nevins, *Herbert H. Lehman and His Era* (1963). □

Wilhelm Lehmbruck

The German sculptor Wilhelm Lehmbruck (1881-1919) revitalized the image of the human figure in northern Europe. His particular innovation in treating the figure was his use of attenuated proportions.

Wilhelm Lehmbruck, the son of a miner, was born in Meiderich on Jan. 4, 1881. He studied at the School of Applied Arts in Düsseldorf (1895-1899). When his father died in 1899, Lehmbruck worked part time as a draftsman. In 1901 he entered the master class of Karl Janssen at the Düsseldorf Academy. Lehmbruck's work of this period thematically related to the naturalist literature of Émile Zola and Gerhart Hauptmann, and he depicted the urban industrial worker.

The 1904 International Art Exhibition in Düsseldorf included many sculptures by Auguste Rodin, which had an immediate impact on Lehmbruck's work. He began to concentrate almost exclusively on the female form, executing portraits, nudes, and mother and child groups. When the government purchased his *Bather* (1905), Lehmbruck was able to travel to Italy. On his return the following year, he completed his education at the Düsseldorf Academy and continued to model the female form, now exploring the more fragmented image.

The major change in Lehmbruck's style came as a result of his stay in Paris (1910-1914), interrupted only by another visit to Italy in 1912. He exhibited at the Salon d'Automne (1910) and the Salon des Indépendants (1911/1912). During this period his figures began to assume their characteristic elongated proportions, best represented by the *Kneeling Woman* (1911) and *Standing Youth* (1913). But Lehmbruck did not direct his interest only to Gothic attenuations, for he simultaneously examined in greater detail the possibilities of the incomplete figure. His compositions also reveal his interest in exaggerated gesture and in kneeling, standing, and bending poses, which express his desire to transform the nude from academic artifice to relevant image.

Lehmbruck returned to Germany in 1914, and he continued to refine those artistic problems first stated in his Parisian works. The increasing interiorization of his figures and the more reflective and inward-turning poses betray his own anxiety about World War I. And while his sculpture attempts to state a more universal image of reflection, even despair, it is in Lehmbruck's drawings that one sees the greater affinities with the German expressionist painters. He committed suicide in Berlin on March 25, 1919.

Further Reading

The most recently published and thorough assessment of Lehmbruck's work is August Hoff, *Wilhelm Lehmbruck: Life and Work* (1961; trans. 1969). Werner Hofmann, *Wilhelm Lehmbruck* (1958), is the other critical work available in English. The most inclusive listing of the sculptor's work is in the catalog to the Lehmbruck Museum in Duisburg entitled *Wilhelm Lehmbruck Sammlung* (2 vols., 1964). □

Gottfried Wilhelm von Leibniz

Gottfried Wilhelm von Leibniz (1646-1716) was a German mathematician and philosopher. Known as a statesman to the general public of his own times and as a mathematician to his scholarly contemporaries, he was subsequently thought of primarily as a philosopher.

Gottfried Wilhelm von Leibniz was born in Leipzig on June 23, 1646. His father, who was professor of moral philosophy at the University of Leipzig, died in the boy's sixth year. As a result, his early education was somewhat haphazard, but through his own industry he was ready for the university at the age of 15. He pursued the course in law in preparation for a political career and also studied theology, mathematics, and the new natural philosophy of the Enlightenment, receiving his bachelor's degree in 1663.

After 3 years of further study at Leipzig, Leibniz transferred to the University of Altdorf, where he received his doctorate in law in 1667. He declined the offer of a professorship there and accepted instead a position in the service of the elector of Mainz.

Early Travels

At this time Louis XIV's aggressive activities were a serious threat to the German states, and in a pamphlet published in 1670 Leibniz proposed a defensive coalition of the

northern European Protestant countries. At the same time, to give the German principalities, recently weakened by the Thirty Years War, a respite for economic recovery, he conceived a plan whereby Louis might gain Holland's valuable possessions in Asia by way of a ''holy war'' against non-Christian Egypt. Leibniz was invited to Paris to present his plan; although it was not adopted, his 4-year stay in the French capital, with visits to London in 1673 and 1676, was crucial for his intellectual development.

Before coming to Paris, Leibniz had devised a calculating machine based on the principles of an earlier one invented by Blaise Pascal but capable of performing much more complicated mathematical operations. His demonstrations of this machine before the Académie Royale des Sciences and the Royal Society of London aroused much interest and led to fruitful relations with members of these groups and to his election to membership in the Royal Society shortly after his first London visit.

Especially important as a stimulus to Leibniz's interest in mathematics was his contact in Paris with the Dutch mathematician Christiaan Huygens, which resulted in Leibniz's developing both the integral and the differential calculus during the years of his residence there.

In the Service of Brunswick

In 1676 Leibniz transferred his services to the house of Brunswick and moved to Hanover, which became his home and the seat of his activities for the remaining years of his life. He was sent on important diplomatic missions, with freedom to seek out leading scholars wherever he went; he received many honors, as well as a generous stipend, and had ample leisure for pursuing his own interests. Charged with the writing of a history of Brunswick from earliest times, he had access not only to the resources of the ducal library but also to the historical repositories of Germany and Italy.

In the history itself (which at his death he had completed to the year 1005) Leibniz brought geological data to bear for the first time on historical interpretation and made use of original documents in a thoroughly modern way. To his historical research was due also his dedication to the solving of political conflict by enlightened compromise. In a pamphlet of 1672 he had proposed an alliance of all the European powers against Turkey; now he sought a reunification of all Christians, not in war but in peace. Through correspondence with the French prelate Jacques Bossuet, he tried, by adducing historical evidence, to establish the reasonableness of Christian unity; but in this he was no more successful than in his earlier grandly conceived attempts at mediation of differences.

In 1678 Leibniz founded the *Acta eruditorum,* a journal for the publication of scholarly papers which gained wide circulation in Europe and in which, over the next 35 years, most of his own published writings appeared. In 1700 he was elected a member of the French Académie Royale. In the same year, upon his recommendation, the Akademie der Wissenschaften was founded at Berlin. He drew up its statutes, following the pattern of the French Académie and the Royal Society of London, and was its first president, retaining that position for the rest of his life. It was also through his influence that similar academies were established at Dresden, St. Petersburg, and Vienna.

Leibniz's disposition to moderation and tolerance fitted him well for his role as diplomat and for his position of leadership among European scholars. His enormous correspondence reflects the warmth and loyalty of many friends and supporters, among whom were a number of women. The philosopher-diplomat must have had an appeal for the new ''learned woman'' of his time. In several instances prominent women smoothed the way for Leibniz's contact with people who might otherwise have been difficult to access, helped him to promote interest in the founding of academies of science, and were responsible for his putting some aspects of his philosophy into simplified form for the general reader.

The last years of Leibniz's life were clouded by the controversy with Isaac Newton over the invention of the calculus, now considered to have been a case of independent discovery by two highly gifted minds. The unfortunate taking of sides and exchanges of accusations, the dragging on of the affair, kept alive for more than 10 years by bursts of partisanship on one side and then the other, the ''findings'' of a biased investigating commission, which exonerated Newton and failed to remove the charge of plagiarism against Leibniz, had serious and far-reaching effects on the development of science. The cutting off of free communication of ideas between the English scientists and those of the Continent was ironically to the detriment of the former:

Leibniz's notation was more efficient than Newton's (it has since been generally adopted) and facilitated the great strides in mathematical physics made on the Continent during the next hundred years, in which the participation of English scientists was negligible.

For Leibniz himself, who had always been a proponent of free interchange among scholars, the whole procedure was a crushing offense. The final blow was the Duke of Brunswick's refusal to include him (as a controversial figure) in his entourage when, in 1714, he became England's George I.

When Leibniz died at Hanover 2 years later, on Nov. 14, 1716, his popularity with his own countrymen had waned with his declining court favor. His only worthy eulogy was composed on the first anniversary of his death by the French academician Bernard de Fontenelle; it was read before the meeting of Leibniz's colleagues in Paris and recorded in their archives.

Contribution to Philosophy

His voluminous notebooks indicate that during the years at Hanover Leibniz's thought was increasingly dominated by the development of a comprehensive cosmic philosophy. He composed no complete exposition of his philosophical theories, but to any of his correspondents who inquired about them he freely expounded phases of his ''new system,'' and on three important occasions he took issue with exponents of differing views in extended polemical essays which brought out the essentials of his own philosophy.

In his *Théodicé,* written in reply to an attack upon his views in Pierre Bayle's *Dictionnaire historique et critique* (1699), Leibniz defines God as ''infinite possibility'' and the world (actuality) as ''compossibility'' in that it contains the greatest number of stimultaneous possibilities; it is therefore the best of all possible worlds. In defining ''substance,'' he proceeds from the traditional postulate that all predicates are contained in their subjects, to the designation as substances of all words which can be used only as subjects.

In a criticism of John Locke's *Essay on Human Understanding* (1690) Leibniz refuted Locke's major premise that the senses are the source of all understanding by adding ''except the understanding itself,'' distinguishing three levels of understanding: the self-conscious, the conscious, and the unconscious or subconscious. And in an essay known as the ''Monadology,'' he more specifically defines the ultimate elements of the universe as individual precipient centers of possibility or force, which he calls ''monads.'' Each unit perceives the universe from its own point of view and interprets what it perceives according to its own level of understanding, but there is no interaction or intercommunication among the units and therefore no operation of cause and effect.

In the famous exchange of letters (1715-1716) with Samuel Clarke, Leibniz describes space and time as merely systems of relationship or order, calling Newton's treatment of them as absolute entities a reversion to medieval notions.

Such ideas as these, characteristic of Leibniz's application of logic to the problems of metaphysics, found little response among the philosophers of his time, who were more receptive to the patterns of Locke's empiricism. But when Leibniz's *Nouveaux essais sur l'entendement humain* was finally published in 1765, Locke's influence was receding, and Leibniz's work became a major factor in the formation of the transcendental philosophy of Immanuel Kant.

Antecedents of Mathematical Logic

A striking aspect of Leibniz's thought was the recurring notion of a universal symbolic language. In 1666 he published an article entitled *Dissertatio de arte combinatoria,* with subtitle ''General Method in Which All Truths of the Reason Are Reduced to a Kind of Calculation.'' This early work establishes the theme of the gigantic project which was Leibniz's lifelong goal. The project involved bringing together all knowledge in a single compendium, with each division of the arts and sciences reduced to its primary propositions and related to other subjects in such a way that any portion or desired fact could be extracted at will, and from which the whole body of human knowledge could be reconstructed. It would provide a tool for learning without a teacher and would point up areas in which further investigation was needed.

The most remarkable feature of the plan was the *lingua characteristica,* a system of symbols representing logical ideas which would constitute a universal language of reasoning and would facilitate thought in the same way that mathematical symbols facilitate calculation. In the Chinese ideogram, which represents a concept rather than a sound, Leibniz saw a possible model for his ''alphabet of thoughts.''

Although he was unable to bring to fruition either his grand design for an encyclopedia of knowledge or the symbolic language into which it was to be translated, Leibniz's ideas were embodied in the mathematical logic developed by George Boole and Giuseppe Peano in the 19th century and by Alfred North Whitehead and Bertrand Russell in the 20th, and these ideas foreshadowed modern cybernetics and computer theory.

His Influence

Leibniz's originality of mind left its mark on each of the many areas in which he was active. His detailed memoranda, covering the more than 40 years of his political career, constitute in themselves a major source for the history of this period. His contributions in the field of mathematics had forceful impact on the work of his contemporaries and immediate successors. His innovative ideas in political theory and philosophy, on the other hand, were not congenial to the thought of his times; in the 19th and 20th centuries, however, many of his theories have given rise to important developments in these and related fields, ranging from Freudian psychology to Einsteinian physics, and he is now recognized as one of the most fertile and profound intellects of the age of the Enlightenment.

Further Reading

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□

Annie Leibovitz

As a photographer of today's hottest celebrities—and who herself has become a celebrity—Annie Leibovitz (born c. 1949) has chronicled popular culture for more than 25 years.

She is ''a photographer of celebrities who has herself become a celebrity.'' For the past 25 years, no photographer has delivered more photographs of the people we most want to see than has Annie Leibovitz. Her pictures are recognizable for their bright colors, intense lighting, and above all, for unique and surprising poses. In magazine spreads and advertising campaigns, Leibovitz has demonstrated that she is a master of projecting the popular culture of our time.

Anna-Lou Leibovitz was born in Westbury, Connecticut. Her father, Sam Leibovitz, was an Air Force lieutenant colonel and because of his career, the family moved often during Leibovitz's childhood. Her mother, Marilyn Leibovitz, was a modern-dance instructor and the chief force in raising Annie and her five siblings. Leibovitz remembers taking many dance classes from her mother and other teachers. She credits this for her later interest in photographing dancers.

During high school Leibovitz played guitar and wrote music and was the head of the school folksinging club. She also developed an interest in painting and attended the San Francisco Art Institute, beginning in 1967. She considered a career as a painting instructor. During a vacation from school, Leibovitz visited her family, then living in the Philippines. She and her mother took a trip to Japan, where she bought a camera and began taking pictures.

When she returned to school, Leibovitz enrolled in a night class in photography. ''I was totally seduced by the wonderment of it all,'' she told a writer for *ArtNews.* ''To see something that afternoon and have it materialize before your eyes that same day. There was a real immediacy to it. I lived in the darkroom.''

Begins Long Association with *Rolling Stone*

From then on Leibovitz was hooked on photography. She worked on a kibbutz, a collectively run farm, in Israel for several months in 1969. She took pictures while there and continued to snap away when she returned to California. In 1970 a friend suggested that she take her prints to *Rolling Stone* magazine, which was headquartered in San Francisco. *Rolling Stone* was just getting started then, a new magazine about rock music and the counterculture that had emerged in the late 1960s from the bohemia of the 1950s. Jann Wenner, the magazine's founder, was impressed by Leibovitz's photos. He began giving her assignments, paying her $47 a week before she had even graduated from college. Leibovitz recalled, ''I can never forget the sensation of being at a newsstand and seeing for the first time my photograph transformed into the *Rolling Stone* cover.''

By 1973, when she was only 23 years old, Leibovitz had become chief photographer for *Rolling Stone;* she stayed with the magazine for ten more years. During that time she traveled around the country and the world photographing everyone who was anyone in pop music. Her reputation was cemented by photographs of two subjects. One was former Beatle John Lennon. She snapped countless

shots of Lennon between 1970 and his death in 1980. One of her most famous photographs was taken on December 8, 1980, only two hours before Lennon's murder.

Documents the Rolling Stones on Tour

The second subject that would spread Leibovitz's renown was the English group the Rolling Stones; she was hired by the band in 1975 to document their concert tour of that year. The photographs she produced as she traveled and lived with the Stones have been called ''some of the most eloquent images ever made of the world of Rock and Roll.'' That project and growing acclaim for *Rolling Stone* made Leibovitz a big name among contemporary photographers. Unfortunately, she became associated with drugs as well as with rock and roll; the pressure of her career and nearness to rock's excesses led her to begin using cocaine. ''I went on that [Rolling Stones] tour to get to the heart of something, to see what it was like,'' she later told *Vanity Fair.* ''People always talk about the soul of the sitter [in a photograph], but the photographer has a soul, too. And I almost lost it.'' Leibovitz has admitted that it took her five years to ''get off the tour,'' but she did, and her career continued to climb.

Develops Signature Style with Color

Leibovitz's early photographs were in black and white. When *Rolling Stone* began printing in color in 1974, she started using color film, staging elaborate scenes for the magazine's covers. She explained to *ArtNews,* ''When I was in school, I wasn't taught anything about lighting, I was only taught black-and-white. So I had to learn about color myself.'' Nonetheless, Leibovitz quickly developed her signature style, notable for brilliant color, partly because it printed well.

During her years with *Rolling Stone* and in her work for other magazines, Leibovitz photographed many of the biggest names in entertainment, including keyboardist-singer Stevie Wonder, rocker Bruce Springsteen, film director Woody Allen, country songbird Dolly Parton, pop singer Linda Ronstadt, actress Meryl Streep, dancer Mikhail Baryshnikov, and action film star Arnold Schwarzenegger. Initially her photographs of celebrities were like snapshots, capturing the subject in the moment. But she soon became aware of her ability to put people at ease, helping them to ''let down their guard.'' She encouraged her famous subjects to pose for her doing crazy or silly things that frequently revealed their personalities more than just a ''straight'' portrait could. Another secret of Leibovitz's success is her careful pre-shoot research of her subjects: she reads their books or poetry, sees their movies or performances, and when possible, spends time observing their daily lives.

Becomes Known for Photographing Celebrities

Her best-known photographs feature actress Whoopi Goldberg with only her face, arms, and legs peeking out of a bathtub full of milk; TV star Roseanne Arnold mud-wrestling with her husband Tom; and the artist Christo wrapped in fabric like one of his artworks. Photography writer and critic Andy Grundberg pointed out how Leibovitz ''exaggerates the distinctive characteristic of [the celebrities'] public image in a way that's funny and deflating.'' Perhaps her most controversial photograph was for a 1992 *Vanity Fair* cover; on it appeared actress Demi Moore—nude and very pregnant.

Broadens Reputation at *Vanity Fair*

In 1983 Leibovitz left *Rolling Stone;* shortly thereafter she became chief photographer for *Vanity Fair.* This afforded her the opportunity to photograph even more stars, including many artists, writers, poets, and dancers. That year she also mounted her first solo show, many of her portraits numbering among its 60 pictures. A reviewer for the *Christian Science Monitor* attested of Leibovitz's work: ''There is humor and beauty here, as well as images that some may consider downright outrageous. . . . She goes a step beyond what is necessary to create striking images of famous people.''

In 1986 Leibovitz added advertising to her list of assignments. She has contributed her photographs to the ad campaigns of numerous companies, among them Honda, Arrow shirts, Rose's Lime Juice, the Gap, and American Express. Her work on behalf of the latter earned her the coveted Clio Award, the equivalent of an Academy Award, from the advertising industry. Leibovitz says that some of the success of these photographs can be attributed to large budgets, most notably from American Express, which enabled her to fly her subjects to virtually any locale and allowed her to spend several days photographing them. ''I've moved into the terrain of making pictures, composing, theatre,'' she told *New York* magazine.

Washington D.C. Exhibit Showcases Work

In 1991 Leibovitz was honored with a major exhibition at the National Portrait Gallery in Washington, D.C. It was only the second display of the work of a living photographer ever mounted at the site. The exhibit drew more visitors during its five weeks than ordinarily visit the National Portrait Gallery in an entire year. A book was published to accompany the show titled *Photographs: Annie Leibovitz 1970-1990.* It contains almost 200 of her photos, dating back to her kibbutz days in 1969. In the early 1990s Leibovitz's work was shown in Arizona, Florida, Utah, Boston, and San Francisco, to name just a few of its destinations.

In 1996, the Atlantic Committee named Leibovitz the official photographer for the US Olympic Team. *Vanity Fair* printed her work in its May issue and *Sports Illustrated* featured the photographs in its official Summer Games program. In addition, Leibovitz's first attempt at photographing athletes was shown in a Centennial Olympic Park exhibit during the 1996 Olympic Games in Atlanta, as well as in her latest photography book, *Olympic Portraits.*

Leibovitz herself is quite recognizable—tall, with lanky blonde hair, a prominent nose, and a broad smile. Despite the exposure she has received over the years and the stars with whom she has hobnobbed, she claims to be quite shy.

An exercise enthusiast, she maintains an apartment in New York City and a home on Long Island but spends much of her time traveling on assignment. The photographer has said she sometimes regrets not having much time for her personal life, conceding, ''My longest relationship has always been my work. My work has always delivered for me.'' But she has also claimed, ''I'm happy doing exactly what I'm doing. . . . I can do this the rest of my life. It's only going to get better.''

Despite its popularity, Leibovitz's work has received some criticism that it is superficial because of its emphasis on celebrities. More often, however, critics comment on how much her celebrity photographs reveal about their subject and about contemporary American culture. Leibovitz has said that it is important to her to study the work of earlier artists and photographers. Yet the unusual poses, vivid lighting, and unexpected elements in her portraiture indicate a totally modern vision. The reflection of culture and society has been the goal of many artists; Annie Leibovitz has amply achieved this aim with her camera.

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Earl of Leicester

Robert Dudley was the fifth son of Edward VI's most powerful subject, John Dudley, Duke of Northumberland. Robert was brought to court and knighted during the reign of Edward VI. Marriage to a Norfolk heiress, Amy Robsart, followed. The Dudley family and its fortunes were suddenly eclipsed by the death of Edward and by the abortive attempt of Northumberland and his sons to depose Mary Tudor in favor of Lady Jane Grey. Robert, two brothers, and his sisters survived the Marian revenge, but not until the accession of Elizabeth I did he escape the shadow cast by his father's treason.

Elizabeth and Robert had known each other as children, and she was clearly drawn to him. She was lavish in the honors granted him, and rumor inevitably linked the two romantically. Thus when Amy Robsart died in a fall late in 1560, Dudley was widely suspected of having had a hand in the accident. Though he was exonerated by a jury, popular suspicion was not allayed, and thus chance of marriage with the Queen was effectively blocked.

By 1564 Elizabeth sought to use Dudley to neutralize Mary Stuart of Scotland; by creating him Earl of Leicester, she gave him a rank fit for a royal consort. Mary's match with her cousin Darnley put an end to this plan, and the new earl remained at court. Leicester's presumption upon Elizabeth's favor antagonized both the older nobility and the inner ring of royal ministers, and his petulant interference with every marriage proposal the Queen received did nothing to allay old suspicions. During the mid-1570s Leicester's private affairs (awesome in their complexity) claimed most of his attention. A secret, unacknowledged marriage with Lady Douglas Sheffield was followed by an open wedding to Lettice Knollys, widow of the Earl of Essex.

As a member of the House of Lords, Leicester had taken the lead in the formation of the Protestant Association in 1584, which swore to protect Elizabeth with their lives. He adopted an increasingly anti-Spanish position in the Privy Council and led the party which favored open intervention on the side of the Dutch rebels. In 1585, reluctantly, Elizabeth agreed to dispatch an army and, equally reluctantly, to send Leicester as its head. Before fighting a single battle, the earl found himself named ''Absolute Governor'' of the United Provinces. Elizabeth, who feared being dragged unprepared into a full-scale war with Spain, denounced his actions loudly. Leicester's arrogance coupled with his ineffectiveness as a military leader led to his return to England, and to the resignation of his Dutch title, by April 1588.

As the threat of Spanish invasion grew, the earl was made nominal commander of the English defense; an empty honor, it proved his last, for he died of a fever on Sept. 4, 1588. Clearly, at the end, Leicester recognized the extent of his debt to Elizabeth's favor, for he left her a collection of jewels and ''strong expressions of fidelity.''

Further Reading

In 1584 Leicester was slandered in an anonymous pamphlet usually known as *Leicester's Commonwealth,* which accused him of subverting the state to his ambition. These charges were refuted by his nephew, Sir Philip Sidney, and by Elizabeth herself. Two modern studies present a highly romanticized picture of Leicester: Milton Waldman, *Elizabeth and Leicester* (1944), and Elizabeth Jenkins, *Elizabeth and Leicester* (1961). Eleanor Rosenberg, *Leicester: Patron of Letters* (1955), contains a list of works dedicated to the earl and makes a case for him as a sponsor of learning.

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Jacob Leisler

Jacob Leisler (1640-1691), colonial political leader, became de facto governor of the New York colony after leading a revolt against British officials and colonial aristocrats.

Jacob Leisler, son of a Calvinist clergyman, was born in Frankfurt, Germany, early in 1640. He arrived in New Amsterdam in 1660, a destitute soldier employed by the Dutch West India Company. Energetic and ambitious, he became a trader. His marriage in 1663 to Elsje Tymens—widow of one wealthy merchant and stepdaughter of another—gave him ties to leading colonial families and the capital to engage in fur, tobacco, and wine trading. Within a decade he was one of New York's richest traders. He traveled widely on his own vessels and was once captured by Algerine pirates. In New York he became a militia captain and a deacon in the Dutch Reformed Church and served briefly as justice of the peace and commissioner of the Court of Admiralty.

Religious Controversy

Yet Leisler was never fully accepted by the aristocracy, possibly because he lacked polish but more probably because he became involved in legal suits concerning alleged abuses in his church and his wife's inheritance from her stepfather. In 1675 Leisler and Jacob Milborne, later his son-in-law, aligned themselves against Edmund Andros, governor of the Dominion of New England, who had appointed an Anglican-licensed minister to the Dutch Reformed Church pastorate at Albany. Leisler and his faction protested that the appointment violated ecclesiastical liberty. The ensuing legal proceedings aligned both colonial officials and aristocrats against Leisler. The Anglican clergyman received the appointment, promising the governor's council to follow the Dutch Church Sacraments, but within a year

Jacob Leisler (far right)

Leisler and Milborne charged that he was unorthodox; the clergyman sued them for slander. This case, too, came before the council, though it was settled with a show of amicability.

Colony in Revolt

After James II, the English monarch, was deposed (1688) Governor Andros was captured by the colonists in Boston and sent to England as a prisoner. Lieutenant Governor Francis Nicholson was left in power in New York. The colonists, who desired representative government, suspected that Nicholson had deliberately neglected the Manhattan fort to invite French invasion. They dreaded the Catholic influence of former governor Dongan (in retirement on Long Island) and were enthusiastic over the accession of William of Orange (William III) to the English throne. Nicholson's unwillingness to recognize William or to assemble the militia against a rumored French naval attack led the militia to demand surrender of the fort—and to request Leisler to lead them. The governor's council proved unable to maintain control. Leisler, recognized as leader of the workingmen and most of the militia, proclaimed allegiance to William and Mary and gained the support of significant Dutch and English elements in the province.

De Facto Governor

Nicholson fled in June 1689. An elected Committee of Safety for six counties named Leisler captain of the Manhattan fort and then commander in chief. He repaired the fort and consolidated the support of most of the city's population, jailing those few who questioned the committee's authority. When official communications addressed to Nicholson or to ''such as for the time being . . . [are] administering the laws'' were delivered to him, Leisler assumed that this was effective recognition of his place as provisional lieutenant governor. In fact, however, the British government never sanctioned his takeover; Col. Henry Sloughter had already been named governor and given two companies of troops to accompany him to New York.

Leisler functioned as executive for over a year. He suppressed riots, collected customs duties, instituted courts, and called an elective assembly from portions of the colony acknowledging his administration. He also organized an intercolonial expedition against Canada after the Schenectady massacre of 1690 and gained the grudging support of local Albany authorities. But his attempt to collect tariffs turned some merchants against him. He imprisoned key aristocrats who attempted to undermine his position, though he showed clemency to mob leaders who assaulted him physically. He filled official posts with kinsmen and supporters.

Surrender to British Authority

King William's War delayed Col. Sloughter's departure from England, but in January 1691 his troops reached New York, and their commander, Maj. Ingoldsby, demanded surrender of the fort. Leisler believed Ingoldsby lacked legal authority beyond his own commission and refused. For 2 months war hung in the air, and on March 17 shots were exchanged and two soldiers killed. Sloughter arrived 2 days later; Leisler surrendered the fort on March 20, leaving his foes ample time to claim that he had plotted treason.

Leisler and Milborne were immediately imprisoned and then convicted of treason and murder. Political enemies of the two persuaded Sloughter to sign the death warrant, and they were hanged May 16, 1691. The trials were blatantly unfair; Parliament later rescinded the attainder against Leisler, and the colonial Assembly voted an indemnity to his heirs. Historians have hailed ''Leisler's Rebellion'' as one of the earliest manifestations of self-determination and urban democracy in America.

Further Reading

Leisler was a controversial figure in his own day and later. The most scholarly and detailed account of his uprising, with as much information on the man as is readily available, is Jerome R. Reich, *Leisler's Rebellion* (1953). Charles M. Andrews, *Narratives of the Insurrections* (1915), is worthwhile. The best local history dealing with the revolt is Mariana Van Rensselaer, *History of the City of New York in the Seventeenth Century* (2 vols., 1909); most of the other accounts are obviously partisan, and all are fragmentary regarding Leisler. □

Claude Le Jeune

Claude Le Jeune (ca. 1530-1600) was a Flemish composer active in France. He created a new species of composition, musique mesurée, and was also acclaimed for his numerous settings of the French Psalter.

Born in Valenciennes (now in France, then part of Flanders), Claude Le Jeune spent his earliest years in Flanders and may have traveled thereafter to Venice for a stay with the composer Adrian Willaert. Le Jeune settled in Paris about 1564. Although an avowed Huguenot, he was in charge of planning musical activities at the French court, particularly those attending the marriage of the Duc de Joyeuse in 1581. The following year saw the composer's appointment as *maistre des enfans de musique* to François d'Anjou, brother of King Henry III. In 1596 Le Jeune was listed as *maistre compositeur ordinaire de la musique* to King Henry IV and retained this post until his death in Paris about Sept. 26, 1600.

Although much of Le Jeune's music is lost, 659 works have come down to us. They include 67 chansons, 146 airs, 320 psalms, 41 sacred songs, 10 motets, 1 Mass, 1 Magnificat, and 3 instrumental pieces. The last four genres are of little importance: they belong to his early, formative years or inadequately represent the composer's stature or development. Of greater weight are the chansons, airs, and settings of the Huguenot Psalter. The chansons extend from music-oriented, elaborately contrapuntal pieces of the 1550s, through Italianate, text-oriented, chromatic works of the 1560s and 1570s, to a clarified idiom free of ''madrigalisms'' in the last pieces of the 1580s and 1590s.

Much more significant are the hundred-odd airs in *musique mesurée*. By adapting classical quantitative meters to French poetry, the poet Jean Antoine de Baïf wrote many lyrics in *vers mesurée;* these in turn were set by Le Jeune in note-against-note counterpoint. Despite their artificial structure, these strophic songs are among the composer's loveliest inspirations.

Le Jeune turned to the French Psalter as translated by Clément Marot and Théodore de Bèze at least four times in his career, employing the original Genevan tunes for the last three. In the first arrangement (1564) he set 10 of the psalms in motet (imitative) style. His *Dodecachordon* (1598) was 12 psalms composed as imitative motets in each of the 12 modes. In contrast to these settings were two volumes of psalms, one for three voices (first published 1602-1610) and one for four to six voices (first published 1601). Written in simple note-against-note style, they were probably designed for congregations or choirs of Protestant churches. The version for four to five parts, in particular, was admired throughout Europe and America during the 17th and 18th centuries and established Le Jeune's reputation even at the expense of his larger and more important creations.

Further Reading

The style of the composer's music is treated in Gustave Reese, *Music in the Renaissance* (1954; rev. ed. 1959), and *New Oxford History of Music,* vol. 4: *The Age of Humanism, 1540-1630,* edited by Gerald Abraham (1968). □

Sir Peter Lely

Sir Peter Lely (1618-1680), a German-born painter who worked in England, was the most famous baroque portrait painter at the court of Charles II.

Peter Lely was born on Oct. 14, 1618, at Soest in Westphalia; his family was Flemish. He was trained as an artist in Holland and was in England by 1647. This was not an auspicious time to launch a career as a portrait painter in England. The nation was involved in the civil wars, which ended in 1649 with the execution of Charles I and the accession to power of Oliver Cromwell, the army, and the Parliamentarians. But Lely secured the patronage of influential people, and between 1647 and 1660 he impartially painted royalist and Parliamentarian alike. Charles II became king in 1660, and the following year Lely was appointed Principal Painter to the King and granted a pension of £200 a year; from then on he was the most popular painter of society portraits in England.

Lely's name is associated with the ''grand manner'' portraits he painted of society beauties and court ladies. Wrapped in voluminous but disordered shimmering draperies, the subjects of these opulent portraits gaze languidly at the spectator from heavy-lidded eyes and convey a curious combination of sensuality and dignity. Most of the portraits are three-quarter length, and generally the sitter is posed somewhat to one side of the composition. The setting is often a turbulent landscape and is frequently enriched by swags of drapery, an architectural element, or a decorative urn. Lely was famous for his facility in handling fabrics, and the play of light on flowing satin clothing is one of the primary visual elements of his paintings.

In the 1630s Sir Anthony Van Dyck had established the general style and format of the sumptuous baroque portrait in England. Lely's work lacks the delicacy and refinement of Van Dyck's finest English portraits and is more robust and heavier in tone and volume. Lely's mature style in the female court portrait is best seen in the series of 10 portraits painted as a set (1662-1665) and known as the ''Windsor Beauties.'' By the late 1660s his work was in such demand that he frequently utilized studio assistants even in the execution of the original version of a portrait.

Always conscious of his position, Lely conducted himself in a lordly manner; Samuel Pepys found him a ''mighty proud man, and full of state.'' He lived well and accumulated an impressive art collection. He was knighted by King Charles II in 1680 and died the same year, on December 7, in London.

Further Reading

The only recent work devoted entirely to Lely is R. B. Beckett, *Lely* (1951). For an excellent analysis of Lely's position within the context of 17th-century English art see Margaret Whinney and Oliver Millar, *English Art, 1625-1714* (1957). Older but still useful works are C. H. Collins Baker, *Lely and the Stuart Portrait Painters* (2 vols., 1912) and *Lely and Kneller* (1922). See also Ellis K. Waterhouse, *Painting in Britain, 1530-1790* (1953; 2d ed. 1962). □

Abbè Georges Édouard Lemaître

The Belgian astronomer Abbé Georges Édouard Lemaître (1894-1966) originated what came to be called the ''big bang'' theory of cosmogony.

Georges Lemaître was born in Charleroi on July 17, 1894. Already at age 9 he had decided to become both a scientist and a priest. He never saw any essential conflict between science and religion; later in life he is reported to have asked: ''Do you know where the heart of the misunderstanding lies? It really is a joke on the scientists. They are a literal-minded lot. Hundreds of professional and amateur scientists still actually believe that the Bible pretends to teach science. This is a good deal like

assuming that there must be authentic religious dogma in the binomial theorem.''

At the University of Louvain, Lemaître took courses in engineering and the humanities, with emphasis on the former. By 1914 he had become a first-class civil mining engineer, and at the outbreak of World War I he joined the Belgian army. Gradually, Lemaître's interests shifted from engineering to mathematics and the physical sciences. In 1920 he obtained his doctorate in the latter subjects. Entering the Seminary of Malines, where he was permitted to continue his scientific studies, he became familiar with Albert Einstein's general theory of relativity. In 1923 he was ordained a priest. He then studied at Cambridge University, England. In America during 1924-1925 Lemaître pursued his interests in relativity, especially its cosmological implications, at Harvard University and the Massachusetts Institute of Technology. In 1925 he returned to the University of Louvain, where he was first put in charge of courses and later appointed professor.

Lemaître's most important scientific contribution, his ideas on the origin of the universe, later to be termed the ''big bang'' theory of cosmogony, developed at Louvain during 1925-1931. These ideas were stimulated by V. M. Silpher's observations which showed that the spectral lines of stars in nebulae are shifted toward the red end of the spectrum, which implied that these nebulae are receding from the earth. To Lemaître, this seemed inconsistent with Einstein's matter-filled static model of the universe; more promising was De Sitter's model, in which the nebulae were forced progressively farther apart. But De Sitter's model also seemed unsatisfactory to Lemaître.

In 1925 Lemaître announced his intention of exploring De Sitter's theory further. Two years later he succeeded in reconciling De Sitter's universe with Einstein's universe by an intermediate model, a matter-filled expanding universe, for which Lemaître deduced a law relating the distances of nebulae to their velocities of expansion, a law that proved to be in accord with E. P. Hubble's measurements of 1929.

In 1931 Lemaître formulated his famous hypothesis, the ''big bang'' theory of cosmogony, to account for the expanding universe. By Lemaître's own account, it was while reading a 1931 article on the origin and end of the world that the basic idea occurred to him. Suppose, he reasoned, we reverse a well-known process, the ever-increasing multiplication of radiant energy particles (or quanta) in the universe. If the total energy remains constant, we will then obtain at some remote time in the past only one huge energy quantum, a ''primeval atom,'' as he termed it. This primeval atom—at the creation of the universe—must therefore have exploded in a huge fireball; and Lemaître later demonstrated how this explosion, obeying only the known laws of physics, could have produced the ever-expanding nebulae, the stars, and all other constituents of the observable universe, including the radioactive elements and the extremely highenergy cosmic rays.

Lemaître also explored a variety of fields, from cosmic rays to calculating machines. While he saw Baade's postwar researches support his cosmological time scale, he also saw his cosmogonical model challenged by the steady-state theory of H. Bondi, T. Gold, and F. Hoyle. At present, however, Lemaître's model has received additional support from the detection of a very small amount of radiation in the universe, presumably left over from the primordial fireball which burst asunder several billion years ago. Lemaître died in Louvain on June 20, 1966.

Further Reading

A general account of Lemaître's work is in Ferdinand Gonseth's preface to Lemaître's *The Primeval Atom: An Essay on Cosmogony,* translated by Betty H. and Serge A. Korff (1950). For background see George Gamow, *The Creation of the Universe* (1952), and Milton Munitz, ed., *Theories of the Universe* (1957). □

Curtis E. LeMay

Curtis E. LeMay (1906-1990) was one of the outstanding combat leaders of World War II who helped lead the strategic bombing of Japan and Germany, built the Strategic Air Command, and was Air Force chief of staff from 1961 to 1965.

Curtis E. LeMay's life and career epitomize the growth and development of U.S. military forces as America moved from isolationism in the 1930s to superpower status today. He was born in Columbus, Ohio, on November 15, 1906. LeMay worked his way through Ohio State University. In 1928 he was commissioned without completing his degree, which he completed later.

In the 1930s, LeMay helped develop the ideas and equipment America used in World War II. He participated in the Army's support of the Civilian Conservation Corps; he helped fly the mail when Franklin D. Roosevelt ordered the Air Corps to deliver it; and he was one of the pioneers of aerial navigation. He was the B-17 navigator who in 1937 found the battleship *Utah* and in 1938 found the Italian liner *Rex* in demonstrations of the ability of aircraft to find ships. These exercises were important in the battle to build the Air Corps as well as in the evolution of the science of aerial navigation.

In 1936 LeMay had moved from fighters to bombers, because he saw the future of military aviation in bombers—the aircraft that could take the offensive and carry the battle to the enemy. Shortly after becoming a bomber pilot he met Robert Olds. Olds taught LeMay two important lessons: first, that the peacetime Air Corps existed only to be ready to fight when and where the elected representatives of the American people directed; and second, that readiness required constant training. LeMay later built these lessons into the Strategic Air Command.

In the hectic days of early 1943, while preparing the 305th Bomber Group in California for the European war, LeMay allowed the members of the group, including himself, to take only every other weekend off and thus earned for life the nickname of ''Iron Ass.'' While leading the 305th to Europe, and still training hard, LeMay was struck by Bell's Palsy, leaving his face frozen for life. This frozen face and his no-nonsense attitude about combat readiness gave him an undeserved reputation for cold-bloodedness and indifference to subordinates' problems.

In the summer of 1944 LeMay moved from B-17 operations against Germany to B-29 operations against Japan. That August he took command in India of B-29s which refueled in China for missions against Japan. LeMay reorganized the command's training, maintenance, and operations, but the logistics arrangements were impossible and ensured that the India-based B-29s' contribution to the American war effort was merely a token.

On January 18, 1945, LeMay left India and moved to Guam to command B-29s operating from the Marianna Islands against Japan. Once again LeMay reorganized an outfit, exercising his leadership and teaching his techniques and doctrines. The weather over Japan kept the precision bombing doctrines used in Europe from producing comparable results. LeMay, without telling his superiors and in the face of his flyers' concerns about their losses, started low level firebombing of Japanese cities. These tactics destroyed the Japanese urban areas and, in LeMay's opinion, made possible the surrender of Japan without an invasion after the dropping of the atomic bomb. In a 1985 interview with the *Omaha World Herald* he said that at the time he believed his firebombing had been so successful that Japan would probably have collapsed without the use of the bomb, but stated he went along with President Truman's decision to do so because of the President's authority.

Lemay did not see the use of atomic weapons instead of conventional weapons as a moral issue. For him the moral issue was, and remained, how to win with the least possible American casualties. LeMay believed that the use of too little force would needlessly prolong the war and thus produce more casualties than would have been caused by overwhelming force initially.

After the defeat of Japan in 1945, LeMay played a central role in the development of the United States Air Force (USAF). He first moved to the Pentagon and guided the creation of the Air Force's research and development organization. In 1947 he became the commander of the USAF units involved in the occupation of Germany and in 1948 started the USAF efforts in the Berlin Airlift.

That same year, as the Cold War developed, he became commander of the Strategic Air Command (SAC). LeMay served in that position until 1957. In SAC he gave the United States one of its most important military instruments to implement the national policies of containment and deterrence. Determined that if war came again American forces would be prepared, LeMay stressed realistic training and made SAC aircrews as combat ready as possible. Simultaneously he worked hard to provide for his peoples' needs.

Under LeMay SAC became one of the elite military forces of the world.

From SAC he went on to duty as vice chief of staff of the Air Force and then as chief of staff from 1961 until 1965. As chief of staff LeMay participated in the Cuban missile crisis and the early stages of the Vietnam War. In both cases he argued for strong military action but loyally executed the strategy selected by his civilian superiors.

When LeMay retired he had served as a four star general longer than anyone else in American history (1951-1965). He continued to serve his country in a variety of ways. He was active as an adviser to the Air Force, ran as the third party vice-presidential candidate with George Wallace in 1968, and served as one of the directors of the National Geographic Society. While running with Wallace on the American Independent Party ticket, LeMay caused controversy by indicating he would support the use of nuclear weapons to end the war taking place in Vietnam.

In his last years, LeMay kept out of the public eye. He died at an air force hospital in California on October 1, 1990.

Further Reading

Iron Eagle: The Turbulent Life of General Curtis LeMay (1986) by Thomas M. Coffey is the only full biography of LeMay. His autobiography, written with MacKinlay Cantor, is *Mission with LeMay: My Story* (1965). His role in the history of the U.S. Air Force is documented in Robert Frank Futrell, *Ideas, Concepts, Doctrine: A History of Basic Thinking in the United States Air Force, 1907-1964* (1971). Dewit W. Copp's *Forged in Fire, Strategy and Decisions in the Air War Over Europe, 1940-45* (1982) covers the World War II years in Europe. LeMay's importance in the air campaign against Japan is covered in Haywood S. Hansel Jr.'s *Strategic Air War Against Japan* (1980) and in *The Army Air Forces in World War II,* Volume 5. For more information, see *The Pacific: Matterhorn to Nagasaki, June 1944 to August 1945* (1953), edited by Wesly F. Craven and James L. Cate. Harry R. Borowski, in *A Hollow Threat, Strategic Air Power and Containment Before Korea* (1982), explains LeMay's role as the architect of SAC. The 1985 interview with the *Omaha World Herald* is mentioned in LeMay's obituary in the October 2nd edition of *New York Times.* □

Anton Lembede

Anton Lembede (1913-1947) helped revitalize and provided much of the philosophical foundation for black resistance to white supremacy in South Africa in the mid-20th century.

Anton Muziwakhe Lembede grew up in a South Africa in which the black population was being stripped systematically of its land and basic rights. In the year of his birth (1913) the white government deprived blacks of access to most of the country's land, though they comprised 80 percent of the population. As South Africa became increasingly industrialized, rural whites and blacks, pushed off the land by poverty, migrated to the cities to fill the growing demand for labor. To protect whites from job competition, the government's ''Civilized Labour'' policy of 1924 barred blacks from many trades. In the 1930s blacks' few voting rights were curtailed, as was their right to settle permanently in cities. The climax of discrimination occurred in 1948, when the newly elected Nationalist Party launched *apartheid,* whose purpose was to segregate the races thoroughly, except where whites needed blacks as menial laborers.

Lembede's parents were Zulu sharecroppers on a white farm. They were devout Roman Catholics and, though impoverished, struggled to educate their children. Lembede apparently had a powerful urge for knowledge, and in 1933 he won a scholarship to Adams Teacher Training College. Here he joined the African elite by earning a degree with distinction in Latin in 1937. While holding several teaching jobs during the next several years, he studied philosophy and law by correspondence with the University of South Africa, earning a Master's degree in philosophy.

In 1943 Lembede began work in the Johannesburg law office of Pixley Seme, a founder of the African National Congress (ANC) in 1912. The ANC had steadily protested treatment of blacks; its methods, reflecting the largely middle class membership, involved cooperation with liberal whites and work within the established system. By the 1930s this activity had accomplished little, and younger members like Lembede began to view the ANC as stale, its methods futile and outmoded. Lembede and several other members, including Peter Mda and Nelson Mandela, formed the Youth League in 1944 as a subsidiary of the ANC to rethink the ANC's philosophy and methods. Lembede became the league's first president.

The Youth League sought to adapt the ANC's activity to new South African conditions. Urbanization had brought masses of blacks together, far from their traditional homelands. Life in the segregated slums of Johannesburg, Durban, and Port Elizabeth created new problems and frustrations. Urban blacks, the league felt, needed more militant leadership. Marxism, speaking directly to the growing working classes, had gained among black intellectuals. In addition, the Youth League noted the failure of the ANC's traditional methods and increasing black poverty. Lembede, often working with Mda, became the leading theoretician of the departure from ANC orthodoxy.

The league argued that civil disobedience was necessary to redress African grievances. Lembede, however, insisted that direct action must be preceded by the development of a new philosophy and, more important, a new mentality among blacks. He thus developed the concept of ''Africanism,'' which involved a vigorous African nationalism and the rejection of European standards as the basis for African behavior. There was, Lembede argued, an African ''spirit,'' stemming from traditional African culture and history, which needed to be reborn. He stressed the accomplishments of African heroes of the past. To this spirit could be grafted elements of other cultures, such as Christian morality, appropriate to modern life, but the African spiritual foundation was crucial. Blacks, battered by genera-

tions of white paternalism and oppression, needed pride in their Africanness. Among other things, this meant no alliances with whites, even the most sympathetic. Otherwise, Africans would be deflected from fulfilling their own needs and remain dependent on whites. Lembede also asserted that South Africa was an African land, and blacks were the only legitimate ''owners.''

Many Marxists were among the most energetic opponents of racism, but Lembede rejected Marxism as being both insufficiently African and excessively materialistic. The fact that Lembede remained a practicing Roman Catholic probably contributed to this view, though he did espouse a vague socialism.

Once Africanism had become established, Africans could confront white power directly. Lembede did not, however, live to see the passage of the Youth League's 1949 *Programme of Action,* which called for various forms of civil disobedience. He died of an undisclosed illness in July of 1947.

Although he was politically active only four years, Lembede's influence on black politics in South Africa was profound. His ideas were basic to Youth League philosophy, which in time forced most of the more conservative ANC leaders into inactivity. In 1952 the ANC launched its Defiance Campaign, based on the *Programme of Action,* which included strikes and boycotts. When radical ANC members broke away in 1958 to form the Pan-Africanist Congress, they did so in part because of the failure of the ANC to adopt fully enough Lembede's Africanism. After the PAC-influenced demonstrations of 1960, which culminated at Sharpeville in the killing of 69 blacks, the ANC and the PAC were outlawed. But Lembede's ideas re-emerged in the Black Consciousness Movement, which rose to prominence in the 1970s under Steve Biko's leadership. Such new leaders were, according to Gail Gerhart, ''the embodiment of the Africanist vision of Lembede: proud, self-reliant, determined.''

Further Reading

There is no published biography of Lembede. Biographical sketches and considerations of his political activity appear in Mary Benson, *The Struggle for a Birthright* (1966); Peter Walshe, *The Rise of African Nationalism in South Africa* (1971); and particularly Gail M. Gerhart, *Black Power in South Africa* (1978). For an outline of South African history and society, see Leo Marquard, *The People and Policies of South Africa* (1969). □

Lyman Louis Lemnitzer

Lyman Louis Lemnitzer (1899-1988), American soldier-statesman and respected strategist, was one of the principal post-World War II architects of the North Atlantic Treaty Organization (NATO) and the Single Integrated Operational Plan (SIOP).

Lyman L. (''Lem'') Lemnitzer was born in Honesdale, Pennsylvania, on August 29, 1899, and showed an early interest in mechanical and technical matters. Choosing a military career, he spent a year of study beyond high school to prepare for a U.S. Military Academy appointment, which he received in June 1918. He graduated in 1920, 86th in a class of 271, with physics his best subject. Vicissitude was a hallmark of Lemnitzer's early career, but he would later say that nothing in the service ever caused him to ''blow his top'' or even consider it. Yet after the class of 1920 were ''graduated cadets'' and appointed first lieutenants, he and many of his classmates were, eight months later, reduced to second lieutenants.

Commissioned in the Coast Artillery Corps (CAC), his early career saw him posted to the Coast Artillery (CA) School and to operational assignments in the Philippines and in Naragansett Bay, 1921-1934. He did two faculty tours at West Point (1926-1930) and (1934-1935) teaching physics, mechanics, and hydraulics. During his first CA School tour, Lemnitzer spent a great deal of time studying military history and theory. On his first tour in the Philippines he met Lt. Col. Stanley D. Embick (later brigadier general) who had been at Versailles in 1919 and from whom he learned much about the conduct of diplomacy.

His education at the Army Command and General Staff College turned him into a planner, he later maintained, and was followed by a tour as an instructor in tactics at the CA School. In 1940 he graduated from the Army War College. As World War II approached, Lemnitzer was prepared to

work as a planner and staff officer, having been promoted to major in July 1940.

After a series of command and staff assignments (1940-1941), he went to the War Plans Division, then Army General Headquarters and Headquarters Army Ground Forces appointments (May 1941-July 1942), by the end of which he was a brigadier general. Having taken command of the 34th Antiaircraft Brigade, his arrival in the United Kingdom saw his planning background and his affiliations catch up to him when Eisenhower made him assistant chief of staff for plans and operations at Allied Forces Headquarters. He helped plan ''TORCH'' and went on Clark's dangerous negotiations mission to French North Africa (October 1942), which marked the beginning of his soldier-diplomat reputation. For his assistance to French resistance leaders who were fighting the Axis-controlled Vichy government, Lemnitzer was given the the Legion of Merit by the French government after the war. There followed command and staff assignments in Tunisia, Sicily, and Italy, finishing as deputy chief of staff to Supreme Allied Command (SAC) Mediterranean, then headed by Gen. Sir Harold Alexander. In that capacity he went to Switzerland to negotiate the German surrender in Italy with Nazi SS General Karl Wolff in March-April 1945.

He served as chief of staff to SAC Mediterranean before being appointed Army member of the Joint Strategic Survey Committee. He pressed for jointness in the services postwar and came to believe that most future wars would be coalition wars. He had gained the great respect of U.S. allies during the war and probably modelled himself on Eisenhower and Alexander, the two generals whom he most admired.

Lemnitzer became the first deputy commandant of the National War College (1947) and was selected to head the U.S. military delegation to set up the North Atlantic Treaty Organization (NATO) (Summer 1948). He then headed the Office of Military Assistance, coordinating aid to U.S. allies, and he frequently appeared before Congress (1948-1950). Believing ever more strongly in coalition warfare, he pushed for policies that diverged from traditional U.S. isolationist views.

His advocates, seeing a future for him, saw that he went to jump school (aged 51); commanded the 11th Airborne Division, 7th Infantry Division in Korea (where he received the Silver Star for gallantry); and on to Army deputy chief for plans and research. He returned to the Far East as commander of the 8th Army and Army Ground Forces (March 1955), and then he succeeded Gen. Maxwell Taylor as commander-in-chief, Far East, United Nations Command and governor-general of the Ryukyus. Lemnitzer's diplomatic skills aided him greatly in dealing with Syngman Rhee of Korea, the Ryukyus legislature, and the Japanese government during these years. These skills were most severely tried during the implementation of the Status of Forces Agreement allowing U.S. servicemen accused of civil law violations to be tried in Japanese courts. Lemnitzer displayed remarkable force of character and integrity during the crisis occasioned by the first trial of a serviceman for murder in Japanese courts. He came home to be vice-chief of staff (1957-1959).

Shortly before leaving office, President Eisenhower selected Lemnitzer to be chairman of the Joint Chiefs of Staff. Lemnitzer at once undertook the coordination of American nuclear forces in the face of a growing Soviet threat. He was the driving force behind the development of the Single Integrated Operational Plan (SIOP), the U.S. joint strategic nuclear strike plan, still the backbone of the U.S. strategy for deterrence. He also effected the White-Lemnitzer agreement for strategic airlift of Army forces by the U.S. Air Force.

When President Kennedy altered the plans for the Bay of Pigs operation without reference to the Joint Chiefs of Staff, Lemnitzer was out of the country on an around-the-world trip. On his return, he ''ordered'' the chiefs to say nothing, in spite of galling criticism, because U.S. allies were concerned more about governmental division than the failure of the effort.

In 1962 the Europeans, through Ambassador James Gavin, asked for Lemnitzer as NATO's supreme commander. He was also President Kennedy's personal choice, although his appointment was delayed by the Cuban Missile Crisis. He served from 1963 until 1969, the longest tour of any chief commander in that post. As he did throughout his career, he pursued a pragmatic course and avoided publicity. He streamlined the NATO nuclear strike request system, quietly used his personal influence to help calm one of the Turkish-Greek crises, and generally worked to strengthen NATO.

A father of two, Lemnitzer—along with his wife of over 40 years, Katherine Mead Tryon—often gave Christmas parties for the children of his staff. When a staff officer came to him with a proposal that ''Lem'' did not think was well thought out, he often rebuked him with '' . . . you're calling from the jail.'' The general retired in 1969. In 1987 he was awarded the Presidential Medal of Freedom. He died at Walter Reed Army Hospital in Washington on November 12, 1988.

Further Reading

There is no biography of Lemnitzer, but short sketches of his life may be found in George W. Cullum, *Biographical Register of the Officers and Graduates of the U.S. Military Academy* (Supplement, Vol. IX, 1940-50); *Generals of the Army,* a U.S. government publication (1953); *Webster's American Military Biographies* (1978); John B. Spore, ''Two Soldiers (Lyman Lemnitzer and Andrew J. Goodpasteur, past and present Supreme Commanders, Europe) . . . or, There Is More Than One Way To Reach the Top,'' *Army* (July, 1969); F. C. Painton (editor), ''Russia's Growing Power'' (interview with Lyman Lemnitzer), *U.S. News* (May 12,1969); ''General Lemnitzer,'' *TIME* (March 30, 1959); and ''Changed Line-Up in the Top Command,'' *U.S. News* (March 30, 1959). Lemnitzer's obituary, written by Albin Krebs, is in the November 13th issue of the *New York Times*. General Lemnitzer conducted oral interviews with Army War College students, and these are available in the archives of the Military History Institute, Carlisle Barracks, Pennsylvania. Access is restricted. □

Antoine, Louis and Mathieu Le Nain

The brothers Antoine (1588-1648), Louis (1593-1648), and Mathieu (1607-1677) Le Nain were French painters of genre, religious scenes, and portraits.

The work of the Le Nain family, and especially that of Louis, is an ideal example of the naturalism that typifies the French national style through the ages. With them an intelligent balance was struck between the exaggerated realism of the Netherlandish and German schools on the one hand and the noble generalization and idealism of the Italian school on the other.

The Le Nain brothers were born in Laon, which is between Paris and Flanders; this closeness to Flanders perhaps accounts for their preference of the peasantry as subject matter, but their presence on French soil may account for their awareness of the value of infusing classical standards, for reasons of balance, into their art. There are distinctions within this formula, however, among the three brothers. And here, once again, is manifest another characteristic of French art: the fluctuation within the naturalistic mode between medieval mannerism and classicism. The former is noticeable in the small-scale, calligraphic, and archaically composed style of the eldest brother, Antoine, and it is also present in the animation, variety of dramatic lighting effects, and social consciousness of the youngest brother, Mathieu. But the work of the middle brother, Louis, with large, quiet figures, monumentally posed, and cool tonal neutrality, appears to stabilize by classical means the other brothers' relative exuberance. We have, thus, in a single family of artists a demonstrable composite of the ingredients of French art.

Because only 15 dated works survive, all executed between 1641 and 1648 and signed ''Le Nain'' but without a Christian name, the plausibility of collaboration points up even more their microcosmic interrelationship. The gamut of their distinctively expressive means in collaboration is apparent in *Venus at the Forge of Vulcan*.

The brothers were probably jointly trained in Laon in the prevailing Netherlandish styles of Adriaen Petersz van der Venne and Hendrick Avercamp, and all three probably died in Paris, Antoine and Louis a few months after the founding in 1648 of the Royal Academy of Sculpture and Painting, of which the three were original members. In 1629 Antoine is recorded as master painter to the abbey of St-Germain-des-Prés in Paris. Mathieu and Louis, still apprentices, arrived the next year. In 1633 Mathieu is listed as master painter to the city of Paris. Antoine excelled in miniature and small-scale single and group portraits on copper, painted in strong local tones (*Portrait of the Marquis de Troisvilles* and *Family Reunion*).

Antoine Le Nain

Louis Le Nain

There are indications that sometime between 1626 and 1630 Louis must have gone to Rome, for the influence of the Netherlandish artists painting in Rome at the time, the Bamboccianti, or painters of small low-life scenes, particularly that of Pieter van Laer, is strong, as is that of Orazio Gentileschi. A Roman sojourn is implied also by the reflections in subject matter, composition, and mood in Louis's *Peasant Family* (ca. 1645-1648) and the *Procession of the Ram* of *The Drunkards* by the Spanish artist Diego Velázquez, who was in Rome in 1629-1630. Louis Le Nain's expressive content differs, however, from the vulgar bravado and hilarity of contemporary Dutch painters of the peasantry. Such a work as his *Peasants in the Country* dignifies and memorializes into frozen, immutable silence his subjects, calmly posed like monoliths among the carefully selected paraphernalia of the barnyard. These immortal peasants sit among the tokens of an earthly pilgrimage with the hushed deference which bespeaks an awareness of their being the guests of God. Their environment is lonely, the landscape airless, anticipating the aridity of some surrealistic paintings.

Mathieu Le Nain

While Antoine's and Louis's clientele was probably among the sober provincial bureaucracy, Mathieu's was undoubtedly a more urban and prosperous middle class.

Surviving his brothers by almost 30 years, he was, as the artistic heir of two extremely competent brothers, not only more facile in his painting technique but also worked in a more socially evolved municipal environment. Mathieu's relatively baroque frivolity is, therefore, understandable. He was a lieutenant in the Paris militia and a knight, probably of the Order of St. Michael, which the king frequently conferred on deserving artists. Mathieu somewhat pompously styled himself lord of Jumelle, a small farm he owned near Laon.

Mathieu took pleasure in underlining social distinctions. An extreme example, a late work, is *The Gardener,* which anticipates the arch sentimentality of Jean Baptiste Greuze a century later. The humble, obviously love-sick young gardener is mischievously eyed by a housemaid as he offers flowers to their demure mistress. Such pretentiousness bespeaks the courtly influence of Versailles on French and international taste. Whether or not this content can be called inherent or incipient mannerism as found in late baroque and rococo art, it is fundamentally antagonistic not only to the gravity of the early 17th century but also to the naive sincerity of Mathieu's older, long-deceased brothers.

Despite the expressive variety within the formula of uniformity of the Le Nain brothers' styles, the sobriety of their work as a whole concurs with the substantial values and metaphysical quiet of the first half of the 17th century everywhere in France other than in the courtly milieu. In their production, particularly that of Louis, sincere respect for the dignity of man is the grand and universal theme.

Further Reading

The best summary of the lives and of the many unresolved problems of scholarship surrounding the Le Nain brothers is François-Georges Pariset's article in the *Encyclopedia of World Art,* vol. 9 (1964). His bibliography contains all the notable and necessary works on the subject. For background material see Anthony Blunt, *Art and Architecture in France 1500-1700* (1954; 2d ed. 1970). □

Pierre Charles L'Enfant

Pierre Charles L'Enfant (1754-1825), French-born American architect, designed the plan on which Washington, D.C., was built.

The philosophical ideals of 18th-century France gave the American Revolution its ideological character. When the new republic was created, artists were called upon to symbolize and incorporate these ideals in official arts commissions. The work of Pierre Charles L'Enfant is the architectural expression of those ideological convictions.

L'Enfant was born in Paris. He studied painting under his father at the Royal Academy in Paris and later trained as an engineer. In 1777, during the American Revolution, he joined the American army as a volunteer and rose to the rank of major of engineers. After the war he gained George Washington's admiration by designing an eagle insignia for the Society of the Cincinnati.

In 1788 L'Enfant was commissioned to redesign the New York City Hall into an appropriate seat for the new Federal government. For Federal Hall, L'Enfant prepared a design that would consciously symbolize the union of the 13 colonies. He used emblematic motifs such as capitals with stars and rays in foliage, an exterior frieze with 13 metopes, each containing a star, and a pediment crowned with an eagle grasping 13 arrows.

When the decision was made to lay out a new Federal capital on the Potomac, L'Enfant wrote to President Washington offering his services. His plans were published in 1791. The symbolism of this design was more mature and coherent than that used in Federal Hall. The radiating streets and squares, named after the 13 states and centering on the two key buildings, the Capitol and the White House, symbolized union. Also contained in L'Enfant's plan were "statues, columns, obelisks . . . to perpetuate not only the memory of such individuals whose counsels or military achievements were conspicuous in giving liberty and independence to this country, but also those whose usefulness hath rendered them worthy of general imitation, to invite the youth of succeeding generations to tread in the paths of those sages or heroes whom their country has thought proper to celebrate."

Despite his great talent, L'Enfant never had a successful career. He was often impatient and tactless with clients, including his most prestigious employer, the U.S. govern-

ment, from whose service he was dismissed in 1792. In turn, the overproud architect refused to accept payment for his work. In 1795 he began to build a lavish town house in Philadelphia for the banker Robert Morris, but L'Enfant's temperament and the banker's financial reverses prevented the completion of the building. L'Enfant died in obscurity; in 1909 his body was moved to Arlington National Cemetery.

Further Reading

The standard biography of L'Enfant is Hans P. Caemmerer, *The Life of Pierre Charles L'Enfant* (1950). □

Vladimir Ilich Lenin

The Russian statesman Vladimir Ilich Lenin (1870-1924) was the creator of the Bolshevik party, the Soviet state, and the Third International. He was a successful revolutionary leader and an important contributor to revolutionary socialist theory.

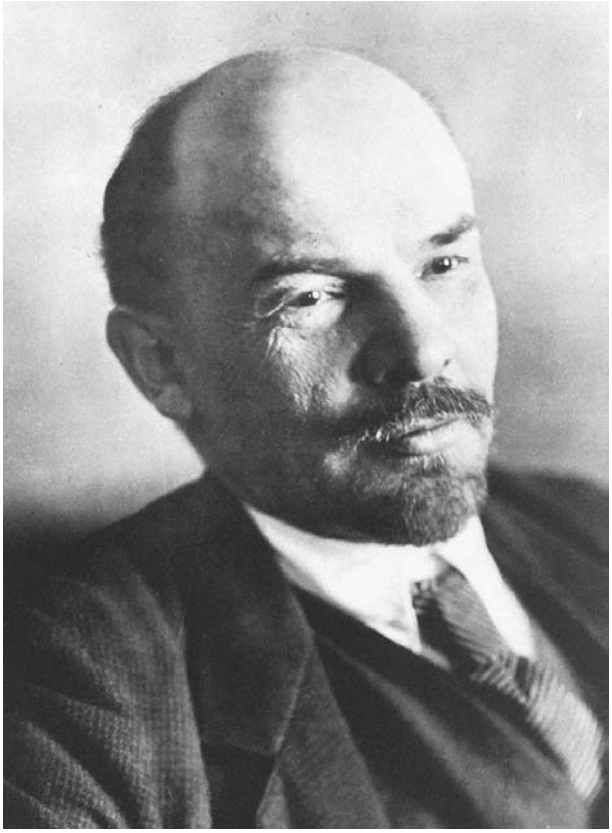

Few events have shaped contemporary history as profoundly as the Russian Revolution and the Communist revolutions that followed it. Each one of them was made in the name of V. I. Lenin, his doctrines, and his political practices. Contemporary thinking about world affairs has been greatly influenced by Lenin's impetus and contributions. From Woodrow Wilson's Fourteen Points to today's preoccupation with wars of national liberation, imperialism, and decolonization, many important issues of contemporary social science were first raised or disseminated by Lenin; even some of the terms he used have entered into everyone's vocabulary. The very opposition to Lenin often takes Leninist forms.

Formative Years

V. I. Lenin was born in Simbirsk (today Ulianovsk) on April 10 (Old Style), 1870. His real family name was Ulianov, and his father, Ilia Nikolaevich Ulianov, was a high official in the czarist educational bureaucracy who had risen into the nobility. Vladimir received the conventional education given to the sons of the Russian upper class but turned into a radical dissenter. One impetus to his conversion doubtless was the execution by hanging of his older brother Alexander in 1887; Alexander and a few associates had conspired to assassinate the Emperor. Lenin graduated from secondary school with high honors, enrolled at Kazan University, but was expelled after participating in a demonstration. He retired to the family estate but was permitted to continue his studies in absentia. He obtained a law degree in 1891.

When, in 1893, he moved to St. Petersburg, Lenin was already a Marxist and a revolutionary by profession, joining like-minded intellectuals in study groups, writing polemical pamphlets and articles, and seeking to organize workers. The St. Petersburg Union for the Struggle for the Liberation of Labor, which Lenin helped create, was one of the important nuclei of the Russian Marxist movement. The most important work from this period is a lengthy pamphlet, ''What Are the 'Friends of the People,' and How Do They Fight against Social-Democracy?'' In it Lenin presents the essentials of his entire outlook.

In 1897 Lenin was arrested, spent some months in jail, and was finally sentenced to 3 years of exile in the Siberian village of Shushenskoe. He was joined there by a fellow Marxist, Nadezhda Konstantinovna Krupskaya, whom he married in 1898. In his Siberian exile he produced a major study of the Russian economy, *The Development of Capitalism in Russia,* in which he sought to demonstrate that, despite its backwardness, the economy of his country had definitely transformed itself into a capitalist one. If Lenin had produced nothing else than this learned though controversial work, he would today be known as one of the leading Russian economists of his period.

Emigration to Europe

Not long after his release from Siberia in the summer of 1900, Lenin moved to Europe, where he spent most of the next 17 years, moving from one country to another at frequent intervals, periods of feverish activity alternating with those of total frustration. His first step was to join the editorial board of *Iskra* (*The Spark*), then the central newspaper of Russian Marxism, where he served together with the top leaders of the movement. After parting from *Iskra,* he edited a succession of papers of his own and contributed to other socialist journals. His journalistic activity was closely linked with organizational work, partly because the underground

organizational network within Russia to some extent revolved around the distribution of clandestine literature.

Organizational activity, in turn, was linked with the selection and training of personnel. For some time Lenin conducted a training school for Russian revolutionaries at Longjumeau, a suburb of Paris. A perennial problem was that of financing the movement and its leaders' activities in their European exile. Lenin personally could usually depend on financial support from his mother; but her pension could not pay for his political activities. Much of the early history of Russian Marxism can be understood only in the light of these pressing money problems.

His Thought

A Marxist movement had developed in Russia only during the last decade of the 19th century as a response to the rapid growth of industry, urban centers, and a proletariat. Its first intellectual spokesmen were people who had turned away from populism (*narodnichestvo*), which they regarded as a failure. Instead of relying on the peasantry, they placed their hopes on the workers as the revolutionary class. Rejecting the village socialism preached by the Narodniks, they opted for industrialization, modernization, and Westernization. Their immediate aim they declared to be a bourgeois revolution which would transform Russia into a democratic republic.

In accepting this revolutionary scenario, Lenin added the important proviso that hegemony in the coming bourgeois revolution should remain with the proletariat as the most consistently revolutionary of all classes.

At the same time, Lenin, more than most Marxists, made a clear distinction between the workers' movement, on the one hand, and the theoretical contribution to be made by intellectuals, on the other. Of the two, he considered the theoretical contribution the more important, the workers' movement being a merely spontaneous reaction to capitalist exploitation, whereas theory was an expression of consciousness, meaning science and rationality. Throughout his life Lenin insisted that consciousness must maintain leadership over spontaneity for revolutionary Marxism to succeed. This implies that the intellectual leaders must prepare the proletariat for its political tasks and must guide it in its action. Leadership and hierarchy thus become key concepts in the Leninist vocabulary, and the role and structure of the party must conform to this conception. The party is seen as the institutionalization of true consciousness. It must turn into the general staff of the revolution, subjecting the working class and indeed all its own members to command and discipline.

Lenin expressed these ideas in his important book *What's To Be Done?* (1902), the title of the work expressing his indebtedness to Nikolai Chernyshevsky. When, in 1903, the leaders of Russian Marxism met for the first important party congress, formally the Second Congress, these ideas clashed head on with the conception of a looser, more democratic workers' party advanced by Lenin's old friend Iuli Martov. This disagreement over the nature and organization of the party was complicated by numerous other conflicts of view, and from its first important congress Russian Marxism emerged split into two factions. The one led by Lenin called itself the majority faction (*bolsheviki*); the other got stuck with the name of minority faction (*mensheviki*). Lenin's reaction to the split was expressed in his pamphlet ''One Step Forward—Two Steps Back,'' published in 1904.

Mensheviks and Bolsheviks disagreed not only over organizational questions but also over most other political problems, including the entire conception of a Marxist program for Russia and the methods to be employed by the party. Bolshevism, in general, stresses the need for revolution and the futility of incremental reforms; it emphasizes the goals of Marxism rather than the process, with its timetable, by which Marx thought the new order was to be reached; in comparison to menshevism it is impatient, pragmatic, and tough-minded.

The Revolution of 1905 surprised all Russian revolutionary leaders, including the Bolsheviks. Lenin managed to return to Russia only in November, when the defeat of the revolution was a virtual certainty. But he was among the last to give up. For many more months he urged his followers to renew their revolutionary enthusiasm and activities and to prepare for an armed uprising. For some time afterward the technology of revolutionary warfare became the focus of his interest. His militancy was expressed in an anti-Menshevik pamphlet published in 1905, ''Two Tactics of Social-Democracy in the Democratic Revolution.''

The major impact of the aborted revolution and its aftermath was a decided change in Lenin's attitude toward the peasantry. Lenin came to recognize it as a class in its own right—not just as a rural proletariat—with its own interests, and as a valuable ally for the revolutionary proletariat. His pamphlet ''The Agrarian Question in the Russian Revolution of 1905-7'' presents these new views in systematic fashion.

Bolshevism as an Independent Faction

In the 12 years between the Revolution of 1905 and that of 1917, bolshevism, which had begun as a faction within the Russian Social-Democratic Workers party, gradually emerged as an independent party that had cut its ties with all other Russian Marxists. The process entailed prolonged and bitter polemics against Mensheviks as well as against all those who worked for a reconciliation of the factions. It involved fights over funds, struggles for control of newspapers, the development of rival organizations, and meetings of rival congresses. Disputes concerned many questions about the goals and strategies of the movement, the role of national liberation movements within the Marxist party, and also philosophic controversies. Lenin's contribution to this last topic was published in 1909, *Materialism and Empirio-criticism*.

Since about 1905 the international socialist movement had begun also to discuss the possibility of a major war breaking out. In its congresses of 1907 and 1912, resolutions were passed which condemned such wars in advance and pledged the parties of the proletariat not to support them. Lenin had wanted to go further than that. He had urged active opposition to the war effort and a transforma-

tion of any war into a proletarian revolution. He called his policy ''revolutionary defeatism.'' When World War I broke out, most socialist leaders in the countries involved supported the war effort. For Lenin, this was proof that he and they shared no aims or views. The break between the two schools of Marxism had become irreconcilable.

During the war Lenin lived in Switzerland. He attended several conferences of radical socialists opposed to the war or even agreeing with Lenin's revolutionary defeatism. He read extensively on the Marxist theory of state and wrote a first draft for a book on the subject, *The State and Revolution*. He also immersed himself in literature dealing with contemporary world politics and wrote a book which may, in the long run, be his most important one, *Imperialism: The Highest Stage of Capitalism* (1916), in which Marxism is effectively made applicable to the 20th century. By the beginning of 1917 he had fits of despondency and wrote to a close friend that he despaired of ever witnessing another revolution. This was about a month before the fall of czarism.

Lenin in 1917

It took a good deal of negotiation and courage for Lenin and a group of like-minded Russian revolutionaries to travel from Switzerland back to Russia through enemy country (Germany). Much has been made of Lenin's negotiations with an enemy power and of the fact that some Bolshevik activities were supported financially by German intelligence agencies. There is no convincing evidence, however, which might show that acceptance of funds from objectionable sources made Lenin an agent of these sources in any way. And from his point of view the source of aid was immaterial; what counted was the use to which it was put.

The man who returned to Russia in the famed ''sealed train'' in the spring of 1917 was of medium height, quite bald, except for the back of his head, with a reddish beard. The features of his face were arresting—slanted eyes that looked piercingly at others, and high cheek-bones under a towering forehead. The rest of his appearance was deceptively ordinary: a man of resolute movements clad quite conservatively in a middle-class suit.

Versed in many languages, Lenin spoke Russian with a slight speech defect but was a powerful orator in small groups as well as before mass audiences. A tireless worker, he made others work tirelessly. Self-effacing, he sought to compel his collaborators to devote every ounce of their energy to the revolutionary task at hand. He was impatient with any extraneous activities, including small talk and abstract theoretical discussions. Indeed, he was suspicious of intellectuals and felt most at home in the company of simple folk. Having been brought up in the tradition of the Russian nobility, Lenin loved hunting, hiking, horseback riding, boating, mush-rooming, and the outdoor life in general. He sought to steel himself by systematic physical exercise and generally forbade himself those hobbies which he considered time-wasting or corrupting: chess, music, and companionship. While his life-style was that of a dedicated professional revolutionary, his tastes in art, morals, and manners were rather conventional.

Once he had returned to Russia, Lenin worked feverishly and relentlessly to utilize the revolutionary situation that had been created by the fall of czarism so as to convert it into a proletarian revolution which would bring his own party into power. These were the crucial 6 months of his life, but space does not permit a detailed account of his activities in the period. The result of his activities is well known: Opinions in Russia quickly became more and more polarized. Moderate forces found themselves less and less able to maintain even the pretense of control. In the end, the so-called provisional government, then headed by Kerensky, simply melted away, and power literally fell into the hands of the Bolsheviks. As a result of this so-called October Revolution, Lenin found himself not only the leader of his party but also the chairman of the Council of People's Commissars (equivalent to premier minister) of the newly proclaimed Russian Socialist Federative Soviet Republic.

Ruler of Russia

During the first years of Lenin's rule as dictator of Russia, the major task he faced was that of establishing his and his party's authority in the country. Most of his policies can be understood in this light, even though he alienated some elements in the population while satisfying others. Examples are the expropriation of landholdings for distribution to the peasants, the separate peace treaty with Germany, and the nationalization of banks and industrial establishments.

From 1918 to 1921 a fierce civil war raged which the Bolsheviks finally won against seemingly overwhelming odds. During the civil war Lenin tightened his party's dictatorship and eventually eliminated all rival parties from the political arena. A spirited defense of his dictatorship can be found in his ''The Proletarian Revolution and the Renegade Kautsky'' (1918), in which he answers criticism from some more moderate Marxists. Lenin had to create an entirely new political system with the help of inexperienced personnel; he was heading a totally exhausted economy and had to devise desperate means for mobilizing people for work. Simultaneously he created the Third (Communist) International and vigorously promoted the spread of the revolution to other countries; and meanwhile he had to cope with dissent among his own party comrades, some of whom criticized him from the left. The pamphlet ''Left-wing Communism: An Infantile Disorder'' is a response to this criticism.

When the civil war had been won and the regime established firmly, the economy was ruined, and much of the population was bitterly opposed to the regime. At this point Lenin reversed many of his policies and instituted a trenchant reform, called the New Economic Policy. It signified a temporary retreat from the goal of establishing communism at once and a resolve to make do with the social forces available: the Communist party declared itself ready to coexist and cooperate with features of the past, such as free enterprise, capitalist institutions, and capitalist states across the borders. For the time being, the Soviet economy would be a mixture of capitalist and socialist features. The stress of the party's policies would be on economic recon-

struction and on the education of a peasant population for life in the 20th century. In the long run, Lenin hoped that both these policies would make the blessings of socialism obvious to all, so that the country would gradually grow into socialism. The wariness, the caution, the fear of excessive haste and impatience which Lenin showed in the years 1921-1923 are expressed only inadequately in the last few articles he wrote, such as ''On Cooperation,'' ''How We Must Reorganize the Workers and Peasants Inspectorate,'' and ''Better Less but Better.''

In 1918 an assassin wounded Lenin; he recovered but may have suffered some lasting damage. On May 26, 1922, he suffered a serious stroke from which he recovered after some weeks, only to suffer a second stroke on December 16. He was so seriously incapacitated that he could participate in political matters only intermittently and feebly. An invalid, he lived in a country home at Gorki, near Moscow, where he died on Jan. 21, 1924. His body was preserved and is on view in the Lenin Mausoleum outside the walls of the Moscow Kremlin.

Further Reading

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John Winston Lennon

The English musician, poet, and songwriter John Winston Lennon (born 1940) was a founder of The Beatles, the single most important and influential group in the history of rock 'n' roll music. He was murdered in 1980.

Childhood with Aunt Mimi

John Winston Lennon was born on October 9, 1940, during a German air-raid over Liverpool. His father, Alf Lennon, was a seaman, who deserted his wife Julia and their infant child. Over twenty years later when Alf Lennon tried to reenter his famous son's life, Lennon did not welcome him. Unable to raise Lennon alone, Julia asked her sister and brother-in-law, Mimi and George Smith, to care for her son. Tragically, an off-duty police officer knocked down and killed Lennon's mother in 1958.

Formative Years

Lennon attended Dovedale Primary in Woolton, and then Quarry Bank High School. He continued his education at Liverpool's College of Art, where he met his future wife Cynthia Powell. Lennon told *Rolling Stone* reporter Jann Wenner that his school teachers did not recognize his precocious artistic talent: ''People like me are aware of their so-called genius at ten, eight, nine . . . I always wondered, ''Why has nobody discovered me?'' . . . I got . . . lost in being at high school.''

Inspired by Rock 'n' Roll Greats

Inspired by the rock 'n' roll of Elvis Presley and Chuck Berry in the mid 1950s, Lennon started learning the guitar. His mother had introduced the banjo to him, and he initially

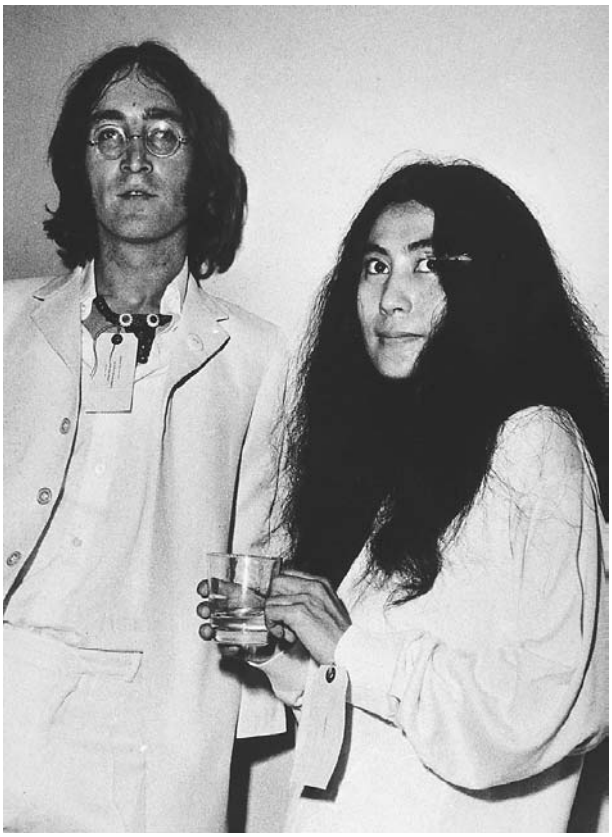

John Lennon (left)

played the guitar like a banjo with the sixth string slack. Lennon never considered himself a technically gifted guitarist, but told Wenner that he could make it ''howl and move.'' His early passion for rock 'n' roll never left him and he would continue to prefer it above all other forms of music.

Lennon formed his first group, the Quarrymen, in 1956. That year he met Paul McCartney, with whom he eventually collaborated in writing more than 150 songs. In its range and quality, this production far surpassed the achievement of other writers in the rock idiom. Lennon explained his complimentary song writing experience to a *Playboy* interviewer, ''[McCartney] provided a lightness, an optimism, while I would always go for the sadness, the discords, the bluesy notes.'' Although many of their famous hits were written individually, they always credited them jointly. Lennon and McCartney made some early appearances as The Nurk Twins.

Genesis of The Beatles

By 1959 George Harrison had joined the new group, which by then had been renamed Johnny and the Moondogs. The group unsuccessfully auditioned for Carrol Levis at the Manchester Hippodrome. Still waiting for their first beak, they became the Silver Beatles in 1960. For the next two years they played local engagements in Liverpool, most frequently at the Cavern Club, where numerous English groups gained their initial success. The Beatles first appeared in Germany in 1960 and made their debut professional recording with Rory Storm and the Hurricanes in Hamburg. While playing at the Cavern, they came to the attention of Brian Epstein who heard them and asked if they needed a manager. In 1962 Ringo Starr joined the group. They signed with Parlophone Records and released their first record, ''Love Me Do.'' Lennon married Cynthia Powell in August of 1962, and they had a son, John Charles Julian, the following year.

Number One

During 1963 the Beatles' popularity spread throughout England, and they reached #1 in the Melody Maker chart with ''Please Please Me.'' In 1964 their records, including ''She Loves You,'' ''I Want to Hold Your Hand,'' and ''Do You Want to Know a Secret,'' were released in the United States. ''I Want to Hold Your Hand'' reached #1 in the United States. Their revolutionary artistic and commercial leadership in the world of rock music thereafter was unchallenged.

The Poet

James Rorondi and Jas Obrecht in *Guitar Player* asserted that ''John was unquestionably the band's preeminent word-smith.'' He extended his writing skill beyond The Beatles. In 1964 he published a book of poems and fictitious anecdotes, *In His Own Write;* a second volume, called *A Spaniard in the Works,* followed a year later. Both works are remarkable in terms of their wit, inventive use of language, and prankish, sometimes diabolical sense of humor. The same verbal sensitivity also informs the Lennon-McCartney songs, which as a group marked new levels of sophistication, maturity, and intelligence in the development of rock lyrics. In 1967 Lennon appeared in *How I Won the War,* a film by Richard Lester, who had directed the Beatles' first two films, *A Hard Day's Night* and *Help!*

The Beatles' Continued Success

The success of The Beatles was unsurpassed. However, in March of 1966, Lennon infamously declared that The Beatles were more popular than Jesus Christ, resulting in their temporary ban on American airwaves. The Beatles released ''Sgt. Pepper's Lonely Hearts Club Band'' in May of 1967, which Lennon believed to be their most creative album. Although he had been taking LSD and other narcotics, Lennon claimed that ''Lucy in the Sky with Diamonds'' was not inspired by drugs, but by a painting by his son, Julian. The girl with ''kaleidoscope eyes'' was the woman of his dreams, whom he found to be Yoko Ono.

Disillusionment and the End of The Beatles

Lennon, like the other Beatles, was interested in the teachings of the Maharishi, and he attended a two month instructor's course in transcendental meditation in early 1968. The band wholeheartedly embraced the Maharishi's teachings, but soon became disillusioned with him and transcendental meditation. However, this experience did not dull Lennon's interest in the counterculture. In October of 1968, Lennon was arrested with Ono, for the possession of hashish, and Lennon pled guilty and received a fine. Divorced from his first wife in November of 1968 on the grounds of adultery with Ono, Lennon married Ono, a Japanese environmental artist with whom he collaborated in both music and the visual arts. Ono and Lennon released ''Unfinished Music Number One: Two Virgins'' in November of 1968, featuring the couple naked on the cover. The couple spent their honeymoon protesting against the war in Vietnam. In the same year, and as a form of protest, Lennon returned to the British government the Member of the Order of the British Empire Medal, which Queen Elizabeth had awarded the Beatles in 1965. Meanwhile, the Beatles recorded their final album, ''Abbey Road'' in 1969 as the group began to disintegrate. Many fans blamed Ono for breakup, only strengthening Lennon's commitment to her. The Beatles made their last live public performance, an impromptu show on the rooftop of Apple Studios in January of 1969. In 1970 the group officially disbanded.

Lennon and Ono

Lennon and Ono moved to the United States in September of 1971. However, Lennon continued to be a high profile figure after the immigration service declared him ineligible for residency and served him with a deportation notice because of his 1968 drug conviction. The New York Supreme Court eventually reversed the order in 1975. In New York, Lennon recorded ''Imagine.'' Lennon and Ono split for a year and a half, during which time Lennon moved to Los Angeles and lived with another woman. The couple reconciled in January of 1975 and Sean Ono Taro Lennon

was born later that year on father John's birthday. In 1976 Lennon announced that he was going to be a househusband, and he did not record anything until 1980. After the hiatus, Lennon worked with Ono to produce ''Double Fantasy,'' which many critics considered among Lennon's best work. Other songs recorded during the sessions for ''Double Fantasy'' were posthumously collected into an album called ''Milk and Honey.''

Lennon's Death

On December 8, 1980, Mark David Chapman, a deranged fan, murdered Lennon outside the Dakota in Manhattan. Lennon's death returned his music to worldwide prominence and propelled the song ''Starting Over'' to #1 in the United States and other countries. For a man who had lived an extraordinary life, his hopes for the future were modest. He told Wenner, ''I hope we're a nice old couple living off the coast of Ireland or something like that—looking at our scrapbook of madness.''

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André Le Nôtre

The French landscape architect André Le Nôtre (1613-1700), or Le Nostre, gave to the art of the formal garden its most monumental and definitive expression. His style spread to every corner of Europe.

Born in Paris on March 12, 1613, André Le Nôtre was early trained in the practical aspects of gardening procedure, being both the son and grandson of gardeners who had worked at the palace of the Tuileries. The possibility of raising this craft to a noble art form was greatly enhanced by his study of painting under Simon Vouet and by his knowledge of architecture, very possibly learned from François Mansart. In addition to this sound academic training, La Nôtre's style was formed by careful study of the writings on perspective and optics by Salomon de Caus and Père Nicéron.

Though Le Nôtre succeeded to the position of his father as chief gardener at the Tuileries in 1637, it was not until he began his work on Nicolas Fouquet's château of Vaux-le-Vicomte in 1655 that the landscape architect became famous. Here, in collaboration with the architect Louis Le Vau, Le Nôtre had for the first time the opportunity to create an entire château and garden complex which ultimately resulted in an unparalleled visual harmony of the whole. Throughout the gardens, which were designed as a logical architectural extension of the structure they served, there is a spirit of ordered discipline, geometric formality, and perfect equilibrium among the various components—fountains, sculptures, parterres, and architectural elements.

Upon the completion of Vaux in 1661, Le Nôtre was active in the service of King Louis XIV, redesigning the gardens of Fontainebleau, Saint-Germain-en-Laye, and the Tuileries. Le Nôtre's masterpiece was the vast garden project for Versailles, which he began in 1662 and which engaged his talents throughout the remainder of the century. For Louis XIV he also executed the gardens of the Grand Trianon and Clagny, and for the French nobility he designed the splendid garden complexes of Sceaux, Chantilly, Meudon, Saint-Cloud, and Pontchartrain. Among the lesser gardens to which his name assuredly can be attached are those of Maintenon, Saint-Cyr, the Palais Royal, and Gaillon.

In referring to Le Nôtre's death on Sept. 15, 1700, the *Mercure de France* wrote, ''The king has just lost a man rare and zealous for his service, a man who, very singular in his art, did him great honor.''

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St. Leo I

St. Leo I (ca. 400-461) was pope from 440 to 461. He strengthened the papal office and thus earned the title of father of the papacy. He played a large role in the disputes over the nature of Christ, and his views were accepted by the Council of Chalcedon.

The 5th century saw the rapid deterioration of Western civilization. At the beginning of the century the Goths entered northern Italy and in 410 under Alaric entered and sacked Rome. The Roman Empire in the following years changed from unified dominion to a divided and often warring group of local states. The growth of the Christian Church was the precise opposite of the decline of the empire. In the preceding 4 centuries the Church had not only spread over the civilized world but had also developed organizational patterns similar to those of the empire. Local cities were governed by bishops, of whom the bishop of the central city was preeminent.

Accession to Papacy

Very little is known of Leo prior to his accession to the papacy. The town of Volterra, 51 miles southeast of Pisa, claims to have been his birthplace; his actual birth seems to have been some time very near the end of the 4th century. His family, of Etruscan blood, probably moved to Rome early in his life to find greater security.

Leo was elected to the papacy without rival on Sept. 29, 440. The sermons he preached at his election and each year on its anniversary displayed not only his considerable rhetorical skill but also his own understanding of his office. In the sermon on the first anniversary of his elevation Leo said that St. Peter ''rejoices in your love and welcomes the regard shown by the partners of his office for that which the Lord has appointed, finding in it proof of the united love of the whole Church which embraces Peter in Peter's see, and gives her affection as generously to his unworthy successor as to the great shepherd himself.'' Leo throughout his papacy demanded that all recognize in his office ''Peter in Peter's see'' and give to it the unique authority of the Petrine succession.

In the execution of the responsibilities of his office Leo displayed great administrative skill. This was particularly true in the West, where he dealt successfully with a variety of problems. The Vandal invasions of Africa and the fall of Carthage in 439 resulted in the presence of many African refugees in Rome and Italy, among whom were many Manichaeans. These dualists had long been active in North Africa, and Augustine himself had once been such a believer. Their activity in Italy presented Leo with a serious problem which he largely resolved with the help of the imperial government, which proclaimed an edict against the Manichaeans. This was enforced by a composite civil court. Such a partnership of Church and state was often useful to Leo.

Beyond his jurisdiction as metropolitan and provincial bishop Leo entered several local disputes, which he resolved in a manner that further extended the recognition of the universal authority of the Roman pope. In 444 an appeal was made to Leo against Hilary, Bishop of Arles. Leo decided against Hilary and prescribed the manner of episcopal elections and consecrations. Leo's letter to the Gallic bishops was supported by an imperial rescript signed by both emperors, Theodosius II of the East and Valentinian III of the West. In respect to the authority of the Roman see they ordered: ''Let no one presume to undertake any illicit act contrary to the Authority of that see. For the peace of the churches will undoubtedly be preserved, if the whole body acknowledges its governor.''

Leo also entered disputes farther from Rome. In Dacia and Macedonia, where the influence of the see of Constantinople was considerable, the bishop of Thessalonica had been regarded by the bishop of Rome as his vicar. In 446

Leo rebuked Anastasius of Thessalonica and ordered him to be more faithful to canonical procedures.

Nature of Christ

The central crisis of Leo's career grew out of a combination of doctrinal and political controversies in the Eastern Church. The Council of Nicaea had left unresolved the problem of the relationship between God and man in Jesus Christ; the Council had also not dealt with the importance of Constantinople in relation to the other major sees of the East. In the 5th century Alexandria took issue with Constantinople in terms of the doctrine of Christ.

Cyril, the able and aggressive bishop of Alexandria, maintained against Nestorius, the Antiochene bishop of Constantinople, that the human and divine are united in Christ; Nestorius sought to maintain the separate identity of the divine and human. The Council of Ephesus in 431 under the control of Cyril condemned Nestorianism. With Dioscurus, Cyril's successor, and Flavian, Nestorius's successor at Constantinople, the controversy broke out anew. The Alexandrine party contended that Flavian's insistence upon the integrity of the two natures in Christ (diophysitism) destroyed the unity of the person; against them it was argued that not to recognize the two natures was to proclaim a Christ of one nature (monophysitism) who was neither God nor man.

Early in the conflict Flavian appealed to Rome for support; Leo advised that the doctrines of the Fathers of the Church should be preserved. In March of 449 an imperial council called a council to meet at Ephesus in August. Flavian again appealed to Leo for support. Leo's answer of June 13, 449, is his most important work. In this *Tome,* as it is called, Leo set forth both his own doctrine and the claim of his office for final authority in matters of doctrine. Leo did not attempt to reach the speculative heights of Eastern theologies but rather set forth in direct and simple language what he believed to be the Catholic faith. In Christ the two natures of godhead and manhood meet in one person without confusion. ''While the distinctness of both natures and substances is preserved, and both meet in one Person, lowliness is assumed by majesty, weakness by power, mortality by eternity.'' Thus setting forth a diophysite position, Leo also condemned Eutyches, a follower of Dioscurus.

The Second Council of Ephesus met under the control of the Alexandrine party, which prevented the reading of Leo's letter. Called Latrocinium (Robber's Council) by Leo, it restored Eutyches, deposed Flavian, and condemned diophysitism. These actions were supported by Theodosius II, the Eastern emperor.

The death of Theodosius gave the diophysite party the opportunity which Leo sought. In urging another council, Leo, however, desired only that monophysitism be repudiated and that his *Tome* be accepted as the statement of the Universal Church. The Council met at Chalcedon in 451, and at its second session on October 10 Leo's representatives secured the acceptance of the *Tome* and at the next session the condemnation of Dioscurus. While Leo wanted the Council to stop at this point, it proceeded to draw up a definition of the faith; nevertheless, the Roman forces prevailed in the drafting committee, and the definition proclaimed by the Council, the Chalcedonian Definition, was the triumph of Leo's Christology.

Leo's victory was mitigated, however, by the canons passed against the protest of the Roman delegates, for three canons dealt with the privileges of Constantinople. The twenty-eighth canon in particular recognized Constantinople as ''New Rome,'' in second place in ecclesiastical affairs to the elder. Although the primacy of the pope was recognized, the patriarch of Constantinople was given the same privileges of honor and the right to ordain metropolitans in Asia, Pontus, and Thrace. These limitations of papal authority were not accepted by Leo, who declared the ultimacy of the canons of Nicaea. Despite his doctrinal victory and Leo's own conciliatory attitude, much of the monophysite party remained unconvinced and continued to exist, especially in Egypt.

Last Years

Leo's concerns in this period were not merely political and doctrinal. In 452 Attila the Hun moved his forces into northeastern Italy. With an embassy of Roman leaders Leo visited Attila and obtained his withdrawal. The reasons for Attila's decision were complex, but the image of Leo's turning back the barbarians from Rome has caught the imagination of many. Gaiseric the Vandal advanced on Rome in 455, and on this occasion Leo, despite a meeting outside the walls of Rome, was unable to prevent the occupation and sack of Rome.

In the face of all of these distractions, Leo continued his overseeing of the Church. In 458 a series of letters took issue with the Synod of Narbonne and laid down enduring patterns in the West for the administration of penance. On Nov. 10, 461, Leo died.

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Leo III

Leo III (ca. 680-741), called the Isaurian, was Byzantine emperor from 717 to 741. He rescued the empire from disaster and began the containment of the Arabs' eastern advance. He also initiated the controversial Iconoclastic movement.

Leo was born in Germanicea in northern Syria, but his family was resettled in Thrace by one of the population movements of the last Heraclian emperor, Justinian II, during his initial regime (685-695). Leo attracted this sovereign's attention during his second regime (705-711) and then won a reputation for daring exploits during the chaos of the Heraclian dynasty's collapse. Under the insecure Anastasius II (713-715) he was advanced to command of the Anatolikon Theme, one of the military provinces of Asia Minor. Rivalries between troop units of the various themes produced rebellions and instability, encouraging Leo's own ambitions. Leo formed a coalition with another thematic commander, Artavasdus, who became his son-in-law. Evading Arab attacks, Leo captured the weak puppet emperor Theodosius III (715-717). He then entered Constantinople, where he was crowned emperor on March 25, 717.

Though a usurper, Leo III proved the right man for the times. Having failed in earlier efforts to overrun the ''Empire of the Christians'' and to take its great capital, the Arabs under their Umayyad rulers had again taken the offensive. From 695 on, exploiting the chaos attending the Heraclian collapse, the Arab armies plunged deep into Asia Minor and threatened Constantinople directly. With only the briefest time for preparations, Leo faced a full-scale siege as the Arabs began, on Aug. 15, 717, to attack Constantinople with all the land and sea forces the caliphate could muster. Leo's leadership was brilliant. As with the previous Arab siege, under Constantine IV 40 years before, the combination of strong fortifications, excellent organization, and the fearsome secret weapon known as ''Greek fire'' gave the Byzantines success. The Arabs withdrew in disarray in August 718. This great triumph against the final tide of the Arab offensive saved not only the Byzantine Empire but all of eastern Europe, and perhaps more beyond, from Moslem conquest.

The Arabs' menace to the empire did not end altogether, for during the 720s and 730s they resumed their offensive into Asia Minor. Leo devoted further efforts against them, and in 740 he won a great victory at Akroinon which further crippled the Arabs' position, enabling his son and successor to take the offensive against them. Not only was the capital freed from danger, but the safety of Asia Minor, the empire's greatest source of manpower and revenue, was secured.

Leo III advanced the system of the themes (administrative divisions of the empire) to a significant extent. He reconsolidated the system by dividing the original themes into smaller units and reorganizing them; he had learned from his own success how easy it was for a commander of a large territory to seize the throne. A number of new institutional codifications marked his reign. By far the most important of these is his *Eklogá*. Issued in 726, this is a digest of essentials from Justinian I's old *Corpus juris civilis,* but now in Greek, the empire's functional language. This code demonstrated the continuing evolution of Roman law in the East, amalgamated with new Christian and Oriental elements. Leo's work is therefore a bridge between the legal landmarks of Justinian's age and the mature Byzantine codifications of the late 9th century.

Leo's most controversial legacy was the initiation of a campaign against the use of images (icons) in the Church. Though the movement may have been aimed indirectly at the centers of icon support, the monasteries, as parasitical drains on the empire's wealth and manpower, a genuine religious and theological concern cannot be overlooked. Influences of Islam, Judaism, and even some Christian heresies have been suggested as affecting Leo's movement, but it may also reflect a puritanical Asiatic reaction to the Greek philosophical rationalization of physical representation of the Divine.

Leo moved cautiously to discredit images in 726, and he promulgated a formal decree against them only in 730. Popular reaction was strong at home, and further opposition came from the papacy in Rome. Leo's power over distant Italy was limited, and he retaliated by transferring important provinces from Roman ecclesiastical jurisdiction to that of the see of Constantinople. (This move has also been assigned by some historians to Leo's son, Constantine V.) Such friction between pope and emperor only encouraged the papacy's drift into its epoch-making alliance with the Carolingian Franks. Nevertheless, Leo left the full-scale pursuit of Iconoclastic policy within the empire to his successor.

Originally promising the succession to Artavasdus, Leo secured a dynastic line of his own when his son, Constantine, was born in 718. Leo made him coemperor in 720, guaranteeing this family succession. In 733 Leo married Constantine to a princess of the Khazars, thereby winning these Turks as valuable allies against the Arabs in the Cau-

casus. Leo shared command and authority with Constantine in his last years, so that power passed directly to his son when he died on June 18, 741.

Further Reading

Useful general accounts of Leo's reign are in J. B. Bury, *A History of the Later Roman Empire: Arcadius to Irene* (2 vols., 1889); George Ostrogorsky, *History of the Byzantine State* (1957; 2d ed. 1969); Romilly Jenkins, *Byzantium: The Imperial Centuries* (1966); and *The Cambridge Medieval History,* vol. 4, 2 pts. (2d ed., 1966-1967). The fullest study of the religious issues is Edward James Martin, *A History of the Iconoclastic Controversy* (1930). □

St. Leo IX

St. Leo IX (1002-1054) was pope from 1049 to 1054. He was a man of action who opposed simony, enforced clerical celibacy, negotiated with emperors, and led an army against invaders of Italy.

The future pope Leo IX was born Bruno of Egisheim on June 21, 1002, in the district of Alsace. He was a relative of the Holy Roman emperor Conrad II, and after he was ordained a priest, he served for 2 years as chaplain at the Emperor's court. In 1026 the Emperor caused him to be named bishop of Toul in Alsace. During his 22 years as leader of the church in Toul, Bruno was concerned about both the morals of his people and the welfare of the emperors.

When the papacy was vacant in 1048 and delegates from all over the empire met in Worms to decide on the candidates, Bruno's cousin, Emperor Henry III, proposed him as the next pope. Bruno accepted but insisted that the people and clergy of the city of Rome elect him formally, as was their right. This they did, and in 1049 he was consecrated pope with the name of Leo IX.

Several months later, while presiding over the Easter Synod in Rome, Leo took over leadership of the reform movement in the Church by enacting strict regulations against priests' marrying and against simony (using religious activities to make money). He also reacted unfavorably to the teachings of Bérenger de Tours that the body and blood of Christ were present only symbolically in the sacrament of the Eucharist. After the synod Pope Leo set out to bring its message to other parts of Italy. He continued his travels throughout Germany in the company of the Emperor, presiding over synods in Reims and Mainz, and later went into France and Hungary with his words of reform and renewal. In the course of his travels he came in contact with a number of outstanding men, many of whom he later brought to Rome to be future leaders of the Church.

When King Macbeth of Scotland came to Rome to seek forgiveness for his crimes, Leo pronounced the absolution. He directed King Edward the Confessor of England to build what later came to be Westminster Abbey. When the Normans invaded the southern part of Italy in 1053, Leo led an

army of German and Italian soldiers against them. He was not as successful in war as he had been in Church affairs and was taken prisoner by the Normans. When, in 1054, his health failed in prison, perhaps because of malaria, he was taken back to Rome to die. Leo IX was acknowledged after his death to have been a successful leader of men and a true reformer of the Church.

Further Reading

A scholarly, historical study of Leo is in Horace K. Mann, *The Lives of the Popes in the Middle Ages,* vol. 6 (1925). Frederich Gontard, *The Popes* (1964), contains a sketch of Leo's life. Some helpful illustrations accompany the outline of his personality and accomplishments in Geoffrey Barraclough, *The Medieval Papacy* (1968). □

Leo X

Leo X (1475-1521), who was pope from 1513 to 1521, was a lavish patron of the arts and an international political manipulator. The Reformation began during his reign.

In the second half of the 15th century the Renaissance was in full swing in Italy. The glories of man had been rediscovered and were being reappreciated after the religious austerities of the Middle Ages. The classic art of

ancient Greece had come back into style; the ornate Latin of early Rome was being mastered again. Life in this world had become more important, for those who could afford it, than life in the next. The princes of Italy's city-states fought and schemed to preserve their power and increase their wealth.

It was into this kind of world that Giovanni de' Medici, the future pope Leo X, was born on Dec. 11, 1475. His father, Lorenzo de' Medici or Lorenzo the Magnificent, ruled Florence. His uncle, Giuliano de' Medici, had been assassinated by agents of Pope Sixtus IV, who as ruler of Rome was a political rival. Young Giovanni and his older brother Pietro were carefully schooled by their father in the arts of government as well as the pleasures of wealth. One of his tutors was Pico della Mirandola, an outstanding humanist and persuasive teacher. Giovanni grew up as an intelligent young man, deeply interested in literature and art, passionately devoted to his family, and reasonably religious by the standards of his time. He formally entered the ranks of the Roman Catholic clergy when he was 7 and was made a cardinal by Pope Innocent VIII at 13. As a churchman, he was entitled to receive the revenues from a number of wealthy churches in Florence and Rome, adding to his family's influence and fortune.

Ecclesiastical Career

In 1492, when he was 16, Giovanni took up residence in Rome as a full-fledged member of the College of Cardinals but returned to Florence when his father died later that same year. He helped his brother Pietro administer the affairs of their family and their city, until an uprising in 1494 forced the Medicis into exile. Because he had opposed the election of Rodrigo Borgia as Pope Alexander VI, Giovanni was in disfavor and could not immediately go back to Rome. He used his time of exile to travel extensively throughout Europe.

At Pietro's death in 1503 Giovanni became head of the Medici family. He gladly took up the work offered him by Pope Julius II in 1512, to lead a papal army against his family's enemies in Florence. The expedition was a disaster. His army was defeated and Giovanni was taken prisoner. Agents of the Medicis soon secured his release, and when his family was reestablished in Florence, Giovanni returned in triumph as ruler of the city. He was elected pope in February 1513. Giovanni left Florence in charge of his younger brother, Giuliano, as he himself assumed control of the Church, the city of Rome, and the Papal States. He was ordained a priest on March 15, consecrated a bishop on March 17, and enthroned as Pope Leo X on March 19. At the age of 37 he had at his disposal all of the wealth and the power of the papacy.

Leo moved quickly to consolidate his political power. He joined with Emperor Maximilian I of Germany, King Ferdinand V of Spain, and King Henry VIII of England to drive the French out of northern Italy. When the French reinvaded, he agreed to return part of their former territory if they would give military support to the Medici family in Florence. Shortly afterward he signed an agreement with the French king, Francis I, allowing the king to control the selection of all the bishops in France, an agreement which was to last until the French Revolution.

In his own kingdom of Rome, Leo placed his relatives in positions of power. His cousin Giulio became the cardinal archbishop of Florence and an official in the Pope's court. He named his nephew Lorenzo to rule Florence in place of his brother Giuliano, whom he married to a daughter of the French house of Savoy. When he discovered a plot in his own palace to poison him, Leo had one cardinal executed and another put in prison. To neutralize the power of the remaining officials, he created 31 new cardinals, all members of his own family or people he could otherwise trust. One of his last political moves was to form another alliance with Emperor Charles V and King Henry VIII of England to drive the French out of northern Italy again.

Patron of the Arts

While negotiating with kings and emperors for the future of Europe, Leo found time for the pleasures he loved. Artists, writers, and musicians came to Rome from all over Italy at his request. He created special projects to take advantage of the outstanding talents of the artist Raphael. He set up a Greek printing press in Rome and encouraged the Jewish community in the city to begin their own printing operation. Church positions were found for writers, poets, and translators, some of the more favored of whom he made bishops. Leo himself was a master of classical Latin and delighted in giving impromptu speeches in the style of Cicero. He commissioned plays and had them performed before his court. As a connoisseur of the arts, he was un-

equaled in Europe. While he was pope, Rome became the cultural center of the West.

Leo particularly liked to hunt and did so in a grand style. The Pope and his entourage beginning a chase was as much a show for the Roman people as a sport for the papal court. He would frequently attend Mass before he set out and would sometimes offer the Mass himself. But religion, although valuable, never interfered with what he considered the important demands of his position. When the papal finances began to show the strain of Leo's extravagant expenses, he unhesitatingly made use of his religious powers for added income. He demanded a fee from all new bishops and cardinals and authorized the selling of indulgences throughout Germany to obtain money for a grand rebuilding of Saint Peter's Basilica, Rome's most important church.

Martin Luther

The news in 1517 that a German monk had proclaimed 95 theses in opposition to many of the Church's practices, particularly the indulgence business, drew from Leo the remark that Martin Luther was ''a drunken German who would soon be sober.'' But Luther had touched a popular nerve. People, whose deep spiritual need was not being satisfied by Leo's kind of Church, supported him in large numbers, as did many German princes who had long resented the flow of money to Rome.

After several years of unsuccessful negotiations, in 1520 Leo issued against Luther the decree *Exsurge Domine,* which began: ''Arise, O Lord, and judge thine own cause. . . . A wild boar has invaded thy vineyard.'' Luther burned the document and was then formally excommunicated from the Church by the Pope. When, a year later, King Henry VIII of England wrote a treatise against Luther, Leo rewarded him with the title Defender of the Faith. However, Luther's Reformation gained irresistible momentum throughout northern Europe, while Pope Leo went back to his political intrigues in Italy.

Last Years

The military expedition against the French that Leo had set in motion by his last treaty with the Emperor and the King of England ended in November 1521, when the Emperor's forces captured Milan from the French and turned over four northern Italian provinces to the Pope's soldiers. Leo hardly had time to enjoy his victory. He died suddenly in his palace during the night of Dec. 1, 1521, just a few days before his forty-sixth birthday. Many suspected he had been poisoned.

Throughout his Church career Leo had been concerned above all for the welfare of his own Medici family and then for the political power of the papacy. His sumptuous style of life reflected his upbringing in his father's Florentine court. Leo played international politics with a skill and daring that were outstanding for his age. He was a personification of the humanistic ideals of the Renaissance, a man who lived elegantly and fully, a man of taste and talent. Yet, Leo was not a religious leader and failed to meet the spiritual needs of his age. As pope, Leo X was a superb Italian prince.

Further Reading

Thorough and historically valuable accounts of Leo's life are presented in several older studies: William Roscoe, *The Life and Pontificate of Leo the Tenth* (4 vols., 1805-1806); Ludwig Pastor, *History of the Popes,* vols. 7 and 8 (1908); Herbert M. Vaughan, *The Medici Popes* (1908); and Joseph A. Gobineau, *The Renaissance: Savonarola, Leo X* (1913). Frederich Gontard, *The Popes* (1964), gives a lively and interesting description of Leo's character and the style of the papacy during his rule. Works on church history, such as Philip Hughes, *A History of the Church,* vol. 3 (1947), are helpful for placing Leo X in the context of the movements of his time. □

Leo XIII

Leo XIII (1810-1903), who was pope from 1878 to 1903, is known for his social reforms and his recognition of the rights of the worker. During his reign the Roman Catholic Church achieved an international prestige it had not enjoyed since the Middle Ages.

Vincenzo Gioacchino Pecci, who became Pope Leo XIII, was born on March 2, 1810, in Carpineto, Italy. He was educated by the Jesuits at Viterbo and in Rome. After becoming a priest on Dec. 31, 1837, he was named apostolic delegate to Benevento. After a period as delegate to Perugia, he was appointed apostolic nuncio to Brussels in January 1843 and became an archbishop. Already at Perugia he had shown himself to be a social reformer. At Louvain he mediated in the bitter controversy between the Jesuits and the university. Reappointed to Perugia in 1846, he was made cardinal in 1853 by Pius IX. He spent the next 25 years restoring churches, promoting education of the clergy, and advocating social reform.

Political Revival

Leo became pope at a low ebb in the prestige of the papacy. The Pope had been a ''prisoner'' in the Vatican since 1870. Tension existed between the Vatican and most European governments. There were no strong Catholic political parties in Europe. The democracies and the Vatican traded no friendship. Within the Church there existed a polarization because of the authoritarian rule of Pius IX. Between the Italian state and the Vatican there were the utmost frigidity and ill feeling.

Elected pope at the age of 68, Leo was not expected to hold the post long or to make any great changes. His pontificate, however, lasted 25 years. One of his first undertakings was to offset the secularizing philosophies of governments imbued with anticlerical, antipapal, and anti-Church policies. It was the age of the *Kulturkampf* in Germany and of governmental anticlericalism in France, Belgium, and the Netherlands.

Leo's methods were in the main conciliatory and quite simple in intent. His strength lay in his obvious and proven

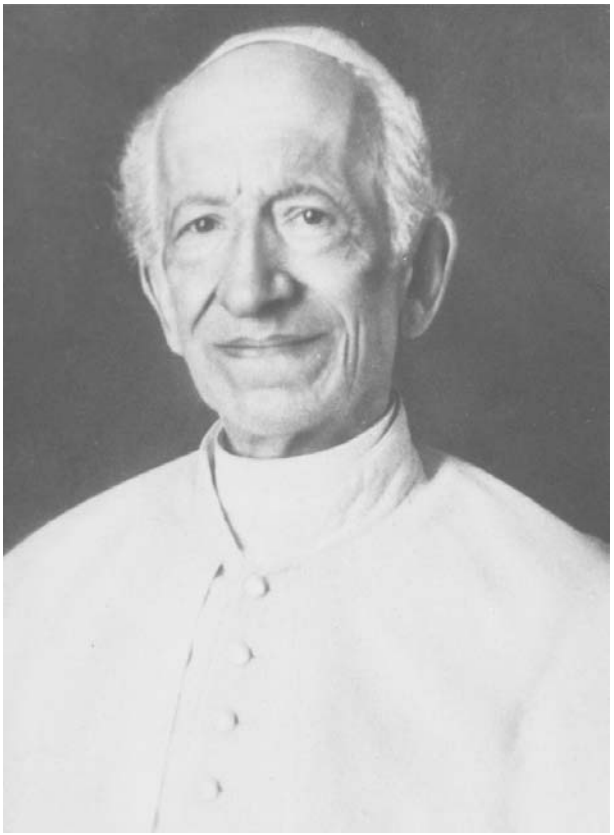

enthusiasm for learning, for scientific achievement, and for a relatively open-minded discussion with all comers. As part of his program he set out to strengthen the Catholic political parties in Europe. His policies bore fruits within his lifetime, and their acceptance was aided mightily by the ever-growing threat of socialism and an early form of communism which had started with the Communist Manifesto of Friedrich Engels and Karl Marx in 1848. Thus Germany's chancellor Otto von Bismarck came to see the newly revived Catholic Center party as a bulwark against socialism. Extreme anticlerical legislation was repealed by his government by 1887. In 1881 the Prussian government had reappointed an envoy to the Vatican (the first since 1874). Similarly, in Belgium, Catholics gained political power and helped mitigate anticlericalism and secularizing policies. In France, Leo was less successful. His appeal was laced with too political a motivation, which divided Catholic supporters and created antagonism lasting well beyond Leo's death.

Italian Policy

For Italy, Leo adopted a policy marked by an intransigence which produced more or less the same bitter fruits as in France. Leo hoped Germany would force a solution of the ''Roman question'' and restore the papacy to a position of temporal power. But the Triple Alliance between Germany, Austria, and Italy dashed these aspirations. Leo could expect no help from France, where his policies had, rather, fomented antipapal feeling. When Mariano Rampolla became secretary of state for Italy in 1887, he sought the friendship of the democracies, the United States, and France particularly. Leo was much more in favor of a monarchical paternalism than of a democratic form of government; he feared the latter as an open door to anticlerical and secular policies. In Italy, Leo allowed Catholics to participate in municipal politics, but he maintained the traditional ban on all Catholic participation in national politics almost to the end of his life. In his encyclical letter *Immortale Dei* (Nov. 1, 1885) Leo denounced democracy as irreconcilable with the authority of the Church, although he did allow that with proper conditions Catholics could work within such a democratic framework. In *Libertas praestantissimum* (June 20, 1888) he declared personal liberty and freedom to be a legitimate political goal, but he tied the success of such a goal to adherence to Roman Catholicism. Leo sought, in other words, to reconcile the liberalism of his day with traditional Roman Catholic teaching. Although he did not succeed, he laid the foundations for a later development in the mid-20th century. The policies of John XXIII, for instance, reflected Leo's thoughts but took some essential steps forward.

Diplomatic Relations

On the general plane of diplomatic relations, Leo was successful. He established cordial relations with Spain, Austria, Great Britain, Switzerland, Germany, the United States, and many South American countries. The tension between the Vatican and Russia was relaxed. His centralization policies included a new organization of pilgrimages to Rome, more frequent audiences for the visiting faithful as well as for non-Catholics, an expanding panache of papal ceremonial and glory, and the encouragement of cordial ties of collaboration and mutual respect between Catholic academic institutions and corresponding institutions in Europe and the Americas.

Social Reform

Leo is remembered more for his encyclical letter *Rerum novarum* (May 15, 1891) than for many other acts. The letter was part of his attempt to halt the drift of working people and industrial labor away from his Church. In part a rather dramatic departure from traditional policies of the Vatican and the Roman Catholic Church's outlook, the letter vindicated for workers and poor people the rights which never before had received such papal or ecclesiastical sanction.

The minimum standards Leo demanded for workers, such as a means of frugal sustenance and a minimum wage, now seem to be grossly underestimated. But in Leo's day, they represented violent if well-timed departures from the traditional norms. The letter's value lay much more in its accurate prediction of social reforms which, if implemented, might have averted such later developments as the Russian Revolution and the rise of Soviet bolshevism.

In *Rerum novarum* Leo also defended the rights of the family and the right to private property, themes which later became acute when communism spread throughout Europe and these rights were attacked and encroached upon by a dictatorial statism. His recommendations for effective legislation, his approval of labor unions and cooperative organizations, and his lauding of labor and its fruits as worthwhile

and as dignified human elements helped shape the policies of many labor movements throughout the world. Concretely, *Rerum novarum* strongly influenced the formation of Catholic political parties and labor syndicates outside Italy and Spain, thus combating the spread of Marxism.

Leo also strengthened Rome's ties with Eastern-rite churches and carried the centralization policies of his predecessors to a considerable length. He relaxed the intransigence of his predecessor, Pius IX, by opening the Vatican archives and library to qualified historians of all faiths.

It would be a mistake, however, to assess Leo's pontificate as a radical or even a strong departure from that of his predecessors. He built on the strong centralization of Pius IX, who, although he failed in international politics, left Leo a strongly united Church and a store of spiritual resources. When Leo died on July 20, 1903, he enjoyed a vast personal prestige; his Church was enthusiastic for the papacy; but Leo, like his predecessor, had not been able to adapt Church structure and thought to the new realities of the emergent 20th century.

Further Reading

For studies of Leo see Henry Edward Manning, *Leo XIII on the Condition of Labour* (1891); Eduardo Soderini, *The Pontificate of Leo XIII* (1932; trans., 3 vols., 1934-1935); and Henry Somerville, *Studies in the Catholic Social Movement* (1933). □

Moses de Leon

The Jewish mystic Moses de Leon (ca. 1250-1305) is the reputed author of the most important of Jewish mystical books, the "Book of Zohar."

Born in León, Spain, Moses de Leon lived in Guadalajara for the first 30 years of his life, then moved to Ávila, where he spent the remainder of his years. There is little authentic information about his early life, but as a young student he is known to have been attracted to the Cabala, the occult theosophy then flourishing in Provence and Spain.

From 1280 onward, Moses de Leon was circulating copies of the *Zohar,* stating that he had the original ancient manuscript in his home. The scholar Isaac ben Samuel of Acre visited Spain in 1335 in order to see the original. But by that time Leon was dead, and his widow denied that the book had ever existed. Modern scholars have found that the *Zohar* is written in an artificial Aramaic with stray influences from medieval Hebrew; its material is drawn from ancient sources now lost. Leon's style has also been detected in the *Zohar*. Scholars have concluded that Leon wrote the book himself and attributed great antiquity to it in order to ensure its acceptance.

Like so many others, Leon feared the use of philosophy and rationalism in his day. To combat it, he composed the *Zohar,* which is an interpretation of the Pentateuch. It is composed of three parts: the *Book of Zohar* ("Book of Splendor") proper, interspersed with short tracts; the *Tiqqune Zohar* ("Restoration of Splendor"); and the *Zohar Hadash* ("New Zohar").

The purpose of the *Zohar* is to describe the 10 *sefiroth,* or souls, of God. In so doing, it also explains man's destiny and God's commandments governing that destiny. Man can only partially understand these mysteries. But by means of the *sefiroth* man can mount to God through created things. The 10 *sefiroth* therefore form a "world of union," a mystical tree by which God's life is communicated to man and by which man is able to ascend to God in perfection. The present unredeemed condition of the world is due to the fact that the original union between God and His *Shekhina,* or Presence, has been ruptured by impurity and evil. Man's hope is that union will again be achieved, and to that end man must practice attachment to God by observing His commandments.

Moses de Leon was a homiletic genius, a skillful compiler, and a complex commentator. Influenced chiefly by the Neoplatonism of the Spanish school of mystics, he had a close liaison with Joseph Gikatila, a disciple of the famed Abraham Abulafia (who developed an elaborate system of contemplative techniques). As with all Cabalistic development in Jewry, the *Zohar* and its popularity corresponded to the ever-deepening desire of the Jews to be saved from their European exile and bondage. The *Zohar* offered a mystical solution to their to their yearnings.

Further Reading

For information on Leon see Gershom G. Scholom, *Major Trends in Jewish Mysticism* (1941; 3d ed. 1961) and *Jewish Gnosticism, Merkabah Mysticism, and Talmudic Tradition* (1960). □

Daniel Leonard

Daniel Leonard (1740-1829), American loyalist lawyer and essayist, was John Adams's opponent in a notable newspaper exchange on the eve of the American Revolution.

Daniel Leonard belonged to a family long prominent in Massachusetts. He attended Harvard and delivered the salutatory address at his graduation exercises in 1760. He then studied law in the office of Samuel White, Speaker of the Massachusetts House of Representatives. He married White's daughter in 1767. Soon he began to assume an appropriate role in politics; among other offices, he was elected to the Massachusetts House of Representatives in 1770.

Through the 1760s and early 1770s Leonard enjoyed the advantages of his family's wealth and position and of his own popularity. Then in 1773 and 1774 Leonard sacrificed these by supporting British policy. According to traditional

accounts, Leonard was persuaded by Massachusetts Governor Thomas Hutchinson to support the loyalist position in the spreading conflict between the Colonies and Great Britain. Leonard accepted office as an appointed member of the governor's council, which had been reorganized under the Massachusetts Government Act, one of the Coercive or Intolerable Acts. The resulting ostracism and threats of violence by neighbors convinced Leonard to seek the protection of British soldiers in Boston.

Safe for the moment, Leonard wrote 17 articles for the *Massachusetts Gazette,* using the pseudonym ''Massachusettensis.'' In the essays he stated the opinion that men of property such as himself should support the Crown and that resistance to Great Britain could not succeed. He thought Great Britain had the constitutional right, as well as the military power, to impose its policies upon America. Moreover, he really saw George III ''as the provident father of all his people''—whether in the New World or the Old. John Adams, writing as ''Novanglus,'' answered Leonard's arguments by clearly defining the American view of the constitution of the empire; he stated that Americans owed loyalty to the king and not to Parliament.

As revolutionary activity increased, Leonard was forced into exile. He went to England and again took up the practice of law. From about 1782 to 1806 he held office as chief justice of Bermuda. After two brief visits to Massachusetts, where he still had numerous relatives, he returned to London and spent the last 15 years of his life as an active barrister. He died of a pistol shot, either the victim of an accident or suicide.

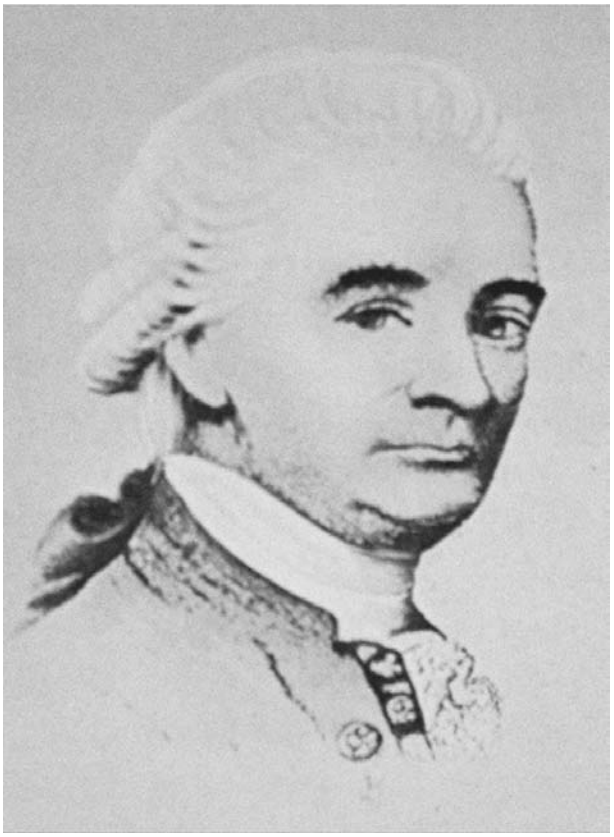

Further Reading

There is no full-length study of Leonard, but biographical sketches and information on him are in Lorenzo Sabine, *Biographical Sketches of Loyalists of the American Revolution* (1864; repr. 1966); Claude H. Van Tyne, *The Loyalists in the American Revolution* (1902; repr. 1959); James H. Stark, *The Loyalists of Massachusetts* (1907); and Carl Van Doren, *Secret History of the American Revolution* (1941). □

Leonardo da Vinci

Leonardo da Vinci (1452-1519) was an Italian painter, sculptor, architect, engineer, and scientist. He was one of the greatest minds of the Italian Renaissance, and his influence on the painting of the following generations was enormous.

Leonardo da Vinci was born on April 15, 1452, near the village of Vinci about 25 miles west of Florence. He was the illegitimate son of Ser Piero da Vinci, a prominent notary of Florence, who had no other children until much later. Ser Piero raised his son himself, a common practice at the time, arranging for Leonardo's mother to marry a villager. When Leonardo was 15, his father apprenticed him to Andrea del Verrocchio, the leading artist of Florence and a characteristic talent of the early Renaissance.

Verrocchio, a sculptor, painter, and goldsmith, was a remarkable craftsman, and his great skill and passionate concern for quality of execution, as well as his interest in expressing the vital mobility of the human figure, were important elements in Leonardo's artistic formation. Indeed, much in Leonardo's approach to art was evolutionary from tradition rather than revolutionary against it, although the opposite is often true of his results.

Assistant in Verrocchio's Workshop

After completing his apprenticeship, Leonardo stayed on as an assistant in Verrocchio's shop, and his earliest known painting is a product of his collaboration with the master. In Verrocchio's *Baptism of Christ* (ca. 1475), Leonardo executed one of the two angels, a fact already recorded in the 16th century, as well as the distant landscape, and he added the final touches to the figure of Christ, determining the texture of the flesh. Collaboration on a major project by a master and his assistant was standard procedure in the Italian Renaissance. What is special is that Leonardo's work is not, as was usual, a slightly less skilled version of Verrocchio's manner of painting but an original approach altering it. It completely possesses all the fundamental qualities of Leonardo's mature style and implies a criticism of the early Renaissance. By changing hard metallic surface effects to soft yielding ones, making edges less cutting, and increasing the slight modulations of light and shade, Leonardo evoked a new flexibility within the figures. This ''soft union,'' as Giorgio Vasari called it (1550), is also present in the special

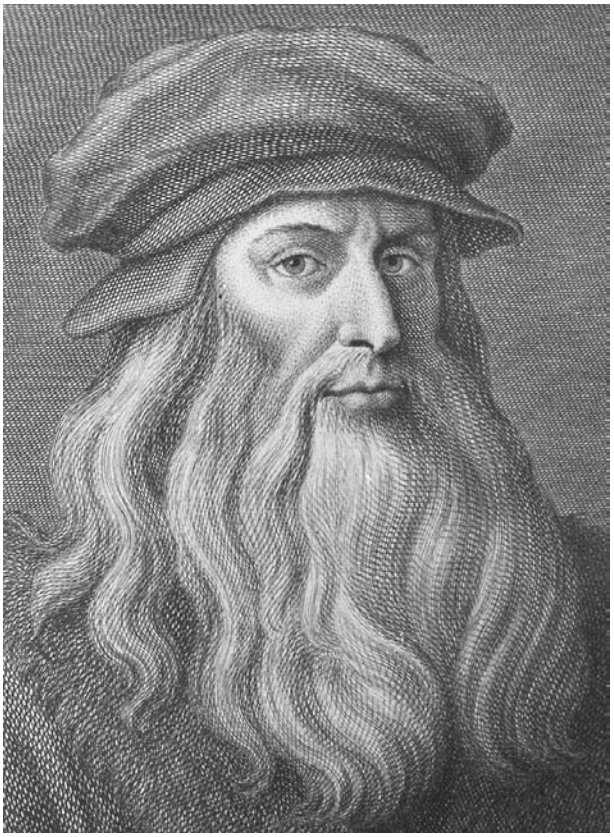

lighting and is emphatically developed in the spiral turn of the angel's head and body and the vast depth of the landscape.

Apparently Leonardo had painted one extant work, the *Annunciation* in Florence, before this. It is much nearer to Verrocchio in the stability of the two figures shown in profile, the clean precision of the decorative details, and the large simple shapes of the trees, but it already differs in the creamier modeling of the faces. A little later is Leonardo's portrait of Ginevra de' Benci, the young wife of a prominent Florentine merchant, in which her oily face with softly contoured lips is seen against a background of mysteriously dark trees and a pond.

Independent Master in Florence

About 1478 Leonardo set up his own studio. In 1481 he received a major church commission for an altarpiece, the *Adoration of the Magi*. In this unfinished painting, Leonardo's new approach is far more developed. A crowd of spectators, with odd and varied faces, flutters around and peers at the main group of the Virgin and Child, and there is a strong sense of continuing movement. In the background the three horses of the kings prance among intricate architectural ruins. However, the painting also illustrates Leonardo's strong sense of the need for a countervailing order: he placed in the center of the composition the Virgin and Child, who traditionally in paintings of this theme had appeared at one side of the picture, approached by the kings from the other side. Similarly, the picturesque ruins are rendered in sharp perspective.

The simultaneous increase in both the level of activity and the organized system which controls it will climax later in Leonardo's *Last Supper,* and it shows us his basically scientific temperament—one concerned with not only adding to the quantity of accurate observations of nature but also subjecting these observations to newly inferred physical or mathematical laws. In their paintings earlier Renaissance artists had applied the rules of linear perspective, by which objects appear smaller in proportion as they are farther away from the eye of the spectator. Leonardo joined this principle to two others: perspective of clarity (distant objects progressively lose their separateness and hence are not drawn with outlines) and perspective of color (distant objects progressively tend to a uniform gray tone). He wrote about both of these phenomena in his notebooks.

The *Adoration of the Magi* was, as noted above, left unfinished. In his later career Leonardo often failed over a period of years to finish a work, essentially because he would not accept established answers. For example, in his project for a bronze equestrian statue he began his work by delving into such matters as the anatomy of horses and the method by which the heavy monument could be transported from his studio to its permanent location. In the case of the *Magi* altarpiece, however, the unfinished state may merely result from the fact that Leonardo left Florence in 1482 to accept the post of court artist to the Duke of Milan. In leaving, Leonardo followed a trend set by the leading Florentine masters of the older generation, Verrocchio and Antonio Pollaiuolo, who went to Venice and Rome to execute commissions larger than any available in their native Florence.

Milan (1482-1499)

Leonardo presented himself to the Duke of Milan as skilled in many crafts, but particularly in military engineering, asserting that he had worked out improved methods for shooting catapults and diverting rivers. Such inventions, as well as the remarkable machinery that Leonardo produced in Milan for stage pageants, point to his profound interest in the laws of motion and propulsion, a further aspect of his interest in living things and their workings. Again, this preoccupation differs from older artists only in degree.

Leonardo's first Milanese painting is the altarpiece *Virgin of the Rocks*. It exists in two versions: the one in Paris is earlier and was executed by Leonardo; the one in London is later, and there is controversy as to whether Leonardo participated in its execution. A religious brotherhood in Milan commissioned an altarpiece from Leonardo in 1483, and it is also a matter of argument as to which version is the one commissioned. Some scholars believe that it is the London work and that the Paris version was painted while Leonardo was still in Florence. But this view requires some remarkable coincidences, and the more usual opinion is that the picture in Paris is the original one executed for the Milanese commission and that it was taken away by Leonardo's admirer the king of France and replaced in Milan by the second painting.

Although the *Virgin of the Rocks* is a very original painting, it makes use of a venerable tradition in which the

Holy Family is shown in a cave. This setting becomes a vehicle for Leonardo's interests in depicting nature and in dimmed light, which fuses the outlines of separate objects. The artist once commented that one should practice drawing at dusk and in courtyards with walls painted black. The figures in the painting are grouped in a pyramid.

The other surviving painting of Leonardo's Milanese years is the *Last Supper* (1495-1497), commissioned by the duke for the refectory of the convent of S. Maria delle Grazie. Instead of using fresco, the traditional medium for this theme, Leonardo experimented with an oil-based medium, because painting in true fresco makes areas of color appear quite distinct. Unfortunately, his experiment was unsuccessful; the paint did not adhere well to the wall, and within 50 years the scene was reduced to a confused series of spots. What we see today is largely a later reconstruction, but the design is reliable and remarkable. The scene seems at first to be one of tumultuous activity, in response to the dramatic stimulus of Christ's words ''One of you will betray me,'' which is a contrast to the traditional static row of figures. But the 12 disciples form four equal clusters around Christ, isolated as a fifth unit in the middle. Thus, Leonardo once again enriches the empirical observation of vital activity but simultaneously develops a containing formula and emphasizes the center. This blend of the immediate reality of the situation and the underlying order of the composition is perhaps the reason the painting has always been extraordinarily popular and has remained the standard image of the subject.

In its own time, the *Last Supper* was perhaps less well known than the project for a bronze equestrian statue of the previous Duke of Milan, on which Leonardo worked during most of his Milanese years. He wanted to show the horse leaping, a technical problem of balance in sculpture that was solved only in the 17th century. Numerous drawings of the project exist.

Besides apparatus for pageants and artillery, architectural projects also occupied Leonardo in Milan. He and the great architect Donato Bramante, also a recent arrival at the court, clearly had a mutually stimulating effect, and it is hard to attribute certain innovative ideas to one of them rather than the other. The architectural drawings of Leonardo, very similar to the buildings of Bramante, mark the shift from the early Renaissance to the High Renaissance in architecture and show a new interest in and command of scale and grandeur within the basic harmonious geometry of Renaissance structure. No buildings can be attributed with certainty to Leonardo.

When Leonardo's patron was overthrown by the French invasion in 1499, Leonardo left Milan. He visited Venice briefly, where the Senate consulted him on military projects, and Mantua. He planned a portrait of Isabella d'Este, Duchess of Mantua, one of the most striking personalities and great art patrons of the age. The surviving drawing for this portrait suggests that the concept of the later *Mona Lisa* had already been formulated.

Florence (1500-1506)

In 1500 Leonardo returned to Florence, where he was received as a great man. Florentine painters of the generation immediately following Leonardo were excited by his modern methods, with which they were familiar through the unfinished *Adoration of the Magi,* and he also now had a powerful effect on a still younger group of artists. Thus it was that a younger master passed on to Leonardo his own commission for the *Virgin and Child with St. Anne,* and the monks who had ordered it gave Leonardo a workroom. Leonardo's large preparatory drawing was inspected by crowds of viewers. This theme had traditionally been presented in a rather diagrammatic fashion to illustrate the family tree of Christ; sometimes this was done by representing Anne, the grandmother, in large scale with her daughter Mary on her knee and with Mary in turn holding the Christ Child. Leonardo sought to retain a reference to this conceptual pattern while drawing sinuous, smiling figures in a fluid organic interrelationship. Several varying designs exist, the last version being the painting of about 1510 in Paris; this variety suggests that Leonardo could not fuse the two qualities he desired: an abstract formula and the immediacy of life.

During his years in Florence (1500-1506), even though they were interrupted in 1502 by a term as military engineer for Cesare Borgia, Leonardo completed more projects than in any other period of his life. In his works of these years, the emphasis is almost exclusively on portraying human vitality, as in the *Leda and the Swan* (lost; known only through copies), a spiraling figure kneeling among reeds, and the *Mona Lisa,* the portrait of a Florentine citizen's young third wife, whose smile is mysterious because it is in the process of either appearing or disappearing.

Leonardo's great project (begun 1503) was the battle scene that the city commissioned to adorn the newly built Council Hall of the Palazzo Vecchio. In the choice of theme, the *Battle of Anghiari,* patriotic references and the wish to show off Leonardo's special skills were both apparently required. Leonardo depicted a cavalry battle—a small skirmish won by Florentine troops—in which horsemen leap at each other, churning up dust, in quick interlocking motion. The work today is known through some rapid rough sketches of the groups of horsemen, careful drawings of single heads of men which are extraordinarily vivid in suggesting immediate response to a stimulus, and copies of the entire composition. Leonardo began to paint the scene, experimenting with encaustic technique (the paint is fused into hot wax on the surface of the panel), but he was called back to Milan before the work was completed. A short time thereafter, the room was remodeled and the fragment was destroyed.

Both the *Battle of Anghiari* and the *Mona Lisa* contain their animation in neatly balanced designs. In the battle scene, the enemies are locked in tense symmetry; in the portrait, the crossed arms form the base of a pyramid capped by the head, which gives the lady her quality of classic rightness and prevents the less than full-length portrait from seeming incomplete and arbitrarily amputated at the lower edge.

Milan (1506-1513)

Called to Milan in 1506 by the French governor in charge, Leonardo worked on an equestrian statue project, but he produced no new paintings. Instead he now turned more and more to scientific observation. Most of his scientific concerns were fairly direct extensions of his interests as a painter, and his research in anatomy was the most fully developed. Verrocchio and other early Renaissance painters had attempted to render the human anatomy with accuracy, but Leonardo went far beyond any of them, producing the earliest anatomical drawings which are still considered valid today, although he occasionally confused animal and human anatomy and accepted some old wives' tales.

The notebooks Leonardo was now filling with data and drawings, later piously arranged by his heirs, and the visual intensity that was always his starting point reveal his other scientific interests also: firearms, the action of water, the flight of birds (leading to designs for human flight), the growth of plants, and geology. Leonardo's interests were not universal: theology, history, and literature moved him little. All his interests had in common a concern with the processes of action, movement, pressure, and growth; it has been rightly said that his drawings of the human body are less anatomical than physiological.

Last Years

In 1513 Leonardo went to Rome, where he remained until 1516. He was much honored, but he was relatively inactive and remarkably aloof from its rich social and artistic life. He continued to fill his notebooks with scientific entries.

The French king, Francis I, invited Leonardo to his court at Fontainebleau, gave him the title of first painter, architect, and mechanic to the king, and provided him with a country house at Cloux. Leonardo was revered for his knowledge more than for any work he produced in France. He died on May 2, 1519, at Cloux.

His Influence

Leonardo's influence on younger artists was enormous; it is often said to have first affected his teacher, Verrocchio. By the time Leonardo left Florence in 1482, he had already begun to influence the city's most talented younger painter, Filippino Lippi, only 5 years his junior. During the 1490s Filippino and Piero di Cosimo, another admirer of Leonardo, were the leading painters in Florence. In Milan, Leonardo overwhelmingly dominated a rather weak generation of artists, who were soon turning out smiling Madonnas in imitation of his style.

Leonardo's greatest impact came in Florence just after his return in 1500, when young artists already conditioned by the master's early work were able to absorb and transmit his message rather than merely copy the superficial aspects of his style. Fra Bartolommeo soon reflected this new approach, as did Andrea del Sarto shortly afterward.

On a subtle and more significant level, Leonardo at this time transformed the two greatest young artists to come in contact with him. Raphael came to Florence in 1504 at the age of 21, eager to increase his knowledge of perspective and anatomy, and he quickly revealed Leonardo's influence in his portraits and Madonnas; his results were less intellectual, psychological, and energetic and more coolly formal, but with Leonardo's vitality. About 1503 Michelangelo changed from a sculptor of merely grand scale to one whose figures are charged with energy. This may be seen in the contrast between Michelangelo's *David* and *St. Matthew*.

From this time on Leonardo influenced, directly or indirectly, all painting, as Vasari implies. His influence on science was much less, although his drawings may have been known to the anatomist Andreas Vesalius and had an effect on his great publication of 1543. However, most of Leonardo's scientific observations remained unknown until the same questions were again investigated in later centuries.

Further Reading

Jean Paul Richter edited *The Literary Works of Leonardo da Vinci* (2 vols., 1883; 2d rev. ed. 1939). Two excellent books are Kenneth Clark, *Leonardo da Vinci: An Account of His Development as an Artist* (1939; rev. ed. 1967), which is relatively brief and emphasizes Leonardo's work as a painter, and Ludwig H. Heydenreich, *Leonardo da Vinci* (trans. 1954), which is more detailed and concerned with the definition of his personality. A collection of essays which shows all sides of Leonardo's genius is C. D. O'Malley, ed., *Leonardo's Legacy: An International Symposium* (1969). An illuminating collection of articles is Morris Philipson, ed., *Leonardo da Vinci: Aspects of the Renaissance Genius* (1966). Leonardo's scientific work is emphasized in Ivor Blashka Hart, *The World of Leonardo da Vinci: Man of Science, Engineer and Dreamer of Flight* (1962), and Richard B. McLanathan, *Images of the Universe: Leonardo da Vinci, the Artist as Scientist* (1966). A fine specialized study is Arthur E. Popham, ed., *The Drawings of Leonardo da Vinci* (1945). □

Leonidas I

Leonidas I (ca. 530 BC-480 BC) was a Spartan king immortalized in Greek literature and legend because of his heroic last stand against Persian invaders.

Leonidas is a legend without a biographer. Almost nothing is known of his life. The exact date of his birth is as unknown as the particulars of his childhood. Even the spectacular events surrounding his epic struggle in 480 B.C. are shrouded in mystery and open to controversy. The chief source is the famous Greek historian, Herodotus, but even here Leonidas is given relatively scant attention, and modern scholars have been forced to critically reexamine each of Herodotus's sentences to reconstruct more telling and at times more accurate detail.

Leonidas was born on Spartan territory in the Peloponnesian Peninsula in southern Greece probably between the years 530-500 B.C. He was the son of the Spartan king Anaxandrides and was descended from the Greek cult hero Heracles. However, during his youth and early manhood,

Leonidas could not have expected to become king because of a peculiar set of circumstances.

When Anaxandrides' first wife did not conceive during the early years of the marriage, Spartan elders compelled him to take a second wife (contrary to Spartan custom). The firstborn—and only—child of Anaxandrides' second union was a male, Cleomenes, who became heir to the throne. In the meantime, the first wife conceived three sons; Dorieus, Leonidas, and Cleombrotus, respectively.

The fates were ironical. Cleomenes was psychologically impaired and possibly mentally handicapped, while Dorieus, who would have been heir apparent under more normal circumstances, excelled in ''manly quality.'' Nevertheless, when Anaxandrides died, Cleomenes mounted the throne. Unable to live under his brother's rule, Dorieus set sail for distant lands and embarked on a series of adventures, resulting in his death.

When Cleomenes himself died, probably in 487 B.C., he left no male issue. The line of succession suddenly fell on Leonidas who had married Cleomenes' daughter and, consequently, his own half-niece. Leonidas was only one of Sparta's kings; customarily, this Greek city-state had two. During Cleomenes' reign, the second king had been Demaratus, but they had engaged in a feud and Demaratus had deserted to the Persian Empire. Leotychides succeeded Demaratus. Thus, Leonidas ruled, according to Spartan tradition, in partnership.

According to custom, Leonidas assumed an important position in the priesthood of his state, but his most significant role was as commander of the Spartan army. In matters of war, a Spartan king was expected to be the ''first in the march and the last to retreat.'' In his youth and early manhood, Leonidas would have received very strenuous physical conditioning, along with many years of military training, to hone his warrior's skills to the peak of martial perfection. This was the mandatory agenda of the Spartan male and a regimen which would last, in varying and lessening degrees of severity and discipline, until age 60.

The product of this conditioning was the finest warrior and army in ancient Greece and most probably the world. The Spartan heavy warrior or *hoplite* carried a long, thrusting spear; a short, stabbing sword; and a dagger. His defensive accoutrements included a bronze, crested helmet; a large, round shield; and sometimes a breastplate and leggreaves (''armor''). Traditionally, the Spartan *hoplite* wore a bright red cloak which was considered the most manly of colors.

These warriors fought grouped together, shoulder-to-shoulder, in a tactical unit called a *phalanx.* Presenting a forest of spears and shields, the phalanx may be likened, not too unreasonably, as the ''tank'' of the ancient world. From the front, the phalanx was well-nigh unstoppable, but it was vulnerable in the flanks and rear. In order to limit their vulnerability, the Spartans deployed more lightly-armed javelin troops. In this form of infantry warfare, the Spartans were unequalled. There is no evidence that they employed archers or slingers. Nor did they employ cavalry in significant numbers, for the terrain of Greece is such as to limit the utility of mounted action. Naval matters were, for the most part, left to Sparta's allies.

Despite his impressive war machinery, Leonidas might have been recorded as no more than a name on the scroll of Sparta's kings had it not been for the epic events of 480 B.C. which thrust him center stage. King Xerxes and his Persian Empire invaded Greece.

The roots of the Greco-Persian conflict had begun 20 years previously when several small ethnic-Greek states in Asia Minor rebelled against Persian rule. Many Greek states including Athens supported their rebellious cousins, and through skill and good fortune the Greeks managed to defeat King Darius's Persian army at Marathon in 490 B.C.

Ten years later, Darius's son and Persia's king, Xerxes, determined to settle the Greek problem once and for all. As he assembled his mighty army, which even modern scholarship concedes may have totaled 25 million, he dispatched a fifth column of spies and diplomats to demand the submission of the Greeks. This army was well-stocked with cavalry and had at its core the 10,000-man elite body known as the Immortals. A powerful navy significantly larger than anything the Greeks could muster anchored the seaward flank of the army as it marched. The Persian force was centralized and ably led; its only flaw, perhaps, was the preponderance of ethnic units subject to the Empire who might be counted on to fight with varying degrees of enthusiasm.

The immensity of the Persian threat compelled Athens and Sparta to set aside former rivalries and work together. Athens, with her mighty fleet, placed herself under Spartan command. Feuding was endemic among the Greek states, however, and would disrupt Greek ability to react, especially in the first months. In particular, Greek indecision about holding the strategic Pass of Tempe resulted in its early abandonment to the Persians. As Xerxes crossed the Hellespont from Asia Minor, several of the northern Greek states began to defect.

Within the Spartan Council of Elders there was much debate over which of two basic strategies was best. Most dear to the Spartan heart was a stout defense of the Corinth Isthmus, the chokepoint that led into the Peloponnesian Peninsula. But this act would have surrendered northern and central Greece and thereby greatly reduced the chance for a more united stand. The second option was to block the Persian advance at the Pass of Thermopylae.

Thermopylae, so named because of its hot springs (*thermē* in Greek means heat), controlled the vital coast road into central Greece. To the east was the Island of Euboea, the north of which could be used to block the advance of a hostile fleet and thereby protect the right flank of a Greek army at Thermopylae even as the inland mountains served to protect the left.

At length, the preponderance of Spartan opinion elected to send an advance guard to the Pass to be followed by a larger army when the religious festival of *Karneia* was over. Leonidas selected 300 citizen warriors, a customary number when embarking on a special mission, but he only chose among the best who had sons so that no family line would become extinct through the death of the father. In all,

4,000 troops from the Peloponnesian states accompanied Leonidas north in that fateful August of 480 B.C.

While en route to Thermopylae, Leonidas was joined by 700 Thespians, 400 Thebans, 1,000 Phocians, and 1,000 Locrians so that his small army totaled about 7,000. Simultaneously, the allied Greek state navy took position at Artemision at the northern end of Euboea Island. Evidence suggests that many Greeks considered these measures sufficient and that no major action would occur before a larger force could be dispatched to reinforce Leonidas.

Having reached Thermopylae, scouts and informants revealed the immensity of the approaching Persian army. Leonidas held a council at which several Greek contingents expressed an interest in retreating to Corinth. The Phocians and Locrians argued vehemently for holding the Pass, probably because their lands would be the first ravaged by the invader. Leonidas decided to stand and fight. At the same time, he sent messengers to several cities to ask for help.

The Pass of Thermopylae ran west to east, mountains rose sharply to the left or southern side, and the Aegean Sea washed the right or northern side. Leonidas set his main position in the center and began rebuilding the old Phocian wall which had been the scene of many an ancient martial drama. His disposition was well-chosen, for the Persian army would have to disrupt their formations to enter the mouth of the Pass and once inside would have to face the Greeks on more equal terms. The wall itself could serve as a defense, or as a rallying point for a counterattack.

Leonidas seems to have learned about the ''Achilles heel'' of Thermopylae only after arriving in the Pass. A circuitous mountain route existed, known as the Anapaea Path, by which an enterprising enemy might enter in the rear of Thermopylae, trapping the defenders inside. During a council, the Phocians volunteered to defend this path as they were used to the local terrain and local area. Leonidas accepted.

In the meantime, one of King Xerxes' scouts rode into the pass. As an act of defiance, the Spartans, aware of the scout, continued to play athletic games and leisurely dressed their hair for battle. Unmolested, the scout reported to Xerxes. The Persian King immediately called on the exiled Spartan king, Demaratus, for advice. Demaratus explained the Persians were facing the flower of the Greeks.

Xerxes delayed four days after this reconnaissance to enjoin battle. During this period, he probably waited for his logistics train to arrive and coordinated strategic plans with his navy. On the fifth day, he attacked.

Xerxes' Mede and Cissian divisions moved in first, fighting inside the Pass for several hours. These units were mauled by the better armed and more skillful Greeks. During the second half of the day, Xerxes called on his elite guard, the Immortals, led by the able Hydarnes. Once inside Thermopylae, however, they could not make their superior numbers felt. Time and again the Greeks drove them back and the Persian King was said to have leapt from his throne out of concern thrice that day.

During the course of the second day's battles, the Persians fared no better. Herodotus relates that the Greek territorial units fought in rotation to relieve each other, and that some units feigned retreat in order to draw out the enemy, then suddenly turned and counterattacked their disordered pursuers.

On that second day, however, the Persian King received an extraordinary windfall. A local Greek by the name of Ephialtes offered to guide the Persians over the Anapaea Path for a reward. That evening, Hydarnes and his Immortals entered the mountainous forest of oak trees near the Asopus River and climbed to the summit where they caught the Phocian Greeks off guard. Pelting the Phocians with arrows, the Immortals bypassed them and continued along the path, the end of which would place them at the village of Alpenoi at the eastern end of Thermopylae directly at Leonidas's rear.

On the final, fatal dawn, Leonidas heard from scout runners that they would soon be surrounded. He called a council and once again the opinion was divided. Leonidas declared it would be dishonorable for the Spartans to retreat. The leader of the Thespians, Demophilus, said it would be dishonorable to desert the Spartans. Nevertheless, the other Greek contingents withdrew except for the Thebans, whom Herodotus claimed were forced to stay by Leonidas because they were suspected of dealings with the Persians. As they ate their last meal, Leonidas is reputed to have said: ''Eat hearty, lads, for today we dine in Hades.''

Mid-morning of the third day, fresh Persian waves came into the Pass. Realizing they would soon be hit by Hydarnes' Immortals from the rear, Leonidas advanced past the Phocian wall into a wider part of the Pass in order to more fully deploy and inflict maximum damage on the enemy while there was still time.

According to Herodotus, the Persians had to drive their leading regiments on with whips against Leonidas's *hoplites.* Ranks and files were trampled to death by their comrades and many were driven into the sea to drown.

> [T]he Greeks, knowing that their own death was coming to them from the men who had circled the mountain, put forth their very utmost strength against the barbarians; they fought in a frenzy, with no regard to their lives.

Most of the *hoplites* had their spears broken in these intense encounters. In order to encourage his troops, Xerxes had sent two of his brothers into the fray to lead by example. Both of them were killed. At this point Leonidas fell, fighting no doubt, from the front rank in the tradition of a Spartan king. Immediately, a struggle ensued over possession of his body. After pushing back four Persian attacks, the Greeks successfully claimed their King's remains.

At this juncture the Immortals were seen inside Thermopylae and closing. Herodotus claimed that the bravest Greek warrior left was Dieneces, who had said at the start of the campaign that if the Persians darkened the sky with arrows he would be pleased to fight in the shade. If not Dieneces, it is certain that some Spartan notable bore, or ordered warriors to bear, Leonidas's body to the hill overlooking the wall that was to be the place of the last stand. As the Spartans and Thespians took their positions, the Thebans

deserted to the Persians, who were deploying their regiments to fully surround the last of the Greeks.

> In that spot the Greeks defended themselves with daggers—those who had any left—yes, and with their hands and teeth, and the barbarians buried them in missiles.

The remains of the Greeks were eventually buried at or near the hillock of the last stand. It is possible the body of Leonidas was never found. It is certain he was beheaded and the head impaled by the Persians as an example. In ancient times a lion statue was erected to Leonidas and three inscriptions were placed at the scene of battle, two of which are worthy of note: ''Here is the place they fought, four thousand from Peloponesus, And here, on the other side, three hundred ten thousands against.'' And as a specific tribute to the 300 Spartans who gave their culture devotion's full measure: ''Go tell the Spartans, stranger passing by, that here obedient to words we lie.''

In the 1930s, archaeological excavations unearthed hundreds of Persian arrowheads at the hill of the last stand. The lion statue and inscriptions were gone, but in 1992 a statue of a Greek *hoplite* stands, spear upraised, against Xerxes' order for the Greeks to surrender their weapons. The inscription reads: ''Come and get them.''

In the months after Thermopylae, the Persian navy was defeated at Salamis and thei mighty army at Plataea. After the battle of Plataea, the nephew of Leonidas, one Pausanius, was urged by a warrior to dismember the body of the Persian commander in the fashion done to his uncle. Pausanius replied:

> For Leonidas, whom you bid me avenge, I tell you he has been greatly avenged; he has found great honor in these countless souls here—both he himself and the others who died at Thermopylae.

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Léonin

Léonin (active ca. 1165-1185), or Leoninus, of the Cathedral of Notre Dame in Paris, is the earliest known composer of polyphonic art music and the creator of controlled rhythm and meter, as well as of the earliest notation to convey rhythm.

About the life of Léonin absolutely nothing is known. His name is mentioned in a treatise, actually class notes taken at lectures an anonymous English student attended at the University of Paris about a century later, in the 1270s. In this treatise Léonin is connected with Paris and is praised as the best composer of organa (two-voiced settings of soloistic portions of chants of the Mass and the daily prayer hours).

Léonin evidently composed his organa for the Cathedral of Notre Dame, whose present magnificent stone structure rose in the main between 1163 and 1208. It has been suggested that he was a choirboy first and later became the master of the choirboys. This would account for the diminutive of Léo by which he was known and also for the absence of his name from the preserved list of the higher officers of the Cathedral.

Léonin's works may be called the cradle of Western art music. His organa are arranged for two vocal lines. One is the chant tune, the *cantus firmus,* laid out either in notes of undefined length or, in some sections, in a sequence of definite note values; the other is a newly composed melodic descant, a rhythmically controlled coloratura of great ingenuity, coordinated with the *cantus firmus.* Although organa had existed for some time before Léonin, the separation of these two styles, the ''pure organum''—with long chant notes—and what was then called ''discant,'' where both voices have strict rhythm, was his creation. So was the notation he used to symbolize this rhythm, the ''modal notation,'' which laid the basis for musical notation as we know it. Moreover, his works constitute the first comprehensive repertoire of liturgical polyphony, which, with settings for about 100 Gregorian chants for all the major feasts of the Church year, remained in use for more than 2 centuries and spread to all the Western countries. This repertoire formed what the anonymous English student called the *Magnus liber organi* (Great Book of Organa); it became a widely imitated model.

Léonin also created a second species of polyphonic music, the conductus, a processional song. Monophonic conducti as well as sporadic two-part settings had existed before Léonin, but he established the polyphonic species firmly. Conducti are Latin songs, covering a wide range of contents—religious, political, lyrical, convivial—sometimes heard at Church and sometimes at performances of liturgical dramas, processions, banquets, and private occasions. The poetic texts are stanzaic, in strict rhythm, and sung more or less one note to each syllable, with both voices moving in essentially the same rhythm, though at verse and stanza ends and beginnings cadenzalike duet passages of many notes are often sung to a single syllable.

Further Reading

The best survey of Léonin's works is in Donald Jay Grout, *A History of Western Music* (1960). Much of Léonin's music is available in modern transcription in William Waite, *The*

Rhythm of Twelfth-Century Polyphony, and a few works have been recorded. □

Conte Giacomo Leopardi

Conte Giacomo Leopardi (1798-1837), Italy's greatest romantic poet, had encyclopedic interests. His critical writings, correspondence, philological studies, and notebooks of literary and philosophical reflections supplement his poetry.

Born in stifling, provincial Recanati on June 29, 1798, Giacomo Leopardi devoted his precocious adolescence entirely to learning. His cold, stern mother, Adelaide, concerned only with restoring the family's finances and maintaining a noble facade, neglected the emotional needs of her children. Conte Monaldo, his conservative and impoverished father, for a time sheltered Giacomo from the ideas of the Enlightenment, channeling his attention toward religious and philological studies. These intense years of study produced *A History of Astronomy* (1814), *An Essay on the Popular Errors of the Ancients* (1815), and *Julius Africanus* (1815), but delicate health soon became a major source of personal suffering, limiting his capacity for sustained work.

Beginning in 1816 Leopardi's early antiquarianism and religiosity ceded to a developing interest in literature. While some erroneously attributed the change to his association with the critic Pietro Giordani, abundant evidence exists that Leopardi's philosophical skepticism was manifest before they met. The early *Canti,* written before his first departure (1822) from Recanati, reveals an emerging belief that the universe neither held meaning for him nor offered any remedy for the *noia,* a cosmic sense of alienation, which afflicted him.

A 3-month stay in Rome (1822) heightened Leopardi's disillusionment with life, for he found Roman society corrupt, ignorant, and hostile to new ideas. Although his erudition earned the esteem of several learned foreigners, he could not find work and had to return to Recanati's oppressive atmosphere. Trying to escape, in 1825 he went to Milan and Bologna, where he prepared an edition of Cicero, a commentary of Petrarch, and a collection of his own prose and poetry. Failing health and lack of funds sent him back to the family home. He journeyed (1827-1828) to Florence and Pisa but again reluctantly returned to Recanati. Tuscan friends in 1830 advanced him money, enabling him to abandon forever ''that horrible nightmare of Recanati.'' From 1833, suffering rapidly failing eyesight and health, he lived in Naples with a friend, Antonio Ranieri, his loyal stenographer, editor, and valet, whose *Seven Years of Confraternity with Giacomo Leopardi* (1880) documents those difficult years. Leopardi died on June 14, 1837.

I canti

A collection of 61 poems, *I canti* represents Leopardi's major poetic achievement. Its three chronological divisions reveal the development of his philosophical pessimism, far deeper than the subjective romantic melancholy of many contemporaries.

In the first stage (1819-1820) Leopardi discloses his intimate suffering and views himself cut off from the happiness that others may find in life. The best examples are ''To the Moon,'' ''The Infinite,'' and the longer ''The Evening before the Holiday,'' in which Leopardi contrasts his constant personal anguish with the joys of others who focus solely on the festivities of the forthcoming day while Leopardi's imagination leaps past the morrow to see the return to everyday, humdrum existence.

The second phase (1821-1823) advances an explanation for the suffering that everyone must endure. As the human species evolved, reason and experience proved that early illusions of felicity were false. Leopardi develops a corollary to this historical process: as the child matures to adulthood, he learns through bitter experience that his youthful ideals were mistaken. Leopardi concludes that modern society deprived people of happiness. ''To spring,'' subtitled ''Concerning Ancient Myths,'' most forcefully depicts this stance.

In the final stage (1828-1837) the poems are almost philosophical in their relentless quest for truth, however bitter. Leopardi portrays a world devoid of Providential order in which Nature, now the pitiless enemy, has given

man intelligence with which to realize the nothingness of life. A note of hope emerges in *La ginestra,* his last major poem, in which he points to human compassion and solidarity in suffering as the only relief from anguish, boredom, and loneliness. Other key poems are ''Memories,'' ''The Lonely Thrush,'' and ''The Nocturnal Song of a Wandering Shepherd in Asia.''

Other Works

In addition to *I canti,* Leopardi wrote several important works. The *Operette morali* (*Short Moral Works*), written between 1823 and 1828, divides into 24 parts, 19 composed upon his return from Rome and 5 in the following years. Although they assume various forms—dialogues, narrations, and lyrical prose pieces—their unity derives from Leopardi's search for truth in a hostile world devoid of all hope. Leopardi concludes that the only possible happiness lies in man's renunciation of illusions and his acceptance of death.

The *Zibaldone* (1817-1832, written mostly about 1827) is a collection of notes, sketches, ideas for poems, and philosophical and literary discussions. From its several thousand pages, frequently redundant, emerges Leopardi's view of poetry as creation and invention, not mere imitation. In rejecting the utilitarian spirit of the time, Leopardi sought solace in the pursuit of beauty, cultivated despite his awareness that most modern men avoided lyrical poetry while inexorably exploring the grim truth of Nature's cruel indifference. The *Pensieri* (*Thoughts*), 111 short prose sections published posthumously, continues the *Zibaldone*. Leopardi's *Collected Letters,* a further guide to his works, reflects his principal concerns during various stages of his tragically brief existence.

Further Reading

The most thorough, readable study on Leopardi in English is J. H. Whitfield, *Giacomo Leopardi* (1954). Also of value are two books written by Iris Origo, *Leopardi: A Biography* (1935) and *Leopardi: A Study in Solitude* (1953).

Additional Sources

Barricelli, Jean Pierre, *Giacomo Leopardi,* Boston: Twayne, 1986. □

Leopold I

Leopold I (1790-1865), the first king of independent Belgium, reigned from 1831 to 1865. He founded the Saxe-Coburg dynasty, which remains the ruling house of Belgium.

The youngest son of Francis Frederick, Duke of Saxe-Coburg-Saalfeld, Leopold was born in Coburg, Germany, on Dec. 16, 1790. After receiving a military education and serving as a page at the court of Napoleon I, Leopold became an officer in the armies of Czar Alexander I. After the defeat of Napoleon, he settled in Great Britain, where he married Princess Charlotte, the only child of King George IV and Caroline of Brunswick and heiress presumptive to the English throne. Charlotte died in 1817, and Leopold remained in Great Britain until he was elected king of the Belgians on June 4, 1831. He accepted the crown, although he had rejected the throne of Greece in 1830, and took the oath of loyalty to the recently formed Belgian nation in Brussels on July 21, 1831.

The first decade of Leopold's reign was devoted to the establishment of diplomatic and military security for the emerging Belgian nation. The major European powers recognized Belgium, and finally, in 1839, the last issues with the Netherlands resulting from the revolt of 1830 in which Belgium had gained its independence were settled. That same year Leopold also procured a major-powers treaty recognizing Belgian neutrality in the event of European conflict.

On Aug. 9, 1832, Leopold married Louise of Orléans, daughter of the French monarch Louis Philippe. Three children of this marriage survived: Leopold (1835-1909), Duke of Brabant and successor of Leopold I as king of the Belgians; Philip (1837-1905); and Charlotte (1840-1927).

Leopold was less successful in internal politics than in international relations. The monarch attempted to form a conservative front, grouping clericals and Liberals into a controlling parliamentary bloc. Between 1830 and 1847 this concentration disintegrated, and the Crown was forced to recognize the principle of government by parties and

ministerial responsibility. In 1847 this process of transition was completed by Leopold's recognition of an all-Liberal Cabinet. Leopold remained an authoritarian of Old Regime values, although circumstances had forced him to move Belgium along parliamentary lines.

Leopold's wide family connections earned him the nickname ''Uncle of Europe.'' He was instrumental in bringing about the marriage of his niece Queen Victoria of England to his nephew Prince Albert of Saxe-Coburg-Gotha. Leopold I died at Laeken on Dec. 10, 1865.

Further Reading

There is no standard biography of Leopold. A work favorable to him is Joanna Richardson, *My Dearest Uncle: A Life of Leopold, First King of the Belgians* (1961). For a brief, sound discussion of the international position of Belgium during the early years of Leopold's reign see Brison D. Gooch, *Belgium and the February Revolution* (1963). □

Leopold II

Leopold II (1747-1792) was Holy Roman emperor from 1790 to 1792. He used his outstanding talents as a diplomat and administrator to strengthen the empire by pacifying the Netherlands and Hungary and making agreements with Prussia and Turkey.

Born in Vienna on May 5, 1747, Leopold was the third son of Maria Theresa and Emperor Francis I. In 1765 he succeeded his father as grand duke of Tuscany, ruling as Leopold I but known by his full name, Peter Leopold. His 25-year rule made Florence a citadel of the Enlightenment.

Leopold's reforms, although no less radical than those of his brother Joseph II in Austria and just as distinguished by an institutionalized anticlericalism, met less opposition. Because Leopold discussed them beforehand with representatives of the local nobility and bourgeoisie, they went less against the grain.

Joseph considered Leopold his only friend, confided in him, and frequently asked his opinion. Leopold always replied with the utmost courtesy and respect, although, as can be learned from his secret journal, he actively disliked his brother. Leopold thought Joseph had brought the monarchy to the brink of ruin by impetuous and unwise policies. In 1790 Joseph lay dying and summoned Leopold, his heir. Leopold, to avoid association in the popular mind with his unpopular brother, made excuses. Joseph died, deprived of this last consolation.

Having become emperor, Leopold put down the revolt in the Austrian Netherlands, came to terms with Hungarian rebels, and negotiated the Convention of Reichenbach (1790) with Prussia, preventing that state from profiting from Austria's troubles by acquiring part of its territories. In 1791 he ended the war with the Turks on favorable terms, reacquiring Belgrade and Walachia.

Leopold's attention was increasingly drawn to the perilous situation of his sister Marie Antoinette in France, and in February 1792 he signed the Treaty of Pillnitz with Prussia, which provided for possible common action by these two powers against France and so made war extremely likely.

Internally, while ostensibly retaining what was viable in Joseph's program, Leopold canceled or ignored most reforms to which there was vocal opposition, thus sacrificing the heart of the program. At the same time he secretly encouraged Hungarian liberals to agitate for reform. What might have resulted from his convoluted and contradictory policies remains an enigma, as he died suddenly in Vienna on March 1, 1792, before either his domestic or foreign policies had come to fruition. His son Francis II succeeded him as emperor.

Further Reading

Leopold is discussed in C. A. Macartney, *The Habsburg Empire, 1790-1918* (1968). □

Leopold II

Leopold II (1835-1909) was king of the Belgians from 1865 to 1909. He founded the Congo Free State.

Leopold was born in Brussels on April 9, 1835. He was the second child of the reigning Belgian monarch, Leopold I, and his second wife, Louise, the daughter of King Louis Philippe of France. His elder brother had died a few months after his birth in 1834, and thus Leopold was heir to the throne. When he was 9 years old, Leopold received the title of Duke of Brabant.

Leopold's public career began in 1855, when he became a member of the Belgian Senate. That same year Leopold began to urge Belgium's acquisition of colonies. In 1853 he married Marie Henriette, daughter of the Austrian archduke Joseph. Four children were born of this marriage; three were daughters, and the only son, Leopold, died when he was 9 years old.

In 1865 Leopold became king. His reign was marked by a number of major political developments. The Liberals governed Belgium from 1857 to 1880 and during their final year in power legislated the Frère-Orban Law of 1879. This law created free, secular, compulsory primary schools supported by the state and withdrew all state support from Roman Catholic primary schools. In 1880 the Catholic party obtained a parliamentary majority and 4 years later restored state support to Catholic schools. In 1885 various socialist and social democratic groups drew together and formed the Labor party. Increasing social unrest and the rise of the Labor party forced the adoption of universal male suffrage in 1893.

In 1876 Leopold organized, with the help of Henry Stanley, the International Association for the Exploration and Civilization of the Congo. The Congo Free State was established under Leopold II's personal rule at a European conference on African affairs held in Berlin in 1884-1885. Leopold then amassed a huge personal fortune by exploiting the Congo. His rule there, however, was subject to severe criticism, especially from British sources. Criticism from both Social Catholics and the Labor party at home forced Leopold to give the Congo to the Belgian nation. The Congo Free State was transformed into a Belgian colony under parliamentary control in 1908.

On Dec. 17, 1909, Leopold II died at Laeken, and the Belgian crown passed to Albert, the son of Leopold's brother, Philip, Count of Flanders.

Further Reading

The best introductions to the ''Congo question'' are Ruth Slade, *King Leopold's Congo* (1962), and Roger Anstey, *King Leopold's Legacy* (1966). A discussion of Leopold's role in the southern Sudan can be found in Robert O. Collins, *King Leopold, England, and the Upper Nile, 1899-1909* (1968). □

Leopold III

Leopold III (1901-1983) became king of the Belgians in 1934. His refusal to join the government-in-exile in World War II finally led to his abdication in 1951.

On Nov. 3, 1901, Leopold was born to Prince Albert and Princess Elisabeth, Duchess of Bavaria. His father became king in 1909 and reigned until his accidental death in 1934. Leopold succeeded his father. On November 4, 1926, Leopold married Princess Astrid of Sweden. Three children were born of their union: Josephine Charlotte (1927), Baudouin (1930), and Albert (1934). Queen Astrid died in an automobile accident shortly after the beginning of her husband's reign.

Leopold's reign began under difficult circumstances. Belgium was confronted with high levels of unemployment and sharply declining levels of income. The Catholic-Liberal coalition governments that had governed since the Labor party had become the opposition in 1927 sought to maintain the gold standard for the Belgian franc and simultaneously to avoid a devaluation. In March 1935, Leopold called upon Paul van Zeeland to form a government of national union that included the Labor party. This coalition government devalued the franc and succeeded over the next years in cutting Belgium's high unemployment.

Although Leopold's reign was thus at first successful in internal policy, the monarch encountered increasing difficulties in foreign affairs. In 1936 Leopold affirmed Belgium's policy of independence and neutrality, implying that the nation would not enter into any agreement with France or Great Britain directed against National Socialist Germany. However, Belgium's neutrality did not preclude a certain measure of informal military planning with the French high command.

Leopold assumed personal command of the Belgian armed forces in September 1939, and he held this position on May 18, 1940, when the German attack on the Netherlands, Belgium, and France began. During the first week of the campaign, Leopold and the bulk of the Belgian army were pushed beyond Bruges. Gradually, the Belgian forces were forced into a pocket in western Flanders by the German army. Leopold, accompanied by a number of his Cabinet ministers, was urged to follow the example of Queen Wilhelmina of the Netherlands and to establish a government-in-exile. Leopold refused, however, and, allowing his ministers to leave for Paris and eventually London, he unconditionally surrendered Belgium to the Nazis on May 28. The Germans moved Leopold at once to the Laeken palace, where he refused to exercise active rule under the German occupation and where he remained until 1944. Then he was evacuated into Germany.

On Sept. 19, 1944, the first session of the Belgian Parliament since the country's liberation from the Nazis approved the position of the Belgian government-in-exile in London that Leopold not be allowed to continue his reign. Leopold was freed by Allied troops on May 8, 1945, but by then Parliament had banned him from Belgian soil. On Sept. 20, 1944, Parliament had elected Leopold's brother, Prince Charles of Flanders, as regent of the kingdom. During the regency, which lasted until July 22, 1950, Parliament presented its case against Leopold, and the Crown responded with a defense of Leopold's actions in May 1940 and in the following years. On March 12, 1950, a small majority of the Belgian electorate approved Leopold's return as king in a referendum. Leopold returned in July 1950, but great unrest followed, and he delegated his powers to Prince Baudouin on Aug. 11, 1950. Leopold formally abdicated in favor of Baudouin on July 16, 1951. Leopold continued to live in Laeken, the traditional home of Belgian kings, with his second wife, Marie Lilian Baels, whom he had married on Sept. 11, 1941. When Leopold's son Alexandre married in 1969, Leopold left Laeken, where some felt he had too much influence over Baudouin. Leopold died on September 25, 1983, in Brussels.

Further Reading

Although brief and by no means a biography of Leopold, a study that touches on the most important aspects of his reign is Ergasto Ramon Arango, *Leopold III and the Belgian Royal Question* (1963). For an introduction to Belgian foreign policy in a broader context see Jane Miller, *Belgian Foreign Policy between Two Wars, 1919-1940* (1951). □

Jean Marie Le Pen

Jean Marie Le Pen (born 1928) was a French political activist who led the radical right to its most important, although limited, electoral successes since World War II.

Born in the Breton fishing port of La Trinité-sur-Mer in 1928, Jean Marie Le Pen became a ''national orphan'' when his fisherman father was lost at sea in 1942. After a Jesuit education, he studied law in Paris, where he became president of the law students' ''corporation'' and began his career of radical rightist, anticommunist activity. Le Pen left his studies to enroll in the elite 1st Foreign Paratroop Battalion and served in the final months of the 1954 Indochina campaign.

Elected Deputy

Back in Paris, he came to the notice of the shopkeeper turned radical-right politician Pierre Poujade, on whose list he was elected deputy for the Seine in 1956. Le Pen soon broke with Poujade, joining the Centre National des indépendants et paysans, under whose auspices he was reelected in 1958. As a deputy, Le Pen returned to his unit in 1957, serving in the infamous Battle of Algiers during which French troops smashed an urban terror campaign through the systematic though unavowed use of torture. Several specific charges of torture have been levied against Le Pen. He has denied them, but his defamation suits against papers repeating them, such as the *Canard Enchainée,* have been unsuccessful. From Algiers, the deputy-soldier also participated in the 1956 Suez expedition.

Le Pen worked for ''French Algeria'' as orator on the summer 1957 caravan which visited the vacation beaches. During both the May 1958 revolt and the 1960 insurrection, the rightist deputy was briefly interned by the authorities, but he took no part in the later abortive generals' putsch. In

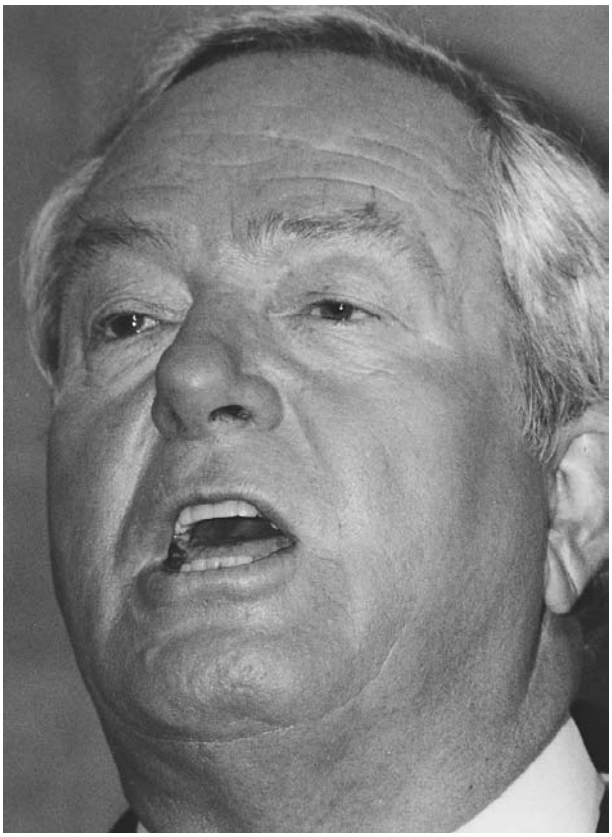

1965 he served as secretary-general of the ill-fated presidential election campaign of Tixier-Vignancour.

To support himself during the dry years, Le Pen founded a company to sell historical recordings. An historical appreciation stressing the popular and legal character of the Nazi rise to power that he wrote for a set of documentary recordings led to his conviction for ''apology for war crimes'' in 1968. In 1976 he received a substantial inheritance from an industrial heir with radical-right sympathies.

Elected President of the National Front

Meanwhile, in 1972 Le Pen founded and had become president of the Front National, an organization designed to reunite the French radical right that included many former members of the violent neo-fascist organizations Occident and Ordre Nouveau. In maneuvers with more ''revolutionary'' components of his party, Le Pen gained increasing control and steered the Front National to electoralism and legalism while drawing on the clientele of more intransigent groups. Unlike its rival, the Parti des Forces Nouvelles, however, the Front National eschewed alliances with parties of the respectable right. Despite this, neither the Front nor Le Pen achieved more than derisory electoral results. In 1981 he could not even get on the presidential ballot.

The advent of a Socialist president and a government with Communist participation, along with the continuing recession, gave the Front National its chance. Le Pen responded by concentrating on, and linking, the issues of immigrant workers (actually the North African minority) and ''insecurity'' (law and order). In first-round municipal elections in 1983 Le Pen received 11 percent of the vote in Paris and the Front National 17 percent in the left municipality of Dreux, forcing its way onto the unified right list for the second round (later over a third of the local electorate voted Front National).

The Penetration of the Front

The 1984 European Parliament elections, using proportional representation, gave the Front 11 percent, ten deputies (including Le Pen), and major media coverage. Further elections confirmed the Front's penetration, with results depending on the use of proportional representation (e.g., 1986 legislative elections, which gave the Front 35 deputies) or majoritarian two-round consultations (1988 presidential and legislative elections). The Front National's greatest strengths were east of a line from Le Havre to Perpignan, in the Midi, with its strong Pied Noir vote, the Paris area, and urbanized districts with or near large immigrant groups. Its voters came from across the spectrum, from such right parties as the Rally for the Republic (RPR—the old Guallist party) through the Socialists, though more rarely the Communists, despite that party's concomitant decline. While the left vigorously opposed Le Penism (though its policy of proportional representation favored it), the right parties were divided between principled condemnation and the need for local electoral alliances.

Le Pen denied being fascist or racist and sued, usually successfully, anyone who publicly called him such. His ideology drew most from the reactionary tradition of the French right, from Charles Maurras and Auguste Barrès (between whom it effected an uneasy synthesis) through Henri Pètain, updated to be Republican and legalist, and with a Reaganite neo-liberalism replacing the more traditional corporatism. The support of Romain Marie's integrist Catholic groups did not translate into votes in traditionalist Catholic areas. Though his lieutenants included many with neo-fascist or anti-Semitic backgrounds, his periodic lapses into language that approached anti-Semitism, or a less than systematic hostility to Nazism, can be understood as the real man showing through or as calculated scraps thrown to the more extremist among his followers.

Support for Baghdad

Alone among major French politicians, Le Pen criticized allied policy in the Persian Gulf in 1990 and 1991, adopting an anti-Atlantist position that may represent the adjustment of this professional anti-communist to the end of the Cold War.

In 1996, Le Pen called for U.N. sanctions against Iraq to be lifted during a visit to Baghdad. ''This visit comes within the framework of political moves to remove sanctions on the Iraqi people, silence on which has become a moral scandal due to the tragic situation emanating from their continuation,'' Le Pen said. Le Pen met President Saddam Hussein and Deputy Prime Minister Tareq Aziz during his visit and blamed the U.S. for the suffering of the Iraqi people. Le Pen met with Saddam on a trip to Baghdad in

November 1990, during the Gulf War. Le Pen backed Saddam in the conflict and has since lobbied for the United Nations to lift its embargo on Iraq. Also on this excursion, Le Pen's wife Jany presented Iraq's health authorities with medical supplies and two ambulances.

Back in France, amidst a growing economic crisises, Le Pen surprised everyone when he received strong support in the first round of France's presidential elections in 1996 by collecting 15 percent of the vote, his best showing in three tries for the presidency, on a campaign to expel France's 3 million immigrants, which would mean expelling 1,000 people a day for seven years. The election placed The National Front as the third most popular party in France. Despite the strong showing, he had not exactly become mainstream. Opinion polls indicate 71 percent of the French consider his party ''a threat to democracy,'' and analysts place him on the right-wing fringe of the political spectrum. Despite his strong showing in 1996, he opted out of the presidential race in 1997.

Le Pen's Beliefs

Although Le Pen continues to insist that he is neither racist nor anti-Semitic, his party shares the rhetoric of European neo-Nazi groups and he is the target of France's main Jewish organization, the Representative Council of Jewish Institutions (CRIF) and France's Movement against Racism MRAP. CRIF denounced Le Pen for continuously spreading anti-Semitist propaganda due to comments he made in the French press. He was convicted in 1987 in a French court for anti-semitism and made to pay a hefty fine. And MRAP said Monday vowed to sue Le Pen for saying gas chambers had nothing to do with anti-Semitism and repeating they were a mere detail of World War II. Also, card-carrying members of his party have been implicated in several highly publicized deaths of Arabs in France. He once suggested that people with AIDS—''a deadly disease, contracted mainly from sodomy,'' he says—be confined to specialized homes, which he dubbed ''Aidatoriums.''

French state television in February 1997 ran a documentary highly critical of far-rightist politician Le Pen after a court rejected his bid to have excerpts of his speeches deleted from the program. The program, ''Le Pen in Quotes,'' used testimonies from historians and disgruntled former allies of Le Pen to draw parallels between his statements on immigrants and racial inequality with the ideology of the Nazis and of the French wartime collaborationist Vichy regime. The one-hour program on France-2 television also cited inconsistencies in Le Pen's statements on his personal history and wealth, producing testimonies purported to show that he had built up a large fortune from personal legacies of National Front sympathizers.

Further Reading

Since Le Pen was for most of his life the representative of a marginal political current in France, the radical right, and only rose to national prominence in the late 1980s, most works about him are available only in French. In English, one can get a good background on the political currents which gave him birth in René Rémond, *The Right Wing in France, From 1815 to De Gaulle* (1969). On Le Pen's electorally important activities since 1983, one can look at James G. Shields, *Campaigning from the Fringe: Jean-Marie Le Pen* in John Gaffney, editor, *The French Presidential Elections 1988* (1989) and Julius W. Friend, *Seven Years in France, François Mitterrand and the Unintended Revolution 1981-1988* (1989). □

Guillaume Frédéric Le Play

The French sociologist and economist Pierre Guillaume Frédéric Le Play (1806-1882) had widespread influence through having been one of the first to develop and use the social-survey method of investigation.

On April 11, 1806, P. G. F. Le Play, was born at La Rivière, Saint-Sauveur (Calvados). He was graduated with honors from the École des Mines in 1840, subsequently was appointed to a professorship in metallurgy there, and served as coeditor of the *Annales des mines*. He was invited to visit various nations to study conditions and reorganize their mining industries. During the course of these extensive travels he kept careful notes on the conditions of workers and their family life. In 1848 he resigned his professorship to devote full time to social science studies and the development, refining, and publicizing of his theory of social reform.

Le Play's first important work, *European Workers* (6 vols., 1855), was a collection of monographs on the moral life and material conditions of 36 working-class families which he had studied in various parts of Europe from 1829 to 1855. To continue studies in this area and to spread his ideas for social reform, he founded the Société des Études Pratiques d'Économie Sociale in 1856.

In 1862 Le Play published a methodological guide to instruct his collaborators in uniform methods of observing families. In 1864, at the suggestion of Napoleon III, he published a two-volume extract from *European Workers* under the title *Social Reform in France* (rev. ed., 3 vols., 1887), which dealt with religion, poverty, family groups, private enterprise, and government. The work was to a great extent responsible for his prominent reputation in government and academic circles. Again at the request of Napoleon III, he published *The Organization of Work* (1870) and *The Organization of the Family* (1871), works which expanded sections of *Social Reform in France* concerning industrial organization and the family. The two-volume *Constitution of England* (1875) portrayed the English systems of education and legislation as virtually ideal. A grandiose synthesis of his ideas appeared in *The Essential Constitution of Humanity* (1881), a program for the organization of the world.

Le Play was also quite active in practical affairs. In 1871 he organized local and autonomous groups under the title Unions for Social Peace, the purpose of which was to act in conformity with the principles of *Social Reform in France* and to propagate his ideas. The unions were quite

successful, drawing a large number of adherents, including many from the academic milieu. A review, *Social Reform,* was founded in 1881 as their official organ and to carry on their work.

As a pioneer in establishing the methodology of the social-survey analysis in all of these various works, Le Play utilized the device of the family budget for the purpose of determining standards of living. He came to the conclusion that working-class families have so meager an economic existence that all their social organization and habits are bound up with the family budget, especially when the budget is dependent upon wage labor, which in turn is dependent upon the amount of labor available, that is, the geographical location of the family home. Through his studies of the family under variegated geographical conditions, he was a pioneer in the use of the comparative method in sociology.

In social philosophy he was much influenced by what he understood as traditional Christian moral principles. In opposition to the ideology of the French Revolution, he stressed duty and obedience to authority as the bases of a sound economic and social organization. He viewed private property, in contrast to communal ownership, as the foundation of the modern state; thus he argued for primogeniture and the patriarchal family. Opposing both socialism and laissez-faire as solutions to the labor problems that arose from the industrial revolution, he advocated instead voluntary cooperation between employers and workers to safeguard religion, property, and the family. It was the moral duty of the upper classes to emancipate the oppressed workers. The English system of administration, he felt, was superior to the stifling French bureaucracy because it rested on a spirit of self-government. The all-powerful French system, in contrast, destroyed local and provincial independence.

In government Le Play advocated a kind of mixed system, with democracy being natural for the local community, aristocracy for the province, and monarchy with the support of parliament for the entire state. Church leaders should not exercise political power but should lead the people back to Christian ideals through moral suasion. In educational reform he advocated practical programs to prepare students for later employment.

Le Play died on April 5, 1882. He continued to exert an important influence, both academically and practically, through his various disciples, the review, and the organizations he founded, and materially influenced the development of sociology not only in France but in Great Britain and the United States.

Further Reading

Le Play's thought is discussed in a number of works, some of which contain biographical sketches: Pitirim Sorokin, *Contemporary Social Theories* (1928); Floyd Nelson House, *The Development of Sociology* (1936); Carle C. Zimmerman and Merle E. Frampton, *Family and Society* (1937), a synopsis and elaboration of *European Workers;* Harry Elmer Barnes and Howard Becker, *Social Thought from Lore to Science* (2 vols., 1938; 3d ed. rev., 3 vols., 1961); Emory S. Bogardus, *The Development of Social Thought* (1940; 4th ed. 1960); and Harry Elmer Barnes, *An Introduction to the History of Sociology* (1948). □

Miguel Lerdo de Tejada

Miguel Lerdo de Tejada (1812-1861) was a Mexican liberal politician. He is most famous for his formulation of the anticlerical laws which bear his name.

Miguel Lerdo was born in the port city of Veracruz. His father was of Spanish blood and moderately successful as a merchant; the belief exists that he may have been a friend of Antonio López de Santa Ana when both families later lived in Jalapa. As a youth, Miguel was active in the Liberal party, and in 1849 he took part in the Veracruz municipal government, holding at various times the posts of minister of health, public works, and education. In 1853, although still a federalist, Lerdo supported Santa Ana for the presidency and was a member of the commission which called Santa Ana home from exile. Lerdo later served in Santa Ana's Ministry of Public Works.

After Santa Ana's overthrow, Lerdo, always a Liberal, easily collaborated in the government of Ignacio Comonfort, serving as his minister of finance. In 1856 he wrote the famous Ley de Desamortización de Fincas Rusticas y Urbanas, known as the Ley Lerdo. The law's purpose was to disamortize the land held in mortmain by the Church. Conservative by later standards, the law proposed to take Church real estate and sell it on the open market. The proceeds were immediately to be handed over to the Church with a 5 percent sales tax accruing to the government. If the Church desired, it could sell the lands without government interference.

The law created a storm, as the clergy would not recognize the government's right to force them to sell their land. The Mexican Church appealed to the papacy, but the law gave them only 3 months in which to sell. With the clergy refusing to bend, the government began to confiscate and sell Church lands. The clergy rebelled openly. Lerdo, as the author of the hated law, was disliked by the Conservative forces but became a hero to many Liberals, who wanted to make him president.

In 1867 the Conservatives seized Mexico City; Lerdo escaped and joined Benito Juárez in Veracruz. During the Three Year War (1857-1860) Lerdo was one of the most prominent Liberal leaders, serving as minister of the Treasury and as a negotiator with the United States for the sale of lower California (Maclane-Ocampo Treaty). In 1860 he quarreled with Melchor Ocampo over the direction which the sale of Church lands was to take and retired to private life to prevent an open break within the Liberal party. He had also disagreed with Juárez in 1860 over the suspension of the foreign debt, which Lerdo heartily advocated and Juárez at that time opposed.

In November 1860 the Veracruz government called for presidential and congressional elections, and Lerdo

emerged as the candidate of a large Liberal faction and a serious rival of Juárez. Although personally attacked by Ocampo and other prominent Juáristas, he remained a threat. On March 22, 1861, Lerdo died suddenly at his home in Mexico City.

Further Reading

There is no biography of Lerdo. Some information can be found in Frank Knapp's biography of Lerdo's brother, *The Life of Sebastian Lerdo de Tejada, 1823-1889* (1951). Those interested in Miguel Lerdo's life must consult general histories of the period. Among the best are Hubert Howe Bancroft, *History of Mexico* (6 vols., 1883-1888), and Henry Bamford Parkes, *A History of Mexico* (1938; 3d rev. ed. 1960). □

Mikhail Yurievich Lermontov

Mikhail Yurievich Lermontov (1814-1841) was a Russian poet and prose writer. Fearless, impulsive, and passionate, he was the embodiment of Russian romanticism.

The contributions of Mikhail Lermontov to Russian literature are remarkable in view of his short life. Absorbing the romanticism of his European predecessors and contemporaries and, in his mature writing, disciplining it by realism and restrained language, he chastened early romantic impulses and language without losing the color and personal lyricism that first inspired his writings. Anton Chekhov said, ''I know of no language better than that of Lermontov,'' and recommended it as a model for young writers.

Lermontov was born in Moscow Oct. 2/3, 1814. His mother died when he was 3, and his grandmother and father struggled for control of the child. The grandmother eventually won, but not before emotional scars were inflicted on the young boy. His health was poor, so his grandmother took him on several trips to the Caucasus, a region that left him with strong, affectionate impressions.

After an excellent secondary education, Lermontov entered the University of Moscow in 1830, where many schoolmates—among them Vissarion Belinsky, Aleksandr Herzen, Konstantin Aksakov, and Nicholas Stankevich—were destined to become, as he was, famous men of letters. Lermontov did not mix well with his fellow students and by nature stood aloof. In June 1832 he withdrew and entered the elite Guards School in St. Petersburg.

Early Period (to 1832)

By the summer of 1832 Lermontov had written more than 300 lyric poems, 3 plays, and some narrative poems, many unfinished. Romantic extravagances and themes about betrayed love, incest, and murder characterize the narrative poems, as in *The Corsair* (1828) and *Two Odalisques* (1830). Many early works show the marked influence of Lord Byron, although that of Friedrich von Schiller and Victor Hugo, among others, is also discernible. Dramas, such as *The Spaniards* and *The Strange Man,* usually have the theme of a sensitive youth and the tragic circumstances that ensue from that sensitivity. Many early poems are immature and extravagant, but some are remarkably good, for example, ''The Angel'' (1831), an anthology piece.

Middle Period (1832-1837)

Serving in the Hussars with light duties, Lermontov pursued the social pleasures of St. Petersburg, writing 4 narrative poems, 2 dramas (*Masquerade* and *Two Brothers*), and fewer than 30 lyrics. Of the narrative poems *The Demon* was most important. Lermontov worked on it from 1829 to 1841, with no fewer than eight revisions, five by 1834. The theme is a variation of the traditional ''fallen angel.''

During this period Lermontov first attempted prose fiction in *Vadim* and *Princess Ligovskaya,* probably because the genre was in the ascendant. *Vadim,* written between 1832 and 1834, has roots in the commonplaces of the Gothic tale and romantic themes. The story takes place against the background of Pugachev's rebellion of 1773-1774, and its theme is unrequited love. The most important prose effort, the unfinished social tale *Princess Ligovskaya,* provides an early sketch of Pechorin, the hero of *A Hero of Our Times,* although the style is at times florid and the narrative structure is faulty.

In 1837 Aleksandr Pushkin was killed in a duel, and Lermontov, who admired him tremendously, wrote a eulogy blaming those surrounding the throne. He was arrested, incarcerated, and then exiled for a year to military duty in the Caucasus.

Final Years (1837-1841)

Virtually everything Lermontov wrote during these years was of a high order. Whereas earlier poems reflected his immediate personal interest, these later poems (fewer than 70 lyrics) are about truth, freedom, honesty, and dignity. Many, filled with contempt and scorn for society, concern the conflict between the poet and the mob. He also completed five narrative poems and began two others, the best being *The Fugitive, Mtsyri,* and the final version of *The Demon*.

A Hero of Our Times (1840), the first Russian psychological novel and a great example of Russian prose, provoked a great deal of critical comment. The influential critic Vissarion Belinsky spoke in approving tones, but many critics considered it a distortion of reality. The work consists of five stories relating the adventures of Grigory Pechorin from various perspectives; the last three stories are narrated in the form of a journal. The setting is the Caucasus, and the themes are Pechorin's abduction of a native princess, an encounter with smugglers at the Black Sea port of Taman, a romantic rivalry between Pechorin and another officer for the affections of a Princess Mary, and an experiment by a friend of Pechorin's to prove the validity of predestination. The five parts are ordered to give progressively a closer and fuller view of Pechorin, but the order is psychological rather than chronological, with all the story elements subordinated to this psychological portrait. Pechorin suffers from boredom, lack of faith, and general spiritual desiccation. He is a vividly drawn character, a triumph of Russian literature.

During these years Lermontov was exiled to the Caucasus repeatedly by Czar Nicholas I, who was greatly displeased with his spirited irreverence. Lermontov was assigned to the front ranks, where his life would be in great danger. Lermontov obeyed orders cheerfully, distinguishing himself by his bravery. The Czar's design was not destined to be fulfilled; another fate awaited Lermontov. In Pyatigorsk, Lermontov provoked N. S. Martynov, a former fellow cadet and then a retired major, to a duel with his merciless satire of Martynov's affectations of Caucasian dress and manners. In the duel, fought on July 15, 1841, Martynov killed Lermontov with his first shot.

Further Reading

A balanced and intelligent review of Lermontov's work and some biographical information are in John Mersereau, *Mikhail Lermontov* (1962), and in the long introduction to *Michael Lermontov,* translated by C. E. L'Ami and Alexander Welikotny (1967). Recommended for general historical and literary background is Prince D. S. Mirsky, *A History of Russian Literature* (2 vols., 1927), which is available in abridged form, in one volume, edited by Francis J. Whitfield (1958).

Additional Sources

Kelly, Laurence, *Lermontov: tragedy in the Caucasus,* New York: G. Braziller, 1978, 1977. □

Alain René Lesage

The French novelist and playwright Alain René Lesage (1668-1747) created a vision of his transitional epoch as rich in good humor as in moral failings.

Born in Brittany, Alain René Lesage went to Paris to study and practice law, soon abandoning this first career for a literary vocation which made him entirely dependent on his pen, with the distinction of being perhaps the first French writer to support himself and his family solely by the pursuit of letters. The early years of his career were given over to hackwork and translations from Spanish theater and romance. Lesage was in fact approaching middle age when, in 1707, he experienced his first personal successes with the comedy *Crispin rival de son maître* and a novel, *Le Diable boiteux,* inspired by Antonio de Guevara's *Diablo conjuelo*.

Lesage pushed his satirical bent to the limits of audacity in 1709 in a bitter comedy, *Turcaret,* which unmasks the moral depravation of a former lackey risen to the equivocal heights of high finance. Clearly out of step with the revered conventions of the Comédie Française, Lesage began a long feud with ''respectable'' theatrical people of his time and henceforth dedicated his dramatic talents to the production, singly or in collaboration, of more than 100 farcical vaudevilles.

The influence of Lesage on the novel remains far more profound and permanent. *Gil Blas,* a picaresque romance, began appearing in 1715 and was not completed until 1735. Within the broad lines of a Spanish narrative convention, Lesage gave free rein to a satirical originality founded securely in the French comic genius of Molière and Jean de La Bruyère. Moreover, his picaro was far less soiled than most and, ultimately, was open to improvement, even to the development of a modest wisdom, disillusioned perhaps, but above all conscious of the healing and elevating effects of time and calm reflection. Critics have found in *Gil Blas* a dual moral significance linked conceptually to the novel's form: on the satirical side, life is seen to be a theater of illusion, pretension, weakness, and deceit, while on the constructive side, man comes into his own—literally becomes himself—only after a series of painful meanderings; yet this often pitiable life is of inestimable value, since its vagaries have as their end product man himself.

Lesage wrote several other novels, all of lesser importance: they include *Les Aventures de M. Robert Chevalier, dit de Beauchêne* (1732), set in French Canada and filled with swashbucklers and Indians, and other experiments in the picaresque such as *Don Guzman d'Alfarache* (1732) and *Le Bachelier de Salamanque* (1736). His last years were

spent far from Parisian distractions, at Boulogne-sur-Mer, in just the sort of happy retreat among devoted members of his family which had been the reward of his worldly-wise hero Gil Blas.

Further Reading

Full-length studies of Lesage are in French. In English, chapters or partial treatments of him appear in Frederick C. Green, *French Novelists, Manners and Ideas: From the Renaissance to the Revolution* (1928; rev. ed. 1964); Lester George Crocker, *An Age of Crisis: Man and World in Eighteenth Century French Thought* (1963); and Vivienne Mylne, *The Eighteenth-century French Novel: Techniques of Illusion* (1965). □

Pierre Lescot

The French architect Pierre Lescot (c. 1500-1578) was one of the creators of the French classical style of architecture.

Pierre Lescot was probably born in Paris of a family sufficiently prosperous to provide him with an education in the liberal arts, for the poet Pierre de Ronsard, a fellow courtier, recorded that Lescot had a natural talent for painting and that he had studied mathematics and architecture. There are no records of Lescot's activity before 1544 and after 1559. Though less a practitioner of architecture and more a theorist and decorator than Philibert de l'Orme, Lescot emerged as a talented amateur whose esthetic influence at court in the last years of the reign of Francis I (1515-1547) and throughout the reign of Henry II (1547-1559) was greatly enhanced through his collaboration in implementing new classical concepts with the sculptor architect Jean Goujon.

Lescot's major surviving monument is the Cour Carrée (Square Court, 1546-1551) of the Louvre Palace in Paris. Works attributed to Lescot, in collaboration with Goujon, are the Hôtel Carnavalet (c. 1545-1550) in Paris, subsequently altered three times; the Fountain of the Innocents (1547-1549) in Paris, now totally reconstructed; and the fragmentary château of Vallery.

In the south facade of the Cour Carrée, Lescot employed classical elements entirely new to France at the time. Since Lescot is known to have gone on an official mission to Rome only in 1556, after the completion of all works associated with his name, and since there is no sign of his having absorbed the fundamental monumentality of Roman architecture of the High Renaissance by Donato Bramante or Antonio da Sangallo the Younger, one may deduce that Lescot's awareness of classical architecture came rather from studying the writings of the Roman architect Vitruvius (1st century B.C.) and from Roman ruins on French soil. One is confronted in the Louvre facade by a screen of inherent, lingering Gothic verticality, though symmetrical and sagely balanced horizontally, instead of the fundamentally three-dimensional or blocklike Roman esthetic. The even placement of the three pavilion bays like towers and the pitched roof contribute to the soaring height reminiscent of French medieval fortresses. The variety of fenestration, the flickering surface animation resulting from Goujon's relief sculpture, and the use of the most elaborate orders, the Corinthian and Composite, are decidely un-Roman applications of classical precepts.

Nothing is known of Lescot after the death of Henry II in 1559, though the architect lived another 19 years.

Further Reading

Among the many scholars who have attempted to resuscitate the corpus of Lescot's life and works, Anthony Blunt renders the most succinct and reasonable account of Lescot in his *Art and Architecture in France, 1500-1700* (1954; 2d ed. 1970). □

Vicomte de Lesseps

The French diplomat Ferdinand Marie Vicomte de Lesseps (1805-1894), successfully promoted the Suez Canal and made an abortive attempt to build the Panama Canal.

Ferdinand de Lesseps was born on Nov. 19, 1805, at Versailles. After a childhood spent at Pisa—where his father was sometime consul—and then in Paris, his education at the Lycée Napoleon fitted him for entry into the

French consular service. From 1825 he held posts of rising importance, usually in the Mediterranean area. In 1849 he went as minister plenipotentiary to the Mazzini Republic in Rome. The unknowing tool of duplicity from the first, he was made a political scapegoat, but he weathered this storm, as he was to ride out future crises, through his political innocence and personal integrity. He soon resigned from the foreign service.

With the accession of Mohammed Said, an old friend, as pasha of Egypt in 1854, Lesseps saw a way to realize an old ambition: the cutting of the Suez Canal from the Mediterranean to the Red Sea, an idea which was not new. In Egypt, Lesseps became Said's favorite to undertake the project and by the year's end had gained a concession to cut the isthmus. It authorized Lesseps to form the Compagnie Universelle du Canal; the concession was to last 99 years. The international repercussions surprised Lesseps, for he did not appear to realize how the canal could change the balance of power and hazard communications with the British Indian Empire.

The British government applied pressure to delay the Ottoman sultan's ratification of Said's firman, while Lesseps went on with his preparations. Skillfully meeting opposition, Lesseps floated his company with an issue of 400,000 shares in 1858. France took 207,111 shares; Said was allowed 177,642 shares. Lesseps commenced work in 1859. Said was succeeded in 1863 by Ismail Pasha, who ordered Lesseps to release the Egyptian laborers and return the land granted by Said in 1856, with the aim of stopping the work. But even greater progress was made after the timely introduction of mechanical evacuation machinery. Lesseps became a national hero when the canal was opened on Nov. 17, 1869.

In 1879 Lesseps was drawn into the Panama whirlpool. He was chairman of an international conference to determine the course of a lockless ship canal through the Isthmus of Panama. The French Panama Canal Company was formed, capital was raised, and construction began in 1880 in spite of warnings against the proposed type of construction. Lesseps neither understood the engineering and the climatic problems nor realized how his funds were being misappropriated. Work on the canal ceased in 1889. Following a scandal in France and an investigation, Lesseps and others were convicted on charges of graft. Though discharged on appeal, Lesseps had become senile and perhaps never realized he had been tried. He died on Dec. 7, 1894, at La Châtaie (Indre), France.

Further Reading

Writings on Lesseps are numerous. Charles Robert Longfield Beatty, *De Lesseps of Suez: The Man and His Times* (1956), is excellent. On the Suez Canal, John Marlowe, *The Making of the Suez Canal* (1964), offers a recent reassessment based on original work. □

Doris Lessing

Doris Lessing (born 1919) was a South African expatriate writer known for her strong sense of feminism. A short story writer and novelist, as well as essayist and critic, Lessing was deeply concerned with the cultural inequities of her native land.

The heroines who populate the work of Doris Lessing belong to the avant garde of their day. Leftist, fiercely independent, feminist, her characters, like Lessing herself, are social critics rebelling against the cultural restrictions of their societies. And like their creator, Lessing's heroines populate two geographies: Southern Africa and England. Lessing's fiction closely parallels her own life. Her characters have experienced her experiences; they know what she knows.

The daughter of an English banker, Doris May Taylor was born in Kermanshah, Persia, on October 22, 1919. In 1925 the Taylor family moved to Southern Rhodesia (now Zimbabwe) to a farm 100 miles west of Mozambique. Lessing's childhood was spent in the hills near the farm. She attended convent school until an eye problem forced her to drop out at age 14. At that point her self-education began, mostly with the reading of the major nineteenth-century Russian, French, and English novelists.

In 1938 she moved to Salisbury, took an office job, and began writing. A year later, she married Frank Wisdom. The marriage, which produced a son and a daughter, ended in divorce in 1943. In 1945 she married Gottfried Lessing. That

marriage also ended in divorce, in 1949, after producing one son.

In 1949 Lessing left Southern Rhodesia for England with her youngest son and the manuscript of her first book, *The Grass Is Singing,* in hand. The book, a chronicle of life in Africa which took its title from T. S. Eliot's ''The Waste Land,'' was published the following year (1950) and was immediately well received.

After her arrival in England Lessing wrote a great number of short stories, books, plays, poems, essays, and reviews. Her most significant works include the short story collections *This Was The Old Chief's Country* (1951), *A Man and Two Women* (1963), and *African Stories* (1957) and the novels that make up the ''Children of Violence'' series—*Martha Quest* (1952), *A Proper Marriage* (1954), *A Ripple from the Storm* (1958), *Landlocked* (1965), and *The Four-Gated City* (1969)—as well as the novels *Five* (1953), *Retreat to Innocence* (1956), *The Golden Notebook* (1962), and *Briefing for a Descent into Hell* (1971).

While Lessing was also prolific in producing non-fiction, it is in her fiction that she made her strongest statements. Her writing borders on the autobiographical. Her fictional accounts of Africa and England bear a strong resemblance to her own life, and the heroines of her novels greatly resemble each other and their creator. Her books all deal with the same themes: the problem of racism in British colonial Africa and the place of women in a male-dominated world and their escape from the social and sexual repression of that world. These are the themes of Lessing's life as well as her work.

While these and a few other subjects appear in almost all her work, they are most deeply explored and most fully realized in Lessing's two watershed works—the ''Children of Violence'' series and *The Golden Notebook*. The ''Children of Violence'' series spans most of her career. The five-novel series takes its heroine, Martha Quest, from a farm in central Africa to the capital of the colony—where she is exposed to city society—and on to London. The series, written from 1952 to 1969, is special as contemporary literature in two aspects: first, for its African setting, and second, for filtering that experience through the eyes of a woman.

Martha Quest, the first of the series, deals with the sexual and intellectual awakening of its protagonist once she leaves the claustrophobic farm setting. *A Proper Marriage* explores a failing marriage, and by its end Martha has left her husband and daughter for increased left-wing political involvement. The third book, *A Ripple from the Storm,* shows the failure of that political commitment to satisfy her social and personal needs, and *Landlocked,* which brings the series into the 1940s, completes Martha's estrangement from collective politics and from Africa. Postwar London is the setting for the final book, *The Four-Gated City,* in which the mature Martha has abandoned her political activism for introspection. The series ends with an apocalyptic vision of the future.

The Golden Notebook was Lessing's most ambitious and perhaps her most misunderstood book. Taken by critics as a latter-day tract on feminism, the book does have a layer of feminist philosophy. But at its core, *The Golden Notebook* has more to do with the rights of the individual in a society than with the role of women. *The Golden Notebook* is a carefully constructed work that builds on a short novel called *Free Women*. The main character of *Free Women,* Anna Wulf, a writer keeps a series of notebooks—black, red, yellow, and blue—which punctuate the novel. In effect, the heroine of *Free Women* steps out of the novel to comment on its action. The whole—*Free Women* and the notebooks—becomes *The Golden Notebook*.

The Golden Notebook with its meticulously crafted construction is about patterns—patterns in art and patterns in society. Freedom, the freedom to break these patterns, is Lessing's goal—for her characters, for her work, and for herself. Lessing also experimented with science fiction and fantasy: from 1979 to 1983 she wrote four novels, the ''Canopus in Argos: Archives'' series, whcih involve a struggle between good and evil set forth amidst galactic empires over thirty thousand years. One of them, *The Making of the Representative for Planet Eight* (1982), was the basis for a 1988 opera by the composer Philip Glass. In a perhaps whimsical attempt to examine how people would react to her writing if it was not done under the name of a famous author, Lessing wrote *The Diary of Good Neighbor* and *If the Old Could . . .* under the pseudonym ''Jane Somers.'' The books sold poorly and were largely unreviewed until the real identify of the author became known.

Lessing never found any obstacles too daunting for her when it came to writing. In an interview with Dana Micucci of the *Chicago Tribute* she said, ''It all depends on how you look at things. Suppose you don't expect anything to be easy? I never did. I had sticking power . . . I just got on with the work. And I think there are such things as writing animals. I just have to write.''

Lessing also did some nonfiction work: *In Pursuit of the English* (Simon & Schuster, 1961) about her youth in London, *Prisons We Choose to Live Inside* (Harper and Row, 1987), a collection of lectures, and *The Wind Blows Away Our Words* (Vintage Books, 1987), which described in detail the sufferings of Afghan refugees from the Soviet invasion of their country. Another example was *African Laughter: Four Visits to Zimbabwe* where she deplored the destruction of wildlife and the environment in that country, and criticized the narrow-mindedness of many of the minority white community there.

Doris Lessing's work is the work of an exile. As a white South African, she was an outsider to European society; as a socialist, she prohibited herself from re-entering Africa; as a woman, she was left out of a male-dominated culture; and as an artist, she was relegated to the outside of the collective of which she and her characters strived so hard to be a part. And her characters were exiles as well. But the Lessing heroines are not simply vehicles for social criticism; they are not just trumpets for certain causes. They are fully realized works of fiction. Lessing's contribution was not to any cause, but to literature.

Further Reading

A Small Personal Voice (1974) contains short pieces of analysis of the author's work by Lessing herself. The book is also useful for the transcripts of interviews with the writer which contain biographical information. *Notebooks/Memoirs/Archives* edited by Jenny Taylor (1982) is a book of critical analysis dealing specifically with the feminist and political aspects of Lessing's work. For more general analysis, see *Contemporary Writers: Doris Lessing,* by Lorna Sage (1983); *Writers and Their Work, Doris Lessing,* by Michael Thorpe (1973), *Critical Essays on Doris Lessing,* edited by Claire Sprague and Virginia Tiger (G.K. Hale, 1986) and *Understanding Doris Lessing* by Jean Pickering (University of South Carolina Press, 1990). Her interview with Dana Micucci can be found in the *Chicago Tribute* (January 3, 1993). One of several biographies, is *Doris Lessing* by Ruth Whittaker (St. Martin's Press, 1988). *Under My Skin: Volume One of My Autobiography* details much of the author's life. *African Laughter: Four Visits to ZImbabwe* (Harper Collins, 1992) discusses the author's trips to Zimbabwe. □

Gotthold Ephraim Lessing

The German philosopher, dramatist, and critic Gotthold Ephraim Lessing (1729-1781) was one of the most brilliant representatives of the German Enlightenment and stood on the threshold of the Sturm und Drang, or Storm and Stress, movement.

Gotthold Ephraim Lessing, the son of a parson, was born on Jan. 22, 1729, in Kamenz in der Oberlausitz near Dresden, Saxony. After early education at the Fürstenschule St. Afra in Meissen, he attended the University of Leipzig from 1746 to 1748. This ''little Paris'' of 18th-century Germany was the stronghold of Johann Christoph Gottsched.

Early Works

In 1748 Frau Caroline Neuber's company performed Lessing's *Der junge Gelehrte,* a comedy about a haughty, pedantic young scholar, composed in the French manner and, to a degree, autobiographical, as Lessing himself was in danger of becoming a bookworm. From 1749 he was a feuilletonist and critic in Berlin; his friends and acquaintances included Karl Wilhelm Ramler, Christoph Nicolai, and Moses Mendelssohn, on whom Lessing modeled the noble Jew in his *Lustspiel* (comedy) entitled *Die Juden* (1749).

With *Miss Sara Sampson* (1755) Lessing introduced a new German genre, the *bürgerliches Trauerspiel* (domestic tragedy), which turned away from the French tragedy. The play is based on the Medea theme but in an English setting.

From autumn 1755 to May 1758 Lessing was in Leipzig, where he met Ewald von Kleist, the author of *Der Frühling*. Kleist, mortally wounded at the battle of Kunersdorf in 1759, was Lessing's model for Tellheim in *Minna von Barnhelm*. In Berlin from 1759 Lessing, with Mendelssohn and Nicolai, published the *Briefe, die neueste*

Literatur betreffend (referred to as *Literaturbriefe*). These letters, concerning the most recent literature, attacked literary facades, mediocrities, and inflated celebrities, above all Gottsched. Nobody was supposed to deny that German theater owed many improvements to Gottsched, but Lessing, in the seventeenth *Literaturbrief,* claimed to be that ''Nobody'' and repudiated indebtedness to Gottsched, who, instead of pointing to Shakespeare as Lessing did, saw in the French theater the model for Germany.

At the end of the letters Lessing published his *Doktor Faust fragment* (1759), a brilliantly conceived work, unfortunately never completed. In Act II, scene 3, seven spirits of hell offer their services. Faust needs the swiftest: neither the finger through the flames, nor the arrows of the plague, nor the wings of winds, nor the rays of the sun, nor the thoughts of men, nor the revenge of the revenger can be as quick as the transition from good to evil, which he chooses as his quickest servant.

In the same year Lessing wrote *Abhandlungen über die Fabel* and *Fabeln. Abhandlungen* contains five ''Essays on Fable'': on the essence of fable; on the use of animals, for example, the wolf and lamb, to illustrate a moral truth; on the division of the stories; on their artistic presentation; and on their use in education. Lessing lets the readers discover the moral for themselves. In this respect and others he differs from Christian Fürchtegott Gellert's treatment of fable: Gellert imitated the easy, lengthy flow of Jean de La Fontaine's narrative, whereas Lessing is almost barrenly brief; Gellert wrote in verse meter, Lessing mostly in prose; Gellert's fables reflect his own age, Lessing's are timeless.

Zerstreute Anmerkungen über das Epigramm (1771), counterpart to *Abhandlungen über die Fabel,* reveals Lessing's unique mastery of succinct statements, pointed modes of expression, and witty sayings. According to Lessing the *Sinngedicht* (epigram) is a kind of headline or inscription (as on monuments) to arouse curiosity and attention.

Middle Period

The *Laokoon* (1766, first part) is, next to *Hamburgische Dramaturgie,* Lessing's most important literary and esthetic criticism. Poetry and paintings are interpreted as essentially different expressions: actions, or things which succeed one another, are the true subjects of poetry; bodies are the true subjects of painting and sculpture. Beauty, not Johann Joachim Winckelmann's ''noble simplicity and serene greatness,'' is the highest principle of artistic presentation. Laokoon's death agony would distort his features to an unbearable degree. The sculptor is subject to artistic laws different from those of poetry. *Bildende Kunst* (pictorial art) depicts bodies adjacent to one another and presented in the most pregnant moment of time, whereas literature presents actions in succession.

In 1767 *Minna von Barnhelm,* set in the Seven Years War, appeared, a landmark in 18th-century German drama—its first successful comedy, first truly national drama, and still a popular play. Doubtless the national elements are unmistakable, but they are not decisive in this comedy of situation (the deception with the ring, the apparent poverty, and so on) and of character (the teasing Minna and the chivalrous but rigid Tellheim). The vividly funny, mirth-provoking effects are mainly delegated to subaltern figures (Just, Franziska, and the retired sergeant major Werner), whose deeds are set against the serious, touching conflict between Tellheim and Minna, at times verging on tragedy. But their essentially generous characters assure an ultimately happy outcome.

From 1767 to 1770 Lessing was dramaturge of the national theater in Hamburg. His periodical, *Hamburgische Dramaturgie,* appeared on April 22, 1767, the day a national theater first opened in Germany. Lessing revealed himself as a champion of Shakespeare and a relentless critic of the slavishly observed French ''three unities'' of time, place, and action. For Lessing, Shakespeare was nearest to the Greek tragedians-thus in a sense a ''classic'' author.

It was not until the early German romantics that Shakespeare was fully understood as essentially akin to the German genius. But in a *Literaturbrief* Lessing maintained that, after Sophocles's *Oedipus,* no plays have more power over passions than *Othello, King Lear,* or *Hamlet*. Lessing translated Aristotle's *fobos kai eleos* as *Furcht* (fear; not *Schrecken,* or terror) and *Mitleid* (pity). The two terms are pivotal in the main discussions of the *Hamburgische Dramaturgie:* we are prompted by the fear that a similar fate may befall us; thus fear is pity transferred to ourselves.

Lessing's *Letters of Antiquarian Content* (*Briefe antiquarischen Inhalts,* 1768-1769) arose from a bitter dispute in Halle with the antiquarian Christian Adolf Klotz, who attacked *Laokoon*. Another polemic against Klotz, who misunderstood a remark in *Laokoon,* is the inquiry into the theory about death and youth, *Wie die Alten den Tod gebildet* (1769), in which Lessing rightly maintains that skeletons portrayed by the ancient Greeks never were meant to symbolize death.

According to Lessing, the skeletons on sarcophagi, sepulchers, monuments, and the like portrayed lemures, or spirits of the dead. The Greeks showed death as the twin brother of sleep, as in Homer, namely as a youth. Klotz misread and deliberately obscured Lessing's statement about death in chapter 11 of *Laokoon*. There is no question of mawkishly glossing over the terrors of death. As a rationalist, Lessing faced the issue with unshrinking sentiment: death meant the end of suffering; Lessing, therefore, aptly concludes his erudite *Untersuchung* with a reference to Scripture in which an angel is the image of death.

Later Works

In the spring of 1770 Lessing went to the Brunswick Ducal Library in Wolfenbüttel, where he stayed until his death on Feb. 15, 1781. *Emilia Galotti,* a domestic tragedy based on the Virginia theme, appeared in 1772. Lessing's intention was to modernize the Roman story; rather than fall into the prince's seductive power, Emilia chooses to die at the hands of her father, Odoardo. The ultimate solution remains a rather unconvincing, highly intellectual exercise: Friedrich von Schlegel called it ''a great example of dramatic algebra;'' Johann Wolfgang von Goethe spoke of a *nur gedacht* (thought-out) play.

Lessing's introduction of the theme of political power and arbitrary authority, however, must have found a ready response among the angry young men of his time, although the play does not advocate a violent break with traditional powers. Galotti sacrifices his daughter—he does not kill the prince. The real flaw is that *Emilia Galotti* has no hero. Emilia is clearly not the hero, nor is her father. Marinelli is too contemptible a villain, and the prince lacks personal stature as a ruler. Although he masters brilliant repartee, for example, in the conversation with the painter Conti, he reveals himself as a moody, irresponsible lover and ruler who is quickly ready to sign a death sentence.

From 1778 Lessing engaged in a vehement theological conflict with orthodox Protestants when he published fragments from the *Apologia for the Reasonable Worship of God* by the Hamburg professor Hermann Samuel Reimarus. Lessing's fearless attack on the Hamburg pastor Johann Melchior Goeze in *Anti-Goeze* (1778) and his noble defense of tolerance were, however, frustrated when the Protestants persuaded Karl I, Duke of Brunswick, to silence him. Lessing, cruelly condemned to refrain from answering the attacks, suffered a year of despair: his beloved wife, Eva König, widow of a Hamburg friend, died in January 1778. Lessing had married her in the autumn of 1776.

In *Anti-Goeze* Lessing uttered the proud statement: ''If God in His right hand held all truth and in His left hand the ever-active quest for truth, although with the reminder that I shall for ever and ever err, and said to me: 'Choose,' I would in humility choose His left hand and say: 'Father, give. Pure truth is for You alone.''' Lessing's views obviously had much in common with Baruch Spinoza's pantheism. Both believed that ultimate truth lay beneath all church dogmas.

Nathan der Weise: Ein dramatisches Gedicht (1779; *Nathan the Wise*), written in blank verse, demonstrates that idea. It is less a drama than a manifestation of Lessing's progressive thinking, religious tolerance, and enlightened humanitarianism. There is no doubt that Mendelssohn and Lessing himself were the models of Nathan's character. The play, in spite of comedy–like features, is no *comédie larmoyante*. It turns on the meaningful ring fable from Boccaccio's first day in *The Decameron:* the rings symbolize the three religions—Christian, Jewish, Mohammedan. This ring parable appears also in the *Gesta Romanorum,* an early-14th-century Latin collection of stories.

Die Erziehung des Menschengeschlechts (1780) reaffirms Lessing's profound belief in the enlightenment and progress of the human race. Various forms of religion are merely stages in the striving toward perfection and truth. Lessing pretended to be merely the editor of the hundred paragraphs of ''The Education of the Human Race.'' In fact, it summarizes his doctrines of faith. Does he uphold the dogma of immortality? He clearly believes in metempsychosis, that is, the transmigration of the soul of a human being (or animal) at death into a new body; and he strongly reasserts his trust in human progress and its highest stages: enlightenment and the purity of the heart. The doctrine of *Erbsünde,* the original sin, is demonstrated as the inability of man to be intelligently governed by moral law. Education is the key to Lessing's faith. There is a very personal note in the statements of religious conviction as regards the foundation of all certainty in knowledge and of faith in an eternal Providence that can never be rationally perceived. Lessing realizes that ''the shortest line is not always the straight one.''

Whether Lessing was the first critic in Europe, as Thomas Babington Macaulay claimed, is arguable, but he was certainly, with Goethe and Schiller, a most brilliant and fearless judge of artistic form and a great modern literary critic.

Further Reading

Important works on Lessing are Henry Burnand Garland, *Lessing: The Founder of Modern German Literature* (1937; 2d ed. 1963), and J. G. Robertson, *Lessing's Dramatic Theory* (1939). Interesting recent studies are Henry E. Allison, *Lessing and the Enlightenment: His Philosophy of Religion and Its Relation to Eighteenth-century Thought* (1966), and Peter Heller, *Dialectics and Nihilism: Essays on Lessing, Nietzsche, Mann, and Kafka* (1966). See also Kuno Francke, *A History of German Literature as Determined by Social Forces* (1897; 4th ed. 1927); W. H. Bruford, *Germany in the Eighteenth Century: The Social Background of the Literary Revival* (1935); Curtis C. D. Vail, *Lessing's Relation to the English Language and Literature* (1936); and E. L. Stahl and W. E. Wuill, *German Literature of the 18th and 19th Centuries,* edited by A. Closs (1970).

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John Letcher

John Letcher (1813-1884), American politician, was a U.S. congressman before becoming Confederate governor of Virginia during the Civil War.

John Letcher was born in Lexington, Va., on March 29, 1813. He attended Washington College (today Washington and Lee University) and subsequently studied law. In 1839 he established a law practice in Lexington and in the same year became editor of the *Valley Star,* a Democratic newspaper in a local Whig stronghold. Intensely interested in politics, Letcher was active in the presidential campaigns of 1840, 1844, and 1848, serving as Democratic elector in 1848. Although never a true abolitionist, he signed the Ruffner Pamphlet of 1847, which proposed the abolition of slavery in that part of Virginia west of the Blue Ridge; however, he soon repudiated this antislavery stand. Letcher attended the state constitutional convention of 1850-1851 and was a vigorous advocate of retaining the Caucasian basis of representation in both houses of the legislature.

In 1851 Letcher was elected to the U.S. Congress, where he served until 1859. As a member of the Ways and Means Committee, he was a vigilant opponent of government extravagance, for which he earned the name ''Honest

John Letcher, Watchdog of the Treasury.'' In Congress he consistently defended the rights of the South against Northern interference, although he never glorified slavery as an institution.

Letcher was nominated by the Virginia Democratic party for the governorship in 1859 and was elected by a slight margin after a spirited campaign. His Whig opponents characterized him as an abolitionist, and he was often referred to as the candidate of the ''free soil democracy of Virginia.'' In the 1860 presidential campaign Letcher supported Stephen A. Douglas, and after the secession of the lower South, he provided support for the peace movement. Letcher opposed the secession of Virginia until the Federal government called for troops in April 1861.

As Virginia's governor during the Civil War, Letcher proved a zealous supporter of the Confederacy and advocated the vigorous prosecution of the war until Southern independence could be achieved. After the war he was imprisoned for several months in Washington. Upon his release and his return to Virginia, he counseled the South to accept the outcome of the war in good faith. Letcher himself had lost a great deal of property; his home had been burned by the Union Army, and inflation left him practically bankrupt. For 10 years after the war Letcher practiced law in Lexington. He served two terms in the Virginia House of Delegates, from 1875 to 1877. He died in Lexington on Jan. 26, 1884.

Further Reading

The only thorough study of Letcher is F. N. Boney, *John Letcher of Virginia: The Story of Virginia's Civil War Governor* (1966). This work demonstrates excellent use of research materials and is ably presented. □

Louis Le Vau

The French architect Louis Le Vau (1612-1670) was one of the creators of the French classical style, which dominated the academic architecture of the 17th century.

Louis Le Vau was born in Paris, the son of a master mason of the same name. By 1639 he was a successful architect whose interests centered on developing the Île Saint-Louis as a residential area. There he designed town houses for a number of wealthy patrons, including Sainctot, Hesselin, Gillier, Gruyn des Bordes, and Jean Baptiste Lambert. The Hôtel Lambert reveals the architect to be a brilliant innovator in adjusting an imaginative plan to a highly irregular site. He also designed country residences. Before 1645 he built the château of Livry, later named Le Raincy (destroyed in the French Revolution).

In 1654, with his appointment as first architect to the king, Le Vau was catapulted into the limelight. Three years later he received from Nicolas Fouquet the important commission for the château of Vaux-le-Vicomte. The building and its garden complex outshone in splendor all others of the day. The grouping and the contrasts of shape within the heavy masses of the building, monumental in scale, assure an impressive visual effect. In general, Le Vau was more interested in an overall effect of grandiosity than in properly applying the classical idiom to structural problems.

Particularly noteworthy at Vaux is the great central oval salon facing on the gardens; it represents the culmination of a novel idea employed at Le Raincy, where a similar form governed the shape of the principal section of the building. Le Vau collaborated closely at Vaux with the painter-decorator Charles Le Brun and the landscape architect André Le Nôtre.

During the 1660s Le Vau was occupied largely with royal projects. In his capacity as first architect he made additions to the château of Vincennes, designed the hospital of La Salpêtrière, reworked the facade of the Tuileries, rebuilt the Louvre's Galerie d'Apollon, which had been destroyed by fire in 1661, and designed and erected the new south wing of the Louvre. He also executed a plan for an additional wing for the Louvre facing St-Germain-l'Auxerrois, but it was rejected by Jean Baptiste Colbert; the final design of this facade (the Colonnade) appears to have been a collaborative effort of Le Vau, Le Brun, and Claude Perrault.

From 1661 until his death Le Vau worked sporadically at Versailles. Initially his work was confined to altering the château built by Louis XIII in 1624. Later he added service

wings to the sides of the forecourt, and after 1668 he created his famous ''envelope,'' which completely cloaked the garden facade of the older structure in magnificent, monumentally scaled classical dress. The grand staircase, or Escalier des Ambassadeurs, designed by Le Vau, was constructed after his death by François d'Orbay, Le Vau's constant collaborator. The staircase (destroyed in the 18th century) was considered one of the most impressive in Europe. The decorative scheme was planned by Le Brun.

One of Le Vau's most enduring contributions was his design (1660s) for the Collège des Quatre Nations (today the Institut de France) in Paris. Executed after his death by D'Orbay, it is unique to France in embodying in its plan and elevation many of the principles of Roman baroque architecture as practiced by Pietro da Cortona and Francesco Borromini. The design reflects Le Vau's constant quest for visual grandeur.

Further Reading

Le Vau has been neglected by architectural historians. Hence, the definitive study of his life and works has yet to be written. Presently the best reference to his architecture is the general study of French art by Anthony Blunt, *Art and Architecture in France, 1500-1700* (1954; 2d ed. 1970). □

Urbain Jean Joseph Leverrier

The French mathematical astronomer Urbain Jean Joseph Leverrier (1811-1877) made theoretical investigations which led to the discovery of the planet Neptune.

Born at Saint-Lô in Normandy on March 11, 1811, U. J. J. Leverrier entered the highly competitive École Polytechnique to prepare for a career as a professional scientist. His early interest was in chemistry; but when the teaching post in astronomy fell vacant at the Polytechnique in 1837, Leverrier took it and thereby entered the discipline in which he was to spend the rest of his life.

The aspect of astronomy with which Leverrier was primarily concerned was celestial mechanics, the mathematical analysis of the planetary motions. According to the principles of celestial mechanics, each planet was supposed to move around the sun in an essentially elliptical orbit with minor deviations due to attractions by the rest of the planets. The computations involved were very complicated, but the results were generally sufficient to provide predictions of considerable accuracy. There was, however, one prominent exception—the planet Uranus. Although it had been the subject of a great deal of study since its discovery in 1781, attempts to reduce its motion to rule had yet to meet with complete success. The remaining error was small by ordinary standards (1 minute of arc, or the angle subtended by a nickel at a distance of 100 yards), but it was a scandal in a

profession accustomed to accounting for angles less than one-tenth that size.

In 1845 Leverrier decided to look into the question. After concluding that the difficulty was probably due to the action of an unknown planet whose effects were not being taken into account, he undertook a series of detailed calculations which culminated in an estimation of the location of the unknown planet. On Sept. 23, 1846, the planet, later named Neptune at Leverrier's suggestion, was discovered by J. G. Galle, the director of the Berlin Observatory, less than a degree from the spot indicated by Leverrier.

Leverrier's work was universally acclaimed as one of the outstanding scientific achievements of all time, and he received honors from virtually every country and scientific society in Europe. He embarked on similar but less successful investigations of a slight anomaly in the motion of Mercury which was resolved only in the 20th century through the work of Albert Einstein. Leverrier continued with exhaustive examinations and revisions of all the existing planetary theories. In addition, he served with distinction as director of the Paris Observatory, organized the French meteorological service, and worked for the inclusion of scientific instruction in the French educational system. He died in Paris on Sept. 23, 1877.

Further Reading

There is no biography of Leverrier, nor is there any thorough discussion of his technical contributions. Most of what has been written about him is in French; but Morton Grosser, *The*

Discovery of Neptune (1962), presents a good account of Leverrier and one aspect of his work. □

René Lévesque

As premier of the province of Quebec, Canada, from 1976 to 1985, René Lévesque (1922-1987) was the first French-Canadian political leader since confederation to attempt, through a referendum, to negotiate political independence for Quebec.

René Lévesque was born in New Carlisle, in the Gaspé region of Quebec, on August 24, 1922, the son of Dominique Lévesque, a lawyer, and of Diane Dionne-Pineault. Upon completing his primary education in New Carlisle, he pursued his classical education at the Jesuit Collège de Gaspé and the Collège Saint-Charles-Garnier in Quebec City. In the fall of 1941 he began studies in law at Laval University, which he did not complete.

He pursued a career in radio journalism and acted as a liaison agent and war correspondent for the U. S. armed forces in 1944 and 1945. Between 1946 and 1951 he worked for the French-language section of the International Service of the Canadian Broadcasting Corporation. After serving as correspondent in Korea in 1951-1952, he created Radio-Canada's news service system and co-produced the program *Carrefour* (Crossroads). Between 1956 and 1959 he produced and served as animator for a television news program entitled *Point de mire* (Target). During 1959 he led a bitter campaign for the creation of a union for Radio-Canada's producers. When that goal was accomplished he left Radio-Canada a committed neo-nationalist in search of a new career and a new country.

Attracted by the neo-nationalist platform of the Quebec Liberal Party of Jean Lesage, Lévesque accepted an invitation to join the party. He quickly became one of the leading forces in Quebec's ''Quiet Revolution'' once the party defeated the longstanding Union Nationale Party in June 1960. As minister of natural resources from March 1961 to January 1966 he was responsible for the campaign which brought about the nationalization of Quebec's private hydro-electric companies by 1964. This development allowed Hydro-Québec, which employs thousands of highly skilled French-speaking Quebeçois, to become North America's largest and most successful producer and distributor of electricity.

Lévesque became one of the strongest proponents of a powerful, neo-nationalist Quebec state, both politically and economically. He was the government's most vociferous critic of the existing Canadian constitution. He advocated, as a minimum, ''special status'' for Quebec which entailed much greater taxing powers, exclusive control over all health and social welfare programs, and significant powers for Quebec in international affairs. When negotiations with Ottawa encountered serious opposition after 1965, he started promoting the concept of associate-state status for

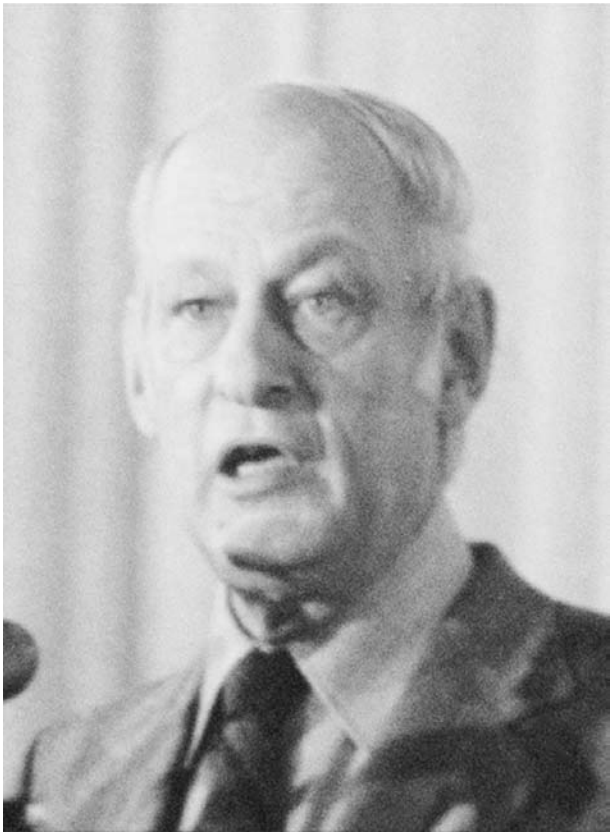

Quebec. His views were considered far too radical for the majority in the Liberal Party. After the party's defeat in 1966 he left and created the Mouvement souveraineté-association (MSA) in November 1967 which became the Parti Québéçois (PQ) in October 1968.

As president of the PQ from its formation into the 1980s René Lévesque pursued the party's central goal of achieving a new constitutional arrangement with the rest of Canada; that is, political independence with continued economic association. When Lévesque and the party agreed to postpone the constitutional question for a referendum, the PQ achieved power in November 1976. The PQ's most significant legislative measure was Bill 101, the Charter of the French Language, which confirmed French as the only official language of the province and set out tough provisions to make French the language of work for all Quebeçois.

The Lévesque government prepared for the referendum by trying to assure American investors that a politically independent Quebec would remain a friendly ally of the United States and by seeking to assure Quebec citizens that sovereignty and association would be achieved simultaneously, thereby minimizing the socio-economic risks. During the historic 1980 referendum campaign, the Canadian prime minister, Pierre Elliott Trudeau, declared that the rest of Canada would never agree to political independence with the continued benefit of economic association for Quebec. He also promised to begin the process of reforming the century-old British North America Act to give Canada a renewed federal system. As a result of this dramatic intervention, 60 percent of the voters rejected the PQ's request

for a mandate to negotiate sovereignty-association. The PQ strategy of achieving independence democratically and by stages had failed.

Under Lévesque's leadership the PQ won the 1981 provincial election, but the disintegration of the independence movement and its political expression, the PQ, set in immediately. Reduced to a mere premier caught in the dilemma of administering a debt ridden province faced with a serious recession and rising unemployment, and confronted with a humiliating defeat on the constitution which was voted down along with an amendment formula in 1982, Lévesque had to abandon long cherished plans for wide-ranging socio-economic reforms. In fact, he introduced deep cuts in the salaries as well as the quantity of public and para-public employees. The unlimited growth of the Quebec state was over.

The results were predictable. The PQ lost quite dramatically the widespread public support that had brought it to power in 1976. When Lévesque decided not to hold the forthcoming election on the issue of independence as promised, he precipitated a major schism in the party. All the leading independentists resigned, leaving his government in a precarious position.

While René Lévesque was responsible for many of the socio-economic reforms after 1960, the central goal of the Quiet Revolution—political independence for Quebec—had been thwarted. The neo-nationalist movement, led with great vigor and sincerity by Lévesque, would have to await a new leader and a more opportune time in order to re-emerge as a significant force in Quebec society. In 1985 Lévesque, one of Quebec's most sincere politicians, stepped down as party leader and was replaced by Pierre Marc Johnson, a Montreal lawyer and physician.

Further Reading

There are two biographies of René Lévesque which deal with his career prior to his becoming premier in 1976: Peter Desbarats, *René: A Canadian in Search of Country* (1976) and Jean Provencher, *René Lévesque: Portrait of a Quebecer* (1975). On the rise of René Lévesque and the Parti Québéçois there is Pierre Dupont, *How Lévesque Won: The Story of the PQ's Stunning Election Victory* (1977) and Vera Murray, *Le Parti Québéçois: de la fondation à la prise du pouvoir* (1976). By far the best treatment of Lévesque is the study by a journalist, Graham Fraser, *René Lévesque & the Parti Québéçois in Power* (1984). Solid background for understanding the historical context in which Lévesque operated after World War II can be found in Michael D. Behiels, *Prelude to Quebec's Quiet Revolution: Liberalism versus Neo-nationalism, 1945-1960* (1985) and Kenneth McRoberts and Dale Posgate, *Quebec: Social and Political Crisis* (1980).

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Levi ben Gershon

The medieval Jewish scientist, philosopher, and theologian Levi ben Gershon (1288-ca. 1344), also called Gersonides and Leo Hebraeus, is known for his continuation of the Jewish Aristotelian tradition in philosophy and for his advanced scientific studies.

Levi ben Gershon was born at Bagnols in the Languedoc region of France. He derived from a scholarly family and probably supported himself by practicing medicine. He lived most of his life in the cities of Avignon, Orange, and Perpignan, where the Jews were protected by the papacy. The exact date of his death is unknown.

Modern historians admire Levi ben Gershon for the breadth of his knowledge and writings. He also reflects the close coincidence between Jewish and Christian philosophy in the later Middle Ages. Philosophers of both faiths reacted excitedly to the rediscovery of Aristotle's writings. In the 13th and 14th centuries, both Judaism and Christianity tried to reconcile faith and reason. Theologians of each religion tried to reconcile their faith to the pagan philosophy of Aristotle, although in each case reason lost out to faith in the 14th and 15th centuries.

Levi ben Gershon ranks as the most radical of Jewish Aristotelians, or, more properly, Averroists, the name applied to medieval philosophers who derived their knowledge of Aristotle from the Arab philosopher Averroës. As an Averroist, Levi ben Gershon insisted that Judaism was compatible with Aristotle's teachings. When the two conflicted, he reinterpreted Jewish Scripture to its detriment, at least in the opinion of his opponents. They called his major work, *Milhamot Adonai* (Wars of the Lord), by a derogatory title: ''Wars against the Lord.''

More radical in his thinking than the outstanding Jewish Aristotelian, Maimonides, Levi ben Gershon marked the end of his school of thought. Both philosophers were attacked and rejected by such later writers as Hasdai Crescas. Levi ben Gershon wrote on many other subjects, in Hebrew, and admiring Christian scholars translated much of his work into Latin. His book on trigonometry was very advanced, and Pope Clement VI had it translated as *De sinibus, chordis et arcubus*. Levi ben Gershon improved the camera obscura, and he may have invented the cross-staff, which he called Jacob's staff, for measuring the altitude of stars. He also accomplished valuable astronomical work, although he rejected the heliocentric theory.

A distinguished Talmudist, Levi ben Gershon was a remarkably learned and intelligent man who materially advanced the science and philosophy of his period. Much of his scientific and philosophical thought is contained in his magnum opus, *Milhamot Adonai*.

Further Reading

The most informative book on Levi ben Gershon and his philosophical tradition is Isaac Husik, *A History of Medieval Jewish*

Philosophy (1916). For the milieu in which Levi ben Gershon lived see S. W. Baron, *A Social and Religious History of the Jews,* vol. 8 (1969). □

Carlo Levi

The Italian writer and painter Carlo Levi (1902-1975), noted as an anti-Fascist leader during Mussolini's dictatorship, scored a sensational international success with his book "Christ Stopped at Eboli" in 1945.

Carlo Levi was born on Nov. 29, 1902, in Turin, Italy. Although he received a degree in medicine from Turin University, he never practiced medicine. Instead, he took up painting and followed literary pursuits. Levi directed the clandestine anti-Fascist publication *Lotta politica* and with a group of colleagues founded the Giustizia e Libertà movement.

His first arrest for anti-Fascist activities was in 1934. In 1935-1936 Levi lived in political exile under police surveillance in the southern province of Lucania because of his opposition to the Fascist government. Following his release, he joined the Resistance in Paris. In 1944 and 1945 he lived in Florence and was coeditor of *La nazione del popolo*. In 1945 and 1946 he directed *L'Italia libera* in Rome.

Most Famous Work

Levi's exile in the remote province of Lucania in surroundings hardly touched by modern civilization created a deep impression upon him. Out of this experience of a world almost outside of time grew his first book, *Cristo si è fermato a Eboli* (1945; *Christ Stopped at Eboli*). A combination of reportage, diary, and journalist chronicle, the work was written with an astute insight into the southern Italian dilemma. Upon its publication in the United States in 1947, the work was described in the *New York Times Book Review* by Paolo Milano as "a diary, an album of sketches, a novelette, a sociological study and a political essay."

Other Writings Varied

Ideologically, Levi denounced the rift between the classes and protested the exploitation of the lower classes. Thus, he saw in Italian history a continual struggle between *contadini* (peasants) and *luigini* (after Don Luigi, the local schoolteacher and party functionary of *Cristo si è fermato a Eboli*). Such ideas were at the root of his volume of essays *Paura della libertà* (1946).

Levi's next book, *L'orologio* (1950), showed his disillusion with the course Italian life took after the Liberation. The Rome of the immediate postwar era was the subject of this book, in which narration and critical observation alternate and in which facts are mixed with fancy.

In Levi's later writings his tendency to mix fact with fancy was resolved in favor of the factual and critical approach. *Le parole sono pietre: Tre giornate in Sicilia* (1955) was an account of a trip to Sicily and a further denunciation of the situation in the Italian south. *Il futuro ha un cuore antico* (1956) was a critical report on a trip to the Soviet Union, whose great traditions Levi viewed as being absorbed by the revolution. *La doppia notte dei tigli* (1959) was a critical, if not too accurate, travelog on a few days Levi spent in Germany. With *Tutto il miele è finito* (1964) Levi returned to a critical investigation of underprivileged Italian provinces. This book, which took its title from a Sardinian wake tune, was a description of a trip to Sardinia.

Political Career

Levi was elected to the Italian Senate in 1963 and served on the Communist ticket for two terms. He was not re-elected in 1972. Throughout his life, Levi was a prominent figure on the Roman artistic scene.

Many of Levi's paintings focus on the human figure and demonstrate his belief in man as the center of the universe: "Any art that doesn't address itself to the whole of man is destined to failure."

Levi died of pneumonia at the age of 72 in Rome on January 5, 1975.

Further Reading

A useful background work in English for the study of Levi is Sergio Pacifici, *A Guide to Contemporary Italian Literature from Futurism to Neorealism* (1962). □

Primo Levi

Italian author and chemist Primo Levi (1919-1987) was considered one of the foremost writers of concentration camp literature. He recounted with objective, scientific precision and detail the horrors of his year spent in Auschwitz. His focus, in life and in literature, was to promote understanding through memory and testimony, to respond to the "greatest crime of the century" with intelligence and humanity.

Primo Levi was born in Turin, Italy, on July 31, 1919 to an intellectual Jewish family. Levi's grandfather was an engineer, as was his father, Cesare Levi, who encouraged his son's interests in a wide variety of cultural pursuits, giving him access to a well furnished home library. The father-son relationship was complex in that Levi's introverted personality often contrasted with his father's more extroverted, exuberant nature. In any case, Levi recognized in his father the man responsible for his great interest in the arts, literature, and particularly the sciences. Levi's mother was also an avid reader and was well acquainted with her husband's interests. In his younger sister Levi found both a best friend and deep affection. Certainly, Levi's home and family was conducive to an intellectual life.

Levi's schooling contained both positive and negative experiences. During his first year at the Massimo D'Azeglio school he was forced, because of his physical frailness, to study privately. Nonetheless, he was a model student, and when he returned to school he won the admiration of his teachers and, consequently, aroused the envy of his peers. His Jewish origins often set him apart from the other students, and he frequently found himself the victim of aggression, targeted also because of his slight physical constitution. During high school he studied literature with academic success, yet his principal interests were clearly directed more toward scientific disciplines. He discovered a love for the rigor of scientific research and, completely unaware of his literary talents, decided to become a scientist.

Levi was an enthusiastic reader throughout his life. Two important influences on his later scientific works were Jack London and Jules Verne. During high school, in addition to the classics and Dante, for whom Levi had a passion, he read Mann, Flaubert, Hugo, Conrad, Kafka, and others. After his concentration camp experience, Levi found Mann to have been a sign of Germany's positive value, a reason to refrain from passing universal judgment on the German people. Levi also enjoyed North American writers and contemporary Italian narrative, particularly Alberto Moravia's *Gli indifferenti* (*The Indifferent Ones*) for its comment on the degradation of the Italian bourgeoisie during fascism.

Levi's university years marked his decision to dedicate his studies to science. In 1937, at age 17, he enrolled in the University of Turin's department of chemistry. His university career began happily, with great academic success and interaction with other students, both Jewish and non-Jewish. But in 1938 the Italian anti-Jewish racial laws went into effect under Mussolini's Fascist regime. According to the new measures, Italian Jews were forbidden to teach and enroll in all schools, and foreign Jews were not allowed to enroll in schools or keep a residence in Italy. This situation provoked a profound sense of isolation for Levi, yet despite all of these hardships he succeeded in graduating *summa cum laude* in 1941.

One of Levi's most significant friendships was with fellow chemistry student and anti-fascist Sandro DelMastro, who pushed Levi to develop his physical skills and resistance, almost as if in preparation for the life-threatening tests that he would later face in the Nazi *Lager* (concentration camp).

From 1941 to 1943 Levi worked under a false name as a chemist in northern Italy. During this period his father died. On September 8, Armistice Day, when the Italian Government fell, Levi fled to Torino where he was hidden by non-Jewish friends. He subsequently went to Val D'Aosta to join the "Justice and Liberty" movement. He was captured by the Fascist militia still collaborating with the German troops. The attack came in retaliation for a sortie by the partisans on the barracks of the Ivrea militia on December 13, 1943. Levi was fortunately able to rid himself of his false documents (which declared him to be Ferrero from Eboli) and was held prisoner for two months. He willingly admitted to being a Jew, as he assumed, mistakenly, that the admission to being a partisan meant sure death, and also because the Italians had promised not to turn any Jews over

to the Germans. Levi was taken to Fossoli, near Modena, where he remained until February 22. The SS then arrived and took the 650 Jews of Fossoli to Auschwitz concentration camp. As he was leaving Italy, Levi managed to toss a postcard from the train. It reached his family, alerting them to the fact that he had been deported to Auschwitz (now in Poland).

Survival in Auschwitz, Levi's first work, recounts his experiences in the Nazi *Lager* with the detached objectivity of a scientist. Convinced that subjective commentary was unnecessary, Levi let the events and circumstances speak for themselves. He saw his duty as that of ''bearing witness'' and was confident that this work would serve as testimony to the atrocities committed there.

Levi remained in the concentration camp for approximately one year. He was freed January 27, 1945, when the Soviet's Red Army arrived. After a nine-month journey home, he wrote down his memories. He sent the result, *Survival in Auschwitz,* to the Einaudi Publishing Company, where Natalia Ginzburg rejected it. Also during this period Levi became technical director of a chemical industry in Turin and married a young Jewish woman, with whom he had two children, Lisa in 1948 and Renzo in 1957. In 1955 Levi took part in a conference on Nazi *Lagers,* after which he decided to resubmit his book to Einaudi. This time, in 1956, it was accepted by Luciano Foà. It was a great success and was translated into various languages. (In the United States it was published in 1960 under the title *If This Is a Man.*)

In 1961 Levi began writing *The Reawakening,* which he finished in December of 1962. This work tells the story of Levi's return to Italy via Eastern Europe. Published in 1963, it won the Campiello Prize the same year. Like *Survival in Auschwitz,* it enjoyed great success and was translated into six languages. In 1964 *Survival in Auschwitz* was adapted for and performed on radio, directed by Giorgio Bandini, followed by a theatrical version in November 1966 at the Carignano Theater of Turin, directed by Gianfranco DeBosio. In 1966 Levi's collection of short stories called *Storie naturali* was published, including works from 1952 to 1964, as well as a story from 1946. It was published under a pseudonym, Damiano Malabaila, as Levi felt that these stories didn't coincide with the serious tone of his concentration camp works. They are, in fact, of a science fiction nature, and won the Bagutta Prize in 1967.

One year later Levi wrote another collection, published in 1971 under his real name, called *Vizio di forma,* also a great success. English translations of stories from *Vizio di forma* and *Storie naturali* are collected in *The Sixth Day and Other Tales.* In 1975 he published *The Periodic Table,* for which he won the Prato Prize for Resistance the same year. Later works include *L'osteria di Brema* (1975), a collection of poetry; *The Monkey's Wrench* (1978), winner of the Strega Prize in 1979; *La ricerca delle radici* (1981); *Antologia personale* (1981); *Lilit e altri racconti* (1981), published in English as *Moments of Reprieve; If Not Now, When?* (1982), which won him the Campiello Prize for the second time as well as the Viareggio Prize in 1982; *Ad ora incerta* (1984), poetry translated in *Collected Poems, Other People's Trades* (1985); and *The Mirror Maker* (1986). Levi's last work, *The Drowned and the Saved* (1986), takes its title from a chapter of *Survival in Auschwitz* and deals with the issues of survival, shame, and memory. It also contains a series of letters from German readers and Levi's responses to them.

Levi was an extraordinary figure in that he maintained his humanity inside the concentration camp and succeeded in resisting the temptation of hate and bitterness. He used his literary talents to ''bear witness'' to the inhuman experiences undergone in Auschwitz and sought to simply tell his story rather than pass judgment. On April 11, 1987, Primo Levi, for reasons unknown, ended his own life in Turin, Italy.

Further Reading

Various essay collections have been published on Levi's works. See, for instance, *Reason and Light,* Susan Tarrow, ed. (1990), as well as *Primo Levi: Il presente del passato* (1991), Alberto Cavaglion, editor. Ferdinando Camon's *Conversations with Primo Levi* is essential for understanding Levi's outlook on life and his experiences. For a more detailed biography and discussion of his works, see Massimo Dini and Stefano Jesurum's *Le opere e i giorni* (1992) and Fiora Vincenti's *Invito alla lettura di Primo Levi* (1990).

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Rita Levi-Montalcini

An Italian and American biologist, Rita Levi-Montalcini (born 1909) discovered the nerve growth factor (NGF), a protein molecule that enhances differentiative processes of the sensory and sympathetic neurons and may exert a modulatory role on neuro-immuno-endocrine functions of vital importance in the regulation of homeostatic processes.

Rita Levi-Montalcini was born in Turin, Italy, on April 22, 1909. Together with her twin sister Paola, a renowned painter, she was the youngest in an upper-middle-class non-observant Jewish family which included a

stern, industrialist father, a gentle but resourceful mother, a son, and three daughters, all of whom were gifted in either artistic or scientific pursuits. The profound gender inequality in her parents' household persuaded Rita (and Paola) that raising a family was incompatible with the devotion needed to pursue the call of creativity by a woman. The twin sisters were vindicated in their choice as each became famous in her respective career, while never regretting the choice of staying single. The close bond between them, as well as that between Rita and their mother, may have supplied a lifelong emotional reservoir, one which most people, creative or otherwise, seek to fill via the more conventional avenue of forming their own families.

In 1936 Levi-Montalcini obtained the M.D. degree, with distinction, from the University of Turin, and served there as an assistant in neurobiology in the clinic headed by the professor of anatomy Giuseppe Levi until 1938. Then the passage of the racial laws by the Fascist régime that barred Jews from Italian universities and other public institutions forced her to continue her research first in a Belgian laboratory and, after the outbreak of World War II, in a makeshift laboratory in her refuge home outside Turin. During the German invasion of northern Italy, she resided clandestinely in Florence (1943-1944), eventually becoming in 1944 a volunteer physician with the Allied Forces there. In 1945 she resumed her career as assistant to Professor Giuseppe Levi, who as an outspoken anti-Fascist scientist had also been in hiding during the war while working on the study of nerve cells grown in vitro.

In the fall of 1946, Levi-Montalcini arrived for a one-term research visit in the Department of Zoology at Washington University in St. Louis, Missouri, while responding to an invitation from its chairman, Professor Viktor Hamburger, a pioneer of experimental embryology. Hamburger had noticed her follow-up, in a paper published in 1939 during her stay in Belgium, of transplantation experiments in neuroembryology that he had published in 1934 while still in Germany as an assistant of Hans Spemann, an experimental embryologist who received the Nobel Prize in 1935. Hamburger, a refugee scientist from Nazi Germany who settled in St. Louis in 1937, suggested that they reinvestigate together the topic of the regulatory mechanisms governing the development and differentiation of motor and sensory nerve cells or, in experimental terms, the effects of amputation on the development of the nervous centers in charge of the innervation of the excised limbs in the chick embryo. Shortly after her arrival in Hamburger's laboratory, Rita observed in histological sections of chick embryos various differentiative processes of the nervous system, such as active migration, elimination, and separation of cell populations. These observations convinced her of the ultimate solvability of the then almost uncharted mechanisms of neurogenesis.

Inspired by the preliminary results of experiments with transplantation of neoplastic tissues, which a former student of Hamburger reported in a letter while seeking further advice, Levi-Montalcini focused her work on two tumors that had the capacity to greatly stimulate the proliferation of nerve fibers in host embryos. She eventually concluded that the effect was ''radically different'' than that observed following transplantation of normal limb buds or other embryonal tissues. She further deduced that the tumor exercised a neurotropic effect by releasing a humoral or fluid factor able to accelerate differentiative processes in sympathetic and, to a lesser degree, sensory cells, as well as to cause excessive and precocious production and abnormal distribution of nerve fibers.

In order to convince potential objectors of the humoral effect of neoplastic tissues on nerve cells, Levi-Montalcini decided to conduct these experiments in vitro. For that purpose she traveled to the Institute of Biophysics in Rio de Janeiro where a former collaborator of Giuseppe Levi, the German refugee Hertha Meyer, set up an in vitro culture unit. In Rio Levi-Montalcini conducted the experiments that would determine the direction of all her future research, while following the in vitro impact of tumor and non-tumor released humoral factors on proliferation and differentiation of cells of various origins.

The most exciting phase in Levi-Montalcini's research came upon her return to Hamburger's laboratory where the arrival of biochemist Stan Cohen as a research associate provided her with a like-minded collaborator. Their complementary skills enabled them in the following six years (1953-1959), especially after discovering that snake venom and mouse salivary glands were richer sources of nerve growth factor (NGF), to characterize NGF both biologically and chemically. Their further use of immunological meth-

ods demonstrated the fundamental role of NGF in differentiation and survival of sympathetic cells.

In 1961 Levi-Montalcini, who had become full professor at Washington University in 1958, began a commuting life divided between her newly established Center of Neurobiology in Rome and Washington University in St. Louis where she continued to teach. In 1969 the Italian National Research Council (CNR or Consilio Nazionale de la Richerche) transformed her research unit, previously attached to an Institute of Public Health, into an official CNR research center called the Laboratory of Cell Biology. In addition to neurobiology, it also included departments of cell biology, physiological genetics, and immunology. Between 1979, when Levi-Montalcini retired as director of this laboratory, and 1989, when she became guest professor at CNR's Institute of Neurobiology in Rome, she continued to work in the Laboratory of Cell Biology as a guest researcher.

Advances leading to an upsurge in NGF research in the 1990s include the identification and synthesis of the genes coding for murine and human NGF by means of recombinant DNA technology and genetic engineering. Other recent advances include the realization that the spectrum of action of the NGF molecule is not restricted to stimulating the differentiation of the sensory and sympathetic neuronal cell lines but also includes the hemopoietic-immune system, the cholinergic system of the basal forebrain nuclei, and other cell populations in the central nervous system involved in neuroendocrine functions.

The rise in the biological relevance of NGF in the 1980s also led, after a period of relatively modest reception, to a reevaluation of Levi-Montalcini's research in the 1950s. In 1986 she shared the Nobel Prize in physiology/medicine with Stan Cohen. Levi-Montalcini received honorary citizenship of many towns and cities, including Rome and Turin, and numerous awards in Europe and America, including membership in the U.S. Academy of Sciences (1968), the Pontifical Academy (1974), the Italian National Academy ''dei Lincei'' (1976), the Belgian Royal Academy of Medicine (1979), and the French Academy of Sciences (1989). She was also the recipient of many honorary degrees, from the University of Uppsala, Sweden; Weitzman Institute of Science, Israel; the University of London; the University of Brazil; and Harvard, among others. In 1987 she was awarded the highest honor for an American scientist, the national medal of Science.

Levi-Montalcini remains active in the scientific community, upholding status as professor emeritus at Washington University since 1977, as well as contributing greatly to scientific studies and programs in her native country of Italy. Since winning the Nobel Peace prize she has also been appointed president of the Italian Multiple Sclerosis Association. Levi-Montalcini also established fame as the first woman to attain full membership to the Pontifical Academy of Sciences in Rome. She still continues research at the Institute of Cell Biology in Rome. Along with her sister, they have established educational youth programs that provide counseling and grants for teenagers interested in the arts or sciences.

Further Reading

The best source on Rita Levi-Montalcini is her autobiography, *In Praise of Imperfection, My Life and Work,* translated by Luigi Attardi (1988). On her work, see her writings ''NGF: An uncharted route'' in F. G. Worden and others, editors, *The Neurosciences: Paths of Discovery* (1975), and ''The Nerve Growth Factor: Its Mode of Action on Sensory and Sympathetic Nerve Cells'' in *The Harvey Lectures, Series 60* (1966). See also Viktor Hamburger, *The Heritage of Experimental Embryology: Hans Spemann and the Organizer* (1988). Additional information can be found in the series ''New Hopes, New dreams'' by Roger Rosenblatt *Time* (August 1996). □

Emmanuel Levinas

Emmanuel Levinas (1906-1995) was a major philosopher of the 20th century who attempted to proceed philosophically beyond phenomenology and ontology and to engage in a more immediate and irreducible consideration of the nature and meaning of other persons. A strongly religious person, Levinas also wrote extensively on Jewish themes.

Emmanuel Levinas was born in Kaunas, Lithuania, in January 1906, into a traditional Jewish family. He did his elementary and secondary studies in Jewish and secular subjects first in Lithuania and then, later, in Russia. At the age of 18 he went west to study at the University of Strasbourg, where he majored in philosophy both at the undergraduate and graduate levels. In 1928 he moved to the University of Freiburg to study with the great philosopher Edmund Husserl, the father of the so-called phenomenological school in modern philosophy. In Freiburg he also encountered, for the first time, Martin Heidegger and was deeply influenced by his classic 1927 work *Sein und Zeit* (*Being and Time*) (1962). In 1930 he received his doctorate for a thesis on the *Théorie de l'intuition dans la phénoménologie de Husserl* (*The Theory of Intuition in Husserls' Phenomenology*) (1973).

He became a naturalized French citizen in 1930 and subsequently professor of philosophy and director of the Ecole Normale Orientale of the Alliance Israelite Universelle in Paris. In 1964 he assumed a professorship in philosophy at the University of Poitiers, and later, in 1967, at the University of Paris at Nanterre, moving finally to a professorial appointment at the Sorbonne in 1973. He retired in 1979, but continued writing books, some of which sold over 200,000 copies.

Levinas' work is best understood as an attempt to proceed philosophically beyond the views of Husserl and Heidegger, concerned as they were with phenomenology and ontology, respectively, and to engage in a more immediate and basic consideration of the nature and meaning of other persons. Such a focus reveals the Other—that is, the other person—as existing in his or her own right—that is, not subject without remainder to incorporation within the

conceptual world of the subject-knower, nor, again, something whose essence can be captured by thought. Once the nature of this otherness is grasped, once the Other is appreciated as beyond the totality of ones' organization of the world as knowledge, as what Levinas called ''non-synthesizable,'' the Other can be rightly understood as a window, an access, through which to intuit the Infinite.

In this connection, Levinas emphasized aspects of experience which he took to be beyond totality (conceptualization) yet, at the same time, which give access to the Infinite. Among the salient items which he called to attention in this context are, for example, the philosophical significance of the Human Face, the mystery of human speech, the centrality of ethics, and the particularity of each human being's relation to God. Each of these elements in human experience defies categorization and systematization. Each is rooted in an act of intersubjectivity which recognizes the privileged position of the Other.

Moreover, Levinas insisted, *contra* both Husserl and even more especially Heidegger, that this fundamental intersubjectivity is essentially ethical in character. In doing so he inverted the relationship between ontology and ethics and made ethics primary. Levinas referred to this ethically charged intersubjectivity as characterized by responsibility for the Other. The Other, by his or her nature, makes an ethical demand upon oneself, and the self in response can only be the fully human personality that it is by assuming the moral responsibility demanded of it. Even when the Other does not respond at all, or responds unethically, the self is bound by its own moral imperatives, emerging from its own compelling subjectivity, to act with moral correctness. It is this demand and the behavior predicated upon it that makes one human. And it is in just this ethical modality that we glimpse the Infinite within our finite existence. In ethical action we testify to the Infinite, and such testimony, in effect, brings into being a dialogue of man and Spirit, a dialogue in which the human testimony interiorizes and makes its own the previously exterior and distant ''voice'' of God. His work was influential even amongst Christians—Pope John Paul II often praised and quoted his writings.

This latter concern, this concentration upon man's establishing a partnership with the Ultimate, reflects Levinas' preoccupation with traditional religious and especially Jewish categories. An observant and learned Jew, Levinas saw his philosophical work as consistent with his religious heritage, though not necessarily in the medieval harmonistic sense. Thus, in addition to technical works on the cutting edge of contemporary philosophy, he also wrote numerous papers and monographs on Jewish themes, especially as they are found, analyzed, and classified in the Talmud (rabbinic sources). Levinas died of heart failure on December 25th, 1995, in Paris.

Further Reading

Levinas wrote a series of important books in French, a number of which have been translated into English. His main philosophical works are *The Theory of Intuition in Husserl's Phenomenology* (English translation, 1973); *Existence and Existents* (English translation, The Hague, 1978); *En découvrant l'existence avec Husserl et Heidegger* (Paris, 1974); *Totality and Infinity* (English translation, 1969); *Difficile Liberté* (Paris, 1963); *Quatre lectures Talmudique* (Paris, 1968); *Otherwise than Being or Beyond Essence* (English translation, The Hague, 1981); *Ethics and Infinity* (English translation, 1985); *Collected Philsophical Papers* (English translation by A. Lingis, The Hague, 1987); *The Levinas Reader* (edited and translated by Sean Hand, Oxford, 1989); and *Emmanual Levinas: Basic Philosophical Writings* (edited and translated by A. Peperzak, S. Crichley, and S. Bernasconi, Bloomington, 1996).

A full bibliography of all Levinas' publications up until 1981 is found in Roger Burggraeve, *Emmanuel Levinas* (1982). Web pages dedicated to Emmanuel Levinas, including complete bibliographies of his work can be found at http://fw1.netcom.comcybertak/lev.html (by Peter Atterton) and at http://www.yk.rim.orjp./lenna/levinas-e.html (by Gen Nakayama). For more biographical details see Emmanuel Levinas, ''Signatures,'' in Adrian Peperzak (editor), *Research in Phenomenology,* vol. 8 (1978). For a discussion of Levinas' philosophical views there is Jacques Derrida's interesting essay ''Violence and Metaphysics: An Essay on the Thought of Emmanuel Levinas'' in his collection *Writing and Difference* (1978); Edith Wyschogrod's basic study entitled *Emmanuel Levinas: The Problem of Ethical Metaphysics* (The Hague, 1974). Two valuable essays in English that treat essential aspects of Levinas' philosophical outlook are Luk Bouckaert, ''Ontology and Ethics: Reflections on Levinas' Critique of Heidegger,'' in *International Philosophical Quarterly* (1970), and Edith Wyschogrod, ''God and Beings Move'' in *The Journal of Religion* (April 1982). Levinas' obituary, written by Peter Steinfels, was in the December 27th edition of the *New York Times* □

James Levine

The American conductor and pianist James Levine (born 1943) was an outstanding musical director who developed and maintained the Metropolitan Opera as one of the world's finest companies.

James Levine was born in Cincinnati, Ohio, into a musical family. A prodigy, he made his debut as a pianist performing Mendelssohn's Second Piano Concerto with the Cincinnati Symphony Orchestra when he was ten years old. At the age of 13 he studied piano with Rudolf Serkin at the Marlboro Music Festival. The festival needed someone to conduct the offstage chorus for a production of Mozart's opera *Così fan tutte*. Levine took the position and enjoyed it so much that he began to think of a career as a conductor.

He also spent summers in his childhood at the Aspen Music School and Festival where he studied with Walter Levin, violinist with the La Salle Quartet. He continued to study privately at home in Cincinnati and, through special arrangements, was able to devote afternoons to music studies and still complete a normal high school education. In 1961 he enrolled at Juilliard and was found to be so advanced that he was placed directly in the graduate program, in which he studied conducting with Jean Morel and piano with Rosina Lhévinne. During this time, he also studied with

Rudolf Serkin, Alfred Wallenstein, Max Rudolf, and Fausto Cleva.

In 1962 he conducted Bizet's opera *The Pearl Fishers* at Aspen. When Levine was 20, George Szell, one of the world's foremost conductors, asked him to be assistant conductor of the Cleveland Orchestra, the youngest musician to hold such a post. From 1964 to 1970, he attended George Szell's rehearsals, concerts, and recording sessions and himself rehearsed and conducted under Szell's watchful eye. During this time he was also music director of the University Circle Orchestra and chairman of the Cleveland Institute's Department of Orchestral Training. He continued to appear at the Aspen Music School and Festival, now as a teacher as well as a conductor. He managed to perform the same activities for the Detroit Symphony Orchestra's summer festival, Meadow Brook. In addition to all these commitments he also worked at Oakland University.

In 1971 he conducted both *Luisa Miller* and *Tosca* at the Metropolitan Opera and was named its principal conductor—a post created for him; he was named music director of the Met in 1976; and in 1986 he was chosen the company's first artistic director. He also began his prolific recording career at this time, conducting operas by Verdi and Bellini.

Levine put his stamp upon the Metropolitan Opera. He managed to spend eight months a year there despite his hectic schedule, expanding its repertoire and developing its production values. He made numerous additions from the canon of modern opera, including *Lulu, The Rise and Fall of the City of Mahagonny, Billy Budd,* and *Porgy and Bess.*

Levine revived *Lohengrin, Tannhäuser,* and *Der fliegende Holländer,* and he began a Mozart cycle which added *Idomeneo* and *La Clemenza di Tito* to the Met's Mozart repertoire. He also presented uncut versions of *Parsifal, Die Meistersinger von Nürnberg, La Forza del Destino,* and *Don Carlos,* a reflection of his strongly held view that the composer's work is to be presented as he—not some subsequent, lesser musical light—envisioned it.

Although prolific in his studio recordings, Levine believed in live recordings and perceived the value of recordings to be their documentation of the style and the performances of an era. To this end, he moved beyond the traditional Saturday radio broadcasts of the Metropolitan Opera to create the ''Live from the Met'' television opera series in 1977. These programs, presenting complete, subtitled versions of actual performances and using increasingly sophisticated camera techniques, brought live operas into the homes of the largest potential audience in history. This series included *La Bohème, The Rise and Fall of the City of Mahagonny, Tosca, Faust,* and a variety of other works. He also initiated the annual revue of orchastral programs with soloists. In 1983 James Levine was the subject of a *Time* magazine cover story which claimed him to be America's leading maestro. The next year, he was named Musician of the Year by *Musical America* and was the first recipient of New York City's annual Cultural Award.

Levine conducted on tours with the Met orchestra throughout the United States, Canada, Europe, and Japan. In addition, he was a regular guest with the Philharmonic Orchestra, the Boston Symphony Orchestra, the Berlin, Munich and Vienna Philharmonics, and the Bayreuth Festival in Germany. He also had the honor of conducting in Frankfurt on that city's 1200th anniversary in 1990.

In 1996 James Levine celebrated 25 years with the Metropolitan Opera with an eight-hour performance on April 27th, broadcast over television. Excerpts from 43 operas, along with many of the most gifted performers such as Placido Domingo, Birget Nielsson, and Kiri Te Kanawa, were featured. Bernard Holland of the *New York Times* wrote, ''What everyone seemed to share was a deep respect for Mr. Levine's ability. In opera conducting, no one accompanies better than him. . . . It is hard to recognize legends while they are still among us, but rest assured Mr. Levin will be one.'' In a documentary film about his career, *James Levine: A Life in Music,* the conductor stated,''I sometimes say that music chose me, the more I felt I just wanted to be immersed in it and the more it answered all my needs.''

Further Reading

James Levine is discussed in both *The New Grove Dictionary of Music and Musicians* (London, 1980) and *Baker's Biographical Dictionary,* 6th edition (1978). The conductor's style is dealt with in ''James Levine on Verdi and Mozart'' by B. Jacobson (adapted from the book *Conductors on Conducting*), in *HiFi/Mus Am* (December 1978). See also ''Men of the Met: Working Visionary—James Levine, music director of the Metropolitan Opera, explores how he is putting his dreams for the company into action'' by R. Jacobson, *Opera News* (Sep-

tember 1980). For a discography and consideration of Levine's conducting, see ''The State of U.S. Conducting'' by R. Dettmer, *Fanfare* (1982). Levine is the subject of an in-depth examination in *Maestro: Encounters with Conductors of Today* by Helena Matheopoulous (1982). Levine's 25th anniversary celebration is reviewed in the April 29th edition of the *New York Times,* ''Eight Hours Honoring 25 Years in Artistry,'' by Bernard Holland. A full-length television movie, *James Levine: A Life In Music* profiled the conductor. Directed by Peter Weinberg, it was shown throughout Europe and the United States. Web sites where information about Levine can be found are a history of Levine at the Metropolitan Opera at http://www.opera.it/freeweb/domingo/levine/chron.htm and details about *A Life In Music* at http://www.unitel.classicalmusic.com/ucatalogue/portrait/173_5htm. □

Claude Gustave Lévi-Strauss

The French social anthropologist Claude Gustave Lévi-Strauss (born 1908) became a leading scholar in the structural approach to social anthropology.

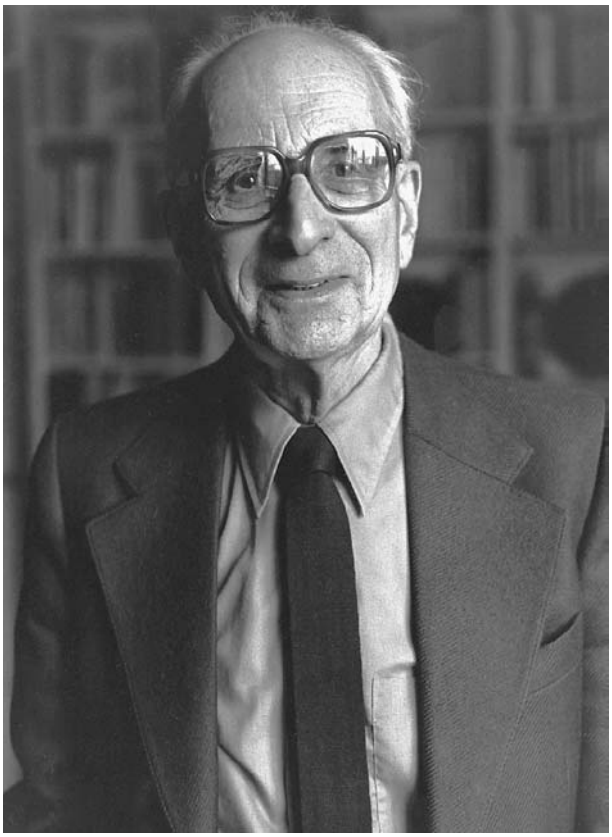

Claude Lévi-Strauss was born on November 28, 1908, in Brussels, Belgium, of a cultured Jewish family. He grew up in France, attended a lycée in Paris, and studied philosophy at the Sorbonne, University of Paris. After holding several provincial teaching posts, he became interested in anthropology and accepted an appointment as professor of sociology at São Paulo University, Brazil (1935-1939), which enabled him to do field research among Brazil's Indian tribes.

Lévi-Strauss returned to wartime France and served in the army (1939-1941). He taught in New York City at the New School for Social Research and at the École Libre des Hautes Études (1942-1945). He was also cultural attaché in the French embassy (1946-1947).

Back in France, Lévi-Strauss was associate director of the Musée de l'Homme, director of the École Pratique des Hautes Études, and editor of *Man: Review of French Anthropology*. From 1960 he was professor of social anthropology, professor of comparative religions of nonliterate people, and director of the Laboratory of Social Anthropology at the College of France.

Lévi-Strauss's fame began with his book *Tristes Tropiques* (*A World on the Wane,* 1961). It is partly biographical, partly a philosophical reflection on travel, and mainly a systematic account of four primitive South American Indian tribes. In this and his next influential book, *The Savage Mind* (1966), he expressed his belief that in their potential all men are intellectually equal. Instead of primitive man's being frozen in his culture, he wrote, ''A primitive people is not a backward or retarded people; indeed it may possess a genius for invention or action that leaves the achievements of civilized peoples far behind.''

Citing examples, Lévi-Strauss argued that primitive man's conceptual mental structures, though of a different order from those of advanced man, are just as rich, utilitarian, theoretical, complex, and scientific. There is no primitive mind or modern mind but ''mind-as-such,'' in which is locked a structural way of thinking that brings order out of chaos and enables man to develop social systems to suit his needs. Man's mental structures and ways of achieving order are derived as much from primitive magic as from Western science, as much from primitive myth as from Western literature, and as much from primitive totemism as from Western morality and religion.

Lévi-Strauss's thesis, which excited world attention, is that if social scientists can understand man's mental structures, they can then build a study of man which is as scientific as the laws of gravity. If order exists anywhere, says Lévi-Strauss as a structuralist, then order exists everywhere, even in the brain.

Lévi-Strauss's search for the common denominator of human thought derives from structural linguistics, a 20th-century science which set out to uncover the possible relationships between the origins of human speech and the origins of culture. He goes beyond language in adding as concepts for social order such activities as music, art, ritual, myth, religion, literature, cooking, tatooing, intermarriage, the kinship system, and the barter of goods and services. He sees each as another related way by which a society maintains itself. Man's mental structures in bringing order out of chaos, no matter how divergent his patterns may seem in old and new cultures, may derive from a common mental code.

The work of Lévi-Strauss seeks to stimulate thinking and research on breaking the mystery of this code. His popularity rests on his belief that there are no superior cultures, that man acts according to a logical structure in his brain, and that once the code of this logical structure can be discovered, the human sciences can be as scientific as the natural sciences.

Lévi-Strauss was awarded the Wenner-Gren Foundation's Viking Fund Medal for 1966 and the Erasmus Prize in 1975. He has been awarded several honorary doctorate degrees from prestigious institutions such as Oxford, Yale, Harvard, and Columbia. He has also held several academic memberships including the National Academy of Sciences, the American Academy and Institute of Arts and Letters, the American Academy of Arts and Sciences, and the American Philosophical Society.

Further Reading

Lévi-Strauss's life and influence are recounted in E. Nelson and Tanya Hayes, eds., *Claude Lévi-Strauss: The Anthropologist as Hero* (1970). Octavio Paz, *Claude Lévi-Strauss: An Introduction* (trans. 1970), is an admiring exploration of his ideas. Edmund Leach, *Claude Lévi-Strauss* (1970), is a critical study. Also useful is Georges Charbonnier, ed., *Conversations with Claude Lévi-Strauss* (1961; trans. 1969). The general background is discussed in Marvin Harris, *The Rise of Anthropological Theory: A History of Theories of Culture* (1968). □

Bernard-Henri Levy

A French moralist and political philosopher, Bernard-Henri Levy (born 1948) won wide recognition as a social critic (especially of Marxism), an advocate of ethics and justice, a cultured non-despiser of religion, and a flamboyant intellectual maverick.

Bernard-Henri Levy was a French moralist and political philosopher of the late 20th century, one of the leading lights of the New Philosophers (*Nouveaux Philosophes*) school. This group, disenchanted with communist and socialist responses to the near revolutionary upheavals in France of May 1968, articulated a fierce and uncompromising moral critique of Marxist and socialist dogmas years prior to the collapse of the Soviet Union. In contrast to the ''neo-conservatism'' of ex-leftist anti-Marxist American intellectuals, however, neither Levy nor the New Philosophers embraced capitalist ideology on the rebound.

Testifying to strong rhetorical skills, timely concerns, and forceful argumentation, Levy's first book, *Barbarism with a Human Face,* published in 1977, sold over 100,000 copies. This was quite unusual, even in France, for a philosophical treatise. The book appeared in English translation in 1979. Along with Andre Glucksmann's *The Master Thinkers,* published in the same year, it is one of the central manifestos of the French New Philosophers. ''Apply Marxism in any country you want,'' Levy wrote, summing up the book's thesis, ''you will always find gulag in the end. Historical contingencies have not betrayed a pure Marxism still to be tried, they are proof of its essential and real failure.''

Without retreating to an ideal world, and without defending either the rule or the values of capital, but arguing primarily and vehemently against the callous (and ultimately cynical) Marxist reduction of meaningful action and belief to *realpolitik,* Levy insisted positively on the saving autonomy of ethics. ''Discredit *politics,* stick with the *provisional,* rehabilitate *ethics*—these are the three orders, the three levels of analysis that must be separated from one another, or else we will sink into the murderous mirages of appearance.''

Levy's second book, *The Testament of God,* published two years later in 1979 (and appearing in English translation in 1980), was equally popular. He again argued for the independence and primacy of ethics over purely political and historical analyses of human affairs. But now, against all the grains of the regnant French intellectual left, he boldly affirmed the foundation of modern ethics in biblical ethics. A list of seven calls to action, which Levy named ''commandments,'' lies at the center of the moral protest that drives *The Testament of God:* law is superior to events; the world can at all times be judged morally; the moral good must be done now, without concern for the future; undertake only what is immediately worthy of repetition; truth is of another order than politics; resist evil without theory or party; and be committed by first being detached.

In defending ethics and opposing evil, especially the evils of Marxist *and* anti-Marxist idealism, Levy opposed another strong current of post World War II French intellectual fashion: opposition to the state. ''Anti-statism,'' he wrote, ''is once again and unmistakably, a reversal that preserves intact the shape of what it overturns.'' Levy thus did not oppose the state per se; he opposed the totalitarian state, which, according to a dialect whose contours his analyses trace, is itself an anti-statist institution, appearance to the contrary. The non-totalitarian state, in contrast, is a guarantor of law and justice, and as such is a bulwark of morality. In this line of thinking, including the religious expression of it, Levy was profoundly influenced by the great ethical metaphysics of his French-Jewish senior, Professor Emmanuel Levinas.

Levy's third book, *The French Ideology,* targeted a wider audience than Marxists and leftist intellectuals. Published only two years after *The Testament of God,* in 1981, it outraged French sensibilities from left to right by exposing in the French character and in the French world view deep strains of a xenophobic nationalism, tending dangerously, as he saw it, toward fascism. The behavior of an entire generation of Western Europeans before and during World War II—not only the more obvious moral compromises that produced and sustained a Nazi regime in Germany, but also those that produced and sustained Vichy cooperation and lack of resistance in France—left a contemporary heritage of a deep political repression, whose surface twists and turns of self-deception Levy unflinchingly exposed.

Ever vigilant and faithful to the independence and height of a moral perspective, Levy wrote prolifically in pursuit of both negative and positive themes: attacking

Marxism and socialism in their theory and practice, as well as in both their crude and sophisticated forms; attacking capitalist materialism; and defending a new appreciation for the redemptive power of ethics, the Bible, and religion in a modern world all too morally adrift. From 1983 to 1991 Levy published one book per year: *Questions of Principle,* Vol. 1 (1983); *The Devil in the Lead* (1984); *Impressions of Asia* (1985); *Questions of Principle,* Vol. 2 (1986); *In Praise of Intellectuals* (1987); *The Final Days of Charles Baudelaire* (1988); *Frank Stella: The Difference* (1989); *Questions of Principle,* Vol. 3 (1990); and *Adventure of Freedom: A Subjective History of Intellectuals* (1991). In 1994, he published *Women and Men: A Philosophical Conversation,* which was reviewed as fluctuating between perception and provocation in its views towards feminism and the feminist movement.

Levy's choice of media besides books placed him among philosopher icons of popular culture. In 1997, he wrote and directed his first feature film, *Day and Night.* Levy regarded the film, which starred his wife, the actress Arielle Dombasle, as a beautiful film, despite it turning out to be a critical disaster. Levy often appeared on television and radio shows to discuss philsophy, and was a part of a trend, based in France, popularizing philosophy.

Readers and commentators are usually struck not only by the directness and clarity of his argumentation, but by the trenchant, combative rhetoric Levy put in its service. In an interview published in 1985 Levy said of his own manner of philosophizing: ''I do not and would never, it seems to me, philosophize without responding, provoking, perturbing, retorting—in brief, without in one way or another being polemical. Passionate to convince, deliriously logical, obsessed to demonstrate . . . my books really are less 'treatises' than 'essays.' This does not mean, to be sure, that they are less serious, weighty, or less erudite. But it means that they are books which always take 'positions'.''

The same rhetorical flair contributed to Levy often being ignored in ''serious'' academic discussions of political thought. But there is no doubt a second, deeper reason, one more symptomatic and less self-conscious, for this exclusion. Levy's nuanced but unabashed retrieval of biblical themes and sources for European spiritualism flew in the face of an intelligentsia and an intellectualism whose commitment to atheist secularism had perhaps become, as Nietzsche suggested more than one hundred years earlier in *On the Genealogy of Morals,* its last and least questioned point of honor.

Further Reading

The best sources of additional information on Bernard-Henri Levy are his own writings, which are listed in the text. □

David Levy

David Levy (born 1937) was the Israeli minister of foreign affairs and deputy prime minister in the Likud-led government established in 1990.

David Levy was born in Rabat, Morocco, in December 1937 and lived in the development town of Beit Shean after immigrating to Israel with his family in 1957. His father, Moshe, was a carpenter in Morocco but became unemployed soon after the family migrated to Israel. His brother, Maxim, was also active in Israeli politics.

Levy was popular with the generation of Israelis who arrived in the country after independence, especially those of North African origin. To a significant degree he was a ''man of the people'' and seemed to have a good deal of attraction with the common man in Israel, partly because in many respects his biography was very similar to that of most of the immigrants to Israel from North Africa. In Israel his family lived first in a *ma'abarot* (the tent camps set up to temporarily house new immigrants). Then they moved to the development town of Beit Shean. Unemployment was widespread, as was poverty. As a teenager Levy was involved in protests against conditions and even spent some days in jail. He also worked in the cotton fields of a nearby kibbutz and organized a strike to protest working conditions. When they were first married, his wife, Rachel, worked as a cook and cleaning woman at the town school. They had a large family of 12 children.

Beginning of a Poltical Career

Levy began his political career in the Histadrut (the Israel labor federation) and later served as chairman of its faction in the Likud Party bloc. He was a candidate for the position of secretary-general of the Histadrut in the 1977

and 1981 elections, but he failed to win. At the age of 26 (1963) he was elected to represent the construction workers' union on the Beit Shean Worker's Council. The next year he was elected to the Municipal Council on behalf of the Herut Party and soon became deputy council chairman. He joined the Herut Central Committee.

First elected on behalf of the Herut Party to the Seventh Knesset (parliament) in October 1969, he was re-elected to all subsequent Knessets on behalf of the same faction in the Likud bloc. Levy was appointed minister of immigrant absorption in June 1977, and minister of construction and housing in January 1978. In August 1981 he became deputy prime minister and minister of construction and housing, and he retained those posts in the National Unity Government established in 1984. In the government established in December 1988 he became deputy prime minister and minister of construction and housing. As minister of housing he worked out various approaches to facilitate housing for young couples through subsidized mortgages and various guarantees for builders. He became minister of foreign affairs in the Likud-led government established by Prime Minister Yitzhak Shamir in June 1990, while retaining the position of deputy prime minister.

Political Views

Levy was a vocal advocate of the need for Israel to be strong, secure, and self-sufficient; such a position, he believed, would ultimately lead to peace. Levy's precise views on foreign policy issues were not well articulated and the evidence does not present a clear picture. He supported the Camp David Accords (1978) and helped to secure their passage in the Israeli parliament. He endorsed Israel's withdrawal from Lebanon in 1985 and was the only Likud minister to do so. At the same time, in the spring of 1990 he was one of the so-called ''constraints ministers'' who reduced Prime Minister Shamir's ability to move ahead on the peace plan which had engaged Egypt and the United States in the quest for negotiations to resolve the Arab-Israeli conflict. In the case of peace with Egypt and of the withdrawal from Lebanon he diverged from the mainstream of Likud to the more moderate left, but in the spring of 1990 he diverged to the more hardline right.

Some of his views on foreign policy became clearer after he assumed the post of foreign minister in June 1990. He rejected the central elements of United States Secretary of State James Baker's plan for an Israeli-Palestinian dialogue. He made clear that he would find unacceptable the inclusion of the Arab residents of East Jerusalem or those deported from the West Bank or Gaza Strip in the peace talks with Israel. He believed this to be a requirement of the Palestine Liberation Organisation (PLO) and would refuse their demands while saying yes to the United States. Levy was consistent in his strong opposition to the creation of a Palestinian state and to negotiations with the PLO.

Levy established for himself a strong political constituency, based on but not limited to the disaffected and lower-income Sephardic/North African community in Israel. He also developed impressive political skills and a range of experience in various domestic arenas. In 1990 he added the foreign affairs portfolio— providing another crucial element essential to his expected movement toward the position of prime minister.

Consistent Conflict

In 1993, Benjamin Netanyahu won 54 percent in the Likud primary to Levy's 26 percent, to gain the leadership of the opposition party. He further vowed not to take a leadership role in a Netanyahu team.

He eventually reconciled with the Likud and Netanyahu enough to accept a position as Foreign Minister and Deputy Prime Minister, although his tenure was consistently marked with public and frequent disagreements with rival Netanyahu.

Levy had twice before threatened to smash party unity, in each case if he were not appointed to a top cabinet post—the result being that he became deputy prime minister under Menachem Begin and foreign minister under Yitzhak Shamir. He boycotted the Central Committee meeting of the Likud in 1995, vowing to defect and found a new political party. The new party would be centrist, and would support the evolving peace agreement with the Palestinians, with the condition that no Israeli settlements are dismantled and that the security of Jewish settlers would have been insured. Several days later, however, he rescinded his vow to leave and publicly announced that he would stay with the Likud party.

In August 1996, Levy again vowed to represent a new party in general elections as candidate for prime minister. ''New Way'' was regarded as able to chip away at the Likud's power base and win a nominal number of seats in the parliament in November 1996. He provided no political agenda for the New Way, but called for the suspension of peace talks with Syria unless it curbed attacks against the Israeli army in south Lebanon by Hizbolla guerrillas.

Further Reading

The reader interested in learning more about David Levy is faced with the fact that the only biography of Levy is in Hebrew—Aryeh Avnery, *David Levy* (Israel: 1983). The reader should also consult more general works on Israeli society and politics. These include Bernard Reich, *Israel: Land of Tradition and Conflict* (1985); Asher Arian, *Politics in Israel: The Second Generation,* Revised Edition (1989); and Bernard Reich and Gershon R. Kieval, *Israeli National Security Policy: Political Actors and Perspectives* (1988). Israel's internal trouble with the PLO is described in Ze'ev Schiff and Ehud Ya'an, *Intifada: The Palestinian Uprising—Israel's Third Front* (1990). □

Lucien Lévy-Bruhl

The French philosopher, sociologist, and anthropologist Lucien Lévy-Bruhl (1857-1939) concerned himself primarily with the nonrational belief systems of primitive man.

Lucien Lévy-Bruhl was born in Paris on April 10, 1857. He attended the Lycée Charlemagne, pursuing studies in music, philosophy, and natural science, and graduated from the École Normale Supérieure in philosophy in 1879. He taught philosophy at Poitiers and Amiens before he attended the University of Paris to pursue his doctorate in 1884. He taught in Paris until his appointment to the Sorbonne in 1896 as titular professor of the history of modern philosophy. Lévy-Bruhl's scholarly work began with a history of modern French philosophy in 1889; a book on German philosophy (since Gottfried Wilhelm von Leibniz) appeared in 1890, one on Jacobean philosophy in 1894, and one on Comtean philosophy in 1900. *Ethics and Moral Science* (1902) marked the beginning of Lévy-Bruhl's anthropological interests. He recognized the impossibility of an absolute ethic because of the incommensurability of thought systems in different cultures, and he called for scientific study of the known range of moral systems, including the primitive. This book was probably influential in the appointment of Lévy-Bruhl to a chair in the history of modern philosophy at the Sorbonne in 1904.

Although Lévy-Bruhl remained more interested in primitive thought than in social institutions, his work moved from philosophy toward sociology under the influence of the Durkheimian sociologists. In 1925 he, along with Marcel Mauss and Paul Rivet, founded the Institute of Ethnology at the Sorbonne, dedicated to the memory of Émile Durkheim, who had died in 1917. Lévy-Bruhl, however, disagreed with some tenets of Durkheim's methodology, particularly the rationality of primitive man. He thus resigned from the institute and the Sorbonne in 1927 to devote himself to writing and travel.

Lévy-Bruhl wrote six books elaborating his concept of the nature of the primitive mind: *Mental Functions in Primitive Societies* (1910), *Primitive Mentality* (1922), *The Soul of the Primitive* (1928), *The Supernatural and the Nature of the Primitive Mind* (1931), *Primitive Mythology* (1935), and *The Mystic Experience and Primitive Symbolism* (1938). Never a fieldworker, he had access to more adequate descriptions of primitive cultures at the end of his life. He rejected some evolutionary implications of his earlier formulation of civilized and ''primitive,'' or ''prelogical,'' mentalities as polar and irreconcilable types. Later books dealt more fully with intermediate types. Posthumously published notebooks (1949) indicated his willingness to compromise even on the term ''prelogical.''

Lévy-Bruhl was aware of similarities between primitive and civilized thought but, in response to previous attributions of extreme rationality to primitive man, preferred to stress differences. Although postulation of a ''primitive mentality'' at first glance relegates primitive man to an inferior cultural status, Lévy-Bruhl was more concerned to demonstrate that primitive cultures must be studied in terms of their own categories. Though this view should encourage extensive fieldwork, his equation of all primitive thought patterns in practice minimized descriptive efforts.

After his retirement Lévy-Bruhl lectured at Harvard, Johns Hopkins, and the University of California. He died in Paris on March 13, 1939.

Further Reading

There is a short study of Lévy-Bruhl's anthropological work in Hoffman R. Hays, *From Ape to Angel: An Informal History of Social Anthropology* (1958). Edward E. Evans-Pritchard, *Theories of Primitive Religion* (1965), provides a British critique of Lévy-Bruhl. Lévy-Bruhl's importance is analyzed in Thomas Kenneth Penniman, *A Hundred Years of Anthropology* (1935; 3d ed. 1965).

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Kurt Lewin

The German-American social psychologist Kurt Lewin (1890-1947) carried out researches that are fundamental to the study of the dynamics and the manipulation of human behavior. He is the originator of field theory.

Kurt Lewin was born in Mogilno, Prussia, on Sept. 9, 1899. He studied at the universities of Freiburg and Munich and completed his doctorate at the University of Berlin in 1914. He taught in Berlin from 1921 until the advent of Hitler to power in 1933, when he emigrated to the United States. He was visiting professor at Stanford and at Cornell before receiving an appointment as professor of child psychology in the Child Welfare Research Station of the State University of Iowa in 1935. In 1945 he left Iowa to start the Research Center for Group Dynamics at the Massachusetts Institute of Technology. He also served as visiting professor at the University of California, Berkeley, and at Harvard.

At Iowa, Lewin and his associates conducted notable research on the effect of democratic, autocratic, and laissez-faire methods of leadership upon the other members of groups. Largely on the basis of controlled experiments with groups of children, Lewin maintained that contrary to popular belief the democratic leader has no less power than the autocratic leader and that the characters and personalities of those who are led are rapidly and profoundly affected by a change in social atmosphere. In effecting such changes on human behavior patterns, Lewin argued, the democratic group that has long-range planning surpasses both the autocratic and laissez-faire groups in creative initiative and sociality. As a general rule, he contended, the more democratic the procedures are, the less resistance there is to change.

The central factors to be considered if one wishes to transform a nondemocratic group into a democratic one are ideology, the character of its members, and the locus of coercive physical power within the group. Although coercive physical power is thus not the *only* factor to be considered, Lewin warns against the naive belief in the goodness of human nature, which overlooks the fact that ideology

itself cannot be changed by teaching and moral suasion alone. It can be done only by a change in the distribution of coercive physical power. But he also warns that democratic behavior cannot be learned by autocratic methods. The members of the group must at least *feel* that the procedures are ''democratic.''

Lewin was a Gestalt psychologist, and that approach materially influenced him when he originated field theory. Strictly speaking, field theory is an approach to the study of human behavior, not a theory with content which can be used for explanatory, predictive, or control purposes. His work in this area has been judged as the single most influential element in modern social psychology, leading to large amounts of research and opening new fields of inquiry. According to Lewin, field theory (which is a complex concept) is best characterized as a method, a method of analyzing causal relations and building scientific constructs. It is an approach which maintains that to represent and interpret faithfully the complexity of concrete reality requires continual crossing of the traditional boundaries of the social sciences, rather than a progressive narrowing of attention to a limited number of variables. The theory, which thus requires an interdisciplinary approach to the understanding of concrete reality, has also been termed dynamic theory and topological psychology. It holds that events are determined by forces acting on them in an immediate field rather than by forces acting at a distance. In the last analysis, it is a theory about theory building, or a metatheory.

Lewin believed that a social scientist has an obligation to use his resources to solve social problems. He helped found the Commission on Community Interrelations of the American Jewish Congress and the National Training Laboratories. Shortly after his death on Feb. 12, 1947, the Research Center for Group Dynamics was moved to the University of Michigan, where it became one of two divisions of the Institute for Social Research and continued to exercise an important influence.

Further Reading

The first serious biography of Lewin is Alfred J. Marrow, *The Practical Theorist: The Life and Work of Kurt Lewin* (1969). A brilliant exposition of Lewin's theory is provided by Robert W. Leeper in *Lewin's Topological and Vector Psychology: A Digest and a Critique* (1943).

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Andrew Lewis

Andrew Lewis (ca. 1720-1781), American soldier during Lord Dunmore's War, won an important victory over Native Americans that stabilized the frontier during the American Revolution and prepared the way for westward expansion.

Andrew Lewis was born in Donegal, Ireland, and fled to America with his parents after his father had killed the landlord in self-defense. Andrew became a pioneer settler in Virginia's Roanoke River frontier. There he served as justice of the peace, county lieutenant, and member of the House of Burgesses. However, he decided on a military career. His Army service started badly with a succession of defeats. He was with George Washington when their forces surrendered at Ft. Necessity in 1754. He was also with Gen. Braddock's defeated army but apparently was not present at the disastrous ambush of 1755. Three years later Lewis was captured during the Ft. Duquesne reconnaissance of Maj. James Grant and taken to Montreal as a prisoner.

Lewis's luck finally began to turn when he was appointed a Virginia commissioner to the Indian treaty concluded with the Six Nations at Ft. Stanwix in New York in 1768. In 1774 Lord Dunmore, British governor of Virginia, chose him to lead a force against Native Americans who were raiding the border. Determined not to disappoint the governor, Lewis led his men in a skillful 160-mile march across the Allegheny Mountains to Point Pleasant (now in West Virginia). There he was attacked by a Shawnee force led by the famed chief Cornstalk. Lewis then rallied his men. In the bloody battle that followed, he lost 81 men, and 140 others were wounded. However, Lewis's force killed 200 Indians and so demoralized the remainder that he won an uneasy peace from them on the exposed frontier.

Lewis's victory nullified the Quebec Act of 1774, which had blocked American expansion westward by extending the Canadian border down to the Ohio River. It also set the stage for George Rogers Clark's successful campaign in Illinois during 1778 and 1779 and, most important, opened the way for westward settlement by the new United States of America after the Revolution.

During the American Revolution, Lewis served as a brigadier general. He resigned his Army commission in 1777 because of ill health but continued to serve the state of Virginia, especially as a member of Governor Thomas Jefferson's executive council. He died on September 26, 1781.

Further Reading

Lewis's brief but important role in American History has been neglected by historians. To learn more about him, the reader must refer to various local histories of Virginia, such as John Lewis Peyton, *History of Augusta County, Virginia* (1882; 2d ed. 1953), and Joseph A. Wadell, *Annals of Augusta County, Virginia, from 1726 to 1871* (1886; rev. ed. 1902).

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Carl Lewis

In the 1984 Olympics in Los Angeles, Carl Lewis (born 1961) became the first athlete, since Jesse Owens in 1936, to win four gold medals in Olympic competition. In 1996 he competed in the long jump event at the Summer Olympics in Atlanta, winning his fourth gold medal in that event.

Qualifying for the United States Olympic team every four years since 1980, athlete Carl Lewis has won nine Olympic gold medals in four different events and held world records in the 100-meter dash and the long jump. Lewis's long domination at the Olympics and other international events is particularly remarkable in light of his sport of choice—track and field. The grueling demands of sprinting, long jumping, and relays demand youth and vigor. Lewis has defied not only the stopwatch but the march of time and has become, in the words of fellow athlete Mike Powell in *Sports Illustrated,* ''the best track and field athlete ever.''

Lewis is the first athlete since Jesse Owens to win four gold medals in track during the same Olympic Games. The circumstances surrounding those victories were very different, however. Owens returned to the United States in 1936 a national hero and retired from competition. Lewis, on the other hand, received boos from the crowd at the 1984 Olympics and earned a cold shoulder from big business and fans alike. The rough treatment he received—stemming, he has claimed, from unfair press coverage—only sharpened his resolve to continue competing. From 1984 through 1996 he sprinted and jumped on a world-class level, as ever-younger opponents gnawed at his heels.

New York Times Magazine correspondent Trip Gabriel observed that Carl Lewis ''has embodied the heartbreak of fulfilled promise. He was, by any measurement, the greatest track-and-field athlete of all time, yet Americans refused to warm to him. He won four gold medals at Los Angeles, yet he emerged from the [1984] Games less popular than he was before they began. The public found him arrogant and overly calculating in his attempts to cash in on his victories in a supposedly amateur sport.'' Since then, according to Gabriel, both Lewis and his fans have matured. The athlete ''has become revered, as much for his longevity as for anything else.'' Public reverence for the athlete translated to hearty cheers in Barcelona, Spain, in 1992 as Lewis—at the age of 31—won Olympic gold in the long jump and the 400-meter relay.

A Lifetime of Dedication

''I always had the feeling that I was born to do something. I'm convinced that God has given me the talent,'' Lewis asserted in the *Philadelphia Daily News.* Born on July 1, 1961, in Birmingham, Alabama, Frederick Carlton Lewis is the son of two star athletes who attended Tuskegee Institute. His father, Bill, ran track and played football; his mother, Evelyn, was a world-class hurdler who represented the United States at the 1951 Pan-American Games. By the time Carl was born, the third of four children, the elder Lewises were coaching young athletes in track and field events.

When Carl was still a youngster, his family moved to Willingboro, New Jersey. There his parents worked as high school teachers and founded the Willingboro Track Club. Ray Didinger noted in a *Philadelphia Daily News* profile that Lewis's parents considered their youngest son ''the third-best athlete in a family of four'' and encouraged him to pursue music lessons instead. Carl had other ideas. He went out into his back yard, measured off twenty-nine feet, two-and-a-half inches, and stuck a strip of tape on the ground. The distance was one that even the world's best athletes could not meet, but young Carl Lewis began jumping toward it with singular determination.

''Carl didn't just go after his goals, he stalked them,'' Bill Lewis commented in the *Philadelphia Daily News.* ''He was a serious kid. There was nothing flighty about him. Some kids want to be a fireman one day, a movie star the next. Carl set his mind on track and that was it. He said he wanted to be the best, period.''

Striving to pass his older brothers Mack and Cleve—and even his younger sister Carol—Lewis began high school predicting that he would achieve a distance of 25 feet in the long jump. Skinny and small, he lost far more meets than he won. ''I believed setting goals was the only way I could get where I wanted to go,'' Lewis explained in the *Philadelphia Daily News.* ''I studied track. Being around my parents and the club helped a lot. But I knew, in the final analysis, it was up to me. I never lacked for confidence. Even when I was younger, when I was losing a lot, I felt it was only a matter of time before I was the best.'' Indeed, Lewis was once singled out at a Philadelphia track meet for youngsters by Jesse Owens himself, who urged the other children to follow the example of ''this spunky little guy.''

A late bloomer, Lewis finally reached his goal of a 25-foot jump during his junior year at Willingboro High School. In 1978 he won at the national junior championships with a 9.3-second time in the 100-meter run and a 25-foot 9-inch long jump. He also received an All-American ranking in the 200-meter sprint. When he graduated from Willingboro in 1979, Lewis was the top-ranked high school track athlete in the country. The years of dedicated practice, the quiet self-confidence, and the sense of destiny had set the stage for a phenomenal track and field career.

''King Carl''

In the autumn of 1979 Lewis entered the University of Houston on an athletic scholarship. There he worked with coach Tom Tellez, an expert on body mechanics who suggested improvements in Lewis's style of jumping. Lewis was perceived as a natural talent who could also implement new strategies without suffering setbacks. After just one year of college he qualified for the 1980 Olympic team and was one of the many athletes who saw opportunity pass them by when former President Jimmy Carter cancelled the United States' participation in the Games.

Instead of wallowing in self-pity, Lewis solidified his top national ranking in the long jump and the 100-meter dash at the 1981 National Collegiate Athletic Association (NCAA) indoor championships. He was the first athlete to win two events at an NCAA championship and was awarded the Amateur Athletic Union's Sullivan Award.

In 1982 Lewis left the University of Houston to compete under the auspices of the Santa Monica Track Club in California. Coach Tellez followed him west and continued to work closely with him. By 1983 Lewis had become a winner in four categories: long jump, 100-meter run, 200-meter run, and 400-meter relay. He notified the world that he was ready for the 1984 Olympics by winning three gold medals at the track and field world championships in Helsinki, Finland, in 1983. During the early months of 1984 he set an indoor world record by long jumping twenty-eight feet, ten-and-a-half inches. With speed, consistency, and desire, Lewis looked like a conquering hero who would return from the 23rd Olympics covered with gold medals.

America loves its heroes, and the press was quick to descend upon the young track star who predicted with all confidence that he would win four events in Los Angeles in the summer of 1984. Unfortunately for Lewis, his confidence was perceived in some quarters as arrogance—he showed up late for press conferences, made candid remarks about how much money he hoped to earn, and questioned the whole business of amateur athletics. Brad Hunt, a sports agent, told the *New York Times Magazine* that Lewis ''became so big and so hyped that the bandwagon became unappealing before people even started jumping on it.'' Hunt noted that a member of Lewis's entourage had hinted that the athlete might someday earn as much as singer Michael Jackson. ''I don't think the sporting press, and that's where your image starts, wanted the Olympic hero to be Michael Jackson,'' Hunt said. ''They wanted the Olympic hero to be Jesse Owens, who up until that time was the symbol of Olympia, the man who did it for the glory of the country and the thrill of participation.''

Lewis went to the 1984 Olympics under intense media scrutiny, and he fulfilled his astounding predictions. He won a gold medal in the 100-meter sprint with a time of 9.99 seconds. His performance in the second event, the long jump, drew jeers from the crowd when he decided to let his first leap of twenty-eight feet, one quarter inch stand and pass on the last four tries to avoid the risk of injury. No one beat him at that distance, and he took a second gold medal. For his third, Lewis set an Olympic record with a 19.8-second run in the 200-meter race. Last but not least, the athlete anchored the 400-meter relay team to an Olympic record victory at 37.83 seconds.

One might expect fame and fortune to follow such exploits, but Lewis found himself nicknamed ''King Carl'' in the press. A lucrative product endorsement contract with Nike was cancelled, and no others followed in the United States. Track is a worldwide sport, however, and Lewis fared far better in Europe and Japan, where he became a hero. He continued to participate in important indoor and outdoor track meets, consistently winning the 100-meter dash and the long jump. Stung by negative press coverage, which he asserted was often twisted and biased, he refused to conform to others' expectations. ''I was supposed to be humble and nice and say, 'Thank you for coming out,' and be totally accessible,'' the athlete was quoted as saying in the *New*

York Times Magazine. ''I'm not supposed to be able to speak clearly, and decipher what's going on in the media. I'm supposed to be the typical amateur who's 22 and scared to death and can't believe he won the Olympics.''

A new cloud appeared on Lewis's horizon in 1985: Canadian sprinter Ben Johnson, who began to beat Lewis steadily in the 100-meter sprint. Lewis came to the 1988 Olympic Games in Seoul, South Korea, as the underdog in the 100-meter event, a position that helped his media image immensely. Initially he ran second in Seoul to Johnson, who finished the 100-meter in record time. Lewis was given the gold medal by default soon afterward, when it was revealed that Johnson had used anabolic steroids. Lewis earned a second gold in Seoul for his signature event, the long jump.

Six gold medals in two successive Olympic games did little to improve ''King Carl's'' status with the media. As Gabriel put it, after the Johnson scandal at the 1988 Olympics, ''Lewis . . . was not embraced as a conquering hero. To a large extent, his own victory was seen as tarnished, and he became swept up in the apparent blanket condemnation of the sport.'' Worse, Lewis himself was charged with steroid use by a former opponent, whose accusations were printed in the prestigious German periodical *Stern.* Lewis vehemently denied the charges—and sued the magazine—while willingly submitting to drug tests after numerous races. A staunch opponent of steroid use, Lewis has never been linked to drug use by anything but unsubstantiated rumor.

Vindicated in 1992

By 1992 Lewis had won eight world championship gold medals and had dominated the long jump for ten years. Age began to take a toll on the athlete, however. For a decade he had chased the outdoor long jump world record of Bob Beamon, only to watch Mike Powell reach that pinnacle at the 1991 world track and field championships in Tokyo, Japan. Lewis made four personal best jumps at the same meet but still could not beat Powell. The low point for Lewis came at the 1992 Olympic trials, where he failed to make the cut for the 100-meter and 200-meter sprints. He did qualify for the long jump and the 400-meter relay, and a week later he discovered that he had been suffering from a low-grade sinus infection.

Lewis experienced something at the 1992 Olympic trials that had long eluded him—total acceptance from an American crowd. He was given a standing ovation in New Orleans as his second-place finish in the long jump qualified him for an Olympic berth. Going into the Olympics as an underdog in his favorite event, Lewis remained true to form, predicting victory and more: appreciation, finally, for his decade of accomplishments. ''I'm only 30 years old and I've had to deal with more than most people in an entire lifetime,'' he told the *New York Times Magazine.* ''I went through the Olympics and people tried to put me down and tear me down and force me to retire. And for some silly reason I kept on running and ignored them, and now I've made it and I'm reaping the benefits of that perseverance. I'm publicly bigger than I've ever been, and it's a great thing to go through a career and be at this stage and everybody loves you the most.''

The admiration of fans came showering down in Barcelona in 1992, when Lewis beat Powell in the long jump to earn his seventh gold medal, and then anchored the 400-meter relay for an eighth. *Sports Illustrated* contributor Gary Smith wrote, ''In [Lewis's] early years as a world-class athlete, there was sometimes almost a desperation in the way he made sure you knew this about him: He was not just a trackman. He was limitless. But in the end there was one thing he couldn't escape: his own talent. One by one, all the trappings that were supposed to make him unique fell away like leaves, leaving only this rare, bare-trunk truth: Excelling at the simplest things—running and jumping—for the longest time is what has made Carl Lewis unlike any athlete who ever lived.''

Following the 1992 Olympics, Lewis' performance began to suffer a bit, prompting speculation that he may be feeling his age. In August 1993 he won only one medal at the World Track and Field Championships, a bronze in the 200 meters. He blamed it on a back injury he had suffered in an automobile accident in February, and did make a bit of a comeback in early 1994, helping his Santa Monica Track Club teammates to a world record (1:18.68) in the 4x200 relay, and clocking a 10.04 in the 100 meters at the Houston Invitational in May.

But by 1995 Lewis was being beaten consistently by the young up-and-comers in the track world. ''When you've been to 14 Mount SAC Relays or 13 of this meet or 11 of this, you don't approach it the same way,'' he told *Sports Illustrated.* ''I have a difficult time getting focused for some of the meets I've been to so many times. But the one thing I've kept is my enthusiasm for training and for major meets.'' But Lewis's status as a world-class athlete was in question in some circles. The top sprinter of 1994, Dennis Mitchell, told the*Chicago Tribune,* as quoted by *Sports Illustrated,* ''Right now, all the other sprinters in the world aren't worried about Carl at all.''

Lewis plans to keep competing in track and field events as long as he can continue to win. He even participated in the 1996 Olympic trials, and won a chance to participate in the long jump—and compete for his fourth straight gold in the event—at the Atlanta Games. On July 29, 1996, he easily won the top medal with a distance of twenty-seven feet, ten and three-quarters inches. He has no intention of hanging onto the sport until much younger—and less talented—runners pass him by. With endorsement contracts from Panasonic, among others, and hefty appearance fees, he is a wealthy man who plans to retire and perhaps run for political office in Houston. His experiences as world and Olympic champion along with his Christian faith have helped Lewis develop a philosophy about his singular career. ''Everybody has difficult times,'' he remarked in the *Philadelphia Daily News.* ''If you expect life to be wonderful and everybody to love you and everything special to happen to you all the time, then you're not really dealing with the real world.''

Eight of Lewis's Olympic gold medals are still in his possession. The ninth—his first, for the 100-meter sprint,

was buried with his father Bill in May of 1988. ''My father was most proud of the 100,'' Lewis revealed in the *Philadelphia Daily News.* ''More than anything, he wanted me to win that medal. . . . Now he has it and he'll always have it.''

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Cecil Day Lewis

The British poet, essayist, and detective story writer Cecil Day Lewis (1904-1972) regarded himself as a voice of revolution, both poetic and political, taking as a necessary starting point the ''certainty of new life.''

Born on April 27, 1904, in Ballintogher, Ireland, C. Day Lewis was the only child of the Rev. F. C. Day Lewis. When Cecil was 4, his mother died and the family moved to England. He was educated at Sherborne School on a scholarship and was an exhibitioner at Wadham College, Oxford. Of necessity he taught at various schools until 1935, when he began to give full time to writing, editing, and political activity. During the 1930s he was a friend of W. H. Auden and Stephen Spender, sharing their leftist political views.

Lewis had written poetry seriously since he was 6 and in 1927 had been coeditor of *Oxford Poetry*. But his financial independence was achieved through his detective stories, which have been highly praised and have been regarded by some critics as achievements on a par with his poetry. He said of them that they release ''a spring of cruelty'' that is in all men.

During 1941-1946 Lewis was editor of books and pamphlets for the Ministry of Information. In 1946 he was appointed Clark lecturer at Trinity College, Cambridge, and in 1951 professor of poetry at Oxford. He has been said to have mellowed by this time and abandoned the revolutionary direction of his early work, with some loss of force. In 1964-1965 he was the Charles Eliot Norton professor of poetry at Harvard. After 1962 he was a member of the Arts Council; he was a fellow of the Royal Society of Literature and the Royal Society of Arts.

Throughout his career Lewis published poetry, an increasing amount of criticism, and detective stories signed Nicholas Blake. In 1964 he edited the amended edition of one of his spiritual ancestors-*The Collected Poems* of Wilfred Owen. His publications are too numerous to list or to discuss here. The reader may want to explore first what has appeared in standard anthologies and in Lewis's own collections: *Collected Poems,* 1935; *Short Is the Time* (poetry from 1936 to 1943), 1945; *Poems, 1943-47,* 1948; *Collected Poems,* 1954; *The Gate, and Other Poems,* 1962; *Requiem for the Living,* 1964; and *The Room, and Other Poems,* 1965. For his critical views, one may look at *Revolution in Writing,* 1935; *The Poet's Task,* 1951; *The Poet's Way of Knowledge,* 1957; and *The Lyric Impulse,* 1965. Louis Untermeyer has said that the essays in Lewis's *A Hope for Poetry* (1934) are ''by far the best analysis of recent poetry that has yet appeared.''

In 1968 Lewis was appointed poet laureate. He died in London on May 22, 1972.

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Clarence Irving Lewis

Clarence Irving Lewis (1883-1964), American philosopher, was a pioneer in symbolic logic and the founder of conceptual pragmatism.

Born on April 12, 1883, C. I. Lewis received his bachelor's degree from Harvard, having studied with Josiah Royce and William James. After teaching at the University of Colorado, he returned to Harvard in 1908 and was awarded his doctorate 2 years later. During this period he studied with George Santayana and Ralph Barton Perry, as well as with Royce. He had married Mabel Maxwell Graves in 1907.

In 1911 Lewis went to the University of California to teach philosophy. He was given the task of teaching symbolic logic and, finding no textbook in English for the course, set out to write one. *Survey of Symbolic Logic* was published in 1918 while Lewis was serving in the U.S. Army. This book contains not only the first history of the subject in English but also Lewis's own system of intensional logic based on strict implication. The final presentation of this system was *Symbolic Logic* (1932), written with Cooper Harold Langford.

In 1920 Lewis returned to Harvard as a professor of philosophy. While teaching he also worked out his theory of conceptual pragmatism, published in *Mind and the World-order* (1929). According to Lewis, knowledge consists of the conceptual interpretation of the empirically given data of experience. Basic concepts utilized in the interpretation are a priori. However, the mind is not fitted out with a set of categories once and for all, as Immanuel Kant had claimed. Rather, the categories are selected pragmatically—that is, with attention to the ends of action, for which knowledge is gained and into which it issues.

Lewis's lectures before the American Philosophical Association were published as *Analysis of Knowledge and Valuation* (1946). The book was divided into three parts. The first described Lewis's theory of logic; the second advanced his theory of empirical knowledge; and the last set forth his theory of value judgment. The work stimulated intense discussion and comment in philosophical journals.

After retiring from Harvard in 1953, Lewis joined the Stanford University faculty. He focused on ethics and social philosophy. His 1954 lectures at Columbia University were published as *The Ground and Nature of the Right* (1955). His lectures at Indiana University were published as *Our Social Inheritance* (1957).

Lewis died at his home in California on Feb. 3, 1964. His manuscript on ethics, edited by John Lange, was published as *Values and Imperatives* (1969).

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The *Philosophy of C. I. Lewis* (1968), edited by Paul Arthur Schilpp, is indispensable; it contains Lewis's intellectual autobiography. Andrew J. Reck, *The New American Philosophers: An Exploration of Thought since World War II* (1968), contains a comprehensive survey of Lewis's thought. Special aspects of Lewis's philosophy are treated in Bella K. Milmed, *Kant and Current Philosophical Issues* (1961); Chung-ying Cheng, *Peirce's and Lewis's Theories of Induction* (1969); and J. Roger Saydah, *The Ethical Theory of Clarence Irving Lewis* (1969). □

Clive Staples Lewis

The British novelist and essayist Clive Staples Lewis (1898-1963) was an established literary figure whose impact is increasingly recognized by scholars and teachers.

On November 29, 1898, Clive Staples Lewis was born in Belfast, Ireland. He was the son of A. J. Lewis, a solicitor, and Flora August Hamilton Lewis, whose father was a clergyman. The death of his mother occurred when he was a child. After spending a year in studies at Malvern College, he continued his education privately under the tutelage of W. T. Kirkpatrick, formerly headmaster of Lurgan College.

During World War I he served as a second lieutenant in the infantry, interrupting his career as scholar begun in 1918 at University College, Oxford. Wounded in the war, he returned to Oxford, where in 1924 he was appointed lecturer at University College. In 1925 he was appointed fellow and tutor at Magdalen College, England, where he lectured on English literature.

Lewis early grew disillusioned with religion and only later ''converted'' to Christianity, joining the Anglican Church. Taciturn about the details of his early life, his autobiography, *Surprised by joy: The Shape of My Early Life,* fails to provide enlightenment and leaves the Lewis scholar to speculations about his childhood and early disenchantment with emotional Christianity. Perhaps his headmaster, a clergyman who urged him to ''think'' by application of the rod, contributed to his dissuasion.

His autobiography does reveal, however, that he had little interest in sports as a boy and that he was a voracious reader. Among his early favorite authors was G. K. Chesterton who was himself a paradoxical and religious writer.

Widely read as an adult, his knowledge of literature was prodigious and made of him a superb conversationalist much sought after for his company. Lewis thoroughly enjoyed sitting up into the wee hours in college rooms'' . . . talking nonsense, poetry, theology, and metaphysics over beer, tea, and pipes.''

His subjects at Oxford were medieval and Renaissance English literature, in which he became a scholar, lecturer, and tutor of renown. His reputation was made secure by his *English Literature in the 16th Century* (1954) and *Experiment in Criticism* (1961). Aside from scholarly writings, his output included science-fiction, children's stories, and religious apology.

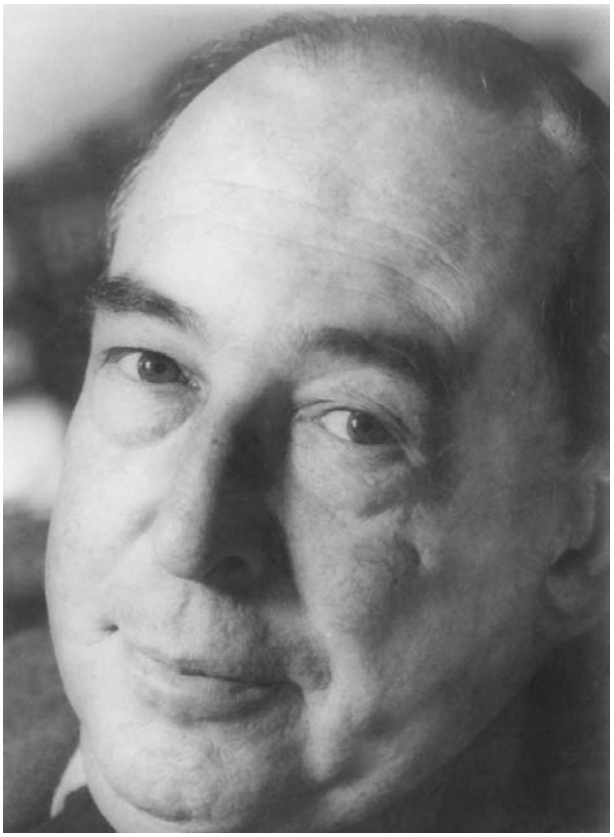

In 1926 his first publication, *Dymer,* a narrative versification in Rime Royal, appeared under the pseudonym Clive Hamilton. *Dymer* revealed something of his satirical gift. *The Pilgrims' Regress,* an allegory published in 1933, presented an apology for Christianity. It was not until the appearance of his second allegorical work, *The Allegory of Love* (1936), however, that Lewis received acclaim by winning the coveted Hawthornden prize.

His *Pilgrims' Regress* is a work of allegorical science fiction, in which a philologist is kidnapped by evil scientists. *The Screwtape Letters* (1942), for which he is perhaps best known, is a satire in which the devil, here known as Screwtape, writes letters instructing his young nephew, Wormwood, how to tempt souls to damnation.

Of his seven religious allegories for children titled *Chronicles of Narnia* (1955) he commented that, ''stories of this kind could steal past . . . inhibitions which had dissuaded him from his own religion.'' . . . ''An obligation to feel can freeze feeling.'' His later rejoining of Christianity was philosophical, not emotional.

Lewis was married, rather late in life, in 1956, to Joy Davidman Gresham, the daughter of a New York Jewish couple. She was a graduate of Hunter College and for a time belonged to the Communist Party. She had previously been married twice. When her first husband suffered a heart attack, she turned to prayer. Reading the writings of Lewis, she began to attend Presbyterian services. Later, led by his writings to Lewis himself, she divorced her second husband, Williams Gresham, left the Communist Party, and married Lewis. Her death proceeded her husband's by some three years. C. S. Lewis died, at his home in Headington, Oxford, on November 24, 1963. A major collection of his works is held by Wheaton College in Illinois.

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Essington Lewis

Essington Lewis (1881-1961) was chief executive of Broken Hill Proprietary Co. Ltd., Australia's largest steel company (1921-1950), director-general of munitions (1940-1945), and director-general of aircraft production (1942-1945). As the most powerful leader of Australia's newly emerging heavy industry after World War I, Lewis's career embraced some of the most important changes in 20th-century economic development in that country.

Essington Lewis was born on January 13, 1881, at Burra Burra, South Australia, the third son of John Lewis, a native-born livestock and pastoral station agent, and Martha Anne, nee Brook. His mother was an English-born daughter of a Bristol excise inspector whose widow migrated to South Australia with her children soon after her husband's early death. Essington Lewis was the third of six children and spent his childhood and adolescence in modest prosperity under a vigorous patriarchal regime. His primary education was undertaken at the government school at Burra Burra. At the age of 13 he was sent to St. Peter's College, Adelaide, to complete his secondary education. Lewis's school career was generally undistinguished except by its length, which resulted from sojourns spent on the family cattle property, and by his prowess in physical education.

In 1901 Lewis decided upon a career as a mining engineer and enrolled at the South Australian School of Mines. He was awarded his diploma in 1905, having completed his practical training in the employ of the Broken Hill Proprietary Co. Ltd. (BHP) at Broken Hill in the far west of New South Wales. Lewis joined BHP in 1904 as an underground miner in the company's silver-lead-zinc mine and by mid-1905 had progressed to the position of shift boss in the surface treatment plants. Later that year he was trans-

ferred to the company's lead smelter at Port Pirie on the Spencer Gulf in South Australia. There he undertook a variety of managerial jobs, rising to the position of assistant manager in 1913.

Mining Engineer to Corporate Executive

It was during this period that BHP took some decisions which were to have a significant bearing on Lewis's future. Faced with the seemingly irreversible decline of its once spectacularly rich mine at Broken Hill, BHP began to consider diversification to prolong the company's life. In 1912 the company committed large resources to the construction of a steelworks. Because the economics of steel production favored a port location close to suitable supplies of coking coal, the works were built at Newcastle in the northern New South Wales coalfield. They began production in 1915.

Lewis's horizons within the company expanded with this decision. Initially he was given the responsibility for developing supplies of material for charging the blast furnaces. With the opening of the steelworks, Lewis moved to BHP's head office in Melbourne as the unofficial assistant to Managing Director G. D. Delprat. Delprat had been increasingly impressed by Lewis's organizing ability and had actually intervened with the Commonwealth government to prevent Lewis joining the army during World War I. In confirmation of Lewis's rising prestige, he was appointed assistant general manager of BHP in November 1919, and with Delprat's resignation in February 1921 he became general manager.

For the next 20 years Lewis presided over the destiny of Australia's largest industrial organization, steering the company through the fluctuating fortunes of post-war reconstruction, depression, and re-armament. The source of Lewis's unusually strong influence on the company lay partly in his personal qualities—his thoroughness, dedication to work, and open aggression ensured him mastery of men and situations—and partly in his ready access to a trusting board of directors presided over by his confidant, Harold Darling, whose partnership with Lewis was to be a source of great stability and strength throughout the interwar years. This relationship was cemented by Lewis's appointment as managing director and his elevation to the board in 1926.

For Lewis, the key to BHP's survival as Australia's premier steel producer depended upon comprehensive efforts to drive down costs to enable the company to compete with its domestic and foreign rivals. To this end Lewis embarked upon a policy of vertical and horizontal integration based upon the retention of sizable amounts of company profits to finance new plant and equity participation. This was to lay the foundation for an impressive expansion of the company's interests. Between 1919 and 1925 the company became independent of outside shipping through its purchase of a small fleet of ore carriers to transport ironstone from South Australia to Newcastle. In the mid-1920s BHP also purchased collieries in the northern New South Wales coalfield, and in 1935 it secured mines on the southern and western coalfields as well.

In an important reversal of Delprat's policy, Lewis also encouraged BHP to take a direct interest in a number of iron and steel fabricating industries which had grown up in response to Australia's increasingly protected domestic market for industrial manufacturers. Important purchases were made at cheap prices during the Depression. Where outright control was not possible or desirable, Lewis encouraged co-operation through joint share ownership with important British and American steel manufacturers in specialized areas of steel production such as tubes, industrial containers, and machine tools.

Management by a Firm Grip

Lewis's policy also involved an expansion of the basic iron and steel industry, which resulted in geographical diversification of production centers and the merger of its main rival within the BHP group. In 1935, suffering under the joint impact of the Depression and problems with a new plant, BHP's main competitor, Australian Iron and Steel Co. Ltd., agreed to a take-over of its operations by BHP. This gave BHP a monopoly of domestic steel production. The consequent increases in efficiency and fall in costs which resulted by 1939 gave BHP a major advantage over its foreign competitors as well. By the outbreak of World War II under Lewis's direction BHP had effectively secured control of all aspects of the Australian steel market except the production of tin plate. It was also in a position to pursue a vigorous export trade. Such a commanding position also prompted Lewis to reconsider the economics of pig-iron smelting at the South Australian ironstone site. Encouraged by the prospect of back loading its iron ore vessels with coal and faced with increasing demand for pig iron as a result of its market position, the company began construction of a new blast furnace in 1938.

Lewis's obsession with cost control, rationalization, and increased efficiency also had a major impact on industrial relations within the iron and steel industry. As general manager and then managing director, Lewis inherited the burden of BHP's unenviable reputation as an employer, derived from its intransigent hostility to unionism among its mining and smelting employees at Broken Hill and Port Pirie. Never afraid to lay off labor, demand increases in productivity, or contemplate temporary plant closure, in 1922 and 1923 and again during the Depression Lewis seized his chance to restructure the work force and introduce new plant technology.

Aided by acute unemployment after 1929, Lewis was able to drive down average wage levels in the steel industry below their pre-Depression level and keep them there at least until 1937. The result was a considerable increase in productivity and a remarkable reduction in costs. The price was a lasting bitterness between the company and its workforce. This atmosphere was not dispelled by Lewis's continuing opposition to trade unionism and his general and open distrust of the arbitration system, which he saw as promoting union preference and an interference with the company's ability to determine its cost structure. Only in the late 1930s was there any noticeable change in either Lewis's or the company's position on these matters as a result of the

increasingly powerful and profitable position secured by BHP in an expanding market.

Lewis's opposition to the arbitration system was a manifestation of his hostility to interference in the operation of the company's affairs. In other areas, such as tariff protection, Lewis positively favored state initiatives. He was one of several members of BHP management who were active in the Australian Industries Protection League formed at the end of World War I to secure higher tariffs for Australian industry. BHP benefitted from the introduction of protective tariffs in many areas of steel production in the 1920s and 1930s, as well as from government financial policy in the 1930s, most particularly in the area of currency management. In other areas of government economic policy, such as overseas borrowing (a prominent issue after 1929), Lewis was highly critical.

Directing Australia's War Production

Lewis's ambiguity towards state intervention in economic affairs was intensified in the 1930s by international political developments. A visit to Japan in 1934 convinced him of the inevitability of a war with Japan in which Australia would be inextricably involved. Upon his return he began the active promotion of BHP's involvement in a range of defense initiatives which were to culminate in his appointment as director-general of munitions in 1940. Thus, he helped promote the Commonwealth Aircraft Corporation in 1936 with a view to establishing Australia's capability in aircraft production, and in the same year he secured the building of a pilot munitions plant at Newcastle. In 1937 Lewis took steps to make Australia virtually self-sufficient in special steels for war purposes, and in 1939 BHP agreed to enter the shipbuilding industry for defense purposes.

The Commonwealth government was increasingly aware of the significance of Lewis's contribution to Australian defense capability. In 1938 he was made chairman of the newly established Advisory Panel on Industrial Organization. In September 1939, together with Norman Myer, he was appointed business consultant to the Defense Department. In May 1940, faced with the need to mobilize industry on a broad front to prosecute the war, the Commonwealth government appointed Lewis to the office of director-general of munitions. In what was arguably the most responsible job held by an Australian up until that time, Lewis was given ultimate control over the production of all ordnance, explosives, ammunition, small arms, aircraft, and vehicles and of all machinery and tools used in producing such munitions.

In January 1942 Lewis's powers were extended still further by his appointment as director-general of the new Department of Aircraft Production. The extraordinary variety of materials produced by Lewis's two departments in the war years not only provided Australia with a considerable part of her means of waging war against Japan and Germany but also introduced a range of industrial techniques that were to have a profound effect upon Australian manufacturing industry in the post-war years. With support from all political groups, Lewis was awarded the Companion of Honour (CH) in 1943 in recognition of his services.

It was the apogee of his career. Although he returned actively to the position of chief general manager of BHP in 1945 and did much to promote the company's adjustment to peace-time conditions, he retired as chief executive of the company only five years later following the death of his long-time friend Harold Darling. He took the chairmanship of the board in 1950, but in 1952 he finally retired from a full-time position with BHP and occupied the part-time position of deputy chairman until his death at his country property in Victoria on October 2, 1961. Lewis married Gladys Rosalind, nee Cowan, in 1910. She died in 1954. He was survived by three daughters and two sons.

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Gilbert Newton Lewis

Gilbert Newton Lewis (1875-1946) was an American physical chemist whose concept of electron pairs led to modern theories of chemical bonding. His concept of acids and bases was another fundamental contribution.

Gilbert N. Lewis was born at Weymouth, Mass., on Oct. 23, 1875. He received his bachelor's degree in 1896 and his doctorate in 1899 from Harvard University and then served as instructor in chemistry at Harvard until 1900. After a year in Leipzig, Germany, he was in charge of the laboratories of the U.S. Bureau of Weights and Measures in the Philippine Islands in 1904-1905. He became assistant professor of physiochemical research at the Massachusetts Institute of Technology in 1907 and full professor in 1911. He married Mary H. Sheldon in 1912, and they had three children. Also in 1912 he accepted the chairmanship of a small chemistry department at the University of California at Berkeley, where he remained until his death.

In 1916 Lewis published his famous paper ''The Atom and the Molecule,'' in which he proposed that nonionic molecular compounds were the result of the sharing of electrons among atoms. He suggested that a chemical bond was produced in the formation of a molecular compound.

This involved the sharing of a pair of electrons by two atoms. He called this a covalent bond, and it became the basis of the electronic theory of the chemical bond.

Lewis made another important scientific observation in 1916, when he propounded the electron-pair concept of acids and bases, in which acids were classified more generally as electron-pair acceptors, and bases as electron-pair donors. This theory was useful in explaining many reactions otherwise difficult to classify. According to this theory, not only proton-donating compounds are classified as acids. Any compound or ion capable of accepting a pair of electrons to form a new compound is considered to be an acid. In 1923 he published *Valence and the Structure of Atoms and Molecules*. Three years later he wrote *The Anatomy of Science*.

At Berkeley, Lewis gradually built one of the most powerful and creative chemistry departments in the world. His lectures in thermodynamics drew students from all over the world, many of whom became famous. Among these were Linus Pauling, Harold Urey, Melvin Calvin, and William Giauque, each of whom received the Nobel Prize in chemistry. Many scientists believe that Lewis, who received a large number of science's most prestigious honors, should have become a Nobel laureate in chemistry, but this prize eluded him. He died on March 23, 1946.

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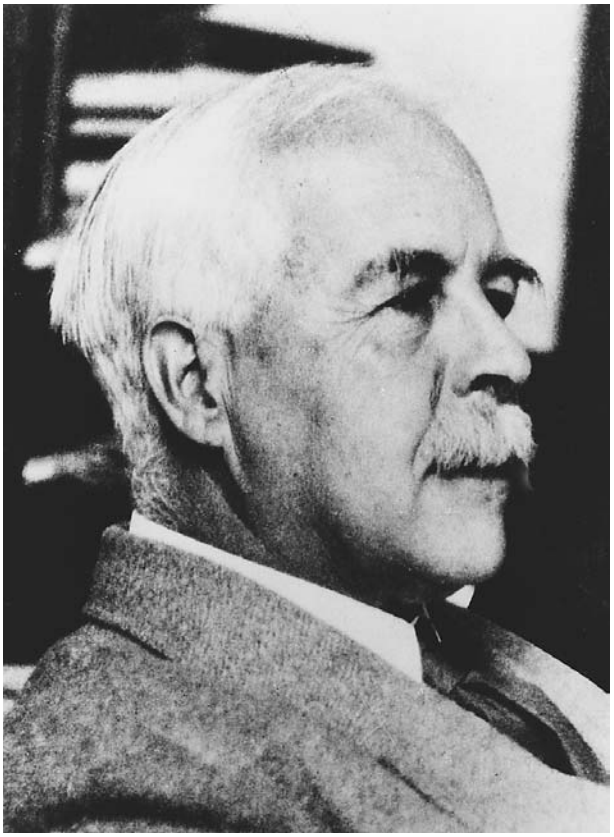

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Harry Sinclair Lewis

Although Harry Sinclair Lewis (1885-1951) was the most celebrated American literary figure of the 1920s, his popular, mildly satirical novels today are valued mainly for their sociohistorical relevance.

In his best work Sinclair Lewis wrote with infectious exuberance, and his visual detail and sensitive dialogue provide a striking, though superficial, verisimilitude. He lacked the insight into social complexities characteristic of the naturalistic authors of the next generation, but Lewis's satire of the smugness, hypocrisy, and puritanism of American small-town life served as a needed contrast to the sentimental literary traditions that had enshrined so much of provincial America. The importance of this achievement, however, should not obscure Lewis's artistic failings: a commonplace world view, little literary imagination, and a style that often failed to rise above journalism.

Born in Sauk Centre, Minn., the son of a small-town physician, Lewis was a lonely, awkward, introspective boy. He first left his provincial environment to study at Yale, briefly interrupting his education in 1907 to work at Upton Sinclair's socialist colony in New Jersey. After his graduation in 1908, Lewis spent several years doing newspaper and editorial work in various sections of the United States. His first four novels were all unsuccessful and insignificant, containing little indication of the satire and realism to follow.

Main Street and *Babbitt*

In 1920 Lewis achieved instant worldwide recognition with the publication of *Main Street,* which, according to Lewis's biographer Mark Schorer, ''was the most sensational event in 20th-century American publishing history.'' It is the story of a gifted young girl, married to a dull, considerably older village doctor, and her futile attempts to bring culture and imagination to vapid small-town life. ''This is America,'' wrote Lewis, ''a town of a few thousand in a region of wheat and corn and dairies and little groves. The town is, in our tale, called Gopher Prairie, Minn. But its Main Street is the continuation of Main Streets everywhere.'' Lewis's satire on smug provincial complacency, though devastating and admirable for its cultural criticism at the time, seems curiously naive today.

Lewis next focused on the American businessman in *Babbitt* (1922), perhaps his major work and the novel more

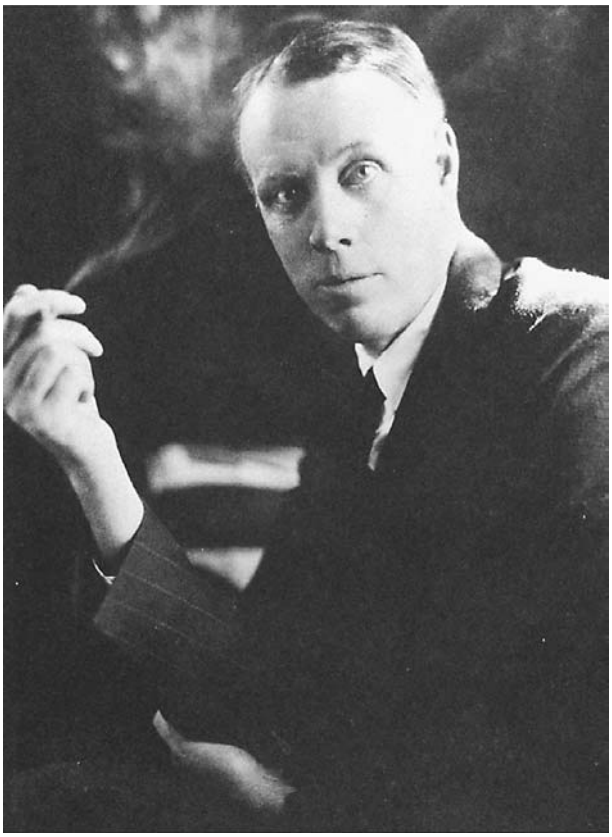

likely to retain its impact. The reason for *Babbitt's* success is that Lewis, never a master of literary realism despite his reportorial skills, deliberately wrote in a fantastic, almost surrealistic style. Abandoning formal plot development or structure, the work achieves a quality of improvisational spontaneity. The prose, consistently energetic, often rises to such Dickensian flourishes as, ''His shoes were black lace boots, good boots, honest boots, standard boots, extraordinarily uninteresting boots,'' and ''Babbitt loved his mother, and sometimes he rather liked her.'' The creation of George F. Babbitt—whose name has become synonymous with bourgeois mediocrity—an intellectually empty, emotionally immature man of dubious morals who nevertheless remains a lovable comicstrip figure, is Lewis's greatest accomplishment. The ineffectiveness of the satire is attributable less to the obviousness of the attack and the author's lack of ingenious wit than to the irony that Lewis himself embodied the Philistinism which he derided. But to fault the satirical impotence of the novel appears superfluous for, as one critic has remarked, ''If Babbitt could write, he would write like Sinclair Lewis.''

Later Novels and Nobel Prize

Lewis's next popular novel, *Arrowsmith* (1925), returns to the conventional form of *Main Street* to portray a young doctor's battle to maintain his integrity in a world of pettiness, dishonesty, and commercialism. Despite its often simplistic treatment of the dedication of pure scientists as a means of spiritual salvation, *Arrowsmith* was offered the Pulitzer Prize. Lewis, however, immediately refused it, because the terms of the award require that it be given not for literary merit, but for the outstanding presentation of ''the wholesome atmosphere of American Life.''

Elmer Gantry (1927), an extremely emotional assault on religious hypocrisy, seems more concerned with the main character's degeneracy than with the failings of organized religion. *Dodsworth* (1929), a sympathetic portrait of a wealthy retired manufacturer seeking happiness in Europe, is more successful. Here Lewis makes little effort to conceal his liking of, and even admiration for, the values of Babbittry. In 1930 Sinclair Lewis became the first American to win the Nobel Prize, but this distinction brought little personal happiness.

The large quantity of writing Lewis produced in the following years is almost without interest. To the earlier superficiality of his fiction was now added a fatal dullness. *Ann Vickers* (1933) traces the career of a neurotic woman who starts as a social worker and ends as the mistress of a politician; *It Can't Happen Here* (1935) warns of the possibility of a fascist takeover of the United States; *Gideon Planish* (1943) is an expose of organized philanthropy; *Cass Timberlane* (1945) deals with an unhappy marriage between a middle-aged judge and his loving wife; *Kingsblood Royal* (1947) takes on the subject of racial prejudice; and *The God-Seeker* (1949) tells the story of a New England missionary's attempts to convert the Indians of Minnesota in the 1840s.

Final Years

Lewis spent his last years traveling throughout Europe, unable to find publishers for his work and poignantly aware that his place in American literature was far less significant than his early admirers had led him to believe. Writing before the reputations of Hemingway, Fitzgerald, and Faulkner were established, and at a time when Theodore Dreiser was encountering critical and public hostility over the uncouth nature of his genius and assault on conventional traditions, Lewis by the nature of his talent and intellectual limitations had been able to fill the literary vacuum. But later critics accused him of depriving the stronger novelist Dreiser of the Nobel Prize in 1930. Married and divorced twice, Lewis retreated into almost total solitude. Increasingly sensitive to his physical deterioration, he was reluctant to be seen even by his few friends. He died on Jan. 10, 1951, of heart seizure, in an obscure small-town clinic just outside Rome.

Lewis's unique place in American literary history is perhaps best expressed by Mark Schorer: ''He was one of the worst writers in modern American literature, but without his writing one cannot imagine modern American literature. That is because, without his writing, we can hardly imagine ourselves.''

Further Reading

The definitive biography of Lewis is Mark Schorer, *Sinclair Lewis: An American Life* (1961). For early critical estimates of Lewis's work see sections in Carl Van Doren, *The American Novel* (1921; rev. ed. 1955); Walter Lippmann, *Men of Destiny* (1927); and James Branch Cabell, *Some of Us* (1930). In

addition, note Vernon L. Parrington's short study, *Sinclair Lewis: Our Own Diogenes* (1927). Later estimates include Robert Cantwell's "*Sinclair Lewis*" in Malcolm Cowley, ed., *After the Genteel Tradition: American Writers since 1910* (1937); Alfred Kazin, *On Native Grounds* (1942; abr. 1956); sections in Maxwell Geismar, *The Last of the Provincials* (1947); and Frederick J. Hoffman, *The Twenties: American Writing in the Postwar Decade* (1955; rev. ed. 1962). □

John Llewellyn Lewis

John Llewellyn Lewis (1880-1969) was one of the most powerful and controversial American labor leader of the 20th century. In founding the Congress of Industrial Organizations, he brought trade union organization to mass-production workers.

The American labor movement as it functions today owes much to John L. Lewis, who, along with his loyal disciples, seized the opportunity provided by President Franklin Roosevelt's New Deal program to make trade unionism a force in national affairs.

John L. Lewis was born in Lucas, Iowa, on Feb. 2, 1880, to Welsh immigrant parents. He grew up in a coal-mining and trade unionist family. After his father was black-listed for participating in a strike in 1882, the family moved about in constant search for work.

Life as a Miner

At the age of 15 John began work as a coal miner. Two years later he returned to Lucas, where he met his future wife, Myrta Bell. She influenced him to read avidly and widely, a habit that later produced the flowery phrases, Shakespearean quotations, and mixed metaphors of his famous public speeches.

A burly, adventurous young man, Lewis traveled to the West in 1901, where he worked as a miner in Montana, Utah, Colorado, and Arizona. He was in Wyoming in 1905 when a coal mine explosion killed 236 miners; this experience has been considered crucial in inspiring Lewis's devotion to miners' unionism and his passion for mine-safety legislation.

Early Career as a Union Official

In 1907 Lewis married Myrta Bell. In 1909 they moved to the heart of the southern Illinois coalfield, one of the key districts in the United Mine Workers of America (UMWA). Aided by his five brothers who joined him there, Lewis gained control of the UMWA local. Following an Illinois mine disaster, the astute lobbying by which he achieved improved mine safety and workmen's-compensation legislation brought him recognition. As a result, Samuel Gompers, President of the American Federation of Labor (AFL), offered Lewis appointment as an AFL field representative and legislative agent.

Traveling on an AFL expense account, Lewis visited the important mining districts and ingratiated himself with local officials through generous use of AFL funds. Thus he was able to construct his own political machine within the UMWA. In 1916 he became the UMWA's chief statistician. A year later he was elected vice president; this, in effect, allowed him to run the union. In 1920, when Lewis became president of the UMWA, the union claimed 500,000 members.

Union President

Lewis's desire for power and the American environment of the 1920s would combine finally to undermine the UMWA's strength. Attempting to establish dictatorial control over the union, he alienated much of the membership as well as influential union leaders. This led to division of the union in Illinois and establishment of a dual miners' union. Lewis also negotiated agreements with employers that sacrificed jobs for the sake of higher wages. A Republican by belief and tradition, Lewis maintained a rather narrow social vision. When the Depression struck the country in 1929, his power had lessened greatly.

The CIO

The factors that hindered Lewis during the 1920s operated to his advantage in the 1930s. His lust for power allowed him to observe conditions that other labor leaders missed. Aware that the power of business had suffered from the Depression and the New Deal's more benign attitude toward unions, Lewis moved in 1933 and 1934 to rebuild

the UMWA into a large and flourishing organization. He urged the AFL to organize and enroll mass-production workers into industrial unions. When the craft unionists who controlled the AFL refused to accept industrial unionism, Lewis challenged them by creating the Committee for Industrial Organizations (CIO) within the AFL in 1935. At the same time he resigned his AFL vice presidency.

Under Lewis's wise leadership the CIO proceeded to mount militant and well-financed organizing efforts in the automobile, steel, rubber, and other industries. In 1937, during protracted industrial conflicts, the CIO succeeded in bringing union organization and collective bargaining to the mass-production industries. Lewis remained a barrier against attempts to reunite the labor movement, however. In 1938 he transformed the CIO into a permanent competitor with the AFL.

Relations with Roosevelt

Successful in confrontations with the General Motors and United States Steel companies, Lewis took on President Roosevelt. Lewis had left the Republican party and turned New Dealer in 1936, providing the Democrats with a half million dollars in campaign funds. But when Roosevelt refused to heed his every demand, Lewis turned against him. In 1940 he opposed Roosevelt's reelection (allegedly because he had been denied second place on the ticket) and endorsed Wendell Willkie for the presidency. In a national radio speech, he called on workers to vote Republican and promised to resign as president of the CIO if Roosevelt won. When Roosevelt did win, Lewis resigned his presidency in 1941, though not without much drama.

Final Years

Lewis remained a thorn in the side of other labor leaders, employers, and public officials. Using what power he retained as UMWA president, he frequently called strikes in times of national emergency. This resulted in antilabor legislation and rising criticism of Lewis's behavior, though the miners' demands were usually fulfilled.

During his last years as president of the UMWA, Lewis returned to his 1920s strategies. Again, as Lewis traded jobs for higher wages and welfare benefits, his union shrank in membership and influence. He finally resigned his presidency in 1960. He died on June 11, 1969, in Washington.

Further Reading

There is no scholarly biography of Lewis, but three journalistic accounts of his life are available. The best of these, although laudatory and sometimes unreliable, is Saul Alinsky, *John L. Lewis* (1949). More critical are C. L. Sulzberger, *Sit Down with John L. Lewis* (1938), and James A. Wechsler, *Labor Baron: A Portrait of John L. Lewis* (1944). An interesting, revealing portrait is in the autobiography of another UMWA leader, John Brophy, *A Miner's Life,* edited by John O. P. Hall (1964). The works that best place Lewis in context of the 1920s and 1930s and critically assess his contributions are Irving Bernstein, *The Lean Years: A History of the American Worker, 1920-1933* (1960) and *Turbulent Years: A History of the American Worker, 1933-1941* (1970). □

John Robert Lewis

John Robert Lewis (born 1940), a veteran of the civil rights movement of the 1960s, was elected to the U.S. House of Representatives by the citizens of Atlanta, Georgia, in 1986.

John R. Lewis, a native of Troy, Alabama, first achieved national attention while he was chairman of the Student Nonviolent Coordinating Committee (SNCC) during the 1960s. Lewis was born on February 21, 1940, to Willie Mae and Eddie Lewis. He was one of ten children. The family led a relatively simple rural existence, with Eddie working as a tenant farmer and later a land holder while Willie Mae earned money by taking in laundry. The Lewis children were raised in a religious atmosphere characterized by loving concern for each child. No amount of love, however, could shield young John from the adverse effects of racial segregation then prevalent in Alabama. He was bussed past a well-equipped high school for white children to a one-room schoolhouse which only inadequately served the needs of African American students. Even as a schoolboy, Lewis observed that roads and modern conveniences which aided the development of the white community were denied to poverty-stricken African American neighborhoods in the Troy area.

While he was a teenager Lewis felt the call to the gospel ministry and began to preach periodically in local churches. He listened regularly to a radio gospel program presented by a young Boston-trained theologian, Martin Luther King, Jr., and was inspired because King, a southern African American man, was intelligent, articulate, and interesting. King also had thoughtful ideas about addressing the problems of racial injustice through passive resistance. When Lewis was 15 he learned of the Montgomery, Alabama, bus boycott led by King, Ralph D. Abernathy, and other members of the Montgomery Improvement Association (MIA). The MIA led the vast majority of the African Americans in the city in their decision to refuse to ride the segregated city busses unless they were treated more fairly by white drivers and passengers. It filled Lewis with pride to see the African American community of Montgomery acting in concert and with determination to continue the boycott until the bus company agreed to their demands. The boycott drew national and international attention, and many people, both African American and white, rejoiced when, after a year-long struggle, the city bus company agreed to give African American passengers the same rights as whites and pledged to hire some African American bus drivers.

Lewis had much more than a passing interest in the boycott: it inspired him to want an active role in the civil rights struggle. He was not yet sure exactly what he could do, but he was a willing volunteer long before he could become actively involved. As King and Abernathy found in their religion an avenue for social action, so Lewis began to pursue more actively his own theological training with a view toward doing the same. He traveled to Tennessee, where he attended the American Baptist Seminary and later

enrolled at Fisk University in Nashville. Both of these institutions of higher learning were open primarily to African American students.

Lewis was kept from actively participating in civil rights agitation for a while by his parents who were frightened for his life. But in 1960, after four students from North Carolina Agricultural and Technical College in Greensboro sat down in the ''white-only'' section of the local Woolworth's lunch counter and refused to move, hundreds of African American and white students all over the South determined to follow their example. Such ''sit-ins'' provoked a spontaneous but quiet revolution which allowed students to register their protests without harming anyone or destroying any property. The students welcomed being jailed as a result of their sit-ins and, because of the publicity it gave to their cause, they often refused to post bail.

Though Lewis's parents continued to urge him not to get involved, he felt that at 20 he knew his own mind. He joined the lunch counter sit-in demonstrations that were taking place in Nashville. Soon he had been jailed four times, but this was just the beginning of the violence that would be inflicted on this apostle of nonviolence. Before the federal Civil Rights Act was passed four years later in 1964, Lewis had been jailed and beaten many times and had suffered a fractured skull at the hands of an angry white mob in Selma, Alabama, during the 1963 Selma to Montgomery protest march.

Because of the spontaneity of the sit-ins, the students had no organizational body or any general affiliation with existing civil rights groups. Ella Baker, the executive secretary of the Southern Christian Leadership Conference (SCLC, King's regional organization), called a meeting in 1960 to help the students get organized. The students met at Shaw University in Raleigh, North Carolina, in April 1960. There, with Lewis as a co-founder along with about 200 other students, SNCC was formed. The students refused to affiliate with any of the existing major civil rights groups such as the SCLC, the National Association for the Advancement of Colored People (NAACP), or the Congress on Racial Equality (CORE), formed their own organization, and elected Marion Barry, a graduate student at Fisk University, as their first chairman.

After a 1961 Supreme Court decision declaring illegal all segregation in interstate bus depots and on busses, CORE leaders decided to stage a ''freedom ride'' from Washington, D.C., to New Orleans. Their purpose was to ignore all traditional forms of segregation on the busses and in the terminals. Led by CORE director James Farmer, 13 freedom riders, seven African Americans and six whites, left Washington, D.C., on May 4, 1961. Lewis was among them. The riders, who had pledged themselves to nonviolence, were brutally beaten during the ride. Lewis was the first to be attacked. Finally, when the Greyhound bus that some of the demonstrators were riding in was burned outside of Anniston, Alabama, the CORE volunteers were ready to discontinue their protest. SNCC members including Lewis refused to be dissuaded from their cause and continued the freedom rides. Lewis also led marches against segregated movie theaters in Nashville, again prompting numerous arrests as well as physical and verbal abuse by local whites. Through it all Lewis maintained a path of nonviolence toward achieving civil rights.

Lewis was unanimously elected chairman of SNCC in 1963 and served until 1966 when Stokely Carmichael, the proponent of the more aggressive ''Black power'' strategy, won his seat. During the time that he was chairman Lewis had the opportunity to be one of the speakers during the August 28, 1963, March on Washington, when nearly 250,000 African Americans and whites converged on the U.S. capital to stage a peaceful march for jobs and freedom. After he was ousted as SNCC chairman, Lewis went on to work for the Field Foundation, where in a number of capacities he continued his efforts. One of the most significant roles he played at the foundation was as director of its Voter Education Project (VEP). From 1970 through 1977, Lewis led grass roots efforts to organize southern African American voters, politically educate the youth the give voter assistance programs. In 1977 President Jimmy Carter appointed his to be director of US operations for ACTION, a federal agency overseeing economic recovery programs on the community level.

Determined to have a greater voice in community issues, Lewis became more involved in mainstream politics. In 1982 he was elected to Atlanta City Council where he was known for his close attention to the needs of the poor and the elderly. Twenty years after he stepped down as the leader of SNCC, Lewis, a member of the Atlanta city council, was elected to the U.S. House of Representatives after a

hard fought battle with his former SNCC co-worker, Georgia state senator Julian Bond. Lewis' reputation as a diligent listener to the needs of the poor, elderly African Americans and labor carried him onto victory.

As a Congressman, Lewis carried on the fight for civil rights. Although critics accused him of not having effective strategies for adapting his positions to the changing needs of African Americans, he nonetheless remained a voice calling for a ''sense of shared purpose, of basic morality that speaks to blacks and whites alike''. In 1991, Lewis became one of the three chief deputy whips for the Democratic Party, one of the most influential positions in the House. His criticism of House speaker Newt Gingrich brought him to the forefront of controversy in 1996, although he was considered a moderate by many African Americans. In 1994, during a speech to African Leaders in Ghana, Lewis summed up his experience and his commitment to civil rights for all peoples: ''Do not give up, do not give out, and do not give in. We must hold on and we must not get lost in a sea of despair.''

Further Reading

Although there is no full-length biography available on Lewis, there are several histories of SNCC which provide information about his life— Howard Zinn, *SNCC, The New Abolitionists* (originally published 1964, revised 1985); Cleveland Sellers, *The River of No Return* (1973); James Foreman, *The Making of African American Revolutionaries* (1972, 1985); and Clayborne Carson, *In Struggle* (1981). In addition an in depth article in *The New Republic* July 1, 1996 offers excellent biographical and political information. □

Matthew Gregory Lewis

The English novelist and playwright Matthew Gregory Lewis (1775-1818), known as Monk Lewis, a popular writer during the early 19th century, is remembered today only as the author of a Gothic novel, ''The Monk.''

Matthew G. Lewis was born in London on July 9, 1775. His wealthy and influential father, who became England's deputy secretary at war, intended him for a diplomatic career. Lewis was sent to Westminster School at the age of 8 and to Christ Church, Oxford, at the age of 15. He spent the summer of 1791 in Paris and the fall and winter of 1792-1793 in Germany, where he learned to speak German fluently and met Johann Wolfgang von Goethe. After Lewis received his bachelor of arts degree in 1794, he became an attaché to the British embassy at The Hague for 7 months. His mother, who had permanently separated from his father in 1791, had encouraged her son's desire to become a professional writer. From the age of 14 he had been ''scribbling Novels and Plays.''

In 1792 Lewis completed *The East Indian* and in 1794 *The Twins,* two plays that were performed several years later. More importantly, while in Holland, he wrote ''in the space of ten weeks'' *Ambrosio, or the Monk,* a Gothic novel of ghosts, murders, and ravished maidens. When the novel appeared in 1796, it was an immediate best seller. At the age of 20, ''Monk'' Lewis, as he was henceforth known, found himself famous and welcomed into high society. But a number of critics, led by Samuel Taylor Coleridge in the *Critical Review,* attacked *The Monk* as blasphemous and obscene. As a result, Lewis never entirely escaped a reputation of being a licentious man.

From 1796 through 1802 Lewis served indifferently as a member of the House of Commons and continued to direct his energy into professional writing. From 1796 to 1812, 18 of his dramas were published or produced at London theaters. The first-produced and most successful was *The Castle Spectre,* a Gothic drama of ghosts, castles, and murders. Though none of these plays retains any interest today, they established Lewis as the leading popular playwright of his age.

Lewis was also busy with other literary activities. Between 1797 and 1806 he published translations of two German romances and two plays, the most important of which was Friedrich von Schiller's drama *Kabale und Liebe*.

In 1801 Lewis published *Tales of Wonder,* a collection of 60 poetic ballads of the supernatural, including 9 by Lewis and 5 by Walter Scott. Lewis also wrote a number of songs, many for inclusion in his plays. The best of these he published as *Twelve Ballads* in 1808. The last volume Lewis brought out was *Poems,* a small selection of his lyric poetry

published in 1812. The death of Lewis's father in 1812 left him a rich man and ended his professional career.

On Jan. 1, 1816, Lewis landed in Jamaica to inspect and to improve the situation of the slaves on the large estates he had inherited there. In August of that year, he visited Lord Byron and Percy Bysshe Shelley in Geneva, where he translated Goethe's *Faust* aloud to Byron. Lewis spent the next 14 months traveling in Italy, then sailed again for Jamaica in November 1817. During the return voyage to England, he died of yellow fever on May 16, 1818, and was buried at sea. The posthumous publication of Lewis's *Journal of a West Indian Proprietor* in 1834 revealed, in its accurate and lively description of the real world, a new dimension of his talent.

Further Reading

The standard biography of Lewis was written by Mrs. Margaret Baron-Wilson but published anonymously as *The Life and Correspondence of M. G. Lewis* (2 vols., 1839). It is detailed but contains inaccuracies sometimes designed to combat Lewis's reputation for immorality. These inaccuracies are corrected in Louis F. Peck's excellent modern study, *A Life of Matthew G. Lewis* (1961). Of special value are Peck's detailed discussions of Lewis's many publications. □

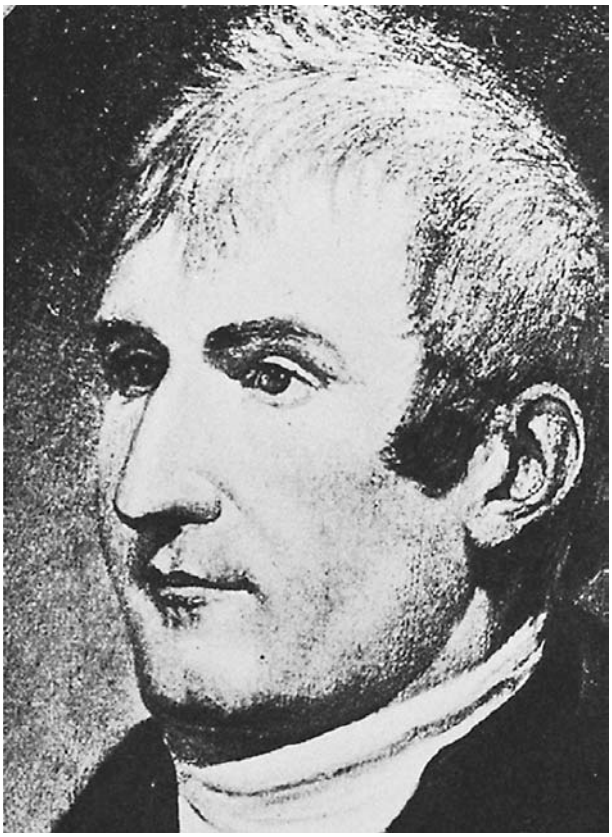

Meriwether Lewis

Explorer and U.S. Army officer, Meriwether Lewis (1774-1809) has been saluted as America's foremost explorer. The Lewis and Clark expedition is often called America's national epic of exploration.

Meriwether Lewis was born in Albemarle County, Va., on Aug. 18, 1774. His father became a Revolutionary War officer and died when Meriwether was 5. Meriwether became the man of the family, since his only brother was younger. Ending his formal schooling at the age of 18, he appeared destined for the life of a Virginia gentleman farmer. But in 1794, when Pennsylvania insurgents brought on the Whiskey Rebellion, Lewis answered President George Washington's call for militia volunteers. The campaign was bloodless, but Lewis enjoyed himself. He wrote his mother, ''I am quite delighted with a soldier's life.''

While on frontier duty, Lewis met William Clark, who was commanding the special company of sharpshooters to which Lewis was transferred. The two men quickly became friends. After service on the Mississippi River, Lewis was asked by his old Virginia friend Thomas Jefferson-now president of the United States-to become his confidential White House secretary. Lewis served in that capacity from 1801 until 1803, while the President discussed with him his dream of sending an exploring expedition to the Pacific via the Missouri River drainage. When Jefferson offered him leadership of the expedition, Lewis accepted, choosing Clark as his associate. Lewis took a ''crash'' course in science from scholars of the American Philosophical Society, since he was to make scientific reports on the West.

The Expedition

On May 14, 1804, Lewis had Clark lead their little flotilla of boats up the Missouri River to North Dakota, where they decided to winter, building Ft. Mandan (near modern Bismarck). There had been hostile Indians and some tense moments along the way but, thanks to Lewis's diplomacy, there had been no battles.

Lewis and his men pushed on again in April 1805. By August the Missouri River had dwindled to a series of shallow tributaries which Lewis's canoes could not negotiate. Luckily, Lewis had hired Toussaint Charbonneau as an interpreter-guide. Though Charbonneau was nearly worthless, his wife, Sacajawea, was the sister of the chief of the Shoshone Indians; thus Lewis got the horses he needed to cross the Rocky Mountains. Once across, the explorers drifted in new canoes down the Clearwater and Snake rivers and continued down the Columbia to the Pacific. Winter quarters were built at Ft. Clatsop, south of the mouth of the Columbia.

On March 23, 1806, they began the homeward trek. Lewis split his party in order to explore more territory. He was nearly killed by hostile Blackfoot Indians and was accidentally shot by one of his own men during a hunt. Nevertheless, he and Clark got all of their men safely back to St. Louis. From there to Washington, D.C., Lewis enjoyed a

hero's welcome as his passage was celebrated by local citizens.

Last Years

As a reward, Jefferson made Lewis governor of Upper Louisiana Territory (later, Missouri Territory). Lewis resigned his Army commission, but before going to St. Louis to take office, he tried to finish editing his journals of the exploration for publication. He was unsuccessful, even though he delayed for almost a year.

Lewis found Missouri a lawless frontier, and although he threw himself into the work of administering the territory, the results were mixed. For one thing, Lewis was not cut out for a desk job. An ideal explorer, he was a mediocre administrator. Moreover, his second-in-command in St. Louis was hostile and jealous. In 1809 a State Department clerk delayed one of Governor Lewis's drafts for a mere $ 18.70 to pay for the translation of the laws of Missouri Territory into French for its many Gallic citizens. The money was not important, but Lewis feared that the government might begin to question all of his official bills. He decided to go to Washington to set matters straight.

Lewis started down the Mississippi by boat but soon went ashore, ill with fever and possibly delirious. He wrote President James Madison that he would continue by land. Still very ill, he hurried on with a companion and two servants, taking the Natchez Trace. On Oct. 11, 1809, while his companion looked for a strayed horse, Lewis rode to a lonely Tennessee inn to spend the night.

During the night the innkeeper's wife, according to her later story, was awakened by a shot and heard Lewis moaning. Frightened, she did nothing; at daybreak Lewis's servants found the governor near death from a bullet wound in his head. He died at sunup, his last words being, ''I am no coward, but I am so strong; it is so hard to die.'' When Jefferson heard of Lewis's death, he accepted the theory of suicide that was suggested by those who found his body. But a strong minority, then and later, felt that Lewis had been murdered, for murders were common on the Natchez Trace at this time.

Incredibly, the nation that had cheered Lewis's great exploration of the Louisiana Territory, the Rockies, and Oregon only a few years before, now neglected him. His remains were not moved to Washington, D.C., or to Virginia. Not even a gravestone was erected. His friend Alexander Wilson, the ornithologist, made a personal pilgrimage to the inn and paid the innkeeper to fence the grave to keep out rooting hogs. Finally, in 1848 the state of Tennessee erected a handsome monument over Lewis's grave. Today his gravesite is a national monument.

A large share of the responsibility for the brilliance of the Lewis and Clark expedition must go to William Clark, but the genius of this corps of discovery was Lewis himself. He combined a talent for military leadership with an inquiring mind, which was perfect for the task at hand-exploring, mapping, and reporting upon the *terra incognita,* which in 1804 was the American Far West.

Further Reading

The most complete biography of Lewis is Richard Dillon, *Meriwether Lewis* (1965). Also useful is John E. Bakeless, *Lewis and Clark, Partners in Discovery* (1947). Calvin Tomkins retraced the explorers' route in *The Lewis and Clark Trail* (1965). Albert and Jane Salisbury's photo essay on the route of march, *Two Captains West* (1950), is informative. Donald Jackson, *Letters of the Lewis and Clark Expedition* (1962), is a model of scholarship, as is Reuben G. Thwaites, ed., *Original Journals of the Lewis and Clark Expedition* (1904-1905). An interesting one-volume summary of the explorers' journals is Bernard DeVoto, ed., *The Journals of Lewis and Clark* (1953).

Additional Sources

Ambrose, Stephen E., *Undaunted courage: Meriwether Lewis, Thomas Jefferson, and the opening of the American West,* New York: Simon & Schuster, 1996. □

Oscar Lewis

The American anthropologist Oscar Lewis (1914-1970) was concerned with the study of culture change and was the originator of the ''culture of poverty'' concept.

Oscar Lewis was born in New York City in 1914. The son of a rabbi, he was raised in upstate New York and majored in history at the City College of New York. After receiving his B.A. in history in 1936 he matriculated as a history student at Columbia University. Becoming somewhat disaffected from the history then taught at Columbia, he followed the advice of his wife's brother, Abraham Maslow, and had a long talk with Ruth Benedict of the Anthropology Department. Attracted by the field and by Benedict, he switched departments. Among those at Columbia who influenced him, in addition to Ruth Benedict, were Ralph Linton and Margaret Mead.

Lewis was poor, and there was little financial aid available at the time. Therefore, his dissertation research was done in the library, rather than in the field, and combined history and anthropology. Receiving his degree in 1940, his dissertation on the effects of white contact on the Blackfeet Indians was published in 1942. That year Lewis worked for the Human Relations Area Files in New Haven, and in 1943 he went to Mexico as a U.S. representative of the Interamerican Indian Institute to work with Manuel Gamio and Juan Comas. Lewis conducted his first field work in Tepoztlan during these years, thereby beginning a life-long association with Latin America.

Upon his return to the United States Lewis worked for the U.S. Department of Agriculture as a social scientist. Briefly on the faculties of Brooklyn College and Washington University, Lewis was appointed to the faculty at the university of Illinois in Champagne-Urbana in 1948, starting the anthropology program there. Lewis served briefly as a consultant to the Ford Foundation in India, and while in this

post he recruited a number of Indian students and directed an ethnographic study of a village in India.

Lewis's research in Tepoztlan was in a village made famous earlier by the pioneering work of Robert Redfield. When Lewis published a book on Tepoztlan, it roused a considerable controversy for it was critical of Robert Redfield's findings. Redfield was not disturbed by this, but many other people were. Lewis had paid a great deal of attention in this study to economics and factional politics. An offshoot from this research developed into the major thrust of the rest of his career—the study of poor people by means of a detailed investigation of a small number of individuals in the family setting.

The first major publication with this focus was *Five Families,* about families who lived in Mexico City. This was followed by *The Children of Sanchez* and later by several other books on various members of and events in the Sanchez family. He also published a lengthy study of Pedro Martinez, a resident of Tepoztlan. Subsequently he added an interest in Puerto Rican poor people, both in Puerto Rico and in New York, and he was working on a study of Cuba when he died without warning at age 56.

Lewis is probably best known for his ''culture of poverty'' concept, which evolved from his work on poor families in Mexico. The basic idea was that the poor had a culture of poverty which in effect kept them poor. Thus a culture of poverty would be reproduced by generations of the poor and would last for some time even if the individuals or families were able to work themselves out of economic poverty. The concept of culture of poverty has been strongly attacked on conceptual grounds by Anthony Leeds in 1971 and earlier on other grounds as well by Charles Valentine (1968).

While Oscar Lewis is most well known for the culture of poverty concept, several of his other accomplishments were much more lasting. A major contribution was his study of variation in a peasant village. Much of anthropology had been presented as if a village, culture, or tribe were homogeneous and the important variation was that found *between* villages, tribes, etc. Redfield's account of Tepoztlan presented the village as essentially homogeneous. Lewis protested that there were wealth differences within the village, that there were profound political disputes and differences, and that these differences were important for an understanding of Tepoztlan, and by extension of any peasant village. Many subsequent accounts of peasant villages have described such differences or at least taken them into account.

Oscar Lewis's works include ''The Effects of White Contact upon the Blackfoot Indians,'' in *Monographs of the American Ethnological Society,* Vol. 6, edited by J. J. Augustin (1942); *Life in a Mexican Village: Tepoztlan Restudied* (1951); *Village Life in Northern India* (1958); *Five Families: Mexican Case Studies in the Culture of Poverty* (1959); *The Children of Sanchez* (1961); *Pedro Martinez, A Mexican Peasant and His Family* (1964); *La Vida: A Puerto Rican Family in the Culture of Poverty—San Juan and New York* (1966); *A Death in the Sanchez Family* (1969); and *Anthropological Essays* (1970).

Further Reading

Additional information on Lewis can be found in Anthony Leeds ''The concept of the 'culture of poverty': conceptual, logical, and empirical problems, with perspectives from Brazil and Peru,'' in E. B. Leacock, editor, *The Culture of Poverty: A Critique* (1971), and Charles Valentine, *Culture and Poverty: Critique and Counter-Proposals* (1968). □

Sol LeWitt

The American artist Sol LeWitt (born 1928) created drawings and sculptures in the Minimalist and Conceptualist categories.

Sol LeWitt was born on September 9, 1928, in Hartford, Connecticut. He received a Bachelor of Fine Arts from Syracuse University in 1949. During the 1950s and 1960s he taught art in New York City, also working for a time as a receptionist at the Museum of Modern Art, and was employed in the graphics department of the I. M. Pei architectural firm. In 1963 he began to exhibit his work in New York, and he had his first one-man show at the Daniels Gallery in 1965. During the latter part of the 1960s he was involved in group exhibitions of Minimal art in New York and the Netherlands. Around 1969 his work became more conceptual, and during the 1970s he participated in major exhibitions in the United States, Switzerland, Italy, and West Germany. Beginning in 1980 he lived in Spoleto, Italy.

As an active artist, LeWitt has been identified with two late 20th-century movements, Minimalism and Conceptualism. In a sense, both movements are so simple that they require complex definitions. Minimalist artists emphasize basic materials and shapes and make deliberate efforts to avoid both subject matter and the ''hand of the artist.'' Conceptualism moves a step further by stressing the idea or concept of the work, not the object.

Early in LeWitt's career his repetition of serial shapes and emphasis on basic lines and planes made his sculpture fit into the Minimalist category, along with that of sculptors such as Donald Judd, Dan Flavin, and Robert Morris. From that foundation he moved into work that relied less on the formal qualities and more on the ideas of repetition, sequence, and system, and thus became more of a Conceptualist.

Conceptualist Controversy

His indentification as a Conceptualist led to an interesting situation with one of LeWitt's works, Standing Open Structure, Black, 1964. It is an open rectangle made of wood and painted black. The museum where the piece is on long-term loan received a loan request from an exhibition with several European venues. Concerns about shipping and the absence of such an important work from a permanent installation prompted the museum to inquire as to whether LeWitt would consider having the work recreated overseas

at the first venue. The author of influential writings on conceptual art, LeWitt had articulated the significance of the idea in the work of art. LeWitt's wall drawings, for instance, are much like musical scores: it is LeWitt's intention that they be originated by him, but be carried out by others, and that they are impermanent and repeatable. However, this was not true of all of his works. Thoughts of practicality led to an overgeneralization of LeWitt's conceptual stance and the idea that any of his works may be reproduced and still be authentic. Because LeWitt was alive (and still owns Standing Open Structure, Black), a telephone call resolved the question. Upon learning of the dilemma, LeWitt was amused but nonetheless did not agree to the recreation of his work, asking, ''Would you repaint a Mondrian?''

Other early LeWitt structures, especially those painted white, have become dirty or discolored. Though some would make a case for them to be left as is, citing the historical value of their original appearance, LeWitt disagrees and has them repainted. As LeWitt asserts, ''There is no reason why a piece shouldn't look as it was when it was made. I would like to have my work to always be as it was when it was made.''

Early Works

Serial Project No. 1 (*ABCD;* 1966) is an example of LeWitt's Minimalist and serialist approach and was an early work to gain critical notice. The steel work is about six and one half feet square and the height varies from about one inch to twenty inches. It looks a bit like a symmetrical model of a city consisting only of square and rectangular buildings. There are four groups (ABCD) of nine-part grids, for a total of thirty-six. The viewer can easily see that the appearance of the work is based on logical patterns and arrangement of parts, although clearly describing every pattern used may be difficult since so many patterns are presented simultaneously. A work like this is somewhat like a musical score that might incorporate a theme that is repeated backward or as a mirror image of itself. The actual structure may not be easily described on first encountering the work, but the perceiver is aware that it is there.

Sculptural works made up of cubes and grids were important productions of LeWitt in the 1960s and into the 1970s. He also made some important drawings, again using the grid theme, such as *Variations of Incomplete Open Cubes* (1974). In this work the artist worked out all the possible variations from a diagram of a cube in perspective. He also made a number of drawings based on simple lines and variations on them. For example, *Four Basic Kinds of Straight Lines and All Their Combinations in Fifteen Parts* (1969) is a series of 15 pen and ink drawings of parallel lines, each part measuring eight inches square. The four basic kinds of straight lines are vertical (1), horizontal (2), diagonal left to right (3), and diagonal right to left (4). In this work the fifteen squares are labelled as follows, indicating which types of lines are used in each: 1, 2, 3, 4, 12, 13, 14, 23, 24, 34, 123, 124, 134, 234, and 1234. Later, LeWitt made similar works with different kinds of arcs, and with different kinds of geometric forms.

In his work of the 1960s, which emphasized lines, grids, and systems, LeWitt was inspired by the sequential photographs of the late 19th-century photographer Eadweard Muybridge, whose images of horses and human figures were studies in motion. His photographs pointed out to LeWitt the formal value of repetition, sequence, and a system.

Later Work

In his later work LeWitt put more emphasis on the monumentality of the idea and its manifestation, even as he continued to use lines, grids, and systems. Works of the 1970s and later were presented on a monumental scale, often designed for specific rooms for exhibition. These works often have extremely lengthy titles that also serve as instructions for putting the work up. For example, the following is the title of a piece first installed at the Museum of Modern Art in 1978:

> *Three-part drawing: A six-inch* (*15 cm*) *grid covering the walls. 1st wall: On a red wall, blue lines from each corner to points on the grid, yellow lines from the center to points on the grid; 2nd wall: On a yellow wall, blue lines from each corner to points on the grid, red lines from the midpoint of each side to points on the grid; 3rd wall: On a blue wall, red lines from the midpoint of each side to points on the grid, yellow lines from the center to points on the grid.* (*The number of lines and their length are determined by the draftsmen, but each wall has an equal number of lines.*)

This title describes the work well enough that the draftsman who installs it will know what to do. As in many other conceptual pieces, the artist's interest was in the concept and idea, not the execution of the work. This work also shows LeWitt's interest in simplicity—using primary colors, grids, and lines.

In keeping with his simple conceptual style, he provided squares on the walls for the Holocaust Memorial Museum in Washington. Wrenching simple is what some called Lewitt's Black Form, a cube of black stones, which was erected in the middle of a plaza in Munster, Germany. Later, after officials had removed it, he built another, which was put up in front of the Town Hall in Hamburg-Altona as a monument to Jews who suffered and died in the Holocaust.

In 1993 Lewitt created a sixty-two-foot-high, site-specific drawing expressly for the atrium of the High Museum of Art in Atlanta. On certain days, when the sun comes through the skylight, shadows are cast across *Irregular Bands of Color,* animating the work, changing it and making it enormously complex. The drawing—which was done in ink washes directly on the wall, like a kind of fresco—has the configuration, basically, of stars within stars. But the star at the center is not visible because an architectural element conceals it. Bands is thus also about our will to make order out of chaos until ultimately we realize that chaos is ready the natural order.

LeWitt received a commission in 1996 to add to the new National Airport terminal in Washington. His charge

was to design an 18-foot medallion to be set in the floor of the main concourse. The first viewing of his new wall paintings was shown for the first time in the U.S. in December of 1996 and combined both modernist and conceuptual elements. The work comprises simple and common seven 12-foot squares of oil, painted directly onto the wall, one each in red, yellow and blue; one in dark gray, one in light gray; and two in black. The work reflects the essence of the Modernist art movement: monochrome painting, geometric form, heroic scale and modulated repetition. However, this installation is in principle conceptual. LeWitt created a set of written instructions that, when carried out by artisans, realizes the work of art.

For LeWitt the idea was always the primary key. In his published statements it is clear that he believed his work and similar conceptual work need not be boring, as is sometimes perceived, but should be cool and unemotional, allowing the viewer to re-think and enjoy the thoughts and mental considerations behind the work. With many works of art it is easy for the viewer to respond primarily emotionally; with LeWitt's work, there must be a thinking response.

Further Reading

An excellent monograph is A. Legg, editor, *Sol LeWitt* (1978), which includes writings by the artist. More limited selections by LeWitt are found in D. Ashton, editor, *Twentieth-Century Artists on Art* (1985), and Ursula Meyer, editor, *Conceptual Art* (1972). Useful studies are G. Battcock, *Minimal Art* (1968), and R. Pincus-Witten, *Postminimalism* (1977). For a broader discussion of various art movements, including Minimalism and Conceptualism, see C. Robins, *The Pluralist Era* (1984). Other more general studies of this period are B. Rose, *American Art Since 1900* (1975); S. Hunter and J. Jacobus, *Modern Art* (1985); E. Lucie-Smith, *Art in the Seventies* (1980); and E. Lucie-Smith, *Movements in Art Since 1945* (1985). □

Liang Ch'i-ch'ao

Liang Ch'i-ch'ao (1873-1929) was a Chinese intellectual and political reformer and one of the most influential popularizers of Western ideas in modern China.

Liang Ch'i-ch'ao was born on Feb. 23, 1873, in southern China near the city of Canton. His initial education was given by his grandfather and father, who were farmers, with such success that Liang passed the first civil service examination at the astonishingly young age of 11 years. Liang again displayed his precocity by passing the second-level, or provincial, examinations at the age of 16. Liang's performance was so impressive that the chief examiner arranged for Liang to marry his younger sister.

Early Reformist Activity

The year 1890 was a milestone in Liang Ch'i-ch'ao's life. He then met and became a student and disciple of K'ang Yu-wei. For the next decade Liang's intellectual development was dominated by this brilliant, if unorthodox, Confucian scholar, although Liang also gained ideas about the modern Western world from Timothy Richard, an English missionary who was influential in Chinese reformist circles during the 1890s.

Liang's political career began in 1895, when he and K'ang Yu-wei organized nearly 1,300 examination candidates in Peking to protest the humiliating peace terms of the Treaty of Shimonoseki after the Sino-Japanese War, and to memorialize the Emperor, requesting reform of the imperial government. These petitions had no visible effect, and the two young men realized that effective reform could be accomplished only after the concept had been popularized among China's intellectuals. They played a leading role in the Ch'iang-hsüeh hui (Society for the Study of National Strengthening), which held its inaugural meeting on Aug. 22, 1895.

Liang at this time began his long journalistic career by serving as one of the chief contributors to the reform newspaper founded by the society. The Ch'iang-hsüeh hui's promotion of constitutional and democratic ideas inevitably provoked opposition among conservative officials in the Peking government, and in early 1896 the government proscribed the reform group and its publications.

Undeterred, Liang quickly resumed his reform propaganda, serving as editor of a newspaper in Shanghai and subsequently as a dean of Chinese studies in a school established by progressive gentry in the province of Hunan. Among the reforms Liang was now advocating were the establishment of constitutional government, industrialization of the economy, introduction of Western subjects into the educational curriculum, and the ending of footbinding and opium smoking.

Hundred Days Reform Movement

In 1898 Liang's teacher, K'ang Yu-wei, had gained the confidence of the Emperor, and the famed Hundred Days Reform movement had begun. Liang rushed to Peking to participate in this ill-fated attempt at restructuring much of the Chinese nation. During the reforms Liang served in a nominally relatively low position but was, nevertheless, viewed as a leader of the reformers. When the empress dowager terminated the reforms on Sept. 21, 1898, Liang fled to Japan.

Reform versus Revolution

During the next 13 years Liang's popularity and influence reached their apogee. In 1899 K'ang Yu-wei organized the Pao-huang hui (Society to Protect the Emperor) to oppose the despotic rule of the empress dowager Tz'u-hsi and to garner support for a constitutional monarchy under the unfortunate emperor Kuang-hsü.

Thus far in his career, Liang had displayed little disagreement with the ideas of K'ang Yu-wei. Now in Japan, however, exposure to the relatively modern society of Japan and to Western writings such as John Stuart Mill's *On Liberty* and Jean Jacques Rousseau's *Social Contract* opened for him new and exhilarating vistas. Whereas K'ang consid-

ered Confucianism essential for the maintenance of China's cultural and political integrity, Liang now thought that Confucianism was an obstacle to the modernization and strengthening of the nation.

This new intellectual independence resulted in a rift with K'ang that was never entirely healed. Liang's political views now assumed a radical cast, and he espoused the Ch'ing dynasty's replacement by a republican form of government. He briefly cooperated with Sun Yatsen's revolutionary movement, but by 1903 Liang disavowed these radical views as a result of a trip to the United States and resumed his cooperation with K'ang in striving for the establishment of a constitutional monarchy in China. The trip convinced Liang that the Chinese people were not yet adequately trained or educated to permit the effective operation of democratic institutions.

Liang wrote prolifically during these years of exile. As editor of several journals, most notably the *Hsin-min ts'ung-pao* (New People's Miscellany), he touched on virtually the entire realm of Western thought. Everything related to the West was within the scope of his interest and knowledgable comment.

This dazzling display of knowledge, presented in a distinctively free and lucid style, brought Liang a fame unequaled by that of any other Chinese writer of the time. The *Hsin-min ts'ung-pao* was read avidly by Chinese students in Japan, and many of the 14,000 copies of each issue were smuggled into China. However, Liang's influence declined after 1905. His commitment to gradual, evolutionary change lost its appeal to the Chinese youth, who were becoming increasingly impatient with the Manchu rulers. And his warnings that political violence would provoke the intervention of the foreign powers did not dissuade most Chinese students in Japan from joining the revolutionary movement led by Sun Yat-sen. It is curious that, after his prolonged polemics against the revolutionary position, Liang himself in late 1910 and in 1911 called for an overthrow of the Manchu rulers. His new radical views doubtless influenced the political moderates within China, and he therefore contributed to their acceptance of the revolution when it erupted on Oct. 10, 1911.

Career after the Revolution

After the revolution Liang returned to China. He led in the formation of the Chin-pu-tang (Progressive party) in 1913, and accepted a series of important governmental appointments from President Yüan Shih-k'ai. However, when Yüan in 1916 attempted to replace the republic with a new dynasty, Liang helped from the rebel movement that forced Yüan to relinquish the throne and restore the republic.

In 1919 Liang went to Europe as a member of China's unofficial delegation to the Paris Peace Conference. This trip greatly disillusioned him about the West. It seemed that the West was culturally and morally bankrupt as a result of its obsession with science and materialism. He now thought that the West must restore a balance of the material and spiritual qualities in life and that China was uniquely equipped to help the West regain an appreciation for the humanistic values.

In 1920 Liang Ch'i-ch'ao became a professor of history at Nankai University in Tientsin. And until his death on Jan. 19, 1929, he devoted himself to teaching and scholarly writings on the intellectual history of China.

Further Reading

Two of Liang's works available in English are *History of Chinese Political Thought during the Early Tsin Period,* translated by L. T. Chen (1930), and *Intellectual Trends in the Ch'ing Period, 1644-1912,* translated by Immanuel C. Y. Hsü (1959). There exist two excellent intellectual biographies of Liang: Joseph R. Levenson, *Liang Ch'i-ch'ao and the Mind of Modern China* (1953; 2d rev. ed. 1967), and Hao Chang, *Liang Ch'i-ch'ao and Intellectual Transition in China, 1890-1907* (1971). □

Liang Wu-ti

Liang Wu-ti (464-549) was probably the most famous and most cultured Chinese emperor of the Southern dynasties, and his reign is generally considered their economic and cultural culmination.

Liang Wu-ti was born Hsiao Yen. He had made a name for himself as a literatus, a general, and a perfect when, in 500, his cousin, the reigning emperor Kao-tsu of the Southern Ch'i dynasty, killed Hsiao Yen's elder brother, Hsiao I. In order to avenge his brother's death, and incidentally rid the country of an extremely dissolute sovereign, Hsiao Yen attacked the capital Chien-k'ang (Nanking) and dethroned and killed the Emperor. After a short interregnum Hsiao Yen mounted the throne himself as the first emperor of the Liang dynasty on April 30, 502, assuming the name of Liang Wu-ti, or Emperor Wu of the Liang dynasty.

In the first half of his reign Emperor Wu devoted himself to his tasks with indefatigable ardor. In particular, he promulgated a series of laws attempting to bring the peasantry back under the authority of the central government and prevent them from being mulcted by the ''semifeudal'' great families. At the same time he greatly fostered education and traditional Confucian studies, founding a temple of Confucius in the capital in 505 and reopening the state university, appointing five professors, one for each of the five books of the canon, with 100 students for each professor. Wu-ti was attempting in this way to reeducate the idle rich, who had in the past centuries gradually become complete illiterates. In 512 he also reformed the ritual, publishing a new ritual code in 8,019 articles.

His Religious Views

Emperor Wu's Confucianism seems to have been mainly educative, for the good of the state; he is much better known for his fervor as a Buddhist. As early as 504, he issued an edict saying that of all the ways to truth, ''only the Buddha's was the right one, all the others heterodox: We eschew the heterodox ways in order to serve the

Tathagata.'' He greatly favored the Buddhist clergy, going so far, in 517, as to order the destruction of the Taoist temples. He became a strict vegetarian and prohibited the use of animal victims for the state sacrifices.

Wu-ti's most striking illustration of his attachment to Buddhism was the curious customs he originated on April 24, 527, and that later became common practice. On that date, and two or three times later, he left the secular world by entering the T'ung-t'ai Monastery as a slave. His ministers were then required to ransom him for fantastic sums (cash equivalent of $ 1 billion in 527!) so that he could return to the throne. He came to be called the ''Bodhisattva Emperor.''

As can be seen by this extravagant game, Emperor Wu's Buddhism, toward the end of his reign, became an obsession and kept him more and more from state affairs. His policies proved dead letters, and his disinterest with the government allowed the ignorant and selfish nobles to quarrel among themselves. The final catastrophe came in the person of a barbarian from the North named Hou Ching, who, although he arrived in the South with only 800 men, was soon able to recruit an army of discontented peasants and slaves large enough to take the capital in 548-549. He so annoyed and tormented the 85-year old emperor that the latter allowed himself to die of hunger on June 7, 549. His appellation was ''Shuta.'' He is sometimes given the posthumous title ''Kao-tsu.''

Further Reading

There is no biography of Liang Wu-ti in English. For background on his life and influence see Kenneth K. S. Ch'en, *Buddhism in China: A Historical Survey* (1964). For general background consult Joseph Edkins, *Chinese Buddhism* (1879; 2d ed. 1893; repr. 1968); Chou Hsiang-Kuang, *A History of Chinese Buddhism* (1956); and Arthur F. Wright, *Buddhism in Chinese History* (1959). □

Liaquat Ali Khan

Liaquat Ali Khan (1896-1951) was the first prime minister of Pakistan. He played an important role in the negotiations leading to the creation of Pakistan and then in the consolidation of the new state.

On Oct. 1, 1896, Liaquat Ali Khan was born at Karnal in Punjab, India. His family were wealthy landowners who later moved to the United Provinces. He was educated at Aligarh and Oxford University. After qualifying as a barrister in England in 1922, he returned to India.

Liaquat was elected to the Legislative Council of the United Provinces in 1926, where he served for the next 14 years. During this period he was active in the affairs of the Muslim League, and in 1937 he became its secretary. Genial and able to mingle easily with all classes, he was a useful counterpoise to the austere Mohammad Ali Jinnah, with whom he worked closely in building up the Muslim League as an effective political organization after 1937. Liaquat was elected to the Central Legislative Assembly in 1940, where, as deputy leader of the Muslim League party, he strengthened the Muslim demand for a separate homeland.

In 1946, when independence for India was being negotiated with the British, Liaquat was appointed finance minister in the interim government. His ''poor man's budget,'' which put heavy taxes on the rich and threatened to investigate the activities of the great industrialists, was regarded as an attack on the Indian National Congress, which the industrialists helped to finance.

After partition on Aug. 15, 1947, Liaquat became prime minister of Pakistan. Although at first he was subordinate to Jinnah, the governor general, after Jinnah's death in 1948 he emerged as the most powerful figure in the nation. Two major issues were used by his opponents, however, to undermine the stability of his regime. One was relations with India, which had been embittered by the struggle over Kashmir. Open war seemed a possibility in 1950, but Liaquat's journey to Delhi, where he signed an agreement with Jawaharlal Nehru pledging cooperation between the two countries, lessened some of the tension. This action was fiercely criticized by militant groups in Pakistan as a concession to India.

The other issue was the demand by orthodox Moslems to declare Pakistan an Islamic state, with all laws conforming to the Koran. Liaquat, who was a liberal democrat, with strong commitments to modernization, opposed this demand as reactionary. His compromise, as accepted by the legislators, was that Pakistan was a state where ''Moslems would be enabled to lead their lives . . . in accord with the teachings of Islam.'' He was not able to halt the growing factionalism, however, and a fanatic assassinated him on Oct. 16, 1951.

Further Reading

A brief account of Liaquat's career is given in S. M. Ikram, *Modern Muslim India and the Birth of Pakistan* (1950; 2d ed. 1965). His speeches are collected in M. Rafique Afzal, ed., *Speeches and Statements of Quaid-i-Millat Liaquat Ali Khan, 1941-51* (1967). □

Willard Frank Libby

The American chemist Willard Frank Libby (1908-1980) pioneered in radiocarbon dating, for which he received the Nobel Prize.

Willard Libby, a farmer's son, was born on December 17, 1908, at Grand Valley, Colorado. After schooling near Sebastopol, California, he entered the University of California at Berkeley, graduating in 1931, earning his doctorate in 1933, and teaching physical chemistry there until World War II.

Libby's most notable achievement, the method of radiocarbon dating, stemmed from the 1939 discovery that cosmic rays at about 10 miles' altitude interacted with air to give a relatively high density of neutrons. This implied rapid formation of radiocarbon by neutron capture by the abundant nitrogen isotope. Radiocarbon has a long halflife (about 5,730 years), decaying into nitrogen. It may be assumed that after many thousands of years its rate of formation equals its rate of disintegration. If it is rapidly oxidized to carbon dioxide and this enters the biosphere, all living things will have the same specific radiocarbon content, that is, the same proportion of this isotope to the others. But at death carbon absorption stops and thereafter the specific radiocarbon content of the organic remains will steadily diminish with time. Accurate measurements should therefore establish the time that has elapsed since death; a new method of geological dating is thus provided.

During the war Libby worked on isotope separation by the gaseous-diffusion method, and his ideas on radiocarbon dating remained embryonic. In 1945 he moved to the Enrico Fermi Institute of Nuclear Studies, Chicago, and began an extensive study of radiocarbon. The halflife was accurately measured on the artificially produced isotope. The natural isotope was discovered by comparing the radioactivity of methane from sewage and petroleum. The former, only recently out of the biosphere, had a measurably higher activity.

These measurements were made on borrowed equipment by an expensive technique known as isotope enrichment, so Libby decided to devise a simpler method using more sensitive apparatus. Unfortunately, more sensitive counters picked up ''background'' radiation, much of it due to penetrating cosmic rays. Attempts by Libby to shield the apparatus in various ways met with limited success. The problem was solved by surrounding the counting equipment containing the sample with counters which switched off the central counter whenever an interfering particle (muon) arrived. With this refined apparatus Libby, with E.C. Anderson, made radiocarbon dating a practical possibility. For this work Libby received the Nobel Prize for chemistry in 1960. His method has now become an important routine tool in archeology.

From 1954 until 1959 Libby was research associate in the Geophysical Laboratory of the Carnegie Institute and simultaneously served on the U.S. Atomic Energy Commission. In 1959 he was appointed professor of chemistry at the University of California. In addition to his work on radiocarbon he applied similar considerations to tritium; thus he showed that water remains about nine days in the atmosphere between evaporation and precipitation. Libby was long interested in the behavior of ''hot atoms,'' that is, those whose high energies derive from recoil in nuclear transformations, and used isotopes to study exchange reactions, especially in solution.

In 1966, Libby divorced his wife Leonor and later married Leona Woods Marshall, a professor of environmental engineering at UCLA. Libby remained at the University of California as the Director of the Institute of Geophysics until his retirement in 1976. He died in Los Angeles on September 8, 1980, from complications ensuing from a bout with pneumonia.

Further Reading

A sketch of Libby's life is in Eduard Farber, *Nobel Prize Winners in Chemistry, 1901-1961* (rev. ed. 1963). A similar sketch can be found in the H.W. Wilson Company's *Nobel Prize Winners* (1987). For background see Theodore Berland, *The Scientific Life* (1962), and Lynn and Gray Poole, *Men Who Dig Up History* (1968). A more recent biographical sketch is included in the H.W. Wilson Company's *Nobel Prize Winners* (1987). □

Roy Lichtenstein

Roy Lichtenstein (1923-1997), American painter, sculptor, and printmaker, startled the art world in 1962 by exhibiting paintings based on comic-book cartoons.

Roy Lichtenstein was born in New York City in 1923. He attended school there, and in 1939 studied with Reginald Marsh at the Art Students League. The following year he entered Ohio State University. However, in 1943 his education was interrupted; he served in the U.S. Army for three years. He received his bachelor of fine arts degree from Ohio State University in 1946 and a master of

fine arts in 1949. He taught at Ohio State until 1951, then went to Cleveland to work. In 1957 he started teaching at Oswego State College in New York; in 1960 he moved to Rutgers University. Three years later he gave up teaching to paint full time.

From 1951 to about 1957 Lichtenstein's paintings interpret themes of the American West— cowboys, Indians, and the like—in a style broadly imitative of modern European painters. Next, he began hiding images of comic strip figures (Mickey Mouse, Donald Duck, Bugs Bunny) in his paintings. By 1961 he had evolved the imagery for which he became known. Broadly, he uses four types of images. The first three are advertisement illustrations—commonplace objects such as string, golf balls, kitchen curtains, slices of pie, or a hot dog. He also used ommercialized variants of other artists' works, such as *Woman with Flowered Hat* (1963), based on a coarse, supermarket reproduction of a Picasso, and adaptations of paintings by Piet Mondrian, of Gilbert Stuart's portrait of George Washington, and of Claude Monet's haystacks and cathedral facades.

The fourth type of Lichtenstein imagery appears in paintings based on comic strips, with their themes of passion, romance, science fiction, violence, and war. In these, Lichtenstein employs the techniques of commercial art: projectors magnify and spray-gun stencils create dots to make the pictures look like newspaper cartoons seen through a magnifying glass.

Lichtenstein's art is irreverent, at times antiseptic, yet the impact is usually brutal. He is fascinated with converting the banal into art and debasing fine art through commercialization. In the late 1960s he turned to design elements found in Art-Deco and the commercial art of the 1930s, as if to explore pop art's forerunners. In 1966 his work was included in the Venice Biennale. In 1969 New York's Guggenheim Museum gave him a large retrospective exhibition.

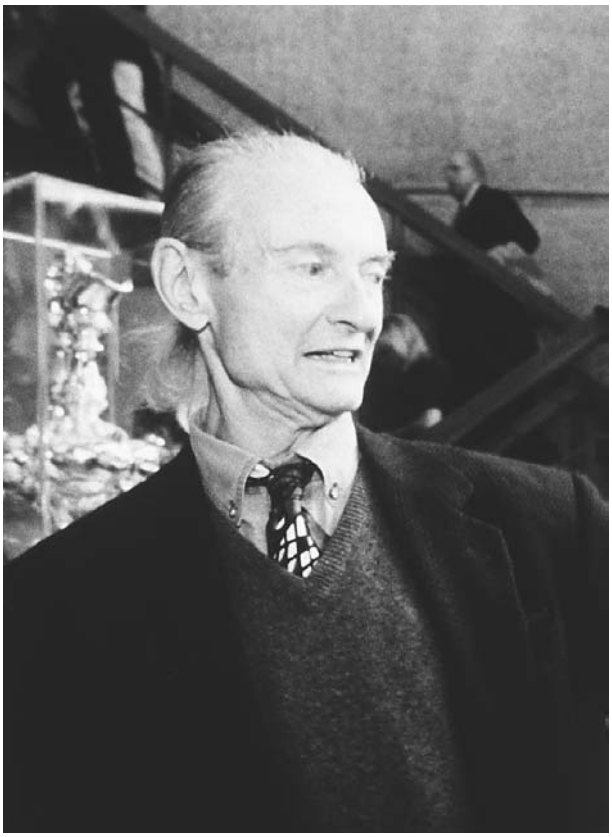

The 1970s saw Lichtenstein continuing to experiment with new styles. His ''mirror'' paintings consist of spherical canvases with areas of color and dots. One of these, *Self-Portrait* (1978), follows Magritte in its playful placement of a mirror where a human head should be. During this decade, Lichtenstein also created a series of still lifes in different styles.

In the 1980s and 1990s, Lichtenstein began to mix and match styles, often augmenting his cartoony images with ideas derived from abstract expressionism. Often his works relied on optical tricks or illusions, drawing his viewers into a debate over the nature of ''reality.'' Always the works were marked by Lichtenstein's trademark sense of humor and the absurd.

Lichtenstein's longevity and prolific output brought him appreciation as one of America's greatest living artists. His reputation as a gray eminence was solidified by his 1994 commission to design a painting to adorn the hull of the United State's entry in the America's Cup yacht race. A series of maritime-themed works followed. In 1995, the Los Angeles County Museum of Art launched a traveling exhibition, ''The Prints of Roy Lichtenstein,'' which covered more than two decades of his work in this medium.

1996 marked a major departure for Lichtenstein. In an exhibition at New York's Leo Castelli gallery, he unveiled a series of paintings, ''Landscapes in the Chinese Style,'' which eschewed irony in favor of delicate, wispy ''impressions'' of traditional Chinese landscape paintings. The series was praised for its subtlety and restraint, as recognizable Lichtenstein techniques—the use of modulated dots to represent mass for example—were used to support the compositions rather than to declare an individual style. Lichtenstein died on Sept. 29, 1997, at the age of 73.

Further Reading

Two museum catalogs are *Roy Lichtenstein: Exhibition Held at the Tate Gallery, 6 January-4 February 1968* (1968), with an essay on the artist and an interview with him, and Diane Waldman, *Roy Lichtenstein* (1969), written for the 1969 Guggenheim exhibition. Further material on Lichtenstein and pop art is in Lucy R. Lippard, *Pop Art* (1966), and John Russell and Suzi Gablik, comps., *Pop Art Redefined* (1969). Books focused exclusively on the artist include Lawrence Alloway, *Roy Lichtenstein* (1983), Lou Ann Walker, *Roy Lichtenstein: The Artist at Work* (1994), and Janis Hendrickson, *Roy Lichtenstein* (1996). □

Trygve Halvdan Lie

The Norwegian statesman Trygve Halvdan Lie (1896-1968), first secretary general of the United Nations, developed a political role for this new office that his successors maintained.

Trygve Lie was born in Oslo, Norway, on July 16, 1896. The son of a carpenter, he worked his way through school as an office boy with the Labor party. He was elected president of a branch of the Labor party at the age of 16. On graduation from the Oslo University faculty of law in 1919, he joined the secretariat of the Labor party.

At the age of 25 Lie was appointed one of three of the Labor party's national executive secretaries. A year later he became legal adviser to the Trade Union Federation. When the Labor government came to power in 1935, Lie, then elected to Parliament, was appointed minister of justice. In 1939 he became minister of commerce and, with the outbreak of World War II, minister of shipping and supply.

After the German invasion of Norway, Lie, as a member of the government, escaped with the King and other ministers to England. Lie was named acting foreign minister of the government in exile and became foreign minister in 1941. He played a principal part in ensuring that Norwegian ships and sailors continued their vital service to the Allied forces.

Lie led the Norwegian delegation to the United Nations Conference on International Organization in San Francisco in April 1945. He served as chairman of the Conference commission that dealt with the draft articles of the UN Charter on the Security Council. That winter the first General Assembly of the UN convened in London; Lie was narrowly defeated in a contest for Assembly president.

First Secretary General

Lie was both the United States' and the Soviet Union's second choice for secretary general. On the United States' proposal, cordially supported by the U.S.S.R., Lie was agreed upon by the Security Council and was elected secretary general by the General Assembly on Feb. 1, 1946, for a 5-year term.

Now thrust to the center of the world diplomatic stage, Lie was a burly, slow-speaking, quick-tempered man and a shrewd politician, not lacking in international ideals. Though his education and his style were unsophisticated, he brought valuable administrative and labor-negotiating experience to his office, plus determination and a sense of what the United Nations should become. A forceful politician rather than an artful diplomat, Lie impressed his personality on the unformed office of secretary general.

Thus, when at the outset of its organizational life the Security Council considered Iran's complaint that Soviet troops remained on Iranian territory contrary to the UN Charter, Lie was not only the traditional behind-the-scenes conciliator but took an active public stance. He submitted, on his own initiative, a legal opinion which (though not followed) established the precedent that the secretary general had the right to intervene substantively and on his own motion in the Council's discussions. This precedent was soon embodied in the UN rules of procedure.

Lie progressively developed the powers of his office through his activity on various questions that came before the UN. Despite his efforts to promote continuing Soviet participation in the UN and to facilitate inclusion of Communist China, Lie maintained general support until the outbreak of the Korean War in 1950. Then his outspoken role in organizing the UN's security effort against North Korean aggression led the Soviet Union to break with him.

The U.S.S.R. made clear that it would not support Lie's continuation for a second term in office. The United States was unwilling to see Lie ejected and maintained that it would accept no secretary general but Lie. Thus, the Security Council was deadlocked, and the General Assembly extended Lie's term for 3 years. The U.S.S.R., claiming this extension was illegal, refused to recognize Lie as secretary general once his original term expired, and Lie's usefulness was profoundly impaired.

At the same time, persecution in America of alleged Communists of United States nationality employed by the UN Secretariat caused Lie and his staff much pain. Disheartened by this and by the Soviet boycott, Lie decided the best interests of the UN lay in his resigning. His resignation took effect in April 1953.

Lie returned to Norway, wrote his memoirs, and resumed Cabinet and ambassadorial functions in the Norwegian government. He died on Dec. 30, 1968, survived by his three daughters.

Further Reading

Lie described his 7 years with the UN in *In the Cause of Peace* (1954). See also Stephen M. Schwebel, *The Secretary-General of the United Nations* (1952); Leon Gordenker, *The UN Secretary-General and the Maintenance of Peace* (1967); Andrew W. Cordier and Wilder Foote, *The Public Papers of the Secretaries-General of the United Nations,* vol. 1: *Trygve Lie* (1969); and Arthur Rovine, *The First Fifty Years* (1971).

Additional Sources

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Francis Lieber

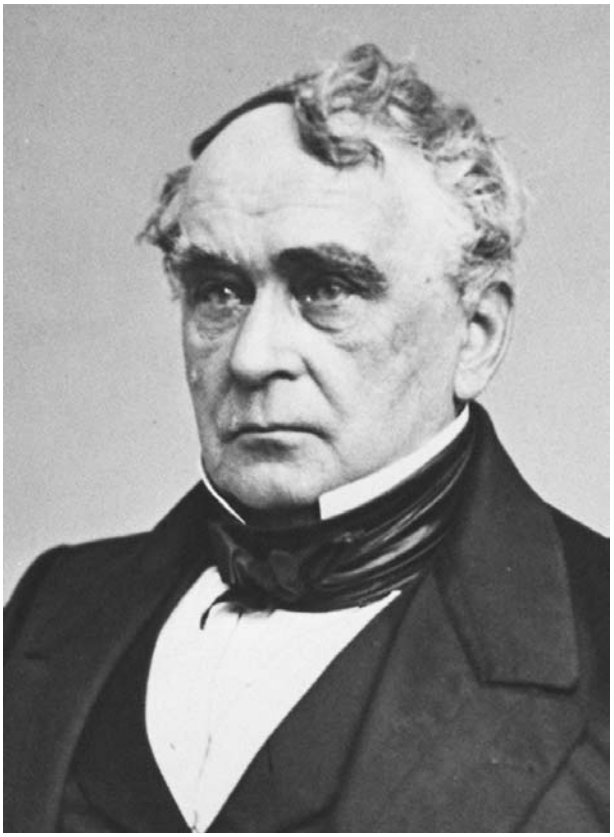

The German-American political scientist Francis Lieber (ca. 1798-1872) is regarded as the first practitioner of political science as a separate academic discipline in the United States and as America's first academic political philosopher.

Francis Lieber was born in Berlin on March 18, 1798. His adolescence and early manhood were spent against a background of various revolutionary upheavals and wars in Europe. In 1815 he volunteered for the Prussian army, fought in the battles of Ligny and Waterloo, was seriously wounded in the assault on Namur, contracted typhus, and nearly died. Out of these early experiences he emerged with decidedly liberal views, to the extent that he dreamed of assassinating Napoleon III.

Upon his return to Germany, Lieber became a member of the Turnverein movement, an organization of gymnastic associations founded to build strength and fellowship. They later developed as centers for fostering nationalism and German unification. Suspect for his liberalism during the general suppression of student organizations in 1819, he was imprisoned (an experience which may have led to his later interest in penology) and harassed by the police during the remainder of his residency in Germany. Prohibited from entering a Prussian university, he obtained a degree at the University of Jena.

About 1821 Lieber went to Greece, as did many European students, intellectuals, and litterateurs, to participate in the revolutionary movement for Greek independence. Appalled at the subservience of the modern Greek character, he moved on to Italy, where he spent nearly 2 years in the family of the German historian Barthold Georg Niebuhr. Lieber returned in 1824 to Germany, where he was again imprisoned. While confined he wrote a collection of poems which were later published under the pseudonym Franz Arnold. In 1826 he fled to England, where he remained almost 2 years before going to the United States and setting in Boston.

Out of Lieber's proposal to translate the Brockhaus encyclopedia into English developed the first edition of the *Encyclopaedia Americana* (13 vols., 1829-1833), which he edited. During this period he also lectured on politics and history in the larger cities of America and translated leading French and German scholars in the social sciences into English. At the invitation of the trustees of Girard College he developed a plan of instruction for that school which was published in 1834 and which influenced the curricula of various other leading institutions of higher learning. In 1835 he received his first academic appointment as professor of history and political economy at South Carolina College, where he remained until 1856. There he wrote the works which established his reputation as a political philosopher, especially *A Manual of Political Ethics* (1838-1839), *Essays on Property and Labor* (1841), and *Civil Liberty and Self-government* (1853).

Although he was teaching in the Deep South at a time when hot-blooded radicals were demanding secession, Lieber did not hestiate to advance—at no little personal risk—the organic view of the nation. According to this conception, the oneness of the nation is produced through the consciousness of a common culture, history, and destiny which is manifested in political institutions. The nation is an evolutionary growth. It is not something which is produced as a result of entering into an arbitrary contractual agreement, whether that be among individuals or among states.

This organic conception of the American Union, accepted in the North, justified the claim that the Union existed in perpetuity and was indissoluble. It was the view uttered by Abraham Lincoln in his first inaugural address (and in many of his other writings). In his various writings Lieber also stressed that the English political traditions, embodying civil liberties and local self-government, derived their importance as guarantees of personal liberty from the fact that they were institutional growths, not because they were paper guarantees for certain liberties.

During the Civil War, Lieber was one of the strongest academic supporters of the Union. At the request of the general in chief, he wrote *Guerilla Parties, Considered with Reference to the Law and Usages of War* (which was also influential during the Franco-German War) and the influential and significant *Instructions for the Government of the Armies of the United States in the Field,* which became the basis for subsequent efforts to codify the international law of war; its basic principles reappear in the Hague Conventions.

Following the Civil War, Lieber was a supporter of the Radical Republicans. He wrote numerous essays on political subjects, vigorously urging, for example, free trade. An ardent nationalist and defender of civil liberties, he managed to combine the academic and the practical life through the range of his thought—from the more theoretical subjects of politics such as the nature of the state to the more practical subjects such as civil administration and guerrilla warfare.

From 1856 to his death on Oct. 2, 1872, Lieber taught at Columbia. The beginning of the academic discipline of political science is generally considered to have begun with the creation of a separate chair for Lieber at Columbia in 1857.

Further Reading

Some insights can be gleaned from Lieber's autobiographical *The Stranger in America* (2 vols., 1835). The leading biography is Frank Freidel, *Francis Lieber: Nineteenth-century Liberal* (1947). For his thought see the works mentioned in the article and Charles E. Merriam, *A History of American Political Theories* (1913; repr. with new introduction, 1968) and *American Political Ideas, 1865-1917* (1920). □

Max Liebermann

The German painter Max Liebermann (1847-1935) founded the German impressionist school and coordinated its development with the modern movement in Paris.

Max Liebermann was born on July 20, 1847, in Berlin into a Jewish family. His admiration for the Dutch painter Jozef Israëls and the many Jewish themes found in his works, particularly those executed in the Netherlands, testify to his religious consciousness. Liebermann began to study art at the University of Berlin, but he did not enter an art academy until 1868. This was in Weimar, where he remained until 1873. Between 1871 and 1875 he made three visits to the Netherlands, a country which appealed to him and to which he returned many times later.

Liebermann started to paint as a realist, and the free brushwork of Frans Hals influenced him decisively. Liebermann settled in Paris in 1873, and his early contact with the Barbizon school (1874) made him an adherent of plein-air (open-air) painting. He moved to Munich in 1878 and in 1884 settled in Berlin, where he lived the rest of his life. He retained the Old Master touch with its subdued color scheme until 1890, and his genre scenes—pictures of people working and street and market themes—were strongly realistic.

Only after he discovered Édouard Manet did Liebermann's palette become lighter, but it never approached the brilliance of Claude Monet's or Pierre Auguste Renoir's. Liebermann's colorism remained more connected with German and French realist painting. The influence of Edgar Degas liberated his style as a draftsman and graphic artist, and finally Liebermann's own mature and personal style emerged in pictures of sporting events and riders on the beach, views of his garden in Wannsee, portraits of high society, and self-portraits.

In 1892 Liebermann founded the Malervereinigung XI, a predecessor of the Berlin Secession. His first retrospective exhibition was held in the Berlin Academy in 1897, to which he was elected a member in 1899. That same year he

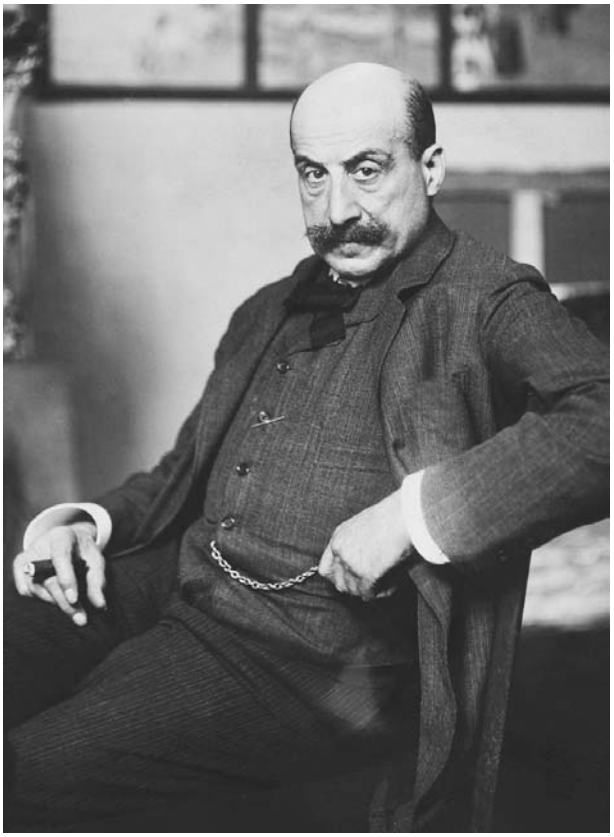

founded the Secession, whose chairman he remained until 1911. In 1920 he became president of the Berlin Academy of Arts and Letters; the Nazis removed him from this position in 1932.

Liebermann, who was also a resourceful and original writer on art theory and a personality of great charm and wit, was one of the first artists to be persecuted by the Nazis because of his religion. In 1933 he was forbidden to paint and to exhibit, and his pictures were removed from German public collections. He died on Feb. 8, 1935, in Berlin.

Further Reading

There are no full-length biographies of Liebermann in English. A short biography is in Peter Selz, *German Expressionist Painting* (1957). Liebermann is also discussed in Museum of Modern Art, *German Art of the Twentieth Century* (1957), by Werner Haftmann and others, and in Bernard S. Myers, *The German Expressionists: A Generation in Revolt* (1957). □

Baron Justus von Liebig

The German chemist Baron Justus von Liebig (1803-1873) was one of the pioneers in the field of organic chemistry and introduced the science of agricultural chemistry.

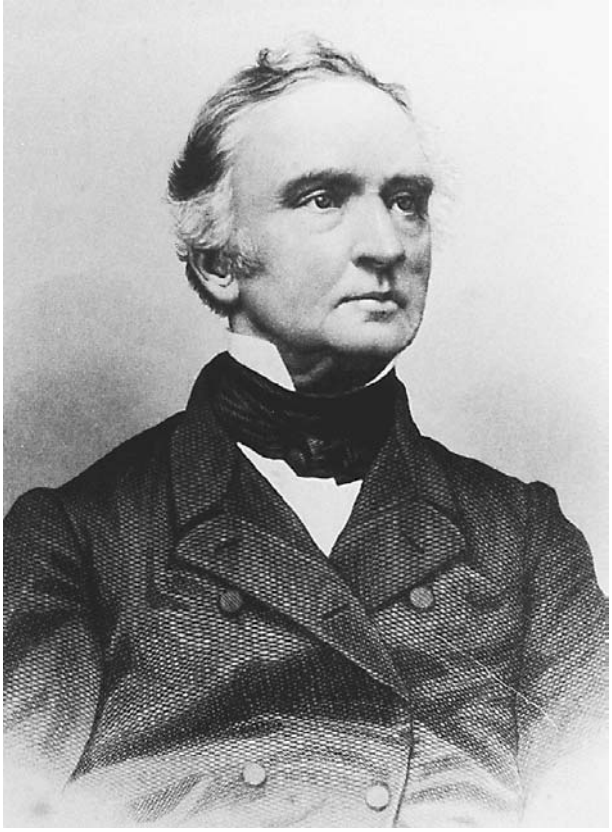

Justus Liebig was born in Darmstadt on May 12, 1803, the son of a druggist and dealer in chemicals. His early interest in chemistry may possibly be attributed to the fact that as a boy he was permitted to play with the chemicals in his father's laboratory. He was at first apprenticed to an apothecary, but after his experiments had blown out all the windows in the attic of the shop, this career came to a sudden end. He was then 15 and determined to study chemistry and devote his life to it.

Liebig was a student in chemistry at both Bonn and Erlangen and received his doctoral degree from the latter university in 1822. However, he was not satisfied with his knowledge and training and went to Paris, which was then an important center for chemical research. He worked first in the private laboratory of a chemist, and from there he was taken into the laboratory of the discoverer of gas laws, Joseph Gay-Lussac. Liebig worked there from the summer of 1823 until the spring of 1824.

When he returned to Darmstadt carrying impressive letters of recommendation from Gay-Lussac and Alexander von Humboldt, the Hessian government immediately appointed Liebig as assistant professor of chemistry at the small University of Giessen. Two years later he was made professor, but in 1852 he moved to Munich, where he remained for the rest of his life.

Years at Giessen

When Liebig arrived at Giessen, he found the small school poorly prepared for instruction in chemistry. He changed all of this and made Giessen the chemical studies center of the world during his stay of 28 years. He was described as one of the greatest chemistry teachers of all time.

Not the least of Liebig's accomplishments at Giessen was the elimination of practical chemistry training, that is, in methods for making soap, distilling spirits, manufacturing paints and varnishes, and other industrial procedures. He contended that no progress in chemical technology could be made until there had been established a firm theoretical foundation which was thoroughly understood by a new generation of chemists. Liebig predicted that the German chemical industry would gain great benefits from the scientific study of chemistry, and the latter half of the 19th century proved him to have been right.

The Giessen years were also marked by Liebig's close association with Friedrich Wöhler. Their partnership proved to be one of the soundest and most productive in the history of science. They became personally acquainted in 1824, when Liebig paid a visit to Berlin, and from that point on their partnership and friendship were confirmed. In 1832 they discovered the ''benzoyl radical'' (C_7H_5O), the importance of the discovery being its demonstration that in organic substances there are groups of atoms which hold together and in reactions act like elements. From this discovery Liebig was led to the discovery of the ethyl radical (C_2H_5), which is found in such compounds as alcohol and ether. Wöhler and Liebig published their results on experiments with uric acid in 1838.

At Giessen, Liebig produced chloroform and chloral, discovered hippuric acid, studied the alkaloids and the amino acids, and began his work in agricultural chemistry and in the chemistry of life itself. He was the editor of *Annalen der Pharmacie* (1832-1839), which was continued as *Annalen der Chemie und Pharmacie* after 1840. He developed a method of organic analysis which is still used today. Although many of his theories were modified by later research and increased knowledge, he did more than any other individual to raise chemistry to a preeminent position in 19th-century Germany.

Theories in Biochemistry

About the midpoint in his career Liebig turned his attentions to biochemistry, literally, the chemistry of living organisms. He began by making analyses of such tissue fluids as blood, urine, and bile, and he went on from those studies to a consideration of body metabolism in animals. Out of his researches he proposed the theory that body heat and the ability of muscles to do work came from the energy which the oxidation of foodstuffs such as fats and carbohydrates provided.

Liebig also turned his attention to the process of fermentation. Here he fell into error, for he believed that fermentation resulted from the transmission of vibration from the particles in the mixture, which he thought were in a state of violent motion. This theory regarded fermentation as being independent of living organisms, that is, as purely a chemical reaction. In the case of yeast, for example, he denied that it was living and became involved in a long dispute with Louis Pasteur on the question. In this controversy Liebig was the loser, as Pasteur was able to offer incontrovertible proof that fermentation depends upon the presence of living organisms such as yeast cells.

Agricultural Chemistry

Liebig inaugurated the study of plant chemistry and its relationship to agriculture. In his view, green plants supported all life, and they derived their life from inorganic elements found in the soil and in the air. Green plants, he stated, receive from the air carbon from carbon dioxide, and nitrogen from ammonia. He believed that ammonia was also a component of rainwater, so that plants had an ample supply. In this concept, he was later proved to be wrong, and eventually he advised the use of some ammoniacal salts in plant fertilization.

Liebig also found, through the analysis of hundreds of samples of plant ash, that plants contain elements such as sodium, potassium, calcium, and phosphorus. They were the mineral content of plants and must come from the soil itself. Liebig said that the mineral content of soils could become exhausted, rendering the land unproductive for agricultural purposes. It was known that soil could replenish itself; that is, if no crops were grown on a piece of land for a time, eventually it would regain its productivity. Liebig suggested that this natural process of replenishment be supported through the use of mineral fertilizers.

To this end, Liebig began to compound mineral ''manures,'' fertilizers that contained phosphates and potash, and he added them in an insoluble state so that rainwater would not wash them away. It was later realized that plants need these minerals in a soluble state and are quite capable of holding them in the soil regardless of rainfall. In spite of his lack of pronounced success with chemical fertilizers, Liebig showed the way for other reseachers, and the modern chemical fertilizer industry may be said to be his offspring. Much of his work in this field is described in *Chemistry in Its Application to Agriculture and Physiology* (1840).

His Place in Chemistry

Liebig, who received many honors during the course of his life, stands out as perhaps the most influential of the many German chemists of his age. He was a pioneer in chemical education, a discoverer in the realm of organic chemistry, and the first chemist to give serious consideration to the application of chemical science to food, nutrition, and agriculture. He also began basic research in the highly complicated field of biochemistry. At the time of his death on April 18, 1873, in Munich, one of his students, A. W. Hofmann, wrote, ''No other man of learning, in his passage through the centuries, has ever left a more valuable legacy to mankind.''

Further Reading

The biographical literature on Liebig is mostly in German. W. A. Shenstone, *Justus von Liebig: His Life and Work* (1895), is a comprehensive biography in English. See also James R. Partington, *A History of Chemistry* (4 vols., 1961-1964); Aaron Ihde, *The Development of Modern Chemistry* (1964); Isaac Asimov, *Short History of Chemistry* (1965); and Eduard Farber, *The Evolution of Chemistry: A History of Its Ideas, Methods, and Materials* (2d ed. 1969). □

Yegor Kuz'mich Ligachev

Yegor Kuz'mich Ligachev (born 1920) was a member of the Central Committee of the Communist Party of the Soviet Union beginning in 1966. During the 1980s he became a leading advocate of a more conservative approach to perestroika but was ousted from command in 1990.

At the stormy and controversial 28th Congress of the Communist Party of the Soviet Union (CPSU) in July 1990, Yegor Ligachev, a member of Mikhail Gorbachev's Politburo since 1985 and secretary of the Central Committee with responsibilities in agriculture, stood up to denounce the general course of the U.S.S.R. since 1985. He no doubt expressed the frustrations of many long-time party loyalists when he stated: ''Thoughtless radicalism, improvisation, and swinging from side to side have yielded us little good during the past five years of *perestroika*.'' At the Congress, Ligachev presented himself as the spokesperson for traditional Marxist-Leninist, socialist values developed

since 1917, in distinction to the new centrist course led by Gorbachev or the more radical reforms demanded by party liberals. Although the party's conservative wing appeared to have the majority of delegates to the party congress and Ligachev was the hero of the moment, he paid a heavy price for fleeting glory. At the end of the congress, Ligachev, who was defeated in an attempt to become deputy general secretary, was not reelected to the Politburo.

Yegor Ligachev was a long-time party official who had the archetypal party career. Except for short periods, his entire adult life was spent as a party official, first at the local and regional levels and later in Moscow. During the 1980s, Ligachev worked in several areas, including party personnel, ideology, and agriculture, and he was especially known internationally for the anti-alcohol campaign and advocacy of a more conservative approach to *perestroika* (restructuring).

Until the 1990 party congress, Ligachev publicly professed support for *perestroika,* amidst rumors that he was Gorbachev's most consistent opponent on the Politburo and had blocked specific policies. However, at the 28th Party Congress, when he openly attacked those who supported *perestroika,* he was roundly rebuffed by the congress. The counter attack was led by Eduard Shevardnadze, the foreign minister, and Gorbachev.

Yegor Ligachev was born November 29, 1920. Little is known about his early life or his family. He was Russian by nationality. He studied from 1938 to 1943 at the Ordzhonikidze Institute for Aircraft Construction in Moscow, from which he held a technical engineering degree. (He later studied at the Higher Party School, in 1951.) Ligachev joined the Communist Party in 1944, at age 24. In 1957, he became Party Chief of Akademgorodok. After World War II, he worked in various positions in the Novosibirsk region, including first secretary of the Komsomol, chief of the party's Department of Culture, deputy chairman of the Executive Committee of the Novosibirsk Soviet (deputy mayor), eventually serving as secretary of the Novosibirsk Obkom (provincial committee) from 1959 to 1961.

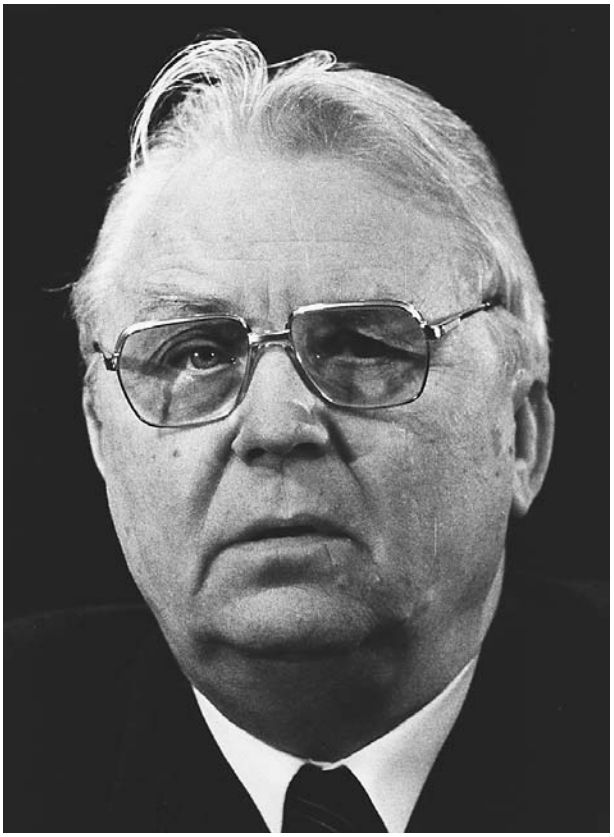

In 1961, he began working for the Central Committee of the CPSU in the party's Russian Bureau, created by Khrushchev and terminated by Brezhnev. In 1965, Ligachev was made first secretary of the Tomsk Obkom, a position he held until 1983. In 1983, he became chief of the Department for Party Organizational Work of the CPSU and was appointed a secretary of the Central Committee with responsibilities for cadres. In 1985, under Gorbachev, he became secretary for ideology, cadres, and world communist affairs, and in this period, was considered one of Gorbachev's principal allies. In September 1988, after the reorganization of the Secretariat of the CPSU, Ligachev became the head of its commission on agriculture, an important but vulnerable position in the party hierarchy. Despite numerous proposals, relatively little substantive change occurred to improve agriculture. Even in 1990, a year with an outstanding grain crop, the inability to harvest the crop in a timely way meant the U.S.S.R. had to import grain.

Ligachev enjoyed the privileges of the central elite for a long time. In 1966, he was elected a candidate member of the Central Committee. He was promoted to full membership at the 1976 party congress. From 1985 to 1990, he served on the Politburo of the CPSU. In the late 1980s, Ligachev was perceived abroad as functioning as the de facto ''second secretary'' of the CPSU, pressuring Gorbachev from the right, as opposed to Boris Yeltsin, who was pressuring Gorbachev from the left. Ligachev's conception of *perestroika* was limited. It would keep the basic framework of the CPSU and the economy intact. His reforms would be closer to Khrushchev than Gorbachev in their goals. He was opposed to leasing land to the peasants or other forms of privatization in agriculture and opposed to the wide-scale introduction of a market economy. He supported democratization in principle, but opposed strikes by workers and the comprehensive de-Stalinization of the Gorbachev era. He was also critical of the course of Soviet foreign policy pursued by Gorbachev and Shevardnadze.

Ligachev's downfall began when Gorbachev as general secretary successfully promoted the election of Vladimir Ivashko of the Ukraine to the new post of deputy general secretary. In 1988, Ligachev was demoted to the position of Agricultural Secretary. Ivashko, a Gorbachev ally in the process of *perestroika,* easily defeated Ligachev. The deputy was to oversee day-to-day management of the CPSU, while Gorbachev, remaining as general secretary, concentrated on the presidency. Ligachev's political career came to an end in 1990 when he was removed from the Politburo.

Further Reading

Because of the pivotal, often controversial role Ligachev played in the Gorbachev administration, it is possible to read about him from several different perspectives. To observe Ligachev from the viewpoint of the opposition, Boris Yeltsin's *Against the Grain* (1990) is a good place to start. Essays in Seweryn Bialer's *Inside Gorbachev's Russia* (1989) also provide insights on the man and his views, as does Jonathan Harris' study *Ligachev on Glasnost and Perestroika* (No. 5 of the Carl Beck Papers, University of Pittsburgh). Harris carefully documents Ligachev's speeches and activities through 1988, and one can perceive the pattern of Ligachev's persistent opposition to Gorbachev, while publicly maintaining allegiance to the policies of *perestroika*. Ligachev's central role in the ''Yeltsin Affair'' is treated by Bialer also in *U.S. News and World Report* (March 28, 1988). *New Perspectives Quarterly* (Summer 1988) contains an interesting interview with Ligachev in which he affirms that he and Gorbachev ''are on the same wave length.'' Yegor Ligachev's final attempts to oppose Gorbachev are published in his unabridged book*The Memoirs of Yegor Ligachev: Inside Gorbachev's Kremlin* (1993) Introduction by Stephen F. Cohen. In the book, Ligachev recaptures the history between himself and Gorbachev throughout their years in politics. □

György Ligeti

The Austrian composer György Ligeti (born 1923) was one of the most important figures in the avant-garde of music in Europe.

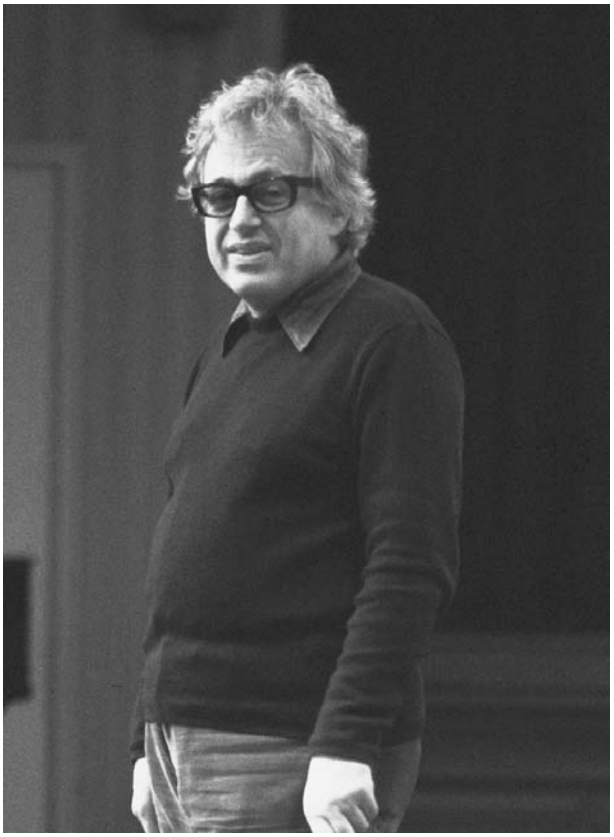

György Ligeti was born to Hungarian Jewish parents on May 28, 1923. After high school, he studied composition with Farkas at the Kolozvár conservatory (1941-1943) and also took private lessons with Paul Kadosa during the summers of 1942 and 1943. After graduating from the Budapest Academy of Music, he devoted himself to the study of Rumanian folk music. From 1950 to 1956, he taught harmony, counterpoint, and musical analysis at the Budapest Academy.

Following the suppression of the Hungarian Revolution of 1956 by the Soviets, Ligeti left his country and moved to Vienna. He soon came into contact with the elite of the Western European musical avant-garde, including Karlheinz Stockhausen, Herbert Eimert, and Gottfried Koenig. In 1957 Ligeti was invited by Eimert to work at the West German radio electronic studios of Cologne; there, he wrote *Artikulation* (March 1958). He suddenly achieved fame after the performance of *Apparitions* for orchestra at a 1960 music festival in Cologne. He had already sketched this piece in Hungary, where he used a different title: *Viziok* (Visions). Starting in 1959, he gave lectures at the Darmstadt summer sessions, and from 1961 he regularly taught composition at the Stockholm Academy of Music as a visiting professor. He moved for a year to West Berlin, holding a scholarship, and then went to Stanford University in California in the spring of 1972 as composer in residence. In 1973 Ligeti was appointed professor of composition at the Hamburg Musikhochschule. Then a member of the Royal Swedish Academy of Music and of the West Berlin Academy of Arts, he was awarded a German decoration for merit and the Bach Prize of the city of Hamburg in 1975.

While living in Hungary most of his works were for piano; he also wrote songs and chamber music with piano, for example *Idegen Foldon* (In Foreign Land) for female chorus (1945-1946), *Two Capriccios* (1947) for piano, and *Musica Riservata,* 11 pieces for piano (1951-1953). For political reasons, most of his compositions could be neither printed nor performed (except for his folksong arrangements and a few other pieces). During the 1940s, Ligeti had begun to develop an individual style. His *Piano Trio* (1941-1942) was the first of his works to be performed. But the new political situation of 1948 compelled him to put a halt to most of his research. In order to retain his position of composer he had to write a lot of arrangements of popular songs.

After the death of Stalin in 1953, cultural restrictions were less rigid, and Ligeti was able to continue some of his research. The influence of his countryman Bela Bartók remained important in works such as the two choruses *Ejszaka* (Night) and *Reggel* (Morning) and the string quartet *Métamorphoses Nocturnes* (1953-1954). They all used a free tonal language far from his post-1956 works, although some structural elements indicated Ligeti's future musical evolution.

His Music after 1956

Moving to Vienna in December 1956, Ligeti quickly integrated with his music the styles of the Western avant-

garde. A drastic change of orientation in Ligeti's music occurred while he was working on *Pièce électronique* (1957-1958) and *Artikulation* (1958) at the electronic studios of Cologne. Although *Apparitions* is fully notated in conventional terms, it had a strong impact on the European avant-garde throughout the 1960s. The composer introduced his ''chromatic cluster technique.'' Density and volume of the texture became structural elements in place of the traditional pitches or rhythmic figures. In *Atmosphères* for orchestra (1961) and *Voluminia* for organ (1961-1962), Ligeti developed his sophisticated effects of texture to their ultimate consequence. Far from the strong European post-Webern movement and the rigidity of its ultra serial system, Ligeti's works in the 1960s led to the evolution of avant-garde music as it developed a more flexible language.

Trois Bagatelles for piano (1961) and *Poème Symphonique* for 100 metronomes (1962) were parodies of John Cage's ''happenings.'' In a lecture on the future of music (Die Zukunft der Musik, 1961) Ligeti attacked the idea of the ''happenings'' and demonstrated their futility.

More important were his two theatrical works *Aventures* (1962-1966) and *Nouvelles Aventures* (1962-1965), in which he used an invented language drawing on a large variety of speech sounds. In the *Requiem* (1963-1965) and the choral *Lux Aeterna* (1966), Ligeti developed the style of *Atmosphères* countrapuntally. He introduced microtonal intervals in his *Second String Quartet* (1968) as well as in *Ramifications* (1968-1969, for two strings ensembles tuned a quarter-tone apart) and also in the *Double Concerto* for flute, oboe, and orchestra in order to create a new texture with false harmonic and melodic relations. It was also during the 1960s that Ligeti wrote pieces which were used by director Stanley Kubrick for his film *2001: A Space Odyssey*.

Superimposing different meters to produce a perpetual change in rhythm and color, Ligeti invented a very personal world of sound easily recognizable in such pieces as *Continuum* for harpsichord (1968), *Coulée* for organ (1969), *Chamber Concerto* (1969-1970), *Clocks and Clouds* for female chorus and orchestra (1972-1973), or *San Francisco Polyphonie* for orchestra (1973-1974). Ligeti's opera *Le Grand Macabre,* whose premiere took place in Stockholm in 1978, was an enormous success and was performed in several opera houses, including La Scala in Milan and the Paris National Opera. In 1982 he wrote a new *Trio* for horn, violin, and piano, which was well received, and the next year wrote two vocals, the *Drei Phantasieu for 16 Voices* and the *Magyar etudok (Hungarian Studies)*. Ligeti has been honored internationally for his abilities, having been made a member of the Swedish Academy of Music, the American Academy of and Institution of Arts and Letters, and the Akademie der Kdotnste in Berlin and becoming a Commandeur in the Ordre National des Arts et Lettres in Paris.

Further Reading

A biography, *György Ligeti* by Paul Griffiths, was published in 1983 (London, Robson Books). Additional information of Ligeti and his work can be found in O. Nordwall, *Ligeti Dokument* (Stockholm, 1968), which includes letters, sketches, scores, and lectures, in A. Jack, *Ligeti,* and in ''György Ligeti: Distinguished and Unpredictable,'' by D. Soria in *Musical America* (September, 1987). An interview is featured in *Music and Musicians* (1974) and another one by Dermot Clinch in the *New Statesman* (December 13, 1996). □

Li Hung-Chang

Li Hung-chang (1823-1901), Chinese soldier, statesman, diplomat, and industrialist, was one of the most powerful and influential officials in China and a leader of the Self-strengthening movement.

During the latter half of the 19th century China had to contend with internal rebellions and everincreasing foreign encroachments. To cope with this twin threat, a few far-sighted Chinese leaders advocated a policy of military and economic development along Western lines which would give China the strength to suppress the rebellions, get rid of the Westerners, and preserve its superior traditional culture. This movement was known as the Self-strengthening movement.

Li Hung-chang was born on Feb. 15, 1823, in Hofei in Anhwei Province. In 1843 he passed the first of the official examinations. Shortly thereafter he set out for Peking. Because Li's father and the soldier-statesman Tseng Kuo-fan both had received their *chin-shih* degrees (the highest academic degree) in 1838, Li became Tseng's student in the capital, and thus began the long and close association between these two men which was to affect the course of Chinese history. In 1844 Li passed the second examination and in 1847 achieved the *chin-shih* degree and was made a bachelor of the Hanlin Academy—a signal honor.

Military Career

Li's budding career as a scholar-official in the capital was cut short in 1853, when he and his father were ordered to return to Anhwei to organize the local militia to fight the Taiping and Nien rebels. For the next 6 years he fought the rebels in Anhwei and received honors but was dissatisfied and frustrated in what he considered a backwash area. In 1858 he resigned his position in Anhwei and set out to join Tseng, who was the commander of his own army fighting the Taiping rebels in Kiangsi.

Between 1859 and 1862 Li served under Tseng in various military and administrative capacities. He has been described during this period as ''a brash, young genius,'' and because of this, his relations with Tseng were often strained. Tseng's attempts to discipline and mold Li's character, however, gradually met with success, and in 1861 Tseng sent Li back to Anhwei to recruit an army which came to be known as the Huai Army. In 1862 Li led his new army to Shanghai and was concurrently made governor of Kiangsu Province.

In Shanghai, Li for the first time came into close contact with foreigners and saw for himself the military strength of the West. The Ever Victorious Army, a Chinese mercenary group led by foreigners, also proved to Li that, given the proper leadership, training, and weapons, Chinese soldiers could fight effectively. Operating out of Shanghai, Li's Huai Army, spearheaded at times by the Ever Victorious Army, cleared Kiangsu of Taiping rebels. Through the efforts of Tseng, Li, and Gen. Tso Tsung-t'ang, in Chekiang, the Taiping Rebellion was crushed in 1864.

Li continued to work closely with Tseng, who was the governor general in Nanking and nominally Li's superior. The two men cooperated in rehabilitating the Shanghai-Soochow area, established an arsenal in 1865, and supported each other's efforts at reform and in the suppression of the Nien Rebellion between 1865 and 1868. When Tseng was made governor general of Chihli in 1868, Li assigned elements of his Huai Army to Tseng so that Tseng would have a military force on which he could rely.

After the suppression of the Nien Rebellion in 1868, Li kept his army intact. It was the best army in China, owed him personal allegiance, and was the basis of Li's further rise in power. When France threatened war because of the Tientsin Massacre in 1870, Li, who was the governor general of Hunan and Hupei, was ordered to bring the Huai Army to Tientsin to support Tseng in the negotiations. While en route he received word of his appointment as the governor general of Chihli to replace Tseng, who had been sent back to Nanking. Li held this post for the next 25 years, and because of his talents, his army, and his close proximity to Peking he played a leading role in China's international and domestic affairs.

Reforms and Industrial Revolution

As the superintendent of trade for the northern ports, a post he held concurrently with his governor generalship after 1870, Li was responsible for all trade relations with foreigners in the northern half of China. As a result, especially after 1875, he gradually became a one-man foreign office. He was responsible for, or involved in, all of China's negotiations with foreign powers from 1871 until his death. For his efforts he was called a traitor and an appeaser by the war advocates, but Li knew that China had to buy time in order to build up its strength if it hoped to get rid of Western influence. The price it had to pay, he felt, was to give in to the foreign demands without a fight. Experience had shown that military defeats cost China more than diplomatic defeats, so Li was willing to pay the lesser price.

Li's efforts in Western-style industrial development grew out of his desire to see China economically, as well as militarily, strong. In 1872 he established the China Merchants Steam Navigation Company in order to restore China's economic rights, which the foreigners had usurped by taking over the coastal and inland shipping. To provide fuel for his ships he founded the Kaiping mines in 1877 and built China's first railway in 1880 to get the coal to the docks. He established the first telegraph lines in 1881, and in 1882 the first cotton mill, which was granted a monopoly in order to prevent the foreign interests from invading the market and removing the profits from the country. In all his commercial and industrial enterprises Li made sure that they were financed and controlled by Chinese.

Despite Li's concerted efforts to build up China's military defenses in the form of a modern army, navy, forts, arsenals, docks, and military academies, he was a realist, although an arrogant one, and recognized that he was bucking a conservative, self-seeking system that was innately opposed to anything Western or anything that involved change. With the halfhearted support of the empress dowager Tz'u-hsi, he was able to hold the conservatives at bay until 1894, when they pushed China into war with Japan, and all Li's efforts at ''self-strengthening'' failed to save China from defeat. He had failed to realize that the ships and guns of the West would be of no use without the ideas and institutions of the West.

Final Years

Although Li had been opposed to the war, he was blamed for the fiasco, as it was his army and navy that had fought and lost, and he narrowly escaped with his life. He was further humiliated by the Japanese insistence that he personally sign the Treaty of Shimonoseki in 1895, which ended the war. To get him out of the country until the furor died down, Li was sent to Russia early in 1896 as China's representative at the coronation of the Czar. He conferred with Bismarck in Germany and Gladstone in England and returned to China from the United States and Canada in October.

Until he was appointed governor general at Canton in 1899, Li was in semiretirement, continuing to hold only minor posts. However, in 1900 his stay in Canton was interrupted by the Boxer Rebellion in the North, and he was once again called upon to save his country. The foreigners, in retaliation for the Boxer siege of the legation quarter in Peking, had mounted an eight-nation allied force which had occupied the capital. He negotiated the Boxer Protocol, which he signed only a month before his death on Nov. 7, 1901.

Further Reading

The two most recent books in English on Li are Kenneth E. Folsom, *Friends, Guests, and Colleagues* (1968), in which Li's career is used as an example of the personal relationships in Chinese government and society; and Stanley Spector, *Li Hung-chang and the Huai Army* (1964). Arthur W. Hummel, ed., *Eminent Chinese of the Ch'ing Period* (2 vols., 1943), contains a lengthy biography of Li. □

John Lilburne

John Lilburne (1615-1657), known as "Free-born John," was an English political activist and pamphleteer. He was a radical Puritan in the forefront of the Leveller movement against established institutions and in favor of egalitarian democracy.

John Lilburne grew up in Durham in the North Country, close to Scottish reformist influences. At an early age he was undoubtedly impressed by scenes of the suppression of Puritan preachers who attacked the doctrine and ceremonies of the Church of England as being too popish. While still in his teens he moved to London, where he was an apprentice to a cloth merchant until 1637. In 1638 he was tried and convicted in the Court of Star Chamber for printing and circulating scurrilous literature. He was whipped, pilloried, and then imprisoned until released by the sympathetic Long Parliament in 1641. This marked the beginning of a long career of persecution and imprisonment.

Lilburne served the parliamentary cause against King Charles I from 1642 to 1645, when he gave up his commission in protest against signing the Covenant of the Presbyterians. He then became a leading pamphleteer in the cause of the Independents and later its more radical offshoot, the Leveller movement. Appealing to individual conscience in religion and extreme democracy in government, he soon openly defied the more conservative Puritan elements and in 1646 was imprisoned and fined a large sum.

Again released, Lilburne achieved perhaps the acme of his power in 1647 in the document that bears the stamp of his influence, *An Agreement of the People*. This statement of army radicals and Levellers called for representative government through guaranteeing the rights of Parliament and extending suffrage. Once again he was jailed, this time by authority of Parliament, and eventually brought to trial in 1649. He conducted his own defense superbly; he was acquitted by a jury and released in November of 1649 amid much popular jubilation.

Lilburne's pamphleteering then took a new direction as he struck out against trade monopolies of all sorts, and he championed the cause of some dispossessed tenants. A climax was soon reached with Lilburne's vituperative attacks against Sir Arthur Hesilrige, one of the leaders in Parliament. Lilburne was found guilty of slanderous accusations, was fined and required to pay damages, and finally was banished from England for life by act of Parliament in January 1652. His exile, chiefly in Holland, was restless and troubled.

In 1653 Lilburne defiantly returned to England and was promptly jailed. Though he was acquitted by the jury, Oliver Cromwell's government considered him too dangerous to be let loose, and he was imprisoned until released—now a convert to Quakerism—by special permission of the Lord Protector. He lived only another year.

Lilburne once described himself as "an honest, truebred, free-born Englishman, that never in his life loved a tyrant nor feared an oppressor." He paid heavily for his pamphleteering, much of which was beyond the realm of decency and fairness, though he was never happier than as a center of contention and defiance.

Further Reading

The best book on Lilburne is Pauline Gregg, *Free-born John: A Biography of John Lilburne* (1961). It places Lilburne's tumul-

tuous life in perspective with the Leveller movement. Also interesting is Mildred A. Gibb, *John Lilburne, the Leveller: A Christian Democrat* (1947). An essential work, and the best for understanding the Levellers, is Theodore Calvin Pease, *The Leveller Movement: A Study in the History and Political Theory of the English Great Civil War* (1916; repr. 1965).

Additional Sources

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Gregg, Pauline, *Free-born John; a biography of John Lilburn,* Westport, Conn., Greenwood Press 1974, 1961. □

David Eli Lilienthal

David Eli Lilienthal (1899-1981), American public administrator, was director of the Tennessee Valley Authority in its formative period and then became the first chairman of the Atomic Energy Commission. Steven Neuse in *David E. Lilienthal,* described him as, "one of the century's most noteworthy public figures."

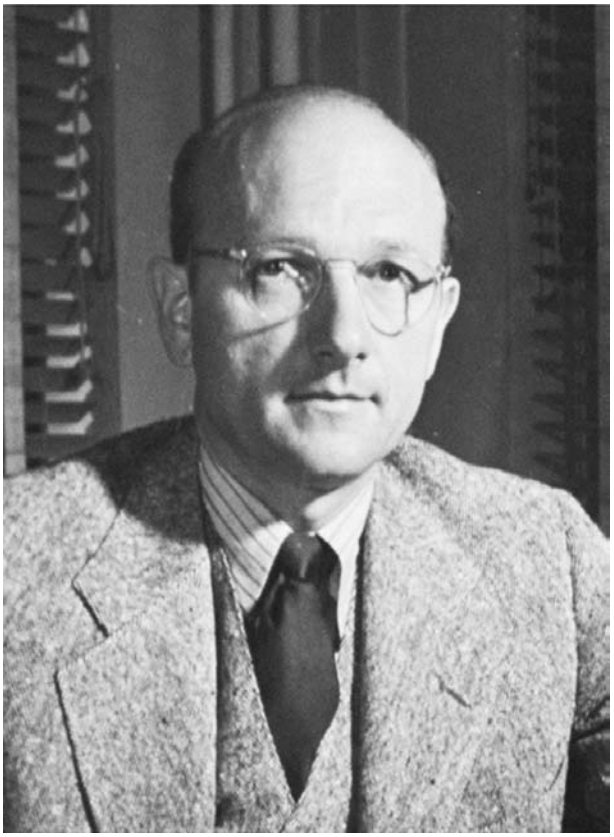

David E. Lilienthal was born in Morton, Indiana, on July 8, 1899. His parents, Leo and Minnie (Rosenak) Lilienthal were Czechoslovakian immigrants. His father, a storekeeper, moved his family from town to town across the Midwest. Lilienthal graduated from high school in Michigan City, Indiana. He received his bachelor's degree in 1920 from De Pauw University, where he was elected to Phi Beta Kappa. Not only an intellectual, he also obtained a reputation as a light-heavyweight boxer. Three years later, Lilienthal earned a law degree from Harvard Law School and married Helen Marian Lamb. They later became the parents of a daughter, Nancy Alice, and a son, David Eli. At Harvard, Professor Felix Frankfurter stimulated Lilienthal's interest in natural resources.

Specialized in Public Utilities Law and Administration

For a few years, Lilienthal was a member of a Chicago firm that specialized in labor law. In his own practice after 1926, he served as special counsel for the city of Chicago in a suit against the Bell Telephone System that eventually brought $20 million to the city. From 1926 to 1931, he also edited the *Public Utilities Carriers Service* for the Commerce Clearing House of Chicago. By 1931 Lilienthal had become known as an expert in public utilities law and administration. His reputation took him to Wisconsin, where Governor Philip F. LaFollette, asked him to reorganize the Public Service Commission. On Lilienthal's recommendation utilities statutes and the operation of the Public Service Commission were overhauled to give the state effective control over privately owned utilities. Lilienthal's success led several other states to employ his model for similar legislative changes. As an able administrator, he attracted President Franklin Roosevelt's attention to help lead America's first corporation created by an act of Congress.

Head of the TVA

In 1933 President Franklin Roosevelt chose Lilienthal as one of the three codirectors of the Tennessee Valley Authority (TVA). Congress created the TVA to rehabilitate the entire valley of the Tennessee River and help its inhabitants out of poverty. Roosevelt envisioned programs for flood control, the provision of cheap electricity, the improvement of navigation, and the education of farmers in modern techniques. Lilienthal managed the power program and introduced an enormous hydroelectric dam building program. Lilienthal's vision of massive economic development of the valley conflicted with the views of Chairman Arthur Morgan. The controversy on the TVA board ended with Morgan's resignation in 1938. Lilienthal's changes also drew the wrath of private interests, who could do little to stem the TVA's developments. However, he forbade his employees from participating in politics, declaring that, "A river has no politics." Three years later, on September 15, 1941, Lilienthal became board chairman. An earnest conservationist, he introduced programs to teach the valley's farmers techniques to stem soil erosion and the importance of cheap fertilizers.

After the U.S entered World War II, TVA took on added responsibilities to meet expanding wartime needs. TVA power made possible the creation of the vital nuclear research installation at Oak Ridge, Tennessee, and provided cheap power for high-energy consumption industries, such

as wartime aluminum manufacturing. Through his contact at Oak Ridge, Lilienthal acquired new interests in the field of atomic power. By 1945 the TVA was America's largest producer of electric power and the per capita income of the region had risen 73% above its prewar level.

Truman Named Lilienthal Chairman of the AEC

Congress established the Atomic Energy Commission (AEC) in July of 1946 to develop America's nuclear resources under a civilian energy program. On October 28, President Truman named Lilienthal as the AEC's first chairman. In addition to developing nuclear energy he headed the commission in developing the atomic bomb. His years with the AEC were stormy. This was the era of steadily deteriorating Soviet-American relations, of frequent frustration of American power overseas, and of mounting national paranoia on the question of Communist infiltrators in the U.S. government. The AEC received its share of congressional investigations and accusations, and Lilienthal was personally under attack much of the time, countering accusations of Communism because of his Czechoslovakian ancestry and charges of mismanagement. Lilienthal tendered his resignation to Truman in November to take effect on December 31, 1949, ending nearly 20 years of government service.

Private Businessman

In 1950 Lilienthal toured the United States delivering a series of lectures entitled *Atoms for Peace,* which advocated less government secrecy but continued government control in atomic energy and research. He then began a new career as a business executive. Initially he served as an industrial consultant to the Carrier Corporation and to the international banking firm of Lazard Frères and Company. Then he built up an aggregation of mineral and chemical patent companies, in the process accumulating a sizable personal fortune. In 1955, with Lazard Frères backing, Lilienthal and his TVA successor, Gordon Clapp, founded the Development and Resources (D&R) Corporation. It provided managerial and technical services to foreign nations for developing natural resources through TVA-like projects. By 1967 the company's fees totaled over $3 million a year. At President Lyndon Johnson's instigation, Lilienthal and his associates signed a three-year contract with the federal government to plan the development of the Mekong Delta in South Vietnam. Although D&R initially had with significant successes, it ultimately failed. D&R met its downfall in the late 1970s principally because of its associations with two of America's greatest foreign policy disasters: Vietnam and Iran. Lilienthal's optimism and faith in domestic success overshadowed the difficulty in transferring American economic values and technologies abroad.

Private Life and Death

Lilienthal published seven journals, *Journals of David E. Lilienthal,* covering most of his adult life, from meeting his wife until a few days before his death. During the war years he published his best-selling book *TVA: Democracy on the March* (1944), which defended the policies of the TVA when it was under threat. A few years later he produced *This I Do Believe* (1949) as a result of the congressional hearing in 1948. He received honorary LL.D. degrees from DePauw University (1945), Michigan State University (1949), Boston University (1952), and the Universidad de Los Andes, Colombia (1954). He was bestowed with many awards, including the Freedom Award from Freedom House (1949) and the Public Welfare Medal of the National Academy of Sciences (1951).

Lilienthal died in New York City on January 14, 1981. Shortly after Lilienthal's death, Arthur E. Schlesinger, Jr. wrote to his wife Helen: ''Dave was one of the remarkable men of the century—remarkable especially in his unflagging and unquenchable commitment to the possibility of constructive work— so rare in an age given over so sadly to the work of destruction.''

Further Reading

The best source for Lilienthal's career is *The Journals of David E. Lilienthal* (4 vols., 1964-1969), which is complete through 1959. Lilienthal's other major published writing is *Big Business: A New Era* (1953). Biographical sources include: Willson Whitman, *David Lilienthal: Public Servant in a Power Age* (1948), basically a paean to Lilienthal's work with the TVA; *The National Cyclopaedia of American Biography,* Volume I, James T. White and Company (1960); *New York Times* (January 16, 1981); Steven M. Neuse, *David E. Lilienthal: the Journey of an American Liberal,* The University of Tennessee Press (1996). The TVA's inception and its early development are treated insightfully in Arthur M. Schlesinger, Jr., *The Age of Roosevelt* (3 vols., 1957-1960). □

Lydia Kamakaeha Liliuokalani

Lydia Kamakaeha Liliuokalani (1838-1917), last ruler of the Hawaiian Kingdom, was deposed in 1893 after attempting to wrest Hawaii from foreign influence.

Lydia Liliuokalani was born on Sept. 12, 1838, in Honolulu of a family of high chiefs. She was educated at the Chiefs' Children's School, under the discipline of missionary teachers. At the age of 24 she married John O. Dominis, son of a Boston sea captain. The couple lived part of the time at Washington Place, which later became the home of Hawaii's governor.

When her brother Kalakaua came to the throne in 1874, Princess Liliuokalani became prominent in the social life of his court. She had talent as a poet and musician and in 1878 composed ''Aloha Oe'' (Farewell to Thee), still one of Hawaii's best-loved songs. During Kalakaua's absence on a world tour in 1880-1881, Liliuokalani served as regent. She also accompanied Kalakaua's queen, Kapiolani, to England to Queen Victoria's Golden Jubilee in 1887.

On her return, Liliuokalani found that King Kalakaua had been forced to sign a new constitution that took away much of his power. When he died in 1891 while on a trip to the United States, Liliuokalani was proclaimed queen.

Liliuokalani's accession came at a time of economic distress and political unrest. Annexationist sentiment was high among American residents of Hawaii. In January 1893 the Queen tried to proclaim a new constitution that would return power to the throne. The annexationists quickly overthrew her, after the United States minister to Hawaii had landed troops ''only to protect American life and property.'' The Queen yielded under protest, hoping the United States would restore her to the throne. After investigation, President Grover Cleveland tried this, but it proved a hopeless task. The annexationists rightly guessed that Cleveland would not use guns to force the restoration of Liliuokalani, and they refused to yield power.

In 1894 annexationists formed the Republic of Hawaii. Six months later they quickly put down an insurrection in which Liliuokalani was implicated. Thereafter, she gave up her claim to the throne, swore allegiance to the republic, and announced her intention to live quietly as a private citizen.

Though Hawaii became a territory of the United States in 1898, Liliuokalani still ruled in the hearts of her people. When she died in Honolulu on Nov. 11, 1917, she was given a magnificent state funeral.

Further Reading

Liliuokalani's *Hawaii's Story by Hawaii's Queen* (1898; repr. 1964), largely ghostwritten, gives her version of the revolution. Ralph S. Kuykendall, *The Hawaiian Kingdom,* vol. 3: *1874-1893: The Kalakoua Dynasty* (1967), is an indispensable guide to source materials on the Queen's reign. Bernice Piilani Irwin, *I Knew Queen Liliuokalani* (1960), gives personal, fragmentary glimpses of the Queen. Mary H. Krout, *Hawaii and a Revolution* (1898), is a lively contemporary account written by a journalist. □

The Limbourg brothers

The Limbourg brothers (active ca. 1399-1416) were Netherlandish illuminators in the service of the French Duke of Berry. They are the most famous of all medieval miniature painters and among the foremost exponents of the International Gothic style.

Though commonly referred to as the Limbourg brothers, the correct surname of this trio of Netherlandish artists is Maelwael (probably a nickname meaning ''paint well''), and their given names are Pol, Herman, and Jehanequin. Pol is assumed to be the oldest and the leading master of the group, though their painting styles are inseparable. They began their career, prior to 1399, as apprentices to a goldsmith in Paris, which may account for the delicacy and ornateness of their precise manner of painting. In 1402 the younger brothers entered the service of Philip the Bold, Duke of Burgundy. Philip died 2 years later, and nothing is known of the three brothers until 1410, when they were established at the court of Jean de France, Duke of Berry. There they enjoyed such favor that they could play a practical joke on him: in 1411 they gave him a New Year's present of a counterfeit illuminated manuscript made of a painted piece of wood.

The Limbourgs were well acquainted with the major currents in contemporary art, which they synthesized without losing their originality. They shared with their predecessor at the Duke of Berry's court, Jacquemart de Hesdin, an enthusiasm for Italian art, and their works reveal many borrowings from Florentine, Sienese, and northern Italian painting.

Probably the earliest work attributable to the Limbourgs is the *Moralized Bible,* commissioned by Philip the Bold; only the first 24 folios were illustrated by the brothers. These illuminations, which were completed sometime before 1410, are sketchy and not fully painted, with delicate washes of color applied to figures viewed through framing arches. The famous frontispiece depicting St. Jerome in his study is a detailed pen-and-ink drawing of great beauty, particularly in the enframing Gothic architecture with its myriad of simulated sculptures. A boxlike room with the front wall removed, an Italianate device, reveals the consuming interest in perspective—still poorly achieved—that was a leading feature of the painting of the International Gothic style about 1400.

Books of Hours

The atelier of Jacquemart de Hesdin had produced four sumptuous manuscripts, all Books of Hours, for the Duke of Berry, and the Limbourg brothers produced two more, the *Belles Heures du duc de Berry* (also known as the *Heures d'Ailly*) and the *Très riches Heures du duc de Berry*. The Book of Hours was the most important religious book in the hands of the laity. In it normally was to be found a church calendar, prayers from the offices, or hours, of the Virgin (from matins to complines), psalms, and other prayers. The book could be plain and unillustrated or a luxury object, ostentatiously and very expensively illustrated, as are these commissions of the Duke of Berry.

The *Belles Heures* (9 by 6 inches in size), completed about 1410, has a full complement of superb miniatures on vellum whose fresh and brilliant colors have not changed with time. The full-page ''Annunciation'' (the picture for matins) is especially splendid. It is marked by many Italian borrowings, including rich acanthus rinceaux for the borders instead of northern ivy leaf tendrils.

Très riches Heures

The *Très riches Heures,* by far the most famous illuminated manuscript ever made, was begun in 1413, left unfinished in 1416 at the death of the Duke of Berry and of the Limbourg brothers, and completed about 1485 for a subsequent owner. The justly famous calendar received for the first time elaborate, full-page illustrations: the 12 large scenes are all landscapes, except for the January picture, which shows the duke banqueting in a tapestried hall (instead of the customary medieval representation of King Janus at table). The remaining occupations of each month make a sharp distinction between the nobles and the poor, with the farmers doing all the work and the elegantly attired courtiers doing the hunting and lovemaking.

In February, for example, the peasants perform their chores in a snowy landscape, the first snow landscape in all painting. In March a farmer plows his field before the duke's castle of Lusignan; this is one of the calendar's nine remarkable ''architectural portraits,'' mostly of the duke's many châteaux. In this picture the figures cast pronounced shadows, the first such touch of realism in art since Hellenistic times. The activity in April is that of courtiers joyfully partaking of the pleasures of a spring landscape. The picture for June shows haymaking outside the wall of Paris, with the Seine and the Ste-Chapelle; and the months continue, each concept a novel one. Many other large illustrations, for example, a ''Zodiac Man'' as frontispiece, ''The Fall of Man in Paradise,'' and ''Hell,'' are included in this oversize Book of Hours, and there are many pages of beautiful floral decoration.

Three stylistic elements are blended in this chief monument of the International Gothic style. First is Italian idealization, plus individual motifs which reveal the brothers' knowledge of specific Italian works of art. Second is the tendency toward a mannered elegance of form, with an emphasis on calligraphic lines and excessive refinement of proportions and dress of the figures. And third is the new element of naturalistic observation.

The work of the Limbourg brothers ended the period of Italian influence and dependence in painting north of the Alps. Not for almost a century did Italian ideas again have the strength to dominate the northern spirit.

Further Reading

The Limbourg brothers are discussed in Millard Meiss, *French Painting in the Time of Jean de Berry: The Limbourg Brothers* (in press), and in the facsimile edition of *The Très Riches Heures of Jean, Duke of Berry* (1969), with a preface by Millard Meiss. D. Diringer, *The Illuminated Book: Its History and Production* (1958; rev. ed. 1967), is recommended for general background. □

Maya Ying Lin

Maya Ying Lin (born 1959) was an American architect whose two most important works in the 1980s were the Vietnam Veterans' Memorial in Washington, D.C., and the Civil Rights Memorial in Montgomery, Alabama.

Maya Ying Lin was born in 1959 in Athens, Ohio, a manufacturing and agricultural town 75 miles southeast of Columbus. Athens is also the home of Ohio University, where both Lin's mother, a poet, and her late father, a ceramicist, taught. The couple fled China just before the Communist Revolution of 1949, leaving behind a prominent family which had included a well-known lawyer and, perhaps significantly, an architect. Lin's family in America includes her mother and an older brother, Tan, who, like his mother, is a poet.

During her childhood Maya Lin found it easy to keep herself entertained, whether by reading or by building miniature towns. From an early age she excelled in mathematics, which led her toward a career in architecture. While in high school Lin took college level courses and worked at McDonalds. She considered herself a typical mid-westerner in that she grew up with little sense of ethnic identity, but admits to having been somewhat ''nerdy,'' since she didn't date or wear make-up and found it enjoyable to be constantly thinking and solving problems.

After graduating from high school, Lin enrolled at Yale to study architecture. Her best-known work, the design for the Vietnam Veterans' Memorial in Washington, D.C., grew out of a class project during her senior year at Yale. In 1981 her entry was chosen out of a field of 1,421 unlabelled submissions in a design competition which was open to all Americans, not just professional architects. Lin was just 21 years old at the time and admits she worried that her professional life had peaked before it had properly started.

Lin's design, in keeping with the competition criteria of sensitivity to the nearby Lincoln Memorial and Washington Monument, the inclusion of the names of all the dead and missing of the war, and the avoidance of political statements about the war, was simple. She proposed two 200-foot-long

polished black granite walls, which plunged ten feet below grade to meet at an obtuse angle of 130 degrees. The two arms were to point to the Lincoln Memorial and Washington Monument and to be inscribed with the names of the approximately 58,000 men and women killed or missing in Vietnam. These names were to be listed chronologically, according to the dates killed or reported missing, instead of alphabetically, so they would read, in Lin's words, ''like an epic Greek poem.'' The memorial was dedicated in November of 1982.

The story of the politics surrounding the choice of Lin's design reads like an epic in itself. For the jury, the choice of her proposal was unanimous. Jury chairman Grady Clay described it as ''an eloquent place where the simple setting of earth, sky, and remembered names contains messages'' for everyone who will visit. The proposal was generally accepted by veterans, but early on a small but vocal minority of veterans and others appeared who attacked the design as ''a tribute to Jane Fonda,'' a ''wailing wall for draft dodgers,'' and ''a black gash of shame.'' Lin's galvanizing design was perhaps best described by one veteran who likened it to a Rorschach test for what each American thinks of the Vietnam War. Such a description suggests that Lin was successful in her intentions to create ''a very psychological memorial . . . that brings out in people the realization of loss and a cathartic healing process.''

Maya Lin cited Edwin Lutyens' Memorial to the Missing of the Somme Offensive at Thiepval, France, of 1927-1932, as an influence on her concept of the Vietnam Memorial. This huge, abstract geometric form consists of a central arch flanked by two barrel-vaulted tunnels on which over 70,000 names are inscribed. In addition to Lutyens, Lin has expressed interest in the works of Minimalist artists Dan Flavin, Robert Irwin, and James Turrell, who all experimented with light as an art medium and were pioneers in the anti-object, anti-gallery movement of the 1960s. Turrell's definition of art as a ''part of the realm of experience,'' where each viewer bears responsibility for finding meaning in a work and where each viewer's reaction becomes part of the work itself, could equally be applied to Lin's memorial, with its lack of traditional forms and highly polished black granite surface, which reflects each visitor's unique response to the memorial.

After the Vietnam Memorial project, Lin returned to Yale for a Master's degree. Her later projects included designs for a Philadelphia stage set; a corporate logo; an outdoor gathering place at Juniata College in Huntington, Pennsylvania; a park near the Charlotte, North Carolina, coliseum; and a ceiling for the Long Island Railroad section of Pennsylvania Station. In addition, her lead and glass sculptures have been exhibited at New York's Sidney Janis Gallery.

Maya Lin's second nationally recognized project was the design of the Civil Rights Memorial in Montgomery, Alabama, commissioned by the Southern Poverty Law Center. Lin's conception of the memorial grew out of her admiration of a line in Martin Luther King's ''I have a dream'' speech, which proclaims that the struggle for civil rights will not be complete ''until justice rolls down like water and righteousness like a mighty stream.'' Water, along with this key phrase from the King years, became her theme. King's words stand out boldly on a convex, water-covered wall which overlooks an inverted cone-shaped table with an off-center base. The surface of this table is inscribed with the names of 40 who died in the struggle for civil rights between 1955 and 1968, as well as with landmark events of the period. This element is also bathed in a film of moving water, which serves to involve the viewer sensually—through sound, touch, and the sight of his or her reflection—while the words engage the intellect.

The two geometric elements of the Civil Rights Memorial, although Minimalist in nature, are not completely devoid of symbolic meaning. Lin has noted that the asymmetrical, cone-shaped table looks different from every angle, a quality which implies equality without sameness—an appropriate sentiment in a memorial to civil rights. Lin says this memorial will be her last and notes that she began and ended the 1980s with memorial projects. She feels fortunate and satisfied to have had the opportunity.

In 1993, Lin created a sculptural landscape work called *Groundswell* at Ohio State University—a three level garden of crushed green glass. The glass used in the effort reveal Lin's environmentalist nature. Lin remains an active sculptor and architect. In 1997 she began work on a 20,000 square foot recycling plant. Lin currently lives in Vermont. She stays out of the public eye as much as possible. Still, so much of her work is so public and so innovative that publicity is hard to avoid.

Further Reading

While information on the Vietnam Memorial and the controversy surrounding it is legion, Maya Lin's career is young, and thus there is no mass of critical research dealing with her specifically. Most useful in piecing her story together were Jan Scruggs' and Joel Swerdlow's book *To Heal a Nation* (1985), which briefly discusses Lin and her views, and an article in *Time* magazine by Jonathan Coleman (''First She Looked Inward,'' November 6, 1989). On the Vietnam Memorial see Elizabeth Hess, ''A Tale of Two Memorials,'' *Art in America* (April 1983); Arthur Danto, ''The Vietnam Veterans' Memorial,'' *The Nation* (August 31, 1985); and Michael Sorkin, ''What Happens When a Woman Designs a War Monument?,'' *Vogue* (May 1983). On the Civil Rights Memorial see ''Civil Rights Memorial Dedicated,'' in *Art in America* (December 1989) and David Grogan and Linda Kramer, ''Maya Lin Lets Healing Waters Flow Over Her Civil Rights Memorial,'' *People Weekly* (November 20, 1989). To read about Lin's current project, the article ''The Fifty'' appears in *Time* (December 5, 1994). □

Abraham Lincoln

Sixteenth president of the United States and president during the Civil War, Abraham Lincoln (1809-1865) was immortalized by his Emancipation Proclamation, his Gettysburg Address, and two outstanding inaugural addresses.

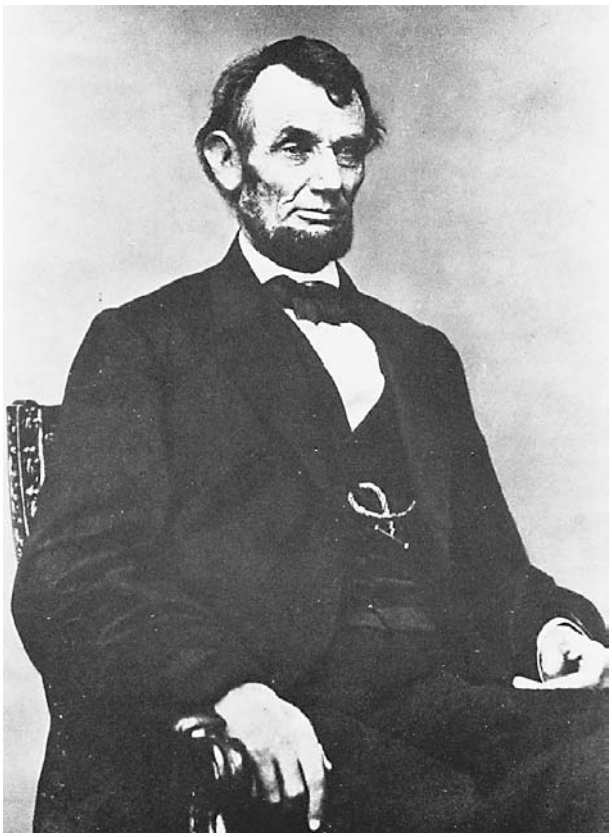

Abraham Lincoln was born on Feb. 12, 1809, in a log cabin on a farm in Hardin County, Ky. His father had come with his parents from Virginia and had grown to manhood on the Kentucky frontier. He had evidently become moderately successful as a farmer and carpenter, for in 1803 he was able to pay £118 cash for a farm near Elizabethtown. Three years later he married Nancy Hanks, described as ''intelligent, deeply religious, kindly, and affectionate,'' but as ''illiterate'' as himself. Of her family and background little authentic is known.

Lincoln's Background

The young couple soon moved to the one-room cabin on Nolin Creek where their second child, Abraham, was born. Two years later the family moved to the farm on Knob Creek that Abraham later remembered. There, when there was no pressing work to be done, Abraham walked 2 miles to the schoolhouse, where he learned the rudiments of reading, writing, and arithmetic.

Five years later the elder Lincoln sold his lands and carried his family into the untracked wilderness of Indiana across the Ohio River. It was late fall, and there was time only to pull together a crude three-sided shelter of logs, brush, and leaves. The open side was protected by a blazing fire which had to be replenished at all times. The only water was nearly a mile away. For food the family depended almost entirely on game.

They began building a better home and clearing the land for planting. They were making progress when, in the summer of 1818, a dread disease known as milk sickness struck the region. First it carried off Mrs. Lincoln's uncle and aunt and then Nancy Hanks Lincoln herself. On the shoulders of Abraham's 12-year-old sister, Sarah, fell the burden of caring for the household; the home was soon reduced to near squalor.

The next winter Abraham's father returned to Kentucky and brought back a second wife, Sarah Bush Johnson, a widow with three children. Abraham learned to love her and in later years referred to her as ''my angel mother.''

As time passed, the region where the Lincolns lived grew in population, and James Gentry's little store became a trading center around which the village of Gentryville grew. There Abraham spent much of his spare time, early showing a marked talent for storytelling and mimicry. He grew tall and strong, and his father often hired him out to work for neighbors. Through this came the chance, with Gentry's son Allen, to take a flatboat of produce down the Ohio and Mississippi rivers to New Orleans—Lincoln's first sight of anything other than frontier simplicity.

Meanwhile Lincoln's father had again moved his family to a new home in Illinois, where he built a cabin on the Sangamon River. This was open prairie country, but the abundant trees along the streams supplied the rails to fence their fields. Young Lincoln, already skilled with his ax, was soon splitting rails, not only for the Lincoln farm but for others as well.

At the end of the first summer in Illinois an attack of fever and ague put the Lincolns again on the move. This time it was to Coles County. Abraham, however, did not go along. He was now of independent age and had agreed with two friends to take a cargo of produce, belonging to one Denton Offutt, downriver to New Orleans. Offutt was so impressed with Lincoln's abilities that he placed him in charge of the mill and store which he had established at New Salem.

Entering Public Life

This was the turning point; the Lincoln of history began to emerge. To the store came people of all kinds to talk and trade and to enjoy the stories and rich human qualities stored up in this unique man. The young roisterers from Clary's Grove found him to be more than a match for their champion wrestlers and became his devoted followers. The members of the New Salem Debating Society welcomed him; and when the Black Hawk War broke out, the volunteers of the region elected Lincoln to be their captain. On his return he announced himself as a candidate for the Illinois Legislature on a ''Henry Clay-Whig'' platform of internal improvements, better educational facilities, and lower interest rates. He was not elected, but he did receive 277 of the 300 votes cast in the New Salem precinct.

Lincoln next formed a partnership with William Berry and purchased one of the other stores in New Salem. However, on the death of his partner Lincoln found himself responsible for a $1,100 debt. His appointment as New Salem postmaster and the chance to work as deputy surveyor of the country improved his finances. He also was enabled to widen his acquaintances and to win election to the state legislature in 1834. The skill with which Lincoln conducted his campaign so impressed John Todd Stuart, the Whig leader of the county and an outstanding lawyer in Springfield, that he took Lincoln under his care and inspired him to begin the study of law.

Lincoln served four successive terms in the legislature and became floor leader of his party in the lower house. Meanwhile, he mastered the law books he could buy or borrow and in September 1836 passed the bar examinations and was admitted to practice. He played an important part in having the state capital moved from Vandalia to Springfield, and in 1837 he moved there to become Stuart's law partner. Coming into a firm already well established, Lincoln had a secure legal future. He not only practiced in Springfield but rode the Eighth Circuit of some 160 miles through the Sangamon Valley. He did not, however, neglect politics, and in 1846 he was elected to the U.S. Congress.

In these years Lincoln had become engaged to Mary Todd, a cultured and well-educated Kentucky woman who was visiting relatives in Springfield. After a rather stormy courtship, they were married on November 2, 1842. The part which Mary played in Lincoln's life is still a matter of controversy.

National Politics

Lincoln's election to Congress came just as the war with Mexico began. Like many Whigs, he doubted the justice of the war, but since it was popular in Illinois he kept quiet.

When Congress convened in December 1847, Lincoln, the only Whig from Illinois, voted for the Wilmot Proviso whenever it came up. When William A. Richardson, Illinois Democrat, presented resolutions declaring the war just and necessary and Mexico the aggressor, Lincoln countered with resolutions declaring that Mexico, not the United States, had jurisdiction over ''the spot'' where blood was first shed. These resolutions, together with one to abolish slavery in the District of Columbia, brought sharp criticism from the people back in Illinois. Lincoln was ''not a patriot.'' He had not correctly represented his state. Although the Whigs won the presidency in 1848, Lincoln could not even control the patronage in his own district. His political career seemed to be ended. His only reward for party service was an offer of the governorship of far-off Oregon, which he refused. He could only return to the practice of law.

War on the Horizon

During the next 12 years, while Lincoln rebuilt his legal practice, the nation was drifting steadily toward sectional confrontation. Victory in the Mexican war, having added vast western territory to the United States, had raised anew the issue of slavery in the territories. To southerners it involved the security and rights of slavery everywhere; to Northerners it was a matter of morals and democratic obligations. Tempers flared and the crisis developed. Only the frantic efforts of Henry Clay and Daniel Webster brought about the Compromise of 1850 as a temporary truce. The basic issues, however, were not eliminated. Four years later Stephen A. Douglas, by his bill to organize the Kansas-Nebraska Territory according to ''squatter sovereignty'' and ''with all questions pertaining to slavery . . . left to the decision of the people,'' reopened the whole bitter struggle.

Douglas's bill, plus the repeal of the Missouri Compromise, brought Lincoln back into politics. He had always viewed slavery as a ''moral, social and political wrong'' and looked forward to its eventual abolition. Although willing to let it alone for the present in the states where it existed, he would not see it extended one inch. Douglas's popular sovereignty doctrine, he thought, revealed an indifference to the moral issue and ignored the growing Northern determination to rid the nation of slavery. So when Douglas returned to Illinois to defend his position, Lincoln seized every opportunity to point out the weakness in it.

Republican Leader

Lincoln's failure to receive the nomination as senator in 1855 convinced him that the Whig party was dead, and by summer 1856 he became openly identified with the new Republicans. At their state convention that year he delivered what many have considered his greatest speech. It was an appeal aimed at welding all anti-Nebraska men into a vigorous and successful party. Thus, Lincoln had made himself the outstanding leader of the new party. At the party's first national convention in Philadelphia, he received 110 votes for vice president on the first ballot. Though he was not

chosen, he had been recognized as an important national figure.

Violence in Kansas and the Supreme Court decision in the Dred Scott case soon centered national attention on Illinois. There Douglas, who had broken sharply with the new administration over acceptance of the proslavery Lecompton Constitution, had returned to wage his fight for reelection to the Senate. It would be an uphill struggle, with the fate of the national Democratic party in the balance. It would not be like earlier elections, for Illinois had grown rapidly and the population majority had shifted from the southern part of the state to the central and northern areas. In these growing areas the new Republican party had gained a large majority and offered, in Abraham Lincoln, a rival candidate of proven ability. Some Republicans in the East thought that Douglas should not be opposed, because of his stand on Kansas; but Lincoln thought differently. He had delivered his now famous ''house divided'' speech, and he pressed Douglas for a joint discussion of issues. Out of this came the Lincoln-Douglas debates, in which Lincoln proved his ability to hold his own against the ''Little Giant.'' In the end Douglas was reelected, but Lincoln had gained national attention. Invitations for speeches pored in from all over the country. His speech at Cooper Institute in New York attracted wide attention and gave him a new standing in the East.

When the Republican National Convention met to choose its presidential candidate for 1860, Lincoln was the first or second choice of most delegations. As a result, when serious objections were raised against other first choices, many turned to Lincoln. That he stood well in the states which the Republicans had lost in 1856 also helped; the bargains and promises which Lincoln's managers made did the rest. He was nominated on the third ballot. The split in the Democratic party and the formation of the Constitutional Union party made Lincoln's election certain. He would be a minority, sectional president. Seven Southern states reacted by seceding from the Union and forming the Confederate States of America.

Sixteenth President

In the critical months before taking office, Lincoln selected his Cabinet. It was a strange group, chosen with the aim of representing all elements in the party. The skill with which Lincoln taught each of his men that he was their master and secured maximum service from them is one of the marks of his greatness.

In his inaugural address he clarified his position on the national situation. Secession, he said, was anarchy. The Union could not legally be broken apart. He would not interfere with slavery in the states, but he would ''hold, occupy, and possess'' all Federal property and places. Firmness and conciliation would go together.

The first test came when Secretary of State William H. Seward secretly conferred with Southerners regarding the evacuation of Ft. Sumter in Charleston harbor. Lincoln firmly but kindly put Seward in his place and refused to yield even though it meant the outbreak of the Civil War.

A second test came when Col. John C. Frémont, in command at St. Louis, invoked martial law and announced the confiscation of the property of all persons who had taken up arms against the government and the freeing of their slaves. Lincoln quickly rescinded the orders and, when Frémont resisted, removed him from command.

Civil War

From this time on, Lincoln's life was shaped by the problems and fortunes of civil war. As president, he was the head of all administration agencies and commander in chief of the armies. On him the criticisms for inefficiency in administration and failure in battle fell first. Radicals in Congress were soon demanding a reorganization of his Cabinet and a new set of generals to lead his armies. He let the dissatisfied congressmen air their views and in the end withdraw in confusion. To the critics of Gen. George McClellan, he pointed to the army this general had created, relieved him when he failed, but brought him back to serve until better men had been developed. Meanwhile Lincoln himself studied military books. He correctly evaluated Gen. Ulysses S. Grant and Gen. William T. Sherman and the importance of the western campaign.

As to slavery, Lincoln waited until after the victory at Antietam, when it would have real meaning as a war measure, to issue his Emancipation Proclamation. Later, at Gettysburg, he gave the war its universal meaning as a struggle to preserve a nation ''conceived in liberty, and dedicated to the proposition that all men are created equal.''

As the war dragged on, Lincoln's critics began to question his chances for reelection. Salmon P. Chase in the Cabinet and Radicals in Congress plotted to crowd him aside, and only the loyalty of the people and final military success secured his reelection. His second inaugural address was brief. It lacked bitterness toward the South and urged his people ''to bind up the nation's wounds.'' ''With malice toward none; with charity for all,'' Americans could achieve and cherish a just and lasting peace.

Lincoln had already taken steps in that direction. As the Federal Army had conquered Southern territory, he had set up military governments and soon had governments in Tennessee, Louisiana, Arkansas, and Virginia. When Congress opposed this, he applied the ''pocket veto'' to its bill. He had never learned to hate. He was interested only in a restored Union. He did insist on ending slavery in the reconstructed states, and there are some indications that he favored votes for capable Negroes. What the final outcome might have been, history does not know, for on the night of April 14, 1865, an assassin's bullet ended his life. Then, as Edwin Stanton said, he belonged to the ages.

Further Reading

Lincoln's writings are gathered in *The Collected Works of Abraham Lincoln* (8 vols., 1953), edited by Roy P. Basler and others. *The Lincoln Reader* (1947), edited by Paul M. Angle, is one of many anthologies of selected writings. *Lincoln and His America, 1809-1865: The Words of Abraham Lincoln* (1970), arranged by David Flowden and the editors of Viking Press, is a handsome book that gives a portrait of Lincoln's entire life

through his own words and includes hundreds of photographs.

The literature on Lincoln is enormous and still growing. A useful bibliography is Paul M. Angle, *A Shelf of Lincoln Books: A Critical, Selective Bibliography of Lincolniana* (1946). One of the most popular biographies is Carl Sandburg's sprawling study, *Abraham Lincoln: The Prairie Years* (2 vols., 1926) and *Abraham Lincoln: The War Years* (4 vols., 1939), all condensed into one volume in 1954. Among the many good biographies are older works: W. H. Herndon and J. W. Weik, *Herndon's Lincoln* (3 vols., 1889); the classic work of John G. Nicolay and John Hay, *Abraham Lincoln: A History* (10 vols., 1890), condensed into an excellent one-volume edition in 1966; Lord Charnwood, *Abraham Lincoln* (2 vols., 1925); and Albert J. Beveridge, *Abraham Lincoln, 1809-1858* (2 vols., 1928). Edgar Lee Masters, *Lincoln the Man* (1931), portrays Lincoln unfavorably. More recent biographies are Benjamin P. Thomas, *Abraham Lincoln* (1952); Stefan Lorant, *The Life of Abraham Lincoln* (1954); Reinhard Henry Luthin, *The Real Abraham Lincoln* (1960); and Edward J. Kempf, *Abraham Lincoln's Philosophy of Common Sense: An Analytical Biography of a Great Mind* (3 vols., 1965).

Interpretative studies of Lincoln's life include Roy P. Basler, *The Lincoln Legend: A Study in Changing Conceptions* (1935), which analyzes the creation of a national legend about Lincoln; David Herbert Donald, *Lincoln Reconsidered: Essays on the Civil War Era* (1956); Richard N. Current, *The Lincoln Nobody Knows* (1958); and David D. Anderson, *Abraham Lincoln* (1970), which examines Lincoln's personal and political life through the development of his thought and prose.

There are numerous studies of specific aspects of Lincoln's career and influence. Among them are T. Harry Williams, *Lincoln and the Radicals* (1941) and *Lincoln and the Generals* (1952); David M. Potter, *Lincoln and His Party in the Secession Crisis* (1942; with a new preface, 1962); Reinhard Henry Luthin and Harry J. Carman, *Lincoln and Patronage* (1943); Jay Monaghan, *Diplomat in Carpet Slippers* (1945); Burton J. Hendrick, *Lincoln's War Cabinet* (1946); James G. Randall, *Lincoln and the South* (1946), *Lincoln the President* (4 vols., 1946-1955), *Lincoln the Liberal Statesman* (1947), and *Mr. Lincoln* (1957); William Best HesseHine, *Lincoln and the War Governors* (1948); Donald W. Riddle, *Lincoln Runs for Congress* (1948); Don E. Fehrenbacher, *Prelude to Greatness: Lincoln in the 1850s* (1962); Benjamin Quarles, *Lincoln and the Negro* (1962); Paul Simon, *Lincoln's Preparation for Greatness: The Illinois Legislative Years* (1965); Dean Sprague, *Freedom under Lincoln* (1965); and Richard Allen Heckman, *Lincoln vs. Douglas: The Great Debates* (1967), which attempts to diminish the exaggerated importance of the debates and place them in a better perspective. A critique of special interest is Benjamin P. Thomas, *Portrait for Posterity: Lincoln and His Biographers* (1947). The 1860 and 1864 presidential elections are detailed in Arthur M. Schlesinger, Jr., *History of American Presidential Elections* (4 vols., 1971). □

Benjamin Lincoln

Benjamin Lincoln (1733-1810), American soldier, was a loyal but undistinguished general who participated in many of the great battles of the Revolution.

Benjamin Lincoln was born on Jan. 24, 1733, in Hingham, Mass., where, after ''a good common education,'' he became a farmer, as his father was. He also eventually succeeded his father as town clerk and commander of the local militia regiment. As the Revolutionary crisis deepened, Lincoln joined the town's committee of safety, served in the Massachusetts provincial congresses, and, after Lexington and Concord, saw extensive militia duty alongside George Washington's Continentals. The commander in chief informed the Continental Congress that Lincoln was ''well worthy of Notice in the Military Line.''

In February 1777 Congress appointed Lincoln a major general in the regular service. He was a popular man, loved by his troops for his thoughtfulness and integrity, but his talents as a tactician and strategist were minimal.

Because of Lincoln's appeal among his fellow New Englanders, Washington sent him to rally the militia of the region against British general John Burgoyne, who, in 1777, was driving down from Canada in hopes of splitting the American states in two. Lincoln dispatched columns that cut the enemy's supply line to Canada and then joined Gen. Horatio Gates's Northern Army in time to participate in the defeat of Burgoyne near Saratoga, N.Y.

Lincoln's only major independent command was in the South, where between 1778 and 1780 he sought to check British efforts to regain the area. With a limited war chest and inadequate support from the states, Lincoln did reasonably well. However, he bowed to pressures from local politicians and decided to withstand a siege of Charleston by Sir

Henry Clinton's formidable royal army. Soon surrounded and low on supplies, he surrendered the city on May 12, 1780, and over 5,000 men—the largest single American loss of the war.

Lincoln was to gain his revenge; Washington gave him the honor of receiving the British capitulation at Yorktown in 1781. For the next 2 years Lincoln held the post of secretary of war in the government formed under the Articles of Confederation. Lincoln donned his uniform once more to put down Shays' Rebellion in western Massachusetts. Following the adoption of the Constitution, President Washington appointed him collector of the Port of Boston and twice called upon him to carry on negotiations with the Indian tribes. Lincoln died in the house of his birth on May 9, 1810.

Further Reading

A biography of Lincoln, now dated and based on little research, is Francis Bowen, *The Life of Benjamin Lincoln* (1847). The best scholarly analysis of Lincoln's contribution to the Revolution is Clifford K. Shipton's ''Benjamin Lincoln: Old Reliable'' in George A. Billias, ed., *George Washington's Generals* (1964).

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Jakov Lind

Jakov Lind is the pseudonym used by Heinz (Henry) Landwirth (born 1927), an Austrian autobiographer, short story writer, novelist, and playwright. His writings were influenced by his experiences of repression under the Nazis.

Almost invariably, Jakov Lind writes about the darker side of human experience, of existence in a senseless, nightmarish world in which heroism and intelligence are no assurance of survival. Instead, one survives day by day, somehow, anyhow, as in his own life, accounts of which he has given in *Counting My Steps* (1969), *Numbers* (1972), and *The Journey to Jerusalem* (1973). He lays out his life story not in a straightforward manner but in vignettes and episodes, yet there seem to be few gaps.

Lind was born on February 10, 1927, in Vienna that had its own native-born fascists; as early as 1934, life began to change for the Jews of Austria, including Lind and his family. He had a Jewish upbringing, though the family was not devout, and even as a boy he was already a Zionist. His mother, Rosa (Birnbaum) Landwirth, was an amateur poet and had studied the violin. His father, Simon, a merchant, was a lover of music. Both parents fostered their children's creativity. Lind was already attempting to write books and aspired to be a poet in the 1930s. His oldest sister showed a talent for sketching fashion designs, and his second sister both drew and painted well enough to have earned the highest grades in her class.

In 1938 the German Army marched into Austria, and in December of that year, Lind left for Holland on a train full of children. Two years later, Holland also fell to the Nazis. Still, Lind managed to remain at large, and in June 1943, eluding the last large-scale roundup of Jews in Amsterdam, he assumed a new identity as Jan Gerard Overbeek, a laborer born in Gelderland, Holland.

Fearful of being sent to Poland to perform forced labor, Lind left Holland for Germany where he worked as a deckhand on a river barge that plied the Rhine. In November 1944, he met a German who was ostensibly involved in metallurgical research for the Third Reich's Ministry of Aviation. Lind delivered envelopes for him. After Hitler had died, the youth confessed his true identity to his employer, at which point the so-called metallurgist revealed that he had been involved in nuclear research and had been passing information to the Allies through a Swiss corporation, in which activity Lind had unwittingly assisted.

With the end of the war, Lind went to Palestine where he took the name of Jakov Chaklan, then returned to Europe where he spent a few years working at various jobs which involved manual labor, acting, and editing. In 1955, he married a literary agent, Faith Henry, and the couple had two children, Simon and Oona. The marriage did not last. Lind lived mainly in London after 1956, though he spent time abroad. During one sojourn, he was writer-in-resi-

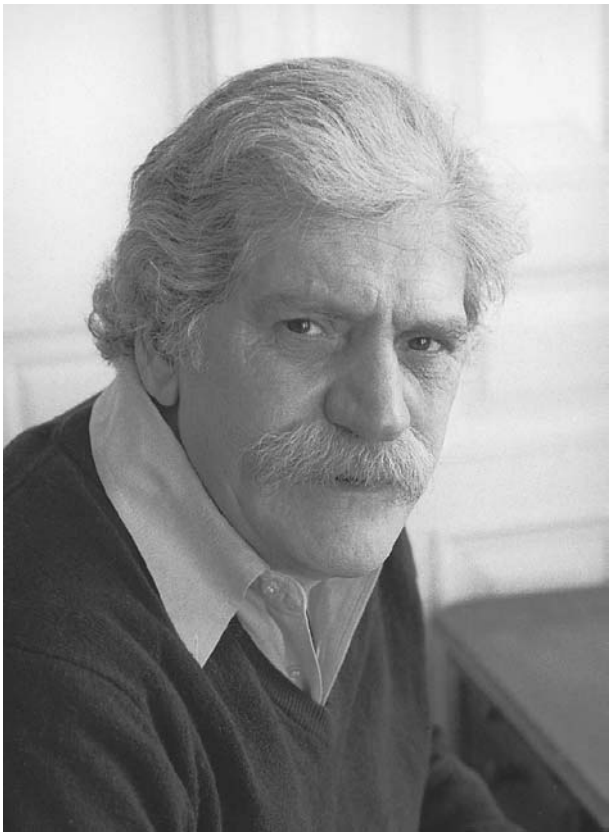

dence at Long Island University in New York during the academic year 1966-1967.

He himself pointed to autobiographical influences in *Soul of Wood* (1962) and *Landscape in Concrete* (1963). In the first story of *Soul of Wood,* from which the collection of stories takes its title, a paralyzed Jewish youth, Anton Barth, is taken into the protection of a former employee of his parents. The former employee hopes to benefit after the war from having befriended a Jew. Again and again, the helplessness of young Barth is emphasized until it becomes apparent that this helplessness, this paralysis, is a metaphor for the helplessness of the Jews under the Nazis. In Lind's works, many of the characters are obsessed. In *Landscape in Concrete,* for instance, the not-too-bright young Wehrmacht (army) sergeant is so upset by the muddiness of the battlefields that he wants to tidy everything up with concrete, to put everything under cement. If the theme of the powerlessness of the individual in the face of tyranny is emphasized in his early work, it is even more apparent in his later work, as in his novella *Travels to the Enu: The Story of a Shipwreck* (1982), in which the crew and the captain are criminals, and the passengers, who are made to do the work of the crew, are the victims of these criminals.

There is no doubt that Lind's subject as a writer is the fascism he experienced in the formative period of his life, first under Austria's native fascists, whose real influence was felt in 1934. He himself had suffered under fascism, and the Nazis had killed his parents. He was objective enough and wise enough in the ways of the world, however, to realize that fascists have no monopoly on cruelty, as *Travels to the Enu* demonstrates. Nor must the reader conclude that because Lind seems to be saying that heroism and courage may not save oneself that the author admires wit and cunning more. His use of a setting in *Travels to the Enu* that is far removed from Austria or Nazi Germany is proof of his belief in the universality of cruelty, and his vivid depiction of cruelty and its underlying motives demonstrate an understanding of human psychology. As one enters Lind's bleak and almost despairing world, it is for the discerning reader to contrast this world with the ideal world, where kindness and decency are the rule and compassion is no rarity.

Further Reading

Works by Lind include the English editions of *Soul of Wood, and Other Stories* (1965); *Landscape in Concrete* (1966); and *The Silver Foxes Are Dead* (1969), all translated from the German by Ralph Mannheim; and *Travels to the Enu: The Story of a Shipwreck* (1982). Autobiographical works include *Counting My Steps: An Autobiography* (1969); *Numbers: A Further Autobiography* (1972); and *The Trip to Jerusalem* (1973). □

Anne Morrow Lindbergh

A talented author and aviator in her own right, Anne Morrow Lindbergh (born 1906) was also known as the wife of the famous flyer Charles A. Lindbergh.

Anne Morrow Lindbergh was born in Englewood, New Jersey, on June 22, 1906, one of the four children of Dwight Whitney and Elizabeth Reeve (Cutter) Morrow. Her father, the future ambassador to Mexico and from 1930 to 1931 the Republican senator from New Jersey, was a lawyer and partner in J.P. Morgan & Company before entering public service. Her mother, an educator and acting president of Smith College in 1939-1940, was also a poet.

A shy, quiet child, from an early age Anne Morrow wrote plays and discovered through writing her own personal connection with the world. In 1924 she entered Smith College, where she majored in English. She graduated with prizes in creative and expository writing in 1928, the same year one of her poems appeared in *Scribner's Magazine*.

Marriage to Lindbergh

In December 1927, at an official reception at the United States Embassy in Mexico where her father was serving as American ambassador, Anne had met the young aviator and international hero Charles A. Lindbergh. Publicly adulated for his 1927 transatlantic solo flight from New York to Paris in *The Spirit of St. Louis,* ''the Lone Eagle'' was considered America's most eligible bachelor. Anne Morrow was thought one of the luckiest women in the country when on May 27, 1929, the two were married in Englewood, New Jersey. Ironically, these two intensely private people were spotlighted in the press for most of their adult lives.

As the wife of the world's most famous aviator, Anne accompanied Charles on many goodwill tours and business trips promoting aviation. She even learned to fly herself, in 1930 becoming the first woman to obtain a glider pilot's license. In 1934, she was awarded the Hubbard Medal of the National Geographic Society, the first woman so honored.

Kidnapping

On June 22, 1930, at the age of 24, Anne gave birth to the couple's first child, Charles Augustus Lindbergh, Jr. In March 1932 the young Charles was kidnapped from the family's 400-acre home near Hopewell, New Jersey. The case of the missing ''Lindbergh Baby'' became the most famous kidnapping in the country's history. The publicity was enormous and the hunt for the child and the abductor intense. When the child's dead body was found in the woods near the small New Jersey town on May 12, approximately two months after the ordeal had begun, the country mourned with the parents. Law enforcement agencies vowed to find the murderer and bring him to justice. In September 1934, Bruno Richard Hauptmann, a carpenter, was arrested as a suspect. He was later tried, convicted, and executed, although subsequent investigation has called that conviction into question.

Fearing for the safety of their second child, Jon Morrow Lindbergh, born on August 16, 1932, and eager to escape the sensationalism and the publicity surrounding the kidnapping and the trial, Anne and her family sailed secretly to England on Dec. 21, 1935, where they rented a cottage in Sevenoaks, Kent.

During this period, Anne re-established the literary career she had put on hold after marriage. In 1934 she published, in *National Geographic Magazine,* ''Flying Around the North Atlantic,'' a narrative of one of her expeditions with her husband in search of transatlantic airline routes. Harcourt published her first book, *North to the Orient,* in 1935; it was an account of their 1931 Arctic-Asian journey. Her work was warmly appreciated by a reading public eager to learn what they could about the hero worshipped around the world and how this famous couple reacted to the tragedy of their murdered child. In the *Saturday Review* Glendy Culligan wrote, ''The letters and diaries achieve both spontaneity and art, thanks in part to her style, in part to a built-in plot and a soul-searching heroine worthy of a Bronte novel.''

The years leading up to World War II were spent by the Lindberghs in semi-seclusion on a four-acre islet near Port-Blanc, France. The United States military had enlisted Charles to perform occasional aviation intelligence missions to assess the air strength of the European powers. Lindbergh concluded that Nazi Germany's air power was overwhelmingly superior to that of the other countries and recommended appeasement of Germany's expansion. On a visit to Germany in 1938, Lindbergh was awarded the Service Cross of the Order of the German Eagle by Marshal Hermann Goring.

This decoration and expressions of pro-Nazi feelings made Lindbergh an increasingly unpopular figure in the United States. His advocacy of a strict isolationist policy ran counter to public feeling, and in 1940, after having resettled her family in the United States, Anne published *The Wave of the Future.* The book was intended to explain Lindbergh's position and to help restore her husband's reputation in the eyes of the American people. During the war, family was a strong pull in Anne's life. Between 1937 and 1945 she gave birth to four more children: Land, Anne, Scott, and Reeve. Her aviator husband died in 1974.

With the end of the war, Anne continued to write, publishing in 1955 *Gift from the Sea,* a series of autobiographical essays which was on the nonfiction best-seller list for weeks. A book of poems, *Unicorn and other Poems, 1935-1955,* came out in 1956. A novel, *Dearly Beloved: A Theme and Variations,* was published in 1962. By the early 1970s she had begun to edit and publish her voluminous letters and diaries. After *Bring Me a Unicorn* in 1972, she published four more volumes: *Hour of Gold, Hour of Lead* (1973); *Locked Rooms and Open Doors* (1974); *The Flower and the Nettle* (1976); and *War Within and Without* (1980). Altogether, two thousand pages of Anne's diaries and letters have been published. As one critic has observed, ''Anne's works are unified by one theme, or rather one dilemma, namely, that 'eternal struggle' of what 'I must be for Charles and what I must be for myself.'''

Further Reading

Anne Morrow Lindbergh's best known works include *Gift from the Sea* (1955) and *Hour of Gold, Hour of Lead: Diaries and Letters of Anne Morrow Lindbergh 1929-1932* (1973). Books commenting on her life include Dorothy Herrmann, *Anne Morrow Lindbergh, A Gift for Life* (1992); Judy Lomas, *Women of the Air* (1987); Joyce Milton, *Loss of Eden: A Biography of Charles and Anne Morrow Lindbergh* (1993); and David Kirk Vaughan, *Anne Morrow Lindbergh* (1988).

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Charles Augustus Lindbergh

Charles Augustus Lindbergh (1902-1974), American aviator, made the historic first solo nonstop flight across the Atlantic Ocean.

Charles A. Lindbergh was born on February 4, 1902, in Detroit, Michigan. His father was a congressman from Minnesota (1907-1917). After attending schools in Little Falls, Minnesota, and Washington, D.C., Lindbergh enrolled in a mechanical engineering program at the University of Wisconsin. He left to study flying in Lin-

coln, Nebraska (1920-1922). He made his first solo flight in 1923 and thereafter made exhibition flights and short hops in the Midwest. He enrolled in the U.S. Air Service Reserve as a cadet in 1924 and graduated the next year. In 1926 he made his first flight as an airmail pilot between Chicago and St. Louis.

Lindbergh wanted to compete for the $25,000 prize that Raymond Orteig had posted for the first nonstop flight between New York and Paris. With financial backing from St. Louis businessmen, Lindbergh had the *Spirit of St. Louis* built. On the first lap of his flight to New York, he traveled nonstop to St. Louis in 14 hours and 25 minutes—record-breaking time from the West Coast.

On May 20, 1927, Lindbergh took off in his silverwinged monoplane from Roosevelt Field, Long Island, bound for Le Bourget Airport outside Paris. Better-equipped and better-known aviators had failed; some had even crashed to their death. But Lindbergh succeeded. He arrived on May 21, having traveled 2,610 miles in 33 1/2 hours. He was immediately acclaimed a hero and received numerous honors and decorations, including the Congressional Medal of Honor, the French Chevalier Legion of Honor, the Royal Air Cross (British), and the Order of Leopold (Belgium). During a 75-city American tour sponsored by the Daniel Guggenheim Foundation for the Promotion of Aeronautics, he was greeted by wild demonstrations.

In December 1927 Lindbergh flew nonstop between Washington and Mexico City and went on a goodwill trip to the Caribbean and Central America. During one tour he met Anne Spencer Morrow, the daughter of the U.S. ambassador to Mexico, and married her in 1929. The Lindberghs made many flights together. In 1931 they flew to Asia, mapping air routes to China, and two years later in a 30,000-mile flight they explored possible trans-oceanic air routes.

In March 1932 tragedy struck the Lindbergh family when their infant son was kidnapped. A $50,000 ransom was paid, but the baby was found dead. The nation's concern and horror resulted in legislation expanding the role of Federal government law-enforcement agencies in dealing with such crimes, specifically empowering the government to demand the death penalty for kidnapers taking victims across state lines. After the execution of the convicted murderer in 1935, the Lindberghs moved to Europe. While in France, Lindbergh worked with Alexis Carrel, an American surgeon and experimental biologist who in 1912 had won the Nobel Prize in physiology or medicine. The two men perfected an ''artificial heart and lungs,'' a perfusion pump to keep organs alive outside the body by supplying blood and air to them.

In the late 1930s Lindbergh conducted various air-power surveys in Europe. He toured German aviation centers at the invitation of Nazi leader Hermann Göring and became convinced of Nazi military invincibility. Also in the 1930s he was on the Board of Directors of Pan-American World Airways. In 1939 he surveyed American airplane production as special adviser on technical matters. He performed noteworthy promotional work for aviation during this period.

Just prior to World War II, as a member of the America First Organization, Lindbergh warned that United States involvement could not prevent a German victory. He was criticized by President Franklin D. Roosevelt for radio broadcasts urging America to refrain from fighting in ''other people's wars.'' As a result, Lindbergh resigned his commission in the U.S. Air Force. After the Japanese attack in 1941, he supported the American effort, serving as a civilian technician for aircraft companies in several theaters of war. After the war he once again became a technical adviser for the U.S. Air Force and eventually was recommissioned a brigadier general in the Air Force Reserve.

The great aviator's Nazi sympathies severely damaged his reputation in the public eye. But the popularity of his and his wife's books helped restore some of the esteem he had lost due to his infatuation with Hitler. Lindbergh wrote several accounts of his epic-making 1927 flight. *We* (1927) and *The Spirit of St. Louis* (1953), for which he received the Pulitzer Prize for biography, are interesting and modest summaries of his early life and accomplishments. With Carrel he coauthored *Culture of Organs* (1938), and in 1948 he wrote *Of Flight and Life* His later works included *The Wartime Journals of Charles A, Lindbergh* (1970) and *Boyhood on the Upper Mississippi: A Reminiscent Letter* (1972). *An Autobiography of Values* (1977) was published posthumously. Toward the end of his life he grew increasingly interested in the spiritual realm. He also spoke out on environmental issues. He spent his final years with his wife in a house they had built on a remote portion of the island of Maui. He died there on August 26, 1974.

After her husband's death, Anne Morrow Lindbergh continued to publish books of her diaries and letters. She retired to Darien, Connecticut, where a series of strokes sapped her of her faculties. In 1992, she was the victim of an embezzlement scam devised by a woman whom her children had hired to manage her adily affairs. The state of Connecticut joined with the Lindbergh children in pressing charges against the perpetrator.

Further Reading

The Wartime Journals of Charles A. Lindbergh was published in 1970. An early account of Lindbergh is George B. Fife, *Lindbergh: The Lone Eagle* (1927). Kenneth S. Davis, *The Hero: Charles A. Lindbergh and the American Dream* (1959), is informative and provocative and also excellent for Lindbergh's association with the America First Organization. Walter S. Ross, *The Last Hero: Charles A. Lindbergh* (1968), is a well-documented book, especially informative about the mysterious postkidnaping period of Lindbergh's life in the 1930s. A comprehensive biography, published soon after the famed aviator's death, is Leonard Mosley, *Lindbergh: A Biography* (1976). A more recent study of the famed aviator is Walter L. Hixson, *Charles A. Lindbergh: Lone Eagle* (1996). □

John Vliet Lindsay

A lawyer and politician, John Vliet Lindsay (born 1921) was a member of the U.S. Congress from 1959 to 1965 and mayor of New York from 1966 to 1973. He was one of the most publicly visible and controversial urban leaders of his time.

John Vliet Lindsay was born November 24, 1921, into a family of five children of George Nelson Lindsay, an investment banker of English descent, and Florence Eleanor Vliet Lindsay. This upper class Episcopalian family sent young John Lindsay to St. Paul's School in Concord, New Hampshire, and then on to Yale for a B.A. degree in 1943. Entering the U.S. Naval Reserve as an ensign officer in May of that year, Lindsay served as a gunnery officer during World War II, earning five battle stars and the rank of senior lieutenant at his discharge in 1946. He received a law degree from Yale in 1948. The following year he was admitted to the New York state bar and joined the law firm of Webster, Sheffield, Fleischmann, Hitchcock, and Christie. In 1949 he married Mary Anne Hutchinson, a Vassar graduate and former school teacher who bore him three daughters—Katherine, Margaret, and Anne—and a son, John, Jr.

Active as Young Republican leader during Dwight D. Eisenhower's first presidential campaign, Lindsay attracted the attention of U.S. Attorney General Herbert Brownell, Jr., who invited him to serve as executive assistant in Washington, D.C., in 1955-1956. Acting as liaison between the Justice Department and the White House, Lindsay helped draft legislation including the Civil Rights Bill of 1957.

Returning to New York City, Lindsay ran for Congress from a wealthy central Manhattan district which included Fifth and Park avenues. He won election in 1958 as well as reelection in 1960, 1962, and 1964. Although representing a ''silk stocking'' district, he became known as one of the most liberal Republicans in the House and advanced and supported measures for civil rights, civil liberties, medical insurance for aged citizens, a larger federal role for cities, and liberal immigration policies. Often a maverick, he annoyed his own party leadership when he supported a Democratic president's proposal to enlarge the House Rules Committee, and in 1964 he declined to support the Republican candidate for the presidency, Barry Goldwater. Nonetheless, he was reelected by a sizable margin that year.

Mayor of the ''Big Apple''

Tall, handsome, photogenic, and untainted by New York's ''clubhouse politics,'' Lindsay was an appealing figure when he ran for mayor in 1965 and won the overwhelming support of African-Americans, Puerto Rican, and liberal and reformist voters. Winning a three-candidate election, Lindsay was the first Republican to sit in the mayor's chair since 1945. Although heralded as an ''urban messiah'' during his first election—which a writer in *Newsweek* magazine called the first step in ''The Making of the President, 1972''—Lindsay had much more difficulty in 1969 when he lost the Republican mayoral primary and was re-elected as a Liberal-Independent, garnering only 41 percent of the vote in a three-candidate race. By then the burdens of mayoring in America's largest city had taken their toll and considerably diminished his popularity.

Lindsay's record as mayor is a mixture of notable successes and some spectacular failures. He reorganized and consolidated 50 city departments and agencies into ten and brought efficiency and professional administration into several city departments. He cultivated good relations with New York's minorities and sought to decentralize city government with neighborhood city halls. His ''ghetto walks'' in 1967 and 1968 were credited with maintaining racial peace in New York when other big cities exploded with racial violence and burning.

Lindsay's first administration saw a doubling of welfare spending and a generous increase in pensions and in the number of city workers, and the city budget grew massively from $3.8 to $6.1 billion. On the negative side Lindsay was plagued by chronically bad relations with municipal unions and a series of crippling strikes. On his first day in office, strikers closed down the city's transit system and later exacted a large 15 percent pay increase and generous pension bonuses. Later, when New York City nearly went bankrupt in 1975, critics recalled that generous transit settlement as the first of a series of millstones that almost sank the city into insolvency.

Lindsay's support of a decentralized school system, which included a proposal to turn over hiring teachers to local neighborhoods, brought him three strikes and a bitter controversy which polarized the city and in which the African-American community and the Jewish community accused each other of ''racism'' and ''anti-Semitism.'' Lindsay lost the ''Ocean Hill-Brownsville'' school fight, which the mayor later described as ''the low point of my career.'' The mayor also was defeated by a thumping 2 to 1 majority by voters in his effort to establish a civilian review board to consider citizen complaints against the police. Meanwhile, to meet soaring expenditures the city had to enact an income tax in 1966, to double subway fares, and to obtain increased state and federal aid.

No Success as a Democrat

In 1971 Lindsay had switched to the Democratic Party and entered the presidential primaries the following year, only to be beaten soundly in two states and to withdraw with no noticable impact upon the nomination process. In 1973 Lindsay, his popularity at a low point, announced his decision not to run for a third term, saying it was based upon ''personal considerations.'' He added in a *New York Times* article by Sam Roberts: ''My love for this city and the work still to be done have tempted me to carry on. Eight years is too short a time, but long enough for one man.'' He failed to endorse any candidate in either the primary or the general election, both of which were won by the city's Comptroller Abe Beame. Lindsay's political career was probably damaged irreparably by New York's fiscal crisis in the mid-1970's for which he was held accountable. Although willing to ''take the blame where it is due,'' Linday insisted with good reason that he was not wholly at fault for New York almost going bankrupt. In 1980 Lindsay entered the Democratic primary race for U.S. senator from New York but ran third with only 17 percent of the vote, losing to Elizabeth Holtzman.

A Return to Public Life

After leaving the Mayor's office, Linday returned to the legal profession, served as television commentator for ABC's ''Good Morning America,'' and was the author of three books: *Journey into Politics* (1966), *The City* (1970), and *The Edge* (1976). By the early 1980s, Lindsay's reputation had begun to rise again. In 1981 he was appointed by Mayor Ed Koch as a trade representative for the city, going overseas to urge businesses to invest in New York. The next year he chaired a committee which examined ways to relieve overcrowding in the courts, and became Chairman of the Port Authority Board. In 1984 Lindsay was appointed Chairman of the Lincoln Center for the Performing Arts, a position he held until his retirement in 1988 following a heart operation. In the mid-1990s, he was in the process of writing a book of reflections on his life and prescriptions for problems facing New York and other large cities, *Still On My Mind*.

Further Reading

For information on Lindsay's political career and the perils of mayoring in New York City see Harry Stein, ''An Exile in His Own City,'' *New York Times Magazine* (January 8, 1978); Nat Henthoff, ''The Mayor,'' *New Yorker* (May 3 and 10, 1969); Woody Klein, *Lindsay's Promise: The Dream That Failed* (1970); and Roger Starr, ''John V. Lindsay: A Political Portrait,'' *Commentary* (February 1970). For insights into the school fight see Richard Reeves, ''Here Comes the Next Mayor,'' *New York Times Magazine* (November 2, 1969). Linday's speech announcing his decision not to run for reelection was printed in the the March 8th edition of the *New York Times*. Lindsay's chairing the commission on judicial reform was mentioned in ''Plan Calls for Ex-Judges to Aid Courts,'' *New York Times* (November 5, 1982) and his appointment as Chairman of Lincoln Center was discussed in ''Lindsay to Announce Goals for Beaumont,'' by Harold Schoenberg, *New York Times* (November 22, 1984). For Lindsay's political commitment and beliefs see John Corry, ''The All-Star Race,'' *New York Times Biographical Service* (June 1980) and also Lindsay's books mentioned in the text. □

Vachel Lindsay

Vachel Lindsay (1879-1931), American ''folk'' poet, is best known for his poems about Johnny Appleseed and for ''The Congo,'' which uses syncopated jazz rhythms.

Vachel Lindsay was born in Springfield, Ill. He studied at Hiram College in Ohio, the Art Institute of Chicago, and the New York School of Art. He lived as a modern-day troubadour, selling poems and drawings as he traveled. His Swedenborgian religious background was strengthened by his personal rediscovery of the 18th-century Swedish mystic Emanuel Swedenborg. Many of Lindsay's poems echo the work of the English poet William Blake, in diction and theme, particularly the poems about children, poor people, and the immanence of divinity. Lind-

say's literary ''litany of heroes'' included American transcendentalist Ralph Waldo Emerson and Walt Whitman.

Lindsay's poetry exuded patriotic and democratic exuberance and optimism. He was hailed by many contemporary poets, particularly Edgar Lee Masters and Amy Lowell, and contemporary critics saw him as an exemplar of the ''New Poetry.''

Lindsay's first major book was *General William Booth Enters into Heaven* (1913). The book *The Congo* appeared in 1914 and *The Chinese Nightingale* in 1917. Lindsay's all-inclusiveness might have surprised even Emerson and Whitman—concerned as both were with writing *the* poem that expressed all of multitudinous America. During his brief career Lindsay managed to hymn such national heroes, real and mythological, as Abraham Lincoln, General William Booth, John L. Sullivan, Johnny Appleseed, John P. Altgeld, Theodore Roosevelt, and Pocahontas.

With lilting freshness the poem ''Kalamazoo'' manages to find beauty and romance in the awkward commonplaces of American life, and in its conclusion identifies a lovestruck midwestern girl with the legendary Helen of Troy: ''Who burned this city of Kalamazoo—/ Love-town Troy-town Kalamazoo?'' Although Lindsay often resorted to flat statement in his poems about God's immanence, parts of ''Johnny Appleseed'' are among his best work. However, the rhythms of ''General Booth'' and ''The Congo'' (the latter is ridiculous as the serious ''study'' of the Negro Lindsay meant it to be) tend to become tire-some, and even the best of Lindsay's work tends toward doggerel. But his celebrations of America and its people remain unsurpassed in their genre (for example, ''The Golden Whales of California,'' ''Abraham Lincoln Walks at Midnight,'' and ''The Eagle That Is Forgotten'').

Lindsay's collected poems appeared in 1938 (rev. ed. 1952). His letters are also important (edited by A. J. Armstrong, 1940), and the autobiographical *Adventures while Preaching the Gospel of Beauty* (1914) and *A Handy Guide for Beggars* (1916) give further insight into the man.

Though Lindsay's work was in vogue for a while during his lifetime, he was an odd man, subject to fits of melancholy. After a prolonged period of insanity, he committed suicide in New York. His works have been largely ignored by recent critics.

Further Reading

A book devoted completely to Lindsay is Edgar Lee Masters, *Vachel Lindsay: A Poet in America* (1935). Other discussions of Lindsay are in Mark Harris, *City of Discontent* (1952); Eleanor Ruggles, *The West-going Heart* (1959); and Hyatt H. Waggoner, *American Poets: From the Puritans to the Present* (1968).

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Benjamin Barr Lindsey

Benjamin Barr Lindsey (1869-1943), American jurist and reformer, founded the juvenile court. His arguments favoring a loose construction of marriage vows helped modernize understanding of the implications of marriage.

Benjamin B. Lindsey was born in Jackson, Tenn., on Nov. 25, 1869, the son of a Confederate soldier. He attended Southwest Baptist University. Financial necessity forced him to go to work. In despair over his slow progress in his law studies at Denver, Colo., he attempted suicide, but his gun misfired. He was admitted to the bar in 1894 and was soon involved with cases for the poor and young. Because of his Populist sympathies and democratic ideals he distrusted Colorado politics, but his services gained him the position of public administrator and guardian in the county court. In 1901 he was elected county judge.

Soon Lindsey began his long battle on the behalf of children, sponsoring laws that shielded them from criminal prosecution. He also created the Juvenile Court of Colorado, which in 1907 became the Juvenile and Family Relations Court—a major achievement of the Progressive era.

Lindsey engaged continually in propaganda and political action to advance his social causes. He traveled widely, urging the creation of humane laws and better family counseling services. In his work he was assisted by his wife,

Henrietta. He recognized that crime was a product not only of poverty and ignorance but of corporate determination to resist child-labor and child-care laws. He also understood the need for measures to assist wayward children and to aid needy or deserted mothers.

Lindsey's increasing radicalism led him to denounce the negative influence of big business in *The Beast and the Jungle* (1910), written with a collaborator. His fame was spread by such articles as Lincoln Steffens's ''Ben Lindsey, the Just Judge.'' Lindsey also contributed to Edwin Markham's *Children in Bondage* (1914).

Although Lindsey supported America's entry into World War I, he continued to seem radical to Denver conservatives. His notoriety increased when he advocated ''companionate marriage,'' which was carelessly identified as ''free love.'' In fact, Lindsey, in *The Companionate Marriage* (1927), written with Wainwright Evans, had urged legal marriage, birth control, counselling, and divorce if all else failed. Nevertheless, his court was taken from him, and in 1929 he was debarred from practice in Colorado.

The next year, in New York, Lindsey was publicly denounced by a Catholic bishop and arrested for protesting the false statements that had been made respecting his beliefs. Finally, Lindsey became a lawyer in Los Angeles, Calif., where he was elected judge of the supreme court. He died on March 26, 1943.

Further Reading

Lindsey's *The Dangerous Life* (1931), a collaboration with Rube Burrough, provides autobiographical data and polemics on his causes. Background is in Lincoln Steffens, *Upbuilders* (1909; repr. 1968). □

Nguyen Van Linh

Nguyen Van Linh (born 1914) was one of the most clandestine figures in the entire hierarchy of the Vietnamese Communist Party, itself famed for its clandestine character. He was virtually unknown until emerging from his shadowy jungle warfare duty in 1975. His postwar political fortunes hit a peak when he served as his party's secretary-general from 1986 to 1991.

During the first 35 years of his career of service to the Vietnamese Communist Party, Nguyen Van Linh lived and operated in the hostile political environment of South Vietnam. These years displayed his wily ability to devise and lead covert operations against North Vietnam's enemies. His skill was not simply revolve around his being a revolutionary insurgent or even a spy and secret police agent; rather, covert persona was so brilliant and complex that it propogated a disinformation campaign about him which, with the exception of a few top officials in Hanoi, meant no one ever knew exactly who he was. For example, during the war with the United States, American intelligence files in Saigon carried biographical data gathered from penetration agents and defector interrogations on five separate individuals—Nguyen Van Linh, Nguyen Van Cuc, and Nguyen Van Muoi, plus two code-named figures, Muoi Ut and Muoi Cuc. Only after the war, when Nguyen Van Linh appeared on the platform at the Saigon victory parade, did inquiring reporters discover, from Linh himself, that all five names were his.

After being elected party secretary-general in 1986, Linh was obliged to reverse roles and move into the limelight. He became a public figure charged with pushing through major reforms of the party cadre system and the state's economic institutions. However, Linh was ill equipped to perform this task well due to the fact that it required mobilization and motivational skills of quite a different kind from those that he had developed during years of warfare.

By the 1990s, his leadership increasingly had come under attack from conservative elements in the Politburo, triggered by fears and anxieties largely growing out of the upheaval in the Leninist political systems of Eastern Europe, the U.S.S.R., and China. Finally, he retired June 27, 1991, ''due to advanced age and declining health'' and was replaced by Do Muoi.

Linh was born Nguyen Van Cuc on July 1, 1914, in what is now Hai Hung province, south of Hanoi. Little is

known about his family, although it is probable that he came from a bourgeois background. His official biography tells nothing about his education except to note that he was a student at the time he was jailed by the French in 1930 at the age of 16. Linh joined the Communist Party during the Popular Front era, in 1936, and was assigned to recruitment duties in Saigon where he served until his second incarceration by the French (1941-1945). During the Vietnam war, Linh was the party's chief agent in Saigon and the surrounding provinces, heading a structure called Central Office in South Vietnam (COSVN). Most of his work was organizational rather than guerrilla warfare since the South was a distinct military backwater during the Vietnam war.

When the party decided to resume armed struggle in the South in 1959, Linh was a natural candidate to head the newly reconstituted COSVN. However, in the next three years, as party leader in the South, he was judged by Hanoi to have failed to defeat the Republic of Vietnam's counterinsurgency strategic hamlet program and was demoted to a deputy post under his replacement, General Nguyen Chi Thanh. After Thanh was killed, the assignment went to Pham Hung, and Linh stayed on as his deputy.

After the forced unification of North and South Vietnam in 1975, Linh, as secretary of the Ho Chi Minh City (formerly Saigon) Party Central Committee, became Hanoi's chief instrument in developing the institutions known as the re-education camps and the New Economic Zone in the city and surrounding region. He also supervised the ''Cholon coup d'état'' in 1978 which emasculated the southern capitalist trade and consumer goods distribution systems. All of these programs were part of the Communist Party's effort to ''break the Saigon machine''—that is, to destroy and then restructure the city's social and economic relationships. Southerners have never forgiven Linh for his part in these traumatic events.

Linh was named to the Politburo by the Fourth Party Congress in December 1976. For reasons never made clear, without announcement, he was dropped from the Politburo in March 1982. Until 1985, he was something of a non-person within the party. Then, also without announcement, he was returned to the Politburo sometime between April and July 1985.

Much of Linh's day-to-day work over the years was associated with the mass organizations which act as the chief instruments for mobilization and motivation of the general Vietnamese population. This involved supervising the continuing campaign to purge the party of the slack, the incompetent, and the corrupt.

In personality, Linh struck outsiders as a serious yet mild-mannered man, one who always expressed himself carefully, and one possessed of a sardonic wit. There is virtually no reliable information about his private life.

Further Reading

There are no full-length biographies of Nguyen Van Linh. A biographical sketch of him is found in the *Year-book of International Communist Affairs 1987,* Richard F. Staar, editor. His official biography was carried in the January 1987 issue of *Vietnam Courier* (Hanoi). See also *New York Times,* February 3, 1988. Linh published virtually nothing before 1975. He made several speeches and gave a few interviews in the first decade after the end of the war. After 1986, he published numerous short articles, chiefly in Vietnamese periodicals, as well as two full length works: *Ho Chi Minh City: Ten Years* (Hanoi: 1988); and *Renovation of Our National Defense* (Hanoi: 1990). The *Cambridge Biographical Encyclopedia* (1994) contains much of the same data already collected. □

Carl Linnaeus

The Swedish naturalist Carl Linnaeus (1707-1778) established the binomial system of biological nomenclature, formalized biological classification, and gave the first organization to ecology.

Carl Linnaeus was born on May 23, 1707, in Råshult, the eldest of five children. Two years after his birth his father became the Lutheran minister at Stenbrohult. There young Carl had his own garden, which, he later remarked, ''inflamed my soul with an unquenchable love of plants.''

In 1716 Linnaeus went to the grammar school in nearby Växjö. He studied Latin, religion, mathematics, and science, but his interest in plants tended to interfere with his studies. A favorite book was Aristotle's *Historia animalium,* which his father had given him. His mother hoped he would enter the ministry, but he showed no interest in that career. Johan Rothman, a master at the high school, encouraged Linnaeus's interests in science and suggested that he study medicine. The father reluctantly agreed, and Rothman tutored Linnaeus in physiology and botany for a year.

In 1727 Linnaeus entered the University of Lund. The science and medical instruction was very weak, and after a year he transferred to Uppsala University, where he found that the two medical professors were old and seldom lectured. Fortunately, he soon attracted the interest of Olof Celsius, a theology professor who was interested in the plants of Sweden. Celsius gave him free room and board and became his mentor.

The most important contemporary development in botany was the study of the sexuality of plants. Linnaeus had learned of this discovery while at Växjö, but it was not generally known in Sweden. He wrote an essay on the subject, which Celsius showed to one of the professors of medicine, Olof Rudbeck. Rudbeck was so impressed with Linnaeus that he appointed him lecturer in botany and tutor of his sons.

His Travels

In 1732 Linnaeus received a grant from the Uppsala Scientific Society for a trip to Lapland. In 5 months he gained valuable knowledge of the Lapps and the natural resources of the country. The success of this trip led to invitations from the government at various times to make other trips to survey the resources of Sweden. On one of his

journeys, through the province of Dalarna in 1734, he met Sara Lisa Moraea, to whom he became engaged.

Linnaeus needed a medical degree to become professionally established. At some European universities it could be earned by satisfactorily completing examinations and defending a thesis. In 1735 Linnaeus traveled to Holland, and after a week at the University of Harderwijk he took the examinations, defended his thesis on the cause of intermittent fever, and received his degree. He remained away from Sweden for 3 years, spending most of his time in Holland but also traveling in Germany, France, and England, meeting leading scientists as he went. He had brought with him a number of botanical manuscripts, and these won the admiration of the leading naturalists and the wealthy banker George Clifford.

These men provided Linnaeus with work and assisted in the publication of his manuscripts. The years in Holland were the most productive of his life: he published his *Systema naturae, Bibliotheca botanica, Fundamenta botanica, Critica botanica, Flora Lapponica, Methodus sexualis, Genera plantarum, Classes plantarum, Hortus Cliffortianus,* and lesser works. With understandable pride he concluded that in 3 years he had ''written more, discovered more, and made a greater reform in botany than anybody before had done in an entire lifetime.''

The Professor

Linnaeus returned to practice medicine in Stockholm. He was appointed physician to the Admiralty and soon had the best medical practice in Stockholm. In 1739 he married Sara Moraea; they had two sons and four daughters. Linnaeus became professor of botany at Uppsala University in 1741.

As a professor, Linnaeus was immensely successful. He had a genius for organization which he applied to both science and science education. His popularity with students was also based upon his attractive personality and his concern for their success. He taught botany, zoology, natural history, pharmacy, dietetics, and mineralogy. There were 186 students who defended these under his supervision. It was the custom for the adviser to write much, if not all, of the dissertation, and those which his students defended contained some of his important ideas in ecology and natural history. These theses were published separately and then collected into a periodical entitled *Amoenitates academicae* (1749-1790).

Linnaeus was not without detractors, some sincere, but many merely jealous. However, the love of his students and the value of his work ensured both his widespread influence and the receipt of many honors. He was appointed chief royal physician in 1747 and was knighted in 1758; he then took the name Carl von Linné. He retired in 1776 and was permitted to appoint as his successor his son Carl. Linnaeus died in Uppsala on Jan. 10, 1778.

Binomial Nomenclature and Classification

Linnaeus is most widely known for having introduced efficient procedures for naming and classifying plants and animals at a time when new species were being rapidly discovered by explorers. Before the insights of evolutionary theory provided a rationale for classification and nomenclature, the criteria used were arbitrarily chosen according to similarities in morphology, habitat, and man's uses of the species. In Linnaeus's day the problems of classification were most acutely felt in relation to flowering plants. Naturalists agreed that morphology was the most natural criterion, but in practice it was difficult to know which groups were most similar.

Linnaeus realized that new plants were being discovered faster than their morphological relationships could be established, and he decided to abandon for a while the attempt to achieve a natural classification. He devised a simple numerical classification based upon the number of floral parts. This system was so useful that it remained popular into the 19th century.

Gradually Linnaeus also developed a consistent system of names, in which each species of plant and animal had a genus name followed by a specific name: for example, *Plantago virginica* and *Plantago lanceolata* were the names of two species of plantain. Because he was the first to achieve a consistent and efficient system of nomenclature, botanists agreed in 1905 to accept his *Species plantarum* (2 vols., 1753) and zoologists agreed to accept the tenth edition of his *Systema naturae* (1758) as the official starting points for scientific names of plants and animals.

Ecology as the Economy of Nature

The subject of ecology as a distinct area of investigation was first outlined by Linnaeus in a thesis entitled *Specimen academicum de oeconomia naturae,* which was defended by one of his students in 1749. Linnaeus organized ecology around the balance of nature concept, which he named the ''economy of nature.'' He emphasized the interrelationships in nature and was one of the first naturalists to describe food chains. He also studied plant succession, the diversity of habitat requirements among species, and the selective feeding habits of insects and hoofed animals. He was strongly interested in the distribution of species and studied their different means of dispersal. He urged the application of biological knowledge not only in medicine but also in agriculture, for he believed that the effective combating of agricultural pests must be based upon a thorough knowledge of their life histories.

Further Reading

Linnaeus, an extremely productive author, wrote in Latin and Swedish; some of his writings have been translated into English. A good introduction to his life and writings is *The Compleat Naturalist: A Life of Linnaeus,* by Wilfrid Blunt with the assistance of William T. Stearn (1971). The most thorough biography of Linnaeus is a two-volume study in Swedish by Theodor Magnus Fries, which was abridged and modified for English publication by Benjamin Daydon Jackson, *Linnaeus* (*afterwards Carl von Linné*): *The Story of His Life* (1923). Two shorter and more recent biographies are Knut Hjalmar Hagberg, *Carl Linnaeus* (trans. 1953), and Norah Gourlie, *The Prince of Botanists: Carl Linnaeus* (1953). The contributions of Linnaeus and his students are discussed by Robert E. Fries in *A Short History of Botany in Sweden* (1950). □

Lin Piao

Lin Piao (1907-1971) was a Chinese Communist military commander and political leader. His distinguished military career and loyalty to the principles of Mao Tse-tung were the basis for his rise to second position in the Chinese Communist leadership. He was involved in an unsuccessful coup d'etat in 1971.

Lin Piao was born in Huangkang County, Hupei Province. His father owned some land and a small dye works. Lin's education was begun in the village school and continued in Hankow, where his father opened a cloth business and later became purser on a river steamer. While in middle school in Hankow, Lin was influenced by the modernizing nationalist ideas that spread through the Chinese student body after the May Fourth movement of 1919. He was also influenced by his elder brother and a cousin who were both active in the newly formed Socialist Youth League, a Communist auxiliary organization.

Lin's political career began when he and some fellow students organized the Social Welfare Society, a small activist student group. He participated directly in student demonstrations of the May Thirtieth movement, which developed in 1925 over the treatment of Chinese by foreigners in Shanghai. Just graduated from middle school, Lin was elected as a Hupei delegate to the National Student Federation meeting in Shanghai to coordinate the actions of the protesting students. While in Shanghai, Lin joined the Socialist Youth League.

In the fall of 1925 Lin went to Canton and entered the Whampoa Military Academy, then a major institution in the alliance between Russia, the Kuomintang (KMT), and the Chinese Communist party (CCP). In the academy, which was headed by Chiang Kai-shek, Lin participated in activities in association with other leftist cadets.

After his graduation with the fourth class of the academy in October 1926, Lin became an officer in the regiment of Yeh T'ing, the only regiment of the revolutionary army then fully under Communist control. He joined the regiment in the Northern Expedition that conquered southern and central China for the revolutionary forces, and in the fighting he quickly rose to company commander's rank by early 1927.

During this period Lin also joined the Communist party. During the spring and summer of 1927 the alliance between the KMT and the Communists was broken off, first by Chiang Kai-shek and then by the other Nationalist leaders. Yeh T'ing's regiment and some other Communist-led forces were ordered into insurrection, and Lin participated in their attempt to capture Nanchang on August 1. This insurrection is now officially considered the first action of the Chinese People's Liberation Army.

After the failure of the uprising, these forces undertook a series of campaigns in southern China that also failed. Lin became an officer in a small part of this force commanded by Chu Teh, who led them through a difficult campaign for survival in the early months of 1928. Even when the force dwindled to less than a thousand men, Lin refused to leave it. In April they arrived in the Ch'ingkan Mountains, where Mao Tse-tung had begun to construct a small guerrilla base. Chu became commander in chief and Mao political commissar of the forces there.

Rise in the Party

Lin was early recognized by Chu as a young man of extraordinary talent and was promoted rapidly. Lin was also one of the earliest supporters of Mao's guerrilla warfare methods, which soon came under attack from the Comintern, the Chinese Communist party leadership, and most of the professionally trained officers in the Communist forces. By the early 1930s Lin was commander of an army and also head of the Communist military academy.

When the Soviet area was made untenable by Chiang Kai-shek's campaign in 1934, Lin participated in the famous 8,000-mile Long March to northwestern China. After their arrival in Yenan in 1935, Lin was primarily involved in the training of young officers. During this period he married Liu Hsi-ming, a student at the party training school. They had a daughter in 1941, and some sources say Lin also had a son.

At the outbreak of the Sino-Japanese War in 1937, Lin was a division commander in the 8th Route Army under Chu Teh. In September his division inflicted the first significant defeat on Japanese forces in the battle of P'inghsinkuan. In the summer of 1938 Lin was seriously wounded in action and was sent to the U.S.S.R. for treatment and recuperation. He remained in the Soviet Union until late 1941, probably studying Soviet military techniques and military medicine. He did not again have a field command until after the end of the Sino-Japanese War. When he returned to Yenan, he was made a member of the Communist liaison mission to the National government in Chungking, a position he held until 1943. From then until the end of the war he was deputy director under Mao at the party school in Yenan.

Fighting against the Nationalists

Lin again received an active field command in 1945, leading the Communist forces that moved into Manchuria at the end of the war. There he consolidated the Communist position, recruiting and organizing a force that eventually reached 700,000 men. He commanded this army in the fight against the Nationalist troops that attempted to take Manchuria for Chiang Kai-shek.

After initial defeats in the cities in 1946, Lin developed rural bases from which he counterattacked in 1948. The Nationalist forces were totally destroyed at the battle of Chinchow in October and at Mukden, which fell to Lin's army on November 1. With his forces reorganized as the 4th Field Army, Lin moved quickly into northern China. His troops took Kalgan in December and participated in the capture of Tientsin and Peking in January 1949. Elements of Lin's command then entered the Yangtze Valley campaigns and formed the vanguard of the troops that occupied Canton in October.

At this point, with the Nationalists driven out of mainland China to Formosa, the government of the People's Republic was established in Peking. Under the military administration system that remained in force until 1954, Lin controlled six provinces. Units of the 4th Army also served as the vanguard of the Chinese forces that entered the Korean War in 1950.

While Lin's career had been primarily as a military officer, by 1945 he had become a significant figure in the party hierarchy. After 1949 he was a member of the party's government council charged with supervision of the national government. He became a vice-chairman of the National Defense Council in 1954 and a member of the Politburo in 1955. By 1958 he had become the sixth-ranking leader of the CCP, when he was made a vice-chairman of the Central Committee and member of the Standing Committee of the Politburo.

Military Reformer

In September 1959 Gen. P'eng Te-huai was purged as a result of disputes within the party leadership over issues that included the question of professionalism versus Mao's "guerrilla line," and Lin became the party's top military official by replacing P'eng as minister of defense. In the early 1960s Lin pressed through a series of army reform measures aimed at creating a Maoist military force. These included a de-emphasis on professionalism and technologically advanced weaponry in favor of policies that emphasized the superiority of politically conscious men over weapons.

These reforms stressed the importance of political training in the army, the recruitment of men and officers from the proletariat and the poor peasantry, and the "mass line." Insignia of rank were abolished, and officers (apparently including Lin himself) were required to spend some time serving as privates. These changes in the military came to be presented as creating a model of Maoist thought in practice and served as the basis for a nationwide campaign to "emulate the People's Liberation Army" in spirit and action.

As this campaign developed, Lin's prestige rose continually. In September 1965 he was selected to deliver a major policy address entitled "Long Live the Victory of People's War!" This well-publicized speech generalized from the Maoist strategy in the Chinese Revolution to the world scene, arguing that the "world villages" of the underdeveloped areas would eventually conquer the "world cities" of the developed areas. Although presented in hostile circles as a new *Mein Kampf* for Chinese world domination, the speech was based on an assumption that these revolutions would develop inevitably and that they must be self-reliant, not dependent on foreign support.

Lin's growing status was marked still more clearly by his role in the Great Proletarian Cultural Revolution that began late in 1965. He took a leading part in the cultural revolution. After Liu Shao-ch'i was displaced from his position in the Communist hierarchy in the summer of 1966, Lin emerged as one of the top three leaders of the party. His position was made official in the new constitution of the CCP adopted at the Ninth Congress in 1969: Mao was named the leader of the party, and his "closest comrade-in-arms, Lin Piao," was identified by name as his second in command and his successor.

In July 1972 Mao announced that Lin was killed in a plane crash in Mongolia on Sept. 13, 1971, while fleeing China in the wake of an attempted coup. Mao said that Lin had plotted to assassinate him as part of a conspiracy aimed at replacing the civilian leadership with a military dictatorship.

Further Reading

Lin Piao's speech of September 1965 is published in English as *Long Live the Victory of People's War!* (1965). The only biography in English in Martin Ebon, *Lin Piao: The Life and Writings of China's New Ruler* (1970). See also Donald W. Klein and Anne B. Clark, *Biographic Dictionary of Chinese Communism, 1921-1965* (2 vols., 1971). Background information is in John Gittings, *The Rise of the Chinese Army* (1967). □

Ralph Linton

The American anthropologist Ralph Linton (1893-1953) developed theoretical positions that helped to unify cultural anthropology.

Ralph Linton was born on Feb. 27, 1893, in Philadelphia, Pa., into an old Quaker family. While attending Swarthmore College, he came under the influence of Spencer Trotter, a teacher of general science who inspired him to look beyond his own culture to understand the behavior and points of view of peoples in other parts of the world.

Linton did fieldwork in prehistoric archaeology in New Mexico and Colorado in 1912; in Guatemala in 1912 and 1913; near Haddenfield, N. J., in 1915; at Aztec, N. Mex., in 1916; in Mesa Verde National Park in Colorado in 1919; at the Hopewell site in Ohio in 1924; and in Wisconsin in 1929 and 1933. He did ethnological fieldwork in the Marquesas Islands of the Pacific (1920-1922) and in Madagascar (1925-1927); in the summer of 1934 he was in charge of the Laboratory of Anthropology's training expedition to the Comanche Indians of Oklahoma.

Linton left the Field Museum of Chicago to join the faculty of the University of Wisconsin in 1928. In 1937 he went to Columbia University, and in 1946 he moved to Yale to become Sterling professor of anthropology, a chair he occupied until his death.

During World War I Linton served at the front with the rank of corporal and was gassed; from these experiences he produced one of his earliest publications in social anthropology, ''Totemism and the A. E. F.''

Aside from several important contributions to the knowledge of certain cultures outside Western civilization, Linton helped to break down certain stances which tended to separate the historical approach to culture from the functional, the study of ''primitive'' cultures from civilizations, and the psychological aspects of culture from other features. Linton did much to unify cultural anthropology, which at one time was becoming a series of ''sects.''

Linton's writings not only contributed importantly to present knowledge of human culture but were models of English style. His most influential book and the one he regarded as his best, *The Study of Man* (1936), is readable by laymen and high school students as well as by specialists. *The Cultural Background of Personality* is of interest to the general reader as well as to the specialist. With his wife, Adelin, he published several books mainly for readers not trained in anthropology.

Linton was an inspiring teacher who usually approached advanced students as well as informants in the field on a ''man-to-man'' basis. He was elected president of the American Anthropological Association in 1946, was awarded membership in the National Academy of Sciences in 1951, and won the Huxley Memorial Medal of the Royal Anthropological Institute in 1954. He died in New Haven, Conn., on Dec. 24, 1953.

Further Reading

A biography of Linton by Clyde Kluckhohn is in National Academy of Sciences, *Biographical Memoirs,* vol. 31 (1958). There is an analysis of Linton's work in Hoffman R. Hays, *From Ape to Angel: An Informal History of Social Anthropology* (1958). See also Thomas Kenneth Penniman, *A Hundred Years of Anthropology* (1935; 3d ed. 1965). □

Lin Tse-hsü

The Chinese official Lin Tse-hsü (1785-1850) was the imperial commissioner in charge of suppressing the opium trade in Canton in 1839 and the first Chinese to advocate learning about the West.

Lin Tse-hsü was born on Aug. 30, 1785, in Fukien. In 1811 he received the *chin-shih* (the highest academic degree) and became a member of the Hanlin Academy. As an official in the provinces, beginning in 1820, he gained a reputation for his sincerity and dedication. Between 1820 and 1850, in any crisis situation involving flood control, sea transportation, the salt administration, or military affairs, Lin was almost certain to be considered for the job.

War on the Opium Trade

In the late 1830s opium smuggling in China had reached crisis proportions. On July 10, 1838, Lin submitted a memorial in which he advocated strong measures for its suppression. His ideas, as well as their implementation while he was governor general of Hunan and Hupei between 1837 and 1838, resulted in his being appointed imperial commissioner with full powers to suppress the opium evil. He arrived in Canton, the center of the opium trade, on March 10, 1839.

In Canton, Lin used a ''get-tough'' policy to bring the trade to a halt and force the foreign traders to surrender their existing supplies of opium. A total of 2,613,879 pounds of opium, worth about $9 million, was turned over to Lin, which to everyone's amazement he promptly destroyed. In an attempt to persuade the British to stop producing opium in India, Lin also wrote his famous letter to Queen Victoria in which he admonished her, on moral grounds, to stop the practice.

While in Canton, Lin collected every scrap of information he could about the West—mainly from Western periodicals which he had translated into Chinese. This material was later compiled under the title *Gazetteer of the Four Continents* and was the first book to provide the Chinese with any reasonably reliable information about the West.

Lin's high-handed tactics and his insistence that foreigners be subject to Chinese law brought matters to a head. In August 1839, when the British refused to turn over some seamen involved in the murder of a Chinese, all British residents were ordered to leave China, and the Opium War (1839-1842) was on.

When it became obvious in 1840 that China could not win the war, Lin was dismissed and later banished to the northwest frontier. He was recalled in 1845 and given high office, but he retired in 1849. When the Taiping Rebellion broke out in 1850, he was again appointed imperial commissioner to suppress the rebels, but he died en route to his new post.

Further Reading

The best book in English on Lin is Chang Hsin-pao, *Commissioner Lin and the Opium War* (1964). See also Gideon Chen, *Lin Tse-hsü: Pioneer Promoter of the Adoption of Western Means of Maritime Defense in China* (1934). An extensive biography of Lin Tse-hsü is in Arthur W. Hummel, ed., *Eminent Chinese of the Ch'ing Period, 1644-1912,* vol. 2 (1943). □

Jacques Lipchitz

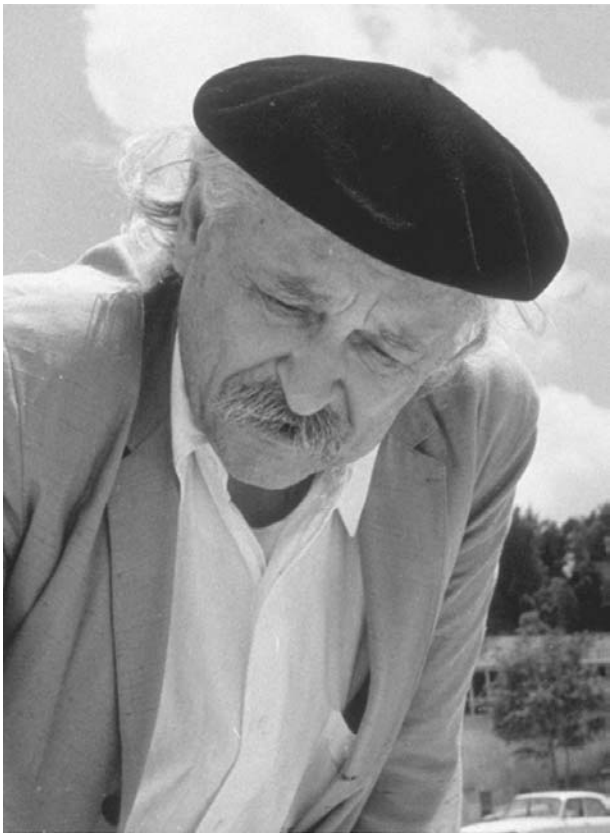

The Lithuanian-born American sculptor Jacques Lipchitz (1891-1973) was in the vanguard in translating Cubist pictorial motif and order into sculptural terms. In time, he modified this idiom to develop a highly personal expressionistic style. Christopher Sweet, in *Art News* described him as, "the most accomplished of the Cubist sculptors."

Jacques Lipchitz was born in Druskienski, Lithuania, on 22 August 1891. His father, a Jewish building contractor, came from a rich banking family. As a boy, Lipchitz was encouraged to draw. After he graduated from high school, his father expected him to go to engineering school, but Lipchitz opposed him and went to Paris in 1909 to study sculpture. His father, realizing the son's determination, relented and provided him with an allowance.

Studied in Paris

Lipchitz briefly studied at the École des Beaux-Arts and then at the Académie Julian and the Académie Collarossi. As a student, he won prizes for drafting and sculpture. He haunted the Louvre and studied art history; the periods he favored most were the Archaic Greek, Egyptian, and Gothic. A visit to St. Petersburg in 1911 stimulated his interest in Scythian sculpture and he remained enamored of non-European, particularly African, art.

Adopted Cubist Style

In 1912 Lipchitz established his own studio in the Montparnasse district of Paris. It happened to be alongside that of Constantin Brancusi, who helped to expose him to many avant-garde artists, including Pablo Picasso, Amedeo Modigliani, Diego Rivera, and Max Jacob. During the same year, he executed his large and accomplished *Woman and Gazelles* in the prevailing neoclassical manner. Influenced by Picasso, Lipchitz adopted Cubism and rejected his earlier style, which stressed curvilinear refinements and svelte contours. Picasso had shown the way toward three-dimensional Cubism with his constructions and sculptures, and Lipchitz fully exploited the style sculpturally. Rather than sculpt from nature, he produced his Cubist work from his imagination, creating abstracted and simple forms with surfaces reduced to simple planes. *Horsewoman with a Fan* (1913), *The Matador* (1914), and *Sailor with Guitar* (1914), are representative of his transitional phase to Cubism. In *Sailor with a Guitar* he retained the basic proportions of the human body, but he transformed it into angular facets which produce sharp contrasts in shadow and light. This jaunty piece recalls the Cubism of Juan Gris, a friend of Lipchitz, rather than that of Picasso or Georges Braque.

Lipchitz began producing purely Cubist sculptures around 1915; *Head* is a typical Lipchitz sculpture from this era. In certain works, such as *Man with a Guitar* (1916), he prefigured the two versions of Picasso's 1921 *Three Musicians*. Although the Cubists heavily influenced Lipchitz, his powerful works also influenced them, including Picasso. He produced his Cubist sculptures in clay or plaster, then oversaw some worked into stone. Not until the 1960s did Lipchitz cast many of these works in bronze. The change for Lipchitz had been a radical one. In a sense, he had sacrificed his hard-earned skills as an academician to work in a style which at that time was little more than an eccentric fashion. Perhaps this conscious sacrifice explains the profundity of Lipchitz' commitment to Cubism.

In 1916 Lipchitz received support from the dealer Léonce Rosenberg, which permitted him to engage assistants and to launch more ambitious projects. He began to

change his angular style, fearing that his work had become too abstract and devoid of humanity. His sculptures became more complex, but he never lost control of his medium. Lipchitz opened up forms and pierced the material to reveal spaces which function as totalities in vital contrast with the surrounding mass. In 1920 Lipchitz had his first important one-man show at the Léonce Rosenberg Gallery in Paris. Two years later the American collector Dr. Albert Barnes commissioned Lipchitz to execute bas-reliefs for the exterior of the Barnes Foundation in Merion, Pennsylvania.

Altered Sculptural Style

In 1924 Lipchitz became a French citizen and married Berthe Kitrosser, whom he had known since 1915. About this time his style began to change again. Cubist elements were phased out, although vestiges of cubism persisted. He made several small sculptures, which he called ''transparents,'' in search of new forms of expression. Some of these were made in cardboard and then cast in bronze. Two important pieces are *La Joie de Vivre* (1927) and the powerful, totemic *Figure* (1926-1930), a 7-foot bronze of compactly entwining forms which terminate in an abstract, ovoid head with a pair of small cylindrical forms so placed as to suggest piercing eyes. Jack Flam in the *Wall Street Journal* described *Figure* as, ''one of his most powerful and original works Lipchitz ever did.'' From then on Lipchitz made most of his pieces as clay maquettes to be cast in bronze.

Increasing Popularity

Lipchitz' work was in increasingly great demand. In 1930 his first retrospective was held at the Galerie de la Renaissance in Paris. The following year, he executed one of his most impressive monuments, *Song of the Vowels,* which owes nothing to Cubism. His *Towards a New World* (1934) also illustrates his continued shift from Cubism and his renewed preference for the curves of the human form. In 1935 he held his major exhibition in the United States, at the Brummer Gallery in New York City. His monumental work displayed at the Paris World's Fair, *Prometheus,* won a gold medal.

Turbulence Evokes Powerful Allegorical Works

In the mid-1930s, when war seemed inevitable to many, Lipchitz was preoccupied with themes of violence. His sculptures assumed a ritualistic character, with their solemn repetition of blocky, organic shapes and vigorous contours, baroque in form and darkly expressionist in character. He used his work to attack Nazism, such as *David and Goliath* (1933). In 1941, to escape from Nazi persecution, Lipchitz abandoned all his possessions except the clothes he wore and a portfolio of drawings. With the help of the dealer Curt Valentin, Lipchitz found refuge and support in the United States. His work took on a strongly autobiographical feel, reflecting the horror of war. The pain of the mother in *Mother and Child* (1941-45) strongly conveys Lipchitz' anguish over wartime atrocities.

Continued Recognition and Commissions

In 1953 he set up a studio at Hastings-on-Hudson in New York. In the early 1950s, Mrs. John D. Rockefeller commissioned *Birth of the Muses* and he produced *Spirit of Free Enterprise* for Fairmount Park, Philadelphia. In 1954 the Museum of Modern Art gave him a large retrospective exhibition. In the late 1950s Lipchitz continued to use innovative sculptural techniques by creating works of clay or pasticine under water using only touch. His subsequent works were modest in intent and composed of ''found objects,'' frequently incorporated with clay, the whole then being cast in bronze. He also executed portraits. Throughout the 1960s and 1970s, Lipchitz' work was shown in the United States, Europe, and Israel. One of his final projects, *PeaceEarth* (1967-1969) incorporated elements from his past. He died on 26 May 1973 and was buried in Israel.

Further Reading

Excellent works on Lipchitz are Henry R. Hope, *The Sculpture of Jacques Lipchitz* (1954), the catalog of the Museum of Modern Art retrospective; Robert J. Goldwater, *Lipchitz* (1959); Abraham M. Hammacher, *Jacques Lipchitz: His Sculpture* (1961); and Bert Van Bork, *Jacques Lipchitz: The Artist at Work* (1966). H. H. Arnason, *Jacques Lipchitz: Sketches in Bronze* (1969), offers good photographs of the maquettes. Other biographical sources include: *Wall Street Journal* (March 1, 1991); *ARTnews* 90, no. 7 (September 1991); *The Dictionary of Art,* Macmillan (1996). □

Li Peng

A protégé of the Chinese Old Guard who became premier of the People's Republic of China in 1989, Li Peng (born 1928) presided over the massacre in Tiananmen Square two months later.

Li Peng was born in 1928 at Chengtu, Szechwan Province. His father, the writer Li Shouxun, took part in the August 1 Nanchang Uprising against the Kuomintang (KMT) authorities in 1927 and was arrested and executed in Haikou, Guangdong Province, in 1930. In 1938 Li Peng was adopted by his father's friends Chou Enlai (the first premier of the People's Republic of China [PRC]) and Chou's wife, Deng Yingchao. He lived in the liaison office of the 8th Route Army in Chongqing with Chou En-lai and Deng Yingchao for about two years. Then he was sent to study at Yanan Institute of Natural Sciences in 1941 and at the Moscow Power Institute in 1948.

Early Career

After his return to China in 1955, Li worked as chief engineer and director of two large power plants in northeast China and as deputy chief engineer in the Northeast China Electric Power Administration. After 1966 he became director of the Beijing Electric Power Administration. During the Cultural Revolution Li, unlike many other cadres, was

shielded from the leftists' attacks of the Red Guard, thanks to his high-level connections.

A golden boy of China, Li was a protégé of the Old Guard, which included Deng Xiaoping, Chen Yun, and Peng Zhen, and was elevated rapidly beginning in the late 1970s. He was appointed vice-minister of power industry in 1979 and minister in 1981. In March 1982, when the Ministry of Power Industry and the Ministry of Water Conservancy were amalgamated, he was appointed first vice-minister of the newly-established Ministry of Water Conservancy and Electric Power. At the 12th National Party Congress, held in 1982, he became a member of the Chinese Communist Party (CCP) Central Committee. In 1983 he was appointed vice-premier of the State Council and a member of the leading group under the CCP committee in charge of finance and economy to supervise such industrial sectors as energy, transportation, and raw material supply. In 1985 he served concurrently as chairman of the State Education Commission. He was elevated to the CCP Politburo and the CCP Secretariat at the 5th Plenum of the 12th CCP Congress in September 1985.

Appointment as Premier

After the ouster of Party General Secretary Hu Yaobang in 1987, Li was selected by the Old Guard to succeed Zhao Ziyang first as acting premier and then as premier on April 9, 1989. Because of Li's conservative views, his appointment as premier was widely regarded as a major setback for reformists within the CCP leadership. At the 13th CCP Congress in November 1987, he was elected secondranking member of the Standing Committee of the CCP Politburo.

A technocrat without a vision for China, Li did not register any remarkable achievement in his different positions. He was highly unpopular among the college students because he did a poor job during his tenure as chairman of the State Education Commission. Li was widely seen inside China as an ambitious rising political star who was waiting in the wings to take over the party leadership. Because of his Soviet educational background and career experience, Li was known to favor a centrally-planned economy and to have strong reservations on China's open-door and market-oriented reforms championed by such reform leaders as Hu Yaobang and Zhao Ziyang. In his three-hour government report to the National People's Congress in March 1989, although he did not name names, he levelled many harsh criticisms unmistakably directed at Party General Secretary Zhao Ziyang.

Escalation of Conflict

His conflict with Zhao escalated in the spring of 1989 as Zhao called for dialogue with pro-democracy students and broad political reforms while Li articulated the hardline position and argued for tough measures to suppress the so-called trouble-makers who allegedly intended to stir up political and social turmoil in China. Li was closely involved in the CCP's decision to use force to crush the pro-democracy demonstration in Beijing on June 4, 1989, and had the dubious honor of being one of the most detested leaders in China (Zhao was ousted as General Secretary on June 24, 1989).

Li visited Moscow in April 1990 to reciprocate President Mikhail Gorbachev's visit to Beijing. There was also a Sino-Soviet summit in May 1989 that ended 30 years of bad relations between the two nations. At a press conference ending the first visit in 26 years by a Chinese premier, Li said Soviet ideas of change do not apply to China. He said, ''Each country should decide for itself how socialism should be built. We do not have one model to follow.'' The decision by the Soviet Communist Party to give up its statutory monopoly on power, Li said, was ''a choice made by the Communist Party and the people of the Soviet Union,'' but he added that China had no desire to emulate it.

Li was named as one of four candidates likely to succeed Deng Xiaoping, described as ''the favorite son of the hard-liners.'' Even though he is not the only person responsible for the Tiananmen disaster, his image remained one of the worst among Chinese leaders in the late 1990s. According to reports, Deng disliked Li's dogmatic concepts, close links to the hard-liners, and lack of professional skills in commanding economic affairs.

Official Visits

In addition to the Soviet Union, Li visited many foreign countries, including the United States, Japan, Canada, Zambia, Mozambique, Gabon, Cameroon, Nigeria, Tanzania, Seychelles and the Federal Republic of Germany. In 1995, he met with the Canada-China Business Council in Montreal as leader of a 20-member delegation. He wel-

comed the prime ministers of Singapore and Russia in 1997. His publications include ''Train more personnel for the Socialist modernization'' (*The People's Daily*, June 1, 1986); ''Certain questions concerning reform and development of higher education'' (*The People's Daily*, July 17, 1986); and several ''Reports on the Government Work'' to the National People's Congress.

Li advocated reform, but at a measured pace, because of social stability and inflation. Internally, he called for further improvement of Party discipline and work, and encouraged the development of China's animal husbandry. He urged the world community to assist African nations with their economic problems as well. Li hastened China's television networks to give greater coverage of economic affairs in order to meet the country's growing needs for economic information. He said that economic development had top priority in the central government's work, so television stations should portray it in a ''more vivid way''.

Li was married to Zhu Lin in 1958. They had two sons and one daughter. He was scheduled to step down in 1997.

Further Reading

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Fritz Lipmann

Fritz Lipmann (1899-1986) was one of the leading architects of the golden age of biochemistry.

With his landmark paper, ''Metabolic Generation and Utilization of Phosphate Bond Energy,'' published in 1941, Fritz Lipmann laid the foundation for biochemical research over the next three decades, clearly defining such concepts as group potential and the role of group transfer in biosynthesis. Most biochemists clearly recognized that Lipmann had revealed the basis for the relationship between metabolic energy production and its use, providing the first coherent picture of how living organisms operate. His discovery in 1945 of coenzyme A (CoA), which occurs in all living cells and is a key element in the metabolism of carbohydrates, fats, and some amino acids, earned him the 1953 Nobel Prize in physiology or medicine. Lipmann also conducted groundbreaking research in protein synthesis. He was an instinctual researcher with a knack for seeing the broader picture. Lacking the talent or inclination for self-promotion, he struggled early in his career before establishing himself in the world of biochemistry.

Fritz Albert Lipmann was born on June 12, 1899, in Königsberg, the capital of East Prussia (now Kaliningrad, Russia). The son of Leopold, a lawyer, and Gertrud Lachmanski, Lipmann grew up in happy and cultured surroundings and fondly remembered the peaceful years at the turn of the century. He counted his only brother Heinz, who would pursue the arts as opposed to science, as one of the two people who most influenced him in his formative years. The other was Siegfried (Friedel) Sebba, a painter who would remain his friend for life. From these two, he first learned to appreciate the arts, an avenue of interest that he used to escape the confines and pressures of his laboratory investigations.

Early on, Lipmann demonstrated a diffidence in academic pursuit that would belie his future success. He admitted that he was never very good at school, even when he reached the university. After graduating from the gymnasium, Lipmann decided to pursue a career in medicine, largely due to the influence of an uncle who was a pediatrician and one of his boyhood heroes. In 1917 he enrolled in the University of Königsberg but had his medical studies interrupted in 1918 as he was called to the medical service during World War I. Serving near the front during the last days of the war, he first learned to exert authority and never forgot the grim experience of severely wounded men receiving bad care.

In 1919 he was discharged from the army and went to study medicine in Munich and Berlin. Lipmann's brother was a literature student in Munich, and Lipmann became involved with his brother's circle of artistic friends while he lived in Schwabing, which Lipmann called the Greenwich Village of the city at that time. Throughout his life he main-

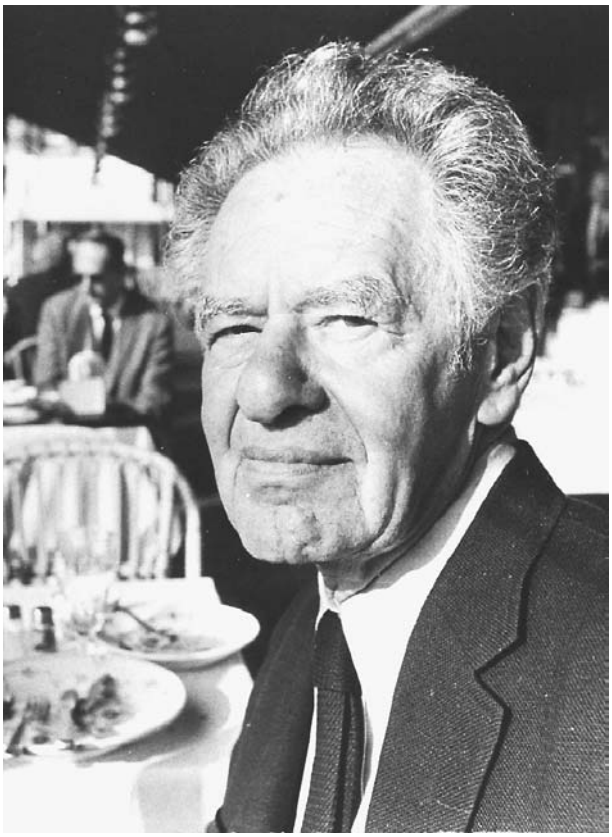

tained fond memories of Berlin. He eventually returned to Königsberg to complete his studies and obtained his medical degree from Berlin in 1922. Even though he cared about patients, Lipmann became more intrigued by what went on inside the human body. This interest was further cultivated when during his practical year of medical studies he worked in the pathology department in a Berlin hospital and took a three-month course in modern biochemistry taught by Peter Rona. At the same time, Lipmann was troubled by his concerns over the ethics of profiting from providing necessary medical services. The final turning point came when he went to the University of Amsterdam on a half-year stipend to study pharmacology. There, he first became versed in biochemical problems and the working of a biological laboratory. He left Amsterdam bent on a new career as a researcher.

Returning to Königsberg, Lipmann, who had no money, lived with his parents while he studied chemistry in the university for the next three years. Looking for a laboratory to do research in for his thesis, he chose to work with biochemist Otto Meyerhof, whose physiological investigations focused on the muscle. For the most part, Lipmann worked on inhibition of glycolysis (the breakdown of glucose by enzymes) by fluoride in muscle contraction and did his doctoral dissertation on metabolic fluoride effects. During this time in Berlin, Lipmann met many of the era's great biochemists, including Karl Lohmann, who discovered adenosine triphosphate (ATP—a compound that provides the chemical energy necessary for a host of chemical reactions in the cell) and taught Lipmann about phosphate ester chemistry, which was to play an important role in Lipmann's later research. Lipmann also met his eventual lifelong companion while attending one of the masked balls popular at that time. Freda Hall, an American-born German and an artist, would become his wife.

Over the next ten years, Lipmann continued with a varied but not very lucrative research career. In *The Roots of Modern Biochemistry,* Freda remembered her husband as a very ''unusual young man'' who ''seemed to be certain of a goal'' but ''had no position, no prospects, and it did not seem to trouble him.'' Although he was interested in his work, Freda recalled that ''at no time was Fritz the obsessed scientist without other interests. He always had time for fun,'' which included tennis matches, bicycle races, and the theater.

Lipmann spent a short time in Heidelberg when Meyerhof moved his laboratory there but then returned to Berlin and worked with Albert Fischer on tissue culturing and the study of metabolism as a method to measure cell growth. But soon uniformed followers of Hitler began to appear in the streets of Berlin; both Lipmann and Freda had unpleasant encounters, and once Lipmann was beaten up. Realizing that they would soon have to leave Germany, Lipmann, through Fischer's intervention, received an offer to work at the Rockefeller Foundation (now Rockefeller University). Before leaving for the United States, Lipmann and Freda Hall were married on June 21, 1931. As it turned out, Freda's birth in Ohio made her an American citizen, thus greatly reducing obstacles to immigration. At the Rockefeller Foundation, Lipmann worked in the laboratory of chemist Phoebus Aaron Theodor Levene, who had conducted research on the egg yolk protein, which he called vitellinic acid, and found that it contained 10 percent bound phosphate (that is, phosphate strongly attached to other substances). Lipmann's interest in this protein, which served as food for growing animal tissues, led him to isolate serine phosphate from an egg protein.

At the end of the summer of 1932, Lipmann and his wife returned to Europe to work with Fischer, who was now in the Biological Institute of the Carlsberg Foundation in Copenhagen, Denmark. Free to pursue his own scientific interests, Lipmann delved into the mechanism of fermentation and glycolysis and eventually cell energy transformation. In the course of these studies, Lipmann found that pyruvate oxidation (a reaction that involves the loss of electrons) yielded ATP. Lohmann, who first discovered ATP, had also found that creatine phosphate provides the muscle with energy through ATP. Further work led Lipmann to the discovery of acetyl phosphate and the recognition that this phosphate was the intermediate of pyruvate oxidation. A discovery that Lipmann said was his most impressive work and had motivated all his subsequent research.

Despite his belief in his work, Lipmann had still to make his mark in research. In his book, *Wanderings of a Biochemist,* Lipmann would remember his efforts at the institute and throughout that decade as a time of personal scientific development that set the stage for his later discoveries. ''In the Freudian sense,'' said Lipmann, ''all that I did later was subconsciously mapped out there; it started to mature between 1930 and 1940 and was more elaborately realized from then on.''

But before Lipmann could piece together his formula for the foundation of how organisms produce energy, once again the rise of the Nazis forced him and his wife to flee to the United States; they were nearly penniless. Fortunately, Lipmann acquired a research fellowship in the biochemistry department of Cornell University Medical College. His work with pyruvate oxidation and ATP had germinated and set him on a series of investigations that led to his theories of phosphate bond energy and energy-rich phosphate bond energy. During a vacation on Lake Iroquois in Vermont, Lipmann began his essay ''Metabolic Generation and Utilization of Phosphate Bond Energy,'' in which he introduced the squiggle (~) to represent energy-rich phosphate, a symbol subsequently used by other researchers to denote energy-rich metabolic linkages. In this essay, Lipmann also first proposed the notion of group potential and the role of group transfer in biosynthesis.

This essay was the turning point in Lipmann's career. Prior to its publication, Lipmann had contributed disparate pieces to the puzzle of biosynthesis, but through his natural scientific instinct and the ability to see the broader picture, he had now laid the foundation for the basis of how living organisms function. Although his essay covered a wide range of topics, including carbamyl phosphate and the synthesis of sulfate esters, his elucidation of the role of ATP in group activation (such as amino acids in the synthesis of

proteins), foretold the use of ATP in the biosynthesis of macromolecules (large molecules). In more general terms, he identified a link between generation of metabolic energy and its utilization. A prime example of ATP's role in energy transmission was the transfer of phosphor potential from ATP to provide the energy needed for muscles to contract.

Despite the growing acknowledgement that Lipmann had written a groundbreaking paper in biochemistry, he soon found himself without a solid job prospect when Dean Burk, whose lab Lipmann worked in, left for the National Institutes of Health. Burk was reluctant to take Lipmann with him because of Lipmann's lack of interest in Burk's cancer research. While Lipmann's renown had grown, he had also antagonized other researchers, especially by his insistence that the term ''bond energy'' had been misused and his replacement of the term with ''group potential'' to refer to the capacity of a biochemical bond to carry potential energy for synthesis. It also took many years for the squiggle to be fully accepted as a way to denote energy-carrying bonds. Fortunately, Lipmann gained an unusual appointment in the Department of Surgery at the Massachusetts General Hospital through the support of a Ciba Foundation fellowship. ''This was really one of the lucky breaks in my life,'' Lipmann recalled in his autobiography. Soon he received growing support from the Commonwealth Fund as more and more people began to recognize the importance of his work. Building upon his group transfer concept, Lipmann delved into the nature of the metabolically active acetate, which had been postulated as an ''active'' intermediary in group activation. In 1945, working with a potent enzyme from pigeon liver extract as an assay system for acetyl transfer in animal tissue, Lipmann and colleagues at Massachusetts General Hospital discovered Coenzyme A (CoA), the ''A'' standing for the activation of acetate. (Coenzymes are organic substances that can attach themselves to and supplement specified proteins to form active enzyme systems.) Eventually, CoA would be shown to occur in all living cells as an essential component in the metabolism of carbohydrates, fats, and certain amino acids. In 1953 Lipmann received the Nobel Prize in physiology or medicine for his discovery specifically of the acetyl-carrying CoA, which is formed as an intermediate in metabolism and active as a coenzyme in biological acetylations. (Lipmann shared the prize with his old colleague and friend, Hans Krebs, from Berlin.) Although proud of the Nobel Prize, Lipmann often stated that he believed his earlier work on the theory of group transfer was more deserving.

In 1957 Lipmann once again found himself at the Rockefeller Institute, twenty-five years after his first appointment there. He was to spend the next thirty years at the institute, primarily working on the analysis of protein biosynthesis. He and his colleagues contributed greatly to our understanding of the mechanisms of the elongation step of protein synthesis (stepwise addition of single amino acids to the primary protein structure).

Lipmann's productive career included 516 publications between 1924 and 1985. His 1944 paper on acetyl phosphate is a citation classic, having been cited in other works more than seven hundred times. His work on high-energy phosphate bonds and group transfer discoveries propelled biochemistry to the forefront of physiological research for nearly three decades. In addition to the Nobel Prize, Lipmann received the National Medal of Science in 1966 and was elected a foreign member of the Royal Society in London.

In 1959 the Lipmanns, who had a son Stephen Hall, bought a country home with Fritz's Nobel Prize money. Although his wife described him essentially as a city person, Lipmann enjoyed the country and often strolled the twenty acres of woods that surrounded his home with his Australian terrier, Pogo, named after the satiric comic strip character popular in the 1960s and 1970s. A private man who avoided political and social issues, Lipmann did, however, sign the Nobel laureate public appeal letters seeking prohibition of the hydrogen bomb and asking for freedom for the Polish Worker's Union. Lipmann's talent for writing was evident in the easy-to-follow and informative format of his scientific essays and in his autobiography. Still, he was given to preoccupation, and a colleague fondly recalled Lipmann once combing an auditorium after a lecture in search of his shoes, which he had left behind in going to the podium.

Lipmann's unique ability to see the entire scientific picture set him apart from many of his contemporaries. Interestingly, this ability also translated into his noted penchant for spotting four-leaf clovers almost anywhere. He kept them in books, manuscripts, and wallets, perhaps reflecting his own estimation that he had been fortunate in a life and career that allowed him to follow his instincts so successfully.

Despite failing strength, Lipmann continued to work until he suffered a stroke on July 17, 1986, and died seven days later. ''One evening I heard him say: I can't function anymore,'' recalled Freda Hall in *The Roots of Modern Biochemistry,* ''and that was that.'' Lipmann's ashes were scattered along his walking path in the woods that surrounded his home.

Further Reading

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The Roots of Modern Biochemistry, Walter de Gruyter, 1988. □

Li Po

Li Po (701-762), one of the most popular Chinese poets, was noted for his romantic songs on wine, women, and nature. His writings reflect the grandeur of the T'ang dynasty at the height of its prosperity.

Li Po was probably born in central Asia, where his ancestors had lived in exile since the early 7th century. His father took the family back to China about 705 and settled down at Mien-chou in Szechwan, where the poet grew up. A precocious boy, he started his poetic compositions early but disdained to take the literary examination. Except for a period of seclusion in the mountains near home, he spent his youth in search of adventures abroad. Skilled in swordsmanship, he led the life of the knight-errant, traveling extensively in Szechwan and, later, in his twenty–fifth year, northward to central China. He was married in 727 to the daughter of a retired prime minister at An-lu in Hupei, where he stayed the next 8 years. Meanwhile, he continued to explore the scenic rivers and lakes of neighboring regions.

Court Life and Travels

In 735 Li started a long journey that took him northward to the central plains of the Yellow River and eastward to the coastal areas of the Yangtze. These were the best years of his life as well as the most flourishing period of the dynasty, both of which he celebrated in poems. The climax came in 742, when he went to the capital, Ch'ang-an, and was presented to the emperor, Hsüan-tsung, who showered him with favors. Li was appointed a member of the Hanlin Academy and was lionized by fellow scholar-officials. At the zenith of his poetic power, he wrote some of his best-known songs for court festivities. He often frequented city taverns and got excessively drunk, thus earning the reputation, together with seven other notables of the court, as the ''Eight Immortals of the Wine-cup.'' Two years later he grew tired of court life and left it for another long period of travel.

In the autumn of the same year (744) occurred the memorable meeting of China's two great poets, Li Po and Tu Fu, in the eastern capital, Loyang. They had another meeting the next year in Ch'i-chou, Shantung, where Li Po was initiated into the Taoist religion by one of its patriarchs. After having settled his family (he had remarried by this time) in Shantung, Li Po journeyed once again for 10 years in northern and eastern China. In the poems of this period, he showed a growing interest in Taoism which replaced his youthful ardor for chivalry. He was beset, however, by mundane troubles; though well received by local dignitaries impressed by his poetic talents and fame, he began to complain of the lack of money and property.

At the time of the An Lu-shan rebellion in December 755, which was to shake the T'ang empire to its foundations, Li Po had gone to the Yangtze region, to which he had also moved his family. He was spared the dangers and hardships which his fellow poets in the North suffered when the rebels succeeded in capturing Loyang and Ch'ang-an.

But a worse fate awaited Li Po. He was involved for a short while in the unsuccessful uprising of Li Lin, Prince of Yung, who was then commander in chief of the T'ang forces in central China. As Li Lin's fleet sailed down the Yangtze, Li Po joined him in Kiukiang in early 757. After the prince's defeat by royalist troops, Li Po was imprisoned and threatened with a death sentence. Later, it was commuted to banishment to Yeh-lang (Tsun-i in Kwei-chow) in the remote southwest interior. Li Po took a leisurely trip to his destination. Amnesty came when he was still on his way. He happily retraced his steps eastward and wandered in the Yangtze area for another 2 years. He died in Tang-t'u in southern Anhwei in December 762.

Li Po's Philosophy

An aura of romanticism pervades Li Po's life and poetry. With his fondness for adventure and traveling, his search for alchemy and the elixir of life, his love of and intimate communion with nature, he exemplifies the typical Taoist trends in his poetry. It reflects the kind of melancholy and despondence that a man feels when he finds his talents unused and his life wasted.

To drown his sorrows, Li Po indulged himself in heavy drinking, which became with him a lifelong habit. Wine, however, was a blessing to him, rather than a bane, as it provided him with inspiration for poetry. In those moments of exhilaration, when alone or in company, he would dash off verses which flow freely without restraint. He is at his best in poems of the ancient style, which allow freedom of expression with little prosodic requirements. His finest lyrics are characterized by spontaneity of feeling, lofty imagination, and facility of language. They are filled with a ''divine madness'' that earns for him the sobriquet ''An Immortal in Exile.''

Further Reading

Though published some 50 years ago, *The Works of Li Po, the Chinese Poet,* translated by Shigeyoshi Obata (1922), remains

the only complete English translation of Li Po's poems; it has an adequate introduction and some biographical materials. It should be read together with Arthur Waley, *The Poetry and Career of Li Po* (1950), which gives a detailed life of the poet as well as new translations of his poems. For background information see James J. Y. Liu, *The Art of Chinese Poetry* (1962) and *The Chinese Knight-errant* (1967). □

Fra Filippo Lippi

The Italian painter Fra Filippo Lippi (ca. 1406-1469) was an important link between the early and late 15th-century Florentine painters.

Filippo Lippi was born in Florence. He took his vows in 1421 in the monastery S. Maria del Carmine, where Masaccio frescoed the Brancacci Chapel in the church (1426-1427). By 1430 Lippi is mentioned in church documents as ''painter.'' Masaccio's influence, as well as Donatello's, can be seen in Lippi's early works, such as the *Tarquinia Madonna* of 1437 (National Gallery, Rome) and the *Annunciation* (S. Lorenzo, Florence) and *Barbadori Altar* (Louvre, Paris), both begun in 1437/1438. However, the severity of Masaccio and Donatello was mitigated by Lippi, who was instrumental in salvaging from the Gothic past the lyrical expressiveness of a linear mode which Masaccio had all but given up for modeling in chiaroscuro.

Toward the middle of the 15th century Lippi's pictures became more finely articulated and his surface design more complex. It is probable that he had a large workshop, and the hand of assistants may be observed in the important fresco decoration started in 1452 in the choir chapel of the Prato Cathedral. After delays and strong protests this commission was finally completed in 1466. The cycle, a highly important monument of Early Renaissance painting, demonstrates Lippi's increasingly more mature style, revealing him to be witty, original, and well versed in all the artistic accomplishments of his time, to which he himself contributed. Through linear perspective Lippi was able to render a convincing illusion of recession and plausible three-dimensional figures. He knew how to express emotions, and he was a keen observer of nature.

Lippi painted astonishing portrait likenesses and combined figures and space with an animated surface rhythm, the best example of which can be seen in the *Feast of Herod,* one of the last scenes in the Prato cycle. During his stay at Prato he was the cause of a scandal (later resolved by papal indulgence): he ran off with a nun, Lucrezia Buti, who bore him two children, one of whom, Filippino Lippi (ca. 1457-1504), was also a painter. In the Prato frescoes as well as in his contemporary panel pictures, such as the *Madonna with Two Angels* (Uffizi Gallery, Florence), or in the exquisite tondo of the *Madonna* (Pitti Palace, Florence), Filippo Lippi anticipated later developments in 15th-century painting. In these pictures are to be found the sources of Sandro Botticelli, Lippi's most illustrious pupil.

Lippi's innovations extended also to iconography. In his quest for realism he introduced the ''bourgeoise'' Madonna: the type of contemporary Florentine lady elegantly dressed in the fashion of the time with the hair on her forehead plucked to stress the height of it. He also introduced the subject of the Madonna adoring the Child in the woods (Museum of Berlin, and Uffizi, Florence). Finally, Lippi was one of the first (perhaps the first) painters to introduce the tondo shape for devotional pictures, as in the Pitti *Madonna* or the *Adoration of the Magi* (National Gallery, Washington).

Lippi died at Spoleto while painting the frescoes in the apse of the Cathedral, a task completed by his pupils.

Further Reading

In English an excellent discussion of Lippi is in Bernard Berenson, *The Italian Painters of the Renaissance* (1952). Edward C. Strutt, *Fra Filippo Lippi* (1901), is outdated. □

Walter Lippmann

The American author Walter Lippmann (1889-1974) was his era's most respected journalist and a significant contributor to its political thought.

The only child of well-to-do, second-generation German-Jewish parents, Walter Lippmann studied at a private school in his native New York City. His parents took him often to Europe to absorb its culture. He completed his undergraduate studies at Harvard in three years with the highest honors and was an editor of the *Harvard Monthly* and cofounder of the Harvard Socialist Club. He remained at Harvard another year as assistant to George Santayana in the philosophy department. Also, the famous philosopher William James made himself available to Lippmann for private seminars.

In 1911 Lincoln Steffens, editor of the muckraking *Everybody's Magazine,* took Lippmann on as his secretary. His first book, *A Preface to Politics* (1913), brought him instant recognition and the opportunity to join Herbert Croly and Walter Weyl in founding the weekly *New Republic*. All three had backed Theodore Roosevelt for president in 1912; in 1916 they and their magazine switched to Woodrow Wilson. In 1917 Lippmann served as assistant to Secretary of War Newton D. Baker. As captain in military intelligence in 1918, Lippmann worked on Wilson's Fourteen Points program and on preparations for the Paris Peace Conference. In 1920 he left the *New Republic* to become editorial writer and, later, editor of the Democratic *New York World*.

When the *World* suspended publication in 1931, Lippmann moved to the Republican *Herald Tribune,* to which, for the next 30 years, he contributed his nationally syndicated column, ''Today and Tomorrow.'' Here he recorded his responses to the ever-changing contemporary scene. Between 1912 and 1968 he supported, with varying reservations, six Republican and seven Democratic candidates for the presidency. In 1945, on the death of Franklin D. Roosevelt—whom he had never greatly admired—Lippmann wrote, ''Here lay the political genius of Franklin Roosevelt: that in his own time he knew what were the questions that had to be answered, even though he himself did not always find the full answer.''

The following years raised even more such questions, and Lippmann responded with firmness and courage. He opposed the Korean War, the Senate hearings of Joseph McCarthy, and the war in Vietnam. He expressed admiration for France's Charles De Gaulle, with whom—as with the U.S.S.R.'s Nikita Khrushchev—he established relations of personal confidence as had no American official of the time. His second wife, Helen Byrne Armstrong, mastered the Russian language so thoroughly that her fluency delighted Khrushchev.

In the late 1960s, Lippmann's opposition to the Vietnam War earned him the enmity of President Lyndon B. Johnson, who derided him as a treacherous, senile old man. At last Lippmann was all but cut off from the American political establishment. Though even his critics gave him credit for his independent stance, Lippmann shortly retired from the public scene. Failing health in the ensuing years forced his wife to put him in a New York nursing home. He died there on December 14, 1974.

A number of Lippmann's books on political science have become classics in their field, including *A Preface to Morals* (1929), *United States Foreign Policy* (1943), and *The Cold War* (1947).

Further Reading

Aside from Lippmann's own writings, excerpts from his works and summaries of his thoughts are in Clinton Rossiter and James Lare, eds., *The Essential Lippmann: A Political Philosophy for Liberal Democracy* (1963). A biography of Lippmann is Edward L. Schapsmeier and Frederick H. Schapsmeier, *Walter Lippmann* (1969). Useful studies are David E. Weingast, *Walter Lippmann: A Study in Personal Journalism* (1949); Marquis W. Childs and James Reston, eds., *Walter Lippmann and His Times* (1959); Charles Forcey, *The Crossroads of Liberalism: Croly, Weyl, Lippmann, and the Progressive Era, 1900-1925* (1961); and Ronald Steel, *Walter Lippmann and the American Century* (1980). Barry D. Riccio, *Walter Lippmann: Odyssey of a Liberal* (1994) focuses on Lippmann's relationship to liberal political ideas in the course of his evolution from socialism to conservatism. □

Richard Lippold

American-born sculptor Richard Lippold (born 1915) was best known as a pioneer of openwork sculpture and as a major force in the resurrection of the Constructivist tradition in the United States. Frequently associated with the early years of the New York School, Lippold's style is noteworthy for its marriage of technology and humanistic content.

Richard Lippold was born in Milwaukee, Wisconsin, on May 3, 1915. Following the example of his father, he pursued his studies in industrial design at the University of Chicago and the Chicago Art Institute from 1933 to 1937. Alongside work toward his B.F.A., Lippold engaged seriously in music and dance throughout the 1930s. His first employment (from 1937 to 1941) was as an industrial designer for the firm Cherry-Burrell Corporation, at which time he was also engaged in considerable freelance work. Lippold married Louise Greuel in 1940, also the year he began a long teaching career with a position at the University of Michigan. It was here that Lippold first became seriously interested in sculpture. In his style, derived largely from his engineering training, he was naturally drawn to the outstanding exponents of Constructivism: Gabo, Pevsner, Moholy-Nagy, and others. He undertook little or no formal training in the arts, strictly speaking, at this time or at any time subsequently.

In 1942 Lippold moved to New York City where he began realizing the kind of sculpture that characterized his oeuvre throughout his life. Lippold was one of the first American sculptors to advocate work incorporating, rather than displacing or occupying, space. Mass gave way to considerations of time and space, and his preference for media veered toward industrial materials—rods and wires, often held in place by tension. He was one of the first to experiment with the idea of kinetic sculpture and also paid uncommon attention to the role of the spectator's movement in the animation of his work.

From 1945 to 1947, Lippold taught at Goddard College, Vermont, a period during which his work was first included in a major group exhibition, ''Origins of Modern Sculpture'' at the Detroit Art Institute in 1946, and in which he received his first one-man show at the Willard Gallery, New York, in 1947. Lippold stayed with this gallery, with only brief interruptions, for the rest of his life. Such were the beginnings of what quickly became an extensive exhibition record both in America and abroad. Throughout these years, from 1947 to 1952, Lippold was art department chairman at Trenton Junior College, New Jersey, and also taught part-time, through 1948, at Queens College, New York.

The extent of Lippold's innovations can be measured by the fact that he was appointed artist-in-residence at the famous Black Mountain College in North Carolina in 1948. By this time he was considered an important figure among the first-generation New York School artists and was one of the few sculptors to take his place alongside such venerated painters as de Kooning, Pollock, Gottlieb, Rothko, and others of the Abstract Expressionist movement. Lippold was represented in both the 1947 and the 1948 Whitney Annuals and the 1948 San Paolo Bienal. His presence was felt in New York as a moderate counter to the domination of Surrealist sources—by which he was, however, somewhat influenced, especially in his content, if not so much in his form.

Lippold's first major commission (1950) was arranged by Bauhaus architect Walter Gropius for the Harvard University Graduate Law School. An out-of-doors construction, it is typical of Lippold's alignment of his work with architecture and urban design and is, broadly speaking, environmental in many of its intentions. His stature in American art secured, Lippold was included in the Museum of Modern Art's famous exhibition ''Abstract Painting and Sculpture in America'' (1951), mounted by A. C. Ritchie—the exhibition by which it is frequently adjudged that the New York School had ''made it.'' Although not involved as a teacher, Lippold was selected as moderator for the first day of the ''Artists' Sessions at Studio 35,'' a three-day affair which reflected on the history of the ''Subjects of the Artist'' school and on the nature and development of the New York School in general. The proceedings of the sessions were published in Robert Motherwell and Ad Reinhardt, *Modern Artists in America* (1951) and include some of Lippold's most revealing statements concerning his art and the art of his contemporaries.

Winner of many prestigious prizes throughout this period, Lippold taught at Hunter College, New York, from 1952 to 1965. It was early in this period that he received another major commission, this time from the Metropolitan Museum of Art, New York. The work was entitled ''Variation within a Sphere, No. 10: The Sun.'' A severely geometric tension piece composed of gold wires, it is remarkable in its complexity, based largely in the movement of the spectator around the piece. The work dates from 1954 to 1956 and was followed in 1962 by a commission for the Pan American Building entitled ''Flight.'' Although his style did not alter fundamentally in the later part of his career, it did admit of subtle and complicated variation. His work remained fresh and stood as an important dimension of

contemporary American sculpture, influencing such younger sculptors as Kenneth Snelson.

Among the works he did under commission were the sculptures for the King of Saudi Arabia at the King's palace and for the National Air and Space Museum (both in 1976), at a major Shinto Temple in Japan in 1982, in the Park Avenue Atrium Building (also in 1982) and a 16-story outdoor work in Seoul, South Korea, in 1983. He also had exhibitions at Venice Biennale in 1988 and at the Haggerty Museum in his birthplace of Milwaukee in 1990. Besides his numerous awards and prizes, Lippold's work is in the collections of the Museum of Modern Art, New York; The Whitney Museum of American Art, New York; the Metropolitan Museum of Art, New York; and many other of America's premier museums. Lippold lived and worked in Locust Valley, New York, in the 1980s.

Further Reading

Considering Richard Lippold's stature in the history of recent American sculpture, there is an astounding paucity of literature on the artist's work. Subject of neither a monograph nor an ambitious catalogue, discussion of the artist and his work is confined almost exclusively to the periodical literature. The reader is advised to consult the *Art Index* for articles and the available general histories of modern American sculpture for his work's historical context. One catalogue, *Richard Lippold 1952-1962,* Willard Gallery (1962), is useful for its list of Lippold's exhibitions, honors, and awards and for various statements by the artist. Lippold has been the subject of a television film, *The Sun.* □

Li Ssu

The Chinese statesman Li Ssu (c. 280-208 B.C.) was prime minister during much of the short but important Ch'in dynasty. His policies were of crucial importance to the dynasty and set precedents that were followed for the next 2,000 years.

Li Ssu was a native of the state of Ch'u in the Yangtze Valley. As a young man, he was a minor clerk in his home state. He was a student of Hsün Ch'ing (often referred to as Hsüntzu). Hsün Ch'ing was a Confucianist, but he set new directions for Confucianism that made it much more compatible with Legalism than had theretofore been the case. Legalism, in essence, was a highly authoritarian doctrine which aimed primarily at strengthening the ruler and controlling the populace thorough rewards and punishments rigidly applied. It was devoid of the humanistic values of Confucianism.

At this time the Chou dynasty was utterly powerless, and the number of feudal states had been drastically reduced as the larger ones conquered their smaller neighbors. Li Ssu realized that before long one of the remaining states would eliminate all the others. He correctly felt that his own state of Ch'u would not be the ultimate victor but that Ch'in would be.

Service in Ch'in

In 247 B.C. he therefore went to Ch'in, in western China, where he joined the entourage of Lü Pu-wei, the prime minister. Li Ssu came to the attention of Ch'in Shih huang-ti, the king of Ch'in and future First Emperor, who promoted him to the office of senior clerk. Shortly thereafter Li Ssu was advanced to the position of alien minister (meaning a minister who was himself an alien, not a minister who was concerned with aliens).

In 237, under pressure from members of the royal family and from highly placed officials of the state of Ch'in, the ruler ordered that all aliens be deported because they were unreliable. Li Ssu wrote one of his best-known pieces in response to this edict. He argued that men should be employed because of their worth, not because of their origins. He urged the king of Ch'in to think in terms of an empire that would include all people, not simply of a state among states. Aliens, such as Li Ssu himself, were essential if the ruler were to carry out his aim of conquest of the other states. Li's advice was accepted and the edict withdrawn. Li Ssu thus remained in Ch'in until his death, devoting himself to aiding his ruler in building the empire.

Shortly after submitting his memorial opposing the expulsion of aliens, Li Ssu was promoted to the position of commandant (or minister) of justice. Although there is no specific information concerning his activities in this capacity, he was probably instrumental in bringing about the death of Han Fei Tzu in 233 on the grounds that Han was trying to dupe the Ch'in ruler. Following this, there is an 8-year gap in the record of Li's life.

Opponent of Feudalism

In 221 the state of Ch'in completed the conquest of all the other feudal states of China. Some of the ministers urged the Emperor to enfeoff his sons as kings of outlying territories; their enfeoffment would, in effect, have been to continue the existence of feudal institutions. Li Ssu argued that such a step would sow the seeds of future disorders, that in generations to come the offspring of the kings would turn against the emperor, and, therefore, that such political institutions ought not to be created. The First Emperor followed his advice.

The result of the Emperor's decision affected all subsequent Chinese history, for, in spite of occasional attempts to restore the revered Chou dynasty feudal institutions, China was never again governed in this manner. Instead of fiefs, China was now divided into 36 commanderies (*chün*). The head of each was a civil official called an administrator. There was also a commandant who controlled the military forces of the commandery. In addition, there was a supervising secretary whose duty it was to oversee the administration of the commandery and report on all activities there to the emperor.

The commanderies were divided into prefectures (*hsien*), which were likewise governed by appointees of the central government. Thus under the urging of Li Ssu the Chinese empire was ruled directly by the emperor and his appointees, not by autonomous feudal lords.

''Burning of the Books''

Sometime between 219 and 213 Li Ssu was elevated to the position of prime minister, the highest position in officialdom. Again there is a lack of information about his activities—until 213, when there occurred the famous incident of the ''Burning of the Books,'' an act for which subsequent Confucian historians condemned Li Ssu.

At a palace banquet a court adviser, who was probably a Confucianist, tried to convince the First Emperor, by citing precedents from antiquity, that he should reestablish feudalism. Li Ssu rejected the suggestion, but he did not stop there. He went on to argue that scholars and others ought not to be allowed to mislead people by citing records from earlier times.

The way to prevent this, Li Ssu said, was to order the burning of all historical records except those of the state of Ch'in. In addition, the works of the philosophers, including the texts that were to become the Confucian classics, were likewise to be surrendered to the officials, who would destroy them. Books dealing with medicine, divination, and agriculture were the only ones to be excluded from the order. Violators of the law were to be branded and condemned to forced labor or in some cases executed.

The First Emperor issued a decree incorporating these ideas. It is not known how many books were lost forever because of this order; however, many pre-Ch'in books did survive the burning. This was not the first time that such an order had been issued, and similar proscriptions were promulgated during later dynasties. In this case, it shows the Legalist mind at work. The people were generally supposed to be kept ignorant. Nothing should stand in the way of the Legalist ruler. And those who wanted to study were told to take the officials as instructors; the officials would teach them the laws, which is all they needed to know.

Li Ssu is notorious not only for ''Burning of the Books'' but also for his participation in a plot with the eunuch Chao Kao to cause the heir apparent, Fu-su, to commit suicide so that a younger son of the First Emperor could be placed on the throne. This occurred in 210, when the Emperor died. Within a year rebels had begun to sack government offices in eastern China. Chao Kao was able to control the young emperor, known as Erh Shih huangti (the Second Emperor), so that Li Ssu could not inform the ruler of what was happening. Finally, in order to protect himself, but with complete disregard for the Emperor or the empire, Chao Kao slandered Li Ssu, who was thrown into prison. Although Li Ssu attempted to plead his innocence and although he could cite his many contributions to the building of the Ch'in empire, the Second Emperor was completely dominated by the irresponsible and unscrupulous eunuch. In 208 the Emperor condemned Li Ssu to being cut in two at the waist. Within 2 years the Second Emperor and Chao Kao died, and the Ch'in empire ceased to exist.

Li Ssu's greatest contribution was his defense of the empire as a unified entity, ruled directly from the throne by salaried officials. Due to his insistence, China was never again ruled through a feudal system. His attempt to create uniformity in thought by burning books which did not agree with the Legalist philosophy was to earn him the undying hatred of later Confucianists; however, later Confucianists were almost certainly under his influence when they made Confucianism the only orthodox school of thought. And finally, Li Ssu's collaboration in deposing the heir apparent must be seen as a major factor leading to the downfall of the empire that he helped so much to create.

Further Reading

The standard work on Li Ssu is Derk Bodde, *China's First Unifier: A Study of the Ch'in Dynasty as Seen in the Life of Li Ssu* (1938). The best brief history of the period may be found in Edwin O. Reischauer and John K. Fairbank, *East Asia: The Great Tradition,* vol 1 (1958). □

Georg Friedrich List

The German economist Georg Friedrich List (1789-1846) originated the historical theory of economic growth.

Friedrich List was born Aug. 6, 1789, in Reutlingen, Württemberg. He attended Latin school, worked in his father's tannery, and at age 17 became a civil service clerk, rising to ministerial undersecretary in local government. He attended Tübingen University and in 1817 was appointed professor of political economy. In 1818 he formed an association of merchants in Frankfurt, urging the abolition of customs barriers among the German states. Political opposition led to his university resignation in 1819. He was elected to the Württemberg Assembly in 1820 but was expelled in 1822 because of his criticism of the government. To avoid imprisonment he fled the country. On his return to Germany in 1824, he was arrested but released on condition that he emigrate to America.

List farmed near Harrisburg, Pa., and also edited a German newspaper (*Der Adler*) near Reading. At the suggestion of Charles Ingersoll, a protectionist, he wrote *Outlines of American Political Economy* (1827), which influenced Congress in its passage of the ''Tariff of Abominations'' in 1828.

List's success in developing a coal mine near Tamaqua and his building of the Little Schuylkill Railroad in 1831 made him wealthy. Schemes to develop a market abroad for American coal and plans for railroads in Europe took List to France in 1830. His support of Andrew Jackson's election campaign led him to expect appointment in the Hamburg consulate. Although the Senate did not confirm this appointment, he was confirmed to the Leipzig consulate in 1833. In 1837 he helped develop the Leipzig-to-Dresden rail line, one of the first on the Continent. In Paris he wrote his important work *The National System of Political Economy* (1841).

Various schemes to promote German unity and commercial enterprise engaged List's enormous energies: a postal system, railway extension, and parliamentary govern-

ment to replace state bureaucracy. In 1843 he edited *Das Zollvereinsblatt* (Customs Union Journal) to promote his views and also contributed to other journals. In 1844 he went to Austria and Hungary to promote protectionism for native industries. Financial worries, illness, and depression marked his last years. In England in 1846 he was disappointed at not effecting a commercial treaty with Germany. Returning to Kufstein, Austria, he took his own life on Nov. 30, 1846.

List's economic view was characterized by nationalist protectionism. He urged protective tariffs for developing nations with free trade as the ultimate goal at advanced industrial stages. Some observers see his advocacy of German economic and political union, put into effect in Bismarck's time, as a forerunner of the European Common Market.

Further Reading

The only biography of List is Margaret E. Hirst, *Life of Friedrich List and Selections from His Writings* (1909). List's career and ideas are recounted in Joseph Dorfman, *The Economic Mind in American Civilization,* vol. 2 (1946), and Charles Gide and Charles Rist, *A History of Economic Doctrines from the Time of the Physiocrats to the Present Day* (trans., 2d ed. 1948). □

Joseph Lister

The English surgeon Joseph Lister, 1st Baron Lister of Lyme Regis (1827-1912), discovered the antiseptic technique, which represents the beginning of modern surgery.

Born in Upton, Essex, on April 5, 1827, Joseph Lister was the son of a wealthy wine merchant who developed an achromatic lens for the microscope. As a student Lister did microscopic research, and his acceptance of Louis Pasteur's work later may be related to his familiarity with the process of fermentation since childhood. After graduating from the University of London in 1852, Lister began a surgical career in Edinburgh; in 1860 he became professor of surgery at the Royal Infirmary in Glasgow.

With the introduction of anesthesia in the 1840s operations had become more frequent, but many patients died from infection following surgery. Inflammation and suppuration (pus formation) occurred in almost all accidental wounds and after surgery, and more so when patients were treated at the hospital rather than at home by a visiting surgeon. The reason was unknown, but it was believed to be something in the air. As a result, wounds were heavily dressed or irrigated with water to keep the air out; operations were a last resort. The body's cavities (head, chest, or abdomen) were practically never opened; injured limbs were usually amputated.

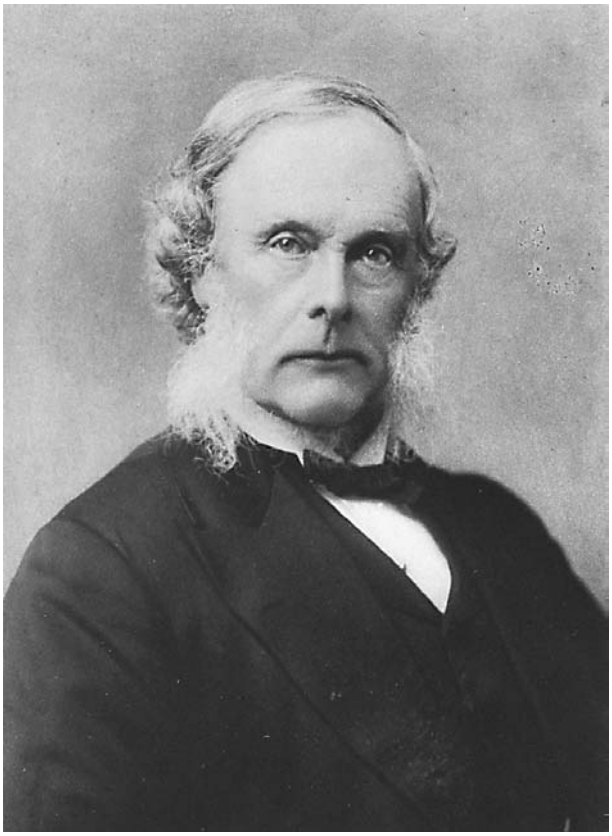

Lister's research centered on the microscopic changes in tissue that result in inflammation. When he read Pasteur's work on germs in 1864, Lister immediately applied Pasteur's thinking to the problem he was investigating. He concluded that inflammation was the result of germs entering and developing in the wound. Since Pasteur's sterilization by heat could not be applied to the living organism, Lister sought a chemical to destroy the germs.

That same year Lister read in the newspaper that the treatment of sewage with crude carbolic acid had led to a reduction of diseases among the people of Carlisle and among the cattle grazing on sewage-treated fields. In 1865 he developed a successful method of applying purified carbolic acid to wounds. The technique of spraying the air in the operating room with carbolic acid was only briefly used, as it was recognized that airborne germs were not of primary importance. Lister perfected the technical details of antisepsis and continued his research. He developed the surgical use of sterile catgut and silk and introduced gauze dressings. Antisepsis became a basic principle for the development of surgery; amputations became infrequent, as did death from infections; and new surgical procedures could be planned and safely executed.

In 1869 Lister returned to Edinburgh, and in 1877 he was appointed professor of surgery at King's College in London. He won worldwide acclaim and honors, including honorary doctorates, a baronetcy in 1882, and a peerage in 1897. After he retired in 1893 he became foreign secretary of the Royal Society and then its president from 1895 to 1900. He died at Walmer, Kent, on Feb. 10, 1912. Although Lister's antiseptic method was soon replaced by the use of asepsis, his work represented the first successful application of Pasteur's theory to surgery and marked the beginning of a new era.

Further Reading

The Collected Papers of Joseph Baron Lister (2 vols., 1909) contains an excellent description and evaluation of Lister's work. The official biography by Lister's nephew, Sir Rickman John Godlee, *Lord Lister* (1917; 2d ed. 1918), is detailed but dated. Frederick F. Cartwright's popularly written *Joseph Lister: The Man Who Made Surgery Safe* (1963) gives a well-balanced picture. □

Franz Liszt

The Hungarian composer Franz Liszt (1811-1886), known primarily as one of the first virtuoso performers on the modern piano, also inaugurated the symphonic poem and was an innovator in style and harmony.

The influence of Franz Liszt as a composer and conductor has received increasing recognition. Superlatives are essential in describing this artist, whose prolific output alone would make him unique among the great 19th-century musicians. As a child, he achieved fame as a prodigy; as an adult, he became the first pianist able to support himself on his earnings as a performer. In a solo recital he could fill a hall to capacity, without the benefit of an orchestra. His pyrotechnics and digital facility are legendary. He was probably the most remarkable sight reader of all times; yet his prodigious memory is mentioned by all who knew him. One regrets that he died just a few years before the advent of recordings.

In his compositions Liszt experimented with formal changes, being among the first to unify a work by means of thematic transformation, reusing material from the first movement in successive movements but treating the material differently. His B-Minor Piano Sonata as well as both piano concertos and all of his symphonic poems are multisectional rather than multimovement works, each played without pauses between sections. Liszt grew to favor this kind of amalgamation—instead of a division into separate movements.

Born on Oct. 22, 1811, at Raiding, the son of Adam Liszt, an official in the service of Prince Nicholas Esterhàzy, Franz Liszt received his first instruction from his father. At the age of 9 he played in public for the first time. Shortly thereafter he moved with his family to Vienna, where he began his studies in piano with Carl Czerny and in composition with Antonio Salieri.

First Period

In 1823 Liszt left for Paris. He gave his first concert there the following year. When Luigi Cherubini refused him

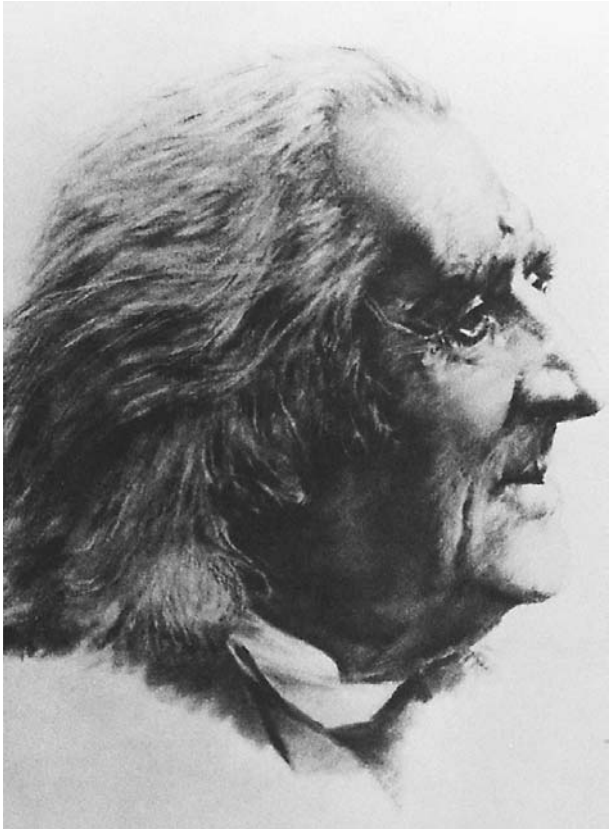

admission to the conservatory because he was a foreigner, Liszt began to study composition with Ferdinando Paër, the Italian opera composer, and counterpoint with Anton Reicha, the Czech composer. Paris was Liszt's home for 2 decades. Here he participated in the cultural life of the city, becoming friendly with Frédéric Chopin, Felix Mendelssohn, A. M. L. de Lamartine, Victor Hugo, Heinrich Heine, and eventually Richard Wagner. After hearing Niccolò Paganini in 1831, Liszt determined to transfer the violinist's style of virtuosity to the keyboard.

Through Chopin's friend George Sand, Liszt met the Comtesse d'Agoult, who in 1835 left her husband and family to live with him. Three children were born of this liaison: Blandine, Cosima, and Daniel. Between 1835 and 1843 Liszt concertized extensively in Vienna, Leipzig, Prague, and Dresden, and he also continued to compose. Except for several fine songs, however, most of these works were transcriptions and arrangements of compositions by others. In 1843, already separated from the countess, Liszt accepted an appointment at Weimar as Grand Ducal Director of Music Extraordinary.

Middle Period

In 1846 Liszt returned to Hungary, where he became interested in gypsy music and eventually incorporated some of their melodies in his *Hungarian Rhapsodies*. On a concert tour in Russia, he met the Princess Carolyne von Sayn-Wittgenstein, who eventually left her husband to marry him. Unable to obtain a divorce in Russia, the princess moved with Liszt to the Villa Altenberg, a home they bought in Weimar in 1848. Here Liszt settled down to compose, teach, and conduct. He wrote the two piano concertos, the *Todtentanz* for piano and orchestra, and the symphonic poems *Tasso, Les Préludes, Mazeppa,* and *Hunnenschlacht* at Weimar; and he conducted the first performances of numerous works, including Wagner's *Lohengrin* (1850). Liszt's daughter Cosima married the pianist and conductor Hans von Bülow in 1857; she later left him for Wagner, with whom she had three children before marrying him.

In 1861 Liszt went to Rome to make arrangements for his wedding to the princess, but when she was unsuccessful in obtaining a divorce through the Vatican, they separated. In 1863 Liszt, who had often shown an interest in becoming a member of the Church, joined the Oratory of the Madonna del Rosario. Many of his sacred works, such as the *Legend of St. Elizabeth* and *Christus,* derive from this decade.

Final Period

While Liszt's daughter Cosima was living with Wagner, relations between Wagner and Liszt were somewhat strained. After Cosima and Wagner were married in 1870, however, the two composers were reconciled and occasionally performed on the same program. In 1871 Liszt was appointed Royal Hungarian Counselor and began the three-cornered journey to Rome, Weimar, and Budapest that became the pattern for the rest of his life. In 1873 the fiftieth anniversary of his career was celebrated at Budapest as a national occasion. In 1877 he participated in a concert in Vienna for the fiftieth anniversary of Ludwig van Beethoven's death, just as he had contributed to the activities celebrating the centennials of Wolfgang Amadeus Mozart in 1856 and of Beethoven in 1870. Liszt was actively engaged in conducting and performing until his death.

In 1881 Liszt's seventieth birthday was celebrated in Rome with a concert of his own music. On May 22, 1883, Liszt gave a memorial concert for Wagner, who had died in February. Liszt gave his last concert on July 19, 1886, just 12 days before he died in Bayreuth. The extent of his tours and the number of his concerts defy the imagination. Almost 100 years before anyone else, he had maintained a jet-age performance schedule.

Liszt as Pianist, Conductor, and Teacher

Except for his study with Czerny, as a pianist Liszt was self-taught. Perhaps as a consequence, he was able to expand the traditional technique, devising a variety of new pianistic figurations and combining these with a highly advanced concept of tonality. Indeed, his later piano works bear an uncanny resemblance to the piano pieces of Béla Bartók. Liszt's writing for the piano is, like Chopin's, exceedingly idiomatic, and he ranks among the most significant composers of works for the piano. Although his *Hungarian Rhapsodies* are best known to the lay public, in these pieces posterity is honoring him for his least remarkable achievement.

Liszt gave the first performances of several of the most significant pieces, operatic and symphonic, of his day. In addition, he made piano transcriptions of dozens of songs by Franz Schubert and Robert Schumann, the nine symphonies of Beethoven, the operas of Wagner and Giuseppe Verdi, and the *Symphonie fantastique* of Hector Berlioz. Liszt's arrangements enabled other performers to play these works and thus to bring them before a wider public at a time when phonograph records were nonexistent.

Liszt was a great teacher, often offering his services free to those who were unable to pay him. His pupils were legion, and he developed a school of piano playing that included Von Bülow, William Mason, Carl Tausig, Rafael Joseffy, and, later, Arthur Friedheim, Alexander Siloti, Eugen d'Albert, and Moritz Rosenthal. Through his students, in particular Theodor Leschetizsky, Liszt must be acknowledged for his role in developing the pianistic skill of many outstanding pianists of the first four decades of the 20th century as well.

In 1836 Sir Charles Hallé described Liszt as follows (quoted in Harold Schonberg, 1963): ''He is tall and very thin, his face very small and pale, his forehead remarkably high and beautiful; he wears his perfectly lank hair so long that it spreads over his shoulders, which looks very odd, for when he gets a bit excited and gesticulates, it falls right over his face and one sees nothing of his nose. He is very negligent in his attire, his coat looks as if it had just been thrown on, he wears no cravat, only a narrow white collar. This curious figure is in perpetual motion: now he stamps with his feet, now waves his arms in the air, now he does this, now that.''

Further Reading

The definitive work on Liszt is in German. An especially valuable view of Liszt as seen by one of his students is in Amy Fay, *Music-study in Germany* (1880; repr. 1965). Sacheverell Sitwell's interesting monograph *Liszt* (1934; rev. ed. 1955) and Humphrey Searle, *The Music of Liszt* (1954; 2d rev. ed. 1966), are both available in paperback. For a dazzling report on Liszt the virtuoso see Harold C. Schonberg, *The Great Pianists* (1963). □

Li Ta-chao

Li Ta-chao (1889-1927) was an early Chinese Communist revolutionist, a prominent figure in the May Fourth movement, and one of the founders of the Chinese Communist party.

Orphaned son of a Hopei peasant, raised by his grandparents, Li Ta-chao managed to graduate from the Peiyang School of Law and Government in 1913. With the help of a sponsor in the Progressive party, he went to Tokyo and entered Waseda University. While there, Li contributed articles to *Chia-yin tsa-chih* (*Tiger Magazine*), in which he attacked Yüan Shih-k'ai for establishing a dictatorship and capitulating to Japan's Twenty-one Demands. Returning to Peking (now Beijing) in the summer of 1916, he became editor of the *Ch'en Pao* (*Morning Post*).

In February 1918 Li became chief librarian at National Peking University (Peita) and in 1920 was named professor of history, economics, and political science. At Peita he was swept up in the intellectual currents of the New Culture movement and became a member of the editorial board of the influential *Hsin ch'ing-nien* (*New Youth*) magazine. In December 1918 he and Ch'en Tu-hsiu founded the *Mei-chou p'ing-lun* (*Weekly Critic*) as an outlet for political protests against Tuan Ch'i-jui's warlord government.

Li exercised a profound personal influence on the students at Peita. His study at the library became a gathering place for political groups. Always ready to help young men in need, he found a place as clerk in the library for an indigent Hunanese named Mao Tse-tung. Li threw himself into the activities of student protest following the seminal demonstration of May 4, 1919, against the sellout of Shantung to Japan.

Meanwhile Li developed a serious interest in Marxism. His article ''The Victory of Bolshevism'' (October 1918) hailed the revolution in Russia. He organized a Marxist research society (1918) and a society for the study of Marxism (1920) and edited a special issue of *Hsin ch'ing-nien* on Marxism (May 1919).

Li soon became involved in the formation of a Communist nucleus. The catalyst for this activity was Gregory Voitinsky, a Comintern agent whom Li had sent to Shanghai with an introduction to Ch'en Tu-hsiu. Following discussions with Voitinsky, Ch'en organized a party nucleus; Li soon followed in his footsteps. Thanks to his popularity among student activists, Li was able to attract into the party a number of talented youths who subsequently gained political renown. In line with his populist inclinations, Li encouraged students to go to the workers and peasants.

Li was unable to attend the founding congress of the Chinese Communist party (CCP) in July 1921, but the second congress a year later elected him to the party's Central Committee. At a special plenum of the committee in August 1922, Li supported the proposal of Comintern agent Maring advocating alliance with the Kuomintang, and Li was the first Communist to become a Kuomintang member. However, his efforts to extend the alliance to the presumably progressive warlord Wu P'eifu were brusquely terminated in February 1923, when Wu crushed the Peking-Hankow railroad strike. In January 1924 Li was elected to the Central Executive Committee of the Kuomintang and to the Central Executive Committee of its Peking branch; later he attended the fifth congress of the Comintern in the U.S.S.R.

Following a period of seclusion to avoid arrest by Wu P'ei-fu, Li returned to Peita to continue his pedagogical and political activities. Though reelected to the Kuomintang's Central Executive Committee in January 1926, he found his position in Peking increasingly tenuous. On March 18, 1926, he barely escaped with his life when police opened fire on a demonstration he had organized to protest imperialistic encroachments on China's sovereignty. Under increasing pressure from northern warlords, he was frequently driven to seek refuge in the Soviet embassy. There he was arrested on April 6, 1927, by the forces of Chang Tso-lin. On April 28 he and 19 comrades were executed.

Unlike his colleague Ch'en Tu-hsiu, Li died without falling victim to the internecine turmoil that soon rent apart the leadership of the CCP. Unlike Ch'en, who is anathematized as a ''right opportunist'' in Chinese Communist annals, Li remains honored as a founding father of the Chinese Communist movement.

Further Reading

A monumental intellectual biography of Li is Maurice Meisner, *Li Ta-chao and the Origins of Chinese Marxism* (1967). A shorter work, Huang Sung-k'ang, *Li Ta-chao and the Impact of Marxism on Modern Chinese Thinking* (1965), includes several of Li's articles in Chinese and in English translation. □

Little Richard

Little Richard (born 1932) inspired a generation of rockers with his frenzied rhythms and wildly energetic and outlandish stage persona.

Little Richard is a rock and roll pioneer in every sense of the word. Rock's first certified zany, he brought outlandish clothes and hairstyles to the national stage for the first time, astonishing 1950s audiences with his brazen sexual campiness. Mere stage appeal does not account

for Richard's wide cross-racial appeal, however. As Arnold Shaw noted in *The Rockin' '50s,* the artist ''sang with an intensity and frenzy and commitment that marked the outer limits of rock 'n' roll. . . . He was excitement in motion, a whirling dervish at the keyboard, showmanship royale in eye-dazzling costumes topped by a high, slick pompadour of hair.''

From the scat-singing prologue of ''Tutti-Frutti'' to his favorite expression, ''Ooh, my soul!,'' Richard brought a new level of intensity—an unlikely pastiche of gospel and sexual innuendo—to popular music. A *People* magazine contributor wrote: ''No performer deserves more credit for the metamorphosis of black rhythm and blues into rock 'n' roll.'' In *The Dave Given Rock 'n' Roll Stars Handbook,* author Given claims that Richard ''gave R&R its meaning, its depth, and in so doing he inspired the careers of other great artists that followed: James Brown, Elvis, Gene Vincent, Jerry Lee Lewis, and Joe Tex, just to name a few.''

Nor did Richard's influence end with the first generation of rockers. Many groups of the British Invasion, including the Beatles and the Rolling Stones, also looked to him as a mentor. According to Jay Cocks in *Time,* Richard ''let blast with rock of such demented power . . . that he seemed possessed of darkling forces. Songs that sounded like nonsense . . . but whose beat seemed to hint of unearthly pleasures centered somewhere between the gut and the gutter.''

Richard Wayne Penniman was born in Macon, Georgia, in 1932 (some sources say 1935). He was the third of twelve children, and the only child in his family with a physical defect—his right leg is shorter than his left. From earliest childhood he was marked as ''different by his effeminacy,'' as he explained in a *Rolling Stone* interview: ''The boys would want to fight me because I didn't like to be with them. I wanted to play with the girls. See I felt like a girl.'' In the hope of curing his physical ailment and curbing his behavior, Richard's mother enrolled him in a charismatic Baptist church in Macon. There, at the age of ten, he started a gospel group called the Tiny Tots Quartet. This experience filled him with the desire to be a professional gospel singer like his hero, Brother Joe May, the ''Thunderbolt of the Midwest. ''

Richard's religious fervor was not lasting, however. He dropped out of school in the ninth grade and joined a travelling medicine show. Then he hired on with Sugarloaf Sam, a minstrel show, where he occasionally donned a dress and danced with the chorus girls. It was during this period that he met Billy Wright, a popular postwar black performer. ''Billy was an entertainer who wore very loud-colored clothing, and he wore his hair curled,'' Richard told *Rolling Stone,* ''I thought he was the most fantastic entertainer I had ever seen.''

As early as 1951 Richard cut his first recordings, having won a rhythm and blues talent contest at Atlanta's Eighty One Theatre. The songs, ''Get Rich Quick,'' ''Why Did You Leave Me,'' ''Every Hour,'' and ''Thinkin' 'bout My Mother,'' did not sell. Optimistically, Richard recorded four more sides of the same blues/boogie-type material, and it likewise failed. He returned to Macon with his band, the Upsetters, and half-heartedly sent a demo tape to Art Rupe of Specialty Records in Los Angeles. That tape languished at Specialty for almost a year, during which time Richard garnished his live act with various outrageous spectacles.

Rupe, it turned out, was looking for another black singer with a Ray Charles sound, and eventually Richard's tape came to him for review. He invited the young rocker to cut some songs in New Orleans. At first Richard began taping the same kind of blues-oriented songs he had been recording, but during a break he launched into a raucous song of his own invention, ''Tutti Frutti,'' that contained the memorable line ''Wop-Bop-A-Loo-Bop, A-Lop-Bam-Boom.'' Rupe was captivated. He ordered new lyrics (to replace Richard's frankly sexual ones), and released the song just before Christmas in 1955. It was resting at number 21 on the charts by the end of December.

''Many white kids had never heard a black man singing with the 'brakes off','' writes Stuart Colman in *They Kept On Rockin'*. ''But when *Tutti Frutti* was released . . . several white stations thought the time was right and showed no hesitation in programming the disc . . . . From that point on there began a hit trail of some of the classiest black rock 'n' roll records that America and the world would ever see.'' Even though Richard sometimes had to watch other performers (like Pat Boone) score with his material, he did not lack for top hits himself.

Backed by the best studio musicians and his own inimitably vigorous piano playing, Richard soon had chart-toppers with ''Long Tall Sally,'' ''Rip It Up,'' ''Slippin' and Slidin','' ''Lucille,'' ''The Girl Can't Help It,'' ''Jenny,

Jenny,'' and ''Good Golly, Miss Molly.'' *Rolling Stone* correspondent Gerri Hirshey noted that onstage and in the movies, Richard ''was compelled to invent his particular brand of majesty. This was Little Richard, 'Handsomest Man in Rock & Roll.' His image was an immaculate conception, a fantasy born of years in travelling medicine shows, drag-queen revues, churches and clubs. . . . But in Fifties America, this made for a terrible mess. He was black and gay, talented and loud, and worse—much worse—absolutely sure of himself.''

Teens of both races loved the audacious Richard. No one was prepared, therefore, for his sudden abandonment of fame and fortune to study the Bible at a Seventh-day Adventist seminary. In 1957 Richard vowed never to sing rock 'n' roll again—some say an airplane malfunction frightened him into a conversion; another story has it that he interpreted the Soviet launching of *Sputnik* as a sign that rock and roll was evil and that he should quit performing. The Bible studies did not occupy Richard too long, though. By the early 1960s he was back on tour, this time in England with an unknown group called the Beatles. By his account in *Rolling Stone,* Richard not only taught his musical British admirers some of his falsetto voice stunts and riffs, he also had an opportunity to buy a 50 percent share of the group. He was a musician, not a businessman, so he passed on the Beatles' offer and returned to America to launch his own comeback.

For roughly twelve years Richard performed his old hits and—less successfully—new material to audiences hungry for classic rock. Then, in the mid-1970s, the lifestyle again began taking its toll. Richard told *Rolling Stone:* ''I was getting deeper and deeper into drugs. All I wanted to do was to have sex with beautiful women and get high. I spent thousands of dollars getting high.'' He missed engagements, or performed poorly, and eventually was overcome by the conflicts of his bisexual personality. Once again he turned to the church, becoming an evangelist preacher and Bible salesman.

Little Richard renounced his strict religion early in 1988 and began to perform again, in a more subdued manner. He has had no trouble lining up engagements, even though he no longer decks himself in mirror-studded jackets, eyeliner, and tie-dyed headbands. Had he never taken the stage again, he would still have enjoyed a prominent place in the pantheon of rock 'n' roll legends. Hirshey sums up his career: ''Little Richard bent gender, upset segregationist fault lines and founded a tradition of rock dadaists devoted to the art of self creation. But unlike the studied incarnations, . . . Richard never seemed to think about it. He went, with the inspiration of the moment, be it divine or hormonal, and caromed like a shiny, cracked pinball between God, sex and rock & roll.''

Little Richard's acceptance in 1993 of the Grammy Lifetime Achievement Award was tainted slightly by his voiced displeasure at his award being presented before the actual telecast. The standing ovation he received upon his introduction to the crowd testified to his continued popularity.

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Royal Little

In the process of seeking to become the nation's most important textile tycoon, Royal Little (1896-1989) created Textron, the nation's first modern conglomerate corporation, and set the pattern which scores of others followed.

Royal Little was born in Wakefield, Massachusetts, in 1896, into a family which wandered throughout the nation as his stepfather sought employment as a printer. Little's uncle, Arthur D. Little, the head of a prominent consulting firm which bore his name, was childless and in 1910 suggested that Royal return to Boston, become a member of his household, and eventually enter the business. The family agreed. In January 1911, Little was enrolled in a private school, and after graduation he went to Harvard to study engineering. Little interrupted his studies to serve as a lieutenant in World War I, but he returned after the war and completed the requirements for the degree.

Instead of entering his uncle's business, Little took a job as an apprentice at Cheney Brothers Silk Co. and from there went to a variety of other textile firms, followed by a stint at a Wall Street brokerage, where he learned finance. World War II found him in charge at Atlantic Rayon, which became Atlantic Parachute since it manufactured these for the Armed Services. In 1943 Little changed the name again, this time to Textron, signalling his intention to transform it into a major textile concern.

There are two ways for a company to grow: internally and through acquisitions. Little meant to expand his business, but in order to accelerate development he wanted to acquire other companies as well. So he purchased Manville-Jenckes, Lonsdale Co., Nashua Manufacturing, and several factories from Gossett Mills and Hoskins Inc. which were fashioned into Textron Southern, all within a three year span. In 1947 Textron reported sales of over $125 million, and Little appeared to have created his dreamed-of textile giant.

Textiles is a cyclical business, with recessions often following boom years, and this is what happened in 1948-1949. Little had gone through bad times during the interwar period, but had continued on in the same field. His experience with take-overs taught him a lesson—namely, that

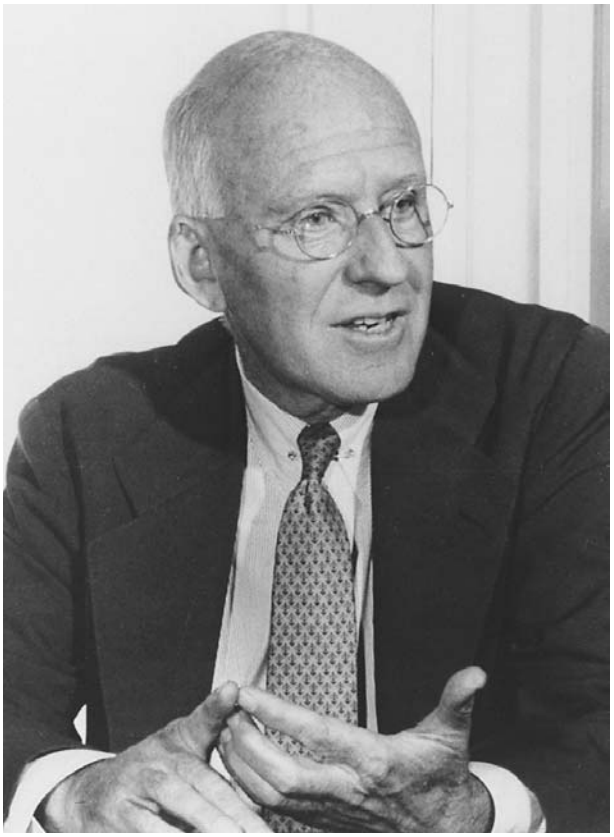

although growth through acquisitions was fine, he was purchasing the wrong kinds of firms. Therefore, while Textron would continue to acquire textile operations, it would in addition seek companies in other industries. In particular Little would seek out firms which might be improved through better management or investments or which offered financial benefits by means of utilizing portions of the federal tax code to increase earnings.

Finally, during this period the Justice Department and the courts were aggressively enforcing the anti-trust acts. Large companies which dominated single industries were at risk of being singled out for prosecution. Little hoped that Textron would grow into a major concern through representation in a variety of industries rather than through domination of a single one. While a textile giant might become a target for anti-trusters, a firm with interests in such diverse fields as aerospace, golf carts, zippers, pens, and jewelry—all of which Textron was to enter through acquisitions—would not.

Little started out in 1949 by purchasing Cleveland Pneumatic Tool, which would have had to pay a large tax bill because of profits made during the war were it not able to use these to offset losses elsewhere in the business. Since Textron had large losses in 1948-1949 it seemed an ideal partner: a Textron loss of $1 would be offset by a Cleveland Pneumatic Tool profit of $1.

It worked out fine, and Little proceeded to purchase Pathe Industries, which was involved with real estate and newsreels. Still interested in textiles, he next tried to buy American Woolen, a major company in the industry, which turned out badly. The bitter battle ended in a Textron victory, but in the process Little lost his taste for that business. He then abandoned textiles, eventually to rid himself of all involvement there, and became a conglomerator with a vengeance. Later on, he said his program had worked, ''and that's how the so-called conglomerate trend got started in the United States.''

During the 1950s and 1960s, Textron purchased more than a score of companies, including Dalmo Victor (radar antennas), MB Manufacturing (vibration eliminators), Kordite (plastic clotheslines and film), Camcar Screw & Manufacturing, Coquille Plywood, Benada Aluminum, Myrtle Point Veneer, and Federal Leather. Textron even acquired an old troop carrier which Little turned into a tourist ship. In 1960 Textron obtained Bell Aircraft, once a major defense contractor, which expanded greatly during the Vietnam War. After Little retired in 1960 the company continued to expand in this fashion, acquiring such well-known firms as Spiedel (watchbands), W. A. Scheaffer (writing implements), and Gorham Silverware.

By the early 1960s, Little had formulated his conglomerization rationale. Diversification, he said, eliminated the risks of the business cycle, since at any given time some companies were expanding while others were contracting. Thus the firm would never again experience anything as severe as the textile collapse of 1948-1949. Astute managers could shift assets from one company to another as needs dictated, which is to say that the earnings of subsidiaries with steady earnings which were not needed for expansion purposes could be shifted to rapidly-growing operations short of cash. Unlike many of the financiers of the 1980s, Little was firmly opposed to ''raiding,'' which is a take-over not welcomed by the management of the company acquired. Because of this, Textron often played the role of ''white knight,'' invited by companies under siege to make an offer for it so as to prevent acquisition by an unwanted suitor.

Little stepped down as chairman of Textron in 1960 and retired completely from the corporation two years later. By then it was one of America's top 100 companies with $550 million in revenues. Little dabbled in other firms, the most important of which was Narragansett Capital, which invested funds in young, small, promising companies, and he also joined a former colleague to form a consulting company, Little and Casler. In addition, he golfed and went on camera safaris. Always a droll individual with a sense of humor, Little found time to write his autobiography, which is entitled *How to Lose $100,000,000 and Other Valuable Advice* (1979). He died on January 10, 1989, at his home in Nassau in the Bahamas. Following his wishes, there was neither a funeral nor a memorial service. In his memoirs, he called funerals ''a barbaric institution,'' saying, I ''hope my friends will just think I've taken a long trip.''

Further Reading

In addition to his autobiography, Little's career is discussed in Robert Sobel, *The Entrepreneurs: Explorations Within the American Business Tradition* (1974) and Robert Sobel, *The*

Rise and Fall of the Conglomerate Kings (1984). The conglomerate movement and Little's role in it are also discussed in Stan Sauerhaft, *The Merger Game* (1971) and Charles Gilbert, editor, *The Making of a Conglomerate* (1972). Little's obituary, by Eric Pace, is in the January 12th edition of the *New York Times* □

Maxim Maximovich Litvinov

The Soviet diplomat Maxim Maximovich Litvinov (1876-1951) was perhaps the best-known Bolshevik diplomat of his time and certainly the most successful in establishing cooperative efforts with the Western powers against the Nazi menace.

Maxim Litvinov, whose real name was Meyer Wallach, was born on July 17, 1876, to an impoverished Jewish family in Bialystok. Leaving Bialystok, he went to the Ukraine and in 1898 joined the newly founded Russian Social Democratic Labor party, spending most of his time recruiting supporters in the Kiev area. In 1903, when the party divided into Bolshevik and Menshevik factions, he opted for the Bolsheviks and established close ties with several Bolsheviks from the Caucasus area, notably Joseph Stalin.

For the next 15 years Litvinov roamed all over western Europe on various errands of daring for the Bolshevik cause, adopting all sorts of aliases to avoid police. At various times he was known as Kuznetsov, ''Papasha'' (literally, ''Poppa''), Feliks, and various other code designations. In 1905 he was involved in a spectacular, if unsuccessful, attempt to smuggle guns to revolutionaries in Russia through the Black Sea. In 1907 he was arrested in Paris as he tried to change bank notes acquired in a bank holdup masterminded by Stalin. While he appears to have been singularly unsuccessful in his various exploits, his repeated efforts gave him a heroic reputation among revolutionaries.

After the Bolshevik Revolution of November 1917, Litvinov tried to muster support for the Bolshevik cause in London; however, his intense antiwar activity, as well as British unhappiness over the treatment of their Moscow agent Bruce Lockhart, led to Litvinov's expulsion from England. Back in Moscow, he was assigned to the Commissariat of Foreign Affairs, where he carried out a number of important assignments, including an abortive approach to Woodrow Wilson and, more successfully, the resolution of Soviet-Estonian conflicts.

In 1921 Litvinov became deputy commissar of foreign affairs, serving under Georgi Chicherin for almost a decade. It was a strange collaboration, for Chicherin and Litvinov not only were completely different personally and in orientation but actively and openly disliked each other. However, it was also a strangely successful collaboration with Litvinov making his own mark, as in 1928, when he startled Western disarmament commissions by proposing total disarmament rather than formulas or ratios. In 1930, when Chicherin's ill health forced his retirement, Litvinov became commissar of foreign affairs.

Litvinov was perhaps the best-known and, by some criteria, the most successful diplomat in Soviet history. He was quick to perceive the importance of Hitler's accession to power in Germany in 1933 and to guide a reorientation of Soviet foreign policy to cope with the threat. Under his guidance the Soviet Union finally established diplomatic ties with the United States in 1933 and in the following year joined the League of Nations.

Proclaiming the mutual interest of all antifascist powers, capitalist or Communist, in containing fascism, Litvinov became world-famous for his policy of ''collective security,'' a policy that reached its heights with the conclusion of a mutual defense pact with France in 1935, followed by a qualified pact with Czechoslovakia. His long-established ties with Stalin protected him during the purges of the 1930s, and indeed he was one of the very few Jews to survive in a high post under Stalin. His jovial and rotund appearance belied his fundamental toughness, and he acquired a respect both inside and outside the Soviet Union that few Soviet diplomats ever enjoyed. However, in 1939, when Stalin developed his own doubts about ''collective security,'' he made overtures to Hitler by replacing Litvinov with Vyacheslav Molotov. When the change culminated in the Nazi-Soviet Pact of August 1939, Litvinov lapsed into semidisgrace and, early in 1941, was even relieved of the post he had held on the party's Central Committee since 1934.

However, when Hitler invaded the Soviet Union later in 1941, Litvinov was brought out of retirement and made ambassador to the United States as a renewed symbol of antifascism. He served in Washington until 1943, when he returned to the Soviet Union, carrying out various assignments in the Foreign Office until 1946. He then retired entirely from public life and lived in semiseclusion until his death on Dec. 13, 1951.

Further Reading

Depending on whether one accepts the claim of authorship, the most important book on Litvinov might be his purported diary, *Notes for a Journal* (1955). Scholars are divided on whether it is Litvinov's work, with the weight of opinion that it is not. A very sympathetic portrayal is Arthur U. Pope, *Maxim Litvinoff* (1943). Much more perceptive is the essay on Litvinov by Henry Roberts in Gordon A. Craig and Felix Gilbert, eds., *The Diplomats, 1919-1939* (1953).

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Li Tzu-Ch'eng

Li Tzu-Ch'eng (ca. 1606-1645) was a Chinese bandit whose rebellion was the last major popular uprising in imperial China. It also caused the downfall of the Ming dynasty, the last Chinese ruling house of the Middle Kingdom.

A native of Shensi, Li Tzu-Ch'eng spent his youth as a post-station messenger, skilled in horsemanship and archery and fond of quarrels and combats. Toward the end of the Ming dynasty, official corruption and maladministration caused general economic breakdown and sowed the seeds of popular uprisings. In 1628 a great famine occurred in Shensi, and bandits became rampant. One band was led by Li's uncle Kao Ying-hsiang, who styled himself Ch'uang-wang, or ''Dashing Prince.'' By 1631 more than 200,000 people in Shensi and the neighboring Shensi provinces were engaged in bandit activities. In this year Li joined the band, styling himself ''Dashing General,'' and soon commanded an independent force. In mid-1634, after plundering Honan, Li was caught by government troops in southern Shensi; he pretended surrender but soon rebelled.

Late in 1635 Li suffered another defeat by the government, and he temporarily joined another bandit leader, Chang Hsien-Chung. In 1636 Li entered Anhwei, then went westward into Honan and back again to Shensi. That fall Li succeeded his uncle, assumed the title Ch'uang-wang, and moved his base from Shensi to Szechwan, where in 1638 he suffered a decisive defeat. In 1639 Li moved into the drought-stricken Honan and attracted thousands of disaffected villagers, including two educated men, Li Yen and Niu Chin-hsing. Li Yen devised the slogan ''Welcome Ch'uang-wang and pay no taxes'' and advised Li not to injure the people but to win them by kindness.

Early in 1641 Li captured Honan-fu, killing the father of Chu Yu-sung, who was enthroned at Nanking in 1644. Li won the support of the displaced peasants by his promise of equal distribution of land, but his destruction alienated the scholar-gentry class. In time Li became so strong and popular that his former comrade-in-arms Chang Hsien-chung came to seek his protection. The Ming court, then preoccupied with resistance against the Manchus, was unable to halt the bandits.

In 1643 Li moved into Hupei, founded a new capital, self-styled himself generalissimo, and then called himself Hsin Shun Wang (New Pacification Prince). By the end of the year Li named his kingdom Ta-shun (Great Pacification), took the reign title Yung-ch'ang (Ever-prospering), issuing coins with this inscription, and then turned his forces northward. On April 25, 1644, he captured Peking, and Emperor Ch'ung-chen (Chu Yu-chien) hanged himself.

About a month later Li and his 200,000 troops were defeated near Shanhaikuan by the combined forces of Wu San-kuei and the Manchus, who came to Wu's assistance. Li then hastened back to Peking and proclaimed himself emperor. On the evening of June 3 he burned part of the palaces and departed westward.

The Manchu forces took possession of Peking on June 6 and in March 1645 occupied the strategic pass into Shensi. Li Tzu-Ch'eng abandoned Sian and retreated to Hupei. In June/July of that year he was killed by villagers while making a raid in search of food.

Further Reading

A recent scholarly monograph on Li Tzu-ch'eng and his fellow rebels is James B. Parsons, *Peasant Rebellions of the Late Ming Dynasty* (1970). A concise but scholarly biography of him is in the U.S. Library of Congress, Orientalia Division, *Eminent Chinese of the Ch'ing Period, 1644-1912,* vol. 1, edited by Arthur W. Hummel (1942). Recommended for general historical background are Charles P. Fitzgerald, *China: A Short Cultural History* (1935; 3d ed. 1965), and Edwin O. Reischauer and John K. Fairbank, *A History of East Asian Civilization* vol. 1: *East Asia: The Great Tradition* (1960). □

Liu Hsieh

Liu Hsieh (ca. 465-522) was a Chinese literary critic. His treatise, ''The Literary Mind,'' is the most systematic and comprehensive work of traditional Chinese literary criticism and influenced the development of Chinese criticism and poetics.

Liu Hsieh, with the courtesy name Wen-ho, was from Tung-kuan, the present-day Lühsien, Shantung Province. He was only a child when his father died, and he was reared in poverty by his mother, who passed away

when he was 20 years of age. Liu Hsieh never married, partly because of his poverty and partly because of his great interest in Buddhism. In his youth he stayed with the monk Seng-yu for over 10 years, assisting him in editing Buddhist sutras. During this period he stored his mind with Chinese classics and literature, for without his wide reading and his deep concern with the contemporary state of literature, he could not have written *Wen-hsin tiao-lung* (*The Literary Mind and the Carving of Dragons*), a critical work of unprecedented length in 50 chapters.

Liu Hsieh must have completed the work before 502, the year which marked the accession of the first emperor of the Liang dynasty in South China to replace the defunct Southern Ch'i dynasty. Under the new dynasty Liu began to serve in several official posts and to gain fame for both his literary discernment and Buddhist piety. *The Literary Mind* made no impression upon his time, however, until Liu Hsieh submitted a copy to Shen Yüeh, the reigning arbiter of taste, who pronounced on its importance. It was probably after that event that even Hsiao T'ung, an imperial prince and great patron of letters who compiled the classic anthology *Wen-hsüan,* esteemed him highly. Late in life, Liu Hsieh was commissioned by Emperor Wu to reedit certain Buddhist sutras. Upon the completion of this task he became a monk with the Buddhist name of Hui-ti.

The dynasties under which Liu Hsieh lived belonged to the Age of Disunity, which saw the flourishing of both Buddhism and literary criticism. Though he was a Buddhist, Liu Hsieh's fame rests solely with *The Literary Mind*. Written in the elegant style of parallel prose, it discusses various types of writing under the broad categories of what we would call imaginative and functional literature.

Like so many Western neoclassic critics who accord Homer a place equal to nature, Liu Hsieh reverse the Confucian classics as masterpieces of literature because they are always in accord with nature. He reproves contemporary writers for their departure from nature in their love of ornamentation. Nature provides the objective correlative for men's feelings, and true literature, the kind of literature in accord with *Tao* (truth) and the Confucian classics, is always rooted in true feeling. This emphasis on the ultimate lyrical character of literature unifies Liu's many seemingly contradictory criteria employed in the evaluation of literature. He is especially brilliant in his discussion of the rhetoric of composition, linking the creative process to what we would call the power of imagination.

Further Reading

Despite the original's difficult style and ambiguous critical vocabularly, an admirable English translation of *Wen-hsin tiao-lung* is Vincent Yu-chung Shih, *The Literary Mind and the Carving of Dragons* (1959), which also contains a long introduction giving a survey of Chinese criticism up to the time of Liu Hsieh. For further background see Ch'en Shou-yi, *Chinese Literature: A Historical Introduction* (1961). □

Liu Pang

Liu Pang (256 B.C.-195 B.C.) was emperor of China. His reign established China's imperial system which lasted until the twentieth century.

Liu Pang, posthumously named Kao Tsu, ruled as the first emperor of the Han dynasty (206 B.C.-220 A.D.) from 202 B.C. to 195 B.C. Empress Lü, the first woman ruler of China, was one of his wives. Liu Pang's influence on China is significant as his reign established the basis for the imperial system of China that would endure until the beginning of the twentieth century.

The child of peasant parents, Liu Pang spent his early adulthood working as a police officer. A turning point occurred in his life with the death of the Ch'in dynasty emperor Shih Huang-ti. Liu Pang became a rebel leader during the struggle for control of the nation. The Ch'in dynasty was replaced by the leadership of Hsiang Yu. Liu Pang was recognized for his leadership skills and took authority over a region in West China, the Han kingdom. As Liu Pang power increased, a civil war ensued. Although he came from a peasant background, Liu Pang was a skillful general. When Hsiang Yu committed suicide, Liu Pang became emperor of the Han dynasty.

The rule of Liu Pang laid the beginnings of a system of government and life that would have lasting weight on China. The influence of the Han dynasty was so significant, in fact, that many Chinese people continue to call themselves the ''Han people.'' The Han dynasty employed some of the basic principles of the Ch'in dynasty but did not include some of its more oppressive policies. Liu Pang had, however, little mercy for those that challenged his authority in China. Liu Pang sought to improve the lives of peasants by lessening their taxes and renewing the rural economy. He is remembered as both a harsh man and as a practical leader. □

Liu Shao-Ch'i

Liu Shao-ch'i (1899?-1969?) was a leading organizer of the Chinese Communist party. Named chairman of the People's Republic (1959) and recognized as heir apparent to Mao Tse-tung, he became a major target of the Cultural Revolution in 1966 and was expelled from the party.

Liu Shao-ch'i was born in Hunan Province, China, to a landowning peasant family. In 1916, after a traditional education, he entered the Provincial First Normal School, where he was a schoolmate of future revolutionaries Mao Tse-tung, Jen Pi-shih, and Li Li-san. The school was an important center of radical activities, and Liu became interested in political activism. In 1919, he may

have worked with Mao in editing the radical magazine *Hsiang River Review*. He also studied French in hopes of going abroad for further education.

In 1920, Liu joined the Socialist Youth League, a Communist auxiliary organization, and began to study Russian. He was arrested in 1920 and left for Shanghai after being released. Lui spent 1921 in Moscow with a small group of league members, where he studied at the University for the Toilers of the East.

Rise in the Labor Movement

After his return to China early in 1922, Liu was assigned to work with labor organizations in Shanghai. Transferred to the Anyuan coal mines as an assistant to Li Li-san, Liu organized a successful strike in 1922. The following year, he replaced Li in charge of strike activities and then went to Canton to work with unions under the nationalist Kuomintang (KMT)-Communist coalition.

In 1925, Liu was named vice-chairman of the All-China Federation of Labor. In Shanghai that year, he organized anti-British activities, but by late 1926 he was in Wuhan, where the new national government of the Kuomintang was established.

When the Kuomingtang purged the Communists in 1927, Liu directed the labor movement from underground. He became secretary general of the Hupei provincial labor union and organized an important demonstration in Hankow. In April, Liu was elected for the first time to a significant Communist party office, becoming a member of the Central Committee. In May, he was named general secretary of the All-China Federation of Labor.

Clandestine Operations

Between April and July 1927, a fragile alliance between the Communists and the KMT collapsed, leaving Liu and his comrades in a precarious situation. Liu's activities over the next few years are obscure. In 1928, he was made head of the Workers' Bureau of the party and in 1929, provincial secretary of party organization in Manchuria. By 1930, he was in Shanghai, where the official headquarters of the party were located. Two years later, he was sent to the Kiangsi Soviet base that Mao and Chu Teh had constructed and took charge of production activities in the supply workshops. While in Kiangsi, he was made chairman of the All-China Federation of Labor and was recognized as a major party leader in 1934 by his promotion to the power-holding Politburo.

Liu is reported to have left Kiangsi with the main detachment of Communist forces on the Long March to northwestern China, but he separated from the others to perform underground work in northern China. From then until 1942, he headed the party's guerrilla warfare activities in northern and central China. During that time he began to stress the necessity of maintaining party organization at all costs.

Major Party Member

Liu's emergence as a major figure in the Communist party was marked in 1939 by the publication under his own name of a book that was later translated into English as *How to Be a Good Communist*. He stressed the importance of studying Marxism-Leninism and self-cultivation through participation in revolutionary work.

From 1939 to 1942, Liu played a major role in the organization of guerrilla units in central China and of the New 4th Army. After an army incident in January 1941 that ruptured relations between the Communists and the government in the anti-Japanese united front, Liu became the political commissar of the New 4th Army. By early 1943, he had become one of the top party leaders as a member of the Central Committee Secretariat. His report to the Seventh National Congress in 1945, translated under the title ''On the Party,'' reflected his position as a leading authority on Chinese communism.

At the congress, Liu became the third-ranking party member after Mao and Chu Teh. During Mao's trip to Chungking for negotiations in 1945, Liu acted as his deputy at Yenan. When the Communists were forced to evacuate Yenan in 1947 due to resumption of the civil war, Liu headed a team that would assume leadership of the revolution if Mao and his group were killed or captured. With the creation of the People's Republic in 1949, Liu became second vice-chairman after Chu Teh as well as general secretary of the Central Committee.

Liu's public pronouncements during the 1950s appear to have reflected the general policies of the party and the government. He emphasized the necessity of collective leadership under Mao Tse-tung and held that Mao's thoughts and ideas were crucial to party principles, as well as being an important guide to revolutionaries in Southeast Asia. In October 1952, Liu attended the Nineteenth Congress of the Russian Communist party in Moscow, returning to China in January. In 1957, he acted for Mao when the leader paid a visit to the Soviet Union.

Liu's rise to power in the Chinese Communist party was capped in 1959 when he replaced Mao Tse-tung as chairman of the People's Republic. Mao, however, retained chairmanship of the party. Liu publicly supported the Great Leap Forward (1958-1960), Mao's grand plan to organize the huge Chinese population. Later evidence suggests, however, that Liu soon came to consider Mao's policies in error, especially after the economic setbacks from 1960 to 1962. Liu also supported the policies of economic and social retrenchment that followed.

Policy differences developed between Mao and Liu. Mao emphasized rapid development based on the political consciousness of the Chinese masses. Liu's apparantly favored a slower growth, placing economic reliance on a small core of highly trained technical experts. Liu pushed for tighter central control of society through party authority, whereas Mao wanted less hierarchical structure with greater scope for mass activity.

Decline to Obscurity

Although it was not evident at the time, Liu's decline in power probably began in 1965, with the opening of the Great Proletarian Cultural Revolution. An attack on Wu Han, a playwright and journalist, broadened into an attack

on party officials associated with Wu Han, although Liu was not apparently involved. In April 1966, he made a state visit to Pakistan, Afghanistan, and Burma.

At a Central Committee meeting that August, Liu came under heavy attack, although there was no official announcement. Instead, at an August 18 meeting, he appeared on the rostrum in eighth position rather than second. It was at this meeting that the Chinese Red Guard, Mao's aggressive paramilitary units formed as part of the Cultural Revolution, were first noticed publicly. Liu was soon denounced in Red Guard publications and posters, although not in the official press. That changed in 1967 when the official press began to refer ominously to Liu as the ''top person in authority taking the capitalist road'' and then as ''China's Khrushchev.'' Soon he ceased to be mentioned by name at all in the press or to appear in public, except perhaps at meetings where he was denounced.

Liu remained in his official post and in 1967, three documents appeared that were said to be self-criticisms made by Liu Shao-ch'i. They admit to errors on his part, but reject charges that he was not loyal or a true Communist in spirit.

In October 1968, a Central Committee report declared Liu guilty of ''counterrevolutionary crimes.'' He was expelled from the party and dismissed from all party and government posts. The resolution expressed the committee's intention ''to continue to settle accounts with him and his accomplices.'' Shortly after, newspaper editorials suggested that his crimes were great enough to warrant death.

Although Liu's whereabouts remained unknown, he was apparantly imprisoned and probably died, or was killed, there, perhaps as early as 1969. In 1974, the Chinese Communist press acknowledged his death, but did not stipulate when. Late in that year, the *New York Times* carried his obituary. By 1980, the post-Mao Communist party in China apparently had second thoughts about Liu Shao-Ch'i and hailed him as a ''great Marxist.''

Further Reading

There is no standard biography of Liu. *The Collected Works of Liu Shao-ch'i* (3 vols., 1969) were published in Hong Kong. His most famous publication is *How to Be a Good Communist* (1952). See also *Quotations from President Liu Shao-ch'i* with an introduction by C. P. FitzGerald (1968). Background on Liu's life is in Donald Klein and Anne B. Clark, *Biographic Dictionary of Chinese Communism 1921-1965* (2 vols., 1971), and in the chapter on him in Chün-tu Hsüeh, *Revolutionary Leaders of Modern China* (1971). See also Edgar Snow, *The Other Side of the River: Red China Today* (1961). □

Liu Tsung-Yüan

Liu Tsung-yüan (773-819) was a Chinese poet and prose writer. A major figure in the neoclassic movement of the T'ang dynasty, he is the acknowledged master of an important genre of Chinese literary prose, the landscape essay.

Liu Tsung-yüan was born in the suburb of Ch'ang-an, the capital, where his father was a minor official. At age 20 he passed the literary examination and earned the *chinshih* degree, one of the high graduate degrees. Three years later he was appointed collator at the Imperial Secretariat and began his official career.

Short Political Career

Liu Tsung-yüan's growing literary reputation and political activity won him many friends of similar mind and aspirations, including Han Yü and Liu Yü-hsi. Together with the latter, he joined a political faction that advocated radical reform of the government, which was then in the hands of corrupt officials allied with palace eunuchs and military governors.

Upon the ascension of a new emperor in 805, Liu's faction seized power, and he was promoted to an important secretariat position on the Board of Rites. His political success was short-lived. With the failure of the party 6 months later, he was demoted, together with seven other young reformers, to posts in the outlying districts of the T'ang empire.

Major Works

For 10 years, from 805, to 815, Liu Tsung-yüan stayed as subprefect of Yung-chou in remote southern Hunan. There he led the life of a political exile but made the best of it by visiting scenic mountains and streams in the surrounding region and engaging in literary writings. During this period he produced some of his best poetry and prose. In his poems he showed himself to be a superior lyricist who, while continuing the early traditions of Chinese nature poetry, endowed it with feeling and sensibility. Likewise, his informal prose writings, such as the eight landscape essays on Yung-chou, are characterized by an exquisite style, sensitivity to natural beauty, and an undercurrent of poignant emotion.

A sense of frustration and resentment pervades Liu's letters, in which he mourned bitterly the premature death of some of his young friends, seeing in their fate his own. A biting satire, piquant but not vitriolic, prevails in his animal fables and biographical sketches. Another aspect of his work, his perceptive, logical, and almost scientific mind, is shown in such historical and philosophical discourses as *Fei Kuo-yü,* a criticism of some absurd and illogical passages in the *Kuo-yü,* a historical work of the classical period; *T'ien-tui,* an answer to the riddlelike verse questions which Ch'ü-Yüan, a 4th-century B.C. poet, poses to heaven on the legends of creation and other ancient myths; and *Feng-chien lun,* a political treatise in which Liu stresses the inadvisability of applying to the T'ang society of his time the outmoded feudal system.

In spring 815 Liu and the other subprefects were summoned back by the Emperor to Ch'ang-an. He was filled with the hope of reprieve and a new position at court, but to

his disappointment, he was sent farther away from the capital as governor of Liu-chou in Kwangsi Province, an aboriginal region infested with malaria and other subtropical diseases. The people there were superstitious and impoverished, and banditry was rife.

Continued Exile

During his governorship Liu was able to adopt reform measures to improve the people's livelihood and welfare. He established schools, repaired city walls, increased farm production, dug wells, and planted trees. Most importantly, he abolished slavery, to which children of poor families were sold so that they could ransom themselves with the wages they earned from work. Although busy with administrative duties, he continued unabated his literary activities. Highly regarded as a Buddhist scholar, he was asked to compile an inscription on the monument of the sixth Ch'an patriarch, Hui-neng, who attained great popularity a hundred years after his death and was honored posthumously by the Emperor. Liu's prominence as a writer also attracted many young men who sought eagerly to learn from him.

During an amnesty in 819, the Emperor finally agreed, upon the intercession of Liu's friends at court, to recall him to the capital. But before the imperial edict reached Liu-chou, Liu Tsung-yüan, whose health had been failing, had died, on October 27. In his epitaph on Liu Tsungyüan, Han Yü pointed out that if not for his political failure and life's hardships, Liu would probably not have had the time and occasion to produce such a wealth of great literature. As it is, the two friends together contributed to the revival of classical Chinese prose, which excels in simplicity, clarity, and vigor, and brought it to the height of its development in the T'ang dynasty.

Further Reading

Few of Liu Tsung-yüan's poems and essays have been translated. Background on his life and work can be found in Herbert A. Giles, *A History of Chinese Literature* (1923); Dora Evangeline Edwards, *Chinese Prose Literature of the T'ang Period A.D. 618-906,* vol. 1 (1937); Ch'en Shou-Yi, *Chinese Literature: A Historical Introduction* (1961); Ch'u Chai and Winberg Chai, eds. and trans., *A Treasury of Chinese Literature* (1965); and Liu Wu-chi, *An Introduction to Chinese Literature* (1966). □

2nd Earl of Liverpool

The English statesman Robert Barks Jenkinson, 2d Earl of Liverpool (1770-1828), served as prime minister from 1812 to 1827 and was at the center of governmental decisions during more than a quarter century of foreign and domestic crises.

The eldest son of Charles Jenkinson, Robert Jenkinson was born in London on June 7, 1770. He received a superb education, first at Charterhouse and then at Christ Church, Oxford. Interested in history and foreign languages, Robert proved adept at debate, and it was through this talent that he won the notice and ultimately the friendship of his fellow student George Canning. After leaving Oxford, Jenkinson traveled to the Continent. At the age of 20 he was suddenly catapulted into public life by being chosen a member of Parliament for the borough of Appleby. When he was asked by William Pitt to defend an unpopular government measure, his brilliant speech won the approval of the entire House of Commons. He was appointed to the India Board in 1793 and the following year married Lady Louisa, daughter of the Earl of Bristol. During this time he was aided in his public and private affairs by Canning, who was also a rising young politician, and the two men seemed to make a most effective team.

In 1796 Jenkinson's father, who had been given a barony 10 years earlier, was raised to the earldom of Liverpool. The son thus received the title of the barony, Hawkesbury, as a courtesy; more important was the son's promotion to the lucrative and influential post of master of the mint. Hawkesbury supported most of Pitt's policies. When the Prime Minister sought to relieve Roman Catholics from some of the legal disabilities they labored under, he was forced to resign by King George III. But Hawkesbury had broken with Pitt over the Catholic issue, and he was willing to serve under Henry Addington, the new prime minister. At the age of 31 Hawkesbury was made foreign secretary and a member of the Cabinet. Almost his first task was to negotiate peace with the French. The resultant Treaty of Amiens seemed to make too many concessions to the French, now led by Napoleon Bonaparte, and the government was severely censured by the opposition. Hawkesbury

ably defended his actions in Parliament. In 1803 he was created Baron Hawkesbury and immediately became the government's principal speaker in the House of Lords.

The next year Pitt returned to office, and Hawkesbury was moved to the home secretaryship, while keeping his leadership in the Lords. When Pitt died at the end of 1805, Hawkesbury was asked by George III to form a new ministry, but he declined and became the leader of the Tory opposition. The Whig ministry fell in 1807 and the Tories returned to power under the nominal leadership of the Duke of Portland; Hawkesbury, Canning, Lord Castlereagh, and Spencer Perceval directed matters. Canning and Castlereagh, however, quarreled and then dueled, and Portland's health gave way and he resigned from office. Therefore Hawkesbury, who succeeded to his father's title upon the earl's death in 1808, and Perceval formed a government, which in the face of formidable (and irresponsible) opposition carried on the war against Napoleon and the administration of the country until Perceval was assassinated by a madman in 1812.

Prime Minister

Among the domestic tasks facing Liverpool had been the setting up of a regency under Prince George. His close ties with the regent (the old king having gone mad for the last time in 1810) led him to be asked once more to form a ministry. In 1812 he became prime minister and thus headed a government which, with only the most minor changes of personnel, ruled England for 15 years. His greatest talent seemingly lay in his ability to survive; his survival appeared to rest on his ability to reconcile men of differing opinions. In the last analysis Liverpool possessed this power because his own views did not follow any hard ideological line but differed considerably on each major problem confronting him.

Liverpool's chief foreign assignment was of course the winning of the war—which by now had become two wars, one against the French and the other against the new United States. His first 3 years in office saw the one against Napoleon won (twice) and the one against the United States brought to a successful conclusion. The coming of peace served to focus discontent on Britain's economic and social problems, and for the last dozen years of his public life, Liverpool would be forced to contend most fiercely in this area. The principal issues were free trade as opposed to protectionism, taxation, public order, and Catholic emancipation.

Liverpool made no concession to civil unrest; after the suppression of a gathering at ''Peterloo,'' in 1819, he introduced the harsh measures known as the Six Acts into Parliament, where they were adopted by an overwhelming majority. When the Irish grew more unruly than usual in 1822, he not only opposed Canning's Catholic Relief Bill but suspended habeas corpus in Ireland and renewed the stringent Insurrection Bill; for the time, at least, these measures seemed to work.

The Prime Minister was much more ''liberal'' regarding questions of foreign policy. He supported Castlereagh in dealing with the reactionary powers of Europe and with the newly created South American nations. After Castlereagh's suicide, Liverpool strongly urged George IV to appoint Canning to his position as foreign secretary. From 1822 on Liverpool gave his full support to Canning's policies. Liverpool was also a ''liberal'' in economic policy. He favored free trade and advanced the cause of the ''free traders'' by securing William Huskisson's appointment as member of the Board of Trade in 1822. Though he did not succeed in abolishing the Corn Laws, which limited the amount of grain which could be imported into Britain, he did introduce a sliding scale which enabled the government to act at its discretion to remove inequities.

Early in 1827 Liverpool suffered a paralytic stroke. He left the political arena and died on Dec. 4, 1828. Under Liverpool the development of Cabinet government reached maturity; the role of the king was permanently reduced; and the subordination of the Cabinet to the prime minister was completed.

Further Reading

The most complete treatment of Liverpool is Charles Duke Yonge, *Life and Administration of Robert Banks, Second Earl of Liverpool* (3 vols., 1868). More accessible is Sir Charles Petrie, *Lord Liverpool and His Times* (1954). For the student of political history, W. R. Brock, *Lord Liverpool and Liberal Toryism, 1820-27* (1941; 2d ed. 1967), is invaluable.

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Livia

Livia (58 B.C.-29 A.D.) was an influential consort of Augustus, architect of the Roman Empire, who was depicted in imperial propaganda as the embodiment of womanliness and dedication, while her enemies believed her to be a ruthless seeker of power.

As mistress of the Roman world, Livia's private life was lived in public. Acting as a moral example of her husband's imperial ideology, she served Augustus as helpmate, sounding-board, conveyor of messages-off-the-record and as foster mother to his grandchildren and great-grandchildren. She also successfully secured the throne for her own son by a previous marriage.

On both sides of her family, Livia was the descendant of Roman senators. Her father Marcus Livius Drusus Claudianus was, as his name shows, a member of the Claudian family who was adopted by Livians. Such adoption of an adult, or nearly adult, male heir into a line which lacked one was quite common in Rome. The adoption also served as a political bond between two powerful families.

Livia's early life presumably resembled that led by most young girls in the politically and economically elite circles

of the Empire. Many of them were acquainted with rhetoric and philosophy, rather than restricted to the rudiments of literacy. Later some had literary interests, or, at least, joined the cultural avant garde of Roman society. But whatever education had been provided Livia, she displayed no later interest in taking up with a racy intellectual or artistic crowd. That helped to safeguard her reputation for both chastity and Roman traditionalism and made her a striking contrast to women like Augustus's granddaughter Julia.

Livia's marriage to Tiberius Claudius at 15 was typical for Roman women. Marriage to a cousin was also not uncommon. In this case it was even more to be expected, since the marriage of a Livia to a Claudius further cemented the relationship between both families. Aware of the politics of arranged marriage from an early age, Livia would later put this knowledge to good use in positioning her sons within the new royal family.

The young Livia had started her life as a Roman matron in the most conventional fashion, but the civil war which had already begun with Julius Caesar's death threw everything out of kilter. After the battle of Philippi, her father, who had fought for the Republic against the Second Triumvirate (Lepidus, Marc Antony, and Octavian), committed suicide rather than undergo the indignity of flight. But Livia, along with her infant son Tiberius and her husband, who had also fought in the battle, were fugitives. In their flight to join Sextus Pompey's forces in Sicily, they were nearly captured on two occasions when the child began crying and almost betrayed their presence. It must have been terrifying for Livia at 16 to be running for her life and to have her infant son twice snatched from her and stuffed away where his cries could not be heard.

It remains unknown whether or not Livia was surprised to find her husband less dedicated to the survival of the Republican forces than to his own advancement. After Sextus Pompey refused to accord him the position he wanted, the family set out to join the triumvir Mark Antony, when hostilities broke out between the members of the Second Triumvirate. That journey too was traumatic for Livia. With her infant son and a few attendants, she was almost killed in a forest fire in Sparta. She barely escaped with a smoldering cloak and singed hair.

In 39 B.C., the triumvirs reached a settlement among themselves, and Livia's family returned to Italy under a general amnesty. There she met the triumvir Octavian. We do not know what Livia thought of him, but he was instantly enamored with her. Overcoming his conservative scruples, the elder Tiberius Claudius gave a traditional wedding feast to celebrate the marriage of his newly divorced wife—who was six months pregnant with his second son—to Octavian. Octavian, who had been unwilling to wait for her to deliver, had sought a priestly opinion that Livia was able to remarry while visibly pregnant. The incident foreshadowed the later Augustan government which appeared to defer to propriety and the constraints of tradition while actually accomplishing whatever Augustus (Octavian) wanted.

Little is heard of Livia during the ensuing years, but her former husband died in 33 B.C., presumably disappointed, as he had received no rapid political or military advancement. The young Tiberius, now nine, gave his father's funeral oration. Traditional funeral orations celebrated the political career and goals of the deceased. As war between Antony in the eastern Mediterranean and Octavian in the west loomed, it must have been obvious that the winner would dismantle the old Republic permanently. It was presumably a short and carefully worded speech. That same year Tiberius was betrothed to Vipsania, daughter of Octavian's close friend and aide Agrippa, who was probably even younger than he was. Some have seen Livia's hand at work there, strengthening her son's ties to his stepfather and positioning him for the assumption of power.

Given the circumstances of her remarriage, tension between Livia and her son was inevitable, and the relationship between Octavian and Tiberius was edgy at best. Octavian and Livia had a happy marriage, and Livia's younger son Drusus apparently got along well with his stepfather, but Tiberius did not. In the 20s B.C., Octavian (now the emperor Augustus) claimed to be restoring the old ways of the Republic, though he was actually putting together the elements of a new state. As Tiberius was educated in Roman politics and history, he must have felt increasing disquiet at the discrepancy between what Augustus claimed to be doing and his actual concentration of power in his own hands.

Nonetheless, Livia managed to devote herself wholeheartedly to both Augustus and Tiberius. Augustus's need for male family members to represent the dynasty in the provinces allowed her to serve the interests of her husband, son, and Empire at once. In 20 B.C., Tiberius was sent to deal with an Armenian crisis and handled it creditably.

Upon his return, he was married to Vipsania, and Livia's second son Drusus was set out on his political career. Nonetheless, the year ended on a frustrating note for Livia and Tiberius when Julia, Augustus's daughter by a previous marriage, bore the first of her three sons, Gaius. Lucius followed in 17 B.C. Tiberius could look forward only to being used in the interim, until the grandsons of the emperor's blood were old enough to take over.

But the events of 12 B.C. apparently forecast political success for Livia and Tiberius. Agrippa died, leaving Tiberius, at 29, the only adult male in or close to the family whom Augustus could entrust with potentially sensitive assignments. Undertaking the problem of pacifying tribes in the Danube basin, Tiberius handled the situation well. Livia at least agreed to—and was perhaps even enthusiastic about—Augustus's next plan for Tiberius. Forced to divorce his beloved Vipsania, with whom he had enjoyed a tranquil marriage, Tiberius was made to marry Augustus's daughter Julia, Agrippa's widow. At nearly 50, Livia had had to face the fact that she and Augustus could not have children together. Children of Tiberius and Julia would have been the next best thing. Then in 9 B.C., Tiberius as well as Livia felt deeply the loss of Drusus, who died in a fall from his horse.

The family crisis came in 5 B.C. Tiberius, who had served Augustus and Rome loyally at some personal cost, was distressed to witness popular affection for the two attractive young grandsons as well as a clamor in the streets calling for them to be allowed to hold political offices at an illegally early age. Never having aroused such popular enthusiasm, Tiberius now felt rejection. He understood an assignment in Armenia to be an effort to get him out of Rome and consolidate opinion behind Gaius and Lucius, and perhaps it was. Though his mother appealed to him to relent, Tiberius refused to work for the regime anymore. Infuriated, Augustus agreed to let him go to Rhodes for postgraduate study in philosophy, but Livia realized, as Tiberius did not, how precarious his position was. A good general was either loyal to the emperor or dead. In 1 B.C., perhaps at his mother's urging, Tiberius did ask Augustus if he might return to Rome, but Augustus's reply was hostile. Desperately afraid for her son, Livia secured an appointment for Tiburius as ambassador to Rhodes to mask from the public his complete estrangement from his imperial stepfather. When Gaius, Augustus's older grandson and heir apparent, began speculating openly about Tiberius's fate, Livia became frantic. Augustus, given to letting Livia have her way in almost everything, drew the line. He said that it was up to Gaius to let Tiberius return. Finally, in 2 A.D., he did, but Tiberius was ordered, as a condition, to withdraw from political life.

Later that year, the younger grandson Lucius died; Gaius died two years after. By this time, Tiberius and Augustus hated each other, but neither had a choice. Augustus was too old and frail to take active field commands himself; his great-grandson Germanicus was too young. Julia's youngest son was a juvenile delinquent. Tiberius could either serve the emperor or break his mother's heart and face execution. Suzanne Dixon's comment that ''the royal family sometimes exaggerated its togetherness for propaganda purposes,'' seems a tremendous understatement.

Extravagant Roman gossip and popular modern novels have suggested that Livia engineered the deaths of Gaius and Lucius, one at the western end of the Mediterranean and the other at the eastern, but this seems highly unlikely. Nor is it likely that she could have been eliminating all of the emperor's current and prospective heirs, with the exception of her own son, and still have retained the affection of Augustus, a subtle and clever man. Suetonius tells us that Caligula later remembered his great-grandmother as an ''Ulysses in skirts,'' alluding to the Homeric hero known for his cunning rather than his use of arms, but the demented Caligula also believed that his horse could be a consul of Rome. Given his paranoid fantasies, there is little reason to accept this particular belief that Livia was indulging in Mediterraneanwide skullduggery.

Certainly Augustus came to respect Livia's devotion to her friends and her penchant for political maneuvering. Suetonius is our source for the gossip that she actually helped to procure for Augustus the younger women he wanted. Roman spouses of both genders were often known to be tolerant of even more exotic extramarital adventures, and that is not impossible. What is sure is that their marital union remained solid. As Suetonius says, ''Livia remained the one woman whom he truly loved until his death.'' Perhaps she was the one person, other than himself, whom Augustus had ever really valued; his final words to her would be, ''Be mindful of our marriage.''

There is no doubt that during Augustus's final illness in 14 A.D., Livia had her eye on the future. She gave the order to seal the house and surround the streets with soldiers, ostensibly to avoid disturbing the dying man, but surely to secure control for herself and her son and to prevent anyone from contesting their version of his wishes. She was also suspected, along with Tiberius, of ordering the execution of Augustus's scapegrace grandson in exile, the young Agrippa Postumus. Perhaps she did; it would certainly have been the wise thing to do to keep him from being used as a pawn by other parties. She was even suspected of having hastened Augustus's end once he had become dangerously incapacitated. It is more likely that Augustus's loving dependence on her during his final weakness led him to accede to her wishes wholeheartedly. As Tacitus commented, ''Livia had the aged Augustus firmly under control.'' It was never quite clear just when Augustus died. Livia did not allow an announcement until Tiberius was on the spot and in command of the Praetorian Guard.

If Livia consoled herself in her widowhood with the thought that there was only smooth sailing ahead, she must have been shocked by Tiberius's subsequent conduct. He had been disappointed too often to accept the responsibility of rule gladly. He still concealed Claudian republican sentiments which he did not enjoy betraying. At 56, he also did not wish to appear to be ordered about by his mother. Livia had been accorded unprecedented public honors by Augustus: he had dedicated a building in her honor, and she had been allowed to restore a temple. Coins in the provinces proclaimed her the mother of her country and even of the

world. She had been granted a status previously reserved for vestal virgins. Augustus's will posthumously adopted her into the Julian clan, allowing her to use the name Julia Augusta. Tiberius stopped the flood of honors.

Genuinely against according Romans the sorts of honors previously associated with the hellenistic potentates of the eastern Mediterranean, he kept the Roman senate from proclaiming her mother of the country and refused to let them put up an altar to her adoption or assign her special attendants. Still, the apparent rancor in some of the scenes in the senate recounted by Tacitus also stemmed from a reluctance to be reminded that his own good services had not secured him the throne; his mother's cleverness had. He was particularly piqued by a senatorial move to add ''son of Livia'' to his own nomenclature.

Still, Livia's influence often counted with Tiberius in times of discord. She was able to persuade him to show clemency to her friend Plancina who was accused of conspiring to assassinate Augustus's great-grandson Germanicus. In another case, Tacitus tells us that Tiberius did not want to deny his mother, so he promised to appear in court to defend a friend of hers, then took a very slow walk to court and arrived too late. Amazingly, Tacitus, who takes a very dim view of Tiberius, thinks this a smart ploy and reports that the Roman populace thought so too. There must have been a contemporary consensus that simply saying no to Livia was not to be contemplated.

Suetonius claims that ''Tiberius then complained that his mother Livia vexed him by wanting to be co-ruler of the Empire,'' and he therefore avoided her. ''Although he did occasionally need and follow Livia's advice, he disliked people to think of him as giving it serious consideration.'' He became especially angry when a blaze broke out near the temple of Vesta, and she took charge of crowd control and firefighting, ''directing the populace and soldiery in person, as though Augustus were still alive.''

One vignette in Suetonius is particularly telling. Tiberius and Livia began quarreling openly about a man whose name she wanted registered among those of potential jurors. ''Tiberius agreed to do so on one condition—that the entry should be marked 'forced upon the emperor by his mother.'''' Livia's response was to haul out some of Augustus's letters to her which described Tiberius's ''sour and stubborn'' character. Her point was presumably to remind Tiberius that he had not earned adoption as Augustus's successor. She had secured it for him.

Supposedly that incident inspired his partial retirement to Capri and his delegation of the government to the vicious Sejanus, which led in turn to Sejanus's plot, its discovery, and the subsequent ''reign of terror'' which killed so many senators. Among the consequences of the confrontation over the letters, according to Suetonius, was that Tiberius visited Livia only once in the last three years of her life and not at all during her final protracted illness at the age of 86. He did not attend her funeral or probate her will. He vetoed her deification, which was accomplished by a later emperor, Claudius, a handicapped grandson for whom she had little regard.

Livia had, nonetheless, secured a peaceful transition between the first and second emperors, no mean feat since there were no precedents, no legal guidance, and plenty of other claimants. It is quite possible that without her Augustus's great accomplishments including the *pax romana,* the Roman peace itself, might otherwise have been lost in another round of the sort of civil war which had racked the Republic for the previous century.

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Edward Livingston

Edward Livingston (1764-1836), American jurist and statesman, was one of the great legal reformers of the 19th century.

Edward Livingston was born on May 28, 1764, at Clermont, N.Y., into a wealthy family. He graduated from the College of New Jersey (Princeton) in 1781. After a legal apprenticeship he was admitted to the bar in 1785. In 1789 he married Mary McEvers, daughter of a New York merchant.

In 1794 Livingston was elected to the U.S. Congress. Vigorously anti-Federalist, he attacked Jay's Treaty and the Alien and Sedition Acts. After serving three terms he declined to seek reelection in 1800, instead accepting two appointments: as U.S. attorney for the District of New York and as mayor of New York City. In office he sought to reform the Mayor's Court and showed concern for the city's poor, but a clerk's misappropriation of federal taxes, for which Livingston accepted full responsibility, ruined his career in New York.

Livingston began life anew in New Orleans and was instantly successful in his law practice. He also engaged in extensive land speculation. One of his deals, the acquisition of a portion of riverfront property below the city, involved him in a lengthy controversy with the Federal government. This was but one of several differences with Thomas Jefferson's administration. Another saw Livingston champion civil liberties against martial rule, when he was unjustly implicated in the Burr conspiracy by the commander at New Orleans in 1806-1807. Yet during the War of 1812, when Andrew Jackson proclaimed martial rule, Livingston, who was serving as volunteer aide-de-camp and confiden-

tial adviser, did not oppose the action publicly. He did, however, tell Jackson privately that the proclamation was unconstitutional. Livingston was later to benefit politically from his service to Jackson.

Livingston's interest in and understanding of legal reform during his term in the Louisiana Legislature (1819-1821) led to his designation as one of the three codifiers of the state legal system. They revised the civil code and code of procedure and prepared a commercial code. He had previously been asked to prepare a revised criminal code. Neither the commercial code nor the penal code was enacted, the latter because it was too far ahead of its time. Livingston held that the purpose of punishment was to prevent crime. If a penalty did not deter criminal acts, it should be abolished; therefore he advocated abolition of the death penalty. However, publication of the penal code gave Livingston a reputation as a legal reformer, and the code was acclaimed in Europe and the United States.

In 1822 Livingston was elected to the U.S. Congress and reelected in 1824 and 1826. He unsuccessfully supported Andrew Jackson in the disputed election of 1824. Livingston was defeated for reelection in 1828, but with the support of President Jackson (newly elected that year) he was appointed to the Senate in 1829.

Livingston's Senate stay was short. In a major Cabinet realignment in 1831 Jackson appointed him secretary of state. He drafted Jackson's Nullification Proclamation, which forthrightly denied the right of states to nullification and secession. Two years later Jackson made him minister to France. His main task was to bring about implementation of the French spoliation treaty. His skillful negotiation paved the way for the amicable settlement in 1836. He died at Montgomery Place, his New York estate, on May 23, 1836.

Further Reading

William B. Hatcher, *Edward Livingston: Jeffersonian Republican and Jacksonian Democrat* (1940), is solid and readable. Livingston's background can be understood by reading George Dangerfield's entertaining and insightful *Chancellor Robert R. Livingston of New York, 1746-1813* (1960). Indispensable for Livingston's New York political background is Alfred F. Young, *The Democratic Republicans of New York: The Origins, 1763-1797* (1967). □

Robert Livingston

Robert Livingston (1654-1728), colonial politician and landowner, was secretary for Indian affairs in New York province and greatly influenced British policy respecting western lands.

Youngest son of an eminent Presbyterian pastor, Robert Livingston was born on Dec. 13, 1654, in Ancrum, Scotland. His father was exiled in 1663 for resisting attempts to Anglicize the Scottish Church. Robert grew up in Rotterdam, Holland, where he received business training and became fluent in Dutch. Following his father's death in 1672, he emigrated to New England and then moved to Albany.

New York had just been restored to the English, and Livingston's background ideally suited him to become an intermediary between Dutch burghers and proprietary officials. From 1675 he was secretary to the commissioners directing affairs in the Albany area and ex officio town clerk. His marriage in 1679 to Alida Schuyler (widow of Nicholas van Rensselaer) allied him with the province's leading Dutch families, and his knowledge of the Indian trade enabled him to purchase prime tracts of land, including thousands of acres on the eastern bank of the Hudson River. In 1686 Livingston received a patent which allowed him to consolidate his landholdings into Livingston Manor.

As secretary for Indian affairs, Livingston fought against the trade in French furs and promoted England's commercial influence to the west. Albany wholesalers successfully blocked his attempt to prohibit, and then tax doubly, their Montreal traffic. However, Livingston's meticulous records bolstered New York's claims to the western lands in 1780. He also stressed the necessity of friendly relations with the Iroquois. Successive colonial governors came to rely heavily on Livingston's reports and recommendations.

Though favoring the dethroned James II, Livingston accepted the succession of William and Mary to the English throne. But his hostility to Jacob Leisler's rebellion in New York led his foes to attempt sequestration of his lands and offices; trips to England were required to confirm his posts and properties. He served on the councils of several gover-

nors, carefully invested his income from official positions, obtained dual salaries for holding more than one job, and probably profiteered in public contracts, such as the one (1710) for provisioning the Palatine German immigrants.

Livingston was elected from Albany to the New York Assembly in 1709 and after 1716 represented his own manor there. Chosen Speaker in 1718, he supported the Assembly in disputes with the governor. However, Livingston broke with most of the assemblymen over furtrading restrictions. Gradually he arranged for his son Philip to succeed him in administrative posts and in 1725 retired because of ill health. He died in early October 1728.

Further Reading

A scholarly account, generally favorable, of Livingston's career is Lawrence H. Leder, *Robert Livingston, 1654-1728, and the Politics of Colonial New York* (1961). Edwin B. Livingston, *The Livingstons of Livingston Manor* (1910), is somewhat limited by its almost exclusive reliance upon official records. □

Robert R. Livingston

Robert R. Livingston (1746-1813), American jurist and diplomat, played a key role in negotiating the Louisiana Purchase.

Robert R. Livingston was born in New York City on Nov. 27, 1746, into a family of landed aristocracy. His great-grandfather, Robert Livingston, had married the widow of one of New York's great landowners. By 1746 the Livingstons were related to virtually all their fellow land barons and were, inevitably, deeply involved in the government of the colony. For decades before the American Revolution they had firmly opposed the politics of the royal governor and his colleagues. Livingston's father, a well-known jurist, was a foe of the Stamp Act, but he was also a nervous observer of the popular tumults marking the resistance to it.

Amid the rumblings of rebellion, Robert Livingston graduated from King's College (now Columbia) in 1765. He immediately entered a legal apprenticeship with his father's cousin, and later governor of New Jersey, William Livingston. Admitted to the bar in 1768, Robert acquired a practice befitting his family position, held minor offices, and, in 1770, married Mary Stevens, of a New Jersey landowning family.

Cautious Patriot

As a member of the New York Provincial Convention of 1775 and, a month later, of the Second Continental Congress, Livingston began a steady movement toward supporting American independence but maintained an equally steady resistance to letting radicals control the Revolution in New York. Though appointed to the committee to draft the Declaration of Independence, he neither contributed to the draft nor signed the document. He accepted the declaration,

however, and helped arrange for the military defense of New York. With John Jay and Gouverneur Morris, he drafted the New York Constitution of 1777, a conservative but effective document. Livingston's appointment in 1777 as chancellor of the Court of Chancery gave him both a high judicial office and membership on the governor's ''Council of Revision.'' Thus for 24 years, he was a power in the state government despite the dominance of Governor George Clinton, who led a highly successful alliance of yeoman farmers, mechanics, and entrepreneurs deeply hostile to the old, landed gentry.

Nationalist and Francophile

In 1779 Livingston resumed his seat in the Continental Congress. He soon became part of the ''nationalist'' group, which included Robert Morris, Benjamin Franklin, and, later, James Madison and Alexander Hamilton. Livingston was elected first secretary for foreign affairs in August 1781. During his 2 years of service as secretary he did all he could to strengthen America's alliance with France.

For the next 2 years Livingston indulged his passion for scientific agriculture and efficiently presided over the Court of Chancery. In 1788 he, Hamilton, and John Jay were leading Federalist delegates to the New York constitutional ratifying convention, and in 1789 he administered the oath of office to President George Washington. However, by 1791 Livingston had become a Jeffersonian Republican, in uncomfortable alliance with his old foe Governor Clinton and the energetic newcomer Aaron Burr. At odds with the Jays, Schuylers, Van Rensselaers, and other traditional friends, Livingston began a decade of sometimes lonely, often acrimonious opposition to the Federalists. He fought against Jay's Treaty and maintained strong Francophile sentiments.

Louisiana Purchase

In 1801 President Jefferson appointed Livingston minister to France. Napoleon's acquisition of Louisiana and his plans for a huge Caribbean empire soon placed a grave responsibility on Livingston; possession of New Orleans (and thus control of the Mississippi) by a powerful, expansive France would, in Jefferson's words, ''marry the United States to the British fleet'' and throttle American dreams of a transcontinental republic. The Americans fretted helplessly in the face of Napoleon's omnipotence until the defeat of one of Napoleon's armies in Santo Domingo and the freeze-up of another in Dutch harbors suddenly changed the prospects. Just as Livingston received instructions to try to purchase New Orleans and, if possible, Florida, Napoleon decided to abandon his American plans. Livingston, meanwhile, had earlier suggested that the United States might be interested in acquiring lands west of the Mississippi. Aided by the arrival of special envoy James Monroe, Livingston held conferences with French ministers who, astonishingly, offered to sell the entire Louisiana Territory. Though lacking instructions to buy the vast territory, the Americans grasped the opportunity and signed the Louisiana Purchase Treaty on May 2, 1803.

Livingston and the Steamboat

Livingston remained 2 more years in Paris, then returned home to devote his last years to an old enterprise—agricultural progress (especially the breeding of Merino sheep)—and to a new one—development of the steamboat. Long interested in steam transportation, he agreed to back the plans of Robert Fulton, at the same time securing a monopoly in New York waters of such navigation. Livingston was aboard Fulton's famous steamboat on the voyage up the Hudson in 1807. However, the monopoly and the operation of the vessels proved contentious and not especially profitable. Livingston died at Clermont, N.Y., on Feb. 26, 1813.

Further Reading

George Dangerfield, *Chancellor Robert R. Livingston of New York, 1746-1813* (1960), is a well-written, thoroughly reliable account. Collateral studies related to Livingston's career are Samuel Flagg Bemis, *A Diplomatic History of the United States* (1936; 5th ed. 1965); James T. Flexner, *Steamboats Come True: American Inventors in Action* (1944); David M. Ellis, *Landlords and Farmers in the Hudson-Mohawk Region, 1790-1850* (1946); and Alfred F. Young, *The Democratic Republicans of New York: The Origins, 1763-1797* (1967). □

David Livingstone

David Livingstone (1813-1873) was a Scottish physician and possibly the greatest of all African missionaries, explorers, and antislavery advocates.

Before Livingstone, Africa's interior was almost entirely unknown to the outside world. Vague notions prevailed about its geography, fauna, flora, and human life. Livingstone dispelled much of this ignorance and opened up Africa's interior to further exploration.

David Livingstone was born on March 19, 1813, in Blantyre, coming from Highlanders on his father's side and Lowlanders on his mother's. The Livingstones were poor, so at the age of 10 David worked in the textile mills 14 hours a day, studying at night and on weekends. After some hesitation he joined the Congregational Church of his father. In 1836 he entered the University of Glasgow to study medicine and theology, working during holidays to support himself. In 1840 he received his medical degree, was ordained, and was accepted by the London Missionary Society. He had been influenced by Robert Moffat and the first Niger expedition to apply for service in Africa. After a 98-day voyage Livingstone arrived in Cape Town on March 15, 1841. He reached Moffat's station, Kuruman, at the time the outpost of European penetration in southern Africa, on July 31.

But Livingstone soon moved north to the Khatla people. It was here he permanently injured his left shoulder in an encounter with a lion. In 1845 he married Mary Moffat and settled farther north at Kolobeng. From here he set out with two friends, Oswell and Murray, to cross the Kalahari Des-

ert, discovering Lake Ngami on Aug. 1, 1849. On another journey, in 1851, Livingstone and Oswell discovered the Zambezi River.

Crossing the Continent

In April 1852 at Cape Town, Livingstone saw his wife and four children off to England. Returning to Kolobeng, he found that some Boers had destroyed his station, the last settled home he ever had. In December he set out to walk to the west coast. He reached Linyanti, in Barotseland, where Chief Sekeletu of the Makololo gave him 27 men to go with him. They walked through hostile, unknown country, and after incredible hardship he reached Luanda on May 31, 1854.

The British consul there nursed him back to health, but Livingstone refused passage back to England. He had not found the hoped-for waterway, and he wanted to return the Makololo to their chief. Having been reequipped by the British and Portuguese in Luanda, he left on Sept. 19, 1854, but reached Linyanti only on Sept. 11, 1855. Sickness, rain, flooded rivers, and hostile tribes delayed him and forced him to spend all his equipment. He was given fresh supplies and men by Sekeletu. On November 15 he reached the spectacular falls on the Zambezi, which the Africans called the ''Smoke which Thunders'' but which Livingstone named Victoria Falls in honor of the queen of England. He finally reached Quelimane on the east coast on May 20, 1856. For the first time Africa had been crossed from coast to coast. He waited 6 months for a ship which returned him to England.

Livingstone was now a famous man. In 1855 the Royal Geographical Society had awarded him the Gold Medal; now at a special meeting they made him a fellow of the society. The London Missionary Society honored him; he was received by Queen Victoria; and the universities of Glasgow and Oxford conferred upon him honorary doctorates. In November 1857 his first book, the tremendously successful *Missionary Travels and Researches in South Africa,* was published.

Livingstone caught the imagination not only of England but the world. He opened the eyes of the world to the tremendous potentialities of Africa for human development, trade, and Christian missions; he also disclosed the horrors of the East African slave trade.

Zambezi Expeditions

With mutual regrets he severed his ties with the London Missionary Society, but the British government agreed to support an expedition to explore the Zambezi River led by Livingstone, who was made a British consul for the purpose. He sailed for Africa in March 1858.

The Zambezi expedition met with many difficulties. It was marred by friction among the Europeans, mainly caused by Livingstone's brother Charles. The steam launch *Ma Robert* proved unsuitable, and the Kebrabasa Rapids killed the dream of Zambezi as an inland waterway. *The Ma Robert* was taken into the Shire River but was blocked by the Murchison Falls.

The explorers learned of the existence of two lakes to the north, and on a second journey they discovered Lake Chilwa on April 16, 1859. On a third journey up the Shire they left the boat, walked 3 weeks overland, and discovered Lake Nyasa on Sept. 17, 1859. A new steamer, the *Pioneer,* arrived in 1861, by which they explored the Ruvuma River in an effort to bypass the Portuguese. Later they managed to get the *Pioneer* to Lake Nyasa, which they explored but did not circumnavigate.

In January 1862 a third boat, the *Lady Nyassa,* arrived together with Mrs. Livingstone, giving him fresh hope. But Mary Livingstone died from fever at the end of April. The *Lady Nyassa* never reached the lake, and finally the British government recalled the expedition. The Royal Navy took over the *Pioneer* at Quelimane, but Livingstone took the *Lady Nyassa* on a daring voyage to Bombay, India, where it was sold. In July 1864 Livingstone reached England.

In 1865 Livingstone published his second successful book, *Narrative of an Expedition to the Zambesi and Its Tributaries,* and the Royal Geographical Society equipped him for another expedition to explore the watersheds of Africa. He reached Zanzibar in January 1866 and began exploring the territory near Lakes Nyasa and Tanganyika. On Nov. 8, 1867, he discovered Lake Mweru and the source of the Lualaba River. On July 18, 1868, he found Lake Bangweulu. In March 1869 he reached Ujiji only to discover that there was no mail and that his supplies had been stolen. He was sick, depressed, and exhausted, but in September he set out again, witnessing at Nyangwe the horrors of the Arab slave trade. He returned to Ujiji in October 1871.

Search for Livingstone

Europe and America thought that the lonely man was lost, so the *London Daily Telegraph* and the *New York Herald* sent Henry Stanley to search for him. Stanley found Livingstone at Ujiji and stayed 4 months. Unable to persuade Livingstone to return to England, Stanley reequipped him and departed from him near Tabora on March 14, 1872. In August, Livingstone was on his way again. Near Bangweulu he got bogged down in swamps but finally reached Chitambo's village. On May 1, 1873, his servants found him in his tent kneeling in prayer at the bedside. He was dead. His men buried his heart but embalmed the body and carried it to the mission of the Holy Ghost fathers at Bagamoyo. It reached England, where it was identified by the lion wound in the left shoulder. On April 18, 1874, Livingstone was buried in great honor in London's Westminster Abbey.

Livingstone's Influence

No one made as many geographical discoveries in Africa as Livingstone, and his numerous scientific observations were quickly recognized. He was right in using quinine as an ingredient for the cure of malaria.

Regarding himself as a missionary to the end, Livingstone inspired many new enterprises such as the Makololo, Ndebele, and Tanganyika missions of his own society, the Universities' Mission to Central Africa, and the Livingstonia Mission of the Church of Scotland. His life caught the imagination of the Christian world.

Livingstone drew the world's attention to the great evil of the African slave traffic. He taught the world to see the African as ''wronged'' rather than depraved, and the world did not rest until slavery was outlawed. He saw the cure for it in Christianity and commerce and also inspired enterprises such as the African Lakes Company. But in his wake came also European settlement and the colonial scramble for Africa with all its ambiguities.

Although the Zambezi expedition proved that Livingstone was no ideal leader for white men, he nevertheless greatly influenced men who knew him, such as Stanley, John Kirk, and James Stewart. He made a lasting impression on the Africans he met, which was amply attested to by those who followed him. His peaceful intentions and moral courage were immediately recognized.

Further Reading

In addition to Livingstone's own books, his *Cambridge Lectures* were edited by William Monk (1860) and *Last Journals in Central Africa: From 1865 to His Death by Horace Waller* (2 vols., 1874). The field notes that Livingstone kept during the Ruvuma River expedition were edited by George Shepperson, *David Livingstone and Rovuma: A Notebook* (1966). The most comprehensive biography is George Seaver, *David Livingstone: His Life and Letters* (1957). Still good is William G. Blaikie, *The personal life of David Livingstone* (1880; repr. 1969). Livingstone's Zambezi expedition is the subject of George Martelli, *Livingstone's River: A History of the Zambezi Expedition, 1858-1864* (1970). J. P. R. Wallis, ed., *The Zambezi Journals of James Stewart, 1862-1863* (1952), is an interesting companion piece to the Martelli study. For general background see Roland Oliver and J. D. Fage, *A Short History of Africa* (1962; 2d ed. 1966). □

Livy

Livy (ca. 64 B.C.-ca. A.D. 12), or Titus Livius, was a Roman historian who lived in the period when Augustus was building the Roman Empire out of the ruins of the republican system. In a life of quiet study Livy became the leading historian of his day.

Livy was born in Patavium (Padua), in his day one of the largest and most prosperous cities in Italy. St. Jerome gives 59 B.C. as the date of Livy's birth, but it is probable that he was mistaken and that Livy was born in 64 B.C. In Patavium he received an education similar to that given to any wealthy young Roman except that he did not have the usual culminating period of study in a Greek city. He may have started adult life as a teacher of rhetoric in his native town, and there is some evidence that he also wrote works on philosophy, which have not survived, but soon he conceived a project for a large-scale history of Rome.

By 30 B.C. Livy had moved to Rome, and from this time on he lived and worked mainly in the capital. He saw no military service and took no part in politics, and as far as we know he never traveled outside Italy, apart from a possible trip to Athens. Soon after his arrival in Rome he became acquainted with Augustus and remained on friendly terms with the Emperor and his family thereafter, but there is no sign that he depended on imperial patronage for his livelihood, as Horace and Virgil depended on the patronage of Maecenas. Livy's family was prosperous, and he probably inherited enough property to enable him to devote all his time and energy to his history, on which he continued to work almost to the end of his days. He died in Patavium in A.D. 12 (or 17 according to Jerome.)

Early Roman Historiography

When Livy started his work, Romans had been writing history for 200 years, and the nature of the genre was well established. Earlier historians had either covered the whole story of Rome from its foundation to their own day or had dealt in much greater detail with a short segment of more recent history. Most of them were members of the aristocratic ruling class of Rome and had played some part in the wars and politics of the republic.

These works were written mostly according to the annalists system, that is, with all the events of each year discussed together, even if they had little or no logical connection with each other. This was an awkward system, especially for periods when two or three sets of events might be going on simultaneously for several years in different parts of the Mediterranean world, but by Livy's day the technique had become traditional. Another traditional element which seems odd to modern readers is the custom of including in the narrative lengthy speeches which purport to

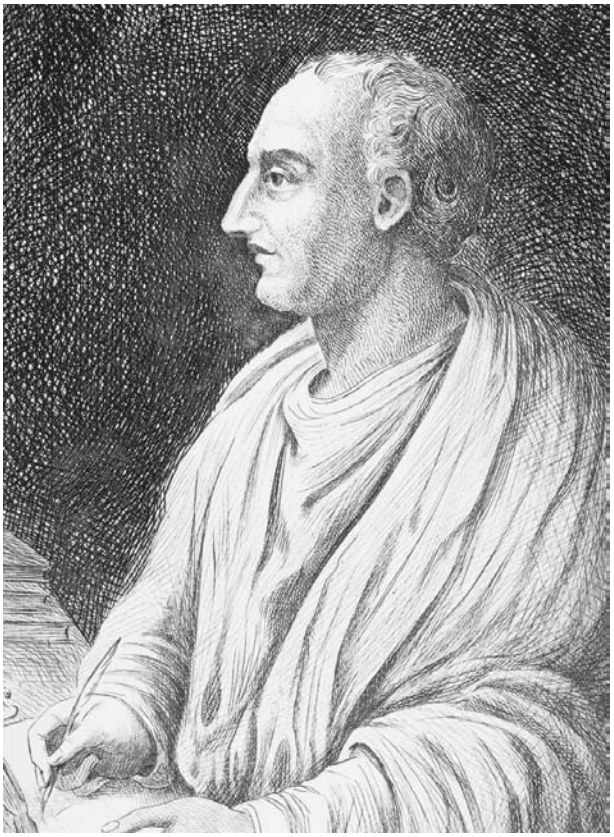

be the actual words uttered on various occasions by leading men. This practice, taken over by Roman historians from Greek models, Livy also accepted without question.

Livy's History

Livy's great work, *Ab urbe condita* (From the Foundation of the City), covered the history of Rome from its mythical foundation in 753 B.C. to his own day, and its composition went on continually throughout his life. The first five books were published between 27 and 25 B.C., and Livy continued the history's publication thereafter in periodic batches of several books. It is probable that the last 22 books, covering the career of Augustus to 9 B.C., were not published until after the Emperor's death in A.D. 14 and, therefore, also after Livy's own death.

At its completion, *Ab urbe condita* was an enormous work in no less than 142 books. Only about a quarter of the text has survived—we have 35 books complete: I-X, which cover the first 460 years of Rome's history, and XXI-XLV, which cover the events of 219-167 B.C. In addition we have *Periochae,* or summaries, of all but two of the lost books (and of the extant books as well), but these are very brief and were compiled not from Livy's full text but from an abridged edition that is now lost.

Moreover, the anonymous compiler of the *Periochae* was capable of misunderstanding the text in front of him, and consequently the summaries give only a very shadowy picture of the lost books. The scale of the work increased steadily as Livy got closer to his own times. Book I covered the whole of the regal period, nearly 250 years, and the next 9 books dealt with more than 200 years but the 10 books XXI-XXX cover only the 18 years of the Second Punic War, and by the time he got down to the 1st century B.C., Livy was devoting a whole book to almost every year.

As a Historian

Except for the boldness and scope of his undertaking, and the untiring industry with which he worked at it throughout a lifetime, Livy cannot really be classed as one of the world's major historians. For the most part he depended for his material on earlier writers of the 2d and 1st centuries B.C., and there is no sign that he made any attempt to consult the available documentary evidence, which was not inconsiderable. Unfortunately we cannot judge how he dealt with the history of his own times, for which he must have had to do most of the research himself, as the *Periochae* of the last 20 books are more than usually brief and uninformative.

In his choice of sources to follow, Livy was often quite shrewd, as when he picked the Greek historian Polybios as his main guide for the Eastern wars of the early 2d century B.C., and if elsewhere his sources were less reliable, that was sometimes because they were all he had. But Livy's use of them was quite uncritical, and his choice between alternative accounts of an event was often determined not so much by logic or reason as by a preference for a story that pointed a moral or redounded to the greater glory of Rome.

Livy's ignorance of war and politics made it hard for him to judge properly the reliability of his sources or to allow for any political bias that might have affected them. In addition he was sometimes careless in matters of chronology, and although his knowledge of geography was slight, he does not seem to have taken much trouble to see for himself even those sites which lay close at hand in Italy. But for all its weaknesses Livy's history is still one of the best accounts of the Roman republic, and the loss of three-quarters of his great work is one of the most serious gaps in our knowledge of Roman literature.

As a Writer

Livy's merit as a writer is incontestable. His style, which owed much to Cicero and to Latin poetry, was vivid and colorful. He approached his task with a vision of the greatness and splendor of that past which was certainly not very realistic but was still a noble and inspiring concept. He brought to his work an old-fashioned concept of moral excellence which may not have enhanced his performance as a historian, but, together with the attractive literary style with which he told so effectively the story of the Roman Republic, and particularly the half-legendary tales of its earliest days, it has made his history an enduring part of the heritage of Western Europe.

Further Reading

There is a complete translation of all that is extant of Livy's history, including the *Periochae,* by B. O. Foster and others (14 vols., 1919-1959). Extracts from the complete text were translated, with an introduction, by Moses Hadas and J. P.

Poe, *A History of Rome: Selections* (1962); and there are two sets of extracts translated by Aubrey de Selincourt under the titles *Early History of Rome: Books I-V* (1960) and *The War with Hannibal: Books XXI-XXX* (1965).

The best full account of Livy's career and work is P. G. Walsh, *Livy: His Historical Aims and Methods* (1961). Livy and his work are examined in a survey of classical Historiography by Stephen Usher, *The Historians of Greece and Rome* (1970). The best survey of the earlier Roman historians on whom Livy depended is by E. Badian in T. A. Dorey, ed., *Latin Historians* (1966), which also contains a brief account of Livy by P. G. Walsh. Another account of earlier Roman historians with some discussion of Hellenistic Historiography is in M. L. W. Laistner, *The Greater Roman Historians* (1947), which includes what is perhaps a too favorable account of Livy's work. □

Alberto Lleras Camargo

Twice president of Colombia, director-general of the Pan American Union, and secretary-general of the Organization of American States (OAS), Alberto Lleras Camargo (1906-1990) was a journalist and a statesman. He spent most of his life in search of peaceful solutions to the problems of Latin America and his native land.

Alberto Lleras Camargo was born to a prominent family in Bogotá, Colombia, on July 3, 1906. When Lleras was 11, his father died, leaving the family penniless. With an older brother's help, he was able to complete high school at a military academy. Lleras entered the School of Law and Political Science of the National Unviversity in Bogotá, but left before receiving a degree.

Journalist Training

After some newspaper reporting work in Buenos Aires, Argentina, Lleras returned home in 1930 to become editor of Bogotá's leading liberal newspaper, *El Tiempo*. His wit and terse writing style soon made him one of the country's most popular journalists.

Entering Politics

By now, Lleras had developed an interest in politics. In 1931 he was elected to the Chamber of Deputies and became its speaker in 1931 and 1933. When his longtime associate, Dr. Alfonso López, became president of Colombia in 1934, Lleras was appointed as his general secretary. The following year, he was named Minister of the Government, the youngest man, at age 29, in the country's history to hold such a post.

Lleras stayed in government until 1938 and then founded *El Liberal,* Bogotá's second largest newspaper. After another stint in the Chamber of Deputies, he was elected to the Senate in 1943 and was appointed ambassador to the United States.

Lleras's U.S. duty was short-lived. He was recalled after only a few months to serve once again as Minister of the Government. In 1945 he led the Colombian delegation to San Francisco for the signing of the United Nations Charter.

Quite unexpectedly, in July 1945, President López resigned, as did his two vice presidents. Lleras was chosen to fill out the term, becoming at age 39 one of the world's youngest heads of state.

When his term expired, Lleras returned to journalism and founded *Semana,* a news magazine. In 1947 he became director-general of the Pan American Union, the first South American in that position. The following year the union was reorganized as the Organization of American States (OAS), and Lleras was named its secretary-general.

Returning to Colombia, Lleras became president of the University of the Andes in 1954 and then resumed newspaper work. A military dictatorship had now taken over the country. Lleras became the head of the Liberal party, and in July 1956 he met the exiled Conservative Laureano Gómez in Spain to negotiate the Pact of Benidorm, which called for collaboration against dictatorship and committed both parties to an extended period of bipartisan cooperation.

On July 20, 1957, following the collapse of the dictatorship, Gómez and Lleras signed the Declaration of Sitges, creating a revised constitutional system to rule Colombia from 1958 to 1974. Among its major provisions was an equal sharing of congressional, administrative, and diplomatic positions and alternative four-year presidencies between Conservatives and Liberals for the next 16 years.

As a major architect of the National Front, which emerged from these agreements, Lleras was inaugurated as president of Colombia on Aug. 7, 1958. He guided the country toward economic recovery from the fiscal excesses of the dictatorship period. Setting a moderate course in socioeconomic policies, Lleras introduced an austerity program, drastically reduced imports, engaged in public works, and brought national planning to all areas of government. Emphasizing friendly ties with the United States, he was able to bring U.S. technical assistance to the country.

Out of office in 1962 because he could not constitutionally succeed himself, Lleras returned to journalism once more. He became chairman of the news magazine *Vision*.

In 1931 Lleras had married Berta Puga, daughter of a former president of Chile. The couple had three daughters and a son. Holder of many honorary degrees from universities in Latin America and the United States, including Harvard and Yale, Lleras was also an honorary colonel in the Colombian army. He lived in Bogotá until his death on Jan. 4, 1990.

Further Reading

There are no biographies of Lleras in English. The most detailed description of the National Front's evolution and the 1958 election of Lleras is John D. Martz, *Colombia: A Contemporary Political Survey* (1962). A more recent survey of Colombian politics, which includes an assessment of Lleras's 1958-1962 administration, is Robert H. Dix, *Colombia: The Political Dimensions of Change* (1967). □

Llewelyn ap Gruffydd

Llewelyn ap Gruffydd (died 1282), Prince of Wales, is considered the last champion of Welsh liberty and the last effective native ruler.

Llewelyn ap Gruffydd was the son of Gruffydd ap Llewelyn ap Iorwrth (died 1244) and Senena. Little is known of his early years. In 1246 he and his elder brother, Owain the Red, succeeded their uncle, Davydd ap Llewelyn, as rulers of Gwynedd in northern Wales. Although he did homage to Henry III the following year and renounced claims to land east of the Conway, he soon broke with the English because of the oppressive raids by the border lords. During the next years he extended his power and by 1256 had expelled the English from northern Wales. Establishing overlordship of all of Wales the following year, Llewelyn in March 1258 took the title of Prince of Wales and tried to make alliances with Scotland.

In 1262 Llewelyn allied himself with Simon de Montfort and the next year took the offensive against the English forces led by Prince Edward, forcing a truce. Fighting resumed in 1265, and after much conflict the Treaty of Montgomery was concluded in September 1267. This provided that the principality of Wales would be held under the English crown, but Henry III gave formal recognition to Llewelyn's claims to the title and lordship of the country.

On the accession of Edward I in 1272, Llewelyn failed to do homage to the new king, and for the next years he was active against other Welsh leaders, forcing both Gryffydd ap Owenwynwny and Davydd III into England. At the end of 1275 Llewelyn's bride-to-be, Eleanor, daughter of Simon de Montfort, was seized by Edward I on her way to Wales, causing a fierce-attack on the Marcher lords, and he was driven to submitting to the English only after Edward's expedition which ended in the Treaty of Conway in 1277. Eleanor was released and married Llewelyn in 1278. They had one daughter, Gwemllian, who died in 1337 as a nun at Sempringham.

Llewelyn's last years were spent again in revolt against the English, who were trying to extend their control over Wales. He was killed on Dec. 11, 1282, in a minor skirmish. He was buried by Cistercian monks of Cwm Hir at Machenydd, but his head was removed and placed at the Tower of London as a warning to other rebels. His brother Davydd succeeded him but was executed by Edward I for treason on Oct. 3, 1283. The lands of Llewelyn were held forfeit to the Crown, and Edward annexed Wales as a conquered country to England by the Statute of Wales.

As the last effective native ruler in Wales, Llewelyn tried to resist foreign control and to rule by traditional Welsh law rather than by the newer English law. His reign was therefore a high point in the attempt at a native Welsh revival.

Further Reading

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Henry Demarest Lloyd

American reformer Henry Demarest Lloyd (1847-1903) epitomized the patrician social reformer in late-19th-century America. His career is characterized by the motto of a journal he helped found: "Independent in everything, neutral in nothing."

Henry Demarest Lloyd was born in New York City on May 1, 1847. His father was a poor Dutch Reformed minister, but the relatives with whom the Lloyds lived were well-to-do, and he was raised comfortably and given a good education. He graduated from Columbia College, attended Columbia's law school, and was admitted to the New York bar in 1869.

Lloyd's background of strict moralistic Calvinism and Jacksonian egalitarianism inclined him toward concern with social ills. He accepted a position with the Free Trade League that involved editing the *Free Trader* and arguing against a high protective tariff. He was also active in the Young Men's Municipal Reform Association, which helped topple the notorious Tweed ring from New York City politics. His association with the *People's Pictorial Tax-payer,* a Liberal Republican organ, plunged him into the anti-Grant movement of 1872, aimed at corruption in politics.

In 1873 Lloyd moved to Chicago, where he served in several editorial positions on the *Tribune*. He married the daughter of a wealthy stockholder in the paper, but estrangement from his father-in-law began when Lloyd showed interest in purchasing his own newspaper. However, Lloyd never fulfilled his wish to control his own crusading liberal organ. Instead, he became the leading freelance journalist of his day after writing a denunciation of the Standard Oil monopoly for the *Atlantic Monthly* in 1881. This became the core of his famous book *Wealth against Commonwealth* (1894).

In 1885 Lloyd resigned from the *Tribune* and began his 20-year career as spokesman for the reform programs of the day. He supported insane-asylum reform, the cooperative movement, attempts at organizing a utopian colony in the unsettled West, Jane Addams's Hull House, organized labor and its 8-hour movement, and several celebrated academic-freedom cases. In 1889 Lloyd's father-in-law disinherited him because of his "radicalism," but his own means were

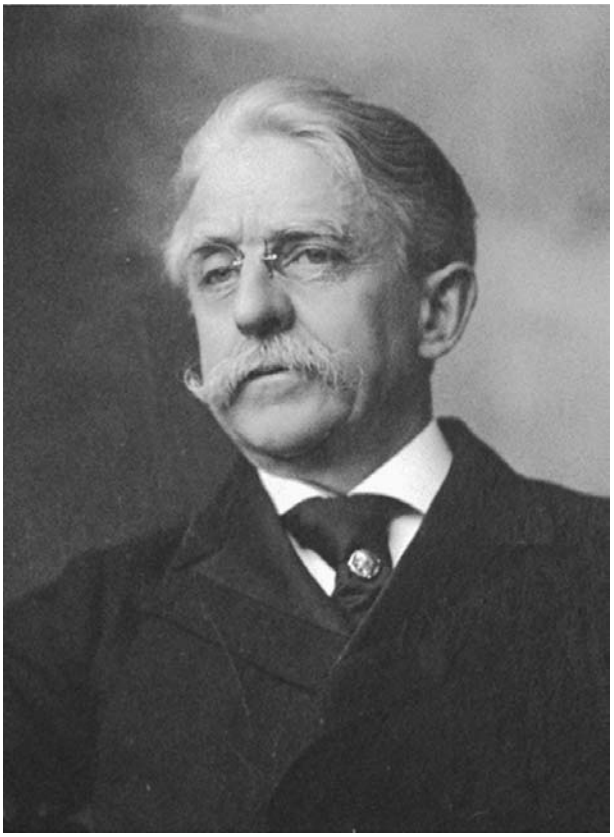

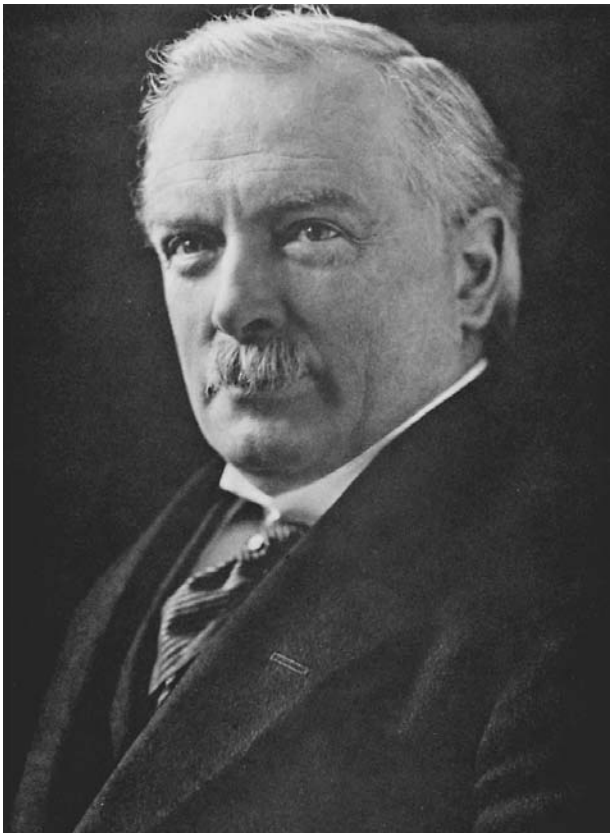

enough to provide a comfortable upper-middle-class life, with two homes and leisure time for writing.

Wealth against Commonwealth, Lloyd's most important book, indicted John D. Rockefeller and Standard Oil as the prototypes of the industrial monopolies Lloyd despised. The book appealed to America's intellectual elite and converted many to Lloyd's genteel reformism, which suggested that democratic brotherhood be applied to the economy. Although he supported a great many specific causes, Lloyd never developed a more concrete ideology. A courageous, militant, and unbending spokesman of the genteel crusading tradition, he never accepted the socialist principle of class conflict.

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David Lloyd George

The English statesman David Lloyd George 1st Earl Lloyd George of Dwyfor (1863-1945), was prime minister from 1916 to 1922. Although he was one of Britain's most successful wartime leaders, he contributed greatly to the decline of the Liberal party.

It has been said of David Lloyd George that he ''was the first son of the people to reach supreme power.'' His life is representative of the transition in leadership from the landed aristocracy of the 19th century to the mass democracy of the 20th. But his career is almost unique in the manner in which he attained power and held it—by his indifference to tradition and precedent, by his reliance on instinct rather than on reason, and by the force of his will and of his capacity despite personal unpopularity.

Lloyd George, as in later days he would have his surname, was born on Jan. 17, 1863, in Manchester, the son of William George, a schoolmaster of Welsh background, and of Elizabeth Lloyd. William George died in 1864, and Richard Lloyd, brother of the widow, took his sister and the three children into the family home at Llanystumdwy, Wales. From his uncle, a shoemaker by trade, a Baptist preacher, and an active Liberal in politics, young David absorbed much of the evangelical ethic and the radical ideal. He went to the village school. Barred from the Nonconformist ministry because it was unpaid, and excluded from teaching

because that would have required joining the Church of England, he was articled, at age 16, to a firm of solicitors in Portmadoc. He soon began writing articles and making speeches on land reform, temperance, and religion. He often preached in the chapel. In 1884 he passed the Law Society examinations. He opened his office at Criccieth, helped organize the farmers' union, and was active in anti-tithe agitation. In 1888 he married Margaret Owen, the daughter of a well-to-do farmer; they had five children.

Early Political Career

Lloyd George's activity in the politics of the new county council (created 1888) led to his election in 1890 as the member of Parliament for Caernarvon Borough, which he was to represent for the next 55 years. His maiden speech was on temperance, but his primary interest was in home rule for Wales. He led a revolt within the Liberal party against Lord Rosebery in 1894-1895 and successfully carried through its second reading a bill for the disestablishment of the Church of England in Wales. The Conservatives returned in 1895, and the bill could go no further. But his reputation was made by his bitter and uncompromising opposition to the Boer War as morally and politically unjustified. The Liberals were badly split, but in the reconstruction of the party after the war, the ''center point of power,'' declared a Liberal journalist, was in Lloyd George and other young radicals.

In the strong Liberal Cabinet formed in 1905, Lloyd George became president of the Board of Trade. He pushed through legislation on the merchant marine, patents, and copyrights. A chaos of private dock companies in London was replaced by a unified Port of London Authority. The Welsh agitator had become the responsible minister and brilliant administrator.

Chancellor of the Exchequer

When Herbert Asquith became prime minister in 1908, Lloyd George was promoted to chancellor of the Exchequer. To pay for old-age pensions as well as for dreadnoughts, he presented in April 1909 a revolutionary ''People's Budget'' with an innovative tax on unearned increment in land values and a sharp rise in income tax and death duties. He lashed out, in his celebrated Limehouse speech, against landlords waxing rich on rising land values. When the Lords obstructed, spurred on by Arthur Balfour, the Conservative leader, he said that the House of Lords was not the watchdog of the Constitution; it was only ''Mr. Balfour's poodle.'' The Lords' delay in accepting the budget precipitated the controversy with the Commons over the Lords' veto. At a secret conference of party leaders Lloyd George suggested a nonpartisan Cabinet—interesting in view of his later reliance on coalition.

Eventually the Lords' veto was limited, and Lloyd George proceeded with the National Insurance Act, providing protection against sickness, disability, and unemployment in certain trades. But in so doing he encountered charges of ''demagoguery.'' His future was unclear. His popularity was undoubtedly increased by his Mansion House speech in 1911. Germany had sent a gunboat to Agadir in French-controlled Morocco, and Britain was committed to supporting the French interest. Lloyd George, the man of peace, startled the world by warning Germany that Britain would not harbor interference with its legitimate interests. In the next year came the Marconi scandal, involving Lloyd George and other ministers who had invested in the American Marconi Company just when its British associate was contracting with the government for development of radiotelegraph. Though a motion of censure was defeated, Lloyd George and the others remained suspect.

Prime Minister

In August 1914 the Cabinet was divided on the war issues. Lloyd George at first wavered but with violation of Belgian neutrality aligned himself against Germany. His reputation soared in the newly created Ministry of Munitions, to which he was appointed in the coalition government organized by Asquith in May 1915. Lloyd George settled labor disputes, constructed factories, and soon replaced serious shortages with an output exceeding demand. When Lord Kitchener was lost at sea in June 1916, Lloyd George became minister of war. ''The fight must be to the finish—to a knockout blow,'' he declared. In such direction, however, Asquith's rather aimless leadership did not seem to be moving.

In December 1916 Asquith, faced by a revolt from Conservatives along with Lloyd George, resigned. Lloyd George succeeded. In the new War Cabinet of five, the ''Welsh Wizard'' was the only Liberal, but he ''towered like a giant.'' His role is controversial, but he galvanized the war effort, and it is generally accepted that without him England could hardly have emerged from the conflict so successfully.

At the end of the war, despite the defection of Asquith and his Liberal following, Lloyd George, with strong Conservative support, decided to continue the coalition. He received overwhelming endorsement in the election of 1918. At the peace conference he mediated successfully between the idealism of U.S. president Woodrow Wilson and the punitive terms sought by French premier Georges Clemenceau. And he led in the formation of the Irish Free State in 1921, though losing Conservative support in the process.

But at home Lloyd George's oratory about constructing ''a new society'' came to naught; he did not have Conservative backing for reform, and his own efforts were equivocal. Conservative disenchantment reached the breaking point in the Turkish crisis of 1922—he was pro-Greek, the Conservatives pro-Turk. The Conservatives in the Commons voted, more than 2 to 1, to sever ties. Lloyd George was only 59, but his ministerial career was over. He never reestablished himself in the Liberal party, which, now divided between his supporters and those of Asquith, and suffering defection to Labor of its leadership and its rank and file, disintegrated beyond recovery. Lloyd George attempted a personal comeback in 1929, espousing massive programs of state action in the economy. His popular vote (25 percent) was respectable, but in the Commons the Liberals remained a

poor third. He relinquished party leadership, and his power in the Commons was reduced to his family party of four.

Later Years

Lloyd George's influence in the 1930s was peripheral. Distrusted in many quarters, he was listened to but little heeded. He attacked the Hoare-Laval bargain over Abyssinia. But his misgivings over Versailles led to his respect for Hitler's Germany; in 1936 he visited the Führer at Berchtesgaden. As the crisis deepened, Lloyd George urged an unequivocal statement of Britain's intentions. In his last important intervention in the Commons, in May 1939, he called for the resignation of Neville Chamberlain, who did give way to Winston Churchill. Lloyd George had urged serious consideration of the peace feelers Hitler had broadcast in October 1939, after his conquest of Poland. In July 1940, while preparing for an invasion of England, Hitler made further overtures of peace and toyed with the idea of restoring the Duke of Windsor to the throne and Lloyd George to 10 Downing Street.

Lloyd George's last years were largely spent in his home at Churt in Surrey. His wife died in 1941, and 2 years later he married Frances Louise Stevenson, his personal secretary for 30 years. In 1944 they left Churt to reside in Wales near his boyhood home. On Dec. 31, 1944, he was elevated to the peerage. He died on March 26, 1945.

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The best biographies, by no means adequate, are Thomas Jones, *Lloyd George* (1951), and Frank Owen, *Tempestuous Journey: Lloyd George, His Life and Times* (1954). Important for the World War I period are Lloyd George's own *War Memoirs* (6 vols., 1933-1937) and Cameron Hazlehurst's *Politicians at War, July 1914 to May 1915; A Prologue to the Triumph of Lloyd George* (1971). For the postwar years see Lord Beaverbrook, *The Decline and Fall of Lloyd George* (1963). Thomas Jones, *Whitehall Diary, 1916-1930* (2 vols., 1969), and his *Diary with Letters, 1931-1950* (1954) follow closely Lloyd George's career. Frances Stevenson, *Lloyd George: A Diary* (1972), provides an interesting account of his life from 1912 on.

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Esther McDonald Lloyd-Jones

Known for her contributions to school personnel work, Esther McDonald Lloyd-Jones (1901-1991) sought to focus personnel work on the development of the whole person rather than as a set of efficient services to students. She had a major impact on guidance services in the United States.

Esther McDonald was born Jan. 11, 1901, in Lockport, Illinois. She earned her Bachelor's degree *summa cum laude* from Northwestern University in Evanston, Illinois, in 1923 and her Masters and Ph.D. from Columbia University, New York, in 1924 and 1929, respectively. Esther McDonald was married to a man she had met in her teens, Silas Lloyd-Jones, in June 1924. They had two children. With her husband she maintained a farm in Indiana where she employed all the practical crafts associated with farming, priding herself on being a rather skillful ''do-it-yourselfer,'' even while engaged in her active professional life. Her other interests included music (in her early years she was a gifted concert pianist and composer), a love for both wild and tame animals, minerals and rocks of her home environment, and economics. Between 1963 and 1969, she endured the loss of five of her closest family members, including her daughter and her husband.

Education Pioneer

Lloyd-Jones began her professional career at Northwestern University as assistant director of personnel in 1924 and then moved to Teachers College at Columbia University where she spent the next 38 years (1928-1966) fulfilling multiple roles, including that of professor of education and chairperson of the department of guidance, student personnel administrator, and head of guidance laboratories. She became a leading figure in the field of personnel.

Her philosophy of education changed radically in her early years. She moved away from the dominant efficiency models of education and personnel services to an holistic approach. She became an advocate for personnel workers as educators in an unconventional and new sense which she called ''deeper teaching.'' The focus of personnel work would be on the continual development of students and staff, helping them to learn vital skills for their fulfillment as whole persons in a democratic society. She wanted to create environments where everyone could feel worthy of respect and also to give respect. Following the instrumental philosophy of John Dewey, she argued that personnel workers need to collaborate with faculty and students to create learning experiences whereby they could learn what democratic relationships truly are, the problems involved in developing and maintaining them, and how, when achieved, they release and stimulate personal growth.

Since the purpose of personnel work is to teach human significance and values so as to enable participation in a

democratic society, the focus of the work needs to be on facilitation of student-student, student-faculty, and faculty-faculty relationships. As the quality of these relationships increased, students could learn by actual experience. Such learning must be centered in small, natural communities on campus. In small cohesive communities students and staff could work together on accomplishing common objectives and creating common experiences, examining together how their human relationships might be improved and strengthened so as to contribute to total growth for each member. She, thereby, countered the trend to view personnel work as a collection of services from which students would select what they desired—such as vocational counseling, college counseling, and testing.

Interest in Women's Education

In the early 1950s, Lloyd-Lones she set up a Commission on the Education of Women to prioritize what most needed to be done to help young women develop into free, strong, competent women able to fulfill their own lives and to help others. Out of the study came three national conferences and papers that focused attention on the needs of young women. In 1967 Lloyd-Jones became professor of human behavior at U.S. International University in San Diego, California.

Among her services to her profession and to the nation, she was consultant to the U.S. secretary of war in selecting the first group of World War II Women's Army Corps (WAC) officer candidates, consultant to the U.S. Office of Education (1960-1972), and a member of the Defense Advisory Committee of Women in the Services (1954). She was a member of the National Personnel Committee of the Girl Scouts of America and of numerous professional organizations as well as a recipient of equally numerous rewards and honors for her personnel work. Her writings, many of them co-authored, include *Redirecting Teacher Education* and *Student Personnel Work as Deeper Teaching.*

Lloyd-Jones died Nov. 21, 1991, in Milbrook, New York, of cancer. She was 90.

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Nikolai Ivanovich Lobachevskii

The Russian mathematician Nikolai Ivanovich Lobachevskii (1792-1856) was one of the first to found an internally consistent system of non-Euclidean geometry. His revolutionary ideas had profound implications for theoretical physics, especially the theory of relativity.

Nikolai Lobachevskii was born on Dec. 2 (N.S.; Nov. 21, O.S.), 1792, in Nizhni Novgorod (now Gorkii) into a poor family of a government official. In 1807 Lobachevskii entered Kazan University to study medicine. However, the following year Johann Martin Bartels, a teacher of pure mathematics, arrived at Kazan University from Germany. He was soon followed by the astronomer J. J. Littrow. Under their instruction, Lobachevskii made a permanent commitment to mathematics and science. He completed his studies at the university in 1811, earning the degree of master of physics and mathematics.

In 1812 Lobachevskii finished his first paper, ''The Theory of Elliptical Motion of Heavenly Bodies.'' Two years later he was appointed assistant professor at Kazan University, and in 1816 he was promoted to extraordinary professor. In 1820 Bartels left for the University of Dorpat (now Tartu in Estonia), resulting in Lobachevskii's becoming the leading mathematician of the university. He became full professor of pure mathematics in 1822, occupying the chair vacated by Bartels.

Euclid's Parallel Postulate

Lobachevskii's great contribution to the development of modern mathematics begins with the fifth postulate (sometimes referred to as axiom XI) in Euclid's *Elements.* A modern version of this postulate reads: Through a point lying outside a given line only one line can be drawn parallel to the given line.

Since the appearance of the *Elements* over 2,000 years ago, many mathematicians have attempted to deduce the parallel postulate as a theorem from previously established axioms and postulates. The Greek Neoplatonist Proclus records in his *Commentary on the First Book of Euclid* the geometers who were dissatisfied with Euclid's formulation of the parallel postulate and designation of the parallel statement as a legitimate postulate. The Arabs, who became heirs to Greek science and mathematics, were divided on the question of the legitimacy of the fifth postulate. Most Renaissance geometers repeated the criticisms and ''proofs'' of Proclus and the Arabs respecting Euclid's fifth postulate.

The first to attempt a proof of the parallel postulate by a *reductio ad absurdum* was Girolamo Saccheri. His approach was continued and developed in a more profound way by Johann Heinrich Lambert, who produced in 1766 a

theory of parallel lines that came close to a non-Euclidean geometry. However, most geometers who concentrated on seeking new proofs of the parallel postulate discovered that ultimately their ''proofs'' consisted of assertions which themselves required proof or were merely substitutions for the original postulate.

Toward a Non-Euclidean Geometry

Karl Friedrich Gauss, who was determined to obtain the proof of the fifth postulate since 1792, finally abandoned the attempt by 1813, following instead Saccheri's approach of adopting a parallel proposition that contradicted Euclid's. Eventually, Gauss came to the realization that geometries other than Euclidean were possible. His incursions into non-Euclidean geometry were shared only with a handful of similar-minded correspondents.

Of all the founders of non-Euclidean geometry, Lobachevskii alone had the tenacity and persistence to develop and publish his new system of geometry despite adverse criticisms from the academic world. From a manuscript written in 1823, it is known that Lobachevskii was not only concerned with the theory of parallels, but he realized then that the proofs suggested for the fifth postulate ''were merely explanations and were not mathematical proofs in the true sense.''

Lobachevskii's deductions produced a geometry, which he called ''imaginary,'' that was internally consistent and harmonious yet different from the traditional one of Euclid. In 1826, he presented the paper ''Brief Exposition of the Principles of Geometry with Vigorous Proofs of the Theorem of Parallels.'' He refined his imaginary geometry in subsequent works, dating from 1835 to 1855, the last being *Pangeometry*. Gauss read Lobachevskii's *Geometrical Investigations on the Theory of Parallels,* published in German in 1840, praised it in letters to friends, and recommended the Russian geometer to membership in the Göttingen Scientific Society. Aside from Gauss, Lobachevskii's geometry received virtually no support from the mathematical world during his lifetime.

In his system of geometry Lobachevskii assumed that through a given point lying outside the given line at least two straight lines can be drawn that do not intersect the given line. In comparing Euclid's geometry with Lobachevskii's, the differences become negligible as smaller domains are approached. In the hope of establishing a physical basis for his geometry, Lobachevskii resorted to astronomical observations and measurements. But the distances and complexities involved prevented him from achieving success. Nonetheless, in 1868 Eugenio Beltrami demonstrated that there exists a surface, the pseudosphere, whose properties correspond to Lobachevskii's geometry. No longer was Lobachevskii's geometry a purely logical, abstract, and imaginary construct; it described surfaces with a negative curvature. In time, Lobachevskii's geometry found application in the theory of complex numbers, the theory of vectors, and the theory of relativity.

Philosophy and Outlook

The failure of his colleagues to respond favorably to his imaginary geometry in no way deterred them from respecting and admiring Lobachevskii as an outstanding administrator and a devoted member of the educational community. Before he took over his duties as rector, faculty morale was at a low point. Lobachevskii restored Kazan University to a place of respectability among Russian institutions of higher learning. He cited repeatedly the need for educating the Russian people, the need for a balanced education, and the need to free education from bureaucratic interference.

Tragedy dogged Lobachevskii's life. His contemporaries described him as hardworking and suffering, rarely relaxing or displaying humor. In 1832 he married Varvara Alekseevna Moiseeva, a young woman from a wealthy family who was educated, quick-tempered, and unattractive. Most of their many children were frail, and his favorite son died of tuberculosis. There were several financial transactions that brought poverty to the family. Toward the end of his life he lost his sight. He died at Kazan on Feb. 24, 1856.

Recognition of Lobachevskii's great contribution to the development of non-Euclidean geometry came a dozen years after his death. Perhaps the finest tribute he ever received came from the British mathematician and philosopher William Kingdon Clifford, who wrote in his *Lectures and Essays,* ''What Vesalius was to Galen, what Copernicus was to Ptolemy, that was Lobachevsky to Euclid.''

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Lobengula

Lobengula (died ca. 1894) was a South African Ndebele king. His kingdom was the last of the major African states to be destroyed by the colonialists in southern Africa.

From the second decade of the 19th century to about 1840 southern Africa had been convulsed in turmoil and destruction. Shaka the Great had usurped the Zulu throne in or about 1818 and had created a powerful military machine with which he laid waste large parts of southern Africa in the bid to create a united Zulu nation.

One of the most brilliant commanders of this period of destruction, which the Zulu call *Imfecane,* was Mzilikazi. He had been chief of the Kumalo clan and one of Shaka's ablest generals. After a quarrel with Shaka, Mzilikazi fled Zululand with his people and fought his way into what is now Rhodesia, where he established the Ndebele (Matabele) kingdom. Lobengula was his son.

Lobengula ruled the Ndebele during a time of crisis in central Africa. The Berlin Conference (1884-1885) was to cut Africa into spheres of influence for the European powers eager to establish colonies. The Ndebele kingdom's geographic position made it the center across which the ambitions of the Europeans collided.

Coming from the south, over what is now known as Botswana, the British worked through Cecil Rhodes to establish themselves in Lobengula's land. Rhodes, then premier of the Cape Colony, wanted to carve out a vast British colony which would stretch from the Cape of Good Hope to Egypt. The railway line he planned to build to link Cape Town and Cairo would run through Ndebele territory. He also wanted a British presence in central Africa to block Boer movement northward. The Portuguese dreamed of a link between Angola and Mozambique across Ndebele country, and the Germans wanted one between South-West Africa and Tanganyika. From the Congo the Belgians were pressing southward toward Lobengula's domains. The Boers from the Transvaal had their eyes on the fertile lands on the northern side of the Limpopo.

Concessions and Partitions

The British sent a missionary, John Smith Moffat, to Lobengula's court to keep an eye on British interests. Moffat was the son of a missionary who had made a name for himself among the Botswana to the south. Lobengula welcomed him as a bearer of spiritual tidings. The missionary persuaded the King to sign a treaty with the British by which Lobengula undertook not to cede land to any power without the consent of the British. Sections of the army opposed the treaty on the score that it surrendered the sovereignty of the Ndebele to the British. Lobengula believed and argued that the man of God wanted a friendship which would protect that very sovereignty.

Rhodes followed the Moffat maneuver with a delegation to Lobengula which asked for and got permission for Rhodes to trade, hunt, and prospect for precious minerals in Ndebele territory. This came to be known as the Rudd Concession (1888). In return Rhodes offered 1,000 Martini-Henry rifles, 100,000 rounds of ammunition, an annual stipend of £1,200, and a steamboat on the Zambezi. He formed the British South Africa Company to explore the concession and organized 200 pioneers, promising each a 3,000-acre farm on Ndebele land, and sent them north with a force of 500 company police.

Rhodes's plans infuriated the Ndebele. Lobengula canceled the concession and ordered the British out of his country. As he had only spears to ensure respect for his commands, the British ignored his order, proceeded to complete the road link with the south, and brought in more settlers.

Lobengula next tried diplomacy, an art in which he had never excelled. He gave a concession to Edouard Lippert from Johannesburg in the Boer Republic. Lippert was to make an annual payment to Lobengula for a lease which gave him the right to grant, lease, or rent parts of Ndebele land in his name for 100 years. This attempt to play the Boers against the British was Lobengula's undoing. Lippert turned round and sold the concession to the very company Lobengula had expelled. The company cut up Lobengula's land and distributed the promised farms to the pioneers.

The company's British shareholders were pleased with Rhodes's stratagem. Encouraged by his victory, Rhodes next planned to extend the railway line from Mafeking northward. This line was to run through Ndebele territory. But by this time Lobengula and his people were no longer in the mood to allow further incursions into their lands. Rhodes had to start thinking of war.

British telegraph wires were cut near Victoria. The company's police seized the cattle found near the scene of the crime. It turned out that the animals belonged to Lobengula. The Ndebele military clamored for their return. War was averted by the British negotiating a settlement.

While these developments were taking place, the British extended their control over land which Lobengula claimed. Black communities which had owed allegiance to Lobengula were encouraged to come under British rule. This was not difficult to do because Lobengula had not treated his weaker neighbors with much understanding. It

became clear that British intentions and Lobengula's independence were incompatible. War broke out toward the end of 1893. The Ndebele army was crushed, and Lobengula died about a month later.

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Stephan Lochner

The German painter Stephan Lochner (ca. 1410-1451) was the greatest artist of the school of Cologne in the Rhineland. His paintings express the serene beauty of an otherworldly orientation.

Stephan Lochner was a native of Meersburg near Lake Constance. In 1442 he settled in Cologne, the center of mystical religious thought in Europe as the Middle Ages drew to a close. A document of that year states that he married and bought a house. Elected twice as councilor of the painters' guild, he died during an outbreak of the plague.

The earliest of Lochner's few pictures, all in tempera on wood, seem to date in the 1430s. Among these is *St. Jerome in His Cell,* which is still very Gothic in form and spirit, in contrast to the new realism being pioneered at the time in Flanders. This miniaturelike painting reveals his propensity for softly modeled forms placed in a stagelike architectural setting. His first important altarpiece, the life-sized *Madonna with Violets* (ca. 1435), is an elegant, blissfully sweet image of the Mother of God. At her feet the figure of the female donor, tiny as is usual in medieval art, kneels in supplication.

Another altarpiece is the cataclysmic *Last Judgment* (ca. 1435-1440). The central panel seethes with the blessed who smile, the damned who scream, legions of devils, and wispy blue angels-a Lochner trademark.

The *Adoration of the Magi* altarpiece, resplendent in gold and dazzling with the powdery colors of an otherworldly reality, is Lochner's masterpiece. It is still in the Cathedral of Cologne, where it was placed about 1440. Albrecht Dürer paid it homage in 1520, in the diary of his trip to the Netherlands. This huge triptych honors the patron saints of the city: the Three Magi, St. Ursula and her 10,000 virgin companions, and St. Gereon.

Tenderest, most intimate, and joyous of Lochner's pictures is the 20-inch-high panel of the *Madonna in the Rose Garden* (ca. 1438-1440). Here he comes as close as possible to a painterly realization of the experience of the mystic in ''losing himself with God.'' While the Father superintends above and the dove of the Holy Ghost descends, the sweetly contemplative Virgin displays an innocent Child. A quartet of infant angels in pastel robes makes music, while others pick roses and offer the fruits of paradise to the Queen of Heaven and her Son. In the upper corners two angels have drawn back curtains to reveal the mystery, which exists before a tooled gold background. It is the supernal Christian revelation that exists beyond space and time, that takes place ''nowhere for always,'' to use the mystic's terminology.

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Alain Locke

Philosophy professor Alain Locke put forth the theory of ''cultural pluralism,'' which values the uniqueness of different styles and values available within a democratic society.

The preeminent African American intellectual of his generation, Alain Locke was the leading promoter and interpreter of the artistic and cultural contributions of African Americans to American life. More than anyone else, he familiarized white Americans with the Harlem Renaissance of the 1920s, while encouraging African American authors to set high artistic standards in their depiction of life. As a professor of philosophy, he expounded his theory of ''cultural pluralism'' that valued the uniqueness of different styles and values available within a democratic society.

Locke was born into a prominent Philadelphia family in 1886. His grandfather, Ishmael Locke, was a free African American and teacher. The Society of Friends (Quakers) sponsored his attending Cambridge University in England for further education, after which Ishmael spent four years in Liberia establishing schools. While in Africa, he married an African American educator engaged in similar work. Returning to the United States, he became headmaster of a school in Providence, Rhode Island, and then principal of the Institute for Colored Youth in Philadelphia.

Alain's father, Pliny Locke, graduated from this institute in 1867, then taught mathematics there for two years before leaving to teach newly freed African Americans in North Carolina. In 1872, he enrolled in Howard University's law school while working as an accountant in the Freedmen's

Bureau and the Freedmen's Bank and serving for a time as the private secretary for General O. O. Howard, the head of the Freedmen's Bureau. Completing law school in 1874, he returned to Philadelphia to become a clerk in the U.S. Post Office. Mary Hawkins, Alain's mother, was a descendant of Charles Shorter. A free African American, Shorter had been a soldier in the War of 1812 and helped to establish an educational tradition in his family. Mary continued this tradition by becoming a teacher.

Pliny Locke and Mary Hawkins were engaged for 16 years, not marrying until they were middle-aged. Alain, their only child, was born in 1886 and nurtured in an urbane, cultivated home environment. Six years later his father died, and his mother supported her son through teaching. Young Alain contracted rheumatic fever early in his childhood. The disease permanently damaged his heart and restricted his physical activities. In their place, he spent his time reading books and learning to play the piano and violin.

Locke attended Central High School, graduating second in the class of 1902, and then studied at the Philadelphia School of Pedagogy, where he moved up to first in his class. Entering Harvard University, he studied under William James and some of the other leading American philosophers on the faculty. Locke completed Harvard's four-year program in three, graduating magna cum laude in 1907, being elected to Phi Beta Kappa, and winning the school's most prestigious award, the Bowdoin Prize, for an essay in English.

It was a remarkable achievement for anyone, not to mention an African American during this highly segregated era. While many white American scholars were seeking to prove the intellectual inferiority of African Americans to justify racial segregation, Locke became a symbol of achievement and a powerful argument for offering African Americans equal opportunity at white educational institutions.

Continuing his intellectual accomplishments, Locke was named a Rhodes Scholar, the first African American chosen for this distinguished award, and sailed to England in 1907 to attend Oxford University. He studied philosophy, Greek, and Literae Humaniores, receiving a bachelor of literature degree in 1910. From Oxford he moved to Germany for advanced work in philosophy at the University of Berlin from 1910 to 1911.

Europe at that time was the acknowledged center of Western civilization, and Locke's years there proved vital to his intellectual development. His exposure to modern literature, music, art, and dance, along with his meeting many Africans and other nonwhites from around the world, created new perspectives for viewing American society and culture. Racial discrimination, he realized, was a global problem.

Became an Educator

Returning to the United States in early 1912, Locke was faced with an unusual dilemma. Given his academic training and intellectual experiences, he was more qualified than many white college professors. But because of his race, he was unable to teach at a white college. Yet this same level of achievement set him vastly apart from his fellow African Americans.

Being unusually introspective and perceptive, Locke recognized these limitations. To better familiarize himself with the everyday segregated world of America, he took a six-month tour of the southern states. Witnessing widespread prejudice and discrimination, he decided that only by setting high standards and demonstrating similar accomplishments as whites could African Americans gain respect and equality. By teaching at the college level and promoting African and African American culture, he would further this goal.

That September, Locke was appointed an assistant professor of English at Howard University, an African American college, in Washington, DC. He set about to establish Howard as the country's preeminent African American university, a training ground for African American intellectuals, and a center for African American culture and research on racial problems. But the school's board of trustees twice refused to approve his teaching courses on comparative race relations or African American studies, maintaining that the Howard was a nonracial institution.

Frustrated, Locke turned his attention back to philosophy. In 1916, he received a one-year appointment as an Austin Teaching Fellow at Harvard and began his dissertation under the idealist philosopher, Josiah Royce. Two years later he received his doctorate degree and returned to Howard as a full professor of philosophy. He would chair this department until his retirement in 1953.

Stressed Blacks' Contribution to Egypt

Locke became one of the leading members of the Howard faculty as well as a major inspiration to the student body and the growing national African American self-awareness movement of the 1920s. In 1924, he took a sabbatical leave to work with the French Oriental Archaeological Society in Egypt and the Sudan. His experiences there, including his presence at the reopening of Tutankhamen's tomb, reinforced his belief in the strong historic and cultural roots of African civilization. Lecturing widely upon his return to the United States, Locke stressed the contribution of Africans to Egypt's multiracial society, the world's first advanced civilization, a contribution not widely acknowledged by white scholars.

Locke's return to Howard coincided with a power struggle between the predominantly black student body and faculty, who desired a more African American-oriented institution, against the university's white president and board of trustees who sought to maintain its traditional nonracial status. Along with several other professors, Locke was dismissed in 1925, ostensibly as a cost-cutting measure. That September, he expressed his views in a Survey Graphic magazine article, ''Negro Education Bids for Par,'' stating that African American education, ''to the extent that it is separate, ought to be free to develop its own racial interests and special aims for both positive and compensatory reasons.''

A storm of protest by the student body, alumni, national African American press, and fellow academics compelled the board to eventually reinstate him with full pay. But Locke did not return to teach on campus until 1928 with the installation of Howard's first African American president, Mordecai W. Johnson, who shared his goals of creating a predominantly African American university.

These years of temporary release from his academic duties proved to be among Locke's most productive periods. A major contributor to *Opportunity: Journal of Negro Life and Survey Graphic,* he edited a special issue of the latter publication devoted to the Harlem Renaissance, the flourishing of African American art, literature, and music in New York City during the 1920s. Expanding it into a book and shifting the focus from Harlem to overall African American cultural life, Locke authored *The New Negro: An Interpretation* in 1925. It was an outstanding anthology of the leading African American fiction, poetry, drama, and essays by himself and others describing the changing state of race relations in the United States.

The New Negro became the symbol of a new era, documenting the social and cultural innovations of the younger African American generation. It contributed to a growing race consciousness, self confidence, and sophistication of an increasingly urbanized African American population. In his foreword, Locke asserted that African American life was ''not only establishing new contacts and founding new centers, it is finding a new soul.'' He compared this movement with similar efforts taking place around the globe in Russia, India, China, Palestine, and many other countries.

Because of his efforts, white critics began to take African American writing seriously, and African American writers saw themselves for the first time as part of a broad but unified literary movement. Most Harlem Renaissance artists sought not only to develop their work into high art, but also to use it as a means to better race relations and American society.

With the success of *The New Negro,* Locke became the leading authority on contemporary African American culture and used his position to promote the careers of young artists and authors like Countee Cullen, Zora Neale Hurston, and Langston Hughes. He encouraged them to seek out subjects in African American life and to set high artistic standards for themselves. Writing in a *Black World* essay entitled ''Alain Locke: Cultural and Social Mentor,'' Richard A. Long stated, it is ''no exaggeration to say that the Harlem Renaissance as we know it is marked strongly by the presence of Alain Locke, and would have been something rather different without him and the role of mentor which he filled with modesty and elegance.''

Resumed Academic Career

Locke's growing reputation put him into close contact with many influential white patrons of the arts. One in particular, Charlotte Mason, financially supported much of his work during the 1920s. With her help, Locke was able to regularly visit Paris, at that time the center of the art world, and begin to create one of the leading collections of African art in America.

As a pioneer collector, Locke was one of the first Americans to write about the significance of African art, demonstrating its importance far beyond an influence on the cubists and other members of the European artistic avant-garde. He wanted all African Americans, in particular contemporary African American artists, to seek inspiration and take pride in their rich artistic heritage. To this end he lectured, organized numerous exhibitions, and wrote the introductions for several landmark catalogs of African art.

After spending the 1927-1928 academic year as an exchange professor at Fisk University, Locke returned to Howard. He became a close adviser of university president Johnson, urging him to implement a detailed African studies program to examine African anthropology, art, culture, ethnology, and history. His hope was that such a course of studies would reeducate African Americans about their African past and recreate their lost sense of cultural identity.

Once again Howard failed to act, not establishing an African studies program until 1954, one year after his retirement. Undeterred, Locke continued his efforts to create a forum at Howard to critically examine the African American experience. In 1935 he helped organize the university's social sciences division, incorporating his department of philosophy within it. This new division then began to sponsor annual conferences on racial issues.

That same year, Locke took a leading role in reforming Howard's liberal arts curriculum, integrating all the university's major academic disciplines into a general education program, similar to changes recently incorporated at Columbia and the University of Chicago. This new curriculum reflected his lifelong belief in the importance of critical analysis for determining values to guide human conduct and interrelationships.

During this time, he was becoming more involved in the adult education movement, serving as secretary and editor of the newly established *Associates in Negro Folk Education*. Between 1936 and 1942 this organization published nine ''Bronze Booklets'' written by leading African American scholars. Locke wrote two of these, *Negro Art: Past and Present* and *The Negro and His Music,* and edited a third, *The Negro in Art: A Pictorial Record of the Negro Artist and of the Negro Theme in Art*. The latter was the most significant and comprehensive work in its field, re-emphasizing his longstanding belief that African American artists should look to the works of their African ancestors for subject matter and styles to apply to modern painting and sculpture.

Despite his many other interests, Locke continued his work in philosophy, actively promoting his theory of cultural pluralism. Simply put, it sought to determine specific values to produce a new and humane world order, chief among these a respect for the uniqueness of each distinct ethnic, cultural, or religious group within one nation. This interest led to his pioneering 1942 social science anthology, co-edited with Bernhard Stern, *When Peoples Meet: A Study in Race and Culture Contacts,* an examination of

dominant and minority populations in various countries around the world.

In the same vein, Locke edited a special issue of *Survey Graphic* in November of 1942 entitled ''Color: Unfinished Business of Democracy.'' By putting racial discrimination in the United States within the larger context of the Allies' avowed democratic war aims in the fight against fascism, he stressed the need for eliminating segregation at home and European colonialism in Africa and Asia. He continued along this theme the following year when, as an inter-American exchange professor in Haiti, he wrote *Le Role du Negre dans la Culture Americaine* about African Americans in American society.

In Demand as a Visiting Scholar

When World War II ended, Locke was one of the best known African American scholars in the country. A regular contributor to many magazines, journals, and reference works, he was a member of the editorial board of the American Scholar and, in 1945, the first African American elected president of the American Association for Adult Education, a predominantly white national organization.

As American universities slowly began to desegregate in the North and West, Locke was suddenly in great demand as a visiting scholar. During the 1945-1946 academic year he served as visiting professor of philosophy at the University of Wisconsin. The following year he was a visiting professor at the New School for Social Research in what had become his second home for many years, New York City, and held a similar appointment the next year at the City College of New York (CCNY).

After 1948 he began teaching concurrently at CCNY and Howard. As he neared retirement, Locke reviewed his long career at Howard, proud of his success in using philosophy to stimulate critical thinking among his students, helping to create an African American intellectual elite, and his hard work in transforming a small segregated college into the nation's leading African American educational center. His final achievement was to secure a Phi Beta Kappa chapter at the school in 1953, a major milestone in the history of African American education.

Locke retired later that year and was awarded an honorary doctorate by Howard, a rare expression of esteem for a faculty member. He moved permanently to New York City and continued working on his magnum opus, *The Negro in American Culture,* a definitive study of the contribution of African Americans to American society. Unfortunately his recurrent heart problems returned in the spring of 1954, causing his death that June. He bequeathed his extensive collection of African art and all his papers to Howard University. His unfinished manuscript was completed by Margaret Just Butcher.

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John Locke

The English philosopher and political theorist John Locke (1632-1704) began the empiricist tradition and thus initiated the greatest age of British philosophy. He attempted to center philosophy on an analysis of the extent and capabilities of the human mind.

John Locke was born on Aug. 29, 1632, in Wrington, in Somerset, where his mother's family resided. She died during his infancy, and Locke was raised by his father, who was an attorney in the small town of Pensford near Bristol. John was tutored at home because of his always delicate health and the outbreak of civil war in 1642. When he was 14, he entered Westminster School, where he remained for 6 years. He then went to Christ Church, Oxford. In 1658 he was elected a senior student at his college. In this capacity he taught Greek and moral philosophy. Under conditions at the time he would have had to be ordained to retain his fellowship. Instead he changed to another faculty, medicine, and eventually received a license to practice. During the same period Locke made the acquaintance of Robert Boyle, the distinguished scientist and one of the founders of the Royal Society, and, under Boyle's direction, took up study of natural science. Finally, in 1668, Locke was made a fellow of the Royal Society.

In 1665 Locke traveled to the Continent as secretary to the English ambassador to the Brandenburg court. Upon his return to England he chanced to medically attend Lord Ashley, 1st Earl of Shaftesbury, and later lord chancellor of England. Their friendship and lifelong association drew Locke into political affairs. He attended Shaftesbury as physician and adviser, and in this latter capacity Locke drafted *The Fundamental Constitutions of Carolina* and served as secretary to the Board of Trade. In 1676 Locke went to France for his health. An inheritance from his father made him financially independent, and he remained in Montpellier for 3 years.

Locke rejoined Shaftesbury's service, and when the latter fled to Holland, the philosopher followed. He remained in exile from 1683 to 1689, and during these years he was deprived of his studentship by express order of Charles III. Most of his important writings were composed during this period. After the Glorious Revolution of 1689 Locke returned to England and later served with distinction as a commissioner of trade until 1700. He spent his retirement at Oates in Essex as the guest of the Mashams. Lady Masham was the daughter of Ralph Cudworth, the philosopher. Locke died there on Oct. 28, 1704.

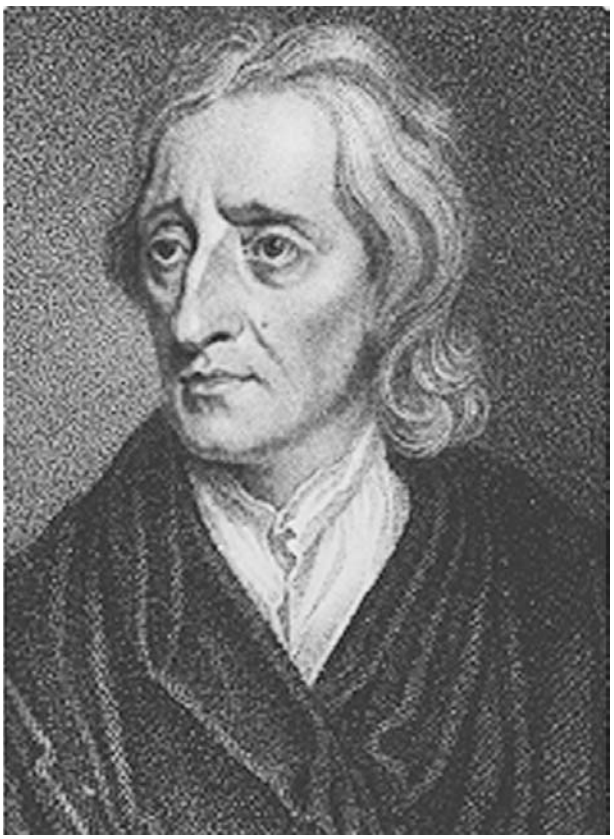

Major Works

Locke, by virtue of his temperament and mode of existence, was a man of great circumspection. None of his major writings was published until he was nearly 60. In 1690 he brought out his major works: *Two Treatises* and the *Essay Concerning Human Understanding*. But the four books of the *Essay* were the culmination of 20 years of intellectual labor. He relates that, together with a few friends, probably in 1670, a discussion arose concerning the basis of morality and religion. The conclusion was that they were unable to resolve the question until an investigation had been made to see ''what objects our understandings were or were not fitted to deal with.'' Thus the aim of this work is ''to inquire into the origin, certainty, and extent of human knowledge, together with the grounds of belief, opinion, and assent.''

The procedure employed is what he called the ''historical, plain method,'' which consists of observations derived from external sensations and the internal processes of reflection or introspection. This psychological definition of experience as sensation and reflection shifted the focus of philosophy from an analysis of reality to an exploration of the mind. The new perspective was Locke's major contribution, and it dominated European thought for at least 2 centuries. But if knowledge consists entirely of experience, then the objects of cognition are ideas. The term ''idea'' was ambiguously defined by Locke as ''whatsoever is the object of the understanding when a man thinks.'' This broad use means that sensations, memories, imaginings, and feelings as well as concepts are ideas insofar as they are mental. The danger of Locke's epistemology is the inherent skepticism contained in a technique which describes what is ''in'' the mind. For if everything is an idea, then it is difficult to distinguish between true and false, real and imaginary, impressed sensations and expressed concepts. Thus Locke, and the subsequent history of philosophy, had to wrestle with the dilemma that a psychological description of the origin of ideas seriously undermines the extent of their objective validity.

Nonetheless the intention of the *Essay* was positive in that Locke wished to establish the dependence of all human knowledge upon everyday experience or sensation. The alternative theory of innate ideas is vigorously attacked. Although it is not historically certain whether anyone seriously maintained such a doctrine, Locke's general criticism lends indirect support to an experiential view of knowledge. Innatism can be understood in a naive way to mean that there are ideas of which we are fully conscious at birth or which are universally acknowledged, so that the mind possesses a disposition to think in terms of certain ideas. The first position is refuted by observation of children, and the second by the fact that there are no acknowledged universal ideas to which everyone agrees. The sophisticated version falls into contradiction by maintaining that we are conscious of an unconscious disposition.

Theory of Knowledge

Having refuted the a priori, or nonexperiential, account of knowledge, Locke devotes the first two books of the *Essay* to developing a deceptively simple empirical theory of knowledge. Knowing originates in external and internal sources of sensation and reflection. The objects or ideas present to consciousness are divided into simple and complex. Simple ideas are primitive sense data, which the mind passively receives and cannot alter, delivered by one sense (seeing blue), by several senses (eating an orange as a synthesis of taste, touch, and smell), by reflection (hunger), or by a combination of sensation and reflection (pleasure and pain). The objective orientation of simple ideas follows from the fact that we cannot add or subtract from their appearance or conception in the mind. In relation to simple ideas, at least, the mind is passive, a ''blank'' or ''white'' tablet upon which sensations are impressed. Complex ideas are formed by actively combining, comparing, or abstracting simple ideas to yield ''modes, substances, and relations.'' Modes are class concepts or ideas that do not exist independently, such as beauty. Substance is a complex idea of the unity of substrate of the simple qualities we perceive. And relations are the powers in objects capable of causing minds to make comparisons, for example, identity and cause and effect. The difficulty is that complex ideas do not relate to perceivable existents, but hopefully, complex ideas do express elements or characteristics of the real world.

Locke is faced with an acute dilemma. If the immediate object of knowledge is an idea, then man possesses only a derivative knowledge of the physical world. To know the real world adequately requires a complex idea which expresses the relation between the qualities that we perceive

subjectively and the unperceived existent. The substance which unites the common perceived qualities of figure, bulk, and color into this one existing brown table is, in Locke's terms, an ''I don't know what.'' His honesty almost brought Locke to a modern relational definition of substance instead of the traditional notion of a thing characterized by its properties. But the conclusion drawn in the *Essay* is that knowledge is relational; that is, it consists in the perception ''of the agreement or disagreement among ideas.'' For if Locke had argued that knowledge expresses an adequation between the complex idea in the mind and the real object, then man would have the power to go beyond ideas to the object itself. But this is impossible, since every object is, by definition, an idea, and thus ironically, experiential knowledge is not about real objects but only about the perceived relations of ideas.

The third book of the *Essay* deals with words, and it is a pioneer contribution to the philosophy of language. Locke is a consistent nominalist in that for him language is an arbitrary convention and words are things which ''stand for nothing but the ideas in the mind of the man that has them.'' Each man's understanding can be confirmed by other minds insofar as they share the same linguistic conventions, although one of the singular abuses of language results from the fact that we learn names or words before understanding their use.

The purpose of Locke's analysis is to account for generalization, abstraction, and universals in terms of language. Generalizations are the result of drawing, or abstracting, what is common to many. In this sense, generalizations and universals are inventions of the mind which concern only signs. But they have a foundation in the similitude of things. And those class concepts which have a fixed meaning and definition can be understood as essences, but they are only nominal and not real. The difference between our knowledge and reality is like that between seeing the exterior of Big Ben and understanding how the clock works.

The final section of the *Essay* deals with the extent, types, and divisions of knowledge. This work seems to have been written earlier than the others, and many of its conclusions are qualified by preceding material. The agreement or disagreement of ideas, which constitutes knowledge, consists of identity and diversity, perceived relations, coexistence or real existence known by way of intuition, and demonstration or sensation of a given existent.

In this view the actual extent of man's knowledge is less than his ideas because he does not know the real connections between simple ideas, or primary and secondary qualities. Also, an intuitive knowledge of existence is limited to the self, and the only demonstrable existence is that of God as an eternal, omnipotent being. With the exception of the self and God, all knowledge of existing things is dependent upon sensation, whose cognitive status is ''a little bit better than probability.'' The poverty of real knowledge is compensated to some extent by human judgment, which presumes things to be true without actually perceiving the connections. And, according to Locke's commonsense attitude, the severe restrictions placed upon knowledge merely reflect that man's mental capacity is suitable for his nature and condition.

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David Lodge

The English author, David Lodge (born 1935), wrote novels that frequently reflected his class-consciousness, Catholic background, and/or his life in academia.

David Lodge was born on January 28, 1935, to working-class Catholic parents, William Frederick Lodge(a saxophonist and clarinetist in dance bands) and Rosalie Murphy Lodge. They lived on the outskirts of London. As a child, he lived through the darkest days of the *blitz*—the German bombing attacks in 1940. Like many other schoolboys, he was evacuated to the countryside for the remainder of the war years. He grew up during postwar years of economic hardship. At age ten, he was enrolled in the St. Joseph's Academy Catholic grammar school, and entered University College, London in 1952. He graduated with a Bachelor's degree in English (with honors) in 1955 and a Masters degree in 1959. After a two-year stint in the Royal Armored Corps (1955-1957), he went on to earn a Ph.D. at the University of Birmingham and joined the English faculty in 1960. 1959 was also the year that he married Mary Frances Jacob and with whom he fathered two sons and a daughter. Lodge spent part of 1969 as a visiting professor at the University of California, Berkeley. He was assistant to the British Council in London and became Lecturer. In 1971-1973, he became Senior Lecturer and was an instructor from 1973-1976. In 1976, he was appointed professor of modern English literature at Birmingham and fellow of the Royal Society of Literature. In 1987,

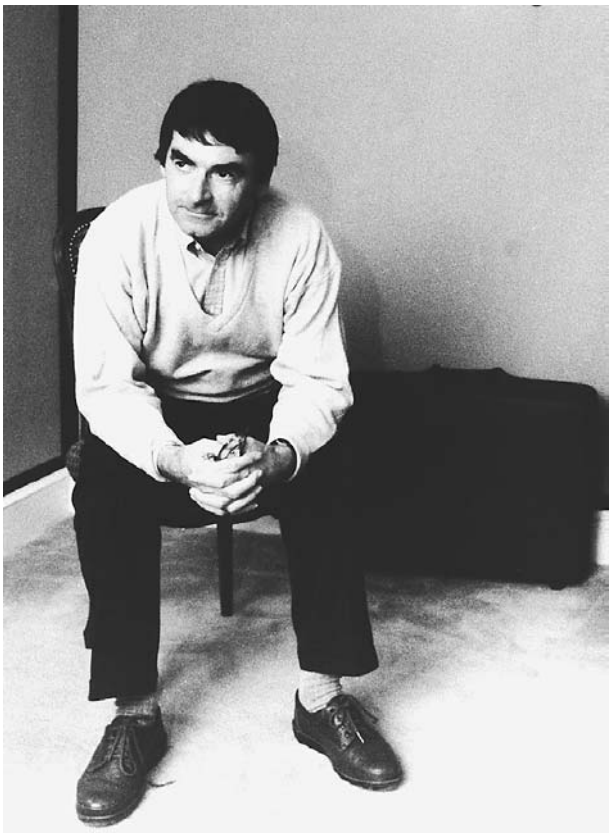

he took early retirement from his university post to devote himself to his writing.

Lodge's first attempted novel *The Devil, The World, and The Flesh* focused on Catholic characters living in a small part of London. It was not published. Lodge's early novels, *The Picturegoers* (1960) and *Ginger, You're Barmy* (1962), reflect his class-consciousness and Catholicism and show the influence of Catholic novelists Graham Greene and Evelyn Waugh, as well as that of the ''Angry Young Men,'' the circle of 1950s writers who attacked the deeply-ingrained British class system. *The British Museum Is Falling Down* (1965), a departure from his earlier realism, is a slapstick farce on a serious ethical topic—the Roman Catholic ban on artificial birth control. The novel chronicles a day in the life of Adam Appleby, a graduate student who is preoccupied with the thought that the Vatican-approved ''rhythm method'' may have failed again and that his wife may be pregnant with their fourth child. For Adam and his wife, Roman Catholicism has been reduced to ''large numbers of complicated graphs, calendars, small notebooks full of figures, and quantities of broken thermometers,'' as if the religion offered no larger vision of faith. The novel includes a number of parodies, including a Kafkaesque run-in with the British Museum bureaucracy and a final interior monologue by Adam's wife, inspired by Molly Bloom of James Joyce's *Ulysses*. In fact, the entire novel, with its one-day time frame, urban wandering, parodies and allusions, is an homage to Joyce's masterwork.

Lodge's fourth novel, *Out of the Shelter* (1970), is his most autobiographical work, based on a vacation that he spent visiting an aunt in Heidelberg in 1951. Lodge called the novel a mixture of *Bildungsroman* (or ''coming-of-age'' tale) and ''the Jamesian international novel of conflicting ethical and cultural codes.'' Emotionally scarred by the London *blitz,* the teenaged Timothy Young travels to Germany to visit his sister, who works for the U.S. Army of Occupation. There he is surprised to find, amid the ravages of war, a life of material luxury and sexual adventure. The latter forms the basis for much of the novel's comedy.

In *Changing Places* (1975), Lodge began to mine a rich vein of academic comedy which would become the hallmark of his most notable fiction. Inspired by his stay at Berkeley, the novel's premise involves an exchange between two professors. Philip Swallow is a monastic, unworldly scholar from the English University of Rummidge, ''a backwater institution of middling size and reputation''; Morris Zapp is a brash cosmopolite from the prestigious State University of Euphoria, a stand-in for Berkeley. The plot allows Lodge to reverse the Jamesian international theme by having the reserved, naive English-man confront the full force of the American student revolution of the 1960s, with its sit-ins, love-ins, and happenings. Zapp, meanwhile, must adjust to the genteel poverty of English academic life. By the novel's end, the two have swapped not only places, but also wives. *Changing Places* won both the Hawthornden Prize and the Yorkshire Post Fiction Prize.

Winner of the Whitbread Award for Novel of the Year, *How Far Can You Go?* (1980; first published in the United States as *Souls and Bodies*) is an ambitious novel which follows the lives of ten Catholic friends for nearly three decades. With broad strokes, Lodge traces their early sexual encounters, wobbly marriages, and mid-life crises. A common thread is their continuing struggle to reconcile their once-solid faith in Catholicism with the tensions and temptations of contemporary life. The book is itself a social history of changes in the Roman Catholic Church, as the characters come to grips with the Vatican II revision of the Latin Mass, the debate over contraception, the liberalization of the religious orders, and the growth of both the ecclesiastical left and the evangelical charismatic movement. While the novel is laced with comic episodes and satiric assaults, it is at heart a serious and soul-searching work.

Lodge called *Small World* (1984), winner of the Whitbread Award for Fiction, a ''kind of sequel'' to *Changing Places*. Philip Swallow and Morris Zapp share the stage with a large cast of globe-trotting academicians, ''like the errant knights of old, wandering the world in search of adventure and glory'' as they jet from one international conference to the next. Among them is Persse McGarrigle, a young Irish professor for whom the conference circuit turns into an Arthurian romance in quest of a beauteous but elusive graduate student; his innate chivalry remains unshaken even as she reappears in a series of erotic guises. Most of the others are in hot pursuit of a more worldly prize, the UNESCO (United Nations Educational, Scientific, and Cultural Organization) Chair of Literary Criticism, a do-nothing post with a tax-free annual salary of $100,000. The novel is an intricately-plotted farce involving mistaken identities, found infants, and botched kidnappings.

The epigraph of *Nice Work* (1988), taken from Disraeli, speaks of ''two nations between whom there is no intercourse and no sympathy; who are as ignorant of each other's habits, thoughts, and feelings as if they were . . . inhabitants of different planets.'' Such is Lodge's portrayal of the academic and industrial communities of Rummidge. The two protagonists are Robyn Penrose, a feminist theoretician whose specialty is the 19th-century industrial novel and who does not have a clue about modern industry; and Victor Wilcox, manager of a local foundry, with nothing but scorn for the professorial beehive across town. They are brought together by the ''shadow scheme,'' a government exchange program to promote understanding between the two communities. After Robyn becomes Vic's ''shadow,'' her attempts to reform the Dickensian working conditions of the foundry create a near-disaster and ultimately make them strange bedfellows. *Nice Work* received the *Sunday Express* Book of the Year Award.

Lodge has also written a number of distinguished books of criticism, including *The Modes of Modern Writing* (1977) and *Working with Structuralism* (1981). His latest collection *The Practice of Writing* focuses on writing techniques needed for any practicing writer in any medium.

Further Reading

Write On: Occasional Essays, 1965-85 (1986) is a collection of Lodge's shorter pieces. An interview with David Lodge appeared in *Publishers Weekly,* August 18, 1989. Peter Widdowson's ''The Anti-History Men'' (*Critical Quarterly,* Winter 1984) is a critical study of Lodge and his fellow novelist Malcolm Bradbury. Other sources of biographical reference can be found in *Biography on David Lodge* by Angela Friend, *Dictionary of Literary Biography. British Novelists Since 1960 Volume 14 part 2:H-Z* and the *Guide to Contemperary Novelists, The New Columbia Encyclopedia* (1975), and *New Statesman & Society* Vol.8, No. 352 □

Henry Cabot Lodge

Henry Cabot Lodge (1850-1924), American political leader, was one of the important Senate foes of the League of Nations.

Henry Cabot Lodge was born in Boston of parents from distinguished families. He received a bachelor's degree at Harvard, where he also earned a law degree and a doctorate in philosophy. From 1873 to 1876 he was assistant editor of the *North American Review,* which published his doctoral thesis, ''The Anglo-Saxon Land Law.'' Subsequently he wrote several readable, but decidedly partisan, histories and biographies. Meanwhile he served two terms in the Massachusetts Legislature and was elected to the U.S. Congress in 1886.

As a congressman for 6 years and a senator for 30, Lodge was a curious mixture of reformer and conservative. He was intelligent, informed, and agile, but he lacked warmth and spontaneity. His letters reveal a man as calculating in the small things as in the large and predisposed to read the meanest motives into others. Yet he had an overview, and though he assiduously cultivated his constituents' interests, he also fostered the national interest as he understood it.

Lodge was a strong and consistent supporter of civil service reform, the protective tariff, and ''sound'' currency. Partly because he hoped to build up the Republican party in the South, he tried to protect the African American man's right to vote through the so-called Force Bill of the 1890s. Though always solicitous of legitimate business interests, he helped draft the momentous Sherman Antitrust Act of 1890. He supported most of the other regulatory measures of the Progressive era, including the Pure Food and Drug Act. In 1906 he drafted the ''pipe line amendment'' to the Hepburn Act, which put private oil lines under the supervision of the Interstate Commerce Commission.

In common with other imperialists, Lodge believed that American expansion was necessary for economic progress. ''Commerce follows the flag,'' he exclaimed. ''The great nations are rapidly absorbing . . . all the waste places of the earth. . . . The United States must not fall out of the line of march.'' Accordingly, he gave vigorous support to a strong navy, territorial acquisition, and power politics. He endorsed President Grover Cleveland's hard line against Great Britain in the Venezuela crisis of 1895, trumpeted for the annexation of Hawaii, became a leading advocate of war in 1898, and urged annexation of the Philippines at the end of the Spanish-American War. Thereafter he consistently supported the assertive Caribbean policy of his friend Theodore Roosevelt. When he served as one of the American representatives on the Alaskan Boundary Commission of 1903, his partisanship was especially rank.

Though Lodge had considerable knowledge of international law and tended to cloak his words in moralistic phraseology, he was governed by an absolute and often shortsighted commitment to American material interests. He first broke with President Woodrow Wilson over Wilson's refusal to be sufficiently aggressive (by Lodge's standards) toward Mexico. Then, from 1915 to 1917, he chafed over Wilson's neutrality policies and reluctance to arm the nation for war against Germany. Lodge believed that Germany, if victorious, would compromise American commercial interests in Latin America and elsewhere and would supplant Anglo-American culture throughout the world.

Lodge's successful fight against the Versailles Treaty and League of Nations Covenant in 1919 and 1920 was doubtless intensified by his personal disdain for Wilson and his fierce partisanship. But basically Lodge was moved by his fear that the League would compromise American sovereignty. Thus in 1922 he opposed American membership in the World Court even though it was urged by the Republican president, Warren G. Harding. Lodge died in 1924 at the age of 74, survived by a son and daughter.

Further Reading

Useful for Lodge's early years is his own *Early Memories* (1913). There is much rich material in Henry Cabot Lodge and Theodore Roosevelt, *Selections from the Correspondence, 1884-*

1918 (2 vols., 1925). Since Lodge changed many of the letters for publication, however, the book is best used in consultation with the standard biography by John A. Garraty, *Henry Cabot Lodge* (1953). Other studies are William Lawrence, *Henry Cabot Lodge: A Biographical Sketch* (1925), and Karl Schriftgiesser, *The Gentleman from Massachusetts: Henry Cabot Lodge* (1944).

Additional Sources

Lodge, Henry Cabot, *Early memories,* New York: Arno Press, 1975, 1913. □

Henry Cabot Lodge Jr.

Henry Cabot Lodge, Jr. (1902-1985) was a patrician, elitist, pragmatist, and moderate Republican politician whose career as congressman, senator, ambassador, and presidential adviser added prestige to his already famous family names.

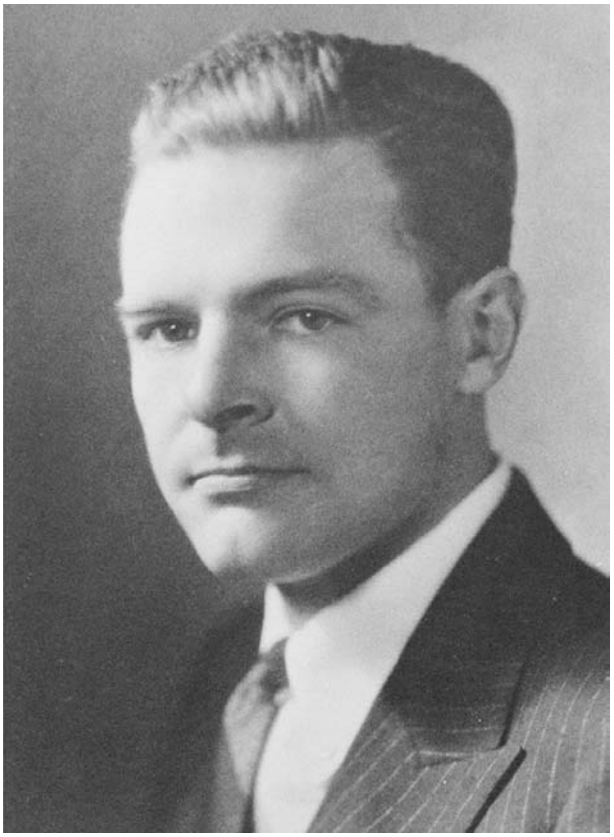

Henry Cabot Lodge, Jr. (he dropped the junior in 1956) was born July 5, 1902, in his parents' summer home beside the rocky shore at Nahant, Massachusetts. The circumstances of his birth could not have been more fitting for the scion of several of America's oldest and most prestigious families. Through his father, George, he inherited the legacy of George Cabot, who seized fame and fortune as a highly successful privateer during the American Revolution. His grandfather—and namesake—was none other than U.S. Senator Henry Cabot Lodge (Republican from Massachusetts), President Theodore Roosevelt's closest personal friend and political adviser. Through his mother, Mathilda Elizabeth Frelinghuysen Davis, he was related to even more congressmen, senators, and cabinet members. That Lodge perpetuated and enhanced this lineage of wealth and power was a matter of no small achievement, even granted the advantages bestowed on him by birth.

Lodge's father, a published poet, died when Lodge was seven years old. Although young Lodge graduated in the bottom half of his class at the Middlesex School, he excelled at Harvard, where he majored in Romance languages—French, German, and Latin. He joined the Republican and Conservative clubs and the Fox dining club, rowed crew, and graduated *cum laude* in three years.

After working several months as a reporter for the Boston *Transcript,* Lodge took a tour of Europe armed with letters of introduction from President Coolidge, Secretary of State Charles Evans Hughes, and others. He interviewed heads of state, such as Mussolini in Italy and Poincare in France. Upon his return he resumed his career in journalism with the *Transcript* and later with the New York *Herald Tribune*. As a reporter and heir of the Lodge political legacy he continued to meet the notable people of the day. In December 1928 Lodge and his wife, Emily E. Sears, began a trip around the world which, in terms of the people he met, was more like that of a head of state than that of a private citizen.

Choosing a Political Career

Back home Lodge gave more attention to politics. He did not share the prevailing Republican view that success in business was a prerequisite to govern, and he was critical of Hoover's handling of the Depression. He also pursued his career as a reserve officer in the U.S. Army, which he had begun in 1924. In 1932 he campaigned successfully for a seat in the Massachusetts general court and published *The Cult of Weakness*. This was a collection of essays in which he echoed the Social Darwinism of his grandfather by calling for ''a return of government principles which will recognize the rights and welfare of the strong against the weak.'' He also advocated military preparedness, economic self-sufficiency, and government dominated by ''a set of professional politicians of the highest quality,'' rather than by the pressure of minority groups and special interests.

Despite his opposition to the prevailing New Deal philosophy, Lodge upset the popular Democratic governor James M. Curley for a seat in the U.S. Senate in 1936. He was re-elected by a landslide in 1942, but then he became preoccupied with World War II. In 1943 he toured both the European and Asian fronts, and in February 1944 he resigned his seat in the Senate to go on active duty with his reserve unit, the 1st Armored Cavalry. He served as an aide to Gen. Jacob L. Devers and was his interpreter when the German Army Group G surrendered in 1945.

Less than a year later Lodge won a special election and returned to the Senate. There he plunged into foreign affairs, serving on the Foreign Relations Committee and allying himself with the powerful Sen. Arthur Vandenberg (Republican, Michigan), who supported U.S. involvement in the United Nations, the Truman Doctrine, and the Marshall Plan. Lodge also tried to change his party's domestic policies. In a widely read *Atlantic Monthly* article of March 1950 entitled ''Modernize the G. O. P.'' he rejected his earlier views by rebuking his cohorts for their image as a ''rich man's club,'' which was ''a haven for reactionaries.''

Mixed Success at Presidential Politics

The following year he put his new ideology into action by joining forces with Gov. Thomas E. Dewey and others to draft Gen. Dwight D. Eisenhower as the Republican presidential nominee. The front-runner at the time was Sen. Robert A. Taft (Republican, Ohio), and although Lodge succeeded in nominating and electing the popular ''Ike,'' he alienated the ''mossbacks,'' as he called the conservative faction of his party. He spent so much of his time on Eisenhower's campaign at the expense of his own that he lost his Senate seat to John F. Kennedy. Consequently, Eisenhower first appointed Lodge head of his transition team and then as U.S. ambassador to the United Nations, which made him a cabinet member.

Lodge's years at the United Nations were eventful, and he maintained a high profile as a major figure in such dramatic crises as the Suez Canal and Hungary in 1956. His high visibility was also a result of his bare-knuckle responses to Soviet attacks. When Nikita Khrushchev toured the United States in the autumn of 1959 Lodge acted as his escort. All this publicity made him a strong contender for the vice-presidential nomination the following year, and Richard Nixon did choose him over several others. Lodge proved a popular campaigner, by some accounts drawing larger crowds than Nixon.

After the Republican defeat by a narrow margin, Lodge joined *TIME* as a consultant. Several months later he was asked by Secretary of State Dean Rusk to head the Atlantic Institute, a non-profit organization to promote Euro-American cooperation. From this experience came *Partnership for Progress: A Program for Transatlantic Action* (1963). When Lodge presented a copy to John F. Kennedy shortly after its publication, the president asked him to serve as U.S. ambassador to South Vietnam. Lodge arrived in Saigon in August 1963 and quickly persuaded Kennedy that the U.S. commitment to the Diem regime should be curtailed or withdrawn. When Lyndon B. Johnson became president, he, too, relied heavily on Lodge's advice.

An effort was made to draft Lodge for the Republican presidential nomination in 1968. Despite winning the New Hampshire primary as a write-in candidate, decisively outpolling both Barry Goldwater and Nixon, Lodge did not resign his position, return to the United States, or actively campaign. Consequently, the boom for his candidacy collapsed, after which he did resign and return.

He did not actively campaign for the Goldwater ticket. Thus he did not alienate President Johnson, and six months later L.B.J. asked Lodge to return to his old post in Saigon. He endorsed Johnson's troop escalation and bombing of the North, but he did not believe in an exclusively military solution. ''If you win the people over . . . the war is over.''

Lodge hailed the election in September 1966—and the 80 percent turnout—as a significant indicator of American progress. He also promoted various collective efforts for a political solution in Vietnam. After the collapse of several international attempts to find a political solution in Vietnam, Lodge left Saigon in June 1967. After a year as ambassador-at-large he accepted an appointment as ambassador to West Germany. The next year President Nixon made him his personal representative, first to the Paris meetings on Vietnam and then to the Vatican, which he visited occasionally until 1977.

A Changed View of Republicanism

During these years he published two memoirs, *The Storm Has Many Eyes* (1973) and *As It Was* (1976). Both of these works reveal the changes that had occurred in his thinking since his first publication 40 years earlier. On the Republican Party he said, ''In becoming a Republican, I thought I was joining something affirmative, evolutionary, and idealistic which demanded sacrifice and generosity—not a party which said no to all proposals for change.'' On U.S. foreign policy he advocated collective security—a noticeable move away from his earlier and inherited isolationism—but he still showed signs of his old elitism by calling for policy-making by knowledgeable insiders. As for the United Nations, he thought that the ten elected seats in the Security Council should be rotated among the larger states and that Japan should be a permanent member.

On the domestic front Lodge spoke fervently of the merits of drafting presidential candidates. This, he thought, would greatly increase the peoples' trust in government by reducing the influence which special interests had over the process. He also endorsed the idea of limiting senators to two terms (12 years total) and representatives to three terms of four years each (12 years total). Overall, he maintained his near obsession with the need for America to be and to stay strong, and he meant a good deal more than missiles and Marines. He meant, as he told the West Point graduating class of 1959, the strength which comes from living in terms of a code based on the spirit ''which wants above all to get the job done; which does not ignore danger but refuses to take counsel of its fears (and) which is (not) interested in getting the credit for what has been achieved, or in getting the perquisites of rank.'' In short, a code based on ''selflessness and striving.'' Hence, it is not surprising that Lodge kept physically fit all of his life and spent his final years occasionally lecturing at colleges near his seaside home in Beverly, Massachusetts, not far from where he was born.

Further Reading

The bibliography on Lodge is extensive. In addition to his own works—*Cult of Weakness* (1932), *The Storm Has Many Eyes* (1973), and *As It Was* (1976)—which are the best source for his own thinking, the most extensive biography is William J.

Miller, *Henry Cabot Lodge* (1967), but it excludes the last 15 years of his life. For a relatively full account of Lodge's U.N. years see Seymour M. Finger, *Your Man at the U.N.* (1980). □

Marcus Loew

One of the pioneers in the motion picture industry, Marcus Loew (1870-1927) fashioned one of the nation's largest theater chains and then went on to found the young industry's premier studio, Metro-Goldwyn-Mayer.

The American motion picture industry was created by an intriguing group of East European Jewish immigrants and children of immigrants—Adolph Zukor, William Fox, Carl Laemmle, Louis B. Mayer, Samuel Goldwyn, Jesse Lasky, and the Warner brothers. Marcus Loew, born on Manhattan's East Side in 1870, was one of these. His father was a waiter and there were four other children, so at the age of six Marcus left school to work as a newspaper boy.

Other jobs followed, mostly in sales, and for a while young Marcus worked as a furrier. But he always had an ambition to own property, to become a landlord, while at the same time he was fascinated by the theater. In 1904, at the age of 34, Loew combined his ambitions and interests by renting a storefront where he opened a nickelodean, the forerunner of today's motion picture theater.

The industry was new, and the public was intrigued by the new means of entertainment. Encouraged by his success, Loew opened additional nickelodeans, most of them in old buildings where rents were low. He then tried to upgrade his operations, seeking middle class locations and offering vaudeville, which was live entertainment, to go along with the films.

Attempting to control costs, in 1910 Loew and his associates organized Loew's Theatrical Enterprises, into which went the nickelodeans and a new venture, People's Vaudeville. He then expanded out of New York, and within two years Loew's Theatrical was one of the largest chains in the nation.

In those days exhibitors like Loew obtained films from booking offices, which in turn purchased them from studios. From the beginning some of the distributors thought in terms of producing their own films to show in their theaters, in this way saving costs and operating more efficiently. Adolph Zukor had organized Famous Players, which was united with a chain of theaters, and others were following his lead. Loew watched this with interest, and in 1919 he formed Loew's Inc., which included his theaters, vaudeville operations, and booking offices. Then he sought to create a film studio.

Loew became interested in Metro Pictures Corporation, which was directed by a Pittsburgh exhibitor, Richard Rowland, and whose secretary was Louis B. Mayer, who owned a string of theaters and soon became involved with production as well. Due to disagreements Mayer left, and Metro soon declined badly, to the point where Rowland was willing to sell it to Loew, which he did.

What Loew had in mind was both clear and simple. Metro would produce films which would be distributed by Loew to his more than 100 theaters. There was only one problem with this plan: Loew didn't know anything about production and had little interest in learning that part of the business. And with the departure of Mayer there was no one left who had the requisite skills.

Casting about for help, Loew came upon Goldwyn Pictures, which had been organized by Sam Goldfish and the Selwyn brothers (Goldfish later changed his own name to that of the studio). Goldwyn had a large studio in Culver City, California, a good reputation, and even some theaters—including New York's Capitol, a quality house which Loew admired. Frank Godsol, who owned Goldwyn, wanted to sell and leave the business.

Having been disappointed with Metro, Loew investigated Goldwyn carefully and learned that it too lacked a strong production team. Refusing to purchase the firm until he could find a leader, Loew approached Mayer, who in the meanwhile had become an important independent producer. Mayer was interested in coming into the combination with the understanding he would be granted a free hand in production, a condition which Loew was more than willing to accept. So it was that in 1924 Goldwyn was purchased by Loew and then merged into Metro to form

Metro-Goldwyn Pictures. Immediately after Mayer was brought in it became Metro-Goldwyn-Mayer (M-G-M).

Loew, a strong family man who was ailing, had no desire to travel to California to monitor production, which in any case was Mayer's province. He remained in New York, content to take care of the theaters, which he understood far better than the artistry of motion pictures. The Loew's chain continued to grow, while M-G-M produced some of the finest films of the late silent era, among them *Ben Hur, He Who Gets Slapped,* and *The Big Parade*. The studio had contracts with such stars as Lillian Gish, Buster Keaton, and Greta Garbo. Loew's revenues, which had been $43 million in 1924, rose to $80 million in 1927.

By then Loew's health had deteriorated to the point that he had to retire. A modest and much-beloved person, he was invited to Harvard in 1926. Loew was dazzled. He told the students, ''I cannot begin to tell you how much it impresses me, coming to a great college such as this to deliver a lecture when I have never even seen the inside of one before.'' In this he was typical of the group which founded the century's most glamorous industry.

Marcus Loew died in 1927 at the age of 57, having created one of the industry's great enterprises alone and having gathered a fortune of some $30 million. After his death humorist Will Rogers remarked of Loew, ''He would have been successful in a legitimate business.'' This was meant as a reflection of the tinsel nature of motion pictures. To Loew, however, the movies were business, and he one of its most important pioneers.

Further Reading

There is no biography of Marcus Loew. The most complete treatment of his life can be found in Robert Sobel, *The Entrepreneurs: Explorations Within the American Business Tradition* (1974). Material on Loew can also be found in Bosley Crowther, *The Lion's Share: The Story of an Entertainment Empire* (1957); Will Irwin, *The House That Shadows Built: The Story of Adolph Zukor and His Circle* (1928); and Fred Balshofer and Arthur Miller, *One Reel a Week* (1967). Loew wrote an essay on theater management, which can be found in Joseph Kennedy, editor, *The Story of the Films* (1927). □

Otto Loewi

The German-American pharmacologist and physiologist Otto Loewi (1873-1961) shared the Nobel Prize in Physiology or Medicine for his discoveries relating to the chemical transmission of nerve impulses.

Otto Loewi, the son of Jacob Loewi, a wine merchant, was born in Frankfurt am Main on June 3, 1873. In 1891 he became a medical student at the University of Strasbourg. He studied also philosophy and the history of art, both at Strasbourg and at the University of Munich (1893-1894). On his return to Strasbourg he devoted himself to medical studies, and he graduated as a doctor of medicine in 1896. While he was an assistant physician at the City Hospital, Frankfurt, he became disheartened by the ineffectiveness of medical treatments in certain common diseases, and he therefore decided to give up clinical work and become a medial scientist.

In 1898 Loewi was appointed an assistant in Hans Horst Meyer's department of pharmacology in the University of Marburg, where he was successively lecturer and associate professor. When Meyer moved to Vienna in 1904, Loewi followed him and was his associate professor for 5 years. While at Marburg and Vienna, Loewi did important work on nitrogen equilibrium, and he also worked on carbohydrate metabolism, the function of the kidneys, and the action of diuretics. About 1902 he became interested in the autonomic nervous system, and to acquire the technique requisite for the researches that he envisaged, he later spent some months in E. H. Starling's laboratory at University College, London. In 1909 Loewi was appointed to the chair of pharmacology at Graz.

The Chemical Transmission of the Nerve Impulse

In 1903, while reflecting on the fact that some drugs mimic the action of autonomic nerve fibers, Loewi wondered whether these nerve fibers might liberate chemical substances at their terminations. He thought no more about the matter, and nothing was done. During the next few years two other scientists suggested substances which might be

released, but a crucial experiment was very difficult to devise.

During the night before Easter Sunday, 1920, Loewi awoke with the idea for an experiment clearly in his mind. He wrote a few notes on a scrap of paper, went to sleep again, and in the morning found that he could make nothing of his notes. On the following night he awoke at 3 A.M. with the same idea for a crucial experiment. He arose and dressed, went to his laboratory, performed the experiment, and before morning one form of the chemical transmission of the nerve impulse was proved.

Loewi's experiment was as follows. It had long been known that an impulse in the vagus nerve slows the heart. If the vagi are cut, the inhibitory impulses cease and the heart rate increases. Loewi isolated the hearts of two frogs. Into the cavity of one heart he introduced some Ringer's solution—a nutrient fluid—and stimulated the vagus. The expected immediate slowing of the heart rate occurred. He then transferred some of the Ringer's solution to the cavity of the second heart, and its beat was immediately slowed. Since there had been no stimulation of the vagus of the second heart, its inhibition must have been due to a chemical substance in the fluid transferred from the first heart. Loewi then repeated the experiment, but he stimulated the accelerator nerve to the heart instead of the vagus. When he transferred fluid from the first heart to the second, the rate of the latter was accelerated.

Later on, Loewi improved the experiment by passing fluid continuously from the first heart into the second, so that stimulation of the vagus to the first heart was followed very rapidly by inhibition of the second. This method also showed that the inhibition produced by a single stimulus lasted for a very short time in both hearts. He gave his first public demonstration of this experiment before the German Pharmacological Society in September 1921, and it was published in the same year. This was the first of a long series of papers on this subject by Loewi and his coworkers, extending over many years.

Loewi cautiously referred to the inhibiting substance as the *Vagusstoff* (vagus substance), and in 1926 he showed that it was inhibited by atropine and that it was rapidly destroyed. These characteristics were exhibited by only one of the four known chemicals that mimicked the action of the vagus, namely, acetylcholine, first discovered—in an ergot extract—by (Sir) Henry Dale in 1914. Loewi suspected that his vagus substance was acetylcholine, but he had no proof as the substance was broken down before it could be collected for analysis. Further, acetylcholine had never been discovered in the animal body. But Loewi, with E. Navratil, showed in 1926 that the substance was broken down by an esterase in the heart and that this esterase was inhibited by eserine (physostigmine). Dale had already suggested that, if acetylcholine was a parasympathetic transmitter, it must be rapidly destroyed by an esterase.

In 1929 Dale and H. W. Dudley first discovered acetylcholine in the animal body, and Loewi then concluded that his vagus substance must be acetylcholine. The proof of this correct conclusion was given in 1933 by W. S. Feldberg and J. H. Gaddum in Dale's laboratory. In 1936 Loewi showed that the substance that transmits the impulses of sympathetic—in contradistinction to parasympathetic—fibers is probably adrenaline. For these researches he and Dale shared the Nobel Prize in 1936.

Later Life

Within 24 hours of the annexation of Austria by the Nazis in 1938, Loewi was thrown into prison with his two younger sons. Liberated within 3 months, he was forced to emigrate. He and his wife lost everything they had. After a brief stay in London, he was appointed Franqui Professor at the Université Libre in Brussels. He was in England when war broke out and was unable to return to Brussels. For some time he worked at the Nuffield Institute in Oxford. He was then appointed Research Professor of Pharmacology at the Medical School of New York University, where he continued his experimental work until 1955. In 1946 he became a naturalized American citizen. Loewi died in New York on Christmas Day, 1961.

Loewi received many honors apart from his Nobel Prize. He was elected a Foreign Member of the Royal Society in 1954. He was awarded the Physiology Prize of the Royal Academy of Sciences at Bologna, the Lieben Prize of the Academy of Vienna, and in 1944 the Cameron Prize of the University of Edinburgh. He received honorary degrees from five universities, and he was an honorary member of many foreign learned societies.

Further Reading

There is a biography of Loewi in *Nobel Lectures, Physiology or Medicine, 1922-1941* (1965), which also includes his Nobel Lecture. See also his autobiographical sketch, reprinted in F. Lembeck and W. Giere, *Otto Loewi* (1968). Extracts, in English translation, from some of Loewi's papers are given in E. Clarke and C. D. O'Malley, *The Human Brain and Spinal Cord* (1968). □

James Logan

James Logan (1674-1751), American colonial statesman and scholar, became noted as a jurist, political philosopher, and botanist.

James Logan was born on Oct. 20, 1674, in Lurgan, Ireland, of Scottish parents. His father, an Episcopalian clergyman turned Quaker, headed a Latin school in Lurgan. James was apprenticed to a linendraper but later succeeded his father as a schoolmaster at Bristol, England. After further study he entered the shipping trade, where he so impressed William Penn with his ability that the proprietor of Pennsylvania took him to America in 1699.

Penn made Logan secretary of Pennsylvania and clerk of the provincial council; when Penn returned to England in 1701, Logan became commissioner of property and receiver general as well. By 1704 he was a fully qualified council member and remained so for 43 years.

Logan dominated the aristocratic Proprietary party and greatly influenced provincial administration. He was opposed by the democratic faction, which wanted reduced proprietary authority. Charges that Logan had usurped power were quashed when he took his case to England and returned in 1712 completely vindicated. In 1714 he married Sarah Read; the couple had five children.

Logan broke with Pennsylvania's governor when the latter joined the party attempting to weaken proprietary control. A wordy pamphlet controversy ensued. The governor's replacement made Logan county justice, judge of common pleas, and provincial chief justice. In 1736 Logan delivered a ''Charge . . . to the Grand Inquest,'' outlining man's duties to society. Though he believed in self-defense, Logan urged fellow Quakers who could not approve frontier military appropriations to decline legislative office. Upon the governor's death, Logan became acting governor. His 2 years in office were marked by violence arising from a Maryland border dispute and a questionable purchase of land from the Delaware Indians.

Logan accumulated a fortune in trade and lands. In 1730 he completed a fine brick mansion near Germantown, where he lived luxuriously and studied literature and science, especially botany. He corresponded widely, made reports to the Royal Society, and published *Impregnation of the Seeds of Plants* (1739) and translations of Cato and Cicero (1735 and 1744). Logan retired from the council in 1747 and died on Oct. 31, 1751.

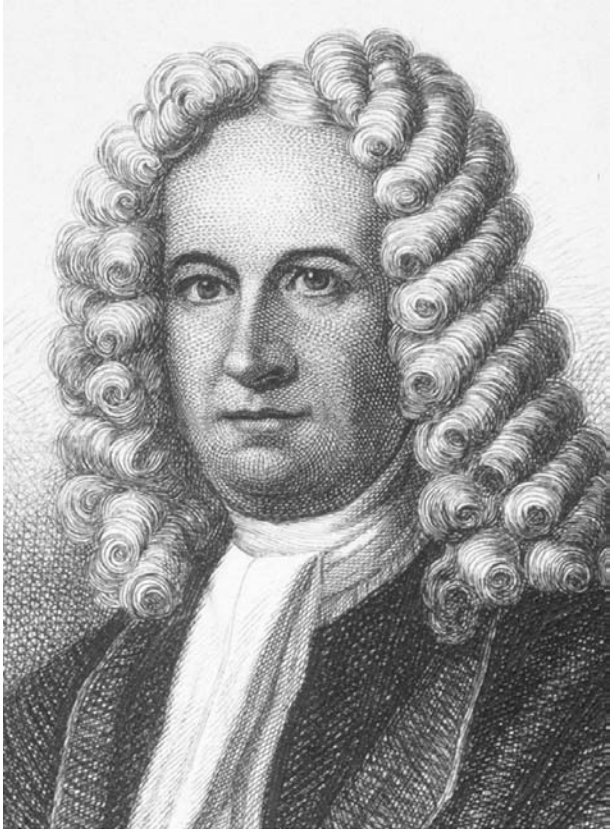

Further Reading

An adequate biography of Logan is Frederick B. Tolles, *James Logan and the Culture of Provincial America* (1957). Though hardly exhaustive, it is a good account, superseding the sketchy and not entirely accurate volume by Irma Jane Cooper, *The Life and Public Services of James Logan* (1921). The *Proceedings of the American Philosophical Society,* no. 86 (1942), has a brief sketch stressing Logan's scientific contributions.

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Sir William Edmond Logan

Sir William Edmond Logan (1798-1875) was a Canadian geologist who founded the Geological Survey of Canada and contributed many fruitful new ideas to the science of geology.

William E. Logan was born on April 20, 1798, in Montreal, where his father, a Scottish immigrant, was a prosperous businessman. William attended high school in Edinburgh, Scotland, and then entered the University of Edinburgh. After a year he left for London to join his uncle in business for the next 10 years. These were the years of highly touted processes for extracting previously unrecognized metals from slag heaps and mine tips. When everyone else was plunging however, Logan was cautious and avoided the grave losses which ensued in many of these fly-by-night enterprises.

In 1831 Logan's uncle decided that the family copper works near Swansea in Wales required the full time of a trustworthy person, and Logan immersed himself in the subjects of copper smelting and coal mining. He purchased some simple instruments, a compass and a theodolite, to map the Glamorganshire coal field; the maps were so detailed and so accurate that they were eventually adopted in the government survey by De La Beche.

Logan's interest in the origins of coal fields was soon stimulated, and he began looking into the London Clay formations on the Isle of Sheppey. His copper business took him through France and Spain, and he studied the geology of various regions en route.

By 1837 Logan was elected a fellow of the Geological Society. He carried on in Wales, by now more immersed in geology than in business. In 1840 he communicated a very important paper to the Geological Society of London, ''On the Characters of the Beds of Clay Immediately below the Coal-Seams of South Wales.'' He showed clearly that coal developed originally in the position in which it was now being found and was not some vast garbage pile of driftwood from past eras which had become mineralized.

In Nova Scotia, Logan visited quarries seeking fossil remains. At one quarry he found the tracks of a batrachian animal, evidence of animal life in the Lower Carboniferous rocks, but was not given credit for this discovery for some years.

Geological Survey of Canada

In 1841 the Geological Survey of Canada was founded, and Logan became its first director. He carried out surveys of the then-settled part of Canada, rejecting over and over again the possibility of making a fortune from the knowledge thus acquired. He received numerous honors and was knighted by Queen Victoria at Windsor in 1856 and awarded the Woollaston Medal by the Geological Society of London.

Logan, a confirmed bachelor, gradually attracted a core of dedicated and highly qualified workers about him, but he suffered the indignities of many pioneer scientists when it came to getting Parliament to finance his work. His great volume, *Geology of Canada* (1863), was derided by the Canadian prime minister, who said ''It ought to have been a school book to instruct the youth of the province in the elements of geology.''

But Logan was tough and determined and wrote ''whatever may happen to the Survey it is not my intention to abandon the geological investigation of Canada.'' At the British Association meeting in Bath in 1864 the great geologist Sir Charles Lyell referred to Logan's discovery of a large species of rhizopod (*Eozon canadense*) as the greatest geological discovery that had been made in his time. This suggested that life existed in the Laurentian Shield before it existed in some of the oldest rocks in Europe.

Logan was director of the Geological Survey until 1869. He died at Castle Malgwyn, Pembrokeshire, Wales, on June 22, 1875.

Further Reading

Logan's own work, written with T. S. Hunt, is *Geology of Canada: Report of Progress of the Geological Survey from Its Commencement to 1863* (1863). A biography is Bernard J. Harrington, *Life of Sir William E. Logan* (1883). For a background work in which Logan is cited see Carl O. Dunbar, *Historical Geology* (1915; 3d ed. 1969). □

Alfred Firmin Loisy

The French theologian and biblical historian Alfred Firmin Loisy (1857-1940) was one of the leaders of the modernist movement in the Catholic Church.

Alfred Loisy was born to a peasant family at Ambrières, a village east of Paris, on Feb. 28, 1857. His vocation for the priesthood appears to have begun early, and in 1874, without having completed his secondary school education, he entered the seminary at Châlons-sur-Marne. ''I was shocked by the vulgarity that reigned there,'' Loisy wrote 10 years later. Disturbed by the contrast between the faith of his peasant childhood and the textbook rationalism he was taught at the seminary, he began to study Hebrew on his own and soon found in philology the serenity of which orthodox theology had deprived him. In 1879, despite his scruples over his faith, he became a priest.

In 1878 Loisy made the acquaintance of the historian Louis Duchesne at the newly established Catholic Institute in Paris. In 1881 Duchesne invited him, after 2 years as a country priest, to return to Paris, first as a student, then as lecturer in Hebrew and Holy Scripture. Traditional Catholic exegesis at this time was essentially fundamentalist. Meanwhile, Ernest Renan at the Collège de France was reading the Bible as an ordinary historical document and denying it the quality of inspired revelation. Loisy soon believed he had found his true vocation in tracing a middle way between the two.

Loisy set forth his views most fully in the second edition of *The Gospel and the Church* (1903). In from an apologetic attack on Adolf von Harnack's *What Is Christianity?* (1900), it was at the same time an attack on traditional Catholic exegesis and dogma. Loisy insisted that historical criticism could not distinguish in Scripture between the personal religion of Jesus and his disciples' interpretation of that religion. The Gospels present the impression Jesus made on his listeners, as they understood and interpreted him. On the one hand, therefore, Jesus could be known only through tradition, the apostolic tradition and the tradition of the Church. On the other hand, the tradition was itself the

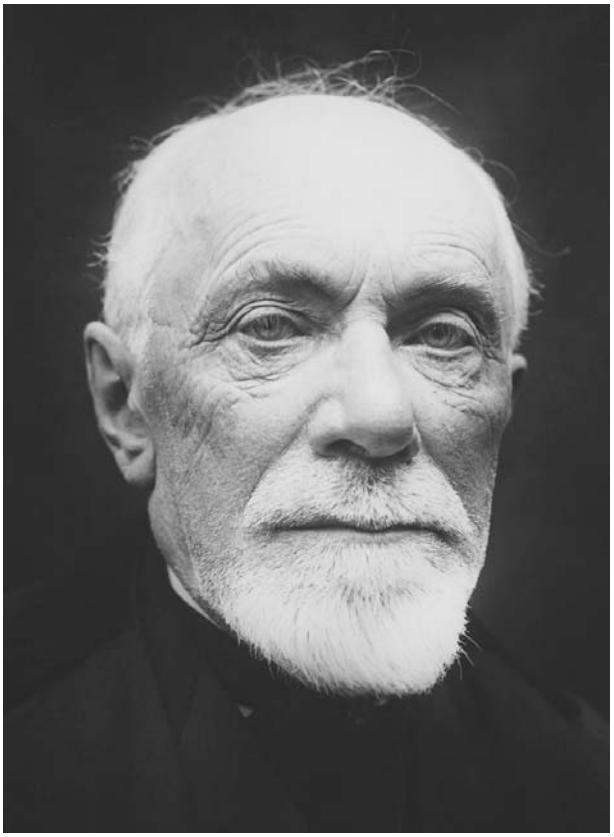

creation of man's religious imagination, the product of specific times and places, requiring constant reinterpretation as humanity progressed.

The defenders of orthodoxy quickly attacked the work. In 1893 Loisy had been dismissed from the Catholic Institute for his radical views. In 1903 five of his books were placed on the Index; in 1907 many of the views he espoused were given the name ''modernism'' and condemned by the papacy; the following year he was excommunicated. About this time he wrote in his diary, ''If I am anything in religion, it is more pantheist-positivist-humanitarian than Christian.'' Since 1900 he had been teaching at the Sorbonne. Immediately after his excommunication he was named professor at the Collège de France. He continued to publish works of biblical criticism to the time of his death at Ceffons, June 1, 1940.

Further Reading

Loisy's autobiography is *My Duel with the Vatican* (trans. 1924). Loisy's works and the modernist movement are analyzed in John Ratte, *Three Modernists: Alfred Loisy, George Tyrrell, William H. Sullivan* (1967). See also M. D. Petre, *Alfred Loisy: His Religious Significance* (1944). □

Peter Lombard

The Italian theologian Peter Lombard (ca. 1095-1160) wrote ''The Sentences,'' a work that became the standard textbook on theology in European universities for 400 years.

Peter Lombard was born at Lumellogno in the region of Novara in northern Italy. After a period of study at Bologna or Vercelli, he crossed the Alps to France in 1134 and went to Reims to study under a fellow countryman, Lutolph of Novara, who held a prominent position in the cathedral school at Reims. Lutolph had previously been a student of Anselm of Laon, and in his teaching he continued the exegetical traditions of the school of Laon, which concentrated on the interpretation of Scripture through the sayings of the Church Fathers.

After studying under Lutolph for 2 or 3 years, Lombard moved to Paris, where he may have attended at SteGeneviève the lectures of Peter Abelard, a long-standing enemy of Lutolph. During the next 5 years Lombard wrote his commentaries on the Psalms and on the Letters of St. Paul, both of which were soon used in the schools. About 1140 Lombard received his license to teach and he probably remained in Paris, where in 1144 he became a canon of the Cathedral of Notre Dame.

Lombard's reputation as a theologian grew rapidly, and he seems to have developed a friendship with Bernard of Clairvaux. At the Council of Reims in 1148, Pope Eugenius III named Lombard to a commission to study the writings of the leading theologian of the school of Chartres, Gilbert de la Porrée, who was then the bishop of Poitiers. Although

Lombard seems to have favored a condemnation, one was not forthcoming, and he continued in his writings the struggle against what he considered suspicious doctrine. Following a journey to Rome in 1153 and the reward of a prebend at Beauvais, he continued his teaching at Paris, where, before 1156, he became the archdeacon of the Cathedral.

Lombard's greatest theological work, *The Sentences,* was completed in 1157 or 1158. It not only was a summary of Christian doctrine but was critical of positions taken by Gilbert de la Porrée. The work is a compilation of the sayings of the Fathers, especially of St. Augustine, on the major aspects of Christian dogma. However, it is not a mere collection of authorities but an attempt to group the most important theological statements from the sources around particular problems. Lombard made an effort to harmonize seemingly conflicting statements and constructed the outlines of a solution. But the solutions offered were not of a kind to end discussion but rather to stimulate it and to channel it within orthodox and, hopefully, fruitful lines. The form of Lombard's work was not unique but was based on *De fide orthodoxa* of St. John of Damascus and the *Sentences* of St. Isidore of Seville, and it was similar to Gratian's *Decretum*.

The content of Lombard's *Sentences* covers most of Christian theology, moving from the nature of God and the Trinity at the beginning, through the doctrine of creation and Christology, to the Church, the Sacraments, and the Final Judgment. The theological bias is Augustinian, and Lombard was particularly concerned with the question of man's salvation and the nature of the moral act. He tried to maintain a strong concept of the freedom of man while stressing the omnipotence of God and the absolute need for grace.

Within 2 years after its completion, students were writing commentaries on the *Sentences,* and the work was made a major theological source by the Fourth Lateran Council in 1215. In 1159, after the death of Bishop Thibault, Lombard was elected bishop of Paris. He died there the following year on August 21.

Further Reading

There is no full-length study of the life and thought of Lombard in English. Lombard's teaching on the Sacraments is examined in Elizabeth Frances Rogers, *Peter Lombard and the Sacramental System* (1917). □

Vince Lombardi

Vince Lombardi (1913-1970) was one of the most successful football coaches in the history of the game. His penchant for winning and doing one's best left a strong imprint on the game, as well as on players and fans.

Vincent Lombardi was born the first of five children in Brooklyn, New York, on June 11, 1913. The son of an Italian immigrant, he was raised in a strict religious Catholic atmosphere. After spending two years studying for the priesthood, he changed his mind and transferred to St. Francis Preparatory where he starred as fullback. Upon high school graduation he majored in business at Fordham University and starred on the football team at guard, where he was a member of Fordham's famous ''Seven Blocks of Granite.'' He graduated *magna cum laude* in 1937 and worked for a finance company during the day while attending evening classes in law. In 1939 he accepted a position at St. Cecelia High School in Englewood, New Jersey, as an assistant football coach and teacher. He taught Latin, algebra, physics, and chemistry. In 1942 he became head coach, and from 1942 to 1946 he compiled a record of 39 wins, seven losses, five ties, including a winning streak of 25 games and an unbeaten streak of 32.

In 1947 he accepted a position at his alma mater, Fordham, as freshman football coach and one year later moved up to be an assistant at the varsity level. But it was at West Point, in 1949, that Lombardi developed his basic coaching philosophy while he served as an assistant to the most successful college coach in the country: Red Blaik. Lombardi was influenced by Blaik's concept of keeping football simple (blocking and tackling) and of achieving perfect execution by constant repetition in practice. In addition, Lombardi picked up numerous expressions which were to become his trademarks, such as ''There is no substitute for victory'' (Douglas MacArthur) and ''You have to pay

the price'' (Red Blaik). Working primarily with the offensive line, Lombardi soon established himself as an enthusiastic workaholic, putting in as much as 16 or 17 hours daily.

His penchant for hard work and organization for detail paid off when he was hired in 1954 as an assistant to Jim Lee Howell of the New York Giants. Vince was in charge of the offense, and Tom Landry, future coach of the Dallas Cowboys, was in charge of the defense. It was here that a pattern emerged which was to follow Lombardi in future years, that of inheriting a poor team and turning it into a winner. The year before Lombardi went to the Giants, they had lost nine of 12 games and had scored the fewest number of points in the league. In the five years that Lombardi was an assistant with the Giants, they never had a losing season. Part of the reason was Lombardi's decision to build the offense around untested Frank Gifford, who had been used primarily on defense the previous year. Gifford possessed great speed, hands, and blocking talent, along with the ability to pass, and Lombardi created offensive plays which used these skills to such an advantage that Gifford was nominated to the pro bowl all five years that Lombardi was with the Giants.

By 1957 Lombardi had become a desirable coaching commodity to other professional clubs, and in 1958 he accepted a five-year contract as head coach of the Green Bay Packers. Cast into the leadership role of a professional head coach for the first time, Vince changed from a coach who was quite openly friendly with the players to more of an aloof leader whose violent temper soon became his trademark along with his supposed passion for winning. (The slogan ''Winning isn't everything, it's the only thing,'' has been unfairly attributed to Lombardi, when in actuality he believed making the effort was most important.)

Having only won one game the previous year, Lombardi's Packers proceeded to win seven games his first year and thereafter won six divisional titles, five National Football League championships, and two Super Bowls (I and II). His success during this period placed him at the pinnacle of his profession, and he was looked upon as the master of the game. While much of the credit should go to Lombardi, it should be noted that he inherited an ideal situation in Green Bay. He was, as they say, the right man at the right time.

At this time, Green Bay was looked upon by others in the league as Siberia, with few attractions for players since there was little to do except play and think football. This fit in quite well with Lombardi's spartan ethos. Added to this was the fact that the public liked Lombardi so much that players had little chance of doing anything besides football, since Lombardi was notified by fans wherever the players turned up—within or outside of curfew. The team Lombardi inherited actually wasn't as bad as the previous year's record might indicate; it had a solid core of talent ready to be developed. Chief among them were Paul Hornung, who possessed all of the qualities of a Frank Gifford and who could also kick field goals, and a 16th-round quarterback draft pick named Bart Starr. Both became all stars and legends.

With several top draft choices and shrewd trading, Lombardi surrounded himself with players who were willing to take his tongue lashings to go the extra yard in order to become winners. He treated all players the same (''like dogs,'' one player remarked) and never had the racial problems some other teams had at the time. So formidable was the Packer running attack that today the term ''The Green Bay Sweep'' is etched in football terminology.

Exhausted after the 1967 season, Lombardi retired as head coach and stayed on as general manager of the Packers. It wasn't long before he realized his mistake, and in 1969 he left Green Bay to become head coach of the Washington Redskins. He soon led them to their first winning season in more than a decade.

Lombardi was a popular public figure in America and was looked upon as a spokesperson for values which many felt were being discarded during the permissive 1960s. Businessmen, politicians, and church leaders looked to him for direction. Earl Warren, retired Chief Justice of the Supreme Court, noted, ''He had the ability to build the kind of character we need in these times.'' With such a following, it came as a shock to the public after the 1969 season to learn that Lombardi had intestinal cancer. Over 500 letters of encouragement a day poured in from the across the country, including a telegram from President Nixon. On September 3, 1970, Vince Lombardi died. Thousands poured out for his funeral, which was held not only in Washington, D.C., but in New York as well.

After his death Lombardi was inducted into the professional football Hall of Fame and today is honored by having his name adorn the trophy awarded to the NFL Super Bowl champions. His reputation as a man far exceeded that of a coach. In 11 seasons as head coach he won 149 games; in contrast, the winningest football coach was Eddie Robinson of Grambling State University, who set the record in 1985 with 324 victories.

Further Reading

Instant Replay (1968) and *Winning Is the Only Thing* (1971), both by Jerry Kramer, and *Lombardi* (1971) by John Wiebusch give good descriptions of what Lombardi was like to players and acquaintances. Tom Dowling's *Coach: A Season with Lombardi* (1970) describes his last year of coaching for the Washington Redskins and his realization that talent—not just effort alone—wins football games. *Run to Daylight* (1968) by Vince Lombardi is an account of the 1967 football season and is enlightening for its visualization of a typical season with Lombardi. For those interested in Lombardi's coaching techniques, see *Vince Lombardi on Football,* George L. Flynn, editor (1973). A look at Lombardi and his impact on Green Bay players 20 years later is provided in *Distant Replay* (1985) by Jerry Kramer and Dick Schaap.

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Vince Lombardi: memories of a special time, United States: October Football Corp., 1988. □

Cesare Lombroso

The Italian criminologist Cesare Lombroso (1835-1909) devised the now-outmoded theory that criminality is determined by physiological traits. Called the father of modern criminology, he concentrated attention on the study of the individual offender.

Born in Verona on Nov. 6, 1835, Cesare Lombroso studied medicine at the universities of Pavia, Padua, Vienna, and Genoa. His interests in psychology and psychiatry merged with his study of the physiology and anatomy of the brain and ultimately led to his anthropometric analysis of criminals. While he was in charge of the insane at hospitals in Pavia, Pesaro, and Reggio Emilia (1863-1872), his interest in physiognomical characteristics of the mentally disturbed increased.

In 1876 Lombroso became professor of legal medicine and public hygiene at the University of Turin. That year he wrote his most important and influential work, *L'uomo delinquente,* which went through five editions in Italian and was published in various European languages but never in English. A deep and lasting friendship developed between Lombroso and his chief student, Enrico Ferri, who became Italy's leading criminologist.

Concept of Atavism

Lombroso's general theory suggested that criminals are distinguished from noncriminals by multiple physical anomalies. He postulated that criminals represented a reversion to a primitive or subhuman type of man characterized by physical features reminiscent of apes, lower primates, and early man and to some extent preserved, he said, in modern ''savages.'' The behavior of these biological ''throwbacks'' will inevitably be contrary to the rules and expectations of modern civilized society.

Through years of postmortem examinations and anthropometric studies of criminals, the insane, and normal individuals, Lombroso became convinced that the ''born criminal'' (*reo nato,* a term given by Ferri) could be anatomically identified by such items as a sloping forehead, ears of unusual size, asymmetry of the face, prognathism, excessive length of arms, asymmetry of the cranium, and other ''physical stigmata.'' Specific criminals, such as thieves, rapists, and murderers, could be distinguished by specific characteristics, he believed. Lombroso also maintained that criminals had less sensibility to pain and touch; more acute sight; a lack of moral sense, including an absence of remorse; more vanity, impulsiveness, vindictiveness, and cruelty; and other manifestations, such as a special criminal argot and the excessive use of tattooing.

Besides the ''born criminal,'' Lombroso also described ''criminaloids,'' or occasional criminals, criminals by passion, moral imbeciles, and criminal epileptics. He recognized the diminished role of organic factors in many habitual offenders and referred to the delicate balance between predisposing factors (organic, genetic) and precipitating factors (environment, opportunity, poverty).

Lombroso's research methods were clinical and descriptive, with precise details of skull dimension and other measurements. But he did not enjoy the benefits of rigorous statistical comparisons of criminals and noncriminals. Adequate control groups, which he lacked, might have altered his general conclusions. Although he gave some recognition in his later years to psychological and sociological factors in the etiology of crime, he remained convinced of, and identified with, criminal anthropometry. He died in Turin on Oct. 19, 1909.

Lombroso's theories were influential throughout Europe, especially in schools of medicine, but not in the United States, where sociological studies of crime and the criminal predominated. His notions of physical differentiation between criminals and noncriminals were seriously challenged by Charles Goring (*The English Convict,* 1913), who made elaborate comparisons and found insignificant statistical differences.

Further Reading

A useful study of Lombroso is H. G. Kurella, *Cesare Lombroso: A Modern Man of Science* (trans. 1911). See also Hermann Mannheim, ed., *Pioneers in Criminology* (1960). □

Mikhail Vasilevich Lomonosov

The Russian chemist and physicist Mikhail Vasilevich Lomonosov (1711-1765) proposed advanced scientific theories, but the diversity of his activities and interests hindered him from gaining widespread recognition.

Mikhail Lomonosov was born on Nov. 8, 1711, in the village of Denisovka. There being few opportunities for education in his native village, he ran away at the age of 19 to Moscow, where he entered a theological seminary and began to study for the priesthood.

Having displayed outstanding abilities as a scholar, young Lomonosov was chosen in 1735 to attend lectures given at the Academy of Sciences in St. Petersburg. This experience changed the whole direction of his career. The St. Petersburg Academy was at this time promoting a series of studies on the material resources of Siberia for which it needed trained chemists and metallurgists. From 1736 to 1741 Lomonosov studied these subjects in Germany, first at the University of Marburg, where he gained a thorough grounding in the basic sciences, and later at the famous mining academy at Freiburg.

On his return to Russia, Lomonosov became a member of the St. Petersburg Academy, and the remainder of his life was devoted almost exclusively to its affairs. He soon emerged as the contentious leader of the group of native Russian scientists in the academy opposed to the clique of foreign members, largely German, who had been imported into its membership at its foundation to stimulate Russian science. In 1745 he was appointed professor of chemistry at the academy, where he built a chemical laboratory for instruction and research. Here he gave one of the earliest courses in practical instruction in chemistry.

Although Lomonosov published much on various aspects of physics and chemistry, his works were mainly in the form of dissertations with a limited circulation. His many activities seem to have prevented him from completing many of his projects, and much of his original work was never published.

Lomonosov's physical and chemical work was characterized by its emphasis on the use of atomic and molecular modes of explanation. In a century when most scientists regarded heat as material substance, he argued that heat was in fact a form of motion—the result of the motion of the molecules which constitute matter. His essentially physical approach to chemistry led him to place great emphasis on quantitative measurements. In this he was certainly ahead of his time, although the claims that he anticipated Antoine Laurent Lavoisier in stressing the conservation of mass in chemical reactions and recognizing the chemical role of air in combustion are certainly exaggerated.

Lomonosov's other scientific interests were electricity, light, mineralogy, meteorology, and astronomy. He observed the transit of Venus in 1761 and concluded that Venus had an atmosphere ''similar to, or perhaps greater than that of the earth.'' He also made significant contributions to the philological study of the Russian language, including the development of a scientific vocabulary, and wrote a controversial history of Russia.

Although Lomonosov was a man of immense talent, his creative energies were somewhat thwarted by his domineering nature and quarrelsome disposition. He died from influenza in St. Petersburg on April 4, 1765.

Further Reading

A highly laudatory biography is by the famous Russian chemist Boris N. Menshutkin, *Russia's Lomonosov: Chemist, Courtier, Physicist, Poet* (trans. 1952). See also *Mikhail Vasilyevich Lomonosov on the Corpuscular Theory,* translated with an introduction by Henry M. Leicester (1970). The literary and cultural background of Lomonosov's work is given in Hans Rogger, *National Consciousness in Eighteenth-century Russia* (1960). Scientific aspects are discussed in Alexander Vucinich, *Science in Russian Culture: A History to 1860* (1963). □

Jack London

American author and advocate of socialism Jack London (1876-1916) wrote popular adventure stories and social tracts based on unusual personal ex-

periences. At their best, his works are powerful and moving narratives.

Jack London, in full John Griffith London, was born in San Francisco, the illegitimate son of a wandering astrologer and a spiritualist. At the age of 14 he quit school to seek adventure. As a sailor, he pirated San Francisco Bay oyster beds; then, aboard a sealing ship, he cruised to Japan. Later, as a tramp, he saw much of the United States and the interior of a Niagara Falls jail. He completed his high school education in a year and went to the University of California for a semester. He traveled to the Klondike with the gold prospectors and, returning to California, launched his writing career.

London won national acclaim for his short stories about the brutal and vigorous life of the Yukon, published in magazines and then in a book, *The Son of the Wolf* (1900). Other writings in the same genre followed; the best known is *The Call of the Wild* (1903), which describes how an Alaska dog leaves civilization to join a wolf pack. *The Sea-Wolf* (1904), in addition to portraying the predatory sea captain Wolf Larson, tells of the conversion of a civilized man to an elemental way of living. The stress upon the primitive survival of the fittest in both books stemmed from the author's belief in many of Charles Darwin's theories of evolution. *White Fang* (1906), *The Strength of the Strong* (1911), *Smoke Bellew* (1912), and *The Abysmal Brute* (1913), as well as several volumes of tales set in the South Seas, developed similar themes.

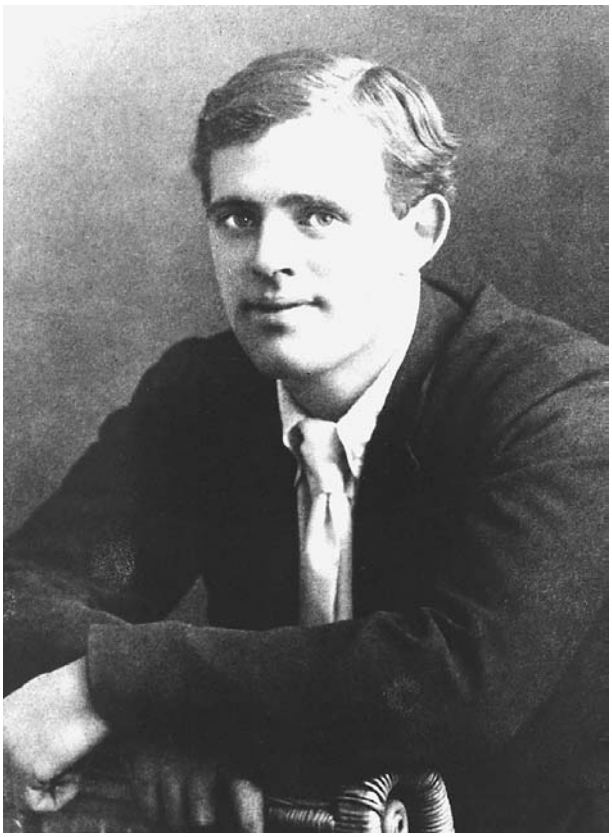

London was also influenced by the socialistic theories of Karl Marx. Often London's writings attacked social abuses and advocated Marxist beliefs. An early book, *The People of the Abyss* (1903), described slum conditions in London. Other books included *The War of the Classes* (1905), *The Iron Heel* (1907), and *The Human Drift* (1917). The second of these prophesied a fascistic revolution, which eventually would be followed by egalitarianism. *The Valley of the Moon* (1913) showed how a return to the land might solve social and economic problems.

Two of London's best books are semiautobiographical—*Martin Eden* (1909) and *John Barleycorn* (1913). The former recounts his struggles as a writer; the latter tells about his long-lasting fight against alcoholism. The over all pattern of London's life was tragic—youthful poverty, two unsuccessful marriages, disillusionment, in time, with the Socialist party, and finally despair and (almost certainly) suicide.

Further Reading

Popular biographies of London are Irving Stone, *Jack London: Sailor on Horseback* (1938); Richard O'Connor, *Jack London* (1964); and Franklin D. Walker, *Jack London and the Klondike: The Genesis of an American Writer* (1966). Philip S. Foner, *Jack London: American Rebel* (1947; rev. ed. 1964), is chiefly concerned with London's themes. Joan London, the author's daughter, wrote *Jack London and His Times: An Unconventional Biography* (1939), which contains letters and journals that the other biographies do not have. Hensely C. Woodbridge, John London, and George H. Tweney compiled *Jack London: A Bibliography* (1966).

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Crawford Williamson Long

Crawford Williamson Long (1815-1878), American physician, is credited with the first use of ether as an anesthetic in a surgical procedure.

Crawford Long was born in Danielsville, Ga., on March 1, 1815. At the age of 14 he entered Franklin College in Athens (later the University of Georgia), graduating in 1835. The following year he served as principal of an academy in Danielsville while studying medicine with a doctor in a nearby town.

In 1836 Long entered the Medical Department of Transylvania College at Lexington, Ky., and in 1838 he transferred to the University of Pennsylvania Medical School,

from which he received his medical degree in 1839. He then went to New York, where he studied surgery for 18 months. In 1841 he established a practice in Jefferson, Ga. In the summer of 1842 he married Mary Caroline Swain.

On March 30, 1842, Long used ether as an anesthetic during the removal of a tumor from the neck of James M. Venable. His use of ether came from observations made at ''ether frolics.'' Ether, in limited quantity, produces exhilaration rather than unconsciousness, and the inhalation of ether for this effect was common. Long participated in many ether parties and often noticed that participants received bumps and bruises but experienced no pain. After his success with ether in the surgery on Venable, Long used it whenever possible; but for reasons that are not clear, he made no effort to make his discovery public until 1848, when he announced it to the Medical College of Georgia in Augusta. By then, however, nitrous oxide as an anesthetic had been introduced by Horace Wells, and ether anesthesia had been publicly demonstrated by William Morton and Charles T. Jackson of Boston.

Although Long is historically credited with the first use of ether, his delay in announcing his discovery lessened recognition for him and robbed him of a primary position in the discovery of modern anesthesia. In 1849 Long published a claim to the discovery of ether in the *Southern Medical and Surgical Journal* entitled ''An Account of the First Use of Sulphuric Ether by Inhalation as an Anesthetic in Surgical Operations,'' and this claim became part of a long and bitter contest over priority of discovery.

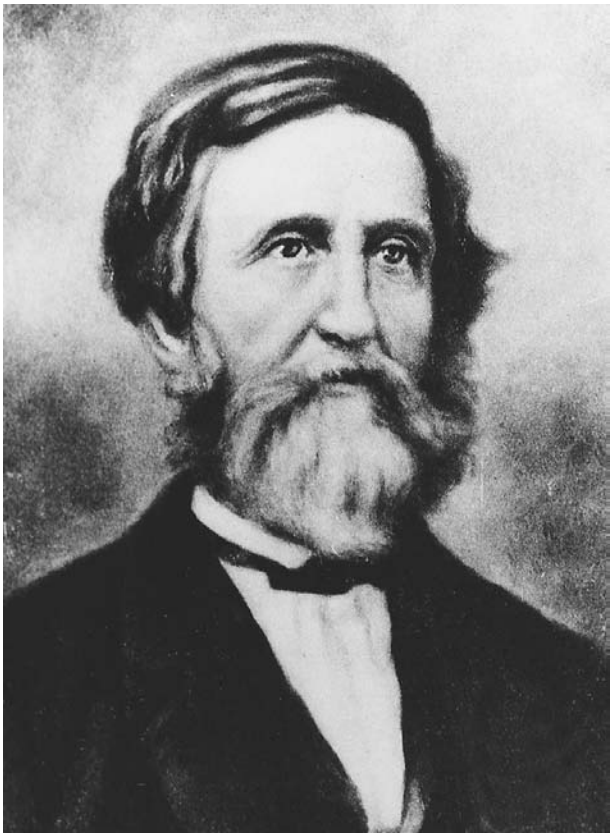

In 1851 Long moved to Athens, Ga., where he built a thriving practice and spent the rest of his life. During the Civil War he enlisted in the Georgia infantry. After the war he was appointed surgeon to the military post in Athens. He died on July 16, 1878.

Further Reading

Long's daughter, Frances Long Taylor, wrote *Crawford W. Long and the Discovery of Ether Anesthesia* (1928). A biography that draws on earlier sources and new information is Frank Boland, *The First Anesthetic: The Story of Crawford Long* (1950). □

Huey Pierce Long

The career of the American politician Huey Pierce Long (1893-1935) grew out of and fed upon the violence, ignorance, and frustration that plagued the lives of southern poor white people in the early 20th century.

The seventh of nine children, Huey Long was born on Aug. 30, 1893, in Winnfield, a poor parish in Louisiana. Huey toiled on the farm until he was 13. He excelled as a school debater and read widely in the Bible, Shakespeare, and Victor Hugo. He worked as a typesetter and an itinerant salesman and briefly attended the University of Oklahoma. In 1913 Long married Rose McConnell, and he soon enrolled in the Tulane University Law School. After 7 months of study he was admitted to the bar.

Long established his law practice in Winnfield. Within 6 months he was elected to the state railroad commission. Cultivating a reputation as champion of the common people, he successfully attacked the utilities industries and the privileges of corporations. In 1928, after his earlier unsuccessful bid, Louisiana voters elected him governor by the largest margin in the state's history.

The Governorship

Long's beliefs were conditioned by his environment. Winnfield parish historically had fostered political dissent. Its residents had voted against secession in 1861, refused to fight for the planter aristocracy, and staunchly endorsed the Populist movement of the late 19th century. Unlike other southern politicians, Long did not use the Confederate legend in his speeches and rarely indulged in race baiting. He brought a realism to southern politics by focusing upon the social and economic ills of the common people.

A shrewd lawyer, Long tried to give the impression of being ignorant. Yet he approached politics as a power game and, like other Louisianians, accepted corruption as necessary to political life. He condemned the state's ruling hierarchy of planters and business groups and the New Orleans big-city political machine as an elite. He became the first southern leader of the masses to set out, not to bring the established machine to terms, but to replace it with his own.

Political leaders of the 1930s accused Long of being a dictator. Indeed, although he gave Louisiana badly needed reforms, he also flouted the processes of parliamentary democracy. However, T. Harry Williams, his biographer, views Long as within the tradition of American bossism. Williams states that Long possessed the qualities of the mass leader as described by political analysts. Besides audacity and single-mindedness, Long brought an abnormal, combative energy to his tasks. He knew which enemies to destroy and which to retain as symbols of the continuing evil against which he fought.

The basis of Long's political machine was patronage, but in the final analysis his triumph was ensured by his ability to deliver on his promises. Under Long the state actually improved the lot of the common people. Between 1928 and 1935 it constructed a modern highway system, provided free school textbooks, increased appropriations for the state university, and offered free nightschool courses for adult illiterates of both races. It also enlarged and modernized state hospitals and institutions. The money for this far-reaching social program came partly from increased taxes, bearing largely on corporate interests, but mostly from bonds and increased state indebtedness. In the process, Long revitalized state politics. He created a new political consciousness among the masses and gave Louisianians a Democratic party exhibiting many of the attributes of a two-party system.

Facing a hostile legislature, Long jammed through several valuable bills. But his lobbying tactics, raids on gambling houses, and building of a personal political machine alienated him from the ruling oligarchy and regular Democrats. Their hostility peaked when Long summoned a special session of the legislature to enact a tax on the oil industry. The House threw out the bill and impeached the governor. But the Senate failed to convict by two votes, and the matter was dropped amid accusations that Long had bribed legislators.

Senatorial Period

Fresh from this victory, Long announced his candidacy for the U.S. Senate. He was elected in 1930. He refused, however, to surrender the gubernatorial post to his lieutenant governor, who was an avowed political enemy. Summoning the national guard, Long installed Alvin O. King, president of the state senate, to act as governor. In fact, it was during his senatorial period that Long extended his power structure in Louisiana to its widest limits. He returned to Louisiana in 1934, convened a special session of the legislature, and pushed through bills placing the electoral machinery in the governor's hands, outlawing interference by the courts with his use of national guardsmen, and creating a secret police. He followed with a crackdown on New Orleans gambling places and nightclubs.

Always the flamboyant and active senator (though one whose name was not perpetuated by important legislation), Long served a period in Washington that coincided with the first presidential administration of Franklin D. Roosevelt. In 1932 Long disclosed his ''Share Our Wealth'' program, whereby the government would limit the income of all citizens through taxation. He quickly found flaws in Roosevelt's New Deal program and was soon in open revolt. More important than ideology was the fact that Roosevelt stood in the way of Long's national ambitions. In 1934 Long broke with the President and demanded that the Federal government furnish every family with a $5,000 allowance and an annual income of $2,000 plus benefits. Roosevelt responded by denying Long Federal patronage in Louisiana.

At the time of his death, Long was preparing to curtail New Deal programs in Louisiana drastically and was moving, with right-wing leader Father Charles Coughlin, toward a third-party challenge to the President. The ''Kingfish'' was assassinated in Baton Rouge on Sept. 8, 1935, by a political foe.

Further Reading

T. Harry Williams's Pulitzer prize-winning biography, *Huey P. Long* (1969), brilliantly researched and written, is the definitive study. Long's autobiography, *Every Man a King* (1933), an interesting comtemporary document, should be read in conjunction with the Williams study. Critical of Long, especially for his neglect of labor, is Allan P. Sindler, *Huey Long's Louisiana* (1956). □

Irene D. Long

Irene D. Long (born 1951), the first African American female chief of the Occupational Medicine and

Environmental Health Office at the National Aeronautics and Space Administration (NASA), is one of the highest-ranking professional women at the center.

Irene D. Long is responsible for overseeing that the health and welfare of workers is not compromised before, during, or after a space craft launch (a program so comprehensive that it has been used as a model at other worksites). Long's career in aerospace medicine also involves support to the Johnson Space Center's collection of medical data on the condition of astronauts, including the effects of space on an individual's physiology and the consequences of weightlessness.

Irene Duhart Long, the second of two children, was born November 16, 1951, in Cleveland, Ohio, to Andrew Duhart, a steelworker, and Heloweise Davis Duhart, who taught adult education. At the age of nine, fascinated by reports of the space program that she saw on television, Long informed her parents that she was going to have a career in aerospace medicine. Gearing her education toward fulfilling her childhood dream, she graduated from high school, enrolled at Northwestern University, and received her baccalaureate degree in biology in 1973. Long then attended the St. Louis School of Medicine, eventually obtaining a doctorate of medicine degree. Following residency training in general surgery at Ohio's Cleveland Clinic and Mt. Sinai Hospital (in Cleveland), Long enrolled in the Wright State University school of medicine and earned a master's degree in aerospace medicine.

After completing the third year of the residency program at Ames Research Center in Mountain View, California, Long realized her childhood dream in 1982 by joining the staff at NASA's Kennedy Space Center in Florida. As the Chief of the Occupational Medicine and Environmental Health Office, she worked with a team of physicians to provide medical services to the astronauts in emergency cases such as an aborted mission. Additionally, she and her office assured that the health of eighteen thousand workers, civil servants, and contractors at the Kennedy Space Center was not compromised. The office is also responsible for administering physicals to employees to ensure that they are healthy and can satisfactorily perform any physical requirements necessary in their jobs

Long managed the inspections of workspaces around the center to protect employees from exposure to various hazards such as toxic chemicals, fire, and decompression—all possibilities when a space craft is launched. In addition, she coordinated efforts between multidisciplinary teams—including personnel from the Department of Defense, environmental health agencies, and the astronaut office—which work together to stage successful launches, as well as prepare for emergency situations. In 1994, she was awarded an assignment as Director of the Biomedial Office at the Kennedy Space Center.

Long is a member of the Aerospace Medical Association and its affiliated Space Medicine Branch and Society of NASA Flight Surgeons, receiving the Society's Presidential Award in 1995. In 1996 she was elected as the second vice president of the Society of NASA Flight Surgeons and will serve as the organization's president in 1998.

Besides carrying out these duties, Long is also an author. In a landmark paper, she showed that people with sickle-cell trait—a condition different from the disease—should not be prohibited from flying. She determined that the lower oxygen level does not cause their red blood cells to sickle, which can be an extremely painful ailment.

One of the programs Long is proudest of helping to create is the Space Life Sciences Training Program. The program's goal is to encourage minorities and female college students to become interested and take part in science, particularly space life sciences. Participants spend six weeks at the Kennedy Space Center where they learn about space physiology in plants, animals and humans, experiment development, and teamwork concepts. Long, whose hobbies outside of her work include making various craft items and collecting antiques, resides in Florida.

Further Reading

Ebony, September, 1984, pp. 61–64.

Long, Irene D., *Interview with Barbara Proujan,* conducted January 12, 1994.

Kennedy Space Center Countdown, ''http://www-pao.ksc.nasa.gov/kscpao/ksccount/1996/may/5–14–96.htm,'' July 22, 1997. □

Henry Wadsworth Longfellow

The insistent moral tone, sentimentality, and serene idealism of the American poet Henry Wadsworth Longfellow (1807-1882) made him an extremely popular author at home and abroad in the 19th century.

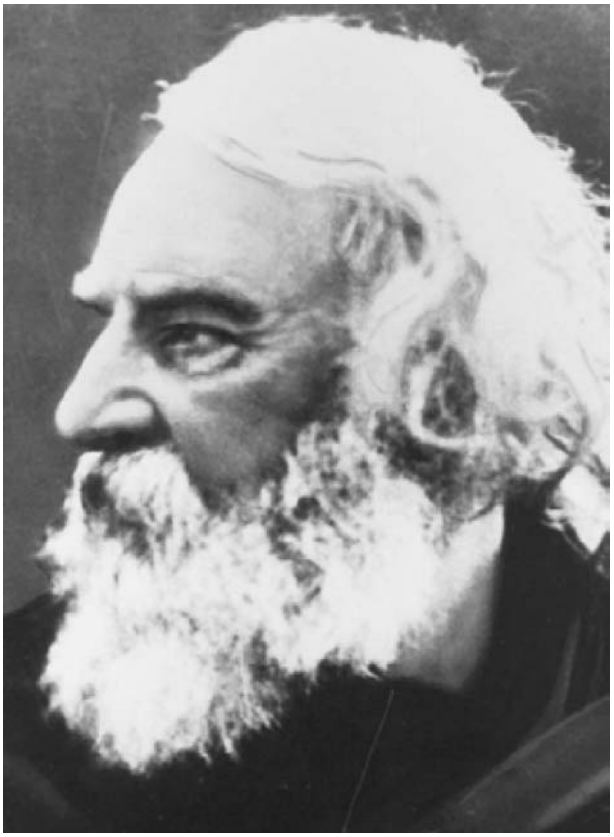

Henry Wadsworth Longfellow was born in Portland, Maine, on Feb. 27, 1807, of an established New England family. He attended Portland Academy and then Bowdoin College, graduating in 1825. He was an excellent student whose skill in languages led the trustees at Bowdoin (of which his father was one) to offer the young graduate a professorship of modern languages. He prepared himself further with study abroad (at his own expense) before undertaking his duties.

Young Writer

During Longfellow's 3 years in Europe his lifelong rapport with Old World civilization was firmly established. He returned home in 1829 and 2 years later married Mary Storer Potter. In 1833 he published *Outre-Mer: A Pilgrimage beyond the Sea,* a collection of picturesque travel essays modeled after Washington Irving's *Sketch Book*.

In 1834 Longfellow accepted a professorship at Harvard but did not take up his duties until 1837, after he had completed a tour of European and Scandinavian countries. During this trip his wife died. While staying at Heidelberg, he came under the spell of the works of the German romantic poet Novalis, whose moody, mystical nocturnalism struck a responsive chord in the grieving Longfellow. On his return to Cambridge he settled in Craigie House.

In 1839 Longfellow published the sentimental prose romance *Hyperion* and his first volume of poetry, *Voices of the Night*. In *Hyperion* he rather indiscreetly told the story of his pursuit of Frances Appleton, whom he had met in Europe soon after his wife's death. In 1843, after a 7-year courtship, they were married. Her father, a wealthy Boston merchant, gave them Craigie House as a wedding present. This house became a famous visiting place for Longfellow's admirers.

Early Poetry

The poem ''Hymn to the Night,'' in *Voices of the Night,* conveys Longfellow's debt to Novalis and his romantic kinship with the ''calm, majestic presence of the Night.'' However, ''A Psalm of Life,'' one of the best-known poems from this first volume, reflects the influence of the famed German poet Johann Wolfgang von Goethe, whose dynamic philosophy suggested to Longfellow the direction of his rather moralizing and trite hymn to action: ''Life is real! Life is earnest!/ . . . Be not like dumb, driven cattle!/ Be a hero in the strife.'' *Voices of the Night* was well received, and within a few years 43,000 copies had been sold. Longfellow's audience as a popular writer was assured.

Longfellow's next volume, *Ballads and Other Poems* (1842), contained two strong narrative poems, ''The Wreck of the Hesperus'' and ''The Skeleton in Armor,'' as well as the sentimental verses ''Maidenhood'' and ''The Rainy Day'' (''Into each life some rain must fall,/ Some days must be dark and dreary'') and the moralizing poem ''The Village Blacksmith.''

After a trip to Europe in 1842 Longfellow published *Poems on Slavery* (1842) and *The Spanish Student: A Play in Three Acts* (1843). In 1845 two volumes of poetry appeared: the anthology *The Waif,* to which Longfellow contributed the poem ''The Day Is Done,'' and *The Belfry of Bruges and Other Poems*. Several poems in this second collection reflect Longfellow's deep attachment to the traditions of Old World culture. In addition, this volume contained the popular ''The Old Clock on the Stairs,'' ''The Arrow and the Song,'' ''The Arsenal at Springfield,'' ''The Bridge,'' and one of his best sonnets, ''Mezzo Cammin.''

Epic Poems

Longfellow achieved a national reputation with the publication of *Evangeline* (1847), a highly sentimental narrative poem on the expulsion of the French from Acadia. He wrote *Evangeline* in dactylic hexameters, a meter which in English tends toward monotony and prosiness. Nevertheless, the book was enthusiastically received. Next came the pedestrian romantic novel *Kavanagh* (1849) and *By the Seaside and the Fireside* (1850), which contained the very popular nationalistic poem ''The Building of the Ship'':

''Thou, too, sail on, O Ship of State!/ Sail on, O UNION, strong and great!''

In 1854 Longfellow resigned his Harvard professorship to devote himself to his writing career. A year later he published *The Song of Hiawatha,* a narrative epic poem on the Native American. For this work Longfellow drew on Henry Schoolcraft's books on the Native American; he borrowed the trochaic meter from a Finnish epic. In short order, he repeated the success of *Hiawatha* with *The Courtship of Miles Standish* (1858).

Major Projects in Later Years

Following the tragic death of his second wife in a fire in their home in 1861, Longfellow busied himself with the *Tales of a Wayside Inn* (1863), in which various speakers, sitting around a fireplace, narrate stories. Other tales appeared in 1872 and 1873. He also completed a major project, his translation of Dante's *Divine Comedy* (1865-1867).

In the last phase of his long career, Longfellow worked on another major project, *The Christus: A Mystery*. Completed in 1872, this work was concerned with'' various aspects of Christendom in the Apostolic, Middle, and Modern Ages.'' An earlier work, *The Golden Legend* (1851), formed part II; part III, *The New England Tragedies* (1868), dealt with Puritan themes; and, finally, part I, *The Divine Tragedy* (1871), concerned the life of Christ. Several more volumes of verse were issued before his death on March 24, 1882.

Further Reading

The standard one-volume edition of *The Complete Poetical Works of Henry Wadsworth Longfellow* was edited by H. E. Scudder (1893). The standard biography is by the poet's brother, Samuel Longfellow, *Life of Henry Wadsworth Longfellow, with Extracts from His Journals and Correspondence* (2 vols., 1886). Another useful biography is Edward Charles Wagenknecht, *Henry Wadsworth Longfellow: A Full-length Portrait* (1955). The first half of Cecil B. Williams, *Henry Wadsworth Longfellow* (1968), is biographical, and the second half critically examines the prose and poetry.

Important studies of Longfellow are James Taft Hatfield, *New Light on Longfellow, with Special Reference to His Relations to Germany* (1933); Lawrence Thompson, *Young Longfellow, 1807-1843* (1938); and Newton Arvin, *Longfellow: His Life and Work* (1963). Odell Shepard's introduction to *Representative Selections* (1934) is excellent, as is Gay Wilson Allen's chapter on Longfellow's poetic techniques in *American Prosody* (1935). Recommended for general background are Roy Harvey Pearce, *The Continuity of American Poetry* (1961), and Hyatt H. Waggoner, *American Poets: From the Puritans to the Present* (1968). □

Longinus

Longinus is the name associated with the Latin treatise commonly known as ''On the Sublime,'' one of the most influential and perceptive works of literary criticism ever written.

There has been considerable dispute as to the author of *On the Sublime*. One Cassius Longinus, born about 210, was a critic, scholar, and teacher of rhetoric in the 3rd century and a friend and teacher of Porphyry, the pupil of Plotinus and author of many literary works. He also earned a reputation as the most famous scholar of his time. Educated at Alexandria, he probably taught at Athens and then traveled to Asia Minor as a minister of Queen Zenobia of Palmyra. Along with Zenobia he is reported to have been executed by the Roman emperor Aurelian in 273 on charges of conspiring against the Roman state.

Some critics date the author of *On the Sublime* to the 1st century and assign authorship to an otherwise unknown literary critic, for there is no mention of this work in ancient sources. In modern times it was not until 1554 that the treatise was published, and it was subsequently translated by the French critic Boileau in 1674. Those who argue for a 1st-century author point to the fact that Caecilius of Calacte of 1st-century Rome is being addressed and that the decay of eloquence, which was a live question in the 1st century, was not a real issue in the 3rd century of Cassius Longinus.

Contribution and Significance

Regardless of the author or dates the work is of major significance for the history of literary criticism. The 18th century particularly saw the golden age of ''Longinus,'' and interest in him has continued unabated. *On the Sublime* is second only to Aristotle's *Poetics* in its influence. Its concern is with great writing (perhaps a better translation than ''the sublime''). The five ''sources,'' or ''causes,'' of great writing are listed as vigor and nobility of mind (the ability to seize upon great ideas); powerful emotion; skill in the use of figures; diction (including the use of metaphors and new words); and the appropriate arrangement of words. Of these the first two are the most important. As Moses Hadas said in his *History of Greek Literature,* ''Longinus' object is to define true grandeur in literature as opposed to sophomoric turgidity and frigid pretentiousness.''

Longinus insists that greatness does not come from rules but from the search for ecstasy, and it is an ecstasy that must affect the reader and hearer. The most famous passage in Longinus is probably the following, on what makes great literature (chapter 7, 3-4):

''For that is really great which bears a repeated examination, and which it is difficult or rather impossible to withstand, and the memory of which is strong and hard to efface. In general, consider those examples of sublimity to be fine and genuine, which please all and always. For when men of different pursuits, lives, ambitions, ages, languages, hold identical views on one and the same subject, then the verdict which results, so to speak, from a concert of discordant elements makes our faith in the object of admiration strong and unassailable.''

Longinus has thus raised and examined the persistent question of what constitutes a literary classic—a question still relevant for literary criticism.

Further Reading

The following are indispensable for a study of Longinus: W. Rhys Roberts, trans., *Longinus: On the Sublime* (1899); the section on Longinus translated by W. H. Fyfe and appearing in *Aristotle: The Poetics; ''Longinus'': On the Sublime; Demetrius: On Style* (1927); and G. M. A. Grube, trans., *Longinus: On Great Writing* (1957). In addition see T. R. Henn, *Longinus and English Criticism* (1934), and G. M. A. Grube, *The Greek and Roman Critics* (1965). □

Kathleen Lonsdale

Kathleen Lonsdale (1903-1971) was an early pioneer of X-ray crystallography, a field primarily concerned with studying the shapes of organic and inorganic molecules.

In 1929, Kathleen Lonsdale was the first to prove experimentally that the hexamethylbenzene crystal, an unusual form of the aromatic compound, was both hexagonal and flat in shape. In 1931, she was the first to use Fourier analysis to illustrate the structure of hexachlorobenzene, an even more difficult organic structure to analyze.

In 1945, Lonsdale was the first woman, along with microbiologist Marjory Stephenson, admitted as a fellow to the Royal Society. She was the first female professor at University College, London, the first woman named president of the International Union of Crystallography, and the first woman to hold the post of president of the British Association for the Advancement of Science. She accepted her achievements as a pioneering woman scientist with characteristic humility. In 1966, the ''lonsdaleite,'' a rare form of meteoric diamond, was named for her. According to the *Journal of Chemical Education,* upon learning that Clifford Frondel at Harvard University had suggested the name, she wrote to him: ''It makes me feel both proud and rather humble that it shall be called lonsdaleite. Certainly the name seems appropriate since the mineral only occurs in very small quantities (perhaps rare would be too flattering) and is generally rather mixed up!''

Lonsdale was born January 28, 1903 in Newbridge, Ireland, a small town south of Dublin. She was the youngest of ten children born to Jessie Cameron Yardley and Harry Frederick Yardley, who was postmaster for the British garrison stationed there. Her father was a heavy drinker, and in 1908, when Kathleen was five years old, her parents were separated. Her mother moved the family moved to Seven Kings, England, a small town east of London. Growing up in England, Kathleen won a scholarship to attend County High School for Girls in Ilford. At the age of 16, she enrolled in Bedford College for Women in London, where in 1922 she received a B.S. in mathematics and physics. She graduated at the head of her class, receiving the highest marks in ten years, and among her oral examiners was William Henry Bragg, the 1915 Nobel Laureate in Physics. He was so impressed with her academic performance that he invited her to work with him and a team of scientists using X-ray technology to explore the crystal structure of organic compounds.

Lonsdale worked with Bragg from 1922 to 1927, first at University College, London, and then at the Royal Institution. During these years she also completed her research for a master's thesis on the structure of succinic acid and related compounds; she published it in 1924, with collaborator William Thomas Astbury, as a theory of space groups that included tables for 230 such groups and mathematical descriptions of crystal symmetries.

On August 27, 1927, she married Thomas Lonsdale, who was a fellow student of hers. They moved from London to Leeds, where her husband worked for the British Silk Research Association by day and completed his doctoral dissertation on the torsional strengths of metals by night. Lonsdale worked at the University of Leeds, studying the structure of hexamethylbenzene, and in 1929 she produced the first proof of its hexagonal, planar shape. Her discovery was made independently of her colleagues' work in London, and it was supported by Bragg even though it contradicted his own theory that the compound had a ''puckered'' shape.

In 1930, the Lonsdales returned to London, where her husband had found a permanent post at the Testing Station of the Experimental Roads Department in the Ministry of Transport at Harmondsworth. Between 1929 and 1934, Lonsdale gave birth to their three children; she worked at home during this period, developing formulae for the struc-

ture factor tables. These formulas were published in 1936 as ''Simplified Structure Factor and Electron Density Formulae for the 230 Space-Groups of Mathematical Crystallography.'' For the study of ethane derivatives contained in this book, Lonsdale received her doctorate of science.

In 1934, Lonsdale returned to the Royal Institution, where she would work with Bragg until his death in 1942. Upon her return, however, she found that no X-ray equipment was available. Forced to make do with a large electromagnet, Lonsdale undertook experimental work that eventually proved the difference between sigma and pi electronic orbitals, thus establishing the existence of molecular orbitals. She then turned her attentions to the field of thermal vibrations, finding that divergent X-ray beams could be used to measure the distance between carbon atoms.

Lonsdale was made a fellow of the Royal Society in 1945, and in 1946 she founded her own crystallography department at University College, London. In 1949, Lonsdale was named professor of chemistry at the college, her first permanent academic post following years of living from one grant to the next. During these years, she wrote a popular textbook, *Crystals and X-Rays* (1948), and served as editor-in-chief of the first three volumes of the *International X-Ray Tables* (1952, 1959, and 1962). In 1949, Lonsdale began working with South African scientist Judith Grenville-Wells (later Milledge), eventually collaborating with her on a study of diamonds, as well as on studies of minerals at high temperatures and high pressures, and how solid state reactions work. Milledge later became executor of Lonsdale's literary estate. In the 1960s, Lonsdale became fascinated with body stones (in lectures, she was fond of exhibiting an X ray of a bladder stone from Napoleon III) , and she undertook extensive chemical and demographic studies of the subject. She retired from University College in 1968.

Lonsdale and her husband were committed pacifists. They became Quakers in 1936 and together worked toward world peace, as well as prison reform. During World War II, she and her husband gave shelter to refugees, and in 1943 Lonsdale spent a month in jail for refusing to register for war duties and then refusing to pay a fine of two pounds. In 1956, she wrote a book in reaction to extensive nuclear testing by the United States, the Soviet Union, and Great Britain. Entitled *Is Peace Possible?,* the book explored the relationship between world peace and world population needs, as viewed through her own experience as the youngest of ten children. Lonsdale was against nuclear weapons of any kind, and she worked tirelessly for world peace.

In 1956, just a day after the first of her ten grandchildren was born, Lonsdale was named a Dame Commander of the Order of the British Empire, and in 1957 she received the Davy Medal of the Royal Society. In 1966, she became the first female president of the International Union of Crystallography, and in 1968 the first woman to hold the post of president of the British Association for the Advancement of Science. Following her husband's retirement from the Ministry of Transport, the Lonsdales moved to Bexhill-on-Sea. On April 1, 1971, she died of cancer in London.

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Julian, Maureen M., ''Profiles in Chemistry: Dame Kathleen Lonsdale (1903–1971),'' in *Journal of Chemical Education,* Volume 59, November, 1982, pp. 965–966.

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Adolf Loos

The Viennese architect Adolf Loos (1870-1933) was one of the pioneers of modern architecture at the turn of the century.

Adolf Loos was born in Brünn (Brno), now in the Czech Republic but then in the Austro-Hungarian Empire, on December 10, 1870, the son of a stone mason and sculptor. Loos was deaf until the age of 12 and was hearing-impaired until the end of his life; this physical disability influenced his character, and he remained a loner as an individual and as an artist. In 1890-1893 Loos studied at the Technical University of Dresden. Between 1893 and 1896 he lived in the United States, mostly in Philadelphia with some relatives, but also visited New York, Chicago, and St. Louis. In 1896 Loos returned to Vienna and devoted himself to architecture. In 1898 he was associated briefly with the Vienna Secession. In 1917 he participated in World War I. Between 1920 and 1922 Loos worked as chief architect of the Department of Housing of Vienna in the newly established Austrian Republic. He resigned, disillusioned, in 1922 and emigrated to France. Between 1922 and 1927 Loos lived mostly in Paris and the French Riviera; he returned to Austria in 1928 and lived there intermittently until his death on August 23, 1933.

Although he began practicing in the late 1890s when Art Nouveau was at its peak, Loos was not affected by it at all. The fact that he had lived in the United States and thus had become aware of the advances in the commercial and domestic architecture of that country may account for this. Loos' earliest commissions were interior remodellings of stores and cafes. His first shop interior was done in 1898 for the Goldman and Salatsch haberdashery shop in Vienna. This interior, entirely straightlined and without any ornament, already showed his design principles and especially his mastery in the creation of articulate space effects.

His Museum Café of the next year, dubbed ''Café Nihillsmus'' for its plainness, was simple and unadorned, although effective architecturally. His Kärtner Bar in Vienna (1907) was a masterpiece in the exploitation of a tiny space and in the use of sumptuous materials.

Loos did many remodellings of flats, in which he used fine materials with polished surfaces uninterrupted by moldings; these would prove a potent inspiration to the

architects of the next generation. In his free-standing houses Loos introduced the compact, block-like mass, although he did not subject it to the geometric rigor characteristic of the work of the Internationalists. But it was in the design of interiors that Loos revealed himself as a first-class architect; the dignity and coziness of his interiors and their deliberate suitability to modern living conditions have rarely been surpassed. In this Loos was inspired by English domestic architecture, which he frequently singled out for praise. Distinctly his, however, was the emphasis on precious materials and the creation of flowing spaces—very similar to those of Frank Lloyd Wright—and also the notion of *Raumplan*—that is, architectural composition with volumes of space as opposed to two-dimensional planning.

Loos' Karma Villa near Montreux in Switzerland from 1904 to 1906 may have influenced Le Corbusier. The Steiner House of 1910 and the Scheu House of 1912, both in Vienna, belong to his finest works. The simplicity of their facades, their flat roofs, white walls, and horizontal windows without any moldings, together with the openness of their planning, provided a great impetus toward the emergence of the International Style. Loos' larger urban work, the Goldman and Salatsch Building on the Michaelerplatz in Vienna of 1910-1911, aroused a storm of protest because it presented a plain unadorned facade opposite the Hofburg (Imperial Palace). Yet the ground story had marble-clad columns externally and contained internally Loos' articulate spaces increased to a monumental scale.

As chief architect of the city of Vienna in 1920-1922 Loos designed an experimental district in Heuberg which was only partly built and which included many types of buildings which were never realized but constituted the most advanced experiments in low-cost housing at the time anywhere in Europe.

At least as effective as his buildings were his writings, in which he advocated a functional simplicity of form. Loos was the author of numerous articles; those from 1897-1900 were collected in 1921 and published under the title *Ins Leere Gesprochen* (*Spoken into the Void*). Those from 1900-1930 were collected in 1931 under the title *Trotzdem* (*Nevertheless*). Loos published the article ''Ornament und Verbrechen'' (''Ornament and Crime''); in it he claimed that architecture and the applied arts could do without any ornament, which in itself should be regarded as a survival of barbaric custom. Indeed, Loos saw the progress of his era precisely in the abolition of ornament for economic and aesthetic reasons. Therefore he was a sworn enemy not only of the ponderous historicism of Vienna, but also of the style of the Vienna Secession, which he felt was nothing more than a search for a new ornamental vocabulary.

Loos instead proposed a strict functionalism, which in turn derived from the theories of the great German architect Gottfred Semper and from the rationalism of Otto Wagner, whom Loos regarded most highly. At the same time Loos maintained the deepest respect for ancient architecture; this found expression in the frequent use of classical architectural elements in his architectural designs. He even went so far as to propose a tower in the form of a Doric column in his competition entry for the Chicago Tribune Tower of 1922. It is important to note, however, that Loos' respect for antiquity was of a functionalistic nature: he always considered the question, what would the ancients have accomplished under the present conditions? In any event Loos' writings and architectural works provided great inspiration to the architects of the following generation who brought about the International Style of 1925-1950.

Further Reading

A beautifully illustrated monograph on Loos is Benedetto *Gravagnuolo's Adolf Loos: Theory and Works* (1982). See also Ludwig Münz and Gustav Künstler, *Adolf Loos: Pioneer of Modern Architecture* (English edition, 1966) and Mihály Kubinsky, *Adolf Loos* (1970). A brief critical discussion of Loos' importance for modern architecture can be found in Henry-Russell Hitchcock, *Architecture: Nineteenth and Twentieth Centuries* (4th edition, 1977); Leonardo Benevolo, *History of Modern Architecture,* 2 volumes (1977); and Nikolaus Pevsner, *Pioneers of Modern Design: from William Morris to Walter Gropius* (2nd edition, 1975). An English translation of Loos' early writings is in Adolf Loos, *Spoken into the Void: Collected Essays 1897-1900,* translated by Jane O. Newman and John H. Smith (1982). Loos' collected works are in *Sámtliche Schriften,* 2 volumes (1962).

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Lope Félix de Vega Carpio

Lope Félix de Vega Carpio (1562-1635), Spain's greatest dramatist, wrote so many plays that Cervantes called him ''Nature's mental colossus.'' Among his sources were history, folklore, saints' lives, the Bible, New World travel reports, mythology, and contemporary events.

Lope de Vega was born in Madrid on Dec. 12, 1562. King Philip II had recently named Madrid capital of the vast Spanish Empire; soon it became an international center swarming with bureaucrats, diplomats, grandees, hidalgos, soldiers, poets, dramatists, actors, actresses, thugs, picaros, judges, magistrates, wild-eyed dreamers, and foreigners from nearly everywhere.

In Lope's childhood, plays were given in *corrales,* or open courtyards, owned by religious societies. These societies rented their courtyards to producers of plays; the income was used to care for the old and the indigent, thus early identifying Spanish drama with ecclesiastical philanthropy. By the time of Lope's young adulthood, plays at the Corral of the Cross and the Corral of the Prince were attracting eager audiences. With the increasing demand for *comedias,* other *corrales* opened in Madrid, Seville, Toledo, Valencia, Granada, Cordova, Barcelona, and Valladolid. Spanish show business grew apace, and playwrights found a ready sale for their products; but throughout Spain for sev-

eral decades the favorite dramatist was Lope de Vega. The number of Lope's plays has been estimated to be from 700 to 2,200 (current opinion favors the lesser figure).

His Life

Lope was a well-educated man, intellectually a product of the schools and universities of his day. Yet one wonders when he found time to acquire his education in view of the time consumed by his devotion to his two great passions, literature and love. From early youth—he said he wrote his first play at age 12—literature and his series of liaisons gave him a turbulent life. His first known entanglement, with Elena Osorio, lasted 4 years and ended in 1587, when he distributed scurrilous verse about her; for this he was imprisoned and banished from Madrid for 8 years. But the affair supplied him with subject matter for one of his masterpieces, *La Dorotea,* published 3 years before his death.

The year following his break with Elena Osorio, Lope abducted Isabel de Urbina, daughter of a distinguished Madrid family. Soon separated, they were married by proxy. There is evidence that in 1588 he also served with the Spanish Armada in its disastrous encounter with the English fleet. Still banished from Madrid, he and Isabel went to live in Valencia, where Isabel died in 1594.

In Lope's life, liaison followed liaison. He initiated an important affair with Micaela de Luján—called ''Camila Lucinda'' in his poetry—who bore him several children, among them Marcela, who became a nun, and Lope Félix.

Lope's second marriage, in 1598, motivated by his poverty, was to Juana de Guardo, daughter of a meat and fish wholesaler. From his new father-in-law he hoped in vain to receive fiscal relief. This loveless marriage lasted until 1613, when Juana died in childbirth. The following year Lope became a priest; he tried to live a chaste life, but his attempts proved to be ineffectual. Three more mistresses are known to have entered his life: Jerónima de Burgos in 1613; Lucia de Salcedo, ''La Loca,'' in 1616; and in 1617 the greatest and deepest love of his life, Marta de Nevares, his inamorata until her death in 1632.

Marta de Nevares, called ''Amarilis'' in his poetry, seemed to Lope to be the ideal woman he had spent his life searching for. In her middle 20s, she flattered him with the gift of her youth and beauty, and she was in turn flattered by his great fame. His letters and his verse tell how he idolized her. In one letter to the Duke of Sessa, his patron, he wrote, ''At last I have found the physician for my wounds.'' But Marta had a husband, ''a brutish man,'' according to Lope, who became more and more jealous, finally bringing Lope and Marta before an ecclesiastical court. For weeks the scandal of the trial filled Lope and Marta with anguish. In his letters Lope lashed out diatribes at the man, Roque Hernández, alleging that ''the hair on his body begins at his eyes and ends at his toes.'' Marta, fully as much as Lope, wanted to be rid of the man to whom her parents had married her against her wishes. Besides, she was pregnant with Lope's child. After prolonged labor, the child was born and baptized Antonia Clara. When, soon afterward, an unsuccessful attempt was made on Lope's life, he blamed Hernández. During the lengthy litigation Roque Hernández died. In a letter to the Duke of Sessa, Lope expressed savage joy at the news. Marta then moved with their daughter to Lope's house. In the same household lived Feliciana, daughter of his second wife, Juana, and Lopito, natural son of Micaela de Luján—a singular household for a priest.

When a string of catastrophes struck his household, Lope felt it to be divine punishment for his transgressions. The first catastrophe was Marta's blindness in 1620. Then was added the crushing burden of her temporary insanity and in 1632 her death. Two years later Lopito drowned; the same year a Madrid hidalgo abducted Antonia Clara, his and Marta's beloved teen-age daughter.

Aggressive and growing competition from younger playwrights disheartened Lope professionally. The audience's tastes were changing, leaving him somewhat behind the times. In his last days professional frustration as well as personal grief, melancholy, and remorse enveloped him. His sense of contrition was so strong that he flagellated himself regularly, following a medieval practice of atonement. He died on Aug. 27, 1635.

Lope's Drama

''The man who attempts to write according to [classic Aristotelian] rules known to so few people will fail financially. When I sit down to write a play, I lock up the rules with six keys and drive Plautus and Terence out of my study to stop their howling. I keep an eye on the box office, and because the common man pays the piper, I pipe the tune he

likes.'' These words come from Lope de Vega's *Arte nuevo de hacer comedias* (1609; *New Art of Playwriting*). It is clear that Lope wrote primarily for the common man; and to judge by the structure and content of what he wrote, the common man ordered the three-act form; disavowal of Aristotle's rules; the presence of a comic (*gracioso*) to enliven the play with playful, boisterous, or farcical humor often parodying serious lines; verse rather than prose; and a rapid succession of scenes, complex intrigues, and subplots in preference to unified character development.

Lope's audiences demanded plays dealing with honor, religion, love, history (both national and foreign), and Spain's own epic and ballad material. Of all these, Lope said, plays about *el honor* pleased playgoers most of all. Possibly no word in the language occurred more frequently in the *comedias* of the period—not even *amor*.

In Spain custom required women to guard the family honor according to a complex and stringent set of rules which were contradictory and obscure. Even so, on the stage, honor was presented as something to be cherished as life itself; when honor was sullied, it should be ''washed in blood.'' Duels to the death acted out on the stage were standard fare, and fencing skill was indispensable training for all actors.

The upper classes claimed exclusive possession of honor, but Lope ascribed it as well to the common man. In his best-known play, *Fuenteovejuna,* he exalts the sense of honor of the peasants of the village of Fuenteovejuna who rose in rebellion against an arrogant young governor (*comendador*) who considered peasants barely above cattle. Becoming predatory toward the young peasant women, he precipitated a violent revolt in which the villagers stormed his palace and slew him—all done in the name of Ferdinand and Isabella. When the Catholic Sovereigns sent a judge to punish the offenders, he followed the current practice of torturing witnesses to obtain evidence. The judge's question and the villagers' answer are famous in Spanish drama: ''Who killed the Comendador?'' ''Fuenteovejuna, señor.'' Even women and children withstood the torture. Because the insurrection was instigated and consummated in the name of monarchy, Fuenteovejuna was given reprieve, and Lope himself evaded prosecution by the lynx-eyed government authorities, always on the alert for signs of insurgency. Many times over, Lope portrayed noble peasants in plays such as *El rústico del cielo* (ca. 1605; *The Saintly Peasant*), *Peribáñez* (1610), and *El mejor alcalde el rey* (ca. 1622; *The King the Greatest Mayor*).

A large number of Lope's plays were based on saints' lives and dramatic—and sometimes sentimental—stories from ancient tradition. *Lo fingido verdadero* (ca. 1608; *From Make-believe to Reality*) depicts a playwrightactor, Ginés, commanded by Emperor Diocletian to put on a play ridiculing the new sect of dissenters called Christians. In complying with the Emperor's wishes, Ginés feigns Christianity with such fervor that he is caught up in its spirit and miraculously converted, even though conversion means swift execution.

La buena guarda (ca. 1610; *The Erring Nun*) portrays a young treasurer of a convent who, before running away with a lover, devoutly commends herself to the Virgin Mary and leaves the treasury keys on the Virgin's altar. When the nun returns, shattered from her experience and repentant, she finds the keys where she had left them and her absence unnoticed—the Virgin Mary had substituted for her to save her from disgrace.

Because of the intimate union of Church and monarchy in Lope's day, both institutions annually sponsored one-act Corpus Christi plays called *autos sacramentales* in order to exalt the significance of the Last Supper. This type of play regularly made use of allegory—depicting figures such as Sin, Beauty, Wisdom, Religion—and was written principally for an unlettered audience, although everyone from the king on down shared in their performance as spectators. Every major city staged new *autos* every year. The form reached its fullest flowering in the *autos* of Pedro Calderón, but those of Lope de Vega ran Calderon's a close second.

Although the *autos* from Calderón's pen were predominantly theological in theme and treatment, Lope's were more earthborn: he often incorporated popular themes and folksongs and ballads; a beautiful example is his *La maya,* festive and lyrical, based on a popular springtime festivity; others are *El hijo pródigo* (*The Prodigal Son*) from the Bible story, intensely human, and *El heredero del cielo* (*The Heir of Heaven*), based on the New Testament parable of the vineyard.

Among Lope's secular plays built on legend, *Las famosas asturianas* (ca. 1612; *The Famous Asturian Women*) is representative. The play dramatizes a moving incident alleged to have occurred in the centuries-long war between the Christians and Moors in Spain (711-1492). An Asturian woman, Sancha, roused the Christian troops to put an end to the monstrous tribute of 100 Christian girls annually delivered to the Moors. Sancha disrobed before her military escort and taunted them by declaring that her modesty was not compromised since she was ''not in the presence of men.'' Stung to action by this insult, the Christians once again fought the Moors and stopped the infamous tribute forever.

Although Lope customarily wrote by formula, the variety of his characters strikes one with wonder. In *El remedio en la desdicha* (ca. 1600; *Help in Adversity*) he portrays gallant, romanticized Moors in contest with equally gallant and romanticized Christians. In *La hermosa Ester* (ca. 1610; *Esther the Beautiful*) he depicts sympathetically a Jewish protagonist from the Old Testament and contrasts her with the infamous Haman. In the notoriously sensational *El prodigio de Etiopia* (*The Ethiopian Prodigy*) the author portrays a white woman fulfilling her promise ''to give her hand'' to the Ethiopian emperor by severing her hand and tendering it to him. Partly because of the play's repugnant sensationalism, its authorship, like that of many other plays of the time also ascribed to Lope, has been called into question.

Nondramatic Works

Lope's greatest nondramatic work is *La Dorotea* (1632). This work, a novel in dialogue form interspersed with lyric

verse, is a frank, largely autobiographical confession alternately sentimental, lyrical, extravagant, capricious, angry, and eloquent. He wrote voluminously in all genres: the pastoral novel *La Arcadia* (1598) presents contemporary celebrities thinly veiled under pseudonyms; the peripatetic novel *El peregrino en su patria* (1604; *The Pilgrim in His Own Country*) traces the starcrossed fate of two lovers; the devotional novel *Los pastores de Belén* (1612; *The Shepherds of Bethlehem*) revolves around a group of herdsmen gathered outside Bethlehem some weeks before the birth of Christ.

Lope wrote many pieces in the genres of epic and narrative poetry, both popular in his day. *La Dragontea* (1598; *Drake the Pirate*) distilled in verse an entire Spanish nation's animosity toward Sir Francis Drake and Queen Elizabeth I. The long poem *La corona trágica* (1627; *The Tragic Crown*) reflected strong sectarian solicitude for Catholic Mary Stuart, Queen of Scots, and, like *Drake the Pirate,* excoriated Elizabeth. Another epic poem, *Jerusalén conquistada* (1609; *Jerusalem Regained*), tells the story of the Third Crusade, pridefully including King Alfonso VIII of Castile, who never went; with this poem Lope hoped—in vain—to provide Spain with a national epic to rival Portugal's *Lusiads* (1572), by Luis de Camoëns.

Lope de Vega's lyric poetry is interlaced throughout his vast literary production, and on a number of occasions he anthologized it. Two such anthologies are *Rimas humanas* (1602; *Human Poetry*) and *Rimas sacras* (1614; *Spiritual Poetry*).

Further Reading

The most complete listing of English translations of Lope's work up to the year 1943 is in Remigio Ugo Pane, *English Translations from the Spanish, 1484-1943: A Bibliography* (1944). The best translation of *Fuenteovejuna* was made by Roy Campbell and is in Eric Bentley, ed., *The Classic Theatre* (4 vols., 1958-1961). The standard work on Lope in English for specialists is Hugo Albert Rennert, *The Life of Lope de Vega, 1562-1635* (1904), and for the general reader, Francis C. Hayes, *Lope de Vega* (1967). A standard work on Spanish stagecraft is Hugo Albert Rennert, *The Spanish Stage in the Time of Lope de Vega* (1909). See also William Carlton McCrary, *The Goldfinch and the Hawk: A Study of Lope de Vega's Tragedy, El Caballero de Olmedo* (1966). Recommended for historical background are Harold Victor Livermore, *A History of Spain* (1958; 2d ed. 1966), and John Armstrong Crow, *Spain: The Root and the Flower; A History of the Civilization of Spain and of the Spanish People* (1963). □

Carlos Antonio López

The Paraguayan dictator Carlos Antonio López (1792-1862) was the greatest of all the presidents of his country. He ended Paraguay's isolation, maintained its independence, and laid the foundations for its prosperity.

Born in Asunción on Nov. 4, 1792, Carlos Antonio López was one of eight children. Educated at the Colegio Seminario de San Carlos, López joined its faculty in 1814. When José Rodriguez Francia closed the school, López practiced law and gained a reputation for learning and probity.

After Francia's death, López controlled the temporary government and the Congress which was called in March 1841. This Congress created the Second Consulate, which López dominated. Reversing many of Francia's policies, he established relations with other countries, promoted foreign trade, permitted foreigners to enter and leave freely, reestablished the Church, created a monetary system, and reorganized the army. Although independent since 1811, Paraguay had no formal document declaring itself sovereign. Congress remedied this oversight on Nov. 25, 1842, and in 1844 adopted a constitution which provided for a president-dictator. López, through controlled elections, held this position until his death.

López retained control over all phases of government. Less oppressive than Francia, he permitted little genuine freedom. All members of his family became very wealthy, but López was completely devoted to Paraguayan development and cared little for personal wealth. Although López was concerned primarily with economic development and foreign affairs, he encouraged controlled cultural growth, greatly aided by an influx of foreign scholars, artists, and architects who established educational institutions and adorned the capital. Free and obligatory education for boys increased literacy.

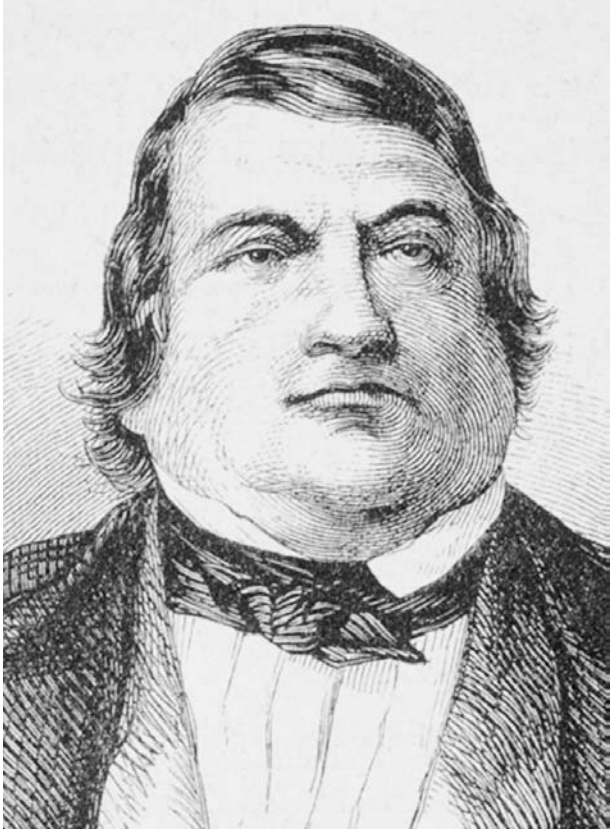

In dealing with Argentina and Brazil, López won recognition of Paraguay's independence but failed to obtain boundary settlements. Fearing war with Brazil, he created a standing army of 18,000, the largest in South America, although its strength has been vastly overrated.

Even while relations with his neighbors were deteriorating, López became embroiled with the United States. Cancellation of concessions to an American company, damages to an exploring vessel, the *Water Witch,* and failure to ratify a treaty caused the dispute. To force a settlement, the United States in 1859 sent a commissioner with a large expedition to the Plata. López agreed to arbitration of the claim, payment of reparations for the *Water Witch* affair, and ratification of the pending treaty. The arbitration denied the company's claim for damages.

López gave no more concessions to foreign capital. He sent his oldest son to Europe in 1853 to sign contracts with J. and A. Blyth of London and to negotiate treaties. The Blyths, serving as agents for Paraguay, recruited scores of engineers and skilled workmen who built various enterprises, including an arsenal, a foundry, a shipyard, a telegraph line, and a railway. López paid the bill with income from government monopolies, which yielded enough to eliminate practically all taxes.

When López died on Sept. 10, 1862, he left a country economically strong, well endowed with military strength, and a people fanatically dedicated to maintaining their independence.

Further Reading

A good account of Lopez's life is in Harris Gaylord Warren, *Paraguay: An Informal History* (1949). Biographies are also in George Pendle, *Paraguay: A Riverside Nation* (1954; 3rd ed. 1967), and James Fred Rippy, *Latin America: A Modern History* (1958; rev. ed. 1968). □

Francisco Solano López

Francisco Solano López (1826-1870) was a Paraguayan dictator. He precipitated the War of the Triple Alliance, which almost destroyed Paraguay.

Francisco Solano López, the son of Paraguayan president Carlos Antonio López, was born at the family estancia near Asunción on July 24, 1826. Tutored by his father and Padre Fidel Maiz, he obtained a fair education. From an early age he participated in affairs of state, became a brigadier general at 18, and discharged a difficult mission to Europe with considerable success in 1853-1854. On this mission he acquired his notorious Irish mistress, Eliza Alicia Lynch, who is still a controversial figure in Paraguayan history.

Soon after the death of Carlos Antonio López, a subservient Congress ratified the selection of Francisco Solano López as president. A man of strong will and accustomed to command, López enjoyed the good life and denied himself nothing. Short and stocky, he adorned himself with fine clothes and fancy uniforms. Socially he could be a polished, charming host; to subordinates he was a bullying tyrant.

During his first 2 years as president, López continued his father's domestic policies, especially the promotion of agriculture, but foreign affairs overwhelmed him. Unable to foresee a peaceful solution to Brazilian demands on Uruguay and fearing both Brazil and Argentina, he intensified military preparations. Napoleon was his hero, and if indeed ''he had Napoleon's campaigns at his fingertips,'' the knowledge helped him little. Although he had practically no military training, López fancied himself a great strategist.

Disastrous War

López became inextricably involved in the Uruguayan imbroglio, challenged the Brazilian empire before he was fully prepared, and in November 1864 precipitated what in a few months became the War of the Triple Alliance, also known as the Paraguayan War. At the end of 1864 he sent an expedition northward which defeated Brazilian troops in Mato Grosso and captured large quantities of material. In the spring López declared war on Argentina, which had refused him permission to cross its territory, invaded Corrientes Province with 25,000 men, and sent a second army of 12,500 men down the Uruguay River. Timid generals and poor logistics caused this planned blitzkrieg to fail, with loss of the entire Paraná expedition. Thereafter López was on the defensive in a horrible war that dragged on until more than half of Paraguay's population had perished.

In mid-1868 López became convinced that his family was involved in a conspiracy to overthrow him. Thereafter, until Brazilian troops killed him at Cerro Corá in northeastern Paraguay on March 1, 1870, the Marshal President tortured and executed hundreds of suspects, deserters, foreigners, and prisoners of war.

Paraguayans generally have forgiven López his savage cruelty because they attribute to him a fierce love of country for which no sacrifice was too great. In 1908 a young romantic, Juan E. O'Leary, whose mother had been a López victim, called for an end to rancors inherited from the war and began the apotheosis of López. A grand parade in Asunción in 1926 celebrated the centennial of the Marshal's birth, and his remains now lie in the national Pantheon of Heroes.

Further Reading

The best short account in English is Lewis W. Bealer, ''Francisco Solano López: A Dictator Run Amuck,'' in the George Washington University Seminar Conference on Hispanic American Affairs, *South American Dictators,* edited by A. Curtis Wilgus (1937). A very inadequate biography in English is R. B. Cunninghame Graham, *Portrait of a Dictator: Francisco Solano López* (1933). □

Narciso López

Narciso López (1798-1851) was a Venezuelan military leader in the Spanish colonial service but later led filibustering expeditions against Spanish power in Cuba.

Narciso López was born in Venezuela on Sept. 13, 1798. At an early age he joined the Spanish army fighting against Simón Bolivar and rose rapidly in the ranks. When Spanish troops withdrew from Venezuela to Cuba in 1823, López accompanied them and settled on the island. He married a sister of a high Spanish Official, the Conde de Pozos Dulces. The marriage, however, soon broke up, and López moved to Spain, where he served the Crown against the Carlist rebels and rose to the rank of general.

In 1841 López returned to Cuba, and during the administration of his personal friend Capt. Gen. Gerónimo Valdés, he occupied important posts, such as governor of the town of Trinidad. López also acted as president of a military tribunal, becoming notorious for the severity of the sentences he imposed on political dissenters. When a new captain general was appointed, López lost his post. He turned to business, engaging in several unsuccessful ventures.

Anti-Spanish Filibuster

By 1848 López had grown unhappy with Spanish rule and began to conspire with Cubans who advocated the annexation of the island to the United States. López's conspiracy, known as the ''Cuban Rose Mine,'' contemplated an uprising in several parts of Cuba to coincide with the landing of an expedition of American allies. The scheme failed when Spanish authorities learned of the conspiracy and when the U.S. government, at the time considering the purchase of Cuba from Spain, moved against the expedition. Many of the conspirators in the island were arrested, and López fled to the United States.

There López resumed his conspiratorial activities and organized an expedition with the support of southern leaders. In 1850 he sailed from New Orleans with a force of over 600 men, mostly American veterans of the Mexican War, and landed in Cárdenas in Matanzas Province. The expeditionaries overwhelmed the small Spanish force and captured the town. But finding little support from the population and faced with Spanish reinforcements, López retreated and again escaped to the United States.

In 1851, with over 400 men, mostly southerners, some Hungarians and Germans, and a few Cubans, López landed in Pinar del Río in a desolate area. He found little support and was soon defeated and captured by the Spanish army. Before he was publicly garroted in Havana on Sept. 1, 1851, he insisted, ''My death will not change the destiny of Cuba.''

Historians are still in disagreement as to López's real objectives. While some point out that he wanted the island's independence, others insist that he desired Cuba's annexation to the United States. Perhaps he wanted a free Cuba but one where slavery could be preserved. Whatever his motivations, López's actions helped arouse anti-Spanish sentiment in the island and paved the way for later uprisings.

Further Reading

Philip S. Foner, *A History of Cuba in Its Relations with the United States* (2 vols., 1962-1963), portrays López as an advocate of Cuba's annexation to the United States. Still valuable is Robert Granville, *The López Expeditions to Cuba, 1848-1851* (1915). □

Pedro López de Ayala

The Spanish statesman, soldier, historian, and poet Pedro López de Ayala (1332-1407) was a towering figure in the Iberian Peninsula in the 14th century.

Pedro López de Ayala was born in Vitoria in the Basque country, and his long and fruitful life spans the reigns of six kings of Castile: Alfonso XI, Peter the Cruel, Henry II, John I, Henry III, and John II. He served all but the first and last of these kings, with ever-increasing importance and distinction. He was educated by his uncle, Cardinal Barroso, with whom he visited the papal court in Avignon. In 1353 he entered the royal household of Peter the Cruel. From then on his name is inextricably linked to the wars and civil strife that characterize the Castilian history of that period.

López de Ayala served King Peter well, until the rivalry between the King and his illegitimate brother Henry of Trastamara broke into civil war. López, seeing that ''the affairs of the King were not going well'' (as he recalled in his *Crónica de Pedro I*), defected to Prince Henry. As Henry's standard-bearer, he fought at the battle of Nájera (1367), where he was taken prisoner, in spite of his gallantry, by Edward the Black Prince, for England had intervened on the side of King Peter. Ransomed shortly after, López went back to serve Henry, who, having murdered his brother, crowned himself king of Castile in 1369. López now enjoyed the royal favor and accumulated riches and honors under Henry II and his son John I. He served them faithfully and well as a diplomat (missions to Aragon and France) and soldier. The Portuguese took him prisoner at the rout of Aljubarrota in 1385 and kept him chained in an iron cage. Back in Castile, he received new honors, and in 1398 Henry III made him grand chancellor of the realm. López died in Calahorra 9 years later.

This rich human experience was coupled with extensive readings which gave López a remarkable culture, even by the standards of early humanism. As a poet, he is the author of the *Rimado de palacio,* the last example of *cuaderna via* (the learned 14-syllable poetic form), whose 8,200 verses, in different meters, touch upon a variety of serious subjects. He translated, or commissioned translations of, St. Gregory (*Moralia*), Giovanni Boccaccio (*De casibus*), I-VIII), Livy (I, II, IV), Boethius (*De consolatione*), and St. Isidore (*De summo bono*), as well as other works, which have been lost. But his main reputation is as a historian. He wrote the chronicles of the kings he served (Peter I, Henry II, and John I and began one on Henry III), and in them he inaugurated in Castile the genre of literary portraiture. His life and works were aptly summed up by the great Spanish critic Marcelino Menéndez Pelayo when he said, ''He was our first modern man.''

Further Reading

P.E. Russell, *The English Intervention in Spain and Portugal in the Time of Edward III and Richard II* (1955), is an excellent historical account of López's times. □

Adolfo López Mateos

Adolfo López Mateos (1910-1970) served as president of Mexico from 1958 to 1964, a time in which Mexico was attempting to redefine its national goals. His administration was one of the most successful of the post World War II period.

Adolfo López Mateos was born in the village of Atizapán de Zaragoza in 1910, only a few months before the Mexican Revolution against Porfiro Díaz broke out. After completing his primary and secondary education in Toluca he moved to Mexico City and received his law degree from the National Autonomous University of Mexico. His legal training provided his entree into politics. In 1934, during the presidency of Lázaro Cárdenas, he became a regional secretary of the Partido Nacional Revolucionario, the predecessor of today's official party, the Partido Revolucionario Institucional.

Moving from behind the political scene into the limelight he served in the Senate from 1946 to 1952, representing the state of Mexico, and briefly was his country's ambassador to Costa Rica. With the election of Adolfo Ruiz Cortinez as president (1952-1958), López Mateos was brought into the cabinet as minister of labor. His finesse in dealing with labor unrest caused his political stock to rise and ultimately won him the presidential nomination of the Partido Revolucionario Institucional in 1958.

Nomination by the official party was tantamount to election, and he won his nation's highest office with almost 90 percent of the total votes cast. Forty-eight years old when inaugurated, he portrayed the image of a dynamic, efficient, and devoted statesman. More intellectually inclined than his recent predecessors in the presidential office, he indicated early in his administration that he wished to nudge the Mexican Revolution toward the left. When asked by the press to comment on his political philosophy he answered, ''I am left within the Constitution.'' Clearly he intended to reject the conservative, business-oriented policies of past administrations in favor of implementing programs designed to quicken the pace of social reform. This change in orientation did occur.

Land redistribution, almost a forgotten revolutionary goal, was stepped up as López Mateos parcelled out approximately 30 million acres during his six-year term—more than any Mexican head of state since Lázaro Cárdenas. Low interest loans and technical training accompanied the redistribution. State intervention in the economy manifested itself in other ways, including government purchase of the controlling stock of a number of foreign industries. U.S. and Canadian electric companies and the motion picture industry fell under government control. Social welfare projects, including low cost housing projects and government-financed medical care and old age pensions, were expanded and social security, under the auspices of the Institute Mexicano de Seguro Social, was extended in rural Mexico. The public health program was especially significant, and the administration was able to drastically reduce instances of polio, tuberculosis, and malaria. In total, federal spending rose over 132 percent from the previous six-year period, but a rapidly growing GNP (Gross National Product) was able to withstand the record expenditures.

In 1962 López Mateos decided to implement an almost forgotten article of the Mexican Constitution of 1917, a provision which called for owners of industries to share their profits with labor. Congress passed the necessary enabling legislation, and in the designated industries committees were established composed of labor, management, and government representatives. The profit-sharing formula was a complicated one, varying from industry to industry depending upon a score of independent variables. By 1964 many Mexican workers were sharing profits amounting to an extra one to ten percent of their annual wages.

The accommodations of the left carried over into Mexican foreign policy during the López Mateos years as Mexico refused to follow the lead of the Organization of American States in isolating Fidel Castro's Cuba. Mexico voted against Cuba's expulsion from the OAS and refused to endorse other economic and political sanctions. But in spite of the contention of his rightist critics, López Mateos did not confuse ''left within the Constitution'' with ''left of the Constitution.'' He removed the Communist leadership in the teachers union, the railroad workers union, and the rectorates of some provincial universities. He even jailed one of Mexico's muralists, 65-year-old David Alfaro Siqueiros, for organizing a student demonstration in 1960. The uproar from the left was predictable. The president had his critics at that end of the political spectrum as well.

The 1960 Mexican census revealed that there were more illiterates in Mexico in the year of the count than there had been 50 years earlier when the Mexican Revolution broke out. López Mateos earmarked huge budgetary expenditures for education, especially rural education. Part of the renewed effort to curtail illiteracy was the preparation and publication by the government of a series of free and compulsory textbooks for grades 1 through 6. The textbooks caused an uproar throughout the country. The Unión de Padres de Familia (somewhat similar to the P.T.A. in the United States), the Barra Mexicana, the Sociedad Mexicana de Autores Escolares, and the Roman Catholic Church all opposed the textbooks on the grounds that the imposition was a totalitarian act designed to standardize the thought of the country's youth. President López Mateos refused to back down, and the books were adopted throughout the country in spite of the protests.

Shortly after he left office in 1964 López Mateos suffered a severe stroke and lay in a coma until death claimed him six years later. At that time he was eulogized as a nationalist who defended Mexican interests in the world community and a humane statesman who identified with the poor and powerless at home.

Further Reading

Aspects of López Mateos' presidential administration can be examined in Frank Brandenburg's *The Making of Modern Mexico* (1964), Kenneth F. Johnson's *Mexican Democracy, a Critical View* (1971), and Robert E. Scott's *Mexican Government in Transition* (1964).

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José López Portillo

José López Portillo (born 1920) served as president of Mexico from 1976 to 1982. Responsible for the development of the Mexican petroleum industry, his administration was also beset with wide-ranging corruption.

José López Portillo was born in the Federal District of Mexico City, Mexico, on June 16, 1920. The violent decade of the Mexican Revolution had just ended, and he was able to pursue his primary and secondary education without the interruptions experienced by fellow Mexicans only slightly older. Having finished his secondary education with excellent results at Mexico City's National Preparatory School, López Portillo received a political science scholarship from the Chilean government and used it to earn a law degree from the University of Santiago, Chile. An advanced law degree from the Universidad Nacional Autónoma de México prepared him to teach law at that same institution. He served as a law professor from 1947 to 1958.

López Portillo's active political career began in 1958 when he became an adviser to Adolfo López Mateos during the presidential campaign of that year. His support was acknowledged in 1959 with his appointment as a high-ranking official in the Secretariat of National Patrimony (natural resources). During the next decade he served as under-secretary in several government ministries and in 1973 became Mexico's finance secretary. The success and national reputation he garnered in this position paved the way for his nomination for the presidency as the PRI (Partido Revoluctonario Institucional) candidate in 1976.

López Portillo occupied the Mexican presidency at a most auspicious time. A few years prior to his inauguration

the Arab oil embargo had enhanced the international prestige of the world's leading oil producers, and Mexico possessed huge proven reserves. The wealth generated by these reserves, the president argued optimistically, would help Mexico cope with high unemployment, would enable the country to pay off its foreign debt, and would solve its myriad other social problems.

López Portillo was not hesitant to flex his oil muscles in his relationships with the United States. His refusal to readmit the shah of Iran to Mexican territory precipitated a chain of events which culminated in the Iranian seizure of U.S. diplomats in Tehran. Mexico was one of the few Latin American countries which did not support President Jimmy Carter's boycott of the 1980 Moscow Olympiad. And when Carter visited López Portillo in Mexico City, the Mexican president used the occasion to publicly upbraid his United States counterpart. President Ronald Reagan did not fare much better in his relationship with the Mexican chief executive. Mexico's independent foreign policy saw that country recognizing the guerrilla rebels in El Salvador as a representative political force just at the time that the Reagan administration was trying to isolate the guerrillas.

Mexico's petroleum reserves certainly bolstered López Portillo's confidence both at home and abroad, but the petro-dollars generated by those reserves proved his undoing. Mexico enjoyed excellent economic credit when López Portillo came to office. Foreign bankers were anxious to extend loans to a government which controlled one of the richest oil reserves in the world. López Portillo was just as anxious to borrow and did so almost with abandon. Predictions that prices for oil would continue to rise and enable Mexico to repay its foreign debt proved inaccurate. By late 1981, at a time when Mexico was importing expensive technology and capital equipment, a world oil glut precipitated a sharp drop in prices. As Mexico's leading source of foreign exchange earning was curtailed López Portillo watched the Mexican peso begin to drop against the dollar. By the summer of 1982 it had skidded to 100 to 1, its lowest point ever to that time, and inflation had begun to exact a heavy toll. Between 1977 and 1979 the real earning power of the Mexican worker declined by 20 percent, and it would get worse, rather than better, during the next three years.

When López Portillo turned over the presidential sash to his successor, Miguel de la Madrid Hurtado, late in 1982 knowledgeable Mexicans realized that the country had acquired one of the largest foreign debts in the world (it had increased eight-fold during the previous six years) and that the economy was in shambles. What they suspected, but could not yet prove, was that corruption of gigantic proportions had beset the López Portillo administration. Shortly after taking office, Miguel de la Madrid Hurtado initiated a highly publicized anticorruption campaign targeting scores of middle-ranking functionaries and several high former officials under the López Portillo administration. The arrests came in 1983 and 1984. A number of high-ranking officials of PEMEX (the government-owned petroleum industry) were arrested for taking bribes, as was a federal deputy in Congress. In July 1983 Jorge Díaz Serrano, López Mateos' director of PEMEX, was convicted of embezzling some $34 million. López Portillo's personal friend and his handpicked chief of police for the Federal District, Gen. Arturo Durazo Moreno, allegedly became a millionaire by supplementing his $65 a week salary with extortion, tax evasion, robbery, and narcotics, but he fled the country before the warrant for his arrest could be served.

Did López Portillo himself personally profit from his six-year presidential term? No formal charges were ever brought against him, but the Mexican press took considerable pleasure in publishing photographs of the four political residences which he built for himself and his family in plush Mexico City suburbs before leaving office. Mexican public opinion has found him guilty of corruption, but the evidence in support of the charges might not bear scrutiny in open court.

To counter this ''extremely negative image I have in Mexican Society,'' as López Portillo acknowledged to Larry Rohter in the *New York Times,* the ex-president wrote a two-volume, thirteen-hundred-page history and defense of his administration titled *Mis tiempos: Biografia y testimonio politico* (title means ''My Times: Biography and Political Testament''). Composed of excerpts from the detailed diaries he kept as president along with autobiographical notes and commentary on current national issues, *Mis tiempos* offers an unusual inside look at the normally veiled workings of the Mexican executive power. López Portillo is also the author of several other works, including the novels *La vida al traves de la muerte* (1964; title means ''Life Across Death''), *Quetzalcoatl* (1965; translation published in 1982 as *Quetzalcoatl: In Myth, Archeology and Art*), and *Don Q: Conversaciones sobre la yoeidad y otras trascendentalidades* (1969). *Ellos Vienen: la conquista de Mexico* (1987), was translated by Beatrice Berler as *They Are Coming: The Conquest of Mexico* and released in 1992. An accomplished painter, López Portillo also created the illustrations for this work. López Portillo's interest in Mexico's past is explored in *Dinamica Politica de Mexico,* a four volume set whose first volume was published in 1993.

López Portillo has been married twice, first to Maria del Careen, by whom he has three children: one son and two daughters; and second to Alexandra, by whom he has two children: Navila and Alejandro.

Further Reading

López Portillo's diplomacy with the United States can be traced in Peter H. Smith, *Mexico: The Quest for a United States Policy* (1981) and in Robert H. McBride, editor, *Mexico and the United States* (1981). *New York Times* correspondent Alan Ridings probed the issue of corruption in his book *Distant Neighbors: A Portrait of the Mexicans* (1984). For more information, please see *New Republic* (February 7, 1981); *New York Times* (November 28, 1988); *Proceso* (November 14, 1988); and *Spectator* (May 6, 1978). □

Federico García Lorca

The poetry of the Spanish author Federico García Lorca (1898-1936) is marked by brilliance, original-

ity, and dramatic flair. His plays are among the best examples of 20th-century poetic drama.

In the 20th century Federico García Lorca, Miguel de Unamuno, and José Ortega y Gassett are perhaps the Spaniards most widely known in international circles, Lorca for his poetry and the dramatic circumstances of his death, the other two for their philosophical and political ideas. In Spain, Lorca was a member of the Generation of 1927, largely a group of outstanding poets (Jorge Guillén, Pedro Salinas, and Rafael Alberti, among others). Lorca's generation, which followed Unamuno's famous Generation of 1898, dominated Spanish letters during the decade prior to the Spanish Civil War.

Federico García Lorca was born in Fuentevaqueros, a village near Granada, on June 5, 1898. His father, Don Federico García, was a respected and prosperous landowner; his mother was Vicenta Lorca, from whom the poet said he received his intelligence and artistic inclinations. (Thus by Spanish custom he should be called by his patronym, García, but he himself preferred to be called Lorca.) The family moved to Granada in 1909, and Lorca attended the schools there, graduating from secondary school in 1914.

After attending the University of Granada for a time, Lorca went to Madrid in 1919 and entered the famous Residencia de Estudiantes to continue his university work. The Residencia, or living quarters, was a center of liberal activity in generally conservative Spain. Young Lorca was much more in his element in metropolitan Madrid than in provincial Granada, and he soon joined the radical young groups of students, exploring novel ideas and spending much time in the cafés. He stayed in the Residencia (except for summers) until 1928, without ever choosing a course of study.

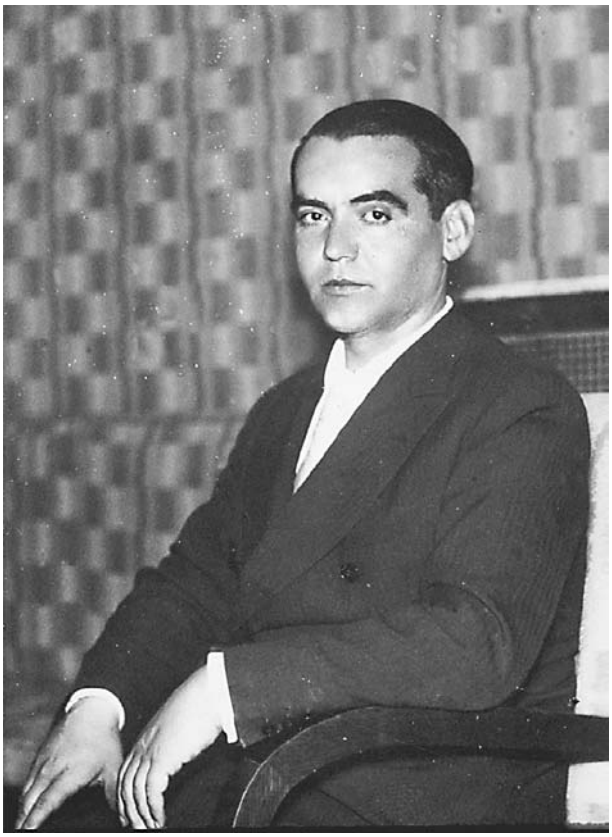

In the Residencia about 1921 Lorca met the painter Salvador Dali, then also a student, and the two formed a personal and artistic attachment. Dali later emphasized the strong physical presence of Lorca's personality, his dominance, charm, and magnetism. Dali's sister, on the contrary, found Lorca short, swarthy, and somewhat ungainly—almost homely. The attachment to Dali proved to be a crucial personal problem for Lorca, and it was not settled until Lorca left Spain in 1929.

Early Works

Lorca's first publication was *Impresiones y paisajes,* a description of an Andalusian trip in 1918. In 1920, after meeting Gregorio Martínez Sierra in Madrid, he staged an insignificant dramatic piece. His first poetic publication was *Libro de poemas* (1921), influenced by Juan Ramón Jiménez, Rubén Darío, and others. During the early 1920s Lorca wrote the poems for his first important book, Canciones, which was published in 1927. *Canciones* reveals the two strong influences on Lorca's poetic formation: the traditional and the vanguard. Of the traditional he utilized the ballad and other popular forms and the Andalusian themes; of the vanguard (called ultraism in Spain) he developed the tendency toward novel and surprising metaphor and a syntax without normal connecting and relating words.

In 1928, during his years of intense personal crisis and feverish literary activity, Lorca published his *Romancero gitano* (*Gypsy Ballads*), the book which gave him his international reputation. The *Gypsy Ballads* is concerned with the omnipresence of the sexual instincts, forever threatened by repression but breaking out and often leading to death. Lorca chose the gypsy as a character because the gypsy represents the natural man, whose instincts and vital passions are not repressed by moral and cultural training. Lorca's gypsies are therefore usually in conflict with their society, which seems to be persecuting them. In Spain the *Gypsy Ballads* was viewed as a daring book, for most of the 18 ballads explore the total range of sexuality, normal and abnormal. The most popular ballad graphically describes a normal sexual experience, but others concern incest, homosexuality, and the sexual awakening in a nun.

In form the *Gypsy Ballads* comprises traditional ballads, characterized by the swinging rhythms associated with this form. Lorca develops many of them in a dramatic context, with an interplay of character and situation, at times even including himself. Above all, Lorca reveals in this book his extraordinary talent for creating striking and memorable metaphors. Although only a few literary men understood the poet's artistic intent, great numbers of people read the book and memorized the most striking stanzas. This book in fact made Lorca something of a celebrity as well as a recognized poet.

''Poet in New York''

In 1929 Lorca, still suffering from serious emotional problems, arrived in New York and settled in a dormitory at Columbia University. During his year in New York and nearby Vermont, Lorca wrote the powerful *Poeta en Nueva York* (*Poet in New York*), a book of poems so revolutionary he did not dare to publish it during his lifetime. *Poet in New York* has a double theme: the poet's personal struggles with himself and his general struggle with the great city and its masses. On the streets of New York and in rural Vermont, the poet battles with his homosexuality, lonliness, and suicidal tendencies, finally recovering his equilibrium. He depicts the depersonalizing effects of mass living in the city. His resolution of the two themes is contained in two odes. His ''Ode to Rome'' challenges the Christian Church to reform itself and reach out to the masses; his ''Ode to Walt Whitman'' is the poet's ringing demand for absolute personal freedom.

Career as a Playwright

During the 1920s Lorca dedicated himself to poetry, but in the 1930s he devoted his energies to the drama. Soon after he returned to Spain in 1930, the Second Republic was created, ushering in a period of intense cultural activity. Lorca himself became one of the directors of La Barraca, a traveling theatrical group responsible for presenting plays (usually of earlier periods) in the provincial towns. At the same time Lorca developed his own plays. While in New York he had written *Así que pasen cinco años,* a surrealist piece; in 1930 he had a successful premiere of *La zapatera prodigiosa,* a sparkling play of traditional Andalusian theme.

Lorca's first resounding dramatic success was *Bodas de sangre* (*Blood Wedding*), premiered in 1933, a powerful poetic drama in which the vital passions ride roughshod over established social conventions. In 1934 his *Yerma,* another poetic drama, which explores the thwarting of the maternal instinct, enjoyed a long run in Madrid. In 1935 he saw the premiere of *Doña Rosita la soltera,* a tender play which traces the fading of a passionate young woman into the barrenness of spinsterhood. Finally in 1936 he wrote *La casa de Bernarda Alba* (*The House of Bernarda Alba*), a realistic drama of social protest, not staged until 1945. Of these plays, *Bodas de sangre, Yerma,* and *La casa de Bernarda Alba* are still living dramas, staged especially by college theaters.

In the 1930s Lorca's poetic production was diminished but distinguished by high quality. His *Diván del Tamarit,* written about 1931 but not published until 1936, presents the poet's desperate state of loneliness because of a lost love. His long poem *Llanto por Ignacio Sánchez Mejías* (*Lament for the Death of a Bullfighter*), carefully orchestrated in four sections, describes the bullfighter killed in the ring as a modern existential hero. His last poems, *Sonetos del amor oscuro,* were published only partially, because of their overt homosexual theme.

In 1936, at the beginning of the Spanish Civil War, Lorca went home to Granada. He was taken into custody by the Nationalist forces controlling the town, perhaps because of his personal connections, perhaps because of his known sympathies for the Republican cause. In the terrible confusion reigning, even his friends in the Falange failed to save him, and he was shot on the morning of Aug. 19, 1936. The complete circumstances surrounding his death remain a mystery.

Further Reading

Lorca's complete works are available in Spanish in a single-volume edition; the most extensive biography about him is also in Spanish. Four studies in English which treat the poet's life and works are Arturo Barea, *Lorca: The Poet and His People* (trans. 1944), which concentrates on Lorca's Andalusian background; Edwin Honig, *García Lorca* (1944; rev. ed. 1963), a traditional study which emphasizes Lorca's poetry; Roy Campbell, *Lorca: An Appreciation of His Poetry* (1952), which contains good translations as well as criticism of the poetry; and Carl W. Cobb, *Federico García Lorca* (1967), which summarizes Lorca's career, stressing the importance of his homosexuality in relation to the iconoclasm in his work. □

Audre Lorde

The African-American poet Audre Lorde (1934-1992) wrote poetry exploring the relationships between lovers, children and parents, and friends in both a very personal and a socially relevant manner. She was a feminist poet who challenged racial and sexual stereotypes.

Audre Lorde was born in Harlem on February 18, 1934, to West Indian immigrants Frederick Byron and Linda Belmar Lorde. She was an introverted child who did not speak until she was five years old. When she began to communicate, she answered questions with poetry that she had memorized. The limitations of her poetic store forced her at 12 or 13 to compose her own verse.

Lorde attended a Catholic elementary school where she was the first African-American student. She suffered in an environment hostile to her own culture. The nuns, for instance, complained her braids, typical of most little African-American girls, were inappropriate for school.

At Hunter College High School she met Diane DiPrima, who like Lorde was already interested in being a poet. At 15 her first published poem, a tribute to her first love, appeared in *Seventeen* magazine because the adviser for the high school paper found it too romantic. While in high school Lorde also participated in John Henrik Clark's Harlem Writers' Guild. She credits John Clark, a African-American nationalist, with teaching her about Africa despite his distrust of her interracial and bohemian interests. In 1951 Lorde enrolled at Hunter College. After several years of working at odd jobs and attending classes, she received her B.A. in English literature and philosophy in 1959. In 1954 she had spent a year at the National University of Mexico.

In 1961 Lorde received a Master's in library science from Columbia University and worked as a librarian in the Mount Vernon Public Library (1960-1962), St. Clare's School of Nursing (1965-1966), and The Town School (1966-1968). In 1962 she married a white attorney, Edwin Ashley Rollins, and subsequently had two children, Elizabeth and Jonathan.

In 1967 Diane DiPrima urged her to prepare a manuscript for a first book to be published by Poets Press. Before *The First Cities* (1968) appeared in print, Lorde was offered a six-weeks' poet-in-residence at Tougaloo College in Mississippi, an experience that was pivotal. It was her first trip to the Deep South and her first time teaching. Tougaloo exposed Lorde to an almost all-African-American environment in 1968 when African-American students were becoming militant. There she wrote all the poems of *Cables to Rage* (1970), realized teaching was far more fulfilling than library work, and met Frances Clayton, a white woman who later became her live-in lover when her children were seven and eight.

On her return to New York Lorde decided to end her marriage and embarked on a teaching career which included a year in the SEEK program of the City University of New York, a pre-baccalaureate program for disadvantaged students; a brief stint at Lehman College where she taught white education students a course on racism; about ten years (1970-1981) as an English professor at John Jay College of Criminal Justice; and a full professorship at Hunter College from 1981 into the 1990s.

Lorde's poetry reflected the many contradictions of her life. She wrote a complex verse which was both intensely personal and militantly social. Perhaps the majority of her poems dealt with the emotions, both subtle and fierce, of relationships between lovers, children and parents, and friends. Often this work was nonracial in its presentation. At the same time, Lorde, whose politics reflected a paradoxical mixture of interracial socialism and African-American cultural nationalism, was acutely attuned to the oppressive conditions of American contemporary society. Her poetry was often aimed to slay the dragons of sexism and racism.

Much of Lorde's work concentrated on the victims of American urban life; the children destroyed by neglect and violence; and African-American women, who she felt were devalued by everyone including African-American men. Two of her most memorable poems were ''Power,'' which responded with rage to the killing of a ten-year-old boy by a New York policeman who was acquitted of murder, and ''Need: A Choral Poem,'' a striking piece in which the first person voices of two African-American women murdered by African-American men alternate with a chorus (*Chosen Poems, Old and New* [*1982*]). The latter poem revealed a skill for dramatic rendering which is clear in other poems, such as ''Martha'' in *Cables to Rage* (1970), a poem which depicted the nightmarish recovery of a former lover who almost dies in a fatal car accident. Other poems, such as ''Coal'' in *Coal* (1976), were densely metaphoric.

Lorde's other works include *From a Land Where Other People Live* (1973), a volume which introduced the use of African mythology for feminist purposes in one poem, ''The Winds of Orisha.'' (Lorde had originally included a lesbian erotic poem, ''Love Poem,'' but removed it when Dudley Randall, the publisher of Broadside Press, naively expressed puzzlement about its meaning. In this volume the poem ''For Each of You,'' a message to African-American people, concluded:

> Speak proudly to your children
> wherever you may find them. Tell them
> you are the offspring of slaves
> and your mother was a princess in darkness.

New York Head Shop and Museum (1974) explored the harsh conditions of urban life. *Between Ourselves* was published in 1976, and *The Black Unicorn* (1978) exploited further a pantheon of Yoruba goddesses in the service of feminism. *Our Dead Behind Us* (1986) and *Sister in Arms* (1985) were continuations of Lorde's unique blend of the personal and political.

Lorde's prose includes *Uses of the Erotic: The Erotic as Power* (1979); *The Cancer Journals* (1980), a record of her courageous struggle against breast cancer; *Zami: A New Spelling of my Name* (1982), an autobiography about growing up in the 1950s that Lorde called a biomythology,'' ''a fiction''; *Sister Outsider* (1984); and *A Burst of Light* (1988).

Lorde died on November 17, 1992 losing her 14-year battle to breast cancer. The New York state poet laureate, died at her home in the fashionable Judith's Fancy section of St. Croix in the U.S. Virgin Islands. She had spent seven years on the island, where she was known by an African

name, Gamba Adisa, which reflected her advocacy of pan-African issues.

In June 1996, Lorde's life was committed to film. Ada Gay Griffin and Michelle Parkerson's biographical film ''A Litany for Survival: The Life and Work of Audre Lorde,'' was made for the ''Point Of View'' series.

The film traced Lorde's life from birth through her battle with cancer. Griffin and Parkerson stitched together Lorde's many lives, from raising her two children to be ''warriors,'' to speaking at rallies, to leading university poetry workshops. Part of the stitching includes a brilliantly edited soundtrack of Lorde's voice, period sounds and music montages.

The film explored Lorde's attraction to the underground lesbian subculture of downtown New York when it was tiny, quiet and suppressed in the 1950s. Before American politics hit the streets, Lorde found being black, female and lesbian made her ''triply invisible.'' Lorde tells Griffin and Parkerson her life was fundamentally changed witnessing civil rights clashes in the Deep South firsthand while teaching at Mississippi's Tougaloo College in the watershed year of 1968. Poetry, she realized, had to become public, political and expressive of change as much as of inner sensibilities.

Her colleagues Sonia Sanchez and Adrienne Rich perhaps best explained what made Lorde's evolution special. Like Neruda and Whitman before her, Lorde melded a passionate, erotic vision with an eloquent, bluesy verbal music toward explicit political ends.

Lorde's last battle was with breast cancer for 14 years, and the camera followed her from robust health until she was bald and raspy-voiced, though still talkative. Before she died, Lorde told the filmmakers something which encapsulates her personality: As motivation during cancer therapy, she would envision her cancer cells as white South African policemen. Apartheid's battle, at least, was finally won.

Further Reading

Lorde appears in the *Dictionary of Literary Biography: Afro-American Poets Since 1955* (Volume 41). For further biographical and critical information, see also Lorde, *Sister Outsider* (1984); Claudia Tate, *Black Women Writers At Work* (1983); Mari Evans, *Black Women Writers 1950-1980* (1984); Gloria T. Hull, ''Living on the Line: Audre Lorde and *Our Dead Behind Us*'' in *Changing Our Own Words* (1989); and Chinosole, ''Audre Lorde and Matrilineal Diaspora'' in *Wild Women in the Whirlwind* (1990). Also see *Chicago Tribune,* November 19, 1992; *LosAngeles Times,* November 19, 1992; and June 21, 1996, (Home Edition). □

Hendrik Antoon Lorentz

The work of the Dutch physicist Hendrik Antoon Lorentz (1853-1928) on electromagnetic theory led to notions equivalent to some basic postulates of the special theory of relativity.

Hendrik Antoon Lorentz, the son of Gerrit Frederik Lorentz and his wife, Geertruida van Ginkel, was born on July 18, 1853, in Aarnhem. At the age of 9 he mastered the use of a table of logarithms. In high school he excelled in the sciences, as well as in history and languages. In 1870 he passed the examinations to qualify for the University of Leiden. By the end of the next year he had become a doctoral candidate.

During the next 2 years Lorentz taught high school physics and mathematics in Aarnhem. In June 1873 he returned to Leiden and received his doctoral degree; his dissertation revealed at one stroke his extraordinary grasp of what constituted at that time the most advanced and most portentous part of theoretical physics, J. C. Maxwell's electromagnetic theory. Lorentz was not only among the relatively few on the Continent who at that time were thoroughly familiar with Maxwell's theory, but his dissertation carried some of Maxwell's ideas considerably further.

By a fortunate coincidence, Dutch university education was expanded in 1877. At the University of Leiden a new chair in physics was set up for theoretical physics with the 24-year-old Lorentz as its first occupant. The next 20 years in Lorentz's life were a time of quiet, almost isolated study. He kept abreast of the latest publications in physics without, however, trying to make personal contacts with physicists abroad. When one day he was told about a foreign-looking man wandering about on Leiden's main street, his spontaneous reaction was: ''I hope he will not turn out to be a physicist.'' He did not in fact make his first international contact until 1897. By then he had become the father of two

daughters and a son, following his marriage in 1881 to Aletta Kaiser, the niece of his physics professor at Leiden, P. Kaiser.

After his appearance at the Congress of German Scientists and Physicians in Düsseldorf in 1897, Lorentz became a central figure of international gatherings of physicists. This was due only in part to the charm of his personality and to his ability to speak in a highly literary style in German, English, and French. The 20 years spent in the privacy of his study where, as his children put it, he walked up and down like a polar bear, had been rich in creative results. First came his highly successful textbooks in calculus and physics, the latter of which went through nine editions. Far more important was the gradual development of his electromagnetic theory, in which electromagnetism was based strictly on the existence of electrons that acted on each other through a stationary ether. His assumptions led directly to the interrelation between the frequency of the field and the value of the refractive index.

These researches led Lorentz to the question of electrical and optical phenomena in moving bodies, a crucial issue in electromagnetic theory. As is well known, the uniform motion of bodies leaves those phenomena unchanged. In 1895 Lorentz put forward the now famous transformation equations that explain this situation, or rather leave the fundamental equations of electromagnetism in the same form in all reference systems moving with uniform velocity with respect to one another. In 1903 Lorentz derived the principle that electromagnetic and optical phenomena are independent of the velocity of the system in which they take place, as long as the velocity is smaller than the velocity of light. The principle is known as Lorentz's principle of correlation, and its content is equivalent to that of the special theory of relativity spelled out by Albert Einstein with more incisive generality in 1905.

The most spectacular success of Lorentz's electromagnetic theory was not its anticipation of some of Einstein's great insights, but rather the explanation of the splitting of spectral lines in strong magnetic fields, first observed by Pieter Zeeman in 1896. The discovery and the explanation made Zeeman and Lorentz the joint recipients in 1902 of the Nobel Prize for physics. Lorentz's electron theory received a full-fledged treatment in 1906 in his lectures at Columbia University, published under the title *The Theory of Electrons*. This first visit to the United States was followed by three more after World War I, to the California Institute of Technology and to Mt. Wilson Observatory.

After the war Lorentz was president of the famous Solvay Conferences for physics, a telling evidence of his stature in a generation that produced a galaxy of geniuses in physics. In his own country he served as director of the very complex studies preliminary to the closing of the Zuiderzee. Although in 1912 Lorentz became curator of the laboratory of the Teyler Stichting (Institute) in Haarlem, he continued at Leiden his Monday morning lectures, which were often attended by leading physicists from abroad. He died after a short illness on Feb. 4, 1928.

Further Reading

Excellent insights into personal, scientific, and civic aspects of Lorentz's life are given in the collection of essays edited by his daughter, Geertruida Luberta De Haas-Lorentz, *H. A. Lorentz: Impressions on His Life and Work* (trans. 1957). For an authoritative discussion of Lorentz's role in the development of modern physics consult E. T. Whittaker, *A History of the Theories of Aether and Electricity* (1910; rev. ed., 2 vols., 1951-1953). □

Konrad Z. Lorenz

The animal psychologist Konrad Z. Lorenz (1903-1989) did much work in the field of the physiology of animal behavior and on the development of social relationships, particularly imprinting. He also explored the relationship between animal behavior and human sociology.

Konrad Z. Lorenz was born on November 7, 1903, in Altenberg, Austria. His father was already a world-renowned surgeon, having created a hip-joint operation procedure. Young Lorenz studied medicine at Columbia University and at the University of Vienna. In addition to his medical degree, he obtained the Ph.D. in zoology at the University of Vienna where in 1937 he was appointed lecturer in comparative anatomy and animal psychology. In 1940 he was appointed professor of comparative psychology and head of the department at the University of Konigsberg; however, in 1943 he was drafted into the German army as a psychiatrist. He was taken prisoner of war by the Russians in 1944 and released in 1948. Shortly thereafter he became head of the Research Station for the Physiology of Behavior at the Max Planck Institute for Marine Biology. In 1956 he became co-director, along with ethologist Gustav Kramer and physiologist Erich von Helst, of the Max Planck Institute for Behavioral Physiology in Seeweisen, Bavaria, a position he retained until his retirement in 1973. It was also in 1973 that, along with two other zoologists, Nikolaas Tinbergen and Karl von Frisch, he was awarded the Nobel Prize for Physiology or Medicine, the first time any individual in the behavioral sciences had been so honored. From 1973 to 1982, Lorenz served as director of the Department of Animal Sociology, Institute of Comparative Ethology, Austrian Academy of Science. He was later director of the Ethological Research Station at the Konrad Lorenz Institute of the Austrian Academy of Sciences.

Lorenz's contributions to the study of animal behavior were immense, but his work on the development of social relationships, especially the phenomenon of imprinting, deserves special note. In his research Lorenz emphasized the importance of the direct observation of animal behavior under natural conditions. One of the theoretical strengths of Lorenz's work was his attempt to combine evolutionary and causal explanations of behavior. The fledgling science of ethology was founded in the early 1930s by Oscar Heinroth, director of the Berlin aquarium, with whom Lo-

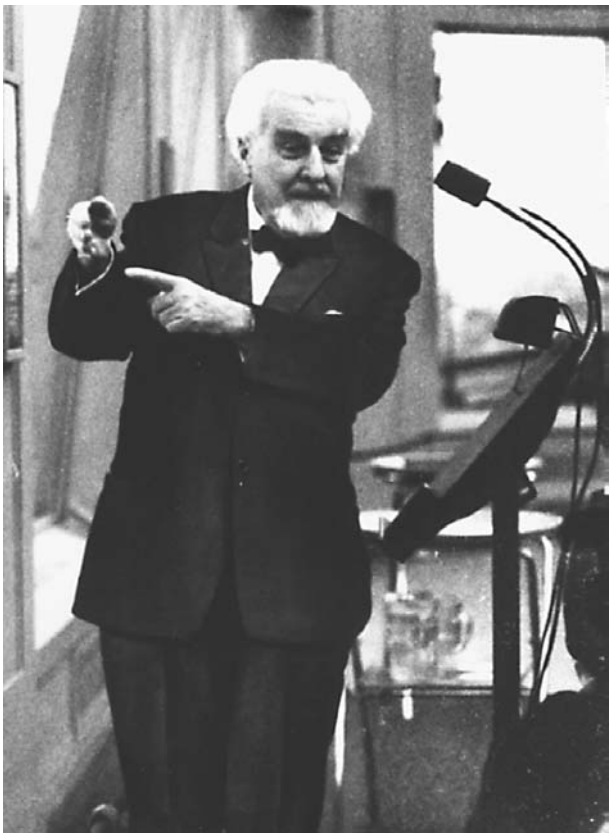

renz had a long-standing friendship. That relationship profoundly affected Lorenz's view of the science of studying behavior. One of Lorenz's earliest contributions was the introduction of the concept of *angeborener Auslösemechanismus* (''innate releasing mechanism'' or IRM). Also, in 1935 Lorenz coined the term *Prägung,* or ''imprinting,'' to denote the rapid process of learning during the sensitive period in early development.

Lorenz's best-known book among social scientists, *On Aggression* (1966), prompted considerable discussion because of his contention that for animals intragroup aggression might have beneficial consequences. Prior to the publication of *On Aggression,* however, Lorenz had published three other books: *King Solomon's Ring* (1952), a charming introduction to the evolution of behavior; *Man Meets Dog* (1954); and what Lorenz himself considered his most important contribution, *The Evolution and Modification of Behavior* (1965), a reply to Donald Lehrman's 1953 critique of his work published in the *Quarterly Review of Biology*. In 1970 and 1971, Harvard University Press published a two-volume compendium of Lorenz's papers, most of which were originally published in German, entitled *Studies in Animal and Human Behavior*. The volumes brought together in one place much of Lorenz's thinking on studies of genetically-determined patterns of behavior to describe evolutionary sequences and relationships among species.

However, there was another side of Konrad Lorenz which showed a psychologist of great breadth who was interested in learning theory, social psychology, psychology of science, and the political implications of evolutionary genetics. In 1973 he published *Civilized Man's Eight Deadly Sins,* in which he explained in dramatic didactic tones that humans' capacity for genocide is based on social devices that separate cultures and make individuals from different cultures seem nonhuman. His next book, *Die Rückseite des Spiegels* (translated as *Behind the Mirror* or *The Other Side of the Mirror*), published in 1977, makes a valuable contribution to a basic problem in the philosophy of psychology—namely, the question of conscious experience in other animals and the mind-body relationship. A later book, *The Year of the Greylag Goose* (1979), is a return to some of his original concerns in the study of animal behavior.

In addition to the Nobel Prize, Lorenz received numerous professional honors. He held eight honorary degrees from universities in Europe and North America. He received the Gold Medal from the New York Zoological Society and the Austrian Award for Distinction in Science and Art, as well as many other awards and prizes. Konrad Lorenz did most of his post-retirement work from his childhood home in Altenberg, Austria. Lorenz died February 27, 1989, of kidney failure at his home. He was 85 years old.

Further Reading

The major intellectual positions and views on science and human nature of Konrad Lorenz are traced in *Konrad Lorenz: The Man and His Ideas* (1975) by Richard I. Evans. A critical review of some of Lorenz's work is found in Lehrman's ''A critique of Konrad Lorenz's theory of imitative behavior,'' published in the *Quarterly Review of Biology* (1953). Other reviews of Lorenz and his work are found in the November 1974 issue of *Psychology Today* and in *Science* 182 (1973). □

Pietro and Ambrogio Lorenzetti

The art of the Italian brothers Pietro (active 1306-1348?) and Ambrogio (1319-1348?) Lorenzetti emerged from the middle-class world of late medieval Siena and was one of the varied manifestations of Tuscan Gothic painting.

There is little documentary evidence for either Pietro or Ambrogio Lorenzetti, but their fraternal relationship is proved by an inscription transcribed from frescoes of 1335 (now lost) for a hospital in Siena. This sole record of collaboration would indicate that in spite of stylistic connections between them their careers unfolded separately, a conclusion borne out by the distinctiveness of their work.

Early Work

Pietro seems to have been the elder, for there is documentary mention of him as early as 1306. His first known

work is the *Madonna and Saints* altarpiece (signed and documented 1320; Arezzo). The format and facial types derive from Duccio, certainly Pietro's first master. An interest in space observable in the Annunciation above the Madonna and Child continues the tradition of Duccio's *Maestà*. In the taut interaction of the Madonna and Child, conveyed by the tension of drapery, glance, and gesture, another source of Pietro's art is discerned—the sculpture of Giovanni Pisano.

That Ambrogio's earliest known work, the *Madonna and Child* (dated 1319; Vico l'Abate), was painted during a sojourn in Florence (ca. 1319-1321) underscores his role as an intermediary between Sienese and Florentine styles. The clear geometry of the figures and throne and the blunt confrontation of image and observer reveal that Ambrogio had learned the lesson of Florentine monumentality and austerity. Again in 1327, when he was admitted as a painter to the Florentine guild of physicians and apothecaries, and in 1332 there is proof of Ambrogio's presence in Florence.

Mature Work

Two works of the 1320s—Ambrogio's frescoes for the Chapter House of S. Francesco, Siena (ca. 1326), and the predella of Pietro's Carmelite altarpiece (signed and dated 1329; Siena)—indicate the emergence of both men as narrative painters. Ambrogio's Franciscan scenes show a major concern for the depiction of space with architectural settings and for the psychological differentiation of characters, while Pietro's scenes from the history of the Carmelite order (below the main panel of the *Madonna and Saints*) emphasize the decorative effects of interwoven color and pattern.

Also from the 1320s are frescoes in the south transept of the Lower Church of S. Francesco, Assisi, by Pietro and his shop. In these Passion scenes Pietro achieved a masterful synthesis of drama and decoration, influenced by Giotto's art at Sta Croce, Florence. The *Deposition* and *Entombment,* with their interlocked silhouettes of mourners hovering around the racked body of Christ, are religious tableaux of immeasurable pathos.

Ambrogio's fully mature art is first encountered in the *Maestà* (Madonna in Majesty) altarpiece at Massa Marittima (ca. 1330). By emphasizing the dramatic involvement of the Madonna and Child with the ranks of saints and angels, Ambrogio endowed an abstract theme with a new warmth. The figures are ornamented with lavishly tooled gold, but the effect of the work is not stylish, as in Simone Martini's elegant *Maestà* fresco in Siena. Three beguiling Virtues seated on the steps of the throne foreshadow the allegorical complexity and freshness of invention in Ambrogio's frescoes for the Sala della Pace in the Palazzo Pubblico of Siena (signed and documented 1338-1339), the crowning work of his career.

Ambrogio set forth on the walls of the Council Chamber the most comprehensive program of secular art of the Middle Ages, a ''pictorial *Summa* of government'' (Rowley, 1958). The allegories of good and bad government incorporate a vast range of imagery drawn from medieval scholastic and antique sources. As evidence of the results of just or oppressive rule, panoramas of the city and country depict conditions of joyous prosperity or desperate decay. Here Ambrogio's models were his own town and townsmen of Siena and the fields, farms, and peasants of the rolling Tuscan countryside. The depictions of houses, shops, costumes, animals, and landscape provide both a splendid mural decoration and a document of late medieval Italian life. The tiny panels *Townscape* and *Landscape* (Siena) are probably contemporary with the Sala della Pace frescoes and are of importance as the first examples since antiquity of the depiction of places for their own sake, that is, not as background to religious or secular themes.

The last known works by the Lorenzetti brothers are three signed and dated altarpieces: the *Nativity of the Virgin,* by Pietro (1342; Siena); the *Presentation in the Temple,* by Ambrogio (1342; Florence); and the *Annunciation,* by Ambrogio (1344; Siena). Pietro used as the setting for the *Nativity* the bedroom, antechamber, courtyard, and familiar domestic objects of a middle-class Sienese house. For the first time in Christian art a religious subject was given a specifically secular atmosphere. But at the same time Pietro made of his altarpiece a sumptuous surface of color and pattern.

Ambrogio infused the ritual of the *Presentation* with human feeling in the motherly figure of Mary and the swaddled Infant sucking his thumb in unconcerned innocence. A few years earlier the painter had captured a mood of maternal tenderness and strength on a more intimate scale in the *Madonna del Latte* (Siena). The temple setting for the *Presentation,* in the guise of a medieval church interior, provided Ambrogio with the occasion to exploit to the fullest his interest in space defined by architecture. The illusion achieved by the use of an axial perspective system foreshadowed the ''demonstrations'' of space construction that became a primary concern of the Renaissance artist-theorists of the next century.

As there is no further documentary notice of Pietro after 1344 or of Ambrogio after 1347, when he addressed the Council of Siena, it is assumed that the two brothers perished in the plague of 1348, which decimated the population of Tuscany and enfeebled the next generation of creative talent.

Further Reading

George Rowley, *Ambrogio Lorenzetti* (2 vols., 1958), an individualistic and debated interpretation, is filled with acute analyses of style and a brilliant iconographical dissection of the Sala della Pace frescoes. E. T. DeWald, *Pietro Lorenzetti* (1930), contains sound stylistic analyses, although some conclusions have been revised by more recent critics. The article on the Lorenzetti brothers by Luisa Becherucci in the *Encyclopedia of World Art,* vol. 9 (1964), is particularly useful for documentation and as a review of critical opinion. John White, *Art and Architecture in Italy, 1250-1400* (1966), is a masterful survey of late medieval Italian art with penetrating critical essays on individual artists. Evelyn Sandberg Vavalà's *Uffizi Studies* (1948) and *Sienese Studies* (1953) present the history of Florentine and Sienese painting based on a close formal analysis of paintings in the principal galleries of the two cities. Ferdinand Schevill, *Siena: The Story of a Mediaeval Commune* (1909), is old but still useful. □

Philibert de l'Orme

The French architect Philibert de l'Orme (1510/15-1570), or Delorme, established on French soil true classical standards in architecture.

Philibert de l'Orme was born in Lyons, the son of a master mason. He went to Rome about 1533 to measure and excavate ancient Roman about buildings. In the humanist circle he frequented, he met Cardinal Jean du Bellay and François Rabelais, the cardinal's secretary, who became his friend. l'Orme returned to Lyons in 1536, where he built the house of Antoine Bullioud.

Du Bellay called l'Orme to Paris in 1540 to design his château at St-Maur-lès-Foussés, of which l'Orme boasted that it was the first building in France ''to show how the proportions and measures of architecture should be observed.'' This single-story structure, reminiscent of Giulio Romano's Palazzo del Tè in Mantua, was the first building in France to have a horseshoe staircase and to use a single columnar order, the Corinthian, in all elements of its decoration.

Henry II in 1547 appointed l'Orme superintendent of buildings. For Henry II the architect built the tomb of Francis I at St-Denis (1547-1557).

Diane de Poitiers, mistress of Henry II, commissioned l'Orme to build her château at Anet (1547-1552), which was remarkable not only for its new monumentality and correct classicism but also for its brilliant originality. Only the chapel, entrance gate, and *avant-corps* (frontispiece at the house entrance) remain, the last element, however, now standing in the courtyard of the École des Beaux-Arts in Paris. The chapel was unique in France for the use of the circle as the figure of design; the entrance for the interaction of block forms discreetly ornamented with Doric columns; and the *avant-corps,* l'Orme's adaptation of the medieval château entrance bay, for the massive proportions of its orders.

When Henry II died in 1559, his widow, Catherine de Médicis, immediately dismissed l'Orme and replaced him with her countryman Primaticcio. During his period of disgrace l'Orme wrote two treatises: *Nouvelles inventions pour bien bastir et à petits frais* (1561), on the practical engineering of vaults and roofs, and *Architecture* (1567). The latter work, though exceedingly entertaining reading because of its many anecdotes, is very sound in practical advice to patrons and builders. About 1563 Catherine recalled l'Orme to enlarge St-Maur for her son, Charles IX, and to build her new palace of the Tuileries in Paris. Only the lower section of the central pavilion of the Tuileries was complete at the time of l'Orme's death.

Further Reading

There are two excellent works in English that provide information on Philibert De l'Orme, both by Anthony Blunt: *Philibert de l'Orme* (1958) is a lucid monograph deficient only in the wasted opportunity to make vivid both the artist and his times by developing the rich personalities of l'Orme and his contemporary associates. Blunt wisely avoids the issue of latent mannerism in the architect's style in order to establish positively his classical contributions. *Art and Architecture in France, 1500-1700* (1953; 2nd rearranged impression 1957) includes an incisive summary of l'Orme works and is especially instructive because of the clarity of Blunt's stylistic analyses. □

Pierre Loti

The French novelist Pierre Loti (1850-1923) is noted for his picturesque romances, abounding in descriptions of the exotic spots he visited in a lifetime of travel.

Pierre Loti was born Julien Viaud at Rochefort on Jan. 14, 1850, to Protestant parents. Deeply religious as a child, he lost his faith during adolescence, and in his later writings he frequently expressed a longing to regain it. In 1867, after graduating from navy school, he went to sea as a midshipman, was promoted to lieutenant in 1881, and received his first command in 1898. Loti's naval career necessarily entailed long absences from France. He spent much time in Levantine ports and in the Far East. In the course of his travels Loti had various love affairs that, often with slight alterations, provided the plots of his exotic novels. His first book, published anonymously in 1879 under the title *Aziyadé,* told of his amours with a Circassian slave girl he had met during a stay in Salonika and Constantinople 3 years previously. *Le Mariage de Loti* (1880) related the less poignant, more sensual relations he had enjoyed with several native girls at Tahiti, where he had spent some time in 1872. It was followed by *Le Roman d'un Spahi* (1881), the action of which occurred in Senegal, and by *Madame Chrysanthème* (1887), in which Loti evoked the temporary marriage he had contracted with a Japanese girl at Nagasaki.

Loti's fin-de-siècle readers were captivated by the blend of gentlemanly eroticism and fashionable melancholia that his books exuded. The novels for which Loti is chiefly remembered, however, were set in France. *Mon Frère Yves* (1883) told the story of Loti's Breton friend Pierre Le Cor and the single vice—drinking—of which Loti succeeded in curing him. Its sequel proved to be Loti's masterpiece: *Pêcheur d'Islande* (1886) dealt with the heroic lives of the Bretons who sailed every year to dangerous fishing grounds in Icelandic waters, and with the lives of their wives and sweethearts, who often never saw them again. *Ramuntcho* (1897) has also retained its charm. Set in the Basque country, this story centers on the conflict between human love and the claims of religion.

In addition to his novels, Loti wrote a great number of travel books. The best include *Au Maroc* (1890)—he visited Fez before Morocco became a French protectorate—and *Vers Ispahan* (1904), which narrated a journey he undertook through Persia in 1900. These books present an interesting picture of certain Islamic countries immediately before they

became subject to Western commercial exploitation and were overrun by tourists—developments that Loti deplored.

The French Academy elected Loti a member in 1891. He died, after a long illness, at Hendaye on the Basque coast on June 10, 1923.

Further Reading

A biography of Loti in English is Edmund B. F. D'Auvergne, *Pierre Loti: The Romance of a Great Writer* (1926). Brief studies of Loti are in Albert L. Guerard, *Five Masters of French Romance* (1916), and Denis Saurat, *Modern French Literature, 1870-1940* (1946). For general background see William A. Nitze and E. Preston Dargan, *A History of French Literature* (1922; rev. ed. 1927), and Alan William Raitt, *Life and Letters in France: The Nineteenth Century* (1966).

Additional Sources

Blanch, Lesley, *Pierre Loti: portrait of an escapist,* London: Collins, 1983.

Blanch, Lesley, *Pierre Loti: the legendary romantic,* San Diego: Harcourt Brace Jovanovich, 1983. □

Lorenzo Lotto

The Italian painter Lorenzo Lotto (ca. 1480-1556), one of the great masters of the Venetian Renaissance, is known for his well-articulated yet gently rendered portraits, soft and rich colors and the sometimes fanciful character of his history painting.

Lorenzo Lotto was born in Venice, and his early work has a decidedly crisp and clear character that shows the influence of the Venetian painters Gentile and Giovanni Bellini, although it also reflects the lyricism of Giorgione and, in the treatment of landscape, the influence of German painters and printmakers, notably Albrecht Dürer. A masterpiece of Lotto's early period is the portrait of Bishop Bernardo dé Rossi (1505), painted in the finest detail with utmost clarity. A beautiful light is cast over the formally posed half-length figure; the face does not betray any emotion, but the eyes are brilliant and animated.

In 1509 Lotto went to Rome. He probably stayed until about 1512 and may, therefore, have been directly exposed to the art of Raphael and Michelangelo, who were then working in Rome. Lotto's complex and rich paintings executed in Bergamo between 1513 and 1526 show the influence not only of Raphael but also of Lombard painting and the art of Titian. Indeed, noticeable throughout Lotto's career is a subtle attunement of his work to that of the greatest artists among his contemporaries, but always in a way that is uniquely his own. He experimented with and mastered a very gentle and ever softer but consistently accurate style, somewhat in the manner of Correggio but bathed in the richer, more colorful light of Venice. Lotto was often pointedly complex in his choice of gestures and figure poses, as well as in the invention of his stories.

Lotto was a wanderer and evidently improvident, for though he was celebrated as a painter by his contemporaries he was poor. His travels and long sojourns took him to Ancona, Treviso, and the Marches, but Venice was his principal place of residence. In 1552 he moved to Loreto and gave all his property (such as it was) and the promise of his services as a painter to the sanctuary of the Holy House. In return, he was made an oblate of the Blessed Virgin. He died in Loreto sometime after Sept. 1, 1556.

The somewhat melancholy charm and the occasional majesty of Lotto's mature work are perhaps most evident in his portraits. They are not only convincing likenesses but, in a realm at once precise and vague, evocations of the souls of the sitters. Often the figures look at us with a certain intensity as if they wanted to pass on to us a knowledge that transcends words. Such is the case in the portrait of the Venetian art collector Andrea Odoni (1527), who, surrounded by his treasures, holds out to us an antique statuette representing Diana of Ephesus, the goddess of nature. Whatever the literal meaning of the conceit, in his eyes and in his gesture, with his other hand upon his heart, we see depicted the solace art afforded him and may afford us.

As a history painter, Lotto often presented new and elaborate inventions. An affecting example of his finest accomplishments in this genre is *Christ Taking Leave of His Mother* (1521). The Madonna swoons and falls into the arms of St. John and Mary Magdalen. Christ kneels before her, his arms crossed over his chest; his pose and countenance show the love and compassion he feels for his mother. The

female donor, portrayed on the right, holds an open book and half looks at it and half at the scene before her. Evidently the book has led her to meditate on the vivid story.

Further Reading

The best book in English on Lotto is the classic study by Bernard Berenson, *Lorenzo Lotto* (1895). It was reprinted with a new introduction and corrections by the author in 1956. □

Rudolf Hermann Lotze

The German idealist philosopher Rudolf Hermann Lotze (1817-1881) founded his metaphysics upon science and attempted to reconcile the mechanistic laws of nature with divine purpose.

Rudolf Hermann Lotze the son of a doctor, was born on May 21, 1817, in Bautzen. He entered the University of Leipzig in 1834 and 4 years later earned doctoral degrees in medicine and philosophy. He was also adept at physics, mathematics, psychology, art, and literature. From 1841 to 1844 he taught medicine and philosophy at Leipzig. He first became known through his medical work *Allgemeine Pathologie and Therapie als mechanische Naturwissenschaften* (1842, 2nd ed. 1848; *General Pathology and Therapy as Mechanical Science*), in which he explained physiological processes in mechanistic terms. This mechanistic explanation of living and nonliving things was further developed in *Allgemeine Physiologie des körperlichen Lebens* (1851; *General Physiology of Bodily Life*) and in *Medizinische Psychologie oder Physiologie der Seele* (1852; *Medical Psychology or Physiology of the Soul*).

While at Leipzig, Lotze published two short works, *Metaphysik* (1841) and *Logik* (1843), which outlined his philosophical project of reconciling science with religion, reason with feeling, and knowledge with value. He was appointed professor at the University of Göttingen in 1844. There he lived a quiet and fruitful academic life, pursuing his varied interests, which included a translation of *Antigone* into Latin verse and a book on the history of German esthetics, *Geschichte der Aesthetik in Deutschland* (1868). Lotze also completed his best-known work, the three-volume *Mikrokosmos* (1856-1864; *Microcosmos*). This popular exposition of his entire philosophy was subtitled ''An Essay concerning Man and His Relation to the World.'' Specifically, Lotze described how the relationship between man's body and mind microcosmically mirrored the mechanistic laws which obtained in the cosmos.

Lotze's conception of metaphysics was quite revolutionary. He rejected a dogmatic, deductive system of metaphysics in favor of a probable and open-ended inquiry which would be based on rational inferences from the laws of nature. In accordance with his project of reconciling science with religion, Lotze inferred that the laws of nature were tools of a divine purpose, or telos. This conviction could not be scientifically proved; but, according to Lotze, the feeling of the unity of mechanism and value was irresistible. ''For all the laws of this mechanism are but the very will of the universal soul, nothing else than the condition for the realization of God.'' In this way, Lotze sought to reconcile reason with feeling and knowledge with value.

Lotze planned a more rigorous account of his philosophy in a three-volume *System der Philosophie* (*Lotze's System of Philosophy*). But only two volumes, the Logik (1874) and the *Metaphysik* (1879), were published in his lifetime. In the *Metaphysik* Lotze criticized the baneful influence of British empiricism on German philosophy. German philosophers were becoming obsessed with the problem of how we know rather than with what we know. ''The constant whetting of the knife is tedious,'' Lotze said, ''if it is not proposed to cut anything with it.''

In 1881 Lotze joined the faculty at the University of Berlin. Shortly after arriving there, he fell ill with pneumonia and died on July 1, 1881. Lotze was hailed as a sage and seer in Germany, France, England, and especially America. In the 1880s American clergymen sighingly applauded his reconciliation of the microscope with God. The American philosophers George T. Ladd and Josiah Royce, who had attended his courses in Göttingen, were greatly influenced by Lotze's synthesis of science and Christianity. In Germany, Lotze's physiological psychology grounded the development of experimental psychology, which started with his disciples Carl Stumpf and G. E. Müller.

Further Reading

The definitive study of Lotze's life and work is in German. Useful accounts of Lotze's thought are in Johann Edward Erdmann, *A History of Philosophy* (trans., 3 vols., 1890-1892; 3d ed. 1892-1893); John Theodore Merz, *History of European Thought in the Nineteenth Century,* edited by W. R. Sorley (4 vols., 1903-1914); Robert Adamson, *A Short History of Logic* (1911); and Rev. E. E. Thomas, *Lotze's Theory of Reality* (1921). □

Louis I

Louis I (778-840), or Louis the Pious, was king of the Franks and emperor of the West from 814 to 840. The son and successor of Charlemagne, he was the last ruler to maintain the unity of the Carolingian Empire.

Born in Aquitaine, Louis I was the third son of Charlemagne and his second wife, Hildegard. Most of his youth was spent in Aquitaine, where he received a clerical education of high quality. In 806 Louis, along with his brothers, Charles and Pepin, was assigned to his inheritance, being designated king of Aquitaine. His brothers received equal territories within the empire. At this time Aquitaine included Burgundy and the Spanish March; however, it was in no sense independent of the overlordship of Charlemagne.

Between 806 and the death of Charlemagne in 814, Charles and Pepin died, leaving Louis, the least aggressive and warlike of the three, as the sole heir to the empire. In 813 Louis was personally crowned by Charlemagne as coemperor, a practice initiated at the Byzantine court. In the following year Louis succeeded to his full inheritance.

Ecclesiastical Advisers

Upon receiving the empire and establishing himself at the imperial court at Aachen (Aix-la-Chapelle), Louis, much inclined toward the asceticism of religious life, immediately purged the court of those whose morals or conduct were in the least suspect. He sent his sisters to convents and banished the women of the palace who had formed part of his father's entourage. In addition to these severe measures, Louis brought in Benedict of Aniane as his chief counselor on religious matters and made him the abbot of the nearby monastery of Kornelimünster. At the court itself, Louis's chancellor, the chief official of the palace, was a priest. Aside from his reliance on ecclesiastical advisers, Louis took further steps to place himself under the protection and approval of the Church. In 816 Louis asked the Pope to recrown him as emperor, thus encouraging the principle of papal supremacy and the theory that the Pope must personally bestow the imperial title.

Partitions of the Empire

Most of the troubles that beset Louis's well-intentioned reign stemmed from conflicts between the Emperor and his sons and the problems of inheritance and imperial succession. Louis had three sons by his first wife, Irmengard. They were Lothair I, Pepin, and Louis (called Louis the German). In 817, following the tradition of his father and ancient Frankish practice, Louis divided his empire among his sons. At the same time, however, he sought to preserve the unity of the empire. Louis designated his eldest son, Lothair I, as his successor and as superior to the other two. This solution, however, proved unworkable and initiated a series of conflicts among his sons and other relatives.

The problems caused by the division of 817 were further complicated by Louis's second marriage, to Judith, a noblewoman of Bavaria, and by the birth of a fourth son, Charles (later known as Charles the Bald). At the request of Judith, Louis was persuaded to redivide his empire in order to provide for his infant son. In 829 the reapportionment took place, and Charles, often favored by Louis, received a kingdom that comprised much of Germany. The other sons, particularly Lothair, angered by this decision, rose in revolt. Captured by his sons at Compiègne, Louis was forced to surrender the empire to Lothair. Because of disunity among his sons, Louis soon regained his crown, but a second revolt occurred in 832. The Pope joined forces with Lothair, and Louis was again obliged to submit to his eldest son. At a council at Soissons, made up primarily of bishops who supported Lothair and the principle of imperial unity, Louis

was thoroughly humiliated. His other sons, however, came to his defense, and Louis was once again reinstated as emperor. Despite his efforts to appease his sons and to reapportion his realm again in 838 after the death of Pepin, internal strife and shifting allegiances continued throughout his reign and into subsequent generations.

Louis's Major Achievements

The major achievements of Louis's reign centered on his program of Church reform and in the expansion of the Carolingian intellectual revival initiated a generation earlier. The monastic schools, the most notable of which was Fulda, produced a series of important scholars. Like his predecessors, Louis frequently intervened in ecclesiastical affairs, but his reforms were not only more extensive but different in nature. Earlier Carolingian reforms dealing with the Church had been primarily educational and institutional. Louis's reforms, largely inspired by Benedict of Aniane, aimed at a revival of the inner spiritual and moral life of the clergy. In order to achieve this goal, Louis called two councils at Aachen, the first in 816 and the second in 817.

At the first council Louis and his advisers presented a complete program of reform and clarification of Church discipline. Of particular importance, because it was later widely enforced, was the legislation concerning canonical life, the *Canones,* or *Instituta patrum*. These laws reinstated a common life for cathedral and collegiate chapters and ensured the independence and safety of the temporal possessions of churches.

The second council devoted itself to the reform of the regular clergy, issuing the first general code for monastic life, the *Capitulare institutum*. Primarily inspired by Benedict of Aniane, this code stressed a strict observance of the Benedictine Rule. The religious reforms had special significance because of the collapse of political unity due to the partition of the empire. The ecclesiastical sphere maintained the ideology and the unity of the Carolingian Empire for a long period after its political demise.

Final Partition and Louis's Death

In 838 Louis made a new partition much to the favor of Charles and at the expense of Louis the German, the latter receiving only Bavaria as his inheritance. The remainder of the empire was divided equally between Charles, who received the western lands of France, and Lothair, who received Italy and the lands immediately east of the Rhone-Saône valley. In the following summer Louis settled Charles's claim to the kingdom of Aquitaine and attempted to counteract a rebellion of Louis the German. During his campaign against Louis, with whom he was never reconciled, the Emperor was overtaken by illness and died in Germany at Ingelheim on June 20, 840.

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Louis VI

Louis VI (1081-1137) was king of France from 1108 to 1137. He was the first to curb the violent nobility in the royal domain and to establish the prestige of the Crown on a firm foundation.

The fifth Capetian king of France, Louis VI was a giant of a man, proud of his physical strength and courage in battle. In 1100 he was associated in active rule with his vice-ridden father, King Philip I. At the urging of friends and bishops he finally married, when 35 years old, a niece of Pope Callistus II, Adelaide of Maurienne, who gave him six sons and three daughters, thus assuring the succession in the Capetian family.

Like his father, Louis was determined to become master of the royal domain—limited at the time to the Île-de-France, the Laonais, and the Orléanais—by fighting the rebellious nobility in it. Louis led his knights into the thick of battle unmindful of his responsibility as king. Circumstances favored the king: the greater nobles in the fiefs surrounding the royal domain were so preoccupied with organizing their own fiefs into strong independent feudal states that they did not interfere with the King's efforts. Yet when Henry V of Germany sought to invade France, knights of the great independent lay lords rallied to the king in such numbers as to oblige Henry V to withdraw. Louis was thus recognized as the defender of all of France.

The King lived on good terms with the clergy. He freed bishoprics and the abbeys from the grip of predatory lords, endowed them generously, encouraged Church reform, and made an alliance with the papacy; but also he knew how to defend the Crown from clerical encroachments and what he considered royal rights. The clergy cooperated because they saw in a strong monarchy the best hope for peace in a disorderly feudal world.

Avaricious when short of money, Louis did not hesitate to sell justice, town charters, and privileges to the highest bidder. At court Louis permitted himself to be surrounded by venal counselors and listened too readily to their self-interested advice. However, during the last 5 years of his reign his principal adviser was the wise Suger, Abbot of St-Denis, who wrote the first substantial biography of a Capetian king.

Louis became as heavy as his father from overeating and so obese by the time he was 46 that he could not mount his horse. He lamented his fate: ''How miserable is my condition never to be able to enjoy both my experience and strength. If I had only known when young what I do now and could do now when old what I could do when young, I would have overcome many empires.'' He died of dysentery at 56, wearing the habit of a monk while lying in ashes on a carpet. His advice to his son Louis VII as he lay dying was, according to Suger: ''Protect the clergy, the poor and the fatherless. Do justice to every man.''

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The best life of Louis is in French. There are accounts of his life and evaluations of his reign in Louis Halphen, ''France: Louis VI and Louis VII (1108-1180),'' in *The Cambridge Medieval History* (8 vols., 1911-1936); Charles E. Petit-Dutaillis, *The Feudal Monarchy in France and England from the Tenth to the Thirteenth Century* (trans. 1936); and Robert Fawtier, *The Capetian Kings of France: Monarchy and Nation, 987-1328* (trans. 1960). □

Louis VII

Louis VII (ca. 1120-1180) was king of France from 1137 to 1180. He strengthened the authority of the royal court, went on the Second Crusade, and repelled the aggressions of Henry II of England.

Sixth Capetian king of France, Louis VII succeeded his father, Louis VI, in 1137. Louis VII was a devout king with a passion for justice, but for many years one lacking in political good sense. By maintaining order in the royal domain and assuring justice, his court received on appeal many cases and earned respect for the Crown. Thanks to his trusted adviser, Suger, Abbot of St-Denis, the administration of the kingdom became more efficient and stronger and won increasing loyalty. Much of Louis's trouble arose from his marriage in 1137 to Eleanor, the heiress of unruly Aquitaine, which she brought to the King as her dowry.

A year after the fall of Edessa in 1144, Pope Eugenius III asked the King to organize a new crusade. To overcome the widespread lack of enthusiasm, Louis invited Bernard of Clairvaux to preach the crusade, and the eloquent Cistercian awakened fervor for the project. Louis also won the support of the German Conrad III, who led a German army—the first time the French and Germans had undertaken an enterprise in common. The Second Crusade failed before the walls of Damascus in 1148.

During the crusade Queen Eleanor aroused the jealousy of Louis by her questionable conduct with her uncle, Raymond of Poitiers. Pope Eugenius III tried to repair the broken marriage on their return from the East and forbade its dissolution. After Eleanor gave birth to a second child, another girl, and after the death in 1151 of Suger, who had managed to save the marriage as long as he was alive, in March 1152 a council of bishops declared the marriage annulled for reasons of kinship. Less than 2 months later

Eleanor married the Duke of Normandy and Count of Anjou, Henry Plantagenet, who thereby acquired Aquitaine. Louis thus found himself confronted by a shrewd and aggressive vassal who ruled western France from the English Channel to the Pyrenees. Two years later Henry became King Henry II of England.

Experience and the events of 1151-1154 made Louis wiser. He limited his objectives to the possible, never risked serious losses in battle, and resorted to alliances and the support of the Church to strengthen his position against Henry II. Thanks to the rebellions of Henry's sons, egged on by their mother, Eleanor, against their father, and the great difficulty Henry had in controlling his unruly vassals, Louis was able to survive this seemingly one-sided contest and to maintain his authority and orderly government in his kingdom. Louis became partially paralyzed the year before he died and lived out his life as an invalid.

Further Reading

The best study of Louis is in French. In English, accounts of him are in Charles E. Petit-Dutaillis, *The Feudal Monarchy in France and England from the Tenth to the Thirteenth Century* (trans. 1936), and Robert Fawtier, *The Capetian Kings of France: Monarchy and Nation, 987-1328* (trans. 1960). An account of the Second Crusade is in Kenneth M. Setton, ed., *A History of the Crusades,* vol. 1 (1955). See also Louis Halphen, ''France: Louis VI and Louis VII (1108-1180),'' in *The Cambridge Medieval History* (8 vols., 1911-1936). □

Louis IX

Louis IX (1214-1270), or St. Louis, was king of France from 1226 to 1270. One of the greatest French kings, he consolidated the Crown's control over the great lords, proved his passion for justice, and went on two crusades.

Born on April 25, 1214, the oldest of the 12 children of Louis VIII and Blanche of Castile, the half-Spanish Louis IX grew up to be a tall, handsome, blond, and jovial prince. By temperament nervous and energetic, Louis disciplined himself with fasting. His deeply religious mother raised him to be a truly Christian king and, as such, he applied Christian principles to his public acts as well as his private life. Louis was only 12 when he became king; his Spanish mother, in France since she was 12, became regent until Louis could accept active rule at 21.

Louis IX accepted his responsibilities as king with dedication and detachment. He worked to make peace and justice prevail. His detachment came from his conviction that kingship was not an opportunity to conquer others, or to exploit them for personal enrichment, or to use power to satisfy one's vanity. He believed that his obligations were to serve the Church and to lead his people to eternal salvation.

In 1247 Louis sent investigators throughout his realm to hear complaints against royal officials. He then issued ordinances, which became a moral code to guide his officials. Louis banned prostitution, gambling, blasphemy, and judicial duels. In an age when coinage varied widely in value, he issued gold and silver coins which quickly became accepted and helped to establish a uniform coinage throughout the realm.

His efforts to assure justice and to be accessible to all made Louis not only widely loved but frequently asked by foreign princes to arbitrate their disputes. Thus Louis was called to arbitrate a quarrel between Henry III of England and his barons in 1264. He was firm with pope and emperor in defense of his royal rights. By identifying his passion for justice with the Crown, his subjects outside the royal domain appealed to him. This helped to extend royal authority throughout the realm and to make him the most powerful king in western Europe. His charity was as widely known as his sense of justice, for he founded abbeys, convents, hospitals, and almshouses for the poor. His interest in art can be seen in his building of the beautiful Gothic Ste-Chapelle in Paris for the Crown of Thorns.

Louis's foreign policy of peace with his neighbors enabled him to go on two crusades. After a serious illness in 1244 he decided to lead a crusade to recover Jerusalem. Divided by internal or foreign problems, other rulers did not participate. Louis's crusade was largely French, the best organized and financed of all crusades. His plan was to damage Egypt so much that it would surrender Jerusalem to him. His army captured Damietta on June 5, 1249, the day after landing in Egypt. The courageous king was one of the first off his ship to establish a beachhead. But he was per-

suaded by his brother Robert of Artois to head for Cairo rather than Alexandria, and his army of about 15,000 was trapped on the way at El Mansûra. Supplies coming up the Nile were cut off, and his army was weakened by death and sickness. Louis therefore had to fall back on Damietta. On the way Louis and his army were captured and held for ransom. Once freed, Louis spent 4 years in Palestine, where he built fortifications and tried to salvage the kingdom of Jerusalem. He returned to France in 1254.

The failure of the crusade prompted Louis to make another effort. The original plan of going to Syria or Egypt was diverted to an attack on Tunisia by Louis's brother Charles of Anjou, King of Sicily, who had interests in Tunisia. About 10,000 crusaders landed in July 1270. When Louis took sick and died there in August, Charles of Anjou made a profitable peace and returned bearing the remains of the beloved king, who was universally mourned in Europe. He was canonized by Pope Boniface VIII in 1297.

Further Reading

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Louis XI

Louis XI (1423-1483), called the Spider King, was king of France from 1461 to 1483. He suppressed baronial power, made peace with England, and reorganized French royal authority.

The prosperity of France and the authority of the Crown were the major concerns of Louis XI. During his reign France recovered from the foreign and civil disasters of the Hundred Years War (1339-1453) and its economic collapse of the early 15th century. By extending his authority into every area of public life, Louis weakened the French aristocracy, always a threat to the Crown, and destroyed the power of the ducal house of Burgundy. He encouraged the development of new industries and put his country on the road to economic recovery after a century of war and occupation.

Louis XI was born at Bourges, the son of Charles VII and Marie of Anjou. At that time most of France was in English hands, and Charles's enemies scornfully called him the "King of Bourges" (that city being his temporary capital). During the next 2 decades Charles slowly reestablished his authority. Joan of Arc and later Jacques Coeur and other civil and military officials were of great help to Charles and earned him the epithet "the Well-served."

Louis grew up in the fortress of Loches under the direction of tutors and, like most princes of his day, learned classical Latin. He also achieved a highly developed command of written French and is one of the few kings who has a distinguished personal literary style. At the age of 13, Louis married Margaret Stuart, daughter of James I of Scotland.

Rebellious Dauphin

After 1436 Louis began to accompany his father on military campaigns and civil inspections of his diminished kingdom. Shortly afterward Louis was made lieutenant general of Languedoc and later of Poitou. He was responsible for defending these provinces against bands of roving mercenary soldiers who had terrorized the countryside for most of the century and also for collecting taxes, always a chief concern of the impoverished king of France. In 1440, apparently at the instigation of the dukes of Alençon and Bourbon, Louis joined a conspiracy against his father. After Charles put down the Praguerie, as the revolt was called, Louis again accompanied him on his journeys, but his participation in another conspiracy against the King in 1445 resulted in his banishment to Dauphiné, the traditional province of the heir apparent to the throne of France. From 1445 to 1456 Louis learned the business of ruling.

Louis's wife died in 1445, and in 1451, against his father's wishes, he married Charlotte of Savoy. In 1456, having again angered his father, Louis fled to the protection of Philip the Good, Duke of Burgundy, the most powerful enemy of the French royal house, where he remained until his father's death in 1461. Louis's contemporary biographer Philippe de Comines assessed the importance of this period in Louis's life: ''In my opinion, what he did in his youth, when he was a fugitive from his father under the Duke of Burgundy, where he remained six years, was very valuable to him, for he was compelled to please those of whom he had need, and this benefit (which is not small) taught him the meaning of adversity.''

King of France

Upon the death of Charles VII in 1461, Louis ascended the throne of France. At the age of 38, Louis already had the striking appearance that was to inspire so many caricatures. He was somewhat below medium height and dressed very simply. He had a long nose, deeply set eyes, thin lips, a powerful jaw, and a jutting chin. He grew somewhat heavier in later life, but his legs remained thin. His epithet of ''Spider King'' was due to both his appearance and his authoritarian and unscrupulous character. Louis was a great talker and listener, and Comines wrote: ''No man ever listened more constantly, or sought information on so many subjects as he, or sought to know so many people. . . . And his memory was so perfect that he retained everything.'' Louis was obsessed with the need to obtain accurate information, whether through diplomatic channels or otherwise, and he was just as concerned with the distribution of his own views to all parts of his realm. Louis was religious in an idiosyncratic and often misunderstood way. He endowed and rebuilt many churches, collected relics, and constantly sought the prayers of the French clergy and the Pope. But he also intervened often in Church affairs.

Above all else, Louis worked at rebuilding France. He worked long and hard and brought his will to bear on the great problems of his kingdom in a manner sometimes temperamental and cruel, sometimes jovial and unassuming. Comines's assessment of Louis's life remains a perceptive judgment: ''I think that if all the good days he enjoyed during his life, days in which he had more pleasure and happiness than hard work and trouble, were carefully numbered, they would be found to be few; I believe one would find twenty days of travail and worry for every one day of ease and pleasure.''

French Aristocracy and the English King

The great territorial principalities of 15th-century France, such as Burgundy and Brittany, were nominally fiefs granted by the king, but the allegiance of the great nobles had been strained or obliterated by English success during the Hundred Years War. Before he became king, Louis himself had attempted to profit from aristocratic disaffection in a series of revolts against his father. In 1464 Louis was faced with a serious revolt of the nobles who had formed the League of the Public Weal. He was forced to fight against the combined strength of the dukes of Burgundy, Bourbon, Brittany, and Lorraine, the Count of Armagnac, the Prince of Calabria, and his own brother, Charles of France. Louis fought the barons to a standoff in 1465 and settled the revolt by granting financial and legal concessions. In 1468 another conspiracy was formed, directed by Charles the Bold of Burgundy and supported by Edward IV of England. Again, Louis's adroitness and readiness to make concessions that he could later repudiate ended the revolt. In 1472 and again in 1474 Louis put down uprisings led by Charles. From 1475 to 1477 Louis withstood a last revolt and emerged with great gains. Charles the Bold and Edward IV had again allied against France, but Louis was able to secure a final truce between England and France in the Treaty of Picquigny (1475). This treaty marked the real end of English intervention in France after a century and a half of conflict. Charles the Bold was killed at Nancy in 1477 in a battle against the Swiss, with whom Louis had formed an alliance. With Charles's death the greatest single threat to Louis's stabilizing rule was removed.

Besides his political and military skill, Louis also had dynastic fortune on his side in his struggles with the nobles. During his reign the dynasties which ruled the great princely houses began to die out, thus allowing the king to reabsorb these dangerous principalities into the authority of the Crown. By skill, luck, and persistence, Louis had reassembled his kingdom.

Louis's Government of France

Louis was faced with the task of reorganizing the civil institutions of France. His reign was a sustained attempt to use royal authority to alleviate the economic and social problems of the kingdom. His methods did not make him loved. He continually raised old taxes and invented new ones. He insisted upon maintaining the effective standing army that his father had created. But he ruthlessly repressed abuses, particularly those of the nobility. His infinite capacity to obtain and absorb information made him intimately familiar with the events in the remotest parts of the kingdom—more familiar than some men would have cared him to be.

Louis's awareness of the complex role of economics in 15th-century society drove him to practice not only economic warfare against his enemies but also effective economic protectionism on behalf of his own territories. He urged the renewal of fairs and the abolition of tariff restrictions within the kingdom; he supported efficient city government; and he was always prepared to lessen the severity of his economic measures when he thought it necessary. Louis was much concerned with the role of the state in France's economy, and he experimented with state-owned shipping in the Mediterranean, state-operated arsenals, urban development, and control of the silk trade.

At his death in 1483, France had begun to improve its economic position, the great barons had been humbled, and the income of the Crown had been quadrupled. Louis left his son and heir, Charles VIII, a full treasury, a strong diplomatic position, and a restored throne.

Further Reading

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Louis XII

Louis XII (1462-1515) was king of France from 1498 to 1515. An ambitious and conspiratorial prince, he was later regarded as "good king Louis" and the "father of his people." His reign was remembered as a golden age of peace and repose.

The son of Charles, Duc d'Orléans, and Mary of Cleves, Louis XII was born on June 27, 1462. In 1465, when only 3 years old, Louis succeeded his father as Duc d' Orléans. Royal interference was to make the youth and early manhood of Louis d'Orléans a singularly unhappy one. In 1465 Louis XI appointed the chief councilors and servitors of the young duke and thereafter continued to keep a watch on the administration of the appanage. The king later married his daughter, Jeanne of France (a physically handicapped woman who was not expected to produce any heirs), to Louis.

Early Career

By the time Louis was old enough to think about revenge, there were too few allies left him, so successful had Louis XI been in pacifying the aristocracy and repossessing the great appanages. So it was not until the accession of Charles VIII in 1483 that the duke had an opportunity to press his claims for a place in the government of the kingdom. The new king was young and inexperienced, and the dominant persons in his government were his older sister Anne and her husband, Pierre de Beaujeu. Louis tried to rally support from within the nobility and the royal administration itself for a rebellion against the guardians of the King. When support for this enterprise failed to materialize, he initiated intrigues with two old enemies of the monarchy, the Duke of Brittany and the son-in-law and political heir of

the last Duke of Burgundy. The armed rising that he helped engineer against the Crown, the *guerre folle* of 1487-1488, ended disastrously with his capture. Louis spent 2 years in captivity, saved only by the fact that he was heir apparent to the throne. Then, in 1491, when Charles began to free himself from the domination of his sister and her husband, he arranged a reconciliation with the duke, and soon Louis began to enjoy the King's favor, as evidenced by the prominent part allotted him during Charles VIII's Italian invasion of 1494-1495.

Italian Wars

The unexpected death of Charles VIII without male heirs in 1498 brought his cousin Louis d'Orléans to the throne as Louis XII. Louis secured a papal annulment of his marriage to Jeanne of France in December 1498. A month later he married Anne of Brittany, the widow of Charles VIII. This marriage helped prepare the way for a new invasion of Italy since it ensured that Brittany could not become a focus for intrigues against the monarchy. Like Charles VIII, Louis XII reorganized and reformed the royal administration, particularly that of justice, just before he descended upon Italy (1499) in search of conquest and glory.

In addition to the tenuous claim of Charles VIII to Naples, which Louis XII inherited, Louis himself had a family claim upon the duchy of Milan. Louis prepared the conquest of Milan by dissolving the League of Venice, the coalition that had expelled Charles VIII from Italy in 1495. This left Duke Lodovico Sforza of Milan isolated, and the

French invasion of his duchy in 1499 was a complete success.

Louis then signed the secret Treaty of Granada (1500) with Ferdinand of Aragon, by which the two monarchs agreed to cooperate in the conquest of the kingdom of Naples and to divide it afterward. That conquest, too, was successful, but barely had the two allies installed themselves in their respective halves of the kingdom in 1502 when they began to quarrel. By 1503 disease and superior Spanish generalship had driven the French from Naples. Nine years later, in 1512, Louis XII was also driven from Milan. As in 1495, the expulsion of the French was achieved through a coalition, the Holy League of 1511, composed of Italian powers, led by the papacy, together with the Holy Roman emperor and Ferdinand of Aragon.

In 1513 the ambitious young ruler of England, Henry VIII, launched an invasion of France from Calais, while the Swiss, still smarting from earlier ill treatment at the hands of Louis XII, entered the service of the German emperor and launched another invasion of France from the east, gravely threatening Dijon and the whole province of Burgundy. Only because his enemies had no wish to push their aggression further was Louis XII able to negotiate settlements and escape without territorial sacrifices in France itself.

His Character

Of all the kings who ruled France in the late Middle Ages and the Renaissance, Louis XII is the most difficult to assess. This is largely owing to the lack of reliable contemporary documentation. Soon after his death, Louis XII was elevated by 16th-century historians and moralizing political theorists into an exemplar, a model of the ''good king.'' But this idealized portrait is highly untrustworthy. At times he collected more annual revenue from his subjects than did the hated Louis XI (although it is likely that the realm was now wealthier), and in order to finance the Italian wars, Louis XII resorted to the sale of royal offices, an expedient that his successors were to enlarge upon and that had grave consequences for the future of the monarchy and for French society as a whole. His reputation as a good king was probably due more to the excesses of his immediate predecessors and successors, in comparison with whom he seemed especially beneficent, than to any unique attributes of his own.

It is not possible to determine how far Louis's policies were shaped by others and how far they were his own. Very soon after his accession he receded into the background of even his own government. As far as contemporaries could tell, foreign affairs, which were the most important matter for the King, were supervised by Georges d'Amboise, Archbishop of Rouen. Other domestic matters, especially the distribution of offices, pensions, and rewards, seem to have been very much influenced by the Queen, Anne of Brittany.

Assuring the royal succession was probably the most serious political problem for Louis XII. He and Anne had only one child, their daughter, Claudia. In 1514 Louis arranged the marriage of Claudia to Francis of Angoulême, a prince of the younger branch of the house of Orléans and heir apparent to the throne.

After Queen Anne died (1514), Louis XII remarried, partly in accord with the needs of his foreign policy and partly in the hope that he might yet have a son. The new queen was the sister of Henry VIII, Mary of England, a youthful beauty whose fast-paced life, contemporaries observed, wore down her aging and weakened husband. Louis XII died on the night of Jan. 1, 1515, less than 3 months after his remarriage. It is to his credit that he arranged the marriage of Francis of Angoulême to his daughter and that he associated his son-in-law with him in the government, for this assured the peaceful and undisturbed succession of Francis.

Further Reading

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Louis XIII

Louis XIII (1601-1643) was king of France from 1610 to 1643. A soldier and an austere, active Catholic, he was intent on securing the majesty of his crown, rendering justice, and protecting his subjects.

Born in Fontainebleau on Sept. 16, 1601, Louis XIII was the eldest of the six children of Henry IV and Marie de Médicis. He spent his early years with his brothers, sisters, and the children of the royal mistresses, as well as a governess, doctor, and tutor. But, deprived of maternal tenderness, frequently whipped, and usually in bad health, he was a solitary child, melancholy and fearful but at times suspicious, irritable, haughty, and stubborn. These traits were important in the politics of his reign.

Louis was not yet 9 years old when his father was stabbed to death. His mother was regent until 1614 and ruled in fact until 1617 amidst a continuing political crisis. She planned marriages to unite Louis with Anna of Hapsburg (Anne of Austria), daughter of Philip III of Spain, and Louis's sister Elizabeth with the future Philip IV of Spain. This aroused strong opposition from Catholic defenders of the independence of the Gallican Church as well as from Protestants. Another cause of discontent was Marie's favor for two greedy foreigners, Leonora Galigai and her husband, Concino Concini. The great magnates, led by Louis's second cousin, the Prince of Condé, opposed the Spanish marriages, but above all they resented their exclusion from the regency government; they took up arms. The queen regent

convoked the representatives of the clergy, nobility, and Third Estate in the Estates General of 1614. Sharp divergences between the three orders, and royalist sentiment in the clergy and in the Third Estate, enabled her to exercise control. The Spanish marriages were celebrated in 1615. After some further difficulties with the Prince of Condé, she returned to her dependence on Concini.

Conflict with the Queen Mother

Louis entered political life suddenly in April 1617 as the head of a plot against his mother. A captain of the guards shot and killed Concini on the steps of the Louvre; the judges in the Parlement of Paris condemned Leonora as a witch, and she was beheaded. The King exiled his mother to the château of Blois. Relying for advice on his former falconer, Charles d'Albert, whom he named Duke of Luynes, he sent troops to help the Duke of Savoy against an invading Spanish army and reestablished Catholic worship and property in Béarn in 1620. It required 2 years to come to terms with the resulting Protestant rebellion.

Without consulting his mother, Louis had agreed to the marriage of his sister Chrétienne to a son of the Duke of Savoy. Infuriated, the queen entered into a plot and, having climbed down a rope ladder on a winter night in 1619 to escape from Blois, joined in armed risings against Louis. He mastered them easily. Through the mediation of her adviser, Richelieu, she was sufficiently reconciled with her son in 1620 to reside in Paris. After Luynes's death, she entered the King's council in 1622. Richelieu was made a cardinal, and finally, acceding to his mother's advice, the King appointed Richelieu to his council in April 1624.

King and Cardinal

Louis never became the helpless instrument of a tyrannical ecclesiastic that various 19th-century novelists depicted. The relations between the King and his minister were complex, based on growing trust and constant communication between them and supported by the collaboration of a group of councilors assembled gradually by Richelieu.

The King pursued the policy of reducing the military and political independence of the Protestants, although continuing to allow protestant worship. The principal events were the siege of La Rochelle, lasting more than a year and ending in October 1628, and the King's descent on Languedoc, where his troops razed Privas in blood and flames, leading other Protestant towns to surrender. He issued the pacification edict of Alès in June 1629.

Louis's most consequential decision was to persist in intervening in northern Italy in 1630 in order to maintain a French garrison in Pinerolo at the foot of the Alps. This entailed the active hostility of the Hapsburgs in Madrid and Vienna and the likelihood of war against them for the sake of the international role that Richelieu suggested. It involved renouncing the program of reform at home and peace with all Catholic powers abroad urged by the keeper of the seals, Michel de Marillac, and supported by the queen mother. It led directly to the ''great storm'' in the Luxembourg palace on Nov. 10, 1630: a conversation between Louis and his mother, interrupted by Richelieu's entrance, became a scene in which she screamed and sobbed imprecations against the cardinal, who fell to his knees, weeping, until Louis, silent and pale, left for Versailles. To the surprise of courtiers, the King sent for Richelieu next day (''the day of the dupes''). Louis dismissed Marillac and ordered Marillac's brother, a general, arrested, tried, and finally beheaded. Marie de Médicis fled to Brussels, where she spent the rest of her life.

The King's feckless brother Gaston long remained the heir apparent, a source of hope for highly placed conspirators and hence the center of plots smashed by the implacable king. The Queen, after three miscarriages during the 1620s, finally gave birth to a son in 1638 and another son in 1640.

Throughout the reign, especially during the war against Spain which began in 1635 and brought increasing taxation and popular distress, there were revolts in various provinces. The misery of the populace troubled Louis. But he gave a higher priority to warfare, and on horseback he accompanied his soldiers to invade Lorraine (1635), to recover the French town of Corbie (1636), and to be present at sieges in Spanish territories along the frontier, Artois (1639, 1640) and Roussillon (1642).

Five months after Richelieu's death, Louis died, apparently of complications of intestinal tuberculosis, on May 14, 1643, in the Louvre.

Further Reading

The best history of the reign is by Victor L. Tapié but has not yet been translated from French. Louis's personal life is well presented in three books by Louis Batiffol, only one of which is in English, *Marie de Médicis and the French Court in the XVIIth Century,* translated by Mary King and edited by H. W. Carless Davis (1908). See also Hester W. Chapman, *Privileged Persons: Four Seventeenth-century Studies* (1966). □

Louis XIV

Louis XIV (1638-1715) was king of France from 1643 to 1715. He brought the French monarchy to its peak of absolute power and made France the dominant power in Europe. His reign is also associated with the greatest age of French culture and art.

After the chaos of the Wars of Religion, the French monarchy had been reestablished by Louis XIV's grandfather, Henry IV. Successive rulers and ministers (Henry himself, Louis XIII, Cardinal Richelieu, and Cardinal Mazarin) had done all in their power to make the king absolute ruler within France and to make France, instead of the Hapsburg coalition of Spain and the empire, the dominant power in Europe. By the time Louis assumed personal control, the groundwork for final success had been laid. It was Louis who brought the work to completion, enforcing his will over France and Europe to an unprecedented extent and establishing the administrative machinery that made France a modern state.

Louis was born at Saint-Germain on Sept. 5, 1638, the son of Louis XIII and his wife, Anne of Austria. His birth was greeted with immense national rejoicing, and he was hailed as *le Dieudonné,* "the God-given." On May 16, 1643, his father died, and Louis became king. As he was only 4, the country was governed by his mother as regent; this meant, in effect, by Cardinal Mazarin, with whom Anne was in love. The successive rebellions known as the Fronde failed to dislodge Mazarin, although they left the boy king with a lifelong horror of rebellion and a resentment of Paris, where the uprising had started. Mazarin remained in power for the rest of his life, and only when he died, on March 9, 1661, did Louis astonish the court by announcing that henceforward he would direct his government himself. He meant what he said. The government remained under Louis's personal control for the next 54 years.

His Character

Unlike his father, Louis enjoyed excellent health almost all his life. His appetites for food, hunting, and sex were enormous, and he had a passion, unusual in those days, for fresh air and walking. Though not tall, he was extremely impressive in appearance due to his great dignity and royal presence, particularly as he grew older and left his youthful exuberance behind. While he frequently displayed gross and even brutal selfishness, he was courteous, considerate, and good-natured, and he showed great loyalty to his friends and his servants. His concept of his royal position was undoubtedly arrogant, but he was always conscious of his duty as king and sincerely believed that he was devoting himself to the wellbeing of his subjects. He detested inefficiency, corruption, and the abuse of privilege and stamped them out wherever he encountered them. However, his own passion for personal glory led him to drag France into a series of wars, ultimately at appalling cost to his people. On his deathbed he confessed to having loved war too much, but there are no signs that he really understood what his passion had cost his country.

Louis began with a team of excellent ministers inherited from Mazarin, but only now put to full and proper use. The most important were Michel Le Tellier, in charge of military affairs (assisted, and ultimately succeeded, by his son the Marquis de Louvois), and Jean Baptiste Colbert, whose immense sphere included the navy, the royal household, religion, cultural activities, colonies, and the whole direction of the economy. Nicolas Fouquet, who as superintendent of finances had been Mazarin's most important lieutenant, was regarded by Louis as dangerous. He was charged with peculation, found guilty, and imprisoned; Louis intervened to change his sentence from banishment to imprisonment for life. This uncharacteristic act of injustice reveals Louis's fear of another Fronde.

There was no first minister. Louis had resolved to allow no minister primacy after Mazarin, and in fact he preferred to keep his ministers divided into mutually hostile groups. He himself supported his ministers without reservation if he

thought them right and never yielded to pressure to get rid of them; but he never allowed them to become presumptuous. Always suspicious of any subject who might grow too powerful, he would not allow any great nobles, even his own brother, onto the council.

Military Activities

For the next 11 years Louis's primary commitment was the restoration of the French economy to health and vigor after the neglect of Mazarin's time. In 1672, however, exasperated at his failure to destroy the economic supremacy of the Dutch, he invaded their country, assisted by England whose king, Charles II, was on his payroll. Instead of the easy triumph he had expected, he found himself faced by dogged Dutch resistance, resolutely led by William of Orange and supported by a growing number of allies. The war lasted for 6 years and ended with Dutch economic ascendancy as strong as ever. France had acquired Franche-Comté from Spain and useful gains in the Spanish Netherlands, but at the cost of permanently abandoning the economic and fiscal progress made by Colbert down to 1672. For the rest of the reign the economic progress of France was first halted and then reversed.

Louis then pursued a policy of deliberate, though limited, aggression, bullying his neighbors and encroaching on their territory. This aroused increasing fear and resentment in Europe, and Louis was finally confronted by a coalition which plunged him into the War of the League of Augsburg. This war, which lasted from 1689 till 1697, left France in possession of Strasbourg, which Louis had seized in 1681, but exhausted and in no shape to meet the still greater war that was about to break out.

This was the War of the Spanish Succession. The last Spanish Hapsburg, Charles II, was certain to die without children and would leave a vast inheritance. To avoid conflict, the two claimants to the inheritance, Louis and the Emperor, had already reached an agreement to divide this inheritance between them. Just before his death, however, Charles offered to make Louis's grandson Philip his sole heir, with the stipulation that if Louis refused, the inheritance was to pass undivided to the Emperor's younger son. Louis considered that this offer made his previous agreement invalid and against the advice of his council accepted it. This inevitably meant war with Austria, but it was owing to Louis's greed and tactlessness that Britain and Holland were brought in as well. Once again France found itself facing an immense coalition, and this time it had only begun to recover from the last war.

This final war lasted from 1701 to 1714 and did France incalculable damage. Thanks to the courage and determination of Louis and his people, the fighting did not end in disaster. Philip retained the Spanish throne, and the only losses of territory France suffered were overseas. But the country had suffered years of appalling hardship; the population was sharply reduced by famine; industry and commerce were at a standstill; and the peasantry was crushed by an unprecedented load of taxation. The King's death the next year was greeted with a relief almost as great as the joy that had welcomed his birth.

Domestic Policy

Louis's religion was a rather unintelligent and bigoted Catholicism. At the same time he regarded himself as God's deputy in France and would allow no challenge to his authority, from the Pope or anyone else. As a result, he was involved in a series of unedifying quarrels with successive popes, which dragged on for years of futile stalemate and gave rise to the probably baseless suspicion that he might be contemplating a break with the Church on the lines of Henry VIII.

To reassure Catholic opinion as to his orthodoxy, Louis kept up a steady pressure against the Protestants in France. Finally, in 1685, he revoked the Edict of Nantes (by which Protestants had been granted toleration in 1598), forbade the practice of the Calvinist religion in France (he was less concerned about Lutherans), expelled all Calvinist pastors, and forbade lay Protestants, under savage penalties, to emigrate. There was great indignation abroad, even in Catholic circles, but in the intolerant atmosphere then prevailing in Catholic France, Louis's action was very popular.

At intervals throughout his reign Louis mounted a campaign against the Jansenists, a rigorist sect within the Catholic Church. He became so bitter toward them that he ended by reversing his antipapal policy in the hope of enlisting the Pope's support. This was forthcoming, and the Jansenists were condemned by the bull *Unigenitus* in 1713; but this interference outraged French national feeling, and the Jansenist cause gained considerably in popularity as a result.

Neither the government of France by a group of overlapping councils nor the administration of the provinces by intendants (royal agents equipped with full powers in every field) originated with Louis, but he took over these systems, making them more comprehensive and efficient, and extending the system of intendants for the first time to the whole of France. Government became much more efficient in his day, but much of this efficiency was lost after his death. It also became more bureaucratic, and this change was permanent. Increasingly, the affairs of provincial France came to be decided by the council, and local initiative was discouraged. Remembering the Fronde, Louis no doubt believed that anything was better than the semianarchy of the old days; but it can be argued that he carried the spirit of regimentation a good deal too far. Governmental overcentralization is a source of endless friction in France to this day. Louis neither initiated this centralization nor carried it to its final completion, but he certainly accelerated it.

The basic factor in the Fronde had been noble anarchy, and Louis was determined to keep the nobility in line. All through his reign he did his best to undercut the independent position of the nobles and turn them, particularly the richer and more powerful of them, into courtiers. In this he was largely successful. Versailles, which became the seat of government in 1682 (although the palace was still far from completion), became the magnet to which the nobility were attracted. No nobleman could hope for appointment to any important position without paying assiduous court at Versailles. The cult of monarchy, which Louis deliberately

strengthened to the utmost of his ability, made them in any case flock to Versailles of their own free will; exclusion from the charmed circle of the court came to be regarded as social death. Louis has been criticized by some historians for turning the French nobility into gilded parasites, but it may be doubted, as the Fronde demonstrated, whether they were fit to play any more constructive role. Although he preferred to select his generals, his bishops, and (contrary to legend) his ministers from the nobility, Louis did not make the mistake of his successors and exclude the Third Estate from all the best positions. He made some of his appointments from the bourgeoisie.

Culture and Art

The reign of Louis XIV is often equated with the great age of French culture. In fact, this age began under Richelieu and was clearly over some years before Louis died. Nor did he do very much to help it. In the 1660s he indulged in some patronage of writers, but his benevolence was capriciously bestowed, frequently on secondrate men, and it dried up almost entirely when economic conditions worsened after 1672. Nevertheless, Jean Racine and Molière were substantially helped by Louis, and it was largely thanks to the king that Molière's plays were performed in spite of conservative opposition. The King's enthusiasm for building (Versailles, Marly, Trianon, and others), while costing the country more than it could afford, certainly furnished artists and architects with valuable commissions, and the King's love of musical spectacles offered a golden opportunity for composers. The flowering of painting, architecture, music, and landscape gardening in France at this time must be largely credited to Louis.

Personal Life

Louis was married to Maria Theresa, daughter of Philip IV of Spain, as part of the settlement by which Mazarin ended the Spanish war. He married her reluctantly (he was in love with Mazarin's own niece at the time) and made no pretense of being faithful to her; but he was fond of her after his fashion, and at her death observed, ''This is the first sorrow she has ever caused me. '' Overcharged with sexual energy practically all his life, he had a number of mistresses, whose jealousy of each other was a principal topic of court gossip. By the two bestknown, Louise de La Vallière and Athénaïs de Montespan, he had a number of illegitimate children, of whom he was very fond; his fatherly attempts to secure for them, after his death, a position above their station caused a good deal of trouble. His attention was finally caught by Françoise Scarron, who had become the governess of these children; he made her Marquise de Maintenon and settled down in domestic respectability with her. In later life he became very puritanical, and Madame de Maintenon has sometimes been blamed for this, but it seems likely that the change was inherent in Louis's own nature.

Louis did not allow the pursuit of pleasure to interfere with his professional duties; all his life he worked indefatigably at the business of government. He also fancied himself, without justification, as a soldier and derived much pleasure from conducting lengthy sieges of towns that were bound to surrender in any case and giving his generals unsought and unwelcome advice as to how to conduct their campaigns.

The King's last years were darkened not only by the successive disasters of the war and the desperate condition of his people but by a series of personal tragedies. In quick succession his son, the two grandsons still with him, and one of his two infant great-grandsons died. With them died his grandson's wife, the young Duchess of Burgundy, whom Louis adored. Only his other greatgrandson survived, to succeed him at the age of 5 as Louis XV. When Louis died, France had long been sick of him, and his funeral procession was insulted in the streets.

History can see him in a fairer perspective. He was not ''Louis the Great,'' as he was sycophantically hailed in his lifetime; he was a man of average intelligence and human failings who committed many blunders and several crimes. Nevertheless, he did his duty as he saw it, with a quite exceptional conscientiousness and devotion. He saw himself as responsible to God for the well-being of his people, and though his interpretation of this responsibility was often strange, it was always sincere. More than any other man except Richelieu, he was the architect of the French national state. The greatness which France achieved in his lifetime was largely his doing.

Further Reading

There is no definitive biography of Louis. John B. Wolf, *Louis XIV* (1968), is in general satisfactory for Louis himself but leaves gaps in its coverage of the reign. A valuable recent work, with emphasis on France rather than on Louis and with an immensely useful picture of the economic and social situation in his reign, is Pierre Goubert, *Louis XIV and Twenty Million Frenchmen,* translated by Anne Carter (1970). W. H. Lewis, *Louis XIV: An Informal Portrait* (1959), does not purport to give the whole picture but brings Louis to life as a man and is written in a delightful style. For background reading on the period, Lewis's *The Splendid Century* (1953) presents a series of fascinating insights into the France of Louis XIV, as well as filling out the picture of Louis himself. A more complete presentation of the entire period is in Geoffrey Treasure, *Seventeenth-century France* (1966). □

Louis XV

Louis XV (1710-1774) was king of France form 1715 to 1774. His reign was marked by the decline of the prestige of the monarchy and the deepening of the crisis that eventually led to the French Revolution.

Since Louis XV, the great-grandson of Louis XIV, was only 5 years old when he became king, the regent, the Duc d'Orléans, was the actual ruler until his death in 1723. In 1725 Louis XV was married to Marie Leszczynska, daughter of a claimant to the Polish throne. Although the Queen bore him nine children, this political marriage to a

woman 7 years his senior was not a happy one. In 1726 Cardinal Fleury, already 73 years old, became first minister, a position that he retained until his death (1743).

Louis XV's personal reign began with the death of Fleury. His decision to rule without a first minister gave promise of a strong regime in the tradition of Louis XIV. However, although the King was intelligent, generous, and, at the beginning at least, sincere in his desire to aid his people, he lacked the qualities of a strong ruler. He was timid, cynical, bored by administrative matters, and incapable of sustained effort. The result of the King's lassitude was the emergence of court factions which sought to influence policy. Although the political role of the succession of royal mistresses has sometimes been exaggerated, such favorites as Madame de Pompadour and Madame du Barry often intervened to obtain gifts and positions for their friends.

The foreign policy of Louis XV, under the direction of Cardinal Fleury, was based upon the principle that France could not afford more wars after the reign of Louis XIV and that cordial relations with England must be maintained. During the personal rule of Louis XV it might be said that France had two foreign policies, an official one and the King's personal diplomacy, the so-called *secret du roi,* carried out by secret agents. The main objective of Louis XV's diplomacy was to maintain an influence in Poland and to strengthen France's allies in central and eastern Europe. In addition to France's involvement in Continental affairs, the conflict with England for colonial supremacy continued. However, both on the Continent and in the colonial world, France suffered military and diplomatic setbacks during the reign of Louis XV.

Although Louis XV recognized the need for internal reforms, particularly of the inequitable system of taxation, until the end of his reign he failed to back up his reforming ministers against opposition from the court and coalitions of all those threatened by change. In 1771, however, Louis XV resolutely supported the minister Maupeou, who successfully limited the powers of the *parlements,* the main obstacle to change, and began a program of fiscal and economic reform. However, after Louis XV's death in 1774, his successor, Louis XVI, abandoned an effort that might have saved the monarchy. Despite this late attempt at reform, Louis XV, at first called the *bien-aimé* (the much beloved), died an unpopular ruler.

Further Reading

Pierre Gaxotte, *Louis the Fifteenth and His Times* (trans. 1934), is a royalist interpretation. G. P. Gooch, *Louis XV: The Monarchy in Decline* (1956), is more recent. Also useful is Alfred Cobban, *A History of Modern France,* vol. 1 (1957; new ed., 3 vols. in 1, 1965).

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Louis XVI

Louis XVI (1754-1793) was king of France from 1774 to 1792. He failed to understand the revolutionary forces at work in France and thus contributed to the fall of the monarchy.

Louis XVI had the virtues of an admirable private individual but few of those required for a successful ruler, particularly during a turbulent period. He was a devoted father and husband, uncommon virtues for royalty in his day (in 1770 he married Marie Antoinette, daughter of Emperor Francis I and Maria Theresa). His chief vices were a tendency to overeat and a love of hunting. Although historians often cite with some condescension his skill as a locksmith, Louis was not entirely devoid of intellectual interests, particularly in the area of the sciences and geography. However, although sincerely interested in the well-being of his people, he was indecisive, was easily influenced, and lacked the strength to support reforming ministers against the hostility of the Queen, his family, the court, and the privileged classes whose position was threatened by change.

At the beginning of his reign Louis XVI restored the powers of the Parlement, for long the main obstacle to reform, thus reversing the actions of Louis XV, who had drastically curtailed its authority. However, at the same time he appointed as controller general (actually first minister) A.

R. J. Turgot, a friend of the *philosophes* and advocate of reform. At first Louis supported the attempts of his minister to accomplish such reforms as abolition of the monopoly of the guilds, the royal *corvée* (required labor on roads and bridges), and the elimination of internal barriers to the circulation of grain. However, he was unable to resist the pressure of those opposed to reform and in 1776 reluctantly dismissed the minister, saying, ''You and I, M. Turgot, are the only ones who really love the people.''

Turgot was succeeded by the Genevan banker Jacques Necker, who acquired a reputation as a financial genius for his skill in negotiating loans; he financed French aid to the American colonies in their struggle against England without raising taxes. Necker's popularity became even greater when the King yielded to pressure from the court and privileged groups and also dismissed Necker.

After several brief ministries C. A. de Calonne was named controller general in 1783. In 1787, after attempting various expedients, Calonne, like several of his predecessors, concluded that the only solution for the growing deficit was to tax the privileged groups. Once more Louis XVI failed to support his minister, who had to resign. By 1788, however, as it became clear that France was on the verge of bankruptcy, pressure mounted on Louis XVI to convoke the Estates General, which had not met for 175 years, to deal with the fiscal crisis. In the summer of 1788 the King yielded to the popular outcry, and the following year (May 1789) the Estates General met at Versailles, opening the era of the French Revolution.

French Revolution

From the outset Louis XVI's actions and failure to act pushed the French people (as of May 1789 almost all accepted the institution of monarchy) along the path to revolution. Before the meeting of the Estates General he had agreed at the urging of Necker, who had been recalled to office, to allow the Third Estate representation equal to that of the other two Estates combined. The King was vague, however, on whether each Estate would meet and vote separately, in which case the privileged Estates could outvote the Third, or whether the vote would be by ''head.'' On June 23 the King finally ordered the three Estates to meet separately, but when the Third Estate refused to obey, Louis XVI, characteristically, yielded. Before this the Estates General had adopted the title National Constituent Assembly, sign of its determination to give France a written constitution.

The response of the King, under the influence of reactionary court circles, was to summon troops to Versailles and to dismiss Necker, who had urged cooperation with the Third Estate. This was the immediate cause for the taking of the royal fortress, the Bastille, by the Parisian crowd (July 14).

Such acts as the refusal of the King to approve the Declaration of the Rights of Man and the decrees of Aug. 4-5, 1789, abolishing the remnants of the seigneurial regime, as well as a severe inflation, led to the Revolutionary days of Oct. 5-6, 1789, when a Parisian crowd forced the court to move from Versailles to Paris, where it could be controlled more easily. On June 20-21, 1791, Louis XVI sought to escape from Paris to eastern France, in the hope that with the aid of loyal troops he could return to Paris and reestablish his authority. However, at Varennes the royal party was recognized and forced to return to Paris, where the Revolutionaries had lost all confidence in the monarchy.

In September 1791 the National Assembly adjourned and was succeeded by the Legislative Assembly. By now Louis believed that the only hope for the monarchy was foreign intervention. He anticipated that the French armies, severely weakened by the desertion of royalist officers, would be quickly defeated and that the country would then turn to him to obtain more favorable terms. For reasons of their own some of the Revolutionaries, the Girondists, also wanted war. On April 20, 1792, France declared war on Austria, which was soon joined by Prussia.

From the outbreak of the war, events moved rapidly. Revolutionary France was incensed by the manifesto of the Prussian commander, the Duke of Brunswick, threatening dire punishment on Paris if the royal family were harmed. On Aug. 10, 1792, the crowd forced the Legislative Assembly to suspend the King, who, with the royal family, became prisoner of the Commune of Paris. The National Convention, which succeeded the Legislative Assembly, abolished the monarchy and decided to try ''Citizen Capet,'' as Louis XVI was now called, for treason. He was found guilty, sentenced to death, and on Jan. 21, 1793, guillotined.

Further Reading

Most biographies of Louis are either partisan or the work of popularizers. Recommended in English is Saul K. Padover, *The Life and Death of Louis XVI* (1939; new ed. 1963). Bernard Fay, *Louis XVI; or The End of a World* (1961; trans. 1968), is a royalist account. An old but still useful source is Sophia H. MacLehose, *The Last Days of the French Monarchy* (1901). For background see G. Lefebvre, *The Coming of the French Revolution* (1939; trans. 1947), a minor classic by the greatest historian of the Revolution in the 20th century.

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Louis XVIII

Louis XVIII (1755-1824), the restored Bourbon king of France, reigned from 1814 to 1824. By taste and education he was a child of the Enlightenment: skeptical, secular, witty, and steeped in Voltaire.

Historians still disagree about the true character and principles of Louis XVIII. Some regard him as the epitome of moderation and statesmanship, a wise king who—like his ancestor Henry IV—wished to conciliate all factions. But for others, he was a cynical and narrow old monarch who resorted to compromise only when circumstances forced his hand. He probably had no admiration for Britain's parliamentary system, but he had astuteness enough to realize that he could not restore the Old Regime. Regarding the throne as a ''comfortable armchair,'' he was determined to do whatever was necessary to remain seated.

Prior to his accession Louis XVIII was known as Louis Stanislas Xavier, Count of Provence. He had emigrated in June 1791 (when his older brother Louis XVI made his abortive flight to Varennes) and had spent the next 2 decades wandering about Europe. After having sojourned in Germany, Italy, Poland, and Russia, he had repaired to England (1809), where he joined his brother the Count of Artois. In March 1814 the victorious Allies decided to restore the Bourbon dynasty, and on May 3 Louis XVIII entered Paris.

Having rejected the constitution hastily drafted by the Napoleonic Senate, Louis promulgated one of his own (June 4). The Charter of 1814 established a liberal constitutional monarchy and preserved many of the reforms of the Revolution. Disgusted by the king's program of reconciliation, some ultraroyalists talked of a coup against ''King Voltaire,'' and others complained that Louis had merely taken over Bonaparte's throne.

Napoleon, however, wanted it back and returned for the Hundred Days (March-June 1815), during which the court lived in exile at Ghent. After Waterloo, the Allies again restored (July 8) the Bourbons, but this time a wave of hysteria known as the White Terror seized the country and swept an ultraroyalist majority into the Chamber of Deputies. The King, however, dissolved this ''Incomparable Chamber'' in September 1816 and called for new elections, which the Constitutionals won.

The period from 1816 to 1820 was one of moderate reform, sponsored by the Richelieu and Decazes ministries. In 1818 the Allied indemnity was paid and the army of occupation withdrawn. A new army law opened careers to commoners with ability, and in 1819 a new press law allowed periodicals to appear without the prior consent of the government. But the rule of moderation ended in 1820, when the election of the Abbé Grégoire, a regicide, to the Chamber and the assassination of the Duke of Berry led to a reactionary backlash which returned the ultraoyalists to power. At this juncture, the obese Louis XVIII, racked by gout, virtually relinquished control of affairs to Artois and Villèle, the ultraroyalist premier. On Sept. 16, 1824, he died at the Tuileries.

Further Reading

There is no complete edition of Louis's letters, but some were published in the correspondence and memoirs of Lord Castlereagh, the Vicomte de Chateaubriand, Prince Metternich, Charles Maurice de Talleyrand, the Comte de Villèle, the Duke of Wellington, and other contemporary statesmen. The most comprehensive studies of Louis XVIII and his time are in French. In English, J. Lucas-Dubreton, *Louis XVIII* (1925; trans. 1927), is an old but still useful popular systhesis. A general account is John H. Stewart, *The Restoration Era in France, 1814-1830* (1968). □

Louis Philippe

Louis Philippe (1773-1850) was king of the French from 1830 to 1848. Although his authoritarian regime was overthrown by the February Revolution, his reign was marked by domestic prosperity, stability, and intellectual fecundity.

Born in Paris on Oct. 6, 1773, Louis Philippe was the eldest son of Philippe Égalité, Duc d'Orléans. From 1785 until his father's execution (Nov. 6, 1793), he was known as the Duc de Chartres, thereafter as the Duc d'Orléans and the leader of the cadet branch of the Bourbon family.

In 1790 the duke joined the Jacobin Club and after 1792 posed as a republican. A lieutenant general at 18, he fought at Valmy, Jemappes, and Neerwinden. But, alienated by the Terror, he joined Charles François Dumouriez in a plot to overthrow the Republic. The army, however, refused to follow them, and on April 5, 1793, they deserted.

For the next 2 decades the duke sojourned in Switzerland, America, England, and Malta before repairing in 1809 to Sicily, where he remained until Napoleon's abdication. Meanwhile, the *juste milieu* (middle course) became the maxim which guided his political actions: he cautiously refrained from committing himself to Dumouriez's intrigues; and he remained apart from the émigrés while he and his cousin Louis XVIII became reconciled.

When Louis Philippe returned to France in 1814, Louis XVIII elevated him to the peerage, appointed him colonel general of Hussars, and restored to him all of the family's sequestered estates that had not been sold—a restitution which made him rich. But his attacks upon the ultraroyalists led in 1815 to a 2-year exile in England. After his return, he cultivated popularity by making the Palais-Royal the foyer of liberals, dressing *en bourgeois* (wearing long trousers instead of knee breeches), and sending his sons to a public school. He even strolled the streets of the working-class sections of Paris and stopped frequently to chat with workers. Thus, when the Revolution of 1830 overthrew Charles X, both classes were willing to raise the duke to the vacant throne. On August 7 the rump Chamber of Deputies proclaimed him ''King of the French.''

While the ''citizen king'' consolidated his position, he liberalized the Charter of 1814 and increased the electorate from 90,000 to 170,000. But for all Louis Philippe's astuteness, he loved personal power as much as the Bourbons had; he wanted to rule as well as reign and would not compromise to meet the needs of a changing society. In September 1835 he muzzled the press and refused to broaden the suffrage. Liberals and nationalists alike were also dissatisfied with his noninterventionist foreign policy. After 1840, moreover, the King and his conservative premier, François Guizot, resorted to corruption to defeat mounting opposition in the Chambers. But it was Louis Philippe's stubborn refusal to sponsor electoral reforms that precipitated the February Revolution. Paris rose against him on Feb. 22, 1848, and 2 days later drove him again into English exile. He lived at Claremont until his death on Aug. 26, 1850.

Further Reading

The best biography of Louis Philippe in English is Thomas E. B. Howarth, *Citizen-King: The Life of Louis-Philippe, King of the French* (1961). For a scholarly, up-to-date synthesis of the Orleanist era see Paul H. Beik, *Louis Philippe and the July Monarchy* (1965). David O. Evans gives an excellent analysis of the intellectual movements of the reign in his *Social Romanticism in France, 1830-1848: With a Selective Critical Bibliography* (1951). □

Joe Louis

American boxer Joe Louis (1914-1981) was world heavyweight champion from 1937 to 1948. He defended his title 20 times in four years.

Joe Louis, born on May 13, 1914, was the son of an Alabama sharecropper. Joe was close to his large family, particularly to his mother, from whom he inherited a deep religious sentiment. His stepfather moved the family to Detroit in 1926.

As a teen-ager, Joe was the best boxer of his group. He won the National Light Heavyweight Amateur Crown of the Golden Gloves in 1933. As a 19-year-old light heavyweight, Louis whipped everything in front of him. He received his ring name from one of his managers, John Roxborough, who found the name Joe Louis Barrow too long. Jack Blackburn, a very knowledgeable boxing man, was Louis's trainer.

Before he became champion, Louis was beaten once, by Max Schmeling in 1936. The following year he defeated Jim Braddock for the championship. In 1938 Louis met Schmeling again and knocked him out in the first two minutes of the first round. Louis fought boxers like Billy Conn, Tony Galento, Rocky Marciano, and ''Jersey Joe'' Walcott. He won 19 other title fights. During World War II Louis was drafted, served faithfully, and fought two bouts for Army and Navy Relief.

The curse of many victories in a short period of time was the accumulation of a heavy tax burden. For example, Louis won $349,228 for his victory over Schmeling and $591,117 for beating Conn. In his entire ring career he earned $4,677,992. But his Federal income taxes were $1,199,000; furthermore, when penalties were assessed, taxes became astronomical. In fact, the tax assessors were so strict that they attached $66,000 in trust funds for Louis's children.

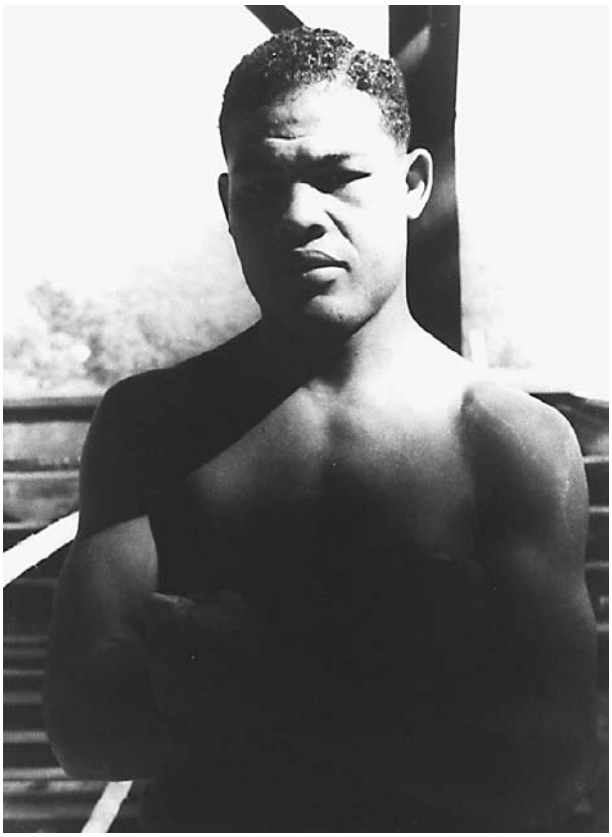

Another source of trouble for Louis was his partnership in a public relations firm. In the early 1960s this firm entered into a contract with Cuba for $250,000 to promote tourism. Although this was not illegal, it was considered in poor taste to deal with a country with whom the United States did not maintain diplomatic relations. Louis's other business ventures included the Joe Louis Food Franchise, a chain of food shops he opened in 1969 with his erstwhile ring rival Billy Conn. The former champ also served as a celebrity greeter at the Caesar's Palace Casino in Las Vegas, Nevada.

Unfortunately, drugs took a toll on the once indomitable champion in his final years. In 1969, he was hospitalized after collapsing on a New York City street. While the incident was at first credited to ''physical breakdown,'' Louis later admitted to cocaine use and fears of a plot against his life. The following year, Louis spent five months in the hospital suffering from paranoid delusions. Strokes and heart ailments caused his condition to deteriorate further. He had surgery to correct an aortic aneurysm in 1977 and was thereafter confined to a wheelchair.

Despite failing health, Louis still found time to attend major boxing events. On April 12, 1981, he sat ringside at the Larry Holmes/Trevor Berbick heavyweight championship bout at Caesar's Palace. Hours after the fight, Louis went into cardiac arrest and died at the age of 66.

Louis married Marva Trotter and had two children by her; they were twice divorced. His third marriage, to Rose Morgan, was annulled. He later married Martha Jefferson of Los Angeles. In 1994, the bronzed boxing glove that Louis used to defeat Max Schmeling was donated to the city of Detroit by the Michigan Jewish Sports Hall of Fame. Dubbed ''The Glove That Floored Nazi Germany,'' it was enshrined in a plexiglass case at the city's Cobo Center, a monument to its wielder's enduring legacy.

Further Reading

Louis's autobiography is *My Life Story* (1947). His place in sports history is discussed in Nat Fleischer, *The Heavyweight Championship: An Informal History of Heavyweight Boxing from 1719 to the Present Day* (1949; rev. ed. 1961), and in Lester Bromberg, *Boxing's Unforgettable Fights* (1962). Louis and other African-American athletes are considered in a survey of the reality of integration in American sports, Jack Olsen, *The Black Athlete: A Shameful Story* (1968). Chris Mead, *Champion* (1985) is a full account of the boxer's eventful life. An assessment of Luis's influence within the context of African-American sports history is contained in Arthur Ashe, *A Hard Road To Glory* (1988). □

Morris Louis

The American painter Morris Louis (Bernstein; 1912-1962) explored new realms of pictorial space with his series the *Veils,* the *Unfurleds,* and the *Stripes.* By exploiting the anonymous ''stain'' method, he formed a bridge between the Abstract Expressionists of the 1950s and the Minimalists of the 1960s.

Morris Louis Bernstein was born in Baltimore, Maryland, in 1912. Unlike the more practical trades chosen by his three brothers, he applied for and won a four-year scholarship to the Maryland Institute of Fine and Applied Arts at the early age of 15. Although described by his friends as a loner, Louis was active in the local art community. In 1934 he participated in the creation of a mural in Baltimore entitled *The History of the Written Word* for the federal Public Works of Art Project and, in 1935, was elected president of the Baltimore Artists' Union.

The following year Louis moved to New York City where he contributed to David Alfaro Siqueiros' workshops. These workshops, so important to the future Abstract Expressionists, promoted the experimental use of modern tools such as spray guns, air-brush, and synthetic paints to express subjective ideas. It was also while in New York, in 1938, that he legally changed his name to Morris Louis. Although there are few paintings from this period, what is extant suggests an influence from the Mexican muralists Siqueiros and Diego Rivera and the German Expressionist Max Beckmann, whose work he is reported to have admired in the Museum of Modern Art.

Louis returned to Baltimore in the early 1940s and in 1947 married Marcella Siegel. Participating in the Maryland Artists' exhibitions in 1948, 1949, and 1950, he began to gather a small following of local artists who in 1951 convinced him to be their instructor. His work between 1947 and 1953 displays many divergent influences, from the

Cubist forms of Picasso to Futurist lines representing movement. In the *Tranquilities* series Louis showed an admiration for the solid forms of Robert Motherwell's *Elegies to the Spanish Republic*. Most accomplished from this period is the *Charred Journal* series which represents his earlier interest in the amorphous forms of Joan Miro and also acknowledges the gestural painting of Jackson Pollock, with dripped paint placed spontaneously on a streaked background.

In 1952, a pivotal year in his artistic career, Louis and his wife moved from the suburbs into Washington, DC, and Louis began to teach at the Washington Workshop Center of the Arts. It was here that he met and became fast friends with a colleague, Kenneth Noland. Noland, an artist who had studied in Paris and at Black Mountain College, was more conscious of the international art scene and broadened Louis' awareness of contemporary artists. In April of 1953 the two artists traveled to New York City, where Noland introduced Louis to the influential critic Clement Greenberg, who henceforth would play a crucial role as supporter and guiding source of Louis' career. Also of critical importance was Louis' introduction to Helen Frankenthaler (by Greenberg) and his viewing of her painting *Mountains and Sea* (1952) in which she had explored the possibilities of staining thinned colors into bare canvas. Frankenthaler's painting inspired Noland and Louis to monumental changes in their art.

Upon their return to Washington Noland and Louis worked closely together, often on the same canvas, in an attempt to eliminate old habits of painting—they called this joint venture ''jam painting.'' Louis' work at this time reveals an interest in combining the gestural forms of the Abstract Expressionists with the newly discovered staining technique of Frankenthaler.

The outcome of these experiments was Louis' first set of masterpieces—the *Veils*. In this group, apparently begun in early 1954, Louis reconciled the conflict between his new found feeling for color and the importance he had always associated with drawing. By pouring acrylic paint (magna) over a canvas he created a brilliant stained color. The brilliance of the acrylic colors was diluted by thinning the paint or by covering the stained image with a ''veil'' of diluted black paint. Within this stained field of color Louis placed nonrepresentational linear arrangements, created by folding and manipulating the canvas.

Between 1954 and 1957, after this first *Veil* series, Louis returned to more gestural paintings where color and line appear to attack the canvas in a manner opposed to the serene use of color associated with the *Veils*. Unhappy with his results, Louis destroyed nearly three hundred paintings from these years (leaving less than ten) and in 1957 returned to the technique established with the 1954 *Veils*. He completed five distinct series of *Veils* during 1958 and the first part of 1959. In each series Louis took his earlier interest in the staining of the canvas and developed it more consistently with his concern for line. Contrary to the 1954 *Veils,* most of these canvases are unprimed, causing the color to thoroughly saturate the canvas and create an illusion of inner space. Louis drew attention back to the reality of the canvas as an object by referring to the surface of the color field with a distinct linear pattern.

In the summer of 1960 Louis began his next great series of paintings, the *Unfurleds*. Here he continued to show a stronger interest in line by using individual stripes of color that run down the unprimed horizontal canvas from the upper right corner toward the bottom center, leaving a large inverted triangular expanse of white in the center. The viewer is called upon to see both the pure color on either end and the white triangle in the middle. The result is a remarkably coherent composition. In these canvases Louis took advantage of an improved magna with a smoother consistency, allowing him to use his paints directly from the can. The undiluted paint produced purer hues and took on a new luminance.

The final series created by Louis before his untimely death were the *Stripes*. Concentrating once again on the purity of color, Louis both poured and used a swab to move the paint down the canvas. Slightly overlapping stripes of colors, sometimes not at all, run vertically down the canvas, creating images of pure color, which in many ways prefigure the more static and controlled ''hardedged'' colors of Kenneth Noland and Ellsworth Kelly.

In July of 1962 Louis was diagnosed as having lung cancer, and as a result his left lung was removed. The following months he continued to plan for an exhibition in New York City, but he was unable to paint again. He died on September 7. By the time of his death in 1962, Louis had had several one-man shows in both Washington and New York and had also exhibited in London, Paris, Milan, and Rome. His place in the history of modern painting was well established. His paintings can be seen in The Metropolitan Museum of Art in New York City; the National Gallery of Art in Washington, DC; the Australian National Gallery in Canberra; and the Tate Gallery in London, as well as in many collections in the United States and throughout the world.

Further Reading

Aside from the numerous exhibition catalogues which have explored Louis' painting, there have been three major works on the artist. Diane Upright's *Morris Louis: The Complete Paintings* (1985) is a catalogue raisonné which, along with a full color catalogue, provides an interesting commentary on chronology and technique. Diane Headley (Upright) has also published *The Drawings of Morris Louis* (1979), an exhibition catalogue. *Morris Louis* by Michael Fried (1970) places more emphasis on Louis' work within the context of the Abstract Expressionists. Since Louis' death there have been many articles which address different aspects of his work. Among the most informative is a series by E. A. Carmean in *Arts Magazine* (September through December 1976). □

Pierre Charles Alexandre Louis

The French physician Pierre Charles Alexandre Louis (1787-1872) was the founder of the "numerical method" in medicine—that is, medical statistics—and the champion of exact observation and conservative deduction in medical studies.

The son of a rich wine merchant, P. C. A. Louis was born in the small town of Ai (Marne). He began his studies in Reims in 1807 and received his medical degree in Paris in 1813. He spent the next 6 years practicing in Russia. He had witnessed the havoc wrought by a diphtheria epidemic in Odessa in 1820, and on his return to Paris he hoped that further study might enable him to deal with such a calamity.

In Paris Louis saw that medicine had not progressed. Medical theory was not based on reliable data; physicians relied on their memory of striking cases in the discussion of diagnosis and justified their treatment on theoretical grounds. Louis thought that medicine could become a science only if it was based on large numbers of detailed observations which lent themselves to numerical analysis. He spent the years 1820-1826 making daily observations of all patients on two wards of the Charité Hospital. He did not treat them but obtained complete family and personal histories, detailed accounts of the onset and progression of their illness, and a complete autopsy report of those who died. He relied exclusively on his own observations, including negative findings and the results of treatment. All data were carefully recorded and whenever possible presented in statistical tables, which gave the actual number of cases. This work led to several publications, including a book on consumption (1825) and a book on typhoid fever (1829), which were translated into English. His *Researches on the Effects of Bloodletting* (1835) demonstrated that the benefits claimed for this popular mode of treatment were unsubstantiated.

Louis's influence spread through the foreign students who flocked to Paris, attracted by his approach. His American students propagated Louis's numerical method in the United States, where the emphasis on the collection of observable, detailed data and their statistical analysis was readily appreciated and became a guideline for medical research.

Although Louis's work had been largely responsible for overthrowing the old theory, recognition of his importance in Paris was not unanimous. He was not elected to the faculty. He continued his teaching at the hospitals and became a member of the Academy of Medicine and, in 1832, president of the Society for Medical Observation in Paris, founded by his admirers and students. Out of a similar society founded in Boston grew the concept of the clinical-case conference.

Louis lived to see the rising importance of laboratory research for medicine. Medical science could not rest completely on the statistical analysis of bedside observations and autopsy findings, as he had proposed. But his demand for reliable quantifiable data in clinical medicine and for the statistical determination of the efficacy of treatment became one important basis of modern medicine.

Further Reading

There is little biographical material on Louis in English. Henry I. Bowditch eulogized him in *Brief Memories of Louis* (1872). His place in the development of medical statistics is defined in Charles Singer, *A Short History of Medicine* (1928; 2d ed. with E. Ashworth Underwood, 1962). An excellent description of contemporary medicine and of the context in which the work of Louis developed is in Erwin H. Ackerknecht, *Medicine at the Paris Hospital, 1794-1848* (1967). □

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Nat Love

Nat Love (1854-1921), African American champion cowboy known as Deadwood Dick, was famous for his great skill as a range rider and cattle-brand reader.

Nat Love was born a slave on a plantation near Nashville, Tenn., in June 1854. He had no formal education but, with help from his father, he learned to read and write. When the slaves were freed following the Civil War, Love worked on the small farm that his father rented from his former owner. After his father's sudden death, he became the sole support of his mother and younger brother and sister. He was able to obtain work on various plantations, where he displayed great skill in breaking horses.

In 1869, at the age of 15, Love was strong and alert and looked older than his years. He left his family in an uncle's charge and, with $50 in his pocket, headed west for Kansas, walking most of the way. When he reached Dodge City (a shipping center for the cattle industry), he got his first job, as a cowboy with the Duval Ranch. In the course of his 3 years with the Duval Ranch, Love became their buyer and chief brand reader. He made many trips into Mexico in this capacity and in the process learned to speak Spanish fluently.

In 1872 Love went to work for the Gallinger Ranch in Arizona, where he remained for many years. He became a master range rider and traveled over all the important western trails between the Gulf of Mexico and Montana. His dangerous work involved him numerous times in gun battles with Native Americans, cattle rustlers, and bandits, and

he became an expert marksman. In one encounter with Indians he was wounded but taken captive rather than killed because the Indians were impressed with his bravery. He came to know many of the famous men of the West, including Billy the Kid, Bat Masterson, and Pat Garrett.

Love acquired the name Deadwood Dick as a result of winning a shooting contest in Deadwood, S. Dak., on July 4, 1876. He became a champion rifleman by placing 14 out of 14 shots in the center of a target at 250 yards.

Love married in 1889, and a year later he left the range to work as a Pullman porter on the Denver Rio Grande Railroad. In 1907 he published his autobiography, which contains photographs of him wearing his western gear. He died in Los Angeles in 1921.

Further Reading

The best book about Love is his autobiography, *The Life and Adventures of Nat Love* (1907; repr. with new introduction, 1968). A well-written source of general information about the Afro-American cowboys is Philip Durham and Everett L. Jones, *The Negro Cowboys* (1965). Also useful is William H. Leckie, *The Buffalo Soldiers: A Narrative of the Negro Cavalry in the West* (1967). □

Susan M. Love

Susan M. Love (born 1948) feels that too many women succumb to breast cancer every year. A breast cancer specialist, Love believes women are losing control over their condition due to the male centered medical community.

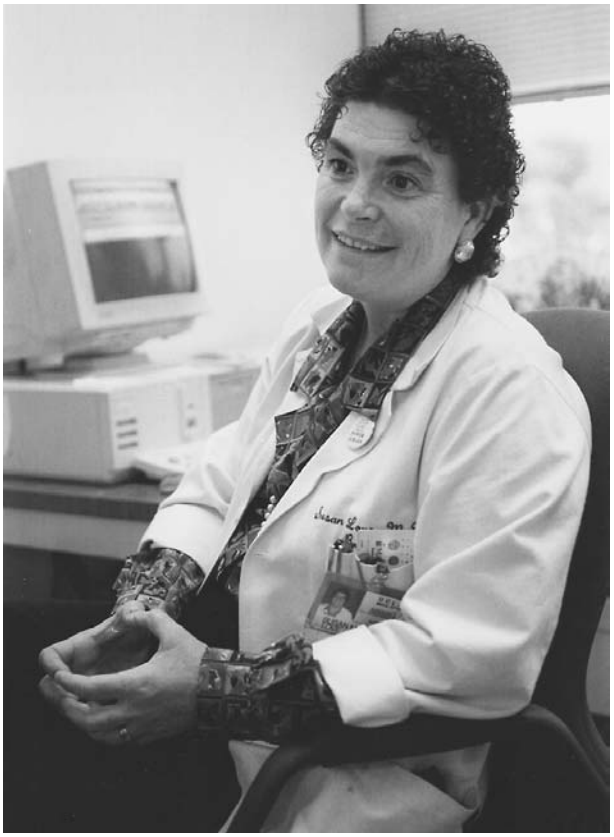

Dr. Susan Love believes too many women fall victim to breast cancer each year. And just as disturbing, many of those women are further victimized by the male-dominated medical establishment, losing control of how their condition is treated. Love, a surgeon specializing in breast cancer, is out to change both issues.

A leading authority in her field, Love was director of the UCLA Breast Center, a haven for patients who come for consultation and treatment of the disease that ranks second only to lung cancer as America's leading killer of women. Love is also the author of *Dr. Susan Love's Breast Book,* a straightforward, no-nonsense and nontechnical look at the hows and whys of breast diseases.

''What drives Love in all this is more than a sense of urgency—she also has profound hope, believing that given adequate funds and intelligent research priorities, the fight against breast cancer can be won, and soon,'' commented Beth Horner in *Technology Review.* In an interview with Love, Horner noted that advice given to women about mammograms seems to change almost yearly. ''The basic problem,'' replied Love, ''is that no one quite understands the disease yet. We're just beginning to fill in the gaps in our knowledge, and as we do, doctors naturally find themselves reevaluating some of their recommendations.''

But Love is certain of one thing: ''Breast cancer does send incredible fear through women's hearts, but I don't think that's because it's had too much publicity. I don't even think it's entirely because breast cancer can be fatal.'' What keeps women fearful—even of examinations—is the prospect of a mastectomy, the removal of one or both breasts. ''The breast,'' Love explained, ''has some special psychological baggage—for one thing, there are all the associations of breastfeeding and nurturing the next generation. Then, too, the breast is the most obvious identifying feature of femaleness.''

Another problem is that the doctor recommending treatment is invariably male. ''Even when the patient has got over the shock of diagnosis, doctors can make it hard for her to come to a good, clear-headed decision about what kind of surgery she wants,'' Love told Horner. ''They'll say things like, 'Well, you're elderly and you're widowed—you don't need your breast anymore. Why don't you just have a mastectomy? It'll be easier.' In my experience, though, older women aren't any more likely than younger ones to want a mastectomy.''

Love has come by her insight as both a doctor and a woman. Ironically, the specialty she ended up with was not her first choice. In fact, ''when Love became the first female general surgeon on staff at Boston's prestigious Beth Israel Hospital in 1980,'' Elizabeth Gleick stated in a *People* article, ''she swore that she would not allow herself to get pigeonholed into women's medicine. 'I am not going to let them turn me into a breast surgeon,' she remembers thinking of her fellow doctors.''

But the very fact that Love *was* a female surgeon in a medical field dominated by men led breast cancer patients to seek her out. As Love related in her book: ''For any other form of surgery, they might have chosen, even preferred, a

male doctor—but for breasts, they wanted someone they instinctively felt would understand their bodies and respect the particular meaning their breasts had for them. I soon realized that I could make a particular contribution in this area: I could combine my experience as a woman with my medical knowledge. I decided to specialize in breast problems.''

In 1987 Love was appointed assistant clinical professor in surgery at Harvard Medical School; a year later she founded the Faulkner Breast Center, employing additional women as surgeons, oncologists, nurse specialists, radiologists, and more. Combining research with her political agenda, Love in 1990 cofounded the National Breast Center Coalition, an advocacy group dedicated to awareness of, and funding for, women's health issues.

With the publication of her book and the opening of the UCLA center, Love became a widely sought out figure. In *People* she detailed a schedule of surgery twice a week, lecturing to women's groups, and the frequent trips from her home base in California to Washington, D.C., to meet with U.S. Health and Human Services Secretary Donna Shalala. Spare time is spent with the family—daughter Katie and Love's companion, Helen Cooksey, herself a surgeon. Love, who has made no secret of her sexual orientation, drew headlines in 1993 when Katie, born to Love of donated sperm, was jointly adopted by the two women—a groundbreaking custody case ensuring the pair will share full parental responsibility.

Having worked so extensively in the name of women's health, Love has some words of encouragement for those who have—or fear getting—breast cancer. ''The first message I try to get across is that a diagnosis of breast cancer is not an emergency,'' she told *Technology Review.* ''The typical notion is that you're a time bomb and the cancer is going to take over your body unless you do something tomorrow. Well, that's just not true. By the time they're diagnosed, most breast cancers have been around for years, which means it's unlikely that anything too dramatic will happen right away. You really do have a few weeks to research the subject, get second opinions, sort out your feelings and so on. I also think it's vital to treat women like intelligent human beings who are capable of all that.''

In April 1996 Love announced her resignation from the UCLA Breast Center and received a position as professor of surgery at UCLA. She also published two more books on women's health. They include *Dr. Susan Love's Hormone Book: Making Informed Choices About Menopause* (1996) and *To Dance with the Devil: The New War on Breast Cancer* (1997).

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H. P. Lovecraft

H. P. Lovecraft (1890-1937) is widely considered the most important literary supernaturalist of the twentieth century. He is one of the greatest in a line of authors that originated with the Gothic novelists of the eighteenth century and was perpetuated throughout the nineteenth century by such figures as Edgar Allan Poe, Ambrose Bierce, J. Sheridan LeFanu, and Arthur Machen.

Lovecraft was born August 20, 1890, in Providence, Rhode Island, at the home of his maternal grandfather, Whipple V. Phillips, a prosperous industrialist and New England gentleman who was the dominant intellectual influence on his grandson's early life, both personally and through his extensive library of works by eighteenth- and nineteenth-century authors. Of the Victorian mansion on Angell Street, Lovecraft wrote: ''Here I spent the best years of my childhood. The house was a beautiful and spacious edifice, with stable and grounds, the latter approaching a park in the beauty of the walk and trees.'' A precocious child whose delicate health allowed him only sporadic attendance at school, Lovecraft flourished in a world of cultured adults who fostered his interest in Greco-Roman antiquity, astronomy, eighteenth-century literature and history, and Gothic tales of terror. This milieu, and the traditions on which it was founded, served as the prime mental and emotional coordinates of Lovecraft's life, whose auspicious beginnings gradually devolved into a lethargic procession of loss and unfulfilled promise: Lovecraft's father, a handsome, syphilitic traveling salesman who was effectively a stranger to his son, died in 1898 after spending the last five years of his life institutionalized with general paresis; Lovecraft's grandfather died in 1904, and subsequent ill-management of his financial holdings forced Sarah Phillips Lovecraft and her only child to move from their family home into a nearby duplex. In his published letters, Lovecraft unfailingly celebrates his mother's refinement and cultural accomplishments; in biographies of Lovecraft, his mother is portrayed as an intelligent and sensitive woman, a neglected wife, and an overprotective parent who instilled in her son a profound conviction that he was different from other people.

In 1908 Lovecraft suffered a nervous breakdown that prevented his attaining enough credits to graduate from high school, and, rather than entering Brown University to pursue the professorship that he had formerly assumed would occupy the rest of his life, he continued his program of self-education. During this period Lovecraft in large part existed as a semi-invalid recluse. In 1914 his isolation was alleviated when he joined the United Amateur Press Association, a group of nonprofessional writers who produced a variety of publications and exchanged letters. A voluminous writer from an early age, Lovecraft now directed his efforts toward these amateur journals, with his own magazine, the *Conservative,* appearing from 1915 to 1923. He also be-

came involved in a network of correspondence which for the rest of his life provided a major outlet for personal and artistic expression. In these letters, Lovecraft discussed an encyclopedic range of subjects in essay-like length and depth; here he also vented his lifelong obsessions, most prominently his love of the past and of scientific truth, and his aversion to the modern world and to all peoples who were not of the Anglo-Nordic cultural stream, although several biographers maintain that he moderated some of his extremist views later in his life. Lovecraft's contributions to amateur journals were almost exclusively in the form of poems and essays, the former being imitations of such eighteenth-century poets as Alexander Pope and James Thomson, and the latter displaying a style strongly influenced by such eighteenth-century prose writers as Joseph Addison and Samuel Johnson. Although Lovecraft wrote several horror stories after his first reading in 1898 of the tales of Poe, he destroyed most of these efforts and wrote no fiction from 1908 to 1917. In the latter years he was encouraged by editor W. Paul Cook to resume fiction writing, resulting in the successive composition of *''The Tomb''* and *''Dagon,''* the first of what are considered Lovecraft's mature works. After further encouragement from other friends, these two stories, along with three others, were submitted to the pulp magazine *Weird Tales,* which afterward became the principal publisher of Lovecraft's fiction during his lifetime.

Beginning around 1919, Lovecraft began to socialize with other amateur journalists, and through these channels in 1921 he met Sonia H. Greene, a Russian Jewish businesswoman from New York City. They married in 1924 and Lovecraft went to live with his wife in New York, where he hoped to find employment that would enable him to abandon the disagreeable and insubstantial living he previously earned as a literary reviser and ghostwriter. Ten months later the couple separated for reasons that Lovecraft described as largely financial, although the situation was aggravated by Lovecraft's hatred of a city with such a conspicuously mixed racial and ethnic population. In 1926, Lovecraft returned to Providence, where he lived for the remainder of his life. To supplement his dwindling inheritance he was forced to continue his revision work. Despite his nearly destitute financial state, Lovecraft managed to travel extensively, documenting these excursions in his letters and in such essays as ''Vermont: A First Impression,'' ''Charleston,'' and *A Description and Guide to the City of Quebeck.* During the last ten years of his life, he also produced what are considered his greatest works, including ''The Call of Cthulhu,'' *The Case of Charles Dexter Ward,* ''The Colour out of Space,'' ''The Shadow over Innsmouth,'' and *At the Mountains of Madness.* Lovecraft died of intestinal cancer March 15, 1937, at the age of forty-six.

While an account of the outward events of Lovecraft's life may suggest some of the character traits that critics have found immensely valuable in explicating his works, it fails to convey the full range and intensity of his convictions, preoccupations, and eccentricities. As revealed in his letters, Lovecraft's most important experiences were those of a self-sustaining and isolated imagination. The solitary worlds that he inhabited in childhood—based on his reading of the *Arabian Nights,* classical mythology, and Georgian authors—were fortified and augmented throughout his life, providing him with a well-defined set of interrelated roles which he sometimes facetiously, sometimes tenaciously assumed: the Anglophile gentleman who upheld the most staid conventionality and lamented the ''tragic rebellion of 1775-83,'' the Nordic warrior who reveled in dreams of adventure and blood, the proud citizen of the Roman Empire, the anemic decadent immersed in every form of human and metaphysical abnormality, the frigid scientist seeking truth by the strictest criteria of logic, the generous and brilliantly humorous friend, the xenophobic admirer of *Mein Kampf* who evolved into a quasi-socialist supporter of Franklin Roosevelt's New Deal, and the ''cosmic-minded'' dreamer of imaginary spheres that transcend the brief and aimless episode of human history. The last-named quality of cosmic-mindedness was perhaps less a discrete component of Lovecraft's temperament than the relatively stable foundation upon which his numerous personae were constructed. Philosophically, Lovecraft was a strict scientific materialist who held that the universe is a mechanical assemblage of forces wherein all values are simply fabrications having no validity outside the context of human imagination and that humanity itself is merely an evanescent phenomenon without any special dimension of soul or spirit to distinguish it from other forms of animate or inanimate matter. At the same time Lovecraft wrote that his strongest feelings were connected with a sense of unknown realms outside human experience, an irrationally perceived mystery and meaning beyond the world of crude appearances. It is particularly this tension between Lovecraft's sterile scientism and mystic imagination—whose contradictory relationship he always recognized and relished—that critics find is the source of the highly original character of his work.

Lovecraft's stories are commonly divided into three types: those influenced by the Irish fantasist Lord Dunsany, a diverse group of horror narratives set in New England, and tales sharing a background of cosmic legendry usually referred to as the ''Cthulhu Mythos,'' a term coined by August Derleth and never used by Lovecraft himself. The Dunsanian stories begin with ''Polaris,'' which Lovecraft actually wrote the year before his first reading of Dunsany's works. Nevertheless, his discovery of Dunsany was a crucial impetus to continue developing narratives more or less related to a tradition of fairy tales and typified by wholly imaginary settings and characters with otherworldly names. Stories in this vein are ''The White Ship,'' ''The Doom That Came to Sarnath,'' ''The Cats of Ulthar,'' and *The Dream-Quest of Unknown Kadath.* Contrasting with these dreamlike romances are tales in which the central element of supernatural horror originates and is circumscribed in a realistic New England setting. Throughout his life Lovecraft was captivated by the architecture, landscape, and traditions of New England. In a letter of 1927, he wrote: ''Sometimes I stumble accidentally on rare combinations of slope, curved street-line, roofs & gables & chimneys, & accessory details of verdure & background, which in the magic of late afternoon assume a mystic majesty & exotic significance beyond the power of words to describe. . . . All

that I live for is to capture some fragment of this hidden & unreachable beauty; this beauty which is all of dream, yet which I feel I have known closely & revelled in through long aeons before my birth or the birth of this or any other world.'' To some extent, the fantasy realms of the Dunsanian stories are transfigurations of this New England of ideal beauty. On the other hand, Lovecraft simultaneously perceived and devoted much of his work to depicting a different side of his native region: the degeneracy and superstition that flourish in isolated locales, as described in ''The Picture in the House'' and ''The Unnameable;'' the survival of unearthly rites practiced in a quaint, colonial town in ''The Festival;'' the clan of ghouls that inhabits modern Boston in ''Pickman's Model;'' the horror interred beneath ''The Shunned House,'' which was inspired by an actual home in the district of Providence where Lovecraft resided; and the foul aspirations of an eighteenth-century wizard which are recapitulated in twentieth-century Providence in *The Case of Charles Dexter Ward.* In other stories, those of the Cthulhu Mythos, Lovecraft provided literary travelogues to a New England that departed even further from the sites of his antiquarian wanderings, revising the geography so familiar to him to create the fictional world of Arkham, Innsmouth, and Dunwich. As he wrote to one of his correspondents: ''Yes—my New England is a dream New England—the familiar scene with certain lights and shadows heightened (or meant to be heightened) just enough to merge it with things beyond the world.'' Among these ''things'' are the primeval and extrastellar pantheon of a body of myth that, although irregular in its details, is highly consistent as Lovecraft's expression of humanity's insignificant and unsteady place in the universe.

One of the most important and controversial issues in Lovecraft criticism is that regarding nomenclature for his Mythos stories. Various labels have been employed, from the broad designations of ''horror'' and ''Gothic'' to more discriminating terms such as ''supernormal'' and ''mechanistic supernatural.'' At the source of this diverse terminology is the fact that, while these works clearly belong to the tradition of Gothic literature, Lovecraft did not make them dependent on the common mythic conceits associated with this tradition—such as ghosts, vampires, witches, werewolves, and other figures of folklore—and even when they do appear in his work, these entities are often modified to function against a new mythical background, one whose symbolism emphasizes the philosophical over the psychological. For example, Keziah Mason in ''Dreams in the Witch-House'' has all the appearance and appurtenances of a seventeenth-century New England witch; but instead of serving the demonic forces of Christian mythology, she is in league with extraplanetary forces wholly alien to the human sphere and ultimately beyond good or evil, superterrestrial entities blind to either the welfare or harm of the human species. This order of alien existence and its imposing relationship to human life is similarly displayed in such works as ''The Call of Cthulhu,'' ''The Dunwich Horror,'' ''The Whisperer in Darkness,'' and ''The Shadow over Innsmouth,'' while *At the Mountains of Madness* and ''The Shadow out of Time'' offer more elaborate development of cosmic civilizations whose nonhuman nature violates all earthly conceptions of reality, forcing upon the protagonists of these narratives an esoteric knowledge which they can neither live with nor disregard. The question of how to describe tales whose effect derives from the violation of the laws of nature rather than those of personal or public morality was somewhat resolved by Lovecraft himself when he applied the term ''weird'' to such works. In a letter of 1926, he wrote: ''As to what is meant by 'weird'—and of course weirdness is by no means confined to horror—I should say that the real criterion is *a strong impression of the suspension of natural laws or the presence of unseen worlds or forces close at hand.*'' The literary consequences of this distinction between weirdness and horror may be noted in the remarks of critics who find horrific effects minimal in Lovecraft's stories, their power relying more on an expansive and devastating confrontation with the unknown.

Critical reaction to Lovecraft's work displays an unusual diversity, from exasperated attacks upon what are judged to be the puerile ravings of an artistic and intellectual incompetent to celebrations of Lovecraft as one of the greatest writers and thinkers of the modern era. His severest detractors regard him as an isolated neurotic, and even something of an imbecile, whose writings merely betray a pathetic estrangement from the concerns of adult society. For the most part admitting Lovecraft's eccentricity, his defenders find in his fiction, and more obviously in the five volumes of his *Selected Letters,* a complex vision of reality which could only be formed by a mind of exceptional independence. Summarizing his perception of existence and the implications this had for the outward aspect of his life, Lovecraft explained: ''I preach & practice an extreme conservatism in art forms, society, & politics, as the only means of averting the ennui, despair, & confusion of a guideless & standardless struggle with unveiled chaos.'' While this reaction has been called pathological, and its manifestation as literature uninteresting for readers whose psychic functions remain sound, it has also inspired empathy, even admiration, as an existential ploy not without relevance for a world in which ''chaos'' has become a key word. With regard to the literary consequences of Lovecraft's character, a great deal of controversy has persisted over his prose style which, reflecting the division between his reactionary code and his sense of universal discord, varies from a highly formal, essay-like discourse to manic outbursts wherein rationality is sacrificed for poetic effect. Briefly, Lovecraft's prose has been derided as labored and archaic by critics who regard plain-spoken realism as the modern standard for fiction; at the same time, it has been praised by those who perceive its calculated suitability for the idiosyncratic nature of Lovecraft's fictional universe, which demands artificiality and a remoteness from the familiar as paradoxical requisites for a vivification of the unreal and the impossible.

The debate concerning the value of Lovecraft's work is, of course, hardly unique in the history of literature. Lovecraft himself was the first to argue both sides of this controversy, which often extends beyond his own work and calls into question the validity of all weird literature. As he described his position to one correspondent: ''Doubtless I am

the sort of shock-purveyor condemned by critics of the urbane tradition as decadent or culturally immature; but I can't resist the fascination of the *outside's* mythical shadowland, & I really have a fairly respectable line of literary predecessors to back me up.'' Elsewhere Lovecraft defended the weird tradition when he noted shared traits in his fiction and that of his contemporaries, contending that this similarity ''illustrates the essential parallelism of the fantastic imagination in different individuals—a circumstance strongly arguing the existence of a natural & definite (though rare) mental world of the weird with a common background & fixed laws, out of which there must necessarily spring a literature as authentic in its way as the realistic literature which springs from mundane experience.'' For most of those concerned with this ''world of the weird,'' Lovecraft has long taken his place among its most dedicated explorers and supreme documentarians.

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Arthur Oncken Lovejoy

Arthur Oncken Lovejoy (1873-1962), American philosopher, helped establish the history of ideas as a separate scholarly field.

Born in Berlin, Germany, on Oct. 10, 1873, Arthur Lovejoy emigrated to the United States. He received a bachelor of arts degree from the University of California in 1895. In 1897 Harvard awarded him a master of arts degree. After studying at the Sorbonne in Paris, he organized a department of philosophy at Stanford University in California. However, he resigned to protest what he felt was an unfair dismissal of a colleague. From 1901 to 1908 Lovejoy taught at Washington University in St. Louis. After 2 years at the University of Missouri, he moved to Johns Hopkins University, where he spent the rest of his teaching career, with occasional trips to Harvard as visiting lecturer.

For many years Lovejoy's primary influence came through his teaching and short articles, as well as through the History of Ideas Club he helped organize at Johns Hopkins. Not until relatively late in life did he publish book-length expositions. *The Revolt against Dualisms* (1930) reflected his desire to establish a philosophical position somewhere between the popular extremes of ''idealism'' (which made the universe dependent upon consciousness) and ''realism'' (which argued for an objective existence independent of consciousness). His philosophical focus on the transitional dimension of being and knowledge coincided with his interest in intellectual history.

In numerous essays and two books, *Primitivism and Related Ideas in Antiquity* (1935) and *The Great Chain of Being* (1936), his most important work, Lovejoy elaborated a scholarly discipline best described as the study of the history of ideas. Whereas most intellectual historians had emphasized the external relationship of thought to environment, Lovejoy stressed internal analysis to demonstrate how the meaning of ideas changes through the ages and how ''unit-ideas'' manifest themselves in the thought of men outside the philosophical profession. Essentially, his was a philosopher's method, which may explain why historians and literary experts in the field did not often attempt to duplicate his approach. *The Great Chain of Being* evoked much admiration but little imitation; the *Journal of the History of Ideas,* which Lovejoy helped found and edit, maintained his high standards of philosophical analysis. He died on Oct. 30, 1962.

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For a succinct statement of Lovejoy's philosophical position see his essay in George P. Adams and William Pepperell Montague, eds., *Contemporary American Philosophy: Personal Statements,* vol. 2 (1930). Some of his most important contributions to intellectual history appear in his *Essays in the History of Ideas* (1948). There is little biographical information on Lovejoy. A good background work on modern philosophy is John Passmore, *A Hundred Years of Philosophy* (1957; rev. ed. 1960)

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Elijah Parish Lovejoy

The death of the American newspaper editor and abolitionist Elijah Parish Lovejoy (1802-1837) at the hands of a mob in Illinois gave the antislavery cause its first martyr.

Elijah P. Lovejoy was born at Albion, Maine, on Nov. 9, 1802, the son of a Presbyterian minister. He graduated from Waterville College (renamed Colby) in 1826 and, after a brief period of schoolteaching and newspaper work in St. Louis, Mo., studied for the ministry at Princeton. On receiving his license to preach he returned to St. Louis to edit a Presbyterian weekly, the *Observer*. His editorials on slavery soon brought protests from his readers, for even the gradual abolition of slavery that Lovejoy pro-

posed was controversial. A meeting of citizens in 1835 warned him to desist, but Lovejoy refused to modify his position. On March 4, 1835, he married Celia Ann French.

In early 1836 Lovejoy published a full account of the brutal lynching of a free African American in St. Louis, including a report of the trial that acquitted the mob leaders. Threats of personal harm and lack of support by the Presbyterian General Assembly soon led him to move to Alton, Ill., 25 miles away. When the *Observer*'s press, left unguarded on the Alton dock, was smashed and thrown into the Mississippi River, local citizens pledged money for a new one.

Lovejoy's abolitionism, however, grew increasingly aggressive, and his press was destroyed again in 1837, 2 months before he helped form the Illinois auxiliary of the American Antislavery Society. When his third press was thrown into the river, Lovejoy wrote in his paper, ''We distinctly avow it to be our settled purpose, never, while life lasts, to yield to this new system of attempting to destroy, by means of mob violence, the right of conscience, the freedom of opinion, and of the press.'' By this time his uncompromising abolitionism and defense of free speech had received national attention.

At the request of Alton's mayor the *Observer*'s fourth press was placed in a warehouse for safekeeping. Lovejoy's friends gathered about 50 armed men to guard it. On the evening of November 7 some 20 or 30 local citizens surrounded the warehouse. Responsibility for the first shot was never fixed, but one from within the building killed a member of the attacking group. There was more firing from both sides, and when several defenders rushed out to extinguish a fire on the roof, Lovejoy, standing in an open doorway, fell with five bullets in his body. He died within the hour. After his supporters surrendered, the mob burned the warehouse.

The fact that Lovejoy died defending the freedom of speech and press was the subject of hundreds of sermons and editorials throughout the North. His death, wrote John Quincy Adams, ''gave a shock as of an earthquake throughout this continent.''

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Richard Lovelace

English Cavalier poet Richard Lovelace (ca. 1618-ca. 1657) is famous for a handful of often-anthologized lyrics.

Richard Lovelace began as Fortune's darling but ended as her victim. Born probably in the Netherlands, he belonged to a prosperous Kentish family noted for professional soldiers: Sir William, his father, died fighting for the Dutch; one of his brothers became governor of New York. After Richard left Charterhouse School, his comedy, *The Scholar,* written at the age of 16, was performed at his college, Gloucester Hall, Oxford, and ''with applause'' in London. The influence of one of the Queen's ladies is said to have accounted for his receiving an honorary master of arts degree after 2 years in the university. He was ''the most amiable and beautiful person that ever eye beheld, a person also of innate modesty, virtue, and courtly deportment, which made him . . . much admired and adored by the female sex.'' He did not neglect them.

After a few months at Cambridge, Lovelace rejoined the somewhat decadent but ceremonious and cultured court of Charles I in 1638; as a schoolboy, he had gained entry to it as an honorary servitor to the King. The glitter of being young, brilliant, and charming, a dabbler in polite behavior and learning, a promising poet, and a noteworthy ornament in royal pageantry soon faded. The Scots rebelled, and Lovelace participated in two inglorious campaigns against them. But he did not abandon the pen for the sword. Though his tragedy, *The Soldier,* has not survived, his exquisitely disciplined lyric ''To Lucasta, Going to the Wars'' won him lasting fame, especially its concluding resolution of the

love-honor conflict: ''I could not love thee, Dear, so much/ Loved I not Honor more.''

With the restoration of peace and his coming of age, Lovelace became a Kentish country gentleman. But his defiant royalist sympathies and his presenting Parliament with a pro-Episcopal petition, when it had abolished Episcopacy and had already ordered the petition burned, led to his being jailed for 7 weeks. It was probably then that he achieved the classical perfection of ''To Althea from Prison'' and its much-quoted ''Stone walls do not a prison make,/ Nor iron bars a cage.''

After the Puritan Revolution exploded in 1642, Lovelace sold most of his lands, spent several years in Holland, and in 1646 was wounded while fighting for the French against the Spaniards. In 1646 parliamentary troops arrested him in Kent as a dangerous royalist. During a half year in prison he prepared his best poems for publication, and in 1646 they appeared as *Lucasta:* this pseudonymous mistress has not been identified. A decade later his brother's edition of *Lucasta, Posthume Poems* brought the total of his published original poems to just over a hundred; they were accompanied by some verse translations. Nothing is known of his whereabouts in the years preceding his death about 1657; but there is no sound basis for the notion that he was reduced to penury. During this period he published two complimentary poems, celebrated a friend's wedding in verse, and seems to have revised other compositions.

Lovelace's literary reputation rests on the lyrics mentioned above and a few others, notably ''The Grasshopper'' and ''To Lucasta from Prison.'' Lines of extraordinary felicity redeem even his second-rate work. He had potentialities for greatness but preferred the role of an amateur versifier characterized by *sprezzatura*—graceful nonchalance. The real Lovelace seems to have been a player of roles unwilling to sustain responsibilities; even as a soldier he lacked the ''industrious valor'' of his brothers. He is better known by the myth of him which his better poems created—that of an ideal Cavalier in amour and war, a second Sir Philip Sidney.

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The standard edition, *The Poems of Richard Lovelace,* edited by Cyril Hackett Wilkinson (1925), provides the most authoritative life and commentary. Robert Guy Howarth, *Minor Poets of the Seventeenth Century: Suckling, Lovelace, Carew and Herbert* (1931; rev. ed. 1953), is readily available and provides the poems in a modernized text but without commentary. Cyril Hughes Hartmann, *The Cavalier Spirit and Its Influence on the Life and Work of Richard Lovelace* (1925), is partly superseded by Wilkinson and by Manfred Weidhorn, *Richard Lovelace* (1970), which comprehensively and readably surveys the life, the works, and all the publications about them.

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Sir Alfred Charles Bernard Lovell

The English astronomer Sir Alfred Charles Bernard Lovell (born 1913) pioneered in radio astronomy and founded the Jodrell Bank Laboratory.

Bernard Lovell was born Aug. 31, 1913, in the village of Oldland Common (Gloucestershire), Great Britain. At the age of 20, he received his bachelor's degree in physics from Bristol University; three years later, in 1936, he received his doctorate, also in physics. He was appointed assistant lecturer in physics at the University of Manchester. In 1937 he married Mary Joyce Chesterman, a teacher, who collaborated with her husband in writing popular books on astronomy. They had two sons and three daughters.

At the outbreak of World War II Lovell joined the Air Ministry Research Establishment and soon became head of the blind-bombing and antisubmarine groups; in this capacity, he helped develop the use of airborne radar systems in Great Britain. At the end of the war, in 1945, Lovell returned to the University of Manchester as lecturer in physics. He rose rapidly through the academic ranks, becoming senior lecturer in 1947 and reader in 1949. His researches during these years were a direct outgrowth of his wartime re-

searches on radar detection techniques combined with his desire to resume his prewar cosmic-ray studies.

Early Meteor Studies

When bouncing radio waves off cosmic-ray showers and detecting the echoes, Lovell observed many transient (short-term) echoes, which he concluded were from meteor trails. Carefully choosing a known comet with desirable characteristics, Lovell, in October 1946, directed his radar equipment skyward and proved beyond question that the transient meteor-trail echoes he had observed earlier were signals bounced off the tails of comets. His meteor studies lead to the discoveries that meteors orbited within the solar system (and did not come from beyond it), and that science was underestimating the number and intensity of daytime meteor showers.

Technical disturbing effects from the city of Manchester during this work convinced Lovell of the need for a country location, and he received permission to establish the Jodrell Bank Laboratory in Cheshire, of which he became director in 1951. That same year, a special academic chair was created for him at Manchester University: he became professor of radio astronomy. Using Michelson stellar interferometric techniques, Lovell proved that radio sources are constantly emitting ''point sources'' of energy, and not, as had been previously thought, diffuse interstellar clouds of ionized hydrogen. The previously detected fluctuations in radio sources were shown to be imposed on them by the earth's ionosphere, in much the same way as the earth's atmosphere causes the twinkling of a star at optical wavelengths.

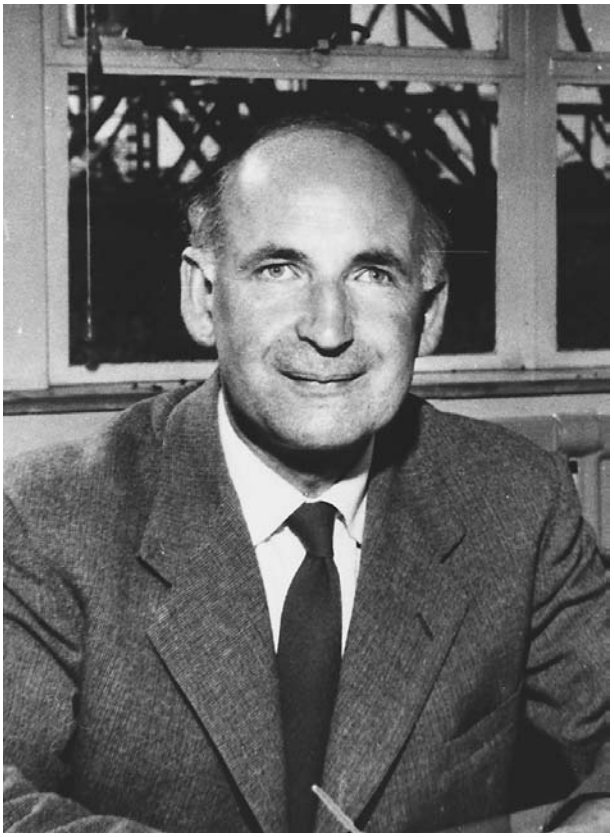

Development of Telescope at Jodrell

The potentialities of radio astronomy were therefore clear, and in 1952 Lovell convinced the British government and the Nuffield Foundation to jointly finance the construction of the largest, completely steerable radio telescope in the world at Jodrell Bank, now part of the Nuffield Radio Astronomy Laboratory. As it developed, the huge telescope, 250 feet in diameter, was completed in time to track the first artificial earth satellite, the Russian Sputnik, in October 1957. Communications work and future trackings, including that of the American manned moon landing in July 1969, gained for Lovell and Jodrell Bank a great deal of publicity. His work in radio astronomy led to the 1963 discovery of quasars and the development of knowledge about pulsars and red dwarf stars.

Beginning in 1958, Lovell carried out much research on the characteristics of flare stars. In 1960, he began collaborating with Fred Whipple of the Smithsonian Astrophysical Observatory in this work. In 1955 he was elected a fellow of the Royal Society; in 1960 he received the Royal Medal of the society; and in 1961 he was knighted.

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Sir Bernard Lovell, in collaboration with his wife, wrote a number of books on astronomy, one of the later being *Discovering the Universe* (1967). For his work on the radio telescope and for biographical information see Otto Struve and Velta Zebergs, *Astronomy of the Twentieth Century* (1962), and Colin A. Ronan, *Astrnomers Royal* (1969).

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Juliette Gordon Low

American reformer Juliette Gordon Low (1860-1927) was the founder of the Girl Scouts of the United States of America. With a mission of providing healthy activities for girls while instilling a sense of good citizenship, the Girls Scouts has grown to include millions of members in troops across the country.

Juliette Gordon Low was a wealthy socialite of the United States and Great Britain who spent most of her life enjoying the recreations of the privileged classes. However, after meeting the founder of the Boy Scouts, Sir Robert Baden-Powell, she discovered a social cause to which she would devote the rest of her days—the formation of a similar organization for girls in the United States. An enthusiastic organizer and fundraiser, she led the formation of the Girl Scouts of the United States of America in 1915, using her own fortune as the primary source of financial support for the group in its early years. By the time of her death, the Girl Scouts had become a successful national organization with thousands of members.

Low was born Juliette Magill Kinzie Gordon in Savannah, Georgia, on October 31, 1860. The second of six children, Low was part of a distinguished and wealthy family. Her mother, Eleanor Lytle Kinzie Gordon, hailed from Chicago and had written a book about the experiences of her adventurous father, a government agent who had worked on the western frontier among Native Americans. Low's father, William Washington Gordon II, had made his fortune as a cotton trader in the South. During Low's childhood, her father served in the Civil War as a Confederate officer; he later served the reunited nation as a general in the Spanish-American War. Low, who was known to her family as ''Daisy,'' inherited traits from the personalities of both parents: like her mother, she possessed a great deal of charm and wit, but she also had her father's instinct for organization and leadership. Her talents were apparent in the active summers she would spend with her sisters and cousins at her aunt's estate in northern Georgia, where she took the lead in organizing camping and hunting trips. She also had a gift for artistic pursuits and enjoyed writing and acting in the plays that the children would put together.

Entered Elite Social Circles

Low was sent to private schools in Georgia, Virginia, and New York. In New York, Low pursued her artistic interests by continuing to write plays and act in dramatic productions; she also studied painting. After completing her schooling, she traveled to Europe, where she would spend part of each year for the rest of her life. It was on a trip to England that she began a courtship with the English millionaire William Mackay Low. For four years, the two carried on a romance, despite the disapproval of William Gordon, who considered his daughter's suitor to be a libertine. The couple was eventually married in Savannah, in December of 1886. As the wife of a wealthy landowner, Low was introduced to the highest levels of British society. Her husband was a friend of the Prince of Wales and Low had the honor of being presented to Queen Victoria at the royal court. The Lows entertained frequently at their Scottish estate as well as in England and the United States.

Over the coming years, however, Low found herself becoming increasingly lonely and frustrated. Her husband frequently traveled to exotic spots around the world for hunting expeditions and other adventures while Low remained at home. A back injury prevented Low from horseback riding, one of her favorite pursuits, so she returned to art to fill her days. She took up painting again and began working on larger projects such as carving a mantelpiece for one home and designing a set of iron gates for another. She also continued traveling, taking a female companion when her husband did not join her. By the early 1900s, the marriage was coming to an end. William Low's affair with another woman had become well-known, and in 1902 his wife agreed to begin divorce proceedings. Complications arose when William Low died before the divorce was settled and left his entire estate to his mistress. After months of legal negotiations, Low was finally awarded $500,000. That amount provided her with the means to continue her previous style of life, spending part of the year in London and Scotland and the colder months in the United States, particularly Savannah.

Inspired by Boy Scouts Founder

In 1911, when she was 51, Low's social circles brought her into contact with Sir Robert Baden-Powell, a hero of the Boer war who had founded the Boy Scouts organization. The two became good friends and Baden-Powell introduced Low to his sister, who had founded a similar group for girls known as the Girl Guides. The social aims of the Boy Scouts and Girl Guides—to provide healthy activities for children while instilling a sense of responsible citizenship—struck a chord in Low, who soon founded her own Girl Guide troops in Scotland and England. Her enthusiasm for the cause quickly evolved into a desire to introduce the Girl Guides program in the United States.

Returning to Savannah, she established the first U.S. unit of the Girl Guides on March 12, 1912. Her group included two small troops of girls that met in the carriage house behind Low's home. The Girl Guides, dressed in a uniform of a sailor-style blouse, blue tie, navy skirt, and dark stockings, engaged in a variety of sports and outdoor activities such as camping. Other girls in Savannah were eager to join in the fun, and the response convinced Law that a nationwide organization should be formed. Her plans were interrupted, however, by the death of her father, to whom she had been greatly devoted. She spent the following year with her mother in England before returning to her work on the Girl Guides.

Founded Girl Scouts of America

Low had hoped to form a group known as the Girl Scouts through a partnership with an already existing American group, the Campfire Girls, which had been founded in

1910. When this arrangement failed to materialize, Low sprang into action to make her dreams of a Girl Scouts organization a reality. She drafted several prominent Americans to serve on a board of directors, created a national headquarters, personally traveled to a number of states to launch organization efforts, and used her own money as the main source of funding. Her efforts came to fruition in 1915, when the Girl Scouts of America officially incorporated. Low began serving as the Girl Scouts' first president, a position she would hold for five years. By 1916, there were more than 7,000 girls participating in Girl Scouts.

The World War I years saw an enormous amount of growth in the Girl Scouts, which participated in a number of activities to help support the war effort. The public notice that this drew brought in new members and increased donations. But the rapidly expanding organization soon overtook Low's ability to adequately finance the group. While continuing to encourage generous donations from others, she also began instituting cost-cutting measures in her own home in order to provide money to her scouts. Some friends felt that her measures, such as not turning on the electric lights in the house until after five each day, would never save her enough to make up for the large amounts she spent on her girls' organization; other acquaintances suggested that such ''hardships'' were just an act to solicit more donations. Whatever the truth was behind these stories, Low's ultimate concern was always the Girl Scouts.

Remembered as ''the Best Scout''

By 1920, the Girl Scouts had become so large that it required a full-time administrative staff to manage the duties that had previously been handled by volunteers. Low, expressing confidence in the new leaders, retired from her post as president with the title of ''Founder,'' but continued many of her activities within the Girl Scouts. Although she was losing her hearing and was diagnosed with cancer a few years later, she traveled to England to attend the World Camp of the Girl Scouts in 1924 and volunteered to bring the event to New York state in 1926. She could barely disguise the pain she was suffering as she hosted the week-long World Camp in New York. Knowing that she did not have long to live, Low made a final trip to England to say goodbye to friends and then came home to Savannah. In tribute to her unflagging efforts to bring the Girl Scouts to children across the country, organization executives sent a telegram to her stating that she was ''the best scout of them all.'' She died in Savannah on January 18, 1927. The Girl Scouts organization has continued to prosper since the death of Low, bringing her ideals to millions of girls in an organization that has reached every state in the nation.

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Seth Low

The American civic leader and college president Seth Low (1850-1916) was a distinguished crusader for urban reform.

Seth Low was born into a wealthy Brooklyn, N.Y., family on Jan. 18, 1850. His grandfather had been a prosperous merchant in the China trade, and his father continued the business. Seth graduated with distinction from Columbia College in 1870 and then entered his father's business.

Low soon turned to civic affairs. By the time the family business was liquidated in 1887, he had become active in several community activities. He was the first president of the Brooklyn Bureau of Charities. In 1880 he served as president of the Young Republican Club in Brooklyn. He was elected mayor of Brooklyn in 1881 and in 1883. Although a Republican, he established independence from the party. Making use of a new charter that concentrated power in the hands of the mayor, he provided the city with an excellent administration and introduced the merit system.

Low served on the commission that prepared the first charter for Greater New York under its new consolidation. In 1897 the Citizens Union selected him to run for mayor of New York, but he was defeated.

Despite his political involvement, most of Low's time was spent on educational matters. In 1889 (the year President William McKinley named him a delegate to the First Hague Conference) Low was asked to become president of Columbia. Starting in 1890, he gave the school bold and effective leadership for 11 years. He also contributed money for the Low Library, named after his father. He served on the Rapid Transit Board in 1899, which was established to plan New York's first subway.

In 1901, Low resigned from Columbia when he was elected mayor of New York on the Fusion and Republican ticket. However, his attempt to provide New York with the same type of administration he had given Brooklyn was less successful, and he lost his bid for reelection in 1903.

Low continued his civic activities until the end of his life. In 1907 he served both as president of the National Civic Federation and as chairman of the Board of Trustees of Tuskegee Institute. Seven years later he was chosen president of the New York Chamber of Commerce. He also was active as a labor arbitrator. He died on Sept. 17, 1916.

Further Reading

One short biography of Low is by his nephew Benjamin R. C. Low, *Seth Low* (1925). Low is mentioned in several works, including Joseph Lincoln Steffens, *The Autobiography of Lincoln Steffens* (1931), and R. Gordon Hoxie and others, *A History of the Faculty of Political Science, Columbia University* (1915). □

Abbott Lawrence Lowell

The American college president and political scientist Abbott Lawrence Lowell (1856-1943) strengthened the Harvard undergraduate college during his presidency at the university. As a political scientist, he stressed the role of parties in government.

On Dec. 13, 1856, Abbott Lawrence Lowell was born into one of the leading families of Boston society. When he received his bachelor's degree from Harvard University in 1877, he was the sixth in an unbroken series of generations of alumni.

Although he earned a degree from the Harvard Law School in 1880 and opened a law office in Boston, Lowell found this profession uninteresting and began writing articles on political science, collected into a book, *Essays on Government* (1889). He went on to compose a two-volume comparative study, *Government and Parties in Continental Europe* (1896), which led to his appointment to the Harvard faculty in 1897.

Lowell insisted on the value of careful observation of actual political practice rather than theoretical speculation, and his studies convinced him that political parties played a greater role in government than did constitutional forms. This approach dominated his *The Influence of Party upon Legislation in England and America* (1902; published as part of the annual report of the American Historical Association), a work whose ideas and data political scientists still find valuable. His best known book was *The Government of England* (2 vols., 1908), which won praise on both sides of the Atlantic for its detailed and sensitive description of the way the political life of England actually functioned.

Lowell was active in university affairs and, on the retirement of Charles W. Eliot in 1909, was chosen president of Harvard, serving until 1933. Concentrating on the college, he modified Eliot's elective system by reintroducing some required courses; established a tutorial system to encourage individual work; introduced the ''house system,'' which divided the undergraduates into smaller residential and social units, modeled after English universities; and encouraged changes in the admission and scholarship practices that opened Harvard to public school graduates from the entire country, making it a truly national educational institution. A strong believer in academic freedom, he vigorously defended his faculty against attack during and just after World War I.

In the 1920s Lowell aroused great controversy when appointed by the governor of Massachusetts to a committee to review the murder conviction of Sacco and Vanzetti, because he strongly affirmed the justice of that decision. He died on Jan. 16, 1943.

Further Reading

Lowell detailed his educational ideas in *At War with Academic Traditions in America* (1934) and *What a University President*

Has Learned (1938). The only full-scale biography of Lowell is Henry A. Yeomans, *Abbott Lawrence Lowell, 1856-1943* (1948). His life is sketched in the context of his family background in a chapter of Ferris Greenslet, *The Lowells and Their Seven Worlds* (1946). His services at Harvard are analyzed in two books by Samuel Eliot Morison, *The Development of Harvard University since the Inauguration of President Eliot, 1869-1929* (1930) and *Three Centuries of Harvard, 1636-1936* (1965).

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Amy Lowell

Amy Lowell (1874-1925), American poet, critic, biographer, and flamboyant promoter of the imagist movement, was important in the "poetic renaissance" of the early 20th century.

Amy Lowell was born in Brookline, Mass., of the prominent and wealthy Lowell family of Boston and counted among her ancestors the famous 19th-century poet James Russell Lowell. After being privately educated, she spent many years traveling abroad. Rebelling against her genteel, respectable upbringing, she delighted in smoking a big black cigar while expounding the most advanced and revolutionary esthetic theories of the pre—World War I avant-garde. Endowed with a remarkable flair for organization, she was highly influential in stimulating interest in the poetic experiments of the time. From 1915 through 1917 she edited an annual anthology of imagist poets.

Lowell published her first volume of verse, *A Dome of Many-coloured Glass,* in 1912. *Sword Blades and Poppy Seed* (1914), her second volume, first showed the influence of imagist ideas. Curiously enough, in her critical comments she seemed to prefer the work of midwestern "nonimagists," such as Carl Sandburg, Edgar Lee Masters, and Vachel Lindsay, to the more image-centered and cosmopolitan poetry of T. S. Eliot and Ezra Pound. Though she borrowed often from Eliot in her poetry, she slighted him in her criticism and carried on a bitter feud with Pound.

Despite her enthusiasm for imagism, Lowell's best poems are closer in style to symbolist poetry than to imagist verse. "Patterns," her best-known poem, protests against puritan inhibitions and the repressive conventions of society. A moving feeling for the New England past pervades "Lilacs." Her unsigned *Critical Fable* (1922) was a contemporary redoing of James Russell Lowell's "Fable for Critics" and attempted to reproduce that earlier work's vernacular humor in judging contemporary poets. In this, Lowell was the first critic to note the "madness" of the characters in Robert Frost's *North of Boston*. She achieved another "first" by including a discussion of Wallace Stevens, who would not be recognized as a major poet until much later. Her denigration of Pound and Eliot as expatriates seems based more on patriotic than on literary principles. Perhaps her finest overall work was her biography of John Keats (1925).

A few of Lowell's separately published volumes of verse are *Men, Women, and Ghosts* (1916), *Pictures of the Floating World* (1919), *What's o'Clock* (1925), *East Wind* (1926), and *Ballads for Sale* (1927). Also of value are her *Complete Poetical Works* (1955) and *Six French Poets* (1915), a critical study.

Further Reading

Studies of Amy Lowell's life and work are S. Foster Damon, *Amy Lowell: A Chronicle with Extracts from Her Correspondence* (1935), and Horace Gregory, *Amy Lowell* (1958). She figures prominently in the critical study by Glenn Hughes, *Imagism and the Imagists: A Study in Modern Poetry* (1931). Hyatt H. Waggoner, *American Poets: From the Puritans to the Present* (1968), contains a section on her. □

Francis Cabot Lowell

The American merchant and manufacturer Francis Cabot Lowell (1775-1817) introduced the power loom and the integrated factory system to American cotton textile manufactures.

Francis Cabot Lowell was born in Newburyport, Mass., the son of John Lowell, a prominent lawyer, and Susanna Cabot, the daughter of a wealthy family of merchant shippers. Lowell earned a Harvard degree in 1793 and shortly afterward went to sea on family ships. His marriage in 1798 to Hannah Jackson joined him to two other substantial shipping families. By 1810 he was a major merchant in his own right; his trade encompassed Europe, Canada, India, and China.

In 1810 Lowell made an extended visit to England, where he was fascinated by the power loom, not yet available in America. Since it was illegal to export either models or designs, he studied the looms so thoroughly that with the help of a skilled mechanic, Paul Moody, he was able to have them reproduced from his memory and drawings on his return to Boston. The power loom was pivotal in the American attempt to compete in textile manufactures at a time when capital and technological superiority still belonged to the English.

The Boston Manufacturing Company was chartered in 1812 with an authorized capital of $400,000. Lowell, five brothers-in-law, and others in the mercantile community provided the large sums of capital necessary for what quickly became a major enterprise. In 1814 a mill was in operation at Waltham, Mass., which not only exploited the power loom but also, and for the first time, contained all of the processes of spinning and weaving cotton cloth under one roof. The Waltham mill was the parent of the famous mills at Lowell, Mass. Lowell was one of the first American company towns, characterized by a paternalism that has been both praised and damned.

Lowell was an active lobbyist for the protective tariff and in 1816 was influential in achieving the first American tariff that acknowledged an ''infant industries'' principle and provided a substantial duty on foreign cotton goods. Lowell died at the early age of 42, leaving a daughter and three sons, one of whom, Francis Cabot Lowell II, was to inherit his father's managerial abilities and a leading position in the expanding textile industry. After Lowell's death in 1817, the interrelated family firms produced textile machinery too.

Further Reading

Ferris Greenslet, *The Lowells and Their Seven Worlds* (1946), provides a popular account of several generations of the Lowell family. Kenneth Wiggins Porter, *The Jacksons and the Lees* (1937), contains both family and business history. A scholarly analysis of the textile interests Lowell helped to build is in George Sweet Gibb, *The Saco-Lowell Shops* (1950). Still important as a source is Nathan Appleton, *Introduction of the Power Loom, and Origin of Lowell* (1858). □

James Russell Lowell

The versatility of American poet, editor, and diplomat James Russell Lowell (1819-1891) made him an influential figure in 19th-century America.

James Russell Lowell was born in Cambridge, Mass., on Feb. 22, 1819, of a well-established New England family. Following family tradition, he attended Harvard, graduating in 1838 and taking a law degree there in 1840. Soon after the publication of his first volume of poems, *A Year's Life* (1841), he gave up law to devote himself to literature.

Encouraged by the success of his second volume, *Poems* (1844), Lowell married Maria White, a poet and abolitionist whose zeal for attacking social injustices Lowell soon absorbed. For a year he was an editorial writer for the abolitionist journal the *Pennsylvania Freeman*.

Lowell's reputation as a social critic was soundly established with the publication of the *Biglow Papers* (first series, 1848). Speaking in dialect through the homespun Yankee character Hosea Biglow, Lowell attacked the war with Mexico as an attempt to extend slave territory. He revived Biglow in 1862 in support of the Union cause against the Confederacy (second series, 1867). The year 1848 also saw the publication of *The Vision of Sir Launfal, Poems: Second Series,* and *A Fable for Critics,* humorous (and often barbed) verse which offered Lowell's estimation of a number of contemporary writers—himself included.

A trip abroad in 1851-1852 was followed by the death of Lowell's wife. He married Frances Dunlap in 1857. In 1855 Lowell began his career as a teacher by succeeding Henry Wadsworth Longfellow as professor of modern lan-

guages at Harvard, a position he held with distinction until 1876, when he retired. During this period he also served as editor of the newly founded *Atlantic Monthly* (1857-1861) and the *North American Review* (1864-1872), wrote books, and took an active interest in politics. In the final phase of his career Lowell served ably as ambassador to Spain (1877-1880) and England (1880-1885).

In addition to the *Biglow Papers* and *A Fable for Critics,* Lowell's best-known works include the *Ode Recited at the Harvard Commemoration* (*1865*), *The Cathedral* (1870), and the collections of essays *Fireside Travels* (1864), *Among My Books* (first series, 1870; second series, 1876), *My Study Windows* (1871), and *Democracy and Other Addresses* (1887). He died in Cambridge on Aug. 12, 1891.

Further Reading

Lowell's *Complete Writings,* edited by Charles Eliot Norton (16 vols., 1904), includes a valuable early biography by Horace E. Scudder. *The Complete Poetical Works of James Russell Lowell,* edited by Scudder (1897), is the best one-volume edition. Martin Duberman's biography *James Russell Lowell* (1966) is excellent, as is Leon Howard, *Victorian Knight-Errant: A Study of the Early Literary Career of James Russell Lowell* (1952). See also Edward Everett Hale, *James Russell Lowell and His Friends* (1899), and Richmond Croom Beatty, *James Russell Lowell* (1942).

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Josephine Shaw Lowell

Josephine Shaw Lowell (1843-1905), American social reformer and philanthropist, influenced legislation and organizations creating modern programs for the poor and needy.

Josephine Shaw was born in West Roxbury, Mass., on Dec. 16, 1843, into a family marked by social and intellectual distinction. She was raised on Staten Island, N.Y. During 1851-1855 the family lived and traveled in Europe, where ''Effie'' proved brilliant in her absorption of cultures and languages. She continued her education in New York and Boston.

When the Civil War broke out, Josephine Shaw worked intensively for a branch of the U.S. Sanitary Commission. On Oct. 31, 1863, she married Col. Charles Russell Lowell of Massachusetts and joined him on the fighting front in Virginia. She had already lost her brother, Col. Robert Gould Shaw, in the war. On Oct. 19, 1864, her husband died in the Battle of Cedar Creek, Va. Six weeks later their daughter, Carlotta Russell Lowell, was born.

Lowell returned to Staten Island and began a new career, seeking to advance African American education. She visited schools as well as hospitals, jails, and asylums. She later moved to Manhattan with her mother and daughter in order to be nearer the scene of her activities. Her work with the State Charities Aid Association and her impressive reports on the need for more adequate facilities for the poor and defenseless, as well as better investigatory processes, caused Governor Samuel J. Tilden in 1876 to appoint her to the State Board of Charities. She was the first woman to be so honored. As a result of her unremitting labors, the first custodial asylum in the country for mentally disabled women was established in 1878. In 1881 legislation was passed which resulted in state reformatories for women.

Lowell's reports, speeches, and correspondence—models of clarity and fact—affected dependent children, the insane, almshouses, prison conditions, the unemployed, and civil service reform. Although she concentrated on New York, her work affected national services. Her greatest achievement was the founding of the Charity Organization Society of the City of New York, which gave form and direction to all the efforts of distinguished philanthropists in that city and beyond.

The thoughts of Lowell went beyond charity to the causes of crime and injustice. In 1889 she left the State Board of Charities to move more freely in other directions. Her interests included the Woman's Municipal League and

the National Consumers' League (of which she was a principal founder), as well as the study of methods and practical experiments for mediating labor-management conflicts. She died Oct. 12, 1905.

Further Reading

A collection of Mrs. Lowell's major papers, some correspondence, and a bibliography are in William Rhinelander Stewart, ed., *The Philanthropic Work of Josephine Shaw Lowell, Containing a Biographical Sketch of Her Life together with a Selection of Her Public Papers and Private Letters* (1911). See also *In Memoriam: Josephine Shaw Lowell* (1906). □

Robert Trail Spence Lowell Jr.

American poet Robert Trail Spence Lowell, Jr. (1917-1977) was one of the most highly esteemed and honored poets of his day. Many still acclaim his work for its mastery of diverse literary form, intense expression of personal concern, and candid commentary on social and moral issues.

Robert Lowell, winner of three Pulitzer Prizes, was the only child of Commander R.T.S. Lowell, U.S. Navy, and Charlotte Winslow Lowell, born on March 1, 1917, in Boston, Massachusetts. His was a famous family, including James Russell Lowell, 19th-century poet and ambassador to England; Amy Lowell, another notable New England poet; and A. Lawrence Lowell, president of Harvard. On his mother's side, Robert was descended from early New England colonists, including Edward Winslow, one of the Pilgrim Fathers; the key masculine figure in young Lowell's life was his maternal grandfather, Arthur Winslow. His troubled childhood is candidly pictured in ''91 Revere Street,'' an autobiographical prose memoir included in *Life Studies* (1959).

Following graduation from the St. Mark preparatory school, he attended Harvard for two years, where he encountered the poetry of William Carlos Williams, which later influenced his switch in the 1950s to what critics refer to as his confessional verse (his friend Elizabeth Bishop once called him the leading poet of the ''anguish school''). His passion for poetry took him to Kenyon College, where poet John Crowe Ransom was teaching a generation of critics and creators. Lowell studied classics, graduated *summa cum laude,* Phi Beta Kappa, and class valedictorian. He had just married Jean Stafford, a novelist and short-story writer.

For a while Lowell supported himself by teaching and then working in publishing in New York City. Throughout 1942, he attempted to enlist, hoping to go officer's school, but when he was drafted in September of 1943, he ''regretfully declined to serve,'' writing to President Roose-

velt about how painful it was ''for an American whose family traditions, like your own, have always found their fulfillment in maintaining . . . our country's freedom and honor.'' Lowell was sentenced to a year in prison, five months of which were spent in Danbury, Connecticut and the rest on work-release parole.

Lowell's first book, *Land of Unlikeness,* was published in 1944. Some of these poems were included in his second volume, *Lord Weary's Castle* (1946), which won him, at the age of 29, the Pulitzer Prize. It was immediately apparent that a poet of unusual stature had emerged, one who combined rebellion and tradition, formalism and experiment, to achieve what some called ''a disciplined wildness.'' Poet and critic Randall Jarrell said that ''the degree of intensity of his poems is equalled by their degree of organization. . . . It is hard to exaggerate the strength and life, the constant richness and surprise of metaphor, and sound and motion, of the language itself. It is impossible not to notice the weight and power of his lines. . . . One or two of these poems, I think, will be read as long as men remember English.''

With succeeding volumes Lowell became widely regarded as the most important poet of the period. Before he turned 30, he had won a Guggenheim fellowship and a grant from the National Institute of Arts and Letters. He also received the Bollingen Prize. In 1947-1948 he was consultant in poetry at the Library of Congress.

The title poem of *The Mills of the Kavanaughs* (1951) consisted of long, dramatic monologues, which most critics regarded as convoluted and burdensome. In *Life Studies* (1959), Lowell turned to free verse in the confessional manner; it became one of the most influential volumes of post-World War II poetry, and won the National Book Award for the best book of poetry published that year. One of the poems, ''Skunk Hour,'' is perhaps Lowell's best known.

In his forties, Lowell began writing for the theater; *The Old Glory* (1965), which was successfully produced off-Broadway, consisted of three one-act plays based on stories by Nathaniel Hawthorne and Herman Melville. He also made a free adaptation of Jean Racine's *Phèdre* and an even more individualistic rendering of Aeschylus's tragedy *Prometheus Bound* (1969). In addition, he wrote critical essays.

But it was Lowell's poetry that made the deepest impression. *Imitations* (1961) was a book of free translations ranging from the classic Greek of Homer to the modern Russian of Boris Pasternak translations that are re-created poems rather than literal renderings. *For the Union Dead* (1964), has been considered the most powerful and direct of Lowell's books. *Near the Ocean* (1967) contained, among its 13 poems, some of his darker meditations. *Notebooks, 1967-68* (1969) consists of some 260 conversational sonnets (some polished verse, some unrhymed), presenting pictures of himself and his family, private associations, and social criticism. Lowell revised and expanded much of this material into three separate volumes of unrhymed sonnets, published in 1973 as *For Lizzie and Harriet, The Dolphin,* and *History*.

Lowell had great powers of concentration, closeting himself in New York or Maine for ten- and twelve-hour stretches of reading and writing. He taught intermittently at Harvard, Cambridge, and several other American colleges. He suffered numerous severe breakdowns from a bipolar disorder and was hospitalized frequently. In his school days his nickname was ''Cal,'' after the infamous Roman emperor, because of his manic behavior. For much of his adult life Lowell was subjected to electroshock therapy, psychotherapy, and chemical therapy, although sometimes he added alcohol to the mix and couldn't remember to take his drugs. His personal and family relations were often turbulent. His marriage to Jean Stafford ended in 1948; he was then married to the writer and critic Elizabeth Hardwick for over 20 years, and then to Lady Caroline Blackwood, a writer as well, for four. There were also numerous other women in his life. A mercurial person, he once declined President Lyndon Johnson's invitation to the White House Festival of the Arts in 1965, after having agreed to attend. He then agreed not to publicize his refusal to attend, but changed his mind and sent his letter of refusal to the *New York Times,* which made it into a front page story. Among other problemmatic traits, Lowell had a capacity for cruelty. In *The Dolphin,* he quoted directly from letters Elizabeth Hardwick had written him as he was leaving her for Caroline Blackwood. Some notable poets agreed that this use of personal material was in poor taste. W.H. Auden threatened to not speak to Lowell again because of the book, and Elizabeth Bishop pled with him to forego publication. Poet and critic Adrienne Rich, an old friend, told Lowell it was ''a poor excuse for a cruel and shallow book,'' and Miss Hardwick herself called it ''inane, empty, unnecessary . . . so many fatuities, indiscretions, bad lines still there on the page.'' One critic noted that *The Dolphin* is a self-conscious depiction of the poet ordering material and trying to come to terms with his actions, a process reflecting Lowell's emotional candor and ''the confessional nature of his verse.'' Despite these criticisms, Lowell was awarded his third Pulitzer Prize for this work.

By his late fifties, Lowell was a sickly man with a weakened heart. In his last book of poems, *Day by Day,* Lowell adds up the sadness of a painful life coming to its close. He died of a heart attack at age 60, in a New York taxi cab, on his way to see Elizabeth Hardwick. To a friend, Lowell had written, ''I think in the end, there is no end, the thread frays rather than is cut,'' and to another he said he never quite comprehended his own life: ''it is addition not to be understood, just completed.''

Further Reading

For a brief view of Lowell's life and work, see Joseph Epstein, ''Mistah Lowell He Dead'' *The Hudson Review* (September 1996), pp. 185-202. For fuller treatments, see Ian Hamilton, *Robert Lowell: A Biography* (1982); Paul Mariani *Lost Puritan: A Life of Robert Lowell* (1994); Richard Tillinghast, *Damaged Grandeur* (1995). See also William Doreski, *The Years of Our Friendship: Robert Lowell and Allen Tate* (1990); Patrick K. Miehe (comp.), *The Robert Lowell Papers at the Houghton Library, Harvard University: A Guide to the Collection* (1991). □

Robert Harry Lowie

The Austrian-born American anthropologist Robert Harry Lowie (1883-1957) specialized in the culture of the Plains Indians in North America.

Robert H. Lowie was born on June 12, 1883, in Vienna. His parents emigrated to the United States in 1893, and Lowie entered the City College of New York in 1897, studying classics and reading randomly in natural science. After receiving his bachelor's degree in 1901, he taught in New York public schools until 1904, when he began graduate study in psychology at Columbia. Lowie soon became involved with the anthropological program taught by Franz Boas and changed his professional aspirations. He received his doctorate in 1908.

Lowie's fieldwork began in 1906, when he studied the heavily acculturated Lemhi Shoshoni for the American Museum of Natural History. He also made a survey of Plains Indians over several consecutive summers and was one of the first to do intensive fieldwork with a single tribe. His focus on Crow ethnology grew out of fieldwork during part of each summer between 1907 and 1916 and again in 1931; he reported his results in many technical papers and in *The Crow Indians* (1935). Lowie's *Indians of the Plains* (1954) summarized the survey fieldwork, adding later results by other workers, in a popular form.

In 1921 Lowie became associate professor at the University of California; in 1925 he was promoted to full professor. From 1922 to 1946 he served as cochairman of the anthropology department and from 1946 to 1950 as sole chairman.

Lowie's major contributions to American anthropology were theoretical, although his own fieldwork provided examples. He was familiar with European, particularly German, philosophy, history, and literature and served as American interpreter of German anthropological and psychological theories. In his first book, *Culture and Ethnology* (1917), he tried to relate ''culture,'' the integrating concept of American anthropology under Boas, to race, psychology, and environment. *Primitive Society* (1920), again primarily Boasian, was intended to popularize the American approach to anthropology. *Primitive Religion* (1920) was a more personal statement and had less effect. *Introduction to Culture Anthropology* (1934) provided a topical exposition of anthropology as then taught in the United States. *The History of Ethnological Theory* (1937) summarized Lowie's views on the development of his profession. *Social Organization* (1948) attempted to update *Primitive Society* with the addition of examples from more recent and sophisticated ethnographic reports. These books were in some ways closer to Lowie's teaching than to his fieldwork since they attempted to place anthropology as he saw it in a meaningful context for students and interested laymen as well as for his colleagues.

Politics and political philosophy concerned Lowie. His works in this field included *The Origin of the State* (1927) and *Are We Civilized?* (1929). During World War II he helped with Army training courses. His concept of anthropology made that science relevant to politics and to the study of modern society as well as of primitive tribes in transition from their old ways of life to modern civilization.

Lowie received numerous professional honors, including membership in the National Academy of Sciences. He was president of the American Folklore Society in 1916, the American Ethnological Society in 1920, and the American Anthropological Association in 1935. He edited the *American Anthropologist* briefly in 1912 and again from 1924 to 1933. He died of cancer on Sept. 21, 1957, in Berkeley, Calif.

Further Reading

Lowie's autobiography, *Robert H. Lowie, Ethnologist,* was published posthumously in 1959. The development of Boasian anthropology has been discussed in detail by Marvin Harris, *The Rise of Anthropological Theory* (1968); George Stocking, *Race, Culture and Evolution: Essays in the History of Anthropology* (1968); and Regna Darnell, *The Development of American Anthropology, 1879-1920: From the Bureau of American Ethnology to Franz Boas.* □

Ernst Lubitsch

The German-American film director Ernst Lubitsch (1892-1947) is recognized as one of the comic masters of the cinema. A brilliant craftsman, he is chiefly admired for his witty political satires and inventive bedroom farces.

Ernst Lubitsch was the son of a Berlin storekeeper. As a young man, he worked as assistant to the noted theatrical director Max Reinhardt and later established himself as a talented actor in silent films, many of which he directed. Beginning in 1913, Lubitsch played the role of a clothing store salesman in a series of short movies, achieving a popularity with German audiences comparable to that of Charlie Chaplin in America. *The Eyes of the Mummy* (1918) was Lubitsch's first feature-length film; that same year he directed his own version of *Carmen,* called *Gypsy Blood*. The popularity of his two large-scale historical productions, *Passion* (1919), the story of Madame de Pompadour starring Pola Negri, and *Deception* (1920), about Anne Boleyn and Henry VIII, brought him numerous offers from American motion picture studios. In 1924 he left for Hollywood.

Coming under the influence of Chaplin and of Cecil B. DeMille's sophisticated comedies, Lubitsch established his creative independence by hiring his own German staff and embarking on a series of hilarious, visually imaginative bedroom farces. The most memorable were *The Marriage Circle* (1924), *Kiss Me Again* (1925), and *So This Is Paris* (1926). In 1924 Lubitsch directed a scathing satire of the Hollywood film industry, *Forbidden Paradise*.

Lubitsch's facility with the camera and his love of slapstick made him an ideal silent-film director, and his rapport with actors and his gift for verbal subtleties rendered him equally adept with the sound medium. His first talking movies, the Maurice Chevalier-Jeanette MacDonald series, were stylishly entertaining. However, his later work gained in wit and intellectual sophistication. *Monte Carlo* (1930) and *Trouble in Paradise* (1932) are superior, the latter considered by most critics to be his finest film.

In 1939 Lubitsch directed Greta Garbo in his most popular production, *Ninotchka. Shop around the Corner* (1940), a modest drama notable for its atmosphere and vivid characterization, and *To Be or Not To Be* (1942), a controversial comedy described by Lubitsch as ''a satirization of the Nazi spirit and the foul Nazi humor,'' are among the director's most creative efforts. His last production, *Heaven Can Wait* (1943), is an intelligent exploration of a rogue's life while he waits at the gates of hell.

Further Reading

An excellent full-length study of Lubitsch's career is Herman G. Weinberg, *The Lubitsch Touch: A Critical Study* (1968). For briefer but equally perceptive analyses see John Grierson, *Grierson on Documentary,* edited by Forsyth Hard (1947; rev. ed. 1966); Andrew Sarris, *The American Cinema, 1929-1968* (1968); and Dwight Macdonald's ''Notes on Hollywood Directors'' in his *Dwight Macdonald on Movies* (1969).

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Luca della Robbia

The Florentine sculptor Luca della Robbia (1400?-1482) is usually remembered for his singularly lovely images of the Madonna and Child in glazed terra-cotta.

Luca della Robbia was praised by his compatriot Leon Battista Alberti for genius comparable to that of the sculptors Donatello and Lorenzo Ghiberti, the architect Filippo Brunelleschi, and the painter Masaccio. By ranking him with contemporary artists of this stature, Alberti reminds us of the interest and strength of Luca's work in marble and bronze, as well as in the terra-cottas always associated with his name.

There are no certain details of Luca della Robbia's youth, training, or early sculpture, and many of his most popular later works cannot be dated absolutely. He was born in Florence. His first documented commission, the marble *Singing Gallery* (1431-1438) for the Cathedral of Florence, proves that he must have been an accomplished artist long before joining the Sculptors' Guild in 1432. The *Singing Gallery* shows children singing, dancing, and making music to ''praise the Lord'' in the words of Psalm 150. Their figures are at once lively, finely observed, and gracefully combined in groups designed to fit the 10 panels of the gallery.

In the next 2 decades Luca executed important commissions in marble and bronze: a series of marble reliefs (1437) for the bell tower of the Cathedral of Florence; a marble and enameled terra-cotta tabernacle (1443), now in S. Maria in Peretola; bronze angels to enrich the *Singing Gallery;* and, in collaboration with Michelozzo, the large project of bronze doors for the Sacristy of the Cathedral. These doors were not finished until 1469; their reliance on a few figures placed in simple, orderly compositions against a flat ground contrasts sharply with the elaborate pictorial effects of Ghiberti's more famous Baptistery doors.

Although the data of Luca's first work in colored, glazed terra-cotta is not known, his control of this medium was clearly enough recognized to justify two major commissions for the Cathedral of Florence: the large reliefs *Resurrection* (1445) and *Ascension of Christ* (1446). The pliant medium of baked clay covered with a ''slip'' of vitrified lead and refined permitted a lustrous, polished surface capable of reflecting light and using color that was beautifully appropriate for architectural sculpture. Whether ani-

mating the vast, somber space of the Cathedral or in the series *Twelve Apostles* gracing the pristine surfaces of the small Pazzi Chapel (1443-1450) in Florence, Luca's reliefs in this medium achieved a perfection never before or since attained.

Working with assistants, including members of his own family, Luca produced a number of decorative reliefs and altarpieces until the end of his life. One of the finest and richest examples is the enameled terra-cotta ceiling (1466) of the Chapel of the Cardinal of Portugal in S. Miniato, Florence. Luca della Robbia died in Florence in February 1482.

Further Reading

Allan Marquand, *Luca della Robbia* (1914), remains the most important and readable monograph on the artist. The earliest account of Luca della Robbia, in Giorgio Vasari, *Lives of the Most Eminent Painters, Sculptors and Architects,* vol. 2, translated by Gaston De Vere (1914), is sympathetic but should be supplemented by Charles Seymour's more recent *Sculpture in Italy, 1400-1500* (1966).

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Cyril Lucaris

The Greek Orthodox theologian Cyril Lucaris (1572-1637), who was patriarch of Constantinople, aroused a storm of controversy by interpreting the doctrines of his Church along Calvinistic lines.

Cyril Lucaris, or Lukar, was born on the island of Crete on Nov. 13, 1572. He was a bright young man who displayed a great deal of personal initiative as well as a strong religious faith. He spoke fluent Greek and learned Latin thoroughly, profiting by his student years in Venice, Padua, and especially Geneva. Cyril came in contact with the faith of the Reformers in Geneva toward the end of the 16th century. He was greatly impressed by John Calvin's teachings, especially his view that some men are clearly predestined by God to heaven and his interpretation of a decent, upright life as a sign of God's favor.

In 1602 the brilliant young theologian was elected patriarch of Alexandria in Egypt, which had traditionally been a center of the Orthodox faith. He filled the position with dedication for 19 years. Cyril began to exercise his greatest influence in the Orthodox Church in 1621, when he became patriarch of Constantinople. The city, which had been under Moslem domination for centuries, was not prepared for him. Cyril's articulate preaching and penetrating writings upset the city's religious peace. Several times he was deposed, but each time the Sultan was forced to reinstate him to calm the indignant Orthodox population, who loved him.

Cyril attempted to inject new life into the Orthodox faith by reshaping its teachings in the spirit of Calvin. He arranged for a number of promising theologians to study in the Calvinist centers of Europe, especially in Switzerland and Holland. Not everyone appreciated his efforts. He met with a great deal of opposition in his own Church from those who thought that he was misinterpreting instead of reinterpreting the faith. In 1629 Cyril published his *Confession,* a declaration of his beliefs about God and man in language that was traditional but expressing ideas that were derived from the Reformation. This work served as the focal point of a controversy that stirred the Orthodox Church for decades, until the patriarch of Jerusalem called a synod in 1672 which condemned Cyril's teachings, long after his death.

Cyril disappeared suddenly and permanently in June 1637. A story emerged that he had been ordered killed by the Sultan, who was about to embark on a war with Persia and wanted to avoid the trouble Cyril would cause while he was away. Reportedly Cyril was strangled by a contingent of soldiers who threw his body into the sea.

Further Reading

Cyril Lucaris's controversial *The Confession of Faith* reveals his major religious ideas. A study of his life is Georgios A. Chatzeantoniou, *Protestant Patriarch: The Life of Cyril Lucaris, 1572-1638, Patriarch of Constantinople* (1961). Cyril's influence on the history of his Church is examined in Adrian Fortescue, *The Orthodox Eastern Church* (1907; 3d ed., 1920), and R. M. French, *The Eastern Orthodox Church* (1951). □

Lucas van Leyden

The Dutch engraver and painter Lucas van Leyden (1494-1533) was the leading graphic artist in the Netherlands in the early 16th century.

Because Lucas van Leyden showed such a highly developed graphic talent in engravings dated 1508, his birth date has been thought by some to be as early as 1489. Generally, however, scholarly opinion has accepted Karel van Mander's statement (1604) that Lucas was born in Leyden (Leiden) in 1494. His father, Hughe Jacobsz, was his first teacher, followed by the mannerist painter Cornelis Engelbrechtsz. In 1515 Lucas was married in Leyden, where he worked all his life. In 1521 he traveled to Antwerp. There he met Albrecht Dürer, whose works provided the most important artistic influence on his graphic oeuvre.

Lucas's engraving *Mohammed and the Monk Sergius* (1508) confirms Van Mander's story of his precocity. His technical mastery and compositional skill at this early age presuppose considerable training and experience as well as a formidable natural talent. It is not unlikely that, as Van

Mander says, Lucas had learned his craft in the shops of a specialist in inlaying metal in weapons and of a goldsmith.

Graphic Works

Much of Lucas's large production of engravings and woodcuts and a few etchings bear dates, from 1508 to 1530, so that it is possible to follow his development and to establish a probable chronology for his paintings, only five of which are dated.

In 1510 Lucas produced several masterpieces of engraving, including the large *Ecce Homo* and the *Return of the Prodigal Son,* both of which impressed Rembrandt more than a century later. Lucas's *Triumph of Mordecai* (1515) was the basis for a painting by Rembrandt's teacher, Pieter Lastman. Lucas's close observation of nature, delight in landscape, and grotesque physiognomies were in the Dutch tradition. His best works are the early ones, in which these features predominate. Later he was so overawed by the achievements of Dürer and by the prints of the Italian engraver Marcantonio Raimondi that he attempted to emulate them at the expense of his personal bent.

Lucas was commissioned to make woodcuts to illustrate a number of books. A series of seven large woodcuts, *Pernicious Women* (ca. 1513), show his power in this medium, which he used for admirable independent subjects as well as sets. His graphic works dealt mainly with religious subject matter. A few were genre subjects, such as the engraving *The Dentist* (1523), which pointed out a moral in an ironic way, a form of art that became very popular in Holland in the 17th century.

His Paintings

We know of no painting that can with certainty be identified as a youthful work by Lucas. The most likely candidate is a small *Adoration of the Magi*. Certainly awkward enough to be early is the *Beheading of John the Baptist,* which is thought to date from about 1512, in which the belated Gothic flavor of Engelbrechtsz is sharply reflected.

Lucas's portraits have a forthright quality that is characteristically Dutch. This sense of unsparing veracity can be seen in his painted *Self-portrait* (ca. 1508) and in the chalk drawing *Portrait of a Young Man* (1521).

The *Last Judgment* triptych, which was commissioned in 1526, is Lucas's masterpiece. Groups of nude figures realized in a broad, painterly style are arranged in a field of vast depth that depends for its sense of distance mainly on aerial perspective. *Moses Striking Water from the Rock* (1527) is confused in composition, but it displays very well Lucas's genre–like way of treating a religious theme. The *Worship of the Golden Calf* triptych is a better-composed work of his maturity in which his natural bent for genre and for a Northern specificity of detail tends to submerge the Old Testament subject. In the foreground families that represent all the ages of man eat, drink, quarrel, and cuddle, and in the far distance one can descry with difficulty the Golden Calf, which is the ostensible occasion for the celebration.

Lucas was a transitional figure rather than a major innovator, despite his exceptional gifts. He appreciated Renaissance developments but failed in his efforts to adapt them in his native idiom.

Further Reading

A detailed study is F. W. H. Hollstein, *The Graphic Art of Lucas van Leyden* (Amsterdam, 1955). Reproductions of all the graphic works are provided in Jacques Lavalleye, *Pieter Bruegel the Elder and Lucas van Leyden: The Complete Engravings, Etchings, and Woodcuts* (1967). On the paintings, see Max J. Friedländer, *Early Netherlandish Painting* (trans., 5 vols., 1967-1969).

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Clare Boothe Luce

Playwright and U.S. congresswoman Clare Boothe Luce (1903-1987) was hailed as one of the most able and outspoken women in public life. She became ambassador to Italy in 1953, the first American woman to represent her country to another major world power. Her marriage to publisher Henry Luce

gave Clare Boothe an opportunity to compete also for journalistic acclaim.

Ann Clare Boothe was born on April 10, 1903, in New York City to Anna Snyder and William F. Boothe. Although her father, a violinist, deserted the family when Clare was nine, he instilled in his daughter a love of music and literature. In 1912 Clare became understudy to Mary Pickford in David Belasco's *The Good Little Devil*. She subsequently obtained similar understudy parts. In 1915 Clare entered St. Mary's, an Episcopal school on Long Island, where she met the daughter of journalist Irvin Cobb. A frequent visitor to the Cobb home, Clare was awed by such celebrities as Flo Ziegfeld, Kathleen Norris, and Richard Harding Davis.

A bright student, in 1917 Boothe enrolled in the Castle School at Tarrytown, New York, from which she graduated at the head of her class. After graduation in 1919 she went to New York City to find work.

Her mother had married physician Albert E. Austin of Greenwich, Connecticut, later a Republican Congressman from Fairfield County. Soon the three journeyed to Europe, where she met Alva Smith Vanderbilt Belmont, the women's suffrage leader.

In New York Alva Belmont offered Clare a secretarial position. During her employment she was introduced to George T. Brokaw. At 43, Brokaw was a millionaire bachelor much sought after. Smitten, he courted Clare, and they were married on August 10, 1923, at a ceremony attended by 2,500 guests.

After a European honeymoon, the couple returned to a Fifth Avenue mansion where they lived with Brokaw's mother. Their daughter Ann was born in August 1924, and the family lived at the epicenter of society until Brokaw began to lose his long battle with alcoholism. Marriage became intolerable, and Clare divorced Brokaw on May 20, 1929.

Determined to apply her writing talents, Clare appealed to Conde Nast, owner of *Vogue*. After a brief trial she was hired, but soon went to *Vanity Fair*. By early 1930 Clare was hard at work, dazzling staff and readers of *Vanity Fair* with her sharp intelligence and barbed wit.

In 1934 Clare met Henry Luce, publisher of *Time* and *Fortune*. Although married, he soon divorced his wife and married Clare on November 23, 1935. About that time Clare produced a play, *Abide with Me,* which met mixed reviews. When Henry started *Life* magazine, Clare wrote another play, *The Women,* a biting satire on modern life. It opened in New York on December 26, 1936, to wide critical acclaim.

Clare dabbled in left-wing politics during the 1930s but was ultimately as repelled by Communism as she was by Fascism. In the face of war, in 1939 Clare left for Europe as a *Life* correspondent. She interviewed Winston Churchill and visited the doomed Maginot Line in France. She was in Brussels May 10, 1940, when the Germans crossed the border, an experience described in her book *Europe in the Spring*.

Clare's work as *Life* correspondent carried her to the Philippines, where she interviewed Gen. Douglas MacArthur. The resulting article was a *Life* cover story on December 8, 1941, the day the Japanese attacked in the Far East. Throughout World War II she produced many *Life* stories, often at peril to her safety.

Clare Boothe Luce ran for office in 1942, winning the same Republican congressional seat from Fairfield County, Connecticut, held by her step-father in 1938. Sadly, her daughter Ann Brokaw was killed in an auto accident in January 1944. This misfortune led her to take religious instruction from Rev. Fulton J. Sheen. Later that year Luce won reelection to her congressional seat, but a growing spiritual unease prompted by her daughter's death caused her to resign from politics in 1946. She at that time announced her conversion to the Roman Catholic faith.

Luce plunged into writing: screenplays, articles, a movie script, and a monthly column for *McCall's*. Drawn again to the political arena, she was a delegate to the Republican National Presidential Convention in 1952.

In 1953 President Eisenhower named her U.S. ambassador to Italy. Her well-known opposition to Communism and her relentless energy, as well as the rocky nature of Mediterranean diplomacy at that time, made her tenure a stormy one. But Luce was respected and admired, and at her departure in 1956 she was given the Order of Merit of the Italian Republic.

Clare and Henry Luce moved to Arizona where she took up painting. She also became absorbed with scuba diving and travelled to Bermuda, writing an article for *Sports Illustrated*. In 1957 she was awarded the Laertare Medal as an outstanding Catholic layperson. She also received honorary degrees from both Fordham and Temple universities.

In 1959 Clare Boothe Luce was considered for assignment as the U.S. ambassador to Brazil, but due to Senate debate over her outspoken views, she withdrew her name. She continued to speak out vehemently against Communism and joined the unsuccessful 1964 presidential campaign to elect Barry Goldwater.

Henry Luce died on March 7, 1967, and Clare was left with a substantial income from $30 million worth of Time, Inc. stock. She settled in Honolulu, Hawaii, but in 1983 moved to Washington, D.C. Taking up residence at the Watergate apartments, she served for a time as a member of the President's Foreign Intelligence Advisory Board and maintained a position in the capital's social scene until her death from cancer October 9, 1987.

Further Reading

The most timely biography to date of Clare Boothe Luce is *Rage for Fame: The Ascent of Clare Boothe Luce* by Sylvia Jukes Morris (1997). Another useful reference is an earlier portrait by Stephen Shadegg entitled *Clare Boothe Luce* (1970). Other insight may be gained by reading Luce's articles and stories that appeared in *Life* magazine. □

Henry Robinson Luce

Henry Robinson Luce (1898-1967), American magazine editor and publisher, was the most powerful journalistic innovator of his generation because of his insatiable curiosity and consuming sense of moral purpose.

Born of American Presbyterian missionary parents at Tenchow, China, Henry Luce attended a British school from the age of 10 to 14 and then went to Hotchkiss Academy in the United States as a scholarship student. He entered Yale in 1916 and joined the Army in 1917. He graduated from Yale in 1920 *summa cum laude* and a member of Phi Beta Kappa. He had formed a close friendship with Briton Hadden; editing the *Yale Daily News,* Hadden and Luce determined to found a weekly newsmagazine.

Luce studied for a year at Oxford University and then worked with Hadden on the *Baltimore News*. They left in 1922 to raise $86,000, with which they launched *Time* magazine in March 1923. By 1928 *Time's* profits came to $125,000. In 1929 Hadden died of a streptococcus infection. His obituary in *Time* concluded: ''To Briton Hadden, success came steadily, satisfaction never.''

Time was successful because its creators had captured the growing college-educated public with a frankly biased combination of news reporting, interpretation, and departmentalized coverage of a dozen other fields—all in a distinctive writing style, originated by Hadden, that featured brevity, brashness, and shock. Luce excelled as the editorial executive.

In February 1930 Luce's new project, *Fortune,* appeared, addressed to business executives. He encouraged talented writers to develop civilized expositions of America's business world. Archibald MacLeish, J. K. Galbraith, Dwight MacDonald, and Louis Kronenberger contributed to *Fortune,* while *Fortune* contributed to their own professional development. In 1932 Luce purchased *Architectural Forum.*

Few journalistic executives of Luce's generation could match his ability to organize and to gratify his curiosity and ambitions. None possessed the sense of moral purpose that sustained Luce in his Americanism, Republicanism, anti-communism, and anti-McCarthyism. In 1935 Luce divorced his first wife to marry the brilliant, talented Clare Boothe Brokaw. It was said they planned *Life* magazine on their honeymoon. Luce bought the name and subscription list of the humorous weekly *Life* and transformed it into a fresh and stunning experiment in photographic journalism. *Life* took only 2 years to reach a circulation of over 2 million.

Luce had pioneered new techniques of team journalism—in *Time,* the reporter-researcher-writer team; in *Life,* the photographer-writer team. In 1954 he launched *Sports Illustrated*. Retiring as editor in chief of all Time, Inc. publi-

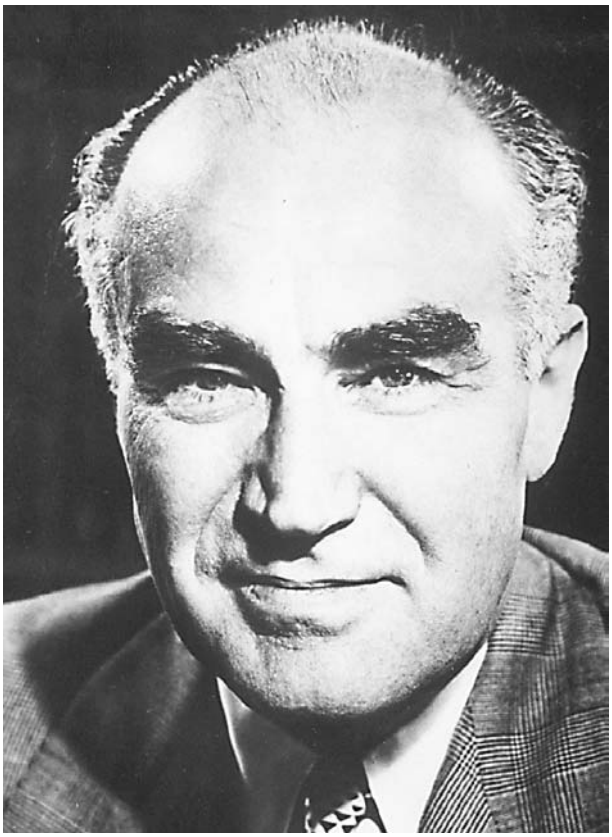

cations in 1964, Luce remained the company's principal owner.

By the time of Luce's death, *Life* had a circulation of 750 million and *Time* a circulation of 350 million. *Life* had more than twice the advertising revenue of any American magazine; *Time* ranked second.

Further Reading

Background on Luce is in Robert T. Elson, *Time, Inc.: The Intimate History of a Publishing Enterprise, 1923-1941* (1968); John Kobler, *Luce: His Time, Life and Fortune* (1968); and John K. Jessup, ed., *The Ideas of Henry Luce* (1969). See also Noel F. Busch, *Briton Hadden: A Biography* (1949), and T. S. Matthews, *Name and Address: An Autobiography* (1960). □

Lu Chi

The Chinese poet and critic Lu Chi (261-303) is best known for his *Wen-fu,* one of the finest works of criticism and esthetics by a Chinese, and a masterpiece in the poetic style of the fu.

Lu Chi, with the courtesy name Shih-heng, was of a distinguished family in the service of the Wu kingdom (south of the Yangtze) during the Three Kingdoms period. Both his grandfather Lu Sun and father, Lu K'ang, were brilliant military leaders and statesmen-scholars for the kingdom of Wu, but soon after Lu K'ang's death its fortunes rapidly declined. Both Lu K'ang's sons, Lu Chi and the year-younger Lu Yün, carried on the martial tradition of the family but a achieved greater fame as men of letters.

When Wu fell before the invading forces of the Chin, Chi, then 19, and Yün escaped to their family estate at Hua-t'ing in the Yangtze delta, where they lay low for some 10 years. Lu Chi studied hard and wrote an essay on the causes of the fall of the Wu kingdom. In 290 the two brothers went to the Chin capital, Loyang, to seek the patronage of Chang Hua, a high official and the leading writer of his time. Chang Hua appreciated the wit and talent of the brothers, and they soon rose in literary fame as well as official rank.

Military Career

During the reign of the Western Chin emperor Hui-ti (290-306), there arose a civil war known as the Rebellion of the Eight Princes, each prince either using the weak emperor as a hostage or trying to supplant him. In 301 Lu Chi got involved in one of these princes' plots to overthrow Hui-ti and narrowly escaped execution. After leaving the service of another rebel prince in disgust, he finally threw in his lot with Ssu-ma Ying, the prince of Ch'eng-tu.

In 302 the prince started a war with Ssu-ma I, the prince of Ch'ang-sha. Lu Chi was appointed rear general, and he suffered a disastrous defeat in a battle. The prince of Ch'eng-tu listened to slander, believing Lu Chi had turned traitor, and had him executed along with his two sons and his brother Yün. Chi was only 42 years old.

Poetry and Poetics

Lu Chi excelled in both the *shih* and *fu* forms of poetry. Of his some hundred extant *shih* poems many are direct and moving, but the majority are imitative, devoid of content, and given to rhetoric. It is on his *Wen-fu* (*Essay on Literature*) that his fame mainly rests. Comprising 131 distichs and a short prose introduction, it was the most brilliant disquisition on literary creation by a Chinese up to its time. Though Liu Hsieh's *Wen-hsintiao-lung* far exceeds it in length and comprehensiveness, it remains unsurpassed among Chinese works of criticism for its penetrating insights into the nature of poetic creation. In its best passages one gets the impression of a true poet using dazzling metaphors to indicate the kind of dejection and ecstasy inherent in his attempt to capture the world through words.

Further Reading

There are three translations of Lu Chi's *Wen-fu* available: E. R. Hughes, *The Art of Letters: Lu Chi's ''Wen Fu''* (1951); Chen Shih-hsiang, ''Lu Chi: Essay on Literature'' (1953), reprinted with excisions in Cyril Birch, ed., *Anthology of Chinese Literature,* vol. 1 (1965); and Achilles Fang, ''Rhymeprose on Literature: The *Wen-fu* of Lu Chi,'' in John L. Bishop, ed., *Studies in Chinese Literature* (1965). The translations by Fang and Chen are far more accurate than Hughes's. Archibald MacLeish discusses Lu Chi's poetic theory in his interesting book *Poetry and Experience* (1961). □

Lu Chiu-yuan

Lu Chiu-yuan (1139-1193) was a Chinese thinker, public official, and man of letters. He is regarded as the representative of the idealistic wing, as distinct from the rationalistic wing, of Sung-dynasty Neo-Confucianism.

Lu Chiu-yuan, better known in China by his literary name as Lu Hsiang-shan, had a remarkably original mind which was noticeable from his childhood. At the age of 4 he asked his father, ''Where would one find the limit of heaven and earth?'' Later he detected a difference between the Neo-Confucianism of Ch'eng I and classical Confucianism and raised the query, ''Why is it that Ch'eng I's words do not seem to agree with those of Confucius and Mencius?''

In the course of his study of the ancient classics when Lu Chiu-yuan was 13 years of age, he came across the term *yü-chou* (universe), on which the commentary said, ''The four directions together with what is above and what is below are called *yü;* the bygone past and the coming future are called *chou.*'' With a sudden enlightenment, he came to the realization of the great infinitude which man shares with the universe, and he recorded: ''The universe is nothing other than my mind and my mind is nothing other than the universe. . . . Whenever sages were to appear they would still have nothing other than this same mind and this same Truth. . . . This Truth manifests itself as *yin* and *yang* in

relation to heaven, as firm and pliable in relation to earth, and as benevolence and righteousness in relation to man. Hence benevolence and righteousness are the original mind of man.''

Neo-Confucian Debate

The first meeting between Lu Chiu-yuan and Chu Hsi, spokesman of the rationalistic wing of Neo-Confucianism, took place in 1175 at the Goose Lake Monastery in northern Kiangsi. At the outset a poem by Lu Chiu-yuan was presented, and Chu Hsi felt greatly displeased, particularly with the following couplet: ''The endeavor in the easy and the simple will forever increase; while the pursuit of the piecemeal will after all prove ephemeral.'' Here lay the central difference between the two thinkers. The objective of both was to achieve enlightenment and sagehood. However, to Chu Hsi the procedure called for patient investigation of individual things and affairs, leading to a gradual understanding of the truth, while to Lu Chiu-yuan, on the other hand, the one and only important thing was to ''let a man first firmly establish the nobler part of his constitution,'' as ''Truth is nothing other than the mind and the mind is nothing other than the Truth.'' Consequently Chiu-yuan advocated the procedure of personal cultivation through contemplation and reflection, leading to sudden enlightenment—a procedure which Chu condemned as copying Ch'an Buddhism (Zen). The participants at the 10-day debate parted friends, but their philosophical positions remained unreconciled.

Lu Chiu-yuan was so convinced of the unitary principle of the mind that he put little value on book learning and scholarship. He said, ''The Six Classics are but footnotes of my mind,'' and he did not write a single book. He was, however, a brilliant lecturer and conversationalist. At the invitation of Chu Hsi, Lu Chiu-yuan delivered a lecture to the students at the White Deer Grotto Academy, and all listeners, including his host, were genuinely moved by his eloquence, sincerity, and penetration.

Contrary to expectation, Lu Chiu-yuan was also a man of affairs. He cultivated horsemanship and archery in his youth, when he learned about the national humiliation at the hands of the Chin invaders. In 1191 Lu Chiu-yuan was appointed magistrate of the strategic and populous Ching-men district of the present Hupei Province. During his administration of less than 2 years many improvements were introduced—reduction of taxes and official extravagance, easy access by the people with their grievances and speedy settlement of lawsuits, building of the city walls, and suppression of lawlessness and banditry. In the midst of all these activities, he still found time to deliver lectures on civic duties to the people and minor government officials. In 1217 the posthumous title of Wen-an was conferred on him, and in 1530 his tablet was admitted in the Confucian Temple.

Further Reading

The only volume devoted completely to Lu Chiu-yuan is Siu-chi Huang, *Lu Hsiang-shan: A Twelfth Century Chinese Idealist Philosopher* (1944), a doctoral thesis that contains translations from the Chinese, with explanatory introductions, of selected passages of the *Complete Works of Lu Hsiang-shan.* Chapters on Lu Chiu-yuan are in Fung Yu-lan, *A History of Chinese Philosophy,* vol. 2 (trans. 1953); Chia-sên (Carsun) Chang, *The Development of Neo-Confucian Thought* (2 vols., 1957-1962); and Wing-tsit Chan, comp. and trans., *A Source Book on Chinese Philosophy* (1963). □

Lucian

The Greek satirical writer Lucian (ca. 120 A.D.-ca. 200 A.D.) is noted for his mastery of Greek prose and satirical dialogue. He was an unrelenting but delightful critic of mythological and philosophical doctrines.

Most of what we know about Lucian comes from his own works. He was born at Samosata in Syria, and his native language was probably Syriac, though he thoroughly mastered Greek. He practiced the profession of a sophistic rhetorician in Greece, Italy, and Gaul. About 165 A.D. he settled in Athens but later, apparently in desperate need of funds in his old age, accepted a governmental position in Roman Egypt. Never a philosopher in the technical sense, he knew the schools of the Academics, Skeptics, and Cynics and seemed to have leanings toward the Epicureans.

Lucian wrote about 80 works, which are principally in dialogue form. They can be divided into five periods and categories: rhetorical, literary, philosophical, satirical, and miscellaneous.

The rhetorical output of Lucian includes two speeches: in *Phalaris I* the tyrant Phalaris of Akragas sends his famous bull as an offering to Delphi; in *Phalaris II* one of the Delphians suggests accepting the offering. The *Tyrannicide* and the *Disowned Son* also belong in this category. Later in date are the *Apology for a Wrong Greeting* and some other works.

Lucian's literary work varies in significance and length. *Lexiphanes* and *Trial before the Vowels* make fun of extreme Atticizing; *How to Write History* contains advice on historiography that is still valuable; and *The True History* is a hilarious account of man's trip to the moon, which is remarkably modern in tone.

The philosophical category owes much to the satirist Menippus, who appears in a number of the works. Lucian himself also appears, thinly disguised. The most impressive work is probably the *Hermotimus,* a critique of stoicism, but *Cock, Sale of Lives, Icaromenippus, Demonax, Charon, Fisher, Zeus Cross-examined,* and *Voyage to the Lower World* are worthy of note.

In his satirical writings, Lucian attacks the philosophers. Common life (*Dialogues of Courtesans*) and contemporary life (*Against an Ignorant Bookbuyer* and *Concerning Hired Companions*) are described, but most notable are the attacks on religious movements (*Dialogues of the Gods* and

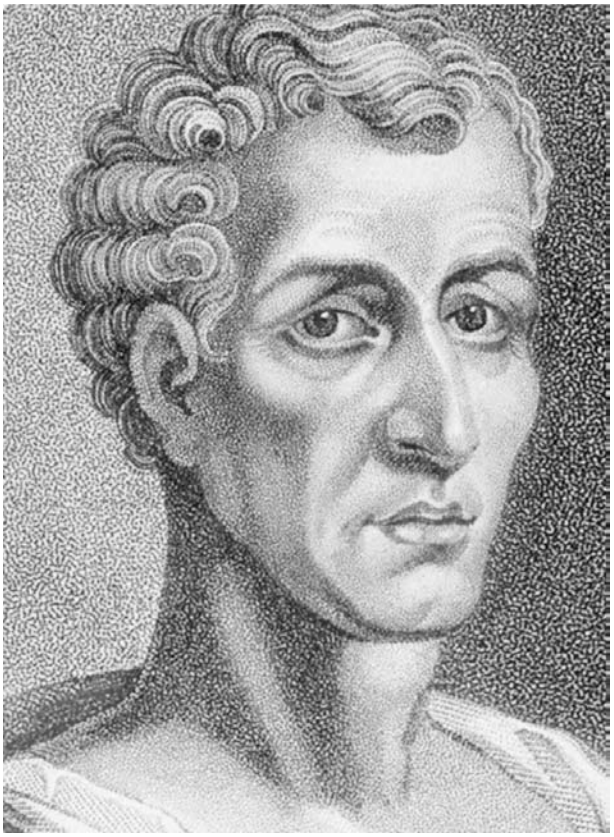

the biographies of Alexandros of Abonuteichos and Peregrinos).

Miscellaneous writings by Lucian include *Tragopodagra* (*Tragic Gout*) and *Ocypus* (*Swift Foot*), mock tragedies in poetic form. The novel *Lucius; or The Ass* is often assigned to him.

Lucian was a versatile writer with a highly developed sense of the ridiculous. He sensed what often seems the futility of human life, but he also showed real sympathy for the poor and down-and-out. He subjected the institutions of his day to a scrutiny they deserve but cannot always survive. The classical scholar Gilbert Murray (*The Literature of Ancient Greece,* 3d ed. 1956) well describes Lucian's significance: ''He is an important figure, both as representing a view of life which has a certain permanent value for all ages, and also a sign of the independent vigour of Eastern Hellenism when it escaped from its state patronage or rebelled against its educational duties.''

Further Reading

Francis G. Allinson, ed., *Lucian: Selected Writings* (1905), includes some information about Lucian. A study of his life, works, and beliefs is Allinson's *Lucian: Satirist-Artist* (1926). See also Basil L. Gildersleeve's ''Lucian'' in Richard C. Jebb, *Essays and Studies* (1907), and John Jay Chapman, *Lucian, Plato and Greek Morals* (1931). □

Lucretius

Lucretius (ca. 94-ca. 55 B.C.), full name Titus Lucretius Carus, was a Latin poet and philosopher. His one work, *De rerum natura,* a didactic poem in hexameters, renders in verse the atomistic philosophy of Epicurus, forerunner of the modern-day atomic theory.

Almost nothing is known of the life of Lucretius. The medieval chronicler Jerome is the only source of information. After giving his subject's birth date, Jerome declares that Lucretius was made insane by a love potion and composed his poetry during intervals of lucidity, with later emendations by Cicero. Lucretius committed suicide, according to Jerome, in the forty-fourth year of his life (50 B.C.)

Despite Jerome, the date of Lucretius's death is more commonly assigned to 55 B.C., because Donatus, the 4th-century biographer of Virgil, says that the poet assumed the toga of manhood on the very day Lucretius died. Cicero also comments in a letter to his brother Quintus in 54 B.C. that ''The poems of Lucretius are, as you say in your letter, touched by flashes of genius and all the same composed with great skill.'' It is assumed that Cicero would have had Lucretius's poem in hand only after the letter's death. If Jerome is correct as to Lucretius's age at death (44 B.C.) and Donatus as to the year, the poet was born in 99 B.C.

Lucretius is generally considered to have belonged to one of Rome's old aristocratic families, although some scholars have concluded from the name Carus that he was a slave in a Lucretian household or, at best, a freedman.

As to the story of Lucretius's insanity from a love potion, it is supported by a passage at the end of book 4 of *De rerum natura* (*On the Nature of the Universe*) in which the poet violently attacks the lovemaking of men and women—which he describes rather fully. No other direct or indirect evidence exists. The work itself is dedicated to Memmius, a patron of literature who dabbled in verse. Memmius was a Roman magistrate in 58 B.C. and afterward governor of the province of Bithynia.

His Work

De rerum natura, some 7,400 lines long, is divided into 6 books. The title translates the *Peri Physeos* of Epicurus, whom Lucretius acknowledges as his master and praises in the most lavish terms.

Book 1 begins by invoking Venus, appealing to Memius, praising Epicurus, and listing the wrongs committed in the name of religion, the reasons for accepting Epicurus, and the difficulty of treating Greek philosophy in Latin verse. Next, the poet sets forth the atomic theory of Epicurus (derived from Democritus). Nothing comes from nothing and nothing can be destroyed. Matter exists in imperceptible particles (atoms) separated from one another by space. The atoms are solid, indivisible, and eternal. Lucretius then refutes the rival systems of Heraclitus,

Empedocles, and Anaxagoras and proves that the universe is infinite and that its two components are also infinite, atoms in number, space in extent.

Book 2 contains Lucretius's most explicit reference to the moral theory of Epicurus. It also deals with the motion of the atoms, maintaining that their ''slight swerve'' (*exiguum clinamen,* book 2: line 292) causes free will. Lucretius passes to the shape of the atoms and the effects their various forms create. The number of shapes is not infinite, but the number of any given shape is. The atoms lack secondary qualities, that is, color, heat, and sound, and are without sensation. Finally, Lucretius shows that there is an infinite number of worlds and describes their formation and destruction.

Book 3 treats of the soul, its nature, composition, and fate. In the first two books Lucretius's purpose is to dispose of human fear of the intervention of gods into the world by proving that the universe is material and all events are due to the movement and combination of atoms. In book 3 he counteracts the fear of death and of punishment after death by proving that the soul, too, is composed of matter and is dissolved at death into atoms. The book ends with a triumphant passage on the mortality of the soul and the folly of the fear of death.

In book 4 the poet deals with the nature of sensation and thought: sight is the result of emanations of atoms from an object which pass into the eye. The remaining senses and the mental processes function in an analogous way. Next, the poet refutes the teleological view of creation, treats of the will, sleep, and dreams, and ends the book with a violent attack on the passion of love (which makes men do unreasonable things).

Books 5 and 6 are an appendix in which the atomic principle is applied in detail. Book 5, after praise of Epicurus and an attack on the religious view, describes the beginning and end of this world and certain problems of astronomy. The poet then accounts for the origin of life on earth, the creation of man, and the development of civilization.

Book 6 begins with a eulogy to Epicurus. It deals with miscellaneous celestial and terrestrial phenomena and proves that they have physical causes, thus opposing popular superstition, which interpreted unusual occurrences as divine signs. A treatment of pestilences leads him to a long (150 lines) description of the plague at Athens in 430 B.C. on which the work closes.

His Philosophy

Throughout his work Lucretius attacks religion and the fear of death, for him the causes of all evils on earth. He upholds the powerful light of intellect, which has discovered the true nature of the universe. Specifically, it is Epicurus who, through the ''living force of his mind'' (1:72), penetrated beyond the ''flaming walls of heaven,'' traversed the measureless universe in his imagination, and then set forth what can and cannot come into being and how each thing has its powers limited (1:62-79).

Religion, says Lucretius, has been responsible for such monstrous acts as the sacrifice at Aulis of the pitiful Iphigenia, young daughter of King Agamemnon. The fear of death and of punishment after death is the cause of avarice, ambition, cruelty, and other forms of wickedness. This fear can be dispelled only by an understanding of the ''outer appearance and inner working of nature'' (3:31-93). Lucretius maintains that it is necessary to use the charm of poetry to explain the nature of the universe just as doctors, when attempting to persuade children to drink bitter medicine, smear the rim of the cup with honey (1:933-950, 4:6-25).

Liberated by philosophy from superstitious fears and the fear of death, man achieves *ataraxia,* a state in which he is free of disturbances of all kinds. He has gained, Lucretius says, a lofty and serene sanctuary, well fortified by the teaching of the wise, from which he may view others in their futile struggle to reach the top in human affairs.

The fervor of Lucretius's arguments, especially the violence of his attack on love at the end of book 4, does not seem to stem from a completely tranquil mind. Yet his poetry is at times magnificent, his hexameters, although not as lithe and graceful as Virgil's, have a powerful and austere majesty. Above all, Lucretius's effort to free men, by science and the power of intellect, from the dark and irrational fears which enslave and torture them has earned him a place among the benefactors of humankind.

Further Reading

Works on Lucretius include George Santayana, *Three Philosophical Poets: Lucretius, Dante and Goethe* (1910); George D. Hadzsits, *Lucretius and His Influence* (1935); E. E. Sikes, *Lucretius, Poet and Philosopher* (1936); Henri Bergson, *The Philosophy of Poetry: The Genius of Lucretius,* edited and translated by Wade Baskin (1959); Alban D. Winspear, *Lucretius and Scientific Thought* (1963); Donald R. Dudley, *Lucretius* (1965); and David West, *The Imagery and Poetry of Lucretius* (1969). □

Erich Friedrich Wilhelm Ludendorff

The German general Erich Friedrich Wilhelm Ludendorff (1865-1937), a brilliant strategist and successful field commander, directed Germany's total war effort during the last 2 years of World War I. He later promoted the rise of Hitler.

Erich Ludendorff was born on April 9, 1865, in Kruszewnia in the chiefly Polish-populated Prussian province of Posen. He was the son of an impoverished former cavalry officer. Educated in military schools, Ludendorff entered the German army in 1882, where his fine performance earned him an assignment to the general staff in 1894. He at once gained the confidence of its chief, the younger Count Moltke, and as chief of mobilizations from 1908 to 1912 Ludendorff was largely responsible for Germany's preparations for war.

The first month of World War I witnessed the meteoric rise of the young staff officer. As deputy chief of staff of the 2d Army, Ludendorff immediately made a name for himself by taking the key Belgian fortress of Liège by means of a bold coup. This move earned him the highest German military award. Weeks later Ludendorff won his greatest victory as chief of staff for 8th Army commander Paul von Hindenburg at Tannenberg on the Eastern front against the advancing Russians. During the next 2 years Ludendorff remained in the East, overseeing a series of German victories, yet frustrated in his hopes of launching a decisive campaign against the Russians.

After the failure of Erich von Falkenhayn's Supreme Command in the murderous battle for the key French fortress of Verdun (1916), Hindenburg and Ludendorff were called to the Supreme Command, the latter as first quartermaster general. In this position Ludendorff gained increasing control of the German war effort, not only in its military phases but also in its economic and political ones. In January 1917 Ludendorff ordered unrestricted submarine warfare over the objections of Chancellor Theobald von Bethmann Hollweg. This move soon brought the United States into the war against Germany. After peace moves began in the German Parliament in the summer of 1917, Ludendorff brought about Bethmann Hollweg's dismissal, replaced him with a nonentity, and began a program of total mobilization (Hindenburg Program) and national emergency service. In February 1918 Ludendorff dictated the harsh Treaty of Brest-Litovsk to the defeated Russians. After the German position in the war had become hopeless in the West in the summer of 1918, Ludendorff suddenly demanded armistice negotiations and a democratization of the government. In the face of President Woodrow Wilson's reply, however, Ludendorff called for a last-ditch national resistance. He resigned when he was overruled by the new chancellor, Prince Max von Baden, and thereby he shirked all responsibility for Germany's defeat.

In the postwar years Ludendorff vociferously spread the ''stab in the back'' legend that blamed German Socialists and Democrats for the defeat. Ludendorff then became active in ''folkish'' ultranationalist movements, and he participated in the Nazis' Beer Hall Putsch of 1923. Ludendorff entered Parliament as a Nazi in 1924, and he ran for president on the Nazi ticket in 1925.

With his second wife, Dr. Mathilde von Kemnitz, Ludendorff later founded the mystico-religious Aryan-German Tannenberg League, which actively campaigned against Jews, Marxists, Freemasons, and Jesuits. Ludendorff set down his political views in numerous writings, particularly in his openly militarist *The Nation at War* (1936). Highly acclaimed by the Nazi regime but isolated in his own mystical politics, Ludendorff died in Munich on Dec. 20, 1937.

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Ludendorff's autobiographical accounts include *My War Memoirs, 1914-1918* (trans. 1919) and *The General Staff and Its Problems,* translated by F. A. Holt (2 vols., 1920). The memoirs of his first wife, Margarethe Ludendorff, *My Married Life with Ludendorff* (1930), were translated by Raglan Somerset; those of his second wife are unavailable in English. The standard biography in English is D. J. Goodspeed, *Ludendorff: Genius of World War I* (1966).

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Robert Ludlum

Robert Ludlum (born 1927) is a prolific author of best-selling spy and thriller novels noted for their complicated plots and high-powered suspense. The diverse settings and time periods are embellished by his protagonists, who are ordinary people either accidentally propelled or manipulated into participating in acts of espionage and political machination.

While some critics find Ludlum's plots formulaic and his prose overwritten, others commend his ability to create plausible situations, evoke foreign milieus, and sustain reader interest.

The Scarlatti Inheritance (1971), *The Rhinemann Exchange* (1974), and *The Holcroft Covenant* (1978) are all set in the World War II era and depict the attempts of the Third Reich to gain world dominance. *The Scarlatti Inheritance,* which takes place during the early years of World War II, details the financial backing of the fledgling Nazi party by a group of Western business executives whose leader is an American expatriate and Nazi sympathizer. A Corrupt military-industrialist faction is central to *The Rhinemann Exchange,* a tale of international double-dealing during the last year of World War II. *The Holcroft Covenant,* set in present-day Europe, revolves around the fruition of a scheme devised forty years earlier by German army leaders, who secretly bankrolled a large sum of money to be used by their descendants in reestablishing the Third Reich.

In several of his works, Ludlum unfolds speculative accounts of conspiracy in various facets of American society. In *The Osterman Weekend* (1972), the CIA enlists the aid of a television reporter to dissolve a conspiracy aimed at economic insurgency in which several of his close friends may be involved. *The Matlock Paper* (1973) centers on the criminal activities of a group of New England college professors and the reluctance of the school's dean to assist a government bureau in exposing the teachers. In *The Chancellor Manuscript* (1977), Ludlum alters history in his story of the assassination of J. Edgar Hoover by a group of government officials who seek control of his private files.

International terrorism is a prominent feature in many of Ludlum's novels. In *The Matarese Circle* (1979), several multinational corporations attempt to undermine governmental restrictions and regulations by using the services of a terrorist group. *The Bourne Identity* (1980) centers on a Vietnam veteran named David Webb, alias Jason Bourne, who is maneuvered by American intelligence officials into becoming a counter-assassin in an effort to eliminate a notorious terrorist. In *The Aquitaine Progression* (1983), military leaders from several powerful nations conspire to destabilize and usurp their respective governments. *The Bourne Supremacy* (1986), a sequel to *The Bourne Identity,* revolves around a plot to destroy the People's Republic of China with the aid of a terrorist who masquerades as Jason Bourne.

Ludlum has also written novels under pseudonyms: *Trevayne* (1973) and *The Cry of the Halidan* (1974) as Jonathan Ryder, and *The Road to Gandolfo* (1975) as Michael Shepherd. *The Osterman Weekend* and *The Holcroft Covenant* have been adapted for film.

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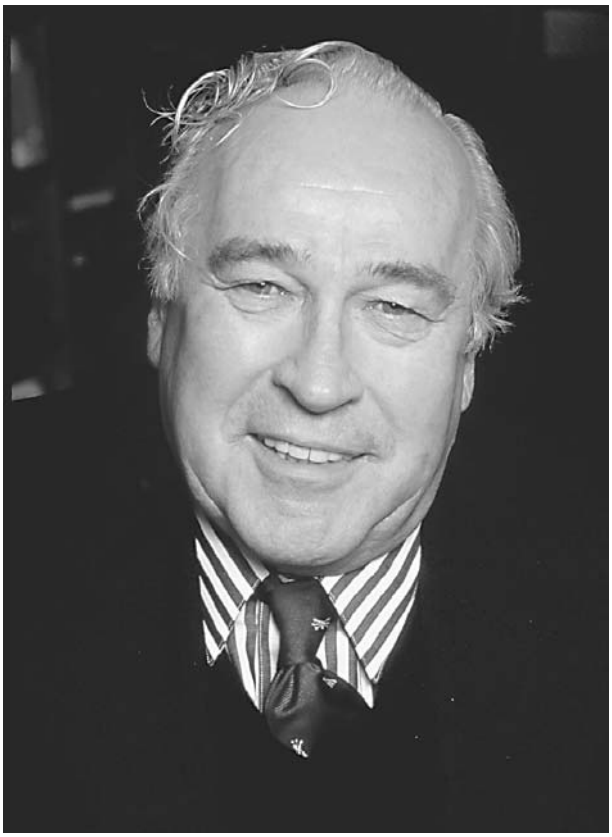

Daniel Keith Ludwig

Daniel Keith Ludwig (1897-1992) was an entrepreneur who amassed his fortune in shipping, building a fleet of tankers for government use during World War II and later a fleet of super tankers. Other endeavors included oil refining, saltwater conversion, agriculture, finance and banking, and an ambitious development project in the Amazon basin that eventually fell through.

Daniel Ludwig was born in South Haven, Michigan, on June 24, 1897, the only child of a real estate agent. Little is known of his early years, except that he left school after the eighth grade and at age 19 went into the chartering business with $5,000, raised mostly on his father's credit. With this money he bought an old steamer and converted it into a barge for hauling molasses on the Great Lakes. During the 1920s and 1930s Ludwig struggled to keep one old tanker after another running while searching for cargoes and charters. He moved into an office in New York City where, according to a friend, ''he didn't have a desk; he was working from a windowsill.''

Ludwig's persistence was finally rewarded in the late 1930s. At that time he developed a unique financing routine. Correctly foreseeing a great expansion in the world oil

trade, Ludwig would line up a long-term charter with a major oil company, turn it over to a bank or insurance company as collateral for a loan, and then cover the entire cost of building a tanker without having put up a cent of his own money. Then, during World War II, Ludwig built a tiny shipyard near Norfolk, Virginia, where he developed a process for welding rather than riveting tankers. At these yards he built a fleet of tankers for the government, which was graciously returned to him after the war.

All of this served as a basis for the vast fortune Ludwig would build during the post-war years. He was one of the first to foresee the advantages of using inexpensive foreign labor, and in 1950 he rented the Kure naval yards from the Japanese government at bargain rates. Using this cheap labor source, Ludwig soon began building larger and larger ships, and when the closure of the Suez Canal in 1956 made these bigger ships a necessity, he became known as the ''father of the supertanker.'' In a race with his Greek rivals, Onassis and Niarchos, Ludwig pulled ahead in 1968 with a fleet of six 335,000-ton crude carriers to transport oil from the Persian Gulf to Ireland. In the mid-1970s he had a deadweight tonnage of five to six million tons in the fifty odd tankers and bulk carriers operating under his Universe Tankships Subsidiary, flying the Liberian flag and registered in Panama. By 1980 he ranked third in tonnage, following Chinese shipowners Y. K. Pao and C. Y. Tung.

Ludwig's shipping base, constructed entirely on credit, served both as collateral and as a huge flow of cash for his other mammoth enterprises. Although he was largely unknown to the American public, the *New York Times* estimated in 1979 that he was, with the recent deaths of J. Paul Getty and Howard Hughes, the richest man in America. He had major interests in six areas: oil refining, coal mining, salt water conversion, agriculture, real estate, and finance and banking.

In oil refining, Ludwig until 1971 owned a 75,000 barrel a day refinery in Panama, and in 1973 he built a $300 million refinery in Scotland to process North Sea oil. He owned the United Pocahantas Coal Company in West Virginia, which had an annual output of one million tons of high grade, low sulfur coal, and his Australian Clutha Mines produced five million tons of high grade coking coal, mostly for Japan's steel industry. In 1973 he sold what was then the largest solar salt water plant in the world to Mitsubishi Industries. He developed large scale agricultural ventures and constructed more than 100,000 units of low-cost housing in Latin America, South Africa, and the United States under the patented Con-Tech System. Ludwig also developed a small empire of savings and loan companies in the American Southwest, which if combined would rank as the nation's ninth largest, with assets of nearly $4 billion. Ludwig also owned a luxury hotel chain, the Princess Hotels.

Planned an Ambitious Project

Ludwig's greatest adventure—and biggest disaster—was Jari Florestale Agropecuria, a massive project on the Jari River, some 48 hours by boat from the Amazon River port of Belem, deep in the Amazon jungle. The project, which ultimately cost him over one billion dollars, was said to be the largest and most costly entrepreneurial effort ever undertaken by one man. The project had its genesis in 1967, when Ludwig paid just $3 million to a group of Brazilian families for some 6,000 square miles of dense rain forest in the country's most remote Amazon region. He then set in motion a bold plan for developing the area to help meet anticipated world shortages of food, lumber, and wood pulp for papermaking.

In vast stretches of virtually unpopulated jungle, Ludwig built a string of airstrips, thousands of miles of roads, a private railway to haul freight, a deep water port, hospitals, schools, and a giant service depot stocked with spare parts and equipment. His original goal was to develop a 3.5 million acre tree plantation in the area, growing the so called gmelina or ''super-trees'' from Burma, which reach full height for timber purposes in just a fraction of the time of normal trees. He soon found, however, that this was not feasible and had to move into pine and eucalyptus. To mill this lumber, Ludwig built a 60,000 ton pulp mill in Japan which stood 17 stories high and three blocks long and cost $200 million. He floated it 17,000 miles across the Indian and Atlantic oceans and up the Amazon. But Ludwig misjudged the world pulp market. Pulp supplies turned out to be far more plentiful than he had estimated, and then the world-wide recession of the 1970s dealt a heavy blow to the project.

Then too, there were managerial and political problems. Ludwig was always somewhat of a loner and an eccentric. He insisted on making all the important practical decisions himself from his office in New York. He was also temperamental, which resulted in 30 changes in project directors in 14 years. Ludwig's penchant for secrecy ultimately created much public hostility toward the project in Brazil, making it—fairly or unfairly—a veritable symbol of ''Yankee imperialism.'' Such backlash ultimately convinced Ludwig to turn the project over to a Brazilian consortium.

Finally, there was the jungle itself. Like Henry Ford, who attempted to grow rubber in the Amazon, Ludwig found his dreams sabotaged by the merciless climate and physical obstacles. As one American executive recalled: ''From the time you arrived till you flew out again you worried about what kind of disease you'd get. You'd be brushing your teeth with Coke. In the guesthouse cockroaches and lizards crawled around. Ludwig showed us the riverside site for the pulp mill. It was nothing but jungle. That he could ever put a modern industrial complex in there boggled our minds.'' Ludwig brought in giant bulldozers, only to find that they damaged the topsoil. In 1981 he asked the Brazilian government for financial assistance to offset his infrastructure expenses, but was refused. This rejection caused Ludwig to refuse to repay loans given him by the country's National Economic Development Bank. Combined with his failing health, these difficulties put an end to his Jari project in early 1982.

Business success brought Ludwig everything he ever wanted, and he asked for no other recognition. Once, when the emperor of Japan wanted to award him Japan's highest national honor, the Order of the Chrysanthemum, Ludwig refused, asking that it be given to his shipyard manager

instead. A secretive, reclusive man, Ludwig wore cheap suits, shoes, and eye glasses bought at bargain prices in department stores. He usually traveled alone, economy class, carrying his own baggage, arriving at tropical airports a few hours before dawn. All of his foreign assets, totaling some $1.5 billion, although run by Ludwig, were owned by his principal heir, his Zurich cancer institute. He retained in his own name some $500 million in U.S. assets. Despite the massive losses of the Jari project, *Forbes* magazine in 1984 estimated Ludwig's worth at $2 billion. However, six years later the magazine reported that the shipping operations of National Bulk Carriers, a New York-based shipping concern that was Ludwig's main corporate vehicle, had significantly diminished. When Ludwig died of heart failure on August 27, 1992, R. Palmer Baker, Jr., Ludwig's executor, estimated the endowment of the cancer institute at about $700 million but did not disclose the amount of Ludwig's own worth.

Further Reading

Ludwig is the subject of a single book-length biography, Jerry Shields, *The Invisible Billionaire: Daniel Ludwig* (1986). Shields reports several questionable practices on Ludwig's path to success, particularly the damage to the ecology of the Amazon basin in the failed jungle project.

Ludwig's plans for the Jari Project are discussed in ''One Man's Brazilian Empire,'' A. Machado, *World Press Review,* February, 1981; and ''End of a Billion-Dollar Dream,'' *Newsweek,* January 25, 1982.

His obituary, by Eric Pace, was in the August 29, 1992 edition of *New York Times.* □

Karl Friedrich Wilhelm Ludwig

The German physiologist Karl Friedrich Wilhelm Ludwig (1816-1895) was one of the leading experimental physiologists of the 19th century and invented a number of important pieces of laboratory equipment.

On Dec. 29, 1816, K. F. W. Ludwig was born at Witzenhausen, Hessen. He was educated at the universities of Erlangen and Marburg and received his doctorate from Marburg in 1839. He was appointed lecturer in physiology at Marburg in 1842 and associate professor of comparative anatomy in 1845. In 1843-1844 Ludwig put forward his theory that urine was formed by a filtration process in the kidneys. Later (1870) Ludwig modified the original theory to give the basis of the modern theory about the formation of urine. While still at Marburg he developed the kymograph, an instrument used to record physiological variables in graphical form. This invention was one of a number which helped him live up to his aim to place ''physiology on a chemicophysical foundation, and give it equal rank with physics.''

In 1849 Ludwig was appointed to the chair of anatomy and physiology at the University of Zurich. At Zurich he and his pupils studied the formation of lymph, the mechanism of glandular secretion, and the nervous control of blood vessels. In 1855 Ludwig left Zurich to take a chair of physiology and zoology in Vienna. Here he continued his studies of the blood and the way in which the nervous system controlled its circulation. At Vienna he also invented the mercurial blood-gas pump for separating gases from the blood.

In 1865 Ludwig accepted a chair in physiology at the University of Leipzig. Here he was the foundation director of the Institute of Physiology, which under his direction became a renowned graduate school that attracted students from many countries. Ludwig investigated capillary blood pressure, introduced techniques to keep individual organs ''alive'' outside the body, and invented the stromuhr, which measured the flow of blood in a vessel.

It was Ludwig's custom to allow his students to publish under their own names work to which he had made substantial contributions. Frequently he not only designed the experimental procedure but also did much of the laboratory work and wrote the final draft of the paper. Ludwig's contributions to science were acknowledged when he was elected a foreign member of the Royal Society in 1875 and when he was awarded the society's Copley Medal in 1884. He died in Leipzig on April 23, 1895.

Further Reading

There is no full-scale biography of Ludwig readily available in English. A full account of much of his work is in Alfred P. Fishman and Dickinson Richards, eds., *Circulation of the Blood: Men and Ideas* (1964), which can be supplemented with Fielding H. Garrison, *An Introduction to the History of Medicine* (1913; 4th ed. 1929). □

Frederick John Dealtry Lugard

Frederick John Dealtry Lugard, 1st Baron Lugard (1858-1945), was a British imperialist and colonial administrator in Africa. He made significant contributions to the theory and practice of the British colonial policy of indirect rule.

Frederick Lugard was born on Jan. 22, 1858, of missionary parents in India. He attended the Royal Military College, Sandhurst, England. He obtained a commission in 1878 and returned to India, where he participated in the Afghan War of 1879-1880. In 1885 he accompanied the Indian contingent to the Sudan, joining the Suakin campaign to relieve Khartoum; in 1886 he joined military operations in Burma.

Stationed in East Africa

In 1887 Lugard returned to England, but unable to resume his commission for medical reasons and despairing over an unhappy love affair, he set out for the east coast of Africa. In 1888 he arrived in Mozambique, where he entered the employ of the African Lakes Company, for whom he commanded a mission to Lake Nyasa to relieve a trading station besieged by Arab slave traders.

In 1890 he went to Mombasa, where he was employed by the Imperial British East Africa Company to open a trade route to Buganda. Lugard remained in the interior of East Africa for 2 years, where, through a combination of diplomatic skill and military force, he established the suzerainty of the company over the region of present-day Uganda. During this time the company decided to withdraw from Buganda, a decision Lugard chose to ignore. He returned to England and launched a political campaign designed to convince the government to annex Uganda. In England, Lugard was criticized for his activities in Buganda, particularly for his treatment of French missionaries. Therefore, in defense of himself and in advocacy of his imperial vision, he published his first book, *The Rise of Our East African Empire* (1893), an autobiographical account of his activities in Nyasaland and Uganda.

Creation of Nigeria

In 1894 Lugard visited West Africa for the first time. Employed by the Royal Niger Company, he led an expedition to forestall a French effort to establish a position on the lower Niger River. After a brief tour to Bechuanaland for the British West Charterland Company, he returned to the Niger in 1897 as commissioner for the hinterland of Nigeria and commander of the West African Frontier Force, a military contingent designed to aid the Royal Niger Company in defending its territorial claims.

When the charter of the Royal Niger Company was revoked in 1900, the British government assumed administrative responsibility for former territories of the company, and Lugard became high commissioner for Northern Nigeria. At that time, Northern Nigeria existed in name only, since the company had never extended any form of administration beyond the banks of the Niger. During his tenure Lugard laid the foundations of British rule in the North, first establishing British sovereignty by conquest of the Moslem states which had resisted alien domination and then by developing the forms of administration whereby the British would rule.

In 1906 Lugard resigned as high commissioner and the following year accepted an appointment as governor of Hong Kong, where he remained until 1911. Then, in 1912, he returned to Nigeria as governor of both the Northern and Southern protectorates, charged with amalgamating the two territories into a single unit.

Lugard's plans for amalgamation provided for the extension into the Southern Protectorate of the policy of indirect rule which he had developed in the North. Indirect rule was designed to allow for the administration of colonized peoples through the agency of indigenous institutions. Although indirect rule was not uniformly effective among peoples of very diverse traditional institutions, Lugard pushed hard for its adoption and as a guide published his *Political Memoranda,* earlier directives he had circulated in establishing the Northern administration. By 1919, when Lugard retired as governor general, Nigeria had been set well on its way to becoming a unified territory administratively.

Upon his return to England, Lugard set to work on his second book, *The Dual Mandate in British Tropical Africa* (1922). In this book he set out in detail his conceptions of indirect rule and expressed his belief that Britain as an imperial power was responsible for aiding in the social, political, and economic development of its African dependencies. The book was hailed as an authoritative statement of British policy and became a guide to the administration of British dependencies.

Lugard never resumed his service abroad but remained an active public figure until his death in 1945. He was appointed to the Privy Council in 1920 and was a member of the Permanent Mandates Commission of the League of Nations from 1922 to 1936; he also served on several other national and international commissions dealing with Africa. In 1928 he was raised to the peerage. His wife, the former Flora Shaw, was the author of *A Tropical Dependency,* a history of Nigeria.

Further Reading

Margery Perham edited *The Diaries of Lord Lugard* (4 vols., 1959-1963), which offers an intimate view of Lugard's activities. Perham is also author of an authoritative biography, *Lugard* (2 vols., 1956-1960). I. F. Nicolson, *The Administration of Nigeria, 1900-1960: Men, Methods, and Myths* (1970), is an unfavorable description of Lugard's role in Nigeria. □

Mabel Dodge Luhan

Mabel Dodge Luhan (1879-1962), American writer, salon hostess, patron saint, and inspiration to an assortment of talented artists, writers, and political radicals in the early decades of the 20th century, was a leading symbol of the "New Woman."

Mabel Dodge Luhan was born on February 26, 1879, in Buffalo, New York, to Charles and Sara (Cook) Ganson. The Gansons were an affluent family living on inherited wealth. Both of Mabel's grandfathers had made fortunes in banking. Her father Charles was trained as a lawyer, but his weak, nervous disposition, coupled with violent and unpredictable temper tantrums, made him unfit for this or any other profession. When he was not shouting at his wife in jealous "fits," he spent hours alone in his study doing absolutely nothing at all. He lavished affection on his dogs but had no interest in his only daughter. Mabel knew he did not love her. "To him," she recalled, "I

was something that made a noise sometimes in the house and had to be told to get out of the way.'' Her mother Sara was strong and decisive where her father was weak, but Sara was a cold woman, unfeeling and entirely self-centered. Bored with the endless routine of Victorian social life and finding few outlets for her abundant energy, Sara became indifferent to both her husband and child. Mabel could not remember her mother ever giving her a kiss or an affectionate look. In her nursery, Mabel kissed the Mother Goose figures on the walls.

Mabel's need for emotional and intellectual sustenance was not met by her conventional education at Saint Margaret's School for Girls, where the class motto was ''They also serve who only stand and wait,'' or at Miss Graham's School in New York City, or at the fancy finishing school she attended in Chevy Chase, Maryland.

Mabel Ganson was educated to be a charming and decorative wife, which she became in 1900 at the age of 21. Her husband, Karl Evans, was a member of her social set whose chief attraction for Mabel was that he was engaged to another woman. Emotionally deprived as a child, she would continue to believe that she had a right to ''steal'' love whenever the opportunity presented itself.

In 1903, shortly after the birth of their son, Karl Evans died in a hunting accident. Mabel, who had as much interest in her child as her parents had had in her, suffered a nervous breakdown. Her family sent her to Europe in 1904 to recover. This was the first of three journeys—the second would be to Greenwich Village and the third to Taos, New Mexico—which marked her search for both a personal identity and a place where she could feel ''at home.''

On her way to Paris Mabel met ''a nice young man in tweeds''—Edwin Dodge, a wealthy architectural student from Boston. Dodge became her second husband, and together they moved to Florence in 1905. There, depressed and trapped in another loveless marriage, Mabel decided to devote herself to the love of art for its own sake. She and Dodge purchased a magnificent Medician estate which they named Villa Curonia, and for the next eight years Mabel spent enormous amounts of money, energy, and creative intelligence transforming her surroundings and herself into works of Renaissance art.

Filling her home with objets d'art and artists, Mabel began her apprenticeship as a salon hostess in Florence. She entertained lavishly, and at her table sat the rich, the famous, the colorful, and the noteworthy of the international set: French novelist André Gide, actress Eleanor Duse, painter Jacques-Emile Blanche, Gertrude and Leo Stein, Lord and Lady Acton, and an Indian swami, to name only a few. Mabel, dressed in Renaissance costume, became celebrated for her role as Muse. Unwilling or unable to create in her own right, she wanted at least to serve as the inspiration for genius.

Bored with her life in Florence by 1912 and greatly influenced by the Gertrude and Leo Stein's philosophy that the individual could overcome the ill effects of both heredity and environment and create herself anew, Mabel returned to New York. Separated from her husband, Mabel moved to an apartment in Greenwich Village, the heartland of America's avant-garde. There, at 23 Fifth Avenue, she launched the most successful salon in American history. For the next three years Mabel entertained the ''movers and shakers'' of pre-war America, men and women who were sweeping in their condemnation of bourgeois values and industrial capitalism. Gathered together at one of Mabel's ''Wednesday evenings'' one might find artists, philosophers, writers, reformers, and radicals of all stripes: Margaret Sanger, Walter Lippmann, Lincoln Steffens, Emma Goldman, ''Big Bill'' Haywood, and Hutchins Hapgood. Mabel was determined to make herself the mistress of the spirit of her age by embracing its most idealistic and committed men and women.

Mabel Dodge gave generously of her time and money to support the various causes she believed would liberate Americans from the shackles of their Victorian past. She helped to sponsor the watershed Armory show which introduced postimpressionist art to a largely unfamiliar American audience; contributed to *The Masses,* the leading left-wing literary and political journal of her day; wrote a syndicated newspaper column popularizing Freudian psychology; and supported a host of organizations, among them the Women's Peace Party, the Heterodoxy Club, the Women's Birth Control League, and the Twilight Sleep Association.

Heralded by her friends and the public as the ''New Woman,'' Mabel experimented with free love, having several unsatisfactory affairs, the most famous of which was with radical journalist John Reed. Mabel, who was never able to rid herself of the belief that women could only achieve through men, realized the tremendous gap that existed between the radical, emancipated image she projected and the reality that she was intellectually and emotionally dependent on men.

In 1916 Mabel and her third husband, artist and sculptor Maurice Sterne, moved to Taos, New Mexico. There she finally found the ''cosmos'' she had been searching for all her life. In the 600-year-old Pueblo culture she saw a model of permanence and stability; a total integration of personality achieved through the organic connection of work, play, community, and environment. Soon she fell in love with Tony Luhan, a fullblooded Pueblo Indian. Divorcing Sterne and marrying Luhan, her fourth and final husband, Mabel viewed their alliance as a bridge between Anglo and Native American cultures.

For the rest of her life Mabel took a leading role in calling ''great souls'' to Taos to help her create ''a city upon a hill.'' The American Southwest was destined, she believed, to serve as a source of social and psychic renewal for the dying, decadent, and disillusioned postwar white civilization. Among the ''great souls'' she called to Taos to help her spread her gospel of American regeneration were D. H. Lawrence, Robinson Jeffers, Georgia O'Keeffe, Willa Cather, John Collier, Thomas Wolfe, Andrew Dasburg, Edna Ferber, Leopold Stowkowski, and Mary Austin.

In the 1920s Mabel wrote her four-volume memoirs: *Background, European Experiences, Movers and Shakers,* and *Edge of Taos Desert*. She wrote numerous articles on behalf of the integrity of Native American culture, health, and the protection of tribal lands. She died in Taos of a heart

attack on August 13, 1962. Although she never fulfilled her messianic vision for the American Southwest, she herself remained, as one reporter described her in the early 1920s, ''the most peculiar common denominator that society, literature, art, and radical revolutionaries ever found in New York and Europe.'' In attempting to alter the direction of American civilization, she captured the imaginations of her generation's most talented writers, artists, and thinkers, and profoundly influenced their understanding of modern America.

Further Reading

There are three biographies, Winifred L. Frazer's *Mabel Dodge Luhan*, Emily Hahn's *Mabel* and Lois Palken Rudnick's *Mabel Dodge Luhan: New Woman, New Worlds*. For comments on her character and influence see: Christopher Lasch, *The New Radicalism in America* (1965); Hutchins Hapgood, *A Victorian in the Modern World* (1939); *The Autobiography of Lincoln Steffens,* vol. II (1931); Robert Crunden, *From Self to Society, 1919-1941* (1972); Joseph Foster, *D. H. Lawrence in Taos* (1972); Maurice Sterne, *Shadow and Light* (1952); and Claire Morrill, *A Taos Mosaic* (1973).

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□

Niklas Luhmann

A prominent German sociologist, Niklas Luhmann (born 1927) developed a general sociological systems theory, which he applied to a wide range of problems.

Niklas Luhmann was born on December 8, 1927, in Lüneburg, Germany. He studied law at the University of Freiburg/Breisgau in the years 1946-1949 and pursued further legal studies in preparation for the German state exam in 1953. He entered the civil service in 1954 and from 1956 to 1962 worked in the ministry of culture of the state of Lower Saxony, overseeing educational reform. He spent 1960-1961 on leave at Harvard University, studying sociology and administrative science. The teaching of the famous Harvard sociologist Talcott Parsons would prove to be an especially important influence on Luhmann's later work.

After returning to Germany, Luhmann decided to turn to social science and an academic career. He held research and teaching positions at institutions in Speyer and Dortmund from 1962 until 1968. Having started to publish at a rapid pace in the early 1960s—mostly on topics in the sociology of organizations and of law—he received the doctorate and the so-called ''habilitation'' (a standard post-doctoral certificate) in sociology from the University of Münster in 1966. In 1968 he became professor of sociology at the University of Bielefeld, a position he held thereafter, with periodic interludes as a visiting professor at several institutions in Germany and the United States.

Holder of a number of honorary degrees, Luhmann received the prestigious Hegel Prize of the City of Stuttgart in 1988. Articles in German newspapers and numerous speaking engagements at professional meetings enabled him to broaden his audience. Although primarily occupied with his own research after 1968, he served as an occasional political adviser on matters of public policy in Germany.

Largely working independently, Luhmann became one of the most prolific and original sociological theorists in the world. His works, which for the most part were written in a relatively dense and scholarly style, drew on disciplines ranging from philosophy to linguistics to information science. They covered a wide spectrum of subjects, including law and love, politics and religion, education and the environment. Based as they were on a thorough familiarity with the tradition of Western thought, Luhmann's writings were often considered unusually complex and abstract by conventional sociological standards. Yet this complexity and abstractness can be reduced considering the basic themes and methods which ran through Luhmann's work and gave it systematic coherence. The proper starting point was the central idea of a ''system,'' which referred to any entity selecting certain possibilities available in its environment, thus becoming less complex and more stable than the environment. This term can be applied to any number of things, ranging from large organizations to brief conversations. Luhmann's general question, then, was: What makes different systems work? How can they maintain themselves and relate to other systems?

Luhmann was especially interested in systems which operate on the basis of ''meaning,'' in particular, systems of human communication. He regarded society not as a network of individuals united by shared beliefs, but rather as the totality of all communications. But in modern societies many kinds of communication were highly ''differentiated,'' which meant essentially they operated independently according to the specific functions they served. The bulk of Luhmann's work consisted of systematic analyses of these kinds of communication (especially those organized in the form of full-fledged institutions, such as education and law) using a set of basic conceptual tools he developed beginning in the 1960s. Economic communication by means of money (rather than exchange in kind) was a case in point; it made possible interaction between buyers and sellers and laid the foundation for a whole economic system with its own specifically economic functions.

Like money, trust also served as a specific medium in modern societies, for example in interaction between professionals and laypersons: on some issues we had to accept the judgment of competent experts without checking its validity. Without some such trust, many social relationships would break down very quickly. Even love was now a

specialized kind of communication, made possible by the passion exchanged between individuals who were supposed to treat each other as lovers without regard to their other social roles.

Like many social theorists before him, Luhmann analyzed the implications of the transition from traditional to modern society. In older, stratified societies the various functions that had to be performed were arranged in a hierarchy, from the aristocracy down to the peasantry. By contrast, modern societies have separated various social tasks in a ''horizontal'' fashion, a pattern Luhmann called functional differentiation. This had many advantages; for example, institutions handled more complex problems and individuals generally enjoyed greater opportunities. But it also raised new problems. Institutions (such as religious ones) that in the past played a broad role must now redefine and limit that role. Also, since all institutions now focused on their own function and performance, certain societal problems may be neglected because everyone can claim it was ''none of their business''; according to Luhmann, this was one source of the current environmental crisis.

Although Luhmann suggested various applications of his ideas, he did not think sociological theory should assume a political role. He concentrated on developing a deliberately open-ended way of analyzing the world rather than formulating formal models and easily testable propositions. While his work often seems highly technical, it was usually based on simple empirical observations and existing historical materials that Luhmann ''translated'' into his own abstract theoretical language. Only by means of abstraction, he suggested, could social scientists grasp the complexity of modern society and reduce that complexity at the same time.

The (translated) titles of Luhmann's main publications in German convey the focus and range of his work: *Functions and Consequences of Formal Organization* (1964), *Fundamental Rights as an Institution: A Contribution to Political Sociology* (1965), *The Goal Concept and System Rationality: On the Function of Goals in Social Systems* (1968), *Theory of Society or Social Technology* (1971; a famous debate with the German social theorist Jürgen Habermas), *Societal Structure and Semantics* (3 volumes; 1980, 1981, 1989); *Social Systems: Outline of a General Theory* (1984; perhaps Luhmann's theoretical masterpiece, in which he developed the concept of ''autopoietic'' or self-producing systems, to be published in English by Stanford University Press), and four volumes of essays under the general title *Sociological Enlightenment*.

To his credit, Luhmann's biography listed 377 works he had written; the last as late as 1996; twelve of which have been translated into English. He and his work was cited in The Graduate Journal of the Program in Comparative Literature, Emory University, Atlanta, Georgia as late as April 1997. The article includes an interview with his friend and colleague, Friedrich A. Kittler.

Luhmann married Ursula von Walter in 1960; she died in 1977. They had two sons and one daughter. He has been a Professor of Sociololgy, University of Bielefeld since 1968.

Further Reading

Some of Luhmann's key works are now available in English translation: *Trust and Power* (1979), the essay on trust is a good entry point into Luhmann's work; *The Differentiation of Society* (1982), an excellent collection of essays with a good introduction; *Religious Dogmatics and the Evolution of Societies* (1984), contains Luhmann's main ideas on religion and a good introduction; *A Sociological Theory of Law* (1985), an extended treatment of one field in Luhmannian terms; *Love as Passion* (1986), an intriguing and readable historical and sociological study of love; *Ecological Communication* (1989), an application of systems theory to environmental problems; *Political Theory in the Welfare State* (1990), and *Essays on Self-Reference* (1990). Other translated works included *Soziologie des Risikos. English Risk: A Sociological Theory* (1993) and *Soziale System, English Social Systems* (1995). □

Lu Hsün

Lu Hsün (1881-1936) was the pen name of Chou Shu-jen, a Chinese author and social critic. Best known for his pioneering short stories in the modern style and his prolific output as a polemic and personal essayist, he was a prominent man of letters and cultural leader.

Modern Chinese literature began with the literary revolution of 1917, initiated by Hu Shih and his friends. It aimed to replace the classical styles of poetry and prose with the vernacular form of writing (*pai-hua*). The new literature became a reality with the so-called May Fourth movement of 1919, when students held nationwide demonstrations against their government's feeble stand at the Paris Peace Conference in response to their newly awakened national consciousness. Lu Hsün achieved instant fame for his articulation of this new consciousness in a disciplined vernacular prose which has remained unmatched for its verve and trenchancy. He was also noted for his scholarship, especially in the field of Chinese fiction, for his voluminous translations of European and Japanese works, and for his occasional poetry in the classical style.

Lu Hsün was born in Shaohing, Chekiang Province, the eldest son of an impoverished family which had nevertheless retained the tradition of learning. Like so many youths of the declining Ch'ing dynasty, he took to practical studies to strengthen his nation despite his earlier training in, and personal liking for, literature. In 1902 he sailed for Japan on a government scholarship after spending some 5 years in Nanking as a student in the Kiangnan Naval Academy and the School of Railways and Mines.

In 1904, having completed 2 years of language study in Tokyo, Lu Hsün entered the Sendai Provincial Medical School, believing that medicine would enable his countrymen to strengthen themselves. Early in 1906, however, he came to the conclusion that their spiritual health was more vital than their physical health and that only with his pen could he combat their apathy and backwardness. All

along, of course, he had been reading Western literature through Japanese and German translations: Charles Darwin, Friedrich Nietzsche, and such Russian writers as Nikolai Gogol, Anton Chekhov, and Leonid Andreyev would remain influential throughout his writing career.

Early Literary Ventures

After an abortive attempt to launch a magazine, Lu Hsün wrote a series of didactic essays in the classical style subsequently collected in the volume called *Fen* (*Tomb*). Chou Tso-jen, his younger brother also studying in Japan on a government scholarship, was then his literary collaborator; they translated two volumes of European short stories, mainly by Russian authors.

Lu returned to China in 1909 and taught science in middle schools. In 1912, following the establishment of the republic, he accepted a post in the ministry of education and moved to Peking, where he engaged in antiquarian research in a state of apparent discouragement. But his literary ambition revived with the Literary Revolution. In May 1918 his story *K'uang-jen jih-chi* (''A Madman's Diary'') appeared in the leading intellectual journal of the time, *Hsin Ch'ing-nien* (The New Youth). It was a sensation not only because it was the first Chinese story in the Western manner but because it indicated the Chinese tradition as one of inhumane cannibalism, despite its supposed respect for the Confucian virtues.

The brilliance of this story was sustained by many of Lu Hsün's stories written during the period 1919-1926, collected in two volumes entitled *Na-han* (*A Call to Arms*) and *P'ang-huang* (*Hesitation*). This period also marked the flowering of the author's genius in other forms: a book of somber prose poetry called *Yeh-ts'ao* (*Wild Grass*); a volume of childhood reminiscences, *Chao-hua hsi-shih* (*Morning Flowers Picked in Evening*); and several essay collections containing his random thoughts on all aspects of the Chinese psyche and the Chinese scene.

Short Stories

Though Lu Hsün was claimed by the Communists as their hero, the stories in his first two collections are remarkably free of the cant of revolutionary optimism in their cautious affirmation of a kind of hope rooted in a profound despair over China's inability to change toward a better future. Most of these stories are about Shaohing and its rural environs, about the people Lu Hsün remembered from his childhood and his subsequent visits there. The most personal among the best stories is *Kuhsiang* (''My Old Home''), which records the author's awareness of the pointed contrast between the robust peasant companion of his childhood and what he subsequently becomes—a careworn family man given to superstition.

A more tragic story, *Chu-fu* (''The New Year's Sacrifice''), traces the fate of a peasant woman in a feudalistic setting which denies her even the illusion of happiness in an after world. *Ah Q cheng-chuan* (''The True Story of Ah Q''), the longest and most celebrated of the author's stories, presents in its hero a ubiquitous national type who lives in a slaphappy world of self-deception by pretending to have achieved ''spiritual victory'' when under manifest defeat. Its tragic and satiric thesis notwithstanding, the story is told with a great deal of humor. The most urbanely satiric of Lu Hsün's stories is *Fei-tsao* (''Soap''), which makes fun of the pretended righteousness of a Confucian gentleman.

Career after 1926

Along with many other intellectuals, Lu Hsün left Peking (and his professorship at National Peking University) when the city became a stronghold of reaction under warlord rule. He served briefly in universities in Amoy and Canton and eventually settled in Shanghai, where he stayed until he died of tuberculosis and various other illnesses in October 1936, at the age of 55. A staunch individualist, he had come under attack from the Communist writers soon after his escape from Peking. After a series of spirited debates with them, Lu Hsün finally joined the Communist cause and became the nominal leader of the League of Left-wing Writers when it was formed in 1930. An idol of the youth, he was now mainly a miscellaneous essayist, dissipating his creative energy in an endless series of polemics. He also translated a great deal and refrained from writing fiction except for a volume of satiric fables, *Ku-shih hsin-pien* (*Old Legends Retold*), which sadly marked the decline of his talent.

Judging from his letters, Lu Hsün was definitely unhappy during the middle 1930s despite the constant care provided by his second wife, Hsü Kuang-p'ing: his health had deteriorated, and he was finally facing an enemy, the Communist cultural leadership in Shanghai, that he could not openly attack without betraying his basic pessimism and his superficial allegiance to the Communist cause. He was irked by that leadership, which had formulated policies without consulting him, and he also found these new policies incomprehensible. But he could no longer contain his anger following the dissolution of the League of Left-wing Writers, and shortly before his death he published an open letter exposing the duplicity of that leadership.

In his later life Lu Hsün wore a traditional Chinese gown, cropped hair, and a thick mustache. With all his irritability and irascibility, he was nevertheless extremely kind to young writers. Many of his disciples and protégés have written lovingly of his kindness and personal integrity.

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Gyorgy Lukács

The Hungarian literary critic and philosopher Gyorgy Lukács (1885-1971) was one of the foremost Marxist literary critics and theorists. His influence on criticism has been considerable in both Western and Eastern Europe.

Gyorgy Lukács was born April 13, 1885, in Budapest, into a wealthy, intellectual, Jewish banking family. He was a brilliant student and was given a cosmopolitan education in Hungary and Germany. Until 1917 he devoted himself to art and esthetics and was not interested in politics. Writing primarily in German, he achieved his first fame as a literary critic with *The Soul and the Forms* (Hungarian, 1910; German, 1911) and *The Theory of the Novel* (1916 as an article; 1920 as a book), a study of the spiritual aspects of the novel. During World War I he taught in a German university.

Because of the shock of the war and the impressions made on him by the Russian Revolution, Lukács completed a move from Neo-Kantianism through Hegelianism to Marxism and joined the Hungarian Communist party. Despite the party's often official displeasure with his intellectual work, he remained faithful to it. In 1919 he served as deputy commissar of culture in the revolutionary Béla Kun Communist government in Hungary. After the government was overthrown, he had to emigrate to Vienna and for about a decade participated actively in party affairs and disputes.

In 1923 he wrote *History and Class Consciousness.* This complex, theoretical, sociological work explored important but, until then, little-emphasized aspects of Marx's work: the strong connection with Hegel, the importance of the dialectic, and the concept of alienation. He also examined the nature of the working class's own self-consciousness. Lukács argued that genuine Marxism was not a body of rigid economic truths but a method of analysis which could enable the revolution to be created. His interpretation of Marxism influenced many European intellectuals but was attacked as dangerously revisionist by Soviet dogmatists, and his career in party politics was over by the late 1920s.

With the danger of fascism growing in Europe, Lukács emigrated to the Soviet Union in 1933. He worked as a literary editor and critic, emphasizing the relationship between a work of art and its sociohistorical period. Several times he publicly repudiated all his previous work and occasionally shifted his views to conform to the official party line and paid lip service to official Soviet socialist realism, but he later regarded this as a tactical necessity to survive physically in Stalin's Russia and still get his ideas heard. Despite occasional Marxist-Leninist dogmatisms, he wrote perceptive criticism and concentrated on realistic 19th-century literature. Whether through personal predilection or the exigencies of the Communist party line, he became cold to almost the entire modernist movement in literature.

Returning to Hungary in 1945, Lukács was active in cultural affairs and as a professor of esthetics and cultural philosophy, but he was again stigmatized for his heterodox views. Deeply affected by Nikita Khrushchev's revelations of Stalin's crimes, he spoke out publicly against Stalinist dogmatism in Hungary, and in 1956, joined the short-lived Imré Nagy government. After the Soviet invasion of Hungary, he was exiled to Romania, allowed to return in 1957, and forced to retire and go into seclusion. However, after 1965 he was again publicly honored in Hungary. Lukács died on June 4, 1971, in Budapest.

Further Reading

For a fairly complete bibliography of Lukács's work in Western European languages see G. H. R. Parkinson, ed., *Georg Lukács: The Man, His Work and His Ideas* (1970), which also has extensive biographical material. George Lichtheim, *George Lukács* (1970), is a study of Lukács's ideas; Lichtheim's *The Concept of Ideology and Other Essays* (1967) contains a generally favorable discussion of Lukács's early career and considers that his later career was an intellectual disaster. Victor Zitta, *Georg Lukács's Marxism: Alienation,*

Dialectics, Revolution; A Study in Utopia and Ideology (1964), is a detailed study of Lukács and his thought up to the 1920s. An interesting critique of Lukács is in Susan Sontag, *Against Interpretation, and Other Essays* (1966).

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St. Luke

St. Luke (active 50 A.D.) was one of the four Evangelists. Since the 2nd century he has been regarded as the author of the Third Gospel and its sequel, the Acts of the Apostles.

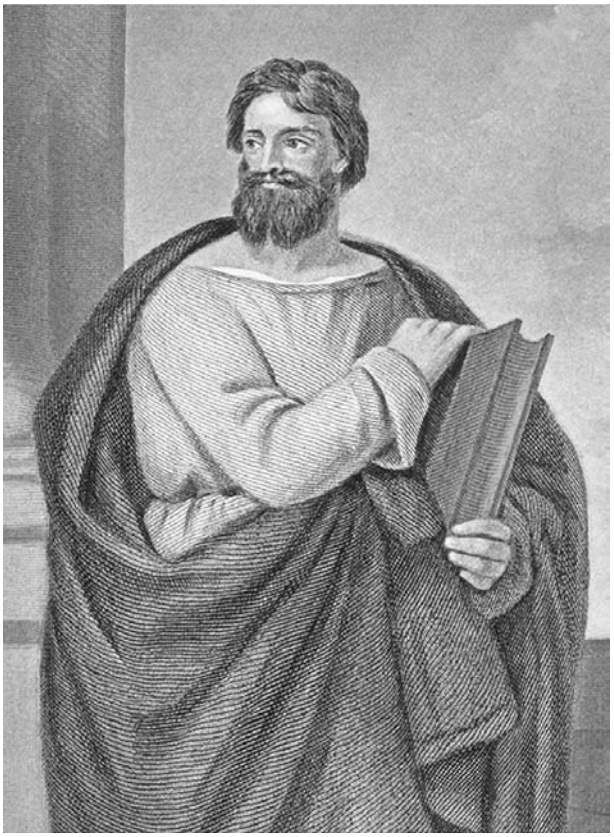

Luke's name—of Latin origin—indicates that he apparently was not of Jewish derivation. The earliest surviving testimony describes him as a Syrian from Antioch. His abundant acquaintance with the Antiochean Church, as well as his knowledge of literary Greek, both illustrated in his writings, supports this testimony. Tradition and one text of St. Paul's (Colossians 4:14) say that Luke was a trained physician. His Gospel exhibits a Greek literary style absent from the other Gospels and documents of the New Testament. Luke, apparently, was a well-educated man. His Greek was as polished as that of such classical writers as Xenophon.

Luke's association with the disciples of Jesus probably began after Christ's death, in the early 30s of the 1st century. His Gospel reveals a special acquaintance with Mary, the mother of Jesus, and tradition describes him as a friend and companion of Paul and of Mark. When Paul began his second missionary journey, about 49 A.D., Luke became a member of the party, joining Paul at the town of Troas and traveling to Macedonia with him (Acts 16: 11-12). Luke then probably remained at Philippi, rejoining Paul when he had finished his third missionary journey and was returning to Jerusalem (Acts 20:5, 26:18). The Acts further say that Luke accompanied Paul when Paul was taken as a prisoner to Rome to be judged by Caesar (Acts 27:1, 28:26). The contents of Paul's letters to Philemon (24) and Timothy (II, 4:11) reveal that Luke probably stayed with Paul until Paul's death. A document called the Anti-Marcionite Prologue, which dates from the end of the 2nd century, says that Luke died unmarried in Boeotia or Bithynia at the age of 84 toward the end of the 1st century.

Luke's authorship of the Third Gospel has not been seriously disputed. Nor has the attribution of the Acts of the Apostles to him been questioned. Luke's Gospel is clearly related to the Gospels of Mark and Matthew both in content and in structure; all three drew on a common source. Luke, however, used a second source unknown to either Matthew or Mark. Scholars have surmised that this source may have been Mary, the mother of Jesus, and her closest friends, all of whom knew Jesus intimately.

The story of Jesus is presented by Luke within a tripartite view of human history. According to his view, the lifetime of Jesus occupied the central position, being preceded by the time of the Law and the Prophets and being followed by the time of the Christian Church. Scholars have assigned the composition of Luke's Gospel to between 70 and 80. Both internal and external evidence indicates that it was composed outside Palestine and intended for use by non-Jews.

Further Reading

Works dealing with Luke include Henry Joel Cadbury, *The Style and Literary Method of Luke* (1919-1920); Vincent Taylor, *Behind the Third Gospel* (1926); Alfred R. C. Leaney, *A Commentary on the Gospel According to St. Luke* (1958); and Hans Conzelmann, *The Theology of St. Luke* (1960). □

George Benjamin Luks

American painter George Benjamin Luks (1867-1933) was a pioneer realist, a member of "The Eight," and a vigorous opponent of academic and conservative standards in subject matter.

George Luks was born in Williamsport, Pa., on Aug. 13, 1867. About 1884 he entered the Pennsylvania Academy of Fine Arts but soon made his way to Europe, where he remained for several years. His chronology and many details of his life remain obscure because of the extravagant claims he made about exploits which seem to have been wholly fictitious. At Düsseldorf he acquired a taste for somber colors. He may have worked in London and Paris as well. He admired Rembrandt and Frans Hals.

On his return to Philadelphia in the early 1890s, Luks supported himself precariously by all kinds of commercial jobs—by painting signs, circus and band wagons, campaign portraits, and houses and floors. Frequent references to activities as a professional prizefighter (under a variety of picturesque names) do not seem to be founded on fact. Like Glackens, Sloan, and Shinn, he was employed as a newspaper artist, and he was sent by the *Bulletin* to cover the Spanish-American War in 1895. His illustrations were lively and exciting but apparently largely imaginary, as was the story that he had been captured, sentenced to death, and deported. He returned, penniless, to New York, where he was employed by the *World*. He was one of the earliest comic strip artists and continued R. F. Outcault's ''The Yellow Kid,'' created in 1895, when Outcault moved to another paper. For 15 years most of his work was in black and white; it was only in 1898 that Luks started painting. He was married three times.

Luks was fascinated with the characters and environment of the Lower East Side and consciously attempted to portray these with the explicitness and vitality of Hals. Beggars, drunks, actors, street urchins, prizefighters, the whole range of urban activity, are presented with sharp observation and gusto. Street scenes and landscapes are rarer subjects.

The rejection of one of Luks's paintings from the 1907 exhibition of the National Academy of Design was one of the causes for the formation and exhibition of ''The Eight'' in 1908. Luks's work in this show had a kind of raw strength and even brutality which offended academic patrons and critics but brought him into attention. From this time on his work was increasingly exhibited, received a number of prizes, and was acquired by the more daring contemporary collectors. For a time, he taught at the Art Students League.

Luks was a radical only in subject matter, not in style or technique. He was involved in the formation of the 1913 Armory Show, in which he was well represented. However, he was unable to understand or accept the genuinely radical European art, which was shown in America for the first time, and resigned from the society which had formed the show.

Luks, always lusty and belligerent, was apparently killed as the result of a tavern fight on Oct. 29, 1933, dying in New York on the streets which he had immortalized on many canvasses.

Further Reading

There is no comprehensive study of Luks. Elisabeth Luther Cary, *George Luks* (1931), is a brief but useful picture book. There are interesting personal sidelights in Bennard P. Perlman, *The Immortal Eight: American Painting from Eakins to the Armory Shows 1870-1913* (1962). □

Raymond Lull

A Spanish theologian, poet, and missionary to the Arabs, Raymond Lull (C. 1232-1316) was one of the foremost apologists for the Christian faith in his time.

Raymond Lull was born at Palma in Majorca. Through family connections and his own ability he began a career as a courtier, first at the court of King James I of Aragon and then at the court of King James II of Majorca. Lull's love of poetry seems to date from this period, when he came under the influence of the troubadour tradition. In 1263 he experienced a religious conversion. He left his wife (whom he had married in 1256), and began the study of Arabic and philosophy with the intention of helping to convert Moslems to Christianity and fighting Averroistic tendencies in Western philosophy.

Lull's study of philosophy and his religious experience culminated in a vision which he had on Mt. Randa in 1272. In that vision he saw a system for the reduction of all knowledge to a series of basic principles associated with the nature of God. Beginning in 1274, he described his system in a series of works, many of which bear the title *The Art*. He stressed that certain principles of philosophy and theology

(which for Lull could never contradict each other) are self-evident and common to all sciences. By a combination of these principles (represented by symbols or numbers) one could be led to the principles of every science and even to the discovery of new truths. For Lull, this method, especially as it used symbols representative of these basic principles in various combinations to express the basic truths, was an aid for exposition and explanation or a device to aid the memory. It did not constitute a means of deducing the universal truths according to algebraic signs, as it did later for Gottfried Wilhelm von Leibniz.

In 1276 Lull founded the College of Miramar in Majorca, which trained men in the study of Arabic and prepared missionaries for service in Islamic lands. He made repeated missionary trips to these lands and also continued writing. Altogether, he wrote some 150 or 200 works in Latin, Arabic, and Catalan on such diverse subjects as theology, philosophy, logic, and poetry. Most of them were apologies for the faith and indicate not only his primary desire to convert the infidel but also his attempt to make philosophy subordinate to theology in order to obtain that goal. The Augustinian elements in his thought are quite strong: his rejection of the concept of creation from eternity and his adoption of the ideas of the universal hylomorphic composition of all creatures, the plurality of substantial forms in man, and the primacy of the will over the intellect.

Lull's reputation was so great that he was allowed to teach his system at the University of Paris from 1287 to 1289 without holding a degree in theology. In Paris again, from 1297 to 1299, he lectured against the adoption of pagan concepts by Christian thinkers and, in particular, the total separation of philosophy and theology. In 1298 he wrote a book on the errors of Boethius of Dacia and Siger of Brabant, two of the leading Latin Averroists at Paris, and refuted 219 propositions that had been condemned in Paris in 1277.

Raymond Lull (far left)

After missionary activity in Armenia (1302) and Africa (1306), Lull returned to Paris in 1309 and for another 2 years continued his attack on the Latin Averroists, this time on the teaching of Averroës and a contemporary exponent of Averroism, John of Jandun. During this period he wrote 17 tracts against the teaching of the Averroists.

In search for more official support for his program, Lull attended the Council of Vienne in 1311, where he presented a petition calling for the prohibition of Averroistic teaching, the beginning of another crusade, a fusion of the military orders, and the creation of a college for the study of Oriental languages. In 1314 he returned to his missionary activity in North Africa, and while preaching in Tunisia he was stoned by a crowd at Bougie and later died aboard a ship that had rescued him. His mutilated body returned to Majorca on that same ship.

Further Reading

The best general study of the life and works of Lull is E. Allison Peers, *Ramon Lull: A Biography* (1929). Peers is also author of a shorter, popular biography, *Fool of Love: The Life of Ramon Lull* (1946). Some aspects of the literary side of Lull's career were the subject of a study by Miriam T. Olabarrieta, *The Influence of Ramon Lull on the Style of the Early Spanish Mystics and Santa Teresa* (1963). □

Jean Baptiste Lully

Jean Baptiste Lully (1632-1687), Italian-born French composer, established the basic form of French opera, which remained virtually unchanged for a century.

Jean Baptiste Lully was born in or near Florence on Nov. 28, 1632. At the age of 12 he went to Paris, where he received his musical training. He performed successfully as violinist, dancer, and conductor. He started his own orchestra of stringed instruments and trained it to play with exceptional precision; it was famous throughout Europe for the quality of its performance.

At the same time, Lully was writing music and achieving a reputation as a composer. He was very much favored at the French court, particularly by King Louis XIV. In 1661 Lully was appointed Superintendent of Music; the following year he was named Master of Music of the Royal Family. These prestigious appointments carried high salaries, and Lully built up a large fortune. He was ambitious to the point of ruthlessness and seems to have had no scruples when it

came to advancing his own interests. He gained a monopoly over French opera and virtually eliminated any possible rivals in this field. Lully had many enemies, along with many admirers, when he died in Paris on March 22, 1687.

Apart from a small body of sacred music, Lully's work belongs to the realm of theater music. He composed the music for over 40 ballets and other entertainments in the theater. Among his collaborators was the great dramatist Molière. Molière's comedy *Le Bourgeois gentilhomme* was performed in 1670 with incidental music by Lully. This music, which is still used occasionally in performances of the Molière play, is a brilliant complement to the spoken drama.

Italian Traditions

Lully's main achievement, however, was his composition of 14 operas between 1673 and 1687. He was provided with excellent French librettos, mainly by Philippi Quinault, on a variety of subjects: classical, pastoral, and heroic. Musically, Lully modeled his operas to a large extent upon Italian operas of a slightly earlier period. Italian operas had been performed in Paris in the 1640s to the 1660s, and he had taken part in some of the performances.

When Lully came to write his own operas, he took over the essential features of these Italian operas: a flexible, expressive kind of recitative and a contrasting musical style in the arias. His recitative is somewhat different, being set to French words; but it is expressive in its own way and notable for its correct declamation of the words. Lully was particularly careful in setting words to music. He listened to the best actors at the Comédie Française and aimed to reproduce in music the inflections of spoken French drama. His arias are usually quite short and quite simple structurally, but in performance the singers decorated them with graceful ornaments. The art of ornamentation was part of the training of 17th-century singers; it was expected that they would embellish their solo arias in a skillful, tasteful manner.

French Traditions

Other elements in Lully's operas are derived from French traditions. The ballet had been a favorite entertainment in itself, and it now became an important element in French opera. The chorus was equally important to Lully. In many of his scenes the chorus is treated in rondo fashion: it performs a refrain and thus serves to unify the opera.

To accompany the choral passages and ballets in Lully's operas, there was an orchestra of strings and woodwinds, supplemented by brass and percussion instruments when the situation called for them. Sometimes the orchestra played alone, in separate instrumental pieces. Many long scenes are devoted to dancing and to other kinds of stage spectacles; in them the orchestra has a most important function.

Lully cannot strictly be called the creator of French opera, since other French composers had already written a few operas. He was, however, the first composer of genius to write French operas, and he proved that opera in French could be a viable art form. His operas were immensely popular and continued to be performed long after his death. Today they are almost never presented in their complete form because of their great length. They contain much beautiful music, for Lully was a master of the operatic form and, at his best, a composer of rare inspiration.

Further Reading

Lully's operas are discussed by Manfred F. Bukofzer, *Music in the Baroque Era: From Monteverdi to Bach* (1947); Donald J. Grout, *A Short History of Opera* (1947; 2d ed. 1965); and Claude V. Palisca, *Baroque Music* (1968). Bukofzer also describes the background to French opera and mentions Lully's contribution to sacred music.

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The Lumière Brothers

The French inventing team of brothers Auguste Lumière (1862-1954) and Louis Lumière (1864-1948) was responsible for a number of practical improvements in photography and motion pictures. Their work on color photography resulted in the Autochrome process, which remained the preferred method of creating color prints until the 1930s. They

also applied their technological talents to the new idea of motion picture photography, creating the first projection system that allowed a film to be seen by more than one person at a time.

Auguste and Louis Lumière were pioneers in the improvement of photographic materials and processes in the late 1800s and early 1900s. Using their scientific abilities and business talents, they were responsible for developing existing ideas in still photography and motion pictures to produce higher quality products that were practical enough to be of commercial value. Their initial business success was manufacturing a ''dry'' photographic plate that provided a new level of convenience to photographers. The brothers later turned to less viable experiments with color photography, producing a more refined, but expensive, method known as the Autochrome process. The best-known of the Lumières' achievements, however, was the Cinematograph system of projected motion pictures. Their 1895 screening of a series of short films created with the Cinematograph at a Paris cafe is considered the first public cinema performance in history.

Auguste Marie Louis Lumière was born on October 19, 1862, in Besançon, France. His younger brother and future collaborator, Louis Jean Lumière, was born October 5, 1864, in the same town. The brothers also had two other siblings, a sister, Jeanne, and a brother, Èdouard, who was killed while serving as a pilot in World War I. The Lumière children were influenced by the artistic and technological interests of their father, Claude-Antoine (known as Antoine) Lumière, a painter and award-winning photographer. In 1860, Antoine had established his own studio in Besançon, where he met and married Jeanne-Josèphine Costille. He entered into a partnership with another photographer in Lyons in 1871, and over the coming years won medals in places such as Paris and Vienna for his photographs. His sons Auguste and Louis would also be avid photographers throughout their lives.

Produced New Photographic Plates

Antoine Lumière encouraged the scientific interests of his sons, and over the years the brothers developed their own specialities. Both had a firm grasp of organic chemistry, an asset that would become valuable in their later photographic work. But while Auguste had a preference for topics in biochemistry and medicine, Louis was more interested in the subject of physics. While attending Martinière Technical School, Louis distinguished himself as the top student in his class in 1880. It was during his school years that Louis began working on an improved photographic plate. Originally, ''wet'' photographic plates had been the only available medium for photography; these were very inconvenient, however, because they required treatment in a dark room immediately before and after the exposure of the plate. A new, more convenient, ''dry'' plate had been developed and marketed in the 1870s. Louis developed a better version of the dry plate that became known as the ''blue label'' plate.

The Lumière brothers and their father saw the potential for marketing such a product, and so, with financial backing from Antoine Lumière, the brothers began producing the plates in 1882. The following year, the venture opened a manufacturing facility in Lyons as the Antoine Lumière and Sons company. As the ''blue label'' plate became more popular among photographers, production increased from a few thousand a year to more than one million a year by 1886 and 15 million a year by 1894. The contributions of each brother to the success of the company and its products are difficult to isolate, because throughout their careers, the brothers both engaged in refining scientific techniques and they shared all credit on their works and patents. Although their interests varied as the focus of the company changed, a profound professional respect was always obvious between the two and certainly played a major role in their fruitful research and business partnership.

The Problem of Color Photography

The financial security the Lumière brothers enjoyed, from their booming sales of the dry plate, allowed them to carry out experiments in other aspects of photography. In the early 1890s, they turned to the problem of color photography. Since the advent of photography in the 1830s, numerous attempts had been made to create color photographs, with mixed success. The British scientist James Clerk Maxwell had devised a method in which a color reproduction could be created by using variously colored filters to photograph a subject; the resulting picture, however, could only be viewed by projecting the image—no prints were possible. This obstacle was overcome in the 1860s by the French researcher Louis Ducos du Hauron, who produced a color image by superimposing positive and negative shots taken through colored filters. While a print could be produced in this way, it was a complicated and time-consuming process that never gained much popularity. The Lumières set themselves to the task of creating a more practical application of color photography, but they eventually set the topic aside in favor of pursuing the exciting new field of motion pictures. Their early experiments in color photography, however, provided the groundwork for later innovations.

The interest in film technology had begun as a sort of hobby for the brothers, but soon they realized that work in this area could have great commercial value. Beginning in the summer of 1894, they began to look for a way to project motion pictures. The moving picture had been pioneered more than a decade earlier by the English photographer and bookseller Eadweard Muybridge. In an attempt to find a way to analyze the movement of a horse, around 1880 Muybridge had taken a series of photos of a horse in motion and placed the images on a glass disc that allowed him to project the images in quick succession. The result was a moving image, but one that was limited by the number of pictures that could fit on the disc. The idea was taken up later in the 1880s by French physiologist Étienne-Jules Marey and U.S. inventor Thomas Edison. Edison led experiments that resulted in the 1889 creation of his kinetograph, a machine that used strips of photographic paper to take motion pictures. In 1893 Edison and his researchers pro-

duced the kinetoscope, a device also known as a ''peep box,'' which allowed a single person to view the moving image. The Lumière brothers' goal was to improve on Edison's ideas by finding a way to project motion picture films for a larger audience.

Created First Projected Motion Pictures

Louis realized that the main obstacle to their goal of projection was finding a way to automatically create a continuous movement of the film containing the images. Part of the answer to the problem was found by Louis, who suddenly was inspired while lying awake one night. He realized that the same ''presser foot'' mechanism that drives a sewing machine could be adapted to move small sections, or frames, of film across the lens in quick succession, allowing a short period of time for each frame to be stationary to allow for exposure. Louis drew up the plans for a prototype camera, which was constructed by one of his technicians at the family factory. This machine, known as the Cinematograph, underwent a number of further developments that made it an extremely versatile tool. Not only could it create the negatives of an image on film, but it could also print a positive image as well as project the results at a speed of 12 frames per second.

Louis made the first use of his new camera in the summer of 1894, filming workers leaving the Lumière plant. He presented the film to the Société d'Encouragement pour l'Industrie Nationale on March 22, 1895. He and Auguste then made arrangements to bring a series of short films to a public audience. They rented a room at the Grand Café in Paris, and on December 28, 1895, held the first public show of projected moving pictures. The audience wasn't quite sure what to make of the new technology. Louis's creative use of the camera had led him to photograph an approaching train from a head-on perspective; some people in the audience were frightened at the image on the oncoming locomotive and in a panic tried to escape—others simply fainted. Despite their surprise, even shock, at the sight of moving pictures, audiences flocked to the Lumières' demonstrations and the Cinematograph was soon in high demand all around the world.

Autochrome Process Invented

Both Auguste and Louis created films for a while, but eventually they handed this work over to others so they could pursue other interests. Louis returned to research on color photography, developing the Autochrome process in 1904. His method, although still fairly expensive, provided a level of convenience similar to the dry plate. Autochrome achieved recognition as the best means of producing color images at that time and remained the favored means of color photography for the next 30 years. In later years, Louis would continue his interest in visual reproduction by developing a photographic method for measuring objects in 1920 and inventing relief cinematography techniques in 1935. Auguste spent the early 1900s investigating medical topics such as tuberculosis, cancer, and pharmacology. He joined the medical profession in 1914 as the director of a hospital radiology department. In 1928, Auguste published a medical book entitled *Life, Illness, and Death: Colloidal Phenomena.*

The Lumière brothers were each recognized for their numerous technological and scientific achievements: Auguste was named a member of the Legion of Honor, and Louis was elected to the French Academy of Sciences. At the age of 83, Louis Lumière died in Bandol, France, on June 6, 1948. His older brother lived to the age of 91 and died in his long-time home of Lyons, France, on April 10, 1954. For their work together in creating improvements in both photography and motion pictures, the Lumière brothers are recognized as symbols of an age of technological creativity and growth. They are also remembered for their lifelong aims of bringing such technology to a wider marketplace, a value seen most clearly in their contributions to the motion picture industry, which has become a popular form of entertainment in countries around the world.

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Patrice Emery Lumumba

Patrice Emery Lumumba (1925-1961) was the first prime minister of the Republic of the Congo. His fame rests on the manner of his death and on the symbolic character of his short public life.

Patrice Lumumba was born on July 2, 1925, at Onalua near the town of Katako-Kombe in the Sankuru district of northeastern Kasai. His tribe, the Batetela, is a peripheral but dynamic branch of the Mongo-Nkutshu family of central Congo. He attended Protestant and then Catholic missionary schools and, after completing his secondary education, found a job as a postal clerk in the provincial capital of Statesville (now Kisangani) in 1954.

Political Leader

Lumumba rapidly emerged as a leader of the *évolué* community and organized a postal workers' union. He also became a protégé of local sympathizers of the Belgian Liberal party at a time when the policy of the Liberal minister of colonies Auguste Buisseret toward mission schools was raising violent conflicts between Catholic and non-Catholic members of the colonial establishment. This patronage led to an extensive interview with King Baudouin when he visited the Congo in 1955 and helped minimize the legal

aftereffects of an embezzlement charge raised against Lumumba in 1956.

In 1957, having been appointed to the much better paid position of sales director for an important brewery, Lumumba left Stanleyville for Léopoldville just in time to witness the first manifestation of organized political activity in the form of a bitterly fought municipal election that was won by Joseph Kasavubu's ABAKO. Lumumba's debut on the Léopoldville political scene was in the relatively modest role of leader of a tribal association which took part in an alliance of non-Bakongo elements in the capital.

Lumumba soon became involved, however, in a less parochial endeavor—namely, the foundation of a supraethnic movement called Movement National Congolais (MNC), a group initially dominated by educated Congolese linked to Catholic circles who wanted to broaden their appeal. Lumumba's dynamism and oratorical talents soon won him prominence in the party. He led an MNC delegation to the December 1958 All-African Peoples' Conference in Accra, where he met Kwame Nkrumah, with whom he remained in touch during the rest of his own short political career.

Rise in National Politics

The year 1959 saw the emergence of Patrice Lumumba as the sole truly national figure on the Congo political scene. His persuasive, magnetic personality dominated the Luluabourg congress of April 1959, where all those political formations favoring a unitary form of government for the Congo attempted to establish a common front. Lumumba's growing prestige as well as his comparative radicalism, however, antagonized other MNC leaders, and the outcome was a split in the ranks of the party (July 1959), as a result of which most of the original founders of the party rallied behind Albert Kalonji while Lumumba retained the bulk of the rank and file.

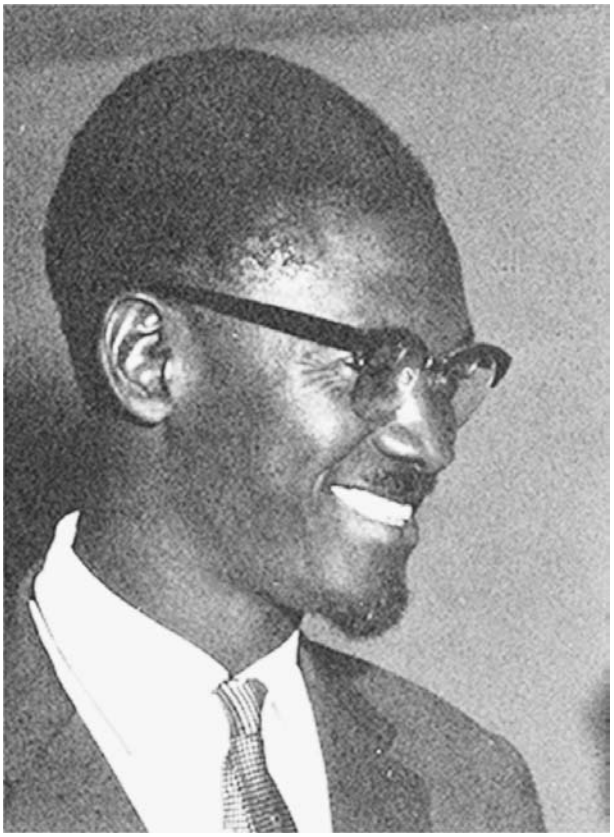

Lumumba was briefly imprisoned in November 1959 on charges of inciting riots in Stanleyville, but he was set free in time to attend the Round Table Conference in Brussels, where his dramatic appearance stole the show from other Congolese leaders. Lumumba's efforts throughout this period were directed more steadfastly than those of any other Congolese politician toward the organization of a nationwide movement. To this effect, he took full advantage of local political situations, of his earlier connections in Stanleyville, and of his own ethnic background, which provided him with an initial foothold in many districts of the Congo. His linguistic abilities—unlike Kasavubu or Moïse Tshombe, Lumumba was an effective speaker in each of the Congo's major vehicular languages as well as in French—also helped his campaigning.

Head of Government

In the May 1960 general elections, Lumumba and his allies won 41 of 137 seats in the National Assembly and held significant positions in four of six provincial governments. As leader of the largest single party (the MNC's nearest competitor had only 15 seats), Lumumba was somewhat reluctantly selected by the Belgians to form a coalition cabinet and became the Congo's first prime minister (and minister of defense) a week before independence, and Kasavubu, leader of the Bakongo, became president of the republic with Lumumba's tacit support.

During his brief incumbency, Lumumba had to face a conjunction of emergencies such as has seldom been met by a newly independent country: the mutiny of the army and the secession of Katanga and then of Southern kasai, aided and abetted by Belgian interests and the unilateral intervention of Belgian forces. Lumumba turned to the United Nations for support, only to discover that they had no intention of accepting his definition of the Congo's national interest and insisted on opposing the use of force whether by legal or illegal authorities. In desperation, Lumumba asked for Soviet logistical support to mount an offensive against the break away regimes of Southern Kasai and Katanga but was stopped in his tracks when President Kasavubu dismissed him from office on Sept. 5, 1960.

The National Assembly reconfirmed Lumumba in power, but a fraction of the army, led by Col. Mobutu, took power, and Lumumba was confined to de facto house arrest under the protection of Ghanaian troops of the UN force. His political associates had meanwhile withdrawn to Stanleyville to organize a rival government. Lumumba slipped out of the capital and tried to make his way toward Stanleyville, but he was arrested by an army patrol and incarcerated in a military camp at Thysville.

His Murder and Legacy

Even then, Lumumba's prestige and the strength of his followers remained a threat to the unstable new rulers of the Congo. This was demonstrated when Lumumba nearly managed the incredible feat of persuading his military jailers to help him recapture power. This incident only confirmed the Léopoldville authorities' determination to get rid of the deposed premier. The decision to transfer him to either one of the secessionist states of Southern Kasai or Katanga (where he was sure to be put to death) had been debated for some time as a possible prelude to reconciliation with these two breakaway regions. On Jan. 18, 1961, Lumumba was flown to Elisabethville, capital of Katanga, where, despite the presence of UN troops, he was picked up by a small Katanga task force led by Interior Minister Godefroid Munongo and including white mercenaries, taken to a nearby house, and murdered.

The Katanga government made clumsy attempts to conceal and then to disguise the murder, but the shock waves caused by the assassination reverberated around the world and generated enough international pressure to ensure passage of a Security Council resolution permitting the use of force as a last resort by UN forces in the Congo (Feb. 21, 1961). This resolution itself unleashed a train of events which led to the restoration of a civilian regime in Léopoldville and to the eventual liquidation of all secessionist movements.

Lumumba had not been a Communist, had little interest in ideologies, and was more opportunistic than truly radical, but this has not prevented his name from being invoked after his death from a number of different quarters. The most legitimate use of Lumumba's memory is probably that which associates it with an attitude of intransigent nationalism and opposition to neocolonialism.

Further Reading

Studies of Lumumba are R. Lermachand's "Patrice Lumumba" in W. A. E. Skurnik, ed., *African Political Thought: Lumumba, Nkrumah, and Touré* (1968), and G. Heinz and H. Donnay, *Lumumba: The Last Fifty Days* (1970). Profiles of Lumumba are in Catherine Hoskyns, *The Congo since Independence, January 1960—December 1961* (1965), and Crawford Young, *Politics in the Congo: Decolonization and Independence* (1965). □

Benjamin Lundy

Benjamin Lundy (1789-1839) nurtured the antislavery movement in the United States during the 1820s through his newspaper, the *Genius of Universal Emancipation.*

Benjamin Lundy was born into a New Jersey Quaker family on Jan. 4, 1789. Although he had little formal education, he acquired the traits of activism and concern for oppressed people. At the age of 19 he moved to Wheeling, Va., where he learned saddle–making and first saw slaves being marched southward. In St. Clairsville, Ohio, he married Esther Lewis. In 1815 he founded the Union Humane Society, devoted to using legal and political means to free slaves and to assist free blacks. When an antislavery newspaper was started in a nearby town in 1817, Lundy found that he could write effectively. Henceforth, antislavery journalism became his primary interest.

Witnessing slavery firsthand in Missouri in 1819, Lundy realized that economic and political pressures, not just moral attack, would be needed to eliminate slavery. In 1821, back in Ohio, he founded his own newspaper, the *Genius of Universal Emancipation,* which more or less continuously for the next 18 years described the evils of slavery, the superiority of free labor, the need for political pressure, and the basic equality of blacks and whites. Moving about the country, he published the *Genius* whenever and wherever he could.

During the 1820s the *Genius* served as a national link between scattered groups of abolitionists. Lundy's interest in black emigration was not widely shared. He believed that, though blacks had every right to remain in the United States and could be a useful part of society, emigrant colonies would demonstrate to slave owners the economic superiority of free labor. To find suitable places for such colonies, Lundy visited Haiti in 1825 and 1829, Canada in 1832, and the Mexican province of Texas three times in the 1830s.

On a lecture tour in 1828-1829, Lundy persuaded a young journalist named William Lloyd Garrison to join the *Genius* at Baltimore. During Lundy's absence Garrison libeled local slave dealers in the pages of the *Genius,* and both Lundy and Garrison were sued and physically attacked. Garrison left to found his own journal, the *Liberator,* and replaced Lundy as the leading voice of abolitionism in the 1830s. The *Genius* ceased publication in 1839.

After Texas won its independence, Lundy vigorously opposed efforts to annex the Republic of Texas to the United States as slave territory. In 1836 he published an effective booklet, *The War in Texas,* which detailed the Texas slave owners' conspiracies. Former President John Quincy Adams, then in Congress, used Lundy's information to mobilize northern opinion and delay annexation. Lundy also published the *National Enquirer* from 1836 to 1838.

Although overshadowed by the Garrisonian abolitionists after 1831, Lundy's achievements were acclaimed by both white and black reformers. He died in Illinois on Aug. 22, 1839.

Further Reading

The Life, Travels and Opinions of Benjamin Lundy (1847), compiled from Lundy's writings by Thomas Earle, contains the Mexican diary and various pieces, mostly from the period after 1830. Merton L. Dillon, *Benjamin Lundy and the Struggle for Negro Freedom* (1966), includes rich detail and sympathetic analysis. □

Joseph Luns

West European political leader Joseph Luns (born 1911) played an essential role among European foreign policy figures in creating and maintaining the alliance and community structures of the post-World War II era. His most visible position was as secretary-general of the North Atlantic Treaty Organization (NATO) from 1971 until 1984.

Born on August 28, 1911, in Rotterdam, The Netherlands, Joseph Marie Antoine Hubert Luns grew up in a family with six children and a father who was a painter, teacher, author of art books, and finally a museum director. Luns moved to Amsterdam at a young age and was educated in a Roman Catholic high school, St. Ignatius College in Amsterdam, as well as in the Institut St. Louis in Brussels, Belgium. He read law at the University of Leyden and the University of Amsterdam, taking his degree at the latter school in 1937. He subsequently took courses at the London School of Economics (in political economy) and at the ''Deutsche Institute fur Auslander'' at the University of Berlin. The only interruption in his education came in a year's service with the Royal Netherlands Navy in 1931, when he was drafted into the military to be a signalman.

In 1938 Luns entered the Dutch foreign service. He rose through the customary grades, his last being that of counselor of embassy (1950). His early career was rudely interrupted by the German invasion and occupation of The Netherlands in 1940, at which time Luns joined the government-in-exile, based in Britain, and he spent the war years fulfilling assignments for that resistance effort. He was posted to Berne (1940-1941), Lisbon (1941-1943), and London, where he served out the remainder of the war and later at the reconstituted embassy until 1949. His final position with the foreign service was as a member of the Dutch delegation to the United Nations from 1949 until 1952.

Luns's remarkable career as leader of Dutch foreign policy blossomed in 1952, with the creation of a coalition government in the wake of elections that year. The sharing of power between the Labor Party and the Catholic People's Party (to which Luns belonged) not only created a broad-based cabinet, but also the sharing of certain posts among more than one person. In the case of the Ministry of Foreign Affairs, Luns shared the position with J. W. Beyen until 1956. Subsequently, Luns was appointed to the position in his own right after successive elections in 1959, 1963, 1967, and 1971. In each case, Luns stood for election to a parliamentary seat and, according to Dutch law specifying that a person may not be both a member of Parliament and a minister for more than three months, resigned his parliamentary seat within months of being elected. In the process Luns served under seven different prime ministers and lent a remarkable degree of continuity to Dutch foreign policy during the period of construction of the European Community and of transition through decolonization for European countries.

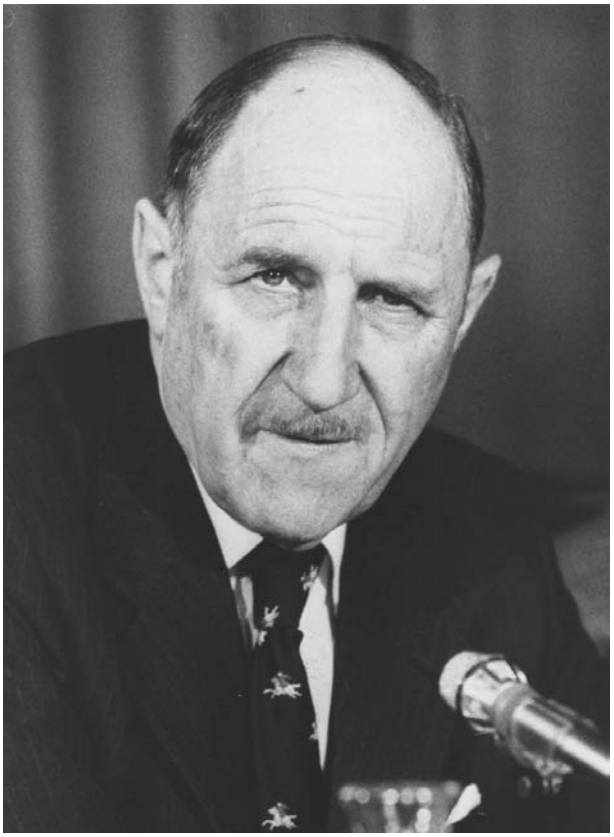

Having been a signatory of the Treaty of Rome, Luns was one of the initiators of the scheme to allow African countries that were not former colonies of member states to establish relations with the European Economic Community. His attention to the problems of Africa, Asia, and Latin America was only one theme he carried over from his Dutch responsibilities to his broader European and alliance responsibilities. Luns also argued strongly for expansion of the European Community to include Britain and other European countries. His efforts in this direction were constantly frustrated by the position of President Charles de Gaulle of France, especially in the consideration of expansion in the early 1960s. Luns left the foreign ministry when the European Community was expanded in 1973.

It was a natural transition for Luns to move to the work of the North Atlantic Treaty Organization when he was invited to take up the position of secretary-general by vote of the NATO foreign ministers on June 4, 1971. His view of the importance of Western unity made NATO a natural pulpit from which he could preach the necessity for joint planning and action. Luns had, of course, an extensive background in NATO affairs from his Dutch service: he had represented The Netherlands on the NATO Council for many years and, indeed, had presided over the celebration of the tenth anniversary of NATO in 1959 in Washington and Norfolk.

Luns's views as secretary-general were only occasionally controversial. He was solidly pro-American, even during the period of the Vietnam War, and entered into public disagreement with the United States only over issues of diplomatic style. He faced major internal problems in NATO during his tenure, including the sometimes violent disagreements between Greece and Turkey, the challenges of increasing defense spending levels, and the dissension caused by disarmament and arms control talks with the Soviet Union and the Eastern bloc. He supported modernization of NATO weapons and deployments to meet Soviet military growth, particularly in the debates over Pershing II missiles, enhanced radiation warheads, and cruise missiles. Over time his political conservatism cost him some popularity, but that did not deter him from saying what he considered right.

In October of 1983 Luns announced his retirement as secretary-general of NATO. One of his last accomplishments before turning over the reigns to Lord Peter Carrington of England was a general agreement to update technology for conventional weapons so NATO would be less reliant on nuclear arms.

For his work Luns received awards from countries all over Europe, among them the Charlemagne Prize of the City of Aix-la-Chapelle for his efforts to promote European unity and the Gustav Stresemann medal for 1968 for his promotion of the rule of international law. In his own country he was awarded a Knight Grand Cross of the Order of the Netherlands Lio and an Officer of the Order of Orange-Nassau. Luns was also an Honorary Fellow of the Royal Geographic Society and the London School of Economics and had honorary degrees from Harvard University, Oxford University, and other universities. He was married to Baroness Elisabeth van Heemstra and had one son and one daughter.

Further Reading

Luns has not been the subject of a biography, but his own views can be discerned in a great variety of speeches and policy-statement articles published over the years. Such articles include ''NATO,'' in *World Affairs* (Fall 1983) and ''NATO and Intermediate Range Nuclear Forces'' in *Millenium* (Spring 1984); For articles about NATO and issues involving Luns, see journals such as the *Atlantic Community Quarterly* or *The Washington Quarterly;* Other information on Luns can be found in ''NATO Urges Soviets to Join 'Dialogue' in a New Relationship,'' by John Vinocur, *New York Times* (October 12, 1983). □

Isaac ben Solomon Ashkenazi Luria

The Jewish mystic Isaac ben Solomon Ashkenazi Luria (1534-1572) founded a Cabala which profoundly influenced central European Judaism of the 18th and 19th centuries.

Isaac ben Solomon Ashkenazi Luria was born in Jerusalem. His parents were German, hence the title Ashkenazi (German) in his name. He was called Ari Haqodesh (The Holy Lion) or simply Ari (Lion) by his followers. After his father's death, he lived with an aunt in Cairo. After several years of rabbinic studies, at the age of 17 he found a Cabalistic manuscript and was fascinated by its contents. He retired from all his friends for 6 years to study Cabala and to concentrate especially on the *Book of Zohar*. After this period he retired to a hut on the Nile where he underwent further study and practiced extreme asceticism. In 1570 he returned to Palestine and settled at the Palestinian center of Cabala at Safed. He drew a large and enthusiastic group of followers and students. But he spent only a year and a half there; a plague broke out, and he died on Aug. 5, 1572, at the early age of 38.

Luria is best known as the founder of the Lurianic Cabala. He wrote only a commentary on certain parts of the *Book of Zohar,* but his doctrine became known through the works of his disciples, particularly Joseph in Tabal and Hayyim Vital, and through the letters of a certain Shlomel Dresnitz of Moravia, which were published under the title *Shivhe Ha-Ari* (The Praises of the Lion).

Luria had mystic experiences of visions and communications, and he expressed his thought in complex imagery. He taught three basic tenets. First, creation came about through *tzimtum. Tzimtum* was a withdrawal or retraction of God from Himself, thereby making existence outside Himself possible. Second, evil was created through *shevirat ha-kelim* (breaking of the vessels); once the divine spilled over into creation, some sparks of being fell into demonic spheres, and thereby evil was produced. Third, he preached

the *tikkun* (restoration of God's unity). This restoration was to be effected by the life of holy men and their observance of the commandments. This doctrine of redemption of the world by men had never before been prominent in Jewish thought.

The teaching of the 15th-century Jewish mystic Joseph Alkastiel of Játiva, Spain, deeply impressed Luria. He also used themes and motifs drawn from earlier rabbinic sources. His genius, however, lay in the synthesis he made of traditional Jewish teaching with a mystical outlook.

Luria provided consolation for those who had lost loved ones or had misspent their lives. He did this by his doctrine of *gilgul* (transmigration of souls). For Luria this was not a mode of punishment but a chance to cleanse and perfect oneself. Lurianic teaching heightened the ethical value of each individual action because he taught that each action helped to redeem the world. His doctrines greatly influenced Jewish piety and ritual and provided the Hasidic movement of the 18th and 19th centuries with its main tenets.

Further Reading

Studies of Luria are found in Solomon Schechter, *Studies in Judaism: Second Series* (1908), and Gershom G. Scholem, *Major Trends in Jewish Mysticism* (1941; 3d rev. ed. 1954). □

Martin Luther

The German reformer Martin Luther (1483-1546) was the first and greatest figure in the 16th-century Reformation. A composer of commentaries on Scripture, theology, and ecclesiastical abuses, a hymnologist, and a preacher, from his own time to the present he has been a symbol of Protestantism.

Martin Luther was born at Eisleben in Saxony on Nov. 10, 1483, the son of Hans and Margaret Luther. Luther's parents were of peasant stock, but his father had worked hard to raise the family's status, first as a miner and later as the owner of several small mines, to become a small-scale entrepreneur. In 1490 Martin was sent to the Latin school at Mansfeld, in 1497 to Magdeburg, and in 1498 to Eisenach. His early education was typical of late-15th-century practice. To a young man in Martin's circumstances, only the law and the church offered likely avenues of success, and Hans Luther's anticlericalism probably influenced his decision that his son should become a lawyer and increase the Luther family's prosperity, which Hans had begun. Martin was enrolled at the University of Erfurt in 1501. He received a bachelor of arts degree in 1502 and a master of arts in 1505. In the same year he enrolled in the faculty of law, giving every sign of being a dutiful and, likely, a very successful son.

Religious Conversion

Between 1503 and 1505, however, Martin experienced a religious crisis which would take him from the study of law forever. His own personal piety, fervently and sometimes grimly instilled by his parents and early teachers, and his awareness of a world in which the supernatural was perilously close to everyday life were sharpened by a series of events whose exact character has yet to be precisely determined. A dangerous accident in 1503, the death of a friend a little later, and Martin's own personal religious development had by 1505 started other concerns in him.

Then, on July 2, 1505, returning to Erfurt after visiting home, Martin was caught in a severe thunderstorm in which he was flung to the ground in terror, and he suddenly vowed to become a monk if he survived. This episode, as important in Christian history as the equally famous (and parallel) scene of St. Paul's conversion, changed the course of Luther's life. Two weeks later, against the opposition of his father and to the dismay of his friends, Martin Luther entered the Reformed Congregation of the Eremetical Order of St. Augustine at Erfurt. Luther himself saw this decision as sudden and based upon fear: ''I had been called by heavenly terrors, for not freely or desirously did I become a monk, much less to gratify my belly, but walled around with the terror and agony of sudden death I vowed a constrained and necessary vow.''

Luther's early life as a monk reflected his precipitate reasons for entering a monastery: ''I was a good monk, and kept strictly to my order, so that I could say that if the

monastic life could get a man to heaven, I should have entered.'' Monastic life at Erfurt was hard. Monks had long become (with the friars and many of the secular clergy) the targets of anticlerical feeling. Charged with having forsaken their true mission and having fallen into greed and ignorance, monastic orders made many attempts at reform in the 15th and 16th centuries. The congregation at Erfurt had been reformed in 1473. The year before Luther entered the Augustinian order at Erfurt, the vicar general Johann Staupitz (later Luther's friend) had revised further the constitution of the order.

Luther made his vows in 1506 and was ordained a priest in 1507. Reconciled with his father, he was then selected for advanced theological study at the University of Erfurt, with which his house had several connections.

Luther at Wittenberg

In 1508 Luther was sent to the newer University of Wittenberg to lecture in arts. Like a modern graduate student, he was also preparing for his doctorate of theology while he taught. He lectured on the standard medieval texts, for example, Peter Lombard's *Book of Sentences;* and he read for the first time the works of St. Augustine. In 1510 Luther was sent to Rome on business of the order and in 1512 received his doctorate in theology. Then came the second significant turn in Luther's career: he was appointed to succeed Staupitz as professor of theology at Wittenberg. Luther was to teach throughout the rest of his life. Whatever fame and notoriety his later writings and statements were to bring him, his work was teaching, which he fulfilled diligently until his death.

Wittenberg was a new university, founded in 1502-1503, strongly supported by the elector Frederick the Wise. By 1550, thanks to the efforts of Luther and his colleague Philip Melancthon, it was to become the most popular university in Germany. In 1512, however, it lacked the prestige of Erfurt and Leipzig and was insignificant in the eyes of the greatest of the old universities, that of Paris. It was not a good place for an ambitious academic, but Luther was not ambitious in this sense. His rapid rise was due to his native ability, his boundless energy, his dedication to the religious life, and his high conception of his calling as a teacher.

The intellectual climate which shaped Luther's thought is difficult to analyze precisely. The two competing philosophic systems of the late Middle Ages—scholasticism (derived from the Aristotelianism of St. Thomas Aquinas) and nominalism (derived from the skepticism of William of Ockham and his successors)—both appear to have influenced Luther, particularly in their insistence on rigorous formal logic as the basis of philosophic and theological inquiry. From Ockhamism, Luther probably derived his awareness of the infinite remoteness and majesty of God and of the limitation of the human intellect in its efforts to apprehend that majesty.

Luther's professional work forced him further to develop the religious sensibility which had drawn him to monasticism in 1505. In the monastery and later in the university Luther experienced other religious crises, all of which were based upon his acute awareness of the need for spiritual perfection and his equally strong conviction of his own human frailty, which caused him almost to despair before the overwhelming majesty and wrath of God. In 1509 Luther published his lectures on Peter Lombard; in 1513-1515 those on the Psalms; in 1515-1516 on St. Paul's Epistle to the Romans; and in 1516-1518 on the epistles to the Galatians and Hebrews. Like all other Christians, Luther read the Bible, and in these years his biblical studies became more and more important to him. Besides teaching and study, however, Luther had other duties. From 1514 he preached in the parish church; he was regent of the monastery school; and in 1515 he became the supervisor of 11 other monasteries: ''I . . . write letters all day long,'' he wrote, ''I am conventual preacher, reader at meals, sought for to preach daily in the parish church, am regent of studies, district Vicar, inspect the fish-ponds at Leitzkau, act in the Herzberg affair at Torgau, lecture on St. Paul, revising my Psalms, I seldom have time to go through my canonical hours properly, or to celebrate, to say nothing of my own temptations from the world, the flesh, and the devil.''

Righteousness of God

Luther's crisis of conscience centered upon the question of his old monastic fears concerning the insufficiency of his personal efforts to placate a wrathful God. In his own person, these fears came to a head in 1519, when he began to interpret the passage in St. Paul's Epistle to the Romans which says that the justice of God is revealed in the Gospels.

Luther, the energetic monk and young theologian, felt himself to be ''a sinner with an unquiet conscience.'' After an intense period of crisis, Luther discovered another interpretation of St. Paul's text: ''I began to understand that Justice of God . . . to be understood passively as that whereby the merciful God justifies us by faith. . . . At this I felt myself to be born anew, and to enter through open gates into paradise itself.'' Only faith in God's mercy, according to Luther, can effect the saving righteousness of God in man. ''Works,'' the term which Luther used to designate both formal, ecclesiastically authorized liturgy and the more general sense of ''doing good,'' became infinitely less important to him than faith.

The doctrine of justification, taking shape in Luther's thought between 1515 and 1519, drew him into further theological speculation as well as into certain positions of practical ecclesiastical life. The most famous of these is the controversy over indulgences. In 1513 a great effort to dispense indulgences was proclaimed throughout Germany. In spite of the careful theological reservations surrounding them, indulgences appeared to the preachers who sold them and to the public who bought them as a means of escaping punishment in the afterlife for a sum of money. In 1517 Luther posted the 95 Theses for an academic debate on indulgences on the door of the castle church at Wittenberg. Both the place and the event were customary events in an academic year, and they might have gone unnoticed had not someone translated Luther's Latin theses into German and printed them, thus giving them widespread fame and

calling them to the attention of both theologians and the public.

News of Dr. Luther's theses spread, and in 1518 Luther was called before Cardinal Cajetan, the papal legate at Augsburg, to renounce his theses. Refusing to do so, Luther returned to Wittenberg, where, in the next year, he agreed to a debate with the theologian Johann Eck. The debate, originally scheduled to be held between Eck and Luther's colleague Karlstadt, soon became a struggle between Eck and Luther in which Luther was driven by his opponent to taking even more radical theological positions, thus laying himself open to the charge of heresy. By 1521 Eck secured a papal bull (decree) condemning Luther, and Luther was summoned to the Imperial Diet at Worms in 1521 to answer the charges against him.

Diet of Worms

A student of Luther's described his teacher at this period: ''He was a man of middle stature, with a voice which combined sharpness and softness: it was soft in tone, sharp in the enunciation of syllables, words, and sentences. He spoke neither too quickly nor too slowly, but at an even pace, without hesitation, and very clearly. . . . If even the fiercest enemies of the Gospel had been among his hearers, they would have confessed from the force of what they heard, that they had witnessed, not a man, but a spirit.''

Luther throughout his life always revealed a great common sense, and he always retained his humorous understanding of practical life. He reflected an awareness of both the material and spiritual worlds, and his flights of poetic theology went hand in hand with the occasional coarseness of his polemics. His wit and thought were spontaneous, his interest in people of all sorts genuine and intense, his power of inspiring affection in his students and colleagues never failing. He was always remarkably frank, and although he became first the center of the Reform movement and later one of many controversial figures in it, he retained a sense of self-criticism, attributing his impact to God. He said, in a characteristic passage: ''Take me, for example. I opposed indulgences and all papists, but never by force. I simply taught, preached, wrote God's Word: otherwise I did nothing. And then, while I slept or drank Wittenberg beer with my Philip of Amsdorf the Word so greatly weakened the papacy that never a prince or emperor did such damage to it. I did nothing: the Word did it all. Had I wanted to start trouble . . . I could have started such a little game at Worms that even the emperor wouldn't have been safe. But what would it have been? A mug's game. I did nothing: I left it to the Word.''

Great personal attraction, absolute dedication to his theological principles, kindness and loyalty to his friends, and an acute understanding of his own human weakness—these were the characteristics of Luther when he came face to face with the power of the papacy and empire at Worms in 1521. He was led to a room in which his collected writings were piled on a table and ordered to repudiate them. He asked for time to consider and returned the next day and answered: ''Unless I am proved wrong by the testimony of Scripture or by evident reason I am bound in conscience and held fast to the Word of God. Therefore I cannot and will not retract anything, for it is neither safe nor salutary to act against one's conscience. God help me. Amen.'' Luther left Worms and was taken, for his own safety, to the castle of Wartburg, where he spent some months in seclusion, beginning his great translation of the Bible into German and writing numerous tracts.

Return to Wittenberg

In 1522 Luther returned to Wittenberg, where he succeeded in cooling the radical reforming efforts of his colleague Karlstadt and continued the incessant writing which would fill the rest of his life. In 1520 he had written three of his most famous tracts: *To The Christian Nobility of the German Nation,* which enunciates a social program of religious reform; *On the Babylonian Captivity of the Church,* on Sacraments, the Mass, and papal power; and *Of the Liberty of a Christian Man,* a treatise on faith and on the inner liberty which faith affords those who possess it.

The Lutheran Bible, which was ''a vehicle of proletarian education'' as well as a monument in the spiritual history of Europe, not only gave Luther's name and views wider currency but revealed the translator as a great master of German prose, an evaluation which Luther's other writings justify.

Besides these works, Luther had other matters at hand. His name was used now by many people, including many with whom he disagreed. The Reformation had touched society and its institutions as well as religion, and Luther was drawn into conflicts, such as the Peasants' Rebellion of 1524-1525 and the affairs of the German princes, which drew from him new ideas on the necessary social and political order of Christian Germany. Luther's violent antipeasant writings from this period have often been criticized. His fears of the dangerous role of extreme reformers like Karlstadt and Thomas Münzer, however, were greater than his hope for social reform through revolution. Luther came to rely heavily upon the princes to carry out his program of reform. In 1525 Luther married Katherine von Bora, a nun who had left her convent. From that date until his death, Luther's family life became not only a model of the Christian home but a source of psychological support to him.

Luther's theological writings continued to flow steadily. Often they were written in response to his critics or in the intense heat of debate with Protestant rivals. Among those great works not brought about by conflict should be numbered the *Great Catechism* and the *Small Catechism* of 1529 and his collection of sermons and hymns, many of the latter, like *Ein Feste Burg,* still sung today.

Debates with Theologians

In 1524-1525 Luther entered into a discussion of free will with the great Erasmus. Luther's *On the Will in Bondage* (1525) remained his definitive statement on the question. In 1528 Luther turned to the question of Christ's presence in the Eucharist in his *Confession concerning the Lord's Supper,* which attracted the hostility of a number of reformers, notably Ulrich Zwingli. In 1529 Luther's ally Melancthon arranged a discussion between the two, and the Marburg

Colloquy, as the debate is known, helped to close one of the early breaches in Protestant agreement.

In 1530, when Charles V was once again able to turn to the problems of the Reformation in Germany, Luther supervised, although he did not entirely agree with, the writing of Melancthon's Augsburg Confession, one of the foundations of later Protestant thought. From 1530 on Luther spent as much time arguing with other Reformation leaders on matters of theology as with his Catholic opponents.

Luther's disputes with other theologians were carried out with the same intensity he applied to his other work: he longed for Christian unity, but he could not accept the theological positions which many others had advanced. He was also fearful of the question of a general council in the Church. In 1539 he wrote his *On Councils and Churches* and witnessed in the following years the failure of German attempts to heal the wounds of Christianity. On the eve of his death he watched with great concern the calling of the Council of Trent, the Catholic response to the Reformation.

In the 1540s Luther was stricken with diseases a number of times, drawing great comfort from his family and from the lyrical, plain devotional exercises which he had written for children. In 1546 he was called from a sickbed to settle the disputes of two German noblemen. On the return trip he fell sick and died at Eisleben, the town of his birth, on Feb. 18, 1546.

Further Reading

The Writings of Martin Luther (1958) provides 55 volumes of selected works in good translations. A shorter selection is *Martin Luther: Selections from His Writings,* edited by John Dillenberger (1961). There is a vast literature on Luther and the Reformation. An old but still useful work, of interest because it was written almost a decade before the ''Luther Renaissance'' of the 1920s, is Preserved Smith, *The Life and Letters of Martin Luther* (1911; repr. 1968). But it needs to be supplemented by more recent studies.

Roland H. Bainton, *Here I Stand: A Life of Martin Luther* (1950), is one of the most comprehensive biographies. Other biographies are Gordon Rupp, *Luther's Progress to the Diet of Worms, 1521* (1951); Robert H. Fife, *The Revolt of Martin Luther* (1957); Erik H. Erikson, *Young Man Luther: A Study in Psychoanalysis and History* (1958); V. H. H. Green, *Luther and the Reformation* (1964); Gerhard Ritter, *Luther: His Life and Work,* translated by John Riches (1964); and Arthur Geoffrey Dickens, *Martin Luther and the Reformation* (1967), half of which is devoted to the Reformation itself. A popular account is Edith Simon, *Luther Alive: Martin Luther and the Making of the Reformation* (1968).

A specialized study dealing with doctrinal issues is Erwin Iserloh, *The Theses Were Not Posted: Martin Luther between Reform and Reformation* (1968). Two brief and good accounts of Luther's theology are Philip S. Watson, *Let God Be God: An Interpretation of the Theology of Martin Luther* (1947), and Gordon Rupp, *The Righteousness of God: Luther Studies* (1953). An interesting account of later interpretations of Luther is Jaroslav Pelikan, ed., *Interpreters of Luther: Essays in Honor of Wilhelm Pauck* (1968). The best general accounts of Luther and the Reformation are Roland H. Bainton, *The Reformation of the Sixteenth Century* (1953); *The New Cambridge Modern History* (14 vols., 1957-1970), vol. 2: G. R. Elton, ed., *The Reformation, 1520-1559;* A. G. Dickens, *Reformation and Society in Sixteenth-century Europe* (1966); and H. G. Koenigsberger and George L. Mosse, *Europe in the Sixteenth Century* (1968). □

Albert John Luthuli

Albert John Luthuli (1898-1967) was a South African statesman and the first African to win the Nobel Prize for peace. His leadership of black resistance to apartheid helped to focus world opinion on South Africa's race policies.

Albert Luthuli was born in Solusi mission station, Rhodesia, where his father served American missionaries as an interpreter. The Luthulis had originally come from Groutville, a Zulu mission station about 40 miles to the north of Durban. Young Albert attended school in Groutville and trained as a teacher at Adams College, where he later taught. It was while he was teaching at Adams that the Groutville community requested him to become its chief. Sugarcane production, which was the reservation's main source of income, had run into difficulties. Luthuli accepted the invitation and saved the community's economy from collapse.

Luthuli's thinking was influenced as much by the Zulu's view of life as by his Christian background and by race segregation. These made his regard for the sacredness of the person and his commitment to nonviolence and the creation of a nonracial democracy in South Africa the dominant features of his leadership.

Luthuli regarded the traditional evaluation of the person as transcending all barriers of race because the infinite consciousness has no color. Black and white are bound together by the common humanity they have. He believed that Christian values can unite black and white in a democratic coalition. Apartheid's preoccupation with color and the particular experience of the Afrikaner outraged him because it gives a meaning to Christian values which uses race to fix the person's position in society and sets a ceiling beyond which the African cannot develop his full potential as a human being. In this setting the black man (or any other person of color) is punished for being the child of his parents. Luthuli rejected violence not only because it militates against the coalition he had in mind but also because it offends the Golden Rule.

For holding these views Luthuli was later to be deposed, banned, and brought to trial for treason. The law under which he was charged (1956) was the Suppression of Communism Act. South African law recognizes two forms of communism: the Marxist-Leninist and the statutory. Whoever opposes apartheid with determination or advocates race equality seriously is a statutory Communist.

Luthuli was interested in the human experience as a totality. He translated his beliefs into action by supporting the nonracial Christian Council of South Africa, which sent him to the conference of the International Missionary Council held in India in 1938. Ten years later he was in the

United States representing his Congregational Church at the synod of the North American Missionary Conference.

In the meantime Luthuli had involved himself directly in his people's political struggle and, in 1946, had been elected to the Natives Representative Council, a body set up by James Munnik Hertzog to advise the government on African affairs. Luthuli became president of the Natal section of the African National Congress (ANC) in 1951. In this capacity he led the 1951-1952 campaign for the deflance of six discriminatory laws. For doing this he was deposed as chief. In a statement issued after his dismissal he said, ''I have joined my people in the spirit that revolts openly and boldly against injustice and expresses itself in a determined and nonviolent manner.''

The Africans replied to the dismissal by electing him president general of the ANC. The government countered with a ban which confined him to Groutville for two years. A second ban restricted his movements when the first expired in 1954. Two years later a charge of treason, which collapsed in court after a year's trial, was brought against him and some of his colleagues. Three years later he was banned for five years under the Suppression of Communism Act.

By 1959 Luthuli was coming under criticism from the militants for both his insistence on nonviolence and his form of collaboration with non-Africans. The final split came when Robert Mangaliso Sobukwe broke away from the ANC and formed the Pan-Africanist Congress (PAC). On March 21, 1960, Sobukwe called the Africans out in a national demonstration against the Pass Laws. The police opened fire on the demonstrators in Sharpeville, Cape Town, Clermont Township near Pinetown, and Durban. Luthuli proclaimed a day of mourning and was subsequently arrested during the state of emergency which followed the shootings.

The Swedish Parliament nominated Luthuli for the Nobel Peace Prize, which he received at Oslo University on Dec. 10, 1961. In his acceptance speech he stressed the element of continuity in his people's struggle and reaffirmed his hopes for Africa. ''I did not initiate the struggle to extend the area of human freedom in South Africa; other African patriots—devoted men—did so before me.'' He continued, ''Our goal is a united Africa in which the standards of life and liberty are constantly expanding . . . a nonracial democratic South Africa which upholds the rights of all who live in our country.'' He invited ''Africa to cast her eyes beyond the past and to some extent the present'' to the ''recognition and preservation of the rights of man and the establishment of a truly free world.''

The United States offered Luthuli sanctuary if he decided not to return to South Africa. He did not accept the offer. He was involved in a train accident and died in Stanger on July 21, 1967.

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Witold Lutoslawski

Witold Lutoslawski (1913-1994) was the leader of the group of Polish composers who came into prominence in the 1950s. His work was performed and honored worldwide throughout his lifetime.

Witold Lutoslawski was born in Warsaw, Poland, and spent all of his formative years there. He received his musical education at the Warsaw Conservatory and also attended the university as a mathematics student. During World War II he served in the military radio section of the occupying German army in Warsaw.

Lutoslawski was active in reorganizing Polish cultural life after the war. He formed the Union of Polish Composers and the Society for the Publication of Polish Music, and he helped to organize the first Warsaw Festival in 1956. These annual festivals served as a showcase for Poland's young

composers, whose number and originality astounded the musical world. Before the war Poland had not been strong in creative musicians, and during the war it had been cut off from the rest of Europe.

Musical Work and Influence

Lutoslawski's early compositions show the influences that helped to form his style. His *Symphonic Variations on a Theme by Paganini* (1938) for two pianos is a brilliant piece, strongly influenced by Igor Stravinsky's neoclassicism in its sharp dissonance and use of jazz. Lutoslawski's First Symphony (1947) is also a neoclassic work. His *Concerto for Orchestra* (1954) shows a new influence: the music of Béla Bartók. It has a strong folk-music basis, not in the manner of the 19th-century nationalists but in Bartók's forthright dissonant manner. The brilliance of the orchestral writing equals that found in Bartók's *Concerto for Orchestra*. Lutoslawski acknowledged his debt to Bartók in one of his most powerful compositions, *Trauermusik* (1958; Mourning Music). In this piece he uses a modified twelve-tone technique, showing his awareness of Arnold Schoenberg and the second Viennese school of composers, but this was not to be a permanent influence. ''My music,'' Lutoslawski said, ''has no direct relationship to the traditions of the Viennese school. I am much more strongly tied to Claude Debussy, Stravinsky, Bartók, and Varèse.''

In *Venetian Games* (1961), *Three Poems by Henri Michaux* (1963), and the Second Symphony (1969) Lutoslawski uses controlled aleatory effects, giving the individual orchestra members freedom to play some passages as they choose with respect to notes and rhythm. In *Poems,* written for 23 instruments and a chorus of 20, each singer has an individual part, which they speak, whisper, moan, and shout as well as sing. Lutoslawski's use of such devices is always for expressive purposes. No matter how experimental and advanced these works are, his musical vitality, combined with his discipline of traditional craftsmanship, gives his compositions a seriousness, dignity, and power of communication rarely found among contemporary composers.

Award and Honors

Lutoslawski won a UNESCO prize in composition in 1959 and was elected to the presidency of the International Society for Contemporary Music that year. He taught at the Berkshire Music Center in Lenox, Massachusetts, the Dartmouth Congregation of the Arts in Hanover, New Hampshire, the Dartington Summer School in England, and in Stockholm, Sweden. In 1985 he was invited to the dedication ceremony of the Polish Music Reference Center at the University of Southern California at Los Angeles. During his two-week stay there, he presented five original manuscripts to the Center.

He and his work were recognized many times in his lifetime. Lutoslawski's awards included the University of Louisville Grawemeyer Award in 1985 for his Third Symphony; the 1993 Kyoto (Japan) Prize in Creative Arts and Moral Sciences; the Grammy Award, Cecilia Prize, Koussevitsky Award and Grammaphone Award, all in 1986, for the Los Angeles Philharmonic Recording of his Third Symphony, and Britain's Classical Music Award in January, 1997, for his Fourth Symphony. He also received several honorary degrees.

Upon presenting the Kyoto Prize, the Inamori Foundation said, ''His works have had a powerful effect on the postwar musical world. A new method of atonality, the distinctive aleatoric music, and development of contemporary forms of musical expression have made him a master of music in the 20th century.''

Lutoslawski died Feb. 7, 1994, in Warsaw, at the age of 81. He is survived by his wife, Danuta.

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Edwin Landseer Lutyens

Edwin Landseer Lutyens (1869-1944) was one of England's most prominent and inventive architects working in a traditional manner during the late 19th and early 20th centuries.

Edwin Landseer Lutyens was born on March 29, 1869, in London, England, the 11th of 14 children of an army captain who retired from service to study art with the English animal painter Edwin Landseer, after whom the young Lutyens was named. As a boy he wandered the Surrey countryside where he developed an appreciation for the local crafts traditions and a special admiration for the complex interlocking shapes of the vernacular cottages and barns found in the region.

At age 16 Lutyens attended the South Kensington School of design to study architecture. He then joined the office of Ernst George (1839-1922), a talented pupil of Norman Shaw (1831-1912). The influence of Shaw, Philip Webb (1831-1915), and the English Arts and Crafts Movement became the foundation for Lutyens' creative career. Upon establishing his own office in 1889, at age 20, Lutyens embarked on a long career that included every kind of commission, from cottage design through commercial and ecclesiastical buildings to town planning. His work can for the most part be divided into three general stylistic categories: Romantic Vernacular, Neo-Georgian, and Neo-Classical.

Lutyens established a national reputation early in his career by designing houses for the English nouveau riche in a rambling, picturesque vernacular style derived from Shaw. These houses, like the majority of his work, reveal his mastery of spatial play with rooms flowing together in a loose, coherent manner. His designs are characterized by their incorporation of traditional vernacular styles and an honest use of local materials. An important feature of these houses is their careful integration with romantically conceived gardens, frequently designed in collaboration with the famous garden designer Gertrude Jekyll (1843-1932). In fact, his first major house, Mustead Wood, Godalming, Surrey, was designed for Jekyll, a close personal friend of Lutyens who did much to promote his career. In Mustead Wood, tile roofs come right down to the tops of the doors and large gables with windows that are treated as strips made of oak-framed casements with leaded lights.

One of Lutyens' most inventive houses is Deanery Gardens, Sonning, Berkshire (1899), designed for Robert Hudson, founder of *Country Life,* a magazine to which Jekyll contributed numerous articles. Lutyens created a rambling, picturesque composition with the complex interlocking of architectural elements that characterizes so many of his house designs. His delight in the interplay of spaces is displayed here in the southeastern corridor, which runs straight through the house, becoming partly open and covered passage for the family from entrance to garden. Lutyens, who believed architecture should sometimes exhibit a bit of humor or wit, often exaggerated dominant features such as tall brick chimneys, mullioned windows, and deep gables.

Lutyens' Neo-Georgian work, which he jokingly referred to as his ''Wrenniassance Style'' (after the great English baroque architect Christopher Wren) is typified by the use of English baroque forms and details. Characteristic examples of this stylistic approach include his much copied design for Middlefield, Great Helford, Cambridge (1908), with its symmetrical plan, classical details, sweeping roofs, and tall chimney stacks. The alternating planes of the chimneys, the outer chimney planes projecting outward and reversed for the central chimney, reveal Lutyens' inventive love of form. This same inventive spirit is found in his Neo-Georgian design for Ednaston Manor, Brallsford, Derbyshire (1912). Here the simple brick facade, symmetrically organized with a central pedimented facade that features an elaborate broken scroll pediment for the central doorway, is divided by plain pilaster strips. The carved panels in the coved cornice, placed above each pilaster, create the witty allusion of classical capitals.

Lutyens' controlling sense of proportion and organizational principles eventually led him to explore the harmony, strength, and repose of classical design. Counter to the romantic, rambling plans of his earlier houses, Lutyens increasingly began to incorporate a strong sense of balance, symmetry, and order in his designs. Lutyens viewed the manipulation and organization of the classical vocabulary as a great intellectual game to be played by the architect to create unique, individual designs. His first exercise in this Neo-Classical idiom came with the commission for

Heathcoate, Ilkley, Yorkshire (completed in 1906). Here the plan is strictly symmetrical—a large central block with two rectangular side wings. Lutyens created a pseudo-Italian villa with smooth grey Gulseley stone walls, red pantiled roofs, and a full range of Roman Doric elements, including columns, pilasters, metopes, guttea, and triglyphs.

The crowning achievement of Lutyens' Neo-Classical work is his Viceroy's House (1912-1932) and related planning of the new colonial capital in New Delhi, India. The Viceroy's House is an excellent example of Lutyens' interest in abstract classical design and rich use of materials. The large structure, surmounted by a huge dome, displays slightly battered walls constructed of pink and cream Dholpur sandstone. The design exhibits a strong abstract quality achieved by the organization of mass and geometry rather than through the inclusion of classical details or ornament. Through intense study and thought Lutyens attempted to distill the classical vocabulary down to its pure essence or, as the architect stated, ''They have to be so well digested that there is nothing but essence left.'' This approach to classicism recalls the work of the revolutionary French 18th-century architects Étienne-Louis Boullée (1728-1799) and Claude Ledoux (1736-1806).

Lutyens creatively blended particular Moghul features into his monumental design. These include the *chattris,* or roof pavilions, and the *chujjas,* or pronounced projecting cornices, which produce much needed shadows. The lower part of the dome is also derived from traditional Indian architecture, being patterned on such monuments as the circular palisade of the Great Stupa at Sanchi in India. Lutyens selected this feature not only for its Indian association but for its grid-like form, which harmonizes with the geometrical basis of the entire design. The dome, therefore, is a hybrid of classical and Moghul emblems of authority producing the desired imperial associations for the British Raj.

The interior also displays the architect's sensitivity to the dry, hot climate of the region. Everywhere unsuspected spaces open up to the sky, bringing fresh air and breezes to the interior. Water plays an important role in the interior and exterior, where Lutyens created a formal garden with fountains and radiating paths that blend traditional elements of Moghul design and English garden schemes.

Although Lutyens did not study at the Ecole des Beaux-Arts in France, his strictly formal plan for the city of New Delhi reflects basic French planning principles. The city was laid out along a dominant central axis terminating with the Viceroy's House. Radiating avenues connect this central structure with the secretariats, designed by Herbert Baker (1862-1946), which symbolically link the division of power, recalling the formal scheme for Washington, D.C. that inspired it.

The success of the New Delhi commission led to Lutyens' selection to design memorials for those who died in World War I. Again Lutyens turned to the abstract classical language that he had explored in his New Delhi designs. The greatest of these monuments was the Memorial to the Missing of the Somme at Thiepval near Aaras, France (1927-1932). Lutyens selected the classical triumphal arch as the basis for his design but manipulated this precedent to produce a highly inventive composition. The memorial does not glorify war and triumph, but with its sense of interlocking parts becomes a sublime reminder of the senseless slaughter of the war. The large blank surfaces provided area for the inscription of the names of over 70,000 missing men.

Throughout his career Lutyens received numerous awards and honors, beginning with his knighthood in 1918. This was followed by his election as a Royal Academician in 1920 and his award of the Royal Gold Medal for Architecture in 1921. He became president of the Royal Academy in 1938, and when he died on January 1, 1944 his ashes were honorably interred in St. Paul's Cathedral, London.

Further Reading

The best biography of Lutyens is Christopher Hussey's book *The Life of Sir Edwin Lutyens* (London, 1950), which includes an extensive analysis of his buildings. Later studies of Lutyens' work include Roderick Gradidge, *Edwin Lutyens: Architect Laureate* (London, 1981). Other sources which are particularly good for their illustrations are A. S. G. Butler's book *The Architecture of Sir Edwin Lutyens* (3 vols., London, 1950), which includes a magnificent compilation of Lutyens' main works in drawings, photographs, and descriptions, and the exhibition catalogue by Colin Amery *et al., Lutyens: The Work of the English Architect Sir Edwin Lutyens (1869-1944)* (London, 1981), includes an excellent bibliography. For the creative relationship between Lutyens and the garden designer Gertrude Jekyll see Jane Brown, *Gardens of a Golden Afternoon. The Story of a Partnership: Edwin Lutyens and Gertrude Jekyll* (London, 1982).

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Rosa Luxemburg

Rosa Luxemburg (1870-1919) was a Polish revolutionary and theorist. She led the German workers' uprisings which followed World War I and is considered one of the pioneer activists and foremost martyrs of the international Communist movement.

Rosa Luxemburg was born in Zamo in Russian Poland and brought up in Warsaw. She was the daughter of a middle-class, Polish-speaking Jewish merchant. Dainty, almost tiny, she walked with a limp as the result of a childhood disease.

From her earliest years Rosa possessed ''one of the most penetrating analytical minds of her age.'' In a period

when the czarist government was increasing its religious and political oppression in Poland, especially of the Jews, she gained admission to the best girls' high school in Warsaw, usually reserved for Russians. There she joined a revolutionary cell and began a lifelong association with the socialist movement. When she was 18, her activities came to the attention of the Russian secret police, and she fled to Switzerland to avoid arrest.

Luxemburg continued her interests in socialist and revolutionary activities there. She earned a doctorate of laws at the University of Zurich in 1898. Her thesis on industrial development in Poland later served as a basis for the program of the Social Democratic party of Poland. She decided to go to Germany and attach herself to the large, vital, and well-organized Social Democratic party (SPD). In Berlin she obtained German citizenship through a fictitious marriage and quickly became one of the most effective, respected, and even beloved leaders of the international socialist movement.

With Karl Kautsky, Luxemburg headed the revisionist wing of the SPD in opposition to its major theorist, Eduard Bernstein. She wrote articles in socialist newspapers increasingly critical of Bernstein's political and economic theories. Gradually, in a series of works published before the outbreak of World War I, she drifted apart from Kautsky and established herself as the acknowledged leader of the left, or revolutionary, wing of the SPD. She gave new life and theoretical form to the revolutionary goals of the party in a period when most factions were oriented toward parliamentary reform.

During World War I Luxemburg, now dubbed the ''Red Rose'' by police, was imprisoned for her revolutionary activities. Released for a short time in 1916, she helped to found the revolutionary Spartacus Union with Karl Liebknecht. When she again emerged from prison, in 1918, dissatisfied with the failure to effect a thoroughgoing socialist revolution in Germany, she helped to found the German Communist party (KPD) and its newspaper, the *Rote Fahne,* and drafted its program. She and Liebknecht urged revolution against the Ebert government, which came to power after the armistice, and were largely responsible for the wave of strikes, riots, and violence which swept across Germany from the end of 1918 until June 1919.

In January 1919 one of the most violent outbreaks occurred in Berlin. Luxemburg and Liebknecht, in spite of their doubts as to the timing, supported the Berlin workers in their call for revolution. The troops that were called in acted with extreme violence and brutality, crushing the revolt in a few days. On January 15 Liebknecht and Luxemburg were caught and murdered by the soldiers who held them prisoner.

Further Reading

A good study of Rosa Luxemburg in English is the abridged version of J. P. Nettl, *Rosa Luxemburg* (1966). Nettl presents an exhaustive, scholarly analysis of her life, work, and influence. A shorter but older and more partisan treatment is Paul Frölich, *Rosa Luxemburg: Her Life and Work* (trans. 1940). Luxemburg is discussed in the personal account of Bertram D. Wolfe, *Strange Communists I Have Known* (1965).

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Arturo Rogerio Luz

Arturo Rogerio Luz (born 1926) was a Philippine painter and sculptor. His paintings are marked by meticulous simplicity and restraint, with subdued colors and understated form. Luz himself described them as ''semirepresentational, semiabstract.''

Arturo Luz was born on Nov. 20, 1926, in Manila, Republic of the Phillipines. He studied painting at the School of Fine Arts at the University of Santo Tomas in Manila, the Art School of the Brooklyn Museum in New York, and the Académie Grade Chaumière in Paris; he received a diploma from the California College of Arts and Crafts in Oakland in 1994. He married artist Tessie Ojeda Luz.

Worldwide Recognition

While still in college Luz began exhibiting his works and won his first prize in the annual art competition of the Art Association of the Philippines. Other outstanding awards included the first prize at the First International Art Salon in Saigon, Vietnam, in 1962; an award from the California Art Association; and the Republic Cultural Heritage Award for painting of the Philippine Republic in 1966. He was chosen the ''Outstanding Young Man in Art'' by the *Manila Times* in 1955.

Luz's works have been exhibited in all major art centers of the world. His design ''Harana'' (Serenade) was engraved in Steuben glass and displayed as one of two Philippine representatives in the much-heralded exhibit ''Asian Artists in Crystal'' in 1955. He also represented the Philippines in an exhibition entitled ''Arte de America y Espana,'' organized in Madrid and exhibited in the major cities of Europe.

Some of Luz's better-known paintings are *Street Musicians, Venezia, City, and Cyclists No. 2*. A book of his drawings, with an introduction by Emmanuel Torres, was published in 1956.

Luz was much admired by his fellow painters, one of whom, Fernando Zobel de Ayala, called him ''a painter's painter'' and noted that, when a Luz painting was offered for sale, which was seldom because of the painstaking nature of the artist's work, the buyer was often another painter. ''Where other painters shout at the top of their voices,'' Zobel wrote, ''Luz speaks in a whisper and, insidiously, gets a great deal more said.''

From Painting to Sculpture

Luz began working with sculpture rather late. Like his painting, it is characterized by simplicity of line and geometry of form. Although *Figura II* stands 6 feet high, most of Luz's sculptural pieces are relatively small. He worked in Philippine hardwoods, marble, and metal and exhibited his sculptures chiefly in Manila. His work has been described as sparse and spatial.

Luz was a founding director of the Metropolitan Museum of Manila, and served in that position from 1976 to 1986. He owned the Luz Gallery in Makati, Philippines. His work, which includes paintings, sculpture, graphics and photographs, is in private and institutional collections.

In 1995, his work was on exhibit at the Metropolitan Museum. At that time, Filipino art critic Rod Paras-Perz said, ''The Luz retrospective is still one of the most significant and major shows ever attempted on a contemporary artist.''

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Information on Luz is sparse, but there is some biographical material in *The Two Thousand Men of Achievement* (1970). A useful background study is W. S. Smith, *Art in the Philippines* (Manila, 1958).

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Moses Hayyim Luzzato

The mysticism of the Jewish mystic and poet Moses Hayyim Luzzato (1707-1747) was based on the coming of the Messiah and the ethical cleansing of men's consciences in preparation for that day.

Moses Luzzato was born in Padua, Italy, and received his early education there. His earliest works were lyrical poems and at least one drama, called *Migdal Oz* (Tower of Strength). Early in his life he took up Cabalistic studies, which were more suited to his poetic sensitivity and intuitive understanding of the world than strictly rabbinic studies. Very soon he claimed to have received communications from angelic voices during mystic trances. Based on these experiences, he composed mystic meditation and Cabalistic theories.

The circle of Luzzato's followers provoked such an impression on the rabbinic authorities that they were reminded of the pseudo-Messiah Sabbatai Zevi, who had shaken world Jewry of his time. They censured Luzzato and exacted a promise from him that he would abstain from Cabalistic writing and surrender his manuscripts to the authorities. It is not clear at this distance whether Luzzato had any conscious intention of proclaiming himself as the Messiah. The messianic fervor created by Sabbatai Zevi in the previous century had not yet died down; many of his followers still believed Sabbatai to be alive and well in a distant country. Indeed, such personal messianism would not really die out in Judaism until the full force of the 18th-century Enlightenment overtook Judaism and concentrated its attention on more worldly interests. At any rate, Luzzato's popularity with his adherents and his mystical explorations seem to have continued even after his censure and abjuration.

Luzzato did not succeed in placating his rabbinic critics, and he was finally forced to leave Padua. He proceeded to Frankfurt and then to Amsterdam. There he became a diamond polisher, but he continued to write his poetry and to meditate on the Cabala. It was here that he composed his most famous works. He wrote a morality play called *La-Yesharim Tehillah* (Praise for the Upright), in which ethical excellence is illustrated and praised, its good effects lauded, and its redemptive value emphasized. In his well-known poem *Mesillat Yesharim* (Path of Upright Ones), he treated the same themes but elaborated on them poetically. Happi-

ness and redemption are tied to an ethically good life. The poem rapidly became a classic in Jewish literature and is one of the most widely read of its kind.

Luzzato decided to go to Palestine, and he settled in Acre in 1744. It is not known whether his move was due to his pursuit of messianic ideals or to pressure from the rabbis. He perished in the plague of 1747.

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A study of Luzzato is Simon Ginzburg, *The Life and Works of Moses Hayyim Luzzato: Founder of Modern Hebrew Literature* (1931). Useful background studies with information on Luzzato are Nahum Slouschz, *The Renascence of Hebrew Literature* (trans. 1909); Shalom Spiegel, *Hebrew Reborn* (1930); and Meyer Waxman, *A History of Jewish Literature,* vol. 3 (1936).

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Mondino de' Luzzi

The Italian anatomist Mondino de' Luzzi (ca. 1265-1326) prepared an anatomical treatise that has been considered the first modern work on anatomy.

The date and place of birth of Mondino de' Luzzi, as well as other aspects of his life and writings, have long been subjects of scholarly debate. Certain authorities claim that he was a native of Florence or Milan, but it seems likely that he was born in Bologna, where he lived during his boyhood, studied, and, during his adult years, taught and became famous.

Mondino, also known as Mundinus, whose name was probably a diminutive for Raimondo or Rimondo, registered at the College of Medicine of the University of Bologna in 1290 and also is known to have studied in the College of Philosophy. His academic ability is reflected in the fact that he had become a public lecturer at the university by 1314 and that he remained in that capacity until 1324.

During the first decades of the 14th century, Bologna was world-renowned as a center for anatomical studies based on human dissection. The first such recorded anatomical exploration occurred for medicolegal reasons at Bologna in 1302, but it is generally believed that academic dissections had been carried out previously. In any event, Mondino reports that in January 1315 he conducted such a procedure on the body of a woman, affording him the opportunity to examine and study human uterine anatomy.

Before the end of the following year, Mondino completed his *Anathomia*. Despite its title, his treatise resembles less a modern anatomical textbook that describes structures in relation to the systems of the body than it does a dissecting manual. In the *Anathomia,* organs are discussed in the order they appeared to the dissector, and as preservatives were unknown, dissections were performed as rapidly as possible upon the most perishable parts of the body first. Hence, Mondino's work deals with structures in the abdominal cavity initially, then with those of the thoracic cage, and finally with the head and the extremities.

Professors who succeeded Mondino conducted anatomical demonstrations by reading statements, appropriate or not, from classical texts while an assistant actually performed the procedure, but Mondino has been commended for having dissected cadavers himself. Evidence in the *Anathomia* of his firsthand experience is rare, however, and the work abounds with accounts of structures found not in the human body but only in authoritative writings. His descriptions of a five-lobed liver, a seven-celled uterus, and of three cardiac ventricles illustrate that often Mondino dissected in order to prove rather than to test the truth of statements in his sources.

These limitations notwithstanding, the *Anathomia* enjoyed considerable success and was acclaimed as a significant work even before Mondino's death. It was the most popular textbook on anatomy during the period between 1470 and 1530, being replaced only when new texts were written by men who also undertook to study the structure of the human body by means of direct observation and dissection.

Further Reading

Material in English on Mondino is scarce. Perhaps the best account of his *Anathomia* is in Charles Singer, *A Short History of Anatomy from the Greeks to Harvey* (2d ed. 1957; first published as *The Evolution of Anatomy,* 1925). Biographical facts on Mondino are in the English edition of Arturo Castiglioni, *A History of Medicine,* translated by E. B. Krumbhaar (1941; 2d ed. rev. 1947). For background see Ralph H. Major, *A History of Medicine,* vol. 1 (1954), and Benjamin Lee Gordon, *Medieval and Renaissance Medicine* (1959). □

André Lwoff

The French microbiologist, protozoologist, and geneticist André Lwoff (1902-1994) was influential in the creation of the European Organization of Molecular Biology in 1964.

André Lwoff, born May 8, 1902, at Ainay-le-Château (Allier), was the son of Russian parents recently settled in France. He studied science and medicine at the University of Paris and was attached to the Pasteur Institute from 1921, becoming head of the department of microbic physiology and later a professor. He performed services for which he was awarded the Médaille de la

Resistance in 1964 and became *commandeur* of the Légion d'Honneur in 1966. He shared the Nobel Prize for physiology or medicine in 1965 for his research on episomes.

Early bacteriologists had considered bacteria to be primitive forms of life, (protista) more closely akin to animals than plants, because bacteria lacked chlorophyll and were believed to be devoid of such defined structures as nuclei and chromatin. The view that they did not possess specificity and could at times produce various diseases was disproved by Robert Koch, who established the specific lesions of pathogenic microorganisms such as *Bacillus anthracis* and *B. tuberculosis*.

When more refined and powerful methods of investigation became available and the chemistry of nucleoproteins was clarified, it became clear that certain hitherto neglected observations required attention. Among them were the spontaneous clearing of colonies of micrococci found in certain cultures recovered from a vaccine lymph by F. W. Twort (1917) and the clearing of suspensions of dysentery bacilli in an apparently sterile filtrate of the feces from a patient who had the disease by H. d'Hérelle (1917). An astonishing discovery was that when a minute quantity of the clear filtrate was added to a suspension of a fresh subculture of the same organisms, the bacteria under the microscope were seen after a short time to swell and burst, setting free tadpolelike objects that D'Hérelle considered a virus (bacteriophage or phage). According to D'Hérelle, a virus phage became adsorbed by the bacterium, penetrating and dissolving it while multiplying in the process and generating a solvent.

Lwoff adopted a suggestion of Eugène Wollman that the manifestations might be due to the action of genes. A large band of workers was attracted—over 50 are included in Lwoff's list of contributors—and he recorded and analyzed many remarkable findings in his review (1953).

In the United States, particularly, much research was stimulated.

Lwoff speaks of ''lysogeny'' as the faculty of certain strains of bacteria to produce phage. The production of phage is a lethal process that is survived only if the bacteria do not produce it in their hereditary constitution. The experimental evidence on which the conclusions rest is complex and need not be extended here. As it is expressed by Lwoff: ''The unitary concept. . .provides a model to which all the properties of lysogenic bacteria are ascribed. This unitary concept is accounted for by the *presence* and *position* of a specific structure representing the genetic material of the phage, the properties of a lysogenic bacterium being the consequence of the right particle at the right place. Position is the 4th dimension of the prophage. Although the unitary concept has the advantage of explaining lysogeny, lysogenization, incompatibility, immunity and induction—all the properties of lysogenic bacteria—it is only a hypothesis and not a dogma.''

Apart from the practical use of Lwoff's conclusions in ''typing'' strains of organisms recovered in epidemics, a justification of his views appeared later in developments such as those obtained by Shapiro and coworkers (1969), who isolated a complex of genes controlling a single function representing lactose operon.

Lwoff was professor of microbiology at the Sorbonne from 1959 to 1968. In 1968, he left the Pasteur Institute to become head of the Cancer Research Institute at Villejuif, near Paris. He retained that post until 1972.

Lwoff died in Paris on September 30, 1994, at the age of 92. He was the last surviving member of the triad that had shared the 1965 Nobel Prize. Writing in *Le Monde* shortly after Lwoff's death, his colleague, Dr. Claudine Escoffier-Lambiotte, praised Lwoff for his opposition to capital punishment, his love of painting, sculpture, music, and ''those things that awaken the spirit.'' Dr. Escoffier-Lambiotte also noted that Lwoff's ''total absence from conformity and diplomacy'' often earned the enmity of his colleagues.

Further Reading

A biographical sketch of Lwoff is in Theodore L. Sourkes, *Nobel Prize Winners in Medicine and Physiology,* 1901-1965 1901-1965 (rev. ed. 1967); An interesting discussion of Lwoff's personality and career is in Leonard Engel, *The New Genetics* (1967); The book *Of Microbes and Life* (1971) consists of essays by former students and colleagues in celebration of the 50th anniversary of Lwoff's immersion in biology; Lwoff's obituary appeared in *the New York Times* on 4 October 1994. □

Abdoulaye Ly

Abdoulaye Ly (born 1919) was an African historian and Senegalese political leader. He was a key leader of the post-World War II African student generation and among the first to demand independence from France as a legitimate political goal.

Abdoulaye Ly was born in Saint-Louis, Republic of Senegal. He received his higher education in Paris, where he was awarded a doctorate in history and was president of the African Students' Association. Upon his return to Senegal in the middle 1950s, he was appointed head of the historical museum at Gorée and assistant director of the French Institute of Black Africa (Institute Française d'Afrique Noire).

Striving for Independence

A man of great principle and courage, Ly did not hesitate to enter into a minority opposition, even at great peril to his own career, when he thought conditions so warranted. At a time when almost all the established African leaders wanted to continue their membership within the colonial establishment, Ly, as leader of the returning students and technicians, demanded that all of the countries of West Africa leave the French orbit. At a time when France was conducting a war against the Algerians, the idea of seeking increased African representation in the French National Assembly was particularly abhorrent to him.

Political Career

At the same time, Ly and his followers felt that to be effective they could not afford to be isolated. Hence, they decided that their best opportunities lay in bringing about reforms within the governing party rather than remaining on the outside. In 1956 the ''young intellectuals'' were welcomed into Léopold Senghor's party in power, and Ly was made a minister and party secretary. By September 1958, however, Ly left the government to form a new opposition party over the issue of accepting France's offer of complete and immediate independence, an offer that could also have meant the end of all economic aid. Finally, in 1966, confronted with new issues and trying to raise the standard of living of all the people, Ly brought his followers back into the government, accepting another ministry in order to help in the task of national reconstruction.

According to the Senagalese Embassy in Washington, DC, Ly has been living a quiet life in Saint-Louis for the past several years.

Further Reading

Ruth Schacter Morgenthau presents the best history of Ly's role in the politics of the immediate post-World War II period in *Political Parties in French West Africa* (1964). See also Michael Crowder, *West Africa under Colonial Rule* (1968), for historical background and Irving Leonard Markovitz, *Léopold Sedar Senghor and the Politics of Negritude* (1969), for a discussion of the politics of contemporary France and Senegal.

Among Ly's numerous books, none translated into English thus far, *Les Masses Africaines et l'Actuelle Condition Humaine* (1956), which discusses the theory of modern economic expansionism and anti-imperialism, is the most important; He also published *La Compagnie du Sénégal* (1958), on the mechanics of French exploitation of the colonies; and *Mercenaires Noires* (1957), in which he asserted that black troops were the cannon fodder and instruments of European rivalries. □

Louis Hubert Gonzalve Lyautey

The French marshal and colonial administrator Louis Hubert Gonzalve Lyautey (1854-1934) is famed for the pacification and colonization of Morocco.

On Nov. 17, 1854, L. H. G. Lyautey was born at Nancy to a family with strong military traditions. He was educated at the military academy of Saint-Cyr and the Staff College and was then commissioned as a cavalry officer. He served in Algeria from 1880 to 1887. In 1894 he was transferred to Indochina under Gen. Joseph Simon Gallieni, who first inspired his interest in colonial affairs. When Gallieni was transferred to Madagasgar as governor general, he took Lyautey along as his chief of staff. Together they were very successful in pacifying the island and in applying new methods of government.

In 1900 Lyautey was appointed colonel and, after a short period in France, was given command of the AinSefra territory in Algeria. In 1903 he was promoted to general and, as commander of the Oran division in Algeria, was entrusted with enforcement of international agreements concerning Morocco. He restored order on the border and then served briefly as commander of the X Corps at Rennes.

In April 1912 Lyautey was sent as resident general and high commissioner to Morocco, which had recently been declared a protectorate. He first relieved Fès and then began the tasks of pacification and colonization which were to occupy his attention for the next 13 years. Lyautey's work in Morocco has come to be recognized as a masterpiece of French colonization. He believed that pacification should be achieved with a demonstration of force and as little fighting as possible. To him, colonization was, above all, a creative work. Although he endeavored to preserve the political, social, and economic traditions of Morocco, he wished the country to progress through adopting some of the material civilization of Europe and by acquaintance with its spirit. Medicine, education, public works, and agricultural colonization were the chief means by which he hoped to accomplish these ends.

Although Lyautey was ordered to withdraw from the interior of Morocco at the beginning of World War I, to free as many of his forces as possible, he maintained his ground during the war and even extended the subjugated territory.

He served as minister of war for 3 months, from December 1916 to March 1917, and then returned to Morocco, where he remained until his retirement in 1925, successfully subduing the Riff rebellion under Abd el-Krim. He was elected to the French Academy in 1912 and was made marshal of France in 1921. He wrote many articles on colonial administration. Lyautey died on July 27, 1934, at Thorey, in Lorraine, where he had spent his last years.

Further Reading

A vivid portrayal of Lyautey's thought and personality is in the interesting and literate André Maurois, *Lyautey* (trans. 1931). His career is discussed at length in Eleanor Hoffmann, *Realm of the Evening Star: A History of Morocco and the Land of the Moors* (1965), and John P. Halstead, *Rebirth of a Nation: The Origins and Rise of Moroccan Nationalism, 1912-1944* (1967).

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John Lydgate

The English poet John Lydgate (ca. 1370-1449) ranks as one of the most prolific, versatile writers of the Middle Ages.

Little is known of John Lydgate's life. He was a professed disciple of Geoffrey Chaucer, and for many years his fame rivaled Chaucer's. Lydgate became a Benedictine monk at Bury St. Edmund's about 1385, and he was ordained a priest in 1397. He studied at Oxford. His early poems, written before 1412, include *The Temple of Glas,* perhaps composed to be read at a wedding ceremony, and *Reson and Sensuallyte,* an adaptation of part of a long French allegory.

Lydgate's first major poem was his *Troy Book* (1412-1420), based on the *Historia Troiana* of Guido delle Colonne (1287). It contains more than 30,000 lines and was dedicated to Henry V. The poet became associated with Chaucer's son Thomas, who entertained a number of prominent persons, including Humphrey of Gloucester, John Tiptoft, Thomas Montague, and William de la Pole, at his estate not far from Oxford. Between 1420 and 1422 Lydgate wrote *The Siege of Thebes,* a tribute to Geoffrey Chaucer and, in form, a continuation of *The Canterbury Tales*. Probably at the request of Humphrey, Lydgate wrote *The Serpent of Division* (1422), a prose life of Julius Caesar designed as a warning against division in the kingdom.

In 1423 Lydgate became prior of Hatfield. During the next few years he wrote a number of ''mummings,'' or allegorical performances, in which various figures appeared and performed symbolic actions while a narrator described the proceedings in verse. About 1426 the poet went to Paris for a visit of about 2 years. There he wrote his verse adaptation of Deguileville's *Pelerinage de la vie humaine* (original revised about 1355) for Thomas Montague, Earl of Salis-

bury. This long allegory of salvation contains more than 24,000 lines. He also composed an English version of the *Danse macabre*.

Between 1431 and 1439 Lydgate worked on his masterpiece, *The Fall of Princes,* written for Duke Humphrey. Giovanni Boccaccio had written a series of ''tragedies,'' or stories of great men who through a weakness subjected themselves to fortune and thus fell, in a collection called *De casibus virorum illustrium* (1355-1360). These stories had been adapted into French prose by Laurent de Premierfait. Lydgate turned Laurent's version into an enormously long and popular English poem in nine books.

In addition to these works, Lydgate also wrote saints' lives, devotional poems, and occasional pieces. Generally, artificial diction and obvious moralizing mark his poetry, but it represents the attitudes and tastes of his time.

Further Reading

An interesting study of the poet and his work is Derek Pearsall, *John Lydgate* (1970).

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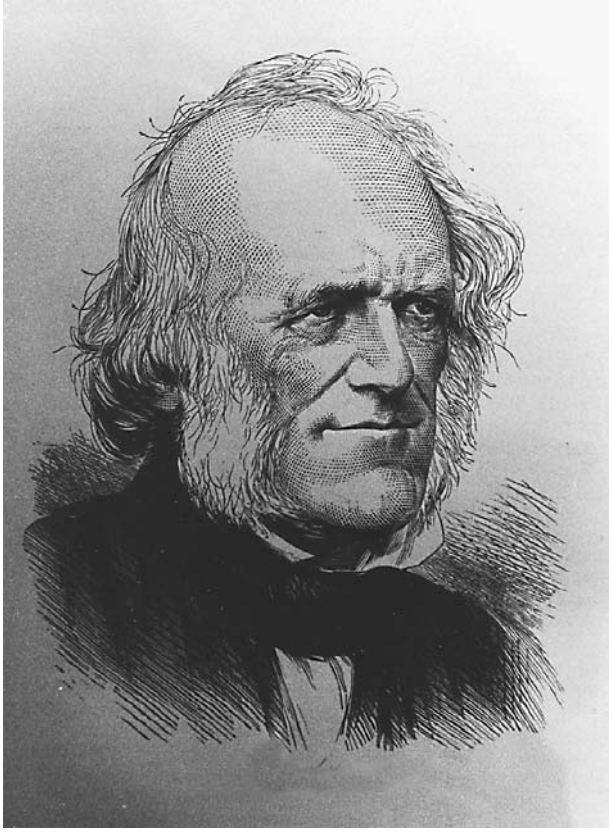

Sir Charles Lyell

The Scottish geologist Sir Charles Lyell (1797-1875) established the uniformitarian view of geology.

Charles Lyell, the eldest son of Charles Lyell, was born at Kinnordy, Forfar, the family estate, on Nov. 14, 1797. During his early childhood, the family moved to Lyndhurst, Hampshire, where he received his early education. He showed a keen interest in collecting moths, a hobby he pursued throughout his life. At age 15 Lyell read Robert Bakewell's *Introduction to Geology* (1813), which aroused his interest in geology. Entering Exeter College, Oxford, in 1816, he studied classics and attended geology lectures with William Buckland.

Lyell earned his bachelor's degree in 1819 and then entered Lincoln's Inn to study law. However, eye trouble interrupted his law study, and he developed an even greater affinity for geological study. He joined the Geological Society, becoming its secretary in 1823 and later president for two terms.

Beginning with Rome in 1820, Lyell made several geological tours on the Continent as well as in England and Scotland. Returning to law in 1825, he was called to the bar and practiced intermittently for 3 years, during which time he also wrote many papers on geological subjects, published primarily in the proceedings of the Geological Society.

In *Principles of Geology* (3 vols., 1830-1833) Lyell attempted to explain the former changes of the earth's surface by reference to causes now in operation. The continuous revision and expansion of the *Principles,* his main object in life, form a record of 40 years' progress in geology through the 12 editions. The twelfth edition was published posthumously in 1875. In these volumes, through his wide-ranging synthesis of geological phenomena observed in Europe and America, Lyell established the uniformitarian view of geology; that is, contemporary processes, long continued, of land erosion and deposition coupled with slow uplift of sea floors were a sound basis for reconstructing the earth's past. The wasting land of one age becomes the rocks of later ages. This view, set out with forensic skill, opposed and displaced the catastrophist view of sudden violent occurrences, the last of which was believed to be Noah's flood.

Lyell served as the first professor of geology at King's College, London, from 1831 to 1833. In 1832 he married Mary Horner; they had no children. He stopped teaching to devote his time to research and writing. In addition to the *Principles,* he wrote *Manual of Elementary Geology* (1838), two accounts of his North American travels (1845, 1849), and *Geological Evidence of the Antiquity of Man* (3 eds., 1863-1873).

Lyell was elected a fellow of the Royal Society in 1826; was knighted in 1848; was awarded the Copley Medal in 1858; and was created baronet in 1864. He died on Feb. 22, 1875, in London and was buried in Westminster Abbey.

Further Reading

Important biographical material is in *Life, Letters and Journals of Sir Charles Lyell, Bart*, edited by his sister-in-law, Katherine Lyell (2 vols., 1881). The two major studies of Lyell are Thomas G. Bonney, *Charles Lyell and Modern Geology* (1901), and Edward Bailey, *Charles Lyell* (1962). □

Helen Merrell Lynd

Sociologist and educator Helen Merrell Lynd (1896-1982) was a coauthor of the classic sociological study *Middletown: A Study in Contemporary American Culture.* With her husband, Robert S. Lynd, she studied the beliefs and practices of the residents of a small industrial town to provide a unique portrait of American life in the 1920s. They returned to the town during the Great Depression of the 1930s to observe changes in the community, a study which was published as *Middletown in Transition: A Study in Cultural Conflicts.*

Helen Merrell Lynd, with her husband, Robert S. Lynd, coauthored the classic sociological work *Middletown: A Study in Contemporary American Culture.* A study of the lives of the citizens of an average American town in the 1920s, the book became a best-seller and a standard text for sociology students. The Lynds followed up on Middletown residents in the 1930s, producing the volume *Middletown in Transition: A Study in Cultural Conflicts.* In addition to these collaborative works with her husband, Lynd also had a successful independent career in academia. A longtime member of the staff of Sarah Lawrence College, she wrote a number of books on education, history, philosophy, and sociology.

Lynd was born Helen Merrell on March 17, 1896, in La Grange, Illinois. She was one of the three daughters of Edward Tracy Merrell, the editor of the Congregationalist Church publication *The Advance,* and Mabel Waite Merrell. Her parents maintained a strong emphasis on religion in their home, passing along to their daughters a commitment to humanitarian and social issues. Lynd spent her primary school and high school years attending classes in La Grange. After she had graduated from high school, her father took a new job and the family moved to Framingham, Massachusetts. There, Lynd enrolled in Wellesley College, where she developed an interest in philosophy. She excelled in her studies and was elected to the Phi Beta Kappa honor society before she graduated with a bachelor of arts degree in 1919.

Studied Small Town Life

After leaving Wellesley, Lynd taught for a year at the Ossining School for Girls in Ossining, New York. It was while on a mountain climbing trip during this time that she met Robert S. Lynd, who was then in the publishing business. The next year she worked as a teacher at Miss Master's School in Dobbs Ferry, New York. In September of 1922, she and Robert Lynd were married; that same year she received a masters degree in history from Columbia University in New York. Robert Lynd had also decided to pursue advanced studies and was enrolled in Union Theological Seminary at the time of the couple's marriage. After he received his doctor of divinity degree in 1923, he and Lynd traveled to oil fields in the western United States where Robert Lynd worked as a missionary. After viewing the poor conditions of workers in the oil drilling business, the Lynds became interested in sociological aspects of small industrial towns. In the mid-1920s, Robert Lynd organized a series of studies on small towns for the Institute of Social and Religious Research. The institute then hired the Lynds to conduct a thorough examination of the religious life of an average small industrial town in America. The couple selected the town of Muncie, Indiana, as their subject.

The Lynds arrived in Muncie with a small team of researchers in January of 1924. They found it impossible to study just the religious aspects of the town; instead they spent the next one and a half years studying every aspect of town life. They used strategies familiar to anthropologists studying an unfamiliar culture, analyzing the activities the community engaged in to ensure its survival. These included employment, housing, education and training of children, religion, leisure, and community events. The Lynds, who coauthored the study, did not impose any evaluation or judgement on their subject, but simply presented objective observations. Their work did, however, reveal distinct class differences in the city. While the upper classes enjoyed habits of conspicuous consumption, the working class struggled to meet material needs, but maintained an optimism that hard work would allow them to change their social and economic position.

Middletown Praised for Research

Concluding their study in 1925, the Lynds submitted it to the Institute of Social and Religious Research and received a chilly response. The research was not what they had expected, and the organization refused to publish the work. The Lynds searched around for a publisher, and their work was finally accepted by the Harcourt, Brace Company. In order to keep the identity of their subject anonymous, they renamed Muncie as ''Middletown'' in their book. But upon the publication of *Middletown: A Study in Contemporary American Culture* in 1929, the residents of Muncie immediately recognized their town and charged that the book was overly critical of the community. Others around the country praised the work, however, and it went through six printings in its first year. Sociologists found a successful technique in the Lynds' research that was soon emulated in studies of other cities. Social critics saw *Middletown* as providing evidence of the vacuousness of American culture.

Because of gender inequities in academia at that time, Robert Lynd received much of the acclaim for *Middletown*'s success. He was named professor of sociology at Columbia University in 1931, receiving his Ph.D. in the subject by

submitting a copy of *Middletown* under only his name as his dissertation. Helen Lynd joined the faculty of the new Sarah Lawrence College in 1928; she would remain with the institution until her retirement in 1964. During her tenure there, she helped to institute many of the nontraditional educational methods for which the women's college became renowned. In the early years of their college teaching careers, the Lynds had two children, their son Staughton, born in 1929, and their daughter, Andrea, born in 1934.

Studied Effects of Great Depression

With the Great Depression of the 1930s, the Lynds were curious to see how the nation-wide economic strife was affecting the town of Muncie. They returned for a follow-up study in 1935. The resulting book, *Middletown in Transition: A Study in Cultural Conflicts,* found that the family that owned the local factory had gained even more power in the local economy, creating a starker division between the classes. The tone of this second study was markedly different from the first; the Lynds no longer made any attempt to hide their leftist sympathies and expressed disappointment that the town citizens still felt that the hard work of the individual, rather than the solidarity of workers, was the key to a better life. Throughout the 1930s and 1940s, the Lynds would become more outspoken on leftist and liberal ideas, leading them to support the position of the Soviet Union in the early days of the Cold War after World War II, even though they were never aligned with the Communist Party. Helen Lynd was particularly vocal in her criticisms of the American attacks on Communism that were highlighted by the McCarthy era trials of accused Communists. This led to Lynd herself being called before a Senate investigating committee during that time.

In the 1940s, Lynd returned to her work in history and philosophy, earning a Ph.D. in both subjects from Columbia University in 1944. Her dissertation was published in 1945 as *England in the Eighteen-Eighties: Toward a Social Basis for Freedom.* The work studied social and material changes among the upper and lower classes of England during a period of industrial and economic growth. It was hailed as a powerful book marked by its thorough research and flowing prose. A 1958 work by Lynd also displayed her continuing interest in sociological topics. In *On Shame and the Search for Identity,* she compared the idea of guilt, a feeling created by breaking a rule of society, with the concept of shame, the sense of having betrayed the self. Psychologists and psychiatrists saw the work as a valuable reevaluation of the ideas of identity presented by Sigmund Freud. The book also helped to link the areas of sociology and psychology by showing that they each played a role in creating the personality of the individual. Lynd also wrote a number of books on education during her career, including *Field Work in Education* in 1945 and *Toward Discovery* in 1965.

After retiring from Sarah Lawrence College in 1964, Lynd continued to teach there on a part-time basis until just before her death. She died in Warren, Ohio, on January 30, 1982. Although best known for her collaboration with her husband on the Middletown studies, Lynd also left her mark as an outstanding academic. Through her teaching and writings, she contributed a number of new ideas that had an important influence on the fields of education and sociology.

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Robert Staughton Lynd

The American sociologist Robert Staughton Lynd (1892-1970) greatly influenced American sociology through his ''Middletown'' studies.

Robert S. Lynd was born in Indiana. He wrote a sensitive account of the influence of his background in *Middletown in Transition:* ''Although reared during his first 18 years in a city of 18,000 population in the same state as Middletown, the investigator came to Middletown in 1924 after fourteen years spent in the East. Accordingly, he may have had an outlook somewhat different from the modal outlook of Middletown, even though the culture of the East North Central and Middle Atlantic States are fundamentally overwhelmingly alike. The fact that he came from ten years of residence in New York City to a city of 36,000 in 1924 may have emphasized latent differences. The fact that, despite several years of business experience, he came as an 'academic' person undoubtedly made a difference.''

The first book, *Middletown,* by Lynd and his wife, Helen Merrill Lynd, was the first elaborate study of an American community from a scientific rather than from a social-reform perspective. This is of special interest in the case of the Lynds because they were not trained previously in sociology. Lynd had been associated with the Commonwealth Fund, and *Middletown* was one of a series of social and religious surveys. Unlike the usual survey, *Middletown* was a study of an average American city with reference to the six main-trunk activities of a community: getting a living, making a home, training the young, using leisure, engaging in religious practices, and engaging in community activities. The Lynds described in some detail the nature of bureaucratic organization and the structure of power in Middletown. It was one of the first sociological analyses of bureaucracy and power in a local community setting.

Perhaps owing to its departure from the usual social survey format (and perhaps owing to the candor with which the Lynds discussed certain personalities in Middletown, which later was identified as Muncie, Ind.), there is reported to have been some doubt as to whether the study should be published until Clark Wissler, a highly regarded anthropologist, was obtained to write an introduction placing the study in the frame of reference of the anthropological method of

studying a community and its culture. The success of Lynd's approach can be seen from a survey made in 1950 of 47 introductory textbooks, in which 304 sociology authors were indexed. Lynd was in the top 30 for number of times cited.

The publication of *Middletown* in 1929 was followed in 1937 by that of a follow-up study, *Middletown in Transition,* an unusual practice in itself even today among social scientists.

In 1938 Lynd delivered the Stafford Little Lectures at Princeton, which were published under the title *Knowledge for What?* He emphasized that man's biology imposes certain needs and rhythms on him and that social institutions reflect needs and rhythms insofar as man is able to make them do so. Another contribution by Lynd was his attempt to view power as a major social resource instead of chiefly as a concomitant of conflict of interests. Even today this approach still merits exploiting.

From a beginning as a nonsociologist, Lynd came to occupy a professor's chair in sociology at Columbia University, was elected president of the Eastern Sociology Society in 1944, and was elected to membership in the Sociological Research Association.

Further Reading

For information on Lynd see Robert Bierstedt, *The Social Order* (1957; 3d ed. 1970); Irwin Taylor Sanders, *The Community: An Introduction to a Social System* (1958); Alvin and Helen Gouldner, *Modern Sociology: An Introduction to the Study of Human Interaction* (1963); and Ritchie Plowry and Robert P. Rankin, *Sociology: The Science of Society* (1969). □

Staughton Lynd

One of the most outspoken opponents of the Vietnam War, rebellious historian Staughton Lynd (born 1929) became a leading peace militant, and as a result he was shunned by academe and turned to the practice of law.

Staughton Lynd was the son of two of America's most famous sociologists, Helen Merrell Lynd and Robert S. Lynd, the authors of *Middletown*. In their pioneering study of an industrial American city (Muncie, Indiana), the senior Lynds concluded that the gap between middle-class and working-class people was crucial in determining their different life styles. Staughton Lynd never forgot this lesson.

He was born in Philadelphia, Pennsylvania, on November 22, 1929. When he was two years old his father was appointed professor of sociology at Columbia University, and Lynd grew up in the urban intellectual environment of New York City. His family played a vital role in the molding of his mind. His father had originally planned on a religious career. When he moved into academic work, his study of sociology tended to sustain the ''class struggle'' theory of Karl Marx. Thus Lynd's family was not only interested in events around them, it was eager to play some role in shaping those events.

Lynd had difficulty discovering what he wanted to do with his life. After earning both Bachelor's and Master's degrees at Harvard University he worked on a farm, made toys in a utopian community, organized tenants to combat rent-gouging landlords, and served as a non-combatant conscientious objector in the army. In 1958 he decided on a career in the study and teaching of history. In 1962 he received his doctorate from Columbia University. He wanted to follow somewhat in his father's footsteps by being} a student, author, and participant in contemporary American radical history. His decision was certain to cause problems for him, because most older historians then took the posture of ''objectivity.'' This meant that they approved the idea of study and authorship, but frowned upon young scholars who sought to play an active role in history.

Moreover, the United States in the 1960s did not lend itself to objective contemplation. It was a polarizing society divided between youth and age, between Black people and white, and between ''hawks'' who favored military solutions in international situations (particularly in Vietnam) and ''doves'' who preferred peaceful solutions. Lynd was a young Quaker and a member of Students for a Democratic Society (SDS) who opposed U.S. involvement in the war in Asia. Lynd's sympathies were with the southern segregated Blacks who were fighting for voting rights and education. Lynd joined the Student Non-violent Coordinating Committee (SNCC) which had been formed while he was in graduate school. SNCC was committed to the mass education and political organization of the poorest southern Blacks. Lynd's first teaching job was at a Black school in Atlanta, Georgia—Spelman College. Thus he was an obvious choice to serve in the summer of 1964 as a SNCC education project director in Mississippi. There he hired teachers, wrote curricula, located whatever classroom buildings he could, and began to teach reading and writing to illiterate working class people.

In the fall of 1964 Lynd returned to New England to teach history as an untenured assistant professor at Yale University. By the spring of 1965 the First Marine Division had landed at Danang Air Base in South Vietnam, and the United States had started bombing enemy targets in Laos and North Vietnam. Lynd found his attention drawn away from the classroom and into active anti-war activity. During the summer of 1965 he refused to pay his taxes, and he openly advocated non-violent civil disobedience by those who opted to refuse draft induction. In August 1965 Lynd, David Dellinger, and 350 other protesters were summarily arrested in front of the Capitol in Washington, D.C., for attempting to read a ''Declaration of Peace'' to the U.S. Congress. The conservative faculty members and administrators at Yale were not pleased with their young colleague's behavior.

In December 1965 Herbert Aptheker, an American Communist historian, was invited to visit North Vietnam and to bring two non-Communist Americans with him. He chose as his travelling companions Tom Hayden, one of the

founders of SDS, and Staughton Lynd. As soon as the university semester ended, the three men flew in defiance of U.S. travel regulations and without American passports to the Communist capital cities of Prague, Moscow, Peking, and Hanoi. They returned in early January and wrote a book appealing to Americans to look at the war through the eyes of the Asian peoples. Lynd started looking for another job as it became apparent that his Yale contract would not be renewed.

During the 1960s Lynd's fame in the resistance movement made him a favored speaker at rallies and demonstrations. A man of inexhaustible energy, he authored a succession of books and articles on history and radical politics. He was invited to teach at four different universities in Illinois, but at the last moment each time he was rejected. There was no question in his mind that he had been blacklisted by academe after the Hanoi trip.

By the beginning of the 1970s it was clear that Lynd could not stand up actively for what he believed and at the same time be hired to teach history at any first-rank American university. He graduated from the University of Chicago Law School in 1976 and soon afterward joined the staff of a Youngstown, Ohio, law firm specializing in labor law. Later he was hired by the National Legal Services Corporation to take legal cases for people too poor to pay for court representation. Lynd then began the next phase of his intellectual journey-towards a leftist critique of American capitalism, somewhere in that space which his father and Karl Marx said lay between middle and working class. In an interview with Jane Slaughter of the *Progressive,* Lynd said he found himself ''in an odd position about Marxism. . .to the Marxists I seem like some sort of middle-class sentimentalist. To everyone else I seem like a hardcore Marxist.'' During the recession of the early 1980s—the worst economic downturn since the Great Depression of the 1930s—he joined with steelworkers in Youngstown to fight the closings of their plants, and wrote a book about their efforts, *The Fight Against Shutdowns—the Youngstown Steel Mill Closings.*

Throughout the 1980s and 1990s, Lynd continued to battle against injustice by corporate America, writing books and articles and seeking to mobilize workers in defense of their rights. He proclaimed in the *Progressive* interview that ''Since coming to Youngstown, I've become more of a Marxist. I've seen. . .capital at work when U.S. Steel felt it could make more money by buying another company than by rebuilding its own steel mills.'' While others on the left urged the support of President Clinton, Lynd said that the President was a hypocrite who made ''compassionate noises'' while not having any intention to actually do anything about economic injustice.

Further Reading

Lynd's writings fall into three categories. His outstanding contribution to historical analysis is *Intellectual Origins of American Radicalism* (1968). His best-known books on the politics of the 1960s are *The Other Side* (co-authored with Tom Hayden) (1967) and *The Resistance* (co-authored with Michael Ferber) (1971). Among his many works on the U.S. labor movement are *American Labor Radicalism* (1973); *Rank and File* (1981); *The Fight Against Shutdowns—The Youngstown Steel Mill Closings* (Singlejack Books, 1982); *Empty Promise—Quality of Live Programs and the Labor Movement* (Monthly Review Press, 1987); and *Solidarity Unionism: Rebuilding the Labor Movement from Below* (1994). An interview with Staughton Lynd by Jane Slaughter was in the February, 1994, issue of the *Progressive.* □

Sir David Lyndsay

The Scottish poet and courtier Sir David Lyndsay (ca. 1485-1555) was probably the best-known Scottish poet from his death until the mid-18th century. He was widely credited with effecting the reformation of the Scottish Church.

David Lyndsay was the eldest son of Sir David Lyndsay of the Mount, a Scottish nobleman. Nothing is known of his youth, although his poetry suggests that he had a sound formal education. He first appears in court records as a participant in a play performed in 1511. In 1512 he was appointed ''usher,'' or personal attendant, to the infant prince, who would become King James V. He later reminded the King in one of his poems of how he cared for him, played the lute for him, told him stories, and entertained him. In 1522 Lyndsay married Janet Douglas, a royal seamstress.

In 1524 young James fell under the control of the Queen Mother and the Douglases, and Lyndsay lost his position at court. But in 1528 the Douglases fell from power, and Lyndsay was restored. He acted as chief herald to the King from 1529 until 1542, when he was knighted and made Lyon king, or chief herald, officially. His earliest attack on the evils of the times appears in ''The Testament and Compleynt of Our Soverane Lordis Papyngo'' (1530). The clergy here suffers heavily, for the dying parrot (papyngo) is ill-treated by a magpie (regular canon), a raven (Benedictine), and a kite (friar). After abusing the poor parrot, these ''birds'' devour him.

His official position at court took Lyndsay overseas at various times in the capacity of an ambassador. Thus he accompanied the envoys sent to arrange a marriage between King James V and Marie de Bourbon. But James, who followed his ambassadors, preferred Magdalen, eldest daughter of the King of France. She was of frail constitution, however, and died before her coronation. Lyndsay wrote an elegy for her in which he describes in detail the pageantry that was to have accompanied the ceremony. James married Mary of Lorraine in 1538. She was welcomed at St. Andrews with an elaborate and instructive pageant designed by Sir David.

Shortly after the marriage of the King, Lyndsay composed his most famous work, *A Pleasant Satyre of the Thrie Estaits,* an interlude or play faintly reminiscent in substance and technique of the ''Vision'' of *Piers Plowman* attributed to William Langland. But the reforming doctrines are now more extreme, and there are direct attacks on the Pope. The

clergy is revealed to be sensual, ignorant, grasping, and generally corrupt, and there are unmistakable traces of the traditional attacks on the friars that also appear in Geoffrey Chaucer and William Dunbar. The play is vigorous and effective. It was performed again in 1552 and in an expanded version in 1554.

The English invaded Scotland in 1542, and King James died late in the year. As Lyon king, Sir David visited the courts of Charles V, Francis I, and Henry VIII to return the Order of the Golden Fleece, the Order of St. Michael, and the Order of the Garter held by his late master. Lyndsay's interest in chivalry is evident in his biography in the form of a romance, *Squyer Meldrum,* written about 1550. The young hero, who was an actual person, distinguishes himself in both war and love. The same interest appears in different form in the satirical poem ''The Justing betwix James Watsoun and Jhone Barbour.''

It is difficult to estimate Lyndsay's exact position with reference to the Church. He is said to have encouraged John Knox, but he can hardly be called a follower of Knox. His last work, *The Monarchie,* completed about 1553, is a poem of religious instruction. In it he recommends that the Bible be read in the language of the people and that ordinary prayers also be conducted in that language.

Further Reading

A good account of Lyndsay's life and work is by William Murison, *Sir David Lyndsay: Poet and Satirist of the Old Church in Scotland* (1938). A biography of Lyndsay appears in Henry Morley, *English Writers* (11 vols., 1887-1895), and a brief scholarly study of his work in James Kinsley, ed., *Scottish Poetry: A Critical Survey* (1955), Kurt Wittig, *The Scottish Tradition in Literature* (1958), contains a chapter on Lyndsay. □

Mary Lyon

Mary Lyon (1797-1849) was the founder of Mount Holyoke Female Seminary and a pioneer in women's education.

In the midst of the panic of 1837, an economic depression which left many Americans jobless, homeless, and helpless, Mary Lyon opened a new school to educate young women. Though the institution, known as Mount Holyoke Female Seminary, was not filled to capacity, she would not be discouraged. She was determined to offer women the kind of education available only—until then—in men's colleges.

A descendent of hardy New England pioneers, Lyon saw examples of courage on both sides of her family. After completing his studies at Cambridge University, her maternal ancestor, the Reverend Henry Smith, journeyed across the Atlantic to become a minister in Connecticut. Lyon's great-grandfather, Chileab Smith, staged a successful battle to avoid paying taxes for the support of the Anglican Church in Massachusetts; a devout Baptist, he took his case all the way to London. Chileab lived to see the birth of his great-granddaughter Mary Lyon on February 28, 1797, in Buckland, Massachusetts. As the sixth child of Jemima Shepard Lyon and Aaron Lyon, a Revolutionary War veteran and farmer, she enjoyed a happy childhood. The bright, inquisitive blue-eyed girl was described by an early biographer as:

> possessed of an energy that was volcanic and of a sweet teachableness that won hearts. Through glad eyes she looked at the world and found it good, and the people in it. . . . Her laugh lay very near her lips. . . .

Lyon's delightful sense of humor became troublesome, however, when she began teaching, at age 17. In an age when children's conduct was considered more important than their academic achievements, Lyon's tendency to laugh along with her pupils, combined with the fact that she was a less-than-perfect disciplinarian, was looked on as an impediment. Realizing that besides improving her style of classroom management she needed to acquire more education, at age 20 Lyon began studying in earnest at Sanderson Academy in Ashfield, Massachusetts. ''In that quiet retreat among the hills,'' she recalled later, ''the intellect was stirred, the taste refined, and intensity given to the desire for knowledge. To mind and heart that institution was what the mountain airs are to the physical powers.''

At Sanderson, Lyon studied mathematics, logic, speech, grammar, and geography. When she wasn't drawing maps, or acting in school plays, she was learning

etiquette in the home of attorney Thomas White where she boarded. White's daughter Amanda became Lyon's lifelong friend, and in 1821 they went off to the Byfield Massachusetts Female Seminary together. By this time, having alternated between teaching and attending school at both Sanderson and Amherst Academy, Lyon was ready to devote herself to full-time study.

The experience at Byfield was intellectually rewarding. She forged close ties with Zilpah Grant, a faculty member who would later invite Lyon to become a teacher at the Ipswich Female Seminary where Grant would serve as principal. Lyon also underwent a religious conversion and joined the Congregational Church; religion, together with learning and family, thereafter played an important role in her life. She was exposed to the Reverend Joseph Emerson's advanced views on education for women. As both head of the school and a gifted teacher, Emerson was very influential, telling his students: ''It is thinking, close thinking that makes the scholar.'' In class, he posed many questions, encouraging students to find the relationships between the various subjects they discussed. He also encouraged the diverse student body, which included a minister's widow in her 30s, to converse among themselves and learn from one another. The use of discussion as a teaching tool appealed to Lyon, and in 1824, when she established her own school, the Buckland Female Seminary, she had her students discuss articles from contemporary magazines. She became a popular and gifted teacher.

In 1833, Lyon embarked upon what was then considered a long journey, traveling to Philadelphia, Detroit, and western New York, where she was reunited with a brother she had not seen in many years. During her travels, Lyon stopped at various schools, including Emma Willard's famous Troy Female Seminary. When she returned to Massachusetts, she was determined to open a new school.

Now 36, Lyon possessed an impressive resume. Though her Buckland Female Seminary had closed after her departure for Zilpah Grant's Ipswich Academy, she continued her education by studying part-time at Amherst College and at the school known later as Rensselaer Polytechnic Institute. Both her education and teaching career were interrupted by typhoid fever in 1828 but, once recovered, she devoted her energy to helping Zilpah Grant raise funds for the Ipswich Academy and for a seminary they hoped to create for the training of teachers. These efforts were unsuccessful; the seminary was never established, and Ipswich Academy was ultimately forced to close in 1839. With the exception of a brief assignment as acting principal in Grant's absence, Lyon had severed her ties with Ipswich in 1834 and was then hired to finalize plans for the institution known today as Wheaton College.

In 1836, the year after Wheaton opened, Lyon's own Mount Holyoke Female Seminary was chartered. Envisioned as a nonprofit Christian institution charging tuition and fees low enough for ''the daughters of the common people'' to obtain a liberal education, Mount Holyoke was endorsed by New England ministers, but the seed money for the new school was furnished by women. In keeping with the concept of ''republican motherhood,'' well-educated women were deemed better able to raise the next generation of citizens, and Lyon hoped to see the influence of such women spread beyond the household. But first, a considerable amount of money would be required for her new school. To raise the initial $1,000, Lyon made personal visits to the homes of Ipswich women. Her enthusiasm and a rapid-fire explanation of her new educational venture caused donors to loosen their purse strings.

Besides raising money, Lyon oversaw the construction of the school's first building. The sizable contribution made by the community of South Hadley, Massachusetts, convinced the institution's trustees to choose that city for the site. But the discovery of quicksand at the location and the collapse of a brick wall slowed construction of the four-story Georgian style building. Finally, in the fall of 1837, Mount Holyoke Female Seminary, which derived its name from a geographic feature of the area, was completed. Contemplating the official opening of her experiment in women's education, Lyon noted in September 1837:

> When I look through to November eighth it seems like looking down a precipice of many hundred feet, which I must descend. I can only avoid looking at the bottom, and fix my eye on the nearest stone, till I have safely reached it.

The excitement of opening day was tempered by the panic of 1837. Initially only 80 students enrolled, but a few months later there were over 100 girls, age 17 and above, in attendance. To keep costs low and create a family atmosphere, students, along with the founder, performed the domestic work. According to Lyon's friend, Edward Hitchcock, president of Amherst College:

> During that first cold winter, Miss Lyon's powers of body and mind were in constant service from sixteen to eighteen hours out of the twenty-four. . . . From basement to attic she was in constant request. The celebrity of her movements was almost equal to the gift of multipresence, and yet she could hardly answer the calls for her aid and counsel.

While her dedication set the tone for life at Mount Holyoke, both outside and inside the classroom, it was in the academic area that she made her most important contribution. Striving to give students an intellectual experience comparable to that of men's colleges, Lyon included natural science, mathematics, philosophy, and economics in a constantly evolving curriculum. When the school first opened, she taught chemistry and logic herself. In time, visiting professors were added to the faculty and students were encouraged to stretch themselves intellectually, culturally, and physically.

At the same time, they were urged to cooperate with one another. Out of this came something known as the ''Holyoke spirit,'' consisting of ''alertness, democracy, sincerity and an unobtrusive helpfulness.'' This spirit made itself felt beyond South Hadley as Mount Holyoke graduates—responding to Lyon's advice: ''Do what nobody else wants to do, go where nobody else wants to go''—went out to become teachers in far-flung places.

Others became missionaries, a calling Lyon praised in her book, *A Missionary Offering,* published in 1843. Two of her favorite nieces went off to the Far East as missionaries; their departure from South Hadley saddened Lyon, who had also lost her mother in 1840 and a nephew to suicide in 1849. At the time of her nephew's death, Lyon herself was ill with erysipelas, an infectious skin disease resulting in fever, chills and inflammation. Within a few months, she died.

Lyon's passing on March 5, 1849, saw the termination of a brilliant career and the end of the first phase of Mount Holyoke's development. But, in accordance with her original plan, the school continued to prosper, for unlike earlier institutions with which she had been associated, Mount Holyoke was not dependent upon any one individual. It was a nonprofit corporation with a board of trustees who could ensure a smooth transition from one administration to the next. This was exactly what Mary Lyon had envisioned when she wrote:

> Uncommon talents are very convenient, but they are so rare an occurrence that any establishment, so organized that it be sustained and prosper only by such talents, would ever be in danger of falling by its own weight, and of being crushed by its own ruins.

Yet, Lyon was a person of uncommon talents. An extraordinarily effective teacher, she was warm, encouraging, and readily accessible to her students and the many visitors to Mount Holyoke; she was also a first-rate administrator who created the illusion that the operation of the seminary was effortless. In reality, careful planning and strenuous efforts characterized her undertakings, setting a supreme example for those who followed her at Mount Holyoke and the numerous other schools that derived inspiration from her achievements.

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Joseph Aloysius Lyons

The Australian statesman Joseph Aloysius Lyons (1879-1939) was a Labour stalwart in Tasmania and later moved to the federal sphere just as the Depression took hold. As leader of the new United Australia party, he served as prime minister from 1932 to 1939.

The son of a farmer, Joseph Lyons was born in Stanley, Tasmania, on Sept. 15, 1879. At 17 he qualified as a teacher with the education department. He was an active advocate of educational reform, and in 1907 he resigned from his post to run for Tasmania's State Assembly as a Labour candidate dedicated to improvement of school facilities and the establishment of high schools.

In 1914 Lyons became minister for railways, minister for education, and state treasurer. Opposed to the raising of conscript forces for overseas service, he remained faithful to the Labour party when the state premier broke away to side with William Morris Hughes in 1915, and he moved up to leadership in Tasmania. After the election of 1923 Labour was the largest party (12 in a House of 30). As state premier, Lyons pursued cautious but constructive policies. The election of 1926 gave him a clear majority, and he legislated to encourage mining and the wood pulp industry. He initiated plans for expanding rural settlement and updated Tasmania's laws on labor conditions and social welfare.

Labour leader James Scullin encouraged Lyons to run for the Federal House of Representatives. Elected in 1929, Lyons immediately joined Scullin's new Cabinet. In the deepening financial crisis of 1930 he became acting treasurer but early in 1931 resigned from the Cabinet and was expelled from the Labour party. Political opponents at once accepted Lyons as the ablest leader of their cause, creating a new party—the United Australia party—around him. His honesty, political shrewdness, common sense, and humor were acknowledged assets.

Labour was quickly defeated (December 1931), and Lyons became prime minister and treasurer. His government was soon aided by improved returns from exports following devaluation, which, with higher tariffs, also sharply checked imports. The Ottawa Agreement (1932), consolidating British Commonwealth preferential trade, and new commodity marketing legislation were adopted. Unemployment remained at high levels, but in 1934 Lyons was returned. Holding fewer seats, he had to rely on a coalition with the Country party to remain in office. In 1935 he handed over the treasurership to Richard Gardiner Casey.

Lyons was reelected in 1937, and his government soon faced serious defense issues. After the 1937 Imperial Conference in London, heavy defense expenditure was pledged, and factional struggles were rending his Cabinet. Lyons died in Sydney on April 7, 1939. His widow, Dame Enid Lyons, remained actively associated with politics. In 1943 she became the first woman to be elected to the House of Repre-

sentatives and in 1949 the first woman Cabinet member. She retired in 1951.

Further Reading

Enid Lyons, *So We Take Comfort* (1965), is a memoir by Lyons's widow. The political background to Lyons's career is explained in Leslie F. Crisp, *The Australian Federal Labour Party, 1901-1951* (1955). His estrangement from Labour is covered in Warren E. Denning, *Caucus Crisis: The Rise and Fall of the Scullin Government* (1937). Political aspects of Lyons's administration are dealt with in Louise Overacker, *The Australian Party System* (1952), and Earle Page, *Truant Surgeon: The Inside Story of Forty Years of Australian Political Life* (1963). Economic factors are considered in E. O. G. Shann and D. B. Copland, *The Crisis in Australian Finance, 1929 to 1931* (1931); and Lyons's handling of some of these financial problems is outlined in Douglas Copland, *Australia in the World Crisis, 1929-1933* (1934). For general background on Australia's international relations in Lyons's time see H. V. Hodson, ed., *The British Empire: A Report on Its Structure and Problems* (1937; 2d ed. 1938). □

Lysander

Lysander (died 395 B.C.) was a Spartan military commander and statesman who defeated Athens in the Peloponnesian War and was responsible for establishing a Spartan administration in the conquered territories.

Lysander son of Aristocritus, was appointed naval commander in 407 B.C., when the Peloponnesian fleet had become demoralized by several defeats, and after previous Spartan commanders had quarreled with their Persian allies. Lysander restored confidence. He assembled a fleet at Ephesus and ingratiated himself with the Persian viceroy, Cyrus, who had received secret orders to support Sparta. Lysander hired mercenary rowers with high wages, manned 90 ships, and organized a network of personal supporters, who were to establish themselves as oligarchic rulers or dictators in any liberated states. He waited until the Athenian fleet was divided, and then early in 406 he defeated an Athenian flotilla at Notium.

When his term as commander expired, Lysander could not be reappointed by Spartan law. His successor was killed in a disastrous defeat at Arginusae. His friends and Cyrus clamored for the reappointment of Lysander, and he was sent as nominal second-in-command but with actual full power.

With Cyrus's subsidies Lysander manned 200 ships and advanced to the Dardanelles, where his threat to Athens's supplies from the Black Sea brought the Athenian fleet to a beach two miles away at Aegospotami. For four days in August 405 B.C. the Athenians offered battle, but Lysander declined. He noted, however, that each evening the Athenians disembarked and scattered. On the fifth evening Lysander attacked and caught 171 ships empty or half manned. Only nine ships escaped destruction.

Lysander sought total victory and personal power. He executed 3,000 Athenian prisoners and advanced to blockade Piraeus harbor. In April 404 B.C. Athens surrendered, and Lysander demolished Athens's fortifications. He established oligarchies or tyrannies in Athens and throughout the conquered and liberated areas. When reaction set in and democrats at Athens seized Piraeus, Lysander got himself appointed to suppress the rising. But the two Spartan kings, distrusting him, persuaded the Spartan authorities to supersede Lysander, reverse his policies at Athens, and modify them elsewhere.

Back in Sparta, Lysander planned unsuccessfully to convert the hereditary monarchy into an elective monarchy, banking on his own prestige. When Agis II died in 398, Lysander secured the election of Agesilaus, who took command in Asia Minor. Lysander accompanied him as chief of staff, but Agesilaus soon dismissed him. In 395, when Boeotia and Athens rose against Sparta, Lysander was killed in action at Haliartus.

Further Reading

Ancient sources on Lysander include Xenophon, Diodorus Siculus, and Plutarch, In modern works, accounts of Lysander are in John Bury, *History of Greece* (1902; 3d ed. 1951); Humfrey Michell, *Sparta* (1952); and Nicholas G. L. Hammond, *History of Greece to 322 B.C.* (1959; 2d ed. 1967), all of which are also useful for historical background. □

Trofim Denisovich Lysenko

The Soviet agronomist Trofim Denisovich Lysenko (1898-1976) developed a number of theories dealing with heredity and variability, species formation, intraspecific and interspecific relationships, and plant nutrition.

Trofim Lysenko was born on Sept. 30, 1898, in the Ukrainian village of Karlovka in Poltava Province. He studied at the Poltava Primary School for Horticulture and Gardening (1913-1917) and at the Uman School for Horticulture (1917-1921), after which he was assigned to the Belotserkovsky Experimental Station and went on to the Kiev Agricultural Institute, continuing his studies until 1925.

Genetics vs. Environment

Lysenko accepted a position at the Kirovabad experimental station in Azerbaijan, where he worked out his theory on the stages of plant development. In 1929 he described a process known as vernalization which involved a pre-sowing treatment of seeds to induce plants to flower sooner than usual, and enable them to adapt to different climates. According to initial reports from Soviet collective farms, vernalization was something of a sensation, and Lysenko was appointed director of the Odessa Plant Breeding-Genetics Institute.

Lysenko's theory to explain the process of vernalization was challenged in 1934 by Soviet scientists as a repudiation of the classical Mendelian theory of heredity and variation, which is based on the idea that genes are the carriers of hereditary characteristics. Lysenko defended his theory, known as ''Lysenkoism,'' and launched a vicious attack on Soviet geneticists. It took him and his followers three contrived conferences and a dozen years (1936-1948) to topple Soviet geneticists from leading positions in research centers and educational institutions. Outstanding geneticists were vilified as ''enemies of the people.'' Lysenko's meteoric rise to power and prestige is evidenced by his becoming a full member of the Soviet Academy of Sciences in 1935, full director of the All-Union Institute of Selection and Genetics in 1936, president of the Lenin's All-Union Academy of Agricultural Sciences, an active member of the Presidium of the Soviet Academy of Sciences in 1938, and director of the academy's institute of Genetics in 1940. His school of ''genetic'' thought also received the personal endorsement of Joseph Stalin. During his heyday, he received many awards and prizes, including three Stalin prizes and six orders of Lenin.

Reigning as the supreme authority in practical and theoretical agriculture, Lysenko advised the hierarchy of the Communist party on land reclamation and reforestation, the use of fertilizers, and methods of increasing crop and animal yields. Between 1954 and 1968 Lysenko's theories and contributions came under increasing scrutiny, but he managed to hold on to most of his positions mainly because of the intervention of Premier Nikita Khrushchev. By 1963 the Central Committee of the Communist party and the U.S.S.R. Council of Ministers became alarmed that Soviet Russia was lagging dangerously behind the West in several critical branches of biology and medicine.

Later Years

When Khrushchev was replaced, the monopolistic position of Lysenko and his followers in biology ended. Lysenko was charged with being oblivious to the recent advances in contemporary biology and with employing ''administrative methods'' to gain support for his theories and programs. Scientists both inside and outside the then Soviet Union were never able to validate his theories. In 1965 the new scientific journal *Genetics* appeared, sponsored by the Soviet Academy of Sciences; this marked the restoration of genetics to a respectable position in Soviet science. Lysenko was nevertheless permitted to head a laboratory at the Institute of Genetics, and his popularity with the Soviet Union's collective farmers hardly diminished—they understood his language, methods, and ideas.

Lysenko died in Moscow on Nov. 20, 1976, at the age of 78.

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Jean Mabillon

The French monk and historian Jean Mabillon (1632-1707) made an important contribution to the science of historical investigation by discovering a way of dating ancient manuscripts.

Jean Mabillon was born on Nov. 23, 1632, the son of a peasant who lived close to Reims. He was a capable student and a religiously devout young man. After spending a year in the diocesan seminary, he became a novice in 1653 in the Benedictine monastery in Reims. He was ordained a priest in 1660, and his quiet scholarly competence prompted his abbot to send him to the abbey of St-Germain-des-Prés in Paris in 1664 to take part in the work of historical research in which the monks there were engaged.

The abbey belonged to a group of reformed Benedictine monasteries called the Congregation of St. Maur. The Maurists were beginning to establish a reputation in Paris for sound historical scholarship. Mabillon's first major project at St-Germain-des-Prés was to collect documents pertaining to the lives of Benedictine saints and to edit these manuscripts into a nine-folio *Acta* (1668-1701). His grasp of history showed itself in a series of introductions in which he connected each saint's life with the ecclestiastical and civil events that were taking place at that particular time. Mabillon's sensitive interpretations, particularly of the early Middle Ages, received wide attention in French historical circles outside the Benedictine order.

When a Jesuit scholar named Daniel Papebroch attacked the validity of the ancient charters supposedly given by the Merovingian kings to the Benedictine monks for the land on which the Maurist monasteries were built, Mabillon spent 8 years working on a reply: *De re diplomatica* (1681; On Diplomatics). In it he showed that the age of a manuscript could be determined from its handwriting. With this important work Mabillon established the principles for the modern science of determining manuscript authenticity by means of dating. Later Mabillon was again called upon, this time to defend the legitimacy for monks to do scholarly work. This resulted in his *Traité des études monastiques* (1691; Treatise on Monastic Studies).

Mabillon traveled widely in Europe in search of manuscripts, but the most profitable trip was to Italy, which led to the publication of *Museum Italicum* (1687-1689). Throughout his life Mabillon was a monk and a scholar first, and only secondly did he allow himself to become a man of fame and controversy. When he died in St-Germain-des-Prés on Dec. 27, 1707, he had established his place as the greatest historical scholar of the 17th century.

Further Reading

There are no biographies of Mabillon in English. His importance is described in works on the science of history. James Westfall Thompson, *A History of Historical Writing,* vol. 2 (1942), is especially good. □

Apolinario Mabini

Apolinario Mabini (1864-1903) was a Filipino political philosopher and architect of the Philippine revolution. He formulated the principles of a democratic popular government, endowing the historical strug-

gles of the Filipino people with a coherent ideological orientation.

Apolinario Mabini was born in Talaga, Tanauan, Batangas, on July 22, 1864. His parents belonged to the impoverished peasantry. He studied at the Colegio de San Juan de Letran in 1881 and at the University of Santo Thomas, where he received the law degree in 1894. During this time he earned his living by teaching Latin and then serving as copyist in the Court of First Instance in Manila.

In 1896 Mabini contracted an illness, probably infantile paralysis, that deprived him of the use of his legs. When the Katipunan revolt broke out late that year, the Spanish authorities arrested him. Unknown to many, Mabini was already a member of José Rizal's reformist association, the Liga Filipina. And though as a pacifist reformist, he was at first skeptical of Andres Bonifacio's armed uprising, Mabini later became convinced of the people's almost fanatical desire for emancipation. Subsequently, he turned out subversive manifestos appealing to all Filipinos to unite against Spain.

In May 1898 Emilio Aguinaldo summoned Mabini to act as his adviser. Mabini formulated the famous decree of June 18, which reorganized the local government under Filipino control. His policy throughout the struggle can be epitomized by a statement in that decree: ''The first duty of the government is to interpret the popular will faithfully.'' Mabini was also instrumental in supervising the proper administration of justice, the election of delegates to the revolutionary congress, and the establishment of the mechanism of the revolutionary government itself.

When the revolutionary congress was convoked in Barasoain, Malolos, Bulacan, on Sept. 15, 1898, Mabini found himself opposed to the plans of the wealthy bourgeoisie to draft a constitution. He believed that, given the emergency conditions of war, the function of the congress was simply to advise the president and not to draft a constitution. Defeated by the majority, Mabini then submitted his own constitutional plan, based on the Statutes of Universal Masonry. It was rejected in favor of a composite draft submitted by Felipe G. Calderon, which became the basis of the Malolos Constitution of the first Philippine Republic.

Mabini's conflict with the conspiracy of property owners and the landlord class in the congress led to his eclipse in 1899 as Aguinaldo's trusted adviser—the only competent thinker and theoretician in the Aguinaldo Cabinet. Mabini succeeded in exposing the vicious opportunism of the Paterno-Buencamino clique, who were trying to gain control over, and to profit from, the financial transactions of the revolutionary government. When the Aguinaldo camp fled from the advancing American forces, Mabini was captured on Dec. 10, 1899. Still refusing to swear an oath of allegiance to the U.S. government and continuing to support the insurgents in their ideological struggle, he was deported to Guam in 1901. He died on May 13, 1903.

Mabini's chief work, *La Revolution Filipina,* a reasoned analysis and cogent argument concerning the ideological implications of the revolution against Spain and the resistance to the American invaders, reveals the progressive and democratic impulse behind his thinking. He always tried to mediate between the people's will and the decisions of their leaders. He was a selfless and dedicated patriot.

Further Reading

The best critical study of Mabini's life and works is Cesar Adib Majul, *Mabini and the Philippine Revolution* (1960). See also Majul's *The Political and Constitutional Ideas of the Philippine Revolution* (1957) and Teodoro A. Agoncillo, *Malolos: The Crisis of the Republic* (1960). For the general historical background the most reliable text to consult is Teodoro A. Agoncillo and Oscar Alfonso, *A Short History of the Filipino People* (1969).

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Kamo Mabuchi

Kamo Mabuchi (1697-1769) was a Japanese writer, poet, and scholar and one of the major figures in the school of National Learning.

Kamo Mabuchi was born Masanobu, or Masafuji, the son of the superior (*Kannushi*) of the Kamo shrine in Totomi, and later took the name Mabuchi. He was chosen by a hosteler in Hamamatsu as son-in-law (the custom was not unusual). His father-in-law was disappointed though, if he expected help in the family business, for Mabuchi spent the greater part of his time with his books. Finally he obtained permission to go to Kyoto and study with Kada Azumamaro, a lay priest at the Inari shrine in Kyoto who had underwritten the Shinto revival.

Later Mabuchi went to Edo and became a teacher of considerable fame in his own right. The middle counselor (*chunagon*) Tayasu Munekata, a son of the Tokugawa shogun Yoshimune, was his patron. In 1760, however, Mabuchi left his teaching position to his adopted son Sadao and devoted himself to poetry and the study of antiquity.

A neo-Shintoist, Mabuchi was the first scholar of national importance in the movement called National Learning (*kokugaku*), which was an attempt to discover what was Japanese in Japanese literature and culture. Mabuchi insisted, not entirely correctly, that the 8th-century *Manyoshu,* an anthology of poetry, had been free of foreign influence and that it represented the true expression of national sentiments. He maintained that the *Manyoshu* poems were spontaneous, vigorous, and guileless. He said that they had a ''manly style'' (*masuraoburi*), by which he meant that the poems had strong feeling which stemmed from deep emotion. This sincerity and strength of emotion, he upheld, distinguished the *Manyoshu* from the *Kokinshu,* a 10th-century collection of poetry renowned for its elegance. Mabuchi himself composed poems in the *Manyoshu* style and urged others to follow his example.

The National Learning movement needed more than poetry for scripture, and in 1765 Mabuchi wrote *A Study of the Idea of the Nation*. It was written in almost pure Japanese, not the usual ornamental Chinese thought necessary in serious works for reasons of prestige. It was an attack on Chinese Confucian thought but was conceived largely in Taoist terms with direct and indirect references to Lao Tzu. Indeed, Taoist intuitive, anti-intellectual ideas were congenial to Shinto scholars.

Some of his other works were *Kojiki shiki* (Private Notes on the *Kojiki*), *Manyo-ko* (Treatise on the *Manyoshu*), *Genji monogatari shinyaku* (A New Interpretation of the Tale of Genji), and *Saibara-ko* (A Treatise on the *saibara*).

Mabuchi died on Oct. 31, 1769, at the age of 72. In 1883 he was awarded the court status of senior fourth rank and in 1905 junior third rank.

Further Reading

Short excerpts of Mabuchi's *A Study of the Idea of the Nation* may be found in Ryusaku Tsunoda and others, eds., *Sources of the Japanese Tradition* (1958). A study of Mabuchi is in Tsunetsugu Muraoka, *Studies in Shinto Thought* (trans. 1964). See also Robert N. Bellah, *Tokugawa Religion: The Values of Pre-industrial Japan* (1957), and Herschel Webb, *The Japanese Imperial Institution in the Tokugawa Period* (1968). □

Diosdado P. Macapagal

Diosdado P. Macapagal (1910-1997) was the fifth president of the Republic of the Philippines. He was instrumental in initiating and executing the Land Reform Code, which was designed to solve the centuries-old land tenancy problem, the principal cause of the Communist guerrilla movement in central Luzon.

Diosdado Macapagal was born on Sept. 28, 1910, the son of poor tenant farmers. In 1929 he entered the University of the Philippines, where he received an associate in arts degree in 1932. Meanwhile he worked part time with the Bureau of Lands.

Macapagal was constantly forced to interrupt his schooling for lack of funds. His brother-in-law Rogelio de la Rosa, with whom he acted in and produced Tagalog operettas, helped him continue his education. Macapagal entered the University of Santo Tomas in Manila, receiving his bachelor of laws degree in 1936, his master of laws degree in 1941, and doctor of laws degree in 1947. He also received a doctorate in economics in 1957.

Early Career and Government Service

In 1941 Macapagal worked as legal assistant to President Quezon and as professor of law in the University of Santo Tomas. A claim is made that he served as an intelligence agent for the guerrillas during the Japanese occupation, but this period of his life has not been well documented.

In 1946 Macapagal served as assistant and then as chief of the legal division in the Department of Foreign Affairs. In 1948 he was second secretary to the Philippine embassy in Washington and in 1949 became counselor on legal affairs and treatises in the Department of Foreign Affairs. In 1949 he was elected representative of the first district of Pampanga Province on the ticket of the Liberal party. In 1953 he was the only Liberal party member to win reelection.

Macapagal attained worldwide distinction in 1951, when, as chairman of the Philippine UN delegation, he conducted a debate with Soviet foreign minister Andrei Vishinsky. In November 1957 Macapagal was elected vice president, receiving 116,940 more votes than the total received by the elected president, Carlos P. Garcia. In December Macapagal became the titular head of the Liberal party. In spite of his rank as vice president and because he belonged to the opposition party, Macapagal was treated as a complete outsider; he was barred from Cabinet meetings and was assigned routine ceremonial duties. Consequently, Macapagal denounced the graft and corruption in the Garcia administration and toured the country campaigning for the next election.

On Jan. 21, 1961, Macapagal was chosen as Liberal party candidate for president. Rallying the masses in the

villages and towns, he elaborated a familiar motif in his speeches: ''I come from the poor. . .Let me reap for you the harvest of the poor. Let us break the chain of poverty. . .''

Performance as President

Macapagal became president on Nov. 14, 1961, defeating Garcia. In his inaugural statement he declared: ''I shall be president not only of the rich but more so of the poor. We must help bridge the wide gap between the poor man and the man of wealth, not by pulling down the rich to his level as Communism desires, but by raising the poor towards the more abundant life.'' With his naiveté and paternalistic attitude, Macapagal vowed to open Malakanyang Palace, the presidential residence, to all the citizens. He canceled the inaugural ball and issued a decree forbidding any member of his family or of his wife's to participate in any business deals with the government. He dismissed corrupt officials and started court action against those who could not explain their sudden acquisition of wealth. He changed the date that Filipinos celebrate their independence to June 12 from July 4. In 1898, Filipino revolutionaries had declared independence from Spain on June 12; July 4 was the date the Philippines were declared independent by the United States after World War II.

Macapagal aimed to restore morality to public life by concentrating on the elevation of the living standard of the masses. Addressing Congress in 1962, he formulated the objectives of his socioeconomic programs as, first, the immediate restoration of economic stability; second, the alleviation of the common man's plight; and third, the establishment of a ''dynamic basis for future growth.'' Unfortunately, Macapagal's friends in the oligarchy and the privileged minority in Congress and business soon began parading their lavish wealth in conspicuous parties, junkets, and anomalous deals.

On Jan. 21, 1962, Macapagal abolished the economic controls that had been in operation since 1948. He devalued the Philippine peso by setting its value according to the prevailing free market rate instead of by government direction. He lifted foreign exchange controls and reduced tariff rates on essential consumer goods. Seeking to remedy the problem of unemployment, he took steps to decentralize the economy and at the same time encourage commerce and industry in the provinces. He also proposed decentralization in government by investing greater power in provincial and local governments as a step essential to the growth of democratic institutions. He also suggested the establishment of eight regional legislatures with power to levy taxes.

Land Reform Program

To ameliorate the plight of the Filipino peasant in the face of vast population growth, Macapagal instituted a public land clearance program to make new farmlands available for immediate use. The product of his concern for the impoverished majority was the Land Reform Code of Aug. 8, 1963, which sought to replace the abusive and unjust tenancy system inherited from colonial times by the leasehold system, affording full government protection to the leaseholder. The positive result obtained in 1966 demonstrated the value of the land reform program in materially improving the local living conditions of the rural poor.

Foreign Policy

Macapagal's foreign policy displayed an eccentric course. On the one hand, he affirmed that he would never recognize Communist China despite what the United States or other nations might decide. On the other, he criticized in May 1962 the United States support of Laos neutralists as ''a species of sophistry that can only weaken the defense of the free world.''

In June 1962 Macapagal registered a claim of Philippine sovereignty over British North Borneo (Sabah). In July he proposed the establishment of a greater Malayan confederation which would supersede the British-sponsored plan for the Federation of Malaysia. This would be a step toward ultimate establishment of a Pan-Asian Union. Macapagal initiated the Manila Accord of July 31, 1963, signed by himself, President Sukarno of Indonesia, and Abdul Rahman of Malaya; on August 6 the three chiefs of state issued the Manila Declaration toward the establishment of Maphilindo, designed to set up closer ties between the three countries in their collective fight against neocolonialism. This plan broke up with the formation on Aug. 1, 1964, of the Federation of Malaysia by the Malayan and British governments.

Although Macapagal prided himself in being the ''conscience of the common man,'' he failed in preventing his administration from being wrecked by the Stonehill scandal of 1962, which revealed massive government cor-

ruption and racketeering that involved almost the whole bureaucracy and Congress. Despite Macapagal's so-called incorruptibility, he failed to solve decisively the major social and economic problems of the nation. He lost his bid for re-election in 1965 to Ferdinand Marcos, who ruled for the next 20 years. However, Macapagal's political legacy lives on in his daughters, both of whom followed him into politics: Gloria Macapagal-Arroyo is a Filipino senator, and Cielo Macapagal-Salgado is vice-governor of Pampanga, her father's home province. Macapagal also had two sons, Arturo and Diosdado, Jr.

He died in Manila on April 21, 1997 of heart failure. He was 86.

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□

Douglas MacArthur

The American general Douglas MacArthur (1880-1964) attained widespread fame through his military activities in the Pacific during World War II and the cold war.

Douglas MacArthur was born in Little Rock, Ark., on Jan. 26, 1880, the descendant of a long line of military men. His father, Arthur MacArthur, was a well-known general. Educated in a haphazard fashion on Western frontier posts, Douglas MacArthur recalled, ''I learned to ride and shoot even before I could read or write.'' A poor-to-average student, MacArthur began to excel upon entering the military academy at West Point, N. Y., in 1899. Under the watchful eye of his mother, who followed her son to the military academy, he compiled an outstanding record. Proud, and convinced of his destiny as a military leader, MacArthur graduated first in his class in 1903, with the highest scholastic average at the academy in 25 years.

MacArthur sailed to the Philippines for his first military assignment. In 1904 he was promoted to first lieutenant and that October was ordered to become his father's aide-de-camp in Japan. Shortly thereafter he embarked upon a tour of the Far East, which he later termed the ''most important preparation of my entire life.''

Rising Military Career

Returning to the United States, MacArthur began his meteoric rise through the military ranks. In 1906 he was appointed aide-de-camp to President Theodore Roosevelt and in 1913 became a member of the general staff. As colonel of the ''Rainbow Division'' during World War I, MacArthur emerged as a talented and flamboyant military leader, returning from combat with a wide assortment of military decorations. Following the war, he became a brigadier general and superintendent of West Point, where he remained until 1922. After another sojourn in the Philippines, MacArthur was appointed chief of staff of the U.S. Army in 1930, a post he held through 1935.

The interwar years were frustrating ones for professional soldiers, and MacArthur led a troubled existence. In 1922 he married Louise Cromwell Brooks; in 1929 they were divorced. Gloomy about the social unrest of the 1930s, he warned a Pittsburgh, Pa., audience in 1932: ''Pacifism and its bedfellow, Communism, are all about us. . . . Day by day this cancer eats deeper into the body politic.'' His uneasiness perhaps explains his savage assault in June 1932, in the midst of the Great Depression, on the thousands of ragged veterans of World War I who had massed in Washington, D.C., to petition Congress for early payment of their war service bonuses. Camped with their wives and children in a miserable shantytown, they were set upon by tanks, four troops of cavalry with drawn sabers, and a column of steel-helmeted infantry with fixed bayonets—all led by MacArthur. He sought to justify this action by

contending that he had narrowly averted a Communist revolution.

MacArthur found a more appropriate field for his endeavors in 1935, when President Franklin Roosevelt dispatched him to the Philippines to develop a defensive strategy for the islands. In 1937 he married Jean Marie Faircloth. Retiring from the U.S. Army, he continued his work for the government of the Philippines. With the heightening crisis in Asia, he was recalled to active duty as a lieutenant general and commander of U.S. forces in the Far East in July 1941.

Despite advance warning, the Japanese invasion of December 1941 badly defeated MacArthur's forces in the Philippines. In part, this reflected Japanese military superiority, but it also followed from MacArthur's assessment of Japan's unwillingness to attack the Philippines. The American and Filipino forces were forced to retreat to Bataan. MacArthur was determined to hold the Philippines but the situation was hopeless, and he was ordered to withdraw to Australia to take command of Pacific operations. Reluctantly MacArthur agreed, and accompanied by his wife and child, he set out on a daring escape by PT boat. Dismayed by the bitter American defeat and by the apparent abandonment of the men at Bataan, he vowed upon arrival, ''I came through and I shall return.''

Success in the Pacific

After the Philippine debacle, MacArthur began the long campaign to smash Japanese military power in the Pacific. Hampered in the early months by shortages of men and supplies, MacArthur's forces eventually won substantial victories. Although his personal responsibility for the battles and the extent of the casualties inflicted by his command were inflated by the skillful news management of his staff, there can be little question of the general's success in New Guinea and in the Philippines. Despite the urgings of other military leaders to bypass the Philippines in the drive on Tokyo, MacArthur convinced President Roosevelt that an invasion was necessary. In October 1944 MacArthur waded onto the invasion beach at Leyte and delivered his prepared address into a waiting microphone: ''People of the Philippines: I have returned. . . . Rally to me.'' For MacArthur, as for millions of Americans, it was an inspiring moment—one that even eclipsed in drama his acceptance of the Japanese surrender in Tokyo Bay on Sept. 2, 1945.

With the end of World War II, President Harry Truman appointed MacArthur supreme commander of the Allied Powers in Japan. MacArthur set out in the next 6 years to remold Japanese society. His rule proved unexpectedly benevolent. The Occupation successfully encouraged the creation of democratic institutions, religious freedom, civil liberties, land reform, emancipation of women, and formation of trade unions. It did little, however, to check the monopolistic control of Japanese industry.

The outbreak of fighting in Korea in 1950 resulted in MacArthur's appointment as commander of the United Nations forces in July. Engaged in a desperate holding action against North Korean forces in the first months of combat, MacArthur launched a brilliant counterattack at Inchon which routed the North Korean armies. Advancing his troops to the Yalu River, the boundary between North Korea and China, MacArthur inexplicably discounted the possibility of Chinese intervention and assured his troops that they would be home for Christmas dinner. In November, however, massive Chinese armies sent the UN forces reeling in retreat. Angered and humiliated, MacArthur publicly called for the extension of the war to China. President Truman, who wanted to limit American involvement in Korea and had repeatedly warned MacArthur to desist from issuing inflammatory statements on his own initiative, finally relieved the general of his command in April 1951.

''Old Soldiers Never Die''

MacArthur's return to the United States was greeted by massive public expressions of support for the general and condemnations of the President. On April 19, 1951, he presented his case to a joint session of Congress, attracting a tremendous radio and television audience. His speech ended on a sentimental note that stirred millions of Americans, ''I now close my military career and just fade away. . . .'' But MacArthur became more active than he had predicted. After testifying at great length before the Senate Armed Services and Foreign Relations committees, he barnstormed across the country, lambasting the Truman administration and assuming the leadership of those Americans who believed that the President and his advisers had ''sold out'' Asia to communism.

In December 1952 president-elect Dwight Eisenhower met with MacArthur to hear the general's views on ending the Korean War. MacArthur advocated a peace conference which, if unsuccessful, would be followed by ''the atomic bombing of enemy military concentrations and installations in North Korea and the sowing of fields of suitable radioactive materials,'' the bombing of China, and the landing of Chinese Nationalist troops in Manchuria to overthrow the Communist government. To his chagrin, MacArthur was not consulted again.

Perhaps aware that his political appeal was ebbing, MacArthur had accepted a job as chairman of the board of the Remington Rand Corporation in August 1952. Thereafter, shaken by illness, he retreated to a life of relative obscurity. A soldier to the end, he died in the Army's Walter Reed Hospital on April 5, 1964.

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useful collection of writings by and about the general is Lawrence S. Wittner, ed., *MacArthur* (1971). □

John Macarthur

John Macarthur (ca. 1767-1834) was an Australian merchant and sheep breeder. He became a powerful political leader and was a spokesman for the free settlers.

The date of John Macarthur's birth is uncertain, but he was baptized on Sept. 3, 1767, at Stoke Damerel near Plymouth, Devon, England, the second son of Scottish parents, Alexander and Katharine Macarthur. In 1782 he became an ensign in the army but the following year retired on half pay, as the American War had ended. In 1788 he rejoined the army in the 68th Regiment and in 1789 transferred as a lieutenant to the New South Wales Corps for service in the new colony. With his wife and son he arrived in Sydney on June 28, 1790.

Sheep Farmer

Almost at once Macarthur set the standard for a lifetime of turbulence by quarreling with Governor Arthur Phillip. But in 1792 he became regimental paymaster, and the next year he became inspector of public works and was in a position to advance his own interests in the rudimentary settlement. He established Elizabeth Farm at Parramatta and with additional land grants soon became a leading farmer and sheep breeder. In 1795 he was promoted to captain and consolidated his position as the chief trader among the army officers in the colony.

Trouble with the second governor, John Hunter, was followed by more serious differences with the third, Philip Gidley King. After a duel with his commanding officer, William Paterson, in 1801, Macarthur was arrested and sent to England for court-martial. He took some samples of his own wool with him and, because of the wartime problems of the British wool industry, was able to interest some textile manufacturers in the colonial product. Macarthur astutely capitalized on this situation, resigned his commission, obtained a grant of 5,000 acres of the best land in the colony, and returned in 1805 with the blessing of the British government to concentrate on the growing of fine wool.

Rum Rebellion

Macarthur took up his grant at the Cowpastures near Camden and between 1805 and 1808 expanded and developed not only his wool production but also his merchant interest. But the replacement of Hunter with Governor William Bligh brought a determined attempt to restrict illegal trading, especially in rum, as part of a plan to restore order to the colony.

Macarthur emerged as the chief leader of the private enterprise group adversely affected by Bligh's policy; the governor, in many ways as irascible and uncompromising as Macarthur, also provoked other elements in the settlement including some of the senior army officers. When Macarthur was arrested in January 1808 for an alleged breach of mercantile regulations, the senior officer, Maj. George Johnston, released him and deposed Bligh in the so-called Rum Rebellion. Macarthur was colonial secretary until July. The next year he sailed for England to support Johnston at his court-martial. In 1817 he returned to New South Wales.

In his absence Macarthur's wife had carefully nurtured his Merino sheep, in a period of increased demand for fine wool that coincided with a commercial depression. Macarthur continued this process, and when Commissioner John Thomas Bigge recommended in 1822 that fine wool production be encouraged in the colony, Macarthur was able to take rapid advantage of the increasing opportunities.

In 1824 Macarthur helped to promote the Australian Agricultural Company. He had become one of the wealthiest and most influential of the free colonists, or "exclusives," of New South Wales. He was appointed as one of three to the first Legislative Council in 1825 but was removed in 1832, "pronounced a lunatic." He died on April 11, 1834, and was buried at Camden Park.

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Herbert Macaulay

Herbert Macaulay (1864-1945) was a Nigerian political leader. One of the first leaders of the Nigerian opposition to British colonial rule, he was also a civil engineer, journalist, and accomplished musician.

Born in Lagos, Herbert Macaulay was the son of the Reverend Thomas Babington Macaulay, prominent Lagos missionary and educator, and the maternal grandson of Samuel Ajayi Crowther, first African bishop of the Niger Territory. Receiving his early education in the mission schools of Lagos, Macaulay in 1881 became a clerk in the Public Works Department in Lagos. He was recognized as a promising civil servant and in 1890 was awarded a government scholarship to study civil engineering in England, where he spent 3 years. Upon his return to Lagos he

was appointed surveyor of crown lands for the colony of Lagos, a position he held until 1898, when he resigned the post.

Macaulay's resignation seems to have been precipitated by his growing resentment for the racial discrimination practiced by Europeans in the civil service. He established himself as a private surveyor in Lagos and slowly over the ensuing years emerged as a spokesman for opposition to British rule in Lagos and all Nigeria. Macaulay addressed himself to numerous issues, usually in articles he contributed to the *Lagos Daily Times*. He opposed every attempt by the British authorities to expand their administration, interpreting these developments as detrimental to the interests of indigenous Nigerians, who inevitably would be forced to pay the bills in taxes. He agitated against the payment of water rates in 1915 and, as a leader of the Lagos auxiliary of the Antislavery and Aborigines Protection Society, led the opposition against government plans to reform land tenure arrangements in Lagos and Yorubaland.

Through his antigovernment activities Macaulay rose to preeminence in Lagos politics. In 1921 he was sent to London by the *eleko,* or king, of Lagos to represent him in the legal appeal of a local land tenure case. In London, Macaulay proclaimed that the British colonial government was eroding the power and authority of the *eleko,* who, he said, was recognized by all Nigerians as the rightful king of Lagos. This episode embarrassed the British, although it did not deter their activities, and established Macaulay as a leading advocate of the rights of traditional leadership in Lagos.

In 1922 a new Nigerian constitution was introduced providing for limited franchise elections in Lagos and Calabar. In order to contest the three elective seats in Lagos, Macaulay organized the Nigerian National Democratic party (NNDP). The platform of the NNDP sought self-government for Lagos, the introduction of institutions of higher education into Nigeria, compulsory primary school education, the Africanization of the civil service, and non-discrimination in the development of private economic enterprise.

Macaulay's political activities were limited to Lagos affairs until the very end of his life, when the quest for independence began to pervade all Nigeria. He presided in 1944 at the meeting of the Nigerian Union of Students, from which ultimately emerged the National Council of Nigeria and the Cameroons (NCNC), Nigeria's first national political party. Macaulay was elected president of the NCNC and was engaged in a national tour for the party in 1945, when he was taken ill. Returning to Lagos, he died in the same year.

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Thomas Babington Macaulay

The English essayist, historian, and politician Thomas Babington Macaulay, 1st Baron of Rothley (1800-1859), was the most popular and dazzling English historian of the 19th century. He was an eloquent spokesman for the liberal English middle classes.

The views of the Tory ascendancy, which had dominated England in the later 18th and early 19th centuries, also gave color to David Hume's *History of England,* the leading text on the subject after its publication between 1754 and 1761. The growing power of the Whigs, as the party of the middle-class industrialists and businessmen, created the need for a reinterpretation of English history that emphasized the role of the civil war of the 17th century, the Glorious Revolution, and the Hanoverian Settlement as the cornerstones of English freedom, prosperity, and social progress. More than any other writer, Macaulay promulgated this ''Whig view of history'' and trusted to the maintenance of this tradition for continued national advancement. Macaulay was, therefore, the spokesman for Victorian material advancement; but he was correspondingly somewhat blind to the social and economic evils that followed upon the industrial revolution.

Thomas Babington Macaulay was born at Rothley Temple, Leicestershire, on Oct. 25, 1800. His father, Zachary Macaulay, a Scotsman, had been a governor of Sierra Leone and was a leading figure in the ''Clapham sect,'' a group of Evangelical reformers and abolitionists. The young Macaulay was educated at a private school and then went to Trinity College, Cambridge, where he became a fellow. In 1826 he was called to the bar.

His Essays

At Cambridge, Macaulay's brilliant reputation attracted the attention of Francis Jeffrey, editor of the *Edinburgh Review,* the leading organ of Whig opinion and the most authoritative literary periodical of the day. He was invited to become a contributor, and his first publication in the *Edinburgh* was the famous essay on Milton (1825). In it Macaulay's main concern was to defend Milton as a champion of civil and intellectual liberty against tyranny and despotism. The essay was an immediate success and inaugurated a long connection with the magazine.

Macaulay's essays are immensely readable and vigorous. They dispose judgment with majestic ease, but their inability to perceive subtle qualifications and shades of character diminishes their critical value. They are all laced with partisan zeal. The essay on Dr. Johnson, for instance, is

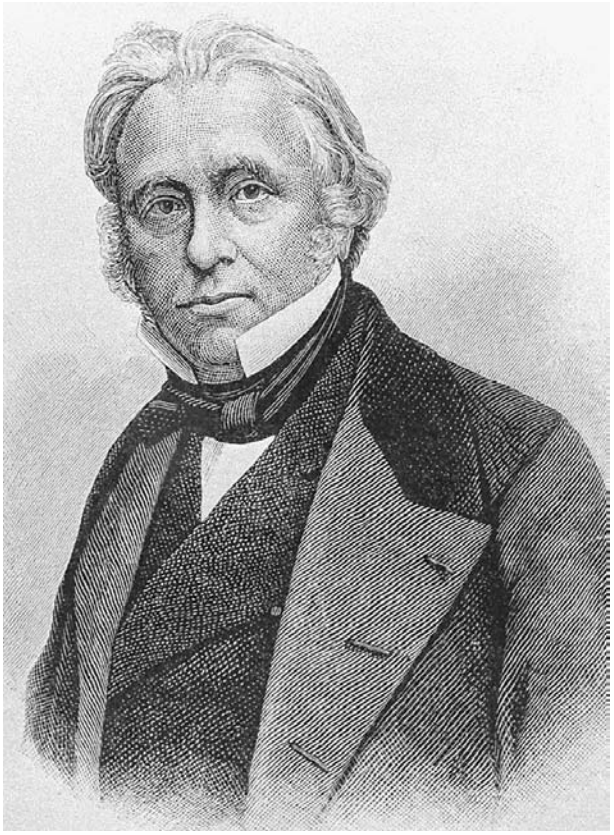

unsympathetic to his Tory leanings and violently hostile to John Wilson Croker, the editor of Boswell's *Life of Johnson,* who was associated with the High Tory *Quarterly Review*. The essays do, however, show a shrewd awareness of the social context of literature.

Macaulay admitted the occasional and transient value of his essays. However, he did feel that the later ones were markedly superior to the earlier ones. Although the style does improve and the bias becomes less obvious, the point of view is essentially unchanged.

Career in Politics

The essays were composed in the midst of an active political life. In 1830 Macaulay entered Parliament, first as a member for Calne and then for Leeds. He delivered memorable speeches in support of the 1832 reform bill. His brilliant conversational powers and lively social gifts made him popular in the fashionable world. He was appointed a commissioner of the Board of Control and devoted himself to a study of Indian affairs. In 1834 he became a member of the Supreme Council of India. During his 4-year stay in India he helped found a system of national education and was the chief architect of the criminal code.

On his return to England, Macaulay was elected to Parliament to represent Edinburgh (1839-1847). He also had a seat in the Cabinet as secretary of war from 1839 to 1841. But Macaulay's interests had now turned more fully to writing. In 1842 his *Lays of Ancient Rome* appeared. He continued to write essays, including those on Warren Hastings and Robert Clive, which derived from his Indian experience; one on Addison; and one on William Pitt the Elder.

History of England

However, the principal labor of Macaulay's later years was the celebrated *History of England,* to which he sacrificed both his political career and his life in society. The first two volumes of the *History* appeared in 1848, volumes 3 and 4 in 1855, and the last installment posthumously in 1861. The success of the *History* was enormous.

Macaulay intended to write the history of England from the accession of James II (1685) through the reign of George IV. However, it was also his aim to emphasize the art of narrative and evoke the drama and scenic quality of historical events. His methods prevented the realization of his plan, for despite the rapidity with which he worked and notwithstanding the help of a miraculous photographic memory, he could barely bring his work to 1700. The common taste of today is unlikely to respond to the oratorical style of the work or to its optimistic presentation of the historical origins of Victorian prosperity and the grandeur of its imperial power. Nevertheless, the discerning reader will still admire the vigor of the work. And, finally, the *History* remains a valuable index of the style and values of its age.

In 1857 Macaulay was raised to the peerage. He died on Dec. 28, 1859, and was buried in Westminster Abbey.

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Macbeth (left)

Macbeth

Macbeth (died 1057) was king of Scotland from 1040 to 1057. Although he is best known through the Shakespearean drama bearing his name, his historical importance lies in the fact that he was the last Celtic king of Scotland.

The career of Macbeth is hidden in obscurity, but certain facts make it clear that Shakespeare's portrayal of the character of the man is at marked variance with reality. Macbeth was a person of great importance before he became king. As holder of the office of mormaer of Moray by virtue of inheritance from his father, he was a district chieftain and one of a handful of the most important men of the realm. His own ancestry could be traced back to royalty, and he was cousin to Duncan I (reigned 1034-1040), whom he served as commander of the royal army. His wife, Gruoch, was also descended from royalty. Macbeth came to represent opposition to the king at several points: in him northern and Celtic sentiments found a defender against southern and Saxon influences supported by Duncan; and Macbeth had personal claims to kingship in his own name and in that of his stepson, Lulach.

There was some question about the right of Duncan to be king since, as grandson of Malcolm II, he represented the first instance of the rule of primogeniture in the history of the Scottish crown. The usual principle of succession required that the crown pass to a collateral of the king, not to heirs of the direct line. As Macbeth pressed his claim, he had tradition on his side; he won the crown by slaying Duncan at Bothgowanan in 1040.

During Macbeth's reign there was only one native uprising, that led by Abbot Crinan, Duncan's father. The realm was peaceful enough for Macbeth to make a pilgrimage to Rome in 1050. An invasion from Northumberland in the name of Duncan's son, Malcolm (later, Malcolm III), was repulsed in 1054. A second invasion, in 1057, led by Malcolm was successful, and Macbeth fell in battle; but rather than accept the ''Saxon'' Malcolm, Macbeth's supporters took Lulach for their king. Within a few months Lulach was defeated, and Malcolm was able to inaugurate the Canmore dynasty.

This dynastic revolution seems to be the basis for the identification of Macbeth as a monster and usurper. When later Canmore kings fought Celtic forces of decentralization, they exalted their ancestor Duncan and developed a hostile vision of Macbeth, the last Celtic king, so as to discredit the Celtic cause. The first written picture of Macbeth in this new light came in the *Scotichronicon* of John of Fordun (ca. 1380). From this base the legend grew until it reached its fullest statement in the writing of Raphael Holinshed, the immediate source for Shakespeare.

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Dwight Macdonald

Dwight Macdonald (1906-1982) was an editor, journalist, essayist, and critic of literature, popular culture, films, and politics.

Dwight Macdonald was born in New York City on March 24, 1906, the son of Dwight and Alice (Hedges) Macdonald. Macdonald attended Phillips Exeter Academy, an elite private school in Exeter, New Hampshire, and Yale University, from which he graduated in 1928. After trying his hand at becoming a merchandiser in a training program at Macy's, Macdonald, with the help of a friend from Yale, became an associate editor in 1929 of Henry Luce's *FORTUNE,* the first issue of which appeared

in 1930. Macdonald worked on *FORTUNE* until 1936, when he resigned to protest alterations that the pro-business magazine made in a series of articles he had written about U.S. Steel Corporation.

Macdonald devoted himself in the mid-1930s to discovering his own political philosophy. He read Marx, Lenin, and Trotsky; became an enthusiastic anti-Stalinist; and, in 1937, became an editor of the radical *Partisan Review*. Macdonald joined the Trotskyist Party in 1939 and contributed articles to its monthly periodical, the *New International*. By 1941 Macdonald had broken with the Trotskyists, who had themselves split apart in a bitter factional dispute. In 1943, declaring himself a pacifist and objecting to World War II, he resigned from *Partisan Review* because of disagreements with its editor, Philip Rahv.

Magazine Editor and Writer

In 1944 Macdonald founded *Politics,* which appeared first monthly, then quarterly, until Macdonald abandoned it in 1949 to devote more of his time to writing. *Politics* published essays on politics and culture and included among its contributors James Agee, John Berryman, Bruno Bettelheim, Albert Camus, Paul Goodman, Mary McCarthy, Marianne Moore, and Simone Weil. As editor of *Politics* Macdonald began to refer to his own politics as ''essentially anarchist.''

In 1951 Macdonald became a staff writer for the *New Yorker*. From 1960 to 1966, while retaining his role on the staff of the *New Yorker,* Macdonald was movie critic for *Esquire*.

Many of Macdonald's essays on culture and politics have been collected in books that are interesting both for their intrinsic merits and because they record and reflect the ferment of a generation of American intellectuals whose work spanned the Depression, the ''Red Decade'' of the 1930s, the New Deal, World War II, the Cold War, McCarthyism, and the birth and death of the New Left in the confusions of the civil rights movement, the Vietnam War, the Watergate affair, and the rise of neo-conservatism. Macdonald's *Henry Wallace: The Man and the Myth* (1948) is a polemic arguing, in effect, that the former New Deal secretary of agriculture and vice president did not deserve the support of the American Left, primarily because of Henry Wallace's professed admiration for Stalinist Russia. (Wallace was the 1948 presidential candidate of the Progressive Party.) *Memoirs of a Revolutionist* (1957) includes many of Macdonald's most important political essays, including a brief political memoir, ''Politics Past,'' in which Macdonald comments on his Trotskyist period: ''What strikes me most, looking back, is the contrast between the scope of our thought and the modesty of our actions.''

The Ford Foundation: The Men and the Millions (1956), which originally appeared as a series in the *New Yorker,* describes the ''philanthropoid'' as an institutional type and the Ford Foundation itself as ''a large body of money completely surrounded by people who want some.''

A Sharp Critic in Many Areas

Against the American Grain (1962) contains Macdonald's celebrated attacks on James Gould Cozzens' *By Love Possessed,* on the Revised Standard Version of the Bible, and on the third edition of *Webster's New International Dictionary. Against the American Grain* also contains the famous essay on ''Masscult & Midcult,'' in which Macdonald argues that mass culture is a parody of high culture and that mass culture serves modern industrial society by transforming ''the individual into mass man,'' turning culture into an ''instrument of domination'' and making ''a pluralistic culture impossible.'' Midcult, on the other hand, is a more recent and sophisticated phenomenon, according to Macdonald. Midcult is as formulaic and predictable as masscult, but pretends to be high culture, which it waters down and displaces.

Macdonald had by now clearly articulated his own fascination with popular culture and his own unwillingness to abandon high culture as a standard against which to judge it. *Against the American Grain* contains Macdonald's admiring review of Richard Ellman's biography of James Joyce and displays Macdonald's characteristic suspicion of academic students of literature—but a suspicion overcome by a genuine and generous celebration of Professor Ellman's work and a convincing perspective on the place of biography in literary studies. Despite his frequent invocations of high culture as a standard of judgment and the wide range of literary learning that is frequently evident in his work, Macdonald produced no large body of critical writing on serious

or ''high'' culture and literature, such as was produced, for example, by Philip Rahv or Edmund Wilson.

Macdonald's film criticism, collected in *On Movies* (1969), continued to work out his lifelong admiration for movies and his unwillingness to overlook or forgive the mediocre or meretricious. Still, as he said in the introduction to *On Movies,* ''I wouldn't want to see a movie made by a director who had to learn to make movies from my reviews.''

Macdonald's writing is learned, conversational, sometimes even chatty, digressive, personal, witty, constantly seeking the apt judgment, the appropriate attitude. William Barrett recalls the New York literary culture in which Macdonald moved as a band of passionate debaters. Macdonald, though he had left the core of intellectuals who formed the *Partisan Review* crowd, stayed in the debate, but, says Barrett, ''he was not very good at argument, for he stammered. In his case the pen—or, rather, the typewriter—was mightier than the tongue; and where in written polemic he could spear his victim with a single deadly phrase or sentence, in oral argument he would become excited and reduced to an incoherent stammer'' (William Barrett, *The Truants,* 1982).

Macdonald cheerfully conceded to Paul Goodman's criticism that he ''thought with his typewriter,'' discovering what he thought by writing it down and revising it. And, as he also cheerfully admitted, he tried to reconcile a fascination for popular culture with a taste formed by high culture and a passionate interest in politics with a growing conviction that collective actions led to diminishments of humankind's essential individualism.

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Eleanor Josephine Macdonald

Eleanor Josephine Macdonald (born 1906) has been a pioneer in the field of cancer epidemiology. Over the course of forty years, she made several significant contributions to the understanding of cancer and was a strong advocate for early treatment of cancer symptoms.

Macdonald was the first cancer epidemiologist; previously, epidemiologists had only researched communicable diseases. While working at the Massachusetts Department of Public Health, she was the first to precisely determine incidence rates for cancer. In Connecticut, Macdonald developed the first population-based cancer registry. Later, she proved that there is a connection between sunlight and malignant melanoma of the skin. Many of the cancer programs in existence today are due to her efforts, or are patterned after programs she developed.

Macdonald, the third of six children, was born on March 4, 1906, in West Somerville, Massachusetts, to Angus Alexander, an engineer of Scottish descent who worked for the American Telephone and Telegraph Company, and Catharine Boland Macdonald, a concert pianist of Anglo-Irish descent. She was educated at Radcliffe College and graduated with a degree in music and history of literature and English. She performed as a professional cellist for two years after graduation. Around this time, a physician friend of her father's requested her help writing a research paper; this work inspired her to become an epidemiologist.

Macdonald took a job with the Massachusetts Department of Public Health, beginning a series of studies on cancer, a subject which would become the focus of her lifetime's work. At the Massachusetts agency, the first cancer program in the country was set up. Here Macdonald studied the incidence of cancer and other chronic diseases occurring in people older than age 40. For a period of five years, she and her colleagues went house-to-house in Massachusetts seeking information on the residents' health. When she presented her results, the medical community hailed it as the first accurate calibration of cancer incidence in the country. Macdonald felt that although cancer was a pervasive problem, with early detection people would fare better. She collaborated with a group of physicians who went out to every one of the 355 communities in Massachusetts to raise people's awareness of cancer. The physicians provided outpatient diagnostic clinics and encouraged individuals to see a doctor when the symptoms of cancer first appeared. The physicians also explained cancer symptoms to community physicians who were unlikely to have seen many cancer patients. Coming to a doctor sooner enabled many people to have their cancer treated while it was still in an early stage and helped more people recover or live longer. Macdonald's approach to the problem of cancer made her the first epidemiologist in the cancer research field. She also approached the issue on another level, speaking about public health and cancer awareness on a radio program that aired every week for a number of years. During this time, Massachusetts became the first state to have a cancer awareness week.

From 1940 to 1948, Macdonald worked for the Connecticut State Health Department. There she created a population-based cancer record registry and follow-up program for the state of Connecticut, the first such program in the world. Over a six-year period, she and a volunteer checked all hospital records for patients with cancer. They then traced each case to find what had become of the patients. They found 1,800 were still alive, although physicians who had treated them earlier had assumed they had died. ''This was the beginning of follow-up for cancer patients,'' Macdonald commented in an interview for *NTCS.* Cancer registries that have been created since have used this system as a model. This aspect of her career was only a part of her work at the time. For about 10 years, Macdonald worked weekends to set up and run the statistical department at Memorial Sloane Kettering in New York, a hospital that specializes in cancer. In addition, she served as a consultant to the National Advisory Cancer Council in Washington, D.C.

Macdonald's next major opportunity to further her work arose when she was asked to set up and run the cancer epidemiology program at the University of Texas M. D. Anderson Hospital in Houston. Macdonald was made a full professor of epidemiology in 1948, a position she held for 45 years. In her years with the University of Texas, Macdonald created a pilot cancer registry and follow-up program in El Paso with data compiled from 1944 onward. This pioneering program was very comprehensive and included data from hospitals, clinics, laboratories, nursing homes, private group practices, and dermatologists' offices—places where cancer patients would have been seen. The study included follow-up in 56 counties for 23 years. This survey yielded the first cancer incidence data for Hispanics, which turned out to be lower than in whites. From her research, Macdonald determined that intense exposure to sunlight was linked directly to a rise in the occurrence of skin cancer, including melanoma. Part of her evidence was the fact that individuals who live closer to the equator have a higher incidence of skin cancer than those who live farther away.

Macdonald's work resulted in clinical trials to check the effectiveness of cancer treatments. She also helped to organize the first southwestern chemotherapy trials for leukemia patients. She stepped down from her position as professor in 1974, but has remained on call for the University of Texas M. D. Anderson Hospital. ''It has been marvelous to be a pioneer. Everyone encouraged me in my work, and I did not feel that they discriminated against me because I was female,'' Macdonald stated in her interview. Macdonald was awarded the Myron Gordon award in 1973 for research into pigment cell growth in melanoma. That year she also won several other awards, including an Outstanding Service Award from the American Cancer Society. During her career, she was a member of the American Association for the Advancement of Science and the American Public Health Association; in 1946 she was elected a member of the American Association for Cancer Research. Now retired and living in Texas, she remains active by taking classes and pursuing her hobbies of playing the cello and writing.

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Macdonald, Eleanor J., Interview with Barbara Proujan, conducted on January 13, 1994. □

James Ramsay MacDonald

The British politician James Ramsay MacDonald (1866-1937), three time prime minister of Great Britain, was one of the great architects of the British Labour party. In 1924 he formed the first Labour government.

Ramsay MacDonald, born in October 1866 in the little peasant and fishing village of Lossiemouth in Morayshire, Scotland, was the illegitimate son of Anne Ramsay, a farm servant, and John MacDonald, a plowman and a Highlander from the Black Isle of Ross. He was reared by his mother and his grandmother, Isabella Ramsay, a woman of strong religious convictions, remarkable intelligence, and character. He attended first the Free Kirk School in Lossiemouth and then, the Drainie Parish School, where at 15 he was the leading pupil and at 16 became a pupil-teacher. Politics fascinated him, and he became an ardent Gladstonian.

In 1885 MacDonald went south to Bristol to a position in a Church-sponsored guild for young men. He associated with the Bristol branch of the Social Democratic Federation (SDF), a Marxist-oriented society. His employment soon proved unsatisfactory, and, after a brief return to Lossiemouth, he went to London in 1886. There he became an invoice clerk in a warehouse. More significant was his prompt membership in the London Trades Council and in the Fabian Society, whose intellectual and nonrevolutionary approach to socialism he found more congenial than the SDF. Secretaryships with the Scottish Home Rule Association in 1888 and with the Fellowship of the New Life in 1892, as well as membership on the executive of the Fabian Society from 1894 to 1900, made him known and respected. In 1894 he joined the Independent Labour party (ILP), whose advocacy of both socialist doctrine and labor representation in Parliament attracted him. In 1895 he was an unsuccessful ILP candidate for Parliament. All these years he was educating himself by voracious reading.

In 1896 MacDonald married Margaret Gladstone, daughter of John Hall Gladstone, a prominent scientist and one of the founders of the YMCA. His marriage made him less skeptical and brought an income sufficient for independence. They lived in London and raised a family of six children. With his wife by his side, MacDonald, it has been said, readily acquired the manners, though not the prejudices, of the ruling class. Their home became a focal point for the labor and socialist world in London. The MacDonalds travels, so important for his later role as diplomat, included a trip around the world in 1906 and a trip to India in 1909. Margaret MacDonald died in 1911.

Labour Party

In the meantime, MacDonald's career developed quickly. He wrote for labor and socialist journals. He opposed the Boer War and resigned from the Fabian Society over the issue. When the Labour Representation Committee (LRC; later the Labour party) was organized in 1900, MacDonald was unanimously elected its first secretary. In 1903 he negotiated with the Liberals an agreement whereby in 35 parliamentary constituencies the Liberals would not oppose Labour. In 1906 the LRC was victorious in 29 constituencies, including Leicester, where MacDonald was elected. He at once became the party's most effective spokesman in the Commons. In 1911 he became chairman of the parliamentary Labour party.

When party differences over the war developed, MacDonald resigned his chairmanship. He condemned the British entry, but he was no pacifist and believed that the war must be won, with peace coming as soon as possible. He was one of the founders in 1914 of the Union of Democratic Control, which sought parliamentary control over foreign policy. Repudiation of secret diplomacy was also a main theme of the Labour party statement on war aims in December 1917, drafted largely by MacDonald.

Defeated in 1918, MacDonald returned to the Commons in 1922 and was elected chairman of the parliamentary Labour party. As such, he formed the first Labour government, in January 1924. His major achievement was the acceptance by France and Germany of the Dawes Plan for the payment of German reparations. His government recognized the Soviet Union but fell in October, when proposed trade agreements with the Soviet Union brought attacks. He drafted, in large part, ''Labour and the Nation,'' the party manifesto in the election of 1929, which gave Labour a plurality in the Commons. In his second government (1929-1931) his main achievements were again in foreign policy; his talks with President Herbert Hoover were a successful preliminary to the Five Power Naval Conference in London, over which he presided with great skill. But the world economic situation steadily worsened, with mounting unemployment placing unprecedented demands on the Unemployment Insurance Fund and rendering precarious the finances of the country. Failure of his Cabinet to agree on measures brought MacDonald's resignation in August 1931.

Under pressure from the King and with the support of other party leaders, MacDonald formed a national government, an action soon repudiated by his party. The new government stabilized the financial situation and won an overwhelming mandate from the electorate in October, MacDonald remaining as prime minister until 1935, though with little Labour support. In general he accepted Conservative policies, notably a return to a general tariff in 1932, but failing health greatly reduced his effectiveness. After inaugurating rearmament in March 1935, he resigned and took the honorary post of lord president of the Council. Though defeated in 1935, he was returned to Parliament in 1936 by a by-election from the Scottish Universities. He died in November 1937, while on a holiday trip to South America.

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Sir John Alexander Macdonald

Sir John Alexander Macdonald (1815-1891) was a leading Canadian politician and Cabinet minister, serving as premier in the Province of Canada and twice as prime minister of the Dominion.

John Alexander Macdonald, although his name was to become the core of a Canadian legend, was born in Glasgow, the son of a merchant who migrated to British North America in 1820. The family settled in the Kingston area of what is now Ontario, and Macdonald was educated

in Kingston and Adolphustown. In 1830 he was articled to a prospering lawyer with connections that were to prove helpful to Macdonald, who rose rapidly in his profession.

Macdonald began his own practice in 1835 in Kingston, actually before he had been called to the bar, and for several years lived the usual active life of a young professional man, active in local political and social affairs. Since Kingston was a border town, it was inevitably involved in the border incidents of the late 1830s, and Macdonald's first celebrated case found him in 1838 defending a captured invader from the United States on a charge of murder. Kingston's location kept it immediately free of the abortive Upper Canada Rebellion of 1837, but Macdonald's sympathies were from the first on the side of constituted authority, and the rebellions and the coincidental border incidents gave him a lasting concern for the military vulnerability of the colonies.

Start of a Political Career

Macdonald was elected to the Assembly of the Province of Canada (created in 1840) in 1844 as the member for Kingston, beginning a public career that spanned half a century. At a time when party lines were loose, Macdonald regarded himself as a moderate conservative and always remained one, serving for the rest of his life in the Liberal Conservative party. His abilities brought him rapid promotion, and he became receiver general in W. H. Draper's Cabinet in 1847; thereafter he was without public office only when his party was in opposition. He worked indefatigably to conciliate the dissident elements in his party and by 1851 was the recognized leader of its Canada West (now Ontario) wing.

By 1856, when Macdonald was, as attorney general for Canada West, the recognized leader in the Assembly of a Cabinet whose titular head was in the upper house, his position had been confirmed, and his leadership was never seriously challenged in his lifetime. He was premier of the Province of Canada in all but name while his party was in power (and actually so for the first time in 1857), simultaneously holding major portfolios, which included Militia Affairs.

The politics of the Province of Canada, in which Canada East and West had equal legislative representation, was extremely unstable, and successive administrations in the colony, in the absence of reliable party lines, broke down; an impasse was reached in 1864, when Macdonald was one of the leading protagonists in arranging what became the Great Coalition, which led to confederation in 1867. In 1858, although federation was an older idea than that date, he had been a member of the first Canadian Cabinet to announce officially its interest in a federal union for the British North American colonies.

Champion of Confederation

Once he had taken up confederation, Macdonald threw all his energies into the task of persuading the colonists of its soundness as a solution to their economic and military weaknesses. In 1864, he led the delegation from Canada to the conference at Charlottetown, Prince Edward Island and continued to lead when the conference adjourned to Quebec in the same year. In 1865, he went to London to discuss military arrangements for Canada in the light of the outcome of the American Civil War and resulting British-American relations. Macdonald was back in London in 1866, though disturbed by Fenian raids on Canada from American soil. He presided over the conference which worked its way through several drafts of the British North America bill before its final enactment by the United Kingdom Parliament as the written basis of the Canadian constitution.

The final act bore all the marks of Macdonald's influence. Canada was to be a monarchy in North America, with a quasi-federal system in which a strong central government would have several instruments of control over the provinces, and with a parliamentary government modeled clearly on the British, not any American, model. He never wavered in his belief that this was the proper sort of government if Canada were to survive as an independent entity. He never wavered either in his conviction that the United States, whose government he never trusted, posed the real long-run threat to Canada's survival.

Consolidation of Canada

In 1867 Macdonald became the first prime minister of the Dominion of Canada. He set about consolidating into reality his vision of Canada as a northern transcontinental nation whose nerve center was always to be the national government. He immediately pacified Nova Scotia, the least satisfied member of the new federation. He gradually

gathered into federal hands control of the election machinery, giving the country a unified national electoral system which still exists. He used freely the federal power of disallowing provincial statutes which he considered to be against the national interest. He worked hard to enlarge Canada's boundaries, first helping to acquire the Northwestern Territory and then obtaining the admission of Manitoba, British Columbia, and Prince Edward Island.

Macdonald never relinquished his interest in the defense of British North America and was indeed frequently exasperated by what seemed to him British indifference not only to Canada's military needs but to its economic relations with the United States; he often saw that British and American authorities were, in their own interests, only too ready to make concessions to each other at Canada's expense.

Macdonald consolidated Canada's continental position in more than territorial ways. Through two great policies—the building, under incredible financial and technical difficulties, of a transcontinental railway; and the establishment of a national policy of protective tariffs for the stimulation of industry—he sought to build the national economy clearly envisaged in the British North America Act. The railway cost him his only major electoral defeat, for in 1873, in a well-meant and undoubtedly customary move, he turned to potential backers of the Canadian Pacific Railway for election funds; and the opposition caught him out. Facing certain parliamentary defeat, he then resigned and lost the general election of 1874.

But in opposition, Macdonald was as wily as in office: he gave his Liberal opponents a couple of years in which to fall out among themselves and then produced his national policy, which he discussed widely at great public picnics, beginning in 1876. In 1878 he returned triumphantly to the prime ministership and held it until his death.

Macdonald was fortunate in his political career, as his opponents never really produced a fighter who could challenge him. Even in his most trying problems, as in the Riel Rebellions of 1870 and 1885, his opposition seemed unable to exploit his undoubted difficulties; and even after the execution of Louis Riel in 1885—an act which, despite careful judicial decisions, outraged some Roman Catholic and considerable French-Canadian opinion—he won his last two general elections. He was defeated as the candidate for Kingston only once, in 1878, but in the same election he won two other seats and sat for one of them.

Personal Life

Macdonald's brilliant public career was not matched by an equally felicitous private life. He enjoyed many honors, including degrees, and a knighthood conferred in 1867. But his first wife, his cousin Isabella Clark, whom he married in 1843, was an invalid almost all their life together and died in 1857; their first son died in his second year, but their second son, Hugh John, lived to become a lawyer-politician with modest success.

In 1867 Macdonald married Susan Agnes Bernard, and they were very happy; but their only child, Mary, was a hydrocephalic who never approached normalcy. Macdonald was also plagued until his later years by what would now be recognized as alcoholism: he was a sporadic heavy drinker, often at inconvenient times for his public duties. Yet his colleagues never lost faith in him, and successive able governors general, who had to report on his activities to their home government, treated his intemperance as merely an unfortunate weakness in an otherwise remarkable man.

That he was. A cheerful, convivial person who loved stories, a crafty partisan who enjoyed discomfiting his opponents by any means, and a voracious and perceptive reader of a wide range of literature, Macdonald had a vast capacity for arousing the affection of his colleagues. When he died in 1891, after a last exhausting campaign which appeared to have induced a series of paralyzing strokes, his chief opponent said of him that ''for the supreme art of governing men, Sir John Macdonald was gifted as few men in any land or in any age were gifted.''

Further Reading

Joseph Pope edited *Memoirs of the Right Honourable Sir John Alexander Macdonald* (1894) and *Correspondence of Sir John Macdonald* (1921). The best works on Macdonald are Donald Creighton's superb *John A. Macdonald: The Young Politician* (1952) and *John A. Macdonald: The Old Chieftain* (1956), moving and affectionate studies which are also works of profound scholarship.

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Edward Alexander MacDowell

Edward Alexander MacDowell (1861-1908), pianist and composer, was among the first American musicians to win an international reputation. In the late 19th century he was considered the greatest composer of the United States.

Edward MacDowell was born on Dec. 18, 1861, into an upper-middle-class family in New York City. His father was Scottish; his mother was Irish. The boy early showed promise as a musician and received every encouragement from his family. At the age of 8 he began piano lessons, and when he was 15 his mother took him to Paris for study. For a year he was a pupil of Antoine François

Marmontel. In 1877 MacDowell won a scholarship to the Paris Conservatory. After 2 years he grew disenchanted with the conservatory and left for Germany.

For a brief time MacDowell was a student at the Stuttgart Conservatory and then went to the Frankfurt Conservatory, where he studied piano with Karl Heymann and composition with Joachim Raff. By 1880 MacDowell had decided to devote himself primarily to composition, although he continued private piano lessons and began taking pupils himself. His first published work was *First Modern Suite,* which had been written between lessons.

In 1882 MacDowell called on Franz Liszt at Weimar. Liszt not only encouraged the American to devote himself to composition but helped him secure publication of his early works. Two years later MacDowell married Marian Nevins, one of his pupils.

In 1888 MacDowell returned to the United States permanently, spending 8 years in Boston as a composer, teacher, and concert pianist. He made a number of concert tours, specializing in his own music, which by then was much in demand. In 1896 he was invited to head the new department of music at Columbia University. MacDowell was not temperamentally suited for either an administrative position or the routine aspects of academic life. He resigned in 1904 after a public disagreement with the faculty over the position of music and the fine arts in the university curriculum. He did some private teaching for a year, but by 1905 mental deterioration had become evident. He died in New York City on Jan. 23, 1908.

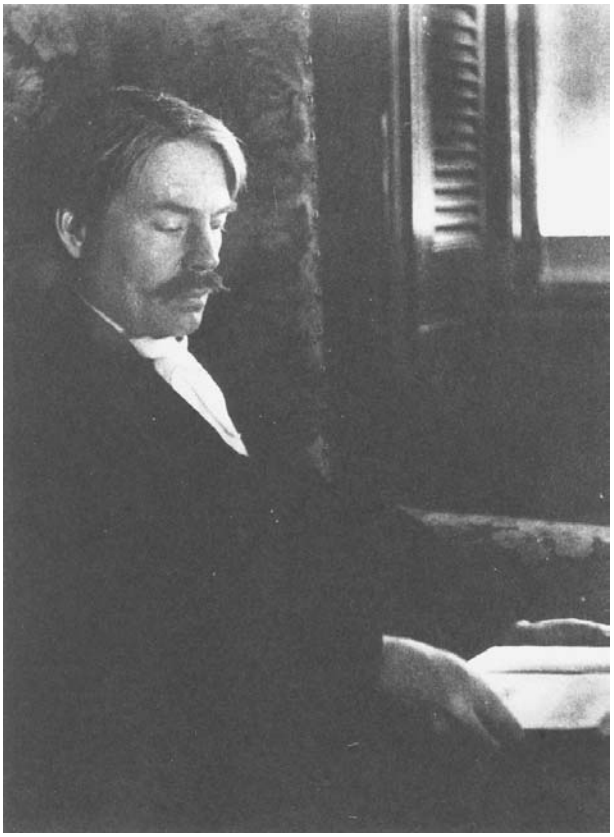

His Works

Although MacDowell's compositions are not as highly regarded today as they once were, they are still among the most frequently performed American works. In style MacDowell has much in common with the Norwegian composer Edvard Grieg, and his smaller piano pieces are generally superior to his larger orchestral works. MacDowell wrote two piano concertos (1884, 1890). The Second Concerto has maintained a consistent popularity, but neither shows the imaginative depth of his later works. He wrote four sonatas: the *Tragica,* the *Eroica,* the *Norse,* and the *Keltic,* but not until the *Twelve Virtuoso Studies* for piano (1894) did MacDowell demonstrate his maturity as a composer. Of his *Woodland Sketches* (1896) the most popular are *To a Wild Rose* and *To a Water Lily,* both quite excellent. The *Sea Pieces* (1898) reveal him at the height of his lyric and dramatic ability.

MacDowell's first purely orchestral work was the tone poem *Hamlet and Ophelia* (1885). *Lancelot and Elaine* (1888), the First Suite for Orchestra (1891), and the Second (*Indian*) Suite (1896) conclude his orchestral writing. The *Indian Suite* ranks among his best compositions for orchestra, although MacDowell insisted that he was not intending to write American music simply by employing Indian themes. Besides his choruses, he published over 40 songs, some set to his own poems and all reflecting his remarkable gift for melody.

At heart MacDowell was a romantic, essentially in the German tradition. He was probably at his best when expressing the moods of nature. In these smaller, impressionistic pieces he caught much of the American spirit, blending romantic techniques with an intimate feeling for the American scene. ''If a composer is sincerely American at heart,'' MacDowell said, ''his music will be American.''

Further Reading

MacDowell's *Critical and Historical Essays,* edited by W. J. Baltzell (1912), is an interesting collection of lectures. The best biographies of MacDowell are Elizabeth Fry Page, *Edward MacDowell: His Work and Ideals* (1910), and John F. Porte, *Edward MacDowell, a Great American Tone Poet: His Life and Music* (1922). There is a comprehensive chapter on MacDowell in Gilbert Chase, *America's Music from the Pilgrims to the Present* (1955; 2d ed. 1966).

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Antonio Maceo

Antonio Maceo (1845-1896) was a Cuban mulatto patriot who rose to the rank of general in Cuba's Independence Army and became a hero of the wars which ended Spanish domination over Cuba.

Antonio Maceo was born in Santiago de Cuba on June 14, 1845. He was the son of Marcos Maceo, a Venezuelan mulatto émigré and of a free Cuban black, Mariana Grajales, one of the outstanding women in Cuba's history. Young Maceo spent his early years on his father's small farm in Oriente Province and received most of his education at home from private tutors. He also worked on his father's farm, making occasional trips to Santiago de Cuba to sell agricultural products.

The island was then experiencing revolutionary turmoil as Cuban patriots conspired to rid themselves of Spanish control. Unhappy with Spanish domination and horrified by the exploitation of the black slaves, Maceo entered the Masonic lodge of Santiago in 1864 and started to conspire with Cuban revolutionaries. When, on Oct. 10, 1868, Carlos Manuel de Céspedes and other leaders began Cuba's Ten Years War, Maceo joined the rebellion.

Guerrilla Leader

Maceo soon showed superior ability in guerrilla fighting. Under the instructions of Máximo Gómez, a Dominican guerrilla expert who had joined the Cuban forces, Maceo developed into one of the most daring fighters of the Cuban army. He defeated the Spanish forces in numerous battles and was soon promoted to the rank of captain. By January 1869 he was made lieutenant colonel. His incursions into the sugar zones not only helped to disrupt the sugar harvest but also were the principal means of freeing the slaves, who soon joined the ranks of the Cuban army.

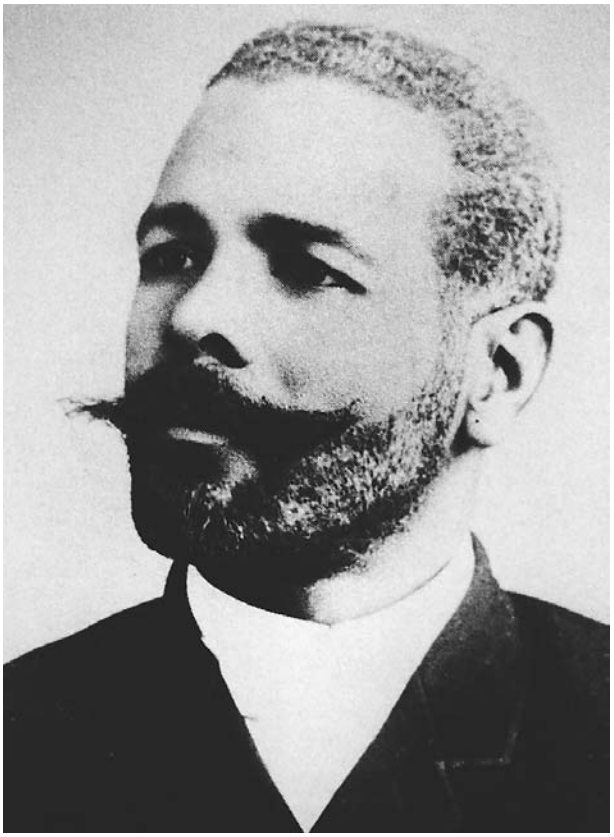

By 1872 Maceo had achieved the rank of general. His prominent position among revolutionary leaders soon gave rise to intrigue and suspicion. Conservative elements who supported the war efforts began to fear the possibility of the establishment of a Negro republic with Maceo at its head. The example of Haiti still loomed in the minds of many, and when Gen. Gómez advocated an invasion of the west to cripple sugar production and liberate the slaves, he met determined opposition. Maceo was ordered to remain in Oriente Province, and the invasion of the west had to be postponed until 1875.

Even after the invasion got under way, it reached only to Las Villas Province in central Cuba. The destruction of the sugar estates increased the opposition from landed and sugar interests. Supplies, weapons, and money failed to arrive from exiles in the United States. Dissension in the revolutionary ranks and fear of the blacks again slowed down the revolutionary efforts. After a prolonged silence, Maceo finally answered those who accused him of attempting to establish a black republic. ''In planting these seeds of distrust and dissension,'' he wrote on May 16, 1876, ''they do not seem to realize that it is the country that will suffer. . . . I must protest energetically that neither now nor at any other time am I to be regarded as an advocate of a Negro Republic. . . . This concept is a deadly thing to this democratic Republic which is founded on the basis of liberty and fraternity.''

Continued Fight for Independence

The war dragged on with neither the Cubans nor Spaniards able to win a decisive victory. Finally, on Feb. 11, 1878, the Peace of Zanjón was signed, which ended the Ten Years War. Most of the generals of the Cuban army accepted the pact. Yet Maceo refused to capitulate and continued to fight with his now-depleted army. He held a historic meeting, known as the Protest of Baraguá, with the head of the Spanish forces, Marshal Arsenio Martínez Campos, requesting independence for Cuba and complete abolition of slavery. When these two conditions were rejected, he again resumed the fighting.

It was, however, a futile effort. Years of bloodshed and war had left the Cuban forces exhausted. Exile aid decreased, and Maceo now faced the bulk of the Spanish forces. Realizing the hopeless situation, Maceo left for Jamaica. From there he traveled to New York to raise money and weapons necessary to continue fighting. He soon joined the activities of Maj. Gen. Calixto Garcia, then organizing a new rebellion. This uprising, known as La Guerra Chiquita (Little War, 1879-1880), ended in disaster. Maceo was retained in exile for fear of antagonizing the conservative elements in Cuba, and Garcia was captured soon after he landed in the island.

Exile for Maceo

Disappointed and disillusioned, Maceo traveled to the Dominican Republic and finally settled in Honduras. There he joined Gen. Gómez and was appointed to an army post in Tegucigalpa. But Maceo saw his exile as only a temporary interruption in the struggle to liberate Cuba. He and Gómez

soon began to organize a new rebellion. Maceo visited different exile centers in the United States seeking support. However, the leadership was totally in military hands, thus alienating such revolutionary leaders as José Martí. Then, weapons that were to be used for the uprising were either confiscated in the Dominican Republic or lost in Jamaica when the captain of the ship *Morning Star,* which was transporting the weapons, dumped them in the sea for fear of being arrested. Finally, dissensions, mistrust, and prejudice among the revolutionary leaders dealt a mortal blow to this new effort.

For the next several years Maceo wandered throughout the Caribbean and Central America and finally settled in Costa Rica, where he engaged successfully in tobacco and sugar production. There he received a call from Martí in 1893 for a final effort to liberate Cuba. Martí had organized a revolutionary party in exile and now offered Maceo an important position in the movement. Maceo joined Martí and Gómez in organizing the Cubans in and out of the island until finally, on Feb. 24, 1895, the War for Independence began. One month later, Maceo and a group of expeditionaries landed in Oriente Province to join the rebellion.

Now Gómez and Maceo were able to implement their plan to invade the western provinces and thus carry the war to that part of the island. The two generals and Martí met on Cuban soil to map the war strategy. Maceo advocated a strong military junta rather than civilian control to direct the effort. Although the question of civilian versus military control was not resolved, Gómez was made commander in chief of the army, Maceo military commander of Oriente, and Martí head of the revolution abroad and in nonmilitary matters.

Martí's tragic death only days after the meeting, on May 19, 1895, dealt a strong blow to the morale of the Cuban forces. Yet Maceo and Gómez did not waver. In repeated attacks the two generals undermined and defeated the Spanish troops. For the next 3 months Maceo and Gómez carried the war to the western provinces. From January to March 1896 Maceo waged a bitter but successful campaign against larger Spanish forces in the provinces of Pinar del Río and Havana. On Dec. 7, 1896, while preparing their next campaign, near the small town of San Pedro in Havana, Maceo's troops were attacked, and the courageous general was killed in a minor battle with Spanish forces.

Further Reading

The major works on Maceo are in Spanish. Much valuable information on Maceo and Cuba's wars for independence can be found in Philip S. Foner, *A History of Cuba and Its Relations with the United States* (2 vols., 1962-1963), and Hugh Thomas, *Cuba: The Pursuit of Freedom* (1971).

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Ernst Mach

Ernst mach (1838-1916), an Austrian physicist and philosopher of science, made important contributions in several sciences but especially in the areas of the history and theory of science and of perception.

Ernst Mach was born on Feb. 18, 1838, in Turas in Moravia, then part of Austria and subsequently a province of the former Czechoslovakia. His father, Johann, was a high school teacher, and Ernst was tutored at home until he entered the University of Vienna, from which he graduated in 1860. In 1864 he became professor of mathematics at Graz; in 1867 he became professor of physics at Prague, a post he held until 1895, when he was appointed to the chair of the history and theory of the inductive sciences at Vienna. He was active in academic and political affairs, and after his retirement he was appointed to the upper house of the Austrian Parliament. He died near Munich on Feb. 19, 1916.

Mach is generally credited with establishing the study of the philosophy of sciences as a separate discipline. He brought to this study, in his words, ''an incorruptible skepticism and independence.'' One of his most important works, *The Science of Mechanics* (1883), is an attack upon the ''objective descriptions'' of nature which in Newtonian physics produce such concepts as the ''absolute'' nature of space and time. Demonstration is a misplaced rigor which mistakes experiential summation for prediction. The relativism of his empiricism was an important corrective for modern science by its insistence that all concepts be traced to the objects to which they refer together with an explanation of the rules by which they are applied. For example, atomic theory is an explanation in physics and chemistry. But if such tools are taken to be unobservable realities rather than ''theoretical models'' for summarizing facts, then science has made the fatal error of identifying description with explanation.

Obviously Mach's views on the nature of science derived from his analysis of human knowledge. He acknowledged his indebtedness to the English empiricists, especially George Berkeley and David Hume. To him ''the world consists only of our sensations,'' and this phenomenalism follows the empiricist tradition of deriving ''ideas'' from ''impressions.'' Knowledge consists in communicating the observed distinctions of our sensations. From Mach's views has come the tradition of distinguishing between the public and private data of sensation, that is, that part of man's sensory experience which can be confirmed by others and man's individual perceptions. On this basis Mach proposed a unified theory of the sciences. The difference between physics and psychology, material and mental, is relative to the perspective of the observer. Color can be considered physically in terms of its dependencies or psychologically in terms of its receptivity. This scientific theory consists of coherent, concise descriptions of observed phenomena.

The Vienna Circle of contemporary positivism was originally founded as the Ernst Mach Society. Mach also

gave his name to the Mach number, the standard scale for gradations of supersonic speed.

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Joaquim Maria Machado de Assis

The Brazilian novelist Joaquim Maria Machado de Assis (1839-1908), although only recently "discovered" outside Brazil, ranks among major world authors of the 19th century. His works are notable for their pessimistic view of human nature and their sophisticated psychological insights.

Joaquim Maria Machado de Assis never left Rio de Janeiro, where he was born. His father was a mulatto house painter, and the future novelist received most of his "formal" education in the kitchen of a girls' school where his stepmother was a dishwasher. At 17 he became a typographer's apprentice and later a proofreader. For most of his life he supported himself—and later his cultured Portuguese wife, 5 years his senior—from his earnings as a middle-ranking bureaucrat. He was sickly from childhood, suffered from epilepsy, and lived in fear that he would suffer an attack in public. As a poor mulatto, he considered himself inferior even when lionized by a public that, to be sure, never really understood him.

Although Machado de Assis began writing early and was widely acclaimed by the time he was 25 years old, it was not until a serious bout with illness and a long convalescence in the late 1870s that he developed his great insight into the human soul. Some critics note his intuitive awareness of the subconscious, his references to what would later be called fetishism, and his belief in man's irrationality, and they consider him a depth psychologist ahead of his time. In any case, his illness stripped from him the last vestiges of romanticism. During this period of illness he also had the opportunity for much reading in English, French, and German, although his artistic development is firmly rooted in the Brazilian milieu.

Machado de Assis' first novel in this new period was *Epitaph for a Small Winner* (1881). Told in the first person by a character who has already died, it recounts the petty concerns and meaningless acts of selfishness that typify the

lives of ordinary men. Ten years later he wrote *Philosopher or Dog?*, a novel about a man who goes—or has always been—insane; one critic has dubbed Machado de Assis an encomiast of lunacy. The next novel of prominence was *Dom Casmurro* (1900), the theme of which is man's inability to love.

Machado de Assis also wrote many short stories, some of which have been translated into English. Apart from the potboilers he turned out for serialized publication in Sunday supplements, he left a substantial collection of novels and stories that are rich, perceptive, and humane.

Further Reading

Four of Machado de Assis' novels and a collection of short stories are available in English. José Bettencourt Machado, *The Life and Times of Machado de Assis* (1953), is adulatory. Helen Caldwell studied one of his novels in *The Brazilian Othello of Machado de Assis: A Study of Dom Casmurro* (1960) and wrote the biography *Machado de Assis: The Brazilian Master and His Novels* (1970). Dorothy Scott Loos pays him much attention in *The Naturalistic Novel of Brazil* (1963). □

Gerardo Machado y Morales

Gerardo Machado y Morales (1871-1939) was a general in Cuba's War for independence of 1895-1898 against Spain. Later elected president, he developed into a harsh dictator.

Gerardo Machado was born in Santa Clara, Las Villas Province, on Sept. 28, 1871. He spent his childhood on his family's cattle estate, attended private schools, and in his early 20s engaged in growing and selling tobacco. During Cuba's Ten Years War (1868-1878) against Spain, Machado's father had joined the Cuban rebels, attaining the rank of major. Machado followed in his father's steps, and when the Cubans resumed the war in 1895, he enrolled, rising to the rank of brigadier general.

After the war ended, Machado turned to politics and business. He became mayor of Santa Clara and during José Miguel Gómez's administration (1909-1913) was appointed inspector of the armed forces and later secretary of interior. Soon after, he engaged in farming and in business and, together with American capitalists, invested in public utilities. He grew wealthy, returning to politics in the early 1920s. He won control of the Liberal party and, with his slogan ''Water, roads, and schools,'' was elected president in 1924.

Reform President

Machado's first administration coincided with a period of prosperity. Sugar production expanded, and the United States provided a close and ready market. Machado embarked on an ambitious public works program which included the completion of the Central Highway, the construction of the national capital, the enlargement of the University of Havana, and the expansion of health facilities. He also sponsored a tariff reform bill in 1927 providing protection to certain Cuban industries. Despite these accomplishments, Cuba's dependence on sugar continued, and United States influence and investments increased.

Before his first administration ended, Machado sought reelection. Claiming that his economic program could not be completed during his 4-year term and that only he could carry it out, Machado announced his decision to have himself reelected and to extend the presidential term to 6 years. He prevented the growth of political opposition by controlling the Conservative party and the small Popular party. Through bribes and threats he subordinated Congress and the judiciary to the executive will, and in 1928 he was reelected over virtually no opposition.

Repression and Reaction

Machado's second term was fraught with problems. Affected by the shock waves of the world depression and oppressed by an increasingly ruthless dictator, many Cubans, led primarily by university students, organized resistance to the regime. In 1931 former president Mario García Menocal led a short-lived uprising in Pinar del Río Province. That same year an anti-Machado expedition landed in Oriente Province, only to be crushed by the army.

As urban violence increased, so did repression. Machado's police raided secret meeting places, arresting students and opposition leaders, whom they tortured or killed.

The United States, attempting to find a peaceful solution to Cuba's political situation, sent special envoy Sumner Welles to mediate between government and opposition. The mediation was supported by most political factions and leaders with the exception of the conservatives and, particularly, the students. Welles's efforts finally led to a general strike and an army revolt which forced Machado to leave the country on Aug. 12, 1933. Machado settled in the United States and died in Miami Beach, Fla., on March 29, 1939.

Further Reading

There is no biography of Machado in English. Background information is in Robert F. Smith, *The United States and Cuba: Business and Diplomacy 1917-1960* (1960); Wyatt MacGaffey and Clifford R. Barnett, *Cuba* (1962; repr. 1965 as *Twentieth Century Cuba*); Robert F. Smith, *Background to Revolution: The Development of Modern Cuba* (1966); Ramon E. Ruiz, *Cuba: The Making of a Revolution* (1968); and Hugh Thomas, *Cuba: The Pursuit of Freedom* (1971). □

Guillaume de Machaut

Guillaume de Machaut (ca. 1300-1377) was the greatest French composer of his century, the creator of the first complete polyphonic Mass setting, and a renowned poet.

Guillaume de Machaut was born in the village of Machault in Champagne, near Reims. He became a cleric, and in 1323 he joined the household of King John of Bohemia as a secretary. John was the son of one German emperor and the father of another; his ancestral castle was Luxembourg. He was also the brother-in-law of one French king and later became the father-in-law of another, and his closest associations were with the French court. One of the most traveled noblemen of Europe and involved in numerous military campaigns, John took his secretary with him to Bohemia, Prussia, Poland, Lithuania, and Italy.

Later John settled Machaut at Reims with a canonicate. There Machaut lived from about 1340 on, quietly and peacefully, except for frequent trips to Paris and hunting expeditions; he was joined by his brother in 1355 and by his student, the poet Eustache Deschamps, who may have been his nephew. Machaut always kept in close touch with the royal family, and his last patron was Jean de France, Duke of Berry, the grandson of King John and brother of King Charles V of France. The Duke of Berry was one of the greatest art patrons of all time. The most beautiful of the five manuscripts that contain all Machaut's works was written for the duke under Machaut's personal supervision. Because of this ''complete edition,'' Machaut's output reaches us fully and is the most voluminous of any composer before the 15th century.

In 1374 Machaut's brother died, and in April 1377 Guillaume followed him. Two poems written by Deschamps in May commemorate his death; shortly thereafter they were set to music by a composer of the younger generation, Andrieu, and they constitute the earliest such ''complaint'' about a poet or composer.

Guillaume de Machaut (far left)

His Works

In his poetry and in his life Machaut shows himself conscious of his lowly origin but also of his worth. He is dignified, but he can be rollicking and rustic; he is realistic and honest rather than formal. Machaut describes nature as he saw it, responds to the events of his day as a poet-historian, and gives a very honest account of his last love affair, that with Peronne, a girl of 18 or 20, with whom he fell in love during his early 60s; elsewhere he records the names of some eight other girls he had loved. But the majority of his poetry deals with love in the manner of the *trouvères,* whose style he sought to revive. In fact, he was the last composer outside of Germany to write monophonic songs like those of the *trouvères*.

Machaut's works can be divided into four categories. The first consists of larger poetic works: seven historical poems (dits); *Le Remède de fortune,* in part a textbook of poetry; *Le Veoir dit* (1362-1365), the story of his last love; *La Prise d'Alexandrie* (ca. 1370), chronicling the sack of Alexandria by the king of Cyprus in 1365; and seven others. Several of these works contain poems set to music. The second group comprises his shorter poems: *La Louange des*

dames, some 270 poems in praise of women; and about 50 complaints and other poems. The third category includes poems set to his own music: 19 lais; 23 motets, with 2 texts each; and 101 pieces in the standard forms of the period (*formes fixes*) —ballade, virelai, and rondeau. The fourth group consists of two large musical works: the hocket *David* and a Mass. Many of these works reappear in manuscripts other than the five of his ''complete edition,'' proving the composer's widespread fame. They are all available in modern editions.

Musical Technique

Machaut's musical technique represents the *ars nova,* or new music, of the 14th century, championed by Philippe de Vitry in the preceding generation. It employs duple meter alongside the previously explored triple meter; the triad; isorhythm, that is, a lengthy rhythmic pattern applied to changing melodic phrases; and complex, often syncopated rhythm. Machaut also seems to have introduced such artifices as reading a melody backward; and his accompanied songs—a melody accompanied by two instruments—are the first of the genre to reach us, since those of Philippe de Vitry are lost.

In his *Remède de fortune,* Machaut teaches several form types, among them the lai, the complaint, the chanson royale, and the *formes fixes*. His lais are in 12 stanzas, each subdivided into two or four pairs of lines, sung to the same melody; all line pairs differ in length and rhythm, and therefore melodically, except that the last stanza is sung to the music of the first one. Of Machaut's 25 lais 19 are set to music, monophonically (for one unaccompanied voice only), but in two of them monophonic stanzas alternate with canonic ones (of the type of the modern round, then called a chace).

The complaint is a poem of many (30-50) stanzas of 4X4 lines each. When sung—only one of some 15 by Machaut is set to music (monophonically)—all stanzas are sung to the same music, each stanza falling into two repeated sections.

The chanson royale is a poem of 5 stanzas of 8-11 lines and a refrain of 3-4 lines. Only one of Machaut's eight chansons royales is set to music (monophonically).

Ballade, virelai, and rondeau are related forms, all derived from the dance, though only some rondeaux were still connected with dancing at the time. All involve a refrain which is repeated in all stanzas and may comprise 6-20 lines or more. Most of these poems are set to music: 20 of the 21 rondeaux, each for one sung part and one to three instrumental parts; 32 of 38 virelais, most of them monophonically, but some for voice plus one or two instruments; and 42 ballades, mostly for voice and one or two instruments.

To these types must be added the motet, the hocket, and the Mass. The motet, created shortly before 1200 as a liturgical work, soon became the chief type of serious secular art music. Machaut's motets are among the most artful of the century. Whereas isorhythm appears infrequently in the ballades and rondeaux and not at all in the other form types described above, it is ubiquitous in the motets. They are all written for two sung parts—sung to different texts, two, indeed, to one French and one Latin text simultaneously—and either one or two instrumental parts. The majority are secular, but some are liturgical.

The hocket *David* is one of the last works, and the longest, of a type created during the 13th century. In a hocket two parts alternately give out snatches of a melody, here above an isorhythmic *cantus firmus* (preexisting melody).

Machaut's Mass is probably the outstanding musical work of the entire 14th century. It is a polyphonic setting of the entire Mass Ordinary (the portions sung at every Mass except at the Requiem Mass, the Mass for the Dead), consisting of six sections: Kyrie, Gloria, Credo, Sanctus, Agnus Dei, and Ite Missa Est (the last section is rarely set by other composers). Only one such complete setting, the Mass of Tournai (ca. 1300), compiled from various composers, antedates Machaut's, and it is artistically not comparable. Machaut's Mass may have been composed for the Marian Feasts at a chapel served by the Machaut brothers in the 1350s (but it was not, as is often said, written for or sung at the coronation of King Charles V in 1364). The long texts of the Gloria and Credo are set simply in chordal style, each followed by an elaborate Amen. All the other sections are composed in the style of the isorhythmic motet. Almost the entire work is written in four melodic lines, for voices and instruments, and all the sections are unified by a pervasive motif, a technique not employed before or within the following 60 years or so.

There was no one in France during the second half of the 14th century and the first quarter of the 15th to even remotely approach Machaut's musical eminence. In fact, all composers followed his lead and adopted his style, developing it only with respect to an increasingly mannered complexity, which parallels the late Gothic, or mannered, style of architecture prevailing during the period.

Further Reading

The fullest account in English of Machaut's life is in Siegmund Levarie, *Guillaume de Machaut* (1954), and of his works in Donald Jay Grout, *A History of Western Music* (1960). All of Machaut's music is available in modern transcriptions and much of it on records. □

Samora Moises Machel

A dedicated military man and socialist revolutionary, Samora Moises Machel (1933-1986) presided over the independence of Mozambique from Portugal in 1975 and became its first president.

Samora Moises Machel was born on September 29, 1933, in a village in the District of Gaza in the south of Mozambique. Like the great majority of Mozambicans of his generation, he grew up in an agricultural village and attended mission elementary school. Mac-

hel completed the fourth class—the prerequisite certificate for any higher education. Most youngsters aspired to complete elementary school and perhaps learn a skill, but most found it difficult. Machel's hopes for higher education were frustrated by Catholic missionaries who refused to grant him a scholarship. Without financial assistance it was difficult for most Africans to pay school fees, room, and board. Many families needed the income earned by all family members just to survive.

Machel hoped to train as a nurse—one of the few professions which had been open to blacks, albeit on a subordinate basis, since the early 20th century. Unable to secure the fees to complete formal training at the Miguel Bombarda Hospital in Lourenco Marques (today Maputo), he got a job working as an aide in the hospital and earned enough to continue his education at night school. He worked at the hospital until he left the country to join the nationalist struggle.

The Progress of a Revolutionary

Machel, like so many others, suffered under colonial rule. He saw the fertile lands of his farming community on the Limpopo river appropriated by white settlers. His family worked unprofitable and arduous cotton plots to comply with the colonial government's cotton cultivation scheme, and they lost loved ones to work accidents and illness resulting from the unsafe and unhealthy work conditions prevailing in the mines, farms, and construction companies which employed thousands of Mozambicans. As an educated black working in the capital city in the heyday of colonialism, Machel faced the arrogance and racism despised by black workers throughout the country.

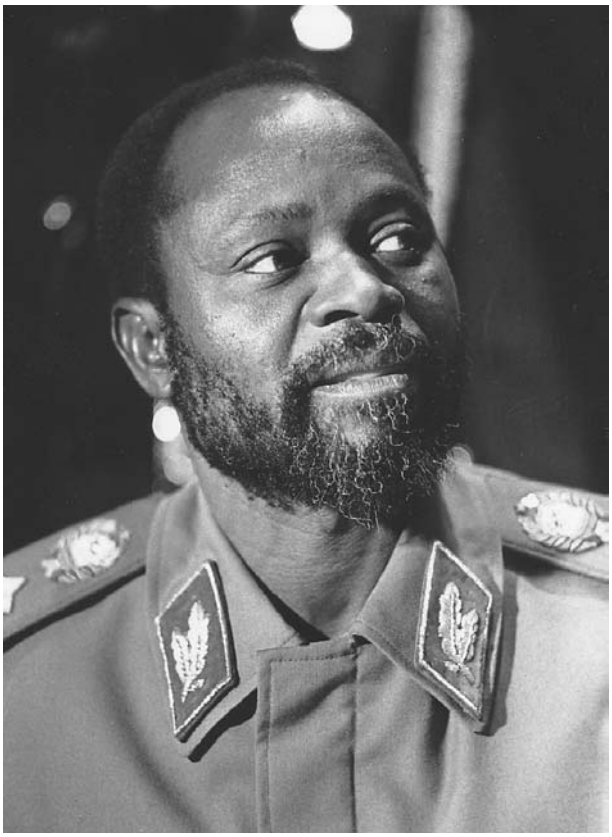

The visit of Eduardo Mondlane to Lourenco Marques and Gaza in 1961 was a turning point for Mondlane and many others. Samora Machel, among others, urged the educator Mondlane to dedicate himself to the nationalist cause. Since the late 1950s Mozambicans from many backgrounds had left the country to organize an offensive. Mondlane accepted the challenge to unite the many currents of Mozambican nationalism into a front with a better chance for success. In June 1962 Mondlane accepted Tanzanian President Nyerere's invitation to convene the principal nationalist groups in Dar es Salaam. The leaders of these groups agreed to form the Front for the Liberation of Mozambique (Frelimo) under Mondlane's leadership. Thereafter, the stream of Mozambicans making their way to Tanzania to take up arms became a river. By August 1963 Samora Machel had made his way to Tanzania to join the insurgents.

Machel was a member of the first group of Frelimo soldiers sent to Algeria for military training. Upon completion of training, Machel returned to Tanzania to serve as an instructor at Frelimo's Kongwa military training camp. By September 25, 1964, when Frelimo launched the armed struggle, 250 guerrillas had been trained for combat. Machel coordinated guerrilla strategy for the Niassa campaign. Two years later, upon the death of Frelimo's Secretary of Defense Filipe Magaia, Machel became secretary of defense and then commander-in-chief of the army—positions he held throughout the war.

Machel developed Frelimo strategies from his positions within the war zone, propagandizing revolutionary values among the population of areas held by the guerrillas. Machel firmly held that political and social issues were as fundamental to the viability of the guerrilla war as were military tactics. His qualities as a tough soldier and a persuasive speaker won him favor among his cadres. He also enjoyed the confidence and respect of Frelimo President Mondlane. By 1968, when tension due to conflicting political visions among competing factions within the leadership reached crisis proportions, Mondlane, sensing the imminent danger of assassination, remarked to a close friend: ''They are determined to kill me. . . . But I am not worried any more. We really do have a collective leadership, a good leadership. Frelimo—the movement—is greater than one man. They don't understand that. . . . That Samora, they don't know him. That man is brilliant. He understands.''

On February 3, 1969, Mondlane was killed by a parcel bomb. It was then nearly impossible to maintain unity among factions. In April 1969 a presidential council was elected comprised of Uria Simango (former vice president), Samora Machel, and Marcelino dos Santos (former secretary for foreign affairs). In November 1969 Simango was suspended from the council, and in February 1970 he was expelled from Tanzania. Machel became acting president and dos Santos acting vice president. At the fourth session of Frelimo's Central Committee in May 1970 their positions were confirmed and Simango was formally expelled from the party. The faction within Frelimo which opposed the

emphasis on a prolonged guerrilla struggle in favor of combining military action with the establishment of socialism left with Simango and eventually organized an opposition movement.

Machel, like Mondlane, was committed to the transformation of Mozambican society. He claimed: ''Of all the things we have done, the most important—the one that history will record as the principal contribution of our generation—is that we understand how to turn the armed struggle into a Revolution; that we realized that it was essential to create a new mentality to build a new society.'' As Frelimo president he continued his efforts to instill new attitudes among the Mozambican people in the war zones. Observers quipped that he travelled '' . . . with the headquarters in his pocket.'' Machel had a special colleague in the person of his wife and comrade-in-arms Josina Abiatar Muthemba Machel. They were married in May 1969.

Josina Muthemba Machel first tried to leave Mozambique to join Frelimo forces in Tanzania in March 1964, but was apprehended and imprisoned by the Portuguese. She finally escaped to Tanzania and in August 1965 she was assigned to organize political education within the women's unit on the Niassa front. From 1965 to 1971 she continued as a guerrilla and political organizer. By 1970 it was clear that her health was deteriorating. Nonetheless, in March 1971 she undertook a march into Cabo Delgado, but was ultimately evacuated to a hospital in Dar es Salaam where she died on April 7, 1971. Today she is remembered as a revolutionary heroine. In 1975 Machel married Graca Simbine, also a Frelimo militant. Simbine became Mozambique's minister of education.

Under Machel's leadership Frelimo's military made some key inroads and suffered some devastating setbacks. He emphasized the expansion of the military effort, but insisted that it proceed hand in hand with the political effort. The armed struggle gained momentum in 1973-1974. In 1974 a combination of factors—not the least of which was Frelimo's tenacious military drive—led to the 25th of April military coup in Portugal and the subsequent collapse of Portuguese colonialism.

Independence and First President

At this key juncture Machel and the Frelimo leadership held out for full independence and progress toward socialism, rejecting overtures toward compromise. They increased military pressure, and by September 1974 Portugal agreed to grant Mozambique independence under Frelimo rule on June 25, 1975.

During Mozambique's first decade of independence Samora Machel—President Samora, as he was popularly known in Mozambique—faced the immensely difficult task of national reconstruction. He spearheaded socialization of services and nationalization of wealth and oversaw the transformation of Frelimo into a Marxist-Leninist party in 1977. By the early 1980s, however, increasing guerrilla war waged by a somewhat motley collection of opposition groups, a period of destructive floods followed by a devastating regional drought, strategic errors in the state economic planning sector, and a world-wide economic recession combined to create a crisis situation in Mozambique. The government found itself increasingly unable to feed, defend, and service its people.

Machel remained characteristically pragmatic—taking responsibility for both popular and unpopular decisions. He imposed economic sanctions on the Rhodesian government, a popular act even though it caused severe economic consequences for the Mozambican economy. He also signed the unpopular Incomati Accord, a non-aggression pact with Mozambique's principal foe, the Union of South Africa. He signed the accord hoping to alleviate the combination of economic and military pressure which was increasingly undermining the viability of the Mozambican economy.

Machel remained committed to realizing a revolution from the armed struggle, but not wedded to any single means for achieving that end. He consistently emphasized the need to retain—and in some cases regain—the confidence of the people. He remained popular, in part because Mozambicans related to Machel's personal experience as a peasant, a worker, a guerrilla, and a political militant. His resilience may be due to something highlighted by political observer John S. Saul: ''What is impressive about the Mozambican leadership . . . is that the awareness of the need to sustain a genuinely dialectical relationship between leadership and mass action remains very alive. . . .''

Unhappily for Mozambique Machel was killed in an airplane crash October 20, 1986. He was succeeded by Foreign Minister Joaquin Chissano (born 1939).

Further Reading

Biographical material in English on Machel is scarce. Journalist Iain Cristie's ''Portrait of President Machel,'' in the Mozambique Independence issue of *Africa Report* 20 (May-June 1975), is the most accessible. *Mozambique, Sowing the Seeds of Revolution* (London, 1974) is a translation of some of Machel's most important speeches. Machel's ''The Task of National Reconstruction in Mozambique,'' in *Objective: Justice* 7 (January-March 1975), and his interview with Allen Isaacman in *Africa Report* 24 (July-August 1979), also reveal his political views. Several general studies explore Mozambique's experience during Machel's lifetime. The following are among the best: John S. Saul, *A Different Road: Socialism in Mozambique* (1983); Allen and Barbara Isaacman, *Mozambique: From Colonialism to Revolution* (1983); and Thomas Henriksen, *Revolution and Counterrevolution: Mozambique's War of Independence, 1964-1974* (1983). Students will find a valuable annual update of events in Mozambique in *Africa Contemporary Record: Annual Survey & Documents,* edited by Colin Legum and published in New York by Africana Publishing Company.

Additional Sources

Christie, Iain, *Samora Machel, a biography,* Atlantic Highlands, N.J.: Panaf, 1989. □

Niccolò Machiavelli

The Italian author and statesman Niccolò Machiavelli (1469-1527) is best known for *The Prince,* in which he enunciated his political philosophy.

Niccolò Machiavelli was born in Florence of an aristocratic, though by no means wealthy, family. Little is known of the first half of his life, prior to his first appointment to public office. His writings prove him to have been a very assiduous sifter of the classics, especially the historical works of Livy and Tacitus; in all probability he knew the Greek classics only in translation.

In 1498 Machiavelli was named chancellor and secretary of the second (and less important) chancellery of the Florentine Republic. His duties consisted chiefly of executing the policy decisions of others, carrying on diplomatic correspondence, digesting and composing reports, and compiling minutes; he also undertook some 23 missions to foreign states. His embassies included four to the French king and two to the court of Rome. His most memorable mission is described in a report of 1503 entitled ''Description of the Manner Employed by Duke Valentino [Cesare Borgia] in Slaying Vitellozzo Vitelli, Oliverotto da Fermo, Signor Pagolo and the Duke of Gravina, Orsini''; with surgical precision he details Borgia's series of political murders, implicitly as a lesson in the art of politics for Florence's indecisive and timorous gonfalonier, Pier Soderini.

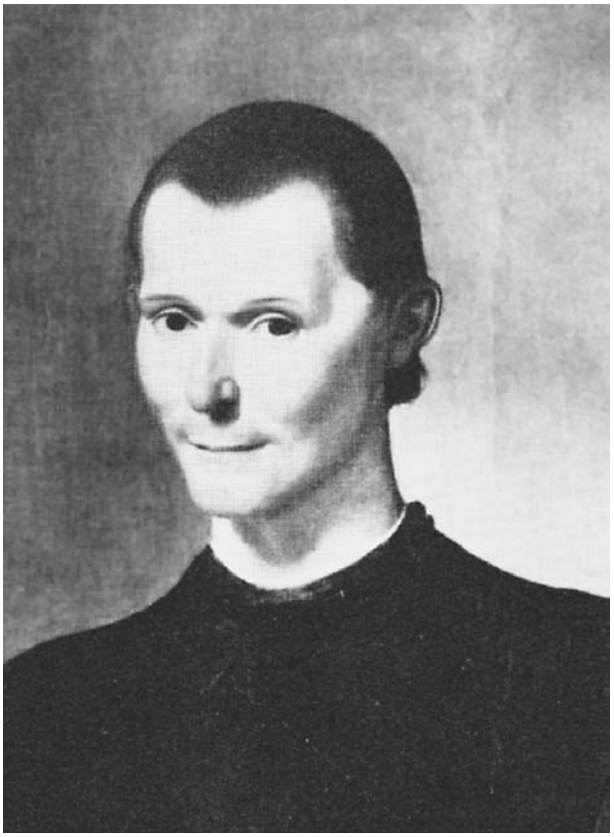

In 1502 Machiavelli married Marietta Corsini, who bore him four sons and two daughters. To his grandson Giovanni Ricci we owe the preservation of many of his letters and minor works.

In 1510 Machiavelli, inspired by his reading of Roman history, was instrumental in organizing a citizen militia of the Florentine Republic. In August 1512 a Spanish army entered Tuscany and sacked Prato. The Florentines in terror deposed Soderini, whom Machiavelli characterized as ''good, but weak,'' and allowed the Medici to return to power. On November 7 Machiavelli was dismissed; soon afterward he was arrested, imprisoned, and subjected to torture as a suspected conspirator against the Medici. Though innocent, he remained suspect for years to come; unable to secure an appointment from the reinstated Medici, he turned to writing.

In all likelihood Machiavelli interrupted the writing of his *Discourses on the First Ten Books of Titus Livius* to write the brief treatise on which his fame rests, *Il Principe* (1513; *The Prince*). Other works followed: *The Art of War* and *The Life of Castruccio Castracani* (1520); three extant plays, *Mandragola* (1518; The Mandrake), *Clizia,* and *Andria;* the *Istorie fiorentine* (1526; History of Florence); a short story, *Belfagor;* and several minor works in verse and prose.

In 1526 Machiavelli was commissioned by Pope Clement VII to inspect the fortifications of Florence. Later that year and the following year his friend and critic Francesco Guicciardini, Papal Commissary of War in Lombardy, employed him in two minor diplomatic missions. He died in Florence in June 1527, receiving the last rites of the Church that he had bitterly criticized.

The Prince

Machiavelli shared with Renaissance humanists a passion for classical antiquity. To their wish for a literary and spiritual revival of ancient values, guided by such authors as Plato, Cicero, and St. Augustine, he added a fierce desire for a political and moral renewal on the model of the Roman Republic as depicted by Livy and Tacitus. Though a republican at heart, he saw as the crying need of his day a strong political and military leader who could forge a unitary state in northern Italy to eliminate French and Spanish hegemony from Italian soil. At the moment that he wrote *The Prince* he envisioned such a possibility while the restored Medici ruled both Florence and the papacy. He had taken to heart Cesare Borgia's energetic creation of a new state in Romagna in the few brief years while Borgia's father, Alexander VI, occupied the papal throne. The final chapter of *The Prince* is a ringing plea to his Medici patrons to set Italy free from the ''barbarians.'' It concludes with a quotation from Petrarch's patriotic poem *Italia mia:* ''Virtue will take arms against fury, and the battle will be brief; for the ancient valor in Italian hearts is not yet dead.'' This exhortation fell on deaf ears in 1513 but was to play a role 3 centuries later in the Risorgimento.

The preceding 25 chapters of *The Prince* are written in a terse, analytical, and frequently aphoristic style. Preceding

political writers, from Plato and Aristotle in ancient times and through the Middle Ages and the 15th-century humanists, had all concurred in treating politics as a branch of morals. Machiavelli's chief innovation was to break with this long tradition and to confer autonomy upon politics. In chapter 15 of *The Prince* he writes: ''My intent being to write a useful work for those who understand, it seemed to me more appropriate to pursue the actual truth of the matter than the imagination of it. Many have imagined republics and principalities which were never seen or known really to exist; because how one lives is so far removed from how one ought to live that he who abandons what one does for what one ought to do, learns rather his own ruin than his preservation.'' Like Galileo in astronomy at the end of the 16th century, Machiavelli in politics chooses to describe the world as it is, rather than as people are taught that it should be. Although his longest work, the *Discourses on Livy,* takes the familiar humanistic form of a commentary on a classical text, his approach to political theory marks a sharp break with tradition.

Fundamental to Machiavelli's conception of history and politics is the binomial of *fortuna* and *virtù*. Abandoning the Christian view of history as providential, Machiavelli views events in purely human terms. Often it is fortune that gives—or terminates—the political leader's opportunity for decisive action. Borgia, though a virtuoso politician, succumbed to an ''extreme malignity of fortune'' when he fell ill just as his father died. Moses, Cyrus, Romulus, and Theseus alike received their occasions from fortune. Sacred history implicitly is reduced to the same plane as secular history. In some passages it seems that fortune itself hinges upon human habits and institutions: ''I believe that the fortune which the Romans had would be enjoyed by all princes who proceeded as the Romans did and who were of the same virtue as they.'' Like others in the Renaissance, Machiavelli believed in man's capacity for determining his own destiny in opposition to the medieval concept of an omnipotent divine will or the crushing fate of the ancient Greeks. *Virtù* in politics—unlike Christian virtue—is an effective combination of force and shrewdness, the lion and the fox, with a touch of greatness.

The kernel of *The Prince* is found in chapters 17, ''On Cruelty and Clemency, and Whether It Is Better To Be Loved or Feared,'' and 18, ''How Princes Should Keep Their Word.'' As Machiavelli frequently says also in other works, the innate badness of men requires that the prince instill fear rather than love in his subjects and break his pledge, when necessary, with other princes, who in any case will be no more honest than he. Moralistic critics of Machiavelli have sometimes forgotten that he is attempting to describe rather than to invent the rules of political success. For him the state is an organism, greater than the sum of its citizens and individual interests, subject to laws of growth and decay; its health consists in unity, but even in the best of circumstances its longevity is limited.

The founding of a state is the work of one man; its continuance, however, is better trusted to many than to one (*Discourses,* I, 9 and 58). If this maxim is kept in mind, much of the alleged discrepancy between the monarchical *Prince* and the republican *Discourses* vanishes. The two books differ little in their teachings; the *Discourses* is more leisurely and somewhat fragmentary, *The Prince* more ''scientific,'' absolute, revolutionary, and exciting. Both works are excessively exemplary; unlike Guicciardini, Machiavelli thought it possible to find in his Roman ideal a practical guide to contemporary Italian politics. Particularly in *The Prince,* he combines recent examples with ancient ones to illustrate his axioms.

Other Works

Certain passages in the *Discourses* (I, 11 and 12; II, 2) set forth Machiavelli's quarrel with the Church: by the bad example of the court of Rome, Italy has lost its devotion and religion; the Italian states are weak and divided because the Church, too feeble politically to dominate them, has nevertheless prevented any one state from uniting them. He suggests that the Church might have been destroyed by its own corruption had not St. Francis and St. Dominic restored it to its original principles by founding new orders. However, in an unusual if not unique departure from traditional anticlericalism, Machiavelli contrasts favorably the fiercely civil and militaristic pagan religion of ancient Rome with the humble and otherworldly Christian religion.

The *Mandragola,* the finest comedy of the Italian Renaissance, is not unrelated to Machiavelli's political writings in its comic indictment of contemporary Florentine society. In a well-knit intrigue the simpleton Nicia contributes to his own cuckolding. Nicia's beautiful and virtuous wife, Lucrezia (so named by the author with an eye to Roman history), is corrupted by those who should be her closest protectors: her mother, her husband, and her unscrupulous confessor, Fra Timoteo, all pawns in the skillful hands of the manipulator Ligurio.

Although not equaling Guicciardini as a historian, Machiavelli in his *History of Florence* nevertheless marks an advance over earlier histories in his attention to underlying causes rather than the mere succession of events as he tells the history of the Florentines from the death of Lorenzo de' Medici in 1492.

Machiavelli closely adhered to his maxim that a servant of government must be loyal and self-sacrificing. He nowhere suggests that the political morality of princes is a model for day-to-day dealings between ordinary citizens. His reputation as a sinister and perfidious counselor of fraud is largely undeserved; it began not long after his death. His works were banned in the first printed Index (1559). In Elizabethan England, Machiavelli was represented on the stage and in literature as diabolically evil. The primary source of this misrepresentation was the translation into English by Simon Patericke in 1577 of a work popularly called *Contre-Machiavel,* by the French Huguenot Gentillet, who distorted Machiavelli and blamed his teachings for the St. Bartholomew Night massacre of 1572. A poem by Gabriel Harvey the following year falsely attributed four principal crimes to Machiavelli: poison, murder, fraud, and violence. Christopher Marlowe's *The Jew of Malta* (1588) introduces ''Machiavel'' as the speaker of an atrocious pro-

logue; Machiavellian villains followed in works by other playwrights.

Many of Machiavelli's authentic values are incorporated into 19th-century liberalism: the supremacy of civil over religious power; the conscription of citizen armies; the preference for republican rather than monarchical government; and the republican Roman ideals of honesty, work, and the people's collective responsibility for values that transcend those of the individual.

Further Reading

Recommended translations of Machiavelli's works are *The Prince and the Discourses,* translated by Luigi Ricci, E. R. P. Vincent, and Christian E. Detmold (1940); *Mandragola,* translated by Anne and Henry Paolucci (1957); *Literary Works,* edited by J. R. Hale (1961); and *The Chief Works and Others,* edited and translated by Allan Gilbert (3 vols., 1965). Among the many works about Machiavelli are Pasquale Villari, *Life and Times of Niccolò Machiavelli* (2 vols., 1877-1883; trans., rev. ed. 1892); Federico Chabod, *Machiavelli and the Renaissance* (1926; trans. 1958); Mario Praz, *Machiavelli and the Elizabethans* (1928); Ralph Roeder, *The Man of the Renaissance* (1933); D. Erskine Muir, *Machiavelli and His Times* (1936); Leonardo Olschki, *Machiavelli the Scientist* (1945); J. H. Whitfield, *Machiavelli* (1947); Roberto Ridolfi, *The Life of Niccolò Machiavelli* (1954; trans. 1963); and Giuseppe Prezzolini, *Machiavelli* (1966). □

Alasdair Chalmers MacIntyre

An influential American philosopher, Alasdair Chalmers MacIntyre (born 1929) wrote widely on such diverse topics as Marxism, the concept of the unconscious, the history of ethics, and the concepts of virtue and justice. He made a vital contribution to the revival of contemporary interest in the ethical systems of Aristotle and Aquinas and many significant contributions to the history of philosophy and ethical theory.

Alasdair Chalmers MacIntyre was born on January 12, 1929, in Glasgow, Scotland, to John and Emily (Chalmers) MacIntyre. He was educated at the University of London and Oxford University and began his teaching career in Great Britain at Manchester University in 1951. He also taught at Leeds University, Essex University and Oxford. In 1969 he came to the United States and took a position as professor of the history of ideas at Brandeis University. In 1972 he was appointed dean of the College of Liberal Arts and professor of philosophy at Boston University. In 1980 he was awarded the Henry Luce Professor at Wellesley College, in 1982 the W. Alton Jones Professor at Vanderbilt University and in 1984 he was president of the Eastern Div. of the American Philosophy Association. He took a position as professor of philosophy at the University of Notre Dame in 1985. He went to Vanderbuilt University in Nashville, Tennessee later in 1985. He was a professor of philosophy until 1988 when he became a visiting scholar at the Whitney Humanities Center at Yale University (1988-1989). He accepted the position of McMahon-Hank Professor of Philosophy at Notre Dame (1989 to 1994). From 1995-1997 he was the Arts & Sciences Professor of Philosophy at Duke University.

Relevance of the History of Philosophy

Alasdair MacIntyre believed the history of philosophy was profoundly relevant to contemporary life and thought; and the philosophical systems of such figures as Aristotle and Aquinas could and ought to be used as viewpoints from which contemporary thought itself can be criticized. For MacIntyre, the history of philosophy was not necessarily a history of progress in which our grasp of truth was improving. Rather, he argued earlier traditions within philosophy were, in many respects, far more intellectually adequate than contemporary systems of thought and people ought to in some significant ways return to these earlier systems for first principles. In this respect, he may be referred to as a philosophical conservative.

To illustrate his strategy, he conceived the major intellectual defect within contemporary Western civilization as: the absence of a coherent tradition which assisted us in resolving our moral dilemmas. He argued contemporary ethics were characterized by insolvable moral problems, precisely because the philosophical founders of Western civilization attempted to ground philosophy on something pure, solid, unchangeable and certain—namely, *the mind*. The mind was, for the British, French, and German Enlightenment philosophers, a storehouse of truth, not in the sense of containing sets of *facts,* but in containing the *general principles of method* by which the truth could be acquired. The mind was the foundation for growth in knowledge.

The fathers of the Enlightenment gave this foundation many names, but Kant's was perhaps the most familiar. He claimed the part of the mind providing us with the foundation upon which all further science could develop was pure reason. *Pure reason,* according to Kant, could liberate men and women by separating us from the dictates of tradition. One could, according to Kant, transcend the tradition into which one was accidentally born by following the methods dictated by pure reason. Furthermore, by following these dictates one could resolve the fundamental difficulties one encountered within one's moral life. In short, pure reason could answer and resolve our moral conflicts and, thus, the science of ethics could be founded by deriving our moral principles from pure reason alone.

According to MacIntyre, the main difficulty with the notion that ethics ought to be based on something standing over and above social traditions is *it cannot be done*. His argument for this sweeping claim was rather simple, but anything but simpleminded. He argued somewhat pragmatically the sign of an adequate philosophy was its ability to resolve practical, moral problems experienced by ordinary people; for example, should the active killing of terminally ill patients who are in states of persistent and

unremitting pain be permitted? This was sometimes called active euthanasia. The abortion issue represented another such problem. According to MacIntyre, examples could multiply interminably. The common thread which united these problems was society was unable to answer any of them, and this inability was derived from the Enlightenment assumption—ethical problems can only be solved by pure reason. But since pure reason was silent on all of these questions, our society was at a loss to resolve any of the major dilemmas that it faced. In short, if the mark of adequacy of a philosophy was its ability to resolve practical ethical problems, then the philosophy of contemporary society was a bankruptcy.

MacIntyre's assault on the concept of pure reason was based on the notion that pure reason was simply not universal. As many anthropologists and sociologists (and later many feminist thinkers) have pointed out, there was no shared set of intellectual assumptions all men and women in all cultures shared. MacIntyre argued the empirical absence of such shared ideas indicating pure reason was another name for Western reason, not reason itself. It cannot be universalized without coming into conflict with the empirical facts of sociology and anthropology.

Does this mean ethical problems are unresolvable? MacIntyre argued moral problems can be addressed within the broader confines of a cultural or religious tradition containing substantive principles concerning the meaning and purpose of individual and social life. In short, to solve moral problems one needed a set of principles richer than what pure reason can supply. More important, he argued these traditions are somewhat immunized against rational critique since reason itself was not pure and isolated from tradition. Reason itself was, and needed to be, defined in terms of a broad context and, given the dependence of reason on tradition, it seemed impossible to use reason to undermine a cultural or religious tradition.

Traditional Christian Ethics

MacIntyre's rejection of the spirit of modernity left one with a fundamental question: To what tradition does he ascribe? His answer was quite straightforward. He was a Christian with the traditions of Augustine and Aquinas. When, therefore, he faced a moral difficulty, he faced it not as a pure reasoner but as a traditional Christian influenced by the ethics of Aquinas and Augustine.

Contemporary critics of MacIntyre emphasized some of the difficulties in his position. Three difficulties are prominent. First, given his objections to universalism, it would seem he could not ascribe to traditional Christianity since Christians of all denominations believe the gospel is directed to everyone. In short, it is a religion intrinsically universal. Secondly, our society is a pluralistic society in which there was a deep and binding commitment to individual autonomy or liberty. It was also a society deeply committed to the principles of social welfare. These principles went a long way toward defining our culture and, thus, they may be construed as the tradition of the West. A modern pluralistic society was based on a tradition which MacIntyre criticized. This culture was obviously very different from the cultures which spawned Aristotle, Augustine, and Aquinas. While these cultures were rich in many respects, they had little respect for individual freedom. Individuals were, for the most part, forced into social roles and could do little to determine the course of their own lives.

Personal

Throughout his career he penned 33 books on philosophy, theology and religion. His book *Whose Justice? Whose Reason?* (1988) was published by the University of Notre Dame Press. He received a Metcalf Prize in 1974 and a D.H.A. from Swarthmoure College in 1983. Other honorary degrees include: D. Lit. Queens University of Belfast (1988); D.U.E. University of Essex (1990); D. Lit. Williams College (1993) and DHL for the New School for Social Research (1996).

He married Ann Peri in 1953 (divorced in 1963) and they had two daughters. Also in 1963 he married his second wife, Susan Margery Willans, and had one son and one daughter. They divorced in 1977. He married Lynn Sumida Joy later the same year. They had no children.

Further Reading

MacIntyre's style of writing was clear and straightforward and was, with patience, accessible to readers. His three most influential books were *Marxism and Christianity* (1953, 1984), *After Virtue* (1981), and *Whose Justice, Whose Reason?* (1988). In addition, see *Against the Self Images of the Age* (1971), *A Short History of Ethics* (1983), and, with Stanley Hauerwas as co-editor, *Revisions: Changing Perspectives on Moral Philosophy* (1983). Commentary on his work was widespread. Among the recommended sources were Charles Larmore's review of *Whose Justice? Whose Reason?* in the *Journal of Philosophy* (August 1989). Richard Bernstein's *Beyond Objectivism and Relativism* (1983) has an excellent discussion of many of the issues that MacIntyre's philosophy addresses. □

Robert Morrison MacIver

Robert Morrison MacIver (1882-1970) was a Scottish-American sociologist, political philosopher, and educator. He was a leading theorist of the interaction between the operation of society and the political institution.

Robert M. MacIver was born in Stornoway, Scotland, on April 17, 1882. His education was in classics at the University of Edinburgh and at Oxford University. He lectured in political science and sociology at Aberdeen University (1907-1915). At the University of Toronto (1915-1927) he was professor and head of the department of political science and served as vice-chairman of the Canadian War Labor Board (1917-1919). After heading the department of economics and sociology at Barnard College (1927-1929), he was Lieber professor of political philosophy and sociology at Columbia University (1929-1950).

During the next decade MacIver was successively director of research for the Jewish Defense Agencies, the Assault on Academic Freedom, the United Nations, and the Juvenile Delinquency Evaluation Project for New York City. He was president of the American Sociological Society (1940) and president and then chancellor of the New School for Social Research (1963-1966).

Beginning as a political philosopher with broad social interests, MacIver viewed the state as a social institution that is necessarily interdependent with other institutions and the prevailing class system. These themes formed the basis of his *Community* (1917) and *The Modern State* (1926). But in several editions of his *Society* (particularly the 1937 edition), he came to regard society as a network of acquired interests expressed in groups or associations and in legitimate value systems called institutions. Interests differ sociologically by emphasis either on goals (culture or myth) or on means and techniques (civilizational interests). *The Web of Government* (1947) analyzed the two forms of interest in promoting social change and gave special attention to the critical role of government in facilitating or moderating varied effects of innovations. In a related work, *Social Causation* (1942), he analyzed social change as a complex process of social causation in which a key aspect is the shared evaluation of cultural and technical innovation.

MacIver also had a continuing and judicious interest in many public issues. In *The More Perfect Union* (1949) he warned about the vicious circle of discrimination, deprivation, and accentuated racial prejudice. In *Academic Freedom in Our Time* (1955) he exposed contemporary assaults on academic freedom and convincingly demonstrated the importance of such freedom for a viable society. He directed a thorough investigation of delinquency programs in New York City which was summarized in one of his last books, *The Prevention and Control of Delinquency* (1966). He died on June 15, 1970.

Further Reading

MacIver's autobiography, *As a Tale That Is Told* (1968), is informative. Morroe Berger and others, *Freedom and Control in Modern Society* (1954), contains discussions of some aspects of MacIver's work by former students. □

John William Mackay

John William Mackay (1831-1902), American miner and business leader, controlled the richest ground in the Comstock mining area of Nevada and founded the Postal Telegraph Company.

John William Mackay was born on Nov. 28, 1831, in Dublin, Ireland. In 1840 his family emigrated to New York City. On his father's death 2 years later, Mackay had to leave school and find employment. He worked at temporary jobs in New York and in Louisville, Ky., and for 4 years served as an apprentice to a builder of clipper ships. Caught up in the gold fever then sweeping the nation, Mackay went to California in 1851.

For 8 years Mackay labored in the diggings along the Yuba and American rivers and in the Sierra Nevada foothills. In 1860 he joined the miners going to test their luck in the new mines of the Comstock Lode in Nevada.

Mackay became a mining contractor, accepting shares in mines in exchange for driving tunnels and constructing timber shorings. When the value of these shares soared, Mackay had enough capital to broaden his activities. Realizing that as much money could be made by processing ore as by mining it, he built a profitable mill in the heart of the Gold Hill mining district. In the late 1860s he formed a partnership with James C. Flood, James G. Fair, and William S. O'Brien. Their firm soon gained control of the most valuable properties on the Comstock. Their wisdom in acquiring properties was demonstrated in 1873, when they struck the Big Bonanza, a shelf of ore that produced more than $100 million worth of gold and silver.

Mackay used his Comstock profits to broaden his business ventures. With Flood and Fair he established the Bank of Nevada, thus controlling the finances of the Comstock as well as its mining operations. Mackay also bought mines in Colorado, Idaho, and Alaska and timber lands and ranches in California. He owned part of the Spreckels Sugar Company and part of the Sprague Elevator and Electrical Works, and he served as a director of the Canadian Pacific and the Southern Pacific railroads.

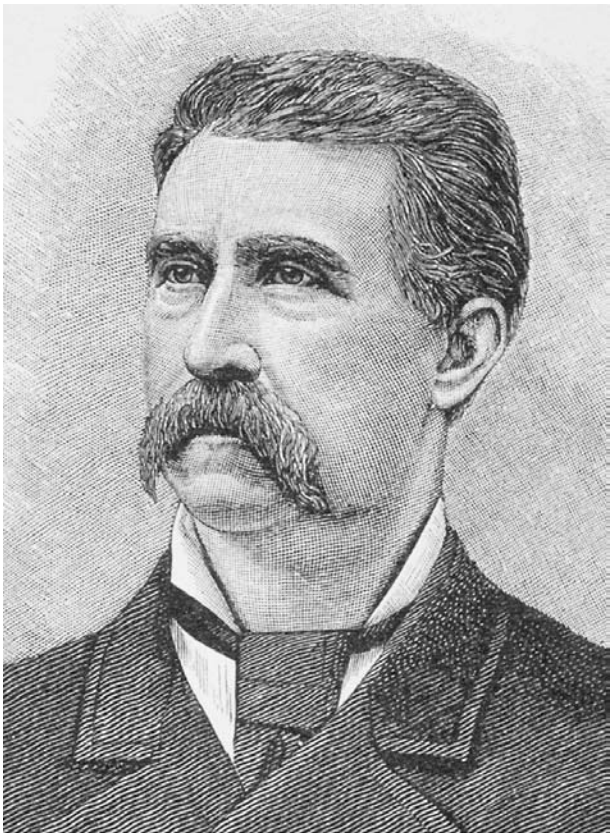

By the 1880s the Comstock Lode was near exhaustion. Mackay liquidated his interests. At this time the transatlantic cable was monopolized by Jay Gould. In 1883 Mackay and James Gordon Bennett, publisher of the *New York Herald,* organized the Commercial Cable Company and soon succeeded in laying a second cable across the Atlantic. The ensuing rate war between the Mackay and Gould interests resulted in a reduction of charges to a third of the established figure. When Gould attempted to cripple the Commercial Cable Company by denying it the right to use Western Union lines in the United States, Mackay consolidated numerous small telegraph companies into a new nationwide organization, the Postal Telegraph Company.

His successes induced Mackay to try to establish service between San Francisco and Manila. While the transpacific cable was being laid, its owner died in London on July 20, 1902. Mackay, ever mindful of his humble beginnings and lack of education, had remained throughout his life an unassuming man and had twice declined a seat in the U.S. Senate.

Further Reading

A complete biography of Mackay is Ethel H. Manter, *Rocket of the Comstock: The Story of John William Mackay* (1950). Other pertinent works include Dan De Quille, *The Big Bonanza* (1876; rev. ed. 1947); Oscar Lewis, *Silver Kings: The Lives and Times of Mackay, Fair, Flood, and O'Brien, Lords of the Nevada Comstock Lode* (1947); and James W. Hulse, *The Nevada Adventure: A History* (1965).

Additional Sources

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August Macke

August Macke (1887-1914) was a German painter whose harmonious and simple scenes of everyday life made a unique contribution to Expressionism.

Born on January 3, 1887, in Meschede, Germany, August Macke attended the Arts and Crafts School as well as the Academy of Fine Arts in Düsseldorf from 1906 to 1908. His career as an artist spanned only eight short years. He was killed on September 26, 1914, as a soldier in the first weeks of World War I. As a student he contributed costume and stage designs for the Düsseldorf theater (famous for its director and outstanding actress, Louise Dumont). Trips to Italy, Holland, and Belgium culminated in the first visit to Paris, financed by Bernhard Koehler, a famous collector and the uncle of Macke's future wife.

In 1908 Koehler went with Macke to Paris, visiting exhibits and artists, thus providing Macke with an introduction to Cubism and Fauvism, the works of Paul Cezanne and Robert Delaunay. Koehler—through Macke—was also instrumental in providing funds for one of the most important contributions to modern art, the publication of the *Blue Rider Almanac* in 1911, to which Macke also contributed an article. Koehler also financed in part the largest European avant-garde art exhibit ever held in Germany at that time, the *Erster Deutscher Herbst Salon* (First German Fall Salon) at the Sturm Gallery of Herwarth Walden in Berlin in 1913.

Macke's half year of study with the famous painter Lovis Corinth was of less importance to his artistic development than his friendship with Franz Marc (after 1910) and his subsequent participation with Wassily Kandinsky in the Blue Rider Group. Macke was not very interested in the theoretical concepts of either Kandinsky or Marc; his vitality, his love for life, led him to experiment with various forms on his own, developing a variance of Cubism based on his special relations to colors. From early on, Macke chose as his main themes simple, everyday scenes from the life he loved so much. Neither the speed of modern life nor the tranquility of rural sites held any fascination for him. He painted modern, often elegantly dressed, human figures in quiet, harmonious, man-made surroundings: in parks, in the zoo, on the banks of rivers, or in front of shop windows, as well as scenes from the circus. There is no haste in the movements of his figures: quiet conversations, people reading or watching animals or the river flow by, scenes rarely found elsewhere in German Expressionism.

Macke was fascinated by the power of color to construct space and distance, permitting him to make figures and surroundings equally important. He ordered his abbreviated forms in carefully balanced color variations, avoiding the frequently apocalyptic and fantastic forms of his friends of the Blue Rider Group. The influence of Delaunay's ''orphic'' colors is easily recognized in Macke's work, but his vigorous and strong temperament translated the various influences into paintings which are independent and unique and—in strong contrast to most expressionistic works of the period—closely allied to the French developments in the arts.

Macke also produced small sculptures, designed stained-glass windows, and made designs for embroideries. He actively participated in two important modern exhibitions: the exhibition of Rhenish Expressionists in Bonn as well as the First German Fall Salon in Berlin in 1913. His greatest artistic achievements, promising even more succinct accomplishments, were made in 1914. Again with the help of Bernhard Koehler, he travelled with Paul Klee and an old Swiss friend, the painter Louis Moilliet, to North Africa, Tunis, and Kairouan. Paul Klee remarked later that it was this trip which provided him with the true understanding of color, probably in part under Macke's influence. Macke's many watercolors and sketches show strong response to the Mediterranean light, the different forms of North Africa, and the appreciation of the extraordinary local colors.

Macke's simple and direct approach to everyday life, his carefully balanced compositions, and his lively colors all enhanced his images of the column-like figures. The serene and balanced visions show a world of visual poetry which separates him from the more forceful works of his expres-

sionist friends and establish for him a special position in this early development of modern art.

Further Reading

Macke's oeuvre catalogue has been published by Gustav Vriesen (2nd edition, Stuttgart, 1967). His letters exchanged with Franz Marc were published, edited by Wolfgang Macke (Cologne, 1964) and recollections were made public by his widow, Elisabeth Erdmann-Macke (Stuttgart, 1962). Valuable contributions were made in the books by Günter Busch (Cologne, 1956), M. T. Engels (2nd edition, Recklinghause, 1958), and Walter Holzhausen (Munich, 1956). As in all cases of the German Expressionists, the various exhibition catalogues are of importance. An important exhibit was held in 1979 at the Citymuseum of Bonn, ''Die Rheinischen Expressionisten'' (The Rhenish Expressionists), edited by Dierk Stemmler, which places Macke in the midst of his contemporaries. A small monograph on Macke's painting, ''Das Russische Ballett'' (The Russian Ballet) (Stuttgart, 1966), by Günter Busch is a useful interpretation. Günter Busch also published an evaluation of Macke's drawings (Hamburg, 1966). The Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, holds 78 sketchbooks of Macke. A large collection of Macke's works is in the Städtische Kunstmuseum, Bonn. □

Sir Alexander Mackenzie

The Scottish explorer, fur trader, and businessman Sir Alexander Mackenzie (ca. 1764-1820) was perhaps the most venturesome of all the explorers of the Northwest of North America. He was the first to travel overland to the Pacific Coast.

Alexander Mackenzie was born near Stornoway on Lewis Island. Upon the death of his mother, his father took him to New York in 1774. During the American Revolution his father fought as a loyalist, and he sent Alexander to safety in Montreal. A brief period of schooling was followed by his entry as a clerk into the trading firm of Gregory and McLeod. He remained there for 5 years and in 1784 went to Detroit as a trader for the company.

The next year Mackenzie was offered a partnership in the XY Company if he would go to the Saskatchewan River to join the competition with the North West Company in the fur trade. Two years of sharp hostility, which included at least two killings, led to a merger of the two companies. Mackenzie now became a wintering partner in the Nor'Westers and, in 1788, was placed in charge of the Athabasca Department. He took his cousin Roderick with him to oversee the trade, which left him free to indulge his ambition to explore.

Descent of the Mackenzie River

It was Mackenzie's passion to reach the Pacific Ocean overland. In the summer of 1789 he set out, hoping to discover a passage westward by way of a river, described to him by the Indians, which flowed out of Great Slave Lake. After 3 weeks exploring the north shore of the lake, they found the outlet. Unknown to Mackenzie, of course, it was one of the great rivers of the continent and led to the Arctic Ocean. He embarked optimistically on this river to which he would give his name, as its original course was westward. He became more and more gloomy, however, as the direction of the river swung to the north. He persevered in his search, visiting previously unknown Indian tribes little beyond a Stone Age culture. They reached the sea in early July but realized it only by the movement of the tides.

Mackenzie established a post on Whale Island, north of the delta of his river, to mark the limit of his journey. The arduous return brought the party back to Lake Athabasca by mid-September. They had traveled almost 3,000 miles in a little over 3 months, along the Mackenzie River to the sea and back. The feat brought little satisfaction to Mackenzie or his employers because of the lack of trading possibilities in the north and his own disappointment in not finding a westward route through the mountains.

Mackenzie spent the next 3 years in company affairs. In 1791 he went to Montreal. He spent the next winter in London studying, especially longitude calculation, and collecting instruments. He had not abandoned his hope of reaching the Pacific. By the fall of 1792, he was once again in the west, where he met cousin Roderick and planned his second, and greatest, expedition.

Land Route to the Pacific

Mackenzie set out in October and wintered up the Peace River in order to have an early start in the spring in his assault on the Rockies. Fur trading during the winter discharged his duty to the company, and on May 9, 1793, with six voyageurs, he began his quest for the Pacific again. By the end of the month they reached the forks of the Peace, deep in the mountains. They followed the south fork (Parsnip River) to its source and, on June 17, crossed over to the turbulent Fraser.

After a difficult week descending this river they abandoned the attempt, retraced their route, and struck overland on July 4. Eighteen days later they reached the Pacific near the mouth of the Bella Coola River. A simple inscription was painted on a rock face: ''Alexander Mackenzie, from Canada, by land, July 22, 1793.'' He was the first to cross the continent north of the Spanish possessions.

Mackenzie retired from the company in 1799 and published his *Voyages* in 1801 in England. He reentered the fur trade, first in competition with his old company and then again as a member of it. But his interest was waning. He was knighted in 1802. In 1805 he was elected as a member of the Lower Canada Assembly. Three years later he returned to Scotland. He married in 1812 and died on his estate on March 12, 1820.

Further Reading

Several editions of Mackenzie's own accounts have been published; but W. Kaye Lamb, Dominion Archivist of Canada, is preparing what probably will be the definitive edition of Mackenzie's writings. Of the several good studies of Mackenzie

and his travels in the west, the most recent are Phillip Vail (pseudonym for Noel Bertram Gerson), *The Magnificent Adventures of Alexander Mackenzie* (1964), and Roy Daniells, *Alexander Mackenzie and the North West* (1969). Older but still useful are M. S. Wade, *Mackenzie of Canada, The Life and Adventures of Alexander Mackenzie, Discoverer* (1927); Arthur P. Woolacott, *Mackenzie and His Voyageurs: By Canoe to the Arctic and the Pacific, 1789-93* (1927); and Hume Wrong, *Sir Alexander Mackenzie, Explorer and Fur Trader* (1927).

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Alexander Mackenzie

Alexander Mackenzie (1822-1892) was a Scottish-born Canadian political leader. He was head of the Liberal party and the first Liberal prime minister of Canada.

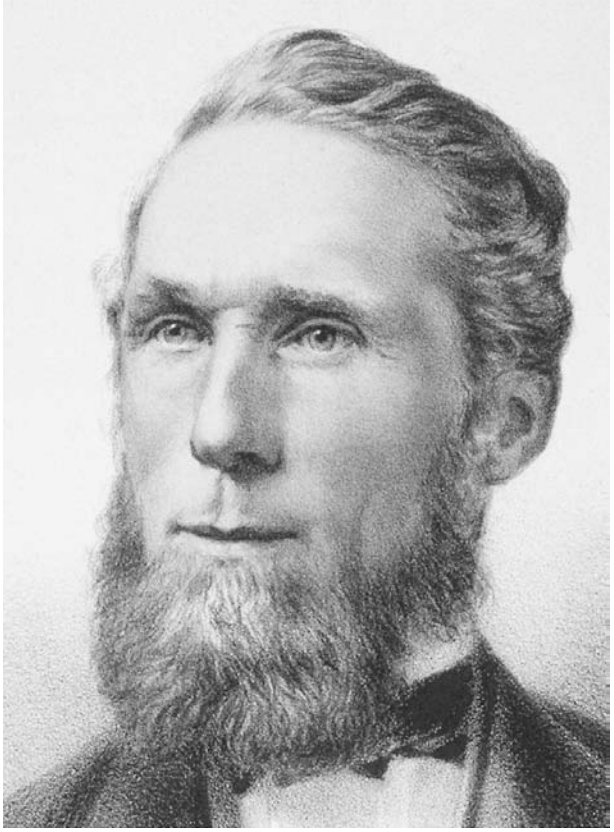

On Jan. 28, 1822, Alexander Mackenzie was born near Dunkeld. His parents were poor, and young Mackenzie left school to apprentice himself to a stone mason. At the age of 20 Mackenzie emigrated to Canada, where he soon found work in his trade at Kingston, Upper Canada. Prospering, Mackenzie moved to Sarnia, further west, as builder and contractor. He was also a concerned citizen, and in 1852 he became the editor of the *Lambton Shield,* a tiny newspaper that nonetheless served to give him access to the world of politics. In 1861 he ran successfully for the Assembly as a Reformer, and in 1867 he was elected to the first Parliament of Canada, where he became the leader of the opposition to the government of Sir John Alexander Macdonald. For a time in 1871/1872 he was treasurer of Ontario, but in 1872 he determined to devote his time to federal politics.

The Macdonald government was pressing ahead with plans for a transcontinental railroad but had unfortunately become too close in its relations with financiers and contractors. The resulting ''Pacific scandal'' drove the government from office in disgrace, and Mackenzie became prime minister on Nov. 7, 1873. The Mackenzie administration had some able men in it, but the Liberals had bad luck in taking power at the onset of a long business depression. Mackenzie's only remedy was to trim expenses to the bone and to halt the construction of the railway. The depression continued unabated.

There were some real successes, however. As a convinced democrat, Mackenzie extended the right to vote and introduced the secret ballot. A Supreme Court was established, the Royal Military College of Canada was founded, and the nation was pushed toward independence after Mackenzie and his attorney general, Edward Blake, trimmed the powers of the governor general to interfere in affairs of state.

For all these accomplishments, however, the nation was unhappy, and when the Conservatives began to advocate a protective tariff to encourage the development of Canadian industry, they found ready audiences. Mackenzie, as a free-trade Liberal, regarded the tariff as an abomination, but not enough of the electorate agreed with him and the Liberals were defeated in 1878. For 2 years more the dour Scot led the Liberals. He remained in Parliament until his death on April 17, 1892, in Toronto.

Further Reading

A study of Mackenzie is Dale Thomson, *Alexander Mackenzie: Clear Grit* (1960). There is also substantial material on him in J. M.S. Careless, *Brown of the Globe* (2 vols., 1959-1963). An excellent study of the history of liberalism in Canada, in which Mackenzie is discussed, is Robert Kelley, *The Transatlantic Persuasion: The Liberal-Democratic Mind in the Age of Gladstone* (1969). □

William Lyon Mackenzie

William Lyon Mackenzie (1795-1861) was a Scottish-born Canadian journalist, politician, and rebel.

He became the leader of the radical Reformers, and the refusal of the authorities to institute certain reforms finally led him to open rebellion.

William Lyon Mackenzie was born on March 12, 1795, at Springfield, Dundee. After completing his formal education at the parish school, he entered business, becoming in 1817 managing clerk of a canal company in Wiltshire.

In 1820 Mackenzie emigrated to British North America. In 1824 he began to publish the *Colonial Advocate* and before the year was out had moved its place of publication from Queenston to York (Toronto). Through his newspaper he attacked the men of privilege and power within the colony so vigorously that on June 8, 1826, a number of young Tories smashed his printing press. This was an error on the part of the ruling clique, known as the Family Compact, for it publicized Mackenzie, his paper, and his reformist views more fully than he himself had been able to accomplish.

In 1828 Mackenzie won election to the Upper Canada Legislative Assembly for the county of York and was reelected in 1830. In 1831 he attacked the government so vigorously that he was expelled from the Assembly. He was repeatedly reelected and expelled, until in 1834 the Reform party won a majority of the Assembly seats, enabling Mackenzie to take his place once more. In 1835 he was elected to be the first mayor of the newly incorporated city of Toronto.

Mackenzie was the driving force in compiling the ''Seventh Report of the Committee on Grievances,'' issued in 1835, which detailed the reform case in the province. In November 1835 Mackenzie visited Louis-Joseph Papineau and strengthened the alliance between the reformist groups in the two Canadas.

In the general election of 1836 Mackenzie lost his seat, and the Reformers their control of the Assembly. He was outraged at the open politicking of the new governor, Sir Francis Bond Head, and at the general intransigence of the Tory faction. Mackenzie became the center of a group of men advocating radical measures. In July 1837 a vigilance committee was appointed under his direction with the task of establishing centers for possible future revolution. Mackenzie and his followers moved toward open rebellion until, on Nov. 25, 1837, he proclaimed a provisional government.

Rebellion and Exile

It was not Mackenzie and his followers who moved to the attack, however, but rather the Tories, led by Governor Bond Head. On Dec. 7, 1837, the rebels were attacked by the loyal Tory forces; the rebels were soon in disarray, and Mackenzie fled to the United States. He proclaimed a provisional government from the sanctuary of Navy Island in the Niagara River but soon withdrew. In 1839 he was arrested by American authorities and sentenced to 12 months' imprisonment for breaking the neutrality laws.

For the next decade Mackenzie supported his family through journalism and, for a time, employment in the New York Customs House. In 1849 the Legislative Assembly of the United Province of Canada passed a general amnesty, and Mackenzie returned to Canada. In 1850 he was elected to the legislature for the Riding of Haldimand and sat in the Assembly until his retirement from politics in 1858. But he little understood responsible government and the institutions that had been fashioned to make that principle operative in the political life of the United Province of Canada, and he played no leading part in its political life henceforth, as he had prior to rebellion in 1837.

Though Mackenzie had failed to bring about those reforms which he had believed desirable, his actions and the abortive rebellion he led acted as catalysts for change, and much of the subsequent political history of the Canadas was influenced by what he had written and done. He died at Toronto on Aug. 28, 1861.

Further Reading

Mackenzie was a prolific writer. Of particular interest is *Mackenzie's Own Narrative of the Late Rebellion* (1838). Margaret Fairley, ed., *The Selected Writings of William Lyon Mackenzie, 1824-1837* (1960), offers an excellent selection of his work. The best book on Mackenzie's life is William Kilbourn, *The Firebrand* (1958), although Charles Lindsey's earlier biography, *The Life and Times of Wm. Lyon Mackenzie* (2 vols., 1862), is still useful. See also Stephen Leacock, *Mackenzie, Baldwin, La Fontaine, Hincks* (1926),

and Edwin C. Guillet, *The Lives and Times of the Patriots* (1938).

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Mary MacKillop

The first Australian candidate for sainthood in the Roman Catholic Church, Mary MacKillop (1842-1909), known in the convent as Mother Mary of the Cross, was the foundress of the Sisters of St. Joseph of the Sacred Heart.

Mary MacKillop, the eldest of eight children of Scottish immigrants Alexander and Flora MacKillop, was born in Melbourne, Australia, on January 15, 1842. She had an unsettled childhood. Her father dabbled in politics and business and experienced mixed fortune. The family often moved, and formal schooling was disrupted. When aged 14 she worked as a nursery governess and later with the stationers Sands and Kenny.

In 1860 Mary left Melbourne for the small isolated town of Penola in South Australia to act as governess for the two daughters of her father's sister, Margaret Cameron. In Penola she met the local priest, Julian Tenison Woods. This was to change her life.

Australia had been settled originally as a penal colony in 1788, but by the middle of the 19th century immigrants from the British Isles were settling new farming areas. There were few schools, and children were deprived of an education. Father Woods wanted to do something to help these children.

Father Woods thought about an order of Australian nuns, unhampered by formal convent structures, who could move to remote areas and provide schooling. He saw in Mary MacKillop someone who could help him achieve his dream. On March 19, 1866, the feast of St. Joseph, she discarded her secular clothing and put on a simple religious habit. She was the first of the Sisters of St. Joseph.

The first school was established in Penola in an old stable. Soon other young women joined her. Father Woods composed a Rule to direct their lives, emphasizing poverty and simplicity. By the end of 1869 there were 72 sisters teaching in 21 schools as well as an orphanage and a refuge for women in distress.

Word spread to other parts of Australia, and Mary was asked to send sisters to begin schools. However, not everyone accepted this new type of religious community with its emphasis on helping the most needy in society. The sisters were denounced to Bishop Sheil in Adelaide, who responded by changing the Rule and putting himself in charge. Mary protested his interference. On September 22, 1871, the bishop imposed on Mary a sentence of excommunication—excluding her from the sacraments of the Catholic Church. Mary's response to this was one of calm acceptance and firm trust in God. Five months later, on February 23, 1872, only six days before he died, Bishop Sheil removed the excommunication and admitted his mistake in listening to bad advice.

The dispute about central government or control by each diocesan bishop continued for many years. The sisters were frequently the target of suspicion and opposition and were sometimes accused of incompetence as teachers. Some accused Mother Mary of drinking to excess. Bishop Reynolds, who succeeded Bishop Sheil in Adelaide, established a commission of inquiry in 1883. This prompted Mother Mary to move her motherhouse (headquarters) to Sydney, where Cardinal Moran was more supportive.

In 1888 Cardinal Moran returned from Rome with a decree from the Vatican settling the dispute. Central government was accepted as well as separate diocesan congregations. The two groups were to have different religious dress. Those who remained affiliated with the Sydney motherhouse wore brown habits, and those under the jurisdiction of the bishops wore black. From that time on the two groups have generally been known as ''Brown Josephites'' or Black Josephites.''

The work of the sisters continued to expand, and there were new foundations throughout Australia and New Zealand. At a time when state education was becoming secular, the work of the Sisters of St. Joseph helped lay the foundations for the extensive system of Catholic schools that still exists in Australia.

Mother Mary suffered a stroke in 1902. Over the next few years her health gradually deteriorated. On August 4, 1909, Cardinal Moran visited her sick room at the motherhouse in Mount St., North Sydney. He left with the comment, ''I consider this day I have assisted at the death bed of a saint.'' Mother Mary of the Cross died on Sunday, August 8, 1909. At her funeral, before an enormous crowd, Cardinal Moran quoted from the Bible, from the Book of Daniel: ''They that instruct many unto justice shall shine as stars for all eternity.'' Soon after her death people commented about her sanctity. Such was the devotion that, on January 27, 1914, her remains were reburied in the motherhouse of the Sisters of St. Joseph, where a special shrine and place of pilgrimage were constructed.

The official Vatican Decree for her canonization sums up the meaning of Mother Mary's life:

> Mary's public achievement is a historical fact in Australia, but for those who knew her personally the most striking thing about her was her kindness. She was a great believer in encouragement, urging people to be

kind and united. In everything she said or did, she showed respect and love for those around her, making no distinction between the rich, the high-born, and the influential on the one hand, and the lowly, the jailbirds, and the outcasts of society on the other.

The Vatican accepted the biographical details of Mother Mary as evidence of exceptional virtue. It accepted a miraculous cure in Sydney in 1961 of a young woman who was dying of leukemia and prayed to Mother Mary. Mother Mary MacKillop is now called ''Blessed,'' the second-to-last step before formal recognition as a saint. Someone who has been ''blessed'' can be canonized by the pope as a saint only after evidence of one additional miracle.

Further Reading

The most authoritative biography of Mother Mary MacKillop is that of Paul Gardiner, S.J., the promoter of her cause for canonization: *An Extraordinary Australian Mary MacKillop* (Sydney, 1993). Other worthwhile biographies include William Modystack, *Mary MacKillop A Woman Before Her Time* (Dee Why, NSW, 1982); and Felicity O'Brien, *Called to Love: Mary MacKillop* (Sydney, 1992). A set of two audio tapes, *Mary MacKillop No Plaster Saint,* were produced by the Australian Broadcasting Corporation. A video, *Long Have I Loved You The Story of Mary MacKillop,* was produced by Catholic Communications, Greenwich, NSW, Australia. Further information can be obtained from the Mary MacKillop Secretariat, Mount St., North Sydney, NSW, 2060, Australia. □

Charles Rennie Mackintosh

Charles Rennie Mackintosh (1868-1928) was a Scottish artist, architect, and interior/furniture/textile designer who had a professional influence on the development of the Modern movement. He worked to create totally integrated art/architecture.

Charles Rennie Mackintosh was born in Glasgow, Scotland, on June 7, 1868. He gained entry to the Glasgow School of Art where he studied principally architecture and design and was recognized as a remarkable talent by the school's director, Fra Newbery. Mackintosh joined the architectural practice of Honeyman and Keppie (1889) as a draftsman and won the competition to design and build a new School of Art for his mentor, Newbery, in 1896: this was his first major building commission and was a revolutionary design quite unlike anything erected in Europe to that date. Austere, elegant, defiantly ''modern,'' it was shorn of almost all decoration and made historical references to Scottish vernacular architecture and to Japanese arts, a culture in which Mackintosh had an abiding interest. The building established Mackintosh from the outset as a radical architect determined to find a new design language appropriate for the coming 20th century. It has been said that modern architecture began when Mackintosh built the Glasgow School of Art.

While generally associated with the *art nouveau* style, Mackintosh rejected such comparisons and did not feel part of the 19th-century *art nouveau* European style represented by Guimard, Horta, van der Velde, or Gaudi, and little of their sinuous ''whiplash'' curvilinear expression is to be seen in Mackintosh's work. He sought to unite natural forms, especially those deriving from plants and flowers, with a new architectural and design vocabulary that set him well apart from the mainstream of architects who looked to Greece, Rome, and Egypt for inspiration from the antique. His marriage to a talented artist-designer, Margaret Macdonald (1864-1933), and the marriage of her sister, Frances, to Mackintosh's close friend Herbert McNair led to the formation of a brilliantly creative group, clearly led by Mackintosh, known variously as ''The Four'' or ''The Spook School.''

Considerable attention was focussed on the work of Mackintosh and the ''Glasgow Style'' artists and designers who had come from the School of Art. In 1900 Mackintosh and his friends were invited to create a room complete with furnishings at the Vienna Seccession exhibition. This created huge interest, and the Mackintoshes were lionized when they went to Vienna. Their exhibition display had a direct influence on the development of the Wiener Werkstatte formed shortly thereafter by Josef Hoffmann. Hoffmann and Mackintosh were close friends, and Hoffmann visited Glasgow twice to see Mackintosh's work, as did the influential critic Hermann Muthesius and the Werkstatte's patron, Fritz Wärndorfer. ''The Four'' exhibited widely in Europe, both together and individually, and Mackintosh received commissions for furniture from patrons in Berlin, Vienna, and elsewhere in Europe.

In Glasgow Mackintosh's greatest public exposure was through the creation of a number of restaurants, the tea rooms of his most enduring patron, Kate Cranston. The tea rooms provided a wonderful opportunity for Mackintosh to put into practice his belief that the architect was responsible for every aspect of the commissioned work. At The Willow Tea Room (1903) he converted an existing interior into a remarkable dramatic and elegant series of contrasting interiors with furniture, carpet, wall decor, light fittings, menu, flower vases, cutlery, and waitresses' wear all designed by Mackintosh to create a harmonious whole, implementing the idea of totally integrated art-architecture. It is said that Mackintosh used to go to the Room de Luxe at The Willow just before it opened for morning coffee to arrange the flowers and ensure the perfection of his creation!

Surprisingly, despite Mackintosh's fame in Europe and the numerous articles in, for example, *The Studio* magazine devoted to his work, he never became a dominant force in Glasgow architecture. He created the private house Windyhill in 1901, a number of tea rooms, many works of decorative art and furniture, and other architectural conversions but never had the opportunity to create a second masterpiece after the School of Art and in the manner of Hoffmann's success with the Palais Stoclet in Brussels (1905) which owes so much to Mackintosh's influence. The dramatic designs for the huge International Exhibition in Glasgow in 1901 were rejected as too radical, and his

entries for other competitions—for example, Liverpool Cathedral—were unsuccessful. His direct influence on European architecture came not by examples but by suggestions, notably the distribution of a full-color lithographic portfolio of ''Designs for the House of an Art-Lover'' (1901), which was never built.

The Hill House of 1902 is the best example of Mackintosh's domestic architectural style and interior (open to the public: National Trust for Scotland) and has survived virtually intact. The Mackintoshes' own house, complete with its furnishings, has been brilliantly recreated at the Hunterian Art Gallery, University of Glasgow (open to the public), while his Glasgow School of Art has undergone extensive restoration of its interiors and collection (open to the public).

Mackintosh left Glasgow in 1915 for reasons never exactly clear but associated with a notable lack of commissions and the general building slump occasioned by the onset of World War I. He moved to England and journeyed to France and created a sumptuous series of watercolors of the landscape and flowers. Opportunities for a stylized series of flower forms to become widely-distributed printed textiles failed to materialize.

The famous flowing white-on-white interiors of the Glasgow period were replaced by geometric black-on-black interiors which clearly anticipated Art Deco in his final architectural commissions: 78 Derngate, Northampton, England, in 1915/1916, and the ''Dug-Out'' additions to the Willow Tea Room in Glasgow.

Mackintosh was a visionary designer and architect who had a professional influence on the development of the Modern movement. Although prolific during the height of his most creative years, 1896-1916, much of his work has been lost and the remainder is essentially confined to the city of Glasgow and surrounding region. Although completely neglected and largely ignored in the middle decades of this century, he has now been the subject of intense scrutiny and rediscovery. His furniture and textile designs are being produced with notable success, and in 1979 a writing desk he designed in 1901 for his own use reached the then world record price paid at auction for any piece of 20th-century furniture, 89,200 pounds. Now much admired and copied, he is seen as a central figure in the development of integrated art-architecture at the turn of the century and a seminal influence on many architects and designers of the Post Modern movement in the 1970s and 1980s. Charles Rennie Mackintosh died in distressed circumstances in London in 1928; his wife Margaret in 1933.

Further Reading

Additional information on the work of Mackintosh can be found in ''Charles Rennie Mackintosh and the Modern Movement'' (1977) by Thomas Howarth; ''Charles Rennie Mackintosh Artist and Architect'' (1983) by Robert McLeod; ''Charles Rennie Mackintosh Architecture'' (1980) by Jackie Cooper; and ''Mackintosh Textile Designs'' (1982), ''Mackintosh Watercolours'' (1979), and ''The Complete Mackintosh Furniture, Drawings and Interiors'' (1979), all by Roger Billcliffe. A thriving CRM Society devoted to the preservation of his work and to scholarship on the period publishes a quarterly newsletter and is based at Mackintosh's Queen's Cross Church, Glasgow.

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□

George Maclean

George Maclean (1801-1847) was a Scottish solider and agent of British imperial expansion. As an administrator of the British-owned Gold Coast forts, he was instrumental in extending British influence in the interior of present-day Ghana.

Born on Feb. 24, 1801, George Maclean spent his early years primarily in idleness and aimlessness. Eventually he obtained a military commission and was gazetted to the Royal African Corps, considered at the time to be a most undesirable billet. His first assignment was to Freetown, Sierra Leone, where he arrived in 1826. The ensuing 2 years were spent in Freetown and the Gold Coast (now Ghana), where he began to reveal his potential as a leader. But illness in 1828 forced him to return to England.

In the same year conditions in the Gold Coast had led the British government to withdraw from the area. British merchants on the coast strongly opposed this decision, and an agreement was reached whereby the British government would provide a subsidy to a committee of merchants who would be responsible for administration of the forts. In 1829 Maclean was appointed by the committee as president of the Council of Government in the Gold Coast, where he arrived in 1830.

Maclean's duties were strictly limited to directing the internal affairs of the forts, and he was to avoid any involvements with the interior. But as an agent for the merchants, Maclean believed that trade would improve only in conjunction with improved relations with the numerous neighboring African states. He therefore entered into negotiations with the Ashanti government and in 1831 concluded a treaty with them which provided for several decades of relative peace in the region. Concurrently he entered into negotiations with the states which lay between Ashanti and the coast.

In time, Maclean became widely respected in the interior for his ability to settle diplomatic and judicial disputes. His success in regularizing the tangled affairs of the Gold Coast has been attributed to his strong sense of justice,

respect for African institutions and custom, and tenacity in upholding British commitments in agreements and treaties. His success is clearly documented by the dramatic increase in trade volume during the first decade of his administration.

Maclean's activities did not escape criticism, however. In 1843 a parliamentary select committee was appointed to investigate charges that although Maclean had increased trade he had ignored local slave-trading activities and that his relations with the interior far exceeded the limits of his responsibility. The select committee recommended that the British government resume direct responsibility for the Gold Coast, and in 1844 Maclean was relieved of his duties. The newly arrived governor immediately sought to legalize, in the view of British law, the informal jurisdiction over the interior which Maclean had developed. The rulers of about 20 African states signed the Bond of 1844, an agreement which provided for the extension of British standards of law into their territories. Maclean remained in the Gold Coast as judicial assessor with the responsibility of enforcing the conditions of the bond. He died there 3 years later.

Further Reading

The only biography of Maclean is George Edgar Metcalfe, *Maclean of the Gold Coast* (1962). □

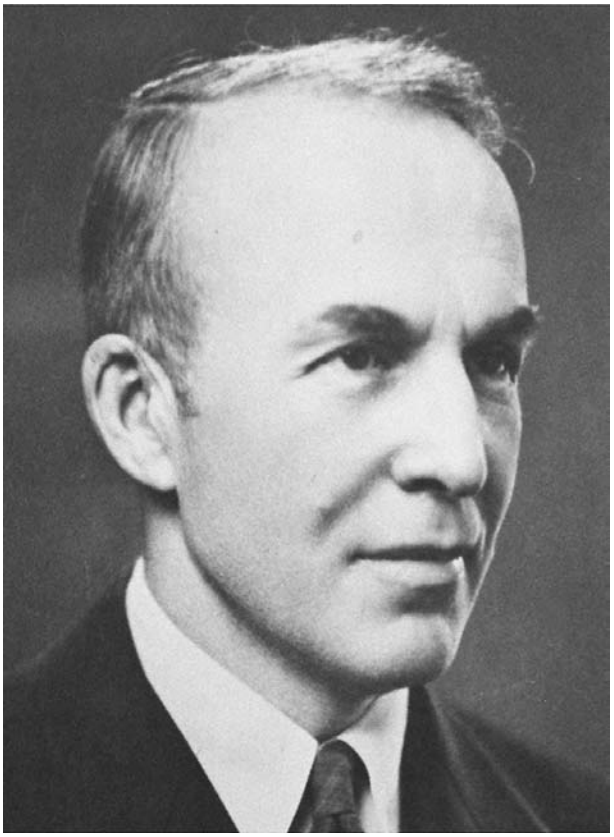

Archibald MacLeish

Archibald MacLeish (1892-1982) was an American poet, playwright, teacher, and public official and a Pulitzer Prize winner.

Archibald MacLeish was born in Glencoe, Ill. on May 7, 1892. He graduated from Yale University in 1915. After serving in World War I as a field artillery officer, he received a degree from the Harvard Law School in 1919 and practiced law in Boston for 3 years. In 1923 he departed for Europe to travel and write. He lived mainly in France for the next 5 years, publishing several books of poetry during this period, including *The Pot of Earth* (1925), which echoed T. S. Eliot's *The Waste Land,* and *The Hamlet of A. MacLeish,* an expression of MacLeish's disillusionment with the postwar scene.

During the 1930s MacLeish was a reporter on the staff of *Fortune* magazine. A strong supporter of the New Deal, he served as adviser to President Franklin D. Roosevelt while working as librarian of Congress (1939-1944). A vigorous defender of democracy in many articles and speeches, he revealed a growing awareness of the dangers of both fascism and communism. From 1944 to 1945 MacLeish was assistant secretary of state. In 1949 Harvard offered him the Boylston professorship in rhetoric and oratory; he continued to teach at that university until his retirement in 1962.

MacLeish served as a sort of poetic weather vane; for more than 40 years his work reflected the thought and feeling, the poetic environment, of its time. Responding more to the outside world than to any abiding philosophic or esthetic commitment within himself, he expressed, from his earliest published verse to *The Wild Old Wicked Man and Other Poems* (1968), the cultivated man's changing sense of a rapidly changing world. The conclusion of his poem *Ars Poetica* (1926) has become the universal motto of New Critical poetic theory: ''A poem should not mean/ But be.'' ''You, Andrew Marvell'' (1930) expressed for the entire generation of modernist poets who came of age with Eliot their debt to 17th-century metaphysical verse.

MacLeish's lengthy poem *Conquistador* (1932) was, in effect, a summation of the poetic fashions of the 1920s, in style and plan derived from Ezra Pound, in attitudes indebted to Eliot. It won a Pulitzer Prize. *Frescoes for Mr. Rockefeller's City* (1933) might have served as campaign poetry for the New Deal. His Pulitzer Prize-winning verse drama, *J. B.,* reflected the 1950s concern with existential absurdity in its retelling of the biblical story of Job.

MacLeish's most important critical work, *Poetry and Experience* (1961), treats esthetic theory and practice. The body of his poetry is included in *The Collected Poetry of Archibald MacLeish* (1963). His criticism and commentary are in *Poetry and Journalism* (1958) and *The Dialogues of Archibald MacLeish and Mark Van Doren* (1964). He died in Boston on Apr. 20, 1982.

Further Reading

Useful for information on MacLeish are Signi Lenea Falk, *Archibald MacLeish* (1966), and the section on MacLeish in Hyatt

H. Waggoner, *American Poets: From the Puritans to the Present* (1968). □

Hugh MacLennan

Hugh MacLennan (1907-1990) was a widely respected Canadian novelist and academic. He wrote primarily of Canadian themes and was credited with being the first writer to establish a national literary identity for Canada. Although MacLennan was known first and foremost as a novelist, he published several collections of essays and has himself been the subject of academic study. The National Film Board (NFB) of Canada has paid tribute to MacLennan by dramatizing his life and work.

Born March 20, 1907, in Glace Bay, Cape Breton Island, Nova Scotia, (John) Hugh MacLennan grew up in Halifax, where he was educated at Dalhousie University. He received his bachelor's degree there in 1929, and won a Rhodes scholarship, which took him to Oxford University. The Oxford years were invaluable, for they provided MacLennan with the opportunity to travel extensively and test his left-wing convictions against firsthand impressions and personal observations.

He returned to Canada in the mid-30s, taking a teaching job at Lower Canada College near Montréal. He later failed to publish a novel based on his earlier travels.

Earned Ph.D. at Princeton

Unable to find suitable employment, MacLennan enrolled in the graduate school at Princeton University and studied Roman history. He obtained a doctorate in 1935 with a dissertation titled *Oxyrhynchus: An Economic and Social Study* (1940).

Writing Career Took Off

MacLennan was inspired, by his earlier literary failures, to write *Barometer Rising* (1941), a novel based on the 1917 explosion of a munitions ship in Halifax Harbor. This disaster symbolized a traumatic break for Canada from its colonial, pre-World War I past—while embodying a conflict of generational attitudes. With the success of this work, MacLennan staked out a national identity and continued to write, producing *Two Solitudes* (1945); *The Precipice* (1948); *Each Man's Son* (1951); *The Watch That Ends the Night* (1959); and *The Return of the Sphinx* (1967). He worked with themes that mirrored major national concerns and the moral and social issues of his time, as well as a growing self-awareness in Canada. He said, however, that he never lost sight of Canada as part of the world community.

Storylines Spoke of His Culture

As a novelist, MacLennan deliberately undertook to forge a Canadian consciousness in literature, an endeavor which appears to have left him little time or opportunity to experiment with different literary techniques—but which enabled him to master traditional techniques and the economies of an honest and forthright style. Because he was adept at using narrow storylines as springboards to broader statements about his country and his culture, he became a widely translated and respected writer.

MacLennan also wrote nonfiction, including: *The Colour of Canada* (1972); *Rivers of Canada* (1974); *Voices in Time* (1980); and *On Being a Canadian Writer* (1991).

Essays Were Notable

MacLennan was an essayist of considerable skill. He published several collections of essays, including *Cross Country* (1949); *Thirty and Three* (1954); *Scotchman's Return and Other Essays* (1960); *Seven Rivers of Canada* (1961); and *The Other Side of Hugh MacLennan* (1978).

He wrote for a 1965 issue of *American Heritage* that focused on Canada. The Winter 1979-80 issue of *Journal of Canadian Studies* was the Hugh MacLennan issue. In 1995, his essay titled ''French is a Must for Canadians'' appeared in the anthology *Influential Writing,* edited by W. Connor and M. Legris.

His Keen Perception Won Awards

In his role as essayist, MacLennan showed a keen perception of Canada's history, environment, and character. He wrote in a lucid, conversational style which was not without its passion, its moods, and its ironic insights. In 1951 MacLennan accepted an appointment to McGill University. He taught in the English department until 1981, publishing *McGill: the Story of a University* in 1960. In 1952 he received the Lorne Pierce Medal from the Royal Society of Canada; in 1953 he was elected to the Society. In 1967 MacLennan was named a companion of the Order of Canada. He contributed the foreword to Gertrude Katz, *The Time Gatherers; Writings from Prison* (1970).

MacLennan won the Governor General's Literary Award more than any other Canadian author: three times for fiction (*Two Solitudes, The Precipice, The Watch that Ends the Night*) and twice for nonfiction (*Cross-Country* and *Thirty and Three*). In 1987 he became the first Canadian to be awarded the James Madison Medal by Princeton University. The medal is given annually to a distinguished graduate.

MacLennan died Nov. 7, 1990, at the age of 83.

Further Reading

There have been several book-length studies of MacLennan, of which the most ambitious is Robert H. Cockburn, *The Novels of Hugh MacLennan* (Harvest House, 1969). Also of considerable interest are: George Woodcock, *Hugh MacLennan* (Copp Clark Publishing Co., 1969); Patricia Morley, *The Immoral Moralists: Hugh MacLennan and Leonard Cohen* (Clarke, Irwin, 1972); Paul Goetsch, *Hugh MacLennan* (McGraw-Hill Ryerson, 1973); Elspeth Cameron, *Hugh MacLennan: a Writer's Life* (University of Toronto Press, 1981); Thomas Donald MacLulich, *Hugh MacLennan* (Twayne, 1983); and Frank M. Tierney, ed., *Hugh MacLennan* (University of Ottawa Press, 1994).

MacLennan has often been featured in *Canadian Literature, a quarterly of Criticism and Review,* including Nos. 3 (''The Story of a Novel''), 6 (''The Defence of Lady Chatterley''), 33 (Questionnaire and Answers section), 41 (''Reflection on Two Decades''), 68-69 (interview with Ronald Sullivan), and 90 (review of Elspeth Cameron's *Hugh MacLennan: a Writer's Life*), 99 and 112 (review of *On Being a Maritime Writer*.

MacLennan's work with Marian Engel, who wrote her master's thesis under his direction, is documented in a collection of letters called *Dear Marian, Dear Hugh: The MacLennan-Engel Correspondence* (1995), edited by Christl Verduyn and published by University of Ottawa Press; *The Hugh MacLellan Papers* (May, 1986) describes the University of Calgary's archival holdings of the author's personal and professional papers as well as correspondence, news clippings, scrapbooks and miscellaneous writings.

The National Film Board (NFB) of Canada has produced at least three documentaries featuring the life and work of Hugh MacLennan; The first, *Hugh MacLennan: Portrait of a Writer* (1982), is described by the NFB as a tribute to MacLennan for paving the way for a thriving national literary movement; the second, *View from the Typewriter* (1983), discusses the work of MacLennan and nine other prominent Canadian writers; *Each Man's Son* was dramatized in 1954. □

Donald Baxter MacMillan

The American explorer and scientist Donald Baxter MacMillan (1874-1970) surveyed and mapped unknown land and water in the Arctic.

Donald MacMillan was born in Provincetown, Mass., on Nov. 10, 1874, the son of a ship captain. He was orphaned at an early age. He attended Bowdoin College in Maine, graduating in 1898. For the next few years he taught school and conducted a summer camp at Casco Bay, Maine, where he met explorer Robert Peary. MacMillan signed on for the expedition that became Peary's first, after 2 decades of effort, to reach the North Pole (April 6, 1909). The intrepid explorer's eventual success was dependent upon capable support parties, one of which MacMillan led.

MacMillan's initial Arctic experience inspired him to make northern exploration his life's work. After exploring the interior of Labrador in 1910, he began postgraduate work in anthropology at Harvard University. In 1911 and again in 1912 MacMillan returned to northern Labrador to conduct ethnological studies of the Eskimos and Indians there. The following year MacMillan left on an extended 4-year expedition into the Arctic, seeking to find final evidence as to the existence of a large landmass north of Greenland that Peary believed he had seen. Establishing its base at Etah, northwestern Greenland, the MacMillan party's exploration of thousands of square miles proved that Crocker Land did not exist. The party did, however, confirm the existence of coal in Ellesmere Land, discover two islands, and obtain valuable museum specimens and other items before returning to the United States in 1917.

After brief wartime service MacMillan taught anthropology at Bowdoin College, but he made trips north in 1920, 1921-1922, and 1923-1924, sailing in a small, specially designed and constructed vessel which he christened the *Bowdoin*.

During the next 15 years MacMillan made repeated trips northward, surveying and mapping unknown land and water, collecting zoological and geological specimens, studying Eskimo life and language, and establishing a school for Eskimo children in Labrador. He interspersed his trips with fund-raising articles and lecture tours throughout the country. In 1935 MacMillan married Miriam Look, who subsequently accompanied him on voyages. During World War II, MacMillan lent his expertise to the U.S. Navy, consulting on Arctic work and compiling an Eskimo-English conversational dictionary for the military. Following the war, the aged explorer reacquired and refitted the *Bowdoin* and resumed his northward sailings. MacMillan was highly honored in his later years for his Arctic service. He died in Provincetown, Mass., on Sept. 7, 1970.

Further Reading

MacMillan's writings include *Four Years in the White North* (1918); *Etah and Beyond* (1928); *Kah-da* (1930); and *How Peary Reached the Pole* (1934), an account of the 1908-1909

expedition and an outspoken defense of Peary. Everett S. Allen, *Arctic Odyssey: The Life of Rear Admiral Donald B. MacMillan* (1962), is the only biography of the explorer; but see also the account by MacMillan's wife, Miriam MacMillan, *Green Seas and White Ice* (1948). □

Harold Macmillan

The British politician and prime minister (Maurice) Harold Macmillan (1894-1986) was one of the outstanding Conservative leaders of the 20th century in terms of achieving both unity in his party and electoral success.

Harold Macmillan was born on Feb. 10, 1894, in London, England. He was educated at Eton and at Balliol College, Oxford. During his World War I service in the Grenadier Guards he was wounded three times. From 1919-1920 he was an aide to the governor general of Canada. In 1920 he married into one of the most deeply rooted Conservative aristocratic families—the Cavendishes (Lady Dorothy Cavendish, daughter of the 9th Duke of Devonshire). She died in 1966. They had three daughters and one son.

Early Career

This impeccable upper-class background served Macmillan in good stead in his prime ministerial career (January 1957-October 1963) when he wished to lead his party in directions that it would have found difficult to take from another leader. But in the early phase of his career this background could be seriously misleading. As member of Parliament for Stockton-on-Tees after 1924, he was no orthodox Conservative. He was deeply moved by mass unemployment; in such works as *Reconstruction: A Plea for a National Policy* (1933) and *The Middle Way* (1938) he advocated neo-Keynesian solutions to the economic crisis of those years that were by no means fashionable.

As an opponent of Neville Chamberlain's appeasement policy toward Hitler's Germany, and as a Conservative rebel, he was an obvious choice for Winston Churchill's wartime administration. Macmillan served as parliamentary secretary to the Ministry of Supply from 1940 to 1942, as undersecretary of state for the colonies in 1942, and his most important office, as minister resident at Allied Headquarters in Northwest Africa from 1942 to 1945. In the latter capacity he came close to Churchill and acted as an effective link between quarreling Allied military and political commanders.

Political Service

After the war, he was made secretary of state for air in the caretaker government. In the Conservative government of 1951, Macmillan served first, and most successfully, as

minister of housing and local government (1951-1954). He was then minister of defense, foreign secretary, and chancellor of the Exchequer (December 1955-January 1957) before succeeding Anthony Eden as prime minister in January 1957, a position he held until his resignation in October 1963.

As prime minister, Macmillan took over after the Suez operation, when President Abdul Nasser of Egypt nationalized the Suez Canal, and his party's morale and fortunes were at a low ebb. By 1959 the Conservatives had recovered enough to win a large electoral victory. His period in office was associated with developments that only Macmillan's public relations skills made acceptable to large sections of his own party: the acceptance of the move toward black African independence (1960), the initiation of formal government planning through the National Economic Development Council, and the approach to joining the European Common Market (now the European Union) in 1961. Macmillan was also instrumental in negotiating the Nuclear Test Ban Treaty that was signed by the former Soviet Union, England, and the United States in 1963.

Speaking to the South African Parliament in 1960, Macmillan said, ''A wind of change is blowing through this continent. Whether we like it or not, the growth of national consciousness is a political fact.''

In 1963 a downturn in the economy coupled with a sex scandal involving one of the prime minister's aides resulted in Macmillan's resignation from office. When he left public life, Macmillan returned to his family's publishing business, Macmillan Ltd., of which he became president in 1974. After years of refusing his peerage, he was created Earl of Stockton in 1984. Macmillan died of pneumonia, December 29, 1986, in Haywards Heath, West Sussex, England.

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Louis MacNeice

The British poet Louis MacNeice (1907-1964) claimed himself to be not a theorist but a poetic empiricist. His unfinished autobiography was posthumously published as *The Strings Are False.*

Louis MacNeice was born on September 12, 1907, in Belfast, Ireland. Educated at Merton College, Oxford, he taught Greek for a short time in London, lectured in classics at Birmingham University from 1930 to 1936, and lectured in Greek at Bedford College for women from 1936 to 1939. During the first year of World War II (1939) he was a lecturer at Cornell University in the United States.

MacNeice returned to London in 1940. In 1941 he joined the British Broadcasting Company (BBC) as a staff script writer and producer to illustrate Britain's war effort. He continued in these capacities, with the exception of an 18-month hiatus during 1950-1951 when he served as director of the British Institute in Athens; his knowledge of Greek language and culture served him well.

MacNeice was twice married. His first wife was Giovanna Marie Therese Ezra. This marriage began in 1930 and ended in divorce in 1946. He had a son by his first marriage and a daughter by his second. In 1954, with his second wife, vocalist Hedli Anderson, he conducted a reading and concert tour in the United States. Before his death, in London, he travelled extensively abroad in France, Norway, Italy, and India.

MacNeice rarely read novels. His favorite was Tolstoy's *War and Peace*. MacNeice himself wrote three novels in his youth, all of which he considered poor attempts. He published his first poetic collection, *Blind Fireworks,* in 1929.

In politics, MacNeice distrusted the established parties; in economics, he predicted the inevitable fall of capitalism. On a visit to Barcelona in 1939, he pronounced that the Republican government was in the right in the Spanish Civil War. He was in opposition to partition in Ireland and voted for the Labour Party in England in spite of his opposition to the party leaders, whom he regarded as reactionary.

As poet, MacNeice's early work derives from the forms and traditions of classic poetry. He confessed that he proceeded by trial and error, attempting to achieve Wordsworth's ''Real Language of Men,'' an objective he sought not only in diction but in rhythm as well. MacNeice acknowledged that his imagistic propensity for the topical and visual led him to diffuse composition, in which one descriptive passage led to another.

Eventually growing bored with description for its own sake, MacNeice began to experiment with traditional lyrics, in which he sought to express a single, strong personal feeling. He employed symmetrical but intricate verse patterns and rhymes to this purpose. Again, stylistic boredom set in as his content grew too narrow and his rhythm too predictable.

Seeking escape in structure, MacNeice subordinated semantic and other elements of his poems, preferring dull interdependent to brilliant independent images. His attention was given to sheer syntax rather than to the relations between sentence structures and verse patterns. In his later works he strove for economy. Especially in imagery he pursued the *multam in parvo* of poetic compression. MacNeice quoted himself to exemplify this ''much in little'' compression which he sought. He described a prostitute

sitting at the end of a long bar as ''Mascara scrawls a gloss on a torn leaf.''

In spite of his claim to empiricism and denial of theoretically derived poetics, MacNeice was nonetheless identified in the 1930s with a group of young poets of social protest (an occupational hazard of poets). The group included his friends Stephen Spender and W. H. Auden. In later years he returned from political to moral themes. As his obsession shifted from the political to the moral his compositional complexity and aesthetic intensified.

Collaborating with a scholar of German in 1951, MacNeice provided an abridged translation of the poetic rather than literal linguistic aspects of Goethe's Faust for a radio presentation. During the late 1950s it was Robert Lowell, in reference to his own translations from Italian, who appropriately observed that poetic translation requires not so much translation *per se* as the composition of a new poem based upon an original in another language. If MacNeice's linguistic collaborator translated that which was German, it was MacNeice who translated that which was Faust.

With W. H. Auden, MacNeice co-authored *Letters from Iceland* (1936). Co-authorship is rare in the 20th century, and in this endeavor he again revealed his divergency. His originality knew no ''Mass-production of neat thoughts,'' and he was never afraid to take the poetic leap into '' . . . Fates great bazaar.''

Some critics regard MacNeice as an undeveloped poet; but in art, as in life, his invocation was:

> . . . O fill me/
> With strength against those who would freeze
> my humanity, would dragoon me into a lethal
> automaton, would make me a cog in a machine,
> a thing with one face. . . .

MacNeice was connected with the English Group Theatre in London, which produced his translation of the *Agamemnon* by Aeschylus in 1936 and his experimental play, *Out of the Picture* (1937), which he, himself, judged a bad play. At this time he began a trilogy of one-act plays with the intention of having them produced by the Abbey Theatre in Dublin, because he considered the London West End Stage moribund.

His later works included *The Roman Smile,* a book of literary criticism; a verse translation of the *Hippolytus* by Euripedes; and a quasi-autobiographical book. In addition to his own publications, MacNeice contributed articles to several anthologies of literary criticism. Most of his work was published in the United States.

MacNeice was made C.B.E. (Commander of the British Empire) in 1957. He died on September 3, 1964, from viral pneumonia.

Further Reading

The best source of information about his life is his *The Strings Are False: An Unfinished Autobiography,* published by Oxford University Press in 1966 under MacNeice's pseudonym, Louis Malone. His *Collected Poems* was published the following year.

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Nathaniel Macon

Nathaniel Macon (1758-1837), American statesman, was Speaker of the U.S. House of Representatives and a senator.

Nathaniel Macon was born in Edgecombe (now Warren) County, N.C., on Dec. 17, 1758. In 1774 he entered the College of New Jersey at Princeton and remained until 1776, when he joined the New Jersey militia. He returned to North Carolina late in 1777 to study law but rejoined the army in 1780 after the British invasion of the South. He served in the North Carolina Senate from 1781 to 1786. He joined the Antifederalists in their opposition to the Constitution in 1788. After serving in the North Carolina Legislature in 1790, Macon was elected to the U.S. House of Representatives in 1791. He served until 1815, when he was elected to the Senate, where he remained until 1828.

From 1791 to 1801 Macon vigorously opposed Federalist policies, especially Alexander Hamilton's financial program, Jay's Treaty, the quasi-war with France, and the Alien and Sedition Acts. In general he opposed any broad constitutional interpretation that expanded Federal power, whether it supported Federalist policies in the 1790s or Democratic-Republican policies after 1801. In opposing the restrictive Sedition Law of 1798, he argued that ''the people suspect something is not right when free discussion is feared by government.''

When Thomas Jefferson was elected president in 1800 (carrying Congress with him), Macon was chosen Speaker of the House. He held the post until 1807. As Speaker, he appointed all of the House's standing committees and played a notable role in fixing Republican leadership in the House. However, when John Randolph, Macon's appointee as chairman of the House Ways and Means Committee, broke openly with Jefferson's administration, Macon's influence slipped, and he was removed as Speaker.

This estrangement from the President was temporary, and Macon remained influential. As chairman of the House Foreign Relations Committee, he supported Jefferson's policy of commercial coercion as an alternative to war with Great Britain or France. Although he finally favored the War of 1812, he opposed taxation to support it or naval construction and manpower conscription to prosecute it.

Macon fought attempts to recharter the Bank of the United States in 1811 and 1816 and consistently opposed protective tariffs and internal improvements. An ardent defender of slavery, he opposed the Missouri Compromise because ''to compromise is to acknowledge the right of

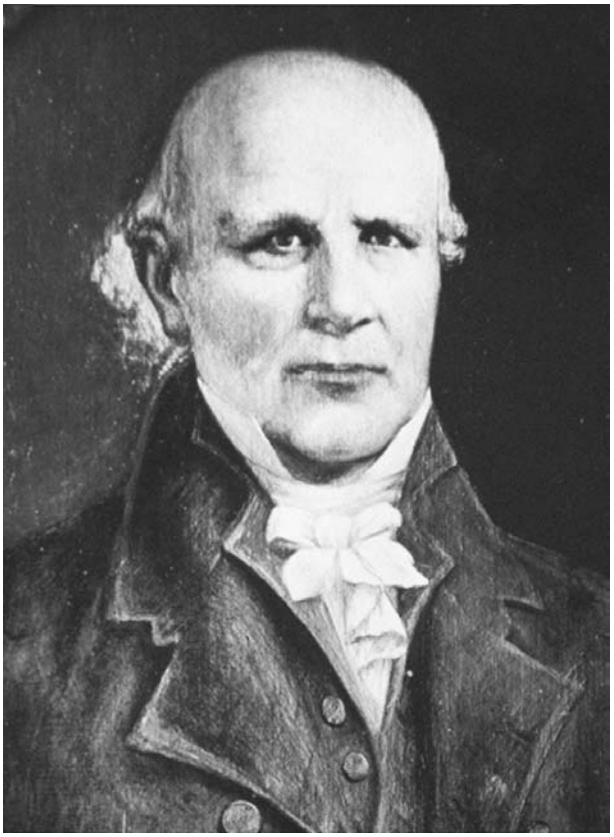

Congress to interfere'' with states' rights. When he reached the age of 70, Macon resigned from the Senate. He presided over the North Carolina constitutional convention (1835) but would not vote for the amended constitution. He died on June 29, 1837.

Further Reading

Some of Macon's correspondence was edited by Kemp P. Battle in *Letters of Nathaniel Macon, John Steele and William Barry Grove* (1902). The only biography is by William E. Dodd, *The Life of Nathaniel Macon* (1903). See also D. H. Gilpatrick, *Jeffersonian Democracy in North Carolina, 1789-1816* (1931). □

Lachlan Macquarie

Lachlan Macquarie (1762-1824), British officer and governor of New South Wales, sought to improve the status of emancipists and undertook a major public works program.

Lachlan Macquarie, born on Jan. 31, 1762, came from a poor Scottish family in the Inner Hebrides. The American War of Independence offered him an opportunity to rise in the world, and he joined a Highland regiment commanded by a cousin. In 1784 Macquarie returned to Scotland as a lieutenant and 3 years later embarked upon 16 years of military service in India and Egypt.

Promotion to major, prize money, and an inheritance from his first wife, a West Indian heiress, enabled Macquarie to accumulate a competent fortune, and in 1803 he returned home to take possession of a 10,000-acre estate which he had acquired from his uncle on the island of Mull. The outbreak of war with France led to his appointment as assistant adjutant general of the London District, and Lt. Col. Macquarie soon came into contact with the country's leading politicians. When Maj. Gen. Miles Nightingall declined to become governor of New South Wales following the deposition of Capt. William Bligh in 1808, Macquarie successfully volunteered for the position.

Macquarie's administration, which began in January 1810, lasted for 12 years. He set out to improve the material and moral condition of the colony, and wide experience as a staff officer made him a vigorous administrator. The public service and financial arrangements of the colony were remodeled; a hospital, barracks, and roads were constructed; the Bank of New South Wales was established under his patronage in 1817; he encouraged exploration across the Blue Mountains, and accompanied by his second wife, he frequently toured the settled parts of the colony.

Champion of Emancipation

Believing that convicts who had been reformed by their prison sentences should be reincorporated into society with

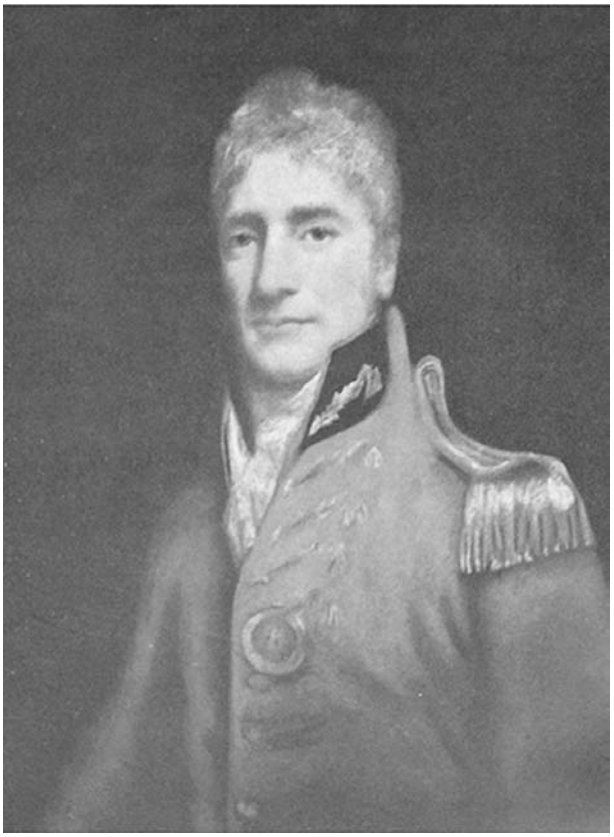

full civil rights, Macquarie appointed emancipists to public office and invited them to Government House. By 1815 not only was his expenditure on public works causing concern in London, but his charitable attitude toward emancipists was alienating officers and free settlers within the colony.

Objecting to Macquarie's emancipist policy and authoritarian style of government, a faction of ''exclusives'' sought representative government and a separation of powers. Opposed to them was an ''emancipist'' faction, which regarded the country as belonging to former convicts and opposed their relegation to a permanently inferior status.

A campaign was mounted against Macquarie in Parliament which resulted in an inquiry under John Bigge between 1819 and 1821. Macquarie returned to England in 1822, when the Bigge reports, which favored the ''exclusive'' cause, were published. Macquarie's reply was not made public by the government until 1828. Bitterly disappointed, sick, and in debt, he was promised a pension but died in London on July 1, 1824.

Macquarie was an ambitious, vain and humorless man who interpreted criticism as disloyalty. Arbitrary acts robbed him of the public acclaim which he craved, and Australian society did not develop along the lines he anticipated.

Further Reading

The Public Library of New South Wales published a well-illustrated edition, *Lachlan Macquarie, Governor of New South Wales: Journals of His Tours in New South Wales and Van Diemen's Land, 1810-1822* (1956). The standard biography is M. H. Ellis, *Lachlan Macquarie: His Life, Adventures, and Times* (1947); it is a large-scale and colorful study, rich in detail and with flashes of insight, but on the whole the interpretation is weak. Marjorie Faith Barnard, *Macquarie's World* (1946), is more systematic in its portrayal of a benevolent despot sacrificed by a British government determined to introduce a new policy. Basil Holmes Travers, *The Captain-General* (1953), deals sympathetically with Macquarie's administration in New South Wales, concluding that he was a model governor.

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John Macquarrie

John Macquarrie (born 1919) was professor of divinity at Oxford University. His authoritative study, *Twentieth Century Religious Thought,* was a high point of modern scholarship. His later work, *Principles of Christian Theology,* was characteristic of the Anglican tradition.

John Macquarrie was born on June 27, 1919, in Scotland. Educated at Paisley Grammar School, his scholarly degrees (M.A.; B.D.; Ph.D.; D.Litt.) were all from the University of Glasgow. Before his appointment as Lady Margaret Professor of Divinity at Oxford University in 1970, he was with the Royal Army Chaplains Department (1945-1948), minister of St. Ninian's Church, Brechin (1948-1953), lecturer in theology at the University of Glasgow (1953-1962), and professor of systematic theology at Union Theological Seminary in New York City (1962-1970).

Macquarrie's reputation in the scholarly world was established with the publication of two books: *An Existentialist Theology* (1955) and *The Scope of Demythologizing* (1960), both interpretations of the thought of the German theologian Rudolf Bultmann. Macquarrie was also translator of the German philosopher Martin Heidegger's major work, *Being and Time,* and wrote a book introducing Heidegger's philosophy. For awareness of the thought of others and for analysis that is scrupulously fair and clear, his *Twentieth Century Religious Thought* (1963, 1981) is without equal in modern scholarship. In the mid-1960s he left the Church of Scotland for the Church of England, being more comfortable with its broadly catholic and richly symbolic theology. Macquarrie's own religious beliefs were systematically stated in *Principles of Christian Theology* (1966, 1977).

Part One of *Principles* discusses the inevitability of grounding theology in some philosophy or other. Confessing his indebtedness to Wilhelm Dilthey and to Edmund Husserl, Macquarrie's methodology emphasizes *description* of human experience rather than *deduction* from supposedly logical premises. Such description always has a bi-polar quality, moving between the existential pole of personal life and the larger ontological pole in which we live and move and have our being. The analysis is clearly and openly indebted to Heidegger, but not uncritically and with a far more profound appreciation of and respect for the value of religious symbols.

For purposes of summary, it is easier to begin with the ontological pole. Macquarrie believed that the proper issue for religion is not whether some god or other exists as a super being among but above other beings. Rather, the issue is what is always implicit, though seldom explicit, whenever we say that something *is*. ''God'' is our name for the power that gives the verb ''to be'' its meaning, the power of *is*-ness in everything that is and without which we would have to say that it isn't, the power of being in everything that has being and without which it would not be, the power of reality in everything real and without which it would have no reality. So understood, the traditional issue of the ''existence'' of God becomes meaningless; but a new issue arises. Is this power of being, or Being itself, good? Only if Being is gracious is it worthy of the title God.

Macquarrie believed that there remains a critical difference between people of faith and people who lack faith. It does not really have to do with belief in a supernatural being. Rather, it has to do with the experience and conviction that Being itself is good, gracious, supportive. The true atheist affirms that Being is simply indifferent, leaving hu-

man existence without good will or support, whereas the religious person trusts in and is committed to the graciousness of Being.

The *existential* pole of Macquarrie's theology analyzes these attitudes of faith or doubt. The *ontological* pole argues faith's reasons for trusting in the goodness of life. Human beings are authentically religious when they trust in and are committed (the existential pole) to the goodness or graciousness of the power that lets things be or Being itself (the ontological pole). The word ''God'' is therefore not a neutral designation, as is ''Being.'' Properly speaking, to say ''God'' is to assume the attitude of faith—of trust and commitment—toward Being.

Part Two is titled ''Symbolic Theology'' and covers much of what is traditionally considered the essentials of Christian doctrine. Macquarrie was convinced that *all* language about God is symbolic and must not be taken literally, though it must be taken seriously. Human language is constructed to describe individual beings and is therefore inadequate for describing Being itself. Hence, all language about God is symbolical, analogical, paradoxical, and mythological. Theological statements are to be honored insofar as they symbolize the experienced character of Being, but they are to be denied as literal descriptions.

Macquarrie used this approach to interpret the doctrine of God, of Creation, of Providence, of the Spiritual Presence, and of Personal and Cosmic Destiny. Perhaps his most instructive chapters concern the person and work of Jesus, who is known in the New Testament as both ''Lord'' and ''Word.'' The title ''Lord'' describes the *existential* pole in which individual persons value and commit themselves to following Jesus. A person who says ''Jesus is Lord'' is primarily saying something about himself or herself—that he or she is committed to obeying Jesus, to discipleship. The title ''Word'' describes the *ontological* pole in which it is claimed that Jesus reveals the final ''Word'' (Greek *logos*) about the nature of reality. A person who says that Jesus is ''the Word of God'' is primarily expressing a belief about the way the world is made and works—that the character of creation is focused for us in Jesus, and therefore that Being is gracious.

Part Three is titled ''Applied Theology'' and deals with such practical matters as the church, its ministry and mission; preaching and sacraments; worship and prayer; and hope for the transformation of the world. Perhaps no work of modern theology moves with such comfort from philosophical abstraction to practical application. Throughout, Macquarrie's thought is ecumenical or catholic, evidencing both knowledge and appreciation of the broad spectrum of Christian thought—from Quaker to Roman Catholic, from conservative to liberal, from Baptist to Orthodox.

Jesus Christ in Modern Thought (Philadelphia, Trinity Press International,1991) is the conclusion of a trilogy of books examining a treatment of Christ as both human and divine. The book is divided into three parts: theologies of Christ from the Bible through the 16th century, the theologies of Christ over the last three hundred years, and his own theology as it relates to Christ. Macquarrie treats the identity of Jesus as inseparable from the community of his followers, and Jesus as a man who received God's spirit and through his free will and obedience was raised to the status of Christ and achieved divinity. The Gospels ultimately portray Jesus ''as truly man, or even the true man, who simply by being man in the fullest sense is also Son of God.''

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In addition to the books cited in the text, important works are: *The Faith of the People of God* (for lay readers) (1972); *God Talk* (1979); *The Humility of God* (1978); *Christian Hope* (1978); *In Search of Humanity* (1983), the first of a trilogy which includes *In Search of Deity* (asdkads) and the aforementioned *Jesus Christ in Modern Thought.* An evaluative study of Macquarrie's thought can be found in *Existence, Being and God* by Eugene Thomas Long (1985), (Oxford, Harold Copeman, 1994); and *Mediators Between Human and Divine: From Moses to Muhammad* (Oxford,1997). Another book is *Mary for All Christians* (Grand Rapids, W.B. Eerdsmans,1991); Macquarrie's book. *Jesus Christ in Modern Thought* is discussed in ''Reviving Adamic Adoptionism: The Example of John Macquarrie'' by Charles Hefling Jr., *Theological Studies* (September, 1991). □

Carlo Maderno

The Italian architect Carlo Maderno (1556-1629) was the creator of the early baroque style in architecture.

Carlo Maderno was born at Capolago on Lake Lugano. He went to Rome before 1588 and worked for his uncle, Domenico Fontana, the architect to Pope Sixtus V. Not until 1596 did Maderno receive an important architectural commission—the church of S. Susanna; until then he lived as a stuccoworker and decorator.

The facade of S. Susanna was completed in 1603 and is considered the first baroque facade. Maderno started from the type established by Giacomo da Vignola's design for, and Giacomo della Porta's executed version of, the Church of the Gesù in Rome, but the significance of Maderno's contribution lies in his reversal of Della Porta's alterations to Vignola's design. In its original form the Gesù facade had a slight emphasis on the center, building up from the pilasters at the edges to attached columns in the middle. But, Della Porta made a more complex design in which no really dominant accent is felt: Maderno returned to the concept of a facade as something simple but building up to a climax at the center, and he used both sculpture and decorative elements to create a simple, uncluttered, but rich impression. This is the hallmark of early baroque.

St. Peter's

S. Susanna was a great success, and in 1603 Maderno was appointed, with another uncle, Giovanni Fontana, to succeed Della Porta as architect to St. Peter's. Here he made the most significant contribution since Michelangelo, because he pulled down the remaining parts of Old St. Peter's

and proceeded to transform Michelangelo's centralized Greek-cross design into a Latin cross with a long nave and chapels. This extension of the basilica was undoubtedly necessary from the point of view of practical requirements, but it destroyed Michelangelo's great conception and substituted something less impressive, since the great dome can no longer be appreciated from every point of view.

As a result of these alterations, Maderno had to design a facade which would not detract too much from the dome and, at the same time, would be worthy of its setting and also contain a central feature, the Benediction Loggia, to provide a frame for the figure of the pope when he appeared in public. These conflicting requirements were met as far as possible by Maderno's adaptation of a typical Roman palace facade, with decorative motives taken from Michelangelo's works. The plan to provide bell towers at the ends to enframe the dome in distant views had to be abandoned because the foundations gave trouble. The work, including the decoration, was completed and consecrated on Nov. 18, 1626.

Among Maderno's other works are the church of S. Maria della Vittoria (1605; facade by G. B. Soria, 1626) and the church of S. Andrea della Valle (1608-1628; facade completed by Carlo Rainaldi in 1665), which has the largest dome in Rome after St. Peter's. In 1628 he designed the huge Palazzo Barberini, altered and completed by others. He died in Rome on Jan. 30, 1629.

Further Reading

The best account of Maderno in English is in Rudolf Wittkower, *Art and Architecture in Italy, 1600-1750* (1958; 2d ed. 1965).

□

Francisco Indalecio Madero

Francisco Indalecio Madero (1873-1913) was a Mexican political leader who led the rebellion which overthrew Porfirio Díaz and made possible the later far-reaching social revolution.

Francisco Madero was born in Parras, Coahuila, on Oct. 30, 1873, the son of a wealthy landowning and industrialist family. After studying in the United States and France, he settled on a farm in San Pedro de las Colonias, where he introduced modern farming techniques and improved the educational, housing, and health facilities of his workers. A devotee of homeopathy and spiritism, Madero was influenced by the latter system of beliefs to enter politics at first locally and then nationally as the means of serving his fellowmen. Beginning in 1905, he backed several local candidates and supported journalists opposing the Díaz regime.

The Creelman interview, in which President Díaz promised free elections, encouraged Madero to write his book *Presidential Succession in 1910* and to participate in the organization of independent political groupings—both efforts being directed toward assuring the return of Mexico to the path of democracy. At first willing to compromise with Díaz if an acceptable vice-presidential choice could be obtained, Madero moved first to a political and then a military challenge of the aging dictator.

Rebellion against Díaz

Madero's courageous campaign, in which he was aided by his wife, Sara Pérez de Madero, earned him the title ''Apostle of Democracy.'' Imprisoned, he escaped to the United States and initiated the armed movement under the Plan of San Luis Potosí (dated Oct. 5, 1910). The document was directed principally at political change, containing but a single paragraph on the land problem and nothing on labor. November 20 was set as the date for initiating the armed movement.

After several months of sporadic and ineffective efforts, the forces of Pascual Orozco in the north and those of Emiliano Zapata in the south began to force the Díaz regime to negotiate. Finally, the fall of Ciudad Juárez in May 1911 brought the relinquishment of power by Díaz, and a provisional, compromise government was set up under Francisco de la Barra. Venustiano Carranza warned that the ''revolution that compromises, must be refought.''

A Presidency Beset by Troubles

Madero was elected president in a truly popular election and took office on Nov. 6, 1911. His 15 months in office were marred by serious political opposition, the effort

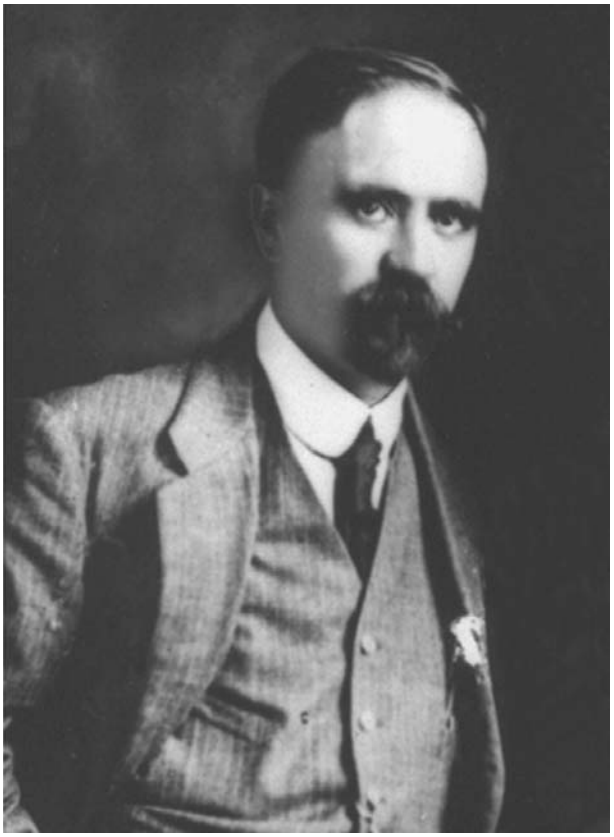

to accommodate both revolutionaries and the old regime in the government, the excessive influence of Madero's family, and four serious rebellions which threatened the existence of the regime, absorbed its attention and resources, and finally destroyed it.

In the south Zapata and his agrarians impatiently rebelled under the Plan of Ayala 3 weeks after Madero took office. In the north Gen. Bernardo Reyes headed a still-born movement, and the revolutionary Orozco, with conservative backing, posed a serious military threat for 5 months. Félix Díaz seized the port of Veracruz in an abortive move, and he and Reyes initiated the uprising in Mexico City on Feb. 9, 1913, which after the ''Ten Tragic Days'' and the betrayal by Gen. Victoriano Huerta brought the first revolutionary government to an end.

Despite the hectic conditions, under the Madero government press and political freedom was maintained, reform proposals were freely discussed in the Chambers, an agrarian commission began to study the land problem, and an important labor organization, the Casa del Obrero Mundial, was established. However, freedom bred license. Mexico was not ready for political democracy, but fundamental reforms were urgently needed. Internal disorder, vested interests, the opposition of U.S. ambassador Henry Lane Wilson, and the betrayal by Huerta, who had been given command against the rebels in Mexico City, brought defeat and tragedy to the Madero government.

The diminutive, bearded Madero and his vice president Pino Suárez were forced to resign their posts and while being transferred from the palace to prison were shot by their escort (Feb. 22, 1913). The martyred Madero became a symbol for revolutionary unity against the usurper Huerta. He had achieved in death what he had been unable to do while alive.

Further Reading

The standard English-language biography of Madero is Stanley R. Ross, *Francisco I. Madero: Apostle of Mexican Democracy* (1955). A fine companion work is Charles C. Cumberland's monographic study of the initial phase of the Mexican Revolution, *Mexican Revolution: Genesis under Madero* (1952). There are a number of works written with a different focus which constitute useful reading on the *maderista* period and on those who opposed Madero: the revisionist effort of William L. Sherman and Richard E. Greenleaf, *Victoriano Huerta: A Reappraisal* (1960); Michael C. Meyer, *Mexican Rebel: Pascual Orozco and the Mexican Revolution, 1910-1915* (1967); John Womack, *Zapata and the Mexican Revolution* (1969); and Kenneth J. Grieb, *The United States and Huerta* (1969). Madero is discussed in a popular history of the period by Ronald Atkin, *Revolution! Mexico, 1910-1920* (1970). Useful for the precursory period is James D. Cockcroft, *Intellectual Precursors of the Mexican Revolution, 1900-1913* (1968). □

Dolly Madison

Dolly Payne Madison (1768–1849) was highly respected by some of history's greatest politicians during an age when it was considered appropriate for women to be seen and not heard, and was accepted equally by both men and women.

Dorothea Payne Todd Madison, wife of former United States President James Madison, protegee of George and Martha Washington, and the friend of the reserved John and Abigail Adams, was once described by President Andrew Jackson as a ''national institution.'' She withstood personal tragedies to become a popular First Lady who was devoted to her family and country.

Dolly Payne Madison was born May 20, 1768 on a farm in New Garden, North Carolina to John Payne, Jr. and Mary Coles Payne, who were aristocratic, Quaker Virginians. She grew up in Virginia on the Payne Plantation called Scotchtown. Madison claimed both states as her home and later in life would refer to herself as being a native of North Carolina, Virginia, and Pennsylvania.

Moved to the North

In 1783, when Dolly Payne was 15 years old, her parents made the decision to sell their plantation, free their slaves, and move the family north. Dolly's father did not believe in slavery and decided to use the money made from selling the plantation to set up business in Philadelphia. With this in mind, he and Mrs. Payne moved Dolly and her seven siblings, Walter, William Temple, Isaac, Lucy, Anna,

Mary and John to a large and thriving city. This move coincides with a significant event in United States history, as 1783 marked the end of the Revolutionary War.

For several years, Madison adjusted well to city life. Her father had set up an office and shop in the front room of their home and was working in the starch business. Madison eventually became a very beautiful woman, and was considered to be the greatest beauty of her era. However, she remained a modest person who did not take her attributes for granted.

Constitutional Convention

When Madison was 19 years old, the Constitutional Convention assembled in Philadelphia in May of 1787. There she watched with others as the prestigious delegates arrived, among them George Washington, Alexander Hamilton, and Benjamin Franklin. She also saw for the first time a man from Virginia who was known to be a brilliant political thinker, James Madison, and who would later be called the ''Father of the Constitution.''

The year 1789 marked a drastic change in the Payne household, as Madison's father was forced into bankruptcy. Although John Payne had been a successful farmer in Virginia, he did not know how to be a successful businessman. After his failure in business, Madison's father sank into despair and her mother was forced to take in boarders.

Husband and Child Died

During this time, Madison had many suitors and was very popular. At the age of 21, many of her friends were already married, but she was in no hurry to settle down. The most persistent of her suitors was a man by the name of John Todd, a religious Quaker and lawyer. Eventually, Madison said yes to his proposal and the two were married in January of 1790. Two years later they had their first son, and a year after that, their second.

August of 1793 brought about a horrific change in many Philadelphians' lives. An epidemic of yellow fever swept over the city, and it was the worst epidemic to strike any American city at that time. A great number of people died, including Madison's husband and second born child. Although she also became ill, Madison eventually recovered after a long, slow fight. She then found herself a widow who had to care for her remaining son, Payne.

Met James Madison

In the spring of 1794, Madison experienced what would later affect the rest of her life; she was notified that James Madison would like to meet her. He was a highly ambitious man, and well known in Philadelphia. He helped draft the Constitution and was responsible for proposing the Bill of Rights, the first ten constitutional amendments which safeguard an individual's civil liberties. Within a few weeks after the two met, it was widely rumored that they were engaged, and Martha Washington even questioned Madison about the matter. Although she emphatically denied this rumor, it proved to be true, as Dolly Payne Todd and James Madison were married in September of 1794.

Over the next several years, Dolly and James observed, and at times were directly involved in some of the most important events in the history of the United States. They saw John Adams inaugurated as President in 1797; Thomas Jefferson served two terms as a United States President beginning in 1801, and James Madison was made Secretary of State at that time; in 1800, the capital was moved to Washington, D.C.; and Napoleon gained Louisiana from Spain. Then in 1803, the United States bought the Louisiana Territory from France. As a result of this Purchase, the United States had suddenly doubled in size.

When Jefferson decided not to run for a third term, his first choice for a successor was Madison. So in 1809, James Madison was inaugurated as President and Dolly Madison became the First Lady. Some say she took on the job as if she had been born to fill it. At times, she was affectionately referred to as ''Lady Presidentess'' or ''Queen Dolly''; she was widely known for her caring and loving nature, her fashion consciousness, her impeccable manners, and discreetness. Many commented on the good food Madison always served her guests. There were many kinds of cakes, jellies, macaroons and fruits, but the one thing Madison served, which was new to most, was a delicious cold treat referred to as ''ice creams'' by her guests.

The year 1812 brought about a Declaration of War and James Madison's re-election. America was soon at war with the British, and in the beginning, much of the battling was done at sea, with many American victories until about 1814. During this time, the British would take the offensive in the land war. Madison's actions on August 24, 1814 would cause her to be remembered forever in American history. On that date, as the British troops advanced upon the city and Madison had been advised to flee, she first took the time to decide what precious possessions would be stowed away in wagons and what would be sacrificed to the enemy forces. Madison made certain that her husband's important and secret papers were saved, along with the silver and a few small portable treasures and a portrait of George Washington, yet she left all of her own frivolities behind. Once Madison left the city, the British were there within two hours of her departure. The destruction that was caused included the burning of the Capitol Building and the torching of the President's House. All the contents remaining in the home had been destroyed forever. With Madison's foresight and quick actions, future generations would be able to view the Washington portrait which had hung over the fireplace.

In the following years, Madison witnessed the end of the war and James Monroe's inauguration as president. After leaving office, the Madisons returned to Montpelier, Virginia, to stay. Montpelier, in Orange County, had been James's home long before he and Dolly were married. The Madisons found peace in Virginia during those retirement years and all energies were spent on improving James's beloved home. Here Dolly Madison would remain for the next 20 years.

In their final years, the Madisons came to realize their increasing poverty. This was largely due to the fact that they were ''land poor,'' and constant visitors to their home were

very expensive. Also, Madison's son Payne proved to be extravagant, unproductive, and self-indulgent, while his expenses seemed endless. He spent more money than he had, and James Madison was forced to pay his gambling debts repeatedly. Despite Payne's troubles, Madison displayed constant love and devotion for her son.

James Madison's Death

James Madison died in 1836, and the Madison papers were his last preoccupation. He willed them to Dolly Madison so she might have them published and perhaps be comfortable financially. These papers were James's testimony and reflections on many years of significant historical events. After his death, Madison decided to move back to Washington, and at this time, she sold some of his papers to Congress and received $30,000 for them.

In the remaining years of Madison's life, she would see four different presidents enter office, the rest of the Madison papers sold to Congress, the laying of the cornerstone of the Washington Monument, and the introduction of the first telegraph. She had led a full, active, and productive life and witnessed and participated in a whole span of history. In 1849, Dolly Madison died and would be remembered with respect, admiration, and affection.

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Gerson, Noel B., *The Velvet Glove, A Life of Dolly Madison,* 1975. □

James Madison

James Madison (1751-1836), the fourth president of the United States, was one of the principal founders of America's republican form of government.

James Madison lived all his life in the county of Orange, Va., on a 5,000-acre plantation that produced tobacco and grains and was worked by perhaps 100 slaves. Though Madison abhorred slavery and had no use for the aristocratic airs of Virginia society, he remained a Virginia planter, working within the traditional political system of family-based power and accepting the responsibility this entailed. Like his neighbors and friends Thomas Jefferson and James Monroe, Madison worked creatively if not always consistently to make republican government a reality amid a social system and a slave economy often deeply at odds with principles of self-government and individual fulfillment.

After learning the fundamentals at home, Madison went to preparatory school and then to the College of New Jersey at Princeton. The bookish boy got a thorough classical education as he learned Latin and Greek. Since all of his teachers were clergymen, he was also continually exposed to Christian thought and precepts. He received his bachelor of arts degree in 1771 and remained for six months studying under President John Witherspoon, whose intellectual independence, Scottish practicality, and moral earnestness profoundly influenced him. Madison also had gained a wide acquaintance with the new thought of the 18th century and admired John Locke, Isaac Newton, Jonathan Swift, David Hume, Voltaire, and others who fashioned the Enlightenment world view, which became his own.

American Revolution

From his first consciousness of public affairs Madison opposed British colonial measures. He served on the Orange County Committee of Safety from 1774, and two years later he was elected to the Virginia convention that resolved for independence and drafted a new state constitution. His special contribution was in strengthening the clause on religious freedom to proclaim ''liberty of conscience for all''—an exceptionally liberal view. Elected to the governor's council in 1777, he lived in Williamsburg for two years, dealing with the routine problems of the Revolutionary War. He also began a lifelong friendship with Governor Thomas Jefferson.

Madison's skill led to his 1780 election to the Continental Congress, where he served for nearly four years. During the first year he became one of the leaders of the so-called nationalist group, which saw fulfillment of the Revolution possible only under a strong central government. Madison thus supported the French alliance and Benjamin Franklin's policies in Europe. He also worked persistently to strengthen the powers of Congress. By the end of his service in 1783, after ratification of the peace treaty and demobili-

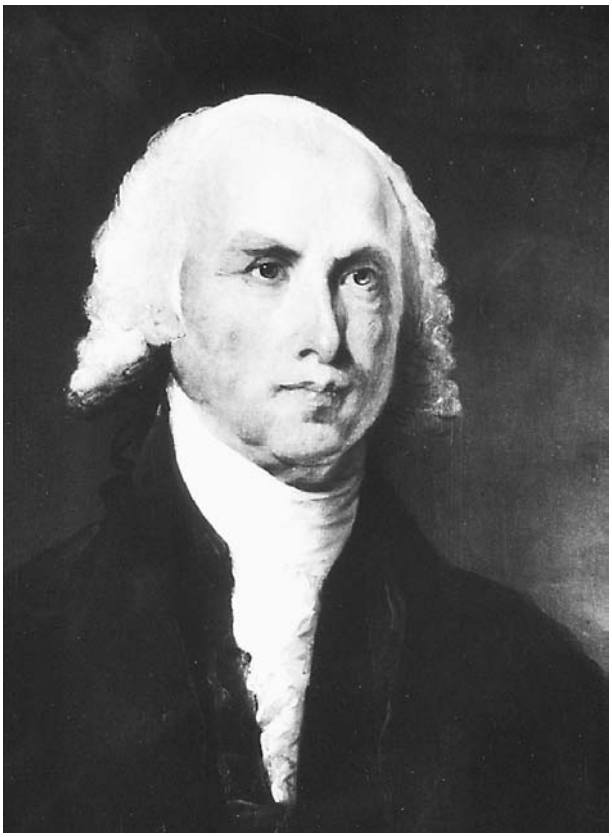

zation of the army, Madison was among the half dozen leading promoters of stronger national government. He had also earned a reputation as an exceedingly well-informed and effective debater and legislator.

Constitution Making

After three years in Virginia helping enact Jefferson's bill for religious freedom and other reform measures, Madison worked toward the Constitutional Convention, which gathered in Philadelphia in May 1787. There, Madison spent the most fruitful months of his life. He advocated the Virginia plan for giving real power to the national government, guided George Washington and other Virginia delegates to support this plan, worked with James Wilson and other nationalists, accepted compromises, and—altogether—became the most constructive member of the convention.

Madison's basic theoretical contribution was his argument that an enlarged, strengthened national government, far from being the path to despotism its opponents feared, was in fact the surest way to protect freedom and expand the principle of self-government. His concept of ''factions'' in a large republic counteracting each other, built into a constitution of checks and balances, became the vital, operative principle of the American government. In addition to taking part in the debates, Madison took notes on them; published posthumously, these afford the only full record of the convention.

Establishment of the New Government

Madison shared leadership in the ratification struggle with Alexander Hamilton. He formulated strategy for the supporters of the Constitution (Federalists), wrote portions of the *Federalist Papers,* and engaged Patrick Henry in dramatic and finally successful debate at the Virginia ratifying convention (June 1788). Then, as Washington's closest adviser and as a member of the first Federal House of Representatives, Madison led in establishing the new government. He drafted Washington's inaugural address and helped the President make the precedent-setting appointments of his first term.

In Congress, Madison proposed new revenue laws, ensured the President's control over the executive branch, and proposed the Bill of Rights. From the Annapolis Convention in 1786, when he had assumed leadership of the movement for a new constitution, through the end of the first session of Congress (October 1789), Madison was the guiding, creative force in establishing the new, republican government.

Growth of the Party System

However, Hamilton's financial program, presented in January 1790, and Madison's quick opposition to it marked the beginning of Madison's coleadership, with Jefferson, of what became the Democratic-Republican party. Madison opposed the privileged position Hamilton accorded to commerce and wealth, especially when it became apparent that this power could awe and sometimes control the organs of government.

Madison and Jefferson saw republican government as resting on the virtues of the people, sustained by the self-reliance of an agricultural economy and the benefits of public education, with government itself remaining ''mild'' and responsive to grass-roots impulses. This attitude became the foundation of their political party, which was fundamentally at odds with Hamilton's centralized concept of government, requiring strong leadership.

As Madison and Jefferson organized opposition to Hamilton, they seized on widespread public sympathy for France's expansive, revolutionary exploits to promote republican sentiment in the United States. The Federalists, on the other hand, cherished America's renewed commercial bonds with Britain and feared disruptive, entangling involvement with France. Madison opposed Jay's Treaty, feeling that it would align the United States with England in a way that was dependent and betrayed republican principles. Thus, the final ratification of Jay's Treaty (April 1796), over Madison's bitter opposition, marked his declining influence in Congress. A year later he retired to Virginia.

Madison viewed with alarm the bellicose attitude toward France of John Adams's administration. He felt that the ''XYZ'' hysteria, resulting in the Alien and Sedition Acts, severely threatened free government. With Jefferson, he executed the protest against these acts embodied in the Kentucky and Virginia Resolutions of 1798. Madison's drafts of the milder Virginia Resolutions and the Report of 1800 defending them are his most complete expression of the rights of the states under the Constitution. He did not, however, advocate either nullification or secession, as some later claimed. The political frustrations of the years 1793-1800 were relieved by Madison's happy marriage in 1794 to the vivacious widow Dolley (or Dolly) Payne Todd, whose name became a symbol for effusive hospitality in Washington social life.

Secretary of State

Madison worked hard to secure Jefferson's election as president in 1800 and was appointed secretary of state. With the President and the new secretary of the Treasury, Albert Gallatin, he made up the Republican triumvirate that guided the nation for eight years. Madison skillfully took advantage of Napoleon's misfortune in the West Indies to purchase Louisiana in 1803 and supported suppression of the Barbary pirates by American naval squadrons (1803-1805). The renewed war between France and Britain, however, became a major crisis, as both powers inflicted heavy damage on American shipping. Britain also engaged in the outrageous impressment of American sailors. Finding appeals to international law useless, and lacking power to protect American trade, Madison promoted the 1807 embargo, which barred American ships from the high seas. However, an unexpected capacity by the belligerents to replace American trade, and substantial smuggling and other evasions by Americans, prevented the embargo from having real force. Madison therefore accepted its repeal at the end of Jefferson's administration.

The President

Elected president in 1808, Madison continued his struggle to find peace with honor amid world war. Republican doctrine, which he shared in part, precluded a heavy military buildup, so Madison's administration lurched from one ineffective commercial policy to another. At the same time, interparty squabbling, Cabinet shuffles, and powerful opposition in Congress undermined his authority. Finally, in November 1811, receiving only insults and deceit from Europe and most heavily injured by Britain, Madison asked Congress for war. ''War Hawks,'' led by Henry Clay and John C. Calhoun, spurred Congress to some inadequate defense measures, and, as final peace attempts failed, war with England was declared in June 1812. Bitter, active opposition to the war by virtually all New England preachers and politicians (near treasonable in Madison's eyes) severely hindered the war effort and added to the President's difficulties. He nonetheless was reelected easily in 1812.

War of 1812

Madison hoped that American zeal and the vulnerability of Canada would lead to a swift victory. However, the surrender of one American army at Detroit, the defeat of another on the Niagara frontier, and the disgraceful retreat of yet another before Montreal blasted these hopes. Then victories at sea, and the 1813 defeat of the British by Commodore O. H. Perry on Lake Erie and by Gen. W. H. Harrison on the Thames battlefield, buoyed American hopes. Yet the chaos in American finance, Napoleon's debacles in Europe, and another fruitless military campaign in New York State left Madison disheartened. His enemies gloated over his nearly fatal illness in June 1813. New England threatened secession, and the republican government seemed likely to fail the test of survival in war.

The summer of 1814 brought to the American battlefields thousands of battle-hardened British troops. They fought vastly improved American armies to a standstill on the Niagara frontier and appeared in Chesapeake Bay intent on capturing Washington. Madison unwisely entrusted defense of the city to a sulking secretary of war, John Armstrong, and to an inept general, William H. Winder. A small but well-disciplined British force defeated the disorganized Americans at Bladensburg as Madison watched from a nearby hillside. His humiliation was complete when he saw flames of the burning Capitol and White House while fleeing across the Potomac River. However, after he returned to Washington 3 days later, he was soon cheered by news of the British defeat in Baltimore Harbor. News also arrived that two American forces had driven back a powerful British force coming down Lake Champlain.

Thus, with Armstrong dismissed and a new secretary of the Treasury, Alexander J. Dallas, restoring American credit, Madison felt that his peace commission in Ghent could demand decent terms from Britain. On Christmas Eve, 1814, a peace treaty was signed restoring the prewar boundaries and ensuring American national self-respect. Andrew Jackson's victory at New Orleans achieved on the battlefield what the treaty makers recognized at Ghent: Britain had lost any remaining hope of dominating its former colonies or blocking United States expansion into the Mississippi Valley.

In his last two years as president, Madison urged a sweeping program of internal development. Madison's program, though only partially enacted by Congress, showed that republican principles were not incompatible with positive action by the Federal government. He retired from office in March 1817, enjoying a popularity unimaginable a few years earlier.

Years of Retirement

In happy retirement at Montpelier, Madison practiced scientific agriculture, helped Jefferson found the University of Virginia, advised Monroe on foreign policy, arranged his papers for posthumous publication, and maintained wide correspondence. He returned officially to public life only to take part in the Virginia constitutional convention of 1829. However, informally, he wrote influentially in support of a mildly protective tariff and the national bank, among other issues. Most important, he lent intellectual leadership and vast prestige to the fight against nullification, which in Madison's eyes betrayed the benefits of the union for which he had fought all his life. But his health slowly declined, forcing him more and more to be a silent observer. By the time of his death on June 28, 1836, he was the last of the great founders of the American Republic.

Further Reading

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Madonna

Singer and dancer Madonna (Madonna Louise Veronica Ciccone, born 1958) was a master marketer and sensational self-promoter who propelled herself to stardom, dominating pop charts, concert halls, film, and music video. She has been called ''an outrageous blend of Little Orphan Annie, Margaret Thatcher, and Mae West,'' and ''narcissistic, brazen, comic . . . the Goddess of the Nineties.''

Born in August 1958, Madonna Ciccone was the third child of six in a Catholic family living in Bay City, Michigan. Her father, Tony, a design engineer for Chrysler/General Dynamics, was a conservative, devout Roman Catholic and a first-generation Italian American. Madonna's mother and namesake was of French-Canadian

descent. She died of breast cancer when Madonna was five years old.

Tony Ciccone moved the family to Pontiac, Michigan, and married one of the women hired to care for the Ciccone household. The adjustment was difficult for Madonna as the eldest daughter. She had considered herself the ''lady of the house'' and had received much of her father's affection and attention.

In her younger school years Madonna acted in school plays. As she entered adolescence, Madonna discovered her love and talent for dancing, an activity she pursued under the direction and leadership of Christopher Flynn, her private ballet instructor. Dedicated and disciplined, Madonna worked hard, but played hard as well, something Flynn made easy by introducing her to the disco nightlife of downtown Detroit.

Despite the glamour and sophistication she developed with Flynn, who was more than 20 years older than she, neither Madonna's extracurricular activities nor her father's disapproval kept her from caring for her younger siblings and working hard in school. She graduated early from high school with mostly ''A's'' and was awarded a dance scholarship to the University of Michigan. She stayed two years before going to New York City in 1978 with $37 and a wealth of determination and ambition.

An apartment in an East Village tenement building surrounded by crime and drugs was the place from which she began her steady and focused climb to superstardom. Her first jobs included figure modeling for artists and acting in low budget movies. She danced briefly with the Alvin Ailey American Dance Theater, studied for a time with Pearl Lang of the Martha Graham Dance group, and went to Paris as a short-lived singer/dancer with French disco artist Patrick Hernandez.

Talent, Determination, and Unbridled Ambition

Before she left for Paris, Madonna had developed a fascination with the music field. It started with rock and roll, playing drums and singing backup in several small bands. When she returned to New York she spent a lot of time writing songs, making demonstration tapes, and hanging out in such popular lower-Manhattan nightclubs as the Roxy and Danceteria. It was a simple, four-track demo called ''Everybody'' that earned Madonna a recording contract with Sire Records in October 1982.

The album *Madonna* sold few copies when it was first released in July 1983. However, repeated club performances and radio air-play of several cuts from the album eventually earned her three huge hits with ''Holiday,'' ''Lucky Star,'' and ''Borderline.'' A flurry of chart-busting hits, videos, concert tours, and films followed. She seemed to have a Midas-like quality with most everything she did. Even a brief singing performance in a largely forgettable film, *Vision Quest,* resulted in the top-five love ballad ''Crazy for You.''

Her second album, *Like a Virgin,* released in late 1984, produced two number one hits—the title track and ''Material Girl.'' Madonna was becoming an accomplished songwriter; she had written five of the songs herself. During the spring of 1985 she embarked on her first concert tour, which was so successful that she had to switch to larger venues as the tour progressed. On the heels of *Like a Virgin* came the detective/ comedy film *Desperately Seeking Susan* in 1985 (directed by Susan Seidelman and co-starring Madonna and Rosanna Arquette), which spawned another popular single and video, ''In the Groove.''

The tour had thousands of teenage girls all over the country tying lace bows on top of their heads, wearing underwear as outerwear, and walking the halls of schools and shopping malls as ''Madonna wannabees.'' Madonna had become an icon as much as a singer to her fans.

Controversial Behavior Shared Center Stage

Madonna was married briefly to actor Sean Penn from August 1985 to early 1989; it was a marriage with many well chronicled ups and downs. In 1986 she released her third album, *True Blue,* from which three singles topped the charts: ''Papa Don't Preach,'' about a pregnant teen who wants to keep her child; the title track, a light ''girl loves boy'' tune; and ''Live to Tell,'' a soulful ballad from the soundtrack of *At Close Range* starring Sean Penn. In 1987 a movie starring Madonna called *Who's That Girl* was largely ignored, unlike the accompanying soundtrack and concert tour.

The release of *Like A Prayer* coincided with the breakup of her marriage, and included a fare-thee-well written by Madonna entitled ''Till Death Do Us Part.'' However, it was the video of the title song portraying Madonna's confession to a priest followed by engaging in sexually suggestive behavior with him that caused a stir in the Catholic Church. The controversy resulted in a disagreement over a $5 million endorsement contract with the Pepsi company. Controversy again surrounded Madonna in 1990 when she was banned from M-TV before 11 p.m. with the sexually explicit video ''Justify My Love.''

Other films featuring Madonna include *Shanghai Surprise* (1986), in which she co-starred with then-husband Sean Penn; *Dick Tracy* (1989), the film that launched her short-lived affair with Warren Beatty and also was accompanied by a Madonna-sung soundtrack; and *Truth or Dare,* her own feature-length video/documentary compiled of footage from her Blonde Ambition Tour of 1990-1991. Madonna also appeared in Penny Marshall's *A League of Their Own* (1992); and she co-starred with Willem Dafoe in *Body of Evidence* (1993). Each work contained some form of ''out-there'' sexuality that titillated her fans, and kept the press and critics focused on her.

Created and Cashed In on Era of Voyeurism

By 1992 Madonna had established herself as a worldwide entertainer and a sharp, confident business woman. In April of that year she signed a $60 million contract with Time- Warner, which included a multi-media package with

her own record company (under the Maverick label), HBO specials, videos, films, books, merchandise, and more than six albums.

The announcement of the seven-year deal was timed with the combined release of the album *Erotica,* an extended video, and a coffee table picture book called *Sex.* The book can only be purchased by adults and comes in a Mylar, vacuum-sealed cover. It has scores of black and white photographs by fashion photographer Steven Meisel. Madonna appears mostly without clothes in compromising positions with everything from men and women (in all combinations, positions, and numbers) to chairs, dogs, and slices of pizza. She was even shown hitch-hiking in Miami wearing nothing but high heels. The book was a sellout across the country.

A perfect example of the paradox represented by the serious and the playful Madonna all in one, *Sex* was published at the same time as *The Madonna Connection,* a series of scholarly essays by academics who had been tracking the phenomenon of the Material Girl for several years.

Madonna's career evolved with phases and images distinct and carefully planned. There was her lacy underwear, big hair, and black jewelry phase (her self-described ''chubby'' phase, as she referred to it in an M-TV anniversary program); then the 1940s and 1950s sultry, sleek glamour phase reminiscent of Rita Hayworth and Marilyn Monroe; the lean dancer; the businesswoman; and the unashamed, uninhibited sex goddess. Each phase seemed to be accompanied by a different lover, including Chicago Bulls' bad boy Dennis Rodman in the spring of 1994.

Madonna Reincarnated

Part of Madonna's genius was to recognize when the mood of her audience changed. In the late 1994 release of *Bedtime Stories,* written primarily by Madonna, a new image emerged projecting a softer eroticism and more soulful sound. By the mid-1990s she seemed more intent on establishing herself as a serious artist than making headlines with yet another boyfriend. She set her sights on playing the leading role in Andrew Lloyd Webber's movie musical *Evita,* and after repeated auditions convinced producers that she would bring a unique understanding to the portrayal of Eva Peron. Like Eva Peron, Madonna was a strong, willful woman who mesmerized her followers and also felt misunderstood by her critics.

Madonna was in the midst of personal as well as professional change. In her personal life, she settled into a relationship with Carlos Leon, her personal trainer. Meanwhile, in 1995, she accepted an industry award for Most Fashionable Artist as well as VH1's Viewer's Choice award for Most Fashionable Artist, and in December of 1996, *Billboard* magazine's Artist Achievement Award.

A New Propriety

Her determination to play the staring role in *Evita* paid off. While the film—and her performance—received mixed reviews, no one could take away her dedication, hard work, or box office success. In January 1997 Madonna was nominated for and won the Best Actress Award at the 54th Annual Golden Globe Award Ceremony. Later that spring, the song ''You Must Love Me'' from *Evita* won the Academy Award for Best Song. The film's premier in late 1995 was upstaged in October when Madonna gave birth to a girl named Lourdes Maria Ciccone Leon. Madonna described the event to *People* magazine as, ''the greatest miracle of my life.'' She even traded in her pink Hollywood mansion for a home in a low key suburb of Los Angeles.

The Material Girl turned serious actress, singer, song writer and mom appeared to have it all in the late 1990s. She accepted it all—including the stress of living a fishbowl existence—with characteristic calm, as if she were planning the next phase. She told *Time* magazine, ''I never wish I had a different life. I am lucky to be in the position of power that I am in and to be intelligent. . . . It's not my nature to just kick back.''

Further Reading

Most of the published information on Madonna is found in newspapers and magazines. See *New York Daily News* (May 31, 1985); *People* (May 13, 1985); *The Encyclopedia of Pop, Rock and Soul* (1989); *USA Today* (April 21, 1992); *New Yorker* (October 26, 1992); *New York Times Book Review* (October 25, 1992); *Newsweek* (November 2, 1992); *Nation* (December 14, 1992); *Entertainment Weekly* (April 15, 1994; September 22, 1995); *Esquire* (August, 1994); *People* (April 29, 1996; October 28, 1996; December 30, 1996); *Billboard* (November 16, 1996; December 16, 1995); *New York Times* (March 24, 1997); and *Forbes* (September 23, 1996). □

Count Maurice Maeterlinck

The Belgian poet, dramatist, and essayist Count Maurice Maeterlinck (1863-1949) is known for his symbolist dramas and for his writings on insects, flowers, and man's mystical inner life. He was awarded the Nobel Prize for literature in 1911.

Maurice Maeterlinck was born in Ghent on Aug. 29, 1863. He was destined by his family for a career in law but turned early to the world of letters. In 1886 he went to Paris, where he met Villiers de l'Isle-Adam, Saint-Paul Roux, and Catulle Mendès. Three years later he published a volume of verse, *Serres chaudes* (Hothouses), and a five-act play, *La Princesse Maleine,* the first in a long series of dramatic works, among the most notable being two one-act plays, *L'Intruse* (1890; *The Intruder*) and *Les Aveugles* (1890; *The Blind*); *Pelléas et Mélisande* (1892); *Intérieur* (1894); *La Mort de Tintagiles* (1894); *Aglavaine et Sélysette* (1896); *Monna Vanna* (1902); and *L'Oiseau bleu* (1909; *The Blue Bird*). Other plays are *Les Sept Princesses* (1891), *Alladine et Palomides* (1894), *Joyselle* (1903), *Ariane et Barbe Bleu* (1907), *Marie Magdeleine* (1910), *Le Miracle de Saint Antoine* (1919), *Le Bourgmestre de Stilmonde* (1919), *Les Fiancailles* (1922), *La Princesse Isabelle* (1935), and *Jeanne d'Arc* (1948).

Maeterlinck's preoccupation with man's inner life and spiritual mystery is evident in *Le Trésor des humbles* (1896; The Treasure of the Humble), a collection of essays whose chapters ''Silence,'' ''The Awakening of the Soul,'' ''The Tragic in Everyday Life,'' ''The Inner Life,'' and ''The Beauty Within'' afford a rich introduction to Maeterlinck's thought and provide a very helpful background for his symbolist plays, where unseen forces are at work beyond the ordinary levels of human consciousness. *The Intruder* and *The Blind* show Maeterlinck's effective technique of suggestion and creation of mood or emotion by repetition, oversimplified vocabulary, and the use of symbols and periods of silence—a technique employed to remarkable advantage in *Pelléas et Mélisande*.

In Maeterlinck's characteristic symbolist plays, the individuals who sense most profoundly the spiritual mystery in which they move are those at the extremes of life—the very young and the very old, the blind, and those in love. Other characters tend to exist unperceiving. But even the most sensitive seem incapable of comprehending their situations or resolving their destinies, so that in watching them one seems to be observing figures in a dream allegory rather than living beings.

Maeterlinck wrote books and collections of speculative essays on a variety of subjects, among them *The Life of the Bees* (1901), *The Intelligence of Flowers* (1907), *Death* (1913), *The Great Secret* (1921), *The Life of Space* (1928), *The Life of the Ants* (1930), *Before the Great Silence* (1934), *The Shadow of the Wings* (1936), *Before God* (1937), and *The Great Portal* (1939). He died in Nice on May 7, 1949.

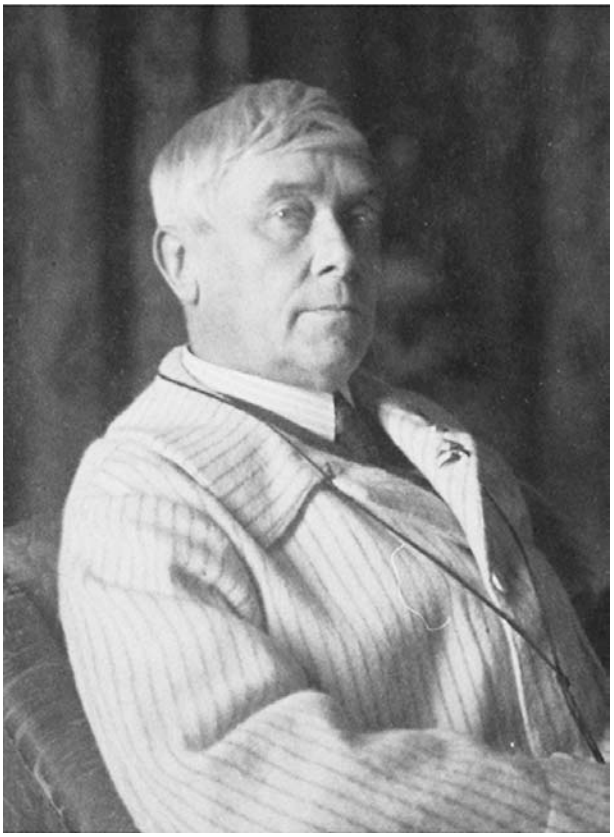

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Ferdinand Magellan

While in the service of Spain, the Portuguese explorer Ferdinand Magellan (1480-1521) led the first European voyage of discovery to circumnavigate the globe.

Ferdinand Magellan was born in Oporto of noble parentage. Having served as a page to the Queen, Magellan entered the Portuguese service in the East in 1505. He went to East Africa and later was at the battle of Diu, in which the Portuguese destroyed Egyptian naval hegemony in the Arabian Sea. He went twice to Malacca, the Malayan spice port, participating in its conquest by the Portuguese. He may also have gone on an exploratory mission to the Molucca Islands (Spice Islands), the original source of some of the most valuable spices.

In 1513 Magellan was wounded in one of the many frustrating battles against the Moors in North Africa. But all of his services brought him little favor from the Crown, and in 1517, accompanied by his friend the cosmographer Ruy Faleiro, he went to Seville, where he offered his services to the Spanish court.

The famous Treaty of Tordesillas (1494) had divided the overseas world of the ''discoveries'' between the two powers. Portugal acquired everything from Brazil eastward to the East Indies; the Spanish hemisphere of discovery and conquest ran westward from Brazil to 134°E meridian. This eastern area had not yet been explored by the Spaniards, and they assumed that some of the Spice Islands might lie within their half of the globe. They were wrong, but Magellan's scheme was to test that assumption.

In addition it must be recalled that Columbus had made a terrible mistake, brought home by his ''discovery'' of America. Accepting the academic errors of learned geographers, ancient and modern, he had grossly underestimated the distance between Europe and the East (sailing westward from the former). Balboa's march across the Panamanian Isthmus had subsequently revealed the existence of a ''South Sea'' (the Pacific) on the other side of Columbus's

''mainlands in the Ocean Sea.'' Thereafter, explorers eagerly sought northern and southern all-water passages across the stumbling block of the Americas; Magellan, too, sought such a passage.

Major Voyage

King Charles V of Spain (the emperor Charles V) endorsed the design of Magellan and Faleiro, and on Sept. 20, 1519, after a year's preparation, Magellan led a fleet of five ships out into the Atlantic. Unfortunately the ships—the *San Antonio, Trinidad, Concepción, Victoria,* and *Santiago*—were barely seaworthy, and the crews, including some officers, were of international composition and of dubious loyalty to their leader. With Magellan went his brother-in-law, Duarte Barbosa, and the loyal and able commander of the *Santiago,* João Serrão. Arriving at Brazil, the fleet sailed down the South American coast to the Patagonian bay of San Julián, where it wintered from March to August 1520. There an attempted mutiny was squelched, with only the top leaders being punished. Thereafter, however, the *Santiago* was wrecked, and its crew had to be taken aboard the other vessels.

Leaving San Julián, the fleet sailed southward; on Oct. 21, 1520, it entered the Strait of Magellan. It proceeded cautiously, taking over a month to pass through the strait. During this time the master of the *San Antonio* deserted and sailed back to Spain, and so only three of the original five ships entered the Pacific on November 28. There followed a long, monotonous voyage northward through the Pacific, and it was only on March 6, 1521, that the fleet finally anchored at Guam.

Magellan then passed eastward to Cebu in the Philippines, where, in an effort to gain the favor of a local ruler, he became embroiled in a local war and was slain in battle on April 27, 1521; Barbosa and Serrão were killed shortly thereafter. With the crew wasted from sickness, the survivors were forced to destroy the *Concepción,* and the great circumnavigation was completed by a courageous former mutineer, the Basque Juan Sebastián del Cano. Commanding the *Victoria,* he picked up a small cargo of spices in the Moluccas, crossed the Indian Ocean, and traveled around the Cape of Good Hope from the east. With a greatly reduced crew he finally reached Seville on Sept. 8, 1522. In the meantime the *Trinidad,* considered unfit to make the long voyage home, had tried to beat its way against contrary winds back across the Pacific to Panama. The voyage revealed the vast extent of the northern Pacific, but the attempt failed, and the *Trinidad* was forced back to the Moluccas. There its crew was jailed by the Portuguese, and only four men returned after 3 years to Spain.

Magellan's project brought little in the way of material benefit to Spain. The Portuguese were well entrenched in the East, their trans-African route at that time proving to be the only feasible maritime connection to India and the Spice Islands. Charles V acknowledged the political and economic facts by selling his vague East Indian rights to Portugal, rights that were later in part resumed with the Spanish colonization of the Philippines. Yet though nearly destroying itself in the process, the Magellan fleet for the first time revealed in a practical fashion the full extent of humanity's inheritance upon this globe. And in this, its scientific aspect, it proved to be the greatest of all the ''conquests'' undertaken by the gold-, slave-, and spice-seeking overseas adventurers of early modern Europe.

Further Reading

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Alessandro Magnasco

The Italian painter Alessandro Magnasco (1667-1749) is best known for his scenes of disembodied, flamelike figures in stormy landscapes or cavernous

interiors and for the vitality of his nervous, open brushwork.

Alessandro Magnasco, called Lisandrino, was born in Genoa. His father, Stefano, also a painter, died when Alessandro was young, leaving his family in poverty. His mother remarried, and Alessandro's position in the new family seems to have been precarious. When he was about 10 years old, he was sent off to Milan in the care of a merchant of that city. His new guardian arranged for him to be trained as a painter in the workship of Filippo Abbiati.

Magnasco learned rapidly. His first independent work was in portraiture, but he made his reputation with the landscape and genre paintings for which he is famous today. He painted them for private patrons. A marked increase in the size and secular orientation of the middle class in northern Italy during the first part of the 18th century made it possible for him to sell enough not merely to survive but even to become well-to-do without painting either frescoes or altarpieces.

Having found an appreciative audience in Milan, Magnasco stayed there most of his life, but at heart he was Genoese. In Florence, where he worked for the Medici (ca. 1709-1711), he married a Genoese girl. In 1735, when he was an old man, he moved back to the city he had had to leave as a child. He found that the Genoese did not care much for his radical new style. Besides, palsy made it harder and harder for him to hold a brush. Not long after he arrived he stopped painting altogether. On March 12, 1749, he died.

Magnasco's manner is Genoese. This painterly technique, in which loose, free brushwork becomes a major vehicle of expression, was brought to Genoa (via Venice) by Peter Paul Rubens and Anthony Van Dyck and flowered in the work of such masters as Bernardo Strozzi, Giovanni Benedetto Castiglione, and Valerio Castello (the teacher of Magnasco's father). It reached its fullest fruition with Magnasco.

Friars by a Stormy Sea exemplifies Magnasco's landscapes. A ruined tower against the darkening sky reminds us of the romantic landscapes of Salvator Rosa. But nothing in Rosa prepares us for waves so wild they seem about to tear off sections of the shore and pull them into the sea. Amplification comes from interaction, in our own mind, between the movement of the wave and the signs of how the painter's hand moved when he painted it: strong staccato strokes slashed one beside another, all sweeping the same way, like the water. The little figures in the landscape are minor accents, signposts of impotence.

In Magnasco's *Synagogue* it is the background that is neutral and the figures that provide the fire. The figures, wrote Carlo Giuseppe Ratti (1759), who had known Magnasco well, ''are painted with rapid, seemingly careless, but telling strokes, that are strewn about with a certain bravura that cannot be imagined by those who have not seen it.'' The people who populate Magnasco's synagogue are fragile, weightless, ghostlike. They are composed of short nervous strokes that combine into zigzags and corkscrew patterns. These in turn set up an overall agitation. Whether these disturbed visions, and the many other canvases like them, were painted by Magnasco as quaint decorations (*bizarie* some of his contemporaries called them) or as mystical affirmations or as savage satires, no one now knows.

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René Magritte

The Belgian artist René Magritte (1890-1967) was a Surrealist painter famous for bizarre images depicted in a realistic manner. Many of his paintings showed a dignified gentleman in a bowler hat.

The Belgian painter René François Chislain Magritte in 1940 praised ''that pictorial experience which puts the real world on trial,'' and his career bore out this aesthetic strategy. Born in Lessines, Belgium, on November 21, 1890, he would become a chief proponent of representational Surrealism. By the age of 12 he began drawing and painting and attended informal art classes in Chatelet, where his family then resided. A chance encounter with a plein-air painter inspired the budding artist.

In 1912 Magritte's mother drowned herself, and the family moved to Charleroi shortly after the tragedy. At age 15, at the local fair, he met a girl named Georgette Berger, and though he would not see her again until 1920 the two eventually married in 1922. In the intervening years Magritte enrolled at the *Academie des Beaux-Arts* in Brussels, where he studied intermittently from 1916 to 1918. In 1919, in association with several young artists, poets, and musicians in Brussels, he helped publish the review *Au Volant!* That same year he exhibited his first canvas, *Three Women,* a Cubistic picture.

The early 1920s found Magritte using a generally abstract idiom based on Cubo-Futurist principles. After brief military service in 1921 and his marriage to Georgette the following year, he supported himself by working in a wallpaper factory, as well as by designing posters. Around this time Magritte saw a reproduction of Giorgio de Chirico's painting *The Song of Love* (1914), and the image, illustrated in the Roman periodical *Valori Plastici,* is said to have moved him to tears. The strange juxtaposition of objects in de Chirico's work revealed to Magritte the poetic possibilities of painting, and thereafter his pictures challenged expectations.

Rene Magritte (center)

Magritte's pictures of the early 1920s already explored thematic ambiguity, and by the mid-1920s he and E. L. T. Mesens helped form a Belgian Surrealist group that included Paul Nougé, Camille Goemans, and Louis Scutenaire, an early chronicler of Magritte's art. The Surrealists, who included writers and composers too, overturned conventional notions by exercising their unconscious impulses for creative effect, and Magritte's paintings often took on a bizarre, dream-like quality. Working at a rapid rate, he investigated these new non-formalist concerns. One subject, *The Lost Jockey,* typically explored in a sequence of pictures (sometimes collage), contrasted oversized balusters with a horse and rider. Magritte's first one-man show, in Brussels in 1927, was a critical failure, and that year he moved to the Surrealist center, Paris, befriending poet Paul Eluard and André Breton, spokesman for the movement.

Breton released his two Surrealist manifestoes in 1924 and 1929, and between these years the movement was perhaps at its most exuberant. One main inspirational source for the Surrealists was the literature of Isidore Ducasse, alias the Comte de Lautréamont, who around 1870 had written that nothing is ''as beautiful as . . . the chance encounter of a sewing machine and an umbrella on a dissecting table.'' Later, in 1948, Magritte illustrated Lautréamont's complete works with 77 drawings which rivaled the text in strangeness.

The images and techniques of the movies were an influence on Magritte, especially the French film anti-hero Fantômas, a master of crime and disguise. Many of Magritte's works at this time, in keeping with Surrealist practices, disclosed a sinister side of human personality, as in *Pleasure* (1926) or *The Threatened Assassin* (1926-1927). In 1930 Magritte, never much one for political endeavors, broke with the Surrealists in a dispute over their dogmatic aims, burned most of his possessions associated with this time in his life, and returned to his native Brussels.

The following decade Magritte developed his mature style, first introduced in 1925. He was represented at major international exhibitions of Surrealist art and wrote on art's potential, though he offered no explanations—choosing instead to maintain its mysterious aura. Though an admirer of Max Ernst, he did not adopt that artist's novel methods of rubbing and blotting. He also persisted with his painstakingly literal approach. He took care to distinguish between an object and its image. Magritte had first presented this lesson in his teasing *The Use of Words I* (1928-1929), in which the inscription ''this is not a pipe'' is written beneath a painted image of one.

This semantic investigation of the connection between language and visual source is evident in his *Key of Dreams* series of the 1930s in which objects depicted do not necessarily conform with the labels below them. Contextual correspondence and associative meaning are at the heart of Magritte's pursuits, and around 1936 he reversed his (and the general Surrealist) tact by exploring similar rather than dissimilar things.

Magritte's definitive work also shows an interest in the coexistence of opposite states of being. Interior is confused with exterior (*The Human Condition I,* 1933), night fuses with day (*The Empire of Lights,* 1954), and a human face is comprised of body parts (*The Rape,* 1945). Though Magritte's method is one of utmost clarity, he confounds imagined and ''real identities,'' commenting on the relativity of perception.

In the 1940s Magritte experimented briefly with Impressionism (1940-1945) and a brash Fauve-inspired style (1948) dubbed ''*Vache*'' (literally, cow). Thus, working from his home in Brussels, he forever kept the critics off guard. His sedate bourgeois way of life masked his creative unpredictability. At times he resembled the staid bowler-hatted gentlemen who peopled many of his paintings.

Magritte minimized the importance of his achievements: '' . . . life obliges me to do something so I paint.'' Yet he raised profound aesthetic issues of much importance for future generations, including the Pop artists of the 1960s. The fantastic content of his art had great appeal for the general public and became widely disseminated in commercial advertising and posters in the 1960s and 1970s. Magritte, who died in Brussels on August 15, 1967, created a world of enchantment with far-reaching consequences.

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French), is a comprehensive look at Surrealism in Belgium. Numerous monographs on the artist exist, among these Suzi Gablik, *Magritte* (1970, reprint 1985) and James Thrall Soby, *René Magritte* (1965). □

Ramon Magsaysay

Ramon Magsaysay (1907-1957) was the third Philippine president. Credited with restoring peace, law, and order during the Philippine crisis of the 1950s and the Hukbalahap rebellion, he was the first Philippine president from the landless lower middle class, the petit bourgeois stratum of society.

Ramon Magsaysay was born in Iba, Zambales, on Aug. 31, 1907, to Exequiel Magsaysay, a blacksmith, and Perfecta del Fierro, a schoolteacher. He entered the University of the Philippines in 1927. He worked as a chauffeur to support himself as he studied engineering; later, he transferred to the Institute of Commerce at José Rizal College (1928-1932), where he received a baccalaureate in commerce. He then worked as automobile mechanic and shop superintendent. When World War II broke out, he joined the motor pool of the 31st Infantry Division of the Philippine army.

When Bataan surrendered in 1942, Magsaysay escaped to the hills, organized the Western Luzon Guerrilla Forces, and was commissioned captain on April 5, 1942. For 3 years Capt. Magsaysay operated under Col. Merrill's famed guerrilla outfit and saw action at Sawang, San Marcelino, Zambales. Magsaysay was among those instrumental in clearing the Zambales coast of the Japanese prior to the landing of American liberation forces on Jan. 29, 1945.

After the war Magsaysay was appointed by the U. S. Army as military governor of Zambales on Feb. 4, 1945. On Feb. 8, 1946, Maj. Magsaysay was discharged from the army. He was elected representative of Zambales on April 23, 1946, and reelected in November 1949 under the banner of the Liberal party.

Government Service

In Congress, Magsaysay served as chairman of the House Committee on National Defense and belonged to numerous other committees. In April 1948 President Manuel Roxas appointed Magsaysay to head a veterans' mission to Washington which lobbied for the passage of the Rogers bill. In 1950 Magsaysay attacked the Liberal party-dominated administration for corruption and called for reforms of the deplorable social conditions which had produced the Hukbalahap rebellion (the rebels were peasants fighting for democratic rights, equality, and justice). *Time* (Nov. 26, 1951) reported that ''when politicians kept him from buying Quonset huts he needed as schoolhouses for Zambales, he gathered some of his wartime guerillas, raided a surplus dump, and made off with 140 huts. Later he paid for them—50 centavos (25 cents) apiece, the price he figured the profiteer who owned them had paid in the first place.'' Prompted by his American advisers, President Elpidio Quirino appointed Magsaysay secretary of national defense on Sept. 1, 1950.

From 1950 to 1953 Magsaysay revitalized the army with vast American aid; the army had been demoralized, politics-ridden, and virtually defeated by the mass revolution under way. Within 83 days Magsaysay retired three generals, discharged and demoted many erring and inefficient officers, and gave the 18,000 enlisted men better food, quarters, and pay. He also reorganized the vicious Philippine Constabulary and created the Scout Ranger Battalions, whom he commanded to ''kill Huks.'' Magsaysay sent civilian officers to the barrios to propagandize in support of the government. He gathered $500,000 from the oligarchic ruling class—the big landlords, compradors, and bureaucrat-capitalists—to pay as reward for any information leading to the capture of the Huk leaders. This policy led to the arrest and conviction of 29 top leaders of the People's Liberation Army and 6 members of the Politburo of the Communist party of the Philippines. Labor leaders, professors, diplomats, and many other innocent citizens were arrested and deprived of their right to due process of law under a repressive martial law.

As head of the Defense Department, Magsaysay encouraged Huk surrenders by offering medical treatment, parole, and homesteads in the Mindanao jungle. The Economic Development Corps, an agency of the government, then built farmhouses, schools, hospitals, and other facilities in Mindanao under Magsaysay's initiative. He also

tried to rehabilitate the Huks by offering vocational training and loans to aid in establishing small businesses. From a later perspective, these measures (including anti-Communist indoctrination) had practically no result; the reestablished Communist party (Marxist-Leninist) reoccupied and liberated large areas of central Luzon and rapidly gained ground in other parts of the country.

In November 1951 Magsaysay sought to keep the elections clean by employing his 40,000-man army and 5,500 reserves to police the land. The opposition Nacionalista party won a decisive victory against the ruling Liberals. In the summer of 1952 Magsaysay was also responsible for the military solution to the protesting Moslems, who had been victims of Christian chauvinism, land-grabbers, and government malfeasance. Magsaysay also sent forces to fight under the United Nations command in Korea.

Accession to the Presidency

For his reputation of energy and honesty, Magsaysay was idolized by the electorate, which voted him to succeed Quirino. Magsaysay had earlier resigned from the Liberal party and was subsequently chosen candidate for president by the Nacionalista party. On Nov. 10, 1953, Magsaysay won by a landslide victory.

During Magsaysay's term the Huk leader Taruc surrendered. In 1954 Magsaysay's government renegotiated the iniquitous Bell Trade Act of 1946 into the Laurel-Langley Agreement, which maintained the economic subservience of the nation to United States monopolies. The peso currency, controlled by the United States dollar, declined in value. Magsaysay also signed the first Agricultural Commodities Agreement with the United States in 1957, thus perpetuating the colonial pattern of the nation's economy, and was also responsible for the passage of the Anti-subversion Law, which curtailed the citizens' democratic rights of assembly, free speech, and belief.

In line with his position as America's ''staunch friend in Asia,'' Magsaysay was the chief sponsor in forming the Southeast Asia Treaty Organization (SEATO). He was killed in a plane crash on March 17, 1957.

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Alfred Thayer Mahan

Alfred Thayer Mahan (1840-1914), American naval historian and strategist, provided the intellectual and historical foundations for American imperial expansion.

Alfred Thayer Mahan was born on Sept. 27, 1840. His father was an officer at the U.S. Military Academy at West Point and a professor of civil and military engineering. Young Mahan evidently intended a military career from the beginning. After 2 years at Columbia College he entered the U.S. Naval Academy at Annapolis in 1856, graduating second in his class in 1859.

During the Civil War, Mahan spent most of his time on blockade duty and in the years after the war received a variety of assignments. He became increasingly interested in writing and in 1883 published his first book, *The Gulf and Inland Waters,* part of the naval history of the Civil War.

Almost immediately thereafter occurred what was probably the decisive event of Mahan's life. He was invited in 1884 to lecture on naval tactics and history at the newly established Naval War College. In outlining his lectures he first formulated the ideas that became the basis of *The Influence of Sea Power upon History, 1660-1783* (1890). Up to this point in his life, Mahan had believed that the United States should avoid international involvement and concentrate solely on defense. But his study of the influence of sea power changed his views, and he came to the conclusion that strong naval power was essential to maintain national strength. His book attracted favorable attention and established him as an important military thinker. His other major work was *The Influence of Sea Power upon the French Revolution and Empire, 1793-1812* (2 vols., 1892).

Mahan retired in 1896, but during the Spanish-American War he was called to serve on the Naval War Board, an informal advisory body to the secretary of the Navy. After the war he was one of the American representatives to the Hague Disarmament Conference.

Mahan's major influence came from his association with such politicians as John Hay, Henry Cabot Lodge, and Theodore Roosevelt, all of whom were committed to American imperial expansion. In his writings Mahan argued that expansion was a military necessity for the United States. It was largely on the basis of Mahan's ideas, for instance, that President Theodore Roosevelt took steps to acquire the Panama Canal for the United States.

In 1912 Mahan accepted a position at the Carnegie Institution in Washington, D.C. He died on Dec. 1, 1914.

Further Reading

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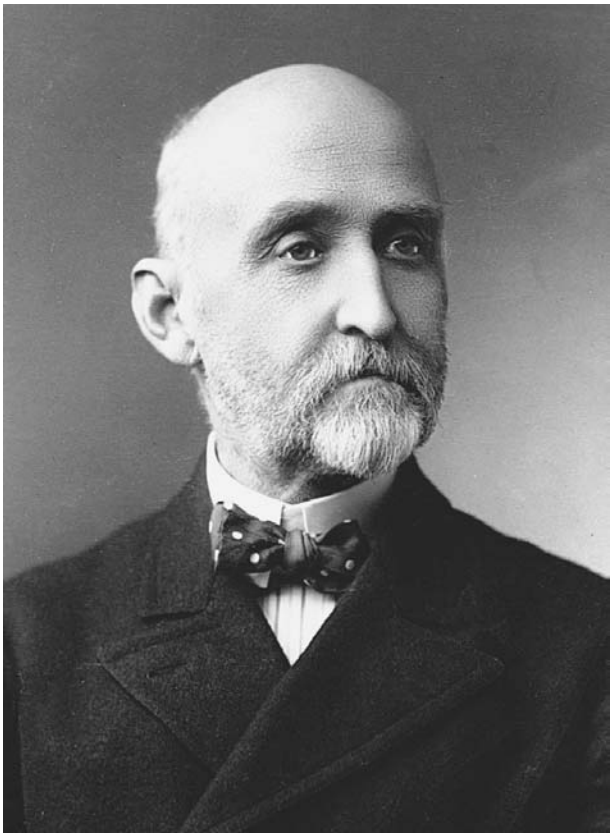

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Maharishi Mahesh Yogi

The Indian guru Maharishi Mahesh Yogi (born ca. 1911) came to the West as a missionary of traditional Indian thought in popular form and founded the Transcendental Meditation Movement, which reached its height of popularity in the 1960s and 1970s.

Indian sources say Maharishi Mahesh Yogi was born Mahad Prasad Varma on October 18, 1911, the son of a local income tax official in the northern state of Uttar Pradesh, India. His official biography says he graduated from Allahabad University in 1942 with a degree in physics. After working in a factory, he turned to an Indian guru of the Jyotir Math, Swami Brahmananda Saraswati Shankaracharya (1869-1953), whom he would call Guru Dev, ''divine teacher.'' Brahmananda was of the Indian school of religious thought known as Advaita Vedanta, whose major exponent was the eighth century thinker Shankara. Maharishi received the Guru's training for 13 years and as a result of Brahmananda's encouragement dedicated his life to spreading his master's teachings.

After what is officially called a period of meditation in the Himalayas, he decided to develop a popular form of traditional Advaita Vedanta and yogic practices. His first mission to Madras in southern India met with little success, so he decided to bring it to Americans, ''the people who are in a habit of adopting things quickly.'' He arrived in the United States in 1959, after settling first in London where he founded the Spiritual Regeneration Movement, whose goal was to change the world through the practice of Transcendental Meditation (TM).

At first the movement met with little success, but when the British rock group The Beatles announced in 1967 that they had spent some months at his International Academy of Meditation at Rishikesh in the Himalayan foothills, a decade of growth followed. Other actors, actresses, athletes, and politicians began TM in the hope of benefiting from its claims for a life of ''success without stress.'' The early scientific claims, later mostly discounted as based on poorly controlled experiments, were presented to high school and college students through the Students' International Meditation Society, founded in 1966, with phenomenal success.

In 1968 Maharishi announced that his ten-year period of public activity had ended, and the training of meditators was entrusted to a staff of advanced teachers. After tax problems with the Indian government the movement shifted its international headquarters from India, where it was never as popular as it was abroad. After locating in a number of countries, its international headquarters was firmly established in Seelisberg, Switzerland. In 1971 Maharishi International University opened in Los Angeles, and in 1974 it moved to the site of the former Parsons College in Fairfield, Iowa.

In the mid 1970s interest among professionals replaced dwindling campus attraction. TM promised ''increased creativity and flexibility, increased productivity, improved job satisfaction, improved relations with supervisors and coworkers.'' At the same time the movement was organized on multinational corporate lines, and Maharishi began to adopt the life of a corporate executive with conferences, foreign travel, and chauffeured limousines. The movement announced a ''World Plan'' to change the world through the propagation and practice of TM, and in 1975 Maharishi announced that the ''Age of Science'' had risen to ''The Age of Enlightenment.'' Thus began the demonstration of the ''full significance'' of TM.

Though it often denied that it was yoga, ''The Age of Enlightenment Course'' promised that its students, through untapped abilities, could experience the ''siddhis,'' supernormal powers traditionally identified with yogis in In-

dia. TM claimed that its meditators could have ''the ability to perceive things which are beyond the reach of the senses, the development of profound intimacy and support from one's physical environment, and even such abilities as disappearing and rising up or levitating at will.''

Accepting the movement's claims that TM was nonreligious and beneficial for reducing crime and drug use, a number of government agencies began efforts to involve TM. The U.S. Department of Health, Education and Welfare awarded the World Plan Council of the United States a $40,000 grant. TM's theoretical foundation, called ''The Science of Being'' and later ''The Science of Creative Intelligence'' (SCI), was adopted in 1975-1976 as the basis for an elective course in five New Jersey public high schools taught by World Plan trained teachers. But in 1977 a U.S. District Court declared TM/SCI religious, and an appeal to the U.S. Court of Appeals in 1978-1979 upheld that decision.

TM claimed that one does not have to understand the theories behind the practice in order to benefit from it, but as one progresses beyond the introductory level, the metaphysical basis becomes more important. Central to this theory is the traditional Advaita Vedanta (from Shankara) doctrine that the true self is the highest and ultimately the only Reality. Sometimes this Reality is called ''God,'' though it is not a personal being but an unchanging Absolute, an impersonal state of consciousness. The meditational technique is meant to put one in touch with the essential Self, the eternal Being within, by moving one's attention away from the surface consciousness of change, suffering, and stress. One then becomes one with the Absolute Being, an experience which Maharishi calls ''God-consciousness.''

Introductory sessions which present the ''benefits'' of TM are followed for the inquirer by a mandated *puja* or service of offering. The student brings a small offering to a room prepared with a table with candles; dishes for water, rice, and sandalpaste; incense; and camphor. On the table is a picture of Guru Dev. The offerings are placed on the table while the student stands before it and the teacher sings a chant in Sanskrit which expresses thanks to the authorized line of teachers and to some of the gods of Hinduism. At the conclusion of the chant, the student is given a secret *mantra* or syllable for the mind and instructed in the technique for using it. Meditators are instructed to meditate for 20 minutes twice a day. Further education may follow and is encouraged, for changing the world requires the spiritual influence of a large number of meditators.

The Maharishi's followers established the Maharishi International University in 1974 in Fairfield, Iowa, where they mixed courses in TM and academic curriculum. The next several years resulted in difficulties for Maharishi and the TM movement. In 1986 the University was sued for $9 million by a former student, Robert Kropinski, and six other people on the grounds of ''fraud, neglect, and intentionally inflicting emotional damage.'' Kropinski charged that although he had taken the course, none of the promised benefits had resulted, and that when he tried to discontinue the university, Maharishi had used ''fear and intimidation'' to prevent him from leaving. Maharishi was not a defendant because he could not be found to be served with the papers. Kropinski was eventually awarded $138,000 by a Washington D.C. jury.

In 1992 Maharishi and magician Doug Henning (a follower of TM) announced plans for establishing Maharishi Veda Land, by Niagara Falls, Ontario, Canada. This would have been a $1.5 billion theme park which would combine recreation with ''spiritual enlightenment,'' including a thousand residential units in a ''Heaven on Earth'' housing development, a Tower of World Peace, and an International Summit Conferance Center in addition to 33 rides and attractions and an indoor water park. However, the park never materialized. In 1995 another college, the former Nathaniel Hawthorne College in Antrim, New Hampshire, was purchased by the Maharishi's followers, who said they intended to make it the eastern headquarters for the TM movement. In the 1990s the TM movement turned to politics, forming a new political party, the Natural Law Party. Sponsoring candidates in the United States, Great Britain, Canada, and Australia, the party sought to combine practical politics with Transcendental Meditiation. However, they experienced little success electorally.

Further Reading

The TM movement has produced a large body of literature, but Maharishi's writings are found in only three books: an introductory text called *Transcendental Meditation: Serenity Without Drugs* (1968), which was previously published as *The Science of Being and Art of Living* (1963); a commentary on a popular Indian scripture, *On the Bhagavad-Gita: A New Translation and Commentary: Chapters 1-6* (1967); and a collection of the *Meditations of Maharishi Mahesh Yogi* (1968).

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Datuk Seri Mahathir Mohamad

Despite a controversial career in politics, Datuk Seri Mahathir bin Mohamad (born 1925) became prime minister of Malaysia in 1981 and then won three consecutive elections. He is listed as the 41st oldest office-holders among the worldwide leadership.

One of the most distinctive of Prime Minister Mahathir's characteristics, his imposing titles notwithstanding, was that he was the first chief executive of Malaysia to come from a modest social background. Whereas the first three prime ministers were members of the ''royal families'' which gave Malay society its elitist—some would say feudal—quality, Mahathir was the son of a school teacher. His childhood experiences in Alor Star, the provincial capital of Kedah state, included selling fried bananas in the public market.

Just as his relatively humble origins probably would explain his failure to qualify for legal studies in Great Britain, they also may help account for his aggressive, even abrasive, approach to politics. And even though his style was notably ''un-Malay,'' it was used by Mahathir to champion more pro-Malay policies than those advocated by his predecessors. In a political system dominated by conflict between large Chinese and Indian minorities and an ''indigenous'' Malay majority, it was above all Mahathir's commitment to Malay interests which shaped his career as physician, author, and party and government leader.

Born on December 20, 1925, Datuk Seri Mahathir Mohamad attended a Malay school in Sebrang, Perak, before enrolling in Sultan Abdul Hamid College in Alor Star. When subsequently he went to Singapore for medical studies, at the University of Malaya he already had established a pattern of participation in literary and nationalist study and discussion groups, and he soon developed a reputation as a bold and skillful debater. Nevertheless, he devoted the first decade of his post-graduate life to medicine, first in government service on Langkawi Island and then in private practice beginning in 1957. His status as one of very few Malay doctors contributed to his popularity and success when he first won a seat in the national parliament in 1964.

Even before that first campaign, and certainly after, Mahathir's political identity was closely associated with the United Malay National Organization (UMNO), the dominant political party in Malaysia. It was thus a particularly crucial moment in his career when he was expelled from the party in 1970. The forced vacation from politics gave Mahathir time to complete a controversial book, *The Malay Dilemma,* in which he advanced provocative generalizations about the temperament and character of Malay and Chinese populations. It also greatly elevated his political profile.

Although Mahathir previously had been associated with the ''ultra'' faction of youthful and chauvinistic UMNO members of Parliament, the immediate cause of the expulsion was his harsh criticism of Prime Minister Tengku Abdul Rahman in the aftermath of serious interethnic violence in May 1969. A personal but widely distributed letter calling on the Tengku to resign was more than party leaders could bear. But at the same time the party was forcing Mahathir out, it was formulating a 20-year economic program, the New Economic Plan, which emphasized nurturance and protection of Malay interests along lines Mahathir already favored.

Before his standing in UMNO was restored in early 1972, Mahathir published *The Malay Dilemma*. The book was widely interpreted as a brief for Malay privilege, but its message included some sweeping cultural and even genetic arguments which were not always clear and convincing. He contended the Malays are the ''definitive race'' in Malaysia, and they had a right to expect the other ethnic groups to assimilate linguistically and, to some extent, culturally. Shortly after the book appeared it was banned on the ground it might rouse communal antagonism; the book and its author thus gained in notoriety, even though the book's message was at times contradictory and confusing.

After his rehabilitation in the party, Mahathir began a rapid ascent through the ranks of the government. In June 1972 he was the leading vote-getter in the election of UMNO's Supreme Council. Two years later he was named to the cabinet as minister of trade and industry and then as minister of education, a position that each previous prime minister had occupied. When he became deputy prime minister in 1976 his prospects to succeed Tun Hussein Onn

as chief executive improved even as his extremist image subsided somewhat.

Mahathir's succession to the leadership of UMNO and the government occurred in 1980 when Tun Hussein Onn resigned for reasons of ill health. Parliamentary elections in the next year consolidated his victory. Because he displayed a close working relationship with his deputy prime minister and former ''ultra'' associate, Musa Hitam, his administration initially, and generally approvingly, was labeled the ''Two-M'' administration. Their strong personalities and differences on some policy issues, however, led to Musa's vexed resignation from the government in 1986. UMNO and its United Front allies did quite well in elections held later in the year, but Musa's defection foretold growing discontent within UMNO. In 1988 another former Mahathir ally, Tunku Razaleigh Hamzah, formed a rival Malay party which loomed as a significant challenger to UMNO.

Dissidence with UMNO and in Malaysian politics in general is complex, involving personalities as well as disagreements over various issues. While many of Mahathir's policies were controversial, most withstood the scrutiny and criticism of opponents rather well. The Malaysian economy rebounded from a slow period in the early 1980s. Malays continued to benefit from the implementation of the New Economic Policy, but its application was pragmatic enough to allow a continuing substantial role for Chinese entrepreneurs and, especially at the end of the 1980s, foreign investment. In exhorting Malaysians to ''look east'' Mahathir was asking them to emulate the Japanese, Koreans, and Taiwanese more than some wanted. And his harsh denial of the legitimacy of some forms of dissent and opposition, as expressed especially in the draconian arrest and detention of 106 varied political and social activists in 1987, prompted considerable domestic and foreign criticism.

Said criticism was reflected in the July 1997 visit of US Secretary of State Madeleine Albright to Kuala Lumpur by his decrying of the United Nations' Universal Declaration of Human Rights. This Declaration was one of the founding documents of the world body and states the inalienable rights of the individual and equal protection before the law.

The Universal Declaration, he told the *New Straits Times* on the eve of the meeting of the Association of Southeast Asian Nations, was an ''oppressing'' instrument by which the United States and other countries tried to impose their values on Asians, who would prefer to be undisturbed while they concentrate on economic development. Referring to his and other poor nations, the prime minister said, ''We need a government which is stable to develop our country and provide the basic needs of our people.''

Mahathir was only the latest Asian leader to defend so-called Asian values against the West's supposedly universal principles. Singapore's patriarch, Lee Kwan Yew, is fond of similar pronouncements, which have won him admiration in Beijing especially. In 1993 Asian leaders banded together to issue the Bangkok Declaration, which said they should be free from outside pressure to democratize. ''All countries have the right to choose their own systems and values, and other countries have no right to interfere,'' said a Chinese official at the time.

Mahathir didn't specify which practices condemned by the Universal Declaration were needed for economic growth. The real flaw in Mahathir's argument was the idea that democracy and human rights were bizarre Western fetishes with no appeal to Asians. As an example, Aung San Suu Kyi was a threat to the Burmese military junta not because she was popular in the West but because she had a large following of Burmese who wanted a voice in governing themselves. The Chinese Communists imprisoned pro-democracy dissidents out of fear that those values would resonate with ordinary Chinese. Asians were naturally drawn to the idea they should be allowed to read uncensored books and newspapers, discuss political issues among themselves, worship according to their own faith and be entitled to a fair trial. They had no trouble comprehending the idea of the consent of the governed. Even so, Mahathir Mohamad's ruling coalition was swept back into power in the elections of 1990.

In 1956 Mahathir married another medical doctor, Siti Hasmah binti Haji Mohamad Ali. They had three sons and two daughters. A heart bypass operation in 1989 at age 63 was successful, and Prime Minister Mahathir continued to be an expansive, activist leader of his party and government in the late 1990s.

Further Reading

While there is some doubt as to the continuing relevance of the book *The Malay Dilemma,* published in Singapore (1970), it provides some insight into Mahathir's thinking. Malaysian politics during the period of that book's prominence are covered in Karl von Vorys, *Democracy Without Consensus* (1975). Another treatment is provided by John Funston, *Malay Politics in Malaysia: A Study of UMNO and PAS* (1980). Mahathir's policies are reviewed in *Ethnicity and the Economy: The State, Chinese Business, and Multinationals in Malaysia* (1989) by James Jesudason. □

Vardhamana Mahavira

Vardhamana Mahavira (ca. 540-470 B.C.), called the Jina, was an Indian ascetic philosopher and the principal founder of Jainism—one of the major religions of the Indian subcontinent.

Vardhamana Mahavira was born in northern India during the turbulent religious and political upheavals of the middle of the 1st millennium B.C. He was a contemporary of the Buddha, and in many respects their lives are similar. Mahavira's father was chief of the Jnatrika clan, an indigenous oligarchical tribe. Mahavira's tribal affiliation is reflected in one of his later epithets, Nigantha Nataputta, which means literally ''the naked ascetic of the Jnatrika clan.''

Despite his royal upbringing, his religious sensibilities drove Mahavira inexorably to renounce his worldly ties at the age of 30 and embark on a search for ultimate spiritual truth. Traditional religious practices were centered in an

archaic magical and sacrificial cult dominated by a hereditary priestly elite. But for Mahavira and for many others the external rites could not solve the basic spiritual enigmas defined by the problem of transmigration: the soul of every sentient creature is entrapped in the phenomenal world, suffering an endless round (*samsara*) of deaths and rebirths as a result of inward moral defilements engendered through perverted attitudes and acts (*karma*).

The goal was to obtain spiritual release from this karmic bondage through an inward self-discipline (the yoga) designed to eliminate its libidinal and material causes. For 12 years Mahavira lived a life of radical physical asceticism, mortifying the flesh and struggling to purify his soul of its Karmic burden. Finally, at the age of 42, he achieved spiritual purification and enlightenment; he was now the Jina (conqueror)—the source of the traditional name applied to his followers, the Jains. He preached for another 30 years, founding an increasingly wide circle of monastic and lay followers, and died about the age of 72.

His Teaching

In Jain tradition Mahavira is represented as the twentyfourth—the last and most influential—of the great teachers of Jainism. Mahavira's teachings reflect a very ancient indigenous tradition. Every discrete natural phenomenon has a life-force (*jiva*), a soul which is a substantial entity. This includes gods, demons, human beings, animals, insects, plants, and even inanimate objects like stones. All contain souls, originally pure and translucent, entrapped in the material stuff of the phenomenal universe, moving up and down the scale of life-forms, from birth to birth—higher or lower—as the result of *karma*.

Furthermore, *karma* is not understood simply as a causal system. It is in itself a kind of malevolent and defiling substance which adheres to the soul like dirt. Every debased act or thought will bring in more karmic contamination, weighing the soul down like ballast and sweeping it into the rebirth process and a worldly status appropriate to the degree of moral contamination. To attain salvation the soul must be freed from these burdensome defilements, first by preventing the influx of fresh *karma,* principally through the practice of noninjury (*ahimsa*) to all creatures, and second, by rigorous physical asceticism in which the wasting away of the body is regarded as an outward sign of the sloughing off of karmic matter.

The greatest ascetic discipline in the tradition is the rite of *sallekhana*—voluntary self-starvation conducted systematically over a 12-year period. It combines the mandates of both asceticism and noninjury, since the eating of food, even of plants, and the drinking of water entail the ingestion and killing of vegetable and microorganic life. The fully committed Jain monk is obliged to sweep the path before him lest he step on an insect, to strain his water, and to avoid movement in the dark and even bathing since both actions might harm insects and organic life. But when final and complete purification is attained, the soul rises to a transcendental realm of pure omniscience far above the highest heavens—even of the gods.

Monastic Order and Laity

The Jina's teaching appears to be profoundly pessimistic and in certain respects highly irrational; but in fact it is, given its presuppositions, supremely optimistic and has therapeutic consequences for the human personality and social organization. First, it is a basic tenet of the teaching that in the transmigratory process the soul attains rebirth in human form only once in a vast spectrum of cosmic time; and it is in this human state that one is privileged to hear and practice the Jina's message of salvation; consequently this lends immense dignity and urgency to the human life.

The monk is described as joyful and cheerful, enduring all hardships for the sake of this extraordinary blessing. Second, the believer abides by the rules of a generalized ethical system which has—like Buddhism—universal potential for social reconstruction. Third, the extreme emphasis on noninjury to sentient creatures, even inanimate objects, had an unusual consequence for the laity: occupations involving manual labor, cultivation, cutting, sawing, hammering, and so on, were excluded; and consequently the Jain laity found its social grounding chiefly among the mercantile and banking classes.

Added to this was the fact that the ascetic yoga promoted an economic ethic in which disciplined control over economic resources (analogous to the Puritan work ethic) resulted in capital accumulation and mastery for their own sake—not for self-indulgence. Lay piety is expressed in adherence to a strictly vegetarian diet and in fasts and penance emulating the monastic style at appropriate times during the year.

The relative simplicity of the ascetic yoga and clear-cut lines of patriarchal succession allowed for the maintenance of doctrinal discipline and effective integration of lay members. The only major schisms in the tradition occurred with the formation of the two primary Jain sects: the Digambaras (''space-clad''), holding to the old tradition of ascetic nudity; and the Shvetambaras (''white-clad''), allowing their adherents to wear clothes—probably as an accommodation to the preferences of adherents with middle-class sensibilities.

The worship of images of the Jain saints is common practice, but the teaching remains basically atheistic; the later incorporation of Hindu deities, however, provides possibilities for theistic worship. In its political theory Jainism was basically patrimonial, but it stressed, as did early Buddhism, the necessity of virtuous self-discipline as a moral precondition for legitimate rule.

Further Reading

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The Mahdi

Mohammed Ahmed (ca. 1844-1885) was an Islamic puritan, reformer, and military leader of the Sudan. He is better known as the Mahdi.

Mohammed Ahmed was born on an island in the Nile River near Dongola in what is now the northern Sudan. His father was a boatbuilder. Mohammed Ahmed took an early and intense interest in Islamic mysticism and asceticism, becoming a religious teacher and joining the Sammaniya order in 1861. Gathering pupils and disciples about him, he established his retreat on Aba Island in the White Nile south of Khartoum, where he earned a reputation for holiness and mystical powers.

Messianic Leader

His religious experiences and contemplations on Aba Island caused Mohammed Ahmed to feel that Allah had selected him as the true Mahdi, the right-guided one or the messianic leader called to battle against immorality and corruption and for the rejuvenation and purification of Islam. He saw himself as sent by Allah to purge Islam of its evils and to return it to the purity of the faith of Mohammed the Prophet. In addition, his theological views had eschatological overtones in that he not only viewed himself as the rightful head of the Islamic community fulfilling the role of Mohammed the Prophet but as the ultimate figure presiding over the end of time.

Mohammed Ahmed found ideal conditions in the central and northern Sudan for a mass emotional movement, not only in the religious devotion of the Moslem population of the area but especially in the resentment of the inhabitants toward the corruption and oppression of the Turkish and Egyptian rulers who had dominated the Upper Nile region since the reign of Mohammed Ali earlier in the 19th century. Mohammed Ahmed thus found support from the Sudanese for a variety of reasons and motives—from pious and religious believers who accepted his puritan and reformist views, from nomadic groups who opposed all governmental restrictions, and from others who profited from the slave trade and rejected efforts of the Egyptian khedive Ismail and Gen. Gordon to eliminate it.

Mohammed Ahmed's movement for reform and reorganization spread rapidly following his public appearance as the Mahdi in June 1881 because of its wide appeal. But the weakness and indecision of Egyptian authorities because of economic and political problems within Egypt played a key role in the success of the Mahdi's campaign. The Egyptian government declared its bankruptcy in 1876

owing to, at least in part, Khedive Ismail's efforts to build a vast Egyptian empire in the Sudan and Upper Nile area. Foreign debt supervisors secured considerable influence and power in Egypt in the late 1870s, thus popularizing the nationalist movement against this foreign presence and culminating in Col. Arabi's coup of early 1882 and the consequent British intervention and occupation later that year.

Military Victories

Successive victories over halfhearted Egyptian attempts to overcome the Mahdi vastly strengthened the new movement through the acquisition of much military equipment and the apparent proof of Allah's support. After the British occupation of Egypt in 1882, the new British authorities in Cairo ignored the Sudan, but the Egyptian government did seek to demonstrate its own power despite British overrule by ordering a new campaign to oust the Mahdi. In 1883 the Mahdists overwhelmed the Egyptian army of Gen. Hicks, and Great Britain ordered the withdrawal of all Egyptian troops and officials from the Sudan. How could Britain reestablish financial order in Egypt if the country's resources were being utilized in expensive campaigns in the Sudan?

The victorious followers of the Mahdi occupied most of the Sudan; Lord Cromer, the British consul general in Cairo, sent the famous Gen. Gordon to carry out and accelerate the Egyptian evacuation. Khartoum, the capital and center of the country, fell to the Mahdi in January 1885 following Gen. Gordon's legendary and foolhardy defense.

The Mahdi had successfully expelled foreign influences and had united most of the Sudan area in a unique religiopolitical movement. According to Mahdist theology and theocracy, the Mahdi held his superior power directly from Allah and then delegated power directly to others as he chose. The Mahdi died in 1885, probably of typhus, but his theocratic state continued for another 13 years under his follower and friend the caliph Abdullahi. The British general Kitchener reoccupied the Sudan primarily with Egyptian troops in 1898, not only because of any threat the Mahdist movement itself posed to the British position in Egypt but because of British imperial needs in the partition of Africa among the great powers of Europe.

To members of the Ansar (Helpers) movement today, a powerful religious brotherhood and an important but conservative political factor in the Republic of the Sudan, the Mahdi was a nationalist leader who liberated the people of the Sudan from alien oppression and began the modern history of the country.

Further Reading

An old and romantic view of the Mahdi is in the biography by Richard A. Bermann, *The Mahdi of Allah* (1931). The Mahdist movement is well treated in A. B. Theobald, *The Mahdiya: A History of the Anglo-Egyptian Sudan, 1881-1899* (1951), and in P. M. Holt, *The Mahdist State in the Sudan, 1881-1898* (1958). For general background on the Sudan see a work by a Sudanese, Mekki Shibeika, *The Independent Sudan* (1959), and P. M. Holt, *A Modern History of the Sudan* (1966).

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King Mahendra

King Mahendra (1920-1972) was the ninth Shah dynasty ruler of Nepal. The period of his rule (1955-1972) was marked by a wide variety of experiments in political systems and approaches to economic and social development.

King Mahendra (Bir Bikram Shah Dev), the ninth Shah (Gorkha) dynasty ruler of Nepal, was born in Kathmandu on July 11, 1920, the eldest son of King Tribhuvan and Queen Kanti. Mahendra's first three decades were a period in Nepal's history when the Shah dynasty ruled in name only and political authority was held by the Rana family. Mahendra was not allowed to participate in the political or social life in Kathmandu except under strict Rana supervision, nor did he attend a ''modern'' educational institution in Nepal, India, or abroad as did many of the sons of elite families prior to 1950. This sense of exclusion and deprivation, intellectually and politically, strongly influenced his political views and values even after the overthrow of the Rana ''system'' in 1951.

Mahendra married Indra R. L. Rana in 1940. She bore him three sons and three daughters before her death in 1950. Mahendra then married Indra's sister, Ratna R. L. Rana, in December 1952—over opposition from political party leaders and, reportedly, from his father King Tribhuvan because she came from a powerful branch of the Rana family. This was one of the first occasions on which Mahendra demonstrated the determination to make his own decisions, a characteristic evident after he came to the throne.

King Tribhuvan died on March 14, 1955, and Mahendra succeeded him on the throne. The period from the overthrow of the Ranas in 1951 until 1955 had been a transitional phase in Nepal's politics with no constitution, no elected parliament, and no responsible cabinet system. The executive, nominally acting under the authority of the monarch, was composed of various political party leaders who were, in fact, responsible to no one but lacked much political clout. King Tribhuvan was reluctant to assert a forceful role for the monarchy, but gradually felt compelled to do so. The government of India, which had ''supervised'' the replacement of the Rana system in 1951, found it necessary to serve as the power behind the throne in the Nepalese government whenever decisions had to be made.

King Mahendra, in contrast to his father, was not prepared to see such a tenuous political system prolonged and introduced a series of experiments shortly after ascending the gaddi (throne). His first step (1956) was a purge of the bureaucracy with the objective of making it a more efficient body in the implementation of policies—for example, Ne-

pal's first five-year plan. By 1959 he had, on his own initiative, introduced a parliamentary-type constitution that was largely modelled on India's democratic constitution, but with some protection for the institution of the monarchy. In the spring of 1959 Nepal's first free popular election based on universal franchise was held. The Nepali Congress Party swept two-thirds of the seats in the election, and the leader of the party, B. P. Koirala, was appointed prime minister. King Mahendra assumed the largely titular head of state position given the monarchy under the 1959 constitution, did not intervene with the governance of the country, and spent most of his time touring Nepal or travelling abroad.

King Mahendra noted with some apprehension, however, the ways in which the Nepali Congress was concentrating political power in its hands. Presumably because of fear about the future of the monarchy under these circumstances, Mahendra used the emergency powers given the ruler in the 1959 constitution to suspend the constitution, arrest most of the government leaders, conduct a wholesale purge of the bureaucracy, and concentrate political authority in his own hands. He then introduced in 1962 a new constitutional system based—in theory—on the traditional Hindu social/political institution, the Panchayat (Council of Five). The underlying objective of Panchayat Raj (Rule by Panchayats) was to be the decentralization of political power. As it worked out in reality, however, it constituted a centralization of power, with the final voice on almost any decision, no matter how trivial, resting with the palace and the group of high bureaucrats who served as the principal consultants to the king on policy matters.

By the time of King Mahendra's death on January 31, 1972, there were evident strains and deficiencies in the constitutional and political system he had constructed in the 1960s. In his final years Mahendra amended the 1962 constitution and made some efforts to bring talented and experienced officials into the key positions in the administrative process. But this had limited effect on the political system, which remained authoritarian, with the monarch as the fulcrum around which everything moved. It was quite evident by the time of his death that more basic political changes were required to meet the demands of an increasingly complex and developing society.

King Mahendra's reign, 1955-1972, was notable for a wide variety of experiments in political systems, ranging from the classically Western democratic parliamentary system to more authoritarian political structures based, in theory at least, on traditional Hindu concepts and institutions. There was a similar openness to different approaches to economic and social development—for example, moderate but pragmatic land reform and legal code liberalization programs. At all times, however, Mahendra maintained a special concern for the viability of the monarchical system.

Further Reading

While there is no unofficial biography on King Mahendra as yet, several studies of Nepali politics during his regnum focus on his critical role. Some of these with diverse analyses of his rule include: Pashupate S. J. B. Rana and Karmal P. Malla, *Nepal in Perspective* (1973); Anirudra Gupta, *Politics in Nepal* (1964); and Bhuwan Lal Joshi and Leo E. Rose, *Democratic Innovations in Nepal* (1966).

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Samuel Maherero

Samuel Maherero (ca. 1854–1923) was the Supreme Chief of the Herero nation, who led his people in revolt against German occupation of Herero lands.

The scramble for Africa by the European powers at the close of the 19th century had tragic consequences for the Herero people of South West Africa. In its quest for a presence in southern Africa, the German imperial government claimed territory along the Atlantic Coast, north of British- and Afrikaner-settled South Africa, and south of Portuguese Angola. The Germans claimed it as German South West Africa (now the independent country of Namibia), and German interests vied for land with the cattle-herding Herero and Nama peoples of the territory. The settlers' demands for land and cattle and the ruthless policies of a German military leader resulted in the almost complete annihilation of the Herero people under the leadership of paramount chief Samuel Maherero.

In 1904, when Samuel Maherero led his people in an uprising against the Germans, the Herero population was approximately 80,000. In little more than a year, more than 64,000 had been killed in battle or died in the desert where they had been chased by German troops. Some historians consider the German policy of extermination of the Herero as a prelude to German policy of genocide against the Jews in Europe 30 years later.

Before 1884, the presence of Germans in South West Africa was limited to *Rhenish* (German) missionaries who had set up missions in the early 1800s under the auspices of the London Missionary Society. Later in the century, German and British prospectors came in search of gold and diamonds. The imperial German government raised its flag in 1884 over Angra Pequena and a stretch of coast purchased from a chief of the Nama people. At the time, the German foreign office was more interested in blocking the British from access to the interior than in settling the area; a governor-general and a small contingent of troops were sent to administer the territory.

Initially the presence of a few German civil servants made little impact. When the Germans arrived, the Herero controlled vast areas of the interior, running from the Atlantic Coast in the west to the Kalahari Desert in the east. They had the largest population and were the wealthiest of the peoples of South West Africa. Unlike most Bantu-speakers, the Herero were nomadic cattle herders whose sole basis for wealth was the size of their cattle herds.

To the south of the Hereros lived the Nama, descendants of the Khoikhoin, a nomadic pastoral people who are thought to be the earliest inhabitants of southwestern Africa. With a population in the late 1880s of about 20,000, the Namas ranged from the Orange River in the south up to a rough border along the Swakop River, separating them from the Herero.

Despite the vastness of the area (320,827 square miles) and the small population groups, the several African chiefs and their people competed for control over grazing lands. The Nama asked the Oorlams, recent newcomers from South Africa skilled in the use of rifles, to help push the Herero out of their territory and back to the north of the Swakop River. Fighting as ''commando'' units, the Oorlams forced the Herero beyond the Auas Mountains to Okahandja. In doing so, the Oorlams took the Herero's capital for their own and called it Windhoek. In 1850, the Oorlams attacked the Herero at Okahandja and began a long conflict between the two groups. The raiding and fighting finally ended when Oorlam chief Jonker Afrikaner died in 1861. When Herero chief Tjamuaha also died in 1861, he was succeeded by Kamaherero, the father of Samuel Maherero.

Determined to be free of the Oorlams and their Nama allies, Kamaherero crushed them in a battle at Otjimbingwe in 1863 and so became a dominant force in the territory. Fighting and raiding among the groups continued until 1870 when Rhenish missionaries, who had settled in Otjimbingwe in 1864, negotiated a peace treaty that remained in force for ten years.

Fighting resumed in August 1880. In revenge for cattle stolen by the Namas, Kamaherero ordered the death of all Namas living in his territory. About 200 Namas are reported to have been killed. With the resumption of fighting, the British—who had had a minor presence in the area and who had offered the German missionaries some protection from the warring groups—retreated hastily to the port area of Walvis Bay, leaving the territory unprotected and open to the Germans.

In 1884, the German foreign office established an official presence in South West Africa when it raised the German flag over Angra Pequena, an area claimed by Adolf Ludderitz, and a strip of land along the coast running 20 miles inland that he had purchased from Nama chief Josef Frederiks for 160 rifles and £600.

The Germans were hoping to obtain land further inland but Herero supreme chief Kamaherero steadfastly refused to sell his people's lands. Since Herero land belonged to the community at large, the *kapteins* or traditional leaders did not have the authority to sell it. Europeans were given permission to use land, and when they died or moved the land reverted back to the tribe.

Wanting to keep costs and involvement in the territory at a minimum, the German foreign office sent out a few civil servants and a high commissioner to represent its interests. Heinrich Göring, the father of Nazi leader Hermann Göring, was appointed imperial commissioner to South West Africa.

Early German policy was to offer ''Protection Treaties'' to the local peoples. In theory, the Germans offered protection to the chief and his clan while supporting the chief's jurisdiction over his people. In exchange, the chief promised not to cede any land or make treaties with anyone else without German approval. The Herero signed a treaty with the Germans, hoping to buy some protection from the Nama. But the Germans never intended to get involved with tribal disputes. They were more interested in playing one group against the other.

In 1888, reports of a gold strike brought in German prospectors and renewed British interest in the territory. Though reports of the find turned out to be a hoax, German foreign policy became more aggressive because of British inroads in South West Africa. Britain had recently granted Bechuanaland (Botswana) protectorate status, and the Germans wanted to block British expansion. The German foreign office sent Curt von Francois in charge of a small force of men in June 1889 under strict orders not to antagonize the Herero. From German accounts, it is evident that Francois was not able to conceal his personal animosity toward the Herero. He requested reinforcements and six months later the German military presence increased to 50 soldiers and two weeks later to 150.

In October 1890, when the Herero had temporarily withdrawn from Windhoek to move south to put pressure on the Nama, Francois took advantage of their absence and occupied the Herero capital. Later that month, on the 27th, Herero Supreme Chief Kamaherero died. Although his son Nikodemus was first in line to succeed him, the choice fell to another son, Samuel.

The fighting between the Nama and the Herero continued unabated. From the German perspective, the intertribal fighting minimized any genuine threat to the Germans, but the unstable nature of the territory frightened away prospective German settlers. In 1890, Imperial Chancellor Göring wrote to Hendrik Witbooi, an educated leader of a Nama subgroup, and asked him to stop attacking the Herero who were under German protection. Witbooi wrote to Samuel Maherero suggesting they cease fighting. He said in his letter that peace between the Nama and the Herero was always a possibility. He also said that Maherero's alliance with the Germans was unnatural and that the only reason for it was that Maherero hated the Nama so much. Two years later, in November 1892, when the Herero learned that Boer farmers from the Orange Free State in South Africa were coming north to settle, Samuel Maherero agreed to a treaty with Hendrik Witbooi. Mediated by Hermanus van Wyk, *kaptein* of the Rehobothers, the treaty brought to an end nearly 100 years of fighting.

But the peace treaty between the two rival chiefs alarmed the Germans, and they made a preemptive strike against the Witboois. In preparation, the German foreign office sent out an additional 214 men and 2 officers. The reinforcements arrived in March 1893, and in April, under Curt von Francois, German troops made a surprise attack on Hornkranz, the Witboois' capital. The Witboois were soon joined by other Nama tribesmen, and their numbers swelled from 250 to 600 men. Starting out with 100 rifles and 120

horses, they had 400 rifles and 300 horses in six months of raiding German supplies. The German foreign office recalled Von Francois for his failure and replaced him with Major Theodor Leutwein.

At first, Leutwein left the Witboois alone as he attacked and subdued smaller tribes. Maintaining divisions among the Africans was essential to continued German domination. In the latter part of 1894, Leutwein set about to alienate the Herero from their land without fighting. First, he paid Samuel Maherero a salary of 20,000 marks in exchange for his agreeing to redefine the southern boundary of Hereroland. Then he obtained Maherero's agreement to establish a so-called Crown territory (land placed at the disposal of the German governor) in the north at the White Nosob. Most affected by this treaty were Herero headmen Tjetjo, Nikodemus, and Kahimemua, who were already distressed by Samuel Maherero's dealings with the Germans.

Alarmed at the growing opposition among the Herero to his succession and his dealings with the Germans, Maherero decided to withdraw from Okahandja and move to Osona. He sought out Leutwein, and at a meeting in June 1894 Maherero said he would be ''pleased to ask for a German garrison to be stationed Okahandja to protect him.'' Thus, without a shot being fired, German troops occupied the Herero capital.

Leutwein boasted of his successful co-option of Samuel Maherero in a letter to the foreign office: ''His friendship has enabled us to remain masters of Hereroland despite our modest protective force. In order to please us, he did more harm to his people than we could ever have done by relying on our strength alone.''

With the Herero neutralized, Leutwein turned back to the task of bringing the Witboois under control. When reinforcements arrived, he went after the Witboois, who had hidden out in the Noukloof Mountains. In their pursuit, the Germans suffered heavy casualties, but they finally forced the Witboois to surrender after 18 months of warfare. In September 1894, the Witboois signed a Treaty of Protection and Friendship with the Germans. Deprived of all their cattle and dependent on handouts from the Germans, the Witboois agreed to fight against any German enemy.

Leutwein's divide-and-rule policy was effective. When two subgroups, the Herero Mbandjeru and the Nama Khauas rose up against German settlers and forces, Samuel Maherero was bound to fight against his fellow Herero in support of the Germans. And Hendrik Witbooi, in honor of his treaty with the Germans, did not support the Nama forces. Leutwein confiscated the cattle belonging to the Mbandjeru for the settlers and his troops. Several years later, he confirmed that he had seized 12,000 head of cattle from Mbandjeru between 1896-97.

The Herero came under further pressure in 1897 when rinderpest killed between 90 and 95% of their remaining cattle. Germans vaccinated their own herds and cut their losses substantially. With the diminished herds, the price of cattle soared, but the Herero could not compete in the market. In a few years' time, the settlers had acquired nearly 50,000 head of cattle. From then on, the white settlers entered the cattle market and began to raise cattle for a profit. The Herero were impoverished and many were forced to work for the Germans on the railway or in the mines in South Africa.

Increasingly, the settler population rubbed against the African people. Cheating the Africans out of their cattle, they took their land and gouged them in commercial transactions. In the two years between 1901 and 1903, the settler population had swelled from 310 to 3,000. The railway from Swakopmund on the coast to Windhoek was nearing completion. Having confiscated Herero land to build the railway, the Germans wanted an additional 12-mile-wide strip on either side, plus water rights. Maherero agreed to give up the land but nothing more.

In 1903, a subclan of the Nama, the Bondelswarts, rose up against the Germans in the southern part of the country. In response, Leutwein removed almost all his troops from Hereroland and sent them south to quell the uprising. In the absence of the troops, Maherero urged his people to rise up against the Germans. The Herero uprising began on January 12, 1904. In one stroke, Supreme Chief Samuel Maherero reversed his devastating policy of collaboration with the Germans and united the Herero people. Leutwein was forced to conclude a hasty peace treaty with the Bondelswarts so he could move his troops back north.

Several days before January 12, Maherero had sent a note to Witbooi, through the trusted emissary van Wyk, to ask the Nama to join the Herero against the Germans. Van Wyk betrayed Maherero's trust and delivered the note to the German military leader. In his note, Samuel Maherero said:

> I appeal to you my brother, not to hold aloof from the uprising, but to make your voice heard so that all Africa may take up arms against the Germans. Let us die fighting rather than die as a result of maltreatment, imprisonment or some other calamity. Tell all the kapteins down there to rise and do battle.

Unaware of Maherero's appeal, the Nama contingents honored their treaty with the Germans and allowed them to concentrate solely on fighting the Herero.

For the first six months, the Herero were on the offensive. They had caught the Germans ill prepared and undermanned. In an encounter in April, when the Herero encircled the main German detachment at Oviumbo, Leutwein ordered his troops to retreat and remained on the defensive until reinforcements arrived. Toward the end of May, the Herero moved northeast to the Waterberg Plateau, away from the railway line and the German's supply lines.

Criticized by the foreign office for the retreat at Oviumbo, Leutwein submitted his resignation and awaited his replacement, Lieutenant-General Lothar von Trotha. Historian Horst Drechsler describes Von Trotha as a ''veritable butcher in uniform, who embarked on a campaign of annihilation against the Herero.'' Arriving in June, Von Trotha issued what is referred to as his ''Extermination Orders'':

> The Herero people must depart from the country. If they do not, I shall force them to, with large cannons.

> Within the German boundary every Herero, whether found armed or unarmed, with or without cattle, will be shot.

Von Trotha decided to engage the Herero at Waterberg. The Waterberg Plateau looms up out of the flat Namibian landscape, protected on three sides by the walls of the escarpment. On the east, it slopes into the Omaheke desert in Botswana. Von Trotha ordered six German detachments to spread out on the three sides of the plateau, with the smallest contingent in the southeast. The attack began on August 11 from the west where he had positioned the strongest detachment. With their superior weaponry, the Germans overwhelmed the Herero. The Germans had 30 artillery pieces and 12 machine-guns to the Herero's 6,000 rifles and dwindling ammunition supplies. Attacked from the west, the Herero had no alternative but to flee into the Omaheke desert to the southeast. A study of a report by the German general staff confirms that this was an intentional plan:

> If, however, the Herero were to break through [in the east], such an outcome of the battle could only be even more desirable in the eyes of the German Command because the enemy would then seal his own fate, being doomed to die of thirst in the arid sandveld.

Once the Herero were beyond the waterholes, the Germans formed a line of defense along the 150-mile border, denying the Herero access to water. Those Herero who tried to go northward were repulsed by German troops. The cordon was maintained until mid-1905. Out of a population of 80,000, 64,000 Herero died, most of them from thirst and starvation in the desert.

As reports reached Witbooi of how wretchedly the Germans were treating the Herero, Witbooi and the entire Nama nation took up arms against the Germans in October 1904. A year later, in October 1905, Hendrik Witbooi was killed. Although the Namas continued the fight, engaging 14,000 German soldiers in guerrilla warfare for two more years, the Nama uprising had come too late. As Drechsler says, ''It was nothing short of a tragedy that the Herero and Nama took up arms successively rather than simultaneously against the hated German yoke.''

Following Witbooi's death, Von Trotha left South West Africa. With Von Trotha gone and the Germans realizing they could not win the war against the Nama, they finally negotiated an end to the war in 1907. By then half the Nama population of 20,000 had died.

Samuel Maherero and his three sons survived the desert. They made their way to British territory and eventually settled at Lake Ngami in Botswana. Samuel Maherero died in exile in 1923. His remains were returned to South West Africa, and he was buried with his grandfather and father in Okahandja. Every year, the Herero gather at the grave site to commemorate their leaders.

Further Reading

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Najib Mahfuz

Najib Mahfuz (born 1912) was Egypt's foremost novelist and the first Arab to win the Nobel Prize in literature. He had wide influence in the Arab world and was the author from that area best known to the West in the latter half of the 20th century.

Najib Mahfuz was born in the popular quarter Hayy Al-Jamaliyya in Cairo, Egypt, on December 12, 1912, to a middle-class merchant family. During his high school years he began to read the Arabic classics as well as the Western ones that he could find in translation. He proceeded to major in philosophy at Cairo University, and after graduating in 1934 he worked his way up the bureaucracy as a civil servant. He continued to work until he retired as director of the Cinema Organization, after which he worked as a consultant to several governmental cultural organizations. He was a frequent contributor to the daily newspaper *Al-Ahram,* where most of his writings appeared in serial form before being published in book form. Mahfuz was married and the father of two daughters.

An avowed disciple of the pioneers of the literary Rennaisance of the early 20th century such as Al-Aqqad, Salama Musa, and Taha Husayn, Mahfuz—unlike his mentors and many of his peers—never studied abroad, and indeed infrequently traveled outside of Egypt. Therefore, his knowledge of the West and Western literary forms came primarily from his profuse readings. Mahfuz, who is sometimes referred to as the ''Balzac of the Arabs,'' was an ardent admirer of the Russian classics. Tolstoy, Turgenev, and Dostoevsky were often quoted by him in interviews as the examples he would like to emulate.

Mahfuz's early writings have been categorized traditionally as historical in that he dealt with subjects inspired by ancient Egyptian history. In an interview to the literary magazine *Al-Hawadess,* Mahfuz corrected this misconception by saying that only one of the early three works—*Kifah Tiba* (The Struggle for Thebes, 1944)—was strictly a historical novel. The other two—*Abath Al-Aqdar* (The Meanderings of Fate, 1938) and *Radobis* (1943)—were fictional stories inspired by folk epics.

A new phase of realistic writings began with a series of novels that delved into more contemporary subject matter and characters. *Al-Qahira Al-Jadida* (New Cairo, 1945) ushered in the genre of novels that more specifically come to be associated with the author. Most of the novels after these bear names of the old-time quarters of Cairo, names that resonate with a continuous history of over a thousand years. *Khan Al-Khalil* (1946), *Zuqaq al-Midaq* (1947), and

his trilogy, *Al-Thulathia* (comprising *Bayn al-Qasrayn, Qasr al-Shauq, Al-Sukkariyya*), recall throbbing arteries of a great city.

This epoch-making trilogy, considered his masterpiece and written between 1946 and 1952, traces the radical changes undergone by a Cairene bourgeois family dominated by the declining figure of its tyrannical patriarch, Ahmad Abd a-Jawad. In this trilogy, Mahfuz painstakingly follows the changes taking place in Egyptian society and identity through the lives of the members of this extended family. The cultural and ideological turmoil that Egypt experienced after the turn of the century came to a head by the end of World War II. It was masterfully handled by Mahfuz through his characters, who range in their ideologies from the extreme right fundamentalists of the Muslim Brothers to the extreme Leftists fighting British colonialism and seeking independence for a free Egypt. The trilogy was considered a distinctive contribution to world literature in that it was not an imitation of a Western model but a unique contribution of Egyptian genius. The trilogy was awarded Egypt's highest literary honor in 1957.

Al-Sarab (The Mirage, 1948) is generally looked upon as a turning point in Mahfuz's development. Here he probes into psychological considerations for the understanding of his characters' behavior. *Bidaya wa Nihaya* (The Beginning and the End, 1949) also belongs to this phase

In an area of the world where literacy is still not widespread, radio, cinema, and television play a crucial role in the education and entertainment of the people. Many of the writings of Mahfuz have been successfully adapted to the screen and stage. This enabled him to become widely known and admired throughout the Arab world. Mahfuz also wrote many scripts for works of other writers, which may perhaps explain the mastery of cinematic techniques that is manifest in his own writings.

Works Dealt With Philosophical Questions

Awlad Haritna (Sons of our Alley, 1967) augurs an era of neo-realism in which he questioned and probed ideas, concepts, and philosophies of the God-man relationship, good and evil, and life and death. These existential questionings are even more apparent in his short stories, which have been collected in several anthologies. His preoccupation with Sufi (Islamic mysticism) considerations and apparent discrepancies of *'ilm* (knowledge) and *iman* (faith) are poignantly handled throughout his later writings, and specifically in his voluminous epic tale *Al-Harafish*. Mahfuz's later writings, such as *Alf Layla wa Layla* (A Thousand and One Nights, 1982), are modeled on its prototype. *Al'Ai'sh fi al-Hakika* (He Who Lives in Truth, 1985) was considered by him more as an historical novel than fictional writing.

Writings Encountered Controversy

His novels have often gotten him into trouble with authorities, both in his native land and elsewhere in the Arab world. *The Children of Gabalawi* (1959) was banned in Egypt because it was seen as offensive to Islam and considered blasphemous by many Muslims. In the 1960's Mahfuz found himself in trouble with the government because several of his novels were considered allegorical attacks on the administration of President Gamal Nasser. Because of his support for Egyptian President Anwar Sadat's peace treaty with Israel in 1979, Mafuz's writings were banned in many Arab countries during the 1980's, although the prohibitions were eventually lifted. Women often play a significant role in his novels, going beyond their traditional passive role in Egyptian society.

First Arab Wins Literature Nobel

In October of 1988 Mahfuz was awarded the Nobel Prize in literature, the first Arab writer—and second from the African continent—to be so rewarded. A modest man with a dry sense of humor, Mahfuz, according to the report in the October 14th edition of the *New York Times,* took his Nobel in stride. The citation from the Swedish Academy of Letters said his work was ''now clearsightedly realistic, now evocatively ambiguous,'' to which Mahfuz commented, ''Clarity is valuable, but ambiguity has its value too.'' Asked about his plans for spending the $300,000 prize money, *New York Times* reported that he looked at his spouse and replied, ''That is my wife's job.'' Perhaps more than any other Arab writer, Najib Mahfuz has been the subject of scholarly study in the West. Since the 1970s master's and doctoral dissertations have been partially or wholly dedicated to the study of the short stories and novels, characters, and techniques of this writer.

In view of his own prior conflicts with Muslim leaders, it surprised many when, in a 1992 interview with the *Paris Review* Mahfuz criticized fellow author Salmon Rushdie for the latter's novel, *The Satanic Verses*. The novel had been condemned as blasphemous by many Muslims, and Iran's religious leader, the Ayatollah Khomeini, had offered a million-dollar reward for Rushdie's death. Mahfuz had previously defended Rushie, but in an interview with Charlotte El Shabrawy, he told her he had been unaware of the contests of Rushdie's novel. After Mahfuz, who had failing eyesight, had the book read to him, he said he was ''appalled'' by what he felt were the insults to Muslims and the Prophet Mohammed. While standing by his prior statements that Khomeini had no right to threaten Rushdie with death, Mahfuz said Rushdie ''does not have the right to insult anything, especially a prophet or anything considered holy.''

Further Reading

The works of Najib Mahfuz have been widely translated into English and other Western languages. His novel *Midaq Alley,* translated in 1975 by Trevor LeGassick and published in London in paperback, is accessible work that introduces the student to his inimitable style; *God's World,* as well as *Mirrors,* translated by Roger Allen and published by Bibliotheca Islamica (1977) provide a representative selection of the works by this writer; two parts of his trilogy, *Bayn-AlQasryn* and *Qasr al-Shauq,* were translated and published by the American University Press in Cairo; *Sons of Gebalawi,* a voluminous novel translated by Philip Stewart (1981) and published by Heinemann, is a fascinating voyage into the world of Mahfuz. Other books by Mahfuz are *Adrift on the Nile* (New York, Doubleday, 1993); *Autumn Quail* (Doubleday,

1985,1990); and *Arabian Nights and Days* (Doubleday,1995). In *Echoes of an Autobiography* (translated by Denys Johnson, New York, Davies/Doubleday, 1997) the author discusses his life and writings. Scholarly articles that treat the different aspects of Mahfuz's writings occur in such journals as *Journal of Arabic Literature, Al-Arabiyya, World Literature Today,* and several works wholly dedicated to his contribution; S. Sasson's *Changing Rhythms,* published by Brill, and M. Peled's *Religion, My Own* are critical analyses of the literary works of Mahfuz. Mahfouz's reaction to winning the Nobel Prize was reported by William Honan in, ''From 'Balzac of Egypt,' Energy and Nuance'' and ''Egyptian Wins Nobel in Literature,'' in the October 14th edition of *New York Times;* his statements about Rushdie were quoted by Esthen Fein, ''Book Notes,'' in the August 5th edition of *New York Times.* □

Gustav Mahler

The Austrian composer and conductor Gustav Mahler (1860-1911) introduced innovations that had a profound influence on the Viennese composers of the next generation and initiated significant trends in operatic production that set a new standard.

Gustav Mahler once said: ''Composing a symphony means, to me, building a new world with every available technical means. The ever-new and changing content determines its own form.'' This free concept of symphonic form included such innovations as ''progressive tonality,'' that is, beginning a symphony in one key and ending it in a quite different one. Such practices were often misunderstood and rejected by Mahler's contemporaries. However, he became resigned to this, for, as he liked to say, ''My time will yet come.'' His prophecy proved to be right, for in the second half of the 20th century he became one of the most popular symphonic composers.

Mahler can be seen as an important transitional figure between the 19th and 20th centuries. His taste for gigantic forms, monumental instrumentation, and long lyrical themes (often derived from his own songs) is certainly related to 19th-century esthetic ideals. So, too, is his frequent inclusion of the chorus or the solo voice in his symphonies—an idea inspired by Ludwig van Beethoven's Ninth Symphony. Mahler's last works, especially the Ninth Symphony and the unfinished Tenth Symphony, show ever greater economy in the use of available means. Many sections of these works are almost like chamber music in their soloistic treatment of instruments. Such passages were well understood and used as models by Arnold Schoenberg and his disciples. This kind of instrumentation, as well as Mahler's increasing freedom in the handling of tonality, foreshadowed the new age's ideal of sound. Thus, for all his romantic, 19th-century traits, in many ways Mahler can be considered a truly ''modern'' composer.

Mahler was born on July 7, 1860, in Kaliště, Bohemia. When he was a few months old, his family moved to the larger town of Jihlava (Iglau), where the father, Bernhard, kept a distillery and bar. Here Gustav acquired his first musical impressions. Loitering in the neighborhood of the military barracks, he learned many marches, which he would play on the accordion. At the age of 4 he could sing about 200 folk songs, which he learned from the family maid. Perhaps the great emphasis on march rhythms and folklike melodies in his works comes in part from these sources.

Mahler's musical gifts developed rapidly, and his ambitious father did all he could to advance them. At the age of 15 the boy was taken to Vienna, where he was immediately accepted at the conservatory. His career there was a successful one; he won prizes in both composition and piano playing. Most of his works from that time are lost, but two song fragments and part of a piano quartet in A minor were preserved. The first movement of the quartet is virtually complete in manuscript except for a missing passage in the piano part which is easily reconstructed. It shows the influence of Johannes Brahms and Robert Schumann but, especially in its principal theme, already foreshadows later Mahlerian ideas.

Mahler graduated in July 1878. That fall he began the composition of the cantata *Das klagende Lied* (The Song of Grief). He wrote the text himself, basing it on fairy tales by Ludwig Bechstein and the Grimm brothers. The work, finished the following year, was submitted for the Beethoven Prize, but the judges rejected it. Between 1878 and 1883 Mahler worked at three operas: *Herzog Ernst von Schwaben, Die Argonauten,* and *Rübezahl*. The music of all

of them has been lost, but the manuscript of the *Rübezahl* libretto has survived.

In 1880 Mahler took a conducting position in the light-opera theater at the summer resort of Bad Hall in Upper Austria. This was the first of many opera-conducting posts he was to hold until 1897: Ljubljana, Olomouc, Kassel, Prague, Leipzig, Budapest, and Hamburg. Theatrical duties generally kept him fully occupied during these winter seasons, so that he was forced to be a ''summer composer.'' Nevertheless, he completed important works. The *Lieder eines fahrenden Gesellen* (1883-1885; Songs of a Wayfarer), composed to his own texts, reflect his unhappy love affair with the soprano Johanne Richter in Kassel. They furnished major thematic material for the First Symphony (1884-1888). The Second Symphony (1887-1894) is often known as the *Resurrection* Symphony, after its grandiose choral setting of Friedrich Gottlieb Klopstock's resurrection hymn. The Third Symphony (1893-1896), with its six extended movements, is perhaps the longest symphony ever written.

Mahler became the director of the Vienna Court Opera in 1897. He brought new standards to that institution and initiated many reforms which are taken for granted today. He was the first in Vienna to bar latecomers from the opera house till the end of an act. He performed Richard Wagner's music dramas without cuts, following the stylistic principles established by Wagner at Bayreuth. In producing Wolfgang Amadeus Mozart's operas, too, Mahler strove for stylistic authenticity, restoring the recitatives with harpsichord accompaniment which had often been cut by his predecessors. He tried to simplify operatic staging, seeking symbolism rather than excessive realism; the painter Alfred Roller, who became his stage designer, helped him to achieve this aim.

Despite his heavy responsibilities at the opera house, Mahler was able to compose five symphonies during his Vienna years. The Fourth (1899-1900) is a cheerful work; its finale is a delightful song for soprano based on a poem from *Des Knaben Wunderhorn* (The Youth's Magic Horn), a collection of folk poetry which was one of Mahler's favorite text sources. The Fifth, Sixth, and Seventh Symphonies (1901-1905) are purely instrumental; they show his ever-increasing mastery of his chosen medium. The Eighth (1906-1907), for eight vocal soloists, double chorus, and boys' chorus, with a very large orchestra, was nicknamed the *Symphony of a Thousand* at the time of its first performance, under the composer's direction, in 1910. An innovation here was the setting of texts in two different languages: the Latin hymn *Veni Creator Spiritus* (Come, Creator Spirit) and the final scene of Goethe's *Faust*. Important songs of the Vienna period were the *Sieben Lieder aus letzter Zeit* (1899-1904; Seven Last Songs; texts from *Des Knaben Wunderhorn* and by Friedrich Rückert) and the *Kindertotenlieder* (1901-1904; Songs on the Death of Children; texts by Rückert).

The intrigues of Mahler's professional and personal enemies forced him to leave the Vienna Court Opera in 1907. His final seasons as a conductor were spent in New York City, where he was very successful at the Metropolitan Opera and the Philharmonic. He knew that, because of a serious heart condition, he might die soon. In this knowledge, he composed his last and greatest works. *Das Lied von der Erde* (1907-1908; The Song of the Earth) is a six-movement symphony with alto and tenor soloists; the texts are from a collection of translated Chinese poetry, *Die chinesische Flöte* (The Chinese Flute) by Hans Bethge. The dominating theme is the transitoriness of human existence in the face of eternity.

Musically and spiritually, Mahler's last two numbered symphonies are closely related to *Das Lied*. The Ninth was completed in 1910. Mahler never finished the Tenth, but in recent years several attempts have been made to bring his manuscript into performable condition. This aim was most convincingly realized by Deryck Cooke; his version, first heard in 1964, is still controversial but has been widely performed and recorded with great success.

Mahler conducted his last concert in New York on Feb. 21, 1911, and collapsed immediately thereafter from a severe streptococcal infection. Taken back to Europe, he seemed to recover briefly, but the infection could not be cured. On May 18 he died in Vienna.

Further Reading

A vivid, if often inaccurate, account of Mahler's later life is in Alma Mahler Werfel's memoir, *Gustav Mahler: Memories and Letters* (rev. ed. by Donald Mitchell, 1969). The younger Mahler is revealed in Natalie Bauer-Lechner, *Recollections of Gustav Mahler,* translated by Dika Newlin (publication pending). Bruno Walter, *Gustav Mahler* (1936; trans. 1941), is a warmly personal appreciation by one of Mahler's greatest interpreters. Dika Newlin, *Bruckner-Mahler-Schoenberg* (1947), places Mahler in historical perspective and offers analyses of the principal works. Neville Cardus, *Gustav Mahler, His Mind and His Music: The First Five Symphonies* (1966), is the first detailed study in English of Mahler's first five symphonies and is to be followed by a second volume dealing with the remaining symphonies. Mahler's early works are rather sketchily discussed in Donald Mitchell, *Gustav Mahler: The Early Years* (1958). H. F. Redlich, *Bruckner and Mahler* (1955), convincingly links the two composers. Arnold Schoenberg's essay ''Gustav Mahler'' in his *Style and Idea* (1950) should not be overlooked by any student of the subject. □

Mahmud II

The Ottoman sultan Mahmud II (1785-1839) attempted to hold together and rebuild the empire by administrative reforms, but interior instability and foreign wars proved obstacles too great to overcome.

Mahmud was born on July 20, 1785, son of Abdul Hamid I and cousin of the reforming ruler Selim III. Immured, as his predecessors had been, within the harem, he was removed from formal education

and administrative experience. But the highly intelligent and energetic Mahmud escaped the debilitating weakness trapping other Osmanli through the instruction accorded him by Selim III between the latter's dethronement in May 1807 and his execution in July 1808 as his reform-minded supporters battered down the palace gates. The reigning sultan, Mustafa IV, even ordered the execution of Mahmud, his own brother, but the prince escaped detection by hiding in an empty furnace.

Mustafa was deposed, Mahmud was elevated to the throne, and a reform administration was returned to power. Within the year a Janissary revolt temporarily ended modernization efforts. To assure his position, Mahmud had Mustafa, his only male Ottoman relative, executed, assuring loyalty to himself as the last of the Osmanli.

Few changes were made domestically through the Napoleonic period, since Mahmud was consolidating governmental control over the provinces. Local power structures were reduced on both sides of the Bosporus, and Ottoman authority was reestablished in Mesopotamia (1810) and the Hejaz (1813). Serbian autonomy was recognized after the Turks failed to regain control, and the Russians, in a war begun in December 1806, acquired Bessarabia by the Treaty of Bucharest on May 28, 1812. Internationally, the Great Powers at the Congress of Vienna tacitly allowed Turkey to reestablish the ancient rule on Straits navigation, providing the waterway be closed to all warships in peacetime.

Wars and Revolts

The Greek War for Independence occupied nearly a decade of Mahmud's reign, from the initial weak rebellion in the Morea (Peloponnesus) in 1820 to the Russian intervention of 1828—1829. Despite Turco-Egyptian control of the situation, international pressure, including the destruction of the Turkish and Egyptian fleets by a tripartite European force at Navarino in 1827, forced recognition of full Greek independence upon the Sultan.

The purpose of the reforms for which Mahmud is noted was to strengthen the central government's powers and widen its sphere of influence. The basis for change was a modern army, not the fractious, undisciplined Janissaries, whose complaints had disrupted the state, to one degree or another, since raiding had ceased to be a profitable enterprise. On June 16, 1826, backed by 14,000 loyal artillerymen, Mahmud provoked a typical Janissary assault on the palace. The attackers were wiped out, and Janissaries throughout the empire were destroyed or dispersed.

Unfortunately, before Mahmud could fully train their replacements and so gain the power to enforce his restored authority, Russia declared war. This attack permanently stunted the growth of the new Turkish army; it also resulted in the Treaty of Adrianople (1829), which, although not seriously affecting Ottoman borders, ended most Turkish control over the Balkans by providing for the lifetime appointment of governors and reducing provincial obligations to a province's annual tribute payment.

Mahmud's Reforms

Internal changes during Mahmud's reign were largely military. Feudalism was abolished throughout the empire, eliminating the cavalry and recruits provided by local fief holders. National recruiting was less effective; yet, by 1834, a militia provided at least fundamental training at the local level. To strengthen his new army, the Sultan established military schools, sent officers to England to study, and imported Prussian military advisers.

The result of these military changes was increased control over local government. The Kurds of Iraq were subdued. Tripoli was effectively reintegrated, but Algiers was lost to France, straining relations with the Sultan. One salutary administrative change was removal of the right of provincial governors to impose the death penalty. Civil service training was improved, and better salaries created a more efficient administration, reducing the need for graft. Further improvement resulted from tax reforms which eliminated inefficient collection methods and so improved revenues.

Power Struggles

To ensure his changes, Mahmud attempted to curtail religious powers that might inspire counterreformation movements. Persecution of the various dervish orders followed the Janissary massacre. In this attempt the Sultan only partially succeeded. However, widespread distribution of Western literature through the establishment of local presses spread Europe's 19th-century liberal ideas and ad-

vanced the modernizing process. For his efforts, Mahmud was roundly hated by his Moslem subjects, a factor exacerbating his dislike of popular Mohammed Ali, his Egyptian vassal.

The Egyptians, seeking compensation for their assistance during the Greek revolt, invaded the Levant in 1831, taking city after city, even into Anatolia. In the Convention of Kütahya on April 8, 1833, Cairo gained Syria, but Egyptian troops pulled back behind the Taurus Mountains.

The Russians had landed troops in the Bosporus region during the crisis, ostensibly to aid the Sultan. This led to the Treaty of Hunkiar Iskelesi (July 4, 1833), which effected a major change in Turkey's relations with Europe. The treaty was an alliance between the signatories assigning to the Czar the right unilaterally to intervene in Turkish affairs—heretofore the prerogative of the Great Powers acting in concert. Mahmud's hatred of Mohammed Ali grew.

Toward the end of his reign, the strong-minded Mahmud was faced with rebellions in Bosnia and Albania, but the European provinces were nevertheless sufficiently stable in 1837 for the energetic sultan to make an unprecedented trip through that area. In his last days, he ill-advisedly ordered a new attack on the Egyptians in Syria. News of the Turkish defeat at Nizib on June 24, 1839, never reached the dying Mahmud. On July 1, 1839, he was succeeded by his 16-year-old son, Abdul Mejid.

Further Reading

General biographical information on Mahmud II is in Frederick Stanley Rodkey, *The Turco-Egyptian Question in the Relations of England, France and Russia, 1832-1841* (1924), and A. D. Alderson, *The Structure of the Ottoman Dynasty* (1956). □

Mahmud of Ghazni

Mahmud of Ghazni (971-1030) was the first sultan of the Ghaznavid dynasty in Afghanistan. A zealous Sunni Moslem, he plundered wealthy India and used the booty to patronize culture in Ghazni, making it the center of Perso-Islamic civilization.

Born on Nov. 2, 971, eldest son of Emir Subuktigin, Mahmud helped his father gain a kingdom from the Samanids through successful campaigns against Turkish nobles of Samarkand and Bukhara. In 997 he overthrew his younger brother, Ismail, who had been nominated by Subuktigin as his successor, and 2 years later Mahmud was confirmed as sultan of Ghazni by Caliph al-Kadir. Challenged several times by the Qarakhanid rulers, Mahmud repulsed all attempts against his territories. Elsewhere, he annexed parts of Murghab (1012) and Khwarizm (1017). In the south and the west he asserted his suzerainty over Seistan, Ghor, Qudsar, and Baluchistan.

Mahmud is chiefly remembered as the plunderer of India. Between 1000 and 1026 he mounted at least 17 raids against India with the aim of extirpating idol-worshiping Hindu infidels and destroying Hindu temples, which were great repositories of wealth. His most important expedition was against the temple of Somanth in 1025. It is estimated that Mahmud took from India jewels, gold, and silver in excess of 3 billion dinars, in addition to hundreds of thousands of slaves. His only territorial acquisition in India was the Punjab (1021).

A patron of the arts, Mahmud attracted poets from all parts of Asia. Among these were Uzari, Asadi Tusi, Unsuri, and perhaps the most famous of them all, Firdausi. All were commissioned to write panegyrics. Firdausi's *Shahnama* has placed Mahmud among the immortals of history. Fanatical, cruel to Hindus as well as to Moslem heretics, fickle, and uncertain in temper, Mahmud was extremely greedy of wealth. He refused to pay the 60,000 goldpieces he had promised Firdausi for the *Shahnama,* making the poet so bitter that he wrote a satire about the Sultan.

When Mahmud was about to die, he ordered all his hoards to be placed before his eyes. He grieved over his impending separation from his wealth but refused to give the smallest amount to charity. Yet though he loved money passionately, he also spent it lavishly. A library, a museum, and a university were endowed at Ghazni. To his court came scholars like al-Biruni; Utbi, the historian; Farabi, the philosopher; and Baihaki, the diarist. Mahmud became the hero of many legends, many of them centering on his relationship with his favorite slave, Ayaz.

The administrative system that Mahmud established—using a predominantly Turkish elite, often of slave origin, promoted to army commands, and a Persian elite responsible for civil and revenue administration—was used in Moslem India for several centuries. He died on April 30, 1030, and his tomb at Ghazni has survived.

Further Reading

The outstanding work on Mahmud and his times is Clifford Edmund Bosworth, *The Ghaznavids: Their Empire in Afghanistan and Eastern Iran, 994-1040* (1963). A superior biography is Muhammad Nazim, *The Life and Times of Sultan Mahmud of Ghazna* (1931). Edward G. Browne, *A Literary History of Persia* (4 vols., 1906-1924), gives information on Mahmud's scholars. □

William Mahone

William Mahone (1826-1895), American political leader and Confederate Army officer, led a movement of reformers in Virginia known as the Readjustors, with whose backing he won election to the U.S. Senate.

William Mahone was born on Dec. 1, 1826, in Monroe, Va. He graduated from the Virginia Military Institute and decided to become an engineer. He succeeded so well that at the age of 26 he was

chief engineer of the Norfolk and Petersburg Railroad and at 33 was elected its president. He was a tiny man, hardly 5 1/2 feet tall and weighing less than 100 pounds, but he had complete confidence in himself and a commanding manner.

During the Civil War, Mahone distinguished himself in the Army of Northern Virginia, rising to the rank of major general. After the war he returned to the presidency of the Norfolk and Petersburg Railroad and began to consolidate it with other railroads in order to build a line that would extend to the Ohio River. He encountered strong opposition from other railroad interests, including the powerful Baltimore and Ohio. In order to get state aid, he began to help Conservative party candidates who appeared sympathetic to his interests. Nevertheless, after the Panic of 1873 his railroad system failed, and he turned his attention to politics.

In 1879 Mahone emerged as the leader of a movement of reformers known as the Readjustors, who gained control of the Virginia Legislature in 1879 and of the governorship in 1881. They enacted many reforms, such as abolition of the whipping post and poll tax, tax relief for farmers, and funds for public schools. They also elected Mahone to the U.S. Senate in 1881, where the election year membership had been evenly divided between Democrats and Republicans. As an independent, Mahone could cast the vote which would decide which party would control the Senate. He voted with the Republicans, who rewarded him with all the Federal patronage in his state. This support combined with the strict control he had established over the Readjustor organization made him briefly the political boss of Virginia.

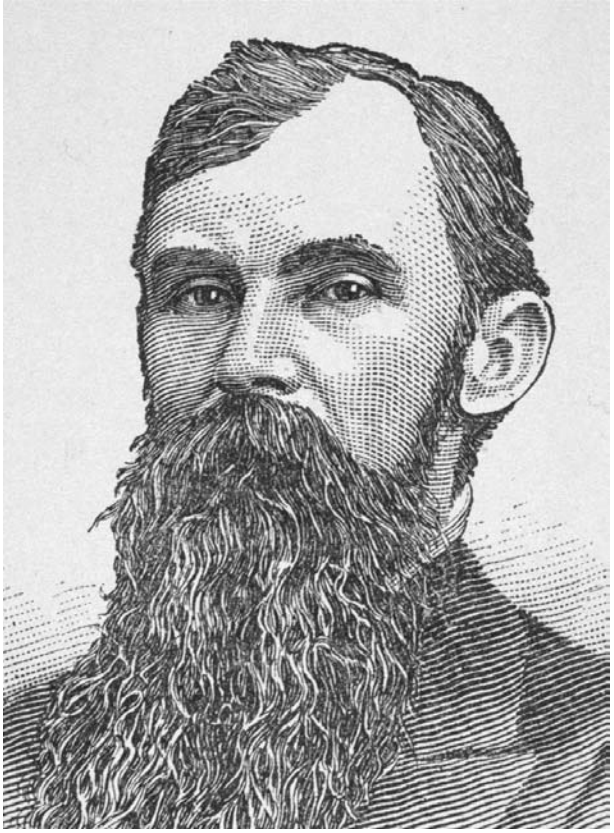

But Mahone's arbitrary rule made many enemies and his appeal for black votes enabled his opponents to raise the question of race. In 1883 the Conservatives regained control of the legislature by endorsing the Readjustors' reforms while exciting white prejudice. Mahone and the Readjustors now officially joined the Republican party but were unable to win back political control of their state. Mahone served as chairman of the state Republican party until his death in Washington, D. C., on Oct. 8, 1895.

Further Reading

A well-written account of Mahone's life is Nelson Morehouse Blake, *William Mahone of Virginia: Soldier and Political Insurgent* (1935). See also Robert H. Smith, *General William Mahone, Frederick J. Kimball and Others: A Short History of the Norfolk and Western Railway* (1949). □

Norman Kingsley Mailer

Norman Kingsley Mailer (born 1923), American author, film producer and director, wrote one of the most noteworthy American novels about World War II. Only in his later political journalism did he reach that level of achievement again.

Norman Mailer was born in Long Branch, New Jersey, on Jan. 31, 1923. The family soon moved to Brooklyn. Mailer graduated from high school in 1939 and earned a bachelor of science degree in aeronautical engineering from Harvard University. He won a college fiction contest, wrote for the *Harvard Advocate,* worked on two ambitious (unpublished) novels, and contributed a novella to an anthology. Drafted into the Army in 1944, he served in the Philippines in an infantry regiment, as both intelligence clerk and combat reconnaissance rifleman.

In the Army, Mailer knew he was living the material for his third novel. From notes in letters to his wife, he fashioned a brilliant narrative around an Army platoon's taking of a Japanese-held Pacific island. Borrowing naturalist techniques from John Dos Passos and James Farrell, a symbolist's stance from Herman Melville, and the instinctive journalist's observations from Ernest Hemingway, he described (in language considered objectionable in its day) the ironies of war and the inner conflicts of a cross section of American fighting men. Many readers saw only the realism in *The Naked and the Dead* (1948). Mailer insisted he was writing not only of a specific war but of ''death and man's creative urge, fate, man's desire to conquer the elements. . .'' The work was a popular success and won him critical acclaim.

After attending the Sorbonne in Paris under the G.I. Bill, Mailer returned to the United States in the mid-1950s, and founded, along with Daniel Wolf and Edwin Fancher, the newspaper *Village Voice*.

In his next four novels, Mailer wrote from ''intense political preoccupation and a voyage in political affairs which began with the Progressive Party and has ended in the *cul-de-sac* (at least so far as action is concerned) of being an anti-Stalinist Marxist who feels that war is probably inevitable.'' *Barbary Shore* (1951) is set in a Brooklyn rooming house. *The Deer Park* (1955), both the novel and the play Mailer adapted from it, takes place at a kind of Palm Springs of the imagination and focuses on two of Mailer's most memorable characters, Sergius O'Shaugnessy, former Air Force pilot, and Elena Esposito, broken-down dancer and actress. *An American Dream* (1965) shows Steve Rojack, trapped in an urban nightmare of sexual orgy, murder, and despair, escaping with what remains of his soul to the jungles of Yucatán. *Why Are We in Vietnam?* (1967), the low ebb of Mailer's fiction, takes its 18-year-old hero on an Alaskan hunting expedition that ends with his initiation into manhood. These books voiced Mailer's view of the frustrations and compulsions that lay beneath the surface of American life, violently portrayed through existential heroes and at times written with flamboyant crudeness.

Mailer began a second career in the mid-1950s as essayist and journalist. He became a national personality with the publication of *Advertisements for Myself* (1959), a compendium of earlier writings that included bitter polemics, personal interviews, psychocultural essays, stories, works in progress, and unabashed confessions of how Mailer reached the depths of his own existential state and found a ''new consciousness.''

Although the sixties were a time of personal conflict and public rebellion for Mailer, he wrote many nonfiction works during that period that helped establish him as a preeminent writer in the genre. *The Presidential Papers* (1963) presented a critique of American politics and society that introduced a revitalized Mailer, the public historian of the John Kennedy years. This work along with *Cannibals and Christians* (1966) attempted to establish him as ''self-appointed master of the Now.'' Issues pertaining to gender and sex were the basis of *The Prisoner of Sex* (1971), a treatise on Mailer's various sexual relationships in which he responds to Kate Millett's attack on his presumed sexism in her *Sexual Politics* (1970).

The peace march on Washington (1967) and the presidential conventions (1968) gave Mailer some of his most fruitful material. A seasoned reporter, he wove his copious notes into ''non-fictional novels'' using the style of New Journalism, in which factual events are related from the writer's perspective and incorporate prose devices such as narrative, dialogue, and multiple points of view. The Washington experience became *The Armies of the Night: History as a Novel, the Novel as History* (1968), for which he received a National Book Award and a Pulitzer Prize. The political conventions shaped *Miami and the Siege of Chicago* (1968). In addition to reportage, these works reflect Mailer's personality and controversial opinions on historic events, creating incisive portraits of the conflict between individual and collective power.

Other works using New Journalism techniques include *Of a Fire on the Moon* (1971) about man's first landing on the moon, *The Executioner's Song* (1979), an examination of the life and death of convicted murderer Gary Gilmore, the first person executed (in 1977) in the United States under death-penalty legislation in more than a decade, and *Harlot's Ghost* (1991), in which Mailer treats factual events such as the Cuban missile crisis and the Bay of Pigs from an overtly fictional perspective to imagine the inner workings of the United States Central Intelligence Agency.

During the 1990s, the prolific and egocentric writer again turned his attention to biographical essays and novels. *Portrait of Picasso As A Young Man* (1995) and *Oswald's Tale: An American Mystery* (1995) received poor critical reviews for his reliance on what many considered dubious new sources for subjects whose lives were already well chronicled. Still, David Gelernter in the *National Review* credited Mailer's heavy use of other authors in *Picasso* saying, ''*Picasso* is a collage. . .The counterpoint that results is odd but effective,'' and that there were occasional flourishes of brilliant writing. Among the theories he presents is that violence and death are at the heart of Picasso's Cubism.

Not one to shy away from challenging subjects, Mailer chose to write a novel about Jesus Christ in 1997. As noted in the *New York Times Book Review,* Mailer wrote not merely a life of Jesus, but a contemporary apocryphal Gospel,*The Gospel According to the Son,* in the first-person voice of Jesus Himself—a choice avoided by all surviving ancient Gospels and by virtually all modern novelists. As in many of his other works, critics pointed to spotty narrative brilliance and ''rare powerful moments of invention.'' How-

ever, in Gospel, Mailer also was credited for his knowledge of canonical texts, as well as his surprising—and to some, disappointing—adherence to tradition.

Mailer continued analyzing and commenting on major social and political issues throughout the 1990s, often interviewing his philosophical opposites, such as the staunch right-wing politican and newscaster Patrick Buchanan. The self-styled maverick and outspoken social and political arbiter of the times was widely regarded as the most prominent writer of his generation, and praised for the diversity and scope of his works.

Further Reading

The fullest critiques of Mailer are Richard J. Foster, *Norman Mailer* (1968), and Barry H. Leeds, *The Structural Vision of Norman Mailer* (1969); see also Norman Podhoretz, *Doings and Undoings: The Fifties and After in American Writing* (1964); Ronald Berman, *America in the Sixties: An Intellectual History* (1968); Richard Gilman, *The Confusion of Realms* (1969); Laura Adams, *Norman Mailer: A Comprehensive Bibliography* (1974), Scarecrow; Laura Adams, editor, *Will the Real Norman Mailer Please Stand Up?* (1974), Kennikat Press; Laura Adams, *Existential Battles: The Growth of Norman Mailer* (1976), Ohio University Press; Robert Alter, *Motives for Fiction* (1984), Harvard University Press; Martin Amis, *The Moronic Inferno and Other Visits to America* (1986), Jonathan Cape; and Chris Anderson, *Style as Argument: Contemporary American Nonfiction* (1987), Southern Illinois University Press. □

Aristide Maillol

The sculpture of the French artist Aristide Maillol (1861-1944) is classical in form and spirit but does not imitate ancient art or the academic, Greco-Roman traditions. He was also a painter, printmaker, and tapestry designer.

Aristide Maillol was born on Dec. 8, 1861, in Banyuls-sur-Mer, the son of a ship captain who was also a fisherman and cultivator of vineyards. Maillol, second of four children, was brought up in a region once colonized by the ancient Greeks. His home looked out on the Mediterranean. After attending a local school, he was sent to Perpignan to further his education. He began to draw and to develop an interest in art early in life.

At the age of 21, Maillol became a painting student of Jean Léon Gérôme at the École des Beaux-Arts in Paris. Dissatisfied, he turned to other teachers, Alexandre Cabanel and Jean Paul Laurens, but then rejected official instruction as sterile and pointless. Maillol was not alone in his opinion: other artists of consequence throughout the second half of the 19th century reacted in a similar manner.

In 1884 Maillol saw the paintings of Paul Gauguin and Maurice Denis. ''Gauguin's painting was a revelation to me!'' he exclaimed. Indeed it was. Maillol's style changed, but without assuming the mannerisms of Gauguin's style, only its breadth and innocence. Later, in 1894, Gauguin saw some of Maillol's tapestries and said they could not be ''too highly praised.'' The two artists met once, but they never developed a close relationship.

In 1889 Maillol began to design tapestries. He was inspired by medieval examples he had seen at the Musée de Cluny in Paris. He returned to Banyuls to set up a small tapestry factory and hired some local women to assist him. He made the designs and dyed the wool to obtain colors not found in commercial wools. His drawings, paintings, and cartoons reveal the influence of the Nabis, many of whom he knew personally. Superintending his factory was such a strain that his eyesight began to fail.

About 1898 Maillol began to model in clay, and soon he confined himself exclusively to sculpture. By 1900 he had developed a style so distinctive and personally satisfying that it was to undergo no critical change thereafter. He depicted only the human figure, especially the female nude. A fine example of his early work is *The Mediterranean* (1901), a larger-than-life, seated female figure. It is a strong work and betrays no lack of experience or confidence.

In 1902 Maillol had his first one-man exhibition, which was a great success and led to a number of commissions. His earliest pieces were carved in stone and wood. After 1905 he concentrated on modeling and having the completed works cast in bronze. He was to follow this procedure throughout his life.

In 1904 Maillol had established a studio at Marly-le-Roi near Paris. He continued to spend his winters in his

hometown. He did little traveling usually, but he did go to Greece, primarily to view ancient sculptures in the original. Seeing them caused no change in his work. Rather it seemed to confirm him in his approach. In a sense, Maillol had already recreated the Greek spirit without imitating the sculpture.

In 1906 Maillol was commissioned to design a monument in memory of the socialist Louis Blanqui, who had spent half of his life in prison in defense of his principles. For it Maillol conceived his *Chained Action,* an aggressively striding female nude; this sculpture is not typical of his production. Most of his figures appear placid, self-contained, and yet earthy, almost sensuous. They closely resemble those of Auguste Renoir; like Renoir's nudes, they are refined, sensitive, innocent pagans. It is as if they were untouched by time or other external pressures—except possibly for a slight air of melancholy. Maillol's *Three Nymphs* (1936-1938) exhibits no appreciable difference over his earlier works. In fact, the figures are very close in pose and attitude to his *Pomona* (1907).

In 1912 Maillol executed woodcuts for Virgil's *Eclogues,* and in 1931 he made lithographs to illustrate Emile Verhaeren's *Belle Chair*. Maillol died on Sept. 28, 1944, in Perpignan.

Further Reading

Waldemar George, *Aristide Maillol* (1965), with a biographical sketch by D. Vierny, and John Rewald, *Maillol* (1939), have many reproductions. The texts provide the basic biographical information, but they are essentially tributes to the artist. Rewald is the editor of *The Woodcuts of Aristide Maillol: A Complete Catalog with 176 Illustrations* (1943).

Additional Sources

Lorquin, Bertrand, *Aristide Maillol,* London; New York, N.Y.: Skira in association with Thames and Hudson, 1995, 1994.
Slatkin, Wendy, *Aristide Maillol in the 1890s,* Ann Arbor, Mich.: UMI Research Press, 1982. □

Maimonides

Maimonides (1135-1204), or Moses ben Maimon, was the greatest Jewish philosopher of the Middle Ages. His commentaries on, and codification of, the rabbinic tradition established him as a major religious authority in Judaism.

Maimonides was born at Cordova, Spain, on March 30, 1135. From his father, Rabbi Maimon ben Joseph, he received his early education in mathematics and astronomy as well as in rabbinic literature, which interpreted the Jewish Scriptures and defined the laws and ritual of the Jewish community. Living in southern Spain, Maimonides also came into contact with Greek and Arabian philosophy, especially the thought of Avicenna.

In 1148, when Maimonides was only 13, the Almohads conquered Cordova and introduced a policy that forced conversion, exile, or death on non-Moslems. After 12 years of wandering from town to town in southern Spain, the family finally settled at Fez in Morocco. During this period of wandering, Maimonides wrote a treatise on the Jewish calendar and began his commentary on the Mishnah, a codification of the Jewish Oral Law arranged according to subjects.

Rather than abandon the Jewish faith or undergo martyrdom, Maimonides and his family left the intolerant rule of the Almohads and sailed to Palestine on April 18, 1165, arriving at Acre a month later. Much of Palestine at this time was under the control of the Christian crusaders, and under their protection Maimonides visited many of the holy places of ancient Jewish history, including Jerusalem and Hebron.

The next year the family settled at al-Fustât (Old Cairo) in Egypt, where Maimonides was to remain for the rest of his life. After the death of the father in 1166, the family was supported for a time by Maimonides's younger brother, David, who engaged in the jewel trade. David died by drowning while on a voyage to the Indies, and the accompanying loss of the family's resources as well as those of other investors forced Maimonides into a career in medicine. Maimonides soon became the personal physician of al-Qadi al-Fadil, the vizier of Saladin. Shortly thereafter, Maimonides was made the head of all the Jewish communities in Egypt, a nonsalaried position which he held until his death.

Settling at al-Fustât allowed Maimonides to complete his commentary on the Mishnah, which appeared in 1168 and soon became popular among the Jewish communities of the Mediterranean world. About 1180 Maimonides completed his code of the Jewish law, which had a similarly favorable reception.

The major work of Maimonides, *The Guide of the Perplexed,* was completed in 1190 and published in Arabic. In this work Maimonides tried to reconcile faith and reason. It was written for those who possessed a firm knowledge of the Jewish faith, mathematics, and logic but who, having little or no knowledge of physics and metaphysics, believed that religion and philosophy contradicted each other. Maimonides believed that philosophy, properly understood and used, supported rather than destroyed the faith. In order to demonstrate this, he adopted many of the arguments for the existence of God and the nature of the human soul found in such Arabian philosophers as al-Farabi and Avicenna. Where philosophical demonstration is inconclusive, as in establishing the eternity of the world or the doctrine of creation, one must rely on the surer teaching of revelation, the Bible.

Maimonides died at al-Fustât on Dec. 13, 1204, and, after a period of mourning in the Jewish communities in Egypt, his body was transported to Palestine and buried at Tiberias in Galilee. His *Guide* became the fundamental text for medieval Jewish philosophy.

Further Reading

There are two English translations of Maimonides's *Guide*. The best is *The Guide of the Perplexed,* translated with an excellent introduction by Shlomo Pines (1963). Older but still useful is the translation by M. Friedländer (1881; rev. ed. 1962). Of high quality is the work of I. Münz, *Maimonides: The Story of His Life and Genius,* translated by H. T. Schnittkind (1912; trans. 1935). Two collections of essays on Maimonides that reflect scholarship are I. Epstein, ed., *Moses Maimonides: 1135-1204* (1935), and Salo Baron, ed., *Essays on Maimonides: An Octocentennial Volume* (1941). Also useful is A. Cohen, ed., *The Teachings of Maimonides* (1927; repr. 1968). □

Sir Henry James Sumner Maine

Sir Henry James Sumner Maine (1822-1888) was an English legal historian and historical anthropologist and a leading Victorian antidemocrat.

Born on Aug. 15, 1822, Henry Maine received his schooling at Christ's Hospital and Pembroke College, Cambridge. He received his degree in 1844 and the following year was appointed junior tutor at Trinity College, Cambridge, which position he held until appointed regius professor of civil law at Cambridge in 1847. In 1850 he was called to the bar and 2 years later accepted appointment as first reader in Roman law and jurisprudence at the Inns of Court. He steadily gained in reputation as a philosopher of law and a brilliant legal antiquary until, with the publication of his first work, *Ancient Law* (1861), he emerged on the Victorian scene as a leading scholar-intellectual.

Maine was a legal member of the Council in India (1863-1869) and served for a time as vice-chancellor of the University of Calcutta. He formulated a general scheme for the codification of Indian law and organized the legislative department of the Indian government. He was corpus professor of jurisprudence at Oxford from 1869 until 1877, when he assumed the mastership of Trinity Hall, Cambridge.

Maine continued to write extensively on the theme that the history of law illustrated a course of development which he did not entirely approve. He contended that the whole idea that material improvement was linked with political democracy was a mistaken conception of some of his contemporaries. Unlike the historical-anthropological school, which thought of liberty as having originated in primitive communes, Maine believed that the legal relationships of most primitive societies were based upon long-established historical customs deriving from the patriarchal family system. Under such a system, land and goods were held in common by all members of the family and individual private property was unknown. Gradually the family was absorbed in the larger tribal unit and then, with the passage of time and the growth of trade, evolved into an urbanized, economically sophisticated society.

Meanwhile, property holding in common gave way to property holding in severalty, so that men, in a famous Maine phrase, moved ''from status to contract'' in their legal relations. Common ownership in the family-organized society was thus transformed into private ownership in an individual-organized society, and, by implication, a larger measure of political freedom became possible.

Some critics have seen Maine as an antagonist of late Victorian mass democracy and a defender of laissez-faire economic individualism. Others have regarded him as a brilliant innovator in the fields of anthropology and comparative history. He has also been defined as an evolutionary determinist, although he explicitly rejected the belief that ''human society went everywhere through the same series of changes.'' Maine was not a systematic thinker and could not always perceive some of his own intellectual contradictions. Undoubtedly his major contribution lay in the interest he stimulated and the arguments he raised among his contemporaries.

Maine's most important works (in addition to *Ancient Law*) were *Village Communities* (1871), *Early History of Institutions* (1876), *Dissertations on Early Law and Custom* (1883), *Popular Government* (1885), and *International Law* (1888). He died on Feb. 3, 1888, in Cannes, France.

Further Reading

Two accounts of Maine's life are Sir M. E. Grant Duff, *Sir Henry Maine: A Brief Memoir of His Life* (1892), and George Feaver, *From Status to Contract: A Biography of Sir Henry Maine, 1822-1888* (1969). □

Sieur de Maisoneuve

Paul de Chomedey, Sieur de Maisoneuve (1612-1676), was a French explorer and colonizer in Canada and the founder of Montreal. He also administered the settlement until it was taken over by a royal governor.

Paul de Chomedey de Maisoneuve was born in Champagne, the son of a prominent seigneur. After he had a short career in the army, his path crossed that of a group of French philanthropists and Jesuits who wanted to establish a missionary town in New France (Canada) to work for the conversion of the Native Americans. This group had founded the Société Notre-Dame de Montréal and were looking for a military-civilian leader who would direct the overseas operation. The society would recruit, finance, and buttress the proposed town in New France; Maisoneuve would lead it.

Maisoneuve arrived in Canada in the autumn of 1641, too late to do anything about a colony at Montreal that year. He used his time at Quebec to attempt to mitigate the antipathy to a colony at Montreal that prevailed in government circles there. The governor general of New France, Huault de Montmagny, offered Maisoneuve the Ile d'Orléans, a fine, rich island in the St. Lawrence within sight of Quebec. Maisoneuve, however, stuck to his guns: Montreal Island was what his group had been instructed to colonize, and Montreal was what it would be.

Thus in May 1642 Montreal was founded, deep in what can be thought of as Indian country, 150 miles upriver from Quebec, at the junction of two great rivers, the Ottawa and the St. Lawrence. Iroquois first appeared in the summer of 1643 and from then on harried the Montrealers continually by those most insidious and unnerving of techniques, stealth and ambush.

Battling the Native Americans

Maisoneuve was loath to attack the Native Americans until his forces were stronger, but his settlers were angry, and in March 1644 a sortie was made in which Maisoneuve, owing to the sudden desertion of his men, narrowly escaped death himself. He returned to France in 1645, coming back to Montreal in 1647. He was needed; the most serious problem was the threat implied in the devastating Iroquois attacks on the Jesuit missions in Huronia that began in 1648. (Huronia lay on the south side of Georgian Bay, in Lake Huron, some 400 miles west of Montreal.) Refugees drifted back to Montreal, and by 1651, with the Huron resistance almost wiped out and the French missions destroyed, Montreal was fairly in the battle line.

Maisoneuve went to France for financial and military relief, returning in 1653 with new settlers and soldiers supplied—as was much else in these years—by private energy and philanthropy. This reinforcement seems to have been the turning point in Montreal's fortunes. The settlers could now return to the fields around the village. A peace, though temporary, was patched up with the Iroquois in 1655. In 1663 the old Company of One Hundred Associates, the group that had been largely instrumental in making a colony of New France, was handed over to the Crown, and New France became a crown colony. The arrival of a royal governor, the Marquis de Tracy, with royal regiments in June 1665 marked the beginning of a new regime in New France and also marked the end of the regime of Maisoneuve. Strong-minded governors at Quebec had always been a little uncomfortable about Maisoneuve, and Tracy asked Maisoneuve to return to France on indefinite leave. He died in Paris.

Further Reading

A useful study of Maisoneuve is Gustave Lanctot, *Montreal under Maisonneuve, 1642-1665* (trans. 1969). Maisoneuve's career is recounted more briefly in William John Eccles, *The Canadian Frontier, 1534-1760* (1969), and Leslie Roberts, *Montreal: From Mission Colony to World City* (1969). □

Joseph de Maistre

The French political philosopher Joseph de Maistre (1753-1821) is considered perhaps the leading contemporary philosophical opponent of the Enlightenment on the European continent.

Joseph de Maistre was born on April 1, 1753, at Chambéry in Savoy, which is now part of France but was then part of the kingdom of Sardinia. His family had for generations been among the leading families of this state, where they served as virtual hereditary magistrates. When the relatively progressive Savoy was invaded by Napoleon's troops, Maistre left his property and family and took refuge in Switzerland and Italy. Although he could have returned to regain his ancestral estates, out of loyalty to his sovereign he endured many lonely and impecunious years, from 1803 until 1817, as ambassador to the Russian court at St. Petersburg.

While in this virtual exile in Russia, awaiting the defeat of Napoleon, Maistre wrote at least 13 volumes of collected works, including letters and diplomatic correspondence, most of which was designed to refute the principles and programs of the philosophical Enlightenment and its concrete historical expression, the French Revolution. He died in Savoy on Feb. 26, 1821.

Maistre's first major work was *Considerations on France* (1796), in which he perceptively argues that paper constitutions never have and never will establish rights for a people. Disputing in particular the theories of J. J. Rousseau, he maintains that no people can ever give itself a body of rights through the fiat of a social contract. If the rights do not exist in the political tradition of a people, then that written document either will not be followed, or it will be interpreted in such a way that the rights become meaningless. Thus, in examining the political practices of two nations,

each with virtually the same bill of rights, it is often found that in the one they are effective guarantees, but in the other they are not. The reason why rights are meaningful in the one nation, then, cannot be the written document which supposedly guarantees them; it can only be the tradition of liberty in that nation, with the written constitution being at most the visible manifestation of these deeply felt ideas. In no sense can the written constitution produce rights where they had not existed in the historical habits of the people. History in turn is determined by divine providence, and thus it alone makes a government truly legitimate. The most influential agent on the world scene is the Church, which civilizes men to their social duties.

Most of Maistre's views are succinctly stated in *The Essay on the Generative Principle of Political Constitutions,* written in 1808-1809 before his much longer major works *On the Pope* (1819) and *Soirées de St. Petersbourg* (1821). In this essay may be found his critical analysis of the French Revolution, his providential view of history, and his justification of ultramontanism (the theocratic view that the pope and/or Church was meant to be not only the spiritual but the indirect temporal ruler of the world).

The true constitution of any nation, Maistre contended, was unwritten and the product of a slow organic growth, not the arbitrary consent or will of a moment. There was, in his opinion, no absolutely best form of government, but each nation has a spirit or soul of its own for which a specific form of government is best. In most cases it would be monarchy, since that form had the longest history and was the most common. For France, for example, he advocated a restoration of the monarchy which would be restrained by newly instituted councils named by electors appointed by the king. If such checks on the power of the king proved inadequate, it would be necessary to submit a question to the authority of the pope, whom he believed to be divinely instituted as the ultimate judge for human affairs. It is this aspect of his thought which has led some commentators to characterize him as an ultramontanist, or theocrat. He believed also that because of original sin man was inclined to be selfish; furthermore, all human institutions are the work of God operating through secondary causes, such as the character of a people, and natural, moral, and physical laws. He attacked his opponents for being dogmatic and abstract and for deducing propositions from an arbitrarily and artificially developed ideology. In his own methods he relied on history, experience, and comparative analyses.

Further Reading

A comprehensive edition of Maistre's writings is his *Works,* translated and edited by Jack Lively (1965). Richard Allen Lebrun, *Throne and Altar: The Political and Religious Thought of Joseph de Maistre* (1965), is recommended. Elio Gianturco, *Joseph de Maistre and Giambattista Vico* (1937), includes an extensive bibliography.

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Frederic William Maitland

Historian, lawyer, and legal scholar Frederic William Maitland (1850-1906) was the first major English historian to break with the classic Whiggish interpretation of English legal and constitutional history.

Frederic William Maitland was born in London on May 28, 1850, the son of John Gorham and Emma Daniell Maitland. He was prepared in a number of fortuitous ways for his extraordinary scholarly career. Perhaps most important, the early deaths of both his parents placed him in the care of an aunt who provided him with a series of German governesses from whom he learned the language so well that the whole range of 19th-century German historical scholarship was opened to him at a time when that scholarly tradition was at its peak. Educated at Eton and Trinity College, Cambridge, where he took a degree in moral sciences (philosophy) in 1872, he afterward enrolled at Lincoln's Inn and was called to the bar in 1876.

The year 1879 saw the publication of Maitland's first learned article, which marked the beginning of an extraordinarily productive scholarly career. His work, although specialized, was characterized by a subtle perception and a style of writing so clear and supple that it has never ceased to awe and charm scholars, a circumstance which helps to account for his great reputation as a historian's historian. The most important works of his extensive personal bibliog-

raphy are *History of English Law before the Time of Edward I,* with Sir Frederick Pollock (1895; rev. ed. 1898); *Domesday Book and Beyond* (1897); *Township and Borough* (1898); *Canon Law in England* (1898); and *English Law and the Renaissance* (1901).

Maitland's originality of outlook and his ability to comprehend the essential nature of a scholarly problem made it possible for him to break through the deeply rooted assumptions of English historiography, which had been so widely accepted by 19th-century historical scholarship. He realized that the past had to be understood in its own terms and not in the light of later developments or 19th-century scholarly presuppositions. He tried to see the world of the past through the eyes of men who had lived it. This imaginative transposition sufficed to make his scholarship both original and seminal in its influence upon others.

For Maitland, history was a product of human thoughts and actions which create uncertainties, paradoxes, and confusions that cannot always be resolved by imposing the sometimes false clarity of scholarly analysis. He raised questions and suggested hypotheses within a new context which may be said to have profoundly altered Englishmen's views of their medieval past and to have significantly influenced the whole nature of historical inquiry throughout the English-speaking world. If his specific findings in certain areas of study—parliamentary origins, for example—do not always square with the researches of a later generation, still he suggested the right lines of inquiry. His profound intelligence, his thoroughly Victorian habits of intellectual labor, and the firmness of will which kept him at work in the face of a long illness that forced him to live in a warmer climate during much of his last years all combined to make him ''a man of notable goodness and nobility of character and of singularly attractive personality.'' He died in the Canary Islands on Dec. 19, 1906.

Further Reading

Studies of Maitland include H. A. L. Fisher, *Frederic William Maitland: Downing Professor of the Laws of England* (1910); A. L. Smith, *Frederic William Maitland: Two Lectures and a Bibliography* (1908); James R. Cameron, *Fredrick William Maitland and the History of English Law* (1961); and H. E. Bell, *Maitland: A Critical Examination and Assessment* (1965).

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John Major

The youngest British prime minister of the 20th century, John Major (born 1943) succeeded Margaret Thatcher as leader of the Conservative Party and political head of the United Kingdom in 1990, a post he held until 1997.

John Major had a highly unusual background for a Conservative Party leader. Born on March 29, 1943, in the middle-class London suburb of Merton, he was the son of Gwendolyn and Thomas Major. Thomas Major, 66 when his son was born, was a colorful man who had a remarkably varied career as a circus acrobat, vaudevillian, mercenary, and manufacturer of garden ornaments. When John Major was very young, the family lived in comfortable circumstances, and he attended Rutlish Grammar School, a state-run school for bright children. When Major was 11, however, the family moved to Brixton, the so-called ''South Bronx of London,'' after Thomas Major's business suffered financial reverses.

Young Major disliked the authoritarian atmosphere of school and left at 16 to find work. His first job was a clerical position, which he soon left to pursue a more lucrative career as a construction laborer. Shortly after this change he was laid off and spent several months on the dole. These months were a formative experience for Major, who became a Conservative after deciding that socialistic paternalism only perpetuated poverty. At 18 Major found another clerical position, and this time he started a career. Through his native intelligence and hard work he rapidly made his way through the ranks of the Standard Chartered bank, eventually becoming assistant to the bank's chairman. In the mid-1960s Major went to Nigeria, where he performed

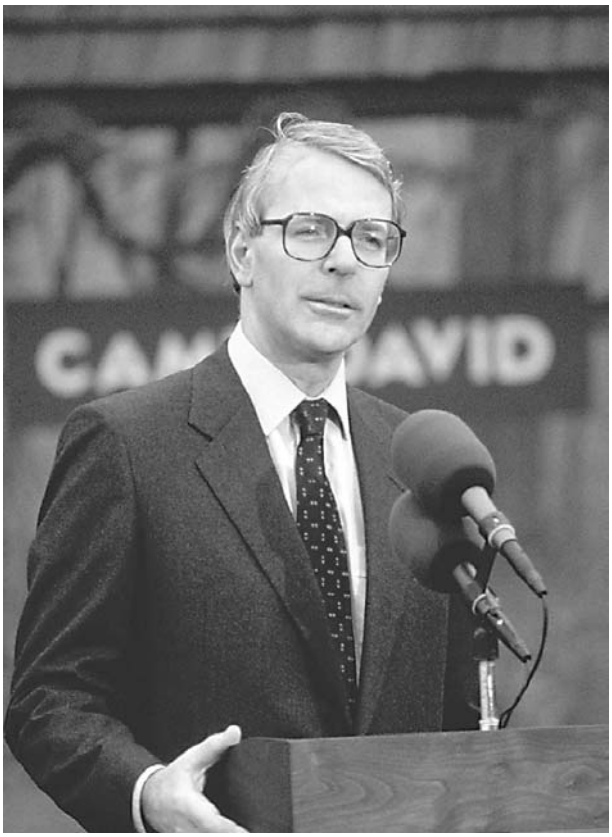

community service work and where he acquired a heart-felt hatred of racism.

Upon his return Major continued working at the bank and, after determining that he ''wanted to be inside the goldfish bowl rather than outside, longingly looking in,'' he began to take an active role in politics, at first at the local level. He served as a member of the Lambeth Borough Council from 1968 to 1971 and was chairman of the council's housing committee from 1970 to 1971. It was during this time that he met a quiet, opera-loving, young campaign worker, Norma Johnson, a home economics teacher. They married in 1970, which was, Major later said, ''the best decision of my life.'' Major made two unsuccessful attempts to win a parliamentary seat in 1974 and eventually succeeded in 1979, becoming the Conservative member for Huntingdonshire in east central England.

John Major in Parliament

Major's parliamentary career progressed steadily from committee work to parliamentary private secretary in the early 1980s. In 1983 he became an assistant government whip and in 1984 a full-fledged whip, a position which helped him to understand the interests and concerns of backbenchers as well as providing him with much greater visibility to all members of Parliament. It was in this capacity that he first came prominently to Margaret Thatcher's attention. At a dinner party he held his own against her in a heated argument about economic policy. Thatcher was impressed (Major later stated that Thatcher ''doesn't like wimps''), and thereafter served as Major's patron.

Major was soon appointed undersecretary of social security (1985-1986) and social security secretary (1986-1987), where he was noted for his compassionate concern for the elderly. From 1987 to 1989 he served as chief secretary to the treasury, the effective deputy chancellor of the exchequer. In this position, serving under the brilliant but controversial Nigel Lawson, Major was able to emulate his father's acrobatic skills by holding a firm line on government spending without making enemies of his more senior colleagues. Like his mentor Thatcher a devotee of a strict monetary policy, he said, ''Public expenditure must be restricted. People must understand that if they have jam today, they may not be able to afford butter tomorrow.''

In July 1989 Major's career took a quantum leap when, during a Cabinet reshuffle, Margaret Thatcher appointed him foreign secretary. The appointment attracted a great deal of attention—and no little surprise. Major professed himself to be ''totally astonished,'' and political observers were stunned that the young and wholly inexperienced Major had been placed in one of the top positions in the British government. Many attributed the appointment to Thatcher's desire to move Major's predecessor, Sir Geoffrey Howe, to a less visible position, and most realized that it was a great tribute to Thatcher's confidence in Major. Nonetheless, Major did not much enjoy his stay at the Foreign Office, where his informal style offended traditionalist civil servants and diplomats and where he found the work unfamiliar and uncongenial.

He had very little time to make his mark in foreign affairs because, as the result of another Cabinet reshuffle, he was appointed chancellor of the exchequer in October 1989. As a former banker and deputy chancellor, Major had strong credentials for the job, which was, said his wife Norma, ''the job he's always wanted.'' The circumstances surrounding Major's appointment, however, were not auspicious. He replaced the confrontational Nigel Lawson, whose strong differences with Thatcher over the issue of the European Community's impending economic union had caused internal divisions in the party. Also, the economy, racked by rising inflation and unemployment, was headed towards recession. Despite these drawbacks, Major quickly established his authority in the Treasury and proved to be a very well-respected and well-liked boss known for his approachability, thoughtfulness, hard work, and careful decision-making. As chancellor Major emphasized his strict anti-inflation policy, characterized by tight controls on government spending and high interest rates.

In March 1990 Major passed his first big test as chancellor when he presented the fiscal year 1991 budget. The budget proposed no sweeping changes: high interest rates would remain to combat inflation. Calling for a return to a ''culture of thrift,'' Major sought to stimulate savings by offering special tax-exempt savings plans. More important than the substance of the budget speech, however, was its style. Major self-confidently, skillfully, and clearly presented his budget to Parliament and a large television audience, helping restore confidence in the government and doing his own career no little good.

Like many of his Conservative colleagues, Major took a cautious view on the impending European Community's economic union. Though not as anti-Europe as his leader, Major fully understood her fears of the impact of European economic union on British sovereignty, and he had to tread a careful path between Thatcher's manifest disapproval and complying with Britain's obligations to her European partners. Utilizing all his skills as a peacemaker, he slowly eased Britain's path to Europe, entering Britain into the Exchange Rate Mechanism of the European Monetary System in October 1990.

Replaces Thatcher as Prime Minister

Following a challenge to her leadership from former Cabinet minister Michael Heseltine, Thatcher resigned as prime minister on November 22, 1990. Major quickly emerged as a strong candidate to succeed her: he had the backing of Thatcher and the ''Thatcherite'' wing of the party, his background in economic affairs provided him with important experience, and he was widely liked. After a brief campaign, in which he was opposed by Heseltine and Foreign Secretary Douglas Hurd, he won the leadership election on November 27, 1990, and became prime minister the next day.

As the new prime minister, Major called for party unity and took steps to achieve it by immediately appointing his electoral opponents to Cabinet positions: Heseltine as environment secretary and Hurd again as foreign secretary. His new Cabinet was substantially different from Thatcher's and

served to demonstrate that Major was his own man and not, as his critics impugned, ''Son of Thatcher.'' The former poor boy from Brixton also pledged to help build a ''society of opportunity . . . in which what people fulfill will depend upon their talent, their application and their good fortune.''

The first problem confronting the new prime minister occurred within the Conservative Party when a black lawyer was selected as the party's parliamentary candidate in Cheltenham. This selection caused some blatantly racist opposition from a small group of local Tories, which Major quickly squelched. But Major also had to face long-term problems whose solutions have eluded both Tory and Labor governments for the past 20 years: integration with Europe and the ailing British economy.

Major's chances for success were greater than his predecessor's, however. Although the giant shadow of Thatcher loomed over him, Major was, and, just as important, seemed to be, a ''kinder, gentler'' person. He had the ability to inspire both respect and liking, could be firm without being strident, could encourage discussion without dominating it, and could be polite without being condescending. He had a quiet, modest, and self-effacing manner which colleagues and opponents alike found congenial.

Major was different in other ways as well. He was, as was widely observed, the first world leader not to remember World War II, and his perceptions and expectations set him apart from his elders. In addition, he was viewed by some as a sort of symbol, living proof of Thatcher's Toryism of upward mobility through individual achievement, not through family connections. And unlike Thatcher, Major was no ideologue. Indeed, he was often described by British politics critics as a ''grey man'' because he was calm, efficient, and a little dull and because it was difficult to pin down his views on controversial matters. Despite his strict views on economic matters, he was not an aggressively right-wing Tory, nor was he a left winger, even though on social issues such as capital punishment and racism he was determinedly liberal. He was, in fact, a centrist, who could gain support from all factions within the party.

In mid-1995 Major resigned as the head of the Conservative Party and called for a parliamentary election to establish leadership of the party. With that move, Major became the first British Prime Minister to subject himself to a leadership role while in office. Major won the election on July 4, 1995. In 1997, however, Major lost the election to Labor Party leader Tony Blair and stepped down from the office of prime minister.

Further Reading

The first book-length biography of John Major was Edward Pearce, *The Quiet Rise of John Major* (London: 1991); an excellent introduction to Major's background, characteristics as a politician, and prospects can be found in Sheila Rule's ''A Meteor in Thatcher's Political Constellation,'' *New York Times* (October 27, 1989); for useful information on Norma Major and the Majors' personal life, see Maurice Chittenden's ''Purdah Reduces Major's Wife to Tears,'' *London Sunday Times* (March 18, 1990); Guy Garcia gives a balanced examination of Major's leadership victory in ''A Victory of Major Proportions,'' *Time* (December 10, 1990); Craig R. Whitney's article in the *New York Times* on November 28, 1990, is a good overview of Major's prospects as prime minister, especially regarding the economy; more discussion of Major's prime ministerial prospects is provided by Daniel Pedersen's ''The Tory of the Future,'' *Newsweek* (December 10, 1990), which additionally presents a thorough analysis of Major's political background; ''The Surprising Mr. Major,'' in *The Economist* (December 1, 1990), also discusses Major's prospects as prime minister, but from a Conservative perspective; another article in the same issue of *The Economist,* ''John Major: More Than a Tedious Talent,'' praises Major's achievements and hails his ''greyness'' as being uniquely suited to British politics and the British national character. □

Makarios III

His Beatitude, Makarios III (1913-1977), archbishop and ethnarch of the Orthodox Church of Cyprus and the first president of the Republic of Cyprus, 1959-1977, championed the campaign to unite the island politically with Greece for a quarter-century.

Archbishop Makarios III was born Michael Christodoulou Mouskos on August 13, 1913, the son of a goatherder in the village of Ano Panayia, near Paphos in western Cyprus. The island was then under British administration. At age 13, after a primary education in the village, he was accepted as a novice in the famed monastery of Kykko and began a brilliant career as a student. At age 20 he was sent to the Pancyprian Gymnasium in Nicosia, where he completed his secondary education in 1936. Returning to Kykko, he was ordained a deacon in the Greek Orthodox Church in August 1938, taking the name of Makarios, meaning ''blessed.'' A month later the monastery gave him a small grant to help him continue his studies in Greece.

Makarios spent the difficult years of World War II studying theology and law at the University of Athens. In 1946 he was ordained a priest and awarded a scholarship by the World Council of Churches to do further theological study in the United States. Makarios was studying religion and sociology at the theological school at Boston University when in the spring of 1948 he was informed that he had been elected bishop of Kitium (one of the four sees of the Orthodox Church in Cyprus) and was to return home. Two years later, in October 1950, following the death of his aged superior, Makarios II, the 400,000 Greek Cypriots elected him archbishop and ethnarch (national leader) of Cyprus. At age 37 Archbishop Makarios III took charge of one of the 14 autocephalous churches of Eastern Orthodoxy.

Makarios promptly became the dedicated and acknowledged spokesman for *enosis,* the near-unanimous desire of Greek Cypriots for the end of British rule and the political union of Cyprus with Greece, a cause that had moved him personally since his late teens. During the next five years he worked tirelessly and successfully to attract the world's attention to the issue of self-determination for Cyprus—in Athens, London, Washington, and various Eu-

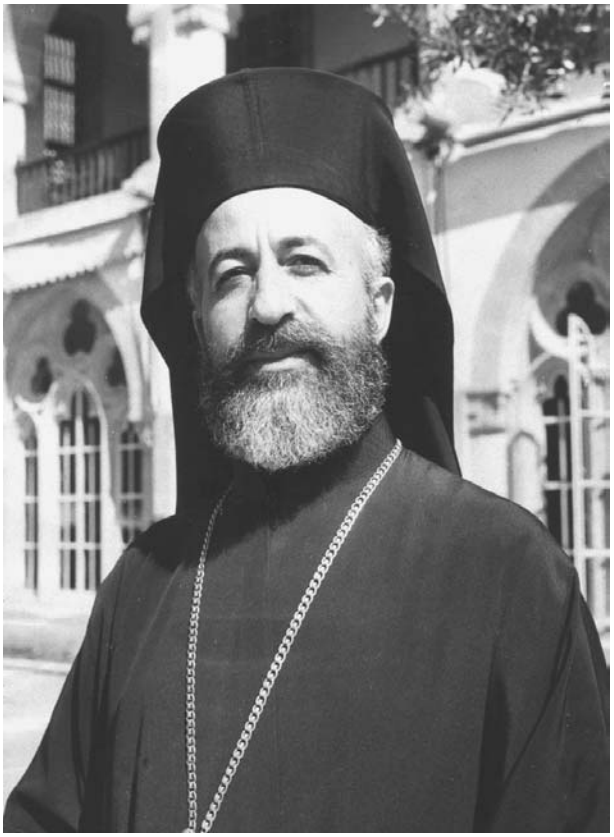

ropean capitals; at the United Nations General Assembly; and at the Asian-African Conference of third-world leaders in Bandung, Indonesia, in April 1955. Great Britain was hesitant. It was prepared to offer a measure of home rule to Cyprus but was concerned about the political status of the 100,000 Cypriot Turks and the security of its own extensive military installations there, the headquarters of its Middle-East Command. Turkey threatened to take Cyprus (located only 40 miles from Turkish shores but 700 miles from Greece) rather than let Greece acquire it.

In response, after 1955 Makarios became increasingly combative, accepting support not only from Greek Cypriot nationalists but also from the Communists and EOKA (the National Organization for the Liberation of Cyprus), the underground guerrilla movement led by the implacable Colonel (later General) George Grivas. He appeared to condone, even encourage, the rising tide of demonstrations and riots, acts of sabotage and violence, and open terrorism that engulfed the island and precipitated bloody disturbances in Turkey and Greece. The British replied by sending crack troops to Cyprus and making mass arrests. In March 1956, when Makarios himself was allegedly implicated in terrorism, the British authorities deported him to Mahé, one of the Seychelles Islands in the Indian Ocean. He was freed in early 1957 and, forbidden to return to Cyprus, he went to Athens. Finally, in February 1959, he met with the prime ministers of Britain, Turkey, and Greece in London to work out a compromise agreement for an independent Cypriot republic.

Makarios returned to Cyprus in triumph and was easily elected its first president in December 1959. He was re-elected twice—in 1968 and 1973—with overwhelming majorities. Gradually, however, the continuing friction between the Greek and Turkish populations and the precarious status of the new republic convinced him that enosis was inopportune and would have to be postponed. This alienated Greek Cypriot extremists who, with the backing of the military junta then ruling Greece, mounted pressure to remove Makarios from office. He managed to survive several attempts to assassinate him and a move by several Cypriot bishops to depose him as archbishop. Finally, in July 1974, he was briefly removed from the presidency and exiled by a right-wing coup. He returned in December, but not before Turkey, interpreting his removal as a prelude to *enosis,* had sent troops to invade Cyprus and occupy the northern 40 percent of the island. Three years later, when Makarios died of a heart attack in Nicosia on August 3, 1977, Cyprus was still divided. It remained so into the mid-1980s, separated practically into two hostile states, the Republic of Cyprus and the Turkish Republic of Northern Cyprus, with a United Nations peacekeeping force manning a demilitarized buffer zone between them.

Makarios was buried in a tomb he himself had designed on a mountain peak above Kykko. Without the charismatic ''dark priest,'' with his dour intransigence, his ''Byzantine'' shrewdness, and his wide personal influence, the ''Cyprus Question'' seemed destined to remain unsolved.

Further Reading

Stanley Mayes, *Makarios: A Biography* (1981) is, like Mayes' earlier book *Cyprus & Makarios* (1960), a sympathetic but critical treatment of Makarios based on long study of the Cyprus problem and close personal contact with the prelate-statesman. Nancy Crawshaw's *The Cyprus Revolt: An Account of the Struggle for Union with Greece* (1978) deals with the broader context of enosis, primarily to about 1960, and contains a comprehensive bibliography on the subject. □

Francis Makemie

Francis Makemie (1658-1708) was the Irish-born Presbyterian missionary who organized the first American presbytery.

Francis Makemie was born in County Donegal, Ireland. He belonged to the population of northern Ireland transplanted by Scottish colonization. His boyhood belonged to the years of turbulent political struggle between Presbyterian leaders and Anglican bishops. The bishops' victory resulted in the Scots-Irish exodus to America at the beginning of the 18th century. Makemie's missionary zeal and lifelong battle for religious freedom can be understood in the light of this earlier history.

Barred from the Irish University because he was Presbyterian, Makemie took a degree from the University of

Glasgow. In 1681 he was licensed to preach and in 1682 was ordained as a missionary to America. This was more than a generation before the great migration of Scots-Irish to America. Because New England, particularly Massachusetts, was inhospitable territory for Presbyterians, he preached in Maryland, North Carolina, and Virginia, combining his missionary work with business, as there was no provision for financial support for a missionary at that time. At some time before 1698 he had become the settled pastor at Rehoboth, one of various churches he had organized; nevertheless, he continued missionary work in Delaware and Virginia.

In 1705 Makemie visited England and interested the Presbyterian Union of London in supporting missionary work in America. Two other missionaries returned with him to take charge of several churches in Maryland. In 1706 he formed seven missionaries working in scattered churches of the Middle colonies into a voluntary association. This became the first presbytery in America, with power to license its own preachers. This was a significant act of churchmanship, making American Presbyterianism independent of external control.

In 1707 Makemie and a fellow missionary, visiting New York, preached in a private house and were discovered, arrested, and brought before Governor Cornbury for preaching without a New York license. Makemie protested that no law justified this arrest. His refusal to promise that he would not preach again resulted in a 6-week jail term. Defended at his trial by three of the ablest lawyers of the colony, he was acquitted, although required to pay complete charges for the prosecution as well as for his defense. This case became widely known throughout America. The recall of Lord Cornbury was an immediate result. The long-range result was a victory for freedom of worship not limited to New York.

Francis Makemie (standing, pointing)

Makemie died in 1708. At the bicentennial of American Presbyterianism in 1906, a monument in his honor was erected on the Virginia farm where he is buried.

Further Reading

A biography of Makemie is I. Marshall Page, *The Life Story of Rev. Francis Makemie* (1938). Additional information can be found in the appendix, chapter 3, of C. A. Briggs, *American Presbyterianism: Its Origin and Early History* (1885), and in Guy Soulliard Klett, *Presbyterians in Colonial Pennsylvania* (1937). □

Fumihiko Maki

Architect Fumihiko Maki (born 1928) came to prominence in the 1960s, a period of growth and vibrancy in Japanese architecture.

Although still identified with the classic modernism of the International Style, he moved on to create more complicated and ambiguous buildings that relate to the contemporary movement known as Deconstruction. His high-profile designs include the Museum of Modern Art in Tokyo, the Tokyo Metropolitan Gymnasium in Kyoto, and the Nippon Convention Center. In the United States his work includes Washington University's Steinberg Hall Art Center, St. Louis, MO, and the Yerba Buena Gardens Visual Arts Center in San Francisco, CA. He has won several honors—including the 1993 Pritzker Architecture Prize and the Union Internationale des Architectes (UIA) Gold Medal Prize.

Fumihiko Maki was born in Tokyo in 1928 and was raised there. After graduating from the University of Tokyo in 1952 with a degree in architecture, Maki pursued graduate work in the United States. He studied at Michigan's Cranbrook Academy and at Harvard University, where he received a master's degree from the Graduate School of Design. After completing his formal education in the mid-1950s, Maki worked first as a designer for the large and successful commercial firm of Skidmore, Owings, and Merrill in New York, and then went on to teach at various academic institutions, including Washington University (St. Louis, MO), Harvard University, and the University of Tokyo. Upon his return to Japan he established his own architectural firm, Maki and Associates.

Never content to simply write or talk about architecture, Fumihiko Maki was an active designer throughout his professional life. About his desire to build, he remarked: "I do not want to put my thoughts only on the level of draw-

ings and models. I am a fairly pragmatic sort of practitioner and I want to express these thoughts in real buildings.''

At the beginning of his career, Maki's designs reflected his Modernist education in the United States: his Toyota Memorial Hall at Nagoya University (1960), the Hillside Terrace House Project, Tokyo (1969), and the Kanazawa Municipal Center, Yokohama (1971), are representative of this early phase. For example, for the series of undecorated, cube-like structures of Hillside Terrace Maki initially chose to stress unity, simplicity, and harmony in a group of individual buildings. As with virtually all of his early buildings, Maki's Hillside Terrace is built of modern materials, including steel and concrete.

Maki was associated with the Japanese architectural movement of the 1960s called Metabolism. In 1960 he contributed to an early publication on that subject (much as the celebrated American architect Philip Johnson helped ''write the book'' on the International Style in the 1920s). The Metabolist idea that buildings should respond to a changing world seems to have had a profound impact on Maki's work while he matured as an architect. Further, beginning in the 1980s Fumihiko Maki took a more overtly eclectic approach to design, and his designs during this period appear more harmonious with the contemporary world, and particularly with the nature of the modern city.

This later trend is exemplified by a commercial building in Tokyo known as ''The Spiral'' (1985). A succession of complicated and fragmented spaces and forms, The Spiral pays tribute to the densely-built urban environment of Tokyo—the city Maki knew best. A remark he made about ''The Spiral''—''First I decompose the elements and then recompose''—suggests his comfort and familiarity with the contemporary movement called Deconstruction.

Maki generally avoided the approach of the Post-Modernists, however, seeking instead to affirm his Modernist roots in works that acknowledge place without evoking styles of the past. At Tokyo's Keio University he created a new library building (1981) in which he chose not to mimic the Victorian architecture of the neighboring old library. His salmon-pink, tile-covered cubic structure, with the majority of its usable space buried underground, unites in color and scale with the older structure but does not attempt to make the connection between old and new.

Maki's Modernist roots appear in another aspect of his architecture: the wedding of form and function. Speaking of his Fujisawa Gymnasium (1984) in particular, and of his work in general, he said: ''I think ambiguity in the meanings of forms is quite interesting. However, coming back to the architects' responsibility to society, you cannot just play a game either. You must satisfy certain basic requirements. I would say that architecture has to be able to accommodate these needs.'' The Fujisawa Gymnasium nevertheless houses with ease all the activities that are required of a suburban school gymnasium.

Maki also designed Maki House, at the Children's Village in Oswiecim, Poland, and Izar-Buro Park, Munich, Germany.

He has written extensively, often about his own work. His writing includes: ''Yerba Buena Gardens Visual Arts Center'' *The Japan Architect* (Aug./Sept. 1990); ''TEPIA'' *The Japan Architect* (Aug./Sept. 1990); ''Fumihiko Maki'' *GA Document No. 25* (1990); ''Driving Forces of the 1990s'' *The Japan Architect* (Spring 1991); ''Swimming and Diving Hall, Cycling Hall for Berlin Olympics 2000: Design Competition Proposal'' *The Japan Architect* (Summer 1992); ''The Tokyo Design Center'' *Domus* (Nov. 1992); ''Fumihiko Maki'' *Architectural Design* (Sept./Oct. 1992); ''New Congress Center, Salzburg, Austria'' *GA Document No. 36* (1993); ''Space, Image and Materiality'' *The Japan Architect* (Winter 1994); ''Notes on Collective Form'' *The Japan Architect* (Winter 1994); ''Public Architecture for a New Age'' *Places* (Cambridge, MA, Summer 1994); ''Fumihiko Maki'' *GA Document No. 39* (1994); ''Winners in the Shinkenchiku Residential Design Competition 1994'' *The Japan Architect* (Spring 1995); ''Fumihiko Maki'' *Casabella* (Jan./Feb. 1996); and ''Stillness and Plenitude'' *The Japan Architect* (Spring 1996).

Fumihiko Maki has been honored with a variety of national and international awards and fellowships. Among the most prestigious of these were the Japan Institute of Architects' Award (1985); the American Institute of Architects' Reynolds Award (1987); the Thomas Jefferson Medal of Architecture (1990); the Pritzker Architecture Prize (1993); and the Union Internationale des Architectes (UIA) Gold Medal Prize (1993).

Further Reading

To learn more about Japanese architecture in general, consult David Stewart's *The Making of a Modern Japanese Architecture: 1868 to the Present* (Harper & Row, 1987); and Suzuki and Banham's *Contemporary Architecture of Japan, 1958-1984* (Rizzoli, 1985). Interesting monographs covering Maki's work include Dale Casper's *Fumihiko Maki: Master Architect* (Vance, 1988); and *Maki, Isozaki: New Public Architecture* (Japan Society, 1985). *Fumihiko Maki: An Aesthetic of Fragmentation* (Rizzoli, 1988) by Serge Salat is also engaging. In *Japan Architect* (March 1987) there is a lively and revealing interview with Maki conducted by Roger Connah, and that issue is devoted almost entirely to Maki and provides a look at the architect from the perspective of the Japanese artistic community. See also Botond Bognar, *The New Japanese Architecture* (Rizzoli, 1990); and James Steele, ed., *Museum Builders* (St. Martin's Press, 1994).

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Kibi-no Makibi

Kibi-no Makibi (693-775) was a Japanese courtier who became minister of the right. He was a rare example of men of exceptional ability who rose to higher status than that to which their birth entitled them.

Kibi-no Makibi, also called Kibi-no Mabi, was born in the region of Kibi, and his father became a minor official in the central government. In 717 Makibi accompanied a Japanese embassy to China as a student and returned to Japan in 735 with the next embassy. During his stay in T'ang China he studied not only Confucianism but also astronomy, military affairs, and folk arts. He was well known in the Chinese court circles for his practical wisdom, courage, and sharp wit.

Makibi became a favorite of the Japanese emperor Shomu (reigned 724-749) and was called the Togu Gakushi, or the Scholar of the Eastern Palace. He lectured on Confucian classics and managed to introduce some aspects of the mature T'ang culture to Japan. He is credited with contributing to the formation of the so-called Taihei (great peace) culture.

When Fujiwara Nakamaro, also known as Emi-no Oshikatsu, became powerful in the court, Makibi was banished to a remote area. He was sent again to T'ang China at the imperial command and returned to Japan in 754. When Fujiwara Nakamaro fell from power, Makibi was once again in the service of the court. It is said that the empress regnant Koken had the Ido Castle erected at Chikuzen (Fukuoka Prefecture) upon his advice.

Makibi was appointed minister of the right and helped in revising the laws of the land and contributed much toward governmental reforms. He was affectionately referred to as ''Minister Kibi.'' After the death of Emperor Shotoku (Koken Tenno) in 770, there arose a succession controversy in which the Buddhist priest and favorite of Empress Koken attempted to usurp the power of the throne. After this was averted, Makibi's recommendations were rejected by the Fujiwaras, and Emperor Konin ascended the throne. Minister Kibi resigned from all official posts in 771 and died 4 years later.

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Mäkonnen Endalkačäw

Mäkonnen Endalkačäw (1892-1963) was an Ethiopian writer and public official. One of the few aristocrats to attain high government office under Haile Selassie, he was responsible for the renaissance of Amharic literature after World War II.

Mäkonnen Endalkačäw was born into a family of feudal landowners in Shoa. He was educated at the court of Menelik II and was a close friend of the future emperor Haile Selassie I, one of whose nieces he married. After the appointment of Haile Selassie as regent, Mäkonnen occupied high office as minister of commerce (1926-1931), Ethiopian representative in England and at the League of Nations (1931-1933), governor of Addis Ababa (1933-1934), and governor of Illulabor Province (1935).

When the Italian war broke out, Mäkonnen was put in command of the Ogaden front. During the period of Italian occupation, he stayed in Jerusalem, where he looked after the many Ethiopian refugees there. In 1940 Haile Selassie called him to Khartoum, where he was preparing the reconquest of the country, and in January 1941 Mäkonnen crossed into Ethiopia with the Emperor. After the liberation Mäkonnen was made minister of the interior and rose to considerable influence at court. In 1942 he was appointed to the newly created office of prime minister, and in 1957 he became president of the Senate.

Modern Amharic literature, which had been launched by Heruy Wäldä-Sellasé, had suffered a grievous lapse under the Italian regime. After World War II, side by side with his important political and administrative activities, Mäkonnen played a decisive part in the restoration and tremendous growth of creative writing in the vernacular language. No one of his generation wrote as many novels, plays, and memoirs; three of his works were translated into English and published in Asmara.

Two central themes control Mäkonnen's vast literary output. The first is the deeply religious and moralizing trend which pervades the whole of Ethiopia's literary tradition. It runs through his work, from *Aläm warätäññä* (1947-1948; The Inconstant World), which proclaims the vanity of this world and urges forbearance in the face of adversity, to his

last novel, *Sahay Mäsfen* (1956-1957), which extols charity and altruism and deprecates all egoistic pride based on birth, wealth, or even education. The second theme is a fiery patriotic sense which had been fanned by the humiliations of the colonial period. His first work in that nationalistic direction was *Yädämdems* (1947-1948; The Voice of Blood), a play in which he dramatized the martyrdom of Abuna Petros, the head of the Coptic Church of Ethiopia, who had been shot by the Fascists.

Mäkonnen's patriotic pride and ethical preoccupations were fused in his historical novels and plays, through which he endeavored to celebrate and popularize the greatness of the Ethiopian past. But although he was a faithful upholder of the Emperor's modernizing policies, many of his works, such as *Selasawi Dawit* (1949-1950; David III), *Yä-däm zämän* (1954-1955; The Bloody Era), and *Taitu Bitull* (1957-1958), contain unmistakable warnings against the abuses and corruption of absolute power and a reminder that political might should be used in compliance with the laws of God and of the Church for the benefit of the people.

Actually, Mäkonnen's outlook was fundamentally aristocratic. His somewhat utopian ideal—illustrated in the autobiographical works of his later years, such as *Malkanu beta saboč* (1956-1957; The Good Family)—was that of a hierarchized society led by a Christian feudal class deeply conscious of the responsibilities which material wealth and secular power have placed upon its shoulders.

Mäkonnen retired from political office in 1961. He died on Feb. 27, 1963.

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Bernard Malamud

Bernard Malamud (1914–1986) is considered one of the most prominent figures in Jewish-American literature, a movement that originated in the 1930s and is known for its tragicomic elements.

Malamud's stories and novels, in which reality and fantasy are frequently interlaced, have been compared to parables, myths, and allegories and often illustrate the importance of moral obligation. Although he draws upon his Jewish heritage to address the themes of sin, suffering, and redemption, Malamud emphasizes human contact and compassion over orthodox religious dogma. Malamud's characters, while often awkward and isolated from society, evoke both pity and humor through their attempts at survival and salvation. Sheldon J. Hershinow observed: ''Out of the everyday defeats and indignities of ordinary people, Malamud creates beautiful parables that capture the joy as well as the pain of life; he expresses the dignity of the human spirit searching for freedom and moral growth in the face of hardship, injustice, and the existential anguish of life.

Malamud was born April 28, 1914, in Brooklyn, New York, to Russian Jewish immigrants. His parents, whom he described as ''gentle, honest, kindly people,'' were not highly educated and knew very little about literature or the arts: ''There were no books that I remember in the house, no records, music, pictures on the wall.'' Malamud attended high school in Brooklyn and received his Bachelor's degree from the City College of New York in 1936. After graduation, he worked in a factory and as a clerk at the Census Bureau in Washington, D. C. Although he wrote in his spare time, Malamud did not begin writing seriously until the advent of World War II and the subsequent horrors of the Holocaust. He questioned his religious identity and started reading about Jewish tradition and history. He explained: ''I was concerned with what Jews stood for, with their getting down to the bare bones of things. I was concerned with their ethnicality—how Jews felt they had to live in order to go on living.'' In 1949, he began teaching at Oregon State University; he left this post in 1961 to teach creative writing at Bennington College in Vermont. He remained there until shortly before his death in 1986.

Malamud's first novel, *The Natural* (1952), is considered one of his most symbolic works. While the novel ostensibly traces the life of Roy Hobbs, an American

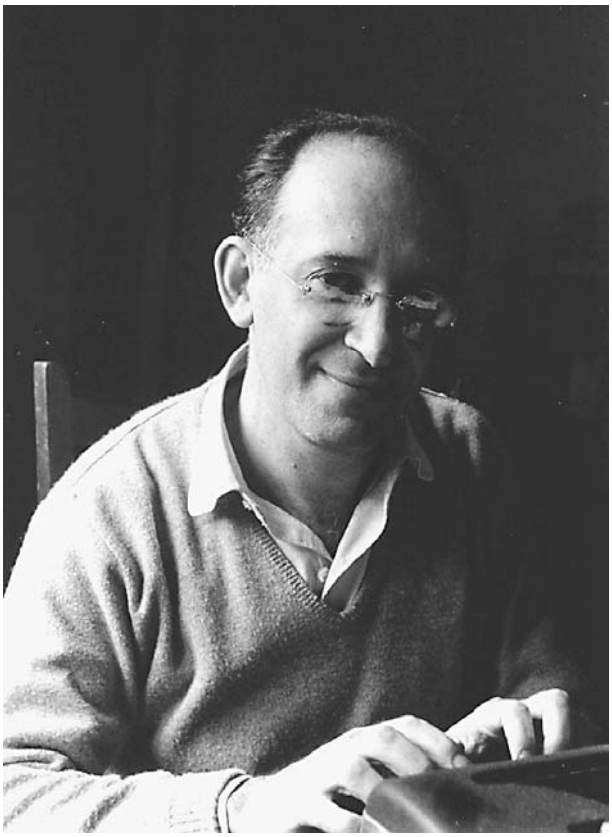

baseball player, the work has underlying mythic elements and explores such themes as initiation and isolation. For instance, some reviewers cited evidence of the Arthurian legend of the Holy Grail; others applied T. S. Eliot's ''wasteland'' myth in their analyses. *The Natural* also foreshadows what would become Malamud's predominant narrative focus: a suffering protagonist struggling to reconcile moral dilemmas, to act according to what is right, and to accept the complexities and hardships of existence. Malamud's second novel, *The Assistant* (1957), portrays the life of Morris Bober, a Jewish immigrant who owns a grocery store in Brooklyn. Although he is struggling to survive financially, Bober hires a cynical anti-Semitic youth, Frank Alpine, after learning that the man is homeless and on the verge of starvation. Through this contact Frank learns to find grace and dignity in his own identity. Described as a naturalistic fable, this novel affirms the redemptive value of maintaining faith in the goodness of the human soul. Malamud's first collection of short stories, *The Magic Barrel* (1958), was awarded the National Book award in 1959. Like *The Assistant,* most of the stories in this collection depict the search for hope and meaning within the grim entrapment of poor urban settings and were influenced by Yiddish folktales and Hasidic traditions. Many of Malamud's best-known short stories, including ''The Last Mohican,'' ''Angel Levine,'' and ''Idiots First,'' were republished in *The Stories of Bernard Malamud* in 1983.

A New Life (1961), considered one of Malamud's most realistic novels, is based in part on Malamud's teaching career at Oregon State University. This work focuses on an ex-alcoholic Jew from New York City who, in order to escape his reputation as a drunkard, becomes a professor at an agricultural and technical college in the Pacific Northwest. Interweaving the protagonist's quest for significance and self-respect with a satiric mockery of academia, Malamud explores the destructive nature of idealism, how love can lead to deception, and the pain of loneliness. Malamud's next novel, *The Fixer* (1966), is considered one of his most powerful works. The winner of both the Pulitzer Prize and the National Book Award, this book is derived from the historical account of Mendel Beiliss, a Russian Jew who was accused of murdering a Christian child. Drawing upon Eastern European Jewish mysticism, *The Fixer* turns this terrifying story of torture and humiliation into a parable of human triumph. With *The Tenants* (1971), Malamud returns to a New York City setting, where the theme of self-exploration is developed through the contrast between two writers, one Jewish and the other black, struggling to survive in an urban ghetto. Within the context of their confrontations about artistic standards, Malamud also explores how race informs cultural identity, the purpose of literature, and the conflict between art and life. Alvin B. Kernan commented: ''[*The Tenants*] is extraordinarily powerful and compelling in its realization of the view that is central to the conception of literature as a social institution: that literature and the arts are an inescapable part of society.''

Malamud further addresses the nature of literature and the role of the artist in *Dubin's Lives* (1979). In this work, the protagonist, William Dubin, attempts to create a sense of worth for himself, both as a man and as a writer. A biographer who escapes into his work to avoid the reality of his life, Dubin bumbles through comically disastrous attempts at love and passion in an effort to find self-fulfillment. Malamud's next novel, *God's Grace* (1982), differs from his earlier works in scope and presentation of subject matter. Set in the near future immediately after a nuclear disaster which leaves only one human being alive, *God's Grace* explores the darkness of human morality, the nature of God, and the vanity and destruction associated with contemporary life. Critical reception to this work varied greatly. Some critics felt that the contrast between the serious moral fable and the protagonist's penchant for alternately conversing with God and a group of apes unique and challenging; others believed the structure of the novel did not support the seriousness and ambition of its themes. However, *God's Grace,* like all of his works, reveals Malamud's motivations as a writer and expresses his profound humanistic concerns. Malamud explained: ''It seems to me that the writer's most important task, no matter what the current theory of man, or his prevailing mood, is to recapture his image as human being as each of us in his secret heart knows it to be.''

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Daniel Francois Malan

The Afrikaner pastor and journalist Daniel Francois Malan (1874-1959) was the fourth prime minister of South Africa. His advocacy of segregation made him the symbol of white South Africa's defiance of world condemnation of his country's racial policies.

Daniel Malan was born near Riebeeck West on May 22, 1874. He graduated in theology from Stellenbosch and obtained a doctorate in philosophy from Utrecht. On his return home he served for a while as a

minister of the Dutch Reformed Church and involved himself in work to solve the poor-white problem. A dour champion of the Afrikaner's cause, he was one of the leaders of the second movement to place Afrikaans on a footing of equality with English.

James Hertzog had founded the National party in 1914. The following year Malan was appointed editor of its daily, *Die Burger*. He campaigned vigorously in its columns for Afrikaner political unity and entered Parliament in 1918. He became leader of the Cape nationalists and was appointed to Hertzog's first Cabinet in 1924. The depression forced Hertzog and Jan Christiaan Smuts into a coalition in 1933. Malan regarded this as a betrayal of nationalist Afrikanerdom. He broke with Hertzog and formed a ''purified'' National party. In World War II Malan opposed South Africa's participation. His relations with the Nazis were a subject of inquiry after the war.

It is impossible to give a balanced picture of a South African political leader without referring to his views on the race question. Malan's rule was an era of transition from the paternalistic segregation of his predecessors in office to what has been described as the efficient inhumanity of the apartheid ideologues.

In 1947 the National party appointed a committee to draw up a program for the 1948 general elections. Its recommendations were published as a pamphlet in which apartheid was formally stated to be the party's policy. Its main points included the preservation of white supremacy, separation of the races, and retribalization of the Africans. It was this policy which brought the National party to power in May 1948.

African reactions to Malan's rule were without precedent in the history of South Africa. Chief Albert Luthuli, a known moderate who was later awarded the Nobel Peace Prize for his advocacy of nonviolence, started speaking publicly of ''new methods of struggle.'' The militants demanded ''direct action.'' Violence, in which black and white were killed and wounded, erupted in the main industrial areas between 1948 and 1954. Laws were passed disenfranchising the Africans and tightening segregation in the ownership of land. In 1952 the Africans launched a campaign for the defiance of unjust laws, and more than 8,000 people went to jail. Luthuli was deposed for his support of the campaign.

Crises erupted in the colored, Indian, and white communities. Differences on the constitution developed in the white community, and former servicemen formed the Torch Commando to oppose Malanism. India severed diplomatic relations with South Africa in 1954.

Malan opposed what he regarded as the haste with which the colonial powers were freeing Africa. When Kwame Nkrumah took his seat in the Council of Ministers, Malan protested that this would have unfortunate consequences for the British Commonwealth. He pressed—unsuccessfully—for the incorporation of Basutoland, Bechuanaland, and Swaziland.

Malan resigned as leader of the National party toward the end of 1954 and died on Feb. 7, 1959.

Further Reading

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Malcolm III

Malcolm III (died 1093), the king of Scotland from 1058 to 1093, established the Canmore dynasty, which ruled Scotland for two centuries. His reign was marked by the introduction into Scotland of English influences.

Malcolm was a claimant to the Scottish kingship as the son and heir of Duncan I, who had been displaced by Macbeth in 1040. Although the principle of royal succession by right of primogeniture had not been usual in Scotland, Malcolm did have precedent in the career of Duncan, and he was influenced by his knowledge of the operation of the rule in England. For him to

unseat Macbeth was either to assert a valid claim of direct inheritance or to win the throne by making war on the incumbent, the way to kingship long recognized and accepted in Scottish history. After Malcolm defeated Macbeth on the field of battle, the Celts of the north resisted him as a representative of Saxon and alien influences by installing Lulach, Macbeth's stepson, as king. Malcolm defeated Lulach four months later and secured the crown in 1058.

Malcolm married twice, and in each case there was some political advantage to be had. By marrying Ingibiorg, heiress of the Earl of Orkney, he conciliated the nativist opposition forces that had supported Lulach. Although his marriage to Margaret, a princess of the Saxon royal house and a fugitive from William the Conqueror, undid the work of the first marriage, it did offer Malcolm an excuse to launch campaigns into England.

From his first marriage Malcolm had one son, Duncan; from his second, six sons were produced. Four of the six were given English names: Alexander and David were named for heroes of the past. Not only in the names of her sons did Margaret introduce Saxon elements of life into Scotland. Devoted to religion, she was instrumental in bringing about reforms in religious observances and clerical discipline, so that the Christian life and Church in Scotland followed more closely practices in England and on the Continent. So widely beloved was Margaret that immediately upon her death she was declared a saint, and yet in one part of Scotland her anti-Celtic ecclesiastical reforms had produced a rallying point for a Celtic party that appeared when Malcolm died.

Malcolm's relations with England revolved around claims to lands that he held there in his own right or in the name of Margaret and his desire to expand his realm to the south, where the boundaries were undefined. Five times he campaigned; and five times he was defeated; in his last endeavor he lost his life. The epithet Canmore (big head) was originally descriptive of Malcolm's physical attributes; in later years it was used as a surname for his descendants.

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Malcolm X

Malcolm X (1925-1965), African American civil rights leader, was a major 20th-century spokesman for black nationalism.

Malcolm X was born Malcolm Little on May 19, 1925, in Omaha, Nebr. His father, a Baptist minister, was an outspoken follower of Marcus Garvey, the black nationalist leader in the 1920s who advocated a ''back-to-Africa'' movement for African Americans. During Malcolm's early years his family moved several times because they were threatened by Ku Klux Klansmen in Omaha; their home was burned in Michigan; and when Malcolm was 6 years old, his father was murdered. For a time his mother and her eight children lived on public welfare. When his mother became mentally ill, Malcolm was sent to a foster home. His mother remained in a mental institution for about 26 years. The children were divided among several families, and Malcolm lived in various state institutions and boarding-houses. He dropped out of school at the age of 15.

Living with his sister in Boston, Malcolm worked as a shoeshine boy, soda jerk, busboy, waiter, and railroad dining car waiter. At this point he began a criminal life that included gambling, selling drugs, burglary, and hustling.

In 1946 Malcolm was sentenced to 10 years for burglary. In prison he began to transform his life. His family visited and wrote to him about the Black Muslim religious movement. (The Black Muslims' official name was the Lost-Found Nation of Islam, and the spiritual leader was Elijah Muhammad, with national headquarters in Chicago.) Malcolm began to study Muhammad's teachings and to practice the religion faithfully. In addition, he enlarged his vocabulary by copying words from the dictionary, beginning with ''A'' and going through to ''Z.'' He began to assimilate the

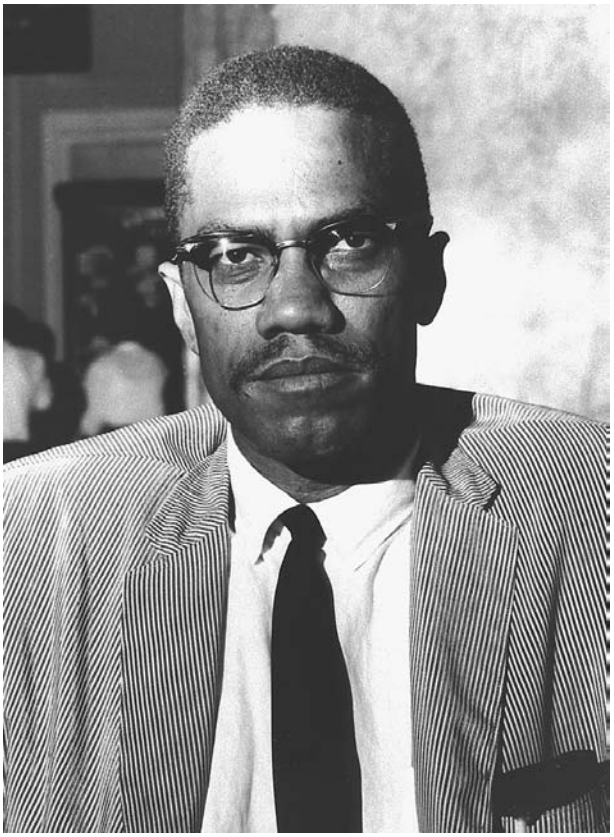

racial teachings of his new religion; that the white man is evil, doomed by Allah to destruction, and that the best course for black people is to separate themselves from Western, white civilization—culturally, politically, physically, psychologically.

In 1952 Malcolm was released from prison and went to Chicago to meet Elijah Muhammad. Accepted into the movement and given the name of Malcolm X, he became assistant minister of the Detroit Mosque. The following year he returned to Chicago to study personally under Muhammad and shortly thereafter was sent to organize a mosque in Philadelphia. In 1954 he went to lead the mosque in Harlem.

Malcolm X became the most prominent national spokesman for the Black Muslims. He was widely sought as a speaker, and his debating talents against white and black opponents helped spread the movement's message. At this time in the United States there was a major thrust for racial integration; however, Malcolm X and the Black Muslims were calling for racial separation. He believed that the civil rights gains made in America were only tokenism. He castigated those African Americans who used the tactic of nonviolence in order to achieve integration and advocated self-defense in the face of white violence. He urged black people to give up the Christian religion, reject integration, and understand that the high crime rate in black communities was essentially a result of African Americans following the decadent mores of Western, white society. During this period Malcolm X, following Elijah Muhammad, urged black people not to participate in elections because to do so meant to sanction the immoral political system of the United States.

In 1957 Malcolm X met a young student nurse in New York; she shortly became a member of the Black Muslims, and they were married in 1958; they had six daughters.

For at least two years before 1963, some observers felt that there were elements within the Black Muslim movement that wanted to oust Malcolm X. There were rumors that he was building a personal power base to succeed Elijah Muhammad and that he wanted to make the organization political. Others felt that the personal jealousy of some Black Muslim leaders was a factor.

On Dec. 1, 1963, Malcolm X stated that he saw President John F. Kennedy's assassination as a case of ''The chickens coming home to roost.'' Soon afterward Elijah Muhammad suspended him and ordered him not to speak for the movement for 90 days. On March 8, 1964, Malcolm X publicly announced that he was leaving the Nation of Islam and starting two new organizations: the Muslim Mosque, Inc., and the Organization of Afro-American Unity. He remained a believer in the Islamic religion.

During the next months Malcolm X made several trips to Africa and Europe and one to Mecca. Based on these, he wrote that he no longer believed that all white people were evil and that he had found the true meaning of the Islamic religion. He changed his name to El-Hajj Malik El-Shabazz. He announced that he planned to internationalize the black struggle by taking black people's complaints against the United States before the United Nations. For this purpose he sought aid from several African countries through the Organization of Afro-American Unity. At the same time he stated that his organizations were willing to work with other black organizations and with progressive white groups in the United States on voter registration, on black control of community public institutions such as schools and the police, and on other civil and political rights for black people. He began holding meetings in Harlem at which he enunciated the policies and programs of his new organizations. On a Sunday afternoon, Feb. 21, 1965, as he began to address one such meeting, Malcolm X was assassinated.

Since his death Malcolm X's influence on the political and social thinking of African Americans has been enormous, and the literature about him has proliferated. Malcolm X Community College in Chicago, Malcolm X Liberation University in Durham, N.C., and the Malcolm X Society are named for him.

Further Reading

Malcolm X's own words are gathered in several publications: *Malcolm X Speaks: Selected Speeches and Statements* (1965) and *By Any Means Necessary: Speeches, Interviews and a Letter by Malcolm X* (1970), both edited by George Breitman; and *The Speeches of Malcolm X at Harvard,* edited by Archie Epps (1968). *Malcolm X on Afro-American History* (1967) is valuable for its autobiographical qualities rather than for its historical insights. Malcolm X's responses to an interview with Kenneth B. Clark are recorded in *The Negro Protest: James Baldwin, Malcolm X, Martin Luther King Talk with Kenneth B. Clark* (1963). His own account of his life, written with the assistance of Alex Haley, is *The Autobiography of Malcolm X* (1965).

Although there is no definitive biography of Malcolm X, there are a number of books on various aspects of his life and work, among them Louis Lomax, *When the Word Is Given: A Report on Elijah Muhammad, Malcolm X and the Black Muslim World* (1963); George Breitman, *The Last Year of Malcolm X: The Evolution of a Revolutionary* (1967); Louis Lomax, *To Kill a Black Man* (1968), a discussion of Malcolm X and Martin Luther King; and John Henrik Clarke, ed., *Malcolm X: The Man and His Times* (1969), which contains a good bibliography of readings on Malcolm X. A brief biographical sketch of him is in Russell L. Adams, *Great Negroes: Past and Present* (1969). *El Hajj Malik,* a play written by N. R. Davidson, Jr., based on Malcolm's life, is in Ed Bullins, ed., *New Plays from the Black Theatre* (1969). See also Dudley Randall and Margaret G. Burroughs, eds., *For Malcolm: Poems on the Life and the Death of Malcolm X* (1967).

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Nicolas Malebranche

The French philosopher and theologian Nicolas Malebranche (1638-1715) was a noted Cartesian. His analysis of the fundamental presuppositions of

Descartes's philosophy led to a set of doctrines that is known as occasionalism.

Born in Paris, Nicolas Malebranche was educated at the Collège de la Marche and at the Sorbonne. In 1660 he entered the Oratorian order, which had been founded by Cardinal Pierre de Bérulle, an early supporter of René Descartes. Sometime after his ordination in 1664, Malebranche chanced upon a copy of Descartes's *On Man*. This incomplete treatise was an attempt to explain man's physiology as part of a system of universal mechanics. On the strength of this work, Malebranche devoted the next 10 years of his life to the study of science and of Descartes's philosophy.

Occasionalism is a theory of causal interaction. Descartes's metaphysics culminates in an extreme dualism according to which matter and mind are totally independent substances. The observable connections between mind and body were a fact that Descartes bequeathed to his successors for explanation. The first recourse was to a deus ex machina: God alone accounts for the interaction. A Dutch thinker, Arnold Geulincx, offered the first coherent theory with his analogy that physical actions and mental volitions are like two clocks that are synchronized by God so that they keep time together.

The culmination of occasionalism and of Malebranche's study is found in his major work, *The Search for Truth,* the first volume in 1674 and the second in 1675.

Although occasionalism, as explained above, is positive as a possible explanation, it is even more interesting in its negative connotations, since the theory means that despite appearances there is no real interaction between spirit and matter. Spirit is understanding and will, and matter is figure and motion. Malebranche stresses not only that these parallel attributes are mutually exclusive but also that both mind and matter, in themselves, have no power or activity. Hence there is no secondary causality, and God is the only real cause of ideas and motions in the universe.

The consequences of this view are most important with regard to the theory of knowledge. The mind has a disposition to receive ideas, and on the occasion of sensory impressions or movements the appropriate idea arises in consciousness. The originals of such ideas, following the Platonic, Augustinian tradition, are archetypes of the divine mind according to which all things have been created. Thus the reason a finite mind can possess infinite, eternal truth is that it has been illuminated to ''see all things in God.'' The full implications of such a doctrine were left by Malebranche as future problems: reality consists of ideas; our experience of objects is, at best, deceptive; what reality the material world possesses other than ideal is open to question. To underscore these contentions, Malebranche offered several criticisms and arguments to prove that neither reason nor experience can discover any necessary connections between two events that we relate as cause and effect. Ironically these arguments were taken over, practically verbatim, by the Scottish philosopher David Hume in support of his skeptical empiricism.

The success of *The Search for Truth* was considerable. Opposed by other Cartesians and theologians, Malebranche spent much of the remainder of his career defending himself in print. His other major works are *Christian Conversations* (1675), *Treatise on Nature and Grace* (1680), *Treatise of Morality* (1683), and *Dialogues on Metaphysics and on Religion* (1688). His scientific work in geometry and physics was respectable, and in 1699 he was honored by election to the French Royal Academy of Sciences.

Further Reading

A work of Malebranche available in English is *Dialogues on Metaphysics and on Religion,* translated by Morris Ginsberg (1923); it contains a long introduction to Malebranche's life and thought by the translator. The secondary material on Malebranche includes Ralph W. Church, *A Study in the Philosophy of Malebranche* (1931); A. A. Luce, *Berkeley and Malebranche: A Study in the Origins of Berkeley's Thought* (1934); and Beatrice K. Rome, *The Philosophy of Malebranche: A Study of His Integration of Faith, Reason and Experimental Observation* (1963).

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Georgy Maksimilianovich Malenkov

Georgy Maksimilianovich Malenkov (1902-1988) emerged briefly after the death of Joseph Stalin in March 1953 as the head of the Soviet government and leader of its Communist Party. A quintessential *apparatchik* whose claim to power rested largely on his devoted service to Stalin, Malenkov was soon outmaneuvered by Nikita Khrushchev and forced to resign his positions. Some historians have credited him with proposing initiatives which were later adopted by Soviet leaders, including the last head of the Soviet Union, Mikhail Gorbachev.

Malenkov was born on January 8, 1902, in the town of Orenburg in the Southern Urals. Although much of his biography is obscure, it is believed he grew up in a reasonably well-off white collar family which found itself dislocated during the revolution and civil war at a time when Georgy Maksimilianovich was an impressionable teenager. In 1918, at the age of 16, he joined the Red Army. He apparently served as a political commissar of some sort in Turkestan. Like others of his generation, he was rewarded after demobilization by being sent to the Bauman Higher Technical School in Moscow, from which he graduated in 1925. His first position thereafter was as a clerk or secretary in the Communist Party's Central Committee apparatus in Moscow.

In this minor but centrally located post Malenkov soon distinguished himself as an able administrator and loyal, even slavish, Stalinist. He is reported to have imitated the increasingly powerful dictator in dress and appearance and in any event became closely identified in Central Committee bureaucracy with Stalin's policies, as opposed to those of others in the party leadership. Largely for these reasons, in all likelihood, Stalin made him his personal secretary in 1934, on the eve of the Great Purges. From this position, Malenkov himself soon amassed enormous power, directing the appointment and removal of personnel and becoming deeply involved in the purge process. Many regarded him as one of Stalin's principal ''triggermen.'' From 1939 until 1953 he served as secretary of the Central Committee. He was also deputy chairman, under Stalin, of the Council of Ministers and made the leading speech at the 19th Party Congress in 1952, shortly before Stalin's death.

Malenkov was not unintelligent. He understood the need for reform as he came to power after Stalin's death in March 1953 and quickly promised an improvement in material conditions. He also took a leading role in arresting Lavrenti Beria, head of the dreaded secret police. The ''thaw'' of 1954-1955 is largely associated with his name. For all his experience in the party machinery, however, Malenkov could not prevent himself from being edged aside by Nikita Khrushchev. Within weeks of Stalin's death he ''requested'' to be relieved of the ''heavy burden'' of first secretary in favor of Khrushchev, retaining his less powerful post as Council of Ministers' chairman, but he had difficulty holding this position as well. In 1955, confessing his ''insufficient experience'' and his ''guilt and responsibility'' for administrative failures, particularly in the area of Soviet agriculture, he was demoted to the minor post of minister of hydroelectric stations.

It was Malenkov's close identification with Stalin and the purges which made him a real liability for the Khrushchev regime. After the famous ''Secret Speech'' in February 1956 in which Khrushchev publicly exposed the ''crimes of the Stalin era'' for the first time, Malenkov knew his days in office were numbered. In the summer of 1957, consequently, he joined with Molotov, Kaganovich, and others in an abortive effort to drive Khrushchev from power. Denounced as a ringleader of the ''anti-Soviet bloc,'' he was stripped of all important positions and sent to Kazakhstan as head of the Ust-Kamenogorsk hydroelectric station. His plaintive ''apologies'' for ''incorrect thinking'' hardly earned him respect. The Soviet Union was liberalizing, and he was a relic of a past many hated or wanted to forget. His heavy-set, pudgy visage (which some regarded at the time of his leadership as the West's most effective anti-Communist propaganda) quickly faded from popular consciousness. His orders as plant director were apparently ignored, leading him to resign his post in humiliation and disgrace. In April 1964 he was ousted from the party. From then on he lived in obscurity, spending time at his Moscow apartment until his death on February 1st, 1988. Some of Malenkov's proposals—such as his statement that war between the Soviet Union and America was not inevitable and that greater emphasis should be placed on increasing production of food and consumer goods, rather than heavy industry—were accepted by Krushchev and Gorbachev

Further Reading

There is no biography of Georgy Maksimilianovich Malenkov in English. Students might consult one of several general texts, however, to follow his career in the party apparatus, including Leonard Schapiro, *History of the Communist Party of the Soviet Union* (1960); and Wolfgang Leonard, *The Kremlin Since Stalin* (1962); see also R. W. Petybridge, *A History of Postwar Russia* (London, 1966), especially chapter 4; and the excellent collection of essays edited by Stephen Cohen, Alexander Rabinowitch, and Robert Sharlet, *The Soviet Union Since Stalin* (1980). As with other Soviet leaders, the best source for Malenkov's public speeches and other writings during his years in power is the *Current Digest of the Soviet Press,* issued weekly since 1949 and with quarterly and cumulative indexes; Malenkov's obituary was in the February 2nd edition of *New York Times.* □

Kasimir Malevich

The Russian painter Kasimir Malevich (1878-1935) founded suprematism and is credited with having painted the first geometric, totally nonrepresentational picture.

The son of a foreman in a sugar factory, Kasimir Malevich was born on Feb. 11, 1878, in Kiev. He received only a rudimentary formal education, but through his own energies he was well read. Even so, his writings reveal his lack of schooling. They are often disorganized and their ideas are crudely expressed, especially when they are compared with the essays of Wassily Kandinsky, whose concepts parallel Malevich's.

In 1895 Malevich became a student at the Kiev School of Art. He settled in Moscow in 1904, and 5 years later he had his first one-man show. He had been painting in the impressionist style, but his work by 1909 suggests a strong dependence on contemporary French art for direction, notably that of the post–impressionists, the Fauves, and the Nabis, whose paintings he had seen in the remarkable collections of Ivan Morosov and Sergei Shchukin (Stchoukine). Malevich became acquainted with Michael Larionov and Nathalie Gontcharova in Moscow and assumed an active role in the exhibitions of the Jack of Diamonds group.

By 1911 Malevich was working in a cubist manner that was closer to Fernand Léger in style than to Pablo Picasso and Georges Braque. An example of Malevich's cubist period is *Morning in the Country after the Rain* (1911). In it he abstracted a landscape in which cylindrical figures of peasants are featured prominently. He had dealt with similar themes the year before, but more graphically. By 1913 he had so transformed his material that recognizable imagery had disappeared, though inferences of light, bulk, and atmosphere had not. Later that year he carried abstraction to its ultimate limit: he painted a black rectangle on a white ground. This, the first suprematist work, according to the artist, expressed ''the supremacy of pure feeling in creative art.''

Thereafter Malevich confined himself to arrangements of geometric shapes with the goal of suggesting such sensations to the beholder as flight, wireless telegraphy, and magnetic attraction. In 1918 he painted a series of white-on-white suprematist compositions. The following year he had a retrospective exhibition in Moscow and also took over the directorship of the School of Art in Vitebsk, which he renamed the College of New Art. He spent more and more time teaching and writing. In 1922 he moved to Leningrad, where he was provided with a studio and living quarters in the newly reorganized Museum of Artistic Culture.

In the 1920s Malevich made several sculptures which look like models of modern buildings. These he called ''arkhitectonics.'' In the early 1920s the Soviet government began to assume a negative attitude toward abstract art, since it was ineffectual as a tool for propaganda, and started to support ''socialist realism.'' Despite this, Malevich was permitted to go to Germany in 1927 to exhibit his work and to lecture at the Bauhaus. One of his books, *The Nonobjective World* (written in 1915), was published in German by the Bauhaus that year.

In 1929 Malevich had a retrospective exhibition at the Tretyakov Gallery in Moscow. During the last years of his life he painted fewer pictures, and those he did were portraits, mostly of his family and friends. He died of cancer in Leningrad and was buried in a coffin that he himself had decorated with suprematist motifs.

Further Reading

Malevich's writings, expertly translated, were collected in a two-volume work, *Essays on Art,* edited by Troels Anderson (trans., 2 vols., 1968). Camilla Gray, *The Great Experiment: Russian Art, 1863-1922* (1962), traces the development of Malevich's art and contains handsome plates of his work, several in color.

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François de Malherbe

The French poet François de Malherbe (1555-1628), although not a great poet, succeeded through his works and teaching in assuring the acceptance of basic reforms in French poetry.

François de Malherbe was born at or near Caen. His education took him to Paris, Basel, and Heidelberg. In 1577 he became attached to Henri d'Angoulême, soon to be named governor of Provence. Malherbe remained his secretary until Henri was assassinated in 1586. Of the poet's compositions during this period little of note remains except the *Larmes de Saint Pierre,* a long poem inspired by the Italian Luigi Tansillo. The work is of interest because of its bombast and its exaggerated images-not uncommon practices in that day but elements that Malherbe would come to censure in others. He completely disavowed the *Larmes* in later life.

Between 1586 and 1605 Malherbe lived first in Caen and then (1595) returned to Provence. His reputation was growing. The ode written in 1600 to welcome France's new queen, Marie de Médicis, proved decisive for his future. The influential Cardinal Du Perron liked the poem; and when, in 1605, Malherbe went to Paris, it was to profit at last from the prestige he had won with his ode.

Malherbe's reform should be neither over-nor underestimated. Quite independent of Malherbe many French poets in the last quarter of the 16th century, including Pierre de Ronsard, had begun to avoid hiatus and to temper the humanists' use of neologisms, archaisms, erudition, and mythology. Malherbe himself, even in his most mature poems, was not so circumspect as he expected others to be. At the same time, these facts only point out the main source of Malherbe's influence: his dogmatism. Uncompromising in his criticism, he was determined to show that such tendencies away from the excesses of 16th-century verse had to be treated as rules. He succeeded and completed a significant step in France's evolution toward classicism.

Mannered love poems, *consolations* in the Stoic vein, translations from the Psalms, and encomiastic *pièces de circonstance* account for Malherbe's best-known works. He strived in the relatively small number of poems he wrote for a distinctive clarity through careful organization, correct syntax, and above all intelligible vocabulary and imagery.

Malherbe knew greatest favor during the regency of Marie de Médicis (1610-1617). His last years were marked by the death of his son in a duel and a decline in poetic production. He died in Paris on Oct. 16, 1628.

Further Reading

The definitive studies on Malherbe to date are in French. An excellent description of the milieu in which he wrote is in Renée Winegarten, *French Lyric Poetry in the Age of Malherbe* (1954). □

Kaspar Bronislaw Malinowski

The Austrian-born British social anthropologist Kaspar Bronislaw Malinowski (1884-1942) founded the functional school of anthropology. He stressed the pragmatic functioning of human institutions within a culture.

Bronislaw Malinowski was born on April 7, 1884, in Cracow, then in a part of Poland belonging to Austria. His father was a professor of Slavic languages. Bronislaw attended Cracow's King John Sobieski public school and the Jagellonian University, earning in 1908 the doctoral degree in physics and mathematics. While ill he read Sir James Frazer's *The Golden Bough,* which turned his interest to anthropology. Brief study at the University of Leipzig under Karl Bücher and Wilhelm Wundt was followed in 1910 by further study in anthropology at the London School of Economics under C. G. Seligman and Edward Westermarck. He first lectured at the University of London's School of Economics in 1913. There he earned the doctor of science degree in 1916, was appointed reader in anthropology in 1924, and held the university's first chair in anthropology in 1927. He also lectured in Geneva, Vienna, Rome, and Oslo. He married Elsie Rosaline Masson in 1919. She died in 1935, leaving three daughters. He later married Anna Valetta Hayman-Joyce.

During visits to the United States, Malinowski studied the Pueblo Indians in 1926 and lectured at Cornell University in 1933; at Harvard University's tercentenary in 1936 he received an honorary doctoral degree. In 1939, when World War II erupted, he was teaching at Yale University and was chairman of the board of exiled members of the Polish Academy of Arts and Sciences. Malinowski died in New Haven, Conn., on May 14, 1942.

As a commanding figure in modern anthropology, Malinowski was famous because of his skillful lectures and influential writings. His command of languages included Polish, Russian, German, French, English, Italian, and Spanish, as well as the languages of tribal groups he studied. He attracted students with various career goals, particularly colonial civil servants, and trained and directed the field research of a generation of social anthropologists. He encouraged beginning students but was often intentionally devastatingly critical as they became more advanced. The most able responded with greater effort and often with self-assertive anger mixed with admiration and devotion.

Malinowski emphasized the function of such cultural characteristics as custom, ritual, religion, sexual taboos, institutions, ceremonies, and beliefs. In focusing on these and other cultural factors as functional parts of a nicely balanced system, he founded the so-called functional school of social anthropology and helped transform speculative anthropology into a modern science of man. A *New York Times* obituary called him an ''integrator of ten thousand cultural characteristics'' to whom students flocked, ''enthralled by his command of his material.''

Further Reading

Studies of Malinowski include Max Gluckman, *An Analysis of the Sociological Theories of Bronislaw Malinowski* (1949), and Raymond Firth, ed., *Man and Culture: An Evaluation of the Work of Bronislaw Malinowski* (1957). His career is recounted in Abram Kardiner and Edward Preble, *They Studied Man* (1961). A detailed critique of his theories is in Marvin Harris, *The Rise of Anthropological Theory: A History of Theories of Culture* (1968).

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Gian Francesco Malipiero

Gian Francesco Malipiero (1882-1973) was one of Italy's most respected and prolific composers. Aside from his own symphonic, operatic, vocal and chamber music compositions, he was a musicologist and music educator who edited Monteverdi and Vivaldi—for which he was well-known. He was said to write brilliantly for the orchestra, but on the whole his works found little popular acceptance. Stylistically, he fell between Puccini and Respighi.

Gian Francesco Malipiero was born Aug. 3, 1882, in Venice, and spent much of his life there. The grandson and son of musicians, he studied the violin as a boy in Venice and in Vienna. Upon returning to his native city, he entered the Liceo Musicale Benedetto Marcello as a composition student and transferred to the conservatory in Bologna.

Stravinsky Was an Early Influence

In 1913 Malipiero went to Paris, where he met Maurice Ravel and Igor Stravinsky and heard the first performance of the latter's *Rite of Spring*. This was a turning point in Malipiero's life. He repudiated all of his earlier compositions and set about achieving an individual style of music that would be freed from the clichés of the overwhelmingly popular 19th-century opera—a problem faced by several Italian composers of his generation.

He Edited Monteverdi, Vivaldi

Malipiero found elements of his mature style in the works of 17th- and 18th-century Italian composers, such as Claudio Monteverdi, Francesco Cavalli, Giuseppe Tartini, and Antonio Vivaldi. Almost none of the music of these masters was available; when Malipiero found the manuscripts and original editions in the library of the Liceo Musicale in Venice, he started the lifelong project of transcribing and publishing them.

One of the results of these efforts was *Vivaldiana,* for which Malipiero was well-known. With his original *Inventions* (two sets, the latter titled *The Feast of the Indolents*), he combined a wide range of orchestral and operatic compositions. A portion of the work was used in the Walter Ruttmann film *Steel*.

Taught and Popularized Italian Music

Malipiero was a composer but he was also an academic. In 1921 he became a professor at the Parma Conservatory, and in 1924 he cofounded (with Alfredo Casella) an association for the popularization of modern Italian music. Malipiero's *Antonio e Cleopatra* was first performed on May 4, 1938, in Florence. For this opera, he wrote his own libretto. From 1939 to 1952 Malipiero would direct music institutes at Padua and Venice.

Music Didn't Survive Initial Performances

Malipiero wrote more than 25 operas, 4 ballets, 15 symphonic poems, 9 symphonies, 4 piano concertos, a violin concerto, large works for choir and orchestra, chamber music, and piano music. Most of this music was performed at the Festival of Contemporary Music held biannually in Venice, but little of it survived the premieres. This was probably because Malipiero's style was unpopular with the general public, the critics, and his fellow professional musicians.

Malipiero's style was highly intellectual and based upon his desire to return to the foundations of Italian music. He carefully avoided spectacular or exciting effects. For his librettos he frequently chose fantastic or metaphysical tales whose elusive meaning left the general audience more bewildered than satisfied.

Gian Francesco Malipiero died Jan. 8, 1973, in Venice.

Further Reading

Malipiero's *Antonio e Cleopatra* is discussed in *Opera News* (June 1988). His work is also discussed in an article titled ''La musica di Gian Francesco Malipiero'' *Music and Letters* (Feb. 1992); and in Cynthia Barr, ''The Musicological Legacy of Elizabeth Sprague Coolidge'' *Journal of Musicology* (Spring 1993).

For biographical information on Malipiero see *G. Francesco Malipiero* (Chester, 1922); Nicolas Slonimsky, *Music since 1900* (W.W. Norton and Company, Inc., 1937, 3d rev. ed. 1949); Gerald Abraham, *A Hundred Years of Music* (Duckworth, 1938, 2d ed. 1949); David Ewen, ed., *The Book of Modern Composers* (Knopf, 1942, 3d ed. 1961); and *Malipiero, Scrittura e Critica* (Firenze, 1984).

Correspondence between Malipiero and composer/author Everett Burton Helm, and between Malipiero and stage director Max Heinrich Fisher, may be found in the Manuscripts Department at Indiana University's Lilly Library. Within the 234 items are articles Helm wrote about Malipiero, including an interview Helm conducted with him. The file also contains the manuscripts of Malipiero's ''Il commitato per orchestra e una voce,'' dated July 23, 1934, as well as newspaper clippings and photographs of Malipiero. □

Mirza Malkam Khan

The Persian diplomat Mirza Malkam Khan (1831-1908) was a forerunner of reform and modernization in Persia and an indefatigable propagandist for modern ideas and institutions.

Malkam Khan was born of Armenian parents in Esfahan and at an early age was sent to Paris to study. It was said that his father had become a Moslem. Malkam Khan, however, did not either profess or deny his faith in Islam. He returned to Persia when he was 18 and was employed as an interpreter by the famous reformer Prime Minister Tagi Khan Amir-e Kabir.

Sometime between 1855 and 1860 Malkam did two things which not only showed his restless character but also created enemies for him. One was the introduction of a Masonic lodge in Persia. He persuaded the Shah to grant permission for this novel idea and called it *faramushkhaneh,* or house of forgetfulness. Later the Shah became very suspicious when some of the members of the court whom he had encouraged to join would not divulge the ''secret'' of the lodge to him. About this time Malkam prepared a pamphlet called *The Notebook of Order,* which contained all sorts of reform programs, and showed it to the Shah. The Shah was displeased with both the lodge and the pamphlet and banished the young reformer from the country.

In 1870, when his friend Moshir al-Doleh became prime minister, Malkam went to Tehran as counselor in foreign affairs and received the title of Nazem al-Molk. In 1873, when the Shah went to Europe, Malkam went along and was appointed Persian minister in London. The 16 years during which he represented Persia were uneventful, except 1878, when he was a delegate to the Congress of Berlin, which dealt with the fate of the Ottoman Empire. Malkam Khan did such an outstanding job of advancing the interests of Persia that he received the title of Nazem al-Doleh and the very unusual title of prince. Notwithstanding the titles, he is known in Persia as Mirza Malkam Khan.

Interestingly, Malkam Khan's greatest period of literary activity on behalf of modernization began with a shady financial transaction in which he was involved. In 1889 he secured the signature of the Shah for a lottery concession in Persia. Later he sold the concession in London, knowing that the Shah, owing to religious objections to gambling, had asked him to cancel it. Partly because of this, Malkam was dismissed from his post and deprived of all his titles and privileges. It was then that he lashed out against his enemies in Persia and wrote pamphlets and letters demanding reform in all aspects of Persian life.

Malkam's main vehicle was the newspaper *Qanun,* which he published for nearly 3 years. It was banned in Persia and despised by the Shah, but it was smuggled in nevertheless. Malkam called for a rule of law and believed that Persia should accept the civilization of the West and change its attitudes and institutions accordingly. He wrote on a variety of subjects such as distribution of land, freedom of women, necessity of parliament, social justice, and even simplifying the Persian alphabet. He was a devout humanist and was rather successful in propagating humanism. Humanist societies were established in Persia and became centers of progressive thought in the country.

Malkam lived to see the establishment of a constitutional government in Persia. At the turn of the century the successor of Naser al-Din Shah restored all of Malkam's titles and privileges and appointed him minister to Italy.

Further Reading

A sketch in English of the thought of Malkam can be found in Edward Granville Browne, *The Persian Revolution of 1905-1909* (1966). □

Stéphane Mallarmé

The French poet Stéphane Mallarmé (1842-1898) was the master of the symbolist writers in France. His poetic theories and difficult, allusive poems separated him from the general public but won him intense admiration within the circle of his initiates.

Stéphane Mallarmé was born in Paris on March 18, 1842. After a mediocre beginning at school, young Stéphane excelled in languages (French, Latin, Greek, and English) and obtained his baccalaureate degree in November 1860. In February 1862 he published his first poem (*Placet*) in *Le Papillon*. His liaison with Maria Gerhard led to their marriage on Aug. 10, 1863, and to the birth of a daughter, Françoise Geneviève Stéphanie (in November 1864), and a son, Anatole (1871-1879). In September 1863 Mallarmé obtained his certificate for teaching English and at the end of the year went with his wife to Tournon to teach in the lycée there. His teaching career was to last for 30 years and to take him to Besançon (1866), Avignon (1867), and finally Paris (1871). An agonizing spiritual crisis in 1866 led to Mallarmé's complete loss of religious faith and to his austere, half-mystical preoccupation with eternity and *le Néant* (Nothingness, or Annihilation).

In 1875 Mallarmé published *Le Corbeau* (his translation of Edgar Allan Poe's *The Raven*) with illustrations by Édouard Manet; and the following year appeared *L'Après-midi d'un faune, églogue . . .* , one of his most memorable poems. *L'Après-midi d'un faune* exemplifies many characteristics of Mallarmé's exquisitely evocative poetry and many of his cherished ideas—for example, that in the ''pure work'' the poet disappears as speaker and gives over the initiative to the words, which ''kindle each other with reciprocal reflections like a virtual trail of fires over precious stones.'' The faun, in his evocation by the word *lis* (lily), exemplifies also Mallarmé's claim in the essay *Crise de vers* for the ideal power of verbal creation.

In *L'Après-midi d'un faune* there emerges from Mallarmé's subtle suggestion and evocation the drama of a young faun trying to decide between dream and reality in

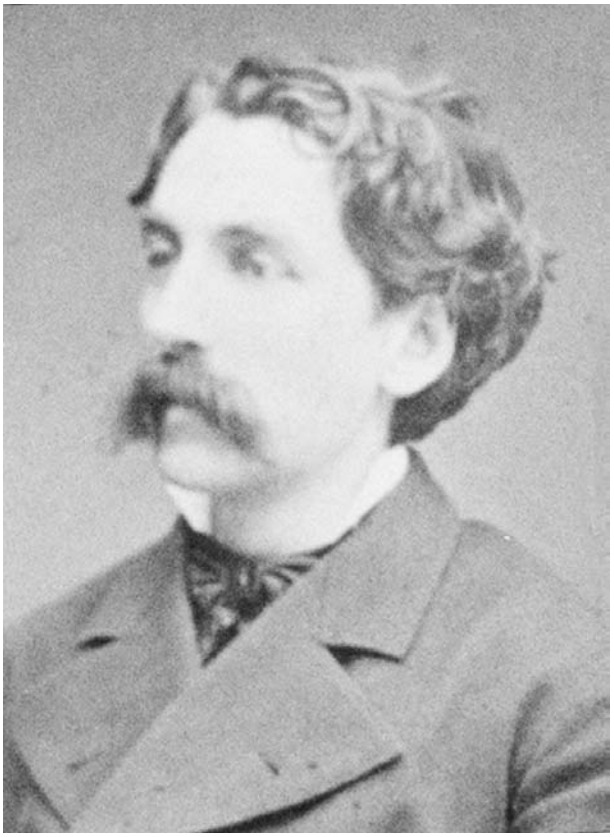

his confused recollection of an erotic adventure with two nymphs, who finally escaped from his embrace. In a vague Sicilian landscape we see the faun, after trying vainly to resolve the mystery of his experience, turn to a fantasy of ravishing Venus herself and then, at the last, going back to sleep under the silence of the noonday sun.

Mallarmé is cited by Jules Huret in 1891 as criticizing the Parnassians' direct presentation of objects in poetry: ''To *name* an object is to suppress three-fourths of the enjoyment of the poem which is made up of gradual discovery: to *suggest* it, that is the dream. . . . There must always be an enigma in poetry. . . .'' In his later writings, Mallarmé aspired to the creation of hermetic poetry.

J. K. Huysmans' *À rebours* and Paul Verlaine's *Poètes maudits* in 1884 helped make Mallarmé more generally known in France. He was known also through his famous ''mardis'' (Tuesday receptions from 9 to midnight in his home at 89 Rue de Rome), which flourished into the 1890s and brought together over the years many of the most significant writers, musicians, and artists of the time.

In 1887 appeared Mallarmé's *Poésies,* and the following year his prose translations of *Les Poèmes d'Edgar Poe* and of *Ten o'Clock,* James McNeill Whistler's famous lecture on art. On Jan. 27, 1896, Mallarmé was elected ''prince of poets,'' succeeding Verlaine. Publications near the end of his life included *Vers et prose* (1893), *La Musique et les lettres* (1895), *Divagations* (1897), and *Un Coup de dés jamais n'abolira le hasard* (1897). Mallarmé died at Valvins on Sept. 9, 1898, and was buried 2 days later in the cemetery of Samoreau (Seine-et-Marne). Posthumous publications included a separate edition of *Un Coup de dés* (1914), *Madrigaux* (1920), *Vers de circonstance* (1920), *Igitur ou La Folie d'Elbehnon* (1925), *Contes indiens* (1927), and *Thèmes anglais* (1937). Mallarmé's *Oeuvres complètes* was published in 1945.

Critical Assessment

The exquisite qualities of Mallarmé's art are evident both in his poetry and in such prose poems as *Plainte d'automne* and *Frisson d'hiver*. Of individual poems (aside from those named earlier) one may cite such examples as *Apparition, Les Fenêtres, L'Azur, Brise marine, Soupir, Hérodiade,* the more difficult *Prose pour des Esseintes,* the three *Tombeaux* (Poe, Baudelaire, Verlaine), and the sonnets *Le vierge, le vivace et le bel aujourd'hui, Victorieusement fui le suicide beau,* and *Ses purs ongles très haut dédiant leur onyx*.

Mallarmé liked images of snow, ice, swans, gems, mirrors, cold stars, and women's fans. There is often a burning sensuality under the austere form of his poems; but there are also numerous overt images of chastity, sterility, and artistic impotence. In *Un Coup de dés* Mallarmé used typography to dramatize his words and enhance their imaginative suggestiveness. He saw the poet's function as being, above all, ''to give a purer meaning to the words of the tribe.'' He claimed to have come to understand ''the intimate correlation of Poetry with the Universe'' and hinted that he was beginning where Baudelaire left off. Finally, he carried his ideal so far that, as he admitted, his art became ''a dead end.'' But Mallarmé was not a sterile artist; he was one of the most exquisite poets of the century.

Further Reading

For translations from Mallarmé see *Some Poems of Mallarmé* (1936), translated by Roger Fry with commentaries by Charles Mauron; the *Selected Poems* (1957), translated by C. F. MacIntyre; and Anthony Hartley, ed., *Mallarmé* (1965), with prose translations. Among useful studies in English are Hasye Cooperman, *The Aesthetics of Stéphane Mallarmé* (1933); Wallace Fowlie, *Mallarmé* (1953); Joseph Chiari, *Symbolism from Poe to Mallarmé: The Growth of a Myth* (1956), with a foreword by T. S. Eliot; Haskell M. Block, *Mallarmé and the Symbolist Drama* (1963); Guy Michaud's *Mallarmé* (trans. 1965); Robert Greer Cohn, *Toward the Poems of Mallarmé* (1965) and *Mallarmé's Masterwork: New Findings* (1966); and Thomas A. Williams, *Mallarmé and the Language of Mysticism* (1970).

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Sartre, Jean Paul, *Mallarmé, or, The poet of nothingness,* University Park: Pennsylvania State University Press, 1988.

Woolley, Grange, *Stéphane Mallarmé, 1842-189,* New York: AMS Press, 1981. □

Dumas Malone

American historian and editor Dumas Malone (1892-1986) is known chiefly for a multi-volume, landmark biographical study of Thomas Jefferson, which garnered the 1975 Pulitzer Prize for history. He also contributed widely to other literature about the third U.S. president. But he did not apply his scholarly versatility only to the analysis of Jefferson's life and times. Indeed, Malone added a large body of work to the study of American history in general, especially with his two-volume *Empire for Liberty*. While his work has earned mixed reviews, one reviewer conceded that Malone's level of familiarity with Jefferson was "nothing short of amazing."

Dumas Malone was born in Coldwater, Mississippi on January 10, 1892. He received his bachelor's degree from Emory College (now Emory University) in 1910 and his divinity degree from Yale University in 1916. During World War I, from 1917-1919, he served in the Marine Corps, rising to the rank of second lieutenant, after which he returned to Yale, where he obtained his master's degree in 1921 and his doctorate in 1923.

Also in 1921, Malone contributed to *An Outline of United States History, for Use in the General Course in United States History, Yale College*.

Malone's first academic appointment was as a history instructor at Yale (1919-1923); he then went on to the University of Virginia as an associate professor (1923-1926) and professor (1926-1929). In 1925 he married Elisabeth Gifford. The couple had a daughter, Pamela. From 1926 to 1927 Malone was also a visiting professor of American history at Yale.

Combined Editing and Teaching

Malone was an editor of the *Dictionary of American Biography* (1929-1931) and editor-in-chief (1931-1936). He was director of Harvard University Press (1936-1943) and professor of history at Columbia University (1945-1959). He returned to the University of Virginia as a Thomas Jefferson Foundation Professor of History (1959-1962), followed by an appointment as biographer-in-residence at the University of Virginia.

Wrote Biographies, Documented History

The major works of Dumas Malone are *The Public Life of Thomas Cooper* (1926), a critically acclaimed biography which traces the career of a militant southern thinker who exerted an influence on John C. Calhoun; *Saints in Action* (1939); *Edwin A. Alderman: A Biography* (1940); *Thomas Jefferson as Political Leader* (1963); and, with Basil Rauch, *Empire for Liberty: The Genesis and Growth of the United States of America* (2 vols., 1960).

The two volumes of *Empire for Liberty* were broken down into six parts: Number I: *American Origins to 1789* (1964); Number II: *The Republic Comes of Age: 1789-1841* (1964); Number III: *Crisis of the Union: 1841-1877* (1964); Number IV: *The New Nation: 1865-1917* (1964); Number V: *War and Troubled Peace: 1917-1939* (1965); and Number VI: *America and World Leadership: 1940-1965* (1965).

In addition to co-authoring and contributing to other books, Malone edited *Correspondence Between Thomas Jefferson and P. S. du Pont de Nemours* (1930) and *The Story of the Declaration of Independence* (1963).

Jefferson Biography Was Pivotal

Malone's chief accomplishment, however, was his biographical study of Thomas Jefferson—collectively titled *Jefferson and His Time,* six volumes of which were published: *Jefferson the Virginian* (1948); *Jefferson and the Rights of Man* (1951); *Jefferson and the Ordeal of Liberty* (1962); *Jefferson the President: First Term, 1801-1805* (1970); *Jefferson the President: Second Term, 1805-1809* (1974); and *Sage of Monticello* (approximately 1981). It was originally conceived as a four-volume work. However, by 1970, with the publication of volume 4, Malone had gotten only as far as Jefferson's first term as president.

Critics Found Malone Fawning

The work was notable in its emphasis on Jefferson's pragmatism and political realism. It was characterized by lively prose. While Malone's familiarity with his subject matter has been called "nothing short of amazing," a major criticism was that Malone tended to glorify Jefferson, overlooking or de-emphasizing certain aspects of his life, character, and beliefs which would detract from the image of Jefferson as the "Great Democrat" and lover of liberty and equality. Thus, some critics have stressed that Jefferson's prodigious intellectual activities were made possible to some extent through his ownership of a large number of slaves—that Jefferson was, to say the least, blind to his own hatred of the urban proletariat and to his view of cities as the source of all moral evil. In political theory and practice what he really favored was not democracy but a rural judicial oligarchy (wherein power is concentrated in the hands of a few). That Jefferson himself was a notorious bigot toward most organized religions, particularly the Roman Catholic Church, shows that as an intellectual he was really of short stature.

Said one reviewer, "While always interesting and sometimes instructive, [the biography] is seldom exciting. [But] the fault may be Jefferson's rather than Malone's. In the end, most people will agree with Mr. Malone that 'Jefferson was a hard man to know intimately, and still is.' "

Wrote Prolifically During 1950s

Malone shared his knowledge of, and insight into, the nation's third president and related subject areas by contributing in various capacities to the following historical works: *Bibliography of Virginia History since 1865* (1930); *Interpretation of History* (1943); *The Jeffersonian Heritage* (radio program) (1954); *Guide to American Biography* (1949); *The*

Right to Work: A Series of Addresses and Papers Presented at the Semi-Annual Meeting of the Academy of Political Science (1954); *The University of Virginia Library, 1825-1950: The Story of a Jeffersonian Foundation* (1954); *The Domestic Life of Thomas Jefferson* (1958); *Thomas Jefferson and his World,* (1960); and *George Mason, Reluctant Statesman* (1961).

Other editorships included *International Economic Outlook* (1953); *The American Economy: Keystone of World Prosperity* (1954); *Europe and Asia: The Cases of Germany and Japan* (1955); *Emerging Problems: Domestic and International* (1957); and *Political Science Quarterly* (1953-58).

History Was His Avocation

Malone held memberships in the American Historical Association, American Academy of Arts and Sciences, American Antiquarian Society, Southern Historical Association, Massachusetts Historical Society, Phi Beta Kappa, Omicron Delta Kappa, Century Club in New York and the Cosmos Club in Washington, D.C. His work earned many honors, most notably the 1975 Pulitzer Prize for history (for *Jefferson and His Time*).

Malone's other honors: the John Addison Porter Prize, awarded by Yale University (1923); Thomas Jefferson Award, from the University of Virginia (1964); Wilbur Lucius Cross Medal, Yale University (1972); and the John F. Kennedy Medal, Massachusetts Historical Society (1972). He was the first recipient of the Bruce Catton Prize (1984), named for the former editor of *American Heritage* and awarded every two years for outstanding history writing. Malone also was awarded an honorary degree by the College of William and Mary (1977).

On Sept. 21, 1976, Malone participated in a Library of Congress Symposium on Jefferson's contributions to the Library of Congress.

Continued to Profile Jefferson

Other books written by Malone include: *Books in Transit: from Monticello to the Library of Congress* (1977); *Thomas Jefferson and the Library of Congress* (1978); and *Rhetoric and the Founders* (1987). He contributed the article ''Monticello'' to *Horizon* (June 1983).

According to Malone, Thomas Jefferson impressed upon the world the merits of reasoning as a method of solving political problems—a device far preferable to misleading with partisan politics or getting caught up in narrow nationalism.

Dumas Malone died in Charlottesville, Virginia on Dec. 27, 1986.

Further Reading

Malone's contributions to American historical writing are assessed in Michael Kraus, *The Writing of American History* (University of Oklahoma Press, 1953); Malone's work on Jefferson is appraised in Merrill D. Peterson, *The Jefferson Image in the American Mind* (Oxford University Press, 1960).

Dumas Malone's study of the life of Thomas Jefferson is the subject of the film *Dumas Malone, a Journey with Mr. Jefferson,* produced by the United States Information Agency (1983).

Journal articles treating Malone's work include: Merrill D. Peterson, ''Dumas Malone: the Completion of a Monument'' *Virginia Quarterly Review: A National Journal of Literature and Discussion* (Winter 1982); Edwin Yoder, ''The Sage at Sunset'' *Virginia Quarterly Review* (Winter 1982); Byron Dobell, ''Monuments'' *American Heritage* (August/September 1984); Burton Raffel, ''Jefferson and His Time'' *Michigan Quarterly Review* (book review; Winter 1984); Merrill D. Peterson, ''Dumas Malone: An Appreciation'' *The William and Mary Quarterly* (April 1988); *Journal of the West* (October 1995); F. Shuffelton, ''Being Definitive: Jefferson Biography Under the Shadow of Dumas Malone'' *Biography—An Interdisciplinary Quarterly* (Fall 1995); and *Library Journal* (September 1, 1996). □

Sir Thomas Malory

The English author Sir Thomas Malory (active 15th century) wrote *Le Morte Darthur,* one of the most popular prose romances of the medieval period. The work was the first full-length book in English about the adventures of King Arthur and the Knights of the Round Table.

Although *Le Morte Darthur* (also known as *Le Morte d'Arthur*) is universally accepted as a masterpiece of imaginative literature, so much mystery surrounds the identity of the author (that is, which one of several Sir Thomas Malorys of the 15th century actually wrote it) that any one definitive biography seems imprudent. The only direct information extant concerning the author is that a Sir Thomas Malory completed the book while he was a ''knight-prisoner'' in the ninth year of Edward IV's reign, from March 4, 1469, to March 3, 1470. All the rest is conjecture.

In the 16th century John Bale associated Malory with Welsh origins mainly because of a place called Mailoria in Wales and because of the subject matter of the book. There are no records, however, of a Thomas Malory in Wales in the 15th century. Although several other Thomas Malorys were suggested, the next serious candidate was identified by George L. Kittredge at the end of the 19th century as Sir Thomas Malory, Knight, of New-bold Revel, Warwickshire. This Thomas Malory, who, as the record shows, led an active and colorful life, has been accepted as the author of *Le Morte Darthur* by most scholars.

Although Malory's exact date of birth is unknown (probably around the year 1410), he succeeded to his father's estates in 1434. He served at the siege of Calais in the retinue of Richard Beauchamp, Earl of Warwick, in 1436, and he was elected as knight of the shire for Warwickshire in 1445. Most of the other records show that he was frequently in conflict with the law, spending much of his last 20 years in and out of prison. In 1443 he and another man were charged with assault and robbery. Over the years he was accused of many offenses, including rape, armed as-

sault, conspiracy to commit murder, horse stealing, and extortion. On at least two occasions he dramatically escaped from prison, and he was excluded from two general pardons in 1468. He was committed to Newgate Prison in 1460, but he was apparently freed to fight with the forces of the Earl of Warwick in Northumberland in 1462. Although he had pleaded not guilty to all charges, he probably was in prison at the time of his death on March 14, 1471.

However, a recent study by William Matthews presents a rather convincing argument for yet another candidate, about whose life unfortunately very little is known, one Thomas Malory of Studley and Hutton, Yorkshire. Emphasizing a linguistic approach, Matthews analyzes the backgrounds and careers of four possible candidates, stating that the criteria by which they must be judged are certain facts concerning *Le Morte Darthur*. These facts are that the work was written by one Sir Thomas Malory and completed by 1470; that it exemplifies the religious and secular aspects of medieval chivalry; that its major source is a French book of several prose romances; that it draws heavily from Yorkshire and other northern romances; that its language is mainly standard English with frequent scattering of northern dialect words and forms; that the author was familiar with places, institutions, and legends of northern England; that he was a knight-prisoner while he wrote the book; and that he seems to have had Lancastrian sympathies. Matthews responds to the possible weaknesses in the case of the Yorkshire Malory (he is not actually described as a knight, and there is no record of his having been a prisoner) by pointing out that, although this Malory's family was an eminent one, in the 15th century titles were used rather loosely and often not used even when appropriate, and that it was not the custom in the 15th century to keep records of prisoners of war, as Malory may have been as a result of an ill-fated expedition to France in 1469. Matthews concludes that since the author of *Le Morte Darthur* ''was so remarkably familiar with northern dialect, northern literature, and northern affairs, . . . he must have been a northerner himself . . . probably a Yorkshireman [and that] Thomas Malory of Studley and Hutton is the only Yorkshireman of appropriate name and age who has been found in documents at the appropriate time.''

In any case, Malory related in vigorous prose the familiar stories of the Arthurian legend. The work was first published in 1485 by William Caxton. In this edition it is divided into books and chapters, thus making it appear to have continuity, while the version in the Winchester manuscript (see the bibliography below) is divided into a series of individually entitled tales, indicating to some scholars a lack of artistic unity. The sources for Malory's work are mainly 13th-century French prose romances, with the exception of book V, which is a prose adaptation of the alliterative *Morte Arthur,* a 14th-century English poem.

Further Reading

Le Morte d'Arthur, edited by Janet Cowen, with an introduction by John Lawlor (2 vols., 1969), is recommended as a good text based on Caxton's edition. However, in 1934, a 15th-century manuscript containing *Le Morte Darthur* was found at Winchester, England. This manuscript was edited by Eugene Vinaver in 1947 and is considered the standard edition of Malory's work to date. See Eugene Vinaver, ed., *The Works of Sir Thomas Malory* (1954; 2d ed. in 3 vols., 1967).

Because of the controversy surrounding the identity of the author of *Le Morte Darthur,* the following books are especially recommended. The most comprehensive biography of the Warwickshire Malory is Edward Hicks, *Sir Thomas Malory: His Turbulent Career: A Biography* (1928). For a detailed study of four other Thomas Malorys and as a possible candidate the Malory of Studley and Hutton, Yorkshire, see William Matthews, *The Ill-framed Knight: A Skeptical Inquiry into the Identity of Sir Thomas Malory* (1966).

For critical studies of *Le Morte Darthur* consult Eugene Vinaver, *Malory* (1929), and Robert M. Lumiansky, ed., *Malory's Originality: A Critical Study of Le Morte Darthur* (1964). □

Marcello Malpighi

The Italian microscopist Marcello Malpighi (1628-1694) was the first to see the capillaries and was a founder of histology, embryology, plant anatomy, and comparative anatomy.

On March 10, 1628, Marcello Malpighi was born at Crevalcore near Bologna. He attended the University of Bologna, where he graduated in philosophy and in medicine in 1653. Malpighi became a lecturer in logic at Bologna in 1655 but left in 1656 to be professor of theoretical medicine at Pisa. There he met Giovanni Borelli, a mathematician who had recently turned his attention to the analysis of movement in animals.

Malpighi returned to Bologna in 1659, where he was made extraordinary lecturer in theoretical medicine. Through Borelli's influence, Malpighi was elected to the first chair in medicine at Messina in 1662, but in 1666 he returned to Bologna to become professor of medicine, and he remained there for the next 25 years.

By 1667 Malpighi's work had already aroused the interest of the recently formed Royal Society in London, and one of its secretaries wrote to him suggesting that he communicate his results to the society. Malpighi responded favorably, and most of his later books were published in London. He was elected a foreign member of the Royal Society in 1668.

Malpighi was also a successful physician, and in 1691 he became the personal physician of Pope Innocent XII in Rome. Malpighi died on Nov. 29, 1694, in Rome.

Discovery of Capillaries

In September 1660 Malpighi began to study the structure of the lungs, and within nine months he had communicated the results of these studies in two letters to Borelli in Pisa, who published them under the title *De pulmonibus observationes anatomicae* (1661). Malpighi presented ''a few little observations that might increase the things found out about the lungs.'' These observations included the first descriptions of the air sacs (pulmonary alveoli) in the lungs

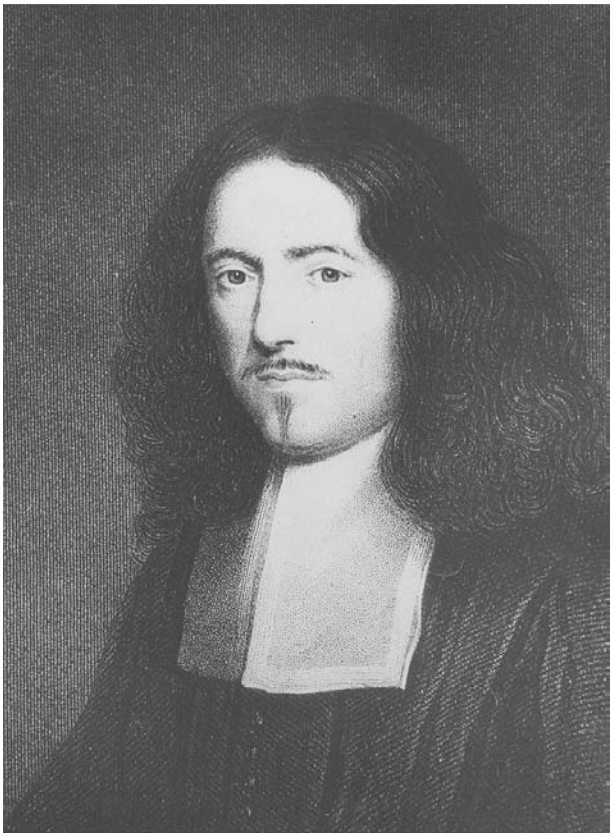

of a dog and of the pulmonary capillaries in the frog and tortoise.

Having convinced himself of the presence of direct connections between the arteries and veins in the lungs of the frog and the tortoise, Malpighi was prepared to speculate that the same was so in other animals: he was unable to see such anastomoses in the dog's lung, perhaps, because these ''small vessels escape the senses on account of their smallness.''

Histological Studies

The science of the study of the structure of tissues was established by the classical microscopists, and Malpighi's contributions were among the most important. He published four tracts in 1665. The first one described the presence of ''red globules of fat'' in the blood vessels of the mesentery of the hedgehog. This is one of the earliest descriptions of the red blood cell, although Malpighi did not realize the significance of his observation. In other tracts he described the papillae of the tongue and the skin and suggested that these may have a sensory function. The layer of cells in the skin now known as the Malpighian layer was also described. The last tract of 1665 concerned the general structure of the brain. Malpighi showed that the white matter consists of bundles of fibers which connect the brain with the spinal cord. He described the gray nuclei that occur in the white matter.

Malpighi's *De viscerum structura execitatio anatomica* (1666) gives a detailed and fairly accurate account of the structure of the liver, spleen, and kidney. Malpighi dissected the tissue under the microscope, and he identified small particulate masses or ''lobules,'' resembling bunches of grapes, in the liver. Each lobule was composed of ''tiny conglobate bodies like grape seeds'' connected by central vessels. Having seen these lobules in the livers of several species, he concluded that the lobule was the fundamental hepatic unit. He believed that the lobules were supplied by fine blood vessels and that their function was secretory. Malpighi realized, therefore, that one function of the liver is as a gland and that the bile duct must be the passage through which the secreted material (bile) passes: the gallbladder was, therefore, not the site of origin of bile. He was also able to prove in an animal experiment that the gallbladder is only a temporary store for bile on its way to the intestine. Malpighi speculated that bile might be useful in the process of digestion.

Although Malpighi was fond of describing many structures as ''glands,'' he realized, from his study of the blood supply to the spleen, that this organ is not a gland but a contractile vascular organ. He was the first to describe the lymphatic bodies (Malpighian corpuscles) in the spleen.

Whereas other anatomists believed that the outermost part of the kidney was structureless, Malpighi showed that it is composed of many little wormlike vessels (the renal tubules) which he called ''canaliculi.'' Although he could not demonstrate any continuity between the convoluted canaliculi and the straight tubules in the central mass of tissue (medulla), he predicted that such a continuity exists. Malpighi's description of how he discovered the glomeruli in the outer part of the kidney is vivid: ''In all kidneys which up to this time I have been able to get, I have detected a number of very small glands [that is, Malpighian corpuscles, or glomeruli]. In order to see these glands, black fluid mixed with spirit of wine should be injected through the renal artery. And when the kidney is sectioned . . . one will see these same innumerable glands attached like apples to the blood vessels, the latter swollen with the black liquid and stretched out into the form of a beautiful tree.'' Malpighi realized that the ''glands'' were connected to the ''extreme ends of the arteries'' and to the veins but did not observe the true nature of the ''glands,'' that is, that they are composed of a tuft of capillaries. He speculated that their function was to secrete the urine.

Malpighi's detailed description of the medulla of the kidney showed how the canaliculi converge on the pelvis and enter the ureter. In pathological specimens he observed the formation of kidney stones in the pelvis.

Insect Anatomy

Malpighi's memoir *De bombyce* (1669), on the silkworm moth, was the first detailed account of the structure of an invertebrate. Prior to his study, it was still believed that such small creatures were devoid of internal organs, and he himself was surprised to find that the moth was just as complex as higher animals. He not only discovered the trachae and spiracles, the system of tubes and holes through which insects breathe, but also correctly guessed their function. He was the first to describe the nerve cord and ganglia,

the silk glands, the multichambered heart, and the urinary tubules, which still bear his name.

Embryological Studies

With his microscope, Malpighi was able to study much earlier stages of the embryo than had hitherto been possible. His results were communicated to the Royal Society in two memoirs: *De formatione pulli in ovo* (1672) and *De ovo incubato* (1675), which placed embryological study on a firm basis of sound observation. He saw the heart within 30 hours of incubation and noticed that it began to beat before the blood reddened. He described the development of the dorsal folds, the brain, the mesoblastic somites, and structures which were later identified as gill arches. However, Malpighi believed that he had seen the form of an embryo in an unincubated egg. A possible explanation is that the egg, being 2 days old, had been ''incubated'' in the hot Italian August sun. This observation was used, not by Malpighi himself as much as by his followers, to support the doctrine of preformation, that is, that the whole adult was present in the egg and had only to be ''unfolded'' by a suitable stimulus.

Plant Anatomy

Some of Malpighi's most extensive writing, beautifully illustrated, is on plants. Malpighi and his contemporary Nehemiah Grew became the confounders of plant anatomy by their systematic studies on the microscopic structure of plants. Malpighi's book *Anatome plantarum* was published in two parts in 1675 and in 1679. His illustrations frequently show the plant cell with its wall, first described by Robert Hooke in 1665.

Malpighi's interest in the structure of plants began when he noticed the broken branch of a chestnut tree which had fine threads projecting from the surface. Upon examining these with his lens he was struck with their resemblance to the air tubes of insects. Although he wrongly concluded that they served the function of breathing, his enthusiasm for the study of plants had been awakened. His drawings of the stems of higher plants distinguished between the annular rings of the dicotyledon and the scattered bundles of the monocotyledon (the terms dicotyledon and monocotyledon were introduced in the early 18th century). He suggested that material required for growth of the plant was formed from the sap by the leaves, but the erroneous idea that the sap circulated, as blood did, was originated by other writers.

Malpighi's work on the development of plants is just as significant as that on the development of animals. He made drawings of the embryo sac and endosperm and gave a superb account of the germination of seeds in which he differentiated between those later called monocotyledons and dicotyledons. He was the first to describe tubercles on leguminous roots, and he showed that some galls contained a grub. He traced the grub back to an egg and onward to an insect, of which he illustrated the egg-laying apparatus.

Further Reading

Some biographical information on Malpighi is in Howard B. Adelmann, *Marcello Malpighi and the Evolution of Embryology* (1966), and in *Circulation of the Blood: Men and Ideas,* edited by Alfred P. Fishman and Dickinson W. Richards (1964). For background see Charles Singer, *A History of Biology to about the Year 1900* (1931; 3d rev. ed. 1959).

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André Malraux

French writer and politician André Malraux (1901-1976) was generally regarded as one of the most distinguished novelists of the 20th century. Malraux holds the distinction of having been France's first minister of culture, serving from 1959-69. In addition, his wartime activities and adventures were legendary and well-documented. Malraux was a Communist supporter until World War II, and principal themes in his writing were revolution and its philosophical implications. He was an existentialist, believing that man determines his own fate by the choices he makes.

The novels of André Malraux depart sharply from the traditional form, with their middle-class settings, careful plot development and concentration on psychological analysis. His heroes and protagonists are adventurers determined to ''leave a scar on the map,'' and violent action, usually in a revolutionary setting, is mixed with punctuated dialogue and passages containing philosophical reflection.

Malraux was born in Paris on Nov. 3, 1901, the son of a wealthy banker, and was educated in Paris. He attended the Lycée Condorcet and the School of Oriental Languages and would eventually develop a serious interest in China. Malraux began to move on the fringes of the surrealist movement, publishing criticism and poems. He married Clara Goldschmidt in 1921, and in 1923 the couple set off for Indochina (a former French colony consisting of Cambodia, Laos and Vietnam) to search for buried temples. (see Walter Langlois, *André Malraux: the Indochina Adventure,* 1966). After removing sculpture from the temples, Malraux and his wife were arrested by the French authorities and narrowly avoided prison (the story of Clara and André Malraux's Indochina adventures is also told in *Silk Roads: the Asian Adventures of Clara and André Malraux,* 1989).

It was during this period that Malraux, now hostile to the French colonial regime, came into contact with Vietnamese and Chinese Nationalists, many with Communist sympathies. He became a supporter of the international Communist movement, and during a stay in Saigon he organized a subversive newspaper.

Malraux's first novel, *Les Conquérants* (*The Conquerors*), was published in 1928. Set in Canton in 1925, it

deals with the attempts of Chinese Nationalists and their Communist advisers to destroy imperialist influence and economic domination. The hero of the book provides a vigorously drawn portrait of the professional revolutionary. Malraux lamented the potential influences of Western culture, using China as an example, with *The Temptation of the West* (1926). In this work, the character of Ling says that many Chinese thought they could retain their cultural identities after being exposed to European influence and technology. Instead, that influence results in the ''disintegrating soul'' of China, a country newly ''seduced'' by music and movies.

Malraux's next novel, *La Voie Royale* (*The Royal Way,* 1930), was less successful; it had an autobiographical basis in the search for buried treasures, but treated the search as a kind of metaphysical adventure.

In 1933 appeared Malraux's most celebrated novel, *La Condition humaine* (*Man's Estate, Man's Fate*). Set in Shanghai, the novel describes the 1927 Communist uprising there, its initial success and ultimate failure. The novel continues to illustrate Malraux's favorite theme: that all men will attempt to escape, or to transcend, the human condition and that revolutionary action is one way of accomplishing this. In the end there is failure, but man attains dignity in making the attempt and by his very failure achieves tragic greatness.

Malraux's next novel, *Days of Wrath* (1936), a short account of a German Communist's imprisonment by the Nazis, was poorly received, considered more propaganda than art. But after Malraux assisted the Republican forces by organizing an air corps during the Spanish Civil War in 1936-1937, his inspiration was renewed. He then published *L'Espoir* (*Man's Hope,* 1938). In this book, the Republican forces gradually organize to meet the Fascist threat, and the novel ends at a point where the ''hope'' of the title might have been realized.

Following the Soviet Union's signing of a nonaggression pact with Germany, Malraux broke with the Communist cause. He was captured twice while fighting with the French army and underground resistance movement, but he escaped and would become a military leader. In 1943 he published his last novel, *Les Noyers de l'Altenburg* (*The Walnut Trees of Altenburg*).

The feel of this book is very different from that of Malraux's earlier novels. The narrator, captured by the Germans in 1940, reflects on his father's experiences before and during World War I—as an agent in central Asia, at a meeting of intellectuals in Germany, and while fighting on the Russian front. Malraux explores the fundamental problem of whether men are essentially the same in different epochs and different civilizations. Intellectually the answer seems to be negative, but emotionally it is positive, and human solidarity is maintained. Political action is seen as an illusion, and the traditional values of European humanism are affirmed.

Following the liberation of France in 1944, Malraux served in the reconstituted army as a colonel, and would later work to subvert the French Communist party. He was a supporter of General Charles de Gaulle. He and de Gaulle became friends and, as president of France, de Gaulle appointed Malraux to the position of minister of information—a job Malraux held from 1945-46. After leaving the post, he remained a de Gaulle intimate and one of the leading members of the Gaullist political movement. He contributed to *The Case for de Gaulle; a Dialogue between André Malraux and James Burnham*.

Beset by marital tensions, André and Clara Malraux divorced in January, 1946. Two years later, Malraux married his sister-in-law.

In the years that followed, Malraux wrote mainly on the subject of art. One highly philosophical volume on this subject was *The Psychology of Art* (1950), in which Malraux writes of an ''imaginary museum''—a ''museum without walls''—in which objects of art are important for their own intrinsic value rather than for their collective underlying meanings (see also André Malraux, *Museum Without Walls* 1967).

In *Les Voix du silence* (*The Voices of Silence,* 1951), Malraux develops the idea that in the modern world, where religion is of little importance, art has taken its place as man's triumphant response to his ultimate destiny and his means of transcending death. Also on the subject of art, Malraux penned ''Saturn: an Essay on (Francisco de) Goya'' (1957, translated by C.W. Chilton). Malraux also wrote *Picasso's Mask* (1976).

In 1958, after de Gaulle's return to power, Malraux became minister of cultural affairs—where he remained until de Gaulle's resignation in 1969. In 1967 he published

the first volume of his *Antimémoires* (*Antimemoirs*). These were not memoirs of the usual type, failing to mention the accidental deaths of his two sons and the murder of his half-brother by the Nazis. Instead, they contained reflections on various aspects of his experiences and adventures.

Malraux paid two visits to the White House; in 1972, he conferred with President Richard Nixon prior to Nixon's visit to China. That same year he also suffered a near-fatal heart attack.

Malraux died in Paris on Nov. 23, 1976. Exactly 20 years later, his ashes were moved to the Pantheon necropolis in Paris. His namesake, the André Malraux Cultural Center, is in Chambéry (France).

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Malraux is discussed in the following articles: J. Semprun, ''Memoirs of the Spanish War and André Malraux'' *Nouvelle Revue Francaise* (Nov. 1996); T. Fabre, ''André Malraux: Portrait of the Adventurer in the Mirror'' *Esprit* (Dec. 1996); Herman Lebovics, ''Malraux's Mission'' *The Wilson Quarterly* (Winter 1997); and G. Harris, ''The Self Invention of André Malraux'' *Times Literary Supplement* (May 23, 1997). □

Thomas Robert Malthus

The English economist Thomas Robert Malthus (1766-1834) was of the classical school and was the first to direct attention to the danger of overpopulation in the modern world.

Thomas Malthus was born at the Rookery near Guilford, Surrey, a small estate owned by his father, Daniel Malthus. After being privately educated, Malthus entered Jesus College, Cambridge, where he was elected to a fellowship at the age of 27. He took religious orders at the age of 31 and held a curacy for a short period.

In 1798 Malthus published his *Essay on the Principle of Population*. This pamphlet was turned into a fullscale book in 1803 with the aid of demographic data drawn from a number of European countries.

In 1805 Malthus married, and shortly thereafter he was appointed professor of modern history and political economy at the East India Company's College at Haileybury—the first appointment of its kind in England. Much to the amusement of his critics, since he advocated controlling the birthrate, he fathered five children. He died at Haileybury on Dec. 23, 1834, the year that saw the passage of a new Poor Law inspired by his writings.

Debates concerning Malthusian Theory

Few thinkers in the history of social science have aroused as much controversy as Malthus. It is not difficult to find reasons for the furor: he consistently opposed all methods of reforming society which did not act directly to reduce the birthrate, and his own remedies for bringing that about were impractical; he reduced all human suffering to the single principle of the pressure of population on the food supply, and all popular proposals for political or economic reform were exposed as irrelevant and immaterial; and he drove home his theme in one harsh passage after another, suggesting that literally every other possible social order was even worse than the existing one. Those on the left hated him because he seemed to be defending the society

they hoped to change, and those on the right disliked him for defending that society as merely a necessary evil.

Toward the end of the 19th century, the discussion died down as the rise in living standards and the decline in fertility, at least in Western countries, took the sting out of the fear of overpopulation. But after World War II the problem of the underdeveloped countries brought Malthus back in favor. Most of the emerging nations of Africa, Asia, and Latin America combine the high birthrates typical of agrarian economies with the low death rates typical of industrialized economies, and there is the danger of too many mouths to feed. It is not surprising, therefore, that Malthus's name crops up repeatedly in debates on population policy in underdeveloped countries. The arguments are very different from those employed in Malthus's own day, but the participants of the debate still line up as for or against the Malthusian theory of population.

From Malthus's writings, one receives the impression of an inflexible fanatic and possibly a misanthrope, but everyone who met Malthus found him kind and benevolent. In terms of the politics of that age, he was almost, but not quite, a ''liberal,'' and his professions of concern over the conditions of the poor must be regarded as perfectly genuine. He had unpleasant truths to tell but he told them, as it were, ''for their own good.''

His Theory of Population

Malthus's theory of population is baldly stated in the first two chapters of the *Essay*. The argument begins with two postulates: ''that food is necessary to the existence of man'' and ''that the passion between the sexes is necessary, and will remain nearly in its present state.'' The ''principle of population'' followed from these with the force of deductive logic: ''Assuming, then, my postulata as granted, I say, that the power of population is indefinitely greater than the power in the earth to produce subsistence for man. Population, when unchecked, increases in a geometrical ratio. Subsistence increases only in an arithmetical ratio. A slight acquaintance with numbers will show the immensity of the first power in comparison with the second. By that law of nature which makes food necessary to the life of man, the effects of these two unequal powers must be kept equal. This implies a strong and constantly operating check on population from the difficulty of subsistence.''

In 1798 Malthus described all the checks, such as infanticide, abortion, wars, plagues, and death from disease or starvation, as resolvable into ''misery and vice.'' In 1803 he added a third pigeonhole, moral restraint, defined as ''that restraint from marriage which was not followed by irregular gratification.'' It should be noted that he did not include birth control achieved by artificial devices. In his view, man was naturally lazy and would not work to provide a livelihood for himself and his family except under the threat of starvation. Birth control, even if it could be adopted, would only remove the incentive to work and would, therefore, amount to more ''misery and vice.'' Moral restraint was something else: it implied postponement of marriage and strict chastity until marriage. He doubted that moral restraint would ever become a common practice, and it is precisely this that gave his doctrine a pessimistic hue: there were remedies against the pressure of population, but they were unlikely to be adopted.

The Malthusian law of population has some resemblance to Newtonian mechanics in assuming tendencies which are never observed as such in the real world: the arithmetical ratio is simply a loose generalization about things as they are, whereas the geometrical ratio is a calculation of things as they might be but never are. The saving clause in the theory is the check of moral restraint, which permits the food supply to increase without a corresponding increase in population. But how shall we know that it is in operation, as distinct from the practice of birth control? By virtue of the fact that the food supply is outstripping the growth of numbers, Malthus would answer. In short, the Malthusian theory explains everything by explaining nothing. No wonder that Malthus's critics bitterly complained that the Malthusian theory could not be disproved, because it was always true on its own terms.

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David Alan Mamet

Playwright and screenwriter David Mamet (born 1947) is highly praised for his accurate rendering of American vernacular, through which he explores the relationship between language and behavior.

David Alan Mamet was born in Chicago, Illinois, on November 30, 1947. He studied at Goddard College in Vermont and at the Neighborhood Playhouse School of Theater in New York.

Mamet's first play to receive attention, *The Duck Variations* (1972), displays features common to much of his work: a fixed setting, few characters, a sparse plot, and dialogue that captures the rhythms and syntax of everyday speech. In this play, two elderly Jewish men sit on a park bench discussing a plethora of unrelated subjects. Mamet's next play, *Sexual Perversity in Chicago* (1974), examines confusion and misconceptions surrounding relationships between men and women. While some reviewers found this work offensive and misogynistic, Julius Novick contended that the play ''is a compassionate, rueful comedy about how difficult it is . . . for men to give themselves to women, and for women to give themselves to men. It suggests that the

only thing to fear, sexually, is fear itself.'' This play was adapted for film as *About Last Night* . . . .

In *American Buffalo* (1975) and *The Water Engine: An American Fable* (1977), Mamet explores contradictions and myths prevalent in the business world. *American Buffalo,* for which Mamet received the New York Drama Critics Circle Award, is set in a junk shop where three men plot to steal a valuable coin. A lack of communication and understanding causes the men to abandon their efforts. The protagonist of *The Water Engine* creates an innovative engine but is murdered when he refuses to sell his invention to corporate lawyers.

A Life in the Theatre (1977) offers a stark and wryly humorous view of the theatrical world through the performances and backstage conversations between a veteran actor and a novice. Edith Oliver remarked: ''Mamet has written—in gentle ridicule; in jokes, broad and tiny; and in comedy, high and low—a love letter to the theater.'' *The Woods* (1977) involves a young couple who discover the darker realities of their relationship while vacationing in an isolated woodland cabin. Mamet followed *The Woods* with three short domestic dramas in which he places considerable emphasis on dialogue. In *Reunion* (1977), a woman and her alcoholic father come to terms with their twenty-year separation; in *Dark Pony* (1977), a father relates a story to his young daughter as they drive home late at night; and *The Sanctity of Marriage* (1979) concerns the separation of a married couple.

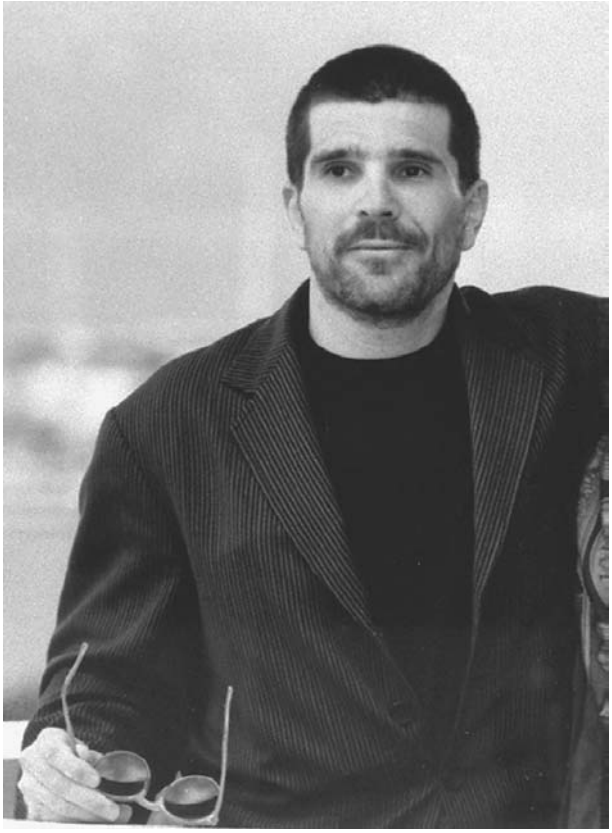

Glengarry Glen Ross (1982), Mamet's most acclaimed work, is an expose of American business. In this play, four Florida real estate agents in competition to become their company's top salesperson victimize unsuspecting customers. Although Mamet portrays the agents as unethical and amoral, he shows respect for their finesse and sympathizes with their overly competitive way of life. *Glengarry Glen Ross* was awarded both the Pulitzer Prize in drama and the New York Drama Critics Circle Award. Mamet's next play, *Edmond* (1982), involves an unhappy businessman who leaves his wife and ventures into the seamier districts of New York City. After being beaten and robbed, the man turns to violence and is imprisoned for murdering a waitress. Gerald Weales viewed this play as a chilling example of how ''we become part of our destructive surroundings.'' *Prairie du chien* (1985) and *The Shawl* (1985) are companion pieces in which Mamet employs supernatural elements. The first play centers on a bizarre, unsolvable murder, while the second concerns a psychic's fraudulent efforts to obtain a client's inheritance.

In addition to his work for the theater, Mamet has written several screenplays. The first, an adaptation of James M. Cain's novel *The Postman Always Rings Twice,* is generally considered Mamet's least successful effort. In *The Verdict,* based on Barry Reed's novel *Verdict,* a downtrodden, alcoholic lawyer battles injustice within the judicial system to win a malpractice suit for a woman who suffered brain damage during childbirth. Reviewers extolled Mamet's terse dialogue, citing the lawyer's jury summation as a particularly powerful sequence of the film. In his screenplay *The Untouchables,* Mamet incorporates elements from federal agent Eliot Ness's memoirs and from the popular radio and television series. Set in Chicago, the film focuses on Ness's struggle to uphold the Prohibition law and bring mobster Al Capone to justice. Although David Denby found the script substandard for a writer of Mamet's talent, he called *The Untouchables* ''a celebration of law enforcement as American spectacle—a straightforward, broadly entertaining movie.''

Mamet has also taught at Goddard College, The Yale Drama School, and New York University. Further, he often lectures to classes at the Atlantic Theater Company and was one of the company's founding members.

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Abdallah al-Mamun

Abdallah al-Mamun (786-833) was the seventh caliph, or ruler of the Islamic Empire, of the Abbasid dynasty. During his reign he encouraged the study of Greek thought, and the balance of power within the caliphate shifted from the Arabs to the non-Arabs.

Al-Mamun was the son of Harun al-Rashid and a Persian slave girl, Marajil. Born about May 786, he was slightly older than his half brother Amin, son of the Arab Zubayda, but Amin was first heir to the caliphate and al-Mamun second. Al-Mamun, however, became governor of the eastern provinces, with Fadl ibn-Sahl as vizier. When Harun died in March 809, al-Mamun recognized Amin as caliph but kept his position in the eastern provinces. Tension between the half brothers led to war in 811, which ended in September 813 with the fall of Baghdad and the death of Amin.

Al-Mamun became caliph but continued to reside in the East despite disturbances in Iraq, Syria, and Egypt. In the struggle of rival interest groups, al-Mamun, hoping for wider support, in 817 designated as his successor Ali ar-Rida, head of the descendants of Ali, Mohammed's cousin. This step provoked a revolt in Baghdad, and Ibrahim, al-Mamun's uncle, was proclaimed caliph. Al-Mamun moved slowly back toward Iraq, entered Baghdad without difficulty, and ended the revolt (819). Ali ar-Rida had meanwhile died at Meshed.

For most of the rest of the reign there were disorders to be suppressed in various parts of the empire. Despite this fact, however, trade flourished, and the Abbasids were at the zenith of their prosperity. By 830 al-Mamun felt capable of mounting annual expeditions against the Byzantines. It was on one of these that he died in August 833 at Tarsus.

Development of Subject Dynasties

A significant development was the rise of a semi-independent hereditary dynasty under the caliph. A Persian general called Tahir played a large part in al-Mamun's success against his brother. After some time in the West, he was in 821 made governor of Khurasan, where there was serious trouble. Tahir gave signs of aiming at independence, and, when he died in 822, al-Mamun, who could not risk losing the province, appointed Tahir's son Talha to the governorship. One of Talha's brothers succeeded in 828. On the model of the Tahirids, independent dynasties, nominally appointed by and subordinate to the caliph, became a feature of the Islamic world, until the caliphs had no real power left.

Interest in Greek Philosophy

Al-Mamun became an enthusiast for Greek thought and is credited with the foundation of the ''House of Wisdom,'' an institute for translating foreign, especially Greek, books into Arabic. Translations had been made of Sanskrit and Persian works in the time of his great-grand-father and of Greek books in that of his father. Many Greek books were already extant in Iraq in Syriac translations, and most of the first translations into Arabic were made by Christians from these Syriac versions. The earliest interest of the Arabs was in astronomy (with astrology) and medicine, but Greek philosophy also attracted attention.

The interest in Greek philosophy is linked with the rise of the theological school of the Mutazilites. Nineteenth-century European scholars admired their apparent rationalism and liberal views, such as a belief in freedom of the will. It is now realized that, despite their interest in Greek ideas, they remained close to their Islamic basis. Several leading Mutazilites were prominent at al-Mamun's court, notably Thumama and Ahmad ibn-AbiDuad. Al-Mamun was probably attracted not only by the philosophical but also by the political aspect of their thought, for they were attempting to reconcile contemporary tensions. The stimulation of interest in Greek works influenced the whole subsequent course of Islamic thought.

In accordance with Mutazilite teaching, al-Mamun established toward the end of his reign (perhaps in 827) the Inquisition, or Mihna. All higher officials had publicly to profess that they believed the Koran to be the created, not the uncreated, speech of God. This was not mere theological hairsplitting but the basis of a hoped-for compromise between opposing forces. Most officials made the required declaration, but a leading jurist, Ahmad ibn-Hanbal, refused and was prevented from lecturing. The Inquisition lasted until about 850.

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Manasseh ben Israel

The Dutch rabbi, author, publisher, and communal leader Manasseh ben Israel (1604-1657) is best known for his indefatigable efforts to effect the readmission of Jews to England.

His parents had left Portugal in 1603 because of the auto-da-fé, and Manasseh ben Israel was born in France the following year. The family eventually settled in Holland, where Manasseh was ordained a rabbi in Amsterdam at the age of 16. He soon gained a reputation as an excellent preacher, and he sought to augment his meager income by private instruction and by establishing his own press. He claimed proficiency in Hebrew, English, Latin, Spanish, and Portuguese. In 1640 he sought to improve his financial status by moving to Brazil, where he established a small academy, but 2 years later he returned to Holland.

Manasseh ben Israel was interested in Cabala, or Jewish mysticism, which predicted that the Messiah would appear as soon as Jews were dispersed to all parts of the world. He was encouraged by the prevailing Christian belief in the approaching Fifth Kingdom. The Thirty Years War was considered to mark the beginning of the Messianic Age, which had been predicted in the *Book of Zohar,* a Cabalistic work.

Manasseh ben Israel was most interested in persuading Oliver Cromwell, the English lord protector, to readmit the Jews to England. (They had been expelled in 1290.) Since Cromwell considered the English people to be the descendants of the tribes of Judah and Benjamin, Manasseh pointed out that with the readmission of Jews all Israel would be reunited. He wrote *Esperanca de Israel* (The Hope of Israel) in 1650. He translated it from Portuguese into Latin and dedicated it to the High Court of England. After addressing a historic letter to Cromwell, he went to England in 1655 to plead his cause, to which there were objections which he sought to overcome in an apologetic work called *Vindiciae Judaeorum* (Defense of the Jews). Cromwell, however, could not persuade Parliament to readmit the Jews officially. Gradually, however, the Jews did return, and their economic value to the country may have been a greater inducement than the religious appeal.

Manasseh was a prolific author, but he never gained a reputation as a great scholar. In *El consiliador* he sought to reconcile contradictions in the Bible and Talmud and thereby won the great respect of many Christian Bible scholars. He published the *Index to Midrash Rabba* as well as an edition of the Mishnah. He wrote a series of theological works in Latin on problems such as creation, the soul, resurrection of the dead, and the hereafter. Among the scholars with whom he corresponded was Hugo Grotius, and the great Rembrandt did his portrait.

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Manco Capac

The Inca emperor Manco Capac (ca. 1500-1545), though initially used as a puppet by the Spaniards, later took to guerrilla warfare against them but could not stem their conquests.

Manco Capac, who carried the same name as a famed early (11th century) founder of Inca civilization, was one of the many sons of Huayna Capac, last ruler over an undivided Peruvian empire. Two of Manco's half brothers, Atahualpa and Huáscar, had divided the empire on the father's death (ca. 1528). In the civil war that ensued, Huáscar was assassinated by order of Atahualpa, who in turn was captured and executed in 1533 by the Spaniards who had just invaded Peru under the command of Francisco Pizarro.

In order to reinforce his authority over the Peruvians, Pizarro placed Manco on the throne of the Incas in the imperial city of Cuzco (1534). But the puppet emperor came to resent his role and the quickening Spanish destruction of Inca civilization. He fled from Cuzco, organized Indian forces, and returned in 1536 to lay siege to the capital, as well as to other Spanish bases in Peru.

Despite the great numbers of the besiegers, the destruction of many buildings, and the menace of starvation, the few hundred Spaniards in Cuzco managed to hold off the attackers for more than a year, until the siege was broken, in part by the return from Chile of a Spanish expedition commanded by Diego de Almagro, Pizarro's partner, and in part

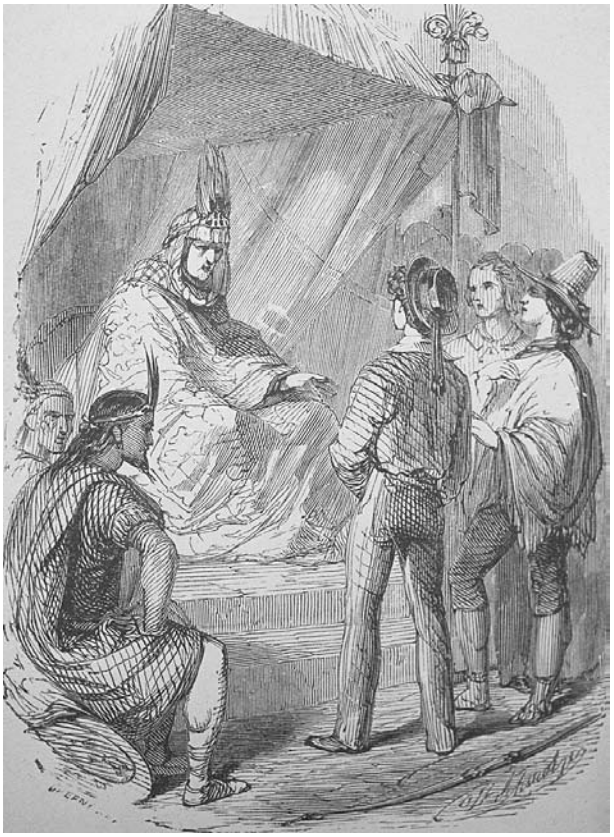

Manco (seated under the canopy)

by the disaffection of the besieging natives, who returned to their homes and fields.

Manco fled with his supporters into the rugged backlands of Vilcabamba, northwest of Cuzco, where he sought to maintain the vestiges of royal power at a place called Vitcos. The Spaniards fell to quarreling among themselves over the spoils of empire, and Manco took up the cause of whichever side opposed Pizarro and his followers. Manco's sporadic forays against the Spaniards were of little significance in stemming the conquest, yet the inaccessibility of his retreat protected him from attack. Death came to the Inca when he was murdered in a quarrel over a game that he was playing with some renegade Spaniards whom he had sheltered in his camp.

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Nelson Rolihlahla Mandela

Nelson Rolihlahla Mandela (born 1918) was a South African resistance leader who, after years of imprisonment for opposing apartheid, emerged to become the first president of a black-majority-ruled South Africa and a winner of the Nobel Peace Prize.

The father of Nelson Mandela was a Xhosa chief in the Transkei, where Mandela was born. He studied law at Witwatersrand University and set up practice in Johannesburg in 1952. The years between 1951 and 1960 were marked by turbulence. The younger nationalists, led by Mandela and others, were coming to the view that nonviolent demonstrations against apartheid invited state violence against the Africans. There was also criticism of the type of collaboration with the non-Africans which the African National Congress (ANC) practiced. These nationalists were not unanimous on the alternative to nonviolence.

Unlike the young leaders with whom he grew up, Mandela was ready to try every possible technique to destroy apartheid peacefully, though he, too, realized the futility of nonviolence in view of the conditions which prevailed in his country. His attitude enabled him to support Albert Luthuli when some of the militants walked out of the ANC.

Mandela had joined the ANC in 1944, at a time of crisis for the movement. Its younger members had opposed African participation in World War II and had demanded the declaration of South Africa's war aims for the black people.

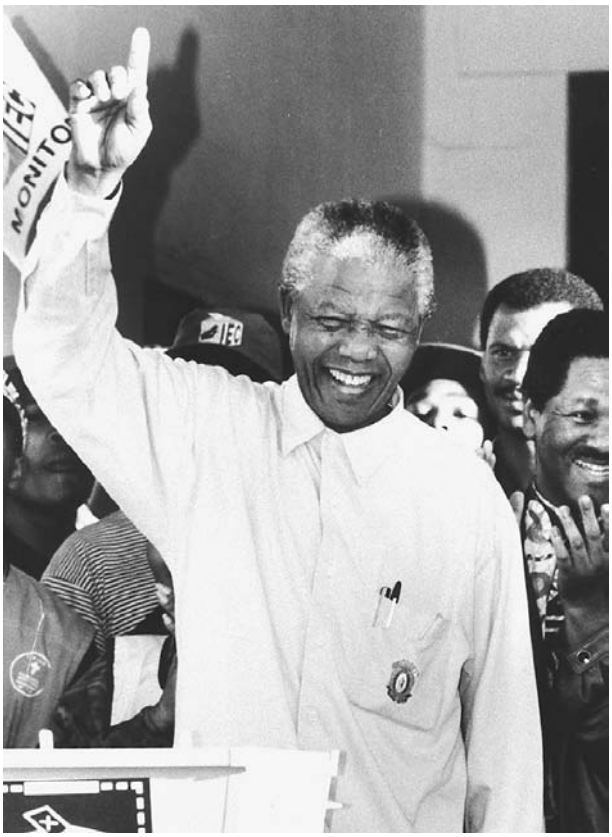

The Old Guard, led by Dr. Alfred Batini Xuma, was reluctant to embarrass the Jan Smuts government by pressing the African people's demands for the abolition of segregation. The militants, led by Anton M. Lembede, formed the ANC Youth League in 1943. Mandela was elected its president in 1951 and campaigned extensively for the repeal of discriminatory laws. He was appointed volunteer in chief in the resistance movement which the ANC led in 1951-1952, and he was subsequently banned for 6 months and later sentenced to 9 months for his leadership of the defiance campaign.

Mandela was one of the leaders arrested with Luthuli and charged with treason in 1956. The case against him and others collapsed in 1961. He was arrested again during the state of emergency which followed the Sharpeville shootings in 1960. Both the Pan-Africanist Congress, which had organized the demonstrations which led to the shootings, and the ANC were banned.

Sharpeville had made it clear that the days of nonviolent resistance were over. A semi-underground movement, the All-African National Action Council, came into being in 1961. Mandela was appointed its honorary secretary and later became head of Umkhonto weSizwe (the Spear of the Nation), which used sabotage in its fight against apartheid.

Mandela traveled for a while in free Africa. On his return he was arrested for leaving the country illegally and for inciting the Africans to strike in protest against the establishment of the Republic of South Africa. He was sentenced to 5 years in jail. At the trial, he told the court, ''I want at

once to make it clear that I am not a racialist and do not support any racialism of any kind, because to me racialism is a barbaric thing whether it comes from a black man or a white man.''

Mandela subsequently figured in the Rivonia trial with other leaders of Umkhonto weSizwe on a charge of high treason and was given a life sentence, which he began serving on Robben Island.

During the 27 years that Mandela spent in prison, hidden from the eyes of the world while he quarried limestome and harvested seaweed, his example of quiet suffering was just one of numerous pressures on the apartheid government. Public discussion of Mandela was illegal, and he was allowed few visitors. But as the years dragged on, he assumed the mantle of a martyr. In 1982 Mandela was moved to the maximum security Pollsmoor Prison outside Cape Town. This move apparently stemmed from fears by the South African authorities that Mandela was exerting too great an influence on the other prisons at Robben Island. Mandela spent much of the next six years in solitary confinement, during which he was allowed a weekly 30-minute visit by his wife, Winnie. He was offered a conditional freedom in 1984 on the condition that he settle in the officially designated black ''homeland'' of Transkei, an offer Mandela refused with an affirmation of his allegiance to the African National Congress. In 1988, Mandela was hospitalized with tuberculosis, and after his recovery he was returned to prison under somewhat less stringent circumstances. By this time, the situation within South Africa was becoming desperate for the ruling powers. Civil unrest had spread, and international boycotts and diplomatic pressures were increasing. More and more, South Africa was isolated as a racist state. It was against this backdrop that F.W. de Klerk, the President of South Africa and leader of the white-dominated National party, finally heeded the calls from around the world to release Mandela.

On Feb. 11, 1990, Mandela, grey and thin but standing erect and appearing in surprisingly good health, walked out of Verster Prison. He received tumultuous welcomes wherever he went. He visited the United States in July 1990 to raise funds for his cause and received overwhelming acclaim at every turn. In 1991 Mandela assumed the presidency of the African National Congress, by then restored to legal status by the government. Both Mandela and deKlerk realized that only a compromise between whites and blacks could avert a disasterous civil war in South Africa. In late 1991 a multiparty Convention for a Democratic South Africa convened to establish a Democratic government. Mandela and deKlerk led the negotiations, and their efforts later won them the Nobel Peace Prize in 1993. In September 1992 the two leaders signed a Record of Understanding that created a freely elected constitutional assembly to draft a new constitution and act as a transition government. On April 27, 1994, the first free elections open to all South African citizens were held. The ANC won over 62 percent of the popular vote and Mandela was elected president.

Mandela's agenda as president consisted of defusing the still dangerous political differences and building up the South African economy. The former he attempted to achieve by former a coalition cabinet with representatives of different groups included. The latter he attempted to attain by inviting new investment from abroad, setting aside some government contracts for black entrepreneurs, and initiating action to return to blacks land seized in 1913. Mandela ran into some personal sorrow during this period in the downfall of his wife, Winnie. After all his years of imprisonment, the Mandelas were separated in 1993 and divorced in 1996. Mandela had appointed his then-wife to his cabinet, but she was forced to exit in 1995 after evidence of her complicity in civil violence was revealed.

However, Mandela's presidency for the most part was successful to a remarkable degree. Mandela's skill as a consensus builder, plus his enormous personal authority, helped him lead the transition to a majority democracy and what promised to be a peaceful future. He backed the establishment of a Truth and Reconciliation Commission which offered amnesty to those who had committed crimes during the apartheid era in the interests of clearing up the historical record. The elderly statesman even gave rise to a new style of dress in South Africa known as ''Madiba smart.'' ''Madiba'' was Mandela's Xhosa clan title, by which he was informally known. And ''smart'' was local slang for nicely turned out. The style became popular after Mandela traded his business suits for brightly patterned silk shirts, carefully buttoned at the neck and wrists, worn with dress slacks and shoes.

Mandela without question was both the leading political prisoner of the late 20th century and one of Africa's most important reformers. The man who spent nearly three decades in prison out of dedication to his cause became an international symbol of human rights. That he proved to be an effective negotiator and practical politician as well only added to his reputation and proved a blessing to his nation. Indeed, the question as Mandela's term drew near its end and Mandela neared his 80th birthday was ever more pointedly, ''After Mandela, who?''

Further Reading

Mandela's address to the court when he was tried for leaving the country without the necessary documents remains an important statement of his views on South Africa's race question. Marion Friedmann reproduced parts of the address in her book, *I Will Still Be Moved: Reports from South Africa* (1963); Additional statements of Mandela are in *No Easy Walk to Freedom: Articles, Speeches and Trial Addresses* (1965), edited by Ruth First; For further background see Mary Benson, *Nelson Mandela: The Man and the Movement* (1986); Ronald Harwood, *Mandela* (1988); Sheridan Johns and R. Hunt Davis, Jr., editors, *Mandela, Tambo, & the African National Congress: The Struggle Against Apartheid, 1948-1990: A Documentary Study* (1991); Nelson Mandela, *Mandela: An Illustrated Autobiography* (1996); Leo Kuper, *Passive Resistance in South Africa* (1957); and Mary Benson, *The African Patriots: The Story of the African National Congress in South Africa* (1963). □

Winnie Mandela

Winnie Mandela (born 1936), South Africa's first black professional social welfare worker, chose service to needy people and devotion of her energy and skill to the struggle for equality and justice for all people in South Africa. After her marriage to Nelson Mandela in 1958 she suffered harassment, imprisonment, and periodic banishment for her continuing involvement in that struggle. In 1992, the marriage ended, but problems for Mandela continued.

The person the world knows as Winnie Mandela began life as Nomzamo (''she who strives,'' ''she who has to undergo trials'') Winifred (Winnie) Madikizela, daughter of Columbus and Gertrude Madikizela. Members of the Madikizela extended family were Xhosa-speaking people of the Pondo nation situated in what is today the so-called homeland nation of the Transkei. Both of her parents were mission-educated, English-speaking teachers: her father taught at the local eM-bongweni Primary School and represented Eastern Pondoland in the territorial council which arbitrated Pondo law and custom; her mother, while still single, taught domestic science. She died when Mandela was nine. Their children's education was always a central concern. Through a combination of curiosity, intelligence, determination, and the financial support she received from family members and sponsors, Nomzamo Winnie Madikizela completed primary school and Shawbury High School, where she distinguished herself as a person of exceptional personal and leadership qualities.

In 1953 she was admitted to the Jan Hofmeyr School of Social Work and left the Transkei to reside at the American Board Mission's Helping Hand Hostel for women in central Johannesburg. When she completed her degree in 1955 she was the first black professional social worker in South Africa. She turned down a scholarship for further study in the United States in order to take up a challenging career in medical social welfare at the Baragwaneth Hospital in Johannesburg, where one of her boarding house roommates, Adelaide Tsukudu, worked as a staff nurse.

It was through her friendship with Adelaide Tsukudu that she met Adelaide's fiancé Oliver Tambo, and they introduced her to a prominent lawyer and member of the African National Congress (ANC) Youth League, Nelson Mandela. Mandela was then on trial along with 156 other people in the now infamous ''treason trial'' lasting from August 1958 to March 29, 1961. It is from this period that Winnie Madikizela's devotion to the welfare of ordinary people matured from efforts to help people cope with the extreme hardship of their lives to efforts to challenge and transform the governmental structures and social relations which created and reproduced hardship for the majority population.

The Mandelas were married in a Methodist service in the Transkei on June 19, 1958, returning after the celebrations to live in Mandela's home in the Soweto township outside Johannesburg in compliance with legal constraints imposed in connection with the ''treason trial'' litigation. The Mandelas, both well educated and of prominent social backgrounds, shared respect for popular society, tolerance of a broad range of religious and political views, and a firm commitment to turn their relative privilege and experience to the service of the majority population. Nelson Mandela had long devoted himself to the goal of dismantling the oppressive state structures which contributed to the dehumanization and impoverishment of South African peoples through his political involvement in the African National Congress Youth League. His family shared his commitment, and, like thousands of other South Africans, suffered pain, separation, incarceration, poverty, and daily indignities for that commitment.

Winnie Mandela's first encounters with South Africa's security police also began in 1958. The government extended ''pass'' legislation to African women. African men had long been required to carry a pass (an identification and employment history document) which constrained their ability to sell their labor and skills to best advantage. This forced them to labor and live on terms most favorable to the dominant white population. When pass legislation was extended to African women, who already labored in the least attractive and lowest paid jobs, the women took to the streets by the thousands to protest this additional burden. The Women's League of the African National Congress naturally embraced the issue. In October 1958 Winnie Mandela was among the more than one thousand women

arrested in anti-pass demonstrations. The two weeks she spent in prison for her participation proved a mere hint of the draconian treatment the South African Nationalist government had in store for her and her comrades over the next decades. She lost her job and income as a social worker, subsequent to her arrest. In 1960, after South African Police fired on a group of people who were protesting the pass laws nationwide and international protests against apartheid prompted the government to declare a state of emergency. Thousands were arrested and detained.

After the treason trial where Nelson Mandela and his co-defendants were found not guilty ended, the Mandelas and their two young daughters were able to have a semblance of family life spent between March and December. In 1962 Nelson Mandela went into hiding to continue his leadership within the then banned ANC. He was subsequently apprehended, tried, and in 1964 sentenced to life imprisonment for his political activities. Winnie Mandela waged a determined fight to raise and educate their daughters, Zenani (Zeni) born in 1959 and Zindziswa (Zinzi) born in 1960, and to earn the family's living on her own. From day to day Winnie Mandela never knew when police would tear her away from her terrified children and jail her on some triviality. She finally made the painful decision to send her children to boarding school in Swaziland so that they could live and learn unharrassed by the South African government. Although she had visitation rights she was unable to have physical contact with her husband for the next 22 years. Her indomitable spirit kept his name in the public eye and never allowed anyone to forget the injustice being done to Nelson Mandela.

After 1962 Winnie Mandela was subjected to a virtually uninterrupted series of legal orders (so-called banning orders) which prevented her from living, working, and socializing like any other ordinary person. She was prohibited from publishing or addressing more than one person at a time, subjected to house arrest, incarcerated in solitary confinement, terrorized by police harassment and arbitrary arrest, and on May 17, 1977, she was seized from her home in the Orlando section of Soweto and forced to reside in the black township outside the rural town of Brandfort in the distant Orange Free State.

The so-called banishment order separated her from friends, family, and her livelihood. Despite her isolation in Brandfort, Mandela soon bridged the social and physical barriers meant to contain her creative energy. With the monetary and emotional support she received from international sympathizers and the trust she soon built among the Brandfort community, she initiated social welfare programs and continued to politicize the township population. She consistently exploited the limited financial support and physical protection she received as an internationally known political figure to continue to advance the political goals of South Africa's majority population. The continuous and escalating level of persecution suffered by Winnie Mandela was one side of the coin. Her unwavering commitment to justice, effectiveness as a leader in the struggle for social justice, and refusal to be bullied into submission was the flip side.

In August 1985 Winnie Mandela's ''prison cell'' in Brandfort was firebombed. No one was charged with the crime, but the shocking attack convinced Mandela to defy the government and return to her home in Soweto. After her return Mandela's defiance continued unabated—she ignored her banning order and spoke at public gatherings and to the international media. The government chose not to meet her defiance with the fullness of police action possible under law.

In 1988, her controversial Mandela United Football Club, a group of young men who lived in her newly built house in Soweto and acted as her bodyguards, caused many other antiapartheid groups to distance themselves from her. These young men were implicated in robberies, assaults and murders in the Soweto area, and Mandela's neighbors accused them of intimidation and extortion. Matters came to a head when two club members were charged by the police with the kidnapping and beating of three African youths, as well as the kidnapping and murder of 14-year-old Stompie Moeketsi. Moeketsi was a young leader whose 1500-member ''children's army'' opposed Mandela's club and its tactics. Mandela claimed that the boy died of beatings and sexual abuse incurred at the Methodist church where he had been previously hiding out. Even so, Mandela's bodyguards came under suspicion in two other murders and South Africa's largest organizations. The Congress of South African Trade Unions and the United Democratic Front both issued statements in 1989 disassociating themselves from Mandela and her entourage. Mandela finally disbanded her bodyguards and had the club dismantled after pressure from the ANC and her husband. Mandela's once unblemished image was tarnished in the eyes of her people and it wasn't until Nelson Mandela's release from prison in 1990 that she was somewhat rehabilitated.

Nelson Mandela stood by his wife when she was appointed head of the ANC's social welfare department and eventually given a cabinet post in his new government. Her legal troubles continued however. She was ordered to stand trial for the death of Moeketsi when the three surviving youths of the Soweto kidnapping testified in the trial of Jerry Richardson—who was convicted of murdering Moeketsi—that Mandela took part in the beatings. The judge assigned to Mandela's case described her testimony as ''vague, evasive, equivocal, inconsistent, unconvincing and brazenly untruthful''. She was convicted on the charge of accessory after-the-fact in the assaults and sentenced to six months in prison. Freed on bail, Mandela was permitted to appeal her conviction, a process that would take years.

In April 1992, Nelson and Winnie Mandela agreed to separate after 33 years of marriage. During the separation, Mandela continued to be plagued with scandal and in April 1995 resigned her cabinet post. In 1996, a judge granted Nelson Mandela a divorce, feeling that the couple would never be reconciled.

After the divorce, Mandela created a museum out of the Orlando West Soweto home where she and President Mandela lived. In 1997 she was re-elected as president of the African National Congress Women's League, much to the dismay of the ANC leadership. Mandela remained pop-

ular among the poorest of the and maintained her home in Soweto, just a few moments away from the Orlando Museum House.

Further Reading

Two current biographies of Nomzamo Winnie Mandela provide complementary coverage of her personal and political life. *Winnie Mandela, Mother of a Nation* by Nancy Harrison (London, 1985) is a narrative biography; *Part of My Soul Went with Him* is a compilation of interviews with Winnie Mandela and persons close to her, edited by Anne Benjamin and Mary Benson (1985); Current issues appear in *The Economist* May 10, 1997; For background on the political struggle within South Africa readers may also wish to consult the following: Mary Benson, *Nelson Mandela, Panaf Great Lives* (London, 1980); and Tom Lodge, *Black Politics in South Africa Since 1945* (1983). □

Benoit B. Mandelbrot

The Polish-born French-American mathematician Benoit B. Mandelbrot (born 1924) was the inventor of fractals. Fractal geometry has been described as one of the major developments of 20th-century mathematics. He called himself "a physicist also, and an economist, and an artist of sorts, and. . . ."

Benoit Mandelbrot was born in Warsaw, Poland, on November 20, 1924. He described his father (1883-1952) as "a very scholarly person, and the descendant of long lines of scholars. In fact, it often seemed everyone in the family was—or was expected to become—a scholar of some kind, at least part- time. Unfortunately, many were starving scholars, and my father—being a practical man—saw virtues in a good steady job." So Mandelbrot manufactured and sold clothing. He helped raise his youngest (by 16 years) brother, Szolem Mandelbrot, who later became a famous mathematician. His mother was a doctor. Afraid of epidemics, she tried to keep him out of school. His uncle Loterman, unemployed, was his tutor, and from him Mandelbrot mastered chess and maps and learned to read very fast. In 1929, when he was five, his uncle Szolem became professor at the University of Clermont-Ferrand in France, and in 1938 at the Collège de France in Paris.

In 1936 Mandelbrot's family moved to Paris, where he attended the lycée, or secondary school. When World War II broke out, he moved south to Tulle, where he attended the lycée in Clermont-Ferrand. As he later recalled, "poverty and the wish to keep away from big cities to maximize the chances of survival made me skip most of what you might call college, so I am essentially self-taught in many ways."

College and Early Career

When Paris was liberated in 1944, Mandelbrot took the entrance exams of both the Ecole Normale Supérieure and Ecole Polytechnique. He started Ecole Normale (ranking first among an entering class of 15) but after a few days transferred to Polytechnique. Here his hopes "were thoroughly romantic: to be the first to find order where everyone else had only seen chaos." In 1947 Mandelbrot graduated from Polytechnique as Ingénieur diplômé. He obtained French and American scholarships to study in the United States.

Mandelbrot went for two years to Caltech, in Pasadena, California, earning the titles of Master of Science and Professional Engineer in Aeronautics in 1949. Back in France, he spent a year with the Air Force, then developed his doctoral thesis at the University of Paris (Faculté des Sciences). In December 1952 he was awarded a Doctorat d'Etat ès Sciences Mathématiques. His thesis title was *Games of Communication,* due to the influence of mathematicians John von Neumann and Norbert Wiener. From 1949 to 1957 Mandelbrot was a staff member at the Centre National de la Recherche Scientifique, Paris. From 1950 to 1953 he was ingénieur, Group de Télévision en Couleur: LEP, S.A. (Groupe Philips), Paris.

The last man whom Von Neumann sponsored at the Institute for Advanced Study in Princeton was Mandelbrot, who spent a "marvelous year" there in 1953-1954. From 1953 to 1971 he often visited the Massachusetts Institution of Technology in Cambridge as a research associate, then lecturer in electrical engineering, and then Institute Lecturer.

Mandelbrot returned to France, married Aliette in 1955 (they later had two children), and moved to Geneva. From 1955 to 1975 he was chargé de cours de mathématiques and belonged to the seminar of psychologist Jean Piaget at the University of Geneva.

French universities suddenly started expanding and were looking for applied mathematicians. Mandelbrot became maître de conférences d'analyse mathématique at the University of Lille and, at the request of his former mathematics teacher Paul Lévy, at the Ecole Polytechnique in Paris.

Career at IBM

Mandelbrot went to IBM as a faculty visitor in the summer of 1958 and "decided to take the gamble of staying a bit longer." He was a research staff member at IBM Thomas J. Watson Research Center, Yorktown Heights, New York, from 1958 to 1974. From 1974 to 1997 he was an IBM fellow. As Mandelbrot noted, "A few dozen IBM'ers are designated as IBM Fellows. . . . Thus, it was stated officially that my work had become widely respected, and that I could proceed in my very own way."

As Mandelbrot put it, "My wild gamble started paying off during 1961-1962. By then, there was no question in my mind that I had identified a new phenomenon present in many aspects of nature, but all the examples were peripheral in their fields, and the phenomenon itself eluded definition." He added: "Many years were to go by before I formulated fractal geometry, and became able to say that I had long been concerned with the fractal aspects of nature, with seeking them out and with building theories around them."

In 1961 he established the new phenomenon as central to economics. Next, he established it was central to vital parts of physical science. And finally, he ''was back to geometry after years of analytic wilderness.''

In 1967 Mandelbrot raised the question, ''How long is the coast of Britain?'' The usual answer was, ''It all depends.'' But he was able to show the wiggliness of a coastline can be measured using the notion of fractal dimension: this is a number like 1.15 or 1.21 which can be measured quite accurately. A favorite line of Mandelbrot became, he said, ''an instant cliché'': ''Clouds are not spheres, mountains are not cones, coastlines are not circles and bark is not smooth, nor does lightning travel in a straight line.''

As Mandelbrot summed up: ''I conceived, developed and applied in many areas a new geometry of nature, which finds order in chaotic shapes and processes. It grew without a name until 1975, when I coined a new word to denote it, *fractal* geometry, from the Latin word for irregular and broken up, *fractus*. Today you might say that, until fractal geometry became organized, my life had followed a fractal orbit.''

In the *Proceedings of the Royal Society* in 1989 Mandelbrot summarized fractal geometry as a ''workable geometric middle ground between the excessive geometric order of Euclid and the geometric chaos of general mathematics.'' It was based on a form of symmetry that had previously been underused. It can be used in art and pure mathematics, being without practical application.

Many Honors and Awards

At Harvard University Mandelbrot was visiting professor of economics and research fellow in psychology (1962-1963), visiting professor of applied mathematics and staff member of the Joint Committee on Biomedical Computer Science (1963-1964), and visiting professor, later professor of the practice of mathematics, Mathematics Department (1979-1980; 1984-1987). Beginning in 1987 Mandelbrot was Abraham Robinson Adjunct Professor of Mathematical Sciences at Yale University.

He was a chevalier of the Légion d'Honneur, France (1989); a fellow of the American Academy of Arts and Sciences (1982); a foreign associate of the U.S. National Academy of Sciences (1987); a member of the European Academy of Arts, Sciences and Humanities (1987); and a member of the IBM Academy of Technology (1989).

He was made a doctor *honoris causa* of Syracuse University (1986), Laurentian University (1986), Boston University (1987), SUNY at Albany (1988), Universität Bremen, (then West) Germany (1988), Pace University (1988), and University of Guelph (1989).

He was a scholar, Rockefeller Foundation (1953) and a fellow, John Simon Guggenheim Memorial Foundation (1968, resigned). He received the Research Division outstanding innovation award (1983) and corporate award (1984) from IBM; the 1985 Barnard Medal for meritorious service to science, *Magna est Veritas,* U.S. National Academy of Sciences and Columbia University; the 1986 Franklin Medal for signal and eminent service in science from the Franklin Institute; the 1988 Charles Proteus Steinmetz Medal, IEEE and Union College; the 1988 alumni distinguished service award for outstanding achievement, Caltech; the 1988 senior award (Humboldt Preis), Alexander von Humboldt-Stiftung, Bonn, West Germany; the 1988 ''Science for Art'' prize, Fondation Moet-Hennessy-Louis Vuitton, Paris; the 1989 Harvey prize for science and technology, Technion-Israel Institute of Technology, Haifa, Israel; and the 1991 Nevada prize, University of Nevada System. He also received the 1993 Wolf Foundation Prize for Physics from the Wolf Foundation of Israel to Promote Science and Art for the Benefit of Mankind. He shared the 1994 Honda Prize with Abraham Robinson Adjunct Professor of Mathematical Sciences at Yale University. Mandelbrot was cited by the Honda Foundation ''for contributing to the establishment of a harmony between mathematics and science and culture and the environment that surrounds human activities, and to a better understanding worldwide of science and for new tools to solve the problems induced by modern progress.''

He has been visiting professor of engineering and applied science (Yale University, 1970) and visiting professor of physiology (Albert Einstein College of Medicine, Bronx, 1972; SUNY Downstate Medical Center, Brooklyn, 1974). Other institutions where he lectured included the Collége de France (1973, 1974, 1977) and as Hitchcock professor, University of California, Berkeley (1991-1992). He also belonged to the U.S. National Academy of Sciences, the American Academy of Arts and Sciences, and the European Academy. As of the (mid to late) 1990s, he was still an IBM Fellow at IBM T.J. Watson Research Center, Yorktown Heights, New York. Since 1987 he has been the Abraham Robinson Professor of Mathematical Sciences, Yale University, New Haven, Connecticut.

Further Reading

The most important autobiographical piece was ''Benoit Mandelbrot, Interview by Anthony Barcellos,'' in *Mathematical People: Profiles and Interviews,* Donald J. Albers and G. L. Alexanderson (1985). See also James Gleick, ''The Man Who Reshaped Geometry,'' *The New York Times Magazine* (December 8, 1985); John Rockwell, ''Review/Music. Fractals: A Mystery Lingers,'' *The New York Times* (April 26, 1990); and L. R. Shannon, ''Peripherals,'' *The New York Times* (October 2, 1990).

Mandelbrot was the author of *Logique, language et théorie de l'information* (with Leo Apostel and Albert Morf; 1957); *Les objets fractals: forme, hasard et dimension* (1975, 1984, 1989; translated into Hungarian, Italian, and Spanish); *Fractals: Form, Chance and Dimension* (1977); *The Fractal Geometry of Nature* (1982; translated into German and Japanese); *La geometria della natura* (1987, 1989); and *Noise and Multifractals, 1963-1976*.

In addition to books Mandelbrot published hundreds of research papers and less technical articles. The latter included ''Exiles in Pursuit of Beauty,'' *The Scientist* (March 23, 1987); ''Towards a Second Stage of Indeterminism in Science,'' *Interdisciplinary Science Reviews* (1987); ''Fractals and the Rebirth of Iteration Theory,'' in *The Beauty of Fractals,* Heinz-Otto Peitgen and Peter H. Richter, editors (1986); ''Foreword. People and events behind the 'Science of Fractal Images,'" in *The Science of Fractal Images,* Heinz-Otto Peitgen and

Dictmar Saupe, editors (1988); ''Fractal geometry: what is it, and what does it do?'' *Proc. R. Soc. Lond.* A 423 (1989); and ''Fractals and the rebirth of experimental mathematics'' in *Fractals for the Classroom,* Heinz-Otto Paetgen et al (1991).
See also *Fractals in Physics. Essays in Honor of Benoit M. Mandelbrot,* Proceedings of the International Conference (Vence, France, 1-4 October, 1989), Amnon Aharong and Jens Feder, editors (1989). □

Osip Emilyevich Mandelstam

The Russian poet Osip Emilyevich Mandelstam (1891-1938) began as a member of the Acmeist movement and then evolved a style notable for its clarity, diction, concern for form, and classical allusions. His poetry is highly erudite and complex.

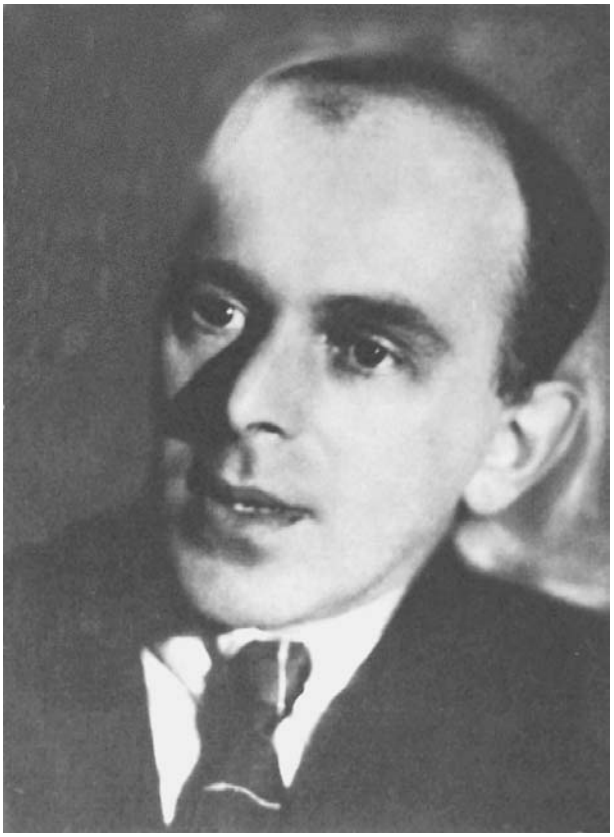

Osip Mandelstam was born on Jan. 15, 1891, in Warsaw, the son of a Jewish leather merchant. The family soon moved to St. Petersburg (Leningrad). Mandelstam finished secondary school at the age of 16 and immediately went to Paris. In 1910 he studied at Heidelberg and visited Switzerland. The next year he entered St. Petersburg University to study Old French.

Mandelstam's university years were also the years of his debut as a poet. The classical grace and erudition of his poetry made him an immediate success. His first book of poetry, *Stone* (1913), was well received. During the years prior to World War I, Mandelstam worked in the Guild of Poets, the Acmeist workshop that stressed artistic craftsmanship. In 1922 his second book of poems, *Tristia,* was published.

During the 1920s and early 1930s Mandelstam's attitude toward the Russian Revolution and the new Soviet regime was one of indifference. He had little faith in the Marxist view of history as progress. He deplored the popularization of culture at the expense of true cultural achievement. His poetry of these years is marked by a quiet diction, striving for balance and tension. Many of his poems celebrate architectural monuments that embody this balance and tension, such as Notre Dame in Paris and the Hagia Sophia in Istanbul. In his critical essays and artistic prose Mandelstam makes use of the classics of Western culture to show that the level of culture attained is not necessarily the result of societal or industrial achievements. He was saddened by the bleakness of Soviet life in comparison with the brilliance of his beloved city, St. Petersburg. He viewed the new mass audience of Soviet literature as detrimental to the creation of good literature and directed his own writings toward a future, enlightened audience.

In the 1930s Mandelstam's apolitical attitude and the outspoken quality of his writings brought him into direct conflict with Stalin. He was arrested in 1934 for writing an unflattering epigram on Stalin and exiled from the major Russian capitals for 3 years. Upon his return to Moscow from exile in 1937, Mandelstam found life extremely difficult. He was arrested again in May 1938, charged with counterrevolutionary activity, and sentenced to 5 years in a concentration camp in the Far East. This hardship soon drove him insane, and he died in the severe winter of 1938.

Further Reading

The best translations of Mandelstam's poetry are those in Olga Carlisle, ed., *Poets on Street Corners: Portraits of Fifteen Russian Poets* (1968). The preferred discussion of Mandelstam's life is in the moving account by his widow, Nadezhda Mandelstam, *Hope against Hope: A Memoir* (trans. 1970). Interesting views of his life and work are in Helen Muchnic, *Russian Writers: Notes and Essays* (1971). His life and creative method are explored in Clarence Brown's introduction to *The Prose of Osip Mandelstam* (trans. 1965). An informative book on Mandelstam and his place in modern poetry is Leonid I. Strakhovsky, *Craftsmen of the Word: Three Poets of Modern Russia* (1949).

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Bernard Mandeville

The English satirist and moral philosopher Bernard Mandeville (ca. 1670-1733) is famous as the author of *The Fable of the Bees.*

Bernard Mandeville was probably born in Rotterdam, Holland, the son of a prominent doctor. In 1685 he entered the University of Rotterdam and in 1689 went on to study medicine at the University of Leiden, where he received his medical degree in 1691. Afterward he went to England to ''learn the language'' and set up practice as a physician. However, he had very few patients and after a short time virtually gave up medicine to devote himself exclusively to his writings.

Mandeville's best-known work is *The Fable of the Bees, or Private Vices, Publick Benefits* (1714), originally published as a poem, ''The Grumbling Hive, or Knaves Turned Honest'' (1705). This was intended at first to be a political satire on the state of England in 1705, when the Tories accused the ministry of favoring the French war for their own personal gains. In the later version, however, enlarged to two volumes, Mandeville, in agreement with T. Hobbes, declares that men act essentially in terms of egoistical interests, in contrast to the easy optimism and idealism of Shaftesbury. The material concerns of individuals are the basic force behind all social progress, while what rulers and clergymen call virtues are simply fictions that those in power employ to maintain their control. Francis Hutcheson and Bishop Berkeley wrote treatises opposing Mandeville's views. Others, including Adam Smith, as some interpreters claim, were affected in a more positive way by Mandeville's ideas.

In some of his other works Mandeville shows an intelligent and open interest in controversial and, for the time, scandalous subjects, such as whoring and the execution of criminals. On some issues, however, Mandeville seems strangely callous. In ''An Essay on Charity and Charity Schools'' he objects to educating the poor because the acquisition of knowledge has the effect of increasing desires and thereby making it more difficult to meet the needs of the poor. Moreover, he seems to regard even wars as valuable to the economic development of a nation since by destroying houses and property laborers are provided an opportunity to replace the destroyed goods.

On the basis of his views Mandeville is usually placed in the moral-sense school. Some interpreters insist that he is the forerunner of the doctrine of utilitarianism.

Further Reading

The most readily available edition of Mandeville's *The Fable of the Bees, or Private Vices, Publick Benefits,* with a critical, historical, and explanatory commentary, is by F. B. Kaye (2 vols., 1714; repr. 1924). See also *The Cambridge History of English Literature,* vol. 9 (1912), and Cecil A. Moore, *Backgrounds of English Literature, 1700-1760* (1953). □

Sir John Mandeville

Sir John Mandeville is the pen name used by the unidentified 14th-century English author of one of the most famous and widely read travel romances of Europe—*The Voyage and Travels of Sir John Mandeville, Knight.*

Originally written in Norman French about 1360 and translated into 10 major European languages, including English and Latin, by the end of the century, the *Travels* enjoyed undiminished popularity for over 400 years. Purporting to be a travel guide emphasizing the exotic wonders of the Near and Far East, it is generally considered one of the finest works of imaginative literature of the medieval period.

The question of authorship has met with much controversy in recent years. In the *Travels* the author claims that his name is Sir John Mandeville, born and educated at St. Albans, England, and that he began his travels in 1322, returning home in 1356 to write the account of his experiences. This is further expanded by Jean d'Outremeuse (1338-1400), the Liège chronicler, who writes that one Jean de Bourgogne, also known as John with the Beard, confessed on his deathbed in 1372 that he was the Sir John Mandeville who left England in 1322 after killing a nobleman. Although this view is accepted by Malcolm Letts, Josephine Bennett rejects it as fiction, noting that the Liège version of the *Travels,* the most corrupt of the three French versions, was made from the Paris, not the Norman French, copy. Thus she concludes that it is highly unlikely that the original Norman French version could have been written by one who lived in Liège for 30 years and yet was unknown there.

Regardless of who actually wrote the *Travels,* it is generally accepted that the author may never have traveled at all. It has been shown that practically the entire work was compiled from several earlier authors such as Vincent of Beauvais (active 1260), John of Piano Carpini (active 1245), Odoric of Pordenone (active 1330), and the German friar William of Rubruck (active 1250). However, the author of the *Travels* brilliantly organized the eclectic travel material into an artistic first-person narrative. He begins with a guide to the Holy Land, relating many anecdotes of his ''experiences'' and ''observations.'' Then he describes the fabulous wealth and wonder of the court of the Great Khan and details of Prester John's kingdom. Among the marvels he describes are various types of monsters such as dog-headed cannibals, flatfaced people without noses or mouths, a race of hermaphrodites, people with ears hanging to their knees, and men whose heads grow beneath their shoulders.

Although there is no question that the author of the *Travels* plagiarized his material, he did cast it into his own highly entertaining style in what has been correctly described as a masterpiece of literary collage.

Further Reading

The best available edition for the general reader is the 1964 reprint of *The Travels of Sir John Mandeville,* edited in modern spelling by A. W. Pollard (1900). Sir John Mandeville, *Travels,* edited by Malcolm Letts (2 vols., 1953), contains a comprehensive introduction followed by the Egerton text in modern spelling, annotated, with the oldest (1371) French version and the Bodleian English translation.

A succinct analysis of Mandeville is in chapter 3, ''The Beginnings of English Prose,'' by Alice D. Greenwood, in volume 2 of *The Cambridge History of English Literature* (15 vols., 1919-1931). For an interesting analysis of the *Travels,* its author, and its sources see Malcolm Letts, *Sir John Mandeville: The Man and His Book* (1949). However, the latest and most definitive study to date, which refutes Letts's theory that Mandeville was John of Bourgogne, is Josephine Bennett, *The Rediscovery of Sir John Mandeville* (1954), in which the author thoroughly discusses the problems of authorship, the sources, and the literary quality of the *Travels.* □

Édouard Manet

The art of the French painter Édouard Manet (1832-1883) broke with 19th-century academic precepts and marks the beginning of modern painting.

Edouard Manet was born in Paris on Jan. 23, 1832, to Auguste Manet, an official at the Ministry of Justice, and Eugénie Désirée Manet. The father, who had expected Édouard to study law, vigorously opposed his wish to become a painter. The career of naval officer was decided upon as a compromise, and at the age of 16 Édouard sailed to Rio de Janeiro on a training vessel. Upon his return he failed to pass the entrance examination of the naval academy. His father relented, and in 1850 Manet entered the studio of Thomas Couture, where, in spite of many disagreements with his teacher, he remained until 1856. During this period Manet traveled abroad and made numerous copies after the Old Masters in both foreign and French public collections.

Early Works

Manet's entry for the Salon of 1859, the *Absinthe Drinker,* a thematically romantic but conceptually already daring work, was rejected. At the Salon of 1861, his *Spanish Singer,* one of a number of works of Spanish character painted in this period, not only was admitted to the Salon but won an honorable mention and the acclaim of the poet Théophile Gautier. This was to be Manet's last success for many years.

In 1863 Manet married Suzanne Leenhoff, a Dutch pianist. That year he showed 14 paintings at the Martinet Gallery; one of them, *Music in the Tuileries,* remarkable for its freshness in the handling of a contemporary scene, was greeted with considerable hostility. Also in 1863 the Salon rejected Manet's large painting *Luncheon on the Grass,* and the artist elected to have it shown at the now famous Salon des Refusés, created by the Emperor under the pressure of the exceptionally large number of painters whose work had been turned away. Here, Manet's picture attracted the most attention and brought forth a kind of abusive criticism which was to set a pattern for years to come. Although this painting is a paraphrase of Giorgione's *Concert champêtre,* the combination of clothed men and a nude woman in a modern context was found offensive.

In 1865 Manet's *Olympia* produced a still more violent reaction at the official Salon, and his reputation as a renegade became widespread. Upset by the criticism, Manet made a brief trip to Spain, where he admired many works by Diego Velázquez, to whom he referred as ''the painter of painters.''

Support of Baudelaire and Zola

Manet's close friend and supporter during the early years was Charles Baudelaire, who, in 1862, had written a quatrain to accompany one of Manet's Spanish subjects, *Lola de Valence,* and the public, largely as a result of the strange atmosphere of the *Olympia,* linked the two men readily. In 1866, after the Salon jury had rejected two of Manet's works, Émile Zola came to his defense with a series of articles filled with strongly expressed, uncompromising praise. In 1867 he published a book which contains the prediction, ''Manet's place is destined to be in the Louvre.'' This book appears on Zola's desk in Manet's portrait of the writer (1868). In May of that year the Paris World's Fair opened its doors, and Manet, at his own expense, exhibited 50 of his works in a temporary structure, not far from Gustave Courbet's private exhibition. This was in keeping

with Manet's view, expressed years later to his friend Antonin Proust, that his paintings must be seen together in order to be fully understood.

Although Manet insisted that a painter be ''resolutely of his own time'' and that he paint what he sees, he nevertheless produced two important religious works, the *Dead Christ with Angels and Christ Mocked by the Soldiers,* which were shown at the Salons of 1864 and 1865, respectively, and ridiculed. Only Zola could defend the former work on the grounds of its vigorous realism while playing down its alleged lack of piety. It is also true that although Manet despised the academic category of ''history painting'' he did paint the contemporary *Naval Battle between the Kearsarge and the Alabama* (1864) and the *Execution of Maximilian* (1867). The latter is based upon a careful gathering of the facts surrounding the incident and composed, largely, after Francisco Goya's *Executions of the Third of May,* resulting in a curious amalgam of the particular and the universal. Manet's use of older works of art in elaborating his own major compositions has long been, and continues to be, a problematic subject, since the old view that this procedure was needed to compensate for the artist's own inadequate imagination is rapidly being discarded.

Late Works

Although the impressionists were influenced by Manet during the 1860s, during the next decade it appears that it was he who learned from them. His palette became lighter; his stroke, without ever achieving the analytical intensity of Claude Monet's, was shorter and more rapid. Nevertheless, Manet never cultivated pleinairism seriously, and he remained essentially a figure and studio painter. Also, despite his sympathy for most of the impressionists with whom the public associated him, he never exhibited with them at their series of private exhibitions which began in 1874.

Manet had his first resounding success since the *Spanish Singer* at the Salon of 1873 with his *Bon Bock,* which radiates a touch and joviality of expression reminiscent of Frans Hals, in contrast to Manet's usually austere figures. In spite of the popularity of this painting, his success was not to extend to the following season. About this time he met the poet Stéphane Mallarmé, with whom he remained on intimate terms for the remainder of his life. After Manet's rejection by the jury in 1876, Mallarmé took up his defense.

Toward the end of the 1870s, although Manet retained the bright palette and the touch of his impressionist works, he returned to the figure problems of the early years. The undeniable sense of mystery is found again in several bar scenes, notably the *Brasserie Reichshoffen,* in which the relationships of the figures recall those of the *Luncheon on the Grass*. Perhaps the apotheosis of his lifelong endeavors is to be found in his last major work, *A Bar at the Folies-Bergère*. Here, in the expression of the barmaid, is all the starkness of the great confrontations of the 1860s, but bathed in a profusion of colors. While we are drawn to the brilliantly painted accessories, it is the girl, placed at the center before a mirror, who dominates the composition and ultimately demands our attention. Although her reflected image, showing her to be in conversation with a man, is absorbed into the brilliant atmosphere of the setting, she remains enigmatic and aloof. Manet produced two aspects of the same personality, combined the fleeting with the eternal, and, by ''misplacing'' the reflected image, took a step toward abstraction as a solution to certain lifelong philosophical and technical problems.

In 1881 Manet was finally admitted to membership in the Legion of Honor, an award he had long coveted. By then he was seriously ill. Therapy at the sanatorium at Bellevue failed to improve his health, and walking became increasingly difficult for him. In his weakened condition he found it easier to handle pastels than oils, and he produced a great many flower pieces and portraits in that medium. In the spring of 1883 his left leg was amputated, but this did not prolong his life. He died peacefully in Paris on April 30.

Manet was short, unusually handsome, and witty. His biographers stress his kindness and unaffected generosity toward his friends. The paradoxical elements in his art are an extension of the man: although a revolutionary in art, he craved official honors; while fashionably dressed, he affected a Parisian slang at odds with his appearance and impeccable manners; and although he espoused the style of life of the conservative classes, his political sentiments were those of the republican liberal.

Further Reading

Useful general works on Manet are Georges Bataille, *Manet* (trans. 1955), which has a good text and small color illustrations; and John Richardson, *Édouard Manet: Paintings and Drawings* (1958), with good, large color illustrations. Recommended catalogs are A. C. Hanson, *Manet* (1966), an excellent study but with poor color plates; Alain de Leiris, *The Drawings of Édouard Manet* (1969); and Jean C. Harris, *Édouard Manet, Graphic Works: A Definitive Catalog* (1970). For specialized studies see George Heard Hamilton, *Manet and His Critics* (1954); Nils Gösta Sandblad, *Manet: Three Studies in Artistic Conception* (1954); and George Mauner, *Manet, Peintre-Philosophe: A Study of the Painter's Themes* (1972). A great deal of useful historical information is in John Rewald, *The History of Impressionism* (1946; rev. ed. 1961). □

Mangas Coloradas

As a member of the Mimbreno Apache, Mangas Coloradas (ca. 1790-1863) was a leader in the early years of the Apache Wars of the 1860s.

Some authorities cite Mangas Coloradas as the most significant Apache war chief of the nineteenth century, although some dispute whether he was formally recognized as their chief. Americans and Hispanics of the period described Mangas as an influential statesman, diplomat, and sage, as well as a ferocious, uncompromising, and brutal butcher who laid waste huge tracts of northern Mexico, all of Arizona, and much of New Mexico. His name was synonymous with terror. Despite his apparent penchant for violence, however, he was said to be a peace-loving man

whose only interest was in preventing the Hispanics and Americans from overrunning his people's lands.

A member of the Mimbreno (''Willow'') band of the eastern Chihenne (''Red Paint People'') Apache, Mangas Coloradas was born between 1790 and 1795, probably somewhere in what is now southern New Mexico. His nomadic band inhabited the area of the Mimbres Mountains and along the Mimbres River. At that time this territory was part of the Janos district of New Spain. The early nineteenth century was characterized by a low level of hostility between the Spanish and Apache. This would change around 1831, however, and Mangas would figure prominently in the Apaches' attempts to drive the Spanish, and later the Mexicans and Americans, from ancestral Apache lands.

Physically Mangas was described as very muscular and unusually tall for an Apache: over six feet. His most prominent feature was his large head, described by John Cremony in *Life among the Apaches* as having ''a broad, bold forehead, a large aquiline nose, a most capacious mouth, and broad, heavy chin. His eyes were rather small, but exceedingly brilliant and flashing when under any excitement—although his outside demeanor was as imperturbable as brass.'' One legend suggested he was at least half white, his father being an Apache warrior and his mother Mexican.

Origins Are Subject of Speculation

Mangas Colorado's name initially appeared in historical documents in 1842. He was cited as a Mogollon leader, with the Mogollons being another of the eastern Apache bands. It has been suggested that prior to 1842 he was known by some other name. He may have received his Spanish name meaning ''red sleeves'' or ''roan shirt'' either because his shirt had sleeves of red fabric, or because it was covered with his victims' blood. The latter may be applicable given Mangas' revenge for the murder in 1837 of Juan Jose Compa, his predecessor.

Prior to this event he may have been known as Fuerte, who was the dominant Chihenne leader from 1815 through the 1830s. ''Fuerte,'' Spanish for ''strong,'' could well have been used to describe a man like Mangas. Mangas and Fuerte seemed to be about the same age, and both were called by the title ''general.'' Fuerte, however, is on record of officially receiving this title, while Mangas is not. Besides a similarity in their physical features, they seemed to share the practice of distancing themselves from Mexicans, taking what the administrators could be made to give them but keeping personal contact to a minimum. Fuerte lived near the Mimbres River and Santa Rita del Cobre, where Mangas had his stronghold. He disappeared around 1840. It is also possible that up until 1840 Mangas was simply overshadowed by Fuerte, and assumed power as his position weakened. Mangas reportedly became chief of the Mimbrenos about 1837.

The Apache language was a difficult one to learn and speak. This was possibly one reason why Spanish names were often assigned to people and places. Thus virtually none of the original Apache names are known. The Spanish intended to create out of the nomadic Apache a population of self-sufficient farmers. Some of the regulations they imposed on the Apache to force them into farming were requiring passports for those who wished to travel in the territory and forbidding traditional hunting and gathering without a permit. They rewarded loyal Apache allies with gifts of horses or in some cases the return of incarcerated relatives. When the Mexicans gained independence from Spain in 1821, the region was opened to commerce from the outside, and raiding became more profitable than farming. Many Apache left their farms and assumed very successful and lucrative roles of middlemen; raiding and trading, especially in horses, mules, and captives. One of these captives became Mangas Colorado's principal wife.

Arranged Inter-Tribal Alliances

While on a raid in Sonora, Mangas abducted an attractive, intelligent Mexican girl. She was given the name Tu-es-seh and they had three daughters. When Dos-teh-seh, the eldest, came of age, Mangas presented her to Cochise, leader of the Chiricahua (''Mountain of the Wild Turkeys'') Apache, for his wife. He gave his second daughter to Katuhala, leader of the White Mountain Apache, and the third to Cosito, chief of the Coyotero Apache. While it is well-documented that Dos-teh-seh married Cochise, the identity of the husbands of the other two daughters are disputed. Some claim Mangas gave one to the chief of the Navajo and another to the head chief of the Mescalero Apache. In any case, Mangas' intent with all the marital arrangements was to forge alliances and create stronger relationships within the tribes, including the Navajo, who were enemies of the Mexicans and the Spanish before them.

Mangas was described as a statesman, actively shaping and conducting Apache policy with respect to the whites. These marriages seemed to show that he knew the threat from the Mexicans and Americans was greater than any inter-tribal or inter-band dispute, and the only hope of overcoming that threat was to unify the bands and tribes against it. If indeed this was his strategy, he was for all practical purposes the only Indian since Tecumseh to realize the value of unification. Despite this, only his alliance with Cochise was completely successful. In addition to his daughters, he had at least three sons: Seth-mooda, Casco, and Mangas. His brothers of record were Jose Mangas, Phalis Palacio, and Chaha. He may have had additional brothers or sisters.

Attempted to Drive Whites from Apache Lands

The Spanish government and the Mexican government which succeeded it had customarily provided rations to the Apache. When the Mexican government discontinued this practice in 1831, strained relations between the Mexicans and Apaches caused the Indians to intensify their raids on towns and ranches. The state of Chihuahua declared general war on Apaches on October 16, 1831. Mangas' theater of operations in the early 1840s encompassed Chihuahua state and the Mogollon Mountains. He expanded this to include Sonora state by the 1850s. In 1856 Mexican officials offered a bounty for Mangas Colorado's head.

Raiding allowed the Apache to maintain some semblance of their traditional livelihood; it suited their nomadic nature. But atrocities against their victims were generally not part of their raids. In the case of Mangas, however, this changed radically as a result of two notable incidents which precipitated his hatred of all whites.

The first of these concerned John Johnson, an American who made his living hunting Apaches. He traded the scalps of his victims to the Mexican government in exchange for a bounty. In April of 1837, Johnson, after befriending the Mimbreno head chief Juan Jose Compa, ambushed and massacred Juan Jose and about 20 members of his band near Santa Rita in the Sierra de las Animas (modern Hidalgo County, New Mexico). Mangas was apparently related to Juan Jose, and he retaliated by killing a group of 22 American miners as well as whatever other Americans he could find in the area. In an interesting turnaround, when he met General Stephen Kearney in 1846, he pledged his friendship to the Americans and alliance if Kearney wanted to invade Mexico. Kearney refused.

The second incident, in April 1851, also occurred near Santa Rita. An influx of gold miners angered the Apaches because it drove off game and mocked their spiritual traditions. Mangas offered to lead the miners to an area richer in gold than the mines at Santa Rita, where they could pick large nuggets off the ground. Suspecting he was trying to lure them away individually and kill them, the miners bound him to a tree and whipped him to near unconsciousness. The beating was so humiliating, Mangas hid in the mountains for two weeks until his back healed.

As a result of these experiences, Mangas' assaults against the whites became increasingly brutal and murderous. His infamous trademark was leaving the hats on the scalped heads of his victims. Since whites wore hats and Apaches did not, Mangas ordered his men to shoot anyone wearing a hat. The hat would remain even when only bones were left, testifying to Mangas' killing of another enemy. In yet another turnaround, Mangas and a group of chiefs signed a treaty with the U.S. government in 1852 at Acoma Pueblo, but Congress refused to ratify it. Atrocities thus continued, and Colonel E. V. Sumner's official report for 1852 strongly recommended giving New Mexico back to the Indians and Mexicans.

Tortured and Murdered at Ft. McLean

Mangas and Cochise joined forces in 1861, when several of Cochise's relatives were executed by Lieutenant George M. Bascom's Seventh Infantry. Mangas and Cochise intended to drive all Americans from their lands. In 1862 Mangas was wounded in the chest by John Teal in the battle of Apache Pass in Arizona. He was taken to Janos, Chihuahua, where his band coerced a doctor to treat him. He made a full recovery.

In January 1863, he was captured by Captain Edmond Shirland's First California Volunteer Cavalry. Lured into Shirland's camp by a flag of truce, Mangas trusted Shirland and rode in alone. He was taken to Fort McLean in Arizona, where he was killed by guards when he protested against their torturing him with hot bayonets. An inaccurate report of his capture and death stated he was killed while attempting escape. Convinced the Americans could not be trusted, the Apaches began another campaign to eliminate the whites.

Mangas' murder in itself had a profound effect on the Apache, but the mutilation of his body by the soldiers (he was scalped and buried in a ditch) further excited their rage. Capt D. B. Sturgeon, fort surgeon, exhumed the body, had the head cut off, the meat boiled from the bones, and the skull sent to a phrenologist, Professor O. S. Fowler. Fowler pronounced it of greater capacity than Daniel Webster's.

Despite his years of savage tactics, Mangas' principal aim seemed to be obtaining a lasting peace for his people, a goal for which he continually placed himself in harm's way. A 1970s survey of Chiricahua Apaches living in New Mexico and Oklahoma revealed that while many remembered the murder of Mangas Coloradas, comparatively few recalled Pearl Harbor—despite the fact that radical changes had taken place in Chiricahua culture in the century since Mangas' death occurred.

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Mani

Mani (216-276) was a Persian prophet and the founder of Manichaeism, the best known and most developed of the Gnostic religions. Mani's religion spread quickly but was eventually stamped out through opposition from other religions, notably Zoroastrianism, Christianity, and Islam.

Patek, the father of Mani, was a native of Hamadan, ancient Ecbatana, and apparently belonged to the Arsacid princely family. He left Hamadan and settled in Babylonia, where Mani grew up among the Mandaeans, a Baptist sect of Gnostic tendencies. In 240-241 he felt called upon to proclaim openly his new religion and call people to the truth. His faith was a universal one. He believed that God had periodically revealed the truth through His chosen apostles, Zoroaster, Buddha, and Christ, and Mani considered himself the true prophet of his day for all humanity.

His teachings were primarily based on an old Persian dualism pushed to the extreme. He envisaged two separate and independent principles, light and darkness (or spirit and matter). The creation of the world was the outcome of an invasion on the realm of light by the forces of darkness, as a result of which elements of light were devoured by demons of darkness. Man, animals, and plants were conceived by demons in a desperate attempt to retain the particles of light they had swallowed.

The universe is a machinery set up by the deities of light to redeem the absorbed light and return it to its original abode. The light in man could be released, or his spirit saved, by a realization of his origin and of his place in the scheme of things through the teachings of an inspired leader. In practice, salvation can be achieved through abstinence, prayers, and worship. To attend to the business of the world would be to promote the scheme of the demons.

A strongly moralistic religion, with marked ascetic tendencies, Manichaeism forbids its elite (from whom the clergy is drawn) to marry, engage in trade, slaughter animals, or cut plants. The commoners (hearers), however, are reluctantly allowed to do so. Mani's cosmology reveals syncretic elements with a strong Gnostic bias. Several cycles of gods are postulated as emanating from the Father of Greatness, the supreme Lord of Light.

Mani seems to have begun his career by a journey to the easternmost provinces of Persia and Sind. He is reported to have attracted or converted Peroz and Mehrshah, two sons of Ardashir I, founder of the Sassanid dynasty. Upon Ardashir's death in 241, Mani returned to western Persia, where he found favor with Ardashir's successor, Shahpur I, to whom he dedicated one of his books, *Shapurgan*. During Shahpur's reign Mani engaged in intense missionary activities. Eventually, however, the opposition of the Zoroastrian priesthood enlisted the support of Bahram I, who ordered Mani arrested and fettered. He died in prison a martyr.

Mani left a number of books, treatises, and epistles, mostly in Syriac, among which were the *Book of the Two Principles, The Book of Secrets,* and *The Living Gospel*. Popular Persian beliefs regard him as an extraordinary painter and the author of *Artang,* a wonderfully illustrated work. Manichaean manuscripts were in fact written with calligraphic artistry and were often illustrated.

Further Reading

Selections of Manichaean writings are in A. V. Williams Jackson, *Researches in Manichaeism* (1932); Charles Allberry, *A Manichaean Psalm-book, Part II* (1938); and Mary Boyce, *The Manichaean Hymn-cycles in Parthian* (1954). The latest work on Mani in English is George Widengren, *Mani and Manichaeism,* translated by Charles Kessler, in the ''History of Religion'' Series (1965). See also F. C. Burkitt, *The Religion of the Manichees* (1925). □

Daniele Manin

The Venetian patriot Daniele Manin (1804-1857) labored for the liberation of Venice from Austria and made an important contribution to the unification of Italy.

Daniele Manin was born on May 13, 1804, the son of a converted Jew who adopted the name of the patrician family that had sponsored him. Manin studied law at the University of Padua and then took up practice in Venice. As his practice grew, his reputation as a brilliant and profound jurist grew with it.

Manin's first act in the cause of liberation was the presentation of a petition in 1847 to a body called the Venetian Congregation, a purely advisory assembly that the Austrian government permitted to gather precisely because it had no power at all. The petition, addressed to the Emperor, listed the grievances of the Venetian people. Manin hated the Austrian domination of Venice and was injudiciously frank about it.

On Jan. 18, 1848, he was arrested for treason. His arrest served only to increase his popularity. Within 2 months the revolution had broken out, and the Venetians forced the Austrian governor to release him on March 17. Nine days later the Austrians were driven from the city, and Manin guided the erection of a provisional government and became president of the short-lived Venetian Republic.

Manin cooperated, albeit reluctantly, with the efforts of the Piedmontese government to unite Italy under its own auspices. When this effort failed, and the king of Piedmont, Charles Albert, signed an armistice leaving Venetia under Austria, there was a wild scene in Venice leading to an attempt to lynch the Piedmontese representatives. Manin intervened and, through the great prestige he enjoyed, saved their lives.

Venice managed to retain its independence from Austria for almost another year. After the support of the Piedmont ended, the Austrians began gradually to reoccupy all the Venetian mainland. Hope was fading, but early in 1849 the Venetian Assembly reaffirmed Manin as president of the republic and gave him unlimited authority. They voted to resist to the end.

Austrian forces surrounded the city and began to bombard it from land and sea. Under siege conditions the supply of food dwindled, and in July cholera spread throughout the city. Defeat was inevitable, and on Aug. 24, 1849, Manin capitulated under the best terms possible: amnesty for all except himself and some other prominent citizens who had helped him.

On August 27 Manin left for Paris, where he came to believe that the only hope for Italian unity lay with the Piedmontese monarchy. He cooperated in the founding of the Società Nazionale Italiana, an organization devoted to the goal of unification under the Piedmont. On Sept. 22, 1857, Manin died, only a few years before Italy realized the goals he had spent his life to achieve.

Further Reading

For a lively and accurate account of Manin see George M. Trevelyan, *Manin and the Venetian Revolution of 1848* (1923). Not specifically about Manin but dealing thoroughly with the period is G. F. H. and J. Berkeley, *Italy in the Making* (3 vols., 1932-1940). Also useful is A. J. P. Taylor, *The Italian Problem in European Diplomacy, 1847-1849* (1934).

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Wilma Mankiller

Wilma Mankiller (born 1945) became active in Native American causes in San Francisco in the late 1960s and early 1970s and gained skills in community organization and program development. With 56 percent of the vote, Mankiller became the first woman elected Cherokee principal chief in the historic Cherokee election of 1987.

Wilma Pearl Mankiller is both the first woman Deputy Chief and first woman Principal Chief of the Cherokee Nation of Oklahoma. She overcame many personal tragedies and returned home to Mankiller Flats, Oklahoma, to establish herself as a political power working for the betterment of all people. Mankiller was born at Tahlequah, the capitol of the Cherokee Nation, in November 1945, and was raised until she was ten years old at Mankiller Flats. Her father was Charlie Mankiller, Cherokee, and her mother was Irene Mankiller, Dutch-Irish. She had four sisters and six brothers.

Trail of Tears

Mankiller's great-grandfather was one of the over 16,000 Cherokees, Choctaws, Creeks, Chickasaws, Seminoles, and African slaves who struggled along the Trail of Tears to Oklahoma during the removal period, when Andrew Jackson was President in the 1830s. According to Carl Waldman in *Atlas of the North American Indian,* their journey was one of much pain and death: ''At least a quarter of the Indians died before even reaching the Indian Territory. And many more died afterward, as they struggled to build new lives in the rugged terrain, with meager supplies and surrounded by hostile western Indians.''

The Mankillers were very poor in Oklahoma, their ancestors being deposited there in 1838 and 1839, and it was difficult for Mankiller's father to maintain his family with any semblance of dignity. Although they did not want to move to California, Charlie Mankiller thought he could make a better life there for them and accepted a government offer to relocate. However, program promises faltered, money did not arrive, and there was often no employment available, so their life did not improve after their arrival in San Francisco.

The children were homesick even before they started for California. As Mankiller recalled in her autobiography, *Mankiller: A Chief and Her People,* ''I experienced my own Trail of Tears when I was a young girl. No one pointed a gun at me or at members of my family. No show of force was used. It was not necessary. Nevertheless, the United States government through the Bureau of Indian Affairs, was again trying to settle the 'Indian problem' by removal. I learned through this ordeal about the fear and anguish that occur when you give up your home, your community, and everything you have ever known to move far away to a strange place. I cried for days, not unlike the children who had stumbled down the Trail of Tears so many years before. I wept tears that came from deep within the Cherokee part of me. They were tears from my history, from my tribe's past. They were Cherokee tears.''

In California, cringing at the snickering that always followed the school roll call when the teacher said ''Mankiller,'' she nevertheless finished high school and pursued higher education. In the 1960s she attended Skyline Junior College in San Bruno then San Francisco State College. At San Francisco State she met and married Hector Hugo Olaya de Bardi. In 1964 they had a daughter, Felicia, and in 1966 another, Gina. In college, Mankiller was introduced to some of the Native Americans who would soon occupy and reclaim Alcatraz Island for the Native American people.

Alcatraz Occupation Fuels Political Awakening

The ''invasion'' of Alcatraz by the Native Americans quickly became a focal point for many Native people, Mankiller included. Because of the bold move onto Alcatraz by San Francisco State student and Mohawk Richard Oakes, along with his ''All Tribes'' group, Mankiller realized that her mission in life was to serve her people. She yearned for independence, something that caused a conflict with her marriage. ''Once I began to become more independent, more active with school and in the community, it became increasingly difficult to keep my marriage together. Before that, Hugo had viewed me as someone he had rescued from a very bad life,'' she noted in her autobiography. In 1974 she was divorced and became a single head of the household. Mankiller longed to do more for her people. Soon she was volunteering to work for attorney Aubrey Grossman of San Francisco, who was defending the Pit River people against charges from Pacific Gas and Electric Company.

There were many political and social movements across America during the 1960s. To many Native people across America, however, the defiant occupation of Alcatraz in a challenge of treaty rights, which led to the arrest of many people, ushered in a new and real feeling of self-determination. ''When Alcatraz occurred, I became aware of what needed to be done to let the rest of the world know that Indians had rights, too. Alcatraz articulated my own feelings about being an Indian,'' Mankiller stated in her autobiography. She became involved in the movement and began a commitment to serve the Native people to the best of her ability in the area of law and legal defense.

Endures Personal Tragedies and Health Problems

In 1971, Mankiller's father died from a kidney disease in San Francisco, which she said ''tore through my spirit like a blade of lightning.'' The family took Charlie Mankiller home to Oklahoma for burial, then Mankiller returned to California. It was not long before she too had kidney problems, inherited from her father. Her early kidney problems could be treated, though later she had to have surgery and eventually, in 1990, she had to have a transplant. Her brother Donald became her ''hero'' by donating one of his kidneys so that she could live.

In 1960, Mankiller's brother Bob was badly burned in a fire. Not wanting to be an added burden to the survival of the family, he had traveled north and was picking apples in Washington State. In the chill of early morning, he made a mistake by starting a fire with gasoline instead of kerosene, and his wooden shack exploded in flames. Bob survived for only six days. He was Mankiller's role model for a ''care free'' spirit.

In 1976, Mankiller returned to Oklahoma for good and found time to pursue higher education. She enrolled in graduate courses at the University of Arkansas, Fayetteville, which required her to drive the distance daily. She was returning home one morning when an automobile approached her on a blind curve and, from seemingly nowhere, another automobile attempted to pass it. She swerved to miss the approaching automobile, but failed. The vehicles hurtled together, almost head on.

Mankiller was seriously injured, and many thought she would not survive. The driver of the other automobile did not. It turned out to be Sherry Morris, Mankiller's best friend. It was terribly difficult, both physically and emotionally, but Mankiller recovered. Shortly after this accident, she came down with myasthenia gravis, a muscle disease. Again her life was threatened, but her will to live and her determination to mend her body with the power of her mind prevailed.

Becomes Principal Chief of the Cherokee Nation

In 1983, Ross Swimmer, then Principal Chief of the Cherokee Nation of Oklahoma, asked Mankiller to be his Deputy Chief in the election. She accepted, and they won the election and took office on August 14, 1983. On December 5, 1985, Swimmer was nominated to head the Bureau of Indian Affairs in Washington, D.C., and Mankiller was sworn in as Principal Chief.

Mankiller overcame many tragedies to become a guiding power for the Cherokee people of Oklahoma and a symbol of achievement for women everywhere. Yet through all the trying times, she worried for all people everywhere and planned for their happiness. She herself found love and strength in Charlie Soap. She gives him much credit for her successes and her will to overcome the many obstacles that threatened her political and physical life after her return to Oklahoma.

Throughout her life, Mankiller has managed to not complain about how bad things are for herself, for her people, and for Native people in general, but instead to help make life better. Fittingly, she was inducted into the Woman's Hall of Fame in New York City in 1994.

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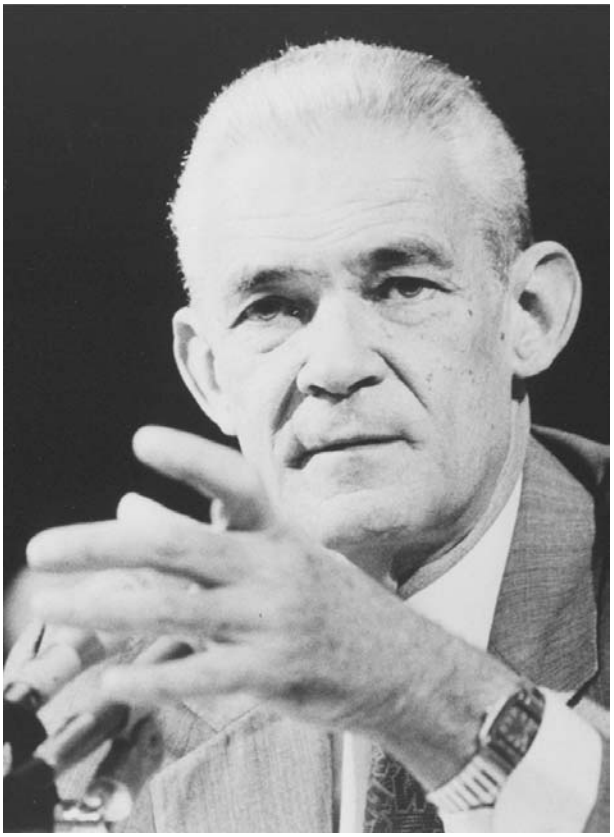

Michael Norman Manley

Michael Manley (1924-1997) was the leader of the People's National Party of Jamaica, prime minister (1972-1980, 1989-1992), and theoretician for a new International Economic Order. A fiery leftist and critic of the United States in his first two terms, in his third term he was a moderate with close ties to America.

Michael Norman Manley was born in St. Andrew, Jamaica, on December 10, 1924, the second son of illustrious parents. His father, Norman Washington Manley, was a Rhodes scholar, decorated World War I hero, and the most distinguished legal advocate in the history of Jamaica. In 1938 Norman Manley founded the People's National Party, and he served as premier of Jamaica between 1955 and 1962. Along with his cousin, Alexander Bustamante, the elder Manley was a dominant force in the political system of his c}ountry until his retirement in 1969. Michael Manley's mother, Edna (nee Swithenbank), was an internationally recognized sculptor and patron of the arts

Manley attended Jamaica College, his father's *alma mater,* in suburban Saint Andrew parish and in the early 1940s was a writer for the weekly newspaper *Public Opinion*. He volunteered for service in the Royal Canadian Air Force in 1943 while at McGill University and at the end of the war studied politics, philosophy, and economics at the London School of Economics. Upon graduation he worked as a freelance journalist with the British Broadcasting Service from 1950 to December 1951, when he accepted the invitation to be associate editor of *Public Opinion*.

Jamaica in the early 1950s was an exciting place politically. The People's National Party had lost the general elections of 1949 although they gained the largest number of popular votes. More significantly, an irreparable rift had developed between the party and its labor union, culminating in a break in 1952. Manley became a member of the executive committee of the People's National Party in 1952 and helped organize the National Worker's Union, the successor to the Trade's Union Congress dominated by the expelled dissident faction

In 1953 Manley quit *Public Opinion* to work full time with the National Worker's Union. He is credited with the rapid expansion of the union not only among sugar workers, the traditional stronghold of the rival Bustamante Industrial Trades Union, but also among elite bauxite and mine workers, as well as urban industrial workers. In 1955 he was elected Island supervisor and first vice president of the National Workers Union, and in 1962, the year he was appointed a senator, he was elected president of the Caribbean Bauxite and Mineworkers Union. Before his formal entry into politics Manley had the reputation of being the foremost union organizer in the Caribbean—an energetic, fearless, dynamic, and gifted leader.

In the general elections of 1967 Manley won the seat in the House of Representatives for the constituency of Central Kingston, later reclassified as East Central Kingston. Elected leader of the People's National Party in 1969 after the resignation of his father, Manley led the party to victory in 1972.

Manley's Stormy Years in Office

Manley's first two terms as prime minister created great controversy and projected his country into international headlines. In an effort to implement his brand of ''democratic socialism'' he sought to drastically restructure the politics and economy of Jamaica through far-reaching legislation. On the positive side, over 40,000 new housing units were built, free education was made available for all students, new hospitals were established and the infant mortality rate was cut in half. However, the Jamaican economy took a nosedive due to several factors. The price of oil increased nearly ten-fold during Manley's term; the government's purchase of most of the sugar estates resulted in them becoming unproductive white elephants; and many business and professional people, fearing Manley's leftist rhetoric, left the country. As a result, unemployment skyrocketed to thirty percent by 1980.

In the international sphere, Manley developed closer ties between Jamaica and Fidel Castro's Cuba, and criticized America and other western countries. He sought to lead the Movement of Non-Aligned Nations into the formation of a New International Economic Order against what he considered the exploitation of the West.

Manley won reelection easily in 1976, but shortly afterwards the island's increasing economic problems forced him to turn to the International Monetary Fund (IMF). To obtain loans, the prime minister agreed to reduce the value of his country's currency. Unfortunately, this failed to help the economy, while meeting the conditions of the loans hurt the living standards of Jamaicans. By March of 1988, Manley refused to accept the conditions of the IMF for new loans.

As the economy continued to sour, violence broke out between Manley's supporters and his opponents, driving away visitors and eliminating a major source of revenue from tourism. The 1980 elections were held in an atmosphere of near-civil war, with over 750 dying and thousands being injured in the shootings and stabbings that broke out over the country. In November's elections, Manley and the People's National Party were routed by Ed Seaga and his Jamaican Labor Party, managing to retain only nine out of 60 seats in Parliament.

Manley Returns to Power

Just after his defeat, Manley expressed no regrets about his policies, saying ''We lost because we challenged the power of the Western economic order. And for that I am unrepentant,'' quoted in ''Seaga Knocks Out the Left,'' by John Brecher, *Newsweek*. He also indicated his desire to return to private life. The latter was shortlived, and a new Manley—more moderate than he had been previously—became leader of the opposition. Manley's decision not to contest the December 1983 elections cost him his seat in Parliament, but he continued to be highly-regarded by the Jamaican people. Seaga—never particularly popular—became even more unpopular with his austerity program, and in February of 1989 Manley and the People's National Party won a decisive victory, capturing 44 seats in Parliament. In an interview with *Newsweek*'s Eric Calonius, Manley acknowledged making mistakes in his previous tenure, and said, ''The country has evolved, the world has evolved, and we must evolve with it. I think I have evolved.''

In his third term as Prime Minister, Manley followed many of Seaga's policies, although he tended to put greater emphasis on small-scale businesses and increased spending on education. Also, like Seaga, he forged a close relationship with the United States, even supporting President George Bush's proposed North American Free Trade Agreement (NAFTA) to reduce tariffs between the United States, Mexico, and Canada. In 1990 Manley was diagnosed with cancer, and on March 16th he announced he was stepping down, for reasons of health, from his position as prime minister. In spite of his illness, he led the Commonwealth Observer Mission to oversee the historic 1994 elections in South Africa, which ended apartheid in that country.

Manley died of prostate cancer March 7th, 1997, in Kingston after having served his country in one form or another for over 40 years. In a letter to the Jamaican Prime Minister, Secretary General of the Commonwealth Emeka Anyaoku called Manley ''a statesman of courage and conviction who extended his vision of a better and more just society beyond his island shores'' who was ''endeared not only to his Commonwealth colleagues but to people so many parts of the world.''

Manley's life boasted many personal and political accomplishments. He was prime minister for three terms and lead the People's National Party for almost a quarter-century. Manley also founded the International Bauxite Association and spearheaded the International Seabed Authority, which both have their headquarters in Kingston, and served as vice-president of the Socialist International for Latin America and the Caribbean in 1978. He also received many awards, including a United Nations special award for his contributions to the struggle against apartheid (1978), the Joliot Curie Medal of the World Peace Council (1979), the Order of the Liberator from Venezuela (1973) and the Order of the Mexican Eagle (1975).

Further Reading

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Heinrich Mann

The German novelist, essayist, and social critic Heinrich Mann (1871-1950) achieved his greatest success with his critiques of German society.

Heinrich Mann was born in Lübeck, northern Germany, on March 27, 1871. After completing his education in his hometown, Mann went to Dresden and a year later began working for a publishing house in Berlin while attending lectures at its university. At first a disciple of the French realists, especially Émile Zola and Guy de Maupassant, he wrote impressions, sketches, novelettes, and some poetry. His first novel, *In einer Familie* (1894), was published at his mother's expense. It was as a reviewer that he made a name for himself from 1891 to

1896. Between 1895 and 1898 he spent most of his time in Italy, much of it with his brother Thomas, later a world-famous author.

Heinrich Mann's first creative phase, 1900-1914, began with a realistic, even naturalistic novel entitled *Im Schlaraffenland* (1900; *In the Land of Cockaigne,* 1929). This was followed by two more novels, *Die Göttinnen* (1903; vol. 1 trans. as *Diana,* 1929), a glorification of estheticism, and *Die Jagd nach Liebe* (1903; *Pursuit of Love*), another novel of decadence.

In 1905 the book on which Mann's early fame rested was published, the novel *Professor Unrat, oder: Das Ende eines Tyrannen* (*The Blue Angel,* 1931), followed 2 years later by his novel *Zwischen den Rassen.* Usually recognized as one of his masterpieces, the novel *Die kleine Stadt* (1909; *The Little Town,* 1930) tells the story of a visit of a company of actors to a small Italian town.

In his next creative phase, 1914-1933, Mann played a prominent role as a social critic of his country. His first important wartime document was his famous essay on Zola, which appeared in 1915. This caused a complete breakdown of relations between the two brothers, and Thomas composed a reply in which he referred to Heinrich only as the *Zivilisationsliterat,* the man who represents French spirit and wants to Romanize Germany. This alienation between Heinrich and Thomas lasted until January 1922.

During the war years Mann started his powerful critique of German society, a trilogy entitled *Das Kaiserreich,* which was to become his greatest success. It was published in November 1918. Its continuation, *Die Armen* (*The Poor*), a novel about the proletariat and a bitter indictment of the ruling classes, appeared in 1917. The last volume, *Der Kopf* (*The Chief*), a critique of bureaucracy, diplomacy, and industry, came out in 1925.

In 1927 Mann moved to Berlin and reached the climax of his career. In the spring of 1930 he won public recognition after the successful premiere of the film *The Blue Angel.* He was also elected president of the Literary Section of the Prussian Academy of the Arts and worked vigorously for the creation of one European culture within a united Europe. Two years later, however, the Nazis, whom he had attacked and publicly warned against, came to power, and on Feb. 21, 1933, he emigrated to France. His historical studies now bore fruit, and his *magnum opus* appeared: *Die Jugend des Königs Henri IV* (1935; *Young Henry of Navarre,* 1937) and *Die Vollendung des Königs Henri IV* (1938; *Henry, King of France,* 1939).

Mann's final creative period, 1940-1950, was spent in exile in the United States. He wrote four more books in this decade. *Lidice* (1943) deals with the annihilation of an entire Czech town; another novel in dialogue form, *Die traurige Geschichte Friedrichs des Grossen* (published posthumously in 1956), remained a fragment. Partly autobiographical are his last two books, *Empfang bei der Welt* (1943) and *Ein Zeitalter wird besichtigt* (1945; *Review of an Age*). He died on March 12, 1950.

Further Reading

The best introduction for American readers is the monograph of Rolf N. Linn, *Heinrich Mann* (1967). Also helpful as a first orientation is a brief but highly informative article by W. E. Yulli in Alex Natan, ed., *German Men of Letters* (4 vols., 1961-1966).

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Horace Mann

The American educational reformer and humanitarian Horace Mann (1796-1859) was enormously influential in promoting and refining public education in Massachusetts and throughout the nation in the 19th century.

Horace Mann was born in Franklin, Mass., on May 4, 1796. He labored on the family farm and learned his letters at home and in the district school, supplemented by long hours in the town library. Guided by his parents, he developed an appetite for knowledge. Mann's father died in 1809. The next year, when his older brother drowned while swimming on a Sunday, the local Congregational minister elaborated on the dangers of

breaking the Sabbath, instead of consoling the family. This confirmed Mann's growing alienation from the Church.

After briefly attending an academy in Wrentham and intensive tutoring by an itinerant schoolmaster, Mann entered the sophomore class of Brown University in 1816. He developed a lively interest in debating, frequently speaking in support of humanitarian causes. He graduated as valedictorian in 1819. A growing interest in public affairs led him to study law after graduation. He interrupted his legal education to serve as tutor of Latin and Greek at Brown but returned to legal study in 1821 at the famous school of Tapping Reeve in Litchfield, Conn. He was admitted to the bar in 1823.

Mann practiced in Dedham and Boston, acquired an admiration for Whig politics, and was elected to the Massachusetts Legislature in 1827. Essentially an activist, Mann came to believe that public education, which he called ''the great equalizer of the conditions of men,'' was more likely to yield the general social improvements he desired than piecemeal efforts in behalf of prison reform, humane treatment of the insane, and temperance. A fellow legislator had studied educational conditions in Massachusetts and reported that barely a third of the school-age children were attending school; that teachers were ill-prepared, poorly paid, and unable to maintain discipline; and that public schools were avoided by those who could afford private education. As a result, in 1837 the assembly created the Massachusetts State Board of Education. The board was required to collect and disseminate information about public schools and, through its secretary, report annually to the legislature.

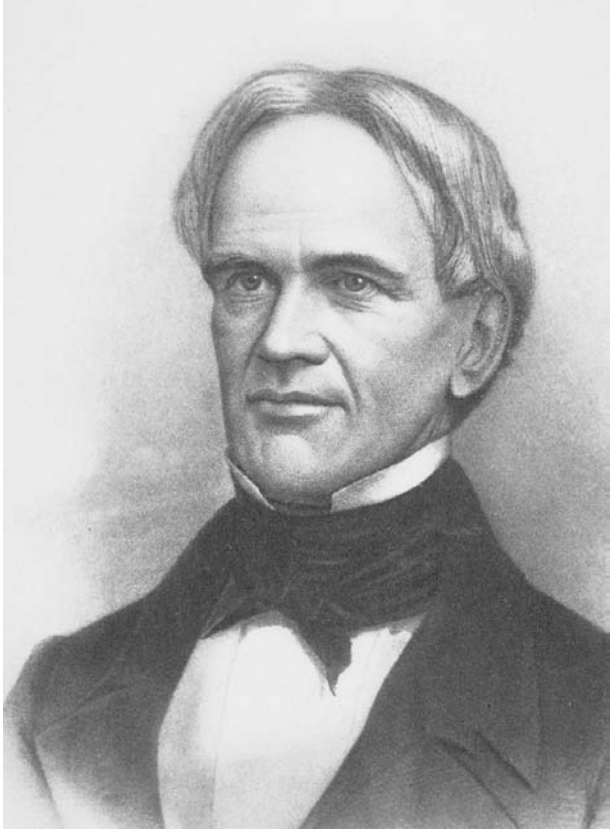

First Secretary of the State Board

Mann abandoned his promising political career to become secretary of the board. For 12 years he campaigned to bring educational issues before the people. He toured the state speaking on the relationship between public education and public morality, developing the theme of education as ''the balance wheel of the social machinery.'' He believed that social and economic distinctions, unless reduced by a common educational experience, would create communities of interest that would eventually harden into warring factions.

In publicizing his cause, Mann found arguments attractive to all segments of the community, but he sometimes irritated powerful interests. Because he admired the Prussian system of education, his loyalty to democratic institutions was questioned. Because he believed the schools should be nonsectarian, he was attacked as antireligious. His advocacy of state supervision antagonized local politicians. His criticism of corporal punishment angered the influential Boston schoolmasters.

All the reform impulses of the American 1830s and 1840s converged in Mann's devotion to the cause of the common schools. He created teachers' institutes to improve teaching methods and arranged public meetings to discuss educational theory. He established and edited the *Common School Journal*. With private benefaction and state support he established three state normal schools for teacher education, the first in the country. His annual reports were lucid examinations of educational issues. Widely distributed and discussed, they exerted a powerful influence on public opinion in Massachusetts and the nation.

In Massachusetts, Mann's leadership produced dramatic change. The school curriculum was broadened and related more closely to the social outcomes he admired. Teaching methods, especially the teaching of reading, and the professional status and salary of teachers were improved. Facilities and equipment were increased, and more than 50 new high schools were established. Mann's influence became national and international.

Later Years

In 1848 Mann resigned his secretaryship to accept election to the U.S. Congress. He now enthusiastically entered the slavery debate, opposing the extension of slavery into the territories. His stand generated such hostility that he declined to run in the 1852 election and, instead, unsuccessfully campaigned for the governorship as a Free Soil candidate.

In 1852 Mann was elected president of Antioch College in Ohio. He discharged his new duties with customary zeal, creating a curriculum, doing much of the teaching, and contending with difficult economic problems. But the work proved too much for Mann, in ill health since boyhood. He died on Aug. 2, 1859, 2 weeks after telling the graduating class to ''be ashamed to die until you have won some victory for humanity.''

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Thomas Mann

The German novelist and essayist Thomas Mann (1875-1955) was perhaps the most influential and representative German author of his time.

Born in the free Hanseatic city of Lübeck on the Baltic Sea, the second son of a north German patrician merchant and senator in the city government, Thomas Mann often stressed his twofold heritage: his South American mother, from Rio de Janeiro, was the daughter of a German planter who had emigrated to Brazil and married a woman of Portuguese-Creole origin.

Mann's family can be compared to that of the brothers August Wilhelm and Friedrich von Schlegel, leading poet-critics in German romanticism: his elder brother Heinrich was an outstanding novelist and essayist. A younger brother, Viktor, a civil servant in Germany, made a name for himself as author of an important family chronicle, *Wir waren fünf* (1948). Two of Mann's six children, Erika and Klaus, were talented writers in their own right, and his son Golo was a noted historian.

Early Career

As a pupil of the ''Katherineum'' in Lübeck, Mann hated school. Devoted to music and above all to writing, at the age of 17 he edited a school periodical, *Frühlingssturm* (Spring Storm), in which his first prose and poetry appeared under the pseudonym Paul Thomas.

After the death of her husband and the liquidation of the family's grain business, Senator Mann's widow moved to Munich. Thomas, however, remained at school in Lübeck until he passed the qualifying exam for the 1-year military service certificate. When he finally joined his mother, two sisters, and younger brother in Munich in 1894, he worked briefly as a clerk in an insurance company. There he wrote his first story, *Gefallen* (Fallen), published in the avant-garde naturalistic monthly *Die Gesellschaft*. Soon the young author gave up his job and, under the pretense of becoming a journalist, attended lectures at the university without formally enrolling as a student. For a while he was a member of the editorial staff of the satiric magazine *Simplicissimus,* in which his next story, *Der Wille zum Glück* (The Will to Happiness), appeared.

In 1895 Mann joined his brother Heinrich in Italy, and together they spent most of the next 3 years in Rome and Palestrina. Isolated from Italian society, he read voluminously, mostly Scandinavian, French, and Russian literature. It was here that he began writing the novel which climaxed this first phase of his literary career, *Buddenbrooks*. While he was living in Rome, Mann's first book, *Der kleine Herr Friedemann* (1898), a collection of naturalistic short stories, was published by S. Fischer in Berlin. These sharply drawn, youthful narratives are variations of a single theme; they deal, for the most part, with the ''marked'' man, the isolated individual, the artist and his relationship to life. These stories foreshadow many characteristics of Mann's later works: dualism, or the divided mind; the opposition of spirit to life; and the resulting antithesis of artist and bourgeois. Also evident here is his frequent and effective use of the leitmotiv, which calls to mind his admired masters, Theodor Fontane and Richard Wagner. In these stories of his youth the leitmotiv is handled in a more obvious, mechanical way than in his later work, where it is applied with far greater subtlety.

Buddenbrooks and *Death in Venice*

Most representative of the work from Mann's first stage as a writer (1896-1906) was his first novel, *Buddenbrooks*. Originally envisioned as a brief novel of some 250 pages, to be written jointly with his brother Heinrich, it was executed by Thomas alone and assumed massive proportions. It appeared in 1901 and became a best seller both at home and abroad. Again, the technique of the linguistic leitmotiv is present, but this time it is lifted from the external, mechanical basis into the musical sphere.

Written in the tradition of the Scandinavian genealogical novel, *Buddenbrooks* gives a broad account of the rise and fall, through several generations, of a fictitious Hanseatic family, patterned after that of the author, and immediately calls to mind John Galsworthy's *Forsyte Saga,* with which it has much in common. The first two generations, who created the family wealth, are sturdy and aggressive burghers, and for their bourgeois code, their rigorous ethical standards, Mann shows profound respect. Only the last two generations are marked by decadence, both physical and mental, but they, at the same time, show increased intellectual gifts and greater artistic sensibility. The fourth generation is represented by little Hanno, a pathetic, sickly, neurotic boy whose only love is his music. With his death at the age of 16, the once distinguished family comes to an end.

After *Buddenbrooks* came *Tristan* (1902), a parody of Wagner's opera, set in an Alpine sanatorium. Mann's next work, his most lyrical artist's story, *Tonio Kröger,* (1903), exceeded even *Buddenbrooks* in popularity. It deals with a gifted writer, Tonio Kröger, from north Germany, again a marked man isolated from his environment, and his unrequited love for Hans Hansen and Ingeborg Holm, who represent the blond and the beautiful, the normal and bourgeois world.

In February 1905 Mann married Katharina (Katja) Pringsheim, the daughter of a famous Munich mathematician. The first fruit of his marriage was a fairy tale, or light comedy, in the form of a novel, *Königliche Hoheit* (1909; *Royal Highness*). Marking the beginning of his second stage as a writer, this book reveals an optimism thus far unknown in Thomas Mann's work. Decadence, Mann now believed, could be overcome, and a synthesis of life and art could be attained.

A visit to the Lido in May 1911 provided the raw material for Mann's most complex novella, *Der Tod in Venedig* (*Death in Venice*). A series of sinister circumstances and strange impressions almost immediately suggested to him the basis for this story, which truly reflects Mann's preoccupation with the irrationalism of Arthur Schopenhauer, Richard Wagner, and Friedrich Nietzsche. Its hero, Gustav von Aschenbach (resembling, in some ways, the composer Gustav Mahler), is a fictitious German writer in his early 50s whose self-discipline makes him what Mann calls a *Leistungsethiker,* a man who has sacrificed everything for the sake of achievement. Having suppressed his emotions for too long, he goes on a trip to Venice, ignoring all warnings not to visit the cholera-infected city. It is not cholera, however, but Italy itself which disintegrates his carefully calculated self-control. He is obsessed by a homoerotic love for 14-year-old Tadzio, who represents both death and Apollonian beauty, but he excuses his passion on the grounds of classical precedent and Nietzche's conception of Dionysian Greece. Death comes to him, finally, as he sits in a deck chair on the beach, looking out to the sea and longing for the boy.

The Magic Mountain

A 3-week stay in a Davos sanatorium during the summer of 1912 gave Mann the impetus for his next book, *Der Zauberberg* (1924; *The Magic Mountain*), the highlight of the second phase of his career (1912-1933). His first major novel since *Buddenbrooks,* this work attempts to overcome the dualism that had marked Mann's youthful stories and to reconcile the enmity of life and spirit that dominated those works. It deals with the intellectual development of an ordinary young man who spends 7 years in a tuberculosis sanatorium in the mountains of Switzerland, against a broad panorama of European society in the 7 years preceding World War I.

Hans Castorp, the simpleminded hero, stands between two men engaged in an ideological battle: an Italian humanist and liberal, Settembrini, a champion of reason and life who believes in progress, and Naphta, a Polish Jew turned Jesuit, representing the nonrational forces, who combines a fervent belief in Catholicism with Marxist doctrines. A third ''educator,'' introduced toward the end of the book, is a Dutch planter from Indonesia, Mynheer Peeperkorn, who, anything but an intellectual, impresses Hans through the power of his personality, which is patterned after dramatist Gerhart Hauptmann.

Der Zauberberg is largely a romantic book, a book about the ''sympathy with death,'' and in the author's own words, Hans Castorp's dream, his vision of the good life, could not have appeared in any of his previous works. While lost in the mountains (in the chapter ''Snow''), Hans dreams that ''for the sake of goodness and love, man shall let death have no sovereignty over his thoughts.'' Surely, this is an impossible dream, either in the alpine sanatorium with its eccentric patients or down in the flatland of bourgeois triviality from which Hans has come. In the end he accepts life and, when the war breaks out, returns to his homeland, leaving the sheltered atmosphere of the magic mountain for military service, only to meet his death on a battlefield in Flanders.

Political Views

Until World War I Mann's tastes and cultural tradition had been those of a nationalist and a German patriot, and he was convinced of the superiority of its authoritarian constitution over the democratic institutions of France and England. During the years 1914-1918 he interrupted his work on the novel *Der Zauberberg* to embark upon ''war service with the weapon of thought.'' In a series of highly introspective essays, examining the very foundations of his own philosophy, he presented a vigorous defense of the German Reich (*Betrachtungen eines Unpolitischen,* 1918; *Reflections of an Unpolitical Man*). But when this book appeared,

Mann was already evolving from a romantic conservative to a believer in democracy who was to become a champion of the Weimar Republic. With his speech honoring Hauptmann on his sixtieth birthday, on Nov. 15, 1922, *Von deutscher Republik,* the process of his transformation was complete, and for the next 10 years, the decisive period of his second, or middle, phase, he was the spokesman of the Weimar Republic.

Mann's first works published after the 1918 armistice are largely autobiographical: *Gesang vom Kindchen* (*The Song of a Child*), written in hexameter and dealing with the birth and baptism of his youngest daughter, and *Herr und Hund* (*Bashan and I*), an account of his life in Munich with his dog, Bashan (both published in 1919). Two of his finest novellas were written in that decade: *Unordnung und frühes Leid* (1925; *Disorder and Early Sorrow*), an affectionately ironic, melancholic treatment of the relations between the generations in a middleclass German family in Munich in the 1920s and the moral and social confusion which resulted from the chaotic inflation of values in postwar Germany, and *Mario und der Zauberer* (1930; *Mario and the Magician*), a ''tragedy of travel with moral and political implications,'' as Mann himself called it. Again largely autobiographical, *Mario* presents a terrifying picture of the rise of fascism in Italy and clearly warns against its dangers. Cipolla, the hypnotist who is shot to death by Mario, the goodnatured waiter whose human dignity he has outraged, stands symbolically for Mussolini, and his end foreshadows that of the dictator in 1945.

In 1929 Mann was awarded the Nobel Prize in literature. As early as 1930 he warned publicly against the dangers of Hitler and his followers in his courageous philippic against the Nazis, *Appell an die Vernunft* (*An Appeal to Reason*).

On Feb. 10, 1933, Mann delivered a lecture in Munich on the occasion of the fiftieth anniversary of the death of Richard Wagner (*Leiden und Grösse Richard Wagners; The Sufferings and Greatness of Richard Wagner*), and the next day he left Germany with his wife to repeat his lecture in Amsterdam, Brussels, and Paris, a trip from which he was not to return for 16 years. Finding himself a voluntary exile from Nazi Germany, Mann spent the summer in southern France and settled in Küsnacht, near Zurich, where he remained until 1938. He attacked the Nazi regime in an open letter published by the *Neue Züriche Zeitung* on Feb. 3, 1936. Soon the Nazis deprived him of his German citizenship and banned his books, and the University of Bonn withdrew the honorary doctorate awarded him shortly after World War I.

Mann's reply became his best-known political tract, the famous *Letter to the Dean of the Philosophical Faculty of Bonn,* published early in 1937. As a further manifestation of his political engagement, he founded in 1937 a literary magazine devoted to the ideals of the ''Third Humanism'': *Mass und Wert* (Measure and Value), edited in cooperation with Konrad Falke and published in Zurich until 1940. In 1938 Mann and his family emigrated to the United States. For 2 1/2 years they lived in Princeton, N.J., where he served as a lecturer in the humanities at the university. In 1941 he moved to southern California, built a home in Pacific Palisades outside Los Angeles, and became one of a colony of German and Austrian exiles which included, in addition to his brother Heinrich, Lion Feuchtwanger, Bruno Frank, Lotte Lehmann, Erich Maria Remarque, Arnold Schoenberg, Bruno Walter, and Franz Werfel. In 1944 he became an American citizen.

During the war years Mann's life was filled with numerous activities: he was actively engaged in helping refugees from Europe through the Emergency Rescue Committee; he served as a consultant in Germanic literature for the Library of Congress; he lectured in many American cities and appealed to the German people over the British Broadcasting Corporation. Whatever time was left, he devoted to his literary work. At Princeton, he completed a ''Goethe novel,'' *Lotte in Weimar* (1939; *The Beloved Returns*), relating the historic visit of Charlotte Kestner to Weimar in 1816, 44 years after the love affair which had become common knowledge through the European success of Goethe's *Werther*.

Later Works

During the first 2 California years Mann completed his gigantic Joseph cycle, on which he had been working, with interruptions, since 1926. At that time he had found in the story of Joseph a theme embracing, as he called it, ''the typical, the eternally human, eternally recurring, timeless—in short, the mythical.'' *Joseph und seine Brüder* (1933-1943; *Joseph and His Brothers*), his version of the biblical story, was to become his greatest critical success in the United States, ending on an optimistic note with its fourth volume, *Joseph der Ernährer* (*Joseph, the Provider*).

In California between 1943 and 1946 Mann wrote what is usually considered his most difficult and complex book, *Doktor Faustus: The Life of the German Composer Adrian Leverkühn as Told by a Friend* (1947). In contrast to the optimistic tone of the Joseph tetralogy, this is a deeply pessimistic, somber book, a bitter accusation against his former country, which, like Doktor Faustus, has made a pact with the devil. But it is also a self-accusation, for Mann does not distinguish between a good and a bad Germany. He finds some negative characteristics manifest in every German of all times. In this fictional biography Mann writes about an artist, a musician—since music, in Mann's thinking, is closely linked with decay, decadence, disease, danger, and death and since it is the one art he considers most characteristically German. In describing the life of an artist (closely patterned after that of Nietzsche), Mann shows himself as a master of the technique of montage by succeeding in combining several time levels. Of the third phase of Mann's writing career (1933-1955), this book represents the highlight, the climax.

In 1952 Mann returned to Europe to spend his remaining years in Switzerland, taking up the life he had lived there from 1933 to 1938. Mann's last major work, *Bekenntnisse des Hochstaplers Felix Krull* (*Confessions of Felix Krull, Confidence Man*), was published in 1954 as *Der Memoiren Erster Teil*. Having begun the book in 1911, the author had published additional fragments in 1922 and 1937. The pro-

jected second part, however, was never written. Following the tradition of the picaresque, or rogue, novel, Mann presents a humorous portrait of the artist as mountebank, or criminal, a thought that had always caught his imagination. *Felix Krull* is among his most vivid and effective books and attracted huge audiences in many countries. With its publication Thomas Mann achieved an immediate popular and critical success. His last completed work was his brilliant essay on Friedrich von Schiller.

Mann's eightieth birthday, on June 6, 1955, brought him honors from all sides, both East and West. Respected throughout the world as Germany's greatest man of letters since Goethe, Mann died 2 months later, on August 12, in Kilchberg near Zurich.

Further Reading

The most comprehensive biography of Mann in English, well documented and illustrated, is Hans Bürgin and Hans-Otto Mayer, *Thomas Mann: A Chronicle of His Life* (trans. 1969). Of the large number of books about Mann, the best introductions in English for the nonspecialist are Henry C. Hatfield, *Thomas Mann* (1951; rev. ed. 1962), and Ignace Feuerlicht, *Thomas Mann* (1968).

The more advanced student will find a selection of the best critical opinion on Mann in Henry Hatfield, ed., *Thomas Mann: A Collection of Critical Essays* (1964). Also recommended is the excellent critical analysis of Erich Heller, *The Ironic German: A Study of Thomas Mann* (1958). Erich Kahler, *The Orbit of Thomas Mann* (1969), is a collection of five excellent essays by a close friend of Mann. A critical essay on Mann's major novels is J. P. Stern, *Thomas Mann* (1967). Gunilla Bergsten, *Thomas Mann's Doctor Faustus: The Sources and Structures of the Novel,* translated by Krishna Winston (1969), deals with one of Mann's best-known works. Two studies that discuss Mann in the context of philosophy are Joseph Gerard Brennan, *Three Philosophical Novelists: James Joyce, André Gide, Thomas Mann* (1963), and Peter Heller, *Dialectics and Nihilism: Essays on Lessing, Nietzsche, Mann and Kafka* (1966).

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Baron Carl Gustav Emil Von Mannerheim

The Finnish military leader and statesman Baron Carl Gustav Emil von Mannerheim (1867-1951) was the father of modern Finland.

Carl Gustav von Mannerheim was born on June 4, 1867, near Turku of a prominent family. He received his early military training in imperial Russia and early showed courage and adaptability to the vigorous life. He explored Central Africa, served in the Russo-Japanese War, and was commander of Russia's VI Cavalry Corps on the Romanian front in World War I. With Russia's collapse he returned to a Finland in turmoil.

On Jan. 4, 1918, the president of the Finnish Senate had received from the Soviets recognition of Finnish independence in a document signed by Stalin, Trotsky, and Lenin. On January 28, however, the Red Guards, dominated by Finnish left-wing Social Democrats, seized power in most of the major cities. Members of the government, the Whites, made up of leading members of the government and those who believed in parliamentary democracy, gathered at Vaasa, where they offered the seasoned Mannerheim command of their army.

Mannerheim's first task was to disarm the more than 40,000 Russian soldiers still on Finnish soil to prevent them from joining the rebel forces, who already outnumbered his own. His initial objective achieved, he trained his forces and struck against the overmanned and underofficered Red strongholds at Helsinki, Viipuri, and Tampere. In the interim he tried without success to prevent the Germans from entering the struggle as allies. With unneeded German aid the Reds were defeated, and by the middle of the summer the Red bloodbath had been followed by a White one. Mannerheim meanwhile labored to erect a republic of Finland free of German and Soviet ties. Although he cooper-

ated in the Allied attack on the Soviets, his chief concerns in 1918, as later in the 1940s, were Finnish independence and national security. On May 16, 1918, he resigned as commander in chief because of the pro-German policy of the government, and on December 12 he became chief executive of Finland. On the first election under the new constitution, however, he was defeated by Professor Kaarlo J. Ståhlberg and left office in July 1919.

Mannerheim realized that Finland had to live amicably with the Soviets, but he also knew that the Russians understood strength. Consequently, as defense minister, he built a series of fortifications known as the Mannerheim Line, which stood Finland in good stead in November 1941, when the Soviet Union, after gobbling up part of Poland and the Baltic Provinces, invaded Finland by land, sea, and air without declaring war.

At the age of 72 Mannerheim was called back as commander in chief and successfully guided Finnish defenses during the Winter War, which ended in March 1940. The relatively favorable peace settlement was violated by the Soviet Union in June 1941, and Mannerheim remained as commander in chief until peace was negotiated in August 1944. In June 1942 he was named the only marshal in Finnish history and became president of the republic in 1944. He soon retired because of ill health and died in Lausanne, Switzerland, on Jan. 27, 1951. Controversial though he was, the bulk of the Finnish people sincerely mourned his passing.

Further Reading

The best account for details is Mannerheim's *Memoirs,* translated by Count Eric Lewenhaupt (1954). Perhaps the best-balanced interpretation is Anatole G. Mazour, *Finland between East and West* (1956). Also worth consulting are Tancred Borenius, *Field-Marshall Mannerheim* (1940), and John H. Wuorinen, *A History of Finland* (1965).

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Karl Mannheim

The Hungarian-born sociologist and educator Karl Mannheim (1893-1947) explored the role of the intellectual in political and social reconstruction. He also wrote on the sociology of knowledge.

Karl Mannheim was born on March 27, 1893, in Budapest to a German mother and a Jewish middle-class Hungarian father. He attended a humanistic school in Budapest and did further study in philosophy (particularly epistemology), languages, and the social sciences at the universities of Budapest, Berlin, Paris, Freiburg, and Heidelberg (1920). His doctoral dissertation in 1922 was *The Structural Analysis of Knowledge*. In 1921 he married Juliska Lang.

Mannheim was a lecturer in sociology at the University of Heidelberg (1926-1930) and then became professor of sociology and head of the department at the University of Frankfurt. The Nazi government forced his dismissal in 1933. He moved to England, where he became a lecturer in sociology at the London School of Economics (1933-1945). He was also lecturer in the sociology of education (1941-1944) and then professor of education and sociology (1944-1947) at the Institute of Education of the University of London. He died in London on Jan. 9, 1947.

Mannheim's early writings dealt with the leadership role of intellectual elites in maintaining freedom. This concern reflected his study of Max Weber, Max Scheler, and Karl Marx. Mannheim's most important early book, *Ideology and Utopia* (1929 in German, 1936 in English), introduced the sociology of knowledge as a new field of study in the social sciences. Antipathy to the Nazi movement in Germany deepened his interest in democratic dynamics. His writings increasingly focused on the political, social, and moral problems involved in the survival of democracy and freedom. He saw interdependence as the characteristic feature of the modern era and viewed education and planning as essential for improving society. This concern is expressed in *Man and Society in an Age of Reconstruction* (1940), in which he weighed the political strengths and weaknesses of intellectual elites. His *Diagnosis of Our Time* (1943) explored ways to reestablish rational means of social organization. In *Freedom, Power, and Democratic Planning* (1950), published after his death, he continued his concern about the intellectual as leader in a planned society.

In his last years Mannheim made the problem of planning and education his principal concern. As editor of the International Library of Sociology and Social Reconstruction, he stimulated thought and publications in sociology, education, and planning. He sought democratic ways to achieve consensus in a mass society, believing that studies in the sociology of education could help achieve this consensus.

Mannheim was a successful and inspiring teacher with a contagious passion for his subject. He was articulate and provocative, had a Socratic tolerance for opposition and a lively sense of humor, and was nonpartisan in sociological controversies. Although he did not create a sector school, he influenced many students and colleagues.

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Henry Edward Manning

The English prelate Henry Edward Manning (1808-1892) was directly responsible for the efflorescence of English Catholicism in the first half of the 20th century.

Henry Manning was born on July 5, 1808, at Totteridge, Hertfordshire, into a family that belonged to the Anglican High Church. He studied at Harrow and Balliol College, Oxford, and became president of the Oxford Union in 1829. Graduating with high honors in classics, he entered the Colonial Office in 1830 but returned to Merton College, Oxford, in 1832 to receive Anglican orders. A deacon in 1832, a priest in 1833, an archdeacon in 1840, Manning did not become a Roman Catholic until April 1851.

As a curate at Lavington, Surrey, Manning married a daughter of his rector. When she died, Manning felt profoundly disenchanted and gave himself to a thorough reading of the early Christian Fathers of the Church. At Oxford he had known John Henry Newman, whose *Development of Christian Doctrine* he found to be an unassailable thesis justifying the historical development of ecclesiastical jurisdiction in the Roman Catholic Church. During a protracted visit to Rome in 1847, he had occasion to study the governmental structure of the Roman Church. His conversion was precipitated by a single incident. An Anglican divine, G. C. Gorham, was suspected of holding unorthodox views. The bishop refused to institute proceedings against Gorham, but the Privy Council of Laymen overruled this refusal. Manning, who abhorred all lay interference in ecclesiastical affairs, was shocked. After a short period he was received into the Roman Church by Cardinal Nicholas Wiseman in April 1851, ordained a priest 2 months later, and sent to Rome to study theology.

During his stay in Rome Manning was brilliant in theology, and he successfully cultivated the friendship and the esteem of Pius IX and his cardinals. Manning grew to appreciate the Roman style of government; he liked its authoritarian character, its secretiveness, and its immunity, and he developed an almost fanatic devotion to the papal cause. On his return to England, he became provost of the Westminster Cathedral Chapter. He founded a new religious congregation, the Oblates of St. Charles (Borromeo), and became its first superior. Manning's rapid rise in power and his obvious influence with Roman offices of the Vatican provoked much opposition to him, so much so that Cardinal Wiseman had to defend Manning by letter to Rome. Wiseman's preference, Manning's obvious capabilities, and

his devotion to the papacy influenced the Pope, and he chose Manning as Wiseman's successor in 1865 to be archbishop of Westminster.

Manning's policy as archbishop was extremely ultramontanist: he wished to model the English Church as closely as possible on Rome. He was an extremely authoritarian man, was deeply liked by his priests, and brooked no opposition. He clashed with the Jesuits over jurisdictional matters and with Newman over doctrinal issues, particularly the authority of Rome. For Manning the hierarchy was all-sacred, could be overridden by no one except the pope, and deserved extreme forms of obedience. Manning participated very actively in the First Vatican Council (1869-1870), being one of the leaders of the ''infallibilists'' (the supporters of the definition concerning the pope's infallibility), but the final definition of papal infallibility did not live up to his extremist wishes.

Created a cardinal in 1875, Manning attained much prestige in England. He was a member of the Royal Housing Commission in 1884. In his own diocese, he had particularly cared for child education and for the welfare of the homeless, building schools, orphanages, and shelters. He mediated successfully in the great London dock strike of 1889 (a goodly number of dock workers were Irish Roman Catholics). But he aroused many bitter controversies and made personal enemies among both the hierarchy and lay people by his apparent high-handedness, his resort to backstairs influence in Rome, and his extreme devotion to Roman wishes. More than any other modern churchman of the English Roman Catholic establishment, Manning contrib-

uted to the development of the conservative character that English Catholicism showed until well into the middle of the 20th century. Manning died in London on Jan. 14, 1892.

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Daniel Mannix

Daniel Mannix (1864-1963) was the Roman Catholic archbishop of Melbourne for nearly half a century and an active force in Australian politics, especially in Victoria.

Daniel Mannix was born at Charleville in County Cork, Ireland, on March 4, 1864. He was ordained in 1890 at Maynooth, where he became successively junior professor of philosophy and professor of theology. The Irish bishops selected him as president in 1903, and it was during his tenure of this office that Maynooth acquired the status of a university college.

In 1912 Mannix was appointed titular archbishop of Pharsalus and coadjutor of Melbourne, and in 1917 he succeeded to the see. He quickly became the main spokesman in Australia for the Irish nationalist movement Sinn Fein. During World War I he campaigned openly alongside the Labour party against conscription for the armed forces, and by the end of the war he and the Catholics who looked to him for leadership had become a powerful influence on the Labour party in Australia. In 1920 he visited Rome by way of the United States, where large and vocal audiences marked his tour at every stop, but he was forbidden to land in Ireland. He was a strong opponent of the Irish Free State and of the Anglo-Irish Treaty of 1922.

Australian Catholic Action originated in Mannix's Melbourne diocese in 1937 and developed into one of the most efficient and highly organized systems of Catholic Action in the world. In World War II Mannix was more prepared to accept the justice of the Allied cause than he had been in World War I, and he supported the ''Food for Britain'' campaign that was organized in Australia.

Mannix was a firm believer in the idea that communism was now the principal enemy and partly for this reason was a close supporter of Bartholomew Santamaria and what was termed ''The Movement'' in Victoria, but in his advancing years he tended to lose touch with the work of Catholic Action in the trade unions and the Labour party. Nevertheless, after the split in the Australian Labour party in 1955, Mannix supported the dissident Democratic Labour party and in the federal elections of 1958 issued a statement warning Catholics against voting for the Australian Labour party, led by Herbert Vere Evatt, on the grounds that ''every Communist and Communist sympathizer in Australia wants a victory for the Evatt party.''

Mannix was a man of strong enthusiasms and spent his energies in many causes. It was largely owing to him, for instance, that funds were collected for the opening of Newman College, a constituent college of the University of Melbourne. More than anything else, however, he was a political prelate, and for most of his remarkable career in Victoria there was a close link between the Catholic hierarchy and the Labour party. He died on Nov. 6, 1963.

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Jorge Manrique

The Spanish poet and soldier Jorge Manrique (c. 1440-1478) wrote the *Coplas,* one of the great elegies of all times, and was the poetic voice of his generation.

Jorge Manrique was probably born in the family fief of Paredes de Nava (Palencia). He belonged to the powerful and warlike clan of the Manriques, was a nephew of Gómez Manrique, another poet-soldier, and a grand-

nephew of the Marquis of Santillana, the literary arbiter of Castile. His father was Rodrigo Manrique, Count of Paredes and Grand Master of the Order of Santiago. Arms and letters against an aristocratic background define the personality of Jorge Manrique.

At this time Castile was again in the throes of civil war. King Henry IV was ineffectual to the point of being nicknamed the Impotent. The Manrique clan fought him and his presumably bastard daughter Juana. This meant that Manrique fought first for Prince Alfonso against his half brother Henry IV and then for Princess Isabella (later the Catholic Queen) against Princess Juana. He was a faithful and distinguished warrior and was rewarded with the title of knight commander of Montizón in the Order of Santiago. Manrique participated actively in the innumerable battles and skirmishes of the civil war. When Henry IV died, Portugal entered the fray on the side of Juana. At this time Manrique was put in command, by the Catholic Monarchs, of their forces in the Campo de Calatrava. When the Hermandades were created (a sort of national militia), he was made their captain in the kingdom of Toledo. He was killed in the siege of the castle of Garci-Muñoz, in La Mancha, held by the Marquis of Villena, a partisan of Juana and Portugal.

Manrique left a substantial body of amorous poetry (some 40 poems, including some satiric verse), but in none of it does he rise much above the literary level of his times. It just shows him to have been a quick-witted and facile versifier. But in the *Coplas* (40 stanzas to his father's death, which occurred in 1476), Manrique wrote the most famous elegy of the Spanish language. The strong emotion caused by death is restrained, and the tone is serene; but in trying to explain to himself the meaning of his father's death, after a life which had earned him the appellation of a second Cid, Manrique manages to give voice to his age's sentiments about the meaning of life and death. The poet's noble and Christian resignation has struck a responsive chord in every generation of readers since his death, for, in the words of Pedro Salinas, the *Coplas* is ''one of the most beautiful and shining lights in universal poetry.''

Further Reading

The *Coplas* of Manrique was admirably translated by Henry Wadsworth Longfellow in 1833. Pedro Salinas, the author of an excellent book in Spanish on Manrique, gives a fine analysis of the *Coplas* in *Reality and the Poet in Spanish Poetry* (1940). *The Oxford Book of Spanish Verse,* edited by J. B. Trend (1913), contains some biographical information on Manrique. □

François Mansart

François Mansart (1598-1666), one of the first French architects to embrace the ideals of classicism, was an eloquent spokesman for classical restraint, beauty of proportion, and clarity of form.

François Mansart was born in Paris on Jan. 13, 1598. A pupil of Salomon de Brosse, architect of the Luxembourg Palace, Mansart clearly derived his early style from this master. Together they worked on the château of Coulommiers, begun in 1618.

At 25, Mansart was well established and flooded with commissions, mostly from the wealthy officers of the Crown. Among his early works were the châteaux of Berny (1623) and Balleroy (begun 1626). From Gaston d'Orléans, brother of King Louis XIII, he received the important commission for rebuilding the château of Blois. The only part of the vast project executed was the principal *corps de logis* (1635-1638) with its high-pitched, broken roof of the type popularized by the architect and bearing his name (mansard roof). Of grand simplicity, the facade demonstrates Mansart's knowledgeable use of classical orders, restrained detail, and unusually harmonious proportions.

Mansart designed many town houses in Paris, among the most notable being the Hôtel de la Vrillière (1635) and the Hôtel Le Jars (1648). His best-known domestic structure is the château of Maisons (now Maisons-Lafitte; 1642-1646), built for René de Longueil. It reveals the architect's ability to deal with complex series of masses which are ingeniously related to one another so as to create a perfect visual harmony of the whole. The interior staircase, of unique design, mounts in four flights around a square chamber, and the whole space is covered by a dome. The crisp, restrained decoration of the interior is outstanding.

In 1645 Anne of Austria commissioned Mansart to design the church and convent of the Val-de-Grâce in Paris. Possibly inspired by Andrea Palladio's plan of Il Redentore in Venice, Mansart's scheme was executed only through the entablatures of the nave and the first story of the facade; Mansart kept changing his original plan and hence was dismissed from the project, which was handed over to Jacques Lemercier. Mansart's obsession for modifying his designs lost him a number of commissions, not the least of which was that for the eastern wing of the Great Court of the Louvre, for which he was asked to submit plans in 1664.

The last decade of Mansart's life saw few significant undertakings. Arrogant and obstinate, he was unwilling to bow to the whims of his potential clients and therefore was virtually ignored by the time of his death in Paris on Sept. 3, 1666. His only solace was the certain realization that he had been instrumental in establishing a pure brand of classicism in France.

Further Reading

A detailed study of Mansart's life and works is provided by Anthony Blunt, *François Mansart and the Origins of French Classical Architecture* (1941). For a more general knowledge of the architect's work and contribution, Blunt's *Art and Architecture in France, 1500-1700* (1954; 2d ed. 1970) is adequate. □

Jules Hardouin Mansart

The French architect Jules Hardouin Mansart (1646-1708) consolidated the many classical tendencies of his predecessors and produced architectural monuments of an impressive grandeur rare in the annals of art.

The talents of Jules Hardouin Mansart were perfectly suited to the principal task to which they were assigned, namely, the glorification of absolutism centering in the person of Louis XIV. Like the monarch he so enthusiastically served, the architect had dreams of considerable magnitude. His grandiose conceptions and their subsequent execution were made possible by unparalleled financial backing.

Born Jules Hardouin in April 1646 in Paris, he was the son of a painter and the grandnephew of François Mansart, with whom he studied architecture and whose family name he later adopted. His further training was under Libéral Bruant. Though J. H. Mansart did not study with Louis Le Vau, this master's style had a very formative influence on him.

Mansart's earliest royal commission appears to have been the rebuilding in 1674 of the small Château du Val at Saint-Germain-en-Laye. Here, and in the Hôtel de Noailles in the same town, he introduced a new type of domestic structure: the single-storied building with a strong horizontal emphasis-which he revived in his Grand Trianon at Versailles (1689). The Saint-Germain houses, as well as his contemporaneous Hôtel de Lorge in Paris, conveyed a new interest in convenience of plan; the rooms were often of a variety of shapes and so disposed at the Château du Val as to be heated simultaneously by a single, carefully placed heating unit.

The château of Clagny (1676-1683), built to house the natural children of Louis XIV by the Marquise de Montespan, was Mansart's first large structure commissioned by the King. The monumental scale of its simple masses and the inherent understanding of the proper use of classical motifs reveal the architect's knowledge of François Mansart's Gaston d'Orléans wing at Blois and his later château of Maisons (now Maisons-Lafitte).

J. H. Mansart's rise to fame became meteoric when, in 1678, Louis XIV charged him with the vast modifications and additions to the château of Versailles. He first reworked Le Vau's garden facade, filling in the large terrace set into the middle of the building's second story, in order to create the Galerie des Glaces. Later Mansart erected the great wings which extend symmetrically north and south of the central block, creating in the overall 1,800-foot length an unparalleled monumentality. Among his most imaginative efforts at Versailles were the splendid horseshoe-shaped stables (1679-1686), which were carefully planned to fill in the wedge-shaped areas formed by the avenues radiating out from the château's forecourt. Equally notable is his work on the second Orangery, with its magnificently scaled embracing staircases. His last undertaking at Versailles was the chapel (conceived 1688; built 1697-1710).

Mansart was responsible for two significant urban projects in Paris: the Place des Victoires and the Place Vendôme. Both squares, designed to provide handsome settings for equestrian statues of Louis XIV, were surrounded by monumentally scaled architecture suggestive of pure scenography. Though the round Place des Victoires has since been so modified as to obscure its original majestic appearance, the Place Vendôme, with its noble arcades surmounted by giant orders and beautifully proportioned pediments, is one of Mansart's most impressive achievements.

The architect's crowning glory was his church of Les Invalides, the Dôme (1680-1706). The structure is Greek cross in plan with circular chapels located in the corners, following the projected arrangement of the Bourbon chapel at Saint-Denis by François Mansart. The building is surmounted by a high dome which derives from earlier domical structures, such as St. Peter's in Rome and, in Paris, the church of the Sorbonne by Jacques Lemercier and the Collège des Quatre Nations by Le Vau. J. H. Mansart carefully adjusted his building to Bruant's earlier adjacent church in order to achieve a pleasing visual and physical unity between the two structures. The great height of the dome was determined by its relation to Bruant's broad facade of the Hôtel des Invalides as it was to be viewed from a position near the Seine. From this point, the dome is perfectly proportioned to the extended facade and provides a splendid sense of visual focus toward the center of the complex.

Beginning in 1679 and continuing to the time of his death, Mansart was occupied at Marly-le-Roi, building a novel weekend retreat for Louis XIV. In the perfectly balanced layout of the entire complex, the building reserved for the King's exclusive use stood as an isolated block, bounded on its flanks by individual pavilions designed to accommodate those members of the court who were invited to spend several days at Marly. The arrangement suggests a new intimacy in French architecture and can also be regarded as symbolic, for the central building is the dwelling of the Sun king and the pavilions are his satellites.

When Mansart died at Marly on May 11, 1708, there was no other architect of his stature to take his place. He had been perfectly suited to the needs of the age, and owing to his aggressive and, it is said, often ruthless methods and his remarkable ability to command myriad teams of underlings, he was able to realize the grand schemes devoted to glorifying the absolute monarchy of Louis XIV.

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Katherine Mansfield

Short story writer Katherine Mansfield (1888-1923) is noted for her short stories with themes relating to women's lives and social hierarchies as well as her sense of wit and characterizations.

Katherine Mansfield has played an important role in the genre of the short story. The New Zealand-born writer, who spent much of her adulthood in Europe, ''is a central figure in the development of the modern short story,'' noted *Twentieth-Century Literary Criticism.* ''An early practitioner of stream-of-consciousness narration, she applied this technique to create stories based on the illumination of character rather than the contrivances of plot.'' Mansfield also attempted to free herself from the domination of her bourgeois family and the expectations for women of her class. As a young woman she often heeded her own determined whims, but later settled into a period of stability and literary creativity with her 1918 marriage to a fellow writer, editor, and literary critic. Together they moved in social circles that included some of the most acclaimed English-language writers of the early twentieth century.

Mansfield was born Kathleen Mansfield Beauchamp in Wellington, New Zealand, to a family of English descent in 1888. Her father, Harold Beauchamp, was a successful merchant who eventually became one of the English colony's most prominent citizens, rising to the position of chair of the Bank of New Zealand. She once described her mother as ''constantly suspicious, constantly overbearingly tyrannous,'' and from an early age Mansfield seemed resentful toward her middle-class provincial family. As a writer, she later explored the theme of the hierarchy of class distinctions that restricted upbringings such as hers. As a teenager she was sent away to a finishing school in London that was a more intellectually rigorous institution than most girls of her class attended. There she became active in its magazine, for which she wrote several short stories, and established a lifelong friendship with classmate Ida Baker. When her schooling came to an end, Mansfield returned to her family's increasingly prosperous household in Wellington, but was determined to take leave again permanently. Enrolling in secretarial and bookkeeping courses, her parents allowed her to live abroad on her own, and in 1908 she returned to London. There she resided in a hostel for young, unmarried women pursuing artistic careers (she herself was an accomplished cellist) paid for by a stipend she received from her father until her death at age 34.

Courting Disaster Led to First Success

A long crush on musician Garnet Trowell eventually led to an unexpected pregnancy, and Mansfield suddenly married another man whom she had been seeing casually, George Bowden. She disappeared for a time, perhaps to serve as a chorus girl in the company of the light opera troupe that Trowell performed in, but her mother soon arrived from New Zealand and took her to a spa in southern Germany. ''The most widely recommended cure for girls with Kathleen's difficult complaint was a course of cold baths and wholesome exercise,'' noted Antony Alpers in *The Life of Katherine Mansfield.* She suffered a miscarriage later that summer, but remained in Germany for several months. Out of her sojourn came her first collection of short stories, *In a German Pension,* first published in 1911. The volume was noted for its rather unflattering portrayal of Germans, and ''the early appeal of the collection, most said, was to the anti-German sentiments felt by Britons in the years preceding the First World War,'' noted C. A. Hankin in *Katherine Mansfield and Her Confessional Stories.* In retrospect, the content of the stories ''again and again [underline] her sense that sexual love for women is fraught with physical danger,'' as Mansfield was attracted to both men and women.

Moving back to London, in 1912 Mansfield met John Middleton Murry, the catalyst behind an acclaimed new English literary magazine out of Oxford called *Rhythm.* ''Henceforth, she had a center to work from, and her early disastrous affairs, though they continued to provide a few themes for stories, sank below the horizon,'' observed Ian A. Gordon in *British Writers.* Mansfield instead began to mine her New Zealand upbringing for subject matter, and many of these were published in *Rhythm* and its successor, the *Blue Review.*

World War I Brought Tragedy

By 1914 Mansfield and Murry were living together, and the literary journals had ceased publication; for a time he

was a reviewer of French books for the *Times Literary Supplement.* The next year, Mansfield's younger brother stopped by London for a rare visit before joining the British Army. His death later that year in World War I resolved Katherine to further explore their childhood in colonial New Zealand for her stories. It devastated her and she produced little work for a time, and her mental anguish was compounded by her own increasingly fragile physical health. Since arriving in England as a teenager she had been plagued by illness, and by 1916 she and Murry were living in the south of France to escape its damp and chilly climate.

During these years Mansfield and Murry were becoming well-acquainted with such literary and historical figures as D.H. Lawrence, Virginia Woolf, Lytton Strachey, and Bertrand Russell. Mansfield also began writing short stories for a journal called *New Age.* It was in the south of France that she penned her first major story, ''The Aloe,'' which in a revised form was published first in 1918 as ''Prelude.'' It ''set the standard and established the pattern for all her later work,'' wrote Gordon in *British Writers.* ''Prelude'' chronicles the doings of the fictional Burnell family of New Zealand, whose structure and members resemble the Beauchamps of Wellington quite distinctly. There is Stanley, the aggressive tycoon, the harsh mother Linda, the unmarried maiden aunt Beryl, and daughter Kezia, who in some of her youngest incarnations caused Joanne Trautman Banks to assert in *The English Short Story* that Mansfield was ''one of our greatest portrayers of children in short fiction.''

Entered Period of Intense Creativity

In 1917 Mansfield was diagnosed with tuberculosis, and began spending even more time in the south of France. The following year she married Murry after finally winning a divorce from her first husband. This next period saw the publication of some of her most acclaimed works, including the collections *Je ne parle pas francais* and *Bliss and Other Short Stories.* Like much of her work, many of the stories feature women prominently, and often portray the few choices available to them outside of marriage. In Mansfield's era, to forsake a husband and children was almost like a death sentence.

''The success of these volumes established Mansfield as a major talent comparable to such contemporaries as Virginia Woolf and James Joyce,'' noted *Twentieth-Century Literary Criticism.* Now dividing her time between Switzerland, Paris, and the south of France, Mansfield wrote at a feverish pace, sometimes one story a day. They frequently appeared in publications such as the *Athenaeum,* the *Nation,* and the *London Mercury.* Much of what Mansfield wrote during 1920 and 1921 was published in the collection *The Garden Party.* Its title story may be her most well-known, and as in much of her fiction the tale is taken from an actual incident. The wealthy Burnell family in many of her stories is here called the Sheridans, as the story opens their sensitive daughter Laura is excited by the prospect of her family's impending afternoon fete. However, the Sheridans' idyllic afternoon is marred by the death of one of the workmen in the area just outside the Sheridan manse. The family he has left behind lives at the bottom of the hill from the lawn where the party will take place. Upset, Laura wishes to cancel the party, but the other Sheridans convince her otherwise. Later, she brings the party's leftover food to the destitute family, which Mansfield's older sister actually did when the incident happened to them in New Zealand in 1907. Grief, like the miserable fate mapped out for most women of her class, was a strong theme in much of her work. In ''The Garden Party'' and other stories like ''The Fly'' and ''Six Years After,'' death and loss are predominant.

Mansfield also penned several pieces of literary criticism during her writing career and a final burst of short stories that appeared as *The Dove's Nest,* published the year she died. The work contains more of the fictional Burnells, and further explorations into the genre of the short story that ''treat such universal concerns as family and love relationships and the everyday experiences of childhood, and are noted for their distinctive wit, psychological acuity, and perceptive characterizations,'' as *Twentieth-Century Literary Criticism* assessed. Mansfield spent much of the last two years of her life between Italy and France, eventually staying at a priory in Fontainebleau for a holistic-type cure for her tuberculosis. She sometimes lived apart from Murry for long stretches of time, but her longtime friend Ida Baker was often living nearby.

Some critics charge that Murry, while also serving as an editor of Mansfield's literary efforts, inhibited or excised some elements of her earlier work, most notably her preoccupation with a romantic attraction between women. Biographers assert that both Mansfield and Murry conducted affairs during their marriage, and that after her death of a lung hemorrhage in early 1923, her widower exploited her work, as ''he profited from the publication of stories that Mansfield had rejected for publication, as well as notebook jottings, intermittent diaries, and letters,'' stated *Twentieth-Century Literary Criticism.*

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Abu Jafar ibn Muhammad al-Mansur

Abu Jafar ibn Muhammad al-Mansur (712-775) was the second caliph and real founder of the Arab Abbasid dynasty.

Abu Jafar, later al-Mansur, was the son of a Berber slave girl called Sallama and a brother of the first Abbasid caliph, Abu al-Abbas al Saffah. A great-

great-grandson of Abd al-Abbas, the uncle of Mohammed, Abu Jafar and advocates of the Abbasid line considered themselves the true heirs of the Prophet as opposed to the Umayyads and the Shiite followers of Mohammed's cousin Ali. The rebellion of Abbasid forces in Khurasan in 747 led to defeat of the last Umayyad caliph, Marwan II, in 750 and the establishment of the Abbasid dynasty. During the fighting, Abu Jafar distinguished himself, particularly at the siege of Wasit.

Abu Jafar administered Armenia, Azerbaidzhan, and Mesopotamia during the short reign of Abu al-Abbas. Abu Jafar's succession as al-Mansur was announced during a pilgrimage to Mecca but was immediately challenged by an uncle, Abdallah ibn Ali, the governor of Syria. To suppress this opposition, al-Mansur called upon Abu Muslim, the original revolutionary agent his family had sent into Khurasan. This highly popular religious leader successfully eliminated Abdallah but then was summoned to court, where al-Mansur had him murdered.

Revolts against al-Mansur

This was the beginning of a series of revolts which wracked the empire during al-Mansur's reign. The Muslimiya, outraged Persian converts of Abu Muslim, marched against the Caliph. The group was destroyed by an Abbasid general who, in turn, renounced his own allegiance and had to be eliminated himself. About the same time, 756, revolt also rocked Mesopotamia. Not all the uprisings were politically motivated, however. The fanatic Rawandis, who equated the caliph with God, stormed the palace seeking the release of their imprisoned leaders. The fortuitous appearance of a former opponent routed the attackers.

A more serious affair concerned the Alids. The Shiite Hashimiya of Kufa had been allies of the Abbasids in their bid for power, even acknowledging al-Mansur's father, Muhammad, as their imam. Al-Mansur became embarrassed by the devotional attention of this heretical group. After a Shiite demonstration in 758, he suppressed it. This was followed by an outburst of the true Shiites, now united behind a grandson of Hasan ibn Ali. The Hasanite Muhammad was proclaimed caliph in Medina in 762 in opposition to al-Mansur but was defeated. Muhammad's brother Ibrahim was defeated and killed at Bakhamra in February 763, and the Alid threat was over.

Consolidation of Power

With these successes, Abbasid power was firmly established. In 762 al-Mansur began building a new capital at an old market town called Baghdad on the west bank of the Tigris near the Euphrates canal. Officially called Madinat as-Salem, ''City of Peace,'' it was finished in 766, built in part of materials taken from the nearby old Persian capital of Ctesiphon. Although originally a circular fortified garrison structure consisting of a mosque and palace, Baghdad ultimately grew into a great metropolis, the center of the world in the days of al-Mansur's grandson Harun al-Rashid.

Al-Mansur failed in his attempts to oust the Umayyad family from its refuge in Spain, but he did succeed, with Khurasanian help, in restoring order to troubled North Africa in 772. Along the Byzantine frontier, raiding was constant, and the Caliph built several fortresses to strengthen his hold on the marches. Tabaristan was added to the empire in 759; a Khazar invasion of Georgia was repelled 3 years later; and expeditions were undertaken into Transoxiana and India but to no permanent advantage.

In government, al-Mansur reorganized the administration. He created the office of vizier, under which were established several ministries (divans) such as army, finance, and posts. His best-known minister was Khalid ibn Barmak, who served as director of finance, was active in the founding of Baghdad, and inaugurated the influence of the Barmacides, or Barmakids.

Al-Mansur had an active interest in literature and was renowned as a public speaker but otherwise lived a simple life with no music or song permitted at court. He was a well-informed ruler, devoted to administration. Particularly concerned with improvement of finances, he left a sizable treasury for his heirs. So firm and thrifty was his system of government that it was over a century before the extravagances of his successors could dislocate the economy. Al-Mansur, an appellation meaning ''the victorious'' or, in Mahdist terms, ''the divinely aided,'' died in October 775 while on a pilgrimage to Mecca.

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Andrea Mantegna

Andrea Mantegna (ca. 1430-1506), painter and engraver, was the leading artist of the school of Padua and one of the most important early Renaissance Italian masters.

Andrea Mantegna, the son of the carpenter Biagio, was born at Isola di Carturo about halfway between Padua and Vicenza. The inscription on a lost altarpiece he executed (the inscription was preserved in written records) in 1447 states that the artist was 17. His name appeared on the painters' roll for Padua between 1441 and 1445 as an apprentice and adopted son of Francesco Squarcione. It was not unusual for childless masters to adopt promising apprentices. In 1448 Mantegna left Squarcione's household and established himself as an independent artist.

Seven years later Mantegna went to court to dissolve their relationship. He declared that he had earned more than 400 ducats for Squarcione and sued for reimbursement of the money. Squarcione contested Mantegna's suit, citing an agreement they had signed in 1448 in Venice. The court awarded Mantegna 200 ducats and denounced the 1448 agreement. These accounts suggest that Mantegna was responsible for a substantial number of paintings while serving in Squarcione's studio and, furthermore, that his efforts were generally well known.

Ovetari Chapel

In 1448 Mantegna, Giovanni d'Alemagna, Antonio Vivarini, and Niccolo Pizzolo were commissioned to fresco the Ovetari Chapel in the Church of the Eremitani, Padua, with the stories of St. James and St. Christopher. The initial contract divided the work more or less equally among the four artists, but, owing to subsequent disputes and the deaths of Giovanni d'Alemagna and Pizzolo, Mantegna painted the greater part of the frescoes. An appraisal of the work was carried out in 1454, which confirmed that the other three artists had only partially finished their assignments. Mantegna completed the project in 1455. There are numerous references to his difficult personality. It seems that he was a proud and abrasive person who did not get along well with others.

The Ovetari Chapel frescoes, Mantegna's early masterpiece, were almost totally destroyed during World War II. They showed Mantegna's concern for establishing rather crisp, sculpturesque forms in an accurately rendered perspective space which carefully took into account the beholder's viewpoint. Also, details of costume, armor, and architecture demonstrated that Mantegna had an archeological interest in classical antiquity.

In 1453 Mantegna married Niccolosa Bellini, the daughter of the Venetian painter Jacopo Bellini. The marriage brought Mantegna into an important artistic family.

Mantegna painted a number of important works during his Paduan period (1448-1460), including the *St. Luke Altarpiece* (Milan), *St. Sebastian* (Vienna), *Agony in the Garden* (London), the portraits of Cardinal Mezzarota (Berlin) and Cardinal Francesco Gonzaga (Naples), and the altarpiece for the church of S. Zeno in Verona. The *S. Zeno Altarpiece* was inspired by Donatello's high altar for the church of S. Antonio in Padua and combined real and painted elements in a unified way that anticipated Mantegna's paintings in the Camera degli Sposi in Mantua.

Camera degli Sposi

In 1459 Mantegna was appointed court painter to Ludovico Gonzaga in Mantua, and the following year the artist moved there from Padua. The Camera degli Sposi in the Ducal Palace was completed in 1474. It is not known for certain when Mantegna began the project. In 1466-1467 he visited Florence and Pisa. Stylistic aspects of the frescoes suggest that Mantegna did not begin them until he returned from Florence. It is known by a letter that the artist was working on the project in October 1471.

The Camera degli Sposi is a rectangular room with a moved barrel vault broken by three lunettes on each wall. Mantegna transformed the ceiling into a painted dome with an oculus in the center through which we catch a glimpse of a cloud-flecked sky and see the faces of people and cherubs looking down into the chamber. The walls are painted to resemble a landscape seen through openings in an airy pavilion. On one wall is the return of Cardinal Francesco Gonzaga; on another wall is a portrait of the Gonzaga family posed on a platform that seems to rest on the real mantle of the fireplace. In his decorations Mantegna unified the actual space of the room with the painted space of the frescoes to create an illusionism that foretells the work of Correggio.

Last Works

Mantegna's artistic output was of remarkably high quality. In 1484 he began the series of nine canvases of the *Triumph of Caesar* (Hampton Court) for Francesco II Gonzaga, which was not finished before 1492. Lorenzo the Magnificent, the ruler of Florence, called on Mantegna in his studio in Mantua in 1484. Between 1488 and 1490 Mantegna was in Rome working for Pope Innocent VIII. His *Madonna della Vittoria* (Paris) of 1496 commemorates the battle of Fornovo of the preceding year. Other important works of the 1490s include the *Dead Christ* (Milan) and *St. Sebastian* (Venice). In the 1500s he painted two canvases for the *studiolo* of Isabella d'Este: *Parnassus* and *Minerva Expelling the Vices from the Garden of Virtue* (both Paris).

A number of engravings are attributed to Mantegna. Whether he engraved the plates himself or—and this seems more plausible—made the designs which were then engraved by other craftsmen is not known. The so-called autograph engravings include the *Entombment, Risen Christ between Saints Andrew and Longinus, Madonna and Child, Battle of the Sea Gods, Bacchanal with Silenus,* and *Bacchanal with a Vat.* Mantegna died on Sept. 13, 1506, in Mantua.

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Mickey Mantle

"The Mick," switch-hitting Mickey Mantle (1932-1995) won four home-run championships, a Triple Crown, and three most valuable player awards during his 18-year career with the New York Yankees.

Mickey Charles Mantle was born in Spavinaw, Oklahoma, to Elvin ("Mutt") and Lowell Mantle. A former semi-pro baseball player, Mutt Mantle

was so fond of baseball he named his first child after Detroit Tigers catcher Mickey Cochrane. Mickey was barely out of diapers before he was practicing baseball with his father. Mutt believed that the only way to excel in the major leagues was as a switch-hitter, so he taught his son to swing from both sides of the plate. Mickey would use his natural right-handed swing against his left-handed father, then would turn around and bat left-handed against his right-handed grandfather.

Signed with the Yankees while in High School

Mantle played baseball and basketball at his high school in Commerce, Oklahoma and was also a star halfback on the football team. During one game, however, he was kicked in the leg and developed osteomyelitis, a bone marrow disease that would affect his future baseball career. While playing high school baseball, Mantle impressed New York Yankee scout Tom Greenwade, who signed him to a contract of $140 a week with a $1500 bonus—a bargain even in the days of low salaries in professional sports.

Mantle reported to the Yankees' minor league team in Independence, Kansas, in 1949 as a switch-hitting shortstop. After two years in the minor leagues, the Yankees invited him to their major league spring training camp. He earned a place on the roster, and the New York media soon began comparing him to Babe Ruth and other past Yankee greats. Only 19 years old and two years out of high school,

Mantle did not immediately live up to the public's high expectations. He started slowly in his new position—right field—and was sent back briefly to the minors. Mantle's first year in the majors was marred by inconsistent play and jeering from fans both in New York and around the league. His difficulties continued when, early in 1952, Mutt Mantle died of Hodgkin's disease at the age of 39. Mantle had been very close to his father, and he took the death hard.

Mantle was moved to center field when Joe DiMaggio retired from the Yankees following the 1951 season. He began to adjust to big-league play, and in 1952 batted .311 with 23 home runs and 87 runs batted in (RBIs). That season Mantle began to establish himself as one of baseball's premier power hitters. During one game against the Washington Senators, Mantle hit a ball completely out of Griffith Stadium in Washington, D.C. Measured at 565 feet, the home run is believed to be the longest ever hit. The New York Yankees won the American League pennant and World Series during each of Mantle's first three seasons, from 1951 to 1953. During the 1952 World Series against the Brooklyn Dodgers, Mantle batted .345 with two home runs. In the 1953 Series, again against the Dodgers, he batted only .208, but hit two more home runs.

Led the Yankees in the 50s

Mantle's talents led the Yankees as they dominated the American League throughout the late 1950s. They won the pennant each year from 1955 to 1958, taking the World Series in 1956 and 1958. Mantle became a genuine superstar in 1956 when he won baseball's Triple Crown, with a .353 batting average, 52 home runs, and 130 RBIs. He was also selected the American League's most valuable player (MVP). In 1957 he hit .365 and was again named the league MVP.

Mantle's success at the plate continued as the Yankees remained strong well into the 1960s. After losing the pennant to the Chicago White Sox in 1959, the Yankees came back to win it the next five seasons, joined by new stars such as Tony Kubek, Bobby Richardson, Ryne Duren, Bill Skowron, and Roger Maris. Mantle captured the home run title again in 1960 with 40 round-trippers, and he led the competition for the title again in 1961—the most dramatic home run season in the history of the game. By early August Mantle already had hit 43 home runs and Maris 42. The record for home runs in a season was held by the legendary Baby Ruth, who had blasted 60 in 1927. Although Mantle ended the year with 54 home runs (his all-time high), Maris hit 61 homers and established the new all-time record.

Mantle continued to excel even though his legs hurt most of the time from the osteomyelitis and other injuries. In 1962 he was named American League MVP for the third time. Although the Yankees continued to win pennants, their days of glory were waning. They lost the 1963 World Series to the Los Angeles Dodgers and were swept in the 1964 World Series by the St. Louis Cardinals. By 1965 the Yankees' heyday was finished. Mantle became frustrated with his pain and with his many strikeouts. During the 1965 season he said, ''It isn't any fun when things are like this. I'm only 33, but I feel like 40.'' Mantle continued to play

through the 1968 season; he announced his retirement in the spring of 1969.

Elected to Hall of Fame

Mantle left the Yankees with many great achievements. In addition to hitting 536 lifetime home runs, he led the American League in homers four times and was chosen as its most valuable player three times. He is one of only a few players to win a Triple Crown. He played on 12 pennant-winning and seven World Series- winning teams. He still holds the all-time record for home runs in World Series play (18) as well as numerous other World Series records. As much as DiMaggio before him, Mantle symbolized the Yankees and their dominance of baseball. In 1974 Mantle was elected to baseball's Hall of Fame in his first year of eligibility, an honor bestowed on few players in the history of the sport.

After retiring from baseball, Mantle pursued a business career, opening a restaurant franchise and dabbling in public relations for an Atlantic City casino. He also made appearances to sign autographs and play in celebrity golf tournaments. His experience in television commercials and small film roles led to occasional stints providing color commentary for televised Yankees games. His career and personal life had been marred by alcoholism, however.

Years of Heavy Drinking Took Their Toll

Mantle had married Merlyn, who was a bank employee, in the 1950s and had they four sons—David, Danny, Billy, and Mickey, Jr. Mantle was absent for much of their childhood, however, and had a reputation for his drinking and all-night carousing. He and his wife separated in 1988. Their son Billy died of heart failure in March of 1994 after being diagnosed with Hodgkin's disease, the same illness that had taken Mantle's father and grandfather at an early age and that Mantle thought would eventually afflict him as well. He would face a different fate, though. Earlier in 1994 Mantle had stayed at the Betty Ford clinic to treat his alcoholism, but it was too late—his liver was damaged from years of heavy drinking. He was diagnosed with cirrhosis, hepatitis, and cancer of the liver. Although he underwent a liver transplant in June of 1995, the cancer had spread to most of his internal organs and Mantle died on August 13, 1995.

Epitomizing home run power greater than any man's since Babe Ruth, Mantle's name was on the lips of every would-be slugger on the sandlots of America during the 1950s and 1960s. Mantle's outstanding abilities and courage in the face of pain made him a hero to a generation of youngsters and adults alike.

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Manuel I

Manuel I Comnenus (ca. 1123-1180) was Byzantine emperor from 1143 to 1180. Although he was a talented ruler, his diplomatic and military overextensions left his realm dangerously isolated and humiliated.

The fourth son of John II Comnenus (1118-1143), Manuel was the second one surviving at the time of his father's death in a ''hunting accident'' that was probably an assassination. Supposedly by the dying John's wish, Manuel was given the throne in preference to his older brother. Manuel assembled a dazzling and lavish court and presided over one of the most brilliant phases of Byzantine culture. He was also an able soldier, strategist, and commander. Nevertheless, his perception seems to have been at times superficial, and his policies, although imaginative, were often misguided.

Manuel's basic policies were to recover the lands in Asia Minor lost to the Turks, to assert control over the crusader states of the Holy Land, to maintain domination of the sub-Danubian Balkans, to recover Byzantine rights and lands in Italy, and to restore the empire's international position.

At the outset of his reign, Manuel built his diplomatic hopes on cooperation with the new Hohenstaufen dynasty of Germany, planning thereby to check the aggressive Norman king of Sicily and southern Italy, Roger II. The alliance was sealed by Manuel's marriage to Bertha of Sulzbach, sister-in-law of the German emperor Conrad III. But this entente was badly disrupted by Conrad's participation in the abortive Second Crusade (1147-1149). Freed from German pressure, Roger sent his fleets to devastate Byzantine Greece ruthlessly. Conrad renewed his alliance with Manuel, but he died soon after his return. He left the German throne to his nephew Frederick I Barbarossa, who soon ended any illusions of continued Comnenian-Hohenstaufen cooperation.

Manuel's other initial ally, and his supporter in his continuing wars with Roger, was Venice. But ill feelings developed between Manuel and Venice, so the Emperor endeavored to play off Venice and the other major Italian maritime powers, Genoa and Pisa, against each other. He also cultivated the papacy, especially under Frederick's en-

emy, Alexander III, in the vain hope of ending the schism of the Churches and of being recognized as emperor of both East and West. Further, he supported the north Italian cities in their struggles against Frederick. Manuel's Italian interests were not merely diplomatic, however, for he sought to restore in the peninsula the power of the Byzantines, expelled since the Norman conquest of the south a century earlier. He therefore occupied Ancona in 1151 and endeavored to annex the entire eastern coast; but reverses followed, and by 1158 these footholds were finally lost. Meanwhile, Manuel's relations with Venice deteriorated so badly that in 1171 the Emperor ordered all Venetians within the empire arrested and their properties confiscated. This led to new hostilities.

In other spheres, Manuel achieved clearer success. In the Balkans, during the 1150s and 1160s, Manuel effectively resisted the ambitions of Hungary and established the most comprehensive control of the sub-Danubian regions that the empire had enjoyed since the 6th century. Likewise successful was his domination of the Armenians of Cilicia and, especially, the Latins of the crusader states. The climax of this effort was his triumphant reception in Antioch in 1159, where both that city's prince and the king of Jerusalem acknowledged his suzerainty.

Yet, it was in the East that Manuel's ultimate humiliation came. His strategic blunders as commander delivered his army to a dreadful massacre by the Turks in 1176, at Myriokephalon, from which Manuel himself fled for his life. This disaster sealed forever the Byzantine loss of central Asia Minor. This humiliation also capped the destruction of his international image; he was reduced to insignificance beside the prestigious Frederick Barbarossa.

Likewise in his domestic regime, Manuel was imaginative but not consistently successful. His ecclesiastical policies were firm and constructive, aimed at curbing excessive monastic wealth. The empire's economy also flourished to a considerable extent, but its effects were qualified by Manuel's lavish expenditures and heavy taxation. He found it impossible to check the progress of quasi-feudal power and independence among the powerful landed aristocrats, and his efforts at cultivating or encouraging other orders of society were ill-timed. He made free and open-minded use of Westerners and other peoples, but his cosmopolitanism was out of tune with the increasingly narrow Hellenism of his people, and it antagonized them. The Emperor died on Sept. 24, 1180.

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Manuel I

Manuel I (1469-1521) was king of Portugal from 1495 to 1521. Known as "the Fortunate," he oversaw the formation of the Portuguese Empire and strengthened the position of the monarchy.

The son of the Duke of Viseu, Manuel was born on May 31, 1469, at Alcochete. He was the cousin and brother-in-law of King John II of Portugal. The heir to the throne, Prince Afonso, was killed in an accident in 1491, and thereafter the royal succession devolved upon Manuel.

Manuel married in turn two daughters of the joint rulers of Castile and Aragon, Ferdinand and Isabella; his third marriage was to their granddaughter Leonor, sister of the emperor Charles V. Manuel's Spanish marriages extracted from him a reluctant promise to Ferdinand and Isabella to expel all Portuguese Jews. Himself unmoved by anti-Semitic passions, he accepted the "technical conversion" of the Jews, granting them a 20-year period of grace before allowing inquiries to be made into the character of their actual beliefs.

In other ways Manuel's policies more closely paralleled the centralizing measures of his Spanish in-laws. He restored the powerful Braganza faction, exiled under his predecessor. But he also turned the nobility into a pensioned clientele of the monarchy, and he ordered a revision of the legal code to bolster the royal supremacy. The government now passed under the control of administrative professionals, and the Cortes (Parliament) gave up its legislative initiative. He further reduced municipal liberties and suppressed the autonomous governing functions of the Lisbon guilds.

Abroad, although there was a decisive setback in the Portuguese effort to conquer North Africa, Manuel bolstered the Portuguese presence in Morocco. Under royal control, small-scale sugar production in Madeira was expanded to reach markets all over Europe. In West Africa the slave and gold trades increased their profitability, and the Portuguese expanded their influence in the Congo.

But the greatest achievements of Manuel's reign were the completion of the oceanic link with East Africa and India begun by Prince Henry the Navigator's captains; the discovery of Brazil; and the laying of the foundations of the Portuguese commercial empire in the East. The first of these tasks was entrusted to Vasco da Gama, whose epochal voyage (1497-1499) established direct contact with an Indian center of the spice trade, Calicut. On a second voyage to India, Pedro Álvares Cabral sailed far to the southwest

and landed on a strip of Brazilian coast (April 1500) before heading eastward for the Cape of Good Hope.

Under two viceregal agents, Francisco de Almeida and Afonso de Albuquerque, the Portuguese made a dramatic, if not wholly successful, attempt to drive the Moslems from the Indian Ocean and to replace them and their Venetian commercial allies as spice merchants to Europe. Albuquerque acquired a permanent base of Portuguese power in Goa; and he pursued the retreating Moslems even farther east, to the Malay spice port of Malacca.

Yet, although these accomplishments brought in an immediate flow of treasure to the royal coffers, the Portuguese found their resources insufficient to complete their strategy of gaining total military-commercial control of Eastern waters. The Venetians were later to regain an important share of the Oriental spice trade, and the costs of covering the long Portuguese voyages, combined with falling prices based on the increased influx of spices, were to greatly reduce the profitability of the Eastern commercial empire to the Crown. Manuel died on Dec. 13, 1521.

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Manuelito

Manuelito (1818-1893) was a Navajo leader during the Navajo War of 1863-66. Unlike the peaceful Navajo leader, Ganado Mucho, Manuelito carried out a number of attacks and maintained resistance against U.S. Army troops.

Manuelito was a tribal leader who led his warriors in the Navajo wars of 1863-1866. He and his followers were the last to surrender after Kit Carson's scorched earth campaign to force them to relocate to the Bosque Redondo Reservation near Fort Sumner. As their leader, Manuelito was a source of support and encouragement during their days in confinement. He pleaded with the government for the release of his people to be returned to their homeland, and lead them back from exile in 1868. There he was selected to be the head of tribal police. In his later years he advocated education for his people in the hopes that they might improve their lives.

Manuelito was born a member of the To'Tsohnii (Big Water) clan in 1818, in southeastern Utah, probably near Bears' Ear Peak. He was a powerful warrior who rose to prominence among his people during years of attacks and raids against Mexicans, U.S. army troops, and neighboring Indian tribes. In 1855, he became headman of his tribe, succeeding Zarcillas Largas (Long Earrings) who resigned because of his inability to control his warriors. Manuelito had two wives—the first was the daughter of Narbona, the great Navajo leader and the second a Mexican woman named Juana.

The Navajo Indians then lived in the southwest, in what is now the states of Utah, Colorado, Arizona, and New Mexico. Their territory was bordered by four mountains which they considered sacred. They believed they could only be happy if they stayed within the confines of those boundaries. They called themselves Dineh or Diné, which means ''the people.'' Navajo was a name given to them by the Spanish. They made their living by raising sheep, by hunting wild game, by growing wheat, corn, melons, and peaches, and by gathering wild pinon nuts and berries.

The Navajo's territory had been claimed by many nations, including the Spanish, the Mexicans, and the Americans, for many years. The signing of the Treaty of Guadalupe Hidalgo in 1848, marked the end of the Mexican-American War. Under this treaty Mexico ceded to the United States the present-day states of Texas, New Mexico,

Arizona, Colorado, Utah, Nevada, and California. All Mexicans who were living in that region became U. S. citizens automatically, but the Indians did not. The U.S. government considered itself responsible to protect its citizens from the Indians and instructed the Navajos to stop all raids against Americans and Mexicans.

The Government Moves In

In 1855, Fort Defiance was built in the heart of Navajo country in Canyon de Chelly. The same year the Navajo signed a treaty decreasing the size of their territory to 7,000 square miles, of which only 125 square miles were suitable for cultivation. The Navajo leaders found it too difficult to keep their people from raiding neighboring Indian or American settlement, and clashes between the Indians and the settlers continued.

In 1858, the pasture land around Fort Defiance became a point of contention when the new post commander, Major William T. H. Brooks decided that he wanted to use the land as grazing ground for the army's horses. Brooks ordered Manuelito to move his livestock or they would be killed. Manuelito, whose father and grandfather before him had used the land to graze their livestock, refused to give it up. Under Brooks' orders, the army shot and killed 60 of Manuelito's horses and over 100 of his sheep. The Navajos were outraged by the slaughter of their leader's livestock and retaliated by killing a negro slave who belonged to Major Brooks. Brooks ordered the killer to be found and turned in, and the army began to harass the Indians. Manuelito attempted to settle the matter, but assaults against the Navajo continued. After several weeks of fighting, the Navajo chiefs went to the fort to sign a peace treaty promising to remain on their land.

In 1860, many of the troops began to leave the fort to join the Civil War. With the strength of the army decreased, the Indians saw an opportunity to attack the fort and run the intruders out of their country. The headman held a council to discuss their plans. Manuelito, Barboncito, and Herrero were in favor of the attack. Ganado Mucho, another headman, opposed the plan. The Navajos invited other tribes of the region, including the Utes, Apaches, and Pueblos to join them in war. On April 30, 1860, between 1000 and 2000 warriors stormed the fort. However, the army had been warned of the impending attack and was prepared with canons and guns ready when the Indians arrived. The warriors made an impressive show against the well armed troops, but were driven back. Many warriors were killed, and the rest retreated to their stronghold in the Chuska Mountain canyons. Colonel Edward R. S. Canby pursued them but the Indians eluded him in the many hiding places of Canyon de Chelly.

The government stepped up its efforts to control the hostiles. On June 23, 1863, General James H. Carleton sent a message from Fort Wingate to the Navajo headmen, demanding that they turn themselves in by July 20th and threatening war against them if they did not. Carleton wanted to convince the Indians that they could no longer resist the power of the U. S. government. He believed that they had no choice but to give up their land and relocate to a new home beyond the Rio Grande. The deadline passed but the Navajo refused to surrender. Carleton then recruited Colonel Christopher ''Kit'' Carson to help him to persuade the Indians to leave their homeland. Carson began a scorched earth campaign to drive the Navajos out. He and his troops confiscated as much of the crops and livestock as they could use for their own purposes and destroyed the rest. Fields of crops were burned, hogans were destroyed, and livestock was slaughtered.

With nothing left to eat but wild berries and pinon nuts, some of the Indians moved on to join other tribes. Manuelito and his band, however, went down into the Grande Canyon. Kit Carson and his men went back to Fort Defiance to wait for the winter when the Indians would be forced by starvation to surrender. The Indians who stayed begin in the Chuska Mountains struggled to survive as best they could on whatever wild foods they could gather. Many died of starvation or froze to death during the winter, yet they still refused to surrender. It was not until February of 1864 that thousands of weak, sick, and hungry Indians began to turn themselves in at Fort Defiance.

The Long Walk

On March 6, 1864, the soldiers at the fort formed the 2,500 refugees into a long line and started them on a long trek past the borders of their homeland to the reservation of Bosque Redondo near Fort Sumner. This was ''The Long Walk,'' a part of Navajo history still remembered with great sorrow and bitterness. Many people died or were killed on that journey. The army had not supplied enough food, but the Indians were forced to continue marching onward in spite of hunger and cold. Those who were too sick, weak, or old to keep up were killed or left behind.

By the time the group reached the Rio Grande the spring melt had flooded the river, making it very treacherous to cross. The Indians tried to get across any way they could but many were swept away and drowned. At the end of their ordeal they arrived at the wasteland that was to be their new home, the Bosque Redondo reservation. This place that Carleton had promised would be a ''garden of Eden'' was nothing but a desolate, barren flatland with no means of support for the Indians. Carleton had not provided enough food or supplies for the large number of new inhabitants to the remote reservation, nor had he realized how difficult it would be for the Indians to become self-supporting as farmers on such a worthless piece of land.

Delgadito, Herrero Grande, Armijo, and Barboncito had all surrendered with their bands by September of 1864. However, Manuelito and his followers held out longer than any of the others. Carleton sent Herrero Grande and five other Navajo headmen to find Manuelito and give him a message. He was advised to turn himself in peaceably or be hunted down and killed. Dee Brown records Manuelito's response in his book, *Bury My Heart at Wounded Knee*. According to Brown, Manuelito replied to his fellow tribesmen, ''My God and my mother live in the West, and I will not leave them. It is a tradition of my people that we must never cross the three rivers—the Grande, the San Juan, the Colorado. Nor could I leave the Chuska Mountains. I

was born there. I shall remain. I have nothing to lose but my life, and that they can come and take whenever they please, but I will not move. I have never done any wrong to the Americans or the Mexicans. I have never robbed. If I am killed, innocent blood will be shed.'' Herrero Grande went back to Carleton alone.

In September of 1866, however, Manuelito and twenty-three of his still surviving people were forced by hunger to surrender at Fort Wingate. He then joined the others at Bosque Redondo. The conditions at the reservation continued to worsen as each year the crops failed. About 2000 Navajos died at Bosque Redondo of disease or starvation. The horrific conditions that the Indians were forced to live under, as well as their continued longing to return home, increased anger and unrest among them.

In the late 1860s Manuelito traveled to Washington, DC, to petition on behalf of his people for their return to their homeland. On May 28, 1868, General William D. Sherman and General Samuel F. Tappen called a council with the Navajo headmen Manuelito, Barboncito, Delgadito, Herrero, Armijo, Largo, and Torivo. Manuelito pleaded for his people to be allowed to return to the Chuska mountains. General Sherman offered them land in Indian territory in Oklahoma instead. After much debate it was finally decided that the Navajo would be allowed to return home. They were happy to agree to any terms just to be in their beloved lands again.

The new treaty was signed June 1, 1868, at Fort Sumner. The Navajo promised never to fight again and to remain on the 5,500 square mile reservation in their former homeland that the treaty provided for them. The U. S. government promised to provide sheep, goats, farm tools and a yearly clothing allowance, as well as schools for their children.

Home from Exile

In the early morning hours on June 18, 1868, more than 7,000 Navajo people began their six week journey home from exile. Manuelito was one of two men in charge of leading the people safely home. Once they were back in their familiar environment the Navajo began to rebuild their lives. The area of land that was allotted to them was much less than what they had been accustomed to before their forced evacuation. They were no longer free to roam between the four sacred mountains that had previously been their boundaries. The U. S. government was slow to follow through with their promises and the Indians had many setbacks with their crops.

To try to maintain some sense of order the people were divided into groups with appointed leaders. Barboncito was appointed head chief, and Manuelito and Ganado Mucho served as subchiefs. All three of them urged their people to live peacefully on the reservation and work hard to rebuild their herds and fields. Slowly the Navajo people began to recover and prosper. In 1870, Barboncito died and Ganado Mucho became head chief, while Manuelito became second in command. A Navajo police force, led by Manuelito, was established in 1872 to guard the reservation. He lived in an area the people called the ''place dark with plants,'' which is now called Manuelito Springs. He was a popular leader, and his hogan was always full of his followers.

Even though Manuelito still commanded the respect of his people, the pressures of reservation made living difficult. After traders brought whiskey to the reservation, Manuelito began to drink. His last years were spent in and out of prison for drinking. Even so he continued to represent his people. In 1875, he traveled again to Washington, DC, to meet with President Ulysses S. Grant to discuss his concerns about the construction of the railroad through Navajo grazing lands. Before his death in the winter of 1893, he traveled to the World's Fair in Chicago, where he was once again impressed by the white man's accomplishments. His counsel to his people is recorded by Marie Mitchell in her book, *The Navajo Peace Treaty, 1868.* On his return home he advised his people for the last time, ''The white men have many things we Navajo need but we cannot get them unless we change our ways. My children, education is the ladder to all our needs. Tell our people to take it.''

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Alessandro Manzoni

Alessandro Manzoni (1785-1873) wrote *I promessi sposi,* or *The Betrothed,* Italy's most widely read novel. His works signaled the unique direction of Italian romanticism.

Alessandro Manzoni was born in Milan on March 7, 1785. His parents, elderly Count Pietro and young Giulia, separated shortly after his birth. Educated at religious schools, Manzoni subsequently joined his mother in Paris, where she was living. In that cosmopolitan atmosphere, imbued with the ideas of the Enlightenment, Manzoni came in contact with many of the great minds of Europe. His poems from this period include ''On the Death of Carlo Imbonati'' (1806), a contemplative elegy reflecting genuine fondness for his mother's Parisian lover.

Manzoni's Protestant marriage to Enrichetta Blondel in 1808 was reconsecrated according to Roman Catholic rites in 1810. Although many have spoken of his ''conversion,'' it would be more appropriate to state that Manzoni outgrew his early anticlericalism and matured intellectually during the gradual return to his traditional faith. His *Inni sacri* (*Sacred Hymns*) constitutes the artistic representation of this rekindled spirit. These hymns, intended to commemorate Christian holidays, indicate Manzoni's desire to ''bring those great, noble, human sentiments back to the fold of religion from which they stem.'' Although he had planned 12 hymns, only 5 were completed: ''The Resurrection'' (1812), ''The Name of Mary'' (1812-1813), ''Christmas'' (1813), ''The Passion'' (1814-1815), and ''Pentecost'' (1817), of which the last is considered artistically most successful. In all these are found Manzoni's Enlightenment views on human equality and the brotherhood of nations fused with the belief that religion and the Church have benefited mankind.

Dramatic Works

Manzoni's study of theater history, especially the works of Shakespeare in French translation, awoke in him the possibility of pursuing truth through dramatic works based on psychological realism. He sought plausible tragedies with protagonists whose sufferings would cause the viewer to meditate on life and the transcendent forces at work upon man. Insisting that such works must stem from reality and history—not from farfetched plots or actions—Manzoni wrote two important verse plays. *The Count of Carmagnola* (1820) treats the Renaissance Italian warrior who, unfairly accused of betrayal, was condemned to death. However, in presenting this instance of extreme injustice that would emotionally move the spectator, he neglected character development in the count. Manzoni's preface to this play offered historical background and distinguished between invented and real characters in the belief that the essence of poetry lay in the reconstruction of the moral truths of history, not in the invention of detail or character.

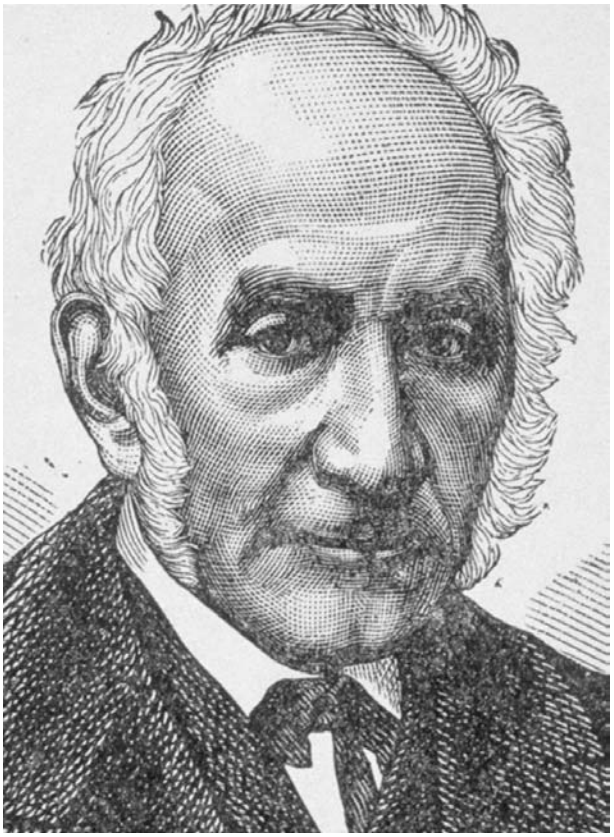

Faulted for disregarding the traditional dramatic unities, Manzoni wrote a lengthy defense, ''Letter to M. Chauvet on the Unities of Time and Place within the Tragedy'' (1820), in which he held that all obstacles to the plausibility of a play (for example, obedience to classical rules) must be discarded. His next play, *Adelchi* (1822), omitted the prefatory historical clarifications, but Manzoni appended a commentary that provided the factual basis for this play on Adelchi, a Lombard prince compelled to wage war against Charlemagne. The essence of the drama concerns the inner conflict of the protagonist, torn between desires for revenge and Christian reconciliation, a dilemma posed by Charlemagne's repudiation of Princess Ermengarda, Adelchi's sister. Set in 722-774, this tragedy, lamenting political factionalism, stirred 19th-century Italians beset by similar civil strife.

Manzoni's quest for artistic truth was evidenced in numerous theoretical works, especially his letter of Sept. 23, 1823, to Cesare d'Azeglio, which clarifies Manzoni's views on what romanticism should be. Rejecting several literary clichés (among them the presence of witches and ghosts, the idolatrous use of mythology, and the servile imitation of foreign writers), Manzoni developed a romanticism that was fundamentally religious in feeling and held that a study of real things could lead to the discovery of historical and moral truths. This conception, differing greatly from that of other European romantics, brought Manzoni much closer to the realists of the following generation.

I promessi sposi

Manzoni began his masterpiece in 1823; it appeared after several revisions and title changes as *I promessi sposi* (1827). Aware of linguistic and other shortcomings, he dedicated the next 13 years almost exclusively to recasting this long novel, which achieved definitive form in 1840. This work, in which Manzoni assumes the role of editor of a discovered manuscript, affords him ample opportunity to reconstruct historically the events and circumstances of early-17th-century Italy and to give literary expression to his view of history and man.

The plot consists of the persistent attempts of Lucia and Renzo to marry despite the obstacles posed by the lustful, corrupt nobleman Don Rodrigo, whose machinations separate the young lovers and expose them to frequently melodramatic travails. Only at the end, when Manzoni has demonstrated that a firm faith in God can alleviate man's sufferings, does he eliminate the evil Rodrigo via the plague and permit Renzo and Lucia to marry in their native village, where they resume their interrupted lives 2 years later.

This mere summary cannot pay adequate tribute to Manzoni's subtle irony, satirical wit, historical knowledge, and extraordinary ability to create both major and minor characters to populate the universe that he so credibly brings to life.

Manzoni's important role in Italian letters stems from his discovery of a national prose language, his creation of the first modern Italian novel, and his giving literary expression to nascent nationalistic ideals. These triumphs overshadow the polemics surrounding the interpretations of religion and society in this work, in which Manzoni truly succeeded in capturing the spiritual essence of his nation.

Further Reading

The recommended translation of Manzoni's masterpiece, *The Betrothed,* is by Archibald Colquhoun (1951); it is complete and very readable and has the advantage of being based on Manzoni's last revised text. Joseph Francis de Simone, *Alessandro Manzoni: Esthetics and Literary Criticism* (1946), gives the most comprehensive English review of Manzoni scholarship and attempts to situate the artist in the literary environment of his time. Other studies are Archibald Colquhoun, *Manzoni and His Times* (1954), and Bernard Wall, *Alessandro Manzoni* (1954).

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Giacomo Manzù

The Italian sculptor Giacomo Manzù (born 1908) brought new vitality to the sculptural traditions of the past. He is best known for his relief sculptures, which give contemporary dimensions to Christian themes.

Born in Bergamo, the son of a convent sacristan, Giacomo Manzù was apprenticed to a carver and gilder at the age of 11. In 1928 he enrolled at the Institute of Art in Verona. The first period of Manzù's work (1928-1938) was one of research and experimentation, and he drew on a variety of sources: Donatello, the Romanesque high-relief doors of S. Zeno Maggiore in Verona, the archaic and Etruscan traditions, Auguste Rodin (whose work he discovered on a trip to Paris in 1936), and Medardo Rosso.

The range of materials employed also reflected the experimental nature of Manzù's early period. He used wrought iron, copper, silver, polychromed stucco, granite, and wax. The end of this early period also shows, in addition to the choice of wax, his great interest in the modeling properties of this material handled in Rosso's manner. *Red Mask* (1936) and *Susanna* (1937) are particularly representative of this trend.

Manzù's mature work dates from 1938, the year in which he turned to relief sculpture and first stated two recurring themes: the Crucifixion and the cardinal. His eight reliefs entitled *Cristo nella nostra umanità* (1938/1939) were controversial images, criticized by both the Church and the Fascists because they depicted the crucified Christ in contemporary terms. The image of the cardinal addressed itself to a different set of sculptural problems: Manzù was concerned with modeling in the round, with large simple masses that emphasize the majesty of the churchman in his robes.

The *Crucifixion* relief Manzù executed in 1942 was restated in the 1950 commission of *Four Stations of the Cross* for the church of S. Eugenio in Rome. In 1951 he did the high reliefs for Antwerp's Middelheimpark (*Crucifixion* and *Entombment*). The most extensive elaboration of the Crucifixion motif appears in two series that are smaller in scale and shallower in relief: *Variations on the Theme of Cristo nella nostra umanità* (1947-1957) and *Variations on a Theme* (1955-1965).

The cardinal image also varied in scale and treatment, moving to life-size figures beginning in 1949. The degree of abstraction ranged from a 1948 *Cardinal* with greater attention to naturalistic details to a 1954 *Cardinal* with an angular orientation in space and obliteration of specific features.

Manzù became a professor at the Brera Academy of Fine Arts in Milan in 1940. Two years later he won the Grand Prix of the Quadriennale in Rome for *Francesca* (1941). Essentially a full-length portrait, *Francesca* represents the third set of themes Manzù handled: secular portraits and the female form. Included in this category are

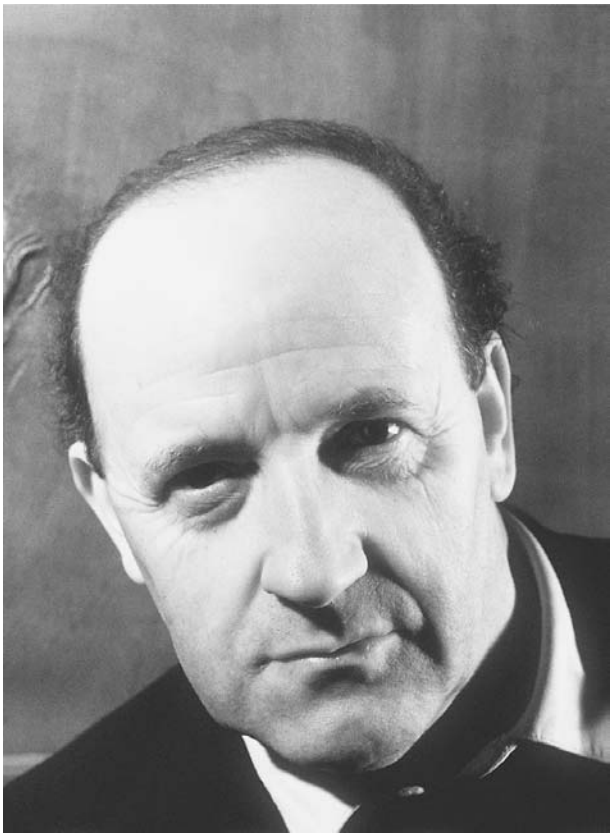

Portrait of a Lady (1946), numerous studies of dancers, and the theme of the artist and his model. Manzù first portrayed the artist and model theme in 1942 in relief. Later he depicted the subject fully modeled in the round; the *Self-portrait with Model* (1946) is a representative example.

Manzù's work of the 1950s and 1960s included important public commissions, the majority being relief panels for European churches. Best known is the *Portal of Death,* the bronze doors for St. Peter's in Rome, completed in 1963. He won the international competition for the Portal in 1950. It portrays the deaths of saints and martyrs. Depicted on the inner side is the processional frieze *Inauguration of the Second Vatican Council*. Other doors executed by Manzù are the *Door of Love* for the Salzburg Cathedral, completed in 1958, and the portal reliefs for St. Laurents Church in Rotterdam, commissioned in 1966, the same year he was awarded the International Lenin Peace Prize.

Further Reading

The most complete book in English on Manzù's work is John Rewald, *Giacomo Manzù* (1967). The numerous plates, together with important biographical and bibliographic information, make this monograph extremely useful. Curtis Pepper, *An Artist and the Pope* (1968), is an informative appraisal of the St. Peter's commission based on personal recollections of the sculptor. See also Carlo Ludovico Ragghianti, *Giacomo Manzù, Sculptor* (1957). □

Mao Zedong

Mao Zedong (1893-1976) was a Chinese statesman whose status as a revolutionary in world history is probably next only to that of Lenin.

More than anyone else in recent times, Mao Zedong, with his supple mind and astute judgment, helped to reshape the social and political structures of his ancient and populous country. In doing so, Mao is likely to influence the destiny of the ''third world'' as well. Highly literate and sensitive, he was dedicated to a relentless struggle against inequality and injustice; thus at times he was capable of utter ruthlessness. He lived through reform and revolution in the early years of China's awakening nationalism, accepting at first the philosophies behind both movements. With the onset of the warlords' reaction after the revolution of 1911, disillusionment drove him to radicalism. This occurred at a time when Wilsonian self-determination was being ignored at the Paris Peace Conference and the messianic messages of the Russian October Revolution had attracted the attention of Chinese intellectuals, as China itself was passing through a period of traumatic cultural changes. Skeptical of Western sincerity and iconoclastic toward Confucianism, Mao sought inspiration from Marx's class struggle and Lenin's anti-imperialism to become a Communist.

Born in Hunan on Dec. 26, 1893, Mao Zedong did not venture outside his home province until he was 25. Up to then, his formal education was limited to 6 years at a junior normal school where he acquired a meager knowledge of science, learned almost no foreign language, but developed a lucid written style and a considerable understanding of social problems, Chinese history, and current affairs. He was, however, still parochial in the sense that he had inherited the pragmatic and utilitarian tradition of Hunan scholarship with the hope that somehow it would help him in his groping for ways and means to strengthen and enrich his country.

Mao's visit to Peking in 1918 broadened his view. Although his life there was miserable, he was working under the chief librarian of Peking University, who was one of the pioneer Marxists of China. On his return to Hunan in the following year, Mao was already committed to communism. While making a living as a primary schoolteacher, he edited radical magazines, organized trade unions, and set up politically oriented schools of his own in the orthodox manner of Communist agitation among city workers and students. With the inauguration of the Chinese Communist party (CCP) in 1921, of which Mao was one of the 50 founder-members, these activities were pursued with added energy and to a greater depth.

Meanwhile, the major political party, the Kuomintang (KMT), was reorganized, and a coalition was formed between the KMT and CCP on antiwarlord and anti-imperialist principles. Mao's principal task was to coordinate the policies of both parties, an ill-suited role on account of his lack of academic and social standing. In 1925, when the coali-

tion ran into heavy weather, Mao was sent back to Hunan to ''convalesce.''

Champion of the Peasants

An unfortunate result of this rebuff was that he was completely left out of the nationwide strikes against Japan and Britain in the summer of that year, during which many of his comrades made their mark as leaders of the trade union movement or party politics. A by-product of his ''convalescence'' was that he discovered the revolutionary potential of the peasants, who had in such great numbers been displaced and pauperized by the misrule of the warlords. From then on Mao switched his attention to this vast underprivileged class of people. He studied them, tried to understand their grievances, and agitated among them.

Mao's newly acquired knowledge and experience enabled him to play a leading role in the peasant movement led by both the KMT and CCP. By 1927 he was in a position to advocate a class substitution in the Chinese Revolution. Instead of the traditional proletarian hegemony, Mao proposed that the poor peasants fill the role of revolutionary vanguard. Shortly after the publication of his *Report on the Peasant Movement in Hunan,* the KMT-CCP coalition broke up and the Communists were persecuted everywhere in the country.

Establishment of Soviets

Some survivors of the party went underground in the cities, to continue their struggle as a working-class party; the rest took up arms to defy the government and eventually to set up rural soviets in central and northern China. One of these soviets was Mao's Ching-kang Mountain base area between Kiangsi and Hunan, where he had to rely chiefly on the support of the poor peasants.

Under conditions of siege, the autonomy of these soviets threatened to disrupt the unity of the revolutionary movement, breaking it up into small pockets of resistance like premodern peasant wars. Doctrinally, this development was anything but orthodox Marxism. The center of the CCP, located underground in Shanghai, therefore assigned to itself the task of strengthening its leadership and party discipline. A successful revolution, in its view, had to take the course of a series of urban uprisings under proletarian leadership.

In its effort to achieve this, the center had to curb the growing powers of the soviet leaders like Mao, and it had the authority of the Comintern behind it. Its effort gradually produced results: Mao first lost his control over the army he had organized and trained, then his position in the soviet party, and finally even much of his power in the soviet government.

The Long March

The years of this intraparty struggle coincided with Chiang Kai-shek's successes in his anti-Communist campaigns. Eventually Chiang was able to drive the Communists out of their base areas on the Long March. The loss of nearly all the soviets in central China and crippling casualties and desertions suffered by the Communists in the first stages of the march were sufficient evidence of the ineptitude of the central party leadership. At the historic Tsunyi Conference of the party's Politburo in January 1935, Mao turned the tables against the pro-Russian leaders. On that occasion Mao was elected, thanks mainly to his support from the military, to the chairmanship of the Politburo.

During the low ebb of the revolutionary tide and the hardships of the Long March, those who might have challenged Mao fell by the wayside, largely through their own fault. By the time the Communists arrived at Yenan, the party had attained a measure of unity, to be further consolidated after the outbreak of the Sino-Japanese War in 1937. This was the first truly nationalist war China had ever fought, in which the nation as a whole united to face the common foe. However, from 1939 onward, as the war entered a long period of stalemate, clashes began to occur between KMT and Communist troops.

By early 1941 the united front between the KMT and CCP had come to exist in name only. This new situation called for the emergence of a Communist leader who could rival Chiang in his claim to national leadership in the event of a resumption of the civil war. But this could not be done so long as the CCP remained under the Russian wing.

Events in the early 1940s helped the CCP, in its search for independence, to become nationalistic. Russia, preoccupied with its war against Hitler, was unable to influence the CCP effectively, and soon the Comintern was dissolved. Mao seized this opportunity to sinicize the Chinese Communist movement in the famous rectification campaign of 1942-1944.

Leader of the Chinese Communists

The personality cult of Mao grew until his thought was written into the party's constitution of 1945 as a guiding principle of the party, side by side with Marxism-Leninism. Under Mao's brilliant leadership the party fought from one victory to another, till it took power in 1949.

Mao's thought now guided the Communists in their way of thinking, their organization, and their action. In giving their faith to Mao's thought, they found unity and strength, an understanding of the nature, strategy, and tactics of the revolution, a set of values and attitudes which made them welcome to the peasant masses, and a style of work and life which differentiated them from the bureaucrats and the romantic, culturally alienated intellectuals.

But Mao's thought had very little to say on the modernization and industrialization of China, on its socialist construction. Therefore, after 1949 the CCP was left to follow the example of Russia, with Russian aid in the years of the cold war. The importance, and relevance, of Mao therefore declined steadily while China introduced its first Five-Year Plan and socialist constitution. Once more the pro-Russian wing of the CCP was on the ascendancy, though still unable to challenge Mao's ideological authority. This authority enabled Mao to fight back by launching the Socialist Upsurge in the Countryside of 1955 and the Great Leap Forward in 1958. The essential feature of these movements was to rely upon the voluntary zeal of the people motivated by a new moral discipline, rather than upon monetary incentives,

price mechanism, professionalism, and the legalism of gradual progress. The failure of the Great Leap Forward impaired Mao's power and prestige even further. His critics within the CCP attributed the failure to the impracticability of his mass line of socialist construction; in his own view, the failure was due to inadequate ideological preparation and, perhaps, abortive implementation by the pro-Russian wing of the CCP.

Cultural Revolution

At this juncture, the worsening Sino-Soviet dispute made its fatal impact. The condemnation of Russian ''revisionism'' cut the pro-Russian wing from its ideological source, and the withdrawal of Russian material aid practically sounded the death knell of China's attempt to emulate the Russian model. In the midst of this, Mao began his comeback.

The groundwork had been laid through the socialist education movement early in the 1960s, which started with the remolding of the People's Liberation Army under the command of Lin Piao. When this had been accomplished, Mao, with the help of the army and young students organized into the Red Guards, waged a fierce struggle against what he called the revisionists in power in his own party. This was the famous cultural revolution of 1966-1969. In this struggle it was revealed how elitist, bureaucratic, and brittle the CCP had become since 1949.

With Mao's victory in the cultural revolution, China became the most politicized nation of the world. No Chinese thought beyond the premises of Mao's thought—a state of affairs reminiscent of the Christianization of Europe in the Middle Ages. By this Mao hoped to whip up the unbound enthusiasm and altruistic spirit of the Chinese masses to work harder while enduring a frugal life. This may be the only way for a poor and populous country like China to accumulate enough capital for its rapid industrialization.

By the time Mao was in his late 70s, his lifework was essentially done, although he retained power until the end. Physically debilitated, suffering from a lifetime of effort and Parkinson's Disease, Mao's ability to rule in new and innovative ways to meet the demands of China's modernization grew increasingly enfeebled. To what degree his radical actions in his later years were due to his illness and age is a matter of debate among historians. His final years were marked by bitter maneuvering among his clique to succeed him upon his death. One of his final major acts was to reopen contact with the United States. In September of 1976, Mao died. Mao was undoubtedly the key figure in China in the 20th century and one of the century's most important movers and reformers. He had devoted his life to the advancement of a peasant class terrorized for centuries by those in power. However, in pursuit of his own goals, Mao himself could be violent and dictatorial. To Mao must go the credit for developing a revolutionary strategy of encircling the cities from the countryside, a mass line of political thought and application to bridge the chasm between the leaders and the led, and, finally, a strategy of permanent violent and nonviolent revolution to guard against the recurrence of that kind of bureaucratism which so far in history has always emerged once a revolution is over and revolutionaries have turned into reformers.

Further Reading

Mao's own writings, *Selected Works* (4 vols., 1961-1965), *Selected Readings from the Works of Mao Tse-tung* (1967), and *Quotations from Chairman Mao* (1966; 2d ed. 1967), have all been published in English in Peking. For Mao's own writings also consult Anne Freemantle, *Mao Tse-tung: An Anthology of His Writings* (1954), and Jerome Ch'en, *Mao Papers: Anthology and Bibliography* (1970).

An understanding of the historical background of Mao's revolutionary activities is provided by Jerome Ch'en, *Mao and the Chinese Revolution* (1965). Another biography is Stuart Schram, *Mao Tse-tung* (1966; rev. ed. 1969). Edgar Snow's books *Red Star over China* (rev. ed. 1968), which contains Mao's autobiography, and *The Other Side of the River* (1962) are both excellent works on Mao and the Chinese Communist movement. A brief guide to Mao, his views, and other people's views of him is provided in Jerome Ch'en, *Mao* (1969). See also Harrison Salisbury's *The Long March* (1987); Dic, Wilson's *Mao Tse-tung in the Scales of History;* and Brantly Womack's *The Foundations of Mao Zedong's Political Thought 1917-1935* (1982).

Benjamin Schwartz, *Chinese Communism and the Rise of Mao* (1951), and Stuart Schram, *The Political Thought of Mao Tse-tung* (1963; rev. ed. 1969), are also outstanding works as is Siao-Yu, *Mao Tse-tung and I Were Beggars* (1961). Biographies of 500 leaders of the Communist movement in China, including Mao, are in Donald W. Klein and Anne B. Clark, *Biographic Dictionary of Chinese Communism, 1921-1965* (2 vols., 1971). □

Robert Mapplethorpe

Robert Mapplethorpe (1946-1989) was a controversial American photographer whose work centered on still lifes (mainly flower images), portraiture, and figurative work which was sexually explicit and sensual. A retrospective of his work in 1989 led to a reexamination of government support of the arts.

Robert Mapplethorpe was born in Floral Park, New York, in 1946. Although he found his middle-class upbringing and neighborhood somewhat confining, he responded with fascination to the Catholic ritual and mystery which were a part of his early years. This aspect of the Church influenced his entire life. It informed the haunted, mysterious quality of much of his art even though in later years he did not consider himself a religious person.

During the 1960s Mapplethorpe attended Pratt Institute in Brooklyn where he studied painting, drawing, and sculpture. His earliest recognition came from mixed media collages, done in the late 1960s and early 1970s, which incorporated magazine pictures of nudes.

Mapplethorpe soon began his own experiments with photography, first using a Polaroid. By the mid 1970s he considered himself a photographer. He had his first one-person show in 1976 at New York's Light Gallery, an exhibit

which included Polaroid photos of flowers, portraits, and erotic images.

Mapplethorpe's notoriety came from a series of sexually explicit photographs of Manhattan's gay community which he made during the 1970s. The implied violence and sadomasochism of some of these images have caused some critics to label them pornography. Others feel that because Mapplethorpe was a part of the community which he recorded, he helped New York gays to define themselves in a positive way. The reaction to these photographs is very much the viewer's own, as Mapplethorpe included no moralizing commentary in his pictures.

From his earliest work in Polaroid, he went on to produce silver and platinum prints on both paper and canvas. He also worked with color photography and continued to produce photocollages and work in three dimensions, allowing his art to cross the line from photography into the realms of painting and sculpture.

There are three major themes in Robert Mapplethorpe's photographic work: still life, portraiture, and the figure. These themes remained constant from his earliest experiments in the medium to the end of his career.

Mapplethorpe's still lifes are mainly flower images—lilies, orchids, tulips, irises, birds of paradise—photographed in both color and black and white. The images are pristine and perfect, with a single blossom or a grouping of flowers isolated against a dark background. Both the structure and the texture of these subjects appealed to Mapplethorpe's sensibilities, and the sensuality of the images is arresting. Mapplethorpe spoke of a ''black edge'' to his flowers, rather than of their softness.

In the realm of portraiture, Mapplethorpe photographed many prominent contemporary figures, mainly artists and celebrities, including artist Andy Warhol, artist/musician Laurie Anderson, singer Patti Smith, artist Louise Bourgeois, actress Kathleen Turner, actor Donald Sutherland, and fellow photographer Lord Snowdon. These cool, detached images reveal Mapplethorpe's careful way of working. Some have criticized them for being ''slick,'' while others feel they are among the finest portrait photographs ever made. Mapplethorpe also created a series of self-portraits. Often sexually ambiguous or androgynous, these images chronicle the artist's maturation process.

Most controversial, of course, is Mapplethorpe's figurative work, which is also the most sexually explicit and sensual. Once again, an interest in gender ambiguity and androgyny is evident. In addition to the period of interest in specifically homoerotic subject matter, Mapplethorpe also pushed the limits of gender definition and identity in a photo essay made between 1980 and 1982 of the female body builder Lisa Lyon, in which he explored various ''types'' of representation of woman—goddess, temptress, bride, etc. Also noteworthy in his figurative work are his studies of African American males.

Mapplethorpe's work became increasingly respectable in the 1980s as it became less sexual and more classical. Always a formalist, his emphasis throughout his career was on clear, geometric composition and skillful manipulation of studio lighting in order to bring out the subtle nuances of surface textures. Working in a controlled studio setting, he managed to freeze a moment in time.

Mapplethorpe drew inspiration from late 19th-and early 20th-century photography. He particularly liked the work of Julia Margaret Cameron, Nadar, Edward Weston, Man Ray, Cecil Beaton, and F. Holland Day.

Although his work deals with sex, violence, and race, three extremely sensitive and often confrontational themes, its pristine quality enables his photography to bridge the gap between provocative subject matter and artistic respectability. Today his photographs are in the permanent collections of most major art museums.

Robert Mapplethorpe died of AIDS on March 9, 1989. Soon after, his name came to be linked with controversies surrounding government support of the arts. In the summer of 1989 some members of Congress vocally opposed the use of National Endowment for the Arts funding in support of *Robert Mapplethorpe: The Perfect Moment* a retrospective exhibition which included some of Mapplethorpe's sexually explicit images. This spurred an ongoing debate not only about the use of government funds to support the arts, but also about censorship in general. The issue in question is whether the government should place restrictions on its arts funding based on the content of the work. In Washington, DC *The Perfect Moment* was canceled by the Corcoran Gallery of Art in 1989. The following year the Contemporary Arts Center in Cincinnati mounted an exhibit of Mapplethorpe's photographs that was challenged by local police. As controversial after death as he was during his lifetime, Mapplethorpe has become something of a symbol for artistic freedom in the late 20th century.

Further Reading

Janet Kardon's exhibition catalog, *Robert Mapplethorpe: The Perfect Moment* (1989), is a recent and well-documented source of information on Mapplethorpe's photography. It includes an exhaustive bibliography and an exhibition history as well as essays by Kardon, Kay Larson, and David Joselit and a dedication by Patti Smith. An earlier catalog, *Robert Mapplethorpe,* by Richard Marshall, was created for the photographer's first major retrospective at the Whitney Museum (1988). Among Mapplethorpe's own books are a monograph, *Robert Mapplethorpe* (1987), *Some Women* (1989), and *Black Book* (1986), as well as several collaborative efforts, the most noteworthy being *Certain People: A Book of Portraits* done with Susan Sontag (1985). □

Mustafā al-Marāghī

Shaykh (Sheik) Mustafā al-Marāghī (1881-1945) was an Egyptian jurist and educator who served twice as rector of al-Azhar University and was responsible for modernizing reforms in that institution.

Al-Marāghī was born in Marāghah, the village after which he is called; the village is headquarters of one of the administrative districts of Egypt. His father, Mustafā, was a shaykh (learned doctor) of al-Azhar and a qādī (judge of a religious court); the family is famous in Egypt for the pursuit of the qādī's profession. Because of his father's position the boy grew up in reasonably comfortable circumstances.

Al-Marāghī began his education in the village school, and he had memorized the Koran by age ten; his father then sent him to a shaykh in a neighboring village to learn the art of Koran recitation (tilāwah). Shortly after, he was sent to Cairo to study in al-Azhar, where he excelled in his work. By age 12 he was studying some of the most difficult books then being taught by the shaykhs of al-Azhar. As a student al-Marāghī was dissatisfied with the method of study used in al-Azhar; he felt that it would not lead students to an independent understanding of the subjects nor to proper comprehension of them. He banded together with a group of companions for self study of the classics of the Islamic tradition, which they felt would enlarge their knowledge and strengthen their general culture.

Al-Marāghī completed the 12-year course leading to the highest degree of al-Azhar in ten years, impressing his examining committee with his grasp of the subject matter and his comprehension of the problems involved. The chairman of the committee was the famous reformer Muhammad 'Abduh, whose ideas deeply influenced al-Marāghī's mental outlook. 'Abduh was also of much assistance to al-Marāghī in the latter's subsequent career.

In October 1904 al-Marāghī was appointed qādī in Dongola in the Sudan, but after only two years he was transferred to Khartoum where he occupied the second highest judicial post in the country. In September 1907 he returned to Egypt to take up service as an inspector of religious endowments in the Ministry of Religious Endowments. His responsibilities there included administration of mosques, and he was responsible for such reforms as improvement of the mosque baths and the formulation of a set of regulations for mosques.

He had done this work for less than one year when the government of Sudan requested that he be made Qādī alQudāt (chief qādī) of the country. He returned to Sudan in August 1908 and remained there until 1919. Al-Marāghī's greatest gift lay in the area of organization, and he effected important reforms in the system of religious courts in Sudan that made them function more smoothly. During this period he learned English and had close contacts with English administrators, some of whom spoke warmly of his abilities and personal qualities.

While in Sudan al-Marāghī had often requested to be allowed to return to Egypt, but the authorities had refused. When he did go home he went as chief inspector of the religious courts. Shortly after, in 1920, he became a judge in a religious court. In 1921 he became a member of the High Religious Court and finally in 1923 became its chief justice. In the latter position he was a leader in legal reform in Egypt, especially in the area of Muslim personal law.

In 1928 when the rectorship of al-Azhar fell vacant, the Egyptian prime minister chose al-Marāghī to fill the post. He was 48 years old, the youngest person ever to hold the office, and was not one of the select group of learned doctors known as the ''high 'ulamā'.'' Al-Marāghī, it seems, actively sought the post, but the Azharīs considered him an outsider, and he had little support within the institution. His most significant accomplishment was the submission of a memo that resulted in reorganization of the institution. A distinction was made between pre-college and college level education, and three divisions were established at the college level: one for law, one for religion, and one for the Arabic language. Al-Marāghī's proposed reforms, however, went much beyond this reorganization, and he had to resign in 1929 because of opposition from the Khedive and conservative Azharī shaykhs who found his support for the ideas of Muhammad 'Abduh too radical. Of all that he had attempted, only the reorganization remained, but the era of real reform in al-Azhar may be considered to have begun with his efforts.

Al-Marāghī was appointed rector of al-Azhar for a second time in April 1935 after an interregnum of six years; he held the post until his death. Little had changed during the interval, and he began once more his work of reform. He created a section that specialized in the preparation of teachers to carry out instruction in the Amīrīyah Madrasah (palace school) and in the religious institutes of al-Azhar and a section that specialized in the preparation of teaching materials. The work in these sections extended over a five year period, and at the end the students received the doctorate of al-Azhar. He was also responsible for sending students abroad for higher studies to Britain, France, and Germany. Upon their return these individuals exerted great influence for the further reform of the university.

Al-Marāghī died in a hospital in Alexandria on August 22, 1948, and was buried in a special tomb near the shrine of Sayyidnā Nafīsah.

Al-Marāghī wrote extensively on a variety of subjects in the fields of politics, administration, and jurisprudence. His writings, however, are scattered, and there is no one comprehensive work that gives the gist of his thought.

Further Reading

Source materials for the life of al-Marāghī are available only in Arabic. There is a discussion of the reformist ideas that al-Marāghī shared with Muhammad 'Abduh in Albert Hourani, *Arabic Thought in the Liberal Age* (London, 1962). A detailed history of al-Azhar in the modern period and of al-Marāghī's role in its reform is available in Chris Eccel, *al-Azhar in Conflict and Accommodation* (Berlin, 1984). The laws enacted for the reform of al-Azhar may be studied in the various issues of *Revue des Études Islamiques* beginning with an article by Achille Sékaly in vol. 1, 1927. □

Jean Paul Marat

The French journalist and political leader Jean Paul Marat (1743-1793) was an influential advocate of extreme revolutionary views and measures.

Jean Paul Marat was born in Boudry, Neuchâtel, Switzerland, on May 24, 1743, the son of lower-middle-class parents. Of his early years very little is known. He acquired a medical education and for some years was a successful physician in both England and France. He also conducted scientific experiments in the fields of optics and electricity. But failure to achieve what he considered to be proper recognition for this work left him with a feeling of persecution.

Marat also published several books on philosophical and political themes, the most important of which was *The Chains of Slavery,* in which he voiced an uncompromising denunciation of royal despotism, a defense of the sovereignty of the people, and a sympathy for the poor and downtrodden which he never abandoned. The coming of the French Revolution in 1789 gave him his opportunity to pursue these themes, and before the year was out, he had begun to publish his journal, *Ami du peuple* (*Friend of the People*). In his opinion the moderate Revolution of 1789, although it had ended royal despotism, had left a new aristocracy of the rich in control, with the grievances of the poor still unsatisfied. Thus a radical revolutionary uprising was necessary, in his opinion, and he bluntly called time and again for popular executions and a temporary dictatorship to save the Revolution and bring about a regime of social justice.

Marat's radical views and the ferocity with which he voiced them won him great popularity among the lower classes in Paris and the provinces. But he was the object of particular fear and hatred to those who supported the moderate revolution that had produced the limited monarchy. The authorities frequently tried to silence him, but he avoided arrest by hiding with the aid of his supporters and published his journal at least intermittently.

When the moderate experiment with limited monarchy failed in the midst of disastrous military reverses, the King was deposed in August 1792, and less than a month later the September massacres, an outbreak of popular executions such as Marat had been urging, took place in Paris. These events inaugurated the radical phase of the French Revolution. The Paris voters elected Marat to the Convention, which was to serve France as a legislature for the next 3 years, and he sat and voted with the ''Mountain,'' the left-wing Jacobin faction. But he was blamed by many for the September massacres, and his continued incitement to direct action and purges, plus his advocacy of an extensive program of social legislation, kept all but the most radical aloof from him. His extreme ideas and language were matched by his informality of dress and unkempt appearance, which was heightened by the evidence of a chronic skin disease.

Marat concentrated his invective during the early months of 1793 against the moderate Girondin party, and they responded in kind. They tried to silence him and persuaded the Convention to decree his arrest and trial. But he emerged from hiding and by a brilliant speech won a triumphant acquittal in April 1793. His Girondin opponents now came under attack from the Jacobin Mountain, and Marat reached the height of his influence as he led the attack in his journal. With the decisive aid of the Paris masses, the Convention was forced to unseat and then order the arrest of the Girondin leaders (June 2, 1793).

Marat's triumph led ironically to his own death. Charlotte Corday, an idealistic young girl of Girondin sympathies from the provinces, came to Paris to seek revenge and to rid her country of the monster Marat. By this time his health had so deteriorated that he was living and working in seclusion in his apartment under a regimen of medicinal baths. On July 13, 1793, she managed to gain admittance to his apartment, under the pretense of bringing information to aid him in his continued campaign against the Girondins, and stabbed him to death in his bath.

Further Reading

The best biography of Marat in English is Louis Gottschalk, *Jean Paul Marat: A Study in Radicalism* (1927). The author emphasizes the ideas of Marat rather than the detailed facts of his career. There has not been a more recent scholarly biography in English. A much older and very laudatory biography is Ernest Belfort Bax, *Jean Paul Marat: The People's Friend* (1900).

Additional Sources

Germani, Ian, *Jean-Paul Marat: hero and anti-hero of the French Revolution,* Lewiston: E. Mellen Press, 1992. □

Franz Marc

The German painter Franz Marc (1880-1916) was a cofounder of the Blaue Reiter, or Blue Rider, an influential avant-garde art group.

Franz Marc was born on Feb. 8, 1880, in Munich, the son of a painter. At the age of 20 Franz entered the Munich Academy, which had a strong academic tradition. His earliest works show the influence of the decorative, linear Jugendstil that flourished in his youth.

In 1903 Marc made his first trip to Paris, where he came into contact with impressionism. He had originally intended to become a theologian, and he now carried his religious inclinations into his pictorial investigations, treating the shapes of nature as images filled with secret meaning. He used certain cubist formal elements to imbue his art with a kind of mystical constructivism. The animal images for which he is best known are the expression of his deep union with all creation. In 1907, fleeing from an undesirable marriage, Marc revisited Paris, where the paintings of Vincent Van Gogh made a deep impression on him.

In 1909, together with Wassily Kandinsky, Marc prepared the almanac *Der blaue Reiter*. He discovered the great possibilities of color as a means of expression in 1910 through August Macke, who was fascinated by the Fauves. In the same year Marc moved to Sindelsdorf, where he had his first exhibition. When, in 1911, Kandinsky's Neue Künstlervereinigung (New Artists' Federation) broke up, Marc, Kandinsky, Alfred Kubin, and Gabriele Münter exhibited on December 18 in the Galerie Tannhauser as the Blaue Reiter group. This show marks one of the most important dates of the German modern movement.

From then on Marc went his own way, deepening his vision into a kind of nature symbolism. Even his colors were conceived in a symbolic manner. In the series of animal paintings of 1911, of which *Red Horses* is the best known, Marc detached color from nature and gave it a radiant independent life. In 1912 he met Robert Delaunay, whose Orphism was an important source of inspiration to Marc. His large animal compositions of 1912-1913, such as *Tower of the Blue Horses* and *Animal Destinies,* radiate great power. *Tirol* (1913-1914) offers a complex dynamics in which landscape and light, planes and lines interact. In 1914 Marc took a step toward emotional abstractionism in paintings with titles such as *Serene, Playful,* and *Struggling.*

Marc entered the army when World War I broke out. He stopped painting, but he kept a sketchbook in which he depicted problems of growth, such as *Plant Life Coming into Being* and *Arsenal for Creation*. On March 4, 1916, he was killed at Verdun.

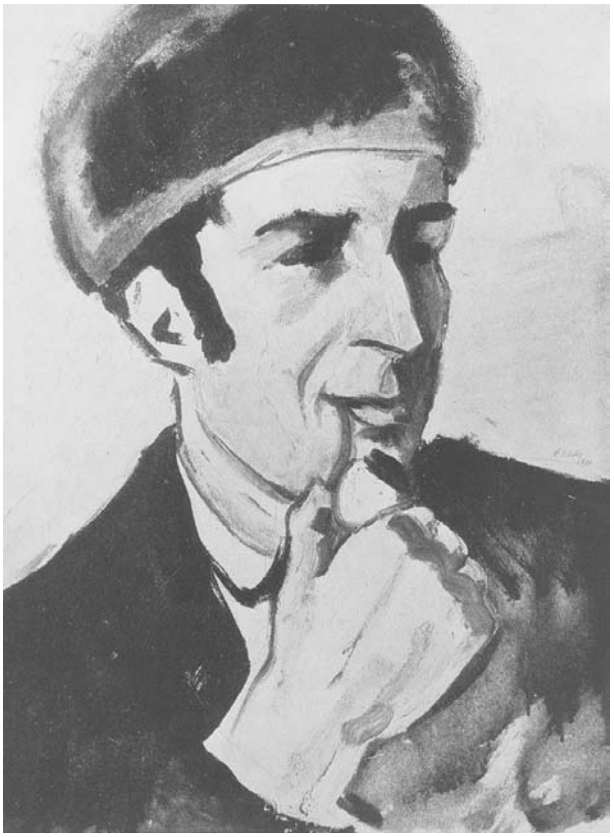

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Marcel Marceau

Marcel Marceau (born 1923) has been acknowledged as the world's greatest practitioner of pantomime. He revived this ancient form of acting and created a new school to train young people who aspired to follow his style.

Marcel Marceau was born in Strasbourg, France, on March 22, 1923. His father, Charles, was a butcher and his mother, Ann, née Werzberg, was a native Alsatian. Later the family moved to Lille where his father also raised pigeons on the roof. Marcel remembered in his mature years that he was raised hearing the sound of wing beats. The sound enchanted him; so did silent films. Marceau once commented, ''When I was five years old my mother took me to see Charlie Chaplin's moving pictures. . . . I sat entranced. . . . It was then that I decided to become a mime.'' Borrowing his father's pants and using ink to paint on a moustache, he tried to imitate the famous comedian of the silent screen. Soon he began imitating birds, plants, trees, and eventually people. Encouraged by his parents, he turned to a career in the theater. Much later—in 1967—he met Chaplin for the first time, only briefly between planes at Paris' Orly Airport, where they expressed their mutual admiration. He was deeply touched. When parting he brought the old man's hands to his lips and kissed them.

Marceau returned to Alsace, where he entered the Lycée Fustel de Coulanges. But he was unable to complete his training. In 1940, just ahead of the German invaders, he sought refuge in Limoges. There he studied ceramics, and at the age of 17 he won the Masson prize for his enamel work. He also studied oratory with Dorsanne. The war, however, brought personal tragedy. His father was seized by the Germans and died in Auschwitz. Marcel joined his brother in the resistance movement; his activities consisted of making fake ration cards and smuggling children into Switzerland.

When the police began to close in, Marceau fled to Paris where a cousin saved him by placing him in the Maison d'Enfants de Sèvres, an orphanage. There Marceau taught dramatics. In his spare time he also began studying with Charles Dullin in the Sarah Bernhardt Theatre. He also came under the tutelage of the master of mime, Etienne Decroux, of whom he said, ''He was a kind of Christ. . . . In his class we dedicated our bodies to the discipline of silence.'' The art of pantomime did not attract many students, and even fewer spectators; in fact, the children of the Maison de Sèvres were his first audience. Small wonder that he came to believe that chiefly the young understood his art. Decroux was his most critical admirer and told him, ''Marceau, you are a born mime.'' He interrupted his studies in December, 1944, to join the French army. In Germany he played in a military theater before troops until he was demobilized in 1946. Immediately he returned to playing minor roles at the Sarah Bernhardt Theater. As a member of the Decroux Company he put on his first mimodrama, ''Praxitele and the Golden Fish,'' which won enough praise to launch his career.

In 1947 Marceau set up his own company at the Theatre de Poche (Pocket Theatre), a tiny hall with only 80 seats. Here he created his own whitefaced clown, Bip, a name he derived from the youngster Pip in Charles Dickens' novel *Great Expectations*. Bip's costume consisted of a broken top hat with a red flower and striped pull-over middy to symbolize the gaiety of Paris streets and white pants. Bip first appeared on Marceau's 24th birthday in ''Bip and the Street Girl.'' Pantomime did not attract large audiences at first, and he had to perform in cabarets to earn enough to live on until he won success in 1952 with ''Pierrot of Montmartre'' in the 1,200 seat Sarah Bernhardt Theatre. By this time Marceau had attained fame beyond the confines of Paris and France. In 1949 his company toured Israel and Holland, in 1951 it played in Berlin, in 1955 the United States and Canada. Beginning in New York, the tour—originally scheduled for two weeks—lasted three months. This enabled him to become famous not just in Europe, but throughout the world. ''When I went back to Paris after being a hit on Broadway in 1955, everything changed for me. It was a new, almost frightening experience,'' he recalled in the *New York Times*.

Marceau also found himself involved in other media. Television offered him vast audiences; he even won two Emmy Awards from the Academy of Television Arts and Sciences, and showed himself to be articulate when he was interviewed. Through his work, Marceau obtained a knighthood in the French Legion of Honor, an officer's rank in the National Order of Merit, and a comedy rank in the National Order of Arts and Letters of France. He appeared in six feature films, among them *Barbarella* (1968), *Shanks* (1974), in which he played the leading role, and *Silent Movie*. He also wrote a novel, *Pimparello*.

Marceau truly became a worldwide figure, eventually giving 18,000 performances in over a hundred countries. Marceau's original mime company disbanded in 1964, but

in the 1980s a subsidy from the French government enabled him to form a new company, with graduates from his Paris mime school. The latter was founded in 1978, and instructed students in the art of mime. Among the often-sophisticated plots Marceau used in his performances were adaptations of Gogol's *The Overcoat* and Kafka's *The Trial*. He acknowledged owing a great deal to the silent comics, including Chaplin, Buster Keaton, and Harold Lloyd. Marceau summed up his career in the *New York Times* by commenting, ''The art of mime is an art of metamorphosis. . . . [Y]ou cannot say in mime what you can say better in words. You have to make a choice. It is the art of the essential. And you cannot lie. You have to show the truth.''

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Gabriel Marcel

French philosopher Gabriel Marcel (1889-1973) described man's place in the world in terms of such fundamental human experiences as relationships, love, fidelity, hope, and faith. His brand of existentialism was said to be largely unknown in the English-speaking world, where it was mistakenly associated with that of Jean-Paul Sartre. Marcel's view of the human condition was that ''beings'' are beset by tension, contradiction and ambiguity. He was also interested in life's religious dimension and was considered the first French existentialist philosopher.

Gabriel Marcel was born in Paris on Dec. 7, 1889, the only child of a distinguished diplomat. His mother died when he was 4, and he was raised by an aunt whom his father married. Although he had little visual memory of his mother, Marcel described her continued ''spiritual presence'' during his youth as an important influence on his thoughts—giving rise to an awareness of the ''hidden polarity between the seen and the unseen.'' At the age of 8 he began writing plays, and as an adult he would achieve a reputation as a playwright as well as a philosopher. Marcel's plays, which flesh out the basic issues of his philosophy, were performed in the early 1920s. Starting in his youth he also displayed a keen ability to play music—an avocation which would also influence his thinking.

Moved Away From Traditional Philosophy

Marcel received his degree in philosophy from the Sorbonne in 1910 and married professor Jacqueline Boegner in 1919. Together they adopted a son, Jean. Marcel lived and taught for a time in Switzerland, where he began writing his *Metaphysical Journal* (1927). The journal reflects a movement away from traditional academic philosophy and was influenced by Sören Kirkegaard, in whom Marcel was deeply interested. In some ways, the book is overlooked in serious examinations of Marcel. Another publication from Marcel's diaries was *Being and Having* (1935).

Developed ''Spirit of Abstraction''

During World War I Marcel was a Red Cross official whose job was obtaining news of wounded and missing soldiers and contacting their relatives. These intensely demanding encounters with people were a living source of Marcel's highly concrete and personalistic philosophy, and of his lifelong suspicion of what he called the ''spirit of abstraction.''

During the war Marcel wrote his thorough study of the American philosopher Josiah Royce, *Royce's Metaphysics* (1956), and taught at the Lycée Condorcet in Paris. He taught philosophy at the University of Sens (1919-1923) and then returned to Paris, where he continued his philosophy research, wrote plays, and contributed to leading periodicals as both a philosopher and a theater critic.

Converted to Catholicism

Marcel's philosophy was always preoccupied with the religious dimension of life, but his upbringing had been religiously agnostic (uncertain as to whether one can really know that God exists), and he was not formally a believer. In 1929, however, an open letter from the distinguished French Catholic writer François Mauriac challenged Marcel to admit that his views suggested a belief in God. His subsequent conversion to Catholicism gave a new dimension to certain aspects of his philosophy. But he remained a strikingly independent thinker whose ideas were formed before his conversion—and as such could be regarded as important indicators of certain Godly aspects of the human experience. Marcel became a leader in French Catholic intellectual circles, and his Paris home was the locale for stimulating discussion among leading European intellectuals of all persuasions.

Was Compared to Sartre

During World War II Marcel lived in Lyons. After the war he lectured in France and other countries. Following the war his ''Christian existentialism'' aroused sharp contrasts between his work and the atheistic existentialism of Jean-Paul Sartre. Marcel was fond of improvising at the piano throughout his adult life, but it wasn't until 1945 that—with his wife's encouragement—he undertook to write formal compositions. His wife died in 1947. Marcel continued his creative endeavors, however, as well as teaching and traveling.

Late in life Marcel became associated with Moral Re-Armament, which he discussed in *Fresh Hope for the World: Moral Re-Armament in Action* (1960). Among his chief philosophical works are *The Mystery of Being* (1951); the Gifford Lectures for 1949-1950 at the University of Aberdeen; *Homo Viator* (1951); *Man Against Mass Society* (1951); *Being and Having* (1957); *The Existential Background of Human Dignity* (1963); and the William James Lectures at Harvard for 1961-1962.

At the Frankfort Book Fair in 1964, Marcel received major international recognition in the form of the German Peace Prize. He died in Paris on Oct. 8, 1973.

Marcel's essential dramatic and philosophical insights can be summarized in the difference between a problem and a mystery. He believed that once a problem is solved it is dismissed from consciousness, whereas a mystery always remains alive and interesting. Problems, Marcel believed, are resolved using ''primary reflection''—which is abstract, analytical and objective. Mysteries, on the other hand, are approached with ''secondary reflection,'' which concerns itself with deeper personal insights.

Along with Martin Buber, Marcel is one of the founders of 20th-century dialogue-oriented I-Thou philosophy.

Other philosophical writings of Gabriel Marcel include: *The Philosophy of Existence* (1948); *The Decline of Wisdom* (1955); *Philosophical Fragments* (1965); *The Funeral Pyre* (1965); *Searchings* (1967); *Problematic Man* (1967); *Presence and Immortality* (1967); *Tragic Wisdom and Beyond; Including Conversations Between Paul Ricoeur and Gabriel Marcel* (1973); and *The Participant Perspective: A Gabriel Marcel Reader* (published 1987).

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The Harry Ransom Humanities Research Center, University of Texas-Austin, maintains seven boxes of archival documentation related to Marcel. They are available to researchers.

The following are scholarly articles on Gabriel Marcel: Thomas C. Anderson, ''The Nature of the Human Self According to Gabriel Marcel'' *Philosophy Today* (Winter 1985); Joseph Godfrey, ''Appraising Marcel on Hope'' *Philosophy Today* (Fall 1987); Preston Browning, ''Walker Percy and Gabriel Marcel: The Dialectical Self in The Moviegoer'' *Renascence* (Summer 1988); Thomas Michaud, ''Secondary Reflection and Marcelian Anthropology'' *Philosophy Today* (Fall 1990); and Danne W. Polk, ''Gabriel Marcel's Kinship to Ecophilosophy'' *Environmental Ethics* (Summer 1984). □

Jean-Baptiste Marchand

Jean-Baptiste Marchand (1863-1934) was a French soldier who led an expedition from the Atlantic coast

of Africa to the Nile River in order to expand French territory. He was confronted by the British at the Sudanese town of Fashoda and forced to retreat.

Jean-Baptiste Marchand was born in the little French town of Thoissey in eastern France north of the city of Lyons. His family was poor, and he was forced to quit school after the first year of high school (lycée). He was apprenticed to a notary at the age of 13 and worked there until the death of his mother when he was 20. He enlisted in the French Army on October 1, 1883. He was promoted to corporal on April 1, 1884 and then progressed to sergeant. His superiors thought so highly of him that he was sent to officer training school in 1886 and returned to his former regiment as a second lieutenant in March 1887.

In January 1888 Marchand was sent to serve in France's colony of Senegal in west Africa. At that time France was engaged in a colonial war to expand its empire throughout west Africa. In what is now Mali, there was a war going on with the Tukulors. Marchand distinguished himself in his first combat, helping to capture the Tukulor stronghold of Koundian in early 1889. In April 1890 he took part in the capture of the fortress of Segu, was promoted to lieutenant and awarded the Legion of Honor. On February 21, 1891 he was wounded in the assault on the Tukulor capital of Jenné.

Following the defeat of the Tukulor, Marchand joined the campaign against another foe of French imperialism, Samori Turé, in Guinea. He fought in battles against Turé from April 1891 to the end of 1894. He was wounded in the Battle of Bonua in November 1894 in which Turé's forces defeated the French in spite of the notable bravery of Marchand. Marchand returned to France on June 14, 1895.

On Marchand's return to France, he almost immediately began agitating for a plan that he had conceived with his French colleagues in Africa. He proposed to lead an expedition from France's settlement of Brazzaville on the Congo River across Africa to the Nile, thereby winning for France control of the upper Nile and eventually linking it with France's outpost on the Red Sea at Djibouti by forming an alliance with Ethiopia.

The upper Nile had been originally explored by British explorers such as John Hanning Speke and Samuel Baker. An Anglo-Egyptian government had been imposed on the Sudan that reached as far south as the sources of the Nile in what is now Uganda. That government had been led by Charles ''Chinese'' Gordon and had used such agents as Charles Chaillé-Long and Emin Pasha to control the upper Nile. But all of that had been wiped out by the Muslim forces of ''El-Mahdi'' in 1885. Marchand now proposed to step into the confused situation along the Nile by replacing British power with French. In effect, it was a French imperialist design to control the sources of the Nile by taking over a band stretching from the Atlantic on the west to the Red Sea on the east. This would counter, and derail, British attempts to control Africa from north to south: from ''the Cape to Cairo.''

Marchand presented his ideas at a meeting with the French Foreign Minister on July 18, 1895. He then submitted a detailed proposal to the Ministry of Colonies on September 11, 1895. During this period, governments in France changed frequently. One of the main political divisions was between the colonialist faction that thought that France should make itself stronger following its defeat by Germany in the Franco-Prussian War of 1870 by expanding outside of Europe—in Africa and Asia. The other side thought that France should not weaken itself by using its forces overseas while the main struggle was in Europe. Marchand happened to make his proposals at a time when the imperialists were in control and when they were not too worried about offending the British, who they knew were trying to defeat the Mahdi and return to the upper Nile. On February 24, 1896, therefore, Marchand's proposal was tentatively agreed to, and this was approved by the Prime Minister on April 7.

In the meantime, Marchand had been making preparations, and the first of four detachments of officers and supplies left France on April 24, 1896. Marchand himself sailed on June 25. They traveled to the small port of Loango in the French Congo, where Marchand arrived in August. The governor of the French Congo at the time was Pierre Savorgnan de Brazza, a native Italian who had explored the Congo and had founded France's colony along the great river.

When Marchand reached Loango, he found that it was impossible to move his supplies inland to the Congo River port of Brazzaville because there was a revolt by the Basundi and Bakongo tribes against the French. Marchand

was in a hurry, and on August 18, 1896 he convinced Brazza to declare martial law in the Congo with Marchand in control. He then organized his French officers and Senegalese soldiers into a campaign against the rebels. Some of the rebel leaders were captured and executed on October 17. The last resistance to Marchand ended on December 12, by which time he was in Brazzaville. The rest of his men and supplies caught up with him by the end of February 1897.

Marchand was now faced with a problem. The French had no transport adequate to carry the supplies up the Congo. They requested help from the Belgians who ruled the other side of the river from Léopoldville (now Kinshasa). The Belgians initially refused, but new orders came from Brussels and the use of the steamship *Ville de Bruges* was approved. It made two trips with Frenchmen and supplies up the Congo as far as it was possible to navigate. The first one left Brazzaville on January 13, 1897, and the second followed with Marchand, sick with malaria, on board on March 10, 1897. They were deposited in the village of Zinga and then had to proceed up the Ubangi River to Bangui (now the capital of the Central African Republic) in 72 dugout canoes. They reached Bangui in early April.

From Bangui the expedition traveled 450 miles to Ouango, the last outpost before the Mbomu Rapids. At this point, Marchand seized a small riverboat, the 50-foot long *Faidherbe* to take with him to the Nile with the plan of floating it down the Nile with the French flag flying. Since they had reached the limit of navigation, the *Faidherbe* had to be totally disassembled and hauled overland by the African porters, each carrying a 55-pound load. This considerably slowed down the progress of the expedition. Fortunately, along the way the French discovered two other streams, the Mboku and the Méré, by which the *Faidherbe* could be sailed 160 miles farther. At that point, Marchand had a road 100 miles long built to carry the pieces of the boat from Méré to Khojali. Once they reached Khojali in November, they realized they would have to wait until the spring rains before they would be able to proceed any farther. In the meantime Marchand sent part of the force ahead to build a French post near the present Sudanese city of Wau.

While they were waiting for the rains to come, Marchand and other members of his force went exploring in different directions throughout the southern Sudan. It was not until June 4 that the boat reached the new French outpost, and it was possible to continue on the Sué River, a tributary of the Nile. After sailing for seven days they reached a vast swamp, the Sudd, and it took them until June 25 before they could fight their way out onto the Bahr-el-Ghazal, a bigger river flowing into the White Nile. They reached the little village of Fashoda on the Nile on July 10, 1898. Later that day the French force took possession of a fort a little ways outside of the town that had been abandoned by Egyptian troops years before.

The next day, Marchand had a formal ceremony raising the French flag over the fort of Fashoda and thereby claimed that part of the Nile valley for France. Significantly, on their first attempt to raise the flag, the flagpole broke. They were then able to celebrate Bastille Day, July 14, in their new outpost. On August 25 they were surprised by an attack of Mahdist forces, but the French easily drove them away with no loss of life. They were soon faced, however, with a much more serious challenge. The British arrived on September 19.

A joint Anglo-Egyptian force under the command of Lord Kitchener had been fighting the Mahdists since 1896. At the Battle of Omdurman on September 2, 1898, they had destroyed the power of the Sudanese in their capital and restored the country to Anglo-Egyptian control. Kitchener had immediately headed up the Nile after his victory to oust the French from Fashoda. At a famous meeting on September 19, 1898, Kitchener demanded that Marchand withdraw. Marchand refused. The matter was then referred to the two governments in London and Paris.

The news of the confrontation at Fashoda drove the newspapers of both countries into a nationalistic frenzy. The British began threatening the French with recriminations. In the midst of this, the French government sent a message to Marchand by way of a British Nile steamer that reached him on October 9. It announced his promotion to major and ordered him to send an officer to Paris to report on the expedition. When that officer reached Paris on October 27, he found the French government in the midst of backtracking. It realized that it did not have the wherewithal to confront the British government nor the means of supplying Marchand by his impractical overland route. Marchand himself took a British steamer down the Nile to Cairo, where he arrived on November 3 to communicate with his government by telegram. The next day, he received instructions from Paris to evacuate.

A furious Marchand spent the next several days arguing with his superiors in Paris. He was then ordered to return to Fashoda and carry out his instructions. The only concession granted was that he was not required to accept the humiliating offer of the British to evacuate the French soldiers on British steamships down the Nile. They were allowed to continue their march eastward through Ethiopia to the French port of Djibouti. Marchand arrived back in Fashoda on December 4, 1898. The French troops played the ''Marseillaise'' and struck the tricolor flag on the morning of December 12 and marched out of the fort of Fashoda.

They reached Addis Ababa on March 9, 1899. They arrived in Djibouti on May 16 and embarked for France on a steamship sent to pick them up. On their return to Paris at the end of May, they were met by enormous crowds who cheered the French heroes. The popular sentiment was used by French nationalists to try to bring down the government. This attempt failed, and Marchand and his force marched together for the last time on the parade to celebrate Bastille Day, 1899. Marchand then was reintegrated into the French Army where he continued to make a name for himself. He was promoted to general and fought with notable success in World War I. He died in Paris in 1934.

The ''Fashoda Incident'' was one of the major turning points in modern European history. The failure at Fashoda taught the French that they would never be able to achieve their goals without the support of Great Britain. The coun-

try's leaders therefore started a conscious policy of befriending the government in London and quickly settled all the major problems it had with the British. The two countries signed a treaty of friendship, the ''Entente Cordiale'' in 1904. This eventually led to a military alliance that pitted France and Britain against Germany in World War I.

Further Reading

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Rocky Marciano

Boxer Rocky Marciano (1923-1969), who held the heavyweight boxing title for four years during the 1950s, is the only boxing champion to ever retire undefeated.

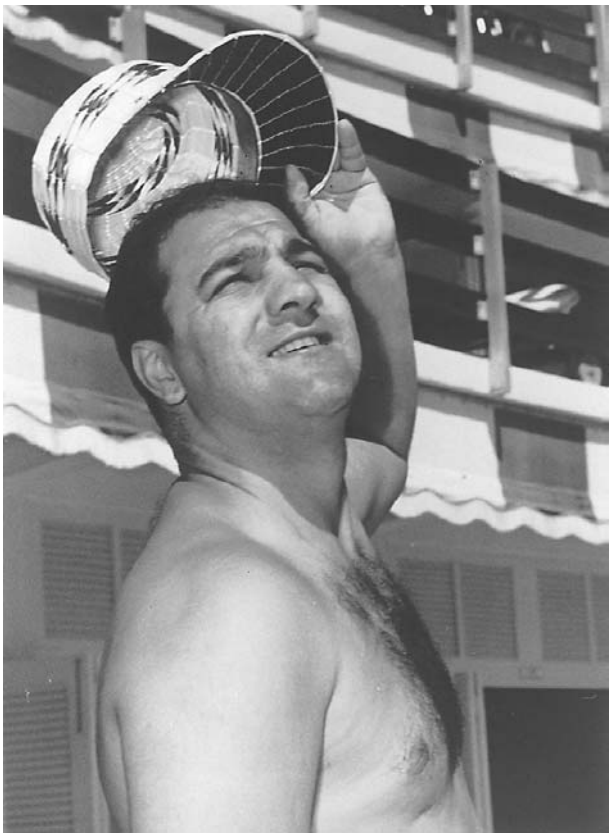

Certain names always come up, and always will come up, when boxing fans discuss the question of who was the greatest heavyweight boxing champion of all time. Muhammad Ali, Joe Louis, Jack Dempsey are all names which have their supporters. So is Rocky Marciano, who held the title for four years in the 1950s and who has one accomplishment no other heavyweight champ can claim: He is the only one ever to retire undefeated.

Boxing Not First Choice

Marciano was born Rocco Francis Marchegiano on September 1, 1923 in Brockton, Massachusetts. His father, Pierino, worked at a shoe factory. His mother's name was Pasqualena, and Rocky would spend much of his life making sure she didn't have to live in the poverty Rocky knew growing up. Rocky was a typical American kid growing up, playing baseball and football and dreaming of a professional career in one of those sports. He didn't take up boxing until after 1943, when he was drafted into the army. He took the sport up mainly as a way to avoid KP (assisting the cooks) and other less desirable activities, but he showed a natural ability and fought as an amateur following his discharge in 1946.

Tries Baseball

In 1947 Marciano had a tryout with the Chicago Cubs as a catcher, but was let go because he couldn't make the throw from home plate to second base with accuracy. It was the end of his baseball dreams, and the following year he turned professional in the ring. By the spring of 1949 his boxing skills had garnered some attention, as he knocked out his first 16 opponents. The quality of his opponents improved over the latter half of 1949 and 1950, but Marciano continued to beat all comers, knocking out most of them.

Proved Doubters Wrong

There were those who thought not much would become of the 190-pound heavyweight from Brockton in the early days, however. Goody Petronelli, noted fight trainer, caught one of his early fights and recalled for *Sports Illustrated,* ''I never thought he'd make it. He was too old, almost 25. He was too short, he was too light. He had no reach. Rough and tough, but no finesse.'' The hometown folks became believers, though, traveling in groups to Marciano's fights in nearby Providence, Rhode Island and yelling ''Timmmmberrr'' when Rocky had an opponent ready to go down.

Boxing Technique

The trainer Charley Goldman taught Marciano his trademark technique, which would serve him well as champion. Legendary trainer Angelo Dundee remembered for *Sports Illustrated* Goldman telling him for the first time about his new young fighter: ''So Charley told me, 'Ange, I gotta guy who's short, stoop-shouldered, balding, got two left feet and God, how he can punch!''' He went on, ''Charley taught the technique that if you're tall, stand taller. If you

are shorter, make yourself smaller. Charley let him bend his knees completely in a deep knee squat. He was able to punch from that position, come straight up from the bag and hit a heck of a shot. . . . It was just *bang-bang-bang-bang-BANG* and get him outta there. And he was the best-conditioned athlete out there.''

Marciano Defeats Joe Louis

On October 26, 1951, with 37 wins and 32 knockouts under his belt, Marciano faced his most formidable opponent in former heavyweight champion Joe Louis. Louis was past his prime and when Marciano knocked him out in the eighth round, he had such mixed feelings at beating his hero that he cried in Louis's dressing room after the fight. Sentiment aside, however, the fight established Marciano as one of the marquee fighters in the heavyweight division, and assured him of a title shot before too long.

Takes the Belt from Jersey Joe

Five fights later, on September 23, 1952, he got that chance. Jersey Joe Walcott was the defending champion and Marciano the challenger when the pair met in Philadelphia. Marciano pulled out a victory which would be remembered as typical of his tough-guy, never-say-die style: Way behind on points and struggling offensively all night, he caught Walcott with a short, overhand right on the jaw in the 13th round which knocked him unconscious, giving Marciano the championship belt.

Marciano only defended the title six times, but some of those fights are considered classics by boxing fans. He knocked out Walcott in the first round of their rematch in 1953, then knocked out Roland La Starza later that year. He won a decision against Ezzard Charles in 1954, and almost lost his title in their rematch later that year. In the sixth round Charles cut Marciano's nose so badly his cornerman couldn't stop the bleeding. With the ring doctor watching the cut closely and considering stopping the fight, Marciano erupted against Charles in the eighth round and knocked him out.

Marciano defended his title against Don Cockell in 1955, knocking him out despite organized crime enticements for him to throw the fight. His last fight was September 21, 1955, his third Yankee Stadium defense. He knocked out Archie Moore in the ninth round. The unofficial attendance through closed-circuit television across the great cities of North America was over 400,000.

Retired from Boxing

On April 27, 1956 Marciano retired from boxing at the age of 31. ''I thought it was a mistake when Joe Louis tried a comeback,'' *The New York Times* quoted him as saying. ''No man can say what he will do in the future, but barring poverty, the ring has seen the last of me. I am comfortably fixed, and I am not afraid of the future.'' He said he wanted to spend more time with his family; it has been said since that he resented having to pay 50 percent of his earnings to his manager.

The Last Years

Marciano spent the years following his retirement making money from personal appearances. Notoriously frugal, Marciano insisted on bumming rides from friends with private planes, even though he could usually be given paid transportation to and from any of his personal appearances. On August 31, 1969, the day before his 46th birthday, he died in a private-plane crash near Des Moines, Iowa. He was survived by his wife of 19 years, Barbara, and two children, Rocco Kevin and Mary Anne.

Remembered for his Grit

Although he may not rank in the top five boxers of all time in terms of skill, speed, or power, Rocky Marciano was tough enough to compensate, and his fans recognized his grit. A sports writer commented that if all the heavyweight champions of all time were locked together in a room, Marciano would be the one to walk out.

Further Reading

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Marcion

The Christian theologian and leader Marcion (active mid-2nd century) promulgated views that were condemned as heterodoxy.

Marcion came from the Black Sea seaport town of Sinope on what is now the northern shore of Turkey. According to the writer Hippolytus, his father was the bishop of Sinope, so Marcion may well have been raised as a Christian. Once grown, Marcion entered the ministry and, toward the middle of the 2nd century, moved to Rome. There he gathered followers and in time began publically promulgating his theological views to the Roman Church at large. To his surprise, these views were not received sympathetically, and at the first known Roman synod, Marcion was excommunicated (144). Subsequently he became the founder of the rival Marcionite Church, which, in its ecclesiastical life, liturgy, and sacraments, paralleled the Christian Church. Marcion's rival church grew with considerable success, and Marcionite communities were found throughout the Mediterranean area well into the 4th century.

That the Marcionite Church, and more particularly, its heterodox doctrines, posed a threat to the early Christian Church is well attested to by the number of, as well as the vehemence of, treatises written against it in the 2nd and 3rd centuries. The longest and most important of these is by Tertullian. In spite of his severe opposition to Marcion's doctrinal views, that Tertullian could at the same time commend Marcion and his numerous followers for the purity and austerity of their moral life probably gives lie to the story, circulated later (4th century) by Epiphanius, that

Marcion was forced to leave Sinope for Rome because he had been caught in an act of gross sexual immorality and excommunicated by his father.

The view for which Marcion was most soundly criticized was not only that he denied any connection between the Old and New Testaments but that he also rejected the Old Testament in its entirety. The God of the Old Testament, his studies led him to assert, was a God of Law and Judgment, completely different from the God of Love and Mercy, the Father of Jesus Christ, as revealed in the New Testament. The former, ''Creator God,'' held mankind in a deceitful grasp from which the ''Redeemer God'' sought, through the mission of Jesus, to save him.

These views, expounded in Marcion's ''Antitheses,'' led the Marcionite Church to develop its own canon of Scripture, a fact that played no small part in forcing the Christian Church to regularize its own canon. The Marcionite ''Bible'' consisted of major portions of the Pauline Epistles (especially where law and spirit were opposed) and an expurgated version of the Gospel of Luke in which the passion and death of Jesus appear as the vengeful work of the Old Testament God.

Further Reading

The best study of Marcion is in German. Of great value in English is Edwin Cyril Blackman, *Marcion and His Influence* (1948).

□

Guglielmo Marconi

The Italian inventor Guglielmo Marconi (1874-1937) designed and constructed the first wireless telegraph. For this work he received a Nobel Prize.

The son of a wealthy Italian father and an Irish mother, Guglielmo Marconi was born April 25, 1874, in Bologna. He was educated by private tutors and attended the Livorno (Leghorn) technical institute for a short time.

In 1894 Marconi began experiments on electromagnetics near Bologna. Leaving aside the fundamental nature of electromagnetic waves, he directed his attention to the distance over which they could be detected with the possibility in mind that they might be used in a telegraph. He repeated Heinrich Hertz's experiments and rapidly extended the range of detection. Moving out of doors in 1895, he introduced a transmitter sparking between an elevated aerial and earth. For detection he used a ''coherer'' (a glass tube containing metal filings which becomes, and remains, conducting when an electrical discharge passes through it but which loses its conductivity following mechanical shock), similarly connected between an aerial and earth. By the end of 1895 he was able to detect wireless signals at ranges greater than a mile and out of the line of sight. By interrupting the spark signal, he was able to transmit Morse code. Marconi patented his invention in 1896.

Marconi was unable to interest the Italian government in wireless, so in 1896 he went to England, where he aroused official interest and received support from the British Post Office. Ranges attained by his instrument rose quickly, to 8 miles and then 25 miles and more. In 1899 signals across the English Channel, between Boulogne and Dover, caused a sensation, though the distance was less than that covered by other transmissions. In 1900 Marconi determined to try sending wireless signals across the Atlantic, despite the theoretical conflict between rectilinear propagation of Hertz radiation and the curvature of the earth. He had, however, already received signals at 250-mile range. Using the Poldhu transmitter, an established station in southwestern England, and a temporary aerial supported by a kite on Signal Hill, St. John's, Newfoundland, nearly 1,800 miles away, he received the first transatlantic wireless signals on Dec. 12, 1901.

Also in 1901 Marconi patented his ''four-circuit'' tuning system. Thus multiplex wireless telegraphy became possible, and the interference of one signal with another was minimized. In 1902 Marconi patented a sensitive magnetic radiodetector to replace the coherer and, in 1905, the horizontal directional aerial, which at once brought improvements in signal strengths and allowed the development of long-distance commercial wireless.

After 1905 Marconi spent much of his time as an entrepreneur, surrounded by a talented staff of engineers and administrators, developing wireless telegraphy. Attempts to introduce a transatlantic wireless press service in 1903 had been premature, but in 1907 commercial communication

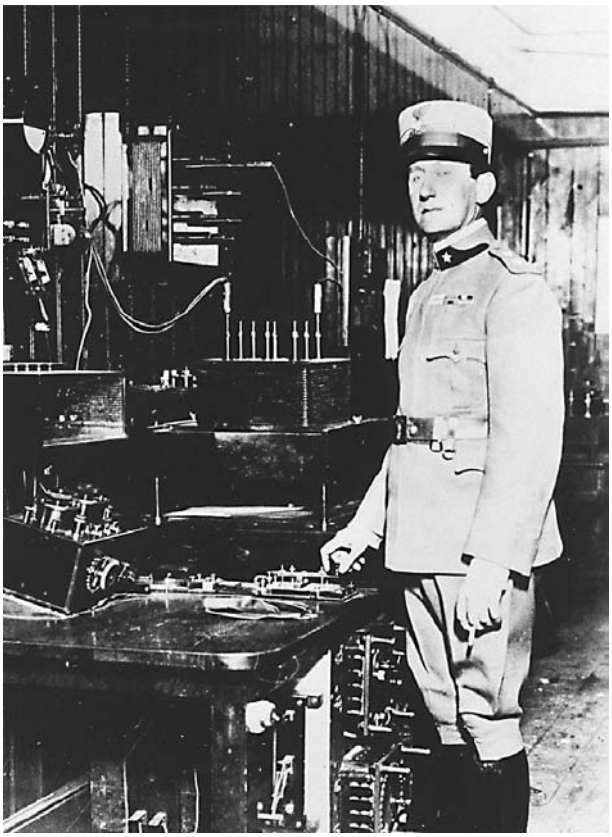

was established between Marconi stations at Clifden in western Ireland and Glace Bay, Nova Scotia.

During World War I Marconi began experiments on shortwave radio and on aerials designed to transmit along narrow beams to minimize detection by an enemy. The year 1917 saw him as a member of the Italian mission to the United States on its entry into the war, and in 1919 he was a signatory to the Paris Treaty for Italy. He spent much of the next decade continuing the shortwave investigations begun in wartime, making useful discoveries, but none to compete with the great postwar expansion of the radio networks consequent on the development of radiotelephony and voice radio. He was hailed as the father of radio, but, especially in the United States, the real progress was made by a new generation.

Marconi died on July 20, 1937, in Rome of a heart attack. He was a modest man of great scientific integrity, and his uncorroborated word was perhaps more readily accepted than that of any other inventor. He shared the 1909 Nobel Prize for physics with K. F. Braun.

Further Reading

Marconi has attracted many biographers, though only two thorough works can be recommended. It should be noted that both were published in his lifetime and both received his imprimatur: B. L. Jacot de Boinod and D. M. B. Collier, *Marconi: Master of Space* (1935), and Orrin E. Dunlap, Jr., *Marconi: The Man and His Wireless* (1937). □

Friar Marcos de Niza

Friar Marcos de Niza (ca. 1500-1558), Franciscan missionary in Spanish America, set the route to the fabled "Seven Cities of Cibola" for the expedition of Coronado.

The birthplace of Marcos de Niza is unknown, but he was either French or Italian, probably the former. In his youth he lived at Nice in the duchy of Savoy. He became a Franciscan and went to Santo Domingo as a missionary in 1531, later going to Guatemala, Peru, and Mexico City.

The reports of Álvar Núñez Cabeza de Vaca and three companions, who walked from the Texas coast to Culiacán in 1536, raised hopes in Mexico of fabulous riches to the north. Viceroy Antonio de Mendoza prepared the expedition of Francisco Vásquez de Coronado to investigate. However, in 1539 he dispatched Marcos de Niza with Estabanico (who had been with Cabeza de Vaca) to explore in advance. The friar sent his companion ahead. Estabanico reached the Zuni pueblo of Hawikuh in western New Mexico and was killed by Indians. Marcos learned of his companion's death but pressed on, escorted by friendly Mexican Indians, until he saw Hawikuh from a neighboring hillside. He gained an "incredibly distorted impression of Hawikuh," and it has been suggested that the sun shining on the dwellings made them look like gold and silver.

Marcos believed he had seen one of the "Seven Cities," originally located by legend on an Atlantic island but now thought to be westward. Returning to Mexico, he described the place as larger than Mexico City, with houses 10 stories high whose doors and fronts were made of turquoise.

Mendoza needed no more convincing. The Coronado expedition, with the friar as guide, departed early in 1540. They reached Hawikuh on July 7 and captured it. But the soldiers were enraged on finding nothing but a poor Indian village. They cursed the friar so vehemently that Coronado, not wishing to have the blood of a churchman on his hands, sent him back to Mexico City. The accompanying message stated, "Friar Marcos has not told the truth in a single thing that he said."

The rest of the friar's career proved uneventful. He apparently became stricken with paralysis and lived first at Jalapa and then in a monastery at Xochimilco. Bishop Juan de Zumárraga gave him aid until his own death in 1548. Nothing more is known other than that the friar died on March 25, 1558.

Further Reading

Mendoza's instructions to Marcos de Niza and the friar's report of Hawikuh were edited and translated by George P. Hammond and Agapito Rey, *Narratives of the Coronado Expedition, 1540-1542* (1940). All that is known of Marcos is discussed in Herbert Eugene Bolton, *Coronado: Knight of Pueblos and Plains* (1949). Also useful is A. Grove Day, *Coronado's Quest: The Discovery of the Southwestern States* (1940). A brief account which contains the essential information is George P. Hammond, *Coronado's Seven Cities* (1940).

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Ferdinand Marcos

Philippine president Ferdinand Edralin Marcos (1917-1989) began his career in politics with the murder of Julio Nalundasan in 1935, and ended it with the murder of Benigno Aquino, Jr., in 1983. Some believe his entire life was based on fraud, deceit, and plunder, and his two decades as president have come to epitomize the worst excesses of autocratic rule.

Ferdinand Marcos was born in Sarrat, Ilocos North, on September 11, 1917, to Josefa Edralin and Mariano Marcos, both teachers. Mariano was later a two-term congressman and during World War II, a collaborator with

the Japanese. Subsequently he was tied to four water buffalo by Filipino guerrillas and pulled apart. Marcos' *real* father, a man Marcos claimed was his ''godfather,'' was a wealthy Chinese named Ferdinand Chua. He was a well-connected municipal judge who was responsible for much of Marcos' unusually good luck. Among other things, Chua paid for young Marcos' schooling and managed to influence the Philippine Supreme Court to throw out the solid testimony which in 1939 had convicted Marcos of murder.

Marcos did well in school, as he had an extraordinary memory which allowed him to quickly memorize complicated texts and recite them forwards or backwards. In college, Marcos' principal interest was the .22-caliber college pistol team. On September 20, 1935, Julio Nalundasan was at home celebrating that day's Congressional election victory over Mariano Marcos when he was shot and killed with a .22-caliber bullet fired by the 18-year-old Marcos. Three years later, the honors student who was in his senior year of law school, was arrested for Nalundasan's murder. A year later, now a law school graduate, he was found guilty ''beyond any reasonable doubt.'' Jailed, Marcos spent six months writing his own 830-page appeal. He also took the Philippine bar exam and passed with scores so high he was accused of cheating. Upon an oral re-examination by the Supreme Court, Marcos scored even higher with his remarkable memory. When the Supreme Court finally took up Marcos's appeal in 1940, the judge in charge (allegedly influenced by Judge Chua) was disposed to simply throw the case out. Marcos was a free man. The next day, he returned to the Supreme Court where he was administered his oath as a lawyer.

Marcos emerged from World War II with the reputation of being the greatest Filipino resistance leader of the war and the most decorated soldier in the U.S. Armed forces. (Marcos served in the U.S. Army at the beginning and the end of the war as a ''third lieutenant'' on clerical duty, for a time in 1944 he was a U.S. prisoner of war under a death sentence) The Army investigated these claims after the war and found them to be false and ''criminal.'' In fact, Marcos seems to have spent the war on both sides, and at various times, was in hospitals with fevers and stomach pains, possibly from the onset of lupus, the degenerative disease that ultimately ruined his health. In early 1943 in Manila, Marcos concocted a ''secret'' resistance organization called *Ang Mga Maharlika* (''Noble Studs'') which he claimed consisted of spies, saboteurs and assassins, but in fact consisted of many forgers, pickpockets, gunmen and racketeers, united by an interest in black market operations.

At the war's end, as a deputy to the U.S. Army judge advocate general in northern Luzon, Marcos was involved in choosing friends and relatives to fill minor civil service jobs, passing out favors to be redeemed later. After, he resumed his law practice, often filing false claims in Washington on behalf of Filipino veterans seeking back pay and benefits. Emboldened by his success, he filed a $595,000 claim on his own behalf, stating that the U.S. Army had commandeered over 2,000 head of brahmin cattle from Mariano Marcos's wholly imaginary ranch in Mindinao. Washington concluded that the cattle had never existed. Marcos also tried to get recognition and benefits for his resistance force, the *Ang Mga Maharlika;* army investigators concluded that Marcos's unit was fraudulent.

In December, 1948, after a luncheon meeting with Marcos, a magazine editor published four articles on Marcos's extraordinary war exploits, including the history of the Maharlika just after the army's findings of fraud. Marcos' reputation grew. In 1949, campaigning on promises to get veterans' benefits for 2 million more ''unrecognized'' Filipinos, Marcos ran on the Liberal Party ticket for a seat in the Philippine House of Representatives and won astonishingly, with 70 percent of the vote. In less than a year he was worth a million dollars and owned a Cadillac convertible, mostly because of his American tobacco subsidies, a colossal cigarette smuggling operation, and his practice of extorting commissions from Chinese businesses. In 1954 he formally met Imelda Romualdez and married her.

Marcos was reelected twice, and in 1959 was elected to the Philippine Senate. He was also the Liberal Party's vice-president from 1954-1961, when he successfully managed Diosdado Macapagal's campaign for the Philippine presidency. As part of the deal, Macapagal was supposed to step aside after one term to allow Marcos to run for the presidency, but when Macapagal reneged, Marcos joined the opposition Nationalist Party and became their candidate in the 1965 election against Macapagal, which Marcos won handily strongly helped by Hartzell Spence's biography, called *For Every Tear A Victory*.

In 1969, Marcos became the first Philippine president to win a second term; the month following produced the most violent and bloody public demonstrations so far in the history of the country. Three years later, facing growing student unrest and a crumbling economy, Marcos declared martial law, using as his excuse the growing rebel presence of the Communist New People's Army. During the nine years of martial law, he tripled the armed forces to some 200,000 troops, guaranteeing his grip on government, and when martial law was lifted in 1981, he kept all the power he had been granted by himself. Bled to death, the economy continued to crumble as Ferdinand and Imelda became ''arguably the richest couple on the planet.'' Marcos's health began to fail, the United States cooled off, and political opposition took hold in the Philippine middle class.

The Marcos regime began its accelerated collapse after the August 1983 assassination of Benigno S. Aquino, Jr., gunned down at the Manila airport upon his return after a self-imposed three-year exile. The killing enraged Filipinos, as did the official story that the murder was the work of a single assassin. A year later, a civilian investigation brought indictments against a number of soldiers and government officials, but by 1985 they all had been acquitted. In a surprising blunder, Marcos, thinking to regain control of the situation, called for a ''snap election'' to be held early in 1986. The election was marred by violence and charges of fraud; his opponent was the martyred Aquino's widow, Corazon. When the Philippine National Assembly announced that Marcos was the winner, a military rebellion, supported by hundreds of thousands of Filipinos marching in the streets, forced the Marcos to flee the country. Marcos' plea to the Americans for help produced nothing more than a U.S. Air Force jet, which flew him and Imelda to Hawaii. He remained there until his death in 1989. They took with them some 300 crates of prized possessions and more than 28 million cash, in Philippine currency. President Aquino's administration said this was only a small part of the Marcos's five to ten billion of illegally acquired wealth; Ferdinand's frozen bank accounts in Switzerland were said to have $475 million. In 1995, the government was able to auction off three jewelry collections worth $13 million.

Further Reading

The official biography of Marcos is Hartzell Spence, *For Every Tear a Victory: The Story of Ferdinand E. Marcos* (1964), expanded and reissued as *Marcos of the Philippines: A Biography* (1969), an interesting but uncritical journalistic work which created and perpetuated many of the myths about Marcos. This article is based on Sterling Seagrave, *The Marcos Dynasty* (1988). Other works readers should consult are Herie Rotea, *Marcos' Lovey Dovie* (1984); Raymond Bonner, *Waltzing With A Dictator: The Marcoses and The Making of American Policy* (1988); Lewis E, Gleek, Jr., *President Marcos and the Philippine Political Culture* (1988); Beth Day Romulo, *Inside the Palace: The Rise and Fall of Ferdinand and Imelda Marcos* (1987); William C. Rempel, *Delusions of a Dictator: The Mind of Marcos As Revealed in His Secret Diaries* (1993); Mark R. Thompson, *The Anti-Marcos Struggle: Personalistic Rule and Democratic Transition in the Philippines* (1996); Albert F. Cerloza, *Ferdinand Marcos and The Philippines: The Political Economy of Authoritarianism* (1997). □

Imelda Romualdez Marcos

Imelda Romualdez Marcos (born 1930) was one of the most influential leaders of the Philippines in the 1970s and early 1980s. She was the wife of President Ferdinand Marcos and a political power in her own right. She served as governor of Metro Manila and controlled considerable government spending. She fled with her husband to Hawaii early in 1986 and after his death, ran into legal problems concerning money she and her husband had allegedly stolen from their country

Imelda Romualdez Marcos was born in 1930 to a prominent family in the Central Visayas in Leyte Province in the Philippine Islands. After winning a nation-wide beauty contest she married Ferdinand Marcos, a rising political leader who later became president of the Philippines.

Imelda Romualdez Marcos became one of the most influential leaders of the Philippines. Much of her power came from her position as First Lady. On her own, however, she cultivated an influential entourage who were loyal to her personally. This entourage included important economic, military, and political leaders of the country.

Years as First Lady

After becoming First Lady, Marcos was appointed to a number of significant positions. In 1975 she became the governor of Metro Manila, giving her far-reaching power to determine the policies affecting ten percent of the Filipinos. As governor, Marcos became famous for spending hundreds of millions of dollars to build luxury hotels and a cultural center. These buildings were erected for tourists and the upper classes of the capital city and later lost a great deal of money.

The president used his wife as a traveling diplomat to nations throughout the world. She was named roving ambassador to the Peoples Republic of China, and she took part in negotiations in Libya over proposed self-government for Mindanao, a southern island in the Philippines where a civil war existed between Muslim and Christian inhabitants.

In 1978 she was elected to the Interim National Assembly of the Philippines, although her election (from Manila) was tainted by accusations of massive voting fraud. In the same year she was named to the cabinet as minister of human settlements, a post which gave her access to virtually unlimited resources. In that position she was able to allocate funds for countless projects, all of which gave her increased political clout throughout the country.

Marcos Leaves Power

Following the assassination of Senator Benigno Aquino in August 1983 and the deterioration of the president's health during the same period, Imelda Marcos emerged as a major spokeswoman for the government. Her prominence led many analysts to assume t hat she was preparing to

succeed her husband in the event of his death or resignation. Early in 1986, however, a ''snap'' election called by President Marcos backfired. Vote fraud and pro-Marcos violence on election day inflamed the general public, which refused to believe the Marcos' claim of victory. When the people rallied behind the ''defeated'' candidate Corazon Aquino, Imelda Marcos fled with her husband and about a hundred family and friends, settling in Hawaii. She left behind evidence of being a compulsive shopper for several items of apparel including a thousand pairs of shoes. Thus in the matter of a few weeks the image of Imelda Marcos changed from a haughty, imperial first lady of the Philippines to that of an almost ludicrous figure obsessed with material possessions

Life for Imelda After the Fall

Imelda Marcos lived in exile with her husband in Hawaii until his death in 1989, with the Philippine government demanding compensation for money the Marcos' allegedly stole from the country. In 1990 she went to trial on racketeering charges in New York City, with the government alleging she and her husband had stolen some $200 million from the Philippines National Bank and invested it in America; she was eventually acquitted. Marcos returned to the Philippines in 1991 and the next year ran for president on the New Society Movement. She ultimately came in fifth in a field of seven, receiving only eight percent of the vote. In 1993 Marcos went on trial in that country for graft and was found guilty in September as reported in the *New York Times*. She was sentenced to 18 to 24 years in jail, but was released pending appeal. A comeback of sorts was in store for Marcos when she was elected to the country's house of representative by a large majority in November of 1995. According to Emily Mitchell and Andrea Pawlyna in *People,* Imelda Marcos was still battling the government over the Marcos fortune, estimated to be as much as ten billion dollars, and could not sell her family's real estate holdings or get the estimated $500 million she and her husband had placed in Swiss Banks. According to Marcus Broucher of the *Wall Street Journal,* Marcos was planning to establish a page on the World Wide Web (http://www.imelda.com) to tell her and her husband's side to interested parties.

Further Reading

Imelda Marcos's speeches have been published in *Identity and Consciousness: The Philippine Experience* (1974); Primitivo Mijores has written a critical book on Marcos and her husband entitled *The Conjugal Dictatorship of Ferdinand and Imelda Marcos* (1976). Another interesting view of Imelda Marcos is *Two Terrorists Meet* (1981) by Stephen Psinakis, an anti-Marcos dissident. See also *The Steel Butterfly of the Phillipines* by Katherine Ellison (New York, McGraw Hill, 1988); and *Imelda Marcos* by Carmen Pedroso (New York, St. Martin's Press, 1987). ''Judge Wapner, Where Are You?'' by B. Angelo in *Time,* reports on her acquittal on the American changes of racketeering; Marcos's graft conviction in the Philippines was mentioned in the *New York Times,* September 24th, 1993; Marcos' life after her trial and her election to congress were detailed in ''Forever Imelda,'' by Emily Mitchell and Andrea Pawlyn, in the July 29th, 1996 edition of *People;* and by Seth Mydoz, ''Quirky Imelda Marcos Holds Court,'' in the March 4th, 1996 edition of the *New York Times.* The plan for a Web page (http://www.imelda.com) was mentioned in ''Imelda.com Anyone,'' by Marcus Broucher, in the February 13th, 1997 edition of the *Wall Street Journal.* □

Marcus Aurelius Antoninus

The Roman emperor Marcus Aurelius Antoninus (121-180) was a convinced Stoic philosopher, and at his accession there was widespread rejoicing that at last Plato's dream of a philosopher-king had become reality.

Born Marcus Annius Verus on April 26, 121, of a noble family originally Spanish, Marcus Aurelius grew up close to the center of power. When he was a child, the emperor Hadrian noticed him and punned on his name, Verus (''True''), calling him Verissimus (''Truest'') for his uprightness. In his final arrangement Hadrian, who had difficulty in choosing a successor, destined Marcus for ultimate rule, for when he adopted Marcus's uncle by marriage, Antoninus (soon to be known as Antoninus Pius), he had Antoninus adopt Marcus Aurelius along with the young Lucius Ceionius Commodus, later called Lucius Verus.

Youth and Accession

Marcus Aurelius had an excellent education, numbering among his tutors M. Cornelius Fronto, the rhetorician; the very wealthy Herodes Atticus, whose Odeon still stands in Athens; Plutarch's grandson Sextus of Chaeronea; and Diognetus, the painter and Stoic philosopher. Under Diognetus's influence young Marcus became a precocious Stoic at the age of 11 and remained a devoted follower of stoicism for the rest of his life.

Antoninus Pius was that rarity among emperors, one who had his acknowledged heir beside him throughout his reign. He had the title Caesar conferred on Marcus in 139, only a year after his own accession, and betrothed him to his own daughter Faustina; Marcus and Faustina were married probably in 140. Through the reign of Antoninus (138-161) Marcus worked most closely with him.

Though Antoninus at his death seems to have designated Marcus as sole heir, Marcus insisted that his adoptive brother Verus also be given full power. Thus for the first time Rome had two exactly equal emperors, colleagues like the consuls of old. That this arrangement, which had sometimes caused trouble even with merely annual magistrates, did not produce friction between lifetime equals was due in large measure to the good nature of Verus and his deference to Marcus's seniority in years and judgment.

Foreign Wars

The reign opened with floods on the Tiber and a variety of other natural disasters, but the overshadowing problem was the Eastern question. Parthia, the only large, organized power that Rome faced, was always a rival for dominance in Armenia, and now, in 162, Parthia attacked, defeated the Romans in Cappadocia, and overran the rich province of Syria. Marcus Aurelius, for reasons which still are not entirely clear, remained at Rome and sent Verus to take charge of the war in the East. Verus was no soldier, but Marcus supplied him with able subordinates, and the war went well though slowly; the Roman counteroffensive did not get under way until 163, but then Armenia was occupied and a vassal king installed.

In 164 three Roman armies, one headed by the able Avidius Cassius, cleared northern Mesopotamia; in 165 southern Mesopotamia and the chief Parthian capitals were taken; finally, in 166, Media was overrun. But in late 165 a terrible plague broke out among the Roman troops, a plague which they were to carry back with them and which would carry off a quarter or more of the population of the empire. Rome recalled its armies with Parthia defeated but not conquered. Nevertheless, Marcus and Verus celebrated a magnificent triumph.

The Parthian War had ended none too soon, for the German War, which was to run with only the briefest of intervals for the rest of the reign, had already begun. Another of those great waves of unrest which occasionally troubled the barbarians beyond the frontier was setting the Germans in motion, and in 167 a group of tribes crossed the Danube, destroyed a Roman army, and actually besieged Aquileia in Italy. The danger was critical, for the plague was raging, particularly in the army camps, and the imperial treasury, always short of money, was worse off than usual.

Marcus raised new legions, even accepting slaves and gladiators, auctioned off furnishings from the imperial palaces to raise funds, and in 168 went with Verus to the front. Verus died in early 169, and Marcus was left to face the war alone. The barbarians were driven back, but still the war dragged on in a mixture of victories and defeats, with Marcus living mainly at the front, sometimes on the Danube, sometimes on the Rhine as the focus of crisis shifted. Gradually the Romans gained the upper hand, and by 175 we are told that Marcus was intending to annex the lands of the tribes nearest the frontier when he was suddenly forced to call off the war because of the revolt of Avidius Cassius in the East.

Revolt of Avidius Cassius

After distinguished service in the Parthian War, Avidius Cassius, himself a Syrian, had been made governor of Syria and, with the deepening of the German crisis, had gradually been raised to the position almost of viceroy for the entire East. In 175 Marcus grew sick, and rumor went round that he was dying or dead; partly for this reason Avidius was hailed emperor and accepted by most of the East, including Egypt—Rome's granary—thus threatening Rome itself with famine. Marcus had to break off the war in Germany with less than total victory and hurry eastward.

Cassius was murdered after only 3 months, and the immediate danger passed; but Marcus could not avoid showing himself in the East and making a fairly extended

sojourn there. He exhibited his customary leniency in dealing with Cassius's supporters and returned to Rome in late 176, where he celebrated a splendid triumph with his son Commodus, who was soon given the title Augustus and made an equal sharer of power. Thus through his own act Marcus Aurelius ended his reign as he had begun it, with a partner his equal in power but not in virtue.

In 177 began a serious persecution of the Christians. Much ink has been spilled trying to reconcile Marcus's kindness and high principles with his evident hostility toward the Christians; but the fact remains that he considered the Christians to be dangerous fanatics, subversive alike of society and the state—and on the evidence available to him, how should he not? Then, too, if his persecution was more severe than those that went before, this was partly because the Christians were more numerous and more visible than before.

Renewed German War and Death

The German War erupted again in 177, and Marcus shortly returned to the front. Once again he had the war almost won; but his death, which occurred on March 17, 180, precluded final victory over the Germans. He was given a grand funeral and deified, and memorials of him are yet visible in Rome—the column celebrating his German victories in the Piazza Colonna and his equestrian statue where Michelangelo placed it on the Capitoline.

Marcus Aurelius's reign was marked by near, rather than complete, success and marred both by his fondness for sharing power with unworthy partners and by a willingness to forgive carried at times beyond the point of prudence in one responsible for the well-being of millions; but there can be no question of his personal goodness or of the greatness of his soul.

The *Meditations*

The reason for which Marcus Aurelius deservedly is most remembered is the collection of his thoughts or reflections, usually entitled the *Meditations*. Apparently jotted down from time to time as inclination or opportunity offered, the thoughts form no organized system of philosophy; rather, they are the record of a spirit whose principles were elevated above the somewhat grim rectitude of stoicism by a warm love of mankind and a philosophy closely akin to religion.

To Marcus, happiness was to be achieved by living ''according to nature,'' in harmony with the principle which ordered the universe; the serenity of one who so lived could not be really affected by the buffetings of fate. Since the *Meditations* were composed in bits, they are best read so; they are to be savored rather than downed at a gulp.

Further Reading

There is no good surviving ancient treatment of Marcus Aurelius. His life is included in the collection known as *The Scriptores Historiae Augustae* (trans., 3 vols., 1921-1932), and his reign in the fragments of books 70-71 in the general history of Cassius Dio. Otherwise there are his own *Meditations* and the surviving letters he exchanged with his old tutor Fronto. Among modern works are Henry Dwight Sedgwick, *Marcus Aurelius: A Biography* (1921); C. Clayton Dove, *Marcus Aurelius Antoninus: His Life and Times* (1930); Arthur Spencer Loat Farquharson, *Marcus Aurelius: His Life and His World* (1951), a posthumous work dealing with Marcus's youth up to his accession; and Anthony Birley's full and interesting *Marcus Aurelius* (1966). □

Herbert Marcuse

Herbert Marcuse (1898-1979) was a leading 20th-century New Left philosopher in the United States and a follower of Karl Marx. Marcuse's writing reflected a discontent with modern society and technology and their ''destructive'' influences, as well as the necessity of revolution. His application of the theories of Sigmund Freud to the character of contemporary society and politics was the subject of much research, scholarly and otherwise. He was considered by some to be a philosopher of the sexual revolution.

Herbert Marcuse was born in Berlin on July 19, 1898. In 1922 he received his doctorate of philosophy from the universities of Berlin and Freiburg. Marcuse's distinctive intellectual heritage was based on the democratic and socialist philosophy originated by G. W. F. Hegel and developed by Karl Marx—combined with the psychoanalytic theories of Sigmund Freud. On this basis he took a stand against fascism, as it appeared in Europe from the 1920s until the end of World War II and as it appeared later in the allegedly fascist elements of advanced industrial society.

In 1934 Marcuse emigrated to the United States and joined the Institute of Social Research in New York City. In 1941 he became a U.S. citizen. Also in 1941 Marcuse published *Reason and Revolution,* a study of Hegel and the rise of social theory. Marcuse's intention was to draw a distinction between Hegel and the contemporary fascist interpretations of Hegel's theories.

Worked for U.S. Government

During World War II Marcuse served in the OSS (Office of Strategic Services, which later became the Central Intelligence Agency [CIA]). He worked for the U.S. Department of State until 1950. For several years thereafter he was a member of the Russian Institutes of Columbia University and Harvard University. From 1954 to 1965 he was a professor at Brandeis University. He married Inge S. Werner in 1955.

Advocated Sexual Openness

Marcuse's *Eros and Civilization* (1955) presents a Neo-Freudian view of man. It argues for a greater tolerance of eroticism than that permitted by the status quo. The book argues that a tolerant attitude toward sexuality would lead to a more satisfactory life in a society devoid of aggression.

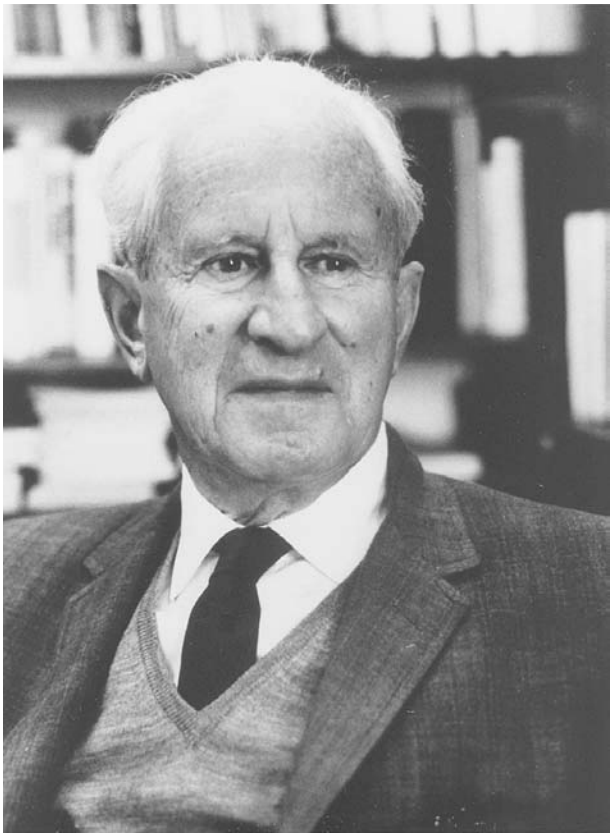

Because of this book Marcuse is considered one of the philosophers of the ''sexual revolution.''

Attacked Industrial Advancement

Marcuse criticized the advanced industrial societies of the United States and the Soviet Union for constructing a civilization that requires ceaseless production and consumption of unnecessary goods and for perpetuating themselves at the expense not only of other nations but also of their own populations. In *Soviet Marxism* (1958) Marcuse views the Soviet Union as actually worse but potentially better than the United States.

One-Dimensional Man (1964) continues Marcuse's attack on advanced industrial society—especially that found in the United States. He writes that America's affluence is facilitated by self-serving technology—such as military defense—in which the only reason products are consumed is that they are available. As a result, humanity's authenticity is undermined, and its potential for aggression is elevated to the point at which nuclear holocaust is probable. *One-Dimensional Man* is a pessimistic work in which the United States emerges as the most dangerous nation on Earth. It was, however, an important work during the following decade of radical political change.

Advocated Revolution

In 1965 Marcuse joined the faculty of the University of California in San Diego. That year his controversial essay ''Repressive Tolerance'' appeared. It states that the United States is repressive, since dissent goes unheard and no alternative to the view of the Establishment is considered. Accordingly, in defense of tolerance it is correct to disrupt and obstruct Establishment spokesmen. At this time Marcuse collaborated on *A Critique of Pure Tolerance* (1965).

College campus uprisings, culminating in the revolt of French students in May 1968, rendered Marcuse open to attack. In July 1968 he disappeared from his home in California after reportedly receiving a threatening letter from the Ku Klux Klan. In October 1968 a campaign was launched to dislodge him from his teaching position. And in 1969 Pope Paul criticized his views on sex.

An Essay on Liberation (1969), written before the French student rebellion, is dedicated to the student militants. Clearly, Marcuse hoped that they might effect the revolution he deemed justifiable against the oppressiveness and aggressiveness of contemporary industrial society. He published *Five Lectures: Psychoanalysis, Politics, and Utopia* in 1970.

In 1972 Marcuse published *Studies in Critical Philosophy,* a study of authority; *From Luther to Popper;* and *Counterrevolution and Revolt*. Then, in 1978, he focused again on Marx in *The Aesthetic Dimension: Toward a Critique of Marxist Aesthetics*.

Other articles and essays Marcuse wrote include: ''Remarks on a Redefinition of Culture'' *Daedalus: Journal of the American Academy of Arts and Sciences* (1965); *Negations: Essays in Critical Theory''* (1968); ''Art and Revolution,'' *Partisan Review* (1972); ''Marxism and Feminism,'' *Women's Studies: An Interdisciplinary Journal* (1974); ''The Obsolescence of the Freudian Concept of Man'' (published 1989); and ''Philosophy and Critical Theory,'' *Critical Theory and Society: A Reader* (1989).

Shortly before his death in 1979, Marcuse reflected upon the inseparability of human beings and nature in ''Ecology and the Critique of Modern Society,'' in which he stated that the natural environment must be shielded from capitalist—and Communist—destruction.

Further Reading

Sound recordings based on Marcuse's writings include: ''Art as a Revolutionary Weapon,'' ''The New Sensibility,'' ''One Dimensional Man,'' and ''Reason and Revolution Today'' (all published by Pacifica Tape Library).

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William Learned Marcy

American statesman William Learned Marcy (1786-1857), a leader of the Democratic party from its origin in the 1820s, served as secretary of war and as secretary of state.

William Marcy was born in Sturbridge, Mass., on Dec. 12, 1786. After graduating from Brown University, he studied law in New York and became a resident of the state. In the confused politics of the ''Era of Good Feelings'' (1815-1824) in New York State, Marcy was associated with the faction headed by Martin Van Buren in opposition to the group headed by DeWitt Clinton. Van Buren, Marcy's early patron in politics, was responsible for his rapid advancement, and Marcy followed the ''Little Magician'' into the Democratic party.

After holding several state offices, Marcy was elected to the U.S. Senate in 1831 and became governor of New York State in 1833. As governor, Marcy broke with Van Buren (now president) over the latter's financial policies, especially his proposal for an independent treasury system. This split was to dominate New York State politics for about 15 years. Marcy's appointment as secretary of war by President James K. Polk alienated Van Buren from the administration.

As secretary of war, Marcy supported Polk's ambitions in Mexico and took the responsibility for properly supplying the army during the Mexican War. He also had the odious task of trying to arbitrate the various disputes between Polk and his generals in Mexico—Winfield Scott and Zachary Taylor. Polk assumed the major burden for the actual battlefield tactics.

A leading contender for the Democratic presidential nomination in 1852, Marcy was appointed secretary of state by the victorious candidate, Franklin Pierce. Marcy was the administration's foreign policy adviser and its chief dispenser of patronage. He reorganized the State Department, bringing in many able men. Two major foreign policy problems occupied him: an Anglo-American negotiations involved American opposition to British expansion in Central America, and all efforts at reaching an agreement failed.

To satisfy the more expansionist-minded Democrats, Marcy sought the acquisition of Cuba through negotiations with Spain. But the Ostend Manifesto of 1854, circulated by the American ministers to France, Spain, and England, which maintained that ''by every law, human and Divine,

we shall be justified in wresting it (Cuba) from Spain . . . ,'' caused such a reaction in Spain that all hope of peaceful acquisition of the island ended. Marcy died shortly after leaving office, on July 4, 1857.

Further Reading

Ivon Debeham Spencer wrote a full-scale biography of Marcy, *The Victor and the Spoils: A Life of William L. Marcy* (1959). As no study of Marcy is complete without reference to Martin Van Buren see Holmes Alexander, *The American Talleyrand: The Career and Contemporaries of Martin Van Buren* (1935). □

Luca Marenzio

The Italian composer Luca Marenzio (c. 1553-1599) was the greatest master of the Italian madrigal. His works spread throughout the Low Countries and Germany, and he was the main foreign influence in the development of the English madrigal school.

Luca Marenzio was born in Coccaglio and may have been a chorister in the nearby Cathedral of Brescia under G. Contini. In 1577 Marenzio contributed some madrigals to a minor Venetian anthology. Two years later he entered the employ of Cardinal Luigi d'Este in Rome. The cardinal spent a good deal of time at Ferrara, the home of the Este family, and it is likely that Marenzio accompanied him on most of these visits and met the court poets Torquato Tasso and G. B. Guarini, much of whose verse he set to music. During his 7 years with the cardinal, Marenzio published his first four books of madrigals for five voices, the first three volumes of madrigals for six voices, the *madrigali spirituali,* and the first three books of villanelle, in addition to a number of pieces for anthologies and the first of his five volumes of motets.

Marenzio served the Medici family in Florence from 1588 to 1589. He contributed music for the wedding festivities of Ferdinand de' Medici in May 1589 and published his fifth book of madrigals for five voices and the fourth for six voices, the volume of madrigals for four, five, and six voices, and the fourth and fifth books of villanelle. Marenzio was now at the height of his fame, and when he left the Medicean court he found no dearth of patrons. He spent most of his remaining years in Rome, where he died on Aug. 22, 1599.

Seventeen volumes of madrigals containing over 200 pieces were published during Marenzio's lifetime; of these more than half were reprinted at least once before his death and continued to be reprinted for a decade after. His villanelle were almost as popular as his madrigals.

Marenzio represents the summation of the madrigal. He utilized the entire range of style and expression (except polychoral writing) bequeathed by earlier composers to the development of the type. His most remarkable characteristic, however, in which he outstrips all his predecessors and contemporaries, is his ''word painting,'' a technique that was not new but which Marenzio raised to a new significance. This technique is a much more integral and important aspect of his style in his earlier and most popular madrigals, for from 1588 on he became more concerned with expression of mood as well as more serious in his choice of texts, both features reflecting the impact of the religious emotion engendered by the Counter Reformation.

Further Reading

A biography of Marenzio is Denis Arnold, *Marenzio* (1965). Information on Marenzio and historical background are in Gustave Reese, *Music in the Renaissance* (1954; rev. ed. 1959), and *The New Oxford History of Music,* vol. 4 (1968). See also Alfred Einstein, *The Italian Madrigal* (1949). □

Sir Milton Augustus Striery Margai

Sir Milton Augustus Striery Margai (1895-1964) was a Sierra Leonean physician and political leader who became his country's first prime minister.

Milton Margai was born on Dec. 7, 1895, at Gbangbatoke in the southern protectorate. The son of a wealthy Mende merchant, Margai was educated at the Evangelical United Brethren School in Bonthe and at the Albert Academy and Fourah Bay College in Freetown, where he received a bachelor's degree in history.

The first protectorate student to graduate from the college and to become a doctor, Margai earned several additional degrees from King's College Medical School, University of Durham. He also attended the Liverpool School of Tropical Medicine.

After practicing a few months, Margai entered government service, rising, between 1928 and 1950, to senior medical officer. He served in 11 of 12 districts in the protectorate, working with women's groups on pre-and postnatal care and child welfare. Margai also trained midwives for the Native Administration and wrote Mende instructions on midwifery.

Margai's political activity began in 1930 with election to the Bonthe District Council, a local governmental unit of representatives from the chiefdoms. Later he represented the council in the Protectorate Assembly, a governmental advisory body on economic, social, and political matters. Both groups reportedly developed from suggestions Margai had made earlier to tribal leaders. In 1946 he joined the Sierra Leone Organization Society (SLOS), formed to promote the cooperative movement. He also organized and helped manage the first protectorate newspaper, the politically influential *Sierra Leone Observer.*

Five years later, with the help of his lawyer brother Albert, Margai founded the Sierra Leone People's party

(SLPP), the first significant indication of a nationalistic movement in the country. An outgrowth of the SLOS, the SLPP aimed to promote colony-protectorate cooperation. Basically conservative, it stood for political unification and self-government within the British Commonwealth.

In November 1951 the SLPP became the majority party in the Legislative Council, and the British appointed Margai to the Executive Council. He became minister of health, agriculture, and forestry in 1953. When Sierra Leone gained self-government a year later, Margai became chief minister as well. In 1957 he was reappointed, assuming also the Ministry of Internal Affairs and Development.

At this time, the more active nationalist Albert Margai contested the leadership of the SLPP, opposing the mild nature of his brother's policy. Although winning 22 to 21, the rebel faction withdrew and formed a new party. In 1959 Milton Margai was named premier and knighted; in anticipation of independence, his title was changed the following year to prime minister.

A man of considerable energy, slight and wiry, Sir Milton was able, direct of speech, conservative, and pro-British in outlook and temperament—in short, one of the mildest nationalists in Africa. He enjoyed music and played piano, violin, and organ. He died on April 28, 1964, after several months' illness.

Further Reading

Material on Margai appears in several recent works on Sierra Leone: Christopher Fyfe, *A Short History of Sierra Leone* (1965); Martin Kilson, *Political Change in a West African State: A Study of the Modernization Process in Sierra Leone* (1966); Gershon Collier, *Sierra Leone's Experiment in Democracy in an African Nation* (1970); and John R. Cartwright, *Politics in Sierra Leone, 1947-67* (1970). □

Margaret of Anjou

Margaret of Anjou (1430-1482) was queen consort of Henry VI, Lancastrian king of England. She was a niece of Charles VII of France and a cousin of Louis XI.

On March 23, 1430, Margaret was born in Lorraine to Isabel of Lorraine and René I, then Count of Guise. Margaret's betrothal to Henry VI on May 24, 1444, and marriage in March 1445 were negotiated by the Duke of Suffolk, protected by a Council indemnity, as a truce sanctioned by Henry for want of a better policy. Without his father's military skill and with little artillery and no money, Henry clung to the title of king of France while marrying a penniless niece of his rival for that throne. Charles lent ceremony to the marriage and prepared for the reconquest of western France from the disorganized and bankrupt government of Henry VI.

The ''bride of peace'' charade thrust upon Margaret was a disadvantageous introduction to English politics. From 1449 to 1453 Henry lost claims to holdings in Anjou, Maine, Normandy, and Guienne, as well as the alliance of Brittany, to Margaret's uncle. These defeats made the Suffolk faction of the Council unpopular, but Margaret regarded this faction and their adherents as her only friends. She treated Humphrey of Gloucester, Richard of York, and the ''war party'' as enemies on all questions of policy and place. Thus Margaret united her opponents and also lost any prospect of support by the London populace. To the absence of improvement in Henry's muddled finances and policy must be added Margaret's inability to forgo foreign sources of support or to win adherence from more than a faction of feudal favorites. Her language of asperity, reproof, and moral instruction was not well calculated to win English approval for a French queen.

In 1450 defeats in France provoked a clamor against the Duke of Suffolk, whom Henry saved from the action of Parliament but not from murder, and a popular rising called Jack Cade's Rebellion temporarily drove the King and Queen from London. Henry's first attack of insanity, from August of 1453 to December of 1454, spanned the end of the Hundred Years War; the birth of Edward, Margaret's only child, on Oct. 13, 1453; and York's 1454 regency by act of Parliament.

In 1455 York's ambition and Margaret's lack of moderation led to a parliamentary and military conflict later misnamed the War of the Roses. Margaret organized the army that surprised and slew York at Wakefield (Dec. 30, 1460), but York's sons and the Earl of Warwick profited by London's support, and their victory at Towton (March 29,

1461) made the Lancastrian royalty fugitives from the first Yorkist king, Edward IV.

Henry VI was captured, imprisoned in the Tower of London, and lost his sanity, while Margaret and her son, with some help from Louis XI, made picturesque attempts to regain power. The defection of Warwick and the Duke of Clarence from Edward IV in 1469 provided an opportunity for an anti-Yorkist combination, with Warwick's daughter, Anne Neville, betrothed to Prince Edward and Warwick leading a 1470 expedition that swiftly drove Edward IV to refuge in Burgundy. Henry VI was restored to his throne if not to his wits, and Edward IV prepared to return to the struggle with help from Charles the Bold of Burgundy.

Margaret was prudent enough to wait 6 months before bringing her son to England and unlucky enough to land on the day Warwick was defeated and slain at Barnet (April 14, 1471). Prince Edward's defeat and death at Tewkesbury (May 4, 1471) left Margaret a captive and Edward IV with no further motive for keeping Henry VI alive. Margaret's imprisonment in the Tower was coincident with Henry's death (May 21, 1471). In 1475 Louis XI agreed to ransom Margaret and gave her a small pension in return for the surrender of all her inheritance claims. Margaret died on April 25, 1482.

Further Reading

Margaret's *Letters,* edited by Cecil Monro (1863), sheds no light on major political issues but illustrates her interference in the local disputes of her favorites. J. J. Bagley, *Margaret of Anjou, Queen of England* (1948), provides a concise modern account. Mrs. Mary Ann Hookham, *Life and Times of Margaret of Anjou* (2 vols., 1872), is comprehensive but uncritical of its many sources. Useful background information is in Sir James H. Ramsay, *Lancaster and York: A Century of English History* (2 vols., 1892), and Ernest Fraser Jacob, *The Fifteenth Century* (1961).

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Margaret of Denmark

Margaret of Denmark (1353–1412) was a fourteenth-century Danish queen and first medieval queen to rule in Europe, who united three powerful Scandinavian kingdoms.

In the 11th century, the kingdoms of Scandinavia were a relatively new feature of medieval Europe. During the earliest phase of Viking attacks on Europe, the area was characterized by disunity; bands of Vikings from various Scandinavian areas looted Western Europe for personal or regional gain. But from the late ninth through the 11th centuries, the Scandinavian rulers had consolidated the area; by 1100 three distinct kingdoms—Norway, Sweden, and Denmark—had been created. By this time, there were significant regional differences in language and in rules of royal succession which ensured the separate development of the kingdoms. Of these northern realms, only Iceland existed without a king; by the mid-13th century, however, the king of Norway claimed jurisdiction there. Notwithstanding the 11th-century achievements of King Canute of Norway, Denmark, and England, the Scandinavian kingdoms remained separate realms with separate monarchs until the 14th century. The individual who succeeded in uniting the three was a woman—Margaret Valdemarsdottir.

A glance at the years immediately preceding her reign reveals the enormity of her accomplishment. Early in the 14th century, Norway and Sweden were joined into one kingdom under Magnus Eriksson. Magnus was three years old, and the only available heir, when his grandfather, Norway's King Haakon V, died in 1319. The boy's father, Swedish prince Erik Magnusson, had died in prison at the hands of his uncle King Birger of Sweden. Thus, when Birger was forced out of his kingdom by dissident nobles, three-year-old Magnus became king of both Norway and Sweden. His mother Ingebjorg exerted great influence over the affairs of her son, and her plans to enlarge the combined kingdom included designs on Denmark. But the war she provoked with the Danes proved to be so costly to Norway that a popular noble, Erling Vidkunnsson, was made viceroy and ruled Norway until Magnus Eriksson came of age in 1332.

Four years later, in 1336, King Magnus married Blanca of Namur, and by 1340, they had two sons. Erik, the elder, was elected king of Sweden in 1344; the younger son, Haakon (VI), became king of Norway. As the brothers grew to manhood and ascended their thrones, relations between

Magnus Eriksson and his sons were marked by turbulence, jealousy, and aggression. In 1362, when Erik died, Haakon was named as his brother's successor in Sweden; he was to rule jointly with his father. The two kings then entered into a war with their powerful neighbor, Waldemar IV of Denmark, over rights to Skaane. During this war, Magnus and Haakon enlisted the aid of the Hanseatic League, a powerful alliance of German cities with trading interests in northern Europe. The League's presence in Scandinavia would prove a significantly disruptive influence in the political and economic life of later medieval Scandinavia. Shortly thereafter, in 1363, Magnus and Haakon arrived at an agreement with Waldemar. Their friendship was cemented by the marriage of the 23-year-old Haakon with Waldemar's 10-year-old daughter Margaret.

Soon after the marriage, Waldemar's son Christopher died, and it became apparent that Margaret would succeed her father—not only as queen in Denmark, but as queen of Norway and heir to the throne of Sweden as well. This alarming prospect stiffened the determination of the German Hanseatic League to extend its control over Denmark by military might, and the 1360s witnessed great strife between the two parties.

By 1370, the great power of the united German cities prevailed, forcing Waldemar to sign the humiliating Peace of Stralsund, which awarded enormous commercial concessions to the Hanse (German merchant guild) and placed the fate of the Danish king under German control. According to the terms of this treaty:

> If it should be that our lord and king, Valdemar, desires to abdicate his land of Denmark during his lifetime, we will and shall not suffer it, unless it be that the [Hanse] cities have given their consent, and that he has sealed to them their privileges with his great seal. Thus, too, it shall be if our lord and king Valdemar, be carried off by death. . . . Then, too, we will accept no ruler but in council with the cities.

Strained relations between German commercial interests and Scandinavian monarchs would continue in the reign of Waldemar's daughter Margaret; indeed, the tension would persist for the rest of the medieval period.

Margaret was one of several children born to Waldemar and his wife Helvig, who was the sister of the Duke of Schleswig. Although little is known of Margaret's childhood, the normal expectation for noble girls of her period was that they would serve as participants in diplomatic marriages. This was an expectation Margaret clearly fulfilled. As Haakon's 10-year-old bride, Margaret lived in Oslo's Akerhus castle, and her guardian, Marta Ulfsdottir, was a daughter of St. Birgitta of Sweden. By the time Margaret was 18, she had borne her only child, Olaf.

When Waldemar died in 1375, Margaret advanced the candidacy of her young son for the throne of Denmark. There was at the time one other possible heir: Albrecht, the son of Margaret's deceased older sister. Though Waldemar IV had arranged for Albrecht to succeed him, two factors helped Margaret's determination to establish Olaf as king: (1) Albrecht offended the Danish nobility by assuming the title of king, thereby violating the elective nature of that office; and (2) in exchange for commercial privileges in Norway and Denmark, Margaret convinced the Hanse towns not to intervene on Albrecht's behalf. Margaret at age 22 demonstrated great charm, according to contemporary chroniclers, and her political maneuvering resulted in the election of her son Olaf (now Olaf V) to Denmark's kingship in May of 1376.

When Margaret's husband King Haakon VI died in 1380, Margaret immediately went to Norway to ensure Olaf's succession to the throne. Thus began a union between Norway and Denmark that was to last for over four centuries until 1814. Although Margaret was given the power of regency, she was to allow a Norwegian council to rule on her son's behalf when she was in Denmark. With the Hanseatic League controlling important areas of Denmark, the situation there required her energetic attention. Contemporary chronicles attest to her ability to provide effective leadership. ''It is quite astonishing,'' said one source, ''that a woman . . . became so powerful in a quarter of a year that she lacked nothing in the whole kingdom.''

When Olaf reached the age of 15 in 1385, he declared his intention to rule without a regent. Nevertheless, Margaret remained his chief advisor and convinced him to press for the title of king of Sweden, despite the fact that Albrecht of Mecklenburg (uncle of the Albrecht who claimed the Danish throne in 1375) had ruled there since Magnus Eriksson's death in 1374. As Olaf's father had continually agitated to obtain the Swedish throne right up to his death in 1380, Margaret encouraged her son to carry on Haakon's policy.

Olaf's sudden death in 1387 did not dissuade Margaret from her determination to acquire the Swedish throne. Swedish nobles, resentful of the favors their King Albrecht granted to Germans, worked with her in their attempt to depose him. Margaret's position in Denmark and Norway was strengthened in 1387 and 1388 when both countries declared her to be Olaf's rightful heir; the Norwegian council declared her their ''mighty lady and rightful ruler.'' Soon after, a council of Swedish nobles followed their example, vowing not only to overthrow Albrecht, but to accept Margaret and anyone she designated as her successor. In 1389, Albrecht was defeated, and most of Sweden was in Margaret's control.

Stockholm, however, presented a problem for the new queen of Sweden. German Hanse merchants controlled the town and were supplied by a notorious gang of pirates known as the Victuals Brothers. Their illegal activities had been encouraged by the Hanseatic League during its frequent altercations with Denmark. The lawless Brothers were responsible for various atrocities throughout Scandinavia, including the brutal sack of Bergen, Norway. By 1398, Margaret was able to subdue Stockholm, although she was forced to confirm privileges to the Hanse towns.

As Margaret's desire to maintain a united Scandinavian kingdom required her to find an acceptable heir, she chose her great-nephew Erik of Pomerania as her successor. In 1389, the Norwegians proclaimed eight-year-old Erik as king; it required several more years, until 1396, for Margaret

to see her adopted son proclaimed king in Denmark and Sweden as well. Despite their shared king, each Scandinavian country retained its own separate government.

In 1397, a meeting was held at Kalmar with hopes of firmly establishing a hereditary state. At this gathering, Erik was officially crowned as king of all the Scandinavian countries. While plans for an even more thorough union were drawn up at Kalmar, they appear not to have been adopted officially by the participants. The first provision of the Kalmar document holds that: ''The three kingdoms shall henceforth have one king and shall never be parted.'' But Danish and Norwegian seals were not attached to this document, indicating that the dynastic choice of Erik was intended to be a singular event. The Kingdoms preferred to make case-by-case decisions regarding future rulers.

Though King Erik was recognized as old enough to rule in 1400, Margaret—whose concerns remained both dynastic and political—managed affairs until her death in 1412. To maintain close ties with England and thus ensure protection against the Hanseatic naval power, she arranged for the marriage of King Henry IV's daughter Philippa to her adopted son Erik. Margaret's administrative policy was to increase the centralizing power of the crown, effected by appointing Danish nobles to oversee her interests in Sweden and Norway.

Critics have said that Margaret strengthened Denmark at the expense of Swedish and Norwegian national aspirations; if so, the more strategic location of Denmark and the vastly greater population perhaps provide the rationale for such a policy. By the end of her reign, she came under significant criticism. According to a Swedish monk: ''Albrecht levied heavy taxes, but Margaret made them still heavier. What he left, she took; the peasant's horse, ox, and cow; in short, all his possessions.''

In creating a Scandinavian union, Margaret changed the nature of government throughout her realms. Before 1389, each separate Scandinavian country had a system that entailed the sovereign's actual presence in the realm, making rule intensely personal. Margaret, however, ruled Norway and Sweden from Denmark; thus, she could not provide the important personal element that characterized earlier royal practice. Upon her death, probably from plague in 1412, Margaret left her successor a strong, united Scandinavia, but discontent in Norway and Sweden was to be the legacy of the united kingdoms of the North.

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St. Margaret of Scotland

St. Margaret of Scotland (1045-1093), wife of the Scottish king Malcolm III, introduced important religious reforms into Scotland and was a civilizing agent in the social life of that country.

Information about the early life of Margaret is based on tradition; for her later years there is a dependable *Life of St. Margaret,* written by her confessor, Turgot. After some years spent in exile in Hungary, Margaret and her family returned to their homeland, England, in 1057. With the seizure of the English crown by William the Conqueror in 1066, Margaret's brother, Edgar Atheling, was clearly unable to realize his own claim to kingship, and soon the family was forced to flee the land. They sailed for the Continent, but contrary winds carried them to Scotland, where Malcolm offered first hospitality and then a marriage that in time produced eight children. Of the six sons, three became kings of Scotland, and one daughter, Maud, was married to Henry I of England. That none of her sons was given a traditional Scottish name is evidence of Margaret's influence.

Margaret set about to reshape the religious life and social patterns of Scotland. In public religion Margaret concerned herself with practices rather than with doctrine or

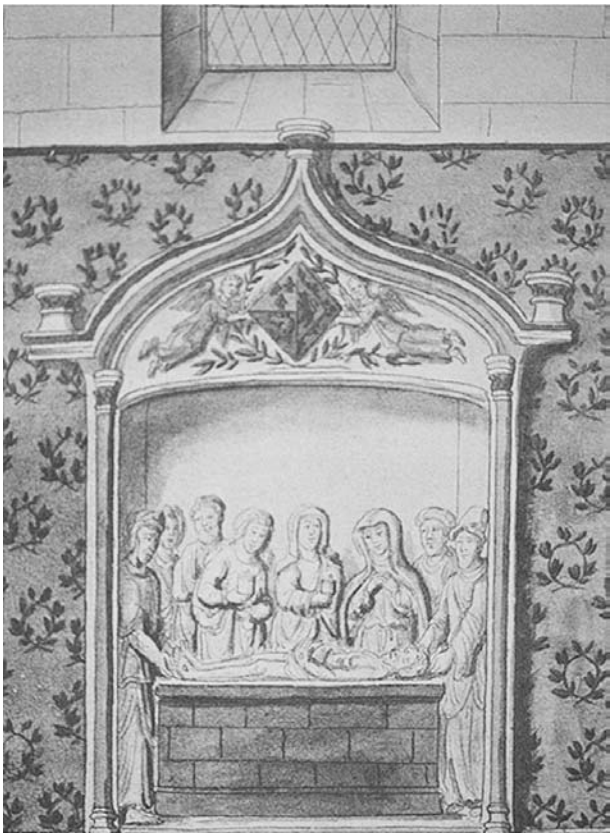

Margaret on her tomb

administration. Because certain Scottish religious customs differed from the usages of Rome and England, she caused a council to meet to deal with five points: the establishment of the initial date of Lent, the reception of Communion by the clergy at Easter, the mode of observance of the Sabbath, the manner of celebration of the Mass, and the legality of marriage between a man and his stepmother or the widow of his brother. Through persuasion and persistence Margaret caused the Scottish traditions to be abandoned, and the cultural isolation of Scotland was ended. In her private life Margaret won fame and affection for her piety, humility, and generosity to the poor.

Margaret reformed the manners of the Scottish court and further diversified the cultural life of the land. Under her leadership, ceremonies were made more elaborate; tapestries were hung on the walls; gold and silver dishes came into use; and court costumes were marked by the appearance of fur, velvet, and jewelry.

Only 3 days after her husband was killed in battle, Margaret died. So widely beloved was she that the people of Scotland immediately hailed her as a true saint. Her official canonization, however, did not come until 1250.

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Lynn Margulis

Lynn Margulis (born 1938) is a renowned theoretical biologist and professor of botany at the University of Massachusetts at Amherst. Her research on the evolutionary links between cells containing nuclei (eukaryotes) and cells without nuclei (prokaryotes) led her to formulate a symbiotic theory of evolution that was initially spurned in the scientific community but has become more widely accepted.

Margulis, the eldest of four daughters, was born in Chicago on March 5, 1938. Her father, Morris Alexander, was a lawyer who owned a company that developed and marketed a long-lasting thermoplastic material used to mark streets and highways. He also served as an assistant state's attorney for the state of Illinois. Her mother, Leone, operated a travel agency. When Margulis was fifteen, she completed her second year at Hyde Park High School and was accepted into an early entrant program at the University of Chicago.

Margulis was particularly inspired by her science courses, in large part because reading assignments consisted not of textbooks but of the original works of the world's great scientists. A course in natural science made an immediate impression and would influence her life, raising questions that she has pursued throughout her career: What is heredity? How do genetic components influence the development of offspring? What are the common bonds between generations? While at the University of Chicago she met Carl Sagan, then a graduate student in physics. At the age of nineteen, she married Sagan, received a B.A. in liberal arts, and moved to Madison, Wisconsin, to pursue a joint master's degree in zoology and genetics at the University of Wisconsin under the guidance of noted cell biologist Hans Ris. In 1960 she and Sagan moved to the University of California at Berkeley, where she conducted genetic research for her doctoral dissertation.

The marriage to Sagan ended before she received her doctorate. She moved to Waltham, Massachusetts, with her two sons, Dorion and Jeremy, to accept a position as lecturer in the department of biology at Brandeis University. She was awarded her Ph.D. in 1965. The following year, she became an adjunct assistant of biology at Boston University, leaving twenty-two years later as full professor. During her tenure at Boston University she taught two or three courses per semester and directed a $100,000-a-year research lab. In 1967 she married crystallographer Thomas N. Margulis. The couple had two children before they divorced in 1980. Since 1988, Margulis has been a distinguished university professor with the Department of Botany at the University of Massachusetts at Amherst.

Her interest in genetics and the development of cells can be traced to her earliest days as a University of Chicago undergraduate. She always questioned the commonly accepted theories of genetics, however, challenging the traditionalists by presenting hypotheses that contradicted current beliefs. She has been called the most gifted theoretical biologist of her generation by numerous colleagues. A profile of Margulis by Jeanne McDermott in the *Smithsonian* quotes Peter Raven, director of the Missouri Botanical Garden and a MacArthur fellow: ''Her mind keeps shooting off sparks. Some critics say she's off in left field. To me she's one of the most exciting, original thinkers in the whole field of biology.'' Although few know more about cellular biology, Margulis considers herself a ''microbial evolutionist,'' mapping out a field of study that doesn't in fact exist.

As a graduate student, Margulis became interested in cases of non-Mendelian inheritance, occurring when the genetic make-up of a cell's descendants cannot be traced solely to the genes in a cell's nucleus. For several years, she concentrated her research on a search for genes in the cytoplasm of cells, the area outside of the cell's nucleus. In the early 1960s, Margulis presented evidence for the existence of extranuclear genes. She and other researchers had found DNA in the cytoplasm of plant cells, indicating that

heredity in higher organisms is not solely determined by genetic information carried in the cell nucleus. Her continued work in this field led her to formulate the serial endosymbiotic theory, or SET, which offered a new approach to evolution as well as an account of the origin of cells with nuclei.

Prokaryotes—bacteria and blue-green algae, now commonly referred to as cyanobacteria—are single-celled organisms that carry genetic material in the cytoplasm. Margulis proposes that eukaryotes (cells with nuclei) evolved when different kinds of prokaryotes formed symbiotic systems to enhance their chances for survival. The first such symbiotic fusion would have taken place between fermenting bacteria and oxygen-using bacteria. All cells with nuclei, Margulis contends, are derived from bacteria that formed symbiotic relationships with other primordial bacteria some two billion years ago. It has now become widely accepted that mitochondria—those components of eukaryotic cells that process oxygen—are remnants of oxygen-using bacteria. Margulis' hypothesis that cell hairs, found in a vast array of eukaryotic cells, descend from another group of primordial bacteria much like the modern spirochaete still encounters resistance, however.

The resistance to Margulis' work in microbiology may perhaps be explained by its implications for the more theoretical aspects of evolutionary theory. Evolutionary theorists, particularly in the English-speaking countries, have always put a particular emphasis on the notion that competition for scarce resources leads to the survival of the most well-adapted representatives of a species by natural selection, favoring adaptive genetic mutations. According to Margulis, natural selection as traditionally defined cannot account for the ''creative novelty'' to be found in evolutionary history. She argues instead that the primary mechanism driving biological change is symbiosis, while competition plays a secondary role.

Margulis doesn't limit her concept of symbiosis to the origin of plant and animal cells. She subscribes to the ''Gaia'' hypothesis first formulated by James E. Lovelock, British inventor and chemist. The ''Gaia theory'' (named for the Greek goddess of the earth) essentially states that all life, as well as the oceans, the atmosphere, and the earth itself are parts of a single, all-encompassing symbiosis and may fruitfully be considered as elements of a single organism.

Margulis has authored more than one hundred and thirty scientific articles and ten books, several of which are written with her son Dorion. She has also served on more than two dozen committees, including the American Association for the Advancement of Science, the MacArthur Foundation Fellowship Nominating Committee, and the editorial boards of several scientific journals. Margulis is co-director of NASA's Planetary Biology Internship Program and, in 1983, was elected to the National Academy of Sciences.

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Juan de Mariana

The Spanish Jesuit Juan de Mariana (1536-1624), a man of critical insight, accuracy, and courage, is well known as a historian and political thinker.

Juan de Mariana was born in Talavera de la Reina in the old kingdom of Toledo. He joined the Jesuits in 1554 and studied at the University of Alcalá de Henares. In 1561 he went to Rome, where he taught theology to, among other pupils, Robert Bellarmine, who was to become the most famous cardinal of his time. From there he went to Sicily, and in 1569 he was sent to Paris. His lectures on St. Thomas Aquinas were a great success, but in 1574, pleading ill health, he obtained permission to return to Spain. He retired to the Jesuit house in Toledo, where his literary activity was occasionally, and rudely, interrupted by the outside world. He died there on Feb. 16, 1624.

In Mariana's lifetime his writings had brought him into conflict with the Spanish monarchy, the French monarchy, and his own order. His first published work was *Historiae de rebus Hispaniae* (Toledo, 1592), in two different printings, one containing 20 and the other one 25 books. It reached to the conquest of Granada (1492). He then added 5 more books, making a total of 30 (Mainz, 1605) and bringing the history of Spain to the death of Ferdinand V and the accession of Charles V (1516). In a later abstract he brought events to the accession of Philip IV (1621). The success of the work was such that Mariana himself translated it into Spanish (the first edition was published in Madrid in 1601; J. Stevens translated it into English in 1699). Although uncritical about the legendary past, Mariana does try to bring the history of his country to the best standards of historiography and research of his times; the documentary part, however, is sadly lacking. Stylistically, it is a classic of Spanish prose.

In Toledo in 1599 Mariana published *De rege et regis institutione,* which was soon to become notorious. When Henry IV of France was murdered in 1610, it was quickly remembered that Mariana had advocated tyrannicide (book I, chapter 6); the book was burned in France, and it attracted considerable odium upon the Jesuits. His *Tractatus septem* (Cologne, 1609) again brought the author into the limelight of scandal, for two of the treatises (*De morte et immortalitate* and *De monetae mutatione*) were placed on the Index Expurgatorius, and the author came to grief with state and Inquisition alike. His tract criticizing his order (*De los grandes defectos que hay en la forma del govierno de los Jesuitas,* Bordeaux, 1625) came out posthumously, and it did not improve his standing with his own order.

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José Carlos Mariátegui

The Peruvian writer José Carlos Mariátegui (1895-1930) was one of the most influential political and social theorists of his country in his time. He exposed in intense, probing essays many of the problematic aspects of Peru's cultural, social, and economic life.

José Carlos Mariátegui was born on June 14, 1895, in Lima. As a child, he was introverted and meditative, owing in part to having been invalided for years by an injury which eventually resulted in the loss of a leg. During his young manhood he wavered between accepting life passively and aggressively imposing his nonconformist will on the world about him. This conflict was decided when Mariátegui, an avid reader of all types of writing, came across the work of the Spanish socialist Luis Araquistán.

Mariátegui was now stirred to witness socialism in action. He made a lengthy and significant visit to Europe, where, particularly in Italy, he was exposed to socialist theories and practice. On his return to Peru, he found the country seething with proposals for nationalist reform. Along with other young idealists—all followers of the programs laid down by fellow countryman Manuel González Prada—Mariátegui gave vociferous support to such issues as the defense of the Indian and wide-sweeping reform in political as well as social spheres.

In 1924 the APRA (Alianza Popular Revolucionaria Americana) movement was instituted, and in 1926 Mariátegui founded the magazine *Amauta,* which came to be the principal voice of the leftist APRA rebels. Striking out on his own in 1928, Mariátegui was instrumental in the founding of the Socialist party of Peru, supported mainly by middle-class adherents and characterized by a specifically Marxist-Leninist line.

His Writings

In 1925 Mariátegui published his first book, *The Contemporary Scene,* a group of essays written on a wide variety of issues, such as the crisis of democracy, anti-Semitism, fascism, and the Indian problem. Much more influential, however, was his second work, *Seven Essays on the Interpretation of Peruvian Reality,* published in 1928. Professor Solomon Lipp stated that the *Seven Essays* ''did much to channelize leftist thought in Peru,'' adding that these essays ''constituted an incisive, penetrating analysis of the nation's cultural and economic life.''

The topics treated by Mariátegui in this treatise are varied and far-reaching: the role of religion in Peru's history; the effect of colonial feudalism on the country; economic development; the problem of the enormous imbalance between the nation's urban and rural areas; the place of the Indian in Latin American society; and the questions of education and the need for university reform constitute the subjects of six of the essays.

The seventh essay deals with the manner in which the country's social structure has influenced the literature produced by Peruvian writers. Largely as a consequence of this fresh examination of the sources of literary expression, Mariátegui was able to contribute significantly to a critical evaluation and reorientation of his country's literature.

Though Mariátegui lived only two years longer, his message had been heard. His death on April 16, 1930, in Lima, did not still the urgings of his socially aware conscience. He remains today one of the most important voices of reform to have been raised in Latin America.

An edition of his complete works has been undertaken by his son. In addition to the two titles mentioned above, the following collections of Mariátegui's essays have appeared: *The Morning Soul and Other Seasons of Today's Man* (1950) and *Novel and Life* (1955).

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Maria Theresa

Maria Theresa (1717-1780) was Holy Roman empress from 1740 to 1780. Ruling in the most difficult period of Austrian history, she modernized her dominions and saved them from dissolution.

The eldest daughter of the emperor Charles VI, Maria Theresa was born in Vienna on May 13, 1717. Her education did not differ in the main from that given any imperial princess, being both clerical and superficial, even though by the time she was an adolescent it was becoming increasingly probable that Charles would produce no male heir and that one day Maria Theresa would succeed to all his dominions. Charles did not act upon the insistent advice of his most capable adviser, Prince Eugene of Savoy, and marry his daughter off to a prince powerful and influential enough himself to protect her dominions in time of need. Instead he chose to rely upon the fanciful diplomatic guarantees offered by the Pragmatic Sanction. Thus, in 1736 Maria Theresa was permitted to marry for love. Her choice was Duke Francis Stephen of Lorraine. So that France might not object to the prospect of an eventual incorporation of Lorraine into the empire, Francis Stephen was forced to exchange his beloved province for the rather less valuable Tuscany.

In spite of this, and even though the marriage in its first 3 years produced three daughters, Maria Theresa was boundlessly happy. Then suddenly, in October 1740, her father died. At the age of 23, without anything in the way of formal preparation, without the least acquaintance with affairs of state, Maria Theresa had supreme responsibility thrust upon her.

War of the Austrian Succession

Francis Stephen was designated coregent and put in charge of restoring the finances of the empire, a task to which he brought considerable ability but for which he was not to have the requisite time. The treasury was empty, the army had been badly neglected, and as Prince Eugene had warned, Austria's neighbors now engaged in a contest to establish which of them could repudiate most completely the obligations they had subscribed to in the Pragmatic Sanction. Bavaria advanced claims to a considerable portion of the Hapsburg lands and was supported in this venture by France. Spain demanded the empire's Italian territories. Frederick II of Prussia, himself very recently come to the throne of his country, now offered to support Maria Theresa against these importunities if Austria would pay for this service by turning over to Prussia the province of Silesia. When this cynical offer was indignantly rejected in Vienna, Frederick sent his troops into Silesia in December 1740. Bavaria and France soon joined in this attack, thus launching the 8-year War of the Austrian Succession.

At first it seemed as if the young Maria Theresa could quickly be overwhelmed. The elector Charles of Bavaria secured his election as Emperor Charles VII and with German and French troops captured Prague. If his army had achieved a juncture with the Prussians, the Austrians would no longer have been in a position to defend themselves. But Frederick II had not launched his attack on Silesia to introduce a French hegemony in central Europe. He now concluded an armistice with the Austrians, who were, in 1742, able to concentrate their forces against the French and Bavarians, whom they threw out of Bohemia. Frederick came back into the war in 1744, withdrew again the next year, in which, the Bavarian Charles VII having died, Francis Stephen was elected emperor. The war was ended at last in 1748, Austria being forced to acquiesce in the Prussian retention of Silesia and losing also the Italian districts of Parma, Piacenza, and Guastalla to France. The loss of Silesia was very painful indeed, as it was perhaps the richest of all the Hapsburg provinces.

Domestic Reform

Maria Theresa had learned her job under the most difficult conditions during the war. But she had soon found that, among the members of the high court aristocracy, the only class from which, traditionally, important servants of the Crown could be drawn, there was no dearth of able men willing to unite their fate with that of the house of Hapsburg. Although she had never, in the course of the war, found a really satisfactory general, she had recognized the talents of, and placed in responsible positions, a number of able administrators, men such as counts Sinzendorf, Sylva-Tarouca, and Kaunitz. Thus, at the end of the war, the basis for a reform of the governmental apparatus already existed.

The actual work of reform, with the explicit end of strengthening Austria so that one day in the not too distant future Silesia might be recovered, was turned over to a Silesian exile, Count Frederick William Haugwitz. The key to Haugwitz's reform program was centralization. Bohemia and Austria were placed under a combined ministry, and the Provincial Estates were, insofar as possible, deprived of their authority or at least circumvented. At the same time industry was encouraged as a producer of wealth that could most readily be tapped by the state. In the provinces to which it was applied, the system produced dramatic results: on the average, the military contributions of the districts in question rose by 150 percent. Unfortunately, the concerted opposition of the nobility in Hungary prevented it from being applied there. Moreover, Haugwitz's position was

being continually undermined by his colleague Kaunitz, who himself wished to play the role of Austria's savior.

Foreign Policy

In 1753 Kaunitz was given the title of state chancellor with unrestricted powers in the realm of foreign policy. While serving as Austrian ambassador to France, he had convinced himself that Austria's defeat in the recent war had been due largely to an unfortunate choice of allies. In particular, he thought, the empire had been badly let down by England. He now set about forging a new alliance whose chief aim was to surround Prussia with an insurmountable coalition. Saxony, Sweden, and Russia became Austria's allies. In 1755 Kaunitz's diplomatic efforts were crowned with the conclusion of an alliance with Austria's old enemy France, a circumstance that led to the conclusion of an alliance between Prussia and England. This diplomatic revolution seemed to leave the Prussians at a hopeless disadvantage, but Frederick II was not the man to await his own funeral, and in 1756 he opened hostilities, thus launching what was to become the Seven Years War.

Maria Theresa, although no lover of warfare for its own sake, welcomed the war as the only practical means of at last recovering Silesia. It was not to be. In spite of a much more energetic conduct of the war on the part of Austria, Frederick was for the most part able to fight his enemies one at a time. And when, in 1762, his situation at last appeared desperate, the death of Empress Elisabeth brought about a Russian withdrawal from the war, which now could no longer be won by the allies. In 1763 peace was concluded, and Silesia remained firmly in Prussian hands.

In the course of this second war, Maria Theresa developed the habit of governing autocratically, excluding Francis Stephen from all participation in the affairs of state. In spite of this the marriage was a happy one. From the dynastic point of view, the birth of Archduke Joseph in 1741 had assured the male succession. His birth was followed by numerous others, the imperial couple producing 16 children in all. Then suddenly, in 1765, the Emperor died of a stroke. Maria Theresa was inconsolable. For a time she thought of withdrawing to a cloister and turning the government over to Joseph, who was then 24. It was only with great difficulty that her ministers, with Kaunitz in the lead, managed to dissuade her from this course. And when she did return to public life, it was as a different woman. For the rest of her days she wore only black; she never again appeared at the gay divertisements of what had been a very lighthearted court; and if she had all her life been a pious Catholic, her devotion to religion now came to border on both fanaticism and bigotry.

Later Reign

At his father's death Joseph had been appointed coregent. Unlike his father, the archduke meant in fact to share in the governance of the realm. But this Maria Theresa was unwilling to let him do. After many recriminations, a compromise was arrived at: Joseph was to take charge of army reform and to share with Kaunitz the responsibility of making foreign policy. This arrangement was unfortunate not only because it deprived Joseph of any real influence on the internal affairs of Austria, the sector in which his ideas were most promising, but also because he had no talent whatever either for diplomacy or for warfare.

The 15 years of the coregency were a time of continual struggle between mother and son, but it would be a mistake to construe them as an unrelenting struggle between the forces of progress, as represented by Joseph, and those of reaction, led by Maria Theresa. Although the archduke vigorously defended the principle of religious toleration, anathema to his mother, and once threatened to resign when she proposed to expel some Protestants from Bohemia, on the equally important question of peasant emancipation, Maria Theresa took a stand distinctly more favorable to the peasants than Joseph. In foreign affairs, she opposed Joseph's adventurous attempt to acquire Bavaria, which, as she had feared, led to war with Prussia in 1778; and when Joseph lost his nerve in the midst of the struggle, she took matters into her own hands and negotiated a by no means disadvantageous peace that resulted in the acquisition of the Innviertel.

These last events, incidentally, confirm that after the unsatisfactory conclusion of the Seven Years War the main Austrian objective was no longer a redress of balance against Prussia. If political and social reforms continued, it was in part because reform had become a way of life, in part because Maria Theresa recognized that a more centralized and effective government was an end worth pursuing for itself. Although it is true that throughout the coregency Joseph kept up a clamor for various changes, some of the major reforms of the period can nevertheless be attributed chiefly to the desires of the Empress. This is particularly true of the new penal code of 1768 and of the abolition of judicial torture in 1776. The penal code, although objected to as still unduly harsh, nevertheless had the virtue of standardizing both judicial proceedings and punishments. In spite of her devotion to the Catholic Church, Maria Theresa insisted on defending with great vigor the rights of the state vis-à-vis the Church.

In her reign, neither papal bulls nor the pastoral letters of bishops could circulate in her dominions without her prior permission, and in 1777 Maria Theresa joined a number of other European monarchs in banishing the Society of Jesus from her lands. In the course of 1780 Maria Theresa's health deteriorated rapidly. She died on November 29 of that year, probably of a heart condition.

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Marie Antoinette

Marie Antoinette (1755-1793) was queen of France at the outbreak of the Revolution. Her activities and reputation contributed to the decline of the prestige of the French monarchy.

Marie Antoinette was the daughter of the Holy Roman emperor Francis I and the empress Maria Theresa. In 1770 she was married to the French Dauphin, who 4 years later ascended the throne as Louis XVI. The personalities of the two rulers were very different: while Louis XVI was phlegmatic and withdrawn, Marie Antoinette was gay, frivolous, and imprudent in her actions and choice of friends. She soon became unpopular in the court and the country, antagonizing many of the nobles, including the King's brothers and those Frenchmen who regretted the recently concluded alliance with Austria, long regarded as the traditional enemy; for the population as a whole she became the symbol for the extravagance of the court.

Although Marie Antoinette did not intervene in foreign affairs as frequently as has been asserted, she soon forgot her statement on first entering France, when she interrupted an official greeting in German, ''Speak French, Monsieur. From now on I hear no language other than French.'' She sometimes sought, usually without great success, to obtain French support for Austrian objectives, for example, against Prussia and the Low Countries.

The Queen's influence on domestic policy before 1789 has also been exaggerated. Her interventions in politics were usually in order to obtain positions and subsidies for her friends. It is true, however, that she usually opposed the efforts of reforming ministers such as A. R. J. Turgot and became involved in court intrigues against them. Such activities, as well as her associates and personal life, particularly the ''diamond necklace affair,'' when it appeared that the Queen had yielded herself to a wealthy cardinal for an expensive diamond necklace, increased her unpopularity and led to a stream of pamphlets and satires against her. The fact that after the birth of her children Marie Antoinette's way of life became more restrained did not alter the popular image of an immoral and extravagant woman.

In the summer of 1788, when Louis XVI yielded to pressure and convoked the Estates General to deal with the fiscal crisis, Marie Antoinette agreed, or appeared to agree, to the return of Jacques Necker as chief minister and to granting the Third Estate as many representatives as the other two combined. However, after the meeting of the Estates General in May 1789 and such events as the taking of the Bastille (July 14, 1789), Marie Antoinette supported the conservative court faction most insistent upon maintaining the Old Regime.

On Oct. 1, 1789, the Queen was received enthusiastically at a royalist banquet at Versailles during which the Revolution was denounced and its symbols insulted. A few days later (October 4-5) a Parisian crowd forced the court to move to Paris, where it could be controlled more readily. Marie Antoinette's role in the efforts of the monarchy to work with such moderates as the Comte de Mirabeau and later with the constitutional monarchist A. P. Barnave is unclear, but it appears that she lacked confidence in them. After the attempt of the royal couple to escape was thwarted at Varennes (June 21, 1791), the Queen, convinced that only foreign intervention could save the monarchy, sought the aid of her brother, the Holy Roman emperor Leopold II. Convinced that France, in its weakened condition, with many officers already émigrés, would be easily defeated, she favored the declaration of war on Austria in April 1792. On Aug. 10, 1792, the Paris crowd stormed the Tuileries Palace and ended the monarchy (the following month the National Convention established the First French Republic).

On August 13 Marie Antoinette began a captivity that was to end only with her death. She was first imprisoned in the Temple with her family and, after Aug. 1, 1793, in the Conciergerie. After a number of unsuccessful attempts to obtain her escape failed, Marie Antoinette appeared before the Revolutionary Tribunal, charged with aiding the enemy and inciting civil war within France. The Tribunal found her guilty and condemned her to death. On Oct. 16, 1793, she went to the guillotine. As did Louis XVI, Marie Antoinette

aroused sympathy by her dignity and courage in prison and before the executioner.

Further Reading

Most biographers of Marie Antoinette have been popularizers or men of letters rather than professional historians. In English, recommended are Hilaire Belloc, *Marie Antoinette* (1909; 2d ed. 1924), generally objective despite Belloc's sympathy for the monarchy; and Stefan Zweig, *Marie Antoinette: The Portrait of an Average Woman* (trans. 1933), the subtitle of which suggests the interpretation. A more recent and good introductory account of the Queen is Dorothy Moulton Mayer, *Marie Antoinette: The Tragic Queen* (1969). See also André Castelot, *Queen of France: A Biography of Marie Antoinette* (1957). □

Marie de France

The French poet Marie de France (active late 12th century) was an accomplished writer of lais and was probably the originator of that form.

Marie de France is one of those authors whose work is well known but whose life is largely conjectural. Her status as a *trouvère,* her education in both Latin and French, and her vocabulary and style identify her as a member of an aristocratic circle, possibly of noble birth. Her assumption of ''de France'' indicates no title but merely her connection with the Île-de-France. The themes of her lais reveal her close association with the *amour courtois* movement and strongly suggest that if, as a number of literary historians claim, she is the illegitimate half sister of Henry II, she was one of the young women who came under the direct influence of Marie de Champagne at the Poitevin court of Queen Eleanor of Aquitaine. This would account for her romantic inspiration.

Marie wrote in a dialect that indicates Normandy on the border of the Île-de-France. This would explain her use of Breton contes and fabliaux as the source of her stories, stories she said she had heard, not read. Breton entertainers were ubiquitous in Normandy and in Poitiers during the period Eleanor was in residence. They had to be bilingual, for otherwise their patrons and audiences would have been very small. The strange tales were seized upon and synthesized with the love code of Poitou to create the lais which Marie dedicated to Henry II.

The lais are done skillfully in octosyllabic rhymed couplets extending to 100 lines or less. This is a most satisfying length for a reading with a circle of ladies, and a handsome little page could hold their attention with his clear young voice. Also, in beautiful manuscripts the lais were entertaining private reading. They never were intended for public gatherings; they were too tenuous and dreamy. Of the dozen or so lais acknowledged as Marie's, only one, *Sir Lanval,* belongs specifically to the Arthurian legend.

Later work (ca. 1180) includes the didactic *Ysopet,* based on the fables of shrewd Reynart the Fox. Though the title refers her fables to Aesop, Marie claims that the collection she used was produced by ''Alfred,'' presumably Alfred the Great. This has strengthened the contention that Marie de France lived many years in England, where she was at her death the abbess of Shaftesbury.

Marie's last known work is her *La Espurgatoire de Saint Patrice*. Basically this is a translation of a Latin source which proved so popular that several French poets produced ''purgatories'' at about the same time.

Further Reading

Urban Tigner Holmes, *A History of Old French Literature, from the Origins to 1300* (1937; rev. ed. 1962), is a satisfactory substitute for the many fine surveys written in French. Holmes's treatment of Marie de France sets her in relationship to the poets of her time. A remarkably complete look into the lives of the courts in various parts of France and England where Eleanor, Henry II, and their sons presided is in Amy R. Kelly, *Eleanor of Aquitaine and the Four Kings* (1950), which provides a brilliant introduction to the workings of the Poitevin courts of love. E.K. Chambers, *Arthur of Britain* (1927), gives careful attention to Marie's place in the Arthurian legend. □

John Marin III

Remembered primarily as a watercolorist, the American painter John Marin III (1870-1953) emphasized the rhythmic structure of natural forms through abstraction.

John Marin was born on Dec. 23, 1870, in Rutherford, N. J. His mother died 9 days later. His father was forced to travel, so John grew up with his mother's relations in Delaware and New Jersey. Marin began to draw when he was 8. He attended public schools and spent a year at the Stevens Institute of Technology. His early works in watercolor, though able, do not anticipate later accomplishments. In 1889 he went to New York City, receiving a haphazard training in architecture as an apprentice in various offices. Despite this, in 1893 Marin opened his own office. He designed his own house in Union City as well as six others.

During this time Marin continued painting. When he was 28, he began classes at the Pennsylvania Academy of Fine Arts in Philadelphia and won a prize for drawings. Even so, he found the prevailing academic approach unproductive and left. Marin did not know what he wanted as much as he knew what he did not. ''I was a kid until I was thirty,'' he said of himself. He admired James McNeill Whistler and imitated him in several of the small oils he did between 1900 and 1905. In 1904 he studied briefly at the Art Students League in New York City.

The following year Marin settled in Paris. His father provided the necessary funds. He made several excursions throughout Europe, to Amsterdam, Belgium, Italy, and London, and was abroad for nearly 5 years. While in Paris he tried etching and continued to paint and had some success.

The *Mills of Meaux* (1906), an oil, was purchased by the French government. Marin was represented at the Salon d'Automne. One of his etchings was included in an issue of the *Gazette des beaux-arts* and another in *L'Art décoratif*. His etchings began to sell in 1907.

In 1908 Marin met Alfred Stieglitz, the famous photographer whose New York City art gallery, called ''291,'' was among the first to support modern art in America. Stieglitz may have introduced the art of Georges Seurat and Paul Cézanne to Marin. In 1909 Stieglitz exhibited paintings by Alfred Maurer and Marin and the next year gave Marin his first one-man show. Marin, who was then 40, went home briefly for the show but returned to paint in Switzerland. In 1912 he married. He was represented in the celebrated 1913 Armory Show in New York.

Marin's style matured at this time. In his Tirol series, he contrasts the frozen energies of rising mountains with the neat rectilinear ordering of the Swiss village below. He employs a shorthand method to define the dynamic properties of forms. His brush rides lightly on the surface of the coarse paper to suggest light and atmosphere. The white of the paper plays a critical role; forms appear to emerge from it as if coalescing from a flux. The paintings sparkle. The execution suggests spontaneous improvisation held in check by masterful control. In 1912 he interpreted the Woolworth Building, Brooklyn Bridge, and downtown Manhattan in such a fragmented, staccato manner as to threaten structure and stability. Skyscrapers appear futuristically disjointed and twisted, as do the sky and surrounding elements, in a manner suggesting pervasive syncopation and rapid tempo.

Marin's later work advanced little. He and his wife settled in America, and the locale of his painting changed. Now he explored the Maine seacoast and the New England states. In 1929 and 1930 he went to Taos and Santa Fe, N. Mex., making such excursions to paint during the summers. The Museum of Modern Art in New York City gave him a retrospective show in 1936. In 1950 he had a large one-man exhibition at the Venice Biennale, and there were several others later. In the final decade of his life he worked more and more in oil. He died at Cape Split, Maine, on Oct. 1, 1953.

Further Reading

Marin's letters, poetry, and essays were collected in Dorothy Norman, ed., *The Selected Writings of John Marin* (1949). E. M. Benson, *John Marin: The Man and His Work* (1935), was the first extended study on Marin. MacKinley Helm, *John Marin* (1948), offers a more extended picture. The selection of plates is comprehensive, although the quality is generally not satisfying. A recent work, Sheldon Reich, *John Marin: A Stylistic Analysis and Catalogue Raisonné* (2 vols., 1969), is a scholarly, well-written study.

Additional Sources

John Marin, Chicago: International Film Bureau, 1976. □

Marino Marini

Marino Marini (1901-1980) infused new life into Italian sculpture by invoking both antique and Renaissance traditions in his horse-and-rider images. He dwelt upon the equestrian theme throughout his career. Considered a highly original artist, his talents were not limited to sculpture. He was also a prolific painter, as well as a draftsman and graphic artist, whose work is today exhibited worldwide—and in the Marino Marini museum, located in one of the oldest churches in Florence.

Marino Marini was born in Pistoia, Tuscany, on February 27, 1901. His artistic endeavors began early and were intense; in 1917 he enrolled at the Academy of Fine Arts (Accademia di Belle Arti) in Florence and studied painting and sculpture. Marini's early teachers were Galileo Chini (painting) and Domenico Trentacoste (sculpture).

His first significant sculpture dates from the late 1920s, and from this period *Popola* (People) (terra cotta, 1929) is the most mature piece; it is essentially a double portrait in the manner of early Roman busts.

In 1929 Marini, at the invitation of Arturo Martini, became the chair of sculpture at the Art School of the Villa Reale in Monza, Milan. Also in 1929, Marini exhibited in Nice, during his first visit to Paris. During the 1930s his style and imagery developed, and he began to explore the textural and coloristic possibilities of terra cotta, plaster, and

bronze. His subjects included wrestlers and acrobats—some conventional, some more skillfully composed— and occasionally he depicted mythological figures such as Icarus, Bacchus, and Pomona. His fame derives in part from some of these works.

Marini's first solo exhibition took place in Milan in 1932, and in 1935 he won his first prize at the Rome Quadriennale.

He married Mercedes ''Marina'' Pedrazzini, who would eventually help to draw Marini out artistically.

Sought Meaning Through His Work

Marini became a professor at Brera Academy of Fine Arts in Milan in 1940, a career move which afforded him the time to travel widely, meet some of the most important artists of the era, such as Pablo Picasso, and further his quest for artistic meaning. It was during this time that Marini's paintings took on a near-abstract style. Some of his trips brought him to the United States. His first loyalty, however, was to his native Tuscany. Marini is quoted as saying: ''One must return to Tuscany often, for it is the architecture of ourselves. One always discovers a new and absolute perfection, which is of the soul.''

Relocated to Switzerland

He remained at Villa Reale until 1943, when his studio was destroyed amidst the fighting of World War II. It was at this time that he visited his wife's birthplace, the Swiss Canton of Ticino, and reunited with old friends like Wotruba, Germaine Richier, Giacometti, Haller and Banninger. Marini produced several bronze and plaster portraits during this time, and in 1945 he exhibited at the Kunstmuseum in Basle.

Marini's portraits maintained an unusual degree of distance and coolness, in part a result of the rather abstract rendering of his subjects and the independent life which he gave to them. One typical example is his portrait of composer Igor Stravinsky (2 versions: 1950, 1951).

In his depictions of the female form, such as *Pomona* (1941) and *Dancer* (1949), the artist took on a different set of problems. These freestanding figures have heavy, squat proportions and an archaic demeanor, yet they retain their grace and poise in spite of their apparent weight.

Equestrian Theme Develops

The horse-and-rider theme, embodied early in *The Pilgrim* (1939), most clearly reveals Marini's prowess and introspection as a sculptor. Another early example appeared in 1936—*Horseman,* a somewhat conventional updating of the traditional equestrian portrait. But the following year Marini altered the situation between horse and rider considerably, with the seated figure thrown back at a radical angle, as in *Horse and Rider* (1937). That image recurred often, from the frontally-composed terra cotta relief *Quadriga* (1941) to the geometrically abstract *The Miracle, Horse and Rider* (1959-1960).

Interpretation of the horse-and-rider theme, and its historical significance, varied considerably. After World War II, the theme evoked for Marini a symbol of mankind's twilight—the human figure representing ecstasy and at the same time tragedy, the horse representing nature's unrestrained forces. Before World War II, however, Marini's equestrian was intended to appear timelessly serene and symbolic of man's universal search. Yet no one interpretation exhausts the image, just as Marini seemingly did not exhaust the variety of materials and textures used to create it.

Returned to Italy Following WWII

Following the war, Marini returned to Milan and Brera. A room was dedicated to his work during the 24th Venice Biennale in 1948. He formed lifelong friendships with Henry Moore and Curt Valentin, an American merchant who helped to organize a 1950 New York exhibition for him. Marini was awarded the Feltrinelli prize in 1952, and in 1957 he received a commission for more equestrian sculpture from The Hague city council (a copy of which remains on display at San Pancrazio).

Marini continued to exhibit throughout northern Europe and turned out many more paintings (he actually painted continually throughout his life) in the mid-1960s. The Marino Marini Museum exhibition was opened in Milan in 1973 and contained a significant portrait collection. A permanent showing was dedicated to Marini in 1976 in Munich, and in 1978 Japan received an exhibition of Marini sculptures and paintings. An archive of significant Marini documentation was installed at the former convent of Tau in Pistoia in 1979.

Marino Museum Opened

Marino Marini died in Viareggio in 1980, but his artistic legacy has been preserved at the Marino Marini Museum in Florence. The museum is formerly the church of San Pancrazio, one of Florence's oldest. After serving briefly as a military depot, it became home to a collection of works first donated by Marini and then by his wife Marina. The Marino Marini Museum opened in 1988 and houses close to 200 pieces, arranged by subject matter.

Further Reading

Umbro Apollonio, *Marino Marini* (Edizioni del Milione, 1953; 3d ed. 1958), is an appreciation and interpretation rather than a critical examination of the sculptor's work; See also: Carli Enzo, *Marino Marini* (Hoepli, 1950); Marino Marini and Émile Langui, *Marino Marini* (Universe Books, 1959); Douglas Cooper, *Marino Marini* (New York Graphic Society, 1959); Eduard Trier, *The Sculpture of Marino Marini* (Praeger, 1961); A.M. Hammacher, *Marino Marini: Sculpture, Painting, Drawing* (H.N. Abrams, 1970); Marino Marini, *Marino Marini: Complete Works* (Tudor Publishing Co., 1970); Alberto Busignami, *Marini* (Hamlynm, 1971); and Sam Hunter, *Marino Marini—The Sculpture* (Abrams, 1993), with an introduction by Marina Marini.

Marini's work is also treated in the following journal articles, some of which were written by Marini himself and published posthumously: Marino Marini, ''Man on Horse'' *Apollo* (Nov. 1984); Marino Marini, ''Miracle'' *Art News* (Feb. 1985); Marino Marini, ''Cavallo'' *Artforum* (Summer 1985); Marino Marini, ''Henry Miller'' *Arts Review* (Feb. 14, 1986); Marino

Marini, ''Henry Moore'' *The Burlington Magazine* (Oct. 1986); Marino Marini, ''Angel of the Citadel'' *Architectural Digest* (Dec. 1986); Marino Marini, ''Horse and Rider'' *Art News* (Dec. 1987); Marino Marini, ''Jean Arp'' *The Magazine Antiques* (Nov. 1991); Bonnie Barrett Stretch, ''Kent Gallery, Inc., New York, Exhibit'' *Art News* (Jan. 1992); Megan Mueller, ''A Selection of Modern Italian Art'' *Art News* (Feb. 1992); Marino Marini, ''Gentleman on a Horse'' *Art in America''* (April 1992); Stanley Bleifield, ''Marino Marini—The Sculpture'' *Sculpture Review* (book review) (1993); Massimo Carboni, ''Museo Marino Marini, Florence Exhibit'' *Artforum* (Sept. 1994); and Marino Marini, ''Rider and Horse'' *Art & Antiques* (Jan. 1996). □

Francis Marion

Francis Marion (1732-1795), one of the great partisan leaders of the American Revolutionary War, was known as the ''Swamp Fox'' because of his craftiness in eluding pursuers in the Carolina swamps and his brilliant guerrilla operations.

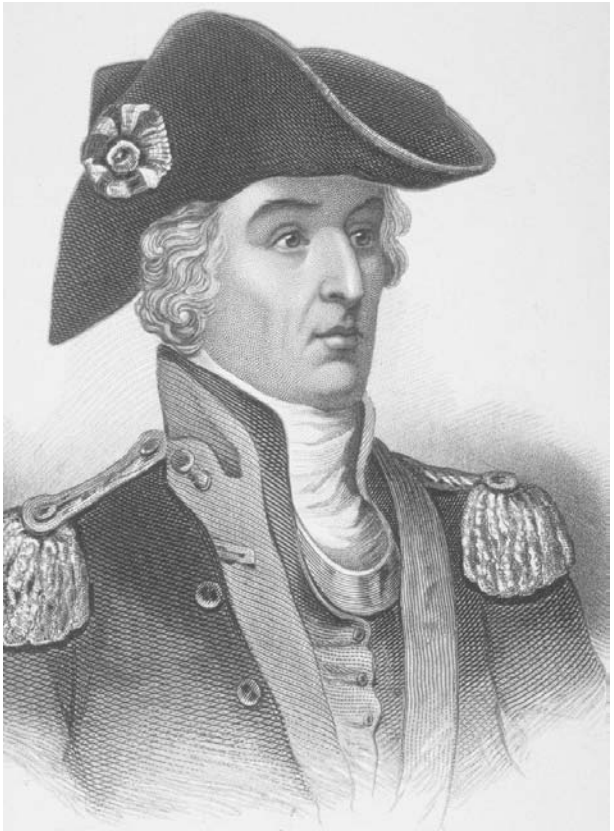

Francis Marion was born in Berkeley County, S.C. He had little education and remained semiliterate to the end of his life. As a boy of 15, he went to sea for a year. After that, he turned to farming on the family land. In 1761 he took part in the war against the Cherokee Indians as a lieutenant of militia. He made something of a reputation by leading a successful attack against a strong Indian position. More importantly, he became familiar with the very special tactics of guerrilla warfare—using small forces, hitting and running, dispersing troops in one place and reforming them in another, and employing the element of surprise. When the campaign ended, he returned to farming, at first on leased land and then, in 1773, on a plantation of his own, Pond Bluff, near Eutaw Springs, S.C. Two years later he was elected to the provincial legislature and also accepted appointment as a captain in the second of two infantry regiments South Carolina raised at the outbreak of the Revolutionary War.

In the first several years of the war, Marion saw service in and around Charleston, S.C. In September 1775 he led his company in capturing the forts in Charleston harbor from the British. In the summer of the next year he joined in repulsing the English attempt to retake Charleston. Meanwhile he had been promoted to major in February 1776 and to lieutenant colonel in November. He spent the next two years skirmishing in the Charleston area and drilling militia troops. In November 1778 he took command of the 2nd Regiment; in November 1779 he led the regiment in an unsuccessful attack on Savannah. The following year was a disastrous one for the colonial cause. In May 1780 British forces retook Charleston, and in August they shattered the American army under Gen. Horatio Gates at the battle of Camden. This ended organized resistance by the Americans in South Carolina.

Marion now took to the swamps and to guerrilla warfare. With a small mobile force of 20 to 70 men, he embarked upon harassing operations, hitting British supply lines and cutting communications between their posts. ''Fertile of stratagems and expedients'' and moving like a phantom, he roamed the area between Charleston and Camden and along the Santee and Peedee rivers. In August 1780 he rescued 150 American prisoners being transported by the British; in September he scattered a force of Tories; in December he shot up a column of British replacements. Every effort to capture him failed. In the fall of 1780 Lt. Col. Banastre Tarleton, one of England's ablest cavalrymen, pursued Marion relentlessly but could not catch him. After a 7-hour chase through 26 miles of swamp he said, ''But as for this damn old fox, the devil himself could not catch him.'' Another pursuer, Lt. Col. John W. T. Watson, who searched for Marion in March 1781, explained his failure by concluding that Marion ''would not fight like a gentleman or a Christian.''

In December 1780 Marion, having been made a brigadier general of militia by the governor of South Carolina, began recruiting a brigade and establishing a base at Snow's Island at the confluence of the Peedee and Lynches rivers not far from the North Carolina border. From this place he operated in support of Gen. Nathanael Greene, who had come south to replace Gates in October and to restore American supremacy in the Carolinas. Marion took part in several operations in the summer of 1781 while continuing his guerrilla action. That September he reached the peak of his career at the battle of Eutaw Springs. In this fight, which ended with the British forces in retreat to North Carolina, Marion commanded the American right wing; this was the

largest number of troops he ever commanded. His men, whom he had trained, fought superbly, and he led them with courage and coolness. To Congress, Greene reported, ''the militia gained much honor by their firmness.''

After Eutaw Springs, Marion went to the South Carolina Legislature as an elected representative in the session of 1781. He was reelected in 1782 and 1784. Between times, he returned to his brigade, leading it in several engagements. At the end of the war he married a wealthy cousin, Mary Videau, and settled down at Pond Bluff, where he died on Feb. 26, 1795.

Further Reading

The only reliable account of Marion is Robert Duncan Bass, *Swamp Fox: The Life and Campaigns of General Francis Marion* (1959).

Additional Sources

The life of Gen. Francis Marion, a celebrated partisan officer in the Revolutionary War, against the British and Tories in South Carolina and Georgia, Charleston, S.C.: Tradd Street Press, 1976. □

Jacques Maritain

The French Roman Catholic philosopher Jacques Maritain (1882-1973) was the leading figure in the 20th-century renascence of Thomism.

Jacques Maritain was born in Paris on Nov. 18, 1882. Under the auspices of his mother, Mauritain's religious training was Protestant and his education rationalistic and humanitarian; his Catholic father played little part in these aspects of his upbringing. Maritain attended the Lycée Henri IV and the Sorbonne, where he devoted himself to studying modern thought in philosophy, literature, biology, and social questions. At the Sorbonne he met Raïssa Oumansoff, a Jewish Russian émigré, whom he married in 1904. A highly creative person who later established a career and a reputation in her own right, working closely with her husband on several of his books and publishing a number of her own, she attended with Maritain the lectures of the famous philosopher Henri Bergson while both were university students, and for a time they were influenced by his thought.

Shortly after their marriage the Maritains came under the influence of Léon Bloy, a tempestuous intellectual and ardent Roman Catholic. Disillusioned in their intense quest for knowledge by the alternatives offered by modern thought, they were converted to Catholicism and baptized in 1906. Their conversion became the vanguard of a return to Catholicism among some leading French intellectuals.

After completing his work at the Sorbonne, Maritain studied biology for 2 years at the University of Heidelberg (1907-1908) under the distinguished biologist Hans Driesch. Upon his return to France he studied the philosophy of St. Thomas Aquinas, fulfilling an interest which had begun while he was in Heidelberg. Maritain found the fullest satisfaction of both the intellect and the soul in the thought of St. Thomas, with its harmonizing of revelation and reason and its holistic and realistic description of reality. At this time Maritain decided to dedicate his career to the communication of Thomistic ideas and their application to modern problems. While he was studying, he supported himself by editing a lexicon for a French publisher.

From 1912 to 1914 Maritain taught philosophy at the Collège Stanislas. In 1914 he was appointed to the chair of the history of modern philosophy at the Institut Catholique, continuing also his teaching at the Collège. For his *Introduction to Philosophy* (1921) he was awarded the title *doctor ad honorem* by the Congregation of Studies in Rome.

In the years that followed, Maritain was enormously productive as a teacher, lecturer, writer, reviewer, editor, and organizer of Thomistic study, as well as a political philosopher and champion of social justice. During World War II Maritain lived in the United States, his ''second home,'' where he taught at Princeton, Columbia, and the University of Chicago. From 1945 to 1948 Maritain was French ambassador to the Vatican. He spent the remainder of his active career teaching at Princeton. After his retirement in 1953 he returned to Paris to live. He died on April 28, 1973, at the age of 90. He received many honors both from universities and from the Church.

Of Maritain's many books perhaps the best-known and most significant are *Art and Scholasticism* (1920), the first of several works on art which constitute one of his major contributions; *The Angelic Doctor* (1929), a study of the life and thought of St. Thomas; *The Degrees of Knowledge* (1932), probably his single most important writing and the fullest statement of his philosophical position; *Scholasticism and Politics* (1940); *Existence and the Existent* (1947); *The Person and the Common Good* (1947); *Man and the State* (1951); and *Moral Philosophy* (1960). *The Peasant of the Garonne* (1968) is a sharply critical look at a number of trends in the Catholic Church since the Second Vatican Council.

Maritain's work continued to be published by academic and scholarly presses even two decades after his death. Recent works include *Integral Humanism, Freedom in the Modern World, and a Letter on Independence* (1996) and *The Degrees of Knowledge* (1995)

Further Reading

The best biography of Jacques Maritain is his wife's memoirs, Raïssa Maritain, *We Have Been Friends Together* (trans. 1942) and *Adventures in Grace* (trans. 1945); A short but very useful biographical account appears in Donald and Idella Gallagher, *The Achievement of Jacques and Raïssa Maritain: A Bibliography, 1906-1961* (1962); DiJoseph, John *Jacques Maritain and the Moral Foundation of Democracy,* Rowman 1996. □

Gaius Marius

Gaius Marius (ca. 157-86 B.C.) was a Roman general and popular politician. His military reforms and great commands led to the growing involvement of the army in politics and the eventual collapse of the republican system.

Born near Arpinum in central Italy, Marius was of country stock. However, his family was well enough situated that Marius could enter a public career in Rome. He saw his first military service in 134-133 B.C. with Scipio Aemilianus (Scipio Africanus Minor) at Numantia, where Marius was decorated for bravery. Ten years later, as military tribune, he may have served under Q. Caecilius Metellus Balearicus against the Balearic pirates. In 122 Marius returned to Rome to be elected to the quaestorship and may have accompanied Q. Fabius Maximus, son of Scipio Aemilianus, to Gaul.

Marius thus earned powerful backing among the Roman nobility. In consequence, under the patronage of the Metelli, he won election to the plebeian tribunate for 119. But in an unexpected show of independence as tribune, he carried a bill limiting the influence of the powerful families at elections and so lost the support of the Metelli. In 118 he ran for the curule and plebeian aedileship and lost both elections. Undaunted, he applied for the praetorship for 116 and won, but he escaped a bribery charge only because of a tie vote by the jury. His praetorship was undistinguished, but he may have placated the nobility and so was made governor of Father Spain. At this point his political career might well have ended.

Jugurthine War

When Q. Caecilius Metellus Numidicus was sent to Africa in 109 to deal with Jugurtha, he chose Marius as a member of his staff, perhaps to placate equestrian and Italian interests. From the outset Marius intended to use the appointment for his political advancement. Cooperating with equestrians in Africa and popular agitators in Rome, he openly criticized Metellus's conduct of the war. Over Metellus's objections he returned to Rome to run for the consulship for 107. Marius was the first ''new man'' in 35 years to win the office.

After Marius's election the people voted to transfer the command in Africa to him. When the Senate tried to embarrass him by authorizing the recruitment of additional troops for the unpopular war, Marius took the unprecedented step of enrolling men from the propertyless class, who in the past had been excluded from legionary service. As the people's consul, he intended to win the war with a people's army. Within 2 years Marius beat Jugurtha from the field, but part of the glory of the victory was stolen by his quaestor, L. Cornelius Sulla, who negotiated the surrender of Jugurtha. As a result, bitter enmity developed between Marius and Sulla.

Consular Career

Meanwhile, senatorial leaders had failed to meet a threat to northern Italy from migrating Cimbri and Teutons. In reaction the people turned to Marius, whom they elected in absentia against all constitutional practice to the consulship for 104 and to four successive consulships from 103 to 100. For the northern war, Marius recruited another popular army. He also introduced major reforms in the training and organization of the Roman legions, making the cohort, instead of the smaller maniple, the chief tactical unit. His reorganization continued in effect through the early empire. Again Marius was victorious. He slaughtered the Teutons and Ambrones at Aquae Sextiae in 102 and the Cimbri at Vercellae in 101 to save Italy.

But Marius had won his six consulships not without a price. In 103 the demagogue L. Appuleius Saturninus had attached himself to Marius's cause by passing legislation benefiting Marius's African veterans. In 101 Marius used his veterans to secure the consulship for himself and a second tribunate for Saturninus. As tribune in 100, Saturninus then rammed through an agrarian-colonial bill with the help of the veterans. The bill provided for allotments to veterans in Gaul and called for the establishment of colonies in Sicily and Greece open to Italians as well as veterans and city poor.

When Metellus Numidicus refused to swear the oath attached to the measure, Marius and Saturninus forced him into exile and so got rid of a mutual enemy. But when Saturninus tried for a third tribunate and attempted to install C. Servilius Glaucia in the consulship for 99 by murdering

his competitor, Marius abandoned him and cooperated with the Senate in restoring public order.

Marius failed, however, to prevent the lynching of Saturninus and Glaucia and so lost political credit among the city crowd. When Metellus Numidicus was recalled from exile in 98, Marius left for a tour of the East. He returned in 97, but although he still commanded a large following among his veterans and the Italians, he found himself outmaneuvered in Rome by the senatorial leaders whom he had antagonized.

Social War

In the Social War, Marius came out of semiretirement to serve as legate to the consul P. Rutilius Lupus in 90. After the death of the consul and another legate, Marius defeated the Marsi and Marrucini and saved the situation in the north. But he refused reappointment in 89 ostensibly for reasons of health but perhaps because he sympathized with the Italians and hoped for the command against Mithridates in the East. To his disappointment the Senate awarded the Eastern command to Sulla, who was elected consul for 88.

But to get Marian support for his proposal to distribute the new Italian citizens in all the tribes, the tribune P. Sulpicius Rufus introduced a bill to transfer the command to Marius and pushed his measures through with the help of Marius's veterans. When Sulla marched on Rome to reclaim the command, he had Marius and Sulpicius declared public enemies. Marius fled to Africa after barely escaping execution at Minturnae.

In Africa, Marius watched for an opportunity to return to Rome. It came when Gnaeus Octavius deposed his colleague L. Cornelius Cinna for again trying to support Italian claims for full franchise. Marius joined Cinna in his march on the city, collecting an army in Etruria and taking charge of Cinna's military operations. When Octavius surrendered and Cinna was again recognized as consul, Marius grimly refused to enter the city until the sentence of exile had been formally repealed by the people. For the murders and executions which followed his entry into the city, Marius was only partly responsible. Cinna deliberately planned some, and others were committed by the victorious troops, who got out of hand, or by lesser men seeking private revenge. There is no evidence that Marius was mentally unbalanced when he returned to Italy.

To reward Marius for his services, Cinna reassigned to him the Eastern command and chose him as his colleague in the consulship for 86. But, 70 years old and worn out by the rigors of his exile and return, Marius took sick shortly after entering that office for the seventh time. He died of pneumonia on Jan. 13, 86.

Further Reading

The chief ancient sources for Marius are Plutarch, *Life of Marius;* Sallust, *Jugurthine War;* and Appian, *Bellum Civile*. For a sympathetic view of Marius and a full discussion of the major problems see T. F. Carney, *A Biography of C. Marius* (1961; 2d ed. 1970). *The Cambridge Ancient History,* vol. 9 (1932), and H. H. Scullard, *From the Gracchi to Nero* (1959; 2d ed. 1963), give valuable accounts of Marius's career. See also Phillip A. Kildahl, *Caius Marius* (1968). □

Pierre Carlet de Chamblain de Marivaux

The French novelist and dramatist Pierre Carlet de Chamblain de Marivaux (1688-1763) created a complex and eminently personal style, indicating the gradual transition in France from 17th-century neoclassic art to an introspective art of individual sentiment and experience.

Born in Paris, the son of a royal mint official whose bourgeois origins fringed on those of the lesser nobility, Pierre Carlet de Marivaux spent his childhood in the provinces and returned to the capital in 1710. While ostensibly though rather fitfully studying law, he was already immersed in literary efforts, composing first satires and then serious imitations of extravagant adventure novels. Little is known about his private life, except that he married in 1717, fathered a daughter 2 years later, and never remarried after his wife's death in 1723.

The year 1720 was doubly significant for Marivaux: he was financially ruined in the collapse of the Law Bank, and he saw his first dramatic work produced, *L'Amour et la vérité,* a dismal failure in its own right. Undaunted, he struggled to earn a living writing for newspapers, even launching the ephemeral *Spectateur français* (1722). Meanwhile, an unsuccessful stage encounter with the heroism and classical verse required by the Théâtre Français (*Annibal,* a tragedy in five acts, 1720) convinced him that his fantasy *Arlequin poli par l'amour* (*Robin, Bachelor of Love*), well handled by the Théâtre Italien that same year, and marked the real domain of his dramatic talent. This ''minor'' genre of irregular prose comedy, although it earned him the disdain of contemporary arbiters such as Voltaire, was to promise survival and eventual glory to a talent ranked second in France only to that of Molière.

Among 30 pieces written for the stage, Marivaux's most important comedies remain *La Surprise de l'amour* (1722), *La Double inconstance* (1722; *Double Infidelity*), *Le leu de l'amour et du hasard* (1730; *The Game of Love and Chance*), and *Les Fausses confidences* (1737; *Sylvia Hears a Secret*). Departing from the farcical inspiration of Molière but holding to the conventional figures provided by his best interpreters, the Italian players, Marivaux sought to mingle fantasy with a graceful portrayal of amorous sentiment. His eternal subject is the nascent sentiment of love, its arduous avowal, the blind simplicity of its disguises, and the drastic involvements required by this world for the pursuit of happiness. Love, in Marivaux's sometimes precious dialogue analyses, is forever that ''surprise'' generously assured to youthful pride and purity of heart.

Although scarcely a year passed at the height of Marivaux's career without at least one successful comedy in production, he was never able to attain real celebrity in his own time, a fact due largely to current prejudice in favor of the neoclassic heroic genre, tragedy. Destined to announce preferred genres of the future, Marivaux was important in the evolution of narrative as well as dramatic art: his two unfinished novels, *La Vie de Marianne* (1731-1741; *The Life of Marianne*) and *Le paysan parvenu* (1735-1736), remain signal efforts in the long fight of that other ''minor'' genre to attain recognition. Although admitted to the French Academy in 1742, Marivaux outlived the uncertain literary renown he had won. Producing little over the final 20 years of his life, he died in relative poverty.

Further Reading

Critical works in English include the general study by Edward Joseph Hollingsworth Greene, *Marivaux* (1965), as well as Ruth Kirby Jamieson, *Marivaux: A Study in Sensibility* (1941), and Kenneth Newton McKee, *The Theater of Marivaux* (1958). For additional material on Marivaux, Geoffroy Atkinson, *The Sentimental Revolution: French Writers of 1690-1740* (1966), and John Cruickshank, ed., *French Literature and its Background* (1968), vol. 3, are recommended. □

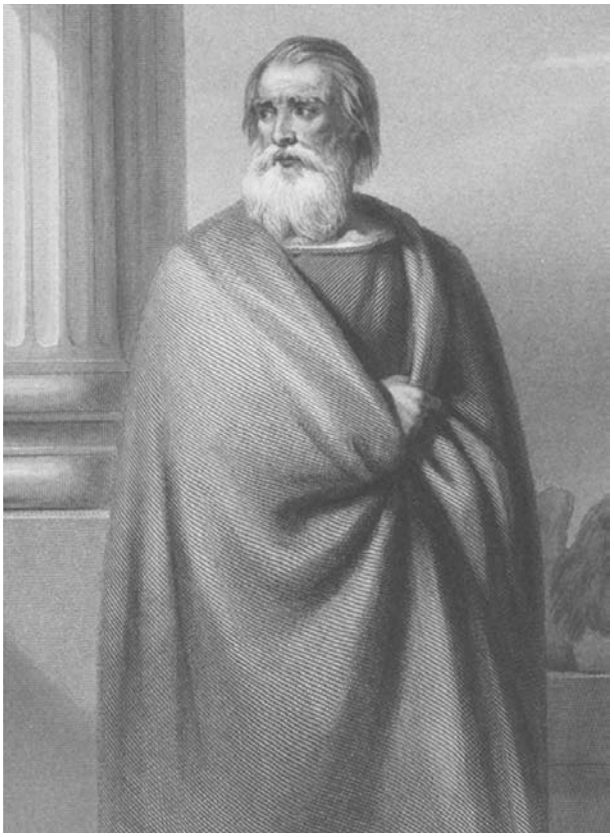

St. Mark

St. Mark (first century A.D.), one of the 12 Apostles chosen by Jesus, is traditionally considered the author of the Second Gospel.

Little is known of Mark as a person. He is called ''John'' in three of the texts of the New Testament (Acts 12:12,25; 13:5,13; 15:37). The early Christians gathered at his family's house in Jerusalem (Acts 13:13). He accompanied Paul and Barnabas on Paul's first missionary journey as far as Perga in Pamphylia. The last mention of Mark is in the Acts when it is noted that he journeyed to Cyprus with Barnabas.

Mark's closest relationship seems to have been with Peter. Peter sends Mark greetings in his first letter (5:13), and Papias, a 2nd-century Christian writer, states that Mark copied down the words of Peter and thus composed the Gospel that carries his name. As far as can be judged from the testimony of Christian writers in the 2d and 3d centuries, Mark composed his Gospel in Greek some time between A.D. 63 and 70. If, as has been surmised, Peter was one important source for Mark's Gospel, and if the assigned date of composition is correct, it is possible that Mark accompanied Peter to Rome, going on from there after Peter's death.

Scholars who have studied the text of Mark's Gospel agree in general that he used some basic literary source related to the present Gospels of Matthew and Luke. Mark's Gospel presents the least amount of historical or geographical information of all four Gospels. Mark is the first author to use the term Gospel, which originally seems to have referred to the sufferings, death, and resurrection of Jesus. To this basic core of early Christian teaching Mark added other elements of Jesus' early life, thereby creating the Gospel format we find in the other Gospels.

Mark presents the life of Jesus within a framework which is made up of certain themes: the Messiahship of Jesus; his preaching of the Kingdom of God; the miracles of Jesus; the sufferings, death, and resurrection of Jesus; and the last instructions of Jesus to his followers. Internal examination of his Gospel supports the view that Peter was a direct source for much of Mark's material. Mark's Gospel in one sense represents the most simple form of the early Christian message, or kerygma. As the Messiah, Jesus spends some time in the desert. He then assembles his disciples, preaches the new message, works miracles to prove its authenticity, and is finally overtaken by his God-appointed destiny to die on a cross and thus achieve the salvation of all men. He shows himself after death to prove that he is alive and is the source of life.

It is not known how or where Mark finished his life. The Egyptian Church claimed Mark as its founder and patron saint. Another tradition associates Mark with Aquileia in northern Italy. It was a group of refugees from Aquileia who founded Venice on the Adriatic in the 6th century and designated Mark, under the symbol of the winged lion, as the patron saint and defender of the future, prestigious Republic of Venice.

Further Reading

Relevant studies on St. Mark include Frederick C. Grant, *The Earliest Gospel* (1943); Alfred E.J. Rawlinson, *The Gospel of St. Mark* (6th ed. 1947); Vincent Taylor, ed., *The Gospel of St. Mark* (1952); Harold A. Guy, *The Origin of the Gospel of Mark* (1955); and Curtis Beach, *The Gospel of Mark* (1959). □

Edwin Markham

Edwin Markham (1852-1940), American poet, leapt to fame with one poem, ''The Man with the Hoe.''

Edwin Markham was born Charles Edward Anson Markham in Oregon City, Ore., on April 23, 1852, the youngest of 10 children. When he was 4, his mother took him to a small farm north of San Francisco; shortly thereafter she remarried. Markham attended rural schools, worked as a cowboy and ranch hand, ran away from home at least once, and at the age of 16 entered California College in Vacaville. Two years later he transferred to San Jose State Normal School, from which he graduated in 1872.

Markham's first teaching jobs were in the mountains of San Luis Obispo County, Calif., then at Christian College in Santa Rosa, and finally at Coloma. In 1875 he married Annie Cox and became county superintendent of schools. In 1884 he divorced his wife and became a school headmaster in Hayward. In 1887 he remarried and became a school principal in Oakland. During the next 10 years, under the adopted name of Edwin Markham, he built up a small reputation as a poet in the pages of the *Century Magazine,* the *Overland Monthly,* and *Scribner's Magazine.* On his first trip east, in 1893, he met William Dean Howells and Edmund Clarence Stedman; both had admired his work. He married his third wife, Anna Murphy, in 1897.

On Jan. 15, 1899, the *San Francisco Examiner* published ''The Man with the Hoe,'' 49 lines of traditional blank verse inspired by Jean François Millet's painting. This protest against exploited labor ''flew eastward across the continent like a contagion'' and on around the world. Its popularity cannot be overestimated. Before the year was out, Markham's first collection, *The Man with the Hoe and Other Poems,* appeared. He followed it with *Lincoln and Other Poems* (1901).

For the next 40 years Markham's reputation slowly deflated as newer poetic styles came into fashion. His later volumes—*The Shoes of Happiness* (1915), *The Gates of Paradise* (1920), and *New Poems* (1932)—reveal a continuing concern for the underdog but also, in the love lyrics and the flights of rhetoric, a thin reedy voice coupled with a pedestrian vocabulary. As a lecturer and literary journalist, however, Markham traveled the familiar circuits, delighting women's clubs. Most notable was the invitation of former president William Howard Taft in 1922 to read ''Lincoln, the Man of the People'' at the dedication of the Lincoln Memorial in Washington, D.C.

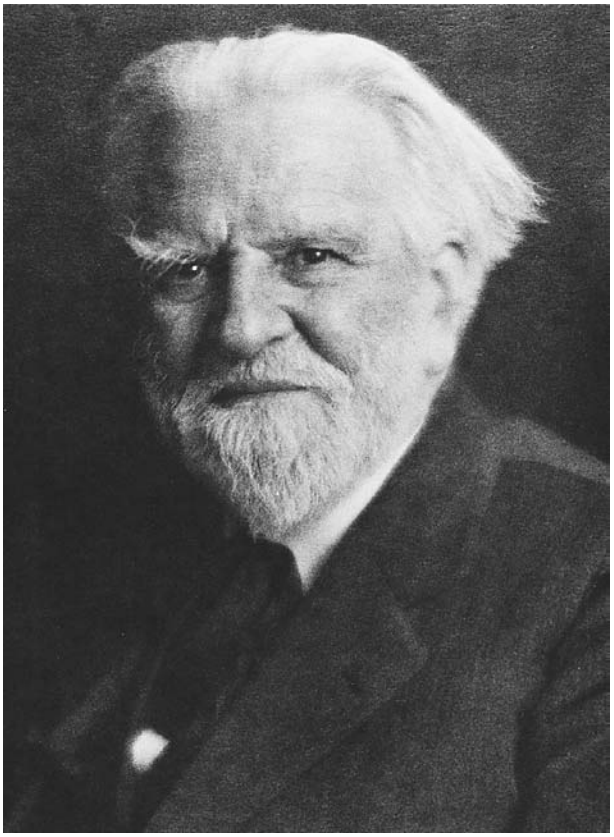

The Markhams had moved to Brooklyn in 1900. The East, thereafter, was their home, particularly Staten Island. Before his death, on March 7, 1940, Markham received innumerable honors as the ''Dean of American Poetry.'' But, with the exception of his now legendary poem, lasting fame was not his.

Further Reading

The Markham papers are at Wagner College, Staten Island, N.Y. The best book on Markham is William L. Stidger, *Edwin Markham* (1933). See also David G. Downey, *Modern Poets and Christian Teaching: Richard Watson Gilder, Edwin Markham, Edgar Rowland Sill* (1906). Sophie K. Shields compiled *Edwin Markham: A Bibliography* (3 pts. in 1 vol., 1952-1955). □

Constance Markievicz

Constance Markievicz (1868–1927) was an Irish nationalist, labor activist, and feminist, who fought against the British in the 1916 Easter Rising but, as a diehard republican, later refused to compromise in the creation of the Irish Free State.

The Irish Rebellion of 1916-22 was inspired chiefly by Catholic revolutionaries seeking to throw off the yoke of a centuries-old British domination, but the idea of Irish independence attracted a wide variety of enthusiasts and idealists. None was a stranger, or a more unlikely candidate for the role of Irish freedom-fighter than Constance Markievicz, a rich, privileged Protestant woman, who had once dabbled in art, theater, and feminism but who spent the later years of her life as a guerrilla fighter, parliamentarian, prisoner, and fugitive.

Constance was born in 1868 to the Gore-Booth family, one of the largest landowning families in County Sligo on the Irish west coast. Her wealthy Protestant family was part of the Anglo-Irish ''Ascendancy,'' whose control of nearly all Irish farmland was a source of long-standing resentment to the Catholic Irish majority. From his estate at Lissadell, her father supervised his estates and acted the part of a paternalistic despot to his farm tenants, some of them desperately poor. Whereas many Irish landowners did not even live on their estates, treating them solely as sources of income, the Gore-Booths were at least physically present for part of every year. Her father's hobby was Arctic exploration and Constance, the eldest daughter, grew up like him to be adventurous, high spirited, and daring. She loved hunting and shooting and rode well. At 18, she became a debutante and enjoyed several London ''seasons'' but was unable to attract a husband, possibly because of her abrasive mockery and an inclination toward practical jokes.

By the age of 25, she had become an annoyance to her parents, and she in turn found living with them hard to endure. After months of persuasion, she won their consent to become an art student in the Slade School, London. From that time on, she and her sister Eva began to move in artistic and literary circles, the best known of their literary friends being the poet W.B. Yeats, who knew them well and admired both. After two years in London, Constance moved on to an art school for women in Paris, and there she met Count Casimir Markievicz. He was six years younger than she, a more talented artist who had won several portrait commissions and held the prospect of a distinguished future. The son of Ukrainian landowners, he too had come to Paris to make his career as an artist. He was already married, but his first wife died in 1899 in the Ukraine, just as Markievicz and Constance were beginning an intense relationship—he even fought a duel with swords to defend Constance's honor when a Frenchman insulted her at a ball. They wed the following year, and spent the early years of their marriage moving between Paris, Lissadell, and his family estates at Zywotowka. When Constance gave birth to a daughter, Maeve, she paid her child scant attention, leaving her to be brought up almost entirely by her grandmother. And when the Markieviczs settled in Dublin in 1903, it was his son Stanislas by his first marriage who moved in with them, while Maeve paid occasional visits before returning to her grandmother.

Dublin was then experiencing a cultural awakening, a widespread revival of the Irish language, and a burst of artistic creativity from Yeats, George Bernard Shaw, James Joyce, Oscar Wilde, J.M. Synge, Padraic Colum, and dozens of other writers, artists, and poets. The Markieviczs joined Yeats and George ''AE'' Russell in an arts society, wrote and performed plays, painted, and began to show an interest in nationalist politics, to the dismay of Constance's Ascendancy relatives. At first Arthur Griffith, a moderate Irish nationalist and leader of the nationalist group Sinn Fein, assumed she was a spy sent from Dublin Castle to keep watch on potential troublemakers, but gradually both he and the women's branch of the revolutionary movement ''Daughters of Ireland'' (founded by Yeats's unrequited love Maud Gonne) , recognized that Constance was sincere and was abandoning her old way of life for the more alien and arduous life of politics. Moreover, Constance Markievicz quickly gravitated to the radical side of the Irish nationalist movement and came to regard Griffith's Sinn Fein, with its policy of parliamentary moderation, irritatingly slow. A member of its council from 1909, she constantly urged Sinn Fein to more direct action and provocation against the British.

Before her marriage, she and her sister Eva had organized a votes for women movement in their home parish; now Markievicz took up the issue of feminism more seriously and began to write for (and illustrate) the Daughters of Ireland journal *Bean na hEirean.* Eva was living in the north of England, agitating for improved working conditions for women and for women's suffrage, cooperating with the famous Pankhurst family in the Women's Social and Political Union. From Eva and from her new acquaintances and experiences in Dublin, Markievicz too began to develop a sympathy for socialism. These three convictions—Irish nationalism, feminism, and socialism—were to guide her

through the rest of her life. She began to make speeches on these issues, especially women's rights, and as biographer Diana Norman notes, ''she was always in demand as a speaker because she could rouse uneducated or apathetic audiences in a way more sophisticated orators could not.''

Unconventional and increasingly impatient with upper-class family life, she and Casimir spent less time together as the years passed, and their marriage appears to have virtually dissolved by 1912. He was a colorful fixture in the life of the Dublin theater between 1907 and 1913 and still spent part of each year with Constance but rarely joined his wife in her political obsessions. He left Ireland for the last time in 1913.

In 1909, she founded the *Na Fianna Eireann,* an Irish nationalist version of the Boy Scouts. Just as Baden-Powell's scouts (founded during the Boer War) cultivated patriotic militarism in English boys, so she aimed to raise Irish patriot soldiers in the *Fianna.* At times, *Fianna* lads from the poor quarters of Dublin would attack Anglo-Irish Boy Scouts from the wealthier areas and fight pitched battles in the streets of Dublin, with her implicit approval. Thinking that a taste of rural life might also benefit boys from the slums, she hired a large country house and for two years ran it as a *Fianna* commune, at a steady financial loss and to the growing irritation of Casimir. One of her assistants, Liam Mellowes, spread the movement to other parts of Ireland and later helped organize the Irish Volunteers during the Easter Rising of 1916; Constance's coaching of the boys in marksmanship prepared some of them for roles in the coming revolution.

When Constance Markievicz and other Irish suffragists realized that John Redmond's Irish Party in the British Parliament intended to exclude women from the vote if they achieved their goal of Home Rule, these women went into open opposition and began to imitate the violent demonstrations of their English sisters, smashing the windows of public buildings and hunger striking in prison. Moderate Irish nationalists, supporters of Redmond, detested the suffragists for threatening their movement in this way, but Markievicz won steady support from the Irish Trade Unions and their mercurial leader Jim Larkin.

She repaid them by supporting the unions and unemployed workers during the massive lockout of summer 1913 in which Dublin employers tried to break the growing unions' power once and for all. Larkin stayed at the Markievicz house on the night before ''Bloody Sunday,'' August 31, 1913, when a huge police contingent, possibly drunk, attacked a large crowd of trade unionists in O'Connell Street, killing two and injuring more than 450. Markievicz herself was severely beaten by the police:

> One hit me a back hand blow across the left side of my face with his baton. I fell back against the corner of a shop, when another policeman started to seize me by the throat, but I was pulled out of the crowd by some men, who took me down Sackville Place and into a house to stop the blood flowing from my nose and mouth.

Despite the shocked public response to this outrage, the lockout continued into the winter and at last the men, hungry and defeated, were forced back to work, their unions in disarray.

Experiences like this made Markievicz implacable; hating industrial exploitation and male domination, she yet believed that British power lay at the root of all Irish evils. The year 1914 witnessed a general arming for battle in Ireland as the prospect of Home Rule increased. Protestant Ulstermen in northern Ireland took up arms to resist the nationalists and fight *against* independence. Republicans in Dublin countered by forming volunteer armies of their own and publishing strident manifestos. Markievicz helped organize the Irish Citizen Army and cooperated as gunrunners brought weapons ashore to arm it. The mounting crisis was interrupted, however, when the First World War began that summer. Redmond, leader of the Home Rule Members of Parliament, pledged the support of Ireland for the British war effort; he felt certain that Home Rule would be its quid pro quo (something received for something given), and thousands of young Irishmen responded to his call by enlisting for service in the trenches. Markievicz and the radical Irish Citizen Army, on the other hand, disdained Redmond's call; they saw themselves fighting *against* Britain, not for it, and did all they could to obstruct the British recruitment drive in Dublin, while carrying on their own drilling and marksmanship practice. She made shrill speeches, expressing the hope that Germany would win the war, and now seemed, to British eyes, a traitor.

Thousands of English and Irish men died in the trench warfare of the following years, and as British resources became thinly stretched to meet the crisis, the Irish militants realized that the perfect moment had come for them to strike a blow for independence. The secret military council of the Irish Republican Brotherhood (IRB), led by Tom Clark and Sean MacDermott, planned the rising for Easter 1916, and gradually drew into their confidence the leaders of the Irish Citizen Army, including Markievicz; the leaders of the Volunteers; and key figures from the trade unions and universities. It was obvious to the British administration in Dublin, led by Augustine Birrell, that some Irish militants were planning revolt—the Volunteers marched in the streets quite openly with their rifles and bayonets. But Birrell, a mild Liberal, maintained a policy of salutary neglect and thought the drilling was more a matter of bluster than serious intent. He was wrong.

Despite a mix-up over timing and deployment, the IRB went into action on Easter Monday, seizing the General Post Office (GPO), the College of Surgeons, the Law Courts, and other prominently placed public buildings, with about a thousand men and women in arms. They raided Dublin Castle, seat of the British administration, and could have taken it since it was then badly understaffed, but decided it was too sprawling to be defensible. They declared themselves the provisional government of the Irish Republic and raised a tricolor flag—orange, green, and white—over the GPO, along with a flag bearing a gold harp on a green background designed and made by Constance Markievicz herself. The poet and activist Padraic Pearse read out the Irish Declaration of Independence from the steps of the GPO to bemused passers-by and Easter strollers.

After their initial amazement, the British retaliated powerfully, moving first troops, then artillery and a gunboat into action. Constance Markievicz, acting as a liaison officer, hurried between the different republican strongholds until the gunfire became too heavy; she spent the latter half of the week pinned down with a small group in the College of Surgeons. She was a crack shot with years of experience and acted as a sniper against British soldiers in the nearby Shelbourne Hotel. Soon she and all the rebels were desperately hungry; food supplies into the city were disrupted by the rising, and the rebels had been forced to retreat from St. Stephen's Green where they had stockpiled several days' supplies.

The rebels knew that much of the Irish population was indifferent to their action, and that some, whose relatives were fighting in the British army, were actively opposed to them. Nevertheless they believed that even if they failed, as seemed almost certain from the start, they would light the spark of revolution for others to follow. Within a week, British bombardment had battered them into submission and the survivors, including Constance Markievicz, surrendered and were marched off to prison. She felt exhilarated that they had held out for as much as a week, longer than any earlier Irish rising against the British, and now awaited her anticipated execution with equanimity. Sure enough, she was found guilty of sedition and sentenced to death, but the military judges, in view of her sex, commuted her sentence to life imprisonment with hard labor. She then had to sit in a lonely prison cell and listen each morning as volleys of shots announced the death by firing squad of nearly all her remaining comrades, some of whom she had known for 15 or 20 years.

As Clark, MacDermott, James Connally and the other leaders had anticipated, what the rebellion failed to achieve, its aftermath created. Public opinion swung around in favor of the rebels, each of whom, by his death, became a martyr to Irish freedom. News that Connally had been so badly wounded that he had to be tied to a chair to be kept upright at his execution and that the British army had killed such innocent bystanders as Constance's friend Francis Sheehy Skeffington (a radical pacifist who deplored the resort to arms) intensified the shift in Irish public opinion. The British retribution, far from ending the Irish Revolution, in effect brought it to life.

Because the British feared she would become the center of a cult if left in a Dublin prison, Constance was moved to a prison in Aylesbury, England. Treated as a regular criminal rather than a political prisoner, she was placed with prostitutes, thieves, and infanticides, and suffered the squalid miseries and perpetual hunger of the prison regimen for the next year and a half. While in prison, however, she converted to Catholicism, the religion of most of her fellow rebels. Meanwhile Irish friends were working to have her status changed to that of a political prisoner. Others were making propaganda tours of the United States, addressing its large Irish population and urging their support for Irish freedom. When the United States entered the First World War in the spring of 1917, the British government conciliated Irish opinion in America by releasing most of the remaining Irish internees from the rising, and in July of that year, Markievicz emerged from jail and returned to a hero's welcome in Ireland.

She was elected to the Sinn Fein executive council, but now the organization was a mass revolutionary movement with nearly 100,000 members, rather than a tiny cluster of Dublin moderates. It acted as though the Declaration of Independence, and the Irish Republic, were already political facts of life and gained a surge of new members when the British tried to impose military conscription on Irish men in early 1918. In response to Sinn Fein's anticonscription actions, the British arrested the party's leaders, including Constance Markievicz, and she was once more sent to prison in England, but this time granted political status and the company of other Sinn Feiners; one of them was Maud Gonne. Markievicz was still in prison when the First World War ended in November 1918, and Prime Minister Lloyd George called a general election. Sinn Fein ran her as its candidate in the St. Patrick division of Dublin and she won, thus becoming the first woman ever elected to the British Parliament.

Markievicz was one of 73 Sinn Fein candidates to win seats. Rather than go to Westminster, however, those who were at liberty met in Dublin and constituted themselves as the *Dail Eireann* (Irish Parliament). Eamon de Valera, who had fought in the Easter rising and added luster to his name by a daring prison escape (he had avoided execution because he was an American citizen and not technically guilty of treason), became the first president of the Republic and appointed Markievicz as his Minister of Labor. In March 1919, she was released from jail by a British government which was anxious lest she die in the influenza epidemic; she again received a hero's welcome on her return to Dublin. Throwing herself into political activity once more and trying to make sure that the nascent (budding) government held fast to its pro-Labor pledges, she urged Irish people to boycott everything British and to carry on their guerrilla war against the Royal Irish Constabulary and the notorious ''Black and Tans.''

She was rearrested for seditious speeches and jailed a third time in County Cork. Released in October 1919, she found that Sinn Fein was now an illegal organization and spent the following months on the run to avoid further imprisonment, moving constantly from place to place. The Dail had to meet covertly, but it made a point of taking over every aspect of administration it could handle, to give itself an image of effectiveness and plausibility in the eyes of the anxious, war-torn population. Meanwhile a fourth arrest led to another long stay at Mountjoy Prison, Dublin, for Markievicz, during which she learned to speak the Irish language.

When she emerged from this term in prison, momentous negotiations were under way in London between Dail representatives and the British government on the status of a self-governing Ireland. Markievicz and Eamon de Valera insisted on a completely self-governing republic, but the British would only grant Ireland ''Free State'' dominion status within the British Empire. Fearing renewed British hostilities throughout Ireland which they were ill prepared to

repel, the Irish negotiators, led by the guerrilla captain Michael Collins, miserably accepted the Free State compromise, and then tried to defend it in the Dail debate which followed. Markievicz spoke passionately against the compromise and joined de Valera and the large antitreaty minority by walking out of the assembly. She toured the United States later that year, speaking on behalf of the Republic and against the Free State, but found on her return in 1922 that civil war had broken out between the two factions. Although she was now 54, she once more took to the barricades as a sniper, lived on the run, and was again arrested while speaking from a cart in Dublin. This fifth term of imprisonment was at the hands of some of the men she had fought beside in 1916, a bitterly ironic outcome of her work.

For the last years of her life, Constance Markievicz was a member of the Free State parliament but could not take her seat because she, like all the antitreaty diehards, refused to take the oath to the king of England which it required. She remained personally popular and helped de Valera, in 1926, to found the *Fianna Fail,* a party aimed at gaining entry to Parliament without taking the oath. But although she held her seat in another election, she never again spoke in Parliament. Constance Markievicz died disappointed at the outcome of her life's labors, dismayed that the Irish Free State was such a prosaic, compromised affair rather than the radical workers' democracy she had dreamed of and worked for throughout her adult life. Truckloads of flowers and thousands of mourners attended her funeral, though the Free State government refused to grant this hero of 1916 official funeral honors.

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1st Duke of Marlborough

The English general and statesman John Churchill, 1st Duke of Marlborough (1650-1722), was responsible for the British victory at Blenheim in 1704, which is second only to the triumph of Waterloo in British military annals.

Though the Duke of Marlborough was active during three earlier reigns, it was under Queen Anne that he became famous. In the century-long (1689-1783) struggle with France, no war was longer or bloodier than that of the Spanish Succession (1702-1713), and Marlborough's role in that war was decisive. The son of an obscure squire, through his ability as soldier and diplomat Marlborough rose to the highest rank in the army and in the peerage, was given the palace of Blenheim by a grateful nation, and founded a distinguished family represented in the 20th century by Sir Winston Churchill.

John Churchill was born about June 1, 1650, at Ashe in Devonshire, was educated at St. Paul's School in London, and as early as 1667 had a position with the Duke of York and a commission in the guards. Strikingly handsome and charming, Churchill was also ambitious and acquisitive. He might have married for wealth and position, but he married for love, choosing the beautiful and imperious Sarah Jennings, already (1678) a favorite with Princess Anne. When the Duke of York became king, Churchill continued to enjoy his favor. He became Baron Churchill in 1685 and held military commands but took no active part in politics beyond consolidating his position with Princess Anne.

The Revolution of 1688 saw Marlborough desert James II at a critical point, and his wife helped persuade Anne to desert the King, her father. Churchill's assistance to the new king was rewarded. William III made him Earl of Marlborough and gave him commands in Ireland and on the Continent. A rift soon developed between the King and his sister-in-law Anne, and the Churchills were involved. When Marlborough was discovered writing to the exiled James, he was dismissed from his posts on suspicion of treason. Only in 1701, with war against France (over dividing up the Spanish Empire) about to break out, did William relent, appointing Marlborough commander in chief. Marlborough was then in his fiftysecond year; had he died at this point, his name would be practically unknown.

With William III's death (1702) Anne became queen, and she put Marlborough in charge of military and diplomatic affairs, with his friend Sidney Godolphin in charge of finances and Robert Harley manager of the Commons. It was this three-man team which successfully carried on the first 6 years of the war. These were also the years of Marlborough's great victories. Campaigns in 1702 and 1703 were uneventful largely because Marlborough was engaged in strenuous efforts to keep together the Grand Alliance against Louis XIV of France.

Military Victories

In the third year of the War of the Spanish Succession, Marlborough learned of the French plan to send an army through Germany to attack the Austrian capital, Vienna. Fearing that the cautious Dutch would recall their troops if they suspected his true design, Marlborough feinted an attack at France and then marched his troops clear across central Europe to the upper Danube. At Blenheim (near Augsburg) a decisive engagement took place on Aug. 15, 1704. The French forces were about equal to the Allied army under Marlborough—roughly 50,000. A cavalry charge across marshy land against the French center turned the tide. The cavalry broke through, and the enemy forces were disorganized and, by the end of the day, completely routed.

Marlborough had saved Vienna and had kept the empire in the war. At a single stroke he had also raised the prestige of British arms higher than at any time since Agincourt (1415). A hero and high in favor with the Queen, Marlborough was given a dukedom. Anne presented him with the royal manor of Woodstock and ordered a palace built for him there, named Blenheim after his victory.

No succeeding triumph was as splendid as Blenheim. At Ramillies (1706), Oudenaarde (1708), and Malplaquet (1709) the duke was successful, but each of these battles was costlier and less decisive than the one before. By 1709 France was ready to negotiate a peace, and the English people were becoming tired of the war. The breakdown of negotiations between France and England weakened Marlborough's position at home. His friend Godolphin had been forced into too close an alliance with the Whigs for either the Queen or Harley. In preaching favor to the Whigs, Lady Marlborough acted more as political tutor to Anne than as friend, and gradually the duchess lost the Queen's affection. With Anne's support Harley tried to take over the government. He failed in 1708 and was driven into opposition. Two years later he was able to realize his ambition. Anne dismissed Godolphin in August 1710 and made Harley lord treasurer.

Marlborough did not lose his post of commander in chief until late December 1711. Meanwhile, the new government negotiated a secret peace with France behind his back and accused him of corruption. The charges were dropped, but the duke was glad to see the last of the Harley administration on the death of Queen Anne. Marlborough was active in welcoming her German successor, George I, in 1714. He was given back his military offices; but by 1716, already broken in health, he suffered a paralytic stroke from which he never recovered. He died of a second stroke on June 16, 1722.

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Marlborough's military dispatches are printed in Sir George Murray, ed., *Letters and Dispatches of John Churchill, First Duke of Marlborough* (5 vols., 1845; repr. 1968). Much of his correspondence with Godolphin and others, from the manuscripts at Blenheim, is in William Coxe, *Memoirs of John, Duke of Marlborough* (3 vols., 1818-1819; 2d ed., 6 vols., 1820). Of the many biographies of Marlborough, two deserve special mention: Sir Winston Churchill, in *Marlborough: His Life and Times* (4 vols., 1933-1938; abridged in one volume, by Henry Steele Commager, 1970), is intent on vindicating his ancestor from Thomas Babington Macaulay's aspersions, and the work is full of special pleading; it prints little not already found in Coxe, but it has some splendid battle pieces. More accurate and professional, and much more modest in length, is Ivor F. Burton, *The Captain General: The Career of John Churchill, Duke of Marlborough* (1968).

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Christopher Marlowe

The English dramatist Christopher Marlowe (1564-1593) was the first English playwright to reveal the full potential of dramatic blank verse and the first to exploit the tragic implications of Renaissance humanism.

Although a number of English dramatists before Christopher Marlowe had achieved some notable successes in the field of comedy, none had produced a first-rate tragedy. It was Marlowe who made the first significant advances in tragedy. In each of his major plays he focuses on a single character who dominates the action by virtue of his extraordinary strength of will. Marlowe's thundering blank verse, although for the most part lacking the subtlety of Shakespeare's mature poetry, proved a remarkably effective medium for this kind of drama.

Marlowe was born in February 1564, about 2 months before Shakespeare. His father was a prosperous middle-class merchant of Canterbury. Christopher received his early education at King's School in Canterbury and at the age of 17 went to Cambridge, where he held a scholarship

requiring him to study for the ministry. He received a bachelor of arts degree in 1584 and a master of arts degree in 1587. Toward the end of his stay at Cambridge he evidently aroused the suspicions of the university authorities, who threatened to withhold his degree. The Queen's Privy Council intervened, however, and assured the authorities that Marlowe ''had done Her Majesty good service.'' The nature of this service is still a mystery, but it is likely that Marlowe was involved in a secret espionage mission abroad.

Shortly after receiving his master's degree, Marlowe went to London. He soon became known for his wild, bohemian ways and his unorthodox thinking. In 1589, for example, he was imprisoned for a time in connection with the death of a certain William Bradley, who had been killed in a violent quarrel in which Marlowe played an important part. He was several times accused of being an ''atheist'' and a ''blasphemer,'' most notably by his fellow playwright Thomas Kyd. These charges led to Marlowe's arrest in 1593, but he died before his case was decided.

Literary Career

Marlowe's career as a poet and dramatist spanned a mere 6 years. Between his graduation from Cambridge in 1587 and his death in 1593 he wrote only one major poem (*Hero and Leander,* unfinished at his death) and six or seven plays (one play, *Dido Queen of Carthage,* may have been written while he was still a student). Since the dating of several plays is uncertain, it is impossible to construct a reliable history of Marlowe's intellectual and artistic development.

Tamburlaine the Great, a two-part play, was first printed in 1590 but was probably composed several years earlier. The famous prologue to the first part announces a new poetic and dramatic style: ''From jigging veins of rhyming mother wits,/ And such conceits as clownage keeps in pay/ We'll lead you to the stately tent of war,/ Where you shall hear the Scythian Tamburlaine/ Threat'ning the world with high astounding terms/ And scourging kingdoms with his conquering sword./ View but his picture in this tragic glass,/ And then applaud his fortunes as you please.'' The play itself is a bold demonstration of Tamburlaine's rise to power and his singleminded, often inhumanly cruel exercise of that power. The hero provokes awe and wonder but little sympathy.

Although written sometime between 1588 and 1592, *The Jew of Malta* was not printed until 1633. The chief figure, the phenomenally wealthy merchant-prince Barabas, is one of the most powerful Machiavellian figures of the Elizabethan drama. Unlike Tamburlaine, who asserts his will openly and without guile, Barabas is shrewd, devious, and secretive.

Doctor Faustus, which is generally considered Marlowe's greatest work, was probably also his last. Its central figure, a scholar who feels he has exhausted all the conventional areas of human learning, attempts to gain the ultimate in knowledge and power by selling his soul to the devil. The high point comes in the portrayal of the hero's final moments, as he awaits the powers of darkness who demand his soul.

His Death

The circumstances of Marlowe's death first came to light in the 20th century. On May 30, 1593, Marlowe dined at Deptford with a certain Ingram Frizer and two others. In the course of an argument over the tavern bill, Marlowe wounded Frizer with a dagger, whereupon Frizer seized the same dagger and stabbed Marlowe over the right eye. According to the coroner's inquest, from which this information is drawn, Marlowe died instantly.

Despite the unusual wealth of detail surrounding this fatal episode, there has been much speculation about the affair. It has been suggested, for example, that the deed was politically motivated and that Frizer (who was subsequently judged to have acted in self-defense) was simply acting as an agent for a more prominent person. In any case, within 3 or 4 years of his death, Marlowe's career was being cited by contemporary moralists as a classic illustration of the workings of divine retribution against a blasphemous atheist. But he was also recognized as a remarkable dramatic genius who, if he had lived longer, would certainly have rivaled Shakespeare and Ben Jonson.

Further Reading

Among the best of the many full-length studies of Marlowe's life are Frederick S. Boas, *Christopher Marlowe: A Biographical and Critical Study* (1940); John E. Bakeless, *The Tragicall History of Christopher Marlowe* (2 vols., 1942); and Paul H. Kocher, *Christopher Marlowe: A Study of His Thought, Learning, and Character* (1946). The facts of Marlowe's death were

discovered by Leslie Hotson and set forth in his *The Death of Christopher Marlowe* (1925; repr. 1967).

Among the critical studies that take in all of Marlowe's works are Harry Levin, *The Overreacher: A Study of Christopher Marlowe* (1952), and J. B. Steane, *Marlowe: A Critical Study* (1964). An important critical study is Roy W. Battenhouse, *Marlowe's Tamburlaine: A Study in Renaissance Moral Philosophy* (1941). For an interesting aspect of Renaissance drama see Eugene M. Waith, *The Herculean Hero in Marlowe, Chapman, Shakespeare and Dryden* (1962).

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José Mármol

José Mármol (1817-1871) was one of the celebrated Argentine exiled writers and intellectuals. He gained his greatest recognition as the author of "Amalia," a long, melodramatic novel of intrigue about the secret resistance against the dictator Rosas.

José Mármol was born on Dec. 2, 1817, in Buenos Aires. He was an erratic student but eventually determined to be a lawyer and enrolled in the faculty of law of the University of Buenos Aires in 1836. He was destined not to finish his studies, however, for this was a period of great agitation in the country, and the university was one of the hotbeds of conspiracy against the dictatorship of Juan Manuel de Rosas.

On April 1, 1839, Mármol was briefly jailed for having in his possession newspapers published in Montevideo, Uruguay, by the principal Argentine intellectuals in exile, the *proscriptos*. Mármol claimed to have written his first poem (against Rosas) on the wall of his cell. In 1840 he joined his friends in Montevideo and began a long and active association with the liberal press, devoting his energies to an unswerving attack on the Argentine dictator. A year later, his first romantic poems were attracting the attention of his fellow writers in exile.

In 1842 two undistinguished plays by Mármol, *The Poet* and *The Crusader,* were presented in Montevideo. However, on the occasion of the 1843 anniversary of the Argentine independence day, Mármol composed his celebrated poem "To Rosas," which converted him into the lyrical spokesman of the social romanticism of his time. Shortly thereafter, with Montevideo under siege by Rosas' forces, the poet left for Rio de Janeiro and the company of other exiles, among them Juan Bautista Alberdi, who had just written a long poem about the high seas after the fashion of Byron's *Childe Harold's Pilgrimage*.

In early 1844 Mármol embarked from Rio with several other Argentines for Valparaiso, Chile. The 3-month journey was tempestuous, hazardous, and, in the end, unsuccessful, for stormy seas at Cape Horn eventually forced the ship back to Brazil. But Mármol, inspired by the fearful spectacle of raging nature, by his isolation, and by his own romantic inclination (as well as Alberdi's example, no doubt), composed a long poem sequence entitled *Songs of the Pilgrim,* which stands as his most celebrated poetic work.

Mármol was back in Montevideo in 1846, continuing his attack on Rosas in the press, and in 1851 he published in installments his long novel, *Amalia,* a thoroughly romantic and colorful narrative that related the adventures of two young lovers involved in the antiRosas movement in Buenos Aires. In 1852 Rosas was overthrown, and Mármol returned to his homeland, his literary career now ended, as if the removal of the object of his hatred had suddenly deprived him of his source of creative energy. The final 2 decades of his life were given to various political and diplomatic posts, and from 1858 until his death he was the director of the Public Library (today the National Library) of Buenos Aires. Mármol died in Buenos Aires on Aug. 9, 1871.

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A detailed study in English of Mármol's writings is Stuart Cuthbertson, *The Poetry of José Mármol* (1935). He is also discussed in Myron Lichtblau, *The Argentine Novel of the Nineteenth Century* (1959). □

Jacques Marquette

Jacques Marquette (1637-1675) was a French Jesuit, missionary, and explorer who followed the Illinois and Mississippi rivers on a journey of discovery.

Jacques Marquette was the son of a seigneur of Laon. In 1654 he entered the Jesuit novitiate at Nancy, went on to teaching, and began theological studies in 1665. He pleaded to be allowed to become a missionary, feeling that he was not suited to theology. He was accordingly sent to New France, arriving in Quebec in September 1666.

For about 2 years Marquette studied the Montagnais language at Trois-Rivières. Then, in May 1668, he left by canoe from Montreal to join a mission at Sault Sainte Marie. In 1669 he founded a mission at the far western end of Lake Superior. Here he met for the first time the Illinois Indians, whom he came to enjoy and to admire. When they were forced to shift eastward owing to pressure from the Sioux, Marquette went too and in 1671 founded the mission of St-

Ignace (named after Ignatius of Loyola) on the north shore of the Straits of Michilimackinac (Mackinac).

In December 1672 Louis Jolliet arrived at St-Ignace, carrying with him a commission from Quebec to explore the western rivers. The French had already acquired some knowledge of the Illinois country from the Indians and were anxious to explore it further. The winter of 1672/1673 was spent discussing and arranging the expedition for the spring, and in mid-May 1673 Marquette and Jolliet left together on their epic exploration of the Illinois and Mississippi.

They got a long way south, beyond the present city of Memphis, and probably to about the northern border of Louisiana at 33°N, in other words, nearly 800 miles south of St-Ignace. There they had to stop. Jolliet, although he spoke six Indian languages, could no longer make himself understood, and increasing Indian hostility made it seem undesirable to proceed further, although they believed—erroneously—that they were only 150 miles from the sea. They turned north about mid-July, and using the Illinois River and the Chicago portage they were back at Lake Michigan in September.

Jolliet went on to Sault Sainte Marie, where he wintered (1673-1674), going on to Quebec in the spring. But Marquette was unwell; he stayed at a mission at Baie des Puants (Green Bay) for a whole year, returning south to the Illinois country in October 1674. Bad weather and Marquette's recurring dysentery forced them to winter not far from present-day Chicago. They were helped by visits from Marquette's old friends, the Illinois, and in Easter week of 1675 he was sufficiently well to visit a magnificent gathering of Indian braves and chiefs on the Illinois River. Marquette headed northward to St-Ignace but died in May, near present-day Ludington, Mich.

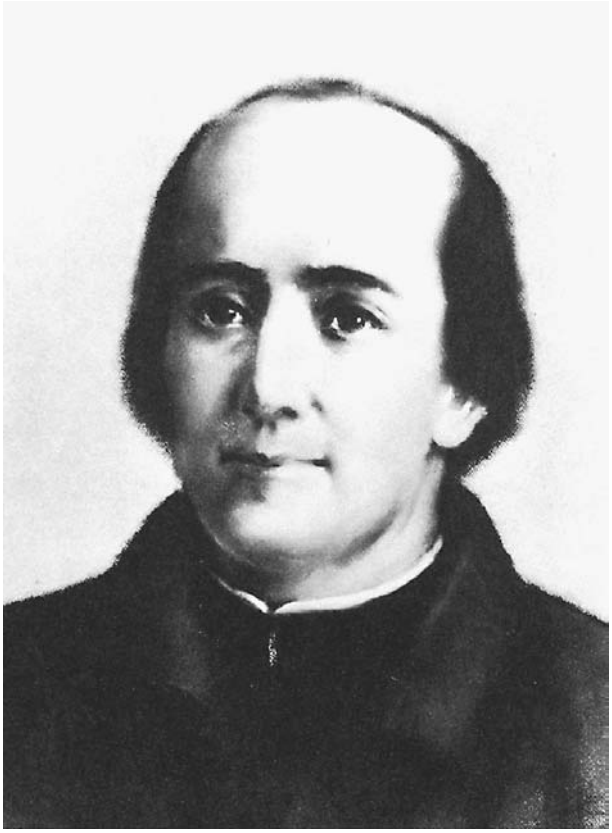

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The Jesuit Relations and Allied Documents, edited by Reuben Gold Thwaites (73 vols., 1896-1901), contains in volume 59 what is reputed to be Marquette's account of his expedition. A good deal of controversy has arisen in recent years over the authenticity of this account. The opposition to Marquette's reputed role is led mainly by Francis Borgia Steck in his *Marquette Legends* (1960). The older and probably still standard account is Louise Phelps Kellogg, *The French Régime in Wisconsin and the Northwest* (1925). Joseph P. Donnelly, *Jacques Marquette, S. I.* (1968), defends the traditional view of Marquette. The work by Jesuit scholar Raphael N. Hamilton, *Marquette's Explorations: The Narrative Reexamined* (1970), is a critical analysis. Marquette figures in a reissue of an old work whose original edition is a collector's item because of its maps and sketches, Justin Winsor, *Cartier to Frontenac: Geographical Discovery in the Interior of North America in its Historical Relations, 1534-1700* (1894; repr. 1970). □

Othniel Charles Marsh

The American paleontologist Othniel Charles Marsh (1831-1899) discovered extinct birds with teeth, the Dinocerata, a kind of missing link between the reptiles and the birds, and traced the development of the modern horse.

On Oct. 29, 1831, O. C. Marsh was born in Lockport, N. Y. He graduated from Yale College in 1860. In 1860-1861 he pursued graduate studies in the Yale Scientific School and then spent 3 years in study at Berlin, Breslau, and Heidelberg. In 1866 he was appointed to the chair of paleontology at Yale, the first such chair to be established in America. Marsh held this position, which carried no teaching duties and no salary until 1896, for the rest of his life. He was aided financially by an inheritance from his uncle George Peabody, whom he induced to establish the Peabody Museum at Yale, which Marsh headed.

In 1870 Marsh organized the first of his Yale scientific expeditions, to the fossil-rich West. The first year they explored the Pliocene deposits of Nebraska and the Miocene of northern Colorado, crossed over the Bridger Basin in Wyoming, and then went southward into California. A succession of such expeditions followed throughout the 1870s. Marsh published his findings in a series of volumes on toothed birds and North American dinosaurs.

In 1882, following a major reorganization of the Federal surveys, Marsh was appointed vertebrate paleontologist to the U. S. Geological Survey. This position gave him first choice of the wealth of specimens being brought in by government surveying parties. Thereafter the fossils came

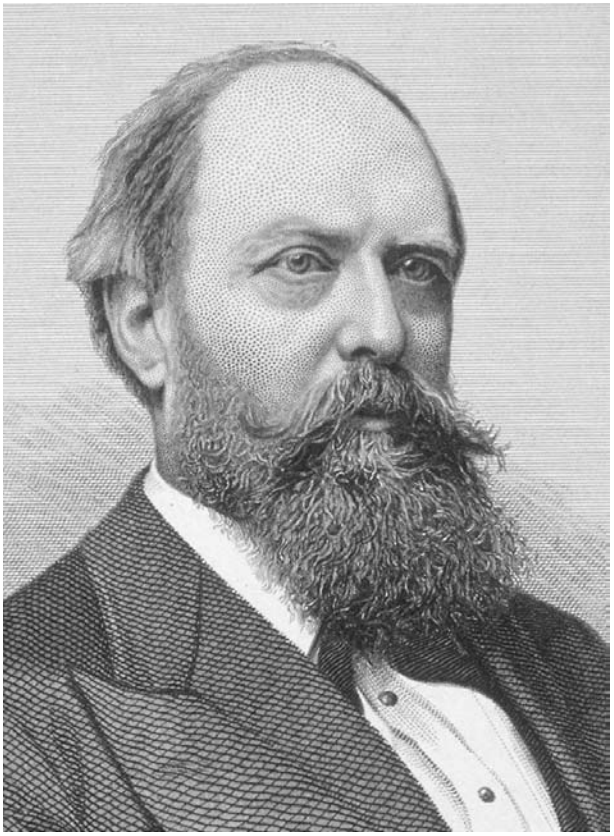

into his museum faster than he could study them, and an immense pile remained unclassified at his death.

Marsh is given credit for putting the collection and preparation of vertebrate fossils upon a truly scientific basis. Always a careful worker, he was responsible for the complete reconstruction of a great many extinct animals, including a large number of dinosaurs found near Laramie, Wyo., the greatest dinosaur boneyard in the world.

Despite his nasty temperament and his often unscrupulous means of dealing with rivals and subordinates, Marsh was widely honored in the scientific world. He was president of the prestigious National Academy of Sciences (1883-1895), and he received the Bigsby Medal from the Geological Society of London (1877) and the Cuvier Prize from the French Academy. He died on March 18, 1899.

Further Reading

The only biography of Marsh is Charles Schuchert and Clara Mae LeVene, *O. C. Marsh, Pioneer in Paleontology* (1940). The authors, Marsh's successor as director of the Peabody Museum and the museum librarian, deal admirably with his career and scientific work.

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Reginald Marsh

The genre scenes of the American painter and printmaker Reginald Marsh (1898-1954), often showing the seamy side of city life, reflected his acute powers of observation.

Both of Reginald Marsh's parents were painters. His father was one of America's first painters of industrial scenes. Reginald was born in Paris; the Marshes returned to America when he was 2, settling in Nutley, N. J. He attended Yale, then settled in New York in 1920 and began working as a free-lance artist. Eventually he became a staff artist for the *Daily News* and the *New Yorker*. He thought of himself as an illustrator, not a painter, until, in 1925, he went abroad for several months and copied paintings by Rubens and Delacroix. Back home, Marsh dabbled in radicalism, contributing to the *New Masses* during the 1930s.

Marsh worked in a variety of media. His first paintings were watercolors. In 1929 he worked in the egg-yolk medium, getting his lights from the gesso ground. Print-making went along with his painting. In the late 1920s he tried lithography, then changed to etching; in the 1940s he took up copper engraving. During the 1930s he did mural paintings and in 1935 decorated in fresco the Post Office Building in Washington, D. C., and the Custom House in New York City. In the 1940s he used oils frequently. Also during that period he used Chinese ink on paper, sometimes combined with egg tempera.

A part of Marsh's reportage art touches on social commentary. His scenes of the Bowery focus on homeless and beaten people. *Tattoo and Haircut* (1932) features a hunched cripple. Vagrants huddle in doorways beneath the tracks of the elevated train, against a sign advertising a shave-haircut for 10 cents and 20 cents. *The Bowery* shows crowds of vagrants standing forlornly beneath rows of hotel signs, their arms crossed or their hands in their pockets.

Marsh was attracted to the noise and movement of New York City. He liked to depict crowds pursuing public pleasures at theaters, burlesque houses, dance halls, and beaches. His figures are imbued with a bawdiness, a sensuousness, and often a sleaziness. His attraction to crowds went with his love of spectacles. In 1937 he defended public burlesque, and when it was banned in New York, he followed it to New Jersey. Among his burlesque subjects is *Minsky's Chorus* (1935). His beach scenes usually show healthy young people sunning, wrestling, embracing—unabashed in their exuberance, as in *Negroes of Rockaway Beach* (1934). Anatomical drawing was a lifelong interest. His work also reveals a knowledge of Renaissance compositions.

Reginald Marsh (at easel)

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A catalog of the *Whitney Museum of American Art, Reginald Marsh* (1955), is informative and well done. It is based on an exhibition of 160 works, about one-third of them illustrated in the catalog. See also Norman Sasowsky, *Reginald Marsh: Etchings, Engravings, Lithographs* (1956). □

Alfred Marshall

The English economist Alfred Marshall (1842-1924) was the founder of the "new economics." He rejected the traditional definition of economics as the "science of wealth" to establish a discipline concerned with social welfare.

Alfred Marshall was born in London on July 26, 1842, the son of a cashier at the Bank of England. At Cambridge he abandoned plans to enter the Anglican clergy and graduated in mathematics. Elected to a Cambridge fellowship, Marshall planned then to pursue molecular physics. Instead, he was drawn first to metaphysics, particularly ethics, which he studied in Germany for a year, then to psychology, and finally to economics as a practical means for implementing ethics.

In 1868 Marshall's college, St. John's, established a special lectureship for him in moral science. In 1875 he returned from a study of trade protection in the United States to attempt to make political economy a serious subject at Cambridge. When, in 1877, he married Mary Paley, a former student then lecturing in economics at Newnham, the women's college at Cambridge, he became ineligible to continue his fellowship. University College, Bristol, had just been founded, and Marshall, a firm believer in extending adult educational opportunities, agreed to become first principal and professor of political economy. In 1883 Marshall became a fellow of Balliol and lecturer in political economy to students preparing for the Indian civil service. Two years later he took the chair in political economy at Cambridge. Until his retirement in 1908, Marshall dominated a singularly influential school of economics, with separate and tripos status after 1903. From 1890 until his death on July 13, 1924, Marshall was the patriarch of the new economics.

In 1890 Marshall's *Principles of Economics* was welcomed enthusiastically by economists and a popular audience as a revolutionary work in economics. His other major works were *The Economics of Industry* (1879), written with his wife; *Elements of Economics of Industry* (1892); and *Industry and Trade* (1919). Besides his writing and dedicated teaching, Marshall created the British Economics Association in 1890 (Royal Economics Society after 1902), and he directly influenced government policy on currency, prices, gold and silver, fiscal affairs, poor relief, local taxes, and international trade.

The content and method of Marshall's economics were largely original, but his basic assumptions were derived from the 19th-century belief that social reform depended initially upon the reform of character. He never doubted that every man sought his own, or at least his children's, best interest; that "work" purified human nature, stimulating personal and social progress; or that capitalism would be inherently progressive if it was made more efficient.

Marshall's economic analysis began with the quasistatic, evolutionary institutions of free enterprise and developed as a search for measurable regularities in economic phenomena. Since money could be measured regularly, Marshall studied prices. His most important technical contributions were in price and value analysis. The value of things, which he recognized as necessarily relative and subjective, was expressed as money prices, reached through an elastic play of forces behind demand and supply. "Utility," the power of goods and services to satisfy consumers' wants, and demand fluctuated in relation to price. Price, in turn, was determined both by the cost of production and by judgments about utility, the two inseparable blades of the economic scissors. Utility, being subjective, was not measurable, but it did reflect a psychological attitude critical in any economic activity. This was typical of the "marginal disutility of labor," that point at which the worker decided that he had nothing further to gain from additional work.

Nineteenth-century political economy ended and the new economics began with Marshall's pioneering use of

econometrics; his creation of economics as a rigorous discipline with its own content and method; his attempt to unify competitive economic theories and practices; and his belief in the evolutionary nature of economic knowledge. Marshall's overweening influence led two generations of economists in Britain and America to spend their professional lives discussing, restating, developing, interpreting, altering, and questioning his doctrines and tools of analysis.

Further Reading

The Memorials of Alfred Marshall (1925), edited by A. C. Pigou, is an indispensable collection, including John Maynard Keynes's classic essay "Alfred Marshall, 1842-1924." Marshall's testimony before Parliamentary commissions was published for the Royal Economic Society as *Official Papers* (1926). Marshall's wife, Mary Paley Marshall, wrote *What I Remember* (1947). There is a great deal of interpretation and commentary on Marshall. Two of the most objective accounts, written within a proper historical context, are in Terence Wilmot Hutchison, *A Review of Economic Doctrines, 1870-1929* (1953), and Robert Lekachman, *A History of Economic Ideas* (1959).

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George Catlett Marshall

George Catlett Marshall (1880-1959), American soldier and statesman, was one of the most important military leaders during World War II.

George C. Marshall was born at Uniontown, Pa., on Dec. 31, 1880. He early chose a military career and graduated from the Virginia Military Institute in 1902. His first assignment was in the Philippines (1902-1903). In World War I he served as chief of operations of the 1st Army and chief of staff of the 1st Army Corps. In these capacities he directed operations in France at Saint-Mihiel in September 1918 and then transferred a military force of almost 250,000 men to the front in the Argonne. At the end of the war he was assigned to the staff of Gen. John Pershing (1919-1924) and served in China (1924-1927). From 1927 to 1932 Marshall was in charge of instruction at the military school at Fort Benning, Ga., where he left an important mark on American military doctrine and made contact with many of the military figures who were to play important roles in World War II.

In 1939 President Franklin D. Roosevelt appointed Marshall chief of staff of the army, and during the next 2 years he had a central role in preparing for United States entrance into World War II. Austere in person, Marshall was an administrator of the first order. He was a strong advocate of universal military training and played an important role in the passage of the draft law of 1941.

The Japanese attack on Pearl Harbor came in December 1941. This surprise attack has been the subject of much controversy. Marshall has been criticized for his failure to give more specific warning to the commanders on the spot, for the War Department, when informed of the increasing diplomatic tension, never alerted the Hawaiian base except against sabotage. Much of the responsibility must lie, however, with the local commanders.

Marshall directed the war operations from 1941 to 1945. He would have dearly liked to be in command of the operations in Europe, but he accepted with his customary coolness, detachment, and patriotism the nomination of Dwight Eisenhower to that important post. Marshall had, however, a highly positive influence on the general strategy of the war. His belief that the primary task was the defeat of Germany's Adolf Hitler brought him into conflict with Gen. Douglas MacArthur and with powerful elements in the Navy, but his view prevailed.

Marshall not only organized the immense armed forces of the United States but served as an adviser to President Roosevelt at the wartime conferences at Casablanca, Teheran, and Yalta. On the President's death in 1945, he retained his post and enjoyed the entire confidence of the new president, Harry Truman. Marshall was present at Potsdam in July 1945 and shared in the decision to drop the atomic bomb on Japan.

Resigning in November 1945, Marshall undertook, with reluctance but in obedience to his strong sense of duty, a mission to China. His purpose was to bring about an

understanding between the Nationalist government of Gen. Chiang Kai-shek and the growing Communist forces under Mao Tse-tung. He failed in this effort because of the intransigence of both sides.

On Jan. 21, 1947, Marshall was named secretary of state. He had a principal part in negotiations with the Soviet Union. More important, at Harvard on June 5, 1947, he propounded the plan for the rehabilitation of Europe (the Marshall Plan). The credit for this plan must go in no small part to the men Marshall had placed around him, notably William Clayton, Dean Acheson, and George Kennan, but Marshall lent it the immense prestige of his name. (In 1953 he received the Nobel Peace Prize for his work on this plan.) He was also central in the formation of the North Atlantic Treaty Organization (NATO).

Marshall resigned in January 1949 but was called back by President Truman to serve as secretary of defense in the period of the Korean War. His voice was important during the crisis created by Gen. Douglas MacArthur's defiance of the civil authority, when MacArthur took the war across the 38th parallel into North Korea. Marshall favored removal of the general.

There has rarely been a more disinterested public servant than Marshall. His judgments were sound rather than brilliant, but his record of achievement stands almost unequaled. Primarily a military man, he served with immense distinction in other fields, and he had much to do with bringing out many of the distinguished soldiers of the war period. Marshall died in Washington Oct. 16, 1959, and was buried in Arlington National Cemetery.

Further Reading

An authoritative biography of Marshall in three volumes is in preparation by Forrest C. Pogue, *George C. Marshall* (2 vols., 1963, 1967). The first two volumes carry his career to 1943. Pogue also wrote *George C. Marshall: Global Commander* (1968). A specialized study of Marshall is John Robinson Beal, *Marshall in China* (1970). See also Rose Page Wilson, *General Marshall Remembered* (1968). Marshall's career as secretary of state is covered in Robert H. Ferrell, ed., *The American Secretaries of State and Their Diplomacy,* vol. 15 (1966), and in George F. Kennan, *Memoirs, 1925-1950* (1967). □

John Marshall

As the fourth chief justice of the United States, John Marshall (1755-1835) was the principal architect in consolidating and defining the powers of the Supreme Court. Perhaps more than any other man he set the prevailing tone of American constitutional law.

The eldest of Thomas and Mary Marshall's 15 children, John Marshall was born on Sept. 24, 1755, near Germantown, Va. Frontier and family were the shaping forces of his youth. His mother came from the aristocratic Randolphs of ''Turkey Island.'' His father—''the foundation of all my own success in life,'' recalled John Marshall—was a man of humble origin who, through native ability and strength of character, rose to relative prominence. Marshall's spare formal education consisted mainly of tutored lessons in the classics and Latin. His father saw to it, however, that John was solidly grounded in English literature and history; he also brought home practical lessons in politics from his service in the Virginia House of Burgesses during the years preceding the American Revolution.

Family unity, a tradition of learning, and a concern for affairs of the world shielded young Marshall from the barbarity of the frontier. But the West also left its mark—in a gaiety of heart, an open democratic demeanor, and a manliness of character that were no small part of Marshall's gift of leadership.

American Revolution

A dedicated patriot from the outset, Marshall saw action with the Culpepper Minutemen in 1775. As an officer in the Continental Line, he took part in several important battles and endured the hardships of Valley Forge. His experience, fortified by his association with George Washington and other nationalist leaders, left him with the passionate love of union and chronic distrust of state particularism that later became the twin pillars of his constitutional law.

Before Capt. Marshall was mustered out of the Army in 1781, he had decided on law as a profession. He heard

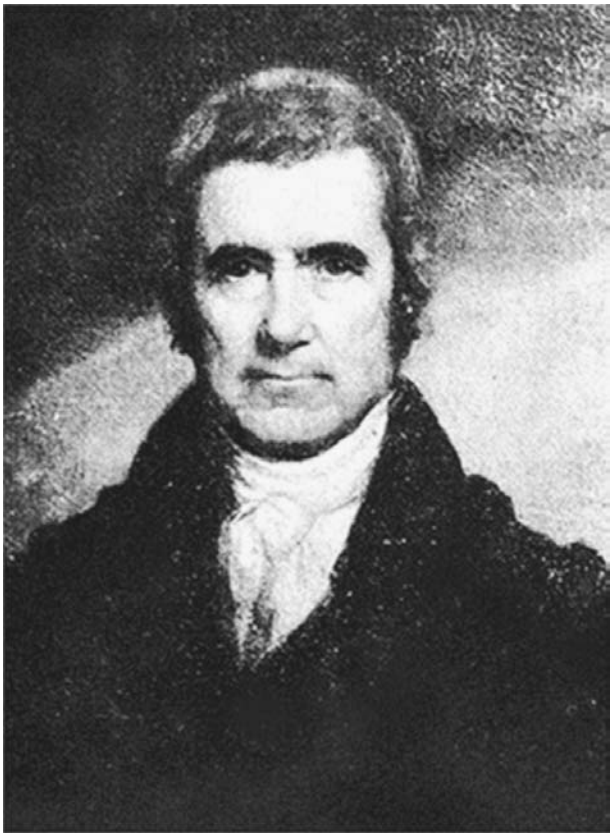

George Wythe's law lectures at the College of William and Mary in 1780, and during that summer he was licensed to practice and that August was admitted to the county bar. During this same period Marshall fell in love with Mary Ambler. They were married in January 1783 and took up residence in Richmond, Va.

Early Political Career

Marshall's natural eloquence, charismatic personality, and rare gift for logical analysis overcame the deficiencies in his legal education. He rose quickly to the head of the Richmond bar. He also distinguished himself in state politics. He sat in the House of Burgesses (1782-1784, 1787-1791, and 1795-1797), where he consistently supported nationalist measures. He served on the important Committee on the Courts of Justice and when only 27 was elected by the legislature to the governor's Council of State.

Marshall's legislative experience confirmed his belief that the Articles of Confederation needed to be strengthened against the irresponsible and selfish forces of state power. As a delegate to the Virginia convention for the ratification of the Federal Constitution (1788), he put his nationalist ideas to use. Though somewhat overshadowed by established statesmen, he spoke influentially for ratification. And on the hotly debated subject of the Federal judiciary, he led the nationalist offensive.

Federalist orthodoxy and demonstrated ability soon won Marshall national prominence. During the crisis over the Jay Treaty in 1795, when party lines began to crystallize, Marshall supported Washington and Alexander Hamilton against the Jeffersonian Republicans. As a lawyer in the Supreme Court case of *Ware v. Hylton* (1796), he adhered to Federalist principles by arguing the supremacy of national law.

Marshall had turned down offers from President Washington to be attorney general and minister to France. In 1797 he agreed to serve on the ''XYZ mission'' to France. Shortly after his return, President John Adams offered him an appointment to the Supreme Court, but he declined. Elected to Congress in 1798, he soon became a leader of the Federalists in the House. Declining to serve as secretary of war, he accepted appointment in 1800 as secretary of state. Eight months later Adams appointed him chief justice of the Supreme Court, hoping to hold back the forces of states'-rights democracy, which in the form of the Jeffersonian Republicans had gained control of the Federal government.

Chief Justice

Marshall took his seat on the Court on March 5, 1801, and from that time until his death was absorbed in judicial duties. He did find time, however, to write a five-volume biography of George Washington (1804-1807) and to serve in the Virginia constitutional convention (1829-1830). But it was as chief justice that Marshall made his mark on American history. The pressing problem in 1801 was to unify and strengthen the Court. Accordingly he persuaded his colleagues to abandon the practice of delivering separate opinions and to permit him to write the opinion of the Court, which he did in the great majority of cases from 1801 to 1811. In addition, Marshall gave the Court a needed victory. His opinion in *Marbury v. Madison* (1803) for the first time declared an act of Congress unconstitutional, thus consolidating the Court's power of judicial review and providing future Courts with an elaborate defense of judicial power.

In *United States v. Peters* (1809) Marshall struck another blow for judicial power, this time against the claims of a state, by establishing the Court's right to be the final interpreter of Federal law. His opinion in *Fletcher v. Peck* held that the contract clause of the Constitution prevented state legislatures from repealing grants of land to private-interest groups. This was the first in a series of contract decisions that encouraged the growth of corporate capitalism. Few of Marshall's opinions touched civil rights; but in the Aaron Burr treason case, he struck a powerful blow for political freedom by defining treason narrowly and requiring strict proof for conviction.

Precedent-setting Cases

From the end of the War of 1812 through 1824 the Marshall Court was most creative. Marshall's position on the Court was less dominant than it had been before because able, new justices appeared. But he was unquestionably the guiding spirit and personally wrote opinions in the most important constitutional cases. Two such were *McCulloch v. Maryland* (1819) and *Gibbons v. Ogden* (1824). In the first case, Marshall upheld the congressional act chartering the Second Bank of the United States, thereby securing a national currency and credit structure for interstate capitalism. Also, by authorizing Congress to go beyond enumerated powers through a broad interpretation of the ''necessary and proper'' clause, he created a body of implied national powers.

Marshall's *Gibbons* opinion gave Congress supreme and comprehensive authority within the enumerated powers of Article I, Section 8, of the Constitution. The definition of commerce in the *Gibbons* case was sufficiently broad to bring the revolutionary developments in transportation and communication of the 20th century within the scope of congressional authority. These two cases created a reservoir of national power and guaranteed a flexible Constitution that could meet the nation's changing needs. That the Court should be the final interpreter of that flexible Constitution was the message of Marshall's compelling opinion in *Cohens v. Virginia* (1821).

Marshall's Concept of the Nation

Nationalist though he was, Marshall did not intend to destroy the states or establish the nation as an end in itself. He envisaged the national good as the sum of the productive individuals who constituted it, each pursuing his self-interest. Accordingly Marshall's opinions worked to release the creative energies of private enterprise and create a national arena for their operation. In *Dartmouth College v. Woodward* (1819) Marshall ruled that a corporation charter was a contract within the meaning of the Constitution which the states could not impair. As a result, private educational institutions, along with hundreds of business corporations chartered by the states, were secured against state interfer-

ence. The unleashed forces of commerce, Marshall believed, would transcend selfish provincialism and create a powerful, self-sufficient nation.

Aroused states'-rights pressures in the 1820s forced the Marshall Court to curtail its nationalism. In addition, new appointments to the Court allowed division and dissent to burst into the open. The chief justice did not surrender national principles—as evidenced in *Brown v. Maryland* (1827) and *Worcester v. Georgia* (1832)—and he continued to lead the Court, but the age of judicial creativity was temporarily over. With the election of President Andrew Jackson in 1828, Marshall became increasingly pessimistic.

Meanwhile the death of Marshall's wife left him disconsolate. And his own health began to fail, though he remained intellectually alert and continued performing his duties until his death on July 6, 1835.

Marshall died believing that the Constitution and the republic for which he had labored were gone, but history proved him wrong. The nation continued along the course of nationalism and capitalism that he had done so much to establish; the Court and the law continued to follow the lines he projected. His reputation as the ''great chief justice'' seems secure.

Further Reading

Albert J. Beveridge, *The Life of John Marshall* (4 vols., 1916-1919; rev. ed., 2 vols., 1947), despite its nationalist bias, remains the standard biography. Edward S. Corwin, *John Marshall and the Constitution: A Chronicle of the Supreme Court* (1919), concentrates on his judicial career.

James Bradley Thayer and others, *John Marshall* (1967), is a collection of classic essays. William M. Jones, ed., *Chief Justice John Marshall: A Reappraisal* (1956), is another collection of distinguished essays. The most exhaustive analysis of Marshall's judicial philosophy is Robert K. Faulkner, *The Jurisprudence of John Marshall* (1968). The relationship between the two giants of American constitutional development is examined in Samuel J. Konefsky, *John Marshall and Alexander Hamilton: Architects of the American Constitution* (1964). Standard constitutional histories, such as Charles Warren, *The Supreme Court in United States History* (3 vols., 1923; rev. ed., 2 vols., 1926), and Charles G. Haines, *The Role of the Supreme Court in American Government and Politics,* 1789-1835 (1944), also contain material on Marshall's career. For further material the reader should consult James A. Servies, *A Bibliography of John Marshall* (1956), and numerous essays on him in historical and legal periodicals. □

Paule Burke Marshall

Paule Burke Marshall (born 1929) was an American author whose works reflected her Bajan background and twin themes of the need to confront the past and the need to change the present.

Paule Marshall was born April 9, 1929, in Brooklyn, New York, to Samuel and Ada Burke, who had immigrated separately from Barbados after World War I. At 18 her mother paid her passage with money inherited from an older brother. This money, called ''Panama money,'' was the legacy of a man who had died, like thousands of other West Indian migrant laborers, digging the Panama Canal.

Marshall grew up in a bicultural environment rich with the language and folklore of Barbados. Her parents admired Franklin Roosevelt but were far more enthusiastic about Marcus Garvey. Marshall did not visit Barbados until she was nine years old, but island culture was made real to her by the lively conversations of her mother's friends around the kitchen table. Their metaphoric, often ironic language inspired her own attempts to find a narrative voice and to seek a literary career.

Marshall attended Brooklyn College and graduated *cum laude* in 1953. She pursued a job in the publishing world of New York but was unable to find a job with a major company. She began working for *Our World,* a small African-American magazine, as the food and fashion editor. While working there between 1953 and 1956, she began writing her first and best known work, *Brown Girl, Brownstones.* She married Kenneth E. Marshall in 1957 and soon afterwards completed her novel (1959).

The novel *Brown Girl, Brownstones* chronicled the coming of age of Selina Boyce, a first generation American whose Bajan parents fight each other for her allegiance and

love. The mother, Silla, was a hard-working, cruelly honest woman who singlemindedly pursued her vision of the American Dream but feels thwarted by her husband, Deighton, whose Walter Mitty fantasies of instant success alternate with dreams of returning home. Selina rejected her mother's seemingly heartless materialism even as she subconsciously admired her strength. She was very much her father's daughter but had regrets about his passive and delusional approach to life. Although much of the drama of the novel was fueled by the struggle between Silla and Deighton, Selina's personality and identity were shaped by other feminine forces. One such was Miss Thompson, a hairdresser from the South, who educated her about love, sacrifice, and the history of African people in America. In *Brown Girl, Brownstones* Selina also experienced her first love affair and confronted American racism. A gem of a novel which explored the intersections of race, class, and culture, *Brown Girl, Brownstones* has been rediscovered by scholars in African-American, Caribbean, and feminist criticisms.

Marshall's second book-length publication was *Soul Clap Hands and Sing* (1961), a collection of four short stories entitled ''Barbados,'' ''Brooklyn,'' ''British Guiana,'' and ''Brazil.'' This collection was completed after the birth of her only child, Eran-Keith, and without the approval of her husband, who doubted she could fulfill the duties of wife, mother and creative writer. Each story focused on an elderly man—a Bajan who returns home after years in America, a radical Jewish professor, a middle-class Guyanese, and a retired comedian in Brazil—who recognized his life has been spent in the pursuit of goals which leave him empty and unloved as death approaches. Marshall contended the confrontation with ''the past, both in personal and historical terms,'' was a key theme in all of her works. An equally important idea was ''the necessity of reversing the present order.''

These two themes served as key elements in Marshall's subsequent works. *The Chosen Place, the Timeless People* (1969) explored the attempts of Merle Kinbona to come to grips with the many contradictions of her own life after she returns to Bournehills, a fictional West Indian island. In the plot Western values confronted the African peasant past, white meets black, and Africans of the Western Hemisphere meet Africans of the homeland. In *Praisesong for the Widow* (1983) Avey Johnson, a widow whose middle-class existence has been disrupted by the death of her husband and reoccurring dreams about her childhood, discovered the significance of her African past and the need for self-identification on a cruise in the Caribbean. In the novel Marshall made use of the famous folk story ''Iboes' Landing,'' which told of a group of African slaves who walk into the ocean to return to Africa. Marshall's childhood identification with Africa through the Marcus Garvey movement was intensified after visits in 1977 and 1980 to Africa. Here she was welcomed by the people of Nigeria, Kenya, and Uganda as a long-lost daughter returning home. In 1983 Marshall's published short stories were collected in a book entitled *Reena and Other Stories*. Her novel *Daughters,* published in 1991, was a story of an African-American female executive.

Marshall supplemented her income from writing and grants with teaching positions. She served as a writer-in-residence at Oxford University, Columbia, Cornell, Washington State, Lake Forest University, and Iowa. Divorced from her first husband in 1963, she married Nourry Menard in 1970 and spent time living in both New York and the West Indies. Marshall was the recipient of a Guggenheim award (1960), a Rosenthal award from the National Institute for Arts and Letters (1962), a Ford Foundation grant (1964-1965), and a grant from the National Endowment for the Arts (1967-1968). In 1984 *Praisesong for the Widow* was awarded the Before Columbus American Book Award. Other works included *Early Short Fiction of Paule Marshall*, Callaloo, Spring 1984, and *The Fiction of Paule Marshall: Reconstructing History, Culture and Gender*, University of Tennessee Press, October 1995.

Since 1991, besides writing, Marshall has held several conferences and become a well-known keynote speaker. The Institute for African American Affairs at New York University was the host for Marshall's keynote address at NYU in March, 1996. She read passages for The North Country American Conversation: A Community Alliance, a series based at St. Lawrence University which aimed to further discussions of how Americans feel about their ethnic identities and about being Americans.

In 1990, she was an honoree of the PEN/Faulkner Foundation, and in 1992, she was the recipient of a MacArthur Fellowship. Marshall has taught at several universities, and in 1997 was a Distinguished Professor of English and Creative Writing at New York University.

Further Reading

For more biographical information on Paule Marshall see Marshall, ''Black Immigrant Women in *Brown Girl, Brownstones*'' in *Female Immigrants to the United States* (1981). For critical analysis, see Leela Kapai, ''Dominant Themes and Techniques in Paule Marshall's Fiction,'' in *CLA Journal* (September 1972); Mari Evans, *Black Women Writers (1950-1980)* (1984); Hortense Spillers, ''Chosen Place, Timeless People. . .'' in *Conjuring: Black Women, Fiction and Literary Tradition* (1985). □

Thurgood Marshall

Thurgood Marshall (1908-1993) was an American civil rights lawyer, solicitor general, and associate justice of the U.S. Supreme Court.

Thurgood Marshall was born on July 2, 1908, in Baltimore, Maryland, where his mother was a teacher and his father a headwaiter and country club steward. Parental qualities of thoroughness, excellence, justice, and equality, along with humility, pride, and aggressiveness, early impressed him. Marshall attended Lincoln University, where he received his bachelor's degree *cum laude,* and then enrolled in the law school at Howard University in 1930, from which he graduated *magna cum laude* in 1933.

While at Howard he came under the influence of Charles Houston and the group of legal scholars who developed and perfected techniques and procedures for civil rights litigation.

Passing the Maryland bar in 1933, Marshall practiced in Baltimore until 1938, serving also as counsel for the Baltimore branch of the National Association for the Advancement of Colored People (NAACP). In 1935 he successfully attacked segregation and discrimination in education when he participated in the desegregation of the University of Maryland Law School (where he had been denied admission because of race). Marshall became director of the NAACP's Legal Defense and Education Fund in 1939. A year earlier he had been admitted to practice before the U.S. Supreme Court, the U.S. Circuit Court of Appeals for the fourth, fifth, and eighth circuits, and the U.S. District Court for the Eastern District of Louisiana.

Winning 29 of the 32 civil rights cases which he and his aides argued before the Supreme Court (and sometimes threatened with death as he argued cases in the lower courts of some southern states), Marshall earned the reputation of ''America's outstanding civil rights lawyer.'' Some of the important cases he argued, which became landmarks in the destruction of segregation, as well as constitutional precedents with their decisions, include *Smith v. Allwright* (1944), establishing the rights of African-Americans to vote in Democratic primary elections; *Morgan v. Virginia* (1946), outlawing the state's segregation policy as applied to interstate bus transportation; *Shelley v. Kramer* (1948), outlawing restrictive covenants in housing; and *Sweatt v. Painter* (1950), requiring admission of an African-American student to the University of Texas Law School. The most famous was *Brown vs. Board of Education* (1954), which outlawed segregation in public schools and for all practical purposes ''sounded the death knell for all forms of legally sanctioned segregation.''

The NAACP sent Marshall to Japan and Korea in 1951 to investigate complaints that African-American soldiers convicted by U. S. Army courts-martial had not received fair trials. His appeal arguments got the sentences of 22 of the 40 men reduced.

President John Kennedy nominated Marshall on Sept. 23, 1961, for judge of the Second Court of Appeals; he was confirmed by the Senate a year later after undergoing strenuous hearings. Three years later Marshall accepted President Lyndon Johnson's appointment as solicitor general. In this post Marshall successfully defended the United States in a number of important cases concerning industry. Of no little interest was the fact that through his office he now defended civil rights actions as advocate for the American people instead of (as in his NAACP days) as counsel strictly for African-Americans; however, he personally did not argue cases in which he had previously been involved.

In 1967 President Johnson nominated Marshall as associate justice to the U. S. Supreme Court. Marshall's nomination was strenuously opposed by several Southern senators on the Judiciary Committee but nevertheless he was confirmed by a vote of 69 to 11. He took his seat on October 2, 1967, and was the first African-American justice to sit on the U.S. Supreme Court.

During his nearly quarter-century on the Supreme Court, he remained a strong advocate of individual rights and never wavered in his devotion to ending discrimination. He formed a key part of the Court's progressive majority which voted to uphold a woman's right to abortion. His majority opinions covered such areas as ecology, the right of appeal of persons convicted of narcotic charges, failure to report for and submit to induction into the U. S. Armed Forces, obscenity, and the rights of Native Americans.

The Reagan-Bush years in the White House and the slow dwindling of the liberal influence on the Court was a time of sadness for Marshall. Always tart tongued, in 1987 Marshall dismissed President Reagan in an interview with *Ebony* as ''the bottom'' in terms of his commitment to black Americans. He later told the magazine: ''I wouldn't do the job of dogcatcher for Ronald Reagan.'' There is no question that Marshall viewed the actions of the conservative Republican presidents as a throwback to the days when ''we (African-Americans) didn't really have a chance.'' Marshall was keenly disappointed when his friend and liberal colleague, Justice William J. Brennan Jr., retired from the Court due to ill heath. Marshall vowed to serve until he was 110 and then die ''shot by a jealous husband.'' However, suffering heart attacks, pneumonia, blood clots, and glaucoma, Marshall himself was forced by illness to give up his seat in 1991. He died in 1993 at the age of 84.

Justice Marshall had been born during Theodore Roosevelt's administration but lived to see African-Americans rise to positions of power and influence in America. To no

small degree, the progress of black Americans toward equal opportunity turned upon the legal victories won by him. By his death, even in retirement, he had risen to the stature of mythic hero. His numerous honors included more than 20 honorary degrees from educational institutions in America and abroad. The University of Maryland Law School was named in his honor, as were a variety of elementary and secondary schools around the nation. During his life he received the NAACP's Spingarn Medal (1946), the Negro Newspaper Publisher Association's Russwurm Medal (1948), and the Living Makers of Negro History Award of the Iota Phi Lambda Sorority (1950), and his name was inscribed on the honor roll of the Schomburg History Collection of New York for the advancement of race relations. He enjoyed the family life of his second wife and their two sons, Thurgood Jr. and John, who themselves pursued careers in public life. Marshall's first wife died in 1955. A little over 6 feet tall and dignified and solemn in manner, but endowed with a sense of humor, Marshall portrayed homely virtues and a deep reverence for God. Unique as his career was, it epitomized the potential of American democracy.

Further Reading

For periodical articles dealing with Marshall's life and career, see *Newsweek* (Sept. 21, 1987 and Aug. 6, 1990). Of the numerous books on Marshall's life and career, a well-received analysis was contained in the twin volumes *Making Civil Rights Law: Thurgood Marshall and the Supreme Court 1936-1961* (1994) and *Making Constitutional Law: Thurgood Marshall and the Supreme Court 1961-1991* (1997) by Mark V. Thusnet. An early biography of Marshall is Lewis H. Fenderson, ed., *Thurgood Marshall* (1969). □

Marsilius of Padua

The Italian political philosopher Marsilius of Padua (c. 1275-1342) wrote *Defensor pacis,* the most important political treatise written in the late Middle Ages.

Marsilio dei Mainardini, who is known as Marsilius of Padua, was born at Padua. He was the son of a notary, and he received his early education in Padua, probably completing his arts degree and, perhaps, even a degree in medicine at the university there. Marsilius soon moved north to the leading university of his day, the University of Paris, where he became rector in 1313.

The years at Paris, first as a student, then as a teacher, were formative for Marsilius. He must have come into contact with the two most important theologians at Paris during that period, Durand of Saint-Pourçain and Peter Aureol. He certainly met the two leading Averroists, Peter of Abano and John of Jandun. Marsilius's teaching career culminated with the publication in 1324 of his extensive treatise on political power, the *Defensor pacis*. In this work Marsilius attacked many of the arguments used to support the political and temporal authority of the papacy. Going beyond this, Marsilius further attacked the absolute authority of the papacy within the administrative structure of the Church.

The principal idea upon which Marsilius established his political theory was the idea of popular sovereignty. All power is ultimately vested in the people. The secular monarch exercises his political authority not because he receives it as a divine right but because he derives it from the citizens of the state. The Roman pontiff derives his authority not from God, as Christ's vicar, but from the members of the Church. Desiring to counter the claims of the papal propagandists, Marsilius placed greater stress on ''democratic'' institutions in the Church than he did for secular society.

Political authority in the state, which Marsilius treats in the first book of his treatise, is derived from the citizens. Only they, acting as a whole or through a delegated authority, have the right to prescribe laws for the state. In order to ensure peace in the state, it is necessary to have one governing agency, which may be, but does not need to be, a hereditary monarchy. Such a head of state should be elected by the entire community. If the monarch acts against the welfare of the community or its laws, he can be deposed.

Stronger limits are placed on the authority of the papacy, a subject treated in the second book of *Defensor pacis*. According to Marsilius, the papacy has no authority in temporal affairs. Even in the Church, authority was to be shared with the bishops. Ultimately pope and bishops were to be answerable to the members of the Church.

When the work and his authorship became widely known in 1326, Marsilius decided to move outside the area of influence of Pope John XXII, who resided at Avignon in southern France. Marsilius sought protection and patronage from the German monarch Louis IV of Bavaria, who was already in conflict with John XXII. In 1327 Marsilius took part in Louis's expedition into Italy and was with him at Rome in 1328, when he was proclaimed emperor by the people of Rome. Marsilius was appointed vicar of Rome, a position in which he persecuted those members of the Roman clergy who remained faithful to John XXII.

When Louis was forced to return to Germany, Marsilius accompanied him. He remained at the imperial court for the rest of his life. In 1342 he wrote a short work entitled *Defensor minor,* a restatement of his earlier and better-known work. A few months later he died.

Further Reading

The *Defensor pacis* was translated into English by Alan Gewirth in *Marsilius of Padua: The Defender of Peace* (2 vols., 1951-1956), which includes an excellent introduction. Volume 1 was first printed alone as *Marsilius of Padua and Medieval Political Philosophy* (1951). Still useful is R. W. and A. J. Carlyle, *A History of Mediaeval Political Theory in the West* (6 vols., 1903-1936). A briefer summary of Marsilius's thought is in John B. Morrall, *Political Thought in Medieval Times* (1958). □

Charles Martel

The Frankish ruler Charles Martel (ca. 690-741) re-established central authority in Francia and constructed a power base on which the Carolingian monarchs founded their empire.

To understand the historical importance of Charles Martel (''the Hammer''), it is necessary to appreciate the situation of the last Merovingian kings of Francia and to understand what historians generally refer to as the crisis of the mid-8th century, namely, the expansion of Islam and the sealing off of the Mediterranean. After the reign of Dagobert I (629-639) the Merovingian royal house was weakened by the fact that none of the later kings survived until manhood. Therefore in the 7th century the real power of government was exercised by the mayors of the palace. These officials controlled the royal treasury, dispersed patronage, and granted land and privileges in the name of the king.

The Merovingian kingdom in Gaul comprised two major subkingdoms, Neustria (the northwestern portion) and Austrasia (northeastern Gaul and the Rhineland), each of which was ruled by a mayor of the palace. The respective rulers of the two kingdoms fought bitterly for supremacy, and in 687 at the battle of Tetry, the Austrasian mayor, Pepin of Heristal, defeated the Neustrian mayor and united the two kingdoms. It was thus the task of Pepin and his son Charles Martel to restore centralized government in the Frankish kingdom and to combat the expanding power of Islam.

Charles Martel was the illegitimate son of Pepin of Heristal and a noblewoman named Alpaide. When Pepin died in 714, Charles successfully asserted his claims to power over the resistance of Pepin's widow, Plectrude, and became mayor of the palace. Charles attracted and maintained a group of personal retainers who formed the core of the royal army. Most of his reign as mayor of the palace was spent in checking the expansion of the Saracens in southern France and in the Rhone-Saône Valley.

In October 732 Charles won a major victory against the Saracens outside Poitiers despite the fact that the invaders were mounted and the Franks were on foot. The battle, aside from temporarily checking the expansion of the Moslems, was of long-range significance because it was here that Charles became convinced of the necessity of cavalry. After Poitiers, Charles developed the cavalry as his primary offensive fighting force. This change, however, proved highly expensive, and the cost of supporting and training men on horseback led to the adoption of a means of support that had far-reaching consequences. Charles found it necessary to ''borrow'' considerable lands from the Church; he then dispersed these properties among his lay retainers. The old army of Frankish freemen became less important, and gradually a considerable social distinction developed between the mounted knight and the ordinary foot soldier. Thus the elite class of mounted warriors who dominated medieval France owed their origins to the military policy of Charles Martel.

In his effort to maintain unity in the Frankish realm and to combat the Saracens, Charles relied heavily on the support of the Church and particularly on that of Boniface, the great missionary to the Germans. Charles encouraged the missionary efforts of Boniface and in return received new territories and considerable ecclesiastical revenues to support his fighting force. His role as protector of Christendom lay primarily in his wars against the Saracens. In 739 Pope Gregory III asked him to defend the Holy See against the Lombards; Charles, however, did not intervene because of an earlier treaty with the Lombards.

Charles Martel died at the royal palace at Quierzy on Oct. 22, 741, and was buried at the abbey of St. Denis.

Further Reading

A brief survey of the historical contribution of Charles Martel is in Heinrich Fichtenau, *The Carolingian Empire,* translated by Peter Munz (1957). See also Ferdinand Lot, *The End of the Ancient World and the Beginnings of the Middle Ages* (1927; trans. 1931). □

José Martí

José Martí (1853-1895) was a Cuban revolutionary, poet, and journalist. The principal organizer of Cuba's war against Spain, he was the apostle of Cuban independence.

José Martí was born in Havana on Jan. 28, 1853, of Spanish parents. In school, where he was an eager student, his teachers aroused in him a devotion to the cause of freedom, and he also achieved early recognition as a writer. At the age of 15 he composed several poems; at 16 he published a Havana newspaper, *La Patria Libre,* and wrote a dramatic poem, *Abdala.* Arrested for political reasons, Martí served several months at hard labor before he was deported to Spain in January 1871.

In Exile

There Martí published a political essay, *El presidio político en Cuba,* an indictment of Spanish oppression and conditions in Cuban jails. The young revolutionary also resumed his studies, and in 1874 he received a degree in philosophy and law from the University of Saragossa. Martí then traveled through Europe and in 1875 went to Mexico, where he worked as a journalist. After a short visit to Cuba in 1877, he settled in Guatemala, where he taught literature and philosophy. That same year he married Carmen Zayas Bazán, daughter of a Cuban exile, and shortly afterward published his first book, *Guatemala.*

Unhappy with Guatemala's political conditions, Martí returned to Cuba in December 1878. The Peace of Zanjón, which ended the Ten Years War (1868-1878) against Spain, had just been signed, and Martí felt that conditions on the

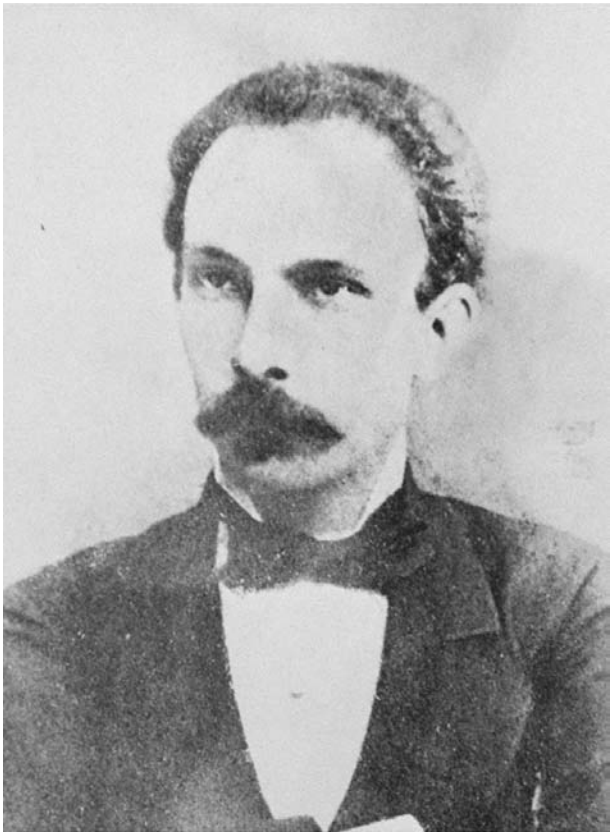

island would be propitious for his return. Spanish authorities, however, soon discovered his continued revolutionary activities and again deported him to Spain. He escaped to France and from there moved to the United States and Venezuela.

Journalist and Poet

In 1881 Martí made New York the center of his activities, although he continued to travel and to write about the many problems of Latin American nations. Through regular newspaper columns for *La Opinión Nacional* of Caracas and for *La Nación* of Buenos Aires, he gained recognition throughout Latin America.

Martí was noted not only for his journalistic abilities but also for his poetry and prose. He was a precursor of the modernistic movement in poetry. In 1882 his most significant poems, composed for his son, were published in a book called *Ismaelillo*. Martí's best-known poems appear in *Versos sencillos* (1891) and emphasize the themes of friendship, sincerity, love, justice, and freedom. Martí also won the hearts of Latin American youngsters with his *Edad de oro* (1889), a magazine especially devoted to children. His greatest contribution to Spanish American letters was his essays. Written in a highly personal style, they brought about an innovation in prose writing.

Revolutionary Activities

Martí realized very early that independence from Spain was the only solution for Cuba and that this could be achieved only through a war that was sudden and that would at the same time prevent United States Intervention in Cuba. His fear of a military dictatorship after independence led in 1884 to a break with Máximo Gómez and Antonio Maceo, two generals who at the time were engaged in a conspiracy against Spain. Martí withdrew from the movement temporarily, but by 1887 the three men were working together again, with Martí assuming political leadership. In 1892 he formed the Cuban Revolutionary party in the United States and directed his efforts toward organizing the war against Spain.

In 1895 Martí gave the order for the resumption of hostilities against Spain and landed in Cuba to lead the war. He was killed in a skirmish with Spanish troops at Dos Rios, Oriente Province, on May 19, 1895.

What distinguished Martí was his ability to organize and harmonize. His oratory inspired his listeners, his honesty and sincerity inspired faith, and his conviction in the ideas he was pursuing gained him the respect and loyalty of his followers. His writings were not mere rhetorical exercises but moral teachings aimed at making man better, and their impact was felt not only in Cuba but throughout Latin America. Like Simón Bolívar, he thought in terms of a continent and advocated the unity of Latin America.

Further Reading

Martí has generated an extensive body of literature. Four good studies are Jorge Mañach, *Martí: Apostle of Freedom* (1933; trans. 1950); Felix Lizaso, *Martí: Martyr of Cuban Independence* (1940; trans. 1953); Juan de Onis, ed., *The America of José Martí: Selected Writings* (1953); and Richard B. Gray, *José Martí: Cuban Patriot* (1962). □

Marcus Valerius Martialis

Martial (ca. 38-ca. 104), whose full name was Marcus Valerius Martialis, was a Roman epigrammatist. The development of the epigram as we know it was largely due to Martial's influence. His works give one of the best pictures of life in ancient Rome.

Martial was born at Bilbilis in Spain on March 1 (his cognomen was derived from the date) of a year probably between 38 and 41. He was a Roman citizen, although of Celtic and Iberian stock, and was given a good literary education by his parents, Fronto and Flaccilla. He left Spain for Rome in 64, ''a fellow citizen of the Tagus, with bristling Spanish hair,'' determined to make his fortune as a verse writer, and soon placed himself under the powerful patronage of his fellow Spaniards Seneca and Lucan and was received with friendship by Calpurnius Piso. In 65 Piso's conspiracy against Nero was discovered, and Seneca and Lucan were implicated and met their deaths.

For the next 33 years Martial lived in Rome solely as a writer. An author could sell his original manuscript to a

bookseller-publisher, although the sums involved were usually quite small, but he then had no claim to royalties whatever, and unless he had a private fortune (and Martial seems to have had little if any), or a separate career, he was dependent for his livelihood on the patronage of the rich and powerful. This could be a happy relationship, with a generous and tactful patron, but it usually, as in Martial's case, led to servility. It is painful to read some of Martial's begging epigrams, whining, impudent, and ungrateful as they seem (his adulation of the tyrant Domitian, who apparently paid little attention, is especially sickening), but the distress must have been real, and he must have been genuinely dependent on the daily visits at dawn to the houses of the great, to pay attendance and in return to receive a basket containing a little food or a few coins, according to the customs of ancient Rome.

Those years were not, however, without success. Martial had a small and barren farm near Nomentum in the Sabine country, that may have been a bequest from Seneca, and after years of living in a backroom of a fourthfloor tenement he had acquired a small house in Rome by 94. He received from Titus, with a later confirmation from Domitian, the rights (of inheritance and so forth) accorded to parents of three children, although he was apparently never married. He was also made an honorary military tribune, thereby being admitted to the equestrian order, although he did not have the necessary financial qualifications. He was thus in the curious situation of being on good terms with the Emperor, many great nobles, and the great literary figures of his day, including Frontinus, Juvenal, Pliny the Younger, Quintilian, and Silius Italicus (but not Statius, whose *Silvae* are on many of the same subjects covered by Martial's epigrams and who was probably a rival), and of also being acquainted on a day-to-day basis with the lowest level of Roman life. After the death of Domitian in 96 and the succession of the moral and benevolent Nerva, Martial realized that the climate of opinion in Rome would no longer tolerate indecency and servility in verse, and in 98, helped by Pliny the Younger, he returned to Spain, where he settled on a farm given him by his patroness, Marcella. A letter of Pliny's, of about 104, speaks of his recent death with real regret.

His Works

Martial's first extant work was a book of epigrams on the shows presented at the opening of the Colosseum in 80. In 84 and 85 he issued the *Xenia* and *Apophoreta* (now books 13 and 14, respectively), mottoes for gifts given to guests at banquets and for gifts in general. From 86 to 98 he issued about a book (averaging 100 epigrams a book) a year (books 1 to 11). Book 12 was completed about 3 years after his departure from Rome.

The over 1,500 epigrams of Martial are of the most bewildering variety. Romans of every sort and condition appear in his pages, engaged in every conceivable activity. He was the ideal spectator, amiable, witty, at times tender and sentimental. His flattery of great persons can be forgiven; his scurrilous abuse (never, however, directed at persons under their own names), sometimes marked by the most graphic and imaginative obscenity, is usually amusing; and at his best Martial is unsurpassed for wit, elegance, and point. It is this last which has proved his most lasting contribution: the epigram before Martial was characterized by a high lapidary polish but seldom by the wit and satirical point which he gave it.

Further Reading

A comprehensive survey of Martial as poet and satirist is still lacking. Works on Martial include Kirby Flower Smith, *Martial the Epigrammatist and Other Essays* (1920); T. K. Whipple, *Martial and the English Epigram from Sir Thomas Wyatt to Ben Jonson* (1925); Paul Nixon, *Martial and the Modern Epigram* (1927); and A. G. Carrington, *Aspects of Martial's Epigrams* (1960). Martial figures prominently in H. E. Butler, *Post-Augustan Poetry from Seneca to Juvenal* (1909), and in two works by J. Wight Duff, *A Literary History of Rome in the Silver Age from Tiberius to Hadrian* (1927; 3d ed. 1963) and *Roman Satire* (1936). □

Martin V

Martin V (1368-1431) was pope from 1417 to 1431. He was elected by the Council of Constance, which thus terminated the Great Schism of the West.

The man who was to become Pope Martin V was born in Genazzano, Italy, on Feb. 20, 1368. His name was Oddone Colonna, and he was the only member of that illustrious Roman family ever to be elected to the throne of Peter. He was made a cardinal by Innocent VII in 1405 and three years later, at the height of the quarrel between the Avignonese and the Roman claimants to the papal chair, withdrew his obedience from Gregory XII. Thereupon, in 1409, he participated in the Council of Pisa, which had been convoked in a desperate effort to end the schism. He voted in the election of Alexander V in 1409 and of John XXIII in 1410, hoping in each case, as did all men of goodwill, that the choice of the council would prevail and that the two reigning popes, Benedict XIII and Gregory XII, would accept the conciliar decision that they be deposed. They did not, and another council was convoked, this time at Constance (1414-1418).

After a long debate on electoral procedure, 22 cardinals and 30 delegates from the five nations represented chose Oddone Colonna as Pope Martin V. The election took place on Nov. 11, 1417. With the temporary exception of Aragon, all Western Christendom now recognized Martin V as the true and only vicar of Christ.

Before leaving for Rome, Martin made known his hostile feeling toward the possibility of future supremacy of councils over popes, implied during several sessions at Constance. On May 10, 1418, he ordered read in consistory the constitution which prohibited all appeals from the judgment of the pope in matters of faith.

Six days later, on May 16, Martin left Constance. His ultimate destination was Rome, but he could not go there at

once because the roads were under the control of Braccio da Montone, a mercenary general. He spent some time in Mantua and Florence and arrived at Rome only on Sept. 28, 1420. He found the city in a shocking condition of decay. Rome and the entire states of the Church had fallen under petty despots in the long absence of firm papal control.

Martin V was not the man to permit such conditions to persist. Though the papal treasury was almost empty, he set about the task of restoring the Vatican and Lateran basilicas and of widening the streets. He commissioned Masaccio and Pisanello to paint frescoes in S. Maria Maggiore. He codified the laws of Rome and reorganized the Curia, incorporating it with the now leaderless Curia of Avignon. Poggio Bracciolini, a leading humanist, was put to work as papal secretary. To finance all this and the papal army, with which he successfully restored the papal territories to order, Martin was constrained to continue the vicious practice of selling Church offices.

With these projects under way, the Pope summoned a council to Pavia in April 1423 in obedience to the decree *Frequens* promulgated at Constance. One of the principal tasks of the Council of Pavia was an undertaking dear to the heart of the Pope: reunion of the Roman and Greek Churches, for which hope had been quickened by some of the sessions of Constance. All efforts failed, however; and when the delegates moved to establish the principle of conciliar superiority to popes, Martin quickly dissolved the council. It is fair to say that without Martin V's unswerving support of papal supremacy at a time when either road could have been taken, the Roman Church might well have changed from an authoritarian to a democratic institution. In a bull of 1425, the Pope proposed changes in the financing of the Curia, but this effort at reform found little support and died quickly.

It has been said that Martin V was a gentle man, and this judgment seems to be borne out by his many attempts, through correspondence and emissaries, to bring about peace between England and France, engaged at that time in the Hundred Years War. Obedient to the letter if not always to the spirit of Constance, Martin summoned another council, to meet in 1431 at Basel. On Feb. 20, 1431, shortly before the council was to meet, he died.

Further Reading

A thorough treatment of Martin V's struggle to restore papal control over Rome is Peter Partner, *The Papal State under Martin V* (1958). Volume 1 of Ludwig von Pastor's classic work on the papacy, *History of the Popes from the Close of the Middle Ages* (40 vols., 1891-1953), discusses the period of Martin V. For an understanding of the schism see Walter Ullmann, *The Origins of the Great Schism* (1948). □

Agnes Martin

Agnes Martin (born 1912) was a Canadian-born American painter who became well known in the mid-1970s for her spare canvases of geometric lines and grids.

Agnes Martin was born in Saskatchewan, Canada, where her father was a wheat farmer, in 1912. After his early death, she spent her youth in Vancouver, where her mother renovated and sold old houses. She studied in Washington State, the University of New Mexico, and Columbia University in New York City, after which she taught in public schools and universities in the West, Southwest, and East Coast of the United States. She became an American citizen in 1950, and took several sojourns in New York between 1941 and 1954. In the 1950s she settled in Taos, New Mexico, only to come back to New York in 1957 at the urging of art dealer Betty Parsons. She returned again to the Southwest, where she remained.

Prior to her move to New York in 1957 Martin's work consisted of conventional still-lifes and portraits, followed by more abstracted and biomorphic canvases reminiscent of surrealists such as Jean Arp, Joan Miro, and Archile Gorky who used the exploration of the unconscious as subject matter and process in their work. In New York Martin lived in Coenties Slip in lower Manhattan where she was close to a group of younger American artists who became associated with a kind of abstraction characterized by large, simple, geometric forms painted or sculpted with a hard-edged precision. Among her colleagues there were Ellsworth Kelly, Jack Youngerman, and Robert Indiana, as well as James Rosenquist and artist-performer Ann Wilson.

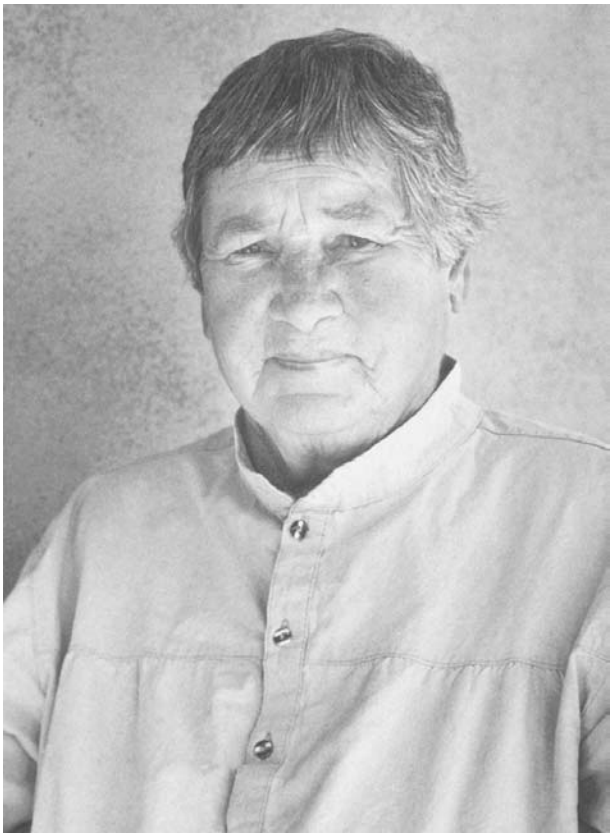

From about 1958 on she adopted a more geometric style using the motifs of squares, rectangles, and finally grids lightly drawn over areas of pale color. These works, large in scale, projected a sense of pure abstraction, a ''classicism'' softened by the delicate tension of the stroke of a human hand. It is this work for which she is best known, coinciding with a general tendency in American art towards reductivism, or the reducing of a work of art to a few well-chosen elements which, together, project a wholeness and unity and reject representation and illusion. This was a kind of outgrowth of Abstract Expressionism that can be traced through the more stark canvases of Barnett Newman and Ad Reinhardt. Other artists connected with this movement, labeled ''Minimalism'' by critics but often renounced by the artists themselves, were Donald Judd, Frank Stella, Richard Serra, and Dorothea Rockburne, as well as Martin's friend Ellsworth Kelly. This purist sensibility had earlier origins in the 20th century in the work of Russian Constructivists such as Vladimir Malevich and El Lissitzky and the Dutch De Stijl artists Piet Mondrian and Theo Van Doesburg.

What distinguishes Martin's work from the other Minimalists is her light touch. Her use of delicate, barely discernable color, along with an insistent horizontal line, leaves an evocative sense of landscape, specifically the desert in which she spent so much of her life. While many of the artists around Martin deny that their work is ''referential''—that is, refers to anything in the real world—Martin's paintings, while not descriptions of specific times or places, allude to general states of mind and to the ''spirit'' or ''essence'' that Oriental artists seek to capture in traditional Japanese and Chinese painting and calligraphy. In fact, Martin was interested in Chinese theories and practices of art and she wrote a number of long statements and poems based loosely on an Oriental manner of inquiry. Especially interested in the power of absences, an excerpt from one states: ''Two late Tang dishes, one with a flower image one empty. The empty form goes all the way to heaven.''

In 1967 Martin left New York, resettled in New Mexico, and did not paint again until 1974. Her refusal to paint for seven years at the height of her professional success added to her enigma, as though she were choosing spirit over matter. Prior to this departure she showed her work with the legendary Ms. Parsons, an early champion of American artists, but in 1975 she had an exhibition at the Pace Gallery in New York where she showed thereafter. Major exhibitions of her work were held at the Institute of Contemporary Art in Philadelphia in 1973 and at the Hayward Gallery in London in 1977. She was included in numerous group exhibitions in the United States and Europe.

Most of the critical attention given to Agnes Martin focused on her work from the mid-1960s through the mid-1970s when it, along with the work of her colleagues, formed a dialogue central to issues of new art at that time. After the mid-1970s she remained a private person by distancing herself from New York. She became an object of fascination and respect for many younger artists. In 1976 she produced a film called *Gabriel,* which features no dialogue and shows Martin following a boy along a western Canadian landscape. She continued painting and holding exhibitions, and in 1989 was inducted into the American Academy and Institute of Arts and Letters. A major retrospective of her work was held from 1992 to 1994 by the Whitney Museum of American Art in New York, and in 1995 she participated in the Biennial Exhibition at the Whitney.

In an interview with Holland Cotter in the *New York Times* Martin expressed the philosophy guiding her in painting, saying, ''I say to my mind, 'what am I going to paint next?' Then I wait for the inspiration. You have to wait if you're going to be inspired. You have to clear out your mind, to have a quiet and empty mind.''

Further Reading

There is little written about Agnes Martin or her work prior to her arrival in New York at the age of 45, but much was written in art journals and magazines after that. A catalogue was published for her exhibition at the Hayward Gallery with an essay by art critic Dore Ashton (1973) and another catalogue was published in 1977 for her exhibition in Philadelphia with an essay by Lawrence Alloway. The latter catalogue also contains oral and written statements by the artist titled ''The Untroubled Mind,'' ''Willie Stories,'' and ''Parable of the Equal Hearts.'' Another catalogue published in Germany in 1973 included notes by Agnes Martin ''On the Perfection Underlying Life.'' A single issue of the magazine *Artforum* in April 1973 had two articles on the artist, one about her work at that time and another by art critic Lizzie Borden about earlier work and its relationship to what followed. A profile of her by Holland Cotter, ''Like Her Paintings, Quiet, Unchanging and Revered,'' was in the *New York Times*, and an interview with her, ''Agnes Martin Attention!'' by Peter Schjeldahl, was in *Interview* magazine. A biography of Agnes Martin with a list of her exhibitions and articles about her is available from the Pace Wildenstein Art Museum in New York City. □

Luther Martin

Luther Martin (1748-1826) was an American lawyer, Revolutionary War patriot, and member of the Constitutional Convention.

Luther Martin was born in Metuchen, N. J., on Feb. 9, 1748. He attended the grammar school of the College of New Jersey (Princeton) and the college itself, graduating in 1766. Moving to Maryland, he taught school and studied law. Admitted to the Virginia bar in 1771 and to the Maryland bar the next year, he practiced in both colonies. Despite his land ownership and lucrative law practice, Martin mismanaged his financial affairs, and was sued for debt as early as 1770.

Martin's personal life was a succession of tragedies. The deaths of two wives left him with three daughters. One daughter became insane and died. Another married against her father's wishes and died a few years later; her son died in early manhood. Martin himself became infatuated with Aaron Burr's daughter, who was already married.

Martin lent his legal talent to the Revolutionary cause. He published defenses of the patriot position and, as Maryland's attorney general during the war, vigorously prosecuted Tories. As a Maryland delegate to the Constitutional Convention, he made prolix, ungrammatical, and often disorganized speeches, that commanded attention and made him a leading spokesman of the states'-rights interests. He insisted on equal representation of the states in Congress, sought to limit the powers of both Congress and the president, and insisted that the Constitution be submitted to the state legislatures for ratification. He refused to sign the finished document and led opposition to its ratification in Maryland.

Martin's political career became a peculiar combination of adherence to the Federalist party and continued defense of states' rights. His federalism stemmed in part from his intense, personal anti-Jeffersonianism, which exploded in public attacks. His hostility to Jefferson was exacerbated by the 1805 impeachment trial of Supreme Court Justice Samuel Chase, Martin's lifelong friend. Martin's arguments helped bring about Chase's acquittal. In 1807 Martin again opposed Jefferson in the famous treason trial of Aaron Burr; Martin's skillful defense aided in getting Burr acquitted.

In two other important cases, *Fletcher v. Peck* (1810) and *McCulloch v. Maryland* (1819), Martin argued for states' rights. However, Chief Justice John Marshall's nationalism proved to be more compelling in both instances and, in the process, produced historic Supreme Court decisions enlarging the scope of national jurisdiction.

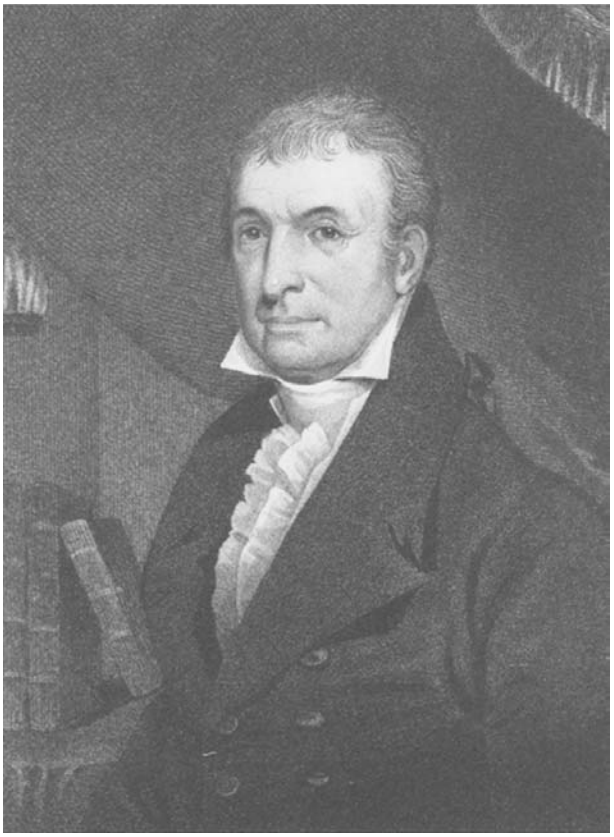

Though Martin became increasingly intemperate in later years, his popular reputation was attested by the extraordinary action of the Maryland Legislature in levying a license tax on attorneys to create a trust fund for its now destitute former attorney general. Martin died in New York City on July 10, 1826. Universally acknowledged as a distinguished orator and a legal genius in his day, Martin contributed to the nation's legal development.

Further Reading

The only full-length biography is Paul Clarkson and R. Samuel Jett, *Luther Martin of Maryland* (1970). It is as definitive as the absence of any significant body of Martin papers allows. Martin's legal career is treated briefly in Charles Warren, *History of the American Bar* (1911; repr. 1966), and his participation in the Chase and Burr trials more fully in Albert J. Beveridge, *Life of John Marshall* (4 vols., 1916-1919). Martin's role in the Constitution struggle may be traced in Max Farrand, ed., *The Records of the Federal Convention of 1787* (4 vols., 1911-1937; rev. ed. 1966). □

Lynn Morley Martin

As a 10-year member of Congress, Lynn (Morley) Martin (born 1939) sat on the powerful House Rules, Armed Services and Budget committees. She was also vice chair of the House Republican Conference—the first woman ever elected to a congressional leadership post. As secretary of Labor in the Bush Administration, Martin was outspoken on workplace reform—a subject about which she continues to lecture and write extensively while serving on the boards of several large corporations.

Lynn Martin was born Lynn Morley in Evanston, Illinois, on Dec. 26, 1939, the second of two daughters of Lawrence William Morley, an accountant, and Helen Catherine (Hall) Morley. She grew up on Chicago's North Side and graduated in 1957 with honors from William Howard Taft High School in Chicago.

An English major, Morley graduated Phi Beta Kappa in 1960 from the University of Illinois at Champaign-Urbana with a teaching certificate. During college she switched from the Democratic to the Republican Party, expressing the sentiment that the Democrats had abandoned individual rights in favor of the rights of groups.

Started Career as a Teacher

In the spring of 1960 she married engineering student John Martin. After the birth of their daughter Julia, she taught English, economics, and government at Wheaton Central and Saint Francis high schools in Du Page County, Illinois. The Martins' second daughter, Caroline, was born in 1969.

Starting her political career in 1972, Martin served four years on the Winnebago County Board, sitting on the Finance and Public Works committees. She unseated a

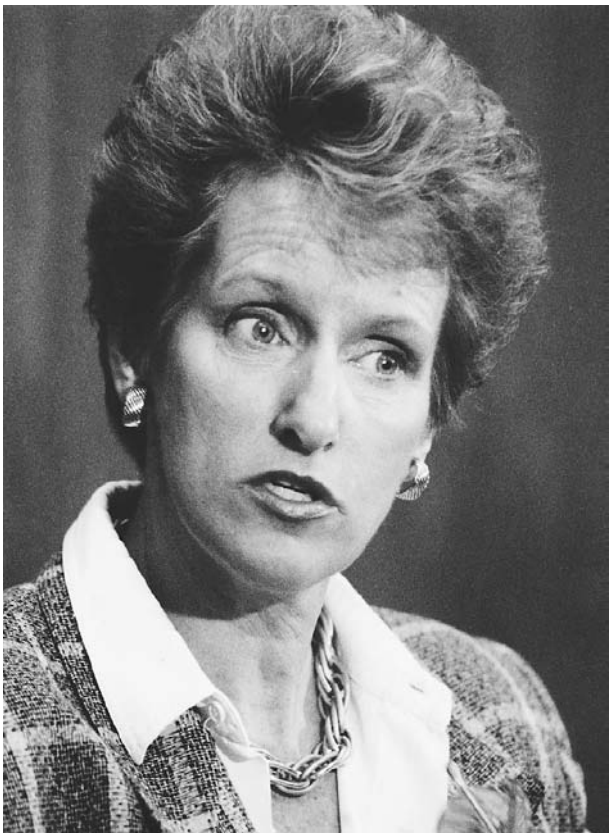

Democratic incumbent to win a seat in the Illinois House of Representatives, serving from 1977-79. With the support of the House Republican leader, she was assigned to the Appropriations Committee, where she became known as a fiscal conservative. Martin moved from the Illinois House to the Senate, winning a seat on that body's Appropriations Committee and continuing to press for reduced government spending.

Set Sights on Washington

Her marriage to John Martin ended in divorce in 1978, and in 1980 she left state government to run for Congress. During her campaign to represent Illinois' 16th Congressional District in the U.S. House of Representatives, Martin presented a platform that pleased conservatives by backing business deregulation, a smaller central government, and lower taxes. At the same time she appealed to liberals by supporting the Equal Rights Amendment and the pro-choice position on abortion.

Congressional Career Included ''Firsts''

Lynn Martin was the first freshman in Congress to be assigned to the powerful House Budget Committee. In 1982, she became the first woman to be elected to a congressional leadership post—vice chair of the House Republican Conference. Although Martin supported and helped shape the Reagan administration's budget policy, which included a military buildup, she maintained her commitment to what she called ''underfunded domestic needs programs.'' She sided with the administration on a number of defense issues, voting for the MX missile and the space-based missile defense system known as ''Star Wars,'' but also supported a nuclear freeze and federal funding of abortions for poor women. Over President Ronald Reagan's veto, she voted to impose economic sanctions against South Africa in retaliation for that government's policies of apartheid. Her congressional tenure would run from 1981 to 1991.

Rose to National Prominence

Martin was chosen to stand in for Geraldine Ferraro during mock debates with Vice President George Bush prior to the 1984 election. Martin's sharp wit and quick thinking so impressed the vice president that he selected her to deliver the vice presidential nominating speech at the Republican convention in Dallas. As the national co-chairperson of Bush's 1988 presidential campaign (the only woman so honored), Martin again gained national exposure when she gave one of the speeches nominating Bush for president.

In 1987 she married Judge Harry Leinenweber of the United States Court of the Northern District of Illinois—making her the mother of two and stepmother of five. In 1990 she lost her bid for the U.S. Senate seat held by Democrat Paul Simon. But President Bush appointed her to succeed Elizabeth H. Dole as secretary of labor, and she was sworn in February 22, 1991. As head of the labor department, Martin pushed for greater representation of women and minorities in America's executive suites, attacked the ''glass ceiling'' as a discriminatory practice that prevents women from rising to positions of corporate power, and fought against corporate sexual harassment and drug use. She led by example, putting many of her ideas into practice at the department.

Martin criticized the North American Free Trade Agreement (NAFTA, a pact intended to loosen restrictions on trade between the U.S., Canada and Mexico), warning that it would cost 150,000 jobs, and questioned the effectiveness of state Occupational Health and Safety Administration (OSHA) programs. On Nov. 12, 1991, Martin appeared (with future Secretary of Labor Robert Reich) in the nationally broadcast teleconference *Educating to Compete,* a discussion of the impact of the quality of schools on the nation's ability to compete on the world stage.

Under Martin's leadership, the labor department also researched legislation that would allow workers to transfer pensions when they switch jobs.

Continued Political Life

Following Bush's 1992 defeat by Bill Clinton, Martin continued to be outspoken upon her return to private life—lecturing and writing extensively on contemporary politics and labor policy. In a 1993 *New York Times* article, she proposed a welfare system that places pregnant girls under the age of 16 into group homes. That year, she became a professor in the J.J. Kellogg Graduate School of Management at Northwestern University's business school, teaching public policy. She has also been a fellow at Harvard University's Kennedy School of Government and consulted for the international accounting firm Deloitte & Touche. She

serves on the boards of several large corporations, including Ameritech. In 1993 she was named to the short list of candidates for commissioner of Major League Baseball. In 1996, Mitsubishi Motors asked her to lead a panel investigating allegations of sexual harassment within the company.

Opening the way, observers believed, for a possible Republican Party presidential run in 1996, Martin established her own political action committee as a source of funding and expressed her desire to contribute to the debate on the Republican Party's future. ABC-TV news anchor Ted Koppel called Martin ''one of the most skilled politicians in the Republican party.''

Further Reading

Martin's interest in more business opportunities for women was reflected in ''Can the Feds Bust Through the 'Glass Ceiling'?'' *Business Week* (April 29, 1991).

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Mary Martin

Mary Martin (1913-1990) was a popular stage actress, singer, dancer, television and movie star.

Mary Martin was born in Weatherford, Texas, on December 1, 1913. As a child she was encouraged by her parents, Juanita and Judge Preston Martin, to study violin and voice. Her love of the theater was obvious at an early age. She sang in almost every church choir in town, wrote and performed plays for family and friends, and was an avid movie-goer.

At the age of 15 Martin left school to marry Benjamin Hagman. After the birth of her son, Larry, she opened the Mary Hagman School of Dance in Weatherford. During a trip to Hollywood to further her dancing studies, Martin's childhood desire to perform was rekindled. Subsequently she moved to Hollywood, divorced her husband, and spent two years auditioning for the movies.

Nightclub Performance Launched Broadway Career

It was not in the movies, but rather at the Trocadero nightclub, where Martin's career was finally launched. She sang a swing version of ''Il Bacio,'' and the audience, including Broadway producer Lawrence Schwab, went wild. If ''Il Bacio'' took Martin to Broadway (by way of Schwab), it was ''My Heart Belongs to Daddy'' which kept her there. In 1938 she landed the part of Dolly in *Leave It to Me* at the Imperial Theatre. Her rendition of ''Daddy'' was a spectacular hit and led to star billing and a contract with Paramount Pictures.

Although Martin's first love was the stage, she accepted the Hollywood contract to star in a series of films including *The Great Victor Herbert, Rhythm on the River, Love Thy Neighbor, Kiss the Boys Goodbye, New York Town, The Birth of Blues, Star Spangled Rhythm,* and *Happy Go Lucky*.

It was during this period that Mary Martin met and married the love of her life, producer Richard Halliday. Mary's yearning to work on the stage led them to return to New York, where Halliday assumed his new vocation as her manager. From 1943 through the remainder of her career Martin worked almost exclusively on the stage, for she loved most to work directly with people rather than with a camera. It was her ability to share her exuberance with the people who watched her that made her so loved by musical comedy audiences.

Found Niche on Stage

The roles that she played on film and stage were the standard female images of the time—the sophisticated or exotic woman or the dumb blond. Before she found her true niche she played in *Dancing on the Streets* (1943), Venus in *One Touch of Venus* (1945), and Tchao-Ou-Niag in *Lute Song* (1945-1946). She also made her London debut as Elena Salvador in Noel Coward's *Pacific 1860*.

Although she had been successful in these parts, her career zoomed when she was finally able to express her true self—a warm, feisty, exciting, down-home girl—on stage. She played Annie Oakley in the touring production of *Annie Get Your Gun* (1947-1948) and catapulted to stardom. Martin's next big success, and perhaps the role for which she is most well known, was as Ensign Nellie Forbush in Richard Rodgers and Oscar Hammerstein's *South Pacific*. She created this role and starred in it at the Majestic Theatre from 1949 to 1951 and later performed the same role at Drury Lane in London.

Mary Martin's own favorite part was Peter in *Peter Pan,* with music by Comden and Green. The production, staged by Jerome Robbins, originated at the San Francisco Civic Light Opera (1954), later went to Broadway (1954-1955), and eventually toured the entire country. Martin's exuberant spirit went into this production—she recalled her youthful dreams and her desire to fly. As a child she had, in fact, even broken her collarbone while attempting to fly off the roof of her garage. The accident didn't deter Mary Martin, and as Peter she finally got her chance to fly, albeit on wires, to the delight of adults and children everywhere. Martin's talents were recorded for future generations to enjoy in the 1955 and 1956 television versions of *Peter Pan*.

Another role for which Mary Martin will be remembered is that of Maria in *The Sound of Music,* another successful collaboration between writers Hammerstein and Rodgers and the actress. Martin found the spirit of the determined, energetic, dedicated singer and former nun Maria through her work with the real Maria, Baroness Von Trapp, and her longtime friend Sister Gregory. She received the Theatre Wing's coveted Tony Award and the New York Drama Critics Award for this performance in 1959.

Two other roles which Martin played to great acclaim were Dolly Levi in *Hello Dolly,* which toured to Vietnam, Tokyo, and London (1965), and Agnes in *I Do! I Do!* with co-star Robert Preston. The latter musical was based on a play, *The Fourposter,* about the lives of two people from their wedding day until 50 years later. Martin felt that the subject matter of this play—marriage—would represent the essence of her life. In fact, the production (1966-1969) was the last musical that Martin appeared in before her semi-retirement.

Retired to Brazil

In 1969 the Hallidays moved to Anapolis, Brazil, and bought a farm. For several years Martin operated a boutique featuring her fashion designs and her needlepoint, about which she and her husband published a book in 1969. While in Brazil she was also the subject of the television show *This Is Your Life*. After her husband's death, Martin returned to the United States where she was co-host of the PBS television show *Over Easy,* which focused on issues of the elderly. Martin enjoyed the successes of her children—Larry Hagman and Heller Halligan DeMeritt—and her six grandchildren.

In 1987 Martin toured with Carol Channing in a non-musical production called *Legends!* about a pair of bitchy Hollywood battle-axes. To Martin, the world was her theater. Contemplating her own end, she said in, *People* ''It's been a fabulous life and a wonderful career. I'll keep on living until it's time. Then I'll just go on to another stage.''

Martin died on November 3, 1990, at the age of 76. Her long-time friend, Carol Channing, had been at her bedside at Martin's Rancho Mirage, California, home less than an hour before she died of liver cancer. ''She was heaven,'' said Channing.

Further Reading

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William McChesney Martin Jr.

American business executive and federal government official William McChesney Martin, Jr. (born 1906) directed major financial institutions and had a prominent role in shaping national economic policy in the 1950s and 1960s.

William McChesney Martin Jr., the elder of two sons of Rebecca Woods Martin and William McChesney Martin, was born December 17, 1906, in St. Louis, Missouri. His father, a lawyer and banker, was chief executive officer of the St. Louis Federal Reserve Bank, one of 12 regional banks in the Federal Reserve System, from 1914 to 1941.

Bill Martin was influenced by his father and by his family's strict Presbyterian tenets. Discipline, study, and athletics were stressed. He was interested in economics and finance, but his father advised him to study liberal arts in college. After graduating from private and public schools in St. Louis, he attended Yale University and received a B.A. in English in 1928.

Martin first worked in the bank examination department of the St. Louis Federal Reserve Bank. In 1929 he joined A. G. Edwards & Sons, a brokerage and investment banking firm. In 1931 he became head of their statistical department while a part-time student at Benton College of

Law. That year he became a partner and moved to New York City to operate the firm's membership on the floor of the New York Stock Exchange.

The Great Depression, however, had severely damaged the stock exchange's reputation. The Securities and Exchange Commission (SEC), established by Congress in 1934, was investigating its activities when Martin was elected by fellow brokers to the stock exchange's governing board in 1935. He served on several committees and worked for internal reforms.

Martin also studied economics at Columbia University and belonged to an association that met at the New School for Social Research. From 1932 to 1934 he was treasurer of The Economic Forum and associate editor of its quarterly publication of the same name.

The aims of this ''civic organization'' give insight to Martin's career. Members believed in ''promoting sound improvements in our economic life,'' and agreed ''the times demand the realization of economic theory in action, and the burden of this application rests on practical economists, the Men of the Marketplace.''

In December 1937 Martin became secretary of the ''Conway Committee,'' created by the stock exchange's governing board to advise on reorganization. Its report, written by Martin and issued in January 1938, contained recommendations designed to satisfy SEC Chairman William O. Douglas and to reassure the public. After the Whitney scandal surfaced in March 1938, the reform group assumed power and Martin was elected chairman of the new board of governors. In May he was elected president pro tem, and on July 1, 1938, he became the first salaried president of the New York Stock Exchange.

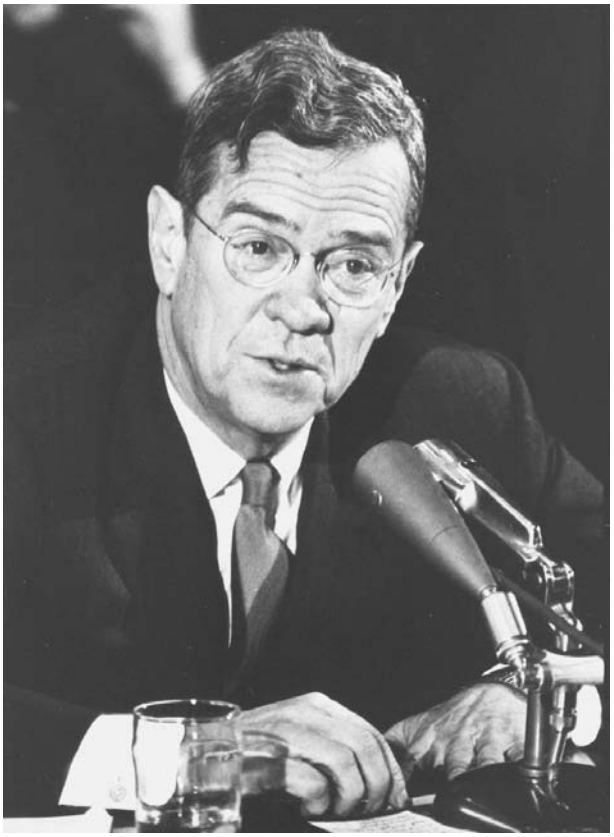

Only 31, Martin was called the ''Boy Wonder of Wall Street.'' His reputation as a teetotaler, non-smoker, nongambler, and studious bachelor helped the stock exchange regain its prestige. Martin worked to end its private club atmosphere and to improve efficiency. He saw the stock exchange as a ''national institution that exists to serve the needs of the American public.''

He resigned in April 1941 after being drafted as a private into the U.S. Army. Martin served on the Munitions Assignments Board and the President's Soviet Protocol Committee. In October 1945 he was discharged as a full colonel and received the Legion of Merit.

President Truman appointed him chairman of the board of directors of the Export-Import Bank in November 1945, and from February 1946 to February 1949 Martin was its president and chairman. He next became assistant secretary of the treasury in charge of international finance, and in December 1949 he was also named United States executive director of the World Bank.

In early 1951 he mediated a serious policy dispute between the Federal Reserve System and the Treasury over ''pegging'' or supporting of prices of government securities sold by the Treasury. The ''accord'' of March 1951 freed the Federal Reserve from this policy and clearly established the agency as coequal with the Treasury in the area of their overlapping responsibilities. Martin's successful role provided his next opportunity.

In mid-March Truman appointed, and the U.S. Senate approved, Martin to complete the term of resigning Federal Reserve Board Chairman Thomas B. McCabe. He also became chairman, a four-year position. On April 2, 1951, Martin entered this position, which made him what many have called ''the second most powerful man in America.'' Decisions by the seven-member board of governors and 12-member Federal Open Market Committee, both headed by the chairman, have a powerful impact on the economy and can cause heated controversy.

The Federal Reserve System, the central bank, controls the nation's supply of money and credit. The independent agency, created by Congress in December 1913, is responsible to but not funded by Congress. The Federal Reserve's objective, Martin stated in 1955, is ''to contribute to sustainable economic growth and to maintenance of a stable value for the dollar.''

Speeches delivered over almost 19 years and an unprecedented five presidential administrations reveal Martin's basic principles. In 1951 he said, ''Our economic strength is founded on preserving the integrity of the dollar, symbolizing as it does the good faith and credit of our country.'' In 1968 he warned against the ''wage-cost-price push'' and about avoiding responsibilities to tax ourselves and cut expenditures. He said he would fight to keep the dollar from being devalued.

Martin, a Democrat, was not considered a doctrinaire economist, however. Overall, he pursued flexible, non-

partisan policies and believed in a degree of accommodation while maintaining the Federal Reserve's independent status within government. His cooperation at congressional hearings, skill in conciliation and negotiation, thorough knowledge of central banking, and total integrity won him respect, even from such critics as Representative Wright Patman (Democrat) of Texas, a constant foe of ''tight money.''

Martin earned the confidence of presidents and financiers. Eisenhower, with Senate approval, renamed him chairman in 1955 and to a full four year term in 1956. He was again named chairman in 1959, 1963, and 1967. In December 1965, concerned over inflation from the booming economy and domestic and Vietnam War expenditures, Martin increased the discount (interest) rate and tightened the money supply against President Johnson's wishes. Despite their differences, Johnson reappointed him chairman because Martin was a symbol of sound public finance. His leadership reassured the financial community here and abroad.

Martin liked to use analogies to explain complex monetary policy. He often said, ''Our purpose is to lean against the winds of deflation or inflation, whichever way they are blowing, but we do not make those winds,'' and ''We are the people who take away the punch bowl just when the party is getting good.''

When his term ended in January 1970, Martin left government service but continued working for improvements in economic life and reentered private business. ''The Martin Report,'' a study commissioned by the New York Stock Exchange and issued in August 1971, recommended internal reforms and modernization.

On April 3, 1942, Martin married Cynthia Davis, the daughter of General Dwight F. Davis, who donated the Davis Cup in tennis. They had three children. Martin, who served on several corporate boards, received 23 honorary Doctor of Laws degrees and the new Federal Reserve Board building in Washington, D.C. is named for him.

Further Reading

Numerous primary and secondary sources document Martin's career, but his biography has yet to be written. He has been in *Who's Who in America* since 1938-1939; Noteworthy articles include Richard A. Smith, ''Bill Martin: A Talent for Timing,'' *Fortune* (October 1955); ''The Banker's Banker,'' *TIME* (September 10, 1956); and ''Reserve Board Raises Bank Rate,'' *New York Times* (December 6, 1965); ''Replacing a Monetary Legend,'' *The Economist* (October 25, 1969) gives an international viewpoint; Significant references to Martin are in Robert Sobel, *N.Y.S.E. A History of The New York Stock Exchange 1935-1975* (1975); Herbert Stein, *The Fiscal Revolution in America* (1969); Martin Mayer, *The Bankers* (1974); Milton Friedman and Anna J. Schwartz, *A Monetary History of the United States 1867-1960* (1963); and James L. Knipe, *The Federal Reserve and the American Dollar. Problems and Policies 1946-1964* (1965). □

Roger Martin du Gard

The French author Roger Martin du Gard (1881-1958) portrayed the conflicts in man's consciousness between religion and science against the backdrop of the social upheaval in France during the early 20th century.

Roger Martin du Gard was born at Neuilly-sur-Seine on March 23, 1881, the son of a lawyer. In 1892 he began studying at the Catholic École Fénelon and met a leader of the Catholic modernist movement, the Abbé Marcel Hébert; their friendship lasted until the priest's death in 1916. After studying literature at the Sorbonne, Martin du Gard enrolled in the École des Chartes to prepare himself as an archivist and paleographer. In 1905 he successfully defended his thesis *Les Ruines de l'Abbaye de Jumièges* and was awarded the *diplôme d'archivistepaléographe*.

In 1906 Martin du Gard married Hélène Foucault. During their honeymoon in North Africa he drew up a plan of his first novel, *Une Vie de Saint*. Inspired by the Abbé Hébert, the novel was to be a detailed biography of a country priest. Realizing that his ambitions outdistanced his capacities, he abandoned his work in 1907. But his experience provided him with familiar material for his next venture. He decided, he says in his memoirs, to tell the life of a young and presumptuous writer, André Mazerelles, lacking talent but not illusions concerning his ability. In *Devenir!* (1908) he relied upon the traditional third-person narrative, which allowed ironic observation on character and situation.

Martin du Gard immediately began work on a long novel (*Marise*) based on the life of a woman and developing the themes of solitude and death. Again he realized that his experience was too limited; he abandoned *Marise,* publishing only a fragment as a short story, *L'Une de nous* (1910). That same year he began work on ''a long masculine monograph, the destiny of a man and the history of a conscience.'' This novel, *Jean Barois* (1913), traces the evolution of a scientist and journalist from the religion of his youth to his espousal of science as the only source of truth and certainty and, finally, to his return in weakness and old age to Catholicism. The novel strives to be a symbolic concentration not only of a man's life but also of a spiritual crisis in pre-World War I France.

After World War I Martin du Gard began work on his long saga novel, *Les Thibault*. Six volumes were published: *Le Cahier gris* and *Le Pénitencier* (1922), *La Belle saison* (1923), *La Consultation* (1928), *La Sorellina* (1928), and *La Mort du Père* (1929); they represented only a third of the projected work. Realizing that his original plan for *Les Thibault* was much too cumbersome, he decided to abandon it and graft a new conclusion onto the old stock. *L'Été 1914,* in three volumes, appeared in 1936, and *Épilogue* in 1940.

In *Les Thibault,* Jacques Thibault, a revolutionary, and his brother Antoine, a doctor and man of science, attempt to

fashion a meaningful life in a world without God. Into this double pattern, Martin du Gard introduces a third alternative, that of art and passion, in the person of the Thibault's childhood friend Daniel de Fontanin. Neither alternative can permanently fill the void left by God's absence, but only Antoine's adaptability and moderation enable him emotionally to survive the disaster of World War I. Although he, too, is a victim of the war, his diary, kept as he approaches death, is intended as a model of will and reason for the edification of his nephew Jean-Paul.

In 1937 Martin du Gard won the Nobel Prize for literature. After 1940 he published little. He died on Aug 22, 1958, at Bellême.

Further Reading

There are several useful biographies and critical studies of Martin du Gard: Robert Gibson, *Roger Martin du Gard* (1961); Denis Boak, *Roger Martin du Gard* (1963); and David L. Schalk, *Roger Martin du Gard: the Novelist and History* (1967). Recommended for general historical background are Guy Chapman, *The Dreyfus Case: A Reassessment* (1955); Alfred Cobban, *A History of Modern France* (2 vols., 1957-1961; rev. ed., 3 vols., 1962-1965); and Barbara W. Tuchman, *The Proud Tower: A Portrait of the World before the War, 1890-1914* (1966). □

Harriet Martineau

Harriet Martineau (1802-1876), an English writer and an adherent of positivist philosophy, was one of the most widely admired writers of her day.

Harriet Martineau was born in Norwich on June 12, 1802. Her life is the story of adversity overcome. Armed with an excellent childhood education, she had to overcome deafness, the loss of her senses of smell and taste, extensive nervous disorder, and finally, heart disease. Her father died when she was in her early 20s, leaving the family destitute, and Martineau had to work for pennies by hack writing and doing needlework. With the publication in 1832-1834 of a series of short stories interpreting political economy for the layman, she gained a wide reading public. Her work in magazines and pamphlets, as well as her books, began to bring very adequate, if not rich, returns, and she quickly became one of the literary lions of London. England in the 1830s was a world in which politicians courted popular writers for political support, and Harriet Martineau became one of the most courted.

Attempting to improve her health, Martineau spent 1834 to 1836 in the United States. During this time she adopted the cause of abolitionism, the first of several relatively radical political causes which she would champion. Her impressions of America were recorded in *Society in America* (1837) and *A Retrospect of Western Travel* (1838).

Investing her time heavily in journalism, Martineau nevertheless brought out a new volume almost every year, speaking for a variety of forms of ''philosophical radicalism.'' Though she began as a deeply religious person, she finally became a spokesman for the antitheological views of the philosopher Auguste Comte, popularizing him in a two-volume work (1853).

After her heart disease was diagnosed as fatal, Martineau began her autobiography in 1855 (it was published posthumously in 1877). But she lived another 21 years, produced at least eight more volumes of serious work, and became England's leading woman of letters, holding a kind of court at her tiny estate in Westmoreland, where she died on June 27, 1876. Historically she is remembered as a tough-minded writer who fought great odds to achieve a distinguished literary career.

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Maximiliano Hernández Martínez

General Maximiliano Hernández Martínez (1882-1966) served as president of El Salvador from 1931 to 1944. His regime was a strict dictatorship which suppressed a Communist-led uprising during its initial days in office. He promoted economic growth based on the expansion of the large coffee estates, thereby benefiting the landowners and initiating links between the military and the oligarchy.

Maximiliano Hernández Martínez, who was born October 29, 1882, entered El Salvador's army at an early age. He gained combat experience in the 1906 war with Guatemala, establishing a solid record and rising to brigadier general by 1919. During much of his career he served as a professor at the Salvadoran Military Academy.

Martínez rose to power in 1931 during a tumultuous year of political maneuvering. The only military officer considered a leading candidate for the presidency in the election of 1931, Martínez emerged as the vice president on a ticket headed by Arturo Araujo, a wealthy landowner with aspirations for reform. However, after winning the election Araujo proved to be a weak ruler, unable to deal with the severe problems resulting from the global depression, especially the depressed price of coffee, the nation's principal export. In December 1931 a group of young army officers ousted Araujo in a military coup. Martínez was arrested, though the young officers later installed him as president since under the constitution he was next in line as vice president. The United States vigorously opposed the coup, invoking the 1923 Washington Treaty, by which the governments of Central America had pledged not to grant diplomatic recognition to any regime installed by an armed revolt. While the United States had not signed the treaty, it had sponsored the idea. However, since this revolt occurred at a moment when the United States had pledged not to intervene militarily in Latin America, the Salvadoran military felt that it could resist pressure from Washington.

In the midst of the maneuvering the situation was changed by the outbreak of an agrarian revolt in which discontented peasants sought to seize land. Fighting erupted throughout the interior of the nation, and several landowners were killed by peasant mobs. While the revolt reflected the conditions of the peasants, it was led by avowed Communists, including Agustín Farabundo Martí. The uprising alarmed the landowners and forced them to seek military support. In the process they turned to General Martínez, who was largely Native American Mestizo of poor origin with little in common with the elite. Martínez perceived his opportunity and ruthlessly put down the revolt. The death toll in the uprising and the subsequent repression was very high.

Martínez was able to consolidate his position with his new found support from the oligarchy and carefully orchestrated his own election. In later years Martínez twice extended his term of office through constitutional conventions.

A recluse who seldom appeared in public, Martínez was a vegetarian, a nondrinker, and a theosophist who believed in reincarnation and engaged in occult practices. The general held seances at his home and was fond of recommending colored water to cure all ills. Because of his beliefs, he was quoted as stating that ''It is a greater crime to kill an ant than a man, for when a man dies he becomes reincarnated, while an ant dies forever.''

El Salvador was essentially bankrupt during the 1930s, and as this left little money for government projects, Martínez's efforts were based on minimal expenditures and were more modest than those of neighboring countries. Martínez refused to contract new loans abroad, instead insisting that his nation live on its resources. In 1937 he had a plaque installed in the National Congress Building over his signature saying: ''I propose before the Nation that it never consent to the incurrance of new debts.'' The Martínez government did construct a modest network of dirt roads, several governmental buildings, and a few schools and hospitals. Martínez also launched a land distribution effort by which the government divided the lands it owned into small parcels to be deeded to landless peasants. His regime purchased several estates for division, though, since the government had little money, the program proceeded slowly and its effect was limited.

The general maintained tight personal control of the nation through an extensive system of repression and spies. His regime became more oppressive in its later years, especially after 1938. Police methods were harsh. Among his ''reforms'' were laws reinstituting the death penalty for such crimes as rebellion. A revolt on May 8, 1944, led to his resignation. After that he lived in obscurity in exile in Honduras for many years and died there in 1966.

The Martínez regime constituted an important watershed in the politics of El Salvador, marking the initial control of the nation by the military and the origin of the alliance between the military and the landowners which dominated politics in that nation for many decades. The unsuccessful

peasant uprising that enabled him to consolidate power also polarized his nation between upper and lower classes. These legacies were to continue to affect the politics of El Salvador for decades after Martínez abandoned power.

Further Reading

For details of the early days of the Martínez regime see Thomas P. Anderson, *Matanza: El Salvador's Communist Revolt of 1932* (1971) and Kenneth J. Grieb, ''The United States and the Rise of General Maximiliano Hernández Martínez,'' in the *Journal of Latin American Studies* (London, November 1971). There are no detailed histories covering the entire regime. □

Simone Martini

The Italian painter Simone Martini (active 1315-1344) created a perfect synthesis of the ideals of the Gothic age: courtly elegance, chivalric pageantry, civic pride, poetic fantasy, and vivid description.

Giotto in Florence and Ambrogio and Pietro Lorenzetti and Simone Martini in Siena were the principal figures in the transformation of Italian painting from a traditional Byzantine mode into a vehicle for the depiction of the varieties of visual and psychological experience. Their impact on Italian art is thus analogous with the roles of Dante and Petrarch in the history of Italian language and literature.

The earliest evidence of Simone's activity is the *Maestà* fresco in the Palazzo Pubblico (Town Hall) in Siena, signed and dated 1315 (restored and perhaps revised by Simone's himself in 1321). The relationship between Simone's fresco and Duccio di Buoninsegna's *Maestà* altarpiece of 1311 for the Cathedral of Siena, in the theme of the Madonna in Majesty and in the figure types, suggests that Simone may have received his training in the shop of that earlier Sienese master. If Giorgio Vasari's statement that Simone died at the age of 60 is correct, then the painter was born about 1284 and the *Maestà* is a mature work by a man of 30, for whom there is no trace of formative years.

The divergence from Duccio's primarily Italo-Byzantine form and expression indicates that Simone's art was rooted in the French Gothic tradition, although there is still no answer to the question of whether he actually worked in France in his earlier years. In the courtly treatment of the subject, the emphasis on richly decorative detail, and the naturalness of space and scale, Simone's fresco announces a new Sienese style. The Virgin's specific role as protector of Siena is conveyed by the location of the fresco in the Council Room of the Town Hall, by a moralizing inscription on justice and oppression, and by the presence of the patron saints of the town.

About 1317 King Robert of Anjou called Simone to Naples and knighted the painter during his stay. The French accent in Simone's art was welcome at the Angevin court. *St. Louis of Toulouse Crowning Robert of Anjou* (Naples) depicts the saint, canonized in 1317, receiving the heavenly crown and bestowing on his brother the secular crown of the Angevins, thereby renouncing his right to the throne. The altarpiece thus served as both votive icon and testimony to the right of kingship. Simone reveals in this work his consummate skill in the use of the tempera medium and ornamented gold leaf. A series of small scenes (predella) beneath the main panel, depicting episodes from the life of St. Louis, heralds the painter's subsequent works in the varieties of spatial construction and the dramatic force of figure groupings, facial expressions, and gestures. The Renaissance preoccupation of a century later with methods of space depiction had its origins in such early Sienese works.

Following the sojourn in Naples, Simone worked in Pisa (*Madonna and Saints,* 1319) and Orvieto (*Madonna and Saints,* 1320). There are no documents or works to affirm Vasari's mention of Simone's activity in Florence, nor is there certainty as to the period of his stay in Assisi, where he frescoed the Chapel of St. Martin in the Lower Church of S. Francesco. These frescoes, along with the fresco *Condottiere Guidoriccio da Fogliano* (1328) in the Town Hall in Siena, demonstrate Simone's superb talent as a mural decorator and as a recorder of the world of Gothic chivalry and elegance.

In the St. Martin frescoes the entire range of the artist's vision and method unfolds: the sophisticated rendering of interior space and details of architectural setting; a rich interplay of linear rhythms, subtly variegated and luminous colors, and elaborately ornamented costumes and trappings; the close observation of facial expression and a clear

division of the personages of a narrative into a social hierarchy through the differentiation of types. The fresco of *Guidoriccio* faces Simone's earlier *Maestà* so that in the same official room the religious and secular protectors of the city are confronted. The *condottiere* had liberated the Tuscan fortress-towns of Montemassi and Sassoforte in 1328. He rides his handsomely bedecked horse proudly in the foreground, both master and steed displaying the armorial device of diamond and vine. At the crest of the barren landscape the besieged towns rise in stark silhouette against the deep-blue background, while the general's encampment holds the far-right hill and valley. This fresco stands as the first in a series of equestrian portraits of heroes in Italian medieval and Renaissance art.

In contrast to the concern for time and place in the frescoes, the *Annunciation* altarpiece, painted in 1333 for the Cathedral of Siena (now in Florence), emits an atmosphere of sublime unreality. The inscription on the panel records that Lippo Memmi, whose sister Simone had married in 1324, collaborated on the altarpiece. In its elegance of line and rhythm, the exquisitely rendered details of costume, setting, and flower symbols, and the fragile sentiment of the participants in the sacred event, the *Annunciation* is a supreme masterpiece in the history of lyrical art.

Simone spent his last years at the papal court in Avignon, where he arrived in 1340 accompanied by his brother and collaborator, Donato. They came to Avignon as artists and as official representatives of the Church in Siena. Only one signed and dated work is known from this period in France, the *Holy Family* (1342; Liverpool). Frescoes in the Cathedral are in a ruined state. A group of four small panels with scenes of the Passion and an *Annunciation* diptych (now in various museums) project a fervent emotionalism and dramatic tension matched only by the late sculpture of Giovanni Pisano. At Avignon, Simone and the poet-humanist Petrarch formed a close friendship. The painter executed a frontispiece for Petrarch's copy of *Commentaries on Virgil* (now in Milan), and the poet records in one of his sonnets that Simone painted a portrait, now lost, of his beloved Laura.

Subsequent generations of lesser Sienese painters of the 14th century relied heavily on Simone's model, but a more crucial inheritance is found in that late Gothic mode of European art about 1400—the International Style. It was Simone Martini who brought Sienese painting into the mainstream of European art.

Further Reading

Giovanni Paccagnini, *Simone Martini* (1955; trans. 1957), is the most complete and dependable monograph on Martini's work. John White, *Art and Architecture in Italy, 1250-1400* (1966), is a masterful survey of late medieval Italian art with penetrating critical essays on individual artists. Evelyn Sandberg Vavalà's two works, *Uffizi Studies* (1948) and *Sienese Studies* (1953), provide a history of Florentine and Sienese painting based on a close formal analysis of paintings in the principal galleries of the two cities. An old but still useful study is Ferdinand Schevill, *Siena: The History of a Mediaeval Commune* (1909). □

Bohuslav Martinu

The Czech composer Bohuslav Martinu (1890-1959) was the most important composer of his generation in the former Czechoslovakia.

Bohuslav Martinu was the son of a small-town shoemaker who was also the custodian of a church tower used as a fire-lookout station. Bohuslav was born in the tower and spent his childhood there. The composer suggested that this physical detachment from the usual childhood experiences helped to form his introspective and reflective nature. Violin lessons from a village teacher revealed his strong musical aptitude, and when he was 16 he went to Prague to attend the conservatory. He did not respond well to the rigid training and was soon expelled.

In spite of his failure at the conservatory, Martinu became a violinist in the Czech Philharmonic Orchestra, a post he held from 1913 to 1923, except for the war years (1914-1918), when he returned to his native village. His early works include the *Czech Rhapsody* (1920) and the ballet *Istar* (1922). Realizing that he needed more formal training in composition, he returned to the conservatory to study with Josef Suk.

With the aid of a government grant Martinu went to Paris in 1923, where he lived for the next 17 years. He became a pupil of Albert Roussel, whose economical but vigorous scores he admired. Martinu lived in the simplest manner, making his living by teaching a few private pupils and from the commissions he received from time to time. Important compositions of this era are *Half-time* (1925), inspired by a soccer game, and *La Bagarre* (1926; Tumult), dedicated to Charles Lindbergh, who had just made his flight to Paris. Serge Koussevitsky, the conductor of the Boston Symphony Orchestra, introduced Martinu's music to the United States. In 1932 his String Sextet won the Coolidge Prize for chamber music.

During the Paris years Martinu did not lose contact with Czechoslovakia. He wrote a folk ballet called *Spalicek* (1931), a kind of variety show of sketches from Czech life; *The Miracle of Our Lady* (1933), a medievalstyle miracle play; and the opera *Juliette* (1938). The major work of this period is his Double Concerto (1938), a powerful work expressing his feelings just before World War II and the imminent downfall of his country.

With the outbreak of war Martinu went to the United States, where he remained until 1953. He taught at the Berkshire Summer School and at Princeton University. Works of the American period include a Symphony (1942), a Violin Concerto (1943), and a Concerto for Two Pianos and Orchestra (1943). An accidental fall in 1946 resulted in a period of amnesia and partial deafness.

Martinu lived in Rome from 1953 to 1955, where he wrote *Fresques de Piero della Francesca* for orchestra, the opera *Mirandolina,* and his Sixth Symphony. He completed his twelfth and last opera, based on Nikos Kazantzakis's *Greek Passion Play,* shortly before his death in Switzerland.

Martinu's music was in no sense reactionary, but at the same time it was never blatantly ''modern'' or ''experimental.'' It is characterized by the freedom of its melodies, perhaps influenced by Czech inflections, the vigor of its rhythms, and the transparency of its textures. He favored concerto grosso-like structures, contrapuntal and continuous, over sonata forms, and he avoided sentimentality and dramatic effects.

Further Reading

Miloš Šafránek, *Bohuslav Martinu: The Man and His Music* (1944; rev. ed. 1946), was written by a friend of the composer and contains a thorough discussion of Martinu's personality and style. More recent studies of Martinu are in Arthur Cohn, *Twentieth-century Music in Western Europe: The Compositions and the Recordings* (1965), and David Ewen, *The World of Twentieth-century Music* (1968).

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Martin E. Marty

Martin E. Marty (born 1928), a Lutheran pastor, historian of American religion, and commentator on contemporary religious life, wrote prolifically on American religion and culture. His work was noted for blending solid scholarship and popular, readable style.

Martin E. Marty was born on February 5, 1928, at West Point, Nebraska, into a family descended from Swiss immigrants. After graduating from Concordia High School in Milwaukee he earned undergraduate and graduate degrees from Concordia Seminary in St. Louis, Luther School of Theology in Chicago, and the University of Chicago, receiving a Ph.D. from the latter institution in 1956.

Contributed to Religious Field in Diverse Ways

His pastoral career began with ordination to the Lutheran Church-Missouri Synod ministry in 1952. In 1957 he took up duties as founding pastor of the Church of the Holy Spirit in Elk Grove Village, Illinois, a position he held for six years. His founding of that church was innovative at the time; in those days few churches had moved out of downtown locations to serve the booming suburbs. During those years he also was a contributor to the Protestant weekly magazine *The Christian Century,* becoming associate editor in 1958. He resigned his pastorate in 1963 to join the faculty of the University of Chicago Divinity School, where he taught American religious history.

Explored Ecumenical Movement

Marty's wide-ranging interests within the field of American religion were exemplified by the subject matter of his books, which emerged at a rate of more than one per year after 1959. He probed specific religious beliefs and practices, such as baptism; he examined unbelief and infidelity in America; he explored and analyzed the ecumenical movement and its quest for church union; he charted emerging trends for American churches, and especially for Protestants; and he undertook major historical studies, especially of Protestantism. The most influential of his books was *Righteous Empire: The Protestant Experience in America,* a conceptual survey of Protestantism and its interactions with the larger culture since the American Revolution. That work received the National Book Award in 1972. A later major book, *Pilgrims in Their Own Land: 500 Years of Religion in America* (1984), was an even more comprehensive compendium of facts and interpretations.

Through all of his work in teaching and the writing of books, Marty kept heavily occupied with other activities. His associate editorship of *The Christian Century* continued over the years; he wrote many major articles, editorials, book reviews, and a weekly column (called M.E.M.O.) for that journal, all the while performing the gamut of other editorial functions. He also founded a newsletter on religion and society, called *Context,* which he wrote and edited entirely. He served as co-editor for the scholarly journal *Church History*. His articles were published in many places, ranging from tiny specialized publications to the largest national magazines. Marty's casual and witty personal style made him a much sought after public speaker who travelled

extensively. He also found time for other service, such as the presidency of the Park Ridge Center, an institute for the study of health, faith, and ethics located in suburban Chicago.

Pluralism Recurred as a Theme in Writings

Perhaps the most pervasive theme in Marty's writing was that of his commitment to pluralism and, therefore, to civility. He argued that the only basis for a moral, just, and humane society is a respect for the beliefs and practices of others who are unlike ourselves; yet the fact of respect for the ways of others does not mean that one should not have passion about his or her own ways. Our own roots and convictions define us, and individuals with strong—although differing—commitments make for a strong society. Outwardly, Marty argued, a key to maintaining the American social fabric is civility—the respect that one must have for others, the fair treatment that one must give others, which leads to a wholesome, fulfilling society.

In his observations concerning American religion, Marty clung to a belief in the parish, the local community of believers. He argued that the lessons of all of society can be learned in interaction with individuals and small groups gathered for worship and religious service. While other commentators were dismissing the parish as an outmoded organizational unit (and Marty himself certainly contributed some criticism of its shortcomings), Marty kept arguing that its faults were simply the faults of human beings and that in the community of the faithful was the promising hope for the future of religion.

Marty was also a leading ecumenist, committed to the belief that a divided Christendom has been not only a disappointment to those who believe that all of Christianity should work toward common goals, but a source (and a symptom) of destructive conflict over relatively trivial issues and a source of inefficient use of religious bodies' resources. His work at *The Christian Century* began in the headiest, most optimistic days of ecumenical thinking in the 1950s; later many of his colleagues became discouraged at the impediments to Christian unity which appeared insurmountable, but Marty persevered in seeing the real possibility of a unified Christianity at some future time.

Joined Civil Rights Movement

He was not only an observer of situations, but a promoter of causes and ideals in which he believed. He was an active propagandist for the civil rights movement in the 1950s and 1960s, and at the invitation of Martin Luther King, Jr., joined many other religious leaders in journeying to Selma, Alabama, for the movement's most historic march, from Selma to Montgomery, in 1965. Later he became an active spokesperson for those opposed to the American role in the war in Vietnam, helping to found the influential Christian antiwar group Clergy and Laity Concerned about Vietnam and lending his influential name to other antiwar protests.

Was Co-Director of the Fundamentalist Project

Marty was also a co-director of the Fundamentalist Project for the American Academy of Arts and Sciences. From 1988 to 1994, he and R. Scott Appleby explored current questions in fundamentalism with scholars from around the world. The culmination of this project was edited by Marty and Appleby in *Fundamentalisms Comprehended.* Other titles in this encyclopedia of fundamentalism include *Accounting for Fundamentalisms,* (1994), *Fundamentalisms and the State,* (1993), *Fundamentalisms and Society,* (1992), and *Fundamentalisms Observed,* (1991). The series was based upon the interdisciplinary program directed by the American Academy of Arts and Sciences. The purpose was to explore the nature and impact of fundamentalist movements in the twentieth century.

Life, be it religious or secular, isn't so much about achieving goals as it is about getting there, Marty wrote; he thus had a sense of his work as a journey, one in which he could change and grow and learn. That kind of openness to new experiences and the sense that he had much yet to learn, even while he shared the many insights he had had, pervaded his work.

Further Reading

Marty's most influential book was probably *Righteous Empire: The Protestant Experience in America* (1970); Another important historical work was *Pilgrims in Their Own Land: 500 Years of Religion in America* (1984); *By Way of Response* (1981) was Marty's closest work to an autobiography, dealing as much with his ideas as with his life; *The Public Church* (1981) dealt with Marty's ideas about religious pluralism; His numerous contributions to *The Christian Century* since the 1950s and his newsletter, *Context,* provided ongoing outlets for his thought; Marty was the subject of a few master's theses, but no major biography has yet appeared. Also see *Christian Century* February 2-9, 1994. □

Andrew Marvell

The English poet and politician Andrew Marvell (1621-1678), one of the writers of the 17th century most admired by the 20th, composed lyric poetry which is sensuous, witty, elegant, and sometimes passionate.

Were Andrew Marvell not a major poet in his own right, he might be regarded primarily as a fascinating transitional figure. His work is deeply under the influence of John Donne and the metaphysical school, yet it shares its formal elegance and smoothness with the ''tribe of Ben,'' the poets who clustered about the influential Ben Jonson and came to form the Cavalier school. Furthermore he was a protégé and disciple of John Milton, whose intense and broad-ranging participation in Renaissance philosophical, poetic, and theological

traditions finds its counterpart in his own work. Like Milton, he wrote considerable poetry devoted to contemporary political questions, and he wrote verse satire akin to that of John Dryden, who is generally seen as the leading spirit of a new age.

Marvell was born on March 31, 1621, at Winestead-in-Holderness, Yorkshire. His father, a Calvinistic Anglican clergyman, became master of the Charterhouse, an almshouse, and preacher at Holy Trinity Church in Hull, where the family moved in 1624; the poet's mother was to die in 1638, his father in 1641. In 1633 Marvell began his studies at Trinity College, Cambridge, where he remained until 1641, receiving a bachelor of arts degree in 1639. Late in his Trinity years, a plausible tradition holds, Marvell was converted to Roman Catholicism by persuasive Jesuits but was promptly brought back to the Anglican faith by his father. By the outbreak of the civil war in 1642 Marvell's academic career had ended short of his completing a master of arts degree, perhaps as a result of his father's accidental death, and he began a 4-year sojourn in Europe, probably tutoring the son of a well-to-do family.

First Works

Though in poems written between 1645 and 1649 he had evinced royalist sympathies, Marvell seems to have been attracted by the strong personality of Oliver Cromwell, and in 1650 he wrote ''An Horatian Ode upon Cromwell's Return from Ireland.'' Commonly acknowledged a masterful piece of political poetry, this ode has occasioned some controversy as to the degree of unqualified admiration with which the poet regards the military harshness of the Puritan general.

For 2 or 3 years beginning in 1651, Marvell was tutor to Mary Fairfax, daughter of Lord General Fairfax, a retired Commonwealth general who lived at Nun Appleton, and here he wrote some memorable poems. Among them are the lovely ''Music's Empire'' and ''Upon Appleton House, to My Lord Fairfax,'' a complex and sophisticated compliment to Mary Fairfax consisting of almost 400 octosyllabic couplets in which landscape description serves emblematically to convey political and philosophical ideals.

Political Career

In 1653 Milton attempted unsuccessfully to have Marvell made his assistant as Latin secretary (a position like that of secretary of state) to Cromwell; instead Marvell became tutor to a young ward of Cromwell named William Dutton. He tutored first at Eton, in the house of a man who had been to Bermuda and may possibly have provided the inspiration for the charming ''Bermudas,'' in which a tropical island is presented as a Puritan paradise. Later, his tutoring duties took him to France.

In 1657 Marvell was appointed Latin secretary himself and remained in office until the restoration of the Stuart monarchy in 1660. He continued to write political poetry, much of it celebrating his admiration for Cromwell, such as ''The First Anniversary of the Government under Oliver Cromwell'' in 1655 and ''Upon the Death of O.C.'' in 1658. In 1659 he was elected member of Parliament for Hull and served in the House of Commons for the rest of his life. Unlike the tempestuous Milton, however, Marvell was not an embattled and passionately committed politician but rather a quiet civil servant. In 1662 he served with the British minister in Holland; in 1663 he embarked on 2 years of diplomatic missions to Russia, Denmark, and Sweden. The latter years of his life were devoted to his service to the government, to the composition of political satire in verse, and to the writing of prose dealing with contemporary issues. He is said to have protected Milton from the vindictiveness of the new royal government after the Restoration—not the least of his contributions to poetry. He died on Aug. 16, 1678, of a fever compounded by medical treatment, still a bachelor. In 1681 his housekeeper published *Miscellaneous Poems by Andrew Marvell, Esq.,* the basis of his reputation as a poet.

Assessment of His Poetry

To the student of cultural history, Marvell's poetry is a fascinating amalgam of intellectual currents of his age—stoicism, Christian Platonism, antischolastic mysticism—and an Anglican sense of the order and harmony of nature. To the historian of poetry, his achievement is remarkable for its balance between a never-abandoned wit and dramatic atmosphere reminiscent of Donne, a precision and verbal elegance modeled on Horace and other classical poets, a detachment and metrical sophistication shared with the Cavaliers, and a sensuous evocation of landscape shared with the classical pastoral tradition.

Most of the finest poems seem to have been composed in the 1650s; few of them are without central images of gardens. Perhaps the most famous of Marvell's lyrics is ''To His Coy Mistress'': ''Had we but world enough and time,/ This coyness, Lady, were no crime. . . . / But at my back I always hear/ Time's winged chariot hurrying near:/ And yonder all before us lie/ Deserts of vast eternity.'' Like many of Marvell's best poems, it masks extraordinary subtlety and complexity beneath a surface of smooth and deceptively simple octosyllabic couplets. It is, in fact, as perfect an example of the metaphysical mode as anything by Donne and, for all its cool and witty tone, a passionate lyric. Similarly powerful is ''The Garden,'' whose sensuous images constitute a complex blending of Renaissance traditions that bear on the rival virtues of the active and the contemplative life; one of the most famous images in the poem is that of the mind, ''that ocean where each kind/ Does straight its own resemblance find,'' withdrawn into itself and detached from the world, ''Annihilating all that's made/ To a green thought in a green shade.''

Further Reading

The most authoritative biography of Marvell is in French. In English, briefer and less reliable biographies are Augustine Birrell, *Andrew Marvell* (1905), and V. Sackville-West, *Andrew Marvell* (1929). Some of the most influential modern essays on Marvell—by Frank Kermode, Leo Spitzer, Douglas Bush, and Cleanth Brooks—are conveniently assembled in William R. Keast, ed., *Seventeenth Century English Poetry: Modern Essays in Criticism* (1962). The seminal essay by T. S. Eliot (1921) is reprinted in his *Selected Essays* (1932; subsequent editions), and the essay by William Empson, ''Marvell's Garden,'' in his *Some Versions of Pastoral* (1935). Most of Ruth C. Wallerstein's Studies in *Seventeenth-century Poetic* (1950) is devoted to Marvell. John M. Wallace, *Destiny His Choice: The Loyalism of Andrew Marvell* (1968), relates the poet's work to its political context, and Donald M. Friedman, *Marvell's Pastoral Art* (1970), relates the poems to literary and intellectual traditions. The literary background is best provided by Douglas Bush, *English Literature in the Earlier Seventeenth Century, 1600-1660* (1945; 2d ed. 1962). Also recommended is Basil Willey, *The Seventeenth Century Background: Studies in the Thought of the Age in Relation to Poetry and Religion* (1934).

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Harpo, Groucho, Chico (left to right)

The Marx brothers

The Marx brothers were American stage and film comedians whose lunatic antics dominated comedy during the 1930s.

Samuel Marx, an immigrant tailor, and Minna Schoenberg, a German vaudevillian turned factory worker, met and married in New York and raised five sons: Leonard (Chico), born in 1891; Adolph (Harpo), 1893; Milton (Gummo), 1894; Julius (Groucho), 1895; and Herbert (Zeppo), 1901.

A true stage mother, Minnie Marx tirelessly arranged interviews and created skits and revues for her boys. In Chico's vaudeville debut he wrestled, clowned, and played piano. Harpo began his career performing in two nightclubs; since he used identical routines, he was fired for presenting ''used'' material. Unable to find a job, he discovered his grandmother's ''broken-down harp'' and by his own unorthodox methods became a virtuoso. Possessor of a delightful soprano voice, adolescent Groucho won a part in *The Messenger Boys,* a benefit revue for San Francisco earthquake victims. But his tour with a troupe impersonating female singers ended when his voice suddenly changed.

Although all were living in New York, the three experienced Marx brothers—Chico, Harpo, and Groucho—worked separately. Finally they teamed together, touring the vaudeville circuit. Harpo, extremely nervous onstage, could not be trusted to deliver his lines; he himself imposed muteness on his public image. Harpo and Gummo disbanded the group when they enlisted in World War I, and Chico and Groucho entertained soldiers in army camps.

After the war Gummo left show business for manufacturing, and Zeppo gained his initiation into comedy in revues. During the early 1920s the Marx brothers achieved their final stage identities: Groucho, the almost schizophrenic, mustached punster with the stooped glide, ever-arching eyebrows, and the fat cigar; Harpo, the mute but expressive curly-headed imp, with one hand on somebody's silver service and the other playing his harp; Chico, almost as voluble as Groucho, dressed in an organ-grinder's costume, speaking a number of tortured dialects while performing at the piano; and Zeppo, the straight man. Their ''spontaneous idiocy'' and frenzied burlesque of their own revues captivated audiences.

A successful New York musical, *I'll Say She Is,* was followed by *Coconuts* (1926), a spoof of the Florida land-development boom, and *Animal Crackers* (1928), perhaps the most representative of the Marx brothers' insane antics; the last two were effectively adapted as movies. Their first talkie, *Monkey Business* (1929), enabled Groucho to pour forth a cascade of puns and quick wit. *Horsefeathers* (1932) mocks cultural restrictions and is irreverent toward the ''sacred'' institution, the university. After *Duck Soup* (1933), a spoof on political intrigue, Zeppo left to operate his own talent agency, joined later by Gummo.

Chico, Harpo, and Groucho clowned through six more movies. *A Night at the Opera* (1935), considered by many critics to be their masterpiece, takes a playful swipe at ''highbrow'' musicians. Crammed full of familiar gags and hackneyed jokes, the slew of films that followed had one saving grace: the three talented brothers, whose very presence induced laughter. *A Day at the Races* (1939) and *Go West* (1940) exhibit the nonstop clowning but lack the refined twists. After their eleventh production, *The Big Store* (1941), with Groucho as a bungling department store detective, the brothers separated for 5 years. Harpo and Chico returned to the stage, and Groucho began a long tenure in radio. American entry into World War II brought the three brothers together again, tirelessly touring army camps and selling millions of war bonds.

The Marx brothers' *A Night in Casablanca* (1946) was only moderately successful, and the trio once again disbanded. Groucho became the witty, sarcastic host of an otherwise inane television quiz show; Harpo and Chico returned to nightclubs, playing the London Palladium in 1949. During the 1950s the brothers went into semiretirement, appearing only as television and stage guests. All five had married and desired to spend time with their families. Popular demand brought them back in *The Incredible Jewel Robbery* (1959), their last film, a testament to comic talents able to provoke laughter from Depression and Cold War audiences alike. In 1961 Chico died of a heart condition; Harpo died three years later; both Groucho and Gummo passed away in 1977; and the last living Marx brother, Zeppo, died in 1979. One reviewer remarked of their brand of comedy, ''They were exactly like ordinary people and act just as we should act if social regulations did not prevent us from behaving in that way.'' A biographical musical about the brothers, *Minnie's Boys,* enjoyed moderate success on Broadway in 1969 but provided only a hint of their lifestyles; the brothers themselves, and the essence of their humor, are inimitable.

Further Reading

Two competent studies of the Marx brothers are Allen Eyles, *The Marx Brothers: Their World of Comedy* (1966; 2d ed. 1969), and Burt Goldblatt and Paul D. Zimmerman, *The Marx Brothers at the Movies* (1968). See also Kyle Crichton, *The Marx Brothers* (1950). □

Karl Marx

The German philosopher, radical economist, and revolutionary leader Karl Marx (1818-1883) founded modern ''scientific'' socialism. His basic ideas—known as Marxism—form the foundation of socialist and communist movements throughout the world.

Karl Marx spent most of his life in exile. He was exiled from his native Prussia in 1849 and went to Paris, from which he was expelled a few months later. He then settled in London, where he spent the rest of his life in dire poverty and relative obscurity. He was hardly known to the English public in his lifetime. His reputation as a radical thinker began to spread only after the emergence of the socialist parties in Europe, especially in Germany and France, in the 1870s and 1880s. From then on, Marx's theories continued to be hotly debated in the growing labor and socialist movements everywhere, including Czarist Russia.

By the end of the 19th and beginning of the 20th century, socialist parties everywhere had by and large accepted a considerable measure of Marxism, even though with modifications. This was especially true of the idea of the class struggle and the establishment of a socialist society, in which economic exploitation and social inequality would be abolished. Marxism achieved its first great triumph in the Russian Revolution of 1917, when its successful leader, V. I. Lenin, a lifelong disciple of Marx, organized the Soviet Union as a proletarian dictatorship based on Marx's philosophy, as Lenin interpreted it. Henceforth, Marx became a world figure and his theories a subject of universal attention and controversy.

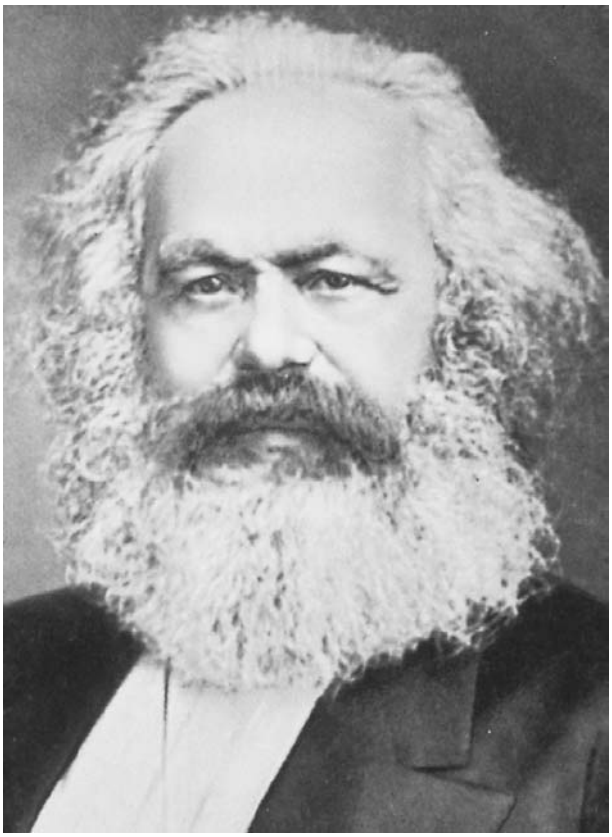

Early Life

Marx was born in Trier, Rhenish Prussia, on May 5, 1818, the son of Heinrich Marx, a lawyer, and Henriette Presburg Marx, a Dutchwoman. Both Heinrich and Henriette were descendants of a long line of rabbis. Barred from the practice of law as a Jew, Heinrich Marx became converted to Lutheranism about 1817, and Karl was baptized in the same church in 1824, at the age of 6. Karl attended a Lutheran elementary school but later became an atheist and materialist, rejecting both the Christian and Jewish religions. It was he who coined the aphorism ''Religion is the opium of the people,'' a cardinal principle in modern communism.

Karl attended the Friedrich Wilhelm Gymnasium in Trier for 5 years, graduating in 1835, at the age of 17. The gymnasium curriculum was the usual classical one—history, mathematics, literature, and languages, particularly Greek and Latin. Karl became proficient in French and Latin, both of which he learned to read and write fluently. In later years he taught himself other languages, so that as a mature scholar he could also read Spanish, Italian, Dutch, Scandinavian, Russian, and English. As his articles in the *New York Daily Tribune* show, he came to handle the English language masterfully (he loved Shakespeare, whose works he knew by heart), although he never lost his heavy Teutonic accent in speaking.

In October 1835 Marx matriculated in Bonn University, where he attended courses primarily in jurisprudence, as it was his father's ardent wish that he become a lawyer. Marx, however, was more interested in philosophy and literature than in law. He wanted to be a poet and dramatist, and in his student days he wrote a great deal of poetry—most of it preserved—which in his mature years he rightly recognized as imitative and mediocre. He spent a year at Bonn, studying little but roistering and drinking. He spent a day in jail for disturbing the peace and fought one duel, in which he was wounded in the right eye. He also piled up heavy debts.

Marx's dismayed father took him out of Bonn and had him enter the University of Berlin, then a hub of intellectual ferment. In Berlin a galaxy of brilliant thinkers was challenging existing institutions and ideas, including religion, philosophy, ethics, and politics. The spirit of the great philosopher G. W. F. Hegel was still palpable there. A group known as the Young Hegelians, which included teachers such as Bruno Bauer and bright, philosophically oriented students, met frequently to debate and interpret the subtle ideas of the master. Young Marx soon became a member of the Young Hegelian circle and was deeply influenced by its prevailing ideas.

Marx spent more than 4 years in Berlin, completing his studies there in March 1841. He had given up jurisprudence and devoted himself primarily to philosophy. On April 15, 1841, the University of Jena awarded ''Carolo Henrico Marx'' the degree of doctor of philosophy on the strength of his abstruse and learned dissertation, *Difference between Democritean and Epicurean Natural Philosophy,* which was based on Greek-language sources.

His Exile

Marx's hopes of teaching philosophy at Bonn University were frustrated by the reactionary policy of the Prussian government. He then turned to writing and journalism for his livelihood. In 1842 he became editor of the liberal Cologne newspaper *Rheinische Zeitung,* but it was suppressed by the Berlin government the following year. Marx then moved to Paris. There he first came in contact with the working class, gave up philosophy as a life goal, and undertook his serious study of economics.

In January 1845 Marx was expelled from France ''at the instigation of the Prussian government,'' as he said. He moved to Brussels, where he lived until 1848 and where he founded the German Workers' party and was active in the Communist League. It was for the latter that he, with his friend and collaborator Friedrich Engels, published, in 1848, the famous Manifesto of the Communist Party (known as the Communist Manifesto). Expelled by the Belgian government for his radicalism, Marx moved back to Cologne, where he became editor of the *Neue Rheinische Zeitung* in June 1848. Less than a year later, in May 1849, the paper was suppressed by the Prussian government, and Marx himself was exiled. He returned to Paris, but in September the French government expelled him again. Hounded from the Continent, Marx finally settled in London, where he lived as a stateless exile (Britain denied him citizenship and Prussia refused to renaturalize him) for the rest of his life.

In London, Marx's sole means of support was journalism. He wrote for both German-and English-language publi-

cations. From August 1852 to March 1862 he was correspondent for the *New York Daily Tribune,* contributing a total of about 355 articles, many of which were used by that paper as leading (unsigned) editorials. Journalism, however, paid wretchedly (£2 per article); Marx was literally saved from starvation by the continuous financial support of Engels. In 1864 Marx helped to found in London the International Workingmen's Association (known as the First International), for which he wrote the inaugural address. In 1872 he dissolved the International, to prevent it from falling into the hands of the anarchists under the leadership of Mikhail Bakunin. Thereafter, Marx's political activities were confined mainly to correspondence with radicals in Europe and America, offering advice and helping to shape the socialist and labor movements.

Appearance and Personal Life

Marx was short and stocky, with a bushy head of hair and flashing eyes. His skin was swarthy, so that his family and friends called him *Mohr* in German, or Moor in English. He himself adopted the nickname and used it with intimates. His physique gave an impression of vigor, despite the fact that he was a latent tubercular (four of his younger siblings died of tuberculosis). A man of immense learning and sharp intellectual power, Marx, often impatient and irascible, antagonized people by his sardonic wit, bluntness, and dogmatism, which bordered on arrogance. His enemies were legion. Yet, despite his deserved reputation as a hard and disagreeable person, he had a soft spot for children; he deeply loved his own daughters, who, in turn, adored him.

Marx was married to his childhood sweetheart, Jenny von Westphalen, who was known as the ''most beautiful girl in Trier,'' on June 19, 1843. She was totally devoted to him. She died of cancer on Dec. 2, 1881, at the age of 67. For Marx it was a blow from which he never recovered.

The Marxes had seven children, four of whom died in infancy or childhood. Of the three surviving daughters—Jenny (1844-1883), Laura (1845-1911), and Eleanor (1855-1898)—two married Frenchmen: Jenny, Charles Longuet; Laura, Paul Lafargue. Both of Marx's sons-in-law became prominent French socialists and members of Parliament. Eleanor lived with Edward Aveling and was active as a British labor organizer. Both Laura and Eleanor committed suicide.

Marx spent most of his working time in the British Museum, doing research both for his newspaper articles and his books. He was a most conscientious scholar, never satisfied with secondhand information but tracing facts and figures to their original sources. In preparation for *Das Kapital,* he read virtually every available work in economic and financial theory and practice in the major languages of Europe.

At home, Marx often stayed up till four in the morning, reading and making voluminous notes in his tight handwriting, which was so crabbed as to be almost unreadable. He was a heavy smoker of pipes and cigars, using up quantities of matches in the process. His workroom was densely smoke-filled. ''*Das Kapital,*'' he told his son-in-law Paul Lafargue, ''will not even pay for the cigars I smoked writing it.''

Marx's excessive smoking, wine drinking, and consumption of heavily spiced foods may have been contributory causes to his illnesses, most of which would appear to be, in the light of modern knowledge, allergic and psychosomatic. In the last two decades of his life he was tormented by a mounting succession of ailments that would have tried the patience of Job. He suffered from hereditary liver derangement (of which, he claimed, his father died); frequent outbreaks of carbuncles and furuncles on his neck, chest, back, and buttocks (often he could not sit); toothaches; eye inflammations; lung abscesses; hemorrhoids; pleurisy; and persistent headaches and coughs that made sleep impossible without drugs. In the final dozen or so years of his life, he could no longer do any sustained intellectual work. He died in his armchair in London on March 14, 1883, about two months before his sixty-fifth birthday. He lies buried in London's Highgate Cemetery, where the grave is marked by a bust of him.

His Works

Marx's writings fall into two general categories, the polemical-philosophical and the economic-political. The first reflected his Hegelian-idealistic period; the second, his revolutionary-political interests.

Marx wrote hundreds of articles, brochures, and reports but few books as such. He published only five books during his lifetime. Two of them were polemical, and three were political-economic. The first, *The Holy Family* (1845), written in collaboration with Engels, was a polemic against Marx's former teacher and Young Hegelian philosopher Bruno Bauer. The second was *Misère de la philosophie* (The Poverty of Philosophy), written by Marx himself in French and published in Paris and Brussels in 1847. As its subtitle indicates, this polemical work was ''An Answer to the *Philosophy of Poverty* by M. Proudhon.''

Marx's third book, *The Eighteenth Brumaire of Louis Bonaparte,* published serially in a German publication in New York City in 1852, is a brilliant historical-political analysis of the rise and intrigues of the Bonaparte who became Napoleon III. The remaining two books, both on economics, are the ones on which Marx's worldwide reputation rests: *Critique of Political Economy* and, more particularly, *Das Kapital* (Capital).

Critique was published in 1859, after about 14 years of intermittent research. Marx considered it merely a first installment, expecting to bring out additional volumes, but he scrapped his plan in favor of another approach. The result was *Das Kapital,* subtitled *Critique of Political Economy,* of which only the first volume appeared, in 1867, in Marx's lifetime. After his death, two other volumes were brought out by Engels on the basis of the materials Marx left behind. Volumes 2 (1885) and 3 (1894) can be properly regarded as works by Marx and Engels, rather than by Marx himself. Indeed, without Engels, as Marx admitted, the whole monumental enterprise might not have been produced at all. On the night of Aug. 16, 1867, when Marx completed correcting the proof sheets of volume 1, he wrote to Engels in

Manchester: ''I have YOU alone to thank that this has been made possible. Without your sacrifices for me I could never possibly have done the enormous work for the three volumes. I embrace you, full of thanks!''

A fourth volume of *Das Kapital* was brought together by Karl Kautsky after Engels's death. It was based on Marx's notes and materials from *Critique of Political Economy* and was published in three parts, under the title *Theories of Surplus Value,* between 1905 and 1910. A Russian edition, also in three parts, came out between 1954 and 1961, and an English translation in 1968.

Two of Marx's books were published posthumously. *The Class Struggles in France, 1848-1850,* written in 1871, appeared in 1895. It was, Engels wrote in his introduction, ''Marx's first attempt, with the aid of his materialist conception, to explain a section of contemporary history from the given economic situation.'' The second posthumous work, *The German Ideology,* which Marx wrote in collaboration with Engels in 1845-1846, was not published in full until 1932. The book is an attack on the philosophers Ludwig Andreas Feuerbach and Max Stirner and on the so-called true socialists.

The rest of Marx's publications, mostly printed posthumously, consist of brochures. *Herr Vogt* (1860) is a furious polemic against a man named Karl Vogt, whom Marx accused of being a police spy. *Wage-Labor and Capital* (1884) is a reprint of newspaper articles. *Critique of the Gotha Programme* (1891) consists of notes which Marx sent to the German Socialist party congress in 1875. *Wages, Price and Profit* (1898) is an address that Marx delivered at the General Council of the International in 1865.

His Ideas

Marx's world importance does not lie in his economic system, which, as critics point out, was not original but was derived from the classical economists Adam Smith and David Ricardo. *Das Kapital,* indeed, is not primarily a technical work on economics but one that uses economic materials to establish a moral-philosophical-sociological structure. Marx's universal appeal lies in his moral approach to social-economic problems, in his insights into the relationships between institutions and values, and in his conception of the salvation of mankind. Hence Marx is best understood if one studies, not his economics, but his theory of history and politics.

The central idea in Marx's thought is the materialistic conception of history. This involves two basic notions: that the economic system at any given time determines the prevailing ideas; and that history is an ongoing process regulated—predetermined—by the economic institutions which evolve in regular stages.

The first notion turned Hegel upside down. In Hegel's view, history is determined by the universal idea (God), which shapes worldly institutions. Marx formulated the reverse: that institutions shape ideas. This is known as the materialistic interpretation of history. Marx's second notion, that of historical evolution, is connected with his concept of dialectics. He saw in history a continuing dialectical process, each stage of development being the product of thesis, antithesis, and synthesis.

Thus thesis corresponds to the ancient, precapitalist period, when there were no classes or exploitation. Antithesis corresponds to the era of capitalism and labor exploitation. Synthesis is the final product—communism, under which capital would be owned in common and there would be no exploitation.

To Marx, capitalism is the last stage of historical development before communism. The proletariat, produced by capitalism, is the last historical class. The two are fated to be in conflict—the class struggle, which Marx proclaimed so eloquently in the Communist Manifesto—until the proletariat is inevitably victorious and establishes a transitional order, the proletarian dictatorship, a political system which Marx did not elaborate or explain. The proletarian dictatorship, in turn, evolves into communism, or the classless society, the final stage of historical development, when there are no classes, no exploitation, and no inequalities. The logical implication is that with the final establishment of communism, history comes to a sudden end. The dialectical process then presumably ceases, and there are no more historical evolutions or social struggles. This Marxist interpretation of history, with its final utopian-apocalyptic vision, has been criticized in the noncommunist world as historically inaccurate, scientifically untenable, and logically absurd.

Nevertheless, Marx's message of an earthly paradise has provided millions with hope and new meaning of life. From this point of view, one may agree with the Austrian economist Joseph A. Schumpeter that ''Marxism is a religion'' and Marx is its ''prophet.''

Further Reading

The first volumes in the 13-volume Karl Marx Library, edited and translated by Saul K. Padover, have been published: *Karl Marx on Revolution,* vol. 1 (1971) and *Karl Marx on the First International,* vol. 2 (1972).

There are no scholarly, comprehensive, or objective biographies of Marx. The best is Franz Mehring, *Karl Marx: The Story of His Life* (1935), but it is now outdated. Also outdated are Otto Rühle, *Karl Marx: His Life and Work* (1929), and Karl Korsch, *Karl Marx* (1938). A more recent book, Robert Payne, *Marx* (1968), lacks analysis, and John Lewis, *The Life and Teaching of Karl Marx* (1965), is slanted. Sir Isaiah Berlin, *Karl Marx: His Life and Environment* (1939), is recommended as an acute interpretation of Marx's life, although it is not a biography. A political and intellectual biography of Marx and Engels is Oscar J. Hammen, *The Red '48ers: Karl Marx and Friedrich Engels* (1969). See also Edward Hallett Carr, *Karl Marx: A Study in Fanaticism* (1934), and Leopold Schwarzschild, *The Red Prussian: The Life and Legend of Karl Marx* (1947).

Recommended for the treatment of various aspects of Marxism are Sidney Hook, *Towards the Understanding of Karl Marx* (1933); Joseph A. Schumpeter, *Capitalism, Socialism, and Democracy* (1942); Henry B. Mayo, *Democracy and Marxism* (1955; published in 1960 as *Introduction to Marxist Theory*); Erich From, ed., *Marx's Concept of Man* (1961); Henry Collins and Chimen Abramsky, *Karl Marx and the British Labour Movement: Years of the First International* (1965); Bertram D. Wolfe, *Marxism: One Hundred Years in the Life of a Doctrine* (1965); Shlomo Avineri, *The Social and Political Thought of*

Karl Marx (1968); Henry Lefebvre, *The Sociology of Marx* (1968); Raymond Aron, *Marxism and the Existentialists* (1969); and Louis Althusser, *For Marx* (1969). □

Mary

Mary, mother of Jesus of Nazareth, occupies a preeminent position in the theology and piety of the traditional Eastern and Western Churches.

Information about the life of Mary is extremely sparse (Matthew 1 and 2; Luke 1 and 2). It is clear that for Matthew and Luke in their Gospels, Mary's conception of Jesus was miraculous, involving no human paternity, and that her son was the Messiah expected by Israel. Mary belonged to the house of David (Luke 1:26), was engaged to a man called Joseph (Matthew 1:18), and lived in Nazareth in lower Galilee (Luke 1:26). The Gospel relates how an angel of God announced that she, though a virgin, would conceive the son of the ''Most High,'' to be named Jesus, and that he would found a new Davidic kingdom (Luke 1:31-33). Mary consented. Joseph discovered that Mary was with child and wished to dissolve the engagement quietly. In a dream, however, God's angel admonished him to marry Mary because the son she would bear was the result of a divine intervention (Matthew 1:19-21).

Before her marriage, Mary visited her cousin Elizabeth, the mother of John the Baptist, and on that occasion more prophetic utterances made quite clear that Mary's future son would be the fulfillment of Israel's hopes. No further personal details are given of Mary. Her silent presence at the birth of Jesus (Matthew 1:12-21; Luke 2:1-7) is recorded. When the child was presented at the Temple to be redeemed according to Jewish law, the aging Simeon told Mary that she would suffer much (Luke 2:21-35). Later, when Jesus at the age of 12 was lost for 3 days, his parents found him among the doctors of the law, and the first of Mary's two recorded statements appears: ''My son, why have you acted so with us? Your father and I have looked for you in sorrow'' (Luke 2:41-48). Luke adds: Mary kept all these happenings in her memory.

Mary appears again (John 2:1 ff) at a marriage in the town of Cana when her second recorded statement occurs: ''They have no wine,'' she told Jesus. Jesus thereupon turned water into wine. She appears with the relatives of Jesus in an attempt to see him during his public life (Mark 3:3 ff) and at the foot of Jesus' cross when he entrusts her to the care of John the Apostle (John 19:26 ff). She is also mentioned briefly in the Acts of the Apostles (1:14).

The dates of Mary's life can only be surmised. Present researches place the birth of Jesus between 7 and 4 B.C. Granting Mary a minimal age of 16 to 18 years at the time of Jesus' birth, this would place her birth at sometime about 22-20 B.C. There is no precise information as to her death. In the later development of the Eastern and Western Churches, Mary was proclaimed the mother of God. Her position was further defined in the Roman Catholic Church, which in 1854 stated as an article of faith that she had been conceived without the original sin which affects all men. In 1950 Pius XII declared that at her death Mary's body had not corrupted in a grave but that God had taken her body and soul into heaven.

Further Reading

Most of the books written on this subject are either Roman Catholic devotional books, such as Juniper B. Carol, *Mariology* (1955), or Roman Catholic studies of theology. Nothing has been published concerning the archaeological excavations at Nazareth. For a view of Mary by a Protestant Church historian consult Giovanni Miegge, *The Virgin Mary: The Roman Catholic Marian Doctrine* (1950; trans. 1955). □

Mary I

Mary I (1516-1558) was queen of England from 1553 to 1558. Her reign marked a reversal of Edward VI's Protestant policies and a return to Catholicism.

Born on Feb. 18, 1516, at Greenwich Palace, Mary was the daughter of Henry VIII and Catherine of Aragon. The birth of the little Spanish Tudor bitterly disappointed Henry VIII, who hoped for a son and heir. Nonetheless, he took courage and expressed the forlorn hope at her christening that ''If it was a daughter this time, by the grace of God the sons will follow.'' Mary became a good student and an accomplished linguist. She learned Latin, French, Spanish, Italian, and Greek. She studied astronomy, natural science, and mathematics and became familiar with the works of Erasmus, More, and Vives. Like all Tudors, she was musically inclined; she played the lute, virginal, regal, and spinet. She also danced and embroidered.

In 1528 Henry VIII requested Pope Clement VII's dispensation for the marriage of Mary to her half brother, the illegitimate Henry (1519-1536), Duke of Richmond and Somerset, the natural child of Henry and his mistress Elizabeth Blount. When the Pope agreed on condition that Henry give up his plan for nullifying his marriage to Catherine, Henry balked and the project was dropped.

Mary did not like her father's new wife, Anne Boleyn, who reciprocated in kind. Mary was forced to leave her own household and become a member of that of her half sister Elizabeth. She lost her title of princess and was declared illegitimate via the Act of Succession (1534). During Catherine's last days Henry refused to let mother and daughter see one another. With the appearance of Henry's third wife, Jane Seymour, Mary's life altered. She took the oath of supremacy, revisited the palace, and entered into amicable relations with Henry. She was god-mother to Edward, Jane's son, and chief mourner at Jane's funeral.

Mary got along well with Henry's fourth wife, Anne of Cleves (1540) but not with his fifth, Catherine Howard. She attended Henry's marriage to Catherine Parr (July 1543). By the parliamentary Act of Succession of 1544 she was re-

stored to the royal succession. During the reign of her half brother Edward VI she refused to subscribe to the new Protestant service; resolutely she declared in council that ''her soul was God's and her faith she would not change.'' On Edward's death on July 6, 1553, she became queen but not without disposing of the Duke of Northumberland's plot to place Lady Jane Grey on the throne.

Mary was 37 on her accession. She was an attractive woman, delicately featured, thin, short, well-complexioned, nearsighted, and deep-voiced with a grave demeanor. Her pro-Catholic and pro-Spanish policies immediately became apparent. She restored the Catholic Church but did not restore the monasteries to it and married Philip (later King Philip II of Spain) on July 25, 1554. Announcement of her marriage precipitated three insurrections, including Wyatt's Rebellion, which was not extinguished until the rebels were at the gates of London (February 1554).

Statutes against heretics were reinstituted. Prominent Protestants such as Thomas Cranmer, Nicholas Ridley, and Hugh Latimer, as well as lesser folk, suffered the heretics' death: burning at the stake. About 300 died. Many Protestants fled to such places as Geneva, John Calvin's home. Calvin's protégé John Knox, the Scottish reformer, called Mary ''that wicked Jezebel of England.'' Later writers called her ''Bloody Mary.''

Philip left England in 1555 after a 10-month stay; he did not return until March 1557 for a sojourn of 3 1/2 months. He convinced Mary to join Spain's war against France. The war went badly for the English. Early in 1558 the French took Calais, the last English possession on the Continent. Mary, disappointed at her husband's absence, her failure to produce an heir, and the loss of Calais, died on Nov. 25, 1558. Stubborn, temperamental, and soured in spirit by the opposition of her people and bodily ills, she was nonetheless true to her faith and to those faithful to her. Her uncompromising attitude toward Protestantism, and Elizabeth's triumphs have ensured that she be remembered as the least successful Tudor sovereign.

Further Reading

The best biography of Mary is H.F.M. Prescott, *A Spanish Tudor: The Life of ''Bloody Mary''* (1940; rev. ed. titled *Mary Tudor,* 1953), which is a soundly researched, fascinating work. See also the older, Catholic study of J. M. Stone, *The History of Mary I, Queen of England* (1901), and Beatrice White, *Mary Tudor* (1935). □

Mary II

Mary II (1662-1694) was queen of England, Scotland, and Ireland from 1689 to 1694. The Glorious Revolution of 1688 deposed her father and made Mary and her husband, William III, the only joint rulers in English history.

Of a gentle and retiring nature, Mary always deferred to her husband's wishes in politics. Her independent reputation rests on her solicitude for the Anglican Church and her charitable and educational works. She encouraged Latitudinarian appointments among the bishops—Henry Compton, John Tillotson, and Gilbert Burnet being among the liberal theologians she favored. Among her missionary acts, she supported the Society for the Promotion of Christian Knowledge, endowed the College of William and Mary in Virginia, and founded Greenwich Hospital for disabled seamen.

Their Catholic father, James II, reluctantly allowed Mary and Anne to be reared as Anglicans for ''fear of their being taken away from him altogether.'' At 15 Mary was betrothed to William of Orange. Initially both James and her uncle, Charles II, disapproved since there was some indication that the Dauphin of France might become her suitor, but they yielded since a Dutch alliance was largely favored. The marriage was solemnized in November 1677. Mary's lonely residence in Holland was heightened by the loss of two children in childbirth and by William's preoccupation with politics. He was not only inattentive but publicly established Elizabeth Villiers as his mistress. The relationship was further impaired by William's jealousy of Mary's position as heiress presumptive to the English throne. Yet, prior to his invasion of England, when William spoke to her of remarriage should he fall in battle, Mary replied that if she lost him she should not care for an angel.

Relations between Mary and her father were increasingly strained by his pro-Catholic religious policies after

James attained the throne. She interceded in behalf of Bishop Compton, who had been arraigned before the Court of High Commission, and continued a closeness with her cousin, the insurrectionary Duke of Monmouth. Her rejection of her father's plea that she convert to Catholicism, and her refusal to recognize James's son, born in 1688, precipitated a permanent breach. On William's successful invasion of England in 1688, overtures were made to enthrone her as sole ruler, which, in loyalty to her husband, she refused. On Feb. 13, 1689, William accepted the crown in both their names. The coronation was held on April 11.

In 1690 Mary was empowered by Parliament to exercise rule during William's many absences abroad. This uncomfortable role demanded such unpleasant duties as signing the arrest for her uncle (Clarendon). Yet her policies generally earned the thanks of her husband and both houses of parliament.

On Dec. 28, 1694, Mary died of smallpox at the age of 32. William, deeply mourning her loss, converted to Anglicanism. Still his regime lost much of its popularity.

Further Reading

Mary's letters are unusually revealing of the times and of her own views: *Memoirs, 1689-1693,* edited by R. P. Doebner (1886), and *Letters of Two Queens,* edited by Benjamin Bathurst (1924). The most complete biography of Mary II is Hester W. Chapman, *Mary II: Queen of England* (1953). Elizabeth Hamilton, *William's Mary: A Biography of Mary II* (1971), emphasizes Mary's family relationships and devotion to Protestantism.

Additional Sources

Chapman, Hester W., *Mary II, Queen of England,* Westport, Conn.: Greenwood Press, 1976.

Miller, John, *The life and times of William and Mary,* London, Weidenfeld and Nicolson 1974. □

Mary Queen of Scots

Mary, Queen of Scots (1542-1587), was queen of France and Scotland and claimant to the throne of England. As the rival of Elizabeth I, she was perhaps the last real hope of a restored Catholicism in England.

The relations of England, Scotland, and France in the mid-16th century were dictated more by considerations of religion than they were by any emergent nationalism. Both France and Scotland were rocked by internal struggles over religion, but in international relations France emerged as the champion of the Scottish Catholics. King James V of Scotland had cemented this relationship by marrying Mary of Guise, the daughter of one of the most powerful Catholics in France. The Scottish-French alliance posed a considerable threat to England in its own struggles with France, but the English were able to silence the threat momentarily by defeating the Scots at Solway Moss (November 1542).

Mary Stuart was the third child and only daughter of James V and Mary of Guise. Both of her brothers had died before she was born at Linlithgow Palace on Dec. 7/8, 1542. Her father, already dejected by the disgrace of Solway Moss, thought the birth of a female heir a portent of disaster. A week after her birth he died, and the infant princess became queen of Scots. The period following the death of James V was an unhappy one for Scotland. In 1547 an English invasion led to the military occupation of the country. One of the chief results of this action was to drive Scotland more firmly than ever into alliance with France. On July 7, 1548, the Estates of Scotland ratified an agreement for the marriage of Queen Mary to the Dauphin of France, the future Francis II, and ordered that she go to France immediately.

For the following decade Scotland was under heavy French influence; the queen mother, Mary of Guise, was appointed regent, and many high offices went to Frenchmen. As a result, a feeling of reaction against the French began to be noticeable in Scotland, and it was fanned for religious purposes by the Protestant party in the country.

Queen of France

Mary meanwhile was educated with the French royal children. She appears to have been a quick and able student whose charming personality had a great impact on all around her. In April 1558 her marriage to the Dauphin was celebrated. In November of the same year, Mary Tudor, Queen of England, died. Mary Stuart laid a claim to the

English throne as great-granddaughter of Henry VII on the grounds that Elizabeth had been declared illegitimate. Elizabeth I ascended the throne without opposition in England, but Mary and the Dauphin assumed the royal titles of England and Ireland. They continued to use them when they ascended to the French throne in July 1559, and though the Treaty of Edinburgh of July 1560 required them to abandon their claims to the English throne, they refused to ratify it.

Mary's husband, Francis II, ruled in France only a little more than a year, dying on Dec. 5, 1560. His death meant an end to Guise dominance in France, and as Catherine de Médicis asserted power there, the cause of Mary Stuart ceased to be a major concern of French politics. After a year of semiretirement in France, Mary resolved, on the advice of her friends, to return to Scotland to see whether she could reassert her power there. On April 19, 1561, the young queen landed at Leith, arriving in a dense fog which John Knox, the Protestant leader, saw as an omen of the ''sorrow, dolour, darkness, and all impiety'' which her coming was to bring. Her arrival was conceived of as a threat by Queen Elizabeth. In Mary's absence the Protestant party had gained power in Scotland, and this was to England's advantage; her return raised the possibility of a reassertion of Catholic influence, since few doubted that Mary, a devout Catholic herself, meant to reestablish the old religion and realign Scotland with the Continental Catholic powers.

Rule in Scotland

Elizabeth's policy toward Mary was confusing. She recognized the threat, but she was emotionally and perhaps politically unwilling to question the authority of another legitimate sovereign. Her policy thus vacillated between attacking Mary when she was strong and aiding her when she was weak. For some 7 years Mary precariously held her position as sovereign of Scotland. There was little likelihood of permanent success, for Mary was clearly out of sympathy with important elements in Scotland.

Various negotiations for Mary's marriage took place; it appears that Mary herself had the highest hopes of an alliance with Spain through marriage to Don Carlos, the son of Philip II. In July 1565, she married Henry, Lord Darnley. It was a political, not a love, match, for through this marriage Mary strengthened her claims to be heir presumptive to the throne of England, Darnley being the next lineal heir after herself to the English throne. The marriage had somewhat different political results from those Mary hoped for; the Protestant lords, led by the Earl of Moray with support from Queen Elizabeth, rebelled. Mary was able to counter this threat by military force, but she could not compensate for the arrogance and stupidity of Darnley himself. She refused the grant to him of the crown matrimonial and increasingly turned for comfort to her Italian secretary, David Riccio. Darnley in turn, wounded by the widespread rumors that Riccio was her lover, closed with the Protestant lords, who promised to make him king consort if he would destroy Riccio and restore them to power. On March 9, 1566, Darnley and the nobles dragged Riccio from Mary's room and murdered him. Within a short period, Moray and the other exiled rebel leaders had returned.

Murder of Darnley

Though Mary gave birth to a son (the later James VI of Scotland and James I of England) in June 1566, she was never reconciled to Darnley. Hiding her true feelings well, she made an outward show of reconciliation to Darnley while she actually drew close to one of the Protestant lords, the Earl of Bothwell. In February 1567 Darnley was murdered under curious circumstances; the house in which he was convalescing, Kirk o'Field, was destroyed by a violent explosion, and he was found dead in the grounds. Evidence, including the controversial Casket Letters, suggested that Mary had plotted with Bothwell the death of her second husband. The suspicions were strengthened when Mary did little to investigate the murder, allowed herself to be abducted by Bothwell, and in May 1567 she married him. The result was an almost total loss of public support for Mary. Civil war in Scotland ensued; Mary was captured and forced to abdicate in favor of her son, James (July 24, 1567). After somewhat less than a year of confinement, she escaped and once again raised a party on her behalf with the aid of the house of Hamilton. Her new-found supporters were routed at the battle of Langside (May 13, 1568), and after a futile effort to sail for France, Mary crossed the border into England on May 16, 1568, a refugee from the Scotland she had tried to rule.

Exile in England

It was a daring move and placed Elizabeth of England in an awkward position. Elizabeth was not in favor of having

the Catholic claimant to the throne so close, where she could and did become the focus of Spanish intrigue. On the other hand, she did not want to use English force against the Scottish Protestants to restore Mary, nor did she wish Mary to take refuge in some Catholic court. Moreover, Elizabeth was troubled by her own conception of the divine nature of a monarch and upset by the implications of a forcible removal of a legitimate ruler. To resolve the dilemma, Elizabeth decided, in effect, to sit in judgment on the case. A commission met at York in the summer of 1568 and terminated its proceedings at Hampton Court early the following year. Elizabeth did not allow the commission to make a definite judgment on the issue of Mary's complicity in the murder of Darnley, but two results emerged from the hearing: the rebel government of Moray in Scotland was for the present to remain undisturbed, and Mary was to remain in England.

Catholic Plots

Mary had arrived in England as a refugee seeking aid; she was to remain there the rest of her life as a virtual prisoner. Early in 1569 she was moved to Tutbury in Staffordshire to begin her captivity. Quickly she became the center of Catholic plots. Complicated plotting involving the proposed marriage of Mary to the Duke of Norfolk established her connection with the discontented English Catholics. The northern earls rebelled in 1569 but were quickly put down, Mary being moved south out of harm's way. In March 1571 Mary was involved in the Ridolphi plot, by which the Catholics were to rise in revolt and place Mary on the throne at the same time as a Spanish expeditionary force landed. The details of the plot were discovered by the government; Norfolk was arrested, tried, and executed. The implication of Mary in the plot was undoubted; she and her agent, the bishop of Ross, had been at the center of it. There were petitions from both houses of Parliament that action be taken against her, but Elizabeth opposed such measures. Such was the pattern of the remaining 14 years of her life.

Mary was closely watched by the authorities, but she continued to conspire with her Catholic friends to escape and take the English throne. Plot after plot followed in the main the course of the Ridolphi scheme. In some Mary played a direct part; in others she was simply the cause for which the rebels gathered. In 1586 Secretary Walsingham uncovered the details of the Babington plot; in July he secured a letter from Mary, giving her assent to the assassination of Elizabeth. Elizabeth could not reject this evidence, and orders were given for Mary's trial. She was formally condemned on October 14-15.

Parliament petitioned for Mary's execution; after much delay and uncertainty, Elizabeth signed the death warrant. The Council, acting on its own initiative because the Queen still hesitated, sent the warrant to Fotheringhay Castle, Northamptonshire, where Mary was executed on Feb. 8, 1587. Elizabeth displayed great public displeasure at the action and even sent the bearer of the warrant, William Davison, to the Tower. But realistically she knew that the action was necessary; by the death of Mary, the center of dangerous Catholic plotting was removed, and since the new Catholic claimant was the Infanta of Spain, fears of a popular rising on behalf of the Catholic cause were sharply diminished.

Further Reading

The bibliography on Mary, Queen of Scots, is vast. A recent major study is Antonia Fraser, *Mary Queen of Scots* (1969), which has an excellent bibliography. Other biographies are David Hay Fleming, *Mary Queen of Scots* (2d ed. 1898); Thomas F. Henderson, *Mary Queen of Scots* (2 vols., 1905; repr. 1969); Stefan Zweig, *The Queen of Scots* (trans. 1935), less scholarly but a good interpretive study; and Eric Linklater, *Mary, Queen of Scots* (1952).

Mortimer Levine, *The Early Elizabethan Succession Question* (1966), is a useful discussion of the claims to the English throne. Leo Hicks, *An Elizabeth Problem* (1964), sheds much light on Catholic plotting, as does Francis Edwards, *The Dangerous Queen* (1966). George M. Thomson, *The Crime of Mary Stuart* (1967), explores in detail the murder of Darnley; and Gordon Donaldson, *The First Trial of Mary, Queen of Scots* (1970), is a scholarly account of that trial.

Recommended for historical background are John Bennett Black, *The Reign of Elizabeth, 1558-1603* (1936; 2d ed. 1959); Agnes Mure MacKenzie, *The Scotland of Queen Mary* (1936); Stanley Thomas Bindoff, *Tudor England* (1950); Geoffrey Rudolf Elton, *England under the Tudors* (1955); William Croft Dickinson and George S. Pryde, *A New History of Scotland,* vol. 1 (1961); and Gordon Donaldson, *Scotland: James V-James VII* (1965). □

Masaccio

The Italian painter Masaccio (1401-1428) was the first great exponent of Renaissance painting. In his brief life he produced four major works utilizing the new discipline of space defined in perspective.

Tommaso di Giovanni, called Masaccio, was born in San Giovanni Valdarno on the day of St. Thomas, for whom he was named. His father, Giovanni Cassai, died when Masaccio was 5; his mother remarried, and a stepsister's husband, the only local painter, Mariotto di Cristofano, in all likelihood took Masaccio on as an apprentice. He probably received the nickname Masaccio (Terrible Tom) to distinguish him from his collaborator Masolino (Little Tom).

Masaccio went to Florence when he was about 20 and very soon joined the most modern and prominent artist group there, headed by the sculptor-architect Filippo Brunelleschi and the sculptor Donatello. Claiming as their own the heritage of Roman antiquity and of Giotto, the great Florentine master of the 14th century, they developed a new art of space and form. It utilized exact perspective invented by Brunelleschi and anatomical realism and applied these skills to narratives depicting critical moments in human relationships. Brunelleschi and Donatello found in the young Masaccio someone who could transfer these concerns into the medium of painting, using as well realistic contrasts of light and shade and the startling novelty of

continuous luminous color areas that built forms and almost eliminated drawn edges. All of these innovations were recorded in the handbook on painting written in 1435 by Leon Battista Alberti, which was dedicated to Brunelleschi and alluded to Masaccio.

The *Sagra del Carmine,* a fresco that was in the cloister of S. Maria del Carmine in Florence, Masaccio's only major lost work, was apparently also his first large project. The *Sagra* represents the consecration of the church, which took place in 1422, and the painting was executed by 1425. Such a monumental representation of a local current event was apparently an innovation. Some 16th-century drawings have been called copies of it, but this is an error. In 1425 Masolino, a leading painter of the late Gothic style, left for Hungary, and he seems to have bequeathed some work in progress to Masaccio, who came from the same region. This may account for their collaboration on the small altarpiece *Madonna and Child with St. Anne.* Most of the figures are by Masolino, but the Madonna appears to have been painted by Masaccio over Masolino's outline drawing, and the Christ Child is entirely Masaccio's creation. It reveals a powerful vitality evoked by glowing light and a convincing solidity of forms.

Probably also of 1425 is Masaccio's first fresco, usually called the *Trinity,* in S. Maria Novella, Florence. A new approach to its remarkable use of perspective, often cited as typical of the time but actually more complex by far than any other cases, has been stimulated by recent study of the circumstances of its commission, involving the learned prior of the Dominican convent of S. Maria Novella. Probably much helped by Brunelleschi in rendering the perspective, Masaccio used it to support the theological theme, the relation of the Trinity and Crucifixion, where one figure, Christ, participates in both themes and thus illustrates the dual nature of Christ as immortal God and suffering man, a doctrine, ''Corpus Domini,'' of special concern to Dominicans. The realistic perspective spaces are cut into compartments that underline this presentation.

In 1426, as an unusually full set of documents reveals, Masaccio painted a polyptych for S. Maria del Carmine in Pisa, Donatello apparently being his sponsor. It was later disassembled, and only some parts survive: the *Madonna and Child Enthroned,* the central panel; two small saints, *St. Paul* and *St. Andrew;* the pinnacle with the *Crucifixion;* and the predella and framing columns. While the central panel recalls the thickset bodies and glowing vigor of the earlier *Madonna and Child with St. Anne,* the tiny scenes of the predella introduce Masaccio's narrative art, with strong, sometimes ugly people bathed in warm color and situated in tightly orchestrated spaces.

Brancacci Chapel

That is the style of Masaccio's last and greatest work, the frescoes of the Brancacci Chapel in S. Maria del Carmine, Florence. The work, begun by Masolino for the merchant Felice Brancacci, was probably resumed by him in 1427, when he returned from Hungary, but now in collaboration with Masaccio, who did half of it, six scenes. Five are stories from the life of St. Peter, and the sixth is the *Expulsion from the Garden of Eden,* a ''preface'' painted in the narrow thickness of the entrance archway.

In the first scene, *St. Peter Baptizing,* a jostling crowd is arranged in a semicircle, much as in the predella of the Pisa polyptych. In the famous *Tribute Money* (the rare subject was probably chosen to propagandize for an income tax reform in Florence of the same year) Masaccio simplified the grouping, making a more skeletal geometry but also giving each figure a massive grandeur. The Expulsion takes this geometry of spatial siting of each figure to an extreme, and the figures of Adam and Eve have powerful emotional expressiveness.

The three remaining scenes, on a lower tier, are spatially more complex and sketchier in brushwork-advanced work not reached by other artists for some generations. In the *Miracle of the Shadow,* St. Peter and St. John walk forward, and three cripples are shown in recession in stages of being cured; where the two groups pass each other, the miracle happens, and theme and geometry coincide. In *St. Peter and St. John Distributing Alms,* another reference to Florentine fiscal policy, Masaccio employs a complex W-shaped space. The *Raising of the Pagan King's Son* was partly repainted 50 years later; for unknown reasons Masaccio went to Rome, where he died at the age of 26.

Further Reading

Ugo Procacci, *All the Paintings of Masaccio* (1962), is brief but authoritative. A full and up-to-date account is Luciano Berti, *Masaccio* (1967). □

Tomáš Garrigue Masaryk

The Czech philosopher Tomáš Garrigue Masaryk (1850-1937) was the founding father and first president of the former Czechoslovakia. A proponent of realism in both philosophy and politics, he first became known to the world through his championship of unpopular causes.

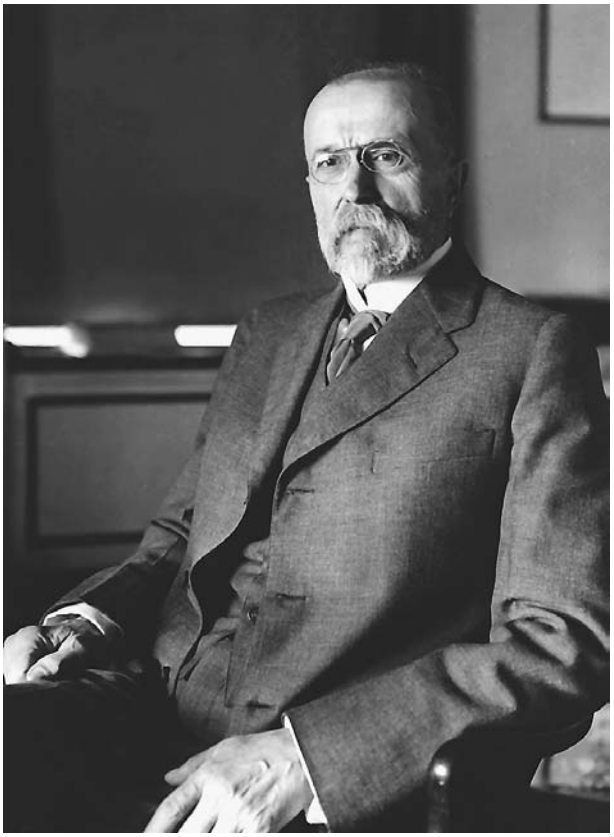

The age of Tomáš Masaryk was an age of liberalism and nationalism, ideologies which called for political freedom and national independence. Being a true son of his age, and a member of one of Austria-Hungary's unrepresented nationalities, Masaryk picked up this challenge and brought his ideas to their logical conclusion in the foundation of Czechoslovakia.

Education and Early Career

The son of a Slovak father and Germanized Czech mother, Masaryk was born on March 7, 1850, near Hodonin (Göding), Moravia, on the imperial estate where his father, a coachman, was employed. Given the low social position of his parents, his education got off to a rather rocky start, and for a while it seemed that he would become a blacksmith. But after studying at several local village schools and at Brno (Brünn), Masaryk completed his secondary education in Vienna in 1872, where he then entered the university. Receiving his doctorate in philosophy 4 years later, he spent a year at Leipzig (1876-1877), took a brief excursion to America to get married (1877-1878), and then returned to Vienna to become a lecturer at the university.

The Vienna and Leipzig years were of considerable influence on young Masaryk's mind. He had already developed a rebellious disposition and independent mind at Brno, but only in Vienna and Leipzig did these characteristics become part of his personality. (These character traits went well with his erect and vigorous physique, topped by a high-domed head that sculptors later liked to model). In Vienna he fell under Plato's influence (his thesis was entitled *The Essence of Plato's Soul*); and in Leipzig he embraced Protestantism, whose teachings appeared to him to be more in accord with the revered Hussite traditions, and his own quest for freedom, than the ''authoritarian'' thought of the Catholic Church. It was also in Leipzig that he had met his future wife and life companion, the American Charlotte Garrigue (1850-1923), who brought her own Huguenot-Unitarian traditions to bear upon Masaryk's mind.

After his return to Vienna, Masaryk supported himself and his growing family partly on his university lectures and partly on subsidies from his father-in-law. His first important work, *Suicide as a Mass Phenomenon of Modern Civilization,* appeared in 1881, and it was on the strength of this work that in the following year he received a professorship in the Czech University of Prague. His decision to accept this offer proved to be one of the most important milestones in Czech history. It was in Prague that his nascent national consciousness turned into a living force, and he became the most articulate and level-headed spokesman of his nation.

Philosopher and Politician

When making this important move, Masaryk was only 32 but already enjoying a reputation as a philosopher. His philosophy had been inspired chiefly by Plato, whose logic and language taught him to acquire the habit of accuracy necessary for the attainment of his selfdeclared goal of ''search for truth'' through ''realism.'' For this same reason, and also ''to overcome the Slavanarchy in myself,'' he became interested in such Western thinkers as the British empiricists John Locke and David Hume, whose philosophy he tried to emulate and live by, teaching others to do likewise. Simultaneously, however, he was also fascinated by the Slavic models of social and religious thought (particularly Russian mysticism) and produced his epoch-making *The Spirit of Russia* (1913).

During the 1880s, in addition to writing a number of works on philosophy, Masaryk involved himself in the affairs of the day, propagating his views in the *Athenaeum* and the *Naše Doba* (Our Epoch). It was in the former that he exposed the *Königinhof* (Karlovy Dvur) and *Grünberg* (Zelena Hora) manuscripts, forged 6 decades earlier to prove the alleged preeminence of medieval Czech literary culture over its German counterpart. With this exposure Masaryk earned the hate and abuse of his countrymen but also the respect of the whole scholarly world. This also holds true for his brave denunciation of anti-Semitism in the notorious ritual murder case of Leopold Hilsner (1899),

whose trial revived the hoary medieval myth of Jewish ritual sacrifice. It is correct to say, therefore, that Masaryk achieved fame by his unpopularity.

Masaryk's unpopularity did not prevent him from lecturing his countrymen on the form in which life should present itself to the Czech mind. Thus, in a series of essays in the *Naše Doba* (published as *The Czech Question* in 1895), he advocated a return to the humanitarian ideals of the Czech Brethren. Simultaneously, he also dealt with the question of Marxism (*The Philosophical and Sociological Foundation of Marxism, The Social Question,* both 1898). Although he criticized historical materialism, he spoke up for progressive social reform.

Since Masaryk could not dissociate thought from action, he became active in politics and served in the Austrian Reichsrat (1891-1893, 1907-1914) as the representative of his own Realist (later, Progressive) party. Generally, he tried to dissociate himself from the squabbles of the Young and Old Czechs and advocated a human, liberal, and realistic approach to the solution of political questions. Meanwhile he retained his custom of championing unpopular causes, as attested to by the famed Zagreb treason (1908) and Friedjung (1909) trials, where he proved that the government's case against a number of South Slavs rested on forged documents. With this, his worldwide reputation was further enhanced.

Founding Father

Prior to 1914, Masaryk worked for reform within the Hapsburg Empire. The empire's involvement in World War I, however, altered his views diametrically, and he became an advocate of Czech independence. He left Austria in December 1914. Then, relying on his great European fame, and on the aid of such well-known Western critics of the empire as E. Denis, W. Steed, and R. W. Seton-Watson, he launched a campaign of propaganda to convince the Allies of the desirability of carving up Austria-Hungary. Making good use of the propaganda effects of the activities of the ''Czechoslovak Legion'' in Russia (1917-1918), and coming to terms with the leaders of the Slovak emigration (Pittsburgh Pact, May 30, 1918), he managed to get Allied support for his independence movement (May-June), largely on the basis of his ideas elaborated in his *The New Europe* (1918). On the strength of this support, on Oct. 14, 1918, he declared the independence of Czechoslovakia and a month later (Nov. 14) was elected the new state's first president. *The Making of a State* (1927) is Masaryk's own version of his struggle for the creation of Czechoslovakia.

Masaryk served as president for 17 years, and during this relatively long period he tried to implement his ideas on progress and democracy. Like many others, he was only partially successful. He retired at the age of 85 in December 1935 and died on Sept. 14, 1937, at Lány near Prague.

Further Reading

President Masaryk Tells His Story, recounted by Karel Čapek (trans. 1934), and Čapek's *Masaryk on Thought and Life: Conversations with Karel Čapek* (trans. 1938) are valuable sources. Although there is no definitive study of Masaryk, there are many popular biographies by British and American authors. The best of these is Paul Selver, *Masaryk: A Biography* (1940); the most recent, Edward W. P. Newman, *Masaryk* (1960). See also Donald A. Lowrie, *Masaryk of Czechoslovakia* (1930; new enlarged ed. 1937); Emil Ludwig, *Defender of Democracy: Masaryk of Czechoslovakia* (1936); Robert Joseph Kerner, *Masaryk* (1938); Victor Cohen, *The Life and Times of Masaryk, the President-Liberator* (1941); R. W. Seton-Watson, *Masaryk in England* (1943); and Robert Birley, *Thomas Masaryk* (1951).

There are no adequate works about Masaryk's philosophy and teachings; W. Preston Warren, *Masaryk's Democracy: A Philosophy of Scientific and Moral Culture* (1941), is the best available treatment. For general historical background C. A. Macartney's monumental *The Habsburg Empire, 1790-1918* (1968) supersedes all previous works. One may also consult with profit Arthur J. May's two works, *The Hapsburg Monarchy, 1867-1914* (1951) and *The Passing of the Hapsburg Monarchy, 1914-1918* (2 vols., 1966), and A. J. P. Taylor, *The Habsburg Monarchy* (1941; new ed. 1948). Robert A. Kann, *The Multinational Empire* (2 vols., 1950), is still the best source covering the nationality problems of the empire. □

Masinissa

Masinissa (240 B.C.-148 B.C.) was Prince of the Massylians, who consolidated the fragmented Numidian tribes, creating a kingdom in North Africa which expanded and thrived in the context of the Punic Wars.

Carthage, a port city on the north coast of Africa in the area of present-day Tunisia and Algeria, was established in 814 b.c. by Phoenician settlers who eventually dominated the local North African farmers and nomads. Phoenician merchants along the Mediterranean coast, settled farmers of the watered plains, and the migrating shepherds of the steppe land bordering the Sahara Desert coexisted with the exchange of both trade and culture. The increasing economic and military power of the unified city-state of Carthage resulted in its domination of the fragmented tribes of the Numidians.

Masinissa was born around 240 b.c. at a time of conflict in the long-standing relationship between the Carthaginians and the local African people. The Numidian tribesmen had provided the Carthaginians with swift, skilled cavalry auxiliaries, sharpened through generations of intertribal conflict; but, following the defeat of Carthage in war against Rome, they were not paid for their services. Rebelling against Carthage, the fragmented Numidian tribes were not able to form a united front against the Carthaginians and soon were dominated once more by their powerful neighbor.

Masinissa's father Gala was the chief of the Massylians—a traditionally nomadic tribe that lived southwest of Carthage—who apparently had established treaties of friendship with Carthage and may have sealed those treaties by his marriage to a Carthaginian woman from a prominent family. Egyptian historian Appian reports that

Masinissa was brought up and educated in the city of Carthage, making him familiar with the combined Phoenician and Greek ideas that formed Carthage's Punic culture. He also learned the traditional skills and wisdom of the nomadic Massylians, such as horsemanship and survival in the desert, and this combined education would later serve him well.

According to the account of Diodorus Siculus, Masinissa, as the heir of an important ally of Carthage, was engaged to marry Sophoniba, the lovely daughter of Hasdrubal Gisgo, a leading Carthaginian general. Following the outbreak of the Second Punic War in 218 b.c., Masinissa led a contingent of Numidian cavalrymen in supporting Hasdrubal against the Romans in Spain. Livy in his famous history reports that the young Masinissa and his Numidian cavalry played a key role in the 212 b.c. defeat of the Roman legions led by Gnaeus and Publius Scipio. After his first campaign, Masinissa returned to Africa in 210 b.c., where he raised an additional force of 5,000 Numidians to support Hasdrubal in Spain.

In 209 b.c., Publius Scipio drove Hasdrubal's Carthaginian forces, which included Masinissa, to flight. Among those captured was the impetuous Massiva, a young nephew of Masinissa who had joined with the cavalry against his uncle's orders. This boy was allowed to return unharmed to his uncle, an action which caused Masinissa to be grateful to Scipio. While the Carthaginian forces were in retreat, Masinissa and a force of 3,000 Numidian horsemen were assigned the task of harrying the Romans throughout Spain, destroying farms and towns that supported their enemy; in 207 b.c., a new Carthaginian offensive was mounted. One Carthaginian force reached into Italy before it was defeated, while another offensive, led by Hasdrubal and supported by Masinissa, was undertaken in Spain. Confronted in 206 b.c. by Scipio's newly reinforced Roman army, Hasdrubal's and Masinissa's forces were defeated and driven to flight, thus diminishing the Carthaginian threat from Spain. Seeing the Carthaginians' change in fortune, Masinissa opened negotiations with the Romans; he then returned to Africa and conferred with tribal leaders on his decision to switch his allegiance to Rome.

With the Romans eager to subvert Carthaginian allies among the Numidians, Scipio courted and won the support of Syphax, the chief of the Masaesylians away from the Carthaginians. Meanwhile, after his conference, Masinissa returned to Gades in Spain and entered into an alliance with Scipio, promising to support him in Africa against Carthage. But Roman senators like Quintus Fabius Maximus were not supportive of Scipio's strategy, wanting him instead to force Hannibal out of Italy before leading an African campaign; such senators assessed Syphax and Masinissa as selfishly desiring supremacy in Africa with the fall of Carthage. The next two years proved frustrating for Masinissa, who was forced to endure the subsequent delay in Scipio's African invasion.

In Masinissa's absence, the leadership of his tribe was usurped by Mazaetullus, leaving Masinissa struggling from 205-203 b.c. to regain his position. Syphax proved an obstacle as well when—entreated by Hasdrubal—he became an ally of Carthage once more, sealing the treaty by marriage to Hasdrubal's daughter Sophoniba to whom Masinissa had been engaged. With limited resources, Masinissa then had to struggle against the combined opposition of Mazaetullus and his ally Syphax. Some loyal veterans of Gala supported Masinissa, and early successes led to an increase of popular support among the Massylians against the superior forces of his opponent. Masinissa defeated Mazaetullus, only to be threatened by Syphax's forces in 204 b.c. and driven into the desert; many of his subjects then submitted to Syphax. Continuing to lead raids from mountain strongholds, Masinissa plundered the territories of Syphax and the Carthaginians until Syphax's forces retaliated, driving Masinissa from his stronghold and wounding him. Masinissa and a handful of survivors charged into a flood-swollen river; swept downstream, they escaped.

After healing from his wounds, Masinissa recruited a new army from among his tribesmen who were amazed at his survival. He established a new base in the mountains between Syphax's fortress capital at Cirta and the coastal city Hippo Regis. Once again, however, his base of operations was seized and Masinissa narrowly escaped. With his surviving horsemen, he fled eastward to Scipio's beachhead in the Lesser Syrtis, collecting local supporters along the way.

Masinissa's fortune changed as he joined Scipio. His Numidian horsemen contributed to the string of victories won by the Roman forces, especially as they acted as the bait to lure opposing forces out of fortified cities into Roman traps.

Though Scipio courted Syphax's defection from the Carthaginians and failed, he successfully devised a plan to disrupt the camps of the huge armies led by their opponents, Hasdrubal and Syphax. Masinissa and his Numidian supporters initiated the subsequent attack, sneaking at night into the camp and starting fires in the huts. In the smoke and confusion, Masinissa's forces created havoc, distracting the sentries of the nearby Carthaginian camp, making it vulnerable to Scipio's attack. While Syphax and Hasdrubal escaped, Livy reports that 40,000 soldiers were killed, 5,000 captured, and large quantities of supplies were secured. This defeat led Carthage's leaders to recall Hannibal from Italy, as they feared an attack on Carthage. Masinissa, supporting Scipio, defeated the briefly reassembled forces of Hasdrubal and Syphax. The survivors of the battle were pursued by a combined Roman and Numidian force west into Masaesylian territory, while Scipio tightened his hold over the southern part of Carthaginian territory.

With his victories, Masinissa consolidated his position among his own people while his opponent Syphax took the brief respite to raise yet another army from his tribal stronghold around the capital at Cirta, an army defeated by the Roman and Allied forces who captured Syphax. Pressing on to Cirta ahead of the Roman legions, Masinissa exhibited Syphax in chains and convinced the city's leading citizens to surrender. Entering the city, he was met by Sophoniba who begged not to be turned over to the Romans. Though Masinissa easily gave his word, it was a promise he would have trouble keeping. According to Livy, he married

Sophoniba that day before the Roman leaders arrived in Cirta. The Roman officers were outraged and disputed Masinissa's decision. Judgment in the case was left to Scipio who was away in the east. Masinissa and the Romans in the west continued to subdue Numidian towns and the forces led by Vermina, a son of Syphax who continued to support Carthage.

Scipio eventually confronted the traitorous Syphax, who blamed his betrayal on the manipulations of Sophoniba and warned that she would likely persuade Masinissa to go over to the Carthaginians. As a result, Scipio later took Masinissa aside, commending his achievements but proclaiming that, charged with subverting an ally, Sophoniba should be sent for trial in Rome. Distraught, Masinissa pleaded unsuccessfully. After agonizing over what to do, he sent a faithful servant with poison to his new wife, with hopes of keeping the promise he had made, that he would not turn her over to the Romans. Sophoniba chose to commit suicide. While upset by Masinissa's action, Scipio was eager to keep Masinissa as a Roman ally and personal friend. In a public ceremony, Scipio proclaimed Masinissa as ''King of the Numidians'' and gave him gifts symbolic of his new rank.

The Roman Senate's affirmation cemented the relationship and Masinissa loyally threw his efforts behind the Romans. A shrewd politician among his own people, Masinissa requested and secured the release of many Numidians who had been captured. The new king then led a contingent of 6,000 cavalry and 4,000 infantry east to Zama where Scipio faced Hannibal and the forces which Carthage had recalled to Africa. In the ensuing battle, Masinissa led the allied Numidian horsemen on the right side of the battle formation and succeeded in disbursing the opposing cavalry. The collapse of Hannibal's formidable forces led Carthage to seek an armistice. In mopping-up operations, Masinissa defeated Vermina and others who challenged his authority.

Following the battle at Zama, Scipio—nearing the end of his term in office—was eager to complete a treaty with the Carthaginians. The terms of the treaty were nonetheless very demanding, and included provision for Scipio's protégé Masinissa. After the provisions for war reparations and arms limitations came an absolute restriction on the Carthaginian's right to wage war without the consent of Rome, and a demand that they live at peace with Masinissa and the Numidians. In his settlement, Scipio gave Masinissa the city of Cirta and the whole realm of Syphax as well as rule over the Massylians.

Now master of all Numidia and free of Carthaginian interference, Masinissa took advantage of his status as an ally of Rome in the postwar situation. He consolidated his position by promoting the economic well-being of his subjects, which won their loyalty. Over time, he promoted the growth of settled farms whose produce supplied Rome with food and brought money into Numidia, while economic growth was also facilitated by coinage minted bearing Masinissa's image. Numidia's prosperity was benefited by the long peaceful rule of their king.

Increasing his territory and power while gaining a reputation as a consummate ally of Rome, he encroached on the fertile land of the Badradus river valley and prosperous towns of the Carthaginians along the border, claiming them as ancestral lands. Under the provisions of the peace treaty, Carthage was unable to retaliate and so appealed to Rome. In 193 b.c., a Roman commission examined the case of the Carthaginians, but found in favor of Masinissa. Further appeals were made in 182, 174, and 162 b.c. as Masinissa seized more land, territory he was never forced to return. Some have since shown Masinissa as a clever politician making his incursions in times of Roman displeasure with Carthage, which led them to ignore his offenses.

Frustrated by the Roman decisions, the Carthaginians eventually violated the treaty of 201 b.c. and attacked Numidia in 149. Masinissa, though quite aged, directed a successful counteroffensive in a dispute recognized by classical authors as the immediate cause of the Third Punic War. Charging a breach in the peace treaty of 201 b.c., the Romans declared war and Appian reports that the elderly Masinissa was offended that he was not consulted or asked to participate in the formulation of Roman war plans. In 148 b.c., during the early stages of the war, Masinissa died, leaving his successors to support the Roman effort which would destroy Carthage two years later in 146 b.c.

As a client-king, Masinissa achieved a great deal in the shadow of Rome. While our accounts of his life come from sources that focus on the Romans, it is clear that he created a nation in a large geographic region inhabited by nomadic tribesmen and settled farmers. An inspiring general, always willing to ride into battle, and a shrewd politician, who could manipulate diplomatic situations for his nation's benefit, Masinissa was given the title of king by the Romans. Among the Numidians, he had earned it.

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Quett Ketumile Masire

Quett Ketumile Masire (born 1925) was a leading nationalist politician during Botswana's transition to independence. As the nation's first vice-president he played a key role in making his country a model of economic development in Africa. From 1980-1997 he served as Botswana's president.

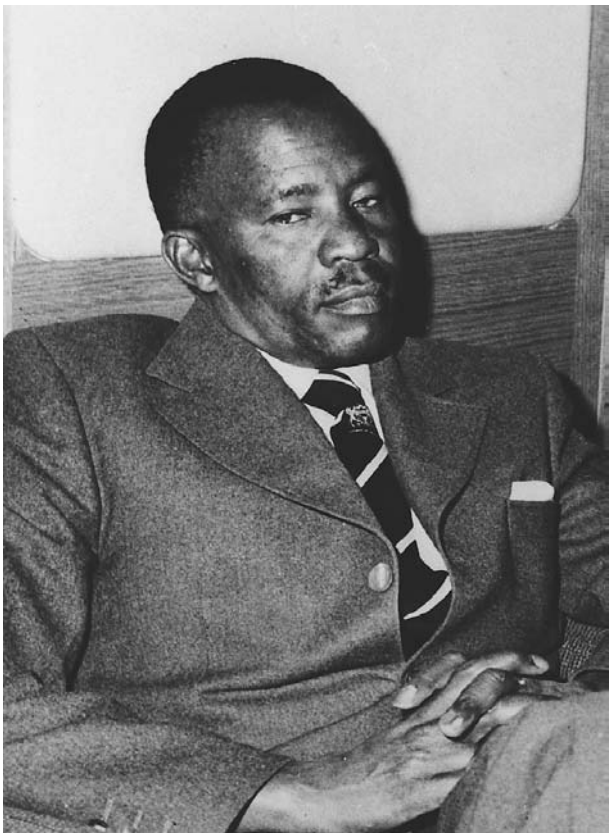

Quett Masire was born on July 23, 1925, at Kanye, the capital of the Bangwaketse Reserve, Bechuanaland Protectorate (now Botswana). Son of a minor headman, he grew up in a community where male commoners, such as himself, were expected to become low-paid migrant laborers in the mines of South Africa. From an early age Masire set himself apart through academic achievement. After graduating at the top of his class at the Kanye school, he received a scholarship to further his education at the Tiger Kloof Institute in South Africa. During school breaks he supported himself by selling refreshments at local football matches. Despite continued good grades, his ambition to attend university was frustrated by financial and health constraints.

In 1950, after graduating from Tiger Kloof, Masire helped found the Seepapitso II Secondary School, the first institution of higher learning in the Bangwaketse Reserve. He served as the school's headmaster for five years. During this period he clashed with Bathoen II, the autocratic Bangwaketse ruler. Resenting Bathoen's many petty interferences in school affairs, Masire, working through the revived Bechuanaland African Teachers Association, became an advocate for the autonomy of protectorate schools from chiefly authority.

In 1957 Masire earned a Master Farmers Certificate and established himself as one of the territory's leading agriculturalists. His success led to renewed conflict with the jealous Bathoen, who seized his farms as a penalty for the supposed infraction of fencing communal land. When Masire challenged this decision, the chief went further by threatening his banishment. By now the public, as well as leading members of the colonial administration, looked upon Masire as an articulate critic of the dominant role of chiefs over local politics.

In 1958 Masire was appointed as the protectorate reporter for the *African Echo/Naledi ya Botswana* newspaper. He was also elected to the newly reformed Bangwaketse Tribal Council and, after 1960, the protectorate-wide African and Legislative Councils. Although he attended the first Kanye meeting of the People's Party, the earliest nationalist grouping to enjoy a mass following in the territory, he declined to join the movement. Instead, in 1961 and 1962, he helped organize the rival Democratic Party, serving as its secretary-general.

From the beginning the Democratic Party was dominated by Seretse Khama, its popular leader, and Masire, its chief organizer. One of the principal reasons for the party's early electoral success was Masire's energy; in one two-week period in 1964, for example, while campaigning in remote areas of the Kalahari desert, he traveled across some 3,000 miles of sandy tracks to address 24 meetings. Besides spreading his party's message, he used such junkets to build up a strong network of local party organizers, many of whom were teachers and/or master farmers. He also was the editor of the party's newspaper, *Therisanyo,* which was the protectorate's first independent newspaper.

In 1965 the Democratic Party won 28 of the 31 contested seats in the new Legislative Assembly, giving it a clear mandate to lead Botswana to independence. The following year Masire became the new nation's vice-president, serving under Seretse. Until 1980 he also occupied the significant portfolios of finance (from 1966) and development planning (from 1967), which were formally merged in 1971.

As a principal architect of Botswana's steady economic and infastructural growth between 1966 and 1980, Masire earned a reputation as a highly competent technocrat. However, his local Bangwaketse political base was eroded by his old nemesis Bathoen. During the initial years of independence the Democratic Party government moved decisively to undercut many of the residual powers of the chiefs. As a result, in 1969 Bathoen abdicated, only to reemerge as the leader of the opposition National Front. This set the stage for Bathoen's local electoral victory over Masire during the same year. However, the ruling party won decisively at the national level, thus allowing Masire to maintain his position as one of the four ''specially elected'' members of Parliament.

With the death of Seretse in July of 1980, Masire became Botswana's second president. His leadership was subsequently confirmed by Democratic Party landslides in the 1984 and 1989 general elections. Under his leadership Botswana continued to enjoy its remarkable post-independence economic growth rate of some 10 percent per annum, one of the highest in the world. Most of this growth came from diamonds, the nation's leading export earner. Expanded revenues allowed Masire's administration to expand social services considerably, particularly in the areas of education, health, and communications. Perhaps the greatest tribute to Masire's leadership was the award he received in 1989 from the Hunger Project in recognition of the improvement in nutritional levels throughout the country between 1981 and 1988, despite the onset of severe drought.

Despite Botswana's enviable record of development during the decade of the 1980s, many problems remained. Although most citizens benefited from the nation's prosperity, the gap between the small but growing middle class and the much larger number of unemployed or underemployed poor posed a significant challenge. Throughout his career Masire sought to create jobs and wealth through the promotion of a strong private sector, but heretofore the economy has been dominated by a handful of capital-intensive parastatal companies.

Another continuing challenge was relations with South Africa. Botswana consistently championed the cause of majority rule there but, while granting asylum to refugees from apartheid, refused to allow its territory to be used as a base for guerrilla attacks against its powerful neighbor. Despite this stand, the 1980s witnessed an upsurge in South African acts of aggression against Botswana. Contacts between Afrikaners and anti-apartheid groups within the country in the early 1990s, however, underscored the potential of Masire's efforts to help mediate a negotiated end to white minority rule there.

Yet this was not the only problem he faced during the turbulent 1990s; he had his people's hunger, education and welfare problems. In 1996, the United States agreed to give $203 million in aid over three decades. In September, 1995 AID (Agency for International Development) had shuttered its bilateral mission in Botswana, asserting the nation had ''graduated'' from foreign assistance. According to Masire, it was a rite of passage the nation had been preparing for all along. ''We used to say to our donors, 'Help us to help ourselves, and the more you help us, the sooner you will get rid of us,'' he recalled.

The U.S. funds paid for more than 300 business owners to bone up on finance, marketing and other subjects. For the smallest and neediest, AID helped set up the Women's Finance House, offering training, savings accounts and loans of up to $1,700 to poor female entrepreneurs. For an example, a seamstress turned to it when she received an order for 101 outfits for a large wedding. The fabric alone cost three times what she made in most months. With a $400 loan, however, she completed the order.

Masire was the 1989 Laureate of the Africa Prize for Leadership for the Sustainable End of Hunger, and was cited for his sustaining efforts to develop nutrition, health, education and housing.

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George Mason

The American statesman George Mason (1725-1792) wrote the Virginia Declaration of Rights and persistently advocated safeguarding the rights of individuals during the formative years of the republic.

George Mason was born in Virginia, son of a wealthy planter. He inherited several large estates along the Potomac River and became a friend and neighbor of George Washington. He married Ann Eilbeck in 1750 and soon was performing the tasks incumbent on a gentleman planter—justice of the peace, vestryman, and county delegate in the House of Burgesses. He speculated in land and became expert in colonial land law. In 1773 he became a widower with nine children. Despondent for months, he turned his attention to the growing Revolutionary crisis. A year later his Fairfax Resolves set the tone for Virginia's resistance to British domination.

Mason preferred to advise statesmen rather than be one. He served in the 1775 Virginia convention and so impressed fellow delegates that he was selected to the Continental Congress delegation. He declined to serve, as he steadfastly avoided higher offices in his reluctant role as a Revolutionary statesman.

At the 1776 Virginia convention Mason's drafts of the Declaration of Rights and the constitution emerged as models for other colonies turned states. Though ill, Mason was hardworking and helped write key legislation in the state assembly. Between 1776 and 1780 his bills for western land sales were designed to erase the public debt. In 1780 he outlined a plan which evolved into the western land cession act that eventually created the Northwest Territory.

Mason remarried and after the Revolution turned to his family and his fields. At the urging of friends he served at the Mount Vernon Convention of 1785 but avoided the Annapolis Convention. He went to the Federal Constitutional Convention of 1787, convinced that the Revolution and ''the Formations of our new Governments at that time, were nothing compared to the great Business now before us''. Though some of his suggestions in the Federal Constitutional Convention seemed to favor southern interests, his

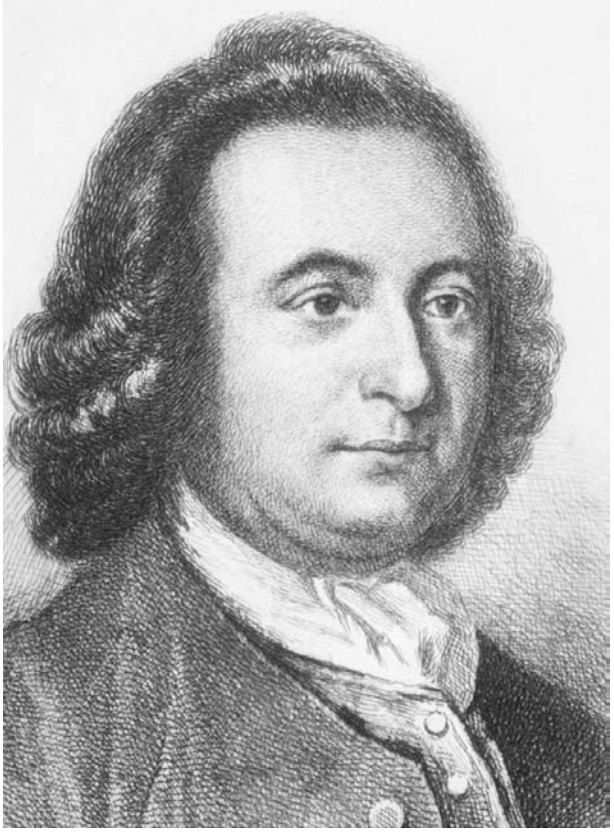

attack on slave importation showed that he could place humanitarianism beyond local concerns.

Many details in the approved Constitution, such as the mandatory origin of tax bills in the House, bore testimony to Mason's persistence. He refused to sign the Constitution, however, and worked indefatigably for its revision prior to a final ratification. He and Patrick Henry almost brought the ratification process to a standstill in Virginia, but after the Federal Bill of Rights was adopted, Mason conceded that with a few more alterations ''I could chearfully put my hand & heart to the new government.'' He died at his plantation home, Gunston Hall, on Oct. 7, 1792.

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James Murray Mason

James Murray Mason (1798-1871), U.S. Senator and Confederate diplomat, is best known for his authorship of the 1850 Fugitive Slave Law and his Confederate mission to England.

James M. Mason was born on Nov. 3, 1798, at Georgetown, D.C. After an excellent elementary education, he graduated from the University of Pennsylvania in 1818. He studied law at the College of William and Mary and established his law practice at Winchester, Va., in 1820.

During the 1820s Mason served in the Virginia Legislature. In 1837 he served one term in the U.S. Congress as a Jacksonian Democrat. The Virginia Legislature selected him for the Senate in 1847.

In Washington, Mason associated with the most prominent Southern Rights Democrats, especially John C. Calhoun. It is not surprising that Mason drafted the famous Fugitive Slave Law of 1850 or that he read Calhoun's speech to the Senate on the proposed compromise measures. When Abraham Lincoln was elected president in 1860, Mason argued for Southern secession. For Mason, the ''irrepressible conflict'' was between two social and economic civilizations, one agrarian and the other industrial. Slavery, advocated by Mason, was only one part of the Southern civilization.

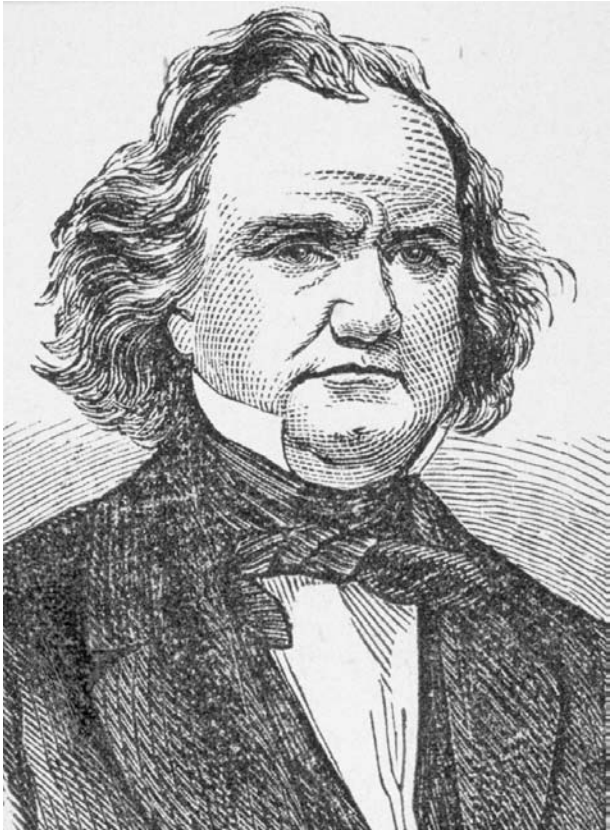

Confederate president Jefferson Davis appointed Mason diplomatic commissioner to England in 1861. Mason had great personal charm, despite his critics' charge that he was untidy and chewed tobacco and spat on the floor of Parliament. He possessed impressive qualifications: a clear position on the issue of Southern rights, a conciliatory demeanor, high social connections, and 10 years as chairman of the Senate Foreign Relations Committee. The U.S. Navy's seizure of Mason and John Slidell, Confederate commissioner to France, while they were aboard the British ship *Trent* caused a serious diplomatic crisis between the United States and England. In January 1862 Mason and Slidell were released and resumed their mission.

Mason was never received officially by the British government, and he obtained only three interviews with British officials, all as a private citizen. He cultivated friendships with powerful political and economic figures, acted as a central purchasing agent for the Confederacy, cooperated with propagandists, and promoted the sale of Confederate bonds. Yet his primary mission, to persuade the British to recognize and aid the Confederacy, was singularly unsuccessful.

After the Civil War, Mason fled to Canada. In 1868 he returned to Virginia and settled near Alexandria, where he died on April 28, 1871.

Further Reading

The only attempt to treat Mason's life is Virginia Mason, *The Public Life and Diplomatic Correspondence of James M. Mason with Some Personal History* (1903). Charles Francis Adams, *The Trent Affair* (1912), is useful for this aspect of his life. □

Lowell Mason

Lowell Mason (1792-1872), American music educator, tune-book compiler, and composer, was called the "father of singing among the children." He was the outstanding American music educator for over half a century and was the leading reformer of American church music.

Lowell Mason, born in Medfield, Mass., on Jan. 8, 1792, was basically self-taught in music. At the age of 13 he learned the rudiments from a local schoolmaster, and he directed singing schools in the area while still a teen-ager. Moving to Savannah, Ga., in 1812, he served as organist-choirmaster of the Independent Presbyterian Church while earning his living as a bank clerk. He also began to study harmony and composition.

By 1820 Mason had compiled a collection of psalm and hymn tunes in which he utilized many melodies then popular in England, some snippets from such masters as Handel, Haydn, and Mozart, and a few of his own compositions. The collection was published anonymously as *The Boston Handel and Haydn Society Collection of Church Music* (1822), and its success (it went through 22 editions and sold more than 50,000 copies) led Mason to Boston in 1827.

Influenced by the theories of Johann Pestalozzi, Mason began teaching children's music classes in 1829, and in 1833 he founded the Boston Academy of Music. Music was introduced into the Boston public school system in 1838 as a direct result. Mason served as Boston's superintendent of music until 1845.

Teacher training was also a matter of concern to Mason. Out of his experiences in the academy grew the idea of a "musical convention," a crash course in musical pedagogics. By 1850 some 1,500 teachers from all over the country were flocking to Boston for 5 days of lectures and music making under Mason's direction, and musical conventions in other cities were almost as popular. Out of the musical convention grew the idea, in 1853, of the "normal musical institute," which was to provide still more comprehensive training.

In 1853, after a 15-month visit to Europe, Mason moved to New York City. He devoted his later years primarily to compiling collections of music for religious and educational purposes and to writing and teaching. He died in Orange, N.J., on Aug. 11, 1872.

More than a hundred compilations bear Mason's name. Among the most popular are *The Boston Academy's Collection of Church Music* (1835), *The Boston School Song Book* (1840), and *Carmina Sacra* (1841). Mason's most important writings are the *Address on Church Music* (1826),

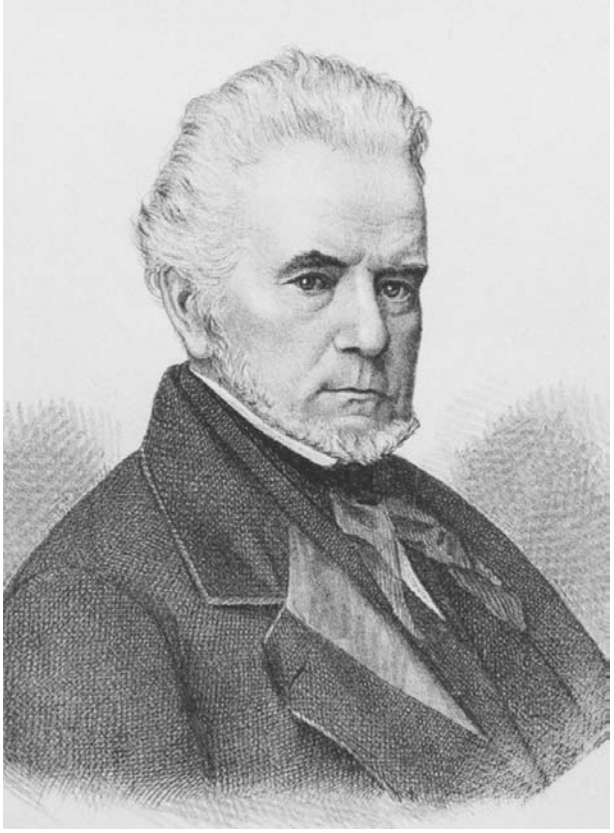

Manual of the Boston Academy of Music (1843), and *Musical Letters from Abroad* (1853).

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Massasoit

Massasoit (died 1661) was a principal leader of the Wampanoag people in the early 1600s who encouraged friendship with English settlers. As leader of the Wampanoag, Massasoit exercised control over a number of Indian groups that occupied lands from Narragansett Bay to Cape Cod in present-day Massachusetts.

In concluding his article on Massasoit for the *Dictionary of American Biography,* James Truslow Adams sums up the standard view of this influential New England chief: ''Always inclined to peace, even among his own race, Massassoit remained a faithful friend to the English throughout his entire life.'' Though there is a large measure of truth to this opinion, along with generations of schoolbooks presenting a eupeptic and rather bland portrait of Massasoit, it also misses many of the likely conflicts both within this powerful Indian leader and swirling about him.

Massasoit and the Pilgrims

As to the bare facts of the matter, from his home village in Pokanoket, near present-day Bristol, Rhode Island, Massasoit held sway over a number of related tribes in southeastern New England. Some months after the Pilgrims arrived in Plymouth in 1620, the Indian leader appeared in the new colony and offered friendship. After some negotiations, the chief signed a peace treaty with the English, one vowing nonaggression and mutual defense in case either were attacked. It was a treaty and a friendship that Massasoit would keep for the next 40 years of his life.

Over the decades, the two groups exchanged amiable visits. When Massasoit took ill, Plymouth sent emissaries on the two-day trek through the forest to Pokanoket to help cure their ally. On several occasions, Massasoit or his fellow Wampanoags probably saved the colonists from slaughter by warning them of mischief brewing in warring tribes. When Roger Williams, a renegade religious thinker forced out of the rigid theocracy of the English towns, appeared cold and starving at Massasoit's door, the chief took the desperate man in and made him welcome.

Little is known personally of Massasoit except that he was physically vigorous and when treating with the whites ''grave of countenance and spare of speech.'' Still, as might be expected, when in March of 1621 the great chief first appeared at the head of 60 warriors, face painted red and wearing a thick necklace of white beads, the sign of his authority, on a hill overlooking the hovels of tiny Plymouth, striking fear into the little band of Europeans huddled below, much more was going on than the beginning of friendship between a good-souled Anglophile holding out the olive branch and the English settlers eager to return the gesture to their new Indian brothers.

For his part, despite his authority, Massasoit was in a threatened state. Disease had recently swept through the tribe, ravaging his people. And he had enemies eager to take advantage of the sharp reduction in the number of his warriors. To the west, across Rhode Island's Narragansett Bay roved the powerful Narragansett tribe, eager to slaughter both Massasoit and the Wampanoags. To the east, the English, whatever their troubles, were rumored to have valuable trade goods and strange, new, fire-breathing weapons. Caught in the middle, then, between his traditional enemies to the west and the English on the coast to the east, Massasoit may well have thought he had little choice than to throw in his lot with the potentially helpful newcomers.

As to the situation of the English, when the Mayflower sailed back to England in the winter of 1620, it left behind a group of men, women, and children almost totally unprepared to deal with the realities of their new situation in a wild land. Around them as they shivered in their brush huts against the New England cold was the ''howling wilderness,'' an endless, impenetrable forest full of, so they had heard, bloodthirsty savages, wolves, and, some thought, devils. The new settlers knew neither how to hunt, fish, plant, or build adequate shelters. They had few supplies to carry them through to spring. In their grinding circumstances, staying alive itself became the foremost issue. One by one they started dying of malnutrition, disease, and gnawing hunger. Only half of them survived that first winter, and those who remained, weakened, confused, had little hope for the future. It seemed they would soon all be gone, dying thousands of miles from home on this wild, foreign shore, their bones dragged into the forest by the fierce beasts who would consume their dead flesh.

Thus, when Massasoit and his 60 warriors stepped out of the wilderness and stood on the hilltop fearsomely looking down on Plymouth, and the few able-bodied colonists left scrambled for their guns, then slowly realized they were confronting not enemies capable of killing off the remainder of the weakened settlers but friendly human beings who would give them food in exchange for baubles and, on top of that, help protect them against marauding tribes, Massasoit seemed a Godsend, a blessing sent by Providence.

Massasoit and Squanto

What we have, then, in this meeting is not so much two human groups coming together in mutual benignity but in pledged cooperation, each for its own, self-serving advantages. Actually, the situation was far more convoluted than the immediate interactions of these two, small groups, and to catch the complexities requires some comment on the historical background behind the meeting of Massasoit and the colonists. Insights into this can be seen in the related story of Squanto, famous to schoolchildren for helping the Plymouth settlers even before the friendship with Massasoit began.

Years before, in 1614, an English sea captain had kidnapped a number of Indians in the area where the Plymouth colonists would later land and sold them as slaves in Spain. Through a fantastic turn of events, monks ransomed Squanto, who made his way to England and from there gained passage to his homeland. To his dismay, however, upon his arrival Squanto found his home village abandoned, ravaged by disease. Tribeless, he became a subject of Massasoit. When a year later the Pilgrims arrived, Squanto stepped out of the forest to greet them in English, and through his woodcraft he helped them survive their harsh conditions. Squanto's earlier friendship, then, helped ease the way for the friendship of the far more powerful Massasoit. Whatever the twists and turns of Squanto's story, it illustrates a larger set of negative circumstances. European contact with the Indians in the New England area had gone on for decades before the colonists set foot on Plymouth Rock, and it often was not kindly. Not only kidnappings and other violence took place between the sea captains and fishermen touching the New England shore and the Indians they met, but the Europeans unwittingly introduced diseases, among them smallpox, typhus, and measles. Lacking immunity to the new maladies, whole Indian villages fell before wave on wave of virulent epidemics sweeping up and down the coast. Understandably, most of the Indians, even those who had not yet seen white men, considered the newcomers to be both ruthless deprecators and bearers of deadly illnesses. In short, Indian societies already were in an unfriendly turmoil upon the colonist's arrival, and in light of this Massasoit's friendship was the decided exception.

Given the problems, despite some earnest efforts at good will, such as Massasoit's, the situation almost inevitably became worse. New colonists starting other settlements cared nothing about an old, carefully nurtured friendship. Land-poor in Europe, they had not pulled up stakes and risked the dangerous, months-long voyage across the stormy Atlantic Ocean to be restrained upon their arrival. What they wanted was land of their own, land that seemed theirs for the taking, except for the obstacles the native peoples, waxing ever fiercer in their resistance as the pressures of the invasion increased, represented. Further complicating the situation was the diversity of the settlers and the consequent rivalry among them. Originally conceived as a religious community with central and, hence, consistent, authority, Plymouth soon found itself assailed by Englishmen with a variety of often conflicting sacred and secular notions. In light of the turmoil within the white community itself, it was impossible to carry out a humane and consistent policy toward the Indians. Massive, bloody conflict was all but inevitable.

In the face of these building pressures and loss of land to the new colonists, Massasoit kept mending his good relations with the whites. In hindsight, depending on the perspective one wishes to take, the chief of the Wampanoags might be seen as exchanging his people's birthright for the trade goods, renown, and personal power he gained against the enemy Narragansetts through his associations with the whites. Whatever one's view, however, in Massasoit's friendship lies one of the grand ironies of New England history. Massasoit had taken a minority position by casting his fortunes with the English. As pressures against the Indians mounted, many of them resolved to unite and either drive out the invaders or die in the attempt. In this the peacemaker Massasoit became an unwilling instrument. Fourteen years after his death, his son Philip angrily burst into patriotic fervor and flew to the opposite extreme of his father by becoming the leader of what is known as King Philip's War, the bloodiest Indian-white conflict to rake New England.

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William Ferguson Massey

William Ferguson Massey (1856-1925) was a New Zealand political leader and prime minister. His talent for administration saw his country through World War I and led New Zealand to economic recovery.

William Ferguson Massey was born in the village of Limavady a few miles from Londonderry, Ireland, on March 26, 1856. In 1870 he followed his father to New Zealand, where he gained farming experience and by 1890 had set himself up near Auckland as a small farmer. He took to politics as a spokesman for the small farmers and was elected to Parliament in 1894. For 18 years he sat on the opposition benches with the independent Conservatives and was elected opposition leader in September 1903. In February 1909 he announced that his party would thenceforth be known as the Reform party, and in 1912 he emerged from the political confusion to form a government, though lacking a clear majority of seats, and remained in office until his death 13 years later.

During World War I Massey showed his ability in organizing the country for the crisis. In August 1915 he led the Reform party into a coalition with the Liberal party under Sir Joseph Ward, leaving a small Labour minority as the opposition. Both Ward and Massey went to England twice to attend meetings of the imperial War Cabinet, and after the war Massey represented New Zealand at the peace conference.

Massey did not work easily with Ward, who was minister of finance and not inclined to accept a subordinate role, and in 1919 the coalition was dissolved. At the election in December the Reform party won a substantial majority, and Massey was able for the first time to govern without maneuvering among the other parties. He retained his majority in the election of 1922. In 1923 he was able to effect large reductions in income tax and a return to penny postage, but his health was failing, and he died at Wellington on May 10, 1925, just before an election in which his party was to triumph yet again.

Massey was a large man with a homespun appearance and was an effective, if harsh and verbose, speaker. He was devoted to politics and was in some ways stubborn and narrow in outlook, but he gave the impression of sincerity, was respected by his opponents, and was admired for his courage, tenacity, and political acumen.

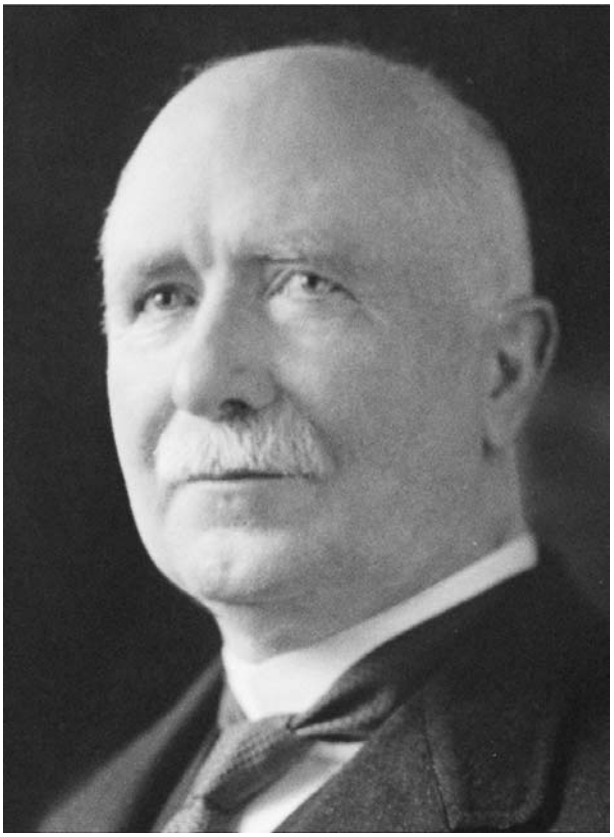

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Philip Massinger

The English playwright Philip Massinger (1583-1640) was a productive dramatist, although much of his energy was devoted to collaboration and revision. His most distinctive work reflects a religious and moral earnestness but somewhat limited powers of characterization.

Philip Massinger was born in Salisbury, southern England. He was the son of Arthur Massinger, a trusted and responsible servant to the prominent Herbert family and at one time a fellow of Merton College, Oxford. Philip attended Oxford for 2 or 3 years but apparently left without a degree. Nothing else is known of his activities before 1613, when he began his association with the London stage.

During the first phase of his career as a dramatic writer, from about 1613 to 1625, Massinger worked for the most part in collaboration with other dramatists, particularly John Fletcher. Fletcher was one of the most popular dramatists of the Jacobean period, and after Shakespeare's death in 1616 he became the leading playwright of the King's Men. At his own death in 1625, he was succeeded by Massinger, who continued to write regularly for the same company for the next 15 years, occasionally rewriting or revising earlier plays of Fletcher.

Massinger's best-known plays are *A New Way to Pay Old Debts,* a comedy written in 1621 or 1622, and *The Roman Actor,* a tragedy written in 1626.

A New Way to Pay Old Debts relies heavily on Thomas Middleton's *A Trick to Catch the Old One* (1608). Its chief character, however, is closely modeled on the notorious Sir Giles Mompesson, an extortioner convicted in 1621. Massinger's character, called Sir Giles Overreach, is driven to insanity when he is outsmarted by his nephew Frank Wellborn, whose property he has acquired by devious means.

The Roman Actor, which Massinger considered his finest work, is based on the life of the Roman emperor Domitian, who was murdered in A.D. 96. Although Massinger makes much of the Emperor's inhuman cruelty and insatiable lust, the play is remarkably modest and restrained, at least by Jacobean standards. The title character, the noble and talented actor Paris, defends his profession—as well as the drama generally—as a force for social and moral good. This was evidently a doctrine which Massinger shared with other literary artists of the period, who found themselves under increasing attack from Puritan moralists.

Details about Massinger's personal life are lacking, but he seems to have led a quieter and more comfortable existence than most of his fellow playwrights. Although never as popular as Fletcher or Jonson, he was patronized by several persons of distinction. He died in London, where he had spent most of his adult life, early in 1640.

Further Reading

The best biography of Massinger is Thomas A. Dunn, *Philip Massinger: The Man and the Playwright* (1957). □

Quentin Massys

The paintings of the Flemish artist Quentin Massys (c. 1465-1530) hark back to the works of his great predecessors but at the same time show an awareness of the Italian art of his own period.

Quentin Massys, also spelled Matsys or Metsys, was born in Louvain, the son of a blacksmith. He is traditionally thought to have been trained in that craft by his father. Art in Louvain while Massys was growing up was dominated by Dirk Bouts. Massys became a member of the painters' guild in Antwerp in 1491 and died there in 1530. He represented a current of painting that flourished in Antwerp at this time of its sudden new prosperity. Erwin Panofsky (1953) described this trend, ''archaism of around 1500,'' as ''a prelude to, in fact a fact of, the Renaissance in Netherlandish painting,'' which prevailed in the southern Netherlands.

The monumental *Enthroned Madonna* (Brussels), an early work by Massys, has features recalling both Robert Campin and Jan van Eyck. The central panel of Massys' imposing *St. Anne Altarpiece,* or the *Holy Kinship* (Brussels), which was commissioned for the church of St-Pierre in Louvain in 1507 and signed and dated 1509, has a prototype in the *Holy Kinship* of Geertgen tot Sint Jans. Even the physical types and costumes in Massys' version refer to Geertgen's. But Massys placed his rhythmically balanced figure groups in a domed, arcaded loggia that in architectural style appears to be reaching for a Renaissance vocabulary it cannot quite attain; certainly the architecture evokes a later period than that represented by the Gothic throne of the *Enthroned Madonna*.

The calm and restraint of the *St. Anne Altarpiece* are replaced by heightened emotional expression in the next important painting by Massys that can be firmly dated, the *Deposition* triptych (Antwerp). This was commissioned in 1508 by the guild of joiners in Antwerp for their chapel in the Cathedral; Massys completed the composition in 1511. It was inspired by Rogier van der Weyden's great *Deposition,* which was in the church of St-Pierre in Louvain in Massys' time, and also quotes from Rogier's *Entombment.*

Massys painted genre subjects, possibly with emblematic meaning, such as *A Money Changer and His Wife,* which belonged to a Netherlandish tradition that maintained its popularity right through the 17th century. In portraiture he made significant contributions. His pair of portraits of Erasmus and Petrus Aegidius, painted in 1517 for Sir Thomas More, set the pattern for representations of the scholar in his study.

The physiognomic types and soft modeling in some of Massy's late paintings, particularly Madonnas, as well as the grotesque quality of some of his portraits, have led to the supposition that he was familiar with works by Leonardo da Vinci. The Renaissance types of architecture and ornament with which Massys embellished his later works give proof of his interest in the new developments in Italian art, which, however, always remained foreign to him.

Further Reading

Massys is dealt with in Max J. Friedlaender, *From Van Eyck to Bruegel: Early Netherlandish Painting* (1921; trans. 1956; rev. ed. 1965), and Erwin Panofsky, *Early Netherlandish Painting, Its Origins and Character* (2 vols., 1953). □

Edgar Lee Masters

Edgar Lee Masters (1869-1950), American author and lawyer, is mainly remembered for his "Spoon River Anthology," a collection of free verse about small-town American life.

Edgar Lee Masters was born on Aug. 23, 1869, in Garnett, Kans. A year later his father's law practice failed and the family moved to the grandfather's Illinois farm. Edgar's father won appointment as state's attorney in Petersburg, and there the young boy started school. In 1880 the family moved to Lewistown near the Spoon River. Masters continued his schooling, worked in a printer's office, and reported for local newspapers. He read James Cullen Bryant, Edgar Allan Poe, Robert Burns, and Percy Bysshe Shelley, wrote poetry, and read law in his father's office. In 1889 he entered Knox College, but his father refused help, so he returned to law in Lewistown. Admitted to the bar in 1891, in 1892 he left for Chicago.

Masters entered a law partnership in 1893 and succeeded professionally, socially, and financially. He married Helen Jenkins in 1898 and published *A Book of Verse*. He was active in Democratic party politics, traveled west in 1904, and in 1906 toured Europe. He contributed to *Reedy's Mirror* and met novelist Theodore Dreiser. Masters's next two volumes—*The Blood of the Prophets* (1905) and *Songs and Sonnets* (1910)—were published under pseudonyms. Between 1907 and 1911 he wrote four plays. When his second law partner defaulted in 1910, Masters set up his own office. When *Poetry* magazine started publication in Chicago in 1912, he joined its coterie, meeting Carl Sandburg and others.

Masters's *Spoon River Anthology* (1915) drew on the values and frustrations of his youth in Lewistown, the style of the *Greek Anthology,* and contemporary experiments in free verse or rhythmical prose. In it, Masters reveals the spiritual impoverishment of the small midwestern town as its dead speak of their repressed, frightened, hypocritical, stoical, and occasionally fulfilled lives and sometimes contrast hardy pioneer days with the decadent present. The book was immediately controversial.

Masters's next volume of poems, *Domesday Book,* appeared in 1920, as did the first of seven novels, *Mitch Miller.* Meanwhile his two careers, law and literature, the breakup of the Chicago literary movement, and his wife's refusal to grant a divorce were bringing his life to a crisis. Finding no relief in a 1921 Mediterranean vacation, he abandoned both family and the law and moved to New York to concentrate on literature. Divorced in 1923, in 1924 he brought out *The New Spoon River,* an unsuccessful treatment of American urban life.

Masters married again in 1926 and published the first of a series of historical verse plays. In the 1930s he turned to biography and history, writing of Lincoln, Walt Whitman, Mark Twain, and his friend Vachel Lindsay and of Chicago. His autobiography, *Across Spoon River,* appeared in 1936. He died on March 6, 1950.

Further Reading

A short study of Masters is in Lois Teal Hartley, *Spoon River Revisited* (1963). He is also discussed in *Poets and Their Art* (1926; rev. ed. 1967) by Harriet Monroe; in Horace Gregory and Marya Zaturenska, *A History of American Poetry* (1946); and in *Literary History of the United States,* edited by Robert E. Spiller and others (1948; rev. ed. 1964).

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William Howell Masters

William Howell Masters (born 1915) was the first to study the anatomy and physiology of human sexuality in the laboratory, and the publication of the reports on his findings created much interest and criticism. Since then, he and his colleague, Virginia Johnson, have become well-known as researchers and therapists in the field of human sexuality, and together they have established the Reproduction Biology Center and later the Masters and Johnson Institute in St. Louis, Missouri.

William Howell Masters was born on December 27, 1915, in Cleveland, Ohio, to Francis Wynne and Estabrooks (Taylor) Masters. He attended public school in Kansas City through the eighth grade and then went to the Lawrenceville School in Lawrenceville, New Jersey. In 1938 he received a B.S. degree from Hamilton College, where he divided his time between science courses and sports such as baseball, football, and basketball. He was also active in campus debate. He entered the University of Rochester School of Medicine and started working in the laboratory of Dr. George Corner, who was comparing and studying the reproductive tracts of animals and humans.

During his junior year in medical school, Masters became interested in sexuality because it was the last scientifically unexplored physiological function. After briefly serving in the navy, he received his M.D. degree in 1943. Masters became interested in the work of Dr. Alfred Kinsey, a University of Indiana zoology professor who had interviewed thousands of men and women about their sexual experiences. Choosing a field that would help him prepare himself for human sexuality research, Masters became an intern and later a resident in obstetrics and gynecology at St. Louis Hospital and Barnes Hospital in St. Louis. He also did an internship in pathology at the Washington University School of Medicine. In 1947 he joined the faculty at Washington and advanced from instructor to associate professor of clinical obstetrics and gynecology. Masters conducted research in the field and contributed dozens of papers to

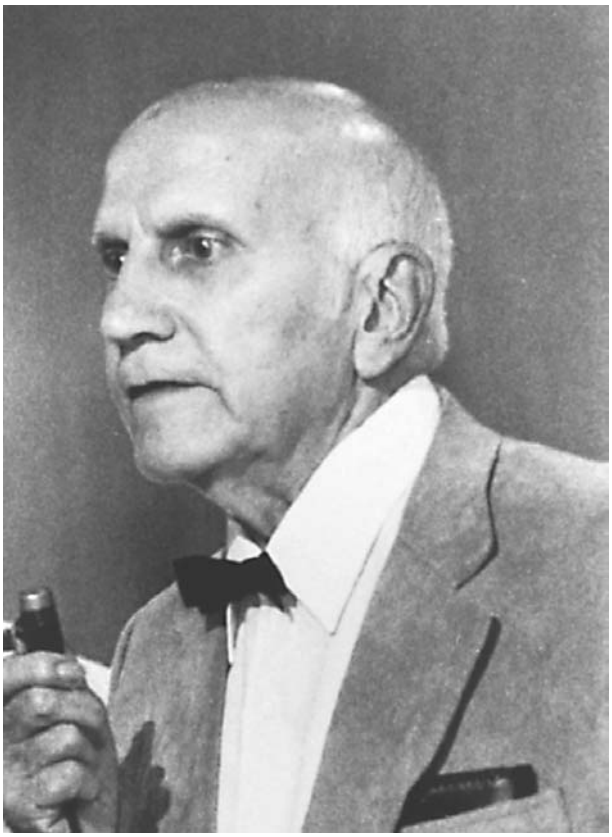

scientific journals. One of his areas of interest was hormone treatment and replacement in post-menopausal women.

By 1954 Masters decided that he was ready to undertake research on the physiology of sex. He was concerned that the medical profession had too little information on sexuality to understand clients' problems. Kinsey had depended on case histories, interviews, and secondhand data. Masters took the next step, which was to study human sexual stimulation using measuring technology in a laboratory situation.

Masters launched his project at Washington University, assisted by a grant from the United States Institute of Health. At first he recruited prostitutes for study, but found them unsuitable for his studies of ''normal'' sexuality. In 1956 he hired Virginia Eshelman Johnson, a sociology student, to help in the interviewing and screening of volunteers. The study was conducted over an eleven-year period with 382 women and 312 men participating. Subjects ranged in age from eighteen to eighty-nine and were paid for their time. Masters found a four-phased cycle relating to male and female sexual responses. To measure physiological changes, he used electroencephalographs, electrocardiographs, color cinematography, and biochemical studies.

Masters was very cautious and meticulous about protecting the identity of his volunteers. In 1959 he sent some results to medical journals, but continued to work in relative secrecy. After the content of the studies leaked out, the team had difficulty procuring grant money, so in 1964 Masters became director of the Reproductive Biology Foundation, a nonprofit group, to obtain private funds. In November of that same year, Dr. Leslie H. Farber, a respected Washington D.C. psychiatrist, wrote an article in *Commentary* entitled ''I'm sorry, Dear,'' in which he attacked the ''scientizing'' of sex. This attack was only the beginning of the criticism the research would receive.

In 1966 Masters and Johnson published *Human Sexual Response.* In this book, the researchers used highly technical terminology and had their publisher, Little, Brown and Co., promote the book only to medical professionals and journals. Nevertheless, the book became a popular sensation and the team embarked on a speaking and lecture tour, winning immediate fame. As early as 1959 Masters and Johnson had begun counseling couples as a dual-sex team. Believing that partners would be more comfortable talking with a same-sex therapist, the team began working with couples' sexual problems. In their second book, *Human Sexual Inadequacy* (1970), they discuss problems such as impotence.

Masters divorced his first wife, Elisabeth Ellis, not long after the publication of *Human Sexual Inadequacy* and married Johnson on January 1, 1971, in Fayetteville, Arkansas. In 1973 they became codirectors of the Masters and Johnson Institute. In 1979 Masters and Johnson studied and described the sexual responses of homosexuals and lesbians in *Homosexuality in Perspective.* They also claimed to be able to change the sexual preferences of homosexuals who wanted it. Masters also maintained a biochemistry lab and continued to receive fees from a gynecology practice. He retired from practice in 1975 at the age of sixty. In 1981 Masters and Johnson sold their lab and moved to another location in St. Louis. At this time they had a staff of twenty-five and a long list of therapy clients.

Further controversy over their work developed when in 1988 Masters and Johnson coauthored a book with an associate, Dr. Robert Kolodny. The book, *Crisis: Heterosexual Behavior in the Age of AIDS* predicted an epidemic of AIDS among the heterosexual population. Some members of the medical community severely condemned the study, and C. Everett Koop, then surgeon general of the United States, called Masters and Johnson irresponsible. Perhaps as a result of the negative publicity, the number of clients seeking sex therapy at the institute decreased. In early 1992, Bill Walters, acting director of the institute, announced that Masters and Johnson were divorcing after twenty-one years of marriage—conflict in their ideas about retirement was cited as the reason for the breakup. Masters vowed he would never retire and continued speaking and lecturing at the institute, in addition to working on another book. The divorce ended their work together at the clinic.

For his pioneering efforts in making human sexuality a subject of scientific study, Masters received the Paul H. Hoch Award from the American Psychopathic Association in 1971, the Sex Information and Education Council of the United States (SIECUS) award in 1972, and three other prestigious awards. He belongs to the American Association for the Advancement of Science (AAAS), the American Fertility Society, and several other medical associations.

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Ali ibn al-Husayn al-Masudi

Ali ibn al-Husayn al-Masudi (died 956) was an Arab historian and one of the most versatile and original authors in the age of efflorescence of Moslem civilization.

Al-Masudi was born in Baghdad, a descendant of Abd Allah ibn Masud, a prominent companion of Mohammed. Numerous notices in al-Masudi's extant works indicate that he traveled extensively, but they do not suffice to establish his itineraries. In 915/916 he visited Basra and Istakhr (Persepolis) and then traveled in India, where he saw the area of Bombay, the Gulf of Cambay, and the Moslem towns of Multan and Mansura in Sind. That he also saw Ceylon and the China Sea, as he claims, has been doubted.

Still, in 916/917 al-Masudi reached Zanzibar and sailed from there to Oman. In 921/922 he visited Aleppo. Probably after this trip he visited the area south of the Caspian Sea. He mentions visiting other provinces of Persia without specifying dates. Also unknown are the dates of his journeys on the Red Sea, in Yemen, and in Hadhramaut. In 925 he mentions his presence in Baghdad and Tikrit; in 926 he was in Tiberias in Palestine; and at the beginning of 928 he was back in Hit in Iraq on the way to Baghdad.

During the last period of his life al-Masudi lived mostly in al-Fustât (Old Cairo), Egypt, where his first recorded visit was in 942. He visited Antioch in 943 and Damascus in 946. He traveled to Upper Egypt as far as Nubia.

Nothing is known about the purpose of his voyages and his means of financing them. It has been suggested that he was active as a missionary for the Ismailite movement, but this appears unlikely. Though his works reflect definite Shiite leanings, they lack the purposeful engagement to be expected in an active propagandist. His religious sentiments are, moreover, closer to the Imamite than the Ismailite branch of Shiism.

Whatever the immediate motive for his travels, al-Masudi satisfied his immense curiosity and supplemented and corrected the information he had gained from his wide reading through personal observation, conversations with people of all walks of life, and reports of other travelers. He was equally competent in the religious and the rational fields of learning, though his restless life and manifold interests prevented him from pursuing any science in depth. His keen interest and open-mindedness in respect to foreign peoples and religions reflect the cosmopolitan spirit of the age.

His Writings

Although the titles of over 30 works of al-Masudi are known, only two of certain authenticity are extant. Al-Masudi wrote a universal history in 30 volumes. This work and an abridged version of it are lost. His most famous book, the *Meadows of Gold,* is a further abridgment with later additions. The first volume, on pre-Islamic history, deals with the story of creation, biblical history, description of the world, history and ethnography of the non-Arab nations and the pagan Arabs, archeological remains, and calendars.

The second volume, on Islamic history, is also replete with observations outside the scope of conventional works of history. His *Book of Notification and Review* was written shortly before his death as a summary of his literary activity. Though shorter than the *Meadows of Gold* and similar in subject matter, it contains much independent information. The authenticity of a book about the imams from the time of Adam to the 12 imams of Imamite Shiism ascribed to him is uncertain.

Al-Masudi died at al-Fustât in September/October 956.

Further Reading

The first part of al-Masudi's *Meadows of Gold* was translated into English by Aloys Sprenger, *El-Masudi's Historical Encyclopaedia Entitled "Meadows of Gold and Mines of Gems"* (1841). For background see Reynold A. Nicholson, *A Literary History of the Arabs* (1914; 2d ed. 1930).

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Mariano Matamoros

The Mexican priest and independence hero Mariano Matamoros (1770-1814) gained the admiration of his contemporaries for his military exploits. He became second in command to independence leader José María Morelos.

Mariano Matamoros was born in Mexico City and attended schools there. In October 1789 he received a degree in theology and was soon appointed priest at Jantetelco in the present state of Morelos.

A sympathizer of Mexican independence, Matamoros soon clashed with Spanish authorities. In 1811 he was arrested briefly but was able to escape and join the revolutionary movement being led by another priest, Father José María Morelos. He supported Morelos's program to break up the large haciendas, abolish slavery, and curtail the power and wealth of the Church. Matamoros soon achieved the rank of colonel and was entrusted by Morelos to organize several cavalry and artillery regiments. On Jan. 23, 1812, Matamoros's troops successfully engaged the Spanish forces in the battle of Tenancingo.

This victory was followed by a major encounter with Spanish forces in the town of Cuautla in March 1812. Cuautla had become the stronghold of Morelos's army, which numbered about 3,000 men, including a well-trained division under Matamoros's command. The royalist forces began a siege which lasted for 72 days. Despite a courageous and brave resistance against an overpowering foe, the insurgents could not hold their positions. Spanish military superiority as well as lack of food forced the insurgents to evacuate the town. The defeat was very costly, but Morelos escaped, thus preventing the Spaniards from crushing completely the independence movement.

Fall of Oaxaca

Following the defeat at Cuautla, the insurgents accomplished little. In desperate need of a military victory, Morelos chose the provincial capital of Oaxaca as a possible target for an attack. He named Matamoros second in command of his army, and with a force of about 5,000 men the two leaders marched on Oaxaca. The rebels took the city on November 25. Insurgent prisoners were freed and paraded through the streets to impress the people with royalist abuses. Morelos was unable, however, to restrain his own troops from sacking the city. Many royalist officers were executed, but pro-Spanish ecclesiastics were spared.

Matamoros's bravery and military ability gained him the rank of lieutenant general. In battle after battle he now defeated the Spanish forces, expanding the territory under his control. At the time of the insurgent Congress of Chilpancingo in late 1813, Morelos appointed him commander in chief for Tecpán, Oaxaca, Mexico, Puebla, and Veracruz.

Morelos called upon Matamoros for support in the capture of the royalist town of Valladolid in December 1813. Morelos and Matamoros had assembled the largest and best-equipped army they had ever commanded. But what looked like an easy victory turned into a costly defeat. The well-trained royalist troops, now supported by fresh reinforcements from Spain, repelled the insurgent attack, countercharging with determination and courage. The insurgents were scattered and cut down by the hundreds.

Capture and Death

The insurgents suffered overwhelming human and material losses. But perhaps the heaviest blow dealt to the revolutionary movement was Matamoros's capture. The rebel leader was taken to Valladolid and placed on exhibition in the plaza, where he suffered countless indignities. He was soon tried and sentenced to death. Although Morelos made a desperate effort to save him by offering the royalists 200 Spanish prisoners in exchange for Matamoros's life, the sentence was carried out on Feb. 3, 1814, two days before Morelos's proposal reached Spanish authorities.

Further Reading

There is very little in English on Matamoros. Some information on his life is in Wilbert H. Timmons, *Morelos: Priest, Soldier, Statesman of Mexico* (rev. ed. 1970). □

Cotton Mather

Cotton Mather (1663-1728), Puritan clergyman, historian, and pioneering student of science, was an indefatigable man of letters. Of the third generation of a New England founding family, he is popularly associated with the Salem witchcraft trials.

Cotton Mather recorded the passing of an era. The Massachusetts Bay Colony had been a radical, Bible-based community of ''saints,'' whose existence as an example to the rest of the world was to be safeguarded till Christ's second coming by the strictest tutelage of educated clergymen in all civil as well as ecclesiastical matters. In Mather's lifetime the separation of church and state and the development of the frontier and of a society absorbed in business and profits greatly increased popular apathy toward the church. The rise of democracy within the Colonies is seen in the disintegration of orthodox creeds and practices. American-born colonists felt estranged from Europe and its culture and turned to nature and to reason for the sources of their new identity. Rationalism and evangelism vied to replace orthodoxy.

Mather was both behind and ahead of his times. As an internationally known scholar and innovative scientist, he was ahead of his New England contemporaries. In his theories of child rearing his emphasis on indirection, persuasion, and rewards considerably anticipated the future. But on questions of ecclesiastical organization and in all matters relating to Harvard College, he adhered passionately to past example. He deplored New England's decline and eagerly anticipated a future day when all people would be brought to judgment and Christ's kingdom come.

Born in Boston on March 19, 1663, Cotton was the eldest son of Increase and Maria Mather and grandson of Richard Mather, the first minister of Dorchester, and of John Cotton, probably the most learned of first-generation American theologians. Increase Mather was minister to the Second Church in Boston, agent of the colony to England, and nonresident president of Harvard College from 1685 to 1701. He was the most productive man of letters of his generation. Cotton was a partner in all his father's endeavors.

Having made remarkable progress in Latin and Greek, Cotton was admitted to Harvard at the age of 12. He had begun studying Hebrew and showed great interest in philosophy and science. He read avidly. His father conferred Cotton's first degree at the age of 16. Cotton soon took up the study of medicine and, as a young man, attended meetings organized by Increase for scientific experimentation

and discussion. At 19 he received his master's degree. He was made a fellow of Harvard College in 1690 and was involved in the affairs of the college throughout his life. One of his bitterest disappointments was that he was never asked to be its president.

Disappointment and bereavement marked Cotton Mather's life. In 1686 he married Abigail Philips; they had nine children. She died in 1702. In 1703 he married the widow Mrs. Elizabeth Hubbard; they had six children. She died in 1713. His last wife, Mrs. Lydia George, whom he married in 1715, went insane. Of his fifteen children, only six lived to maturity and only two survived him. Three widowed sisters depended largely on him, and he was burdened by severe financial problems.

Overly jealous where family pride was concerned, Mather dealt rancorously with opposition. Anxiety and depression, no doubt, contributed to an already impulsive and dictatorial nature. But his was a complex temperament. He was deeply introspective. When very young he began to read Scripture daily and to develop habits of prayer. His efforts to do good works and to perfect Christian attitudes lasted a lifetime. Tireless on behalf of any worthwhile project, he was both pragmatic and susceptible to change. His early bitter denunciations of other sects later gave way to a spirit of tolerance. His will to overcome reversals can be seen in his triumph over stammering—a childhood affliction so severe that he doubted his fitness for the pulpit. By his own efforts he corrected his stammering and in 1685 was ordained at the Second Church. He served as assistant minister until his father's death in 1723, when Cotton became minister.

A Many-faceted Career

For a time the Mathers dominated the life of Massachusetts colony. When Increase went secretly to England in 1688 to plead for the restoration of the Massachusetts charter, Cotton was left not only with the spiritual leadership of the Second Church but with responsibility for heading the opposition at home to James II, specifically to his representative, Governor Edmund Andros. Cotton was a ringleader in the ''Happy Revolution,'' as he called it, of 1689, which fortunately for the insurgents coincided with the deposition in England of James II. In 1692, after a period of provisional government by magistrates who had served under the old charter, Increase, unable to regain that charter, returned to Boston with a new charter and a new governor, Sir William Phips. Both the new charter and Governor Phips's policies proved unpopular, and from this time on the Mathers' power declined.

Witchcraft Trials at Salem

One of Sir William's first acts in office was the establishment of a court to try the suspected witches recently arrested at Salem. Mather had attempted to demonstrate the reality of spirits, particularly of the demonic, in his study *Memorable Providences, Relating to Witchcrafts and Possessions* . . . (1689). Although he had urged vigorous prosecution of the devil's work, he suggested punishment milder than execution for convicted witches. Mather's approach was both theological and scientific. He separated himself from the trials per se and in fact warned the judges against ''spectral evidences,'' but his advice went unheeded. In his *Magnalia Christi Americana* (1702) Mather declared his disapproval of the methods used in the trials. But while they were going on, he had registered no public protest.

Clearly, politics, as well as theology and science, determined the Mathers' role in the witchcraft controversy. At the judges' request, Cotton, apparently unwillingly, agreed to write an apologetical account of a few of the trials. Phips, after all, had been baptized by Cotton and was Increase's appointment. *The Wonders of the Invisible World* (1693) was followed in 1700 by a work sponsored by the Mathers' opponents, entitled *More Wonders of the Invisible World*. Compiled by Robert Calef, a man skeptical of and outraged by the witchcraft accusations, it contained, without Cotton's permission, his account, written in 1693, of his investigations of a girl he believed bewitched. Mather again had focused on supernatural phenomena; he had made no attempt to start a prosecution. But by 1700 popular feeling had risen against the Salem trials, and the Mathers were firmly identified both with the causes of the hysteria and with the political appointees who made the tragic judgments. Most 19th-century historians place full responsibility for the trials with Cotton Mather; Brooks Adams called the trials themselves the central moral issue of the 17th century. To modern scholars, however, both allegations seem to overstate the case.

Other Ecclesiastical Controversies

A combination of forces effected the wane of the Mathers' influence. A new breed of more liberal and catholic men gathered in the recently established Brattle Church, under the leadership of Benjamin Coleman. These, with others, secured the removal of Increase from the presidency of Harvard in 1701. The House of Representatives appointed Cotton president, but the electors of the college overruled their action and passed him by. Cotton then directed his attention to Yale. But when Yale's president, Timothy Cutler, resigned to join the Anglican Church in 1722, Cotton, apparently, refused the invitation to replace him. This was Cotton's last opportunity for high office.

During this period the Mathers saw the collapse of their scheme to bring more centralized control to individual congregations and to effect closer cooperation between Congregational and Presbyterian churches. Meanwhile in western Massachusetts age-old standards governing admission to membership in the Congregational Church were being eased by the powerful Northampton minister Solomon Stoddard. The Mathers directly challenged Stoddard but were unable to curb him. A series of revivals under Stoddard prepared the soil in the Connecticut valley for Stoddard's grandson, Jonathan Edwards, and for the coming of the Great Awakening.

Pioneer Scientist and Intellectual

Although the Mathers maintained standfast attitudes toward many cultural and ecclesiastical changes, they were in the intellectual vanguard of the Colonies. Cotton corre-

sponded with men of learning around the world. In 1710 he was awarded a doctorate of divinity by the University of Glasgow. In 1713 he had the great honor of being elected to the Royal Society of London. He and Increase were among the first in the Colonies to advocate inoculation against smallpox and were threatened and maligned for so doing. Undismayed (even by a bomb thrown through the window of Cotton's house), the Mathers succeeded, with Dr. Zabdiel Boylston, in putting the project into effect.

Career as a Writer

Despite disfavor, Cotton's activities continued. He wrote in seven languages and also mastered the Iroquois Indian language. In his lifetime 382 of his works were published. These took many forms: history, sermons, biography, fables, books of practical piety, theological and scientific treatises, and verse. Often pedantic and heavily embellished with simile, metaphor, and learned reference, his writing could also achieve simplicity, straight-forwardness, and practicality. Mather saw instruction as the chief function of good writing and made sophisticated adaptations of style and mode to that end. He might instruct explicitly, as in the medical manual *The Angel of Bethesda* (1722), or by humorous indirection, as in his *Political Fables* (1692), written in the manner of 18th-century essayists.

In the *Psalterium Americanum* (1718) the versatile Mather turned his talents to translating the Psalms and adapting them to music. The unpublished *Biblia Americana* is an exhaustively annotated scholarly interpretation of the Bible. His *Bonifacius, or Essays To Do Good* (1718) makes practical prescriptions for personal piety. An immensely popular book, Benjamin Franklin called it the work that most influenced his youth. Suggestive of Franklin too is the popular science mode in such works as Mather's *Essay for the Recording of Illustrious Providences* (1684).

Probably Mather's greatest work was his *Magnalia Christi Americana* (1702). Primarily a history of New England, it is composed from many of Mather's other writings. The seven sections tell of the settlement of New England, the lives of its governors and ministers, and the story of Harvard College and of the Congregational Church and conclude with a treatment of ''remarkable providences'' and ''various disturbances.'' The *Magnalia* provides a detailed and eloquent statement of the Puritan mind as it addressed itself to its historical mission in an hour of darkness, perhaps even of eclipse.

Strategies for keeping alive the reality of Christ's Judgment and of His future kingdom permeated all Mather's works. His biographies, one of Phips (1697) and another of Increase, *Parentator* (1724), were designed as exemplary lives of eminent men. The late work *The Christian Philosopher* (1721) attempts to wed the observations of the 18th-century naturalist with Christian faith in the order and purpose of the created world. Cotton was working with ''modern'' ideas, seeking to express them within the basic framework of Christian eschatology.

Cotton Mather outlived his father by only 5 years. Later American writers, Ralph Waldo Emerson, Henry Thoreau, Harriet Beecher Stowe, James Russell Lowell, Nathaniel Hawthorne, and Henry Wadsworth Longfellow all acknowledged their debt to him.

Further Reading

A valuable introduction to Mather and representative selections from his work are in Kenneth B. Murdock, ed., *Selections from Cotton Mather* (1926). The best biography is Barrett Wendell, *Cotton Mather: The Puritan Priest* (1891; rev. ed. 1963). Ralph and Louise Boas, *Cotton Mather: Keeper of the Puritan Conscience* (1928), is more popular. The New England background may be found in Perry Miller, *The New England Mind: From Colony to Province* (1953). Robert Middlekauff, *The Mathers: Three Generations of Puritan Intellectuals, 1596-1728* (1971), is a study in biography and intellectual history that seeks to revise the affirmative view of Puritan history taken by Miller. Recommended for its general analysis of the literature of the colonial period is Kenneth B. Murdock, *Literature and Theology in Colonial New England* (1949). □

Increase Mather

Increase Mather (1639-1723), American colonial representative, president of Harvard College, and author, was the most prominent member of the second generation in Massachusetts colony.

Born in Dorchester, Mass., where his father was first minister, Increase Mather was educated at home and at Boston's free school. Taking his bachelor of arts degree from Harvard (1656), he studied and preached in England and Ireland. He received his master of arts in 1658 from Trinity College, Dublin. Returning to Boston, he married Maria Cotton, daughter of John Cotton, in 1662. They had 10 children; the eldest, Cotton, was his lifetime aid. In 1664 Increase became teacher of the Second Church, which he served until his death.

Increase Mather went to England in 1688 to negotiate restoration of the colonial charter, revoked by James II. Failing in this, he returned with a charter that nullified the colonists' right to elect their governors but preserved the power of the representative assembly elected by voters. Disappointed colonists felt that he had conceded too much.

Mather believed that New England was a nation in covenant with God, preparing to witness the day when Christ comes to judge the world and establish His kingdom. He preached that only a chaste and obedient people would enter the kingdom. This sense of New England's mission determined his stand on many questions. The voice of orthodoxy, Mather finally accepted the Halfway Covenant, a compromise admitting children of unconverted second-generation Puritans to a kind of partial membership in the Congregational Church. However, a proposal architected by Mather and others in England for the cooperation of Presbyterian and Congregational churches and the tightening of centralized control over individual congregations failed.

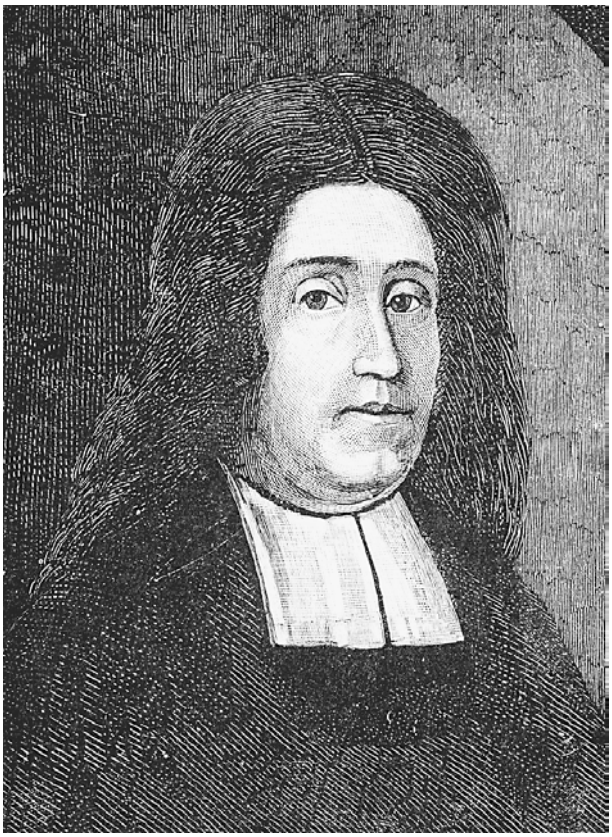

Although Mather took no part in the Salem witchcraft trials, he had chosen the governor, Sir William Phips, who was responsible for them. In *Cases of Conscience concerning Evil Spirits* (1693), Mather's opposition to some of the trial procedures led Phips to close the trials. Yet Increase and Cotton Mather were implicated by their researches into demonology and their association with Phips. The Mathers' enemies used the trials to discredit them.

The worst defeat, at least for Cotton, was Increase's removal from the Harvard College presidency in 1701. Gradually Increase Mather turned more of his energy to writing. He published 130 books. Direct and simple in style, his theological work is often, in its way, scientific. He pioneered in science, organizing a society for scientific discussions and successfully introducing smallpox inoculation into the colony.

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Albert Mathiez

The French historian Albert Mathiez (1874-1932) was one of the major 20th-century historians of the French Revolution.

Albert Mathiez was born to an innkeeper's family at La Bruyère in eastern France on Jan. 10, 1874. He graduated from the École Normale in 1897. After teaching for a short time in the provinces, he returned to Paris to prepare a doctoral thesis under the direction of Alphonse Aulard. The thesis, on Revolutionary religious cults (1904), marked him as a historian of independent mind. Mathiez argued that these cults were profoundly related to the Revolutionaries' views of the role of religion in society. Though the thesis derived much of its argument from the work of the sociologist Émile Durkheim, Mathiez later became dubious about the use of sociology in historical writing.

Three years after presenting his thesis Mathiez broke with Aulard, beginning a feud that continued for the rest of his life. Whether the feud was caused by personal pique, psychological conflict, or scholarly ambition, it took public form as a dispute over the characters and historical roles of Georges Jacques Danton and Maximilien de Robespierre. Danton, whom Aulard admired as a patriot, was to Mathiez a corrupt demagogue; Robespierre, a tyrant to Aulard, became for Mathiez the champion of social democracy. To prove his point Mathiez, in 1908, founded a new journal, the *Annales revolutionnaires,* and the Society for Robespierre Studies. In a series of articles and books—*Robespierre Studies* (2 vols., 1917-1918); *Danton and the Peace* (1919); and *The India Company* (1920)—he exposed Danton's graft and his ''defeatist'' attempts to negotiate with the enemies of the Revolution. In *Danton* (1926) he covered his subject's entire career. At the same time he explored Robespierre's career and promoted an edition of his writings. In these articles and books Mathiez demonstrated his mastery of critical history, illuminating with his forceful imagination the new evidence he had found in the archives.

Strongly influenced by Jean Jaurès, Mathiez also wrote on the economic history of the Revolution. He had early come to see the Revolution as a class conflict, and the Russian Revolution confirmed his view that political events had to be related to economic and social movements.

Mathiez wrote one narrative of the Revolution (3 vols., 1922-1927). Writing for the general public, and confined to a short text by the publisher, Mathiez here showed his mastery of French style and his ability to convince his readers. He continued this narrative in a much more detailed manner in *The Thermidorian Reaction* (1929) and *The Directorate* (1934).

Mathiez's dispute with Aulard, his brusque manner toward those who were not his friends, his criticism of the government during World War I, and his defense of bolshevism left him few supporters in the Parisian academic world. Professor at Dijon (1919-1926), he was finally called to

Paris in 1926 as a substitute and then as a lecturer. On Feb. 25, 1932, while delivering a lecture, he suffered a stroke and died.

Further Reading

Profiles of Mathiez are in Paul Farmer, *France Reviews Its Revolutionary Origins: Social Politics and Historical Opinion in the Third Republic* (1944), and Pieter Geyl, *Napoleon: For and Against* (trans. 1949). See also Arthur Marwick, *The Nature of History* (1970). □

Matilda of Tuscany

Matilda of Tuscany (1046–1115) was a strong supporter of the papacy during the Investiture Controversy, who mediated at the famous meeting between Pope Gregory VII and Emperor Henry IV at her ancestral castle of Canossa in 1077.

With independence and conviction, Matilda, countess of Tuscany, led an unusual life for a woman of medieval days. Her military, financial, cultural, and, above all, spiritual support were instrumental in strengthening the power of the Church, especially the papacy, at a crucial time of conflict between the Church and the state known as the Investiture Controversy.

Matilda was born probably in 1046 in northern Italy, possibly in or near Lucca. Her father was Boniface II of Canossa; her mother was Boniface's second wife Beatrice. Matilda's heritage was illustrative of the political relationships that then connected Germany and Italy. When the Lombard kingdom of northern and central Italy became part of the Carolingian Empire under Emperor Charlemagne in the late eighth century, German rulers sought to impose their control over Italian lands. The Canossa were a family of the Lombard nobility whose territorial holdings were built, in part, through patronage and grants from German emperors.

Matilda's father controlled large amounts of land in northern Italy, including counties of Reggio, Modena, Mantua, Ferrara, and Brescia. In addition, around 1027, Conrad II, the German emperor, made Boniface margrave (marquis) of Tuscany. Matilda's mother was a niece of Emperor Conrad II which made Matilda directly related to German rulers Henry III and Henry IV, with whom she would eventually struggle.

Although Matilda had an older brother and perhaps another sibling, the six-year-old became sole heir to the family's extensive lands and power base in northern Italy upon the death of her father and brother in 1052. Because female inheritance was difficult to uphold during the Middle Ages, two years after her father's death, Matilda's mother Beatrice married Godfrey, duke of Upper Lorraine, to afford some protection for her daughter's claims. Godfrey, however, was in conflict with German emperor Henry III who took Beatrice and Matilda and held them captive in Germany from 1055 to 1056. Upon their release shortly before Henry III's death, they returned to their Italian homeland.

Matilda's upbringing was somewhat unconventional for a young woman of the 11th century. Greatly influenced by her strong, intelligent, cultured, and pious mother, Matilda's development included not only traditionally feminine pursuits, such as needlework and religious training, but also literate studies including knowledge of Latin as well as vernacular languages of Italian, German, and French. Matilda's later acquisition of manuscripts, her donations of books, and her patronage of arts connected with religious institutions are evidence of her educated background. In addition, it is believed that she had some skill in the military arts. Her later presence at several armed conflicts between imperial forces and papal supporters lends credence to the suggestion.

Her mother's greatest influence on Matilda was probably in her religious beliefs and support for the Church. Matilda's youth coincided with a strong movement of Church reform headed by the papacy. On the one hand, medieval rulers, especially the German emperors, believed in theocratic kingship which included exercising control over appointments of Church officials; the imperial position was symbolized by the investiture of Church leaders with both sacred and secular insignia. On the other hand, Church reform in the 11th century advocated the separation of affairs of the Church from those of the state; Church reformers, especially the popes, asserted that the spiritual powers of the Church were superior to secular powers. This conflict, known as the Investiture Controversy, would reach

its greatest intensity in the second half of the 11th century during Matilda's maturity.

Through her teens, Matilda became an active supporter of the papacy as she defended, along with her mother and stepfather, the canonically elected pope Alexander II against an imperially backed antipope Caladus of Parma, who took the name Honorius II. It is likely that she was also present at several important battles, such as the battle of Aquino in 1066 where her stepfather's forces defeated the antipope's Roman and Norman supporters. She was present as well at several Church councils, beginning with the Council of Sutri in 1059 which she attended at age 13.

Probably in 1069, after the death of her stepfather Duke Godfrey, Matilda married his son, Godfrey the Hunchback, duke of Upper Lorraine, in what appears to have been primarily a political union. After the death of her infant son in 1071, she returned to Italy while her husband remained in Lorraine. Their political views parted ways as well; Godfrey became more closely aligned with the German emperor Henry IV while Matilda continued her strong backing of the reforming papacy. Godfrey died in 1076.

During the decade of the 1070s when Matilda reached maturity, the Investiture Controversy became a dramatic struggle between its two major protagonists: Pope Gregory VII and Emperor Henry IV. Matilda and her mother had long been associated with the archdeacon Hildebrand who became Pope Gregory VII in 1073 and with his strong advocacy of Church reform. At the same time, Matilda's familial and feudal relationship to Henry IV brought her into close association with the German imperial cause. After her mother's death in 1076, Matilda became a leading figure in the heated controversy between Church and state.

As a cornerstone of his reform policy, in 1075 Pope Gregory prohibited lay investiture, a practice central to German imperial policy and ideals of kingship. Henry IV countered in 1076 with a declaration renouncing and deposing the pope. In return, Gregory excommunicated Henry. During one of the most famous and pivotal episodes in the Investiture Controversy, Henry, in order to maintain his rule, traveled across the Alps in a bitter winter of 1077 to do penance before the pope. Pope Gregory received him at Matilda's fortress at Canossa only after Henry waited three days in the snow before being admitted. Then Matilda acted as intermediary between her spiritual father Pope Gregory and her relative Henry.

Henry, however, continued to pursue his policies and his opposition to the papacy. After the 1080 death of Rudolf of Swabia, elected king in place of Henry by the German princes, Henry invaded Italy. Although her forces were no match for Henry's, Matilda remained a steadfast supporter of the papacy. Her one major victory was a surprise attack on Henry's army at Sobara, near Modena, in 1084. During this year, however, Henry was able to crown an antipope in Rome while the Normans rescued Gregory VII and took him to south Italy where he died in 1085.

Matilda supported the legitimately elected popes, first Pope Victor III (1086-87) and then Pope Urban II (1088-89). In 1089, probably to add military strength to her cause, 43-year-old Matilda agreed to another political marriage to 17-year-old Welf V of Bavaria. The marriage did little to assist her position since Henry continued to take over cities and territory that had been in Matilda's possession. This marriage ended six years later.

Though neither side abandoned its ideological positions, the intensity of the Investiture Controversy diminished after Pope Gregory's death. During her later years, Matilda therefore turned her attention to governing and administering her territories, to patronage of religious institutions, and to her spiritual life. As a result of Henry's inroads into her holdings and a general movement for independence among northern Italian cities, many of Matilda's estates were less directly under her control. She made numerous donations of land to churches and monasteries within her dominions while supporting building projects and provision of church furnishings for many of these religious foundations. She also was a patron of the developing school of canon law at Bologna under canonists such as Irnerius.

The last years of her life were increasingly spent in quiet and periods of withdrawal to the Benedictine monastery of San Benedetto Polirone which her grandfather had founded. After the death of her nemesis Henry, she became reconciled with his son and heir Emperor Henry V. Matilda died in 1115 and was buried at Polirone. Her remains were later removed for burial at St. Peter's in Rome in 1635 where her tomb in the crossing of the church is marked by a monument by the great Baroque sculptor, Bernini.

Because Matilda died without heirs or successors, the fate of the Canossa holdings remained a point of contention well after her death. Henry V effectively claimed all her territories when she died, leaving the popes to dispute with the emperors about the disposition of Matilda's grant of her alodial lands to the Church.

Matilda's life and accomplishments were chronicled and praised in a long heroic poem composed by Donizo, her chaplain at Canossa. With allowances for its laudatory aim and literary stylistics, this poem and other contemporary references reveal her to have been a complex woman of exceptional abilities. She had great strength, displayed in physical terms as a Christian warrior, and steadfast character, witnessed by her unwavering support of the papal cause. At the same time, her compassion was evident: she tended the wounded on the battlefield and was especially generous in the patronage she bestowed on the Church. She was also educated and cultured, with some understanding of the subtleties of the political and theological positions that inspired the controversy between Church and state. During this critical episode in medieval history, her multifaceted support was instrumental in advancing the position of the Church.

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Henri Matisse

The French painter and sculptor Henri Matisse (1869-1954) was one of the great initiators of the modern art movement and the most outstanding personality of the first revolution in 20th-century art—Fauvism.

About the turn of the 20th century there were several artists who simultaneously and independently of each other developed a taste for strong color. This liking was derived from the work of Vincent Van Gogh, that of the divisionists (or pointillists), and Paul Gauguin's experience of primitivism in Tahiti. The combination of a primary color scheme with the primitive approach to visual experience, in which simplification and distortion enhance expressiveness, resulted in Fauvism, which initiated the modern movement.

The greatest master of modern sophistication, Henri Matisse, learned from the manner in which children draw how to see natural objects in an innocent way, as if perceiving them for the first time. Matisse was the artist who fulfilled the national tradition of French painting in the modern movement. When cubism entered the arena as a new alternative to the art of the past, what entered with it was the analytical, cerebral quality in modern art. Fauvism, on the other hand, represented in its first stage the victory of sensualism, which particularly through color transmitted its message with a strong direct impact. Fauvism developed in the oeuvre of Matisse into a classical art. A balance was achieved between color, expressing light, and form, presenting objects as pure forms in a two-dimensional manner without any illusionism.

Henri Matisse was born on Dec. 31, 1869, at Le Cateau-Cambrésis. After the war of 1870-71 his family returned to Bohain-en-Vermandois. Matisse's father was a corn merchant, his mother an amateur painter. He studied law from 1887 to 1891 and then decided to go to Paris and become a painter. He worked under Adolphe William Bouguereau at the Académie Julian in Paris, but he left in 1892 to enter the studio of Gustave Moreau at the École des Beaux-Arts, where he studied until 1897. Moreau was a liberal teacher who did not interfere with the individuality of his pupils, among whom were Georges Rouault, Albert Marquet, Henri Manguin, Charles Camoin, and Jean Puy. Moreau encouraged his students to look at nature and to paint outdoors, as well as to frequent the museums. Matisse copied pictures by Philippe de Champaigne, Nicolas Poussin, and Jean Baptiste Chardin in the Louvre and painted outdoors in Paris.

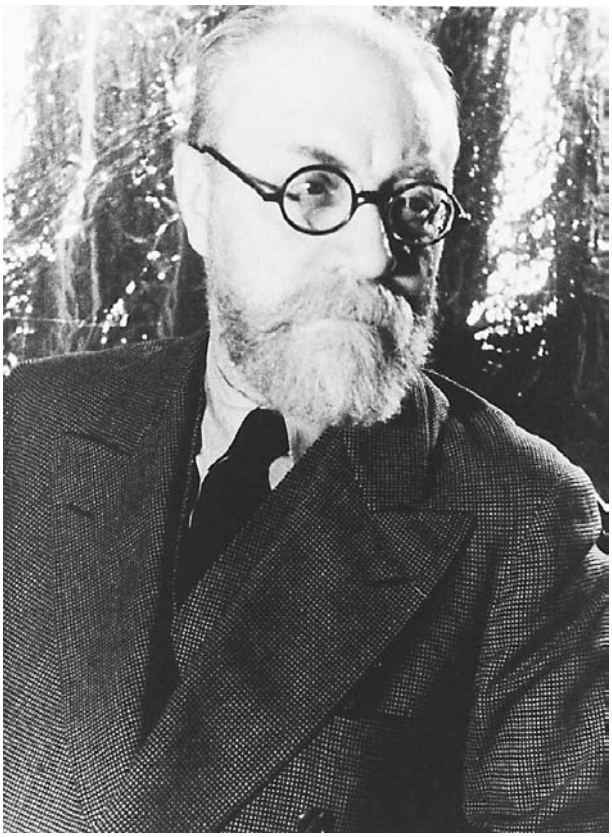

About 1898, under the influence of impressionism, Matisse's palette became lighter, as in his seascapes of Belle-Île and landscapes of Corsica and the Côte d'Azur. Although impressionist in character, these early works of Matisse already show a noticeable emphasis on color and simplified forms. Matisse married in 1898 and visited London in the same year to study the works of J. M. W. Turner on Camille Pissarro's advice. On his return to Paris he attended classes at the Académie Carrière, where he met André Derain. Matisse created his first sculptures in 1899.

From 1900 Matisse suffered great material hardship for years. In 1902 the artist, his wife, and their three children were forced to return to Bohain. In 1903 the Salon d'Automne was founded, and Matisse exhibited there. From 1900 to 1903, under the influence of Paul Cézanne, Matisse produced still lifes and nudes which excel in clarity and harmony. In 1904 he had his first one-man show at the gallery of Ambroise Vollard in Paris and spent the summer in Saint-Tropez, where Paul Signac lived. Signac bought Matisse's famous picture *Luxe, calme et volupté* (1904-1905), which was exhibited at the Salon des Indépendants. In 1905 Matisse painted with Derain at Collioure; the works Matisse executed there are the very essence of Fauvism in their vivid colors and flat patterning.

Fauve Period

Matisse's Fauve period extended from 1905 to 1908, during which time he executed a magnificent series of masterpieces. Three groups of artists made up the Fauvist movement, centered on Matisse. The first group was that of

the Atelier Moreau and the Académie Carrière: Marquet, Manguin, Camoin, and Puy. The second group consisted of the two artists who painted at Châtou: Maurice Vlaminck and Derain. The third was the Le Havre group: Othon Friesz, Raoul Dufy, and Georges Braque. The Dutch painter Kees van Dongen also belonged to the Fauves. At the 1905 Salon d'Automne the Fauves made their first public appearance. In 1906 Matisse's *Joie de vivre* was exhibited at the Indépendants; the painting, which is arranged in a series of unbroken surfaces related by color harmonies and embodies his new ideas, gained him the title of the King of the Fauves. The American collector Leo Stein began to buy his work.

Matisse made his first trip to North Africa in 1906. His *Blue Nude,* or *Souvenir de Biskra* (1907), is a memento of the journey. In this painting he experimented with *contrapposto* (an undulating S-curve pose), and he used the same form in the sculpture *Reclining Nude I* (1907). He had established a studio in the former Convent des Oiseaux in 1905; this became a meeting place for foreign artists. He developed into the leader of an international art school with mainly German and Scandinavian pupils who spread his ideas. His ''Notes of a Painter,'' published in *La Grande revue* in 1908, became the artistic credo of a whole generation. Matisse was an amiable man and looked more like a shy government official than an artist. He never accepted any fees for his tuition so that he might remain free to take his leave at any time, should this commitment interfere with his creative activity.

Change in Style

Between 1908 and 1913 Matisse made journeys to Spain, Germany, Russia, and Africa. In Munich he saw the exhibition of Islamic art (1910), and in Moscow he studied Russian icons (1911). Russian collectors began to buy his pictures. He produced five sculptures—heads of Jeannette—during 1910 and 1911, which show affinities with African masks and sculptures. His Moroccan journey of 1911-12 had a decisive influence on his development, exemplified in *Dance, Music, the Red Fishes,* and the series of interiors recording his studio and its contents. They show a stern and compact style with blacks and grays, mauves, greens, and ochers. Great Matisse exhibitions were held in 1910, 1913, and 1919.

By 1919 Matisse had become an internationally known master. His style at that time was characterized by the use of pure colors and their sophisticated interplay (harmonies and contrasts); the two-dimensionality of the picture surface enriched by decorative patterns taken from wallpapers, Oriental carpets, and fabrics; and the musicality of outlines and arabesques, the human figures being treated in the same manner as the decorative elements. The goal of Matisse's art was the portrayal of the joy of living in contrast to the stresses of our technological age. Between 1920 and 1925 he executed a series of odalisques, such as the *Odalisque with Raised Arms;* this period has been called an oasis of lightness.

Last Years

In 1925 Matisse was made chevalier of the Legion of Honor, and in 1927 he received the first prize at the Carnegie International Exhibition at Pittsburgh. After a visit to Tahiti, Matisse was a guest at the Barnes Foundation at Merion, Pa., and accepted Dr. Barnes's commission to paint a mural, *The Dance* (1932-1933), for the hall of the foundation. A crescendo of work distinguished his life. He produced paintings, drawings, book illustrations (etchings and lithographs), sculptures (he made 54 bronzes altogether), ballet sets, and designs for tapestry and glass. He spent the war years in the south of France. In 1944 Pablo Picasso arranged for him to be represented in the Salon d'Automne to celebrate the Liberation.

Matisse considered the culmination of his lifework to be his design and decoration of the Chapel of the Rosary for the Dominican nuns at Vence (1948-1951). He designed the black-and-white tile pictures, stained glass, altar crucifix, and vestments. At the time of the consecration of the Vence chapel Matisse held a large retrospective exhibition in the Museum of Modern Art in New York.

The ultimate step in the art of Matisse was taken in his *papiers découpés,* abstract cutouts in colored paper, executed in the mid-1940s, for example, the *Negro Boxer, Tristesse du roi,* and *Jazz*. The master died on Nov. 3, 1954, in Cimiez near Nice.

Further Reading

The most comprehensive study of Matisse to date is Alfred H. Barr, Jr., *Matisse, His Art and His Public* (1951), which includes biography, a full bibliography, and documentation. Older studies of interest are Roger Fry, *Henri Matisse* (1935), and Henry McBride, *Matisse* (1930). Of the more recent works, University of California at Los Angeles, Art Council, *Henri Matisse,* with text by Jean Leymarie and others (1966), provides commentary and representative selections from all of Matisse's work. Georges Duthuit, *The Fauvist Painters* (1950), and Jean Leymarie, *Fauvism: Biographical and Critical Study* (1959), contain detailed information on Matisse and his work. □

Enrico Mattei

Enrico Mattei (1906-1962) was the most acclaimed entrepreneur in Italy after World War II. A small industrialist before the war and a leading anti-fascist partisan during the war, Mattei in the 1950s created one of the largest public industrial conglomerates in Italy.

Mattei was born in Acqualagna (Pesaro), a small, non-descript village in which a leather processing plant was the main employer and the only manufacturing activity. As a young man he was a high school dropout but did well as a blue collar worker. By the

age of 20 he became the director of the only plant in the village. When the plant had to be liquidated, he moved to the big city—Milan—where at first he acted as a sales representative for German chemical firms. Eventually, he opened his own small chemical plant, which in spite of the 1930s depression had a tremendous financial success. By 1936, at the age of 30, Mattei, a prosperous Italian small industrialist, married an Austrian actress with whom he lived despite his frequent infidelities.

The first two years of World War II confounded Mattei, and he seemed incapable of any action. Mattei studied accounting and learned social philosophy from Boldrini, a professor living in the same housing complex and a native of the same village.

By 1943, when the Allies invaded Italy, Mattei became an active anti-fascist partisan. At the time, the partisan movement was controlled by Communists and Socialists. Mattei believed in a Christian socialist philosophy and felt that it was necessary that the non-Marxists take part in the anti-fascist struggle in order to have a voice after the war. He therefore initiated a mobilization of the clergy and that part of the middle class that were anti-fascist but afraid of a Socialist and Communist takeover. This was a difficult task, but Mattei succeeded by leading and organizing anti-government and anti-Nazi activities on the part of the ''Christian Democrats.'' Eventually he became the financial coordinator and spokesman for a large group of partisans. He succeeded in gaining respect for his integrity and organizational skills.

At the end of the war, as a payoff for his contribution to the Christian Democrat Party, the new coalition government appointed Mattei as a special commissary for AGIP, the Italian Petroleum Agency, a public company created in the 1930s for the research and development of petroleum. The charge was to liquidate the agency by closing drilling sites and selling the assets to private interests.

Enrico Mattei did not believe in defeat and had strong nationalist feelings. Instead of liquidation, he began secretly to expand AGIP's activities. By perseverence and luck he found important reserves of natural gas in northern Italy. He distributed the gas to industrial plants by building a large pipeline network. This, among other things, contributed to the expansion of the steel industry, which had been stagnating at that time.

The multinational oil companies did not appreciate Mattei's activities and through the United States government put pressure on the Italian government to cease and desist oil and gas operations. But Mattei, by subterfuge, even when removed from the leadership of AGIP, continued expansion. When a little oil was found in the Po Valley, the government tacitly went along with Mattei's ventures and in 1953 created the ENI, the Natural Hydrocarbons Agency, a financial body meant to incorporate all government operations in the field. Inevitably, Mattei took charge. In Italy within ten years ENI expanded in oil and gas related fields such as exploration, refining, oil and gas pipes, distribution networks, oil drilling equipment, and petrochemicals. It also entered such fields as motels, textiles, and even newspapers.

To the dismay and displeasure of the Seven Sisters (the principal oil multinationals), Mattei expanded his operations also into the Middle East and Africa. The diplomatic pressure brought on the Italian government was to no avail because Mattei through his intrigues and control of the 50 or so companies under the ENI umbrella could not be stopped without grave political repercussions.

When Mattei died in a plane accident in 1962, at the age of 56, he left a legacy in Italy never matched by private or public entrepreneurs. As a political man—he was a deputy in parliament between 1948 and 1953—he used his position to enhance the economic goals of the mammoth enterprise. In his private life, he was easily persuaded by women; he tried to be a caring husband but spent little time at home. Enrico Mattei was always on the move, in search of new horizons. While some attribute his death to foul play by those he had antagonized, this theory was never proven.

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di Enrico Mattei (Milan, 1962); and Dow Votaw, *Il cane a sei zampe* (Milan, 1975). □

Giacomo Matteotti

Giacomo Matteoti (1885–1924) was leader of the Italian Socialist Party and bitter and effective critic of Mussolini's dictatorship, whose murder by Fascist thugs led to a crisis that nearly overthrew Mussolini.

Giacomo Matteotti, one of the foremost leaders of Italian socialism following World War I, contested the rise of fascism with courage and eloquence. With his death in 1924, Fascist Italy was soon transformed into a full-fledged dictatorship. On the other hand, the murder of the prominent Socialist stimulated the growth of an anti-Fascist movement that lasted until the overthrow of Mussolini in 1945.

Italy at the start of the 20th century was a recently created country suffering from severe social, economic, and political problems. Unified only in 1861, there remained vast economic and cultural differences between the relatively prosperous northern regions and the poor areas south of Rome. With the unrest in the country's cities, a Socialist Party emerged to help Italy's factory workers. There was even more unrest in the countryside as movements of agricultural workers formed to improve wages and working conditions, but they faced harsh resistance by landowners.

While Socialist leaders promoted a program of reform in the name of the workers, prior to 1914 Italian nationalist leaders like Enrico Corradini spoke of the need to link all Italians together and to carry out a plan of imperial expansion. Universal suffrage was established in 1912, creating a large number of new voters whose future political loyalties were uncertain.

After bitter debate and violent public demonstrations, the Italian government of Giovanni Giolitti entered World War I in the spring of 1915. Both sides in the war bid to attract Italy. Britain and France won over the Italians by promising large postwar territorial gains at the expense of Austria-Hungary. But the war brought massive Italian casualties, disrupted the Italian economy, and resulted in only disappointing territorial gains at the 1919 peace conference. Italian Socialists, inspired by the success of Communist revolution in Russia, were speaking about revolution in their own country.

At the same time, a movement on the political right—a movement called fascism—emerged under the leadership of Benito Mussolini. A former Socialist who had abandoned the Socialist Party in 1914 to lead a movement to bring Italy into World War I, Mussolini now gathered a variety of followers: embittered war veterans, nationalists, opponents of Socialist revolution. The Fascist program mixed calls for radical economic change with a strong devotion to Italian nationalism and opposition to socialism.

Over the years from 1919 to 1922, its program lost some of its radical character. Fascism became dominated by nationalism and opposition to the political left. The party was also distinguished by its use of violence against its political opponents: Socialist meetings were broken up by armed Fascist bands; rival political leaders were beaten; leaders of rural workers' groups were assaulted.

By 1922, fascism gained support from even moderate conservatives who hoped it would be a barrier against Socialist revolution. In the face of bitter opposition from the Socialists, Mussolini came to power as prime minister. His rise to power was technically legal, but the threat of violence stood in the background. He had threatened to lead his movement in a ''March on Rome'' to force his appointment. In the end, the authorities decided to give in to his wishes without armed resistance, and he headed a coalition cabinet starting on October 31, 1922. But Mussolini was openly contemptuous of parliamentary government. He intended to tighten his control over the country pushing aside opponents of fascism and abolishing the parliamentary system he hated. Matteotti emerged as one of his most effective critics.

Giacomo Matteotti was the son of a prosperous hardware merchant and property owner in the Po Valley. Born in the town of Fratta Polesine in Rovigno province on May 22, 1885, he was attracted to the Socialist movement while he was still in secondary school. He studied law at the University of Bologna and traveled widely inside and outside Italy during his school vacations.

The young man was an enthusiastic scholar of criminal law, and in 1910 he wrote his first book on this subject. Even in this work his Socialist convictions were evident, and he stressed the role of social and economic conditions in producing criminal behavior. Abandoning his plans for a career in teaching, he was elected to posts in municipal and then provincial government.

During the war years, Matteotti, an outspoken opponent of Italy's participation in World War I, rose rapidly as an official of the Italian Socialist Party. He made a national reputation for himself in speeches at the 1916 Party Conference on city government, which dealt with the problems of postwar planning. He was also one of the Party's leading figures in dealing with the problems of rural laborers. In 1922, the Italian Socialist Party split, some of its members moving toward the militancy and authoritarian organization of the Russian Communist Party. Matteotti became the leader of the moderate, democratic Socialist faction, the PSU.

The young Socialist leader was horrified to see fascism emerging as a political force in his home region of the Po Valley. As one friend put it, he saw fascism as ''agricultural slavery.'' When Mussolini took over as prime minister, Matteotti quickly challenged the future dictator. In 1922, he interrupted a speech by the new prime minister with the call, ''Long Live Parliament.''

Mussolini's control over Italian politics remained a shaky one for years after 1922. His most serious weakness was the lack of a Fascist majority in Parliament. To remove this barrier, Mussolini had a new election law passed. The

Acerbo Law of 1923 permitted the Fascists to get an overwhelming majority of the seats in Parliament merely by getting the largest number of votes cast for any party. Thus the elections of April 1924 were crucial to the future of fascism.

The Fascists obtained their majority, but Matteotti immediately challenged the election results when Parliament met on May 30, 1924. In a dramatic speech lasting more than an hour, Matteotti accused the government of committing election fraud. The balloting, especially in northern Italy, had been marred by violence and intimidation, he claimed. With Fascist bullies overseeing the voting, the results were predetermined and they were corrupt. Matteotti maintained his long-standing reputation for precision and accuracy by citing numerous instances of wrongdoing. Interrupted by a storm of protest from Fascist deputies, he called for the election to be declared invalid.

The speech cost Matteotti his life. Aware of the danger, he had remarked to a colleague at the conclusion of his speech: ''Now you can prepare my funeral oration.''

In early June, Matteotti disappeared. Witnesses in Rome reported seeing a group of men drag someone into a car on June 10; the bloodstained car was quickly found and traced to officials of the Fascist Party. Although Matteotti's body was not discovered until weeks later, the shock of his kidnapping and probable murder had an immediate effect.

The killers acted without direct orders from Mussolini, and it is possible they intended only to kidnap Matteotti. In trying to fight off his attackers, Matteotti may have led them to kill him. Nonetheless, Mussolini's movement had made a practice of using violence against political opponents, and Mussolini himself had responded to Matteotti's speech by saying that it deserved more than just words in reply.

Outside Italy, protests developed, notably in Britain and France. Inside Italy, it seemed that Mussolini's Fascist government would fall. When many political leaders called for his resignation as prime minister, Mussolini was forced to give up his cabinet position as minister of the interior (an office charged with maintaining domestic order), and several other Fascist leaders gave up high-ranking positions in the police. Five Fascist thugs with long records for attacks on opposition political figures were arrested for assaulting and kidnapping Matteotti.

Gradually, however, Mussolini regained his footing, and anti-Fascist groups in Italy let the opportunity to remove him slip away. The most vigorous protest against the crime came when more than 100 deputies boycotted all sessions of the Italian Parliament beginning in late June. Opponents of Mussolini hoped that King Victor Emmanuel III would demand the resignation of the Fascist leader, but the king never took this decisive step. Matteotti's killers went unpunished. During 1925, Mussolini moved to consolidate his dictatorship. Socialist leaders were arrested, censorship was tightened, and Mussolini ended parliamentary control over his government.

The significance of Matteotti's life and death continued to reverberate for more than two decades. Matteotti's Socialist colleague Filippo Turati helped to found a coalition of anti-Fascist exile groups. A symbol of Matteotti's memory was a statue of the murdered leader erected in Brussels, Belgium, in 1927. In 1943 in the midst of World War II, Italian Socialist partisan units formed themselves into ''Matteotti brigades'' to fight the Fascists.

A remarkable sequel to the Matteotti case came in the aftermath of World War II. In 1945, four of the individuals implicated in the murder of the Socialist leader were arrested. Two of them, including Amerigo Dumini, the leader of the group that killed Matteotti, were convicted and sentenced to 30 years in prison.

Further Reading

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St. Matthew

St. Matthew (active 1st century), one of the Apostles chosen by Jesus, is traditionally considered the author of the First Gospel.

The first recorded information of Matthew tells of a meeting between him and Jesus. At that time Matthew's name was Levi; he was the son of Alphaeus. He was sitting at his tax collector's desk near the Sea of Galilee when Jesus told him to follow him (Matthew 9:9; Mark 2:14). Levi did this promptly. It is supposed that Jesus, as he did in other cases, gave Levi another name, Matthew, meaning ''gift of Yahweh.'' After this event Matthew Levi threw a feast for Jesus and his companions in his own house (Luke 5:9). Apart from some other passing references to him, there are no further precise details concerning Matthew's life, except that he seems to have been associated closely with the Apostle Thomas in the ministry of preaching the Gospel (Matthew 9:3; Mark 3:13-19; Luke 6:13-16). The Apostles of Jesus generally worked in pairs, and the above texts seem to associate Thomas and Matthew. It is not known how or where Matthew ended his life. Traditions and legends differ as to whether he died a martyr's death or of natural causes.

Outside the New Testament, the most ancient and authoritative reference to Matthew is found in fragments of a work by Papias (born ca. A.D. 70), who apparently knew some of the early Apostles, including Matthew. Papias tells us that ''Matthew wrote down the sayings in the Hebrew language.'' The ''sayings'' refer to the oral traditions con-

cerning Jesus which circulated after his death. Scholars generally agree that the term ''Hebrew'' in Papias's mouth refers to the Aramaic language and not to Hebrew. This testimony of Papias, in addition to extensive examination of the Gospel text, has led most modern critics to conclude that the First Gospel is a Greek text modeled on an Aramaic original which has been lost. Modern research has not been able to decide definitively whether Matthew was the author of the First Gospel in its present Greek form or in the Aramaic original.

The framework of the present Greek Gospel of Matthew seems to have been taken from the Gospel of Mark, but the author of the First Gospel filled in the gaps between units of the Marcan text with material drawn from another source. This source, it has been surmised, may have been the original Aramaic text. Matthew also introduced collections of sayings which Mark apparently did not possess.

According to Matthew, also, the content of the Gospel message is not the life and personality of Jesus but the doctrine and the preaching of Jesus, by which he gave a new and final interpretation to the Law of Moses. Matthew's Gospel is also the one which makes abundant use of Old Testament texts and a rabbinic method of exegesis in order to establish the authenticity of Jesus as the expected Messiah of Israel. Finally, Matthew stresses the ecclesiastical aspect of Jesus' preaching and his new movement. The composition of the First Gospel in its present Greek form is generally assigned to the years 75-80.

Further Reading

For information on Matthew consult George D. Kilpatrick, *The Origins of the Gospel according to St. Matthew* (1946), and Krister Stendahl, *The School of St. Matthew and Its Use of the Old Testament* (1954). □

Matthew Paris

The English Benedictine monk Matthew Paris (ca. 1200-1259) was the most important chronicler of the 13th century. He was also an accomplished manuscript illustrator, biographer, and cartographer.

Matthew Paris, sometimes referred to as Matthew of Paris, probably had no connection with France by birth or education. Although no information exists concerning his parentage or his early life, he became a monk at St. Albans, a monastery on a main road about 15 miles northwest of London, on Jan. 21, 1217. There he received his training as a scribe and artist and, under Roger Wendover, as the abbey's historiographer. In 1248-1249 Matthew was called upon by Norway's King Haakon IV and by Pope Innocent IV to adjust the financial and spiritual affairs of the Benedictine abbey of St. Benet Holm on the island of Niderholm in Norway. Except for this successful journey, Matthew, for the most part, remained at St. Albans until his death in 1259.

After Roger Wendover's death in 1235, Matthew incorporated Roger's *Flores historiarum* into his own chief work, the *Chronica majora,* revising Roger's text and extending it from 1235 to 1259. A prolific and indefatigable writer, Matthew wrote some 300,000 words in his section alone. In it he narrated events with his personal commentary that often demonstrates his strong prejudices against King Henry III, the Pope, friars, foreigners, civil servants, theologians, and almost any person or group who, in Matthew's eyes, was guilty of either abuse of power or interference with the home rule of his monastic movement. He wrote in Latin, the lingua franca of the Middle Ages, and his style is vivid and colorful.

As a respected intimate of such important figures as Henry III and his brother Richard, Earl of Cornwall, among many others, Matthew's fame as a chronicler was so widespread that distinguished guests at St. Albans freely shared their adventures with him, supplying him with details for his chronicle.

Although Matthew is considered by modern scholars more a chronicler than a historian, he assiduously collected, albeit not always accurately, about 350 documents in an appendix to his *Chronica,* the *Liber additamentorum*. His abridgments of the *Chronica majora*—the *Historia Anglorum,* devoted primarily to English affairs, and the *Abbreviatio chronicorum* (or *Historia minor*), concentrating on the period 1067—1253—contain differing versions of the same events. In his *Gesta abbatum,* Matthew recorded the

lives of the first 23 abbots of St. Albans and sketched a miniature portrait of each.

In addition to his Latin biographies of Edmund Rich and Stephen Langton, Matthew wrote in Anglo-Norman verse the lives of Saints Alban, Edward the Confessor, Thomas Becket, and Edmund Rich, each work amply illustrated.

As an artist, Matthew enjoyed high esteem. His manuscript illustrations, both drawings and paintings, demonstrate his skill and talent in illuminating his narrative. Further, his valuable contributions to cartography include the earliest known detail maps of England and Scotland, listing as many as 280 place names. His itineraries, or road maps, from London to Italy and several maps of Palestine admirably executed in color attest to his talents as an artist and cartographer. He also ranks high as a pioneer in the history of heraldry because he depicted quite accurately about 130 coats of arms of the period.

Although Matthew is not always reliable because of his frequent exaggerations, prejudices, and carelessness, he nevertheless left a readable account and, more important, one with a feeling of his time.

Further Reading

The best book on Matthew is Richard Vaughan, *Matthew Paris* (1958), a scholarly yet readable study with an excellent bibliography. Vivian Hunter Galbraith's monograph, *Roger Wendover and Matthew Paris* (1944), discusses the roles of both men as chroniclers of St. Albans. For background on Matthew and his time see Claude Jenkins, *The Monastic Chronicler and the Early School of St. Albans* (1922), and David Knowles, *The Religious Orders in England* (1948). □

Garrett Mattingly

The historian and professor Garrett Mattingly (1900-1962) was a student of 16th-century Europe who wrote the novel-like histories *Catherine of Aragon* and *The Armada.*

Born on May 6, 1900, in Washington, D.C., Garrett Mattingly was the son of Ida Garrett and Leonard Mattingly, a civil servant and industrialist. Young Mattingly attended elementary school in Washington until 1913, when his family moved to Kalamazoo, Michigan. Here he enrolled as a student at the local public high school and graduated in 1918.

After graduation he enlisted in the Army and served with the 43d Infantry Division until 1919. In that year he entered Harvard University, where he majored in 16th-century literature and history and from which he received all three of his degrees: a B.A. in 1923, an M.A. in 1926, and a Ph.D. in 1935. At Harvard he studied European diplomatic history under the direction of the distinguished historian of 16th- and 17th-century Spain, Roger Bigelow Merriman, who, Mattingly once said, ''taught me whatever I know of my craft.'' Mattingly was an outstanding student who published an article on Shakespeare, was elected to Phi Beta Kappa, and, in 1922, while still an undergraduate, received a Sheldon Travelling Fellowship which enabled him to spend a year studying in France and Italy. Even at this stage of his life Mattingly's interests were eclectic—in addition to his historical studies he wrote poetry, began a novel, and served as a stringer for several French and Italian newspapers.

Mattingly's professional career began at Northwestern University in Evanston, Illinois, where he was appointed an instructor in English in 1926. At Northwestern he met writer and historian (chiefly of the American West) Bernard DeVoto, who became one of his closest friends and who had a significant and enduring influence on his career. DeVoto, a fellow Harvard graduate, was a brilliant and iconoclastic writer whose wide knowledge, ability to synthesize, and evocative historical narratives Mattingly greatly admired.

A Study of the Celebrated Catherine

In 1928 Mattingly married former teacher Gertrude McCollum. He also became an instructor in English and history at Long Island University, where he remained for some 14 years, rising through the academic ranks to become an assistant professor and finally associate professor. It was while he was at Long Island University that Mattingly began his lifelong affair with New York, a city he loved because it was, in his view, both civilized and cosmopolitan. It was also while he was at Long Island University that Mattingly published his first important professional articles on 16th-century Western European diplomatic history. In 1936 Mattingly received the first of what eventually would be three Guggenheim Foundation fellowships, which enabled him to study Catherine of Aragon in the context of Anglo-Spanish diplomacy in the 16th century; this study resulted in the publication of *Catherine of Aragon* in 1941.

Catherine of Aragon was an immediate critical and popular success and was a 1942 Literary Guild selection. It examines the personalities, the motivations, and the quite extraordinary complexities involved in Catherine's life, her marriages, and her divorce and the parts they played on the wider—and often seamy and always shifting—stage of Western European politics and diplomacy. The book is based on an immense amount of research into varied primary sources in many languages. This scholarship, however, is never obtrusive in the book, which is written novel-fashion without footnotes and in a seamless, compelling, and often witty narrative.

Mattingly was able to paint, in a few lines, unforgettable portraits of remote figures. Pope Clement VII, for example, was described as a ''sensitive, delicate, nervous man, with a talent for log-rolling and devious, personal intrigue, and the soul, if not of an artist, at least of a good, second-rate art critic; he was temperamentally unfitted for the dangerous decisions called for by these iron times.'' Mattingly sympathetically dealt with most of the characters, though one senses that he tired quickly of Henry VIII and his flexible conscience. It is clear that he greatly admired Catherine, her intelligence, her patience, her integrity, and her ability to view Western Europe as an organic whole, Christendom. It

is also clear that Mattingly saw in Henry VIII's ruthless consolidation of power an implicit lesson for his own time: ''Henry wielded the twin weapons of his future despotism, the appropriate weapons, for that matter, of any despotism, which seeks to break the pattern of a people's life—cant and terror.''

From 1942 to 1945 Mattingly served on active duty in the U.S. Naval Reserve as a lieutenant commander. In July 1946 he joined the faculty at Cooper Union in New York City as professor of history and chairman of the Division of Social Philosophy. In the latter capacity he scheduled and hosted a series of lectures on topics of general interest, an activity which allowed him to perfect his own lecturing skills. He received his second Guggenheim fellowship in 1946. In 1946 he also became professor of history at Columbia University, where he remained for the rest of his life. He was a popular teacher whose dramatic and unconventional lectures were always well-attended and a stimulating mentor to a whole generation of graduate students.

He received a Fulbright scholarship for research in Italy for the 1953-1954 school year, the fruits of which were published in *Renaissance Diplomacy* (1954). Dedicated to Bernard DeVoto, *Renaissance Diplomacy,* a more conventionally academic though no less interesting and critically successful work than its predecessor, is, as Mattingly indicated, ''a general account of the development of Western diplomacy in its formative period.''

A Study of a Great Naval Disaster

Five years later Mattingly's best-known book, *The Armada,* was published. Like *Catherine of Aragon, The Armada* was a great popular as well as critical success. It was a Book Society choice in England and a History Book Club and Book-of-the-Month Club selection in the United States and received a Pulitzer special citation in 1960. Mattingly recognized that the Armada's story had been frequently told. His purpose was to look at the vast array of primary sources with a ''fresh eye'' and to place the ''narrative of the naval campaign in the broader European context,'' emphasizing the important political and diplomatic features of what he called the ''first international crisis of modern history.''

By employing his talents as a writer and a scholar, Mattingly was able to describe such intricate matters as 16th-century naval and military tactics, economic problems, and political and diplomatic intrigues. He also was able to evoke luminous images of the individuals involved. Unlike most other historians writing in English, Mattingly did not make the Spanish into cartoon villains. Elizabeth I's archenemy, Philip II, emerges as a sad, consciencious, and ''terribly industrious'' monarch, and the often maligned commander of the Armada, the Duke of Medina Sidonia, is presented as an honorable man who was the unhappy victim of circumstance. Despite his attention to the details concerning the Armada's defeat, Mattingly emphasized that the actual outcome of the battle was far less significant than the impact it had on Spanish and English prestige throughout Europe and on the growth of the myth of the Armada defeat, a ''victory of freedom over tyranny, of David over Goliath.''

An Author Who Loved History

By 1960 Mattingly had reached the pinnacle of a distinguished academic career. In January of that year he was named as the first incumbent of the William R. Shepherd Chair of European History at Columbia. Several months later he was awarded his third Guggenheim for research on the Italian Renaissance. Wesleyan University made him an honorary D.Litt. in 1961. He was named George Eastman Visiting Professor at Oxford University for the 1962-1963 school year, and it was at Oxford that he died of emphysema on December 18, 1962.

Although he died relatively young, Mattingly left a three-fold and far from insignificant legacy. First, he left a large number of students who revered him and were influenced by him and who themselves became historians. Second, he left friends and colleagues who respected him for his scholarship; envied his wide interest in and knowledge of art, music, literature, food, and wine; admired him for his skill and talents; and cherished the memory of one who was in their minds a 20th-century Renaissance man. Finally, he left three important books which provide not only a wealth of information about the subject matters themselves but also much insight into Garrett Mattingly. They reflect his distaste for despotism and dogmatic opinion of any flavor and his concern with the idea of Western civilization (including the United States) as a cultural and historical unity. In addition, they indicate his regard for factual accuracy: ''History,'' he once remarked, ''is the most difficult of the *belles lettres,* for it must be true.'' He based his work on a technical mastery of the material in his field, which was no easy task, for he was required to read a mind-boggling variety of formal and informal documents in 16th-century handwriting in several 16th-century languages and local variations thereof ranging from Latin to Spanish to French to German to Flemish to English. His work further shows his concern for literary craftsmanship—for carefully constructed and polished prose—and a keen interest in individual personality and situational nuance. These books, especially *Catherine of Aragon* and *The Armada,* are important in that they have been read and applauded not merely by a scholarly few but by a large audience and have presented to several decades of readers and history students a fascinating and far too often neglected glimpse of 16th-century losers.

Mattingly made distinct contributions to the modern historical profession. As he was well aware, his type of ''literary,'' political, narrative history with a potentially wide appeal was rather out of fashion even in the early 1960s. It has been replaced in the vanguard of the profession by the less personal—and often less readable—and more analytical *annales* type of history, which may cover the same era and area but treat them very differently. It is as yet impossible to judge what Mattingly's long range place in the pantheon of American historians may be. But students who attended his lectures and those who have read his books have retained a vivid and indelible picture of the people and

the world he depicted. As an historian and as a teacher, he could not have hoped for more.

Further Reading

Robert M. Kingdon's ''Garrett Mattingly'' in *The American Scholar* (Summer 1982) is a thoughtful, analytical, and sympathetic appraisal of Mattingly's importance as a teacher and writer by one of his former students at Columbia. *From the Renaissance to the Counter-Reformation: Essays in Honor of Garrett Mattingly,* edited by Charles H. Carter (1965), contains two essays which specifically address themselves to Mattingly. Leo Gershoy's ''Garrett Mattingly: A Personal Appreciation'' describes Mattingly's multi-faceted personality and gives readers an idea of why Mattingly was such a fascinating and admired figure. J. H. Hexter's ''Garrett Mattingly, Historian'' discusses the seeming paradox of Mattingly's painstakingly researched books' wide popularity, which Hexter attributes both to Mattingly's literary talents and to his hatred of pedantry and of both ''new wave'' and ''old wave'' theoretical type history. For an appreciative essay on Mattingly's academic career and its successes, as well as an interesting account of his extra-curricular pursuits and tastes, see ''Garrett Mattingly,'' *Political Science Quarterly* (September 1963). □

William Somerset Maugham

The British novelist William Somerset Maugham (1874-1965), one of the most popular writers in English in the 20th century, is noted for his clarity of style and skill in storytelling.

Born in Paris, on Jan. 25, 1874, where his father was solicitor to the British embassy, Somerset Maugham was orphaned by the time he was 8 years old. He was reared by a paternal uncle, a clergyman, and at 13 was sent to king's School, Cambridge, intended for Oxford and preparation for the Church. Wanting to write, he obtained his uncle's permission to go to Heidelberg for a time. He chose the profession of medicine and spent 6 years in training at a London hospital. A year as an intern in the Lambeth slums followed, but he never practiced. For 10 years he wrote and lived in poverty in Paris.

In 1907 Maugham's first play, *Lady Frederick,* was successfully produced, and he became known as an author. In the early 1930s he settled in the Villa Mauresque in the south of France, though he continued to travel widely. He was forced to flee the Nazis in 1940 but returned after the war. In 1954, on his eightieth birthday, he was made a Companion of Honour. In 1961 he was named honorary senator of Heidelberg University. Maugham died in Nice on Dec. 16, 1965. Maugham archives were established in the Yale University Library.

The titles of some of Maugham's early novels were familiar to a whole generation of readers: *Of Human Bondage* (1915), *The Moon and Sixpence* (1919), *Ashenden: or, The British Agent* (1938), and *Cakes and Ale: or, The Skeleton in the Cupboard* (1930). A later novel that had something of the same success was *The Razor's Edge* (1944). Among his plays, perhaps best known and much produced was *Rain* (1922). An early autobiography is *The Summing Up* (1938). Praised by some critics for his craftsmanship and professionalism, he wrote much on the subject of fiction: *Essays—Great Novelists and Their Novels* (1948); *A Writer's Notebook* (1949); and *The Art of Fiction* (1955). *His Travel Books* appeared in 1955; *The Magician, A Novel, Together with a Fragment of Autobiography* in 1956; and essays titled *Points of View* in 1958. In his last years he worked on an autobiography to be published posthumously.

Productive throughout a long life, Maugham is still regarded as having done his great work in the early, largely autobiographical novel *Of Human Bondage*. Though his work was popular, he had a great many enemies because of his apparently malicious portraits of living people (for example, the characters based on Thomas Hardy and Hugh Walpole in *Cakes and Ale*) and because his view of humanity seemed to be one of contempt or of patronizing tolerance. He replied to the latter charge that humanity was like that; he also said that his sympathies were limited and that he had never felt some of the fundamental emotions.

Further Reading

A good introduction to Maugham's works is *The Maugham Reader* (1952). Biographical and critical studies include Cyril Connolly, *The Condemned Playground* (1946); John Brophy, *Somerset Maugham* (1952); Karl G. Pfeiffer, *W. Somerset Maugham: A Candid Portrait* (1959); and Richard A. Cordell,

Somerset Maugham: A Biographical and Critical Study (1961). □

Franz Anton Maulbertsch

The frescoes of Franz Anton Maulbertsch (1724-1796) are the culminating achievement of 18th-century Austrian fresco painting. His highly personal interpretation of the rococo gradually gave way to a more rational, classicizing approach.

Franz Anton Maulbertsch was born in Langenargen on Lake Constance on June 8, 1724, the son of a painter. He studied in Vienna with Peter van Roy and in 1741 enrolled at the academy, where he received the painting prize in 1750. Maulbertsch became a member of the academy in 1759 and a professor there in 1770, for which occasion he produced his *Allegory of the Destiny of Art*.

Although Maulbertsch produced easel paintings of great beauty (*Holy Kindred, St. Narcissus, Self-portrait*), he is chiefly and justly famous for his frescoes. In Vienna and other cities of Austria, Bohemia, Moravia, and Hungary he created scores of vibrantly dramatic and brilliantly colored frescoes filled with an intense and highly personal religious feeling, beginning with the dome (1752) of the Church of Maria Treu in Vienna. Only the most outstanding can be mentioned here: the frescoes in the churches at Heiligenkreuz-Gutenbrunn (1757) and Sümeg in Hungary (1758), in the archepiscopal palace (1758-1760) at Kremsier (Kroměříž) in Moravia, and in the church (1765; destroyed in World War II) at Schwechat near Vienna. These examples of his early period are characterized by agitated compositions, shifting, fragmented color, and elongated ecstatic figures.

From about 1770 a change in Maulbertsch's style can be discerned, with a calmer, more static composition, cooler color, and clearer contours, all the result of his attempts to adjust to the new classicizing ideas becoming popular at the time. In the paintings in the church at Korneuburg (1773) and the frescoes in the Riesensaal (1775) of the Hofburg in Innsbruck and in Mühlfrauen (Dyje) in Bohemia, he shows the influence of these ideas. In his later works, as in the church at Pápa (1782-1783), the archbishop's palace (1783) at Steinamanger (Szombathely) in Hungary, and the library (1794) at Strahov near Prague, his attempts to vitalize the new rationalistic style with reminiscences of his earlier style do not succeed and result in works of high intellectual complexity and great accomplishment but which lack the emotional and visual appeal of those of his youth.

For all of his frescoes Maulbertsch produced oil sketches, which are among the most prized and popular of his works, filled with the expressionistic qualities associated with his name. The most famous is the *Victory of St. James at Clavigo,* made for the Schwechat frescoes. His etchings, such as the *Allegory of Tolerance* (1785), glorifying the edict of toleration of Emperor Joseph II (1781) and the *Charlatan* and the *Peep-show Man* (1785), mirrored the new interests in social reform and folklore of the late 18th century. In his *Self-portrait* (between 1767 and 1794) Maulbertsch created one of the most intriguing, searching Self-portraits in the history of art.

Little is known of the artist's personality, though he was apparently a man of simple, good-natured character, strangely at odds with his very dramatic painting. He lived the life of a quietly successful but not phenomenally wealthy citizen of Vienna. His wife of 34 years died in 1779; they were childless. The next year he married Katherina Schmutzer, the 24-year-old daughter of Jakob Schmutzer, head of the Engravers' Academy in Vienna and his old friend. Two sons were born of this marriage.

Maulbertsch was active in the artistic life of Vienna, participating in academic affairs and helping to found and direct the Pensionsgesellschaft bildender Künstler in 1788, a society created by artists to ensure financial security. He was elected an honorary member of the Academy of Fine Arts of Berlin the same year. While preparing to continue his work at Steinamanger in the decoration of its Cathedral, he died on Aug. 8, 1796, in Vienna, the last of the great Austrian painters of the 18th century, a relic of the rococo in a new epoch in history.

Further Reading

The standard monograph on Maulbertsch is in German. The only work in English to deal with the artist at any length is Eberhard Hempel, *Baroque Art and Architecture in Central Europe* (1965). □

Bill Mauldin

The incomparable cartoon biographer of the ordinary GI in World War II, Bill Mauldin (born 1921) earned two Pulitzer prizes and syndication in over 250 newspapers for his mordant drawings.

The son of Sidney Albert and Edith Katrina (Bemis), Bill Mauldin was born on October 29, 1921, in Mountain Park, New Mexico. He attended public schools in New Mexico and Arizona, depending upon where his father happened to be unemployed. A scrawny boy, often confined to bed by rickets, he expressed his daydreams in drawings of himself as a cowboy or other heroic figure. While in high school, Mauldin took a correspondence course in cartooning. In 1939 he studied cartooning at the Chicago Academy of Fine Arts. Mauldin then worked in Phoenix, drawing gag cartoons for *Arizona Highways*.

Awarded Purple Heart in WWII

In September 1940 he enlisted in the Arizona National Guard, which five days later was federalized. A member of the U.S. Army's 45th Division, Mauldin went overseas in

1943 to Sicily, where he joined the Mediterranean edition of *Stars and Stripes,* the Army's wartime newspaper. Mauldin covered the fighting in Sicily, Salerno, Monte Cassino, and Anzio and then in France and Germany. He was wounded at Salerno and received the Purple Heart.

Mauldin's cartoons for *Stars and Stripes* pictured the ordinary, unheroic GIs, wearily slogging on, getting a job done, and wanting to go home. Like Ernie Pyle's prose, they vividly portrayed what GI life was really like and intimately expressed the GI's hopes and dreams, fears and hardships. For many Americans, Mauldin's combat-weary team of Willie and Joe became the archetypical GIs of the war in Europe. Disenchanted yet dignified, dirty and bearded, the battle-hardened Willie and Joe were more interested in dry socks than in the lofty rhetoric of war aims, and they hated officers almost as much as they hated the war.

Cartoons Portrayed Real Army Life

While most of the Army hierarchy approved of Mauldin's cartoons as a healthy outlet for the average conscript's emotions, some officers—particularly Gen. George S. Patton—objected to the grimy, realistic public image Willie and Joe were projecting of the U.S. Army. Nevertheless, Mauldin's melancholy pen-and-ink commentaries on GI life were brought together in several published collections, including *Star Spangled Banter* (1941 and 1944), *Mud, Mules and Mountains* (1944), and *Up Front* (1945), which earned Mauldin a 1945 Pulitzer Prize.

Released from the army in June 1945, Mauldin went to work for United Features Syndicate, which distributed his cartoon strips to more than 180 newspapers in the United States under the evolving titles ''Sweating It Out,'' ''Back Home,'' and ''Willie and Joe.'' Although his first postwar collection, *Back Home,* won critical acclaim, the angry, bitter tone of Mauldin's liberal cartoons soon led him to be dropped by one newspaper after another.

In 1950 he went to Hollywood to try his hand as an actor and technical advisor in several films, and early in 1952 he went to the war front in Korea. His report of the experience was published as *Bill Mauldin in Korea* (1952). In 1956 he ran as a Democrat for Congress in New York's heavily Republican 28th Congressional District and was easily trounced by the incumbent, Katherine St. George.

Cartoons Syndicated to Newspapers

Mauldin joined the staff of the St. Louis *Post-Dispatch* as editorial cartoonist in 1958 and won another Pulitzer Prize for his cartoons the next year. His wry satires on the politics of Eisenhower's last years in the presidency were collected in *What's Got Your Back Up?* (1961). *I've Decided I Want My Seat Back* (1965) summed up his liberal commentaries on the desegregation struggles of the early 1960s. In June 1962 Mauldin moved to the Chicago *Sun-Times,* where his editorial cartoons were syndicated to more than 200 newspapers. Continuing ''to buck power,'' as he put it, to satirize the high and mighty, Mauldin earned the reputation as a worthy successor to Herblock, the editorial cartoonist for the *Washington Post.* His books included *The Brass Ring* (1971) and *Mud and Guts* (1978). An avid flying buff, Mauldin described his air experiences in articles for *Sports Illustrated.* His honors included the 1962 Cartoonist of the Year award of the National Cartoonists Society and the Sigma Delta Chi journalism fraternity's 1963, 1969, and 1972 awards for editorial cartooning.

Mauldin's work was part of an exhibit at the National Archives in Washington, D.C. in 1992. The exhibit, called ''Draw! Political Cartoons From Left to Right,'' featured Mauldin and five other prominent political cartoonists. A fiftieth-anniversary edition of his classic *Up Front* was published in 1995.

Further Reading

Bill Mauldin's best known books are *Up Front* (1945); *Back Home* (1947); *What's Got Your Back Up?* (1961); and *I've Decided I Want My Seat Back* (1965); His wartime cartoons are analyzed in John Morton Blum, *V Was For Victory, Politics and American Culture During World War II* (1976); Biographical data appears in *Who's Who in America* (1964-1965). Also see *American History Illustrated* (March/April 1992); and *The Atlantic Monthly* (June 1995). □

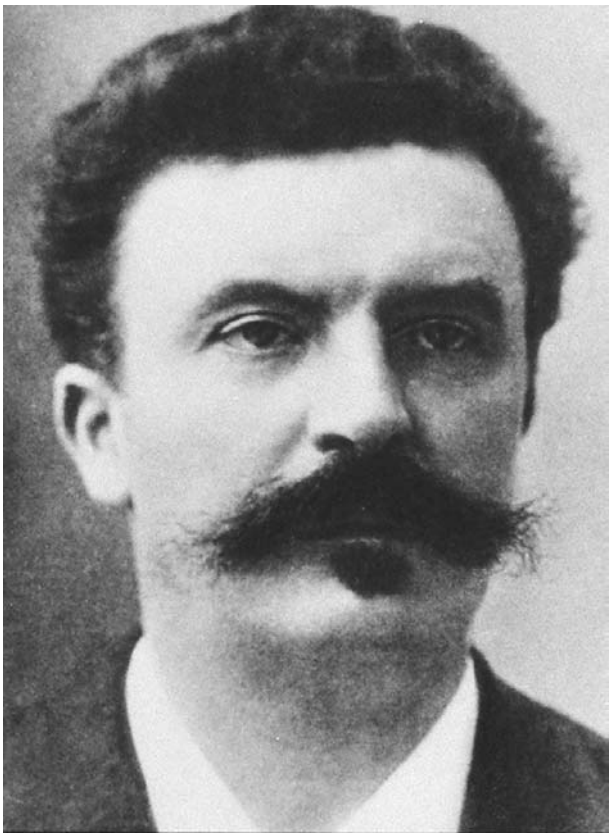

Henri René Albert Guy de Maupassant

Henri René Albert Guy de Maupassant (1850-1893) is the most celebrated of French short-story writers. The brilliance of his technique is combined with an ethical nihilism.

Guy de Maupassant was born on Aug. 5, 1850, in Normandy; his exact birthplace has never been established. His father, a libertine with a roving disposition, and his mother were legally separated when Guy was still a boy, and he spent a carefree adolescence under the indulgent surveillance of his cultivated mother. When he reached man's estate, the place of his father was to some extent taken by the novelist Gustave Flaubert, who had been a close friend of Madame de Maupassant for many years.

Under Flaubert's tutelage, the young Maupassant underwent a strict course of training in the craft of literature, at the same time as he was earning his living in the civil service. He became known to members of the naturalist school and collaborated with Zola and four of his disciples in producing in 1880 a volume of short stories about the Franco-Prussian War entitled *Soirées de Médan*. Maupassant's contribution, *Boule de suif,* was so superior to the others that his reputation was made on the spot. In succeeding years his stories were in great demand, for newspaper publication in the first instance. Collected, they eventually provided material for 16 volumes.

For the subjects of his stories Maupassant drew on his experiences as a boy among the farming folk and fishermen of Normandy and also on the observations he made of his colleagues and superiors when he was working as a government official in Paris; though it was Balzac who first introduced the lowly clerks into literature, it was Maupassant who explored every aspect of the lives of these underpaid bureaucrats. Maupassant's humor is sometimes racy but more often bitter; the famous ''whiplash ending,'' which he invented, can be cruel in the extreme. His work as a whole is permeated by irony and pessimism; humanity is shown motivated more by greed and snobbery than by any finer passions. Some of his later stories, dealing with eerie hallucinations, reflect the breakdown in Maupassant's mental health, attributable to syphilis. In the last 18 months of his life he was confined to a sanatorium for the insane, where he died on July 6, 1893.

Apart from the short stories, Maupassant published six novels, including *Bel-Ami* (1885), the saga of a handsome scoundrel who makes good, and *Pierre et Jean* (1888), which tells how a young man's image of his mother is shattered when he discovers that she had conceived his younger brother out of wedlock. Henry James described Maupassant as a ''lion in the path''—meaning that he represented a formidable barrier to the development of a morally significant literature.

Further Reading

The best study in English of Maupassant's life is Francis Steegmuller, *Maupassant: A Lion in the Path* (1949). Two scholarly literary studies were written by Edward D. Sullivan, *Maupassant the Novelist* (1954) and *Maupassant: The Short Stories* (1962).

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Lerner, Michael G., *Maupassant,* London: Allen & Unwin, 1975.
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François Mauriac

The French author François Mauriac (1885-1970), a fervent Catholic, is best known for his novels, usually set in Bordeaux or the Landes district of southwestern France, with their central themes of faith, sin, and divine grace.

François Mauriac was born in Bordeaux on Nov. 11, 1885, of a prosperous middle-class family. He lost his father in infancy, but the influence of his mother, a stern and puritanical Catholic, pervades his literary works. Educated at a Catholic school and at Bordeaux University, Mauriac moved to Paris in 1906, determined to become a writer. He published his first volume of poems in 1909; more poetry and two novels followed before he was mobilized as an army medical orderly in 1914. He was invalided out 3 years later. From 1920 date Mauriac's most productive years as a novelist, his novels including *Le Baiser au lépreux* (1922; *A Kiss for the Leper*), *Genitrix* (1923; *Genitrix*), *Le Désert de l'amour* (1925; *The Desert of Love*), and *Thérèse Desqueyroux* (1927; *Thérèse*).

About 1928 came a religious crisis in Mauriac's life, with a corresponding change of emphasis in his works. Earlier he had been criticized for portraying sinners more attractively than believers in the narrow, provincial, middle-class families of his novels, where, as all sexuality implies sin, love and happiness become impossible. Now he began to stress the possibility of divine grace, even for the hardened atheist and family tyrant who is the hero of *Le Noeud de vipères* (1932; *Vipers' Tangle*), the most successful of the later novels. In 1933 Mauriac was elected to the French Academy. Other works of this period include biographies, more poetry, and religious essays.

In the late 1930s Mauriac found politics coming to the forefront of his attention: he denounced Gen. Franco's insurrection in Spain and later, after the German defeat of France in 1940, helped the cause of the French Resistance with his pen. After the Liberation he continued to write hard-hitting political articles in several newspapers. More novels, stage plays, volumes of criticism, memoirs, and diaries brought Mauriac's total number of books to over 60. Awarded the Nobel Prize for literature in 1952, Mauriac became, after De Gaulle's return to power in 1958, one of the President's most passionate supporters. Mauriac died on Sept. 1, 1970.

Mauriac's fictional world is that of his childhood and adolescence in the Landes region in the period about 1900, which he evokes with poetic intensity; his primary theme, the clash between sin and the desire for religious salvation. ''I try to make the Catholic universe of evil palpable, tangible, odorous.'' This powerful creation of atmosphere and shrewd psychological insight—if perhaps in a somewhat narrow field—have brought Mauriac an extremely high reputation as a novelist.

Further Reading

Books devoted to Mauriac include Martin Jarrett-Kerr, *François Mauriac* (1954); M. F. Moloney, *François Mauriac: A Critical Study* (1958); Cecil Jenkins, *Mauriac* (1965); and J. E. Flower, *Intention and Achievement: The Novels of François Mauriac* (1969). There are discussions of Mauriac in Martin Turnell, *The Art of French Fiction* (1959); Conor Cruise O'Brien, *Maria Cross* (1963); and Philip Stratford, *Faith and Fiction* (1964).

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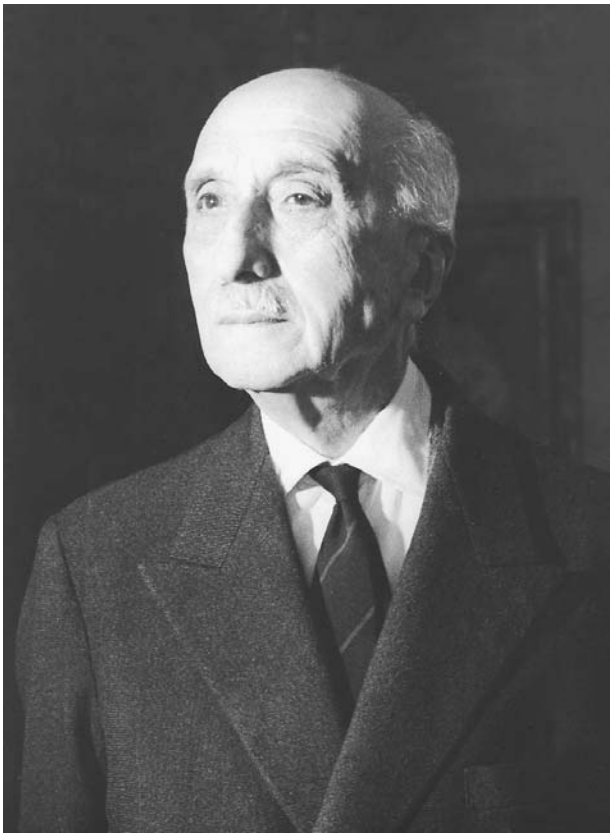

Maurice of Nassau

The Dutch general and statesman Maurice of Nassau, Prince of Orange (1567-1625), was the founder with Oldenbarnevelt of the Dutch Republic, or United Provinces of the Netherlands.

Maurice of Nassau was the second son of William I, ''the Silent,'' and the only child of his second marriage, to Anna of Saxony. Born at the Nassaus' ancestral castle of Dillenburg, Germany, on Nov. 14, 1567, he spent the first decade of his life in Germany and then went to the Netherlands, where his father was leading the revolt against Spain. Only 16 years of age when his father was murdered, he was called at once to preside over the Council of State, then the principal organ of central government in the north, the United Provinces. His career was aided by the sponsorship of Johan van Oldenbarnevelt, the advocate of the States of Holland and the political leader of the province.

As soon as he reached the age of 18, in 1585, Maurice was named *stadholder* (governor) of Holland and Zeeland at Oldenbarnevelt's initiative, as well as provincial captain and admiral general, in order to provide a Dutch political and military authority to set against the Earl of Leicester,

who was coming to the United Provinces as governor general on behalf of Elizabeth I of England. Maurice was later elected stadholder of Utrecht and Overijssel (1590), Gelderland (1591), and Groningen and Drenthe (1620).

After Leicester's recall in 1587, Maurice became in effect the commander in chief of the army of the United Provinces, although legally he was in command only in the provinces where he was *stadholder* and in the lands under the direct authority of the States General. Maurice undertook reorganization of the Dutch military forces on the basis of the principles and methods which he drew from study of the warfare and the military writings of the Romans of antiquity. He paid special attention to *siegecraft,* employing the great mathematician Simon Stevin as a military engineer and introducing the use of regular soldiers in trench digging and similar operations. His success in creating the most modern army of his time was demonstrated in a series of victories beginning with the capture of Breda in 1590, followed the next year by the conquest of Zutphen and Deventer in Overijssel and Delfzijl in the north, the defense of Arnhem against Allessandro Farnese, and then the capture of Hulst in Zeeland and Nijmegen far to the east. The successful siege of Geertruidenberg in 1593 was the supreme achievement of his military science.

A period of reversals followed until 1597, when Maurice defeated the Spaniards at Turnhout and then captured a chain of towns in the eastern Netherlands which deprived the Spaniards of their last foothold north of the Rhine River: the Dutch proclaimed that he had completed fencing-in their ''garden,'' and the United Provinces became in reality the independent republic they already claimed to be in law. Although Maurice was able to win a brilliant victory over the Spaniards at Nieuwpoort in 1600, the southern Netherlands remained under Spanish control, especially after Ambrogio de Spinola took over command of the Spanish armies in 1603.

The close political collaboration between Oldenbarnevelt and Maurice broke up, especially after peace negotiations began with the Spaniards in 1607 over the prince's objections. Maurice, himself indifferent to theological questions, aligned himself with the Contraremonstrants against Oldenbarnevelt, because, as strict Calvinists, they were adamant against peace with the papist foe. However, the Twelve Years Truce was concluded in 1609. It was not until expiration of the truce began to approach that the question of its extension or renewal of the war brought Maurice and Oldenbarnevelt into mortal enmity. When the States of Holland, led by Oldenbarnevelt, began to raise its own troops in an effort to enforce its authority upon the Contraremonstrants, Maurice saw his own powers put in jeopardy, and he arranged the arrest and trial of Oldenbarnevelt and three collaborators (among them Hugo Grotius) and the former's execution as a traitor in 1619. Meanwhile, in 1618, he had inherited the title of Prince of Orange when his elder brother, Philip William, who had remained a Catholic and loyal to Spain, died.

The war was resumed in 1621, but Maurice was now a worn old man and unable to recapture his battlefield gifts. He was the victim of an unsuccessful assassination attempt in 1623 in which two sons of Oldenbarnevelt were implicated, but he lived until 1625, dying at The Hague on April 23, only 2 months before Spinola recaptured Breda. However, he had trained his younger brother, Frederick Henry, to be a military leader after his own best principles, and the United Provinces remained intact and free.

Further Reading

Although there is no adequate biographical study of Maurice in English, he is discussed in several useful background works: Pieter Geyl, *Netherlands in the Seventeenth Century* (2 vols., 1936; rev. ed. 1961-1964); Charles Wilson, *Dutch Republic and the Civilization of the Seventeenth Century* (1968); and Edward Grierson, *The Fatal Inheritance* (1969). □

John Frederick Denison Maurice

The English theologian and cleric John Frederick Denison Maurice (1805-1872) was a founder of Christian socialism.

Frederick Denison Maurice was born in Suffolk on Aug. 29, 1805, the son of a deeply pious, politically radical Unitarian minister-teacher. When he went to Trinity College, Cambridge, he was much influenced by the Platonically derived, idealist philosophy then coming from

Germany, especially through the works of S. T. Coleridge. He studied law but became an editor in London. However, about 1828, convinced that he had wasted his Cambridge years, he entered Oxford.

In 1831 Maurice was baptized an Anglican; in 1834 he was ordained. At this time he made a considerable stir with a long novel, *Eustace Conway,* and a tract in defense of the Oxford requirement of subscription to the Thirty-nine Articles, the Anglican creed, on entrance. He was professor of literature and history, and later of divinity, at King's College, until he was forced to resign in 1853, charged with unorthodox principles. He was professor of theology at Cambridge from 1866 until his death on April 1, 1872.

Maurice's greatest prominence, by the standard of public activity, came in the late 1840s and early 1850s: Christian socialism was a product of these politically disturbed years. In 1848 he helped to found and became principal of Queen's College, the first serious institution of higher learning for women. Maurice and his friends had been meeting with groups of radical, free-thinking workingmen, and in 1849-1850 they sponsored producers' cooperatives among tailors and seamstresses. These survived only briefly, but in 1854 Maurice extended his work in this direction when he organized and became first principal of a ''Working Man's College'' in London, which soon added classes for women.

Maurice was not primarily a social reformer, although, as he early said, he felt a ''mighty impulse'' toward politics in service to his spiritual objectives. He called himself a theologian (a ''digger''), meaning that he worked to instate his simple but subtle religion at the basis of British society, especially in its Church, education, and economy. Christian socialism—Maurice invented the phrase in 1850—was a logical outgrowth of this steady purpose. (In a tactical sense, it was frankly meant to Christianize socialism and avert revolution.) Yet his religion, though liberal, was so idiosyncratic as to set him at odds with all the contending mid-Victorian sects, from Evangelicals to Anglo-Catholics. Further, he refused to sponsor any party or static, narrow creed or to give formulaic responses to his correspondents. He was tagged a ''muddy mystic,'' and John Stuart Mill concluded that ''there was more intellectual power wasted in Maurice than in any other of my contemporaries.'' But, he added, ''few of them . . . have had so much to waste.''

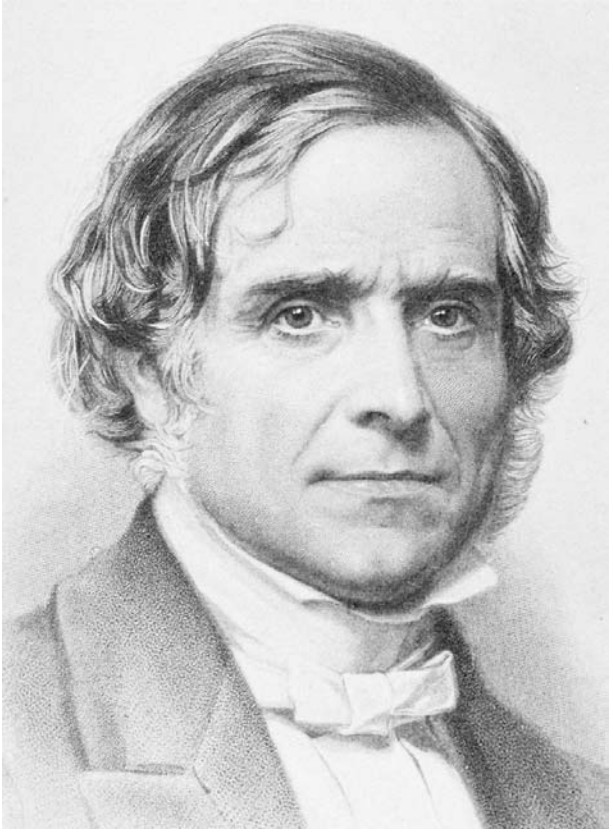

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The earliest and most important biography of Maurice is by his son, Frederick Maurice, *The Life of Frederick Denison Maurice* (2 vols., 1884). A modern study, topically organized, is Herbert George Wood, *Frederick Denison Maurice* (1950). The most authoritative work on Maurice's theological and ecclesiastical thought is A. R. Vidler, *Witness to the Light: F. D. Maurice's Message for Today* (1948). Two modern studies of Maurice's legacy of Christian social concern are Charles E. Raven, *Christian Socialism, 1848-1854* (1920; repr. 1968), and Torbey Christensen, *Origin and History of Christian Socialism, 1848-54* (1962). □

Charles Marie Photius Maurras

Charles Marie Photius Maurras (1868-1952) was a French political writer and reactionary. Moving spirit and principal spokesman of Action Française, he was an antidemocrat, racist, monarchist, and worshiper of tradition and of the organic nation-state.

Charles Maurras was born in Martigues near Marseilles. He studied philosophy in Paris, where he was influenced by Auguste Comte, George Sorel, Henri Bergson, Maurice Barrès, and the racist journalist Édouard Drumont.

With Jean Moreas, in 1891 Maurras helped found the École Romane, and in 1892, with Frederico Amouretti, successfully took over the *Felibrige de Paris*—both movements dedicated to the purification of the French language and culture.

In both literature and politics Maurras sought to identify in history, especially in 17th-century classical traditions, all these concepts, ideals, institutions, and attributes of character which seemingly had succeeded. He considered his historical approach empirical and from this data sought to distill or induce a method for correcting evils and solving problems. He was committed to rescuing France from supposed literary and political degradation and corruption

brought on by the Revolution, individualistic materialism, and predisposition toward relativism, eclecticism, and nihilism.

Believing the liberal individualism of the Revolution had opened the floodgates to degrading foreign forces—especially Jews—Maurras was clearly racist. Though nominally a man of letters, by 1899 his interests inclined toward politics, and he carried both his ideas and energies into the Ligue d'Action Française, which he and Barrès quickly appropriated and converted into the stillexisting Action Française. Maurras's reverence for the past remained, and applying his literary methods to political analysis, he coined in 1900 the term ''integral nationalism''—''the exclusive pursuit of national policies, the absolute maintenance of national integrity, and the steady increase of national power''—a concept remarkably paralleling Barrès's ''collective egotism.'' Then, combining the classical ideals of order, hierarchy, and discipline with attitudes of authoritarianism and the spirit of romantic patriotism, he sought to lay the foundations of an effective political movement.

Having conceived the principle, Maurras then developed his method—''organizing empiricism''—the use of historical experience as a model and guide for programs of action. Application of the method, in his hands, indicated that a return to monarchy alone could save France. This movement, too, was perhaps as much literary as political, despite Maurras's fanatic insistence upon the latter orientation. His insistence brought him imprisonment. In 1926 five of his works were put on the Index, and the Action Française was banned by the Church.

Though against collaboration, following the German invasion, Maurras strongly supported Marshal Pétain. His efforts were in vain. His anachronistic ideas could not effectively be written into Vichy legislation. In 1945, for his part in the Vichy regime, he was sentenced to life imprisonment and deprived of his civil rights by Liberation leaders. Simultaneously, he was condemned and dismissed from the French Academy, to which he had been elected in 1938. Because of illness, in 1952 he was released to a clinic in Tours, where he died a few months later. Throughout these years, except for reconciliation with the Church, he remained intransigent and wrote prodigiously, both literary works (reminiscences) and political polemics. Maurras provided footnotes for French rightists—so long as such remain. The Action Française still exists, is admired by some, and lists a few members in the French Academy.

Further Reading

Most of the writing about Maurras is published in French. The best and most extensive treatments of his life and work, in English, are William Curt Buthman, *The Rise of Integral Nationalism in France* (1939), and Michael Curtis, *Three against the Third Republic: Sorel, Barrès, and Maurras* (1959). Useful bibliographies are included in both of these works. For the story of Action Française, in which Maurras played a most important role, see the books by this title of Edward R. Tannenbaum (1962) and Eugen Weber (1962). See also Samuel M. Osgood, *French Royalism under the Third and Fourth Republics* (1960). □

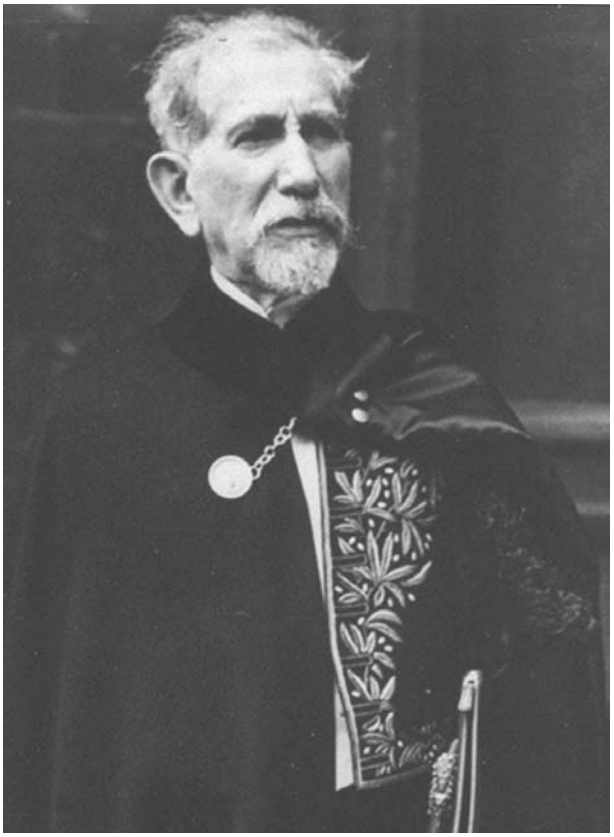

Matthew Fontaine Maury

The American naval officer and oceanographer Matthew Fontaine Maury (1806-1873) is remembered chiefly for his *The Physical Geography of the Sea* of 1855, now recognized as the first textbook of modern oceanography.

On Jan. 14, 1806, Matthew Fontaine Maury was born near Fredericksburg, Va. When he was 5, his family emigrated to a farm near the frontier village of Franklin, Tenn., where he attended country schools and then entered Harpeth Academy. In 1825 he secured a midshipman's warrant and in the following 9 years made three extensive cruises, including one around the world. In 1836 he published *A New Theoretical and Practical Treatise on Navigation,* which the Navy immediately adopted as a textbook.

Maury first came into wide public notice through a series of articles dealing with naval reform written between 1838 and 1841. During this period he sustained a severe knee injury in a stagecoach accident, which resulted in permanent lameness and made him unfit for sea duty. He was appointed superintendent of the Depot of Charts and Instruments of the Navy Department at Washington, a post which included the superintendency of the new Naval Observatory. Soon afterward he began his researches on winds

and currents and, in 1847, issued his *Wind and Current Chart of the North Atlantic,* which was followed by supplementary sailing directions in subsequent years. The savings in time that ships were able to make by following his directions attracted so much notice that at an international congress held in Brussels in 1853 the uniform system of recording oceanographic data he advocated was adopted for the naval vessels and merchant marine of most European nations. Within a few years nations owning three-fourths of the world's shipping were sending their oceanographic observations to Maury, who evaluated the information and distributed the results throughout the world.

So extensive was Maury's knowledge of the sea that he was called upon for help in selecting the most advantageous time and place for laying the Atlantic cable. He prepared a chart representing in profile the bottom of the Atlantic between Europe and America, calling attention to the existence of what he termed the telegraphic plateau. He also helped persuade the public that such a cable was practical.

Despite Maury's pioneering efforts in oceanography, his de-emphasis of astronomy and preference for what he conceived as more practical work brought him into continuing conflict with leaders of American science, so much so that they met with genuine relief his defection to the Confederacy at the outbreak of the Civil War. He was commissioned in the Confederate Navy, assigned to harbor defense, and began experimenting with electric mines. In 1862 the Confederate government sent him to England as a special agent.

After the collapse of the Confederacy, Maury went to Mexico to promote a scheme for the colonization of former Confederates, lived in England for a while, and finally returned to Virginia, where he spent the last 4 years of his life as a professor of meteorology in the Virginia Military Institute at Lexington. He died on Feb. 1, 1873.

Further Reading

Frances Leigh Williams, *Matthew Fontaine Maury: Scientist of the Sea* (1963), has good accounts of Maury's relations with other scientists and supersedes all earlier accounts of his career. For an assessment of his scientific work see John Leighly, ed., *The Physical Geography of the Sea and Its Meteorology* (1963). Earlier works are Charles Lee Lewis, *Matthew Fontaine Maury: The Pathfinder of the Seas* (1927), and John W. Wayland, *The Pathfinder of the Seas' The Life of Matthew Fontaine Maury* (1930). □

Marcel Mauss

The French sociologist and anthropologist Marcel Mauss (1872-1950) is best known as an ethnologist and historian of religion.

Marcel Mauss was born in Épinal on May 10, 1872, to a pious Jewish family against whose traditions he rebelled as a young man. He attended the University of Bordeaux, where he studied philosophy; one of his professors was his uncle, the sociologist Émile Durkheim. Although Mauss did not receive a degree, he placed high in the national *Agrégation* competition in 1895. He then studied history, philology, and religion at the University of Paris and, in 1897-1898, took a study tour including Oxford, where he met Edward Tylor, who was considered to be the founder of anthropology.

Mauss taught Hindu and Buddhist philosophy at the University of Paris from 1900 to 1902, when he succeeded to a chair in the history of religion of primitive peoples. He taught there until 1930 and then at the Collège de France until 1939. He also taught ethnography from 1927 to 1939 at the Institute of Ethnography, which he helped to found in 1927. These lectures were compiled in the *Manual of Ethnography* (1947). Although Mauss was not himself a fieldworker, he trained French anthropologists who were, and he stressed ethnography more than other Durkheimians.

Mauss is best known for his contributions to *L'Année sociologique,* the journal founded by Durkheim and his students, appearing in 12 volumes between 1898 and 1913. The journal was intended primarily as an outlet for specialized researches. Mauss edited the sections on religion and classification of the science of sociology. He took seriously Durkheim's dictum that science progressed through collective effort and neglected his own researches. In 1908, as a result, Durkheim decided to publish the journal only every third year.

Most of Mauss's early published work was in collaboration with other scholars and was published in *L'Année*. With Henry Hubert, he wrote *The Nature and Function of Sacrifice* (1899), *Prolegomena to a General Theory of Magic* (1904; a work which influenced Durkheim's classic *Elementary Forms of the Religious Life* in 1912), and *Introduction to Religious Phenomena* (1908). With Durkheim, he wrote *Primitive Classification* (1903) and collaborated on numerous articles and reviews. Mauss never knowingly violated Durkheim's sociological teachings, although the division of labor between them had left examples (both classical and ethnographic) to Mauss and theory to Durkheim.

When Durkheim died in 1917, Mauss became director of *L'Année*. His own work became more ethnographic after World War I as he tried to maintain the old scope of *L'Année*. His *The Gift* (1925) built on Bronislaw Malinowski's ethnographic studies of exchange and social structure in Melanesia. Mauss defined exchange patterns cross-culturally, using Roman, Hindu, and Germanic as well as primitive examples to demonstrate that exchange was a ''total social fact'' in which economic and social motives were inseparable.

Mauss wrote extensively for the *Journal of Normal and Pathological Psychology* and served as president of the Society of Psychology from 1923 to 1926. He believed that data about primitive cultures were necessary to the science of psychology, and he wanted to facilitate exchange of information between it and sociology. He died on Feb. 10, 1950.

Further Reading

There has been no biographical treatment of Mauss. Some background on his life and work is in Rodney Needham's ''Introduction'' in Émile Durkheim and Marcel Mauss, *Primitive Classification* (1903; trans. 1963); Robert H. Lowie, *The History of Ethnological Theory* (1937); Claude Lévi-Strauss's ''French Sociology'' in George Gurvitch and Wilbert E. Moore, eds., *Twentieth Century Sociology* (1945); Kurt H. Wolff, ed., *Emile Durkheim,* 1858-1917 (1960); and Marvin Harris, *The Rise of Anthropological Theory* (1968). □

Abu-I A'la Mawdūdī

Abū-l A'lā Mawdūdī (1903-1979) was a Muslim writer and religious and political leader in the Indian sub-continent. He was the founder and head of the fundamentalist religio-political party, the Jamā'at-i Islāmī.

Mawdūdī, usually referred to as Mawlānā Mawdūdī because of his religious learning, was born in Awrangabad in the present Hyderabad state of India into a family with a strong religious and traditional Muslim culture. His father, Ahmad Hasan Mawdūdī, was an advocate who for several years during Mawdūdī's childhood renounced his profession and gave himself over to mystical exercises. Mawdūdī received his formal education in the schools of Hyderabad, but at age 15 he was forced to leave school never to return upon the death of his father; much of his earliest instruction was conducted in the home. He never attended a traditional Muslim religious school, a fact that later brought him much criticism when he began to publish his religious views.

Mawdūdī's earliest profession was journalism. At the age of 17 he became a correspondent and then editor of the newspaper *Tāj* in Jabalpur. In 1920 he assumed the editorship of *Muslim,* the publication of the Jam'īyat-i 'Ulamā,' the organization of India's learned Muslim divines. He continued in that position until the newspaper closed in 1923 and, after an interregnum of 18 months, became editor of its replacement, the prestigious *al-Jam'īyah*. Mawdūdī left journalism in 1927 to engage in scholarly writing. During this period he wrote a history of the Asafīyah dynasty of Hyderabad and a history of the Seljuk Turks, as well as a slim volume called *Toward Understanding Islam* which established him in India as a serious religious writer.

Mawdūdī along with one of his elder brothers, Abū-l Khayr, was an ardent supporter of the Khilāfat and *satyagrāhā* movements of 1919-1921. He continued his support for the former until its collapse after the establishment of the Turkish Republic, and he was bitterly disappointed when Gandhi called off the *satyagrāhā* effort in 1921 in response to the events at Chauri Chaura. From that point onwards Mawdūdī came increasingly to feel that the interests of India's two major communities, the Hindus and the Muslims, were divergent and irreconcilable.

The years of journalism also marked his first significant venture into writing on Islamic subjects in the volume *The Holy War in Islam* (1926), composed as a series of essays in *al-Jam'īyah* to refute Hindu charges that Islam was a militant and bloodthirsty religion. The principles espoused in Mawdūdī's later writing may all be found in this initial work.

In 1932 Mawdūdī became associated with the Hyderabadi journal *Tarjumān al-Qur'ān,* and in the following year he assumed sole responsibility for it. It was—and remains—the principal vehicle of his views and those of the organization he later founded. At first Mawdūdī used the journal to advocate reform among Muslims, but in the late 1930s he turned to Indian politics. He opposed both the all-India nationalism of the Indian National Congress and the Muslim nationalism of the Muslim League. His own solution to India's political problem lay in urging Muslims to recognize Islam as their sole identity and to become better Muslims. His views during this period are collected in the three volumes of *Muslims and the Present Day Political Struggle*.

In 1941 Mawdūdī convoked a meeting in Lahore to found a body that would put his views into practice. The organization was called Jamā'at-i Islāmī (The Islamic Society), and Mawdūdī was elected its head or *amīr.* The purpose of the Jamā'at was to propagate true Islam and to train a cadre of devoted men capable of establishing an Islamic system of government and society. It was thus a religiously-based political party of fundamentalist persuasion. The organization became a major factor in Pakistani national politics.

When the Indian sub-continent was partitioned in 1947, Mawdūdī moved with some of his followers to Pakistan, where he quickly assumed an important political role as the principal advocate of the Islamic state. He evoked the displeasure of the government and in 1948 was put in jail, where he remained for more than a year. Upon his release he resumed the agitation for an Islamic state with renewed vigor. The peak of his political influence was achieved in 1951 in connection with the controversy over the *Basic Principles Report* of the Pakistani Constituent Assembly. Mawdūdī acted as leader and spokesman of the Pakistani 'ulamā' in their response to the report.

Mawdūdī was again arrested in 1953 for his alleged part in the agitation against the Ahmadīyah sect. He was sentenced to death by a military court, but the sentence was never carried out. In 1958 Pakistan came under military rule, and political parties, including the Jamā'at-i Islāmī, were banned. From that time Mawdūdī's interest turned from the Islamic state to the achievement of true democracy in Pakistan. Mawdūdī was again arrested for his bitter opposition to the Ayyūb Khān government in 1964, and in the 1965 elections he supported the presidential candidacy of Fātimah Jinnāh against Ayyūb Khān—though it was counter to his Islamic beliefs that a woman should hold high office. Mawdūdī joined with other right wing and religious parties in 1970 to oppose the socialism of Zūlfiqār Alī Bhutto and the demands of Shaykh (Sheik) Mujīb al-Rahmān's Awami League. During the 1971 civil war that led to the emergence of Bangladesh Mawdūdī supported the military action of the government against the Bengalis. In 1972 he resigned as amir of the Jamā'at-i Islāmī, having held the post, though not without challenge, since the inception of the organization. He died in September 1979 in Rochester, New York, where he had gone to visit a son and to receive medical treatment for a long standing ailment.

Mawdūdī was a prolific writer and speaker whose works have been translated into many languages and widely distributed. He was one of the foundation stones of the 20th-century Islamic resurgence and one of the most read Muslim writers of his time; he exerted great influence, for example, on Sayyid Qutb, the Egyptian Islamic radical. Especially important were his emphases that Islam is a total way of life, that it requires control of the state for its full realization, and that Islamic objectives are not attainable without a disciplined and effective organization.

Further Reading

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Sir Douglas Mawson

Sir Douglas Mawson (1882-1958) was an Australian scientist and explorer of the Antarctic. His intellectual boldness and skill were matched by a practical initiative and courage which confirms his place among the world's greatest explorers.

Douglas Mawson was born in Yorkshire on May 5, 1882. His parents took him to Sydney, New South Wales, when he was 4 years old, and he was educated at Fort Street High School and the University of Sydney. A student of the famous geologist Sir Edgeworth David, Mawson early showed high forensic capability in the field as well as a meticulous scholarly talent. In 1902 he graduated in mining engineering and taught briefly at the University of Sydney.

In 1903 Mawson was invited to accompany the team which made the first intensive geological survey of the New Hebrides Islands in the Pacific. From 1905 he held the lectureship and later the professorship of mineralogy and petrology (geology) at the University of Adelaide. He quickly gained the reputation of an outstanding teacher as well as that of a fine scientist and man of action.

Antarctic Explorations

By 1907 Mawson had turned his mind and energies toward Antarctica. Hitherto Britain, Sweden, and Germany

had been engaged in surveying the land mass of the continent. Ernest Shackleton, a member of Robert F. Scott's team, had determined that year to reach the South Pole. Mawson accompanied the expedition as physicist and surveyor, and Edgeworth David joined the party. During 1908, together with Dr. A. F. MacKay, Mawson and David conquered the summit of Mt. Erebus—an ice-covered volcanic cone 11,400 feet high—for the first time. Among other notable achievements they observed, also for the first time, the shifting position of the magnetic pole. It was a thorough and successful introduction to the life and labor demanded of Antarctic scientists and explorers. Mawson had earned an invitation to join Scott in his forthcoming voyage of discovery.

In January 1911 the Australian and New Zealand Association for the Advancement of Science initiated a government-aided expedition under Mawson's leadership to survey the unknown and unmapped ice plateau west of the magnetic pole. When the expedition sailed from Hobart, Tasmania, in December, Mawson had already earned the utmost affection and respect of his crew.

During the course of the survey Mawson found himself, after the death of two companions, alone, without supplies, on foot, and a hundred miles from safety. His courage and ingenuity enabled him to survive a most terrible journey through blizzards and across frightening crevasses. At one stage the soles of his feet separated from the flesh. Yet by 1914 the objects of the scientific research had been triumphantly achieved.

In 1929 Mawson was asked to lead a combined British, Australian, and New Zealand expedition to Antarctica and to explore that huge part of the continent which lay to the south of Australia. Scott's old ship, the *Discovery,* was fitted out for them, and on the voyage from Cape Town Mawson carried out research on the unexplored islands of the Crozets and also on Kerguelen and Heard islands. The phenomenon of the shallowing of the ocean depths toward the Antarctic was observed carefully.

Mawson named Mac-Robertson Land and, in the 1930 season, Princess Elizabeth Land. Notable was his use of an airplane for scientific purposes. As an outcome of this expedition and of Mawson's work, Britain made over to Australia its claims in Antarctica, and in 1936 the present Australian sector of the continent was annexed. The chief Australian Antarctic base was named after Mawson, and he firmly established his country's status as an Antarctic power.

In addition to many scientific papers and reports, Mawson wrote a remarkable two-volume book on his experiences, *The Land of the Blizzard* (1915).

Though Mawson is chiefly remembered for his Antarctic exploration, his geological work at the University of Adelaide was outstanding. He was a pioneer in research on uranium and other minerals connected with radioactivity. In 1914 he was knighted for his services and later filled many high official positions in the scientific world. He died on Oct. 14, 1958.

Further Reading

Books that deal with Mawson's life and work include Sir Ernest Henry Shackleton, *The Heart of the Antarctic* (2 vols., 1909); Charles F. Laseron, *South with Mawson* (2d ed. 1958); Sir A. Grenfell Price, *The Winning of Australian Antarctica* (1962); and Lady Paquita Mawson, *Mawson of the Antarctic* (1964).

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□

Sir Hiram Stevens Maxim

The American-born British inventor Sir Hiram Stevens Maxim (1840-1916) is chiefly known for the automatic rifle, or machine gun, that bears his name.

Hiram Stevens Maxim was born near Sangerville, Maine, on Feb. 5, 1840. He received only a common-school education while working on his father's farm, but he spent his spare time studying science. At the age of 14 he was apprenticed to a carriage builder and later worked in his uncle's engineering firm in Fitchburg, Mass.

Moving to Boston, Maxim was employed in a scientific instrument shop, during which time (1866) he received his first patent, for an improved curling iron. Soon he became a draftsman with a New York shipbuilding firm where he invented many items, including a locomotive headlight. In 1878 he was appointed chief engineer of the first electric lighting company in the United States, and he soon produced a new type of filament for an incandescent light (the Maxim lamp). Maxim represented the electric lighting company at the Paris Exposition of 1881, where he was honored for still another invention, his electric pressure regulator.

In 1881 Maxim took up residence in England. He began to experiment on ways to improve weapons and in 1883 developed an automatic gun based on an entirely new principle. It used the recoil of the gun to advance the cartridge belt automatically. The Maxim gun could fire 666 rounds a minute and wold not jam from hasty operation by its handler. At first Maxim produced the gun himself, but his company merged with the Nordenfeldt company in 1888 and with Vickers in 1896. The Maxim gun was adopted for use by armies all over the world. For this and other inventions, Maxim was knighted by Queen Victoria in 1901.

A gifted and versatile inventor, Maxim received 122 United States patents and 149 British patents. He devoted much time and money near the turn of the century to aeronautical experiments. An airship he built in 1894 to study the lift and thrust of various wing shapes and propellers actually rose from the ground, but he had not developed methods for controlling his machine in the air and did not achieve manned flight. He had, however, using an incredibly heavy, steam-propelled machine, proved that mechanical flight in heavier-than-air machines was possible.

Maxim was a brilliant, artistic, and accomplished man, although it was difficult for others to get along with him. He was opinionated and self-centered, and even his younger brother Hudson, also an inventor, found him impossible as a colleague. Twice married, Maxim had two children; his son, Hiram Percy Maxim, became well known as an inventor in his own right. Maxim died in Streatham, London, on Nov. 24, 1916.

Further Reading

The sources on Maxim's life are limited. The only relatively complete account is by Maxim himself, *My Life* (1915). But see also his brother's reminiscences in Clifton Johnson, ed., *The Rise of an American Inventor: Hudson Maxim's Life Story* (1927), and Hiram P. Maxim, *A Genius in the Family: Sir Hiram Stevens Maxim through a Small Son's Eyes* (1936). There is a critical account of the machine gun and its inventor in H. C. Engelbrecht and F. C. Hanighen, *Merchants of Death* (1934). For Maxim's aeronautical work see his own *Artificial and Natural Flight* (1908); R. P. Hearne, *Airships in Peace and War* (1910), which has an introduction by Maxim; and various histories of flight, such as Archibald Black, *The Story of Flying* (1940), and the illustrated *American Heritage History of Flight* (1962), by the editors of American Heritage. □

Maximilian I

Maximilian I (1459-1519), Holy Roman emperor from 1493 to 1519, began the restoration of the power of the Hapsburgs. His intense interest in the arts and in public display earned him a place in legend as well as history.

Although he was never crowned by the Pope, Maximilian became king of Germany in 1486 and emperor-elect in 1493, and he won papal approval as emperor in 1508. His talent, however, lay less in his success as emperor than in his securing the imperial title for the Hapsburg house and ensuring Hapsburg predominance in European diplomacy for the next 4 centuries. The empire had become by the end of the 15th century rather an aid to dynastic ambition than an effective form of government for Germany. Maximilian I's career was more an example of manipulating the advantages afforded by the imperial title than an actual rule of the fragmented empire. He was a better knight than he was a general, and he appears to have been far more a storybook king than a hardworking 15th-century monarch. He spent a great deal of time and money perpetuating his own memory, both in works and pictures about himself and in several romantic versions of his own life which he wrote.

Maximilian's marriage to Mary of Burgundy in 1477 plunged him into a conflict with the king of France, Louis XI, over the Burgundian territories. Holding his own against Louis, Maximilian also had to put down revolts in Flanders. His son and heir, Philip of Burgundy, was born in 1478, and his wife died in 1482. Maximilian held his Burgundian dominions, and in 1496 married Philip to Juana, daughter of

Ferdinand and Isabella of Spain, thus linking the Hapsburg house to the most vigorous dynasty of Europe. In 1500 the future emperor Charles V was born to Juana and Philip, and by a series of dynastic accidents Charles became the heir not only of Maximilian's Hapsburg territories and claim to the imperial title but to Burgundy and Spain as well, thus laying the foundations for the power of the Spanish monarchy for the next century.

Maximilian's success in the dynastic marriage market was greater than his military and diplomatic success. He failed to defeat France on an abortive expedition to Italy in 1496 and was himself defeated by the Swiss in 1499 and outmaneuvered in Italy by Louis XII of France in 1500. Between 1500 and 1504 Maximilian was busy putting down rebellions in Germany, and after the death of his son Philip in 1506 the problems of the Netherlands regency were added to those of Germany and Italy. In 1508 Maximilian's expedition to Italy was stopped by Venetian resistance, and the Emperor retaliated by entering into the League of Cambrai with France and the papacy against Venice. In 1510, however, Pope Julius II reversed his policy and rejected the league, and from 1510 until his death Maximilian was faced with the rising power of France in Italy.

Besides external political threats, Maximilian faced the perennial administrative chaos of Germany and accomplished a number of governmental and judicial reforms, including the establishment of the Imperial Court in 1495, in which Roman law was to be used. Maximilian also urged reform of the Church, particularly in Germany. At his death in 1519 the crises which would trouble the 16th century were already evident: the rivalry between Spain and France, the use of Italy and the papacy as a battleground for the conflict, and the stirrings of anticlericalism and the questioning of ecclesiastical dogma which would usher in the Reformation. Maximilian's reputation as the ''last knight'' was a fitting one.

Further Reading

The most thorough work in English on Maximilian is the somewhat romanticized biography by Christopher Hare (pseudonym for Mrs. Marian Andrews), *Maximilian the Dreamer* (1913). An older biography is by Robert W. Seton-Watson, *Maximilian I* (1901). Since Maximilian's reputation is so varied, the reader should also consult Glenn E. Waas, *The Legendary Character of Kaiser Maximilian* (1941), which provides both a good bibliography and a survey of Maximilian's legend. Useful background works are *The Cambridge Medieval History,* edited by J. B. Bury and others (8 vols., 1913-1936), and *The New Cambridge Modern History* (14 vols., 1957-1970).

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Maximilian II

Maximilian II (1527-1576) was Holy Roman emperor from 1564 to 1576. Although Protestant, he was not successful in uniting Protestants in the empire.

Maximilian was the son of Ferdinand I, who succeeded as Holy Roman emperor after the abdication of Charles V. In 1548 Maximilian married his cousin Maria, daughter of Charles V. Although Charles V had to give the imperial succession of Ferdinand I, he had tried to reserve the succession of Ferdinand for his own son Philip II of Spain rather than Maximilian. This created a deep division between the two main branches of the Hapsburg family; in 1551 Ferdinand and Maximilian had to yield to Charles V's wishes, although they did not plan to keep the agreement. A complicating factor was that Maximilian's Catholicism was suspect; he was on very good terms with the German princes who had defeated Charles V in 1552.

After Ferdinand succeeded Charles V in 1555, he tried to bring Maximilian back to the Catholic Church. In spite of his insistence and threats from Pope Paul IV, Maximilian kept his Lutheran chaplain. In 1560 relations with his father were near a rupture, and he canvassed the Protestant princes for their support against his father. When he found this support lacking, Maximilian gave in and nominally returned

to Catholicism. Maximilian's behavior remained ambiguous, and it was anticipated that he would favor Protestantism if he ever became emperor. In 1562 Ferdinand had Maximilian elected king of the Romans, thus securing his succession and overriding the earlier settlement in favor of Philip II.

In 1564 Maximilian succeeded his father as emperor. He was now in a unique position to help Protestantism win in the empire. But his was a peaceful and vacillating character, and he was not up to the historical role he might have played. All he did was to work for a piecemeal reform of the Church, favoring the lay cup and priestly marriage; in his own Austrian lands he introduced a large measure of religious freedom in 1568.

Maximilian II's dealings with the German Protestants were made more difficult by the ferocious dogmatic hostilities between the several Lutheran sects and between the Lutherans and Calvinists. His continued wavering was certainly influenced by political interests as well; as emperor, he did not want to include in the Augsburg Peace of Religion ecclesiastical princes turned Lutheran, as he had promised the princes before. He also attended vigilantly to dynastic interests. In order to placate the Spanish family, and with an eye on the Spanish succession, he sent his oldest son, Rudolph, to Spain for a solid Catholic education.

As was the case with all the emperors of the period, the Turkish threat in Hungary determined much of Maximilian's policy toward the German princes and foreign powers. He tried to remain at peace with the Sultan and abandoned all attempts to roll back the Turkish inroads. In 1575 Maximilian became involved in intrigues to win the Polish crown for his house, but he died before he could prepare the military campaign to unseat another pretender. The year before, however, he had yielded to Spanish demands and had obtained the designation of his Catholic son Rudolph II as his successor, thus securing the Catholic future of the Hapsburg lands and of the imperial office.

Further Reading

For material on Maximilian see Adam Wandruszka, *The House of Habsburg: Six Hundred Years of a European Dynasty* (trans. 1964), and Friedrich Heer, *The Holy Roman Empire* (1967; trans. 1968). □

Maximilian of Hapsburg

Maximilian of Hapsburg (1832-1867) was an Austrian archduke and emperor of Mexico. His short rule was characterized by financial disaster, political weakness, and betrayal. His final defeat and execution clearly showed that Mexico would not accept a foreign prince.

In 1860 the Mexican Liberal party emerged victorious over the Conservative party after a bloody 3-year war. Benito Juárez, the Liberal leader whose aim was the end of chaos and the beginning of constructive reforms, faced an empty treasury and a stagnant economy. He placed a 2-year moratorium on the national external debt, which his government could not hope to pay.

Simultaneously, the remnants of the defeated forces of the large landowners and great merchants, as well as clerical and professional military interests toured Europe trying to gain converts and support for a restoration of the old order. They claimed that Mexico, a potentially wealthy nation, was being desiccated by corrupt Liberal politicians. They painted a picture of a restive Indian proletariat waiting for the opportunity to strike a blow at the hated anticlerical Liberals.

The Mexican debt cancellation of 1862 played into their hands; Louis Napoleon seized upon the opportunity to found a Latin empire based upon Mexico's proverbial wealth and a religiously fanatic indigenous army. The results showed that Mexico was neither prodigiously wealthy nor fanatically Catholic.

Early Career

Maximilian of Hapsburg was born at the castle of Schoenbrun outside Vienna on July 6, 1832. He was the second son of Archduke Francis Charles, the brother of the Austrian emperor, Franz Joseph. Maximilian was reared in splendor and wealth, but he received a liberal cosmopolitan education. By an early age he traveled widely and spoke German, English, Hungarian, Slavic, and Spanish fluently. The young archduke capably served his uncle, the Emperor, as commander of the imperial fleet and as the imperial envoy in Paris. While in the latter post he visited Belgium, where he met and married the attractive Princess Carlotta, the daughter of King Leopold I, in 1857.

That same year the Austrian court sent Maximilian as viceroy to the Italian province of Lombardy-Venetia. In Italy he attempted to promulgate liberal reforms and soften the harsh policy followed by Austria after the Italian 1848 Revolution. Displeased by his liberality, the court assigned him back to the Adriatic fleet. In 1854 he retired to private life. He then visited Brazil and returned home to build the idyllic castle of Miramar on his Austrian estates.

Maximilian was described at the time as being 6 feet 2 inches in height, handsome, diplomatic, and gracious, or the ideal monarch for the age of enlightened despotism. Unaware of approaching storms, Maximilian and Carlotta lived happily in their beautiful home, seemingly content to escape the difficulties of public life. Their respite was to be short.

French Intervention in Mexico

The French court of Louis Napoleon had become the mecca of conservative Mexican exiles. A faction composed of Empress Eugénie, the Emperor's brother, the Duc de Morny, and unscrupulous bankers hoping to milk Mexico's wealth pressed the cause of intervention on the far from unwilling French emperor. French agents in Mexico rein-

forced the exiles' pleas by describing widespread dissatisfaction and hope for a strong government. The Mexican debt cancellation gave Napoleon the excuse to intervene in 1862. He sent a large French contingent to Mexico to cooperate with the English and Spanish to force Juárez to retract.

Both England and Spain, realizing Napoleon's intent to remain in Mexico, soon withdrew, leaving the French alone. Having first secured Veracruz, the French sent a 6,000-man army toward Mexico City. On May 5, 1862, the Mexicans defeated this French force at Puebla with the loss of over a thousand French troops. Too far extended to withdraw, Napoleon next sent a larger force of 40,000 under Gen. Forey. The new French commander reorganized his forces and took Puebla in May 1863. On June 10 he entered Mexico City, applauded by the clergy and Conservative survivors.

After a thorough search through Europe the clerical Conservatives and their French allies focused upon Maximilian as the perfect foil to institutionalize their victory. A Conservative junta in Mexico City adopted a monarchy and offered him the crown. Maximilian's natural prudence made him hesitate, but the politically ambitious Carlotta urged him to accept. The Mexicans assured them that their nation impatiently awaited their arrival; the French occupation forces held a plebiscite and announced that the people had voted in his favor. On April 10, 1864, Maximilian accepted the crown and declared the Conservative general Juan Almonte his regent until he arrived.

Before leaving for Mexico, Maximilian renounced all claims on the Austrian crown and made a fatal deal with the French by the Treaty of Miramar. In this treaty Napoleon promised to keep French troops in Mexico until the end of 1867. Maximilian, in turn, promised to pay the entire cost of intervention, the costs of French supporting troops, and all prior debts due England, France, and Spain, including the exorbitant Jecker loan (bonds extorted by a greedy Swiss banker from the Mexican Conservatives in the 1850s).

A proponent of intervention, Jecker had a partnership with the Duc de Morny. French bankers then floated Mexican government bonds, most of whose proceeds were discounted in advance. By this very first act Maximilian had tripled Mexico's already exorbitant external debt. He then visited the Pope but did not promise to return expropriated Church lands. In May 1864 the royal couple set sail for their tropical kingdom expecting to be greeted joyously by the Mexican people. On the voyage Maximilian passed his time by composing a 600-page book on court etiquette.

Emperor of Mexico

Maximilian reached Veracruz on May 28. The city, a Liberal stronghold, greeted the royal couple with coldness. They had to dine on board ship as there was no reception committee. Juárez and Juan Álvarez, the old Liberal general, immediately declared their intention to do battle. The journey to Mexico City was also largely a disappointment, until they arrived at the capital, where Conservatives and clergy displayed a convincing show of enthusiasm. Most foreign governments immediately recognized Maximilian's government with the notable exception of the United States. Maximilian and Carlotta, enamored of their adopted country, had great hopes of success. In reality they had no chance.

From June 1864 to February 1866 the French army dominated the new Mexican Empire. Napoleon's proconsul, Gen. Bazaine, took orders directly from Paris and recklessly spent imperial funds. French officials took over the treasury and customs revenues. Mexican dignitaries were treated with contempt, and to make matters worse, Maximilian immediately angered his clerical allies by refusing to restore Church lands and the clerical courts. The Emperor tried to win over Liberals and even talked of establishing religious freedom. Clerical support fell away, and the new Mexican archbishop, Labastida (formerly exiled by Juárez and later made archbishop by Maximilian), openly denounced the imperial government.

Despite their obstacles, the royal couple did their best. They set up a lavish court and gave banquets and large receptions. Enormous sums went into refurbishing the ancient castle of Chapultepec, all of which increased the monarchy's indebtedness. Many excellent new laws were legislated, but unfortunately few were ever enacted. Maximilian often worked from early morning to late night, trying to make his policies work. He and Carlotta praised everything Mexican, ate local food, and affected Mexican dress. He decreed freedom of the press and showed great courage in going freely and unarmed among the Mexican people. He even attempted unsuccessfully to win over leading Liberals. A rumored 100,000 Mexicans applied for jobs under his empire but Juárez, Profirio Diaz, Mariano Escobedo, and other leading Liberals resisted his conciliatory overtures.

French Desertion

French guns and loans kept the empire working. In 1865 French aid began to wane. The American Civil War ended, and the U.S government began to mobilize troops on the Rio Grande. French opposition to the war's cost in men and materials mounted in France. These protests coupled with Prussia's victory over Austria caused Louis Napoleon to reconsider. The French government assured the United States that it would leave Mexico. Still hoping for a speedy victory, Bazaine convinced Maximilian to decree that as of October 1865 all Liberal officers would be executed. Aided by United States funds, the Liberal armies began to grow larger and bolder. By March 1866 Bazaine was in full retreat with the Mexican armies taking over areas abandoned by the French.

At last convinced that the French would pull out in 1867, Maximilian tried to keep his government in power with the aid of Mexican Conservative forces and some European volunteers. In July 1866 the worried Carlotta set sail for Europe to request help from the Pope and the French. Rebuffed everywhere, she lost her sanity. Preparing to withdraw from Mexico, the French urged Maximilian to depart with them and fully expected that he would heed their advice. Once again Maximilian hesitated but yielded finally to the advice of his ambitious clerical adviser, Father Fischer, who urged him to remain. On Feb. 5, 1867, Bazaine led the French troops out of Mexico despite his

royal protégé's decision to remain. Maximilian had hoped that the French withdrawal would lessen the opposition to him as a foreign puppet.

Defeat and Execution

Maximilian and his Conservative followers held out only until May 1867. He tried bravely to rally his followers under capable generals like Mejía, Miramón, and Márquez, but the Liberal tide was overwhelming. The Emperor led his imperial army of 9,000 men to Querétaro, hoping for a decisive victory. He was soon confronted by 40,000 Liberals under Escobedo; the Emperor behaved courageously, taking the role of a common soldier, but the situation was hopeless. Querétaro fell on May 15, 1867, and Maximilian was taken prisoner. In June a military court-martial condemned him to death by a vote of 4 to 3. Juárez refused clemency. Maximilian retained his dignity to the end. On July 19 a firing squad executed him with his generals Mejia and Miramón. He died as bravely as he had lived.

Further Reading

Maximilian's own account is *Recollections of My Life* (1865; trans. 1868). A contemporary view of Maximilian is in José Luis Blasio, *Maximilian, Emperor of Mexico: Memoirs of His Private Secretary, José Luis Blasio,* translated and edited by R. H. Murray (1934). No period of Mexican history has been as fully examined in English as the short reign of Maximilian and Carlotta. The most thorough studies are E. C. Corti, *Maximilian and Charlotte of Mexico* (1924; trans., 2 vols., 1928), and Ralph Roeder, *Juarez and His Mexico: A Biographical History* (2 vols., 1947). Other full accounts are Percy F. Martin, *Maximilian in Mexico: The Story of the French Intervention* (1914); Daniel Dawson, *The Mexican Adventure* (1935); and H. Montgomery Hyde, *Mexican Empire* (1946). See also John Musser, *The Establishment of Maximilian's Empire in Mexico* (1918). □

Ian Robert Maxwell

A refugee from eastern Czechoslovakia, Ian Robert Maxwell (Ludvik Hoch; 1923-1991) eventually became one of the richest men in Great Britain and the head of a powerful publishing empire.

Robert Maxwell promised his wife Betty, ''I shall win an MC. I shall recreate a family. I shall make my fortune. I shall be Prime Minister of England. And I shall make you happy until the end of my days.'' Joe Haines, in his book *Maxwell* (1988), suggests that only one of those promises—prime minister—remained unfilled in the early 1990s. That the promises could have been made at all in December of 1944 by a penniless, recently created officer of the British Army who was a refugee from the Carpathian mountains says a great deal about the character and career of Robert Maxwell.

Maxwell was born on June 10, 1923, in the small village of Solotvino in the Carpathian mountains of what was then eastern Czechoslovakia. This was in an area sometimes known as Ruthenia that was variously held by Austria, Hungary, Ukraine, and, most recently, the Soviet Union. His birth name was Ludvik Hoch, and his parents were part of the Orthodox Jewish community of Solotvino. Maxwell maintained that his early memories of the grinding poverty of Solotvino, an area dominated by forests and salt mines, influenced his socialist sympathies. He had limited early education, possibly only three years at a national school. By 1939 he joined the Czech resistance to fight Nazi Germany, and after Czechoslovakia fell he made his way to France to join the French Foreign Legion and then be transferred to the 1st Czech Division of the French Army. When France fell to the Nazis in 1940, Maxwell was among 4,000 Czechs who made it to England. He joined the British Army and eventually changed his name to Ian Robert Maxwell. He rose from private to the rank of captain, eventually winning the Military Cross for heroism.

At the conclusion of World War II in 1945, Captain Robert Maxwell, by this time an accomplished linguist, was assigned to Berlin. By 1946 he was involved in the publishing of *Der Berliner* and in the process of re-establishing the postwar German economy. As a result of these experiences, he gained an understanding of international business, publishing enterprises, and the new importance of scientific research and publishing. By 1947 Maxwell had returned to England and became instrumental in disseminating scientific and technical information in journals and magazines. By 1951 Maxwell held the controlling interest in Pergamon Press, a publishing concern dedicated to scientific journals, textbooks, and papers.

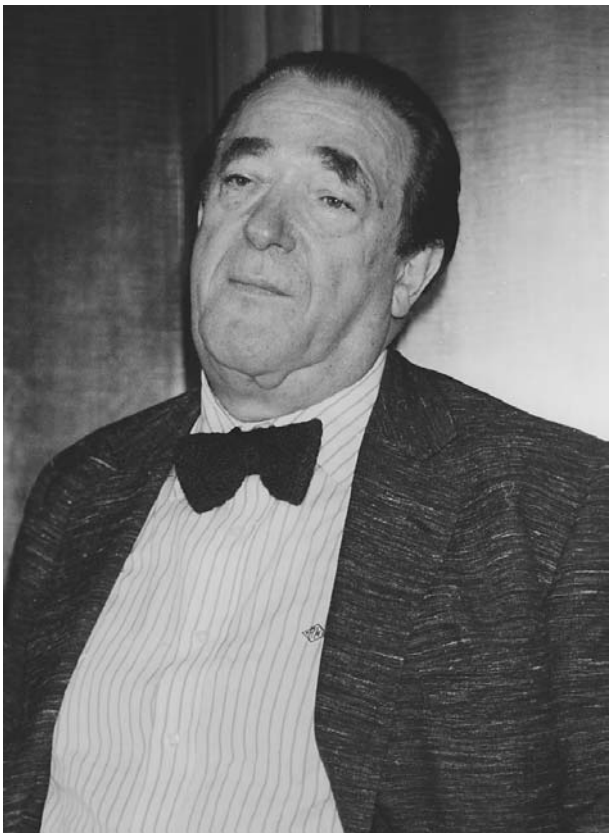

Pergamon Press became the basis for Maxwell's fortune. He gained a virtual monopoly on scientific publication, especially Soviet scientific publications, at that point when such publication became of critical importance. During the 1950s he was concerned with other business ventures and was particularly involved with the trading concerns of Dr. Kurt Waller. Maxwell also purchased Simpkin Marshall, an almost defunct wholesale book selling company. The eventual failure of this company added to the controversy surrounding Maxwell, since many of his critics blamed the failure of the concern on his aggressiveness.

In 1958 Maxwell entered British politics. He joined the Labour Party, and in 1959 stood as candidate for Parliament from Buckingham, finally winning in 1964. Maxwell presented an anomaly as a parliamentary member of the Labour Party. He was an enormously wealthy man in the party of the working class. He was an employer who was sometimes at odds with the trade unions seeking to represent the party of trade unionism. No one could doubt his history of poverty and hard work, nor could his efforts on the battlefield fighting for Britain be diminished. But the idea of a rich foreigner representing working-class Britain provided severe paradoxes.

Despite Maxwell's pledge to become prime minister, his political career lacked the spectacular success of his business career. He never achieved distinction in Parliament, his main achievements coming from clean air legislation and a reform of the parliamentary food services. While he fully participated in his party's arguments and questions, adding to vigorous parliamentary debate, he never became a cabinet minister. He lost his seat in the election of 1970 and did not return to Parliament, even though his continued career in publishing and journalism kept him at the center of British political life.

By 1969 Maxwell was mired in a bitter dispute over the resale of Pergamon Press. This was ultimately resolved through a series of civil suits, but it tarnished Maxwell's reputation and held back the advancement of his publishing interests. Despite these setbacks, in 1981 Maxwell acquired the British Printing Corporation, at the time the largest printer in Britain but a company that had serious personnel and equipment problems. In 1984 Maxwell purchased his first newspapers, the Mirror Group, including the *Daily Mirror*. This launched his involvement in journalism.

Throughout the 1980s Maxwell's interest in and influence on journalism increased. His efforts clearly revitalized the Mirror Group, and he sought to update the technological side of British journalism. He also invested heavily in British cable television, had a controlling interest in European MTV (Music TeleVision), and invested well over $500 million in publishing and journalism interests in the United States, chiefly the Macmillan book company and Official Airline Guides. The Maxwell Communication Corporation was the second largest printing concern in the United States. The chief executive serving under his chairman father was son Kevin (born 1959).

In 1990 Maxwell added three U.S. tabloids to his holdings—the *Globe, Sun,* and *National Enquirer,* copies of all three sold exclusively in supermarkets. Then in March 1991 he bought the zesty New York City tabloid the *Daily News*. Meanwhile he launched the *European,* an English-language weekly designed to cover all of Europe, despite a mounting debt in his media corporation.

Robert Maxwell was also devoted to his family. He and his French-born wife Elisabeth had seven children, most of whom worked for his companies. He expected his children to make their own way without benefit of inheritance. On November 11, 1991, Maxwell died at sea off the Canary Islands, falling overboard from his yacht, Lady Ghislaine. He was buried on the Mount of Olives in Israel.

Further Reading

The best work on Robert Maxwell is *Maxwell* (1988) by Joseph Haines. The only significant additional information comes from lengthy articles in *Economist* (November 1986); *Forbes* (October 1987); *New York Times Magazine* (May 1, 1988) and *Business Week* (July 29, 1991). □

James Clerk Maxwell

The Scottish physicist James Clerk Maxwell (1831-1879) formulated important mathematical expressions describing electric and magnetic phenomena and postulated the identity of light as an electromagnetic action.

James Clerk Maxwell was born in Edinburgh on June 13, 1831. His father, who was a lawyer, was first named John Clerk but adopted the surname of Maxwell upon his succession to an estate, Glenlair, situated near Dalbeattie. James was a quiet child ''much given to reading, drawing pictures, chiefly of animals, and constructing geometric models.'' A favorite pastime was reflecting the sun about his room with a highly polished tinplate, an activity which seemed to presage his adult preoccupation with optical phenomena.

Education and Early Researches

James's strange mode of dress helped earn him the nickname ''Dafty'' at Edinburgh Academy, where he was enrolled in 1841. His father, aware of his son's scholarly aptitude, began taking James to meetings of the Edinburgh Society of Arts and of the Royal Society. Through his school studies James had become interested in a problem in applied mathematics, the construction of a perfect oval. At the age of 15 he communicated a paper to the Edinburgh Royal Society, ''On the Description of Oval Curves and Those Having a Plurality of Foci.'' He remained at Edinburgh Academy until 1847.

Optical studies occupied much of Maxwell's time in 1847. At Glenlair he experimented with Newton's rings, a chromatic effect produced by pressing lenses together, and studied the color variations of soap bubbles. In the spring of that year his uncle took him to see a demonstration of a ''polarizing prism,'' and he engaged in observing the effects

of polarized light by means of specimens of Iceland spar. A paper read to the Edinburgh Royal Society in 1850, ''On the Equilibrium of Elastic Solids,'' was the outcome of these studies. There Maxwell described strains set up in elastic substances such as gelatin and compared his experimental results which had been optically obtained with his newly derived theory of such equilibrium. This work was written in Maxwell's third, and last, year at the University of Edinburgh; he had enrolled in 1847.

In 1850 Maxwell went to Cambridge University as an undergraduate. He enrolled at Peterhouse but in December moved to Trinity College. In due course he became a scholar of the college and a member of the select Essay Club, familiarly known as the ''apostles'' since its membership was limited to 12. He took the bachelor's degree in 1854. Following graduation Maxwell was elected a fellow of Trinity College and joined its staff of lecturers, with responsibility for the subjects of hydrostatics and optics. He also carried out optical investigations with tops which were proportionally colored and rapidly revolved to determine the true mixture of colors.

Aberdeen and King's College Professorships

Maxwell left Cambridge in 1856 to accept an appointment as professor of natural philosophy in Marischal College, Aberdeen. There he met Katherine Mary Dewar, daughter of the principal of the college. They were married in 1858. During the years of his Aberdeen professorship Maxwell continued his study of the theory of colors. However, a problem regarding the stability of the rings of Saturn also occupied much of his attention.

The French mathematician Pierre Simon de Laplace had shown that if Saturn's ring were a solid it could not be stable. Maxwell decided to study a hypothetical mathematical model of the planet in which the ring was ''loaded'' at one or more points. In this manner he found a solution which accounted for the motion of the ring on Newtonian laws of physics but which predicted that the loads would be visible as satellites. Eventually, however, he discovered an alternative solution which entailed a fluid ring or one constructed of a colloidal arrangement of separate small solid particles. For this work Maxwell received the Adam Prize offered by St. John's College in 1857, in honor of the discovery of Neptune by John Couch Adams.

The following year Maxwell's professorship was dissolved when Marischal College was amalgamated with King's College to form the University of Aberdeen. He obtained, however, the professorship of natural philosophy and astronomy in King's College, London. There his formal responsibilities to the college were quite demanding, involving regular evening classes for working men and artisans in addition to 9 months of lecturing for the regular students. Nevertheless he continued his scientific researches.

At the British Association meeting in Oxford in 1860, Maxwell exhibited a device for mixing colors of the spectrum. He also presented an important paper on Daniel Bernoulli's theory of gases. The theory depicted gas as consisting of a number of independent particles moving without mutual interference except upon collision. Maxwell demonstrated mathematically that the apparent viscosity of gases, their low heat conductivity, and the known laws of gas diffusion could be satisfactorily explained by this theory.

Maxwell resigned his professorship at King's College in 1865 and retired to Glenlair, where he produced some of his most important scientific writing. He presented his dynamic theory of gases to the Royal Society of London in 1866. His treatise on heat appeared in 1870, and the great work on electricity and magnetism was published in 1873.

Organization of the Cavendish Laboratory

In 1870 the Duke of Devonshire, who was chancellor of Cambridge, indicated his desire to build and outfit a physical laboratory for the university. In accepting the offer, university officials established a chair of experimental physics for the laboratory directorship. Maxwell became the first director of the Cavendish Laboratory in 1871.

Two important investigations undertaken at the Cavendish Laboratory when it opened in 1874, and supervised personally by Maxwell, concerned the accurate measurement of electrical resistance. The first was the testing of Ohm's law, a mathematical statement of the linear proportionality between electrical potential and the product of electrical resistance and current. Prior to the Cavendish researches there was no evidence that the law was more

than a good approximation of the behavior of nature, nor was there any theoretical reason why the law should hold accurately over extended ranges of current or potential. The Cavendish investigations demonstrated the adequacy of Ohm's statement to within 1 part in 200,000 over large variations of these variables. Paralleling this work was an investigation of electrical standards and the determination of the ohm in absolute units of measure.

Influence on American Physics

In the early 1870s Maxwell not only played an important role in the scientific renaissance at Cambridge, but he was also instrumental in encouraging the development of high-level experimental physics in America. Original researchers who could understand the sophisticated mathematical formalism of European physicists such as Maxwell were rare at that time in the United States. The most eminent American scientific publication, *American Journal of Science,* was largely devoted to geological, botanical, and zoological topics; its editors simply did not understand exact science and its methods.

This was the situation faced by Henry Augustus Rowland, a young civil engineer from Rensselaer Institute, when he attempted to publish some magnetic researches. The *American Journal* editors repeatedly rejected Rowland's papers, forcing him in desperation to write directly to Maxwell. Maxwell received Rowland's work ''with great interest'' and saw to its immediate publication in the English *Philosophical Magazine*.

When Daniel Coit Gilman set out to find a faculty for a newly endowed university in Baltimore in 1875, he heard of Maxwell's interest in Rowland's work. For Gilman this endorsement was worth more than a ''whole stack of recommendations.'' Thus Rowland became the first chairman of the physics department at Johns Hopkins University and until his death in 1901 led the way in establishing high-quality experimental physics in America.

Other Researches

Maxwell's work in optics, kinetic theory of gases, and electromagnetism forms some of his most important contributions to science. His paper ''On the Theory of Compound Colours'' of 1860 summarized numerous experiments with the colored tops mentioned above. By means of another device of his own invention, the ''Colour-box,'' he investigated the effect of mixing given proportions of light taken from the spectrum. He showed that any given color sensation may be produced by combinations in due proportion of rays taken from three parts of the spectrum; that is, from three so-called primary colors. These experiments also tended to confirm the hypothesis that color blindness was due to the viewer's insensitivity to one of the three primary colors. For this work Maxwell received the Rumford Medal of the Royal Society of London.

The concept of discrete particles in his solution of the Saturn's rings problem may have led Maxwell to the study of gases; his first papers on this subject appeared in 1860. He pointed out that the velocities of different molecules of a gas, even if equal to start with, would become different in consequence of collisions with their neighbors. He therefore employed a statistical method of treating the problem in which the total number of molecules was divided into a series of groups. The velocities of all of the molecules constituting a group were the same within narrow limits. By taking the average velocity of each group into account, he was able to determine an important relationship between this velocity and the number of molecules in the group. He published papers on gas theory almost continuously until his death.

However, Maxwell is best remembered for his work on electricity and magnetism, which began with the important study of 1856 on lines of force as conceived by the English physicist Michael Faraday. Maxwell took Faraday's view that electrical and magnetic effects did not arise from attractions at a distance of electric or magnetic matter. Rather these effects were the means by which changes of some unknown description in an ''ether'' which filled all space became known to the experimenter.

Maxwell studied attractions of magnetic lines of force by means of a model based on the vortices or whirlpools of a fluid or mobile medium. This model was used as a mechanical illustration ''to assist the imagination, but not to account for the phenomena.'' The centrifugal force of the vortices was accompanied by a tension directed parallel to the lines of force issuing from a magnetic pole. He found great difficulty, however, in conceiving of vortices revolving side by side in the same direction about parallel axes. The difficulty lay in understanding how contiguous portions of consecutive vortices could move in opposite directions.

Maxwell's well-known solution was to imagine that a layer of ''particles, acting as idle wheels'' was interposed between each vortex and its neighbor. Contiguous sides of the vortices then acted on the idle wheels to produce a direction of rotation opposite to that of the vortices themselves. The remarkable feature of this model discovered by Maxwell was that the action of the ''idle wheels'' could be used to analyze electric currents. His discovery yielded a mathematical relationship between electricity and magnetism.

Maxwell also studied dynamical changes in the lines of force and introduced the concept of energy storage and distribution in the ether. These ideas were developed in a great paper, ''On a Dynamical Theory of the Electromagnetic Field,'' read to the Royal Society of London in 1864. He portrayed electromagnetic action as traveling through space at a definite rate in waves which were transverse to the direction of propagation. The paper was expanded into his classic *Treatise on Electricity and Magnetism* (1873), in which he postulated the identity of light as an electromagnetic phenomenon. The test of this theory in various experimental forms occupied the time of a large number of physicists throughout the world for the remainder of the century.

During the last years of his life Maxwell devoted much time to editing the *Electrical Researches of Henry Cavendish* (1879). He also wrote a textbook on heat and a small treatise on dynamics called ''Matter and Motion.'' Among his other papers are some on geometric optics and several, published

mostly in the *Transactions of the Royal Edinburgh Society,* on reciprocal figures and diagrams of force.

Maxwell died at Cambridge on Nov. 5, 1879. A memorial edition of his scientific papers was organized and published by the Cambridge University Press in 1890. Several lines from one of his essays written at Cambridge in 1856 serve as a fitting memorial to this great electrical theorist: ''They know the laws by heart, and do the calculations by fingers. . . . When will they begin to think? Then comes active life: What do they do that by? Precedent, wheeltracks, and finger-posts.''

Further Reading

An authoritative and well-documented biography of Maxwell is Lewis Campbell and William Garnett, *The Life of James Clerk Maxwell* (1882; rev. ed. 1884); the authors, who were personally acquainted with Maxwell, made use of a family diary as well as numerous papers and correspondence collected from members of the British scientific community. A highly readable account is R. T. Glazebrook, *James Clerk Maxwell and Modern Physics* (1901). Other studies are in J. G. Crowther, *British Scientists of the Nineteenth Century* (1935) and *Men of Science* (1936). A recent study is David K. C. *MacDonald, Faraday, Maxwell and Kelvin* (1964). C. Domb, ed., *Clerk Maxwell and Modern Science: Six Commemorative Lectures by Sir Edward V. Appleton and Others* (1964), provides extensive discussion of Maxwell's work by a number of highly competent British scientists. □

Vladimir Vladimirovich Mayakovsky

The Russian poet Vladimir Vladimirovich Mayakovsky (1893-1930) is best known for his colorful, declamatory style and his use of the language of the streets as poetic material. His artistic innovations strongly influenced the development of Soviet poetry.

Vladimir Mayakovsky was born on July 19, 1893, in Russian Georgia. When his father, a forester, died in 1906, the family moved to Moscow. This was to be Mayakovsky's city until his death. Between 1906 and 1911 Mayakovsky was arrested several times for his political activities. He joined the Bolshevik party in 1908. In 1909, during one of his terms in prison, he wrote his first verses.

Mayakovsky studied at the Moscow Institute of Painting, Sculpture, and Architecture from 1911 until he was expelled in 1914. During this period he published his first book of poetry, *I!* (1913), and became the leading figure in the avant-garde futurist movement in Russian poetry.

Russian futurism was as much a way of life as it was a poetic doctrine. It arose as a reaction to the extreme estheticism of Russian poetry at the turn of the century and to the prevailing mysticism in Russian intellectual life. Mayakovsky and his companions advocated the abandonment of the Russian tradition and the creation of a new art, one free of the past. They took their cause to the streets, declaiming their verses to chance audiences and going to any lengths to shock a tradition-bound public. Their shocking behavior and mode of dress gained them an instant reputation. Mayakovsky's poetry of these prerevolutionary years is polemical but not devoid of poetic content. It is an exceptionally personal poetry. Often it takes the form of a monologue addressed to the poet's mother and sister. The poet bares his self to the public in a style which is by turns ironic and sad. The title of his long verse drama is *Vladimir Mayakovsky* (1913), and it is subtitled ''A Tragedy.'' In his most successful book, *A Cloud in Trousers* (1915), he acclaims the poet as the thirteenth apostle. Increasingly after 1915 Mayakovsky appears to have been trapped between his public role of apostle and his private suffering, the wellspring of his poetry.

Mayakovsky welcomed revolution in 1917 and put himself wholeheartedly at the service of the new Soviet state. He wrote popular verse, created propaganda posters, and lent his name to numerous public causes. In his own poetry, Mayakovsky continued his attack on the classical Russian tradition and proclaimed a poetry of the masses. He sought to write only for the masses, excluding any reference to the poetic self. Thus, his epic poem *150,000,000* (1921) was published anonymously. Mayakovsky described his postrevolutionary poetry as ''tendentious realism,'' and there is no doubt that he achieved this realism at the expense of his true poetic talent.

Mayakovsky traveled widely in the 1920s. He went several times to western Europe and in 1925 to America. During a trip to Paris, he fell in love with a Russian émigré. Toward the end of the 1920s it became more and more difficult for Mayakovsky to get permission to travel abroad. He felt increasingly the burden of his public posture and the pain of having abandoned his private poetic self. This alienation from the woman he loved and from his very self led him to commit suicide on April 14, 1930, in Moscow. He could no longer maintain the dual role of public apostle and private poet.

Further Reading

A good selection of Mayakovsky's writings is available as *The Bedbug and Selected Poetry* (1964), which has a good introductory essay by the editor, Patricia Blake. A full-length biography of Mayakovsky is Wiktor Woroszylski, *The Life of Mayakovsky* (trans. 1971). The account of Mayakovsky's life in ''Safe Conduct'' in Boris Pasternak, *Selected Writings* (1949; new ed. 1958), is an interesting interpretive biography. The best treatment of Mayakovsky's artistic innovations and his role in the futurist movement is Cecil Maurice Bowra, *The Creative Experiment* (1949).

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Jean Mayer

Recognized as one of the world's foremost nutritionists, Jean Mayer (1920-1993) was a researcher, university professor, presidential adviser, consultant to government and international organizations, and president and subsequently chancellor of Tufts University.

A naturalized citizen, Mayer was born in Paris, France, on February 19, 1920. The older of two children, he was the son of André and Jeanne Eugenie Mayer, both physiologists. His father, a president of the French Academy of Medicine and member of the League of Nations Commission on Hunger, later played an important role in founding the United Nations Food and Agricultural Organization (FAO). During Jean's youth conversations at home often centered on hunger and malnutrition, as well as on the subject of physiology.

After completing his secondary education, Jean enrolled in the University of Paris, where he was awarded a B.Litt. degree (1937), B.S. (1938), and M.Sc. (1939). A visit to the United States and Harvard University in the summer of 1939 impressed Mayer greatly and ultimately influenced him to leave his homeland.

Taken Prisoner During WWII

The outbreak of World War II forced postponement of his plans, for he was commissioned a second lieutenant in the French army. Although captured by German troops in 1940 and taken to a prison camp, Mayer escaped by shooting a guard. He served in the French underground and later fought with the Free French and Allied forces in France, Italy, and North Africa. He was the recipient of 14 military decorations, including the Croix de Guerre with gold star, bronze star, and two palms and the Resistance Medal.

During the war Mayer travelled with forged papers to the United States and there married Bostonian Elizabeth Van Huysen on March 16, 1942. He was the father of five children—André, Laura, John-Paul, Theodore, and Pierre.

Advocated Use of Exercise in Weight Control

After the war he studied at Yale University, wrote a dissertation on vitamin A, and obtained his Ph.D. in physiological chemistry in 1948. He also attended the Sorbonne, where he was awarded a D.Sc. in physiology *summa cum laude* in 1950. Thereafter began a long association with Harvard University which commenced in 1950 as an assistant professor of nutrition and which saw him promoted through the ranks to full professor in 1965. As a researcher who studied obesity, the physiological controls on hunger, and the relationship to disease, Mayer also became a strong advocate of physical exercise and promoted its benefits in weight control and the maintenance of good health.

Crusaded Against World Hunger

Of equal concern to Mayer was the problem of a lack of food and its companions—hunger, malnutrition, and poverty. He studied ways to alleviate famine and its consequences on Harvard missions to India in 1955 and to Ghana in 1961; was a member of United Nations FAOWHO (World Health Organization) advisory missions to Ghana in 1959 and to the Ivory Coast and West Africa in 1960; and in 1969 he went to Biafra, Nigeria.

In 1967 Mayer joined the U.S. Citizen's Crusade Against Poverty and later helped to found the National Council on Hunger and Malnutrition in the United States, becoming its first chairman in 1969. He played a role in calling the nation's attention to the nutritional problems of the poor in America and testified on these problems before congressional committees.

During the 1960s the problems of poverty and hunger received wide public attention which resulted in President Richard Nixon appointing Mayer as his special consultant on nutrition in 1969. His task was to plan and direct the first White House Conference on Food, Nutrition, and Health. Opening on December 2, 1969, the three-day conference was addressed by Nixon, who pledged to eliminate hunger in the United States. Among the 3,000 invited guests were scientists, food processors, government representatives, civil rights leaders, medical personnel, consumer representatives, and spokespersons for the poor. Disgruntled representatives of the poor, whose priorities differed from those of other guests, held separate sessions of their own. But Mayer claimed the conference was a success in dramatizing hunger and poverty to the press and all segments of society. He is credited with persuading Nixon to include a food stamp program for the poor in his plans for welfare reform and an expanded school lunch program for needy children.

Became President of Tufts University

In 1970 Mayer returned to Harvard's Center for Population Studies, and in July 1976 he became the tenth president of Tufts University. During the 1970s he received presidential and congressional appointments, including appointments to the President's Consumer Advisory Council, 1970-1977; as chairman of the Nutrition Division of the White House Conference on Aging, 1971; as general coordinator of the U.S. Senate National Nutrition Policy Study, 1974; and on the Presidential Commission on World Hunger, 1978-1980. At the United Nations he was a member of the Protein Advisory Group, 1973-1975, and director of the Project on Priorities in Child Nutrition, United Nations International Children's and Educational Fund (UNICEF), 1973-1975.

In 1989, then President Bush bestowed Mayer with the Presidential End Hunger Award. In presenting the award to Mayer, President Bush said, ''The goal of ending hunger requires involvement, and Jean Mayer is an example of the rare breed on individual who has never hesitated to get involved when he saw a need.'' Mayer later was also given another Presidential award by Bush for his environmental and conservation work.

On September 1, 1992, Mayer became the Chancellor of Tufts University. During his 16 years of tenure as President of Tufts, he was credited with the creation of a graduate school of nutrition and building the only veterinary medicine school in New England. A center for environmental management was also established during his tenure as president. Mayer died of a heart attack in Sarasota, Florida on January 1, 1993 while vacationing.

Researched Mechanisms of Obesity

Mayer was known for his research on mechanisms regulating food intake and the development of experimental and human obesities. He published approximately 750 scientific papers, as well as numerous articles for the public in popular magazines. His books include *Overweight: Causes, Cost, and Control* (1968), *Human Nutrition* (1972), *A Nutrition Glossary* (1973), *U.S. Nutrition Policies in the Seventies* (1973), *Health* (1974), *A Diet for Living* (1975), *Food and Nutrition in Health and Disease* (1977), *World Nutrition: A U.S. View* (1978), and *Food and Nutrition Policy in a Changing World* (1979). A syndicated newspaper column on nutrition was published weekly in 150 papers.

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Robert Clyve Maynard

Robert Maynard (1937–1993) was the first black owner of a major daily newspaper.

When Robert Maynard bought the *Oakland Tribune* in 1983, he became the first black in the United States to own a major daily newspaper. But Maynard had a career full of firsts, from being the first black national newspaper correspondent to being the first black newspaper editor in chief.

The son of immigrants from Barbados, Maynard grew up in the Bedford-Stuyvesant section of Brooklyn, New York. Interested in writing from an early age, Maynard frequently cut classes at Boys High School in Brooklyn to hang around the editorial offices of the black weekly newspaper the *New York Age.* By the age of sixteen he had dropped out of school to work full-time as a reporter for the *New York Age.* In 1956 he moved to Greenwich Village, where he wrote freelance articles and met writers such as James Baldwin and Langston Hughes.

Niemann Fellowship

Applying for jobs on white-owned newspapers brought no results, and it was 1961 before he found a job on a mainstream paper. Maynard began as a police and urban-affairs reporter for the *York* (Pa.) *Gazette and Daily* . In 1965

Maynard applied for a Niemann Fellowship and won, spending 1966 at Harvard University studying economics, art, and music history. After Harvard, he returned to the *York Gazette and Daily* as night city editor.

Washington Post

In 1967 Maynard was hired by the *Washington Post* as national correspondent, the first black to hold that position on any major newspaper. He was widely praised for his 1967 series on urban blacks. In 1972 he was appointed as ombudsman and associate editor for the *Washington Post* and also began working as senior editor for the new black monthly magazine *Encore.* In 1976 he was chosen to be one of three questioners for the final debate between Jimmy Carter and President Gerald Ford.

California

In 1977 Maynard left the *Washington Post* and moved to the University of California, Berkeley, to found the Institute for Journalism Education, a program for the training of minority journalists. In 1979 he was hired by the mammoth newspaper publisher Gannett as editor of its newly acquired but struggling *Oakland Tribune.* When he became editor of the paper, which was renamed simply the *Tribune,* circulation was at 170,000. By 1982 circulation had plummeted to 110,000, and the paper lost $5 million in 1981.

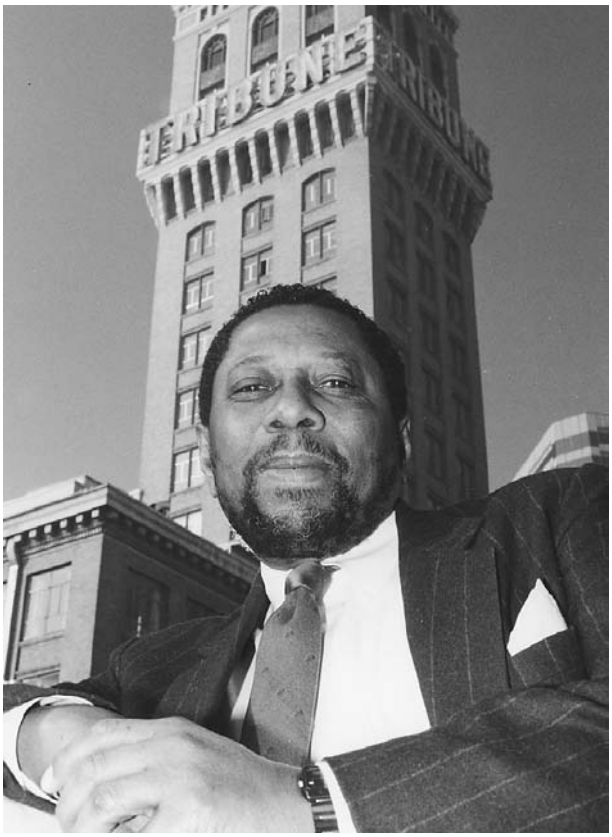

Owner

In response to the declining readership, Maynard started a morning edition, which was named *Eastbay Today.* Although the morning edition drew only 90,000 readers, in the fall of 1982 Maynard announced the end of the afternoon *Tribune.* The afternoon paper was merged with *Eastbay Today* into a morning *Tribune,* a move that was a prelude to Maynard's purchase of the paper in 1983 from the Gannett Company for $22 million.

Leadership and Illness

By 1985 the paper's circulation had increased to more than 150,000, but expenses still outpaced revenues. Maynard was forced to sell real estate holdings to meet expenses. Despite the losses the *Tribune* and Maynard's leadership garnered much praise and many awards for editorial excellence. In 1992 Maynard was diagnosed with prostate cancer and was forced to sell the *Tribune.* He died on 17 August 1993, an important figure in American journalism and a pathfinder for black journalists.

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William J. and Charles H. Mayo

The American physicians William J. Mayo (1861-1939) and Charles H. Mayo (1865-1939) were brothers who led the development of the Mayo Clinic into a world-renowned center of medical treatment and research. Outstanding surgeons in their own right, the Mayos encouraged an atmosphere of cooperation and information sharing both within their institution and with other medical practitioners throughout the world. Their facility has drawn top physicians to practice and research there and also serves as a training center in medical specialties.

William J. Mayo and Charles H. Mayo were the leading figures in the founding and development of the Mayo Clinic, a world-class medical treatment, research, and training facility in Rochester, Minnesota. Beginning as St. Mary's Hospital in 1889, an institution run under the auspices of the Roman Catholic Sisters of St. Francis of Rochester, the facility became known for the surgical expertise of the Mayo brothers and their staff. As the clinic grew in size, it drew leading medical practitioners in a number of specialty areas. The success of the Mayo Clinic is based not only on the high caliber of its physicians, but also on the ideals of cooperation, collaboration, and information sharing that the Mayo brothers promoted there. By 1915, the institution had also incorporated an educational branch, the Mayo Foundation for Education and Research, which was designed to train new generations of physicians in a variety of medical specialties.

Natives of Minnesota, the Mayos were two of the five children of the English-born doctor William Worall Mayo and his wife, Louise Abigail (Wright) Mayo. William James Mayo was born in Le Sueur, Minnesota, on June 29, 1861. His younger brother, Charles Horace Mayo, was born on July 19, 1865, in Rochester, Minnesota. Although their father was a very successful physician, the boys' childhood was not very different from that of other children in the area. They attended local schools and assisted with chores on the family farm in Rochester. In addition to their regular coursework, however, the Mayo brothers were also instructed in a wide range of scientific topics by their parents at home. Their mother taught them botany by identifying the plants and trees that they found while walking on the farm. She also encouraged their interest in astronomy by installing a telescope on the roof of their house. Their father would instruct them in chemistry, physics, anatomy, and other topics applying to medical science as the boys did chores around the home.

Charles Mayo

Social Values Shaped Career

William and Charles were also exposed to ideas in the arts and literature. They were sent to the Rochester Training School for lessons in Latin, art, and the classics. They also indulged in reading classic works of literature from the family library, including novels by the authors Charles Dickens and James Fenimore Cooper. These readings, as well as their parents' stories about their experiences during the Civil War and the 1862 Sioux Outbreak, helped the brothers to develop the social values that would distinguish their careers. Under the guidance of their parents, they gained a strong sense of humanitarianism, the benefits of cooperative work, and respect for individual achievement. Both of the young men set their sights on a medical career, no doubt due to their lifelong training in the subject. William completed his medical studies at the University of Michigan in 1883. Charles studied medicine at the Chicago Medical School, later known as Northwestern University Medical School, and graduated in 1888.

In 1883, a tornado struck Rochester, devastating a large part of the town and injuring many of its residents. The city had no hospital at that time, so temporary facilities to care for the victims were set up under the leadership of William Worall Mayo. He was assisted in his work by the Catholic nuns of the Sisters of St. Francis order in Rochester. The experience inspired the Sisters to create a permanent hospital, and they hired William Worall Mayo to direct the project. St. Mary's Hospital opened on October 1, 1889, with a small staff consisting of the elder Dr. Mayo and his two sons and a handful of the Sisters. The Mayos' father, then in his seventies, retired shortly after the founding of the hospital, leaving the operation in the hands of the young doctors William and Charles in 1892.

Specialized in Surgical Techniques

The hospital had been created with the mission of providing humane care to anyone who was in need, and patients were charged based on their ability to pay. This system brought in a huge number of poor patients, and for the first few years, the limited staff struggled to meet the overwhelming demand. To eliminate the huge numbers of hopeless patients being sent to them from other doctors, a rule was instituted that only patients who had been seen by one of the Mayo doctors could be admitted. This allowed the hospital to take on the atmosphere of a more limited clinic where the Mayos specialized in surgical techniques. Both of the brothers became talented and respected surgeons with distinctive areas of expertise. William specialized in surgery of the abdomen, pelvis, and kidneys, while Charles had an even wider range of surgical ability—he

pioneered important procedures in a variety of areas, including thyroid, neurologic, cataract, and orthopedic surgery. As the reputation of the Mayo Clinic grew, more paying patients were drawn to the institution and the brothers were able to improve and expand their facilities.

The Mayo Clinic became known as a unique medical facility not only for the talented physicians that came to work there, but also because of its liberal social and professional ideals. Its mission included not only treating patients on the premises, but providing information that could be of use to doctors and patients everywhere. It featured a comprehensive library of clinical records that were available to any doctor that needed them and a tradition of professional cooperation balanced with recognition of individual contributions. Throughout the years, the clinic developed specialized divisions in surgery as well as other areas, including anesthesia, physiotherapy, social services, dietetics, and nursing education. It also included excellent laboratory and diagnostic facilities and was the site of leading efforts in medical research. In 1915, the clinic's role in educating medical professionals was formalized with the creation of the Mayo Foundation for Medical Education and Research, a joint venture with the University of Minnesota.

Recognized for Medical Talents

William and Charles Mayo also earned individual recognition for their medical talents. Charles was named president of the American Medical Association in 1906 and beginning in 1915 he served as a professor of surgery for the University of Minnesota. William was named to the University's Board of Regents in 1907, a position he held for the rest of his life. During World War I, the brothers divided the duty of serving as chief consultant in surgery for the United States Army; for their service they were both awarded the rank of colonel. While William retired from surgery in 1928, and Charles followed in 1930, they both remained active on the board of the Mayo Clinic until their deaths. By 1930, they had seen the clinic grow from a 45-bed hospital with one operating room to a multi-building complex with more than 1,000 beds that treated tens of thousands of patients a year.

After their retirements, the brothers purchased neighboring houses in Tucson, Arizona, where they spent much of their time in the winters. Upon a visit to the Mayo Clinic in the spring of 1939, however, William was diagnosed with stomach cancer and underwent surgery. Charles traveled to Rochester to be with his brother during his recuperation, and when it appeared that William was recovering rapidly, he took a short trip to see his tailor in Chicago. While there, he developed pneumonia and died on May 26, 1939. William's surgery proved to be unsuccessful in removing the cancer, and he retired to his home in Rochester, where he died only two months later on July 28, 1939. They left behind a thriving institution, which they had incorporated in 1919 under the Mayo Properties Association in order to ensure the ongoing success of the clinic after their departure. The Mayo Clinic, the first institution of its kind in the United States, remains a respected facility that balances the needs of patients for humane and effective treatment with the needs of doctors to share professional experience and information in research and education.

Further Reading

For more information, see Clapesattle, Helen B., *The Doctors Mayo,* University of Minnesota Press, 1941; Mayo, Charles H., ''Early Days of the Mayo Clinic,'' *Proceedings of the Mayo Clinic,* October, 1932, pp. 584-87; Mayo, Charles H., *Mayo: The Story of My Family and My Career,* Doubleday, 1968; and *Sketch of the History of the Mayo Clinic and the Mayo Foundation,* W. B. Saunders, 1926. □

Federico Mayor Zaragosa

The Spanish biochemist Federico Mayor Zaragosa (born 1934) served on various medical and scientific advisory committees and in the Spanish government before beginning his association with UNESCO (United Nations Educational, Scientific, and Cultural Organization). He became director-general of UNESCO in 1987.

Federico Mayor Zaragosa was born in Barcelona, Spain, the capital of Catalonia province, on January 27, 1934. He studied pharmacy at the University of Madrid, where he obtained his degree in 1956 and his Doctorate in pharmacy in 1958. He received both degrees with special distinction (*Premio Extraordinario*). Mayor lectured and took part in scientific congresses held throughout the world.

In June 1963 Mayor was appointed to the Chair of Biochemistry at the University of Granada and in 1967 he headed the interdisciplinary Department of Pharmacy and Natural Sciences at the university. He was credited with helping to popularize the studies of molecular biology at the university level in Spanish universities and contributed to the establishment of the ''Specialization in Biochemistry,'' equivalent to a Master's degree in biochemistry, in the Faculties of Biology, Chemistry, and Pharmacy. He introduced the teaching of molecular pathology and perinatal biochemistry.

Research and Administration

Mayor then went to do some research in England under Hans A. Krebs in the Department of Biochemistry at the University of Oxford. He was visiting professor and senior research fellow of Trinity College during 1966-1967. As a result of his research at Oxford, Mayor was able to develop imaginative work on perinatal neurobiochemistry. In 1997, there were several groups in Spain related to the etiology at the molecular level of palsy due to lack of oxygen at the moment of birth, pathology of neuroreceptors, biochemical basis of phenylketonuria, alterations arising from changes in the fluidity of the synaptosomal membrane, etc. However, the massive screening of fetal abnormalities and the appropriate treatment of the identified patients (Plan Nacional de

Prevencion de la Subnormalidad) has been, from the social point of view, the most relevant activity of Mayor's research. The improvement of medical care during gestation and delivery, with the postnatal biochemical and genetic analysis, led to a consistent decrease of mentally disabled children in Spain.

Upon his return to the University of Granada Mayor became rector, serving in that capacity from 1968 to 1972. As rector of the University of Granada, he designed and developed a completely new campus and introduced an efficient and democratic management of the university's affairs. Federico Mayor was also the founder and first director of the Center of Molecular Biology, ''Severo Ochoa,'' of the Spanish Higher Council for Scientific Research (1975-1978), the most important national institution of research in this field.

Mayor was a professor of biochemistry in the Faculty of Sciences of the Universidad Autonoma of Madrid, and from 1973 to 1978 he was director of the Department of Biochemistry and Molecular Biology of that same university. Among the department's outstanding activities were those devoted to the biochemistry of the brain and to perinatal molecular biology. He was responsible for supervising 23 doctoral theses and published 75 scientific papers.

Federico Mayor served as Spain's under-secretary for education and science from 1974 to 1975. He was elected to the Spanish Parliament in June 1977 and became chairman of the Education and Science Commission of the Chamber of Deputies, as well as being the promoter and member of the special commission responsible for studying the problems affecting the mentally and physically handicapped. The national plans for scientific research and for the early detection of children with mental disabilities were drawn up under his direction.

He was an adviser to the prime minister (1977-1978); chairman of the Spanish Advisory Commission on Scientific and Technical Research (1974-1978); member of the Royal Foundation for Special Education (1976-1978); and a member of the advisory committee of the United Nations Educational, Scientific and Cultural Organization (UNESCO) on ''Research and Human Needs'' beginning in 1974.

Up the UNESCO Ladder

From 1974 to 1978, Federico Mayor was a member of the advisory committee of the Center of Higher Education of UNESCO, in Bucharest. After having served as deputy director-general of UNESCO from 1978 to 1981, Mayor served as Spain's education and science minister (1981-1982). In 1983 he became director of the Institute of the Sciences of Man, Madrid. He was also special adviser to the director general of UNESCO (1983-1984). Member of the advisory board of the International Federation of Institutes of Advanced Studies (IFIAS) and member of the Club of Rome since 1981, and member of the policy board of the Interaction Council beginning in 1984, Mayor is also a member of the European Academy of Sciences and Arts, and beginning in 1987, a member of the European Parliament.

Mayor's Challenge: Reforming UNESCO

During the period 1978 to 1981 Mayor had an active role in the United Nations University, Tokyo, on behalf of the director-general of UNESCO. When he assumed the director-general position at UNESCO in November 1987, his main task was to undo the mess created by his predecessor, Amadou-Mahtar M'Bow, whose 13-year term was marred by nepotism, inefficient administration, and political bias. Mayor also wanted to lure the United States back into the UNESCO agency.

Soon after Federico Mayor was elected he made a special request to the Headquarters Committee of the General Conference of member states: He wanted a new apartment. The previous director-general had been living in the converted sixth- and seventh-floor wings of the agency's Fontenoy headquarters in Paris. The lodgings were comfortable, but Mayor asked for a special arrangement so UNESCO would pay for the rent, maintenance and services of an apartment overlooking the Esplanade des Invalides in the pricey 7th arrondissement in Paris.

In 1984, the United States withdrew from UNESCO, charging mismanagement of ''personnel, programs and financical activities.'' A perceived anti-Western bias by UNESCO members and management also contributed to the U.S. departure. In 1996, however, the Clinton administration expressed interest in rejoining. During 50th-anniversary celebrations of the United Nations (1995), Clinton wrote to Mayor, citing the ''great strides'' he had made in reforming UNESCO.

While progress was made, in 1996, U.S. news groups found numerous instances of mismanagement and unusual expenditures. For example, while the number of UNESCO professionals assigned to combat illiteracy dropped from 20 to just five at headquarters last year, Mayor approved payments of some $1.9 million to hire outside consultants, many of whose duties were unknown to even UNESCO's deputy director-general and director of personnel. Among the consultants are five senior special advisers ''for regions'' who were paid about $280,000 a year—despite the fact UNESCO already had assigned to its Bureau of External Relations regional advisers who could perform the same function.

Mayor also directed thousands of dollars in UNESCO payments to organizations led by individuals with whom he had personal ties, according to sources in the inspector general's office. One of the firms in question received $100,000 in UNESCO funds and then vanished. Another received $25,000 to help arrange a UNESCO-sponsored concert by Stevie Wonder; $14,750 of that went to pay for a $4,000-a-month New York apartment the organization's executives claim as their current residence.

UNESCO critics said the appearance was just that. Instead of putting UNESCO in the forefront on issues like education or science, the critics said, Mayor simply did a makeover—one resulting in funding for projects which seem to have little relevance to the UNESCO mandate to promote peace through education, science and culture.

Under the UNESCO charter, Mayor had broad discretionary authority over the use of agency funds. He withheld 20 percent of the UNESCO budget after some states failed to pay the full amount of their annual contributions. Mayor said the money withheld from regular UNESCO programs would be used to fund ''priorities'' like programs for Africa, women, and developing countries. That may be so, but Mayor also created a new office at UNESCO headquarters to deal with ''cultural events.'' The responsibilities of the new office included coordinating exhibits, concerts and the cocktail parties which preceded them at UNESCO's Paris headquarters.

Supporters of the organization say such incidents should not overshadow the good work UNESCO does. It was instrumental in coordinating worldwide research on oceans and works on preservation of historical sites. Many current and former UNESCO employees acknowledged the good works, but described an organization which appears to have lost its way—one whose expenditures on glittery cultural affairs and lavish consulting contracts came increasingly at the expense of the hard work of increasing literacy and improving education in developing countries.

Federico Mayor Zaragosa was a full member of the Royal Academy of Pharmacy beginning in 1975; an honorary member of the Royal Academy of Medicine of Sevilla beginning in 1977; a corresponding member of the Royal Academy of Sciences and Arts of Barcelona beginning in 1976 and of the Académie de Pharmacie Française, Paris, beginning in 1984. He was at one time president of the Spanish Federation of Experimental Biology Societies.

Mayor was a member of many other scientific bodies, including the Biochemical Society, the Société de Chimie Biologique, and the American Association for the Advancement of Science. He was also a member of the Instituto de Ciencas del Hombre.

Mayor lived in Paris with his wife, Maria Angeles. They had three children.

Further Reading

For Mayor's six-year plan for UNESCO see ''UNESCO Chief Vows Major Reforms,'' *The Washington Post* (February 25, 1989). ''Time for a New Look at UNESCO,'' by Robert Mauthmer, *Financial Times* (March 27, 1990), focuses on Mayor's accomplishments during his first few years at UNESCO. □

Richmond Mayo-Smith

The American statistician and sociologist Richmond Mayo-Smith (1854-1901) pioneered in teaching statistics and applying it to the social sciences. He was one of the founders of the American Economic Association.

Born in Troy, Ohio, the third son of Preserved and Lucy Smith, Richmond Mayo-Smith was the direct descendant of a famous Puritan family of clergymen. He did his undergraduate work at Amherst College. There he came under the influence of John W. Burgess, who interested him in economics and allied subjects. After receiving his bachelor's degree, he spent 2 years in graduate study at the universities of Heidelberg and Berlin at the suggestion of Burgess, who offered him the chair in economics and statistics in the soon to be established faculty of political science at Columbia College if he would complete his studies abroad. In 1877 he received his appointment at Columbia as an instructor in history and political science, beginning an association with that institution which terminated only with his death.

From 1878 to 1883 Mayo-Smith was assistant and adjunct professor of political economy and social science, becoming a full professor in 1883. In 1880 he became one of the five original members of the graduate faculty of political science, although he continued to teach undergraduates. In the same year he developed and gave the first course on statistics in an American college. This course, which he continued to give for 20 years, and his textbooks in statistics, prototypes in the field, were the chief reasons for his extraordinary influence in the United States on the development and use of the quantitative approach in the social sciences and on the teaching of statistics in American universities.

With newly developed and more highly sophisticated methods of gathering statistics on social phenomena, statistics was now seen as a quantitative instrument to solve social problems. Mayo-Smith believed that earlier sociologists had overemphasized the complexity of social phenomena as compared to natural phenomena. They had also, he felt, added to the problem by gathering useless data, by collecting it without any rational scheme or method of investigation, and by using a terminology which was artificial in that it was based on biological categories. He proposed instead a more simplified method of collecting data, based on cause and effect, and of coexistence and sequence, in social phenomena. To propagate these views he published many influential papers in learned journals. In 1889 he helped revive the American Statistical Association, becoming one of its vice presidents, a position he held until his death. In 1890 he became a member of the National Academy of Sciences, which prior to this had usually selected only scholars in the pure and natural sciences. He was also an active member of the International Statistical Institute and was elected an honorary fellow of the Royal Statistical Society.

Mayo-Smith's most definitive work on statistics is the two-volume *Science of Statistics,* with volume 1 appearing in 1895 as *Statistics and Sociology,* and volume 2 in 1899 as *Statistics and Economics*. Basically, the first volume was intended to demonstrate that social problems could be solved by statistics, and the second volume to show that economic problems could also be thus solved.

Although his writings on economics were also quite extensive, Mayo-Smith published only one book in this field, *Emigration and Immigration* (1890). It dealt mainly

with the effects of population movements on ethnic and ethical standards of communities. The work had a great influence. He advocated strict control of immigration to exclude defectives, delinquents, and others who possessed traits incompatible with the American standard of civilization. He believed that the enormous number of immigrants with disparate sociocultural habits then entering America threatened to overwhelm the political institutions of the United States and would generate economic disturbances.

With the beginning of the *Political Science Quarterly* at Columbia in 1886, Mayo-Smith became a member of the editorial board and was a frequent contributor. In 1895 he read a paper, ''The Desirability of a Permanent Census Bureau,'' to the American Economic Association. With its and the Statistical Association's joint sponsorship, a book was ultimately published, in 1899, under Mayo-Smith's chairmanship, *The Federal Census: Critical Essays by Members of the American Economic Association*.

Following a crippling boating accident, Mayo-Smith sustained a nervous breakdown and committed suicide a few months later in New York City.

Further Reading

No definitive biography of Mayo-Smith has yet been published. There is a biographical memoir by E. R. Seligman in National Academy of Sciences, *Biographical Memoirs,* vol. 17 (1924). □

Ernst Mayr

The German-born American evolutionary biologist Ernst Mayr (born 1904) helped lead the modern synthesis of evolutionary theory. Mayr made major contributions to ornithology, evolutionary theory and the history and philosophy of biology. He is best known for his work on speciation—how one species arises from another.

Ernst Mayr was born in Kepten Germany, near the borders of Austria and Switzerland on July 5, 1904. He was one of three sons of Helene Pusinelli Mayr and Otto Mayr, who was a judge. The Mayr family valued education and Mayr and his brothers were provided with a broad education that included the study of Latin and Greek. All three sons became professionals. As a boy, Mayr developed a keen interest in birdwatching—an interest that remained with him for life. Mayr began to study medicine in 1923 at the University of Greifswald, but within two years he became so enthralled with the evolutionary works and studies of Charles Darwin that he switched his studies from medicine to zoology. His interest in birds had led him to the German ornithologist Erwin Stresemann, who induced him to make the switch to zoology. As his mentor, Stresemann had a great influence on Mayr's thinking as well as his career. Starting with his earliest work, Mayr saw the value of asking evolutionary questions in biogeographical studies, and he consistently argued for an evolutionary basis to species concepts. Conversely, he used biogeography and taxonomy in the effort to explain evolution where in 1926 he received his Ph.D. in zoology. Soon afterward he became the zoological museum's assistant curator.

Following his doctoral degree in zoology from the University of Berlin in 1926, Mayr became an assistant curator in the university's museum. His chance to explore was provided by the wealthy zoologist and collector Lord Walter Rothschild the next year when Mayr agreed to lead his expedition for ornithological exploration and collection in the mountains of Dutch New Guinea. Although the trip was not easy, his success gave him experience and fame in the ornithological world; invitations for expeditions immediately followed, including one to New Guinea for the University of Berlin and the Whitney South Sea expedition to the Solomon Islands for the American Museum of Natural History, New York. This led to his appointment to work on the collected material at the museum in New York. When the museum bought Rothschild's enormous bird collection in 1931, Mayr was an obvious choice for curator, and he became a permanent staff member—and a naturalized U.S. citizen. He married Margarete Simon in 1935; they had two daughters.

The experiences and insights crowded into these years in the South Pacific were to stimulate Mayr's thinking about biology and the development of species for decades to come. In a number of monographs during the 1930s, as he worked on the taxonomy of South Pacific birds, Mayr turned to the theoretical problems of distinguishing species. More

complex than its modest title implies *List of New Guinea Birds* (1941) explores the ways closely related species can be distinguished from one another and variations can arise within a species. This work and two field guides for South Pacific birds included bio-geographical work that led him to the idea that natural population groups might provide the proper basis for differentiations. Stephen Jay Gould wrote that Mayr ''sharpened his notion of species as fundamental units in nature and deepened his understanding of evolution.'' Also, he had worked with Rothschild's curators Ernst Hartert and Karl Jordan, pioneers of both a biological species concept and the use of subspecific names reflecting geography.

During the 1930's and 1940's biologists accepted the broad premise of Darwin's theory about evolution—that species change and evolve through a process called natural selection. Mayr realized, along with many taxonomists and other biologists, that reform was needed in the concept of species, for the traditional dependence on morphological difference was misleading. Mayr argued brilliantly for a new synthesis, to wed species concepts more firmly to genetics and to the updated Darwinian theory being produced by population geneticists and evolutionary theorists in many subdisciplines. Neo-Darwinism stresses natural selection of genetic differences within populations as the fundamental cause of evolution, and Mayr's biological species concept reflects the reality of populations in the history of life. His ''new systematics'' thus defines a species as a genetically interacting group, isolated in reproduction from others.

Biologists embraced the revised concept, for it also made species into a real entity, and not merely an arbitrary grouping. Moreover, the variation seen within species became a biologically important phenomenon. Mayr, more than anyone else, led the promotion of the biological species concept and introduced evolutionary genetics to taxonomists with his highly influential *Systematics and the Origin of Species* (1942).

This book also argued that in the evolving of new species the crucial step is reproductive (genetical) isolation, by whatever means. Rejecting current alternative theories of rapid speciation by mutation or Lamarckism, Mayr's geographical speciation process depends on the gradual accumulation of small changes under natural selection; the usual causes would be environmental change or geographical barriers establishing local, isolated populations.

The decline of Darwinism within biology that had persisted since the late 1800s was reversed after the 1930s, with natural selection again regarded as a fundamental cause of evolution. By answering the speciation question with ideas from genetics and from ecological studies, Mayr became an important architect and spokesman for the modern synthesis of evolutionary theory. He also was instrumental in the founding of the Society for the Study of Evolution and its journal *Evolution,* serving as its first editor from 1947 to 1949. His theories about speciation not only found general acceptance but won Mayr great respect as well. E.O. Wilson commented that ''He gave taxonomy an evolutionary perspective. He got the show on the road.''

Mayr resigned his curatorship in 1953 and moved to Harvard University's Museum of Comparative Zoology; he was director of that museum from 1961 to 1970. In further work on speciation theory he emphasized the founder effect, in which changes start with isolation of a small subpopulation, carrying a limited gene pool and perhaps living in changed environmental circumstances. Mayr's field experience led him to conclude that selection would operate in this way often on the periphery of a species' range, allowing what he termed peripatetic speciation. Presented as a staunchly neo-Darwinian position, especially in his landmark *Animal Species and Evolution* (1963), this speciation theory does allow rapid change in founder populations and has led some evolutionists, such as Stephen Jay Gould, to argue for a less gradual mode of evolution. Mayr maintained the adequacy of the Modern Synthesis position, as so ably expounded in his 1963 book.

Always interested in a wide range of subjects, Mayr also wrote influentially on the philosophy and history of biology. Summing up and expanding upon his many papers is *The Growth of Biological Thought* (1982), which presents his historical analysis of ideas about the organization and evolution of life.

Already honored with numerous degrees and medals, Mayr was the recipient in 1984 of the Balzan prize, considered to be the equivalent of the Nobel Prize for the biological sciences. He also holds ten honorary degrees, was elected to the National Academy of Sciences, received the Darwin-Wallace Medal in 1958, the Linnean Medal in 1977, the Gregor Mendel medal in 1980 and the Darwin Medal of the Royal Society in 1987. In 1994, at the age of 90, Mayr was awarded the prestigious Japan Prize by the Committee on the International prize for biology.

In an 1983 interview in Omni, Mayr discussed many of the concerns that he expressed throughout his career ''Man must realize that he is part of the ecosystem and that his own survival depends on not destroying that ecosystem''. He remained pessimistic about the future of the human race. When Mayr retired from Harvard as professor emeritus of zoology in 1975, Stephen Jay Gould observed that he really only changed careers—from a scientist he became a historian of science. In 1991, at age 87, he published another carefully wrought discussion of evolution *One Long Argument* in which he stated ''the basic theory of evolution has been confirmed so completely that modern biologists consider evolution simply a fact . . . Where evolutionists today differ from Darwin is almost entirely on matters of emphasis. While Darwin was fully aware of the probabalistic nature of selection, the modern evolutionist emphasizes this even more. The modern evolutionist realizes how great a role chance plays in evolution.''

In 1997, *The Science of the Living World* was released to great acclaim by the scientific community. In it Mayr managed to condense the complicated history of biological thought. He tried to promote a view of knowledge acquisition called evolutionary epistemology which suggests that human understanding evolves like life itself.

Further Reading

Mayr anthologized his most influential articles, with an autobiographical and explanatory section, in his *Evolution and the Diversity of Life* (1976). He is also included in the McGraw-Hill *Modern Men of Science,* vol. II (1968). His own works include *List of New Guinea Birds* (1941); *Systematics and the Origin of the Species* (1942); *Animal Species and Evolution* (1963); *The Growth of Biological Thought* (1982); *One Long Argument* (1991); *The Science of the Living World* (1997). □

Benjamin E. Mays

In addition to occupying the president's office at Morehouse, Benjamin Mays (1894-1984) wrote, taught mathematics, worked for the Office of Education, served as chairman of the Atlanta Board of Education, preached in a Baptist church, acted as an advisor to the Southern Christian Leadership Council, and was a church historian.

African American scholar Benjamin E. Mays was among the first generation of people of color to be born into freedom in the southern United States. Still, he was forced to battle racial discrimination and economic hardship in the drive to obtain an education. Later, during his 27 years as president of Atlanta's Morehouse College, one of the country's leading black educational institutions, he worked to provide African American students with the academic and social opportunities for which he had fought so hard. Among the many distinguished Morehouse graduates he inspired were former mayor of Atlanta, Andrew Young; Georgia state senator Julian Bond; and civil rights legend Dr. Martin Luther King, Jr. According to Frank J. Prial of the *New York Times,* King once described Mays as his ''spiritual mentor and . . . intellectual father.''

During the early 1960s, having entered the third decade of his presidency of Morehouse College, Mays played an important role in the integration of Atlanta by helping students organize sit-ins at lunch counters and other segregated facilities. He later held a prominent position on the Atlanta Board of Education.

Throughout his life, Mays maintained that education, personal pride, and peaceful protest were the most effective weapons in the war against racial bigotry. ''To me black power must mean hard work, trained minds, and perfected skills to perform in a competitive society,'' he wrote in his critically acclaimed autobiography *Born to Rebel,* published in 1971. ''The injustices imposed upon the black man for centuries make it all the more obligatory that he develop himself. . . . There must be no dichotomy between the development of one's mind and a deep sense of appreciation of one's heritage. An unjust penalty has been imposed upon the Negro because he is black. The dice are loaded against him. Knowing this, as the Jew knows about anti-Semitism, the black man must never forget the necessity that he perfect his talents and potentials to the ultimate.''

Found Fulfillment in Academic Achievement

The youngest of eight children, Benjamin Mays was born in Epworth, South Carolina, in 1894, and raised on an isolated cotton farm. At that time, the maximum school term for black children was only four months—November through February—so he and his brothers and sisters spent most of the year helping with the planting and picking. Mays was an avid student, however; thanks to early lessons from his elder sister, Susie, by the time he arrived at the one-room Brickhouse School at the age of six, he already knew how to count, read, and write. He quickly became the star pupil there and wept whenever bad weather kept him at home.

Church provided another outlet for his talents. At the age of nine he received a standing ovation from the Mount Zion Baptist congregation for his recitation of the Sermon on the Mount. ''The people in the church did not contribute one dime to help me with my education,'' he recalled in *Born to Rebel.* ''But they gave me something far more valuable. They gave me the thing I most needed. They expressed such confidence in me that I always felt that I could never betray their trust, never let them down.''

Mays needed all the encouragement he could get. During his childhood, mob violence against blacks was rampant, and brutal lynchings were a common occurrence. Among his earliest memories was that of a group of white men with rifles riding up to his home on horseback and demanding that his father remove his cap and bow down to them. ''As a child my life was one of frustration and doubt,''

he recalled in *Born to Rebel.* ''Nor did the situation improve as I grew older. Long before I could visualize them, I knew within my body, my mind, and my spirit that I faced galling restrictions, seemingly insurmountable barriers, dangers and pitfalls.''

When Mays expressed a desire to continue his education beyond the elementary level, his father responded with anger and disdain. At that time, it was believed that the only honest occupations for black men were farming and preaching. Education, his father maintained, made men both liars and fools. Eventually Mays overcame his father's objections, however, and enrolled at the high school of South Carolina State College at Orangeburg. He graduated in 1916 as valedictorian.

Determined to prove his worth in the white man's world, Mays resolved to leave his native South Carolina and continue his education in New England. ''How could I know I was not inferior to the white man, having never had a chance to compete with him?'' he wrote in *Born to Rebel.* Mays spent a year at Virginia Union University and obtained letters of recommendation from two of his professors before gaining admission to Bates College in Maine. He began his studies there as a sophomore in September 1917. Summer work as a Pullman porter—as well as scholarships and loans from the college—helped him pay his way.

At Bates, where he was one of only a handful of black students, Mays was surprised and heartened to find himself treated as an equal for the very first time. Both his academic gifts and his enthusiastic participation in extracurricular activities quickly made him a campus leader. After graduating with honors in 1920, Mays completed several semesters of graduate work at the University of Chicago. He then accepted an invitation from Morehouse College president John Hope (whom he happened to meet in the University of Chicago library) to teach higher mathematics in Atlanta. He arrived at Morehouse in 1921, and remained there for the next three years, teaching math, psychology, and religious education. In 1922 he was ordained a Baptist minister and assumed the pastorate of nearby Shiloh Baptist Church. He returned to the University of Chicago in 1924 to complete work on his master's degree, and ten years later received his doctorate in ethics and Christian theology.

Encountered Anger and Racism in Atlanta

Mays's positive experiences as a student at Bates College had filled him with a new sense of pride and optimism. But the Atlanta he encountered in the early 1920s was a tense and angry place, where streetcars, elevators, parks, waiting rooms, and even ambulances were segregated; where Ku Klux Klan rallies and lynchings were everyday facts of life; where people of color were prohibited from voting; and where the only high school education available for African Americans was provided by private academies connected to the all-black colleges. The return of black soldiers from Europe at the end of World War I had only served to heighten racial tensions in the city. ''It was in Atlanta, Georgia, that I was to see the race problem in greater depth, and observe and experience it in larger dimensions,'' Mays wrote in *Born to Rebel.* ''It was in Atlanta that I was to find that the cruel tentacles of race prejudice reached out to invade and distort every aspect of Southern life.''

After completing his master's degree at the University of Chicago in 1925, Mays spent a year teaching English at the State College of South Carolina at Orangeburg. The following year, he and his wife, Sadie Grey, a teacher and social worker whom he had met in Chicago, moved to Florida, where Mays took over the position of executive secretary for the Tampa Urban League. Two years later, he was named national student secretary of the Young Men's Christian Association (YMCA), based in Atlanta.

In 1930 Mays left this post to direct a study of black churches in the United States for the Institute of Social and Religious Research in New York City. He and a fellow minister, Joseph W. Nicholson, spent 14 months collecting data from some 800 rural and urban churches throughout the country in an effort to identify the church's influence in the black community. Among the subjects addressed were the education and training of ministers, the churches' financial resources, and the kinds of religious and social programs offered. The results of the study were published in 1933 under the title *The Negro's Church.* In a review for the periodical *Books,* NAACP executive secretary Walter White described the report as ''one of the few examinations of this sort'' and ''an important achievement in its understanding of all the social, economic and other forces which have made [the black church] what it is.''

Mays would focus on the vital importance of the black church in American society in a host of other writings published in the 1930s and 1940s. In an article appearing in the summer 1940 issue of *Christendom,* he maintained that the black church was largely responsible for ''keeping one-tenth of America's population sanely religious in the midst of an environment that is, for the most part, hostile to it.''

Worked to Strengthen Black Colleges

In 1934 Mays became dean of the School of Religion at Howard University. During his six-year tenure, he succeeded in strengthening the faculty and facilities to such an extent that the school achieved a Class A rating from the American Association of Theological Schools. This made it only the second all-black seminary in the nation to receive such accreditation. During this period, Mays traveled widely, attending church and YMCA conferences around the world and earning an international reputation for academic excellence. His wife, Sadie, accompanied him on most of his trips.

Mays was named president of Morehouse College in July of 1940, exactly 19 years after he had begun his teaching career there. In *Born to Rebel,* published some 30 years later, he reflected upon the ineffable energy and spirit of the place. ''I found a special, intangible something at Morehouse in 1921 which sent men out into life with a sense of mission, believing that they could accomplish whatever they set out to do,'' he wrote. ''This priceless quality was still alive when I returned in 1940, and for twenty-seven years I built on what I found, instilling in Morehouse students the

idea that despite crippling circumscriptions the sky was their limit.''

While president of Morehouse, Mays fought for the integration of all-white colleges but remained an outspoken advocate of predominantly black institutions, such as Morehouse and Howard. ''If white America really wants to improve Negro higher education, it would do well to recognize the fact that it will not be adequately done by allowing black colleges to die the slow death of starvation,'' he wrote in *Born to Rebel.* His steadfast devotion to academic excellence helped Morehouse become one of only four Georgia colleges to be approved for a chapter of the Phi Beta Kappa honor society.

Inspired Civil Rights Activists

Perhaps Mays's greatest influence was on the individual students he encountered both in the classroom and through the college chapel. His greatest honor, he later said, was having taught and inspired Martin Luther King, Jr., the college's most celebrated alumnus. During Morehouse commencement ceremonies in June of 1957, Mays honored Dr. King for his leadership in the 1956 Montgomery Bus Boycott by conferring upon him the honorary degree of Doctor of Humane Letters. King later became a member of the Morehouse College board of trustees. Mays also convinced two of Georgia's brightest African American politicians, Andrew Young and Julian Bond, to seek public office.

Mays became even more directly involved in the civil rights movement in 1960 when he agreed to help students from Morehouse and other Atlanta colleges organize peaceful protests throughout the city—an action which, after 18 months, resulted in the integration of the Atlanta public school system. Prial remembered Mays in a *New York Times* obituary as ''a voice of moderation in the critical years of the civil rights movement. He attacked white liberals who paid only lip service to racial equality, but he [also] criticized . . . black extremists'' for undermining attempts at unity between races.

After his retirement from Morehouse College in 1967, Mays served as a consultant for a variety of governmental, educational, civic, and religious organizations, and in 1969 he became a member of the Atlanta Board of Education. He remained on the board until 1981. During this time he also produced his powerful autobiography, *Born to Rebel.* In his preface, Mays described the book as ''the story of the lifelong quest of a man who desired to be looked upon first as a human being and incidentally as a Negro, to be accepted first as an American and secondarily as a black man.'' J. B. Cullen of *Books* called it a ''condemnation of the white treatment of the blacks in the United States'' and ''a story that should be read by everyone.'' Prior to his death in 1984 at the age of 89, Mays wrote dozens of scholarly articles on racial, educational, and religious issues, spoke at more than 200 universities and colleges, and received some 45 honorary degrees.

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Willie Mays

During his 21 seasons with the San Francisco Giants, Willie Mays (born 1931) hit more than 600 home runs. Besides being a solid hitter, Mays also has been called the game's finest defensive outfielder and perhaps its best baserunner as well.

Willie Mays has often been described as the finest all-around baseball player ever to pick up a bat. During his 22-year-long professional ball-playing career, most of it with the Giants of New York and San Francisco, Mays displayed superlative skill in every aspect of the game. He hit for average, hit for power, stole bases, played center field with almost magical grace, and set several records for durability. Throughout the 1950s and 1960s, the name ''Willie Mays'' was a synonym for baseball excellence, and he remains the standard against which young players measure their versatility on the ballfield.

From the time he could first walk, Mays was either throwing, catching, or hitting a baseball. Mays was born on May 6, 1931, in Westfield, Alabama, the son of a steelworker who also played a good center field for the local Birmingham Industrial League semi-pro team. Mays' mother, Ann, had been a high school track star, and it was clear from a very early age that Willie had inherited his parents' athletic gifts. According to his father, William Howard Mays, Sr., young Willie learned to walk at the age of six months, and soon thereafter the two center fielders were playing catch with each other, father instructing son in the rudiments of the game that would one day make him famous.

High School Pro

The parents of Willie Mays were divorced when he was only three, but Willie continued to live with his father, which meant that he continued to play baseball. It was not long before Mays realized that baseball offered him a way out of the steel mills, and he later frankly admitted that when given the choice he always preferred playing ball to doing schoolwork. Not only did Mays play ball constantly, he

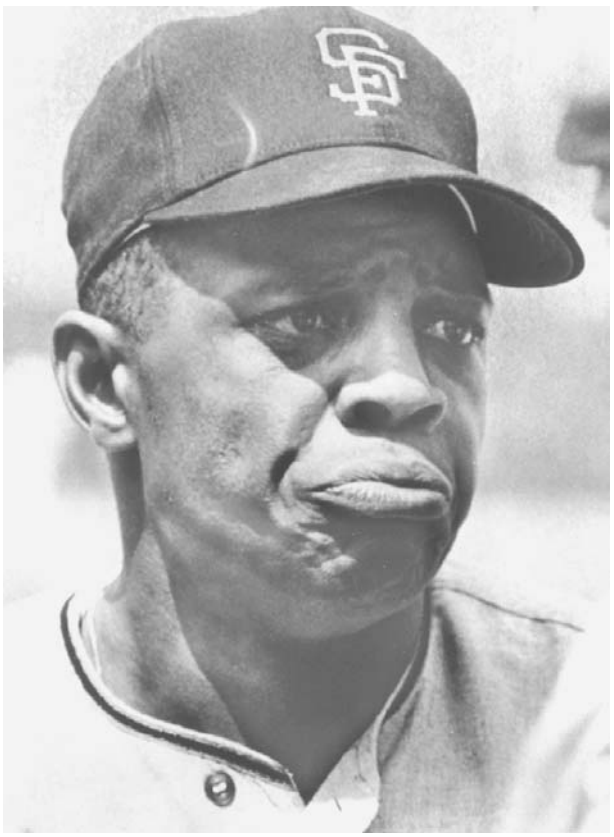

would sit in the dugout with his father's Industrial League teammates and listen to baseball strategy and technique, absorbing the game's finer points and learning to be at his ease in a competitive environment. Mays literally grew up on a ballfield and for that reason developed the habits and skills of a big league ballplayer at an astonishingly early age. By the age of thirteen, he was playing on a semi-professional team called the Gray Sox.

At one point, father and son played in the same outfield in the Birmingham Industrial League, the younger Mays in center and the elder in left. So gifted was Mays as a teenager that his friends urged him to try out for the Birmingham Black Barons, the local entry in the Negro Leagues, which was then the black equivalent of the major leagues. Blacks and whites did not yet play baseball together at this point in America's history; Negro League teams played throughout the South and in some northern cities, often to large crowds and with some financial rewards, but black Americans could not play in the so-called ''big leagues.''

Therefore, when the fifteen-year-old Mays was asked by the manager of the Birmingham Black Barons to join his squad, he immediately accepted the offer and took over center field on a team comprised of men ten years his senior. Mays was initially paid a salary of $250 a month to play with the Black Barons, far more money than he could have earned at part-time jobs as a high-school student. He eventually finished high school, but he did so as a professional baseball player.

The manager of the Black Barons, Piper Davis, became an important tutor to the outstanding young ballplayer. Davis recognized and helped perfect Mays's innate abilities while also serving as something of a father figure for the teenaged member of his Black Baron team. The Black Barons traveled as far as Chicago and New York, often riding all night in a secondhand bus to make the next day's game and lodging in mediocre hotels in the ''colored part'' of each town; yet the irrepressible Mays thrived on the routine of constant competition and challenge.

By the time Mays had secured for himself the center fielder's spot on the Black Barons, legendary ballplayer Jackie Robinson had broken the color barrier in major league baseball, and the Negro Leagues were being scouted heavily by the newly integrated professional teams. One such scout for the New York Giants came to a Black Barons game to watch a teammate of Mays, but it was Willie Mays who captured his attention; the scout raved to his supervisors in the Giants' organization about him. The Giants had already signed a number of black baseball players, and it was not long before they offered Mays $4,000 bonus and $250 a month salary to play for their Sioux City, Iowa, Class A team. He was nineteen years old.

The Talk of New York

Racial problems in Sioux City prevented Mays from joining the team in 1950, however, and he went instead to Trenton in the Class B Interstate League, becoming the first black ever to play in that league. His .353 average led the league in hitting. Mays then began the 1951 season playing for the Minneapolis Millers in AAA ball. The young center fielder was nothing less than a sensation in Minneapolis, where, after the season's first sixteen games he was batting .608 and routinely making amazing plays in the outfield.

Such initial success was highly unusual at the AAA level, and Mays's name quickly became familiar to Leo Durocher, the manager of the New York Giants. The Giants were suffering through a mediocre season in 1951, and Durocher saw no reason to delay the elevation of Mays to the major league level. On May 25, 1951, Mays became the starting center fielder and number-three hitter in the New York Giants' lineup. Durocher's confidence in Mays was unbounded, and even after Mays's slow start (only one hit in his first twenty-five at bats) Durocher never doubted that Mays would remain his center fielder for the next ten years. Like Davis, manager of the Black Barons, Durocher took an almost fatherly interest in enabling the young star to realize his enormous potential.

By mid-August of the 1951 season, neither the Giants nor their young prodigy appeared to be going anywhere fast. Mays showed flashes of brilliance but he was still only a rookie, and the Giants remained thirteen and one-half games back of the Brooklyn Dodgers in the National League pennant race. The Giants went on to sweep a three game series with the Dodgers, however, and after winning sixteen games in a row they managed to catch their rivals on the last day of the regular season and force a play-off for the pennant. In one of the most famous episodes in baseball history, Mays's teammate Bobby Thompson won the third and de-

ciding game of the ensuing play-off with a three-run home run in the bottom of the ninth inning. In the World Series, the Giants faced their crosstown rivals, the New York Yankees, and after a fine series lost in seven games to the perennial champions. Mays hit only .182 in the series, but in recognition of his 20 home runs and .274 batting average he was named the National League's Rookie of the Year for 1951.

Although Mays was not the star of that 1951 pennant-winning Giants team, his obvious talent and superlative grace on the ballfield made him one of the most talked about players in the major leagues. Still only 20 years old, Mays was certain to develop into one of the game's leading players, but he and his fans would first have to endure a two-year hiatus while Mays served in the U.S. Army. The army did not waste Mays's talents, employing him primarily as an instructor on its baseball teams, but many observers wondered how the lay-off would affect Mays's still-maturing abilities.

Mays answered that question with an extraordinary return in 1954, when he led the Giants to a world championship while hitting .345, 41 home runs, and winning the Most Valuable Player Award. Mays led the league in batting average, and in the first game of the World Series he made a catch of such remarkable skill that it has ever since been known simply as ''The Catch.'' Mays appeared on the *Ed Sullivan Show* and the *Colgate Comedy Hour* and was then hustled off to play winter ball in Puerto Rico for the Giants. The apparently tireless center fielder could have used some rest, but as a favor to the Giants he played all winter in Puerto Rico, also leading that league in hitting and slugging percentage. Giants' management rewarded Mays with a fat new contract, and he entered the 1955 season as an indisputable superstar.

Doing It All

It should not be forgotten that 1954 was Mays's first full season in the big leagues. What is especially remarkable is that the promise shown by his 1954 season would later be confirmed in season after season of excellence, beginning with the 51 homers he clubbed in 1955. Not only was Mays the seventh player in the history of the game to hit 50 or more home runs in one season, he also led the National League in triples and slugging percentage, was second in stolen bases, and led all outfielders with 23 assists.

Mays's combination of speed and power had never been seen before: sluggers do not often steal bases, and they are often maladroit in the outfield. While Mays was not a particularly big man, he was so gifted an athlete and he hit the baseball squarely and hard with such regularity that he could reportedly alter the number of home runs he hit depending on the needs of his team. In 1955, for example, Durocher asked Mays to supply the Giants with power, so he hit 51 homers; the year before, Durocher had been worried that Mays was thinking too much about the fences, so he limited himself to five homers in the last third of the season and won the batting title. When left to follow his own inclinations, Mays would generally hit about 30 home runs while batting somewhere above .300, a pattern he maintained for nearly the whole of his long career.

The 1955 season saw the departure of Durocher as manager of the Giants. He was replaced by Bill Rigney, but under neither man were the Giants considered contenders for another title. Mays would never be as close to a manager as he had been to Durocher, but by this point in his career, he could play for anyone: in 1956, he hit ''only'' 36 home runs but led the league with 40 stolen bases, the first of four consecutive years in which he stole more bases than anyone else in the National League. Mays also married for the first time in 1956, wedding Marghuerite Wendell just before his 25th birthday. The couple remained together for about seven years, adopting a baby boy, Michael, in 1958 before divorcing at the close of the 1962 season.

After the 1957 season the Giants left New York for the West Coast, moving the franchise to San Francisco, while the Dodgers shifted from Brooklyn to Los Angeles. Mays was a much-loved figure in New York, and the transition to the West Coast was perhaps harder on him than on his teammates. Californians did not idolize Mays the way New Yorkers had, and he was justifiably disappointed by the reception he received from the San Francisco press, which adopted a somewhat skeptical attitude to the phenomenon of the East. As a center fielder, Mays also had to cope with the wildly shifting winds common at Candlestick Park, the home of the Giants from 1960 onward. Mays eventually learned the tricks of life out west, however, winning over the fans with his routine brilliance on the field and with the bat. In 1961 Mays became the fifth player ever to hit four home runs in a single game; in 1962 he led the Giants back to the World Series with a career-high 141 runs batted in; and in the following year he joined an exclusive club by smashing his 400th career homer. It was at least possible that Mays could one day catch Babe Ruth as the all-time leader in home runs.

660 Home Runs

Several times in his long career Willie Mays literally drove himself into the ground, once collapsing from exhaustion while at bat, and he was periodically hospitalized for tests. It appeared that Mays's extraordinary play in all aspects of the game simply required more energy than he could muster, leaving him vulnerable to the occasional fainting spell. In spite of these sporadic problems, the Giants again rose to excellence in the 1965 season under manager Herman Franks, chasing the Dodgers for the pennant all year only to fall two games short at the end. Franks used Mays as team captain and unofficial coach, often consulting with him on player personnel and strategy, and the 33-year-old Mays responded with the last of his truly great seasons. He finished with 52 home runs, including the 500th of his career, and won his second Most Valuable Player award. His performance was especially impressive because the other great stars of the 1950s—including Yankees slugger Mickey Mantle, Dodger outfielder Duke Snider, and Braves southpaw pitcher Warren Spahn—had for the most part ceased to play at their peak levels of performance. Eleven

years after his first MVP award, Mays continued to play baseball as well as he ever had.

The only question remaining for Mays was Babe Ruth's record of 714 career home runs. Mays passed the records of many of the game's all-time greats—immortal Yankees first baseman Lou Gehrig's 493, New York Giants outfielder Mel Ott's 511, and four-time American League home run champ Jimmie Foxx's 54—until at last Mays was alone with the Babe, still 170 homers distant. Mays's many years of continuous effort had taken its toll, however, and after the 1966 season his home runs and batting average both began to taper off. But by the time he wound up his career with the New York Mets in 1973, he had made a strong case for himself as the greatest all-around player in baseball history.

The record of his accomplishments is long—the combination of his 24 straight All Star Game appearances, his more than three thousand career basehits, and his first-year election to the baseball Hall of Fame with 94.6% of the possible votes was unparalleled—but Mays will be remembered as much for the wonderful effortlessness of his play as for the numbers he racked up. In the field, at bat, and on the bases, he remained for more than twenty years the epitome of athletic grace.

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Ma Yüan

Ma Yüan (active ca. 1190-ca. 1229) was a Chinese painter. With Hsia Kuei, he was one of the creators of the Ma-Hsia school of landscape painting and one of the great masters of the Southern Sung period.

Ma Yüan, also called Ch'in-shan, was born around the middle of the 12th century in Ch'ien-t'ang (modern Hangzhou), Chekiang Province. He represented the fourth generation in a tradition of painters spanning five generations, beginning with his great-grandfather, Ma Fen, and ending with his son, Ma Lin, all of whom served the Sung emperors as court painters-in-attendance. The family seat was in Ho-chung, Shansi Province, but the occupation of North China in 1126 by the Chin Tatars forced the family, and the government, to flee to the south.

Although the family tradition doubtless had strong influence on Ma Yüan's development as a painter, he was also indebted to the great northern landscape and figure master Li T'ang (died after 1130), whose style bridged the transition from the monumental art of Northern Sung to the more intimate, lyrical taste of Southern Sung.

Ma Yüan's art at its best is a masterpiece of understatement and evocative suggestion. His typical compositions, featuring the extensive use of swirling mist and empty spaces, with only a few sharply etched forms dramatically silhouetted against the whiteness, lent him the nickname "One-corner Ma." One of his finest works, however, the *Landscape in Rain,* in the Iwasaki Collection, is a monumental vision of wind-and-rain-swept mountains and towering pines, recalling the heroic vision of the 10th and 11th centuries.

The style that has made such a favorable impression on Ma Yüan's admirers in Japan and the West is better suggested in the small fan painting in the Museum of Fine Arts, Boston, representing two willow trees rising against the faint shadow of distant mountains. The time is early spring, and the first stirring of life rustles in the dry branches. Mood is all-important, the poetry of an instant captured in a few brush strokes. Often crystallizing the lyrical essence of such paintings are a few well-chosen words, or a poetic couplet written on the work by an imperial patron.

One small hanging scroll in the Palace Museum, Taipei, Taiwan, comes near to achieving a monumental vision in this same lyrical mode. It represents a few egrets hurdled in the frozen snow of a mountain pass, above them the crackling branches of a gnarled pine and the icy infinity of the sky. To convey so much with such sparing means—black ink on plain silk—is an artistic achievement of the first rank and places Ma Yüan among the leading artists of the Sung period.

The Ma-Hsia style was sometimes dismissed by later critics as consisting of "leftover mountains and broken trees," largely because of the weakness of the dynasty itself, which lost China to the Mongols. Nonetheless, the style was vigorously revived in the late 14th century under the early Ming emperors, as a symbol of the restored Chinese Empire, and had a formative influence on Japanese professional painters.

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Jules Mazarin

The French statesman Jules Mazarin (1602-1661) was the chosen successor of Richelieu. He governed France from 1643 until his death and laid the foundations for the monarchy of Louis XIV.

Jules Mazarin was born Giulio Mazarin on July 14, 1602, at Pescina, a village in the Abruzzi, Italy. He began his career as a soldier and diplomat in the service of the Pope. In this capacity he met Cardinal Richelieu in 1629 and decided to transfer his allegiance to him. He earned Richelieu's regard by acting in the French interest rather than the Pope's in certain treaty negotiations. He went to France as papal nuncio in 1636 and was naturalized as a French subject in 1639. In 1641 Richelieu persuaded the Pope to make Mazarin a cardinal, though he was not a priest.

Before Richelieu died in December 1642, he recommended Mazarin to Louis XIII as his successor, and the king accepted. Louis XIII died in May 1643, and the regent for the 5-year-old Louis XIV was his widow, Anne of Austria. The nobility welcomed the change. Anne was known to have been Richelieu's enemy, and Mazarin, though acknowledged as his nominee, was universally regarded as soft, ingratiating, and harmless. To everyone's utter astonishment, Anne confirmed Mazarin as first minister, and it soon became clear that she was in love with him. It is possible, though there is no proof, that later they were secretly married. They remained intimate friends and allies to the end of Mazarin's life.

Mazarin's task was to maintain the royal authority established by Richelieu and to win the war against France and Spain that he had started. Austria was humbled at the Peace of Westphalia in 1648; the war with Spain dragged on until 1659. The maintenance of royal authority was the most difficult task. Nobles who had reluctantly given way to Richelieu would not accept his successor, who was despised as a lowborn foreigner and thought to be weak-willed. The country was bitter at the taxes imposed by Richelieu to support the war, and its mounting resentment found dangerous expression in the Parliament of Paris, whose opposition was supported by all classes in the city.

To suppress the defiance that immediately arose in Paris, Mazarin had to call on the Prince de Condé, a cousin of the King and a very successful general. Finding himself indispensable, Condé became intolerably greedy and arrogant, and Mazarin finally had him and his friends arrested. The result was that the civil war that had already broken out became much worse, and several times it appeared as if Mazarin could not survive.

This war was called the Fronde, a name used to this day in France to denote irresponsible opposition. Paris, led by its Parliament, had rebelled in 1648. When this revolt was settled a year later, it was soon followed by the break with Condé. More humane than Richelieu, Mazarin imprisoned his enemies but did not put them to death, and as a result he could not make himself feared. The Fronde dragged on until 1653, but in the end, thanks to his own cleverness, the Queen's loyalty, and the mistakes of his enemies, Mazarin was completely victorious.

For the rest of his life Mazarin was the unchallenged master of France. His final triumph came with the Peace of the Pyrenees in November 1659. France had finally defeated Spain and was rewarded with territorial acquisitions and the fateful marriage of Louis XIV to a Spanish princess. When Mazarin died on March 9, 1661, he had accomplished his task as he saw it. He had also accumulated a colossal fortune for himself.

In some ways Mazarin was a worthy successor to Richelieu. Behind a mask of affability, he was equally resolved to tolerate no opposition; his method of eliminating it was more devious and much less bloody but equally effective. As far as any man could have done, he fulfilled Richelieu's declared purpose of making ''the king supreme in France, and France supreme in Europe.'' But, unlike Richelieu, he took no interest in the economic or cultural development of France. Once the Fronde was over, the country simply stagnated. The recovery that came in the 1660s was essentially the work of Jean Baptiste Colbert, whom Mazarin had picked out and recommended to the King.

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Ivan Stepanovich Mazepa

The Ukrainian Cossack leader Ivan Stepanovich Mazepa (ca. 1644-1709) is considered a traitor by Russian historians, a great patriot by Ukrainian historians.

Neither the place nor the date of the birth of Ivan Mazepa can be given with certainty, but there is evidence that he was born a Polish subject in what is now the Ukraine and that his parents were landed gentry of the Eastern Orthodox faith. He received an excellent education and then went into the service of the Polish king John Casimir as a courtier. Soon, however, he became involved in a scandal, was dismissed from the royal court, and was forced to return to his home. There, his amorous misconduct provoked a jealous husband into having him bound naked to the back of an unreined horse and exposed to the uncertainty of rescue. When extricated from that misadventure, he left for the eastern Ukraine and entered the military service of the newly organized Ukrainian Cossack state, which had received Russian aid in shaking off Polish rule and accepted autonomous status under Russia.

On the strength of his ability and cleverness, Mazepa advanced rapidly, reaching the rank of inspector general while still in his early 30s. He also succeeded in winning favor among influential men in Moscow and, when Peter I became czar, in gaining his complete confidence. With the aid of his Russian friends, he was elected hetman (chief) of the Ukrainian Cossack state in 1687.

As hetman, Mazepa found it necessary to devote much of his time to coping with turbulent and rebellious groups under his jurisdiction. But he managed to build new schools and churches in the area and to bring a measure of justice to the peasants and the rank-and-file Cossacks. His chief goal became the freeing of his people from Russian domination and the formation, under his rule, of an independent state including all of the Ukraine. Yet he was careful to continue cultivating the Czar's trust, even at the cost of sending Cossack contingents to fight for Russia, in order to gain time for finding the outside assistance he would need to achieve his ultimate goal.

The war between Russia and Sweden which began in 1700 fed the discontent among the hetman's people as it dragged on, disrupting their commerce and giving the Czar reason to call an increased number of them into combat. Hoping to capitalize on this discontent as well as to take advantage of Sweden's hostility to Russia, Mazepa began secret negotiations in 1705 with Sweden and Poland, then under a pro-Swedish ruler. The outcome was an understanding that a united Ukraine ruled by Mazepa would be federated with Poland in return for Mazepa's provision of aid to Sweden. Rumors of these traitorous dealings reached Czar Peter, but he retained his faith in the hetman; and Mazepa, while waiting for a favorable opportunity to join the Swedes, continued to maintain the appearance of loyalty to the Czar.

When Sweden's Charles XII invaded Russia in the fall of 1708, Mazepa believed that his opportunity had come. He expected to be able to summon not only the Ukrainian Cossacks but also other Cossacks and the Crimean Tatars to follow him to the Swedish side. When ordered by Peter to bring his Cossacks to join the Russians, he pleaded illness as an excuse for delay, hoping to gain time in which to organize a large-scale defection. However, he soon learned that he was not to have that time, for one of the Czar's most trusted generals, accompanied by a military contingent, was on the way to Baturin, the Cossack headquarters, to investigate.

With no choice but to flee before he had completed preparations for an open break, Mazepa hastily left Baturin with about 1,500 Cossacks late in October and, calling all other Cossacks to join him, made his way to the chief Swedish camp in the northern part of the Ukraine. The consequences of that flight were inauspicious for his cause: few Cossacks answered his call, the Russian troops ravaged Baturin, and the Czar tightened his hold over the Ukrainian Cossacks by having a docile hetman elected to replace Mazepa.

The only hope remaining for Mazepa lay in Swedish military strength; and when the Swedes were decisively defeated by the Russians at Poltava on June 27, 1709, even that hope was dissipated. He had to join Charles XII in hazardous flight to Turkey, the nearest place of safety. Despite Peter's efforts to extradite Mazepa, the aged and ailing hetman was given sanctuary in Turkey. He died there, of natural causes, a few months later.

Further Reading

There is very little material in English on Mazepa. A brief and interesting account of his life is given in Clarence Manning, *The Story of the Ukraine* (1947). □

Giuseppe Mazzini

The Italian patriot Giuseppe Mazzini (1805-1872) devoted his life to achieving liberty and unity for Italy. He placed the skill of his pen at the service of a vigorous republicanism.

Giuseppe Mazzini was born on June 22, 1805, at Genoa. He was a sickly but brilliant child, sufficiently precocious to take a law degree from the university of his native city at the age of 21. He began very early to write reviews, but after joining the Carbonari during the flurry of revolutionary activity of 1830, he turned his writing to more exclusively political ends. As a result, he was imprisoned and kept in the fortress of Savona for 6 months, after which he was released for lack of evidence.

Revolutionary Organizations

In the solitude of his prison cell Mazzini developed a clear idea of the direction he wanted his life to take and

conceived plans for a new organization which was formed shortly after his release. La Giovine Italia (Young Italy) would devote itself to liberation, unity, and republicanism. It would seek these goals through elaborate educational programs and, if need be, guerrilla warfare. During the formation of Young Italy, Mazzini was in Marseilles, where he had gone into exile after his release from prison. In the summer of 1832 he withdrew into Switzerland under pressure from the French government. From there in 1833 he played an incidental part in an attempt to cause mutiny in the Sardinian army. The effort was a failure, and Mazzini was sentenced to death in absentia. This did not cause him to flinch or slacken his efforts, and in the same year he founded *Central Europe,* a journal devoted to the liberation of Savoy.

In 1834 a second and a third association were formed under Mazzini's influence, Young Europe and Young Switzerland, respectively. These groups were devoted to the principles of liberty and equality for all. There followed upon these activities a period of some restlessness and uncertainty for Mazzini. Trouble with the Swiss government caused him to be exiled, and in early 1837 he moved to London, where he scratched a meager living from some desultory writing of reviews. He increased his revolutionary contacts during the next few years and in 1840 established a workingmen's association.

Roman Republic

Suspicions grew in London over Mazzini's clandestine relationships, and the dubious practice of opening his mail was undertaken by the home secretary, Sir James Graham. It was certainly true that the uncomfortable Italian guest was corresponding secretly with revolutionaries in his homeland. In 1848, when revolts broke out in Milan and Messina, he returned to Italy in the knowledge that the leaders of the rising were men of his acquaintance. That he had already achieved a considerable reputation is attested to by the fact that he was named in 1849, almost simultaneously, to the provisional government of Tuscany and the constituent assembly of the Roman Republic, both ill-fated outgrowths of the insurrections taking place throughout Europe.

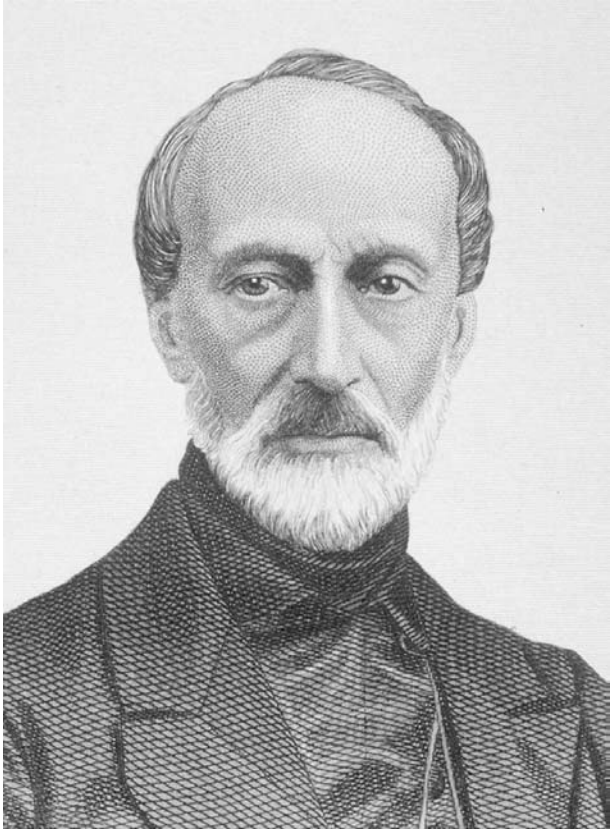

On March 23, 1849, with defeat hovering over the revolution, Mazzini was made one of the Roman Triumvirate. His strong hand kept some order in the city until its surrender on June 30 forced him first into seclusion and then once again into exile. He kept his revolutionary fervor and in the next decade became involved, from London, in several more abortive Italian uprisings. His new journal, *Pensiero e azione* (Thought and Action), published in London, urged violence in the cause of liberty and unity.

Later Years

Mazzini came to believe, as the fateful years of 1859 and 1860 approached, that the only force capable of leading a successful insurrection against the repressive regimes of Italy was the kingdom of the Piedmont. Accordingly, he wrote to King Victor Emmanuel II, urging him in powerful language to take up the cause of Italian unity. He did this without surrendering to the monarchical principle. Inwardly at least he had not lost hope of a republican form of government for his countrymen, and when practical necessity made of the new Italian state a kingdom rather than a republic, he was disappointed. He demonstrated this continuing antipathy to monarchy as a governmental form when, in 1865, he rejected a seat in the Italian Parliament to which he had been elected by Messina. He did this because, as he put it, he felt that he could not take an oath of allegiance to the monarchy.

At that time Mazzini was still technically under sentence of death, and it was only in the following year, in a general amnesty granted when Venice was ceded to Italy, that the sentence was reversed. This was not the end of his troubles. In 1869 the Swiss government, at the request of the Italian one, forced him to leave Switzerland, where he had taken up residence. It was known that he was in touch with Giuseppe Garibaldi, who had run afoul of the Italian government over the status of Rome.

In 1870 on his way to Sicily, Mazzini was arrested and imprisoned. He was soon released but the confinement further embittered him, and he turned the energies of his last years to social questions. He tried his hand at guiding a working-class movement and even became involved, uncharacteristically, with theoreticians like Karl Marx and the nihilist Mikhail Bakunin. These relationships lasted only briefly, and Mazzini, no socialist, parted company with the working classes.

Mazzini's death at Pisa on March 10, 1872, brought forth a national public display of grief, voted unanimously by the Italian Parliament. Italy was already grateful to Maz-

zini, although the magnitude of his contribution to its emergence as a modern state would be fully understood only later.

Further Reading

The best source for Mazzini is his own writings, many of which are given in *Life and Writings of Joseph Mazzini* (6 vols., 1890-1891). Valuable works in English are Bolton King's *Mazzini* (1903) and his more general *A History of Italian Unity: Being a Political History of Italy from 1814 to 1871* (2 vols., 1899; rev. ed. 1924). Other studies of Mazzini include Edyth Hinkley, *Mazzini: The Story of a Great Italian* (1924); G. O. Griffith, *Mazzini: Prophet of Modern Europe* (1932); Stringfellow Barr, *Mazzini: Portrait of an Exile* (1935); Edward Elton Young Hales, *Mazzini and the Secret Societies* (1956); and Gaetano Salvemini, *Mazzini* (trans. 1956). Mazzini is discussed in several works on the struggle for Italy's unification: George Martin, *The Red Shirt and the Cross of Savoy: The Story of Italy's Risorgimento, 1748-1871* (1969), and Edgar Holt, *The Making of Italy, 1815-1870* (1971).

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Amadou-Mahtar M'Bow

In his two terms as director general of UNESCO, Amadou-Mahtar M'Bow (born 1921) implemented goals and procedures which proved highly controversal, prompting the withdrawal of the United States and other countries from the organization

Amadou-Mahtar M'Bow, a man who was to become the sixth director general of the United Nations Education, Scientific and Cultural Organization (UNESCO), had humble beginnings. Born in Dakar, Senegal, in 1921, M'Bow grew up in a small town where he learned traditional farming and animal tending skills.

M'Bow volunteered for the French army and served in France and North Africa during World War II. In 1947 he passed the Baccalaureat and entered the Sorbonne University in Paris. He graduated in 1951 with a License ès Lettres degree in geography.

M'Bow began working for UNESCO in 1953 with the literacy program ''Le Service de l'Education de Base.'' Back home in 1957, M'Bow assumed the post of minister of national education and culture in the first indigenous Senegalese government to handle internal affairs. In 1958 M'Bow clashed with Léopold Senghor, another nationalist leader and Senegal's future president, over the issue of transition to independence. M'Bow supported immediate and complete independence for Senegal, while Senghor and a majority of Senegalese favored continued affiliation with the French community.

In 1966 M'Bow became a member of UNESCO's executive board and twice—in 1966 and 1968—he served as head delegate of the Senegalese mission to UNESCO. In 1970 M'Bow became assistant director general for education of UNESCO.

Four years later, at age 53, M'Bow became UNESCO's director general, succeeding Réné Maheu. M'Bow was the first Black African to head a United Nations support organization. He won unanimous reelection to a second term of seven years in September of 1980.

M'Bow's leadership triggered strong Western criticism, and a number of nations withdrew from UNESCO. M'Bow emphasized such politically-charged topics as disarmament, Israel, and South Africa, rather than such less controversial subjects as scientific cooperation, literacy programs, and cultural preservation and exchanges. M'Bow explained his emphasis by describing UNESCO's major function as intellectual collaboration rather than international development and preservation. Supporters of M'Bow, largely from the developing or Soviet-bloc countries, believed that political issues are basic to education, science, and culture. The United States and some other nations perceive UNESCO's politically-inclined resolutions often as ''anti-Western'' and as deviating from UNESCO's original functions and mission.

Media Proposal Drew Fire

Western nations especially criticized the proposed New World Information and Communications Order (NWIOCO). While there was general agreement on the goal of giving underdeveloped countries greater access to media technology, controversy developed over sections of the resolution that proposed licensing journalists and requiring the news media to allow rebuttals by governments to stories they find unfair. Western governments—and most media representatives throughout the world—strongly opposed this proposal on the grounds that it would mean censorship. In the words of Cushrow Irani, Chairman of the International Press Institute and publisher of the *Calcutta Statesman* the licensing proposal would ''transform the press into an instrument of governments.'' While the provision for licensing was deleted from the NWIOCO program at the 1983 UNESCO general convention, other problems had already cropped for M'Bow and UNESCO.

M'Bow Alienated America

M'Bow also faced criticism for administrative and budgetary practices. He centralized operations at UNESCO's Paris headquarters: UNESCO spent 80 percent of its budget on Paris operations, and its Paris bureaucracy grew while its field staff declined. The U.S. General Accounting Office in 1984 concluded that M'Bow made ''all substantive and most routine decisions.'' Western states, especially the United States, objected to an imbalance between their budgetary contributions and their organizational influence. While they contributed the bulk of UNESCO's budget, they were often outvoted on resolutions. Finally, some opponents of M'Bow claimed that UNESCO suffered from substantial nepotism and fiscal irregularities. A report by the US General Accounting Office found that a conference in Latin America originally budgeted at $54,000 actually cost $600,000. According to an article in *US News & World Report,* M'Bow also remodeled the two top floors of the organization's headquarters into a rent-free penthouse for his family.

Concerned at what it considered the mismanagement and anti-Western bias of UNESCO, the Reagan administration demanded major reforms, but these were not forthcoming. M'Bow further angered the United States by characterizing the American representative at UNESCO, Jean Gerard, as ''that woman [who has] no idea how UNESCO works,'' and that she treated him ''like an American black who has no rights,'' at which point Gerard walked out. Shortly thereafter, in July 1983, President Reagan announced there would be a ''thorough review'' of continued participation in UNESCO, and in December, he announced withdrawal from the organization by December of 1984.

M'Bow labeled the criticisms as a ''veritable smear campaign'' which could have far-reaching international consequences. After the United States left UNESCO M'Bow spoke of ''certain circles [which] wish to put into doubt the foundations of the international system.'' Defenders of M'Bow claimed that his tenure at UNESCO gave an important voice to the developing nations, that many of UNESCO's activities—notably its environmental ''Man and the Biosphere'' program—were valuable, and that under M'Bow's leadership UNESCO's membership grew from 135 to 158 nations.

Criticism of M'Bow—and how he was running UNESCO—continued with both Great Britain and Singapore also leaving the organization and several other nations expressing reservations about continued membership. In an interview with John O'Leary in the *London Times Higher Education Supplement,* M'Bow dismissed the threatened exodus and declared, ''If one, two, three, or even ten (countries) leave, as long as the others have the will to continue to cooperate internationally, that will not affect the organization.''

M'Bow Defeated for Reelection

As dissatisfaction continued to mount, 26 nations announced their decision in February of 1986 to oppose M'Bow's reelection for a third term as director-general. In October, M'Bow suddenly announced to a UNESCO executive board he would not run for a third term the next year, stating, ''It is necessary, whatever the cost, to get UNESCO out of the hurricane zone while remaining faithful to its democratic principals,'' as quoted in the *New York Times.* However, M'Bow quickly changed his mind and campaigned for a third term. He was able to receive a plurality over his opponents when the fifty-member executive board met in September of 1987, but could not muster the necessary majority. On October 17th, just before the fifth ballot, M'Bow withdrew his name, reportedly at the urging of delegates from the Soviet bloc who were concerned about a mass exodus of nations from UNESCO if M'Bow was reelected. The next day Federico Mayor Zaragosa, a Spanish biochemist and former Minister of Education, was chosen to be the new director-general of UNESCO. However, 20 members of the executive board—mostly from African and Arab countries—still voted for M'Bow.

Further Reading

No biography of M'Bow has been written. He has written at least six books, all published by UNESCO in Paris: *Suicide or Survival? The Challenge of the Year 2000* (1978); *Consensus and Peace* (1980); *Building the Future: UNESCO and the Solidarity of Nations* (1981); *Legacy for All: The World's Major Natural, Cultural and Historical Sites* (1982); *Where the Future Begins* (1982); and *Hope for the Future* (1984); Details of M'Bow's stormy tenure can be found in ''The Man Who Pulls the Strings at UNESCO,'' *US News & World Report* (December 25th,1984); ''M'Bow: An Interview,'' by John O'Leary, *London Times Higher Education* (January 11th, 1985). M'Bow's unsuccessful bid for a third term as Unesco chief is discussed in ''Unesco Board Votes to Support Spaniard in Post,'' by Steven Greenhouse, *New York Times,* October 19th, 1987. □

Thomas Joseph Mboya

The Kenyan political leader Thomas Joseph Mboya (1930-1969) was one of the principal leaders of

Kenya's independence movement. His tragic death undoubtedly prevented him from fulfilling a career as one of the great East Africans of the 20th century.

Tom Mboya was born about Aug. 15, 1930, at Kilima Mbogu, near Nairobi, where his father, a Luo tribesman from Rusinga Island in Lake Victoria, was employed on a European sisal estate. Since his parents were Roman Catholics, he attended a series of mission schools, completing this phase of education at Holy Ghost College, a secondary school located near his birthplace. Mboya then left school so that the family's limited funds could be used to educate his siblings. He next enrolled in a program of the Kenya Medical Department for training as a sanitary inspector (1948-1950).

Here Mboya's first political inclinations became apparent when he was elected president of the student council. On successfully completing the course he accepted employment in Nairobi (1951-1953), devoting his abundant energies to union work. He helped to found the Kenya Local Government Workers Union, comprising employees of the Nairobi City Council, and became its general secretary (1953-1957).

Mboya's increasing involvement in union affairs led to difficulties with his employers, and he soon resigned his position as sanitary inspector to participate fully in union work; by 1954 he had developed his organization into one of Africa's most successful unions. The European-dominated society of Kenya had been struck by the Mau Mau resistance movement in 1952, and Mboya, already much impressed by the leadership qualities of Jomo Kenyatta, whom the British had sent into detention, gradually moved into politics. He was one of the few African leaders not to be detained during the years of the Mau Mau.

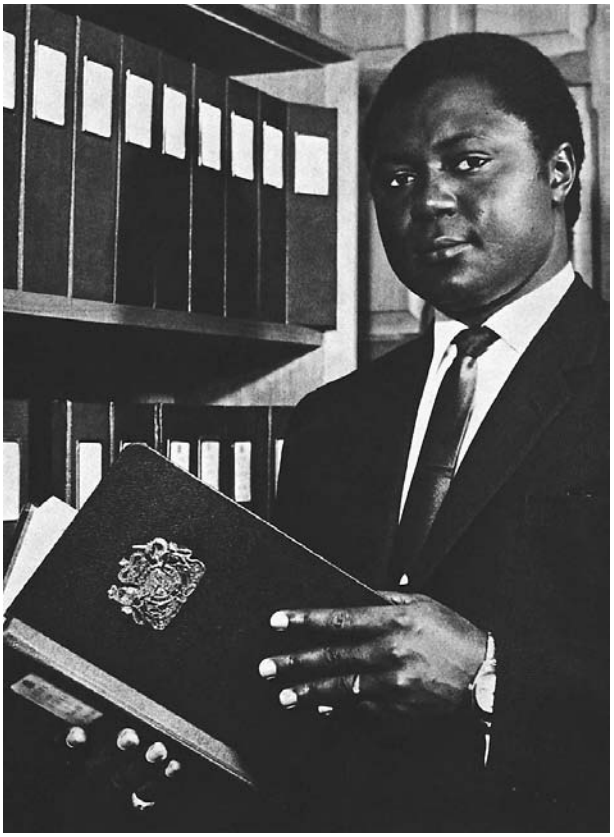

Mboya joined Kenyatta's party, the Kenya Africa Union, and served as its acting treasurer until the organization was banned by the British in 1953. With open political action made virtually impossible, Mboya worked for the same ends through the labor movement, especially through the Kenya Federation of Labour; he was its secretary general from 1953 to 1963. This work brought him into the orbit of the International Confederation of Free Trade Unions. In 1958 Mboya was elected to its board, and he became an increasingly well-known member to the European and American supporters of the confederation. Within Kenya he gained his first general fame for his role in the Mombasa dock strike of 1955, where his involvement helped the workers to gain a 33 percent pay raise. Realizing his need for more education, Mboya attended Ruskin College, Oxford, in 1955 for a year's study.

On returning to Kenya, Mboya entered directly into politics; he was elected to the Legislative Council in 1957. He rose in importance as Kenya went on to independence. When it was achieved in 1963, he gained Cabinet rank as minister of economic planning and development, continuing to exercise a predominant role in the affairs of his country until his assassination in July 1969.

Further Reading

Alan Rake, *Tom Mboya* (1962), offers a very personal biography. B. A. Ogot and J. A. Kieran, eds., *Zamani* (1968), places his career in historical perspective.

Additional Sources

Goldsworthy, David, *Tom Mboya, the man Kenya wanted to forget,* Nairobi: Heinemann; New York: Africana Pub. Co., 1982. □

William Gibbs McAdoo

One of the ablest Democratic politicians of his time, William Gibbs McAdoo (1863-1941) was a superb administrator and organizer who served as a U.S. senator and a Cabinet officer in Wilson's administration.

The son of a southern jurist, William Gibbs McAdoo was born near Marietta, Ga., and educated at the University of Tennessee. After practicing law in Chattanooga, Tenn., for several years, he opened a law office in New York City in 1892. Ten years later he organized and directed the company that completed construction of the railroad tubes under the Hudson River. After

service as vice-chairman of the Democratic National Committee in 1912, McAdoo became President Woodrow Wilson's secretary of the Treasury. In addition to his duties as secretary, he served as chairman of the Federal Reserve Board, the Federal Farm Loan Board, the War Finance Corporation, and the United States section of the International High Commission. He also floated four Liberty Loans and was responsible for extending credit to the Allied Powers in World War I. In January 1918, with the railroads on the verge of collapse, he became director general of railways and instituted operational reforms. A widower, he married the President's daughter, Eleanor Randolph Wilson. (They were divorced 20 years later.)

McAdoo's superior abilities won him a strong following within the administration. If President Wilson had withdrawn himself categorically from contention for a third nomination in 1920, McAdoo would undoubtedly have been selected, although he could not, as the President's son-in-law, make an open bid. McAdoo would probably have won the nomination in 1924, also, but he was linked indirectly to the Teapot Dome scandal (though not involved in the scandal itself) and had committed certain professional improprieties. As it was, he and Al Smith deadlocked the Democratic nominating convention for dozens of ballots, and only after both men reluctantly withdrew was John W. Davis named on the 103rd ballot.

McAdoo had support from the agrarian progressives, the railroad brotherhoods, the temperance forces, and the Ku Klux Klan. A jaunty man of great personal charm, McAdoo also had a strong strain of opportunism. As Walter Lippmann wrote in 1920, he was not ''fundamentally moved by the simple moralities'' and his ''honest'' liberalism catered largely to popular feeling.

Embittered by his failure to win the nomination, McAdoo practiced law in California until he was elected to the U.S. Senate in 1932. He was a staunch supporter, but not truly a leader, of the New Deal. He was defeated for renomination in 1938 and died three years later.

Further Reading

McAdoo lacks a biography. *Crowded Years,* an autobiography (1931), ends with his resignation from the Cabinet. It should be supplemented with the many books on the Wilson administration. The best coverage of McAdoo's part in the presidential nominations of 1920 and 1924 is in David Burner, *The Policies of Provincialism: The Democratic Party in Transition, 1918-1932* (1968). □

Eugene Joseph McCarthy

Eugene Joseph McCarthy (born 1916) had a long and influential career in American politics. As a member of the U.S. House of Representatives he stood up to the Communist-hunting Sen. Joseph McCarthy. In the late 1950s he chaired the Senate Special Committee on Unemployment, part of an effort to investigate the causes of and solutions to unemployment. He also opposed incumbent President Lyndon Johnson for the Democratic presidential nomination in 1967 in an effort to force debate on Vietnam. Since leaving politics, McCarthy has enjoyed a second career as a prolific writer.

Eugene McCarthy was born March 29, 1916, in Watkins, Minnesota. He received his bachelor of arts degree from St. John's University, Collegeville, Minnesota (1935), and his master of arts at the University of Minnesota (1939). From 1935 to 1940 he taught in the Minnesota Public Schools, returning to St. John's University in 1940 as an instructor in economics. From 1946 until 1949 he taught economics and sociology at St. Thomas College in St. Paul, Minnesota. In 1945 McCarthy married Abigail Quigley. They had four children: Margaret, Michael, Mary and Ellen.

Organized New Party

McCarthy entered politics in St. Paul in 1947 as an organizer of the newly fused Democratic-Farmer-Labor Party. The following year he ran for Congress in Minnesota's traditionally Republican Fourth Congressional District and won by 25,000 votes. During his 10 years in the House of Representatives, McCarthy built a solid liberal-internationalist record. In 1952 he showed great courage by debating the Communist-hunting Sen. Joseph McCarthy on national television. On numerous occasions in the House,

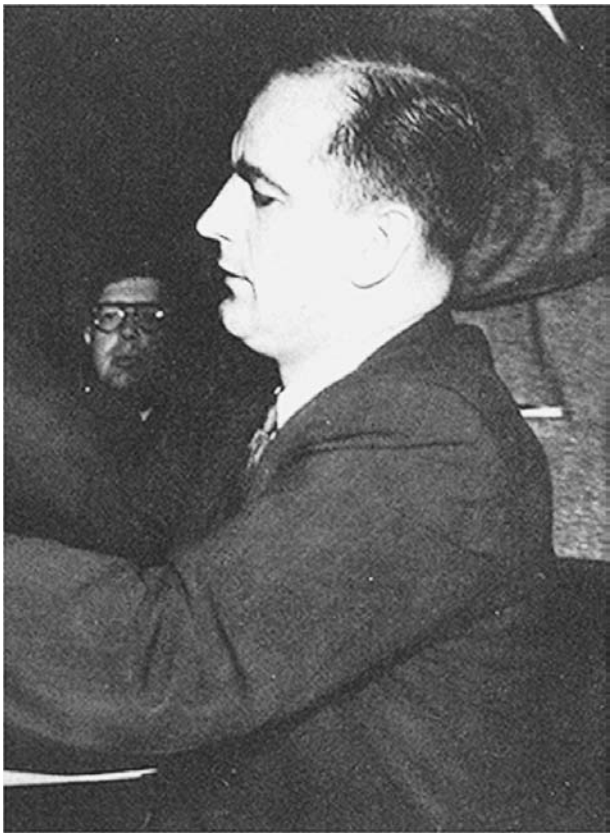

he attempted to curtail the activities of the Central Intelligence Agency (CIA). His chief goal was to reorganize the House to facilitate the passage of liberal legislation. But by 1958 McCarthy had grown tired of the House. ''The House,'' he remarked, ''is not a home.''

Chaired Committee on Unemployment

McCarthy won a Senate seat in 1958 following another of his low-budget campaigns. While a senator, he chaired the Special Committee on Unemployment. The committee dedicated itself to studying the causes of unemployment—and ways to alleviate them—holding hearings in McCarthy's native Minnesota, as well as in Michigan and Pennsylvania.

''Unemployment,'' he said in 1959, ''is first of all a human and social problem, affecting the welfare and happiness of individual workers and of their families.'' He was critical of the government's lack of urgency about maintaining full employment. He said, ''there has been no real recognition of the basic fact that to be strong and healthy and secure an economy must expand and grow dynamically'' (from committee archives, Walter Reuther Library, Wayne State University, Detroit, MI).

McCarthy supported Hubert Humphrey in the 1960 Democratic primaries, nominated Adlai Stevenson at the Democratic National Convention, and traveled cross-country in support of John F. Kennedy's run for the presidency. In the Senate, McCarthy was more concerned about the general quality and direction of policy than with the detailed work of committees or the drafting of legislation. This aloofness made him an intellectually effective, yet totally unconventional, member of the Senate. Until the selection of Humphrey as the vice presidential nominee in 1964, many Democratic leaders had considered McCarthy the logical choice for the nomination. President Lyndon Johnson himself had led McCarthy to expect it.

Tried to Force Vietnam Talks

During his second Senate term McCarthy emerged as one of the country's leading foreign policy critics. He first broke with the Johnson administration in 1965 over American intervention in the Dominican Republic. Possessing no special knowledge or interest in Vietnam, McCarthy at first accepted administration rationalizations regarding American participation in that conflict—even after other senators had begun to condemn United States involvement. In 1966, however, McCarthy became convinced that peace in Vietnam required a political settlement with the Vietcong. He began to oppose American participation in the war at every turn.

Unable to affect policy, McCarthy entered the presidential race on Nov. 30, 1967, in order to force a debate over Vietnam within his party. Supported by students and suburban volunteers, McCarthy ran a close race against Johnson in the New Hampshire primary, took the Wisconsin primary easily, and defeated Robert Kennedy in Oregon. He lost to Kennedy in California. McCarthy's low-key, polished style, and his frequent insistence on a coalition government in South Vietnam, made him a symbol of the nation's widespread dissatisfaction with the war. As a way of attempting to force Humphrey to adopt his positions, McCarthy withheld his support until late in the 1968 campaign. Shortly after the presidential election McCarthy announced that he would not seek reelection to the Senate.

McCarthy has written numerous books on American politics and foreign policy: *Frontiers in American Democracy* (1960); *Dictionary of American Politics* (1962); *A Liberal Answer to the Conservative Challenge* (1964); *The Limits of Power: America's Role in the World* (1967); *The Year of the People* (1969): *The Hard Years: A Look at Contemporary America and American Institutions* (1975); *A Political Bestiary: Viable Alternatives, Impressive Mandates and Other Fables* (1978); *America Revisited: 150 Years after Tocqueville* (1978); *The Ultimate Tyranny: the Majority Over the Majority* (1980); *Gene McCarthy's Minnesota: Memories of a Native Son* (1982); *The View from Rappahannock* (1984); *Up Until Now: A Memoir* (1987); *Required Reading: A Decade of Political Wit and Wisdom* (1988); *Nonfinancial Economics: The Case for Shorter Hours of Work* (1989); and *A Colony of the World: the United States Today: America's Senior Statesman Warns His Countrymen* (1992).

McCarthy's writings have not been limited to politics. In 1977 he published *Mr. Raccoon and His Friends,* a collection of stories he originally shared with his children. The book includes a brief introduction by Ellen McCarthy. His published poetry includes the books *Ground Fog and Night* (1979); *Other Things and the Aardvark* (1970); ''Older

Sisters'' *McCall's* (March 1985); and ''Fawn Hall Among the Antinomians *New Republic* (Sept. 14-21, 1987). He also wrote the foreword to Alban Boultwood's *Into His Splendid Light* (1968), a collection of spiritual meditations.

McCarthy has published the following articles: ''Dimpled Neos'' *New Republic* (June 13, 1980); ''Bad Calls'' *New Republic* (Aug. 29, 1983); ''Going Spare'' *New Republic* (April 23, 1984); ''Tips for Veeps'' *New Republic* (July 16-23, 1984); ''Big Benny'' *New Republic* (Aug. 4, 1986); ''Capital Takes Advantage'' *Commonweal* (Jan. 30, 1987); ''The 15 Commandments'' *New Republic* (Feb. 22, 1988); ''Pollution Absolution'' *New Republic* (Oct. 29, 1990); ''The Enclosure Movement'' *America* (June 4-11, 1994); ''The Vindicator'' *New Republic* (May 15, 1995); and ''Elegy for the Evening News'' *Commonweal* (Nov. 3, 1995).

Further Reading

Eugene McCarthy is a subject of the 90-minute motion picture *American is Hard to See* (1970), a documentary of the 1968 American presidential campaign beginning with McCarthy's entry into the race.

Books on aspects of McCarthy's life include Joseph Frank, ed., *The New Look in Politics: McCarthy's Campaign* (University of New Mexico Press, 1968); David Frost, *The Presidential Debate, 1968; David Frost Talks With Vice President Hubert H. Humphrey* (Stein and Day, 1968); Arthur Herzog, *McCarthy for President* (Viking Press, 1969); Ben Stavis, *We Were the Campaign: New Hampshire to Chicago for McCarthy* (Beacon Press, 1969); Jeremy Larner, *Nobody Knows: Reflections on the McCarthy Campaign of 1968* (MacMillan, 1970). □

Joseph Raymond McCarthy

Joseph Raymond McCarthy (1908-1957), U.S. senator, in a highly publicized pursuit of a Communist ''conspiracy'' became a national figure. The term ''McCarthyism'' became a synonym for reckless smear tactics intended to destroy the victim's political standing and public character.

Joseph McCarthy was born on Nov. 14, 1908, on a farm at Grand Chute, Wis. The family was part of the ''Irish Settlement,'' an enclave surrounded by farmers mainly of German and Dutch descent. His parents were devout Catholics, literate but uneducated. The fifth of nine children, Joseph seems to have grown up shy and awkward, often rejected by his peers but favored by a protective mother. At the age of 14, after finishing grade school, he took up chicken farming; his venture prospered briefly.

McCarthy moved to the nearby town of Manawa, managed a grocery store for a while, and then—when he was almost 20—enrolled in high school, completing the course in a single year. After two years as an engineering student at Marquette University, he went to law school and was president of his class on graduation.

McCarthy tried practicing as a lawyer in several county seats, supplementing his scanty legal fees by winnings at poker but also playing at the game of politics. After an unsuccessful bid as Democratic candidate for district attorney, he shifted his field and became the Republican candidate for a circuit court judgeship. He won, and this victory foreshadowed his later methods: his campaign literature had falsified his opponent's age (adding 7 years to it) and his own (moving his birth date back). At 30, his basic personality was pretty well shaped—fluid, resourceful, ambitious, amoral.

During World War II, McCarthy served with the U.S. Marines. In 1944, while still in the Marines, he ran unsuccessfully for the Senate. Two years later he ran for senator against Robert M. La Follette and won. McCarthy had been a poor judge, involved in at least one shady case; he had falsified his war record to make it look more heroic; and he had cut moral corners in his campaigning. But he was a popular candidate for the particular mood and ethnic mix of Wisconsin at the time and appealed both to patriotism and to end-of-war disillusionment.

McCarthy's first years in the Senate were thoroughly mediocre and at least slightly shady. As a number of his past adventures, including some questionable tax returns, began catching up with him, he needed an issue that would obscure all this. On Jan. 7, 1950, he asked three dinner companions to suggest an issue; they suggested Communist power and subversion.

In a speech at Wheeling, W. Va., on February 9 McCarthy claimed to have in hand a list of 205 people in the State Department known to be members of the Communist party. In subsequent speeches and interviews he kept shifting the figures, depending on his forum and his mood. On February 20 he held forth for six hours on the Senate floor, in a tumultuous session punctuated by the efforts of administration senators to pin him down factually.

In the 1950 elections McCarthy secured the defeat of several Democratic senators who had dared question and oppose him. Thus he spread terror even among his peers. His Republican colleagues were torn between fear of his prowess and willingness to use his attacks on President Harry Truman, Secretary of State Dean Acheson, and former Secretary of State George Marshall. In 1952 McCarthy was reelected. He then used his investigative subcommittee as his fulcrum and the press and television as his playing field. He even tried to develop a counterintelligence unit of his own inside the administration's agencies. He finally turned his guns against the Army in the Ft. Monmouth hearings.

The Army-McCarthy televised hearings from April 22 to June 17, 1954, turned the tables on McCarthy and his committee counsel, Roy Cohn, with evidence that they had sought special favors for G. David Schine (a subcommittee staff member) as an Army inductee. It is hard to guess why McCarthy tangled with the Army so wantonly, when he must have known that his anti-Communist rhetoric could not prevail against the array of Army medals facing him on the television screen. The impassioned response of the Army counsel, Joseph Welch, to McCarthy's attack on a member of Welch's firm marked the end. In December the

Senate passed a vote of censure on McCarthy. He died three years later, on May 2, 1957, a broken man whose end had really come at the Army hearing, when the nation recoiled from him and his power to inspire terror was halted.

''McCarthyism'' came into the nation's history at a moment when Americans felt an anxiety and dread about the future; McCarthy gave this apprehension the name of ''communism.'' He used the fear of internal subversion by an external enemy, and by giving it the concrete form of conspiracy and a spy network he provided Americans with a simple target for their hostility. He also came at a time when the cold war and the nuclear arms race had brought on a need for secrecy that led to a paranoid feeling of being surrounded by enemies within.

Scholars have debated whether McCarthy expressed a basic Populist appeal, with his attacks on the eastern intellectuals and the establishment, but this Populist theory is oversubtle for a man who gave no thought to mass welfare or to the release from any oppressive bonds. He was often called a ''fascist'' by liberals and the left, but this was as loose an epithet as his own accusations of ''Communist.'' His support came mainly from a desperate segment on the right who saw their world threatened by an elusive conspiracy and were willing to see extreme methods used against it.

Further Reading

McCarthy's books about his crusade are *McCarthyism: The Fight for America* and *The Story of General George C. Marshall* (both 1952). The best biography is Richard H. Rovere, *Senator Joe McCarthy* (1959). An earlier one, written in the heat of battle, is Jack Anderson and Ronald W. May, *McCarthy: The Man, the Senator, the Ism* (1952). Two books that tend to offset each other are William F. Buckley and L. Brent Bozell, *McCarthy and His Enemies* (1954; new ed. 1961), and James Rorty and Moshe Decter, *McCarthy and the Communists* (1954). An important book is Robert Griffith, *The Politics of Fear: Joseph R. McCarthy and the Senate* (1970). On the issue of McCarthy's ''populism'' see Daniel Bell, ed., *The Radical Right* (1964), and for an answer to it see Michael P. Rogin, *The Intellectuals and McCarthy* (1967).

Other books wrestling with the meaning of McCarthyism are Edward A. Shils, *The Torment of Secrecy* (1956); Max Lerner, *The Unfinished Country* (1959), which reprints a cluster of articles entitled ''McCarthy: The Life and Death of a Nightmare''; John P. Roche, *The Quest for the Dream* (1963); and Richard Hofstadter, *The Paranoid Style in American Politics* (1965). Especially good for its historical-sociological perspective is Seymour M. Lipset and Earl Raab, *Politics of Unreason,* vol. 5: *Rightwing Movements in America, 1790-1970* (1970). □

Mary T. McCarthy

The American writer Mary T. McCarthy (1912-1989) wrote novels and short stories as well as reportage, autobiographical essays, theater criticism, political essays, and art history.

Mary Therese McCarthy was born on June 21, 1912, in Seattle, Washington, to Roy and Therese Preston McCarthy. Her father was a lawyer. Kevin McCarthy, the actor, was her brother. Her parents died of the 1918 flu epidemic when she was six years old. For awhile she was raised by an abusive uncle; later she escaped into the care of her grandfather who sent her to school in a convent. Subsequently he provided for her education at Vassar College, where she graduated in 1933 with an A.B. While there, she helped found a literary magazine with three classmates, all of whom went on to become important persons in American writing: Elizabeth Bishop, Muriel Rukeyser, and Eleanor Clark. After graduation she taught briefly at Bard and Sarah Lawrence colleges.

Wrote on Political Topics

She began her career in New York holding various jobs: as an editor for magazines and publishing houses; as a writer for the radio commentator H. V. Kaltenborn; as an assistant to the political analyst Benjamin Stolberg; and writing promotion for an art gallery. Most significant, however, were her reviews for *The Nation* and *The New Republic,* at that time both leftist journals. She came to prominence with an article charging that the major New York critics and reviewers, including Joseph Wood Krutch, who was on the board of editors of *The Nation,* were in the habit of writing shallow appraisals that merely provided publicity to encourage business. She was later to exempt Krutch from this charge and still later to remark that her early opinions were ''insufferably patronizing.''

She soon joined *Partisan Review,* the leftist political and intellectual journal, as an editor whose main assignment was to write drama reviews. ''Had she been an active figure in the magazine,'' wrote William Barrett in his book about the publication, *The Truants,* ''her presence might very well have overshadowed everyone else's and this memoir would accordingly have had to take a different shape. I am rather glad that she was not, for it would require three volumes at least to begin to do justice to this extraordinary woman—one of the most extraordinary, I believe, of our time.''

McCarthy is equally famous for her fiction—novels and short stories—and for her non-fiction, which includes reportage, autobiographical essays, theater criticism, political essays, and art history.

Novel Made into Movie

She is generally supposed to have begun writing her fiction under the encouragement of Edmund Wilson, her second husband. *The Groves of Academe;* a novel published in 1952, recounts how an incompetent professor on a small, elite campus keeps from being fired by claiming, falsely, to be a member of the Communist Party. He thus makes it impossible for the liberal president to dismiss him lest he be charged with being reactionary. *The Group* (1963), a novel about eight classmates from Vassar who make their way after graduation in the business and intellectual world of New York, was made into a popular movie which starred Candice Bergen and Hal Holbrook, among others. Her other novels included *The Company She Keeps* (1942); *The Oasis* (1949); *A Charmed Life* (1955); *Birds of America* (1971); and *Cannibals and Missionaries* (1979). *Cast a Cold Eye* (1950) was the title of her first collection of short stories, although some critics regard her first novel, *The Company She Keeps,* as really being a gathering of separate stories with the same characters.

Published Essays and Collections of Theater Reviews

McCarthy's theater reviews were first collected under the title *Sights and Spectacles* (1956) and later, somewhat expanded, as *Mary McCarthy's Theatre Chronicles: 1937-1962* (1963). One of her memorable essays, a review of Oscar Wilde's *The Importance of Being Earnest,* was entitled ''The Unimportance of Being Oscar.'' ''As a writer,'' she said in her introduction to *Sights and Spectacles,* ''I am troubled by the fact that most American plays are so badly written.''

Wrote in a Variety of Forms

The *New Yorker* magazine, which had first published her short stories, including the classic ''The Man in the Brooks Brothers Shirt,'' also published her autobiographical essays, which were later collected under the title *Memories of a Catholic Girlhood* (1957). Her collections of literary and occasional essays include: *On the Contrary* (1961); *The Writing on the Wall and Other Literary Essays* (1970); *Ideas and the Novel* (1980); and *Occasional Prose* (1985). All of her books continued to be reprinted, in whole or in part, sometimes under other titles, sometimes with several titles combined under a new one, both in the United States and in England through the 1980s. They were also widely translated.

Among McCarthy's most striking efforts were her reports of public events in the tradition of such other great women writers of the late 20th century as Hannah Arendt and Rebecca West. Her reports from Vietnam, many first published in the *New York Review of Books,* appeared in three books (*Vietnam, Hanoi,* and *Medina*) that were subsequently collected under the title *The Seventeenth Degree* (1974). Her other book of reportage is *The Mask of State: Watergate Portraits* (1974).

She also published monumental studies of Italian Renaissance art, *Venice Observed* (1956) and *The Stones of Florence* (1959). These were combined in a Penguin paperback in 1979.

Pursuit for Clarity Brings Lawsuit Upon Her

The prolific McCarthy may have been the most important and widely-ranging woman writer of the latter half of the 20th century, and certainly was one of the period's most important political writers without regard to gender, to be ranked in the company of George Orwell and Albert Camus. McCarthy's work is noted for its sharpness of observation and expression, its wit, its independence of mind, and its unflagging intellectual excitement. From her comments about characters in her fiction, her candid recollections of her childhood, and her unsparing reports of news events it is plain that she abhorred distortion, shallowness, and sentimentality. These tastes and convictions, no doubt, inspired her attacks on Lillian Hellman as writer and polemicist, which, in turn, prompted Hellman's famous libel suit against McCarthy. On Hellman's death, her estate dropped the suit.

McCarthy was generally so insistent on seeing her subjects with absolute clarity that she was often charged with lacking the fiction writer's capacity to blur and shade his or her raw material in the cause of the mystery inherent in all reality. She was, for example, called an ''essayist'' in all of her writing, both in admiration and to suggest her limitations. ''She lacks the essential gift: She cannot imagine others,'' wrote Hilton Kramer, the critic and editor.

Her honorary degrees included doctorates in letters from Syracuse University, 1973; the University of Hull, in England, 1974; and Bard College, 1976. She had doctorates in literature from Bowdoin College, 1981, and from the University of Maine, 1982. The University of Aberdeen, Scotland, awarded her a Doctor of Laws in 1979. She held two Guggenheim fellowships, in 1949-1950 and in 1959-1960; received the National Medal for Literature; and was a member of Phi Beta Kappa and the National Institute of Arts and Letters.

Personal Life

She was married four times, to Harold Johnsrud, playwright and actor, from 1933 to 1936; to Edmund Wilson,

novelist and critic, from 1938 to 1946; to Bowden Broadwater, a sometimes writer and publisher's person, from 1946 to 1961; and to James Raymond West, a U.S. State Department official, in 1961. She had a son, Reuel Kimball Wilson, born in 1938. She lived half the year in Paris, France, and half in the United States, in Maine.

McCarthy died of cancer in October, 1989, in New York. She was 77.

Further Reading

An extended though still compact survey of McCarthy's work may be found in Vol. 16 of *Contemporary Authors,* New Revision Series; Books about her life and work include Doris Grumbach, *The Company She Kept: A Revealing Portrait of Mary McCarthy* (1976); Irvin Stock, *Mary McCarthy* (1968); and Barbara McKenzie, *Mary McCarthy* (1966); The best sources for insight to McCarthy's life and work remain McCarthy's own works, especially the frankly autobiographical ones.

Also see *Newsweek,* November 6, 1989; *National Review,* November 24, 1989; *Conversations with Mary McCarthy,* University Press of Mississippi, 1991; Hardy, Willene Schaefer, *Mary McCarthy/Willene Schaefer Hardy,* F. Ungar Pub. Co., 1981. □

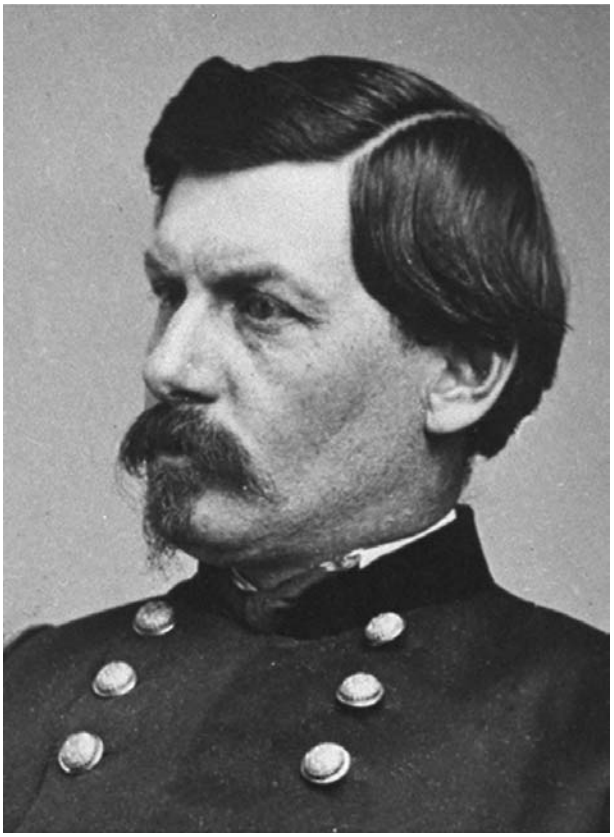

George Brinton McClellan

A Union Army commander in the American Civil War, George Brinton McClellan (1826-1885) repelled Gen. Robert E. Lee's first invasion of the North. He was later a governor of New Jersey.

George B. McClellan was born in Philadelphia, Pa., on Dec. 3, 1826, the son of a prominent physician. He attended the University of Pennsylvania Preparatory School and, by special action, was permitted to enter West Point two years before attaining the minimum age. He graduated second in the 1846 class of 59 cadets.

McClellan won two brevets in the Mexican War in 1847 ''for gallant and meritorious conduct.'' He was named to the American military commission which observed the siege of Sevastopol in the Crimean War (1853-1856). McClellan then studied military organizations, weapons, and systems in several European countries and wrote an excellent, comprehensive report on his observations (1857). Resigning his commission in the army Jan. 16, 1857, he became an executive with the Illinois Central Railroad. He was president of the Ohio and Mississippi Railroad when the Civil War erupted in 1861.

Early Civil War Services

McClellan immediately volunteered his services on behalf of the Union and was commissioned a major general in command of the Department of the Ohio in May 1861. In this capacity he led the Federal forces into the pro-Union northwestern area of Virginia to confront Confederate troops ordered there by Robert E. Lee. McClellan soundly trounced the enemy at the battles of Philippi (June 3, 1861), Rich Mountain (July 11), and Carrick's Ford (July 13), paving the way for the creation of the new state of West Virginia (admitted to the Union in 1863). Called to Washington, D.C., to assume command of the army that had been routed at First Bull Run, McClellan was named head of the Department of the Potomac. On Nov. 1, 1861, he became general in chief. He delayed an advance until 1862 in order to train, equip, and perfect his army but, as a result, he clashed with President Abraham Lincoln and the difficult secretary of war, Edwin M. Stanton.

Finally permitted to advance into Virginia via the peninsula between the York and James rivers, McClellan overcautiously laid siege to Yorktown in April 1862 and fought a drawn battle at Williamsburg on May 5. With his army of some 95,000 men—smaller by one-third than that which had been assured him—he inched to within 4 miles of Richmond through unusually heavy rains. When attacked by Confederate general Joseph E. Johnston in the Battle of Fair Oaks (Seven Pines), May 31-June 1, he essentially repulsed the enemy assaults and maintained his position. Endless bickering with the Lincoln administration continued. In the sprawling Seven Days Battle initiated by Lee (June 25-July 1) McClellan lost only one engagement—at Gaines's Mill—and succeeded, in a brilliant change-of-base operation, in checking Lee's continued attacks. At Malvern Hill on July 1 McClellan administered one of the bloodiest repulses the Confederate commander ever suffered. Though the Army of the Potomac was safe at Harrison's Landing, Lincoln nonetheless withdrew it to

Washington, against McClellan's protests, and gave it to another commander.

Later Civil War Actions

After the severe defeat of John Pope's Union army at Second Bull Run in August 1862, McClellan was renamed to command the army. Meanwhile Lee was pressing his advantage by invading Maryland. Plagued by contradictory orders from his superiors and obliged to reorganize his army on the march, McClellan pursued Lee into western Maryland, winning the important Battle of South Mountain (September 14) and wresting the initiative from him. Finally, at Antietam (Sharpsburg), McClellan attacked the Confederates in the bloodiest single-day battle of the war, gaining a strategic victory that forced Lee to retreat into Virginia. However, when he failed to follow up his success to the satisfaction of Lincoln, McClellan was fired on Nov. 5, 1862. He never held another Civil War command and resigned his commission on Nov. 8, 1864, to run unsuccessfully as the Democratic candidate for president against Lincoln.

Postwar Services

After Appomattox, McClellan pursued his varied literary and cultural tastes in America and abroad. He was fond of mountain climbing, and he moved in high-society circles. Service in several large engineering enterprises was followed by his election as governor of New Jersey—a position he held with distinction from 1878 to 1881. He died of coronary trouble on Oct. 29, 1885, at Orange, N.J.

McClellan was powerfully built, handsome, and graceful. On May 22, 1860, he married the vivacious Ellen Mary Marcy, and his personal life was without blemish. Despite a tendency to magnify difficulties, his achievements during the Civil War were substantial, and some were masterful.

Further Reading

A scholarly, fully documented study is Warren W. Hassler, Jr., *General George B. McClellan: Shield of the Union* (1957). A strongly pro-McClellan treatment is H. J. Eckenrode and Bryan Conrad, *George B. McClellan: The Man Who Saved the Union* (1941), while the leading anti-McClellan biography is Peter S. Michie, *General McClellan* (1901). Clarence E. Macartney, *Little Mac: The Life of General George B. McClellan* (1940), is popularly written. More sophisticated is William Starr Myers, *A Study in Personality: General George Brinton McClellan* (1934). No student of the Civil War should neglect the general's memoirs, *McClellan's Own Story* (1887), which, while persuasive and containing the invaluable letters written by McClellan to his wife, is painfully defensive in tone. □

John Little McClellan

John Little McClellan (1896-1977) served for 35 years as a U.S. senator from Arkansas. He was one of the old-time Southern senators, born at the turn of the century, who opposed all civil rights legislation and rose to power because of seniority.

John Little McClellan was born on a farm in southcentral Arkansas near Sheridan on February 25, 1896, the son of Issac Scott and Belle (Suddeth) McClellan. His mother died while he was a youth. Educated in the local schools, he graduated from the Sheridan High School. At age 12 he began five years of legal studies in his father's office and under a special Arkansas statute was admitted to the bar at age 17. He practiced law in Sheridan until he joined the army during World War I and rose to the rank of first lieutenant in the aviation section of the Signal Corps.

After the war he settled in Malvern, Arkansas, where he served as city attorney from 1920 to 1926, when he was elected prosecuting attorney for Hot Spring County. Active in local Democratic politics, he sought and won election to the U.S. House of Representatives in 1934 and again in 1936. Generally supporting the New Deal legislative program of Franklin D. Roosevelt when not inimical to Arkansas interests, he began his life long opposition to civil rights legislation when he voted against the anti-lynching bill. He also commenced his long term interest in flood control and soil reclamation.

In 1938 he abandoned his House seat and was one of three Democratic Senate candidates in the primaries seeking the seat held by Sen. Hattie Caraway, who eventually won renomination. Following his defeat McClellan resettled in Camden and helped form the law firm of Gaughan, McClellan and Gaughan. In 1942 he entered the Senate primary among a field of several candidates and won the nomination by 50,000 votes in a runoff election which assured his seat in the U.S. Senate. In January 1943 his initial committee assignments included banking and currency, expenditures in executive departments, manufactures, and post offices and post roads; in 1945 he joined the commerce and naval affairs committees.

During his first two terms in the Senate McClellan generally supported wartime legislation—except for the soldier's vote bill, which he opposed because it failed to require state registration or payment of state poll tax. Agricultural and slightly left of center liberal legislation received his approval. He similarly endorsed the move towards international cooperation by voting for the Connally Resolution favoring an international peace-keeping organization. He supported the Bretton Woods Agreements, the United Nations Charter, and extension of the lend-lease program; he joined those in the Senate, however, who opposed the British loan following the war. Thus his stance was that of a moderate in both domestic legislation and international cooperation.

When the Republicans gained control of the Senate in 1947, McClellan's committee assignments were reduced under the terms of the legislative reorganization plan which he had voted against in 1946. Except for unsuccessfully proposing amendments—such as one which would have prevented giving any aid to countries under Russian domination—McClellan went along with the bipartisan foreign policy of 1947-1948, which included aid to Greece and Turkey, the Marshall Plan, and the Vandenberg Resolution which led to the negotiation of the North Atlantic Treaty Organization.

By the time of the 1948 elections, however, McClellan had become so disenchanted with the liberal program of the Harry S. Truman administration and by the civil rights plank of the Democratic Party that he declared himself an Independent Democrat and handily won reelection to the Senate. When the Democrats regained control of the Senate in 1949, McClellan became chairman of the expenditures of the executive departments committee, where he helped expedite the recommendations of the Hoover Commission on government reorganization, on which he had served as a member. He was also assigned to the public works committee, reflecting his expertise on flood control, and, most important, he joined the powerful Senate Appropriations Committee, where he consistently supported measures designed to cut federal expenditures.

In 1953 McClellan came to national attention when he led a boycott by Democratic Senate members of the permanent investigations subcommittee chaired by Wisconsin's Joseph R. McCarthy, whom McClellan charged with dictatorial one-man control of the committee. McClellan became chairman of the committee in 1955 and began a decade of highly visible committee hearings which drew much attention. Under McClellan the committee conducted investigations of organized crime, labor union racketeering, student revolts, urban riots, the TFX aircraft, and service clubs located abroad. During these highly publicized hearings, McClellan exhibited a stern, judge-like manner. These investigations led to the imprisonment of Dave Beck and James R. Hoffa of the Teamsters Union. Another witness was Joseph Valachi, who thrilled the public with an insider's account of the Mafia.

A quiet unassuming senator widely respected by his colleagues, McClellan's personal life was marked by tragedy. His first marriage ended in divorce, his second wife died, and he married a third time. He lost two of his five children. He was active in bar association activities and as a life-long member of the Baptist Church.

In 1973 McClellan became chairman of the influential Senate Appropriations Committee, but his greatest contribution was in working on the Judiciary Committee, where he and Sen. Edward M. Kennedy completely overhauled the federal criminal code, which Attorney General Griffin Bell and others praised. After 35 years in the upper chamber, on November 27, 1977, a week after he had announced that at age 81 he would retire, McClellan died of cancer in Little Rock.

Further Reading

McClellan is listed in *Political Profiles* for Presidents Truman, Eisenhower, Kennedy, Johnson, Nixon, Ford, and Carter, whose biographies also provide much valuable information. McClellan's speeches are in the *Congressional Record,* and articles about him are cited in the *New York Times Index* and the *Reader's Guide to Periodical Literature.* There is no adequate biography of McClellan, but essential background information can be found in Arthur S. Link and William B. Catton, *American Epoch* (1980) and Lawrence S. Wittner, *Cold War America* (1974). McClellan is listed in the *Biographical Directory of Congress.* His obituary appeared in the *New York Times.* □

Barbara McClintock

Geneticist Barbara McClintock (1902-1992) received the Nobel Prize in Physiology for her discovery that genes could move from place to place on a chromosome.

Barbara McClintock was born in Hartford, Connecticut, on June 16, 1902. She had two older sisters and gained a brother when she was two. Her father, Thomas Henry McClintock, was a physician. Upon the birth of their son, the McClintocks sent Barbara off to live with relatives in the country, where she lived on and off until she was of school age. It was here that she developed the deep love of nature that lasted her lifetime. In 1908, the family moved to the Flatbush section of Brooklyn where her father had taken a job with Standard Oil. McClintock rejoined the family and attended the local school. Her love of nature, however, persisted.

After graduating from Erasmus High School in 1918, she took a job rather than go on to college, in part because of lack of parental support. She did so well at private studies, however, that the following year she was allowed to enter Cornell University as a biology major in the College of Agriculture. During her freshman and sophomore years, she had a normal college life, including dating and playing tenor banjo in a jazz band. She was elected president of the freshman class and was asked to join a sorority. Upon discovering that the sorority would not accept Jews, McClintock refused the invitation. She never hesitated to snub the social conventions of her time. Upon receiving her B.A. in 1923 she pressed on to take her M.A. in 1925 and her Ph.D. in 1927, studying cytology. She was appointed an instructor in Cornell's botany department.

The faculty at Cornell's agricultural school during those years was pioneering the development of hybrid corn, and McClintock soon discovered a way to identify individual chromosomes of maize. Between 1929 and 1931 she published, with others, nine papers describing her work. Then, in August 1931, the National Academy of Sciences published a paper on the subject, done jointly with Harriet Creighton, which has been described as ''the cornerstone of experimental genetics.''

Despite the world wide recognition for her work and temporary teaching positions as well as grants from such major foundations as the Guggenheim Fellowship and the Rockefeller Foundation, Cornell University refused her a tenured faculty position. She accepted one from 1939 to 1941 at the University of Missouri but it turned out badly. It was clear that while she might have gotten a regular appointment at a women's college, other doors were closed to her because of her gender. In 1941 her friend fellow geneticist Marcus Rhoades obtained an invitation for her to spend the summer at the Cold Spring Harbor Laboratory, run by the Carnegie Foundation of Washington on Long Island. The laboratory was a self contained facility that had its own summer houses for researchers. She was offered a one-year position December 1, 1941 and she remained there for the

rest of her career well into the mid-1980s. During her first decade at the laboratory she won many honors, including presidency of the Genetics Society of America and election to the National Academy of Sciences, only the third woman to be admitted to that body.

It was during the decade of the 1940s that she began the work which was later to result in the Nobel Prize. Essentially, it was her discovery that genes ''jumped'' from place to place in a chromosome, what she called transposable genetic elements. Since accepted opinion had it that genes were static, rather like beads on a string, her theory was generally received with either hostility or a lack of understanding. Soon after she presented these findings at a symposium in 1951, she stopped publishing her work, so disappointed was she at its reception. Furthermore, the discovery of the double helix structure of DNA in 1953 turned many geneticists away from the ''old-fashioned'' technique of McClintock (careful experiment, observation, and recording) to the more mechanistic models of James Watson, Francis Crick, and their associates. Partly because of her solitary nature, but also partly because she wanted to stay in close touch with her experiments, McClintock chose to work alone rather than as part of a large research team. As a result, she was in physical and intellectual control of all aspects of her work. As one colleague put it, ''she has a feeling for the organism.''

The rediscovery of McClintock's work began in the mid-1960s with the study of aspects of bacteria and became unavoidable in the 1980s with the growth of genetic engineering. In 1981 she was awarded the prestigious Wolfe Prize in Medicine for her work, as well as the Lasker Award. The MacArthur Foundation appointed her its first Prize Fellow Laureate; then in 1983 she received the Nobel Prize for Physiology or Medicine.

A deeply private person, McClintock continued to pursue her work alone and with the same holistic perspective she used throughout her career. Although the basics of her experimental work were not only accepted but honored, some of her larger hypotheses were yet to find an audience.

McClintock spent the remainder of her life studying transposition at Cold Spring Harbor. She died on September 2, 1992 shortly after her friends had celebrated her ninetieth birthday. In her obituary, Gerald R. Finks notes that her ''burning curiosity, enthusiasm and uncompromising honesty serve as a constant reminder of what drew us all to science in the first place.'' In 1996 Cold Spring Harbor's DNA Learning Center held an exhibit in her honor featuring a replica of her original 1942 laboratory.

Further Reading

A good short sketch of McClintock's life and work may be found in *Science, 222* (October 28, 1983). A full-length biography is Evelyn Fox Keller, *A Feeling for the Organism: The Life and Work of Barbara McClintock* (1983). Also see *Long Island Business News,* October 21, 1996. □

Sir Francis Leopold McClintock

Sir Francis Leopold McClintock (1819-1907) was a British admiral and Arctic explorer. He mapped a great deal of hitherto-uncharted territory and made a number of geographical discoveries.

Leopold McClintock was born on July 8, 1819, in Dundalk, Ireland. At the age of 12 he went to sea as a first-class volunteer on a ship sailing in American coastal waters. Following 12 years of experience on various ships he was commissioned as acting lieutenant and soon started studies at the Royal Naval College.

One year later, in 1848, McClintock became second lieutenant under Sir James Clark Ross on the *Enterprise*. Their task was to make an Arctic voyage to look for Sir John Franklin and his lost party, who had gone north in search of a Northwest Passage. McClintock first learned about the Eskimo skill of hauling men and supplies by sledges while on his 500-mile land trip, and subsequently he experimented with sledge designing. On Arctic expeditions in 1850-1851 and 1852-1853 he made geographical discoveries on the coast of Prince Patrick Island and Melville Island.

In 1857 Lady Franklin selected McClintock to lead a private search expedition in the *Fox* for her husband's party. The ship held a total of 26 persons, including two Eskimos. Between 1857 and 1859 the *Fox* explored various coasts

south of the areas covered by other search expeditions. Finally they discovered relics of the Franklin party with some Eskimos; and skeletons, a wrecked boat, and written notes were located on King William Island. In the papers McClintock found evidence that Franklin had, in fact, found the passage he was looking for. The fate of Franklin was thus resolved. During the 2-year voyage McClintock discovered the channel that bears his name.

Returning to England, McClintock was knighted and received the Gold Medal of the Royal Geographical Society and several honorary degrees. His book *Voyage of the Fox in the Arctic Seas* was published in London in 1859 and reprinted many times. McClintock's later ship commands involved deep-sea soundings near Iceland, Greenland, and Labrador and sailing in the Mediterranean and Caribbean. In 1865 he stood for Parliament and lost. Five years later he married Annette Elizabeth Dunlop and subsequently served in various Admiralty posts in England and the West Indies, attaining the rank of admiral. He died on Nov. 17, 1907, at the age of 88, a respected naval officer and renowned Arctic explorer.

Further Reading

A full-length biography of McClintock is Sir Clements Markham, *Life of Admiral Sir Leopold McClintock . . . By an Old Messmate* (1909), which includes illustrations and maps. □

John McCloskey

John McCloskey (1810-1885) was the second archbishop of New York and the first American to be elevated to the Roman Catholic College of Cardinals.

John McCloskey was born in Brooklyn, N.Y., on March 10, 1810, the son of Patrick and Elizabeth Harron McCloskey, recent immigrants from Ireland. His father, a clerk, died when John was 15 years old, at which time the young man became the ward of Cornelius Heeney, a wealthy merchant. He graduated from Mount Saint Mary's College in Emmitsburg, Md., in 1828 and returned to the school a year later to study for the priesthood.

Ordained in 1834, McCloskey served as a parish assistant and seminary instructor until he was given an opportunity to study in Rome. He was in Italy from 1835 to 1837. When he returned he was appointed rector of St. Joseph's Church in Greenwich, Conn. He served also as president of St. John's College, Fordham, N. Y. (now Fordham University), and rector of St. John's Seminary.

In 1844 McCloskey was appointed coadjutor bishop of New York's vigorous archbishop John Hughes. Because he was cosmopolitan, fluent in several languages, and at ease with members of the city's upper classes, McCloskey's personality complemented that of the archbishop. In 1847 he was named first bishop of Albany, N. Y. In 1864 he was chosen to succeed Hughes as archbishop of New York.

McCloskey continued the diocesan work begun by Hughes, although he conducted affairs in a more subdued manner. He settled disputes with religious orders and condemned Fenian (Irish nationalist) extremists, who hoped to liberate Ireland from Great Britain by invading Canada. In 1869-1870 McCloskey attended the First Vatican Council, where he reluctantly voted for the declaration of the dogma of papal infallibility, a step he regarded as inexpedient. In 1875 he was made the first American member of the College of Cardinals, an event which brought him wide attention in the United States.

At home McCloskey carried forward the building of St. Patrick's Cathedral in New York City and raised large amounts of money for charitable work. Although his most significant tangible work was the raising of St. Patrick's, he was also responsible for the establishment of seminaries, missions, and churches within the diocese. In 1880 his work was lightened by the appointment of a coadjutor, Michael Augustine Corrigan. After his golden jubilee as a priest in 1884, McCloskey withdrew from active management of the diocese. He died on Oct. 10, 1885, in New York City.

Further Reading

A biography of McCloskey was written by an archbishop of New York, John Cardinal Farley, *The Life of John Cardinal McCloskey: First Prince of the Church in America* (1918). The early years of his career to his appointment as archbishop can be followed in John R. G. Hassard, *Life of Most Reverend John Hughes* (1866), and the later years in John Talbot Smith, *The Catholic Church in New York* (2 vols., 1908). □

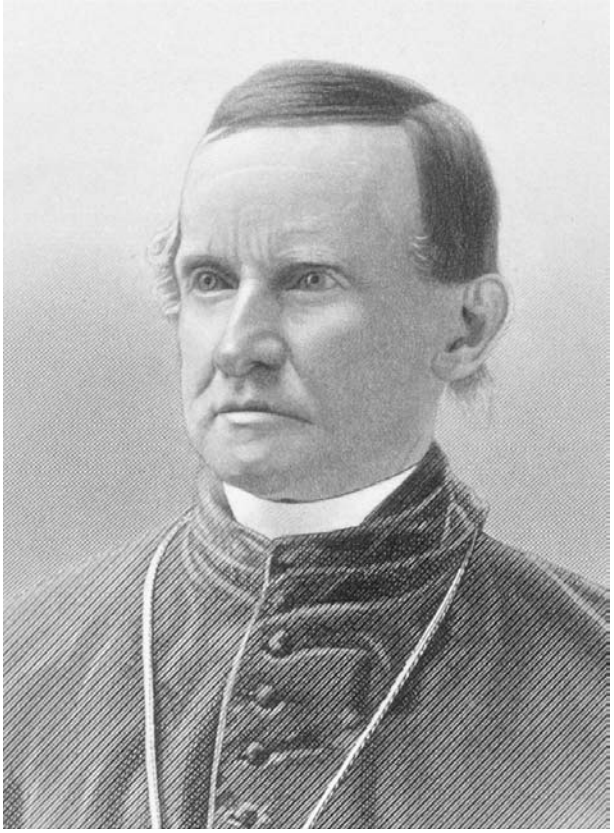

Nellie Letitia McClung

Nellie Letitia McClung (1873-1951) was a Canadian suffragist, social reformer, legislator, and author. She is probably the most frequently quoted feminist writer in Canada.

Nellie Letitia (Mooney) McClung was born on October 20, 1873, near Chatsworth, Ontario. In 1880 the Mooneys, lured by reports of fertile soil and free land, left their marginally profitable farm to homestead in southern Manitoba. Nellie was ten before this pioneer district had a school, but at 16 she received a teaching certificate. She was an innovative teacher in Hazel, Manitou, and Treherne before marrying Robert Wesley McClung in 1896. In Manitou, where Wesley was a druggist, Nellie became active in the Women's Christian Temperance Union, a progressive organization which in western Canada supported votes for women as well as prohibition. In 1908 Doubleday published the first of her five novels, *Sowing Seeds in Danny,* a witty portrayal of a small western town also serialized in the *Woman's Home Companion*. In Canada it quickly became a best seller. McClung was soon well known as an author of short stories and articles in Canadian and American magazines and was a popular speaker in demand throughout the West.

In 1911 the McClungs moved to Winnipeg, the booming provincial capital. Here a vigorous women's rights and reform movement appreciated Nellie's capacity to win audiences with humorous arguments and to debate effectively with hecklers. The Conservative government of Manitoba under Premier Sir Rodmond Roblin repeatedly refused to consider women's suffrage or prohibition; therefore, McClung took a leading role in the 1914 political campaign in which the Liberal Party advocated these and many other reforms. In a hilarious stage presentation of a women's parliament approached by a delegation of men seeking the vote, McClung's devastating mimicry of the pompous Roblin was credited with opening the eyes of many to the absurdity of the arguments against women's suffrage. During the campaign her much-quoted speeches made her the target of bitter attack in the Conservative press.

With their five children the McClungs moved, in 1914, to Edmonton, Alberta, where Nellie also fought for prohibition and suffrage—achieved in western Canada during World War I. Subsequently she continued to fight for factory safety legislation, better rural health care, minimum wage laws, dower rights, equality under the Divorce Act, and equal opportunities for women in education and the work force. McClung was one of five Alberta women who, under the leadership of Judge Emily Murphy, won ''The Persons' Case'': the judicial decision that women as ''persons'' had the right to be appointed to the non-elected Canadian Senate.

By this time McClung's speaking tours had covered most of Canada, and in 1917 and 1918 she had also toured extensively in the United States for the National American Woman Suffrage Association. Her popular appeal was as strong in the United States as it was at home. In 1921 she was a delegate and challenging speaker to the Methodist Ecumenical Conference in London, England, and made a speaking tour through England and Scotland. The same year McClung won election as a Liberal member of the Provincial Legislature of Alberta. Although sitting as an opposition (minority party) member, she staunchly supported any reform legislation introduced by the government. Defeated in 1926, she did not run again for political office.

In 1933 the McClungs moved to Lantern Lane, a country home near Victoria, British Columbia. Here Nellie completed a two-volume autobiography: *Clearing in the West* (1935), a graphic portrayal of Manitoba pioneer life, and *The Stream Runs Fast* (1945), a less effective account of her political activities and writing career. She continued to write short stories and a popular syndicated column. Many of her shorter works were published as collections. In all she published 16 books. In addition to her writing she continued an active life in the Canadian Authors' Association, as the only woman on the first board of governors of the Canadian Broadcasting Corporation, as a delegate to the League of Nations in 1938, and as a public lecturer. During the last ten years of her life poor health severely limited her activities, but she still welcomed many visitors and kept in close touch with world affairs through radio, books, and magazines. She died on September 1, 1951.

Forgotten for a decade, McClung was re-discovered by feminists of the 1960s. Some criticized her support of the traditional family structure, but most credited her advancement of the feminist cause in her day and her recognition of the need for further progress: particularly economic independence of women. She is still a frequently quoted feminist writer because her pithy and witty comments on the role of women are as timely today as when they were written. Women still share her hope that ''we may yet live to see the day when women will no longer be news! . . . I want to be a peaceful, happy, normal, human being, pursuing my unimpeded way through life, never having to explain, defend, or apologize for my sex.''

Further Reading

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Sir Robert McClure

Sir Robert McClure (1807-1873) was a British naval officer who, while searching for the lost expedition of Sir John Franklin, discovered the Northwest Passage.

Robert McClure was born in Wexford, Ireland and educated at Eton (an English private school) and Sandhurst (the British military academy). He entered the Royal Navy in 1824. He first traveled to the Arctic in 1836-1837 as mate on the *Terror* under the command of Sir George Back on an expedition that went to Hudson Bay and explored the Melville Peninsula. He was promoted to lieutenant on his return to England in September 1837. He then served on British ships in the Great Lakes and in the Caribbean.

In 1848 McClure was chosen to be an officer on the first ship sent out to look for the missing expedition of Sir John Franklin, serving under James Clark Ross. They returned to England in the fall of 1849 without finding any trace of Franklin. McClure was then appointed to command the *Investigator* under the general command of Captain Richard Collinson in the *Enterprise* on a second attempt to find Franklin. This time they proposed to solve the mystery of Franklin's disappearance by attacking the problem from the opposite side—from the Pacific and Alaska.

They sailed together from England on January 10, 1850 but were separated by a storm in the Pacific Ocean soon after they had passed through the Straits of Magellan. As McClure's ship headed through the Pacific, it was hit by a sudden storm that knocked down all three masts. The *Investigator* arrived in Honolulu on July 1, 1850, only to find that Collinson had sailed the day before.

By cutting through the Aleutian Islands rather than following his instructions and sailing west of them, McClure reached Bering Strait between Alaska and Siberia before Collinson. For unknown reasons that have since caused much speculation, he did not wait for his superior but set out on his own. McClure's goal was to reach Melville Island in the northwestern Arctic, which had been visited by William Edward Parry as long ago as 1819. He rammed the ship through one patch of pack ice and then had to use five rowboats to tow the *Investigator* past Point Barrow. Forced by the pack ice of the Beaufort Sea to travel eastward along the coast of Alaska to the Mackenzie delta, McClure turned northwards east of the Mackenzie and reached the south shore of Banks Island, which had been spotted from the north by Parry, who named it in honor of Sir Joseph Banks.

Off the east coast of Banks Island, McClure saw a channel, later named Prince of Wales Strait, with a clear stretch of water leading to the northeast. As he sailed up it, he realized that if this body of water connected with Melville Sound, already sailed by Parry, he would have found the long-sought-after Northwest Passage.

By then, however, it was getting late in the year. On September 17, 1850, at a point about 30 miles from Melville Sound, McClure was forced to stop by increasing ice and rising winds. Wind pushed the *Investigator* 30 miles farther back down the channel. The growing ice toppled the ship on its side and threatened to crush it against some rocks. The men on the ship were convinced they were doomed and broke out the store of alcohol. On September 28, however, the storm died, the ship righted itself and was iced in for the winter.

On October 21, 1850, McClure took seven companions and headed north over the ice in sledges. On the fifth day, they reached the north end of Banks Island. On October 27, 1850, they climbed a small mountain and looked out on Melville Sound—McClure and his men had found the Northwest Passage. On the return trip, McClure ran ahead of the rest of his crew, got lost, and arrived barely alive after a sleepless night fighting his way through a storm.

The *Investigator* stayed locked in the ice during the winter of 1850-1851. During that time, McClure sent out three land parties to try to find traces of the Franklin expedition, without any success. In the summer of 1851 he tried to sail through Prince of Wales Strait into Melville Sound once again. This time he was stopped by ice 25 miles short of his goal. He then decided to sail south and try to get around Banks Island from the west side. Initially, he made very good time—300 miles in three days. Then, on August 20, 1851, the ship got caught in the ice once again. It was wedged in a small channel of open water too narrow to turn around in—so McClure continued north for another week. Once he had sailed around the northern end of Banks Island into Melville Sound he was once again stopped by ice.

McClure found a small harbor on the north coast of Banks Island, which he named Mercy Bay, and spent the winter of 1851-1852 there. While his men spent their time hunting, McClure took a small party north to Melville Island, hoping to find another one of the ships sent out to search for Franklin. He did find a note from Francis McClintock who had been there the previous June but who had long since left.

During the summer of 1852, McClure tried to get the *Investigator* free from the ice that blocked Mercy Bay but to no avail. By September when it became obvious that they were going to have to spend another winter in the Arctic, food supplies were dangerously low. Two of the junior officers showed signs of insanity, and 20 men were ill with scurvy. The following spring, McClure proposed to split up his crew into three different groups to try to get help overland.

In the meantime, the British government had sent out ships to look for McClure and Collinson, who had also disappeared. In September 1852 Captain Henry Kellett found a note on Melville Island that McClure had left five months previously indicating his location. Also iced in by the winter, Kellett could not go look for McClure until the following year. On April 6, 1853, shortly before he was to send out his land parties, McClure and his first officer were

walking on the beach discussing the burial of a crew member who had died of scurvy. They looked up to see a strange man running down the beach towards them. It was Lieutenant Bedford Pim, an officer from Kellett's ship sent to fetch them.

At first, McClure refused to abandon the *Investigator,* and three more men died while waiting for supplies. When only four men volunteered to stay with him, McClure was forced to give up and leave the *Investigator* in Mercy Bay. Once his men reached Kellett's ship and crowded on board, it was too late in the year to depart. The following year, on the orders of Sir Edward Belcher, they abandoned Kellett's two ships and used supply ships to sail back to England via Baffin Bay, arriving home in September 1854.

McClure was given credit for discovering the Northwest Passage, even though he had not been able to navigate it. He was promoted to captain, knighted, and given a reward of £10,000. The journal of his voyage was edited and published in 1856. He then served in the Pacific Ocean from 1856 to 1861. After that, he returned to the Admiralty Office in London. He was promoted to rear admiral in 1857 and vice admiral in 1873 shortly before his death.

Further Reading

There are three original accounts of the *Investigator* expedition by participants in it. There is also an account by the ship's doctor, Alexander Armstrong: *A Personal Narrative of the Discovery of the North-West Passage* (London: Hurst & Blackett, 1857) and by a Moravian missionary, Johann August Miertsching, who served as interpreter with the Inuit: Leslie H. Neatby, editor, *Frozen Ships: The Arctic Diary of Johann Miertsching, 1850-54* 20(Toronto: Macmillan of Canada, 1967).

There are two fairly recent studies of the expedition: J.H. Nelson, ''The Last Voyage of H.M.S. *Investigator*, 1850-53 and the Discovery of the North West Passage,'' *Polar Record,* vol. 13 (1967), no. 87 and Leslie H. Neatby, *The Search for Franklin* (London: Arthur Barker, 1970).

Other histories of Arctic exploration have good summaries of McClure's voyage: Jeannette Mirsky, *To the Arctic! The Story of Northern Exploration from Earliest Times to the Present* (New York: Alfred A. Knopf, 1948); George Malcolm Thomson, *The Search for the North-West Passage* (New York: Macmillan, 1975); and Pierre Berton, *The Arctic Grail: The Quest for the North West Passage and the North Pole, 1818-1909* (New York: Viking, 1988; paperback edition, New York: Penguin, 1989). □

Samuel Sidney McClure

Samuel Sidney McClure (1857-1949) created the first literary syndicate and developed ''muckraking,'' which established him as one of America's notable editors.

Born in County Antrim, Ireland, on Feb. 17, 1857, S. S. McClure was taken to the United States as a boy. Raised in poverty, he worked his way through Knox College, Galesburg, Ill., where he was an outstanding student. In 1882, by good fortune, he became editor of the *Wheelman;* then he was associated with the De Vinne Press in New York. Dissatisfied, McClure turned to the *Century Magazine,* which despite its high status he found constrictive in opportunities.

The idea of a syndicate, capable of circulating a story or article to numerous publications at a small fee, rather than to one at a large fee, became an obsession with McClure. He left regular employment to sell his idea to writers and editors. Although difficult years followed, McClure's syndicate introduced a wider audience than ever before to such authors as Rudyard Kipling and George Meredith and inspired imitators who helped create a more popular journalism and literature.

In 1893 McClure expanded his still insecure operations by issuing *McClure's Magazine*. It aspired to sell more widely than such elite publications as *Century,* yet to match it in quality. In time *McClure's* offered opportunities to new writers, including Jack London and O. Henry. McClure effectively encouraged writers to display their thoroughly researched topics in clear, arresting prose.

In his January 1903 issue, McClure published his milestone editorial remarking the coincidence of the magazine's articles by Lincoln Steffens on municipal corruption, Ida Tarbell on the Standard Oil Company, and Ray Standard Baker on problems of labor—an issue which inaugurated ''muckraking.'' Other publications took up what mounted into a sensational scrutiny of American society, but *McClure's* continued distinguished among them.

In 1906 Steffens, Tarbell, and others of *McClure's* staff grew dissatisfied, partly because of McClure's own irresponsible business policies and plans. In addition they were disturbed by what they considered his conservative social perspective. They seceded from *McClure's* and began to issue the notable *American Magazine*. McClure reorganized and continued with outstanding editors and writers, including George Kibbe Turner and Willa Cather.

Yet his former associates were correct in thinking that McClure was skeptical of democracy's potential. He sought a government for, rather than of, the people. Tired and temperamental, McClure abandoned editorial work in 1914 and absorbed himself in theoretical speculations regarding democracy's workings: *Obstacles to Peace* (1917), *The Achievements of Liberty* (1935), and *What Freedom Means to Man* (1938). These books made little impression, and McClure himself receded into obscurity. He died on March 21, 1949, in New York.

Further Reading

Peter Lyon, *Success Story: The Life and Times of S. S. McClure* (1963), makes use of McClure's private papers and is vividly written. Louis Filler, *Crusaders for American Liberalism* (1939), treats McClure in the context of his times. See also McClure's *My Autobiography* (1914; new ed. 1963), which owes much of its distinction to Willa Cather. Harold S. Wil-

son, *McClure's Magazine and the Muckrakers* (1970), is an interesting study. □

John William McCormack

U.S. Congressman John William McCormack (1891-1980) served in the House of Representatives for 42 years, including eight as Speaker of the House. During those four decades McCormack helped enact much of the major legislation of the 20th century, including the Social Security Act, the G. I. Bill, the Marshall Plan, and the 1964 Civil Rights Act.

John W. McCormack, the very model of the cigar chewing big-city Irish politician, rose slowly but steadily to the highest circles of power in Washington. McCormack was born in South Boston, Massachusetts, on December 21, 1891, to Joseph H. McCormack, a bricklayer, and Ellen (O'Brien) McCormack. Both Joseph McCormack and Ellen O'Brien were children of Irish immigrants who arrived in the United States during the Irish potato famine in 1848. John McCormack was born into a family of 12 children, but only three survived to be adults. When young McCormack was in the eighth grade at John Andrew Grammar School his father died, and the 13-year-old left school to support the family. After a series of low paying jobs McCormack became an office boy in a Boston law firm. He studied the firm's law books, attended law school at night, and at the age of 21 passed the Massachusetts Bar exam even though he had not completed high school.

McCormack became a successful trial lawyer, but soon was attracted to politics. He joined the Democratic Party and won his first elective office at 25 as a delegate to the Massachusetts Constitutional Convention in 1917. Three years later he married Harriet Joyce, a former singer.

In 1920 McCormack was elected to the Massachusetts House of Representatives and two years later to the State Senate. In 1926 McCormack experienced the only election defeat of his career when he unsuccessfully challenged 12th District Congressman James A. Gallivan in the Democratic primary. Following that defeat he resumed his law practice, but when Gallivan died in office in 1928 McCormack won a special election for the vacant seat and was later reelected 21 times.

McCormack's repeated victories were attributed to his style of personal politics. He knew every ward of the district—its fish piers, tenements, and modest working class homes. Before the social welfare legislation of the 1930s was enacted the young congressman trudged through the 12th District each Thanksgiving and Christmas passing out canned goods and turkeys. Although the district changed from predominantly Irish to an ethnically and racially mixed area of Italians, Eastern Europeans, and African Americans, McCormack remained popular. The congressman's Washington office was once described as ''chummy chaos,'' as constituents often dropped in for unscheduled meetings.

Although often considered one of the last practitioners of old-style machine politics, much of McCormack's popularity stemmed from his 40-year advocacy of social legislation designed to assist the working class voters of his district. As one of the earliest supporters of the New Deal he helped win passage of key measures such as the National Housing Act (1934), Social Security (1936), and the National Minimum Wage Act (1938). In 1944 he supported the G. I. Bill, and while Speaker of the House of Representatives between 1962 and 1970 he presided over the massive outpouring of domestic legislation in one of the most productive eras of Congress including the Civil Rights Act (1964), Medicare (1965), and Model Cities (1966). In 1970 McCormack helped enact the law lowering the voting age to 18, and in one of his last speeches before the House in August of that year he urged passage of the Equal Rights Amendment.

McCormack's fervent anti-Communism dominated his foreign policy views. However, he argued that economic aid was often more effective than military aid in combating communist aggression. Consequently, he supported the Marshall Plan to reconstruct Europe after World War II. He urged economic aid for Korea, Formosa, and the Middle East in the 1950s, and in 1961 he helped pass the Peace Corps Act. Recognizing the importance of the space race with the Soviet Union, McCormack in 1958 sponsored the bill creating the National Aeronautics and Space Administration (NASA). McCormack's staunch anti-Communism also led him to support American involvement in the Vietnam War, prompting criticism by other liberal Democrats.

John W. McCormack's long climb to Speaker of the House of Representatives began in 1936 when he backed Texas Congressman Sam Rayburn's successful bid to become House majority leader. Four years later when Rayburn became Speaker he chose McCormack as the new majority leader. McCormack served as Rayburn's political confidant and deputy for 21 years, and in January 1962 at the age of 70 he was elected Speaker after Rayburn's death.

McCormack's handling of the Speakership position evoked much criticism. Some in Congress felt he lacked the strong leadership qualities of his predecessor and that he too readily compromised on major legislative issues. Young, liberal House Democrats were concerned with his unwavering support of the Vietnam War and his close friendship with Southern conservatives. In January 1969 McCormack faced the first of two challenges to his authority as House Speaker. Arizona Representative Morris Udall, claiming there was ''an overriding need for new directions and new leadership'' in the House, became the first congressman to attempt to unseat as Speaker a member of his own party. McCormack defeated the challenge, but his prestige and authority were weakened. In 1970 California Democratic Congressman Jerome Waldie placed a resolution of no confidence in McCormack before the House Democratic Caucus. The Speaker's supporters defeated the resolution, but they nevertheless made concessions to disgruntled House Democrats.

While facing these political challenges McCormack's long career was for the first time tainted by scandal. In October 1969 columnist Jack Anderson and *LIFE* magazine independently revealed that Martin Sweig, McCormack's administrative assistant and protege of 24 years, and Martin Voloshen, a professional lobbyist and close friend of the Speaker, had taken payments in exchange for interceding in various criminal cases and arranging government contracts. Voloshen pleaded guilty to influence peddling in the subsequent trial, and Sweig was convicted. Although McCormack was not implicated in any wrong doing, the scandal, the challenges to his authority as Speaker, and his wife's prolonged illness prompted the 78-year-old congressman to announce his retirement in May 1970. Following his wife's death in Washington in 1971 McCormack returned to Boston, where he lived on the income from his congressional pension. He died in a nursing home on November 22, 1980.

Further Reading

No book length biographies currently exist on McCormack. However, brief discussions of his life and political accomplishments can be found in Robert Sobel, editor, *U.S. Congress, House, Biographical Directory of the American Congress, 1774-1971* (1971); Eleanora W. Schoenebaum, editor, *Political Profiles: The Nixon/Ford Years* (1979); and the *New York Times Biographical Service* (1980).

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Cyrus Hall McCormick

The American inventor, manufacturer, and philanthropist Cyrus Hall McCormick (1809-1884) was the first to successfully mechanize grain harvesting.

Cyrus McCormick was born in rural Virginia and received a limited formal education. His interest in mechanical problems led him to seek improvements in various farm implements, and in 1831 he got a patent for a hillside plow.

During the early years of the 19th century, farming was still largely a hand operation. Animals, used exclusively for transportation, plowing, and harrowing, provided the only other power. During the first half of the century, inventors concentrated on trying to bring power to bear on harvesting, which was not only exhausting but highly seasonal. In 1831 McCormick, living in a grain-producing region, turned his attention to this problem, which had also long intrigued his father.

In approaching the problem of harvesting by machine, McCormick made progress almost immediately, and the initial seven principal parts of his reaper have remained standard down to the present time. He was not satisfied with his success, however, and continued to improve his machine while working on other problems. In 1832, for example, he took out a patent for a self-sharpening horizontal plow. In 1834 he was spurred on to more work on his reaper by the news that Obed Hussey had announced a reaper of his own. He immediately warned Hussey that he had had a working reaper previous to 1833 and proceeded at long last to take out a patent on June 21, 1834.

The announcement of two new reapers was met with some skepticism. McCormick was cautious too. For the next several years, while operating an iron furnace in Virginia, he continued to make improvements on his reaper. When the Panic of 1837 wiped out his iron venture, he began selling his reapers to the public. Beginning in 1844, he issued licenses to individuals in different parts of the country to manufacture the machines. This proved to be a mistake because he was unable to control the quality of the reapers made under these agreements, and poorly constructed machines were giving his invention an undeserved bad name. In 1847 he erected his own reaper factory in Chicago. He was so successful that by 1850 he had virtually cornered the national market for reapers, despite the fact that his patent had run out in 1848 and he already had as many as 30 rivals in the field—a figure that was to rise to at least 100 ten years later. Obed Hussey was still his major competitor.

The two rivals had a well-publicized contest in 1851 at the London Crystal Palace Exhibition. On a wet July day in a field of green wheat, the McCormick Virginia Reaper (as it was called) handily beat the Hussey machine. There were then no other reapers in the British Isles, and the effect of this demonstration was dramatic. The generally anti-American *London Times* wrote that ''the reaping machine from the United States is the most valuable contribution from

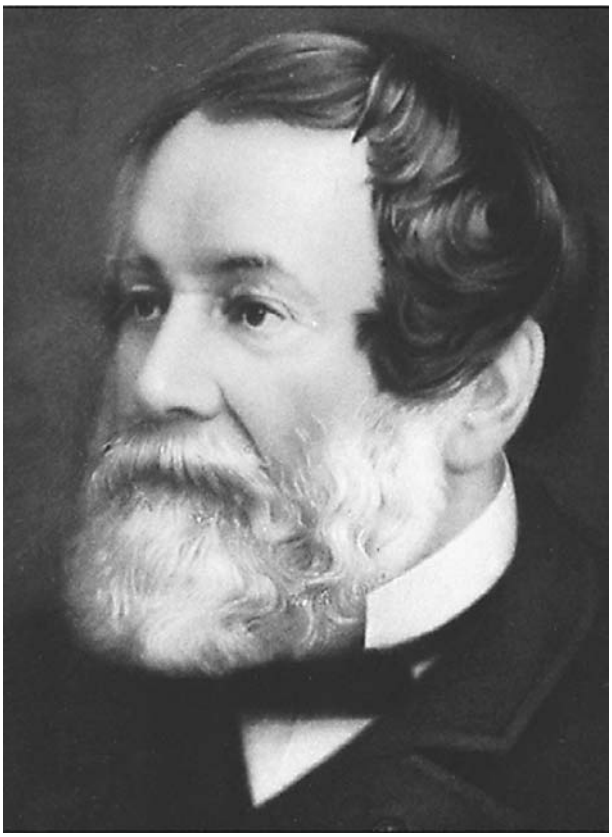

abroad, to the stock of our previous knowledge, that we have yet discovered.''

McCormick continued to expand his factory, and the reaper itself was constantly improved, though the actual inventive work after about 1860 was left to mechanics hired by the firm. McCormick himself was embroiled in many court fights but was successful on that front as well. The machine was most widely used in the Middle West, as McCormick knew it would be when he built his factory in Chicago. The South remained unmechanized for many years after the Civil War; and as late as the beginning of the 20th century, harvesting in New England was still primarily a hand operation. By that time in the Far West, however, the machine had been transformed into a steam-powered, self-propelled combine that both cut and threshed the grain in one pass across the field. The basic unit was still, of course, McCormick's original reaper.

The last quarter century of McCormick's life was devoted to good works and to building his industrial empire. His innovations of this period were largely managerial rather than mechanical. He invested heavily in western mines, was a supporter of the idea for a canal across Nicaragua, and was a director of such enterprises as the Union Pacific Railroad. As a philanthropist, he patronized religion extensively. In 1878 he was honored by election to the prestigious French Academy of Sciences for ''having done more for the cause of agriculture than any other living man.''

Further Reading

The standard biography of McCormick is William T. Hutchinson, *Cyrus Hall McCormick* (2 vols., 1930-1935). A more popular, but biased, account is Cyrus McCormick, *The Century of the Reaper* (1931). The claim that Robert McCormick, not his son Cyrus Hall, deserves credit for the reaper is made in Norbert Lyons, *The McCormick Reaper Legend: The True Story of a Great Invention* (1955). The case for Hussey is made in Follett L. Greeno, ed., *Obed Hussey, Who, of All Inventors, Made Bread Cheap* (1912). □

Robert Rutherford McCormick

Robert Rutherford McCormick (1880-1955), American publisher, was the head of the multimillion-dollar Tribune Company and an ''America First'' patriot.

Robert R. McCormick was born on July 30, 1880, in Chicago, the scion of two illustrious families. His father was the first American ambassador to Austria-Hungary; his mother was the daughter of Joseph Medill, a founder of the Republican party.

Young McCormick went to school in England while his father was an attaché in London. He graduated from Yale University in 1903. He studied law at Northwestern University. In 1904 he was elected alderman and served on the Chicago City Council for 2 years. When he was 25, McCormick was elected head of the Chicago Sanitary District Board. He was admitted to the bar in 1907. His political career came to an end in 1910 when he took over the *Chicago Tribune,* which his maternal grandfather had controlled. McCormick became a colonel during World War I. In 1918 he commanded the 61st Artillery Regiment in France.

The Tribune Company was a tribute to McCormick's powers of organization. His newspaper empire at one time contained three major papers: *Chicago Tribune, New York Daily News,* and *Washington Times-Herald*. An expert estimated that in 1953 the Tribune enterprises earned $10 million. McCormick, in his 1953 annual report, said assets of the company and its 14 subsidiaries in the United States and Canada totaled almost $250 million.

A self-appointed guardian of orthodox Republicanism, McCormick championed individualism and fought for free enterprise and freedom of the press. President Franklin D. Roosevelt was his chief political target, and Ohio senator Robert A. Taft and Gen. Douglas MacArthur were his principal heroes. An isolationist, McCormick opposed the League of Nations, the World Court, and the United Nations. His guns were constantly trained on British imperialism, socialism, and communism.

McCormick was referred to as the ''greatest mind of the 14th century.'' Although his paper was sneered at as a

''ceaseless drip of poison,'' he was perhaps the last of the personalized journalists; he allowed his opinions to flow into news columns. He so sharply criticized Roosevelt during World War II that many people suspected him of being ''unpatriotic''; this was a crowning heresy for the man who published the American flag on his front page each day. In 1943 McCormick was boomed briefly for president by the Republican Nationalist Revival Committee. In 1954 he helped found ''For America,'' an organization to combat ''supernationalism.''

In 1915 McCormick had married Amie Irwin Adams, who died in 1939. He married Maryland Matheson Hooper in 1944. He had no children. McCormick died at his estate in Wheaton on April 1, 1955.

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James McCosh

James McCosh (1811-1894), Scottish-American minister, philosopher, and college president, summarized the achievements of the Scottish philosophy and prepared Princeton for its transition from a small college to a modern university.

James McCosh was born on April 1, 1811, in Ayrshire, Scotland. He studied at the University of Glasgow and then at the University of Edinburgh, from which he received his master's degree in 1833. The following year he became a minister of the Established Church of Scotland. He later considered the greatest event in his life to have been his participation in the Free Church of Scotland movement; the Free Church seceded from the establishment in 1843.

While a student McCosh had developed a serious interest in natural theology and philosophy which culminated in his first book, *The Method of the Divine Government, Physical and Moral* (1850). This defense of supernaturalism and Christianity against materialism won him the chair of logic and metaphysics at Queen's College, Belfast. During his Belfast years (1852-1868) he published four books; the most important was *The Intuitions of the Mind Inductively Investigated* (1860).

In opposition to skepticism and Kantian idealism, McCosh's version of the Scottish philosophy argued that there existed intuitions of the mind (sometimes called the principles of common sense). These intuitions were self-evident, necessary, and universal principles of the human mind; they were immediate perceptions of the real objective order. Man could generalize from these individual, intuitive truths to formulate general principles. In all areas of inquiry, including ethics, certitude rested firmly on immediate, self-evident knowledge. McCosh, constantly concerned with the relations between philosophy and religion, believed that this form of philosophical realism was both true and most favorable to religion. He was not an innovator, but a synthesizer of a philosophical tradition that was becoming outmoded even as he wrote.

McCosh's books were popular in the United States because he was the leading philosophical writer within the Presbyterian family of churches. It was, then, appropriate that the Presbyterian-founded College of New Jersey (now Princeton University) chose McCosh as its president in 1868. He undertook the presidency of the small school with his accustomed earnestness, energy, and force. He expanded the faculty, the program, and the physical plant and increased enrollment and financial support. He continued to write on philosophy and religion during his 20 vigorous years as president. He distinguished himself by his courageous public insistence that Darwinian evolution did not conflict with Christianity. Thus he was instrumental in accommodating theology and 19th-century science.

In 1888 McCosh retired from the presidency because of age. He died on Nov. 16, 1894, in Princeton.

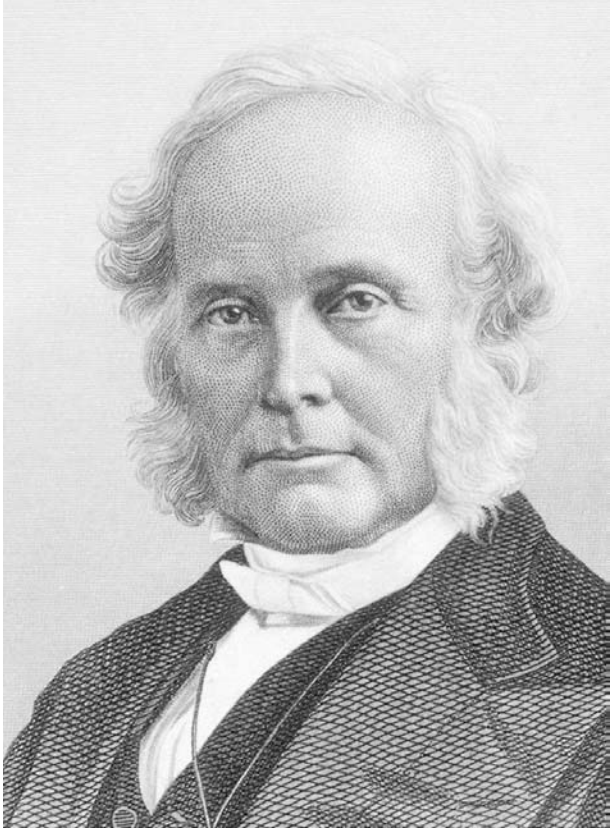

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Isaac McCoy

Isaac McCoy (1784-1846), American Indian agent and missionary, worked with several tribes in the Midwest, urging them to move to reservations. He advocated a separate state solely for Indians.

Born near Uniontown, Pa., on June 13, 1784, Isaac McCoy moved with his family to Kentucky in 1790. There his father pastored a church, and young McCoy experienced a religious conversion at the age of 17. Two years later he married Christiana Polke, who eventually would bear 13 children.

In 1804 McCoy moved to Indiana, where he settled in Clark County as the minister at Maria Creek Baptist Church. In 1817 he was appointed missionary to the Miami and Kickapoo Indians in the Wabash Valley, and later he served in the same capacity among the Potawatomi and Ottawa Indians in Michigan.

In 1828 McCoy was appointed a member of the Federal commission assigned to move the Ottawa and Miami Indians westward as part of a government policy to remove all Indians to the Great Plains region. He became an ardent supporter of this policy, for he believed that thereby the Indians would be removed from the evil influences of frontiersmen. He began advocating a separate Indian state in the West. On a trip to Washington, D.C., he persuaded Secretary of War John C. Calhoun to endorse his idea and then went to survey a capital city for his proposed state (near the Ottawa mission in Kansas).

In 1830 McCoy was appointed an agent to assist the Indians in their westward movement and surveyor to draw the boundaries of their new reservations. His next few years were spent thus. In fact, with the help of his two sons, he surveyed most Indian reservations in Nebraska and Kansas and the Cherokee Outlet in Oklahoma.

To promote his concept of a state in the West entirely for Indians, McCoy wrote extensively, publishing one book on the subject in 1827 and authoring many pamphlets. However, his dream never became reality, for technological advances and changes in pioneering techniques brought so many white settlers to the trans-Mississippi country that the Indians were eventually confined to smaller and smaller reservations.

In 1842 McCoy moved to Louisville, Ky., to become first corresponding secretary and general agent for the American Indian Mission Association. He died there on June 21, 1846. McCoy had only the best intentions—to Christianize the Indians and to remove them westward to escape the influence of the whites—but in the process he helped deprive the natives of much of their original lands.

Further Reading

Helpful in understanding McCoy are his own *Remarks on the Practicability of Indian Reform* (1827) and *History of Baptist Indian Missions.* The only biography is W. N. Wyeth, *Isaac McCoy* (1895). Also helpful are general histories of Kansas and Oklahoma. □

Joseph Geiting McCoy

Joseph Geiting McCoy (1837-1915), American cattleman, built the first livestock shipping center on the Great Plains.

Joseph G. McCoy was born on a farm in Sangamon County, Ill., on Dec. 21, 1837. He was educated in local schools and spent a year in the academy of Knox College in Galesburg. After his marriage to Sarah Epler in 1861, he entered the mule and cattle raising business. At the close of the Civil War, McCoy expanded his enterprise by buying animals in large quantities and shipping them to major live-

stock centers. In 1867 he joined a firm that shipped as many as a thousand cattle a week.

McCoy viewed the livestock industry from a national perspective and recognized the need for better contacts between southwestern ranchers, midwestern feeders, and meat-packers. He resolved to build a stock depot west of farming sections on the Great Plains to which cowboys from Texas could drive Longhorn herds. Although the railroad builders considered his plans impractical, he finally succeeded in obtaining cooperation from the Kansas Pacific Railway provided he assumed all the financial risks. The cattle would be shipped from his proposed stockyards to Kansas City. He then made an agreement with the Hannibal and St. Joseph line, which provided a route to Quincy, Ill.; from there the cattle could be sent to Chicago.

Abilene, Kans., was chosen as the site for McCoy's cattle pens. He purchased a 250-acre tract at the edge of this frontier village and built a pen to handle a thousand head of cattle, a hotel known as the Drover's Cottage, a bank, office, and livery stable. He sent agents south to acquaint Texas cowmen with his plan to receive the fall drives.

The first herds arrived in August 1867; an initial shipment to Chicago left Abilene in September. By the end of the year 35,000 head had been driven over the Chisholm Trail to Abilene, and in 1868 the number rose to 75,000 head; by 1870 the number doubled. As Abilene's leading citizen, McCoy was elected mayor.

Rival railroad terminal towns, farther west and south, soon diverted trade from Abilene, and McCoy moved to the new cow towns. In 1872 he went to Wichita, Kans., where he became a promotion agent for American and Texas Refrigerator Car. By 1880 he was a commission dealer in livestock in Kansas City and had been employed by the U.S. Census Bureau to report on the livestock industry for the eleventh census. For a time he lived in Oklahoma and served as agent for the Cherokee Nation in collecting land revenues. In 1890 he was an unsuccessful Democratic candidate for the U.S. Congress. He died in Kansas City on Oct. 19, 1915.

Further Reading

The chief source on the life of McCoy is his own *Historic Sketches of the Cattle Trade of the West and Southwest* (1874; repr. 1966). Additional evidence can be obtained from Wayne Gard's well-written *The Chisholm Trail* (1954). McCoy's significance in the development of the cattle industry is noted in most books on the subject, such as Walter Prescott Webb's *The Great Plains* (1931). □

Hugh McCulloch

Hugh McCulloch (1808-1895), American banker who helped launch the national banking system, was secretary of the Treasury during the Civil War and Reconstruction.

Hugh McCulloch was born on Dec. 7, 1808, in Kennebunk, Maine. He attended Bowdoin College, leaving in his sophomore year to study law in Boston. A year after his admission to the bar in 1832 he moved to Fort Wayne, Ind., where he practiced law for 2 years. In 1835 he became cashier and manager of the Fort Wayne branch of the State Bank of Indiana. Though he had no banking experience, McCulloch learned fast and was soon one of the soundest bankers in the country. His bank was one of the few that did not suspend specie payments in the Panic of 1857.

In 1862 McCulloch went to Washington, D.C., as a lobbyist for state banks against the proposed legislation creating a national banking system. Despite his efforts the law was passed in 1863. It was intended to help finance the Civil War and provide a uniform, stable national currency. Secretary of the Treasury Salmon P. Chase, impressed by McCulloch's abilities, asked him to help put the new system into effect as comptroller of the currency. Deciding that the new system was better than the old, McCulloch accepted the job. He persuaded existing state banks to apply for Federal charters, and more than any other single person he was responsible for the successful inauguration of the national banking network.

In March 1865 President Abraham Lincoln appointed McCulloch secretary of the Treasury. After the Civil War, McCulloch urged that greenbacks issued as emergency currency during the conflict, with no specie backing, be gradually retired in order to reduce war-inflated prices and end speculation in gold. From 1866 to 1868 some $82 million of

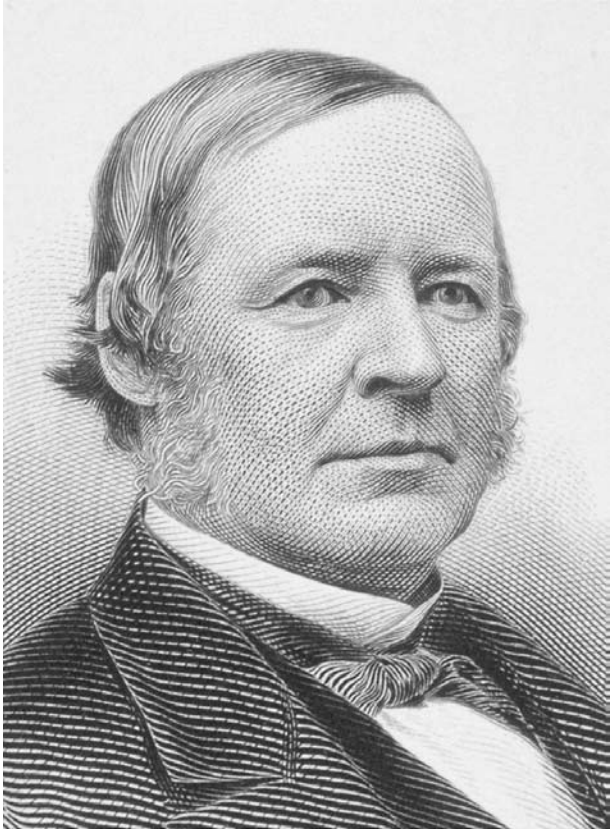

the greenbacks was gradually retired. In 1868, however, Congress heeded anticontractionist pressures and suspended retirement. The rest of the greenbacks remained in circulation, though in 1879 they were brought to a par with gold, thus achieving McCulloch's objective.

In 1869 McCulloch returned to banking. He served again briefly (1884-1885) as secretary of the Treasury under President Chester A. Arthur. In 1888 his autobiography, *Men and Measures of Half a Century,* appeared. He died at his Maryland estate on May 24, 1895.

Further Reading

The main source for McCulloch's career is his autobiography. Information on his work as comptroller of the currency, secretary of the Treasury, and, later, banking partner of Jay Cooke is in Ellis P. Oberholtzer, *Jay Cooke: Financier of the Civil War* (2 vols., 1907); Robert Sharkey, *Money, Class, and Party: An Economic Study of the Civil War and Reconstruction* (1959); and Irwin Unger, *The Greenback Era: A Social and Political History of American Finance, 1865-1879* (1964). The last two are critical of aspects of McCulloch's activities as secretary of the Treasury. □

Hattie McDaniel

Hattie McDaniel's portrayal of a "mammy" figure in *Gone with the Wind,* a role for which she received an Oscar award in 1940 as best supporting actress, is still regarded as a definitive interpretation. McDaniel (1895-1952) was the first African American to receive an Oscar award.

Hattie McDaniel's 1939 portrayal of Mammy in *Gone with the Wind* set the screen image of the loyal black maid serving a household of well-to-do white people. Known for her broad smile, ample proportions, and ebullient manner, the actress appeared in over 300 films during the 1930s and 1940s, almost without exception in the character of maid or cook, a role with which she became so identified after the success of *Gone with the Wind* that many of her fans and friends took to calling her Mammy.

McDaniel enjoyed a long and prosperous career in film and radio drama and in 1940 became the first African American to win an Academy Award; but because she was used exclusively in the role of a domestic, she became the object of intense criticism from progressive blacks in the 1940s. By the time she appeared in *Gone with the Wind,* McDaniel had broadened her portrait of the Mammy role, endowing the character with an earthy, all-knowing sensibility and delivering her lines with saucy self-assurance. But, caught between the demands of two cultures, McDaniel became embittered by the attacks on her integrity made by the black intelligentsia, and when she died in 1952 the role of Mammy pretty well died with her.

Hattie McDaniel was born in 1895, in Wichita, Kansas, the thirteenth child in a family of performers. Her father, Henry McDaniel, led a varied life as a Baptist minister, carpenter, banjo player, and minstrel showman, eventually organizing his own family into a minstrel troupe. Henry married a gospel singer named Susan Holbert in 1875 and moved their growing family to Denver, Colorado, in 1901.

McDaniel was one of only two black children in her elementary school class in Denver. Racial prejudice was less virulent in the West than elsewhere in the United States, and she became something of a favorite at the 24th Street Elementary School for her talents as a singer and reciter of poetry. Even as a child, according to a letter written to Hattie years later by her teacher, "you had an outstanding dramatic ability, an ability to project to your listeners your strong personality and your ever present sense of humor." McDaniel sang at church, at school, and at home; she sang so continuously that her mother reportedly bribed her into silence with spare change. Before long she was also singing in professional minstrel shows, as well as dancing, performing humorous skits, and later writing her own songs.

In 1910 McDaniel left school in her sophomore year and became a full-time minstrel performer, traveling the western states with her father's Henry McDaniel Minstrel Show and several other troupes. The minstrel shows, usually performed by blacks but sometimes by whites in blackface, presented a variety of entertainments based on caricatures of black cultural life for the enjoyment of mostly white audiences. With her father's troupe, which also featured a number of her brothers and sisters, she visited most of the

major cities in the western United States while honing the skills that would later make her famous.

When her father retired around 1920, McDaniel joined Professor George Morrison's famous ''Melody Hounds'' on longer and more publicized tours. As recounted by Carlton Jackson in *Hattie: The Life of Hattie McDaniel,* she was unquestionably one of the stars of Morrison's troupe; of one concert, the *Portland Telegram* wrote that ''the biggest show stopper of them all was Morrison's orchestra and its Hattie McDaniel.'' She also wrote dozens of show tunes such as ''Sam Henry Blues,'' ''Poor Wandering Boy Blues,'' and ''Quittin' My Man Today.''

Broke into Radio and Film

In the 1920s McDaniel toured constantly with Morrison's troupe and other well-known vaudeville companies. A first marriage ended abruptly in 1922 when her husband of three months, George Langford, was reportedly killed by gunfire. Little is known of this or any of McDaniel's three subsequent marriages, except that they were all relatively short and unhappy. More heartening was the progress of her career, which included a first radio performance in 1925 on Denver's KOA station. McDaniel was one of the first black women to be heard on American radio, the medium in which she would always remain most comfortable.

In 1929, the booking organization for whom she was working went bankrupt at the onset of the Great Depression, stranding McDaniel in Chicago with little money and no job. On a tip from a friend, she went north to Milwaukee and found work at Sam Pick's Club Madrid—as a bathroom attendant. At that time, the Club Madrid engaged only white nightclub performers and had no use for a black minstrel/vaudeville entertainer such as Hattie McDaniel. True to her nature, however, McDaniel could not refrain from singing while she worked, and she became well known among the club's patrons for her unfailing good humor and obvious talent. After repeated promptings from McDaniel's fans, the club's owner gave her a shot at performing on his main stage, where her rendition of ''St. Louis Blues'' was a smash hit. She remained as a performer at the Club Madrid for about a year, until she was lured to Hollywood by the enthusiastic reports of her brother Sam and sister Etta, who had been living in Los Angeles for several years.

Sam and Etta McDaniel already had small roles in a number of motion pictures, but Hattie was forced to take menial jobs in order to support herself in Los Angeles. Opportunities for blacks in Hollywood were severely limited to a handful of stereotypic roles, and even these parts were hard to come by. Sam McDaniel had a regular part on LA's KNX radio show ''The Optimistic Do-Nuts'' and was able to get Hattie a small part, which she promptly turned into a big opportunity. McDaniel earned the nickname ''Hi-Hat Hattie'' after showing up for the first radio broadcast in formal evening wear. According to Jackson, ''she instantly became a hit with black West Coast listeners,'' and eventually stole the show.

McDaniel landed her first movie role in 1931 as an extra in the chorus scenes of a routine Hollywood musical. The next year, she played in her first major motion picture—the Twentieth Century Fox film *The Golden West*—as a house servant. She continued to appear in a number of similar bit parts, receiving screen credit for none of them, until famed director John Ford cast her in the 1934 Fox production of *Judge Priest.* In this picture, McDaniel was given the opportunity to sing a duet with Will Rogers, the well-known American humorist, and her performance was well received by the press and her fellow actors alike.

In 1935 McDaniel played ''Mom Beck'' in *The Little Colonel,* which starred Shirley Temple and Lionel Barrymore, faithfully reflected the image then held by many white Americans of the happy black servant in the Old South. A number of black journalists objected to Hattie's performance in the film, charging that the character of Mom Beck implied that blacks might have been happier as slaves than they were as free individuals. This movie marked the beginning of McDaniel's long feud with the more progressive elements of the black community.

Won Oscar for *Gone with the Wind*

Once established in Hollywood, McDaniel found no shortage of work. In 1936 alone she appeared in twelve films, including the Universal release *Show Boat,* starring Paul Robeson. For the decade as a whole, her performances numbered about forty—nearly all of them in the role of maid or cook to a household of whites. As such, she was a leading candidate for the role of Mammy in David O. Selznick's 1939 production of *Gone with the Wind,* adapted from Margaret Mitchell's bestselling novel of the same name.

Gone with the Wind was dead certain to be a hugely successful film, and competition for parts was intense in Hollywood. McDaniel won the role of Mammy over several rivals, signing a contract with Selznick that gave him exclusive rights to her work for a number of years. Her salary for *Gone with the Wind* was to be $450 a week, which—while not in the same league as the pay of stars like Clark Gable and Vivien Leigh—was nevertheless a long way from what her real-life counterparts could hope to earn. Responding to a friend who objected to the limited scope of her film roles, McDaniel is often quoted as having said: ''Hell, I'd rather play a maid than be one.''

Gone with the Wind rewarded McDaniel with far more than a weekly salary, however. As the loving but occasionally sharp-tongued Mammy, Hattie McDaniel became known and loved by the millions of people who would eventually see the movie, one of Hollywood's all-time hits. Her performance as Mammy was more than a bit part, and it so impressed the Academy of Motion Picture Arts and Sciences that she was awarded the 1940 Oscar for best supporting actress, the first ever won by an African American. In contrast to the widespread criticism she had received for some of her earlier roles, McDaniel's award-winning performance was *generally* seen by the black press as a symbol of progress for African Americans, although some members of the NAACP were still displeased with her work. At the least, her Oscar was a symbol of possible conciliation between the races, especially potent at a time when the coun-

try was preparing to do battle with fascist enemies such as German leader Adolf Hitler.

Feuds with NAACP

Gone with the Wind lifted McDaniel to the ranks of known film personalities and was unquestionably the high point of her career. In the wake of the film's great success, she spent much of 1940 touring the country as Mammy, and in the following year she appeared in three substantial film roles, earning no less than $31,000 for her efforts. She was married, for a third time, to James L. Crawford in 1941, and once released from her contract with Selznick in 1943, she became a free agent in the Hollywood markets.

During World War II, McDaniel worked with the Hollywood Victory Committee, entertaining black troops and encouraging Americans to buy war bonds. But the mid-1940s brought trying times for McDaniel, who experienced a heart-wrenching false pregnancy in 1944 and soon after became the victim of racist-inspired legal problems. At about the time the war ended, the actress found herself embroiled in a legal battle over a restrictive covenant system in Los Angeles, which limited black land and home ownership rights. Having purchased a thirty-room house in the city back in 1942, McDaniel faced the possibility of eviction if the discriminatory restrictive covenant were enforced. She was one of several black entertainers who challenged the racist system in court, however, and won.

Still, throughout the 1940s, a growing number of activists viewed McDaniel and all she represented as a detriment to the budding fight for civil rights. By the end of the war, the United States had entered a new phase in the struggle for equality between the races. Minstrel shows and the stereotyped roles heretofore allowed blacks were no longer acceptable to a growing community of intellectuals and activists, who demanded that films represent people of color as capable of greater accomplishments than those of cook, servant, and shoe shine boy. NAACP president Walter White pressed both actors and studios to stop making films which tended to degrade blacks, and he singled out the roles of Hattie McDaniel as particularly offensive. According to Jackson in *Hattie,* McDaniel was referred to as ''that Twentieth Century Fox specialist in the bug-eye'' by a reporter for the *New York Post,* and she appeared in all three of the films White described as excessively ''anti-Negro'' (*Gone with the Wind, The Little Colonel,* and *Maryland*).

In response, McDaniel defended her right to choose whichever roles she saw fit, adding that many of her screen personae, like Mammy in *Gone with the Wind,* had shown themselves to be more than the equals of their white employers. Jackson suggested that McDaniel ''was a gradualist, 'inadvertent,' reformer, and she accomplished more in this capacity than many of those who had set out specifically to change the system. . . . Hattie's fight against restrictive covenants, and her straight playing of [black roles] influenced the [civil rights] revolution more than she or anyone around her realized. She . . . [proved] to listeners that a black person could have a comedic role without degradation. . . . She was able to instill a mood of rising expectations in young blacks on their way up in the entertainment and business worlds.''

Renewed Success in Radio

By the late 1940s McDaniel found herself in a difficult position. She was nationally famous and loved as the personification of the hard-working, humble black servant yet was under attack for playing that character by many members of the black community; and, perhaps most difficult of all, such roles were disappearing in the changing racial climate of post-World War II America. Inevitably, McDaniel found her screen opportunities drying up even as she suffered insults from progressive blacks, and after her third marriage ended in divorce in 1945, she became increasingly depressed and confused as to her proper path.

Although her screen image was permanently linked to a now outdated stereotype, McDaniel could still use her vocal talent on radio. In 1947 she won the starring role of Beulah on *The Beulah Show,* a CBS radio show about a black maid and the white family for whom she worked. *The Beulah Show* had been on the air for some years, but always with white males taking the role of Beulah; when Hattie McDaniel took over the role, she became the first black to star in a radio program intended for a general audience. Beulah was an ideal role for the actress, allowing her to make use of her considerable comedic gifts while not being limited to a crude racial cliche. Moreover, the program was generally praised by the NAACP and the Urban League, along with the twenty million other Americans who listened to it every evening at the height of its popularity in 1950.

McDaniel's last marriage, to an interior decorator named Larry Williams, lasted only a few months. In 1951 she suffered a heart attack while filming the first few segments of a projected television version of *The Beulah Show.* Although she recovered enough to tape more than an dozen episodes of the *Beulah* radio show in the spring of 1952, by summer she was diagnosed with breast cancer. McDaniel died on October 26, 1952. She will always be remembered as Mammy of *Gone with the Wind,* a role that many critics find offensive, many others prize as the movie's finest performance, and all agree could have been played by no one but Hattie McDaniel.

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George McDuffie

George McDuffie (1790-1851), U.S. senator, was a leading exponent of states' rights in the period before the Civil War.

George McDuffie was born near Augusta, Ga., on Aug. 10, 1790, the son of a poor farmer. At the age of 12, while working as a clerk, he attracted the attention of William Calhoun (the brother of John C. Calhoun), who helped him attend South Carolina College. Upon admission to the bar in 1815, McDuffie settled in Edgefield, S.C., developing such a lucrative practice that he was able to buy a cotton plantation (Cherry Hill) in 1829. That same year he married Mary Rebecca Singleton.

In 1821 McDuffie was elected a member of the House of Representatives from South Carolina, serving until 1834, when he was elected governor of the state. Like John C. Calhoun, he began his career as a nationalist but soon joined the ranks of the states' righters. As a delegate to the state nullification convention in 1832, he preferred to secede from the Union rather than to submit to Federal authority. After the adoption of the compromise tariff, he reluctantly agreed to Calhoun's desire that South Carolina follow a moderate course. In later years McDuffie frequently intervened in state affairs to prevent adoption of extreme states' rights measures opposed by Calhoun.

In Congress, McDuffie proved a sensational speaker whose appearances filled the galleries with spectators. His speeches did not conform to the popular florid mold but were frenzied affairs, extravagant in language and furious in tone. In private he was a reserved and unsmiling figure whom many, like John Quincy Adams, found grim and repellent. As he grew older, chronic illness (he had received a spinal injury in a duel shortly after entering Congress) made him subject to fits of depression and irritability. Throughout his congressional career he was one of the most radical opponents of the protective tariff, which he condemned as an unfair, direct levy on the Southern cotton grower for the profit of the North.

Originally a supporter of Andrew Jackson, McDuffie had followed Calhoun in his break with the President in 1832. Following his two terms as governor, he was elected to the U.S. Senate in 1842, where he was a leading advocate of the annexation of Texas. However, failing health compelled him to resign from the Senate in 1846. He died on March 11, 1851.

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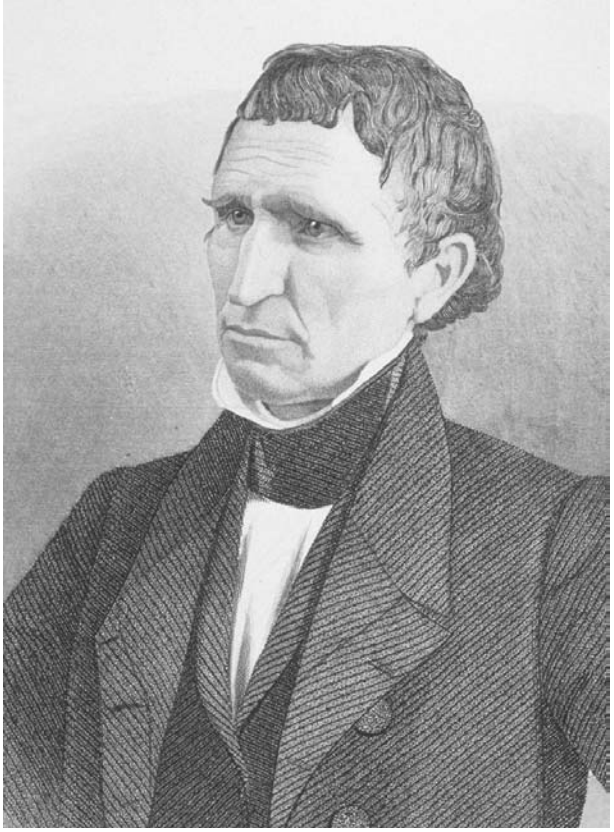

John Patrick McEnroe Jr.

John McEnroe (born 1959) was one of the most successful and high-profile players in the history of tennis. Throughout his career, McEnroe won 17 Grand Slam titles, 77 career single titles, and 77 doubles titles.

In addition to John McEnroe's skill on the tennis court and championship career, he is best known for his aggressive and intense playing style as well as his rivalry with Swedish tennis player Bjorn Borg. ''If you play John, you must play your best. He doesn't have any weaknesses,'' said Borg of McEnroe in the *Lincoln Library of Sports Champions.* In the 1980 Wimbledon final, which Mike Lupica of *Esquire* called the most famous match ever, Borg found out just how tenacious the talented and controversial southpaw from Queens, New York, really was. Unfortunately, mention of McEnroe is just as likely to call to mind images of abused racquets and berated linesmen as it is the devastating serves and volleys that led to 17 Grand Slam titles.

John Patrick McEnroe was born on February 16, 1959, in Wiesbaden, Germany, where his father, John McEnroe, Sr., was serving in the United States Air Force and his

mother, Kay McEnroe, was a surgical nurse. He was the oldest of three sons. In 1963, his family moved to Douglaston, Queens, New York, where he was raised. At an early age, he exhibited unusually developed eye-hand coordination and athletic ability. According to his father, when John, Jr. was only two years of age, he could strike a ball with a plastic bat, and at age four he could hit it a considerable distance.

Early Education and Training

While McEnroe exhibited qualities of a tennis prodigy, he enthusiastically played many other sports. However, it soon became obvious that he possessed a great deal of natural ability on the tennis court. Oddly, although he won several Junior tournaments, and moved steadily upward in rank, he was never rated number one on the National Junior circuit. In 1970, McEnroe was placed under the tutelage of Tony Palafox, a former Davis Cup player for Mexico and Harry ''Hop'' Hopman, a former Australian Davis Cup coach, at the Port Washington (Long Island) Tennis Academy.

McEnroe attended Trinity School, a prestigious and expensive Ivy League preparatory school in Manhattan, where he was known to be funny, witty, and rowdy. He did above average scholastically—although by his own admission, he could have done better if it weren't for his many sports activities: four years of soccer and tennis; two years of basketball. At the age of 16, McEnroe received a six month suspension from the Port Washington Tennis Academy for an adolescent prank. As a result, his parents switched the young talent to the Cove Racquet Club, where Palafox had also moved.

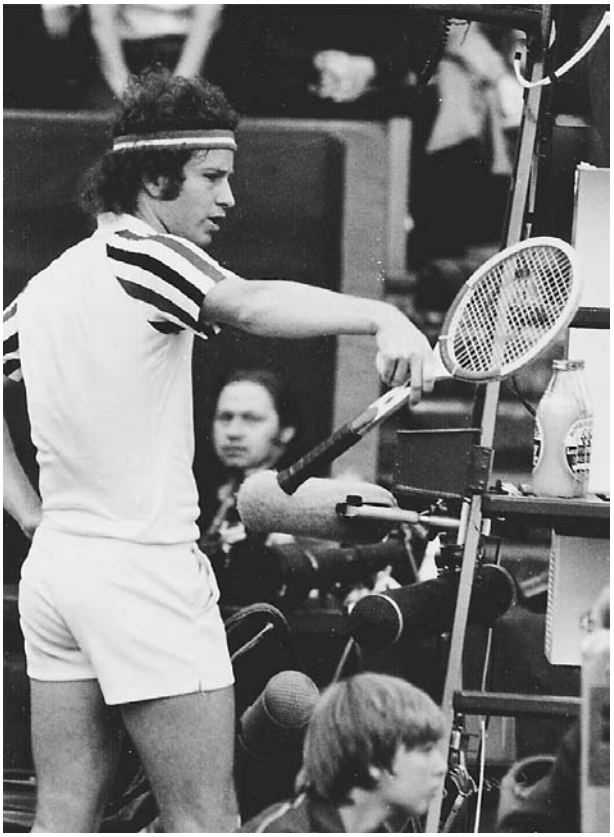

Youngest Man in Wimbeldon Finals

A pivotal series of events in McEnroe's career took place in 1977, after he graduated from high school. He was given the opportunity to play in Europe, where he won the French Juniors Tournament. Aiming for the Junior's title at Wimbledon, he had to pull out of the event when he qualified for the men's competition. Not only did he qualify for this important tournament, but he advanced to the semi-finals, where he was beaten by the more experienced Jimmy Connors, who won in four sets. At that time, McEnroe became the youngest man ever to reach the Wimbledon semi-finals. He also solidified his reputation as one of tennis' ''bad boys'' along with Jimmy Connors and Ilie Nastase. His disturbing and emotional outbursts were directed at linesman, opponents, and himself. Pete Axthelm from *Newsweek* noted later, ''He is a young man who raised perfectly placed strokes to a high art form, only to resort to tantrums that smear his masterpieces like graffiti.'' Although McEnroe played somewhat inconsistently for the remainder of the year, he was voted *Tennis* magazine's Rookie of the Year for 1977.

McEnroe Turned Pro

That fall, McEnroe attended Stanford University in Palo Alto, California, on a tennis scholarship. He led the school's tennis team to the NCAA Championship in 1978. After his freshman year he decided to turn pro. In the summer of 1978, McEnroe was eliminated in the first round at Wimbledon but reached the semi-finals of the U.S. Open. By the end of that year, he was ranked sixth in the world in singles and fifth in doubles. It was during this time that McEnroe began his long commitment to Davis Cup play (earlier seeds may have been planted by Palafox and Hop's involvement in the Davis Cup). Tony Trabert, then Davis Cup coach, took a risk with the 19-year-old McEnroe, who handled the pressure well, winning his matches against England to help clinch the first U.S. Davis Cup victory in six years. In the next four months, McEnroe won four singles championships, including an important (and portentous) victory over Bjorn Borg on his home turf in Stockholm, Sweden. In 1978, the Association of Tennis Professionals (ATP) recognized him with a Newcomer of the Year Award and ranked him number four in the world, behind Borg, Connors and Vilas. In his first six months as a pro, he earned nearly half a million dollars.

After decisive victories over both Connors and Borg in 1979, McEnroe's playing style matured. It was an interesting contrast to the machine-gun like attacks of Connors and Borg. Like his idol, Rod Laver, McEnroe used finesse to keep his opponents off guard. His serve did not overpower, but he had extremely quick reflexes and an uncanny court sense—he seemed to know instinctively where to place his shots. Arthur Ashe, the late tennis champion, summed up his style in an interview with *Sports Illustrated*'s Curry Kirkpatrick, ''Against Connors and Borg, you feel like your being hit with a sledge hammer, but McEnroe is a stiletto.''

Temper Tantrums and Superstardom

As his talent came to public attention, so did his ''superstar'' personality. At no tournament did his comments and disruptive actions stand out more than they did at Wimbledon, which was run by the traditional All England Club. Whether there was any truth to his claims or not, McEnroe believed that the Wimbledon umpires were out to get him. ''I get screwed by the umpires in this place,'' he was quoted as saying. There is a theory that these disruptions were beneficial to McEnroe. ''He's the only player in the history of the game to go berserk and play better tennis,'' said George Plimpton in *Esquire*. Needless to say, the All England Club and the British fans were happy to see McEnroe lose in the fourth round at the 1979 Wimbledon tournament. Later that year McEnroe bounced back and won his first United States Open Championship, defeating fellow New Yorker Vitas Gerulaitis. McEnroe became the youngest player to win the U.S. Open since 1948. Shortly after his U.S. Open triumph, he led the U.S. Davis Cup team to victory over Argentina, Australia, and Italy to allow the team to retain the cup.

Rivalry with Bjorn Borg

In 1980, one of tennis' most notorious rivalries between McEnroe and the unflappable Swede, Bjorn Borg, took shape. It began in July of that year at the Wimbledon finals. Although Borg started the first set erratically, the remaining four sets saw both players in top form. The highlight of the match took place in the fourth set which went into a tie breaker. It took 22 minutes and 34 points for McEnroe to finally win the set. But Borg emerged victorious (1-6, 7-5, 6-3, 6-7, 8-6). It was Borg's fifth consecutive Wimbledon title, but it also showed the world that McEnroe had the stamina and mental toughness to be a top player. The rivals met again at the U.S., Open where McEnroe found himself defending the title against a determined Borg as he had yet to win at Flushing Meadow. In a match with as many games as their famous Wimbledon final, McEnroe emerged the winner (7-6, 6-1, 6-7, 5-7, 6-4). McEnroe then set his sights on Wimbeldon.

The 1981 Wimbledon tournament saw McEnroe and Borg once again in the final. This time McEnroe ended Borg's five year reign as he won in four sets (4-6, 7-6, 7-6, 6-4). That same year, in September, McEnroe defended his U.S. Open title once again against Borg (4-6, 6-2, 6-4, 6-3). Borg, perhaps feeling that his reign was over, retired after this defeat. McEnroe became the only man since Bill Tilden to win three consecutive U.S. Open titles.

Last Grand Slam Title

1982 was not a good year for McEnroe as he failed to win any major tournaments. He was back in form in 1983, winning his second Wimbledon by crushing Chris Lewis (6-2, 6-2, 6-2). He also captured his 28th singles victory in Davis Cup play—a record.

In 1984, McEnroe won 82 of 84 matches, including his fourth WCT final, his third U.S. Pro Indoor Championship and his second Grand Prix Masters title. He captured his third Wimbledon title, soundly defeating Connors (6-1, 6-1, 6-2), and his fourth U.S. Open title (beating Ivan Lendl 6-3, 6-4, 6-1). This victory was to mark the last Grand Slam title of his career.

McEnroe's Decline and Comeback

After having won a total of seven Grand Slam titles in singles and seven in doubles, and being number one in ATP year-end rankings from 1981 to 1984, McEnroe began to decline in 1985. Although he won eight singles titles that year, none of them were Grand Slam events. Several factors may have contributed to McEnroe's decline. First, McEnroe was notoriously negligent in his training. Second, it was, perhaps ironically, his tantrums, thought to pump him up while he was champion, that contributed to his fall. His 1990 default from the Australian Open for bouncing his racquet and yelling numerous obscenities happened at a time when he seemed to have his game together. Sally Jenkins summed it up in an article for *Sports Illustrated,* ''McEnroe's seven Grand Slam titles amount to about half of what he could have won had he bothered to train properly and gain control of his temper.''

In 1986, McEnroe took a sabbatical, married actress Tatum O'Neil, his girlfriend of two years (after the birth of their first child, Kevin) and retreated to his Malibu, California, home. His break from tennis did not last long as he came back in August to face Boris Becker in a tournament in Stratton Mountain, Vermont. The match invited comparisons to the earlier Borg-McEnroe rivalries. Unfortunately, his comeback never fully took shape. He continued as a Davis Cup player and his successes in Cup play earned him more press than his occasional singles titles. McEnroe, who has four children, divorced O'Neil in 1992.

Sports Broadcasting and Charity Work

In 1995, McEnroe began to call matches with the U.S.A. coverage of the French Open. This began his present broadcasting career. He is a network television commentator for both NBC and CBS at Wimbledon, the French Open and the U.S. Open. He currently competes in a select number of tournaments and special events, largely for charity. Most of his charity work targets children's causes and he devotes a good deal of time to the Arthur Ashe foundation for the defeat of AIDS.

Unlike many top tennis players, tennis was not the end-all-be-all for McEnroe. He has always enjoyed a wide range of activities. An avid rock fan and guitar player, he occasionally plays at charity events. His interest in art led him to open an art gallery in New York City which features up-and-coming young artists. Although his lack of single-minded devotion may have brought his tennis career to a halt, his charitable activities have brought to the public eye a side of McEnroe that was unseen during his reign as champion.

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Ralph Emerson McGill

The American journalist Ralph Emerson McGill (1898-1969) was the 1959 Pulitzer prize winner for his editorials on race, desegregation, and Southern politics—views that made him and the *Atlanta Constitution* major symbols of Southern liberalism.

Ralph McGill was born on February 3, 1898, on a farm in eastern Tennessee. When he was six the family moved to Chattanooga and lived on a farm bequeathed by his grandfather. McGill's father, who influenced his son with a passion for learning and who had changed his own name from Benjamin Wallace to Benjamin Franklin McGill, took a job as a salesman for a small heating and roofing company. The son's middle name came in honor of a friend who was a devotee of Ralph Waldo Emerson. McGill always had happy memories of his childhood and of his family, including his mother, Mary Lou Skillern McGill.

The region of his boyhood undoubtedly influenced McGill's later views. McGill recalled that ''I lived in history,'' surrounded by monuments and memorabilia of the Civil War and its nearby battlefields. But Chattanooga was never a die-hard Southern city, and eastern Tennessee, a non-slaveholding area, had dominant Republican Party and Union sympathies. McGill's grandfathers had taken opposite sides in the war, and his parents had opposing party loyalties.

McGill, who customarily as a boy walked the two miles to the nearest library, pursued his education at McCallie Preparatory School, where he also played football. In 1917 he entered Vanderbilt University in Nashville, although he did not complete his undergraduate studies. At the university McGill befriended several people who forged the literary group known as the ''Fugitives,'' although McGill did not join the group. He was especially close to Allen Tate and lived next door to Robert Penn Warren. Here also McGill found his enthusiasm for journalism with work on the campus paper the *Hustler* and part-time work with the city paper the *Banner*. In 1929 he joined the staff of the *Atlanta Constitution* as a sports writer, but he also covered other subjects, such as his stories on the Ku Klux Klan that he derived from personal interviews. In 1938 McGill became executive editor of the paper and in 1942 publisher.

At the *Atlanta Constitution* McGill was an appropriate distant successor to Henry W. Grady who in the 1880s had made the paper the vehicle of his ''New South'' philosophy, for McGill also championed a new South. He saw the region dominated by a series of local baronial autocrats who exploited the people they controlled and thrived from the corrupt political systems they nourished. McGill saw education and economic growth as the key to the South's progressive future but despaired that these forces of change could be generated from the inside. He consequently hailed migration into the South from outside and looked to new businessmen in the region to form a countervailing political voice to the regressive demagogues in the state capitals. McGill often breathed contempt for the Old South myths and remarked that the Confederate flag, worn on the black jackets of long-haired motorcyclists, had become a symbol of the social outcast. McGill constantly assailed Southern political leadership for its yielding to mob emotions and its failure to foster rational public dialogue on the day's critical issues.

McGill particularly recoiled from the outmoded recourse to ''state's rights'' by Southern politicians. This ancient shibboleth, he believed, had kept the South, from the antebellum years, through the Confederacy, and into the 20th century, in a backward and isolationist condition with respect to the rest of the nation. The dogma was essentially a cover for racism, he added, and he depicted Alabama Governor George Wallace as one who exploited the anachronism in inflammatory fashion. In the school integration crisis that struck the South in the late 1950s and the early

1960s McGill spoke out courageously for racial integration and won national attention for his efforts. He tried painstakingly to defuse the racial aspects of the issue by joining desegregation to the cause of children's education and the hope of lifting both black and white children of the South from the region's shameful record in public education.

Although some people found that McGill's views became tiresomely predictable, he was not a simple person. He wrote with a sense of irony about Southern life and appreciated the complexity of its history. He had a love of poetry that made his essays impassioned, sometimes lyrical, and always readable. He could be bitingly caustic, and his confrontational style was answered with the mean and degrading harrassment and intimidation that he and his family suffered from militant segregationists. McGill immersed himself in Southern history and could cite dates, statistics, and events for his editorial commentaries. He did some of his best and most interesting writing on Southern personalities past and present. His essays on Tom Watson, for example, show McGill's sense of the terrible irony of Southern history. In the story of this populist turned racist, McGill saw the liberal and progressive forces of the South succumb to the darker and more powerful hatred that ultimately consumed Watson and left a bitter legacy in Southern politics.

McGill, raised a Presbyterian, became an Episcopalian. He was married three times, his first two wives preceding him in death, and he had three children. McGill died February 5, 1969.

Further Reading

Much has been written about McGill, but one may best begin with his own partly autobiographical account, *The South and the Southerner* (1969), a prize-winning book that contains many reflections on Southern life and history. *Southern Encounters: Southerners of Note in Ralph McGill's South* (1983), edited by Calvin M. Logue, has McGill essays on a variety of people from Martin Luther King, Jr. to Lester Maddox. Some of the best of McGill's essays appeared in *Saturday Review,* including ''The Case for the Southern Progressive'' (June 13, 1964), ''The Decade of Slow, Painful Progress'' (May 16, 1964), and ''Race: Results Instead of Reasons'' (January 9, 1965). A comprehensive biography, with details of McGill's professional and private life, is Harold H. Martin's *Ralph McGill, Reporter* (1973). Also useful is Logue, *Ralph McGill: Editor and Publisher* (1969). □

Alexander McGillivray

Alexander McGillivray (ca. 1759-1793) was the American Indian chief of the Creek nation during the period of Spanish and American rivalries for Florida.

Alexander McGillivray lived until the age of 14 at his father's trading post on the Tallapoosa River. His mother belonged to a clan of the Creek Indians and was half French; his father, a Scot, was a trader with political influence among the Creeks. In 1773 McGillivray went to Charleston, S.C., and then to Savannah, Ga., where he received a good education. He then worked in a mercantile firm and continued to study history.

During the American Revolution, McGillivray's father served the British. Because he was a loyalist, his property was confiscated, and he fled to Scotland; McGillivray returned to his mother's people. After the war, McGillivray's alliance with British traders in Spanish Florida against the Americans was of great importance, for, at his mother's death, the council chose him as their tribal leader. Soon he was called Emperor of the Creek Nation, a title he fancied.

McGillivray's goal was to form an alliance of southern Indians and use aid from England and Spain to force the United States to withdraw from Georgia, Kentucky, and Tennessee. In 1784 he signed a treaty with Spain making him a colonel on a salary of $50 per month. In return Spain would monopolize trade with the Creeks, and McGillivray was to expel the Americans.

Hating the Americans for confiscating his family's property, McGillivray began a war on the United States; battles soon were being fought from Georgia to Cumberland, Tenn. This war was so successful that in 1787 a congressional agent visited McGillivray. Possibly the Creek chief suggested that the Creeks be organized and admitted as a state. That same year the Spaniards stopped supplying munitions to McGillivray. This supplying resumed in 1789, but the Spaniards never fully trusted him again.

With the organization of a stronger U.S. government, President George Washington sent agents to negotiate with the Creeks. The first attempt failed. But in 1790 McGillivray was persuaded to journey to New York City; there he repudiated his treaty with Spain and signed an agreement with the United States ceding some Creek lands and making him a brigadier general with pay of $1,200 per year. With his income McGillivray became owner of three plantations and 60 slaves.

Soon after his return from New York, McGillivray made a new agreement with Spain repudiating the Treaty of New York; he received $2,000 per year from the Spaniards (raised later to $3,500 annually). On Feb. 17, 1793, while negotiating with the Spaniards to raise another Indian confederation to oppose the United States, he died of a fever.

Further Reading

The best work on McGillivray is John Walton Caughey, *McGillivray of the Creeks* (1938). Other details may be secured from John Pope, *A Tour through the Southern and Western Territories of the United States* (1792), and David H. Corkran, *The Creek Frontier, 1540-1783* (1967). □

George Stanley McGovern

George Stanley McGovern (born 1922), a U.S. senator since 1962 and an early opponent of the war in Vietnam, was the unsuccessful Democratic candidate for president in 1972.

George McGovern was born on July 19, 1922, in Avon, South Dakota, a son of the Middle Border—the great prairie region steeped in agrarian, small-town, churchgoing ways and in populist liberalism and hope. His father, Joseph McGovern, a Wesleyan Methodist preacher, was stern about faith and morals and regarded drinking, smoking, and dancing as temptations to be fled. Joseph McGovern's last pastorate was at Mitchell, South Dakota, where George attended school.

George's formative years were shaped by the Puritan ethos of work, self-restraint, abstinence, sacrifice, and inner discipline. He was a shy, bookish boy, but he discovered himself in high school debating and was so good at it that he got a scholarship to attend Dakota Wesleyan University in 1940.

At college McGovern wooed a girl he had met in his high school debating, Eleanor Stegeberg, whom he later married. In 1942 he enlisted in the U.S. Army Air Force; he flew 35 missions in Europe as a bomber pilot, although he hated flying and did it only because of his sense of duty, and he was decorated for valor.

Political Interest Grows

After his discharge in 1945 McGovern was torn between history study and the ministry. Feeling drawn to the Social Gospel movement of Walter Rauschenbusch, with its emphasis on applying Christian ethics to practical life, McGovern entered a theological seminary in 1946 and became a student minister. He left after a year to do graduate work in history at Northwestern University, receiving his master's degree in 1950, and then taught at Dakota Wesleyan until 1953. That year he received his doctorate from Northwestern with a socially conscious dissertation on the Colorado coal strikes and the ''Ludlow massacre'' of 1914. The Northwestern years were the watershed for McGovern, turning him into a strong believer in the Democratic left. But in 1948 he supported the Progressive party candidacy of Henry A. Wallace and was a delegate to their convention—where he encountered a ''fanaticism'' that troubled him, and in the end did not vote. But his anti-cold war liberalism continued, his national and world horizons broadened.

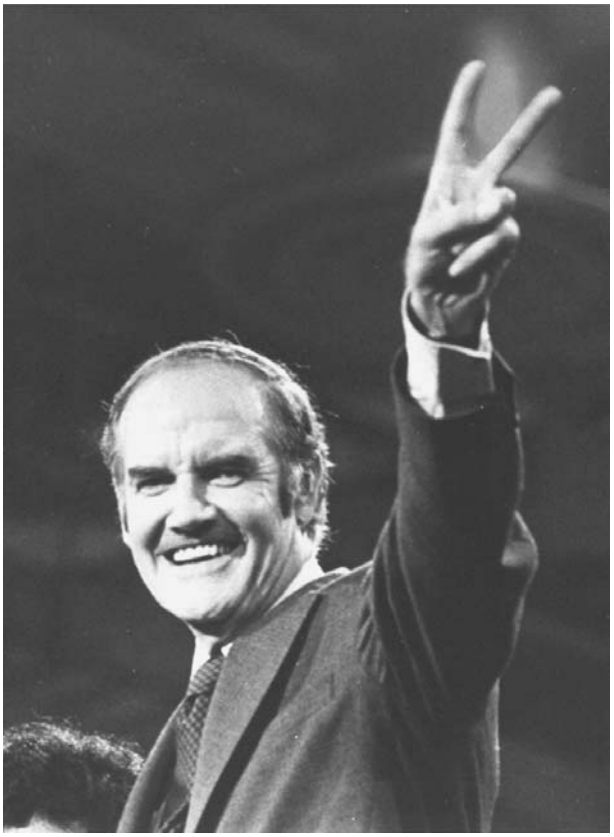

McGovern became executive secretary of the South Dakota Democratic party in 1953, a year of low Democratic morale, in a state where the party scarcely existed; he served until 1956, when he was elected to Congress. He was reelected in 1958. After he lost a senatorial race in 1960, McGovern was director of the Food for Peace program (1961-1962) and then ran again for the Senate and won. In January 1965 he made a major speech in the Senate against the war in Vietnam and thereafter was a leading dove. When Allard Lowenstein, the organizer of the movement to dump President Lyndon Johnson, asked McGovern to challenge Johnson in the 1968 primaries, McGovern refused, preferring to focus on reelection to the Senate. After Robert Kennedy's assassination in 1968 McGovern entered the convention struggle belatedly against Hubert Humphrey and Eugene McCarthy, and while he made little delegate impact he grew certain of his future course.

A Bid for the Presidency

On Jan. 18, 1971, McGovern announced his candidacy for the presidential nomination with a pledge to remove all American troops from Southeast Asia if elected. In the 1972 primaries, despite all the polls, McGovern came up from behind—using a populist appeal on taxes and other reforms as well as a sharp antiwar stand—and captured the Democratic nomination for president at the Miami convention in July. In the election he and his running mate, Sargent Shriver, were defeated by Republicans Richard Nixon and Spiro Agnew; McGovern received 38 percent of the popular vote and carried only Massachusetts and the District of Columbia, with 17 electoral votes. After this crushing defeat, McGovern was reelected to the Senate in 1974. He lost the seat to James Abdnor in the 1980 election.

McGovern again tossed his hat into the presidential ring in 1983, when he announced his candidacy for the 1984 Democratic nomination. His main campaign issues would be promoting a national health care system and decreasing the military's budget. He ended his bid after trailing in early primary elections.

Although McGovern considered running for president again in 1992, he never did again. In 1991, he took over as head of the Middle East Policy Council, an organization dedicated to better public understanding of the region. He made several trips to the Middle East in conjunction with this responsibility. In 1993, he submitted a proposition to President Clinton calling the United States to protect access

to Arabian oil by cracking down on Israel for its failure to end conflict with Arab countries.

Innkeeper

In 1988, McGovern fulfilled a lifelong dream by purchasing the Stratford Hotel in Connecticut. He owned the hotel for two and half years. The hotel went out of business in part because of two lawsuits brought against McGovern by guests that were injured on his property. As a result, he began to believe that the existing law made it too easy to bring lawsuits against business owners. In several magazine articles and newspaper editorials, he called for tort reform. It was very unusual position for a lifelong liberal to take and McGovern was criticized for this by consumer advocate Ralph Nader.

Writing Career

McGovern wrote about political subjects throughout his career, publishing numerous articles, and the books *War Against Want* in 1964, and *A Time of War, a Time of Peace* in 1968. In 1996, he published *Terry: My Daughter's Life and Death Struggle With Alcoholism,* a frank discussion of the circumstances that led his daughter to freeze to death after a night of heavy drinking. The book was a moving portrait of his daughter, and the impact of his career on her life. It was widely reviewed and received excellent notices.

Further Reading

A good biography is Robert S. Anson, *McGovern* (1972). □

William Holmes McGuffey

Through his enormously popular series of elementary school readers, William Holmes McGuffey (1800-1873) educated several generations of Americans.

William McGuffey was born on Sept. 28, 1800, in Washington County, Pa. He learned his letters at home, was tutored in Latin by a nearby minister, and attended the Old Stone Academy in Darlington, Pa. He graduated from Washington College in 1826 and became professor of ancient languages at Miami University in Oxford, Ohio. In 1829 he was licensed to preach in the Presbyterian Church.

In 1836 McGuffey was elected president of Cincinnati College, where he became prominently associated with a citizens' group seeking to promote public education. This group, which evolved into the Western Literary Institute, sponsored educational meetings and successfully lobbied for the organization of Ohio's common schools.

McGuffey's interest in public education led to a publishing agreement to produce a series of elementary readers to serve student needs on the western frontier, which was divided by ethnic differences and denominational factions. In 1836 the first and second *Eclectic Readers* were published, initiating a series that ended in 1857 with the sixth *Eclectic Reader,* compiled by McGuffey's brother.

Each *Reader,* carefully graduated in difficulty, was a compilation of classical selections, homely aphorisms, and patriotic messages that set a dour tone of piety, thrift, and industry. The righteous wisdom of the *Readers,* deriving as much from Benjamin Franklin's *Poor Richard's Almanac* as from John Calvin's writings, dictated the moral position and literary taste of emerging America, influencing the courts, statehouses, and home-steads alike. The growth of free common schools, the stringent nonsectarian Protestantism of the books, and a choice of readings that appealed to all walks of life in all sections of the nation gave the *Readers* great popularity. It is estimated that over 120 million copies were sold in English and various translations, primarily during the 19th century. Although they no longer reflect the dominant mood of America, the *Readers* still command a nostalgic following in some areas.

McGuffey became president of Ohio University in 1839 and professor of natural and moral philosophy at the University of Virginia in 1845. With characteristic energy, he continued revising and enlarging the *Readers,* substituting American for English selections as they became available but never tampering with his successful formula. Although his celebrity rested on his texts, McGuffey achieved local eminence as a teacher at Virginia rather than as a scholar. His sole scholarly effort, a book on mental philosophy, was a derivative and outmoded defense of Protestant orthodoxy published posthumously. He died in Charlottesville on May 4, 1873.

Further Reading

The essentials of McGuffey's life and a detailed analysis of the various editions of the *Readers* are in Harvey C. Minnich, *William Holmes McGuffey and His Readers* (1936). Ruth M. Elson, in *Guardians of Tradition: American Schoolbooks of the Nineteenth Century* (1964), contrasts the McGuffey series with other texts. See also Richard D. Mosier, *Making the American Mind: Social and Moral Ideas in the McGuffey Readers* (1947), and Alice M. Ruggles, *The Story of the McGuffeys* (1950).

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Samuel McIntire

Samuel McIntire (1757-1811), American builder and furniture maker, was the most representative craftsman in New England in the late 18th century.

Samuel McIntire was born in Salem, Mass., and his career was summarized in his obituary in the *Salem Gazette* on Feb. 12, 1811: ''Mr. McIntire was originally bred to the occupation of a housewright (his father's trade), but his vigorous mind soon passed the ordinary limits of his profession, and aspired to the highest departments of the interesting and admirable science of architecture. . . . To a delicate native taste in this art, he had united a high degree of that polish which can only be acquired by an assiduous study of the great classical masters; with whose works, notwithstanding their rarity in this country, Mr. M. had a very intimate acquaintance.''

McIntire's evolution from artisan-carpenter through master craftsman and professional sculptor to the position of head architect of an ''office'' (consisting in this case mainly of his son and his brothers) can be traced by stylistic analysis of works attributable to him. The earlier (1782) parts of the Pierce-Nichols House in Salem, which McIntire designed from the half-century-old *Builder's Treasury* of Batty Langley, are relatively naive in conception. However, growing refinement is visible in the later (1801) woodwork in the hall, east parlor, and chamber of the house. The Pingree House (1804) in Salem reveals decorative and spatial subtleties suggesting the influence of Charles Bulfinch.

McIntire stamped Salem with his personality; the stylistic standards and character of the town's architecture were established in his shop. In Sidney Fiske Kimball's words (1940): ''Salem at the end of his life presented a very different aspect from its appearance when he began his work. The churches and public buildings had been rebuilt or remodelled from his designs . . . rows of tall stately mansions, a great number from McIntire's hand, lined Essex Street, Federal Street, and Washington Square. That was no idle phrase when the town clerk called Samuel McIntire . . . 'the architect of Salem.'''

In 1792 McIntire, who had never left his native town, submitted a design for the national capitol. Though unsuccessful, it was an indication of how times were changing, so that a man thoroughly in the tradition of anonymous artisanship could now assert individuality and make his art a means of personal expression, fame, and fortune as never before.

McIntire's achievement was recognized by his contemporaries. ''This day,'' wrote Salem diarist William Bentley on hearing of McIntire's death, ''Salem is deprived of one of the most ingenious men it had in it.'' And on his tombstone McIntire was recorded as ''distinguished for Genius in Architecture, Sculpture and Musick.''

Further Reading

Sidney Fiske Kimball rediscovered McIntire in his *American Architecture* (1928) and later devoted a special monograph to him, *Samuel McIntire, Carver: The Architect of Salem* (1940). Decades of research were summarized in Benjamin W. Labaree, ed., *Samuel McIntire: A Bicentennial Symposium 1757-1957* (1957). □

Claude McKay

Claude McKay (1890-1948), Jamaican-born poet and novelist, is often called "the first voice of the Harlem renaissance." His verse and fiction are best known for protesting the social evils that plagued blacks.

Claude McKay was born in Jamaica, British West Indies, on Sept. 15, 1890. He began writing poetry, principally in Jamaican dialect, while a schoolboy. After a brief apprenticeship to a cabinetmaker and a short time as a policeman, he went to the United States and enrolled at Tuskegee Institute; later he went to Kansas State University. Neither school suited him, so he moved to New York, where a little interest in his first two volumes of poems—*Constab Ballads* and *Songs from Jamaica* (published in England, 1912)—preceded him.

Under the name Eli Edwards, McKay published a number of poems in American magazines; under his own name he published (in England) *Spring in New Hampshire* (1920). He was listed as associate editor of the *Liberator,* a "radical" magazine, which was the first to print "If We Must Die." This poem has come to be thought of as the birth cry of the "new Negro." It set the tone of protest that marks his fourth and best-known volume of verse, *Harlem Shadows* (1922), which also contains poems on conventional romantic themes.

In 1922 McKay represented the American Workers party at the Third Internationale in Moscow. He stayed in Europe for several years, settling in southern France, where he wrote most of his fiction. *Home to Harlem* (1928), a sensational revelation of black ghetto life, is his best-known novel. *Banjo* (1929) does for the French seaport city of Marseilles what the first novel did for New York's Harlem: it portrays life in the lower depths. *Gingertown* (1932) is a volume of unexceptional short stories, and *Banana Bottom* (1933), set in the West Indies, returns to his earlier subject matter. His fiction tended to be sensationally "realistic" and to emphasize those sordid elements in Negro life that attracted the prurient interest of the public.

Back in America in 1936 McKay wrote his autobiography, *A Long Way from Home* (1937). The fluent ease that characterized his best prose style is missing in this book. In 1940 he published *Harlem: Negro Metropolis,* a kind of sociohistorical narrative that is interesting but without much substance.

All but forgotten, McKay died in Chicago on May 22, 1948. *Selected Poems of Claude McKay* appeared in 1953.

Further Reading

There is no full-length work, either critical or biographical, on McKay. For critical comments see J. Saunders Redding, *To Make a Poet Black* (1939); Sterling A. Brown, Arthur P. Davis, and Ulysses Lee, eds., *Negro Caravan: Writings by American Negroes* (1940); Rebecca C. Barton, *Witnesses for Freedom: Negro Americans in Autobiography* (1948); Hugh M. Gloster, *Negro Voices in American Fiction* (1948); and Stephen H. Bronz, *Roots of Negro Racial Consciousness, the 1920s: Three Harlem Renaissance Authors* (1964). □

Donald McKay

Donald McKay (1810-1880), American ship builder, designed and constructed many of the world's great clipper ships that set numerous transoceanic speed records.

Donald McKay was born on a farm in Shelburne County, Nova Scotia. He was educated in the common schools there and was apprenticed as a ship carpenter in New York City after emigrating in 1827. After mastering his trade, he was commissioned in 1839 to finish a ship in Wiscasset, Maine. He soon formed a partnership in Newburyport, Mass., where he built a number of packet ships. As his reputation spread, he received other assignments for design and construction. In 1844 he was chosen to build a ship for the transatlantic traffic by Enoch Train, who also induced him to set up a shipyard in East Boston.

This was the dawn of the clipper ship era. There was great demand for ships that could guarantee fast delivery of cargo from China, as well as rapid passage to the goldfields of California and Australia. Great emphasis was placed on

the design of these clipper ships so that they could successfully travel long distances at high speed. McKay applied the most advanced theories of design and construction in his yard, personally supervising every step, from the laying of the keel to the final outfitting. He turned out the greatest tonnage of successful clippers in the world.

McKay's name became synonymous with excellence from the first clipper, the *Stag Hound* in 1850, to the last, the *Glory of the Seas,* launched in 1869. Among his most famous vessels were the *Flying Cloud, Sovereign of the Seas, Lightning,* and the *Great Republic*. His vessels set marks, some of which are still unsurpassed.

The Panic of 1857 adversely affected McKay, but he survived the lean years that followed by building less spectacular ships. Travel and study in Britain convinced him that the day of the armored steamship was at hand, and he made serious efforts to persuade the U.S. government to replace outmoded naval sailing vessels.

During the Civil War, McKay built ships for the U.S. Navy, and in the postwar years, after retooling his yard, he devoted himself to building steamships. His merely moderate success in these endeavors led him to dispose of his yard in 1869. Ill health forced him to retire in 1877. He died at his country estate in Hamilton, Mass.

Further Reading

Richard Cornelius McKay, *Some Famous Sailing Ships and Their Builder, Donald McKay* (1928), has a good biography. John Robinson, *The Sailing Ships of New England* (1924), includes a long section on McKay. Alexander Kinnan Laing, *Clipper Ship Men* (1944), deals with McKay and his contemporaries. William Armstrong Fairburn, *Merchant Sail* (6 vols., 1945-1955), has extensive material on McKay and his ships.

Additional Sources

McKay, Richard C. (Richard Cornelius), *Donald McKay and his famous sailing ships,* New York: Dover Publications, 1995.

McKay, Richard C. (Richard Cornelius), *Some famous sailing ships and their builder, Donald McKay: a study of the American sailing packet and clipper eras, with biographical sketches of America's foremost designer and master-builder of ships, and a comprehensive history of his many famous ships,* Norwalk, Conn.: Easton Press, 1988. □

Charles Follen McKim

Charles Follen McKim (1847-1909), American architect, was the founding partner in the firm of McKim, Mead & White, which set the standard for architectural taste in the United States between 1879 and 1909.

Charles Follen McKim was born at Isabella Furnace, Pa., on Aug. 24, 1847. His father was a fervent abolitionist and his mother was a Quaker. After attending the Weld School in New Jersey and Philadelphia public schools for 3 years, McKim entered Harvard's Scientific School in 1866. Finding his studies difficult and disagreeable, he tried instead the architectural course in Paris at the École des Beaux-Arts and spent 3 happy years there (1867-1870).

On his return to America, McKim began working in the architectural office of Gambrill and Richardson in New York City. Here McKim learned from Henry Hobson Richardson that architecture was a ''fine art'' and should be practiced as such. In 1872 McKim opened his own office in New York. His friend William Rutherford Mead soon joined him, and then a partnership was formed in 1878 with William B. Bigelow. Bigelow resigned and was replaced by the flamboyant Stanford White in 1879.

In 1874 McKim had married Annie Bigelow, William's sister; they were divorced in 1878. They had one daughter. In 1885 he married Julia Amory Appleton, who had commissioned him to build her summer home at Stockbridge, Mass. She died in 1887.

For McKim the first realization that classical architectural forms and ornament were finer than any other came during a sketching trip through New England in 1877 with Bigelow and White. They visited Salem, Marblehead, and Newburyport and made measured drawings of the best colonial houses.

As a summer resident of Newport, R. I., McKim was well acquainted with wealthy socialites, and many commissions came from these friends. The Newport Casino (1881) was one of his earliest buildings in the resort community. The design was appropriately informal, gay, and picturesque; its broad verandas easily coped with the crowds.

McKim and his partners designed the Villard houses (1882), which were attached to form a three-sided court, on Madison Avenue in New York City, in a style adapted from the Italian Renaissance. This veritable palace favorably impressed his client's friends and led them to choose McKim's firm to design many other buildings.

The complicated Boston Public Library (1887-1898), though generally Italianate, derives in part from Henri Labrouste's Bibliothèque Ste-Geneviève in Paris—particularly the high, arched windows that light the reading room. Many of McKim's artist friends, such as Augustus Saint-Gaudens, John LaFarge, and James McNeill Whistler, contributed their work to make the library a splendid museum of contemporary art.

McKim's guiding influence is visible in the correctly proportioned Johnson Gate (1889) at Harvard University; the Algonquin Club (1889) and Symphony Hall (1892) in Boston; the important Columbia University Library (1893-1896); the American Academy (1895-1904) in Rome; and the University Club (1896-1899), the Pierpont Morgan Library (1902), and the vast Pennsylvania Station (1902-1910; demolished) in New York City. McKim also represented the firm on the building commission for the Chicago World's Columbian Exposition (1890-1893) and designed the classical Agricultural Building.

McKim was a highly persuasive personality. He knew with confidence what was esthetically right; he knew how to please wealthy clients; and he designed with dignity and

sobriety, never giving way to frills and picturesqueness for their own sake. He received many honors, including the coveted Royal Institute of British Architects King's Medal (1903), and honorary degrees from Harvard University, Bowdoin College, Columbia University, and the University of Pennsylvania. He was elected academician of the National Academy of Design in 1907 and was presented the Gold Medal of the American Institute of Architects in 1909. He died in St. James, Long Island, N. Y., on Sept. 14, 1909.

Further Reading

There is no definitive book on the firm of McKim, Mead & White, although four large volumes of plans and photographs were published. The best work on McKim is Charles Moore, *The Life and Times of Charles Follen McKim* (1929). Another work worth consulting is Alfred Hoyt Granger, *Charles Follen McKim: A Study of His Life and Work* (1913). □

William McKinley

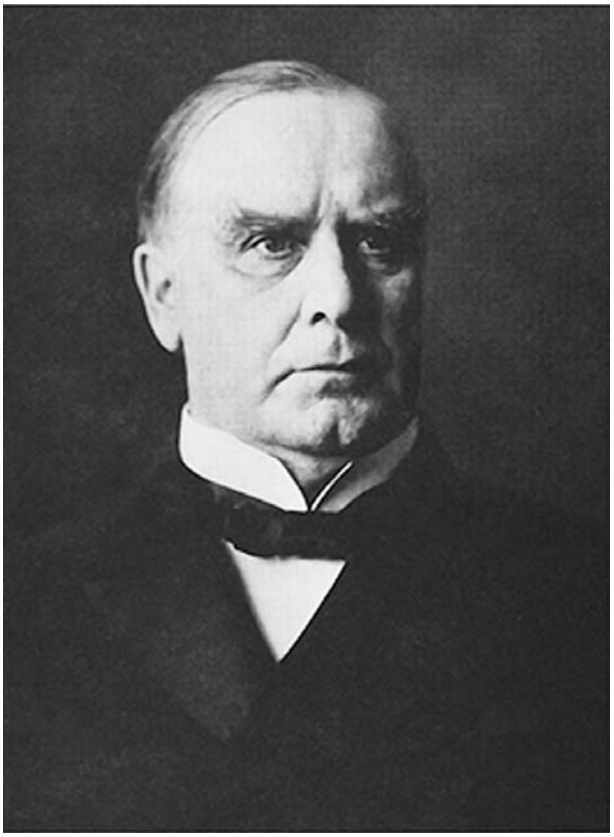

William McKinley (1843-1901) was the twenty-fifth president of the United States. During his administration the Spanish-American War of 1898 overshadowed the two important issues of tariff and currency, presenting the United States with new problems of world power and territorial expansion.

With the growth of post-Civil War industrialism, serious social and economic problems developed in the United States. Agricultural depression brought severe hardship and farm unrest; relations between laborers and employers deteriorated; and Americans argued over what monetary policies the U.S. government should adopt to maintain a healthy economy.

As congressman, governor, and president, William McKinley emphasized obtaining prosperity by stimulating American business via a favorable tariff structure. Although early in his career he directed his energies toward protective tariffs on finished materials, he later favored tariffs modified by reciprocity treaties. Under these, he hoped that raw materials would enter the United States at low tariff rates, making possible low prices on finished goods, which could then compete on the world market. By agreeing to admit raw materials with low tariffs, the United States would gain low tariff entry to other nations for finished products.

Second in McKinley's thinking was the currency problem. Much of the political debate in the late 19th century focused on the currency question—whether the amount of currency in circulation should be increased and, if so, by what means. For 30 years McKinley advocated limited silver coinage. Yet, by the time he became president, he had been converted to international bimetallism: an agreement by several countries to base currency on both gold and silver, set at a fixed ratio. If international bimetallism was unobtainable, he favored maintaining currency soundness by using the gold standard. Devoted to business interests and a healthy economy, McKinley supported a foreign policy creating new markets for United States products. This was particularly manifest in his handling of the Spanish-American War and in the open-door policy with China.

Background and Early Career

William McKinley was born in Niles, Ohio, on Jan. 29, 1843. He was educated and later taught school in Ohio. In the Civil War he fought with the Union Army. Discharged with the brevet rank of major, he studied law briefly at the Albany Law School and opened an office in Canton, Ohio, in 1867, simultaneously plunging into Republican politics.

First elected to public office as Stark County prosecuting attorney in 1869, McKinley became a congressman in 1876. In and out of the House of Representatives until 1890 (depending on the gerrymandering of his district) he rose steadily in influence within Ohio Republican politics as well as in national circles. During this period, many prominent politicians came from Ohio. Although this made competition for leadership in the state very keen, it also assisted ambitious young men. For example, having served under Rutherford B. Hayes in the Civil War, McKinley continued to benefit from his counsel and prominence.

The Ohio Republican party, mirroring the diversity of the state, was held together through compromises, by middle-of-the-roaders. Moreover, Ohio was a two-party state, with Democrats effectively vying for all offices. A successful politician had to be sensitive to the wishes of farmers, steel mill owners, emerging labor unions, urban ethnic enclaves,

city machines, soft-currency men, and powerful figures in commerce and finance. Aware of this, McKinley tried to balance between extreme positions on tariffs and on fiscal policy. This moderation was a key to his handling of men and his approach to problems.

McKinley made some concessions to the Ohio forces demanding bimetallism, cloaking his restrained advocacy of silver coinage with exhortations that currency must be stable and safe. On one side, gold proponents argued that every dollar should be backed by gold and the government should purchase no other metals. On the other side, silver forces argued for widespread silver purchasing and distribution of paper based on silver. Greenback forces advocated increasing the volume of paper money, without attempting to maintain deposits of metal sufficient for redemption. Finally, some argued that the best system would be an international agreement for currency based on both gold and silver. McKinley accepted something of each argument, emerging with views that were palatable rather than consistent or rational.

Not innovative in approaching issues, McKinley responded to others' suggestions without becoming a captive of their ideas. To some extent, his interest in tariff problems exceeded the sophistication of his economic analysis: in this, he shared the view widespread in the Republican party that tariff legislation was critical to the nation's economy.

Skilled in organization and administration, McKinley was effective with other politicians and convincing to constituents. He was considered sincere and amiable. Identified first with the Ohio gubernatorial campaign of Rutherford B. Hayes, he later supported Joseph Foraker for governor, Hayes for president, and, still later, John Sherman and then James G. Blaine for the presidency. At several national Republican conventions, he played a prominent role, primarily because he was able to compromise party disharmony and to defend the tariff policy.

Congressman and Governor

McKinley's forte in Congress was the tariff, which he believed was the key to economic vitality. He defended the tariff as a means of producing higher wages by expanding home markets; expanding home markets would be possible only if low-cost foreign products were kept off United States markets. Initially he supported high protective tariffs, but later he advocated a scheme of selective tariffs tied to reciprocity provisions.

After serving on the House Judiciary Committee and the Ways and Means Committee, McKinley became chairman of the latter in 1889, charged with bringing forth a new tariff bill. The McKinley Tariff of 1890, including limited reciprocity provisions, was oriented toward protection and included many compromise provisions favorable to special-interest groups. His tariff posture helped spread his fame outside the halls of Congress, even though he was defeated in the election of 1890.

Mark Hanna, a wealthy Cleveland industrialist, lent assistance to McKinley after 1890, helping him win the Ohio gubernatorial race in 1891 and secure reelection in 1893. Hanna, a skillful organizer and generous donor, encouraged McKinley to travel and to speak on public issues, especially the tariff. McKinley's views on fiscal policy had not been consistent, and he viewed the passion of the silver issue as misdirected.

As governor, McKinley won labor sympathy by contributing to relief funds for strikers, as well as by passing laws favorable to labor. Labor leaders, normally suspicious of a politician so sympathetic to industry, gave him lukewarm backing.

By the opening of the 1896 Republican convention in St. Louis, McKinley was the logical choice for the presidential nomination. Hanna's planning, McKinley's identification with tariffs as the protectors of prosperity, plus his ability to blur issues and to hold together a party split over both tariffs and currency gave him important advantages. As nominee, McKinley campaigned from Canton, Ohio, in a restrained manner, stressing that a Republican victory would mean prosperity for the nation. His opponent, William Jennings Bryan, traveled extensively, emphasizing the merits of free silver and seeming to challenge the familiar patterns of American politics. To many, Bryan seemed a threat to the whole system of government, if not to the social order. After a bitter campaign, McKinley, benefiting from the anti-Democratic voting pattern visible since 1893, swept handily into the White House.

The President

For his Cabinet, McKinley chose politicians and businessmen, including John Sherman as secretary of state. Later, he added several other men of considerable stature and ability. Though he had enjoyed cordial relations with colleagues in Congress, he settled for a cautious domestic program, central to which was tariff reform. The Dingley Tariff, incorporating additional reciprocity features, raised tariffs to new heights. Administration efforts to promote international bimetallism came to naught, opening the way to the passage of the Gold Standard Act of 1900 (legalizing the gold standard and setting aside special funds for currency redemption). The battle between gold and silver was for all practical purposes at an end, as world production of gold increased simultaneously with the return of prosperity.

Benefiting from better times, McKinley skillfully manipulated both politicians and the public, welding a more united Republican party with tours and personal charm. His domestic program and achievements as party leader were overwhelmed, however, by the diplomatic imbroglio that led to the Spanish-American War and annexation of overseas territories.

The Cuban revolution of 1895 against Spain inflamed United States citizens for various reasons: the press reported in detail the savage repressive techniques used by the Spanish army; American sugar companies decried the interruption of their trade and profit by protracted war; and some business and financial leaders saw declaration of war against Spain as necessary for the growth of American trade and the stability of the stock market. Meanwhile, proponents of world power and leadership for the United States spread the opinion that Spanish tyranny had to be curtailed in the Western Hemisphere. The fever pitch of interest in the

1896 election and the agrarian resentment of the 1890s were replaced by widespread calls for war.

To these pressures McKinley responded reluctantly, resisting congressional insistence on war in favor of negotiation with Spain. He preferred an autonomous Cuba, perhaps loosely linked to Spain—a suggestion that Spain at first resisted strongly and then accepted. But events moved too fast: domestic pressure for war was very strong, and McKinley hardened his policy, going to Congress with a war message in April 1898. By that time Spain had met most of McKinley's earlier demands, but it was too late to avert a military clash.

The Spanish-American War was brief, with United States forces triumphant over the Spanish fleet in the Philippines and later over both land and naval forces in Cuba. In establishing peace terms, the United States faced the vexatious problem of how to dispose of former Spanish colonies. The President, admitting to indecision and lack of knowledge, was urged by anti-imperialists to renounce permanent sovereignty or protectorate arrangements as hostile to American traditions of freedom of choice for peoples. However, the proannexation forces carried the day, arguing that national interest lay with expansion, that it was America's duty to uplift the people of the Spanish possessions, and that relinquishing the Philippines would invite a power scramble among other nations. Confused and uncertain, McKinley finally opted for annexation of the Philippines, which was accomplished by the Treaty of Paris (ratified in 1899). Cuba was set free of Spain; Puerto Rico and Guam were ceded to the United States. In choosing territorial expansion, McKinley was enhancing the prospects for development of United States trade, an end to which he had long been devoted.

One of the key pins of American diplomacy was securing trade rights, preferably without political or military intervention. To safeguard trading rights in the Far East, McKinley sent to the Great Powers the open-door notes of 1899 and 1900. Basically, these stipulated that the United States expected nations with spheres of influence in China not to interfere with American rights and privileges nor to discriminate against other nations in setting port and railroad rates.

The major issue of the 1900 campaign, in which McKinley was again opposed by Bryan, was imperialism, though for all practical purposes the decisions had already been taken. McKinley was reelected by a large margin. Of great concern during his second administration were problems of governing the new dependencies. But before McKinley could turn to another round of tariff reform, he was shot by Leon F. Czolgosz, an anarchist, in Buffalo, N.Y., on Sept. 6, 1901. McKinley died eight days later.

Further Reading

The best biographies of McKinley are Margaret Leech, *In the Days of McKinley* (1959), and Howard W. Morgan, *William McKinley and His America* (1963). George H. Mayer, *The Republican Party, 1854-1966* (2d ed. 1967), describes Republican politics on the national level; and Joseph R. Hollingsworth, *The Whirligig of Politics: The Democracy of Cleveland and Bryan* (1963), emphasizes the contest between the Republican and Democratic parties at the turn of the century. The excitement of the 1896 election is captured in Paul W. Glad, *McKinley, Bryan and the People* (1964). For an overview Harold U. Faulkner, *Politics, Reform, and Expansion, 1890-1900* (1959), is helpful. A broader view of the problems in the United States faced after Reconstruction is offered by Robert H. Wiebe, *The Search for Order, 1877-1920* (1967). □

Floyd B. McKissick

Under the direction of Floyd B. McKissick (1922-1991), the Congress of Racial Equality (CORE) moved more firmly into the Black Power movement, refusing to support Martin Luther King's call for massive nonviolent civil disobedience in northern cities, concentrating instead on programs aimed at increasing the political power and improving the economic position of African Americans. In 1967 the organization moved to eliminate the word "multiracial" from its constitution.

As head of the Congress of Racial Equality (CORE), Floyd B. McKissick helped to determine the direction of the Black Power movement during the turbulent 1960s. McKissick, who was national chairman of CORE from 1963 to 1966, and national director from 1966 to 1968, incited members of his organization into spearheading a nonviolent "revolution" that would widen civic, political, and economic opportunities for blacks; he also helped to popularize the "Black Power" slogan.

McKissick was the first black student admitted to the University of North Carolina at Chapel Hill Law School. Having earned the right to practice law in his home state of North Carolina, he dedicated his legal talents and expertise to the cause of integrating the South. Ironically, later in his life he was accused of harboring separatist sentiments when he used federal aid to fund Soul City, a North Carolina community dedicated to black business opportunity. That very vision drew praise from the Reverend Ben Chavis, who proclaimed in the *Atlanta Journal:* "The [civil rights] struggle was never about individuals, but about lifting up a race of people. We need to exemplify what Floyd was about."

No More Uncle Toms

Floyd Bixler McKissick was born in the affluent community of Asheville, North Carolina, in 1922. A summer vacation spot for the wealthy near the Smokey Mountains, Asheville boasted several large hotels and estates. McKissick's father worked at the Vanderbilt Hotel as head bellhop, a position that provided the family financial comfort at the cost of individual dignity. According to the *New York Post,* McKissick's father told him: "There isn't going to be but one [Uncle] Tom in this family, and that's going to be me. So you go out and get yourself an education, so you

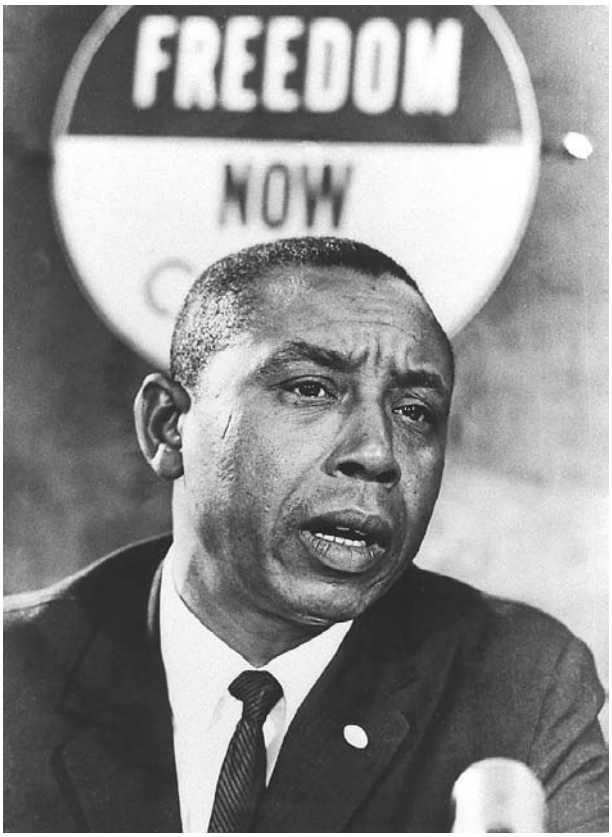

don't have to be an Uncle Tom.'' The same message was repeated to McKissick's three sisters, who also attended college and took white collar jobs.

McKissick's later talents as a speaker and a leader may have been honed by watching his grandfathers, both of whom were ministers—his paternal grandfather in the Baptist faith and his maternal grandfather in the Methodist faith. Up until his death in 1991, McKissick was an active member of the Baptist denomination, serving as a deacon and a youth leader.

Even though he was an excellent student and a model citizen, McKissick had his share of unfair experiences as a black youngster in the South. One pivotal incident occurred when he was 12 years old. A member of the Boy Scouts of America, he was assigned by his scoutmaster to direct traffic during an all-black, street roller skating tournament. A policeman who spotted him performing the task knocked him down and then arrested him. ''I knew then that God's word wasn't reaching folks the way it ought to,'' McKissick disclosed in the *New York Post* years later.

McKissick worked his way through high school by delivering groceries and newspapers and by shining shoes. He graduated from high school at the outset of World War II and was drafted into the Army, where he climbed the ranks to sergeant. Seeing action in Europe, he was awarded a Purple Heart for an injury sustained during battle. After the war, McKissick used funds from the GI bill to help him attend college. He entered the all-black Morehouse College in Atlanta, but returned to North Carolina College in Durham to complete his degree.

An Activist and Groundbreaker

Aware of the odds against his career development in the segregated South, McKissick became a member and firm supporter of the National Association for the Advancement of Colored People (NAACP); while still in college he was named youth chairman of the North Carolina NAACP. McKissick was also an early member of the Congress of Racial Equality, an interracial organization that sought to publicize the plight of blacks through nonviolent demonstrations. In 1947 McKissick joined CORE founder James Farmer on the Journey of Reconciliation—an integrated bus ride through parts of the South. All along the way, the CORE bus riders—black and white—were subjected to hostility and even physical violence by some Southern whites. The members of CORE eventually triumphed, however. The Freedom Rides resulted in the desegregation of 120 interstate bus terminals in the South.

Having determined that he wanted to become a lawyer, McKissick applied to the University of North Carolina at Chapel Hill Law School in the early the 1950s. The school was not integrated, hence McKissick was denied admission. With the help of NAACP lawyer Thurgood Marshall—who would one day distinguish himself as a Supreme Court justice—McKissick sued the college and won. He became the first black law student at the university, and the first to earn an LL.B. degree there.

That experience, and his work with CORE, filled McKissick with a sense of righteous indignation over the lack of opportunities for blacks. He saw injustice everywhere, not just in the South, and—like Marshall before him—was determined to use his legal talents to change the prevailing norms. McKissick informed the New York *Post* that he realized education was not the sole solution for oppressed American blacks. ''I was as educated as any white lawyer in my area,'' he commented. ''Do you think I had the opportunity to be a judge? . . . You can educate the black man [but] you've got to overcome the racism to get him the job. There's got to be some counterpart in education of that portion of the white community that is bigoted.''

Using his own children as test cases, McKissick successfully challenged several all-white schools in Durham, North Carolina. He also quickly became an *ad hoc* lawyer for CORE, defending demonstrators who were brought to trial on charges of sitting at lunch counters and in theaters marked ''for whites only.'' At one point in the early 1960s, McKissick's law firm was handling 5,600 cases simultaneously, and the zealous lawyer was traveling throughout the United States.

Work With CORE

Founded in 1942, CORE was an integrated group, well attended by liberal whites. The group became famous for sit-ins and demonstrations, lawsuits against segregated public accommodations, and active support for black economic advancement and opportunity. As a high-ranking official in CORE, McKissick was concerned with the segment of the

black population that suffered under, but could not change, the status quo. While others pointed to the progress the civil rights movement was making in the areas of school and public facility integration, McKissick complained that those changes were cosmetic and that the economic gulf was only widening for blacks in the South and for those in northern cities.

McKissick was not alone in this assessment. As the 1960s progressed, more and more blacks became impatient with the rate of social change. The words revolution and power began to surface as rallying cries. CORE responded by replacing national chairman Charles R. Oldham, a white man, with McKissick in 1963. In his acceptance speech for the unpaid position, McKissick suggested that if blacks could not obtain their rights through the courts, they must resort to direct action. He warned that if the white majority ignored nonviolent black protests, a violence born of intense frustration would follow. His dire predictions would came true in 1965 and the summers following, when race riots broke out in a number of U.S. cities.

In January 1966, McKissick succeeded James Farmer as national director of CORE. He took over the office in March and quickly made a name for himself as an impassioned advocate of federal aid to inner cities and as an avid protester of American involvement in the Vietnam War. Echoing Muhammad Ali's famous refusal to fight because no North Vietnamese person had ever called him ''nigger,'' McKissick asserted in the *Washington Post* that black men were ''going over to Vietnam and dying for something that they don't have a right for here.''

Under McKissick's direction, CORE moved more firmly into the Black Power movement. ''Black power is no mere slogan,'' McKissick iterated in the *New York Times* in 1966. ''It is a movement dedicated to the exercise of American democracy in its highest tradition; it is a drive to mobilize the black communities of this country in a monumental effort to remove the basic causes of alienation, frustration, despair, low self-esteem, and hopelessness.'' McKissick added that under his supervision, CORE would seek to bring political economic power to blacks, especially those in the ghetto.

Founded Soul City

McKissick resigned from his position with CORE in 1968. He was criticized in some quarters for becoming a Republican and supporting Richard Nixon's candidacy for president. That support yielded monetary rewards, however. In 1970 McKissick won federal funds from the New Communities Act to build a whole new town, Soul City, in rural North Carolina. Fired by visions of a black-run metropolis with business and industrial opportunities for minority enterprises, McKissick and his family became pioneer residents of Soul City. McKissick predicted that the community would have more than 40,000 residents by the turn of the century.

His plans never materialized; additional government grants did not arrive, and by the end of the 1970s the U.S. Department of Housing and Urban Development foreclosed on its multimillion dollar loan to the city. In 1991 it was estimated that Soul City had a population of about 200, all living in homes built by the federal government. Although the community has a health clinic and several small industries, retail shopping facilities are lacking. The nearest grocery store is 15 miles away, and the children must travel long distances to school by bus.

Atlanta Constitution correspondent Pete Scott suggested in 1991, though, that the Soul City experiment was far from a total failure. ''Soul City . . . is a curious mix of the planned and unimagined,'' he noted. ''It has never come close to the size or self-sufficiency that . . . McKissick had hoped for. But for the people who live there, it has become a closely knit community.''

One year prior to his death, McKissick finally received a judicial appointment in North Carolina. The governor named him to the state's ninth district court in the autumn of 1990. By then McKissick was already suffering from lung cancer, which would claim his life in the spring of 1991. Up until his death he and his wife lived in Soul City at 2 Liberation Road. McKissick is buried in Soul City, several blocks from the house he shared with his family.

More than 700 mourners attended McKissick's funeral at the Union Baptist Church in Durham. One of the speakers at the service, the Reverend Jesse Jackson, recalled working with CORE as a young student and admiring the outspoken, idealistic McKissick. In his eulogy, quoted in the *Atlanta Journal,* Jackson concluded that Judge McKissick ''had a big streak of crazy in him. He was permanently maladjusted. He would not adjust to segregation. He would not adjust to little ways of thinking.''

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John McLean

The American politician and judge John McLean (1785-1861) was perhaps the most politically conscious justice in the history of the U.S. Supreme Court.

John McLean was born in Morris County, N.J., on March 11, 1785, to Fergus McLean, a Scotch-Irish Presbyterian weaver turned farmer, and Sophia Blackford McLean. The family moved several times with stops in western Virginia and Kentucky before settling in Warren County, Ohio, about 40 miles from Cincinnati, in 1797. In this frontier atmosphere McLean managed to get an irregular but sound education. His legal education was gained, starting in 1804, by simultaneously serving as apprentice to the clerk of the

Hamilton County Court of Common Pleas and reading law with Arthur St. Clair, Jr., for a 2-year period. In 1807 he founded a Jeffersonian weekly, *Western Star,* at Lebanon and married Rebecca Edwards. They had four daughters and three sons.

McLean became an enthusiastic Methodist through conversion by a circuit rider in 1811 and remained active in the faith throughout his life. Republican activities led in 1812 to his nomination and election to the U.S. House of Representatives, where he supported the administration in the fight with England. In 1816 the Ohio Legislature elected him to the state supreme court. A preview of his work on the U.S. Supreme Court was his opinion in the case of the slave Thomas Lunsford, in which he engaged in obiter dicta, maintaining that slavery was contrary to natural justice, but that ''as judge I am sworn to support the Constitution of the United States.'' In Congress, McLean had effectively supported James Monroe's nomination.

In 1822 McLean was appointed commissioner of the Public Land Office. The following year he was appointed postmaster general and through energy and ability brought expansion and efficiency to the office, where he remained until 1829. Through his example the postmastership was raised to Cabinet status in 1829. In the bitter Adams-Jackson campaign of 1828 McLean displayed enough political adroitness to be both retained by Adams and ultimately appointed to the Supreme Court by Jackson.

But if McLean's appointment was due to political acumen, he was also considered one of the two best lawyers in the West. There has been no thorough examination of all his opinions delivered in more than 30 years on the Federal bench, and thus his reputation as a judicial craftsman has suffered. With emphasis placed on his opinions in great cases in which his reasoning was based largely on nonlegal factors, McLean emerges as a nationalist who was well aware of the needs of the business community. He was, however, able to adjust his nationalism as circumstances provided. He also usually practiced judicial activism—considering questions that were not essential to the decision at hand, just as he had done on the state bench. The slavery questions illustrate well his values. In *Groves v. Slaughter* (1841), he upheld the right of Mississippi to restrict the introduction of slaves from other states. But even though it was ''not necessary'' to the decision, McLean restated his nationalism by holding that the power to regulate commerce rested exclusively with Congress. The following year in *Prigg v. Pa.,* he continued his reasoning that slavery was subject only to state regulations by asserting that in the North ''every person is presumed to be free regardless of color.'' Thus the personal liberty laws of northern states were constitutional. Finally, his insistence on discussing Congress's authority to prohibit slavery in the territories provided five proslavery justices with the excuse to respond and made the Dred Scott case a *cause célèbre*. In a long dissent he held that Scott should be free. McLean was the most pronounced opponent of slavery to sit in antebellum days.

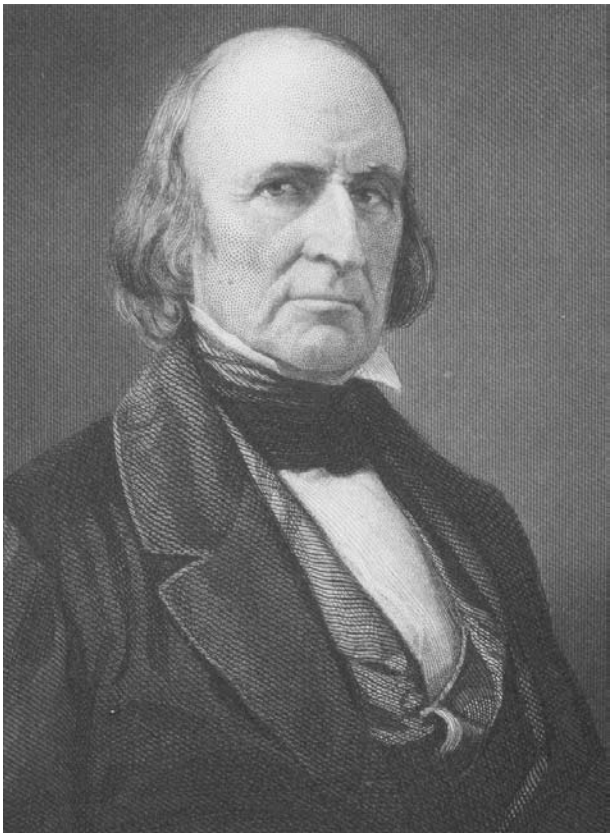

A large, impressive man in appearance, McLean is known for the presidential aspirations which governed his last 30 years on the bench. Virtually every election saw him as an active contender, and virtually every party at one time or another received his attention; at the age of 75 he sought the Republican nomination. McLean was widowed in 1840 and he married again in 1843, to Sarah Bella Garrard. He died of pneumonia on April 4, 1861.

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John McLoughlin

More than any other man, John McLoughlin (1784-1857), Canadian pioneer and trader, opened Oregon to permanent settlement by proving its agricultural potential.

John McLoughlin was born in Quebec of Irish and Scottish parents. He studied medicine in Quebec and Scotland, returning to Canada as a licensed physician. In 1814 he became a partner in the North West Company, a fur-trading firm, and was assigned to the Rainy Lake District in Ontario.

In 1821, when the North West Company merged with the Hudson's Bay Company, McLoughlin was sent as factor of the Columbia District. At this time Oregon was subject by treaty to joint occupation by England and the United States, although when McLoughlin arrived no Americans were there. His duty to monopolize the fur trade and to make maximum profits coincided with British interests in Oregon, but McLoughlin never allowed duty to override his humanitarian impulses.

In 1825 he established Ft. Vancouver (present Vancouver, Wash.) as the capital of his empire. He established farms, orchards, mills, a shipyard, and a dairy to supply the needs of his fur-trapping brigades. Also, he brought peace among the Indians and induced them to gather furs. Ships from England arrived annually with merchandise, departing with furs estimated in value as high as $150,000 per year.

McLoughlin tried to persuade the Indians not to trade with Americans, but he also tried to prevent Indian murders of whites and entertained all travelers. The Indians called him ''White Eagle'' because of his long white hair, and American travelers described the 6-foot 4-inch ''Father of Oregon'' as dignified and imposing.

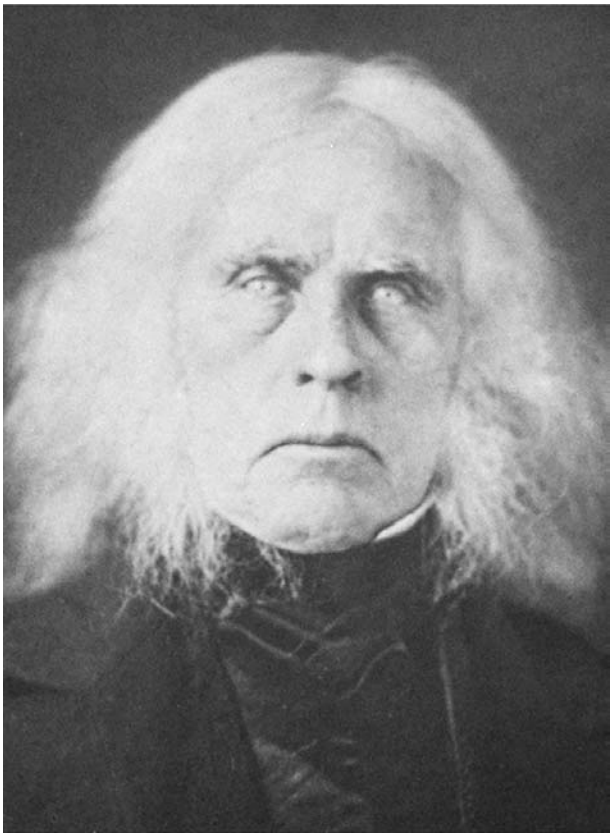

In the mid-1830s, when Americans began arriving in Oregon to farm, McLoughlin extended them credit until their crops could be harvested. Hudson's Bay Company officials complained of his losses from failures to repay these loans, but he replied that on humanitarian grounds he could not refuse to help the newcomers.

In 1846, when the present international boundary was drawn, McLoughlin resigned. He filed a claim for land embracing the falls of the Willamette River, built a mill, and laid out Oregon City. Although he signed a declaration of intent to become an American citizen, in 1850 Congress nullified his claim because of many American protests and gave the land to the territory for a future state university.

McLoughlin never moved from Oregon City, however; he died there on Sept. 3, 1857. Five years later the state recognized his contribution by deeding the land to McLoughlin's heirs.

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Standard biographies of McLoughlin include Eva Emery Dye, *McLoughlin and Old Oregon: A Chronicle* (1900; 4th ed. 1936), out of date but quite good; Frederick V. Holman, *Dr. John McLoughlin: The Father of Oregon* (1907), which is eulogistic; and Robert C. Johnson, *John McLoughlin* (1935), a balanced view. Another useful biography is Richard G. Montgomery, *The White-headed Eagle: John McLoughlin, Builder of an Empire* (1934). Herbert Beaver, *Reports and Letters of Herbert Beaver, 1836-1838,* edited by Thomas E. Jessett (1959), gives a contemporary view of McLoughlin.

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Marshall McLuhan

Marshall McLuhan (1911-1980), Canadian professor of literature and culture, developed a theory of media and human development claiming that ''the medium is the message.''

Herbert Marshall McLuhan was born in Edmonton, Alberta, Canada, on July 21, 1911. His father was a real estate and insurance salesman, his mother an actress. McLuhan studied first engineering and then literature at the University of Manitoba, earning his B.A. degree in 1933 and M.A. in 1934. He then continued his studies in medieval education and Renaissance literature at Cambridge University, which granted him the M.A. degree in 1940 and the Ph.D. in 1942. After several years of teaching in American universities, McLuhan returned to Canada and became a full professor at the University of Toronto in 1952.

In a series of books written while he was at Toronto, McLuhan set forth his ''probes'' and ''explorations'' about the way communication influences society. He frankly declined to follow the rules of systematic social scientific empiricism or the rigorous logic of theory building, preferring instead to draw upon his wide erudition and his flair for popularizing his ideas. His books became influential and were highly controversial.

McLuhan's theories consisted of a core of related propositions. He argued that human communication media are extensions of one or more of the senses and that use of these media re-arranges the sensory balance by stressing one sense over another. The self-definition of a culture (or a person) can thus be traced, says McLuhan, to the media that the culture relies on. To emphasize the importance of the sensory reorganization imposed by a medium, McLuhan claimed that ''the medium is the message,'' which he later extended to the metaphor that ''the medium is the massage.''

In *The Mechanical Bride: Folklore of Industrial Man* (1951), written before McLuhan's theories had reached their full development, one can see the brilliant attempt of a professor of literature to demonstrate to his students the ideologies that are invisibly (and therefore influentially) built into the content and structure of popular culture. Drawing mainly upon newspaper and magazine advertising, McLuhan argued that images of mechanical technology had come to dominate popular consciousness, so that human beings reduced themselves to mechanical and instrumental objects.

The Gutenberg Galaxy: The Making of Typographic Man (1962), which won the 1963 Governor-General's Award for critical writing, is a study of the results of introducing movable type into the culture of 15th-century Western Europe. McLuhan argued that the invention of print culture made possible the creation of the public and the organization of the public into a nation. Movable type also changed the culture by altering people's sensory balance, emphasizing a visual fragmentation and linearity consistent with mechanical print.

McLuhan became famous with the publication of *Understanding Media: The Extensions of Man* (1964). In this book McLuhan made his most comprehensive statement of his theory. He argued that ''the medium is the message,'' in the sense that

> the 'message' of any medium or technology is the change of scale or pace or pattern that it introduces into human affairs. The railway did not introduce movement or transportation or wheel or road into human society, but it accelerated and enlarged the scale of previous human functions, creating totally new kinds of cities and new kinds of work or leisure. This happened whether the railway functioned in a tropical or a northern environment, and is quite independent of the freight or content of the railway medium. The airplane, on the other hand, by accelerating the rate of transportation, tends to dissolve the railway form of city, politics, and association, quite independently of what the airplane is used for.

Understanding Media also advanced McLuhan's notions of the narcotizing effects of media and of the distinction between hot and cool media. McLuhan claimed that when one of our senses is ''extended'' through a new medium, our sensory balance is altered in such a way that the other senses become dimmed or ''narcotized.'' The hot versus cool distinction claims that hot media deliver information in high definition, and hence require little effort from the receiver. Cool media, on the other hand, provide little information, forcing the receiver to fill in what is missing to make sense out of the message, thus demanding a high degree of participation by the receiver. McLuhan wrote that, just as the change from oral and manuscript cultures to print culture had altered history, so, too, the change from print to electronic culture (television, computers) would, apart from whatever messages might be sent on television or computers, bring about a fundamental alteration in human consciousness.

McLuhan became a sensation in the popular press and among academics from many different disciplines. His ideas and methods were widely debated. Some critics pointed out that McLuhan was not as original as he seemed, having borrowed and perhaps distorted his fundamental premises about technological determinism from Toronto economist and historian Harold Innis. Others derided his views as utopian or mythical, or pointed out that, though it might be true that a medium has some structural influence as a medium, McLuhan was wrong to ignore the content,

purpose, and context of particular messages, such as books, films, television shows, poems, songs, and paintings. McLuhan's refusal to respond to his academic critics with systematic proof, his grandly historical scope, his utopian tone, and the difficulty of translating his ideas into theory and research led to a decline of his enormous influence on academic and popular discussions of media. But, as one of his critics pointed out, ''if he is wrong, it matters.''

Further Reading

The following works of McLuhan are important to understanding the development of his theories: *The Mechanical Bride: Folklore of Industrial Man* (1951); *The Gutenberg Galaxy: The Making of Typographic Man* (1962); *Understanding Media: The Extensions of Man* (1964); and *The Medium Is the Massage* (1967). For the essential works of Harold Innis, which exerted a strong influence on McLuhan, see Innis, *The Bias of Communication* (1951) and *Empire and Communications* (1950, 1972). Good examples of the debate about McLuhan can be found in Raymond Rosenthal (editor), *McLuhan: Pro and Con* (1968) and in Gerald Emanuel Stearn (editor), *McLuhan: Hot & Cool* (1967). On McLuhan's place in communication theory, see Richard L. Johannesen (editor), *Contemporary Theories of Rhetoric: Selected Readings* (1971) and Stephen W. Littlejohn, *Theories of Human Communication* (1978).

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John Bach McMaster

American historian John Bach McMaster (1852-1932) pioneered in the study of social history in the United States.

John Bach McMaster was born on June 29, 1852, in Brooklyn, N.Y. His father's varied business interests kept the family in comfortable circumstances until McMaster was studying at the College of the City of New York, when financial reverses forced him to take a part-time job. He graduated in 1872, showing more aptitude for the sciences than for history. After brief periods as a surveyor and private tutor, he was hired to teach engineering at Princeton in 1877.

By this time McMaster had become interested in history, apparently through his reading of Thomas Babington Macaulay's *History of England*. McMaster determined to do for the United States what Macaulay had done for England. Working furiously, part time and in secret, he finished the first volume of his *History of the People of the United States* in 1881 and finally succeeded in publishing it 1883. It was an immediate success and resulted in the University of Pennsylvania's invitation to McMaster to accept a newly established chair in American history. McMaster remained at Pennsylvania until his retirement in 1920. The subsequent volumes of his history were published at intervals, the eighth, and last, appearing in 1913.

As a historian, McMaster was distinguished by his emphasis on social history, that is the conditions under which ordinary Americans lived. His technique was cross-sectional in that he strove to portray America and the American people at certain points in the past. In doing this he considered topics which usually escaped the notice of contemporary historians. He was among the first American historians to appreciate the importance to history of economic developments, to understand the importance of the West, to use newspapers as important sources of historical information, and to break away from the narrative form in writing history.

McMaster's work also had defects. It tended to be weak in research in original sources, to ignore important social groups such as farmers, to give too much attention to the passing and ephemeral and too little to long-range historical forces, and to be insufficiently balanced and impartial in its judgments of individuals. Yet with all these defects, his work opened new doors for American historians by using new approaches, new perspectives, and new materials on the American past. McMaster died of pneumonia in Darien, Conn., on May 24, 1932.

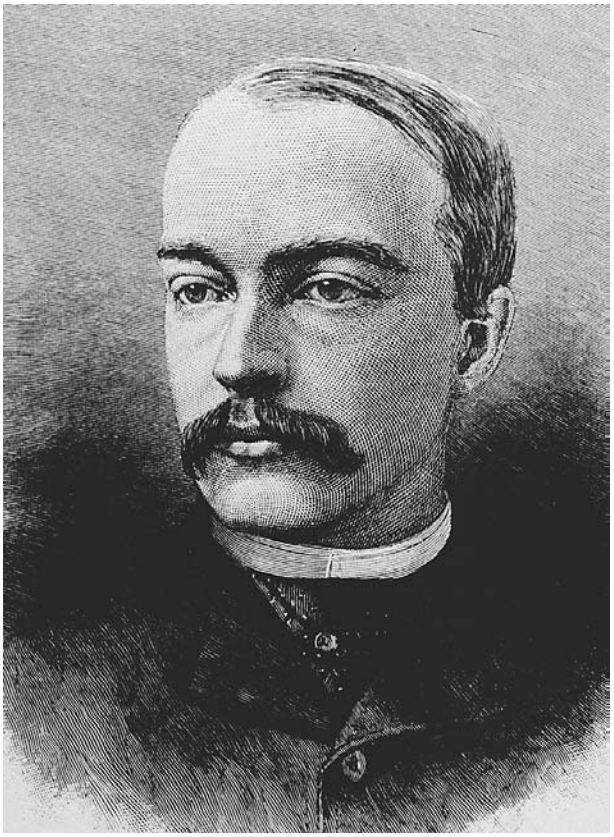

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The standard account is Eric Goldman, *John Bach McMaster, American Historian* (1943), although it lays perhaps too much emphasis on McMaster's defects. William T. Hutchinson's essay on McMaster in *The Marcus W. Jernegan Essays in American Historiography,* edited by Hutchinson (1937), offers another perspective, although, like Goldman's account it is highly critical.

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Terry McMillan

Terry McMillan (born 1951), an African American novelist and short story writer, profiled in her works the urban experiences of African American women and men.

The oldest of five children, Terry McMillan was born on October 18, 1951, in Port Huron, Michigan, a predominately white, working-class, factory city. Her father, who suffered from tuberculosis and was confined to a sanitarium during most of McMillan's childhood, was a blue-collar worker. He also suffered from alcoholism and was physically abusive to his wife. They divorced when McMillan was 13. Her mother, in order to support the family, held various jobs as a domestic, an auto worker, and a pickle factory employee.

To assist her mother with family finances, McMillan, at age 16, got a job as a page reshelving books in a local library. There, she discovered the world of the imagination. She became an avid reader, and enjoyed the works of Nathaniel Hawthorne, Henry David Thoreau, Ralph Waldo Emerson, and Thomas Mann. Reading the works of these great writers led McMillan to believe that the literary world was a white one. Upon seeing a book by James Baldwin, she was astonished to learn that black people also wrote books.

When she was 17, McMillan left Port Huron and moved to Los Angeles, where she worked as a secretary and took a class in African American literature at Los Angeles City College. This course introduced her to the works of such writers as Richard Wright, Zora Neale Hurston, Jean Toomer, and especially to Ann Petry, whose novel *The Street,* with its frank and naturalistic documentation of a black woman living in a brutal urban environment, would greatly influence McMillan's early fiction.

A Writer Is Born

It was during this period of her life while she was in California that McMillan started to write. A love poem—the result of a failed relationship—was her first attempt at writing. As she stated in an interview: ''That is how it started. It kept going and it started turning into this other stuff, started turning into sentences.''

McMillan continued her interest in writing and her education by moving to northern California, where she studied journalism at the University of California at Berkeley. While at Berkeley she took a workshop with novelist and critic Ishmael Reed. Reed was excited by McMillan's writing and encouraged her. He published ''The End'' (1976), her first short story, in *Yardbird Reader*.

After she graduated with a B.S. degree from Berkeley, McMillan left California and moved to New York City. She joined the Harlem Writers Guild and went to artists' colonies such as Yaddo, in upstate New York, and MacDowell, in New Hampshire. At MacDowell she finished the first draft of what would become *Mama,* her first novel.

Art Based on Life Experienes

Highly autobiographical in tone, *Mama* (1987) explores the grim and humorous realities of an urban African American family. Set in Point Haven, Michigan, and in Los Angeles, the novel revolves around the lives of Mildred Peacock and her five children. As *Mama* unfolds, two of Mildred's children endure violent and gruesome experiences. Her oldest daughter, Freda, is sexually abused at 14 and her only son, Money, becomes a drug addict who is eventually incarcerated. Despite the harrowing state of affairs that assault the Peacock household, Mildred tenaciously and comically fights the forces in her orbit that would prevent her from raising her family.

In its harsh examination of the urban landscape, the novel echoes Petry's *The Street*. However, *Mama* is no mere

imitation of Petry's work but an original work of fiction in its own right. Although critics felt the text lacked the lyrical and metaphorical narrative focus of the novels written by other contemporary African American women writers, and some objected to McMillan's sociological commentary and uneven narrative, McMillan's work was generally greeted with praise. The reviewers hailed the novel as unique. As the critic Michael Awkward remarked: ''*Mama* stands boldly outside of the mainstream of contemporary African American women's fiction. Unlike the tradition's most representative texts, *Mama* offers no journeys back to blackness, no empowering black female communities, no sustained condemnation of American materialism or male hegemony. What it does provide, in its largely episodic depictions of the travails of Mildred and her family, is a moving, often hilarious and insightful exploration of a slice of urban life that is rarely seen in contemporary African American women's fiction.''

Bold, Realistic Characters Emerged

Disappearing Acts (1989), her next novel, charts the volatile love affair between Zora Banks, a junior high school music teacher and aspiring singer, and Franklin Swift, a high school dropout and frequently unemployed carpenter and construction worker. Told in the alternating first person narrative voices of Zora and Franklin and set in the urban milieu of Brooklyn, the novel paints a compelling and realistic portrait of their relationship, as well as the complexities of class and gender that obstruct their happiness together. Although McMillan anchors her story and her characters in a contemporary world, *Disappearing Acts* resonates, as Thulani Davis observed, with ''classic folklore characters,'' Zora being ''the wily black woman of yore, [a] smart-talking Eve'' and Franklin being ''a savvy urban John Henry.''

While some reviewers applauded McMillan's deft creation of the psychologically complex character of Franklin and extolled her for not letting her narrative collapse into another contemporary Black discourse of victim and victimizer, many critics cited the novel's earthy vernacular as a major distraction. ''The language that I use is accurate,'' McMillan later defended in an interview. ''That's the way we talk. And I want to know why I've never read a review where they complain about the language that male writers use!''

Waiting To Exhale (1992), McMillan's third novel, chronicles the lives of Robin, Bernadine, Gloria, and Savannah, four educated African American women living in Phoenix, Arizona who have an ongoing discussion about their problems in finding and keeping lovers. Structurally, the text is filtered through the lenses of shifting first and third person narrative voices and, as the heroines voyage through a highly materialistic world in search of love, the novel shows McMillan's sharp eye for social criticism.

Attained Fame, Fortune, and Critical Acclaim

Waiting To Exhale was greeted with tremendous critical and commercial success. By the end of 1996, more than 700,000 copies of the hard cover and three million copies of the paperback had been sold. The film version, which grossed $67 million in its first year, also proved there was a largely untapped African American female audience eager for pop movies and novels. Critics acclaimed the work as yet further evidence of McMillan's bold and provocative writing talent. Like her two previous novels, this text essentially eschews ideological concerns of race—a dominant thread found throughout traditional African American literature—and posits the intricate nuances of African American relationships as its primary focus.

In an anthology that she edited, *Breaking Ice: An Anthology of Contemporary African American Fiction* (1990), McMillan wrote:

> There is indeed a new generation of African American writers emerging . . . We are capturing and making permanent and indelible, reactions to, and impressions of, our most intimate observations, dreams, and nightmares, experiences and feelings about what it felt like for 'us' to be African Americans from the seventies until now—the nineties.

The popularity of *Exhale* was a prelude to even greater commercial success with her next novel, *How Stella Got Her Groove Back,* which was selected by Book-of-the-Month Club as one of its main selections. The novel had a first printing of 800,000 copies, an unprecedented number for an African American female author, and film rights were sold immediately for an undisclosed seven-figure amount. Again, Mcmillan based the storyline on her own experience, this time focusing on a middle-aged woman who falls for a 20-year-old while vacationing in Jamaica. As Evette Porter pointed out in an interview with McMillan that appeared in the *Village Voice,* there are many similarities between the novel and its author, including a young Jamaican boyfriend she met on the island. Some critics regarded Stella as largely autobiographical light weight fluff without McMillan's customary satirical bite. Others warned against letting real-life similarities blur the novel's larger message about exercising personal freedom in the way one chooses to live.

There was no question in the late 1990s that the former writing professor at Stanford and the University of Wyoming had established herself as a major novelist and pioneer in a new genre of fiction—the African American urban romance novel.

Further Reading

Critical commentary of McMillan's works is provided in *Contemporary Literary Criticism,* Volume 50 (1988) and Volume 61 (1990). Also worth reading are articles in *Callaloo* (Summer 1988); *Esquire* (July 1988); *Village Voice* (May 8, 1990 and May 21, 1996); *Essence* (February 1990, October 1992, and June 1996); *Time* (May 6, 1996); and *Ebony* (July 1996). □

Bette Clair McMurray

Betty Clair McMurray (1924–1980) was a typist who invented Liquid Paper.

Bette Clair McMurray dropped out of school when she was seventeen because of disciplinary difficulties. In the 1940s there were very few jobs open to young women. She could not type, but she got a job as a secretary for a law firm because of her personality. The attorneys sent her to night school for her high-school diploma and secretarial training. She married Warren Nesmith in 1942, and their son (Michael) was born in 1943. After she and her husband divorced in 1946, she had to provide for her son and herself, and she attempted to do so, relying on her shaky secretarial skills.

Tempera Solution

In 1951 McMurray was an executive secretary at Texas Bank and Trust in Dallas. The typewriters used there had ribbons made with carbon film. Erasing errors made on these typewriters looked messy. As an amateur painter, McMurray knew that artists made corrections by painting over mistakes rather than erasing them. So, she began using a white tempera paint to paint over her mistakes.

Mistake Out

It did not take long for the secretaries at the Texas Bank and Trust to catch on to McMurray's idea. By 1956 she was bottling ''Mistake Out'' in her garage for their use. She started learning about how paints are made and experimented with changing the formula. She developed a quick-drying modification that was nearly undetectable after use. By 1957 she had patented her product with the new name ''Liquid Paper.'' She had her son fill little bottles with Liquid Paper in a work space at her home. After she was fired for accidentally typing ''The Liquid Paper Company'' on a letter instead of her employer's company name, she devoted herself full-time to selling Liquid Paper.

Gillette

It was not until the late 1960s that McMurray's efforts began to pay off, and then it became very successful. Gillette bought Liquid Paper in 1979 for $47.5 million and agreed to pay royalties to McMurray on every bottle sold until the year 2000. Her son Michael Nesmith, meanwhile, had become a rock 'n' roll star in the 1960s with the Monkees.

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Robert S. McNamara

Robert S. McNamara (born 1916) was a business executive, U.S. secretary of defense, and president of the World Bank.

Robert Strange McNamara was born in San Francisco on June 9, 1916, the son of Robert James McNamara, sales manager for a wholesale shoe company, and the former Clara Nell Strange. Educated in the public schools of Piedmont, California, McNamara proved an excellent student, achieving a straight ''A'' average at Piedmont High School. He continued his education at the University of California, Berkeley, where he majored in philosophy and economics and earned the unusual distinction of being elected to Phi Beta Kappa at the end of his sophomore year. Following graduation in 1937, he was admitted to Harvard University's Graduate School of Business Administration. Two years later, after compiling a superb academic record, he was awarded the M.B.A. degree.

Military Career

In 1939 McNamara accepted a position in the San Francisco office of the accounting firm Price Waterhouse & Company. He returned to Harvard the following year as an assistant professor of business administration. With U.S. entry into World War II, McNamara volunteered for the Navy; his poor eyesight, however, prevented him from en-

tering into active duty. Instead, McNamara remained in Cambridge and in 1942, as part of a special arrangement between the Harvard Business School and the U.S. Army, taught a course for Army Air Force officers. He also served as a special consultant to the Army Air Forces on the establishment of a statistical system to help monitor and control wartime logistical problems.

In 1943 he took a leave of absence from Harvard to serve with the Army Air Forces in England. While there he applied his accounting and statistical expertise to the B-17 bomber program, in the process earning a commission as a temporary captain in the Army Air Forces. He also worked on the development of the B-29, the long range bomber that was to play a critical role in the final years of the war. His role included working on the problem of flying the b-29 bombers from India to their forward bases in China and their targets in Japan without running out of fuel. Subsequently McNamara served with the Army Air Forces in India, China, and the Pacific and was released from active service in April 1946 with the rank of lieutenant colonel. For his wartime service McNamara was awarded the Legion of Merit.

Success as Business Executive

Upon release from the military, McNamara initially intended to return to Harvard University. However, Col. Charles B. Thornton, who had worked with McNamara during the war, presented him with a more intriguing possibility. Thornton induced McNamara to join a group of statistical control specialists who were planning to apply the skills developed during their wartime service to the corporate world. Late in 1946 the financially plagued Ford Motor Company hired these nine so-called ''Whiz Kids'' as a unit. McNamara soon proved himself the most adept of the group; he rose rapidly through Ford's corporate hierarchy.

Initially named manager of the company's planning and financial offices, by 1949 McNamara had become comptroller. In August 1953 he was promoted to assistant general manager of the Ford division. Two years later he was elected manager of the Ford division, and in 1957 he advanced to vice-president in charge of all car and truck divisions, was elected to the board of directors, and was named to the company's powerful executive and administration committees. On November 9, 1960, McNamara succeeded Henry Ford 2nd as president of the Ford Motor Company, becoming the first non-family member to occupy that position. Ironically, he was to serve as Ford's president only for about one month before being offered the position of secretary of defense by President-elect John F. Kennedy.

During his years with Ford McNamara established a reputation as a brilliantly innovative manager. He helped modernize the company by setting up a comprehensive corporate accounting system. In addition, he helped increase sales; introduced the popular Falcon, one of the first compacts; and pioneered in the installation of seat belts and other safety features. By 1960 Ford ranked as the third largest industrial concern in the United States.

Secretary of Defense

McNamara was sworn in as secretary of defense on January 21, 1961. At considerable personal loss he had previously disposed of all his Ford Motor Company stock and stock options in order to avoid any possible conflict of interest. Kennedy wanted someone to manage the world largest bureaucracy and his choice of McNamara seemed logical. He continued to serve as secretary of defense until his resignation in 1968. During those years he solidified his reputation as a financial and managerial wizard while also emerging as one of the top national security and foreign policy advisers to Presidents John F. Kennedy and Lyndon B. Johnson.

His main task, McNamara explained to a *New York Times* correspondent the day after taking the oath of office, was ''to bring efficiency to a $40 billion enterprise beset by jealousies and political pressures while maintaining American military superiority.'' He was assisted in reorganizing the Pentagon by many of the ''whiz kids'' who accompanied him from Ford. McNamara and his ''whiz kids'' established elaborate controls over department resource use, closed down uneconomical military based and refused to spend funds for weapon systems of which he did not approve. He consolidated seven of the Defense Department's assistant secretaryships under five aides, while creating a new Office of Management Planning and Organization Studies.

Applying the techniques of systems analysis to the Pentagon's huge bureaucracy, McNamara inaugurated a planning-programming-budgeting system. This innovation enabled him to project the first five-year budget in the history of the Defense Department, a plan that he unveiled to Congress in January 1963. Much of his energy during his first few years at Defense was devoted to revitalizing America's conventional forces and moving away from what he viewed as an excessive reliance on nuclear deterrence during the administration of Dwight D. Eisenhower. He accepted the doctrine of ''flexible response,'' which called for the development of a broad choice of deterrent forces, ranging from the nuclear to the anti-guerrilla.

Under Presidents Kennedy and Johnson U.S. military involvement in Vietnam increased steadily, and Vietnam ultimately became McNamara's principal preoccupation. Unquestionably, that divisive war was the most difficult—and controversial—episode in his career. The secretary of defense fully supported President Johnson's decisions for escalation, including the dispatch of American combat troops in 1965 and the inauguration of a massive bombing campaign that same year. Publicly, he continued to support the U.S. war effort until his resignation, and his public projections were almost unfailingly optimistic. Privately, however, McNamara began to express doubts about the war as early as November 1965, following a disappointing trip to Saigon. As his disillusionment grew, in 1967 the Defense secretary commissioned a study of American involvement in Vietnam, a project that eventually became known as the *Pentagon Papers* following its unauthorized release in 1971. Increasingly dissatisfied with the direction of American policy in Vietnam and at odds with Johnson, in early 1968

McNamara resigned to accept a position with the World Bank.

President of the World Bank

McNamara served as president of the World Bank for 13 years, from 1968 to 1981. Under his direction the bank became the world's largest and most important single source of international development assistance. When McNamara took office the bank was lending about $1 billion a day; by 1980 that figure had grown to $12 billion. During his last year with the institution it was supervising over 1,600 projects with a total value of approximately $100 billion in more than 100 developing countries. In his final address to the World Bank's board of governors, McNamara said that the most fundamental problem facing the world was the persistence of widespread poverty. ''This World Bank—born out of the ruins of World War II—has grown into one of the world's most constructive instruments of human aspiration and progress,'' McNamara exclaimed. ''And yet, it has only barely begun to develop its full potential.''

Following his retirement from the World Bank in 1981, McNamara continued to write and speak on a broad range of public issues, including world poverty, development strategies, nuclear policy, and South Africa. He also served on a number of corporate and other boards, including Royal Dutch Petroleum, the *Washington Post,* Trans World Airlines, Corning Glass Works, Bank of America, the Ford Foundation, the Brookings Institution, and the California Institute of Technology.

After leaving the World Bank, McNamara became a strong critic of nuclear arms. He argued that the U.S. and Soviet officials should each maintain ''a nuclear arsenal powerful enough to discourage anyone else from using nuclear weapons'' and that ''nuclear weapons have no military purpose whatsoever other than to deter one's opponent from their use.''

During the 1980s McNamara devoted much of his time to writing books and articles delineating his position on nuclear arms proliferation, arms control, comprehensive test bans, restriction of antiballistic missiles. He also proposed the establishment of ''new rules'' of conduct that could provide each side the chance to pursue their own agenda through diplomacy rather than threat or use of force. He suggested that each side's military forces be restructured to be defensive and reduced in number; that they refrain from becoming involved in regional conflicts; and that they work together to solve regional and global problems peacefully.

In 1995, McNamara released a new book *In Retrospect: The Tragedy and Lessons of Vietnam,* in which he reveals that he lied to Congress and the American people about the causes for U.S. involvement in the Vietnam War. McNamara, while not entirely blaming himself, admits that his misunderstanding of Vietnam and Asian politics cost nearly 60,000 American lives. Many critics feel that the book is a self-serving way for McNamara to assuage his own guilt over his mishandling of the facts during the early years of the war. David Halberstam, author of *The Best and the Brightest* doesn't believe that McNamara understands what he did at all and stated, ''the book is shallow and deeply disingenuous. For him to say 'we couldn't get information' borders on a felony, because he was creator of the lying machine that gave him that information. The point was to make a flawed policy look better.''

Further Reading

A full-length biography is Deborah Shapley, *Robert McNamara: Soldier of the American Century;* A brief sketch of his career up to 1968 can be found in David Halberstam, *The Best and the Brightest* (1972); Two studies of his tenure as Defense secretary are: William W. Kaufmann, *The McNamara Strategy* (1964) and Robert M. Roherty, *Decisions of Robert S. McNamara: A Study of the Role of the Secretary of Defense* (1970); His involvement with the war in Vietnam has been treated in a large number of secondary works on that conflict, including George C. Herring, *America's Longest War* (1979) and Stanley Karnow, *Vietnam: A History* (1983); McNamara is the author of *The Essence of Security: Reflections in Office* (1968) and *One Hundred Countries, Two Billion People: The Dimensions of Development* (1973); A compilation of his speeches has also been published as *The McNamara Years at the World Bank: Major Policy Addresses of Robert S. McNamara, 1968-1981* (1981). Also see a review of *In Retrospect: The Tragedy and Lessons of Vietnam,* in *National Review,* July 10, 1995. □

Andrew McNaughton

Andrew McNaughton (1887-1966) was Canada's most prominent soldier in the 20th century. After World War II McNaughton served in a variety of political and diplomatic capacities.

Andrew George Latta McNaughton was born February 25, 1887, at Moosomin, North West Territories (now Saskatchewan), Canada. He enlisted in the army reserve in 1909 and by 1914 commanded the 3rd Field Battery in Montreal while doing academic research and lecturing in electrical engineering at McGill University.

He fought as a gunner with the Canadian Corps on the Western Front throughout World War I. In a war in which artillery became the dominant arm, McNaughton attracted attention and won steady advancement largely on the basis of his organizational skills and application of scientific principles to techniques such as sound ranging and barrage fire. Twice wounded, three times mentioned in despatches, by war's end he had been awarded the Distinguished Service Order (DSO) and was a brigadier general.

There McNaughton's military career might have ended, but his old Canadian Corps commander, Gen. Sir Arthur Currie, convinced him to join the permanent army. He was soon deputy army chief, bringing his science skills to bear on a northern radio signals system using improved survey techniques based on aerial photography and the cathode ray detection finder, an essential component of what would become radar. He became chief of the general

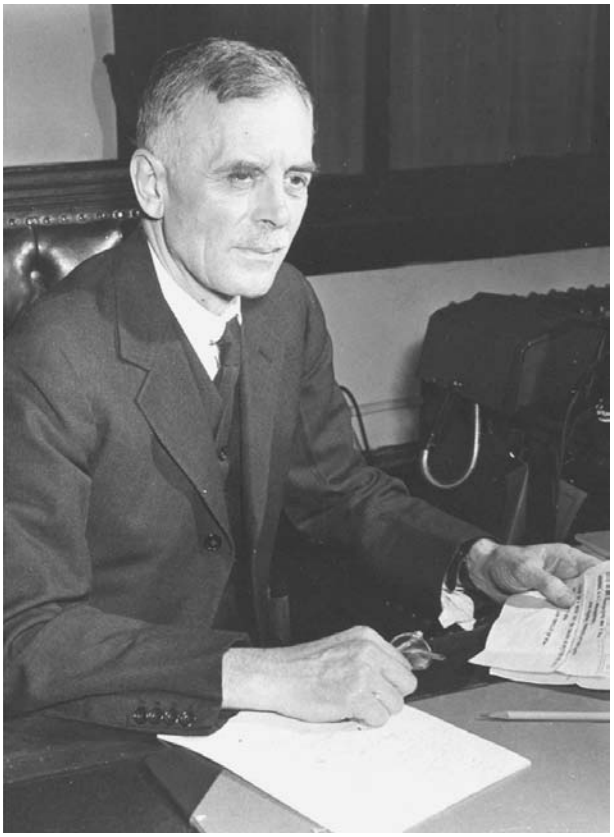

staff on the first day of 1929, dominating his colleagues in the military establishment, as one author puts it, ''as a great oak dominates a scrub forest.''

In 1930 a Conservative government came to power under an admiring R. B. Bennett, and McNaughton extended his influence throughout official Ottawa. During the worst days of the Depression he held sway over numerous committees, ran the government's unemployment relief program, and made inquiries into a St. Lawrence seaway system. As the chief military adviser of a hard-pressed government, however, he was unable to push through major reforms or strengthen Canada's armed forces. His valedictory in 1935 was a memorandum on the low state of the country's defenses. The presidency of the National Research Council was next, McNaughton immersing himself in the problems of preparation for a scientific war which it seemed must come before long.

When war did come again, McNaughton was chosen as commander of the Canadian division which was sent to England in December 1939. He looked the part. McNaughton, one journalist wrote, ''was the answer to a propagandist's prayer. His iron-grey head, miraculously photogenic, was the epitome of last-ditch fight. He played himself and his hand uniformly—to the full.'' He was a fine trainer and motivator, building his force to army strength by 1942 while launching a wide variety of technological innovations. McNaughton felt passionately about his army and its men, and they reciprocated his affection. He spoke often and eloquently about the need for national control of Canada's armed forces. That, especially for a young country, was the acid test of sovereignty.

McNaughton had weaknesses, and his sheer visibility made them more apparent. His judgment, a leading historian has said, was never the equal of his intellect. Compromise did not come easily. His nationalism made enemies among Canadian politicians and military bureaucrats. He over-worked and, with his health in question, British reservations about his qualities as a commander became impossible to ignore. He resigned in December 1943. ''Whether McNaughton would have proved an effective commander in the field may be questionable,'' wrote the British military theorist Sir Basil Liddell Hart, ''but he was certainly a soldier of outstanding visions and ability who grasped the conditions of modern war earlier and more fully than most.''

McNaughton's prestige, not least with wartime Prime Minister Mackenzie King, was undiminished. A member of his staff in England captured the widespread feeling: ''with his force of character and electricity of personality, McNaughton had come to symbolize Canada and its place both in the war and in the world.'' It was thus no surprise that he was King's choice as the next governor general of Canada. He would have become the first native-born head of state—all the rest had been British—but for the government's wish to avoid introducing overseas conscription, which brought him into the cabinet as minister of national defense in late 1944. His political career was brief, unhappy, and accident-prone. He failed utterly to ward off conscription and was twice defeated by nonentities in a bid for a parliamentary seat.

McNaughton was not done yet. Just a week after he left politics in the summer of 1945 he was named chairman of the Canadian section of the Canada-United States Permanent Joint Board on Defense. He held that post until 1959, and a similar one from 1950 to 1962 on another Canadian-American body, the International Joint Commission; he combined these roles to good effect in helping to secure final agreement on the St. Lawrence Seaway. In the late 1940s he spent a period as president of the Atomic Energy Control Board of Canada and as the country's permanent delegate to the United Nations. With his knowledge of and zeal for science at the ready, he was a tough bargainer and a staunch defender of Canadian independence. He proved a skillful diplomat as well.

After 53 continuous years in the public service of Canada, McNaughton spent the last period of his life in an all-out fight for the safeguarding of Canadian natural resources and against the Columbia River treaty. His patriotism, as his biographer wrote, burned as brightly as ever.

Further Reading

Additional information on McNaughton may be found in John Swettenham, *McNaughton,* 3 vols. (Toronto, 1968-1969); James Eayrs, *In Defense of Canada,* Vols. I-III (Toronto, 1965-1972); John Holmes, *The Shaping of Peace* (Toronto, 1979-1982); Douglas LePan, *Bright Glass of Memory* (Toronto, 1979); and C. P. Stacey, *A Date with History* (Ottawa, 1983). □

D'Arcy McNickle

D'Arcy McNickle (1904-1977) was an advocate for Native American rights and is considered to be among the founders of modern Native American literature.

As a writer, historian, activist, government project manager, community organizer, and university professor, McNickle's career was as diverse as his accomplishments. His voice was heard in the halls of Congress and the halls of universities, in homes on the reservation and homes in urban America. He was an advocate for Native rights both when Indian causes were championed and when Indian rights were being eliminated. Not only was he able to speak to non-Natives about the Native world, but he talked to the Natives about the changes coming from the non-Native world. Throughout it all, he was a cultural mediator, thoroughly at home in both worlds.

He was born William D'Arcy McNickle on January 18, 1904, in St. Ignatius, Montana. His mother, Philomena Parenteau married Irish rancher William McNickle and lived with him on the Flathead reservation. The Parenteaus, of Cree descent, had fled to Montana after the failure of the Métis uprising in 1885 and were formally adopted into the Flathead tribe.

In his early years, McNickle attended school on the reservation. Then over his own and mother's objections, he was sent to the Bureau of Indian Affairs boarding school at Chemawa for three years. He was shocked by the harsh, culturally insensitive attitude that permeated the school, preferring the schooling in Washington state and Montana. When he entered the University of Montana at the age of 17, he was drawn to the world of literature and the study of languages, including Greek and Latin. He was encouraged by one of his professors to attend Oxford. In 1925, he sold his tribal allotment and traveled to England. Difficulty with the transferability of his college credits kept him from matriculating, and, with money running out, he moved to Paris with uncertain thoughts of being a writer or a musician.

Returning to New York, McNickle took a series of jobs, including positions as editor for the *Encyclopaedia Britannica* and the*National Cyclopaedia of American Biography*. In November 1926 he married Joran Birkeland and they had a daughter, Antoinette. During his years in New York, he periodically attended courses at the New School for Social Research and at Columbia. However, he was continually working on his writing. He finished a number of short stories and revised his novel, which was published in 1936 as *The Surrounded.*

Joins Collier Administration

When the Collier administration took over the Bureau of Indian Affairs (BIA), McNickle joined the staff as an administrative assistant. During his 16 years with the BIA, he held a number of positions, including field representative and director of tribal relations. He was a tireless advocate of Indian rights, believing in change, but change with respect and Native initiative. By 1944 he was aware of the necessity of unified political action on the part of tribal groups. He cofounded the National Congress of American Indians to create an effective Indian political voice.

In 1949 he published *They Came Here First: The Epic of the American Indian,* which drew on anthropological sources to chronicle Indian history and the interaction of Indians and settlers. This work initiated a series of publications that included his juvenile novel, *Runner in the Sun: A Story of Indian Maize* (1954), *Indians and Other Americans: Two Ways of Life Meet* (1959) with Harold Fey, and *Indian Tribes of North America* (1962). These last two books reviewed Federal Indian policy and the history of white/Indian interaction so as to explain the clash of values and cultural misunderstanding that have resulted in so much tragedy.

In the early 1950s the federal government increasingly strove for the termination of tribal groups and their relocation to urban centers. McNickle did not agree with the federal goals and resigned from BIA to pursue community development work with the American Indian Development Corporation. He worked extensively in Crownpoint, New Mexico, for a number of years before he moved on to other work with students and Indian communities. He sat on the United States Civil Rights Commission and worked on leadership workshops for Native students.

In 1966 he was awarded an honorary doctorate from the University of Colorado. Moving from community work to academia, McNickle accepted a professorship at the new Regina campus of the University of Saskatchewan. He was given the position of chairman and asked to set up a small anthropology department.

In 1971, he published a biography of Oliver La Farge, *Indian Man: A Life of Oliver La Farge,* which was nominated for a National Book Award; and retired to Albuquerque to work on his writing. He remained on the editorial board of the Smithsonian Institution's revision of the *Handbook of North American Indians.* He also agreed to serve as founding director of the Newberry Library's Center for the History of the American Indian. During his retirement, he revised two of his books and wrote numerous book reviews and entries, but most importantly he worked on his novel, *Wind from an Enemy Sky.* In October of 1977, he died in Albuquerque of a massive heart attack.

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Aimee Semple McPherson

Aimee Semple McPherson (1890-1944), American evangelist, symbolized important attributes of American popular religion in the 1920s and 1930s.

Aimee Kennedy was born on Oct. 9, 1890, near Ingersoll, Ontario, Canada. Her father was a struggling farmer, her mother a former member of the Salvation Army. Aimee remained a nonbeliever until, at the age of 17, she experienced conversion under the guidance of Scottish evangelist Robert Semple. In 1908 she married him and followed him to China as a missionary. He died soon after arriving in China, leaving her penniless and with a month-old daughter. Returning home, Semple married a grocery clerk, Harold S. McPherson, in 1913; this marriage ended in divorce five years later. Thereafter she set out as an untrained lay evangelist to preach a Pentecostal-type of revivalism to the people of Ontario.

Physically attractive and possessed of a dynamic personality and instinctive ability to sway crowds, Aimee Semple McPherson gradually perfected her skills. By this time professional revivalism had achieved a distinctive style and organization; McPherson illustrated the newer tendencies. Though she initially lived an almost hand-to-mouth existence following the route of itinerant evangelists from Maine to Florida, success meant a move into larger cities in America, England, and Australia. In the cities audiences were often immense, with 10,000 to 15,000 partisans deliriously applauding her. McPherson's preaching also identified her with the ''fringe'' sects of American Protestantism that were especially influential among the masses in America's newly emerging urban centers. ''Speaking with tongues'' and successful efforts at faith healing—both practiced by the Pentecostal churches—were a part of her performance.

By 1920 McPherson was permanently established in Los Angeles. In 1923 she and her followers dedicated Angelus Temple. Seating over 5,000 people, this served as her center of activity. Backed by a shrewd business manager (her mother), the evangelist organized a private cult of devoted followers. She also became a public figure in tune with the garish, publicity-oriented life of the film capital of the world.

As a popular evangelist, Aimee Semple McPherson symbolized the vulgarization that occurred when grassroots religion fused uncritically with secular mass culture. Popular evangelists always ran the risk of identifying their personal concerns too much with the nonreligious aspects of culture. This tendency was strikingly illustrated by McPherson. She thrived on publicity and sensationalism. The most astounding incident occurred in 1926, when McPherson, believed to have drowned in the Pacific Ocean, ''miraculously'' reappeared in the Mexican desert. Her tale of kidnaping and mistreatment was challenged by some who claimed she had been in hiding with one of her male followers. The ensuing court battle attracted national attention.

McPherson continued her unconventional ways until her death in Oakland, Calif., on Sept. 27, 1944. She engaged in a slander suit with her daughter, publicly quarreled with her mother, and carried on well-publicized vendettas with other religious groups.

Further Reading

Aimee Semple McPherson's own reminiscence, *The Story of My Life* (1951), is too romanticized and sketchy to be of much value. A biographical study is Lately Thomas, *Storming Heaven: The Lives and Turmoils of Minnie Kennedy and Aimee Semple McPherson* (1970). One account dealing principally with the celebrated ''kidnaping incident'' of 1926 is Thomas's *The Vanishing Evangelist* (1959). An older though valuable study is Nancy Mavity, *Sister Aimee* (1931). □

Butterfly McQueen

Butterfly (1911-1995) McQueen's portrayal of Prissy in *Gone With the Wind* (1939) rivals Hattie McDaniel's Oscar-winning role as the ''mammy,'' and is certainly as popular with audiences as Vivien Leigh's Scarlett O'Hara or Clark Gable's Rhett Butler.

Known to generations of movie viewers as Prissy, the frantic, squeaky-voiced servant who is harshly upbraided by Scarlett O'Hara in the 1939 Civil War epic *Gone With the Wind,* actress Butterfly McQueen was actually a successful Broadway dancer who went on to win critical acclaim for her quirky portrayal of seemingly scatter-brained maids in a handful of popular films in the 1940s. Offscreen, however, she rebelled against Hollywood's rigid system of racial stereotyping and often insisted on altering scenes and dialogue that demeaned people of color. McQueen's announcement in 1947 that she would no longer accept so-called ''handkerchief head'' parts nearly cost the actress her career. Except for the part of a secretary in the all-black film *Killer Diller* in 1948, she had no movie offers for the next 20 years. ''I didn't mind playing a maid the first time, because I thought that was how you got into the business,'' she explained in an interview with *People.* ''But after I did the same thing over and over I resented it. I didn't mind being funny but I didn't like being stupid.'' Returning to New York, she worked as a sales clerk, a waitress, a dishwasher, and an old ladies' companion in order to make ends meet.

Yet McQueen's objection to stereotyped roles was only one of the things that hindered her career. She also had a unique, ethereal quality which made her difficult to cast. ''Her comedic gifts were too special and delicate, too unique a blending of the comic and the pathetic, to be effective'' in the limited roles available to African Americans throughout the first half of the twentieth century, commented Donald Bogle in *Toms, Coons, Mulattoes, Mammies and Bucks: An Interpretive History of Blacks in American Films.* ''With her large, expressive eyes, her bewildered and perplexed stare, and her quivering tremor of a voice, she seemed almost otherworldly.'' In the late 1960s McQueen returned to the New York stage, where she had launched her theatrical career more than 30 years before. Soon afterwards a variety of small film and television roles came her way, but none earned her the fame of her early work in *Gone With the Wind.*

Stage, screen, and radio actress Thelma ''Butterfly'' McQueen was born in Tampa, Florida, in 1911. Her father was a stevedore and her mother worked as a domestic. When McQueen was five years old, her father deserted the family. In order to support herself and her daughter, Mrs. McQueen sought full-time employment in a number of cities up and down the East Coast, sending Thelma to live with an aunt in Augusta, Georgia, until she had settled on a job as a cook in Harlem. Young Thelma completed her high school education in Babylon, Long Island, after yet another move and went on to study nursing at the Lincoln Training School in the Bronx. In 1934, however, she joined Venezuela Jones's Harlem-based Youth Theatre Group, and her career took a different turn. She began to study dance, music, and drama on a professional level, and in 1935 made her stage debut as part of the Butterfly Ballet in Jones's off-Broadway production of *A Midsummer Night's Dream.* Upon seeing her dance, a friend nicknamed her ''Butterfly.'' She immediately adopted the name as her own, and it remained with her throughout her career.

Two years later McQueen made her Broadway debut as the maid, Lucille, in George Abbott's all-black production, *Brown Sugar.* Although she played only a minor part and the show closed after only four performances, Brooks Atkinson of the *New York Times* remarked upon ''the extraordinary artistry of a high-stepping, little dusky creature who describes herself as Butterfly McQueen.'' Following her success in *Brown Sugar,* McQueen was cast in two more George Abbott productions, *Brother Rat* (1937) and *What A Life* (1938). She was still working for Abbott when she auditioned for the part of Prissy in *Gone With the Wind.*

The Role of a Lifetime

Although McQueen, then 28, was dismissed as too overweight, too old, and too dignified to play a young slave girl, *Gone With the Wind* producer David O. Selznick ultimately decided that experienced actors with unusual presence—such as film veteran Hattie McDaniel, who portrayed the O'Hara family's faithful Mammy, and McQueen, who had won critical praise as a member of the Abbott Acting Company—would be more effective than lesser-known players. On the surface, *Gone With the Wind,* which took more than two years to film and cost close to $4 million, was little more than an elaborate romance between two strong-willed, temperamental characters set against the backdrop of the Civil War-torn South. But in fact, it was much, much more than that.

According to Bogle, Selznick's epic was the first of the Civil War spectacles to provide a realistic picture of black-white relationships in antebellum America. It was also the

first in which black actors were given the freedom to transform pasteboard slave characters into complex, three-dimensional human beings. Hattie McDaniel's towering, domineering Mammy contrasted sharply with McQueen's fragile and hysterical Prissy, yet both were equally powerful. ''McDaniel was tough and resilient and could take a small incident and magnify it into a mountain,'' wrote Bogle. ''Butterfly, however, could take a big scene and condense it into the tiniest of lyrical poems.''

As Prissy, slave girl to the O'Hara family, Butterfly McQueen uttered one of the most memorable lines in cinema history. When the townspeople are fleeing Atlanta in the face of Union Army commander William Sherman's onslaught, Prissy assures Scarlett that she will stay on and help deliver Melanie's baby, claiming, ''I'se knows all 'bout birthin' babies.'' On the day of the baby's arrival, however, Prissy is nowhere to be found. When Scarlett finally locates her and orders her to take over, Prissy stares fearfully into Scarlett's eyes and squeals, ''Lawdy, Miss Scarlett, I'se don't know nothin' 'bout birthin' babies!'' Her ill-timed admission earns her an angry slap from Scarlett. In another scene Prissy is shown packing chinaware and other essential items in preparation for the flight from Atlanta. As cannons roar in the background, she screams in terror and rushes frantically from place to place, dropping the dishes as she goes. Later, when she accompanies Rhett Butler, Melanie, and the newborn baby on the journey from Atlanta, she cowers on the floor of the wagon, popping her head up every moment or so to scream hysterically at the sight of the burning city.

According to Bogle, Prissy offered a unique combination of comedy and pathos which, like a tasteless joke told during a time of tragedy, provided ''an outlet for the repressed fears of the audience.'' Because of her ''artistic mayhem, her controlled fright, and her heightened awareness and articulation of the emotions of the audience,'' he wrote, ''Butterfly McQueen seemed to flow wonderfully with the rest of the film.''

Objected to Racial Stereotyping

Although she had accepted her role in *Gone With the Wind* with enthusiasm, upon studying the novel more closely, McQueen was distressed by its portrayal of African Americans. ''The part of Prissy was so backward,'' she recalled in an interview with *People* nearly five decades later. ''I was always whining and complaining.'' In one scene she was asked to appear before the camera in the stereotypical pose of eating watermelon and spitting out the seeds. She refused. In another scene Rhett Butler was instructed to refer to Prissy as a ''simple-minded darkie''—a term she found insulting and unnecessary. And while the script called for her to wear her hair wrapped in a head scarf in the traditional ''slave girl'' style, she insisted on substituting colorful bows. In the end, however, her objections were overruled, and she was obliged to submit to the old-fashioned ''wrapped head'' look.

Once during an early take of the famous birthing scene, actress Vivien Leigh, who played Scarlett, apparently slapped McQueen too hard, prompting the latter to cry out, ''I can't do it, she's hurting me,'' and insist on a proper apology from Leigh before shooting could resume. McQueen later asked that the slap be mimed rather than risk another painful incident. ''I told them, if you really slap me, I won't scream,'' she recalled in an article in the *Columbus Ledger Inquirer,* ''but if you pretend to slap me, I'll make the best scream you ever heard.'' She proved equally assertive off the set, voicing her objections when all the black actors were forced to travel in one car, while the white actors rode in limousines. She also joined a group of black castmates in protesting restroom segregation.

After appearing in another servant role—that of Lulu, a perfume saleslady-turned-maid—opposite Joan Crawford in the George Cukor film *The Women,* Butterfly McQueen returned to the New York stage to play Puck in *Swingin' the Dream,* a reinterpretation of *A Midsummer Night's Dream.* Her performance earned her the praise of a *New York Times* critic, who described her as a ''piping-voiced Puck whose travesty is genuinely comic . . . representing her peculiar artistry in finest fettle.'' Two years later, however, she was back in Hollywood playing maids. Some critics described her performance in *Affectionately Yours* (1941) as the best in the film, but she was humiliated by the role she played. At one point her character is forced to deliver what has been considered the most demeaning line ever uttered by a black performer in the movies. Turning to Hattie McDaniel, she croons, ''Who dat say who dat when you say dat.'' The ''Uncle-Remus-style'' dialect coaching she had received in preparation for her role in *Gone With the Wind* had been bad enough—she later explained in a *New York Times* interview that she had not been allowed to speak that way as a child—but in *Affectionately Yours,* Hollywood had reached a new low in its portrayal of black characters. ''I never thought I would have to say a line like that,'' Bogle quoted her as saying. ''I had imagined that since I am an intelligent woman, I could play any kind of role.''

Resisted Hollywood Stereotypes

During the early 1940s McQueen appeared in a handful of other films, including Vincente Minnelli's *Cabin in the Sky,* featuring Duke Ellington's Orchestra and an all-black, all-star cast, and the musical comedy *I Dood It.* Minor roles followed in *Mildred Pierce*—here she still played a servant, but a more dignified one—*Flame of Barbary Coast,* and *Duel in the Sun.* By 1947, however, she'd had her fill of servant roles, and since Hollywood had little else to offer black actors, she returned to New York in hopes of finding work in the musical theater. In 1951 McQueen mounted her own one-woman show at Carnegie Hall, during the process of which she lost most of her Hollywood earnings. Five years later she played the part of Queen Elizabeth Victoria in the all-black production, *The World's My Oyster.* This was followed by an appearance in a mediocre adaptation of Molière's *School for Wives* and, in the mid-1960s, a tedious production called *The Athenian Touch,* in which she again played a maid and cook. In between she accepted a series of casual jobs, ranging from taxi dispatcher to sales clerk to factory worker, in order to survive. At one point she moved back to Augusta, Georgia, where she gave music lessons, appeared on her own radio show, opened a restaurant, and

served as a hostess at the Stone Mountain Memorial Museum of Confederate Times.

In 1968 McQueen returned to the spotlight as Hattie in the off-Broadway musical *Curley McDimple* and one year later starred in her own musical revue entitled *Butterfly McQueen and Friends.* This was followed by a powerful performance as elevator operator Dora Lee in George Abbott's play *Three Men on a Horse.* Over the years she has also appeared in a number of dramatic television productions, including *The Green Pastures* (1957) and *Our World* (1987), and in the TV series *The Beulah Show.* Her role in the 1979 children's special *The Seven Wishes of Joanna Peabody* earned her an Emmy Award. And in 1986 McQueen returned to the large screen as Ma Kennywick in *Mosquito Coast.* Three years later she appeared in the movies *Polly* and *Stiff.* Then, in 1989, she played Prissy yet again, signing autographs and quoting her most famous line at the widely publicized celebrations commemorating the fiftieth anniversary of *Gone With the Wind.*

Although the role of Prissy brought her instant fame in 1939, it did little to help her one night some 40 years later when she was passing through the Greyhound Bus Terminal in Washington, D.C., en route to Tampa. Stopping to eat some peanuts in the ladies' lounge, she was instantly accosted by a security guard who mistook her for a pickpocket. During the scuffle that ensued, she was wrestled to the ground and thrown against a metal bench, injuring several ribs. ''It was absolutely the most embarrassing thing that ever happened to me,'' she told *People.* ''I was shocked.'' It was some time before a Washington police officer recognized her and arranged for her release. In 1980 she filed a $300,000 suit against the bus line, and four years later was awarded $60,000.

Emphasized Education and Community Service

Throughout her life, Butterfly McQueen has made education a top priority. As early as 1946 she began taking courses in political science, Spanish, drama, dance, and music, first at the City College of Los Angeles and then at the University of California at Los Angeles, Southern Illinois University, Queen's College, and New York University. In June of 1975, at the age of 64, she was one of 3,500 students to receive a bachelor's degree during commencement ceremonies at New York's City College. She has also devoted much of her time and energy to community service work, helping out in the offices of city politicians and serving as a playground supervisor at an elementary school in Harlem. ''Show business is only my hobby,'' she said in an interview with *People.* ''My main job is community work.'' And McQueen maintains a philosophical attitude about the racism she continues to encounter. ''I don't think you should strip people of their prejudice—that's all they have, some of them,'' she was quoted as saying in *People.* ''We should just leave them alone until they mature.''

McQueen died on December 22, 1995, at the age of 84. She died as a result of being burned in her Augusta, Georgia, cottage. According to *Jet,* McQueen was trying to light a kerosene heater in her cottage. Her clothes caught on fire and she was taken to Augusta Regional Medical Center where she was pronounced dead. She suffered second- and third-degree burns on over 70 percent of her body.

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George Herbert Mead

The American philosopher and social psychologist George Herbert Mead (1863-1931) offered a naturalistic account of the origin of the self and explained language, conception, perception, and thinking in terms of social behavior.

George Herbert Mead was born on Feb. 27, 1863, in South Hadley, Mass. He graduated from Oberlin College in 1883 and attended Harvard University in 1887 and 1888. While studying in Leipzig and Berlin (1888-1891), he was influenced by the physiological psychologist Wilhelm Wundt. Mead taught at the University of Michigan (1891-1893) and the University of Chicago (1894-1931). He died in Chicago on April 26, 1931.

The notion of ''gesture,'' which Mead took from Wundt, is basic to Mead's behavioristic psychology and to all of his philosophic thinking. If the behavior of one animal evokes a response in another that is useful in completing a more inclusive act, it is called a gesture, and the behavior of the participants of the act is social.

In *Mind, Self and Society,* Mead shows that human beings are distinguished from all other animals in that an individual can by his gestures (words, that is, language gestures) evoke in himself the same response that he evokes in another and can respond to his own behavior (words) as do other members of the community. This means that the human individual can look at his own behavior from the point of view of the other; or he can take the role of the other and, thus, be an object to himself. When the child can view its own behavior from the perspective of another, it is a self, or it has a self. Selves emerge in children out of social behavior with other members of the group who, with the

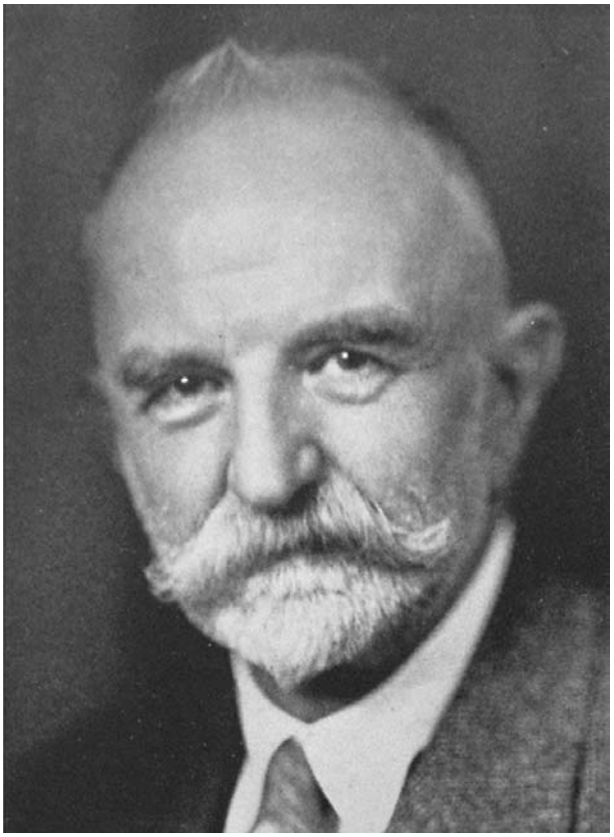

child, are participants in social action. The meaning of a gesture is the response it evokes; a language gesture has the same meaning to the speaker as it does to the one to whom it is addressed. When a gesture (or significant symbol) has common meaning, it is universal in that the response it evokes is the same for each member of the community. One perceives an object, such as a tree, only in relation to behavior or to responses evoked by what is seen, heard, or smelled. The lumberman ''sees'' the tree in terms of lumber, and his responses are organized accordingly.

It is only because of symbols having common meaning that men can think or reason. Thinking is a conversation of the self, the individual, with the other, or with what Mead calls the generalized other. Individuals have minds, therefore, because they can take the attitude of others (take the role of, or enter into the perspective of, others) and can thus anticipate the response that others will make to their gestures. The individual member of society, through thinking, can propose new ways of acting which are shareable and testable by other members of the community.

The physiological basis for thinking and for basic distinctions between man and lower animals is the hand. Not only can men move physical objects from place to place, but they can also dissect objects and reassemble them in various ways. Thinking has to do with the manipulatory phase of social action.

In Mead's last work, *The Philosophy of the Present,* he shows that the same basic principle used in creative, or reflective, thinking, resulting in acts of adjustment between the individual and its environment, applies also to every kind of adjustment in the process of evolution. The adjustments that new planets make to the system from which they emerged (and vice versa), as well as adjustments made by lower animals to their respective environments (and the environments to them), take place in accordance with the same principle applied in reflective thinking. This is the principle of sociality, and it requires that the newly arisen entity, the emergent, be in two or more different systems at once, even as reflective thinking requires that the individual be in both his own perspective and in the perspective of the other.

Through the principle of sociality Mead not only accounts for the process of adjustment, and thus strengthens his position as a process philosopher, but he also develops a system of philosophy based on the act of adjustment as a unit of existence. His system explains how emergence, novelty, creativity, thinking, communication, and continuous adjustment are interrelated and why each is a phase of the natural process of adjustment.

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Margaret Mead

The American anthropologist Margaret Mead (1901-1978) developed the field of culture and personality research and was a dominant influence in introducing the concept of culture into education, medicine, and public policy.

Margaret Mead was born in Philadelphia, Pa., on Dec. 16, 1901. She grew up there in a liberal intellectual atmosphere. Her father, Edward Sherwood Mead, was a professor in the Wharton School of Finance and Commerce and the founder of the University of Pennsylvania's evening school and extension program. Her mother, Emily Fogg Mead, was a sociologist and an early advocate of woman's rights.

In 1919 Mead entered DePauw University but transferred after a year to Barnard College, where she majored in psychology. In her senior year she had a course in anthropology with Franz Boas which she later described as the most influential event in her life, since it was then that she decided to become an anthropologist. She graduated from

Barnard in 1923. In the same year she married Luther Cressman and entered the anthropology department of Columbia University.

The Columbia department at this time consisted of Boas, who taught everything, and Ruth Benedict, his only assistant. The catastrophe of World War I and the dislocations that followed it had had their impact on the developing discipline of anthropology. Anthropologists began to ask how their knowledge of the nature of humankind might be used to illuminate contemporary problems. At the same time the influence of Sigmund Freud was beginning to be felt in all the behavioral sciences. The atmosphere in the Columbia department was charged with intellectual excitement, and whole new perspectives for anthropology were opening up.

Early Fieldwork

Mead completed her studies in 1925 and set off for a year's fieldwork in Samoa in the face of opposition from older colleagues worried about sending a young woman alone to a Pacific island. Her problem was to study the life of adolescent girls. She learned the native language (one of seven she eventually mastered) and lived in a Samoan household as ''one of the girls.'' She found that young Samoan girls experience none of the tensions American and European adolescents suffer from, and she demonstrated the kind of social arrangements that make this easy transition to adulthood possible.

On returning from the field Mead became assistant curator of ethnology at the American Museum of Natural History, where she remained, eventually becoming curator and, in 1969, curator emeritus. Her mandate in going to the museum was ''to make Americans understand cultural anthropology as well as they understood archaeology.''

When Mead wrote *Coming of Age in Samoa* (1928), her publisher, concerned that the book fell into no conventional category, asked for a chapter on what the work's significance would be for Americans. The result was the final chapter, ''Education for Choice,'' which set the basic theme for much of her lifework.

In 1928, after completing a technical monograph, *The Social Organization of Manuá,* Mead left for New Guinea, this time with Reo Fortune, an anthropologist from New Zealand whom she had married that year. Her project was the study of the thought of young children, testing some of the then current theories. Her study of children's thought in its sociocultural context is described in *Growing Up in New Guinea* (1930). She later returned to the village of Peri, where this study was made, after 25 years, when the children she had known in 1929 were leaders of a community going through the difficulties of transition to modern life. She described this transition, with flashbacks to the earlier days, in *New Lives for Old* (1956).

New Field Methods

Mead's interest in psychiatry had turned her attention to the problem of the cultural context of schizophrenia, and with this in mind she went to Bali, a society where trance and other forms of dissociation are culturally sanctioned. She was now married to Gregory Bateson, a British anthropologist whom she had met in New Guinea. The Balinese study was especially noteworthy for development of new field techniques. The extensive use of film made it possible to record and analyze significant minutiae of behavior that escape the pencil-and-paper ethnographer. Of the 38,000 photographs which Mead and Bateson brought back, 759 were selected for *Balinese Character* (1942), a joint study with Bateson. This publication marks a major innovation in the recording and presentation of ethnological data and may prove in the long run to be one of her most significant contributions to the science of anthropology.

Studies Relevant to the ''Public Good''

Largely through the work of Ruth Benedict and Margaret Mead, the relevance of anthropology to problems of public policy was recognized to a degree, though somewhat belatedly. When World War II brought the United States into contact with allies, enemies, and peoples just emerging from colonialism, the need to understand many lifestyles became apparent. Mead conducted a nationwide study of American food habits prior to the introduction of rationing. Later she was sent to England to try to explain to the British the habits of the American soldiers who were suddenly thrust among them. After the war she worked as director of Research in Contemporary Cultures, a cross-cultural, transdisciplinary project applying the insights and some of the methods of anthropology to the study of complex modern

cultures. An overall view of the methods and some of the insights gained is contained in *The Study of Cultures at a Distance* (1953).

For the theoretical basis of her work in the field of culture and personality Margaret Mead drew heavily on psychology, especially learning theory and psychoanalysis. In return she contributed significantly to the development of psychoanalytic theory by emphasizing the importance of culture in personality development. She served on many national and international committees for mental health and was instrumental in introducing the study of culture into training programs for physicians and social workers.

In the 1960s Mead became deeply concerned with the unrest among the young. Her close contact with students gave her special insight into the unmet needs of youth—for better education, for autonomy, for an effective voice in decisions that affect their lives in a world which adults seem no longer able to control. Some of her views on these problems are set forth in *Culture and Commitment* (1970). Her thoughts on human survival under the threats of war, overpopulation, and degradation of the environment are contained in *A Way of Seeing* (1970).

Ever since Margaret Mead taught a class of young working women in 1926, she became deeply involved in education, both in the universities and in interpreting the lessons of anthropology to the general public. She joined the anthropology department at Columbia University in 1947 and also taught at Fordham University and the universities of Cincinnati and Topeka. She also lectured to people all over America and Europe. Mead died in 1978 and was posthumously awarded the Presidential Medal of Freedom.

Margaret Mead was a dominant force in developing the field of culture and personality and the related field of national character research. Stated briefly, her theoretical position is based on the assumption that an individual matures within a cultural context which includes an ideological system, the expectations of others, and techniques of socialization which condition not only outward responses but also inner psychic structure. Mead was criticized by certain other social scientists on methodological and conceptual grounds. She was criticized for neglecting quantitative methods in favor of depth analysis and for what has been called ''anecdotal'' handling of data. On the theoretical side she was accused of applying concepts of individual psychology to the analysis of social process while ignoring historical and economic factors. But since her concern lay with predicting the behavior of individuals within a given social context and not with the origin of institutions, the criticism is irrelevant.

There is no question that Mead was one of the leading American intellectuals of the 20th century. Through her best-selling books, her public lecturing, and her popular column in *Redbook* magazine, Mead popularized anthropology in the United States. She also provided American women with a role model, encouraging them to pursue professional careers previously closed to women while at the same time championing their roles as mothers.

Further Reading

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George Gordon Meade

George Gordon Meade (1815-1872), American Civil War general, is best remembered as the victor of the Battle of Gettysburg and as the last commander of the Army of the Potomac.

The son of an American merchant, George Gordon Meade was born on Dec. 31, 1815, in Cadiz, Spain. His early education was at Mount Hope Institution in Baltimore. At the age of 15 he received appointment to West Point; he graduated in 1835. After serving for a year in Florida and Massachusetts he became disillusioned with Army life and resigned to pursue a civil engineering career. In 1842 Meade returned to the Army and won a brevet promotion for gallantry in the Mexican War. Until the outbreak of the Civil War, he served in the topographical engineers.

In August 1861 Meade was appointed brigadier general and given command of a Pennsylvania brigade. He served throughout the Peninsular Campaign. On June 30, 1862, in the Battle of Glendale, he was seriously wounded in the arm, side, and back. Nevertheless, he led divisions in the Second Manassas, South Mountain, Antietam, and Fredericksburg campaigns and commanded a corps during the Battle of Chancellorsville.

Meade was genuinely surprised when, on June 28, 1863, he was named to head the Army of the Potomac. Only 3 days later Robert E. Lee's army struck Meade's forces at Gettysburg, Pa. In spite of his newness to Army command, Meade demonstrated admirable skill in the bloody 3-day battle. However, when Lee's Confederates were allowed to retire virtually unmolested to Virginia, a storm of criticism descended on Meade. He tendered his resignation from the Army, but it was refused, and he continued commanding the Army for the remainder of the war. He is overshadowed in the climactic campaigns of 1864-1865 because General-in-Chief Ulysses S. Grant traveled with the

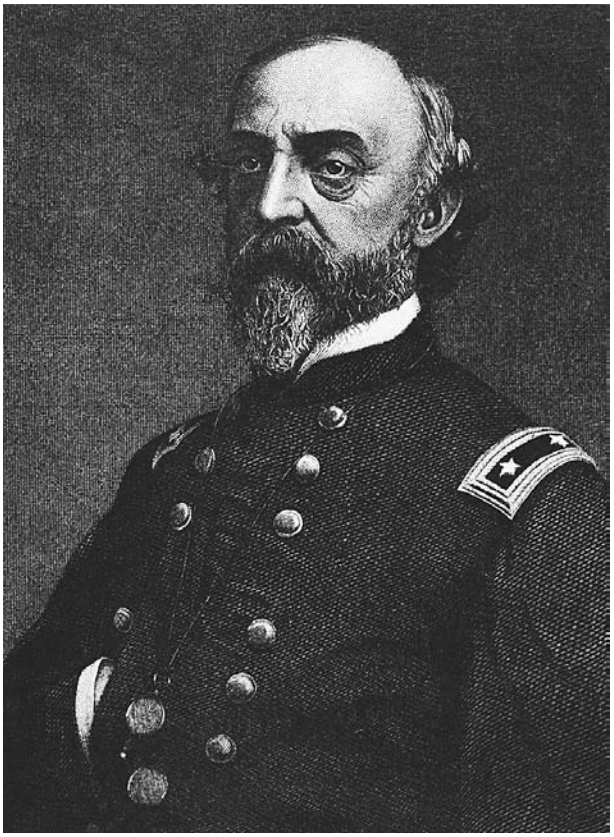

Army of the Potomac and supervised its principal operations. Meade's promotion to major general came embarrassingly late in the conflict.

After the war Meade commanded military departments in the South and East. He died of pneumonia on Nov. 6, 1872, in Philadelphia.

Gaunt and stern, Meade suffered from fits of nervousness. Although he was routinely competent, he lacked boldness and brilliance in action. His hot temper led the soldiers to nickname him ''the old snapping turtle.''

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Much of Meade's own correspondence is in *The Life and Letters of George Gordon Meade* (2 vols., 1913), edited by his son, George Gordon Meade. The best study of Meade is Freeman Cleaves, *Meade of Gettysburg* (1960), which concentrates heavily on the famous battle. More sympathetic biographies are Richard Meade Bache, *Life of General George Gordon Meade* (1897), and Isaac R. Pennypacker, *General Meade* (1901). □

Russell Means

Russell Means (born 1939) led the American Indian Movement (AIM) in a 1973 armed seizure of Wounded Knee, South Dakota, site of the previous massacre of Sioux by Seventh U.S. Cavalry troops on December 29, 1890. With co-leaders Dennis Banks and Leonard Peltier, Means and AIM held off hundreds of federal agents on the Pine Ridge Reservation for seventy-one days before their surrender.

Russell C. Means has been an outspoken Indian rights activist for more than two decades. The organizer of numerous protests against the U.S. government's treatment of Native Americans and a major figure in the American Indian Movement (AIM), Means is perhaps best known for leading a 71-day siege at Wounded Knee, South Dakota, which drew national attention to Indian-rights issues in the early 1970s. The head of the American Indian Anti-Defamation League since 1988, Means continues to fight for the unique identity and independence of Native Americans.

Russell Charles Means, who would use the traditional term ''Lakota'' rather than the term ''Sioux'', which he views as a derogatory white word, was born November 10, 1939, on the Pine Ridge Reservation in South Dakota, the oldest son of Harold (''Hank'') Means, a mixed-blood Oglala Sioux and Theodora (Feather) Means, a full-blood Yankton Sioux. He attended the Bureau of Indian Affairs (BIA) school on the reservation and later public schools in Vallejo, California. During his high school years, he transferred from the racially mixed Vallejo school to the almost all-white San Leandro High School where he experienced daily ethnic taunting. Not knowing how else to respond, Means at first

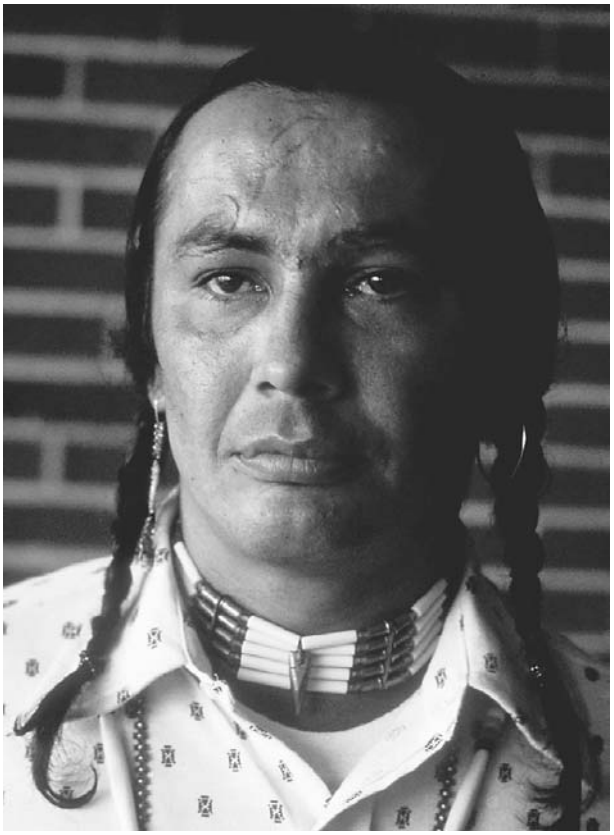

fought back and then retreated into drugs and delinquency. After barely graduating from high school, he worked through various jobs and attended five colleges without graduating. He spent much of the 1960s drifting throughout the west, working as a cowboy, day laborer, and at an advertising firm. In 1969 he moved from a position on the Rosebud Sioux tribal council on the Rosebud Reservation in South Dakota to the directorship of the government-funded American Indian Center in Cleveland, Ohio.

In Cleveland Means met Dennis Banks, one of the cofounders of the newly organized American Indian Movement, a militant Indian civil rights group. Inspired by Banks and his movement, he set up AIM's second chapter in Cleveland. Means became a national media figure representing dissident Indians on Thanksgiving Day in 1970 when he and a small group of other Indians confronted costumed ''Pilgrims'' on the Mayflower II in Plymouth, Massachusetts. Dressed in combination western and Indian style, he became an effective symbol for AIM. Eloquent and charismatic, he inspired support from local Indian people while his inflammatory statements riled non-Indians.

That same year, Means participated in a prayer vigil on Mount Rushmore, a symbolic demonstration of Lakota claims to Black Hills land. His next protest was to file a $9 million dollar lawsuit against the Cleveland Indians baseball club for use of Chief Wahoo as a mascot, asserting in the suit that the symbol demeaned Native Americans. This latter action provoked Cleveland ball club fans, and led to Means's decision to resign his position at the Cleveland Center in 1972. He returned to South Dakota and participated in further activities intended to bring attention to Indian rights.

In February, 1972, Means led 1,300 angry Indians into the small town of Gordon, Nebraska, to protest the suspicious death of Raymond Yellow Thunder. The demonstration convinced town authorities to conduct a second autopsy, which eventually led to the indictment of two white townsmen for manslaughter. The Indian protest gained further success when the city council suspended a police officer accused of molesting jailed Indian women and then organized a multiracial human rights council. Violence against Indians increased all over the country that summer, leading to further defensiveness among local Indian people who felt they needed to arm themselves if they were to be the targets of murderous attacks.

At the annual Rosebud Sun Dance celebration, Means helped plan a mass demonstration to occur in Washington D.C. during election week of 1972. He urged a march to demand a federal law that would make it a crime to kill an Indian, even if it had to be added as an amendment to the Endangered Species Act. A series of cross-country caravans called ''The Trail of Broken Treaties'' arrived in Washington November 2 only to find that the adequate housing promised by the Department of the Interior was in fact crowded and rodent-infested. Feeling that the government officials sent out to investigate were officious and patronizing, Means then led the group to the Bureau of Indian Affairs where they successfully seized the offices and renamed the building the Native American Embassy. On November 6 a U.S. District Court Judge ordered the group's forcible eviction. Angry and frustrated, the Indians destroyed furniture and equipment and removed files they felt exploited Indian people. The next day the group agreed to leave the building peaceably after government officials promised to investigate federal programs affecting Indians and to consider the issue of Indian self-government. The government also offered $66,000 to cover travel expenses.

Occupies Town of Historic Massacre

When Means returned to South Dakota, he learned that the president of the Oglala Tribal Council, Dick Wilson, had obtained a court order prohibiting members of AIM from attending public meetings on the reservation. Wilson, a conservative opposed to the extreme activities of AIM, received government support to increase his police force, and had Means arrested twice for challenging the court order. When a white man was charged for second degree manslaughter instead of murder for the stabbing death of an Indian man, Means was among the leaders of a protest through the town of Custer where court was held. He and nearly 80 others were arrested for rioting and arson. The internal tribal governance conflict escalated as traditional leaders requested AIM's help in getting rid of council president Wilson, whom some viewed as representative of Washington bureaucracy. On February 27, 1973, Means and a group of nearly 200 armed supporters occupied the community of Wounded Knee, the site of the 1890 massacre of some 350 Sioux men, women, and children by the U.S. military. Tensions mounted as heavily armed FBI agents and federal marshals surrounded the area. More than a month later, Means agreed to fly to Washington to negotiate an agreement to end the siege, but the government refused to negotiate until all arms were laid down. Means refused to the unconditional surrender and left the meeting. He was arrested and detained for the remainder of the siege when he announced his intention to return to Wounded Knee. On May 8, 1973, the remaining Indians surrendered when the government agreed to meet with tribal elders to begin an investigation into tribal government, which had been accused, under Wilson, of ignoring the tribal constitution, among other things. Highly publicized in the national media, the ten-week siege became known as ''Wounded Knee II'' and garnered the support of many white Americans, including several Hollywood personalities.

Means ran against Wilson in the 1974 election of tribal council president while under federal indictment for actions during the Wounded Knee occupation. He lost the election, receiving 1530 votes to Wilson's 1709, but claimed that his election results indicated strong support for AIM causes on the reservation. His trial opened on February 12, 1974, and continued until September 16, when U.S. District Court Judge Fred Nichol dismissed the charges against Means and Banks and denounced the prosecution's handling of the case, which had included the use of information obtained from a member Means's defense team by a paid FBI informant. When asked years later about the beneficial results of the Wounded Knee occupation, Means related a story of watching three little Indian boys playing, one pretending to be Banks, one pretending to be Means, and the third refus-

ing to be Wilson. Means felt that the protests influenced the development of a different sense of Indian identity: that ''government'' Indians were considered traitors.

During the Wounded Knee occupation, Means was shot by a BIA officer. In the following six years, he survived four other shootings and was stabbed while serving a term in South Dakota's prison. These attempts on his life sent a message to other Indian people that they were not safe from violent attacks. In 1975 Means was indicted for a murder in a barroom brawl, but his attorney, William Kunstler, who had been one of the defense attorneys during the Wounded Knee trial, argued that the government had created such a climate of fear that Indians were armed in self-defense. The jury acquitted Means of the murder charge on August 6, 1976. He was convicted of riot charges relating to the 1973 Custer demonstration and served one month in jail. In November 1977, he served a term for rioting in a South Dakota state penitentiary.

Reclaims Indian Land at Yellow Thunder Camp

Russell Means was also among the group who occupied federal land at Yellow Thunder Camp. In April 1981, a group of Dakota AIM and traditional Lakota people established a camp on federal land in Victoria Creek Canyon, about twelve miles southwest of Rapid City, South Dakota. Named in honor of Raymond Yellow Thunder, the man murdered in Gordon, Nebraska, in 1972, the camp was established as the first step in reclaiming the Black Hills land for Lakota use. When the U.S. Forest Service denied a use permit for the camp, Means acted as a lay attorney in the complaint against the Forest Service for violating the American Indian Freedom of Religion Act of 1978. In 1985, Judge Donald O'Brien ruled in favor of the Indian camp, but a higher court overturned the decision.

After the Yellow Thunder trial, Means became involved in native rights issues in other countries, including supporting the cause of the Miskito Indians of Nicaragua. He has been associated politically with the Libertarian Party. In 1992, he turned actor, playing the role of Chingachgook in the movie *The Last of the Mohicans.* While on the set, Means served as liaison between Indian extras and the movie producers during a labor dispute. He claimed that he had not abandoned his role as activist. In an article in *Entertainment Weekly,* Means commented, ''I have been asked whether my decision to act in *The Last of the Mohicans* means that I've abandoned my role as an activist. On the contrary, I see film as an extension of the path I've been on for the past 25 years—another avenue to eliminating racism.''

In the spring of 1994, AIM cofounder Clyde Bellecourt accused Means of selling out the AIM cause by accepting a $35,000 settlement from the 1972 suit against the Cleveland Indians baseball organization. Means, who left the American Indian Movement in 1988, responded that his current organization, the American Indian Anti-Defamation League, would be filing another lawsuit against the ball club he never received any of the money.

Although Means generally detests writing as a European concept, he agreed to have his words published as a chapter in *Marxism and Native Americans* in order to communicate with a wider audience. He urged each American Indian to avoid becoming Europeanized, using traditional values to resist. He criticized the European intellectual traditions, including Christianity and capitalism, and accused the Europeans of despiritualizing the universe. He also warned that Marxism, as a European tradition, is also no solution for American Indians' problems. He concluded:''I am not a 'leader.' I am an Oglala Lakota patriot. That's all I want or need to be. And I am very comfortable with who I am.''

In late 1995 Means published his aut*obiography Where White Men Fear to Tread: The Autobiography of Russell Means* coincidentally with Native American Heritage Month. Not surprisingly the strident Means used the occasion to show his disdain for the notion of heritage month, which he finds ''abhorrent,'' as he does the term ''Native American.'' Means told *Library Journal* in a telephone interview that the term ''Native American'' is used to '' . . . describe all the prisoners of the U.S. government'' and that the idea of a Native American Heritage Month is a '' . . . subterfuge to hide the ongoing daily genocide being practiced against my people by this United States of America.'' Since being recognized nationally for his reform movements and AIM activities Means had been approached numerous times to write an autobiography. At first he regarded such a proposals as ''arrogant'' but after undergoing treatment for alcoholism and his anger towards white America Means relented and came to believe that an autobiography would prove helpful and relevant to his cause by shedding light on the social reform movements of the turbulent Sixties and Seventies and helping to correct prevailing stereotypes of the American Indian.

The Washington Post has called Means the '' . . . biggest, baddest, meanest, angriest, most famous American Indian activist of the late 20th century.'' And Means was angry, angry at the White Man's ''fascist government,'' the White Man's ''economic exploitation,'' and the White Man's ''despoiling of nature.'' Means was also angry at his own people, especially the women who would pull at his braids and tell him how ''cute'' they were. Means feeling his person had been violated by their actions would retaliate by pawing at their breasts while saying ''Oh how cute!'' By coming to grip with his emotions and anger however Means has worked through his ''defects'' and has come to find '' . . . peace of mind, the exhilaration of freedom, the bursting of bonds.''

Means has also continued to be active on the Hollywood scene. His acclaimed role of Chingachgook in Last of the Mohicans was followed with his doing the voice of Chief Powhatan in Walt Disney's hit *Pocahontas.* He also has credits in *Natural Born Killers, Wagons East,* and *Wind Runner.* Means is also planning a school at Pine Ridge to be called the University of the Universe and will teach Lakota culture as does his Yellow Thunder Camp in the Black Hills. Means hopes that through these spiritual youth camps he

will leave a legacy of ''self-dignity and self-pride'' amongst his people.

Further Reading

Means, Russell, *Where White Men Fear to Tread: The Autobiography of Russell Means,* St. Martin's Press, 1995. □

George Meany

George Meany (1894 -1980) was one of America's most powerful labor leaders during the 20th century. He was president of the American Federation of Labor and Congress of Industrial Organizations (AFL-CIO) from 1955 to 1979.

George Meany was born on Aug. 16, 1894, in New York City. He inherited his dedication to the trade union movement from his father, who was president of a local plumbers' union. When George had to leave high school because of difficult family circumstances, he chose his father's trade. After a 5-year apprenticeship, he received his journeyman plumber's certificate in 1915.

In 1922 Meany was elected business agent of his union local. Although unionism did not thrive during the 1920s, Meany steadily broadened his activities within the building trades. President of the New York State Federation of Labor (1934-1939), he took advantage of the progressive mood of Franklin D. Roosevelt's New Deal by helping enact more pro-labor bills and social reform measures than had previously been passed in the entire history of the New York Legislature. In 1939 Meany was elected secretary treasurer of the American Federation of Labor (AFL).

During World War II Meany served on the War Labor Board and represented the AFL on Roosevelt's committee to draw up wartime labor policy. He also served on a special committee that the president regularly consulted on labor-management problems. After the war Meany helped establish the International Confederation of Free Trade Unions, which contributed to the success of the Marshall Plan for the rehabilitation of war-torn Europe.

In November 1952 Meany was chosen president of the AFL. Three years later he was unanimously elected president of the newly combined AFL-CIO at its first convention. He was consistently reelected without opposition.

Throughout his career Meany was interested in reform, both within the labor movement and society at large. He initiated the first major attacks on corruption in the unions and was responsible for establishing a code of ethical practices for all union affiliates. He also took important steps toward eliminating racial discrimination in the labor movement. Under Meany's leadership, the AFL-CIO vigorously supported the Occupational Safety and Health Act, designed to protect employees from dangerous work conditions. The act became law in 1970.

Meany put the full political force of the labor movement behind efforts to enact civil rights legislation. Without the trade union movement's support, none of the civil rights bills passed during the 1960s would have gone through Congress. The results of these bills testify to the persisting relevance of the labor movement and to Meany's social vision.

President Dwight D. Eisenhower twice appointed Meany a U.S. delegate to the United Nations General Assembly, and Meany received numerous awards, including the Presidential Medal of Freedom (1963). George Meany died on January 10, 1980, at the age of 86.

Further Reading

A chapter on Meany is included in Jack Barbash, ed., *Unions and Union Leadership* (1959), and some biographical information is in Thomas R. Brooks, *Toil and Trouble: A History of American Labor* (1964; rev. ed. 1971). See also Philip Taft, *Organized Labor in American History* (1964). Finke, Blythe F. *George Meany: Modern Leader of the American Federation of Labor* (1972) □

Peter Brian Medawar

The British zoologist Peter Brian Medawar (1915-1987) made important contributions to the knowledge of growth, aging, and especially the biology of tissue transplantation.

Peter Medawar was born on Feb. 28, 1915, in Petropolis, Rio de Janeiro, Brazil of a British mother and Lebanese father. He was educated at Marlborough College and subsequently at Magdalen College, Oxford, where he studied zoology and comparative anatomy in the Goodrichian tradition. His early research was concerned with the factors controlling growth in tissue culture. He was greatly influenced in this work by Darcy Thompson, author of *Growth and Form*. From an early stage in his career Medawar distinguished himself by his competence in both the experimental and the theoretical aspects of biology. He won several prizes at Oxford, where he became a university demonstrator and fellow of Magdalen College.

During World War II Medawar investigated the repair of peripheral nerve injuries. In one of these investigations he devised the first biological ''glue,'' which he used to reunite severed nerves and to fix grafts. This work stimulated his interest in the techniques for transplantation. In 1942 Medawar turned his attention to skin grafts as a result of the need to replace skin after severe burns. He demonstrated that grafts from unrelated donors (homografts) are normally destroyed as a consequence of an immunological response—the homograft reaction—on the part of the host. He was determined then to break down this homograft barrier.

In 1948, when only 32, Medawar was appointed Mason professor of zoology at Birmingham University. A year

later he was elected a fellow of the Royal Society. At Birmingham he became interested in problems of cellular heredity and transformation and renewed his attack on the homograft problem. While attempting to devise a method to distinguish between identical and fraternal cattle twins by exchanging skin grafts between twin pairs, he discovered that even fraternal twins of unlike sex would accept each other's grafts. From this he hypothesized that an exchange of cells between the cattle before birth brought about graft tolerance after birth.

In 1951, when Medawar moved to the Jodrell chair of zoology at University College, London, he followed the lead afforded by the cattle work and demonstrated that inoculation of very young mice with cells from unrelated donors created a tolerance to homografts from their donors later in life. Apart from establishing that the homograft problem was in principle soluble and providing a great impetus to research to this area, this finding introduced a new concept into immunology, that of acquired immunological tolerance. For this work Medawar received a Nobel Prize in 1960. He also succeeded in extracting from cells the antigens capable of eliciting transplantation immunity, thus setting the stage for further biochemical studies. He also demonstrated that homograft reactivity is a form of delayed allergy.

In 1962 Medawar was appointed director of the National Institute for Medical Research at Mill Hill. Undaunted by administrative responsibilities, he continued to work energetically in his laboratory. Wherever he worked Medawar attracted a dedicated group of students and research fellows. With characteristic generosity he treated them as colleagues and collaborators, and from the beginning he gave them unstinting help and encouragement. Many former members of his ''school'' went on to occupy distinguished positions around the world. His many recognitions and awards included a knighthood and numerous honorary degrees. Throughout the 1970s and 1980s, Medawar produced several books, some with his wife as coauthor, in addition to his many essays on growth, aging, immunity, and cellular transformations. In one of his most popular books, *Advice to a Young Scientist,* Medawar wrote that scientists are not geniuses, merely people with common sense and curiosity. He died on Oct. 2, 1987, at the age of 72.

Further Reading

For sketches of Medawar's life and work see *Sir Peter Medawar (1915-1987)* by N.A. Mitchison in *Nature* (Nov. 12, 1987); J.S. Medawar's *A Very Decided Preference: Life with Peter Medawar* (1990); the Nobel Foundation, *Physiology or Medicine: Nobel Lectures, Including Presentation Speeches and Laureates' Biographies* (3 vols., 1964-1967), and Theodore L. Sourkes, *Nobel Prize Winners in Medicine and Physiology, 1901-1965* (rev. ed. 1967). □

Catherine de' Medici

Catherine de' Medici (1519–1589) was a Machiavellian politician, wife of Henry II of France, and later regent for her three feeble sons at the twilight of the Valois dynasty, who authorized the killing of French Protestants in the notorious Massacre of St. Bartholomew's Day in 1572.

Catherine de' Medici was never able to rule France as its monarch because the Salic Law restricted the succession solely to men. But this Machiavellian—whose father was Machiavelli's patron—ruled it as regent for nearly 30 years, and did everything she could to strengthen the position of her three weak sons on its throne. She presided over, and was partly responsible for, many of the horrors of the French Wars of Religion in the 1560s and 1570s, of which the worst was the massacre of Protestants gathered in Paris to witness the marriage of her daughter Marguerite Valois to Duke Henry of Navarre in 1572. Her calculating policies yielded short-term victories, but when she died in 1589 her hopes for her family's long-term future lay in ruins.

Catherine was born in 1519, daughter of a powerful Italian prince from the Medici family. Her mother died within a few days from puerperal fever and her father succumbed to consumption a week later at the age of 27, leaving her an orphan after less than one month of life. Her

father's relatives, among them popes Leo X and Clement VII, took over her care, and she grew up in the midst of the stormy Italian Wars in which they were central actors. When a German army of the Holy Roman Emperor Charles V sacked Rome in 1527, the citizens of Florence took advantage of this eclipse of Medici power to restore their republic, and took the eight-year-old Catherine hostage. Escaping from Rome and hiring a group of mercenaries to recapture Florence, her uncle Clement VII was able to rescue her from her refuge in a nunnery.

In pursuit of Pope Clement's dynastic ambitions, 14-year-old Catherine was married in 1533 to 14-year-old Henry, duke of Orleans, younger son of King Francis I of France. The elaborate ceremony at Marseilles Cathedral was conducted by the pope himself, but her childlessness for the first ten years of marriage made her unpopular in the French court. With the help, as she believed, of astrologers—she was patroness of the seer Nostradamus and a lifelong dabbler in necromancy, astronomy, and astrology—she overcame this early infertility and gave birth to ten children, beginning in 1543. Few of them were healthy, however, and she, enjoying an iron constitution and great powers of recovery, would outlive all but one, Henry III, who would follow her to the grave in a matter of months. The death of her husband's older brother in 1536 made Henry and Catherine heirs to the throne, but the circumstances of his death increased Catherine's unpopularity. One of her retinue, Count Sebastian Montecuculi, was suspected of poisoning him to promote the interests of Catherine and, possibly, of France's enemy Charles V.

Catherine's husband, now Henry II, had spent several childhood years as a hostage at the Spanish court in Madrid. On his return, at the age of 11, he had been cared for by Diane de Poitiers, who was 20 years his senior. Despite this age difference, they became lovers, and throughout most of Henry's reign, which began in 1547, Diane completely eclipsed Catherine in influence over the king, though her age and her lack of beauty made Henry's attraction and loyalty to her something of a mystery at court. Diane was even given responsibility for raising Catherine's children, and she and Henry arranged the betrothal of the oldest son, Francis, to Mary, Queen of Scots in 1548. But in 1557, Catherine's coolness in an emergency won her new respect from Henry. He had lost the battle of St. Quentin to Philip II of Spain; when Paris itself was jeopardized, Catherine made a patriotic speech to the Parlement, persuaded it to raise more troops and money to continue the fight, and put to rest the old suspicion that she was more an Italian schemer than a true queen of France.

At the time of Catherine's birth in 1519 the Reformation was beginning with Martin Luther's criticism of the Catholic Church. The challenge to Rome's religious hegemony (dominance) began in Germany but soon spread throughout Europe. The French lawyer and theologian John Calvin, living and writing in Geneva, Switzerland, was particularly inspiring to many French men and women, who saw in his version of Christianity a truer form of their faith than that offered by a politicized and often corrupt Catholic Church. In France, for example, appointments and promotions in the Catholic Church were all at the king's disposal; political cronyism rather than piety and administrative skill led to advancement. French Protestants were known as Huguenots, and the rapid growth of their numbers among the nobility and upper classes as well as among ordinary folk soon made them a politically significant force; the Huguenots held their first general French assembly in 1559.

This was an era in which monarchs assumed that the integrity of their kingdoms depended on the religious uniformity of their peoples; religious schism of the kind which beset France by mid-century was unprecedented. The Catholic monarchs of France and Spain made peace at Cateau-Cambrésis in 1559 partly because they were bankrupt but also so that they could unite their forces against Protestantism. The treaty was sealed by the marriage of Philip II of Spain to Elisabeth, the teenaged daughter of Catherine and King Henry. At the joust held to mark the wedding celebrations, however, King Henry was fatally injured by a lance wielded by a Calvinist nobleman, the Comte de Montgomery. It shattered his helmet, pierced his eye, and entered his brain. Henry's death a few days later brought their oldest son, 16-year-old Francis II, to the throne.

France was full of demobilized soldiers, many of them unpaid for months. Tax burdens on the peasants were heavy, and Calvinist preachers with their message of an uncorrupted faith found a receptive audience. Huguenot noblemen took action almost at once, organizing a conspiracy to overthrow or at least dominate the court of Francis II, and winning the active support of England's new Protestant queen, Elizabeth I. Then, at the city of Amboise, their military uprising failed, and the royal army arrested the leaders. In the presence of Catherine, her children, and Mary, Queen of Scots, 57 of the Huguenot leaders were hanged or beheaded. This retribution did not end the religious-political conflicts besetting France, however; from this time forward, the Huguenot Navarre family and the Catholic Guises led rival religious and court factions. The death of 16-year-old Francis II the following year made Catherine regent for her second son Charles, who now became King Charles IX at the age of ten.

Herself a lifelong Catholic but always with a degree of religious cynicism, Catherine appears never to have understood the passion with which many of her contemporaries lived their religious lives. For her, religious differences seemed at first to be bargaining chips in court intrigues, which might be smoothed away by tactful diplomacy. She permitted Admiral Gaspard de Coligny, an influential Huguenot, to act as Charles's chief advisor for awhile, provoking three powerful noblemen, the duke of Guise, the cardinal of Lorraine, and the constable of France, to sink their own differences and make a three-way alliance, a triumvirate, for the defense of Catholicism against Coligny.

Catherine's miscalculation of the Reformation's impact on France was evident at the Colloquy of Poissy, 1561, when she tried to conciliate the Catholic faction, under the cardinal of Lorraine, with the Huguenots, under the reform theologian and friend of Calvin, Theodore Beza. Far from coming to an understanding with one another, the two

parties hardened their differences. In the poisoned atmosphere of broken negotiation, open hostilities began, marking the first of a succession of religious wars. Interrupted by truces, but marked by fierce vendettas, the conflict raged for a decade.

Charles IX was an unstable character, and as he matured he came to dislike his mother and her favorite, younger son Henry. Charles, says the lively historian Henri Nogueres:

> had the figure of a sickly adolescent, too thin for its size, hollow-chested and with drooping shoulders . . . his sallow complexion and bilious eyes betrayed liver trouble; he had a bitter twist at the corners of his mouth and feverish eyes. . . . He hunted in order to kill, for he soon acquired a taste for blood, and almost every day he needed the bitter sensation, the uneasy satisfaction of seeing the pulsating entrails and the hounds on the quarry.

Catherine found it relatively easy to dominate Charles, despite his growing resentment, and in the face of constant warfare she also tried to carve some order out of the fiscal and administrative chaos of the kingdom, to strengthen it for her sons' reigns. She took Charles on a long royal journey through his kingdom. She incorporated in 1565 a meeting with her son-in-law, Philip II of Spain, to discuss the continuing religious crisis. Philip disliked her apparent willingness to play off Catholics and Protestants against one another; in his view, she should have been doing more to advance the Counter-Reformation. But he also knew that France's weakness was a strategic benefit for Spain. It made French intervention to aid troublesome Dutch rebels against Spain far less likely. When Philip's wife and Catherine's favorite daughter Elisabeth died in childbirth in 1568, Catherine hoped he might marry her younger daughter Marguerite, but Philip was determined to take his French connection no further. Another blow to Catherine's politicking came the same year when her daughter-in-law, Mary, Queen of Scots, was captured by her English enemies and imprisoned, leaving Scotland open to Protestant domination and effectively ending a Franco-Scottish Catholic encirclement of Elizabethan England.

Through much of the 1560s, the two religious factions were at war while Catherine and Charles tried to avoid falling too heavily into either camp. The religious warfare was complicated further by English incursions into France itself, ostensibly in alliance with the Huguenots, but largely in pursuit of traditional English designs on northern France. The war was also complicated by a blood feud among the major families, brought on when the Huguenot leader Admiral Gaspard de Coligny ordered the assassination of the duke of Guise in 1563. As the fighting continued, especially in the third religious war, from 1568 to 1570, Huguenot armies attacked convents and monasteries, torturing and massacring their inhabitants, while Catholic forces, equally merciless, slew the Huguenots of several districts indiscriminately.

After a decade of war, the Peace of St. Germain in 1570 reconciled the two sides temporarily and led to Admiral Coligny's return to court. Among the treaty's provisions was the specification that Catherine's daughter Marguerite should marry Henry of Navarre, the Huguenot leader, that the Huguenots should be given several strongholds throughout France, and that Coligny could resume his position as a royal councillor. Catherine hoped that, as a moderate Huguenot, he might act to mollify his fellow Huguenots while she played the same role among Catholics. But Coligny quickly and tactlessly reasserted himself at court, becoming a friend and confidante of King Charles IX but arousing suspicions among Catholic courtiers that he was planning another coup. When Coligny discovered that Charles and his mother were at odds, he miscalculated and chose the king's side rather than Catherine's, provoking her furious resentment.

The city of Paris had remained friendly to the ultra-Catholic Guise party throughout these years of war, and most Parisians resented the concessions to Huguenots made at the Treaty of St. Germain. The population was, accordingly, restless and angry when a large Huguenot assembly entered their city in the summer of 1572 to celebrate the wedding. Marguerite Valois, the bride, was herself a stormy personality and an inveterate intriguer. When Catherine had discovered earlier that Marguerite was having an affair with the duke of Guise, she and Charles IX had beaten her senseless. The motive for this marriage alliance was that Henry of Navarre, though a Huguenot, would have a strong claim to the French throne if neither Charles IX nor Catherine's younger son Henry had a living heir. A connection to the Valois family would strengthen Navarre's claim as well as Catherine's prospects of continued influence. Marguerite, still in love with Guise, resisted the planned marriage, says historian Hugh Williamson:

> she and Henry of Navarre had known each other during their growing up at least well enough to be aware that they had no glimmer of sexual attraction for each other and even domestic accommodation was imperilled by such differences as her liking for at least one bath a day and his aversion to more than one a year. Also he always stank of garlic.

She refused to give up her Catholic faith for this marriage, which was in any case imperiled when Henry's mother Jeanne of Navarre died suddenly during the negotiations which preceded it. In the fevered atmosphere of the time, many Huguenots were ready to believe that Catherine de' Medici had poisoned Jeanne, although that seems unlikely.

Catherine decided to dispose of Gaspard de Coligny once and for all. She accepted an offer from the Guise party to assassinate him, hoping that the outcome would be revived power for her own party. The assassin shot Coligny but failed to kill him, and Charles IX rushed to his side, promising a full inquiry and retribution against the assassins. But under interrogation from Catherine and his younger brother Henry, Charles finally accepted their claim that Coligny was manipulating him, that Coligny planned to overthrow the whole Catholic court, and that he and the other Huguenot leaders should now be finished off in a

preemptive strike. According to his brother Henry's diary, Charles at last shouted; ''Kill the Admiral if you wish; but you must also kill all the Huguenots, so that not one is left alive to reproach me. Kill them all!''

By careful prearrangement, church bells began to ring at two in the morning of August 24, Saint Bartholomew's Day, 1572. The bells signaled Catholic troops to begin, and at once they moved to kill the injured Coligny and other Huguenot leaders. The attacks became indiscriminate; all sense of order broke down. As widespread looting and fighting broke out across Paris, over 2,000 men, women, and children (including many people uninvolved in political and religious controversy) were shot or hacked to death. Similar massacres followed in the provinces, as Catholics seized the initiative against their local Huguenot rivals. King Charles feared that he had unleashed a revolution, but Catherine, according to one onlooker, ''looks a younger woman by ten years and gives the impression of one who has recovered from a serious illness or escaped a great danger.'' A fourth civil war at once began, but by a strange turn of circumstances, leadership of the Huguenot party now fell to Catherine's youngest and most unscrupulous son Francis, duke of Alençon. Placing himself at the head of the Protestant forces and dreaming of a crown, he declared that his older brother Henry, who had just been elected to the throne of Poland, was no longer available as heir of France.

Henry, this third son of Catherine, was less easily dominated and manipulated than Charles. He was homosexual and had had a long succession of lovers. His mother tried to ''correct'' this propensity by ordering a banquet at which the food was served by naked women, but she could not succeed. Henry had spent the 1560s garnering the laurels of a successful general in the wars against the Huguenots. His victories won him the envy of King Charles IX, whose physical frailty forbade campaigning. Catherine tried to marry Henry to Elizabeth I of England, but the ''Virgin Queen'' tactfully declined the offer and was equally obdurate against the wooing of the pathetic fourth brother, Alençon, whom she called her ''frog.'' The only woman to excite Henry's interest, and to whom he sent ardent love letters signed in his own blood, was already married to the prince of Conde. Henry did not relish the prospect of going to Poland, even though his mother's judicious distribution of bribes to the electors there had secured the throne for him, but at last he set out. His departure prompted another Huguenot uprising, in which Alençon, Henry of Navarre, and Marguerite Valois were all implicated as conspirators. With her usual energy, Catherine coordinated forces to quell it, and with her usual decisiveness, she witnessed the executions of the ringleaders Montgomery, La Mole, and Coconnas. She also witnessed the death of her son King Charles, aged 24. She now recalled her favorite, Henry, to his hereditary kingdom.

Henry III was crowned in 1575 and married in the same year to Louise of Lorraine, but they had no children to carry on the Valois line. From this time on, Catherine entrusted family fortunes more wholeheartedly to the Catholic Guise family, and approved the formation of the Catholic League in 1576 which marched to triumph against the Huguenots. Henry's homosexual favorites predominated at court. When the Guise provoked a duel and killed two of them, Quelus and Saint-Megrim, Henry conceived an implacable hatred against them. Another round of blood feuding began despite Catherine's continued urging that Henry must settle his differences with the Guise for the sake of national and Catholic security.

Catherine remained politically active until the end of her life, touring France on Henry's behalf and trying to assure the loyalty of its many fractured and war-torn provinces. She also amassed a huge collection of books and paintings, built or enlarged some of Paris's finest buildings, including the Tuileries Palace, and carried on to the end her fascination with astrology. She was fat and gouty by 1589 and was taken ill that year from the exertion of dancing at the marriage of one of her granddaughters. She lived just long enough to hear that Henry's bodyguards had murdered Guise; this news, writes Williamson, ''destroyed her will to live, for it epitomized her failure. Her idolized son, for whom she had spent her whole life, had destroyed all that she had built and rejected everything she had taught him.'' Later that year, Henry III in turn died, assassinated by a Dominican friar, Jacques Clement, who regarded him a traitor to the faith for joining Henry of Navarre against the Catholic League. In this way, the Valois dynasty came to an end. Ironically it was the Huguenot prince Henry of Navarre who succeeded to the throne, though he was unable to sit upon it until 1593 when he cynically adopted the Catholic faith with the famous remark, ''Paris is worth a Mass.''

Further Reading

The most satisfactory study of Catherine de' Médici is Paul Van Dyke, *Catherine de' Médici* (2 vols., 1992). The short pamphlet by N. M. Sutherland, *Catherine de' Médici and the Ancien Régime* (1966), provides an excellent introduction to the major problems in interpreting the political role of the queen mother. Sutherland also wrote *The French Secretaries of State in the Age of Catherine de Medici* (1962), a study of Catherine's closest administrative assistants. On Catherine's religious policy see H. Outram Evennett, *The Cardinal of Lorraine and the Council of Trent: A Study in the Counter Reformation* (1930), and the relevant portion of Joseph Lecler, *Toleration and the Reformation* (trans., 2 vols., 1960). An example of Catherine's use of art in support of her political program is described by Francis A. Yates, *The Valois Tapestries* (1959).

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Cosimo de' Medici

The Italian merchant prince Cosimo de' Medici (1389-1464) was the unofficial and benevolent despot of Florence, contributing much to making it the intellectual and cultural jewel of 15th-century Europe. The dynasty he founded ruled Florence until 1494.

Cosimo de' Medici was born on Sept. 27, 1389, the son of Giovanni de' Medici, who founded the family's legendary fortune, amassing enormous sums in trade and banking. After his father died in 1429, Cosimo continued the family's commercial and financial practices with great success. He brought goods of little weight and high value from the East and lent money to the princely houses of Europe.

Cosimo also adopted the policy, already traditional in his family, of supporting the lesser guilds and the poor against the wealthy aristocracy which ruled the city. These oligarchs became jealous of Cosimo's popularity and fearful of his democratic tendencies. Consequently they sought to destroy him and his family. In 1433, spurred on by Rinaldo degli Albizzi, the most influential of their number, they had Cosimo arrested with the intention of putting him to death. He was exiled instead when, from his place of imprisonment, he succeeded in buying the favor of Bernardo Guadagni, the gonfalonier of justice, for 1,000 ducats (about $25,000).

One year later, in October 1434, the sentence of exile was overturned by a new government favorable to Cosimo, and he returned to the city in triumph. From that time until his death he controlled both the foreign and domestic affairs of Florence, using his prestige and his money to keep his adherents in the government. Cosimo himself took public office only briefly. He believed it prudent to keep the institutions of government intact and to rule quietly, so as not to injure the republican sensibilities of the people.

His despotism established, Cosimo promptly reformed the system of taxation, changing from a fixed income tax to a graduated one. This placed a heavier burden on the wealthy, who grumbled that the Medici tyrant was using the tax as a weapon against them. The middle class and the poorer citizens, who were Cosimo's strength, were delighted and became even more ardent in their support, particularly when they saw that the funds gained through taxation, amplified by substantial contributions from Cosimo's own pocket, were put to use in public projects.

Cosimo employed the architectural skills of Michelozzo to build his palace and, in 1437, the Dominican convent of S. Marco. He commissioned Filippo Brunelleschi to restore the church of S. Lorenzo, which was in dire need of repair. The cloisters of Fiesole owe their erection to Cosimo, who added to these monuments of his munificence country villas of contemporary style at both Fiesole and Careggi.

Along with the physical adornment of Florence and its environs, Cosimo provided for its cultural life. He sent his ships to the East to gather the precious manuscripts of ancient writers, and he hired scribes to copy what he could not buy. He added to this growing collection the private library of Niccolò Niccoli, an enthusiastic bibliophile who left his books to Cosimo in gratitude for generous loans which had saved him from financial ruin. These valuable manuscripts were distributed to the monastery of S. Marco in Florence and the abbey at Fiesole, except for some which Cosimo kept in his own home. These collections were open to the public.

The growing accessibility of the materials of scholarship and the persuasion of Greek scholars, to whom he was always a gracious host, inspired Cosimo to found the Platonic Academy, an institution for the translation of Plato's works and the propagation of his ideas. Marsilio Ficino, a humanist of great skill, was made president of the academy in 1458. The patronage of the tyrant did not stop here. His largesse was enjoyed not only by architects and scholars but also by some of the greatest sculptors and painters of the quattrocento, among them Donatello and Fra Filippo Lippi.

In spite of his riches and the lavish entertainments he provided for his guests, Cosimo lived modestly. He ate and drank moderately and simply and worked long, regular hours. He dressed without ostentation and was accessible to the humblest Florentine. His generosity, mildness, and wit were legendary. Upon his death on Aug. 1, 1464, a grateful city decreed that on his tomb should be inscribed the words *Pater Patriae* (father of his country).

Further Reading

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Lorenzo de' Medici

The Italian merchant prince Lorenzo de' Medici (1449-1492), called "il Magnifico," ruled both the Florentine state and a vast commercial empire. As a poet and a patron of poets, he stimulated the revival and splendor of Italian literature.

At a time when the major city-states of Italy were engaged in a fierce political and economic rivalry with one another, Lorenzo de' Medici managed to preserve the independence and territorial integrity of Florence. If he was the inferior of his Medici ancestors in financial acumen, he was their superior in artistic sensitivity and understanding, so that, during the latter half of the 15th century, when the despots of Italy strove consciously through lavish patronage of artists to enhance the prestige and stability of their houses, Lorenzo was acknowledged as the greatest Maecenas of his age.

Lorenzo de' Medici was born in Florence on Jan. 1, 1449. He was the son of Piero the Gouty and the grandson of Cosimo, *Pater Patriae*. Cosimo, aware of his son Piero's physical weakness and fearful that Piero would not long survive him, prudently groomed his grandson for the exercise of authority. Lorenzo enjoyed the best education available, learning Greek, Latin, and philosophy, both formally, in rigorous sessions with teachers, and informally, in the company of humanists and statesmen. While still a youth, he began to write sonnets and other poems, usually about love. In 1469, on the advice of his father, Piero, he married

Clarice Orsini, thereby establishing a bond with one of the oldest, most powerful noble families of Rome.

Ruler of Florence

Piero died on Dec. 5, 1469, and 2 days later the 20-year-old Lorenzo was asked by a delegation of eminent citizens to take control of the state. This he did, ruling as his father and grandfather had done, from behind the scenes and without holding any public office.

Lorenzo enhanced the prestige and stability of his house when he came to an agreement with Pope Sixtus IV in 1471 by which the Medici would continue to handle the papal finances. And in 1472 he won the hearts of all Florentines by saving the city from an imminent famine. When the bad harvest of that year threatened the population with disaster, it was Lorenzo who imported large amounts of grain.

Pazzi Conspiracy and Aftermath

Although it was a maxim of Medici policy to retain close ties with the Holy See, relations between Lorenzo and Pope Sixtus were not always cordial. The Pontiff was very displeased when Lorenzo's diplomacy achieved an alliance between Florence, Venice, and Milan, for such a combination was more than a match for the armies of the Church. Sixtus felt thwarted in his ambitions to expand the papal territory and uneasy about the safety of what the Church already held. His hostility grew when he learned that Lorenzo was trying to buy the town of Imola, which was

strategically important. Consequently the Pope agreed to a plot designed to rid Florence of both Lorenzo and his brother Giuliano. The chief conspirators were the Pazzi family, a rival banking house and bitter enemies of the Medici. The plan was to assassinate the two brothers at a moment when their guard would be down, during the celebration of Mass on Easter Sunday, April 26, 1478. Giuliano was slain, but Lorenzo escaped with wounds. The people of Florence rallied to the Medici standard and visited a terrible retribution on the hapless conspirators, most of whom did not survive the day. Among those killed was Francesco Salviato, Archbishop of Pisa.

The Pope, enraged, excommunicated Lorenzo and placed an interdict on the city. In 1479, in the midst of unbearable tension, Sixtus and King Ferrante (Ferdinand) of Naples declared war on Florence. Lorenzo, knowing that the safety of his city and his dynasty were at stake, undertook the most hazardous adventure of his colorful career. He went by sea to Naples, virtually placing his life in the hands of the King. Ferrante was won over by Lorenzo's charm and his persuasive argument that it would not do for Italy to be divided or Florence destroyed. Lorenzo returned to Florence with the gift of peace and was received with great joy. Sixtus was bitter but grudgingly bowed to necessity and in 1480 made peace. Lorenzo's control over Florence and its possessions would not be challenged again.

A new constitution in 1480 simplified the structure of Florentine government. The Signory, or executive branch, chose 30 citizens, who in turn selected 40 more, all to serve for life in a new council. Hence forward all other branches, including the Signory, were responsible to this permanent Council of Seventy. Since the council was filled with Lorenzo's adherents, the effect of the constitutional change was to make his tyranny more obvious. Under this rule the prosperity of Florence grew, primarily through banking and commerce. Not the least of Lorenzo's contributions to this prosperity was the peace which his diplomacy, from 1480 until his death, maintained between Florence and the rest of Italy.

Cultural Life

The private fortune of the Medici did not fare so well under Lorenzo's management as did the economy of Florence. This is attributable to the fact that he tended to neglect business, so preoccupied was he with diplomatic and cultural concerns. It is not accidental that the last decade of his life coincided with the period of Florence's greatest artistic contributions to the Renaissance. He paid with a lavish hand the painters Sandro Botticelli, Domenico Ghirlandaio, and Fra Filippo Lippi to add beauty to the city. The humanist John Lascaris and the poet Angelo Poliziano traveled great distances at the behest and the expense of Lorenzo in search of manuscripts to enlarge the Medici libraries. What could not be bought was copied, and Lorenzo permitted the scribes of other eager book collectors to copy from his stores. When Poliziano and others scorned the new invention of printing from movable type, Lorenzo had the foresight to recognize its value and encourage its use. The famous Platonic Academy frequently met at Lorenzo's palace, where in lively philosophic discussions the ruler was quite the equal of Giovanni Pico della Mirandola, Michelangelo, and Marsilio Ficino. The University of Pisa owes it revival to Lorenzo.

The prodigious feats of patronage touched upon here, as valuable as they are, are secondary in the scale of Lorenzo's accomplishments. It is not too much to say that Lorenzo, with his verses in the vernacular, elevated Tuscan Italian to the dignity and respect it had known in Dante's time, before the humanists buried it under mounds of classical Latin. Although his friend Poliziano still favored Latin, Lorenzo composed Italian poetry not inferior to anything written in his time. His *canti carnascialeschi* (carnival songs) are still read with pleasure.

Lorenzo was not an attractive man physically. He had a heavy face with a large flat nose and a swarthy complexion. He was tall and robust and given to athletic exertions. His dignity, charm, and wit lay in his manner rather than his appearance. Physical shortcomings and a reputation for personal and commercial immorality, however, did not prevent him from being loved and admired. He died on April 9, 1492, still a despot, but one whose hand had lain lightly on his subjects.

Further Reading

An old but elegantly written biography of Lorenzo is William Roscoe, *Life of Lorenzo de' Medici* (1851). See also Cecilia Ady, *Lorenzo dei Medici and Renaissance Italy* (1955), and the two penetrating studies by Ferdinand Schevill, *The Medici* (1949) and *History of Florence* (1936), also published in paperback (2 vols., 1963); the last is the best short history of Florence in English. A recent history of the Medici which includes a portrait of Lorenzo is Marcel Brion, *The Medici: A Great Florentine Family* (1969), a large-format book that is rich in color plates. □

Joseph Medill

American editor and publisher Joseph Medill (1823-1899), a staunch abolitionist and an early advocate of the Republican party, was influential in Abraham Lincoln's presidential drive.

Joseph Medill was born near the village of St. John, New Brunswick, Canada, on April 6, 1823. His father, who had emigrated from Ireland, moved the family to Ohio in 1832. Except for brief schooling, young Medill educated himself. He studied law with attorneys and was admitted to the bar in 1846. But law practice was uncertain, so he turned to journalism, purchasing the *Coshocton Whig* in 1849 and renaming it the *Republican*. In 1851 he established the *Daily Forest City in Cleveland,* which he consolidated the following year with the *Free Democrat;* he called the new paper the *Cleveland Leader*. In 1852 Medill married Katherine Patrick.

Medill did not found the *Chicago Tribune*. He bought an interest in it in 1855, the year he became managing

editor, and he bought controlling interest in 1874. Many people were involved in establishing the *Tribune,* but Medill gave the paper its impetus and direction.

Most authorities credit Medill with popularizing the name ''Republican'' for the rising new political party. He tried to get Abraham Lincoln to issue the Emancipation Proclamation many months before Lincoln thought reasonable. He personally reported many of Lincoln's speeches, and Lincoln often visited the *Tribune* offices before he became president. Medill was opposed to a compromise of any type with the South and joined the Radical Republicans after the Civil War.

The Chicago fire of 1871 destroyed the *Tribune* building, but the *Tribune* was back on the streets in 2 days. The first, revitalized issue carried Medill's famous editorial ''Cheer Up.'' He ran for mayor as a Republican on the ''Fireproof Ticket'' and was elected.

One of the *Tribune*'s greatest achievements was the publication in May 1881 of a 16-page special supplement that gave the complete, newly revised version of the New Testament. Medill also promoted his city, and largely through his efforts Chicago became the site of the World's Columbian Exposition of 1893. He was strongly nationalistic; after the sinking of the U.S. battleship *Maine* in 1898, he beat the drums for the Spanish-American War.

Medill died on March 16, 1899, in his winter home at San Antonio, Tex. He had brought the *Tribune* from a circulation of 1,200 to 200,000. His paper cited an appropriate epitaph: ''His monument is *The Chicago Tribune*.''

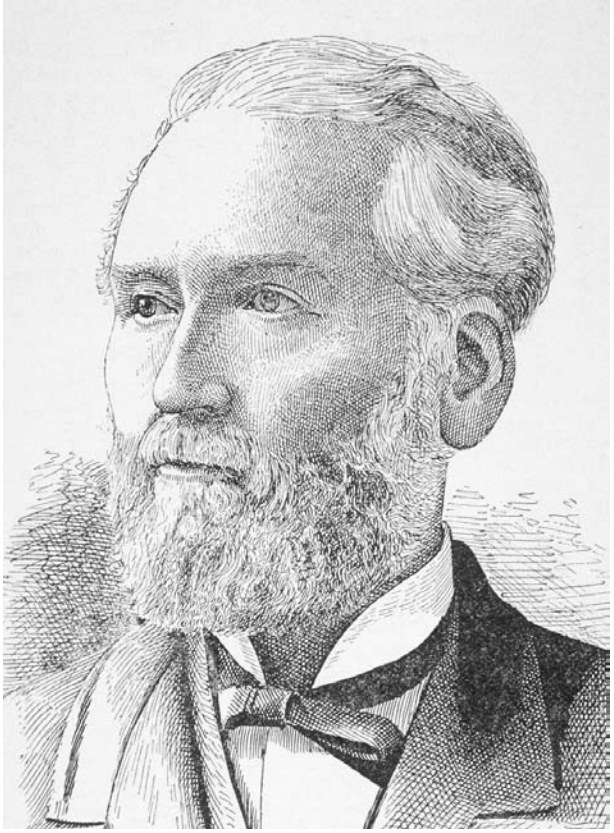

Further Reading

Philip Kinsley's three-volume work, *The Chicago Tribune: Its First Hundred Years* (1943-1946), is illuminating but diffuse. *The Chicago Tribune's Joseph Medill: A Brief Biography and an Appreciation* (1947), by the *Chicago Tribune* editors, gives a favorable view of Medill; and Frank C. Waldrop, *McCormick of Chicago: An Unconventional Portrait of a Controversial Figure* (1966), gives a balanced, if limited, appraisal of him. Also useful is John Tebbel, *An American Dynasty* (1947). □

Mehmed the Conqueror

Mehmed II, the Conqueror (ca. 1432–1481) was a Turkish sultan who conquered Constantinople and ruthlessly consolidated and enlarged the Ottoman Empire with a military crusade into Asia and Europe.

Mehmed Celebi, the third son of the Ottoman sultan Murad II, was born on March 30, 1432 (or 1430, as cited in some sources). Though much is known of his father, very little is known of his mother. According to some traditions she was a French princess, while others refer to her simply as an Italian woman named Estella. In later custom, she is referred to as Huma Hatan, after the bird of paradise of Persian legend. Yet most likely, Mehmed's mother was a slave, and there is evidence to suggest that she was a recent convert from Judaism.

The first years of the prince were spent in the harem of the palace at Erdine (in the European territories of the Empire), although in 1434 he was sent to Amaysa, in eastern Anatolia. According to custom, at five years of age he was given the governorship of the city, with a number of carefully chosen councillors, for his first taste of authority. In 1439, he was brought back to Erdine for his circumcision ceremonies whereupon he was given a different governorship.

Mehmed had not been his father's favorite son. The impetuous and headstrong prince had been difficult to control and to educate. Yet when his brother was strangled one night in bed, the 11-year-old Mehmed became the heir to his father's throne and was summoned to Erdine to learn of the workings of government.

Although Murad had made numerous military excursions himself, he hoped generally to secure peace to the east and to the west of the Empire. Yet in 1444, Christian forces advanced into Ottoman territory on the second crusade in two years. Leaving his son in charge at court, Murad prepared to meet this threat to his state. That summer, while his father was away, Mehmed briefly enjoyed the authority of the sultanate for the first time.

On November 10, in a major battle at Varna on the Black Sea, the Turkish army defeated the Crusaders, and the Christian prospect of pushing Islam off the European continent no longer seemed likely. Yet in the wake of this victory, Murad somewhat surprisingly abdicated the throne to his son, who had not won great respect during his recent re-

gency. The young Mehmed already entertained the bold notion of attacking Constantinople, the capital of the waning Byzantine Empire that sat in the midst of Ottoman territories on the straits between the Mediterranean and Black seas. At the behest of his former councillors, however, Murad returned to the throne on May 5, 1446, to replace the unpopular, and unready, Mehmed and to turn his military attention toward a renewed threat from the West.

In a successful battle against Hungarian forces in October 1448, Mehmed was given his first experience of battle. In January of that same year, his first son was born to a slave girl, Gulbahar, a Christian of Albanian origin. Quickly thereafter, according to his father's wishes, he was properly married to a more suitable noblewoman, Sitt Hatun. The wedding was magnificently celebrated over a three-month period, but unfortunately for the two, their marriage was unhappy and remained childless.

In February 1451, Murad II died leaving the ambitious Mehmed II as sultan. Since the laws of succession were not entirely clear during this period, Mehmed typically had his brother drowned to eliminate potential opposition to his claim. Later, he was to formalize fratricide in law claiming, ''whichever of my sons inherits the sultan's throne, it behooves him to kill his brothers in the interest of the world order.'' The Ottoman state had been growing in strength and organization since early in the century, but it was far from unified and stable. Mehmed was to spend his entire reign trying to consolidate his authority and to invigorate his state. Thus, his initial efforts were to the elimination of all resistance to his rule within the Empire.

With the news of Mehmed's accession to the throne, many European powers felt that affairs had changed to their advantage. Indeed, he was preoccupied with various rebellions along the eastern frontier of the Empire. Moreover, he had to face a revolt among the Janissaries, an elite military corps which he was able later to reorganize under his direct authority to enforce his will within the Empire and in newly conquered territories. Soon Mehmed no longer felt it necessary to maintain good relations with his neighbors to the west.

Throughout his life, Mehmed had declared his hatred of Christianity and his desire to destroy it. Thus, when his attentions turned toward the West his first major act was the construction of a fortress on the European side of the Bosporus straits with which to police all shipping to the Black Sea. This was a virtual declaration of war on nearby Constantinople which was thereby further isolated from its Western allies. According to Mehmed, ''The *ghaza* (Holy War) is our basic duty, as it was in the case of our fathers.'' Specifically, he felt, ''The conquest of (Constantinople) is . . . essential to the future and the safety of the Ottoman state.'' The remaining inhabitants of this once vibrant and important city were justifiably frightened by Mehmed's intentions. From April 6, 1453, Mehmed, with the help of huge cannon, laid siege to the final remnant of Christian greatness in the East. Venetian and Hungarian forces were mobilized for the city's defense, but Mehmed acted quickly. By May 29, when his terms were refused by the last Byzantine emperor Constantine XI Paleologus, Muslim forces were ordered to storm the city which was quickly overrun and looted.

For many, the fall of Byzantium and the foundation of a unified Islamic Empire straddling Europe and Asia marks the division between the Middle Ages and the modern era. For Mehmed, who immediately became the most important sultan in the Muslim world, it marked the beginning of a dream to create a universal empire based on his new capital, henceforth to be called Istanbul. In an attempt to rebuild the city to its former glory, he repaired the ancient walls and built many public buildings. Among the most prominent of these were his palaces and the great Mosque of the Conqueror, with its hospitals, colleges, and public baths. His city was to be the center of the world—politically, culturally, and spiritually. To this end, he forced resettlement from all parts of the Empire of people of all religions.

As the heir to the Byzantine Empire, Mehmed was forced to modify slightly the system of government that he had inherited and to incorporate some foreign administrative and cultural institutions. All of this he codified in his Book of Laws which thereafter defined the unique character of the Ottoman Empire with its Islamic, Ottoman-Turk, Byzantine, and other influences. Under Mehmed II, now known as The Conqueror, some significant measure of local tradition and religious practice could remain under the new administration of conquered territory (if necessary), though effective and direct control remained in his hands. Clearly, Mehmed's predominant concern was with his own authority. After the fall of Constantinople, for example, he dismissed his powerful chief councillor whom he had inherited from the reign of his father. Henceforth, he would make all of his own appointments to important positions (usually from among his personal slaves). Determined to rule firmly and effectively, Mehmed was often brutal and cruel. It has been said that he delighted in killing people as someone else might kill fleas.

Further conquest was the most passionate pursuit of Mehmed II. For him, the non-Muslim world was ''war territory'' ordained by the Koran to be subjected. Thus, the glory of the sultan's authority and the Ottoman state was to be based primarily on the pursuit of Holy War inspired by the duty to spread Islam and the benefits of Ottoman rule.

From 1454, Mehmed turned actively against the islands in the Aegean Sea and against the Balkan Peninsula at the expense of both Serbia and Hungary. He met with much success in the Aegean, and to the north he forced an annual tribute from Moldavia. Initial expeditions into Serbia brought it more closely under Ottoman control, but the first large-scale military operation after the fall of Constantinople was directed against Hungary. Arriving at Belgrade, considered essential for further expansion into the European continent, Mehmed began his ill-fated siege in June 1456. After heavily bombarding the city over an extended period, the Turks were compelled to retreat, and Mehmed, wounded in the thigh, was forced to spend the next year at court.

Later, in April 1458, he set forth again at the head of an army toward Greece, and in August he entered Athens, which was to remain under Ottoman control for over 300 years. In 1459, the Serbian city of Smederevo capitulated

without a struggle, and by the end of the year all of Serbia was occupied. In 1460, he subjugated Morea, the southern peninsula of the Greek mainland. Efforts to unite Western resistance to the powerful Ottoman threat in another crusade were largely unsuccessful, as were similar attempts by threatened princes to the east of the Empire. Indeed, the next year, Mehmed quickly became master of Trebizond which lay along the northern coast of Asia Minor on the Black Sea.

In 1462, he subdued Walachian resistance to Ottoman suzerainty, and later turned easily against the island of Lesbos with the navy that he was building up. Meanwhile, it was obvious to most observers that Mehmed was preparing another major campaign against the West, particularly against the possessions of Venice. By March 1463, his forces were afoot, and the immediate target of hostilities was Bosnia. Soon the greater part of the region was overrun. This advance terrified the Venetians. Clearly, Venice would have to give up all its possessions in Greece and the East or fight the Turk. When Ottoman forces attacked the Venetian holding of Argos in Greece that same year, Venice, with the support of Hungary, declared war against Mehmed II.

Yet Mehmed had a powerful rival to the east in Prince Uzan Hasan of the House of Karaman in southeastern Anatolia. He also had conquered many territories and now held the title of king of Persia. Karaman was annexed to the Ottoman Empire in 1468, though Hasan and his Eastern allies still presented one of Mehmed's greatest challenges. In 1472, Hasan's forces raided the city of Tokat and marched well into western Anatolia. Mehmed spent that year preparing to meet this renewed challenge. Finally, in July of 1473, the two armies met on the plain of Erzincan by the Euphrates River, and on August 11 Mehmed won another great victory extending his authority well into Asia Minor.

Though he was greatly distracted by these events in the East, the West was not spared. Ottoman raiders had long been making excursions to the eastern shore of the Adriatic sea, and in 1469 earnest preparations were undertaken for the transport of troops to Negropont in Greece, the Aegean naval base of Venice. Soon, a massive military expedition set out and the siege of Negropont began. After a long, brutal, and bloody siege that almost exhausted both parties, Negropont capitulated on July 12. This was a terrible blow to Venice and a grave portent of danger to the rest of Europe.

In the area of the Black Sea, Mehmed was also successful. Since early in his reign, he had forced tribute from the various Genoese colonies, later occuping them outright. By 1475, he had made the Crimea a vassal state of the Empire, making the entire sea virtually an Ottoman lake.

Despite recent successes, 1474 was a relatively quiet year for Mehmed, perhaps because of the greatly distressing death of his favorite son, Mustapha, or perhaps because of his own illness. Nevertheless Ottoman forces continued to raid Albania, Walachia, and even Hungary with some Ottoman raiders appearing within sight of Venice itself. By 1476, well enough again to lead his armies, Mehmed almost completely overran Albania.

Peace was concluded with Venice in 1479, ending what had become a long, troublesome struggle. Although the Italian city-state maintained many of its former trading privileges, it was forced to pay tribute to the sultan. Mehmed now looked beyond Venice. On August 11, 1480, Otranto in the south of Italy was overrun, and all the male inhabitants were killed by the invading forces. From this base, the Turks laid waste to the countryside for miles around, threatening the entire Italian peninsula.

Ottoman forces were concurrently involved in many other areas. They were storming the Aegean Islands and laid siege to the fortress on Rhodes. There were continuing raids into the Balkans, but most significantly, the Empire was involved in another struggle in southeastern Anatolia with the sultan of Syria and Egypt.

Despite the military success of the Empire, Mehmed himself was not well. Throughout his life, the sultan increasingly suffered from gout and rheumatism. An abscess had recently grossly disfigured his leg, a divine affliction (it seemed to some) for a life of gluttony. This pushed the moody Mehmed further into seclusion from the public eye. Now, on May 1, 1481, as he prepared for further conflict against the Egyptian sultan, he was struck with severe abdominal pains and died two days later. Since Mehmed had always feared being poisoned and dined alone, there was immediate suspicion that he had been murdered, perhaps even by his son and heir Bayezid, who was eager to secure his position quickly.

Although Mehmed II died unsatisfied in his goal to build a universal empire, he had established the primacy of the Ottoman Turks within the Muslim world. In his dedication to conquest, he extended Ottoman influence east as far as the Euphrates and west throughout the Balkans and even onto the Italian peninsula. Whether reviled for his brutality and his fervor or saluted for these successes, Mehmed II, the Conqueror, affirmed the authority of the sultanate and secured the character of the Ottoman Empire. From the remains of Byzantium, he built a vibrant capital of a growing Turkish Empire which would be a major world power over the next four centuries.

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Sir Pherozeshah Mehta

Sir Pherozeshah Mehta (1845-1915) was one of the founders of the Indian National Congress, a member of the Imperial Legislative Council of India, and an outstanding leader of the Bombay municipality.

Pherozeshah Mehta was probably born in Bombay, of respectable middleclass Parsi parents. He was one of the first Indians to secure Western higher education and the first Parsi to take the master's degree. He also became a barrister-at-law in London, where he absorbed the ideals of Gladstonian liberalism, which thereafter guided his political life.

By 1872 Mehta was prominent in the Bombay municipality, and it was to his leadership that the city owed its Magna Charta, the Act of 1888. The Duke of Connaught stated that the municipal constitution of Bombay was the product of Mehta's genius. Mehta was also the founder of the Bombay Presidency Association, which, under his tutelage from 1885 to 1915, was the organizational arm of the National Congress in Bombay. In 1886 he was appointed to the Bombay Legislative Council, where he was noted for his upright and independent character and his willingness to fight for a just cause. He also came to be noted as a splendid orator.

In 1911 Mehta was chosen president of the Bombay municipality, in which he had played so prominent a role for so many years. In 1898 he was named to the Imperial Legislative Council and served with distinction until poor health forced his resignation.

Mehta was active in the founding of the Indian National Congress in 1885. He continued to play a prominent role in the affairs of the Congress until his death. In 1890, and again in 1909, he was chosen president of the Congress. For undisclosed reasons he resigned the presidency a few days before the sessions began. On two other occasions he served as chairman of the important Reception Committee, which, in those days, dominated the proceedings.

A man of broad interests, Mehta was also an elected member of the senate of Bombay University and served on the board of several pioneer Indian business concerns. His career was summarized by a leading British journalist who said that Mehta ''had stood alone against the bureaucracy, had displayed a courage equal to Gokhale's, an eloquence hardly second to Surendranath Banerjea's, and power of sarcasm hardly rivaled by Motilal Ghoses's.'' He continued to exert great influence in the last years of his life. In 1914, when Gopal Krishna Gokhale was on the verge of arranging a harmonious resolution of the serious rift in the ranks of the Congress, it was Pherozeshah Mehta who sent an emissary to advise Gokhale against the move. Gokhale bowed to Mehta's opinion, and the rupture was not healed.

When Mehta died, the viceroy described him as ''a great Parsi, a great citizen, great patriot, and a great Indian.''

Further Reading

Probably the best book in English on Mehta is Hormasji P. Mody, *Sir Pherozeshah Mehta: A Political Biography* (1921). See also V. S. S. Shastri, *Life and Times of Sir Pherozeshah Mehta* (1945).

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Zubin Mehta

A native of India, Zubin Mehta (born 1936) was the conductor and director of both the New York and the Los Angeles Philharmonic Orchestras. He made his Metropolitan Opera debut on December 29, 1965, with a highly acclaimed performance of *Aida*.

"Born to the baton'' aptly describes the extraordinary career of Zubin Mehta. Maestro Mehta has served as music director of the New York Philharmonic, the Los Angeles Philharmonic, the Montreal Symphony, and the Israel Philharmonic, to name a few.

Born April 29, 1936 in Bombay, India, Zubin Mehta grew up in a home filled with music. His father was a co-founder of the Bombay Symphony, and the young Mehta heard chamber music and Beethoven quartets before he heard a symphony. He learned to sing what he heard before he could read music. At the age of sixteen, Mehta began conducting concerto accompaniments, leading the orchestra when his father was away on concert tours. At eighteen, Mehta abandoned his medical studies to pursue a career in music at the Academy of Music in Vienna. ''I always had the intention of becoming a conductor, not just because I wanted to wave a stick, but because orchestral music appeals to me most,'' he said.

By the time he was twenty-five, Mehta had conducted both the Vienna and the Berlin Philharmonics and was the music director of the Montreal Symphony. In 1962, at age twenty-six, he became the youngest conductor of a major American orchestra when the Los Angeles Philharmonic appointed him music director. In 1978, he accepted the music directorship of the New York Philharmonic. Mehta's powerful stage presence translates into a strong, provocative management style. ''In Los Angeles [as compared to New York] I'm the absolute boss. It's my orchestra,'' he said.

During Mehta's thirteen-year tenure with the New York Philharmonic, he conducted more that one thousand concerts, and he held the post of music director longer than anyone else in the orchestra's modern history. However, his relationship with the orchestra was a stormy one.

An intriguing question is the role that being Indian has played in the success of his career. ''Mehta's career in this internationally minded age has possibly profited from the

exotic value attached to being the only India-born conductor to attain prominence,'' speculated Albert Goldberg, music critic of the *Los Angeles Times*. ''But [Mehta] does not trade on such externals. . . . His musical abilities alone have been sufficient,'' concluded Goldberg. ''Zubin has one of the best techniques around,'' agreed Los Angeles Philharmonic tympanist William Kraft. ''Even the way he holds the baton makes it easier for the orchestra to follow him.'' In addition to his unquestioned talent, audiences respond to Mehta's impassioned, almost spiritual, performances and to his personal magnetism. Mehta, whose name means ''powerful sword,'' understands the importance of showmanship on stage.

Mehta retains strong ties to his native country and still retains his Indian citizenship. He has taken the New York Philharmonic to Bombay, and when the Festival of India came to the United States, its gala opening on September 11, 1985, was led by Mehta conducting the New York Philharmonic. Mehta's religious roots are also quite deep. He belongs to the Zoroastrian religion, a group commonly known in India as ''Parsis'' because they emigrated from Persia in the sixth through eighth centuries. There are currently about ninety thousand Zoroastrians in India, twenty-five thousand in Iran, and fifteen thousand in Pakistan. Mehta has participated in a feature-length docudrama entitled *A Quest for Zarathustra* on the life of Zoroaster and his religion. ''It is based on my quest for knowledge of my religion,'' explained Mehta to John Rockwell of the *New York Times*.

His religious background and his membership in a minority community contribute to Mehta's strong identification with the state of Israel. ''We are the Jews of India, the Persians who didn't mix,'' explained Mehta to Rockwell. ''We enjoy the same minority complexes as the Israelis except we were not persecuted.'' In 1969 the Israel Philharmonic Orchestra appointed Mehta its music adviser, in 1977 its music director, and in 1981 its music director for life. Altogether he has conducted more than fifteen hundred concerts with the Israel Philharmonic.

Mehta had a mentor in his father, and he clearly has an extraordinary talent, but he also credits his success to taking opportunities when they were offered. ''I made half my career by jumping in for others at the last moment. I sometimes think my success was due almost entirely to the misfortunes of my elderly colleagues,'' he told Goldberg.

Numerous honors have been bestowed on Mehta, including the Nikisch Ring, the Vienna Philharmonic Ring of Honor, and the Hans von Bulow medal bestowed by the Berlin Philharmonic Orchestra. Mehta has been awarded the Padma Bhushan (Order of the Lotus) by the Republic of India, has received the Defender of Jerusalem Award, and is an honorary citizen of the city of Tel Aviv. He is also the only non-Israeli ever to receive the Israel Prize.

Mehta looks forward to continuing his participation on the international music scene. On June 20, 1994, from the burned out shell of the National Library in Sarajevo, Mehta conducted Sarajevo's orchestra and chorus in a benefit that was broadcast around the globe. In August 1994, he conducted a concert at Dodger Stadium in Los Angeles at the close of the World Cup Soccer Tournament, a concert that brought together a trio of popular tenors Jose Carreras, Placido Domingo, and Luciano Pavarotti. He is a leader in the classical music world, staging events to bring performance of great musical works to the largest possible audience.

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Richard Meier

Beginning in the mid-1960s, the New York architect Richard Meier (born 1934) consistently explored the potential of a white, pristine, and spatially rich modern architecture. By the mid-1980s Meier had earned himself a place with the major architects of his day.

Born in Newark, New Jersey, on October 12, 1934, Richard Meier studied architecture at Cornell University, where he graduated in 1957. During a trip to Europe in 1959 he sought to join the office of his early idol, the Swiss-French architect Le Corbusier. Although Meier was able to meet Le Corbusier in Paris, the master would not

hire Meier, or any other American, at that time, since Le Corbusier believed that several major commissions throughout his career had been lost because of Americans. Meier returned to New York where he worked briefly for Skidmore, Owings & Merrill and then for about three years with Marcel Breuer, a product of the German Bauhaus and former partner of Walter Gropius.

Painted Abstract Expressionism at Night

During his early career in New York Meier was an architect by day and Abstract Expressionist painter at night. For a period of time he shared a studio with his close friend Frank Stella. Meier eventually gave up painting to devote himself more fully to architecture, although he continued to work on collages occasionally.

Established Own Firm

In 1963 Meier left Breuer to establish his own practice in New York. From 1963 to 1973 he taught at Cooper Union in New York and was a visiting critic at a number of other institutions. He began to meet with a group called CASE (Conference of Architects for the Study of the Environment), whose discussions of each other's buildings and projects resulted in the 1972 book *Five Architects,* featuring the work of Peter Eisenman, Michael Graves, Charles Gwathmey, John Hejduk, and Richard Meier. Despite Meier's assertion that this was never a unified group, the ''New York Five'' were identified with a return to the heroic early period of the European International Style, particularly the buildings of Le Corbusier during the 1920s and 1930s.

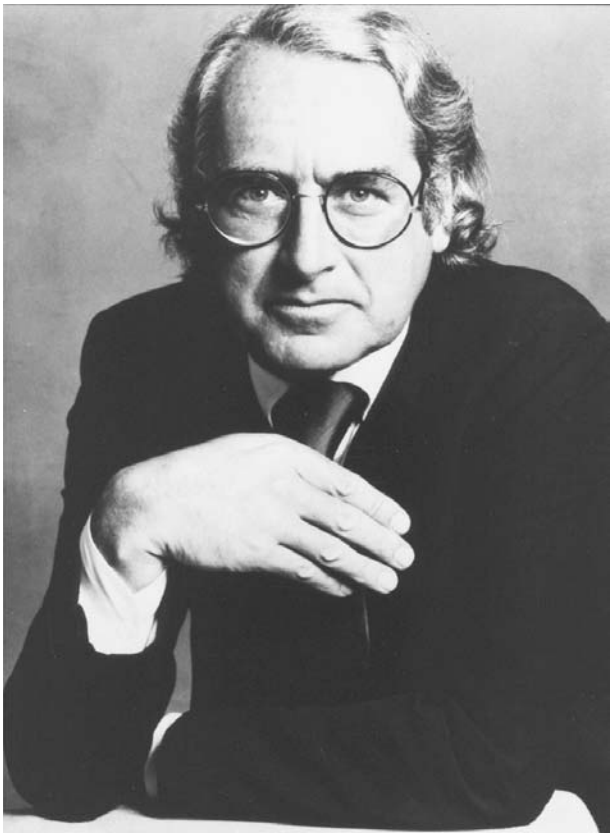

Some writers attempted to recognize the ''white,'' revitalized modern architecture of the ''New York Five'' as the opposite pole from the ''gray'' architecture of such post-modern architects as Robert Venturi, Charles Moore, and Robert A. M. Stern. However, by the early 1980s such a distinction seemed less clear-cut.

Gained Recognition as Architect

Meier first gained attention with his white and immaculate neo-Corbusian villas set in nature, such as his Smith House (1965-1967) at Darien, Connecticut. With its exterior walls of vertical wooden siding, this crisply composed, compact house is a modern New England house, following a genre established earlier by Gropius and Breuer. A central theme of Meier's is seen in the clear separation between the enclosed, private rooms of the entrance front and the much more open main living area at the back, which is here organized into a tall vertical space, glazed on three sides, allowing a panoramic view of Long Island Sound. Meier stated that his ''fundamental concerns are space, form, light, and how to make them.''

One of Meier's most striking residences is the Douglas House (1971-1973) at Harbor Springs, Michigan. Perched on a steep bluff overlooking Lake Michigan, this tall, vertically organized, white and machine-like villa is dramatically juxtaposed with the unspoiled greenery of its idyllic site. Meier preferred the purity of white, his favorite color, for most of his buildings. White boldly contrasts with nature, yet it constantly responds, through reflection, to surrounding colors and the changing quality of light.

One of Meier's first major non-residential commissions was the Bronx Development Center (1970-1977) in New York for mentally and physically challenged children. Built on an unpromising site of wasteland between a parkway and railroad tracks, Meier chose to turn inward to a spatially rich courtyard. His approach to such an institution was to create ''a city in microcosm.'' This was the first of Meier's buildings to be built with walls of metal panels. The silver tonality of these aluminum panels represented a temporary break for Meier away from his dominant white.

The tour de force of Meier's work of the 1970s was the Atheneum (1975-1979) at New Harmony, Indiana. This visitors' and community center serves a village which was an early 19th-century utopian community, first for George Rapp and his Harmony Society, and later for Robert Owen and his Owenites. The building stands at the entrance to the town on a miniature, Acropolis-like, knoll near the Wabash River. Responding to both the grid of the town and the edge of the river, Meier designed his building on two overlapping grids skewed five degrees from one another. This resulted in an impression of spatial contraction and expansion by means of ramps and stairs in dramatic vertical spaces lit by abundant natural light. Meier reached a new level of complexity in his neo-Corbusian language, which went well beyond the more static and Classical sensibility of Le Corbusier himself. This Baroque manipulation of space and light through complex form was partially inspired by Meier's studies in 1973 as resident architect at the American

Academy in Rome, where he was especially intrigued by the Baroque architecture of Italy and southern Germany.

The Atheneum's walls are of porcelain-enameled panels of glistening white which will not weather and age like the temporarily clean walls of the original International Style. Despite the unrelenting modernity of such buildings as this, Meier's vocabulary was, in a sense, historicist. The ocean liner aesthetic of ramps, decks, nautical railings, and scrubbed white surfaces could no longer be associated with the latest in transportation, but only regarded as a nostalgic backward glance to the now grand dinosaurs of ocean travel of the early 20th century. Although the motifs of the International Style architectural revolution are revived, they no longer kindle the spirit of their corollary, a revolution to reform society. What Meier concentrated on was an intensification and enrichment of the forms of modern architecture in search of a moving use of light and space, as seen in such examples as the spiritually uplifting interior spaces of his Hartford Seminary (1978-1981) at Hartford, Connecticut.

Emerged as Major Architect of Museums

By the early 1980s, Meier had emerged as a major architect of museums. His High Museum of Art (1980-1983) in Atlanta, Georgia, contains the drama of a four-story atrium with a ramp ascending back and forth along a quadrant curve. He also built a major addition to the Museum for the Decorative Arts (1979-1984) at Frankfurt am Main, Germany, where the early 19th-century villa of the original museum serves as one quadrant block in Meier's expansion and the source for the dimensions of the additions. For the Des Moines Art Center in Iowa, Meier skillfully appended three small additions (1982-1984) to a 1948 Eliel Saarinen building which had been added to in 1965 by I. M. Pei.

Designed Getty Complex in Los Angeles

In 1984, the year in which Richard Meier turned 50, he received the prestigious Pritzker Prize and was selected to be the architect for a new Getty complex in Los Angeles, which included the Getty Center for the History of Art and the Humanities, the Getty Conservation Institute, and a new museum building. By the mid-1980s, it was clear that this exceedingly consistent architect, who had shown that modern architecture is very much alive, had become one of the major architects of his day.

Los Angeles' Getty Center is an immense project and a high point in Meier's career. After ten years of construction, the six-building complex on 110 acres inspires awe in visitors to the site. ''The rest of Los Angeles may fall,'' says Richard Meier in *Harper's Bazaar* while surveying the site, ''but the Getty will stand.'' The focal point of the complex was designed to be the art museum, containing a collection of paintings, drawings, photographs, decorative arts, and manuscripts from around the world. Other elements include a bookstore, cafes, auditorium, library, and reading room.

Meier chose Italian travertine marble for the project. The tawny colored marble suited the landscape better than his signature white. Meier had the slabs of marble pried apart like giant fork-split English muffins to give the surface of the blocks a rough appearance. It is also admired for its elegant gardens and luxurious views of the mountains and ocean.

Further Reading

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Henry Meiggs

Henry Meiggs (1811-1877), an American pioneer railroad builder in Chile and Peru, was a characteristic example of the ''robber baron'' type of entrepreneur.

Henry Meiggs was born in Catskill, N.Y., on July 7, 1811. He was drawn to California by the gold rush of 1849 but, like many others who made fortunes from this experience, did not himself look for gold. He went into the business of providing transport for the gold miners and quickly succeeded in accumulating a fortune which he lost even more quickly than he had acquired it. In 1855 he fled from California one step ahead of his angry creditors.

Meiggs next turned up in Chile. A man of great organizational and entrepreneurial talents, as well as having a profound lack of scruples, he was soon active in planning and executing projects for building bridges and establishing the first extensive railroad lines in his new homeland. He worked very closely with the governments of the time and earned a new fortune from these activities. His crowning achievement in Chile was the completion in 1863 of the railroad linking the capital city of Santiago with its port on the Pacific Ocean, Valparaiso.

In 1868 Meiggs moved to Peru. The country was in the grip of a railroad-building fever, and President José Balta was extremely interested both in having railroads constructed and in accumulating a fortune out of the process for himself. Meiggs entered into a ''partnership'' with the willing president.

Meiggs contructed two railroads. The first connected the southern port of Mollendo with Arequipa, Peru's second largest city, and extended to the town of Puno on Lake Titicaca and from there to Juliaca. This line ultimately was completed to the city of Cuzco, the old Inca capital of Peru. The second was a line from Callao, the port of Lima, to what

was then the silver-mining region of Huancayo, high in the Andes Mountains. This line was subsequently of major importance in opening up the exploitation of copper and base metals in the mountainous region.

Meiggs's railroad-building activity in Peru was one of the major factors in bringing about the settlement of sizable numbers of Chinese immigrants in the country. When he found it hard to recruit Peruvian laborers for his railway construction gangs, he brought in Chileans and Chinese coolies. Many of the latter settled in the Lima-Callao region once the railroad jobs were completed, and to this day their descendants make up an appreciable part of the population of that area.

While Meiggs was busy in Peru, he was approached by President Tomás Guardia of Costa Rica, who proposed construction of a railroad from the Caribbean port of Limón to the national capital, San José, in the Central Plateau. Although Meiggs received a contract for the construction of this road, the enterprise was actually carried out by one of his nephews, Minor Cooper Keith, and it was completed 14 years after Meiggs's death.

In spite of the highly favorable terms which the Chilean, Peruvian, and Costa Rican governments had signed with Meiggs, his fortune had largely disappeared by the time of his death in Lima on Sept. 29, 1877. This was due to the murder of President Balta in 1872 and the serious undermining of the financial stability of Peru in the middle 1870s, resulting in the unwillingness and inability of the Peruvian government to complete its payments to the American plunger and railroad man.

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Arthur Meighen

Arthur Meighen (1874-1960) was a Canadian lawyer and prime minister. He was one of the most respected Conservative leaders of government despite his espousal of several unpopular laws.

Arthur Meighen was born on June 16, 1874, near St. Mary's, Ontario, to parents of Ulster stock. He graduated from the University of Toronto in 1896, and after a brief period as a high school teacher he went west to Winnipeg. He was called to the Manitoba bar in 1902 and took up the practice of law in the growing town of Portage la Prairie, Manitoba, where his ability and unrelenting hard work soon made him a leading citizen. In 1904 he married Isabel Cox, a schoolteacher recently arrived from Quebec.

Meighen was elected to Parliament as Conservative member for Portage la Prairie in 1908 and reelected in 1911, when the new Conservative ministry of Robert Borden was formed. In 1913 Meighen became solicitor general of Canada and in 1917 was appointed secretary of state. Among Canadian political leaders of the day, he was without superior as a parliamentary debater and public speaker; his oratorical skills were frequently employed in defense of the protective tariff and the maintenance of close ties with Britain.

During World War I Meighen assumed an increasing role in the government and was a key figure in formulating and defending several controversial measures, including the act imposing conscription for overseas military service and the Wartime Election Act, which took the franchise away from citizens of enemy-alien origin naturalized since 1902 while giving it to the female relatives of members of the armed forces. When the Conservatives joined with a sector of the Liberal party in October 1917 to form a union government organized under Borden's leadership and committed to the enforcement of conscription, Meighen became minister of the interior. He was primarily responsible for the legislation which nationalized several railways to form the Canadian National Railways system.

On Borden's retirement on July 10, 1920, Meighen became prime minister and held office until the government was defeated in the general election of December 1921. At

the conference of Dominion prime ministers in 1921 his pro-British sentiments did not inhibit him in opposing British policy and preventing the renewal of the Anglo-Japanese alliance.

At the end of five years as leader of the opposition, Meighen faced the electors again in the election of 1925 but failed to win a clear majority, largely because of the hostility of French-Canadian voters, who continued to resent conscription. When Mackenzie King resigned in 1926, Meighen formed a minority government which was shortly defeated in Parliament and subsequently lost a general election. Thereupon Meighen retired from public life to pursue business interests and the study of Shakespeare in Toronto.

Meighen returned in 1932 as government leader in the Senate and held that position until the defeat of Richard Bedford Bennett's Conservative ministry in 1935. During World War II Meighen again accepted the leadership of the Conservative party, espousing conscription and national government once more, but he resigned after his defeat in a by-election in 1942. He died in Toronto on Aug. 5, 1960.

Further Reading

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Friedrich Meinecke

Friedrich Meinecke (1862-1954), Germany's greatest historian in the period from 1890 to 1950, founded a school of the history of ideas and trained many scholars.

Friedrich Meinecke was born in Salzwedel and educated in Berlin. His family belonged to the solid middle class which formed the backbone of imperial Germany. Early in life he decided to become a historian and was trained at the universities of Bonn and Berlin. Hampered by a speech defect, he did not feel he should enter the teaching profession and chose instead the career of archivist. In ''this dusty trade'' he felt himself quite at home. However, his intellectual qualities were soon recognized, and he was appointed editor of the country's most distinguished review, *Die historische Zeitschrift,* an office he held until he was ousted by the Nazis in 1935.

Meinecke's first work, a two-volume biography of the Prussian general Hermann von Boyen, was immediately recognized as proof of brilliant and searching scholarship, and he was appointed professor of history at the University of Strassburg in 1901. Until then his outlook had partaken of a somewhat parochial and conservative Prussianism; the move into Alsace opened new horizons for him. In 1908 he published *Cosmopolitanism and Nation State* (*Weltbürgertum und Nationalstaat*), which established the history of political ideas as an important and new discipline and evidenced Meinecke's propensity to think in dialectic and even dualistic terms. Throughout his life he pursued the evolution of opposing and even antagonistic ideas, such as cosmopolitanism and nationalism, ethic and power, uniqueness and recurrence. In 1913 he took the chair of modern history at the University of Berlin, which he occupied until his retirement in 1932. At the outbreak of World War I, in 1914, Meinecke was as nationalistic as most Germans, but contacts with leading politicians soon altered his outlook; he began to speak out for domestic reforms and for a peace without annexation. His voice was heard but not heeded. Resignation rather than conviction converted him into a republican when Germany met defeat in 1918, and he began to work for a democratic Germany in earnest. In 1924 he published what may be considered his most important work, *Machiavellism* (*Die Idee der Staatsräson in der neuren Geschichte*), a study in intellectual history, but this time devoted to the conflict between ethics and the imperatives of political necessity.

Meinecke continued his close contacts with the leading statesmen of the Weimar Republic and wrote articles remonstrating against the rising tide of fascism. Again his warning was disregarded; Hitler became chancellor in 1933. Many of Meinecke's students fled from Germany or were ousted from their positions, but since he was already past 70, the Nazis did not attack him personally. In 1936 he published a history of the origins of historicism (*Die Ursprünge des Historismus*).

The outbreak of World War II, which Meinecke had feared and predicted, found him writing his memoirs. The Allied bombings drove him out of Berlin; he found refuge in Franconia and witnessed the American offensive in southern Germany. Surrounded by the cacophony of war, he began an inquiry into the causes of the German disaster, *The German Catastrophe* (*Die deutsche Katastrophe*). When the old University of Berlin split and the young veterans refused to commit themselves to the Communist propaganda of East Germany, Meinecke, although 86 years of age and nearly blind, offered his services and became the first rector of the Free University of Berlin.

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A full-length study of Meinecke is Richard W. Sterling, *Ethics in a World of Power: The Political Ideas of Friedrich Meinecke* (1958). Extensive material on Meinecke can also be found in John Higham and others, *History* (1965); Georg G. Iggers, *The German Conception of History* (1968); and Fritz K. Ringer, *The Decline of the German Mandarins: The German Academic Community, 1890-1933* (1969). □

Felix Andries Vening Meinesz

The Dutch geodesist and geophysicist Felix Andries Vening Meinesz (1887-1966) pioneered in the field of gravity measurements.

On July 30, 1887, F. A. Vening Meinesz was born in Scheveningen. He attended the public schools in Amsterdam, the city in which his father was the *burgemeester,* and in 1910 obtained his diploma in civil engineering from the Technical University in Delft. He was first employed with the Geodetic Commission of the Netherlands, his task being to continue the gravimetric survey of the country with the aid of the contemporary pendulum instruments. The unstable soil of the Netherlands proved a serious handicap, and it was impossible to attain the desired accuracy. Vening Meinesz tried to eliminate the disturbing movements of the soil by using two pendulums swinging from the same support. His experiments, combined with a mathematical analysis of the sway of the entire system, proved very successful. Further experiments, carried out aboard submarines, resulted in the construction of the improved Vening Meinesz pendulum apparatus, which, for the first time in the history of geodesy, made possible the precise measurements of gravity on the oceans.

During the years 1923-1939 Vening Meinesz made 11 long journeys in submarines with his apparatus, cruising all oceans and especially in the East Indian Archipelago. At the same time, he expanded the mathematical theory which was used to convert the physical information about the gravity field to geometric information about the shape of the earth. In this way, the solution of the fundamental problem of scientific geodesy, that is, the mapping of the entire earth in one comprehensive system, was made possible both theoretically and practically. Only the use of artificial satellites can rival, to some extent, the gravimetric method initiated by the efforts of Vening Meinesz.

Meanwhile, Vening Meinesz's scientific interest was directed into deeper things. From his gravity maps of East India he found a long narrow strip of negative anomalies which he interpreted to be the first visible sign of a future mountain range. His investigations of this dealt with the internal structure and currents of the earth, the isostatic compensation of topographic formations, and the upheaval of the mountain ranges. Other, later discoveries in the field of geophysics gave plenty of support to his theories.

Vening Meinesz taught geodesy, cartography, and geophysics at the State University in Utrecht and at the Technical University in Delft. He was also the director of the Institute of Meteorology (1945-1951) and the president of the International Union of Geodesy and Geophysics (1948-1951). On Aug. 12, 1966, he died in Amersfoort, Netherlands.

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The *Gedenkboek F. A. Vening Meinesz* (1957), honoring Vening Meinesz on his seventieth birthday, contains, mainly in English, a description and evaluation of his achievements and a complete bibliography of his publications, together with articles by his colleagues. His contributions to geodesy are discussed in general books such as Guy Bomford, *Geodesy* (1952; 2d ed. 1962), and Weikko A. Heiskanen and Helmut Moritz, *Physical Geodesy* (1966). □

Alexius Ritter von Handschuchsheim Meinong

The Austrian philosopher Alexius Meinong, Ritter von Handschuchsheim (1853-1920), made important contributions to the general theory of reference and to the understanding of values.

Alexius Meinong was born in Lemburg, Poland, but his family soon returned to Austria. All his formal education was in Vienna, first at the Academic Gymnasium and then at the university, where in 1874 he took his degree in history and philosophy. Like the other important figures in Austrian philosophy, he then came under the influence of Franz Brentano. Brentano encouraged him to study David Hume, and in due course Meinong produced two books on the English philosopher. His philosophical apprenticeship was thus in the tradition of British empiricism, and his subsequent work owes more to this tradition than to any German philosopher.

Meinong taught at Vienna as a lecturer for four years (1878-1882) and then moved to Graz, where he taught for the remainder of his life. The major event of his long tenure at Graz was his founding of the Institute of Experimental Psychology, the first such institution in Austria.

Meinong's most original contribution to philosophy is his theory of objects. His starting point is that the theory of objects is too narrowly construed. There is a general tendency in philosophy to deal only with those objects which exist and, moreover, a tendency in commonsense thinking to equate the existent object with material entities. Against these two tendencies Meinong argues that there is an important distinction between talking about nonexistent objects and talking about nothing. It is, for example, possible to sort out true and false statements about Santa Claus, and this could not be the case if the name denoted nothing at all. What it denotes is an object with quite definite properties (''lives at the North Pole,'' ''drives reindeer'') which does not happen to exist. In general, says Meinong, it is always possible to distinguish the characteristics of an object (*sosein*) from its being (*sein*). This principle allows him to introduce highly imaginative discussions of impossible objects, incomplete objects, defective objects, inclusive objects, and the like.

In a posthumously published book, *On the Foundations of the General Theory of Values* (1924), Meinong extends his theory to ethics and esthetics. Here he tries to show that values are objects which we apprehend through various modes of feeling. He then attempts to provide criteria for situations in which these feelings could be said to be correct or incorrect, appropriate or inappropriate.

Even though Meinong's work is still largely unread, it has had considerable influence on English philosophy through the interpretations of Bertrand Russell and G. E. Moore. More recent work indicates that these early interpretations were defective and that Meinong may yet receive a more adequate hearing.

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Golda Meir

The Zionist Labor leader Golda Meir (1898-1978) served as Israel's foreign minister from 1956 to 1966. In 1969 she became Israel's fourth prime minister.

Golda Meir was born the daughter of Moshe and Bluma Mabovitch in Kiev, Ukraine, on May 3, 1898. She emigrated in 1906 with her family to Milwaukee, Wis. After she attended grammar and high school, she went to the Teachers' Training College in Milwaukee in 1917. In the same year she married Morris Myerson (later she modified her name to Meir). For several years she taught in the local schools and was active in the Labor Zionist party. In 1921 she left for Palestine and joined Kibbutz Merchavia, where after some training she was put in charge of the chicken farm. Because of illness in her family, she moved to Tel Aviv and started to work as treasurer of the Histadruth's Office of Public Works.

From 1928 Golda Meir was the secretary of the Working Women's Council in Palestine, and as such, she was its representative on the executive of the Histadruth. She also represented the council at a number of international labor congresses and was a delegate to its sister organization, the Pioneer Women, in the United States. After 1929 she was elected a delegate to most congresses of the World Zionist Organization. This was the beginning of her Zionist political activity. She was a member of the executive of the Jewish National Council in Palestine and served on the board of directors of a number of the Histadruth mutual aid programs, as well as a number of its industrial affiliates. In 1940 she was appointed head of the political department of the Histadruth. As such, she fought against the British White Paper of 1939 and organized illegal Jewish immigration to Palestine.

When the Palestine Administration interned the leaders of the Jewish Agency on June 29, 1946, Golda Meir was appointed acting head of the Jewish Agency's political department to replace the detained Moshe Shertok-Sharett. She continued in this position until the proclamation of the

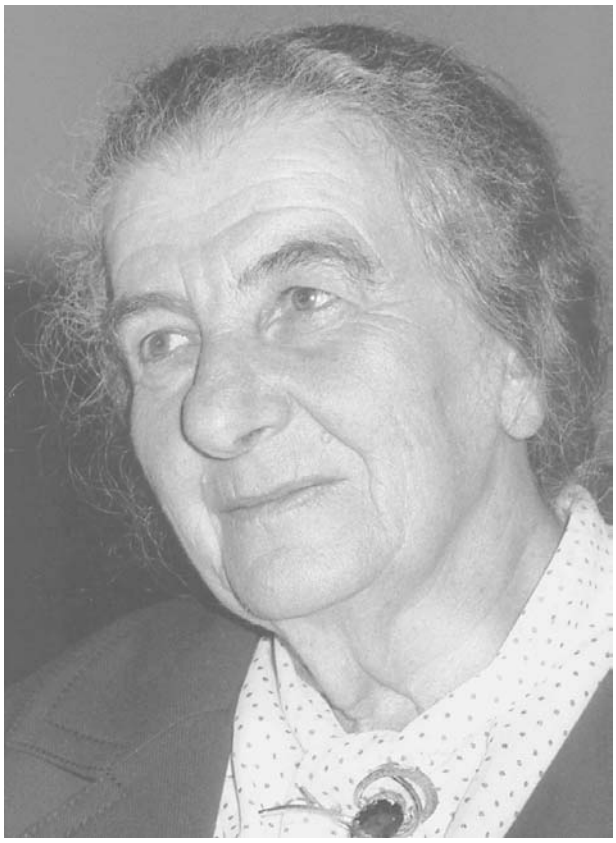

independence of Israel on May 14, 1948, since, after his release by the British, Shertok-Sharett spent most of his time in the United States. Early in 1948 she visited the United States to organize an emergency fund campaign for Palestine, with very successful results. On May 14 she was, as a member of Israel's Provisional Council of State, among the signers of its declaration of independence.

Golda Meir started her political career in Israel as its minister plenipotentiary to Moscow. During her 6 months' tenure Russian Jewry expressed its pro-Israeli leanings in every possible way and especially during the Jewish high holidays, in spite of the restrictions of 40 years of Russian communism. With her election to the first Israeli Parliament, she returned to Israel and was appointed minister of labor and social insurance. While in this office, she worked to solve the most important internal problems of Israel: housing and employment for the new mass immigration. Still known by her married name, she engineered what became known as the ''Myerson Plan,'' which allowed for the construction of more than 30,000 units of one-room housing. She also oversaw the construction of some 200,000 low-income apartments to house Israel's newly immigrated families.

In 1956, Prime Minister David Ben-Gurion proclaimed Meir ''the best man'' in his cabinet and named her to replace Shertok-Sharett as foreign minister, among the most important government jobs in the nation. It was now, under Ben-Gurion's prodding to have all Israelis bear Hebrew names, that she reluctantly altered her name while keeping it as close as possible to Myerson. In 10 years in this office she established political and economic relations with the majority of the African states. Golda Meir, tired and ill, stepped down as minister of foreign affairs in 1966, but soon after, under pressure of her political party, she agreed to take over the leadership of Israel's Labor party. She succeeded in the next 2 years in reuniting the three main Labor elements: Mapai, Achdut Ha'Avodah, and Rafi. The merger took place on Jan. 2, 1968, and in August she retired from political activity. After the death of Levi Eshkol, to avoid a confrontation between the main rival candidates, Moshe Dayan and Yigal Allon, Golda Meir again came out of retirement to assume the post of Israel's prime minister on March 17, 1969.

Though elderly and in faltering health, Meir proved her abilities to the country during her initial nine-month term such that her Labor Party won the 1969 elections. Meir thus gained her own four-year term as prime minister. This period was marked by Meir's efforts to gain United States aid in the form of military and economy assistance. The assurances she won from President Richard Nixon on this helped her and Dayan persuade the Israeli cabinet to agree to a United States proposition for a cease-fire and the opening of peace talks with the United Arab Republic. She sided with Dayan's more radical position that the occupied territories captured during the 1967 war be settled by Israelis, yet she retained the support of moderates who favored trading land for peace. However, in 1973 and 1974, Israel's unpreparedness for the Yom Kippur War brought demands for new leadership. After the 1973 elections, Meir was still able to form a new government, but divisions only increased and on April 10, 1974, she resigned as prime minister.

Even in retirement, Meir remained an important political presence in Israel. She also achieved folk-hero status as one of the first women to head a nation in the modern era. Her autobiography *My Life* helped cement her place in the public's imagination as the doting grandmother who had risen to greatness in her nation's hour of need. Meir died in Jerusalem on Dec. 8, 1978.

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Lise Meitner

Lise Meitner (1878-1968) helped to develop the theory behind nuclear fission, and became the first woman professor in Germany.

The prototypical female scientist of the early twentieth century was a woman devoted to her work, sacrificing family and personal relationships in favor of science; modestly brilliant; generous; and underrecognized. In many ways Austrian-born physicist Lise Meitner embodies that image. In 1938, along with her nephew Otto Robert Frisch, Meitner developed the theory behind nuclear fission that would eventually make possible the creation of the atomic bomb. She and lifelong collaborator Otto Hahn made several other key contributions to the field of nuclear physics. Although Hahn received the Nobel Prize in 1944, Meitner did not share the honor—one of the more frequently cited examples of the sexism rife in the scientific community in the first half of this century.

Elise Meitner was born November 7, 1878 to an affluent Vienna family. Her father Philipp was a lawyer and her mother Hedwig travelled in the same Vienna intellectual circles as Sigmund Freud. From the early years of her life, Meitner gained experience that would later be invaluable in combatting—or overlooking—the slights she received as a woman in a field dominated by men. The third of eight children, she expressed interest in pursuing a scientific career, but her practical father made her attend the Elevated High School for Girls in Vienna to earn a diploma that would enable her to teach French—a much more sensible career for a woman. After completing this program, Meitner's desire to become a scientist was greater than ever. In 1899, she began studying with a local tutor who prepped students for the difficult university entrance exam. She worked so hard that she successfully prepared for the test in

two years rather than the average four. Shortly before she turned twenty three, Meitner became one of the few women students at the University of Vienna.

At the beginning of her university career in 1901, Meitner could not decide between physics or mathematics; later, inspired by her physics teacher Ludwig Boltzmann, she opted for the latter. In 1906, after becoming the second woman ever to earn a Ph.D. in physics from the University of Vienna, she decided to stay on in Boltzmann's laboratory as an assistant to his assistant. This was hardly a typical career path for a recent doctorate, but Meitner had no other offers, as universities at the time did not hire women faculty. Less than a year after Meitner entered the professor's lab, Boltzmann committed suicide, leaving the future of the research team uncertain. In an effort to recruit the noted physicist Max Planck to take Boltzmann's place, the university invited him to come visit the lab. Although Planck refused the offer, he met Meitner during the visit and talked with her about quantum physics and radiation research. Inspired by this conversation, Meitner left Vienna in the winter of 1907 to go to the Institute for Experimental Physics in Berlin to study with Planck.

Soon after her arrival in Berlin, Meitner met a young chemist named Otto Hahn at one of the weekly symposia. Hahn worked at Berlin's Chemical Institute under the supervision of Emil Fischer, surrounded by organic chemists—none of whom shared his research interests in radiochemistry. Four months older than Hahn, Meitner was not only intrigued by the same research problems but had the training in physics that Hahn lacked. Unfortunately, Hahn's supervisor balked at the idea of allowing a woman researcher to enter the all-male Chemical Institute. Finally, Fischer allowed Meitner and Hahn to set up a laboratory in a converted woodworking shop in the Institute's basement, as long as Meitner agreed never to enter the higher floors of the building.

This incident was neither the first nor the last experience of sexism that Meitner encountered in her career. According to one famous anecdote, she was solicited to write an article by an encyclopedia editor who had read an article she wrote on the physical aspects of radioactivity. When she answered the letter addressed to Herr Meitner and explained she was a woman, the editor wrote back to retract his request, saying he would never publish the work of a woman. Even in her collaboration with Hahn, Meitner at times conformed to gender roles. When British physicist Sir Ernest Rutherford visited their Berlin laboratory on his way back from the Nobel ceremonies in 1908, Meitner spent the day shopping with his wife Mary while the two men talked about their work.

Within her first year at the Institute, the school opened its classes to women, and Meitner was allowed to roam the building. For the most part, however, the early days of the collaboration between Hahn and Meitner were filled with their investigations into the behavior of beta rays as they passed through aluminum. By today's standards, the laboratory in which they worked would be appalling. Hahn and Meitner frequently suffered from headaches brought on by their adverse working conditions. In 1912 when the Kaiser-Wilhelm Institute was built in the nearby suburb of Dahlem, Hahn received an appointment in the small radioactivity department there and invited Meitner to join him in his laboratory. Soon thereafter, Planck asked Meitner to lecture as an assistant professor at the Institute for Theoretical Physics. The first woman in Germany to hold such a position, Meitner drew several members of the news media to her opening lecture.

When World War I started in 1914, Meitner interrupted her laboratory work to volunteer as an X-ray technician in the Austrian army. Hahn entered the German military. The two scientists arranged their leaves to coincide and throughout the war returned periodically to Dahlem where they continued trying to discover the precursor of the element actinium. By the end of the war, they announced that they had found this elusive element and named it protactinium, the missing link on the periodic table between thorium (previously number 90) and uranium (number 91). A few years later Meitner received the Leibniz Medal from the Berlin Academic of Science and the Leibniz Prize from the Austrian Academy of Science for this work. Shortly after she helped discover protactinium in 1917, Meitner accepted the job of establishing a radioactive physics department at the Kaiser Wilhelm Institute. Hahn remained in the chemistry department, and the two ceased working together to concentrate on research more suited to their individual training. For Meitner, this constituted a return to beta radiation studies.

Throughout the 1920s, Meitner continued her work in beta radiation, winning several prizes. In 1928, the Associa-

tion to Aid Women in Science upgraded its Ellen Richards Prize—billing it as a Nobel Prize for women—and named Meitner and chemist Pauline Ramart-Lucas of the University of Paris its first recipients. In addition to the awards she received, Meitner acquired a reputation in physics circles for some of her personal quirks as well. Years later, her nephew Otto Frisch, also a physicist, would recall that she drank large quantities of strong coffee, embarked on ten mile walks whenever she had free time, and would sometimes indulge in piano duets with him. By middle age, Meitner had also adopted some of the mannerisms stereotypically associated with her male colleagues. Not the least of these, Hahn later recalled, was absent-mindedness. On one occasion, a student approached her at a lecture, saying they had met earlier. Knowing she had never met the student, Meitner responded earnestly, ''You probably mistake me for Professor Hahn.''

Meitner and Hahn resumed their collaboration in 1934, after Enrico Fermi published his seminal article on ''transuranic'' uranium. The Italian physicist announced that when he bombarded uranium with neutrons, he produced two new elements—number 93 and 94, in a mixture of lighter elements. Meitner and Hahn joined with a young German chemist named Fritz Strassmann to draw up a list of all the substances the heaviest natural elements produced when bombarded with neutrons. In three years, the three confirmed Fermi's result and expanded the list to include about ten additional substances that resulted from bombarding these elements with neutrons. Meanwhile, physicists Irène Joliot-Curie and Pavle Savitch announced that they had created a new radioactive substance by bombarding uranium by neutrons. The French team speculated that this new mysterious substance might be thorium, but Meitner, Hahn, and Strassmann could not confirm this finding. No matter how many times they bombarded uranium with neutrons, no thorium resulted. Hahn and Meitner sent a private letter to the French physicists suggesting that perhaps they had erred. Although Joliot-Curie did not reply directly, a few months later she published a paper retracting her earlier assertions and said the substance she had noted was not thorium.

Current events soon took Meitner's mind off these professional squabbles. Although her father, a proponent of cultural assimilation, had all his children baptized, Meitner was Jewish by birth. Because she continued to maintain her Austrian citizenship, she was at first relatively impervious to the political turmoil in Weimar Germany. In the mid–1930s she had been asked to stop lecturing at the university but she continued her research. When Germany annexed Austria in 1938, Meitner became a German citizen and began to look for a research position in an environment hospitable to Jews. Her tentative plans grew urgent in the spring of 1938, when Germany announced that academics could no longer leave the country. Colleagues devised an elaborate scheme to smuggle her out of Germany to Stockholm where she had made temporary arrangements to work at the Institute of the Academy of Sciences under the sponsorship of a Nobel grant. By late fall, however, Meitner's position in Sweden looked dubious: her grant provided no money for equipment and assistance, and the administration at the Stockholm Institute would offer her no help. Christmas found her depressed and vacationing in a town in the west of Sweden.

Back in Germany, Hahn and Strassmann had not let their colleague's departure slow their research efforts. The two read and reread the paper Joliot-Curie had published detailing her research techniques. Looking it over, they thought they had found an explanation for Joliot-Curie's confusion: perhaps instead of finding one new substance after bombarding uranium, as she had thought, she had actually found two new substances! They repeated her experiments and indeed found two substances in the final mixture, one of which was barium. This result seemed to suggest that bombarding uranium with neutrons led it to split up into a number of smaller elements. Hahn immediately wrote to Meitner to share this perplexing development with her. Meitner received his letter on her vacation in the village of Kungalv, as she awaited the arrival of her nephew, Frisch, who was currently working in Copenhagen under the direction of physicist Niels Bohr. Frisch hoped to discuss a problem in his own work with Meitner, but it was clear soon after they met that the only thing on her mind was Hahn and Strassmann's observation. Meitner and Frisch set off for a walk in the snowy woods—Frisch on skis, with his aunt trotting along—continuing to puzzle out how uranium could possibly yield barium. When they paused for a rest on a log, Meitner began to posit a theory, sketching diagrams in the snow.

If, as Bohr had previously suggested, the nucleus behaved like a liquid drop, Meitner reasoned that when this drop of a nucleus was bombarded by neutrons, it might elongate and divide itself into two smaller droplets. The forces of electrical repulsion would act to prevent it from maintaining its circular shape by forming the nucleus into a dumbbell shape that would—as the bombarding forces grew stronger—sever at the middle to yield two droplets—two completely different nuclei. But one problem still remained. When Meitner added together the weights of the resultant products, she found that the sum did not equal the weight of the original uranium. The only place the missing mass could be lost was in energy expended during the reaction.

Frisch rushed back to Copenhagen, eager to test the revelations from their walk in the woods on his mentor and boss, Bohr. He caught Bohr just as the scientist was leaving for an American tour, but as Bohr listened to what Frisch was urgently telling him, he responded: ''Oh, what idiots we have been. We could have foreseen it all! This is just as it must be!'' Buoyed by Bohr's obvious admiration, Frisch and Meitner spent hours on a long-distance telephone writing the paper that would publicize their theory. At the suggestion of a biologist friend, Frisch coined the word ''fission'' to describe the splitting of the nucleus in a process that seemed to him analogous to cell division.

The paper ''On the Products of the Fission of Uranium and Thorium'' appeared in *Nature* on February 11, 1939. Although it would be another five and a half years before the American military would successfully explode an atom bomb over Hiroshima, many physicists consider Meitner and Frisch's paper akin to opening a Pandora's box of

atomic weapons. Physicists were not the only ones to view Meitner as an important participant in the harnessing of nuclear energy. After the bomb was dropped in 1944, a radio station asked First Lady Eleanor Roosevelt to conduct a transatlantic interview with Meitner. In this interview, the two women talked extensively about the implications and future of nuclear energy. After the war, Hahn found himself in one of the more enviable positions for a scientist—the winner of the 1944 Nobel prize in chemistry—although, because of the war, Hahn did not accept his prize until two years later. Although she attended the ceremony, Meitner did not share in the honor.

But Meitner's life after the war was not without its plaudits and pleasures. In the early part of 1946, she travelled to America to visit her sister—working in the U.S. as a chemist—for the first time in decades. While there, Meitner delivered a lecture series at Catholic University in Washington, D.C. In the following years, she won the Max Planck Medal and was awarded numerous honorary degrees from both American and European universities. In 1966 she, Hahn, and Strassmann split the $50,000 Enrico Fermi Award given by the Atomic Energy Commission. Unfortunately, by this time Meitner had become too ill to travel, so the chairman of the A. E. C. delivered it to her in Cambridge, England, where she had retired a few years earlier. Meitner died just a few weeks before her 90th birthday on October 27, 1968.

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Philip Melancthon

The German scholar and humanist Philip Melancthon (1497-1560) was the chief systematic theologian of the early Reformation and principal author of the famous Augsburg Confession of 1530.

Philip Melancthon was born Philip Schwartzerd at Bretten in Swabia, the son of George and Barbara Schwartzerd. His earliest education was supervised by his father and grandfather and, after their deaths in 1508, was directed by his grandmother's brother, the famous jurist and Hebrew scholar Johann Reuchlin. Schwartzerd means ''black earth,'' and Reuchlin is said to have been so impressed with his grandnephew's scholarly talents that he insisted that Philip use the Greek form of ''black earth,'' hence the name Melancthon. The young Melancthon studied at Pforzheim and Heidelberg, receiving a bachelor of arts degree from the latter in 1511. He took his master's degree at Tübingen in 1514 and began to lecture there on Latin and Greek literature. Like many young humanists, Melancthon had considerable doubts about a number of ecclesiastical practices, and he helped to edit the scathing satire against his granduncle's ecclesiastical enemies, *The Letters of Obscure Men,* in 1514-1515.

Melancthon's academic reputation began to grow, and in 1518, at the age of 21, he was appointed professor of Greek at the University of Wittenberg, against the early objections of Martin Luther and Georg Spalatin, court chaplain to the elector Frederick the Wise. Melancthon's inaugural address on the ideal program of education for young people won over Luther completely, thus commencing a friendship which was to last until Luther's death.

In 1518-1519 Melancthon drew closer to Luther's criticisms of scholastic theology and ecclesiastical abuses, supporting Luther at the Leipzig debates with Johann Eck in 1519. In the same year he received his bachelor of theology degree, his thesis supporting many of the critical points of Luther's reform: justification by faith, and opposition to papal authority. Luther characterized their relationship with the following accurate observation: ''I am rough, boisterous, stormy, and altogether warlike. I must remove stumps and stones, cut away thistles and thorns, and clear the wild forests; but Master Philip comes along softly and gently sowing and watering with joy, according to the gifts which God has abundantly bestowed upon him.''

During Luther's seclusion in the Wartburg in 1521-1522, Melancthon defended his friend against the condemnations of the University of Paris and attempted to preserve Luther's moderate reforms in Wittenberg against the enthusiastic and radical take-over by Karlstadt.

In 1521 Melancthon began a new phase of his career—that of chief systematic theologian of the Reformation. He published in that year (and would spend the rest of his life revising) his *Loci communes,* a system of Christian doctrine based chiefly upon the writings of St. Paul. The work has remained to this day one of the foundations of Protestant thought. Melancthon was not merely a writer but a teacher and educational theorist as well. Like Luther, he lectured all his life at Wittenberg, for a time overworking himself by teaching theology in addition to his regularly assigned classical teaching.

In 1530 Melancthon took on the task of answering the growing Catholic criticism of the increasingly fragmented Protestant sects. Keeping before him the idea of eventually reconciling all Christians, Melancthon presented a statement of Protestant doctrine to the emperor Charles V at Augsburg in 1530 (hence the title the Augsburg Confession) in which he attempted to unite all Christians in a series of fundamental beliefs. Melancthon was bitterly answered by Eck, and his later efforts to reconcile Catholics and Protestants were rendered futile by Protestant sectarianism and Catholic intransigence. In 1529, however, he mediated between Luther and Huldreich Zwingli at the Marburg Colloquy and, in 1536, between Luther and Martin Bucer in formulating the Wittenberg Concord. ''If I could purchase union by my own death,'' Melancthon said, ''I would gladly sacrifice my life.''

The death of Luther in 1546 and of Melancthon's daughter Anna in 1547 weakened the theologian, who now turned to composing prayers, some of them the most moving in all Christian liturgy. Melancthon died on April 19, 1560, his hopes for reconciliation of the Christian Churches not fulfilled to this day.

Further Reading

Melancthon's *Loci communes* has been translated into English and edited by Clyde Manschreck in his *Melanchthon on Christian Doctrine* (1965). The best life of Melancthon is also by Manschreck, *Melanchthon: The Quiet Reformer* (1958). A shorter study, particularly useful as an introduction to Melancthon's life and thought, is Robert Stupperich, *Melanchthon,* translated by R. H. Fischer (1965). For Melancthon and the Reformation in general see *The New Cambridge Modern History* (12 vols., 1957-1970). □

Bernard Eugene Meland

Historian of liberal theology in the modern period and professor at the Chicago School of Theology, Bernard Eugene Meland (1899-1993) articulated a postmodern and postliberal theological vision in a constructive mode. A theologian of culture, his radical empiricism incorporated aesthetic dimensions of experience both in construing the meaning of ''God'' and in interpreting theological method.

Bernard E. Meland was born June 28, 1899, in Chicago, Illinois. His parents were Erick Bernhard and Elizabeth Hansen Meland. He acquired skills as a carpenter and a spirit sensitive to the ambiguity of life and appreciative of what he called its problematic good. After a period of military service in 1918, he received a bachelor's degree at Park College (Missouri) in 1923. Study at the University of Illinois at Champaign (1923-1924) and at McCormick Theological Seminary in Chicago (1924-1925) followed.

He transferred to the Divinity School of the University of Chicago and took a Bachelor of Divinity degree there in 1928. He was ordained to the ministry of the Presbyterian Church in the United States in that year and honorably retired from its ministry at the time of his retirement from teaching in 1964. He married Margaret Evans McClusky on August 6, 1926. She died as he was entering retirement. Their son, Richard Dennis, lived with Meland in the 1990s. Meland died in 1993.

During his student days his mentors were his teachers at the Chicago School—Shirley Jackson Case, Shailer Mathews, and especially Gerald Birney Smith, who died while Meland was studying at the University of Marburg. Upon his return he obtained a doctorate from the University of Chicago in 1929 and began to publish prolifically in liberal religious journals.

Meland taught at Central College, Fayette, Missouri, from 1929 to 1936, and at Pomona College, Claremont, California, from 1936 to 1945. While at Pomona College he brought the arts to chapel worship with the help of his student assistant, Robert Shaw. He was professor of theology in the Divinity School of the University of Chicago from 1945 to 1964. During this time he gave the Barrows Lectures in India on two occasions. In retirement he continued active writing, teaching, lecturing, and responding at conferences on his theology until 1988, when his health confined him to his home.

Attentive to work in cultural anthropology, philosophy of science, history of religions, and phenomenology, Meland identified in experience converging streams of meaning under what he called the powers of the *mythos* and the *logos*. These meanings find form and are lived out in three interrelated ''vortices'': the self, the cultus, and the culture. His work focused on the embodied self and the ''appreciative consciousness'' shaped by culturally-mediated symbols in tension with critical consciousness shaped by science and theory. Life and faith shared an elemental organic ground in what Meland called a ''stream of experience.'' But this was not without a pluralism of ''structures of experience'' that made elusive the quest for demonstrable knowledge in religion. Theology, he wrote, was a discipline midway between art and philosophy.

His constructive theology and method were most fully worked out in *Faith and Culture* (1953), *The Realities of*

Faith: The Revolution in Cultural Forms (1962), and *Fallible Forms and Symbols: Discourses on Method in a Theology of Culture* (1976). His critique of modern culture was developed in *The Secularization of Modern Cultures* (1966). Meland's appropriation of James' radical empiricism and his treatment of the appreciative consciousness was clear in *Higher Education and the Human Spirit* (1953). His indebtedness to Gerald Birney Smith was acknowledged in the book he wrote with Henry Nelson Wieman, *American Philosophies of Religion* (1936), and in *The Future of Empirical Theology* (1969). His aesthetic, mystical naturalism and early influences can be seen in *Modern Man's Worships: A Search for Reality in Religion* (1934) and in a compilation of early and later essays also informative about his method, *Essays in Constructive Theology: A Process Perspective* (1988). *Seeds of Redemption* (1947) and *The Reawakening of Christian Faith* (1949) were important brief statements of his theological vision.

Further Reading

A bibliography of Bernard E. Meland's work appeared in *Process Studies,* 5 (1975). Meland's work was receiving critical and appreciative attention from American scholars interested in postmodernism and the empirical tradition in theology. Their work has appeared in the *American Journal of Theology and Philosophy,* edited by Larry E. Axel and W. Crighton Peden. See the Meland items in the ten-year index in Volume 11 (January 1990), the essays in Lori Krafte-Jacobs, editor, ''Bernard Meland and the Future of Theology,'' *American Journal of Theology and Philosophy,* 5 (1984), and the special issue of *The Journal of Religion,* 60 (1980). Meland's thoughts are discussed in volumes published by The Highlands Institute for American Religious Thought (1989).

Important books that discussed Meland's work are William Dean, *American Religious Empiricism* (1986); *History Making History: The New Historicism in American Religious Thought* (1988); Nancy Frankenberry, *Religion and Radical Empiricism* (1987); and Dolores Jean Rogers, *The American Empirical Movement in Theology* (1990). A short account of Meland's theology was found in Edgar A. Towne, ''God and the Chicago School in the Theology of Bernard E. Meland,'' *American Journal of Theology and Philosophy,* 10 (1989). □

2nd Viscount Melbourne

The English statesman William Lamb, 2nd Viscount Melbourne (1779-1848), served as prime minister in 1834 and from 1835 to 1841. He was the stern suppressor of early trade unionism and the political mentor of the young Queen Victoria.

Lord Melbourne was a member of the small aristocratic oligarchy which dominated English society and politics in the 18th and early 19th centuries. By taking a leading part in reforming the oligarchical system in 1832 and afterward, the great aristocrats preserved much of their power and influence for most of the century.

William Lamb was born on March 15, 1779, at Brocket Hall, the family's Hertfordshire seat. He was generally believed to be the son of the Earl of Egremont. The Lambs were relative newcomers to aristocratic society, but their great wealth and Lady Melbourne's beauty and charm gave them a place in the highest circles. William grew up among the flower of the Whig aristocracy. The Prince of Wales, the Duchess of Devonshire, and Charles James Fox were some of his mother's close friends.

William was educated at Eton, Trinity College, Cambridge, and the University of Glasgow. Like most young men of the period, he profited little from his formal education; but he read widely in history and literature. An extraordinarily good-looking and brilliant young man, William was eagerly welcomed by society. Early on he displayed that good-natured cynicism which was to mark the rest of his career. He liked people, but he never expected much good to come from human endeavor. For a couple of years after completing his education in 1801, he did little but enjoy himself. However, as a younger son, William had to have a career. He finally settled on the law and in 1804 was admitted to the bar.

Early Career and Marriage

Lamb's legal career did not last long. His elder brother died in 1805, and Lamb became the future Lord Melbourne. As a prospective peer, he was expected to pursue a career in politics. He soon found himself a seat and entered Parliament in 1806. Just before this, in 1805, he had married Lady Caroline Ponsonby.

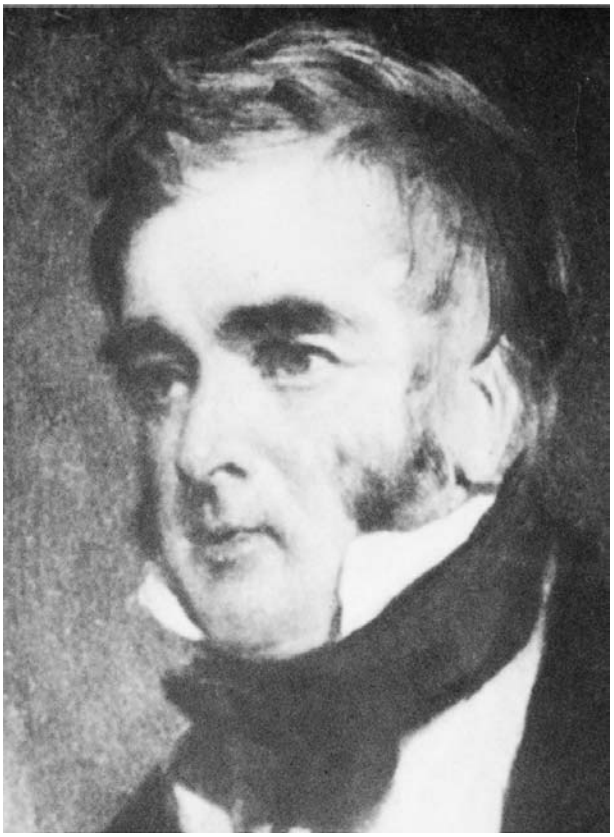

For the next 20 years Lamb was not to make a great success of his new career. He entered politics as Fox's devoted follower, but Fox died after a brief period in office, and the Whigs went out of power in 1807. Lamb soon found himself uncomfortable with Whiggery. He agreed with the Whigs on Catholic emancipation, but he found them too critical of the war against Napoleonic France. He also thought them soft toward parliamentary reform and popular radicalism. Lamb's closest sympathies were with a parliamentary group led by George Canning. But the Whigs were his friends, and he firmly rejected opportunities to advance his own career at their expense. This was not very satisfying, and in 1812 he retired from politics for a time.

Lamb's marriage was not a happy one. Lady Caroline was romantic to the point of mental imbalance, as she showed in her notorious affair with Lord Byron. The whole drama of the stormy romance was played in public from 1812 to 1816. Then, rejected by both Byron and society, she sank deeper into mental disorder until her death in 1828. Lamb remained loyal to his wife to the end.

Political Career

Lamb returned to Parliament in 1816. But it was not until 1827 that his career began to prosper. Then Canning finally came to power, and some of the Whigs joined his government. Lamb became chief secretary for Ireland. Canning soon died, but Lamb remained with the Canningites in two successive governments until 1828.

In 1829 Lamb succeeded to the Melbourne peerage, and in the following year he joined Lord Grey's great reform ministry. Melbourne still did not really believe in parliamentary reform. But now the great popular agitation for change seemed to make the choice one between reform and national convulsion. With such a choice, Melbourne chose reform.

But Melbourne believed that riotousness must be suppressed and, as home secretary, he was responsible for maintaining order. It was generally assumed that any kind of working-class organization was aimed at political revolution. Melbourne revived some old legislation against trade unions and encouraged its strict enforcement. The most famous sufferers were the ''Tolpuddle Martyrs,'' agricultural laborers in Dorset who seem to have been innocent of any object other than the improvement of their miserable working conditions.

Prime Minister

Melbourne's reputation for firmness did him no harm among the upper classes. When Lord Grey resigned in 1834, Melbourne seemed the man most likely to be able to hold a Whig government together, and the King asked him to take Grey's place. Melbourne's reaction was typical. ''I think it's a damned bore,'' he said. But he accepted.

With the exception of the brief Tory government of 1834-1835, Melbourne was to remain in office until 1841. He had a difficult task. His government, Parliament, and the country were deeply divided on the necessity for further reform and on its nature. Melbourne always greeted change without enthusiasm, but he was a realist and had a great talent for conciliation. Somehow he kept the government together and did what seemed necessary and practicable.

It was not until 1837, with the accession of Queen Victoria, that Melbourne began to enjoy office. Her innocent, straightforward character deeply appealed to him, and she responded with hero worship. It became the main object of Melbourne's life to educate the young queen for her role, and of hers to learn from ''dear Lord M.'' On occasion, Melbourne's devotion may have got the better of his judgment, but his role as mentor was generally applauded. When he finally left office, he left a confident queen, with a competent new adviser in Prince Albert. For Melbourne his parting from the Queen was the beginning of the end. He died at Brocket Hall on Nov. 24, 1848.

Further Reading

A superb biography of Melbourne is the two volumes by Lord David Cecil: *The Young Melbourne* (1939) and *Lord M.* (1954). An interesting supplement to Cecil's books is Elizabeth Jenkins, *Lady Caroline Lamb* (1932), a biography of Melbourne's wife, who became known less for the novels she wrote than for her love affair with Lord Byron. Asa Briggs, *The Age of Improvement* (1959; 2d rev. ed. 1960), is recommended for general historical background.

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Andrew William Mellon

American businessman Andrew William Mellon (1855-1937) crowned a highly successful entrepreneurial career with over a decade of service as U.S. secretary of the Treasury.

Andrew Mellon was born on March 24, 1855, in Pittsburgh, Pa. Unlike most members of the industrial elite of his generation, Mellon attended college, although he withdrew shortly before graduation.

In 1882 Mellon became the owner and manager of the family banking firm, T. Mellon & Sons. A few years later he provided financial assistance for the enterprise which would become the Aluminum Company of America, and this concern was controlled by the Mellon family. He began to invest in the oil industry in the 1890s and was one of those who organized the Gulf Oil Corporation in 1901. Mellon invested in a variety of other industrial firms and became a director of many of them. In 1902, when the family private banking house was converted into a commercial bank, the Mellon National Bank of Pittsburgh, he was designated president. As a result of these endeavors, Mellon (gifted with an extraordinary ability to pick winners)

achieved great wealth and was ''one of the richest men in America.''

Mellon dabbled in Republican politics in Pennsylvania, was acquainted with such political notables as Matthew S. Quay, Boies Penrose, and Philander C. Knox, and was a major financial contributor to his party. As a result of these associations plus behind-the-scenes activities, Mellon was appointed secretary of the Treasury by President Warren G. Harding. Partly because of his talent and partly because of the primacy of economic matters during the 1920s, Mellon became the most influential member of the Cabinet under both Harding and his successor, Calvin Coolidge. He was popularly referred to as the ''greatest secretary of the Treasury since Alexander Hamilton.''

Mellon was a political conservative, and his policies, particularly his opposition to progressive taxation, reflected this. Despite criticism by a minority of citizens, under Mellon's guidance the burden of taxation on those of above-average income was drastically reduced but that on the bulk of the taxpayers was lowered to a much lesser extent. Some of his tax policies benefited Mellon personally and his companies as well; this was true of both the law and the administrative rulings. As one critic said, ''The Mellon tax policy, placing its emphasis on relief for millionaires rather than for consumers, made the maldistribution of income and oversaving even worse.''

Mellon continued as secretary of the Treasury under President Herbert Hoover. Mellon interpreted the Great Depression of 1929 as a natural phenomenon and favored deflation; he was critical of public works and pursued a traditional policy of economy. In early 1930 Mellon observed, ''I see nothing in the present situation that is either menacing or warrants pessimism.'' However, a combination of criticism of his tax policy and the Depression itself eventuated in his resignation. Hoover persuaded him to accept an appointment as ambassador to Great Britain in 1932.

Mellon returned to private life with the end of the Republican era in the White House and devoted himself to philanthropy. His superlative art collection was donated to the Federal government in 1937 and constituted the foundation of the National Gallery of Art in Washington, D.C.

By getting in on the ground floor of what later became highly profitable enterprises, Mellon had succeeded in becoming rich. His public life, although but a dozen years in duration, was of sufficient prominence so that the history of the 1920s is incomprehensible without reference to him. The Depression resulted in a reversal of public sentiment, so that those of his policies which had once been applauded by the majority were later cited as illustrations of favoritism and special interest and perhaps even as causal factors in the magnitude of the Depression. Mellon died in Southampton, N.Y., on Aug. 26, 1937.

Further Reading

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Konstantin Stepanovich Melnikov

Konstantin Stepanovich Melnikov (1890-1974) was one of the Russian avant-garde's most prolific and internationally celebrated architects during the 1920s. By 1937 the individualism of his architecture no longer had a place in Stalin's U.S.S.R.

Konstantin Melnikov was born a peasant on the outskirts of Moscow in 1890. Young Melnikov showed an early proclivity for drawing and began to attend the Moscow School of Painting, Sculpture, and Architecture. After completing the general education program, he studied painting, and then resolved to be an architect. He stayed on at the Moscow School, completing the architecture program in 1917. As seen in his surviving student projects, Melnikov's education in architecture was conservative, emphasizing the classical architectural tradition. Although he would quickly move away from historical

revivalism, the monumental forms of some of his later modern works occasionally suggested the undercurrent of his classical training.

Melnikov entered the profession of architecture during the year of the Bolshevik Revolution. The political, social, and economic demands upon architecture in the emerging Soviet Union were to be very different from those of Melnikov's youth and training in tsarist Russia. The economic desperation of Russia due to World War I, revolution, and the subsequent civil war resulted in few opportunities for real construction for a young architect. Like many of his architectural colleagues, Melnikov spent his first years after the communist revolution working primarily on paper architecture: unbuilt projects, often for competitions, with an emphasis upon defining a modern architecture appropriate for building a new socialist society.

During the early 1920s Melnikov taught architecture at VKhUTEMAS, a Moscow school popular with avant-garde artists and architects. With the coming of Lenin's New Economic Policy, modest opportunities to build were being presented to Melnikov. One of his important early works was the Makhorka Pavilion, built in Moscow to promote a native tobacco at the All-Russian Agricultural and Cottage Industry Exhibition of 1923. Jutting diagonals, factory-like windows, large graphics, and a spiral staircase animated the bold geometric forms of this small wooden structure. Melnikov's classical training was now distant as he worked through the dynamic and abstract aesthetic language of modernism.

Melnikov was beginning to emerge as a favored architect in the new Soviet Union. In 1924 he designed Lenin's glass-topped sarcophagus that was placed inside the Lenin Mausoleum on Red Square. Melnikov then found himself on the international architectural stage when he won a closed competition to be the architect of the Soviet Pavilion at the 1925 Exposition des Arts Décoratifs in Paris. Melnikov's pavilion announced to the West the startling modern accomplishments of the avant-garde in the U.S.S.R. The building's austere geometric planes and walls of glass were brought into dynamic tension through a dramatic outdoor stairway that sliced diagonally through the heart of the building. Despite the modernity of the forms, the structure was framed in wood, as were several of his early buildings. Melnikov was defining a new architecture while transforming the wooden structures of his own peasant origins.

After his success in Paris, Melnikov built a number of structures in the Moscow area, including an impressive series of six workers' clubs. Workers' clubs in the Soviet Union were intended to be new centers of community life, providing cultural and recreational activities for the workers. Melnikov designed each club with a unique landmark image, as most dramatically seen in his Rusakov Club in Moscow (1927-1929), an expressive wedge-shaped building. The functional considerations of acoustics and flexibility in the interior of this workers' club generated the building's powerful forms. The dynamism of this building and others by Melnikov was particularly captured in the contemporary photographs of Alexander Rodchenko.

Melnikov was not the typical Russian avant-garde architect; he was constructing many buildings, not just drawing them. Melnikov even built his own private house with studio in Moscow (1927-1929). This highly original design consists of two interlocking upright cylinders with numerous elongated hexagonal windows and a large front wall of glass. The house was built with traditional Russian materials (stuccoed brick for exterior walls and wood for floors) used structurally in inventive ways. Such buildings by Melnikov asserted a strong individualism in a country where Stalin was consolidating his growing powers into a dictatorship.

In comparison to the 1920s, Melnikov would build very little during the 1930s. He unsuccessfully entered architectural competitions with increasingly fantastic and theatrical designs, such as his grandiose projects for the Palace of Soviets (1931-1932) and the headquarters of the People's Commissariat of Heavy Industry (1934). The scale of these two unbuilt structures by Melnikov would have dwarfed Moscow's Kremlin in attempts to monumentally symbolize the triumphs of the Soviet Union.

In the 1920s, during the heyday of avant-garde architecture in the Soviet Union, the formalism of the Rationalists contrasted with the functional and structural preoccupations of the Constructivists. By the 1930s neither side of this Modernist debate was fully answering the Stalinist call for socialist realism in architecture. The avant-garde withered as Soviet architects turned upon each other in attempts to define what was wrong in contemporary architecture. Although the individualist Melnikov preferred to remain above the fray of factional divisions among Soviet architects, the categorization of Melnikov by some as a formalist most concerned with novel aesthetics would be his professional undoing. At the First All-Union Congress of Soviet Architects in 1937, Melnikov was strongly denounced, and his career as an active architect essentially came to an end.

Melnikov lived until 1974—painting, drawing, and writing in his unique Moscow house. He occasionally designed buildings that were never built, such as his 1962 Soviet Pavilion project proposed for the 1964 New York World's Fair. Finally, during the last decade of his life, Konstantin Melnikov began to receive growing attention for his earlier achievements from the Soviet and international scholarly communities.

Further Reading

An important monograph on Melnikov is S. Frederick Starr, *Melnikov: Solo Architect in a Mass Society* (1978). Starr interviewed Melnikov and had access to the family's archive of Melnikov's works. Concise discussions of Melnikov can be found in the following: William Craft Brumfield, *A History of Russian Architecture* (1993); Alexander Ryabushin and Nadia Smolina, *Landmarks of Soviet Architecture 1917-1991* (1992); Catherine Cooke and Justin Ageros, eds., *The Avant-Garde: Russian Architecture in the Twenties* (1991); Catherine Cooke, *Architectural Drawings of the Russian Avant-Garde* (1990); Selim O. Khan-Magomedov, *Pioneers of Soviet Architecture: The Search for New Solutions in the 1920s and 1930s* (1987); O.A. Shvidkovsky, ed., *Building in the USSR 1917-1932* (1971); and Anatole Kopp, *Town and Revolution: Soviet Architecture and City Planning 1917-1935* (1970). □

George Wallace Melville

The American naval officer and polar adventurer George Wallace Melville (1841-1912) is known for his Arctic explorations and his mechanical and engineering talents.

George Melville was born in New York City on Jan. 10, 1841. He graduated from the Brooklyn Collegiate and Polytechnic Institute and entered engineering work, but in 1861 he enlisted in the U.S. Navy and served throughout the Civil War. Remaining in the service after the war, Melville exhibited more than ordinary talent, devotion, and ambition. He volunteered in 1873 as chief engineer of the *Tigress* during its Arctic search for the missing *Polaris* and its crew.

In 1879 Melville was chief engineer aboard the *Jeannette,* commanded by Lt. George W. De Long, on its famous but disastrous polar voyage. Reaching the Arctic Ocean by way of Bering Strait, De Long attempted to make a deep penetration of the polar sea; instead his vessel was almost immediately enveloped by solid ice. The *Jeannette* drifted in its ice pack for two years and eventually was crushed and sank. The De Long party of 33 then attempted to reach land in Siberia, several hundred miles away, undergoing an incredibly arduous journey by sledge and boat. As they finally neared land, a storm separated the three boats, but Melville's boat and crew reached land safely. One crew perished at sea, while De Long's crew landed but starved before they were located. Only the two men sent on to bring help to the others survived. When Melville learned of De Long's landing from these two men, the still feeble engineer led a desperate search for De Long. After several months Melville found the last campsite and the bodies of his former shipmates. His book, *In the Lena Delta* (1884), is a modest, straightforward account of this exploit.

In 1887 Melville became chief of the Bureau of Steam Engineering, where he participated in the construction of a new and modern navy. He supervised the machine design for 120 ships, introducing the triple screw, the watertube boiler, the vertical engine, and the repair ship. Two of the vessels whose machinery he designed, the *Columbia* and the *Minneapolis,* held the speed record for warships for almost a decade. He also instigated a general reform of the entire naval engineering department. Designated a rear admiral in 1899, Melville retired in that grade in 1903.

Among Melville's many honors was election in 1899 as president of the American Society of Mechanical Engineers. A large, balding, full-bearded man, he presented a gruff exterior that masked an indomitable and innovative spirit. He died in Philadelphia on March 17, 1912.

Further Reading

There are few secondary accounts of Melville's life. In addition to his own story of the De Long expedition see De Long's *The Voyage of the Jeannette,* edited by his wife, Emma De Long (2 vols., 1884). See also Jeannette Mirsky, *To the Arctic* (1934; rev. ed. 1948), a history of polar exploration. □

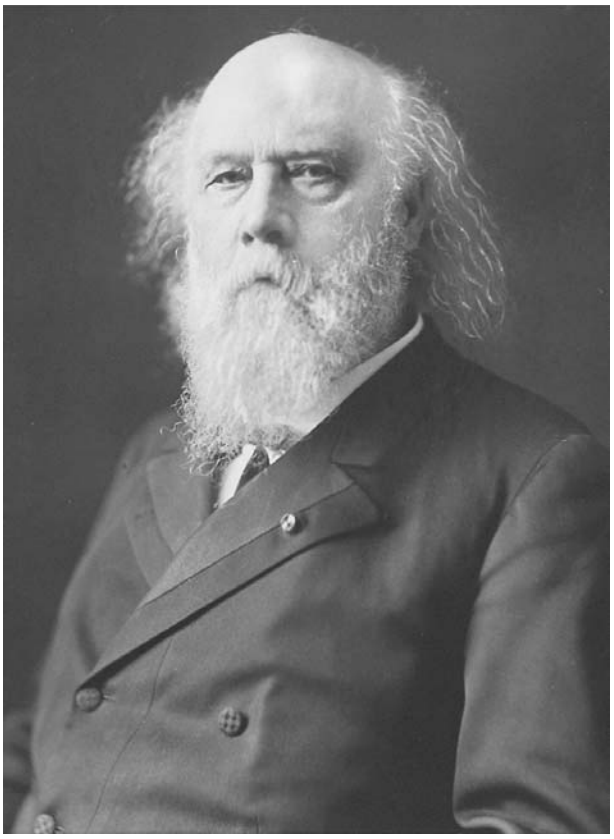

Herman Melville

American author Herman Melville (1819-1891) is best known for his novel *Moby-Dick.* His work was a response, though often in a negative or ambivalent way, to the romantic movement that dominated American literature in the mid-19th century.

Herman Melville's early autobiographical novels of adventure in the South Seas earned him a popularity that diminished as his writing turned to metaphysical themes and allegorical techniques, moving in directions that later generations would recognize as existentialism, Freudian psychologizing, and blackly comic satire. He had some success with his magazine sketches and short stories, but his poetry, a main concern during the latter part of his life, was ignored. Largely forgotten at the time of his death, he was rediscovered with the shift in taste that followed World War I. His reputation continues to grow, and *Moby-Dick* has become a world classic.

Melville was born in New York City on Aug. 1, 1819. His father, a merchant and importer, belonged to a well-connected Boston family; he died bankrupt in 1832, survived by his wife and eight children. Melville's mother was of New York Dutch ancestry. Melville's family background

included Revolutionary War heroes, Dutch patricians, Calvinists, and upper-middle-class New Englanders, but his boyhood was spent in genteel poverty.

Melville's studies at the Albany Academy terminated with his father's death. Thereafter, he was largely self-educated and for a while something of a drifter (like Ishmael in *Moby-Dick,* who asserted that ''a whale-ship was my Yale College and my Harvard''). He tried various occupations—bank clerk, clerk in the family business, country schoolmaster—and he studied surveying before becoming a sailor.

At 18 Melville made his first voyage as a crew member on a New York-Liverpool packet ship. At 22 he shipped on the whaler *Acushnet.* Returning four years later, he almost immediately began writing novels derived from his adventures. At this time Polynesia was a romantic and little-known region. Furthermore, maritime affairs were a matter of public interest. Also, there was a market for authentic personal narratives as opposed to fictional ''romances.''

Three Novels of the South Seas

Typee (1846) grew out of Melville's accidental sojourn with the presumably cannibalistic natives of the Marquesas Islands. It found a receptive audience and admitted Melville into the New York literary circles. A successful sequel, *Omoo* (1847), which paralleled Melville's experiences as a beachcomber in Tahiti, encouraged his belief that he could support himself through his writing. He married Elizabeth Shaw, daughter of Lemuel Shaw, chief justice of Massachusetts and a family friend, in 1847.

Melville's final novel of the South Seas, *Mardi* (1849), marks a transition. It begins realistically aboard a whaler but ends in the realm of fantasy, rhapsody, and allegory. Critics have found in it reflections of his courtship and marriage and of his first reading of Shakespeare, Montaigne, Rabelais, Sir Thomas Browne, and other authors of ''old books.''

Melville's novels of the South Seas progress from realism toward romance, from simplicity toward complexity, and from relatively modest ambitions toward serious pretensions. *Typee* follows the outline of actual events closely. In July 1842, with a shipmate, Toby Greene, Melville had deserted the *Acushnet* in the Marquesas Islands. They planned to seek refuge among the hospitable natives of the Happar Valley but by mistake entered the Valley of the Typees, who were reputed to be cannibals. Here they lived almost idyllically. Melville, however, had injured his leg, and the Typees permitted Greene to leave to obtain medical assistance. Alone, Melville became bored by his vegetative existence and grew increasingly fearful that the friendly Typees might be cannibals after all. Greene did not return, but an Australian whaling bark effected Melville's rescue.

The narrative of *Typee* is straightforward, though Melville capitalizes on suspenseful elements in the experience. A careful observer and colorful reporter, he fleshed out his account (or jogged his memory) by using other works in the field, and he introduced some fictional material. There are elements of satire and social criticism in *Typee,* as well as symbolism and a preliminary grappling with philosophical questions that would become primary in his later writings. In addition to being an exotic travel yarn about a tropical Eden, *Typee* can be read as a study in false appearances and misguided quests.

Omoo, which takes its name from the Marquesan word for vagabond, is a loose, episodic description of Melville's wanderings in Tahiti and further experiences aboard whalers. It is in a lighthearted vein, though it hits hard at missionary despoilers of the Pacific paradise and other civilizing forces that Melville saw as superficial, exploitative, and destructive. Starting where *Typee* leaves off, it repeats the pattern of dissatisfaction on shipboard, of a desertion that represents a symbolic attempt to escape civilization, of picaresque adventures, and of rejection of Rousseauistic primitivism suggested by shipping on yet another whaler.

At this point *Mardi,* the transitional novel in the South Seas trilogy, begins. The established progression of disaffection on shipboard, desertion with a congenial companion, and adventure on the high seas recurs. But this time the realistic narrative, which is implicitly a quest, shifts overtly to an extravagant search for an elusive, symbolic maiden on allegorical islands beyond the horizon of Polynesia.

The maiden is never found, though she is pursued with a monomaniacal, self-destructive relentlessness. Sandwiched into this account are undigested philosophical speculations, dreamy poetizing, and keen satiric thrusts aimed at such topical targets as slavery, the revolutions of 1848, and popular theological and scientific theories. Melville, whose

veracity was doubted in his realistic narratives, was deliberately, almost defiantly, writing fiction, embarking on adventures of the mind that were the counterparts of his actual exploits. The book did not succeed, and Melville returned to less farfetched subject matter in *Redburn* (1849) and *White-Jacket* (1850), which had modest financial rewards.

Other Early Works

Melville disparaged *Redburn* as a ''little nursery tale.'' Its source was his Liverpool voyage in 1839. It is an initiation story—the tale of a green youth of genteel pretensions transformed by raw experience into a competent sailor and a self-reliant man with a sense of his own (and mankind's) limitations. *Redburn* has a social dimension: the descriptions of the hideous poverty of Liverpool slums and the crowded conditions of emigrants in steerage that led to epidemics.

Melville regarded *White-Jacket,* subtitled *The World in a Man-of-War,* more highly. The fictional frigate *Neversink,* naval slang for any hypothetical ship, is a microcosm of Melville's native land in particular and the world in general. He methodically described the naval hierarchy from commodore and captain down to the lowest sailor, emphasizing the irony of an authoritarian system as an instrument of American democracy.

The narrative line follows Melville's own homeward-bound cruise on the frigate *United States* in 1843-1844, but he included events not recorded in the log of this ship. For example, the narrator is issued a white duck jacket unlike the uniform jackets of the other sailors. He is pleased to be distinguished from the rest of the crew until he discovers that such distinction has severe drawbacks. He tries to divest himself of the jacket, but succeeds only when he falls into the sea and has to cut his way out of it to keep from drowning.

White-Jacket is a reform novel, advocating the abolition of flogging in the U.S. Navy and other measures to improve the lot of American seamen. Although it is more simply constructed, is generally optimistic in tone, and contains a considerable amount of direct narrative, description, and reform polemics, it foreshadows Melville's complex masterpiece, *Moby-Dick* (1851), which it immediately precedes.

Moby-Dick

In 1851 Melville wrote that he was well along with ''a strange sort of book'' on whaling, adding ''I mean to give the truth of the thing. . . .'' The narrator of *Moby-Dick,* Ishmael, is another drifter. Ishmael ships on the *Pequod,* commanded by the demon-ridden Captain Ahab, whose overweening purpose is to capture the albino whale Moby-Dick, which had severed his leg. Ahab bends his polyglot crew to this purpose. Ishmael is caught up in ''fiery pursuit,'' until, through his fraternal relationship with a Polynesian harpooner, he achieves a balanced view. He alone escapes when Moby-Dick attacks and destroys the *Pequod*.

The book's rich texture lends itself to various interpretations. It can be read superficially as a melodramatic adventure or for the precise descriptions of the technology of whaling and the natural history of whales interspersed in the narrative. Yet virtually every detail of the book—plot line, accounts of the capture of whales and the processing of blubber, seamen's legends and lore, natural history, characterization, and descriptions of nautical gear—is a vehicle for a deliberately inconclusive, many-sided debate on the nature of the human condition.

One of Melville's favorite devices is to argue a point effectively in one chapter, undercut it with an equally effective and opposite argument in the next, then to present other arguments at various points between. A related technique is his use of traditional systems for ordering knowledge—ostensibly to clarify, present information, or advance an argument—but actually as a means of demonstrating the limitations of the system and, by extension, the impossibility of mere earthly beings coming up with categorical answers to any question whatsoever. Ishmael's ability to exist within this limitation makes possible his salvation. Ahab's inability to do so destroys him.

The writings that follow *Moby-Dick* are rich in nautical themes and allusions and also contain autobiographical matter, but Melville moved on to other forms and settings. In *Pierre* (1852) the American countryside and the American city are placed in opposition. Pierre, scion of rural gentry, is an idealistic young man whose efforts to apply Christian solutions to the problems of an imperfect world result in death and disaster. In this dark, uneven book, the subtle examination of ethical questions and deep probing into the human psyche are compelling.

Moby-Dick was not popular, though Melville had the satisfaction of knowing that it was understood and appreciated by a few discerning readers. *Pierre* did not yield even this satisfaction. So once more Melville made a special effort to recoup. He turned to the magazines, producing tales, sketches, and short novels, many of great distinction.

Magazine Writings

The best of the magazine writing includes *Israel Potter* (1855), which first appeared serially in *Putnam's Magazine,* and *The Piazza Tales* (1856). *Israel Potter* is the story of a young New Englander who fought at the Battle of Bunker Hill, served under John Paul Jones, was a courier for Benjamin Franklin in Europe, and then, as a result of a series of mishaps, lived in exile in the London slums until he could make his way home 50 years later. Melville's source, he wrote, was ''Israel Potter's autobiographical story,'' published in a crude pamphlet. Melville made it into a book of modest dimensions compared with *Moby-Dick* or *Pierre,* and it records human hardihood in the face of high risks and wearing, undramatic misfortunes.

The Piazza Tales is introduced by an essay, ''The Piazza,'' which delicately examines the view from the piazza of Melville's Pittsfield, Mass., farmhouse, his home from 1850 to 1863. The vista across a valley and beyond to the Berkshire Mountains is enchanting, but its charm fades upon close scrutiny. The narrator admits the need to dispel illusion but makes an exception of a lonely country girl who needs illusion in order to survive.

Two other tales, ''Benito Cereno'' and ''The Encantadas,'' are also concerned with appearances and realities. ''Benito Cereno,'' the undisguised retelling of autobiography, is a Gothic suspense story. A cargo of slaves seizes a Spanish ship and forces the captain to serve them in their attempt to return to Africa. The obvious distress of the ship attracts the attention of an American vessel whose commander tries to help, to discover the real nature of the situation, and to seek out and then draw back from the underlying complexities of the events that unfold around him.

''The Encantadas'' is a series of sketches about the Galapagos, or ''Enchanted,'' Islands—barren, volcanic inversions of the paradisiacal isles described in *Typee* and *Omoo*. They, too, are under a spell that clouds their true nature. A third notable story is ''Bartleby,'' an existentialist parable about a lawyer's scribe who ''prefers not to'' act in a world where even worthy action seems fruitless and pointless and where suffering in ignorance is the common bond of humanity.

The Confidence-Man

The grimly comic underside of Melville dominates *The Confidence-Man* (1857), the last work of prose he published in his lifetime. Set on a riverboat going down the Mississippi on April Fool's Day, it consists of a series of encounters between confidence men (or perhaps a single confidence man in various disguises) and their marks. The encounters are almost ritualistic variations on a theme. The Christian watchwords of faith, hope, and charity become part of the spiel of the con men, who victimize fools, rogues, and virtuous weaklings alike.

The Confidence-Man draws heavily on American ''types'' and is packed with topical allusions that are now often obscure. Its ambience is the expansive, optimistic, materialistic America of the 1850s, to which Melville voiced corrosive dissent. An early, successful essay in black comedy, it was a commercial failure.

Last Years

At this point Melville withdrew from the literary marketplace. With half of his life still before him, he chose to write for his own satisfaction and that of the few kindred spirits. He had published 10 books in 11 years and additional uncollected tales and reviews, including an important review of *Mosses from an Old Manse* by his friend Nathaniel Hawthorne (1846), and he had strained himself physically and emotionally. In 1856, fearing a serious breakdown, his family arranged for him to tour Europe and the Holy Land.

Melville's pilgrimage to sacred places did little to settle the religious questions that continued to rack him, but he was exhilarated by the symmetry of Greek architecture and sculpture and by the paintings he saw in Italy and England. He returned renewed in spirit, though his financial affairs were not in good order. Efforts to improve this situation by obtaining a government position came to nothing.

Meanwhile, for two seasons Melville lectured on his travels and art theories, and with more success, on his adventures among the South Sea islands. He also began writing the verse that was his literary focus for the next 30 years. Attempts to publish his poetry failed until, ''in an impulse imparted by the fall of Richmond,'' he wrote *Battle-Pieces* (1866), a verse cycle that depicts many aspects and both sides of the Civil War, beginning with a prologue on the hanging of John Brown and concluding with an essay that pleads for magnanimity and patience. It was not well received.

That same year Melville was appointed an inspector in the New York Customhouse. Thereafter he lived quietly, absorbed in the routine of his employment, poetry, and family life. *Clarel* (1876), a long narrative poem, is about a group of pilgrims visiting shrines and historical sites in the Holy Land. In general, Melville was more at peace with himself, though he suffered personal tragedies in the suicide of his 18-year-old son and the premature death of his other son. Legacies eased his living situation; he could afford to buy books and prints and to publish his poetry privately.

Melville retired from the customhouse in 1885. Sometime in 1888 he began work on *Billy Budd,* a short novel about an innocent sailor who is sacrificed for the sake of maintaining order and efficiency aboard his warship. Like most of his writing, it raises more questions than it settles, but it ends on a note of relaxation if not serenity. Melville marked the manuscript ''End of Book April 19th 1891,'' an indication that the story was nearing completion but still unfinished. Yet Melville never felt that any of his work was truly finished. He had written in *Moby-Dick:* ''God keep me from ever completing anything. This whole book is but a draught—nay, but a draught of a draught.''

Melville died in New York City on Sept. 28, 1891. The manuscript of *Billy Budd* was not published until 1924.

Further Reading

Melville's fiction is available in numerous editions. He has attracted so much critical attention, it is almost impossible to describe all of the available writings about him. Moreover, his works lend themselves to the application of analytic systems that have appeared since his death; thus there are provocative interpretations deriving from later psychological, historical, and sociological theories.

Stanley T. Williams surveys Melville scholarship with balance and concision in *Eight American Authors,* edited by Floyd Stovall (1956; rev. 1972). Annual surveys began with the publication of *American Literary Scholarship* (1965) for 1963, issued each year thereafter under the auspices of the Modern Language Association.

A most useful biography is Leon Howard, *Herman Melville: A Biography* (1951). Jay Leyda, *The Melville Log: A Documentary Life of Herman Melville* (2 vols., 1951; repr. with additional material, 1969), provides the raw material arranged in chronological order and constitutes a biographical record. Newton Arvin, *Herman Melville* (1950), has critical and psychological insights. Charles Roberts Anderson, *Melville and the South Seas* (1939), first established the facts behind Melville's early fiction and is still basic.

A pioneer monograph that remains important is Howard Vincent, *The Trying-out of Moby-Dick* (1949). Important commentaries include William Ellery Sedgwick, *Herman Melville: The Tragedy of Mind* (1944); Ronald Mason, *The Spirit above the Dust* (1951); Merlin Bowen, *The Long Encounter: Self and*

Experience in the Writings of Herman Melville (1960); and Warner Berthoff, *The Example of Melville* (1962). F. O. Matthiessen, *American Renaissance: Art and Expression in the Age of Emerson and Whitman* (1941), is a matchless examination of the cultural milieu, with four chapters on Melville's art and thought. □

Hans Memling

Hans Memling (ca. 1440-1494), a German-born painter active in Flanders, was one of the most graceful, charming, and technically brilliant of the early Netherlandish masters.

Hans Memling was born in Seligenstadt, a hamlet near Frankfurt. His early training probably took place in Cologne, though by 1465 ''Jan van Memmelynghe'' was recorded as a citizen of Bruges in the Lowlands. It is conjectured that, previous to entering the painters' guild at Bruges, Memling spent time as an apprentice in the workshop of Rogier van der Weyden in Brussels. The evidence for this association, however, is far from conclusive and does not prove a master-pupil relationship. Nothing further is known concerning the artist's early professional training.

From the first Memling displayed the highest standards of technical proficiency and pictorial sophistication in his work. The full corpus of his paintings, in fact, represents a single standard of perfection in which one can discover little stylistic change or development. His earliest known painting, for example, the *Chatsworth Triptych,* commissioned by the English lord Sir John Donne of Kidwelly in 1468, displays a surprising maturity of style. Blending a figure style derived from Rogier van der Weyden with compositional motifs and other details from Jan van Eyck, Memling created the prototype of the rational and balanced design upon which he so often relied throughout his long and active career.

Memling's search for rational order and compositional equilibrium, however, often obscures his truly progressive outlook and the many innovations found in his work. In such early paintings as the *Scenes of the Passion* he combined a bold, panoramic vista with unprecedented narrative detail. In his most famous work, the *Shrine of St. Ursula,* he further developed this closely observed anecdotal genre.

The *Triptych of the Mystic Marriage of St. Catherine* (1479) represents Memling's highest achievement as a painter. In this work he skillfully combined compositional stability with great pictorial variety. Sparkling colors and luminous surfaces interact with solid, plastic forms and broad spatial recessions to create one of the great masterpieces of 15th-century Netherlandish painting.

As a portraitist, Memling further revealed his originality. The *Diptych of Martin van Nieuwenhove* contains a unique elaboration of the interior setting, and the famous portrait *Man with a Medal* is the first northern figure posed entirely against a landscape background.

When he died, Memling was one of the hundred wealthiest citizens of Bruges. He was also, in the words of a contemporary, ''the most accomplished and excellent painter of the whole Christian world.''

Further Reading

The major books on Memling are in German. Short accounts of his life and work are in two works in English: Erwin Panofsky, *Early Netherlandish Painting: Its Origins and Character* (2 vols., 1953), and Margaret Dickens Whinney, *Early Flemish Painting* (1968). A brief monograph on Memling is Maur Guillaume-Linephty, *The Shrine of St. Ursula* (1939). □

Christopher Gustavus Memminger

Christopher Gustavus Memminger (1803-1888), American politician, was a South Carolina legislator and secretary of the Treasury in the Confederate government.

Christopher G. Memminger was born in Würtemberg, Germany, on Jan. 9, 1803. After the death of his father, Memminger and his mother emigrated to Charleston, S.C. When his mother died, he was taken into the home of Thomas Bennett, later governor of the state. After graduating from South Carolina College in 1819, Memminger studied law and then established a successful practice in Charleston.

Memminger wrote a satirical pamphlet attacking the leaders of the nullification movement (to nullify recent Federal tariff acts) of the 1830s. He became a member of South Carolina's House of Representatives in 1836 and, as chairman of the finance committee, began a lengthy struggle to reform state finances and the practices of the banking community. His advocacy of such reforms earned him a reputation as a sound adviser in matters of public finance.

In 1855 Memminger became Charleston's commissioner of schools (a position he held for more than 30 years) and began efforts to create a city public school system. He also served on the board of South Carolina College for 32 years.

Although fully convinced of the righteousness of slavery and apprehensive of the designs of antislavery propagandists, Memminger generally acted with the conservative Democrats of South Carolina. By December 1859, however, he had taken the position that, by seceding by itself from the Union, South Carolina could ''break things up'' and ''drag'' others with it. Memminger was an active member of the state secession convention and a delegate to the Southern convention at Montgomery, Ala. He served as chairman of the committee that drafted the provisional constitution of the Confederate States.

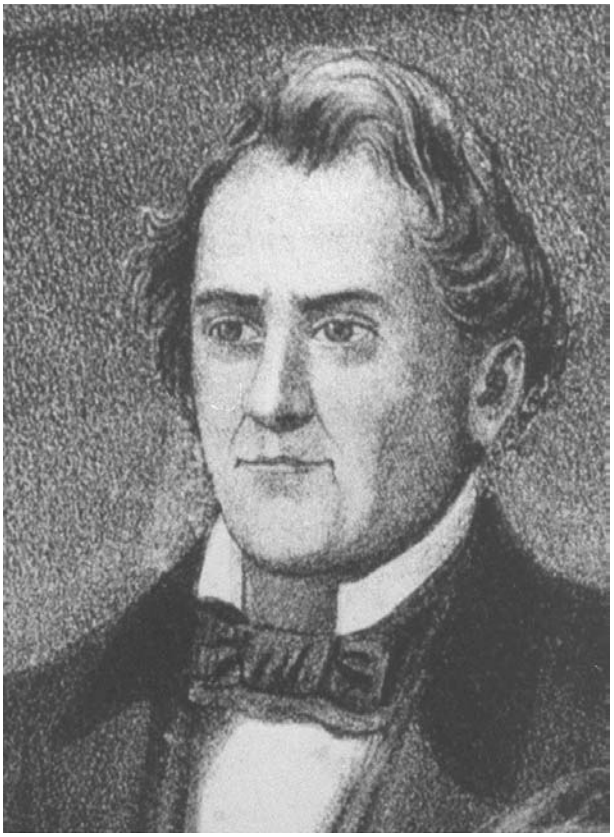

Confederate president Jefferson Davis named Memminger secretary of the Treasury in 1861, not so much in recognition of his reputed financial abilities as to give his state a Cabinet position. Although hesitant to employ financial means against currency inflation, Memminger was forced to issue great quantities of treasury notes. Throughout the war he promoted the sale of Confederate bonds in vain, and his attempts at direct taxation, ''produce loans,'' and other funding schemes were mismanaged by the Confederate Congress. Rapid depreciation of the currency was inevitable, and when Confederate credit collapsed completely, Memminger was generally held responsible.

Public clamor forced Memminger to resign in June 1864, and he retired to Flat Rock, N.C. In 1867 he resumed his law practice in Charleston. His chief public service in the postwar years was on behalf of public schools for both races in Charleston. He died in Charleston on March 7, 1888.

Further Reading

Henry D. Capers, *The Life and Times of C. G. Memminger* (1893), contains excellent quotations from many useful documents. □

Menander

Menander (342-291 B.C.) was an Athenian comic playwright. He was the acknowledged master of the so-called New Comedy in Greece. Famed for his realistic portrayal of situations and characters, he greatly influenced later comic dramatists.

New Comedy was the term for the comedy of manners popular in Greece after 320 B.C., in strong contrast to the Old Comedy, whose most famous practitioner was the Athenian Aristophanes (ca. 450-385 B.C.). Whereas the Old Comedy was characterized by broad burlesque, fantasy, coarseness, and biting political and social satire and the Middle Comedy (ca. 400-320 B.C.) by stock ''characters'' like the courtesan, the parasite, and the braggart soldier, the New Comedy portrayed ordinary people and their private domestic problems. The absurdity and fantasy of the Old and Middle Comedy were abandoned in favor of realistic situations and characters who speak and act as they would in real life. The chorus virtually disappears except as an interlude between the acts.

As with most of the figures of antiquity, there are few facts on the life and career of Menander. He was born in Athens in 342 B.C.; his father, Diopeithes, was a man of wealth and distinction; his mother was Hegistrate. According to ancient sources, he was a boyhood friend of the philosopher Epicurus and a pupil of Theophrastus, Aristotle's successor as the head of the Peripatetic school. He is said to have been the nephew of the comic playwright Alexis, who instructed him in the art of writing comedies.

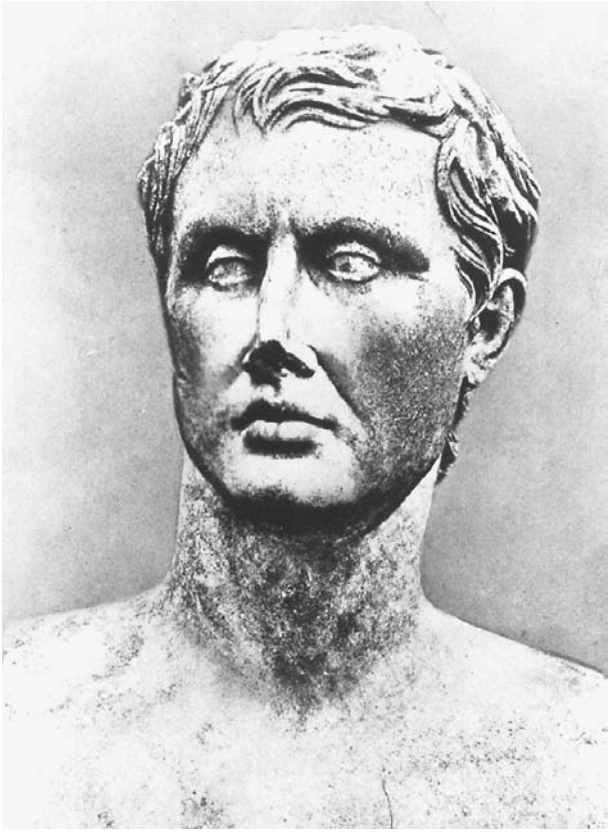

Menander was said to have been exceptionally handsome, as surviving portraits attest. He was elegant in manner and in dress, easy-tempered, and a lover of luxury and comfort. Tradition relates that he refused an invitation from Ptolemy I of Egypt, an admirer of his work, to visit there because this would disturb his ease. From his association with Athens's oligarchic governor, Demetrius of Phalerum, it is surmised that Menander was antidemocratic in politics, although in his surviving works there is scarcely a mention of political matters. Intellectually, Menander was very much a man of his times, and the influence of Theophrastus's *Characters* and the teachings of Epicurus and other philosophers is evident in the manner and outlook of his plays. According to the ancient account, Menander died in 291 B.C., drowning in the harbor of Piraeus.

His Plays

Menander's writing career spanned the 30 years from his first play, *Orge* (*Anger*), in 321, to his death. He wrote perhaps as many as 108 comedies, but the fact that he was awarded first prize in the competitions only eight times indicates that his popularity during his lifetime did not equal his later fame. Of his output only one play, the *Dyskolos* (*The Bad-tempered Man*), which won the prize in 316, survives in its entirety; large portions of several other plays exist. Numerous smaller fragments and titles to over 90 plays also survive.

Until the end of the 19th century Menander was known only through short quotations from his plays, many of which had survived as maxims collected in anthologies. Among them were ''Whom the gods love die young'' and ''Bad associates spoil a good character.'' The only other source was Latin adaptations of his plays by the Roman dramatists Plautus and Terence. Since 1900, however, a number of substantial fragments have been recovered from papyri preserved in the dry sands of Egypt, and new discoveries are still being made.

In 1958 the *Dyskolos* was published from a papyrus manuscript. This play plus large portions of *Epitrepontes* (*Arbitrants*), *Perikeiromene* (*The Girl Who Had Her Hair Cut Off*), *Samia* (*The Girl from Samos*), and *Sikyonios* (*The Man from Sicyon*) and other fragments represent less than 10 percent of the works of Menander but give us a good idea of his style.

The plots of Menander's plays are extremely complicated, usually revolving around the obstacles which prevent a pair of young lovers from achieving happiness. The plays open on a problem which becomes increasingly more involved until, finally, all the difficulties are removed, the lovers are united, and the other characters have achieved their goals. Much of Menander's fame rested on his ability in plot construction, and his variations on the love theme are almost infinite.

One typical problem involves the foundling child who is reared as a slave or courtesan and thus is prevented from honorable marriage. Ultimately, however, the slave girl turns out to be the daughter of a rich man, and so, not only are the lovers able to marry, but also the fathers are pleased by the prosperous match.

The *Dyskolos*

The *Dyskolos* was produced in 316, when Menander was 25 years old. Sostratos, a rich young Athenian, has fallen in love with Myrrhine, the daughter of Knemon, a mean-tempered old farmer (the *dyskolos*). Because of Knemon's surly nature, his wife has left him and lives with her son by a previous marriage, Gorgias.

Sostratos's slave, Pyrrhias, is sent to ask Knemon about his daughter and is attacked by the old misanthrope. Gorgias learns of Sostratos's interest in his sister and concludes that the rich young man has dishonorable intentions. Sostratos assures him that he wants to marry Myrrhine. After a series of comic episodes, which include Knemon's fall into a well from which he is rescued by Gorgias and Sostratos, the old man ''retires'' and relinquishes his farm to Gorgias, who gives his consent for Sostratos to marry Myrrhine; then Callipides, Sostratos's father, impressed by the poor but honest and ambitious Gorgias, gives him his daughter to marry.

Style and Influence

The attitude of the ancients toward Menander is summed up in the famous remark of Aristophanes of Byzantium, the Alexandrian critic: ''O Menander and life, which of you has imitated the other?'' Modern critics are less unanimous in their praise of Menander. Some find his plots contrived, his characters mere types without depth, and his dialogue dull and insipid. An impartial assessment must consider the times in which Menander lived. His New Comedy is concerned with a small world of ordinary people and daily problems. The political climate of an Athens dominated by Macedonia precluded topical political satire. The vibrant democracy which nurtured the wit of Aristophanes had ended, and men turned inward, concentrating their creative energies on the problems of personal relationships and moral concerns.

Menander reflects this world in his quiet moralizing, gentle skepticism, and keen scrutiny of the human situation, not entirely unmixed with social criticism. In Menander's plays, goodness always conquers, and often even the villains have redeeming human qualities. Menander's speech is clear and simple; he employed the ordinary Attic dialect of his own time; his chief meter was the iambic trimeter.

Further Reading

The Dyskolos of Menander, edited by E. W. Handley (1965), is a text with an introduction and commentary. A text of the other fragments, with an English translation, is *Menander: The Principal Fragments,* translated by Francis G. Allinson for the Loeb Classical Library (1921; rev. ed., 1951). An excellent translation of the *Dyskolos* and other fragments is *The Characters by Theophrastus; Plays and Fragments by Menander,* translated by Philip Vellacott (1957). Accounts of Menander's life and works, including background material for Old, Middle, and New Comedy, are Gilbert Norwood, *Greek Comedy* (1931); Gilbert Murray, *Aristophanes: A Study* (1933); and T. B. L. Webster, *Studies in Later Greek Comedy* (1953; 2d ed., 1970). A more technical discussion of Menander's works is T. B. L. Webster, *Studies in Menander* (1950; 2d ed. 1960). □

Rigoberta Menchú

Rigoberta Menchú (born 1959) was a Guatemalan human rights activist who won the Nobel Peace Prize in 1992. Despite her youth she became an eloquent spokesperson for the rights of the indigenous peoples of the entire Western Hemisphere.

Rigoberta Menchú was born on January 9, 1959, in Chimel, a village in the Quiché province in the northwest highlands of Guatemala. Her mother, whose surname was Tum, was a midwife and traditional healer, and her father, Vicente, was a day laborer, catechist, and community leader. Both her parents belonged to one of the many indigenous groups of Guatemala, the Quiché Maya, and spoke little Spanish. Young Menchú herself spoke only Quiché (one of over twenty different languages spoken in her country) until she was 19.

Her difficult childhood is an example of how hundreds of thousands of Indian children grow up in Guatemala. Every year she followed her parents to the southern coastal plantations, *fincas*, where they spent months picking cotton and coffee. During the rest of the year the family, back in the highlands, collected wicker in the mountains and grew maize, beans, and potatoes to supplement their diet. Menchú started working when she was only eight; two of her brothers died on the plantations, one was poisoned by insecticides and the other—only two years old—from malnutrition. At age 13 she had her first prolonged direct experience with people of Spanish culture (and with discrimination), when she worked as a maid for a wealthy family in Guatemala City. Soon thereafter, her father was imprisoned for his efforts to save land from seizure by large landowners.

Social and Political Unrest

Menchú's political awakening was shaped by Guatemala's turbulent history. After a coup d'état backed by the United States Central Intelligence Agency toppled a left-wing president in 1954, a series of military governments ruled the country with an iron hand. A guerrilla movement that began in 1962 triggered a violent government response directed not only at the guerrillas, but also at their supporters, real and alleged, often located in the countryside. Political violence was renewed in the 1970s, when government repression was applied in such an indiscriminate fashion that U.S. President Jimmy Carter, after repeated warnings against human rights violations, suspended economic aid in 1977. Guatemala's Indians, composing 60 percent of the population, suffered the indignities of forced relocation and military service. In this environment of political turmoil, indigenous vindication movements were considered by the government to be part of a communist conspiracy.

An Activist is Born

Menchú became politically active, inspired by her family's involvement and by her religious beliefs. Like many others in Central America, she was influenced by Liberation Theology, a movement that believes that the Bible should be read through the eyes of the poor and that Jesus Christ had a special message of liberation for poor people. In an interview she described how peasants ''felt everything the Bible said was coming to pass, with Christ crucified, Christ attacked with stones, Christ dragged along the ground. One felt the pain of that Christ, and identified with it.''

Another important influence was her father, Vicente, who was active in the Peasant Unity Committee, a group that fought for peasant land rights. She joined the committee in 1979, and was asked to organize the country's 22 Indian groups, each with its own culture and language, against exploitation. A few months later her 16-year-old brother, Petrocinio, was tortured and then killed by the army. The following year she lost her father in an event that received widespread coverage in the international press. Vicente Menchú, along with other representatives of indigenous groups, occupied the Spanish embassy in Guatemala City to press their demands. The army attacked the embassy and burned it, killing 39 people, including Menchú's father, who burned to death.

International Campaign Begins in Exile

The next year her mother was kidnapped, tortured, and killed by the army, and two of her sisters joined the guerrillas. Life in Guatemala was too dangerous for her, and Menchú fled to Mexico in 1981. In exile, she began an international crusade to explain the plight of the Guate-

malan Indians, and joined the United Nations Working Group on Indigenous Populations.

In 1983, during a trip to Paris to promote her cause, she dictated her autobiography to a Venezuelan anthropologist, Elizabeth Burgos. The result of their collaboration was the widely read book, *I, Rigoberta Menchú: An Indian Woman in Guatemala,* which was translated into more than a dozen languages. It brought her to the attention of the rest of the world and helped her to become the foremost spokesperson for indigenous peoples.

Efforts Bring Acclaim

Although her first attempt to return to Guatemala in 1988 ended badly (she was threatened and put in jail), she later visited her country for short periods of time. It was during one such visit in October of 1992 that she learned the Nobel Peace Prize would be given to her ''in recognition of her work for social justice and ethno-cultural reconciliation based on respect for the rights of indigenous peoples.'' She was only 33.

With the $1.2 million from the prize she set up a foundation named after her father. She was active in the continent's Five Hundred Years of Resistance Campaign and in the United Nations International Indian Treaty Council. In June of 1993, during a political crisis in Guatemala, Menchú played an instrumental role in the events that brought to power a new president, Ramiro de León Carpio, a human rights advocate. Growing international pressure also helped force the government to ease up on military repression, and in 1995 many refugees who fled to Mexico to escape torture began to return.

Menchú remained an advocate for indigenous peoples, and in June, 1996 was named a UNESCO Goodwill Ambassador for a Culture of Peace by the Director-General of UNESCO. Later the same year she went to Norway to watch Guatemalan government and rebel leaders sign a cease-fire agreement for the 42-year conflict—Latin America's longest civil war—that she and her family fought so hard to end.

Her activism was controversial. Conservative commentators accused her of being associated with communist guerrillas, but she defended herself by saying that if she were a revolutionary she would be fighting in the mountains. She summarized her views in an interview published in 1993: ''I believe that in Guatemala the solution is not confrontation between indigenous people and latinos [people of Spanish culture]. Rather, we need a country where we can live together with mutual respect.''

Further Reading

Rigoberta Menchú's autobiography, written in collaboration with Elizabeth Burgos, was translated into English with the title *I Rigoberta Menchú* (1984). More information appears in interviews published in *World Press Review* (December 1992), in the *Progressive* (January 1993 and December 1995), various issues of the UNESCO *Courier* (1996). and articles in the *Los Angeles Times* (October 17, 1992; May 7, 1993), the *New York Times* (October 17, 1992; October 19, 1992; December 11, 1992; June 10, 1993; September 15, 1993; May 8, 1994; November 17, 1995), and in *Time* (October 26, 1992). □

Mencius

Mencius (ca. 371-ca. 289 B.C.) was a Chinese philosopher and one of the most important early Confucian thinkers. His philosophy is characterized by its idealism and the assertion that man's nature is basically good.

Confucius, the great Chinese teacher and thinker, died in 479 B.C., and on the eastern seaboard of China his disciples established schools which carried on the teachings of the master. By the end of the 4th century a number of important Confucian philosophers emerged, and the most brilliant of these philosophers was Mencius. Mencius elaborated on and refined many of the ideas of Confucius, and his interpretations became as influential in the Chinese tradition as the ideas of the master himself.

Mencius, which is the Latinized form of Meng-tzu (Master Meng), was born in Tsou, a small state south of Lu, the home state of Confucius. Lu lay in what is now the southern part of Shantung Province and had been an important political and cultural center for much of the Chou dynasty (1122-256 B.C.). Mencius's full name was Meng K'o, and he was the descendant of the Meng, or Meng-sun, clan, one of the three ruling families in Lu.

Almost nothing is known about his early life. Like Confucius, Mencius apparently lost his father at an early age, and he was raised by his mother, who did not remarry. There are several amusing but apocryphal stories about his mother and Mencius's childhood, and these are the only pieces of information about his early life.

Mencius may have studied in one of the Confucian schools established in the Lu area, perhaps the school created by Confucius's grandson Tzu-ssu. Mencius was trained as a scholar and teacher and received instruction in the standard Confucian texts such as the *Book of Odes* (*Shih ching*) and the *Book of Documents* (*Shu ching*).

Political Career

Mencius seems to have established a reputation in Tsou as a teacher, but nothing is recorded of his activities until his arrival in Ch'i, north of Lu, and one of the most powerful states of that period. Mencius must have arrived in Ch'i during the reign of King Wei (357-320 B.C.), perhaps as early as 335. We do not know if Mencius held any position in the Ch'i government at this time or even how long he remained in Ch'i.

Mencius left Ch'i about 324 and traveled south through the states of Sung and Hsüeh, where he received travel funds from the rulers of these states, finally arriving in his home state of Tsou. At once he was invited to serve as an adviser at the court of Duke Wen of T'eng, a small state south of Tsou. Mencius went to T'eng, where he advised the duke on mourning ritual for his recently deceased father. He also held several long discussions on statecraft with Duke Wen, who was greatly impressed by Mencius's learning.

Mencius did not remain long in T'eng and most likely was forced to leave because he had incurred the animosity of some of the duke's advisers, who resented the stranger's influence. Mencius then went to Liang, the capital of Wei, a state to the west of Ch'i and Sung. He was well received by the aged King Hui, with whom he had several satisfying interviews. Mencius had a less amiable relationship with Hui's successor, Hsiang, who became king in 319, and Mencius decided to return to Ch'i.

The previous year King Wei of Ch'i had died and was succeeded by his son, King Hsüan (reigned 319-310 B.C.). King Hsüan was an extremely ambitious and energetic ruler who hoped to make Ch'i the leader of the entire Chinese state system. In order to enhance Ch'i's prestige the Ch'i rulers had built in the Ch'i capital an academy called Chi-hsia, where scholars from all parts of China were invited to study and exchange ideas. Members of the academy included some of the most important thinkers of the time. It is not certain whether Mencius was an actual participant at the Chi-hsia discussions, although he certainly must have been acquainted with many of the scholars who were there. Mencius was given an honorary position in the Ch'i government but does not seem to have held a policy-making post.

Mencius was rather stuffy, terribly serious, and somewhat of a prude. To him principle was of paramount importance. Unlike King Hsüan, who was primarily interested in practical matters of government, Mencius was willing to discuss only theoretical matters. On one occasion King Hsüan asked Mencius about early Chinese rulers who had established hegemony over other Chinese states, expressing a wish to emulate them. Mencius arrogantly answered that the Confucian school had never professed interest in the hegemons, and thus he had nothing to say on the matter. He then proceeded to give a long, abstract discourse on what he termed true kingship, citing examples from remote antiquity to illustrate his argument.

Mencius's career in Ch'i was temporarily interrupted by the death of his mother. He returned to Lu, where he conducted an elaborate funeral for her and observed mourning for the prescribed period of 3 years.

In 315 Ch'i attacked the state of Yen in the northeast. Before sending out his expedition King Hsüan asked Mencius for advice. Mencius, not wishing to commit himself, gave an evasive answer which the King construed as approval. Actually, Mencius had reservations about this course of action and was disturbed that the King failed to understand his advice. In 312 Yen expelled the Ch'i army. Out of disgust with Ch'i's policies and irritated that King Hsüan so seldom consulted him, Mencius resolved to leave for his home.

Mencius remained in Tsou for the rest of his life. He was joined by a few loyal disciples, and they continued their study of the Confucian texts. The date of his death is uncertain, but it is traditionally given as 289 B.C. Some scholars think that he died as early as 305.

Mencius's Teachings

Mencius's teachings have been preserved in a book titled *Meng-tzu,* a seven-chapter work of anecdotes most likely collected by his disciples. Most of the anecdotes consist of conversations between Mencius and his disciples or, occasionally, a ruler. His basic philosophy, if it can be called that, is an extreme idealism which views human nature as basically good and evil as only an obfuscation of one's innate goodness. He placed great emphasis on the necessity for one to try to recover his original goodness and, through learning, to seek what he called the ''lost mind'' of benevolence. Mencius also believed that if the government fails to maintain benevolent rule and abuses the people, they have a right to revolt.

Further Reading

There are two acceptable English translations of the *Meng-tzu:* one by James Legge in his *The Chinese Classics* (5 vols. in 8, 1861-1872; 2d ed. rev. 1865-1895) and the other by W. A. Dobson in *Mencius* (1963). Both of these works contain valuable biographical information on Mencius. Also worth reading is I. A. Richards, *Mencius on the Mind* (1932). □

Henry Louis Mencken

Henry Louis Mencken (1880-1956) was an American journalist, editor, critic, and philologist. Though he was not a distinguished stylist, the extraordinary vigor of his expression was memorable.

The first American to be widely read as a critic was H. L. Mencken. Though, earlier, James Russell Lowell and Edgar Allan Poe had been better endowed than Mencken with critical intelligence, their proficiency in other literary forms had obscured to some degree their skills as critics.

Mencken was born in Baltimore, Md., on Sept. 12, 1880, and privately educated there. After graduating from Baltimore Polytechnic Institute at the age of 16, he became a reporter on the *Baltimore Herald*. He rose rapidly; soon he was the *Herald*'s city editor and then editor.

In 1906 Mencken joined the organization known as the Sunpapers, which he served in a variety of ways until his retirement. His outstanding piece of journalism, widely syndicated, concerned the Scopes trial of 1925 in Tennessee, in which a high school science instructor was prosecuted for teaching evolution, contrary to a state law. The *Smart Set* and the *American Mercury,* both of which Mencken shared in editing (1908-1923; 1924-1933) with George Jean Nathan, were additional vehicles for his opinions.

Mencken's journalistic skills became his chief handicap as a critic, for he sacrificed discrimination for immediate attention, esthetic and philosophical distinctions for the reductions of easy reading, and subtleties of statement for buffoonery and bombast. Yet, though one may deplore his methods, they gained a wide audience and opened the way for the development of criticism. In this sense, he was the progenitor of modern American criticism, though he himself has no disciples.

Despite what was just short of pandering to popular taste by one who derided popular taste, Mencken derived certain critical principles from his study of German philosopher Friedrich Nietzsche and French critic Rémy de Gourmont. Nietzsche's contempt for the leveling tendencies of democracy and Christianity influenced Mencken's heavily ironic *Notes on Democracy* (1926), *A Treatise on the Gods* (1930), and *A Treatise on Right and Wrong* (1934). His thorough knowledge of Nietzsche was established in his pioneering American study *The Philosophy of Friedrich Nietzsche* (1908). However, unlike Nietzsche (who was at heart an idealist and a visionary, and who, if he despised contemporary morality and mankind, nevertheless hoped to induce a master morality and to breed a race of supermen), Mencken scoffed at this ''messianic delusion,'' adopting only the negative aspects of Nietzscheanism for his castigation of things American and ''bourgeois.''

After establishing himself as a misogynist with *In Defense of Women* (1918), Mencken startled his followers by marrying Sara Haardt in 1930. Their union was short, however, for his wife died in 1935.

From Rémy de Gourmont's declaration that to ''erect into laws one's personal impressions'' is the purpose of the ''sincere'' critic, Mencken derived the impetus that resulted in the six series of *Prejudices* (1919-1927), which, together with *A Book of Prefaces* (1917), constitute his strongest claim as a critic. His crusades for Theodore Dreiser, Willa Cather, and Sinclair Lewis helped establish those novelists; he was ambivalent toward William Dean Howells and George Bernard Shaw; and he greatly overestimated a class of poor writers. Lumping together certain mild practitioners of his own craft whom he suspected of timidity and prudishness—the ''Mores, Brownells, Phelpses, Mabies, Brander Matthewses, and other such grave and glittering fish''—helped to clear the field for fresher talents. Unfortunately, even when Mencken was vehemently right, his reader had the uneasy suspicion that this was fortuitous.

Mencken's appreciation of the juicy phrase interested him in its informal aspects. Behind this interest was a distrust of Englishmen—a philo-Teutonism—that deluded him into holding that American speech was the unique product of a new environment. Genuine industry and the liveliest curiosity produced in 1919 *The American Language* and in the following years its supplements (1945, 1948) and revisions (1921, 1923, 1936). In a field where one finds such great names as those of Ben Jonson, the brothers Grimm, and Otto Jespersen, Mencken meets his peers. But none, not even that of Dr. Jonson, stands for livelier discourse and happier illustrations of its points than Mencken's. By the time of his death on Jan. 29, 1956, in his beloved Baltimore, recognition of his service to the language was everywhere admitted.

H. L. Mencken's other works include *Ventures into Verse* (1903), *Bernard Shaw: The Plays* (1905), *The Artist* (a play, 1912), *A Book of Burlesques* (1916), *A Little Book in C Major* (1916), *Damn: A Book of Calumny* (1918), *Heliogablus* (1920), *Making a President* (1932), *New Dictionary of Quotations* (1942), *Christmas Story* (1946), and *Mencken Chrestomathy* (1949). Mencken gathered the

more outrageous attacks upon him in *Menckeniana: A Schimplexion* (1927).

Further Reading

In addition to the three volumes of autobiography, *Happy Days, 1880-1892* (1940), *Newspaper Days, 1899-1906* (1941), and *Heathen Days, 1890-1936* (1943), information on Mencken's life is in William R. Manchester, *Disturber of the Peace: The Life of H. L. Mencken* (1951), written in consultation with Mencken. An irreverent treatment is found in Charles Angoff, *H. L. Mencken: A Portrait from Memory* (1956). Douglas C. Stenerson, *Mencken: Iconoclast from Baltimore* (1971), is a sound appraisal. Sara Mayfield, in *The Constant Circle: H. L. Mencken and His Friends* (1968), tells the story of Mencken's marriage to Sara Haardt. William Nolte, *H. L. Mencken: Literary Critic* (1966), tries to evaluate Mencken's contribution to his craft. Joseph W. Beach, *The Outlook for American Prose* (1926), is a fair appraisal of Mencken's style by a contemporary. □

Álvaro de Mendaña de Neyra

The Spanish explorer Álvaro de Mendaña de Neyra (1541-1595) discovered the Solomon and Marquesas islands. The voyages of Mendaña and his associates in search of new conquests to the south ended the Spanish phase of the Age of Discovery.

Born in Saragossa, Álvaro de Mendaña de Neyra was the nephew of an appointee to the viceroyalty of Peru. Mendaña was put in charge of an expedition to the South Pacific which sailed from Callao, Peru, late in 1567. With him went Pedro Sarmiento de Gamboa, an adventurer whose campaign for the conquest of the mythical Southern Continent (also called Terra Australis, although it had no precise relationship to present-day Australia) produced this expedition.

Behind the mission lay generations of European speculation and dreaming. Ptolemy's *Geography,* rediscovered by Europeans in the 15th century, had pointed to the existence of a vast southern land mass. Luring explorers across the Atlantic was the vision of the Lost Continent, or island of Atlantis. And once they had reached the New World, they continued to be drawn by the story of the Golden One, El Dorado. Now these visions were given a new lease on life by native Peruvian legends. Sarmiento, author of the *Historía de los Incas,* drew on his Indian sources for information about Pacific exploration. Among the myths was the tale of the Inca navigator Paullu Tupac Yupanqui, whose 9-month journey to the south had brought him untold riches. Their lust for these same rewards underlay the journey of Mendaña and Sarmiento.

With their two ships the explorers passed, but did not land on, the Ellice Islands; but in 1568 they discovered Santa Isabel in the Solomons. From there, they proceeded to Guadalcanal, Malaita, and San Cristobal, where an attempt to found a settlement came to nothing. Spanish slaughters of islanders provoked bloody reprisals; the Spanish hunger for gold went unsatisfied. In the summer of 1568 Mendaña began his year-long return voyage to Peru.

Mendaña hoped to return to the Solomons. But Spain, now diverted by its long naval war with England, was concerned with holding on to existing conquests rather than acquiring new possessions for sea dogs like Sir Francis Drake to plunder. Thus it was not until April 1595 that Mendaña was able to set out again, this time with four ships and a complement including women intended as wives for future colonists.

The little fleet reached Magdalena in the Marquesas (named after the Marqués de Cañete, then Peruvian viceroy) in July 1595. Polynesian residents were admired and murdered. The voyage then proceeded to its furthest limit, Santa Cruz Island, which still fell far short of Mendaña's goal. There the expedition, riven with internal dissension and reduced by disease and war with the islanders, began to fall apart. Mendaña himself died in mid-November. The survivors were led on to the Philippines by the Portuguese pilot Pedro Fernandés de Quirós (who himself later discovered the New Hebrides). Mendaña's failure to reconfirm his original discovery meant that the Solomons were permanently lost to Spain. They were rediscovered only in the 18th century by the English explorer Capt. James Cook.

Further Reading

For information on Mendaña, Pacific exploration, and the Spanish Pacific see J. C. Beaglehole, *The Exploration of the Pacific* (1934; 3d ed. 1966); William Lytle Schurz, *The Manila Galleon* (1939); and Boies Penrose, *Travel and Discovery in the Renaissance: 1420-1620* (1952). □

Johann Gregor Mendel

The Moravian natural scientist and Augustinian abbot Johann Gregor Mendel (1822-1884) laid the foundations of modern genetics with his paper dealing with the hybridization of peas.

Gregor Mendel was born on July 22, 1822, at Hynčice, Czechoslovakia (then Heinzendorf, Austrian Silesia). His ancestors were farmers, and his father still had to work three days a week as a serf. Mendel displayed a great love for nature all his life.

Years of Preparation and Education

In 1831 Mendel was sent to the Piarist school in Lipník (Leipnik) and at the age of 12 to the grammar school in Opava (Troppau). In 1840 he enrolled at the Institute of Philosophy in Olomouc (Olmütz).

Mendel was admitted to the Augustinian order in Brno (Brünn) in 1843. The Augustinians taught philosophy, foreign languages, mathematics, and natural sciences at sec-

ondary schools and universities. Abbot Napp, the head of the monastery, devoted all his energy to the economic development of the monastery and to the scientific education of the members of the order. Surrounded by an atmosphere of dynamic activity, Mendel found optimum conditions for his studies and later for his research work. Along with his theological studies Mendel took courses in agriculture, pomiculture, and vine growing at the Institute of Philosophy in Brno. In 1847 he was ordained a priest and served for a short time as vicar at the Old Brno Monastery.

In 1849 Mendel became a teacher of mathematics and Greek at the grammar school in Znojmo (Znaim). After a year the headmaster recommended him for the university examination. Together with his application for admission to the examination Mendel enclosed his autobiography, which is the only authentic preserved document. Mendel failed the examination, probably because he lacked a complete university education. Only his written test on meteorology satisfied his examiner, and, on the latter's recommendation, Abbot Napp sent Mendel to study natural sciences at the University of Vienna (1851-1853). He heard F. Unger lecture on plant anatomy and physiology, the use of the microscope, and the practical organization of experiments. Unger was known for his views on evolution and had investigated the problem of the origin of plant variability by means of transplanting experiments. Mendel later performed these experiments also. It is now assumed that Unger's views deeply influenced Mendel in the formation of his ideas before he performed his experiments with edible peas (*Pisum*).

On his return to Brno in 1854 Mendel was appointed a teacher of physics and natural history in the Technical School. In 1856 he prepared himself for the university examination again, but he became seriously ill and did not take it. By this time, however, Mendel was fully occupied with his hybridizing experiments with *Pisum*. He remained a teacher till 1868, when he was elected abbot of the monastery.

Hybridizing Experiments

Mendel started his extensive program of hybridizing experiments in 1854. He focused his energy on the problem of the origin of plant variability. For two years he tested the purity of selected varieties of *Pisum* and then began experimenting with artificial fertilization. A new reconstruction of Mendel's experimental data illustrates that he must have tested about 28,000 *Pisum* plants during the years 1856-1863.

Mendel summarized the experimental results in a paper, ''Experiments on Plant Hybrids,'' which he read at two meetings of the Natural Science Society in Brno in 1865; the paper was published in the proceedings of the society's journal. Though prominent natural scientists were present at the meeting, no one understood Mendel's ideas or the significance of his work. The proceedings were distributed to 134 scientific institutions in Europe and the United States, but the published paper failed to arouse interest.

Mendel's original idea, that heredity is particulate, was contrary to the theory of ''blending heredity'' that was generally accepted at that time. In the plants that Mendel tested (and in biparental-reproducing organisms generally), the hereditary particles (called elements by Mendel) from each parent are members of pairs. In forming the reproductive cells, the pair members segregate in different pollen or sperm nuclei and in different eggs or ovules to transmit the hereditary determinants. From one parent comes one particle determining, for example, the round shape of the seed (*A*), and from the other parent that representing the wrinkled shape (*a*). Mendel called the trait passing entirely unchanged into hybrid (derived from unlike parents) association ''dominant,'' and the trait becoming latent in hybrids ''recessive.'' The particles meet (recombine) in the offspring (*Aa*) but do not influence each other.

Suppose the pair members of these hybrid offspring now segregate in forming reproductive cells, producing two types of sperm or egg, namely *A* or *a,* and that these particles meet at random in fertilization. The resulting combination series of relevant particles is: 1/4 *AA,* 1/4 *Aa,* 1/4 *aA,* 1/4 *aa,* or $AA + 2Aa + aa$. That is, there are four genetic types of offspring from the hybrids, each type represented by 25 percent of the total. In this way, in the hybrid progeny the parental forms appear again; after 1900 this segregation of the hereditary units (in 1909 termed genes) was called Mendel's law of segregation.

Mendel found that hereditary particles belonging to different trait pairs, for example, *A,a* for the seed shape and *B,b* for the seed coloration, formed the combination series in recombining without influencing each other. The combination series could be predicted by combining the simple

series *AA* + 2*Aa* + *aa; BB* + 2*Bb* + *bb,* resulting in the combination series *AABB* + *AAbb* + *aaBB* + *aabb* + 2*AABb* + 2*aaBb* + 2*AaBB* + 2*Aabb* + 4*AaBb*. In his paper Mendel actually illustrated such a recombination in crossing peas differing in two and three trait pairs. Expected particle recombinations were realized in actual counts of the offspring. The recombination of the hereditary particles was called Mendel's law of independent assortment.

Mendel gave the impulse for his experiments in the first sentence of his paper: ''Artificial fertilization undertaken on ornamental plants to obtain new color variants initiated the experiments to be discussed.'' His task was to find ''the generally applicable law of the formation and development of hybrids as a way of finally reaching the solution to a question whose significance for the evolutionary history of organic forms must not be underestimated.'' In his paper he expressed the opinion that ''the distinguishing traits of two plants can, after all, be caused only by differences in the composition among grouping of the elements existing in dynamic interaction in the primordial cells.'' He assumed the general validity of his theory because, according to him, ''unity in the plan of development of organic life is beyond doubt.''

Being interested in the development of hybrid forms, Mendel also explained that the population descending from hybrids tends to revert to the pure parental forms, resulting in diminishing the hybrid's form. Thus, as a consequence of Mendelian segregation, Mendel also laid the basis for the interpretation of the effect of inbreeding.

Mendel continued his hybridizing experiments, crossing various forms of 22 other genera of plants, to prove the general validity of his theory in the plant kingdom. He also cultivated wild plants in the garden with the aim of investigating Lamarck's views concerning the influence of environment upon plant variability; he could not agree with Lamarck. He was convinced, like Darwin, that it was impossible to draw a hard-and-fast line between species and varieties, and in the conclusion of his *Pisum* paper he expressed the conviction that the variability of cultivated plants could be explained by his theory.

After 1871 Mendel also tried to carry out hybridizing experiments with bees. He bred about 50 bee races which he tried crossing to obtain new cultural breeds. His crossing experiments could not be successful, however, because of the complex problem of the controlled mating of queens. For this reason Mendel focused his activity on research of the technological aspects of apiculture, such as the hibernation of bees.

As a member of the Natural Science Section of the Agricultural Society in Brno and as a respected meteorologist, Mendel summarized the results of meteorological observations in 1856 and published them in six reports (1862-1869). He also published three papers on extraordinary storms (1870-1872). He was a member of the Central Board of the Agricultural Society from 1870, and he supported the first weather forecasts for farmers in 1878. In 1861 he helped found the Natural Science Society of Brno.

Taxation and the Monastery

After Mendel was elected abbot of the monastery in 1868, he had little time for his experimental activities, although they never came to a total stop. In 1874 the government proclaimed a new law relating to the contribution of the cloisters to the religious fund. Mendel refused to pay the high assessed taxes and thus, from the end of 1875, got himself into trouble with the provincial government and with the Ministry of Education in Vienna. The result of this conflict was the lasting sequestration of the landed monasterial property. In an attempt to win Mendel over and stop his opposition to the taxation law, the government appointed him to the Board of Directors of the Moravian Mortgage Bank. In 1876 he became the vice-governor of the bank and in 1881 the governor. Nevertheless, Mendel never agreed to the taxation law.

The long struggle over taxation had a serious effect on Mendel's health. He died on Jan. 6, 1884, without any public recognition of his outstanding scientific achievements.

Contributions to Genetics

Mendel's paper of 1865 went unnoticed except for an occasional reference in scientific literature. In 1900 it was rediscovered by scientists, when his theory was generalized as Mendel's laws of heredity. That date also marked the beginning of the science of heredity, which in 1906 was named genetics. Not even after 1900 was Mendel's theory acknowledged as being generally valid, and the Darwinian selection theory was often considered to oppose the Mendelian theory.

Later, it was demonstrated that Mendel had also observed such phenomena as intermediate inheritance, complete linkage, additive gene action, and gene interaction, and that he himself appreciated the Darwinian selection theory and refused to accept the hypothesis of pangenesis. The synthesis of the Darwinian and Mendelian theories was first proved by S. S. Tchetverikoff in 1926 and finally by R. A. Fisher in 1930, Sewall Wright in 1931, and J. B. S. Haldane in 1932.

Since that time Mendel's work has been reappraised. His hypothesis of hereditary particles turned out to be quite general and provided the elementary principle of heredity in all forms of life from viruses to man. From this viewpoint his laws of heredity appear to be only the subordinate principles of Mendel's main discovery, which furnishes proof of the existence of genes as determining the whole character of each organism.

Further Reading

The best biography of Mendel is Hugo Iltis, *Life of Mendel* (1924; trans. 1932). Mendel's papers on hybridization are published in English in J. H. Bennett, ed., *Experiments in Plant Hybridization* (1965). Curt Stern and Eva R. Sherwood, eds., *The Origin of Genetics: A Mendel Source Book* (1966), is a translation of Mendel's papers. It also contains 11 letters that Mendel wrote to Karl Nägeli, which give basic information on Mendel's experiments with different plant species. Information on Mendel and on the early development of genetics is

published in the series ''Folia Mendeliana Musei Moraviae.'' The historical development of Mendelism is treated in Robert C. Olby, *Origins of Mendelism* (1966). The historical development of modern genetics is outlined in L. C. Dunn, ed., *Genetics in the 20th Century: Essays on the Progress of Genetics during its First Fifty Years* (1951). □

Dmitrii Ivanovich Mendeleev

The Russian chemist Dmitrii Ivanovich Mendeleev (1834-1907) is best known for the formulation of the periodic law of the chemical elements.

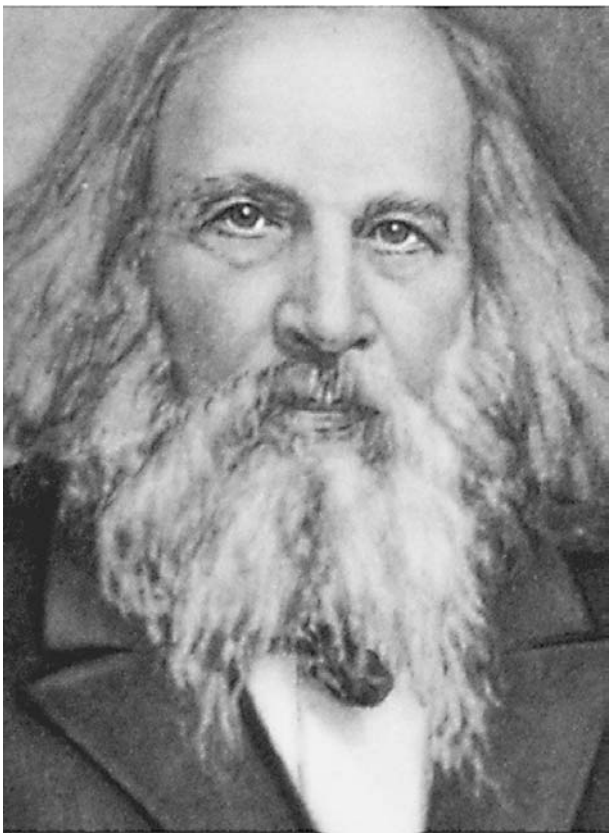

Dmitrii Mendeleev was born on Feb. 8, 1834, in the Siberian town of Tobolsk. He was the seventeenth and last child of Ivan Pavlovich and Maria Dmitrievna Mendeleev. At the age of 7 Dmitrii entered the gymnasium in Tobolsk and completed his studies in 1849. He displayed brilliant intellectual ability, a sharp memory, and a fascination for mathematics, physics, and geography. The following year he enrolled in the division of mathematical and natural sciences of the Main Pedagogical Institute of St. Petersburg, his father's alma mater.

Chemistry in Russia

The universities of Kazan and St. Petersburg were the principal centers of chemical activities in Russia during the first half of the 19th century. Mendeleev worked under Aleksandr A. Voskresenskii, whom the Russians call the grandfather of Russian chemistry. Mendeleev's first scientific paper was ''The Analysis of Finnish Allanite and Pyroxene,'' and his diploma thesis was *On Isomorphism in Connection with Other Relations between Crystalline Forms and Chemical Compositions* (published in 1856 in *Gorny zhurnal*). His studies of the phenomenon of isomorphism led him to observe the similarity of the crystalline structures of related elements, which aided him in constructing the periodic table. When he graduated in 1855, he won the gold medal for being first in his class.

Mendeleev returned to the University of St. Petersburg in May 1856 to defend his thesis, *On Specific Volumes*. The degrees of master of physics and of chemistry were conferred on Mendeleev, and soon thereafter he presented a second thesis, *The Structure of Siliceous Combinations*. This resulted in his being appointed dozent, enabling him to teach theoretical and organic chemistry at the University of St. Petersburg. Toward the end of the 1850s Mendeleev reluctantly came to the conclusion that he would have to study abroad if he desired a professional chair because the research facilities at his university were inadequate.

Mendeleev Abroad

After a brief stay at the Sorbonne, Mendeleev journeyed to Heidelberg University, where he organized his own laboratory. He concentrated on the problem of molecular cohesion as displayed in the phenomena of capillarity and surface tension. The results of his experiments were published in three papers: ''The Capillary Properties of Liquids,'' ''The Expansion of Liquids,'' and ''The Temperature of the Absolute Boiling Points of the Same Liquids.'' The significant conclusion reached by Mendeleev was that the molecular cohesion of a liquid in a capillary tube disappears at a specific temperature and that no gas can be liquefied above its unique ''absolute temperature,'' commonly designated as the ''critical temperature.'' During his stay in Heidelberg he designed the Mendeleev pyknometer for determining the specific gravity of liquids.

In 1860 Mendeleev and several other Russian chemists participated in the work of the First International Congress of Chemistry at Karlsruhe. Its purpose was, according to Mendeleev's letter dated Sept. 7, 1860, ''to clarify and, if possible, agree on the basic differences which exist between the followers of different chemical schools.''

Periodic Law

In 1861 Mendeleev resumed teaching chemistry at the University of St. Petersburg, the College of Engineering, and the Transport Institute. That year he wrote *Organic Chemistry,* Russia's first university manual on the subject. Two years later Mendeleev contracted an unhappy marriage with Feozva Nikitichna Leshcheva which lasted until 1876, when he met the young art student Anna Ivanovna Popov, whom he married illegally. When the charge of bigamy was raised against Mendeleev, Czar Alexander responded,

''Mendeleev has two wives, yes, but I have only one Mendeleev.''

Mendeleev accepted in 1864 the chair of technology (industrial chemistry) at the Technological Institute of St. Petersburg; received his doctorate in chemistry in 1865; filled in 1867 the chair of inorganic chemistry at the University of St. Petersburg, which he retained for the next 23 years; and helped found in 1868 the Russian Chemical Society.

It is difficult to determine precisely when Mendeleev first hit upon the periodic table. The problem of inaccurate atomic weights was solved by Stanislao Cannizzaro. Attempts to organize the chemical elements by increasing atomic weights had already been made by Alexandre Émile Béguyer de Chancourtois and by John Alexander Reina Newlands. It is known that Mendeleev also was impressed with certain regularities of the chemical properties of elements when preparing, in 1868, his highly successful text *Principles of Chemistry*. On March 18, 1869, Mendeleev's paper ''An Outline of the System of the Elements, Based on Their Atomic Weights and Chemical Similarities,'' which contained the periodic table, was presented at the Russian Chemical Society and was subsequently published in Russian and German. In his table Mendeleev left six gaps for the yet-undiscovered elements having the atomic weights of 8, 22, 45, 68, 70, and 180.

Mendeleev had confidence in the existence of the law of periodicity of elements. He devoted considerable effort to predicting the chemical and physical properties of three elements vacant in the table. He named these hypothetical elements eka-boron, eka-aluminum, and eka-silicon (in Sanskrit the prefix *eka* means one). He was able to derive their valences and atomic weights and the formulas of compounds they are likely to form. Mendeleev's table hardly attracted attention until his predictions were fulfilled by the discoveries of gallium (1874), scandium (1879), and germanium (1885). The major drawbacks of his table were that it had difficulty in accommodating the rare-earth group and that no provision was made for the chemically inert elements, helium, neon, argon, krypton, xenon, and radon.

In recognition for his formulation of the periodic law and the systematization of organic chemistry by means of his periodic table, academicians proposed Mendeleev's candidacy to the vacant chair of chemical technology of the Imperial Academy of Sciences. On Nov. 11, 1880, a shocked academic world learned of the rejection of Mendeleev's candidacy. Contributing to his defeat were Court Tolstoy, the minister of public education and later president of the Imperial Academy, who sought to limit the teaching of science in Russian schools and found Mendeleev a formidable opponent, and the members of the ''German party'' at the academy, who attempted to discourage native Russian scientists from becoming academicians. In expressing displeasure with the academy's rejection of Mendeleev and recognizing his achievements, five Russian universities elected Mendeleev as an honorary member, Cambridge and Oxford designated him an honored scholar, and numerous academies and societies elected him member. Few Russians since have been able to match Mendeleev's worldwide recognition.

Technical Activities

Mendeleev also showed a great interest in technology. In 1863 he was immersed in the problems of the Baku petroleum industry. He suggested a pipeline should be built to carry the oil from Baku to the Black Sea. He noted that the system of leasing oil-rich government-owned lands for a 4-year period tended to prevent large-scale investments in needed equipment to modernize operations, and he fought the government tax on petroleum products. In 1876 Mendeleev visited the Pennsylvania oil fields, brought back some technical ideas, and presented an unflattering view of America in his book *The Oil Industry in the North American State of Pennsylvania and the Caucasus*. He developed a theory that petroleum originated from the action of water on metallic carbides inside the earth.

In 1886 Mendeleev turned his attention to agricultural productivity, earning him the reputation of being the founder of Russian agrochemistry. At the request of the Ministry of State Property, Mendeleev examined in 1888 the possibilities of organizing a coal-mining industry in the Donets Basin (Donbas). And in 1899, despite age and infirmity, he traveled to the Urals to investigate the stagnation of the iron industry. In his *The Urals Iron Industry in 1899* he concluded the problem lay with the monopolistic practices of the owners.

While looking into the properties of rarefied gases under varying pressures, Mendeleev designed a differential barometer that could determine precisely the height above sea level. He became fascinated with the problem of studying the upper strata of the atmosphere, and he even went so far as to plan a hermetically sealed gondola that could carry a human observer or automatic recording equipment. On Aug. 7, 1887, Mendeleev had the opportunity to make an ascent in a government balloon for the purpose of observing a solar eclipse. Inasmuch as the balloon lacked the power to lift Mendeleev and his experienced balloonist, Mendeleev bodily ejected the balloonist and carried out a solo flight, rising to an altitude of 11,000 feet and landing two hours later after covering 150 miles. Just before his death, Mendeleev was contemplating a journey to the North Pole by balloon.

In 1890 Mendeleev resigned from the University of St. Petersburg. Soon thereafter he worked for the Admiralty and Ministry of War. In 1892 he was appointed treasurer of the Chamber of Standard Weights and Measures, later becoming its chief. In 1899 he introduced the metric system into Russia.

Philosophy and Outlook

Mendeleev saw in science a valuable tool for remaking and modernizing Russia. He saw Russia gaining respectability in the community of nations through scientific activity benefiting mankind. And he saw in science the essential ingredient of the educated mind. However, he rejected science as a panacea for society's ills, believing that science

must be complemented by religious and artistic sources of knowledge.

During his last years, Mendeleev defended his atomistic view of matter to the point of denouncing the modern ideas of physics of the divisibility of the atom and the transmutability of the chemical elements. One of these transmuted elements, the 101st in the periodic table, is named mendelevium. Mendeleev died on Jan. 20, 1907.

Further Reading

Although not a definitive study, Daniel Q. Posin, *Mendeleyev: The Story of a Great Scientist* (1948), is valuable for its broad treatment of Mendeleev's life and for its bibliography of his publications. There are many biographical sketches, but the one by Henry Leicester in Eduard Farber, ed., *Great Chemists* (1961), is most accurate and is based on Russian sources. A translation of a brief Russian study of Mendeleev is O. N. Pisarzhevsky, *Dmitry Ivanovich Mendeleyev: His Life and Work* (1954). The 19th-century history of the periodic table is described in great detail by Francis P. Venable in *The Development of the Periodic Law* (1896), and by A. E. Garrett in *The Periodic Law* (1909). □

Erich Mendelsohn

The German architect Erich Mendelsohn (1887-1953) was a leading pioneer of modern architecture. Beginning with a sculptural and emotional approach, he later became more closely allied with the International Style.

Erich Mendelsohn was born in Allenstein, East Prussia, on March 21, 1887. He received his architectural training in Berlin and Munich, and he set up in private practice in Munich at the age of 25. In Munich he was friendly with leaders of the German expressionist movement in painting. Following military service in World War I, Mendelsohn returned to his practice and prepared an exhibition of his architectural sketches. His designs showed the strong influence of expressionism in their dynamic and dramatic use of line.

Mendelsohn's first major commission was the Einstein Tower (1919-1921), an observatory in Potsdam, Germany. Although he had originally intended the building to be executed in poured concrete (to emphasize the expressive forms of the tower), for technical reasons it was constructed of brick rendered with cement. The building attracted considerable attention, particularly because of the plastic treatment of form, which made the seven-story tower seem to flow upward from its rounded base to its domed observatory. This structure typifies his interest in an architecture of abstract, sculptural expressionism.

Shortly after this Mendelsohn began to turn away from free-flowing designs. An example of this new direction is his Steinberg Hat Factory (1920-1923) in Luckenwalde, Germany. During the late 1920s he became more and more attracted to the formal lines of the International Style. At this time he was commissioned to design several branches of the Shocken Department Store. In the one at Stuttgart (1926) he emphasized the horizontal by using continuous-ribbon windows separated with bands of brick. The rounded staircase at the corner of the asymmetrical structure was cantilevered over the entrance. Mendelsohn refined this approach in the design for the Shocken store at Chemnitz (1927-1928). Here, in an imposing curved facade, the windows alternated with opaque white bands, creating a feeling of clarity and lightness.

The rise of Nazism in Germany and its accompanying religious persecution forced Mendelsohn to flee in March 1933. In London he entered into partnership with Serge Chermayeff. Mendelsohn divided his practice between England and Palestine. His most important British design was the De la Warr Pavilion (1934) at Boxhill. In Palestine he executed a number of buildings, including a hospital at Haifa and the University Medical Center (1937-1939) on Mt. Scopus, Jerusalem.

Mendelsohn emigrated to the United States in 1941 but did not practice until after the war. His American work included many hospitals, synagogues, and community centers. Among the most important was the 14-story Maimonides Hospital in San Francisco (1946); here he emphasized the horizontal with conspicuously cantilevered balconies with small, curved projections.

Mendelsohn designed a number of synagogues and community centers in the Midwest, including those in St. Louis, Mo. (1946-1950), Cleveland, Ohio (1946-1952), Grand Rapids, Mich. (1948-1952), and St. Paul, Minn. (1950-1954). The Cleveland design was the most ambitious, successfully harmonizing the central dome of the synagogue with the building's undulating site. Mendelsohn died in San Francisco on Sept. 15, 1953.

Further Reading

A primary source is *Erich Mendelsohn: Letters of an Architect,* edited by Oskar Beyer and translated by Geoffrey Strachan (1968). An excellent discussion of Mendelsohn's early European career is Arnold Whittick, *Eric Mendelsohn* (1940). A more recent treatment, including his American projects, is Wolf von Eckardt, *Eric Mendelsohn* (1960). □

Moses Mendelssohn

The German philosopher Moses Mendelssohn (1729-1786) was a major figure of the German Enlightenment. An intellectually emancipated and cultured German as well as a faithful Jew, he was referred to as the "German Socrates" and as the "Jewish Socrates."

Moses Mendelssohn was born on Sept. 6, 1729, in Dessau. He suffered from curvature of the spine. His father was a Torah scribe. The young man followed traditional Talmudic studies under Rabbi David

Frankel, who introduced him to the thought of the medieval Jewish thinker Maimonides. In 1743 Mendelssohn's teacher received an appointment to Berlin, and the young student accompanied him. During the next years Mendelssohn's intellectual training expanded to include Latin, French, and English as well as mathematics and science.

At 21, Mendelssohn began a chain of fortunate associations. He became a tutor to the family of Isaac Bernhard, and he rose successively to bookkeeper and partner in a silk manufacturing firm. This position made him financially independent and left him free to follow his studies. Bernhard also introduced him to Gotthold Ephraim Lessing, the writer and dramatist. Lessing and Mendelssohn began a lifelong friendship and active collaboration. The noble and enlightened Jew in Lessing's famous comedy *Nathan the Wise* is modeled after the philosopher. Lessing encouraged Mendelssohn in his writing and arranged for the publication of his first essays and his translation of Jean Jacques Rousseau's *Discourse on Unequality* (1756). With Friedrich Nicolai, Mendelssohn edited a radical and popular magazine, *Letters on Literature,* which made Mendelssohn well known. In 1762 Mendelssohn married, and he and his wife eventually became the parents of six children. Two of his sons established a famous banking house, and the world-renowned composer Felix Mendelssohn was the philosopher's grandson.

In 1764 Mendelssohn competed against Immanuel Kant and won the Berlin Academy prize with an essay, ''Evidence of Metaphysical Science.'' His main philosophic reputation stemmed from his influential treatises on esthetics and on the philosophy of religion. In 1776 he published a work on immortality. The *Phaedo* was modeled on Plato's dialogue of the same name. This book became the most popular work in German philosophy. Mendelssohn's writing skill was also reflected in his translation of the Pentateuch from Hebrew into German (1778-1783) as well as in *Morning Hours* (1785), a volume dealing with the existence of God.

The remainder of Mendelssohn's important work stemmed from two specific controversies. He was challenged by Christian writers either to convert or to explain the compatibility of his philosophy with Judaism. In a response to the Swiss theologian J. K. Lavater (1769) and in *Jerusalem* (1783) Mendelssohn attempted to interpret Judaism as a religion of reason available to all enlightened humanitarians. After Lessing's death, Lessing was attacked as an atheist, and Mendelssohn produced a series of writings in defense of his friend. Mendelssohn died in Berlin on Jan. 4, 1786.

Further Reading

The only work of Mendelssohn to appear recently in English translation is *Jerusalem and Other Jewish Writings* (1969). Secondary literature includes Hermann Walter, *Moses Mendelssohn: Critic and Philosopher* (1930), and a chapter on his philosophy in Jacob B. Agus, *The Evolution of Jewish Thought: From Biblical Times to the Opening of the Modern Era* (1959). □

Felix Jakob Ludwig Mendelssohn-Bartholdy

Felix Jakob Ludwig Mendelssohn-Bartholdy (1809-1847) was a German composer, conductor, pianist, and organist. He infused a basic classical approach to musical composition with fresh romantic harmonies and expressiveness.

Felix Mendelssohn was born in Hamburg on Feb. 3, 1809, the son of Abraham and Leah Mendelssohn and the grandson of the famous Jewish philosopher Moses Mendelssohn. In later years Felix's father humorously referred to himself as ''formerly the son of my father and now the father of my son.'' In 1812 the family moved to Berlin, where Abraham established himself as a banker, converted to Protestantism, and changed the family name to Mendelssohn-Bartholdy.

Felix and his elder sister, Fanny, received their initial piano instruction from their mother. In 1816, on a visit to Paris, he studied with the pianist Marie Bigot. The next year he began formal composition studies with Carl Friedrich Zelter, a composer greatly admired by the poet Johann Wolfgang von Goethe.

Mendelssohn's first public appearance occurred at the age of 9. Famous musicians gave concerts every Sunday at

his father's house; in addition to broadening the musical horizons of the gifted boy, they enabled him, as a budding composer, to test many of his works as he wrote them. In 1819 he entered the Singakademie, and from that time on compositions flowed steadily from his pen. In 1820, for example, he produced two piano sonatas, a violin sonata, songs, a quartet for men's voices, a cantata, and a short opera.

In 1821 Mendelssohn became acquainted with Carl Maria von Weber, whose compositions served as a romantic model for his own. Later that year Zelter took him to Weimar to meet Goethe, who described the lad of 12 as having ''the smallest modicum of the phlegmatic and the maximum of the opposite quality.''

The first public presentation of Mendelssohn's works took place in 1822. That year he also wrote his official Opus 1, a Piano Quartet in C Minor. All these works were well received. He had a private orchestra, for which he wrote the work now known as Symphony No. 1 in C Minor. He also continued with work in other genres, such as the Piano Quartet in F Minor (1823).

In 1824 the famous pianist Ignaz Moscheles arrived in Berlin from London, and for a time Mendelssohn studied piano with him. The following year Mendelssohn visited Paris, where he met many eminent composers and performed his Piano Quartet in B Minor, dedicated to Goethe. Luigi Cherubini, who was present at the performance, offered to take Mendelssohn as a pupil, but he decided to return to Berlin, greatly elated with his French successes.

There he wrote with mature craftsmanship the celebrated *Midsummer Night's Dream* Overture. The remainder of the incidental music to Shakespeare's play did not appear until 1842.

In 1827 Mendelssohn's only opera, *Die Hochzeit des Camacho* (The Marriage of Camacho), based on Cervantes' *Don Quixote,* was presented in Berlin. It was not successful, owing in part to the machinations of Gasparo Spontini, who had earlier tried to prevent its production. More successful was the Octet for Strings, one of Mendelssohn's freshest and most original works. The same year he became acquainted with Anton Thibaut, a professor of law and a gifted amateur writer on music who was concerned with revitalizing interest in old church music. Through him, Mendelssohn came to know the masterpieces of Renaissance and early baroque choral music. For some years he also attended the University of Berlin but kept on with his flow of compositions. In 1828 appeared the Goethe-inspired overture *Calm Sea and Prosperous Voyage*.

On March 11, 1829, a great musical event occurred: Mendelssohn conducted the Singakademie in the first complete performance of Johann Sebastian Bach's *St. Matthew Passion* since the composer's death. The work was a huge success, and the performance was of decisive importance to all subsequent German composers for it marked the beginning of the revival of Bach's works.

Later that year Mendelssohn visited England, where he conducted a concert of the Philharmonic Society. He took a long trip through Scotland, where he sketched the now famous *Hebrides,* or *Fingal's Cave,* Overture. On his return to Berlin he was offered the post of professor of music at the university but turned it down.

After writing the *Reformation* Symphony (1830) Mendelssohn began a series of visits to various European cities that lasted for almost 3 years. After a short stay with Goethe at Weimar, Mendelssohn went to Rome. Both the *Scottish* and the *Italian* Symphonies were begun in Italy. In the autumn he returned to Germany and played his newly composed Piano Concerto in G Minor in Munich. In 1832 he left for London, where he conducted the *Hebrides* Overture and the Piano Concerto in G Minor with great acclaim. That same year his first book of *Songs without Words* (*Lieder ohne Worte*) was published.

On Mendelssohn's return to Berlin he tried to succeed Zelter at the Singakademie but was passed over. In 1833 he was made conductor of the Lower Rhine Music Festival in Düsseldorf, where he annually presented both new and old works otherwise rarely heard. As a result of his success with the festival, he was appointed general musical director in Düsseldorf later that year. He also produced the *Schöne Melusine* Overture and the beginning of his oratorio *St. Paul*.

In 1835 Mendelssohn became director of the Gewandhaus concerts in Leipzig. He made Leipzig into a musical center of European significance because of his gifts as conductor, his creativity, and his all-encompassing musical erudition. He featured many contemporary compositions, such works as the C Major Symphony of Franz Schubert, newly discovered by Robert Schumann, whom

Mendelssohn had met shortly before, and selected compositions of J.S. Bach. The only sadness he experienced was the death of his father in 1835.

In 1836 Mendelssohn received an honorary doctorate from the University of Leipzig. He finished the oratorio *St. Paul* in the spring, and it was performed in May at the Lower Rhine Festival in Düsseldorf. Later that year he met Cécile Jeanrenaud, the daughter of a Huguenot minister, whom he married in 1837. Five children were born of this marriage.

The next few years witnessed a literal outpouring of new compositions, including the overture *Ruy Blas,* the *Lobgesang* (Hymn of Praise), and the *Variations sérieuses*. In 1837 Mendelssohn visited London, conducted his *St. Paul* at the Birmingham Festival, and conceived the idea for a new oratorio on the subject of Elijah.

Upon the urging of the king of Prussia, Mendelssohn was appointed music director of the Academy of Arts in Berlin. Until 1845 he worked intermittently in Berlin without relinquishing his post at Leipzig. Interspersed were trips to London, with performances of his works in London and Birmingham.

In 1843 Mendelssohn founded the Leipzig Conservatory of Music, the first of its kind in Germany. He completed the *Scottish* Symphony, the Violin Concerto, and other major works of his maturity in Leipzig. In 1844 he conducted five Philharmonic concerts in London, and in 1846 he gave the first performance of his *Elijah,* written for the Birmingham Festival of that year. His chief occupation was still as conductor of the Gewandhaus concerts, but he also functioned as director of the Leipzig Conservatory, teaching piano and composition as part of his duties.

Mendelssohn's health began to fail in 1844. Three years later he was literally devastated by the death of his beloved sister, Fanny, on May 14. From then on his health deteriorated markedly, and although he ventured a short summer trip to Switzerland to recuperate, finishing the String Quartet in F Minor, he returned exhausted to Leipzig, where he died on Nov. 4, 1847, at the age of 38.

Further Reading

The best all-around work in English on Mendelssohn is Eric Werner, *Mendelssohn: A New Image of the Composer and His Age* (trans. 1963). Also useful are Percy M. Young, *Introduction to the Music of Mendelssohn* (1949), and Philip Radcliffe, *Mendelssohn* (1954). For a detailed approach to one of Mendelssohn's major works, which is much broader in its approach than the title suggests, Jack Werner, *Mendelssohn's "Elijah": A Historical and Analytical Guide to the Oratorio* (1965), is strongly recommended. For general historical background see Donald Jay Grout, *A History of Western Music* (1960). □

Dorothy Reed Mendenhall

Dorothy Reed Mendenhall (1874-1964) was a well-respected researcher, obstetrician, and pioneer in methods of childbirth. She was the first to discover that Hodgkin's disease was actually not a form of tuberculosis, a finding that received international acclaim.

As a result of her work, the cell type characteristic of Hodgkin's disease bears Mendenhall's name. The loss of her first child due to poor obstetrics changed her research career to a lifelong effort to reduce infant mortality rates. Mendenhall's efforts paid off with standards being set for weight and height for children ages birth to six, and also in programs that stressed the health of both the mother and child in the birthing process.

Dorothy Reed Mendenhall, the last of three children, was born September 22, 1874, in Columbus, Ohio, to William Pratt Reed, a shoe manufacturer, and Grace Kimball Reed, both of whom had descended from English settlers who came to America in the seventeenth century. Mendenhall attended Smith College and obtained a baccalaureate degree. Although she initially contemplated a career in journalism, Mendenhall's interest in medicine was inspired by a biology course she attended.

When they opened the school up to women, Mendenhall applied to Johns Hopkins Medical School in Baltimore, Maryland. In 1900, she was one of the first women to graduate from this school with a doctorate of medicine degree. The next year she received a fellowship in pathology at Johns Hopkins. While there, she taught bacteriology and performed research on Hodgkin's disease, which physicians then believed was a form of tuberculosis. She disproved this theory when she discovered a common link between diagnosed patients. She found that the blood of these patients carried a specific type of cell. The presence of these giant cells, now known as the Reed cell, distinctly identifies the disease. Mendenhall's work produced the first thorough descriptions, both verbal and illustrated, of the tissue changes that occur with Hodgkin's. She was the first to describe the disease's growth through several progressive states. Mendenhall determined that a patient's prognosis worsened with each successive stage. She incorrectly speculated, however, that the disease was a chronic inflammatory process. Her finding of the distinctive cell had worldwide importance and was a significant step forward in the understanding and treatment of Hodgkin's disease. Today, researchers know that Hodgkin's is a type of cancer characterized by a progressive enlargement of the lymph nodes.

Because she felt that there were few opportunities for advancement at Johns Hopkins, Mendenhall transferred her work to Babies Hospital of New York, becoming the first resident physician there. In 1906, she married Charles Elwood Mendenhall and began to raise a family. She had four children, one who died a few hours after birth. This loss was to shape the rest of her career. Mendenhall undertook a study of infant mortality, that, when released, brought government attention to the problems of maternal and child health. To determine the extent of infant mortality in the United States, she obtained epidemiological data for the Wisconsin State Board of Health. A major problem she identified was the prevalence of malnutrition among chil-

dren. In her efforts to remedy the problems of childbearing and childrearing, Mendenhall developed correspondence courses for new and prospective mothers. She also lectured to groups across Wisconsin and wrote bulletins on nutrition for the United States Department of Agriculture. Mendenhall's efforts helped create some of Wisconsin's first infant welfare clinics, particularly in Madison. In 1937, she was gratified when Madison had the lowest infant mortality rate in the United States.

While employed as a field lecturer for the Department of Home Economics at the University of Wisconsin, in 1918, Mendenhall initiated a nationwide effort in which all children under six years of age were weighed and measured. This project helped establish standards for that normal, healthy children of these ages should weigh and how tall they should be. In 1926, Mendenhall undertook a study of birthing methods in Denmark, which had one of the lowest rates of childbirth complications. She later travelled to the country to gain firsthand information on their techniques, which included the utilization of specialized midwives and a reduced role of medical procedures. Through this, Mendenhall determined that there was too much medical intervention in normal childbirth, and that this intervention is often the source of health problems for the mother and child. She helped institute natural childbirth in the U.S. and also suggested that obstetrics become a specialty profession. From 1917 to 1936, Mendenhall also worked intermittently as a medical officer for the United States Children's Bureau. After her husband's death, she withdrew from public life. In her spare time she loved to read Marcus Aurelius. As a tribute to her dedication as a researcher, teacher, and physician, Smith College dedicated Sabin-Reed Hall in 1965. The hall honors Mendenhall and Florence Sabin, a fellow student at both Smith and Johns Hopkins. Mendenhall died July 31, 1964, in Chester, Connecticut, from heart disease.

Further Reading

Sicherman, Barbara, Carol Hurd Green, Ilene Kantrov, and Harriette Walker, editors, *Notable American Women: The Modern Period,* Belknap Press of Harvard University Press, 1980, pp. 468–70. □

Pierre Mendès France

Although Pierre Mendès France (1907-1982) only held the prime ministry for seven months and spent most of his political career criticizing rather than participating in governments, he was one of the most influential and important figures in 20th-century French politics.

Pierre Mendès France was born in Paris on January 11, 1907. His was a fully assimilated Jewish family that had first come to France from Spain during the Inquisition. By the 19th century the Mendès France family had firmly entered the bourgeoisie; Pierre's father, in fact, was a highly successful merchant who was also a staunch supporter of the Third Republic.

Mendès (he was frequently referred to simply as Mendès) was a brilliant student who was the youngest lawyer in France when he passed the bar. His doctoral thesis on Poincaré's economic policies immediately propelled him into the public eye as one of the first people in France to argue that the state had to coordinate market forces to modernize the woefully backward French economy.

Not surprisingly, the young lawyer soon turned to politics. As a student he had joined the Radical-Socialist Party and headed its youth organization. In 1934 party leaders suggested he run for mayor of Louviers in Normandy, and, much to the surprise of local political observers, he won. In 1936 he was elected to Parliament from Louviers, becoming the youngest member of the Chamber of Deputies. His meteoric rise continued. He was immediately elected chairman of the Customs Committee of the Chamber and was named under secretary of state in the Treasury Department the following year.

Even that early in his career, Mendès France was known for two things—his commitment to modern Keynesian economic policy and his desire for a better blend of effective decision making and popular control over government. Thus he both supported the Popular Front's social reforms and advocated more government intervention in basic macro- and micro-economic policy making.

Mendès France's career was interrupted by World War II. At the outbreak of the war he took a regular army air corps commission and served in the Middle East. France's defeat found him in Paris, and he was one of but 80 members of Parliament to vote against surrender in June 1940. Instead, he and his family left for Morocco to try to continue the war and free France from its German occupiers and the new collaborationist Vichy government. However, he was soon arrested, sent back to France, and put on trial as a traitor. He was quickly convicted and sentenced to six years in jail on August 31, 1940. The following June he escaped from a prison hospital and, upon escaping France, joined General de Gaulle's resistance movement in London. De Gaulle named Mendès to a series of ministerial positions in the government-in-exile and in the provisional governments once France was liberated. In 1946 de Gaulle and Mendès parted ways over the general's failure to endorse Mendès' economic and political view regarding the reconstruction of France.

During the late 1940s and early 1950s the Fourth Republic reverted to the ineffectual politics of ''immobilism'' that had paralyzed the country before World War II. Mendès grew more critical of the system and found himself further and further from the center of power. As the domestic and international situations worsened, men such as Mendès became more viable candidates for the prime ministry as alternatives to those who seemed incapable of helping France solve its many problems.

Pierre Mendès France finally got his chance after the French army in Vietnam was defeated in 1954. In his investiture speech as prime minister he promised to end French involvement in Indo-China within 60 days and then proceed to major economic and political changes. He succeeded in ending French involvement in Indochina, but that was all. Once that crisis ended, politics returned to normal. His innovative policy proposals were blocked by politicians on the left and on the right, including many members of his own Radical Party. Finally, after less than seven months in office, his government lost a vote of confidence on February 5, 1955, and resigned. Pierre Mendès France never held a major office again.

His first 20 years in politics did convince Mendès France that the system needed a fundamental overhaul. By the end of the 1950s he had left the Radical Party and had helped form the new Unified Socialist Party (PSU). Like many others, he hoped the PSU would reinvigorate the left and help move the country toward what he called a ''modern Republic'' capable of making humane and efficient economic policy while giving people more control over the decisions shaping their lives.

In 1967 Mendès France was reelected to Parliament, this time from the booming, modern city of Grenoble. In May 1968 he joined the PSU in supporting student and worker demonstrations, but, unlike the young radicals, Mendès could not endorse a revolutionary solution to the crisis. Instead, he and François Mitterrand proposed themselves as prime minister and president respectively in a provisional government to replace the teetering Gaullist regime. That proposal proved a political catastrophe as the right, not the left, won the elections held that June. Mendès even lost his seat in Parliament in the Gaullist landslide.

He then broke with the PSU, which had veered sharply to the left in the aftermath of the ''events of May.'' He joined the new Socialist Party, headed by François Mitterrand, shortly thereafter and was elected to Parliament again in 1973, 1978, and 1981.

By the time the Socialist Party finally won in 1981 Mendès France was too old and too ill to serve in President Mitterrand's cabinet. But, in many respects, the goals of the new government were his—hopes for more coordinated economic policy, government control over growth sectors of the economy, decentralization, and expansion of respect for human rights. By the time he died on October 18, 1982, everyone from left to right realized that a man whose great gifts had never fully been utilized had passed from the scene.

Further Reading

Unlike most French politicians, there is quite a bit of material on Pierre Mendès France in English. The definitive biography is Jean Lacouture, *Pierre Mendès France* (1984). For Mendès' own views, the best source is Pierre Mendès France, *A Modern French Republic* (1962). □

Fernao Mendes Pinto

The first European to visit Japan was Portuguese adventurer Fernao Mendes Pinto, unjustly called the ''Prince of Liars'' because his book about his travels was so widely disbelieved by his contemporaries.

Fernao Mendes Pinto was born in the Portuguese town of Montemor-o-Velho not far from the ancient university city of Coimbra. At the age of ten or twelve he was taken to Lisbon by an uncle and placed in the household of a rich noblewoman. He stayed there a year and a half until ''something happened that placed me in such great jeopardy that I was forced to leave the house at a moment's notice and flee for my life.'' We do not know what had happened. Mendes Pinto fled to the Alfama section of Lisbon where he caught a ship bound for southern Portugal. Fifteen miles from their destination it was captured by French pirates. Mendes Pinto was eventually put ashore on the coast of Spain and made his way to the Portuguese city of Setubal. He entered the employ of a nobleman there and stayed for a year and a half.

Determined to seek his fortune elsewhere, Mendes Pinto sailed from Portugal on March 11, 1537 bound for India. He sailed around the Cape of Good Hope, stopped in Mozambique, and arrived at the Portuguese fortress of Diu on the northwestern coast of India on September 5, 1537. He then joined an expedition to the Red Sea and delivered a message to the Portuguese soldiers who were fighting on the side of the Christian king of Ethiopia. Leaving Ethiopia, his ship was captured by the Turks and the crew was taken to

the port of Mocha in Yemen and sold into slavery. Eventually being bought by a Jewish merchant, Mendes Pinto was taken to the port of Ormuz on the south coast of Persia, where he joined a Portuguese trading ship.

Reaching the Portuguese headquarters of Goa, Mendes Pinto entered the service of the newly appointed captain of Malacca on the coast of Malay. He arrived in Malacca in 1539 and worked for the captain of the fortress there as an emissary to the kingdoms of Sumatra and Malaya. He then went to Patani on the east side of the Malay Peninsula and started a thriving business trading with the Thais in Bangkok. Robbed by pirates, he and his partners got revenge by becoming pirates themselves. He then traded along the coast of Indochina. He was shipwrecked on the coast of China and sold as a slave to work on the Great Wall of China. (Mendes Pinto claimed to have been shipwrecked, captured, and sold into slavery 16 or 17 times.)

Helping Tartar invaders penetrate into China, Mendes Pinto was freed and returned overland to Indochina. Hoping to travel back to India, Mendes Pinto took passage on a Chinese pirate junk that was driven off course during a storm and ended up on the Japanese island of Tanegashima, south of Kyushu in 1542 or 1543, the first European to reach that country. He then returned to Canton in south China and told Portuguese merchants there of the wealth to be gained by trading with Japan. He accompanied a group of them, and they were shipwrecked in the Ryukyu Islands where they were saved by the pleas of the women of the island. He then went back to Malacca.

From Malacca he was sent on a mission to the Burmese who had just captured the Kingdom of Pegu. He was taken prisoner by the Burmese and traveled as far as Luang Prabang in what is now Laos. He escaped and returned to Goa. He then undertook a trading mission to Java where he got involved in a local war and left just in the nick of time. Trying to travel on to China, his ship was attacked by Japanese pirates and was shipwrecked on the coast of Thailand. He and his men built a raft that ended up once again in Java, where they were reduced to cannibalism in order to survive and sold themselves into slavery. Freed again, Mendes Pinto borrowed money to start a trading operation with Thailand. He became involved in Burmese-Thai wars and wrote the first European account of Burmese politics and history.

From Thailand Mendes Pinto made his second trip to Japan where he landed in the port of Kagoshima. On his departure, he brought back a Japanese stowaway whom he handed over to St. Francis Xavier in Malacca and thus inspired Xavier's effort to travel to Japan and Christianize the inhabitants. Sometime during these years in Asia, Mendes Pinto had accumulated a large fortune. He was a wealthy merchant when he made his third voyage to Japan in 1551, where Francis Xavier was installed at the court of one of the feudal lords of southern Japan. He gave Xavier the money to build the first Christian church in Japan.

In 1554 Mendes Pinto decided to return with his fortune to Portugal. While waiting in Goa for a ship back to Europe, he underwent a sudden conversion and turned over half of his fortune to the Jesuit missionaries and was accepted by them as a lay brother. He then traveled back to Japan in the company of a group of these missionaries. He was charged by the Portuguese governor in Goa with opening up diplomatic relations between Portugal and Japan, and Mendes Pinto was largely responsible for paying for this mission. At some point following his final departure from Japan in 1557, he voluntarily separated himself from the Jesuits, although he remained on good terms with the Church.

Mendes Pinto returned to Portugal on September 22, 1558. He stayed at court for four years hoping for some reward or recognition for his years of service in the Far East. When this was not forthcoming, he retired to a small estate on the Tagus River opposite Lisbon where he got married and raised a family. Sometime between the years 1569 and 1578 he wrote the book called the *Travels,* which was not published until 1614. It was then translated into most Western languages and became a best-seller throughout Europe. However, it contained so many fantastic stories that it was considered to be a work of fiction. It was only as more information about the exotic lands he visited became available that the book was recognized to be largely (but not totally) factual. Mendes Pinto died on his estate on July 8, 1583, shortly after being awarded a small pension by the Portuguese government.

Further Reading

Mendes Pinto's *Peregrinaçao* was first published in 1614. Since then, there have been many versions in many languages. All previous versions in English have now been superseded by a new translation: Rebecca D. Catz, trans. and ed. *The Travels of Mendes Pinto* (Chicago: University of Chicago Press, 1989). Catz includes a long introductory essay that discusses Mendes Pinto's life and the question of the accuracy of his reports. Excerpts from an earlier edition of the book can be found in Charles David Ley, *Portuguese Voyages, 1498-1663* (London: Everyman's Library, 1947; reprinted, 1965).

A previous book, Maurice Collis, *The Grand Peregrination: Life and Adventures of F.M. Pinto* (London: 1949), is also full of exciting tales and makes an interesting contrast to Catz. □

Antonio de Mendoza

Antonio de Mendoza (1490-1552) was a Spanish viceroy in Mexico and Peru who inaugurated the system of viceregal administration, which lasted nearly 3 centuries.

Antonio de Mendoza was born near Granada into one of the country's oldest and most famous families. He entered the service of Emperor Charles V, for whom he performed a number of successful diplomatic missions in Italy. He was then selected to become the first Spanish viceroy of New Spain in the New World, where he arrived in 1535.

Mendoza proved a prudent, firm, and hardworking viceroy. He had the difficult task of consolidating the royal

authority, correcting the abuses of tyrannical officials, completing the pacification and conversion of the conquered Indians, and promoting the economic prosperity of the new colony to the maximum advantage of the royal treasury.

Conservative Regent

Mendoza showed a patriarchal concern for the natives and did much to secure improved treatment and legal status for them. Any sign of rebellion, however, he ruthlessly repressed. Nor did he subscribe to the views of liberal advocates of Indian rights such as Bartolomé de Las Casas, who persuaded the Crown to enact the New Laws of the Indies (1542), exempting the Indians from forced labor in the mines and on the lands of their Spanish masters. Convinced that this would only lead to economic chaos and drive the Spaniards to rebel, Mendoza suspended the New Laws until they were rescinded.

While suppressing an Indian rising, Mendoza's men had the good fortune to come upon the rich silver deposits of Zacatecas, which were to provide the Crown with one of its greatest sources of revenue from the New World. In addition to mining, the viceroy also encouraged the production of wheat, olives, silk, cloth, and cattle, and other such activities. His keen interest in exploration aroused the envy of Hernán Cortés, who had conquered Mexico and been rewarded with great estates there. Mendoza sent ships to explore the Pacific and in 1542 dispatched an expedition to the north under the command of Francisco Vásquez de Coronado in a vain attempt to discover the fabled Seven Cities of Cíbola, which he believed to be a mightier empire than that of the Aztecs.

Viceroy of Peru

Worn out after 15 years of conscientiously discharging his varied duties, Mendoza requested permission to end his days in Spain. This was refused, and he was sent instead to Peru to consolidate the royal authority after a civil war among the conquistadores. One of his first acts there was to send his son to inspect and report on the conditions under which the Indians were working in the mines. Mendoza fell ill and died before he could introduce the reforms which he saw to be necessary but which needed to be tactfully implemented if the unruly Spaniards were not to be provoked to fresh unrest. He was remembered as a stern but humane and just administrator, genuinely concerned with the welfare of the people under his jurisdiction but loyally dedicated to the service of the Crown.

Further Reading

A full-length study of the viceroy's career and achievements is Arthur S. Aiton, *Antonio de Mendoza, First Viceroy of New Spain* (1927). For background see J. H. Parry, *The Spanish Seaborne Empire* (1966), and John Hemming, *The Conquest of the Incas* (1970). □

Menelik II

Menelik (Menilik) II (1844-1913) was an Ethiopian emperor, who preserved the independence of his people by defeating a major Italian military expedition and who strengthened his kingdom through expansion and political and economic modernization.

Menelik II was born Sahle Mariam on August 19, 1844, in Ankober, one of the capitals of the autonomous central Ethiopian province of Shoa. The infant boy was formally named by his paternal grandfather, Sahle Sellasie, who was the first Shoan leader to rise to become a *negus,* or king. The name, Menelik, recalls the legendary son of Solomon and the queen of Sheba who, according to Ethiopian tradition, was the first ruler of Ethiopia, and the one to whom the family traced its ancestry. The story is told that the old Shoan king foretold that the boy would one day be a great man who would rebuild the Ethiopian empire. That such a day would come, however, was anything but certain since Ethiopia was then beset by wars and rebellions and lacked any strong, centralized authority.

Shoan independence came to an end following the brief and undistinguished reign of Menelik's father Haile Malakot (1847-55). The Shoan army was defeated by the forces of the Ethiopian emperor Tewodros II (1855-68), and

Menelik's father died while on campaign. Along with his mother, a woman of humble origins, and leading Shoan nobles, Menelik was sent into exile at Tewodros's court, and Shoa was incorporated into the renascent Ethiopian empire. The boy was tutored by his guardian, Ato Nedaw, and, beyond receiving a clerical and martial education, learned much about politics from living at the court. Not only was Menelik well treated by Tewodros, but the emperor took a personal interest in the youth's education. Menelik rose to become a *dejazmach,* or earl, and married Altash, Tewodros's daughter.

By 1865, Menelik was faced with a difficult personal decision. Shoa had broken away from Tewodros's fledgling empire and a usurper claimed the Shoan throne. Deciding to flee the imperial court to reclaim his patrimony, Menelik quickly defeated the Shoan usurper and proclaimed himself *negus.* The young king built his power base from the Shoan army and conservative nobles. At the same time, he pursued enlightened policies such as extending religious toleration to Muslims and animists in his Christian kingdom. Fortunately for the young monarch, Shoa was relatively insulated from the civil wars which ravaged northern Ethiopia during the last years of Tewodros's reign. When Tewodros became involved in a diplomatic imbroglio with Great Britain over the taking of British hostages, Menelik remained neutral. Unable or unwilling to move against his former benefactor, Menelik's failure to join forces with the Europeans resulted in a major setback for the Shoan's ambitions after a British expeditionary force defeated Tewodros at Magdala in 1868. With Tewodros dead, power now passed to a rival named Kasa who used British arms to advance his claim to the imperial title. Although Menelik had also proclaimed himself emperor, he could only watch and wait when Kasa assumed the crown as Yohannes IV (1872-89).

Menelik had made a serious strategic blunder, as his biographer Harold Marcus points out, but he had also learned the value of using European power and technology for furthering his aspirations. He turned to the Italians and French for weapons as well as to other European countries for Western technology. It was roughly at this time that Alfred Ilg arrived from Zurich and began a long sojourn in Ethiopia, serving as an engineer, architect, and eventually as a trusted advisor to his royal patron. Likewise, Menelik also permitted foreign missionaries to enter his kingdom to convert the Oromo peoples who constituted a significant proportion of the population.

Beyond the importation of technology from Europe, Menelik recognized the importance of establishing diplomatic ties with foreign powers. Although he was forced to renounce his claim to the imperial throne and to do fealty to Yohannes in March 1878, in reality he continued to act as an independent sovereign. The Shoan *negus* had earlier cultivated the friendship of Egypt in its short-lived attempt at imperialistic expansion into the Horn of Africa. Menelik next went behind Yohannes's back and negotiated with the Mahdists, a group of fundamentalist Muslims who had taken power in neighboring Sudan. Furthermore, Menelik had long maintained friendly relations with Victorian England and had, in 1883, entered into a treaty of amity and commerce with the Italians.

The other significant development during this part of Menelik's life was the expansion of the Shoan kingdom. Imperialist adventures were made necessary by the need for increased revenues to pay tribute to Yohannes. Blocked toward the north by Yohannes, Shoan armies marched south into Oromo-speaking areas and to the east where they conquered the Muslim emirate of Harar. Using arms purchased from the West, these expeditions not only plundered these prosperous regions, but also gave Menelik access to important trade routes and new sources of ivory and slaves. Moreover, the Shoans established fortified villages throughout the newly conquered territories from which they maintained control and into which settlers and missionaries came from the north. Such colonization led to the diffusion of Shoa's Amharic culture into these newly aggrandized lands. This Amharization was a significant development because it contributed to the integration of diverse societies into Menelik's burgeoning empire. It is important to note that by forcing Menelik to pay tribute, Yohannes's policies had the paradoxical effect of strengthening his rival. Indeed, these decades were a turning point in Ethiopian history as there was a strategic shift in the locus of wealth and power in Ethiopia from the north to the south.

Menelik's growing might put him on a collision course with Yohannes. At a time when Yohannes was preparing to fight the Italians, Menelik concluded a secret agreement with Italy (1887), whereby he exchanged Shoan neutrality for European weapons. Although nominally a subject to Yohannes, Menelik even proposed that he act as a mediator between the Ethiopian emperor and Italy. However, the seemingly inevitable confrontation between the Ethiopian rivals was not to be. At the battle of Metemma in March 1889, Yohannes died fighting, not Menelik or the Italian colonialists, but a Mahdist army. Henceforward, no force could stand in the way of Menelik's ambitions.

Acting quickly, Menelik was crowned *negus negast* (king of kings), or emperor, on November 3, 1889. By May the following year, he had concluded the famous Treaty of Wichale with the Italian representative Pietro Antonelli. As the historian G.N. Sanderson has observed, the treaty was important because it insured that Italy would not recognize any other claim to Menelik's imperial title. For the Italians, the treaty confirmed their special relationship with Ethiopia.

From this point forward, however, relations between Italy and Ethiopia progressively degenerated. It soon was revealed that there was a difference in the Amharic and Italian translations of Article XVII of the Treaty of Wichale. Basing their assertion on the Italian text of the treaty, Italy claimed protectorate status over Ethiopia even though the Amharic version recognized Menelik's sovereignty. Beyond this diplomatic deception, Menelik became more and more suspicious of Italian ambitions in the northern Ethiopian province of Tigre. He renounced the treaty in 1893 and, even while famine raged in his kingdom, imposed new taxes to pay off the huge debts he owed to Italy. The failure of Italian attempts to divide and conquer Ethiopia through an alliance with rebellious Tigre ultimately led Italy to take

more forceful measures. Italian forces moved into Tigre in December 1894, and Italy publicly proclaimed Ethiopia as its protectorate. In September of the following year, Menelik called for the mobilization of Ethiopia. Able to amass an army of 120,000 men, the emperor moved north and at Adwa, on March 1, 1896, met an overconfident Italian expeditionary force composed of 20,000 troops. By inflicting a crushing defeat on the Italians (70% of whom were either killed, wounded, or taken prisoner), Menelik won Ethiopia another 40 years of independence.

The battle at Adwa also put an end to centuries of Ethiopian isolation. Menelik had demonstrated to the world that an African kingdom could defeat a European army and diplomats flocked to his new capital, Addis Ababa. The Ethiopian emperor proved himself an astute statesman and beat the Europeans at their own diplomatic game. Pragmatic in victory, Menelik did not seek to expel the Italians from their colony of Eritrea; instead, he settled for Italy's recognition of Ethiopian independence. Moreover he used the Europeans' concept of ''effective occupation'' to wring territorial concessions from neighboring French and British colonies. Finally, Menelik's policy of detente with Mahdist Sudan saved Ethiopia from continued warfare with his Muslim neighbors.

With the threat of foreign intervention removed, Menelik spent the last active decade of his rule strengthening centralized power and modernizing Ethiopia's political system. In the provinces, he replaced hereditary rulers with appointed officials and garrisoned troops in some of the empire's potentially rebellious districts. Changes were also made in the judicial system whereby appellate judges were placed over the provinces. As the emperor sought to enhance the national power of Ethiopia, he increasingly took a direct hand in administration and, like the great French monarch, Louis XIV, he identified himself with the state. Only when he recognized the nature of his declining health, did Menelik create Ethiopia's first cabinet in 1907. In addition, he sought to regularize taxation and end a system whereby soldiers in effect looted the peasantry.

In his last years, Menelik promoted a host of notable reforms in Ethiopia. Bridges and modern roads were built, a postal system was organized, and telegraph lines were erected. More important still, a railroad was begun which eventually linked Addis Ababa with the French-controlled Red Sea port of Djibouti. The creation of this transportation and communications infrastructure opened new markets as well as contributing to the national integrity of the empire. Among many other changes which occurred in this period were the introduction of a national currency and mint, as well as the establishment of the Bank of Abyssinia. The capital had its first hotel, Western-style school, and hospital, and a state printing press began operations in 1911.

Menelik at the height of his power was often compared with the great German nation-builder, Otto von Bismarck. Along with his diplomatic and military accomplishments, there was near unanimity among foreign visitors as to his intelligence and ability. Fascinated by Western machinery and technology, Menelik took a personal interest in photography, medicine, and mechanical devices.

Perhaps the greatest failure of his reign was his inability to provide for a stable succession. Beginning in 1906, he suffered a series of apoplectic seizures and gradually began to lose his faculties. The emperor designated his grandson, Lij Iyasu, as heir in 1908, and a regency was created since Iyasu was still a youth. By Octoer 1909, Menelik lay paralyzed and totally incapacitated. With the emperor supine, his wife, the empress Taitu, ruled in all but name until she was deposed by a palace coup in 1910. The untimely death of the regent and the impetuosity of young Lij Iyasu further contributed to the breakdown of centralized authority in Ethiopia. While the emperor lingered on, much of the work which he had done to build a strong national monarchy came undone. The merciful denouement came on the night of December 12-13, 1913, when Menelik breathed his last. The great task of modernizing Ethiopia lay unfinished and would be left to another great emperor—Haile Selassie.

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Carlos Sául Menem

Carlos Sául Menem (born 1930) was the first Peronist president to come to power in Argentina after the overthrow of Isabel Perón by the military in 1976 and the first legally elected civilian president to succeed another civilian government since 1928. He was also one of the few to serve two terms in succession.

Born on July 2, 1930, Carlos Sául Menem was the son of Syrian immigrants who settled in the interior province of La Rioja, Argentina, and eventually built up a prosperous wine business. After receiving a degree in law in 1955, he practiced law in his native province and became a popular Peronist politician, heading the party's provincial council. He ran for office several times during the 1960s and in 1973 easily won the election for governor. However, his term was curtailed by the military's overthrow of Isabel Perón in 1976, and he was arrested along with the other Peronist leaders. He spent the next five years in prison or in internal exile.

In the elections of 1983, which witnessed the triumph of Rául Alfonsín and the Radical Party, Menem was again elected governor of La Rioja province. He was reelected for a third term in 1987 and served until July 1989 when, as the result of his victory in the presidential election, he took over the presidency of Argentina. He would then win each election through 1996. The last was only allowed though constitutional reforms allowing him to run for re-election.

Menem had been one of the leaders of the Renovator, or social democratic wing, of the Peronist Party which emerged with a new national plan in 1985. He was above all, however, a pragmatic politician who, because of his political ambitions, had converted from the Sunni Muslim faith to Roman Catholicism, since in Argentina only Roman Catholics are constitutionally eligible to hold public office. He was, therefore, willing to compromise in his pursuit of the presidency. In the party's first ever presidential primary, held in mid-1988, he sought the support of various Peronist politicians, including a number of the old-line party bosses who were opposed by the Renovators. Promising to represent the workers and the neglected people of the interior, Menem won the primary in July, defeating his main rival and the front-running candidate, Antonio Cafiero, a longtime Peronist politician and governor of Buenos Aires province.

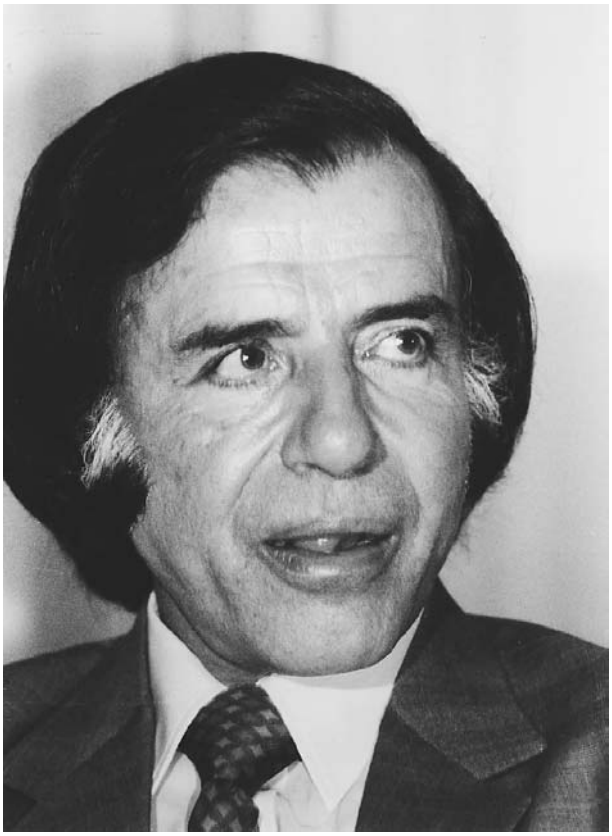

In the presidential campaign Menem promised a production revolution to solve Argentina's economic crisis. He also called for wage increases and jobs for the workers, as well as a corporatist social pact among business, labor, and the state on the economy. In the area of foreign policy he favored a five-year moratorium on Argentina's international debt and implied that he would attempt to regain militarily the British-ruled Malvinas (or Falkland) Islands. He did not, however, promise the armed forces the amnesty which they had been seeking for the violation of human rights in the so-called Dirty War under the military regime, in which thousands of Argentines were tortured, murdered, and/or disappeared—by varying estimates, anywhere from about 10,000 to 30,000 people.

The principal issue in the presidential campaign was the economic performance of the government of President Rául Alfonsín, which failed to provide continued economic stability or halt Argentina's rapidly accelerating inflation despite a series of anti-inflation austerity plans. Vying with the economy as a major issue was the personality of Menem, who cultivated a playboy image and was well known to enjoy racing sports cars, playing soccer, and spending time with glamorous show people.

Menem won a decisive victory in the election held on May 14, 1989, sweeping the Peronists back into power for the first time since 1976 when Isabel Perón was ousted by the military. Winning 47.3 percent of the vote, he clearly defeated his seven opponents, including Eduardo Angeloz, the candidate of the governing Radical Party, who ran second with 37 percent of the votes. Besides winning the presidency, the Peronists gained control of both houses of Congress and most of the provincial legislatures. The election, which left the Radical Party the strongest party in the opposition, was the first time since 1928 in which one democratically elected civilian president succeeded another.

According to the constitution Alfonsín was to hand over the presidency to Menem on December 1, 1989, six months after the election. But public confidence in Alfonsín had sunk to such a low level, primarily because of the failure of his economic plan, he finally decided to give in to the general demand he depart early in order to give Menem a head start with his program to restore Argentina's economy. On July 8, 1989, some five months ahead of schedule, Alfonsín turned over the presidency to Menem.

The Peronist victory occurred at the time when Argentina was facing one of its most serious economic crises. Economically, the primary task of the new Menem government was to solve the problem of Argentina's hyperinflation, which was running at an annual rate of 6000 percent and devastating the economy. In conjunction with his plan of economic restructuring, Menem initiated a pro-

gram to trim payrolls of the public sector, eliminate government subsidies for the private sector, privatize a number of state-run companies, and increase tax revenues. Although his austerity measures faced substantial resistance from the opposition parties, the business community, and organized labor, by the early part of 1990 Argentina's rampant inflation had subsided considerably and there were signs that the economy was improving.

By pardoning a number of military officers found guilty of human rights violations in the 1970s and by supporting the military high command, Menem managed to ease civil-military relations, which had plagued the administration of Alfonsín. President Menem also exonerated the officers responsible for the Malvinas Islands war and the military personnel involved in the barracks revolts during the last two years of the Alfonsín regime. In addition to pardoning several military men awaiting trial for crimes during the dirty war, he pardoned some of the guerrilla leaders accused of leftist terrorist activities during the 1970s.

On the question of the Malvinas Islands, Menem temporarily put aside the issue of sovereignty and, in what amounted to a major foreign policy coup, renewed full diplomatic relations with the United Kingdom. Regarding the problem of Argentina's international debt, Menem was quick to visit the United States and the various European capitals in order to assure Argentina's creditors that his government was eager to negotiate a solution to Argentina's indebtedness. Menem suggested negotiating debt relief measures, including a grace period on interest payments to Argentina's creditors. To deal with the international drug traffic, Menem advocated a multilateral approach and created a drug secretariat which represented Argentina in various regional and international organizations. Favoring Latin American economic integration, in August 1989 the government of Menem signed a series of economic cooperation protocols with Argentina's traditional South American rival, Brazil.

But the violence continued. Two terrorist attacks in Buenos Aires, one on the Israeli embassy in 1992, a second on a Jewish centre in 1994, were not solved. The bombing of the embassy killed between 32 and 40 people, and at least 86 died in the community-centre bombing. Yet, though alleged accomplices were arrested, no one was charged or even credibly named as directly responsible for the bombings.

This was just one of many examples of mishandled Argentine criminal investigations. In July 1996, Menem tried to help the situation by firing his justice minister, who was revealed to have belonged, as a youth, to a Nazi-leaning group. Menem made fresh efforts to track down known ex-Nazis and stolen Jewish assets, but with little success.

Menem was married to Zulema FatimaYoma, who was highly visible throughout the presidential campaigns. Menem's brother Eduardo was a senator and one of his chief advisers, while another brother, Munir, was ambassador to Syria.

Further Reading

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Pedro Menéndez de Avilés

Pedro Menéndez de Avilés (1519-1574) was a Spanish seaman and colonizer. Among the most renowned seamen of his time, he founded St. Augustine, the first permanent white settlement in what is now the United States.

Pedro Menéndez was born on Feb. 15, 1519, at Avilés, a seaport in Asturias. Being one of 20 brothers and sisters, he knew his inheritance would be small and decided to earn his livelihood as a seaman. At the age of 14 he ran away to sea, embarking on a ship which sailed from Santander to engage French corsairs. Upon his return he sold a portion of his patrimony and purchased a vessel of his own. One of his most celebrated feats occurred in 1549, when he encountered Jean Alphonse, the most feared of the corsairs. After boarding the pirate's ship he fought a single-handed duel with Alphonse, mortally wounding him.

Menéndez's daring exploits and naval prowess won him fame, fortune, and increasingly important missions to command. In 1554 Emperor Charles V named Menéndez captain general of the Fleet of the Indies, a position which offered great opportunities for personal gain by irregular methods. But, unlike many of his predecessors, Menéndez was a man of integrity and refused to take bribes. In 1555 he made the first of six transatlantic voyages to America.

Philip II selected Menéndez to outfit and command a colonizing expedition to Florida. The first objective of the mission was to eradicate a French Huguenot settlement at Ft. Caroline at the mouth of the St. Johns River. The second objective was to plant fortified settlements along the coastline to provide refuge, from hurricanes and pirates, for the treasure fleets returning to Spain by way of the Bahama Channel.

Sailing from Spain on July 29, 1565, Menéndez first sighted Florida off Cape Canaveral on August 28. While sailing northward he discovered a harbor on September 6 where he established a settlement and fort, naming it St. Augustine. Meanwhile, the French had divided their forces, some remaining at Ft. Caroline but most boarding ships and sailing southward in search of the Spaniards. A hurricane

struck, sinking or dismasting all of the ships. By October, Menéndez had captured Ft. Caroline and dispassionately massacred most of the shipwrecked French Huguenots. The site of the massacres is still known by its Spanish name of Matanzas (massacres).

In 1568 Menéndez was appointed governor of Cuba. Drawing upon his experiences as captain general of the Fleet of the Indies, he perfected the convoy-escort fleet, which helped protect the treasure fleets from the depredations of pirates.

In 1572 Menéndez returned to Spain, where Philip II appointed him captain general of the Armada that was to invade England. Menéndez unexpected death on Sept. 17, 1574, may have altered the course of history. The ''invincible'' Armada, which sailed on its disastrous mission in 1588, was subsequently entrusted to the Duke of Medina-Sidonia, a courageous man but an inept seaman.

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Two biographies written by contemporaries of Menéndez have been translated: Gonzalo Solis, *Pedro de Menéndez de Aviles: Memorial,* translated by Jeanette Thurber Conner (1923), was written by Menéndez's brother-in-law, who participated in the expedition of 1565; and *Pedro Menéndez de Aviles, Founder of Florida,* translated by Anthony Kerrigan (1965), was written by a professor of Latin at the University of Salamanca. The most extensive and balanced narrative history of Menéndez's career is Woodbury Lowery, *The Spanish Settlements within the Present Limits of the United States: Florida, 1562-1574* (1905). See also Albert Manucy, *Florida's Menéndez: Captain General of the Ocean Sea* (1965). Other useful accounts of his career are included in Edward G. Bourne, *Spain in America, 1450-1580* (1904), and Herbert E. Bolten, *The Spanish Borderlands* (1921).

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King Menes

Menes's reign of Egypt from 3407 to 3346 B.C. was treated as the dawn of Egyptian civilization in many classical histories. In earlier Egyptian lore he was called Ohe and Mena, ''The Fighter,'' and then was referred to as ''The Established.'' He is remembered as the conqueror who first united Egypt under one rule and established the famous capital of Memphis, the seat of Egypt's unparalleled cultural achievements during the time of the Pharaohs.

In the fourth century B.C., Ptolemy II Philadelphus ordered the priest Manetho to compile a complete history of Egypt for his great library at Alexandria. Menes was the earliest man that he mentioned by name, as the first king of the First Dynasty of Upper and Lower Egypt. Modern archaeological findings have since displaced Menes as the first name in Egyptian history, and though experts today agree that Mena is the correct name for one of the first kings of Upper and Lower Egypt, there is some doubt that Menes was the military ''Unifier of the Two Lands.'' Discerning the role of Menes in the ''hazy outline of the general drift of events'' in predynastic Egypt has been a major topic of discussion for J. H. Breasted and other twentieth century Egyptologists, and the reader of modern histories of Egypt will find that Menes is still a favorite subject for creative hypothesis and scholarly debate. He is still regarded by some scholars as the legendary military conqueror who unified Egypt through war, but others now hypothesize that Lower Egypt had already been conquered at least a generation before Menes, and that Menes was actually a savvy politician who consolidated the legal claim to the throne of the southern ''Hawk-kings'' by assuming the gods and rituals of the north, and by marrying into their most prominent royal family.

The Unification of Upper and Lower Egypt

Manetho's treatment of the generations before Menes as ''prehistoric'' or ''predynastic'' has fostered the misconception that Menes was the first king *in* Egypt. Today it is

known that Egypt contained a number of advanced and organized societies as early as the sixth millennium B.C. The ancestors of Menes, named ''Horus-people'' or ''Hawk-people'' after an early king who became one of their chief gods, consolidated the disparate southern districts around the First Cataract of Aswan in the Nile Valley into the Upper Kingdom, named for its location upstream on the northward-flowing Nile. The Hawk-people established their center at Theni during the reigns of as many as 50 kings while they gradually fought their way northward (down the Nile) against the ''Set-people,'' presumably a wealthier and more advanced civilization who controlled the enviable farmland in the Fertile Crescent. Besides ideal farmland that never required irrigation, the Delta region also had the advantage of proximity to the Mediterranean Sea, the ancient highway of commerce, for trading with the ancient Syrians and Libyans. In roughly 3400 B.C. after a very long period of war, the Horus-worshipers defeated the north in a battle near Anu (Heliopolis), and established their rule over the Delta region and the entrance to the sea.

By the account of Manetho, recorded three millennia later, the victorious Hawk-king was Menes. Egyptologists in the twentieth century, however, try to give Manetho as little credence as the availability of more reliable evidence allows. J. H. Breasted, the premier Egyptian scholar of the early 20th century, even called Manetho's writings ''the compilation of puerile folk-tales . . . hardly worthy of the name history.'' In the case of Menes, however, the most informative artifacts have actually confused his identity by providing the descriptions of two other kings that correspond in name or in deed with his legend: Narmer and Aha.

The most famous piece of evidence concerning the ''Unifier of the Two Lands'' is a predynastic slate palette found among the ruins of Nekhen (Hierakonpolis) and entitled 'Narmer.' The slate depicts a king wearing the signature White Crown of the south with a mace held over his head, preparing to club a kneeling figure wearing the Red Crown of the north. Scholars all agree that Narmer was the king who took control of the north, but because it was traditional for Egyptian kings to be known by as many as five names, some Egyptologists are comfortable with the simple explanation that Menes and Narmer were two names used by the same man. The complications with the archaeological record arose when a piece of ivory label was found near Thebes, bearing the first and only contemporary mention of the fabled Menes.

The Horus-king inscription was that of Aha, previously known as a king who reigned shortly before or shortly after Narmer. Along with the Horus-inscription was a so-called Nebti title, which referred to the two great goddesses of the north and south, indicating that the label referred to a time after the unification of the two lands. This sign bore the name of Mena, and many scholars now argue that Aha is the Upper Kingdom or Horus-name, and Mena the combined kingdom or Nebti-name for the same king. In 1961 Sir Alan Gardiner gave a scenario in which Ohe Meni (Aha-Menes) was actually the son of Narmer, born a Horus-king, who took several important political steps in consolidating the kingdom after the military conquest that later earned him the title of Meni ''The Established'' in the north and in the south.

Gardiner posited that Menes followed Narmer as the Hawk-king at Theni when he was not much older than 15, at which time he was known as Ohe or Aha. Some time after he was recognized in the south he married Princess Neihotpe, the heiress to the throne of the Set-people of Fayum, just south of the Delta region and then took on the title of Meni. This strategic marriage could explain why Menes could become tradition's first king of the Upper and Lower Kingdoms even if Narmer had gained the surrender of the northern armies before Menes acceded the throne. According to Gardiner, ''The Egyptians were ever sticklers for legal form,'' and the northern people would not be apt to recognize the power of a man who had no legal ties to their ruling family. Menes's name could easily have eclipsed Narmer's as the story was passed down through generations if his kingship was more widely recognized.

Menes's Architectural and Cultural Legacy

Menes left the temples and festivals of Set in place, and assumed the other gods of the north as well. His wise actions make it clear that the worshipers of Horus had no intention of wiping out the advancements of the Set-people, but attacked in order to establish a premise for the civilizations to merge, albeit under Horus's control. It was not until the fifth king of the unified kingdom, King Semti, that the combined hieroglyph meaning ''King of the South, King of the North'' was put into use, indicating that the First Dynasty kings did establish their power in the north gradually, and not in a single, decisive, imperialistic step.

The city of Memphis, a Greek rendering of the Egyptian Men-nofre, meaning ''The Well-Established,'' was built on the site of an earlier stronghold of the Upper or ''White'' Kingdom known as White Wall. It was strategically located in the center of the unified kingdom, a few miles south of modern Cairo on the west side of the Nile. In order to capture ''the sweet northern breeze'' that blew south along the Nile from the Mediterranean, Menes built the city right in the Nile's flood plain, and constructed a great dam to divert the river during the annual inundation. Memphis was a nearly unassailable city, because the temperate valley of the Nile turned immediately into hot, barren desert on the East and West.

Diodorus recorded that Menes established the rituals of divine worship in the new city, and that he taught the citizens ''how to adorn their couches and tables with rich cloths and coverings, and was the first that brought in an elegant and sumptuous way of living.'' The tradition continued that Menes founded the temple of Ptah, the divine Craftsman and Potter of the gods, and we can see from later events that Ptah was lavishly worshiped at Memphis. Some 600 years later the Third Dynasty vizier Imhotep, who became the divine son of Ptah, was said to have appeased the god by instructing his King Zoser to make an offering of 70 miles on either side of the Nile along with its full harvest, in addition to the temple's usual endowment of food and precious metals.

With the Upper and Lower Kingdoms continuing to stabilize as a single culture, the Memphites took advantage of the security of the capital and the superb farming conditions there to amass an unprecedentedly large surplus of food, a luxury which historians believe was the key to the rapid advancement of government institutions and the phenomenal leaps in technology that occurred at Memphis over the next thousand years. With easy access to the Mediterranean, the surplus food could be dearly traded with the Syria-Palestinians, Libyans, and Mesopotamians, and the Memphites quickly progressed from the elegant, sumptuous way of living introduced by Menes to the opulent displays of wealth and achievement that they are known for today.

Duplicate Tombs Present Questions

The ancient Egyptians had a custom of honoring their kings by taking their bodies to the site of their rule for burial. For the kings who ruled exclusively at Memphis, the burial site was nearby Sakkara. Menes and the other kings of the First Dynasty who ruled during the construction of Memphis, however, were also recognized at Theni, posing a dilemma for those who had to decide where they should be enshrined. The First Dynasty kings, including King Aha, solved this problem by constructing tombs at both Sakkara and Abydos—a real tomb which would house the mummy, and a cenotaph, an empty tomb to serve as a shrine rather than an actual grave. Since no bones were found in either location, Egyptologists will never know which was the real grave and which was the empty marker, and the scant evidence that can be gleaned from Menes's burial is as duplicitous as the record of his life. Instead of providing new answers, the evidence of Aha's tombs has provided only another heated topic for discussion in the attempt to discover the identity of Menes.

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Josef Mengele

During the last two years of World War II Josef Mengele (1911-1979), a German physician, conducted atrocious medical experiments and sent tens of thousands of Jews to the gas chambers at Auschwitz/Birkenau, a concentration camp in southwestern Poland. In 1949 he fled Germany for Latin America where, 30 years later, he died by drowning. He was never apprehended and thus was never prosecuted as a war criminal.

The son of an agricultural machinery manufacturer in Günzburg, Bavaria, Josef Mengele was born on March 16, 1911. Brought up as a Catholic, the popular and talented boy grew into a promising, ambitious student. He received his doctorate in medicine under Otmar Freiherr von Verschuer in 1938 with a dissertation on hereditary deformities. Von Verschuer, director of the Frankfurt University Institute for Hereditary Biology and Racial Hygiene—established in 1934 to pursue research in a field strongly supported by the fanatically racist National Socialist regime—made Mengele his assistant. Since twins were especially suited for genetics research, Mengele focussed his work on them.

His academic career was interrupted by World War II, during which he served in the military, first with the army mountain troops, then with the 5th SS Panzer ''Viking'' Division. He became a battalion surgeon with the rank of SS-captain and was repeatedly decorated for valor. Severely wounded in fighting on the Donets River in Russia during the spring of 1943, Mengele was declared unfit for combat duty, and in May he was assigned to Auschwitz (Oswiecim), where some two million people, most of them Jews, were murdered—largely by poison gas. Until January 20, 1945, he conducted experiments on inmates, concentrating on twins and dwarfs. His victims were Jews and Gypsies, females as well as males, children as well as grown-ups.

In his position as ''health director'' Mengele, according to an inmate-physician's postwar testimony, ''was the first one to rid the entire women's camp of lice. He simply had an entire block gassed.'' Disposing of 750 women in this manner, and thereby reducing the danger of typhus, was for Mengele a morally and scientifically rational option.

Mengele was interested in eyes. He sent pairs of different colors to Verschuer, who after the war said he had not known that they had come from persons killed for their sake. Also, in order to see if it were possible to change the color of the iris, Mengele gave dozens of children eye injections, causing agony, at least one case of partial blindness, and the death of a newborn baby.

His primary interest remained twins. Mengele studied their similarities and differences under conditions unprecedented in his field: the circumstance, for example, of both twins dying at the same time from the same cause—such as an injection, according to the postwar testimony of his autopsist, of chloroform into the heart.

Aside from conducting experiments on humans and screening new arrivals at Auschwitz for slave labor, laboratory exploitation, or the gas chamber, Mengele organized Bach concerts, wrote skits, and created a lilliputian circus for the dwarfs he collected for his lethal research—to which, in the end, they also were sacrificed.

As World War II drew to a close and the SS destroyed the gas chamber and crematoria in Auschwitz, Mengele reluctantly gathered up his extensive research notes and disappeared. The notes never resurfaced, but Mengele did a number of times. He was reportedly arrested in 1947 by two American servicemen in Vienna, Austria, but released by the U.S. Army's C.I.C. (Counter-intelligence Corps) because the British wanted to use him as an agent. In 1949, before

going to Latin America, he lived in his home town of Günzburg in the U.S. Zone of Occupation; the Cold War had begun, West Germany was being brought into the Western alliance, and Washington had no interest in harassing old Nazis who, if nothing else, were known to be anti-communist.

After about ten years in Argentina Mengele moved on to Paraguay, ruled by a pro-German, right-wing military dictatorship. Repeated requests were made to extradite Mengele to West Germany, where he was wanted for the murder of 2,000 human beings and for rendering assistance in the killing of another 200,000, but a concerted international effort to apprehend him, supported by a reward of some $2 million, was made only in the mid-1980s. By then he was (supposedly) dead, having drowned in 1979 at a Brazilian beach resort and having been buried under an assumed name. His remains were identified in 1985 by Brazilian, German, and American forensic specialists, and his death was confirmed by his family in Germany. By that time, the five-year statute of limitations in the Federal Republic of Germany precluded anyone being prosecuted for having aided and abetted Mengele's flight from justice. During the second half of his life he evidently was treated as a political refugee rather than as one of the cruelest tormentors of his fellow man in recorded history.

Further Reading

The ''Last'' Nazi! The Life and Times of Dr. Josef Mengele (1985) by Gerald Astor argues that he was the product of his time and environment. An article by Robert Jay Lifton, ''What Made This Man? Mengele,'' published on July 21, 1985, in the *New York Times Magazine,* was adapted from a book on Nazi doctors published in 1986. A graphic picture of Mengele's activity emerges from a report on a West German trial of Auschwitz personnel in the mid-1960s by Bernd Naumann in *Auschwitz,* translated by Jean Steinberg, with an introduction by Hannah Arendt (1966). *The Holocaust,* vol. 9, *Medical Experiments on Jewish Inmates of Concentration Camps,* edited and with an introduction by John Mendelsohn (1982), provides authentic archival material in facsimile (in English or in German with English translation) on the kind of work in which Mengele and his colleagues were engaged. In *The Destruction of the European Jews* (1961) Raul Hilberg describes the medical experiments in the context of his comprehensive history of the Holocaust. In German, there is a probing, analytical, yet humane account of what went on in Auschwitz by a former Austrian inmate, *Menschen in Auschwitz* (Vienna, 1972) by Hermann Langbein, who also carefully edited and annotated a two-volume account of the West German trial mentioned above, *Der Auschwitz-Prozess. Eine Dokumentation* (Frankfurt, 1965). In *Mengele: The Complete Story* (1986) authors Gerald L. Posner and John Ware discuss how he escaped from Germany after World War II and survived for more than 30 years in South America.

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Mengistu Haile Mariam

Lt. Col. Mengistu Haile Mariam (born 1937) became the head of state of Ethiopia and chairman of the ruling military government (the *Derg*) after a 1974 revolution deposed Emperor Haile Selassie. He was also the head of the central committee of Ethiopia's Socialist Workers Party. Mengistu resigned as head of state in 1991 and fled into exile.

There are few details available on the early life of Mengistu. He was born in 1937 in the southern Ethiopian district of Walayta. His father was a soldier and his mother a servant. Some accounts of his youth maintain that at a young age he moved to Addis Ababa with his mother and grew up in the household of a prominent nobleman Ras Kebbede Tesemma.

Rose to Position of Power

As a young man Mengistu joined the army and served as a private before attending Ethiopia's Holeta Military Academy. He graduated in 1966 with the rank of second lieutenant and was assigned to the logistical and ordnance section of the Ethiopian army's Third Division in Harar, a strategically important southwestern market town. By 1974 Mengistu had risen to the rank of major and had developed effective leadership skills which made him popular among his fellow junior officers and the rank and file of the Third Division. These talents proved important in his rise to the top of Ethiopia's military government in the political vacuum during the revolution.

Mengistu rose to prominence as a result of the military's key role in the Ethiopian revolution that in September 1974 deposed Emperor Haile Selassie, who had ruled Ethiopia since 1916. The revolution began in the wake of the 1973 oil crisis, revelations that the Haile Selassie government had covered up a major famine in the north, and general dissatisfaction in the modern sector with the rule of Ethiopia's elite classes. In the rural south and west absentee landlords from the north imposed heavy taxes and tributes on peasant farmers whose lands had been conquered by northern armies a generation earlier. In the political vacuum which followed the fall of the imperial government Ethiopia's military gradually took control, a process which culminated in the massacre of 60 members of the Haile Selassie government in November 1974.

Emerged as Leader

In the summer of 1974 the new 126-member Provisional Military Advisory Council (PMAC), or Derg, had nationalized many key foreign investments and declared a policy of *Ethiopia Tikdem* (Ethiopia First). In July 1974 the PMAC elected Mengistu as its chairman. When the PMAC was formally organized in September he was named first vice-chairman, a position he held until he took complete control in February 1977.

As the program of the PMAC grew more socialist in orientation between 1974 and 1977 struggles for power ensued in which higher ranking and conservative officers were pushed out by younger and more politically radical officers. Mengistu Haile Mariam emerged as the most effective—and ruthless—of these. Under his leadership the military government of socialist Ethiopia had made a number of social and economic reforms, including a major land reform in 1975 and large-scale nationalization of foreign-owned banks, factories, insurance companies, and agricultural projects. He was promoted to lieutenant colonel in 1976 and commander-in-chief of the Ethiopian armed forces in February 1977. During 1977 and 1978 the military government withstood a major challenge from radical students and bureaucrats during the period of the ''Red Terror.'' Many young Ethiopians were killed and imprisoned when the struggle for power between civilian and military factions erupted on the streets of the capital.

By the time Somalia invaded Ethiopia in 1977 Mengistu had become the dominant political figure in the country. When the United States refused to ship arms to the Ethiopian government to defend its eastern front with Somalia, Mengistu and the Ethiopian government turned to the former Soviet Union as their source of military hardware and political advice. After the defeat of the Somali army, Mengistu and the Ethiopian government aligned the country's foreign policy and many internal programs toward the former Soviet Union and the Eastern bloc. Internally, Mengistu called for the collectivization of agriculture along Soviet lines and continued to push for a military solution to the problem of Eritrea, a former Italian colony and province of Ethiopia in which rebels had been fighting for independence since 1962.

Formed New Governing Body

In mid-1980 Mengistu announced the formation of COPWE (Committee to form the Party of the Workers of Ethiopia), intended to replace the PMAC as the ruling body of the country. Mengistu served as chairman of the executive and central committees of COPWE, whose seven-man central committee was made up of the PMAC's own central committee with Mengistu at the head. COPWE served for four years as an arm of the government which paralleled many of the functions of the Council of Ministers and which prepared the ground for the announcement of a new socialist party. Many observers felt that Mengistu and other top military officials resisted pressure from the former Soviet government to form such a party since it represented a threat to Mengistu's rule at the top.

Mengistu's foreign policy followed closely that of his allies, and he was recognized by Fidel Castro of Cuba as a true revolutionary leader. Between 1977 and 1984 Mengistu made seven visits to the former Soviet Union, and a number of other visits to political allies Cuba, Libya, South Yemen, and Mozambique. From 1983 to 1984 Mengistu served as head of the Organization of African Unity, a result of Ethiopia having served as site for the 1982 OAU meetings.

In September 1984 the celebration of the tenth anniversary of the Ethiopian revolution culminated in the formal declaration of the Party of the Workers of Ethiopia, a Marxist-Leninist party designed to take over from the PMAC. Mengistu was named head of the party, retaining his titles as commander-in-chief, chairman of the PMAC, head of the Supreme Planning Council, and head of the Council of Ministers.

Used Military Force to Maintain Authority

Beginning in 1983 Ethiopia again faced a serious famine, possibly worse than the one that helped end the imperial government of Haile Selassie. In response, Mengistu's government turned to the West for food and technical aid while retaining its strong military and diplomatic ties to the former Soviet Union. The problems of chronic famine in the north, the continued war in Eritrea, and the overall lack of growth in the Ethiopian economy forced Mengistu to rely more heavily on military authority and close political allies.

Unrest continued in the country. Mengistu maintained control through ruthless dealings with the rebellious guerrillas. Eventually rebel groups won decisive victories against his political factions. In 1991, Mengistu resigned and fled the capital city of Addis Ababa into exile.

Further Reading

Details on the life of Mengistu Haile Mariam are not readily available. A number of books and articles, however, discuss his role in the Ethiopian revolution and the policies of socialist development and diplomacy for Ethiopia. For a description of

the Ethiopian revolution see Fred Halliday and Maxine Molyneax, *The Ethiopian Revolution* (1981) and Pliny the Middle Aged, ''The Life and Times of the Derg'' in *Northeast African Studies* 5, 3 (1984). □

Anton Raphael Mengs

The artistic theories as well as the works of the German painter Anton Raphael Mengs (1728-1779) were influential in the rejection of baroque ideas and the triumph of neoclassicism which took place in the late 18th century in Rome.

Anton Raphael Mengs was born in Aussig, Bohemia, on March 22, 1728, the son of a painter, Ismael Mengs, whose pupil he became. Taken to Rome to study with Marco Benefial and Sebastiano Conca from 1741 to 1744, Anton Raphael was said to have sometimes been locked into the Stanze of Raphael in the Vatican overnight by his father to make him copy the master's works—a stark but not untypical example of 18th-century pedagogy.

In 1744, living in Dresden, the 16-year-old artist produced pastel portraits of great accomplishment, particularly of members of the Saxon court. Appointed Saxon court painter in 1746, Mengs soon returned to Rome to continue his studies of ancient and Renaissance art. There he converted to Catholicism, married, and established himself as one of the leading painters of the city, at that time the most international artistic center of Europe. His study of ancient sculpture and of the masters of the High Renaissance, Michelangelo, Raphael, and Correggio, became the basis for his personal style. His friendship with Johann Joachim Winckelmann, the celebrated proponent of a return to the ''noble simplicity and quiet grandeur'' of ancient art, influenced most of his artistic theories. Yet, in spite of this lofty and often overly intellectualized classicism, Mengs retained some of the charming vitality and freshness of the rococo, notably in his portraits.

In both the ceiling fresco *Apotheosis of St. Eusebius* (1757) for the church of S. Eusebio, Rome, and the ceiling fresco *Parnassus* (1761) for the Villa Albani, Rome, Mengs sought to avoid baroque qualities and emphasize his classicistic doctrines, without really succeeding. Ostentatiously based on his study of classical sculpture, antibaroque in its concept, the *Parnassus* is one of his less appealing works, in spite of its tremendous fame and influence.

In 1761 Mengs was called to Madrid, where he was appointed court painter and worked feverishly, producing frescoes for the royal palaces of Madrid and Aranjuez, as well as many religious paintings, allegorical works, and portraits, all immensely successful, until total exhaustion forced him to stop for a rest in 1768. Back in Rome the following year, he painted the ceiling fresco *Allegory of History and Time* of the Camera dei Papiri in the Vatican Library, a work of much greater significance than the

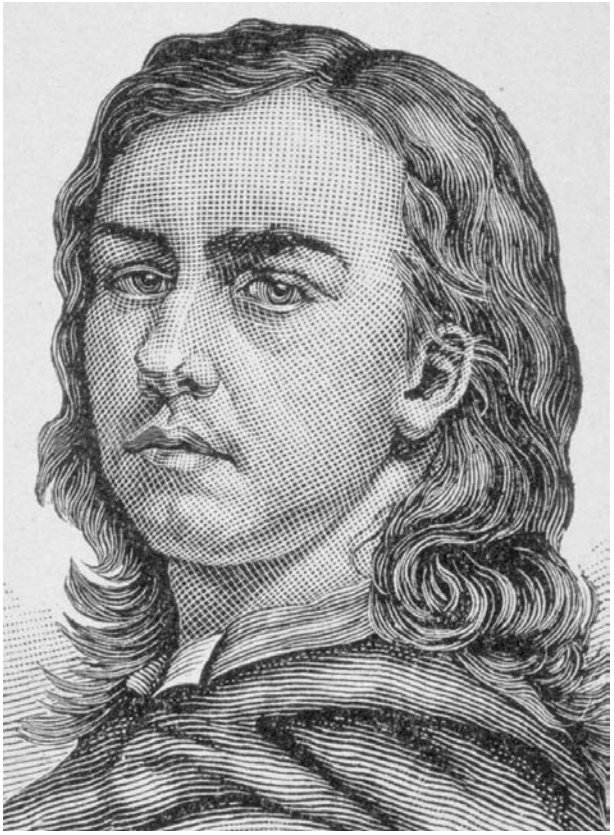

Parnassus, foreshadowing, as it does, the allegorical and historical painting of the coming century.

Mengs returned to Madrid in 1774 for yet another period of work for the Spanish court. His last 2 years were spent in Rome, where he died of tuberculosis on June 29, 1779.

Further Reading

Mengs is discussed in Fritz Novotny, *Painting and Sculpture in Europe, 1780-1880* (1960), and Eberhard Hempel, *Baroque Art and Architecture in Central Europe* (1965).

Additional Sources

Pelzel, Thomas, *Anton Raphael Mengs and neoclassicism,* New York: Garland Pub., 1979. □

Menno Simons

The Dutch reformer Menno Simons (ca. 1496-1561) was one of the prominent leaders of Anabaptism in the Netherlands and northern Germany during one of the movement's most difficult periods.

Menno Simons was born in the village of Witmarsum in Dutch Friesland. Nothing is known of his early background, except that he decided to become a Catholic priest and was consequently ordained in March 1524. In his new capacity, he served from 1524 to 1536 near and in his native village. His work as a priest, however, was troubled by doubts, beginning as early as 1525, about the validity of Catholic teachings. Influenced by the writings of the Protestant reformers, especially Martin Luther, and by his own reading of the Bible, he finally decided in 1536 to renounce the Catholic Church and to be baptized as an Anabaptist. In the following year, he was ordained to the office of a bishop, or overseer, of the Anabaptists.

Since the Anabaptists were considered radical revolutionaries and were being persecuted (especially after the events in Münster, Westphalia, under John of Leiden) by the other religious groups, the office was not particularly desirable. In this position, Menno preached his nonviolent type of Anabaptism in the Netherlands until 1544, by which time he had become a much pursued heretic. After 1544 he spent most of his time in Germany, first along the Rhine and then later in the north. All the while he continued to serve on behalf of his faith until his death on Jan. 31, 1561. His constant activity made possible the survival and spread of the original, peaceful Anabaptist movement when it was most threatened by persecution.

During all of his missionary activity, Menno also wrote numerous pamphlets and books explaining the Anabaptist doctrines. The most important one was *Foundation of the Christian Doctrine, or Foundation Book* (1539). Although Menno was not a great theologian or philosopher, his writings were buttressed with quotations from Scripture and provided his followers, called Mennonites, with a good understanding of basic Anabaptist concepts. He believed that baptism and the Lord's Supper did not confer grace but reflected the inward state of the believer. The true church was composed of those who had experienced regeneration and a ''new birth,'' thus rejecting infant baptism. Although oaths and military and government service were forbidden as contrary to Scripture, magistrates were to be obeyed in everything not prohibited by Scripture.

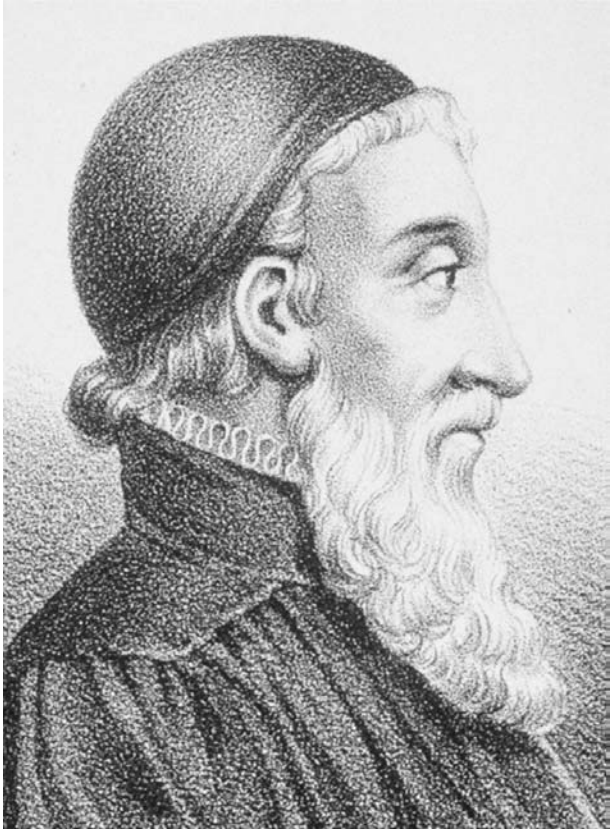

Further Reading

An English-language edition of Menno's works is *Complete Writings,* translated by Leonard Verduin and edited by John Christian Wenger (1956). One of the earliest biographies of Menno and still the most complete work in English is John Horsch, *Menno Simons: His Life, Labors, and Teachings* (1916). Later works on him include Harold S. Bender and John Horsch, *Menno Simons' Life and Writings* (1936), and Franklin H. Littell, *A Tribute to Menno Simons* (1961). □

Mario Garcia Menocal

Mario Garcia Menocal (1866-1941) was the third president of Cuba. An engineer and a major general of the army during Cuba's War for Independence, he became a prominent public figure during the first decades of the Cuban Republic.

Mario Menocal was born in the province of Matanzas on Dec. 17, 1866. When Cuba's Ten Years War (1868-1878) against Spain broke out 2 years later, he was taken to the United States and then to Mexico, where his father settled as a sugar planter. At 13 he went to the United States to attend several schools, obtaining a degree in engineering from Cornell University in 1888.

Soon after graduation Menocal began practicing his profession. He joined an uncle in Nicaragua who was studying the feasibility of a Nicaraguan canal route. In 1891 Menocal returned to Cuba and was employed by a French company. He surveyed a proposed railway in Camagüey Province but soon got involved in Cuba's political problems.

When Cubans resumed the war against Spain in 1895, Menocal joined. He fought under Máximo Gómez, Antonio Maceo, and Calixto García, the leading generals of the war. As a soldier, he exhibited talent for military affairs and a definite aptitude for strategy, achieving the rank of general. When the United States declared war on Spain and intervened in Cuba, Menocal was promoted to major general in charge of Havana and Matanzas provinces.

During the United States military government of Cuba, Menocal was made Havana's chief of police, a post he held only briefly. He soon returned to engineering, building the

Chaparra sugar plantation for the Cuban-American Sugar Company. Under his able management, Chaparra became one of the largest sugar-producing estates of its kind in the world.

A successful businessman, a veteran of the war for independence, and his popularity increasing, Menocal turned to politics after Cuba became independent in 1902. In 1908 he ran unsuccessfully for the presidency on the Conservative party ticket, but he was elected in 1912, becoming Cuba's third president.

Menocal served two terms (1913-1921). During his first administration, education, public health, and agricultural production improved. He introduced administrative and financial reforms, particularly the establishment of a Cuban monetary system. He strengthened relations with the United States and exposed the corruption of the previous administration. As time went by, however, his administration deteriorated. Graft and corruption became widespread. Opposition and violence increased. The regime resorted to repressive measures. Menocal's reelection in 1917 caused much discontent. Opponents complained of fraud.

American Influence

Despite United States warnings that revolution would not be tolerated and that the Menocal administration would be supported, the Liberal party, led by former president José Miguel Gómez, staged an unsuccessful revolt that was harshly suppressed.

American supervision of Cuban affairs and American economic influence grew during Menocal's administration. On April 7, 1917, one day after the United States declared war on Germany, Menocal took Cuba into the war. Cuba floated loans in the United States, and marines landed on the island, supposedly for training purposes. Although Cuba's contribution to the war effort was slight, Menocal collaborated with the United States and sold Cuba's sugar production to the Allies.

This arrangement resulted in a short-lived period of great prosperity called the ''Dance of the Millions.'' Prosperity brought corruption, speculation, and inflation. When sugar prices collapsed in 1920, Cuba plunged into depression and misery. As the 1920 elections approached, the United States sent Maj. Gen. Enoch H. Crowder to prepare an electoral code. American control of Cuban affairs was growing and with it nationalism and anti-Americanism.

After turning over the presidency to Alfredo Zayas in 1921, Menocal returned to business, but he always kept close to politics. He was defeated in the 1924 presidential elections. When President Gerardo Machado extended his presidential term, Menocal participated in an ill-fated expedition and uprising against the regime in August 1931. He made another unsuccessful bid for the presidency in 1936 and was a member of the convention that drafted the 1940 Constitution. Shortly after, in 1941, he died in Havana.

Further Reading

Information on Menocal's life and administration is in Charles E. Chapman, *A History of the Cuban Republic* (1927). □

Vengalil Krishnan Krishna Menon

Vengalil Krishnan Krishna Menon (1896-1974) was an Indian lawyer, publicist, ambassador, foreign policy advisor, and member of India's Parliament. He was also one of the most influential men in India as the principal aide to Prime Minister Jawaharlal Nehru in foreign policy.

Krishna Menon was born on May 3, 1896, near Calicut in what is now the southern Indian state of Kerala. His father was a lawyer. After receiving a bachelor's degree at Madras Presidency College, Menon worked in the Indian Boy Scout movement for 4 years. In 1924 he left for England, where he remained for over a quarter century, ultimately serving there between 1947 and 1952 as India's high commissioner (ambassador).

In England, Menon studied at the London School of Economics (LSE), where he took a bachelor of science degree with honors and a master of science degree. He was profoundly influenced at LSE by the neo-Marxist thought of Professor Harold Laski, whose interpretation of colonialism and imperialism was to mark Menon's image of the world

throughout his public life. Menon also earned a master's degree with honors from University College, London, and a law degree from Glasgow University and was subsequently called to the bar from the Middle Temple.

Work as Nationalist Abroad

But Menon's real career in England was as secretary of the India League, through which he publicized India's national interest and lobbied for independence from Britain during the years 1929 to 1947. He was particularly persuasive among Labour party members, on whom he wisely concentrated his efforts. During these years he became a member of the Labour party, was a borough councilor for Labour in St. Pancras, the first editor of Pelican Books, and editor of the 20th-Century Library of Bodley Head.

Most importantly, in the 1930s Menon met Jawaharlal Nehru, with whom he struck up a deep intellectual and personal friendship that was to last for 30 years until Nehru's death. Menon had represented Indian interests in England, but he had no experience in the nationalist movement in India itself and therefore no political base. His later influence in Indian government and politics was significantly a result of his close personal association with the Prime Minister.

Menon's second career began with his appointment as India's first high commissioner to England, in 1947. This was the first time that an Indian had held such a prestigious and high ranking political seat. From 1953 to 1962 he headed the Indian delegation to the annual sessions of the United Nations, where his outspoken advocacy of India's position and his strong ideological commitments made friends of some nations and alienated others.

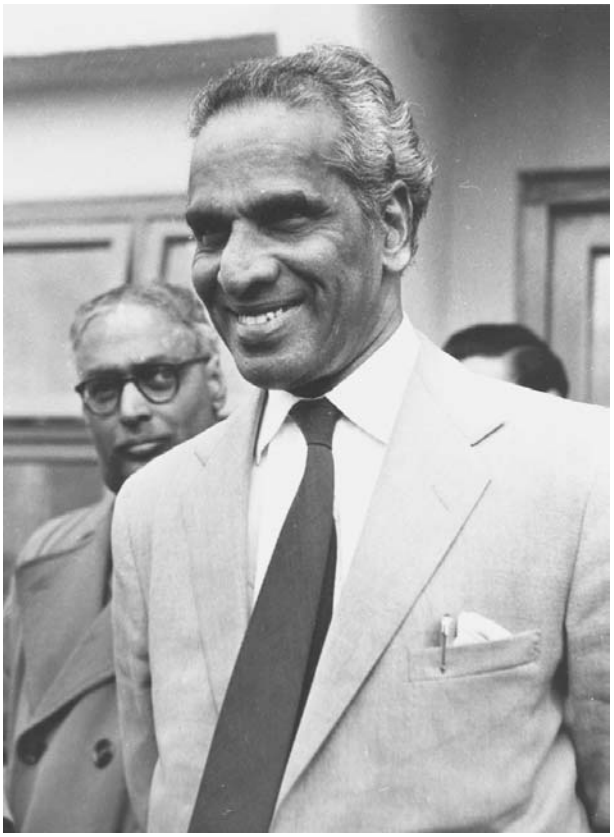

During these years Menon represented Nehru at many international conferences. From late 1956 until his resignation in November 1962, following the India-China War, Menon was minister of defense. In 1957 and 1962 he was elected to the Lok Sabha, India's Parliament, as a Congress party candidate from North Bombay.

His Foreign Policy

Menon's major achievements came perhaps in his success as a negotiator and conciliator of conflicting international interests, notably at the time of the Korean armistice and at the Geneva Conference on Indochina in 1954. He has also been credited with contributing to the Suez resolution and the organization and implementation of the United Nation's Emergency Force. His greatest failure was his inability to understand the nature of India's relations with China, a failure he shared with Nehru. The India-China War of 1962 shattered many Indian hopes and misconceptions, a fact which Menon viewed after the events more with regret than with anger.

Virtually all of Menon's thoughts and actions on foreign policy were infused by a deep and pervasive distrust of the United States, which he saw as the primary agent of imperialism, racism, and capitalist exploitation in the modern world. These views were an outgrowth of Menon's political philosophy and his emotional reaction to India's colonial experience. For these reasons he also deeply hated Pakistan. He held that Pakistan was created by British imperialism and supported by United States imperialism and, as a theocratic Moslem state, was a historical threat to a secular India. Pakistan's collusion with China simply strengthened his distrust. His uncompromising position on Kashmir derived from his view of Pakistan and a fear that Kashmir might be the first step in Pakistan's effort to recontrol the subcontinent.

Although some of these positions were less than productive in serving India's interests, Menon made significant contributions to world diplomacy and to India's role in international affairs. His representation of nonalignment as an external form of India's national independence and his efforts to expand the ''area of peace'' in the world, to press for wider disarmament, and to encourage conciliation in and out of the United Nations were all positive efforts. They reflected Nehru's mind as much as Menon's, and in this sense Indian foreign policy in the decade 1952-1962 was a product of the unique personal understanding between the two.

After his 1962 resignation Menon's political fortunes declined. He was denied a Congress nomination in the 1967 elections, resigned from the party, and was defeated by the Congress candidate when he stood from the North Bombay (East) constituency as an independent. In 1969 he was elected in a West Bengal by-election with leftist support, and in 1971 he stood successfully as an independent from a Kerala constituency. Here too he received the support of the left Communists. His publicly stated views were

always consistent with those which he had maintained during the peak of his career.

Menon was often described as being a man of great strength, personality, and ambition. He spent his entire life serving his country. Menon died on October 6, 1974, in New Delhi, India.

Further Reading

Two biographies of Menon are Emil Lengyel, *Krishna Menon* (1962), and T. J. S. George, *Krishna Menon* (1964). The best statement of Menon's ideas is in the extensive transcribed interview by Michael Brecher, *India and World Politics: Krishna Menon's View of the World* (1968); Brecher's brief analysis of Menon's views covers the ground incisively. Additional information regarding V.K. Krishna Menon can be found in the article ''Speech by Dr. Shanker Dayal Sharma President of India at the Birth Centenary Celebration of Shri V.K. Krishna Menon in the Central Hall. □

Gian Carlo Menotti

Gian Carlo Menotti (born 1911), Italian-born American composer, wrote highly melodramatic operas that mixed lyricism with atonality.

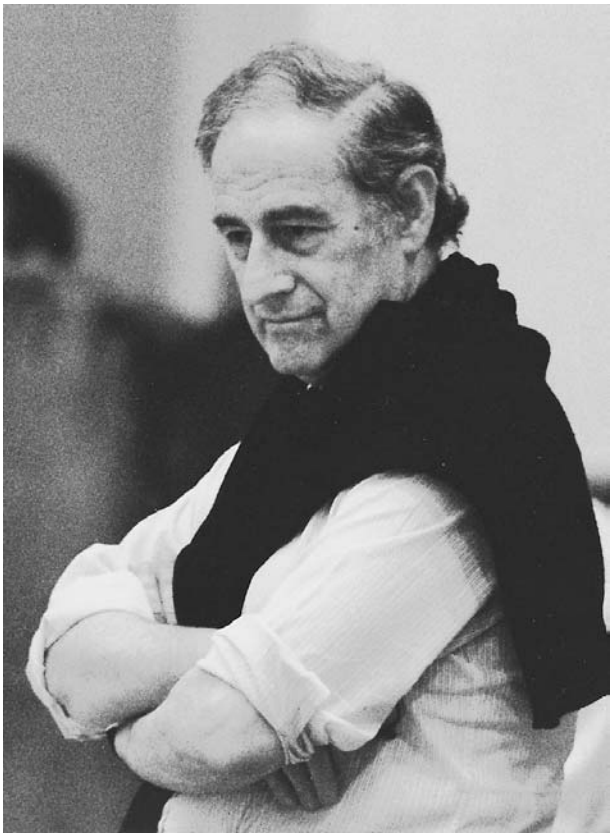

Gian Carlo Menotti, born in Cadegliano, Italy, to Alfonso and Ines (Pellini) Menotti, was brought up in a musical atmosphere and started composing as a child. He studied at the Milan Conservatory from 1923 to 1927 then came to the United States in 1928. In 1933 he finished his musical education at the Curtis Institute in Philadelphia, where in 1936 his comic opera *Amelia Goes to the Ball* was first produced. Commissioned by the National Broadcasting Company for a radio opera, he produced the humorous *The Old Maid and the Thief* (1939). In this work certain characteristics of Menotti's mature style began to appear. His effortless method of transforming the natural inflections of ordinary conversation into musical lines that remain in the memory was quite remarkable.

After the failure of his next opera Menotti turned away from the stage for a few years, but on a Guggenheim fellowship in 1946 he wrote what became his most successful work, *The Medium*. It set a precedent in the history of American opera by running on Broadway, coupled with a short curtain raiser, *The Telephone*. In 1951 the composer directed a motion picture version of the work.

Menotti's next operas never quite sustained the excitement generated by *The Medium,* even though *The Consul* (1950), which also ran on Broadway, received a Pulitzer Prize, and *The Saint of Bleecker Street* (1951) won several awards. Menotti always wrote his own librettos and preferred excessively melodramatic scenes. While ideal for a work like *The Medium* (essentially a ghost story), heavy melodrama seemed out of place in the later works, which professed to have serious social content. Musically, however, they offered some striking lyric passages.

The Christmas opera *Amahl and the Night Visitors,* written for television in 1951, was highly successful. Its simple charm has made it a perennial favorite during the holiday season. Menotti took a stand against avant-garde music in the fantasy opera *Help, Help, the Globolinks!* (1968), where the invading globolinks, representing extremist musical tendencies, are destroyed. In *The Most Important Man* (1971), with its heavy emphasis on melodrama and social significance, Menotti returned to the approach used in *The Consul* and *The Saint of Bleecker Street*. His musical style remained unchanged, relying on a natural sense of lyricism interspersed with more dissonant passages as the plot demanded.

Though known for his operatic works of the 1940s and 50s, Menotti also has composed lively orchestral music, including *Piano Concerto in F* (1945) and *Violin Concerto* (1952), as well as the ballet *Sebastian (1944).*

In addition to composing, Menotti was active in a number of related activities. He taught at the Curtis Institute of Music from 1941 to 1945, and in 1958 he established the Festival of Two Worlds in Spoleto, Italy, which was expanded in 1977 to include Charleston, South Carolina. He was also an excellent stage director, and one of his most remarkable gifts was in casting his operas. He had an almost magical sense of getting the right performer for each part; as a result, many singers appearing in his works became identified with these roles throughout their performing careers. In 1992 Menotti was named artistic director of the Rome Opera and headed two seasons. After numerous problems stemming from reported financial mismanagement by the

top administrator, Menotti did not return in 1994. He is the recipient of numerous awards, including the Kennedy Center award, 1984, and the New York City Mayor's Liberty award, 1987.

Further Reading

Information on Menotti's life and work is in Joseph Machlis, *Introduction to Contemporary Music* (1961), and more extensively in David Ewen, ed., *Composers since 1900* (1969). Also see *Contemporary Composers* (1992). □

Sir Robert Gordon Menzies

Sir Robert Gordon Menzies (1894-1978) was an Australian political leader and statesman. During his term as prime minister, from 1949 to 1966, Australia underwent notable economic advance.

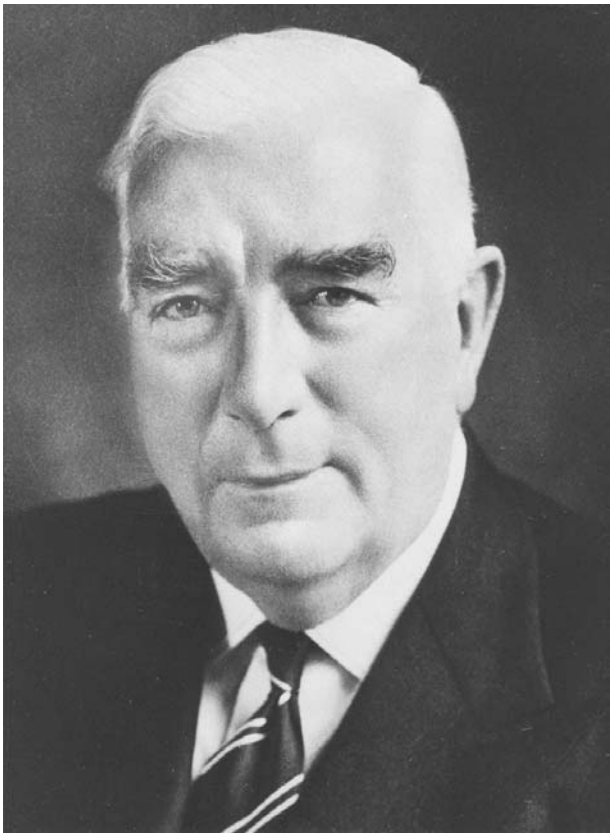

Robert Gordon Menzies was born at Jeparit, Victoria, on Dec. 20, 1894. His father, a storekeeper, was active in local politics and was elected to the state parliament. Menzies graduated in law from the University of Melbourne and practiced as an attorney from 1918. He was elected to the Victorian Legislative Council in 1928. Transferring to the Legislative Assembly in 1929, he held ministerial posts from 1932.

Elected to a federal seat in 1934, Menzies at once became attorney general. In a cabinet reshuffle early in 1939 he became treasurer and, on the death of Joseph Lyons in April, prime minister. Menzies drew the Country party into a coalition but was criticized for slowness in putting Australia on a full war footing, and in 1941 the disintegrating United Australia party turned from him. Slowly rebuilding a parliamentary following, he became leader of the opposition in 1943. In 1945 he was the prime mover in the creation of the Liberal party as the political voice of suburbia. Attacking the Labour party for its ''doctrinaire'' approach and particularly lashing the government's plan to nationalize the entire banking system, Menzies led a vigorous Liberal-Country party coalition to success in the general election of December 1949, and he became prime minister.

''Menzies' Era''

Menzies' administration eased Australia away from the United Nations-oriented policies followed by Labour and more positively identified Australia's direct association with Britain and the United States as the prime factor in foreign affairs. The ANZUS Treaty, allying Australia and New Zealand with the United States and signed in 1951, represented Menzies' ideal of a regional security arrangement. It was followed in 1954 by the multination SEATO Pact, to which Australia became a firm adherent. In the 1950s Menzies favored an accelerated industrial and economic buildup rather than greater outlays on defense hardware as the means of advancing Australia's long-range security. At the same time, he supported the economic development of Southeast Asian nations through technical training and direct aid.

In domestic affairs Menzies spoke of dismantling Labour's ''socialist bureaucracy,'' but he set in motion a wide-ranging national development program. He expanded the large-scale immigration effort initiated by his predecessor and spurred a nationwide minerals search under federal auspices. The Snowy Mountains water conservation-hydroelectric project was supported and extended. Manufacturing was buttressed by import controls as well as by tariffs, and rural producers were given general tax aid.

Thwarted by Labour's holdover majority in the Senate, in 1951 Menzies was able to secure a ''double dissolution'' of Parliament on grounds of Senate obstruction of a banking bill. Public interest centered on Menzies' anti-Communist legislation—the Communist Party Dissolution Bill—which was also the subject of House-Senate differences. The election gave Menzies a majority in both houses; however, an ensuring referendum seeking federal power to legislate against the Communist party and known Communists was defeated.

Over the next 15 years Menzies remained the dominant political force in Australia, winning successive elections against a Labour party torn by disputes. His only stumble occurred in 1961, when a sharp recession in the wake of deflationary measures was reflected in a reduction of his House majority from 32 to 2. Meanwhile he had edged the Liberal party away from conservatism and strengthened its appeal to many of Labour's wavering sup-

porters. This process included wooing the Catholic vote. The principal concession was in granting government funds to independent schools; Menzies broke with tradition when, in 1965, he backed a system of financial support for all privately run schools. He also provided liberally for universities.

Generally Menzies sought not reform but administrative proficiency. He believed in ''economic climate setting'' through monetary and fiscal policies and was not averse to firm action in these fields. He was able to secure wide support for government at all levels.

Foreign Policies

Menzies' stature as a world figure rested mainly on his role in the annual London conferences of Commonwealth prime ministers. In 1956, during the Suez Canal crisis, he led the canal users' mission to Egypt's president, Gamal Abdel Nasser, but failed to reach a satisfactory agreement. During a period as minister for external affairs (1960-1961) he ran into criticism for an apparent distrust of newly independent nations. In Washington he was a perennially active advocate of United States involvement in the Pacific.

From 1963 he accelerated Australia's defense preparedness sharply. He strongly supported United States policy in Vietnam; he sent military advisers to South Vietnam in 1962 and combat troops in 1965. Against some opposition Menzies signed the agreement (1963) for the U.S. Navy's communications base at North West Cape. Various United States space installations were approved as Australia became America's ''reserve platform off Asia.''

In 1963 Queen Elizabeth conferred the Order of the Thistle on Sir Robert, and in 1965 he was appointed to the centuries-old post of lord warden of the Cinque Ports. In 1963 he delivered the Thomas Jefferson Memorial Oration at Monticello—the first non-American to do so. Menzies' writings include *The Rule of Law during War* (1917), *The Forgotten People* (1943), *Speech is of Time* (1958), and *Afternoon Light: Some Memories of Men and Events* (1967).

On his retirement from office and from Parliament in January 1966, it was widely acknowledged that Menzies, ''a massive figure forever moving restlessly on an enlarging stage,'' had provided a sense of stability and a background of continuity during years of rapid development of the nation's economic life and relationships with the world. That year, he became president of Dover College, a post he held for 12 years. He died in Melbourne in 1978.

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Gerhardus Mercator

The Flemish cartographer Gerhardus Mercator (1512-1594) was among the first makers of modern atlases and is best known for his great world map, or chart, using the projection that has acquired his name.

In the history of cartography the work of Gerhardus Mercator illustrated a significant departure (though by no means a complete break) with the geographical traditions of the Middle Ages and those established by the revived Ptolemaic geography. It also signaled the late Renaissance convergence of academic cartography with the practical needs of navigators, an important step in the creation of that dynamic unity between science and technology that is one of the signal characteristics of the modern world.

Mercator was born Gerhard Kremer in Rupelmonde, Flanders, on March 5, 1512. He studied with the cosmographer Gemma Phyrisius at the University of Louvain and gained practical experience as an instrument maker and surveyor. His early successes brought him into close contact with the court of Emperor Charles V; but under growing pressure for his Protestant beliefs, he emigrated to the German Rhineland in 1552. There he settled permanently with his workshop in Duisburg, and in 1564 he became cosmographer to the court of the Duke of Jülich, Cleve, and Berg.

Mercator's early works prepared the way for his world map of 1569. These included maps of the Holy Land (1537), the world (1538), Flanders (1540), Europe (1554; rev. ed. 1572), and Britain (1564). He also constructed terrestrial and celestial globes (1541 and 1551). These maps reflected the critical compilation and rendition of a growing body of data that were typical of the cartographical methods of the time. The 1554 map of Europe showed Mercator's willingness to abandon the theories of Ptolemy and other predecessors in the light of further advances in knowledge. The length of the Mediterranean was shortened by 10 degrees (though remaining disproportionately long), and the stretch of land between the Baltic and the Black seas was widened.

Others may have experimented with the ''Mercator projection'' before Mercator; he was the first, however, to give cartographical rendition to the solution to the problem for which the projection was designed. This was the problem of plotting loxodromes (rhumb lines, or lines of constant

bearing) as straight lines on a navigator's chart. Meridians of longitude converge at the poles, but if lines of constant bearing are plotted as cutting across them at constant angles, they must appear as parallel on the flat map, or chart. This requirement in turn necessitates a proportional increase in parallels of latitude from the Equator to the poles (proportional to the increasing east-west distances between the meridians). The shape of sectional areas is preserved, and the loxodromes can now be plotted as straight lines, although this is achieved at the expense of distortion of the world map as a whole (that is, the radical increase in relative proportions from Equator to poles, hence the apparent gigantism of land masses like Australia and Greenland on a Mercator projection map). This was the solution rendered in the 1569 world map, but it was not fully accepted by navigators until small area charts based on the projection began to be published in the next century.

The rest of Mercator's life was taken up with a three-part publishing project. He planned to print maps based on Ptolemy's *Geography,* maps of the ancient world, and an atlas of modern maps. The Ptolemaic maps were published in 1578, and the modern atlas appeared in three sections between 1585 and 1595. The entire work (mainly maps of western and southern Europe), totaling 107 maps, was published in 1595. Mercator, however, had died the year before at Duisburg, on Dec. 2, 1594.

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□

George Meredith

The English novelist and poet George Meredith (1828-1909) concentrated on detailed character development and witty intellectual discussion. His narrative style is often highly metaphorical, allusive, and aphoristic.

George Meredith was born on Feb. 12, 1828, in Portsmouth, the grandson of a prosperous naval tailor. George's father, brought up as a gentleman, was unable to manage a declining business successfully, but with the help of his wife's small fortune he was able to maintain genteel pretensions and indulged his son sufficiently to set him apart from other tradesmen's children. But in 1833 his father went bankrupt and moved to London, where half a year later he married his housekeeper. This episode no doubt contributed to Meredith's remarkable lifelong secretiveness about his social origins. After a few years at a school in Germany, he was, in 1845, articled to a London solicitor in whose circle he discovered a new world of racy intellectual and literary talk, which soon determined his aspirations. Here he also met Thomas Love Peacock's widowed daughter, a well-educated and independent woman 8 years his senior with whom he rapidly fell in love; overcoming her well-founded reluctance, he married her in 1849. A volume of poetry published at his own expense earned him a letter of recognition from Alfred, Lord Tennyson, but nothing else, and so he turned to the more lucrative medium of prose.

First Works

The Shaving of Shagpat (1855) is a quasi-allegorical Oriental tale with a fantastically complex plot and much grotesque and supernatural incident. It establishes several of the persistent themes of Meredith's fiction: the ridiculousness of many social conventions and values and the blind vanity of those who are elevated by them; the young man who must undergo a series of maturing trials precipitated by his own egoism; and the woman who, for better or worse, inspires and guides his actions. *Shagpat* did not sell, however, and the continuing financial crises compounded the strain developing in his marriage. In 1858 his wife eloped to France with a young painter. She soon returned, alone and ill, but Meredith refused to see her again until her death and tried to prevent all contact between her and their

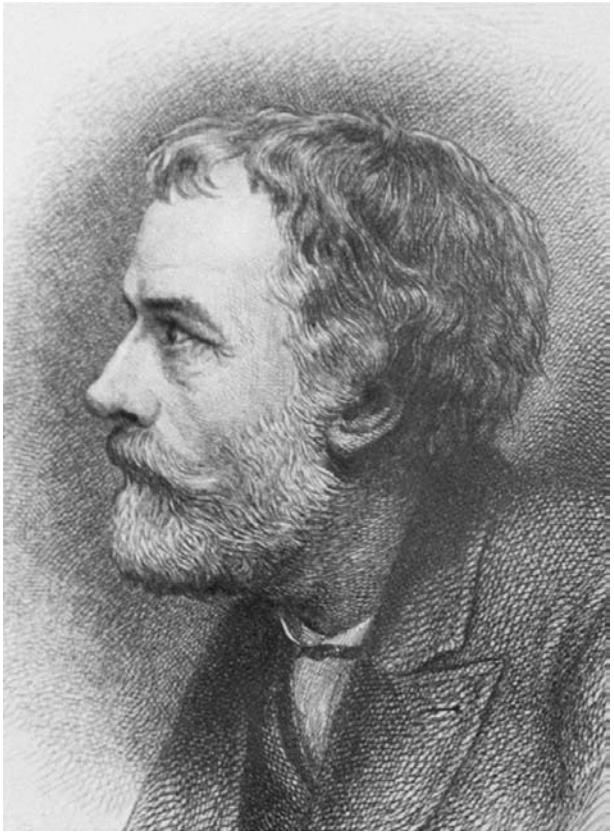

son, to whom he became jealously devoted. These events lend a particularly personal significance to his next novel.

The Ordeal of Richard Feverel (1859) is the story of the only son of a rather too strong-minded baronet whose wife had eloped with a minor sentimental poet. His father raises him with jealous strictness according to a ''system'' which is thwarted when Richard, following his natural instincts, falls in love with and secretly marries a farmer's niece. But more in love with himself than either his system or his son, the baronet puts Richard through a trial of estrangement for his disobedience, and in his romantic impatience with his situation the boy demonstrates an egoism of his own that finally leads to his wife's death. The relationship of reason, natural instinct, romantic illusion, and the demands of society examined here is the theme of many of Meredith's later novels.

Evan Harrington (1860) is about a prosperous tailor's son who, having been raised as a gentleman, is forced to reenter the shop upon his father's death in order to pay his debts. The action consists of a number of ordeals through which Evan, in love with a daughter of gentry, learns to resist the temptation to pretend to the empty name of gentleman. The characters are clearly derived from Meredith's family and friends.

Middle Period

After *Sandra Belloni* (1864), *Rhoda Fleming* (1865), and *Vittoria* (1865), Meredith returned to the pattern of *Evan Harrington* in *The Adventures of Harry Richmond* (1871). Brought up under the opposing influences of his romantic, self-deluded father, who believes he has a claim to royal blood, and a conservative country squire grandfather, Harry learns to free himself of illusion and make a rational adjustment to the realities and duties of life. *Beauchamp's Career* (1875) explores these themes further through a study of contemporary English politics. The hero stands for Parliament as a Radical, but under the rational surface his actions are motivated by passion and romantic impulse, which finally lead to his death.

Later Works

An Essay on Comedy and the Uses of the Comic Spirit (1877) analyzes the philosophy and technique of Meredith's matured art. Human civilization is maintained against barbarism by the rational ''common sense'' of a cultured elite, aided by the comic spirit, which uses irony to expose the basic human motive force of egoism when it degenerates into self-delusion and the empty habit of domination. Literary comedy deals with the conflict between decadent egoism and reality and concentrates upon a small number of characters in a clearly defined situation.

The Egoist (1879) perfectly embodies the principles of the *Essay* and is Meredith's most brilliant and finished work. The novel is the story of the self-defeat in love of a rich and fatuous country gentleman; its defense of the heroine's emotional and intellectual independence shows a development in Meredith's conception of women. *Diana of the Crossways* (1885), the novel which finally brought him popularity, continues the study of woman's condition. Taking a more radical situation than in *The Egoist,* Meredith has Diana run away from an incompatible husband; but this only marks the beginning of a series of trials through which she at last gains true inner independence.

Modern Love (1861), a cycle of augmented sonnets depicting the breakdown of a marriage with relentless candor, marked the final act of Meredith's early literary exorcism of his own past. Ranging in tone from cool irony to bitter pathos, it carried poetry into hitherto unexplored territory. The bulk of Meredith's verse, however, is devoted to nature.

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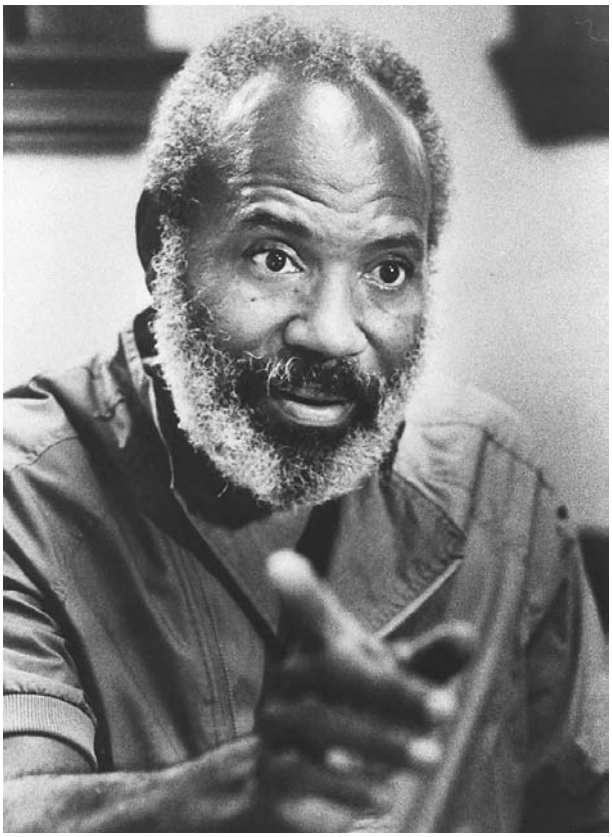

James H. Meredith

As the first black to attend the University of Mississippi, James H. Meredith (born 1933) scored one of the earliest important victories against segregation in Mississippi.

Fiercely independent and keenly intelligent, James Meredith was the great iconoclast of the civil rights movement. As the first black to attend the University of Mississippi, Meredith scored one of the earliest important victories against segregation in Mississippi. At the same time, he remained largely aloof from the established civil rights organizations. Medgar Evers and the NAACP helped Meredith win his legal battle to integrate Ole Miss, but as Meredith proudly noted, ''Nobody hand picked me. I made the decision myself. I paid my own tuition.''

Born on a small farm near Kosciusko, Mississippi, on June 25, 1933, Meredith was the seventh of Cap Meredith's 13 children, and the first of seven by Cap's second wife, Roxie. Meredith, baptized simply as ''J.H.,'' inherited his independent streak from his father. The family was poor and their home lacked running water, but they were self-sufficient. ''I was taught,'' Meredith said later, ''to believe the most dishonorable thing a Meredith could do was to work in a white woman's kitchen and take care of a white man's child.'' Seeking a better education than he could attain in Mississippi, Meredith moved to St. Petersburg, Florida, where he lived with an aunt, and graduated from high school in 1951. Lacking money for college, he joined the U.S. Air Force, under the name ''James Howard Meredith.'' To the young Mississippian, attacking Jim Crow meant self-improvement, and that required money and education. In the service, Meredith saved much of his modest pay and routinely took classes at nearby schools, including the University of Kansas, Washburn University in Topeka, New Mexico Western College, and even the University of Maryland's Japan campus. After a nine-year hitch in the Air Force, Meredith returned to Mississippi and entered the all-black Jackson State University. His decision to seek admission at the all-white University of Mississippi reflected his strategy to attack a system of segregation that limited the economic opportunities open to blacks. ''Before I could engage in business at the level I desired,'' he believed, ''the system would have to be broken.'' Convinced that the new president, John F. Kennedy, would support his efforts, Meredith, on January 21, 1961, the day after Kennedy's inauguration, wrote Ole Miss for an application form.

Meredith's letter touched off an 18-month legal battle. Mississippi's white authorities had already demonstrated that they would try virtually anything to avoid integrating the state's colleges and universities. A black teacher, Clennon King had been committed to a mental institution in 1958 for attempting to attend summer school at Oxford. Another black man, Clyde Kennon, was sent to prison on trumped-up charges after attempting to enroll at the University of Southern Mississippi. In Meredith's case, state officials resorted to a variety of legal ploys, but in June 1962, the U.S. Court of Appeals for the Fifth Circuit ordered Meredith admitted to the university. Nevertheless, Mississippi's racist governor, Ross Barnett, personally intervened to bar Meredith physically from entering Ole Miss. In a televised address, Barnett incited white resistance and warned: ''There is no case in history where the Caucasian race has survived social integration.'' Finally, late in September, Kennedy ordered federal troops and Justice Department officials to enforce the court order admitting Meredith to school. On Sunday afternoon, September 30, 1962, Meredith arrived on campus accompanied by a federal entourage that included over 120 U.S. marshals and Deputy Attorney General Nicholas Katzenbach. The result was a night-long riot that resulted in two deaths, 175 injuries, and 212 arrests. Despite one of the most violent challenges to federal authority since the Civil War, Meredith was quietly registered the next day. Enduring taunts and abuse from many of his fellow students, in August 1963 Meredith became the first black graduate of the University of Mississippi.

In 1964-65, Meredith studied economics at the University of Ibadan in Nigeria. The following year, he proposed to walk from Memphis, Tennessee, to Jackson, Mississippi, to encourage blacks to register to vote. The walk attracted widespread attention after a white supremacist wounded Meredith with a shotgun blast, and black leaders, including Martin Luther King, Jr., and Stokely Carmichael, flocked to Mississippi to help him complete his trek. Meredith later moved to New York City where he bought an apartment house and experienced a variety of financial and legal problems, among them a conviction for harassing his tenants.

Meredith briefly considered running for Congress against Harlem's incumbent Adam Clayton Powell. In 1968, Meredith received a law degree from Columbia University, but by the early 1970s, he had returned to Mississippi, where he continued to pursue a variety of business, political, and community activities. In 1972, Meredith ran unsuccessfully as a Republican against Mississippi Senator James O. Eastland. He served as a visiting professor at the University of Cincinnati in 1984-85, and was defeated in 1986 in a race for a position on the Cincinnati school board. In recent years, Meredith has been associated with conservative causes and candidates, but his historical significance derives from his integration of Ole Miss, which heralded the changes that would eventually come to the most racially divided state in the nation.

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Dmitry Sergeyevich Merezhkovsky

The Russian writer and literary critic Dmitry Sergeyevich Merezhkovsky (1865-1941), a founder of the modernist movement in Russian literature, combined fervent idealism with literary innovation.

Dmitry Merezhkovsky was born in St. Petersburg on Aug. 2/14, 1865, into the family of a minor court official. Even before graduating from the university there, he began (1883) publishing in liberal magazines poems in the prevailing style and civic spirit of Semyon Y. Nadson. The appearance of Merezhkovsky's first book, *Poems,* in 1888, the year after Nadson's death, suggested that he was Nadson's successor, but in 1892 he published another book of verse provocatively entitled *Symbols* and in 1893 a small critical book, *On the Reasons for the Decline of and on New Currents in Contemporary Russian Literature*. Rejecting sociological criticism and socially oriented verse, these two books affirmed a new quasi-religious philosophy and a fresh literary manner. With his young wife, the temperamental red-haired poetess Zinaida Hippius, he served on the board of the magazine *Northern Messenger,* the first herald of the new movement.

Merezhkovsky's first popular presentation of his antithetical religious views was the trilogy *Christ and Anti-Christ,* of which volume 1, *The Death of the Gods: Julian the Apostate,* appeared in 1896, followed by *The Resurrection of the Gods: Leonardo da Vinci* in 1901 and *Anti-Christ: Peter and Alexis* in 1905. The books' persuasive power came from Merezhkovsky's success in catching currents then around him: strong contrasts between social life and spiritual values, fresh interest in the drama of pagan ancient Athens, and identification with general western European culture. His translations of *Daphnis and Chloe* and works of Pliny, Marcus Aurelius, Miguel de Cervantes, Gustave Flaubert, and Henrik lbsen, among others, were valued contributions to Russian literary sophistication.

Merezhkovsky's application of his critical principles to Russian literature in his *Christ and Anti-Christ in Russian Literature: Tolstoy and Dostoyevsky* (1901-1903) imaginatively, if tendentiously, analyzed West versus East, flesh versus spirit, in the Russian literary tradition. Even recently, outside of the Soviet Union, critics who reject both the utilitarian attitude of the naturalist school and the structural subtleties of the formalist school have repeated Merezhkovsky's method of explaining a writer's work through biography, metaphor, and religious values.

Merezhkovsky and his wife collaborated with D. V. Filosofov, with whom, in 1903, they founded the magazine *New Way* (it was they who first published Aleksandr Blok) and the Religious-Philosophical Society, devoted to discussing issues of Slavophilism and Orthodoxy. Merezhkovsky's 1907 book, *Le tsar et la révolution,* written and published in Paris, well exemplifies the broadly cultural but conservative views of himself and his followers.

In 1906 Merezhkovsky wrote *The Coming Ham,* an attack on all forms of collectivism (''Ham,'' which refers to the biblical figure, is also the Russian word for ''boor''), although he was ''mystically'' a supporter of the 1905 revo-

lution. The failure of constitutional reform in the autumn of 1905 drove him to Paris, where he lived from 1906 to 1912 and wrote a number of works, including plays such as *Paul I* (1908). Returning to Russia, he and his wife, like most intellectuals of the time, opposed events leading up to World War I and Russian involvement in it. In 1917 he bitterly opposed the Soviets and with his wife and two friends crossed into Poland in late 1919 and encouraged intervention to overthrow the new Soviet government (as he later hoped the Germans would in 1939-1941). In 1920 he settled in Paris. There he wrote violent diatribes against the Soviets (*The Reign of Anti-Christ,* 1926) as well as many novels and essays on Classical and Christian topics but centered on the one, mystical theme of the ''Unknown Jesus.'' He died in Paris on Dec. 9, 1941.

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Ottmar Mergenthaler

Ottmar Mergenthaler (1854-1899), the German-American inventor of the Linotype, revolutionized the printing industry with his remarkable typesetting-typecasting machine.

Ottmar Mergenthaler was born in Hachtel, Germany, on May 11, 1854. He became an apprentice watchmaker in Bietigheim at the age of 14. After 4 years there, he emigrated to the United States. He found immediate employment in the Washington, D.C., shop of August Hahl, where various types of scientific instruments, including a great many models of new inventions required for the patent application, were made. Mergenthaler's talents were soon recognized, and his services became much in demand.

Shortly after Hahl relocated his business to Baltimore in 1876, Mergenthaler was asked to correct defects in a writing machine devised by Charles T. Moore and James O. Clephane. The machine was intended to produce print by typewriting words upon a strip of paper, which would then be reproduced by a lithographic process. Mergenthaler corrected the defects in the model but became convinced that it would never perform satisfactorily. At Clephane's suggestion, Mergenthaler attempted to devise a stereotyping machine which would impress characters on a paper matrix; pouring molten metal over the assembled matrices would produce a stereotype plate for printing. By 1878 the machine was built but, as Mergenthaler had anticipated, difficulties were experienced in separating metal from matrix. The search for a reliable improvement over the laborious hand-setting of type continued.

By this time Mergenthaler was obsessed with the problem, and he pursued private efforts at a solution while continuing as a general instrument maker. In 1883 he established his own shop in Baltimore and built additional machines with paper matrices. Then he hit upon the idea of using metal matrices, casting type bars directly from them, one line at a time. After a line of matrices with indented characters was assembled and justified, molten type metal was introduced, producing a line of type ready for printing. All these processes, as well as the redistribution of the matrices, were performed by the single machine.

By July 1884 Mergenthaler had constructed the first direct-casting Linotype; it was patented in August, and in December the National Typographic Company was organized to manufacture it. On July 3, 1886, a Linotype was used to compose part of that day's issue of the *New York Tribune*. The machine's use spread quickly throughout the United States and abroad. Although Mergenthaler withdrew from the company manufacturing the Linotype in 1888, his interest in his invention remained as strong as before. He patented at least 50 improvements to it before his death.

Mergenthaler was a friendly, personable man. He delighted in his family and in his love of music. He died in Baltimore on Oct. 28, 1899, survived by his wife and four children.

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Prosper Mérimée

The French author Prosper Mérimée (1803-1870) was a prose writer of the romantic period in France, important for his short stories, which mark the transition from romanticism toward the more objective works of the second half of the century.

Prosper Mérimée, a Parisian born and bred, grew up with the other French romantics. Although he shared some of their traits—a love of the exotic and the violent, for instance—his skeptical, pessimistic temperament kept him from their emotional excesses. He hid his emotional sensitivity beneath a cover of ironic objectivity. As restraint and ironic objectivity were among the principal goals of the later French realists, he stands as their precursor.

Mérimée's initial writings were entertaining frauds, published as alleged translations. A more important work under his own name, *Chronique du règne de Charles IX,* brought him to serious public attention in 1829. The *Chronique* is a historical novel, but it differs from the contemporary romantic ones in its impartial stance in recounting the Protestant and Catholic positions during the Wars of Religion in 16th-century France. True to form, Mérimée refused to provide an ending and mockingly invited his readers to invent one for themselves. Like his friend Stendhal, he feared being mocked himself and never allowed himself to appear to take any of his writings seriously, posing usually as an amateur who happened for the moment to be writing a story.

A very learned man, Mérimée was appointed inspector general of historical monuments in 1831. He performed major services by saving many ancient monuments from destruction, among others the church of St-Savin with its important 12th-century frescoes. He traveled widely through France, southern Europe, and the Near East, finding there the settings for many of his short stories (*nouvelles*).

Mateo Falcone (1829) and the longer *Colomba* (1841) and *Carmen* (1845) are the principal works for which Mérimée is now remembered, typical in their settings in Spain or Corsica, their portrayal of primitive passions, and their clear, concise style. Each story is a new experiment in form. The author's position remains distant, and Mérimée usually prefers the concrete to the abstract, giving a character life by a gesture or pose alone. *Carmen* is the source for Georges Bizet's opera (1875).

Mérimée ended his career as a writer in 1848, but he was a familiar figure at the court of the Second Empire, in part owing to his long prior acquaintance with the empress Eugénie. He was also among the first in France to appreciate Russian literature, translating Aleksandr Pushkin, Ivan Turgenev, and Nikolai Gogol.

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Maurice Merleau-Ponty

The French philosopher Maurice Merleau-Ponty (1908-1961) was the most original and profound thinker of the postwar French movement of existential phenomenology.

Maurice Merleau-Ponty was born in Rochefort-sur-Mer (Charente-Maritime) on March 14, 1908. His father died when Maurice was still a child, and he and his sister were raised by their mother in Paris. The childhood was an unusually happy one, and Merleau-Ponty retained over the years a close and affectionate tie with his mother. In later life he ceased to practice the Catholicism which he had earlier shared with his devout mother. But apparently before his death a reconciliation had occurred, since he was buried with the solemn rites of the Church.

Merleau-Ponty was educated at the Lycée Louis-le-Grand and entered the École Normale Supérieure in 1926, graduating 4 years later. In the ensuing decade he taught at lycées in Beauvais and Chartres and, after 1935, as a junior member of the faculty at the École Normale. After the Nazi invasion of Poland he entered the army and served as a lieutenant in the infantry. With the collapse of France he was demobilized, and he returned to his teaching. During the Nazi occupation he was active in the Resistance. When the Liberation came, he joined the faculty of the University of Lyons and became coeditor with Jean Paul Sartre, an old friend from school days, of the new journal *Les Temps modernes*. In 1950 he was invited to the Sorbonne as professor of psychology and pedagogy. And 2 years later he was elected to the Collège de France to the chair formerly occupied by Henri Bergson. He was the youngest philosopher ever to hold this position, and he retained it until his death.

Merleau-Ponty's first book, *The Structure of Behavior,* was completed in his thirtieth year but, owing to the war, was first published in 1942. It is a sustained and powerful attack on behaviorism in psychology, but it also features the introduction of novel philosophical interpretations of the experimental work of the Gestalt psychologists. This study was continued in his major work, *The Phenomenology of Perception* (1945). Drawing heavily upon the phenomenological techniques of Edmund Husserl (to which, however, he added new modifications) and upon the existential strands in the thought of Gabriel Marcel and Martin Heidegger, Merleau-Ponty began to fashion a personal synthesis, an original philosophical interpretation of human experience. He is thus one of the originators of contemporary existential philosophy and, in the generous tribute of a colleague, Paul Ricoeur, ''was the greatest of the French phenomenologists.''

All of Merleau-Ponty's work shows a familiarity with current scientific research and with the history of philosophy. This gives his work a more balanced and solid character than that of the other existentialists. Another major concern of his was with political and social philosophy and even with the ephemeral problems of day-to-day politics. He wrote a great many newspaper articles on contemporary events and problems. More sustained essays on Marxist theory and leftist politics were gathered in two collections: *Humanism and Terror* (1947) and *The Adventures of the Dialectic* (1955). The latter work contains a powerful critique of the French Communist party, with which he had earlier sympathized. This led to an open break with Sartre and to his resignation from the editorship of *Les Temps modernes*. Nevertheless his own political views remained decisive for Sartre, as the latter freely admits in a memoir published after Merleau-Ponty's death.

Interpretations of literary works, the art of the film, and painting were also crowded into the busy final decade of Merleau-Ponty's life. In these essays, published as collections entitled *Sense and NonSense* (1948) and *Signs* (1960), he sought to work out some of the implications of his thesis on the primacy of perception. He had hoped to crown his analysis of the prereflective life of consciousness with a survey of the major modes of reflective thought in which he would seek to determine their criteria for truth and validity. But at his sudden death of a coronary thrombosis on May 3, 1961, he had written only incomplete fragments and sketches.

Merleau-Ponty was happily married to a physician and psychiatrist in Paris, and they had one child, a daughter.

Further Reading

A hundred-page memoir by Jean Paul Sartre in *Situations* (7 vols., 1947-1965) gives a very sympathetic portrait and generous account of his quarrel with Merleau-Ponty. Two excellent interpretations of Merleau-Ponty's work in English are John F. Bannan, *The Philosophy of Merleau-Ponty* (1967), and Albert Rabil, *Merleau-Ponty: Existentialist of the Social World* (1967); both are reliable, although the latter is more complete. □

Charles Edward Merriam

Charles Edward Merriam (1874-1953) was an American political scientist, critic and defender of democracy, practical politician, adviser to presidents, and a prolific writer on all phases of government and politics.

Charles E. Merriam was born in Hopkinton, Iowa, the son of a postmaster and merchant. He attended Lenox College and began the study of law at Iowa State University. Disillusioned with the legal profession, he studied social science at Columbia College, New York City. After studying in Germany, he returned to teach political science at the University of Chicago, where he remained until his death—a total of 51 years.

A Better Democracy

Merriam was preoccupied with two goals: critically examining and perfecting democracy and bridging the gap in political science between theory and practice. Democracy, he believed, was ''not merely a form . . . but a means, through which the highest ideals of mankind may be achieved.'' In countering any attack upon democracy, he joined those who sought the cure for the ills of democracy in more democracy. He countered the argument that democracy was inefficient by holding that it did not have to be efficient, that ''freedom and inefficiency are not opposites.'' Through scientific management, a strengthening of the executive by way of the item veto, centralized budget, and expertise, a democratically directed science could rid man of all his problems—not by creating a Marxian universal proletariat but by eliminating the oppressed proletariat if not indeed the proletariat as a class. The stronger, more efficient executive would be democratically controlled by way of initiative, referendum, and recall.

Largely because of Merriam's efforts to bring political science into touch with the real world, he is sometimes identified as the father of behavioral political science, believing that one could learn about politics only through the observation of ''real'' government and political behavior. He was, however, suspicious of quantification and was not, in fact, committed to the methods and techniques of what is now generally called behavioral science.

Public Office

Despite Merriam's prolific and illuminating writings, his scholarship was overshadowed by his public career. Not without some misgivings on the part of his superiors, Merriam heeded his conviction that political scientists should apply their learning by way of participation in political affairs. In 1905 he made a successful official study of the Chicago tax structure and 2 years later was appointed secretary of that city's Harbor Commission.

Since the commission was involved in studying some of the most complex and bothersome problems of Chicago politics, Merriam gained not only invaluable experience but wide political exposure that led to his election to the city council in 1909. He immediately tackled the problem of fraud and graft in the city. The council reacted by cutting off funds for his investigation, but he secured the necessary funds from a private donor and with almost flagrant disregard for his political life completed the investigation. Ironically this action contributed to his lack of success in his campaign for mayor of Chicago (on the Republican ticket). After an abortive effort to breathe life into the Progressive party, he was again elected to the city council (1913-1917).

In World War I Merriam served as the American high commissioner of public information in Italy, after which he made a futile attempt to reenter Chicago politics. The next 25 years were devoted to his professional interests. Merriam became one of the most influential members of the American Political Science Association, was influential in founding the Public Administration Clearing House, helped establish the Social Science Research Council, and interested the Rockefeller Foundation in financing faculty and study research projects.

Through his endeavors and the success of his students, such as V. O. Key and H. D. Lasswell, Merriam's influence may well have been greater and more extensive than if his university had made his lot easier. He served on presidential commissions for Herbert Hoover, Franklin Roosevelt, and Harry Truman, and he wrote and lectured extensively.

Further Reading

Reissues of three works by Merriam are particularly useful for their introductions and notes by students and analysis of his work: *Political Power,* with an introduction by Harold D. Lasswell (1964); *The Making of Citizens,* with an introduction and notes by George Z. F. Bereday (1966); and *New Aspects of Politics,* with a foreword by Barry D. Karl (1970). See also Leonard D. White, ed., *The Future of Government in the United States: Essays in Honor of Charles E. Merriam* (1942).

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Charles E. Merrill

Charles E. Merrill (1885-1956) was the founder of Merrill Lynch, Pierce, Fenner and Smith, the world's largest brokerage firm. A brilliant market analyst and salesman, he reorganized the investment industry to attract small investors into the stock market.

Charles E. Merrill was born in Green Cove Springs, Florida, on October 19, 1885. The son of a physician and drugstore owner, Merrill was educated at the preparatory school of John B. Stetson University in Deland, Florida, and at Amherst College. After leaving college Merrill tried his hand at newspaper work, law school, and semiprofessional baseball before finding his niche in the business world. In 1907 Merrill took a position as office boy in the New York City branch of a textile firm. Within two years he had become a director of the company. In 1909 Merrill joined a commercial paper company, where he created and managed a bond department. After his resignation in 1913 he became a sales manager for Eastman, Dillon and Company, an established Wall Street firm.

In January 1914 Merrill decided to start his own investment banking firm and founded Charles E. Merrill and Co. in office space sublet from Eastman, Dillon. Six months later, when Merrill took on a partner named Edmund Lynch, the firm became Merrill Lynch and Company. After Merrill's successful underwriting of the McCrory Stores the firm gained a reputation as an underwriter of chain stores and grew large and profitable. Because Merrill took stock war-

rants as part of his commissions and later sold his shares when their value rose, he also amassed a personal fortune. Merrill's biggest success as an underwriter was his organization in 1926 of Safeway Stores, Inc., in which he was the largest shareholder. At the time of Merrill's death in 1956, Safeway was the second largest food retailer in the country.

In 1928 Merrill became convinced that the stock market was overpriced and advised his customers to sell their holdings; those who took his advice (the president, Calvin Coolidge, ignored his warning) were spared the ravages of the great crash of October 1929. Sure that the depression would be longlived, Merrill got out of the brokerage business in 1930, turning over $5 million of his firm's capital to E. A. Pierce and Co. and limiting his involvement to handling the equity securities of his growing list of chain stores, which by this time included First National Stores, S. S. Kresge Company, and Western Auto Supply. In addition, in 1932 he helped to found *Family Circle,* the first magazine distributed by grocery stores. For Merrill this was semi-retirement, and he spent much of the 1930s enjoying the fruits of his labor in his elegant homes in Southampton, New York, and Palm Beach, Florida.

In 1940 Merrill reentered the brokerage business, bringing about a merger of Merrill Lynch (Lynch had in the meantime died) with E. A. Pierce and Company. Another merger in 1941 created Merrill Lynch, Pierce, Fenner, and Beane—the largest brokerage house in the world, with offices in 93 cities.

In the 1940s Merrill was responsible for making vast changes in the way the investment industry operated. Adapting retailing concepts to stockbrokering, Merrill became determined to attract large numbers of small investors to the market. In 1941, using the slogan ''Bring Wall Street to Main Street,'' Merrill started a campaign both to educate the general public about the stock market and to make changes in the structure of the business that would appeal to small investors. He accomplished the first goal by printing large advertisements and pamphlets in newspapers and magazines (and sending reprints to all who requested them) which described the workings of the investment business in simple language and by setting up a research department that would do stock analysis reports intended for, and freely distributed to, laymen.

In addition, Merrill reorganized his firm to assuage the public fear that stockbrokers were out to bilk the consumer. He insisted that his employees pass a training program so they would be at least minimally educated in the business, and he paid them on salary rather than on commission, relying on profit-sharing and bonuses as incentives. He cancelled service charges and kept commissions low. He instituted an annual report and sent it out to all his customers to assure them that their money was secure with Merrill Lynch.

Merrill's marketing strategy was extraordinarily successful; small investors responded in droves and remained loyal to the company. Although the firm's innovations were widely imitated on Wall Street, Merrill Lynch consolidated its position as the largest brokerage firm in the world. By the time of Merrill's death in 1956 the firm had 115 offices in the United States, more than 100 partners and 570 employees, and on any given day handled more than 10 percent of all the transactions on the New York Stock Exchange. In the 1980s Merrill Lynch, Pierce, Fenner and Smith (the name was changed after Merrill's death to credit a longterm partner) remained the biggest brokerage house in the world.

Merrill was not only one of the most successful stockbrokers in American history, but probably the most innovative and influential in terms of setting the course for investment brokerage. He created a conservative image for Wall Street that would attract the small investor toward acquiring shares in the country's economy and thereby made investing commonplace among the middle-class.

A firm believer in the free capital market, Merrill bequeathed his share of the limited partnership of Merrill Lynch (worth $5.5 million) to the Merrill Foundation for the Advancement of Investment Knowledge, which he had created in 1945 to give grants to institutions to study free enterprise. He donated 95 percent of his $25 million estate to colleges, churches, and hospitals. Charles E. Merrill was married and divorced three times; he had three children. He died on October 6, 1956.

Further Reading

There is no biography of Charles E. Merrill. His role in American brokerage is discussed in Martin Mayer, *Wall Street: Men and Money* (1955); Edwin Hoyt, *The Supersalesmen* (1962); and Robert Sobel, *The Big Board: A History of the New York Stock Market* (1965) and *Inside Wall Street* (1977). □

James Merrill

A lyrical and mystical poet often compared to W. H. Auden and William Butler Yeats, James Merrill (1926-1995) is best known for his series of poems inspired by the automatic writing and messages of spirit guides through the medium of an Ouija board. These poems were collected in *The Changing Light at Sandover* (1982).

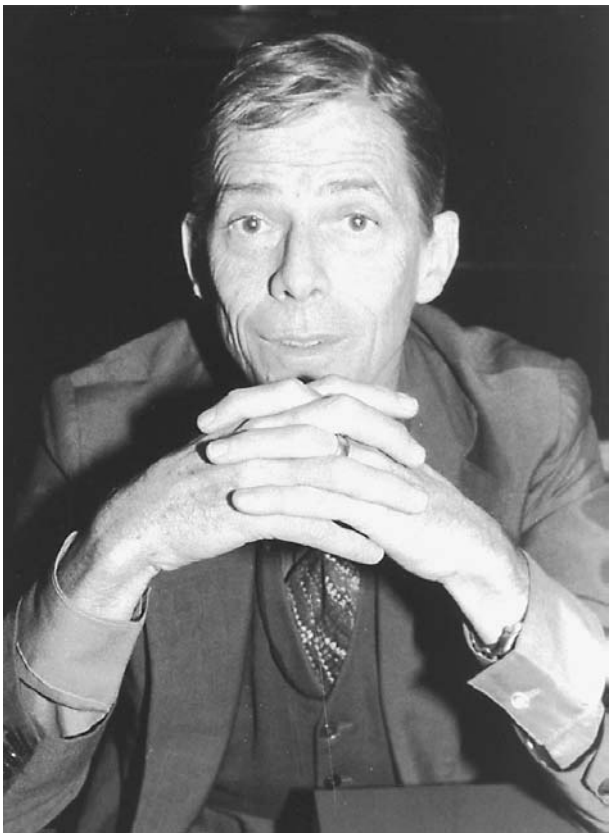

While Merrill's poems are not self-confessional, he used formal poetic structures to blend autobiography with archetype and fable, creating a sense of inner tension and authenticity.

Merrill was born in New York City in 1926, the son of Charles Merrill, the founder of Merrill Lynch, the stock brokerage. Wealth brought privilege: Merrill was educated at private schools where the written word and poetry were emphasized, and he also had a multi-lingual governess as a young boy who taught him respect for languages. An appreciation for music, especially opera, came early to Merrill, and that dramatic form had a lasting influence on his poetry. Versification was encouraged in the Merrill household, so much so that in Merrill's senior year at Lawrenceville School, his father privately published his first book of poems. Merrill attended Amherst College, where he continued to write poetry, though his studies were interrupted by a year in the infantry during World War II. Returning to Amherst, he published poetry in *Poetry* and *Kenyon Review* and completed his thesis on Marcel Proust. Proust, in his fascination with the everyday and with one's own history, would have a lasting influence on Merrill's later poetry. Wealth also meant that Merrill did not have to earn his living from poetry and could live where he wanted as he wanted. Throughout his life, he travelled in Europe extensively, and made homes in Stonington, Connecticut; Athens, Greece; and New York City. With the death of his father, Merrill established the Ingram Merrill Foundation to provide grants to writers and painters. Merrill died of a heart attack in Tucson, Arizona, in 1995.

Merrill's literary product shows a gradual ripening and maturity of form from the first of his published works up through the last. The poems in *First Poems* (1951) received mixed reviews, and for the next several years, Merrill wrote short stories, a novel, and tried his hand at theater. With *The Country of a Thousand Years of Peace* (1959), Merrill came back to poetry with elegant formal poems that display a cultivated taste in things domestic and in travel. In ways, the poems here chronicle the early life of an American aristocrat, and received the same mixed reviews as his earlier poems. *Water Street* (1962) continues to chronicle Merrill's life, loves, and travels, but the language is tighter, the verse line more colloquialized. Merrill won his first National Book Award for *Nights and Days* (1966), a book that takes on Yeats's great theme of wisdom coming from age and dissolution. *Fire Screen* (1969) and *Braving the Elements* (1972) continue to demonstrate a developing maturity on Merrill's part. The twin themes of time and eros have been established in his poetry; the formalism is still there, but does not dominate the work; and the elegance has given way to a more gritty stance. Merrill won the Bollingen Prize in 1973 for *Braving the Elements.* A smooth, conversational narrative style had been established in Merrill's poetry by the early 1970s, paving the way for his major works, *Divine Comedies* (1976) and *Mirabell: Books of Numbers* (1978). Merrill and his long-time companion, David Jackson, had been experimenting with a home-made Ouija board since 1955. Whether a *folie a deux* or a connection to a higher spiritual plane, such activities put Merrill in touch with a spirit guide, Ephraim, who led the poet to a mystical and sacred dialogue reminiscent of a blend of Yeats, Dante, Proust, Byron, and Auden. With these poems—the first of which were twenty years in the writing—Merrill became more than a lyric poet. He fused autobiography and archetype; created an epic approach to his life; and, with *Mirabell,* developed a scientific/religious metaphor for the meaning and flux of the universe. Merrill won a Pulitzer Prize for *Divine Comedies* and a second National Book Award for *Mirabell: Books of Numbers.* These poems were completed with *Scripts for the Pageant* (1980). Until his death, Merrill continued to produce poetry of note, as well as a memoir, *A Different Person* (1993), which reflected not only on his family, but on his homosexuality in relation to his writing.

The accomplishment of James Merrill was his steady growth from gentility to vision; from formal elegance to prophecy and epic poetry. Once he left mere gentility be-

hind and dealt with themes more dramatic and personal, Merrill's poetry took on a weight and importance that brought critical acclaim from all quarters. The sacred books collected in *The Changing Light at Sandover* are regarded as a major poetic statement, and Merrill as a metaphysical poet who employed both wit and charm.

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Robert K. Merton

Robert K. Merton (born 1910) was a sociologist, educator, and internationally regarded academic statesman for sociology in contemporary research and social policy. He was also a leading interpreter of responsible functional analysis, of major social factors in scientific development, and of underlying and unanticipated strains in modern society. He is considered the founder of the sociology of science.

Born in Philadelphia on July 5, 1910, Robert Merton was educated at Temple University and received his doctorate from Harvard University in 1936. After being attracted to sociology by George E. Simpson, he studied with or was profoundly influenced by such thinkers as George Sarton, Pitirim Sorokin, Talcott Parsons, and L. J. Henderson. An instructorship at Harvard was followed by a professorship at Tulane University. From 1941 until his retirement in 1978 he was one of the key figures in the development of the Department of Sociology at Columbia University and in received national and international recognition for his contributions to sociological analysis.

Received Awards and Honors

As a consequence, Merton held a number of important positions, among them associate director of the Bureau of Applied Social Research at Columbia University, trustee of the Center for Advanced Study in the Behavioral Sciences at Stanford University (1952-1975), and president of the American Sociological Association (1957). He received several prestigious awards: one for distinguished scholarship in the humanities from the American Council of Learned Societies (1962); the Commonwealth Award for Distinguished Service to Sociology (1970); a MacArthur Prize Fellowship (1983); and the first Who's Who in America Achievement Award in the field of social science and social policy (1984). In 1985 Columbia University honored him with the Doctor of Letters degree.

Focused on Variety of Responses in Social Behavior

Though Merton studied a considerable range of social situations and social categories or groups, his basic and enduring contributions to sociological analysis consist of three complementary themes. First, human behavior can best be understood as embedded in social structures (groups, organizations, social classes, communities, nations) which simultaneously present opportunities and constraints to their members. Second, in varying degrees individuals confront differing clues and ambiguities in social demands, and thus humans develop mixed or ambivalent values and motives in their responses to others. Consequently, sociologists cannot focus on either formal, official patterns (rules, laws, etc.) or the special features of individuals to understand the course and variations in important social structures. Third, because of this pervasive complexity in social experience, normal or ''routine'' social behavior typically generates multiple consequences, some predictable and desirable, but others largely unanticipated and even contrary to the intentions of many persons. On the whole, then, Merton advocated careful and yet imaginative study of social phenomena and cautioned against superficial, ''common sense'' investigations and slavish depen-

dence on any technique of probing human social participation.

More specifically, Merton combined study of actual (or historically significant) social organizations and groups with a focus on some limited but crucial and recurring problem in social structures—the so-called ''middle range'' problems and related explanations. One such focus was social specialization and related issues of differences in responsibilities, types and complexity of social contacts, and cultural interests. Merton distinguished ''local'' versus ''cosmopolitan'' types of leaders and showed how such differences underscored meaningful differences in influence. Similarly, Merton connected different levels of status with availability of different forms of personal influence (''reference groups'') and linked the process of changing one's status—social mobility—with the selection of new reference groups (''anticipatory socialization'') in the cases of soldiers, voters, and some nonconformists.

Studied Socialization Issues

Another cardinal issue was socialization, the process of acquiring and sustaining legitimate roles in given social organizations. In this respect Merton studied medical students, intellectuals, scientists, bureaucrats, and various professionals. He and his associates gave much attention to the conflict between ideal goals and personal status concerns, and even to the ''normal'' inconsistency between accepted norms in academic training and the realities of ''on-the-job'' training of scientists and professionals.

Concerned with Social Regulation and Deviation

Much of Merton's continuing sociological concern, however, centered on the twin sociological problems of social regulation and social deviation—each type of phenomenon necessarily conditioning the other. Merton inferentially demonstrated the basic fragility of such normal forms of social regulation as formal leadership, dominant cultural values, and professional standards. Furthermore, he pointed to such basic patterns as the variable consequences in behavior of imposing demanding objectives without providing suitable means; the fact that people often estimate their social opportunities and limitations not in objective terms, but in comparison with some desired level or with a self-selected ''new'' reference group (''relative deprivation''); and the special and virtually unshakable advantage of persons in favored social positions (the ''Matthew Effect''), which dissipates attempts at equalization and implicitly undermines the legitimacy of those in positions of responsibility.

Demonstrated Intellectual Flexibility in Spoof

After the mid-1960s Merton immersed himself in the sociology of science, the study of major cultural and organizational factors in the work of scientists (principally in the physical and biological sciences). This involved careful analysis of the careers of Nobel laureates, the processes of competition among scientists, the connection between publication and scientific investigation, and the problematic nature of discovery and acceptance in the sacred realm of science. However, Merton also demonstrated his intellectual versatility in a delightful spoof of scholarship in his *On the Shoulders of Giants*. In retrospect, his entire intellectual career was notable for the flexibility with which he combined theoretical formulations, useful typologies and classifications, empirical investigations, and a concern for the practical implications of sociological work in modern society.

His major works include *Social Theory and Social Structure* (1949), and *The Sociology of Science* (1973). His collection of essays,*On Social Structure and Science,* was reprinted in 1996. In the introduction, the editor of the collection, Piotr Sztompka, wrote that Merton's work had ''opened up fruitful areas of inquiry along lines that he and generations of others would pursue for decades.''

Further Reading

The central works of Merton's early period include *Science, Technology, and Society in Seventeenth Century England* (1938), *Mass Persuasion* (1945), *Social Theory and Social Structure* (several editions from 1949 to 1968), and the edited work *Reader in Bureaucracy* (1952). Later major works dealt with the sociology of science and the professions: *The Student Physician* (1957); *Sociology of Science: Theoretical and Empirical Investigations* (1973); *Sociological Ambivalence and Other Essays* (1976); and *Social Research and the Practicing Professions* (1982). Some indication of Merton's influence is contained in a stimulating collection of essays, edited by Lewis A. Coser, in celebration of Merton's 65th birthday: *The Idea of Social Structure: Papers in Honor of Robert K. Merton* (1975).

See also *Science* November 1, 1996; Sztompka, Pi, *Robert K. Merton, An Intellectual Profile,* St. Martin's Press, 1986; and *Robert K. Merton: Consensus and Controversy,* Falmer Press, 1990. □

Thomas Merton

Thomas Merton (1915-1968), Roman Catholic writer, was a Trappist monk, social critic, and spiritual guide.

Thomas Merton was born in Prades, France, on January 31, 1915, the first-born child of an American mother, born Ruth Jenkins, and a New Zealander, Owen Merton. His parents, aspiring artists, had met at art school in Paris in 1911 and married in 1914. They seldom were able to earn their living by painting (his mother became an interior decorator and his father worked as a gardener and farmer), but art dominated their lives. Partly because of their opposition to World War I, the Mertons left France for the United States in 1916. There they were received by Ruth's parents in Queens, New York, but soon struck out on their own, trying to live by farming, journalism, and music (for a time Owen was a church organist). A

second son, John Paul, was born on November 2, 1918. The profile of the Merton family at this time was one of rather poor, impractical idealists, dedicated to art and peace but not notably religious. Ruth Merton contracted stomach cancer and died in 1921, when Thomas was six.

An Unsettled Early Life

Merton's early schooling was erratic, because his father frequently withdrew the boy to have him alongside during his travels (to Cape Cod and Bermuda, among other places) to paint. Merton's father took a lover, the writer Evelyn Scott, who became young Tom's rival for his father's affections. The father's poverty, and the growing wildness of the son, led in 1923 to Tom's return to New York and the supervision of his grandparents. Owen Merton travelled to the south of France and Algeria, made a success of his painting with a London exhibit, and took Tom (as he was known in the family) back to the south of France with him in 1925. John Paul stayed in New York, while Owen (minus Evelyn Scott, who had left him) and Tom began life in St. Antonin, a rather medieval town. Tom attended a local French Catholic school, was subject to much bullying, and experienced during a reunion with his grandparents and brother in 1926 that bitterness that had become the norm in his family's relationships. He thought of his brother as a rival, and his grandparents, who had never approved of his father, were vocal in their prejudices against the Catholic schooling he was receiving.

Tom was soon moved to the secular Lycée Ingres in nearby Montauban, which he disliked because of its harsh discipline and poor food. In 1927 he was diagnosed as having contracted tuberculosis and was placed with a couple in Auvergne to rest and recuperate. In 1928 Owen Merton had another successful art show in London and, on the advice of friends, moved Tom there for schooling. Owen had been sick periodically, and in 1931 he died, unaware that the paintings he had stored in France, on which he had rested his hopes of acquiring an artistic reputation, had been destroyed by flood.

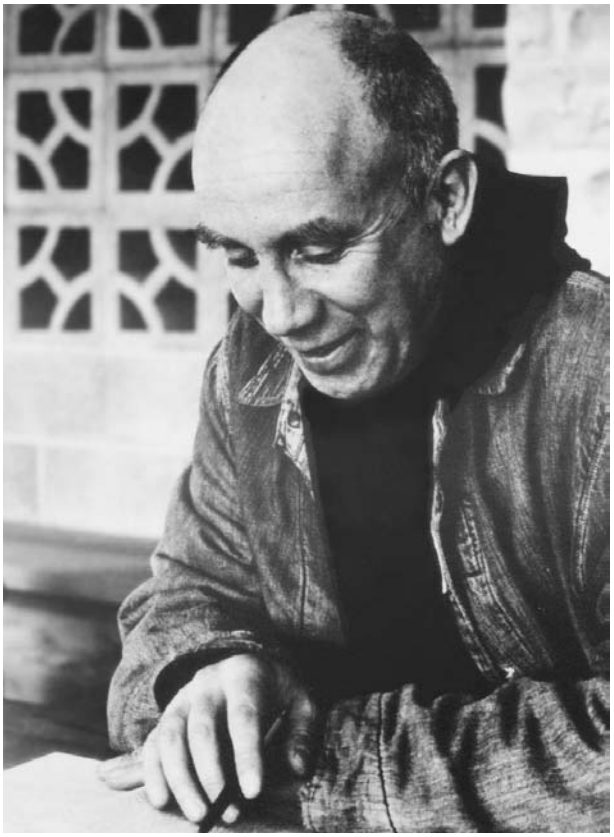

So at age 16 Thomas Merton was a full orphan. He had been taken in three years previously by an aunt and uncle in London who were connected to the British public school system, and he was sent to Oakham public school. In 1931 his grandfather presented him with a measure of financial independence (stocks and land). London and sophistication became his enthusiasms, although at the end of 1930 he spent a brief time in Strasbourg for language studies. He did well at Oakham, becoming editor of the literary magazine, majoring in languages, and considering a future career in the British diplomatic corps.

Having won a scholarship to Cambridge, Merton finished his schoolboy career reading widely, travelling to Europe and America, and thinking romantic thoughts about poetry and young women. He also became more interested in religion, a subject he had previously approached with hostility. At Cambridge, however, he was so lured by alcohol and women (there were persistent rumors he had fathered at least one illegitimate child) that he neglected his studies and at the end of the first year did not do well enough in his examinations to renew his scholarship. On the advice—if not command—of his grandparents he returned to the United States and enrolled at Columbia University.

Turn Toward Religion

By 1935 the chief question in Merton's life was the existence of God. This dominated his years at Columbia, where he was a great success. However, at first he was more interested in writing and politics than in formal religion. In politics he felt drawn to socialist and communist political theory (more than their practice). He made good friends with a literary circle, was impressed by the English professor Mark Van Doren, and became editor of the Columbia Yearbook.

After graduation he stayed on for a master's degree in English literature (becoming much interested in William Blake), and in 1938 he was received into the Roman Catholic Church, culminating months of study of Catholic writers. Among these the philosopher Jacques Maritain was especially influential. He initially planned on a career as a writer, perhaps after a doctoral degree at Columbia, but slowly began considering a vocation in the priesthood. After various struggles, teaching at St. Bonaventure's University, and fear of being drafted, in April of 1941 he made a retreat at the Trappist Monastery in Gethsemani, Kentucky, and in December of 1941 joined the community there, entering what he expected to be a great world of silence.

Trappist Monk and Author

Thomas Merton's fame stems from the autobiography, *The Seven Storey Mountain,* that he published in 1948. In the first seven years of his life as a Trappist he had completed the novitiate and been allowed to write poetry. Indeed, his writing had become a matter about which both he and his superiors were of several minds. On the one hand, the superiors put him to writing works designed to explain the monastic life. On the other hand, both they and Merton himself feared that writing would encourage self-centeredness and eccentricity. *The Seven Storey Mountain* was a great success, being compared to *The Confessions* of St. Augustine, and it made Merton a name in households interested in religious, especially Catholic, literature.

Merton was ordained a priest in 1949, and he continued to write books, mainly on the monastic life and contemplation, that received good press. Most notable of those from the time of his ordination are *Seeds of Contemplation* and *The Sign of Jonas*. Already his concrete, readable style and his mixture of poetic and monastic sensibilities were winning him a wide audience. He was praised for being able to escape the technical vocabulary of theology and to communicate the substance of Christian experience of prayer, community life, manual work, sacramentality, and the like. At this point his spirituality was rather traditionally monastic. In later years he would win a wider audience by venturing into social questions, above all racial justice and the involvement of the United States in Vietnam. In his final years his interests broadened to Eastern religions, especially Buddhist monastic life and Taoist spirituality. But from the time of the appearance of *The Seven Storey Mountain* he was famous as the man who had been converted from a dramatic life of artistic self-indulgence to an equally dramatic life of monastic silence and penance (out of which, paradoxically, came a torrent of books).

These books helped his monastery financially in the late 1950s and they attracted more applicants to the Order. Merton assumed greater responsibilities within the monastery, serving as master of novices, but he disliked the turn toward business (dairy and food products) the monastery had taken. Through many years he was at odds with his abbot about these matters and the management of reproduction rights to his books. He became a naturalized citizen of the United States in 1951.

During the 1950s Merton continued to turn out good books on the spiritual life, and he continued to study subjects, such as psychoanalysis and zen, that he thought would help him better counsel the young monks of whom he had charge. He read widely: the fathers of the church, modern literature, Latin American history (in view of the possibility of his monastery's founding another establishment there). He also went more deeply into the Bible. In addition to his books, he wrote copiously in diaries. Some of his works on secular subjects were rejected by Church censors, and Merton felt increasingly attracted to living apart from his community as a hermit. Although he had many friends in the monastery, rules against intimacy, and increasingly conflicts with his abbot, made life there a trial. Eventually he did win permission to live apart at Gethsemani.

Through the 1960s Merton expanded his wide correspondence with eminent figures (which already included the Zen authority D. T. Suzuki and the Russian writer Boris Pasternak). He continued to write poetry, with his major themes increasingly concerned with violence and injustice. He intensified his opposition to nuclear warfare, supported Catholic pacifists (until one burned himself in protest), and received a stream of distinguished visitors to Gethsemani. Merton was encouraged by the changes within the Catholic Church under Pope John XXIII and the Second Vatican Council. He expanded his already wide range of interests: photography, Muslim and Jewish cultures, and a deepening interest in Buddhist and Hindu monasticism.

In 1966, during a stay in the hospital, he fell in love with a student nurse and felt transformed by this wonderful yet painful experience. *Conjectures of a Guilty Bystander,* published in 1966, was one of his most influential works and won praise for illuminating the connection between monastic solitude and social conscience. His *Asian Journal* of 1968, which recorded impressions of a trip he made to give lectures and study Asian monasticism, was also influential. Merton died of accidental electrocution on December 10, 1968, in Bangkok, where he was participating in a conference on monasticism and ecumenism.

Further Reading

Of Merton's own works, *The Seven Storey Mountain, The Sign of Jonas, Conjectures of a Guilty Bystander,* and *The Asian Journal of Thomas Merton* form a representative collection. Two posthumous collections, *The Collected Poems of Thomas Merton* (1977) and *The Hidden Ground of Love: The Letters of Thomas Merton on Religious Experience and Social Concerns* (1985), complement these works. Three useful biographical studies are Elena Malits's *The Solitary Explorer: Merton's Transforming Journey* (1980), Monica Furlong's *Merton: A Biography* (1980), and Michael Mott's *The Seven Mountains of Thomas Merton* (1984).

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Claudio Merulo

The Italian composer, organist, and teacher Claudio Merulo (1533-1604) was particularly important in

the evolution of an independent style in organ composition, and he made significant contributions to the development of the keyboard toccata.

Claudio Merulo, whose real name was Merlotti, served briefly as organist of the Cathedral at Brescia. He then became second organist at St. Mark's, Venice, in 1557 and first organist, succeeding Annibale Padovano, in 1566 (at which time Andrea Gabrieli became second organist). In 1586 Merulo entered the service of the Duke of Parma, became organist in the Cathedral there the following year, and returned to the ducal service as organist in 1591. He was also active as a publisher of music, and he seems to have taken an active interest in organ building. Most of his works were published posthumously or at a long enough period after their composition to make dating of the various stylistic innovations difficult.

As yet, not enough is known about Merulo's vocal works; it is possible that he should rank with the great Venetian masters of sacred vocal polyphony. There are some Masses in the Venetian polychoral manner, as well as some motets. His four volumes of madrigals (published 1566-1604) are well within the normal style of the period.

In organ music, Merulo and his contemporaries stand at the critical point at which a distinctive idiomatic style and appropriate forms for the instrument were emerging. In his *Canzoni d'intavolatura d'organo . . . Lib. I* (published 1592) there are four pieces in keyboard tablature that appear in another source in separate part books for instrumental ensemble, showing that the idiomatic distinction was not absolute.

The toccatas of Padovano and Andrea Gabrieli take as their point of departure the rather free style of the intonation (small introductory pieces played by the organist to give pitch to singers, particularly to the celebrants). In his *Toccate d'intavolatura d'organo* (1604, two books) Merulo introduces several elements designed to tighten the form. He incorporates, between sections in the normal rhapsodic manner of the toccata, one or two sections in the imitative manner of the ricercar. He also introduces some imitative work into the opening and closing sections, achieving structural connection by using identical thematic material. Such interest in structural strength is also shown by the tendency in his ricercari (*Ricercari d'intavolatura d'organo,* 1605) toward monothematic treatment. In some cases he returns, late in the piece, to a countersubject introduced earlier and treats it imitatively.

Merulo also wrote organ canzonas, organ Masses, a few original instrumental works, and some intermezzi (stage works with incidental music, performed at the courts).

During the 16th century brilliance of performance and improvisation played an important part in the activity of the organists at St. Mark's. Merulo enjoyed such a reputation as a performer that his practice and teaching were made central in the definitive work on performance that came from the pen of his pupil Girolamo Diruta (*Il Transilvano,* part I, 1593; part II, 1608).

Further Reading

There is no definitive work on Merulo. A discussion of his works and those of his contemporaries is in Gustave Reese, *Music in the Renaissance* (1954; rev. ed. 1959). □

Franz Anton Mesmer

The German physician Franz Anton Mesmer (1734-1815) developed a healing technique called mesmerism that is the historical antecedent of hypnosis.

Franz Mesmer was born on May 23, 1734, in the village of Itznang, Switzerland. At age 15 he entered the Jesuit College at Dillingen in Bavaria, and from there he went in 1752 to the University of Ingolstadt, where he studied philosophy, theology, music, and mathematics. Eventually he decided on a medical career. In 1759 he entered the University of Vienna, receiving a medical degree in 1766.

Mesmer then settled in Vienna and began to develop his concept of an invisible fluid in the body that affected health. At first he used magnets to manipulate this fluid but gradually came to believe these were unnecessary, that, in fact, anything he touched became magnetized and that a health-giving fluid emanated from his own body. Mesmer believed a rapport with his patients was essential for cure and achieved it with diverse trappings. His treatment rooms were heavily draped, music was played, and Mesmer appeared in long, violet robes.

Mesmer's methods were frowned upon by the medical establishment in Vienna, so in 1778 he moved to Paris, hoping for a better reception for his ideas. In France he achieved overwhelming popularity, except among physicians. On the basis of medical opinion, repeated efforts were made by the French government to discredit Mesmer. At a time of political turmoil and revolution, such efforts were viewed as attempts to prevent the majority's enjoyment of health, and the popularity of mesmerism continued unabated. However, under continued pressure Mesmer retired to Switzerland at the beginning of the French Revolution, where he spent the remaining years of his life.

Critics focused attention of Mesmer's methods and insisted that cures existed only in the patient's mind. The 19th-century studies of Mesmer's work by James Braid and others in England demonstrated that the important aspect of Mesmer's treatment was the patient's reaction. Braid introduced the term ''hypnotism'' and insisted that hypnotic phenomena were essentially physiological and not associated with a fluid. Still later studies in France by A. A. Liebeault and Hippolyte Bernheim attributed hypnotic phenomena to psychological forces, particularly suggestion. While undergoing this scientific transformation in the 19th century, mesmerism, in other quarters, became more closely associated with occultism, spiritualism, and faith

healing, providing in the last instance the basis for Christian Science.

Further Reading

A standard history of mesmerism with biographical details is Margaret Goldsmith, *Franz Anton Mesmer: A History of Mesmerism* (1934). A definitive study of mesmerism and its relation to faith healing and the rise of Christian Science is Frank Podmore, *Mesmerism and Christian Science* (1909; repr. as *From Mesmer to Christian Science: A Short History of Mental Healing,* 1964). Also useful is Stefan Zweig, *Mental Healers* (trans. 1932).

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Messali Hadj

Messali Hadj (1898-1974) is considered the founder of the Algerian nationalist movement, having first spoken the word "independence" at an anticolonial congress in Brussels in 1927. After leading the most radical wing of Algerian nationalism for more than a quarter century, he was left behind in 1954 by the new generation of men who actually launched the Algerian revolution.

Messali Hadj was born on March 16, 1898, in the western Algerian city of Tlemcen. He was the youngest of seven children in a traditional family whose economic circumstances were extremely marginal. He attended a Qur'anic (Koranic) school and also a local French primary school. But because his parents sent him out to work during his tenth and eleventh years, Messali was 18 years old before he completed the primary curriculum. That ended his formal education.

Just before his 20th birthday, Messali Hadj was drafted into the French army, where he served three years, mostly in the Bordeaux region. In France the young man was astonished at the vastly higher living standards of French peasants and working people. Army life exposed him to the order, discipline, and relatively higher status that went with military service, while at the same time embittering him at the institutionalized prejudice to which colonial troops were subjected. It was in Bordeaux, also, that he first became acquainted with Marxist writings and with the activities of the Communist-dominated French labor movement.

Upon his discharge in February 1921, Messali returned to Tlemcen at a time when Algeria was experiencing severe economic depression. Trying his hand at five different jobs in the commercial and manufacturing sectors, Messali was appalled at the conditions imposed upon him by each of these Muslim employers. After two and a half years in which his political sensibilities grew enormously, Messali moved to Paris, joining there the largest of the North African immigrant communities in France, which then totaled some 120,000.

The new immigrant tried several industrial and service jobs but finally went into business for himself, selling stockings at weekly markets in the environs of the capital. He married Emilie Busquant, a department store clerk and member of the French Communist Party, by whom he had two children, Ali and Djanina. His wife remained loyal to him until her death in 1953.

Culturally isolated and confronted with many material problems, the Algerian workers in France discovered that only the French far left demonstrated much interest in their issues and welfare. In June 1926, with Communist logistical and moral support, North Africans created the *Etoile nord-africaine* (ENA) as a political organization to battle for their rights and for amelioration of conditions in their homelands. Messali Hadj was secretary-general of the ENA from its inception and soon came to dominate it. In February 1927 he delivered the ENA's first list of "Algerian demands" to an anticolonial congress organized by the Communist International in Brussels. Most singular among those demands was a call for the independence of Algeria. At a time when French-educated middle-class Algerians were working for assimilation of their country into the French Republic, and when Muslim reformers were calling for educational and cultural renewal, Messali's call was truly revolutionary.

Membership in the ENA grew rapidly among the émigré community. By 1928 the Communist Party terminated its financial support, partially because Messali and his colleagues demonstrated more independence than it was comfortable with and partially because the ENA's nationalistic agenda was not consistent with party priorities of the moment. When the courts outlawed the movement the next year, the ENA went underground. In 1930 Messali began publishing a newspaper, *El Ouma,* which achieved phenomenal readership and for the first time drew attention to his movement within Algeria itself. At the same time Messali was fine-tuning the rhetoric of his movement to include a blend of Marxist themes and popular Islamic themes that could resonate with the lower middle classes with whom he was most at home.

For illegally resurrecting the ENA in 1933, French courts sentenced Messali to six months in prison. When, in 1936, Islamic reformers and liberal assimilationists seemed on the point of reaching an accord with France's Popular Front government, Messali traveled back to Algeria for the first time in 13 years to register his objections. In a stirring speech delivered August 2 in the Algiers municipal stadium, Messali stunned and thrilled his audience by resoundingly rejecting assimilation. Thus he began the process of implanting the independence movement on Algerian soil. When the ENA was outlawed again in 1937, Messali founded the Party of the Algerian People (PPA). For this the authorities jailed him in August 1937, and he spent most of the next nine years in prison or under house arrest. As the 1930s advanced into the 1940s and France rejected one moderate reform initiative after another, Messali Hadj, even in prison, became the only alternative for the growing body of Algerians for whom the colonial status quo had become insupportable.

Freed in 1946, Messali founded the *Mouvement pour le triomphe des libertés démocratiques* (MTLD) as a successor to the outlawed PPA. Unusually tall, bearded, and always wearing the traditional *jalaba* with a *tarbush* or a red fez, Messali Hadj became the most potent symbol of Algerian nationalist aspirations. His organization, however, was soon riven by internal dissensions. These included divisions as to the relative merits of political as opposed to revolutionary strategies and arguments over the decision-making process and leadership, which in turn related to both ideological and generational differences. When, in 1952, Messali was ordered to house arrest in western France, intra-party communications worsened and differences between him and other party leaders grew. By 1954 disillusioned younger activists began deserting the squabbling MTLD, and by October they created the National Liberation Front (FLN), which launched the Algerian War of Independence on November 1, 1954.

The FLN called upon patriotic Algerians of all political groupings to rally to its banner. Most eventually did so, but Messali refused, going on to found his own Algerian National Movement (MNA). First in Algeria and then in France, MNA loyalists and the FLN entered into bloody, fratricidal battles, with the MNA gradually losing ground in both places. When Charles de Gaulle came to power in 1958, Messali Hadj for the first and only time in his life urged compromise between Algerians and the French. With his effectiveness waning, he was released from house arrest in January 1959 and settled in Gouvieux, north of Paris. There he lived until he died of cancer on June 3, 1974. Messali Hadj was buried in his hometown of Tlemcen four days later.

Further Reading

The most detailed study of Messali Hadj's life and career is Benjamin Stora's *Messali Hadj, pionnier du nationalisme algérien, (1898-1974*) (1982). His career is also discussed in John Ruedy, *Modern Algeria. The Origins and Development of a Nation* (1992); Charles-Robert Ageron, *Histoire de l'Algérie contemporaine,* Vol. II (1979); and Mahfoud Kaddache, *Histoire du nationalisme algérien* and *Question nationale et politique algérienne, 1919-1951,* 2 vols. (1981). □

Olivier Messiaen

The French composer and teacher Olivier Messiaen (1908-1992), one of the most original composers and musical thinkers of his time, had a strong influence on many of the important composers of the following generation.

Olivier Messiaen was born in Avignon, France on December 10, 1908. His mother, Marie Sauvage, was a poet, and his father was a well-known translator of Shakespeare's plays into French. They encouraged their musically precocious son, who composed little pieces when he was only 7. The boy heard a performance of Claude Debussy's *Pelléas et Mélisande* when he was 10, and it made such a strong impression that he decided to become a composer. He entered the Paris Conservatory the next year and remained there for 11 years, studying theory, organ, piano, improvisation, history, esthetics of music, and composition. He was a brilliant student in all of these fields, and each played a part in his later activities.

In 1931 Messiaen became organist at the Church of the Trinity in Paris, a post he held for many years and where his brilliant organ improvisations attracted much attention. He served in the French army during World War II and spent 2 years as a prisoner of war. In 1942 he started teaching at the Paris Conservatory, and the theories he expounded in his classes in analysis and rhythm were highly stimulating to his students. They are described in his *Technique of My Musical Language* (1950). He also taught at Tanglewood in the United States and at the highly influential International Summer Course for New Music in Darmstadt, Germany.

Messiaen was an exceptional 20th-century French composer in that he was not influenced by the classicism of Igor Stravinsky, which was the predominant musical style. Messiaen believed that music was a highly expressive, romantic art. Instead of restricting the tonal resources of music, he tremendously expanded them. Drawing on his vast erudition, he found inspiration and new sounds in Japanese,

Indian, and ancient Greek music as well as in the sounds of nature, particularly bird calls. This interest is shown in such pieces as *Turangalila* (1949), *Catalogue des oiseaux* (1959; *Catalog of Birds*), and *Seven Hai-kai* (1962). Another of the bases of Messiaen's music was his mystical Catholicism, evidenced in large-scale compositions such as *Les Corps glorieux: Sept visions brèves de la vie des ressuscités* (1939; *Radiant Bodies: Seven Short Visions of the Life of the Resurrected*) and *Vingt regards sur l'enfant lesus* (1944; *Twenty Gazes on the Child Jesus*).

It was not Messiaen's concept of programmatic music that influenced his pupils so much as his compositional techniques. For instance, he devised new scales and was one of the first to divorce rhythm from melody, usually thought to be inseparable. Messiaen conceived patterns of durations that could be manipulated and reversed in much the same way that Arnold Schoenberg manipulated tones in his twelve-tone works. Extending the idea, Messiaen saw the possibility of ''serializing'' dynamics (the degrees of loudness) and attacks (legato, portato, staccato), normally subservient to melody, to pursue patterns of their own. A piece for piano, *Mode de valeur et d'intensité* (1950; *Modes of Duration and Loudness*), consists of arrangements of 36 pitches, 24 durations, 7 attacks, and 7 degrees of loudness. This piece was a landmark of ''totally controlled'' composition, an important musical idea of the postwar period.

Messiaen composed another piece based on bird songs in 1972, titled *La Fauvette des jardins* (*The Garden Warbler*). In 1983 he saw his first opera, *St. François d'Assise,* produced at the Paris Opera. He died on April 27, 1992 in Paris. The New York Philharmonic later that year performed a posthumously published work, *Éclairs sur l'Au-Delà* (*Illuminations of the Beyond*).

Further Reading

Studies of Messiaen's life and work are in Arthur Cohn, *Twentieth-century Music in Western Europe: The Compositions and the Recordings* (1965), and David Ewen, *The World of Twentieth-century Music* (1968). For a discussion of Messiaen's place in French music see Paul Henry Lang and Nathan Broder, eds., *Contemporary Music in Europe: A Comprehensive Survey* (1966). □

Metacom

Metacom (1640-1676) was a Native American chief (sachem) whose tribe, the Wampanoags, waged the most devastating war against the Engish in early American history.

King Philip/Metacom was the son of Massasoit and the younger brother of Wamsutta, all three of whom were at one time sachem (chief) of the Wampanoag tribe of southern New England. Massasoit had befriended the English settlers at Plymouth soon after their arrival, and the two communities had become allies against the traditional enemies of the Wampanoags, the Narragansett tribe. But relations between the Wampanoags and the English deteriorated gradually in the succeeding decades. The problem was simple. When the English first arrived, they offered some Native American tribes leverage against neighboring unfriendly tribes. But as the English colonies expanded, they occupied more and more land that had belonged to the area tribes. Even tribes on good terms with the English, like the Wampanoags, eventually came to see the English as a threat. In New England, these tensions resulted in King Philip's War (1675-76), one of the most serious Indian wars in all of American history.

By the 1660s, the Wampanoags, the Mohegans, and the Pequots were seen as sympathetic to the English (despite the Pequot War of 1637), while the Narragansetts were considered troublesome. When Massasoit died in the 1660s, he was succeeded by his eldest son, Wamsutta. The English bestowed new names on Wamsutta and Metacom, Alexander and Philip, respectively. Some modern writers note that this showed little respect for Native American names, but the English thought it an honor. In any case, relations with Wamsutta and Metacom soured quickly.

Plymouth held no clear charter to ''their'' land, and what legal authority they did possess was tied to their obligations to protect the Wampanoags. But Plymouth was also determined to expand its territory, and the younger leaders of the Wampanoags were less compliant than had been their father. In 1662, Wamsutta was summoned by the English to answer questions about a suspected Indian plot against the English. Before he could return home, he fell ill

and died. Though some Indians believed he had been poisoned, he may also have died of natural causes.

This left Metacom to become sachem, whereupon he renewed his father's alliance with the English. Rumors spread in the late 1660s that Metacom was planning an uprising, but he denied any such plans. Indeed, there were war scares linked to various tribes in 1667, 1669, and 1671, and it is impossible to determine who was planning what. In April 1671, Metacom was again questioned, this time at Taunton, about a possible Indian attack, and he was forced to surrender the weapons that various Indians had secured from the English. But Metacom may have used his influence to encourage other tribes in the area to resist. When they refused to surrender their arms, the Plymouth Colony made ready for war. A last-ditch effort to forestall fighting resulted in a meeting in September 1671, attended by the leaders of Plymouth and the Wampanoags, as well as the governors of Massachusetts and Connecticut. Metacom apparently had little choice but to accept the terms offered him: to pay a fine of £100 to the colony, to agree to follow the colony's advice before resorting to war or selling land, and to accept the authority of royal government and of Plymouth over his tribe. It is quite clear that Metacom did not take this agreement seriously, for it, in effect, ended the autonomy of his tribe in return for very little.

Most of what Metacom did in the next few years is unknown, but it is clear enough he tried to arrange alliances with other tribes, even the Narragansetts, in order to prepare to drive out the English settlers who were overwhelming his lands. Yet when war did break out in 1675, it did so before Metacom was ready, either politically or militarily. His alliances were not yet in place, and the warriors of the region were not yet organized enough to withstand English resistance. Although the war would bear his name, it was far from under his control. By 1675, the Puritan population in New England had reached 50,000. Any Indian war designed to remove the English would require enormous cooperation between tribes which had worked against each other for years. According to historian Alden Vaughan, the Indians of the region divided, with a large minority supporting Metacom, a smaller number supporting the English, and a large group remaining neutral.

Was this war justified? Vaughan also insists that the Puritan legal system worked fairly and that the English did not abuse the tribes in their land purchases. But it is abundantly clear that the tribes had different notions of landownership and use than did the English. For example, if the English bought land but did not occupy it, some Indians thought the land available to them. When tribes sold land, they did not think they had renounced all hunting and fishing rights. The two cultures simply did not look upon land and its possession in the same way. Even if land disputes were not the only or even the most important issue, the tribes clearly feared that they were losing power in the face of the advancing settlers. Massasoit had allied with Plymouth to stave off the Narragansetts, but now Plymouth was the greater threat.

The events leading to the war began in 1675, with the death of John Sassamon. Sassamon was raised a Christian Indian and studied at Harvard College. For a time, he worked as Metacom's key assistant, writing many of his messages, but eventually he moved back to a Christian Indian community, finally becoming a preacher to the Indians near Middleborough. In January 1675, he warned Plymouth of Indian plans for war against the colony and suggested that his life might be forfeit because of his warning. At the end of the month, his body was found in a pond.

In June 1675, three Wampanoag warriors were convicted by an English jury (with the affirmation of a second, Indian jury) of Sassamon's murder, largely based on the testimony of one witness. Though the three protested their innocence, the trial enraged the tribe, and all three were sentenced to hang. For some reason, the third man did not die when hanged; in the terror of the moment, he claimed that the other two had actually committed the crime. He was later hanged anyway, and his ''confession'' only further convinced the people of Plymouth that the three had been guilty.

War Begins Between Indians, New Englanders

Reports of Indian preparations for war circulated through the community and outlying settlements throughout the early summer and fighting erupted in July. The war that followed was a Wampanoag war to be sure, but historian Francis Jennings calls it also the ''Second Puritan Conquest'' because New Englanders had long been preparing for an opportunity to remove the remaining major tribes.

Initially the Wampanoags and some allies (both official and clandestine) ambushed New England settlements with great success. Though some tribes did not join in (the Mohegans and Pequots remained allied to Connecticut), the Wampanoags' early successes gained assistance from tribes throughout New England. Even tribes in New York prepared for an attack, but they were first attacked themselves by the Mohawks, at the instigation of New York's governor. The attacks reached within 20 miles of Boston, the largest town in New England. Greatly feared and occupying valuable land, the Narragansetts officially remained neutral, even though many of their warriors wanted to fight. In any event, a Puritan attack in December 1675 brought them into the war officially.

But King Philip's War was not a coordinated effort; although it bore Metacom's name, its combatants did not follow his direction. He never commanded a combined Indian force. Indeed, the war followed its own path, over which he had very little control after the summer of 1675. The Indians succeeded largely through surprise and ambush. This was the first war in which they had firearms, and their New England adversaries abandoned the use of the pike. Nearly every frontier village designated a garrison house for protection in case of attack.

Despite early successes and the expansion of the war, the Indian tribes found food and weapons difficult to obtain by spring 1676. Many fled westward, others surrendered—as many as 180 on one July day in Boston. With the war nearly over, on August 1, Captain Benjamin Church spied an Indian across Taunton River and raised his gun to fire. But an Indian in Church's party called out that the man was one of theirs. Church hesitated. The Indian across the way looked up—it was Metacom—and escaped before they could shoot him. They gave chase and captured several of Metacom's party, including his wife and son, who were sent back to Boston. But Metacom got away.

No sooner had Church arrived home from this mission than he learned from Captain Roger Goulding, another veteran of the war, that Metacom had returned to his original campsite at Mount Hope. Their informant was none other than a member of Metacom's tribe, who claimed that Metacom had ordered his relative killed for suggesting a truce. This informant had escaped, he said, and would willingly lead Church's and Goulding's men back to Metacom's camp. Church believed the story, and he and Goulding and their men set out for the site.

They approached the camp just after midnight on August 12, 1676. Church posted his men—not enough to be sure of trapping the Indians—while Goulding's men moved around to attack from the other side and drive Metacom's company toward Church. There were no Indian sentries—perhaps Metacom expected to die soon. As Goulding watched and waited for his men to take up their positions, one Indian emerged from their shelter. He stopped and stared in Goulding's direction. Thinking himself discovered, Goulding fired and thus launched the attack before the trap was fully set. His men opened fire. Some Indians were hit, others ran. Metacom himself ran toward two of Church's men, one English and the other an Indian. The white man's gun failed to fire, but the Indian felled Metacom with one shot. After the short skirmish, Church had Metacom's body decapitated and quartered; they carried his head back with them to Boston.

Although Indians were captured for months to follow, the war itself was over. In Boston, a debate raged over what to do with Metacom's son. Eventually, he and his mother were sold into slavery in the West Indies, where they disappear from the records. Although the Indian uprising had been unsuccessful, it had tremendous repercussions. Fifty-two of the 90 Puritan towns had been attacked, and 12 of these had been destroyed. Far worse damage was done to the Indian villages. As many as 1,000 colonists died from direct action; the Indian number is not known. Whole tribes practically ceased to exist. But even though New Englanders had won and their land claims were now secure, the line of frontier settlements would not achieve their pre-1675 limits until 1720. Although the New Englanders survived the most severe test of English survival in colonial history, New England's development was set back by decades.

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Charles Theophilus Metcalfe

Charles Theophilus Metcalfe, 1st Baron Metcalfe (1785-1846), was a prototype of the British colonial administrator. He held successively the major responsibility for governing three of Britain's most important dependencies.

Charles Metcalfe was born in Calcutta on Jan. 30, 1785, the second son of a Bengal army officer who became a director of the East India Company and a Tory member of Parliament. Metcalfe received his early education at Eton, from which he was removed at 15 to be sent to India in the service of the company, then virtually indistinguishable from the British government of India. Metcalfe soon earned the respect of his superiors and remained abroad until 1838, rising steadily in rank and duties and finally being selected three times as provisional governor general.

Metcalfe, believing (as he wrote in 1815) that ''All that rulers can do is to merit dominion by promoting the happiness of those under them,'' was a liberal in India, paying particular attention to financial reform and freeing the Indian press from censorship. But he never questioned whose

domain should prevail in India, and he had a lively interest in the use of troops for earning merit. His liberation of the press aroused great antagonism among his colleagues, and he blamed this situation for his failure to obtain appointment as governor of Madras in 1837; he chose to retire, feeling himself in disgrace.

Back in England, where he contemplated seeking a parliamentary seat as a Whig, Metcalfe accepted the governorship of Jamaica in 1839, where he played an important part in conciliating disputes that had arisen between sugar planters and their workers who, as former slaves emancipated in 1833, were disinclined to work for others except on their own terms. The planters, for their part, were disenchanted by the quality of imperial leadership they were receiving. Metcalfe's astuteness as a reformer again came into play, and by 1841 he was satisfied that he had accomplished all that one conciliator could do, and he again retired home. In 1843 he was offered the post of governor general of Canada, which he accepted pessimistically.

Canada (then essentially referring to what is now Ontario and Quebec) was a constitutionally united colony in whose Assembly the English-and French-speaking sections had equal representation. Strife between the sections, between those who sought closer or looser ties with Britain and between those who sought responsible self-government and those who were content to let the governor from Britain have a large voice in governing, was widespread. Metcalfe naturally favored a generous view of the governor's powers, an interpretation warmly contested by many leading Canadians. Metcalfe and his supporters, though superficially more successful, failed to make their views prevail, and responsible government was finally won in 1848. But by that time Metcalfe, ravaged by cancer, was dead; he had been created a baron and retired to England in 1845; he died Sept. 5, 1846.

Further Reading

Some of Metcalfe's writings are in *Selections from the Papers of Lord Metcalfe,* edited by John William Kaye (1855). The best work on him remains Kaye's *Life and Correspondence of Charles, Lord Metcalfe* (2 vols., 1854; rev. ed. 1858), a typically uncritical 19th-century biography but one based on Metcalfe's own lucid and penetrating papers. See also Edward Thompson, *The Life of Charles, Lord Metcalfe* (1937).

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Élie Metchnikoff

The Russian physiologist and bacteriologist Élie Metchnikoff (1845-1916) is best noted for his phagocytic theory of immunity. He also made contributions to comparative pathology, evolutionary embryology, and microbiology.

On May 15, 1845, Élie Metchnikoff was born in the Ukrainian village of Ivanovka. At the age of 17 he entered Kharkov University; the following year he produced his first scientific work, ''Some Facts from the Life of Infusoria''; and he completed his studies in the natural sciences by the time he was 19. In 1864 he left for Germany to expand his knowledge of zoology, studying under Rudolf Leuckart, the father of modern parasitology.

Metchnikoff went on to the universities of Göttingen and Munich. He returned to Russia in 1867, received his master's degree in zoology after presenting his thesis, *The History of the Embryonal Development of Sepiola,* and was appointed dozent at Novorossiisk University in Odessa. In 1868 he successfully defended his doctoral thesis, *The History of the Development of Nebalia,* at the University of St. Petersburg.

Metchnikoff became professor of zoology and comparative anatomy at Novorossiisk University in 1870. His interest focused on comparative embryology, intracellular digestion of simple organisms, the role of phagocytes in the digestive process, and biological methods of controlling harmful insects. After resigning his position in 1882, he pursued his experiments in his home laboratory, studying pathological microbes. Four years later Metchnikoff, along with Nikolai Fedorovich Gamaleia, organized Russia's first and the world's second bacteriological station. Its function was to prepare vaccines for diseases afflicting man and beast, including rabies, foot-and-mouth disease, anthrax, and cholera. Encountering opposition, ignorance, and animosity from Odessa doctors, St. Petersburg newspapers,

and interfering bureaucratic officials, Metchnikoff decided in 1887 to leave Russia forever.

In Paris, Metchnikoff met the ailing Louis Pasteur, and he was given the use of a personal laboratory and title of chief at the Pasteur Institute, where he began the most productive period of his career. The vaguely formulated concepts that Metchnikoff had conceived while investigating intracellular digestion eventually crystallized into his famous phagocytic theory of immunity. In 1883 he had revealed his theory of phagocytosis in ''The Curative Forces of the Organism,'' delivered before the Seventh All-Russian Congress of Naturalists and Physicians in Odessa. The idea that phagocytes, a type of white blood cell, actually destroy living bacteria and other foreign matter and constitute a body's natural defense against infection was not favorably received by many scientists. However, by 1892 the accumulating experimental evidence supported Metchnikoff's theory of immunity. That year he also released his important work *Comparative Pathology of Inflammation,* and in 1903 his *Immunity in Infectious Diseases* appeared, soon becoming the classic text on immunology. For his many works on the processes of immunity he shared the Nobel Prize in 1908.

In 1903 Metchnikoff was appointed deputy director of the Pasteur Institute. About this time he began investigating old age. His ideas on the aging process appear in *The Nature of Man* (1903), *Studies in Optimism* (1907), and *Forty Years' Search for a Rational Outlook* (1913). He proposed the controversial theory of orthobiosis, which stressed ''hygienic rules'' for the prolongation of life. Despite frequent opposition to his theories, Metchnikoff became a renowned figure in the world of science and received many honors, awards, and titles. He died on July 16, 1916.

Further Reading

Still the best biography of Metchnikoff is the one by his wife, Olga Metchnikoff, *Life of Élie Metchnikoff* (trans. 1921). Biographical sketches appear in Edwin E. Slosson, *Major Prophets of Today* (1914), and Herman Bernstein, *Celebrities of Our Time: Interviews* (1924). An introductory work on immunology is Loyd Y. Quinn, *Immunological Concepts* (1968), and a fine standard text in this field is William c. Boyd, *Fundamentals of Immunology* (1943; 6th ed. 1966).

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Klemens von Metternich

Prince Klemens von Metternich (1773-1859), Austrian politician and diplomat, suppressed nationalistic and democratic trends in Central Europe but was also the architect of a diplomatic system which kept Europe at peace for a century.

Today, more than 100 years after his death, Prince Klemens von Metternich remains a controversial figure. Many late 19th-century Europeans detested him as a foe of freedom and an obstructionist who tried to prevent the unification of the powerful nations of Germany and Italy. Yet Europeans in the late 20th century, recovering from the disasters of World War I and II, tend to see him as a perceptive visionary whose diplomatic ideas kept Europe at peace between 1815 and 1914. In this time period, Europe became the dominant economic and military power in the world. By the mid-20th century, even the future American secretary of state, Henry Kissinger, was praising Metternich's diplomacy.

The French Revolution of 1789 and its consequences were referred to by Metternich as the ''hateful time.'' Although much of the French nobility were executed or fled the country, the French monarch Louis XVI was allowed to retain his throne as a limited ''constitutional'' monarch until 1793. Increasingly convinced that the king was conspiring to import a mercenary army to gain back his full power, the revolutionary government decided in 1794 to execute the king and his family. A period of bloody chaos, named the '' Reign of Terror,'' followed.

As order was slowly restored, one of the army's generals, Napoleon Bonaparte, convinced many French citizens that he could both save the Revolution and restore order. In 1804, following a national referendum, Napoleon was crowned emperor of France. The Revolution had destroyed one monarchy; now it had created another.

Yet the rulers of the other great powers of Europe, all monarchs, did not recognize this ''elected emperor'' as a true monarch. From the first years of the Revolution, the other great powers had plotted to invade France and restore the family of Louis XVI. All failed; but the continuing attacks on revolutionary France gave Napoleon a justification to invade much of the rest of Europe. Between 1804 and 1807, he defeated Spain, Austria, and Prussia (a large state in northern Germany); he also pressured Russian tsar Alexander I into signing a nonaggression treaty. Napoleon portrayed such military campaigns as purely defensive—necessary to protect the French Revolution.

Metternich's family was directly affected by both the Revolution and the fighting. His father, a count who held hereditary lands in western Germany near France, was main minister in the Netherlands—which at that time was an Austrian possession. Metternich's childhood in the western German city of Koblenz, a quiet town of about 12,000, brought him into contact with French culture. His mother saw that he was fluent in both German and French; as an adult, he was often happier expressing himself in French.

After an early education by a series of private tutors, Metternich chose to attend the university at Strasbourg, a city which at various times has been part of either France or Germany. Arriving there a year before the French Revolution began, he quickly witnessed one side effect of the coming turmoil; when a mob of Strasbourg citizens attacked the city hall, a repelled Metternich described it as a ''drunken mob which considers itself to be the people.''

Transferring his university studies to the German city of Mainz, he met members of the French nobility fleeing the Revolution who insisted that the insurrection would quickly fail, and he believed them. But when advancing French armies destroyed much of their property and occupied their lands, Metternich and his family were forced to flee to the Austrian capital city of Vienna. He came to view revolutionaries as tyrants who used the word freedom to justify violence. He wrote that: ''The word freedom has for me never had the character of a point of a departure, but a goal. . . . Order alone can produce freedom. Without order, the appeal to freedom will always in practice lead to tyranny.''

Once Metternich was back in Vienna, his career as a statesman and politician advanced rapidly. His marriage in 1795 to Eleonore von Kaunitz, granddaughter of the Austrian state chancellor, gave him access to the highest social and political circles in the Austrian Empire. His wife's contacts and knowledge were important for an ambitious man who had never before lived in Austria's capital city. After serving as Austrian ambassador to Berlin and Dresden, Metternich was appointed ambassador to France in 1806.

In France when Metternich had the opportunity to study Napoleon, whom he termed ''the conqueror of the world,'' he was not overawed; what he saw was a short, squat figure with a ''negligent'' appearance. In April of 1809, he appealed to the French emperor's vanity (and cemented a temporary French-Austrian alliance) by marrying Napoleon to Marie Louise, daughter of the Austrian emperor Francis I.

While in Paris, the tall, handsome, sociable, and poised Metternich began to acquire his lifelong reputation as a man who had ''success with the ladies.'' But diplomatic success did not come as easily. He sent such optimistic reports back to Vienna—portraying a vulnerable Napoleon who was in danger of being overthrown by a resurgent revolutionary movement in France—that the Austrian government went to war against France and lost. Yet when Metternich gained favorable peace terms from Napoleon, he was rewarded by being appointed the Austrian minister of foreign affairs in October 1809. In 1813, he was given the hereditary title of prince.

Metternich was biding his time, preserving ''Austria's freedom of action'' while accommodating ''ourselves to the victor . . . extend(ing) our existence until the day of our deliverance.'' He almost waited too long. When Napoleon's armies invaded Russia in 1812, Metternich ignored calls for help from Tsar Alexander I. But by late 1812, the French army was not only in retreat, pounded by a severe Russian winter, but was being pursued by the Russian army into Germany.

Belatedly, Metternich involved Austria in the struggle against Napoleon, and in 1813 Napoleon was defeated at Leipzig, Germany, by the armies of Britain, Austria, Prussia, and Russia. After Napoleon escaped from imprisonment on the island of Elbe in the Mediterranean Sea, he rallied the French army for a second time but was defeated in 1815 near Waterloo, Belgium.

The year 1815 saw Metternich at the peak of his power and popularity in Austria. In 1810, Napoleon had been master of much of Europe, and Austria had been a virtual puppet of French foreign policy; five years later, Metternich had become a key leader in the coalition of countries which defeated the French emperor twice. Now the victors held the fate of Europe in their hands.

When the victorious countries agreed to hold a diplomatic conference at Vienna (the Congress of Vienna), Metternich saw it as a personal triumph. He believed that since Austria was at the center of the European Continent, it was the logical place to ''lay the foundations for a new European order.'' ''I have,'' he wrote, ''for a long time regarded Europe (rather than just Austria) as my homeland.''

At the congress, Metternich's mastery of diplomatic maneuvering earned him the title of ''the coachman of Europe.'' More than any other single leader, he seemed to determine the future direction of the Continent. One observer described him as ''not a genius but a great talent; cold, calm, imperturbable, and a supreme calculator.'' Metternich's main goal at the congress was to promote the idea of the ''Concert of Europe'': if all the great powers acted together or in ''concert,'' they would be able to prevent the outbreak of any large European war like the Napoleonic Wars. They might also be able to see that ''the foundations of a lasting peace are secured as much as possible.''

Some rulers, such as Tsar Alexander, wanted the congress to create an international ''police system'' to prevent future revolutions and block the emergence of new Napoleons. Metternich sympathized with this aim, but he also wanted to discourage any Russian interest in expanding into

Europe. He also was determined to frustrate Austria's main rival in Germany, Prussia.

Together with the British representative, Castlereagh, Metternich successfully worked to create a permanent alliance among the victors, envisioning grouped power that would ''balance out'' the ambitious or aggressive actions of any one country on the Continent. Although the Quadruple Alliance halted only a few revolutions, and Metternich was disappointed when Britain left the alliance in 1822, the ''balance of power'' system remained in place throughout the rest of the century. No overall European war on the scale of the Napoleonic Wars occurred until the outbreak of World War I in 1914. So influential was Metternich's diplomacy that the era from 1815 to 1848 is often referred to as the ''Age of Metternich.''

After 1815, Metternich devoted increasing amounts of his time to Austria's severe internal problems. The Austrian Empire was a conglomeration of 11 nationalities which had been forced under the rule of the Habsburg family by military conquests in the 17th century. The French Revolution had proved to be a threat to the multinational Habsburg Empire, since it fanned the nationalism of some groups in the Empire, such as the Hungarians. Metternich saw nationalism and liberalism as serious threats to the survival of the Austrian Empire and tried to suppress both. At the Congress of Vienna, he also worked to create confederations in both Germany (where he succeeded) and Italy (where he failed). In Metternich's time, Italy and Germany were what he called ''geographic expressions''—divided into many individual governments with no national central government. Italy had more than ten governments. Until Napoleon's invasion of Germany, there were more than 300 political divisions in that country, each with its own petty monarch; the Congress of Vienna reduced this to 35, of which the two largest and most powerful were Austria and Prussia.

Metternich would have preferred a Germany united under Austrian leadership. With typical self-confidence, he worked to convince the Austrian emperor (Francis II) to allow himself to be made ruler over all of Germany. ''The emperor always does what I want,'' he predicted, ''but likewise, I say what only he should do.'' When the emperor rejected the idea and a loose confederation of all the German states was created instead, Metternich realized that the way was opened for the other powerful German state, Prussia, to unite Germany (which it eventually did, in 1870).

Liberalism—a 19th-century middle-class movement to weaken monarchies and create parliaments or legislatures—also threatened the Austrian monarchy. Metternich saw liberalism as a child of the French Revolution of 1789. Innately suspicious of new political systems or ideas, Metternich proudly said that ''everything changes but me.'' He added that, ''I am not one of those who think that the movement is the purpose of life.''

Between 1815 and 1820, Metternich watched suspiciously as liberal revolutions weakened monarchs in western Germany. When secret student fraternities at German universities (the *Burschenschaften*) staged patriotic demonstrations, he charged that the demonstrators were really promoting liberal goals. Secret societies were ''the gangrene of society,'' he proclaimed; ''as a device for disrupting the peace, fanaticism is one of the oldest things in the world.''

After a politically conservative German playwright was assassinated by a student in 1819, Metternich convinced Prussia that the two largest German states should intervene. ''With God's help,'' he declared, ''I hope to defeat the German revolutionaries as I defeated the conqueror of the world.'' Through the Carlsbad Decrees of 1819, Austria and Prussia forced the other German states to institute censorship of books, pamphlets, and newspapers; to allow a Central Commission and police spies to identify and hunt ''subversives''; and to restrict student societies and professors in universities. For many in Germany, Metternich became a hated symbol of reaction and repression.

What Metternich feared most was that the liberal and national ideas would tear apart the multinational Habsburg Empire, causing each nationality under Habsburg rule to go its own way and establish its own separate government. In the 18th century, the Austrian emperor Joseph II had decided that the way to unify the Empire was to centralize the administrative part of the government and standardize the law. Metternich disagreed, believing that the best way to discourage independence movements was to allow each section of the Empire to have its own distinctive rules and laws.

Yet Metternich's ideas regarding Austria were rejected. Although he was appointed Austrian state chancellor in 1821, his influence was restricted to foreign affairs by Count Kolowrat, the minister of state, who had the ear of the new emperor, the mentally retarded Ferdinand. If it were not for Metternich's skills in diplomacy, his career would have been regarded as a virtual failure. At times, he himself thought that way. When word arrived that the French monarchy (which had been restored by the Congress of Vienna) had fallen victim to another revolution in 1830, Metternich collapsed at his desk, exclaiming, ''My life's work is destroyed!''

When ultimately unsuccessful revolutions broke out in the Austrian Empire in 1848, Metternich, the ''last great master of the principle of balance,'' became the target of angry mobs. Forced to resign, he went into exile in England before returning to Vienna in 1858. He died there a year later.

Metternich believed he had unfairly become a symbol of reaction and oppression. His real aim, he said, was to avoid the chaos that he believed would follow in the wake of the major political changes demanded by European revolutionaries. ''Old Europe is at the beginning of the end,'' he proclaimed. ''New Europe, however, has not as yet even begun its existence, and between the end and the beginning there will be chaos. . . . In a hundred years, historians will judge me quite differently than do all those who pass judgment on me today.''

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Giacomo Meyerbeer

The four grand operas composed for Paris by the German composer Giacomo Meyerbeer (1791-1864) set a style that dominated the French lyric theater and exerted a powerful influence on opera production throughout Europe for a generation afterward.

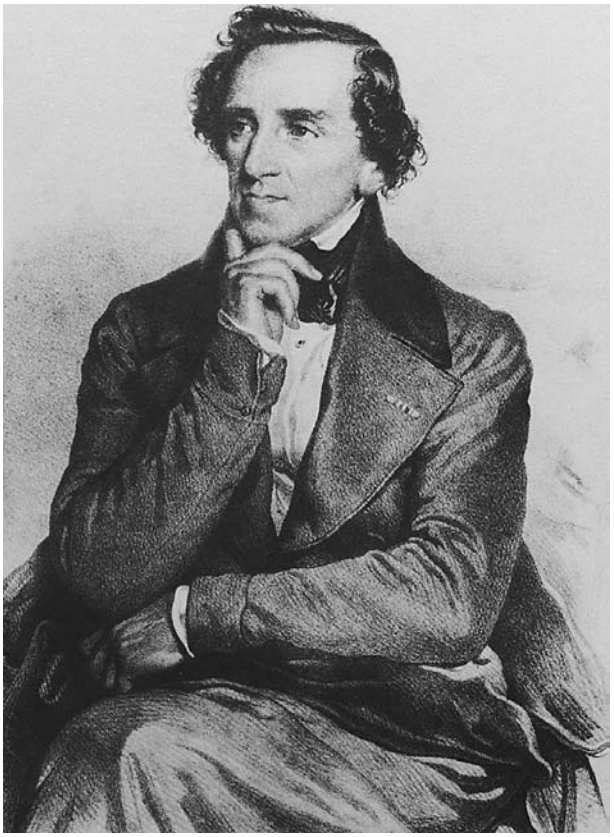

Giacomo Meyerbeer began life as Jakob Liebmann Beer, later adding Meyer, the name of his maternal grandfather, and changing Jakob to Giacomo on taking up residence in Italy. Born in Berlin into a cultured Jewish family, he studied piano with Muzio Clementi and was quickly recognized as a prodigy on that instrument. He also studied music theory and composition, first with Carl Friedrich Zelter, then with the Berlin opera director Bernard Anselm Weber, and finally with the Abbé Vogler, one of the most eminent German theorists of the time. By his early 20s Meyerbeer was a sensational pianist, but his chief aim was to be a composer.

Drawn from the start to dramatic music, Meyerbeer made a moderately successful public debut in 1811 with the oratorio *Gott und die Natur.* Following that came two operas, both failures, evidently because of their overly serious, academic vein. Antonio Salieri, director of the Imperial Chapel in Vienna, advised Meyerbeer to go to Italy to see more of the world and learn how to write for the voice. He took this good counsel and studied in Venice (1815-1817).

Meyerbeer's most important model there was Gioacchino Rossini, who epitomized the abilities and qualities that Meyerbeer himself lacked. He was an apt student and by 1817 had become sufficiently Italianized to compose an Italian opera, *Romilda e Costanza,* which was produced with success that year. This turn of fortune led him to compose three more works for Italian theaters, the best being *Il Crociato in Egitto,* given in 1824. By then his eyes were already turned toward Paris, where he eventually won his greatest triumphs.

From 1824 to 1831 Meyerbeer wrote nothing for the stage. Part of that time he spent in Berlin on family affairs; otherwise he was absorbed in the observation of French life and culture. His first French opera, *Robert le Diable,* was produced in Paris in 1831. A brilliant success, it catapulted him into a ruling position in the lyric theater of France.

After *Robert,* Meyerbeer brought out three more operas on a similar model: *Les Huguenots* (1836), probably his best work; *Le Prophète* (1849); and *L'Africaine,* composed and recomposed over a period of 25 years and produced posthumously in 1865. In collaboration with the popular playwright Eugène Scribe, Meyerbeer created in these pieces a species of opera offering highly melodramatic action organized in a series of vast tableaux culminating in a striking denouement. Extraordinary virtuosity is demanded of the solo singers, but the keynote of the scores is the adroit marshaling of vocal and instrumental forces into large-scale musical developments at climatic points in the action. This is French grand opera in its gaudiest dress—massive, spectacular, and as broad in its appeal as the Cecil B. De Mille film epics.

Meyerbeer composed *L'Étoile du Nord* (1854) and *Le Pardon de Ploërmel* (1859) for the Opéra-Comique, plus a few occasional pieces written in Berlin, where for a time he held a royal appointment as general director of music. None of these added much to his reputation, which has largely vanished over the years. There is little taste now for his style of expression, but his historical position is secure as the composer who caught most fully in opera the mood of middle-class society in 19th-century France.

Further Reading

Meyerbeer's work and place in history are outlined in Donald J. Grout, *A Short History of Opera* (1947; 2d ed. 1965). An interesting defense of Meyerbeerian methods is presented in Bernard van Dieren, *Down among the Dead Men and Other Essays* (1935). For a comprehensive study of Meyerbeer and his collaborators at work in the context of 19th-century romanticism see William L. Crosten, *French Grand Opera: An Art and a Business* (1948). □

Otto Fritz Meyerhof

The German biochemist Otto Fritz Meyerhof (1884-1951) shared the Nobel Prize in Physiology or Medicine for his discovery of the fixed relationship between oxygen consumption and the metabolism of lactic acid in muscle and for establishing the cyclic character of energy transformations in the living cell.

Otto Meyerhof son of Felix Meyerhof, a merchant, was born in Hanover on April 12, 1884. His school education in Berlin was long interrupted by kidney disease, but during his period of absence his intellectual and literary interests, owing to the personal influence of his mother, developed greatly. He became a medical student in the University of Freiburg im Breisgau and also studied at the Universities of Berlin, Strasbourg, and Heidelberg. In 1909 he graduated as a doctor of medicine at Heidelberg. Thereafter he worked in the laboratory of the medical clinic at Heidelberg, where he met the young biochemist Otto Warburg, who encouraged him to use biochemical methods in his studies of the release of energy in the living cell.

Muscle Research at Kiel

In 1912 Meyerhof became an assistant in the department of physiology in the University of Kiel and in 1918 assistant professor. In 1913 he delivered a lecture on the energetics of cell phenomena which became a classic, and he published (1916-1917) three papers on energy exchanges in the nitrifying bacteria, which papers had an important influence on his own work.

Meyerhof was interested in the mechanism by which the energy of the foodstuffs is released and utilized by the living cell. He investigated muscle, because in it energy is released as heat and also as mechanical work. Louis Pasteur held that the yeast cell's need for chemical energy could be satisfied either by oxidation of sugar or by its chemical cleavage. Hence arose the theory that the yeast cell used ''intramolecular oxygen,'' derived from the organic molecules and not from the molecular oxygen of the atmosphere. In 1867 Ludimar Hermann found that muscle can contract in the absence of oxygen, and he thought that muscle contained the hypothetical ''inogen'' whose molecules had the excess oxygen that was used, by a process analogous to fermentation, for the liberation of energy during muscular activity.

In 1906-1907 (Sir) Walter Morley Fletcher and (Sir) Frederick Gowland Hopkins proved at Cambridge that, when muscle contracts under anaerobic conditions, lactic acid accumulates in it and that when oxygen is supplied the lactic acid disappears. Nothing was known of the chemical reactions involved or the way in which they release energy for contraction. No further work was done until Meyerhof entered the field at the end of World War I. But in the physical field A. V. Hill since about 1910 had been investigating the heat produced in muscle on contraction. He showed that the heat was proportional to the work performed; he also demonstrated that about half the heat appeared during the anaerobic contraction phase, while the other half was evolved during the aerobic recovery phase. Hill concluded early in his work that not enough heat was evolved during the recovery period to account for the oxidation of all the lactic acid produced during contraction.

The method for estimating lactic acid in muscle was complex and required about a week to carry out. Using a new rapid method devised by himself, Meyerhof showed in 1920 that, in anaerobic conditions, the lactic acid was derived from glycogen in the muscle and that the amount of lactic acid formed was proportional to the tension produced in the muscle. Further, in the recovery stage only between one-fifth and one-quarter of the lactic acid was oxidized, and the energy of this reaction was used to reconvert to glycogen the remainder of the lactic acid. Hopkins had this important investigation checked at Cambridge, using the

older method for estimating lactic acid. Meyerhof's results were fully confirmed.

In 1917 G. Embden discovered hexose diphosphoric acid in muscle, and he thought it was an immediate precursor of lactic acid. Meyerhof confirmed this finding. He also proved that in anaerobic fermentation, for the release of a given amount of energy, more carbohydrate is used up than is the case if the carbohydrate is oxidized (the Pasteur-Meyerhof effect). He introduced the term ''glycolysis'' for the anaerobic degradation of glycogen to lactic acid, and he demonstrated for the first time the cyclic character of energy transformations in the living cell. He found that the difference between the combustion heats of glycogen and of lactic acid was 170 calories per gram molecule. But he found also that, when the process took place in muscle, 380 calories, and not 170, were liberated. He made many unsuccessful attempts to elucidate the source of this additional energy, namely, 210 calories. For these researches Meyerhof shared with Hill the 1922 Nobel Prize for Physiology or Medicine.

New Aspects of Muscle Research at Berlin

Shortly after receiving the Nobel Prize, Meyerhof was offered a chair of biochemistry in an important American university. To retain him in Germany, a new department was created for him in the Kaiser Wilhelm Institute for Biology at Berlin-Dahlem; to provide the accommodation, each of the heads of the five existing departments spontaneously offered to give up one of his own rooms to Meyerhof, who was head of this new department from 1924 to 1929.

In 1925 Meyerhof published the first of many joint papers with his assistant Kurt Lohmann. At that time it was thought that the ability of muscle to convert glycogen to lactic acid depended on the integrity of the muscle structure and that, if an extract showed glycolytic activity, bacterial action had probably been responsible. But in 1926 Meyerhof showed that a muscle extract, prepared with an ice-cold solution, contained the glycolytic enzyme systems and that it was active shortly after its preparation. The conclusion was that the glycolysis was not due to bacterial activity. These fundamental observations, published in 1926-1927, are regarded as the experimental foundation of the Emden-Meyerhof theory of glycolysis.

Observations had already been made by others which were inexplicable by the hitherto unchallenged lactic acid theory of muscular contraction. In 1927 P. Eggleton and G. P. Eggleton in London, and Fiske and Subbarow independently in the United States, discovered ''phosphagen'' in muscle. It was found to be creatine phosphate. The Eggletons showed that in muscle it decreased during the anaerobic contraction phase and that it was resynthesized during the recovery phase. They thought that it might play a part in the mechanism of contraction. In 1928 Meyerhof and Lohmann showed that 12,000 calories per gram molecule of phosphate were liberated during the hydrolysis of creatine phosphate. In 1929 Lohmann discovered in muscle the phosphate compound adenosine triphosphate (ATP). In 1932 he worked out its structure, but at that time its significance escaped all workers. About this time too belong Meyerhof's important observations on coupled oxidations and phosphorylation in muscle extracts.

Overthrow of the Lactic Acid Theory

In 1929 Meyerhof became head of the department of physiology in a new Institute for Medical Research in the University of Heidelberg. In 1929-1930 Einaar Lundsgaard of Copenhagen, in experiments begun in Copenhagen and completed in Meyerhof's new institute, obtained results damaging to the lactic acid theory. Lundsgaard showed that, in a muscle poisoned with iodoacetate, lactic acid formation ceased although contraction still took place. In such muscles the tension produced was proportional to the breakdown of creatine phosphate. He suggested that, even in unpoisoned muscle, the role of creatine phosphate was to supply the energy for contraction, while the role of carbohydrate breakdown was to supply energy for the resynthesis of creatine phosphate. Meyerhof also produced results which discounted the lactic acid theory.

Investigations now turned toward the primary role of creatine phosphate, but there were difficulties. Meyerhof had shown that the hydrolysis of creatine phosphate is an exothermic reaction, but the actual amount of heat produced at the start of contraction did not indicate that creatine phosphate initiated the process. But in 1932 Meyerhof and Lohmann made the important discovery that liberation of the two terminal phosphate groups in ATP produced about 12,000 calories of heat per gram molecule of phosphate. There followed the significant conception of energy-rich bonds.

It was not until 1934 that the fundamental role of ATP began to be realized—5 years after the discovery of ATP itself. In that year Lohmann found that muscle extracts can liberate phosphate from creatine phosphate, but only in the presence of adenylic compounds, for example, adenosine diphosphate (ADP). The creatine phosphate reacts with ADP to give creatine and ATP; then the ATP is hydrolyzed to recreate ADP with the liberation of phosphoric acid. He also showed that the hydrolysis of ATP must precede the breakdown of creatine phosphate. Meyerhof and his coworkers then showed the sequence of chemical events in muscular contraction. They concluded that the essential event is the dephosphorylation of ATP and that both creatine phosphate breakdown and lactic acid production are necessary for the rapid resynthesis of ATP. During the next few years Meyerhof studied intermediate carbohydrate metabolism and the concept of oxidative phosphorylation.

In 1938, owing to the racial policy of the Nazis, Meyerhof and his family emigrated to Paris. He was appointed director of research at the Institut de Biologie Physico-Chimique. In June 1940, on the invasion of France, he escaped to Toulouse and thence to the United States.

Later Life

Meyerhof was appointed research professor of physiological chemistry at the School of Medicine of the University of Pennsylvania. During 10 years in the United States he published 50 papers. In 1946 he partially separated the

calcium-activated enzyme adenosine-triphosphatase (ATPase), found in muscle, from myosin. In 1948 he demonstrated in muscle a new ATPase which was magnesium-activated, and he associated it with the microsomal fraction of the cell. During this period he also worked on the Harden-Young reaction and measured the equilibrium constants of the hydrolysis and synthesis of phosphate esters. He died in Philadelphia on Oct. 6, 1951.

In addition to 400 papers in scientific journals, Meyerhof published *Chemical Dynamics of Life Phenomena* (1924) and *Die Chemischen Vorgänge im Muskel* (1930), a comprehensive discussion of the subject. He received many honors in addition to his Nobel Prize. In 1937 he was elected a Foreign Member of the Royal Society, and he was a member of other learned societies in the United States, Germany, France, and Italy. He was an honorary graduate of the University of Edinburgh.

Further Reading

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Vsevolod Emilievich Meyerhold

The Russian director Vsevolod Emilievich Meyerhold (1874-1940/42) is noted for his stylistic experiments with nonrealistic performances in constructivist settings.

Vsevolod Meyerhold was born to German parents on Jan. 28, 1874, in Penza about 350 miles southeast of Moscow. Baptized Karl Theodore Kasimir, he changed his name in 1895, when he was converted from Lutheranism to the Orthodox Church. After a year of law at Moscow University, he studied drama at the Moscow Philharmonic Society, where one of the teachers was Vladimir Nemirovich-Danchenko, the future founder with Stanislavsky of the Moscow Art Theatre. Upon graduation in 1898 Meyerhold joined this company and in December played Treplev in the historic production of *The Seagull.* Never outstanding as an actor and opposed to Stanislavsky's naturalism, he left Moscow after 4 years to direct his own company.

Between 1908 and 1917 Meyerhold attracted international attention at the two St. Petersburg imperial theaters with his dazzling productions influenced by the conventions of commedia dell'arte and other nonrealistic theaters. Probably the most opulent spectacle ever seen on the Russian stage was his production of Mikhail Lermontov's *Masquerade,* which opened on the very day in February 1917 when the first shots were fired in the Russian Revolution.

Early in 1918 Meyerhold joined the Bolsheviks, produced the first Soviet play, Vladimir Mayakovsky's *Mystery Bouffe,* in September, and the following year was appointed head of the Theatrical Department in the Education Commissariat. In the postrevolutionary decade of the 1920s he became the leading Soviet exponent of antirealistic theatrical experiment. Daring constructivist productions of Aleksandr Ostrovsky's *The Forest* (1924) and Nikolai Gogol's *The Inspector General* (1926) inspired a host of reinterpretations of the classics. In 1913 he had published a collection of his articles, *On the Theatre.* Expounding even more radical theories, his *Reconstruction of the Theatre* appeared in 1930.

After Mayakovksy's *The Bedbug* (1929) and *The Bathhouse* (1930) were criticized by advocates of Soviet socialist realism, Meyerhold presented *The Lady of the Camellias* (1934) and *The Queen of Spades* (1935) somewhat more realistically. Nevertheless, the official attacks on his ''formalism'' continued, and on Jan. 8, 1938, the Meyerhold Theatre was liquidated. On June 5, 1939, at the All-Union Conference of Stage Directors, Meyerhold made a speech apparently defending the principles he had pursued throughout his career. Immediately after the conference he was arrested. Russian sources list the date of his death in prison as 1940 or 1942.

Further Reading

Selections from Meyerhold's writings are in *Meyerhold on Theatre,* edited and translated by Edward Braun (1969). Each chapter is prefaced with an informative introduction by the translator. Contemporary accounts of Meyerhold's productions can be found in Alexander Bakshy, *The Path of the Modern Russian Stage* (1916); Huntly Carter, *The New Spirit in the Russian Theatre 1917-28,* (1929); and Norris Houghton, *Moscow Rehearsals* (1936). □

Kweisi Mfume

Kweisi Mfume (born 1948), elected president of the National Association for Advancement of Colored People (NAACP) in 1996, was the chairman of the Congressional Black Caucus. Devoted to the Civil Rights Movement, Mfume resigned from Congress because he believed that he could achieve more for civil rights in his work for the NAACP.

Former congressman Kweisi Mfume of Baltimore was one of the most prominent black politicians on Capitol Hill. Mfume, who grew up in a poor neighborhood and worked his way into the halls of power, was elected chairman of the Congressional Black Caucus in 1993, just as the number of African American representatives in Congress began to swell to record highs. According to Ron Stodghill II and Richard S. Dunham in *Business Week,*

Mfume, ''the former Baltimore firebrand, represents a new generation of black leadership in Congress—a group of young pragmatists more concerned about creating economic opportunity than protest.'' *Baltimore Sun* reporter Susan Baer called Mfume an ''up-from-the-bootstraps politician'' who has become, ''almost overnight, one of the nation's most visible and powerful African American lawmakers.'' He resigned his seat in congress to become president of the National Association for Advancement of Colored People (NAACP) in 1996.

Mfume has overcome a rough and deprived childhood on the streets of Baltimore to exhibit all the eloquence, polish, and insider know-how of a seasoned politician. His personal history serves as a classic example of a man who made the concerted decision to improve his lot in life. From a gang member and father of five children by three different women in his late teens, he became first a local radio personality then an impassioned city councilman and congressional representative for the district where he himself grew up. Today he speaks not only for the disadvantaged in urban Baltimore, but also for inner city residents in all parts of the nation. Mfume is a liberal Democrat who has achieved considerable power and prestige, especially since the arrival in the White House of President Bill Clinton. Baer noted that the four-term congressman ''has earned respect as a level-headed consensus-seeker'' and is well-known for his ''eloquence and widespread appeal.''

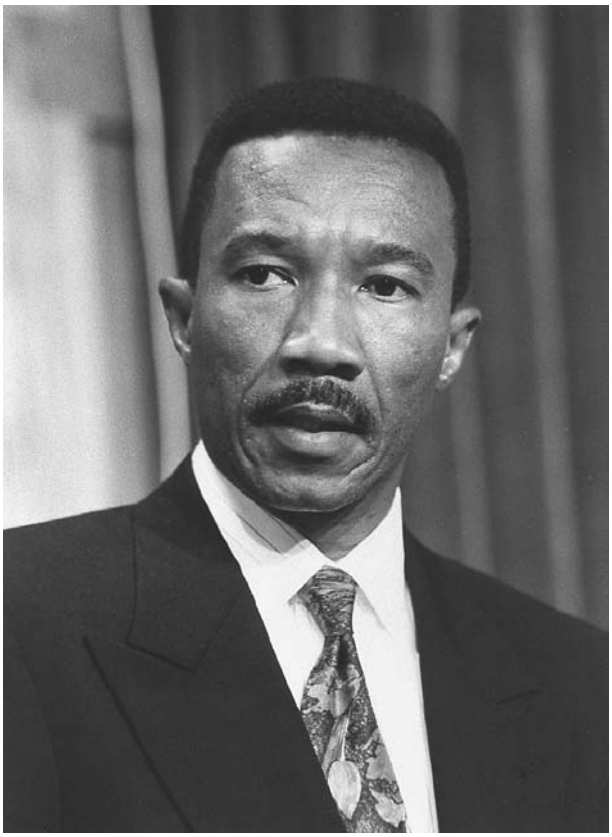

''Things Spun Out of Control''

Mfume was born Frizzell Gray in a working class neighborhood in Baltimore. He recalled in the *Washington Post* that he was so sickly as a youngster that his parents nicknamed him ''Pee Wee.'' His stepfather worked as a truck driver, and his mother took odd jobs as she could find them, but the family was often desperately short of cash. Nevertheless, young Frizzell Gray was a good student who was protective of his three younger sisters. In his home, wrote a *U.S. News and World Report* correspondent, his parents emphasized ''education and civil rights; Jack Kennedy and later Martin Luther King were family idols. Yet they had to watch the 1963 march on Washington on TV because the 40-mile trip cost too much. School was segregated, although the Supreme Court had outlawed such things. [Mfume] could never figure out why he passed three schools to get to his own. Still, school was fine—until his world caved in.''

First Mfume's stepfather left the family. Then, when he was sixteen, his mother discovered she had cancer. She literally died in Mfume's arms quite suddenly one evening. He was devastated. Mfume told *U.S. News and World Report:* ''My mother was and, even in death, probably still is the most important person in my life. After she died of cancer, things spun out of control.''

Mfume quit school in his sophomore year and went to work full-time to help support his sisters. Financial troubles forced the siblings into different households. At times Mfume worked as many as three different jobs in a week—full-time in a bread factory and part-time in a local grocery and as a shoeshine boy on Sundays. The pace began to take a toll, especially since he saw so many of his peers enjoying themselves at high school dances and other social events not open to him. ''After two or three years of that I just went kind of wild,'' he told the *Washington Post.* ''I went to hell, quite frankly. I just couldn't understand why everybody else had parents, had a house to go to and had dinner on the table when I didn't have any of those things. I couldn't understand why I was being punished.''

Mfume began hanging out on the street corner with friends. ''Not only did I run with all the worst people, I became the leader,'' he recalled in *U.S. News and World Report.* ''I was locked up a couple of times on suspicion of theft because I happened to be black and happened to be young. And before I knew it, I was a teenage parent, not once but twice, three times, four times, five times.'' Mfume did not marry the mothers of his children, but he has always taken responsibility for the boys, who are now adults.

The big change for Mfume came on a hot July night in the late 1960s. He had been loitering and drinking with his friends, when suddenly he began to feel strange. ''People were standing around shooting craps and everything else, and something just came over me,'' he remembered in *Business Week.* ''I said, 'I can't live like this anymore.' And I walked away.'' Mfume spent the rest of the night in prayer, then proceeded to earn his high school equivalency and pursue a college degree. ''I took a lot of grief from friends, but I never went back,'' he told the *Washington Post.*

A New Name, a High-Profile Career

In an effort to connect with his African heritage, Mfume adopted a new name early in the 1970s. His aunt traveled to Ghana and suggested the name when she returned. ''Kweisi Mfume'' is a phrase of Ibo derivation that translates as ''conquering son of kings.'' It turned out to be an appropriate choice for someone who would one day conquer the power structure in the nation's capital. *Washington Post* contributor Kent Jenkins, Jr. wrote: ''For Mfume, the new name was more than an affectation. It signaled an awakening of his social consciousness and an increasing interest in politics. Like many young African Americans, he was appalled by the continuing impact of racism in America. But Mfume decided to do something about it and quickly settled on a line of attack: He would go on the radio and talk about it.''

In the early 1970s, most black Baltimoreans listened to WEBB radio, a station owned by none other than the ''godfather of soul,'' James Brown. Mfume began his tenure with the station as an unpaid volunteer, then became news reader, and finally earned a spot as an announcer. Despite pleas from management, he refused to part with his new name. Nor would he conform to the station's low-key political profile. ''What Mfume had to say was not what WEBB had bargained for,'' noted Jenkins. ''He was supposed to read commercials and introduce R and B records. But before long he was playing protest songs by jazz artist Gil Scott-Heron, reading poems by Nikki Giovanni and conducting call-in political seminars. The audience was electrified.''

Concurrently, Mfume earned a bachelor's degree with honors from Morgan State University in 1976. When that college opened a noncommercial radio station, Mfume was hired as program director. Finally he had found a congenial forum for a political talk show. According to Jenkins, Mfume ''became one of the strongest voices in Baltimore's black community, slamming the Democratic clubhouse organizations that dominated city politics. He aimed his most blistering remarks at [then-Baltimore mayor] William Donald Schaefer, . . . accusing him of ignoring poor neighborhoods while lavishing money on downtown redevelopment.'' Mfume's growing popularity as a radio personality convinced him to try his hand at politics. In 1978 he ran for Baltimore City Council.

That decision marked the occasion for another change. A seasoned political advisor told Mfume not to expect success unless he changed his attire from dashikis and jewelry to conservative suits and ties. Mfume took the advice, and he won a seat on the city council in 1978 by a mere three votes. Jenkins wrote: ''On the council, Mfume moderated his dress but not his political approach, raining rhetorical fire on the city's power structure. His attacks on Schaefer were particularly poisonous . . . and the mayor's contempt for Mfume was legendary.'' The two men almost came to blows on several occasions.

Mfume looks back on those days now as a learning experience. Gradually he became aware that politics was a game of coalition-building and compromise, rather than confrontation. He learned the delicate art of negotiation and even eventually developed a congenial relationship with Schaefer. Mfume told *Business Week* of his former nemesis: ''We could go to our graves battling each other, or we could get things done.''

A Congressman with Clout

In 1986, a more temperate and polished Mfume announced his candidacy for the Seventh Congressional District, to replace retiring congressman Parren J. Mitchell. Mfume's opponents in the election tried to make an issue of his checkered past, reminding voters that the councilman had dropped out of high school and fathered illegitimate children. The strategy backfired when Mfume's sons stepped forward to praise their father and the candidate pointed to his degrees from Morgan State and the Johns Hopkins University, where he earned a master's degree in 1984. Mfume won the congressional seat with three times the vote of his next closest opponent and prepared to go to Congress in 1987. In the *Washington Post,* he recalled that many of his freshman colleagues on Capitol Hill were astounded that he had won with such an unusual name.

Jenkins wrote: ''Since coming to Congress Mfume has followed a traditional path that belies his unorthodox roots.'' When he found himself on the House Committee on Banking, Finance, and Urban Affairs, Mfume educated himself on banking issues and economics. When his district was reapportioned to include some more rural regions of Maryland he immersed himself in farming and zoning laws so as to be able to represent his new constituents. He also developed a presence in Congress by volunteering to preside over sessions when the Speaker of the House was not present—a job that requires an understanding of arcane procedures that date to previous centuries. Mfume told the *Washington Post:* ''I wanted people to get used to me real quick because I didn't plan on leaving.''

At the same time, Mfume established himself as a liberal who stood solidly on the platform of expanded federal aid to inner cities. He never let a week go by that he did not return to Baltimore to deal firsthand with his constituents—a vast majority of whom are city dwellers. ''I keep coming back to these communities and the lessons I learned here because that's what got me where I am,'' he told the *Washington Post.* ''When I can't get anything moving in Washington I can always come back here. . . . Whatever I'm doing in Washington, if it doesn't matter here, it doesn't matter.''

Over time Mfume became ''a key player in shaping the debate and legislation aimed at curing the ills of the nation's inner cities,'' to quote Stodghill and Dunham. In his fourth term, Mfume had earned enough political clout to win the leadership of the Congressional Black Caucus, a body that has become increasingly important, now with 39 members in the House. An overwhelming majority of the Congressional Black Caucus members are Democratic, but Mfume has set a maverick tone for the group. Soon after his election as chairman, Mfume and the Caucus openly criticized president Clinton for withdrawing support for Justice Department nominee Lani Guinier. Later the Caucus presented a list of ''non-negotiable'' demands to the Clinton White House, most of them having to do with federal aid to cities

and the poor. ''Not too many brothers or sisters would say 'no' to the president,'' NAACP executive director Benjamin Chavis was quoted as saying in *Emerge.* Mfume told *Business Week:* ''No longer are we going to be looked at as an addendum to the Democratic agenda. We are going to be taken seriously. . . . If that means killing an important piece of [leadership-backed] legislation, then that will be the case.''

Such a strong position has assured Mfume the ear of President Clinton, as well as the respect of his fellow Caucus members. Observers note that Mfume's popularity in his congressional district is such that he can depend upon winning his seat regularly. Since that is the case, he might also be poised to earn the honor of Speaker of the House at some point in the future. Having learned through trial and error how to create coalitions and make politics work for his district, Mfume shows no sign of relinquishing his career. ''I could just stand on the side and be a spectator,'' he told the *Baltimore Sun.* ''But politics is not a spectator sport. And in Washington, it's a contact sport. And I don't play to tie, I try to play to win. But you can only win if you are in the game.'' He added: ''I'm going to be a player in the Democratic Party . . . if they don't run me out.''

On February 20, 1996, Mfume resigned his seat in Congress to become the president of the National Association for Advancement of Colored People (NAACP). He said that he could do more for civil rights than in Congress saying, ''Given the polarization in the country, the levels of crime and hatred, given the despair that I see in the eyes of young people, I thought that I could do more at the NAACP.'' After one year of leadership, Mfume had erased the NAACP's $4.5 million debt. However, many question whether he has moved quickly enough to restore the legislative, spiritual, and moral integrity of a group that once embodied effective civil rights action. With the group's financial problems behind him, Mfume told members during a speech at the Park Plaza Hotel in April, 1997, that it is time to cement a new agenda for the group. He discussed a five-point plan that he said links today's challenges to an age-old quest for justice.

When the NAACP kicked off its six-day national convention on July 12, 1997 in Pittsburgh, Mfume said that his term as president had ''gone by in the blink of an eye because the workload was so high and the challenges were so great and the possibilities were so unlimited. I'm a workaholic by nature, so the fact that all this kind of coincided together was good for me in the sense that it challenged me.'' Mfume will undoubtedly continue to spiritually renew his organization with his charisma and determination.

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Micah

Micah (active 8th century B.C.), a prophet of ancient Israel, is traditionally known as the author of the biblical book bearing his name. The Book of Micah is always placed sixth in the list of the 12 Minor Prophets.

Micah was a later contemporary of the prophets Hosea and Isaiah. From his book it is clear that he began to preach to the Assyrians shortly before the fall of Samaria in 721 B.C. His writings also reflect the mass transportation of Israelites from northern Palestine between 734 and 721 and the conquest of all Judean towns between that time and 701. Micah was an eyewitness of the siege of Jerusalem in 700 by the Assyrian king Sennacherib. Micah's ministry therefore took place substantially in the last 25 years of the 8th century. He was not of the priestly or aristocratic class; he came from the class of small farmers and farm laborers.

The Book of Micah falls into three distinct parts. Chapters 1-3 comment on the fall of Samaria, capital of the northern kingdom of Israel, to the Assyrian king Sargon in 721. This, Micah says, is a punishment of God for the sins of Israel. Micah then foretells the same doom for Jerusalem because the rich oppress the poor; the prophets of his time and the teachers condone this oppression; and moral cleanliness is not sought by men. Chapters 4-5 foretell the fall of Jerusalem and the restoration of its glory; he predicts that all the peoples of the earth will stream to the restored city in order to learn there how to observe the commandments of God and to attain holiness. Chapters 6-7 contain a series of oracles and denunciations. Israel's ingratitude, injustice, and cheating, the disappearance of godly behavior, and the rise of religious infidelity are all castigated by Micah. But the text ends with an expression of hope in the ultimate salvation of Israel and a petition for God's mercy and a fulfillment of God's promises to Abraham.

Although all seven chapters of the Book of Micah bear his name, serious doubts have been raised by biblical scholars as to the authorship of certain chapters. There is general agreement that chapter 1-3 come from Micah. Chapters 4-5 speak of exile, of the abolition of royalty, and of Babylon—where the later exiles were transported. All these, if taken as referring to the later fall of Jerusalem into the hands of King Nebuchadnezzar and the Babylonian exile in 597 B.C., cannot have come from the hand of Micah. Chapters 6-7 present difficulties of the same kind. One of the chief arguments against ascribing this material to Micah is the element of universalism and worldwide religious outlook. This became a conscious part of Judaism's thought and teaching only after the exile to Babylon. Indeed, in one passage of

Micah (4: 1-5) where there is mention of this universalism, we find an identical or quasi-identical, passage in the Book of Isaiah (2: 2-4). This renders scholars suspicious.

Micah's policies and his teachings were much in vogue after his death and in early Christian times. The prophet Jeremiah, 100 years later, pointed to Micah's ministry as justification for his own continual criticism and condemnation of sinners and of injustice in Israel. During the exile at Babylon, Micah's prophecies of restoration were reflected in the psalms composed in Babylon. The early Christian Gospel writers and the early theologians used Micah to establish the veracity of the Christian Church.

Further Reading

See Norman Henry Snaith, *Amos, Hosea, and Micah* (1956), and, for background, Robert H. Pfeiffer, *Introduction to the Old Testament* (1941; rev. ed. 1948). □

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11

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Michael VIII

Michael VIII (1224/1225-1282) was Byzantine emperor from 1259 to 1282. An ambitious and unscrupulous usurper, he founded Byzantium's last dynasty.

Belonging to one of the most powerful Byzantine aristocratic families, Michael rose to prominence under the Lascarid rulers, who had built, in the Empire of Nicaea, the chief of the Greek successor states after the Fourth Crusade captured Constantinople. The Lascarids' ultimate goal of restoring Byzantine government in Constantinople had eluded them up to the accession (1258) of the last of the family, John IV, a boy of 8. A restless and untrustworthy noble, Michael had several times outraged John IV's father and grandfather with his machinations. But he was popular with the other aristocrats. Michael soon had himself made the young emperor's guardian; he was then given the title of Despot, and, by the beginning of 1259, he was finally proclaimed emperor. Thereafter, he systematically pushed John IV into the background.

Ruthless in seeking power, Michael was able in exercising it. In the autumn of 1259, at the important battle of Pelagonia, his armies defeated the dangerous coalition of King Manfred of Sicily, the Latin prince of Achaea, and Michael's Greek rival, the despot of Epirus. Then, in July 1261, by unexpected good luck, one of his generals succeeded in slipping into Constantinople and expelling the Latin regime. So Michael achieved the glorious Byzantine restoration in the old capital, which he entered triumphantly on Aug. 15, 1261. Having himself recrowned there, he associated his son with him in power, and at the end of the year had little John IV blinded, thus completing the Palaeologan replacement of the Lascarid house.

Michael was determined to recover old Byzantine territories in Europe, especially in the Peloponnesus, from the Latin regimes there. Western leaders, regarding Michael as a schismatic as well as a usurper, wished to drive him out of Constantinople. After numerous diplomatic shiftings, a powerful new Western coalition against Michael was organized in 1267 by the Treaty of Viterbo between the Pope, the former Latin emperor of Constantinople, the Latin prince of Achaea in the Peloponnesus, and Charles of Anjou. Taking advantage of hostility toward Charles of a new pope, Gregory X (reigned 1271-1276), Michael cultivated the Pontiff as a buffer to Angevin ambitions. But the Pope's price was the submission of the Eastern Church to Rome in full union. Michael was forced to accept an official union dictated at the Council of Lyons (1274). This union with the hated Latins provoked uproar and factionalism among his subjects. The Emperor was therefore forced to forestall implementation of the union, and the pro-Angevin pontiff Martin IV renewed papal support for Charles and his allies against Michael. With disaster in the offing, Michael pulled his last diplomatic trick by helping to promote the ''Sicilian Vespers'' rising of 1282, which expelled the Angevins and introduced Michael's ally Pedro III of Aragon (reigned 1276-1285) as ruler of the island. Charles's power was shattered as a result, and he died in 1285, his ambitions against Byzantium unrealized.

Meanwhile, Michael's forces continued to make progress in the Peloponnesus, widening Byzantine power there. But his fears of the independent aristocrats, who were the bulwarks of the Eastern frontiers, only further weakened the Byzantine position there and opened the way for subsequent Turkish expansion during the next century. In his

internal policies Michael attempted to restore the economy, but his heavy expenses for his diplomacy, wars, and rebuilding of Constantinople placed such strains on the revenues that a drastic cutback was required under his son and successor, Andronicus II, who was also obliged to heal the fierce ecclesiastical strife which Michael's hated Church policies had enflamed. Michael died on Dec. 11, 1282, while campaigning in Greece.

Further Reading

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Michelangelo Buonarroti

Michelangelo Buonarroti (1475-1564) was the greatest sculptor of the Italian Renaissance and one of its greatest painters and architects.

Michelangelo Buonarroti was born on March 6, 1475, in Caprese, a village where his father was briefly serving as a Florentine government agent. The family, of higher rank than most from which artists came in Florence, had been bankers, but Michelangelo's grandfather had failed, and his father, too genteel for trade, lived on the income from his land and a few official appointments. Michelangelo's mother died when he was 6.

After grammar school, Michelangelo was apprenticed at the age of 13 to Domenico Ghirlandaio, the most fashionable painter in Florence. That this should have happened is surprising, and no satisfactory explanation has been proposed. Michelangelo's implication in his old age that he had to overcome his family's opposition is likely to be mythical in part. In any case, after a year his apprenticeship was broken off, and an even odder arrangement followed: the boy was given access to the collection of ancient Roman sculpture of the ruler of Florence, Lorenzo de' Medici, dined with the family, and was looked after by the retired sculptor who was in charge of the collection. This arrangement was quite unprecedented at the time.

Michelangelo's earliest sculpture, a stone relief executed when he was about 17, in its composition echoes the Roman sarcophagi of the Medici collection and in its subject, the *Battle of the Centaurs,* a Latin poem a court poet read to him. Compared to the sarcophagi, Michelangelo's work is remarkable for the simple, solid forms and squarish proportions of the figures, which add intensity to their violent interaction.

Soon after Lorenzo died in 1492, the Medici fell from power and Michelangelo fled the city. In Bologna in 1494 he obtained a small but distinguished commission to carve the three saints needed to complete the elaborate tomb of St. Dominic in the church of S. Domenico. They too show dense forms, which contrast with the linear forms, either decorative or realistic, then dominant in sculpture, but are congruent with the work of Nicola Pisano, who had begun the tomb about 1265. On returning home Michelangelo found Florence dominated by the famous ascetic monk Savonarola. Michelangelo was in contact with the junior branch of the Medici family, and he carved a *Cupid* (lost) which he took to Rome to sell, palming it off as an ancient work.

Rome, 1496-1501

In Rome, Michelangelo next executed a *Bacchus* for the garden of ancient sculpture of a banker. This, Michelangelo's earliest surviving large-scale work, shows the god teetering, either drunk or dancing. It is his only sculpture meant to be viewed from all sides; all the others, generally set in front of walls, possess to some extent the visual character of reliefs.

In 1498, through the same banker, came Michelangelo's first important commission: the *Pietà* now in St. Peter's. The term pietà refers to a type of image in which Mary supports the dead Christ across her knees; Michelangelo's version is today the most famous one. In both the *Pietà* and the *Bacchus* the effects of hard polished marble and of curved yielding flesh coexist. Over life size, the *Pietà* has mutually reinforcing contrasts: vertical and horizontal, cloth and skin, allude to the living and the dead, female and male,

but the unity of the pyramidal composition is strongly imposed.

Florence, 1501-1505

On his return to Florence in 1501 Michelangelo was recognized as the most talented sculptor of central Italy, but his work was still in the early Renaissance tradition, as is the marble *David,* commissioned in 1501 for Florence Cathedral but when finished, in 1504, more suitably installed in front of the Palazzo Vecchio. (The original is now in the Accademia; the statue at the original site is a copy.) It shares the clear and strong but bland presence of the *Pietà*. Before he finished the *David,* Michelangelo's style had begun to change, as indicated by his drawing of a very different bronze *David* (lost) and by other works, particularly the *Battle of Cascina*. All these works resulted from the city fathers' desire to revive monumental public art, characteristic of the period before the Medici early in the 15th century. The new Council Hall of the Palazzo Vecchio was to have patriotic murals that would also show the special skills of Florence's leading artists: Leonardo da Vinci and Michelangelo.

Michelangelo's *Battle of Cascina* was commissioned in 1504; several sketches and a copy of the cartoon exist. The central scene shows a group of muscular nudes, soldiers climbing from a river where they had been swimming, to answer a military alarm. Inevitably Michelangelo felt the influence of Leonardo and his evocation of continuous flowing motion through living forms. Michelangelo's greatness lay partly in his ability to absorb Leonardo's innovations and yet not reduce the heavy solidity and impressive dignity of his earlier work. This fusion of throbbing life with colossal grandeur henceforth was the special quality of Michelangelo's art.

From then on too Michelangelo's work consisted mainly of very large projects that he never finished because of his inability to turn down the vast commissions of his great clients which appealed to his preference for the grand scale. Of the 12 Apostles he was to execute for Florence Cathedral, he began only the *St. Matthew;* this was the first monumental sculpture suggesting a Leonardesque agitation.

Tomb of Julius II

The project of the Apostles was put aside when Pope Julius II called Michelangelo to Rome in 1505 to design his tomb, which was to include about 40 life-size statues. This project occupied Michelangelo off and on for the next 40 years. Of it he wrote, ''I find I have lost all my youth bound to this tomb.'' In 1506 a dispute over funds for the tomb led Michelangelo, who had spent almost a year at the quarries in Carrara, to flee to Florence. A reconciliation between Julius II and Michelangelo took place in Bologna, which the Pope had just conquered, and Michelangelo modeled a colossal bronze statue of Julius for S. Petronio in Bologna, which he completed in 1508 (destroyed).

Sistine Chapel

In 1508 Julius commissioned Michelangelo to decorate the ceiling of the chief Vatican chapel, the Sistine. This work was relatively modest at first, and Michelangelo felt he was being pushed aside by rival claimants on funds. But he soon was able to alter the traditional format of ceiling painting, whereby only single figures could be represented, not scenes calling for dramas in space; his introduction of dramatic scenes was so successful that it set the standard for the future.

The elaborate program with hundreds of figures was arranged in an original framing system that was Michelangelo's earliest architectonic design. He approached the ceiling as a surface on which to attach planes built up in various degrees of projection, like a relief sculpture except that its basic units are blocks rather than malleable forms. The many planes and painted architectural framework make the many categories of images so easily readable that the framing system tends to pass unnoticed, but its rich, heavy ornament is typical of the High Renaissance. The chief figural elements of the program are the 12 male and female prophets (the latter known as sibyls) and the nine stories from Genesis. Michelangelo began painting at the end of the story, with the three Noah scenes and the adjacent prophets and sibyls, and in 4 years worked through the three Adam stories to the three Creation stories at the other end of the ceiling.

Michelangelo paused for some months halfway along, and when he returned to the ceiling, he made the prophets more monumental (in keeping with the fewer and hence bigger figures in the nearby Creation scenes). At that point his style also underwent a shift. He had begun with a manner reverting to his sculptural style in the *Pietà* and *David,* as if he was uncertain when facing the unfamiliar task of painting on such a scale. The first prophets are harmonious but static, as is the *Flood* scene. But soon there develops a forceful grandeur, with a richer emotional tension than in any previous work. This is well illustrated in the *Ezekiel,* whose massive torso seems to be in tension with the centrifugally twisted head and legs. The prophet peers questioningly into the unknown.

After the pause, Michelangelo began the second half of the ceiling with a newly acquired subtlety of expression, as in the *Creation of Adam*. The images become freer and more mobile in the last parts painted, such as the *Separation of Light and Darkness,* but the mood remains introspective.

As soon as the ceiling was completed in 1512, Michelangelo returned to the tomb of Julius and carved for it (1513-1514) the *Moses* (S. Pietro in Vincoli, Rome) and two *Slaves* (Louvre, Paris), using the same types he employed for the prophets and their attendants painted in the Sistine ceiling. The *Moses* seems to represent a final synthesis of all those variants, although it is more restrained owing to the sculptural medium. It was meant to be placed above eye level, and some of its dramatic force would probably have been mitigated when seen from the intended distance. Julius's death in 1513 halted the work on his tomb.

From now on the successive popes determined Michelangelo's activity, as they were all anxious to have work by the recognized greatest maker of monuments for themselves, their families, and the Church. Pope Leo X, son of Lorenzo de' Medici, proposed a marble facade for the fam-

ily parish church of S. Lorenzo in Florence, to be decorated with statues by Michelangelo, but his project was canceled after four years of quarrying and designing.

Medici Chapel

In 1520 Michelangelo was commissioned to execute a tomb chapel for two young Medici dukes. The Medici Chapel (1520-1534), an annex to S. Lorenzo, is the most nearly complete large sculptural project of Michelangelo's career. The two tombs, each with an image of the deceased and two allegorical figures, are placed against elaborately articulated walls; these six statues and a seventh on a third wall, the *Madonna,* are by Michelangelo's own hand. The two saints flanking the *Madonna* are by assistants from his clay sketches. Four river gods were planned but not executed.

The interior architecture of the Medici Chapel develops the treatment seen in the painted architectural framework of the Sistine ceiling; the walls are treated as relief sculptures, with intersecting moldings and pillars on many planes, giving a loose freedom typical of a non-professional approach to architecture. Whimsical reversals of what is proper—trapezoidal windows and capitals smaller than their columns—introduce what is now called mannerism in architecture.

The allegories on the curved lids of the tombs are also innovative: *Day* and *Night* recline on one tomb, *Morning* and *Evening* on the other. The choice of imagery was left to the artist, and these figures seem to symbolize the endless round of time leading to death. Michelangelo said that the death of the dukes cut off the light of the times of day, and such courtly adulation, which is hard to accept as Michelangelesque, is also suggested in the dukes' fancy costumes and idealized representations. Political absolutism was growing at the time, and Michelangelo's statues were often used as precedents in formulating new types of royal portraiture. A similar style is seen in the sinuous *Victory* overcoming a tough old warrior. This statue, Michelangelo's last serious contribution to the tomb of Julius, also embodied the artist's interest in Neoplatonism, a philosophy that urged man to rise above his body into the spiritual plane.

The architecture of the Medici Chapel has a fuller analog in the library, the Biblioteca Laurenziana, built at the same time on the opposite side of S. Lorenzo to house Leo X's books. The reading room has functional suggestions in its window and pillar system and refined ornament on floor and ceiling. But the entrance hall and staircase are Michelangelo's most astonishing illustration of capricious paradox, with recessed columns resting on scroll brackets set halfway up the wall and corners stretched open rather than sealed.

His Poetry

Most of Michelangelo's 300 surviving poems were written in the 1530s and 1540s and fall into two groups. The earlier poems are on the theme of Neoplatonic love and are full of logical contradictions and conceits, often very intricate. They belong to an international trend best known in the work of Luis de Góngora and John Donne and make an interesting parallel to mannerist architecture. The later poems are Christian; their mood is penitent; and they are written in a simple, direct style. These match a phase of Michelangelo's plastic art that slightly precedes them.

''Last Judgment''

In 1534 Michelangelo left Florence for the last time, settling in Rome. The next 10 years were mainly given over to painting for Pope Paul III, who is best known for convening the Council of Trent and thus organizing the Catholic Reformation.

The first project Michelangelo executed for Paul III is the huge *Last Judgment* (1536-1541) on the end wall of the Sistine Chapel. It revives a medieval approach to the same theme in using an entire end wall in an undivided field and in the composition of the parts. The design functions like a pair of scales, with some angels pushing the damned down to hell on one side and some pulling up the saved on the other side, both directed by Christ, who ''conducts'' with both arms; in the two top corners are the cross and other symbols of the Passion, which serve as his credentials to be judge.

The flow of movement in the *Last Judgment* is greater than in the medieval tradition, with the two streams of figures tending to shear against each other, but it is slower compared to Michelangelo's own earlier work. The colors, blue and brown, are simple, as are the bodies. The figure type is new, with thick, waistless torsos and loosely connected limbs. The new sobriety seems to parallel the ideas of the Counter Reformation, with whose leaders Michelangelo had intimate contact through his admired mentor, the devout widow Vittoria Colonna, the addressee of many of his poems.

Michelangelo's frescoes in the Pauline Chapel in the Vatican (1541-1545) are similar to the *Last Judgment,* but here he added a remarkable technical novelty by exploring perspective movement and coloristic subtlety as major expressive components. He may have turned to these typically painterly concerns because the Pauline frescoes were the first ones he executed on a normal scale and eye level. The only sculpture of these years, the *Rachel* and the *Leah,* executed so that a small amended version of the tomb of Julius could at last be erected, are so neat and unemphatic that they are often disregarded or not accepted as Michelangelo's work.

Works after 1545

Michelangelo devoted himself almost entirely to architecture and poetry after 1545. For Paul III he planned the rebuilding of the Capitol area, the Piazza del Campidoglio, a pioneering scheme of city planning that gave monumental articulation to an area traditionally used for civic ceremonies. The geometry is dynamic, marked by a trapezoidal plan (determined by the site) formed by three buildings and an oval pavement; the airy breadth of the piazza produces a relatively gentle effect of a special theatrical locus. The chief emphasis is on the facades of the two new side buildings, executed to Michelangelo's plans after his death. Two-story pilasters mark the front plane, unifying the open porch on

the lower story and the closed upper one, thus mingling suggestions of compressed power and clear skeletal construction.

Michelangelo's approach to architecture was growing richer and more three-dimensional, as in the Palazzo Farnese, which he completed after the death of Antonio da Sangallo the Younger in 1546. In Michelangelo's third story of the courtyard, a second row of wide pilasters set behind the front level of narrow ones causes the wall of which they are all part to suggest a wavy continuum.

Paul III appointed Michelangelo to take over the direction of the work at St. Peter's after Sangallo died. Here Michelangelo had less respect for his predecessor's plan, returning instead to the concepts that the first architect, Donato Bramante, had proposed in 1506. The enormous church was to be an equal-armed cross in plan, concentrated on a huge central space beneath the dome surrounded by a series of secondary spaces and their containing structures. The edge thus became a complex outline of changing convex curves, and from that Michelangelo built the wall straight up, producing a very active rhythm, all on such a monumental scale that we can never see more than a fragment at one time. Its surface alternates colossal pilasters with stacks of three vertical windows compressed between them, providing a measure of the vast scale and also binding the wall into vertical unity. By the time Michelangelo died, a considerable part of St. Peter's had been built in the form in which we know it, and the drum of the dome was finished up to the springing.

The essentially three-dimensional concept of St. Peter's, inherently architectonic and original, gave way in Michelangelo's last years to a gleaming, almost dematerialized approach to the wall, suggested in the plans (ca. 1559) for the unexecuted church of S. Giovanni dei Fiorentini and a city gate, the Porta Pia (begun 1561).

Michelangelo's sculpture after 1545 was limited to two Pietàs that he executed for himself. The first one (1550-1555, unfinished), which is in the Cathedral of Florence, was meant for his own tomb. This Pietà employs the body type of the *Last Judgment* in the Christ and its shearing up and down thrusts in the interrelationships of the figures. His late architectural style has a parallel in his last sculpture, the *Rondanini Pietà* in Milan, which is cut away to an almost abstract set of curves. Michelangelo began this sculpture in 1555, and he was working on it on Feb. 12, 1564. He died six days later in Rome and was buried in Florence.

Michelangelo's impact on the younger artists who encountered his successive styles throughout his long life was immense, but it tended to be crushing. The great baroque artists of the next century, such as Peter Paul Rubens and Gian Lorenzo Bernini, were better able at a distance to study his ideas without danger to their artistic autonomy.

Further Reading

The Complete Poems and Selected Letters of Michelangelo was translated by Creighton Gilbert and edited by Robert N. Linscott (1963). Charles de Tolnay, *Michelangelo* (5 vols., 1938-1960), is opinionated but indispensable; and Frederick Hartt's *Michelangelo* (1965), *Michelangelo: The Complete Sculpture* (1969), and *Michelangelo Drawings* (1970) are also strongly personal but more current. Both deal only with the painting, sculpture, and drawings. James S. Ackerman, *The Architecture of Michelangelo* (2 vols., 1961), is outstanding for this aspect of his work. Ludwig Goldscheider, *Michelangelo: Paintings, Sculptures, Architecture* (4th ed. 1963), provides a reasonably complete set of good illustrations. Creighton Gilbert, *Michelangelo* (1967), is the most succinct survey. Still valid for biography is John Addington Symonds, *The Life of Michelangelo* (1893); many reprints). □

Jules Michelet

The French historian Jules Michelet (1798-1874) wrote the "Histoire de France" and "Histoire de la Révolution française," which established him as one of France's greatest 19th-century historians.

Jules Michelet was born on Aug. 21, 1798, in Paris. His father was a printer by trade, and his mother's family was from peasant stock. The family was poor, especially after Napoleon ordered the closing of his father's press. This family background prompted Michelet's initial sympathy with the French Revolution.

In 1822 Michelet began his long and devoted career as a teacher, becoming professor of history and philosophy at the École Normale Supérieure in 1827. In one of his earliest works, a translation of Giovanni Battista Vico's *Scienza nuova,* Michelet introduced such ideas as the importance of myth and language in historical understanding and the ability of man to forge his own history. His first volumes of French history treated the Middle Ages; already he revealed a passionate adherence to the role of the common people in history.

When Michelet joined the faculty at the Collège de France in 1838, his writing became more liberal and more oriented toward contemporary issues. Collaboration with a colleague, Edgar Quinet, on a book against the Jesuits raised the Church's suspicions. In addition, Michelet was waking up to the *esclavage* (slavery) of classes in an industrial society, a concern he expressed in his moving book *Le Peuple* (1846). Thus Michelet and other writers of the period, encouraged by the revolutionary spirit growing since 1830, were attracted to the French Revolution. Michelet's seven-volume *Histoire de la Révolution française* illustrates his famous concept of history as a resurrection of the past in its spontaneous entirety. Although in this immense achievement the portraits of certain revolutionaries are masterfully drawn, Michelet is more sympathetic when narrating crowd scenes, for example, the fall of the Bastille.

The failure of the 1848 revolutions, Louis Napoleon's coup d'etat of 1851, and the proclamation of the Second Empire in 1852 profoundly disturbed Michelet. Although he was not exiled, he spent the following year in Italy.

Worn by arduous work and depressing historical events, Michelet discovered new life in his second marriage with 20-year-old Atanaïs Mialaret. Inspired by her love of

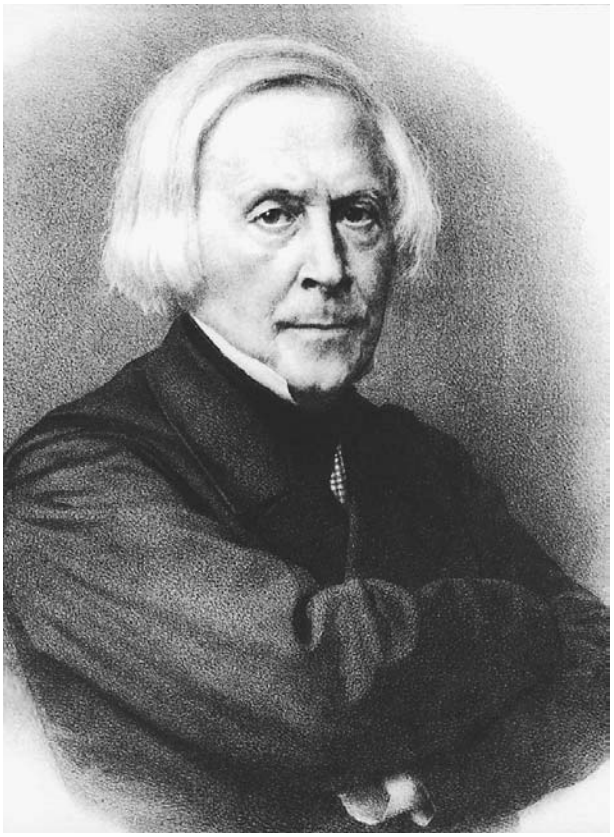

nature, he wrote four poetical studies: *The Bird* (1856), *The Insect* (1857), *The Sea* (1861), and *The Mountain* (1867). These fecund later years saw two other outstanding books: one on the medieval witch (*La Sorcière,* 1862) and the other on world religions, including an attack on Christianity (*La Bible de l'humanité,* 1864). Michelet finally completed his history of France in 1867. Working continuously, he had written three volumes on 19th-century France up to the time of his death on Feb. 9, 1874, when he suffered a heart attack at Hyères.

Further Reading

A study of Michelet's thought is Ann Reese Pugh, *Michelet and His Ideas on Social Reform* (1923). An excellent profile and analysis appears in Pieter Geyl, *Debates with Historians* (1955; rev. ed. 1958). Michelet is also considered at length in George Peabody Gooch, *History and Historians in the Nineteenth Century* (1913; 2d ed. 1952; with new preface, 1959). See also Fritz Stern, ed., *The Varieties of History* (1956).

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Michelozzo

The Italian architect and sculptor Michelozzo (ca. 1396-1472) designed the Palazzo Medici-Riccardi in Florence, which set the standard for Renaissance palace architecture in Tuscany for the next century.

Born in Florence, Michelozzo, also known as Michelozzo Michelozzi, served from about 1417 to 1424 as assistant to the sculptor Lorenzo Ghiberti. In 1425 Michelozzo became the partner of the sculptor Donatello and designed the architectural elements for the tombs of the antipope John XXIII (1425-1427) in the Baptistery of Florence and Cardinal Brancacci (1427-1428) in Naples and for the outdoor pulpit (1433-1438) of the Cathedral at Prato.

With his commission to rebuild the monastic church of St. Francesco in Mugello, called Bosco ai Frati (ca. 1427), Michelozzo became the architect of Cosimo dé Medici, for whom he worked for at least 30 years. Several of the Medici villas near Florence, beginning with the Castello di Trebbio (ca. 1427-1436) and including buildings at Cafaggiolo (ca. 1451) and Careggi (ca. 1457), were converted by Michelozzo from fortified country houses. The Medici villa he designed at Fiesole (1458-1461) lacks any aspect of fortification and in its openness and elegance is a modest forerunner of a type of architecture important in Renaissance Italy.

Michelozzo accompanied Cosimo during his exile in Venice from 1433 to 1434 and on his return rebuilt Cosimo's favorite retreat, the monastery of St. Marco in Florence (1436-1443) with its impressive library. Michelozzo's most important building is the Palazzo Medici-Riccardi in Florence (1444-1464). The massive, block–like residence, lengthened in the 17th century, has three stories of graded rustication, from the heavy, rough stone of the ground floor to smooth ashlar above capped by a large cornice. The interior court with a ground-floor arcade on Composite columns recalls the architecture of the great, contemporary architect Filippo Brunelleschi.

In 1466 Michelozzo succeeded Brunelleschi as *capomastro* of the Cathedral of Florence and completed the details, including the lantern of the great dome. The church of St. Maria delle Grazie in Pistoia, for which Michelozzo furnished the design (from 1452), although it was completed by others with changes, reveals the influence of Brunelleschi in its square tribune with a saucer dome flanked by barrel-vaulted arms. However, the pendentives of the dome supported only by freestanding columns create an open spaciousness more suggestive of later-15th-century architecture.

In 1462 Michelozzo was in Ragusa (modern Dubrovnik, Yugoslavia) as engineer for the city walls, and in 1464 he prepared a design for rebuilding the Palazzo dei Rettori there, but the work was carried out with no reference to his style. He died in Florence and was buried in St. Marco on Oct. 7, 1472.

Further Reading

There is no monograph or important consideration of Michelozzo in English. He is discussed in Nikolaus Pevsner, *An Outline of European Architecture* (1943; 5th rev. ed. 1957), and John Pope-Hennessy, *Italian Renaissance Sculpture* (1958). □

Robert Michels

The German sociologist Robert Michels (1876-1936) wrote on the political behavior of intellectual elites and on the problem of power and its abuse.

Robert Michels was born on Jan. 9, 1876, in Cologne. He studied in England, at the Sorbonne in Paris, and at universities in Munich, Leipzig (1897), Halle (1898), and Turin.

While teaching at the University of Marburg, Michels became a Socialist. He was active in the radical wing of the German Social Democratic party and attended its party congresses in 1903, 1904, and 1905. Although he left the party in 1907, government opposition to his activities limited his academic career in Germany. He went to the University of Turin, Italy, where he taught economics, political science, and sociology until 1914, when he became professor of economics at the University of Basel, Switzerland, a post he held until 1926. He spent his last years in Italy as professor of economics and the history of doctrines at the University of Perugia and occasionally lectured in Rome, where he died on May 3, 1936.

Michels's involvement in German revolutionary causes gave him insights into trade unions, party congresses, demagogues, and the role of the intellectual in politics. His widely translated book *Political Parties* (German ed. 1911; English ed. 1949) is an analysis of prewar socialism in Germany, with examples also drawn from political protest movements in France, Italy, England, and the United States. In this and other writings he developed the hypothesis that organizations formed to promote democratic values inevitably develop a strong oligarchic tendency. His view on the nature of leadership was that, despite the original commitment to democracy, the demands of the organization compel the leader to rely on a bureaucracy of paid professional staff and to centralize authority. This process causes displacement of the original democratic goals by a conservative tendency to retain power at all costs as well as an unwillingness to have that power challenged by free elections. Michels called this theory the ''iron law of oligarchy,'' He is criticized for failing to define ''oligarchy,'' which some of his adherents have equated with the term ''ruling class.''

Michels compared working-class societies in Germany, Italy, and France and wrote about the political culture of Italy. He analyzed the Tripolitan War of 1911-1912 in terms of the suffering it caused and the impact of war propaganda. Italian imperialism, he believed, resulted from demographic pressure and from the social and cultural loss caused by overseas migration. His writings in the 1920s and 1930s dealt with nationalism, Italian socialism and fascism, elites and social mobility, the role of intellectuals, and the history of the social sciences. He often returned to the problem of oligarchy and democracy. Some critics describe him as a disappointed democrat whose disillusionment led him to an elitist point of view and made him comfortable with Italian fascism.

Further Reading

Seymour M. Lipset's introduction to Michels's *Political Parties* (1962) discusses the sociologist's work. Michels figures in general works on sociology, such as James Burnham, *The Machiavellians: Defenders of Freedom* (1943), which contains a chapter on his work, and Robert A. Nisbet, *The Sociological Tradition* (1966). □

Albert Abraham Michelson

The American physicist Albert Abraham Michelson (1852-1931) is important for his determination of the velocity of light and the study of optical interference.

Albert Michelson was born on Dec. 19, 1852, in German Poland. The family emigrated to the United States in 1854. He took the competitive examinations for congressional appointment to the U.S. Naval Academy. Although he qualified for the appointment, the place was awarded to another boy. Young Michelson traveled to Washington, was unsuccessful in getting President Grant to appoint him to the academy, but then persuaded the commandant to accept him.

Michelson graduated from the Naval Academy in 1873. Two years later he was appointed instructor in physics and chemistry there. He resigned his commission in 1880 and spent 2 years studying in Berlin, Heidelberg, and Paris. He was then appointed to the Case School of Applied Science at Cleveland, Ohio, as professor of physics. In 1889 he moved to Clark University as professor of physics, and in 1892 he was invited to head the department of physics at the new University of Chicago, a position which he held until 1931.

With few exceptions, all of Michelson's work bore directly on problems involved in the study of light; he was thus specialized to a degree that was unique among Americans at the end of the 19th century. While serving at Annapolis, he hit upon a slight but vital modification to a method then being used to measure the speed of light. With his simple device, consisting essentially of two plane mirrors, one fixed and one revolving at the rate of about 130 turns per second from which light was to be reflected, Michelson succeeded in obtaining a measure closer than any that had been obtained to the presently accepted figure—186,508 miles per second.

Michelson performed his most famous experiment at Cleveland in collaboration with the chemist Edward W. Morley. Light waves were regarded as undulations of the ether which filled all space. If a light source were moving through the ether, the speed of the light would be different for each direction in which it was emitted. In the Michelson-Morley experiment two beams of light, sent out and reflected back at right angles to each other, took the same amount of time. Thus the notion of a stationary ether had to be discarded.

Even though his own work helped touch off a revolution in physics, Michelson never realized the fundamental nature of the change. Basically a brilliant experimenter, he saw the future development of physics only as one of further precision and newer instruments which would bring the accuracy of scientific measurements to the ultimate degree. He never understood the more mathematical and theoretical approach which came to dominate physics toward the end of his life.

Michelson's contributions were numerous. He developed, as a by-product of his interference experiments, the first spectroscope having sufficiently high resolution to disclose direct optical evidence of molecular motion; gave the scientific world a new fundamental standard of length when he calibrated the international meter in terms of wavelengths of cadmium; and, using a variation of his interferometer, became the first man to measure the diameter of a star. He received the Nobel Prize in 1907, the first American to be so honored. He died on May 9, 1931, while at work on a still more refined measurement of the velocity of light.

Further Reading

A good account of the major work of Michelson's life is in Bernard Jaffe, *Michelson and the Speed of Light* (1960). There is a useful biographical memoir of Michelson by Robert A. Millikan in National Academy of Sciences, *Biographical Memoirs,* vol. 19 (1938), and another profile of his life and work is in Royal Society of London, *Obituary Notices of Fellows of the Royal Society,* vol. 1 (1932-1935). The Nobel Foundation, *Nobel Lectures: Physics, 1901-1921* (1964), has a biographical sketch. □

Thomas Middleton

The English playwright Thomas Middleton (1580-1627) was one of the most productive and talented playwrights of the Jacobean period. His best work was done in "city comedy"—comedy of intrigue with emphasis on the more lurid features of contemporary London.

Thomas Middleton was born the son of a fairly prosperous London bricklayer. He began writing early and had published at least three nondramatic pieces before he was 20. He attended Oxford in 1598 but apparently left without a degree. By 1602 he was in London, actively engaged in writing plays, first as a collaborator and then independently.

Some of Middleton's most successful work as a dramatist was done between 1602 and 1608, when he wrote a series of lively realistic comedies of London life. These include *The Family of Love* (ca. 1602), *The Phoenix* (ca. 1603), *Michaelmas Term* (1605), *A Mad World My Masters* (1605), and *Your Five Gallants* (ca. 1607). *A Chaste Maid in Cheapside* (1611), probably Middleton's most widely read comedy today, is a play of the same kind.

Most of Middleton's early work was written for performance by one or another of the companies of boy actors which were flourishing at this time. After 1608, as the popularity of the children's companies waned, he seems to have written almost exclusively for adult actors. His most notable plays from this later period are *The Changeling* (1622; written in collaboration with William Rowley) and *A Game at Chess* (1624).

The Changeling, one of the most powerful tragedies of the Jacobean period, traces the developing engagement to evil on the part of the beautiful and wealthy Beatrice-Joanna. Her sudden and inexplicable attraction to Deflores, a servant whom she had always found repulsive, initiates an exciting career of deception, lust, and murder. The highly unusual *A Game at Chess* has characters designated only as chess pieces: the White King, the Black Bishop, and so on. The action of the play, however, was clearly based on contemporary political events and caused a great sensation. The Spanish ambassador took offense and persuaded the English authorities to suppress the play for a time. Middleton apparently went into hiding to escape punishment.

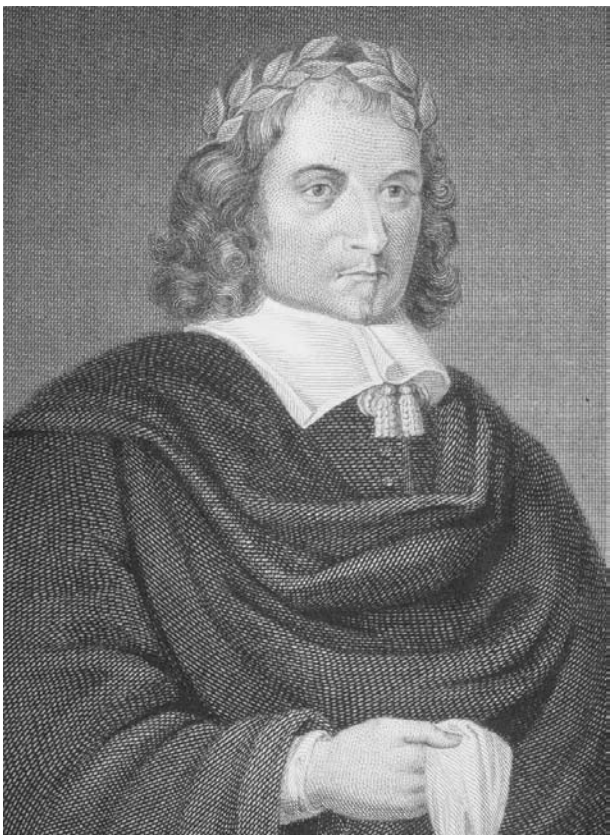

In addition to his work for the professional stage, Middleton produced a number of civic pageants. In recognition of his abilities in this kind of entertainment, he was appointed city chronologer of London in 1620. He held this lucrative post until his death. He was buried in the Newington section of London, where he had resided during most of his adult life.

Further Reading

A full-length study of Middleton is Richard Hindry Barker, *Thomas Middleton* (1958). See also Samuel Schoenbaum, *Middleton's Tragedies: A Critical Study* (1955), which treats at length certain problems of authorship associated with the Middleton canon.

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Mary Burton Midgely

Modern British philosopher Mary Burton Midgely (born 1919) wrote widely on topics involving freedom and determinism, the philosophy of human nature, and the nature of morality. Her work focused primarily on human nature in relation to animal behavior and the philosophy of human motivation and ethics.

Mary Midgely was born Mary Burton in London, England, on September 13, 1919, the daughter of Canon Tour and Evelyn (Scrulton) Burton. She was educated at Sommerville College, Oxford (first class honors, 1942). She taught at the University of Reading in Great Britain, 1949-1950, and after 1951 at the University of Newcastle upon Tyne, also in Great Britain. Here she began as a part-time lecturer, later becoming a senior lecturer in philosophy. She also served as a visiting professor in the United States. Meanwhile, in 1950 she married Geoffrey Midgely, also a university lecturer. They raised three sons.

In addition to her teaching, Mary Midgely's contributions to contemporary philosophy were wide ranging, but in two areas she made important contributions to current thought: the philosophy of human nature and moral philosophy.

Midgely criticized much 20th-century philosophy of human nature for failing to take the systematic study of animal behavior seriously as a basis for constructing a philosophical understanding of human beings. Existentialism is especially guilty of this offense. Jean-Paul Sartre and Albert Camus, the leading exponents of existentialism in the 20th century, argued that human beings create or define themselves and, as a result, it is necessary to view humans as radically free. For Sartre and Camus radical freedom means that humans ''have no nature'' and that humans are infinitely plastic in the sense that they can take on any shape they choose. For Sartre and Camus, humans can be free only if we assume there are no fundamental restraints on what humans can become. For the existentialists, if human nature exists then persons cannot be free.

Midgely rejected this image of humanity because it rejected the major assumption of evolutionary theory, namely that humans are on a continuum of development with animals. For Midgely, existentialism is ultimately grounded on a false dualism between humans and the animal kingdom; nearly all scientific research since Darwin rejects this radical dualism. But more important, if humans were radically free, then society would be able to shape us in any way it saw fit, and this belief flies in the face of history and experience. For Midgely, human variation or plasticity was broad and deep but it was not infinite.

But while Midgely rejected the view that humans are disembodied ''choosers'' who can form themselves in any way they decide, she also rejected the polar opposite of this view, namely that humans are completely determined by their genetic and biological history. If humans were completely determined by their genetic heritage, then we would be machines. A machine is something whose parts and purposes and behavior can be read off an engineering diagram or schema. But, according to Midgely, human behavior and motivation is simply too complex, unpredictable, and environmentally fixed to satisfy this condition. In short, to say that humans have a nature does not imply that humans are fully determined. Men and women can powerfully

determine the course of their own lives, but their ability to define themselves is not historically and biologically unbounded. Human nature is continuous with the animals in the sense that there exists a set of inborn, active, and social tendencies that shape human behavior. However, these tendencies do not determine the details of human behavior.

An example of a natural tendency is altruism. Altruism is the ability to do good for others. The classical egoists argued that men and women were always acting for their own interests and were incapable of acting for others. Altruism was inconsistent with human nature. But animal behavior undermines this egoistic vision of humanity. Animals are constantly dying for their young. They are constantly defending the members of their group. For Midgely, animals do what ''doesn't pay,'' and if we are to understand humans as being on a continuum with animals, then we must see human altruism not only as possible but also as being fundamental to human survival.

Midgely argued that moral theory must go hand in glove with ethology and evolutionary theory. She rejected the idea that there is a complete separation between facts and values. For example, we cannot demand or require people to do that which is inconsistent with their human nature, but this does not mean that we cannot oblige them to be altruistic in some situations. Biology and evolutionary theory can help us understand the limits and extent of altruism, and it is therefore essential. However, while these disciplines are necessary to morality, they are not by themselves replacements for ethics and moral philosophy. The facts of evolutionary theory can assist but they cannot substitute for a philosophy of value.

We can apply these ideas to social philosophy. Many philosophers such as Karl Marx have argued that we should create a social and economic order that requires men and women to work for others. Classical communism maintained that men and women are only apparently selfish because they were taught to be selfish by the greedy society in which they were raised. Communism attempted to create a society that would allow persons to be fully altruistic. One was only permitted to act for the ''good of the proletariat.'' Midgely would argue that communism is a radical form of altruism that attempts to develop an ethic that is incompatible with human nature. But strict capitalism is also incompatible with human nature. Strict capitalism assumes that men and women are always selfish and that altruistic behavior is impossible. But altruism is present throughout the animal kingdom. As noted earlier, animals regularly die for their offspring, and primates are constantly acting in ways that benefit their group. In short, the major economic philosophies of humans are both incompatible with our knowledge of the animal kingdom.

For Midgely, animals point the way toward a more coherent social structure for men and women.

Further Reading

Among Mary Midgely's best known works are *Beast and Man* (1978), *Evolution as a Religion* (1985), and *Wickedness: A Philosophical Essay* (1989). Another book which explores her views on the theory of knowledge and information is *Wisdom, Information and Wonder: What Is Knowledge For* (London, 1989). □

Ludwig Mies van der Rohe

Ludwig Mies van der Rohe (1886-1969), German-born American architect, was a leading exponent of the International Style. His ''skin and bones'' philosophy of architecture is summed up in his famous phrase ''less is more.''

Ludwig Mies van der Rohe was born in Aachen on March 27, 1886. He attended the cathedral school until he was 13 years old and spent the next 2 years at a trade school. He had no formal architectural training but acted as a draftsman for a manufacturer of decorative stucco, and from 1905 to 1907 he was employed by Bruno Paul, the Berlin furniture designer.

In 1908 Mies joined Peter Behrens (the employer of Le Corbusier and Walter Gropius), who was one of several enlightened German architects attempting to link the ideals of the British Arts and Crafts movement, as propagated in Germany by Hermann Muthesius, to machine production. Behrens designed buildings and products for the German electrical industry AEG but also reverted to the esthetics, concepts, and architectural expression of the early-19th-century neoclassicist Karl Friedrich Schinkel. Thus it is not surprising that Mies's early domestic architecture, notably the Perls House (1911) at Zehlendorf near Berlin, with its hipped roof and axial plan, could have been designed by Behrens, or even by Schinkel a hundred years earlier. Mies supervised the construction of the German Embassy in St. Petersburg before leaving Behrens's office in 1912.

Early Work

During 1910 and 1911 Frank Lloyd Wright's architectural projects were published by Ernst Wasmuth of Berlin. Mies acknowledged his debt to Wright (''The encounter [of Wright] was destined to prove of great significance to the European development.''), but he was also strongly influenced after World War I by the de Stijl movement of Theo van Doesburg and Gerrit Rietveld. This Dutch movement had developed from the cubistderived tradition of painters Paul Klee and Wassily Kandinsky. Mies's brick country house project (1923) and his brick monument to Karl Liebknecht and Rosa Luxemburg (1926; destroyed) in Berlin were essays in the de Stijl idiom. Even the plan of the German Pavilion (1929; destroyed) at the International Exposition in Barcelona, Spain, had the geometry of a de Stijl painting. The travertine podium, chrome-plated steel structural columns, green marble dividers, and gray glass of the pavilion, as well as the reflecting pool with a sculpture by George Kolbe and the famed Barcelona chair, stool, and table by Mies, gave the building a timeless quality of inexorable perfection.

Mies also designed the furniture for some of his other buildings, such as the tubular dining and lounge chairs for the second Deutscher Werkbund Exposition of 1927 in Stuttgart. He was director of this exposition and broad-mindedly invited Behrens, Le Corbusier, Gropius, J. J. P. Oud, Bruno Taut, Hans Poelzig, and others to contribute. ''I have refrained,'' said Mies, ''from laying down a rigid program, in order to leave each individual as free as possible to carry out his ideas.'' His own contribution was a row of apartments, steel-framed, finished in stucco, and with horizontal bands of windows.

In 1930 Mies designed the Tugendhat House at Brno, Czechoslovakia—a house evolved from the Barcelona pavilion—and for it he created the Tugendhat chair and the Brno chair. That year he became director of the Bauhaus, the famed German school of art which revolutionized 20th-century design. The growing strength of Nazism in Germany during the early 1930s forced the Bauhaus to move from Dessau to Berlin. Mies closed the school in 1933 but stayed on in Germany, trying to effect a change in the country's politics.

The American Years

Forced to flee Nazi Germany in 1937, Mies went to the United States; he became an American citizen in 1944. His work, and that of other modern architects, had been introduced to the American architectural scene by Philip Johnson and Henry-Russell Hitchcock in an exhibition held in 1932 at New York City's Museum of Modern Art and in its catalog, *The International Style: Architecture since 1922*.

Mies's philosophy of architecture, which was to dominate his designs in the United States, was exemplified in his revolutionary projects of 1919 and 1920-1921 for glass skyscrapers in Berlin. They were to be ''new forms from the very nature of new problems.'' His 1922 project for a reinforced-concrete office building epitomized all the ideals of the International Style; volume rather than mass, simplicity of surface treatment with no ornamentation, and horizontal emphasis (except in tall structures). Mies stated, ''Reinforced concrete structures are skeletons by nature. No gingerbread. No fortress. Columns and girders eliminate bearing walls. This is skin and bones construction.''

In 1938 Mies became director of architecture of the Illinois Institute of Technology (formerly the Armour Institute), an office he held until he resumed private practice in 1958. In his brief inaugural address he stated that ''true education is concerned not only with practical goals but also with values. . . . Education must lead us from irresponsible opinion to true responsible judgment. . . .'' He ended by quoting St. Augustine: ''Beauty is the splendor of Truth.''

A grid of 24-foot squares was the basis of Mies's Illinois Institute of Technology campus plan (1939-1940). Vincent Scully (1961) described it as a veritable ''Renaissance townscape . . . conceived . . . upon a modular system of fixed perspectives'' and compared it to a streetscape by the mannerist architect Giacomo da Vignola. The horizontal lines of perspective and the low vertical structural rhythm are common to both Renaissance spaces. Mies considered Crown Hall (completed 1956) on the campus, which houses the School of Architecture and Design, with its main floor an undivided space measuring 120 by 220 feet, his finest creation.

Particularly noteworthy among the residences and apartments that Mies built in and near Chicago are the Farnsworth house (1950) in Plano, Ill., and the pair of glass-sheathed apartment towers (1949-1951) on Lake Shore Drive in Chicago. He also designed Federal Center (1964), a three-building complex in the heart of Chicago's commercial area. In New York City he collaborated with Philip Johnson on the Seagram Building (1956-1958), a 38-story tower of gray and bronze glass, which was the ultimate realization of Mies's 1919 project for a glass-walled skyscraper. He died in Chicago on Aug. 18, 1969.

Mies, Frank Lloyd Wright, and Le Corbusier are the paternal triumvirate of 20th-century architecture. Mies's Werkbund apartment block of 1927 was a low-cost housing project of high-caliber design that has rarely been equaled even in the 1960s and early 1970s, when architects were desperately trying to solve the pressing need of well-designed housing. His Barcelona pavilion of 1929 was an esthetic contribution to 20th-century spatial design, comparable to Frank Lloyd Wright's Robie house and Le Corbusier's Villa Savoye.

Further Reading

A selection of drawings by Mies van der Rohe from the collection of the Museum of Modern Art is in *Ludwig Mies van der Rohe: Drawings* (1969). Biographies include Philip C. Johnson, *Mies van der Rohe* (1947; rev. ed. 1953); Ludwig Hilberseimer,

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Mi Fei

The Chinese painter, calligrapher, and critic Mi Fei (1051-1107) created the "Mi style" of ink-wash landscape painting. He was one of the four greatest calligraphers of the Sung dynasty and among the most influential art critics in Chinese history.

Mi Fei, also called Mi Fu, was born in Hsiang-yang, Hupei Province. He was known as a man of Wu, that is, the south-central region of China called Chiang-nan, "South of the (Yangtze) River." During the reign of Emperor Shentsung (1068-1086), Mi's mother served the future empress, and young Mi was therefore granted special "protégé appointment" to the civil service.

For the next 10 years Mi served in a variety of minor provincial posts, probably devoting most of his energy to the study of calligraphy and the collections of art his travels enabled him to see. During this period he began the connoisseur's notes on painting and calligraphy which would later be published as *Hua shih* (Painting History) and *Shu Shih* (Calligraphy History). While he did not begin to paint until years later, he was already a brilliant calligrapher.

Literati Esthetics

In 1081 Mi Fei met Su Shih, the great poet, calligrapher, and art theorist. This was the beginning of the formation of a circle of some of the most brilliant artists in history. Other members were Li Kung-lin, painter and antiquarian; Huang T'ing-chien, poet and calligrapher; and Chao Ta-nien, painter and art collector. Su Shih's cousin, the bamboo painter Wen T'ung, who had died in 1079, was also a key figure through his art and his influence on Su Shih.

Out of this association came the theory and practice of *wen-jen-hua,* or literati painting, which in all its manifestations has continued until the present to be the most dynamic and creative branch of the art. In place of the long-dominant view that painting was a public art, subject to public standards, scholar-painters held to the view expressed by Li Kung-lin: "I paint, as the poet sings, to give expression to my nature and emotions, and that is all."

Artists' Appreciation

The T'ang poet Tu Fu, now universally regarded as "China's greatest poet," was largely ignored until discovered by these 11th-century scholars. The two greatest scholar-painters of earlier centuries, Ku K'ai-chih and Wang Wei, were rescued from obscurity and lifted to the eminence and esteem they have ever since enjoyed. It is thus scarcely possible to overestimate the esthetic and critical impact of the late Northern Sung literati on the fate of the three greatest arts of Chinese civilization. Indeed, the poetry of Su Shih, the figure painting of Li Kung-lin, and the calligraphy of Mi Fei became standards against which men would be judged for the next 500 years.

Crucial to an understanding of the flavor of life and art in this great age is an appreciation of the quality of personal relationships within this artistic and intellectual circle. Art was nothing without personality, and personality was almost an art—not, however, in the sense of deliberate eccentricity, but as a nourishing of the innate qualities of strength of character, will, honesty, creativity, mental curiosity, and integrity. When Su Shih and Mi Fei met again later in their lives, they were well aware that they were cultural heroes. They took pride in this knowledge and found the keenest creative stimulation in it.

Mi's Figure Painting

Mi said that he did not begin to paint until 7 years before his death, but it is possible that he had tried landscape painting slightly earlier. At the time, the T'ang figure painter Wu Tao-tzu was universally praised as the "standard for all time," and his followers were legion. Mi Fei rejected this image, in no small part doubtless because it was so popular, and declared that he admired only the "lofty antiquity" of the long-neglected first master of figure painting, Ku K'ai-chih. Mi Fei claimed to paint only the "loyal and virtuous men of old." Vigorous precedent for this view had come in 1060, when Su Shih had written a poem after looking at paintings by Wu Taotzu and Wang Wei. Wu Tao-tzu, he wrote, while heroic beyond compare, could finally be judged only in terms of the craft of painting, that is, by technique and formal likeness. Wang Wei, in contrast, "was basically an old poet" who "sought meaning beyond the forms."

To these men anything that smacked of mere craft, divorced from personal expression, was to be rejected. Their most obvious foils were the imperial academicians and professional painters who commanded a large popular audience. Mi Fei, a caustic and relentless critic, generally described their art as "fit only to defile the walls of a wine shop." He even accused the academy of murdering one of its members who had been too gifted and original and thus had threatened the status quo.

At an opposite extreme were the "untrammeled" masters of the 9th and 10th centuries, who had broken every rule and defied every classical model in their quest for artistic freedom, even going so far as to paint with their hair and hands, or their naked bodies. The "untrammeled" masters won the admiration of Mi Fei and his friends but were far too uncontrolled and eccentric to be emulated. Instead, it was the "primitive" and forgotten masters of the orthodox heritage to which they turned.

The only remnant of Mi Fei's figure painting, of which he was so proud, is an engraving on the "Master of the Waves" cliff at Kuei-lin, Kuang-hsi. It is said to be a 13th-century copy of Mi's self-portrait and is a strangely archaic,

boldly and simply conceived image as if from centuries past, and quite possibly intended to evoke Ku K'ai-chih.

His Landscape Painting

It was Mi's landscape painting, however, for which he was so admired in later centuries. In it, too, he displayed his utter rejection of dominant tendencies and his dependence upon neglected older innovations. In the late 11th century the influence of the brilliant 10th-century landscape master Li Ch'eng was at its peak. Mi Fei criticized Li Ch'eng for achieving ''more ingenuity than a sense of reality'' and displayed only contempt for his followers. He advocated, instead, the ''natural and unassertive'' qualities of the all but forgotten 10th-century master Tung Yüan. It is highly significant that Mi Fei, who was a man of Chiang-nan, turned back to the two greatest native masters of Chiang-nan, Ku K'ai-chih and Tung Yüan, for inspiration. Regional pride and identity were major issues.

The landscape style that Mi Fei developed from Tung Yüan placed emphasis on the misty, amorphous aspect of nature that created ''inexhaustible mystery.'' His technique is described as ''Mi dots.'' Starting with very pale ink, he began painting on a slightly wet paper or silk, amassing clusters of shadowed forms, then adding darker ink gradually, building up amorphous, drifting mountain silhouettes bathed in wet, cloaking mist. The style is best seen in a large hanging scroll, the *Tower of the Rising Clouds*. On the painting is an inscription: ''Heaven sends a timely rain; clouds issue from mountains and streams.'' This manner had an incalculable effect on later painters. From the 14th century on, every painter worth his salt could create a Mi Fei-style landscape at the slightest provocation.

A more difficult manner is seen in several paintings attributed to Mi, including *Spring Mountains and Pine Trees*. Archaism, as in Mi's figure painting, is the dominant mode. The mountains are conceived in the primeval state as three triangles side by side, just as the word ''mountain'' was written as triangles on the oracle bones of the 2d millennium B.C. The pines are similarly conceived, as roots growing into the earth, trunk and branches stretching into the sky. In such works, Mi Fei appears to be attempting to free himself of all cliché and mannerism and to paint as if no one had ever painted before him.

Mi Fei's eldest son, Mi Yu-jen, was also an excellent painter and continued his father's tradition.

Further Reading

A good discussion of Mi Fei is in Osvald Sirén, *Chinese Painting: Leading Masters and Principles* (7 vols., 1956-1958). □

Barbara Mikulski

Barbara Ann Mikulski became the first Democratic woman elected to the United States Senate to hold a seat not previously held by her husband.

Barbara Ann Milulski is known as the feisty senator from Baltimore, she is also the first Democratic woman ever to have served in both Houses of Congress, and the first woman ever to win a statewide election in her home state of Maryland.

''We elected a Democratic woman named Barbara and somebody named Mikulski, and the Senate won't be the same from now on!'' said Mikulski after capturing the seat left open by the retirement of Republican Charles McC. Mathias, Jr., in November of 1986. Described by *Time* magazine as ''a four-foot-11-inch bundle of energy with a voice like a Baltimore harbor foghorn,'' Mikulski swept past her Republican opponent, Linda Chavez, with 61 percent of the vote. Then-president Ronald Reagan, who had campaigned in Maryland to defeat her, called Mikulski a ''wily liberal,'' but, as *Time* reported, he was only half right. ''Wily is about the last word Marylanders would apply to Mikulski. Blunt, outspoken and feisty would describe her better. She is a fierce debater, with a fondness for pointed quips.'' ''I define public service as not only to be a help but to be an advocate. . . . In the Senate, I plan to use the good mind, the good mouth, the good heart that God gave me,'' said Mikulski in *Time.*

The granddaughter of Polish immigrants, Mikulski can certainly be called liberal. The unabashed feminist backs a nuclear freeze and consistently votes for increased social spending. She is a staunch supporter of organized labor and supports protectionist legislation to save American jobs. While serving as a United States congresswoman, Mikulski was a harsh critic of the Reagan administration's defense

and foreign policies, and voted to cancel the MX missile project and cut off aid to Nicaraguan contras. ''I just don't take an issue because it's popular,'' Mikulski said in *Business Week.* ''I'm a fighter.'' In an article in the *Washington Post,* Mikulski maintained she still has the soul of a street organizer. ''Nobody would ever use the term mellow to describe me. . . . I'm not caffeine-free, that's for sure.'' Indeed, a Capitol Hill staff member told *Business Week,* ''When she walks into a room, it's like a brawler came in.''

Mikulski got her start in politics in 1968 with the organization of a coalition of black, Polish, Greek, Lithuanian, and Ukrainian Americans to block construction of a 16-lane highway that would have destroyed areas of East Baltimore, including parts of Fells Point that boasted the first black home ownership neighborhood in the city. Called SCAR (Southeast Council Against the Road), the neighborhood group fought against an entrenched Democratic political organization at City Hall that supported the highway project. Despite the strength of the opposition, SCAR, led by Mikulski, was successful in blocking the highway proposal.

That battle whetted Mikulski's appetite for getting involved on a more formal political basis. In 1971, she ran for a seat on the Baltimore City Council. Campaigning as an outsider taking on established political machines, she wore out five pairs of shoes and knocked on 15,000 doors to spread her message throughout the Highlandtown neighborhood she grew up in. Potential constituents were told that ''by being part of a group whether it's a PTA, a neighborhood association, a coalition against toxic waste, working together can make a change,'' as Mikulski later recalled in *Ms.* magazine. ''For a woman, with no previous political experience, to run out there was a tremendous accomplishment,'' observed Peter N. Marudas, a political advisor to Maryland Senator Paul S. Sarbanes, in the *Washington Post.*

Mikulski's penchant for community organizing came as no surprise to her parents. William and Christine Mikulski operated a grocery store, Willy's Market, across the street from their home. Barbara, the eldest of three daughters, attended Catholic grade school and high school. The *Washington Post* noted that even as a little girl, ''Barbara showed a special talent. While other kids were more athletic and agile than the klutzy, chubby Barbara, she had an uncanny ability to control situations. Tired of skinning her knees trying to jump rope 'double dutch,' Barbara coaxed her little cousins and friends into taking part in plays and shows in her parents' garage, shows in which she served as playwright, producer and director.''

Mikulski considered becoming a nun, but concluded that she was too rebellious to accept the discipline of a religious order. Instead, she trained as a social worker, earning her bachelor's degree at Mount St. Agnes College in Baltimore, then continuing her studies at the University of Maryland. She graduated in 1965 with a master's degree in social work.

Mikulski first worked for the Associated Catholic Charities and then the Baltimore Department of Social Services. By 1966, she was an assistant chief of community organizing for the city social services department, working on a plan to decentralize welfare programs. While serving these organizations, primarily in cases of child abuse and neglect, Mikulski developed the deep concern for the rights of children and families that she later took to Washington.

Mikulski expressed many of her concerns in an essay titled ''Who Speaks for Ethnic America?'' for the *New York Times* in September of 1970. Ethnic immigrants who came to the United States at the turn of the century, she wrote, ''constructed the skyscrapers, operated the railroads, worked on the docks, factories, steel mills and in the mines. Though our labor was in demand, we were not accepted. Our names, language, food and cultural customers were the subject of ridicule. We were discriminated against by banks, institutions of higher learning and other organizations controlled by the Yankee Patricians. There were no protective mechanisms for safety, wages and tenure.'' Mikulski maintained that it was smarter for these groups to organize than to fight, ''to form an alliance based on mutual issues, interdependence and respect.''

During her five years on the Baltimore City Council, Mikulski became known as an effective, hands-on representative of the people. Her campaign literature said she ''got things done,'' and she did—from potholes to public education, when Baltimoreans had problems or needed help, they knew they could depend on Mikulski.

In 1976, Congressman Paul S. Sarbanes, of Maryland's Third Congressional District (Baltimore), announced his candidacy for the United States Senate. Mikulski was one of six people to join the race to take his place in the United States House of Representatives. Using her vast network of community supporters and volunteers, Mikulski won the Democratic primary and went on to represent the third district in the United States House of Representatives.

When she arrived on Capitol Hill in January of 1977, Mikulski got an appointment to the Merchant Marine & Fisheries Committee, where she could work on legislation affecting the Port of Baltimore, one of the state's largest employers. She also became the first woman ever appointed to the powerful House Energy & Commerce Committee, which gave her a platform to lobby on issues including railroads, telecommunications, and health care. She was a prime mover behind the 1984 Child Abuse Act and a major proponent of the Equal Rights Amendment, and she helped establish the Congressional Women's Caucus. ''She's been a real stalwart, a feisty spark plug on women's issues, especially fighting for insurance reform,'' said Congresswoman Pat Schroeder (a Democrat from Colorado), in *Ms.*

After five terms as congresswoman, in 1986 Mikulski set her sights on the United States Senate seat being vacated by retiring Senator Charles McC. Mathias, Jr. Her opponent was Linda Chavez, a former staff director of the United States Commission on Civil Rights, who was a well-spoken and well-connected Republican.

Chavez apparently thought the ''frumpy, loud and sometimes rude'' Mikulski would be a pushover, wrote *People.* However, Chavez made the ''mistake of trying to smear Barbara's hometown image. She called Mikulski a 'San Francisco-style Democrat' who ought to 'come out of the closet,' and accused one of Mikulski's aides of promoting 'fascist feminism' and 'anti-male attitudes,'" wrote *Ms.*

in 1987 when the magazine named Mikulski a ''Woman of the Year.''

To beat Chavez, Mikulski sought out her supporters from her days as an activist social worker, arranging meetings with business and civic leaders and longtime feminist allies. She also hired pollster Harrison Hickman, who had developed a method for analyzing ''the woman factor,'' she told *Ms.* ''We wanted to be sure that people's positive feelings toward me weren't just 'Gosh, isn't this fun? A woman Senator.'''

To compete with Chavez's polished image, Mikulski hired Lillian Brown, a makeup advisor to presidential candidates, to show her how to use low-gloss makeup to make her appear more attractive on television. ''Mikulski replaced her old, dark-framed glasses with a pair of rimless, glare-proof bifocals. She experimented with different color dresses and varying hemlines so she wouldn't look dumpy. And she learned how to sit properly and take advantage of camera angles to enhance her looks on television,'' the *Washington Post* reported. By the time Mikulski was sworn in as a United States senator, she had lost more than 40 pounds through vigorous dieting and exercise, and had toned down her East Baltimore street lingo. The *Washington Post* noted that she had ''cooled her street-fighter style to make her way in the (Senate) club.''

The Democratic party's congressional leadership showed her off by temporarily assigning Mikulski to Harry Truman's old seat on the Senate floor. According to the *Washington Post,* since her arrival her Senate colleagues ''have watched closely—and they have been impressed. The former street organizer and 'Queen of the Ethnics' has become more than a mere member of the club. She is well on her way to becoming a major player.''

Mikulski, with help from her colleague Senator Paul S. Sarbanes (Democrat-Maryland) and Majority Leader Robert C. Byrd (Democrat-West Virginia), landed four of the best committee assignments of any freshman senator. The top prize was her appointment to the Senate Appropriations Committee, the political equivalent of hitting a home run the first time at bat, since all budget bills come before the committee. She also became a member of the Senate Labor and Human Resources Committee, which handles most major welfare reform legislation; the Environment and Public Works Committee, with jurisdiction over road and bridge construction; and the Small Business Committee. She also serves on numerous subcommittees, a full schedule that has forced her to carefully pick the issues she gets involved in.

In her first term as senator, Mikulski pushed through various initiatives on behalf of Maryland, including money for the Beltsville Agricultural Research Center and Maryland's oyster beds, $24 million in urban mass transit funds for the state, and continued operation of a weather station on Maryland's eastern shore. Mikulski, who delivered a rousing speech early in the course of the Democratic National Convention in July of 1992, was reelected to another term that year and continued her high-profile involvement. *Science* magazine commented that Mikulski has ''more influence over nonmilitary R&D [research and development] than perhaps anybody else now on Capitol Hill.''

Mikulski's influence affects budgets for the National Science Foundation (NSF), National Space and Aeronautics Space Administration (NASA), and the Environmental Protection Agency (EPA), among others. In 1994, she was largely responsible for pushing through the largest congressional funding increase that the National Science Foundation had seen in 11 years. She was also aggressive in pushing for funding to modernize the offices of the Food and Drug Administration (FDA), housed in her home state. In an interview in *Science,* Mikulski noted the importance of funding projects that are linked to practical issues, although the long-term benefits may not be apparent to some. When deciding between affordable housing for the elderly and a space station, for instance, many may not see why space exploration is necessary. ''Those are the choices,'' Mikulski remarked, ''and I think it's going to be very tough.''

In addition to her political career, Maluski wrote a political mystery novel, *Capitol Offense* (published in 1996), with Marylouise Oates. While attending the Democratic Convention in Chicago, she and her co-author held a book signing to promote the new book.

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Luis Milán

Luis Milán (ca. 1500-c. 1561) was the earliest Spanish composer to publish a collection of secular music.

Luis Milán was born of noble parents at Valencia and presumably died there. His *Libro de música de vihuela de mano; Intitulado El Maestro* (1535/1536) was the first of the seven vihuela tablature books published in 16th-century Spain. He also published two other books: a book on parlor games for gallants and their ladies to play, *Libro de motes de damas y caualleros; Intitulado el juego de mandar* (1535), and *El Cortesano* (1561; *The Courtier*), an imitation of Baldassare Castiglione's popular etiquette book, *Il Cortegiano* (1528).

Like the other Spanish vihuela tablatures, *El Maestro* purports to be a self-instructing manual, easy pieces filling book I, hard ones book II. But unlike the others, it contains no transcriptions of other masters' works, and the top line of the six horizontal lines in the tablature refers to the highest-pitched course rather than the lowest. Dedicated to the Portuguese king João III, *El Maestro* is the only Spanish tablature that contains any Portuguese songs. In addition it includes *six villancicos* (polyphonic songs) and four romances in Spanish and six Italian *sonetos.* Although free of

religious pieces, *El Maestro* does end with an elaborate explanation of the church modes in polyphonic music.

Forty fantasias, four *tentos* (alternately called fantasias, a word which for Milán means simply ''product of the imagination''), and six pavanes interlard the vocal music in *El Maestro.* Alternate settings of ten of the vocal pieces allow the singer to improvise long virtuoso runs between lines of the text. Milán's pavanes, especially those on Italian lines, are the most transcribed and performed Spanish vihuela music of the Golden Age.

Milán's *El Cortesano* (dedicated to Philip II) pictures life a generation earlier at the Valencian court of Germaine de Foix and her third husband, Ferdinand, Duke of Calabria. In retrospect, Milán sees himself as *arbiter elegantiarum* at their polyglot court, where nearly everyone was a poetaster idling his time in hunts, biting repartee, jests, masquerades, and amorous escapades. Juan Fernández de Heredia, his defeated rival in one such escapade (described in *El Cortesano,* 1874 ed.), was the most famous Valencian poet of the time. In return for the snipings scattered through every day of the six into which *El Cortesano* is divided, Fernández de Heredia advised Milán to stick with the only art of which he was a master, vihuela playing (*Obras,* 1955 ed.). Dance pieces were his forte, not singing, and as a teacher Milán was guilty of neglect or even cruelty, claimed Fernández de Heredia.

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Nelson Appleton Miles

Nelson Appleton Miles (1839-1925), American soldier, participated in many of the campaigns against the western Indian tribes.

Nelson A. Miles was born on Aug. 8, 1839, at Westminster, Mass. After completing his schooling at the age of 17, he moved to Boston, where he became a clerk and studied military tactics at night. At the outbreak of the Civil War he used his savings and borrowed money to raise a company of volunteers and was commissioned a lieutenant. He was able to transfer to the 61st New York Volunteers as a lieutenant colonel in September 1862. His rise to prominence was then meteoric, and he emerged from the war a major general of volunteers and recipient of the Medal of Honor. He married Mary Hoyt Sherman in 1868 (a niece of Gen. William T. Sherman and of Senator John Sherman of Ohio). Family influence brought him a colonelcy in the Army and command of the 40th Infantry Regiment.

After the Civil War, Miles served extensively in the Indian wars of the American West. In 1875 he helped defeat the Comanche, Kiowa, and Cheyenne on the South Plains. Transferred north, he aided in driving Sitting Bull and the Sioux into Canada in 1876, and the following year he received the surrender of Chief Joseph of the Nez Percé after marching his troops 160 miles through wintry cold. In 1880 he was promoted to brigadier general and given command of the Department of the Columbia. In 1885 he was given command of the Department of the Missouri but was transferred to the Department of Arizona in April 1886. There he secured Geronimo's surrender.

In 1890, after his promotion to major general, Miles suppressed the ''ghost dance'' craze (prompted by a messianic cult) of the Sioux Indians. Four years later, following orders from President Grover Cleveland, he quelled the Pullman strike in Chicago. For these feats he was made commanding general of the Army in 1895, a post he held until his retirement in 1903. His record during the Spanish-American War was not brilliant, but in 1901 he was given the coveted promotion to lieutenant general. He had not, however, achieved the goal he most desired. In every election following 1888, he had expected a presidential nomination. Following his retirement, he lived in Washington, D.C., where he died on May 15, 1925. He was buried with military honors at Arlington National Cemetery.

Further Reading

Hoping his life story would gain him the presidential nomination, Miles wrote his autobiography twice: *Personal Recollections*

and Observations of General Nelson A. Miles (1896) and *Serving the Republic: Memoirs of the Civil and Military Life of Nelson A. Miles* (1911). Virginia W. Johnson, *The Unregimented General: A Biography of Nelson A. Miles* (1962), is sympathetic if uncritical, while Newton F. Tolman, *The Search for General Miles* (1968), is of minor value.

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Darius Milhaud

The French composer and teacher Darius Milhaud (born 1892) was the main champion of polytonality in the 20th century.

Darius Milhaud was born on Sept. 4, 1892, in Aix-en-Provence. His family, descended from a line of Jews established in the region for generations, had the time and means to encourage their son's musical interests: violin lessons at age 7, participation in the quartet organized by his violin teacher at age 13, and studies at the Paris Conservatory (1909-1912) mark the well-planned stages of his student career. Typical of his generation, he voiced a strong distaste for the music of Richard Wagner and an equally strong admiration for Modest Mussorgsky and Claude Debussy. Sensing, nevertheless, the dangers of impressionism for his own development—''too much fog,'' ''too many perfumed breezes''—Milhaud resolved to ''break the spell'' of Debussy, although ''my heart always remained faithful.''

Anti-impressionism was undoubtedly one of the two major factors uniting, just after World War I, the group of composers known as Les Six; the author Jean Cocteau was the other. Not a musician and therefore, by his own designation, not eligible for ''membership'' in the group, Cocteau was nevertheless its guiding spirit. His collaboration with Milhaud resulted in *Le Boeuf sur le toit* (1919), *Le Train bleu* (1924), and *Le Pauvre matelot* (1926). Cocteau also seems to have been responsible for stimulating Milhaud's interest in jazz, which resulted in one of his most enduring works, *La Création du monde* (1923).

Yet, for all their success, the Cocteau works do not reveal the essential Milhaud. Before Cocteau there had been the experience of yet deeper formative influence: that of the writer Paul Claudel. On first reading Claudel, in 1911, Milhaud was struck by a ''force which shakes the human heart . . . like an element of nature.'' The two artists began a long collaboration, which Milhaud said was ''the best thing of my life as a musician.'' They collaborated on *Agamemnon* (1913), *Les Choéphores* (1915), *Les Euménides* (1917-1922), *Christophe Colomb* (1928), *Maximilien* (1932), *Bolívar* (1952-1953), and *David* (1954).

Claudel was minister of France to Brazil (1917-1919) and took Milhaud along as his secretary. In Rio de Janeiro, Milhaud worked out the details of the technique which, rightly or wrongly, came to be particularly identified with his style: polytonality. What had been a ''superimposition of chords proceeding by masses'' in *Les Choéphores* was to become in *L'Enfant prodigue* (1918) a polytonality residing ''no longer in chords but in the meetings of lines.''

If polytonality was a unifying factor for Milhaud's style, his origins served to define his esthetic: ''*Latinity, Mediterranean* are words which have a deep resonance in me.'' The locales of his stage works—Greece, Palestine, Mexico, and Brazil—are significant for their strong affinities with his native Provence, and the music of these places furnished him with many melodic and rhythmic ideas. The themes of southern landscape and popular life are so omnipresent in his vocal works that they have tended to obscure his image as a composer of absolute music, that is, music free from extramusical implications.

The number of symphonies (16), concertos (31), and chamber works (about 60) that Milhaud composed is considerable; indeed, in 20th-century terms his production of over 400 works is enormous, a fact which engendered some negative criticism about his work, such as unevenness in quality, inattention to detail, and signs of haste. Such accusations ignore Milhaud's basic motivation as a composer, namely, that the act of creation is more important than the

thing created. His production was all the more remarkable in view of his teaching schedule. From 1948 on he spent alternate years in Paris and at Mills College, Calif.

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Pavel Nikolayevich Miliukov

The Russian historian and statesman Pavel Nikolayevich Miliukov (1859-1943) supported the Westernization and modernization of Russia while criticizing the ruthlessness and authoritarianism of its government.

Pavel Miliukov was born on Jan. 27, 1859, into a middle-class family in Moscow. He manifested an early interest in both history and politics. As a consequence of his independent views, he was suspended for a period of one year from the University of Moscow in 1881. He completed his formal training in the historical-philosophical faculty of Moscow University in 1886 and began the extensive archival research on his magisterial thesis, *National Economy in Russia in the First Quarter of the XVIIIth Century and the Reforms of Peter the Great,* which he defended successfully and published in 1892. In the meantime he began his teaching career as lecturer at the University of Moscow and as a secondary school teacher.

In the mid-1890s Miliukov became progressively more concerned with what may be called the political implications of his theoretical position as historian. As a Westernizer and liberal, Miliukov supported in-depth Westernization of the Russian national economy as well as public involvement in governmental decision making. These views, together with his efforts to encourage formation and activity of middle-class liberal organizations, were regarded by the czarist government as a direct challenge to established authority.

Miliukov was dismissed from the University of Moscow in 1895 and forbidden to teach in the Russian Empire; in addition, the Ministry of Internal Affairs arranged for his exile, first from Moscow and ultimately from the Russian Empire. Thus, in 1895, he left to accept a teaching position in Serbia and did not return to Russia until 1899. He was arrested once more, in 1900, for his liberal public utterances. After this he embarked on a series of exiles, which he characteristically combined with professional activities as a teacher and writer. He spent parts of 1901 and 1902 in England and parts of 1903, 1904, and 1905 in the United States. Miliukov continued his historical research and writing at an unabated pace, publishing no fewer than four major works in Russian history, including his classic *Outlines of the History of Russian Culture* (3 vols., 1896-1903) as well as an edition of his lectures at the University of Chicago, *Russia and its Crisis* (1905). In the meantime, police harassment did not prevent him from becoming a principal contributor to the left-wing journal of the liberal movement, *Osvobozhdeniie* (Liberation).

With the outbreak of the Revolution of 1905, Miliukov returned to Russia to participate in the organization of the Constitutional Democratic (Kadet) party and to accept the editorship of the party organ, *Rech'* (Speech). He played a leading role in his party's delegation to the Third and Fourth Dumas (1907-1912, 1912-1916). He strongly supported the extension of private ownership of property, rapid development of industrial technology, and close political ties with western Europe. As a corollary to these views, he continued to support the concepts of broadly based electoral franchise and representative government, both of which were honored more in the breach than in fact in the interval between 1906 and 1917.

With the outbreak of World War I, Miliukov, while supporting the war aims of the government, became more critical of the actual prosecution of the war. In 1916 he participated in the so-called Progressive Bloc, which demanded a reorganization of the government to reflect party representation in the Duma. Typically, when the Revolution of 1917 broke out, Miliukov seems to have interpreted the events as resulting especially from a lack of public confidence in the handling of the war. Thus, as principal liberal critic of the war, Miliukov was invited to become minister of

foreign affairs of the new provisional government, which the Duma took responsibility for organizing.

A rush of events during the spring and summer of 1917 proved the inadequacy of Miliukov's analysis, not only of the motivation for the Revolution but also of the relevance of the entire liberal position to the political crisis in which Russia found itself. By late spring Miliukov's position in the spectrum of political pressures to which the provisional government was subject was untenably conservative. Under fire from the workers' organizations (the soviets) and the socialist parties, he resigned from the Cabinet. After the October Revolution, he left European Russia to join the Volunteer Army in the south. By 1918 the position of the counterrevolution seemed hopeless, and he left Russia for the West.

A close student of Russian history and a participant in Russian politics, Miliukov was fated to observe some of the most significant political events in his country's history from Paris. A principal contributor to, and then editor of, the emigrant newspaper *Poslednye novosti* (Latest News), Miliukov continued his work as a commentator on the Russian political scene but without being able to influence it significantly. He died at Aix-les-Bains, France, on March 31, 1943.

Further Reading

Fascinating as period history as well as informative on Miliukov's career is his *Political Memoirs, 1905-1917* (2 vols., 1955; trans., 1 vol., 1967). A full-length study of Miliukov is Thomas Riha, *A Russian European: Paul Miliukov in Russian Politics* (1969). Studies of Miliukov also appear in Anatole G. Mazour, *Modern Russian Historiography* (1939; 2d ed. 1958), and Bernadotte E. Schmitt, ed., *Some Historians of Modern Europe: Essays in Historiography* (1942). □

Harvey Bernard Milk

Harvey Milk (1930-1978), a San Francisco city politician, helped open the door for gays and lesbians in the United States by bringing civil rights for homosexuals, among many other issues, to the political table. Since Milk's murder in 1978, he has remained a symbol of activism.

Although there are still relatively few openly gay politicians in the United States, their numbers would be even fewer had it not been for Harvey Milk. His 1977 election to San Francisco's Board of Supervisors brought a message of hope to gays and lesbians across the country. Milk served as a city supervisor for less than a year before being murdered along with Mayor George Moscone by a rival politician, but he was instrumental in bringing the gay rights agenda to the attention of the American public. Milk was not a one-issue politician, however. For him, gay issues were merely one part of an overall human rights perspective. During his tragically short political career, Milk battled for a wide range of social reforms in such areas as education, public transportation, child-care, and low-income housing. Milk's murder—and the surprisingly light sentence his killer received by virtue of the famous ''Twinkie Defense''—made him a martyr to members of gay communities throughout the United States.

Harvey Bernard Milk was born on May 22, 1930 in Woodmere, New York, a town on Long Island. His grandfather, an immigrant from Lithuania, had worked his way up from a simple peddler to owner of a respected department store. Milk's father, William, was also involved in the retail clothing trade. By his early teens, Milk was already aware of his homosexuality, but he chose to keep it to himself. In high school, he was active in sports, and was considered a class clown. He also developed a passion for opera, and would frequently go alone to the Metropolitan Opera House.

Tried Hand at Several Careers

Following his graduation in 1947, Milk entered New York State College for Teachers in Albany. He received his college degree in 1951. Three months later, Milk joined the navy. He served as a chief petty officer on a submarine rescue ship during the Korean War, and eventually reached the rank of junior lieutenant before his honorable discharge in 1955. Returning to New York, Milk took a job teaching high school. By this time, Milk was living openly with his lover, Joe Campbell, though he still kept his homosexuality hidden from his family. After a couple of years, Milk became disenchanted with teaching. He tried his hand at a number of other occupations before landing a job with the Wall

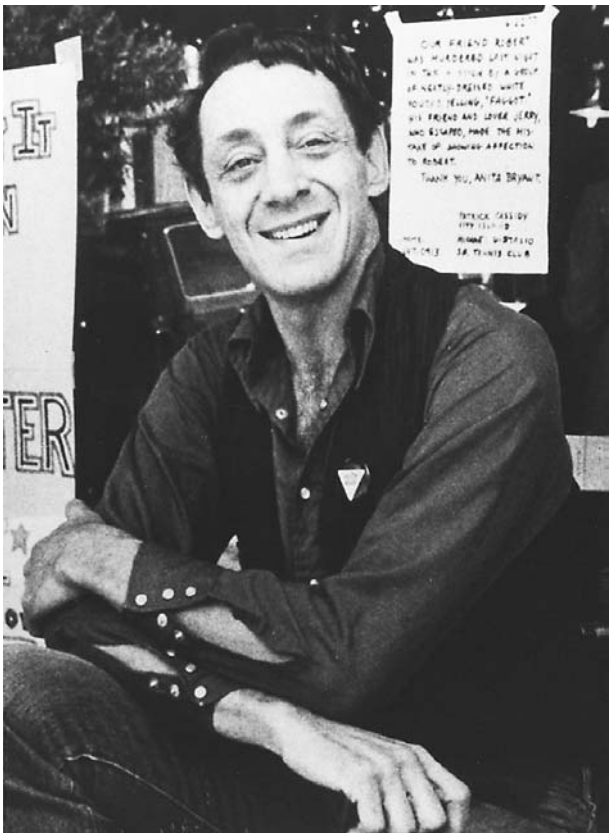

Street investment firm Bache and Company in 1963. At Bache, Milk discovered that he had a knack for finance and investment, and his ascent of the corporate ladder was swift.

In spite of his unconventional lifestyle, Milk's political and social values were conservative through the early 1960s. He even campaigned for Barry Goldwater in the 1964 presidential election. As the decade progressed, however, his views gradually began to change. Milk's new romantic interest, Jack Galen McKinley, worked in theater, and through him Milk became involved as well. He was particularly interested in the experimental work of director Tom O'Horgan. Since the presence of gays in the theater world was very visible, Milk began to come to terms more completely with his homosexual identity. At the same time, his overall world view began to evolve into a more left-leaning, countercultural one.

In 1968 McKinley was hired as stage director for O'Horgan's San Francisco production of the musical *Hair.* Milk decided to move with McKinley to California, where he got a job as a financial analyst. Eventually, the conflict between his personal and professional lives became to much for Milk. During a 1970 protest of the American invasion of Cambodia, Milk burned his BankAmericard in front of a crowd of people. He was fired from his job later that day. His ties to mainstream life now broken, Milk returned to New York and theater work. By this time, he was sporting the long-hair and a beard, and looked more or less like an aging hippie. In 1972 he moved with his new partner, Scott Smith, back to San Francisco. The pair opened a camera shop on Castro Street, in the heart of what was emerging as the city's most recognizably gay neighborhood.

Pushed toward Politics by Watergate

Milk entered the political arena for the first time in 1973. Angered by the Watergate scandal and by a variety of local issues, he decided to run for a spot on the Board of Supervisors, San Francisco's city council. Using the gay community as his base of support, Milk sought to forge a populist coalition with other disenfranchised groups, including several of the city's diverse ethnic groups. His campaign slogan, ''Milk has something for everybody,'' reflected this approach. Of the 32 candidates in the race, Milk came in tenth, not a bad showing for a long-haired, openly gay Jewish man with no political experience and relatively meager campaign funds. Though he lost the election, he gained enough support to put him on the city's political map. Because of his popularity in his own largely gay district, he became known as the ''Mayor of Castro Street.''

Milk spent much of the next year preparing for his next election campaign. He cultivated a more mainstream look and gave up smoking marijuana. He also revitalized the Castro Village Association as a powerful civic organization, and launched the popular Castro Street Fair. In addition, he conducted a voter registration drive that brought 2,000 new voters onto the rolls, and he began writing a newspaper column for the *Bay Area Reporter.*

Milk ran for supervisor again in 1975, this time wearing a suit and short hair. Although he gained the support of several important labor unions, he lost again, this time placing seventh, just behind the six incumbents. In recognition of Milk's growing power base, however, newly-elected Mayor George Moscone appointed Milk to the Board of Permit Appeals, his first public office. After just a few weeks, however, Milk announced his intention to run for the state assembly. That disclosure led to his removal from his city post. Running against the entrenched Democratic party apparatus on the campaign theme ''Harvey Milk vs. the Machine,'' Milk lost yet again, by a mere 4,000 votes. By this time, however, he had established a formidable political machine of his own, the San Francisco Gay Democratic Club. In 1977, on his third try, Milk was finally elected to the Board of Supervisors, becoming the first openly gay elected official in the city's history.

Emphasized Neighborhood and Individual Rights

Several key themes characterized Milk's successful campaign, as well as his short tenure as a city official. One was his demand that government be responsive to the needs of individuals. Another was his ongoing emphasis on gay rights. A third theme was the fight to preserve the distinctive character of the city's neighborhoods. As city supervisor, Milk was the driving force behind the passage of a gay-rights ordinance that prohibited discrimination in housing and employment based on sexual orientation. At his urging, the city announced an initiative to hire more gay and lesbian police officers. He also initiated programs that benefited minorities, workers, and the elderly. On top of that, Milk gained national attention for his role in defeating a state senate proposal that would have prohibited gays and lesbians from teaching in public schools in California.

On November 27, 1978, Milk and Mayor Moscone were shot to death in City Hall by Dan White, a conservative former city supervisor who had quit the Board to protest the passage of the city's gay rights ordinance. In his trial for the killings, White's attorneys employed what came to be known as the ''Twinkie Defense.'' They claimed that the defendant had eaten so much junk food that his judgment had become impaired. Amazingly, White was convicted only of voluntary manslaughter, meaning he would receive the lightest sentence possible for a person who has admitted to intentionally killing somebody. The verdict, which appeared to signal that society condoned violence against gays, outraged homosexuals and their supporters across the United States. In San Francisco, riots erupted, resulting in hundreds of injuries, a dozen burned police cars, and about $250,000 in property damage. The following night, thousands of people flocked to Castro Street to celebrate what would have been Milk's 49th birthday.

Since his death, Milk has become a symbol for the gay community of both what has been achieved and what remains to be done. He has been immortalized in the names of the Harvey Milk Democratic Club (formerly the San Francisco Gay Democratic Club), Harvey Milk High School in New York, and San Francisco's annual Harvey Milk Memorial Parade. In 1985 the film *The Times of Harvey Milk* won the Academy Award for Best Documentary. Ten years later,

Harvey Milk, an opera co-commissioned by the Houston Grand Opera, the New York City Opera, and the San Francisco Opera, premiered in Houston. Although he is best remembered in the gay community, Milk's message of empowerment has served as an inspiration for people of all ethnicities and orientations.

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James Mill

The Scottish philosopher and journalist James Mill (1773-1836) implemented and popularized utilitarianism. Although possessing little originality of thought, he indirectly influenced the development of one of the main currents of 19th-century philosophy through the sheer force of his personality.

James Mill's father was a shoemaker in the small village of Northwater Bridge, where James was born and attended the local school. His mother, Isabel, was quite ambitious for the social advancement of her first son, and James, unlike his younger sister and brother, was forbidden manual labor so that he could devote himself exclusively to education and become a gentleman. Through Isabel's intervention and his own intelligence and self-discipline, Mill secured the patronage of the local lord, Sir John Stuart. He entered the University of Edinburgh to study for the ministry. He was impressed by the lectures of Dugald Stewart, leader of the Scottish school of ''commonsense'' philosophy.

Mill was licensed to preach in 1798 and for the next 4 years earned his living mainly by tutoring. In 1802 he traveled to London in order to take up journalism. He translated, wrote reviews, and edited two journals. In 1805 he married Harriet Burrow, and they later had nine children. His first son, John Stuart Mill, was born in 1806, the year he began his *History of India,* which was completed 11 years later. This 10-volume work became a standard reference and earned its author a permanent position with the East India Company. Mill's achievement was to interpret historical events in terms of political, economic, and sociological factors.

In 1808 Mill met Jeremy Bentham and became closely associated with his other disciples, including the historian George Grote, the jurist John Austin, and the economist David Ricardo. Under Ricardo's influence, Mill wrote *Elements of Political Economy* (1821). His other important works include *Analysis of the Phenomena of the Human Mind* (1829) and several influential contributions to the *Encyclopaedia Britannica* which applied utilitarian principles to social questions ranging from law to education.

Practical Applications of Utilitarianism

According to the principles of utility, man's happiness consists exclusively in gaining pleasure or, more practically, in avoiding pain. Mill's psychology, following David Hume and David Hartley, explains all the data of mental life in terms of association. Thus, he source of individual pleasure is, by and large, the result of associations that the individual has learned. It follows that education should be directed toward forming the appropriate associations, that is, identifying a man's pleasure with that of his fellowmen, just as the function of government is to promote ''the greatest happiness of the greatest number.'' As a result of his own practical efforts in behalf of utilitarianism, Mill lived to see many of the utilitarians' commonsense attitudes toward law, voting, and education incorporated within the Parliamentary Reform Bill of 1830. But undoubtedly the most significant contribution he made was the strict application of these principles to the education of his eldest child. Mill completely supervised his son's early childhood and adolescence. Although the son later acknowledged that his father's system was deficient in cultivating normal emotions, he credited his remarkable education with giving him a 25-year advantage over his contemporaries.

Further Reading

Mill's books have not been collected in standard editions or reissued. For a study of his life see Alexander Bain, *James Mill* (1882). Of great interest is the portrait of James Mill by his son John Stuart Mill in the *Autobiography* (1873; many editions). Useful background studies are Leslie Stephen, *The English Utilitarians* (3 vols., 1900), and Élie Halévy, *The Growth of Philosophic Radicalism* (1928; new ed. 1934; repr. with corrections 1952).

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John Stuart Mill

The English philosopher and economist John Stuart Mill (1806-1873) was the most influential British thinker of the 19th century. He is known for his writings on logic and scientific methodology and his voluminous essays on social and political life.

John Stuart Mill was born on May 20, 1806, in London to James and Harriet Burrow Mill, the eldest of their nine children. His father, originally trained as a minister, had emigrated from Scotland to take up a career as a freelance journalist. In 1808 James Mill began his lifelong association with Jeremy Bentham, the utilitarian philosopher and

legalist. Mill shared the common belief of 19th-century psychologists that the mind is at birth a *tabula rasa* and that character and performance are the result of experienced associations. With this view, he attempted to make his son into a philosopher by exclusively supervising his education. John Stuart Mill never attended a school or university.

Early Years and Education

The success of this experiment is recorded in John Stuart Mill's *Autobiography* (written 1853-1856). He began the study of Greek at the age of 3 and took up Latin between his seventh and eighth years. From six to ten each morning the boy recited his lessons, and by the age of 12 he had mastered material that was the equivalent of a university degree in classics. He then took up the study of logic, mathematics, and political economy with the same rigor. In addition to his own studies, John also tutored his brothers and sisters for 3 hours daily. Throughout his early years, John was treated as a younger equal by his father's associates, who were among the preeminent intellectuals in England. They included George Grote, the historian; John Austin, the jurist; David Ricardo, the economist; and Bentham.

Only later did Mill realize that he never had a childhood. The only tempering experiences he recalled from his boyhood were walks, music, reading *Robinson Crusoe,* and a year he spent in France. Before going abroad John had never associated with anyone his own age. The year with Bentham's relatives in France gave young Mill a taste of normal family life and a mastery of another language, which made him well informed on French intellectual and political ideas.

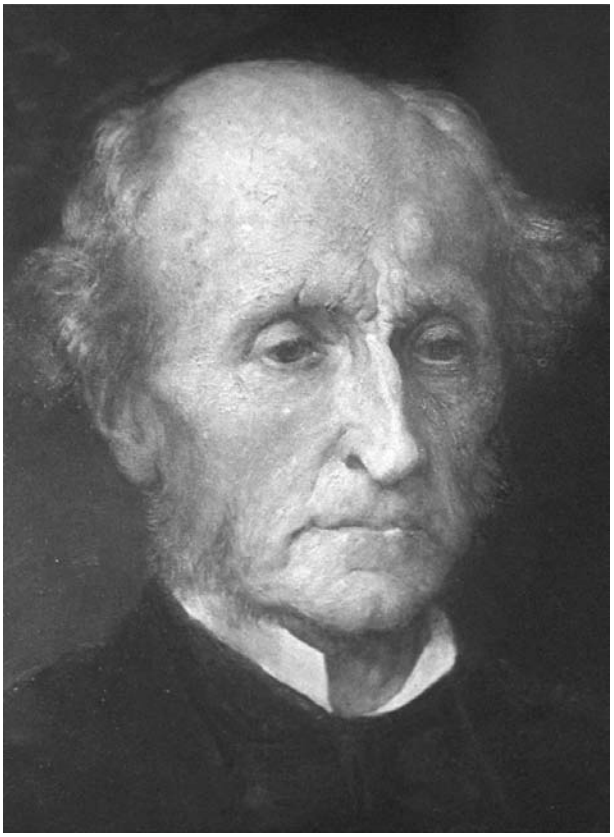

When he was 16, Mill began a debating society of utilitarians to examine and promote the ideas of his father, Bentham, Ricardo, and Thomas Malthus. He also began to publish on various issues, and he had written nearly 50 articles and reviews before he was 20. His speaking, writing, and political activity contributed to the passage of the Parliamentary Reform Bill in 1830, which culminated the efforts of the first generation of utilitarians, especially Bentham and James Mill. But in 1823, at his father's insistence, Mill abandoned his interest in a political career and accepted a position at India House, where he remained for 35 years.

The external events of Mill's life were so prosaic that Thomas Carlyle once disparagingly described their written account as ''the autobiography of a steam engine.'' Nonetheless in 1826 Mill underwent a mental crisis. He perceived that the realization of all the social reforms for which he had been trained and for which he had worked would bring him no personal satisfaction. He thought that his intellectual training had left him emotionally starved and feared that he lacked any capacity for feeling or caring deeply. Mill eventually overcame his melancholia by opening himself to the romantic reaction against rationalism on both an intellectual and personal level. He assimilated the ideas and poetry of English, French, and German thought. When he was 25 he met Harriet Taylor, and she became the dominant influence of his life. Although she was married, they maintained a close association for 20 years, eventually marrying in 1851, a few years after her husband's death. In his *Autobiography* Mill maintained that Harriet's intellectual ability was superior to his own and that she should be understood as the joint author of many of his major works.

''System of Logic''

The main purpose of Mill's philosophic works was to rehabilitate the British empirical tradition extending from John Locke. He argued for the constructive dimension of experience as an antidote to the negative and skeptical aspects emphasized by David Hume and also as an alternative to rationalistic dogmatism. His *System of Logic* (1843) was well received both as a university text and by the general public. Assuming that all propositions are of a subject-predicate form, Mill began with an analysis of words that constitute statements. He overcame much of the confusion of Locke's similar and earlier analysis by distinguishing between the connotation, or real meaning, of terms and the denotation, or attributive function. From this Mill described propositions as either ''verbal'' and analytic or ''real'' and synthetic. With these preliminaries in hand, Mill began a rather traditional attack on pure mathematics and deductive reasoning. A consistent empiricism demanded that all knowledge be derived from experience. Thus, no appeal to universal principles or a priori intuitions was allowable. In effect, Mill reduced pure to applied mathematics and deductive reasoning to ''apparent'' inferences or premises which, in reality, are generalizations from previous experience. The utility of syllogistic reasoning is found to be a

training in logical consistency—that is, a correct method for deciding if a particular instance fits under a general rule—but not to be a source of discovering new knowledge.

By elimination, then, logic was understood by Mill as induction, or knowledge by inference. His famous canons of induction were an attempt to show that general knowledge is derived from the observation of particular instances. Causal laws are established by observations of agreement and difference, residues and concomitant variations of the relations between A as the cause of B. The law of causation is merely a generalization of the truths reached by these experimental methods. By the strict application of these methods man is justified in extending his inferences beyond his immediate experience to discover highly probable, though not demonstrable, empirical and scientific laws.

Mill's logic culminates with an analysis of the methodology of the social sciences since neither individual men nor patterns of social life are exceptions to the laws of general causality. However, the variety of conditioning factors and the lack of control and repeatability of experiments weaken the effectiveness of both the experimental method and deductive attempts—such as Bentham's hedonistic calculus, which attempted to derive conclusions from the single premise of man's self-interest. The proper method of the social sciences is a mixture: deductions from the inferential generalizations provided by psychology and sociology. In several works Mill attempted without great success to trace connections between the generalizations derived from associationist psychology and the social and historical law of three stages (theological, metaphysical, and positivist or scientific) established by Auguste Comte.

Mill's Reasonableness

The mark of Mill's genius in metaphysics, ethics, and political theory rests in the tenacity of his attitude of consistent reasonableness. He denied the necessity and scientific validity of positing transcendent realities except as an object of belief or guide for conduct. He avoided the abstruse difficulties of the metaphysical status of the external world and the self by defining matter, as it is experienced, as ''a permanent possibility of sensation,'' and the mind as the series of affective and cognitive activities that is aware of itself as a conscious unity of past and future through memory and imagination. His own mental crises led Mill to modify the calculative aspect of utilitarianism. In theory he maintained that men are determined by their expectation of the pleasure and pain produced by action. But his conception of the range of personal motives and institutional attempts to ensure the good are much broader than those suggested by Bentham. For example, Mill explained that he overcame a mechanical notion of determinism when he realized that men are capable of being the cause of their own conduct through motives of self-improvement. In a more important sense, he attempted to introduce a qualitative dimension to utility.

Mill suggested that there are higher pleasures and that men should be educated to these higher aspirations. For a democratic government based on consensus is only as good as the education and tolerance of its citizenry. This argument received its classic formulation in the justly famous essay, ''On Liberty.'' Therein the classic formula of liberalism is stated: the state exists for man, and hence the only warrantable imposition upon personal liberty is ''self-protection.'' In later life, Mill moved from a laissez-faire economic theory toward socialism as he realized that government must take a more active role in guaranteeing the interests of all of its citizens.

The great sadness of Mill's later years was the unexpected death of his wife in 1858. He took a house in Avignon, France, in order to be near her grave and divided his time between there and London. He won election to the House of Commons in 1865, although he refused to campaign. He died on May 8, 1873.

Further Reading

Information on Mill from primary sources is in his *Autobiography,* four volumes of letters in his *Collected Works,* and *John Stuart Mill and Harriet Taylor: Their Correspondence,* edited by F. A. Hayek (1951). Biographies of Mill are M. J. Packe, *The Life of John Stuart Mill* (1954), and a brief, sympathetic treatment by Ruth Borchard, *John Stuart Mill, the Man* (1957). Maurice Cowling, *Mill and Liberalism* (1963); Ernest Albee, *A History of English Utilitarianism* (1902); Leslie Stephen, *The English Utilitarians* (3 vols., 1900); and Élie Halévy, *The Growth of Philosophic Radicalism* (1928; new ed. 1934; repr. with corrections 1952), are excellent studies. □

Sir John Everett Millais

Sir John Everett Millais (1829-1896), an English painter of great technical brilliance, was a founder member of the Pre-Raphaelite Brotherhood.

John Everett Millais was born in Southampton. His parents recognized his precocious talent and moved to London when John was 9. That year he won the Silver Medal for drawing from the Royal Society of Arts. At the age of 11 he entered the Royal Academy Schools and won a succession of prizes, including the Gold Medal in 1847.

At this time Millais's close friend William Holman Hunt was formulating new ideas under the influence of John Keats's poetry and John Ruskin's *Modern Painters.* Dante Gabriel Rossetti, Millais, and Hunt founded the Pre-Raphaelite Brotherhood in 1848. Inspired by this new approach, Millais painted *Lorenzo and Isabella* (1849), from Keats's *Isabella,* and *Christ in the House of His Parents* (1850). The latter painting was exhibited in the academy in 1850; Charles Dickens said it showed ''the lowest depths of what is mean, repulsive, and revolting,'' but it was strongly defended by Ruskin, who subsequently became a close friend of Millais. Their friendship ended in 1855, when Millais married Mrs. Ruskin a year after the annulment of her marriage.

Millais's *Huguenot* and *Ophelia,* exhibited in 1852, were immediate public successes, and in 1853 Millais was

elected an associate of the Royal Academy. The Pre-Raphaelite Brotherhood began to break up, and Millais's last works in this style, the *Blind Girl* and *Autumn Leaves* (both 1856), although among his best, were not well received. His former serious sense of purpose now gave way to a more direct popular appeal. *The Black Brunswicker* was a deliberate and successful attempt to repeat the popularity of the *Huguenot*. In 1863 he was elected a royal academician and became established as a fashionable artist.

During the 1860s Millais abandoned his earlier meticulous technique and developed a more fluent style, often painting directly onto the canvas, with few preparatory drawings, and rendering detail with almost impressionistic freedom. Outstanding among his many distinguished portraits is that of Mrs. Bischoffsheim, which illustrates the technical virtuosity that won him many honors and such acclaim at European exhibitions. Perhaps his most widely known portrait was of his grandson ''Bubbles''; its enormous popularity as an advertisement infuriated the artist.

Apart from rather sentimental genre subjects, such as the *Yeomen of the Guard* (1876), Millais painted a series of remarkable landscapes, beginning with *Chill October* (1870), and his *St. Stephen* (1894) is an example of the religious themes to which he returned at the end of his life.

In 1885 Millais was created a baronet. He was elected president of the Royal Academy in February 1896 and died in August.

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The standard biography of Millais is M.H. Spielmann, *Millais and His Works* (1898), which was slightly amplified by John Guille Millais, *The Life and Letters of Sir John Everett Millais* (2 vols., 1899; 3d ed. 1902). A good general background is in Robin Ironside and John Gere, *Pre-Raphaelite Painters* (1948), and Graham Reynolds, *Victorian Painting* (1966).

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Edna St. Vincent Millay

Edna St. Vincent Millay (1892-1950) was an American lyric poet whose personal life and verse burned meteorically through the imaginations of rebellious youth during the 1920s.

Edna St. Vincent Millay was born in Rockland, Maine, on Feb. 27, 1892, and was educated in her native state. One of her juvenile poems appeared in *St. Nicholas,* and she delivered a verse essay at high school graduation. ''Renascence,'' a long poem written when she was 19, appeared in *The Lyric Year* (1912), an anthology, and remains a favorite. A wealthy friend, impressed with Edna's talent, helped her attend Vassar College.

Following her graduation in 1917, Millay settled in New York's Greenwich Village and began to support herself by writing. Her impact was immediate with her first volume, *Renascence* (1917). She also wrote short stories under the pseudonym Nancy Boyd. *A Few Figs from Thistles* appeared in 1920. In 1921 she issued *Second April* and three short plays, one of which, *Aria da Capo,* is a delicate but effective satire on war.

In 1923 Millay published *The Harp Weaver and Other Poems,* which won the Pulitzer Prize, and married Eugen Jan Boissevain, and affluent Dutchman. In 1925 they bought a farm near Austerlitz, N.Y. Millay participated in the defense of the alleged anarchists Sacco and Vanzetti. In 1925 she was commissioned to write an opera with composer Deems Taylor; *The King's Henchman* (1927) was the most successful American opera to that time. That year, after the final sentencing of Sacco and Vanzetti, she wrote ''Justice Denied in Massachusetts,'' a poem, and also contributed to *Fear,* a pamphlet on the case.

Millay issued *Buck in the Snow* (1928), *Fatal Interview* (1931), and *Wine from These Grapes* (1934). She tried a dramatic dialogue on the state of the world in *Conversation at Midnight* (1937), but the subject was beyond her grasp. She returned to the lyric mode in *Huntsman, What Quarry* (1939). Carelessly expressed outrage at fascism detracted from *Make Bright the Arrows* (1940); *The Murder of Lidice*

(1942) was a sincere but somewhat strident response to the Nazis' obliteration of a Czechoslovakian town. She was losing her audience; *Collected Sonnets* (1941) and *Collected Lyrics* (1943) did not win it back.

Millay's last years were dogged by illness and loss. Friends died, and her husband's income disappeared when the Nazis invaded Holland. In 1944 a nervous breakdown hospitalized her for several months. Her husband died in 1949; on Oct. 19, 1950, she followed him. Some of her last verse appeared posthumously in *Mine the Harvest* (1954).

Miss Millay's virtues were in her poems speaking frankly about sex, the liberated woman, and social justice. Though she wrote in traditional forms, her subject matter, her mixed tone of insouciance, disillusionment, courage, and intensity and her lyric gifts were highly appreciated in her time.

Further Reading

A. R. Macdougall edited the *Letters of Edna St. Vincent Millay* (1952). Biographies include Miriam Gurko, *Restless Spirit: The Life of Edna St. Vincent Millay* (1962), and Jean Gould, *The Poet and Her Book* (1969). Other studies are Elizabeth Atkins, *Edna St. Vincent Millay and Her Times* (1937); Vincent Sheean, *The Indigo Bunting* (1951); and Norman A. Brittin, *Edna St. Vincent Millay* (1967). Van Wyck Brooks, in *New England: Indian Summer* (1940), discusses Miss Millay's place in literary history; and Edmund Wilson, in *Shores of Light* (1952), retains his youthful personal affection for her and his high opinion of her literary merit. □

Arthur Miller

Arthur Miller (born 1915), American playwright, novelist, and film writer, is considered one of the major dramatists of 20th-century American theater.

Arthur Miller was born on Oct. 17, 1915, in New York City. His father ran a small coat-manufacturing business; during the Depression it failed, and in 1932, after graduating from high school, Miller went to work in an auto-parts warehouse. Two years later he enrolled in the University of Michigan. Before graduating in 1938, he won two Avery Hopwood awards for playwriting.

Miller returned to New York City to a variety of jobs, writing for the Federal Theater Project, the Columbia Workshop, and the Cavalcade of America. Because of an old football injury, he was rejected for military service, but he toured Army camps to collect material for a movie, *The Story of GI Joe,* based on a book by Ernie Pyle. His journal of this tour was titled *Situation Normal* (1944). That same year the Broadway production of his *The Man Who Had All the Luck* opened and closed almost simultaneously, though it won a Theater Guild Award. In 1945 his novel, *Focus,* a diatribe against anti-Semitism, appeared.

With the opening of *All My Sons* on Broadway (1947), Miller's theatrical career burgeoned. The Ibsenesque tragedy won three prizes and fascinated audiences across the country. Then *Death of a Salesman* (1949) brought Miller a Pulitzer Prize, international fame, and an estimated income of $2 million. The words of its hero, Willy Loman, have been heard in at least 17 languages as well as on movie screens everywhere. By the time of his third Broadway play, *The Crucible* (1953), audiences were ready to accept Miller's conviction that ''a poetic drama rooted in American speech and manners'' was the only means of writing a tragedy out of the common man's life.

In these three plays Miller's subject was moral disintegration. His shifting from contemporary life in *Salesman* to the Salem witch hunt of 1692 in *The Crucible* hardly disguised the fact that he had in mind Senator Joseph McCarthy's investigations of Communist subversion in the United States and the subsequent persecutions and hysteria. When Miller was called before the House Committee on Un-American Activities in June 1956, he argued, ''My conscience will not permit me to use the name of another person and bring trouble to him.'' He was convicted of contempt of Congress; the conviction was reversed in 1958.

Two one-act plays, *A View from the Bridge* and *A Memory of Two Mondays* (1955), were social dramas focused on the inner life of working men; neither had the power of *Salesman*. Nor did his film script, *The Misfits* (1961). His next play, *After the Fall* (1964), was a bald excursion into self-analysis. His second wife, Marilyn Monroe, was the model for the heroine. *Incident at Vichy* (1965), a long one-act play based on a true story out of Nazi-occupied France, examined the nature of racial guilt and the

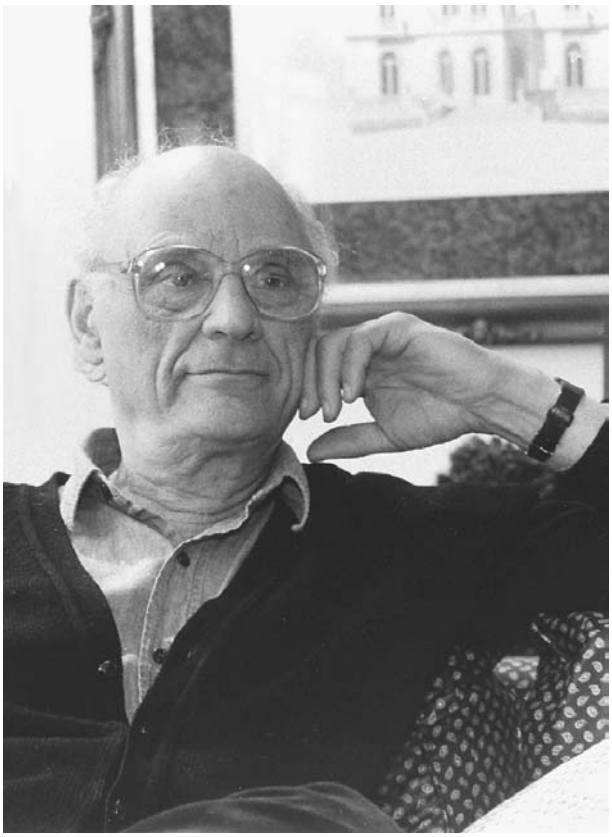

depths of human hatreds; it is discursive exercise rather than highly charged theater.

In *The Price* (1968) Miller returned to domestic drama in a tight, intense confrontation between two brothers, almost strangers to each other, brought together by their father's death. It is Miller at the height of his powers, consolidating his position as a major American dramatist.

But *The Price* proved to be Miller's last major Broadway success. His next work, *The Creation of the World and Other Business,* was a series of comic sketches first produced on Broadway in 1972. It closed after only twenty performances. All of Miller's subsequent works premiered outside of New York. Miller staged the musical *Up From Paradise* (1974, an adaptation of his *Creation of the World*), at his alma mater, the University of Michigan. Another play, *The Archbishop's Ceiling,* was presented in 1977 at the Kennedy Center in Washington, D.C. In the 1980s, Miller produced a number of short pieces. *The American Clock* was based on author Studs Terkel's oral history of the Great Depression, *Hard Times,* and was structured as a series of vignettes that chronicle the hardship and suffering that occurred during the 1930s. *Elegy for a Lady* and *Some Kind of Story* were two one-act plays that were staged together in 1982. Miller's *Danger, Memory!* was composed of the short pieces *I Can't Remember Anything* and *Clara.* All these later plays have been regarded by critics as minor works. In the mid-1990s, Miller adapted *The Crucible* for the Academy Award-nominated film starring Daniel Day-Lewis and Joan Allen.

Despite the absence of any major success since the mid-1960s, Miller seems secure in his reputation as a major figure in American drama. He has won the Emmy, Tony, and Peabody awards, and in 1984 received the John F. Kennedy Award for Lifetime Achievement. Critics have hailed his blending of vernacular language, social and psychological realism, and moral insight. As the commentator June Schlueter has said, ''When the twentieth century is history and American drama viewed in perspective, the plays of Arthur Miller will undoubtedly be preserved in the annals of dramatic literature.''

Further Reading

Miller's *Collected Plays* was published in 1957, and a collection of his short stories, *I Don't Need You Any More,* in 1967. His *Collected Plays, Volume II* was published in 1980. *The Portable Arthur Miller,* which includes several of his major plays, was published in 1971. S.K. Bhatia's study *Arthur Miller* was published in 1985. See also C.W.E. Bigsby's *A Critical Introductiion to Twentieth-Century American Drama,* published in 1984. Partly biographical is Benjamin Nelson, *Arthur Miller: Portrait of a Playwright* (1970), although the focus is on the plays. Useful critical studies are Dennis Welland, *Arthur Miller* (1961); Sheila Huftel, *Arthur Miller: The Burning Glass* (1965); Leonard Moss, *Arthur Miller* (1967); and Edward Murray, *Arthur Miller, Dramatist* (1967). In addition to these sources, there are numerous Internet web sites devoted in whole or in part to Miller's life and works. □

Henry Miller

American author Henry Miller (1891-1980) was a major literary force in the late 1950s largely because his two most important novels, prohibited from publication and sale in the United States for many years, tested Federal laws concerning art and pornography.

Born December 26, 1891 in Brooklyn, New York City, Henry Miller grew up in Brooklyn and briefly attended the City College of New York. From 1909 to 1924 he worked at various jobs, including employment with a cement company, assisting his father at a tailor shop, and sorting mail for the Post Office. While in the messenger department of Western Union, he started a novel. Throughout this period he had a troubled personal life and had two unsuccessful marriages (throughout his life he married five women and divorced all of them). Determined to become a writer, Miller went to Paris, where, impoverished, he remained for nearly a decade. In 1934 he composed *Tropic of Cancer* (United States ed., 1961), a loosely constructed autobiographical novel concerning the emotional desolation of his first years in Paris. Notable for its graphic realism and Rabelaisian gusto, it won praise from T. S. Eliot and Ezra Pound. Many were outraged by the sexual passages, however, and the author had to go to court to lift a ban on his work. The controversy caused it to become a best-seller, although critics continued to debate its literary merits. *Black Spring* (1936; United States ed., 1963) and *Tropic of Capri-*

corn (1939; United States ed., 1962) are similar in style and feeling, drawing from the experiences of Miller's boyhood in Brooklyn and formative years as an expatriate.

In 1939 Miller visited his friend the British novelist Lawrence Durrell in Greece. *The Colossus of Maroussi* (1941), depicting his adventures with the natives of the Greek islands, and one of the finest modern travel books, resulted. Returning to the United States in 1940, Miller settled permanently on the Big Sur coast of California. His acute and often hilarious criticisms of America are recorded in *The Air-conditioned Nightmare* (1945) and *Remember to Remember* (1947). *The Time of the Assassins* (1956), a provocative study of the French poet Arthur Rimbaud, states eloquently Miller's artistic and philosophic credo. *Big Sur and the Oranges of Hieronymus Bosch* (1958) deals with Miller's California friends.

Miller's major fiction of this period was the massive trilogy *The Rosy Crucifixion,* including *Sexus* (1949), *Plexus* (1953), and *Nexus* (1960). These retell his earlier erotic daydreams but lack the earlier violence of language. Miller's correspondence with Durrell was published in 1962 and his letters to Anaïs Nin in 1965. His *The World of Lawrence: A Passionate Appreciation* (1980) is about the life and career of his literary compatriot, D. H. Lawrence. *Opus Pistorum* (1984) is a novel reputedly written by Miller in the early 1940s when he needed money; most critics consider the work to be pure pornography and some question whether Miller was the actual author.

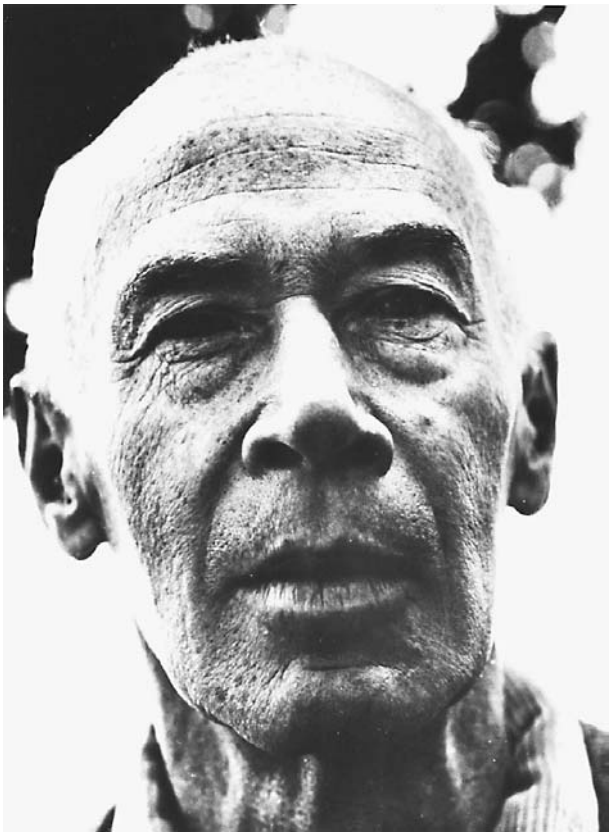

In his later years Miller was admired mainly for his role as prophet and visionary. Denouncing the empty materialism of modern existence, he called for a new religion of body and spirit based upon the ideas of Friedrich Nietzsche, Walt Whitman, and D. H. Lawrence. Miller's novels, despite sordid material and obscene language, at their best are intensely lyrical and spiritually affirmative. With his freedom of language and subject he paved the way for such Beat Generation writers as Jack Kerouac and Allen Ginsberg. Miller lived his final years in seclusion pursuing his lifelong interest of watercolor painting. He died on June 7, 1980 in Pacific Palisades, California.

Further Reading

For more on Miller's life and work, see J.D. Brown's *Henry Miller* (1986). Book-length critical studies are Edwin Corle, *The Smile at the Foot of the Ladder* (1948), and Ihab Hassan, *The Literature of Silence: Henry Miller and Samuel Beckett* (1967). For equally valuable insights and biographical information see Alfred Perles, *My Friend Henry Miller* (1955); Lawrence Durrell and Alfred Perles, *Art and Outrage: A Correspondence about Henry Miller* (1959); Annette K. Baxter, *Henry Miller, Expatriate* (1961); Kingsley Widmer, *Henry Miller* (1963); and William A. Gordon, *The Mind and Art of Henry Miller* (1967). The largest collection of critical essays is George Wickes, ed., *Henry Miller and the Critics* (1963). □

Joaquin Miller

American writer Joaquin Miller (1837-1913), a self-styled built a temporary reputation on literary opportunism and a fortuitous London reception.

Joaquin Miller was born Cincinnatus Hiner Miller on a farm near Liberty, Ind., on Sept. 8, 1837. His parents set out for the West in 1852 and settled in the Willamette Valley, Ore. Within 2 years their restless son left for the California gold mines. For a time Miller lived with northern California Indians near Mt. Shasta. He was implicated in the massacre of the Pit River Indians, attended college briefly, and operated a pony-express service between the Idaho mines and the West Coast.

In 1862 Miller became editor of the *Democratic Register* in Eugene, Ore. Before the year was over he had married and had founded a new paper, the *Eugene City Review*. Later Miller settled in a mining camp in Canyon City, Ore. He practiced law, worked a claim of his own, fought Indian harassment, and was elected judge of Grant County in 1866 for a 4-year term. In 1869 the Millers were divorced.

For the next 10 years Miller pursued a literary career. His first book of verse was *Specimens* (1868). It was followed by *Joaquin et al* (1869), a collection of 11 poems signed Cincinnatus Hiner, mostly sentimental doggerel and bad imitations of Edgar Allan Poe. His work had little success in America, so he sailed for London, a ''passionate pilgrim'' determined to sell his verses of life in the Far West. He printed *Pacific Poems* (1871) privately. An English pub-

lisher brought out *Songs of the Sierras* (1871), which launched Miller socially and commercially as the Kit Carson of poetry. His fame, however, was short-lived and his talent essentially thin. *Songs of the Sun-lands* followed (1873), along with the partially autobiographic *Life among the Modocs*. A tour of Italy produced a curious novel, *The One Fair Woman* (1876), and *Songs of Italy* (1878).

By 1879 Miller was back in New York, married to Abigail Leland, a hotel heiress, and seeking a new career in the theater. Of the four plays he preserved, *The Danites of the Sierras* (1881), an obvious melodramatic story of the Mormons, was the most popular and made him a small fortune. In 1887, without his wife, he settled on 75 acres of barren hillside in Oakland, Calif., to write more poetry and finish his utoplan romance, *The Building of the City Beautiful* (1893). He died at his beloved ''Hights'' in February 1913.

Further Reading

The best collection of Miller's work is *The Poetical Works of Joaquin Miller* (1923), edited and with an informative introduction by Stuart P. Sherman. Two polar estimates of Miller's work are Martin Severin Peterson, *Joaquin Miller: Literary Frontiersman* (1937), a flattering analysis, and M. Marion Marberry, *Splendid Poseur: Joaquin Miller, American Poet* (1953), a devastating interpretation. O. W. Frost, *Joaquin Miller* (1967), seeks an objective view.

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Perry Miller

Perry Miller (1905-1963) was the most famous interpreter of the meaning of the New England Puritanism of the 17th century.

Perry Miller was born in Chicago in 1905, received his formal undergraduate and graduate education at the University of Chicago in the 1920s, and joined the Harvard University faculty in 1931, where he taught in the English Department until his death in 1963.

Miller was the most influential figure in a scholarly movement during the 1920s and 1930s which reinterpreted 17th-century New England Puritanism. The dominant image of the Puritan had been that of a narrow-minded bigot, a reactionary kill-joy whose legacy to American history was sexual repression, alcohol prohibition, and hypocrisy. Several scholars between the two world wars published research which replaced that image with a more complex, balanced, and sympathetic one. Perry Miller's articles and books analyzed Puritan ideas in unprecedented depth.

The New England Mind: The Seventeenth Century (1939) was one of the most abstract works of American intellectual history ever written. In it Miller analyzed the nature of Puritan piety and intellect. He explained characteristic Puritan logic, epistemology, natural philosophy, rhetoric, literary style, ideas of government, and theory of human nature as well as theology. Miller's description was of a highly rational Puritan mentality attempting to make rules to live by in a world created by God's caprice. Changes in thought over time were not investigated in *The New England Mind: The Seventeenth Century,* but they were in *Orthodoxy in Massachusetts, 1630-1650* (1933) and in *The New England Mind: From Colony to Province* (1953). *Orthodoxy* was Miller's first published book, and in it he explained how the Puritans managed intellectually to become independent congregationalists while insisting that they had not separated from the mother Church of England. *From Colony to Province* tells the story of the interaction between the ideas of the Puritan establishment imported from England and the new American environment. If the tension of *The Seventeenth Century* is between the heart's piety and the head's reason, the tension of *From Colony to Province* is between the ideals of Puritanism at the onset and the consequent ironic realities of the ideals in action. The Puritans came to Massachusetts pursuing the goal of a religious utopia, but succeeded in creating a materialistic society.

Ideas were studied at length by Miller because he believed them to be important in expressing life's meaning and in influencing human behavior. His interpretation that Puritanism was a coherent and powerful body of ideas

caused early New England history to become intellectual history to a significant degree. Miller's emphasis upon Puritan ideas was part of a rejuvenation of colonial American scholarship during and after the 1930s, and it coincided with the rise of American intellectual histories. During the 1940s and 1950s Americans tried to understand the roots of their nation's identity and democratic commitments. Earlier American ideas were frequently traced as the sources of later values and behavior.

The inevitable historographical pendulum swing occurred toward the end of Miller's life and after his death, as younger scholars minimized the coherence and causal importance of Puritanism in New England. Criticisms of Miller for over-intellectualizing New England colonists and for imputing elite characteristics to the population as a whole became common as social historians took over a scholarly field previously dominated by historians of ideas.

Perry Miller was writing about 19th-century America late in his life, but he did not live to impose a broad synthetic interpretation on the later history of the country. *The Life of the Mind in America: From the Revolution to the Civil War* (1965) was edited after his death.

Further Reading

For biographical background on Miller, and for interpretation of his works, see the memorial issues of *Harvard Review 2* (1964) and Robert Middlekauff, ''Perry Miller,'' in Marcus Cunliffe and Robin Winks, editors, *Pastmasters, Some Essays on American Historians* (1969).

An example of the typical interpretation of Puritanism prior to Perry Miller can be found in Vernon Louis Parrington, *Main Currents in American Thought,* vol. 1, ''The Colonial Mind'' (1927). Examples of the type of social history written following Miller's death include Darrett Rutman's *Winthrop's Boston* (1965), John Demos' *A Little Commonwealth: Family Life in Plymouth Colony* (1970), and Philip Greven, *The Protestant Temperament: Patterns of Child-Rearing, Religious Experience and the Self in Early America* (1977). Some commentators have suggested that Perry Miller can be said to have had an ''ironic'' interpretation of the long sweep of American history. See Gene Wise, *American Historical Explanations* (1973) and Richard Reinitz, *Irony and Consciousness* (1980). □

Samuel Freeman Miller

Samuel Freeman Miller (1816-1890), American jurist, was an associate justice of the U.S. Supreme Court.

Samuel F. Miller was born on April 5, 1816, in Richmond, Ky. He earned his medical degree at Transylvania University in 1838. While serving as a country doctor, he read law and was admitted to the bar in 1847. A Whig and a member of a Kentucky group advocating the end of slavery by gradual emancipation, Miller hoped the state constitutional convention of 1849 would advance this goal; instead, the institution of slavery was strengthened. In 1850 he left Kentucky and set up his law practice in Keokuk, Iowa.

Miller became a Republican and strongly supported Abraham Lincoln in the 1860 election. When a U.S. Supreme Court vacancy occurred, Iowa Republicans sought the first west-of-the-Mississippi seat. Miller, an affable politician with no experience as a judge, was appointed in July 1862.

Like his colleagues on the Court, Miller did not seek to assert leadership in the critical Reconstruction racial issues, leaving those matters to Congress. However, his opinion in the *Slaughter-House Cases* (1873), which sustained an act of the Louisiana Legislature regulating the butchering business in New Orleans, was a landmark in the field of civil rights. The claim was made that the 14th Amendment protected individual butchers from having to agree to the rules of a state-authorized monopoly. Miller upheld the state government, stating that the 14th Amendment pertained only to the newly freed Negroes, who needed protection.

Soon, however, those who sought to curtail the advancement of Negroes reinterpreted Miller's decision. If a state could regulate the affairs of citizens who were butchers, they could do the same for citizens who were black. Once Southern legislatures had come back into the hands of racial conservatives, the *Slaughter-House* doctrine became a bastion of white supremacy. In *Slaughter-House* Miller had, somewhat unwittingly, given a new direction to American history: Reconstruction and Negro advancement faltered, while business interests were given strong impetus.

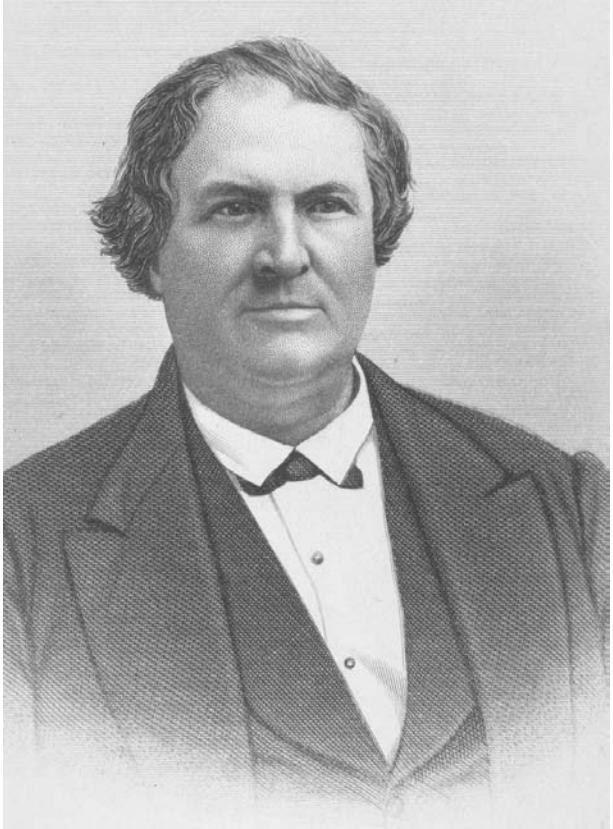

In a less ambiguous civil rights decision, *Ex parte Yarbrough* (1884), Miller upheld, under the 15th Amendment, the right of a Negro to vote in a Federal election.

Miller unsuccessfully sought the chief justiceship in 1873. He was considered a Republican presidential possibility in both 1880 and 1884. He married twice and was the father of two children. He died on Oct. 13, 1890, in Washington, D.C., while still serving on the bench.

Further Reading

Charles Fairman, *Mr. Justice Miller and the Supreme Court, 1862-1890* (1939), is a fine, occasionally uncritical biography. Miller is somewhat overpraised by William Gillette in Leon Friedman and Fred L. Israel, eds., *The Justices of the United States Supreme Court, 1789-1969,* vol. 2 (1969). □

William Miller

William Miller (1782-1849), American clergyman, founded a movement which involved thousands in eagerly awaiting the Second Coming of Christ.

William Miller was born on Feb. 15, 1782, near Pittsfield, Mass. His family soon moved to western New York, where he received a rudimentary education. Battle experience during the War of 1812 aroused his concern with religious questions. Converted from deism by a revival meeting in 1816, he became a Baptist. Gradually, the subject of the Second Coming attracted his attention, and eventually, after laborious biblical investigation, he concluded that Christ would reappear about 1843.

Most enthusiastic Christians of the period were seeking to establish the date of the Second Advent. Doctrinally orthodox, Miller made only one innovation, suggesting that Christ would appear before (rather than after) the millennium. A reserved, somewhat shy man, he hesitated to publish his convictions, but the nearness of the event made it urgent to save as many souls as possible by publishing his news to the world. As a boy preacher, he discovered an unexpected eloquence, and in 1833 the Baptist Church ordained him as a minister.

Miller's message attracted increasing attention in New England and western New York. In 1838 he published *Evidence from Scripture and History of the Second Coming of Christ about the Year 1843*. Two years later another Baptist cleric, the Reverend Joshua Himes, seeing Miller as a tool to further the cause of evangelism, took over management of Miller's campaign.

Miller's enthusiasm, plus the pressures of an economic depression, drew thousands of converts. As his following grew, so did controversy over his activities. Orthodox ministers condemned but could not silence him. Miller had avoided naming a day for the Advent, but, as 1843 approached, pressures for a precise prediction increased. He chose March 1843. When March passed, he still insisted that 1843 was the fateful year. Others in his movement chose October 22 as the last day; Miller agreed. Some people sold their goods, not expecting to need them after October 22; others took a holiday to watch the Millerites gather to await the Advent. According to older accounts, the undisturbed arrival of October 23 drove some of the faithful to suicide and others to insanity; recent scholars have discounted such tales. Meanwhile, the Baptist Church disowned Miller, and he joined others to form the Advent Society, ancestor of several modern Adventist churches. He died on Dec. 20, 1849, in Hampton, N.Y.

Further Reading

The principal source for Miller's life is Sylvester Bliss, *Memoirs of William Miller* (1853). Alice Felt Tyler, *Freedom's Ferment: Phases of American Social History from the Colonial Period to the Outbreak of the Civil War* (new ed. 1962), accepts traditional views emphasizing the bizarre aspects of Millerite behavior. Whitney R. Cross, *The Burned-over District: The Social and Intellectual History of Enthusiastic Religion in Western New York, 1800-1850* (1950), gives a broader view of the movement based on additional sources, including Miller's own papers at Aurora College.

Additional Sources

Gale, Robert, *The urgent voice: the story of William Miller,* Washington: Review and Herald Pub. Association, 1975.

Gordon, Paul A., *Herald of the midnight cry,* Boise, Idaho: Pacific Press Pub. Association, 1990.

White, Ellen Gould Harmon, *William Miller: herald of the blessed hope,* Hagerstown, MD: Review and Herald Pub. Association, 1994. □

Jean François Millet

Jean François Millet (1814-1875) was one of the French artists who worked in Barbizon, a village near the forest of Fontainebleau. He specialized in rural and peasant scenes.

Jean François Millet was born in Gruchy near Gréville on Oct. 4, 1814. His parents were peasants, and he grew up working on a farm. In 1837 Millet moved to Paris to study painting. To learn the traditions of classical and religious painting, he entered the studio of Paul Delaroche, a successful academic imitator of the revolutionary romanticist Eugène Delacroix. But Delaroche severely criticized the unsophisticated Millet, and the young artist's official schooling soon ended. He nevertheless stayed on in Paris, supporting himself by making pastel reproductions of rococo masters, occasional oil portraits, and commercial signs.

In 1841 Millet married Pauline Ono, who died in 1844. In 1845 the artist married Catherine Lemaire. During these years Millet continued to develop his painting, and like nearly all of his contemporaries, he sought recognition in the annual Parisian Salons. One of his portraits was accepted by the Salon of 1840; two pictures were included in the Salon of 1844; and he received special praise for the *Winnower* in the Salon of 1848. An 1845 exhibition at Le Havre was also moderately successful for the artist.

During the 1840s Millet's painting gradually shifted from classical and religious subjects to scenes of the rural and peasant life with which he was familiar. As it did, he gained increasing support and recognition from other painters in his generation. Among these were Narcisse Diaz de la Peña and Théodore Rousseau, two landscape painters who were instrumental in forming the loose association of artists known as the Barbizon school. Millet and the other Barbizon artists resisted the grand traditions of classical and religious painting, preferring a direct, unaffected confrontation with the phenomena of the natural world. During the 1830s and 1840s their works were generally regarded as crude, unfinished, and unacceptable to the official tastes of the Parisian Salons. After mid-century, however, the Barbizon artists slowly gained increasing recognition, and their achievement became an important inspiration for the younger generation of impressionists.

Millet moved to Barbizon in 1848. The picturesque village became his home for the rest of his life, and he died there on Jan. 20, 1875. During that period he produced his most mature and celebrated paintings, including the *Gleaners* (1857), the *Angelus* (1857-1859), the *Sower* (1850), and the *Bleaching Tub* (ca. 1861). The works are characterized by breadth and simplicity; they generally depict one or two peasant figures quietly engaged in earthy or domestic toil. With sweeping, generalized brushwork and a monumental sense of scale, Millet consistently dignified his characters and transformed them into heroic pictorial beings.

During the late 19th century Millet's paintings became extremely popular, particularly among American audiences and collectors. As more radical styles appeared, however, his contribution became partially eclipsed; to eyes accustomed to impressionism and cubism, his work appeared sentimental and romantic. But these are the vicissitudes of taste, and they should not obscure the deep feelings about man and soil that his masterpieces continue to express.

Further Reading

A comprehensive survey of the Barbizon school and Millet's relation to it is Robert L. Herbert, *Barbizon Revisited* (1962). □

Kate Millett

Author and sculptor Kate Millett (born 1934) was one of the leading theorists of the feminist movement of the second half of the 20th century.

Katherine Murray Millett was born in St. Paul, Minnesota, on September 14, 1934, the second of three daughters. Her father, a contractor, abandoned the family when Kate was 14 years old. Although college educated, her mother at first had to support the family by demonstrating potato peelers, but eventually worked as an insurance agent.

Worked as Artist

Born into an Irish Catholic background, Millett attended parochial elementary and high schools. In 1956 she received her B.A. degree *magna cum laude* and phi beta kappa from the University of Minnesota. She majored in English. After graduation she attended St. Hilda's College at Oxford University and in 1958 received first class honors in English literature. In the fall of that year she returned to the United States to teach English at the University of North Carolina at Chapel Hill, but resigned after several weeks and moved to New York City. There she began painting and sculpting, supporting herself by working as a file clerk and kindergarten teacher. She lived in a loft on the Bowery.

In 1961 she went to Japan to continue her sculpture. During her two year stay there she taught English at Wasada University and exhibited her art work in a one-woman show in Tokyo. While in Japan she met Fumio Yoshimura, a sculptor, whom she later married (in 1965).

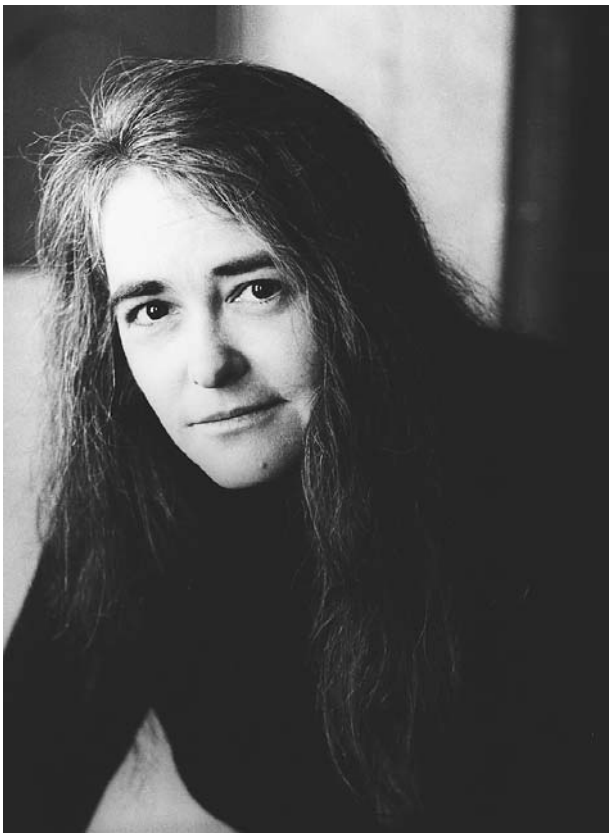

Wrote Feminist Manifesto

On her return to the United States she continued her art, exhibiting her furniture sculpture at a New York gallery in March 1967. She also taught English at Barnard College, and in the fall of 1968 she entered the graduate program in English and comparative literature at Columbia University. She received her Ph.D. with distinction in 1970.

Millett's doctoral dissertation began as a feminist manifesto on ''sexual politics'' presented at a meeting of a women's liberation group in the fall of 1968. During the 1960s Millett had become increasingly politically active in the antiwar and civil rights movements. By the mid-1960s she had joined the then-nascent women's movement, and in 1966 she became chairwoman of the education committee of the newly-formed National Organization for Women (NOW). In December 1968, because, she claimed, she ''wore sunglasses to faculty meetings and took the student side during the strikes,'' Millett was fired from her Barnard teaching post.

The doctoral thesis was completed in September 1969, successfully defended in March the following year, and published as *Sexual Politics* in August 1970. The work was an immediate sensation (within months it had sold 80,000 copies), and Millett herself became something of a media star. Despite this superficial recognition, the book remains a classic statement of radical feminist theory. Its central thesis is stated succinctly in the original 1968 manifesto: ''When one group rules another, the relationship between the two is political. When such an arrangement is carried out over a long period of time it develops an ideology (feudalism, racism, etc.). All historical civilizations are patriarchies: their ideology is male supremacy.'' *Sexual Politics* includes a wealth of historical and anthropological information, as well as one of the most important critiques of misogynistic aspects of Freudianism. It concludes with the first extended feminist literary analysis, which focuses on the degraded images of women found in such male authors as D. H. Lawrence, Henry Miller, and Norman Mailer.

Explored Women's Realities in Male-Dominated World

In 1970 Millett produced a low-budget documentary film, *Three Lives,* which depicted the everyday lives of three women from a feminist point of view. *The Prostitution Papers* first appeared in 1971 as part of *Woman in Sexist Society,* edited by Gornick and Moran; in that version it was a formally experimental work that presented four female voices, one of them Millett's and two of them prostitutes', exploring the realities of their lives as women in a male-dominated world. The work was published as a book in 1973 and again in 1976. In her 1971 preface Millett stressed the importance of understanding the differences among women and not masking them beneath a ''fraudulent 'sisterhood.''' She urged, ''Loving someone is wanting to know them.''

It is this drive to understand that appears to have motivated many of Millett's succeeding works that explore increasingly extreme human experiences, a direction that

culminated in her long essay *The Basement* (1979), which is about a grotesque case of an Indiana girl who was tortured and murdered in the early 1960s. Millett learned of it in 1965, and apparently it haunted her imagination for years; it became the obsessive theme of her sculpture, for a decade a series of cages. Millett came to see the girl, Sylvia Likens, as symbolic of all women in patriarchal society who are always at risk of rape and death because their sexuality is feared and condemned.

Flying, along with *Sexual Politics* probably Millett's most important work, appeared in 1974. A dazzling psychological chronicle of the speeded-up life she lived in the wake of *Sexual Politics,* it is an autobiographical confessional that stands with the greats in the genre. In particular, *Flying* focuses on the complexities of her lesbian relationships with women named Celia and Claire, as well as her bond with her husband, Fumio. *Sita* (1977) is a similar, if less successful, autobiographical exploration of the dissolution of a lesbian relationship.

In 1981 Millett published *Going to Iran,* which was a new journalistic account of a trip she made to Iran in March 1979 to address Iranian feminists on International Women's Day. The Shah of Iran had just abdicated, and the Ayatollah Khomeini had not yet fully consolidated his power. Nevertheless, Millett was soon expelled by the fundamentalist government for her feminist views. The chronicle is recorded in the rigorously honest style of her earlier works.

Later works include *The Politics of Cruelty: An Essay on the Literature of Political Imprisonment* published in 1994. Here, Millet uses her writing to sound a wake-up call to the world. She states, ''Knowledge of torture is itself a political act, just as silence or ignorance of it can have political consequence.'' *A.D.,* published in 1995, is defined as a memoir of her Aunt Dorothy.

Further Reading

Background on the contemporary women's movement is found in Sara Evans, *Personal Politics* (1979), a useful history, and in Josephine Donovan, *Feminist Theory: The Intellectual Traditions of American Feminism* (1985), which locates Millett's theory within its intellectual context. Millett later wrote in opposition to pornography. One of these articles appears in *Pleasure and Danger,* edited by Carole S. Vance (1984). See also *Ms.* Sept./Oct. 1995; March/April 1994. □

Robert Andrews Millikan

The American physicist Robert Andrews Millikan (1868-1953) measured the charge of the electron, proved the validity of Albert Einstein's photoelectric effect equation, and carried out pioneering cosmic-ray experiments.

The second son of a Congregational minister of Scotch-Irish ancestry, R. A. Millikan was born on March 22, 1868. He entered the preparatory department of Oberlin College in 1886.

The only physics Millikan studied during his first 2 years at Oberlin was in a 12-week course, which he later described as ''a complete loss.'' It therefore came as a complete surprise when his Greek professor asked him to teach the elementary physics course. Encouraged by the professor's remark that ''anyone who can do well in my Greek can teach physics,'' Millikan accepted the challenge and spent the summer reading an elementary textbook and working the problems in it. This was Millikan's real introduction to physics and the origin of a conviction he held throughout life: that the most effective way of learning physics is by problem solving and not by passively listening to lectures, which he regarded as ''a stupid anachronism—a holdover from pre-printing-press days.''

Millikan obtained his bachelor's degree in 1891 and his master's in 1893, at the same time continuing to teach elementary physics. He received his doctorate from Columbia in 1895 and then spent a year abroad, visiting the universities of Jena, Berlin, and Göttingen. He met many prominent physicists, who discussed with him the recent and startling discoveries of x-rays and radioactivity. In 1896 he became an assistant in physics at the University of Chicago.

Chicago: The First 12 Years

When Millikan assumed his duties in 1896, American physics was in its infancy. He therefore immediately found himself dividing his 12-hour work day equally between research and the writing of introductory textbooks and the organization of courses. He was convinced that lectures should be largely replaced by laboratory and problem-oriented activities, and between 1903 and 1908 he authored or coauthored several very influential textbooks compatible with that philosophy. In 1902 he married Greta Blanchard; they had three distinguished sons.

By 1907 Millikan decided to start working intensively on research. The problem he chose—the measurement of the charge of the electron—would gain him a full professorship (1910), the directorship of Chicago's Ryerson Physical Laboratory (1910), membership in the National Academy of Sciences (1914), and an international reputation.

Millikan intuitively sensed that the most fruitful approach to the problem would be to eliminate the sources of error in a method developed by J. S. E. Townsend (1897), J. J. Thomson (1903), and H. A. Wilson (1903) at the Cavendish Laboratory in Cambridge, England. In Wilson's experiments, air was compressed in a cloud chamber, ionized with x-rays, and then rapidly expanded, causing tiny water droplets to condense on the ions and form a mist. These droplets were allowed to fall, either under the influence of gravity alone or under the influence of gravity plus an electric field. By observing their velocities of fall in the first case, Wilson used Stokes' law to calculate their radii; by observing their velocities in the second case, he could then calculate the magnitude of the charge they carried—which Wilson found to vary between wide limits. The atomicity, or definiteness, of the charge of the electron was therefore still very much in doubt.

Millikan first attempted to eliminate the error introduced into Wilson's experiments by the gradual evaporation, and hence change in radii, of the water droplets. Thinking that he could measure the rate of evaporation, he decided to apply the electric field in a direction opposite to the force of gravity, balance it, and suspend the electron-laden droplets in midair. When he turned on the electric field, however, the entire mist disappeared—with the exception of a few individual drops which remained within the field of view of his observing telescope. Millikan realized immediately that he had discovered the key to the entire problem: to make precision measurements, he should observe single droplets using this balancing-field technique. Repeated observations revealed that the charge carried by a given droplet was always a multiple of a definite, fundamental value—the charge of the electron. Millikan created a great stir when he reported these results in 1909 at a professional meeting in Canada.

On his return trip to Chicago, Millikan suddenly realized that he could discard the cloud chamber entirely, that he could replace the evaporating water droplets with non-evaporating oil droplets, which could pick up electrons by passing through air ionized by x-rays (or gamma rays). This was the refinement required to make Millikan's experiment extraordinarily precise, and for several years he made countless determinations of the electronic charge. The values he reported in 1913 and 1917 stood for two decades, until it became known that a slight error had been introduced owing to a slightly incorrect value Millikan had assumed for the viscosity of air.

Einstein's Photoelectric Effect Equation

In 1912 Millikan went to Europe for six months to be able to analyze a mass of data uninterrupted by his many duties at the university. As on all of his many trips abroad, he visited a host of physicists and exchanged ideas with them. In Berlin he was forcefully reminded of the chaotic experimental situation regarding Einstein's famous 1905 equation of the photoelectric effect. Millikan was familiar with the great experimental difficulties from some work he had carried out in 1907. He also knew that subsequent work by other physicists had been extremely inconclusive. Once again he succeeded but it took him three years (1912-1915) of intensive work.

Capitalizing on an accidental observation, Millikan discovered that the alkali metals are sensitive to a very wide range of radiant frequencies. That was the key to the problem, but it was only the beginning: numerous ingenious experimental techniques, for example, a rotating knife inside the apparatus to clean the metal surface, had to be invented. By the time he was finished he considered it ''not inappropriate to describe the experimental arrangement as a machine shop *in vacuo*.'' His efforts were rewarded: he established beyond doubt the validity of Einstein's linear relationship between energy and frequency, as well as all other predictions of Einstein's equation. This work, together with his measurement of the charge of the electron, won for Millikan the presidency of the American Physical Society (1916-1918) as well as many other honors, medals, and prizes, the highest of which was the Nobel Prize in 1923.

War Work; National Research Council

Millikan participated in the war effort in Washington (1917-1918) as third vice-chairman, director of research, and executive officer of the recently formed National Research Council. Most of his activities centered on the development of submarine detection and destruction devices: few goals were as urgent as that of breaking the back of the German U-boat menace.

One of Millikan's greatest services to the nation during this period was the role he played in establishing the National Research Council fellowships. He recommended the establishment of a fellowship program capable of supporting for two to three years the top 5 percent of recent American recipients of doctoral degrees in physics and chemistry. Millikan, who believed passionately in a decentralized university structure, hoped that the net result of this program would be not only to provide America with highly competent scientists but also to stimulate American universities to develop programs sufficiently competent to attract these very able students. From the start the program was a huge success, and it was soon extended to mathematics and the biological sciences.

Transfer to Caltech; Cosmic-Ray Researches

After the war Millikan returned to the University of Chicago, where he immediately began several research projects. In 1921, however, he went to the California Institute of Technology (Caltech) as chairman of its Executive Council and director of the recently established Norman Bridge Laboratory of Physics.

At Caltech, Millikan soon fostered a wide variety of research, on everything from earthquakes to pure mathematics, but he himself took the greatest interest in the phenomenon known as ''field emission'' and particularly in cosmic rays. These radiations had been discovered in 1912 by V. F. Hess, who argued that they came from outer space. At first, Millikan was skeptical of this conclusion, but by the mid-1920s he was convinced of its accuracy, mostly as a result of high-altitude measurements. He coined the term ''cosmic rays,'' a name retained to this day.

Millikan's convictions regarding the nature of the primary cosmic radiation—that which is incident on the earth's atmosphere—produced some of his stormiest days as a physicist. He argued convincingly that, in the vast hydrogen clouds in interstellar space, hydrogen atoms were being continually fused together to produce helium and heavier elements, thereby releasing a large amount of energy in the form of photons (light quanta). He concluded that these photons were the cosmic rays. This hypothesis, which was widely accepted, met its first serious challenge in 1929, and eventually Millikan was forced to abandon his photon hypothesis. It is now known that primary cosmic rays consist mostly of hydrogen and helium nuclei.

Millikan: The Educator and Man

At Caltech, Millikan found a unique opportunity to implement his educational philosophy and, in general, influence American education. Under his guidance, Caltech grew from obscurity to a position of preeminence. The major educational policies he implemented were twofold: first, substantial emphasis on the humanities; and second, close ties between ''pure sciences'' such as physics and chemistry and the engineering disciplines.

''The secret of his success,'' wrote a friend about Millikan, ''lay to a large extent in the simple virtues instilled in his upbringing. He had a single minded devotion to all that he was doing, and he put his work above his personal desires and aspirations.'' At the zenith of his powers, he was America's foremost experimentalist. He attracted and inspired a large number of exceptionally capable students, many of whom subsequently became his colleagues. Millikan, who died in Pasadena on Dec. 19, 1953, had a personal credo of great simplicity—and great beauty: ''It is so to shape my own conduct at all times as, *in my own carefully considered judgment,* to promote best the well-being of mankind as a whole; in other words, to start building on my own account that better world for which I pray. *The sum of all such efforts will constitute at least a first big step toward the attainment of that better world.*''

Further Reading

The most complete source of information on Millikan is his *Autobiography* (1950). A brief account of his life and work by L. A. DuBridge and Paul S. Epstein is in the *Biographical Memoirs of the National Academy of Sciences,* vol. 33 (1959). For information on various aspects of Millikan's work see David L. Anderson, *The Discovery of the Electron* (1964); Bruno Rossi, *Cosmic Rays* (1964); and Max Jammer, *The Conceptual Development of Quantum Mechanics* (1966). □

C. Wright Mills

American sociologist and political polemicist C. Wright Mills (1916-1962) argued that the academic elite has a moral duty to lead the way to a better society by actively indoctrinating the masses with values.

On Aug. 28, 1916, C. Wright Mills was born in Waco, Tex. He received his bachelor's and master's degrees from the University of Texas and his doctorate from the University of Wisconsin in 1941. Subsequently, he taught sociology at the University of Maryland and Columbia University and during his academic career received a Guggenheim fellowship and a Fulbright grant. At his death, Mills was professor of sociology at Columbia.

Mills has been described as a ''volcanic eminence'' in the academic world and as ''one of the most controversial figures in American social science.'' He considered himself, and was so considered by his colleagues, as a rebel against the ''academic establishment.'' Mills was probably influenced very much in his rebellious attitude by the treatment his doctoral mentor, Edward Allsworth Ross, had received at Stanford. Ross was fired from Stanford in 1900, largely, it is thought, because he urged immigration laws against bringing Chinese coolies into America to work on railroad building. (Stanford was funded primarily by monies from a railroad which employed such labor.) The firing of Ross spurred the movement for academic freedom in the United States under the leadership of E.R.A. Seligman of Columbia University. Ross then went on to Wisconsin, where, together with John R. Gillin, he built up one of the broadest sociology departments in the nation and where Mills was one of his early doctoral students.

Mills emerged as an acid critic of the so-called military-industrial complex and was one of the earliest leaders of the New Left political movement of the 1960s. Against the overwhelming number of academic studies, Mills insisted—and this is the central thesis of virtually all of his works—that there is a concentration of political power in the hands of a small group of military and business leaders which he termed the ''power elite.'' Essentially, what he proposes as a cure for this immoral situation is that this power be transferred to an academic elite, a group of social scientists who think as Mills does.

As to how the power is to be transferred, Mills is not too clear, as he died before he was able to complete a final synthesis of his thought. In general, he maintains that the academic elite already wields the power but that it is subservient to a corrupt military-industrial complex which it unthinkingly serves simply because it is the going system, the establishment. The task, then, is to convert the academic elite through moral suasion or a kind of ''theological preaching,'' as one sympathetic critic has commented. A major reason why the academic elite unwittingly serves this complex is the elite's behavioral approach, its commitment to value-free social science. In the past, conservatives have attacked the academic intelligentsia on the same grounds, that it has been immoral not to inculcate moral values.

Now Mills and the New Left made the same criticism, although in the interest of rather different moral values. Mills and his followers argued that the so-called value-free commitment to analyze ''what is,'' that is, the existing system, automatically buttresses that system and—since the system is wrong—is thus immoral. In a sense, then, as one commentator has observed, what Mills's program amounts to is: ''Intellectuals of the world, unite!''

Mills's analysis of political influence has received a much more favorable response. Mills, like a number of other, earlier writers, as far back as Plato and as recent as Walter Lippmann, perceptively pointed out that eminence in one field is quickly transformed into political influence, especially in a democracy, where public opinion is so crucial. Thus, movie stars, sports stars, and famous doctors use their fame to secure elections or political followings. However, there is no rational basis for this, since competence is related to function. If one functions as a film actor or doctor, that does not mean that he has political wisdom. Mills thus advocated his social science elite to replace such corrupt manifestations of the existing system, thereby calling into question many of the fundamental assumptions of democracy. He advocated a community of social scientists, similar to Plato's philosopher-kings, throughout the world, but especially in the United States, and this elite would wield power through knowledge.

Further Reading

For a sympathetic assessment of Mills see the work by the American Marxist theoretician Herbert Aptheker, *The World of C. Wright Mills* (1960), and Irving L. Horowitz, ed., *The New Sociology: Essays in the Social Science and Social Theory in Honor of C. Wright Mills* (1964). Criticism of Mills is in Daniel Bell, *The End of Ideology* (1960; new rev. ed. 1961); various works by Robert Dahl, particularly *Who Governs?* (1961); and Raymond A. Bauer and others, *American Business and Public Policy: The Politics of Foreign Trade* (1963). □

Robert Mills

Robert Mills (1781-1855), American architect, helped popularize the Greek revival style in the United States.

Robert Mills was born in Charleston, S.C., on Aug. 12, 1781. He studied at Charleston College. After moving to Washington, D.C., in 1800, he became an apprentice of the builder-architect James Hoban. Shortly thereafter Mills met Thomas Jefferson, who brought him to Monticello to study architecture and in 1804 sent him on a tour of the eastern states to visit new construction.

Mills worked for Benjamin H. Latrobe, architect of the Capitol, from 1804 to 1808. Concurrently, Mills began his own practice, designing Sansom Street Church in Philadelphia (1804) with a circular auditorium and covering dome, the first church dome in America. In 1808 he established his own practice as an architect and engineer in Philadelphia. Here he built row houses (1809), a Unitarian church (1811-1813), wings on Independence Hall (1812), and the Upper Ferry Bridge (1812; destroyed), whose single arch spanning 360 feet was the longest in the world. His designs for the prison at Burlington, N.J. (1808), several fine houses in Richmond, Va., and courthouses in many southern cities spread his fame and the Greek revival style. His best-known early work is the Washington Monument in Baltimore (1814-1829).

In 1817 Mills moved to Baltimore. He designed churches and became chief engineer for the city waterworks. His *Treatise on Inland Navigation* (1820) demonstrated his competence in the important field of transportation. He returned to Charleston in 1820 and worked for a decade on public buildings. He designed the State Hospital for the Insane in Columbia (1822) and the

fireproof Record Building in Charleston (1822). He also wrote three important treatises: *Internal Improvement of South Carolina* (1822), *The Atlas of the State of South Carolina* (1825), and *Statistics of South Carolina* (1826).

Mills was back in Washington, D.C., in 1830. He published two more useful books: *The American Pharos, or Lighthouse Guide* (1832) and *A Guide to the Capitol of the United States* (1834). From 1836 until 1851 he was the official ''architect of public buildings.'' He erected the new Treasury Building (1836-1839), the Patent Office (1836-1840), and the Post Office (1839), monumental works featuring classical colonnades, porticoes, and decorations. The Patent Office is Greek Doric, like the Parthenon in Athens, and the Treasury colonnade is Ionic, copying the Erechtheum in Athens. In 1836 Mills won the competition for the Washington Monument in Washington, D.C., but construction did not begin until 1848 and was not completed until 1884.

Further Reading

One work on Mills is H. M. Pierce Gallagher, *Robert Mills: Architect of the Washington Monument, 1781-1855* (1935), which offers new information but is not definitive. Talbot Hamlin, *Greek Revival Architecture in America* (1944), devotes half a chapter to Mills, postulating that Mills and William Strickland, both pupils of Latrobe, brought the Greek revival style to maturity.

Additional Sources

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David Brown Milne

David Brown Milne (1882-1953), Canadian painter and etcher, was a pioneer of postimpressionism in Canadian art. He developed a personal style almost Oriental in its economy of means.

David Milne was born in January 1882 near Paisley, Ontario, and began his career as a country schoolteacher. About 1904 he went to New York to study at the Art Students' League, but after 6 months he had to turn to commercial art for a living. In his spare time he painted the urban scene in the strong outlines and broad color areas of the Fauves. He exhibited five canvases in the famous Armory Show of 1913.

In 1915 Milne settled at Boston Corner in the Berkshire Hills. At the end of 1917 he joined the Canadian army as a private; a year later he was appointed as a war artist to record places where the Canadians saw action. From 1919 to 1928 he spent winters at Boston Corner and summers in the Adirondacks. In 1923 the National Gallery of Canada bought six of his watercolors. His paintings were included in the Canadian sections of the British Empire Exhibitions in England in 1924 and 1925.

In 1928 Milne returned to Canada to stay and lived in small centers near Toronto, such as Palgrave and Uxbridge. From 1932 to 1939 he lived in a cabin on Six-mile Lake near Georgian Bay. He died on Dec. 26, 1953.

From 1934, when Milne had his first one-man show in Toronto, he was encouraged by a small but discerning group of patrons, of whom the most constant over the years was Douglas Duncan, moving spirit of the Picture Loan Society. In spite of his life of seclusion, Milne contributed regularly to the exhibition of Canadian art societies, and he was one of the four artists representing Canada in its first showing at the Venice Biennale, in 1952.

Milne found his subject matter wherever he happened to be; the streets of New York, the Berkshire Hills and lakes in the Adirondacks, the sleepy villages of rural Ontario, the rocks of Georgian Bay, or perhaps a cupful of waterlilies with the weekend comics as a background. During the 1940s an element of whimsy appears in a series of watercolors such as *Snow in Bethlehem, The Saint,* and *King, Queen and Jokers.*

As Milne's personal style developed, his color became more limited and line increasingly important. Open space took on a more active role. This tendency also appeared in the color drypoint etchings he produced from 1922 on, and one may perhaps see in this fastidious medium the source of his sensitive painting style.

Further Reading

Background material on Milne is in Graham McInnes, *Canadian Art* (1950), and in Donald W. Buchanan, *The Growth of Canadian Painting* (1950). □

Alfred Milner

The British statesman Alfred Milner, 1st Viscount Milner (1854-1925), served as high commissioner of South Africa and later as a Cabinet member. A public servant of great ability, he is closely associated with British imperialism.

Alfred Milner was born on March 23, 1854, at Giessen, Hesse-Darmstadt (Germany). He lived part of his youth in Germany and part in England. His parents were English, and his mother insisted that he be educated in English schools. Young Milner distinguished himself at King's College School, London, and at Balliol College, Oxford.

Milner started out on a legal career but then turned to journalism. He was interested in many facets of economic policy and political administration. Because of his known ability he moved about in influential government circles and held a variety of official assignments. In 1884 he took the job of private secretary to G. J. Goschen. The next year Milner helped Goschen win a seat in the House of Commons, but Milner himself lost a hard-fought contest for another constituency. Later, when Goschen was chancellor of the Exchequer, Milner became his official private secretary. He went from there to a financial position in Egypt under Sir Evelyn Baring (later Lord Cromer). In 1892 Goschen brought Milner back to England to become chairman of the Board of Inland Revenue, where under both Liberals and Conservatives he was widely acclaimed.

Anglo-Boer trouble in South Africa was approaching a deadlock when Milner was chosen to go there as high commissioner in 1897. He believed in British imperialism and the necessity of protecting British interests. Before many months had passed, he became convinced that war was unavoidable. Milner refused to alter Britain's policy, and he could not believe that the Boers were acting in good faith when they sought a peaceful compromise. The Boer War was the result, and it came to dominate the entire British political scene. The long war ended with British military victory; Milner was one of the signers of the peace treaty. He then put his efforts into rebuilding South Africa after the war's destruction. He is remembered for his part in the war and for his work in building up the country's physical and economic base. In both he was a party to controversial programs: concentration camps for civilians during the war and the importation of Chinese workers to solve the labor shortage following the war. Conditions of life in both instances led to widespread condemnation by humanitarian groups in England and around the world.

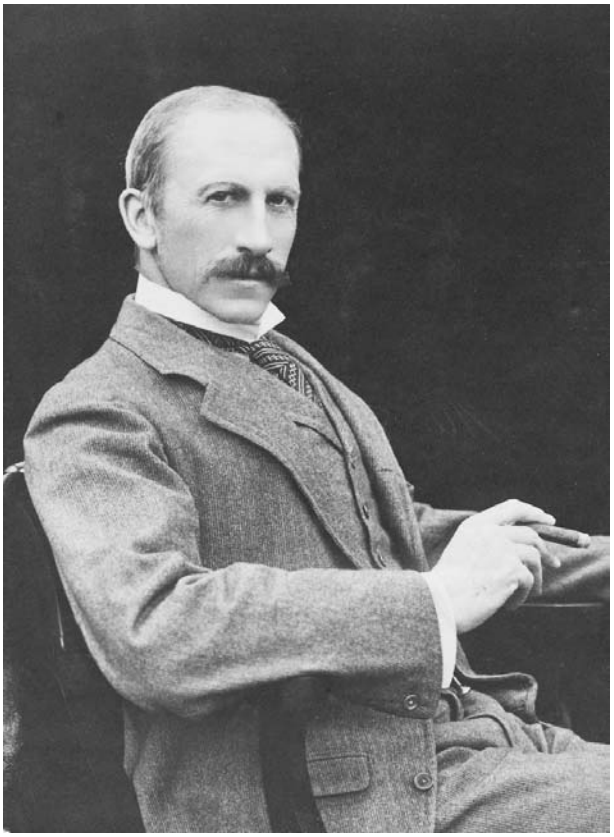

Milner went back to England in the spring of 1905 after his tenure in South Africa. He was respected for his abilities by leaders of both parties, but he was always associated with the unpopular events in South Africa. Although he was not a party politician, Milner's policy was closely linked with that of the Conservatives, who were overwhelmingly defeated in the election of 1906. Milner sat in the House of Lords after having been made a viscount in 1902. There he opposed much of the legislation sponsored by the Liberals.

When the crisis of World War I came, Milner was called on again, first to increase food production and then to be a member of Prime Minister David Lloyd George's five-man War Cabinet, which ruled England from 1916 to 1918. In the latter post he was active in every aspect of wartime planning. He became war secretary in April 1918 and colonial secretary in December 1918.

Milner retired in February 1921 after long service and at a time when his views on imperialism were waning in popularity. He died on May 13, 1925.

Further Reading

Milner's own record of events in South Africa is lucidly presented in *The Milner Papers: South Africa,* edited by Cecil Headlam (2 vols., 1931-1933). His work on the problems of governing Egypt in the Cromer era is *England in Egypt* (1894; last rev. ed. 1970). The best complete biography of Milner is John Evelyn Wrench, *Alfred Lord Milner: The Man of No Illusions, 1854-1925* (1958). Milner's public career is recorded in a substantial scholarly work that uses private papers and public documents: Alfred M. Gollin, *Proconsul in Politics: A Study of Lord*

Milner in Opposition and in Power (1964). Milner as a leading imperialist is the subject of several works which emphasize his views and experiences in South Africa: Lionel Curtis, *With Milner in South Africa* (1951); Edward Crankshaw, *The Forsaken Idea: A Study of Viscount Milner* (1952); and Vladimir Halperin, *Lord Milner and the Empire: The Evolution of British Imperialism* (1952).

Additional Sources

Marlowe, John, *Milner: apostle of Empire: a life of Alfred George, the Right Honourable Viscount Milner of St James's and Cape Town, KG, GCB, GCMG, 1854-1925,* London: Hamilton, 1976.

O'Brien, Terence Henry, *Milner: Viscount Milner of St. James's and Cape Town, 1854-1925,* London: Constable, 1979. □

Slobodan Milosevic

Slobodan Milosevic (born 1941) became president of Serbia in 1989. He won two subsequent presidential elections (1990, 1992) and retained his post.

Slobodan Milosevic was born on August 20, 1941, in Pozarevac, a small town on the outskirts of Belgrade, capital city of the former Yugoslavia. His ancestors belonged to the Vasojevici clan from Montenegro. His father finished Orthodox seminary in Cetinje (Montenegro) and studied at the School of Theology in Belgrade. His mother was a teacher in Pozarevac. People remember her as a strict, diligent woman and a fervent communist.

Milosevic finished his primary and secondary education in Pozarevac. According to his teachers and classmates, young Slobodan was an outstanding high school student always sitting in the first row neatly dressed. Although rather quiet and solitary, he was politically active and published several pieces in the local high school journal. While still in high school, Milosevic met his future wife, Mirjana (Mira) Markovic, whose family ranked among the most prominent communists in Serbia. Her father was a hero from World War II; her uncle later became one of the leading politicians in postwar Serbia; and her aunt was a personal secretary of Josip Broz Tito. The young couple's contemporaries did not doubt that the love between Mirjana and Slobodan was sincere and genuine—a covenant of two similar souls rather than a marriage of interest. They raised two children.

In 1960 Milosevic became a law student at the University of Belgrade. He was an excellent student and active in the university section of the League of Communists (official name for the Communist Party) where he met Ivan Stambolic, a nephew of one of the most powerful Serbian communist leaders. Many people think that it was Stambolic who elevated the political career of Milosevic. In 1964, after graduating from the university, Milosevic was appointed as an economic counselor and a coordinator of the informational service in the administration of the City of Belgrade. In 1968 he became a deputy director of a state-owned gas conglomerate, Tehnogas. After Stambolic left Tehnogas in 1973 and became the prime minister of Serbia, Milosevic rose to the post of director. Five years later he became president of the powerful Belgrade bank Beobanka. In 1982 he became a member of the collective presidency of the League of Communists of Serbia, and two years later a chief of the City of Belgrade Party Organization. The collective presidency of the League of Communists of Serbia elected Milosevic as its president in 1986.

On a personal level many people described Milosevic as a very pleasant and witty person, well organized, and a sophisticated politician. While his political speeches were plain and simple, he dressed well, smoked expensive cigars, and did not hesitate to use his fluent English.

On April 24, 1987, Milosevic visited Kosovo Polje, a suburb of the capital of the autonomous province of Kosovo, attempting to appease the mass of Serbs and Montenegrins protesting a continuous mistreatment by the Albanian majority. When an excited crowd tried to enter the building and talk directly to Milosevic, they were beaten back by the local police. Milosevic strode out and shouted to the crowd: ''No one has the right to beat you!'' These simple words changed the milieu of Serbian politics. Shortly after, in a series of steamy sessions of the League of Communists of Serbia, Milosevic succeeded in removing Stambolic and his associates from the Serbian political arena. In 1989 Milosevic became president of Serbia.

The internal disagreement among Serbia's communists over Kosovo province shook the already crumbling Yugoslav federation. After Serbia reinstated its authority over the autonomous provinces of Kosovo and Vojvodina, the pros-

pect of Serbian domination fueled a nationalist frenzy in Slovenia and Croatia and bolstered secessionist movements in these republics. Following the collapse of the League of Communists of Yugoslavia in 1990, multiparty elections were held in each of six Yugoslav republics. While Milosevic and his Socialist Party retained power in Serbia, forces that openly advocated secession from Yugoslavia came into power in almost all other republics (with the exception of Montenegro). The nationalist hysteria that spread all over Yugoslavia invoked gruesome memories among Serbs who were subjected to genocide by the Croatian Nazi regime during World War II. Milosevic, who had already established himself as the foremost champion of Serbian rights, was the natural ally to more than two million Serbs living outside the borders of Serbia. When the negotiations among the various republics were called off in 1991, the violent breakup of Yugoslavia became imminent.

The collapse of Yugoslavia and the ensuing civil war among the break-away nations focused new attention on Milosevic. In the fighting that began in April 1992 Milosevic seemed to stay removed from personal involvement, leaving Serbian militias to carry out attacks against the newly established nations of Croatia and Bosnia Herzegovina. Nevertheless, many critics, particularly in the West, portrayed him as a ruthless despot intent upon overseeing the creation of a Greater Serbia. At the same time, Milosevic and his Socialist Party seemed secure in their Belgrade headquarters.

By late 1995, U.N.-imposed sanctions had demolished the Serbian economy and Milosevic agreed to a Balkan peace plan forged during negotiations at an air base in Dayton, Ohio. He has been attempting to rebuild his image, since he was once thought to be the reason behind military crimes, war crimes, and millions of deaths. Milosevic began making strides at winning a more favorable public opinion, calling for tolerance among ethnic groups and portraying himself as a heroic and peace-promoting defender of Serbs against annihilation. Despite the near-40 percent unemployment and the overall decline in lifestyle among the Serbs, he did retain supporters.

In 1997 Milosevic's second and final term as president was to run out, but he hoped to prolong his tenure with a technicality. On July 23, 1997, he changed his title from president of Serbia to president of the Yugoslav federation in an attempt to circumvent the term limit.

Further Reading

Slobodan Milosevic is discussed in the *Christian Science Monitor* (throughout October 1988), *Time* (June 8, 1992), and numerous references in periodicals such as the *Washington Post* (May 4, 1994), *Wall Street Journal,* and the *New York Times*. For information regarding the 1997 political race, see Calabresi, Massimo, ''So Unhappy Together'' in *Time* (June 23, 1997). □

Czeslaw Milosz

The Polish author and poet Czeslaw Milosz (born 1911), winner of the 1980 Nobel Prize for Literature, explored in his work both the rebirth of Christian belief and the corruption of thought by ideology.

Czeslaw Milosz is one of the most important writers and poets to have emerged in Poland since World War II. Terence De Pres stated that Milosz' poetry deals ''with the central issues of our time: the impact of history upon being, the search for ways to survive spiritual ruin in a ruined world.'' He was born on June 30, 1911 in Szetejnie, Lithuania then in Tsarist Russia, to Polish-Lithuanian parents. His father, Alexander, was a road engineer and was recruited by the Tsar's army during World War I. Young Milosz and his mother traveled with Alexander on the dangerous bridge-building expeditions to which he was dispatched near Russian battle zones.

His family returned to Lithuania in 1918, and Milosz began a strict formal education in his hometown of Wilno, the capital of Polish Lithuania. In his early 20s, he published his first volume of poems, *A Poem on Frozen Time*. In 1934, he graduated from the King Stefan Batory University, and in 1936 his second volume of poetry appeared. He earned a scholarship to study at the Alliance Française in Paris, where he also met up with his distant cousin, Oscar Milosz, a French poet who became his mentor.

Milosz returned to Poland to work for the Polish State Broadcasting Company up to the outbreak of World War II. He stayed in Warsaw during the Nazi occupation, where he joined the underground resistance movement. Milosz was inclined toward socialism, and had an uneasy relationship with the Communist government that came to power in Poland in 1946. Milosz had an anthology of anti-Nazi poetry, *The Invincible Song* published by underground presses in Warsaw, where he also wrote ''The World (A Naive Poem)'' and the cycle *Voices of Poor People*. When Warsaw was destroyed, he lived for a bit outside of Cracow, whose state publishing house brought out his collected poems in a volume called *Rescue*.

At the end of World War II, Milosz worked as a cultural attaché for the Polish communist government, serving in New York and Washington. He left his position with the Polish Foreign Service in 1951 and sought (and received) political asylum in France. Milosz spent ten years in France, and he found himself having difficulty with the strongly pro-socialist and communist intellectual community. He penned two novels during his time in Paris, *Seizure of Power* and *The Issa Valley*. His most famous book, *The Captive Mind* (1953) was a bitter attack on the manner in which the Communist Party in Poland progressively destroyed the independence of the Polish intelligentsia.

He continued to speak out against the Polish intellectuals, comparing them to Charlie Chaplin in *The Gold Rush,* bustling about in a shack poised on a cliff. Too often his

contemporaries would end up agreeing with their new masters, while secretly believing that they could in some way maintain at the same time an area of their own intellectual autonomy. This phenomenon he termed ''Ketman'' and he saw the downfall of a free intelligentsia in Poland. In a novel entitled *The Usurpers* (1955) that graphically described the communist seizure of power, he wrote of a rather pathetic classical scholar, Professor Gill, who had been deprived of a chair at the university. Gill was busy translating Thucydides for a small edition for the state publishing house as a means, he hoped, of keeping some idea of classical culture alive.

Milosz' early writing was strongly shaped by the culture of his adopted city, Wilno, which was a major center of both Catholic and Jewish learning before 1939. Milosz considered himself to be both a poet and an intellectual. His poetry at this time reflected a mood of youthful romanticism as well as recognition that kingdoms rise and fall. As his poem ''Hymn'' put it in 1935, ''Forms come and go, what seems invincible crumbles.'' This world of Milosz' youth did, indeed, crumble after the German invasion. He saw Warsaw destroyed by the Germans in 1944 after the failure of Stalin's advancing armies to rescue the Polish partisans. Milosz came increasingly to distrust Marxist ideology and its ideal of a classless millennium.

Milosz saw many of his intellectual contemporaries compromising their ideals in the interest of naked power politics. He came to treat the intellectual generally with suspicion, writing in *Native Realm* (1968) that he was ''not sure that all intellectual talents are not like orchids, which nourish themselves on the rotten wood of decaying trees.''

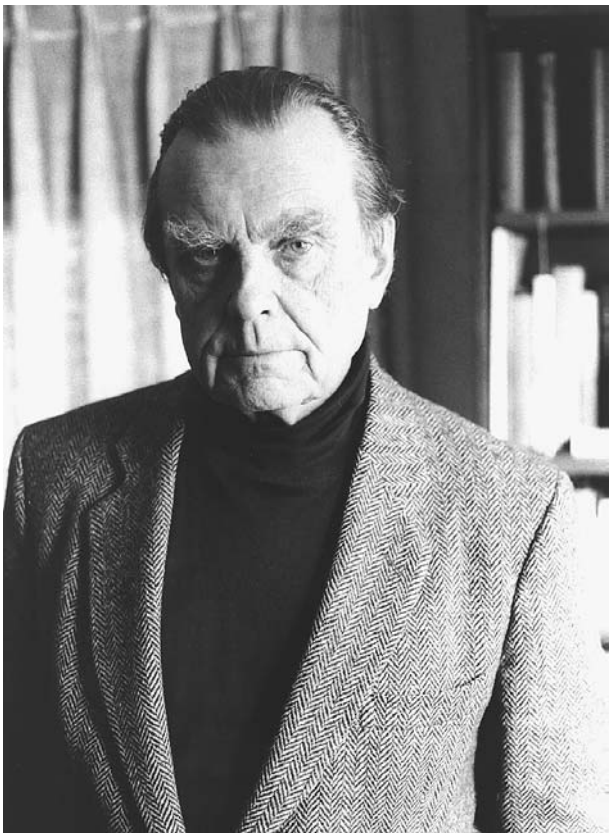

With such strong opinions, Milosz found his poetry banned in Poland, but was published in Paris by the Instytut Literacki.

Milosz ultimately felt that the only way to maintain his own intellectual autonomy, claiming to be ''imprisoned as I am in my I,'' was an exile in the West. He regretted that works like *The Captive Mind* came to be used as Cold War propaganda and hoped that Eastern Europe would be able to regenerate its culture once the wave of communism was passed. He remembered his cousin, Oscar, castigating Eastern Europeans for simply imitating other ''centres of culture'' instead of creating one themselves. It was a memory he did not forget.

Milosz continued his exile even further West. At age 50, he began a new career as a professor of Slavic languages and literature at the University of California at Berkeley in 1961 (some sources say 1960). He was initially an unknown member of a small department; but eventually became popular for his courses on Dostoyevsky, and known to those outside the university as a translator of the poems of Zbigniew Herbert. In the poetry he wrote after going into exile, Milosz consciously sought to build on his earlier romanticism by stressing the true meaning of words that had become corrupted by political ideology. ''Yes I would like to be a poet of the five senses,'' he wrote in *In Milan* (1955). ''That's why I don't allow myself to become one./Yes, thought has less weight than the word *lemon* /That's why in my words I do not reach for fruit.'' At the same time identification with nature allowed him to maintain an identity even in exile. As the poem in *Throughout Our Lands,* written in 1961 while at Berkeley, put it,

> Wherever you are, you touch the bark of trees
> testing its roughness different yet familiar,
> grateful for a rising and a setting sun
> Wherever you are, you could never be an alien.

By the 1970s, Milosz' poetry and fiction was increasingly attracting the attention of Western critics. In 1976, he was awarded a Guggenheim fellowship. In 1978, he published *Bells in Winter,* for which he received the Neustadt International Literature Prize. In 1980, he was awarded the Nobel Prize for Literature. By this time, many of his poems had become infused with a more orthodox and settled Christianity. There was also a growing sadness and premonition of oncoming death, especially after the death of his wife Janina in 1986. This was frequently a difficult and obscure poetry that was burdened by a sense of the oncoming collapse of civilization. Milosz' poetry, though, did not contain any premonition of the collapse of the Eastern European Communist régimes.

After winning the Nobel Prize, Milosz published many volumes of prose and poetry. His prose collections include *Visions from San Francisco Bay, Beginning With My Streets, The Land of Ulro,* and his Charles Eliot Norton Lectures from Harvard, *The Witness of Poetry*. In 1988, his *Collected Poems* were published, followed most recently by another collection entitled *Provinces*.

Milosz chronicled his life in 1988. This diary became the book *A Year of the Hunter,* published in 1994. A review

in the *Boston Book Review* called it ''an elegiac, autumnal work—a reassessment of a long and complicated career, marriage and exile.'' After returning to Lithuania in the spring of 1989, Milosz was flooded with sentiment about is childhood in the Issa River Valley. In this collection, Milosz explores ''the nature of imagination, human experience, good and evil—and celebrates the wonders of life on earth,'' an abstract from Ecco press noted. David Biespiel's review of the collection notes that Milosz, as always, speaks to his readers ''with a passionate mixture of lament, rage, joy, resignation, and *officium landis,* despite his self-questioning: ''Did I fulfill what I had to, here, on earth?'' Despite being afflicted with asthma and declining health, Milosz managed to also release another volume of poetry in 1995, *Facing the River*. In 1997, his correspondence with poet and monk Thomas Merton was published, a speculative epistolary history of their inner worlds.

Milosz' confrontation with both a revival of Christian belief (he feels chosen by God, he told Biespiel, to transform what he's experienced into art) and the corruption of thought by ideology has made him a figure of our time. He resides in the Berkeley hills, overlooking San Francisco Bay, with his wife, Carol, and a cat named Tiny.

Further Reading

Additional information on Czeslaw Milosz and his work can be found in Adam Czernjawski (editor), *The Burning Forest: Modern Polish Poetry* (Newcastle Upon Tyne: 1988); Edward Mozejko (editor), *Between Anxiety and Hope: The Poetry and Writing of Czeslaw Milosz* (Edmonton: 1988); and Czeslaw Milosz, *The Collected Poems, 1931-1987* (1988) and *Native Realm* (1989).Online sources include ''The Art of Poetry: Czeslaw Milosz,'' http://www.voyagerco.com/PR/winter94/milosz2html; ''Czeslaw Milosz,'' http://www.poetry.books.com/nmilosz.htm; ''Hungry Mind Review: Facing The River,'' http://www.bookwire.com/HMR/Poetry/read.Review$1721; ''Facing the River: New Poems,'' http://www.wwnorton.com/ecco/884547.htm; ''Boston Book Review: A Year of the Hunter,'' http://www.bookwire.com/BBR/Life-&-Letters/read.Review$1325; and ''Czleslaw Milosz (1911 Szetejinie, Lithuania),'' http://sunsite.unc.edu/dukki/poetry/milosz/mil-bio. Periodical references include *America* (February 1, 1997); *Library Journal* (December 1996); *New York Review of Books* (August 13, 1992; March 23, 1995); and *Poetry* (February 1997). □

Miltiades

Miltiades (ca. 549-488 B.C.) was a brilliant Athenian military strategist and statesman who successfully brought about Athenian victory over the Persians at the Battle of Marathon.

Son of Cimon, an Athenian aristocrat, Miltiades was chief magistrate under the tyranny at Athens in 524 B.C., and in 516, with the tyrants' support, he went to seize power in the Chersonese area of Thrace. Shortly afterward he captured Lemnos. But the advancing power of Persia arrested this portion of his adventuresome career. When Darius invaded Europe and campaigned in Scythia, Miltiades entered Persian service; according to Herodotus, Miltiades wished to destroy the bridge over the Danube and cut off Darius's retreat.

By 510 Miltiades was back in Athens, driven out of the Chersonese by raiding Scythians. When the Ionians rose in revolt against Persia, Miltiades returned to the Chersonese at the invitation of the native people and ruled from 496 to 493. He withdrew when the Ionians were finally defeated.

As leader of the Philaid clan, Miltiades had many opponents at Athens. They brought him to trial on a charge of tyrannical rule in the Chersonese. But he was acquitted. Because of his unrivaled experience in Persian warfare, the people elected him one of the 10 generals who took office in July 490, when the Persian fleet was already on the way.

Battle of Marathon

When the Persian army landed at the Bay of Marathon, Miltiades proposed in the Assembly that the Athenians provide themselves with supplies and set out and meet the enemy at once instead of holding Athens and waiting for help from Sparta. His proposal was adopted. On the evening after the Persian landing, heavily armed Athenian infantry moved into the Plan of Marathon and blocked the Persian advance. The following day the Persian army moved into position and offered battle.

By this time 1,000 Plataeans had joined the 10,000 or so Athenians, and it was not known whether aid was com-

ing from Sparta; yet Miltiades advised engagement. The voting of the 10 generals was equal, but the polemarch, Callimachus, broke the tie in favor of Miltiades. While Miltiades waited for an opportunity to meet the enemy under favorable terms, news came that the Spartans would march out when the moon was full. But before the Spartans arrived, Miltiades saw a good opportunity and at dawn ordered an attack. He used the tactics of a weak center and strengthened wings against a superior infantry force and was successful.

The hero of the day, Miltiades took command of a naval offensive in the Cyclades in 489. In an unsuccessful attack on Paros, he was wounded. On his return he was impeached, condemned, and fined. He died soon afterward as a result of his wound.

Further Reading

The ancient sources for the study of Miltiades are Herodotus and Cornelius Nepos. Among modern works which deal with Miltiades are Andrew Robert Burn, *Persia and the Greeks: The Defence of the West, ca. 546-478 B.C.* (1962), and N.G.L. Hammond, *A History of Greece to 322 B.C.* (2d ed. 1967). □

John Milton

The English poet and controversialist John Milton (1608-1674) was a champion of liberty and of love-centered marriage. He is chiefly famous for his epic poem ''Paradise Lost'' and for his defense of uncensored publication.

The lifetime of John Milton spanned an age of sophistication, controversy, dynamism, and revolution. When he was born, England was illuminated by the versatile genius of Francis Bacon, William Shakespeare, William Byrd, Orlando Gibbons, and Inigo Jones. Christopher Wren was at the height of his powers when Milton died in 1674. At that date Henry Purcell was the major composer; Isaac Newton dominated in mathematics and physics; and literature enjoyed the varied talents of John Dryden, Andrew Marvell, John Bunyan, and Samuel Pepys.

In the middle period of Milton's life, England, after two revolutionary wars, became a republic and then a protectorate under Oliver Cromwell. When monarchy and the Anglican Church were restored in 1660, mercantilist capitalism had been firmly established, and the foundations of the British Empire and navy were laid.

Background and Education

The poet's father, John Milton, Sr., emerged from a line of obscure Roman Catholic yeomen in Oxfordshire, was educated as a chorister, went to London, and became a scrivener—a profession that combined moneylender, copyist, notary, and contract lawyer. About 1600 he married Sara Jeffrey, the wealthy daughter of a merchant-tailor. Three of their children survived infancy: Anne; John, born

on Dec. 9, 1608; and Christopher. Their father was not only an able man of business but a musician. He composed madrigals, choral pieces, and some hymns that are still sung. From him young John derived the love of music that pervades his works.

According to Milton's own account in his *Second Defense* (1654), ''My father destined me while still a child for the study of humane letters, which I took up so eagerly that, from the age of twelve on, I hardly ever took to bed from my intense studies before midnight.'' After private tutoring, about 1620 he entered St. Paul's School, where he studied Sallust, Virgil, and Horace and the New Testament in Greek.

''After I had thus been taught several languages and had tasted the sweetness of philosophy, my father sent me to Cambridge.'' Admitted to Christ's College at the age of 15, he intended to become a Church of England priest. Because of a disagreement with his tutor, he was ''rusticated'' (temporarily expelled) in 1626. From home he wrote a Latin poem to his best friend, Charles Diodati, about the joys of exile—reading, plays, walks, and girl watching.

Back at Cambridge about April 1626, Milton was assigned a different tutor and resumed the study of logic, ethics, Greek, Latin, and Hebrew. He composed Latin poems on the deaths of prominent men, some antipopish epigrams, and *In quintum Novembris* (On the Fifth of November), a melodramatic little epic on the Gunpowder Plot. In 1628 his first major English poem, ''On the Death of a Fair Infant, Dying of the Cough,'' was occasioned by the

death of his sister's baby. A year later, in images of light and music, ''On the Morning of Christ's Nativity'' celebrated the harmonizing power of divine love.

In one of his *Prolusions* (college orations), Milton digressed into English verse, beginning ''Hail native language.'' Thereafter he wrote Latin verse occasionally and a series of sonnets in Italian, but he composed increasingly in English, his tone ranging from the humor of a mock epitaph, ''On the University Carrier,'' to somber dignity in ''An Epitaph on the Marchioness of Winchester.'' The companion poems ''L'Allegro'' and ''Il Penseroso'' contrasted the pleasures of the ''joyful man'' with the more serious ones of the ''contemplative man,'' thus revealing the complementary sides of Milton's own nature.

The Graceful Thirties

After receiving the bachelor of arts and the master of arts degrees in 1629 and 1632, Milton lived in his family's suburban home in Hammersmith and then at its country estate in Horton, Buckinghamshire, continuing studies in theology, history, mathematics, and literature but participating in social and cultural life in London and the country. The presence of his ''On Shakespeare'' in the 1632 folio of Shakespeare's plays suggests that Milton was in touch with actors. In his sonnet ''How Soon hath Time,'' Milton modestly lamented his lack of accomplishments in 23 years; but he was soon writing lyrics for his *Arcades,* an entertainment. In 1634 *A Mask* (better known as *Comus*) was performed at Ludlow Castle, with music by Henry Lawes. This mixture of song, dance, pageantry, and poetry is imbued with youthful charm and glorifies the purity of chastity with exquisite lyricism; but with his characteristic readiness to do justice to opposing viewpoints, Milton did not neglect to put an attractive case for seduction into the mouth of his epicurean villain. Thus Milton began his concentration on temptation themes.

Milton's themes were both particular and universal. *Lycidas* (1637), a pastoral elegy occasioned by the death of a promising young acquaintance, dealt with why God allows the good to die young and asked if, instead of dedicating one's self to study and writing, it would not be better to do as others do and ''sport with Amaryllis in the shade.'' Milton's answer was that ''laborious days'' are not wasted: eternal life lies ahead. In 1639, when he learned that his friend Diodati had died, he penned a moving Latin elegy, finding solace in Christian hope and resolution for his grief in esthetic expression. The poem also served as an outlet for a condemnation of negligent clergymen. Though Milton had abandoned the idea of entering the ministry, he was dedicated to making the Church of England more Protestant.

In 1638-1639 Milton toured France and Italy. His short but well-formed body, long auburn hair, blue eyes, and fair skin enhanced his intellectual vivacity and graceful manners. His earnest enthusiasms and versatility in languages also conduced to his being welcomed into polite society abroad. He intended to go to Greece, but news of the growing political and religious crisis in England led him to return to London so that he could help to advance liberty if his talents were needed. In the meantime he tutored his nephews and other students.

Crucial Decades, 1640-1660

It was by writing prose that Milton found opportunity to serve his God and country. In 1641-1642 he poured out tracts opposing the bishops' control over religion. In his judgment, their powers were based on man-made traditions, self-interest, and a combination of ignorance, superstition, and deliberate falsification.

Part of what Milton regarded as episcopal tyranny was the regulation of marriage by canon law and the bishops' courts. In his *Commonplace Book* (classified notes based on his reading), he had already shown interest in divorce, before Mary Powell became his wife about May 1642. She was about half his age and came from an Oxfordshire family. A few months later, while she was on a visit to her parents, the civil war between King and Parliament erupted. Her family were royalists living in royalist territory, whereas Milton's attacks on the bishops had committed him to the rebels. Accordingly, she failed to return to him despite his urgings. Under these circumstances his publishing a series of pamphlets on divorce (1643-1645) was hardly tactful; but if Mary read them, she discovered that, instead of urging England to follow Protestant example abroad and permit divorce for adultery, desertion, and nonconsummation, Milton emphasized the spiritual and mental aspects of marriage: he held that what is essential is neither physical nor sacramental nor contractual but lies in marital love, in the union of what distinguishes human beings from animals—their rational souls. Milton taught that if such compatibility was lacking and could not be achieved after sincere effort, all concerned should recognize the right of divorce, inasmuch as God had not joined such an ill-yoked couple. However, it is doubtful that Milton regarded his own marriage in such a light, for in 1645 he forgave a repentant Mary—she blamed her mother—and as far as is known they lived contentedly together until she died in 1652.

In 1644 Milton's ''Of Education'' dealt with another kind of domestic freedom, how to develop in schoolboys discipline, reasonableness, broad culture, all-round ability, and independence of judgment. The same year saw *Areopagitica,* his defense of man's right to free speech and discussion as the best means of advancing truth. To this end he opposed prepublication censorship though admitting that if a book or those responsible for it broke clear and reasonable laws against libel, pornography, blasphemy, or sedition, the work could be repressed or those responsible for it could be fairly tried and punished if found guilty. Milton advocated neither licentiousness or avoidable interference with individuals but, rather, responsible freedom under just laws and magistrates.

The divorce tracts made Milton undeservedly notorious as a fanatic libertine advocate of free love. Readers of his collected *Poems* (1645) were therefore probably surprised to find the charming seriousness of an author who, had he died then, might have been ranked with George Herbert and Robert Herrick as an Anglican poet. The volume contained not only the poems mentioned above but also exqui-

site lyrics such as ''On a May Morning'' and ''At a Solemn Musick.'' Milton also put new life into the sonnet genre, investing it with wider subject matter.

As the civil war drew to a close, Milton turned from defending the liberty of religion, marriage, and publication to condemning royal tyranny. *The Tenure of Kings and Magistrates* (1649) argued that men have a natural right to freedom and that contracts they make with rulers are voluntary and terminable. Soon after its publication he began a decade as the revolutionary government's secretary for foreign tongues: his chief duty was to put state letters into choice Latin. His next pamphlet, *Eikonoklastes* (1649), answered ''The King's Book,'' a self-justification attributed to Charles I. This was followed by two *Defenses of the English People* (1651, 1654) to explain why they revolted and a *Defense of Himself* (1655) against various attackers. These works were in Latin: Milton was the revolution's chief international propagandist.

For some years Milton had been losing his eyesight, and by early 1652 he was totally blind. Reflecting that this could prevent the use of his talent in God's service, he composed the sonnet ''When I consider how my light is spent'' with its famous conclusion, ''They also serve who only stand and wait.''

In 1656, four years after his first wife's death, Milton married Kathrine Woodcock. Two years later she died as a result of childbirth, and he tenderly memorialized her in a sonnet, ''To my late departed Saint.''

Despite adversities Milton heroically persisted. During the crisis preceding restoration of the monarchy he dictated several tracts. In *A Treatise of Civil Power* (1659) he again urged toleration and separation of Church and state. *Ready and Easy Way* (1660) argued for preservation of a republic.

Triumph in Defeat

Inevitably the eloquent defender of monarchy's overthrow was in acute danger when Charles II, son of the executed Charles I, regained the throne in 1660. Milton was harassed and imprisoned; his seditious books were publically burned; but he was included in a general pardon. In 1663 he married Elizabeth Minshell. In 1667, *Paradise Lost,* his long-planned epic on the fall of man, was published. In 1671 its sequel, *Paradise Regained,* appeared in one volume with *Samson Agonistes,* a tragedy modeled on Greek drama and the Book of Job. Milton also published some previously written prose works on grammar, logic, and early British history; his *Prolusions* with some familiar letters; and an enlarged edition of his earlier *Poems*. In 1673 he reentered public controversy with *Of True Religion,* a brief defense of Protestantism. Before his death about Nov. 8, 1674, he was planning to publish writings that appeared posthumously: his Latin state papers (1676) and a short history of Moscovia (1682). In 1694 his nephew Edward Phillips published a life of his uncle with an English translation of the state papers.

In the early 19th century the Latin manuscript of Milton's *Christian Doctrine* was discovered and translated (1825). In it he systematically set out to disencumber scriptural interpretation from misinterpretation by discovering what the Bible itself said on such matters as predestination, angels, and saving faith. One of his central convictions was that what God accommodated to limited human understandings was sufficient and that man should not impose on what God left vague a precision unjustified by what He revealed.

Paradise Lost was not suspected of unorthodoxy by centuries of Protestant readers, and, except for a few jabs at Roman Catholicism, it has universally appealed to Christians. However, because Satan is portrayed with a rebelliousness against the nature of things that dissidents find attractive, the poets William Blake and Percy Bysshe Shelley and other ''Satanists'' alleged that Milton was knowingly or unknowingly on the side of the devils. Their notion is evidence of the epic's tremendous imaginative power. In majestic blank-verse paragraphs it relates the whole of history from the Son's generation, through the war in heaven, the fall of the rebel angels, the creation, and man's fall, to a vision of the future, Satan's final defeat, and the establishment of Christ's kingdom. Milton did not intend most of it to be taken literally: it is largely a product of his imagination, inspired by, but not directly based on, the Bible. *Paradise Lost* is a fictionalized, imaginative attempt to dramatize approximations of complex truths. Underlying the fictive is Milton's effort to convey to his fellowmen some insight into God's wisdom and providence.

Paradise Regained, a far shorter epic, treats the rejection by Jesus of Satan's temptations. Its central point is that the true hero conquers not by force but by humility and faith in God. Like the two epics and *Comus, Samson Agonistes* treats the theme of temptation, dramatizing how the Hebrew strong man overtrusted himself and, like Eve and Adam, yielded to passion and seeming self-interest.

Reputation and Influence

For a few decades after his death, Milton was damned as a rebel and divorcer. But since then reformers and revolutionaries have been inspired by his works, especially *Areopagitica*. His influence on poets has been tremendous, though not always beneficial. John Dryden partially based his Achitophel on Milton's Satan and so admired *Paradise Lost* that he recast it as an opera, *The Fall of Man*. Joseph Addison in the *Spectator* demonstrated that Milton ranked with Homer and Virgil. Alexander Pope delightfully satirized some features of *Paradise Lost* in *The Rape of the Lock*. In *The Lives of the Poets* Samuel Johnson somewhat grudgingly conceded Milton's achievement as a poet but was so prejudiced by his royalist, Anglican sympathies that he portrayed Milton as a domestic tyrant. In general, 18th-century poets lauded him for sublimity. William Blake and Percy Bysshe Shelley exalted his Satan as a romantic rebel. William Wordsworth, viewing the poet as a liberator, wrote, ''Milton, thou shouldst be living at this hour.'' Samuel Taylor Coleridge in his critical writings praised Milton's artistry and profundity. John Keats and Alfred, Lord Tennyson, were perhaps overinfluenced by his poetry. The Victorians put *Paradise Lost* alongside the Bible in their parlors for Sunday reading; and Milton's great 19th-century biographer, David Masson, transformed him into Victorian solidity.

Milton's poetic reputation remained high until the 1920s, when there was an adverse reaction from T.S. Eliot and other poet-critics. Somewhat oddly, they condemned his verse chiefly because of its influence. But the academic critics came to the rescue, and since about 1930 Milton studies have been revolutionized. He has been restored to a high eminence, though both his personality and works are still much controverted. Indeed, he has been extraordinarily successful in his aim of stimulating seminal discussion. However, the notion that he was sour and puritanical dies slowly. As a corrective, it is well to remember how his own daughter remembered him: ''She said He was Delightful Company, the Life of the Conversation, and That on Account of a Flow of Subject and an Unaffected Chearfulness and Civility.''

Further Reading

The standard biography is *Milton: A Life* (2 vols., 1968), by William Riley Parker. The most inclusive edition is *The Works,* prepared by general editor Frank Allen Patterson (18 vols., 1931-1938), known as *The Columbia Milton*. However, for the nonpoetic writings, *Complete Prose Works,* prepared by general editor Don M. Wolfe (8 vols., 1953 and later), is more reliable. For the poetry, the most accurate texts are provided in editions by Helen Gardner (2 vols., 1952-1955), Douglas Bush (1965), John Carey and Alastair Fowler (heavily annotated, 1968), and John T. Shawcross (rev. ed. 1971). *The Prose,* edited by J. Max Patrick (1967), includes generous selections, a survey of all the prose works, and annotations. *The Student's Milton,* edited by F.A. Patterson (1930), gives all the poetry and most of the prose in one volume with few notes (1930). *The Complete Poems and Major Prose,* edited by Merritt Y. Hughes (1957), is widely used as a textbook.

A brief, sound entree for the beginner is Douglas Bush, *John Milton: A Sketch of His Life and Writings* (1964). The general reader may prefer *John Milton, Englishman,* by James Holly Hanford (1949), but students will find wider guidance in *A Milton Handbook* by Hanford and James A. Taafe (5th ed. 1970).

The best treatment of Milton's prose in its intellectual context is *Milton and the Puritan Dilemma* by Arthur E. Barker (repr. 1956); he edited *Milton: Modern Essays in Criticism* (1965), an excellent introduction to 20th-century approaches to the poetry, with guidance for further reading. *Milton's Epic Poetry,* edited by C.A. Patrides (1967), contains a variety of essays and an annotated reading list.

Except for Shakespeare, more scholarship and criticism is devoted to Milton than to any other English author. In general, works published before about 1930 have been superseded. Among the best are the books by James Holly Hanford, John M. Steadman, Joseph Summers, Stanley Fish, Merritt Y. Hughes, Kester Svendsen, Don Cameron Allen, E. M. W. Tillyard, Rosemond Tuve, William Riley Parker, A. S. P. Woodhouse, F. Michael Krouse, Louis Martz, and Barbara Lewalski; however, this list is highly selective. The biographies, guides, and editions listed above usually suggest further reading. For fuller guidance see Calvin Huckabay, *John Milton: An Annotated Bibliography* (rev. ed. 1969). □

Queen Min

The Korean Queen Min (1851-1895), whose Korean title was Myngsng Hwanghu, was the strong-willed consort of King Kojong and manipulated court politics in the last turbulent decades of the Yi period.

Queen Min the daughter of Min Ch'irok, a government official. Her parents passed away when she was 9, leaving her a poor orphan who had to live with the Mins of Yju, the place of her birth. She was made the royal consort in 1866 at the urging of Lady Min, consort of Hungsn Taewngun and mother of King Kojong. A court lady named Yi, however, was then enjoying the royal affection and gave birth to Prince Wanhwa.

Queen Min's resentment and hatred was soon directed mostly at Taewongun, who exercised governmental powers as the regent and appeared overjoyed at the birth of the prince. Queen Min's jealousy was intensified when her own child, Wnja, died only 5 days after birth in 1871. The distressed queen now concentrated on having members of the Min family appointed to key financial, personnel, and military positions of the Korean government to oppose the rule of the regent.

As the many political blunders of the regent Taewngun became evident, Queen Min helped King Kojong inaugurate his personal rule, which was to be dominated by the Mins, who were already occupying key positions in the central administration. Followers of Taewngun were summarily removed from power positions, and the government suddenly reversed the isolationist policy pursued by Taewngun. Formal diplomatic relations between Korea and Japan were consequently established.

Queen Min now wielded political power in the name of the lackluster king and through the numerous Mins who owed their positions to her. The rule of the Mins proved to be arrogant, inefficient, and corrupt. The Political Upheaval of the Kapsin Year of 1884 drove the Mins out of power temporarily. The ''progressive'' Cabinet that displaced the Mins, however, was in turn driven out of Seoul through the interference of Ch'ing China. Meanwhile, the Japanese penetration into Korea was intensified and resulted in a short-lived pro-Japanese Cabinet led by Kim Hong-jip.

As it appeared that the Russian legation in Seoul was also being drawn into the power struggles, the Japanese precipitated the Incident of the Ulmi Year of 1895, in which a band of Japanese and Koreans, said to be led by the Japanese minister to Korea, Miura, stabbed the Queen to death. This unprecedented murder of a queen by a band of ruffians which included foreigners bent on the destruction of the ruling family took place on August 20 in the Knch'ng Palace.

Further Reading

A chapter on Min, ''Events Leading to the Assassination of Queen Min,'' is in Clarence Norwood, ed., *Hulbert's History of Korea*

(1962). See also Charles Patrick Fitzgerald, *A Concise History of East Asia* (1966). □

Mindon Min

Mindon Min (reigned 1852-1878) was the most able—and modern—of the Konbaung kings, the last Burmese dynasty. Eight years after his death, however, that portion of Burma still under Burmese rule fell to Britain as a result of the Third Anglo-Burmese War.

Half brother of King Pagan Min, who occupied the throne at the start of the short Second Anglo-Burmese War in 1852, Mindon Min was opposed to the war and, with others, displaced Pagan and sought to achieve an honorable settlement with the British and to minimize the possibility of further Burmese territory falling under British control. The 1852 war had resulted from provocative behavior by the governor of a Burmese province and had given the British just the pretext they wanted to extend their presence in Burma.

Mindon Min, who had left the Buddhist monkhood for the throne in a sincere bid for peace, signalized his goodwill by releasing all Europeans imprisoned by the Burmese. Such a gesture hardly halted the momentum of dynamic British imperialism, however, and Britain acquired as a consequence of its second war with the Burmese the rest of Lower Burma (to add to what it had obtained in the First Anglo-Burmese War a quarter century earlier) including the delta region and territory extending beyond Prome and Toungoo.

The spirit of the Burmese in Burmese-and British-ruled Burma was much sapped by the loss of so much territory in two successive wars. King Mindon Min sought to counter this loss of morale by three means: pursuit of correct and nonprovocative relations with the British, modernization of his backward country's economy, and establishment of the Burmese-ruled portion of Burma as a major world center of the Buddhist faith.

In 1871, Mindon Min, scholarly as well as devoutly religious in his Buddhism, convened at Mandalay (to which he had moved the Burmese capital) the fifth international synod, or council, of the world's Theravada (Hinayana) Buddhists—which further heightened his stature in the eyes of his countrymen. He also modernized the administration of government by establishing a European-style system of fixed salaries in place of the traditional way of assigning districts for the upkeep of officials. And he inaugurated a coinage system and improved communications.

The murder of the heir apparent to the Burmese throne in 1866 caused King Mindon not to designate another successor, and in a country without an orderly monarchical succession pattern, this was probably the greatest mistake of his regime. When Mindon Min died in 1878, a palace plot placed on the throne the extraordinarily unqualified Prince Thibaw, whose incompetence was to be a factor in the replacement of the Burmese Konbaung dynasty in 1885 by the extension of British colonial rule to all parts of Burma.

Further Reading

The Burmese historian Maung Htin Aung treats Mindon Min sympathetically but faithfully in two books, *The Stricken Peacock: Anglo-Burmese Relations, 1752-1948* (1965) and *A History of Burma* (1967). The greatest of the Konbaung monarchs is also viewed favorably by the English historian D. G. E. Hall in two of his works, *Burma* (1950; 3d. ed. 1960) and *Europe and Burma* (1945). Mindon Min's rule is described and evaluated, too, by John F. Cady in *A History of Modern Burma* (1958) and by Dorothy Woodman in *The Making of Burma* (1962). □

Cardinal József Mindszenty

József Cardinal Mindszenty (1892-1975), primate of Hungary, was sentenced to life imprisonment in 1948 for his opposition to secularization of Catholic schools and his refusal to recognize the new government. Freed in 1956, he sought refuge at the American embassy after the Soviet invasion of Hungary. He left the country in 1971.

József Mindszenty was born on March 29, 1892, in Mindszent in western Hungary. His parents owned a farm and raised wine grapes and other crops. His father had been village magistrate and head of the parish council and of the school committee. During his school years, Mindszenty was active in the Catholic Youth Movement. After his graduation he entered the seminary in Szombathely. He was ordained a priest on June 12, 1915, and became assistant to the pastor of Felsöpàny. During this period his book on spiritual problems, *Az Édesanya* (The Mother), was published. In 1917 he was asked to teach religion at the state high school in Zalaegerszeg, a major city in western Hungary. He had to teach Latin as well since part of the teaching staff was in the army.

In 1918 World War I came to an end and the Austro-Hungarian Empire collapsed. In October King Charles IV withdrew and Count Kàrolyi took command of the revolutionary government in Budapest. In 1919 the Kàrolyi government prepared for elections in the new nation. Mindszenty assumed the leadership in his area of the newly founded Christian Party. He launched a campaign against the socialistic Kàrolyi party in both the towns and the countryside. On February 9, 1919, he was arrested and interned in the episcopal palace. The bishop himself, also hostile to the government, had been placed under house arrest. The supervision was loose, so Mindszenty had the opportunity to go to the offices of the daily newspaper, where he worked out a program for the spring elections.

On March 21, 1919, the Communists took over and proclaimed the dictatorship of the proletariat. Mindszenty was transferred to jail. He was released on May 15, 1919,

but was not allowed to teach or participate in any political activity against the state. On October 1, 1919, after the collapse of the dictatorship of the proletariat, he was assigned to the parish of Zalaegerszeg. In 1927 he was appointed administrator of the Zala region of the diocese. He was responsible for founding new places for priests, establishing schools, and furthering pastoral activity in all areas.

Pope Pius XII appointed him diocesan bishop of Veszprém on March 4, 1944. He was consecrated bishop in Esztergom on March 25, 1944. Six days earlier the German military forces occupied Hungary ''in order to prevent it from concluding a separate peace with the Allies.''

On October 31, 1944, the Catholic bishops of western Hungary addressed a memorandum to Premier Szálasi, pointing out the perils to Hungary's cultural sites and population if western Hungary were made a battleground resisting the Russian invasion as Hitler and the Hungarian Arrow Cross men were insisting. Mindszenty personally brought the memorandum to Budapest. On November 27 he was arrested and later transferred to the Köhida jail.

Hungary was liberated by the Red Army on April 4, 1945. Mindszenty was able to return to Veszprém. The agrarian reform carried out by the Communists removed the material basis that supported many ecclesiastical institutions. In the meantime, the Church was given subsidies but the Catholic press was restricted.

On September 16, 1945, Pope Pius XII appointed Mindszenty as archbishop of Esztergom and primate of Hungary. In October 1945 the first episcopal conference was held in Budapest. Mindszenty criticized the land reform and the government's anti-Church actions.

The Communists called for a unified school system, pointing out the necessity of reforms. They argued that church schools were anti-democratic and reactionary. Mindszenty suggested the possibility of acting in conjunction with the Protestants on the school question. In April 1948 the minister of religion and education came forth with a proposal for the nationalization of the Catholic schools. Mindszenty asked teachers and parents to stand by their schools. He demanded that secularization of the schools be dropped from the agenda. In the summer of that year the government decided on secularization. Later that summer the government invited the Catholic bishops to negotiate but insisted that the Hungarian Republic be recognized. The Catholic bishops refused such recognition. In an open letter dated December 8 Cardinal Mindszenty pointed out that archbishops and cardinals in other people's democracies were being persecuted, which followed from the nature of materialistic atheism. Therefore, recognition of the present power relationship was impossible.

On December 26 Cardinal Mindszenty was arrested and taken to jail in Budapest. He was charged with treason and conspiracy and tried in February 1949. He was sentenced to life imprisonment. In the summer of that year the Catholic college of bishops arrived at an agreement with the government; the Church drew subsidies and obtained the return of several schools.

Following the 1956 Hungarian revolution, Cardinal Mindszenty was freed on October 30. On November 3 he addressed an appeal to the Hungarian people in which he warned Hungarians ''not to give way to party struggle and disagreement.'' ''We are for private ownership,'' he said and assured the Catholics that every trace of violence would be removed. In the meantime, Soviet troops moved into the country and occupied strategically important points. Cardinal Mindszenty sought refuge at the American embassy, where he stayed until September 29, 1971. Then he left the country and, after a visit to Rome, settled in Vienna. He made several trips, including one to the United States. He died on May 6, 1975.

Further Reading

Cardinal Mindszenty's autobiography, *Memoirs* (1974), contains texts of his letters, statements, appeals, sermons, speeches, and other selected documents. *Cardinal Mindszenty Speaks* (1949), an authorized white book, provides a translation of papers selected from those sent from Hungary by Cardinal Mindszenty. *Mindszenty, Jozsef Cardinal: '' . . . the world's most orphaned nation''* (1962) presents selected writings of Cardinal Mindszenty. Additional information can be found in George Nauman Shuster, *In Silence I Speak: the Story of Cardinal Mindszenty Today and of Hungary's ''New Order''* (1956) and in Stephen K. Swift, *The Cardinal's Story: The Life and Work of Jozsef Cardinal Mindszenty* (1950).

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Beatrice Mintz

Beatrice Mintz is an embryologist who has been responsible for a number of advances in the understanding of cancer while working in the laboratories at the Institute for Cancer Research in Philadelphia. She has published over 150 papers on a wide range of experimental approaches in the field of developmental biology, helping to establish the role of genes in differentiation and disease.

Beatrice Mintz developed new strains of mice with a genetic predisposition to melanoma, thus offering the first experimental opportunity to analyze the progression of this disease, which is the fastest growing cancer among young people in the United States. In one experiment, she successfully accomplished the hereditary transmission of human skin melanoma cells to transgenic mice. In another experimental approach, she injected the human betaglobulin gene into fertilized mouse eggs, and this gene was then transmitted by that generation of mice to their offspring in a Mendelian ratio.

Mintz was born in New York City on January 24, 1921 to Samuel and Janie Stein Mintz. She attended Hunter College and received her A.B. in 1941; she graduated *magna cum laude,* and a member of Phi Beta Kappa. In the following year she did graduate work at New York University and then transferred to the University of Iowa where she received an M.S. in 1944 and a Ph.D in 1946. She served as a professor of biological science at the University of Chicago from 1946 to 1960. Since then, she has devoted her efforts to investigations at the Institute for Cancer Research.

Mintz has made her most important contributions to cancer research with her experiments on the embryos of mice. The techniques she has developed to manipulate the embryos have made it possible to establish the genetic transmission of certain kinds of cancer, such as melanoma, a dangerous skin cancer. She has utilized a number of delicate laboratory techniques, such as injecting a few individual cells into the blastocysts—or early embryos—of mice in vitro, and then surgically transferring these early embryos into surrogate mothers, who then gave birth to mice whose traits were traceable. She has managed to inject the liver cells of fetal mice into the placental circulation of other mouse fetuses, thus ultimately developing a new pool of donor-strain stem cells for red and white blood cells. She has also developed techniques for in-vitro freezing of cells in liquid nitrogen before culturing them. She concluded from her investigations that human DNA could be assimilated into the germ line of mice for in-vivo research into the regulation of genetic diseases .

In the early l960s, Mintz pioneered techniques for producing mammalian chimeras using mouse embryos. Chimera is a word from Greek mythology which describes an animal with a goat's head, a lion's body, and a serpent's tail. The mammalian chimeras Mintz produced were also composites, though they were merely the composites of genetic strains from different mice. She invented methods to develop them from more than one fertilized egg; she would take as many as fifteen embryos of different strains of mice and push them together until the cells aggregated into a single large blastocyst, which was then implanted into a foster mother. The offspring of these mice often reveal differing patterns of pigmentation and skin graft reactions.

In another experiment, Mintz succeeded in producing individuals with four, rather than two, parents. Early embryos consisting of only a few cells were removed from pregnant mice and placed in close contact with similar cells of genetically unrelated embryos to form a composite, unified embryo; this was then surgically implanted in the uterus of a mouse, which gave birth to a mouse that was a cellular mosaic—its tissues comprising genetically different kinds of cells. This technique is particularly valuable for tracing the tissue site of specific genetic diseases. In addition, Mintz established that when mouse embryo cells from a malignant tumor known as tetracarcinoma were combined with normal mouse embryo cells, the cancer cells developed into normal cells.

Mintz was awarded a Fulbright research fellowship at the universities of Paris and Strasbourg in 1951, and she has continued to receive many honors and awards, including the Papanicolaou Award for Scientific Achievement in 1979, and an Outstanding Woman in Science citation from the New York Academy of Sciences in 1993. She was also the recipient of two other honors, the Genetics Society of America Medal in 1981, and the Ernst Jung Gold Medal for Medicine in 1990. Five colleges, including her alma mater, have awarded her honorary doctorate degrees. She has been invited to deliver over twenty-five special lectureships, including the Ninetieth Anniversary Lecture at the Woods Hole Marine Biological Laboratory in 1978, and the first Frontiers in Biomedical Sciences Lecture at the New York Academy of Sciences in 1980. She is a member of the National Academy of Sciences, a senior member of the Institute for Cancer Research, Fox Chase Cancer Center, Philadelphia, and serves on the editorial boards of various scientific journals. In 1996, she and Ralph Brinster, Professor of Reproductive Biology at the University of Pennsylvania School of Veterinary Medicine, won the first March of Dimes Prize in Developmental Biology. Working independently, Mintz and Brinster were honored for contributions in developing transgenic mice, now a staple in labs worldwide. She continues to strive to carry out creative and original scientific work, designing experiments that have the potential for raising new and unforseen questions.

Further Reading

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Peter Minuit

Peter Minuit (1580-1638) was director general of the New Netherland colony in America and founder of New Amsterdam. He later became first governor of New Sweden.

Of Huguenot Walloon descent, Peter Minuit was born in Wesel on the German Rhine. Growing up in his native city and apparently becoming a merchant there, he was deacon in the local Dutch Reformed congregation. In 1624 Spanish troops occupied Wesel; Minuit fled to Holland and then to the Dutch West India Company's American colony of New Netherland. In 1625 he was appointed to the governor's council of William Verhulst, but he soon returned to Amsterdam. Early 1626 found him once more in the colony, perhaps only as supercargo for the company; yet on September 23 the New Netherland council deposed Verhulst and proclaimed Minuit his successor.

Presumably Minuit had not planned to stay in America, for he sent for his wife only after his appointment as first director general. One of his earliest official acts was to convene Indian leaders of the region and to purchase Manhattan Island from them for trinkets valued at $24. This gave the company a semblance of legality for its occupation of the island, and its New Netherland headquarters was moved to Manhattan.

Upon completing a fort, warehouse, and mill, Minuit made his town of New Amsterdam the concentration point for scattered Dutch settlements in the colony. When regular church services commenced at New Amsterdam in 1628, Minuit and his brother-in-law (the company's storekeeper) served pastor Jonas Michaëlius as elders.

Missing records limit historical information on Minuit's administrative activities. It is known he opened both diplomatic and commercial relations with Plymouth Colony in Massachusetts in 1627. He also became involved in a bitter quarrel with Johan Van Remunde, secretary of the company in New Netherland; Michaëlius sided with the secretary and soon attacked Minuit as hypocritical, cruel, and dishonest. Both Minuit and Remunde were recalled to Holland for an investigation. After prolonged inquiry Minuit was discharged while Remunde returned to the colony.

Minuit retired to Emmerich, Duchy of Cleves. But in 1635 a company director recommended him to Sweden's chancellor as ideally qualified to establish a colony in America on the Delaware River. A meeting at The Hague (1637) resulted in the formation of a Swedish trading and colonizing company. Minuit, present at the organizational session, provided one-eighth of the 24,000 guilders capital.

Departing in late autumn with two shiploads of Swedish and Finnish colonists, Minuit reached Delaware Bay in March 1638. Late that month, having purchased a tract along the right bank of the river from neighboring Indian chiefs, he proclaimed ''New Sweden'' and erected Ft. Christina (present-day Wilmington). After completing the fort and leaving a subordinate in charge, Minuit sailed in June 1638 to the Caribbean to trade for tobacco. Visiting a Dutch merchantman in St. Christopher, he was drowned when a hurricane struck the island.

Further Reading

Data concerning Minuit are scattered and incomplete. For his life in New Netherland the best authorities are J. Franklin Jameson, ed., *Narratives of New Netherland, 1609-1664* (1909); I. N. Phelps Stokes, *The Iconography of Manhattan Island, 1498-1909,* vol. 1 (1915); and Albert Eckhof, *Jonas Michaëlius: Founder of the Church in New Netherland* (1926). There is some account of his role in New Sweden in Amandus Johnson, *The Swedish Settlements on the Delaware,* vol. 1 (1911), and Christopher Ward, *New Sweden on the Delaware* (1938). □

Comte de Mirabeau

The French statesman and author Honoré Gabriel Victor de Riqueti, Comte de Mirabeau (1749-1791), was a key leader of the French Revolution in its first years. He sought an alliance of the Crown and the Third Estate against his own class, the nobility.

Born at Bignon near Nemours on March 9, 1749, Honoré Gabriel de Riqueti, later Comte de Mirabeau, was the son of a distinguished physiocratic author, Victor de Riqueti, Marquis de Mirabeau, known as the ''friend of the people'' for his reform proposals. Mirabeau's career began as a cavalry officer in 1767, but he was soon sent to prison on the Island of Ré for his escapades. He was released in 1769 to join the French expeditionary force that quelled rebellious Corsica. After retirement the next year with the rank of captain, he married Émilie de Marignane (1772) at his father's wish but quickly fell out with his unloved wife. His father, enraged by Mirabeau's notorious debauches and spendthrift habits, had him repeatedly interned by *letters de cachet,* in 1773 in Manosque, then in the fastnesses of the Château d'If in Marseilles harbor in 1774, and finally in the fortress of Joux near Pontarlier in 1775.

In Joux, Mirabeau wrote the *Essay on Despotism* and won the heart of the young wife of the elderly Marquis de Monnier. Under the name of Sophie de Ruffey, she fled with him in 1776 to Switzerland and then to Amsterdam. There he earned his living as a writer of vitriolic pamphlets against the Old Regime in France, many blatantly plagiarized. He soon gained a European reputation.

In May 1777 Mirabeau was arrested and turned over to the French police. Imprisoned at Vincennes until 1780, he used this time to read widely and to write various works, including the *Essay upon Letters de Cachet,* published 2 years after his release. His liaison with Sophie de Monnier now ended, he obtained a divorce from his wife in a notorious trial (1783). He then lived with the illegitimate daughter of a Dutch statesman, Willem van Haren, her identity transparently disguised by the name of Henriette Amalie de Nerah. After 2 years in London (1784-1785) he returned to Paris to wage a pamphlet war against Charles Alexandre de Calonne and Jacques Necker, the reforming ministers of finance, on behalf of a group of Parisian bankers. Nonetheless the government sent him on a secret diplomatic mission to Berlin (1786-1787), which was of little importance in itself but gave him an opportunity to study Prussian absolutism, with its bureaucratic and militaristic apparatus, at firsthand and to write a penetrating book on the Prussian monarchy.

French Revolution

The convocation of the Estates General in 1789 brought Mirabeau's career to its climax. His own order, the nobility, scorned to elect him as a deputy, but he was chosen by the Third Estate of Aix-les-Bains in Savoy. Now all his talents, especially his eloquence and his skill in political maneuver, found their opportunity, and he became the leader of the Third Estate despite wide personal antipathy to him. His policy, despite tactical shifts, remained the same: to use the impact of the Third Estate to break the resistance of the privileged estates to reform, at the same time seeking to persuade the Crown to accept the transformation of the government into a constitutional monarchy as its only salvation. Although personally opposed to the consolidation of the three estates on June 17, he upheld the legality of the newly created National Assembly in the famous reply he gave to the royal master of ceremonies on June 23: ''Tell those who send you that we are here by the will of the people and will leave only by the force of bayonets.'' Yet he considered the proclamation of the Declaration of the Rights of Man in August to be ill-timed, opposed the transfer of the government from Versailles to Paris, and argued for the King's right of absolute veto in the new constitution.

Mirabeau's hope to become prime minister was dashed when the National Assembly forbade its members to hold ministerial posts. Beginning in May 1790, he accepted secret payments from the Crown to support the monarchy in the Assembly but did not cease his efforts to persuade the King to abandon absolutism as a lost cause and to work with the nation's representatives. Although most of his fellow deputies suspected his corrupt financial practices, they continued to follow him politically. In December 1790 Mirabeau was elected to the presidency of the Jacobin Club, before its turn to radical extremism, and in February 1791

he was elected president of the National Assembly. He died in Paris on April 2, before the failure of his policies—due to the refusal of the King to accept the limitations imposed by the new constitution and the upsurge of popular violence under the impact of hunger and war—became clear.

Mirabeau was personally and politically a paradox but not an enigma. Extraordinary ugliness resulting from smallpox at the age of 3 did not keep him from involvement in numerous amorous scandals, which, with his reckless spending and stinging political writings, brought him repeated confinement in French prisons. A foe both of absolute monarchy and of the ministers who sought to save it by limited fiscal reforms in the last years of the reign of Louis XVI, he was nonetheless entrusted with secret diplomatic missions. After the beginning of the Revolution, he represented the Third Estate with great oratorical talents, but his political wiles served not only his private interests but also the cause of constitutional monarchy. His personal corruptness was matched by an ultimate honesty of political principle.

Further Reading

Two interesting biographies of Mirabeau are Eric Rede Buckley, *The Prisoner of Vincennes: The Early Life of Mirabeau* (1930), and Antonia Vallentin, *Mirabeau* (trans. 1948). The best modern study of his career is Oliver J.G. Welch, *Mirabeau: A Study of a Democratic Monarchist* (1951).

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Francisco de Miranda

Francisco de Miranda (1750-1816) was a Latin American patriot who advocated independence of the Spanish colonies, and although he did not see the fulfillment of his dreams, he was willing to pay the price these efforts demanded.

Francisco de Miranda was born in Caracas on March 28, 1750, the son of a Spaniard from the Canary Islands. Early in life he entered the Spanish army and went to Madrid supplied with ample funds and letters of introduction. He bought a captaincy and began to keep the diary which in time became the nucleus of an immense archive. His military career was not fortunate. Accused of neglect of duty, he was eventually cleared and was sent to Cuba, where he again fell out with the authorities. In 1783 he left the Spanish service and fled to the United States.

Henceforth, Miranda was in open rebellion against the Spanish crown. Spurred by the example of the 13 colonies that had achieved independence from England, he aspired to set up an independent empire in Hispanic America. Among his friends in the United States were such men as Washington, Hamilton, and Thomas Paine. Constantly hounded by Spanish agents, he visited England, Prussia, Austria, Italy, Turkey, and Russia. Catherine the Great took a liking to him and allowed him to wear the Russian uniform and use a Russian passport.

In 1790 Spain and England disputed the rights to Nootka Sound, and Miranda hoped to convince the younger William Pitt that the time had come to set up an independent empire in Hispanic America where England might enjoy a trade monopoly. He was unsuccessful, but not discouraged, and offered his services to France. He fought in its wars, and his name was later inscribed at the Arch of Triumph, but France had as little use for his schemes as England. He survived imprisonment and the Terror and, in 1797, fled to England, where he found more encouragement for his projects. In 1806 he attempted to invade Venezuela, but the authorities had been forewarned and he was repulsed. Defeated but undaunted, he awaited his hour in London.

Two years later, rebellion in the Spanish Empire seemed to improve Miranda's chances. In 1810 he met the envoy of revolutionary Venezuela, Simón Bolívar, who had gone to Great Britain in an effort to win support for the colonies. Bolívar induced Miranda to return to his native country, and after 40 years of absence, the aging conspirator again set foot in his homeland. In the turmoil that swept Venezuela he was appointed commander in chief, but the challenge to lead a country in revolt and to organize an

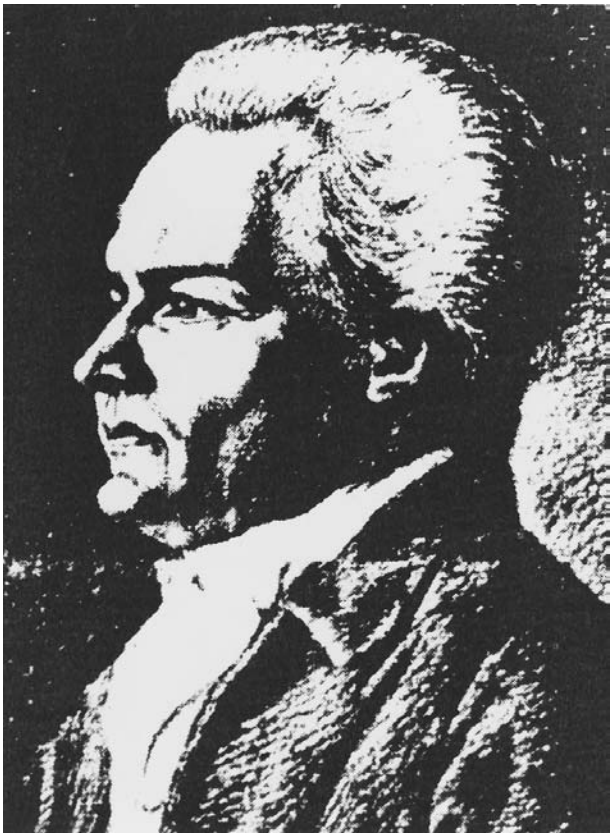

army from untrained civilians proved too much for him. Rather than plunge Venezuela into civil war, he concluded an armistice with the Spanish counterrevolutionary Monteverde. His officers suspected his motives and threw him into prison. The victorious Monteverde sent him to Spain, where in 1816 he died in Cadiz in the fortress of the Four Towers.

Miranda had both extraordinary gifts and great weaknesses in his private as well as in his public life. But his failures cannot obscure the fact that he was one of the first to raise the banner of liberty in Hispanic America, and though he did not reach his goal, he pointed the way. It is for this reason that he is called ''El Precursor.''

Further Reading

Two biographies of Miranda are William S. Robertson, *The Life of Miranda* (2 vols., 1929; repr. 1969), and Joseph F. *Thorning, Miranda: World Citizen* (1952). Miranda's role in the South American independence movement of the early 1800s is treated in Irene Nicholson, *The Liberators: A Study of Independence Movements in Spanish America* (1969). □

Joan Miró

The Spanish painter Joan Miró (1893-1983), one of the first surrealists, developed a highly personalized pictorial language derived from prehistoric and naive sources.

Joan Miró was born on April 20, 1893, in Montroig near Barcelona. At the age of 8 he was drawing regularly. His sketchbooks of 1905 contain nature studies from Tarragona and Palma de Majorca. He attended the Lonja School of Fine Arts (1907-1909) and the Gali School of Art (1912-1915) in Barcelona, after which he produced portraits and landscapes in the Fauve manner. He had his first one-man show in Barcelona in 1918. That year he became a member of the Agrupacio Courbet, to which the ceramist Joseph Llorenz Artigas belonged.

In 1919 Miró made his first trip to Paris, and thereafter he spent the winters in Paris and the summers in Montroig. He met members of the Dada group and took part in Dada activities. His first one-man show in Paris was held in 1921. His paintings of this period reflect cubist influences; *Montroig* (*The Olive Grove;* 1919), for example, has a frontal, geometric pattern derived from cubism.

The *Tilled Field* (1923-1924) marked the turning point in Miró's art toward a personal style. In the midst of a rustic landscape with animals and delicately drawn objects are a large ear and eye; thus the person of the painter comes into the picture. The change in his art was furthered by his encounter with the works of Paul Klee, Wassily Kandinsky, and Jean Arp.

Miró's aim was to rediscover the sources of human feeling, to create poetry by way of painting, using a vocabulary of signs and symbols, plastic metaphors, and dream images to express definite themes. He had a genuine sense of humor and a lively wit, which also characterized his art. His chief consideration was social, to get close to the great masses of humanity. He was deeply convinced that the art of our age can make a genuine appeal only when returning to the roots of experience. In this respect his attitude can be compared to that of Klee.

Miró was connected with the surrealists from 1924 to 1930. Surrealism was a source of inspiration to him, and he made use of its methods; however, he never accepted any surrealist ''doctrine.'' Rather, his art, like Klee's, belongs to modern fantastic art. Under the impact of surrealism Miró painted the *Harlequin's Carnival* (1924-1925) with its frantic movement of semiabstract forms. In 1926 he collaborated with Max Ernst on the sets and costumes for Sergei Diaghilev's ballet *Roméo et Juliette*.

In 1928 Miró visited the Netherlands; inspired by the Dutch masters, he executed the series of ''Dutch Interiors.'' In his *Dutch Interior II* (1928) objects are endowed with a fantastic animation and personality and float in ambiguous space. In 1928-1929 he made his first collages and *papiers collés* (pasted papers). He married in 1929, and his daughter, Dolores, was born in 1931. Important exhibitions of Miró's work took place in Paris in 1928, 1930, 1931, and 1932 and in New York in 1932. He designed the scenery and costumes for Léonide Massine's ballet *Jeux d'enfants* in 1932.

In 1936 Miró fled the Civil War in Spain and lived in Paris. The following year he executed a large mural, the

Reaper, for the Spanish Pavilion at the International Exposition in Paris. He settled in Palma de Majorca in 1940. The series of gouaches entitled ''Constellations'' (1940-1941) are full of delicate beauty and gaiety. In 1944 he produced his first ceramics with Artigas's assistance and also executed a series of paintings on irregular pieces of canvas. The following year Miró painted a number of large compositions. His work achieved great power through increased simplicity, intensified color, and abstraction, as in the *Bullfight* (1945), *Woman and Bird in Moonlight* (1949), and *Painting* (1953). He was awarded the Grand Prix International at the Venice Biennale for his graphic work.

Miró's most famous monumental works are the two ceramic walls (1957-1959), *Night and Day,* for the UNESCO building in Paris, executed with Artigas; the mural painting (1950) and the ceramic mural (1960) for Harvard University, Cambridge, Massachusetts; and the ceramic mural (1967) for the Guggenheim Museum in New York City. In 1975 Miró demonstrated his devotion to his native country with the donation of the Miró Foundation to the city of Barcelona. The building, which houses his works and the exhibitions of other artists, was designed by the artist's great friend, Josep Lluis Sert. One exhibition room was dedicated to the showing of works by young artists who had not yet been discovered by the public. Miró died in 1983 at the age of 90.

Miró enjoyed international acclaim during his long and innovative career. He was one of the many outstanding Spaniards—including Pablo Picasso, Juan Gris, Salvador Dali, Julio González, and Francis Picabia—who, by belonging to the School of Paris, helped to establish the high esteem in which it was held during the first half of the 20th century. And like many of those other artists, Miró continued to energetically produce his art and to experiment with form and subject long after the years of his initial celebrity had passed.

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The most comprehensive study of Miró is Jacques Dupin, *Miró* (trans. 1962), which contains a classified catalog and bibliography. The first monograph on the artist was written by James Johnson Sweeney, *Joan Miró* (1941). See also Rosa Maria Malet's *Joan Miró* (1983) and James Thrall Soby's *Joan Miró* (1980). Other monographs are Clement Greenberg, *Joan Miró* (1948), and Sam Hunter, *Joan Miró: His Graphic Work* (1958). In addition, there are numerous Internet web sites devoted in whole or in part to Miró and his works. □

Yukio Mishima

Yukio Mishima (1925-1970) was a Japanese novelist and playwright. He wrote in a multitude of styles, from ornate to plain, and dealt with a variety of subjects drawn from both literary sources and contemporary life.

Born and raised in Tokyo, Yukio Mishima attended the Peers School before enrolling in the Law Department of Tokyo University. Upon his graduation in 1947 he worked as an official in the government's Finance Ministry. He resigned his position within a year in order to devote his energies totally to writing. After a highly successful yet controversial career he committed suicide in 1970.

Exceedingly well read in both classical Japanese and Western literature, Mishima produced works of intellectual brilliance and stylistic diversity. Certain of his novels and stories directly portray contemporary life; other works—his modern Nō plays, for example—draw on various literary and philosophical writings for context. Some critics single out certain works by Mishima as thinly disguised autobiography. The author himself, however, usually denied these claims.

Mishima published several promising stories as a high school and university student. Before his career was really underway he had also won the patronage of Yasunari Kawabata, a leading novelist who would eventually receive the only Nobel Prize for Literature awarded to a Japanese writer to that time. Mishima's first full-length novel, *Kamen no Kokuhaku* (*Confessions of a Mask,* 1949), appeared shortly after he left government service. A latent homosexual narrates the story. Though his sexual orientation is evident to the reader, the narrator himself, while describing his reactions with clarity, never draws any conclusion about his sexuality. Seldom erotic, the work is primarily an exact portrayal of an extremely self-enclosed personality.

During the 1950s Mishima extended his exploration into various types of love. *Ai no Kawaki* (*Thirst for Love,* 1950), dealt with a farm widow caught up in a turmoil of love and hate. The mistress of her own father-in-law, Etsuko the widow feels intensely attracted to a young farmer in the region. In the climactic scene of the novel, however, she brutally kills the farmer just as he becomes aware of her feelings and attempts to caress her. Mishima's ability to shift direction is strikingly demonstrated in his next notable work, *Shiosai* (*The Sound of the Sea,* 1954). In this instance a young couple in a Japanese fishing village overcome their shyness and eventually recognize their love for one another. The tale is conspicuous in the Mishima canon for its simplicity and optimism.

The 1960s might be termed the ''political'' phase of Mishima's life and career. After *Utage no Ato* (*After the Banquet,* 1960), a somewhat disguised account of certain aspects of an actual campaign, Mishima eventually organized a movement to restore the imperial authority and martial discipline that Japan had lost through defeat in World War II. He founded and led the Tate no Kai (The Shield Society), a group somewhat quixotically dedicated to the defense of the emperor. In the late 1960s he also wrote a controversial play entitled *Waga Tomo Hittorā* (*My Friend Hitler,* 1968), and a turgid treatise on the mystique of the body, *Taiyō to Tetsu* (*Sun and Steel,* 1968).

During the last five years of his life Mishima also immersed himself in the composition of a tetralogy of novels with the overall title *Hōjō no Umi* (*The Sea of Fertility*). This quartet of books is held together principally by the theme of reincarnation and by the continued presence of one character, a schoolboy in the initial novel, *Haru no Yuki* (*Spring Snow,* 1965-1967), and an aging lawyer in the final work, *Tennin Gosui* (*The Decay of the Angel,* 1970-1971). Honda, the character in question, is the epitome of rationality and empiricism. His sceptical nature is, however, severely tested by clear evidence that the reincarnation of his boyhood friend is actually taking place.

The second novel of the tetralogy, *Homba* (*Runaway Horses,* 1967-1968), is notable for its emphasis on martial discipline, especially the ritual suicide that occurs in the final scene. In conjunction with similar scenes, especially in the notorious short story ''Yūkoku'' (''Patriotism,'' 1960), this depiction of ritualistic suicide came to appear to be a harbinger of the author's own death. On November 25, 1970, after haranguing an assembly of self-defense personnel on imperial loyalty and military discipline, Mishima disemboweled himself with a sword, exactly as a samurai warrior in medieval Japan might have done.

Yukio Mishima was the first Japanese writer of the postwar generation to attain international fame. Before his sensational death he was generally considered the most likely Japanese writer to win the Nobel Prize for Literature.

Further Reading

Three biographies of Mishima in English are: John Nathan, *Mishima* (1974); Henry Scott-Stokes, *The Life and Death of Yukio Mishima* (1974); and Marguerite Yourcenar (translated from the French by Alberto Manguel), *Mishima* (1986). Criticism is available in a number of sources, such as Makoto Ueda, *Modern Japanese Writers* (1976); Masao Miyoshi, *Accomplices of Silence* (1974); and Donald Keene, *Landscapes and Portraits* (1971). □

Gabriela Mistral

Gabriela Mistral (1889-1957) was a Chilean poet and educator. Her poetry earned her the Nobel Prize for literature in 1945.

Gabriela Mistral was born Lucila Godoy Alcaya on April 6, 1889, at Vicuña, a small town in northern Chile. Her parents were schoolteachers, but her father abandoned the family when she was 3. Tutored by her mother and a stepsister, also a teacher, she began instructing in 1904, achieving success in numerous high schools. In 1922 the Mexican minister of education, José Vasconcelos, invited her to assist in his reform program, and the apex of this career came the following year, when she was awarded the Chilean title ''Teacher of the Nation.'' In 1925 she retired but remained active.

Gabriela Mistral devoted much time to diplomatic activity, serving as honorary consul at Madrid, Lisbon, Nice, in Brazil, and at Los Angeles. She also served as a representative to the League of Nations and the United Nations. In fulfillment of these responsibilities, she visited nearly every major country in Europe and Latin America. She also continued her early literary pursuits.

First literary recognition came in 1914 with *Sonnets on Death* (*Sonnets de la muerte*). The suicide in 1909 of her first love occasioned the poem, and shortly afterward her second love married someone else, causing her early poetry to reflect personal anguish.

In 1922 Gabriela Mistral's first book, *Desolation* (*Desolación*), a collection of poems previously published in newspapers and magazines, was released through the efforts of Federico de Onís, Director of the Hispanic Institute of New York. Motherhood, religion, nature, morality, and love of children are present with an overriding theme of personal sorrow. Thus, her international reputation was established, and critics marked her poetry—direct and simple without adornment—as a turn from modernism in Latin America.

Two years later her second book, *Tenderness* (*Ternura*), appeared; it contained some of the poems from *Desolation* and several new ones. Fourteen years passed before the next, *Felling* (*Tala*), appeared. It was much happier in tone, containing among other themes American scenes, ''lullabies'' for children, and a metaphysical acceptance of death—all written in a much more polished style than that of the works previously noted.

Her last book, *Wine Press* (*Lagar*), in 1954, dealt with most of the subjects previously treated but in a different manner. The winning of the Nobel Prize for literature in 1945 did not assuage the loss by suicide of her nephew,

adopted and raised as her son, and of her good friends Stefan Zweig and his wife. Furthermore, by 1944 she had developed diabetes. The tone of much of her last poetry was that of one patiently awaiting death with complete faith in God.

Gabriela Mistral went to the United States for medical aid in 1946, living in various locales and, after her appointment to the United Nations, moving to Long Island. It was there that she died of cancer on Jan. 10, 1957.

Further Reading

Margot Arce de Vázquez, *Gabriela Mistral: The Poet and Her Work,* translated by Helene Masslo Anderson (1964), contains a portion on the life of the poet, and other biographical data are contained in her critical analysis of the works. Arturo Torres Rioseco, *Gabriela Mistral* (1962), presents a personal view of his friend of some 30 years. Additional biographical sketches in English appear in standard anthologies of Latin American literature.

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George John Mitchell

A popular Maine Democrat, George John Mitchell (born 1933) was the majority leader in the U.S. Senate from 1989 to 1994.

George John Mitchell was born in Waterville, Maine, on August 20, 1933. He was the fourth of five children (one daughter and four sons) of Mary Saad and George Mitchell. His mother had emigrated as a young girl from Lebanon and was a factory worker in mills in the Waterville area. His father was the orphan son of Irish immigrants and worked as a laborer.

Young Mitchell was a student at St. Joseph's grammar school and Waterville High School. A scholarship permitted him to earn a higher education. He graduated from Bowdoin College in 1954 with a degree in history. Shortly thereafter he served in the U.S. Army until 1956 and was an officer in the Counter-Intelligence Corps in Berlin, Germany. Returning from active military duty, he enrolled in the Georgetown University Law Center in Washington, D.C. He attended night school and worked during the day as an insurance claims adjuster. With a law degree, earned in 1960, Mitchell became a trial lawyer in the Antitrust Division of the Justice Department in Washington, D.C. He became a member of the bar associations in Maine and the District of Columbia.

In 1962 Mitchell was appointed executive assistant to Senator Edmund S. Muskie of Maine. His association with Muskie was to alter his career and political future. ''About everything good I know, I learned from Ed Muskie,'' he once said. Although Mitchell returned to Portland from Washington, D.C. to work for the private law firm of Jensen, Baird, Gardner and Henry, he remained active in politics. He served as the state chair for the Maine Democratic Party from 1966 to 1968. Mitchell became deputy campaign manager for Muskie's vice presidential race in 1968 and for Muskie's effort to win the presidential nomination in 1972.

In the early 1970s, Mitchell went back to his law practice job, also serving as an assistant county attorney for Cumberland County part-time in 1971. Mitchell balanced his legal workload with volunteer activity in partisan politics. He was active in the Maine Democratic Party, serving as state chairperson from 1966 to 1968. During the following nine years he served on the Democratic National Committee.

The first attempt to win an elected office for himself was a failure. Mitchell was the Democratic nominee for governor of Maine in 1974. He lost the election to an Independent in a three-candidate race.

With Muskie's backing Mitchell was appointed the U.S. attorney for Maine by President Jimmy Carter in 1977. In 1979, again with Muskie's backing, he was appointed U.S. district court judge in northern Maine. Although the judgeship was a lifetime position, he held it for only a short while.

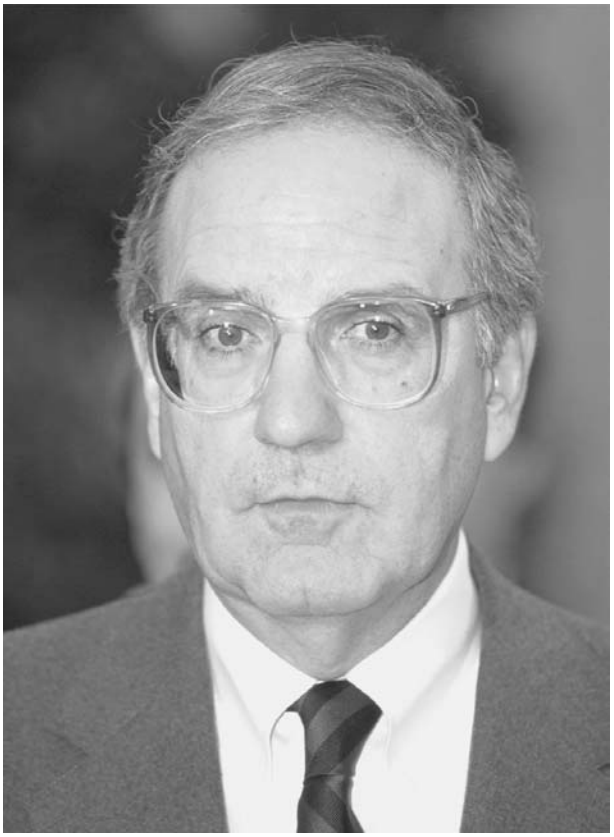

In 1980 Mitchell accepted an appointment to the U.S. Senate to complete the unexpired term of Muskie (resigned to become secretary of state), who had recommended him to fill the vacancy. This was the start of Mitchell's 14-year career in the United States Senate. Mitchell faced Maine's voters in 1982, seeking election to a full Senate term. He won office with 61 percent of the vote, having made extensive use of television advertisements and travel throughout the state.

Mitchell was selected to chair the Democratic Senatorial Campaign Committee, responsible for getting the party's candidates elected in 1984. He was spectacularly effective. The Democrats recaptured control after a six-year period of being the minority party in the Senate. As a reward, the Democrats gave Mitchell the honorary title of deputy Senate president pro tempore.

In the Senate Mitchell served on the Veterans Affairs Committee and was interested in health care issues. He served on the Environment and Public Works Committee and was active in seeking legislation on clean air issues related to acid rain and toxic cleanups. As a member of the Finance Committee, he worked on welfare reform and the 1986 tax reform act. His other legislative interests included foster care and child care, trade relations, fisheries, indoor air pollutants, endangered species, and preservation of historic lighthouses.

Mitchell attracted attention as a member of the U.S. Senate Select Committee on Secret Military Assistance to Iran and the Nicaraguan Opposition (popularly known as the Iran-Contra Committee). This special congressional panel investigated a covert arms-for-hostages deal with Iran and financial support for Nicaraguan rebels during the Ronald Reagan presidency. The senator proved to be a skilled questioner, with a knowledge of facts and a belief that the acts of some White House staff members were wrong. His performance during the 1987 televised committee hearings and his subsequent broadcast response to President Reagan's addresses brought him favorable notice from the American public and other congressional members. In one of the most memorable moments of the Iran-Contra Affair, Mitchell warned Oliver North to ''please remember, that it is possible for an American to disagree with you on aid to the Contras and still love God, and still love his country, just as much as you do. Although He is regularly asked to do so, God does not take sides in American politics.''

In November 1988 Mitchell was elected to his second full term as senator. He won with an overwhelming 81 percent of the votes cast. It was the highest percentage ever received by a candidate in a state-wide election in Maine history.

The high point of his legislative career came when the Democrats elected Mitchell as Senate majority leader. He took the post at the start of the 101st Congress in 1989. As majority leader, he managed the administration and legislative process of the Senate and tended to the proceedings and legislative schedule on the Senate floor. Mitchell quickly developed a reputation as an accommodating, consensus-oriented, and consultative leader. He also was thought of as an effective spokesperson for the Democrats. However, even with a majority in the Senate, the Democrats were unable to overturn any of President Bush's first 23 vetoes.

Late in 1991, Mitchell and Oregon Republican Mark Hatfield took on the task of instating a 12-month moratorium on nuclear testing in the Nevada desert. The Senate was able to win the support of 53 cosponsors, a Senate majority. Still butting heads with the opposition, the Senate continued negotiations which lead to a final deal: the moratorium was shortened to nine months and the Energy Department would have to end all testing by September 1996. Until that date, the administration would be permitted to conduct up to 15 tests, primarily for safety reasons, the *Bulletin of the Atomic Scientists* reported in 1992.

In March 1994, Mitchell announced his retirement from the Senate at the end of his term. Within a month of Mitchell's announcement, Supreme Court Justice Harry A. Blackmun announced his retreat as well. Mitchell, who was a federal judge before taking over for Edmund Muskie in the Senate, was named as one of President Bill Clinton's choices as replacement. Clinton could have easily kept the position that of a liberal judge by replacing Blackmun with Mitchell. Mitchell turned down the offer, however, citing several reasons, saying he'd like to ''live a little,'' *Newsweek* reported, and not spend so much time at work. He also said he felt it would not be proper to have been Senate majority leader over the same senators who would be voting on his confirmation to the Supreme Court. Speculation also abounded that Mitchell, a serious baseball fan, was holding out for the job of baseball commissioner, where he would

earn approximately $1 million a year while watching games all over the country.

Vanity Fair also noted that it was around this time that he became seriously involved with Heather MacLachlan, whom he would marry. In a June 1994 issue of *Fortune,* Daniel Seligman and Patty de Llosa noted that Mitchell's retirement was financially timely: it came three years after the Senate pay raise of 1991, resulting in a salary boost from $113,400 a year to $148,400 at the time of his retirement; the congressional pension plan, which he would most likely receive, would include annual payments of two-and-a-half percent of the average of the three highest years' pay for each year served with the legislature. He would presumably collect an annual pension of $84,595, and, Seligman and de Llosa calculated, based on the life expectancy of a white male his age and a four percent inflation rate over those years, he would stand to collect $2,895,248.

Before his retirement, however, Mitchell continued to work on massive health care reform proposals. His intention was to help Americans without insurance and provide security for those who do so. Mitchell's 1400-page bill called for, among other things, a new subsidy plan to help people buy insurance, including a government voucher system to cover wholly the cost of health care for pregnant women and children under 19 if they met certain low-income requirements. He wanted ''community rating zones'' to prevent insurers from canceling coverage and require insurance companies to cover those with pre-existing medical conditions. The problems Mitchell encountered with his proposal was the role of government: how could it increase benefits but cut costs? Mitchell had hoped for historic reform with his bill, but was lucky to get a humble bill out of his ordeal.

Even after his retirement, George Mitchell maintained a high political profile. In 1995, he became special counsel to the firm of Verner, Liipfert, Bernhard, McPherson and Hand in Washington, D.C. That same year, Clinton named him to head a committee negotiating the reinstatement of the cease-fire in Northern Ireland. Mitchell's commission wrote a report, the *Economist* reported, that was ''scrupulously balanced and meticulously written,'' recommending that the Irish Republican Army and British unionists begin talks and dispose of terrorist weapons simultaneously. It was rejected by then-Prime Minister John Major, who wanted weapons disposed before negotiations even began, complicating Mitchell's attempts at a breakthrough. Mitchell's impressive report was all for naught, regardless of Major's disapproval, when the IRA blew London docklands apart, killing two people and injuring over 100 during a Friday rush hour. Apparently, the IRA began planning its attack on the day Mitchell presented his commission report. Later that year, Mitchell was elected to the board of directors of the Xerox Corporation. Besides his seats on boards of Federal Express, UNUM, and Walt Disney, his duties at Xerox involved serving on the finance and nominating committee.

The White House looked for Mitchell's help again in 1996, to prepare President Clinton in his upcoming presidential debates with Bob Dole. *Newsweek* noted that Clinton aides said Mitchell was skilled at mimicking Dole's senatorial style after observing him for 15 years. After Clinton's re-election and Secretary of State Warren Christopher's resignation, Clinton considered Mitchell to take over, at Christopher's recommendation, although he chose Madeleine Albright instead.

Mitchell was divorced from his wife, the former Sally L. Heath, after almost 30 years of marriage and one daughter, Andrea. He wed Heather MacLachlan on December 10, 1994, a former agent for tennis pros.

Further Reading

Mitchell lacks a published biography in book form. Mitchell's political and legislative activities and record can be researched through the following weekly services: *Facts On File* and *Congressional Quarterly: Weekly Report.* See also Michael Barone and Grant Ujifusa, *The Almanac of American Politics,* which relates the electoral activities and voting ratings of Maine's national officials. The U.S. Government Printing Office publishes a biennial *Official Congressional Directory,* which lists Senate members' addresses, committee assignments, and biographical sketches. Mitchell and Senator William S. Cohen (Republican of Maine) coauthored *Men of Zeal: A Candid Inside Story of the Iran-Contra Hearings* (1988). These two authors wrote their observations, experiences, thoughts, and conclusions about the covert operations scandal. The book also presents Mitchell's views on democratic governmental operations. Periodical references include *Bulletin of the Atomic Scientists* (October 1992); *Economist* (January 27, 1996); *Fortune* (June 27, 1994);*National Review* (September 12, 1994; March 11, 1996); *New Republic* (December 16, 1996); *New Yorker* (April 25, 1994);*Newsweek* (March 28, 1994; April 25, 1994; August 15, 1994; September 26, 1994; November 23, 1995; September 16, 1996; November 18, 1996); *U.S. News and World Report* (March 14, 1994); and *Vanity Fair* (March 1995). For online sources, see ''News From Xerox,'' http://www.xerox.com/PR/NR950710-Mitchell and ''The George J. Mitchell Papers at Bowdoin College,'' http://www.bowdoin.edu/dept/library/arch/mitchell/bio.htm. □

John Mitchell

John Mitchell (1870-1919) was one of the most respected American labor leaders in the early years of the 20th century.

John Mitchell was born on Feb. 4, 1870, in Braidwood, Ill., a coal mining village. Orphaned at the age of 6, he was raised by a strict Presbyterian stepmother. Economic circumstances compelled him to enter the mines at an early age. In 1886-1887 he tried mining in Colorado and Wyoming but returned to Illinois frustrated and penniless.

Mitchell decided coal miners could achieve a better and more secure life by organizing. He joined a Knights of Labor local, but its unsuccessful strikes convinced him to enter the United Mine Workers of America (UMWA) at its founding in 1890. A year later he married Katherine O'Rourke, a miner's daughter, and began to read law and study social and economic problems. Mitchell rose rapidly

within the union; in September 1898 he became the UMWA president.

President Theodore Roosevelt intervened in a strike in 1902 by the anthracite miners of northeastern Pennsylvania and assisted the strikers in gaining several aims. Mitchell's leadership of the strike won public acclaim for his moderate and restrained approach to industrial relations. Roosevelt said of him, ''There was only one man in the room who behaved like a gentleman, and that was not I.'' Mitchell had also demonstrated that the southern and eastern European immigrants (the majority of anthracite miners) could be effectively organized into unions.

A slight, wiry man of conservative dress and a sober, thoughtful disposition, Mitchell wrote two books, *Organized Labor* (1903) and *The Wage Earner* (1913), expressing his basic idea that there need not be hostility between capital and labor and the prosperity of both were linked. His outlook led him to associate with the National Civic Federation, an organization of employers and labor leaders dedicated to establishing harmonious relations between businessmen and unions. But Mitchell's growing conservatism estranged the UMWA's members. After stepping down as UMWA president in 1908, Mitchell served as head of the Civic Federation's trade-agreement department while remaining second vice president of the American Federation of Labor (AFL).

In 1911 militants within the UMWA forced Mitchell to choose between the union and the Civic Federation; he resigned from the federation. In 1915 he was appointed chairman of the New York State Industrial Commission, a position he held until his death on Sept. 9, 1919.

Further Reading

The best biography of Mitchell is Elsie Gluck, *John Mitchell, Miner: Labor's Bargain with the Gilded Age* (1929). Mitchell's relationship with immigrant miners is dealt with in Victor R. Greene, *The Slavic Community on Strike: Immigrant Labor in Pennsylvania Anthracite* (1968). For his contacts with the National Civic Federation see Marguerite Green, *The National Civic Federation and the American Labor Movement, 1900-1925* (1956), which is detailed and objective. The only history of the UMWA is the old and unsatisfactory one by Chris Evans, *History of United Mine Workers of America* (2 vols., 1918-1920). □

Margaret Mitchell

Author of *Gone With the Wind,* the most popular novel ever written, Margaret Mitchell (1900-1949) was born on November 8 in Atlanta, Georgia, the burning of which became a spectacular scene in the immensely successful motion picture made from the book.

As a child Margaret Mitchell was saturated with stories of the Civil War told to her by family members who had lived through it. They indoctrinated her so effectively that Mitchell was ten years old before she learned that the South had lost the war. Her venturesomeness as a young woman, which included a year at Smith College and a subsequent career in Atlanta journalism, reflected the influence of her mother, Maybelle, an ardent supporter of woman suffrage. After her mother's death of influenza during the epidemic of 1918 Mitchell returned to Atlanta. Four years later she married Berrien Kinnard Upshaw, an attractive, romantic, but violent and unstable man who is often regarded as the prototype of *Gone With the Wind*'s Rhett Butler. Their marriage lasted only three months, although they were not divorced until 1924. The following year Mitchell wedded John Marsh, a union that would last her lifetime.

Mitchell had become a feature writer for the *Atlanta Journal* in 1922, and by the time she resigned in 1926 she was considered the paper's leading feature writer. These years were, she would later say, the happiest of her life. Yet, despite her success and the pleasure she took in her work, Mitchell bowed to the still powerful convention that a wife should be supported by her husband, leaving the *Journal* as soon as John's finances permitted. Childless and with no outside obligations, Mitchell turned her hand to fiction and was soon writing what would become *Gone With the Wind*. She had largely completed the novel in 1935 when Harold Latham, an acquisitions editor at Macmillan, arrived in Atlanta looking for manuscripts. Mitchell served as his guide, and when Latham departed he took with him the huge, unpolished manuscript Mitchell had stuffed into nu-

merous envelopes. Although it was in the worst physical condition of any manuscript he had ever seen, Latham was the first of millions to find it compulsively readable despite its length—which would come to 1,037 printed pages.

Gone With the Wind tells the story of Scarlett O'Hara, whose father owns a plantation named Tara during the Civil War and Reconstruction. At its start she falls in love with Ashley Wilkes, a neighbor, who loves and marries the virtuous Melanie Hamilton rather than herself. Out of spite, Scarlett marries Melanie's brother, Charles, who soon dies of various diseases after enlisting in the Confederate Army. Scarlett, now a mother, spends most of the war with Melanie in Atlanta, from which Scarlett and her son and Melanie and her newborn child barely escape when the city is fired, making their way to Tara. In order to save the ruined plantation Scarlett marries again, and is again widowed when her husband is slain leading a Ku Klux Klan attack on the Black section of Atlanta, where Scarlett had been molested by a freedman. After this she marries Rhett Butler, a dashing and dangerous man who has loved her for years and whose wealth will ensure her ownership of Tara. Eventually she realizes that it is Butler she loves after all, not Wilkes, but as by this time she has thoroughly alienated Butler he leaves her with the line immortalized by Clark Gable in the film version: ''My dear, I don't give a damn.''

Gone With the Wind was a Book-of-the-Month Club main selection even before it was published in 1936. The movie rights were quickly purchased by Selznick-International for $50,000, an immense sum during the Great Depression. In 1937 Mitchell was awarded the Pulitzer Prize for fiction. Two years later David Selznick's brilliant film adaptation opened in Atlanta to rapturous acclaim, not just in the South but everywhere. Like the book, which had sold eight million copies as of 1949, *Gone With the Wind* became one of the most popular and durable motion pictures every made. It won ten Academy Awards in 1940 and was the world's highest grossing picture for over 20 years.

Mitchell never wrote again, refusing even to collaborate on the screenplay despite Selznick's entreaties. During World War II she threw herself into defense-related activities, but otherwise spent the rest of her life shepherding her book through many foreign editions, protecting her financial and copyright interests, and answering her extensive fan mail. Considering her extraordinary fame and the fortune her book brought her, happiness seems to have eluded Mitchell. She was subject to bouts of depression. Her last years were clouded by her husband's invalidism following a near-fatal heart attack. Unexpectedly, she died first on August 16, 1949, after being struck by a drunk driver while crossing an Atlanta street.

Among critics *Gone With the Wind* has always been controversial. Few regard it as great literature, but beginning with the Pulitzer Prize Committee many critics have admired Mitchell's gift for storytelling and the breadth of her canvas. The book has been hailed as a contribution to feminism, held up as an allegory for the development of the United States, and condemned as racist and even sadomasochistic. Racist it unquestionably is—almost inevitably so, given the time and place of its composition. Beyond that, it gives powerful support to damaging stereo-types that for long helped sustain racial segregation. It romanticizes the slave-owning class, and, except perhaps for D.W. Griffith's classic *Birth of a Nation,* no work has done more to misrepresent Reconstruction as a cruelty visited upon an innocent white South—whereas today historians generally agree that it was an honest, if flawed, attempt to bring real democracy to a region that had never known it. In light of the book's continuing sales the controversy over it seems destined to persist, like *Gone With the Wind* itself.

Further Reading

The longest biography is Anne Edwards, *Road to Tara: The Life of Margaret Mitchell* (1983). A good critical study is Elizabeth I. Hanson, *Margaret Mitchell* (1991). Although Mitchell's papers were destroyed after her death, she wrote thousands of letters, a selection of which was published by Richard Harwell, ed., as *Margaret Mitchell's Gone With the Wind Letters, 1936-1949* (1976).

Additional Sources

Edwards, Anne, *Road to Tara: the life of Margaret Mitchell,* New Haven Conn.: Ticknor & Fields, 1983.

Pyron, Darden Asbury, *Southern daughter: the life of Margaret Mitchell,* New York: Oxford University Press, 1991. □

Maria Mitchell

The American astronomer and educator Maria Mitchell (1818-1889) was the first woman in America to become a professional astronomer. She discovered a new comet and worked out its orbit and added several new nebulae to sky maps.

Born in Nantucket, Mass., on Aug. 1, 1818, Maria Mitchell was the daughter of an amateur astronomer who made a living by rating chronometers brought to him by returning ships' captains. She learned astronomy and mathematics while working as her father's helper and continued her private study for 20 years while working as librarian of the town of Atheneum.

Her discovery of a new comet in 1847 brought Mitchell worldwide recognition from other astronomers and scientists and a gold medal from the King of Denmark. In 1848 she became the first woman to be elected an honorary member of the American Academy of Arts and Sciences, was appointed a computer for the American Ephemeris and Nautical Almanac, and was presented with a new telescope by a group of American women in recognition of her achievement. In 1857-1858 she traveled abroad in order to visit observatories and meet European scientists, some of whom she had been corresponding with earlier.

After the death of her mother in 1861, Mitchell and her father moved to Lynn, Mass., the same year that plans began to be laid for the founding of Vassar College, the first institution in America dedicated to the higher education of women. In 1865, after some initial reluctance, she accepted the invitation of Matthew Vassar to become the first professor of astronomy at Vassar. The only member of the original faculty widely known both at home and abroad, she has been credited with a major role in the success of the institution both by her name, which inspired confidence in the college, and by her remarkable teaching ability.

In 1869 Mitchell received a further honor by being elected a member of the American Philosophical Society. She was also the recipient of honorary degrees from several universities. She died June 28, 1889, at Lynn, where she had retired to work in her small private observatory. In 1908 the Maria Mitchell Astronomical Observatory, built on Nantucket Island by a fund raised by American women, was dedicated to the memory of Maria Mitchell, who had become a symbol of what a woman could accomplish in the scholarly world when given opportunity and encouragement.

Further Reading

A well-written biography by a writer thoroughly versed in astronomy is Helen Wright, *Sweeper in the Sky: The Life of Maria Mitchell, First Woman Astronomer in America* (1949). See also Mrs. Phebe Mitchell Kendall, comp., *Maria Mitchell: Life, Letters, and Journals* (1896), and Mary King Babbitt, *Maria Mitchell as Her Students Knew Her: An Address* (1912). □

Wesley Clair Mitchell

The American economist Wesley Clair Mitchell (1874-1948) was one of the most prominent contributors to the study of business cycles and was also among those who first recognized the importance of sound empirical research in economics.

Born on Aug. 5, 1874, in Rushville, Ill., Wesley C. Mitchell was the eldest son of a Civil War veteran. Despite material difficulties, Mitchell completed his college and graduate education at the University of Chicago, receiving his doctorate in 1899. He married Lucy Sprague in 1912. His main activities, research and teaching, were only briefly interrupted, mainly for government service. During one such interlude, in 1914, Mitchell wrote a highly influential monograph, *The Making and Using of Index Numbers,* for the U.S. Bureau of Labor Statistics.

Analyzing the Business Cycles

Mitchell's major treatise, *Business Cycles* (1913), represents a pioneering effort to provide an ''analytic description'' of the pervasive and recurrent but also complex and changing fluctuations that are observed in the modern, highly developed, and interdependent ''money economies.'' He developed a concept of the business cycle as a self-generating process whose continuity and diffusiveness

are due mainly to institutional responses of the economic system to a variety of unpredictable changes. The lags in these responses, for example, the lags of expenditures behind receipts, of selling prices behind buying prices, or of investment expenditures and deliveries behind investment decisions, are of strategic significance in the dynamics of the cycle. A central issue is the dependence of tides in business activity upon the prospects of profits or, as in times of crisis, the quest for solvency.

As cofounder, and from 1920 to 1945 as director, of the National Bureau of Economic Research, a private, nonprofit institution, Mitchell effectively promoted the testing of his ideas and findings, which was essential for understanding and solving many basic economic problems. The first book that resulted from this reexamination was *Business Cycles: The Problem and Its Setting* (1927), which drew on a much larger mass of evidence than was previously accessible and which confirmed many of Mitchell's earlier impressions about the basic nature of business cycles and the methods appropriate for their study. A full account of these methods was presented in *Measuring Business Cycles* (1946), a volume written jointly by Mitchell and Arthur F. Burns. In his last major work, *What Happens during Business Cycles: A Progress Report* (published posthumously in 1951), Mitchell showed how the cycles consist not only of roughly synchronous rises and falls in many activities but also of numerous specific rises (falls) that start while expansion (contraction) is still dominant in the economy at large. This work paved the way for research on uses of cyclical indicators in the analysis of current business conditions and short-term forecasting.

Mitchell served by presidential appointment on national committees on social trends (1929-1933), cost of living (1944), and others. He had strong humanitarian sympathies and believed that advances in economics and other social sciences can and should help to reduce such defects of the economic system as recurrence of depressions and unemployment, inequality of opportunity, concentration of power, and material insecurity. Mitchell died on Oct. 29, 1948.

Further Reading

The best collection of essays on Mitchell is Arthur F. Burns, ed., *Wesley Clair Mitchell: The Economic Scientist* (1952), which contains a comprehensive list of Mitchell's publications. Further background on Mitchell's role in economic thought is in Paul T. Homan, *Contemporary Economic Thought* (1928); Henry W. Spiegel, ed., *The Development of Economic Thought: Great Economists in Perspective* (1952); and Joseph Dorfman, *The Economic Mind in American Civilization,* vol. 5 (1959). □

Bartolomé Mitre

Bartolomé Mitre (1821-1906) was Argentina's first constitutional president and the leading historian of the country.

Son of a middle-rank Buenos Aires military officer, Bartolomé Mitre grew up in the disturbed era when dictator Juan Manuel de Rosas ruled Argentina. His father's changing assignments and the instability of the times prevented Mitre from receiving much formal education, but from his early years he showed a strong attachment to books and studies.

The family moved to Montevideo, Uruguay, and Mitre entered a military academy there. As a cadet, he fought in the recurring civil wars. More importantly, he joined the circle of exiles called the Generation of 1837, which sought the ouster of Rosas. Still in his teens, Mitre wrote poetry, literary criticism, essays, and drama, as well as polemical articles against Rosas. Political turmoil in Montevideo forced his departure, and he lived briefly in Bolivia and Chile, earning his living as a journalist. He finally returned to Buenos Aires in 1852, a member of the army which overthrew Rosas.

Mitre rapidly climbed to eminence in Argentina. The defeat of Rosas did not bring immediate stability, as leading figures disagreed over the form and content of the new government. Mitre leagued himself with those called *porteños,* who insisted that the great port city of Buenos Aires must have the leading role in controlling the nation. Others, the *provincianos,* wanted a government free from *porteño* influence. During a decade of strife Mitre's influence grew, and finally in 1861 he led the *porteño* army in victory over the *provincianos* in the battle of Pavón. For the first time since gaining independence from Spain, Argentina was a unified nation under one government. In 1862 Mitre

was chosen as first constitutional president of the Argentine Republic.

Mitre set about the task of nation building—constructing a central government, providing for schools and courts of law, promoting railroads and roads, and improving commercial and fiscal affairs—attempting to remedy 50 years of national neglect. Unfortunately, his administration was plagued by a costly war with Paraguay which slowed national progress. Mitre was frequently absent from his capital, personally commanding the army. His 6-year term ended with many difficulties unresolved.

Still young and vigorous, Mitre served several terms in Argentina's legislature, undertook crucial diplomatic missions, and founded a leading newspaper, *La Nación*. He also pursued a primary interest, the writing of history. Believing that history must be based on extensive research and documentation, Mitre strove to tell his stories with as much accuracy as possible. He felt that a true portrayal of the glories of Argentina's past would spur coming generations to even greater accomplishments. His major efforts were the still useful multivolume biographies of the independence figures Manuel Belgrano and José de San Martín.

Further Reading

The best biography of Mitre in English is William H. Jeffrey, *Mitre and Argentina* (1952). Myra Cadwalader Hole, *Bartolomé Mitre: A Poet in Action* (1947), delves into the personality of Mitre, using his correspondence extensively. A penetrating analysis of Mitre's place in Argentine history is found in Donald E. Worcester, *Makers of Latin America* (1966).

Additional Sources

Robinson, John L., *Bartolomé Mitre, historian of the Americas,* Washington, D.C.: University Press of America, 1982. □

François Mitterrand

The French politician and statesman François Mitterrand (1916-1996) served in different governments under the Fourth Republic (1946-1958) and became a major opponent of Charles de Gaulle under the Fifth Republic beginning in 1958. In 1981 he was elected president of France and served for 14 years—longer than any other head of state in the five Republics since the Revolution of 1789.

François Maurice Adrien Marie Mitterrand was born into a middle-class Catholic family on October 26, 1916, in Jarnac, a small town in southwestern France near Cognac. During his childhood Mitterrand was influenced by his parents' concern for the plight of the poor. In 1934 he traveled to Paris where he entered the University of Paris and pursued degrees in political science and law. The rise of European fascism in the 1930s during his university years attracted Mitterand to attend demonstrations organized by the pro-fascists in 1935 and 1936. After obtaining his degree in law and letters and a diploma from the Ecole Libre des Science Politiques, Mitterand began his mandatory military service in 1938.

Serving as a sergeant in the war, he was wounded and captured near Verdun in May of 1940 by the Germans. After three escape attempts, he fled his Nazi captors and returned to France. There he worked as a minor government official in Marshall Petain's Vichy government which collaborated with the Nazis. In 1943 he enlisted in the French Resistance movement when it became clear that the Nazis would lose the war. He used his position with the government for the Resistance while he headed the National Movement of War Prisoners and Deportees to forge the necessary papers needed in the resistance. Mitterand claimed that his government job had been a cover for his Resistance activities all along. He was awarded the Rosette de la Resistance for his efforts

. At the end of the war he became secretary general for war prisoners and deportees in the provisional government of Gen. Charles de Gaulle. In 1945 Mitterrand was one of the founders of the Democratic and Socialist Resistance Union, a moderate political party with a strong anti-Communist bent.

Legislative and Executive Positions

With the founding of the Fourth Republic (1946-1958), Mitterrand actively entered politics and gained valuable parliamentary experience, being elected a deputy to the

National Assembly (1946-1958) and serving in 11 different governments. Under the Fourth Republic his ministerial appointments included minister of war veterans (1947-1948), minister for information (1948-1949), minister for overseas territories (1950-1951), minister of state (1952), minister for the Council of Europe (1953), minister of the interior (1954-1955), and minister of justice (1956-1957).

The founding of the Fifth Republic in 1958 by de Gaulle in the midst of the Algerian independence movement pushed Mitterrand into the opposition and, subsequently, his political thought and leanings gravitated toward the left. He opposed de Gaulle's founding of the Fifth Republic and charged that the general's ''new republic'' represented a permanent *coup d'etat*. During the first 23 years of the Fifth Republic, Mitterrand dedicated himself to opposing de Gaulle and his heirs. While no longer holding a ministerial post, he was elected to the Senate (1959-1962) and to the Chamber of Deputies (beginning in 1962). (He was also mayor of Château-Chinon beginning in 1959.) In time Mitterrand came to realize that to defeat de Gaulle the non-Communist left needed to be revitalized and an alliance established with the French Communist Party (PCF).

In the presidential election of 1965 Mitterrand opposed de Gaulle and ran as the candidate of the Federation of the Democratic and Socialist Left (FGDS), an alliance of non-Communist leftist parties. Realizing the advantages of electoral cooperation, the Communists backed Mitterrand in this election. Though he was defeated by de Gaulle, in the final round of the presidential contest Mitterrand obtained 44.8 percent of the vote.

Rise of the ''Red Rose'' Party

The popular appeal of the left, however, was set back by the momentous student-worker revolt of 1968 (the Events of May) and de Gaulle's manipulation of the crisis. Then, partially as a result of the disastrous outcome of the June 1968 legislative elections for the left, Mitterrand resigned as chairman of the FGDS and decided not to run in the 1969 presidential elections. From 1970 to 1971 he headed a political grouping known as the Convention of Republican Institutions. In 1971 he was chosen first secretary of a new Socialist Party (PS) founded in the aftermath of the 1968 revolt and created to replace the old bankrupt Socialist Party (SFIO). The PS, symbolized by a clenched first holding a red rose, eventually catapulted Mitterrand and his Socialist colleagues to power in 1981.

Shortly after assuming the leadership of the PS, Mitterrand and the Socialists agreed to support the Common Program (1972), an electoral alliance and program comprised of the Socialists, the Communists, and the left radicals (MRG). After signing the Common Program, the membership of Mitterrand's new party increased from 75,000 in 1972 to 200,000 in 1981. These numbers encouraged Mitterrand's hope of constructing a large non-Communist left in France. Several days after signing the Common Program, in fact, he declared at an international Socialist congress in Vienna that he wanted ''to reconquer an important part of the communist electorate.'' This bold statement foreshadowed the competition that would develop between the PS and the PCF.

In addition to the competition with the PCF, Mitterrand also had to deal with rivalries developing within the PS itself, a catch-all party that cut across class lines and had three major tendencies or groupings: the radical tradition represented by Mitterrand, the revolutionary socialism of Jean-Pierre Chevènement, and the social democracy of Michel Rocard. After the founding of the PS, Mitterrand adroitly played one tendency against another to maintain his leadership of the party.

Third Try for Presidency Succeeds

After 1972 the rising popularity of Mitterrand's PS encouraged the Socialists but worried the PCF and the majority in power. In the 1973 legislative election the Socialists captured a respectable 18.9 percent of the vote, while the PCF garnered 21.4 percent. Then, in the 1974 presidential elections Mitterrand ran as the standard bearer of the left and almost defeated Valéry Giscard d'Estaing by winning 49.19 percent of the vote in the final round. In the cantonal elections of 1976 the PS became the first party of the French left by capturing 30.8 percent of the vote, while the PCF received only 17.3 percent. Fearing that the Socialists would make even further gains in the 1978 legislative elections at the expense of the PCF, the Communists sabotaged the Common Program on the eve of the elections. Consequently, instead of taking a majority of seats in the Chamber of Deputies as predicted earlier, the leftist parties suffered a setback due to their own disunity.

Between 1978 and 1981 the discord between the Socialists and Communists continued, revolving around both domestic and international issues (for example, the crisis in Poland and the Soviet invasion of Afghanistan). As a result of this breakdown of leftist unity, the PS and the PCF ran separate candidates in the 1981 presidential elections: the Socialists backed Mitterrand and the Communists supported Georges Marchais, head of the PCF. However, Marchais' poor showing in the first round of the elections convinced the PCF to back Mitterrand in the second round. Aided by Communist support and disunity now on the right, Mitterrand toppled Giscard by winning 51.75 percent of the vote. Mitterrand was aided, however, by a number of other factors: Giscard's so-called imperial image, the need for economic and social reform, and the twin problems of unemployment and inflation.

The April/May presidential elections were hailed as historic in France because they ended 23 years of right-wing government under the Fifth Republic. The elections also proved that *alternance,* or a change in government, was possible under the institutions of the Fifth Republic—a republic that Mitterrand had rejected earlier. The legislative elections held in June of 1981 constituted another historic dimension. In these elections Mitterrand's Socialist Party won an absolute majority of seats in the National Assembly. The year 1981 marked the first time since the French Revolution of 1789 that the left had captured the executive and the legislative branches of government.

An Administration of Reforms

In forming his new government Mitterrand took some noteworthy steps. He chose Pierre Mauroy, the Socialist mayor of Lille, as prime minister. To reward the Communists for their backing and to maintain leftist unity, Mitterrand included four Communist ministers in his government. He also created a Ministry for the Rights of Women and staffed his new ministry with Yvette Roudy, a long-time feminist activist.

Now in power, Mitterrand's government launched a series of reforms designed to change France. A nationalization program was carried out that extended state control over nine industrial groups, including electronics, chemical, steel, and arms industries. Social reforms were also made: the work week was reduced to 39 hours; workers received more rights at their workplace; the retirement age was reduced to 60 years of age; the vacation period was extended to five weeks of paid vacation instead of four; allocations for the elderly, for women that live alone, and for the handicapped were increased; the minimum wage was substantially increased; reimbursement for abortions was provided; a wealth tax was imposed; and approximately 100,000 jobs were created in the public sector.

The Mitterrand government also adopted a number of reforms to strengthen justice for its citizens and residents by abolishing the death penalty, striking down the old *ad hoc* state security court, amending laws against homosexuals, and trying to regularize the status of France's four million immigrant workers. In addition, the government launched a decentralization program designed to transfer some of the power and decision making from Paris to local regions. Year One of Mitterrand's Socialist experiment was a year of reforms, but an expensive one.

During the first year in power the Mitterrand government pursued a neo-Keynesian reflationary economic policy, believing that ''pump priming'' would help pull France out of the recession so troubling to the Western world. Yet this policy, coupled with the expensive reforms of the first year, only exacerbated the economic problems in France. Consequently, in June of 1982 Mitterrand was forced to announce that his government would pursue an austerity program. This program involved a second devaluation of the franc, a four-month-long wage and price freeze, an attempt to hold down the public debt, and a cap placed on state expenses. Such a change in economic policy meant that France was now focusing on reducing inflation instead of unemployment. The June 1982 austerity program was followed by even more rigorous austerity measures in March of 1983.

Trouble for the Socialist Government

While Mitterrand and his government enjoyed a ''state of grace'' during their first year, the austerity programs of 1982 and 1983, accompanied by rising unemployment, contributed to growing opposition in France and decline in the popularity of Mitterrand and his government. The Socialist government also sparked opposition with its educational policy, namely its attempt to gain more control over the 10,000 private, mainly religious, schools in France. Concerns over educational reform as well as a climate of general discontent led to a massive demonstration on June 24, 1984, by more than one million protesters at the Bastille in Paris, constituting the largest public demonstration in France since liberation.

Facing this mounting opposition, plus a setback in the European Parliament elections of June 17, 1984, Mitterrand began to move his government towards the center. The French president made a major television address on July 12, 1984, announcing that he would renegotiate the proposed reform for private schools and that he wished henceforth to consult the French on questions of public liberties through referendums. Then, only six days later the Mitterrand government announced several key resignations from the cabinet. Mitterrand picked Laurent Fabius, a young loyal *Mitterrandiste,* as his new prime minister. Shortly thereafter, Fabius announced that the government would continue the austerity program in an effort to redress the economic crisis and to modernize France. More austerity, coupled with declining popularity at the polls, led the Communists to refuse to participate in Fabius' cabinet. Mitterrand hoped that these changes would help to defuse the opposition and also prepare the PS for the upcoming 1986 legislative elections and the 1988 presidential elections.

In foreign policy, where the French president exercises enormous power, Mitterrand was both pragmatic and Gaullist in his approach. Strongly anti-Soviet, Mitterrand supported the *North Atlantic Treaty Organization* (NATO) decision to begin the deployment of almost 600 new Pershing II and Cruise missiles in Western Europe in 1983. While Mitterrand tried to promote solidarity with members of the NATO alliance, especially West Germany, he closely guarded French autonomy on foreign policy matters. At the same time, Mitterrand supported the idea of a strong and more independent Europe. He, too, tried to encourage a North-South dialogue between the rich and the poor nations and attempted to develop and to strengthen French spheres of influence in the Third World.

The 1986 legislative elections were a blow to the Socialists. They lost their majority in the National Assembly to the rebuilt Gaullist Party, now called the Rally for the Republic (RPR). As a result Mitterrand had to give the office of prime minister to the RPR leader, Jacques Chirac. It was the Fifth Republic's first government divided between a Socialist president and a conservative legislature (called ''cohabitation'' in France).

Mitterand's most ambitious and visible projects were to order the construction of $6 billion of public buildings and in 1986 to a work with Great Britain to build the Channel Tunnel (''Chunnel'') linking Europe's mainland with Great Britain. Scandal and accusations of corruption plagued the Mitterand presidency. His private presidential police force was accused of illegally tapping the phones of judges, journalists, senior officials, and even the prime minister. A 1994 biography *Une Jeunesse Francaise* (*Youth of a Frenchman*) brought his early career back to haunt him. In particular he was criticized for maintaining his friendship with Rene

Bousquet, the Vichy police chief who deported thousands of French Jews to Germany's death camps.

Although he married Danielle Gouze, whom he had met while working for the Resistance, in 1944, Mitterand was rumored to have several mistresses. The Mitterands had two sons. In 1994 it was revealed that Mitterand's mistress and their daughter had been living at state expense in an annex to the Elysee Palace.

In 1992 Mitterand discovered he had prostate cancer. After undergoing chemotherapy, he managed to complete his term in office, but decided not to seek a third term. He died on January 8, 1996 at age 79.

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Prior to assuming the presidency, Mitterrand authored a number of books, mainly political memoirs and essays: *Aux frontières de l'Union française* (*At the Frontiers of the French Union,* 1953); *Le Coup d'Etat Permanent* (*The Permanent Coup d'Etat,* 1964); *Ma part de vérité* (*My Part of the Truth,* 1969); *Changer la vie* (*Change the Way of Life,* 1972); *La Paille et le grain* (*The Wheat and the Chaff,* 1975); *Politique, 1938-1981,* 2 vols. (*Politics,* 1977 and 1981); *L'Abeille et l'architecte* (*The Bee and the Architect,* 1978); and *Ici et maintenant* (*Here and Now,* 1980). See also *French Revolutionary Life,* February 1996. □

Isaac Mizrahi

A premier American designer, Isaac Mizrahi (born 1961) established womenswear and menswear businesses noted for their uncluttered, witty designs before he was 30 years old.

Isaac Mizrahi was born in Brooklyn, New York, October 14, 1961, the youngest child and only son of Zeke and Sarah Mizrahi. He grew up in Ocean Parkway, New Jersey, in the tightknit Syrian Jewish community. Zeke Mizrahi worked in the garment industry, first as a pattern cutter on Wooster Street and later as a childrenswear manufacturer. Isaac's mother was instrumental in exposing him to fashion at an early age. A devoted fashion lover, Sarah Mizrahi exposed young Isaac to the genius of designers Balenciagas, Chanel, and Norman Norell. He would often accompany his mother on shopping trips to Saks Fifth Avenue and Bergdorf Goodman. She would also take Isaac to the ballet and to movies.

When Isaac was eight, his family moved to the middle-class Midwood section of Brooklyn. He contracted spinal meningitis during this time and his confinement was spent eating junk food and viewing television, especially old movies. The 1961 remake of *Back Street,* about an affair between a fashion designer and a married man, was a pivotal event in Mizrahi's development. The glamour of the fashion industry depicted in the movie became an inspiration to him to design clothes. When Isaac was 10 years old, Zeke Mizrahi bought a sewing machine for him. Isaac set up a workroom in the basement and created clothes for puppets for neighborhood birthday parties. At 13, Isaac was designing clothes for himself, his mother, and a close friend of his mother, Sarah Haddad.

Mizrahi was expelled several times from the strict Yeshiva school he attended for impersonating rabbis and scribbling fashion sketches in his Bible. At six years old, the school required him to begin psychotherapy or they would not let him return. One Yeshiva teacher encouraged him to audition for Manhattan's High School of the Performing Arts—the school used as a basis in the movie and television series *Fame*. He was accepted and took diction, speech, singing, dance, and academic classes. He had a small role in *Fame* and wore a costume of his own design. At 15, while attending the Performing Arts High School, Mizrahi produced clothing under his first label, IS New York. His financial mentor for IS New York was Sarah Haddad.

When Sarah Haddad's husband fell ill, IS New York closed. Mizrahi continued to sketch his ideas. Zeke Mizrahi showed the sketches to a childrenswear designer, Ellie Fish-

man, who suggested that Isaac should attend the Parson's School of Design.

After graduating from the Yeshiva in 1979 he enrolled in Parsons full time. By his junior year at Parsons Mizrahi was an outstanding student. His junior collection, a final project, was videotaped by the school to show to future classes. Mizrahi got a job at Perry Ellis for the summer following his junior year. Perry Ellis was Mizrahi's first industry mentor, the man he called ''my guardian angel.'' He continued to work for Ellis part-time during his senior year and was hired after his graduation. In 1983 Ellis fell ill from AIDS. During this time Isaac's father died. After working at Perry Ellis for two years after graduation, Mizrahi left the company and joined Jeffrey Banks to help spearhead a new womenswear collection.

He remained at Jeffrey Banks for a short time due to the withdrawal of financial backing by the parent company. Mizrahi then joined Calvin Klein, but remained there for less than a year because of personnel changes. During his short time at Calvin Klein he created one of the company's most interesting collections, highlighted by streamlined red suits.

After leaving Calvin Klein, in June 1987 he and Sarah Haddad-Cheney pooled $50,000 each and opened Mizrahi's own womenswear company. They occupied a loft on Greene Street in SoHo. Seven stores bought the first season's collection. By the first collection show in April 1988 Haddad-Cheney had secured additional financing from the owners of Gitano Jeans company. In 1990 the company's workrooms and showroom moved to an expanded space on Wooster Street. Mizrahi's menswear collection premiered in April 1990.

In 1995, Douglas Keeve directed a 79-minute documentary entitled *Unzipped* in which home movie clips of Mizrahi's childhood are pieced together with excerpts of his influences (including Mary Tyler Moore and the 1922 documentary *Nanook of the North*) which won the Audience Award at the 1995 Sundance Film Festival and was praised for being ''funny, succinct and modestly instructive about a fairly recondite business,'' Martha Duffy commented in her article for *Time*. The film presented a thorough portrayal of Mizrahi, the man—so fearful of rejection he hovers near depression. Viewers even see a few temper tantrums. His hard work and success, however, surge him out of dejection and one appreciates Mizrahi, the artist—a designer with a flamboyant personality. Audiences also learn a good deal about the fashion world from drawing board to catwalk. Besides the praise Keeve garnered for his documentary, viewers previously unfamiliar with Isaac Mizrahi learned that he doesn't take his success for granted, maintaining both a sense of humor and perspective. Audiences saw real-life footage of Mizrahi as a hyperactive baby, sketching fur pants while in bed, teasing supermodel Naomi Campbell about her navel ring, and crying when he reads about Jean-Paul Gaultier beating Mizrahi to the runway with a fashion first.

Unzipped seemed to be the extra spark in Mizrahi's fire. Although his company had been earning $10 million a year, a 1995 *Newsweek* article noted that he had yet to turn a profit. After Mizrahi made his debut on the silver screen, his popularity and recognition became even more prominent. When Mizrahi launched a new collection in February 1996 in New York, he also broadcast it live via satellite to locations outside the state. His new ''Isaac'' label featured two pink stars instead of A's, declaring, ''Our motto is, Inside every woman is a star.''' He's been tapped as star material himself, being called the Calvin Klein of Generation X.

The year 1997 proved to be a milestone in Mizrahi's career. He announced an unprecedented deal with three major Asian markets in Japan, Singapore, and Korea which included freestanding stores, in-store shops, wholesale distribution, manufacturing, and sublicenses in Japan and shops and distribution in Southeast Asia, an online ABC source reported. The deal was estimated to generate at least $150 million in retail sales by the year 2000.

In 1989, after two collections, Mizrahi received his first award, the Council of Fashion Designers of America's Perry Ellis Award for new fashion talent. In 1990 Mizrahi received the coveted CFDA Designer of the Year Award. He was also named best designer of 1990 by the Fashion Footwear Association of New York, and Crain's New York Business included him in their annual ''40 Under 40'' award for great strides in business at a young age.

Mizrahi stated that his inspiration came from ''food and fun'' and ''motion and movies.'' ''Le Miz,'' ''Le Wiz,'' or ''The Miz,'' as he was nicknamed, was compared with such design greats as Claire McCardell, Geoffrey Beene, Halston, and Norman Norell. His creations have been referred to as ''classics, with a twist,'' ''a blend of ease and elegance,'' and ''simple shapes, clear colors and unlabored touches of wit''—all hallmarks of American style.

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Ratko Mladic

Ratko Mladic (born 1943) led the Bosnian Serb fight in the Balkan war against Muslims, Croatians, and Serbians which began in 1991. Mladic's savage leadership is reported to have resulted in the deaths of thousands of soldiers and civilians alike, and he has been charged with war crimes.

General Ratko Mladic's forces led the assault on Sarajevo and the ''ethnic cleansing'' atrocities committed against Muslims. The region's history is marked by conflict among its inhabitants, and after the death of communist leader Tito who held the various ethnic groups together with his party apparatus, the nation known as Yugoslavia gradually eroded into hostilities.

Raised in Military Tradition

Born in the tiny village of Bozinovici, 25 miles south of Sarajevo in Eastern Bosnia, on March 12, 1943, Ratko Mladic grew up in an environment filled with passionate nationalistic sentiments and a tradition of war. On his second birthday, Mladic's father, Nedja, died while fighting Ustasa forces, units of Croats and Muslims who fought alongside the Germans at Bradina, southwest of Sarajevo. Years later, in a verbal exchange with a United Nation's commander in the Balkans, Mladic defended his unrelenting pursuit of war against Bosnian Muslims saying, ''My son is the first in many generations to know his father. Because there have been so many attacks on the Serbian people, children do not know their fathers.''

Growing up fatherless, Mladic attended an army school on the outskirts of Belgrade. At age 15 he entered the nation's military academy and upon graduation in 1965, he joined the Communist Party. Serving in Europe's fourth largest army in Macedonia, Mladic climbed the ranks, moving from commander of a platoon to commander of a tank battalion, then a brigade. In January 1991, he assumed the position of deputy commander of the army corps in the Kosov province. As turmoil ensued after the break-up of Yugoslavia in 1991, Mladic traveled to Knin in the Krajina region and assumed the rank of colonel and command of the former Yugoslavian army.

Amidst the chaos in Krajina, Mladic used his charm, ambition, and fearlessness to advance his military career. Without uniforms or defined battle grounds, enemies often failed to recognize each other and innocent civilians lost their lives and homes. Mladic thrived in this environment, crossing between sides by using identification papers of Croat officers he had known. Even when confronted boldly by a Croatian soldier who recognized him, Mladic convinced the man that he was in fact the Croatian whose identity papers he carried. In another infamous incident, Mladic climbed aboard a bus rigged with explosives and cut the detonator wires after other special units were unable to do so. These and other actions consolidated Serbian positions in Krajina and earned Mladic the title of general in April of 1992.

Raised to Command of Bosnian Serb Army

In May of 1992, Bosnian Serb leaders read about Mladic in a Croatian newspaper and identified him as the man to lead their war initiatives, transferring him from the Yugoslav army to the new Bosnian Serb Forces. Early actions revealed Mladic's ruthless military style. ''The dominant shape of armed conflict for me is attack,'' Mladic told a *New York Times* correspondent. ''I have an offensive character, and that's highly acceptable to the high command of the army of the Republic of Serbians.'' Arguing his actions safeguarded a Serbian minority threatened by a Muslim-dominated government, Mladic ordered the unrelenting shelling of Sarajevo. When the Bosnian government forces moved to secure a road link between Sarajevo and Tuzla, Mladic's troops resisted an attack from three sides, killing close to 1,000 government troops, according to United Nations officials. Within months of his appointment as the first commander of the Bosnian Serb Army, Mladic consolidated control of 70 percent of the country, an area about the size of West Virginia.

Mladic and his armies fought bitterly while political leaders in Europe and the rest of the world watched, downplaying the conflict as a minor civil struggle amongst centuries-old combatants. President Clinton remarked, ''It's tragic. It's terrible. But their enmities go back 500 years. Do we have the capacity to impose a settlement on people who want to continue fighting?'' The war steadily escalated,

fueled by sentiment such as Mladic's when he said, ''There will be no peace in the Balkans until all Serbs join forces and live in a single country. Serbs should never give up their goal, even if it means another world war,'' quoted the *St. Petersburg Times.*

By December of 1992, the world listened in horror to reports by the Bosnian government and international human rights groups of ethnic cleansing which left 150,000 to 200,000 Muslims dead and over a million homeless. When a reporter asked Mladic for a response to a British newspaper calling him ''ethnic-cleanser-in-chief,'' he responded, ''It's not a crime to defend one's people, it's a holy duty.'' Yet Mladic and other Bosnian leaders fell under intense scrutiny when a tribunal closely examined the thousands of allegations of war crimes against the Serbian military. In the official indictment published by the U.N. group working from the Hague, Netherlands, Mladic and Karadzic were held responsible for ''the unlawful confinement, murder, rape, sexual assault, torture, beating, robbery and inhumane treatment of civilians; the targeting of political leaders, intellectuals and professionals; the unlawful deportation and transfer of civilians; the unlawful shelling of civilians; the unlawful appropriation and plunder of real and personal property; the destruction of homes and businesses; and the destruction of places of worship.''

Military Decisions Yielded Consequences

Mladic experienced personal loss as a result of the conflict. In May of 1992, the house he shared with his brother in Pofalici, a borough of Sarajevo, burned to the ground. On March 24, 1994, Mladic's daughter, Ana, a 23-year-old medical student, died in Belgrade of an apparent suicide. Her friends said she took her own life after reading a strongly worded attack on her father written by the former editor of a monthly magazine *People's Army,* Gajo Petkovic. In the article, Petkovic stated that Mladic was ''carried away with rage and brutality'' and held ''undoubted responsibility for the crimes of members of the army he led.'' Mladic, raised Communist and atheist, attended his daughter's funeral at the Serbian Orthodox church with his wife, Bozana, and their son.

In December, 1992, the United States formally listed possible war criminals and Mladic was close to the top at number three, below the two leading Serbian political officials. Mladic accused the United States of interfering with and prolonging the war by offering aid to the Croats and Muslims at critical times and consistently used interviews to make anti-American statements, usually through innuendo and indirect criticism. A senior United Nations official who engaged in negotiations with Mladic compared him to Sadaam Hussein, saying, ''He has the same cunning and the same urge to take on the Americans and show what a tough guy he is.''

In 1995, an international tribunal established by the United Nations indicted Mladic and 51 others suspected of participating in the atrocities committed during the four years of war in the former Yugoslavia. In meetings following the Dayton Peace Accord, Serbian President Slobodan Milosevic promised to hand over some officers wanted for questioning before the tribunals but American officials were able to say only that they left the meetings ''with the expectation'' that Mladic would also be handed over in time. Mladic himself, however, in a March 15, 1996, interview with the BBC said, ''I shall probably remain (army chief) for as long as my people need me . . . I was not ready to and did not follow any dictates from the West to be appointed as adviser of the president of the republic, and thus removed by order of some foreign intelligence circles, because they did not appoint me to my current function in the first place, so they cannot remove me, nor can their agents in politics in the region do that either. Finally, the assessment of my aides and the military is that I am still needed, that I can still be useful, at least with my good advice, if nothing else.''

Despite Mladic's apparent responsibility for many of the most brutal atrocities and inhumane policies which brought mass destruction to the country and his attempts to thwart the peace process in the former Yugoslavia, efforts to bring peace to the region appeared in early 1996 appeared to be taking hold. Mladic seems to be stepping away from active responsibility and may succumb to intense political pressure and retire. Facing imminent prosecution and the loss of political power and influence, Mladic's role in the rebuilding process shows signs of being a minor one. Never lacking for words, Mladic responded to questions about his possible arrest saying, ''They have to understand one fact: I am too costly, and people are protecting me. I am protected by my reputation, my honesty, and personal sacrifice in this war.'' On November 27, 1996, Mladic finally stepped down as military leader under pressure from political leaders. He had been dismissed by the Bosnian-Serb president on November 9, but Mladic and his supporters had refused to follow the order.

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Mobutu Sese Seko

Mobutu Sese Seko (1930-1997) was the second president of the Congo (at one time called Zaire, now known as the Democratic Republic of the Congo), taking office in late 1965.

Mobutu Sese Seko was born Joseph Désiré Mobutu on Oct. 14, 1930, at Lisala. (He later abandoned those names in favor of African names.) Although his ascendancy was Ngbandi (a non-Bantu tribe of Sudanese origin), he grew up among the Bantu-speaking riverine peoples of the Congo who are commonly referred to as Bangala. He attended a secondary school run by Catholic missionaries at Coquilhatville (later Mbandaka) and after being dismissed for insubordination was drafted into the Force Publique in 1950.

Because of his educational qualifications, Mobutu was trained as a noncommissioned officer and given a desk job as an accountant. He also tried his hand at journalism by writing a few pieces for army periodicals, and when he left the Force Publique in 1956, he became a stringer and then a regular staffer in Léopoldville, rising to the post of editor of the weekly *Actualités Africaines*. He received further training at the official Congo Information Office and then at a Brussels school of journalism.

During that period, Mobutu met Patrice Lumumba and became his representative in Belgium, while reportedly serving as an informer for the Belgian security police. Lumumba brought him back to the Congo in 1960, made him a presidential aide, and raised him to the rank of colonel and chief of staff of the Congolese army.

Within 2 months of his appointment, Mobutu used his position to unseat Lumumba and to install the College of Commissioners, made up of graduate students (Sept. 20, 1960). Mobutu consolidated his hold over a segment of the army, particularly over a commando battalion which he organized with the help of a right-wing Moroccan general serving in the UN force, turning it into a praetorian guard to control the capital city. He was instrumental in the decision to turn Lumumba over to the Katanga regime and thus bears a major responsibility for the death of the man who had been his political protector.

Thereafter, Mobutu concentrated his efforts on reunifying the fragmented army under his command and even managed to have Moïse Tshombe subscribe to his nominal paramountcy over Katanga forces after securing his release from the brief captivity into which the secessionist leader had allowed himself to be ensnared (June-July 1961).

Although civilian rule was officially restored in August 1961 under Premier Cyrille Adoula, Mobutu remained a major power broker. The army's position—and indirectly that of Mobutu—became seriously weakened as a result of its disastrous performance in attempting to control the Congo rebellion in 1963-1965. When Tshombe returned to the Congo as prime minister, Mobutu supported his decision to make use of foreign military support (foreign technicians had in any case been working with the Congolese army since 1960); and he maintained this position when Joseph Kasavubu, sensing international hostility to the presence of white mercenaries in the Congo, announced his intention to dismiss them in October 1965.

On Nov. 25, 1965, the army took power (officially for a period of 5 years), and Mobutu became president. Rather than follow Tshombe's policy of open subservience to Western interests, however, Mobutu assumed—at least initially—a nationalistic pose, rehabilitated Lumumba's memory, and challenged Belgian economic control of the Katanga mining industry. His confrontation with the Union Minière eventually led to a face-saving compromise, and his attempts to organize a mass party under the name of MPR (Mouvement Populaire de la Révolution) turned out to be somewhat less than impressive, but he was successful in beating back all attempts to unseat him.

Two such attempts (aiming at Tshombe's restoration) took the form of mutiny by Katanga forces and white mercenaries, leading to the latter group's final expulsion from the Congo at the end of 1967. Thereafter, the Mobutu regime gradually inflected its course in a conservative direction (as witnessed by the October 1968 execution of rebel leader Pierre Mulele, who had returned to the Congo following assurances of amnesty) and had to face growing disaffection and unrest on the part of student circles.

Diplomatically, Mobutu tried to strengthen the Congo's influence on the African scene. He was consistently favorable to the United States and indeed was often accused of rising to power with CIA help and of being a Trojan horse for American influence in central Africa. In December 1971 he changed his country's name to Zaïre.

Like Stalin in the Soviet Union and Saddam Hussein in Iraq, Mobutu consolidated his power by developing a cult of his own personality. Pictures of him were printed by the tens of thousands and sent to every part of the country. His every word was recorded; his was the only official voice to speak for Zaire; orchestrated crowds cheered his speeches;

and the Zairian media, all of it state censored, sang his praises and enlarged his stature in an unceasing bombardment. As historian Michael Schatzberg noted, ''Scarcely a day passed when the press did not hail even his most banal activities as the magnanimous paternal gestures of a man intent only on the well being of his children, the people of Zaire. Zairian television began its broadcasts with a surrealistic vision of Mobutu descending from the cloud-filled heavens.''

Mobutu beat back threats from outside Zaire in the 1970s that took the form of invasions from Shaba (formerly Katanga) Province by rebels, some of whom were former Tshombe supporters from the independence era; others were refugees from Mobutu's terror. Mobutu almost lost control of the mining districts for a while in 1978 during a second rebel offensive, and again was forced to offer vocal anti-Communist sentiments in order to obtain aid from American President Jimmy Carter, who was repelled by Mobutu's cynical approach to human rights.

Mobutu mishandled his nation's economy almost from the beginning. Once secure in power, he tried to exploit Zaire's natural mineral riches, but he and his backers lacked the personnel, infrastructure, and business ethos to make it work. Even worse, his decision in 1973 to nationalize all other economic assets owned by foreigners led to a catastrophic decline in national productivity and wealth. Humiliated by his financial woes, Mobutu returned farms and factories to their original owners, but a fall in the world price of copper further devasted the Zairian economy.

Through the 1980s and into the 1990s, Mobutu grew ever more entrenched and corrupt and ever more suspicious of attempts to liberalize his rule. He made some half-hearted concessions toward free speech and democracy in the early '90s, but was unable to yield any real power.

The 1994 genocide in Rwanda and the breakdown of order in Burundi that began in 1993 indirectly helped cause Mobutu's final downfall. More than one million refugees fled into Zaire's eastern border regions, unsettling the local population and reviving dormant feuds. Out of this uncertainty another rebellion emerged led by the enigmatic Laurent Kabila. This rebel movement proved surprisingly successful and in mid-1997 succeeded in pushing to the outskirts of the capital. Kabila became president and changed the name of the country to the Democratic Republic of the Congo. Mobutu, ailing with prostate cancer (he had undergone surgery on August 22, 1996) fled with his family and close supporters to Togo. On September 7, 1997, about four months after he left the Congo, Mobutu died in Morocco.

Mobutu's long hold on power had disastrous consequences for his people. The Nigerian playwright Wole Soyinka referred to Mobutu as Africa's leading ''toad king,'' a monarchical ruler who lived in grotesque splendor while his people starved. Mobutu's Zaire was also the distressing model for novelist V.S. Naipaul's *A Bend in the River* (1979), a chilling account of life in an African dictatorship. Indeed, it would be hard to think of Zaire under Mobutu as a developing country. Rather, it was a deteriorating society held together only by the iron-fisted and corrupt rule of its dictator.

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Paula Modersohn-Becker

Paula Modersohn-Becker (1876-1907) was the first German painter to assimilate the Post-Impressionist currents she discovered for herself in Paris and to forge a very personal style, creating some unquestioned masterpieces during her brief career.

Paula Becker was born on February 8, 1876, into a cultured middle-class family in Dresden which moved to Bremen in 1888. Her father, a government railroad official in early retirement and failing health and concerned about his six children's financial security, insisted that the young Paula complete a two-year teachers' training program before allowing her to study at the school for women artists in Berlin. In September 1898 she settled in the nearby artists' colony of Worpswede to work with its celebrated figure painter, Fritz Mackensen. The Worpswede peasant women, often with their infants, and the old women and children from the poor house became her favorite models, and she recorded the picturesque landscape, the dark moors and stormy skies, fields with thatched cottages, woods of slender birch trees, and canals for transporting peat moss to Bremen.

But she soon looked beyond Worpswede to Paris. She went there from January to June 1900, studying at the Académie Colarossi, visiting the Louvre museum, and seeing new art shown by dealers and at the International Exposition. Even after her marriage in May 1901 to the Worpswede landscapist Otto Modersohn—recently widowed and with a young daughter—she escaped to Paris again for five weeks in the spring of 1903 and for two months in February-April 1905, now studying at the Académie Julian. In February 1906 she left her husband to devote herself exclusively to art, but he followed her to Paris and persuaded her to return in March 1907 to married life in Worpswede. She gave birth to their daughter Tille on November 2nd; on November 20, 1907, she died of an embolism and heart attack. She was 31 years old.

Modersohn-Becker produced some 1,000 drawings and 400 paintings during her brief career and documented her thoughts and experiences in her journals and extensive correspondence. Her earliest work reveals her artistic beginnings in Worpswede naturalism, but she soon recognized its limitations. Her teacher Mackensen was too much oriented to the past, too ''conventional'' (letter of early May 1900); his work was ''not broad enough . . . too genre-like'' (December 1, 1902). In her journal she clarified her artistic goal: to ''strive for the greatest simplicity together with the most intimate observation'' and ''to achieve grandeur through simplicity''. The masterpieces in the Louvre, which she frequently sketched, became her best teachers, and then the Post-Impressionist masters: Vincent van Gogh, Paul Cézanne, and Paul Gauguin, whose innovations she absorbed and transformed into her personal style.

She had visited the van Gogh retrospective in March 1905, and we can recognize the impact of his rich color harmonies and emphatic outlines in her masterful painting *Old Peasant Woman Praying*—her one major picture in an American museum, in Detroit. The old woman, with weathered yellow skin against luminous green foliage, is portrayed with respect and sympathy, in no way romanticized or sentimentalized. Cézanne she had discovered as early as 1900, in Vollard's art gallery, but his influence becomes most evident in some magnificent still lifes of 1905 and 1906, and in the simplified color planes of her late figure studies.

She mentions Gauguin in letters of 1905 and certainly visited his memorial exhibition in the autumn of 1906. The deep, exotic colors of *Self-Portrait with Camellia Branch* may be indebted to Gauguin. Its hieratic frontality and mysterious sense of otherworldliness also are derived from late Classical, Coptic mummy portraits that she admired in museums and in a volume of reproductions she received for her thirty-first birthday. She painted many other memorable self-portraits. Having promised herself ''to amount to something'' by age 30, she duly marked that milestone with a unique and daring self-portrait painted on her wedding anniversary in 1906. She stands half nude and as if pregnant—the traditional role she had abandoned (or merely postponed) to nurture her artistic self. In another late self-portrait that exists in two versions, in Bremen and Basel, she again appears half nude against a leafy background and with flowers in her hair, like the Tahitian women of Gauguin's natural paradise and the very image of youthful vitality and creativity.

We can also follow Modersohn-Becker's stylistic growth in another theme for which she is known and admired, that of mother and child. Her early maternities of 1903 and 1904 are realistic in the Worpswede tradition, although they are simplified and already painted in a broader manner. In 1906 in Paris she found an Italian model with an infant who posed for some of her greatest paintings: a beautiful *Reclining Mother and Child,* lying naked on the ground and curled protectively around her baby, or the *Kneeling Mother and Child,* which suggests an ancient fertility goddess. Like much of her art, they are compelling images of both personal and universal meanings. Many of these paintings can be seen in the Bremen museum devoted to her work, the Paula Becker-Modersohn Haus (Ludwig Roselius Collection).

Modersohn-Becker was an exceptional young woman who wanted to dedicate herself to art rather than conventional domesticity despite pressure from family and friends. She worked alone, unaware of the beginnings of German Expressionism in Dresden, Munich, and Berlin—although she has been considered a precursor of that movement. Furthermore, she differed from many of these near-contemporaries and their aggressive emotionalism by her greater emphasis on formal values. Having absorbed the lessons of Post-Impressionism, she flattened her pictorial space or structured Cézannesque color planes into modernist styles that parallel or even anticipate Picasso's primitivism and first Cabist experiments of 1906 through 1908.

Further Reading

The best book about the artist is one of her own writings, finally available in English: *Paula Modersohn-Becker: The Letters and Journals* (1983) translated by Arthur S. Wensinger and Carole Clew Hoey from the new and enlarged German edition (1979) compiled by Günter Busch and Liselotte von Reinken. A briefer version, *The Letters and Journals of Paula Modersohn-Becker* (1980), translated by J. Diane Radycki from the incomplete German edition of 1925, is also available. Both have helpful prefaces and notes. Gillian Perry has written a well-documented biography (with 25 color plates of uneven quality), *Paula Modersohn-Becker: Her Life and Work* (1979). The three books are reviewed in *Woman's Art Journal,* fall 1981/winter 1982 and fall 1984/winter 1985. For general background, see the exhibition catalogues *Expressionism: A German Intuition, 1905-1920* (1980) and *Women Artists: 1550-1950* (1976) by Ann Sutherland Harris and Linda Nochlin.

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Amedeo Modigliani

Amedeo Modigliani (1884-1920), an Italian painter and sculptor, was one of the most fascinating personalities of the School of Paris in its heroic years and a mannerist with a personal touch.

Amedeo Modigliani was born on July 12, 1884, in Leghorn to a distinguished, well-to-do Italian-Jewish family. He first studied under Guglielmo Micheli, a minor painter in the Macchiaioli group, and then at the academies of Florence and Venice, where he was greatly influenced by the art of the Renaissance. All his work echoes the painting of the Sienese 14th century, Sandro Botticelli, and the mannerists.

In 1907 Modigliani arrived in Paris, where, in the Montmartre district, he lived a truly bohemian life. He met the avant-garde young artists at the Bateau-Lavoir, an old

building where many of them had their studios, and took part in their discussions. His closest friends were Chaim Soutine and Jules Pascin, and at one time he worked with the painter Moise Kisling. Aristocratic, good-looking, and melancholy, Modigliani undermined his health through alcoholism, drugs, and an uninhibited amorous way of living.

Modigliani exhibited at the Salon des Indépendants of 1908. His first sculptures were produced in 1909. That year he went back to Leghorn, returning to Paris in 1910, where he lived for the rest of his life. He moved restlessly from one apartment to another and finally transferred from Montmartre to Montparnasse in 1913, where he continued his bohemian life. He could be found regularly at the Café de la Rotonde or at the Dôme. Although he came from a rich bourgeois background, he had a genuine feeling for social responsibility. In Paris he was known as Modi, from which abbreviation, by linguistic corruption, the French referred to him (and also to Pascin, Soutine, and Maurice Utrillo) as *peintre maudit* (cursed painter).

The classically balanced character of Paul Cézanne's mature work impressed itself early (1909) and decisively on Modigliani's sensitive mind. His distinctive style resulted from a combination of his predilection for a musical outline, a thoroughgoing simplification of form, and the impact of African sculpture (to which he was introduced by his friend Constantin Brancusi) with Cézanne's manner of applying thin, translucent paint to canvas. Modigliani's sculptures of 1909-1915 also owe something to African tribal styles.

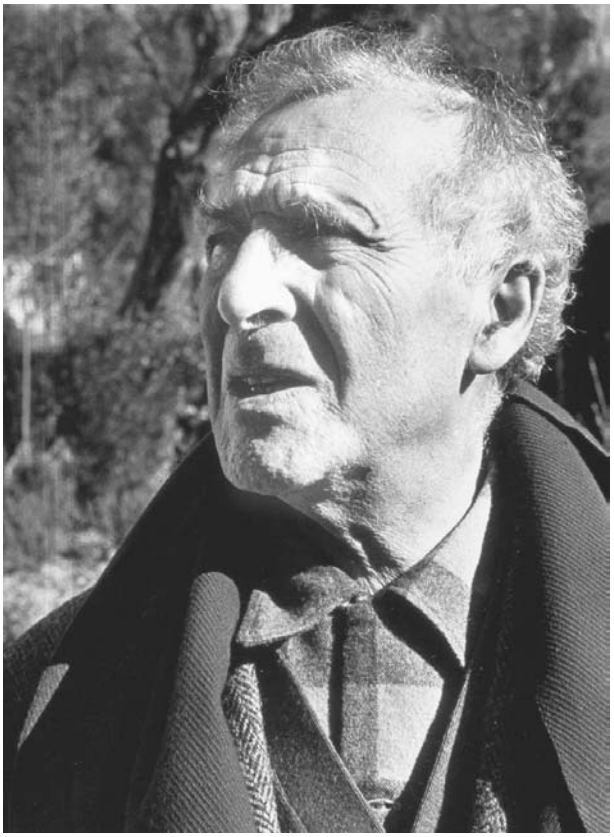

Modigliani was predominantly a painter of nudes and portraits, first working under the influence of Henri de Toulouse-Lautrec, whom he admired and in whose favorite places he was frequently seen at night. The infinite variety of the human face, its expression as type and individual, the sinuous contours of the female nudes, their ingenious placement within the framework of the picture, the new and unexpected angles from which they were visualized—all these were Modigliani's favorite themes. He was extraordinarily gifted in inventing novel aspects of his subject matter, a great master of variety.

Modigliani's masterpieces were created between 1915 and 1919. It seems that he had matured all at once. In 1918 he took part in a group show at the Berthe Weill Gallery; his nudes provoked a scandal and the police closed the show. The dealer Leopold Zborowski made great sacrifices to enable Modigliani to paint, and at one time the English poet Beatrice Hastings supported him generously. Although helped to some extent by his family, Modigliani was often near starvation, owing to the excesses of his style of living.

Modigliani's health was delicate, and he had to spend the winter of 1918/1919 in Cannes. He returned to Paris in the spring of 1919 for the birth of a daughter borne by his young mistress and model Jeanne Hébuterne. The following winter he contracted tuberculosis and was taken to a hospital, where he died in a charity ward on Jan. 25, 1920.

Modigliani is considered by many to be the greatest Italian artist of the 20th century. Among his masterpieces of painting are the *Yellow Sweater* (ca. 1919) and *Reclining Nude* (*Le Grand nu;* ca. 1919). His portraits are of uniformly high quality, for example, the one of Zborowski. (1916) and the series of Beatrice Hastings and Jeanne Hébuterne. His work, although involved in the advanced developments of Paris, nevertheless remained a direct continuation and fulfillment of the classical Italian tradition. As painter, sculptor, and draftsman, Modigliani had a leading place in the modern movement and was among the few truly great masters of the School of Paris.

Further Reading

James Thrall Soby, *Modigliani: Paintings, Drawings, Sculpture* (1951), gives a general picture of the life and art of the artist. A useful introduction to Modigliani, with good color reproductions and detailed descriptions of the plates, is Alfred Werner, *Amadeo Modigliani* (1966). Werner's *Modigliani, the Sculptor* (1962) is an important specialized study. A penetrating biography in depth is Pierre Sichel, *Modigliani: A Biography of Amadeo Modigliani* (1967). For general background see James Thrall Soby, *Twentieth Century Italian Art* (1949).

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Thomas Mofolo

Thomas Mofolo (1876-1948) was a Lesothoan writer whose historical novel "Chaka" encouraged a vernacular literary movement in South Africa.

Thomas Mofolo was born in Khojane on Dec. 22, 1876. He was educated in the local schools of the Paris Evangelical Missionary Society and obtained a teacher's certificate in 1898. While he was working at the book depot in Morija, some of the missionaries encouraged him to write what was to become the first novel in Southern Sotho, *Moeti oa bochabela* (1907; *The Traveler of the East*). The edifying story of a young Sotho chieftain's conversion to Christianity, it is cleverly interwoven with traditional myths and praise poems. Its success prompted other young teachers to try their hand at fiction writing, thus launching one of the earliest literary movements in sub-Saharan Africa.

Mofolo's next book, *Pitseng* (1910), is built on a rather clumsy love plot in imitation of European fiction. It contains perceptive descriptions of native mores in Lesotho and in South Africa and a thoughtful, by no means encomiastic, appraisal of the influence of Christianity on traditional marriage customs.

Mofolo then composed *Chaka,* a fictionalized account of the Zulu conqueror who built a mighty empire during the first quarter of the 19th century. Under Mofolo's pen, the eventful career of Chaka (Shaka) becomes the epic tragedy of a heroic figure whose overweening ambition drives him to insane cruelty and ultimate ruin. The earliest major contribution of black Africa to the corpus of modern world literature, *Chaka* is a genuine masterpiece; the narrative follows the austere curve of growth and decline which controls the structure of classic tragedy at its best; psychological motivation is sharply clarified at all points; and the author has cleverly manipulated the supernatural element, which is endowed with true symbolic value.

Although the missionaries were sensitive to the high literary quality of *Chaka,* the pictures of pre-Christian life that the book contains made them reluctant to publish it. In his disappointment, Mofolo left for South Africa in 1910 and gave up writing. For several years he was a labor agent, recruiting workers for the gold mines of Transvaal and the plantations of Natal. After 1927 he bought a store in Lesotho; in 1937 he acquired a farm in South Africa but was evicted under the Bantu Land Act. In 1940, a broken and sick man, he returned to Lesotho, where he died on Sept. 8, 1948.

Further Reading

The fullest account of Mofolo is found in Albert S. Gérard, *Four African Literatures* (1970). For background on Mofolo's literary output see Daniel P. Kunene's brief *The Works of Thomas Mofolo: Summaries and Critiques* (1967). Additional information on his place in the history of African literature is in Claude Wauthier, *The Literature and Thought of Modern Africa* (1964; trans. 1966); Judith Illsley Gleason, *This Africa: Novels by West Africans in English and French* (1965); and Janheinz Jahn, *Neo-African Literature* (1966; trans. 1968). □

Peter Mogila

The Russian Orthodox churchman and theologian Peter Mogila (1596-1646) is known for his restoration of Orthodox institutions.

Peter Mogila was born in Moldavia, now part of Romania, the son of Symeon, head of an aristocratic family. Political turmoil forced Symeon to flee to Poland, where his family had numerous and influential ties with the nobility. Peter studied there and then in Holland and in Paris. He served as an officer in the Polish army but at the age of 30 decided to become a monk at the famous Pechersky Lavra Monastery. He received minor orders and made his vows in 1627. Ordained a priest sometime later, he became archimandrite and in 1632 metropolitan of Kiev.

Peter's first interests lay with the fortunes of the Orthodox Church, then under strong social and economic pressure from Catholic nobility and clergy. Political and social pressures were violent. His first achievement was to take possession of Kiev's St. Sophia Cathedral and thus oust the Catholics. He restored it and the Pechersky Lavra, the monastery of Vydubetsky, and numerous other monasteries and churches, including the famous "Tenpart Church," which contained the tomb of St. Vladimir. Peter's main distinction, and the source of his difficulties, was his knowledge and appreciation of the West and of the Latin Church. He had a deep knowledge of Latin and of the Western system of seminary and university education. As an archimandrite at Pechersky Lavra, he had founded a school where Slavic and Greek studies were poorly represented. The school's academic program was fashioned on Western models, Latin being the predominant language taught there. This mixture of Western elements did not sit well with his coreligionists. He himself had been schooled in his early years at Lvov Brotherhoods School. As archimandrite, he had united the Brotherhoods School with his own at Pechersky Lavra. When he became metropolitan, he renamed this school the Collegium. Some 15 years later the Collegium became an educational and intellectual center for the Ukraine and Poland.

The writings of Peter were very important. In 1637 he published an exegetical edition of the Four Gospels. In 1646 he revised and published Orthodox Church ritual in his *Evlogion,* known also as the *Great Trebnik*. He authored, about the same time, *Short Scientific Essays about Points of the Faith*. He planned an edition of the Bible and a *Lives of the Saints,* but he died on Dec. 31, 1646, at Kiev.

Peter's greatest work was the *Orthodox Confession of the Catholic and Apostolic Eastern Church*. He wrote it to counteract the work of the Jesuits and the Reformers, both of whom were struggling for victory in Poland. It had great success, being approved by the provincial Synod of Kiev in

1640. In 1672, after his death, it was adopted as the Orthodox Standard Catechism by the Synod of Jerusalem. It was not merely a manual of instruction; it was much more a vindication of Orthodox primacy in doctrine and Church jurisdiction, in opposition to the claims of both Reformers and Counter Reformers. Because of its handy form and clarity, the *Confession* was never superseded.

Further Reading

There is scant material on Mogila in English. A good biographical sketch is in George Vernadsky, *A History of Russia,* vol. 5 (1969). For general historical background see the classic study by V. O. Kliuchevsky, *A Course in Russian History: The Seventeenth Century* (trans. 1968). □

Mohammad Reza Shah Pahlavi

Mohammad Reza Shah Pahlavi (1919-1980) was king of Iran and second in the Pahlavi dynasty. A revolution, led by the Ayatollah Khomeini in 1979, forced him into exile.

Mohammad Reza was born on Oct. 27, 1919. His father, who was then an officer in the Persian Cossack regiment, later became shah of Iran as Reza Shah Pahlavi. Upon his coronation in April 1926, his 6-year-old son, Mohammad Reza, was proclaimed crown prince. While at home he was carefully educated for his future role by his imposing and stern father. In 1931 he was sent to Switzerland and attended LeRosey school for boys. He returned to Iran in 1936 and entered the military school. He was married to Princess Fawzia of Egypt. He developed into a sportsman, enjoying soccer and skiing, and later became a licensed pilot.

World War II

In the fall of 1941 Mohammad Reza's father was forced to abdicate the throne by the British and Russian forces who had occupied the country after a short struggle. On Sept. 27, 1941, he succeeded his father as Mohammad Reza Shah Pahlavi. This was a most confused and perilous period for Iran. Not only was there a global war, but Iran was squeezed between the traditionally bitter rivalry of Russia and Britain. To this was added the lure of the vast resources of oil in Iran, which were eagerly sought by the Russians, Americans, and British.

Furthermore, the Soviet pressure on Iran had an ideological dimension which sought revolutionary change in the country. The young Shah was caught in the midst of this struggle between the pro-Soviet Tudeh party, which wanted social revolution without the Shah, and the pro-British National Will party, which wanted the Shah but no social change. The Shah himself was not happy with either.

The Soviet Union refused to evacuate Iran after World War II as it had promised and instead stayed to help a branch of the Persian Communist party set up a separate government in the northwest province of Azarbayjan. Iran complained to the fledgling United Nations organization. After much negotiations the Soviet Union evacuated Azarbayjan on May 9, 1946, and the Shah entered the province in the midst of popular jubilation.

Internal Unrest

But this did not bring tranquility, for the oil problem had not been solved. The new National Front party, formed under the leadership of Dr. Mohammad Mosaddeq, followed a philosophy of ''negative neutralism.'' This stated that, since Iran had refused to give oil concessions to the Soviet Union, it should take them away from the British.

The country was plunged into such a crisis that by 1953 communication broke down between the Shah and Prime Minister Mosaddeq and also among the prime minister, his cabinet, and the parliament. The crisis, in which the Tudeh party was daily gaining the upper hand, forced the Shah and Sorayya (his second wife) to leave the country. Nine days later Mosaddeq was overthrown, and the Shah returned in triumph.

Mohammad Reza Shah returned with a new resolve. Whereas he had tried to reign as a constitutional monarch, he decided to rule under the constitution. He had distributed his land among the peasants, hoping that other landlords would follow his example, but they ignored the hint

and dubbed him the ''Bolshevik Shah.'' It was then that he started what later was called the ''White Revolution.'' After distributing the land among the peasants, he nationalized forests and water, established profit-sharing plans for the workers, emancipated women, and established literacy, sanitation, and development corps, in which educated men spent 2 years of their time in lieu of military service. New industries were created, and Iran became one of the most stable countries in the Middle East.

On Oct. 27, 1967, his forty-eighth birthday, and after 26 years as king, he was crowned as His Imperial Majesty Mohammad Reza Pahlavi Aryamehr, Shahanshah of Iran. What made this coronation a unique one in the annals of Persian history was that his third wife, Farah, was crowned as empress, the first since the coming of Islam in the 7th century. Their 6-year-old son, Reza, was declared crown prince.

During the 1970s, oil-exporting countries such as Iran exercised much world power. It was also the strongest military country in the Middle East. However, the Shah was an autocratic ruler who saw his popularity decreasing, especially among the conservative Muslims who were followers of the Ayatollah Ruhollah Khomeini. The Ayatollah led a revolution in 1979, forcing the Shah and his family into exile. Mohammed Reza Pahlavi died in Cairo on July 27, 1980.

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Mohammed

Mohammed (ca. 570-632) was the founder of the religion of Islam and of a political unit at Medina that later developed into the Arab Empire, or Caliphate, and a multitude of successor states.

Arabia lay on the periphery of the two empires, the Byzantine and the Persian (Sassanian), which in the early 7th century controlled most of the region from the eastern Mediterranean to India. During the 6th century each made many efforts to gain advantages in Arabia at the expense of the other. From 572 until 628 there was almost constant war between the two, and this left the Byzantine Empire exhausted and the Persian on the point of collapse. This factor contributed largely to the rapidity of the Arab military advance into Persia, Iraq, Syria, and North Africa between 634 and 650.

The town of Mecca, where Mohammed was born about 570, was a commercial center which by 600 had gained monopolistic control of the caravan trade passing up and down the west coast of Arabia, conveying luxury goods from India and East Africa to Syria. In their own business interests the merchants of Mecca had remained neutral toward the two empires. Growing prosperity had led to a malaise among the inhabitants of Mecca, accompanied by religious questioning. Mohammed's clan of Hashim, like most of the Meccan clans, gained a livelihood by commerce, but some of the other clans had been more successful and were now wealthier.

Call To Be a Prophet

Mohammed's personal situation made him keenly aware of the tensions in Mecca. He was born posthumously, and his grandfather, Abdu-l-Muttalib, and his mother both died when he was a child. As a minor, he was unable by Arab custom to inherit anything. He was thus relatively poor

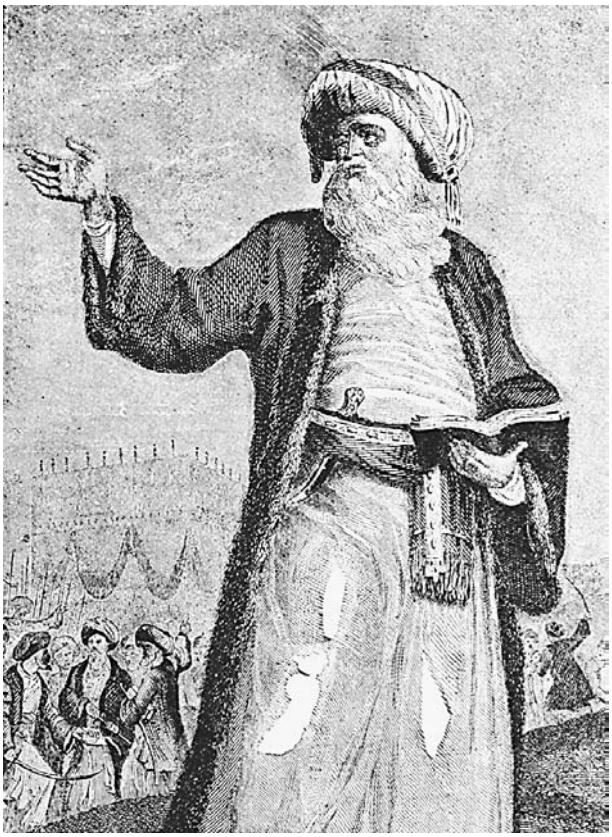

until about 595, when a wealthy woman, Khadija, asked him to go to Syria as steward of her merchandise and, on the successful accomplishment of the mission, offered marriage. From this time onward Mohammed was comfortably off, but he began to spend time in solitary reflection on the problems of Mecca.

During a period of solitude about 610 Mohammed had two visions in which he beheld a supernatural being who said to him, ''You are the Messenger of God'' (this being the title more frequently given to him by Moslems than that of prophet). He also found certain words ''in his heart'' (that is, his mind). Friends helped to convince him that he was called to convey messages from God to the Arabs as Moses and Jesus had done to the Jews and Christians. He continued to receive such messages from time to time until his death. They were collected into chapters, or suras, partly during Mohammed's lifetime and definitively about 650, and constitute the Koran (Qur'ān). The Koran, though mediated by Mohammed's consciousness, is held by Moslems to come from God and should not be referred to as being of Mohammed's composition.

Meccan Preacher

At first Mohammed communicated these messages only to sympathetic friends, but from 612 or 613 he proclaimed them publicly. Many people in Mecca, especially among the younger men, became followers of Mohammed and Moslems, or adherents of his religion of Islam (submission, namely to God). In the course of time, however, opposition to Mohammed appeared among the leading merchants of Mecca, and he and his followers were subjected to various petty forms of persecution. Apparently to escape from such persecution some 80 of his followers emigrated for a time to Ethiopia. About 616, pressure in the form of a boycott was placed on the clan of Hashim to make it cease protecting Mohammed, but until after the death of the head of the clan, Mohammed's uncle Abu-Talib, about 619, it was felt that to abandon him would be dishonorable.

The new head, Abu-Lahab, however, found a way of justifying abandonment, and it became virtually impossible for Mohammed to continue preaching in Mecca. An attempt to move to the neighboring town of Taif proved abortive; but in September 622, after secret negotiations over the previous 2 years, he settled in the oasis of Medina, 200 miles to the north, where 70 of his followers had already gone. This ''emigration'' (rather than ''flight'') is the Hijra (Latin, *hegira*), on which the Islamic era is based.

First Years at Medina

The Arab clans of Medina mostly acknowledged Mohammed's prophethood and entered into alliance with him and the emigrants from Mecca. At first the emigrants depended on Medinese hospitality, but soon small groups of them began to attempt raids on Meccan caravans. Later the Moslems of Medina also joined in. This was a variant of the common Arab practice of the razzia. At first the raids had little success, but in March 624 a larger band of just over 300, led by Mohammed himself, after failing to intercept a caravan, decisively defeated a supporting force of perhaps 800 Meccans with heavy losses. This was a serious blow to Meccan prestige, and the Moslems felt that God was vindicating Mohammed.

To teach Mohammed a lesson, the Meccans in March 625 invaded the Medinese oasis with about 3,000 men. Mohammed, obliged to fight by some supporters, stationed his force of 1,000 on the lower slopes of Uhud, a hill in the north of the oasis, where they were safe from the Meccan cavalry. An attack of the Meccan infantry was repulsed by the Moslems, but as they pursued the fugitives, the cavalry managed to attack them on the flank. Many were killed before they could regain the safety of the hill. Militarily this was not a serious reverse for Mohammed, since the Meccans had also suffered casualties and retreated immediately without following up their advantage; but the reverse shook the belief that God was vindicating him, and confidence was only gradually restored.

Though the Moslems were now making several smaller razzias each year with a measure of success, the next major event was the siege of Medina by 10,000 Meccans and allies in April 627. Mohammed protected the central part of the oasis by a trench which foiled the cavalry, and after a fortnight the alliance broke up and the siege was raised. The Meccans had now shot their bolt and failed to dislodge Mohammed. When he went to Mecca in March 628 with 1,600 men, ostensibly to perform traditional pilgrimage rites, the Meccans turned him back but concluded the Treaty of al-Hudaybiya with him.

Though the terms of the treaty slightly favored the Meccans, the signing of it was a triumph for Mohammed. In the following months many nomadic tribesmen and a few leading Meccans went to Medina to join Mohammed and become Moslems. When the treaty was denounced in January 630 after an incident involving allies of each side, Mohammed was able to march on Mecca with 10,000 men. There was virtually no resistance, and Mohammed entered Mecca in triumph. A few persons guilty of hostile or objectionable acts were proscribed, but the Meccans in general were leniently treated. A fort-night later 2,000 joined Mohammed's army in opposing a concentration of tribesmen east of Mecca and shared in the victory of Hunayn.

New Religion

By 630 the religion of Islam had attained a definite form. In the earliest parts the Koran had emphasized God's goodness and power and had called on men to acknowledge this in worship. It had also asserted the reality of the Day of Judgment, when men would be assigned to paradise or hell in accordance with their attitude to God's revelation, their generosity with their wealth, and similar points. These matters were relevant to the tensions of Mecca, which were seen as arising from the merchants' overconfidence in their wealth and power. After the appearance of opposition to Mohammed, the Koran contained attacks on idols and an insistence that ''there is no deity but God.''

The religious practices of the Moslems included communal worship or prayers several times a day, in which the climax was prostration, the touching of the ground with the forehead in acknowledgement of God's majesty. They also

gave alms in the form of a kind of tithe. At Medina the fast from sunrise to sunset during the month of Ramadan was introduced; and when circumstances made it possible, some of the ceremonies of the traditional pilgrimage to Mecca became a duty for Moslems.

Years of Triumph

In 622 Mohammed, though recognized as prophet in Medina, had been only one clan chief among nine. His power and authority grew, however, with the success of the razzias and other expeditions undertaken by the Moslems, especially those against the Meccans. There were Jewish clans in Medina, wealthy but now politically subordinate to the Arab clans, and these made damaging criticisms of Mohammed's religious teaching and sometimes intrigued with his enemies. On suitable occasions in 622, 624, and 625 he attacked the three main clans and expelled them. In the last case all the men were put to death.

Beyond Medina a system of alliances was gradually built up with the nomadic Arab tribes. As Mohammed grew stronger, he came to insist that those wanting an alliance should become Moslems. After the conquest of Mecca and the victory at Hunayn in January 630, he was the strongest man in Arabia, and deputations came from tribes or parts of tribes in eastern, central, and southern Arabia, seeking alliance with him. When he died on June 8, 632, he was in effective control of a large part of Arabia, but it is impossible to define exactly the area he ruled, since we do not know how important in the tribe or local community was the group allied to Mohammed.

His Personality and Achievement

Mohammed is said to have been a fast walker, of sturdy build, with a prominent forehead, a hooked nose, large brownish-black eyes, and a pleasant smile. He showed great tact in his dealings with people and, when appropriate, gentleness and even tenderness. Medieval Europe, however, on the defensive against Arab armies and Islamic culture, came to look on him as a monster or demon. Even scholars depicted him as treacherous and lecherous and an impostor. The last he certainly was not, for as Thomas Carlyle pointed out in 1840, a great religion cannot be founded on imposture.

At time Mohammed was indeed harsh to those in his power, but this was not out of keeping with the age. His marital relations—at his death he had nine wives and one concubine—must also be judged in the context of the age. A political purpose can be traced in all his marriages, and he was also creating a new family structure to replace older matrilineal family structures associated with undesirable polyandric practices. For his time he was a social reformer.

Politically his great achievement was to create the framework which made possible the uniting of the Arab tribes and was capable of being developed to include an empire. Mohammed was aware at least by 627 that it would be necessary to expand beyond Arabia, since tribes allied to him could not raid other allies and must direct their energies further afield. He thus devoted special attention to the tribes on the route to Syria and to a lesser extent on the route to Iraq. He was also to win over to his cause his chief Meccan opponents, and their administrative skills were later invaluable in conquering and ruling numerous provinces. The growth of the Arab Empire, and with it of the religion of Islam, was made possible by favorable circumstances; but the opportunity would not have been grasped but for Mohammed's gifts as visionary, statesman, and administrator.

Further Reading

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Mohammed II

Mohammed II (1432-1481), called Faith or Conqueror, was the Ottoman Turkish sultan from 1451 to 1481. His conquest of Constantinople in 1453 guaranteed the consolidation of the Ottoman Empire.

The son of Sultan Murad II (reigned 1421-1451), Mohammed II assumed full sovereignty on his father's death in February 1451. His predecessors had conquered much of the southern Balkans and had subjected the bulk of Asia Minor as well; but the continued independence of Constantinople and of other Greek territories both prolonged the life of the faded Byzantine Empire and deprived the new Turkish power of its logical capital while also posing the danger of some Christian counteroffensive from this strategic center. The ambitious young sultan therefore was determined that the final conquest of Constantinople should be his first major achievement, and he launched his great siege of this city in early April 1453.

Despite heroic resistance under the last Byzantine emperor, Constantine XI, Constantinople was taken by storm on May 29. Mohammed II quickly restored the city's splendor and prosperity, making it the capital of an imperial Turkish regime whose coherent scale and systematic scope were the results of his own massive reorganization. In 1460

Mohammed completed the annexation of the Byzantine Peloponnesus, and in the following year he conquered the truncated empire of Trebizond, thus eliminating the last remnants of independent Greek authority.

Meanwhile, Mohammed expanded Turkish power in the Balkans. He carried out the final annexation of Serbia by 1459. His siege of Belgrade was foiled, however, in 1456 by the Hungarian hero John Hunyadi. The Hungarians further attempted, with only minimal success, to prevent the Turkish conquest of Bosnia and Herzegovina. Mohammed also subdued Walachia. He was unable to conquer Moldavia; but in 1475 he seized Caffa, Tana, and Azov, securing control of the Crimea and the northern Black Sea areas. In Albania, Mohammed carried on the struggle his father had launched; only in the late 1470s was he able to occupy the key fortresses of Albania. Alone and isolated, however, the sturdy Montenegrins resisted Turkish conquest.

Mohammed, more than any other sultan, made good the Turkish domination of Asia Minor. During the 1460s he conquered the long-independent emirate of Karaman. When Uzun Hasan, the Turkoman ruler, attempted to challenge Mohammed in eastern Asia Minor, the Sultan defeated him in the decisive battle of Otluk-beli near Terdshan on the upper Euphrates in 1472. The victory guaranteed Mohammed's Asiatic power and freed him for further conquests in Europe.

To the West, Mohammed was a source of anguish and terror. Stung by his capture of Constantinople, successive popes talked of crusades against the Turk and exhorted the European powers to join the common cause. Although such plans foundered, Mohammed faced a strong Western foe in Venice, which found Turkish disruption of its Levantine commerce intolerable. From 1463 to 1479 Venice made war on Mohammed, supporting the Albanians and the Turkomans against him and attacking his coasts. But in 1470 the Venetians lost Negroponte (Euboea), and a few years later Mohammed's forces, victorious in Albania, menaced Venice itself around the Adriatic headlands. The republic was therefore forced to accept disadvantageous peace terms. On the other hand, when Mohammed attempted to seize the island of Rhodes in 1480, it was successfully defended by the knights of St. John (Hospitalers).

But Mohammed's most daring stroke was also executed in 1480. Taking advantage of Italy's internal disorganization, he sent a fleet to the peninsula's southern shores. In August it seized Otranto and held it for a month. The panic-stricken Italian powers saw this act as the prelude to a serious effort by the Sultan, who had boasted that he would match his conquest of the ''new Rome'' (Constantinople) by taking the old one. But the alarm was groundless: during the following year, as he prepared a new expedition against Rhodes, Mohammed suddenly fell ill and died on May 3, 1481, leaving his empire to a period of slackness and division under his weak son and successor, Bayazid II (reigned 1481-1512).

Further Reading

A contemporary biography by an admiring Greek supporter, Kritoboulos, who concentrates on the conquest of Constantinople, was translated by Charles T. Riggs as *History of Mehmed the Conqueror* (1954). The only full-length study is in German. There is no comprehensive account of Mohammed's entire career in English, but a concise general treatment can be found in A. W. Ward and others, eds., *The Cambridge Modern History,* vol. 1 (1903). His major role in the capture of Constantinople is discussed in such accounts of that episode as Edwin Pears, *The Destruction of the Greek Empire and the Story of the Capture of Constantinople by the Turks* (1903; repr. 1968), and Steven Runciman, *The Fall of Constantinople, 1453* (1965). □

Mohammed V

Mohammed V (1911-1961), also known as Mohammed Ben Youssef, was the first king of independent Morocco. He succeeded in conciliating divided forces of Moroccan nationalism and helped to forge national unity around the throne.

Nothing at the birth of Mohammed, in Fez, predestined that he would rule over Morocco. He was only the third son of Moulay Youssef, the brother of the ruling sultan, Moulay Hafid. But in 1912, when the French occupied Morocco, Moulay Youssef replaced his brother as sultan. Mohammed Ben Youssef grew

up in the royal palaces of Fez and Meknes, where an Algerian teacher tutored him. He received a traditional education based on the Koran plus some elements of modern culture, but he never formally studied French.

The Sultan

On Nov. 18, 1927, at the age of 16 Mohammed was chosen by the college of ulemas (religious scholars) to succeed his father. This choice was influenced by the French protectorate authorities, who hoped that this timid and docile youth would remain removed from the affairs of state. Isolated in his palace, Mohammed V, during the initial years of his reign, seemed to accept his unimportant role. During this same period the first nationalists organized a movement which led to the formation of the *Istiqlal,* or Independence party, in 1944. Already by the late 1930s the Sultan (who assumed the title of king in 1956) had secretly collaborated with some of these nationalists.

During World War II, however, Mohammed remained loyal to France, but in January 1943 at the Conference of Anfa, a suburb of Casablanca, the Sultan dined with U.S. president Franklin Roosevelt, who opened up the perspective of an independent Morocco if the Sultan would aid the Allies in recruiting Moroccan troops for action on the European front. In 1947, during a speech at Tangiers, Mohammed Ben Youssef departed from the written text which the French authorities had approved and openly sided with the nationalist cause.

The crisis in Franco-Moroccan relations intensified after the war. It was aggravated by the attitude of conservative resident generals who repressed the nationalist party. Stripped of real power, Mohammed V was often forced to condemn the Istiqlal officially while secretly he encouraged its leaders. Beginning in 1947 the situation deteriorated. Encouraged, even pushed, by the preponderant colonialist groups, the French authorities in Rabat tightened their direct control over the administration, an act which further diminished the Sultan's authority. The latter resisted by the only legal means at his disposal and refused as often as he could to countersign laws and decrees. He also attempted to bring the growing abuse of his powers to the attention of the French government, but all of his attempts to change the protectorate status failed.

Deposition and Exile

Tension mounted in Morocco during the 1950s. As the French in Morocco attacked the Sultan, his popularity grew. The French, allied with an important feudal chief of the south, the Glaoui of Marrakesh, and other traditionalist leaders hostile to the reformist and nationalistic elites of the Istiqlal, tried to play off one side against the other. Riots in Casablanca at the end of 1952 ushered in the era of mass politics, and the Sultan was accused of being one of the main causes for the deteriorating situation. By Aug. 20, 1953, despite the opposition of Paris, the French in Morocco deposed the Sultan, who refused to abdicate his throne. He and his family were exiled to Madagascar, where they remained for 3 years.

In Morocco the failure of the royal deposition became quickly clear. The Moroccans considered the new puppet sultan, Moulay Arafa, a usurper. Acts of terrorism multiplied, and insecurity spread throughout the country. The French in Morocco retaliated with repression and violence, while liberal politicians in Paris actively worked for a solution. When the Glaoui rallied to the cause of Mohammed V, all opposition to the exile's return melted away, and on Nov. 16, 1955, the Sultan regained Morocco and was greeted by delirious crowds. On March 2, 1956, Morocco received its independence. Mohammed V became the chief of state, and his son Moulay Hassan took command of the army.

Independent King

When Morocco became independent, Mohammed V was 45 years old. He had two sons and four daughters, all of whom had received a modern education. His poor health gave him a fragile appearance, accentuated by a natural pallor. But his gaze was attentive, and he possessed an ironic sense of humor that he revealed to friends and relatives. The early rigidity which characterized his personality as sultan gradually gave way to self-confidence as king. But he never lost the reserve and dignity which characterized his dynasty's style. Through courteous manners and down-to-earth simplicity, when he so chose, he charmed his opponents into working for him.

Mohammed's legendary exile, during which time the Moroccan nation took form, gained enormous prestige for

him, and he used this to full advantage. He combined in his person the religious authority of a sharif (descendant of the prophet Mohammed) and the martyrdom of an exile, and in his presence both modernists and traditionalists, Berbers and Arabs, found unity.

Although a theocratic king who was endowed with absolute authority, Mohammed exercised his powers more as an arbiter than as a despot, which fact added to his prestige. His character and his studies of Moroccan dynastic history aided him to maneuver his opponents rather than confront them. He was a master at balancing forces, speaking to all sides and giving everyone the impression that he heeded advice; but in the end he did what was best for the palace and his dynasty. By weakening the opponents to the throne, he strengthened royal institutions and became the indispensable symbol of national unity.

Without schooling in political science, Mohammed V nevertheless had a flair for politics. He was fully aware of the contradictory realities of his country, which had to undergo the profound transformation from a medieval kingdom to a modern nation-state. His aim throughout his last years was to help the traditional society adjust to this new, modern state. He died unexpectedly of heart failure after a minor operation on Feb. 26, 1961. His son Hassan II succeeded him as king.

Further Reading

Information on Moroccan dynastic history and the role of Mohammed V is in Nevill Barbour, *Morocco* (1965). For detailed descriptions of his political role see Douglas E. Ashford, *Political Change in Morocco* (1961), and Stéphane Bernard, *The Franco-Moroccan Conflict, 1943-1956* (trans. 1968). □

Mohammed Ali

An Ottoman pasha of Egypt, Mohammed Ali (1769-1849) was often known as the father of modern Egypt because of the economic, social, and political changes set in motion during his almost half century of personal rule.

Mohammed Ali, the son of humble Turkish parents, was born in the Aegean seaport of Kavalla in Macedonia. His father was a town watchman. The young Mohammed Ali worked as a tax collector and tobacco merchant before becoming an officer in an Albanian regiment which the Ottoman sultan sent to Egypt in 1799 to repulse Napoleon's invasion and occupation.

Mohammed Ali, with the support of his Albanian troops, acted skillfully and shrewdly in balancing his Ottoman and Mamluk rivals for power in the several years of anarchy following the withdrawal of the European troops. He secured the support of native Egyptian religious, notable, and guild leaders, had himself proclaimed pasha in 1805, and left the reluctant sultan with little alternative but to recognize him as governor of Egypt.

Reforms as Pasha

The new pasha, however, was no Egyptian nationalist. He sought to utilize the country for his own political ambitions for power in the eastern Mediterranean. Egypt was important for what it could do for him, and yet his efforts to unify, strengthen, and modernize Egypt have made Mohammed Ali one of its greatest rulers.

Mohammed Ali effected his control over Egypt by eliminating his Mamluk opponents in a massacre, justified with contrived reasons, in 1811, by centralizing government administration in Cairo, and by building a new army. The army played a crucial part in his other political plans and ambitions; most of the resources he squeezed out of Egypt and its fellahin (peasant farmers) went to the training and modernization of the army. He assumed titular ownership of all the land, controlled the buying and selling of all agricultural products, and directed the collection of all rents and taxes.

This vastly increased the money available for Mohammed Ali's plans but at the same time improved the fellahin's existence by reestablishing law and order and by eliminating tax farmers and many rapacious landlords. His agricultural policies added a million acres to cultivation, cleaned and improved the vital canal system, and encouraged production of long-staple cotton. Mohammed Ali also took an interest in modern factory methods, particularly in using local cotton for military uniforms, but it proved frustrating and very costly with the little experience and few skilled laborers at his command.

Mohammed Ali relied heavily on the loyalty and military skill of his talented eldest son, Ibrahim Pasha. Brilliant campaigns in the Sudan, western Arabia, Greece, and Syria demonstrated the value of the French-trained Egyptian army and the potential power of Egypt under its new pasha. He was successful only to a point, however, since his efforts to boost the importance of Egypt (and hence himself) could only be at the expense of the Ottoman Empire, already unstable and in decline. On several occasions the major European powers intervened to check Mohammed Ali and to prop up the weak empire. The British in particular feared the further development of a powerful state in such a strategic area, one which would be pro-French and might also restrict British commercial interests in favor of its own.

Hereditary Pasha

Following Ibrahim's overwhelming defeat of the Sultan's supposedly new army on the border of Anatolia in 1839, the European powers, except France, forced Egyptian withdrawal from all of Syria, which Ibrahim had occupied and ruled for a decade. The Treaty of London of 1841 recognized Mohammed Ali's aim for the position of pasha as hereditary in his family. It still left Egypt under Ottoman suzerainty and with definite restrictions on the Egyptian army so that it could not again threaten Ottoman integrity. Mohammed Ali died in Cairo on Aug. 2, 1849, just after the death of Ibrahim, who in fact had ruled as pasha in place of his apparently tired and senile father for the last year.

Mohammed Ali had begun the transformation of Egypt from a traditional to a modern society, but it was still administered primarily by and for nonnative Egyptians. He had built up the strength and virtual independence of the country, but he left a potentially dangerous situation to his less capable successors which in the context of increasing European imperialism led to British occupation in 1882.

Further Reading

The best books on Mohammed Ali are Henry H. Dodwell, *The Founder of Modern Egypt: A Study of Muhammad Ali* (1931), and Helen Anne B. Rivlin, *The Agricultural Policy of Muhammad Ali in Egypt* (1961). For his ambitions outside Egypt see Richard L. Hill, *Egypt in the Sudan, 1820-1881* (1959). Tom Little, *Modern Egypt* (1967), and John Marlowe, *A History of Modern Egypt and Anglo-Egyptian Relations, 1800-1956* (2d ed. 1965), provide good background information on 19th century Egypt. □

László Moholy-Nagy

The Hungarian painter, designer, and teacher László Moholy-Nagy (1895-1946) was one of the leading figures in the Bauhaus and was highly instrumental in bringing its ideas to the United States.

László Moholy-Nagy was born on July 20, 1895, in Bacsbarsod. He studied law before becoming interested in painting. In 1919 he discovered the work of the Russian constructivists El Lissitzky and Kasimir Malevich, whose lifelong influence can be seen in Moholy-Nagy's paintings with the characteristic severe patterns of rectangles and other geometric shapes scattered sparsely over a plain background.

In 1921 Moholy-Nagy moved to Berlin. His paintings were now completely nonobjective, and he began to study the function and effect of light, which became one of his main continuing interests. Combined with this was his enthusiasm for the potential uses of the new plastic materials. Like Marcel Duchamp, he began to question the traditional involvement of the artist's hand in his own work. In 1922 Moholy-Nagy came up with a brilliant and audacious idea: he had five paintings made for him by a factory. He telephoned the factory and described what he wanted, using the factory's color chart and graph paper. As Duchamp did with his ready-mades, Moholy-Nagy claimed the five paintings as his because he had thought of them rather than actually made them by his own hand.

Moholy-Nagy's interests in a new relationship between the artist and his art, his investigations into the use of light, and his use of new materials made him a very suitable member of the Bauhaus, where he went to teach in 1923. The Bauhaus had been founded in 1919 by Walter Gropius to provide a new sort of artistic training, where the artist no

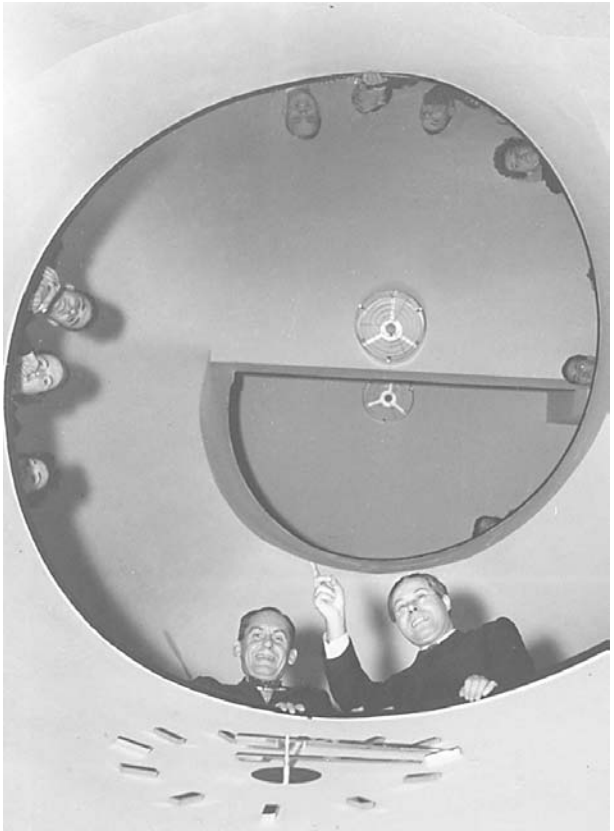

Lazlo Moholy-Nagy (bottom, right)

longer had to choose between art and design but was instead given an all-round education which would allow him to use his knowledge of art and materials to make a more functional art, often involved in industrial design.

Moholy-Nagy taught the introductory course at the Bauhaus and helped turn it away from its preoccupation with mysticism and intuitive philosophy and toward a more practical and tightly controlled emphasis on materials and their potential and function. He was peculiarly adept at fusing theory and practice and was thus highly successful at both teaching and writing. In 1928 he left the Bauhaus and executed stage designs in Berlin, using his Bauhaus-evolved ideas of space and light. During a short stay in London he produced a number of documentary films.

In 1937 Moholy-Nagy went to Chicago, where he directed the New Bauhaus for a year and then set up his own School of Design, which he ran on Bauhaus principles until his death in Chicago on Nov. 24, 1946. An extraordinarily idealistic man, he passionately believed in his own concepts of design and teaching and worked feverishly to accomplish his aims. It is in large part owing to him that the Bauhaus ideas so thoroughly infused American design.

Further Reading

Moholy-Nagy's own writings are very epigrammatic and perhaps provide a more exciting picture of the potential of his ideas than do his artistic productions. His *The New Vision* (1928) and *Vision in Motion* (1947) give a fine sense of his liveliness of mind and wide-ranging interests. An extremely touching and very informative book is the biography by his wife, Sibyl Moholy-Nagy, *Moholy-Nagy: Experiment in Totality* (1950; 2d ed. 1969).

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Daniel Arap Moi

Daniel arap Moi (born 1924) first became president of Kenya, by appointment, following the death of Kenya's first president, Jomo Kenyatta.

Daniel arap Moi first became president of Kenya in 1978. For most of his years as president, Moi and the ruling party have had absolute authority over the country's political and judicial systems. Moi is a tough, experienced fighter, with ''country boy cunning'' and craftiness in exploiting tribal divisions. As the pro-government *Sunday Times* said: ''Moi may not have studied politics at anyone's university, but he has proved himself a real 'Professor of politics' in the practical sense.'' In 1982 Moi pushed legislation through making Kenya a *de jure* (by right) one-party state, although it had been a *de facto* (actual) one-party state since 1969, when the opposition was banned and KANU had begun overriding Parliament in decision-making matters.

Domestically, the Kenyan government had repressed pressure for political change by detentions, torture, and killings, and by control of the media and the courts. Internationally, demands for a more just society only came in the early 1990s, with the collapse of the eastern European bloc countries and the Soviet Union. Western donor countries, alarmed by misappropriation of aid money and human rights abuses, began exerting pressure on the Kenyan government to legalize opposition parties and hold multiparty elections. U.S. State Department officials estimated that President Moi had accumulated a personal fortune equal to that of Zairean President Mobutu Sese Seko, who is reported to have $4 billion outside the country, according to Blaine Harden in *Africa: Dispatches from a Fragile Continent.* The pressure from other governments seemed to take its toll, and Moi held multiparty elections in late 1995. The democracy was short-lived, however: Moi suspended the entire Parliament one day after they were seated.

Moi's formal educational background consisted of mission and government schools. He received further training at a teacher training college. From there he went on to teach at government training schools. Before he entered politics, his last posting in education was as assistant principal of Tambach Government African Teachers' College.

Moi's father died when Moi was young. His mother raised the family single-handedly but they were poor. Moi's paternal uncle, Senior Chief Kiplabet, arranged for Moi to attend mission schools. Born Toroitich arap Moi, he took the name Daniel when he was baptized at the Karbatonjo mission school. Moi took menial jobs at the mission schools

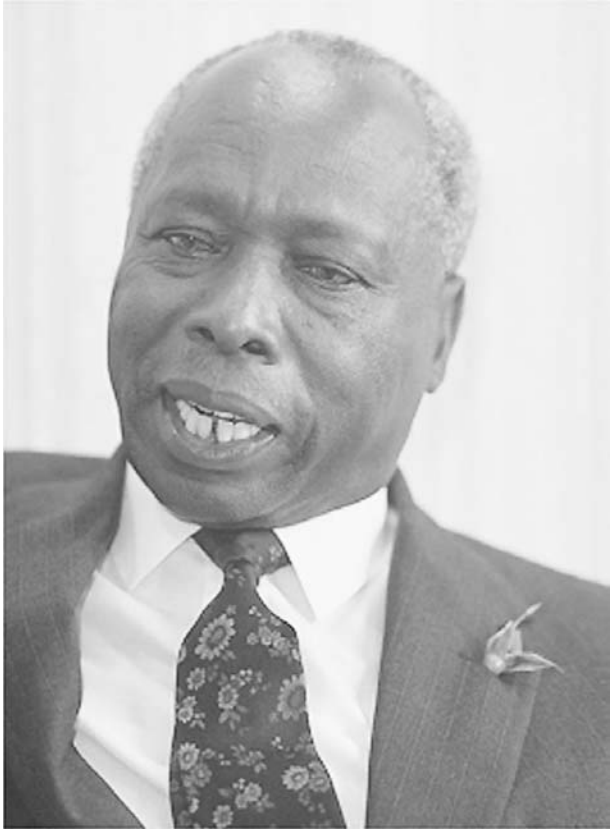

and during his school holidays he herded cattle. He passed his London Matriculation Examination and also got a certificate in public accounting from London through a correspondence course.

Moi's introduction to politics came in 1955 when he was selected to be an African representative to the British colonial Legislative Council, or Legco. In March of 1957 Moi and seven other African members of the Legco formed a lobby group, the African Elected Members' Organisation. Others in the parliamentary pressure group included nationalists Tom Mboyo, Oginga Odinga, and Musinde Muliro.

In 1960 as members of Legco, Moi and other nationalists participated in the constitutional talks held in London in preparation for Kenya's independence from Britain. On their return, they formed the political party Kenya Africa National Union (KANU). Eventually Moi and others from minority tribal groups broke away from KANU because it represented the interests of the dominant tribes, the Luo and the Kikuyu, and formed a multi-tribal coalition, the Kenyan African Democratic Union (KADU) as an alternative to KANU. Moi became chair of the new party.

In the transition period to independence Moi was appointed parliamentary secretary in the ministry of education in 1961. In this position he represented Kenya at the UNESCO Conference in Addis Ababa, Ethiopia, and he traveled to India. In the pre-independence coalition government Moi was appointed minister for education and later minister for local government.

In pre-independence national elections in 1963, KADU failed to present enough candidates to challenge KANU, now headed by nationalist leader Jomo Kenyatta. As a result, Kenyatta became president of the new republic in 1964, and Moi lost his ministerial portfolio. To bring the opposition into his government Kenyatta appointed Moi minister of home affairs after KADU dissolved itself in November of 1964.

No sooner had the new legislature had been sworn in than Moi set his government on a confrontational course with the opposition. With his power as executive, he suspended Parliament indefinitely and told the legislators to return to their constituencies. Many of the opposition parliamentarians are articulate, independent-minded professional people who will challenge the ruling party, if given the opportunity. Several opposition publications were confiscated and editors of two publications, one church-sponsored, were charged with sedition for publishing articles critical of Moi.

Moi is a Kalenjin from the Rift Valley, a minor tribe in ethnically divided Kenya. His tribal heritage has been a significant factor in his political career. Jomo Kenyatta, Kenya's first independence president in 1964 and a Kikuyu, selected Moi as vice president in 1967 partly because Moi lacked a powerful political base and was not a participant in the Luo-Kikuyu fight.

As vice president, Moi was perceived as bland and unassuming. But, as political rival Oginga Odinga related in his 1967 biography, *Not Yet Uhuru,* Moi was like ''a giraffe with a long neck that saw from afar.'' As minister of home affairs, a position Moi retained when he became vice president, he was ''responsible for the prisons, the police force, and the immigration department, [and he] made friendships which were to stand him in good stead in later years,'' according to *Africa Confidential* of June 1990. ''His responsibility for issuing passports brought him into close touch with the Asian business community. His job of issuing work permits brought him equally close to British business houses. It was Moi's responsibility too as the minister of home affairs to make appointments throughout the police, prisons and immigration services. This was to be useful in later years when the police services were riddled with Moi appointees.''

When Kenyatta died in August 1978, Moi became president with the consent of KANU and the help of powerful Kikuyus like attorney general Charles Njonjo. Moi named Kibaki, a Kikuyu, vice president, and other influential Kenyatta people retained their positions and parliamentary seats. Moi stressed continuation of Kenyatta's policies in his theme of ''Nyayoism,'' or ''footsteps.''

As president, one of the first things Moi did was to travel the country to rural areas, visiting every tribal group. He introduced free milk programs for school children, released all political detainees, and abolished land-buying companies that had been gouging small land holders. Popular appeal, however, was not enough for Moi to hold power, especially as he came from an insignificant power base. Moi began rewarding loyalty and, as a consequence, the government became enormously corrupt. Kickbacks demanded on major government projects jumped from between 5 and 10 percent under Kenyatta to between 10 and 25 percent under Moi, according to a Kenyan economist cited by Harden in *Africa: Dispatches from a Fragile Continent.* ''Under Kenyatta, a spending project would be approved because it was a sound project and then it would be padded,'' the economist said. ''Under Moi, there were a number of projects that would not and should not have been approved except for corruption.''

Official corruption and abuse of powers, plus a deteriorating economy, exploded in a 1982 coup attempt by Kenya air force officers, most of them Luos, dissatisfied with their people being excluded from power and access to the national treasury. The army remained loyal to Moi and put down the coup. The president then detained most of the 2,100-strong air force, and created a totally new force. He eliminated Kikuyu and Luo officers from the military and put in Kalenjin and non-ethnic challengers; for instance, he named General Mahmoud Mohammed—and ethnic Somali—army chief of general staff. Government handouts co-opted military leaders. Officers above the rank of major got free farms, gifts of the government. Moi gave the military plentiful reasons to remain loyal to him.

On the grassroots level, the KANU youth wing conducted a massive membership recruitment drive, which reported to have attracted four million new members and raised millions of dollars for the ruling party. Even at the market level, buyers and sellers could not trade without a party card. The general services unit, a paramilitary wing of

the police force with a reputation for brutality, quashed pro-democracy activities and demonstrations.

As part of his effort to rid the inner circles of government of Kikuyus, Moi orchestrated the spectacular fall from power of his Kikuyu attorney general and backer Charles Njonjo in mid-1983. Moi arranged for Kenya's byzantine political network to brand Njonjo a traitor to the nation, forcing him to resign from the Cabinet and Parliament. ''You know a balloon is a very small thing,'' Moi said to Harden in explaining his control over political cronies. ''But I can pump it up to such an extent that it will be big and look very important. All you need to make it small again is to prick it with a needle.''

In July of 1991 Africa Watch, a human rights organization with offices in New York and London, published a scathing attack on the Moi government, accusing it of committing torture and gross human rights violations. In *Kenya: Taking Liberties,* Africa Watch documented incidents of torture and deaths of political detainees and pro-democracy advocates by the security forces.

Pressures for change were building for other reasons as well. In 1990, Minister of Foreign Affairs Robert Ouko was brutally murdered shortly after returning from a trip with Moi for meetings with U.S. State Department officials in Washington, D.C. Moi's head of internal security Hezekiah Oyugi and Minister of Energy Nicholas Biwott were prime suspects in Ouko's murder. Moi stopped investigations into the murder, leaving widespread belief among Kenyans that he covered up the crime by his two top associates. As much as anything else, that provoked an outpouring of domestic and international demands for an end to Moi's one-party autocracy and the holding of multiparty elections.

As demands for elections increased, the government stepped up its repression: opposition leaders and university students were detained and tortured, their families beaten, their homes burned; publications were removed from the newsstands; and an outspoken cleric died in suspicious circumstances. On July 7, 1990 (in Swahili the date is Saba Saba for 7-7), security forces brutally put down a rally held by the opposition in defiance of a police order banning the meeting. Police charged 1,000 people with ''riot-related offenses.'' Officials said 20 people died.

In November of 1991 the international lending agencies suspended payment of $350 million in aid to the Kenyan government. With the economy in poor condition, tourism declining, and low export commodity prices, Moi and the ruling party bowed to the pressure. He ordered Parliament to amend Kenya's constitution to allow the establishment of political parties other than KANU and to permit multiparty elections.

If the opposition parties had united behind a single candidate they could have defeated Moi, even in rigged elections. But the opposition parties, legalized only in December 1991, were divided amongst themselves. The divisions tended to break down along tribal lines. For instance, former Vice President Jaramogi Oginga Odinga (in his 80s) headed the Forum for the Restoration of Democracy (FORD Kenya). Odinga belongs to the Luo, one of the largest tribal groups in the country. Mwai Kibaki, another former vice president and a Kikuyu, lead the Democratic Party. Wealthy Kikuyu businessman Charles Matiba was the presidential candidate for FORD Asili (''original''), a spin-off from FORD Kenya. Thus, the opposition was split between two of the largest language groups, and the largest of these groups, the Kikuyu, was further divided. The egoism of the opposition leaders played neatly in Moi's favor.

Once the campaigning began, KANU distributed money to woo supporters through its youth wing, Youth for Kanu '92. Some of these funds were diverted from the National Social Security Fund, according to *Africa Confidential* in its October 1992 issue. The government flooded Nairobi with newly printed currency during the election campaign. Local newspapers reported the government nearly doubled the nation's money supply by distributing new Kenya shilling notes worth about $1.5 billion.

On December 29, 1992, in the first multiparty elections in Kenya in 26 years, incumbent Moi was elected president by a minority of voters. Moi took just over 34 percent of the popular vote and the three major opposition candidates split nearly 64 percent of the vote. The ruling party won 100 parliamentary seats and the opposition 88.

The elections that returned President Moi and the ruling national party, the Kenya Africa National Union (KANU), were marked by violence and intimidation. Shortly before the elections, tribal fighting occurred in the Rift Valley between the Kalenjin—Moi's people—and the Kikuyu, Kenya's largest tribal group, leaving approximately 700 people dead and 10,000 homeless. In 16 of the Rift Valley constituencies, no opposition candidates for Parliament ran against the ruling party. KANU supporters physically prevented either the candidates or their agents from submitting their registration papers. The deaths and registration intimidation support opposition parties' claims that Moi and KANU employed violence and threats to win the elections.

International election monitors brought in at the request of the opposition parties refused to certify the elections as free and fair. In their report on the elections, the Commonwealth Observer Group criticized KANU for not curbing the ''worst excesses of their supporters,'' for ''widespread bribery, a lack of transparency on the part of the Electoral Commission, intimidation, administrative obstacles and violence . . . and the reluctance of the government to delink itself'' from KANU. Despite all these reservations, the Commonwealth observers said the election ''results in many instances directly reflect, however imperfectly, the expression of the will of the people.''

In December of 1995 elections were held and a new multiparty Parliament was elected. One such opposition party was led by the famous paleoanthropologist Richard Leakey, who was born in Kenya and used to head the Kenya Wildlife Service, with Moi's backing until they had a fallout. On January 27, however, one day after being seated, the government was prorogued, or suspended by decree. The country's disarray continues, meanwhile, with violent bandit attacks on the rise and tribal fighting causing hundreds of deaths. Garbage collection is piling up in the cities, and electricity is sporadic. Rwandan Hutu refugees, many accused of the genocide in that country, have fled to asylum in

Kenya with the support of Moi. Although Moi figured that elections would lead donor governments to resume aid, it doesn't appear that reconciliation with foreign powers is near.

With an election looming in 1997, Kenya's opposition parties continue to be crippled by infighting, unable to unite behind a single candidate or agree on an agenda with which to challenge Moi. Furthermore, violence against opponents of President Moi and against the press has escalated to pre-1988 levels. Opposition leader Leakey has traveled to South Africa, London, and the US in search of international support, while Moi remains unwilling to implement constitutional reform.

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Molière

The French dramatist Molière (1622-1673) wrote comedies that range from simple farces to sophisticated satires. The master of French comedy, he was both the product and the critic of the French classical period.

As author, director, producer, manager, and actor, Molière lived fully the life of a man of the theater. His adventures can be understood only in this context, for his medium of expression, the theater, was also that which best gives expression to his life. The Paris of his day was alive with theatrical activity. Not only did the public attend his plays, but it also took sides for or against the playwright. His friends and enemies were divided along literary, rather than social, lines. Since he put a little of himself into each character he created, he was not exempt from personal attack when he offended the sensibilities of certain groups. Many of his enemies were powerful members of the court, and only because a number of his friends were also powerful figures was he able to continue writing and presenting his works. His comedies, which often dealt with exaggerated passions, evoked equally passionate responses from his audience. Against such a backdrop, the life of Molière was played out amidst intrigues and financial concerns both on and off the stage.

Molière, born Jean Baptiste Poquelin, was baptized in the church of St-Eustache in Paris on Jan. 15, 1622. His father, a member of the rising bourgeoisie, purchased the post of official furnisher (*tapissier ordinaire du Roi*) at the court. The young Jean Baptiste grew up in the shadow of the court, the most lively section of Paris. Like many of the great writers of his time, he was educated at the Collège de Clermont, a Jesuit institution. There he received a solid classical background, and he may have known some of the future libertine thinkers, such as Pierre Gassendi and Cyrano de Bergerac. After finishing his secondary education, he studied law briefly and was admitted to the bar in 1641.

Choice of Vocation

At this point Molière was to take over his father's post at the court, but such was not to be the case. Ever since he was a small boy, he had been attracted to the theater. Tradition affords the image of the little boy grasping his grandfather's hand as they both watched the farces and tragedies at the Hôtel de Bourgogne or at the fair at Saint-Germain. When Tiberio Fiorelli, called Scaramouche, came to Paris in 1640, Molière struck up a warm friendship with the Italian actor-mime. He also met at this time a young actress, Madeleine Béjart, with whom he was to be associated until her death in 1672.

In 1643 Molière renounced the hereditary post his father held and chose instead the theater. Since the life of the theater was not considered very respectable, he assumed the name ''Molière'' in order to spare embarrassment

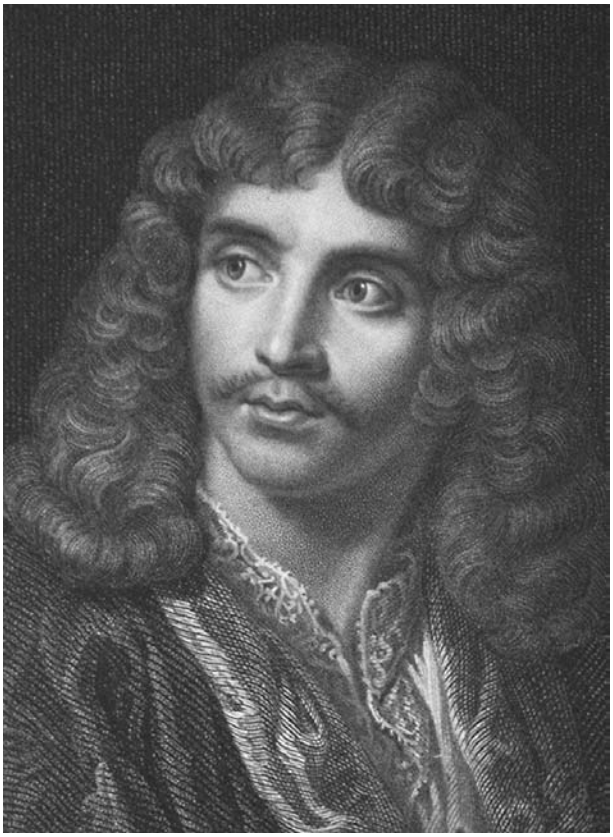

to his family. That same year he signed on with the family of Madeleine Béjart and nine other actors, who formed a troupe known as the Illustre Théâtre. As the most recent of three Parisian companies, Molière and his friends fared very badly. In 1944, ridden by debts and having served two terms in debtors' prison, Molière was forced to abandon this venture. He and the Béjarts joined another company, whose tours were to take them all over France for the next 13 years. In 1650 Molière became the head of the troupe, and he managed to secure the patronage of the Prince of Conti.

Although little factual evidence of his travels and tribulations is available, it is certain that Molière and his itinerant players learned much in the provinces. Molière was a hard worker. The short, stocky man with a large head and melancholy eyes frequently acted, sometimes under a harlequin mask, with the troupe he managed. Rhythm and mime, learned from the Italians, were an important part of their style. When the company was finally called to give a performance before Louis XIV in 1658, it was Molière's farce, *Le Docteur amoureux,* that most amused the King. The King's brother became patron of the troupe, and Molière returned to the city of his birth.

First ''Cause Célèbre''

In December 1662 Molière presented his latest comedy, *L'École des femmes,* in five acts and in verse, before the King. It was to be his greatest success. The play centers about Arnolphe, a bourgeois who delights in watching the signs of cuckoldry all around him. In order to spare himself the same shameful fate, he chooses for his bride a child whom he then raises in total ignorance. The principal comic device of the plot rests upon the fact that his young rival, ignorant of Arnolphe's identity, tells him exactly how he plans to steal Agnès from under his nose. The play gave rise to a storm of protest, known as the ''Quarrel of *L'École des femmes.*'' Molière's enemies, jealous of the King's favor toward the playwright, attacked him on grounds of irreligion, vulgarity, plagiarism, and immorality. Rather than answer his enemies directly, Molière chose to vindicate himself by writing a response in the form of a play. His *Critique de l'École des femmes,* presented in June 1663, dramatized the controversy by introduction and discussion on stage of both the critics and the criticisms. The *raison d'être* of the play may be summed up in the celebrated formula pronounced by the character Dorante: ''Je voudrais bien savoir si la grande règle de toutes les règles n'est pas de plaire, et si une pièce de théâtre qui a attrapé son but n'a pas suivi un bon chemin (Is it not true that the greatest of all rules is to be pleasing, and if a play has attained that end, has it not followed the right road?).''

The ''Quarrel'' served a purpose much larger than the comedy on which it was centered. In fact, it served to put comedy on an equal footing with tragedy as a legitimate literary form. Until that time it had been considered a humble stepchild of great French classical tragedy, exemplified by many of the works of Pierre Corneille. Molière proved that the passions and vices ridiculed through comedy were just as deeply rooted and universal as those that lent themselves to the creation of tragedy. In an age firmly committed to the superiority of tragedy and the dictates of Aristotle's *Poetics,* Molière reestablished comedy in a place of honor.

Battle of *Tartuffe*

In May 1664 Louis XIV organized at Versailles a splendid celebration called *Les Plaisirs de l'Île Enchantée.* It was here that Molière was invited to perform *Tartuffe ou l'Imposteur.* The play's title has become synonymous in French with hypocrite and, in particular, a hypocrite in matters of religion. The plot centers on the household of Orgon and its plight after the head of the house has taken in a spiritual adviser who is an impostor and a rogue. Only Orgon and his mother are too blind to see through the mask of piety; the other members of the household are aware of Tartuffe's hypocrisy. The latter group must resort to extraordinary means in order to convince Orgon of his error. In the final version of the play, intervention of the King himself, through an emissary, is necessary to dispose of Tartuffe.

It is not surprising that the play incurred the wrath of the powerful Society of the Holy Sacrament. This order of puritan religious devotees advocated restraints and assumed postures not unlike those of Tartuffe. Although the King harbored no love for the puritans, even he was ineffective in lessening their hold over a segment of the aristocracy. For 5 long years Molière struggled for the right to perform his play—even in amended form—but to no avail. Finally, in 1669, the ''Peace of the Church'' put an end to the powerful group, and *Tartuffe* was revived with great success at the Palais Royal.

Dom Juan

The interdiction of *Tartuffe* in 1664 left Molière with a gap in his repertory program. In spite of the fact that *Dom Juan* was composed hastily and in prose, a growing number of critics regard it as one of his greatest plays. Certainly, the popularity of the Don Juan legend attests to the compelling nature of the protagonist.

Molière did not originate the legend and, in fact, borrowed from a variety of sources. Nevertheless, his *Dom Juan* bears the stamp of its creator. Like his predecessors, this Dom Juan is struck down by a statue, but only after he has assumed the mask of the hypocrite. As long as he asserts his liberty from outside the social framework, he remains free and invulnerable. His downfall becomes possible, however, when he seeks to subvert society from within. There is a significant difference between the hypocrisy of Tartuffe and that of Dom Juan. Whereas the former is a servile and often vulgar hypocrite, the latter maintains the aloofness and superiority of the aristocrat.

Dom Juan was presented in February 1665 and was favorably received. After Easter, however, the play was mysteriously removed from the boards, and it was not published until after Moilère's death. It remained almost unknown until the 20th century.

Le Misanthrope

Molière first presented *Le Misanthrope* in June 1666. Although he had been granted the personal patronage of the King, illness, marital problems, and melancholy had left

their mark on the playwright. Yet, during this unhappy period, Molière conceived and presented a work that attests to his mastery and genius.

Alceste, the misanthrope of the title, is at war with the aristocratic society of which he is a member. Like many other characters in the dramatic universe of Molière, he seeks to impose his own imperfect vision upon society. He will settle for nothing less than absolutes in a world governed by relative values. Because of this attitude he is basically a comic figure, and all the more so when he asserts in the final scene that only by leaving aristocratic society will he become the perfect aristocrat.

Last Years

Le Misanthrope pleased a small number of admirers, but it lacked the popular appeal necessary to make it a financial success. *L'Avare,* presented 2 years later, failed miserably, and Molière faced grave monetary problems. It required a comedy-ballet, *Le Bourgeois gentilhomme* (1670), to bring in the public once again.

Not the least of Molière's hardships was a hacking cough, which he tried to mask as a comic device. When overcome by a coughing spell onstage, he made it seem voluntary and exaggerated. In his last years, however, his condition worsened greatly. He had little faith in medicine, and one might argue, justifiably—for doctors had been unable to help him. In 1671 he gave *Les Fourberies de Scapin,* a bright comedy reminiscent of his early farces. But the best commentary on his condition was the biting work that was to be his last: *Le Malade imaginaire*. During the fourth performance, on Jan. 17, 1673, Molière was seized by convulsions. He died that same night, attended only by two nuns, having been refused the right to see a priest.

Further Reading

Much of the immense Moilère bibliography is in French. Biographies in English which merit particular attention are John L. Palmer, *Molière* (1930), and Ramon Fernandez, *Molière: The Man as Seen through the Plays,* translated by Wilson Follett (1958). Other biographies include Henry M. Trollope, *The Life of Molière* (1905); H. C. Chatfield-Taylor, *Molière: A Biography* (1906); D. B. Wyndham Lewis, *Molière: The Comic Mask* (1959); and Mikhail Bulgakov, *The Life of Monsieur de Molière* (trans. 1970), a lively fictionalized biography.

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Miguel de Molinos

The writings of the Spanish priest Miguel de Molinos (1628-1696) formed the basis of the Quietist movement in the Roman Catholic Church. Both his works and the movement were condemned by Rome.

Born in Muniesa near Saragossa on June 29, 1628, Miguel de Molinos received a doctorate in theology from the University of Valencia. In 1663 he was sent to Rome as promoter for the canonization of a Valencia citizen. The case fell through, but Molinos stayed in Rome and became widely known as a spiritual director.

Molinos's major work, *Spiritual Guide,* appeared in 1675 and immediately created a sensation. Only the contemplative attitude (that is, the one of passive prayer), it argues, leads to the perfection of spiritual life. The attitude is opposed to all strenuous ascetic efforts, even the need to fight one's evil nature. The emphasis is entirely on inner quiet, resignation, and abandonment to the will of God. His doctrine had, to some extent, been anticipated by the Alumbrados, the Enlightened Ones, a spiritual movement in 16th-and 17th-century Spain which he must have known.

Although Molinos's book displayed all the customary signs of ecclesiastical approval, it was immediately denounced by the Jesuits, whose method of ''spiritual exercises'' was diametrically opposed to his pure passivity. Yet several powerful dignitaries came to his rescue, and his adversaries saw their own attacks placed on the Index. Just when victory seemed complete, the powerful archbishop of Naples, Caracciolo, warned the Pope against the dangers of ''those quietists'' (the first time the term was used). In 1685 Molinos was arrested, and his writings, including 12,000 letters, were thoroughly examined by the Holy Office. Persistent rumors have it that the French cardinal D'Estrée, representative of Louis XIV, was behind the entire scheme. At any rate, Molinos was declared guilty not only of doctrinal errors but also of immoral conduct. The latter accusation has continued to intrigue students of Church history, since the man had always been known for his exemplary life. Chances are that the charges were trumped up on the basis of a malevolent interpretation of certain passages in the letters.

A public session was organized in Rome on Sept. 3, 1687, and Molinos admitted the 68 errors with which he was charged. In front of a hostile crowd the tribunal condemned him to life imprisonment. He died in prison on Dec. 28, 1696. However, Quietism did not die with him. While Molinos was in prison, it even entered the very court of France that may have been responsible for his condemnation. One of his disciples, Madame Guyon, ardently publicized Quietist spirituality in France and through the King's favorite, Madame de Maintenon, enjoyed all the marks of royal approval. When Madame Guyon in turn came under fire, Bishop François Fénelon rose to her defense and expanded the Quietist doctrine.

Further Reading

The standard study of Molinos is in French. An older English study is John Bigelow, *Molinos the Quietist* (1882). Molinos is discussed in Ronald Arbuthnott Knox, *Enthusiasm: A Chapter in the History of Religion, with Special Reference to the XVII and XVIII Centuries* (1950). The influence of Quietism and Molinos is analyzed in Katharine Day Little, *François de Fénelon: Study of a Personality* (1951), and Michael de la Bedoyere, *The Archbishop and the Lady: The Story of Fénelon and Madame Guyon* (1956). □

Vyacheslav Mikhailovich Molotov

The Soviet statesman Vyacheslav Mikhailovich Molotov (1890-1986) was second in command during Stalin's regime and served as the chief Soviet diplomat in World War II.

Vyacheslav Molotov was born on March 9, 1890, in the village of Kukarka (now Sovetsk) in what is now the Kirov Oblast. His family name was Scriabin, and he was distantly related to the famous composer of the same name. His family sent him to the gymnasium (high school) in Kazan, and it was there, as a teen-ager, that he first became involved in the revolutionary movement, taking a minor part in the Revolution of 1905. The following year he joined the Bolsheviks and, to avoid police harassment, changed his name to Molotov (literally, ''of the hammer'').

In 1909, just prior to his graduation, he was arrested for political agitation and exiled for 2 years to Vologda Province. Instead of returning to Kazan, he made his way to St. Petersburg, where he studied briefly at the Polytechnic Institute. More importantly, living in the capital afforded him the opportunity for involvement in the new Bolshevik newspaper *Pravda* and for establishing his first contact with Joseph Stalin.

Unlike most other Bolsheviks, Molotov spent no time abroad, and when World War I broke out, he was still in Russia. In June 1915 he was again arrested and exiled, this time to the distant Siberian province of Irkutsk. Late in 1916 he escaped from Siberia and managed to get back to the capital, now renamed Petrograd, where he rejoined the revolutionary movement. He was one of the few Bolsheviks of any prominence who were in Petrograd when the monarchy was overthrown, and he became immediately involved in issuing the rejuvenated *Pravda*. He also joined the Petrograd Soviet, becoming perhaps the most important Bolshevik in that organization until the election of Leon Trotsky to its presidency. After the Bolshevik seizure of power in November 1917, he assumed a variety of government tasks, most of them away from the center of power.

In 1921, probably at the behest of Stalin, Molotov was chosen a candidate member of the Central Committee, and from that time his fortunes were irrevocably tied to Stalin's. In the intraparty struggle he identified even more closely with Stalin and was elevated to the Politburo in 1926. In 1928 he was made first secretary of the Moscow Party Committee and proceeded to purge it of non-Stalinists.

In 1930 Molotov's work was rewarded with his appointment as chairman of the Council of People's Commissars (that is, prime minister) of the Soviet Union. He held this post for over a decade, adding the foreign affairs post in 1939. In the latter post he acquired an international reputation, first negotiating the infamous Nazi-Soviet Pact of 1939 but later serving as Stalin's top representative at the various wartime conferences: Teheran (1943), Yalta (1945), and Potsdam (1945), and at the founding conference of the United Nations in 1945.

In 1949 Molotov yielded the Foreign Ministry to Andrei Vishinsky but continued as vice-chairman of the Council of Ministers. Upon Stalin's death in March 1953, he emerged as potentially one of the strongest leaders, reassuming control over the Foreign Ministry and forming, with Lavrenty Beria and Georgi Malenkov, an ephemeral triumvirate that presumably controlled the Bolshevik party. Though he outlasted both of his partners, by 1955 it was apparent that Molotov had lost considerable power.

The Twentieth Party Congress of February 1956 and the resultant anti-Stalin line ruined Molotov's chances as he was so closely identified in the public eye with the Stalinist heritage. Later that year, Dmitri Shepilov replaced him as foreign minister. In the summer of 1957 Molotov and others of the ''antiparty'' group were expelled from the Central

Committee. Molotov himself was made emissary to Outer Mongolia, roughly the equivalent of exile, and was forced to remain there until 1960. Then he made a small comeback by becoming the Soviet representative to the International Atomic Energy Conference in Vienna. In 1961 at the Twenty-second Party Congress a renewed denunciation of Stalin led to new cries for punishment for Molotov, but he escaped banishment or any serious penalty and retired from public life. In 1984 he was reinstated to the party, but died in Moscow on November 8, 1986.

Further Reading

Molotov's views as a foreign minister can be seen in some anthologies of his speeches, for example, *Problems of Foreign Policy* (trans. 1949). Molotov was sufficiently bland to defy biographers, but there is Bernard Bromage, *Molotov: The Story of an Era* (1956). Most studies of Stalin devote some attention to Molotov, notably Isaac Deutscher, *Stalin: A Political Biography* (1949; rev. ed. 1966). □

Count Helmuth Karl Bernard von Moltke

The Prussian soldier Count Helmuth Karl Bernard von Moltke (1800-1891) was the military architect of the wars of German unification. He served as chief of the Prussian general staff from 1857 to 1888.

Helmuth von Moltke was born on Oct. 26, 1800, in Parchim, Mecklenburg, to German-Danish parents impoverished by the Napoleonic Wars. Educated in the Copenhagen Royal Cadet Corps (1811-1817), Moltke began Danish service in 1819 but in 1822 transferred to Prussia as an infantry lieutenant. He did little regimental duty, attending the Berlin Kriegsakademie from 1823 to 1826 and working in the general staff's topographical office from 1828 to 1831. Moltke wrote technical studies, histories, translations, and fiction in attempts to advance his career, which in 1829 he diagnosed as suffering from his own weakness of character. In 1833 he became a first lieutenant in the general staff and in 1835 a captain.

In September 1835 Moltke became an adviser to the Turkish army, which he joined for the calamitous 1839 campaign in Syria. Moltke's maps, sketches, and watercolors of the Near East all showed versatility. After his 1840 reentry into Prussian service, the 1841 publication of his *Turkish Letters* established him as an author of some popularity.

Domestically happy in his childless marriage (1842-1868) to an English wife, Marie Burt, Moltke served on the Coblenz staff and the transport section and general staff at Berlin, then briefly headed the Magdeburg staff. Royal unwillingness to use the Prussian army during the Revolution of 1848 briefly caused Moltke to consider migrating to Australia as a farmer. However, service as adjutant to Prince Henry in Rome, and later to Crown Prince Frederick William, gave Moltke diplomatic experience, more rapid promotion, the material for more ''travel books,'' and the soubriquet of ''the man who knows how to be silent in seven languages.''

Chief of Staff

On Oct. 29, 1857, Maj. Gen. Moltke became chief of staff. He changed little in staff organization but emphasized modern technology in all sections. General strategy and a two-front war plan produced in 1860 occupied much of Moltke's personal attention.

The Austro-Prussian attack on the Danes over Schleswig-Holstein in 1864 was so mismanaged by Baron F. H. E. von Wrangel's chief of staff, Eduard Vogel von Falckenstein, that the latter was superseded by Moltke, who soon brought the Danes to terms. This promotion to a field post was then accounted the climax of Moltke's career, as well as a triumph of ''staff'' over ''regulars.''

In the Austro-Prussian War of 1866 King William I and Minister-President Otto von Bismarck entrusted the deployment of forces to Moltke, who telegraphed laconic ''general directives'' from Berlin for the rapid convergence of 85 percent of the Prussian army against Austrian and Saxon forces in Bohemia. In the July 3 battle of Sadowa (Königgrätz) King William relied entirely on Moltke's judgment through a closely contested, but finally decisive, engagement. The Austrian infantry was routed and demoralized, and the Hapsburgs hastened to agree to

Bismarck's terms. This blitzkrieg campaign made Moltke famous.

In the 1870-1871 war against France, Moltke detrained the 2d Army on the Rhine, expecting to win a defensive battle there before marching on Paris. The conversion of this deployment into a German invasion of France was a measure of Prussian staff capacity, Moltke's confidence and adaptability, and French strategic passivity. The German army units cohered in a general advance, while the French units collapsed into pockets of local resistance. The surrender of Napoleon III at Sedan (Sept. 2, 1870) and Marshal Achille Bazaine at Metz (Oct. 28) opened the way to a siege of Paris. Moltke attended the proclamation of the German ''Reich'' (Jan. 18, 1871), followed by the January 28 armistice and May 10 Treaty of Frankfurt. In June 1871 ''der Grosse Schweiger,'' or ''the Great Silent One,'' as Moltke was called, was promoted to field marshal.

As chief of staff, Moltke consistently discounted the chances of complete success in a two-front war. A defensive victory on the Rhine or Vistula, followed by an offensive and a negotiated peace, was the essence of his strategy for conflict against France and Russia. Moltke's view that ''perpetual peace is a dream, and not even a beautiful one'' must be set against his opinion that ''a war, even the most victorious, is a national misfortune'' to begin to grasp the breadth of his military thinking. After his retirement in 1888, he took an increasingly critical view of Kaiser William II. Moltke continued to be politically active, however, until his death in Berlin on April 24, 1891.

The lank, bewigged, half-Danish Moltke has been called a ''general on wheels'' as distinct from his military predecessors on horseback. This expression grasps only the particular form—railway deployment—most salient in Moltke's emphasis on modern technology as part of the totality of a military enterprise. It was the breadth and versatility of his mind that gave dimension to Moltke's personal motto: ''First weigh, then wage.'' Moltke thus considered every strategic problem ''simply common sense,'' but his method of analysis was so demanding that Paul von Hindenburg accounted Moltke ''unlike all the other German generals.'' If the German general staff proved unable to inherit Moltke's strategic system, the German army for a time was inspirited by his motto for its officers: ''Be more than you seem.''

Further Reading

A primary source for Moltke's life is *Moltke: His Life and Character, Sketched in Journals, Letters, Memoirs, a Novel, and Autobiographical Notes,* translated by Mary Herms (1892). Further biographical information is in William O'Connor Morris, *Moltke: A Biographical and Critical Study* (2d ed. 1894); Friedrich August Dressler, *Moltke in His Home* (trans. 1906); and Frederick Ernest Whitton, *Moltke* (1921). □

Jöurgen Moltmann

Jöurgen Moltmann (born 1926) was professor of systematic theology at the University of Tubingen. During the mid-1960s he achieved international prominence as the leading exponent of the ''theology of hope.'' This, along with subsequent works in Christology, anthropology, and ethics, established him as one of Germany's most important Protestant theologians of the 20th century.

Jöurgen Moltmann was born in 1926 in Hamburg, Germany. His childhood and pre-university education were lived during the years of the Nazi regime. In 1944 he was sent off to war and was captured (in February 1945) by the British. Although the war ended three months later, he was held as a prisoner of war for more than three years in Scotland and England. These were formative years for Moltmann. He spoke of the guilt and inconsolable grief he felt over the crimes of his country and the necessity of standing up to it all. Then an army chaplain gave him a New Testament with Psalms. His previous experience with the Bible and religion had been indifferent and inconsequential. But, he related that ''these Psalms gave me the words for my own suffering.''

Studied Theology

Abandoning his previous plans to study physics and mathematics, Moltmann returned to Germany to study theology at the University of Gottingen, where the leading faculty (especially Otto Weber) had belonged to the Confessing Church, independent from the national church and opposed to Hitler. Upon graduation in 1952 he became pastor of a parish church in Wasserhorst. His doctoral dissertation, written under Weber and completed in 1957, resulted in a teaching position in a seminary of the Confessing Church at Wuppertal. He says that he took the position uncertain there was anything more for theologians to say after the monumental *Church Dogmatics* of Karl Barth. But important university positions, for a brief time at Bonn (where Barth had once taught) and then at Tubingen, soon opened for him.

Began Formulating ''Theology of Hope''

At the dawn of the 1960s the theme of hope was in the air. Politically, there was John F. Kennedy's American ''Camelot,'' and in Prague there was to appear Alexander Dubcek's ''Socialism with a human face.'' Religiously, there was the *aggiornamento* of Pope John XXIII and the civil rights movement of Martin Luther King, Jr. But it was decisively the reading of *Das Prinzip Hoffnung* (The Principle of Hope) by Ernst Bloch—the free thinking Marxist philosopher from the former East Germany (later a refugee to the West, and Tubingen)—that stimulated Moltmann to formulate a ''theology of hope.'' Bloch argued with persuasive scholarly insight that what is essentially and characteristically human is neither enchantment with the past (Freud and behaviorism) nor preoccupation with the present (existentialism, mysticism, and platonism), but anticipation of the future. He developed an ontology of ''not yet being'' in which the future, like a vacuum, draws the present away

from the grips of the past and toward an ever new and potentially better future.

For Moltmann this was secular confirmation of what scholars had been saying since the turn of this century about Biblical anthropology and eschatology. From the promises made to Abraham to the message of the prophets, from Jesus' preaching about the Kingdom of God to John's vision of a new heaven and a new earth, an orientation toward the future, with anticipation and hope, is central to the self understanding of both Old and New Testament writers. Where Biblical thought and Moltmann differ from Bloch is in their insistence that standing on the horizon of the future is not a vacuum but the ''God of hope.''

Writings Explored Christian Doctrine

Moltmann's book *Theology of Hope* (German edition 1964, English 1967) is probably the most articulate and creative work of theology written during the second half of the 20th century. He was not, however, the only theologian of hope, and he worked in cordial relations with his contemporary from Gottingen days, Wolfhart Pannenberg, and with the Roman Catholic theologian Johannes B. Metz. Furthermore, Moltmann was not the captive of his own popularity as a theologian of hope. His writings explore and contribute to the full spectrum of Christian doctrine. In *The Crucified God* (1974) he returned to the theme of his prisoner-of-war days: defeat, despair, and death. He proposed that the cross of Christ is revelatory of the life of God and that, as Dietrich Bonhoeffer and historic patripassionism have suggested, ''only a suffering God can help us.''

But Moltmann insisted that the resurrection of Christ is God's decisive word to us and that this hope requires an appropriate response in social, economic, and political life. Faith shows its ''hope for the life that defeats death in . . . protest against the manifold forms of death''—the economic death of the starving, the political death of the oppressed, the social death of the handicapped, the technological death of the war-torn. The theology of hope is, therefore, political theology, defying the forces of death and practicing confidence not in circumstances or in feelings but in the promises of God.

Other works by Moltmann include *Trinity and the Kingdom* (1980), *God in Creation* (1985), and *The Way of Jesus Christ* (1989). In *Trinity and the Kingdom,* critics noted the surfacing of Moltmann's ideas on tritheism—the idea that each aspect of the Trinity is a separate God—beginning to emerge. *Trinity* also hinted at panentheism—the view that God and the world are connected—which was becoming part of his theology. This idea was carried further in *God in Creation* and *The Way of Jesus Christ.*

Further Reading

In addition to *Theology of Hope* and *The Crucified God, Experiences of God* (1980) provides a good introduction and contains a helpful autobiographical essay. *The Church in the Power of the Spirit* (1977) provides a profound study of mission for the modern church. *The Trinity and the Kingdom* (1981) further develops the doctrine of God. See also *The Power of the Powerless* (1983) and *On Human Dignity: Political Theology and Ethics* (1984). (Dates are for the English editions.) For evaluations, see Martin E. Marty and Dean G. Peerman (editors), *New Theology No. 5* (1968) and *New Theology No. 6* (1969); Frederick Herzog, *The Future of Hope: Theology as Eschatology* (1970); M. Douglas Meeks, *Origins of the Theology of Hope* (1974); and Christopher Morse, *The Logic of Promise in Moltmann's Theology* (1979).

See also *Christianity Today* January 11, 1993; *The Future of Theology: Essays in Honor of Jéurgen Moltmann,* Eerdmans, 1996; Moltmann, Jéurgen, *Love [videorecording]: The Foundation of Hope—A Celebration of the Life and Work of Jéurgen Moltmann and Elisabeth Moltmann-Wendel,* Harper & Row, 1988. □

N. Scott Momaday

N. Scott Momaday (born 1934) is recognized as one of the premier writers in the United States. In 1969, his novel *House Made of Dawn* was awarded the Pulitzer prize for fiction.

One of the most distinguished Native-American authors writing today, N. Scott Momaday is chiefly known for novels and poetry collections that communicate the fabulous oral legends of his Kiowa heritage. In 1969 he became the first American Indian to win the Pulitzer Prize in fiction for his novel *House Made of Dawn,* which had a tremendous impact on the development of Native-American literature in the United States. Published during a time of heightened cultural awareness in the late 1960s and early 70s, *House Made of Dawn* not only influenced but also brought attention to other gifted Indian writers, including Vine Deloria Jr., Leslie Silko, and James Welch.

Born in a Kiowa Indian hospital in Lawton, Oklahoma, on February 27, 1934, Navarre Scott Momaday was the only child of Kiowa artist Alfred Morris Momaday and teacher Mayme Natachee Scott Momaday. A descendant from early American pioneers, Momaday's mother derived her middle name from a Cherokee great-grandmother, Natachee. His father inherited the Kiowa family name ''Mammedaty'' from Momaday's grandfather. ''At that time,'' Momaday explains in an essay which appears in *Something about the Author,* Volume 48, ''people had but one name. That was the name that was given to him as a child, and that was the only name he had. But during his lifetime the missionaries came in, and the Indians adopted the Christian tradition of the surname and the Christian name. And so my grandfather was given the name John, and he became known as John Mammedaty, and Mammedaty simply became the surname of his family. It was passed down. Some of my relatives in Oklahoma still use that spelling, but my father abbreviated it to Momaday.''

Growing up on Indian reservations in the American Southwest, Momaday attributes many of his childhood and lifetime memories to his parents. ''Some of my mother's memories have become my own. This is the real burden of the blood; this is immortality,'' he relates in *The Names: A Memoir.* Born of mixed blood, Natachee began to identify

with her Indian heritage around the age of sixteen. A beautiful girl, she called herself ''Little Moon'' while her cousins referred to her as ''Queen of Sheba''—both of which pleased her mightily. To pursue a degree and to learn more about her Indian heritage, Natachee attended the Haskell Institute, the Indian school at Lawrence, Kansas, in 1929. Her intense love of books and English literature was a great pleasure that she passed on to her son. Through their shared experiences, Momaday learned to develop a mental repository for his vast collection of memories. As Momaday recalls, ''Memories . . . qualify the imagination, to give it another formation, one that is peculiar to the self. I remember isolated, yet fragmented and confused, images—and images, shifting, enlarging, is the word, rather than moments or events—which are mine alone and which are especially vivid to me.''

Cultivates Vivid Early Memories

Momaday remembers that the first notable event in his life occurred when he was just six months old and he accompanied his parents on a journey to the Black Hills in Wyoming to see Devil's Tower. Referred to in Kiowa as Tsoai [''Rock Tree''], Devil's Tower became the source of Momaday's Kiowa name, Tsoai-talee, given to him by Pohd-lohk [''Old Wolf''], a Kiowa elder. Pohd-lohk had in his possession a ledger which he had secured from the Supply Office at Fort Sill and which depicted the calendar history of the Kiowa people from 1833. Momaday would later derive much of his knowledge about the origin of his people from that book.

Being an only child, Momaday learned at an early age to give free reign to his imagination, or as he states, ''to create my society in my mind. And for a child this kind of creation is accomplished easily enough.'' Momaday's mother encouraged him to learn English as his native language, and this circumstance sometimes led the boy to experience brief periods of cultural dislocation. In describing these strange incidents, Momaday relates that he was able to see ''Grendel's shadow on the walls of Canyon de Chelly, and once, having led the sun around Hoskinini Mesa, saw Copperfield at Oljeto Trading Post.'' When he was twelve, his family moved to the Pueblo village of Jemez. Momaday remembers ''not being able to imagine a more beautiful or exotic place,'' and Jemez offered the boy a child's natural delight full of canyons and mountains. In Momaday's interpretive mind, Jemez became a landscape full of mystery and life, and many of his descriptive details of those childhood days can be found in his later writings. Once referring to Jemez as having ''horses in the plain and angles of geese in the sky,'' Momaday later reflected on this image when writing *Angle of Geese and Other Poems* (1974).

Embarks on a Writing Career

Uncertain about his future after graduating from high school, Momaday contemplated attending West Point before deciding to enroll in the University of New Mexico in 1952. He earned a bachelor's degree in Political Science in 1958, while distinguishing himself as a public speaker and creative writer. Taking a one year break from his studies, Momaday taught school on the Jicarilla Apache reservation before pursuing a graduate studies program in literature. By this time, he had received his first academic recognition as a talented writer when he was awarded the John Hay Whitney Fellowship in creative poetry writing and the Stanford Wilson Dissertation Fellowship at Stanford University. While at Stanford, Momaday met Yvor Winters, who later became a close friend and adviser. Momaday obtained his Master's degree in 1960 and his Ph.D. three years later. In 1965 he published his first book, *The Complete Poems of Frederick Goddard Tuckerman,* which was based on his doctoral dissertation. Momaday credits Winters for his decision to analyze the writings of Tuckerman, a reclusive New England naturalist. According to the 1971 edition of the *Penguin Companion to World Literature,* Momaday's thesis led to an increased awareness of Tuckerman's poems on the part of poets and critics alike.

Following his graduate studies, Momaday joined the faculty of the University of California at Santa Barbara in 1963 as assistant professor of English. Further literary research led him to pursue a Guggenheim Fellow at Harvard University during the 1966-67 academic year, after which he returned to Santa Barbara to resume teaching. Two years later, he was named professor of English at the University of California, Berkeley, where he taught creative writing and introduced a new curriculum centered around American Indian literature and mythology. Also during this period, Momaday published his influential novel *House Made of Dawn* (1968). The story follows the adventures of Abel, a disenchanted Native-American World War II veteran who

attempts to balance his identity between culturally disparate native and non-native worlds. Unable to exist peacefully in either world, Abel gradually reaches the conclusion that he is lost, and he returns to the reservation to heal his shattered psyche. In an analysis of *House Made of Dawn* published in the June 9, 1968, *New York Times Book Review,* Marshall Sprague observes that ''while mysteries of culture different from our own cannot be explained in a short novel,'' nevertheless Momaday's book is ''as subtly wrought as a piece of Navajo silverware.'' The next year, Momaday was accorded one of literature's highest honors when he was named the recipient of the Pulitzer Prize in fiction for *House Made of Dawn.*

In his next novel, *The Way to Rainy Mountain* (1969), Momaday incorporated several Kiowa myths and legends into a quasi-fictional account of the 300-year-old migration of the Kiowa tribe from their place of origin in the Yellowstone region to the plains, where they learned to domesticate horses and developed into a sophisticated society. Relating the legend of how the Kiowas came into the world through a hollow log, Momaday explains that the Kiowas are a small tribe because when they entered the log ''there was a woman whose body was swollen up with child, and she got stuck in the log. After that, no one could get through, and that is why the Kiowas are a small tribe in numbers.'' *The Way to Rainy Mountain* features illustrations by Momaday's father, Alfred, and it has been characterized by a reviewer for *Choice* (September 1969) as ''a beautiful book—honest, unique, dignified, and told with a simplicity that approaches the purest poetry. . . . It is a book for all seasons, for all readers.''

In subsequent years, Momaday's reputation has ascended to the international level. In 1979 he was awarded Italy's highest literary award, the Premio Letterario Internationale ''Mondello.'' Moreover, in 1990 Momaday was selected to be a keynote speaker in Moscow before the Conference on Environment and Human Survival, the Global Forum and the Supreme Soviet. That same year, he was asked to be a member of the Pulitzer Prize Jury in Fiction. The father of four daughters, Momaday continues to write and teaches classes on oral tradition at the University of Arizona.

In 1993, Momaday published *In the Presence of the Sun.* This book includes 70 poems and 16 new stories about the ''great tribal shields of the Kiowas and a strange, arresting section on Billy the Kid,'' according to *The New York Times Book Review*'s Barbara Bode. Bode further says that ''the reader will not find here the 'political' Indian, the Indian as 'victim' or the romanticized Indian. Rather, we hear the voices of people like Otters Going On and the woman Roan Calf, of people raided and killed, worshipped and wept. Yet the images, the voices, the people are shadowy, elusive, burning with invention, like flames against a dark sky.''

The following year saw the publication of *Circle of Wonder.* The is a poetic story that ''skillfully blends Christian and Native American traditions,'' according to *Publishers Weekly.* The book also features Momaday's artwork.

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Review of *The Way to Rainy Mountain, Choice,* September 1969.
Sprague, Marshall, review of *House Made of Dawn,* June 9, 1968. □

Theodor Mommsen

The German historian and philologist Theodor Mommsen (1817-1903) ranks among the greatest of 19th-century historians. Most of his work was devoted to the study of ancient Rome.

Theodor Mommsen, the son of a poor but scholarly Protestant minister, was born at Garding in the duchy of Schleswig on Nov. 30, 1817. After receiving his early schooling at home and at a gymnasium in Altona near Hamburg, he attended the University of Kiel (1838-1843), studying law. Mommsen was much influenced by the lectures of Otto John and by the writings of Friedrich Karl von Savigny; his interests became focused on the classical world, and he wrote his dissertation on Roman associations and made a study of Roman tribes.

In 1843 Mommsen received a traveling scholarship from the Danish government and a small grant from the Berlin Academy for study in Italy. There he became acquainted with Bartolommeo Borghesi, an outstanding scholar of Latin inscriptions, who had a profound influence on Mommsen's future. During this time the plans for the monumental collection of Latin inscriptions (*Corpus inscriptionum Latinarum*) took shape, and it was published under the auspices of the Berlin Royal Academy of Science after 1861. As a sample for this task, Mommsen collected the Samnite inscriptions and the *Inscriptions of the Neapolitan Kingdom,* which he published in 1852, dedicated to Borghesi.

In 1847 Mommsen returned to Schleswig, where he supported the independence struggle of the Elbe duchies from Denmark by editing and writing for the *Schleswig-Holsteinische Zeitung,* an organ of the provisional government. After the failure of this independence movement he accepted the chair of Roman law at the University of Leipzig (1848) but was dismissed from his position in 1851 for his support of the liberal cause during the revolution.

Before leaving Leipzig for an appointment at the University of Zurich in 1852, Mommsen had come to the attention of the publisher Karl Reimer, who persuaded him to write a popular but scholarly *Roman History*. The first three volumes, in addition to monographs on Roman Switzerland, were begun in Zurich and completed at the University

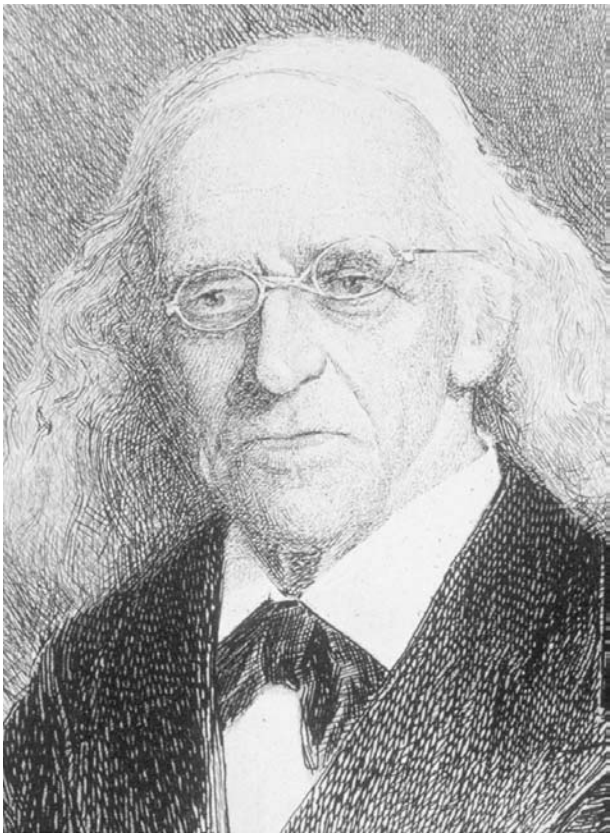

of Breslau, where Mommsen taught from 1854 until 1858. This work, published between 1854 and 1856, describes the history of the Roman Republic to the advent of Caesar's dictatorship and made Mommsen's name famous throughout Europe. Plans for a fourth volume on the imperial period were never carried out. Instead he published a fifth volume, *Roman Provinces under the Empire* (1884), utilizing the Latin inscriptions collected for the *Corpus inscriptionum*.

Appointed editor for the *Corpus inscriptionum* in 1854, Mommsen received a professorship at Berlin (1858), where he remained for the rest of his life. These 45 years were filled with scholarship of stupendous proportions but of the highest quality. In addition to his continuing work on the *Corpus inscriptionum,* Mommsen published *Römisches Staatsrecht,* 3 vols. (1871-1888; *Roman Constitutional Law*); *Römisches Strafrecht* (1899; *Roman Criminal Law*); *Reden und Aufsätze* (1905; *Speeches and Essays*); and *Gesammelte Schriften,* 7 vols. (1905-1910; *Collected Writings*); and he participated in the *Monumenta Germaniae,* in studies on the *Roman Limes* and on numismatics, and in the *Thesaurus linguae Latinae*. In 1902 his unique position in the world of scholarship was recognized by the award of the Nobel Prize for literature; he was the first German to achieve this honor.

In public life Mommsen intermittently served in the Prussian Parliament (1863-1866 and 1873-1879) and in the German Reichstag (Imperial Diet) (1881-1884) and was a cofounder of and contributor to the *Preussischen Jahrbücher,* one of the most influential German political journals. A political liberal and patriot, he found much to criticize, both in his own country and abroad. He was torn between despising Bismarck and taking pride in his national accomplishments.

Mommsen died at Charlottenburg, a suburb of Berlin, on Nov. 1, 1903.

Further Reading

An excellent modern, although abridged, translation of the third volume of Mommsen's *Roman History* is in Dero A. Saunders and John H. Collins, *The History of Rome: An Account of Events and Persons from the Conquest of Carthage to the End of the Republic* (1958), which contains a good introduction to and evaluation of that work. Studies in English on Mommsen's life and work are in W. Warde Fowler, *Roman Essays and Interpretations* (1920), which describes Fowler's personal acquaintance with Mommsen, and in James Westfall Thompson and Bernard J. Holm, *A History of Historical Writing,* vol. 2 (1942), which includes a good bibliography. □

John Monash

Sir John Monash (1865-1931) was an outstanding Australian soldier, engineer, and administrator.

On June 27, 1865, John Monash was born at West Melbourne, Victoria, the only son of Louis Monash and his wife Berthe, née Manasse, Jewish migrants from East Prussia (Poland). After schooling at Jerilderie, New South Wales, where his father kept a store, John attended Scotch College, Melbourne, of which he was equal dux (equalled the highest marks made by others in his courses) and won the mathematics exhibition at the 1881 public examinations.

Monash failed the first year of his arts and engineering course at the University of Melbourne, being engrossed in private reading, the theater, and loss of religious faith. He then completed two years, though preoccupied with editing the *Melbourne University Review,* piano performances, and chess. But, deeply distressed by his mother's death, he abandoned his course in 1885. He obtained employment building bridges, then in control of construction of a suburban railway, followed by employment with the Melbourne Harbor Trust. He resumed his university work part time, completing his B.A., B.E. in 1891, and LL.B. in 1893. On April 8, 1891, he married Hannah Victoria Moss, by whom he had one daughter.

After militia experience from 1884 in the university company, quickly rising to sergeant, he joined the North Melbourne Battery, Garrison Artillery, which he was to command from 1896 to 1908 as major.

Monash formed a civil engineering partnership in 1894 with J. T. N. Anderson. They made only a precarious living until Monash began appearing in the courts as an advocate on engineering matters and later was employed as an adviser and negotiator by large contractors. The firm also built bridges. They lost all their capital, however, after an eccentric legal judgment in favor of a defaulting client, and until 1905 Monash remained deeply in debt. He was eventually

saved by developing his local rights to the Monier patent for reinforced concrete construction. The companies for major building construction which he now formed and managed became highly profitable. By 1912 Monash was a well-to-do Melbourne businessman at the head of his profession, a radical president of the Victorian Institute of Engineers, a university councillor, and a part-time lecturer.

From 1908 Monash was Victorian commandant of the Australian Intelligence Corps (militia). He became closely involved in staff work and educated himself further on all matters military. In 1913 and 1914 he commanded an infantry brigade as colonel. On the outbreak of World War I he was appointed to command the 4th Infantry Brigade, Australian Imperial Force. During the Gallipoli campaign his record was not especially distinguished, but few senior officers did better. He was promoted to major general in command of the 3rd Australian Division, trained it in 1916, and led it ably in 1917 at Messines and in the battles leading up to Passchendaele, and in early 1918 led it in combatting the German offensive. From May, as lieutenant-general, he was corps commander during the battle of Hamel and the succession of great victories from August 8, including Mont St. Quentin, until the breaking of the Hindenburg line.

Monash's reputation remains as the greatest Australian soldier, remarkably unexposed to adverse criticism. He was fortunate in taking over a superb Australian corps at the decisive turning-point of the war, but his task could hardly have been better done. His particular qualities were his capacity to work harmoniously with staff, to assert forcefully requirements to superiors, to fight for recognition for the A.I.F., and to demonstrate to the troops that, so rarely in that war, he was right behind them. He was articulate in explaining battle plans, with extraordinary attention to detail and provisions for avoiding unnecessary risks. His military achievement, given his background as a civilian Jew of Prussian origin, remains astounding. He has sometimes been spoken of as the outstanding Allied general, but he was never tested at the highest levels of command. In 1919 he wrote *The Australian Victories in France in 1918;* some of his war letters were published in 1934. He was promoted to general in 1929.

After the war Monash was chairman of the State Electricity Commission of Victoria with the task of harnessing brown coal for the use of industry, then one of the most important national tasks. He succeeded triumphantly, building an institution which for a long time was an outstandingly successful state instrumentality. He was the unchallenged spokesman for returned soldiers; in charge of the Special Constabulary Force during the police strike of 1923 and chairman of the subsequent royal commission; university vice chancellor from 1923; Jewish spokesman and an active Zionist. He brusquely dismissed requests around 1930 to lead a right-wing coup. Monash died on October 8, 1931. His funeral was the most largely attended Australia had known.

In the 1920s Monash was unquestionably regarded as the greatest living Australian—a tall poppy who was never cut down. Essentially he was a most gifted administrator; a man of extraordinarily wide knowledge, experience, and scientific and cultural interests; devoted to public service; and eventually, nearly all ambitions achieved, a man who wore his distinction modestly.

Further Reading

Additional information and a bibliography can be found in G. Serle, *John Monash. A Biography* (Melbourne, 1982). □

George Monck

The English general and statesman George Monck, 1st Duke of Albemarle (1608-1670), was instrumental in the restoration of Charles II to the English throne in 1660.

George Monck, or Monk, who was born on Dec. 6, 1608, of an old Devonshire family of modest means, chose the vocation of soldier while only 17. He served with English expeditions to the Continent, and later with Dutch forces—a not uncommon practice for a soldier of fortune in those days. Subsequently, he commanded his own regiment in Ireland after the rebellion began there in 1641 against the English. He was captured by the parliamentary forces and imprisoned for 2 years in England, but because of his reputation as an excellent soldier, little concerned with politics, he was released and accepted

command under the Puritan regime. Still later, after Oliver Cromwell defeated the Scots, Cromwell appointed Monck commander in chief of English forces in Scotland.

Soon afterward, Monck was recalled by Parliament and given command in the Dutch War of 1652-1654 as a ''general of the fleet.'' Though without naval experience, he learned quickly, and the trust that Parliament had placed in him was vindicated in his victory over the Dutchman Maarten Tromp on July 29-31, 1652.

The most important chapter in Monck's life began with his return in 1653 to Scotland, where, serving as a commander in chief of parliamentary forces, he suppressed royalist counterrisings. After the death of Cromwell in 1658 and the short-lived rule of his ineffective son, Richard, and then rule by the army, men of various political factions turned to Monck, who had remained aloof from politics. He was taciturn by nature, and his views had always remained a mystery, though it is likely that he was a moderate Presbyterian whose loyalty to the regime and to Parliament was unquestioned. Tension mounted as he marched his army south into England. With the utmost caution, he entered London in February 1660. He soon proclaimed the return of Parliament, which had not been permitted to meet for several months and which, it was known, would now ask for the return of the King. His achievement was the bloodless restoration of the monarchy. A grateful Charles II rewarded him with the title, among others, of Duke of Albemarle.

Monck occupied a prominent naval command once more in the Dutch War of 1665-1667, with rather mixed results. Afterward, he retired more and more from public affairs. He died on Jan. 3, 1670, revered as a national hero.

Further Reading

Monck seldom has been a subject for biographers, most of whom must rely heavily on a contemporary account by Monck's chaplain, Dr. Thomas Gumble, *The Life of General Monck* (1671). Both Sir Julian Corbett's short biography, *Monk* (1889), and John D. G. Davies's longer work, *Honest George Monck* (1936), besides being somewhat inaccessible, tend to be extremely laudatory. Oliver Martin Wilson Warner, *Hero of the Restoration: A Life of General George Monck* (1936), is a useful study. Monck figures prominently in two works by Godfrey Davies, *The Early Stuarts, 1603-1660* (1937; 2d ed. 1959) and *The Restoration of Charles II, 1658-1660* (1955). His career after 1660 is briefly recounted in George Clark, *The Later Stuarts, 1660-1714* (1934; 2d ed. 1955). □

Walter. F. Mondale

Active in politics throughout his adult life, Walter F. (Fritz) Mondale (born 1928) served consecutively as Minnesota attorney general, U.S. senator, and U.S. vice president under Jimmy Carter. He lost the 1984 presidential election to incumbent Ronald Reagan, carrying only 13 electoral votes.

Born on January 5, 1928, in Ceylon, Minnesota, Walter Frederick Mondale was the second son of the marriage of Theodore and Claribel (Cowan) Mondale. A Methodist clergyman, the elder Mondale moved his family to a succession of small Minnesota towns before settling in 1937 in Elmore, near the Iowa border. The Mondales' home life was marked by strong moral and religious standards, but also by a tolerant and optimistic spirit.

In school Walter Mondale starred on the football, basketball, and track teams; was an accomplished debater and singer; and was president of his class. Upon graduation in 1946 he enrolled at Macalester College, working in summers as a farm laborer to help pay his tuition. In 1949, when his father died, he left school temporarily in order to earn enough to pay all the costs of his education.

Getting Started in Politics

While a college freshman Mondale became involved in the activities of Minnesota's prospering Democratic-Farmer-Labor (DFL) Party. He volunteered to help in the Minneapolis mayoral campaign of young Hubert Humphrey in 1947 and then, a year later, in Humphrey's successful Senate campaign. Having successfully organized a Macalester campus chapter of Students for Democratic Action (an affiliate of the strongly anti-Communist Americans for Democratic Action), Mondale in 1949 accepted a paying position as Washington-based executive director of SDA. He held that position until leaving in 1950 to resume his education at the University of Minnesota.

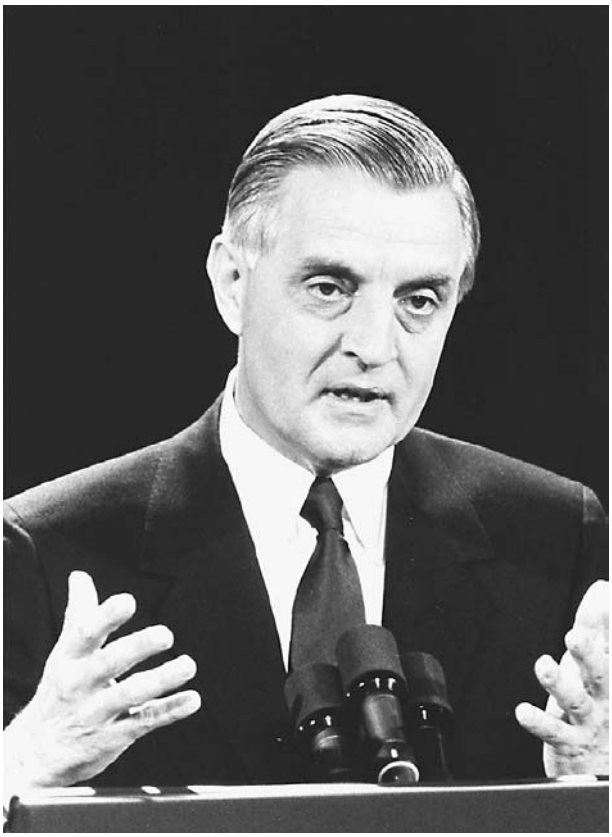

With a new sense of purpose, Mondale graduated *cum laude* from Minnesota in 1951; spent a two-year Army hitch at Fort Knox, Kentucky; and then enrolled in the University of Minnesota Law School. In 1956 he graduated in the top one-fourth of his class and was admitted to the Minnesota State Bar. Meanwhile, on December 27, 1955, Mondale married Joan Adams, a refined young woman with a strong interest in the arts. They were to have three children: Theodore Adams, Eleanore Jane, and William Hall.

On returning to Minnesota in 1950, Mondale had reentered DFL politics, helping in Orville Freeman's unsuccessful campaign for attorney general. After law school he was able to immerse himself in partisan activities. While engaged in establishing a new law firm with his friend Harry McLaughlin, Mondale served as de facto campaign manager for Freeman's gubernatorial re-election campaign in 1956 and then as official campaign manager for Freeman two years later. By the late 1950s Mondale was a respected party tactician and, as state finance director for the DFL, enjoyed extensive political contacts throughout the state.

From Attorney General to the Senate

Mondale's payoff came in May 1960. Having served since 1958 as a special assistant to the state attorney general, Miles Lord, Mondale was appointed to succeed Lord when the latter resigned. He made the most of this opportunity. Capitalizing on publicity resulting from a dramatic investigation of corruption in the Sister Elizabeth Kenny Foundation, he was easily elected attorney general in his own right in 1960. Two years later he was re-elected with one of the largest majorities in Minnesota history.

As attorney general Mondale demonstrated a commitment to the ''underclasses'' of society that was to mark his entire political career, initiating a number of anti-trust, civil rights, and consumer protection actions. Most dramatic was his drafting of a brief in the landmark Gideon case, then (1962) before the Supreme Court. This brief, supporting the right of indigent defendants to counsel, was eventually co-signed by the attorneys general of more than 20 other states.

Mondale's emergence as a leading figure in the Minnesota DFL, his legal expertise, and his consistent attachment to liberal principles won him a key role at the 1964 Democratic National Convention. A member of the convention credentials committee, he was selected to head a five-member mediating commission to determine the fate of a claim by the predominantly Black Mississippi Freedom Democratic Party that its delegates should be awarded the state's seats on the convention floor rather than the segregationist regular Democrats. Aware that his efforts would decide whether the vice presidential nomination would go to Hubert Humphrey (to whom President Lyndon Johnson had delegated the overall responsibility to resolve the dispute), Mondale brought the ''no-win'' situation to conclusion by clever maneuvering and eloquent argument.

The compromise—while it did not satisfy the principal antagonists—passed the test of political expediency: Johnson was pleased, Humphrey received the vice presidential nomination, and—after the Democratic ticket won in November—Mondale was appointed by Minnesota's Democratic governor to complete Humphrey's unexpired term. In January 1965 Mondale became a senator in the Eighty-ninth Congress, which was to become a virtual rubber stamp for Johnson's Great Society programs.

Looking toward the 1966 election, Mondale established himself as one of LBJ's most reliable supporters, amassing impeccable liberal credentials as measured by interest groups such as ADA and the American Federation of Labor-Congress of Industrial Organizations (AFL-CIO). He strongly backed the 1965 Voting Rights Act and was among the strongest proponents of an anti-poll-tax amendment that nearly passed. He also quickly became identified with the cause of farmers, and, especially through co-sponsoring a 1966 law requiring automakers to notify consumers of defects in cars they had purchased, he won the reputation of an advocate for consumers. In November 1966, repeating the pattern of his experience as Minnesota attorney general, he won election in his own right, securing nearly 54 percent of the vote.

A Leading Liberal in the Senate

During the late 1960s—difficult years for the Democratic Party—Mondale enhanced his image as spokesperson for the ''powerless''—especially minorities, the very young, and the elderly. He was instrumental in securing passage of an amended Open Housing Act in 1968 which capped off the legislative civil rights revolution of the decade and unsuccessfully backed a mortgage subsidy program for low-income citizens. On the crucially important Viet-

nam War issue, however, Mondale waffled, drawing criticism from the left. A loyal adherent of Johnson's Vietnam policy until the Tet offensive in early 1968, he kept his doubts about the war largely to himself through the tumultuous period preceding that year's Democratic convention, supporting his old friend Hubert Humphrey for the presidential nomination in opposition to many party liberals. Finally, in September 1968—over a month before Humphrey did so—Mondale broke from LBJ's policies, calling publicly for an unconditional halt to bombing over North Vietnam. Thereafter he strongly opposed the war, as well as any other American intervention in Southeast Asia. He later claimed that supporting the war for so long was his worst political mistake.

After Richard Nixon's election in 1968 Mondale became less conciliatory, abandoning the tendency to compromise that had marked his earlier career. A harsh critic of both the war and Nixon's domestic policies, Mondale gained added stature and visibility through his work on the Special Senate Committee on Aging and the Select Committee on Nutrition and Human Needs. His primary legislative success—a comprehensive child-care measure passed by the Senate in 1971—was vetoed by Nixon. Others of his efforts met with greater success.

By 1972 Mondale had emerged as a sufficiently significant figure in the party to be asked by George McGovern to be his running mate—an offer Mondale refused. Seeking re-election to the Senate instead, he won with 57 percent of the vote despite Nixon's landslide re-election.

With the benefit of more important and prestigious committee assignments (Finance, Budget, and the Select Committee on Intelligence), Mondale branched into new areas of concern in the mid-1970s. He championed tax reform and vigorously criticized abuses of power by the CIA and FBI. Appalled by the excesses of the Nixon administration, in 1975 he published an indictment of the ''imperial'' presidency, *The Accountability of Power: Toward a More Responsive Presidency*.

Meanwhile, Mondale had developed presidential aspirations of his own. In the fall of 1974 he launched a brief pre-campaign, dropping out within a few weeks because, he said, he lacked ''the overwhelming desire to be President, which is essential for the kind of campaign that is required.'' The eventual winner of the 1976 Democratic nomination, Jimmy Carter, overlooked this seeming lack of commitment, however, selecting Mondale as his vice presidential running mate.

Vice President and After

In agreeing to join Carter on the 1976 ticket, Mondale made clear he would expect to be an ''activist'' vice president, serving as all-purpose adviser to the president. Beginning immediately after their narrow electoral victory in November, he worked closely with Carter in selecting the cabinet and setting policy priorities. Once in office, Mondale served as both general adviser and emissary for the president. During his four years as vice president, he handled 13 foreign assignments, including sensitive missions to Europe, the Middle East, the Far East, and Africa. Mondale frequently disagreed with Carter in private. Publicly, however, Mondale was unfailingly loyal to Carter. He played a significant role in winning support from Democratic interest groups and legislators for some of Carter's less orthodox measures. The Mondales were also the first family to reside in the new official home for the vice president on the grounds of the Naval Observatory.

After he and Carter were defeated for re-election in 1980 Mondale found himself out of public office for the first time in 20 years. He immediately signed on with the Washington office of Winston and Strawn, a prestigious Chicago law firm. From his law firm salary and numerous speaking honoraria he earned a substantial income for the first time: over $1.1 million within two years. By late 1981, however, he had decided to run for the presidency himself in 1984. Starting out behind Edward (Ted) Kennedy in the polls, he became the front-runner for the Democratic nomination when Kennedy announced in late 1982 that he would not run. After a marathon candidacy in which he was nearly derailed by Sen. Gary Hart, Mondale won the 1984 nomination, and, in a historic move, selected as his running mate the first female vice presidential candidate on a major party ticket, Geraldine Ferraro, a congresswoman from New York.

The Mondale-Ferraro ticket never really had a chance running against the popular incumbant, Ronald Reagan. After a desultory campaign in which Mondale was portrayed by his foes as an ''old-style'' tool of interest groups, Reagan scored an overwhelming triumph. Mondale received only 41 percent of the vote and 13 electoral votes, the fifth greatest landslide in American history. His presidential aspirations probably permanently dashed, Mondale decided to rejoin Winston and Strawn, at least temporarily, but in a short time was again speaking out against Reagan's policies. A relatively young man, Mondale seemed unlikely to depart altogether from the world of politics—a world in which he had lived since his early college days. He went back to work in a private law firm for a time, while assisting with Democratic party politics on the state level. In 1993 he was named U.S. ambassador to Japan by President Bill Clinton.

Further Reading

A full-scale biography on Mondale was written by Finlay Lewis, titled *Mondale,* published initially in 1980 and in revised form in 1984, in time for his run for the presidency. A shorter tract is Tom Schneider, *Walter Mondale: Serving All the People* (1984). Mondale's contributions as vice president are covered in the memoirs of several participants in the Carter administration, most notably Jimmy Carter's own *Keeping Faith: Memoirs of a President* (1982) and Zbigniew Brzezinski, *Power & Principle: Memoirs of the National Security Adviser, 1977-1981* (1983). Most useful on Mondale's unsuccessful presidential campaign against Ronald Reagan are Jules Witcover and Jack W. Germond, *Wake Us When It's Over: Presidential Politics of 1984* (1985) and Peter Goldman and Tony Fuller, *The Quest for the Presidency 1984* (1985). Mondale published a critique of the ''imperial'' presidency of the early 1970s, *The Accountability of Power: Toward a Responsible Presidency* (1975). □

Eduardo Chivambo Mondlane

The Mozambican educator and nationalist Eduardo Chivambo Mondlane (1920-1969) was the leading figure in his country's independence movement from 1962 to 1969.

Eduardo Mondlane was born on June 20, 1920, in the Gaza district of southern Mozambique. The son of a Tsonga chief and the only member of his large family to receive even a primary education, he later attributed his educational drive to the vision of a ''very determined and persistent'' mother. The colonial school system was almost exclusively for Europeans, but Mondlane gained entry into a Swiss mission school and went from it to an American Methodist agricultural school. He then served for 2 years instructing African peasants in techniques of dry farming.

Next Mondlane obtained a scholarship and admission to a Presbyterian secondary school in the Transvaal, South Africa, and in 1948 he was admitted to Witwatersrand University of Johannesburg, the first African from Mozambique to enter a South African university. In 1949 the South African government declared him an unwanted ''foreign native'' in a white university and revoked his student permit. Returned to Lourenço Marques in Mozambique, Mondlane was arrested and interrogated about his role in the formation of a local African student association.

In June 1950 Mondlane entered the University of Lisbon as the only African student from Mozambique pursuing a higher education in Portugal. After a year during which he complained of harassment by the political police, his Phelps Stokes scholarship was transferred to the United States, where he entered Oberlin College in Ohio at the age of 31. After earning a bachelor's degree from Oberlin in 1953, he undertook graduate work at Northwestern University in Illinois and received a doctorate in 1960.

By this time Mondlane had become Mozambique's best-known, best-educated, and most watched African. The uniqueness of his position can be appreciated when one notes that perhaps 10 out of nearly 6 million Africans in Mozambique were attending secondary schools in 1955, while slightly over 200 were enrolled in technical schools or seminaries.

Researcher and Scholar

In 1957, after a year as a visiting scholar at Harvard, where he worked on role conflict (the subject of his dissertation), Mondlane joined the trusteeship section of the United Nations Secretariat in New York as a research officer. In this capacity he went to West Africa in 1960 as part of a UN team preparing and supervising a plebiscite in the British Cameroons. From the Cameroons, following an absence of 11 years and accompanied by his American wife and family, he revisited Mozambique in early 1961. After renewing and expanding a wide assortment of personal contacts on his tour of Mozambique, he returned to the United States, resigned his post at the UN, and accepted a teaching position within the East African program at Syracuse University. At the same time he began lecturing and writing on Portuguese colonialism and politicoeconomic conditions in Mozambique.

Politician and Revolutionary

In June 1962 Mondlane flew to Dar es Salaam, Tanzania, where he helped to unite several groups of exiled Mozambique nationalists into the Mozambique Liberation Front (FRELIMO). He was confirmed as the movement's first president at a congress held that September in Tanzania. He then returned to America to complete his obligations at Syracuse University. During this last semester of teaching he delivered a paper at the first American Negro Leadership Conference on Africa (Harriman, N.Y., November 1962). Early in 1963 he and his family moved to Dar es Salaam, where Mondlane assumed his new role as a revolutionary leader.

For some years Mondlane had worked with American Protestants and others to funnel scholarship funds to Africans wishing to attend secondary school in Mozambique and to study abroad. It was only consistent, therefore, that he made education a principal concern of FRELIMO. He founded the Mozambique Institute in Dar es Salaam to receive refugee students, to obtain scholarships, and, ultimately, to develop a new Mozambique primary and secondary school curriculum.

FRELIMO sent volunteers for military training to Algeria and the United Arab Republic and to camps in Tanzania. By September 1964 Mondlane had a cadre of some 250 trained men, and guerrilla operations were launched that month in the northern Cabo Delgado and Niassa districts of Mozambique. By 1969 several thousand FRELIMO guerrillas were operating in those areas. To equip and feed them, Mondlane circled the globe, raising funds and seeking arms. Money and training were made available by various African states, the Organization of African Unity (OAU), the Soviet Union, and China, and educational and humanitarian funds by the World Council of Churches (Geneva), Scandinavian countries, and various private groups in the United States.

Although a new FRELIMO military front was opened in the Tete district of northwest Mozambique during 1968, Mondlane still warned soberly of a long, costly fight ahead. His leadership came under attack within the movement by would-be rivals and dissidents of the key northern Maconde community. In the face of Portuguese intransigence and military support for Portugal from Western countries, the struggle for independence was proving more costly and slower than some had hoped. Despite criticism related to the difficulties and intrigues of exile politics, the Central Committee convened the second FRELIMO congress inside the Niassa district in July 1968. There Mondlane was reelected president by an overwhelming majority.

A sunny, didactic man with an open life-style, Mondlane was an easy target for political enemies. On Feb. 3, 1969, he was killed by a bomb mailed to him marked as a

book. His assassins remain unknown. Leaving behind a wife and three children and a weakened Mozambique liberation movement, Eduardo Mondlane immediately became a martyred symbol of the continuing African struggle for national independence. He was succeeded as president of FRELIMO by the movement's military commander, Samora Machel, while his wife, Janet Mondlane, continued as director of the Mozambique Institute.

Further Reading

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Piet Mondrian

The Dutch painter Piet Mondrian (1872-1944) created a geometrical abstract style known as neoplasticism, which had widespread influence on modern painting, architecture, and design.

Piet Mondrian was born on March 7, 1872, in Amersfoort. His father, a schoolteacher, wished Piet to become a teacher, and he earned his diploma for teaching. But in 1892 he entered the Academy of Fine Arts in Amsterdam, where he studied for several years and was encouraged by artists of The Hague school, who continued the landscape tradition of Charles Daubigny and the Barbizon painters. Mondrian's early pictures are mostly of such subjects as meadows with farms and cows or windmills. Although a few of his works from about 1900 show some influence of Claude Monet and symbolism, he continued working in a very conservative tradition for a number of years.

Development of His Style

In 1908 Mondrian became deeply involved in the latest developments in art, and in the course of the next 10 years or so he developed with astonishing rapidity through a succession of styles. He began to use pure, glowing colors and expressive brushwork under the influence of pointillism and Fauvism in pictures which are almost like those of Vincent Van Gogh in their vivid colors and intensity of expression. Motifs such as church towers and windmills were painted in a blaze of color with staccato, pointillist brushstrokes. But Mondrian soon turned to a more monumental and simplified treatment in which the motif was depicted close up, in isolation, dominating the picture area symmetrically, and the pointillist brushstrokes were replaced by large unmodulated areas of color. Although these pictures were still usually based on some definite motif, they show an attempt to go beyond realism to a sort of symbolic superreality, an attitude which partly reflects Mondrian's growing preoccupation with theosophy. The works of this period include some very poetic landscapes of deserted dunes in Zeeland.

By the time Mondrian moved to Paris in 1912, he had already seen a few cubist pictures and had begun to be influenced by cubism. But at a time when Georges Braque and Pablo Picasso were turning back to figuration, Mondrian decided to carry cubism through to what seemed to him its logical culmination of pure abstraction. Although he continued until as late as 1916 to make some reference to such subjects as trees and the facades of buildings, he gradually eliminated all traces of figuration. He quickly assimilated the cubist idiom of Braque and Picasso, working in grays or ochers and sometimes using an oval composition, but over the following years his compositions became more and more clarified, with a concentration on vertical and horizontal lines.

This development became particularly marked after Mondrian returned in 1914 to Holland, where, because of the outbreak of war, he remained until 1919, living mainly in the artists' colony at Laren. It can be seen, for instance, in various paintings and drawings of the sea in which the movement of waves is evoked by short horizontal and vertical lines (his so-called plus-and-minus compositions).

Contacts with the Dutch painters Bart van der Leck and Theo van Doesburg at this time led to further developments in Mondrian's art. Van der Leck had begun to work exclusively with white and black and with flat planes of the three primary colors: red, blue, and yellow; Van Doesburg founded in 1917 the periodical *De Stijl* and the art movement of the same name. In 1917 Mondrian began to paint completely nonfigurative works composed of rectangles of different colors and sizes against a neutral white ground. At first these color rectangles (some upright, some horizontal) were situated at varying intervals in depth, with a certain amount of overlapping, but overlapping was soon avoided, and he began to bring the color areas more and more into the same plane, in a shallower picture space. In 1918 he introduced a grid of vertical and horizontal lines which divided the composition into a number of rectangles of different sizes, each painted a uniform color; in this way the color rectangles were integrated into an overall framework. (Although he had begun to work toward the use of the three primary colors and white and black, he still mixed his colors to some extent and tended to achieve a muted effect.)

Advent of Neoplasticism

Only after Mondrian's return to Paris in 1919 did this tendency reach its culmination in the style to which he gave the name neoplasticism. From 1922 on he worked exclusively with vertical and horizontal lines and with white, black, and the three primary colors—the strongest and purest possible contrasts. In all but a few of his last works, he divided his pictures asymmetrically by a grid of heavy black vertical and horizontal lines, with certain rectangles painted a uniform intense red, blue, or yellow and all the other areas left a brilliant white. But within these limitations he achieved a wide range of effects by varying the proportions, the choice and distribution of the colors, and so on. Al-

though he painted some pictures on canvases of square format hung diagonally, he always kept the lines strictly vertical and horizontal and indeed resigned from de Stijl in 1925 because Van Doesburg had introduced diagonal lines.

Mondrian lived in Paris from 1919 to 1938 and in London from 1938 to 1940; then he settled in New York. Stimulated by the tempo and dynamism of New York City and by jazz, in his last works he used colored lines instead of black ones and even broke up the lines into a lively mosaic of different colors. He died in New York City on Feb. 1, 1944.

Further Reading

Mondrian's own writings were republished in an edition entitled *Plastic Art and Pure Plastic Art, 1937, and Other Essays, 1941-43* (1945). The most comprehensive work on Mondrian is Michel Seuphor, *Piet Mondrian: Life and Work* (1957). Another important study is Frank Elgar, *Mondrian* (trans. 1968). A brief introduction to Mondrian is L. J. F. Wijsenbeek, *Piet Mondrian* (trans. 1969). □

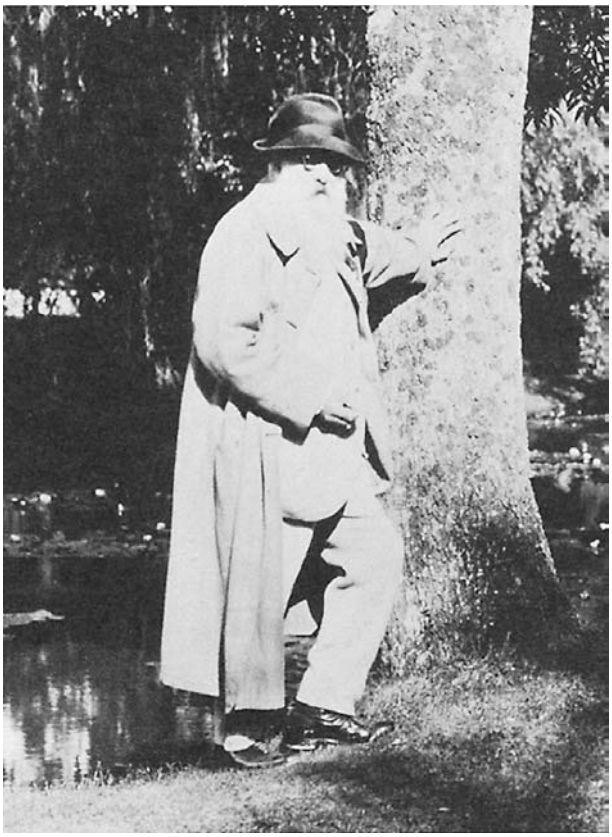

Claude Monet

The French painter Claude Monet (1840-1926) was the seminal figure in the evolution of impressionism, a pivotal style in the development of modern art.

The second half of the 19th century witnessed profound and disrupting shifts within the larger course of Western art. Many artistic attitudes which had prevailed since the beginning of the Renaissance gave way to approaches which differed radically from the practices of the Old Masters. In painting, for instance, illusionism was one of the fundamental Renaissance values: paintings were regarded as windows through which one viewed the natural world. But in the 19th century a new approach gradually replaced the illusionist aim: paintings became increasingly two-dimensional, openly declaring flatness as an intrinsic feature of their identity. They became events in themselves, phenomena to be confronted rather than windows to be seen through.

Impressionism occupies a crucial, yet paradoxical, position in the 19th century's changing interpretation of the painting enterprise. In the hands of Claude Monet, Pierre Auguste Renoir, Camille Pissarro, and others, the new style (it was not called impressionism until 1874) was initially conceived in the spirit of illusionism. As it evolved, however, certain of its tenets emerged as being, in effect, anti-illusionist. Monet's art reveals both the complexities and the paradoxes of this historical phenomenon. In addition, it reveals how impressionism constitutes a turning point in the development of modern art.

Monet was born in Paris on Nov. 14, 1840. In 1845 his family moved to Le Havre, and by the time he was 15 Monet had developed a local reputation as a caricaturist. Through an exhibition of his caricatures in 1858 Monet met Eugène Boudin, a landscape painter who exerted a profound influence on the young artist. Boudin introduced Monet to outdoor painting, an activity which he entered reluctantly but which soon became the basis for his life's work.

By 1859 Monet was determined to pursue an artistic career. He visited Paris and was impressed by the paintings of Eugène Delacroix, Charles Daubigny, and Camille Corot. Against his parents' wishes, Monet decided to stay in Paris. He worked at the free Académie Suisse, where he met Pissarro, and he frequented the Brasserie des Martyrs, a gathering place for Gustave Courbet and other realists who constituted the vanguard of French painting in the 1850s.

Formative Period

Monet's studies were interrupted by military service in Algeria (1860-1862). The remainder of the decade witnessed constant experimentation, travel, and the formation of many important artistic friendships. In 1862 he entered the studio of Charles Gleyre in Paris and met Renoir, Alfred Sisley, and Jean Frédéric Bazille. During 1863 and 1864 he periodically worked in the forest at Fontainebleau with the Barbizon artists Théodore Rousseau, Jean François Millet, and Daubigny, as well as with Corot. In Paris in 1869 he frequented the Café Guerbois, where he met Edouard Manet.

At the outbreak of the Franco-Prussian War in 1870, Monet traveled to London, where he met the adventurous and sympathetic dealer Paul Durand-Ruel. The following year Monet and his wife, Camille, whom he had married in 1870, settled at Argenteuil, which became a

semipermanent home (he continued to travel throughout his life) for the next 6 years.

Monet's constant movements during this period were directly related to his artistic ambitions. The phenomena of natural light, atmosphere, and color captivated his imagination, and he committed himself to an increasingly accurate recording of their enthralling variety. He consciously sought that variety and gradually developed a remarkable sensitivity for the subtle particulars of each landscape he encountered. Paul Cézanne is reported to have said that ''Monet is the most prodigious eye since there have been painters.''

Relatively few of Monet's canvases from the 1860s have survived. Throughout the decade, and during the 1870s as well, he suffered from extreme financial hardship and frequently destroyed his own paintings rather than have them seized by creditors. A striking example of his early style is the *Terrace at the Seaside, Sainte-Adresse* (1866). The painting contains a shimmering array of bright, natural colors, eschewing completely the somber browns and blacks of the earlier landscape tradition.

Monet and Impressionism

As William Seitz (1960) wrote, ''The landscapes Monet painted at Argenteuil between 1872 and 1877 are his best-known, most popular works, and it was during these years that impressionism most closely approached a group style. Here, often working beside Renoir, Sisley, Caillebotte, or Manet, he painted the sparkling impressions of French river life that so delight us today.'' During these same years Monet exhibited regularly in the impressionist group shows, the first of which took place in 1874. On that occasion his painting *Impression: Sunrise* (1872) inspired a hostile newspaper critic to call all the artists ''impressionists,'' and the designation has persisted to the present day.

Monet's paintings from the 1870s reveal the major tenets of the impressionist vision. Along with *Impression: Sunrise, Red Boats at Argenteuil* (1875) is an outstanding example of the new style. In these paintings impressionism is essentially an illusionist style, albeit one that looks radically different from the landscapes of the Old Masters. The difference resides primarily in the chromatic vibrancy of Monet's canvases. Working directly from nature, he and the impressionists discovered that even the darkest shadows and the gloomiest days contain an infinite variety of colors. To capture the fleeting effects of light and color, however, Monet gradually learned that he had to paint quickly and to employ short brushstrokes loaded with individualized colors. This technique resulted in canvases that were charged with painterly activity; in effect, they denied the even blending of colors and the smooth, enameled surfaces to which most earlier painting had persistently subscribed.

Yet, in spite of these differences, the new style was illusionistically intended; only the interpretation of what illusionism consisted of had changed. For traditional landscape artists illusionism was conditioned first of all by the mind: that is, painters tended to depict the individual phenomena of the natural world—leaves, branches, blades of grass—as they had studied them and conceptualized their existence. Monet, on the other hand, wanted to paint what he saw rather than what he intellectually knew. And he saw not separate leaves, but splashes of constantly changing light and color. According to Seitz, ''It is in this context that we must understand his desire to see the world through the eyes of a man born blind who had suddenly gained his sight: as a pattern of nameless color patches.'' In an important sense, then, Monet belongs to the tradition of Renaissance illusionism: in recording the phenomena of the natural world, he simply based his art on perceptual rather than conceptual knowledge.

Works of the 1880s and 1890s

During the 1880s the impressionists began to dissolve as a cohesive group, although individual members continued to see one another and they occasionally worked together. In 1883 Monet moved to Giverny, but he continued to travel—to London, Madrid, and Venice, as well as to favorite sites in his native country. He gradually gained critical and financial success during the late 1880s and the 1890s. This was due primarily to the efforts of Durand-Ruel, who sponsored one-man exhibitions of Monet's work as early as 1883 and who, in 1886, also organized the first large-scale impressionist group show to take place in the United States.

Monet's painting during this period slowly gravitated toward a broader, more expansive and expressive style. In *Spring Trees by a Lake* (1888) the entire surface vibrates electrically with shimmering light and color. Paradoxically, as his style matured and as he continued to develop the sensitivity of his vision, the strictly illusionistic aspect of his paintings began to disappear. Plastic form dissolved into colored pigment, and three-dimensional space evaporated into a charged, purely optical surface atmosphere. His canvases, although invariably inspired by the visible world, increasingly declared themselves as objects which are, above all, paintings. This quality links Monet's art more closely with modernism than with the Renaissance tradition.

Modernist, too, are the ''serial'' paintings to which Monet devoted considerable energy during the 1890s. The most celebrated of these series are the haystacks (1891) and the facades of Rouen Cathedral (1892-1894). In these works Monet painted his subjects from more or less the same physical position, allowing only the natural light and atmospheric conditions to vary from picture to picture. That is, he ''fixed'' the subject matter, treating it like an experimental constant against which changing effects could be measured and recorded. This technique reflects the persistence and devotion with which Monet pursued his study of the visible world. At the same time, the serial works effectively neutralized subject matter per se, implying that paintings could exist without it. In this way his art established an important precedent for the development of abstract painting.

Late Work

Monet's wife died in 1879; in 1892 he married Alice Hoschedé. By 1899 his financial position was secure, and he began work on his famous series of water lily paintings. Water lilies existed in profusion in the artist's exotic gardens

at Giverny, and he painted them tirelessly until his death there on Dec. 5, 1926. Still, Monet's late years were by no means easy. During his last two decades he suffered from poor health and had double cataracts; by the 1920s he was virtually blind.

In addition to his physical ailments, Monet struggled desperately with the problems of his art. In 1920 he began work on 12 large canvases (each measuring 14 feet in width) of water lilies, which he planned to give to the state. To complete them, he fought against his own failing eyesight and against the demands of a large-scale mural art for which his own past had hardly prepared him. In effect, the task required him to learn a new kind of painting at the age of 80. The paintings are characterized by a broad, sweeping style; virtually devoid of subject matter, their vast, encompassing spaces are generated almost exclusively by color. Such color spaces were without precedent in Monet's lifetime; moreover, their descendants have appeared in contemporary painting only since the end of World War II.

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Mongkut

Mongkut (1804-1868) was king of Thailand as Rama IV. He founded modern Thai Buddhism and as king took a leading role in opening his kingdom to the West.

Born on Oct. 18, 1804, Mongkut was the forty-third child of King Rama II (reigned 1809-1824), but he was the first son to be born of Queen Suriyen and thus was favored to succeed to the throne. He had just entered the Buddhist monkhood for a short period, as was customary, when his father died in 1824 and the royal accession council chose his older and more experienced half brother to reign as King Nangklao (Rama III, reigned 1824-1851).

As much for political safety as any other reason, Mongkut remained a monk during his brother's reign. An unusually gifted young man, Mongkut spent several years seeking intellectual and religious satisfaction in traditional Buddhism, trying first mental exercises and meditation and then orthodox scholarship, neither of which kindled his enthusiasm. Then he encountered a monk from Burma who inspired his return to the strict discipline and teachings of early Buddhism, shorn of local Thai custom and noncanonical beliefs.

Becoming abbot of a monastery in Bangkok, Mongkut developed a lively home for intellectual discourse in the 1830s and 1840s, when he gained adherents to his new teachings and invited American and French missionaries to teach Western languages, arts, and sciences. His brother monks ultimately were to found the modernist Dhammayutta sect, a major force in the life of modern Thailand.

Others who joined his circle were among the leading princes and young nobles of Bangkok society, and this group, led by Phraya Suriyawong (Chuang Bunnag)—eldest son of the leading minister of Rama III—was responsible for placing Mongkut on the throne when Rama III died on April 2, 1851. These young liberals had come to understand the nature of Western power and Siam's weakness, profiting from the example of Western warfare against China (in the Opium War, 1839-1842) and Burma (1824-1826 and 1851-1852).

Upon consolidating their power the liberals signified their willingness to come to terms with Western demands and signed treaties, beginning with Britain in 1855, which removed all barriers to trade and established extraterritoriality for European subjects in Siam. Mongkut and Suriyawong, who became his chief minister, set a pattern of accommodation to the West which came to assure Siam's survival as an independent state through the 19th-century thrust of European imperialism.

Described by European envoys as thin and austere, Mongkut was extraordinarily lively, excited by ideas, and colorfully expressive in English. Though the conservatism of his nobles precluded fundamental reforms, he educated his sons to understand the value of national independence and the necessity for reform, which alone could ensure survival. He died on Oct. 1, 1868, and was succeeded by his son, Prince Chulalongkorn.

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Thelonious Monk

Along with Charlie Parker and Dizzy Gillespie, Thelonious Monk (1917-1982) was a vital member of the jazz revolution which took place in the early 1940s. Monk's unique piano style and his talent as a composer made him a leader in the development of modern jazz.

When Thelonious Monk began performing his music in the early 1940s, only a small circle of New York's brightest jazz musicians could appreciate its uniqueness. His melodies were angular, his harmonies full of jarring clusters, and he used both notes and the absence of notes in unexpected ways. He flattened his fingers when he played the piano and used his elbows from time to time to get the sound he wanted. Critics and peers took these as signs of incompetency, giving his music ''puzzled dismissal as deliberately eccentric,'' as *Jazz Journal* noted. ''To them, Monk apparently had ideas, but it took fleshier players like pianist Bud Powell to execute them properly.'' The debate over his talent and skill continued as the years passed, but Monk eventually found himself with a strong following. By the time of his death in 1982 he was widely acknowledged as a founding father of modern jazz.

Aspects of his compositions that once were ridiculed are now analyzed at colleges and universities throughout the country. Amateur and professional pianists continue to cite him as a major influence in their styles. Many of his works, which number over 60, are jazz classics. ''Round Midnight'' is considered ''one of the most beautiful short pieces of music written in twentieth-century America,'' as record producer Orrin Keepnews noted in *Keyboard Magazine.*

Though his career was beset by personal and societal obstacles, Monk always believed in his music. He never spoke to his audiences end rarely granted interviews, preferring to let his music speak for itself. Aside from his wife and two children, his music was his life. ''So absorbed was he in jazz,'' commented *Keyboard,* ''that he would walk the New York streets for hours or stand still on a corner near his apartment on West 63rd Street, staring into his private landscape and running new songs and sounds through his mind. As he himself succinctly explained it, 'I just walk and dig.'''

Because Monk's music was beyond the grasp of most listeners, the media tended to look for peripheral details to write about. They had plenty of material; as the *New York Post* wrote, Monk was ''one of jazz's great eccentrics.'' During concerts and recording sessions he would rise from his bench every so often and lunge into a dance, emphasizing the rhythm he wanted from his bandmembers with his 200-pound frame. With his strange hats, bamboo-framed sunglasses, and goatee, he became an obvious subject for Sunday supplement caricatures. There was also the way he talked: He and his peers—saxophonist Charlie Parker, trumpeters Dizzy Gillespie and Miles Davis, drummer Max Roach, and tenor saxophonist Sonny Rollins—were known for popularizing such expressions a ''groovy,'' ''you dig, man,'' and ''cool, baby.'' But most Americans first heard of him in the early 1950s when he and a couple of friends were arrested for allegedly possessing drugs—for Monk, one among other instances of legal harassment that would create severe obstacles in his work.

Surprisingly, there are no biographies in book form on Monk. There is, however, the excellent 1989 film documentary, *Straight, No Chaser* (Warner Bros.), which combines footage shot in the late 1960s with more recent interviews with his son, Thelonious Monk, Jr., tenor saxophonist Charlie Rouse, and others. According to a *New York Times* interview, the film features ''some of the most valuable jazz ever shot. Closeups of Monk's hands on the keyboard reveal a technique that was unusually tense, spiky and aggressive. Other scenes show him explaining his compositions and chord structures, giving instructions in terse, barely intelligible growls that even his fellow musicians found difficult to interpret.'' The film also provides glimpses into the emotional turbulences in his personal life. He was ''acutely sensitive and moody and perhaps a manic-depressive,'' according to the same review. ''Illness eventually made it impossible for him to perform.''

Teaches Self to Read Music

Thelonious Sphere Monk was born 0ctober 10, 1917, in Rocky Mount, North Carolina. The first musical sounds he heard were from a player piano that his family owned. At the age of five or six he began picking out melodies on the piano and taught himself to read music by looking over his sister's shoulder as she took lessons. About a year later the family moved to the San Juan Hill section of New York City, near the Hudson River. His father became ill soon afterward and returned to the South, leaving Thelonious's mother, Barbara, to raise him and his brother and sister by herself. Mrs. Monk did all she could to encourage her young son's interest in music. Though the family budget was tight, she managed to buy a baby grand Steinway piano, and when Thelonious turned 11 she began paying for his weekly piano lessons. Even at that young age it was clear that the instrument was part of his destiny. ''If anybody sat down and

played the piano,'' he recalled in *Crescendo International,* ''I would just stand there and watch 'em all the time.''

As a boy Thelonious received rigorous training in the gospel music style, accompanying the Baptist choir in which his mother sang and playing piano and organ during church services. At the same time he was becoming initiated into the world of jazz; near his home were several jazz clubs as well as the home of the great Harlem stride pianist James P. Johnson, from whom Thelonious picked up a great deal. By the age of l3 he was playing in a local bar and grill with a trio. A year later he began playing at ''rent'' parties (parties thrown to raise money for rent), which meant holding his own among the pianists who would each play in marathon displays of virtuosity. He gained further distinction at the Apollo Theater's famous weekly amateur music contests, which he won so many times that he was eventually banned from the event. At 16 he left school to travel with an evangelical faith healer and preacher for a year-long tour that indoctrinated him into the subtleties of rhythm and blues accompaniment.

Upon returning to New York, Monk began playing non-union jobs. In 1939 he put his first group together. His first important gig came in the early 1940s, when he was hired as house pianist at a club called Minton's. It was a time of dramatic innovation in jazz. Swing, the music of older jazzmen, was clearly inadequate for the new postwar society. In its place, a faster, more complex style was developing. The practitioners of this new music, called bebop, created it virtually on the spot, ''in jam sessions and discussions that stretched past the far side of midnight,'' as *Keyboard* wrote. ''According to jazz folklore, this activity centered on Minton's, and as the house pianist there, Monk was at the eye of what would become the bebop hurricane.''

Yet while Monk was pivotal in inspiring bebop, his own music had few ties to any particular movement. Monk was Monk, an undisputed original, and the proof was in his compositions. ''More than anyone else in the Minton's crowd, Monk showed a knack for writing,'' *Keyboard* remarked. ''Years before his piano work would be taken seriously, he would be known for his composing. In fact, most of the classic Monk tunes, such as 'Blue Monk,' 'Epistrophy,' and ''Round Midnight,' were written during his gig at Minton's or before 1951.''

Composes ''Fast-thinking'' Music

''I was about nineteen to twenty, I guess, when I started to hear my music in my mind,'' Monk told *Crescendo International.* ''So I had to compose music in order to express the type of ideas that I had. Because the music wasn't on the scene. It had to be composed. . . . All the musicians that were thinking liked my music—and wanted to learn how to play the different songs that we were playing. And the most talented ones used to be on the scene. Like Charlie Parker and Dizzy. They were about the fastest-thinking musicians. And so they would come and play all the time, and I would teach 'em the songs, you know, and the chords. They didn't just *hear* it. I had to tell 'em what it was. . . . They got themselves together by playing a lot with me. . . . I wasn't trying to create something that would be hard to play. I just composed music that fit with how I was thinking. . . . I didn't want to play the way I'd heard music played all my life. I got tired of hearing that. I wanted to hear something else, something better.''

As the 1940s progressed and bebop became more and more the rage, Monk's career declined. ''By 1948,'' *Keyboard* noted, ''he was only doing occasional nights at Birdland, and days were often spent sitting in his room, writing tunes, gazing silently at the television, or staring for long hours at a pictured Billie Holiday taped to his ceiling. . . . Nellie, his wife, helped keep food on the table with outside work during his periods of moody immobility.'' In 1951 he was arrested with pianist Bud Powell on an extremely questionable charge of narcotics possession. Not only was he confined for 60 days in prison but the New York State Liquor Authority rescinded his cabaret card, without which he could not get hired for local club dates. For the next several years he survived only with the help of his good friend and patron the Baroness de Koenigswarter.

By the mid-1950s, though, his fortune took a turn for the better. In 1954 he gave a series of concerts in Paris and cut his first solo album, *Pure Monk* (now out of print). A year later he began recording for the Riverside label. His following grew, and as *Keyboard* reported, his mystique grew as well. ''Program notes for the Berkshire Music Barn Jazz Concert in 1955 read, 'Monk is the Greta Garbo of jazz, and his appearance at any piano is regarded as a major event by serious followers of jazz.''' In 1957 he opened an engagement at New York's Five Spot, leading a powerful quartet with a jazz newcomer named John Coltrane on saxophone. The gig, which lasted eight months, was pivotal for Monk. ''Monk found himself at the center of a cult,'' wrote *Keyboard.* ''Audiences lined up to see his unpredictable performances, his quirky, quietly ecstatic dances during horn solos, his wanderings through the room.'' Several masterful albums he recorded for Riverside in the late 1950s—*Brilliant Corners, Thelonious Himself,* and *Thelonious Monk with John Coltrane*—increased his notoriety, rendering him ''the most acclaimed and controversial jazz improviser of the late 1950s almost overnight.'' It didn't hurt that both Coltrane and Sonny Rollins were acknowledging him as their guru. ''With men as highly regarded as those acknowledging his mastery,'' Keepnews commented in *Keyboard,* ''the rest of the jazz world was quick to follow. . . . I could not [without] both satisfaction and amusement [describe] the quick change in his *down beat* record reviews from lukewarm or less to their top 5-star rating.''

Eccentric Behavior Causes Trouble

The strange behavior that Monk displayed in public sometimes got him into trouble. In 1958 he was arrested, undeservedly, for disturbing the peace, and his cabaret license was revoked a second time. Forced to take out-of-town gigs, he was separated from his two main sources of stability—New York City and his wife Nellie—and his eccentricities thus intensified. During one episode in 1959 in Boston, state police picked him up and brought him to the Grafton State Hospital, where he was held for a week.

''From that point on,'' *Keyboard* wrote, ''when asked about his eccentricities, Monk would answer, 'I can't be crazy, because they had me in one of these places and let me go.'' Around 1960 his cabaret club card was restored and he returned to playing the New York clubs. Now when he played a gig his wife accompanied him; when she couldn't make it, he telephoned her during breaks.

Nellie and Thelonious Monk shared a deep intimacy. They ''believed their marriage was made in heaven,'' according to *Keyboard*. ''They had first seen each other as children on a playground; though six months would pass before they actually met, both sensed a deep connection with that initial contact, and Monk would later surprise her by correctly recalling everything she was wearing that day.'' His love for her is reflected in ''Crepuscile With Nellie,'' a beautiful tune that he labored over for a month during a time when she was hospitalized. But despite their bond, when Monk was in one of his depressions not even Nellie could communicate with him.

Toward the end of the 1950s Monk began to receive the prestige he had for so long deserved. His late 1950s recordings on Riverside had done so well that in 1962 he was offered a contract from Columbia. As a performer he was equally successful, commanding, in 1960, $2,000 for week-long engagements with his band and $1,000 for single performances. His December 1963 concert at New York's Philharmonic Hall, a big-band presentation of originals, was for him a personal landmark. As *Keyboard* observed, ''the Philharmonic Hall was special: it was within walking distance of his apartment, a part of the neighborhood he had criss-crossed on his long meditative strolls. After years of hassles with local clubs and unsympathetic critics, Monk had finally made it close to home.'' In 1964 he appeared on the cover of *Time* magazine—an extremely rare honor for jazz artist.

Last Concert at Carnegie Hall

In the early 1970s, Monk made a few solo and trio recordings for Black Lion in London and played a few concerts. Beginning in the mid-1970s he isolated himself from his friends and colleagues, spending his final years at the home of the Baroness Nica de Koenigswarter in Weehawken, New Jersey. In *Keyboard,* Keepnews speculated on his seclusion: ''He may just have worn down and stopped caring . . . From an early '60s peak that even saw his picture on the cover of *Time* magazine, this once-obscure pianist had slid back towards obscurity. To someone who had never really cared all that much about communicating with the public, it couldn't have seemed worth the effort to start climbing again. Towards the end he reportedly had ignored or rejected some very fancy offers from would-be promoters of comeback concerts. I hope those reports are accurate; I would like to think that he simply felt he had said all he cared to say to any of us.'' In fact, after playing a concert at Carnegie Hall in March, 1976, Monk was too weak physically to make further appearances. He died on February 17, 1982, in Englewood Hospital, after suffering a massive stroke.

There was ''a Monk fever in the jazz world'' for at least two years before his death, as Stanley Crouch observed in the *Village Voice.* ''Everywhere musicians were buying Monk records, transcribing them, learning the chords and the rhythms, talking about him and his contribution, almost unconsciously making him into a patron saint while he lived.'' But as Keepnews observed In *Keyboard,* performing Monk's music is no easy feat. His ''material can be basically divided into two categories: difficult and impossible. . . . In the difficult category are selections . . . ('I Mean You,' 'Straight, No Chaser') that can be handled by strong musicians willing to give themselves a strenuous workout. Then there are the impossible ones: compositions I sometimes suspect he wrote as a form of nose-thumbing revenge on those who claimed he was devoid of technique, which I have seen drive normally unflappable master players straight up the walls of recording studios. Try your hand at, say, 'Brilliant Corners' or 'Jackie-ing' and you'll wind up feeling even more in awe of this man.''

Monk's eccentric piano technique did, in fact, raise eyebrows among music critics. ''Holding his fingers almost totally flat, he sacrificed accuracy in arpeggios and runs in order to get the sound he wanted, even playing with his elbows if necessary,'' *Keyboard* observed. ''This elbow maneuver baffled and alienated a lot of critics and musicians, but typically their reaction made little impact on Monk . . . . As he told Valerie Wilmer, 'I hit the piano with my elbow sometimes because of a certain sound I want to hear, certain chords. You can't hit that many notes with your hands. Sometimes people laugh when I'm doing that. Yeah, let 'em laugh! They need something to laugh at.''' Concerning those who criticized his technique, Monk told *Crescendo International,* ''I guess these people are surprised when they hear certain things that I've done on records. They must feel awful silly about saying I don't have no technique. Because I know you've heard me make some fast runs. You can dig how stupid the statement is.''

Looking back on his career, Monk told *Crescendo International,* ''As for the hard times I've had—I've never been jealous of any musician, or anything. Musicians and other people have told lies on me, sure, and it has kept me from jobs for awhile. . . . But it didn't bother me. I kept on making it—recording and doing what I'm doing, and thinking. While they were talking I was thinking music and still trying to play. And I never starved. I always *could* make it. . . . What turned the tide in my favour? The sons took over. A lot of the fathers kicked off, went out of business, or retired. And their sons are in power now, that like different music and take better chances. In other words, it's younger people running things. . . . I take it as it comes—as long as I can make a living, take care of my family and everybody can be comfortable. And if I can do what I want when I feel like doing it—which generally means financially—then everything is all right. If you want to eat, you can buy some food. If you want a suit, you can buy one. If you don't want to walk, you can ride in a cab, or buy a car. That's all you need to do. Sleep when you want, get up when you want—be your own boss. . . . I've never wished for anybody else's job. I enjoy what I do and I'm myself all the time. And I'll continue to be me.''

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Duke of Monmouth and Buccleugh

James Scott, Duke of Monmouth and Buccleugh (1649-1685), was the natural son of Charles II of England. He was an important political pawn in the reigns of Charles II and James II.

Born to Lucy Walters at The Hague, the result of a liaison between her and Prince Charles (later Charles II), James Scott was not officially recognized until 1663, when he was patented to his dukedom. However, for the first 14 years of his life and through the remainder of Charles's life, he was treated with considerable indulgence by his father. He was constantly forgiven by Charles for a variety of peccadilloes, which in his maturity included treason and at least loose commitment to an attempt on the King's life. Further, he was the center of nearly every conspiracy, from 1670 onward, to supplant his uncle, James, Duke of York, as the heir to the throne.

As a general, Monmouth showed some ability, at least in his youth, and the high point in his military career was the suppression of a Scots rebellion in 1679. This same period furnished Monmouth with his moment of highest political importance. During the exclusion crisis, which accompanied the Popish Plot hysteria, he was generally considered to be the 1st Earl of Shaftesbury's candidate for the succession.

So serious was Monmouth's candidacy taken that Charles exiled both him and the Duke of York. Against the royal wishes Monmouth returned to England during the crisis. Charles at this point deprived Monmouth of all his offices and once more forced him out of the country.

After the exclusion crisis passed, Monmouth became involved in further Whig machinations to change the succession. To what degree either Monmouth or any of the leading Whig figures were involved in the details of the actual plot has never been ascertained. Again forgiven, Monmouth was exiled to Zealand (Sjaelland), where he was received by the Prince of Orange. After the death of Charles II in 1685, Monmouth was contacted by Robert Ferguson, a plotter, and enlisted to lead an expedition to England to overturn the monarchy. The rebellion, which was mounted in the West Country, drew little support and is principally noted for the savagery of the King following its suppression.

Monmouth pleaded on his knees for his life after his capture, but his uncle, James II, refused to extend him pardon. He was executed in the Tower on July 15, 1685. Monmouth was a man of some military ability but, in part because of birth and in part because of the way he was treated and used, he never reached true maturity or any real understanding of his position.

Further Reading

The best biography of Monmouth is still George Roberts, *Life, Progresses and Rebellion of James, Duke of Monmouth* (2 vols., 1844), although it is more an apologia than a thorough examination. Allan Fea, *King Monmouth* (1902), is a rather sensational approach to Monmouth's career as a potential successor. The general histories of the period only touch on Monmouth in passing, although he is the center of considerable attention in Bryan D. G. Little, *The Monmouth Episode* (1956).

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Jean Monnet

The French economist Jean Monnet (1888-1979) was primarily responsible for the introduction of national economic planning in post-1945 France and was an outstanding leader in the postwar movement for the unification of Europe.

The son of an important brandy distiller, Jean Monnet was born at Cognac on Nov. 9, 1888. Highly intelligent, ambitious, and well-connected, while he was still a young man in his 20s he was appointed to represent France on the Interallied Maritime Commission during World War I. He participated in the preliminary meetings for the Versailles Conference and in 1919 was appointed deputy secretary general and financial adviser of the League of Nations.

On the death of his father in 1923, Monnet resigned from the League and took over the declining family business. After reorganizing and modernizing it, he became a free-lance economist and financial adviser to foreign governments. In this capacity he advised the Chinese how to manage their railroads, the Austrians how to reorganize their banking system, and an American investment bank how to place its capital overseas. Following the suicide of the Swedish financier Ivar Kreuger in 1932 he supervised the liquidation of Kreuger and Toll, the great international match trust.

In 1939, with war approaching, Monnet was called back to government service. His first task was to negotiate the purchase of warplanes from the United States. Shortly thereafter he became chairman of the Franco-British Economic Coordination Committee in London. There in June 1940 he played a central role in the abortive attempt to fuse the British and French empires. After the fall of France, Monnet was accredited as a diplomat by the government of Winston Churchill. During much of the war he was headquartered in Washington, D.C., as a member of the British Supply Council.

When he arrived in the United States, Monnet was alarmed at America's unreadiness for war. Convinced that the United States must eventually enter the war against the Germans and Japanese, he persuaded American officials to calculate what would have to be produced to win victory. He supervised this project, and when the United States found itself at war after the Japanese attack on Pearl Harbor in December 1941, a plan for America's economic and military mobilization—the famed ''Victory Program''—was in hand. The plan accurately provided targets and guidelines for American production during the years 1942-1945. Had it not been for Monnet's alarm and advice, the American war effort would have followed a far more erratic course.

In 1943 Monnet was sent by the American government to Algiers with the task of arranging a reconciliation between Gen. Charles De Gaulle and Gen. Henri Giraud. Returning to France in 1944, he became minister of commerce in the provisional government of De Gaulle, who distrusted Monnet's ''antinational'' tendencies and his ''everlasting efforts to mix the unmixables.'' In 1945 Monnet proposed that the government should adopt a ''plan for the modernization and equipment of the French economy.'' His recommendations were accepted, and in January 1947 he was appointed commissioner general for planning, a post he held until 1955. Because of the great influence and prestige that accrued to him as he presided over the postwar ''economic miracle'' of France, Monnet's critics often portray him unflatteringly as the *éminence grise* of the Fourth Republic.

In 1949 Monnet suggested the fusion of the coal and steel industries of Germany and France as a means of preventing any future war between these two traditional rivals. The idea was quickly taken up by the foreign minister, Robert Schuman, and ratified the following year by the parliaments of both countries. From 1952 to 1955 Monnet served as the first president of the High Authority of the newly created European Coal and Steel Community.

In 1955 Monnet founded the Action Committee for the United States of Europe and became its president in 1956. It was eventually disbanded in 1975. He was a driving force behind the organization of the Common Market, which was established by the Treaty of Rome in 1958. For these and other services to the European cause he was awarded the

first Robert Schuman Prize by the University of Bonn in 1966. In his later years Monnet lived in active retirement, while remaining an outspoken advocate of further efforts toward European unity. He died in 1979.

Further Reading

There is no biography of Monnet. His role in postwar French and European affairs can be traced in detail, however, in Herbert Luethy, *France against Herself* (trans. 1955), and in Alexander Werth, *France, 1940-1955* (1956); both authors discuss Monnet with undisguised hostility. □

Jacques Monod

Jacques Monod (1910-1976) was a French biologist who discovered messenger RNA, a crucial factor in the functioning of the cell.

Jacques Lucien Monod was born in Paris, France, on February 10, 1910. He spent most of his youth in Cannes, in the south of France, where he went to high school. He developed an interest in biology from his father, who was an avid reader of Darwin. In 1928 he went to Paris to pursue a college education at the Faculte des Sciences of the University of Paris. He received a Bachelor's degree in natural science in 1931, at which time he obtained a fellowship to work with Edouard Chatton at the University of Strasbourg. He was engaged in research on the evolution of life from 1932 to 1934, when he was appointed assistant professor of zoology at the Faculte des Sciences.

In 1936 he obtained a Rockefeller fellowship to study genetics at the California Institute of Technology. Back in France he received his D.Sc. in 1941 from the University of Paris and was appointed laboratory chief at the Pasteur Institute in 1945. Eight years later he became the head of the institute's department of cellular biochemistry. He was appointed full professor at the Faculte des Sciences in 1959 and director general of the Institute Pasteur in 1971. Jacques Monod died of illness in 1976. He had been married to Odette Bruhl, who died in 1972. They left twin sons, Olivier and Philippe.

Monod shared the Nobel Prize in Physiology/Medicine in 1965 with Andre Lwoff and Francois Jacob for his role in elucidating the nature of messenger RNA (ribonucleic acid) and the operon structure of the gene. At the time he did his work the field of genetics was in a state of turmoil. It had been discovered that DNA (deoxyribonucleic acid) was the primary chemical constituent of the hereditary material—''the genetic code.'' What was not known, however, was the process by which DNA contained in the nucleus could confer the genetic information it carried to cellular regions outside the nucleus (the cytoplasm). How did the DNA ''communicate'' with enzymes (biological catalysts) and other structures involved in protein synthesis, all of which were located in the cytoplasm? It was this mystery that Monod set about solving.

Jacques Monod (left)

Biologists had known for some time that RNA differed from DNA in that it is present both inside the cell nucleus and in the cytoplasm, whereas DNA is only present in the nucleus. Mahlon Hoagland and Paul Zimmerick of Harvard University had shown that the carrier of amino acids in the cytoplasm during certain chemical reactions was a type of RNA they dubbed ''transfer'' RNA. Scientists at the Oak Ridge National Laboratories discovered that, after bacteriophage (a virus composed of a core of DNA surrounded by a layer of protein which infects only bacteria) infection, a kind of RNA was formed that was similar to the DNA originally in the bacteriophage. They named this type ''DNA-like RNA.'' While this substance was subsequently isolated in other laboratories, its role in the formation, or synthesis, of protein remained a mystery.

In the mid-1940s Monod found that the synthesis of an enzyme known as-galactosidase could be prevented by infection by bacteriophage without affecting the actual activity of the enzyme. This was a curious discovery, and it prompted him to look for the relationship between-galactosidase and the gene which coded for its production. After several years of research he found that there was a relationship between the activity of the enzyme and protein synthesis.

Monod carried out more experiments in this area in 1958 with Francois Jacob and Arthur Pardee. The results of these experiments and others led Monod and Jacob to pro-

pose the ideas of messenger RNA and the operon. Their idea was that, through a process resembling the one in which DNA reproduces itself within the nucleus, a kind of RNA is formed from the DNA template that contains an exact copy of the genetic information contained in the DNA. This RNA was the ''DNA-like RNA'' observed earlier; Monod and Jacob named it messenger RNA, due to the communicative role it played between structures located on either side of the nuclear membrane. Upon entering the cytoplasm messenger RNA associates itself with ribosomes, which are small granules composed of ribosomal RNA, essential to protein synthesis. The messenger-ribosomal RNA complexes then combine with transfer RNA to initiate protein synthesis.

The operon is composed of a series of structural genes regulated by a single shared gene known as their operator. If the operator is ''open,'' the genes can generate messenger RNA; when it is ''closed,'' there is no messenger RNA. The idea of the operon helped to explain certain important aspects of enzyme synthesis as well as aspects of phage phenomena. The idea of messenger RNA is extremely important because it explains the previously missing link in how DNA initiates protein synthesis, which is a crucial factor in the ability of cells to function.

Jacques Monod received the Louis Rapkine Medal in London in 1958. Two years later he was designated an honorary member of the American Academy of Arts and Sciences. In 1963 he was awarded the Legion d'Honneur, one of the highest distinctions possible for a Frenchman. He possessed a great love for music, almost accepting an invitation offered him by an American orchestra to be their conductor. He was also extremely interested in literature and spoke fluent English.

Further Reading

An in-depth study of Monod's life and work is presented in *Origins of Molecular Biology: a Tribute to Jacques Monod* (1979), edited by André Lwoff and Agnes Ullmann. A short autobiography by Monod is printed in *Nobel Prizes 1965,* issued by the Nobel Foundation. A detailed explanation of some of the scientific phenomena described in this article can be found in *Biological Science* (1968), an introductory biology text. □

James Monroe

James Monroe (1758-1831), fifth president of the United States, a founder of the Jeffersonian Republican party and a major agent in acquiring Louisiana and Florida, authored the celebrated American foreign policy statement, the Monroe Doctrine.

James Monroe was born in Westmoreland County, Va., on April 28, 1758, on his parents' small plantation. He enrolled in William and Mary College in 1774 but left 2 years later, with the beginning of the American Revolution, to enlist as a lieutenant in the 3d Virginia Regiment. He was seriously wounded in the action at Trenton, and his heroism earned him the rank of major. In 1777 and 1778 he was aide to Gen. William Alexander (Lord Stirling) with the rank of colonel. Unable to obtain a field command because of the excess of officers, he returned to Virginia and entered the lower house of the legislature in 1782. At this time he formed his friendship with Governor Thomas Jefferson, with whom he began to study law.

In 1783 Monroe was elected to the governor's council; the next year he, Jefferson, and Richard Henry Lee were members of the Virginia delegation to the Confederation Congress. Monroe labored to strengthen the central government, but after failing to secure reform through Congress, he endorsed the recommendation that a special convention be held. He was responsible for the structure of territorial government incorporated in the Ordinance of 1787. In 1786 he led the fight against the proposal of John Jay, Secretary for Foreign Affairs, to negotiate a treaty with Spain closing the Mississippi for 20 years in return for commercial concessions. While a member of Congress he married Elizabeth Kortright, one of the most beautiful women of her generation.

Monroe was not a member of the Constitutional Convention, but as a delegate to the Virginia ratifying convention, he opposed ratification unless the Constitution was amended. After the new government was inaugurated and the amending process under way, he ceased his opposition. At this time he shifted his residence to Albemarle County adjacent to Monticello, Thomas Jefferson's home.

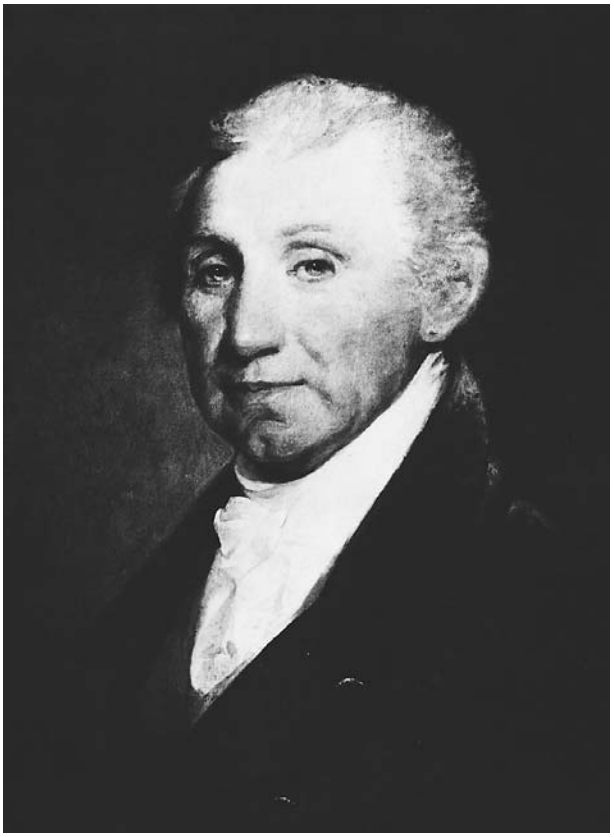

U.S. Senator

After a few years of law practice Monroe entered the U.S. Senate in 1790. He emerged as a leading critic of George Washington's administration, which, he felt, was favoring the commercial class and seeking closer ties with Great Britain. He attributed these policies to the influence of Alexander Hamilton. Monroe joined James Madison and Jefferson in organizing the opposition that developed into the Republican party.

Diplomatic Posts

In 1794 Washington appointed Monroe minister to France. Monroe accepted at the urging of the Republicans, who felt that friendship with France was essential for the preservation of republican government in the United States. Arriving in France immediately after the downfall of Robespierre, Monroe was able to ease recent tensions, but he irritated Washington by publicly voicing enthusiasm for the French Revolution. The ratification of Jay's Treaty led to a worsening of relations between France and the United States, and Monroe was recalled in 1796 in a manner casting doubt on his conduct. He published a vindication, asserting that the administration was seeking to join England in the war against France.

As proof that Monroe's recall had not shaken party confidence, the Republicans elected him governor of Virginia in 1799. He proved an able administrator, acting decisively to suppress the attempted slave rebellion (Gabriel's Rebellion) in 1800. In 1803 President Jefferson sent him to France to assist Robert R. Livingston in seeking a port for America at the mouth of the Mississippi River after Spanish authorities had closed the river to American ships. In France, Monroe learned that Napoleon, who had acquired Louisiana from Spain, had offered to sell all Louisiana. Although empowered to buy only a small tract, Monroe and Livingston purchased the whole region. From 1804 to 1807 Monroe was minister to Great Britain.

In 1806 Monroe and William Pinkney concluded a treaty with Great Britain permitting American ships to carry produce of the French colonies to France if American duties were paid. Jefferson and his secretary of state, James Madison, did not consider this arrangement a sufficient compensation for the omission of impressment, which they deemed the sine qua non for any treaty with England. Consequently, it was not submitted to the Senate. Deeply offended, Monroe allowed dissident Republicans in Virginia to run him against Madison in the 1808 presidential election. Madison won, but Monroe garnered enough votes to indicate wide support. In 1811 President Madison, plagued by factional conflicts within his own party and a resurgence of federalism, appointed Monroe secretary of state.

Secretary of State

Monroe's entry into the Cabinet did not change the policy of commercial warfare with Great Britain, but it did strengthen the administration. Enjoying great popularity among the younger Republican congressmen, Monroe worked with them to implement presidential policies. He collaborated with the ''War Hawks'' in drafting the measures that culminated in the declaration of war against England in 1812. He continued in the State Department during the war, serving simultaneously as secretary of war after John Armstrong retired in disgrace following the burning of the capital.

Presidential Policies

Monroe was named Republican presidential candidate in 1816. The Federalists offered only token opposition. As president, Monroe was an old-fashioned figure, wearing his hair pulled back in a queue and clad in the black clothes of the Revolutionary days. Tall, dignified, and formal in manner, he was admired for his genuine goodness, warmth, and lack of malice. His face was rather plain with massive features, but his widely set gray eyes and his smile reflected benevolence. He did not reach decisions quickly, for he was inclined to reflect carefully on all aspects of a question. His attention to detail gave him a soundness of judgment often lacking in more original minds. His remarkable awareness of the trends of public opinion contributed to his political success. He introduced into the White House a new, more formal note. Although he received congressmen, state party leaders, and citizens freely, he kept diplomats at a distance.

Monroe's Cabinet consisted of John Quincy Adams (State), William H. Crawford (Treasury), John C. Calhoun (War), William Wirt (Attorney General), and Benjamin Crowninshield, followed by Smith Thompson and Samuel L. Southard (Navy). If Monroe's appearance suggested the past, his policies were distinctly contemporary. A moderate nationalist, he supported the Bank of the United States, sought to maintain a large peacetime army, and approved the protective tariff.

Monroe made the restoration of political harmony (which meant, in effect, the elimination of parties) a major goal. To facilitate this, he toured the Union, journeying to New England in 1817 and to the South and West in 1819. The ''Era of Good Feeling'' that followed was short-lived. In 1820 Monroe, who was unopposed, received all the electoral votes but one.

During Monroe's presidency two major domestic crises occurred. The Panic of 1819 resulted from the overexpansion of credit during and after the War of 1812. The abrupt decline in government revenues forced a drastic reduction in the appropriation for the extensive system of coastal fortifications that Monroe had undertaken. The second crisis took place in 1820, following attempts to make the abolition of slavery a condition for the admission of Missouri to statehood. This conflict so divided the nation that many feared the Union would be destroyed. Monroe opposed any restriction on Missouri, but in the interest of harmony he accepted the compromise admitting Missouri as a slave state but excluding slavery from north of 36°30′ in the Louisiana Territory.

Monroe's most important accomplishments were in foreign affairs. In 1819 he capitalized on Andrew Jackson's invasion of Florida to pressure Spain into ceding Florida and establishing the western and northern boundaries of Louisiana. Jackson's seizure of Spanish military posts precipitated

a domestic furor. Many felt he should be reprimanded for exceeding his orders. Monroe, who appreciated the advantage Jackson's action gave him in negotiations with Spain, chose a middle course. He restored the posts and acknowledged that though Jackson had violated his orders, he had acted on reasons that seemed sufficient during the campaign.

Monroe Doctrine

In spite of considerable pressure for recognizing the new Latin American states, Monroe held off until 1822, after ratification of the treaty with Spain. His concern that the European powers might intervene in South America to restore Spanish authority seemed justified in 1823, after France suppressed revolution in Spain. Consequently, in 1823 Monroe was inclined to accept Britain's proposal that the United States and Great Britain jointly declare opposition to European interference in Latin America. However, though Jefferson and Madison urged him to accept, Monroe, desiring the United States to pursue an independent course, decided to act unilaterally. In his annual message of Dec. 2, 1823 (subsequently known as the Monroe Doctrine), he expressed disapproval of European intervention and affirmed America's intention of not interfering in the internal affairs of other nations. The message also contained a statement that the Americas were not to be considered open to further European colonization.

Last Years

Monroe's last years in office were harassed by the intraparty battle for the 1824 presidential nomination. His hope for a general rapprochement with England was frustrated when a treaty to suppress the international slave trade was so amended that England withdrew ratification.

Monroe's retirement was plagued by financial difficulties. He obtained some relief when Congress voted him $30,000 in 1826, and a similar sum in 1831. Until his health failed in 1831, he was a member of the board of visitors of the University of Virginia. In 1829, as a member of the Virginia Constitutional Convention, he joined Madison in an unsuccessful attempt to arrange a compromise between Eastern and Western interests. He died in New York City on July 4, 1831.

Further Reading

The Writings of James Monroe was edited by Stanislaus M. Hamilton (7 vols., 1898-1903). Harry Ammon, *James Monroe: The Quest for National Identity* (1971), concentrates on Monroe's political and public life. Useful older biographies are George Morgan, *The Life of James Monroe* (1921), and William P. Cresson, *James Monroe* (1946). Lucius Wilmerding, *James Monroe: Public Claimant* (1960), is an exhaustive study of a minor aspect of Monroe's career.

The presidential elections of 1816 and 1820 are covered in Arthur M. Schlesinger, Jr., *History of American Presidential Elections* (4 vols., 1971). For Monroe's presidency, George Dangerfield's colorful but overdrawn *The Era of Good Feelings* (1952) and his briefer and more restrained *The Awakening of American Nationalism, 1815-1828* (1965) are important works. There is much material on Monroe in Irving Brant, *James Madison* (6 vols., 1941-1961), and in Dumas Malone, *Jefferson and His Time* (3 vols., 1948-1962).

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Marilyn Monroe

The film actress Marilyn Monroe (1926-1962) epitomized the Hollywood sex symbol with her provocative clothes, champagne blond tresses, and breathless, whisper-voiced manner of speaking.

Norma Jean Baker, better known as Marilyn Monroe, experienced a disrupted, loveless childhood that included two years at an orphanage. When Norma Jean, born on June 1, 1926, was seven years old her mother, Gladys (Monroe) Baker Mortenson, was diagnosed as a paranoid schizophrenic and hospitalized. Norma was left to a series of foster homes and the Los Angeles Orphans' Home Society. She opted for an early marriage on June 19, 1942, and her husband, James Dougherty, joined the U.S. Merchant Marine in 1943.

During the war years Norma Jean worked at the Radio Plane Company in Van Nuys, California, but she was soon discovered by photographers. She enrolled in a 3-month modelling course, and in 1946, aware of her considerable charm and the potential it had for a career in films, Norma obtained a divorce. She headed for Hollywood, where Ben Lyon, head of casting at Twentieth Century Fox, arranged a screen test. On August 26, 1946, she signed a $125 a week, one-year contract with the studio. Ben Lyon was the one who suggested a new name for the fledgling actress—Marilyn Monroe.

During her first year at Fox Monroe did not appear in any films, and her contract was not renewed. In the spring of 1948 Columbia Pictures hired her for a small part in *Ladies of the Chorus*. In 1950 John Huston cast her in *Asphalt Jungle,* a tiny part which landed her a role in *All About Eve*. She was now given a seven-year contract with Twentieth Century Fox and appeared in *The Fireball, Let's Make It Legal, Love Nest,* and *As Young as You Feel*.

In 1952, after an extensive publicity campaign, Monroe appeared in *Don't Bother to Knock, Full House, Clash by Night, We're Not Married, Niagara,* and *Monkey Business*. After this the magazine *Photoplay* termed her the ''most promising actress,'' and she was earning top dollars for Twentieth Century Fox.

On January 14, 1954, she married Yankee baseball player Joe Di Maggio. But the pressures created by her

billing as a screen sex symbol caused the marriage to founder, and the couple divorced on October 27, 1954.

Continually cast as a dumb blond, Monroe made *Seven Year Itch* in 1954. Growing weary of the stereotyping, she broke her contract with Fox and moved to New York City. There she studied at the Actors Studio with Lee and Paula Strasberg. Gloria Steinem recalls a conversation with Monroe during that time in which Monroe referred to her own opinion of her abilities compared to a group of notables at the Actors Studio. ''I admire all these people so much. I'm just not good enough.''

In 1955 she formed her own studio, Marilyn Monroe Productions, and re-negotiated a contract with Twentieth Century Fox. She appeared in *Bus Stop* in 1956 and married playwright Arthur Miller on July 1, 1956.

Critics described Monroe in the film *The Prince and the Showgirl,* produced by her own company, as ''a sparkling light comedienne.'' Monroe won the Italian David di Donatello award for ''best foreign actress of 1958,'' and in 1959 she appeared in *Some Like It Hot.* In 1961 she starred in *The Misfits,* for which Arthur Miller did the screenplay.

The couple was divorced on January 24, 1961, and later that year Monroe entered a New York psychiatric clinic. After her brief hospitalization there she returned to the Fox studio to work on a film, but her erratic behavior betrayed severe emotional disturbance, and the studio discharged her in June 1962.

Marilyn Monroe was found dead in her Los Angeles bungalow on August 5, 1962, an empty bottle of sleeping pills by her side.

Further Reading

As a subject of biographies and Hollywood exposé, Marilyn Monroe had no equal. More than 20 books have been written on her brief life. Some, like *Norma Jean* (1969) by Fred Lawrence Guiles, Edwin P. Hoyt's *Marilyn: The Tragic Venus* (1965, 1973), or Robert F. Slatzer's *The Life and Curious Death of Marilyn Monroe* (1974), investigate her life in detail. Others are memoirs: *Marilyn Monroe: Confidential* (1979) by Lena Pepitone and William Stadiem is one such volume. Norman Mailer's *Marilyn* (1973) includes photographs, and *The Films of Marilyn Monroe* (1964) by Michael Conway and Mark Ricci details her many movies and shows stills as well as review excerpts. A careful overall biography is *Goddess* (1985) by Anthony Summers. Gloria Steinem's *Marilyn* (1986) is an insightful account of a tragic life. □

Luc Montagnier

Luc Montagnier (born 1932), a prominent virologist whose contributions in understanding the nature of viruses lead to a significant advance in cancer research. Montagnier is also known for discovering the HIV virus that causes AIDS.

Luc Montagnier of the Institut Pasteur in Paris has devoted his career to the study of viruses. He is perhaps best known for his 1983 discovery of the human immunodeficiency virus (HIV), which has been identified as the cause of acquired immunodeficiency syndrome (AIDS) . However, in the twenty years before the onset of the AIDS epidemic, Montagnier made many significant discoveries concerning the nature of viruses. He made major contributions to the understanding of how viruses can alter the genetic information of host organisms, and significantly advanced cancer research. His investigation of interferon, one of the body's defenses against viruses, also opened avenues for medical cures for viral diseases. Montagnier's ongoing research focuses on the search for an AIDS vaccine or cure.

Montagnier was born in Chabris (near Tours), France, the only child of Antoine Montagnier and Marianne Rousselet. He became interested in science in his early childhood through his father, an accountant by profession, who carried out experiments on Sundays in a makeshift laboratory in the basement of the family home. At age fourteen, Montagnier himself conducted nitroglycerine experiments in the basement laboratory. His desire to contribute to medical knowledge was also kindled by his grandfather's long illness and death from colon cancer.

Montagnier attended the Collège de Châtellerault, and then the University of Poitiers, where he received the equivalent of a bachelor's degree in the natural sciences in 1953. Continuing his studies at Poitiers and then at the University

of Paris, he received his *licence ès sciences* in 1955. As an assistant to the science faculty at Paris, he taught physiology at the Sorbonne and in 1960 qualified there for his doctorate in medicine. He was appointed a researcher at the Centre National de la Recherche Scientifique (C.N.R.S.) in 1960, but then went to London for three and a half years to do research at the Medical Research Council at Carshalton.

Viruses are agents which consist of genetic material surrounded by a protective protein shell. They are completely dependent on the cells of a host animal or plant to multiply, a process which begins with the shedding of their own protein shell. The virus research group at Carshalton was investigating ribonucleic acid (RNA), a form of nucleic acid that normally is involved in taking genetic information from deoxyribonucleic acid (DNA) (the main carrier of genetic information) and translating it into proteins. Montagnier and F. K. Sanders, investigating viral RNA (a virus that carries its genetic material in RNA rather than DNA), discovered a double-stranded RNA virus that had been made by the replication of a single-stranded RNA. The double-stranded RNA could transfer its genetic information to DNA, allowing the virus to encode itself in the genetic make-up of the host organism. This discovery represented a significant advance in knowledge concerning viruses.

From 1963 to 1965, Montagnier did research at the Institute of Virology in Glasgow, Scotland. Working with Ian MacPherson , he discovered in 1964 that agar, a gelatinous extractive of a red alga, was an excellent substance for culturing cancer cells. Their technique became standard in laboratories investigating oncogenes (genes that have the potential to make normal cells turn cancerous) and cell transformations. Montagnier himself used the new technique to look for cancer-causing viruses in humans after his return to France in 1965.

From 1965 to 1972, Montagnier worked as laboratory director of the Institut de Radium (later called Institut Curie) at Orsay. In 1972, he founded and became director of the viral oncology unit of the Institut Pasteur. Motivated by his findings at Carshalton and the belief that some cancers are caused by viruses, Montagnier's basic research interest during those years was in retroviruses as a potential cause of cancer. Retroviruses possess an enzyme called reverse transcriptase. Montagnier established that reverse transcriptase translates the genetic instructions of the virus from the viral (RNA) form to DNA, allowing the genes of the virus to become permanently established in the cells of the host organism. Once established, the virus can begin to multiply, but it can do so only by multiplying cells of the host organism, forming malignant tumors. In addition, collaborating with Edward De Mayer and Jacqueline De Mayer , Montagnier isolated the messenger RNA of interferon, the cell's first defense against a virus. Ultimately, this research allowed the cloning of interferon genes in a quantity sufficient for research. However, despite widespread hopes for interferon as a broadly effective anti-cancer drug, it was initially found to be effective in only a few rare kinds of malignancies.

AIDS (acquired immunodeficiency syndrome), a tragic epidemic that emerged in the early 1980s, was first adequately characterized around 1982. Its chief feature is that it disables the immune system by which the body defends itself against numerous diseases. It is eventually fatal. By 1993, more than three million people had developed full-blown AIDS. Montagnier believed that a retrovirus might be responsible for AIDS. Researchers had noted that one pre-AIDS condition involved a persistent enlargement of the lymph nodes, called lymphadenopathy. Obtaining some tissue culture from the lymph nodes of an infected patient in 1983, Montagnier and two colleagues, Françoise Barré-Sinoussi and Jean-Claude Chermann, searched for and found reverse transcriptase, which constitutes evidence of a retrovirus. They isolated a virus they called LAV (lymphadenopathy-associated virus). Later, by international agreement, it was renamed HIV, human immunodeficiency virus. After the virus had been isolated, it was possible to develop a test for antibodies that had developed against it—the HIV test. Montagnier and his group also discovered that HIV attacks T4 cells which are crucial in the immune system. A second similar but not identical HIV virus called HIV–2 was discovered by Montagnier and colleagues in April 1986.

A controversy developed over the patent on the HIV test in the mid–1980s. Robert C. Gallo of the National Cancer Institute in Bethesda, Maryland, announced his own discovery of the HIV virus in April 1984 and received the patent on the test. The Institut Pasteur claimed the patent (and the profits) on the basis of Montagnier's earlier discovery of HIV. Despite the controversy, Montagnier continued research and attended numerous scientific meetings with Gallo to share information. Intense mediation efforts by Jonas Salk (the scientist who developed the first polio vaccine) led to an international agreement signed by the scientists and their respective countries in 1987. Montagnier and Gallo agreed to be recognized as codiscoverers of the virus, and the two governments agreed that the profits of the HIV test be shared (most going to a foundation for AIDS research).

The scientific dispute continued to resurface, however. Most HIV viruses from different patients differ by six to twenty percent because of the remarkable ability of the virus to mutate. However, Gallo's virus was less than two percent different from Montagnier's, leading to the suspicion that both viruses were from the same source. The laboratories had exchanged samples in the early 1980s, which strengthened the suspicion. Charges of scientific misconduct on Gallo's part led to an investigation by the National Institutes of Health in 1991, which initially cleared Gallo. In 1992 the investigation was reviewed by the newly created Office of Research Integrity. The ORI report, issued in March of 1993, confirmed that Gallo had in fact ''discovered'' the virus sent to him by Montagnier. Whether or not Gallo had been aware of this fact in 1983 could not be established, but it was found that he had been guilty of misrepresentations in reporting his research and that his supervision of his research lab had been desultory. The Institut Pasteur immediately revived its claim to the exclusive right to the patent on the HIV test. Gallo objected to the decision by the ORI, however, and took his case before an appeals board at the Department of Health and Human Services. The board in

December of 1993 cleared Gallo of all charges, and the ORI subsequently withdrew their charges for lack of proof.

Montagnier's continuing work includes investigation of the envelope proteins of the virus that link it to the T-cell . He is also extensively involved in research of possible drugs to combat AIDS. In 1990 Montagnier hypothesized that a second organism, called a mycoplasma, must be present with the HIV virus for the latter to become deadly. This suggestion, which has proved controversial among most AIDS researchers, is the subject of ongoing research.

Montagnier also wrote *The Virus and Man* (Odile Jacob, 1994). This book explains how AIDS has transformed not only his life, but also his scientific orientation. He further explains how AIDS research can help scientists to understand and provide better treatment for other affections.

Montagnier married Dorothea Ackerman in 1961. They have three children, Jean-Luc, Anne-Marie, and Francine. He has described himself as an aggressive researcher who spends much time either in the laboratory or traveling to scientific meetings. He enjoys swimming and classical music, and loves to play the piano, especially Mozart sonatas. □

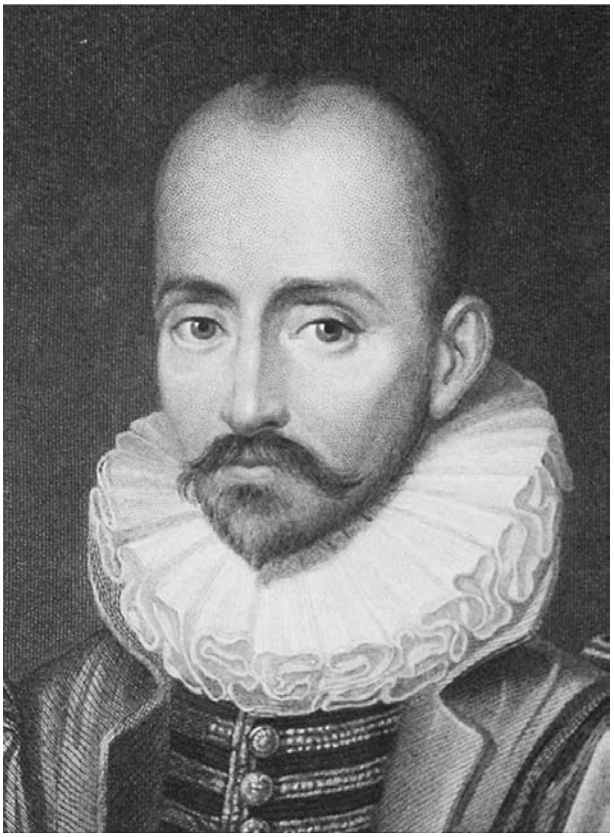

Michel Eyquem de Montaigne

The French author Michel Eyquem de Montaigne (1533-1592) created a new literary genre, the essay, in which he used self-portrayal as a mirror of humanity in general.

Michel Eyquem de Montaigne was born on Feb. 23, 1533, at the family estate called Montaigne in Périgord near Bordeaux. His father, Pierre Eyquem, was a Bordeaux merchant and municipal official whose grandfather was the first nobleman of the line. His mother, Antoinette de Louppes (Lopez), was descended from a line of Spanish Jews, the Marranos, long converted to Catholicism. Michel, their third son, was privately tutored and spoke only Latin until the age of 6. From 1539 until 1546 he studied at the Collège de Guyenne, in Bordeaux, where the Scottish humanist George Buchanan was one of his teachers, as was the less-known French poet and scholar Marc Antoine Muret. Very little is known of Montaigne's life from age 13 to 24, but he may have spent some time in Paris, probably studied law in Toulouse, and certainly indulged in the pleasures of youth.

In 1557 Montaigne obtained the position of councilor in the Bordeaux Parlement, and it was there that he met his closest friend and strongest influence, Étienne de la Boétie. La Boétie and Montaigne shared many interests, especially in classical antiquity, but this friendship was ended by La Boétie's death from dysentery in August 1563. Montaigne was with him through the 9 days of his illness. The loss of his friend was a serious emotional blow that Montaigne later described in his essay ''On Friendship.'' In 1571 Montaigne published his friend's collected works.

Two years after La Boétie's death, after a number of diversionary affairs, Montaigne married Françoise de la Chassaigne, daughter of a cocouncilor in the Bordeaux Parlement. She bore him six daughters, of whom only one survived to adulthood. The marriage was apparently amiable but sometimes cool—Montaigne believed that marriage was of a somewhat lower order than friendship.

In 1568 the elder Montaigne died, thus making Michel lord of Montaigne. Before his death, Pierre Eyquem had persuaded his son to translate into French the *Book of Creatures or Natural Theology* by the 15th-century Spanish theologian Raymond Sebond. The work was an apologia for the Christian religion based on proofs from the natural world. The translation was published early in 1569 and gave clear indication of Montaigne's ability both as translator and as author in his own right. From his work on this translation Montaigne later developed the longest of his many essays, ''The Apology for Raymond Sebond.'' In this pivotal essay, Montaigne presented his skeptical philosophy of doubt, attacked human knowledge as presumptuous and arrogant, and suggested that self-knowledge could result only from awareness of ignorance.

In April 1570 Montaigne resigned from the Bordeaux Parlement, sold his position to a friend, and as lord of Montaigne formally retired to his country estate, his horses, and his beautiful and isolated third-floor library. He carefully recorded his retirement on his thirty-eighth birthday

and soon began work on his *Essais*. Ten years later (1580) the first edition, containing books I and II, was published in Bordeaux.

Late in 1580 Montaigne began a 15-month trip through Germany, Switzerland, Austria, and Italy. He visited many mineral baths and watering spas in hopes of finding relief from a chronic kidney stone condition. His journal of these travels, though not intended for publication, was published in 1774. Toward the end of his trip Montaigne learned of his election in August 1580 to the mayoralty of Bordeaux, an office in which he then spent two 2-year terms. By all accounts he served the city with conscientious distinction during a troubled period, although public service was clearly not his aspiration at that time. He himself obliquely defended his regime in the essay ''Of Husbanding Your Will.''

At the end of his term of office Montaigne spent the best part of a year revising the first two books of the *Essais* and preparing book III for inclusion in the 1588 Paris edition, the fifth edition of the work. In 1586 both war and plague reached his district, and he fled with his household in search of peace and healthier air, receiving at best reluctant hospitality from his neighboring squires. When he returned 6 months later, he found the castle pillaged but still habitable.

Montaigne's last years were brightened by his friendship and correspondence with his so-called adoptive daughter, Marie de Gournay (1565-1645), an ardent young admirer who edited the expanded 1595 edition of his works (mainly from annotations made by Montaigne) and, in its preface, defended his memory to posterity. (It was from her edition that John Florio produced the 1603 English-language edition, which was a source for Shakespeare's *Tempest* and other playwrights' work.)

After 2 years of illness and decline Montaigne died peacefully in his bed while hearing Mass on Sept. 13, 1592. He died a loyal Catholic, but he was always tolerant of other religious views.

The ''Essais''

It is difficult if not impossible to summarize the ideas of Montaigne's *Essais*. He was not a systematic thinker and defied all attempts to be pinned down to any single point of view. He preferred to show the randomness of his own thought as representative of the self-contradiction to which all men are prone. His characteristic motto was ''Que sais-je?'' (''What do I know?'') He was skeptical about the power of human reason, yet argued that each man must first know himself in order to live happily. The *Essais* constitute Montaigne's own attempt at self-knowledge and self-portrayal—in effect, they are autobiography. Since he argued that ''each man bears the complete stamp of the human condition'' (''chaque homme porte la forme entière de l'humaine condition''), these autobiographical exercises can also be seen as portraits of mankind in all its diversity. Although he constantly attacked man's presumption, arrogance, and pride, he nonetheless held the highest view of the dignity of man, in keeping with the dignity of nature.

As a skeptic, Montaigne opposed intolerance and fanaticism, believing truth never to be one-sided. He championed individual freedom but held that even repressive laws should be obeyed. He feared violence and anarchy and was suspicious of any radical proposals that might jeopardize the existing order in hopes of childish panaceas. Acceptance and detachment were for him the keys to happiness. In both the form and content of his *Essais,* Montaigne achieved a remarkable combination of inner tranquility and detachment, together with the independence and freedom of an unfettered mind.

Further Reading

Donald M. Frame wrote the best biography, *Montaigne* (1965), and has to his credit the excellent translation *The Complete Works of Montaigne: Essays, Travel Journal, Letters* (1957). His *Montaigne's Discovery of Man: The Humanization of a Humanist* (1955) is a valuable study of Montaigne's humanism, and he also published *Montaigne's Essais: A Study* (1969). Frieda S. Brown, *Religious and Political Conservatism in the Essais of Montaigne* (1963), is a useful study of his political ideas. For a scholarly analysis of Montaigne's philosophical skepticism see Craig B. Brush, *Montaigne and Bayle: Variations on the Theme of Skepticism* (1966).

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Eugenio Montale

The Italian poet and critic Eugenio Montale (1896-1981) was one of the major representatives of Italian hermetic poetry.

Eugenio Montale was born on Oct. 12, 1896, at Genoa, and his youth was spent between that city and a property his family had in southern Liguria. He studied literature at the University of Genoa and took voice lessons with the baritone Sivori, but he turned exclusively to literary pursuits after World War I, in which he had served as an infantry officer. In 1927 he moved to Florence to work for a publishing house. There he was director of the Gabinetto Vieusseux from 1929 to 1938, when he was removed from the post because of his indifference to the Fascist regime. Throughout this time Montale contributed regularly to literary journals, such as *Solaria,* and, being also a perceptive critic, he was the first to point out, in 1925, Italo Svevo's importance as a writer. In 1928 he became head of the Gabinetto Vieusseux Library in Florence and was let go in 1938 due to his anti-Fascist views. He then spent a decade translating English and American literary works into Italian. In 1948 he became editor of a newspaper in Milan.

Although it has been suggested that the closed and difficult style of hermetic poetry was a direct result of ''inner

emigration'' during fascism, there is no doubt that artistic tenets played a dominant role in shaping it. Montale, who is one of the virtuosos of its contrived technique of obscuration, found in the resulting bare and arid style an apt vehicle for his pessimistic views of life that only in his later work show signs of moderation.

The subject of Montale's poetry is the human condition, considered by and in itself, not this or that historical event. To treat such events would mean for Montale to mistake the essentials for their transitory aspects. Thus, his is the poetry of a man who extricates himself from the accidentals of human existence to perceive its essence. This notion no doubt contributed considerably to the ''abstract'' and intellectual aspect of his poetry.

In Montale's first collection of verse, *Ossi di seppia* (1925), his desolate and pessimistic picture of life finds its pendant in the austere and arid Ligurian landscape, which forms the backdrop of many of his poems. Although there seems to be no hope of escaping the futility of human existence, in some pieces, such as *In limine,* there appears already a tendency to see a way out of the existential dilemma, if only for others.

The second collection, *Occasioni* (1939), with its terse style and disconnected imagery, represents a further step in the application of hermetic tenets almost beyond any possible understanding; yet some of its poems belong to the best that were written in Italy in the 20th century. *Finisterre* (1943) is a reflective and removed reckoning with World War II. In *La bufera e altro* (1956) there is a noticeable easing of tension and a more balanced relation between the linguistic means and the message they carry. *Satura* (1971) contains 118 poems written between 1962 and 1970, more than two-thirds of them unpublished until then. The lyrical mode of this collection definitely indicates a departure from Montale's earlier abstraction and a turn toward a more open statement without reticence; it also gives the reader an insight into the poet's own personal sphere.

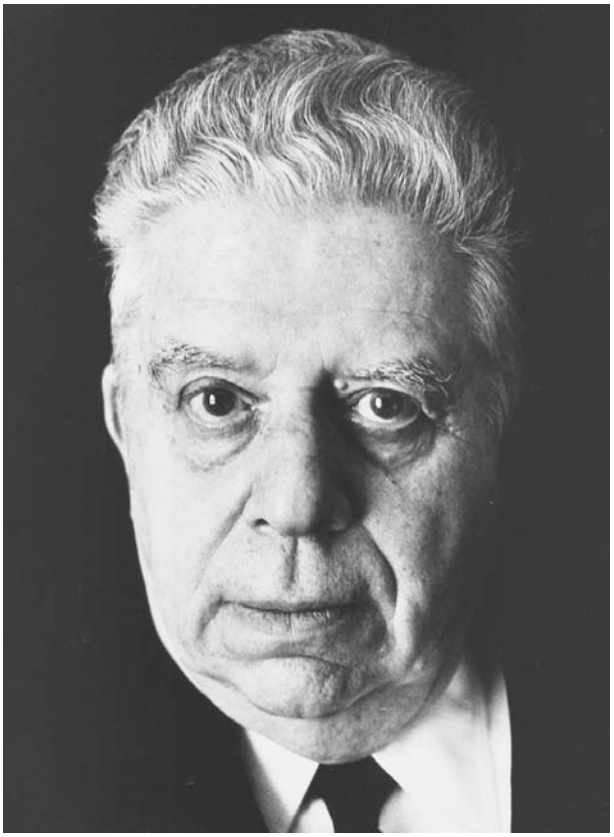

Montale was awarded the Nobel Prize for literature in 1975. He continued to write up until his death at his home in Milan on September 12, 1981.

Further Reading

The major studies of Montale in English are Arshi Pipa, *Montale and Dante* (1968), and Joseph Cary, *Three Modern Italian Poets: Saba, Ungaretti, Montale* (1969). Also useful are the introductory material to Carlo L. Golino, ed., *Contemporary Italian Poetry: An Anthology* (1962); the sections on Montale in Sergio Pacifici, *A Guide to Contemporary Italian Literature: From Futurism to Neorealism* (1962); and Eugenio Donadoni, *A History of Italian Literature* (2 vols., trans. 1969). □

Comte de Montalembert

The French political writer Charles Forbes, Comte de Montalembert (1810-1870), was a Roman Catholic layman who wrote and spoke widely in favor of democratic government and vigorously opposed the union of church and state.

Charles de Montalembert was born in London on April 15, 1810, while his father, who had left France after the Revolution, was serving in the English army. His father returned to France in 1814, when the monarchy was restored, and was raised to the peerage, but Charles stayed behind in the care of his Protestant English grandfather. From this independent and outspoken gentleman Charles absorbed a religious spirit and a zest for learning that he retained for the rest of his life.

Charles was a liberal and could not support the government of Louis Philippe on religious grounds. As a student in France in the 1820s, he began to see more clearly that the Church should be free and on the side of the people rather than under the control of the kings. Much of France's trouble, he felt, came from the close association of the Roman Catholic Church with the French government. In 1830 he collaborated with Félicité de Lamennais, a liberal priest, and Jean Baptiste Lacordaire, an articulate preacher, in publishing a journal called *L'Avenir,* dedicated to ''God and Liberty.'' The journal argued that the Church ought to cut itself off from the government's support. The opposition to *L'Avenir* from conservative French bishops brought Montalembert, Lamennais, and Lacordaire to Rome in 1831 to argue their case before Pope Gregory XVI—un-successfully, as it turned out. Most of *L'Avenir's* doctrines were condemned in two encyclicals by the Pope: *Mirari vos*

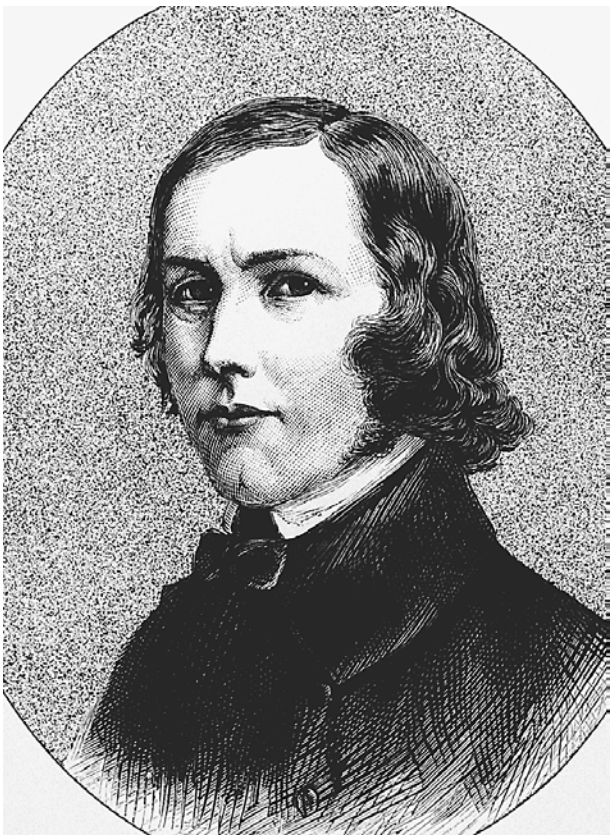

(1832) and *Singulari vobis* (1834). Montalembert sadly submitted.

Montalembert continued to speak and write, however, and he began a newspaper, *Correspondant,* to provide a public forum for his ideas, which were a mixture of Catholic belief and liberal politics. Over the years he consistently taught that the Church should live without special privileges and that it should support democratic movements. He said that slavery should be outlawed and was opposed to the French colonial empire. He also worked hard to establish Catholic schools so that the government would not have a monopoly on education. In 1837 Montalembert was elected to the French Parliament; after the Revolution of 1848 he sat in the Chamber of Deputies; and in 1851 he was honored by being named to the French Academy. He was recognized as a formidable opponent of the empire.

An international congress in Malines, Belgium, in 1863 heard Montalembert's memorable speech calling for Catholics to embrace democracy rather than fear it. But his hopes for his Church were crushed a year later, when Pope Pius IX declared in his *Syllabus of Errors* that it was wrong to say the Pope should ''reconcile himself . . . with progress, liberalism, and modern civilization.'' Montalembert died in Paris on March 13, 1870.

Further Reading

An account by Montalembert's contemporary Margaret Oliphant, *Memoir of Count de Montalembert* (1872), is a somewhat dated but interesting personal study. The best book in English on Montalembert is James C. Finlay, *The Liberal Who Failed* (1968). Charles S. Phillips, *The Church in France, 1848-1907: A Study in Revival* (1936), contains a helpful assessment of the contributions of Montalembert and his associates. □

Juan María Montalvo

Juan María Montalvo (1832-1889) was an Ecuadorian writer. Perhaps the most outstanding polemicist of Hispanic literature, he had a wide appeal in Latin America for his denunciation of dictatorship.

Juan Montalvo was born on April 13, 1832, in the provincial town of Ambato. His grandfather was a Spanish retail merchant, and his father, Marcos, followed the same trade. His mother, Josefa Fiallos, owned some land. Two elder brothers of Juan moved to Quito and came to occupy high positions in education and government.

Montalvo studied in Quito (1846-1854) but dropped out of the university without earning a degree. The connections of his brothers with Gen. José María Urbina, a Liberal who dominated Ecuadorian politics in the 1850s, resulted in Montalvo's appointment to a minor diplomatic post in Rome (1857). The following year he was promoted to secretary of the Ecuadorian legation in Paris. He returned to Ecuador in 1860. By then the Liberals had been ousted by the Conservatives, led by Gabriel García Moreno, and Montalvo was excluded from public employment.

In January 1866 Montalvo published in Quito the first number of a pamphlet series against García Moreno—then out of power—under the title of *El cosmopolita*. Three years later, on the dictator's return to the presidency, Montalvo fled to Colombia, settling in Ipiales.

Montalvo spent his years in exile, in the words of one of his biographers, ''in exasperating moral and economic conditions.'' He received economic support from another exiled Liberal, living then in Panama, Eloy Alfaro. During this period Montalvo's writing consisted mostly of vitriolic and defamatory attacks on García Moreno. When the latter decided to stay as president for a third term, Montalvo wrote *La dictadura perpetua,* which Alfaro published in Panama (1874). The pamphlet circulated in Ecuador. Though it did not produce the hoped-for revolution, on Aug. 6, 1875, a Colombian former mercenary, backed up by a small group of young drifters who had read *La dictadura,* hacked García Moreno to death with a machete. Although the assassin had acted for personal reasons, on hearing of the President's death, Montalvo exclaimed jubilantly: ''My pen killed him!''

Montalvo returned to Quito in May 1876 and started to publish *El regenerador,* a pamphlet series in which he attacked President Antonio Borrero's government. By September he was in Guayaquil, backing a Liberal military revolt led by Gen. Urbina and Gen. Ignacio Veintemilla. The latter, a fellow exile of 1869, soon sent Montalvo to Panama

for his opposition to the general's dictatorial ambitions. He was allowed to return after 4 months, thanks to his attacks against Borrero, which also assured his appointment as deputy to the constitutional convention of 1878. But in June he turned his guns on President Veintemilla, deploring that a great man like García Moreno should have such a despicable successor. Before long, Montalvo was back in Ipiales, where he wrote his *Catilinarias*. This attack on Veintemilla is Montalvo's outstanding polemical work.

In 1881 Montalvo returned to Paris. He stayed there for the remainder of his life, except for a trip in 1883 to Spain, where he was very well received by distinguished figures of Spanish letters and politics. This last period was marked by the publication of his best works: *Siete tratados* and *Capítulos que se le olvidaron a Cervantes*. He died on Jan. 17, 1889.

Montalvo's fame rested on the stylistic qualities of his writing—much in vogue until the beginning of the 20th century—and on their political content, for which he was hailed by liberals all over Hispanic America. His name is still venerated in Ecuador, even though his writing has much declined in its appeal because of changes in stylistic preferences and in political outlook.

Further Reading

There are discussions of Montalvo's life and work in Enrique Anderson-Imbert, *Spanish-American Literature: A History* (1954; trans. 1963; 2d ed., 2 vols., 1969), and German Arciniegas, *Latin America: A Cultural History* (1965; trans. 1967). See also Hubert Clinton Herring, *A History of Latin America: From the Beginnings to the Present* (1955; 2d rev. ed. 1968). □

Joe Montana

Joe Montana (born 1956) has earned a reputation as one of the top quarterbacks in professional football, first rising to fame in the 1980s.

Seventh String

Perhaps it was his only moment of indecision in a career devoted to imposing his will on circumstance. As a high-school senior in Monongahela, Pennsylvania, Joe Montana nearly accepted a basketball scholarship at North Carolina State University. But western Pennsylvania is blue-collar football country, the birthplace of legendary quarterbacks Johnny Lujack, George Blanda, John Unitas, and Joe Namath, and such a tradition ultimately swayed Ringgold High's star quarterback to attend Notre Dame on a football scholarship. However, as a homesick freshman Montana may have had lingering doubts about his decision-making skills when he calculated that he was the Fighting Irish's seventh-string quarterback—barely. Early in his college career Montana made the most of his infrequent appearances: as a sophomore he twice led Notre Dame back from fourth-quarter deficits for improbable wins, including a game against Air Force in which he came off the bench with just twelve minutes remaining to erase the Falcons' twenty-point lead. He inspired two more miraculous rallies as a junior and still two more as a senior. These exploits—what Rick Reilly called the ''impossible, get-serious, did-you-hear-what-happened-after-we-left comeback''—quickly became Montana's signature. Still, Montana did not become Notre Dame's first-string quarterback until his senior year; in his very last game, the 1979 Cotton Bowl against Houston, he engineered a rescue of operatic proportions. With his team down 34-12 with only 7:37 left on the clock and suffering from hypothermia so disabling that the trainer spent halftime pumping him full of bouillon to raise his body temperature, Montana completed seven of his last eight passes to win the game 35-34. The game's final points came on a touchdown pass on fourth down with two seconds left—in an ice storm. Yet despite his almost supernatural football instincts and his documented savvy under pressure, Montana was not a highly touted prospect when he entered the 1979 NFL draft.

God or Something

Eighty-one players were selected before the San Francisco 49ers drafted Montana late in the third round. New 49ers coach Bill Walsh ignored the negative scouting reports on his rookie signal caller (''average'' arm strength, no touch), and envisioned Montana as the orchestrator of his complex ball-control passing attack: ''Joe's . . . . an excellent spontaneous thinker, a keen-witted athlete with a unique field of vision. And he will not choke. Or rather, if he

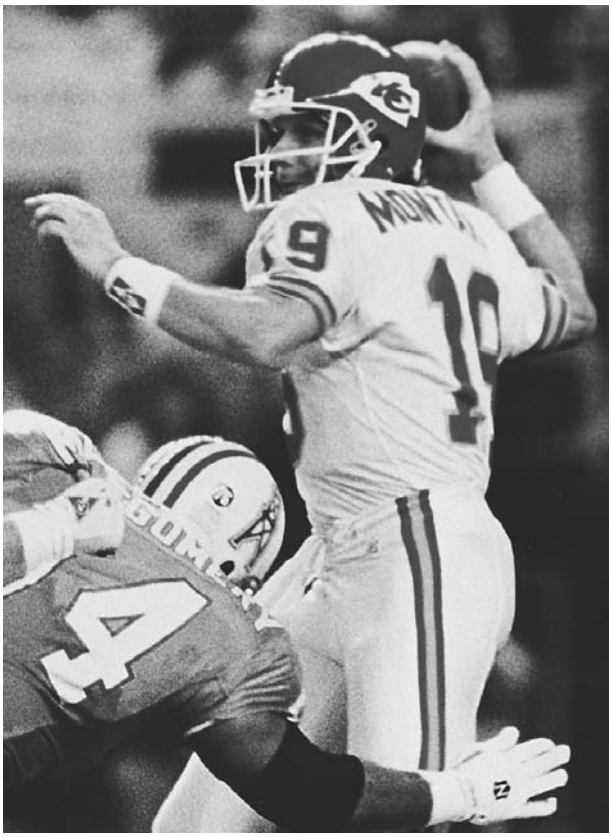

ever does, you'll know that everyone else has come apart first.'' Walsh's ''system'' depended on a nimble quarterback with an accurate arm who could adjust quickly to each defensive sequence as it unfolded. By the 1981 season Montana and the 49ers had become a sophisticated and virtually unstoppable offensive machine, but they met an old nemesis in the National Football Conference championship game, the Dallas Cowboys. The Cowboys had eliminated the 49ers from their last three playoff appearances, and after six San Francisco turnovers had led to a 6-point Dallas lead, it looked as if history would repeat itself. But Montana drove the 49ers 89 yards in the game's final minutes, and with 51 seconds left connected with flanker Dwight Clark for the winning touchdown on what was one of the most heralded plays of the decade. Known simply as ''The Catch,'' the play began with Montana scrambling desperately to his right with three Cowboys in pursuit. Just before he was about to be thrown for a loss, Montana, throwing off his back foot, lofted a pass that appeared to be uncatchable. He later said he never saw Clark get open but knew his receiver would be sprinting across the back of the endzone as a safety valve on the play. Clark went high to catch the pass, landing just inside the boundary: afterward he marveled at the feat, ''It was over my head. I thought, 'Oh, oh, I can't go that high.' Something got me up there. It must have been God or something.''

Super Bowl Hero

San Francisco went on to win Super Bowl XVI over the Cincinnati Bengals 26-21, and Montana was named the game's Most Valuable Player (MVP). It was to become a familiar scenario during the decade. The 49ers would win four titles by 1990, including consecutive Super Bowls in 1989 and 1990, and Montana was awarded the MVP trophy on three occasions (his favorite receiver, Jerry Rice, won the award in 1989). Not only did Montana complete almost 70 percent of his passes in those four Super Bowl victories—outdueling the likes of Dan Marino, John Elway, and Boomer Esiason in the those title games—but he never threw an interception in 122 attempts. He drove the 49ers 92 yards in the waning moments of Super Bowl XXIII to beat Cincinnati again, 20-16, finishing the Bengals off with a 10-yard touchdown pass to receiver John Taylor with 34 seconds left. After the game Montana described the final drive and hinted that his mythic composure was susceptible to all-too-human frailties: ''It's a blur. I hyperventilated to the point of almost blacking out . . . . I was yelling so loudly in the huddle that I couldn't breathe. Things got blurrier and blurrier.'' Montana's performance in the clutch nevertheless left teammates grasping for comparisons; ''He's like Lazarus,'' claimed 49er cornerback Tim McKyer. ''You roll back the stone, Joe limps out—and throws for 300 yards.'' In Super Bowl XXIV Montana came back with an even more impressive performance, shredding the Denver Broncos' defense with five touchdown passes in a 55-10 rout. When he retired in 1995 Montana held NFL playoff records for completions, yards, and touchdowns, as well as single-season (1989) and career records for passing efficiency.

Intangibles

But statistics do not adequately measure Joe Montana's worth as a quarterback. Watching a young Montana practice in the early 1980s, coach Bill Walsh commented, ''there was something hypnotic about him. That look when he was dropping back; he was poetic in his movements, almost sensuous, everything so fluid, so much under control.'' At six feet two inches and rather fragile, Montana was never physically imposing, and his career was twice suspended by major surgery (a back operation in 1986 to widen his spinal canal and elbow surgery that forced him to miss all of the 1992 season). He never appeared to be a brash and demonstrative leader, and by his own account he struggled to articulate how he seemed to perform miracles so effortlessly. Joe Montana simply had the ability to impose a quiet order on a raw and disorderly game. With his leadership there was always time enough.

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Montanus

The early Christian prophet Montanus (active 2nd century) was the leader of a group of people who were convinced that their ability to speak in mysterious languages was a gift of the Holy Spirit. Montanism was later condemned as a heresy.

Very little is known about the life of Montanus He was probably an adult convert to Christianity, enthusiastic about his newly found salvation. About 156 he made a strong impression on the town of Ardabau in Asia Minor when he was overcome by a seizure of some kind and began speaking rapidly and forcefully about religion. He said that he was under the influence of the Holy Spirit and that he was prophesying. This happened a number of times over a period of months. Sometimes speaking clearly, sometimes babbling in what seemed to be foreign tongues, he succeeded in convincing several other men and women that the Holy Spirit was really present, to the point that they also would fall into a trance and prophesy. The group began to attract other followers, especially when the similarity between Montanus's actions and some of the events described in the Bible was pointed out. Many people saw his followers as an elite Christian group calling the rest of mankind to a new spirit of religious fervor. They seemed to be inspired.

The movement spread rapidly throughout Asia Minor. Wherever Montanus and his followers went, they stirred the people into a state of ecstatic madness. Crowds screamed with joy, whirling, dancing, singing, convinced that the Holy Spirit was being poured into them. In moments of relative calm Montanus preached. He urged the people to pray and fast and punish themselves. The human body was troublesome, he said. Sex was evil, and marriage should be no more than tolerated. Christians must return to the original fervor of biblical times and give up worldly pleasures. The Holy Spirit, he said, was once again tangibly present in the world, acting through Montanus and his followers.

At one point Montanus preached that the world was about to come to an end. The heavenly Jerusalem, he declared, was soon to come down and be established on a plain between two towns in nearby Phrygia. From all over Asia Minor the followers of Montanus streamed to the appointed place. They were disappointed when the end of the world did not come about as Montanus had predicted. They kept faith in their prophet, however, and his movement continued to spread. It swept through North Africa and Greece, despite the excommunication imposed on its followers by a bishop in Phrygia. Two centuries later it died out, disappearing as quickly as it had arisen.

Further Reading

A helpful analysis of Montanism's basic religious content is in Ronald A. Knox's articulate study, *Enthusiasm* (1950). Henry B. Swete, *The Holy Spirit in the Ancient Church* (1912), describes some of the controversies stirred up by the Montanists. A useful discussion of Montanus and Montanism is in Philip Carrington, *The Early Christian Church* (2 vols., 1957). See also Newman C. Eberhardt, *A Summary of Catholic History* (2 vols., 1961-1962). □

Marquis de Montcalm de Saint-Véran

The French general Louis Joseph, Marquis de Montcalm de Saint-Véran (1712-1759), commanded the French troops in Canada during the French and Indian War and died a hero on the battlefield of Quebec.

Born in Nîmes on Feb. 29, 1712, Louis Joseph Montcalm received a solid classical education. He entered the army at the age of 15 and fought bravely during the War of the Polish Succession. He reached the rank of colonel in the War of the Austrian Succession, and at the battle at Piacenza in 1746 he distinguished himself, was wounded five times, and was taken prisoner. In the following year he became a brigadier general.

Ten years later, as a major general, Montcalm was sent to be commander of the regular military forces in Canada. Specifically subordinated to the civilian governor, the Marquis de Vaudreuil, Montcalm was hampered by a lack of cooperation on the part of the civil authorities. Personal animosity and dissension between Montcalm and Vaudreuil marked their relationship. The dishonesty of certain members of the provincial administration, a general shortage of food throughout New France, and governmental apathy at home also handicapped Montcalm.

In August 1756 Montcalm crossed Lake Ontario, took the British fort at Oswego, destroyed the settlement, and restored French control to the area. In August 1757 he took and destroyed Ft. William Henry at the head of Lake George with a force of 4,000 French troops and 1,000 Indians. When the British garrison surrendered and marched out, Montcalm's Indian allies massacred many soldiers before Montcalm could stop them. In the following year he occupied Ticonderoga (Ft. Carillon) and held it with 3,600 men against a British attacking force of 15,000.

The British sent strong reinforcements to Canada in 1759 to take Quebec, a virtually impregnable fortress high above the St. Lawrence River. Coming from Louisbourg, Gen. James Wolfe landed at the Island of Orleans, just downstream from Quebec. Montcalm concentrated about 14,000 troops, plus some Indians, along the Montmorency River to oppose Wolfe's assault. The first British attack on July 31 was repulsed. But on September 13, through a stratagem—and there is evidence of bribery involved—Wolfe landed about 4,800 men above Quebec and mounted an unguarded path to the Plains of Abraham on the bluff above the river. Montcalm assembled about 4,500 men and attacked at once, but he lacked artillery, which was withheld by Vaudreuil. In the ensuing battle, both

Wolfe and Montcalm led their forces personally. Both were fatally wounded, Montcalm dying the next morning, September 14, in Quebec. The French defeat was the major turning point that broke French power and led to the eventual British conquest of Canada.

Montcalm was a fastidious person who dressed fashionably in the dandified manner of the times. His fine appearance, his gentlemanly behavior, his charm and integrity, his personal bravery, and his concern for his troops made him immensely popular.

Further Reading

The classic account of Montcalm is still Francis Parkman, *Montcalm and Wolfe* (2 vols., 1884; with new introduction, 1962). See also William C. H. Wood, *The Passing of New France: A Chronicle of Montcalm* (1914), and Meriwether L. Lewis, *Montcalm: The Marvelous Marquis* (1961). □

Montesquieu

The French jurist, satirist, and political and social philosopher Charles Louis de Secondat, Baron de Montesquieu (1689-1755), was the first of the great French men of letters associated with the Enlightenment.

In order to understand the Baron de Montesquieu, one must look back to the age of Louis XIV. During his long reign, Louis XIV had attempted to assert the absolute authority of the Crown over all aspects of French life and to make France supreme in Europe. Although the Grand Monarch achieved success in many of his endeavors, both his attempt to impose cultural and religious unity and his unsuccessful wars provoked sharp reactions that continued throughout the 18th century. It is within this milieu that Montesquieu must be understood.

Charles Louis de Secondat was born on Jan. 18, 1689, at the castle of La Brède near Bordeaux. His father, Jacques de Secondat, was a soldier with a long noble ancestry, and his mother, Marie Françoise de Pesnel, who died when Charles Louis was 7, was an heiress who eventually brought the barony of La Brède to the Secondat family. As was customary, the young Montesquieu spent the early years of his life among the peasants in the village of La Brède. The influence of this period remained with Charles Louis, showing itself in his deep attachment to the soil and in his rustic Gascon accent.

In 1700 Charles Louis was sent to the Oratorian Collège de Juilly, at Meaux, where he received a progressive education. Returning to Bordeaux in 1705 to study law, he was admitted to practice before the Bordeaux Parlement in 1708. The next 5 years were spent in Paris, continuing his studies. During this period he developed an intense dislike for the style of life of the capital, which he later expressed in his *Persian Letters*. In 1715 he married Jeanne de Lartigue, a Protestant, who brought him a large dowry. He was also

elected to the Academy of Bordeaux. The following year, on the death of his uncle, Jean Baptiste, he inherited the barony of Montesquieu and the presidency of the Bordeaux Parlement.

Scholarly and Literary Career

Montesquieu had no great enthusiasm for law as a profession. He was much more interested in the spirit that lay behind law, that is, the meaning, development, and variations of established laws and their relationship to customs and history. It is from this interest that his greatest work, *The Spirit of the Laws,* developed. To free himself in order to continue his scholarly interests, Montesquieu took little concern in the routine of the Bordeaux Parlement and eventually sold his office as president in 1721.

Montesquieu's early works were concerned with what would now be termed biological investigations. From these studies emerged Montesquieu's interest in the effect of environment on men. During this same period Montesquieu devoted a good deal of time to reading highly popular travel literature, including the newly translated *Arabian Nights* and Morana's *Spy of the Great Mogul in the Courts of the Christian Prince*. The combination of this reading and Montesquieu's own critical attitude toward contemporary manners led him to write the first of his great works, *The Persian Letters*.

The Persian Letters (1721) sparkled with wit and satirical irony, but hidden beneath its deft irreverence was a fierce and bitingly critical view of European civilization and manners. The work takes the form of letters to families and friends at home from three Persians traveling in Europe. Their letters are commentaries on what they see in the West. Montesquieu endowed his travelers with the foreign, commonsense understanding necessary to effectively criticize European (French) customs and institutions, yet he also gave to his Persians the foibles and weaknesses necessary to make his readers recognize in them their own weaknesses. All facets of European life were criticized. Louis XIV was ''a great magician''; the Pope ''an old idol worshiped out of habit''; great nobles achieved their status by sitting on chairs and possessing ancestors, debts, and pensions. Beneath the wit was the message that society endures only on the basis of virtue and justice, which is rooted in the necessity of human cooperation and tolerance.

Although the *Letters* was published anonymously, it was quickly recognized as the work of Montesquieu and won for him the acclaim of the public and the displeasure of the regent, Cardinal André Fleury, who held up Montesquieu's induction into the French Academy until 1728. In the same year Montesquieu began the first of his extensive tours of Europe, which brought him from Italy to Holland to England (in the last country he was elected to the Royal Society). After his return to Bordeaux in 1731, Montesquieu began his study of the history of Rome. By 1734 he had finished his *Considerations on the Causes of the Grandeur of Rome and Its Decline*. Though less well received than *The Persian Letters*—Voltaire referred to it as less a book than an ingenious table of contents—the work was less a history than an attempt to get behind history to the general secular causes of events.

According to Montesquieu, Rome achieved greatness because of the martial virtues of its citizens and the flexibility of its institutions, which could be modified to correct political and social abuses. Rome's failure to maintain these characteristics once it acquired an empire marked the beginning of its decline. The development of imperial despotism, epicurean tastes, and the rejection of commerce only hastened the decline of Roman grandeur. Montesquieu's history may not have been scientific in the modern sense, but despite the criticism leveled against it, it was his search for general causal factors that helped to lay the basis for the secularization of historical studies.

The Spirit of the Laws

Fourteen years after his study of Rome, Montesquieu brought his search for the general laws active in society and history to its completion in his greatest work. Published in 1748, *The Spirit of the Laws* was not an analysis of law but an investigation of the environmental and social relationships that lie behind the laws of civilized society. Combining the traditions of customary law with those of the modern theories of natural law, Montesquieu redefined law as ''the necessary relationships which derive from the nature of things.'' Laws, and their most basic political expression, government, thus became a relative relationship between a people's physical environment and their social needs and traditions. Although the basic substance of laws—''reason in action''—remained generally the same under all circumstances, their concrete expression varies according to time and place. Laws ''must be adapted to each peoples.''

Montesquieu's work was an attempt to study the process of adaptation. Thus, the diversity of laws was viewed as natural and desirable. The best legislator was one who pragmatically adjusted law to the physical and social conditions confronting him. Within this framework Montesquieu defined the basic types of government, identified the dominant virtues associated with each, and stated his most widely known concept of the balance of powers as the best means of establishing and preserving liberty.

An aspect of *The Spirit of the Laws* that has often been overlooked by its commentators is its role in the controversy over the legal rights of the autonomous groups in France following the death of Louis XIV. The last five books are an analysis of medieval French history, designed to prove that, to protect the liberties of the nation and the inviolability of the law, autonomous judicial bodies—the *parlements* of France—possessed independent or ''intermediary'' powers to thwart the natural despotic tendencies of an absolute monarchy. This aspect of the work helped to lay the basis of the 18th-century movement for constitutionalism, which culminated in the Revolution of 1789. In this sense, Montesquieu's most fundamental thesis may be viewed as an attempt to indicate the necessity of judicial review. *The Spirit of the Laws* was immediately acclaimed as one of the great works of French literature.

Following the completion of his work, Montesquieu, who was going blind, went into semiretirement at La Brède. He died on Feb. 10, 1755, during a trip to Paris.

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The best biography is Robert Shackleton, *Montesquieu: A Critical Biography* (1961). Montesquieu's thought is discussed in Ernst Cassirer, *The Philosophy of the Enlightenment* (1951); John P. Plamenatz, *Man and Society: Political and Social Theory,* vol. 2 (1963); and W. G. Runciman, *Social Science and Political Theory* (1963). □

Maria Montessori

The Italian educator and physician Maria Montessori (1870-1952) was the originator of the Montessori method of education for children.

On Aug. 31, 1870, Maria Montessori was born in Chiaravalle. Her father, a tradition-bound army officer, discouraged her interest in a professional career; however, with the encouragement and support of her mother, she prepared herself for her later career. When she was 12, the family moved to Rome to take advantage of the better educational facilities. An interest in engineering technology and mathematics led her to enroll in classes at a technical institute at the age of 14. Later an interest in biology led to her decision to study medicine. This decision required some courage and tenacity, as it was in utter defiance of the customs of a society which excluded women from such endeavors.

In 1894 Maria Montessori became the first woman to receive a medical degree in Italy. Her experiences in the pursuit of this degree reinforced her already well-developed feminist ideas. Throughout her life she was a frequent participant in international feminist congresses.

Maria Montessori's first appointment was as an assistant doctor in the psychiatric clinic of the University of Rome, where she had her first prolonged contact with mentally challanged children. She became convinced that the problem of handling these defectives was as much one of instructional method as of medical treatment. In 1898 she was appointed director of the State Orthophrenic School in Rome, whose function was to care for the ''hopelessly deficient'' and ''idiot'' children of the city. She enjoyed tremendous success in teaching the children herself, while refining and applying her innovative methods and training other teachers to work with the children.

In 1901 Dr. Montessori left the school to pursue further studies and research. At the same time she was holding the chair of hygiene at the Scuola di Magistero Femminile in Rome, where she was also a permanent external examiner in the faculty of pedagogy. In 1904 she became a full professor at the University of Rome and from 1904 to 1908 held the chair of anthropology there. She was also a government inspector of schools, a lecturer, and a practicing physician.

In 1906 the Italian government put Dr. Montessori in charge of a state-supported slum school in the San Lorenzo quarter of Rome which had 60 children aged 3 to 6 from poverty-stricken families. By this time her early successes with mentally challanged children suggested to her the idea of trying the same educational methods with normal children. Dealing with culturally deprived children, she used what she termed a ''prepared environment'' to provide an atmosphere for learning, that is, small chairs and tables instead of rows of desks. The basic features of the method are development of the child's initiative through responsible individual freedom of behavior, improvement of sense perception through training, and development of bodily coordination through games and exercise. The function of the teacher is to provide didactic material, such as counting beads or geometric puzzles, and act as an adviser and guide, staying as much as possible in the background.

Dr. Montessori's view of the nature of the child, on which the Montessori method is based, is that children go through a series of ''sensitive periods'' with ''creative moments,'' when they show spontaneous interest in learning. It is then that the children have the greatest ability to learn, and these periods should be utilized to the fullest so that the children learn as much as possible; and they should not be held back by nonnatural curricula or classes. Work, she believed, is its own reward to the child, and there is no necessity for other rewards. Self-discipline emerges out of the independence of the atmosphere of learning. Influenced by astrology, she saw self-discipline as something that emerges as a result of a natural law, if all restraints are

removed, and as a continuation of the cosmic discipline that governs the movements of the stars.

Dr. Montessori's method was basically at odds with behaviorism, Freudianism, and other major 20th-century trends. Thus it was used only by a relatively few private schools. Since the early 1950s, however, her system has enjoyed a revival, related to curricula reforms and a renewed interest in handicapped children. Her works have been translated into at least 20 languages, and training schools for Montessori teachers have been established in several nations.

Further Reading

Maria Montessori's *Spontaneous Activity in Education,* translated by F. Simmonds (1917; repr. 1965), is particularly useful for beginning students. A recent biography of her life is Edward M. Standing, *Maria Montessori: Her Life and Work* (1957). Among the works on her system are Nancy McCormick Rambusch, *Learning How to Learn: An American Approach to Montessori* (1962), and Edward M. Standing, *The Montessori Method: A Revolution in Education* (1962). For other works see Gilbert E. Donahue, *Dr. Maria Montessori and the Montessori Movement: A General Bibliography of Materials in the English Language* (1962). □

Claudio Giovanni Antonio Monteverdi

Claudio Giovanni Antonio Monteverdi (1567-1643) was an Italian composer who, in addition to being the first great operatic writer, reflected in his works, especially the madrigals, the change in style from late Renaissance to early baroque.

Claudio Monteverdi was undoubtedly one of the more progressive composers between 1590 and 1625. During these years he infused the rather dry *stile rappresentativo of* the early monodists with a lyricism that foreshadowed the later aria, and he introduced a more intensely expressive and dramatic element into music, notably through what he called the *stile concitato* (agitated style). As early as 1600 Giovanni Maria Artusi, a well-known theorist, criticized Monteverdi for some harsh ''modernisms.''

Monteverdi's influence, both before and after his death, was not commensurate with the high esteem in which he was held by the discerning few; thus he left no ''school,'' and the only significant composer who can be called his pupil was Heinrich Schütz. The reason for this comparative lack of influence was probably Monteverdi's serious cast of mind and a strong tinge of conservatism that mitigated his continuing in the vanguard throughout a period which was, perhaps, the most dichotomous in the history of music and during which taste and fashion changed rapidly. Today he is regarded less as a revolutionary than as one of the outstanding composers of all time,

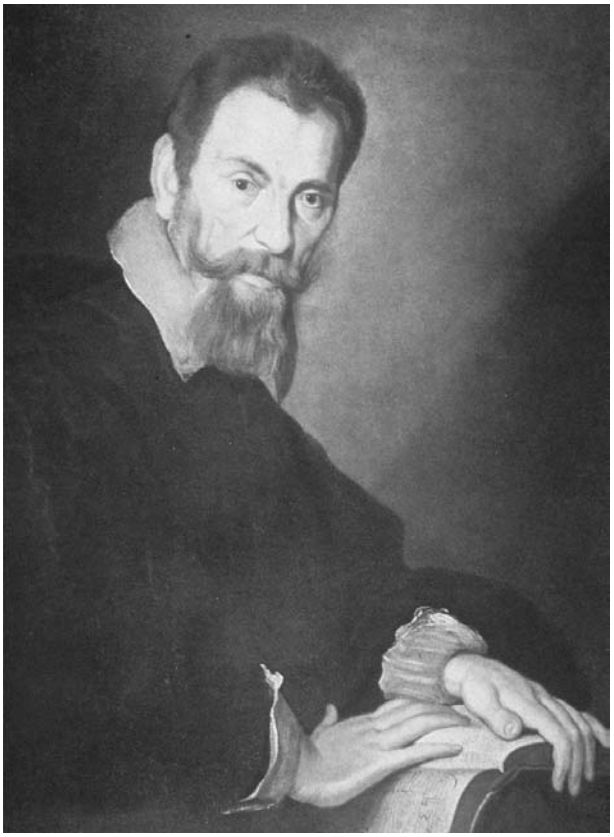

who combined the old with the new and who forged a style that for dramatic range, emotional expression, and sensuous lyricism had never been equaled before.

Monteverdi was born in Cremona and baptized on May 15, 1567. His mother, Maddalena, and father, Baldassare, a doctor, were probably musical, for both Claudio and his brother Giulio Cesare became professional musicians. It is most likely that Monteverdi became a choirboy at the local Cathedral and received his first musical training there. He was certainly a pupil of the noted composer M. A. Ingegneri, the Cathedral's music director, for in 1582 Monteverdi claims as much on the title page of a collection of three-voiced motets, *Sacrae cantiunculae,* published in Venice.

We know little about the next 10 years, apart from Monteverdi's unsuccessful attempt to get a job in Milan in 1589, but they were certainly productive, for he published a book of *Madrigali spirituali* (1583), one of *Canzonette* (1584), and the first two books of madrigals (1587, 1590). Perhaps in 1590 or the year after, he became a string player at the court of Vincenzo Gonzaga I, Duke of Mantua; he definitely held this position in 1592, the same year that he published his third madrigal book.

Employment at the Court of Mantua

Monteverdi remained at Mantua for about 20 years. During this period he accompanied the duke on two visits to foreign countries, the first (1595) a military expedition to Hungary to fight the Turks (an experience that made a deep impression on him), the second (1599) a journey to Liège,

Antwerp, and Brussels. Shortly before the second visit he married Claudia Cattaneo, who in their brief marriage (she died in 1607) bore him three children, Francesco in 1601, Leonora in 1603, and Massimiliano in 1604. In 1602 Monteverdi was promoted to *maestro della musica;* he published his fourth madrigal book a year later, his fifth in 1605, and the first set of *Scherzi musicali* in 1607.

The *Scherzi* were edited by Monteverdi's brother Giulio Cesare, who had been appointed to the Mantuan court sometime previously and who added an appendix to the volume in which he expounded Claudio's views on music, in particular the elucidation of what Claudio called the *prima prattica,* that is, the old polyphonic style of the late Renaissance, and the *seconda prattica,* that is, the new style in which the poetic text dictated the character and form of the music. This latter style is already apparent to some extent in a few of the pieces in the fourth madrigal book and more obviously so in the last six pieces of the fifth book, which, like the rest of his output in this genre, use a continuo accompaniment and are better described as vocal chamber music than as madrigals.

The Opera *Orfeo*

The year 1607 also saw the production, in Mantua, of Monteverdi's first opera, *La favola d'Orfeo*. This was followed a year later by *L'Arianna;* the Prologue, no longer extant, to a comedy by Giovanni Battista Guarini, *L'idropica;* and *Il ballo dell'ingrate. Orfeo* is perhaps the most remarkable first essay in any musical genre by any composer. The libretto (by Alessandro Striggio) keeps to the original story more closely than the two earlier operas on the same subject by Jacopo Peri and Giulio Caccini (and most later ones), in that Orpheus loses Euridice on the journey back from Hades, though they are reunited in heaven.

The music represents a virtual cross section of contemporary practice, including choruses in imitative polyphony and chordal harmony, solo ensembles, *da capo* arias, dances and other independent instrumental pieces, and the new monodic recitativelike style, to which most of the text is set. The orchestra consists of over 40 instruments, including harpsichords, chamber organs, strings, woodwind, and brass; which of these played when was largely left to the music director, though in certain instances Monteverdi specifies the instrumentation. For example, the spirits of Hades are accompanied by regal (reed) and positive organs, five trombones, two bass gambas, and a violone, which produce a strikingly dark timbre; trombones, indeed, later became traditionally associated with anything ''infernal.''

Perhaps the most remarkable feature of *Orfeo* is the clearly deliberate attempt at some kind of overall design. This is particularly evident in Act I, where the arrangement of solos, ensembles, choruses, and instrumental ritornelli form two ABA structures, the first large and complex, the second small and simple, and followed by a coda.

Orfeo was revived several times during Monteverdi's lifetime, as was *Arianna,* which if anything was even more popular, especially the celebrated lament *Lasciatemi morire,* the only fragment to have survived. Not only was this piece arranged for five voices and included in the sixth madrigal book, and adapted to sacred words in the *Selva morale e spirituale,* but it also set a fashion that affected virtually every opera for the next 150 years or so, a well-known example being Dido's lament, ''When I am laid in earth,'' in Henry Purcell's *Dido and Aeneas*.

The *Vespers*

In 1610 Monteverdi published one of his finest works, the *Vespers,* comprising a Mass, 2 Magnificats, 11 ''motets,'' and an orchestral sonata. In it he combines solos, ensembles, choral writing for one and two choirs of up to five voices each, orchestral ritornelli (some in six real parts), in addition to a sonata, and obbligati for various instruments. The style ranges from the old to the new, from richly imitative seven-part polyphony to highly affective monody, from rhythmically clear-cut, ear-catching melodies to complex highly virtuosic melismas. As Denis Arnold (1963) said, ''Passion and magnificence—these two are inseparable words when describing this volume.''

The *Vespers* may have resulted from Monteverdi's desire to write a large-scale, widely expressive sacred work that complemented, to some extent, his operatic output. It almost certainly was a result of his wish to find another post, a wish that arose from the growing dissatisfaction with conditions, particularly his salary, at the Mantuan court. His situation became aggravated in 1612, when Vincenzo I died, for shortly afterward he was dismissed by Vincenzo's successor, Ferdinand. For over a year Monteverdi sought employment that was commensurate with his now considerable reputation, and finally, in August 1613, he was appointed to one of the most prestigious musical positions in Italy, that of *maestro di cappella* at the famous basilica of St. Mark's in Venice.

Years in Venice

Monteverdi spent the rest of his life in Venice, dying there on Nov. 29, 1643. The only domestic events of note during this period were the arrest in 1627 of his son Massimiliano by the Inquisition and his acquittal the following year, and Monteverdi's entry into the priesthood about 1632. Musically his 30 years in the service of St. Mark's were richly productive. In addition to completely reorganizing the whole musical setup and raising to a new excellence the standards of the singers and instrumentalists, he composed a quantity of music, both sacred and secular. Most of the sacred music was published in *Selva morale e spirituale* (1640), which includes a Mass, two Magnificats, and over 30 other pieces, and in a collection published posthumously in 1650, which contains a Mass, a litany, and over a dozen psalm settings.

The secular music can be divided into chamber and dramatic. The chamber category includes the sixth, seventh, and eighth madrigal books (1614, 1619, 1638) and the second set of *Scherzi musicali* (1632). The dramatic category comprises nine operas, three ballets, incidental music, an intermezzo, a masque, and the dramatic cantata *Il combattimento di Tancredi e Clorinda* (1624). *Il combattimento,* notable for its demonstration of the *stile concitato* via such

unusual (at that time) instrumental effects as pizzicato and tremolando, has survived, as have the ballets *Tirsi e Clori* (1616) and *Volgendo il ciel* (1637) and Monteverdi's last two operas, *Il ritorno d'Ulisse in patria* (1641) and *L'incoronazione di Poppea* (1642). *Poppea* is the first opera on a historical subject (as opposed to mythological, biblical, or poetical subjects) and a masterpiece by any standard.

The Operas *Ulisse* and *Poppea*

Monteverdi's two last operas show profound differences compared with *Orfeo*. Both were first produced in Venice, but *Ulisse* is more typically Venetian than *Poppea* in the rapid succession of scenes—comic, serious, and spectacular—the quick patter of its recitative, often broken up by short songlike passages, the infrequency of instrumental numbers, the varied and heightened emotional range, and the reduction of the orchestra to a basic string group, which was first used in *Il combattimento* and has formed the foundation of the orchestra ever since.

In *Poppea* Monteverdi largely rejected the purely spectacular and the restless succession of scenic contrasts, relying more on the vivid and subtle characterization of the leading figures of the drama and maintaining a well-nigh perfect balance between music and drama, the music seeming to spring directly from the drama and not, as happened in most later baroque operas, being an end in itself. Not until Christoph Willibald Gluck, in fact, was such a conception of opera again realized. The music in *Poppea* is seldom less than attractive, and at times it reaches an emotional intensity and a melodic beauty that make an immediate impact today.

The works from Monteverdi's Venetian period that have not survived are the operas *La favola di Peleo e di Tetide* (1617), *Andromeda* (1617), *La finta pazza Licori* (1627), *La Delia e l'Ulisse* (1630), *Proserpina rapita* (1630), *Adone* (1639), and *Le nozze d'Enea con Lavinia* (1641); the Prologue to a sacred play, *La Maddalena* (1617); a Prologue and five ''Intermedia'' (1627); the ballet *La vittoria d'amore* (1641); the intermezzo *Gli amori di Diana e di Endimione* (1628); and the masque *Mercurio e Marte* (1628). The disappearance of these works, and in particular of all but two of the last nine operas composed in Venice, must be counted the most tragic loss in the history of music, when one considers the exceptional significance of any opera written during the first half of the 17th century, Monteverdi's own stature as a composer, and the high quality of those examples that have come down to us.

Further Reading

Full-length studies of Monteverdi include Henri Prunières, *Monteverdi: His Life and Work* (trans. 1926); Leo Schrade, *Monteverdi: Creator of Modern Music* (1950); Hans F. Redlich, *Claudio Monteverdi: Life and Works* (trans. 1952); and Denis Arnold, *Monteverdi* (1963). For background material see Donald J. Grout, *A Short History of Opera* (1947; 2d ed. 1965); Manfred F. Bukofzer, *Music in the Baroque Era, from Monteverdi to Bach* (1947); and Simon T. Worsthorne, *Venetian Opera in the Seventeenth Century* (1954).

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Montezuma II

The ninth ruler of the Aztec empire, Montezuma II (1466-1520) was seized by the Spanish conquistadores, who used him to control and rule the empire.

Montezuma was born in Tenochtitlán, capital of the Aztec empire, and the present site of Mexico City. He received a thorough education in religion, science, and art and was especially devoted to his religion, becoming a priest in the temple of the war god Huitzilopochtli. He also distinguished himself in the numerous Aztec wars.

In 1502 Montezuma succeeded his uncle Ahuitzotl to the throne and became known for his pride and superstition. He lacked the harsh realism of his predecessors and was very much influenced by omens and prophecies. He dismissed all plebeians from his court and increased taxation of the merchants. Although his advisers warned him that his measures would weaken the empire, he requested heavier tribute from conquered tribes and launched numerous expeditions to obtain sacrificial victims. His actions led to revolts and to wars between Tenochtitlán and several tribes.

Under these circumstances Montezuma learned of the arrival of the Spaniards in 1519. Fearing that they were emissaries of the Aztec god Quetzalcoatl, whose return was believed to be imminent, and following the decisions of the Supreme Council of the Indian Confederation, Montezuma tried to appease the conquistadores by sending gifts and offering homage. This only whetted the appetite of the Spaniards. Their leader, Hernán Cortés, allied himself with the Tlaxcalan Indians, who had remained independent from the Aztecs, and marched toward Tenochtitlán.

Conquest of Tenochtitlán

Many Indians welcomed Cortés as a deliverer from Aztec control. Montezuma himself refused to fight Quetzalcoatl emissaries and invited Cortés into the capital. Fearful that the Aztecs might rebel against the Spanish presence, Cortés seized Montezuma, thus becoming the master of the Aztec empire without a struggle. Using Montezuma as his mouthpiece, he governed from behind the throne. Montezuma summoned all his *caciques* (chiefs), ordering them to obey the Spaniards and to collect tribute and gold for the Spanish monarch.

Cortés and his men remained in Tenochtitlán for several months. By then a new Spanish expedition from Cuba had reached the Mexican shores with orders to limit Cortés's power. Leaving one of his lieutenants in command,

Cortés marched to the coast and persuaded his compatriots to join him.

In the meantime an Indian uprising occurred in Tenochtitlán as a result of the ruthless policies followed by Cortés's lieutenants. Cortés hastened back only to find his men barricaded in the palace and threatened by starvation. He ordered Montezuma to arrange for supplies, but the Emperor refused. Cortés then released one of the Aztec chiefs, Cuitlahuac, with orders to open the markets and bring back food. Instead, Cuitlahuac assumed the leadership of the revolt. There was furious fighting in the capital.

Cortés finally convinced Montezuma to address his people and to order them to obey the Spaniards. The angry Indians, however, refused to listen to their captive emperor and showered him with stones. Montezuma died several days later, in June 1520, either from wounds inflicted by the mob or at the hands of the Spaniards.

Further Reading

Much valuable information on Montezuma can be found in George C. Vaillant, *Aztecs of Mexico* (1941; rev. ed. 1962); Frederick A. Peterson, *Ancient Mexico* (1959); and R. C. Padden, *The Hummingbird and the Hawk: Conquest and Sovereignty in the Valley of Mexico, 1503-1541* (1967). □

Carlos Montezuma

Carlos Montezuma (ca. 1865-1923), was a Yavapai (Mohave-Apache) university-educated medical doctor and political leader, who bridged both cultures.

Sometime in the mid-1860s, perhaps as early as 1865 or as late as 1867, Carlos Montezuma was born as Wassaja to Yavapai parents in a band in central or southern Arizona. As that period was quite turbulent, given Anglo-mining expansion and settlement and warfare among the southern Arizona tribes, Wassaja's childhood was far from uninterrupted play. Indeed in 1871, the Yavapai's longtime enemies, the Pimas, attacked Wassaja's band and carried him off, along with his two sisters. A man bound for Mexico soon purchased his sisters, and the boy never saw any of his family again.

Later that same year, an Italian immigrant photographer/artist named Carlos Gentile took pity on the boy, purchased him for $30, and had him baptized as "Carlos Montezuma" on November 17 in Florence, Arizona. Soon Gentile moved to Chicago, where the child attended public school for the next three years, moving on next to Galesburg, Illinois, where Carlos attended a country school for his health for the next two years. The next stop was New York, where the lad went to school in Brooklyn. Gentile's business suffered a reversal, however, due to a fire, and he was unable to care for the child any longer. After a short time

under the care of a Mrs. Baldwin, Carlos found himself the ward of a Baptist minister, William H. Steadman, of Urbana, Illinois.

Once in Illinois, Montezuma prepared himself for college and enrolled at the University of Illinois. There he pursued a B.S. degree in chemistry, obtaining grades ranging from middle C's to low A's. He authored a thesis entitled ''Valuation of Opiums and Their Products'' and received his degree by the mid-1880s. After a brief period of indecision in Chicago, Montezuma resolved to go on to medical school. With the help of a Dr. Hollister at the Chicago Medical College, he entered that program, working at a job cleaning a local drugstore. In 1889, after some setbacks with the faculty, he finally completed medical training and contemplated where best to apply his new skills. Contact with the ''Friends of the Indian'' reformer group soon propelled him in the direction of becoming an Indian doctor.

Captain Richard Henry Pratt, the founder and director of the Carlisle School in Pennsylvania, was Montezuma's first backer. As early as 1887, Montezuma had been corresponding with the energetic reformer. Pratt was a staunch believer in immersing Indian children in white culture and erasing indigenous traits. For Pratt, and increasingly for Montezuma at this time, no matter how glorious was the Indian's past, the present and future realities dictated that tribal peoples modernize according to the whites' model. At his school, Pratt often brought in reluctant charges for this social experiment. Although Montezuma was too old for Pratt's curriculum, he became an adult example of what the whites' education could accomplish for indigenous people. In 1887, Montezuma thus addressed audiences in New York and Philadelphia on this topic.

Such a bright specimen of the white man's handiwork caught the attention of Commissioner of Indian Affairs Thomas Jefferson Morgan. After an exchange of letters, Morgan appointed Montezuma to be a clerk and physician at Fort Stevenson in Dakota Territory in 1889. Montezuma embarked on the mission with great zeal:

> While there is life in me I shall teach my race the values of life from savagery to civilization. I will lead them to the Father that watched over their forefathers when they fell into the hands of their enemies, to the God who permitted the nation to which they belonged to be nearly wiped out of existence.

Once in Dakota Territory, however, Montezuma found reservation conditions much worse than he had expected. Soon he was in conflict with Office of Indian Affairs policies and personnel. Handling the medical problems of the Arikara, Gros Ventre, and Mandan tribal peoples on the Fort Berthold reservation, Montezuma became convinced that physical problems stemmed from the inadequate supervision of the reservation facilities. Within the year, he and Superintendent George Gerowe were trading accusations. Commissioner Morgan stepped in and transferred Montezuma to the Western Shoshone Agency in Nevada in 1890, where he remained until January 1893. Although Montezuma's service there was less choppy, the lack of medical and other supplies, clashes with tribal shamans and customs, and rivalry between Catholic and Protestant missionaries frustrated his attempts to make progress. Commissioner Morgan granted his request for another transfer, this time assigning Montezuma to the Colville Agency in Washington state. That move was no better, however; the Colville Agency, too, lacked the necessary supplies and facilities for a doctor to carry out his tasks. Quickly Montezuma secured another transfer to what would be his last Indian Service position, physician at Pratt's Carlisle School. In July 1893, he began his tenure at Carlisle, a position he kept until January 8, 1896.

Montezuma's stay at Carlisle was far happier than his other Indian Service positions. Back with his friend Pratt, he threw himself into the spirit of the school, praising the education, football team, and band. Although critics pointed to discrepancies in Carlisle's mission and its accomplishments—few students graduated or stayed in the East—Montezuma believed in the potential of the school. One of the musicians, a Dakota named Gertrude Simmons or Zitkala-sa, would figure importantly in Montezuma's life. Being in the East also allowed him greater contact with the white reformers. In 1893 and 1895, he attended the annual Lake Mohonk conferences of the ''Friends of the Indian.'' By 1896, despite his positive connections with Carlisle, Montezuma decided to venture back into private practice.

At first back in Chicago, Montezuma had few patients. Then he chanced to meet up with Dr. Fenton Turck, an eminent internalist, who invited Montezuma to assist at his clinic. Montezuma's career prospects improved, although he never became an excellent doctor nor a rich one. Around this time, he and Zitkala-sa reactivated their acquaintance. Friendship blossomed for a time into engagement in 1901, but in August of that year, she broke off the relationship. Within the year, she married Raymond Bonnin, a Sioux. Montezuma was bitter at first, but later the two resumed a friendship and alliance in favor of Indian causes. Probably her biggest impact on him was to reawaken some interest in the Indian past. Montezuma never became an enthusiast for indigenous culture, preferring the path out of what he and most whites considered savagery, but in 1901 he revisited the places of his boyhood. On a trip to Arizona with the Carlisle football team the previous year, Montezuma had returned to his native region for the first time. Now he came back on his own and tracked down some of his distant relatives, especially Mike Burns and Charles Dickens. With them and Charles's brother George, Montezuma was instrumental in the creation of the Fort McDowell Yavapai or Mohave-Apache Reservation by late 1903.

Starting in 1905, Carlos Montezuma attracted national attention as an Indian leader. Much of his energies over the next six years focused on establishing a national organization of Indians, one the indigenous leaders would control themselves, unlike the reformer groups such as the Indian Rights Association. Montezuma joined in this Pan-Indian movement with Zitkala-sa and other prominent native leaders, such as the Sioux Charles Eastman and Henry Standing Bear, the Seneca Arthur Parker, the Oneida Laura Cornelius, the Omaha Thomas Sloan and Rosa LaFlesche, the Ojibwa Marie Baldwin, the Winnebago Henry Roe Cloud, the Arap-

ahoe Sherman Coolidge, and the Peoria Charles Daganett. On Columbus Day, 1911, in Columbus, Ohio, with the help of Ohio State University economics and sociology professor Fayette McKenzie, the Society of American Indians held its first meeting. Montezuma, however, in spite of pleas from Sloan, Eastman, Cornelius, Daganett, and Standing Bear, did not attend. Despite his obvious credentials for leadership in such a movement and his ongoing disputes with Commissioner of Indian Affairs Francis Leupp, Montezuma had become disappointed with the agenda of the society. He suspected that the group had simply become a tool for the Bureau of Indian Affairs, and, as he and Pratt asserted, did not concentrate on the real needs of indigenous peoples. Instead of contributing to what he saw as a charade, Montezuma returned to southern Arizona to resume his efforts on behalf of his Yavapai tribe.

Since the establishment of the Fort McDowell Reservation in 1903, the Bureau of Indian Affairs personnel and the Yavapi themselves had been trying, with some success, to develop a thriving agriculture on the land. Their success, however, depended on the water supply from the Verde River, which cut across the reservation. The time period was a confusing one for water rights in the West as a whole. Although the Newlands Reclamation Act of 1902 projected a bright future for western irrigation, the legal definitions of ownership became murky. The 1908 *Winters* v. *U.S.* Supreme Court decision ruled that Indians had prior water rights, but it was ambiguous whether the indigenous people themselves or their ''guardian'' governmental agencies owned the water. Competition with nearby Phoenix and attempts to consolidate the Yavapai with other Arizona tribes clouded the future for Montezuma's people. Problems with setting up or repairing irrigation ditches further complicated matters. So in 1911, Montezuma, now signing his letters Wassajah, joined in with the Dickens brothers to ward off Bureau of Indian Affairs plans to relocate the Yavapai. After a drawn-out struggle, the Yavapai won their case and the right to stay at Fort McDowell. For Montezuma, this victory had repercussions, as the federal government saw him more as an obstacle to bureau plans rather than a cooperative, educated Indian.

The next year, 1912, Montezuma returned to the Society of American Indians. He became a crucial and controversial force within the group, never completely at ease with the society's agendas. He attended the 1912 meeting, again in Columbus, Ohio, but declined to go to the 1913 meeting in Denver, when it became clear that local promoters were using the gathering as publicity for an upcoming Buffalo Bill Cody Wild West show. Instead, he redirected his energies to Yavapai issues and also to an extremely personal one, marriage to a Rumanian-American woman named Marie Keller on September 19, 1913. The following day, Montezuma left for Arizona. (Marie, who lacked her husband's reformer zeal, preferred to stay in the background of his life.) The next February, however, he returned to the Society of American Indians to plan the 1914 meeting in Madison, Wisconsin. Despite arguments with moderates in the organization, such as Arthur Parker, and continuing conflict with the Bureau of Indian Affairs, Montezuma went to the Madison gathering, as well as the 1915 one at Lawrence, Kansas. At the Lawrence meeting, Montezuma sharpened his attack on the bureau with a talk called ''Let My People Go,'' in which he urged abolition of the federal agency.

Clearly, Montezuma was at an ideological watershed in his opinions, deciding that personal commitment was more important than organizational cooperation with the ''enemy.'' The next April, he published the first number of his personal newsletter, *Wassaja,* an ''obsession'' that he carried on until shortly before his death. For six and a half years, Montezuma waged an unrelenting war of words with the Bureau of Indian Affairs. That October, even though he was in hot dispute with Arthur Parker, Montezuma attended the sixth annual Society of American Indians convention, held that year at Coe College in Cedar Rapids, Iowa. There matters deteriorated to a shouting match between Montezuma and Sherman Coolidge over the notion of Indians in the employ of the Indian Service. ''I am an Apache,'' Montezuma screamed at Coolidge, ''and you are an Arapahoe. I can lick you. My tribe has licked your tribe before.'' Obviously, with tempers so frayed, the conference accomplished little, and Montezuma was ever more the lone wolf. His editorials in *Wassaja* turned more sarcastic and clever. His main antagonist was the Bureau, but he also attacked churches and schools for what he considered complicity in the scheme to defraud Indians. Indeed, although his primary concern was for his people in Arizona, Montezuma expanded his focus to cover Indian calamities in Montana.

When the United States entered World War I, the Yavapai doctor looked at the war effort with ambiguity. The U.S. should not be able to commandeer indigenous males to fight, he thought, but if any wished to fight, they should be able to do so. His editorials also pointed out the ironies of native peoples fighting for rights abroad that they didn't enjoy at home. When war needs justified the closing of Carlisle School in 1918, Montezuma responded angrily. The bureau became, in his eyes, the ''Kaiser of America.'' He urged the Society of American Indians to meet again—it had canceled the 1917 convocation—and lead the fight against the bureau. At the Pierre, South Dakota, meeting that September, Montezuma delivered an impassioned speech on Carlisle. Better yet, from his perspective, the society voted for abolition of the Indian Bureau. The society also named Gertrude Simmons Bonnin to replace Parker as editor of *American Indian Magazine.* Emotionally elated, Montezuma praised the society lavishly in the pages of *Wassaja*.

Throughout those years of infighting within the society, Montezuma was also busy defending the rights of his beloved Yavapai and other tribes back in Arizona. In 1912, he responded to requests from the Salt River Pimas to become their representative. Washington officials did not look favorably on that match, but in that year Montezuma and the Yavapai received confirmation of their homeland status on the Fort McDowell Reservation. Arguments over ceremonial dancing on the reservation, however, soon plunged Montezuma into conflict with bureau officials Charles Coe, Frank Thackery, C.T. Coggeshall, and Byron Sharp, as well as Indian Rights Association agent Samuel Brosius. Al-

though Montezuma had no intention of reinvigorating tribal customs of the past, he did support the dances as harmless. Mostly the dispute was over the power of Indian agents over the tribal peoples, so any issue would have triggered the physician's anger. The clash over dancing carried on until 1918. Water problems also continued to plague the Arizona Indians. The Yavapai, particularly, wished for a dam and irrigation system, but Indian Bureau officials maintained that the project was too costly. Instead, the bureau recommended the Yavapai accept allotments on the Salt River. Whether or not this was a thinly disguised attempt to relocate the Yavapai, Montezuma and the Dickens brothers led the resistance to the plan. By 1918, even though the water situation was as tenuous as ever, Montezuma had won the battle over keeping Fort McDowell intact.

In what turned out to be the last four years of his life, Carlos Montezuma continued his efforts in national Indian affairs, tried to enroll as a member of the San Carlos Apache, and kept up his interest in southern Arizona concerns. He pressed once again for abolition of the Bureau of Indian Affairs and for citizenship for all Indians (not granted completely until 1924). The Society of American Indians continued to meet, and Gertrude Bonnin still held the editorship of the society magazine, but by the early 1920s, that group was losing its clout and luster. Successive meetings at Minneapolis, St. Louis, Detroit, and Kansas City all witnessed decreases in attendance. By 1922, Montezuma was disillusioned once more with the society. Back in Arizona, however, he launched a more ambitious effort to enroll at the San Carlos Apache agency, because some genealogical tracing had convinced him that his family had ended up on that reservation in 1871. The Indian Bureau, already at odds with the aggressive Yavapai physician, put him through many hoops, requiring sworn statements and proof which Montezuma could not obtain. In the end, the bureau's 1922 denial of his enrollment request was as much a punishment of Montezuma as a bureaucratic technical decision.

Controversies over water rights once again surfaced in 1919. Bureau officials tried yet again to persuade the Yavapai to relocate to the Salt River reservation, and once again Montezuma, the Dickens brothers, and Mike Burns headed off that campaign. In 1920, Montezuma and agent Byron Sharp nearly came to blows on the reservation, an incident that involved some rough handling of Montezuma's wife Marie. Next plans to pipe water to Phoenix across the Fort McDowell lands aggravated Montezuma even further, reinforcing his fears of a gigantic conspiracy between city politicians and the bureau lackeys. Montezuma kept protesting this turn of events, but with the arrival of the new Harding administration and its probusiness secretary of the interior, Albert Fall, Montezuma made little headway. A new Salt River agency superintendent, Frank Virtue, proved as hostile to Montezuma as his predecessors had been. A new generation of Indian leaders would have to pick up the fight for him.

In the summer of 1922, Montezuma noticed that his health was failing. At first, he thought he had influenza, but being the physician he was, he soon diagnosed his condition correctly as tuberculosis, the major Indian-killing disease of the day. Throughout the autumn of 1922, he continued to publish *Wassaja,* but in December, he chose to prepare for his death. He left Chicago for Arizona, had the Dickens family build him a *wickiup* rush shelter near their home, and resisted the medical advice of a Tempe physician to commit himself to a sanatorium. Montezuma lingered for nearly a month, writing letters of encouragement to his wife back in Chicago. On January 23, 1923, he finally succumbed, home at last among his people. Several newspapers and native leaders, including the Society of American Indians, eulogized him, but his overall legacy was uncertain. His crusading passions carried over to other native leaders for a few years after his death, but then his memory faded, outside of the Fort McDowell Reservation. Not until the late 1960s and early 1970s, when a reawakening of interest in native American resistance occurred, did scholars and indigenous leaders rediscover Carlos Montezuma.

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Simon de Montfort

The English statesman and soldier Simon de Montfort, 6th Earl of Leicester (1208-1265), led the opposition to Henry III and played a major role in constitutional development.

Simon de Montfort, born in Normandy, was the fourth and youngest son of Simon de Montfort IV and Alice de Montmorency. After spending his first years in Normandy, where in 1210 his father had been deprived of his English estates, Simon decided in 1229 to go to England with his elder and sole brother, Almeric, to claim the earldom of Leicester by right of his English grandmother. He soon became a royal favorite, made friends with such important people as Robert Grosseteste, and on Aug. 13, 1231, was given livery of the estates. In 1236 Simon was seneschal at the coronation of the Queen, and 2 years later he married

Eleanor, the sister of Henry III and widow of William Marshall, Earl of Pembroke.

Simon was formally invested with the earldom on April 11, 1239, and after a quarrel with the King over money matters, he decided to go on crusade. He was so effective that the barons of Jerusalem asked that he remain there as governor. Returning to France in 1242 to help in holding Poitou, he then retired to his English estates for the next years and was called by Henry III in 1248 to govern Gascony. A hard ruler, he was able to force those in opposition to the English to submit. Although charged for his repressive activities, Simon was acquitted, and he resigned in 1252 at the King's request.

Simon hoped to go back into retirement, but the King called upon him to serve on several diplomatic missions to Scotland, France, and Italy. At the ''Mad Parliament'' of 1258 he served as one of the leaders appointed for effecting administrative reforms, which resulted in the Provisions of Oxford, and Simon moved to join the reformers against the King. Many of the reformers were native English who resented the foreign-born favorites at court, and soon Simon, though foreign-born himself, became their leader.

After being attacked by the King in council in 1260, Simon left the country, but he was called back in 1263 by the leaders of Parliament to head their opposition to the King and his foreign favorites. Claiming that the King had violated his oath and the Provisions, the barons referred the dispute to the arbitration of King Louis IX of France, who sided with the English king in the Mise of Amiens of 1264.

As a result of this defeat, Simon and the barons resorted to civil warfare and in the battle of Lewes on May 14, 1264, defeated the royalist forces and captured the King. To counteract the Mise of Amiens, the barons issued the Mise of Lewes, which placed the King and country under the control of Simon and the barons with a program of reform.

To solidify his position, Simon on December 10 called for a meeting of Parliament in January at London that would be fully representative not only of the traditional members but also of every borough in England. This Parliament, later called the ''Model Parliament,'' established a precedent for greater representation in the Commons.

Simon quarreled with Gilbert de Clare, Earl of Gloucester, who left to join the King's forces led by Prince Edward. Further war resulted, ending in the battle of Evesham on Aug. 4, 1265, at which the opponents of the King were defeated, and Simon was killed. His body was dismembered, and his followers were deprived of their estates. His remains were buried near the high altar at Evesham Abbey, and his tomb became a rallying point for later generations that opposed the powers of the monarchy. Simon's contributions to English constitutional development were not so much in the actions of his life as in their symbolism for later reformers. He stands as a hero for justice rather than as a parliamentary statesman.

Further Reading

There are many studies of Simon de Montfort and his period. Recommended biographies are Charles Bemont, *Simon de Montfort* (trans. 1930); Margaret Wade Labarge, *Simon de Montfort* (1962); and C. H. Knowles, *Simon de Montfort* (1965). For the historical period see Ernest F. Jacob, *Studies in the Period of Baronial Reform and Rebellion, 1258-67* (1925); Reginald F. Treharne, *The Baronial Plan of Reform, 1258-63* (1932); and Sir Frederick Maurice Powicke, *The Thirteenth Century, 1216-1307* (1953).

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Joseph and Jacques Michel Étienne Montgolfier

The French inventors and industrialists Joseph Michel (1740-1810) and Jacques Étienne (1745-1799) Montgolfier were brothers who invented the hot-air balloon, an important step in the development of aeronautics.

Both Montgolfier brothers were born at Annonay, Joseph in 1740, Étienne on Jan. 7, 1745. Their father owned a large paper mill and gave them a good education. Joseph was placed in a private school, but he left to start a chemical business by himself. Paris, with its famous scientists, attracted him, but after a short stay he was called back to Annonay to help his father run the paper mill. He promptly tried to introduce new techniques into the business, which resulted in his father's giving him funds to establish a business of his own. However, Joseph's inexperience soon led to considerable financial losses.

Étienne's youth was a more conservative one. He received training as an architect, which included some scientific education. When he was 30, his father retired and placed him at the head of the business. Étienne soon earned a name in the paper industry through his careful and profitable improvements in papermaking.

Whatever brought the attention of the brothers to using hot air for a balloon, and whether they even, at first, understood why smoke rose, is not clearly known. But it is known that they rapidly passed from a toy-sized balloon to a large one, and they soon learned that the best fuel was straw mixed with carded wool. The first public experiment, on June 5, 1783, demonstrated to an assembly of the local nobility of Annonay how a balloon some 35 feet in diameter could rise in 10 minutes to a height of well over a mile.

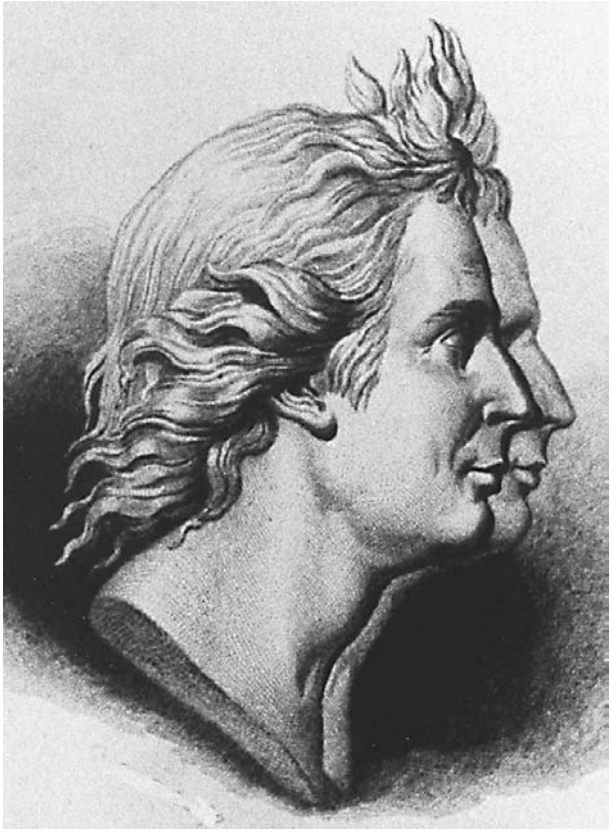

Jacques and Joseph Montgolfier

News of the experiment spread rapidly. The central scientific institution in France, the Academy of Sciences, invited the Montgolfier brothers to Paris to repeat their experiment. Bad weather destroyed the first balloon, but a second attempt was made, at Versailles on Sept. 19, 1783, in the presence of the King and his court. The balloon, as was proper for the royal occasion, was elegantly decorated. This time it carried a sheep, a rooster, and a duck. It rose to over 1,000 feet and then floated down.

The successful exhibition before royalty made the Montgolfier brothers national figures. A gold medal was struck in their honor. Étienne received the ribbon of St. Michael; Joseph obtained a pension of 1,000 livres; and their father obtained a patent of nobility. Balloons caught the attention of the public, and the term *montgolfière* was even applied to hair fashions and dresses.

In January 1784 at Lyons, to test whether balloons could carry passengers, Joseph made a mammoth 130-foot-diameter balloon, probably the largest hot-air balloon ever made. After freezing rain and a fire made Joseph's first effort unsuccessful, a second attempt was made on January 19. After a 15-minute flight with Joseph and two other passengers, the balloon made a rather rapid descent but landed without injury. The successful aeronauts were carried in triumph into Lyons. But the Montgolfier brothers soon saw themselves superseded by the exploits of others: long-distance flights, even Channel flights, were soon being attempted. Their real hope, that of creating aerial navigation, was dashed when they found they could not devise any means of controlling the flight of the balloons.

Étienne returned to his paper mill; he died at Neuchâtel, Switzerland, on Aug. 2, 1799. Joseph also returned to the paper industry. His inventive mind turned to other devices; he invented the hydraulic ram and devised an apparatus to distill liquids at reduced temperature and pressure and an apparatus to dry fruit under such conditions. Among many additional honors bestowed on him were membership in the Legion of Honor and appointment to the Institute of France. He died at Balaruc-les-Bains on June 26, 1810.

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Bernard Law Montgomery

The English field marshal Bernard Law Montgomery, 1st Viscount Montgomery of Alamein (1887-1976), was an outstanding commander and hero of the British people during World War II.

Bernard Montgomery was born on Nov. 17, 1887. He went to St. Paul's School in London and entered the army in 1908. He fought in France during World War I and was mentioned in dispatches for gallantry in action.

After the usual staff and command assignments, Montgomery was a major general in command of the 3d Division in 1939. The division moved to France with the British Expeditionary Force in that year for the so-called Phony War. Montgomery participated in the withdrawal to Dunkirk in the spring of 1940. In England he became head of the 5th Corps in 1940, of the 12th Corps in 1941, and of the South East Command in 1942. In July 1942 he was appointed commander of the British 8th Army in Egypt, a position that marked the beginning of his rise to fame.

Northern Africa and Italy

Now a lieutenant general, Montgomery reorganized the 8th Army, gave the officers and men confidence in themselves and in eventual victory, and set about to defeat his opponent, German Field Marshal Erwin Rommel. When Rommel attacked at Alam Halfa on August 31, Montgomery won a defensive battle. On October 23 at the Battle of El Alamein, Montgomery gained an offensive victory. His defeat of the Italo-German army prompted an Axis retreat out of Egypt to the Mareth Line positions in southern Tunisia, 1,500 miles away. Although Montgomery pursued Rommel, he was unable to trap him.

Montgomery was a full general before the end of 1942 and was knighted on November 10 of that year. In February 1943 his 8th Army came under Gen. Dwight D. Eisenhower's Supreme Allied Command and directly under Gen. Sir Harold Alexander, the Allied ground force commander. In March, Montgomery took part in the final Anglo-American offensive in Tunisia, which swept the Axis forces entirely out of North Africa by May.

It was largely Montgomery's plan, one of concentrated rather than dispersed landings, that dictated the invasion of Sicily on July 10, 1943. While Gen. George Patton's U.S. 7th Army landed on the southern coast of Sicily, Montgomery put his 8th Army ashore on the eastern face. Montgomery then tried to drive up the eastern coast to Messina, but his army was blocked at Catania, and American forces reached Messina first.

Montgomery led his army across the Strait of Messina on Sept. 3, 1943, to the Italian mainland. He moved to the Taranto and Bari areas of the eastern coast, where his forces captured the Foggia airfields by October 1.

The 8th Army moved across the Biferno River and captured Termoli after a complicated and brilliant operation that utilized an amphibious landing together with a direct pressure force. But bad weather and difficult terrain, plus obstinate German resistance, prevented rapid progress, and by the end of 1943 Montgomery's army was immobile at the Sangro River.

Invasion of Normandy

At that time Montgomery was assigned to the United Kingdom, where he took command of the British and Canadian forces scheduled to participate in the cross-Channel attack. In addition to being 21st Army Group commander, he was named the Allied ground forces commander for the invasion of Normandy. On June 6, 1944, D-day, he directed the British 2d Army and the U.S. 1st Army, which crossed the Channel.

Montgomery's generalship came under criticism during the first 2 months of the European campaign because of his alleged caution and slowness. He was to have captured Caen on D-day, but he took it only on the forty-second day of the campaign. His Goodwood attack also became the subject of much controversy. Yet Montgomery virtually destroyed two German field armies in the Argentan-Falaise pocket, closed on August 19, and he propelled the four Allied armies across the Seine River in a pursuit that came to an end only at the Siegfried Line.

Montgomery relinquished his command of the Allied ground forces to Eisenhower on Sept. 1, 1944, a change contemplated long before the invasion. He was promoted to field marshal on the same day. He started the discussion

now known as the broad-front versus narrow-front strategy. Finally, Eisenhower gave Montgomery permission to launch Operation Market-Garden, a combined air-ground attack planned to get British forces across the lower Rhine River in Holland. The airborne drop was successful, but the ground attack failed, and the hope of driving directly to Berlin and bringing the war to a quick end vanished.

The winter fighting was bitter. It came to a climax on Dec. 16, 1944, when the Germans launched their Ardennes counteroffensive and created the Battle of the Bulge. Eisenhower put Montgomery in command of all the troops on the northern shoulder of the Bulge.

Montgomery crossed the Rhine River late in March 1945, helped encircle and reduce the industrial Ruhr, and swept across the northern German plain to the Elbe River. He commanded the British occupation forces and the Army of the Rhine (1945-1946), then was chief of the imperial general staff (1946-1948). He was chairman of the Western Europe Commanders in Chief Committee (1948-1951) and deputy supreme Allied commander, Europe (1951-1958). He retired in 1958 and wrote his memoirs. He died on March 24, 1976, in Alton, Hampshire.

Further Reading

Montgomery's own books include *El Alamein to the River Sangro* (1948), *Normandy to the Baltic* (1948), *Memoirs* (1958), *The Path to Leadership* (1961), and *A History of Warfare* (1968). A life study of Montgomery is Alan Moorehead, *Montgomery: A Biography* (1967). The best histories of Montgomery's campaigns are in Sir Francis de Guingand, *Operation Victory* (1947); Winston Churchill, *Closing the Ring* (1951); Chester Wilmot, *The Struggle for Europe* (1952); Sir Arthur Bryant, *The Turn of the Tide* (1957); and Alan Moorehead, *The March to Tunis: The North African War, 1940-1943* (1967). A view of Montgomery less favorable than the popular one is offered by Reginald William Thompson in *Churchill and the Montgomery Myth* (1968) and *Montgomery, the Field Marshal: The Campaign in Northwest Europe, 1944/45* (1970). See also Martin Blumenson, *Breakout and Pursuit* (1961) and *Salerno to Cassino* (1969). □

Lucy Maud Montgomery

A popular and financially successful writer, Lucy Maud Montgomery MacDonald (1874-1942) is considered one of Canada's best known and most enduring authors.

Lucy Maud Montgomery was born on November 30, 1874, in Clifton, Prince Edward Island. Her parents, Hugh Montgomery, a former sea captain turned merchant, and Clara Macneill Montgomery, came from large, long-established, and eminent Prince Edward Island families. Clara Montgomery died before her daughter, always known as Maud, was two years old, and her grief-stricken father sent her to live with her elderly, strictly Presbyterian maternal grandparents at their isolated farmhouse in Cavendish, Prince Edward Island.

Young Maud was a solitary child, sensitive, imaginative, and rather out of place in her grandparents' household. She found respite in books, notably Dickens, Scott, Byron, and Longfellow, and in writing stories and poems of her own, a talent which she developed at a very early age. She also enjoyed the company of her many cousins and later school friends.

In 1890 her father, now remarried and with a new family, asked Maud to join him in Prince Albert, Saskatchewan, and she spent the next year in the Canadian West. She found her stepmother uncongenial (she was expected to serve as an unpaid maid and nanny and was kept home from school for months) and her father too busy with a variety of enterprises—business, political, and social—to be much of a companion. However, she soon made several close friends. Although she was thrilled in November 1890 when her first published work, a poem, appeared in the Charlottetown, Prince Edward Island, *Daily Patriot,* she was equally excited to return to Prince Edward Island in August 1891.

In 1893 Maud went to Prince of Wales College in Charlottetown to prepare for a teaching career. She taught in rural schools for three years, finding the work rather taxing and less rewarding than she had hoped, but she was able to devote several hours a day to writing. By the mid-1890s she had achieved moderate success as a writer, having had many stories and poems published for money.

Gives Up Teaching for Writing

Intelligent, energetic, ambitious, and strong-willed, Maud was also very feminine. She loved fashionable clothes, was grateful for her slim good looks, and enjoyed the company and admiration of men. Like most young women of her era, Maud believed that marriage was the highest occupation for women, and she looked forward to her own marriage and children. However, she had high standards—her husband would have to meet certain social and educational criteria—and she had a romantic nature. In 1897 she became engaged to a suitable young man, but she quickly became disillusioned with him. While engaged she met and became involved with another wholly unsuitable young man, whom she thought she loved but knew she could never marry. Within a few months she had broken with both men and henceforth ceased to look for or expect romantic love.

Maud's grandfather died in 1898, and for the next 13 years, with the exception of a brief stint as a reporter for a Halifax newspaper in 1901, she lived with and cared for her aging grandmother in Cavendish. Her life there was very constrained, but she found enjoyment in writing and produced poems and stories which, by the early 1900s, provided considerable income. During this time she also began what were to become two of her most important long-term friendships, based almost entirely on correspondence, with Canadian teacher Ephraim Weber and Scottish journalist G.B. MacMillan. In her long letters to these sympathetic friends she was able to express her hopes and fears as a writer.

In 1907 Maud's previously rejected first novel was accepted by a publisher. *Anne of Green Gables,* the appealing story of an imaginative, irrepressible, red-headed orphan girl who was adopted by two elderly Prince Edward Islanders was published by the L.C. Page Company of Boston in 1908. It was an immediate and tremendous success with readers of all ages and both sexes. With some surprise Maud wrote a friend, ''Anne seems to have hit the public taste.'' Among the thousands of fan letters Maud received was one from Mark Twain, who described her heroine as ''the dearest and most lovable child in fiction since the immortal Alice.'' A sequel, *Anne of Avonlea,* followed in 1909 (there eventually were eight Anne books) and, despite not having received very favorable royalty terms from her publisher, Maud's professional and financial success was assured.

Maud's grandmother died in March 1911, and four months later she married Ewan MacDonald, an attractive, amiable, conscientious Presbyterian minister to whom she had been secretly engaged for five years. After a honeymoon in the British Isles, the MacDonalds returned to Canada, where Ewan resumed his pastoral duties in Leaskdale, Ontario. Maud found that being a minister's wife involved endless rounds of meetings, sewing bees, Sunday school classes, choir practice, and visits. Although she did not enjoy these activities and found herself temperamentally unsuited to them, Maud, with her keen sense of duty, performed them with skill and grace. To these responsibilities she soon added those of a mother (she had two sons: Chester, in 1912, and Stuart, in 1915), and she continued to write. Her busy and full life required very careful organization, and she often felt strained and exhausted.

Growing Appreciation of Her Work

World War I was a source of great concern to Maud, and her relief over the end of the war was soon overwhelmed by a series of travails. In January 1919 her cousin and closest friend, Frederica Campbell, died. Later in the same year her husband suffered an attack of what was termed ''religious melancholia,'' a feeling of hopeless certainty of eternal damnation. Worried for her children (mental illness was believed to be hereditary), Maud also was horrified that others would learn of Ewan's illness. She sought medical help in Toronto and in Boston, but little was forthcoming. After several months Ewan recovered, but he remained subject to attacks at irregular and unpredictable intervals for the rest of his life. Henceforth Ewan became a source of chronic anxiety for Maud. In addition, in 1920 she became engaged in a series of acrimonious, expensive, and very trying lawsuits with publisher L.C. Page, which dragged on until Maud finally won in 1929.

Maud did find consolations in the 1920s, however. Her growing sons were always a source of delight and pride to her. In 1926 the family moved to Norval, Ontario, where Ewan became the minister of a smaller and friendlier congregation. In the early 1920s Maud created a new, highly autobiographical heroine, *Emily of New Moon,* who proved nearly as popular as Anne. Her achievements were recognized when in 1923 she became the first Canadian woman to be named a fellow of the Royal Society of Arts in England. She was further honored in August 1927 when she was asked to meet the visiting Prince of Wales (the future Edward VIII) and the British prime minister and *Anne of Green Gables* fan, Stanley Baldwin.

The 1930s continued Maud's successes and anxieties. Several new juvenile books were well received. She was invested with the Order of the British Empire in 1935, and in 1936 the Canadian government created a national park on Prince Edward Island in and around Cavendish because of the renown Maud's books had brought the area. Ewan's health, however, was her primary concern. In 1935, after a series of physical ailments, he had a complete breakdown and was institutionalized for months. He slowly improved, but, overwhelmed by stress, Maud had a brief breakdown of her own. In 1935 Ewan retired, and the MacDonalds moved to Toronto, where their sons were at college. Ewan and Maud both had breakdowns again in 1937, but both recovered, and by the spring of 1939 Maud wrote that she was feeling better than she had in years.

Her recovery was of short duration, however. The outbreak of World War II depressed her greatly. Ewan's health declined, and, after a bad fall in 1940, Maud herself became very ill. Her condition worsened in 1941, and she died on April 24, 1942.

The author of over 20 books and hundreds of short stories and poems, Maud never felt she had achieved what she had aimed for—her ''great'' book. She was appreciative of her financial and popular successes and felt that her work was well-done as far as it went, but she recognized and regretted her limitations. Serious critics agreed with her, and for years she was dismissed as a hack writer of children's books. In the last quarter of the 20th century, however, as part of their search for a unique Canadian identity, Canadian scholars devoted a great deal of attention to L.M. Montgomery and the continued popularity of her works.

Further Reading

The Selected Journals of L. M. Montgomery, so far in three volumes to 1929, edited by Mary Rubio and Elizabeth Waterston (Volume 1, 1985; Volume II, 1987; Volume III, 1992), provide an unparalleled source of information about Montgomery. Engagingly written and ably edited, they present a fascinating, revealing, and honest record of an intelligent, talented, busy, and troubled woman. Montgomery's *The Alpine Path: The Story of My Career,* originally published as a magazine serial in 1917 and reprinted in book form in 1990, is a good-humored look at her childhood and development as a writer. Her long and interesting letters to her friends are published in Wilfred Eggleston's edition of *The Green Gables Letters; From L. M. Montgomery to Ephriam Weber* (1960) and in Francis W.P. Bolger and Elizabeth R. Epperly's edition of *My Dear Mr. M: Letters to G.B. MacMillan from L.M. Montgomery* (1980).

Montgomery has been the subject of several biographies, including Hilda M. Ridley's *The Story of L.M. Montgomery* (1956), a short book with a surprisingly feminist slant; Francis W.P. Bolger's *The Years Before Anne* (1974), which deals with Montgomery's life to 1908; and Hanna Schwarz-Eisler's *L.M. Montgomery: A Popular Canadian Writer for Children* (1991), a study by a German scholar. The most valuable biography is Mollie Gillen's *The Wheel of Things* (1975), which is well-

researched and sympathetic. Gillen's later short volume, *L.M. Montgomery* (1978), has a similar outlook, is intended for a youthful audience, and contains many relevant photographs.

Montgomery's books have been extensively examined by scholars including Elizabeth Waterston, whose essay ''L.M. Montgomery, 1874-1942'' (in Mary Quayle Innis, editor, *The Clear Spirit: Twenty Canadian Women and Their Times,* 1966), provides penetrating analyses of Montgomery's works. John Robert Sorfleet, editor of *L.M. Montgomery: An Assessment* (1975), presents seven articles with differing and very serious critical approaches to the L.M. Montgomery opus; Mavis Reimer has edited a similar volume, *Such a Simple Tale: Critical Responses to L.M. Montgomery's Anne of Green Gables* (1992). And *L.M. Montgomery: A Preliminary Bibliography,* by Ruth Weber Russell, D.W. Russell, and Rea Wilmshurst (1986) provides an excellent bibliography of works by and about Montgomery.

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Richard Montgomery

Richard Montgomery (1736-1775), a colonial general in the American Revolutionary War, was known for his leadership of the attack upon Canada.

Richard Montgomery was born in Dublin, Ireland, on Dec. 2, 1736. He was educated at Trinity College, Dublin, and retained throughout his life ''a studious habit, preferring the library . . . to the camp and the field.'' In 1756 he entered the British army as an ensign and went with his regiment to America to fight in the French and Indian War. He saw action in several major engagements. He returned to England in 1765. Seven years later he left the service and emigrated to America. He married Janet Livingston, daughter of a wealthy and socially prominent landowner in New York, and settled down on his wife's estate in Rhinebeck on the Hudson River.

By the time Montgomery arrived in America, the difficulties between England and the Colonies were brewing; Montgomery quickly adopted the colonists' cause. When hostilities broke out, he offered his services and was appointed by the Continental Congress in June 1775 as one of eight brigadier generals. He was sent to join Gen. Philip Schuyler as second-in-command of the expedition against Canada. He arrived at Ticonderoga, Schuyler's headquarters, to find Schuyler busily gathering troops and supplies, but soon Montgomery became impatient to move. Information from scouts indicated that the time to strike had come. Taking advantage of Schuyler's absence in Albany, Montgomery started the army on the way to Canada on August 28 without his chief's permission. When Schuyler received the news, he not only gave his approval but joined the advancing army.

In a superbly executed operation, Montgomery first took two forts on the Richelieu River. Next, he turned on Montreal, which he captured on November 13. The final objective was Quebec, where he was to be joined by Gen. Benedict Arnold, who had come up by way of the Maine woods. On December 3 the two forces met a few miles up the St. Lawrence River and began the siege of Quebec. Several factors, however, caused the two generals to decide in favor of storming the city rather than waiting for it to surrender. On December 31 they attacked in two columns in a blinding snowstorm. As Montgomery advanced at the head of his force, he was met by artillery fire, and in the first discharge he was killed. The British found his body in the snow and buried it on the spot. In 1818 it was removed to St. Paul's Church in New York.

Further Reading

A recent study with extensive material on Montgomery is Harrison Bird, *Attack on Quebec: The American Invasion of Canada, 1775* (1968). Also useful is Donald B. Chidsey, *The War in the North: An Informal History of the American Revolution in and near Canada* (1967). See also Justin H. Smith, *Our Struggle for the Fourteenth Colony: Canada and the American Revolution* (2 vols., 1907), and John R. Alden, *A History of the American Revolution* (1969).

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Pierre de Montreuil

The French architect Pierre de Montreuil (active ca. 1231-1266/1267) was a great exponent of the Rayonnant Gothic style of architecture.

The exact relationship of Pierre de Montreuil, or Montereau, with Eudes de Montreuil, Gerbert de Montreuil, and other notable figures of the 13th century bearing the name of Montreuil is not certain, especially as references to Pierre de Montereau seem to apply to this same architect. He was a pupil of Jean de Chelles, a leading Parisian master of Rayonnant Gothic architecture.

Montreuil and his nephew, Raoul de Montreuil, probably attracted the attention of King Louis IX through their rebuilding of the upper choir (1231-1239), the transept, and the nave (completed in 1281 after Montreuil's death) of the Basilica at Saint-Denis near Paris. The King must then have commissioned Montreuil to build his private and splendid Cistercian abbey at Royaumont (Oise), founded in 1228 and consecrated in 1238. Here Louis, inclined to ancestor worship nearly as ardently as to Christian piety, had set up under Montreuil's direction a magnificent series of funerary statues representing his royal predecessors, most of which are now at Saint-Denis. All these sculptured works reveal the royal, beatific ideal of serenely smiling countenances and simply draped figures.

The King paid a signal tribute to Montreuil by assigning the construction of the Ste-Chapelle in Paris to him; it was begun in January 1246 and consecrated on April 25, 1248. In 1239 Louis had purchased, at an enormous price, from Baldwin II, the last Latin emperor of Constantinople, the precious relic of the Crown of Thorns and in 1241 several other relics of the Passion. Louis was ready to lavish on a private chapel to house these sacred relics all the splendor that he, as an ascetic, denied himself. Ste-Chapelle was built, like most royal castle chapels, on two floors; its upper level is a veritable casket of jewel-like light passing through great lancet windows, each set with medallions illustrating Bible stories; the window of Moses is composed of 121 parts. All the supporting graceful stonework is brightly polychromed.

Louis was fond of bestowing some of the sacred relics he collected as gifts to stimulate the propagation of the Catholic faith, and the Benedictine abbey at Saint-Germer, attributed to Montreuil, inspired by the Ste-Chapelle and built soon after it, was erected to house such a gift. The Ste-Chapelle is also thought to have inspired the Chapel of the Virgin at the Parisian abbey of St-Germain-des-Près, which Montreuil built between 1245 and 1255 and where he is buried. The last work he is known to have executed was the completion about 1260 of the south transept of Notre Dame in Paris, begun by Jean de Chelles on Feb. 12, 1258.

Further Reading

Other than Erwin Panofsky's *Gothic Architecture and Scholasticism* (1951), in which he treats with brilliance a vastly complex subject, little exists to elucidate the life of Louis's architect, Montreuil. □

Manuel Montt Torres

Manuel Montt Torres (1809-1880) was a Chilean statesman and public servant. One of the ablest and most active of Chile's presidents, he continued the work begun by Diego Portales of organizing his country along orderly, efficient, centralized Conservative lines.

Manuel Montt was born in Petorca of a distinguished family of Catalan descent. After training for the law and entering government service, he played an active part in bringing to justice the assassins of the great Conservative minister Diego Portales, whose spiritual heir he became. Montt was twice appointed minister of the interior, held a succession of other high posts, and completed two terms (1851-1861) as president of Chile.

Montt displayed great energy in promoting reforms in almost every branch of national life. He expanded and remodeled the civil service, founded savings banks, and reorganized the taxation system in order to finance (with the help of a large loan raised in England) his ambitious public works program, which included the construction of key railway lines and telegraphs. His educational reforms were particularly far-reaching. He founded many primary, secondary, technical, and specialized schools, reformed their curricula, and expanded higher education. He encouraged scientific research and endowed Chile with an astronomical observatory.

Under Montt's administration, commerce and industry advanced rapidly, and agricultural production increased, thanks in part to the immigration schemes by which farmers were brought from Europe, particularly Germany, and settled on state lands in southern Chile; the city of Puerto Montt bears witness to his initiative in this field.

Though he was a convinced Conservative himself, Montt's reforms brought him into conflict with the Church, which believed its privileges to be threatened, and with the large landowners angered by his abolition of the colonial system of estates, which Montt believed would encourage a more equitable pattern of landownership. The Liberals had launched an armed rising in an unsuccessful protest against Montt's advent to power in 1851, and toward the end of his second term they renewed their agitation, this time in an unnatural alliance with the extreme Conservatives and with the unruly Araucanians in the south of the country. This created economic and political difficulties for Montt's ad-

ministration, which was succeeded by a Liberal government in 1861.

On leaving presidential office, Montt served on the Supreme Court (where an attempt was made to impeach him) and then as senator, counselor of state, and Chilean envoy to Peru. His severe and inflexible character made him many enemies, but in Chilean history he has seldom been equaled for his probity and many-sided devotion in the public service.

Further Reading

There are no full-length studies of Montt in English. Luis Galdames, *History of Chile* (trans. 1941), contains a useful chapter on Montt's personality and achievements. Hubert Clinton Herring, *A History of Latin America* (1955; 3d rev. ed. 1968), has a discussion of Montt's place in Chilean history. □

Susanna Moodie

Susanna Moodie (1803-1885), a Canadian poet, novelist, and essayist, is chiefly remembered for her classic account of the lives of early settlers in what is now the province of Ontario: "Roughing It in the Bush."

Susanna Strickland was born in Bungay, Suffolk, England. She married J. W. D. Moodie, an English army officer, and in 1832 they emigrated to Upper Canada (now Ontario) and settled first on a farm near Cobourg. In 1834 they moved to a backwoods area in Douro Township and cleared a farm from the wilderness. Capt. Moodie took part in suppressing the abortive Rebellion of 1837, led by William Lyon Mackenzie, and was shortly thereafter appointed sheriff of Hastings County. From that time on, the family lived in Belleville, where Mrs. Moodie did most of her writing. She died in Toronto.

Mrs. Moodie, several of whose sisters were also writers, had begun to write in England. Between 1839 and 1851 she contributed many poems, serial novels, short stories, and prose sketches to the chief Canadian literary magazine of the period, the *Literary Garland*. In 1847 she helped to establish in Belleville the *Victoria Magazine* and was its editor and leading contributor during the year and a half that it survived.

Mrs. Moodie's masterpiece, *Roughing It in the Bush,* appeared in 1852, and its slightly less successful sequel, *Life in the Clearings versus the Bush,* a year later. Since most of the sketches in the former book had been written much earlier and published as sketches in the *Literary Garland,* there is a marked difference in the author's attitudes in the two books. In *Roughing It* she is rather snobbish in her attitude toward less highly educated immigrants and settlers; in *Life in the Clearings* she has adapted herself more fully to the pioneer environment and become more appreciative of the virtues of her neighbors and acquaintances.

In both books Mrs. Moodie's best qualities are her accurate observations of the people and processes of pioneer life, her dry humor, her gift for striking portraiture of eccentric characters, and her sturdy common sense. She can make even the most commonplace event memorable by the honesty and shrewd wit with which she describes it.

Mrs. Moodie's poems and romantic novels—the latter include *Mark Hurdlestone* (1853), *Flora Lyndsay* (1853), *Matrimonial Speculations* (1854), and *Geoffrey Moncton* (1856)—are much more conventional in their form and content and are typical expressions of Victorian sentimentality, didacticism, and romantic idealization. Her reputation rests firmly on the two books of autobiographical sketches, which together give us the most convincing picture we have of how life in pioneer Ontario struck a sensitive and intelligent woman.

Further Reading

There is no book on Susanna Moodie. The best essays on her are in G. H. Needler, *Otonabee Pioneers* (1953), and Carl F. Klinck's ''Introduction'' to the new Canadian Library edition of *Roughing It in the Bush* (1962). See also Desmond Pacey, *Creative Writing in Canada: A Short History of English-Canadian Literature* (1952; rev. ed. 1961), and Carl F. Klinck and others, eds., *Literary History of Canada: Canadian Literature in English* (1965).

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Dwight L. Moody

Dwight L. Moody (1837-1899), American evangelist, was an outstanding representative of popular 19th-century Protestant revivalism.

Dwight L. Moody was born on Feb. 5, 1837, in Northfield, Mass. At the age of 17 he went to Boston and entered the retail boot and shoe trade. In 1856 he moved to Chicago to enhance his business opportunities. While in Boston he had come in contact with evangelical Protestants, chiefly through the Young Men's Christian Association (YMCA) and a local Congregational church. He expanded these associations in Chicago, where he soon became a leader in religious circles, chiefly through his work for the local YMCA.

In 1860 Moody abandoned his business career to work full time for the YMCA. He served as president of the Chicago branch from 1865 to 1868. He also ran a large ''independent'' Sunday school for slum families, which was supported chiefly by local members of the YMCA. This experience was essential in preparing him for his eventual work as a revivalist.

In 1867 Moody visited England, immediately establishing contacts with important English evangelists. In 1872 he launched his formal career as a revivalist in Great Britain, accompanied by Ira D. Sankey, his famous ''singing partner'' in all his subsequent major revivals. They first attracted widespread popular support in Scotland; then they moved south into England for a long series of campaigns, climaxed by a 4-month visit in London in 1875.

That year Moody returned to America, a national figure, and immediately launched a series of revivals. In huge revival meetings in New York, Philadelphia, Chicago, and Boston he created the basic machinery of urban mass revivalism. It was chiefly a feat of organization which sought to adapt the traditional theological and institutional practices of evangelical Protestantism to the new urban environment created by industrialism.

Although Moody never abandoned his work as a revivalist, after 1880 he developed other interests. He founded three schools: two private secondary academies in Northfield, Mass., and the Chicago (later Moody) Bible Institute, a training school for urban lay evangelists. He aided national officials of the YMCA in inaugurating the Student Volunteer movement in 1886—a major expression of the American Protestant missionary impulse. At the Northfield schools he also held numerous summer adult and youth conferences offering informal Christian education.

A theological conservative, Moody was bewildered by the rapidly changing intellectual climate of the late 19th century. He found it difficult to deal effectively with the splits between liberals and conservatives in the American churches. His career as a revivalist had noticeably declined by the time he died in December 1899.

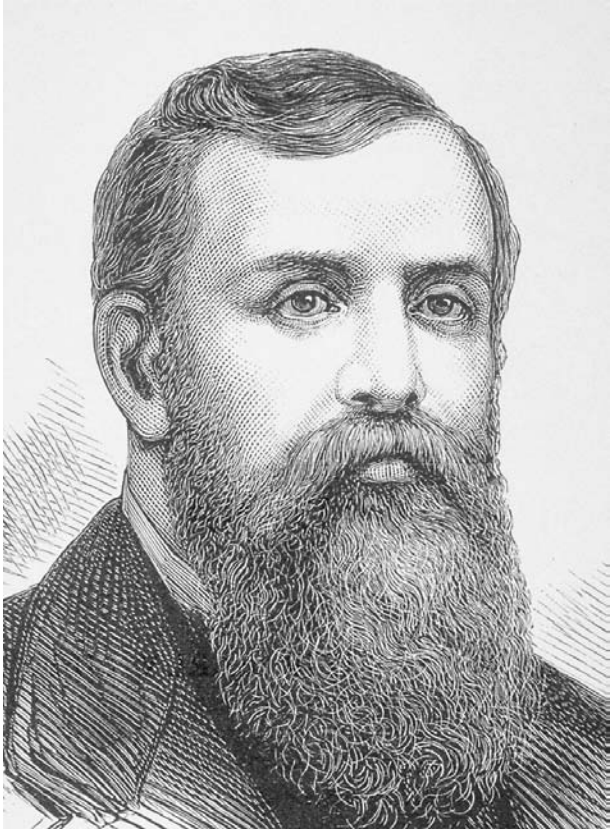

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Sun Myung Moon

Sun Myung Moon (born 1920) was the founder of the Unification Church, a movement combining Christian and Oriental religious traditions which focused on "God-centered marriages" as a way of saving the world. Enormous controversy surrounding the group erupted in America in the 1970s, leading to many kidnappings, deprogrammings, and much inflamed rhetoric.

Sun Myung Moon was born on January 6, 1920, in Jeong-ju in what is now North Korea, then under Japanese occupation. His family converted to Presbyterianism when Moon was ten years old. He entered college at age 19 in Seoul, studying electrical engineering, and graduated in that field from Waseda University in Japan in 1943. He then returned to Korea to pursue his engineering career. However, his work soon became more religious than secular.

On Easter Sunday, 1936, Moon had a vision of Jesus, he reported, in which he was told that he had been assigned to the mission of completing Jesus' unfinished task of saving the human race. For some years afterwards he formulated his religious and theological ideas, which he began teaching seriously at the end of World War II. In 1946 he went to North Korea, but stories soon spread that Moon was preaching heresy and spying for South Korea, and he landed in prison. He was freed, rearrested, and finally freed during the Korean War in 1950. The beginning of the Unification Church as a distinct organization is usually dated at 1951, by which time Moon was back in South Korea at Pusan. He began to attract followers and to put his ideas into written form. Those writings have since become scripture to the movement; in book form they are called *Divine Principle*.

Moon moved from Pusan to Seoul in 1954 and there established his movement under the name of The Holy Spirit Association for the Unification of World Christianity. By 1958 a mission to Japan was established, and in 1959 a disciple, Young Oon Kim, left for the United States, where she established the first American outpost of Unificationism at Eugene, Oregon. The movement at the time had only a modest success in the United States, but it was growing rapidly in Korea and Japan. Within a few years Japan had outstripped Korea as the country with the largest number of Unification Church members. Meanwhile, in 1960, after at least one earlier marriage, Moon married Hak Ja Han, an event viewed by the movement as extremely important, since marriage and family were seen as essential to the plan of salvation. The first of their many children was born at the end of that year.

In 1972 Moon moved to the United States. In that year and the following three years he undertook extensive speaking tours, and the movement grew, most of the new converts being college-age youth. They actively recruited people in public parks, shopping malls, libraries, city streets, bus and train stations, and centers of countercultural activity, such as college campuses. But opposition also grew. Although Moon's political conservatism and militant anti-Communism appealed to some persons, others began to cast him as a sinister abuser of his largely youthful followers. Tales of sleep deprivation, inadequate diet, and the exercise of sophisticated forms of mind control at the Unification camps and communal living units began to emerge with some frequency. Some opposition also arose to the group's fundraising, done through begging or sales of merchandise on the streets and at airports.

Meanwhile, a Methodist layman named Ted Patrick had, in 1971, developed a strategy called "deprogramming" for use against members of some religious movements seen as extreme. In this process members of such movements were kidnapped and subjected to intensive and prolonged sessions of psychological bombardment in order to persuade them to abandon their new faith. By the mid-1970s Patrick and other deprogrammers had expanded their efforts to oppose a wide range of new religions, among them the Unification Church. The Unificationists resisted the attack, and charges and counter charges flew. By the early 1980s, however, deprogramming seemed to be abating, partly because of legal problems the deprogrammers had experienced (some targets of the deprogrammers had filed civil and criminal suits against their captors) and partly because Unificationism seemed to be drawing fewer new members.

Moon's doctrine, as summarized in *Divine Principle,* states that the human race fell from grace when Adam and Eve sinned in the Garden of Eden, and the history of the human race since then has involved many attempts to return to godliness. The most important such attempt was that of Jesus, but it, like others, failed, because Jesus was executed before he had a chance to complete his work. Moon believed he had the opportunity to complete the work of Jesus. Salvation, he taught, will be accomplished through the creation of God-centered families: husband, wife, and children, with the whole family devoted to the will of God. Moon even required each member of the church to remain celibate for a minimum of three years and often longer after

joining the movement. Members openly spoke of problems coping with sexual desires and quenching them through a combination of frequent prayers and cold showers. Thus marriage became the most important part of Unification life; Moon personally selected mates for his followers (many of the matchings were interracial) and united them in marriage at mass ceremonies with thousands of participants. One mass wedding was held in New York in Madison Square Garden.

When enough God-centered families have been created, Moon taught, the world will be ready for the emergence of the Lord of the Second Advent, the equivalent of Christ in the Second Coming. That Lord must come from Korea; although the movement officially teaches that he hasn't been identified, the consensus is that it will be Moon himself.

Since the world must be prepared for the coming of the Lord of the Second Advent, Unificationists strive to make the world a better place. To that end they worked on antipoverty and relief programs, sponsored conferences for scholars and ministers, and undertook an enormous publishing enterprise, including the founding of several daily newspapers, the most prominent of which was the *Washington Times*. The funding for these enterprises came mainly from the movement's prosperous Japanese branch.

In 1981 Moon was accused of criminal tax evasion and eventually served several months in prison for the offense following a spirited defense which included supportive statements from a wide array of religious groups. Following his release in 1985 he returned to active leadership of the movement in New York, where he continues to write papers and deliver speeches on behalf of the Unification Church.

Further Reading

The definitive version of Moon's teaching is *Divine Principle* (several editions; the most important one, 1973). Moon's other works in book form are typically collections of his talks, such as *New Hope* (1973). Much more numerous are works by Moon's followers. One important one is Young Oon Kim, *Unification Theology* (1980). A sympathetic historical and philosophical study of the movement, published by Unificationism's own press, is Sebastian Matczak, *Unificationism* (1982). The most important secondary work on Moon and Unificationism is David G. Bromley and Anson D. Shupe, Jr., *"Moonies" in America: Cult, Church, and Crusade* (1979). Another fairly comprehensive work is Frederick Sontag, *Sun Myung Moon and the Unification Church* (1977). The earliest major study was John Lofland, *Doomsday Cult* (1966). □

Charles Willard Moore

American postmodern architect and educator Charles Willard Moore (1925-1993) is noted for his eclectic range of historicist buildings, each of which represents a unique response to the context of its site and culture—whether in the form of vernacular shed-roof wooden houses, Palladian-inspired stuccoed villas, or Federal-style college buildings. All are done as serious comments on current architectural theory and at the same time evoking a sense of gaiety or irony.

Charles Willard Moore was born in 1925 in Benton Harbor, Michigan. Throughout much of his grade school and high school years his parents traveled during the winter months from their home in Michigan either to Florida or California, spending several weeks in such cities as St. Petersburg and Hollywood. As a result of these extensive cross-country travels, Moore gained an inherent understanding of the American city and a rich knowledge of the history of American architecture.

Moore's university training was divided between his undergraduate years at the University of Michigan, where he entered at 16 and received a Bachelor of Architecture degree in 1947; and Princeton University, where he received a Master of Fine Arts degree in 1956 and a Ph.D. in architecture in 1957. At Princeton he studied with Ecole-trained Jean Labatut, the Milanese architect Enrico Peressutti, and American architect Louis Kahn. Throughout this period of Moore's education and early professional career he shunned the purity of the prevailing International Style and focused instead on an architecture that was both historicist and contextual. Likewise, he did not subscribe to the Modernist approach to urban redevelopment which called for wholesale clearance, but rather sought to work within the existing context or urban fabric and to enhance its essential character. His doctoral dissertation, "Water in Architecture," represented another of his consuming interests, the role of fountains and water in public space, an all-encompassing study that traced the history of fountains from Europe and the United States to China and Japan.

After two years of teaching at Princeton in the late 1950s, Moore moved to California to take a teaching position at the University of California at Berkeley. He became chair of the program in 1962. Shortly afterward he designed for himself a house in Orinda, California, which brought him early acclaim because of its evocation of a vernacular tradition and its unique articulation of interior space. In 1963 he formed a partnership with Donlyn Lyndon, William Turnbull, and Richard Whitaker. Their wooden shed-roof designs for the Sea Ranch Condominiums on the coast north of San Francisco brought recognition and feature stories in the leading architectural magazines. A vacation resort built along a ten-mile stretch of the Pacific coast, Sea Ranch garnered acclaim for its pitched-roof, redwood-clad houses set into dramatic cliffsides. The development became a prototype for many suburban communities across the country. Other significant buildings produced by the Moore, Lyndon, Turnbull, and Whitaker partnership include Kresge College of the University of California at Santa Cruz and the Faculty Club of the University of California at Santa Barbara, both of which are informal stucco-clad compositions with irregular plans and picturesque profiles.

In 1965 Moore was appointed chair of the Department of Architecture at Yale University, a position he held until

1969. Upon moving to the East Coast he established a new partnership in Essex, Connecticut, with William Grover and Robert Harper. Projects of the firm include an addition to the Williams College Art Museum and the Hood Museum at Dartmouth University. The Williams College project, completed in 1983, required an addition to a significant 1840s octagonal Federal-style building that once served as the college library. Located on a steeply sloping angular site at the back of the original building, the new structure is built around a triangular court with a cascading stairway that provides a new entrance to the museum and a link to the new galleries. In a similar manner, the Hood Museum at Dartmouth presented Moore with the problem of joining new gallery space to already existing buildings, one Modern, the other Romanesque. Here he linked the two buildings with a connecting corridor and a concrete and brick gateway that gives access to an entrance courtyard. Inside, the building features a polygonal vestibule and a high main gallery with an exaggerated overhead bridge truss and clerestory windows.

Other buildings from this period include Whitman Village in Huntington, New York, and the Jones Laboratory and Sammis Hall at Cold Spring Harbor, New York. As with all of Moore's buildings, they do not represent any single style or dogma, but rather are the result of Moore's response to their setting, their cultural context, and their individual clients. They tend to be playful, full of drama and surprise, expressing cultural aspirations and translating architectural precedents into something new and relevant to the present age.

During the 1970s, Moore and his staff became noted for their ''Take Part'' design workshops which brought together the architects and their clients, especially when the client was a committee or a church congregation, to discuss and argue over the details of the building program. Significant projects that were done in this method include the Dayton, Ohio, Riverfront and St. Matthew's Episcopal Church in Pacific Palisades, California.

After 1974 Moore worked mostly in Los Angeles with the Urban Innovations Group of the University of California at Los Angeles' School of Architecture and Perez Associates, with whom he designed his best-known project, the Piazza d'Italia in New Orleans, Louisiana. An urban square dedicated to the city's Italian community, it provides a place to play in the water in the setting of a theatrical spectacle akin to Rome's Trevi Fountain. He did it by creating a map of Italy out of marble and concrete paving stones, framed with a backdrop of playful curved walls in the form of abstracted colonnades and triumphal arches, all made of metal panels, stucco, and neon lights. It creates a magical sense of place, the goal being to provide a dream of Italy. Like much of his architecture, including his design for the Wonderwall of the New Orleans Worlds Fair, it combines references to ancient architecture with modern-day kitsch and expresses interest in the contrast between seriousness and functionality and the gayer possibilities of parody and irony.

Moore's numerous houses of the 1980s are characterized by similar concerns, particularly the Frederick Rudolph House in Williamstown, Massachusetts, which is a Palladian derivative with a pyramidal roof, corner pavilions, and a curved entrance colonnade. Other houses from this period include the Kwee House in Singapore and the Hoffman House in Dallas, Texas.

One of Moore's most challenging commissions was the Beverly Hills Civic Center, in which he linked a series of new and existing buildings with a sequence of elliptical and round spaces lined upon a diagonal axis through the middle of the complex. These geometrically composed spaces are ingeniously defined by a mixture of wall surfaces, pavement patterns, fountains, and screens of palm trees. Stylistically the new buildings of the complex are derived in a typical Moore fashion from the Art Deco style of the existing structures on the site. *TIME* magazine called it one of the best designs of 1990.

In the late 1980s Moore accepted a professorship at the University of Texas at Austin, where he was supported in his wide-ranging travel through numerous field trips with students and had ample opportunity to continue with his selected commissions, which included the Tegel Harbor Library and Housing development in Berlin, West Germany, a project he began in 1980 in partnership with John Ruble and Robert Yudell. Wherever Moore's teaching profession led him, he set up small architectural offices that grew into substantial firms even after Moore moved on. Part of his legacy includes Centerbrook Architects in Essex, Connecticut; Moore Ruble Yudell in Santa Monica, California; and Moore Andersson Architects in Austin, Texas. In 1991 Moore received the Gold Medal of the American Institute of Architects (AIA) for his ''outstanding contributions to the profession,'' an award which is known to be the profesion's highest honor. He also won four honor awards from the AIA.

Known for his teaching style, which *Architectural Record* said had an immense influence on students and other architects, Moore was also a provocative, fairly prolific writer. He wrote or co-authored eleven books, in which he emphasized his opinion that buildings should reflect the particular circumstances of place and use. His projects exhibited his sense of pop, historical, and modern motifs. In a 1965 essay, ''You Have to Pay for the Public Life,'' Moore penned one of the first academic papers that dealt with the social and architectural aspects of theme parks.

Charles Willard Moore died on December 16, 1993 as a result of a heart attack in Austin, Texas. At the time of his death, he was the O'Neil Ford Chair in Architecture at the University of Texas. Vincent Scully said that Moore's technique as an architect was ''not of individual invention but of humane community, and of context rather than style, of healing rather than spectacular oppression.''

Further Reading

The most comprehensive monograph on Charles Moore is Eugene Johnson's *Charles Moore: Buildings and Projects: 1949-1986* (1986), which was prepared in conjunction with a retrospective exhibition of his work at the Williams College Art Museum, Williamstown, Massachusetts. Also useful are David Littlejohn's *Architect: The Life and Work of Charles W. Moore* (1984), Donlyn Lyndon's *Houses by MLTW, Moore, Lyndon, Turnbull, and Whitaker, vol. I, 1959-75* (1975), Gerald Allen's *Charles Moore* (1980), *Special Issue: Charles*

Moore and Company: Global Architecture (1980), and *The Work of Charles W. Moore; A + U Architecture and Urbanism* (1984). Moore's theoretical ideas are best expressed in his own books, *The Place of Houses* (1974), written with Gerald Allen and Donlyn Lyndon; *Dimensions: Space, Shape and Scale in Architecture* (1976) with Gerald Allen; *Body, Memory and Architecture* (1977) with Kent Bloomer; and *The City Observed, Los Angeles: A Guide to its Architecture and Landscapes* (1984). Information on Moore's death obtained from the *New York Times* (December 17, 1993); *Architectural Record* (January, 1994); and *Art in America* (August 1994). □

Charlotte E. Moore

Charlotte E. Moore (1898-1990), a physicist who gained international acclaim for her analysis of solar and atomic spectra, worked in the atomic physics division of the National Bureau of Standards for over twenty years. In this capacity, she supervised the compilation of numerous solar spectroscopic tables containing analytic information about the chemical and physical properties of the elemental gases comprising the sun and the solar atmosphere.

Moore received worldwide recognition for her analytic interpretations and compilations of solar and stellar spectra, including the honor of being among six women to receive the first Federal Woman's Award from the United States Government in 1961 for her outstanding contributions in a federal career. She was also the first woman scientist elected as a foreign associate, in 1949, into the Royal Astronomical Society of London.

Moore was born on September 24, 1898, in Ercildoun, Pennsylvania, to George Winfield Moore, superintendent of the Chester County Schools, and Elizabeth Palmer (Walton) Moore, a school teacher. Her parents, through their occupations and Quaker following, instilled a disciplined appreciation for learning that Moore maintained throughout her life. Upon graduating from high school in 1916, she entered Swarthmore College, graduating in 1920 with a bachelor's degree in mathematics and membership in Phi Beta Kappa. John A. Miller, Moore's physics professor at Swarthmore, was influential in her decision to pursue a career in physics.

Moore's mathematical inclinations landed her a position in mathematical computation at the Princeton University Observatory in 1920. There, she worked with the astrophysicist Henry Norris Russell, whose research had resulted in a theory of stellar evolution. Typical of most astrophysicists, Moore and Russell used spectroscopy to measure certain cosmological objects' spectra or distribution of radiation at particular wavelengths of light. By determining the wavelength at which certain spectral lines appeared, they identified the elements making up the object under investigation. Russell guided Moore's initial research into atomic spectra, and in 1928 they collaborated on the publication of a monograph on the solar spectrum of elemental iron.

Although Moore's academic astrophysics career began and would later end at Princeton, she spent eight years researching in California. For five years she worked with Dr. Charles E. St. John at the renowned Mt. Wilson Observatory in Pasadena. Their spectroscopical researches resulted in a 1928 revision of Henry Rowland's classic *Preliminary Table of Solar Spectrum Wavelengths* published between 1893 and 1896. This work, together with her previous research, earned Moore the Lick fellowship as she pursued doctoral studies at the University of California at Berkeley. She wrote her dissertation on the atomic lines in the sunspot spectrum and received her degree in 1931.

Upon completing her doctorate, Moore returned to the Princeton University Observatory as a researcher and remained until 1945. While at Princeton, she met astronomer and physicist Bancroft Walker Sitterly; they were married on May 30, 1937. Moore had established her scientific career and received recognition under her maiden name, so she continued publishing many journal articles under that name throughout her life, although a few publications appear under the name Sitterly or Moore-Sitterly.

Moore left the academic surrounds of Princeton and joined the National Bureau of Standards (now the National Institute of Standards and Technology) in Washington, D.C., in 1945. Joining William F. Meggers's section on spectroscopy, Moore was soon placed in charge of a project involving the compilation of data on atomic energy levels. According to her colleague William C. Martin, who authored her obituary for *Physics Today,* Moore regarded her position as much more than the gatherer of previously published data. She scrutinized the data and sought to correct any shortcomings by persuading spectroscopists to provide new analyses. The voluminous amount of unpublished data Moore received attested, Martin claimed, to the spectroscopists' great confidence in Moore's competence. The chief result of her stringent and persistent efforts in collecting data was the publication in 1949, 1952, and 1958 of the three-volume reference source *Atomic Energy Levels as Derived from the Analyses of Optical Spectra* containing an organized representation of the atomic energy information for 485 atomic species and described by Martin as ''one of the most highly respected and frequently cited sources of basic atomic data ever published.'' While at the Bureau of Standards, Moore published other valuable reference sources including *The Masses of the Stars* in 1940 with Russell, her previous Princeton colleague, and *The Solar Spectrum* in 1947 with Harold D. Babcock. In the following decade, Moore began collaborations with Richard Tousey at the Naval Research Laboratory which were to continue until her death, using data gathered from V–2 rockets to analyze ultraviolet solar spectra. Also among Moore's accomplishments was her discovery of the existence of technetium in the sun; technetium is a highly unstable element which naturally occurs only at trace levels on earth.

In 1968, Moore officially retired from the Bureau of Standards. Her career, however, was hardly finished. She spent the next three years working at the Office of Standard Reference Data, then joined Tousey's group working at the

Space Science Division of the Naval Research Laboratory from 1971 to 1978. Throughout this time, Moore retained strong working relationships with her previous colleagues at the National Bureau of Standards. She also increased her involvement in professional astronomical societies. Among those in which she held leadership positions were the American Association for the Advancement of Science, American Astronomical Society, and International Astronomical Union. Moore was the recipient of the Annie Jump Cannon prize of the American Astronomical Society in 1937 and the William F. Meggers award of the Optical Society of America in 1972; her alma mater, Swarthmore College, recognized Moore with an honorary doctorate degree in 1962, as did Germany's University of Kiel in 1968 and the University of Michigan in 1971. Moore died of heart failure in her Washington, D.C., home on March 3, 1990.

Further Reading

Minnaert, M., ''Forty Years of Solar Spectroscopy,'' in *The Solar Spectrum,* edited by C. de Jager, D. Reidel, 1966, pp. 3–25.
Martin, William C., ''Charlotte Moore Sitterly,'' in *Physics Today,* April, 1991, pp. 128, 130. □

George Edward Moore

The English philosopher George Edward Moore (1873-1958) was one of the originators of conceptual and linguistic analysis, the dominant trend in modern English philosophy.

Born on Nov. 4, 1873, in Upper Norwood, a suburb of London, G. E. Moore was the fifth of eight children in a cultivated family. After initial tutoring at home by his father, Moore was sent to a nearby day school, Dulwich College. There he pursued classical studies and music and formed the basis for his fine prose style. Excellence in these studies won him a scholarship to Trinity College, Cambridge, which he entered in 1892.

At Cambridge, Moore discovered philosophy and a wide circle of friends, Bertrand Russell introducing him to both. After completing his degree with a first, Moore won the annual fellowship prize with an essay on Immanuel Kant's ethics. The 6 years of leisure provided by the fellowship enabled Moore to break away from the idealism of J. M. E. McTaggart and F. H. Bradley and to begin to work out his own philosophical views. At the end of this period his first mature work, *Principia Ethica* (1903), was finished.

After a period of independent scholarship, supported by a comfortable inheritance, Moore was invited back to Cambridge in 1911 as a lecturer in psychology. In 1925 he became professor of philosophy there and held this post until his retirement in 1939. The extraordinary impact Moore had upon his students may be gathered from J. M. Keynes's delightful account in *Two Memoirs* (1949). After 1929 Moore attended Ludwig Wittgenstein's lectures and Wittgenstein attended Moore's; between them the two philosophers fundamentally altered the character of English philosophy.

Moore's work is essentially one of analysis and criticism. He has aptly characterized his interest in philosophy as follows: ''I do not think that the world or the sciences would ever have suggested to me any philosophical problems. What has suggested philosophical problems to me is things which other philosophers have said about the world or the sciences.'' He is thus a philosopher's philosopher. He taught his pupils patient and painstaking analysis of concepts, of claims, and, in particular, of their linguistic expression. Moore had a passion for clarity and propriety of usage; he also insisted on the rights of common sense, not as the ultimate norm but as one important basis for criticism, not to be lightly dismissed.

After retirement Moore lectured widely in the United States until 1944. He died on Oct. 24, 1958, in Cambridge, England. His principal works include *Philosophical Studies* (1922), *Some Main Problems of Philosophy* (1953), and *Philosophical Papers* (1959).

Further Reading

Paul A. Schilpp, ed., *The Philosophy of G. E. Moore* (1942; 2d ed. 1952), contains a brief but charming ''Autobiography'' by Moore, numerous critical essays on his philosophy together with a long ''Reply to My Critics,'' and a detailed bibliography. A major systematic presentation and critique of Moore's work is Alan R. White, *G. E. Moore: A Critical Exposition* (1958), which also includes a bibliography of Moore's work after 1942.

Additional Sources

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Henry Moore

The English sculptor Henry Moore (1898-1986) brought about a renewed interest in direct carving and enriched the formal vocabulary of the medium by his continuous examination of figurative motifs and abstract shapes derived from natural phenomena.

Henry Moore was born in Castleford, Yorkshire, on July 30, 1898. He served in the British army (1916-1917). He studied at the Leeds School of Art (1919-1921), where he read Roger Fry's *Vision and Design* (1920), which emphasized the expressiveness and formal power of non-Western art.

In 1921 Moore won a scholarship to the Royal College of Art in London. He spent considerable time at the British Museum, where he admired the Sumerian, Egyptian, and pre-Columbian artifacts. He also became acquainted with the work of the sculptors Jacob Epstein, John Skeaping, Frank Dobson, and Eric Gill, who had also been inspired by

non-Western sources. Moore's trips to Paris, beginning in 1923, enabled him to become familiar with the work of Constantin Brancusi. In 1925 Moore went to Italy, where he was particularly drawn to the volumetric painting of Giotto and Masaccio.

Works of the 1920s

In the early phase of Moore's sculpture, about 1922 to 1930, two themes emerged which occupied him for the rest of his career: one, the mother and child, and the other, the reclining figure. In such works as *Mother and Child* (1924-1925, Manchester) and *Reclining Figure* (1929, Leeds) the strong pre-Columbian treatment is overwhelming. Similarly, the numerous masks he executed, such as the concrete *Mask* (1929, collection of Philip Hendy), rely on Aztec and Tolmec prototypes. These early works show his mastery of carving techniques and his use of varied materials such as concrete, alabaster, Hornton stone, verde di Prado, and ebony.

Works of the Early 1930s

Moore became less dependent on non-Western sources in the early 1930s, and the full expression of his imagery developed during the next eight years. In part this was due to his interest in cubism and its variants at this time. He was elected to the Seven and Five Society, a group of English avant-garde artists who were also aware of the possibilities of cubism. Between 1930 and 1933 Moore reworked the reclining figure theme, placing the emphasis on a smooth, flowing transition from part to part, as in *Reclining Woman* (1930, Ottawa); and he began to develop a nonfigurative biomorphic vocabulary similar to that of Brancusi and Jean Arp, for example, the African wonderstone *Composition* (1932, collection of Mrs. Irina Moore). Moore's tendency toward abstraction became more pronounced in the mid-1930s, and this explains in part why he joined the constructionist-oriented Unit One group.

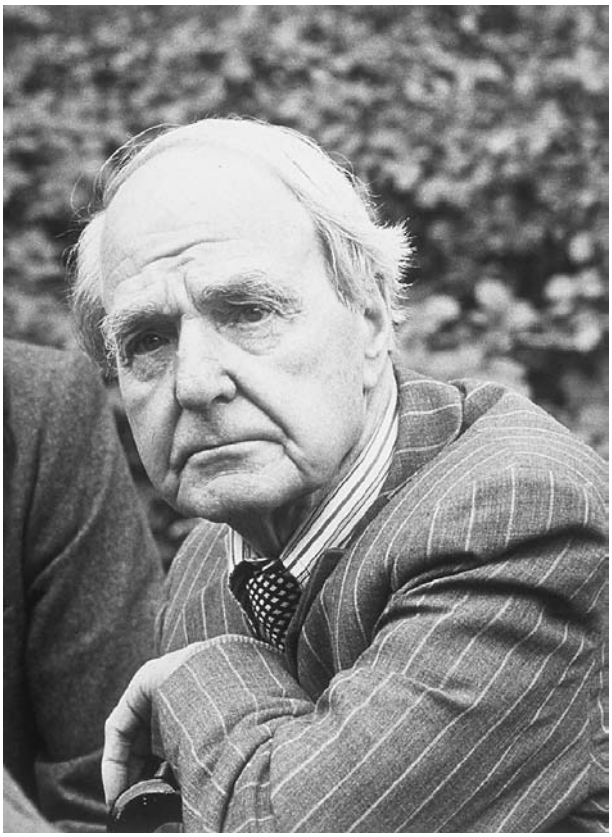

Two works reflect Moore's refinement of form and composition at this time: the standing ironstone *Two Forms* (1934, collection of R. H. M. Ody), with carefully incised lines carved lightly over the surface, and the wood *Two Forms* (1934, New York). Both seemingly allude to the mother and child theme but remain open, even polyvalent, in their meaning.

Works of the Late 1930s and the War

By the mid-1930s Moore returned to the reclining figure, now treated more abstractly, such as *Reclining Figure Fourpieces* (1934, collection of Mrs. Martha Jackson). The elm-wood *Reclining Figure* (1935-1936, Buffalo) and its counterpart (1936, Wakefield City) reveal a new sensitivity to, even exploitation of, the material. The shapes seem to emerge from the natural configurations of the wood and its inherent structure. Toward the end of the 1930s the reclining figure was again transformed, gradually opened up, and finally eviscerated, as in the lead *Reclining Figure* (1938, New York) and *Recumbent Figure* (1938, London). Moore developed two other motifs at the same time: the interior-exterior image found in *The Helmet* (1939-1940, collection of Roland Penrose) and the abstract pieces with stretched string or wire, a technique borrowed from mathematical models. Of this series the most successful are the *Bird Basket* (1939, collection of Mrs. Irina Moore) and *The Bride* (1940, New York), both playing off mass against volume.

At the outbreak of World War II Moore as Official War Artist entered his most realistic phase, seen in the exceptional set of drawings known as the Shelter Drawings. His major sculptural work was the equally realistic *Madonna and Child* for the church of St. Matthew, Northampton (1943).

Postwar Works

After 1946 Moore moved in a variety of directions. He returned to the reclining figure motif, continually altering the image. The *Reclining Figure* for UNESCO in Paris (1957-1958), while executed in a conventional material, marble, is ingeniously displayed on a tilted platform. The *Reclining Figure* (1963-1964) for Lincoln Center, New York City, is partially submerged in a reflecting pool, the form now broken into two segments. The solution to the composition of the latter commission seems to have been worked out in a series of two-piece figures begun in 1959 and carried out in a number of variations, for example, *Two-piece Reclining Figure No. 4* (1962, Amsterdam). The treatment of the recumbent figure became more abstract and was even broken into three parts, as in *Three-piece Reclining Figure No. 2 Bridge Prop* (1963, Leeds).

Moore also reworked the mother and child image, now translated into the *Family Group* (1946, Washington), and restated in several pieces of 1950-1952 known as the *Rocking Chair*. Similarly, the helmet-head theme and related problems of internal and external relationships also reappeared in the early 1950s, now assuming a more impressive scale and vertical orientation, as in the elm-wood *Internal External Forms* (1953-1954, Buffalo). In addition to these reappearing motifs, Moore developed a much more extensive set of formal images in the postwar period.

The abstract reliefs commissioned from Moore take several forms. The *Time Life Screen* (1952-1953) of the Time Life Building, London, only casually refers to the angular treatment of the abstract carvings of the 1930s, while the unusual *Wall Relief* (1955) for the Bouwcentrum, Rotterdam, literally grows out of the brick wall from which the forms emerge, molded of the same material. The degree of abstraction is carried still further in the large nonfigurative composition known as *Relief No. 1* (1959) for the Opera House, West Berlin. Yet the figure in some form is retained in an unusual set of images, such as the *King and Queen* (1952-1953) placed in an outdoor setting on the grounds of W. J. Keswick, Scotland. Executed in metal, the figures have a skeletal rendering reminiscent of the lead reclining figures. Other figurative concerns are expressed in the full-bodied but fragmented torsos with their archaic references of the *Warrior with Shield* (1953-1954, Minneapolis) and the related *Falling Warrior* (1956-1957, collection of Joseph H. Hirschorn). Finally, although less specifically figural yet retaining a human orientation, are the upright motif series, of which the *Glenkiln Cross* (*Upright Motive No. 1;* 1955, collection of W. J. Keswick) is the most successful.

The late work of Moore was his most powerful, drawing on the theme of interlocking parts, whether based on skeletal structures or stone forms. The scale of his later sculpture increased considerably and, like so much of his larger work, is best viewed out of doors. Most characteristic of this last phase are the *Knife Edge in Two Pieces* (1962, London), the impressive *Locking Piece* (1963, Brussels), and the *Double Oval* (1966, London). Moore died on August 31, 1986 in Much Hadham, England.

Further Reading

The literature on Moore is extensive. Essential to any serious study of the sculptor are the three volumes devoted to the sculpture and drawings that form a continuing *catalogue raissonné: Henry Moore, Sculpture and Drawings, Volume 1, 1921-1948,* edited by David Sylvester with an introduction by Herbert Read (4th ed. 1957); *Volume II, 1949-1955* (1965), also edited by Sylvester with contributions by Read; and *Volume III, 1955-1964* (1965), edited by Alan Bowess with remarks by Read. In addition to these documents, statements by Moore have been collected into one volume, *Henry Moore on Sculpture,* edited by Philip James (1967). John Hedgecol, *Henry Spencer Moore* (1968), is a volume of photographs by Hedgecol and commentary by Moore.

Of the numerous biographical studies of Moore the most illuminating and satisfactory accounts are by Donald Hall, *Henry Moore: The Life and Work of a Great Sculptor* (1966), which is organized around the great ''masterpieces'' of Moore's career, and John Russell, *Henry Moore* (1968), which is more detailed. An essentially psychoanalytic study is Erich Neumann, *The Archetypal World of Henry Moore* (1959), in which many of Jung's theses are sensibly worked out. □

Marianne Moore

Marianne Moore (1887-1972) was an American poet, editor, reviewer, and translator. Her poetry is an innovative mixture of common and exotic things and creatures, forthright and imaginatively playful.

Marianne Moore was one of the most interesting poets writing in English in the 20th century. It is impossible to compare her with other poets, because she was so special—a fabler whose animals remain animals, a baseball fan, and a praiser of museum rarities, office furniture, scientists, and biblical characters. Her poetry embodies precise observation and language, syllabic meter and light rhyme, the flow of cultivated American talk, and unique forms. Her experimental method, however, served traditional values, for Moore was a moralist, aware herself that she was sometimes too didactic.

Marianne Moore was born near St. Louis, Mo., on Nov. 15, 1887, in her maternal grandfather's Presbyterian parsonage. Her mother was living there with her brother, after her father's nervous breakdown. When Moore's grandfather died in 1894, her mother and the two children stayed temporarily with relatives. In 1896 they moved to Carlisle, Pa., where Moore's mother taught at Metzger Institute. Moore studied there and for recreation sketched, bicycled, and played tennis. At Bryn Mawr College she majored in social sciences and contributed to the literary magazine. Upon graduation in 1909, she studied typing at Carlisle Commercial College with an eye to journalism, but instead, after a summer in Europe, taught commercial subjects at Carlisle Indian School (1911-1915).

Marianne Moore's poems first appeared publicly in 1915. The following year she and her mother joined her brother in Chatham, N.J., where he had begun his Presbyterian ministry. Meanwhile Moore's poems appeared in a variety of ''little'' magazines. They were usually short lyrics or appreciations of admired writers and biblical characters. ''George Moore'' is characteristic in its subject, angular visual form, syllabic meter, and rhyme. It is symmetrical, containing 13 lines, 6 lines leading up to a central 7th, and 6 leading away, duplicating the syllable count and rhymes of the first 6, but in reverse.

In 1918 Moore and her mother moved to Greenwich Village in New York City, where Moore worked at the New York Public Library. She began to acquire literary friends, such as William Carlos Williams, Alfred Kreymborg, and Wallace Stevens. She had also become a contributor to the *Dial,* then the most discriminating literary magazine in America.

In 1921 Winifred Ellerman (known as Bryher), an aspiring English novelist, and Hilda Doolittle (H.D.), an expatri-

ate American poet, printed Moore's *Poems* in London as a friendly surprise. The title of ''The Fish'' interestingly runs into the first sentence of the poem. ''The Fish'' also continues her eccentric couplets and hyphenated line ends, light rhyme, and rhymed, syllabic meter. But the volume shows an advancing skill in sustaining a conversational tone and greater confidence in her own taste and experience, as in ''When I Buy Pictures,'' ''Picking and Choosing,'' and ''Poetry.'' In ''Poetry'' she states her dislike for ''all this fiddle'' about poetry, referring to poets as ''literalists of the imagination.''

Marriage (1923), a blank-verse monologue of nearly 300 lines, blends quotations, allusions, and ironies. *Observations* (1924), which won the annual *Dial* Award, shows a marked increase in free verse among the new poems, for instance, in ''Silence,'' ''Bowls,'' and ''An Octopus.'' The last, an extended commentary, is set in a glacier-dominated national park rich in lessons of adaptation by native forms of life as well as pinto ponies gone native: ''the cavalcade of calico competing/ with the original American menagerie of styles.''

In 1925 Moore became acting editor of the *Dial* and was editor from 1926 until it ceased publication in 1929. That year she resumed her career as poet and reviewer and moved with her mother to Brooklyn to be near her brother, who had been transferred to the navy yard there.

In *Selected Poems* (1935), Moore renounced free verse. All the new poems in the collection employ rhyme and syllable-count lines. ''Part of a Novel, Part of a Poem, Part of a Play'' is a three-panel poem treating a steeplejack, an aspiring student, and the hero Washington and a dignified Negro guide at Mount Vernon. ''The Jereboa'' uses an Egyptian desert mouse to contrast defensiveness and the plenty of frugality with luxury and excess. ''No Swan So Fine'' points an allied moral by means of an art object.

The title poem of *The Pangolin and Other Poems* (1936) gets at values through an anteater. A cluster of poems about Virginia finds virtues and vices in natural and man-made phenomena; these and some uncollected poems make up *What Are Years?* (1941). The title poem alludes to World War I, and the volume ends with ''The Paper Nautilus,'' which asserts that love is life's best hope.

Nevertheless (1944) contains ''In Distrust of Merit,'' an eloquent comment on the war and Moore's shame that ''I inwardly did nothing.'' ''The Mind Is an Enchanting Thing'' is a delightful cascade of imagery and thought in which subject and manner are one.

In 1946 Moore began her long labor of translating La Fontaine's *Fables*. Her *Collected Poems* appeared in 1951, and the following year she won a Pulitzer Prize, the National Book Award, and the Bollingen Prize. She published her translation of *The Fables of La Fontaine* in 1954. Like all creative translators, she had entered into the original, and at times one is conscious not so much of La Fontaine as of her wit, language, and imagery.

Predilections (1955), a selection of Moore's reviews and essays, demonstrates that she was one of the best informal critics of her age. As in her verse, her urge is to affirm. Other volumes continued to appear, each introducing or recalling rewarding pieces, in 1956, 1959, 1961, and 1966. *The Complete Poems of Marianne Moore* appeared in 1967. Marianne Moore died on Feb. 5, 1972, in New York.

Further Reading

Most of Marianne Moore's work is listed in Eugene P. Sheehy and Kenneth A. Lohf, *The Achievement of Marianne Moore: A Bibliography, 1907-1957* (1958). The only full-length study of her is Bernard F. Engel, *Marianne Moore* (1964), but she is discussed in most books about 20th-century poetry. A chapter in Lloyd Frankenberg, *Pleasure Dome* (1949), demonstrates how Moore transforms facts into enchanting free-form poems. Some of her personal and literary concerns touch those of Pound in *The Letters of Ezra Pound, 1907-1941* (1950). In *The Autobiography of William Carlos Williams* (1951) she appears frequently as friend and fellow craftsman. Roy Harvey Pierce places her historically in *The Continuity of American Poetry* (1961).

Several generations of poets and critics have responded to Moore's work, and their comments are found in collections of their essays: Yvor Winters, *Primitivism and Decadence* (1937); Morton D. Zebel, ed., *Literary Opinion in America* (1951); Wallace Stevens, *The Necessary Angel* (1951); Richard P. Blackmur, *Language as Gesture* (1952); and Randall Jarrell, *Poetry and the Age* (1953). Critical opinion is contained in Charles Tomlinson, ed., *Marianne Moore: A Collection of Critical Essays* (1970). □

Luis de Morales

Luis de Morales (ca. 1519-1586) is known as "El Divino" (the divine) in Spain because of the intensely religious nature of his paintings, which reflect the almost fanatical piety of the Counter Reformation in his native land.

Luis de Morales was born presumably at Badajoz in the province of Estremadura. He may have studied at Évora, Portugal, but it is more likely that he received his training as a painter in Seville. Flemish Renaissance artists at work there were the major influence in his development. Pedro de Campaña (Pieter de Kampeneer), a native of Brussels, had lived and worked in Bologna and Rome previous to his 25-year sojourn in Seville, and his style combined Italian High Renaissance elements with a native Flemish bent for precise objective rendering.

The dark shadows throughout Morales's pictures, particularly in the modeling, contribute greatly to the establishment of a sense of drama, a technical device which is derived at a considerable distance from the dark shadows (*sfumato*) that characterize the work of Leonardo da Vinci, and particularly that of his followers in both Italy and Spain. A number of Morales's paintings of the Madonna and Child have this feature, as well as the profoundly tragic rendering which forecasts the later sacrifice of the Infant Christ.

Most celebrated are Morales's cult images of the Passion of Christ, in which emotion is expressed with searing intensity. The *Pietà* (Madrid), one of his masterpieces, shows the Madonna grasping the bruised body of her dead son in despairing anguish; the elongated figures are placed in the foreground with only the lower part of a vertical cross visible in the background. Scenes of the Flagellation, Christ Carrying the Cross, and the Ecce Homo abound in his work. One of the most eerie and imaginative in its almost surrealistic expressiveness is *Christ Meditating on the Passion* (Minneapolis).

Morales painted in oil, frequently on panel (wood) but sometimes on canvas. His activity was concentrated in Estremadura, where he provided altars for the churches of Badajoz, Plasencia, Arroyo de la Luz, and Higuera la Real, and in Évora. Legend holds that he was called to the court at Madrid about 1560 but failed to please and remained a very short time. There he would have seen the Italian Renaissance masterpieces in the royal collection, and thus would be explained the increased idealism which characterizes pictures such as the *Holy Family* (Roncevaux) and the *Madonna and Child with the Infant Baptist* (Salamanca).

Morales passed the last years of his life at Badajoz, apparently in a declining state of health, which did not prevent him, however, from continuing to paint altarpieces for the conventual churches at Alcántara and devotional works for the Cathedral of Badajoz. Legends of an impoverished old age in a state of approaching blindness are doubtless exaggerated.

Further Reading

The most complete account of Morales in English is Inajald Bäcksbacka, *Luis de Morales* (1962), which includes a catalog of all his known works, a complete bibliography in all languages, and 170 illustrations. The only other study in English is a brief work by Elizabeth Du Gué Trapier, *Luis de Morales and Leonardesque Influences in Spain* (1953). □

Francisco Morales-Bermúdez Cerruti

Francisco Morales-Bermúdez Cerruti (born 1921) was president of Peru during the second half of the "Military Revolution" (1968-1980). He dramatically slowed the pace of reform, later returning the country to civilian rule.

Francisco Morales-Bermúdez Cerruti was born in Lima on October 4, 1921. His grandfather, Gen. Remigio Morales Bermúdez, was president of Peru from 1890 to 1894, while his father, Segundo Regimio Morales Bermúdez, was a career military officer who was assassinated by political extremists in 1939.

Morales-Bermúdez finished his secondary education in the Jesuit Colegio de La Inmaculada in Lima. In 1939 he entered the Chorrillos Military Academy and graduated in 1943 as a second lieutenant in the Engineering Corps, thereby beginning a long and distinguished career in the Peruvian army.

In 1961 he was promoted to lieutenant colonel, and during the short-lived military government of 1962-1963 he was charged with preparing for new elections, which were held in 1963. Over the next five years Morales-Bermúdez emerged as the foremost economist in the army. He taught courses at the superior War College and at the Army School of Engineering in Lima, as well as at the War College in Argentina, and served concurrently as director of the Office of Army Economics and as the official delegate of the Joint Chiefs of Staff on the board of directors of the Mantaro Corporation.

Promoted to colonel in 1967, Morales-Bermúdez attended the prestigious and selective Center for High Military Studies (CAEM), which since its founding in 1950 had emphasized socio-economic, political, and developmental themes—that is, the role of the military in the process of modernization—instead of purely military topics. It was at CAEM that Morales-Bermúdez prepared himself for national leadership.

He was promoted to brigadier general in 1968 and, while still on active duty, assumed the portfolio of minister of finance and commerce in the civilian government of Fernando Belaúnde Terry (1963-1968). Following the military coup d'etat of October 1968, Morales-Bermúdez was named minister of economy and finances in the "Revolutionary Government of the Armed Forces" and

quickly undertook a thorough reorganization of the ministry and of the national economy. He succeeded in refinancing Peru's foreign debt, introduced sweeping reforms in the nation's tax structure, and stabilized the Peruvian currency, the sol.

Between 1969 and 1975 Morales-Bermúdez played a key role in the military government's efforts to restructure Peruvian society. The government nationalized the fishmeal industry; most mining and metal refining; petroleum exploration, marketing, and refining; the railroads; telephone and telegraph companies; the national airline; 51 percent of all television channels; 25 percent of the radio stations; a majority of the banks and insurance companies; and all exports of cotton, sugar, tobacco, and minerals. Moreover, it implemented one of the most far-reaching land reform laws in Latin American history; approved the Industrial Reform Law, which gave workers partial ownership of their companies; and, in general, increased the state's share of the economy from 11 to 26 percent.

Promoted to major general in 1973, Morales-Bermúdez was named prime minister and minister of war in 1975 and became president of Peru in August of that year following the coup d'etat against Juan Velasco Alvarado. His primary tasks as president were to rebuild the badly deteriorated economy and to pave the way for a return to constitutional democracy. The first proved by far the most difficult.

A combination of poor planning, bad administration, natural disasters such as droughts and flooding, and exaggerated promises, particularly in the agrarian sector, had resulted in economic chaos. The rate of inflation rose from 17 percent in 1974 to an alarming 74 percent by 1978. The Peruvian sol was devalued from 55 to the dollar in 1976 to 289 by 1980, and the real income of Lima's urban masses fell over 50 percent in that same period. Concomitantly, the foreign indebtedness of the nation increased at a staggering rate.

Forced to accept the draconian austerity and stabilization measures of the International Monetary Fund (IMF), Morales-Bermúdez demonstrably slowed the pace of reform and even moved to reverse the Industrial Reform Law and to divest the state of certain industries. This was the so-called ''Second Phase'' (Segundo Fase) of the ''Military Revolution,'' a period which bore the personal stamp of Morales-Bermúdez even more than the ''First Phase'' had borne that of Velasco Alvarado.

Politically, Morales-Bermúdez enjoyed greater success. Although he imposed a state of emergency in 1976-1977, he later relaxed press censorship, allowed previously banned magazines to reappear, and held elections in 1978 for a constituent assembly which wrote a new constitution incorporating many of the reforms and changes implemented during the military regime. In 1980 general elections were held, and the man whom the military had overthrown 12 years earlier, Fernando Belaúnde Terry, emerged victorious. Nevertheless, on July 28, 1980, Morales-Bermúdez fulfilled his promise and handed over power to the new president, thereby ending the longest period of military rule in 20th-century Peru and certainly one of the most unique regimes in Latin American history.

Upon retiring from office and active military service, Morales-Bermúdez dedicated himself to writing, lecturing, and politics. In 1985 he formed a new political party, El Frente (The Front), and ran for president. He finished a poor fifth in a field of eight, a clear indication of the degree to which the Peruvian people blamed him personally for the severe economic measures of his presidency and for the subsequent collapse of the Peruvian economy in the early 1980s. He subsequently avoided public appearances.

Further Reading

There is no biography of Morales-Bermúdez, but a good biographical sketch in Spanish is in Alberto Tauro, *Diccionario Enciclopédico del Perú, Apendice* (1975). The best source for Morales-Bermúdez' political and economic ideas is his own book *El Proyecto Nacional* (2nd ed., 1984). An excellent overall analysis of the military regime is Cynthia McClintock and Abraham F. Lowenthal, editors, *The Peruvian Experiment Reconsidered* (1983?). Important background information is in Abraham F. Lowenthal, editor, *The Peruvian Experiment: Continuity and Change Under Military Rule* (1975); Fredrick B. Pike, *The United States and the Andean Republics: Peru, Bolivia and Ecuador* (1977); Rosemary Thorp and Geoffrey Bertram, *Peru, 1890-1977: Growth and Policy in an Open Economy* (1978); and Brian Loveman and Thomas M. Davies, Jr., editors, *The Politics of Antipolitics: The Military in Latin America* (1978), which contains an English translation of a Morales-Bermúdez speech. □

Thomas Moran

Thomas Moran (1837-1926), American painter and graphic artist, specialized in landscape painting. His gigantic canvases depict the grandeur and immensity of the Far West.

Born in Bolton, Lancashire, England, on Jan. 12, 1837, Thomas Moran was taken to the United States at the age of 7. He was educated in Philadelphia public schools. He early became familiar with the work of Washington Allston, Rembrandt Peale, John Neagle, and other American artists. Three of Moran's brothers were artists, and he learned to paint from his brother Edward.

In 1853 Moran was apprenticed to a wood engraver and illustrator in Philadelphia. In his spare time he did watercolor drawings, and in 1856 he painted his first oil, *Among the Ruins There He Lingered*.

In 1861 Moran went to London to study firsthand the paintings of Claude Lorrain and J. M. W. Turner. Moran returned to America the next year and married. He found that he was increasingly fascinated by the grandiose and vast in nature. In 1860 he had visited the Lake Superior region in northern Michigan. In 1871, serving as a guest artist with the Geological Survey of the Territories, he traveled into the Yellowstone country. The following year he toured the Yosemite Valley in California. In 1873, accompa-

nying a party of the U.S. Geographical and Geological Survey, he explored the mountains of Utah to the north rim of the Grand Canyon of the Colorado River.

Moran sought to suggest the vastness and sweep of the West through huge landscapes that lacked a focal point. His paintings, more than those of any other artist, made the western wilderness familiar to people on the eastern seaboard. At the end of the 19th century few Americans had seen the Rockies, and largely because of this Moran gained great fame. His enormous *Grand Canyon of the Yellowstone* (1893-1901) and his subsequent *Chasm of the Colorado* were purchased by the U.S. Congress. Although his grandiose paintings were executed with considerable skill, he seems best in his smaller paintings and in his drawings.

Moran made some 1,500 illustrations, mostly woodcuts, for *Scribner's Monthly Magazine* and other periodicals, for school texts, travel books, and special editions of American poets. He also did many etchings, especially between 1878 and 1888. He died in Santa Barbara, Calif., on Aug. 26, 1926. Mt. Moran in the Teton Range is named after him.

Further Reading

Fritiof Melvin Fryxell, ed., *Thomas Moran: Explorer in Search of Beauty* (1958), is a biographical account containing excerpts from memoirs of people who knew Moran, including his daughter Ruth, his companion during the western treks, and the photographer and author William Henry Jackson. It contains some illustrations, with reproductions of etchings and oil sketches. A lengthier and more carefully documented work is Thurman Wilkins, *Thomas Moran: Artist of the Mountains* (1966), with an extensive bibliography. □

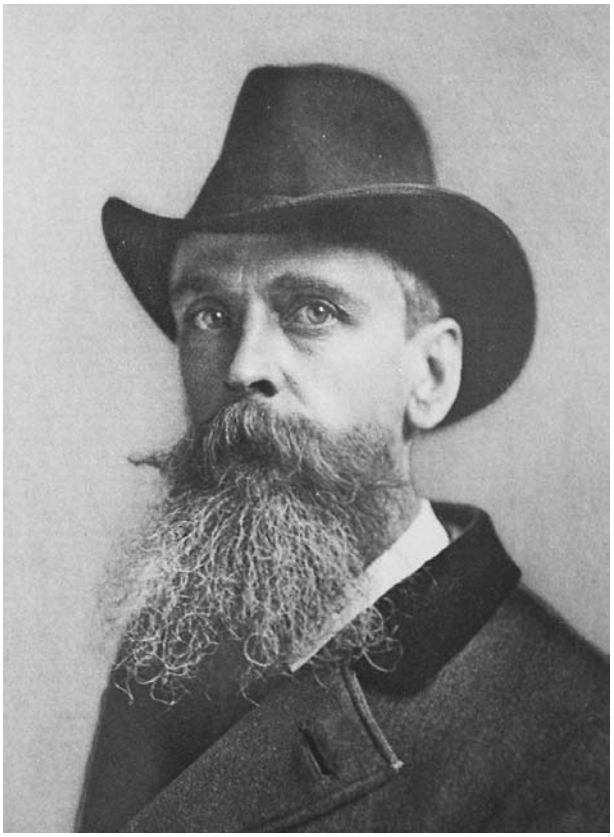

Giorgio Morandi

Giorgio Morandi (1890-1964), widely acknowledged as a major Italian painter of the 20th century, built a reputation based especially on his sensitive still-life subjects.

Giorgio Morandi attained stature as one of the most prominent Italian painters of the 20th century, though he lived humbly and developed his art outside the mainstream of Modernism. Born in Bologna on July 20, 1890, he remained closely attached to that city for his entire life. In 1907, after having spent nearly a year working in his father's export office, the teenaged Morandi enrolled at the *Accademia di Belle Arti* in Bologna, where he studied until 1913.

While at the academy Morandi became interested in 19th-century artists as well as Renaissance masters, showing particular respect for Paul Cezanne and Piero della Francesca. Unfortunately he destroyed most of his youthful work. His earliest extant picture, a landscape in part influenced by Macchiaioli painting, an Italian version of Impressionism, dates from 1910. In 1914 he was appointed a drawing teacher in the Bolognese elementary schools. In the same year Morandi found himself swayed by the Futurists, a group of Italian artists, including Filippo Tommaso Marinetti, Umberto Boccioni, and Giacomo Balla, who exalted the dynamism of the machine in their radical ideas on art. Morandi's interest in the Futurists was fleeting, and though he showed at the *Espozione Libera Futurista Internazionale* (1914) his pictures at this time displayed the controlled brushstrokes of Cezanne, as well as the angular forms and cool palette of Cubism.

Morandi's artistic seclusion did not prevent him from joining stylistic trends, yet he arrived at his solutions independently. This was the case with his connection to the ''scuola metafisica'' (metaphysical school) founded by Giorgio de Chirico and Carlo Carrá (formerly a Futurist) at Ferrara in 1917. Metaphysical painting encompassed stylistic affinities rather than spawning a school in the literal sense. It concerned itself with the symbolic role of objects set within ''unreal'' arrangements. In 1915 Morandi served briefly in the military until he was discharged as a result of a serious illness. He developed a taste in the following year for still-life and landscape, often presented in a spare, geometric language. Morandi didn't meet de Chirico until 1919 in Rome, yet his paintings anticipated de Chirico's mysterious lyrical qualities.

Morandi's art was most aligned with de Chirico's shortly after their first encounter. His *Still Life* (1919) has a hard-edged quality that departs from his usual painterliness in its depiction of an odd assortment of objects, including the ambiguous silhouette of a table-clock. In 1918 he had

his first work reproduced—a 1915 etching which appeared in *La Racolta,* a modest arts journal that promoted the development of the metaphysical school. Even more important for Morandi was the support he received in 1919 from Mario Broglio, editor of *Valori Plastici,* an influential publication devoted to the international arts scene. Broglio arranged for Morandi's first one-man exhibition, in Rome, and bought nearly all the paintings.

The *scuola metafisica* was a short-lived movement, and when its practitioners went their separate ways in the early 1920s Morandi created still-lifes with a poetry and luminosity to rival the 18th-century French master Jean-Baptiste-Siméon Chardin. Although Morandi showed with the ''Novecento'' (20th century) in 1926, he didn't subscribe to that group's reactionary tenets, and his modest pictures did not reflect its grand pictorial rhetoric. The same year he was appointed schools inspector in Reggio Emilia and Modena.

A brief flirtation with the rustic outlook cultivated by the *''strapaese''* artists led Morandi to evoke 19th-century rural values in scenes of the Bolognese landscape. However, by 1929 he discarded such nostalgic associations and embarked on a series of still-lifes whose formal rigor—often bordering on pure abstraction—would establish his reputation for posterity. Figure painting occupied only a minute portion of his work, and of his 1,300 paintings fewer than a dozen were portraits. Even in the face of Fascism he resisted propagandistic pressure and pursued his own course.

In 1930 Morandi was named professor of Intaglio at the Bolognese academy, a post he held until 1956, though curiously he produced few etchings of his own after 1933. Morandi's etchings complement his paintings and are equally exquisite. He worked carefully, experimenting with technique, and often employed antique papers for their subtle texture. Though he worked in black and white his forceful use of cross-hatching created a colorism that enhances his tranquil still-life compositions. The etchings received early critical acclaim, and several made during the 1940s were planned for use as illustrations in monographs on the artist. Morandi's craftsmanship in this medium may have played a part in the widespread revival of print workshops at mid-century in Italy and elsewhere.

In his late years, as Morandi honed his ''cast of characters''—the bottles and crockery of his still-lifes—his work defied aesthetic categorization. His pictures wavered between reverence for objects and dilution of their forms. The soft pastel colors recall Piero della Francesca, and he composed with the intellectual rigor of a classicist. Though he was fond of early Renaissance masters, Morandi's subtle formal manipulations and steady individualism set him apart as modern. His efforts were rewarded in 1948 with the first prize for Italian painting at the Venice Biennial and membership in the Accademia di San Luca. He also won the top award for international painting at the Sao Paolo Biennial in 1957. An exhibition of his work in Winterthur, Switzerland, as well as a Cezanne exhibition in Zurich, lured Morandi from his homeland in 1956, the only occasion on which he left Italy. In 1963 Morandi was given the gold medal of Bologna, and on June 18, 1964, he died in the city of his birth. Often referred to as a ''painter's painter,'' Morandi had proceeded with a self-discipline that brought him lasting respect.

Further Reading

Morandi's place in Italian art is discussed in James Thrall Soby and Alfred Barr, *Twentieth Century Italian Art* (1949). A fine recent exhibition catalogue is *Giorgio Morandi,* the Des Moines Art Center, with a preface by James T. Demetrion and essays by Luigi Magnani, Joan M. Lukach, Kenneth Baker, and Amy Namowitz Worthen (1981). This catalogue includes historical and critical analyses of his paintings and etchings. Lamberto Vitali published a general catalogue raisonné of Morandi's work in Italian in 1977. □

Alberto Moravia

Alberto Moravia (1907-1990) was one of the most important, and certainly the most prolific, of modern Italian authors. His keen moralistic approach focuses mainly on the iniquities of bourgeois society.

Alberto Moravia was born Alberto Pincherle on November 28, 1907, in Rome, the son of a well-to-do architect. Stricken with osteomyelitis at the age of nine, he was in a hospital in Cortina d'Ampezzo until 1925. During these years he studied French, English, and German, became a voracious reader, and started writing fiction at the age of 11.

Moravia's first published novel, *Gli indifferenti* (1929; *The Time of Indifference*), was an immediate success. The following year he went abroad as a journalist for various newspapers, an activity which thereafter always accompanied his creative writing. He lived in Paris and London and visited the United States and Mexico (1935), China (1937), and Greece (1938). In the early 1940s he lived on Capri with his wife, the novelist Elsa Morante. Since his relations with the Fascist regime had more and more deteriorated over the years, Moravia went into hiding after Mussolini's return to power in July 1943, and he spent some nine months among peasants and shepherds near Fondi. After the war he returned to Rome.

Moravia held several literary awards, including the Strega (1952) and Viareggio (1961) prizes. In 1952, the year his collected works began to appear, the Roman Catholic Church put all his writings on the Index. Moravia's works have been translated into 27 languages.

His Works

After the appearance of his first novel, Moravia worked toward broadening the spectrum of his moralistic canvas without any discernible evolution, and his works may be called variations on one theme, the caustic portrayal of the disintegration of middle-class mores as revealed through the prism of sex. His critics called him to task for being a novelist who not only believes in simply representing a given reality without any pretense of modifying it but also does not entertain the slightest thought of an interpretation.

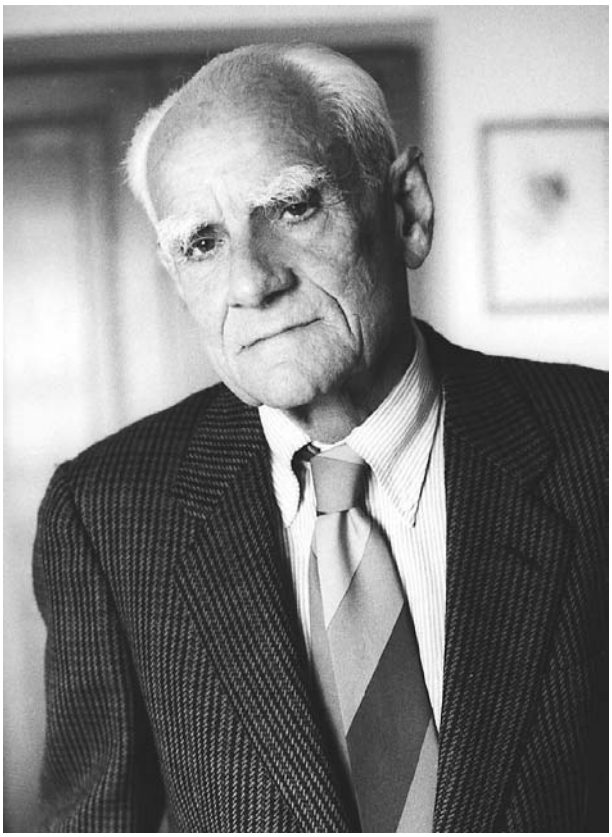

For Moravia, ''an intellectual is nothing else than a witness of his time.''

At the root of the modern malaise of alienation, Moravia sees a complete lack of rapport with reality. Of the two possible approaches to objectify this crisis of rapport, critical realism and experimentalism, as he calls them, he opts for the former and its ''objective and in a sense scientific representation of the phenomena of the crisis in all its psychological and social aspects.''

Gli indifferenti is characteristic of his approach, recording with impassibility two days in the life of a Roman family. As a rather candid and unfavorable picture of certain strata of Roman society, it originated a social polemic, albeit unintended by its author, and after a fifth edition the publisher was advised not to undertake a sixth.

The long novel *Le ambizioni sbagliate* (1935; *The Wheel of Fortune*) in a sense depicts the same subject matter within the framework of a precise structure. The story is divided into three parts, each representing a single day in the life of its characters seen at intervals of one month. Against the desolate background of accepted defeat, ambition is analyzed as one of the basic and destructive drives behind human egoism.

L'imbroglio (1937), a collection of five long stories, centers on the familiar theme of man's incapacity to achieve love. *La mascherata* (1941; *The Garden Party*), written in the satirical and surrealist vein of the stories contained in *I sogni del pigro* (1940), and L'epidemia (1944) satirize dictatorial government.

The short novel *Agostino* (1944) belongs to the best of Moravia's fiction. Its subject matter being the discovery of evil and sex, the novel minutely analyzes the feelings of a young boy who discovers sex in his mother. *La romana* (1947; *The Woman of Rome*), a novel in first person narrative that established Moravia's fame abroad, is an absorbing inquiry into the psyche of Adriana, a Roman prostitute. At the center of the plot stands the existentialist issue of choice. *La disubbidienza* (1948), treating the discovery of sex by a 15-year-old, pursues the issues raised in *Agostino* on a higher level (these two novels were published in English as *Two Adolescents*).

Il conformista (1951; *The Conformist*), which some critics consider Moravia's worst novel, is on the surface the story of a man who embraces fascism to become ''normal.'' In a deeper sense, however, it should be seen as a comment on the modern tendency to abandon rationalistic and individual positions and to seek the protection of great collective myths. *L'amore conjugale* (1951; *Conjugal Love*) and *Il disprezzo* (1954; *A Ghost at Noon*) portray a relationship between husband and wife that falters because of the husband's excessive concern with his profession. The short-story collections *Racconti romani* (1954; *Roman Tales*) and *Nuovi racconti romani* (1959; *More Roman Tales*) represent a specific aspect of Moravia's approach to reality. *La ciociara* (1957; *Two Women*), considered his contribution to neorealism, depicts the violence of war as he experienced it during the time of his hiding.

La noia (1960; *The Empty Canvas*) is a tightly constructed work that harks back to the topic of Moravia's first book. It is a tribute to the existential malaise as well as a sum total of his other fiction. *L'attenzione* (1965) is perhaps his most differentiated and intricately constructed novel. Besides being concerned with the problem of ''authenticity'' of man's being and his actions, it is a novel about the inability to write a novel which—in the end—is written nevertheless in the form of a diary.

Moravia's plays include *Il mondo è quello che è* (1966), in which a professor divulges his language therapy during a holiday in a country villa that ends with the death of one of his ''pupils''; *L'intervista* (1966), representing an interview between an envoy from the moon and the minister of propaganda of an imaginary state on earth; and *Il dio Kurt* (1968), laid in a German concentration camp in Poland in 1944. Throughout his career Moravia also wrote travel literature, such as *Un'idea dell'India* (1961), and criticism, the most important of which was collected in *L'uomo come fine* (1964; *Man as an End*).

Despite the negative criticism Moravia received in his later years, he continued to write. He wrote *1934* (1982), a story set in the middle of the Fascist era. The novel *La Cosa* (released in Italy in 1983), was released in the United States a few years later under the title *Erotic Tales*. Two of his better known works were *Time of Desecration* (1980) and *The Voyeur* (1987). He died in Rome at the age of 82, on September 26, 1990.

Further Reading

Discussions in English of Moravia's work are Dego Giuliano, *Moravia* (1966), and Donald W. Heiney, *Three Italian Novelists: Moravia, Pavese, Vittorini* (1968). Recommended for general background is Sergio Pacifici, *A Guide to Contemporary Italian Literature from Futurism to Neorealism* (1962). His obituary appeared in the September 27, 1990 edition of the *New York Times*. □

José Francisco Morazán

José Francisco Morazán (1792-1842) was a Central American general and statesman. He was the last president of the Central American Federation and its best-known defender.

Francisco Morazán was born presumably in or near Tegucigalpa, Honduras, on Oct. 3, 1792. The environment afforded scant opportunity for education or employment; hence, Morazán was largely self-taught and his early experience limited.

After Central America won independence, Morazán aligned himself with Liberals and became their most successful military commander in armed conflicts with Conservatives. A succession of local victories in Honduras brought him to San Salvador, capital of neighboring El Salvador, in support of Liberal exiles organized to repossess the governments of the federal republic and the state of Guatemala. At the head of the Liberal forces, in April 1829 Morazán took Guatemala City, capital of the state and of the federation. He exiled Conservative functionaries and their principal collaborators, installed Liberals in both governments, and backed the program of reforms they initiated. In 1830 he was elected president of the federation and was reelected 4 years later.

Conditions, in part of his own making, limited Morazán's opportunity for constructive statesmanship. Expecting to stimulate development in the federated states, he introduced reforms alien to Central American experience, the anticlerical elements of the reforms awakening Conservative opposition. This disaffection led to many of the military threats which almost constantly menaced his regime. In addition, he had to contend with pressures from foreign governments, domestic personal rivalries, regional jealousies, a political system that many contemporaries believed was unworkable in Central America, and a perennially empty treasury that forced frequent resort to the hazardous expedient of exacting forced loans. Moreover, the appearance that office holding was reserved to a narrow circle of Morazán's relatives and intimate friends, and the questionable ethics said to characterize certain of his business transactions and personal relations, gave critics basis to question his disinterestedness and attack his probity.

Increasingly, especially during his second term, Morazán had to confront dissidents who gained control of state governments or generated popular uprisings. A particularly formidable insurrection headed by Rafael Carrera arose in Guatemala in 1837. Neither state nor federal forces could control the insurgents, who overthrew the Liberal government of Guatemala in 1838. Their success encouraged imitators elsewhere. By the end of Morazán's term imminent disintegration threatened the federation; no presidential election was held; and the incumbent's waning moral authority virtually disappeared. In a final effort to defeat Carrera and avert dissolution of the union, Morazán seized Guatemala City in March 1840. After momentary success his army was routed, and shortly thereafter he and his closest associates went into exile.

Morazán returned to Central America in 1842 to attempt to restore the federation. He landed in Costa Rica, overthrew the government of Braulio Carrillo, and was consolidating his position before moving to force the other states into a union, but he was betrayed and captured. He was executed in San José, Costa Rica, on September 15, ironically the anniversary of Central American independence.

Further Reading

The best work on Morazán in English is the brief biography by Robert S. Chamberlain, *Francisco Morazán: Champion of Central American Federation* (1950). It is a synthesis of research available only in Spanish. □

Sir Thomas More

The life of the English humanist and statesman Sir Thomas More (1478-1535) exemplifies the political and spiritual upheaval of the Reformation. The author of "Utopia," he was beheaded for opposing the religious policy of Henry VIII.

Thomas More was born in London on Feb. 6, 1478, to parents whose families were connected with the city's legal community. His education began at a prominent London school, St. Anthony's. In 1490 Thomas entered the household of Archbishop John Morton, Henry VII's closest adviser. Service to Morton brought experience of the world, then preferment in 1492 to Oxford, where More first encountered Greek studies. Two years later he returned to London, where legal and political careers were forged. By 1498 More had gained membership in Lincoln's Inn, an influential lawyers' fraternity.

Christian Humanism

A broader perspective then opened. The impact of humanism in England was greatly intensified about 1500, partly by Erasmus's first visit. His biblical interests spurred the work of Englishmen recently back from Italy; they had studied Greek intensively and thus were eager for fresh scrutiny of the Gospel texts and the writings of the early Church Fathers. John Colet's Oxford lectures on the Pauline epistles, and his move in 1504 to London as dean of St. Paul's Cathedral and founder of its famous humanist school, epitomized this reformist, educational activity among English churchmen. Lay patronage of the movement quickly made Cambridge, where Erasmus periodically taught, a focus of biblical scholarship and made London a favored meeting ground for Europe's men of letters.

England thus shed its cultural provincialism, and More, while pursuing his legal career and entering Parliament in 1504, was drawn to the Christian humanist circle. He spent his mid-20s in close touch with London's austere Carthusian monks and almost adopted their vocation. His thinking at this stage is represented by his interest in the Italian philosopher Giovanni Pico della Mirandola, who had also become increasingly pious when approaching the age of 30 a decade before; More's 1505 translation of Pico's first biography stressed that development.

But More then decided that he could fulfill a Christian vocation while remaining a layman. Both his subsequent family life and public career document the humanist persuasion that Christian service could be done, indeed should be pursued, in the world at large. He first married Jane Colt, who bore three sons and a daughter before dying in 1511, and then Alice Middleton. His household at Bucklersbury, London, until 1524 and then at Chelsea teemed with visitors, such as his great friend Erasmus, and formed a model educational community for the children and servants; More corresponded with his daughters in Latin. His legal career flourished and led to appointment as London's undersheriff

in 1511. This meant additional work and revenue as civic counsel at Henry VIII's court and as negotiator with foreign merchants.

More's first official trip abroad, on embassy at Antwerp in 1515, gave him leisure time in which he began his greatest work, *Utopia*. Modeled on Plato's *Republic,* written in Latin, finished and published in 1516, it describes an imaginary land, purged of the ostentation, greed, and violence of the English and European scenes that More surveyed. Interpretations of *Utopia* vary greatly. The dialogue form of book I and *Utopia*'s continual irony suggest More's deliberate ambiguity about his intent. Whatever vision More really professed, *Utopia* persists and delights as the model for an important literary genre.

Service under Henry VIII

Utopia book I and More's history of Richard III, written during the same period, contain reflections about politics and the problems of counseling princes. They represent More's uncertainty about how to handle frequent invitations to serve Henry VIII, whose policies included many facets distasteful to the humanists. More had written in *Utopia:* "So it is in the deliberations of monarchs. If you cannot pluck up wrongheaded opinions by the root . . . yet you must not on that account desert the commonwealth. You must not abandon the ship in a storm because you cannot control the winds." He finally accepted Henry's fee late in 1517 and fashioned a solid career in diplomacy, legal service, and finance, crowned in 1529 by succession to Cardinal Wolsey as chancellor of England.

More's early doubts, however, proved justified. Under Wolsey's direction More as Speaker of the House of Commons in 1523 promoted a war levy so unpopular that its collection was discontinued. In European negotiations Henry's belligerence and Wolsey's ambition frustrated More's desire to stop the wars of Christendom so that its faith and culture could be preserved.

By the time that Wolsey's inability to obtain the annulment of Henry's marriage to Catherine of Aragon had raised More to highest office and placed him in the increasingly distressing role of Henry's chief agent in the maneuvering that began to sever England from Rome, More was deeply engaged in writings against Lutherans, defending the fundamental tenets of the Church whose serious flaws he knew. More cannot justly be held responsible for the increased number of Protestants burned during his last months in office, but this was the gloomiest phase of his career. The polemics, in English after 1528, including the *Dialogue Concernynge Heresyes* (1529) and *Apologye* (1533), were his bulkiest works but not his best, for they were defensive in nature and required detailed rebuttal of specific charges, not the light and allusive touch of the humanist imagination. He continued writing until a year after his resignation from office, tendered May 16, 1532, and caused by illness and distress over England's course of separation from the Catholic Church.

Break with the King

More recognized the dangers that his Catholic apologetics entailed in the upside-down world of Henry's break with Rome and tried to avoid political controversy. But Henry pressed him for a public acknowledgment of the succession to the throne established in 1534. More refused the accompanying oath that repudiated papal jurisdiction in England, and the Christian unity thereby manifest, in favor of royal supremacy.

More's last dramatic year—from the first summons for interrogation on April 12, 1534, through imprisonment, trial for treason, defiance of his perjured accusers, and finally execution on July 6, 1535—should not be allowed to overshadow his entire life's experience. Its significance extends beyond the realm of English history. For many of Europe's most critical years, More worked to revitalize Christendom. He attacked those who most clearly threatened its unity; once convinced that Henry VIII was among their number, More withdrew his service and resisted to his death the effort to extract his allegiance. His life, like *Utopia,* offers fundamental insights about private virtues and their relationship to the politics of human community.

Further Reading

Preeminent More scholars are now contributing to the Yale Edition of his complete works under the direction of Louis Martz. Thus far published are *The History of King Richard III,* edited by Richard S. Sylvister (1963), and *Utopia,* edited by Edward Surtz and Jack H. Hexter (1965). A convenient edition of *Utopia,* with critical appraisals, is by Ligeia Gallagher, *More's Utopia and Its Critics* (1964); and a recent study is by R. Schoeck, *Utopia and Humanism* (1969).

The classic biography is by More's son-in-law, William Roper, *The Life of Sir Thomas More,* translated by Ralph Robynson and edited with introduction, notes, glossary, and index of names by J. Rawson Lumby (1952). Other good biographies are the Reverend Thomas E. Bridgett, *The Life and Writings of Blessed Thomas More* (1913), and Raymond Wilson Chambers, *Thomas More* (1935). For historical background see Stanley T. Bindoff, *Tudor England* (1954), and Myron Piper Gilmore, *The World of Humanism, 1453-1517* (1962). □

José María Morelos

José María Morelos (1765-1815) was a Mexican parish priest who joined the forces seeking to liberate Mexico from Spanish rule. He became the greatest of the insurgent military commanders, and as a statesman he advocated far-reaching political and social reforms.

The struggle for independence began with the celebrated revolt initiated by Miguel Hidalgo, the parish priest of Dolores, on Sept. 16, 1810, now one of Mexico's great national holidays. Although the effort achieved some initial successes, Hidalgo failed to clarify the aims of the revolt or to provide effective leadership. With his capture, trial, and execution in 1811, the movement was suppressed. By that time, however, another figure had emerged to assume leadership—José María Morelos

Morelos was born in Valladolid (now Morelia, the capital of the state of Michoacán) on Sept. 30, 1765. A mestizo (of mixed Spanish and Indian blood), he was thus a member of the lower classes in the Spanish colonial social system. His parents were respectable though poor, and young Morelos went to work at an early age as a mule driver in the *tierra caliente* of southern Mexico.

Schooling and Priesthood

In 1790 Morelos, with money he had saved and the barest rudiments of an education, enrolled at San Nicolás College in Valladolid to begin training for a career in the Church. Hidalgo was rector of the college during Morelos's 2 years of residence there. After further study at the Seminario Tridentino in Valladolid, Morelos in 1795 journeyed to the Royal and Pontifical University of Mexico to take his final examinations and receive a bachelor of arts degree. In 1797 he was ordained a priest and 2 years later was assigned to the parish of Carácuaro, in the heart of the *tierra caliente,* where he remained until 1810.

Carácuaro, with its nearly 2,000 Indian parishioners, was one of the most remote and poverty-stricken curacies in all Mexico, and the work of the priest was extremely demanding and burdensome. Although Morelos performed manifold duties diligently, he became increasingly frustrated about the future of his ministry and irritated with his ecclesiastical superiors, who ignored or rejected his petitions. Yet he probably would have remained in Carácuaro

for the rest of his life, outside the stream of history, had he not received news in 1810 of the revolt led by Hidalgo.

In a conference between the two men, Hidalgo convinced Morelos that the revolt was in defense of country and religion, inasmuch as the Spanish officials in Mexico were about to surrender the country to Napoleon Bonaparte and the French. When Morelos responded sympathetically and agreed to join the cause, Hidalgo gave him a military commission and directed him to capture the port of Acapulco and spread the revolution southward.

Revolutionary Leader

During the next 3 years Morelos displayed the kind of leadership and ability for which he became famous in Mexican history. He raised and trained armies, instilled discipline and morale, planned campaigns, selected his commanders, and brought under his control an area south of Mexico City which stretched from the Isthmus of Tehuantepec on the east to Valladolid on the west. His most brilliant achievements were the conquest of the province of Oaxaca and his gallant defense of Cuautla, where he withstood a siege for 2 1/2 months.

Morelos captured Acapulco in 1813 after a long siege, giving Spanish forces elsewhere, however, an opportunity to reorganize and seize the initiative. Thus, the taking of Acapulco, in compliance with Hidalgo's orders, marked the beginning of Morelos's decline.

Political and Social Programs

While Morelos was engaged in the conquest of southern Mexico, he was also formulating a revolutionary political and social program and laying plans for the establishment of an insurgent government. In September 1813 Morelos—the ''Servant of the Nation,'' as he liked to style himself—called the Congress of Chilpancingo, composed of representatives of the provinces under his control, to consider a program which he outlined in a document entitled ''Sentiments of the Nation.''

In it, Morelos called for the independence of Mexico and for the abolition of all class distinctions, such as Indian, mulatto, and mestizo, in favor of the designation ''American'' for all native-born persons. Sovereignty, he declared, was vested in the people and should be exercised by a representative congress. He also recommended republican institutions, a strong executive authority, respect for property, voluntary Church contributions, and the abolition of slavery, torture, and the tribute. The cornerstone of a Mexican nation had been laid at Chilpancingo, but the completion of the structure would require military victories during 1814. Such, however, was not to be; Morelos's congress, other than declaring independence and naming him generalissimo, did little.

Military Reverses

A succession of military disasters beginning at Valladolid late in 1813 brought a decline in Morelos's prestige and power, and the congress became an itinerant body relentlessly pursued by the viceroy's forces. In an attempt to salvage something from a dying cause, the congress completed a constitution at Apatzingán in October 1814 which featured a weak executive and a powerful legislature. Morelos voiced his disapproval of the document but conceded that it was the best that could have been framed under the circumstances. His authority by this time was reduced to protecting the new insurgent congress, which had been installed in accordance with the constitution; and when, in November 1815, Morelos attempted to escort that body to a location near the east coast of Mexico, he was captured and brought to Mexico City in chains.

Morelos stood trial before three separate tribunals. A joint civil-ecclesiastical tribunal sentenced him to be degraded from the priesthood for heresy; the Inquisition, in a painful ceremony, carried out the act of degradation; and a civil court sentenced him to be executed for treason. On Dec. 22, 1815, at the village of San Cristóbal Ecatépec, a short distance from Mexico City, the sentence was carried out.

Further Reading

Most of the writing on Morelos is in Spanish. The only full-length treatment in English is Wilbert H. Timmons, *Morelos: Priest, Soldier, Statesman of Mexico* (rev. ed. 1970). A useful biographical sketch of him is in James Aloysius Magner, *Men of Mexico* (1942), and John Anthony Caruso, *The Liberators of Mexico* (1954). Recommended for historical background are Hubert Howe Bancroft, *History of Mexico,* vol. 4 (rev. ed. 1914); Henry Bamford Parkes, *A History of Mexico* (3d rev. ed. 1960); Hugh M. Hamill, Jr., *The Hidalgo Revolt* (1966); and Lesley Byrd Simpson, *Many Mexicos* (4th ed. rev. 1966). □

Giovanni Battista Morgagni

The Italian anatomist Giovanni Battista Morgagni (1682-1771) was the founder of pathological anatomy and the first to demonstrate the relation between disease symptoms and pathological changes in organs.

Giovanni Battista Morgagni was born on Feb. 25, 1682, in Forli. At 15 Giambattista, as he often signed his name, entered the University of Bologna to study medicine and received a degree in 1701. For a short time he continued studying and teaching at Bologna but soon entered medical practice in his native Forli.

In 1706 Morgagni published the first volume of *Adversaria anatomica,* a collection of medical essays communicated to the Academia Inquietorum which established Morgagni in the scientific community. Later contributions were published from 1717 to 1719. In 1711 he was offered the assistant professorship of theoretical medicine at the University of Padua, a school noted for its brilliant achievements in anatomy for 2 centuries. Morgagni accepted the post in 1712 and in 1715 was elevated to the rank of professor of anatomy. He remained at Padua as a popular

teacher, anatomist, and clinical consultant until his death on Dec. 6, 1771.

In 1761, at the age of 79, Morgagni published his great work *De sedibus et causis morborum per anatomen indagatis libri quinque* (*On the Seats and Causes of Disease, Anatomically Studied*). For centuries physicians had been guided by the conviction that disease was always generalized throughout the whole body. Although pathological changes in organs had been noted before and although 17th- and early-18th-century anatomists recognized that such changes were sometimes related to the symptoms of specific diseases, *De sedibus* proved conclusively that this relationship was a valid one and demonstrated its full meaning.

Morgagni's work was based on years of careful observation and experiment, including over 600 postmortem examinations, in which he pinpointed pathological changes leading to death and showed the relationship with the symptoms of the illness preceding death. He also recognized the role of the nervous system in making symptoms felt at a point distant from the seat of the disease and the possible influence of such external factors as weather, age, and occupation in causing pathological changes. These achievements, plus his brilliant descriptions of pathological conditions, make Morgagni the founder of pathological anatomy, both as a distinct part of anatomical study and as a critical basis for understanding the cause of illness.

Further Reading

Morgagni's *De sedibus* is readily available, since an English translation made in 1769 by Benjamin Alexander was reprinted in 1960. There is no adequate biographical study of Morgagni. However, his work is discussed in almost all general histories of medicine, many of which contain some biographical data. Of particular help is the chapter on Morgagni in Henry Sigerist, *The Great Doctors: A Biographical History of Medicine* (1933). His life and work are discussed against a background of developments in pathology in Esmond R. Long, *A History of Pathology* (rev. ed. 1965). □

Conway Lloyd Morgan

The English comparative psychologist and social evolutionist Conway Lloyd Morgan (1852-1936) was one of the first to consistently apply the experimental method in observing animal behavior. To interpret animal behavior he formulated his "law of parsimony."

On Feb. 6, 1852, C. Lloyd Morgan was born in London. He attended the Royal School of Mines in London, the Royal College of Science, and the University of Bristol, receiving doctorates in science and in law. He taught for five years at the Diocesan College in Rondesbosch, South Africa. On his return to England in 1884 he joined the University of Bristol as professor of geology and zoology, and three years later he became principal. In 1910 he assumed the chair of psychology and ethics.

One of the major problems raised by Charles Darwin's theory of evolution was that of animal psychology. There was need for a continuity based on similarities between different animal forms, including similarities between man and the animals. At that time workers dealing with animal behavior ascribed complex and complicated humanlike motivations to the behavior of the nonhuman animals they observed, tending to "read" animal behavior motivations that were in the workers' minds but not necessarily in the minds of the animals they observed. This was called the anthropomorphic or anthropopsychic interpretation of animal behavior.

These early workers also relied on reports of animal behavior from untrained and uncritical observers. Imagination and superstition distorted their accounts. This careless way of collecting information, relying on stories instead of establishing criteria to distinguish fact from fancy, was called the anecdotal method.

It was to these two offenses against scientific accuracy and integrity that Morgan addressed himself. Somewhat unjustly he singled out George John Romanes, a friend of Darwin, as a primary target. Romanes, who coined the phrase "comparative psychology," attributed to animals as much intelligence as their acts would justify. His *Animal Intelligence* (1882) was the first comparative psychology ever written. Morgan reacted against Romanes in *Animal Life and Intelligence* (1890-1891), later revised and retitled

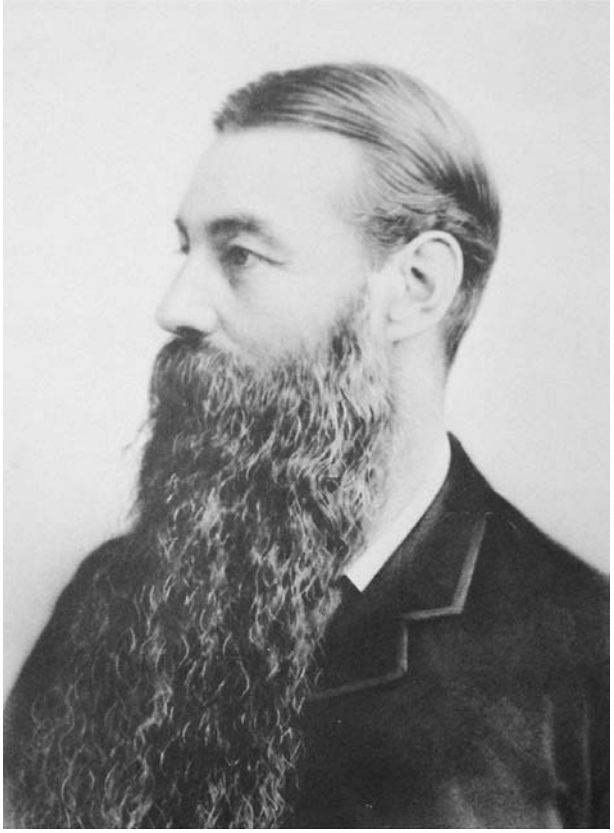

Animal Behavior (1900); he held that ''one should, in such a situation, attribute as little intelligence as their acts would justify.''

In his best-known work, *Introduction to Comparative Psychology* (1894), Morgan sought to counteract the errors inherent in the anecdotal method, particularly the error of anthropopsychic interpretation. In this book is his famous canon of interpretation: ''In no case may we interpret an action as the outcome of the exercise of a higher psychical faculty, if it can be interpreted as the outcome of the exercise of one which stands lower in the psychological scale.'' He derived this ''law of parsimony'' from William of Ockham's razor. Considered by some to be of little value as a scientific tool, Morgan's canon had some validity in offsetting a bias of interpretation. He used it as a corrective to the inaccuracies resulting from the twin evils of anthropopsychic interpretation and the anecdotal method, as exemplified in Romanes's works.

In 1920 Morgan became emeritus professor of psychology at the University of Bristol. He was the first person honored by the Royal Society for scientific work in psychology. In his *Gifford Lectures* he expounded his philosophy of emergent evolution, basing the books *Emergent Evolution* (1923) and *Life, Mind and Spirit* (1926) on them. *Mind at the Crossroads* (1929) and *The Emergence of Novelty* (1933) followed.

As a philosopher or social evolutionist, Morgan was interested in the relation of science to philosophic issues. He felt that it was essential to create a metaphysical system within which the naturalistic demonstration of evolution might be placed. He believed that there was one continuous process called evolution, which at irregular intervals was interrupted by discontinuities or critical turning points. These points are distinguished by the abrupt appearance of ''emergents.'' Successive emergents progress evolutionarily as a ''pyramidal scheme.'' This evolution is jumpy rather than uniformly continuous. The emergence of consciousness, he believed, came about not by design or plan but by chance.

On March 6, 1936, Morgan died at Hastings, England.

Further Reading

Excerpts from Morgan's *Introduction to Comparative Psychology* are in William S. Sahakian, *Psychology: A Source Book in Systematic Psychology* (1968). His autobiography is in *History of Psychology in Autobiography,* vol. 2, edited by Carl Murchison (1932). For Morgan's place in psychology see Edwin G. Boring, *History of Experimental Psychology* (1929), and Boring's ''The Influence of Evolutionary Theory upon American Psychological Thought'' in Stow Persons, ed., *Evolutionary Thought in America* (1950). □

Daniel Morgan

Daniel Morgan (ca. 1735-1802), American soldier, was an excellent battlefield tactician and guerrilla fighter who distinguished himself in major Revolutionary War battles.

Daniel Morgan typified the differences between British and American military practices in the Revolution. Whereas his opponents stressed bulky linear formations and volley fire—commanders manipulating their men like pawns on a chessboard—Morgan, with a tradition of frontier combat behind him, emphasized the thin skirmish line and individual marksmanship.

Almost nothing is known of Morgan's first years, except that his parents, Welsh immigrants, were living in New Jersey at the time of his birth. A restless and high-spirited youth, he left home in his teens and, in 1753, settled in western Virginia. The tall, muscular young man was frequently in trouble with the law for brawling in taverns and not paying his liquor and card debts. As a teamster, he accompanied the ill-fated expedition of British general Edward Braddock against Ft. Duquesne in 1755. Later, he fought in the militia during Lord Dunmore's War.

Morgan's life became more stable after he formed a common-law union with 16-year-old Abigail Curry, with whom he had two daughters. He purchased a farm and earned the respect of his community, gaining a captaincy in the militia and appointment to several minor county offices.

Revolutionary Service in the North

By 1775 Morgan was a tested and tempered backcountry soldier. He was proficient in Indian fighting methods and knew how to use the Pennsylvania rifle, a long, slender weapon of great range and accuracy. Not surprisingly, when the Continental Congress authorized the raising of 10 companies of frontier riflemen to serve as light infantry, he was chosen to form one of them and was given the rank of captain.

Morgan's first important assignment came in the fall of 1775, when he served in Benedict Arnold's expedition that invaded Canada. Morgan, stripped to the waist and attired in Indian leggings and breechclout, led the advance. Outside the city of Quebec, Arnold's column united with an American force from Montreal under Gen. Richard Montgomery. During the attack Morgan took temporary command after Montgomery was killed and Arnold was wounded. He fought heroically against the enemy until finally overwhelmed by superior numbers and compelled to surrender.

Although Morgan spent 8 months in a British prison before being exchanged, his performance at Quebec brought him deserved recognition. He was promoted to colonel and given a special corps of light infantry composed of 500 picked backwoodsmen.

Morgan's light corps had its finest hours in the Saratoga campaign of 1777, when Morgan rushed to assist the American northern army, then opposing the southward drive from Canada of British general John Burgoyne. Even before Morgan's arrival, Burgoyne had seen his two supporting columns repulsed at Oswego and Bennington and his supplies run dangerously thin in upper New York. In the two Saratoga battles (Sept. 19 and Oct. 7, 1777), American general Horatio Gates left the bulk of his command in its entrenchments and allowed Burgoyne to wear himself down in fruitless probes. Gates used Morgan's corps to delay and annoy the enemy. The riflemen, using their woodland skills effectively, took a heavy toll of Redcoats. Soon surrounded by Gates's army and swarms of militiamen, Burgoyne laid down his arms at Saratoga. In his report to Congress, Gates declared that ''too much praise cannot be given the Corps commanded by Col. Morgan.''

A sensitive man, Morgan felt slighted when a particular light infantry assignment went to Anthony Wayne and not himself. Consequently he returned home for nearly a year, until he answered an appeal to join the American southern army, which was endeavoring to halt the forces of Lord Cornwallis.

Revolutionary Service in the South

After discouraging months of inactivity, the American cause in the South brightened with a new commander, Nathanael Greene, who sent Morgan into western South Carolina to sit on the flank and rear of Cornwallis. Determined to rid himself of the pesky Morgan before invading the upper South, Cornwallis sent Banastre Tarleton's famed Tory Legion in pursuit. Morgan, who had long been eager for ''a stroke at Tarleton,'' selected a site near Cowpens to meet the British forces. Placing his militia in front of his regulars, Morgan had them fire two blasts and then withdraw behind his Continentals. Taking the retirement for flight, the unsuspecting Tory Legion charged into the face of a volley from the regulars. In the confusion Morgan threw his cavalry and reformed militia against the British flanks; this ended the battle. ''A more compleat victory never was obtained,'' exclaimed the colorful Morgan, whose men affectionately called him the ''Old Wagoner.''

Cowpens, the tactical masterpiece of the war, was Morgan's last major action; he soon retired because of a severe back ailment. Returning to the ''sweets of domestic life,'' Morgan twice emerged for public service: he aided in suppressing the Whiskey Rebellion as a Virginia militia general (1794-1795), and he served a term as a Federalist in the U.S. House of Representatives. He died on July 6, 1802.

Further Reading

There are two recent biographies of Morgan. North Callahan, *Daniel Morgan: Ranger of the Revolution* (1961), takes a life-and-times approach. Don Higginbotham, *Daniel Morgan: Revolutionary Rifleman* (1961), concentrates on the man. A shorter treatment that stresses the relationship between Morgan's fighting methods and the irregular war methods of the 20th century is Don Higginbotham's ''Daniel Morgan: Guerrilla Fighter'' in George A. Billias, ed., *George Washington's Generals* (1964). Recommended for general historical background are Willard M. Wallace, *An Appeal to Arms: A Military History of the American Revolution* (1951), and Christopher Ward, *The War of the Revolution* (2 vols., 1952).

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Garrett A. Morgan

A pioneer inventor, Garrett A. Morgan (1877-1963) was responsible for the creation of such life-saving inventions as the gas mask and traffic lights.

In a long and productive career that spanned over forty years, Garret A. Morgan worked diligently to create new products and services to enhance safety in modern-day living. His creations, for many of whom he held patents, brought him much fame and prosperity in his lifetime, and he was nationally honored by many organizations, including the Emancipation Centennial in 1963.

Garrett Augustus Morgan was born in Paris, Kentucky, on March 4, 1877. He was the seventh of eleven children born to Sydney Morgan, a former slave who was freed in 1863, and Elizabeth (Reed) Morgan. Leaving home at age fourteen with only an elementary school education, Morgan eventually settled in Cleveland. He taught himself to repair sewing machines, working with a number of companies

before opening his own business specializing in sewing machine sales and repair in 1907. The venture was successful, enabling Morgan to set up house in Cleveland, and in 1908, he married Mary Anne Hassek. Together they had three sons.

Eventually, Morgan opened his own tailoring shop, and it was here that he developed his first unique product. Like other people in the clothing industry, Morgan was trying to solve a prevalent problem inherent in sewing woolen material: the sewing machine needle operated at such high speed that it often scorched the material. Morgan, who was working with a chemical solution to reduce this friction, noticed that the solution he was developing caused hairs on a pony-fur cloth to straighten instead. Intrigued, he tried it on a neighbor's dog, and when it straightened the hair on the dog's coat, Morgan finally tried the new solution on his own hair. The success of the solution led Morgan to form G. A. Morgan Refining Company, the first producers of hair refining cream.

During his lifetime, Morgan continued to experiment with new products, inventing such things as hat and belt fasteners and a friction drive clutch. His most significant invention, however, came in 1912, when he developed the ''safety hood,'' the precursor to the modern-day gas mask. Morgan's patent application for the contraption referred to it as a ''Breathing Device.'' Granted a patent in 1914, the device, which consisted of a hood with an inlet for fresh air and an outlet for exhaled air, drew a number of awards, including the First Grand Prize from the Second International Exposition of Safety and Sanitation in New York City.

Although Morgan tested and demonstrated the use of the safety hood over the next few years, its most critical test occurred on July 24, 1916, during a tunnel explosion at the Cleveland Waterworks. The whole area was filled with noxious fumes and smoke, trapping workers in a tunnel under Lake Erie. Aided by his Breathing Device, Morgan went into the tunnel and carried workers out on his back, saving a number of men from an underground death. For this act of heroism, Morgan received the Carnegie Medal and a Medal of Bravery from the city, and the International Association of Fire Engineers made Morgan an honorary member. Not much later, Morgan established a company to manufacture and sell the Breathing Device in response to numerous orders from fire and police departments and mining industries. Fire fighters came to rely upon the gas mask in rescue attempts, and the invention helped save thousands from chlorine gas and other noxious fumes during World War I.

Next Morgan created the three-way traffic signal, a device responsible for saving thousands of lives over the years. The idea to build the warning and regulatory signal system came to him after he witnessed a carriage accident at a four-way street crossing. Once again, Morgan made sure to acquire a patent for his product, this time in Britain as well as the United States and Canada. Eventually, Morgan sold the rights to his invention to the General Electric Company for $40,000.

In addition to inventing new and unique products Morgan was actively involved in promoting the welfare of African Americans. In 1920, therefore, he began publishing the *Cleveland Call,* a newspaper devoted to publishing local and national black news. Additionally, Morgan served as an officer of the Cleveland Association of Colored Men, remaining an active member after it merged with the National Association for the Advancement of Colored People (NAACP). He developed glaucoma in 1943, losing most of his sight, and died in 1963.

Further Reading

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John Morgan

The American physician John Morgan (1735-1789) established the first medical department at a colonial college and was medical director of the Continental Army.

John Morgan, third son of a Welsh merchant, Evan Morgan, and Joanna Biles Morgan, was born in Philadelphia, Pa., on Oct. 16, 1735. Orphaned at 13, John attended West Nottingham School, became a medical apprentice to John Redman, and later became apothecary of the Pennsylvania Hospital. After completing requirements for the bach-

elor's degree in 1756 at the College of Philadelphia, he participated in frontier warfare as surgeon for the Pennsylvania troops.

Between 1760 and 1763 Morgan studied with eminent physicians in London and completed his medical degree at the University of Edinburgh. He was elected to the Académie Royale de Chirurgie de Paris, to the Royal Society of London, and to the Royal College of Physicians in London and in Edinburgh.

To improve standards of medical training in America, Morgan proposed establishing a medical school at the College of Philadelphia. Chosen professor of the theory and practice of medicine, he expounded his reforms in *A Discourse upon the Institution of Medical Schools in America* (1765). He advocated rigorous training and the separation of the professions of physician, surgeon, and apothecary. Too idealistic and egocentric to work harmoniously with others, he became an archrival of William Shippen, Jr., professor of anatomy and surgery at the college. Morgan won acclaim for his medical lectures but gave up research. After his marriage to Mary Hopkinson in 1765, he encouraged science, philosophy, and fine arts as a member of the American Society for Promoting Useful Knowledge and of the American Philosophical Society.

Morgan reluctantly supported the patriot cause during the Revolution and accepted the directorship of hospitals for the Continental Army in 1775. Faced with overwhelming problems of insufficiently trained medical personnel, scarce supplies, and congressional indifference, he became embroiled in acrimonious disputes with Dr. Shippen. Unable to prevent the collapse of the medical service, Morgan was summarily dismissed by Congress in 1777 and did not win vindication until 2 years later.

In postwar Philadelphia Morgan resumed his medical practice but was only belatedly reelected to his professorship after the reorganization of the college as the University of Pennsylvania. Shattered by his wife's death, prematurely old at 50, he withdrew from public life, reappearing briefly to participate in the founding of the College of Physicians. He died on Oct. 15, 1789.

Further Reading

The definitive biography of Morgan is Whitfield J. Bell, Jr., *John Morgan: Continental Doctor* (1965). Further information on him may be found in Lyman H. Butterfield, ed., *The Letters of Benjamin Rush* (1951). Morgan's relationship to the University of Pennsylvania is brought out in Edward P. Cheyney, *History of the University of Pennsylvania, 1740-1940* (1940). Recommended for background reading are Francis R. Packard, *History of Medicine in the United States* (1931); Carl and Jessica Bridenbaugh, *Rebels and Gentlemen: Philadelphia in the Age of Franklin* (1942); and Brooke Hindle, *The Pursuit of Science in Revolutionary America, 1735-1789* (1956; repr. 1967). □

John Pierpont Morgan

John Pierpont Morgan (1837-1913), the most powerful American banker of his time, helped build a credit bridge between Europe and America and financially rescued the United States government twice.

On April 17, 1837, J. P. Morgan was born in Harford, Conn. After 2 years at the University of Göttingen in Germany, he entered the world of banking and commerce in 1857. In 1895 his firm, a private bank engaging in commercial as well as investment banking, adopted its final name of J. P. Morgan & Company.

Early in the Civil War, Morgan lent money to a man who bought rifles from the Federal government and resold them to it; this is the notorious Hall carbine affair, but there is no evidence that Morgan was other than a creditor. Less than 2 decades later Morgan became instrumental in the periodic reorganization of American railroads, emerging as a decisive factor in railroading. He refinanced bankrupt railroads, acted to stabilize rates, and consolidated competing lines. In addition, to protect individuals who purchased railroad securities from his firm, Morgan placed his own representatives on the railroads' boards of directors.

Financial Rescue of the Government

In 1893 America experienced a major economic downturn which, in conjunction with questionable monetary policies (resulting from pressure from the silver inflationists), put an impossible burden on the U.S. Treasury's

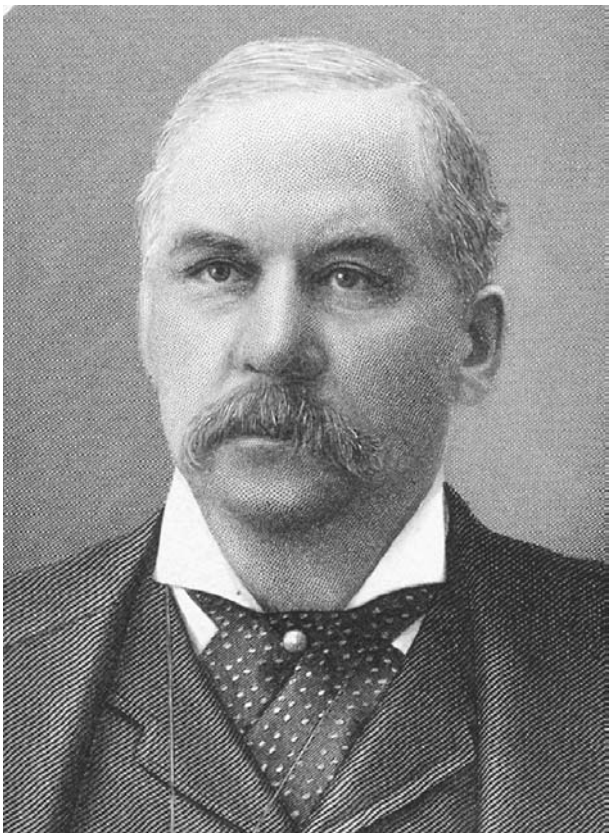

gold reserve. President Grover Cleveland's attempts to replenish the gold reserve were ineffective. In 1895 Morgan played the role of central banker, sold government bonds for gold (half obtained abroad through his foreign affiliates), and guaranteed to protect the gold reserve. Though Morgan was charged with profiting exorbitantly and taking advantage of the dire straits of the government, he never revealed the precise amount of his profits, so the validity of such allegations is impossible to assess. His syndicate succeeded temporarily in its objectives; public and private ends harmonized at a price which was probably not excessive, considering the service rendered to the nation.

In 1901 a tremendous conflict opened between James J. Hill and Edward H. Harriman for domination of the railroads west of the Mississippi and in the northern half of the country. Morgan was allied with Hill, and in the course of this contest the price of Northern Pacific stock shares jumped to astronomical heights. The compromise reached was based on pooling all interests in the Northern Securities Company. When this company was dissolved in 1904 as a consequence of successful prosecution under the Sherman Antitrust Act, modern antitrust enforcement had been inaugurated.

Morgan founded the U.S. Steel Corporation in 1901. The culmination of a wave of similar consolidations, it was the largest industrial concern of the time. U.S. Steel never controlled the entire steel industry, and its share of the market has declined steadily.

Solving the Panic of 1907 represents Morgan's highest achievement; never again would private power be vested with so large a public responsibility. When the panic hit, the financial community of New York rallied around Morgan, and the Federal government entrusted its funds to his disposition. He recruited brilliant lieutenants to investigate the resources of the various New York banks and trust companies, determine which were solvent, and act to save them. (There was no central bank, as the Federal Reserve System was created only in 1913 as an after-math to the panic.) Morgan and his cohorts were, for all practical purposes, the central bank.

An Assessment

Morgan was preeminently suited to the world in which he lived. During the years of his power the American economy grew at a prodigious rate. Morgan was one of the ''vital few'' who made it happen. He was a superb organizer in an economy that was replacing competition with concentration. He chose extremely able associates but reserved the crucial decisions for himself. He earned his economic reward by linking those who needed capital with those who had it to invest, whether in Europe or America. The success of his endeavor actually lessened the investment banker's significance, as enterprises became internally financed and less dependent on external financing.

As an art collector, Morgan avidly sought paintings, sculpture, and tapestries. He made the Metropolitan Museum of Art in New York the equal of any museum in the world, although he contributed to others, too. ''The Morgan collections represent the most grandiose gesture of *noblesse oblige* the world has ever known,'' wrote Aline B. Saarinen (1957). He was a man of genuine taste. His death in Rome on March 31, 1913, left a void, for his was a personal, not an institutional, power and hence not readily transferable.

Further Reading

Since the primary sources are unavailable, there is no definitive biography of Morgan. The best is Frederick Lewis Allen, *The Great Pierpont Morgan* (1949). Of considerably less value are John Kennedy Winkler, *Morgan the Magnificent: The Life of J. Pierpont Morgan* (1930), and Herbert Livingston Satterlee, *J. Pierpont Morgan: An Intimate Portrait* (1939).

Many books deal with a history of Morgan's firm or with particular episodes in which Morgan was prominent: Henry Meyer Balthasar, *A History of the Northern Securities Case* (1906); Abraham Berglund, *The United States Steel Corporation: A Study of the Growth and Influence of Combination in the Iron and Steel Industry* (1907); Stuart Daggett, *Railroad Reorganization* (1908); Alexander D. Noyes, *Forty Years of American Finance* (1909); Lewis Corey, *The House of Morgan* (1930); Allan Nevins, *Grover Cleveland* (1944); Paul Studenski and Herman E. Krooss, *Financial History of the United States* (1952); and Edwin P. Hoyt, Jr., *The House of Morgan* (1966). Excellent selections are in N. S. B. Gras and Henrietta M. Larson, *Casebook in American Business History* (1939), and Jonathan R. Hughes, *The Vital Few: American Economic Progress and Its Protagonists* (1966). Robert Gordon Wasson, *The Hall Carbine Affair: A Study in Contemporary Folklore* (1948), is a historiographical exercise concerning Morgan's complicity in an event used to attack his integrity.

For background see John Moody, *The Masters of Capital: A Chronicle of Wall Street* (1919), and Frederick L. Allen, *The Lords of Creation* (1935). The biographies of two of Morgan's partners are worthy of mention: Thomas Williams Lamont, *Henry P. Davison* (1933), and especially John A. Garraty, *Right-hand Man: The Life of George W. Perkins* (1960). Morgan's role as art patron is treated in Francis Henry Taylor, *Pierpont Morgan as Collector and Patron* (1957), and Aline B. Saarinen, *The Proud Possessors: The Lives, Times, and Tastes of Some Adventurous American Art Collectors* (1957). □

John Pierpont Morgan II

John Pierpont Morgan II (1867-1943), American banker, headed J. P. Morgan & Company, one of the most prestigious private banking firms in the world.

Born in Irvington, N.Y., on Sept. 7, 1867, J. P. Morgan II was the only son of the powerful financier. After he graduated from Harvard University in 1889, he joined the family firm.

On the death of his father in 1913, Morgan became the head of J. P. Morgan & Company and inherited more than $50 million. However, he never had the power or the personal magnetism of his father. His most important accomplishment was to secure the firm's appointment as American fiscal and purchasing agent for the Allied powers prior to United States entry into World War I. The role played by the Morgan bank led to repercussions during the 1930s, when Americans had become disillusioned about the war. A Senate committee investigated the bankers and the munitions makers and their influence on American entry into World War I. Morgan was charged with having profited excessively as agent for the Allies.

During the 1920s Morgan's role was hardly central to the American economy. Investment bankers were not as important as they once had been. Industrial corporations had earned substantial profits during World War I and, then and later, retained enough of their earnings to reduce their dependence on outside financing.

But the stock market crash of October 1929 brought Morgan to the fore once again. His firm organized a money pool to stabilize stock prices. But, in contrast to the elder Morgan's success in stemming the Panic of 1907, this effort, although it succeeded temporarily, ultimately failed.

During the Depression, the Senate Committee on Banking and Currency, investigating the causes of the stock market crash, used Morgan as a conspicuous witness. The committee disclosed that J. P. Morgan & Company employed ''preferred lists,'' which enabled influential persons to buy securities at less than the market price. Morgan never fully grasped the significance of the attack on big business that characterized his years as head of the house of Morgan.

Morgan died on March 13, 1943. He had carried on his father's work in banking and also in philanthropy and the arts.

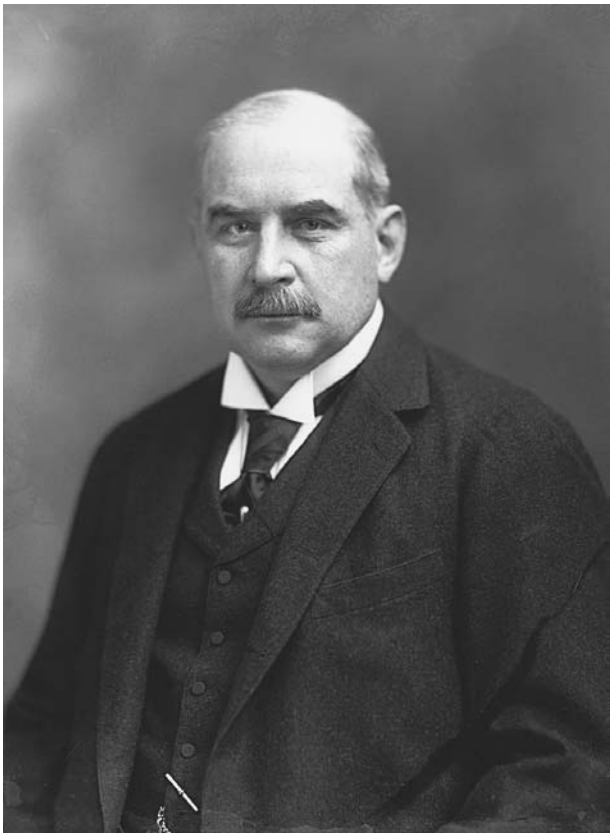

Further Reading

There is no biography of the younger Morgan. The most extensive treatment of him is in Edwin P. Hoyt, Jr., *The House of Morgan* (1966), although only one-sixth of the book is devoted to him and the emphasis is social rather than economic. Scattered references to him are in Lewis Corey, *The House of Morgan* (1930); a biography written by one Morgan partner about another, Thomas W. Lamont's *Henry P. Davison* (1931); Frederick Lewis Allen's biography, *The Great Pierpont Morgan* (1949); and the autobiography of Thomas W. Lamont, *Across World Frontiers* (1951). □

Julia Morgan

Julia Morgan (1872-1957), California's first licensed female architect, designed both institutional buildings and private homes in the San Francisco area. She preferred to use indigenous materials and carefully designed for often topographically difficult sites.

Julia Morgan was born on January 20, 1872, in San Francisco, California, and died there in 1957. Her career as an architect was shaped by two principal facts: her residence in California, with its distinctive architectural traditions and practical possibilities, and her gender—at the

beginning of the 20th century she was a woman attempting to break into a field judged by most of her contemporaries to be the exclusive province of men. In fact, she became California's first licensed female architect.

After graduating with a degree in engineering from the University of California, Berkeley, in 1894, Morgan planned to continue her education at the world's most prestigious architectural school, the École des Beaux-Arts in Paris. In applying there, she was following a pattern established by such well-respected American architects as Henry Hobson Richardson, Louis Sullivan, and her own California mentor, Bernard Maybeck; and while her initial attempts to enroll were rebuffed because she was female, ultimately she was permitted to attend classes there.

Upon her return from Europe in 1902, Morgan began her architectural career in the San Francisco area working for the designer John Galen Howard on buildings for her alma mater; she also collaborated with Maybeck, with whom she was continuing to develop a strong professional relationship. Maybeck's personal style, a product of Beaux-Arts discipline and individual fancy, was one which appealed to her enormously and which had a lasting effect on her own style.

Among Julia Morgan's most important early projects as an independent architect were designs (begun in 1904) for several buildings on the campus of Mills College, a four-year institution for women in Oakland, California. Following the San Francisco earthquake of 1906, Morgan was able to obtain a large number of commissions in the Bay Area, many of them for private homes. Like Maybeck, Morgan took an eclectic approach to design and refused to limit herself to the popular, conservative, turn-of-the-century revival styles sweeping the country and dominating the domestic market. The house that best exemplifies this attitude is also her most famous work ''La Casa Grande,'' William Randolph Hearst's home at San Simeon, California (begun in 1919), one of several commissions executed for the Hearst family. It is actually a complex of domestic buildings, eclectic in style, made comprehensible through Beaux-Arts organization. The commission was a difficult one as Hearst constantly changed his mind about details relating to the design; yet Morgan's patience and resolve carried her through the project.

Morgan's career was financially successful in part because she seemed to be able to deliver the kind of design that would appeal to the Hearsts and others of their economic class. Yet Morgan's works were by no means limited to lavish domestic structures. She designed several centers for the Young Women's Christian Association, as well as private clubs, churches, and commercial establishments.

Further, she created many moderate-sized homes for middle-class families. She specialized in indigenous materials, particularly in her designs for these smaller, less-expensive houses; in this way, her works can be seen to be in keeping with other, more famous California progressive architects, such as her contemporaries Charles and Henry Greene and her mentor Maybeck. The Williams and Mitchell House (1915-1918) is one of several redwood-shingled cottages that are perched astride the Berkeley Hills in the vicinity of San Francisco. Here, several of her solutions to the problem of the small house placed on a difficult site are in evidence: by eliminating unnecessary rooms and opening up areas of the walls with very large windows, she made the limited space feel open and airy. She also changed scale in an attempt to accommodate the building to the uneven topography. In short, whether designing for a millionaire or a schoolteacher, Morgan gave her client a carefully considered solution.

One of the hallmarks of Julia Morgan's career is that she realized so many of her projects: more than seven hundred buildings were constructed over a career that spanned nearly fifty years. One of the few unbuilt designs was a museum in the medieval style for Golden Gate Park in San Francisco, and the fact that it remained unbuilt saddened the architect in her last years. Morgan ended her career on a dramatic and mysterious note when she ordered virtually all her professional records destroyed a few years before her death in 1957.

Further Reading

An interesting treatment of the life and work of Julia Morgan is Sara Boutelle's *Julia Morgan, Architect* (1988). A modest-sized publication with an excellent text is *Julia Morgan—Architect* by Richard Longstreth (1977). There have been several articles published on Morgan since the centennial of her birth. These include two by Boutelle: ''The Woman Who Built San Simeon,'' in the *California Monthly* (1976), and ''Women's Networks: Julia Morgan and her Clients,'' in *Heresies* of 1981. Nancy Loe's *San Simeon Revisited* (1987) is a collection of the correspondence between the architect and William Randolph Hearst. The University of California at Berkeley has assembled a valuable trove of information on Morgan as part of their regional oral history series. The two volumes are entitled ''The Julia Morgan Architectural History Project.''

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Junius Spencer Morgan

The American banker Junius Spencer Morgan (1813-1890) was a key participant in the credit bridge between America and Britain in the mid-19th century.

Junius Spencer Morgan was born on April 14, 1813, in West Springfield, Mass. He grew up in Hartford, Conn., where his father was a prosperous merchant with diverse business interests. Morgan entered the business world as an apprentice merchant at the age of 16 before going to New York to learn banking. He then became a partner in various mercantile firms.

A trip to Europe in 1853 decisively altered Morgan's business career and life. He met George Peabody, an American in London, and was invited to become a partner in his

merchant-banking firm, founded in 1852, which facilitated the flow of British capital to America.

Morgan moved to London in 1854 to take up his duties as junior partner. Peabody retired a decade later, and Morgan became director of the firm, whose name was changed to J. S. Morgan and Company. He also inherited the high standing of Peabody in England, an asset of incalculable value. That and his abilities enabled him to build the firm into the most important American banking company in Europe. Morgan himself became the most influential American banker in that part of the world.

Morgan met Andrew Carnegie in 1869 and in business dealings with him in 1873 was able to be helpful. He also headed a syndicate which lent France money in 1870 to aid in the continuation of the Franco-Prussian War after a decisive French defeat. One writer has speculated that this was ''possibly the greatest single coup organized by Junius Morgan . . . and the whole operation was a sensation in the financial world.''

Morgan, with his son as the manager, in 1879 sold in London a sizable block of the New York Central Railroad stock owned by William H. Vanderbilt. He financed Cecil Rhodes in the 1880s in his contest for control of the diamond market against Barney Barnato, who was supported by the banking family, the Rothschilds. Morgan died in Monte Carlo, where he usually wintered, on April 8, 1890. He can justifiably be regarded as the initiator of the house of Morgan, which was made so powerful and famous by his son, John Pierpont Morgan.

Further Reading

There is no single source devoted exclusively to Morgan. Lewis Corey, *The House of Morgan* (1930), and Edwin P. Hoyt, Jr., *The House of Morgan* (1966), although different in many ways, are similar in their emphasis on the son rather than the father. The biographical material on the son contains references to the activities of the father in these useful works: *J. Pierpont Morgan: An Intimate Portrait* (1939) by Morgan's son-in-law, Herbert Livingston Satterlee; Frederick Lewis Allen, *The Great Pierpont Morgan* (1949); and the essays included in Jonathan Hughes, *The Vital Few* (1966).

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Lewis Henry Morgan

The American anthropologist Lewis Henry Morgan (1818-1881) wrote one of the first ethnographies, invented the study of kinship terminology, and made an early attempt to grapple with the idea of universal principles of cultural evolution.

Lewis Henry Morgan was born on Nov. 21, 1818, near Aurora, N.Y. He graduated from Union College in Schenectady in 1840. He then returned to Aurora, where he read law. In 1844 he opened a law office in Rochester.

Morgan became interested in the Iroquois of western New York State and undertook a field study of the Iroquois Confederation, especially the Seneca tribe. His *League of the Ho-dé-no-sau-nee, or Iroquois* (1851) is considered one of the earliest objective ethnographic works.

In the 1850s Morgan concentrated on his law practice. He invested in railroad and mining ventures and accumulated a small fortune. After attending a meeting of the American Association for the Advancement of Science in 1856, he resolved to pursue his anthropological interests scientifically.

Morgan noticed that the Seneca designate their consanguineous kin in a manner different from that of civilized peoples. They merge collateral relatives, such as uncles, cousins, and nephews, into the direct line, classifying those relatives as fathers, brothers, and sons. While the kinship terminologies of civilized peoples recognize a distinction between kin in one's direct line of descent, Seneca kinship terminology does not recognize that distinction.

In 1858, on a business trip to Michigan, Morgan discovered that the Ojibwa have a ''classificatory'' system like that of the Seneca. He suspected that this system was characteristic of Indians. He believed that if he could find evidence for the system in Asia the Asiatic origin of the American Indians would be proved. He sent a questionnaire to likely informants. Finding evidence for the classificatory

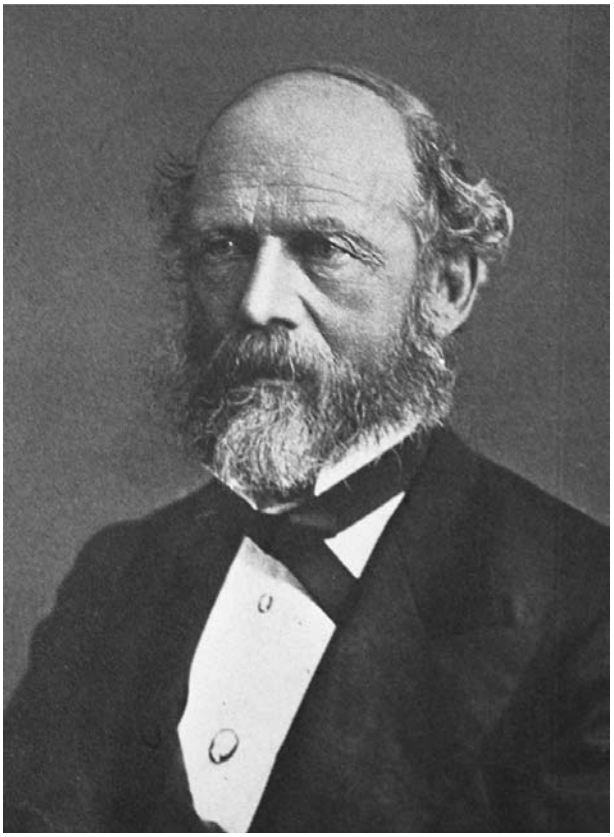

system in India, he circulated an expanded questionnaire. Morgan went on four field trips (1859-1862) to the West, traveling up the Missouri River as far as western Montana, to gather information on kinship terminology and other aspects of culture.

In Morgan's monumental *Systems of Consanguinity and Affinity of the Human Family* (1871) he presented kinship terminologies, showing the widespread occurrence of the classificatory system in both the New and Old Worlds. This work was the first in the important field of kinship terminology, and it represents his most lasting contribution.

Morgan believed that the classificatory system represented a survival from a time of promiscuity when it was impossible to tell fathers from uncles, brothers from cousins, and sons from nephews. Society subsequently developed marriage rules, but the older terminology persisted. Later, according to Morgan, with the rise of civilization and private property, a distinction was made between one's own family line and one's collateral relatives for purposes of establishing inheritence. The ''descriptive'' system of kinship terminology developed out of the classificatory system. Today anthropologists do not believe that there was a promiscuous stage in the development of the family, at least not in recent human history. Also, Morgan's scheme is a simplification of what is actually a complicated matter.

His interest in the development, or evolution, of social institutions culminated in Morgan's most famous work, *Ancient Society* (1877). He recognized three stages in the cultural evolution of man: savagery, barbarism, and civilization. Savagery and barbarism are divided into lower, middle, and upper stages. These stages are defined in terms of means of subsistance or technological inventions. Thus, savagery was preagricultural, barbarism was marked by pottery and agriculture, and civilization arose with the invention of writing.

Morgan also traced the growth of ideas of government, the family, and property. Stages in the development of these ideas are associated with stages of savagery, barbarism, and civilization. He saw the evolution of human culture as essentially a single development from the most primitive stage to civilization. Karl Marx and Friedrich Engels viewed Morgan's *Ancient Society* as complementing their own work, and the book is regarded by Marxists as a classic.

Morgan was elected president of the American Association for the Advancement of Science in 1879, the first anthropologist so honored. He died on Dec. 17, 1881, in Rochester.

Further Reading

An excellent biography of Morgan is Carl Resek, *Lewis Henry Morgan: American Scholar* (1960). See also Bernhard Joseph Stern, *Lewis Henry Morgan: Social Evolutionist* (1931).

Morgan's work has undergone several reevaluations. Franz Boas and his students devalued Morgan's *Ancient Society* in their opposition to the idea of cultural evolution. A resurgence of interest in the concept of cultural evolution, begun by Leslie White, has tended to restore Morgan's reputation. Thus the historical writings on him by anthropologists are often mutually contradictory and polemical. For example, Robert Lowie, a student of Boas, paints an unfavorable picture of Morgan in a chapter of *The History of Ethnological Theory* (1937), while a chapter by White in *An Introduction to the History of Sociology* (1948), edited by Harry Elmer Barnes, attributes to Morgan achievements that were not his.

Meyer Fortes describes Morgan's lasting contributions to social anthropology in the first part of *Kinship and the Social Order: The Legacy of Lewis Henry Morgan* (1969). See also the chapter on Morgan and kinship by Frederick Russell Eggon in *Essays in the Science of Culture in Honor of Leslie A. White,* edited by Gertrude Evelyn Dole and Robert L. Carneiro (1960). □

Robin Morgan

Robin Morgan (born 1941), writer, editor, poet, and political activist, was one of the leading feminists in the United States.

Robin Morgan was born on January 29, 1941, in Lake Worth, Florida, the daughter of Faith Berkley Morgan. She grew up in Mount Vernon, New York, and at an early age wanted to be a doctor and a poet. ''The male-supremacist society destroyed the first ambition,'' she once wrote, ''but couldn't dent the second.''

In the late 1950s she attended Columbia University in New York. On September 19, 1962, she married Kenneth

Pitchford, a poet. They had one child, Blake Ariel Morgan-Pitchford.

During the early 1960s, while working as a literary agent and free-lance editor in New York City, Morgan began publishing poetry. A collection of her poems from the 1960s appeared in 1972 under the title *Monster*. Through the 1960s Morgan engaged in leftist political activities centered around opposition to the U.S. engagement in Vietnam. She contributed articles and poetry to such left-wing journals as *Liberation, Rat, Win,* and *The Guardian*. By the late 1960s, however, Morgan's primary interest and commitment became feminism, the cause with which her best known writings are concerned. That her transition to feminism involved difficult personal change is suggested in her ''Letters from a Marriage,'' which were written mainly to her husband (but with an eye to eventual publication) from 1962 to 1973. They were published in *Going Too Far: The Personal Chronicle of a Feminist* (1977).

By the late 1960s Morgan had become active in New York Radical Women, one branch of which—the Redstockings and later the Radical Feminists—developed much of the theoretical ground for the contemporary women's movement. In particular, these women, many of whom had been active in the peace and civil rights movements, rebelled against the male-dominated ''new left'' in which they had been accorded second-class treatment. Morgan's article ''Goodbye to All That,'' which appeared in 1970, was later considered a classic expression of the feminists' rejection of the male left.

The ''radical feminists'' came to believe that all social oppression lay in the domination of women by men. By the early 1970s Morgan called herself a radical feminist and summed up her position (in 1977) by explaining the etymology of the word ''radical'' as meaning ''going to the root'': ''I believe that sexism is the root oppression, the one which, until and unless we *uproot* it, will continue to put forth the branches of racism, class hatred, ageism, competition, ecological disaster, and economic exploitation.''

Morgan, however, remained apart from the theoretical wing of the movement and participated instead in an action-oriented group, WITCH (Women's International Terrorist Conspiracy from Hell). These women engaged in ''guerrilla-theater'' tactics, such as demonstrating before the Miss America Pageant on September 7, 1968; protesting the New York Bridal Fair on February 15, 1969; and ''hexing'' Wall Street. *Going Too Far* (1977) includes a selection of articles Morgan wrote during this period which chronicle her feminist transitions.

In 1970 Morgan co-edited (with Charlotte Bunch and Joanne Cooke) a collection entitled *The New Woman*. That same year she put forth the work for which she is perhaps best known, *Sisterhood Is Powerful,* a massive anthology of over 50 articles and numerous manifestoes and documents written in the early years of the contemporary feminist movement. It became one of the most important sources by which feminist ideas were disseminated across the country in the early 1970s. During the rest of the decade Morgan lectured extensively both nationally and internationally, and in 1977 she became a contributing editor to *Ms. Magazine*. She also published another book of poems, *Lady of the Beasts,* in 1976.

In the 1980s Morgan put forth two important works. One, *The Anatomy of Freedom: Feminism, Physics, and Global Politics,* appeared in 1982. The second, *Sisterhood Is Global: The International Women's Movement Anthology,* was published in 1984.

The Anatomy of Freedom is a formally innovative work that combines personal narrative, fable, allegorical drama, and feminist theorizing. In it Morgan presents feminism not just as a struggle for equal rights but as a ''vision'' that is ''crucial to the continuation of sentient life on this planet.'' Its most intriguing aspect is Morgan's attempt to merge the feminist vision, which she sees as integrative and holistic, with the view proposed in the new physics (quantum theory and relativity), which also, Morgan argues, mandates a holistic, contextual approach to reality. Morgan's position in this work may be labelled ''cultural feminism,'' a view that considers women as heirs to a humane, ecologically holistic value-system, which can be a font of regeneration in a world dominated by a destructive, masculine ethic.

Sisterhood Is Global is in a sense a continuation of *Sisterhood Is Powerful,* but expanded to an international scope. This anthology of over 800 pages includes articles that detail the condition of women in more than 70 countries. In her introduction Morgan continues her cultural feminist perspective by noting the significance of 1984 as a publishing date. Referring to George Orwell's dystopian novel of that title, Morgan asserts that only women working

together and in accordance with their historically humane and pacifist ethic can overcome the forces of Big Brother, which she sees operating globally.

Morgan's many awards include the Wonder Woman award for peace and understanding (1982), the Front Page award for distinguished journalism (1982),and the Feminist of the Year award (1990). She is a member of the Feminist Writers' Guild, Media Women, the North American Feminist Coalition, the Pan Arab Feminist Solidarity Association, and the Israeli Feminists Against Occupation.

Further Reading

In addition to the works identified earlier, Morgan put forth *Depth Perception: New Poems and a Masque* (1982). Other important articles by Morgan appear in the following issues of *Ms. Magazine:* August 1978, November 1978, March 1980, and December 1981. A useful history of the contemporary women's movement is Sara Evans, *Personal Politics* (1979). The theoretical background for Morgan's thought is provided in Josephine Donovan, *Feminist Theory: The Intellectual Traditions of American Feminism* (1985). Further information on Morgan can also be found in *The Writer's Dictionary* 1994 edition. □

Thomas Hunt Morgan

The American zoologist and geneticist Thomas Hunt Morgan (1866-1945) established the theory of the gene which helped clarify the process of evolution and formed the modern basis of heredity.

Thomas Hunt Morgan, born on Sept. 25, 1866, in Lexington, Ky., was the son of Charlton and Ellen Morgan. He was descended on both sides from English Cavalier stock. In 1886 he entered the State College of Kentucky and later studied at Johns Hopkins University, where he divided his time between morphology and physiology. In 1890 he received his doctorate for a paper on the embryology and phylogeny of sea spiders. In 1891 he served as professor of biology at Bryn Mawr College, after which he went to Europe for further study, first in Germany and then at the famous zoological station at Naples, Italy. There he met Hans Driesch, the philosopher-scientist who believed in ''vitalism.'' Morgan, however, favored a mechanistic approach to the solution of biological problems.

Upon his return to the United States in 1904, Morgan accepted a professorship at Columbia University which lasted until 1928. While there he undertook a series of breeding experiments to assess the reality of genes as the particles of heredity. Morgan chose the fruit fly (*Drosophila melanogaster*) for his experiments because it was a short-lived organism that could easily be bred in the laboratory under changing condition and could complete its life cycle in about 10 days, supplying as many as 30 generations a year.

Morgan's experiments were so successful that by 1914 he had proved the chromosome theory of heredity as a result of breeding and cytological examination. In 1910 he found his first mutant and proceeded to cross this fly with a normal one. The percentages of normal and mutant offspring were in accordance with Mendel's law of inheritance. Morgan found many mutant characters and soon discovered that certain characteristics not only were sex-linked but also tended to appear together in certain flies. From this he postulated that all sex-linked characters tended to be inherited together because they were associated as a unit on a single chromosome in the nucleus of the original cell. Morgan called these characters linkage groups. By the summer of 1914 three linkage groups had been discovered. He used the word ''gene'' to represent each character unit, and the exact positions of these genes in the chromosomes was worked out by Alfred Henry Sturtevant, one of Morgan's former students and a member of his research staff. In 1915 Morgan and his assistants published *The Mechanism of Mendelian Heredity* to describe the system of genes. Later he published *The Theory of the Gene* (1926), his culminating work on the subject which discussed at length the chromosome theory of heredity.

In 1928 Morgan established the Kerckhoff Laboratories of Biological Sciences at the California Institute of Technology in Pasadena, which became the leading center for research genetics. In 1933 he received the Nobel Prize in physiology or medicine in recognition of the significance of his theory of heredity for physiology and for the part that the new genetics was destined to play in the future of medicine.

In 1941 Morgan retired as active head of his department at Cal Tech. However, he continued to work on prob-

lems in embryology which he had first approached in 1903—trying to find out why the spermatozoon of the common hermaphroditic sea squirt almost never fertilizes the egg of the same individual (self-sterilization) but does fertilize eggs of all other sea squirts. On Dec. 4, 1945, the grand old man of genetics passed away.

Further Reading

No full-length biography or autobiography of Morgan has been published. A detailed account of his life and work is in Bernard Jaffe, *Men of Science in America* (1944; rev. ed. 1958). A biography also appears in National Academy of Sciences, *Biographical Memoirs,* vol. 33 (1959). Short studies of Morgan are in Theodore L. Sourkes, *Nobel Prize Winners in Medicine and Physiology, 1901-1965* (1953; rev. ed. 1967); Katherine Binney Shippen, *Men, Microscopes and Living Things* (1955); Jay E. Greene, ed., *100 Great Scientists* (1964); and Nobel Foundation, *Physiology or Medicine: Nobel Lectures, including Presentation Speeches and Laureates' Biographies* (3 vols., 1964-1967). □

Hans J. Morgenthau

Hans J. Morgenthau (1904-1979) was an American political scientist who taught at the University of Chicago and at the Graduate Center at the City University of New York. His classic text, *Politics Among Nations,* was the leading work for students of international politics for over a quarter century.

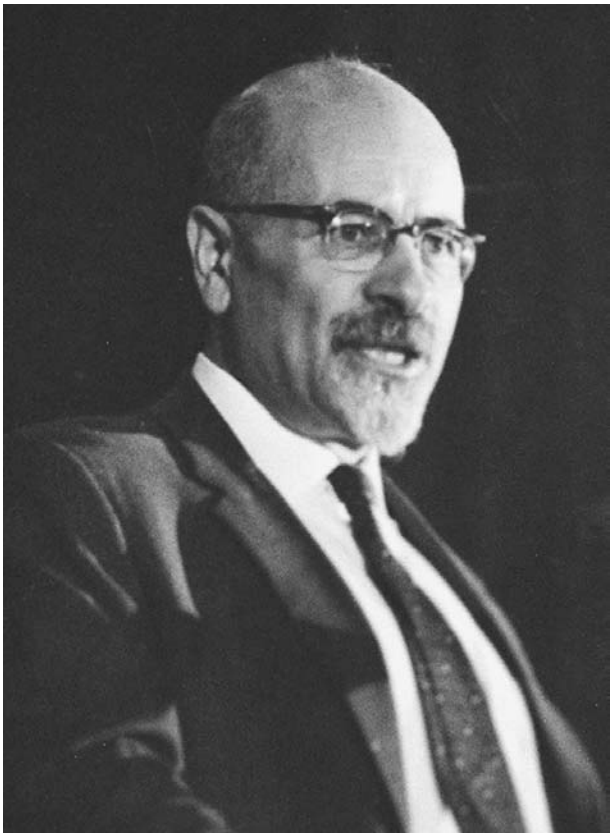

Hans J. Morgenthau was born on February 17, 1904, in Coburg, a small town in central Germany which is now part of northern Bavaria. His father was a doctor who discouraged his son from attending the University of Berlin, saying: ''You are out of your mind. You'll never get in. Go to a lesser school instead.'' His father's attitude created in the son an inferiority complex, a fear of being rejected, and an undisguised shyness that persisted throughout his life. If his father was tyrannical and authoritarian, his mother was warm and supportive. He remembered being ridiculed when, having graduated first in his class, he spoke at a founder's day ceremony celebrating the crowning of the duke of Coburg. When he made his presentation, the duke and other nobility displayed their anti-Semitism by holding their noses, thus suggesting that all Jews smelled bad.

As a schoolboy during World War I and its aftermath, the young Morgenthau witnessed the defeat of a powerful and confident German army and the flight of that government's leaders. The Weimar regime which followed lacked an understanding of power and a broadly representative political base. The former ruling class, who were dominant in communities like Coburg, propounded the ''stab in the back'' thesis—that is, the fighting ended with no foreign troops on German soil; therefore, the nation had not been defeated in war, but was brought down by traitors within—socialists, trade unionists, Jews, Catholics, liberals, and Freemasons. The Weimar regime was destroyed by its inability to govern and to use power and by forces of irrationalism in politics such as blaming military defeat and rampant inflation primarily on the Jews. Morgenthau recalled his mother going to market with a basketful of paper money and his physician father accepting butter, eggs, chickens, or textiles rather than worthless money for his services.

For his advanced studies the young Morgenthau first enrolled in 1923 at the University of Frankfort but later transferred to the University of Munich. He never studied at the University of Berlin. His earliest intellectual interests were philosophy and literature, a harbinger of his determination to see the general in the particular in his approach to history. At first his goal was to become either a writer, a professor, or a poet. In choosing his vocation he was propelled by a deeper concern. In September 1923 he wrote: ''My hopes for the future move in two directions. I hope for the lifting of the pressure to which I am exposed by the social environment, and I hope to find a direction and purpose for my future activities. The latter cannot be realized before the former is fulfilled.'' He explained that his relationship with the environment was determined by three facts: he was a German, a Jew, and had matured following World War I. He vowed to resist the immorality of anti-Semitism and to place service to some higher cause ahead of amassing riches.

In his studies philosophy, with its minute epistemological destructions, left Morgenthau dissatisfied, so at the University of Munich he turned to the study of law. Diplomatic

history was a companion interest, and Bismarck's *Realpolitik* offered him a framework that confirmed certain ''isolated and impressionistic judgments on . . . foreign policy.'' He also found in Max Weber's thought the model for an approach to political science. He pursued postgraduate work at the Graduate Institute of International Studies in Geneva, was admitted to the bar, and became acting president of the labor law court in Frankfurt. From 1932 to 1935 he taught public law at the University of Geneva and then in Madrid from 1935 to 1936. He came to the United States in 1937 without sponsors or friends. Subsequently he held faculty appointments at Brooklyn College (1937-1939), the University of Kansas City (1939-1943), the University of Chicago (1943-1971), the City College of New York (1968-1975), and the New School for Social Research (1975 to his death).

His first major work, *Scientific Man vs. Power Politics,* challenged the prevailing ''belief in the power of science to solve all problems and, more particularly, all political problems.'' Drawing on Reinhold Niebuhr, he called for a renewal of faith in ''those intellectual and moral faculties of man to which alone the problems of the social world will yield.'' He also challenged the scientific approach to politics which was dominant in the Charles E. Merriam era of political science at Chicago. However, the university's leadership, and especially its president, Robert M. Hutchins, encouraged Morgenthau while differing with him on such questions as the prospect for world government.

With *Politics Among Nations,* his classic text published in 1948, Morgenthau sought to define the core principles of politics and international politics. He wrote: ''Whatever the ultimate aims of international politics, power is always the immediate aim. The struggle for power is universal in time and space and is an undeniable fact of experience.'' With this work Morgenthau declared war on legalistic and moralistic interpretations and sought to provide a theory of international politics. He also argued, however, that international morality and law were constraints on the struggle for power.

In Defense of the National Interest (1951) he contended that moral principles must be linked with national interest and called for a reconsideration of the approach of the founding fathers. General moral principles must be filtered through the national interest if an effective political morality is to be attained, he argued.

In *The Purpose of American Politics* (1960) he reviewed the influence of transcendent purpose on American foreign policy from the beginnings of the Republic. By the mid-1960s he had emerged as the foremost early critic of the Vietnam War, warning that nations must never place themselves in a position from which they cannot retreat without a loss of face and from which they cannot advance without unacceptable risk.

Morgenthau's main contribution was in providing a framework for understanding foreign policy. He translated a European understanding of politics and foreign policy to fit the American experience. He defended the uniqueness of American democracy while emphasizing its enduring moral and political foundations. He applied his realist philosophy to problems such as human rights, stressing the need for prudence and practical morality. He tried to explain the interconnection and tensions between abstract moral principles and political necessities in world politics.

Further Reading

The most recent Morgenthau books are his classic text, *Politics Among Nations,* revised by Kenneth W. Thompson (sixth edition, 1985). Other Morgenthau books include *In Defense of the National Interest* (revised edition, 1982), which sets forth his framework for analyzing foreign policy; *The Purpose of American Politics* (1982); and Morgenthau and Thompson, *Principles and Problems of International Politics* (1981), which presents text and readings of classic writings in international politics. □

Henry Morgenthau Jr.

Henry Morgenthau, Jr. (1891-1967), was secretary of the U.S. Treasury and a longtime confidant and adviser to President Franklin Roosevelt.

Henry Morgenthau, Jr., was born in New York City on May 11, 1891, into a prosperous family of German-Jewish ancestry. The senior Morgenthau, who had become wealthy through real estate investments, was active in Democratic party affairs and in sponsoring various social welfare projects in the city. Henry Morgenthau, Jr., attended Phillips Exeter Academy and then Sachs Collegiate Institute in New York City before entering Cornell University. Morgenthau left Cornell after three semesters to recuperate from typhoid fever. He again enrolled in Cornell, this time to study agriculture. But he soon left on a trip to the Pacific Coast to investigate different kinds of farming at firsthand. When he returned more excited than ever about a career in farming, his father bought several hundred acres for him in Dutchess County in upstate New York, which in succeeding decades became a highly successful and apple-growing farm.

Morgenthau and Roosevelt

Morgenthau's friendship with Franklin Roosevelt began in 1915, when Roosevelt, hosting Morgenthau at his neighboring Dutchess County estate at Hyde Park, tried unsuccessfully to persuade the young agriculturalist to run for sheriff. The next year Morgenthau married Elinor Fatman, whom he had known since childhood. The Morgenthaus had two sons and a daughter—Henry III, Robert, and Joan—all of whom became well known in their own right.

Morgenthau's first involvement in public service came during World War I, when he helped organize agricultural production in Dutchess County and persuaded U.S. Food Administrator Herbert Hoover to transfer 1,500 tractors to France. After the war Morgenthau became increasingly active in county and state Democratic party affairs and undertook publication of an agricultural weekly in which he

championed such causes as soil conservation, rural electrification, and aid to rural education.

Morgenthau worked hard to elect Roosevelt governor of New York State. In 1929, after Roosevelt's victory, he went to Albany as a member of the state agricultural commission. Following Roosevelt's reelection in 1930, Morgenthau became conservation commissioner. With Harry Hopkins, Morgenthau devised a plan for combining reforestation projects with work relief for the jobless. This became a model of its kind as unemployment skyrocketed during the early years of the Great Depression. In 1932 Morgenthau again helped Roosevelt get elected, this time to the presidency, and again Roosevelt brought Morgenthau with him to the seat of government.

New Dealer

Morgenthau wanted very much to become secretary of agriculture, but he accepted appointment as head of the Farm Credit Administration, which handled most of the New Deal's efforts to aid debt-ridden farmers. During the year and a half he remained at Farm Credit, Federal loans to farmers increased more than 10-fold.

By November 1934, when Morgenthau became secretary of the treasury, the Roosevelt administration had shifted control of money and credit from New York and private financial combines to Washington and the federal government. Always close to Roosevelt, Morgenthau now became an even more central figure in the New Deal. Basically a fiscal conservative, Morgenthau nevertheless went along with mounting federal deficits as the Roosevelt administration struggled to meet the nation's relief needs and to revive the economy. In 1937, however, Morgenthau finally persuaded Roosevelt to make substantial reductions in federal spending, a move that helped trigger the ''Roosevelt recession'' of the late 1930s.

Wartime Spender

Morgenthau was an early and vigorous champion of collective security arrangements to resist the growing aggressiveness of Nazi Germany. After the outbreak of World War II in Europe in the fall of 1939, Morgenthau battled within the Roosevelt administration against neutralists and ''America First'' military strategists to clear British and French purchases of American-made war *matérial* and to step up military production, especially of airplanes. Until the establishment of the Lend-Lease Program in 1941, Morgenthau managed the bulk of American aid to Great Britain.

After Pearl Harbor and America's entrance into the war, Morgenthau administered the biggest and most rapid expansion of federal expenditures in the nation's history. By 1945 total federal outlays, which had been $7.1 billion during Morgenthau's first year at the Treasury, had reached $93.7 billion. Morgenthau's main contribution to the intensifying postwar planning debate within the Roosevelt administration was the much-criticized ''Morgenthau Plan,'' which envisioned not only the disarmament of Germany but its deindustrialization as well. It was largely President Harry Truman's disapproval of the Morgenthau Plan that prompted Morgenthau's angry resignation in July 1945.

In retirement Morgenthau devoted much of his time to philanthropic projects. He was chairman of the United Jewish Appeal (1947-1950), and in the early 1950s he was chairman of the board of the American Financial and Development Corporation for Israel, which handled a $500 million Israeli bond issue. On Feb. 6, 1967, following a succession of heart attacks, Morgenthau died at Poughkeepsie, N.Y.

Further Reading

There is no full-scale biography of Morgenthau. The standard account of his public career is the massive, officially authorized narrative based on Morgenthau's papers by John Morton Blum, *From the Morgenthau Diaries* (3 vols., 1959-1965), which covers the period 1928-1945. Additional treatments of Morgenthau's role in the New Deal are in G. Griffith Johnson, Jr., *The Treasury and Monetary Policy, 1933-1938* (1939); Allan S. Everest, *Morgenthau, the New Deal, and Silver* (1950); James MacGregor Burns, *Roosevelt: The Lion and the Fox* (1956); Arthur M. Schlesinger, Jr., *The Age of Roosevelt* (3 vols., 1957-1960); and Rexford Guy Tugwell, *The Democratic Roosevelt* (1957). Morgenthau's role in the formulation of the Lend-Lease Program is treated at length in Warren F. Kimball, *The Most Unsordid Act: Lend-Lease, 1939-1941* (1969).

Additional Sources

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Paul Morin

Paul Morin (1889-1963) was a French-Canadian poet. Erudite, polished, and widely traveled, he was a brilliant exponent of art for art's sake and gave a sense of perfection to French-Canadian literature, which he raised from its then largely parochial level.

Paul Morin d'Équilly was born in Montreal into a family of professional men. His grandfather had come to Canada as a government geographer. His parents, though French Canadians, sent him first to an English-speaking Protestant school, and then to Jesuit colleges in Montreal and Paris. He went on to study law in Montreal and literature in Paris, where he defended a thesis on Longfellow (1912, published 1913). Meanwhile, he had been traveling in France, Italy, Greece, and Turkey, cultivating his taste for exotic visual beauty. This and the prevailing Parnassian fashion in poetry were the predominant influences in his first volume of poems, *Le Paon d'émail* (1911; The Enamel Peacock).

The poems earned him the admiration of Anna de Noailles, whose salon remained the center of Morin's literary world. His Canadian readers acknowledged Morin's artistic perfection and hailed him as their first real master of French language and verse. But his ''paganism'' aroused enthusiasm in some, hostility and public censure in others. The cult of sensuous beauty, the complete absence of political or moral purpose, and the poet's frequent references to his French soul amounted to a complete rejection of the French-Canadian bucolic tradition. (The importance of the earlier poet, Émile Nelligan, was not yet recognized.) Morin answered criticism of his non-Canadianism with false promises in the poem *A ceux de mon pays* (To Those of My Country), with high seriousness in ''Thalatta'' (The Sea), or with irony in ''Mississippi.''

Morin went on to teach French language and literature in various universities, edited a review, and opened a translation agency. In 1922 he published his second collection, *Poèmes de cendre et d'or* (Poems of Ashes and Gold), which shows an increase in virtuosity and incisiveness but not in Canadian content or moralizing. He received various honors in the following years but did not publish his third collection, *Géronte et son miroir* (The Old Man and His Mirror), until 1960. He died in 1963, having lived long enough to see a revival of interest in his work.

Morin does not entirely escape the charge of dilettantism, but his best poems have more than technical brilliance, and his stand for artistic values was a great advance in French-Canadian cultural life.

Further Reading

Morin is discussed in Ian Forbes Fraser, *The Spirit of French Canada* (1939). □

Higinio Morínigo

Higinio Morínigo (1897-1985) was president of Paraguay from 1940 to 1948. He was considered one of the more important figures in Paraguay's modern political evolution.

Higinio Morínigo was born on January 11, 1897, in the small city of Paraguarí, in east-central Paraguay, 40 miles from Asunción. His father, Juan Alberto Morinigo, had participated in the battle of Acosta-Ñú, during the 1869 War of the Triple Alliance, and his mother, Pabla Martínez, was a native of Villeta, a river port south of Asunción.

Selecting the military for his professional career, Higinio Morínigo was educated in Paraguay and graduated from the military college as a second lieutenant in 1922. A stolid, serious, and dedicated professional, he built a record which reflected steady promotions to the rank of general and continuous active duty including service throughout the Chaco War with Bolivia.

Following the Febrerista revolt of 1936 and the collapse of the short-lived Febrerista administration in 1937, Morínigo was named war minister in the Cabinet of President José Félix Estigarribia. Upon the latter's death in an airplane accident on September 7, 1940, an army high command council nominated Morínigo to assume the presidency for Estigarribia's unexpired term. He became president the following day. Reelected in a general election of 1943 in which he was the unopposed sole candidate, he remained president through the period of World War II and the postwar period until June 1948, when he was deposed by a coup d'etat.

As Paraguay's wartime president, Morínigo decreed the suspension of internal political activity, clamped strict censorship on newspapers, and pursued a neutrality policy which was regarded by some observers as being pro-Axis in its innuendos. In 1943, at the invitation of President Franklin Roosevelt, he traveled to Washington, becoming the first Paraguayan president to visit the United States. The tour featured his prodemocracy address before Congress; he subsequently made a series of official visits to other American republics.

In Paraguay, Morínigo's administrations were marked by his efforts to form a new nationalist revolutionary state, based on the principles of order, discipline, and hierarchy, which would supplant the two traditional parties, the Liberals and Colorados, as well as the new Febrerista party. Failure to generate enthusiasm for this program was followed by renewed rivalry among the three regular parties; in March 1947 this rivalry erupted into full-scale civil revolt.

The revitalized Colorado faction supported Morínigo and the government against a largely Febrerista uprising backed by heavy sectors of the army. By August the 1947 revolution collapsed before the combined efforts of loyal government troops and peasant volunteers recruited by the Colorado party. Now in full control, the Colorados secured

their position with the exiling of thousands of Febrerista and Liberal opponents and the subsequent deposing of President Morínigo in June 1948.

Higinio Morínigo went into exile with his wife and sons in a suburb of Buenos Aires. He withdrew from participation in politics but visited Asunción frequently. His major contributions to Paraguay are the eight years of stability which marked his administrations—a term of relative order in sharp contrast to the nation's previously troubled past—and his stout defense in the 1947 revolution, which presaged the modern era of Colorado party hegemony. He died in 1985.

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George Pendle, *Paraguay: A Riverside Nation* (1954; 3d ed. 1967), has a solid biographical study of Morínigo. A discussion of Morínigo's role in Paraguayan history is contained in Harris Gaylord Warren, *Paraguay: An Informal History* (1949), and in Philip Raine, *Paraguay* (1956). See also Hubert Clinton Herring, *A History of Latin America: From the Beginnings to the Present* (1955; 3d rev. ed. 1968). □

Samuel Eliot Morison

Samuel Eliot Morison (1887-1976) was a leading American naval historian, biographer, and historian of Puritanism.

Samuel Eliot Morison was born in Boston on July 9, 1887, into a prominent family with deep roots in the Massachusetts past. He attended Harvard, obtaining his doctorate in 1912. There he derived the precept of history as a literary art. His dissertation, concerning Harrison Gray Otis, an ancestor whose papers were in Morison's attic, was sympathetic to the old Federalist.

In 1915 Morison joined the faculty at Harvard. His *Maritime History of Massachusetts, 1783-1860* (1921) earned him considerable fame. The book traced broad social and economic trends in Massachusetts up to the Civil War. While at Harvard he also served on the American Commission to Negotiate Peace between 1918 and 1919 and was one of the key individuals responsible for drafting the Versailles Treaty. Morison became the first Harmsworth professor of American history at Oxford in 1922, a position he held until his return to Harvard in 1925 to become Trumbull professor of American history. He retired from Harvard in 1955.

Morison's interest in textbooks was evident in 1927, when his *Oxford History of the United States* appeared. This book became part of the base for *The Growth of the American Republic,* written in collaboration with Henry Steele Commager, which first appeared in 1930. It also served to point the way to *The Oxford History of the American People* (1964).

In the 1930s Morison's attention moved toward the Puritans. *Builders of the Bay Colony* (1930), a collection of biographies, depicted the Puritans as human and fallible with primary religious motivation. He continued his defense of Puritanism with *The Puritan Pronaos* (1936) and in his institutional history of Harvard. In these works Morison claimed that Puritan thought was rich and sophisticated, that the Puritan had strong ties to England, and that Harvard reflected the social values of Puritan society.

Morison retraced Columbus's voyages as commodore of the ''Harvard Columbus Expedition'' and turned this experience into *Admiral of the Ocean Sea* (2 vols., 1942). This work won him a Pulitzer Prize. Morison then joined the Navy as historian and with his staff produced the monumental *History of the United States Naval Operations in World War II* (15 vols., 1947-1962).

After the war Morison wrote biographies of John Paul Jones, which also earned him a Pulitzer Prize, and Commodore Perry, as well as essays in which he attacked historical relativism. His *H.G. Otis: Urbane Federalist* (1969) marked a return to the subject of his doctoral dissertation. In *The European Discovery of America: The Northern Voyages* (1971) he describes the voyages up to the early 17th century.

In 1964 Morison received the U.S. Presidential Medal of Freedom and was also elected to the American Academy of Arts and Letters. He remained an active proponent of history until his death in 1976.

Further Reading

Morison's own writings provide insights into his life and professional career. His *One Boy's Boston,* 1887-1901 (1962) tells

as much about Morison as about Boston, and in *Vistas of History* (1964) he discusses his professional experiences. This work also contains a comprehensive bibliography of Morison's writings to 1964. His historical work is discussed in Michael Kraus, *A History of American History* (1937) and *The Writing of American History* (1953). See also John Higham and others, *History* (1965), and Robert Allen Skotheim, *American Intellectual Histories and Historians* (1966). □

Akio Morita

Akio Morita (born 1921), along with a few other entrepreneurs, embodied the postwar recovery and growth of Japanese industry. Morita and Sony Corporation, which he cofounded with Masaru Ibuka, challenge conventional notions about Japan's "economic miracle." The energy and inventiveness of small, independent companies like Sony, not *keiretsu* (industrial conglomerate arrangements) or the Ministry of International Trade and Industry (MITI), were the impetus for Japan's postwar economic development; their dependable high technology products changed the image of Japanese exports abroad.

Akio Morita was born January 26, 1921, the first son and fifteenth-generation heir to a sake-brewing family in Kosugaya village near Nagoya. Influenced as a boy by his mother's love of classical music (his family was one of the first to own an RCA Victrola in Japan), Morita developed a keen interest in electronics and sound reproduction. He became so engrossed in his electronic experiments, even building his own ham radio, that he almost flunked out of school; but after concentrating on his studies for a year, he entered the prestigious Eighth Higher School as a physics major. At Osaka Imperial University he assisted his professor in research for the Imperial Japanese Navy. Rather than be drafted, he signed up with the navy to continue his studies. After his graduation in 1944, Lieutenant Morita supervised a special project group of the Aviation Technology Center on thermal guidance weapons and night-vision gunsights. There he met Masaru Ibuka, an electronics engineer 13 years his senior. The two became close friends and eventually cofounded Sony Corporation. After World War II, Morita became a physics professor while working part time in Ibuka's new telecommunications lab.

In March 1946 Morita and Ibuka established Tokyo Tsushin Kogyo, or Totsuko, with only $500 capital and roughly 20 employees, in a rented office in a burned-out department store in Tokyo.

To find a niche in a market that would be highly competitive when large prewar electronics manufacturers returned, Ibuka decided to produce completely new consumer products. Sony's most significant development was a high frequency transistor radio that not only established the company's reputation but also revolutionized the consumer electronics industry. The project, however, was launched following a drawn-out approval by the Ministry of International Trade and Industry (MITI). After Morita reached agreement with Western Electric on the transistor technology in 1953, MITI officials dallied six months before finally remitting the foreign exchange for the licensing fee. Although the relationship between government and industry is one of trust, Morita observed, government often impedes innovative change and developments by excessive intervention and obsolete regulations. By investing six to ten percent of its annual sales in research and development, Sony took the lead in developing new consumer products independently of government help or *keiretsu* support. A pioneer of products ranging from transistorized radios to solid-state television sets to the Walkman and Discman to VCRs, by 1990 Sony employed more than 100,000 workers and was the world's leading maker of consumer, nonconsumer, industrial, and professional electronics and entertainment software.

Morita was a pioneer in marketing as well. His initial failure to sell tape recorders developed in 1950 convinced him that market creation must accompany product development. On his first trip to Europe in 1953, he was deeply impressed and encouraged by the success of N.V. Philips, which had grown from a small light bulb maker in a rural Dutch town into the world's leading electronics maker. Morita then decided to target the world market, particularly the affluent U.S. market, rather than the poor and congested Japanese domestic market. Recognizing the importance of establishing company identity in the world market, Morita

adopted ''Sony'' (finding a Western root from the Latin *sonus,* meaning ''sound,'' and combining it with the English nickname ''Sonny''), a name that foreign customers could easily remember, as his company's trademark in 1955. Totsuko became Sony Corporation in 1958.

In the mid 1950s most Japanese producers relied on giant Japanese trading companies to export their goods, but Morita decided to build his own distribution route in which the message of the new technology and its benefits could be directly passed on to the consumer. In 1960 Morita established Sony Corporation of America and Sony Overseas S.A. (Switzerland) as its sales arms. In 1961 Sony became the first Japanese company to offer its stock in the United States in the form of ADRs (American Depositary Receipts). In February 1960, Sony established the Sony Corporation of America; and in less than two years, they became the first Japanese company to offer its stock in the United States. Sony felt that moving much of its manufacturing and sales to the United States and Europe would only improve its business, something other Japanese companies had yet to discover. Sony subsequently expanded its sales force and production facilities into an international network, with a few hundred subsidiaries and affiliated companies worldwide. Sony acquired CBS Records in 1988 and Columbia Pictures and Tri-Star film studios in 1990 (now Sony Pictures Entertainment) to expand its business in entertainment. Beginning in 1986, in response to changing world market conditions, Sony expanded into the nonconsumer sector, such as broadcasting equipment, semiconductors, video communications, and computers. In 1987, Morita wrote *Made In Japan,* a historical biography detailing his rise to success that, according to *Inc.,* Stanford graduate school professor Jim Collins recommends to students for best learning from those who have forged the trails.

Morita was often a spokesman for Japanese management. In articulating his own ideas, he emphasized the importance of teamwork and of motivating people by providing challenging work in a family-like environment; engineers in industrial companies particularly need targets for their creativity. Above all, management must treat workers not as tools but as fellow human beings. Morita argued that manufacturing determines the strength of the economy and blamed excessive financial dealings to create paper profits for undermining this base. Morita praised familialism and loyalty to the company as facilitating long-range planning and investment. He often criticized American management's preoccupation with quarterly profits and dividends and its tendency to postpone investment in equipment.

Morita was also outspoken on U.S.-Japanese relations. He warned, for example, against ''hollowing out'' the economy in the United States by moving manufacturing plants overseas to exploit cheap labor. In 1989 an unauthorized translation of *A Japan That Can Say ''No'',* a book based on conversations between Morita and Shintaro Ishihara, Liberal Democratic Party member of the House of Representatives in Japan, caused a stir in the United States. Although most of the controversial statements were credited to Ishihara, some critics blamed Morita for his arrogance. Morita, however, praised the openness of American markets and, in his efforts to reciprocate it, established in 1972 the Sony Trading Company, whose mission is to promote U.S. exports to Japan.

Morita became executive vice-president of Sony Corporation in 1959, president in 1971, chairman and chief executive officer in 1976. In 1972, Sony was awarded an Emmy by the National Academy of Television Arts and Sciences for the development of Trinitron—the first time an Emmy had been given for a product. In 1976, with Morita as CEO, Sony received another Emmy for the U-Matic video tape recording system. Sony's third Emmy was awarded for their one-inch helical-scan videotape recording; and it's fourth came in 1984, for a new video recorder with mass image storage capability specially suited for computer graphics. In 1985, *Billboard* gave Sony its Trendsetter Award for their revolutionary small D-5 compact disc player. Morita, himself, received the Albert Medal of the Royal Society of Arts ''for outstanding contributions to technological and industrial innovation and management, industrial design, industrial relations and video systems, and the growth of trade relations.'' Morita became chairman of the board in 1989. As vice-chairman of Keidanren (Japan Federation of Economic Organizations) and chairman of the Council for Better Corporate Citizenship within Keidanren, Morita was active in educating Japanese companies abroad to become good citizens of local communities. He addressed a letter to the G-7 leaders meeting in Tokyo—the Presidents and Prime Ministers of the United States, Japan, Germany, France, Britain, Italy, and Canada—encouraging them to seek ways to lower all economic barriers between North America, Europe, and Japan to forge a new world economic order.

On November 30, 1993 at the age of 72, Morita suffered a cerebral hemorrhage. Sony, struggling at that time due to a decrease in profits, now had to worry about whether Noria Ohga, Morita's handpicked successor and president/chief executive officer as well as the chair of Sony Software Corporation and Sony Corporation of America, would be able to fill Morita's shoes. Ohga has been blamed for a $3.2 billion loss in Sony Pictures Entertainment's performance. Besides the Sony Corporation's concerns, much of Japan worried about what the loss of Morita from the helm would mean for the country. Jolie Solomon and Peter McKillop wrote in *Newsweek* that Morita is seen as ''the epitome of the transnational executive,'' or, as General Electric chairman Jack Welch calls him, ''spiritually global.'' After years as a maverick who was more beloved abroad than at home, Morita has lately been acknowledged even in Japan as the country's ''most powerful and persuasive voice''

In recognition of ''his distinguished corporate leadership and for a lifetime of innovative contributions in bringing advanced technologies to consumer electronics products,'' The Institute of Electrical and Electronics Engineers (IEEE) presented Akio Morita with its Founders Medal less than a year after his stroke. The award was accepted by his wife and one of his sons, as Morita was still in recovery stages. On November 25, 1994, three months after being honored by IEEE and almost exactly a year after his stroke,

Morita decided it was time to step down as chair of Sony, still debilitated from his brain hemorrhage. His resignation secured the Sony position for Noria Ohga, who still intended to retain his other Sony responsibilities.

Morita took over from Masaru Ubuka as honorary chair of Sony, *Billboard* reported, as well as being formally recognized as founder of the corporation. Ibuka was named founder in 1990 and will continue in that role and has also been named chief advisor. Steve McClure noted in his *Billboard* article that in Japan, such titles (which indicate the friends' joint role in starting Sony) are often awarded to executives who have essentially retired from their companies.

Morita's 1993 stroke left him partially paralyzed. He left for his Hawaii condominium in the fall of 1994 to recuperate. *Fortune* magazine reported that although his spirits were good and his mind lucid, he often had trouble speaking and moving. Part of his therapy involved his speaking in Japanese and English on alternate days. Morita gave up his honorary chair position, but is still considered ''Sony's patriarch,'' Brent Schlender and Cindy Kano said in *Fortune,* still maintaining contact with his Japanese protegés by phone and fax. Sony executives make stops in Hawaii to see Morita on trips between Japan and the United States. His power and influence are still prominent factors in Sony's efforts. When Ohga reached his 65th birthday, an age at which he and Morita had previously decided was when one should relinquish the presidency of Sony, he met with Morita to get approval for appointing Nobuyuki Idei—someone with no engineering experience, unlike the usually Sony régime—as the next commander-in-chief. Idei, who began work with Sony in 1960, caught Morita's attention early on. He spent over ten years in Europe where he founded Sony's French subsidiary. When he returned to Japan, he was made general manager of Sony's audio division in 1979, where he was in charge of marketing such products as the Walkman and helped Ohga promote the audio CD. In the 80s, he ran Sony's home-stereo component group, and the video group when he helped with the promotion of the 8mm camcorder. By 1990, Idei had secured Ohga's former position of director of Sony's Design Center and was responsible for Sony's merchandising and product promotion. In 1993, he took over corporate communications, making Idei Sony's most visible senior executive. In many ways, Schlender and Kano reported, Idei had more direct involvement in much of Sony's business than anyone else with the company. Believing that Idei's marketing experience, his resourcefulness, and his enthusiasm for technological advancement, Morita agreed that Ohga's selection was appropriate.

Akio Morita was awarded an honorary Doctor of Law degrees from the University of Pennsylvania and Williams College and various medals of honor in Japan, Great Britain, France, West Germany, Austria, and Brazil, among others. In 1995, he was presented with the Japan Society Award for outstanding contributions to better United States-Japan understanding.

Throughout his career Morita remained an avid sportsman. He played golf for over 40 years. At age 55 he took up tennis; at 60, downhill skiing; at 64 he resumed water skiing; and at 68, scuba diving. Morita and his wife, Yoshiko, have two sons and a daughter.

Further Reading

The most comprehensive biographical account is Akio Morita, Edwin M. Reingold, and Mitsuko Shomomura, *Made in Japan: Akio Morita and Sony* (1986). For information about his life and thoughts, see Akio Morita, *Gakureki muyo-ron* (Never Mind School Records) (Tokyo: 1987); Akio Morita and Shintaro Ishihara, *No to ieru Nippon* (A Japan That Can Say ''No'') (Tokyo: 1989); Akio Morita, ''When Sony Was an Up-and-Comer,'' *Forbes* (October 6, 1986); Akio Morita, ''Technological Management Will Be the Key to Success,'' *Research Management* (March/April 1987). On history of the Sony Corporation, see *Genryu: Sony 40th Anniversary* (Tokyo: 1986) and its English translation, *Genryu: Sony Challenges 1946-1986*. Also see: Larry Armstrong, ''Sony's Challenge,'' *Business Week* (*Industrial/Technology Edition*) (June 1, 1987); and Yoko Konaga, ''Sony Corp.: New Fields, New Strategies,'' *Tokyo Business Today* (June 1989); ''What am I in for?'' *Inc.* (July 1992); Akito Morita, ''Toward a New World Economic Order,'' *Atlantic Monthly* (June 1993); Jolie Solomon and Peter McKillop,'' We Have Lost a Very Important Player,''' *Newsweek* (December 13, 1993); William Livingstone and Bob Ankosko, ''Awards and Prizes,'' *Stereo Review* (August 1994); ''Akio Morita,'' *US News and World Report* (December 5, 1994); Steve McClure, ''Ohga Now Stands Alone Atop Sony Corp.,'' *Billboard* (December 17, 1994); Brent Schlender and Cindy Kano, ''Sony On the Brink,'' *Fortune* (June 12, 1995); and Bob Ankosko and William Livingstone, ''Morita Honored,'' *Stereo Review* (January 1996). Online information may be obtained via http://www.digitalcentury.com/encyclo/update/sony. □

John Morley

The English statesman and author John Morley, Viscount Morley of Blackburn (1838-1923), was one of the principal Victorian expositors of the ideas of the Enlightenment. He was a leader of the Liberal party, which drew nourishment from those ideas.

John Morley was born at Blackburn on Dec. 24, 1838. He left Lincoln College, Oxford, in 1859 to pursue a literary career in London. He was editor of several periodicals and was known as an incisive reviewer with radical sympathies. His major achievement in journalism was his conduct of the *Fortnightly Review,* which he edited with great distinction from 1867 to 1883. He was also editor of *Macmillan's Magazine* for a short time. For Macmillan's, Morley also edited the ''English Men of Letters Series,'' starting in 1878. To it he contributed the volume on Edmund Burke (1879), one of the best of the series.

Morley's career as a critic generally either preceded his election to Parliament in 1883 or filled up the intervals between office thereafter. His chief works were the books *Voltaire* (1872), *Rousseau* (1873), *Diderot and the Encyclopaedists* (1878), and *Walpole* (1889). His *Life of*

Cobden (1881) was primarily a defense of the ideas of that radical politician. After the death of William Gladstone, Morley undertook to write his biography. The *Life,* which appeared in 1903, drew on a vast collection of materials and presented the life of the eminent Liberal prime minister with sympathy and perceptiveness. The book is Morley's major work.

His career in politics overshadowed Morley's literary life. He entered Parliament at a by-election in Newcastle-on-Tyne in 1883, and his capacities soon earned him a prominent position in the Commons. He became secretary for Ireland in Gladstone's governments of 1886 and 1892 and was an ardent supporter of Irish home rule. He also sided with the Liberals in their anti-imperialist policies. In 1895 he lost his Newcastle seat but found another in Scotland for the Montrose Burghs.

Morley became secretary of state for India in Henry Campbell-Bannerman's Cabinet of 1905. He was firm in his handling of seditious tendencies in India but was a sympathetic advocate of Indian participation in government administration and he helped to decentralize the operations of the government. He retained his post in Herbert Asquith's Cabinet of 1908, and then, in 1911, he became lord president of the council. From 1908 he sat in the upper house as Viscount Morley of Blackburn. In the Lords he was active in persuading the house, much against its will, to pass the budget of November 1909.

At the outbreak of World War I Morley, who was a well-known pacifist, resigned his office. During his retirement he wrote his *Recollections* (1917), a valuable late defense of Victorian liberalism. At the time of his death on Sept. 23, 1923, he was accounted one of the venerables of English letters.

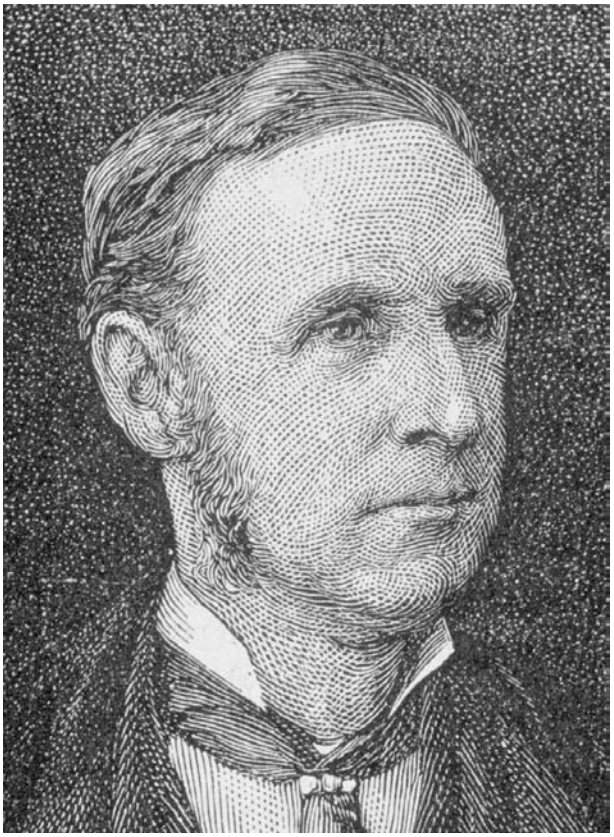

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Thomas Morley

The composer, organist, and theorist Thomas Morley (ca. 1557-ca. 1602) was the chief English exponent of the Italian madrigal tradition.

Thomas Morley was born about 1557 and, sometime between 1602 and 1608, died after a long illness. During his early years he studied composition with William Byrd and organ under Sebastian Westcote. In 1588 Morley received a bachelor of music degree from Oxford and took the position of organist at St. Giles, Cripplegate. In 1591 he became organist at St. Paul's, joining the Chapel Royal the following year. About this time Morley married; he and his wife, Susan, had three children between 1596 and 1600.

During this period Morley, like Byrd a Roman Catholic, encountered trouble as a recusant. Charles Paget, an agent, had intercepted letters which held enough incriminating evidence for him to have had Morley hanged. He repented so abjectly, however, that Paget let him off.

In 1598 Morley applied successfully for the license to print music. But by then his health had begun to fail, and the new outlet proved more burdensome than productive. He had already published his *Canzonets to Three Voices* (1593), *Madrigals to Four Voices* (1594), *Ballets to Five Voices,* and *Canzonets to Two Voices* (both 1595), and his *Canzonets . . . Selected out of . . . Italian Authors, Canzonets to Five and Six Voices,* and his treatise *A Plain and Easy Introduction to Practical Music* (all 1597). Between 1598 and 1601 he produced and published a new collection each year and also reedited a great many of his earlier publications. He also left a great quantity of unpublished music, including ten motets, four services, five anthems, keyboard music, and viol consorts.

Morley has been called the father of the English madrigal. He was the earliest and the chief figure in the wholesale transplantation of the Italian madrigal tradition to England, and the quick assimilation of Italian styles and forms into a burgeoning English tradition was largely of his doing. Single-handedly he translated the Italian canzonet into a native form, the English short ayre, in his *Canzonets* of 1593 and 1595. In the latter collection he also included nine two-part instrumental fantasias, which, though bearing fanciful Italian titles, are marvelous examples of a new and sprightly English counterpoint. In these canzonets, as in the *Madrigals to Four Voices and Ballets to Five Voices,* Morley obviously patterned his works after Italian models, even paraphrasing a few, but he surpassed these models in harmonic variety and tonal sophistication.

Morley's sacred music is more deeply serious and moving than the canzonets and madrigals. But these sacred works show no greater contrapuntal skill, no more elegant finish in the new English style than the hundredodd secular pieces he had composed on models straight from late Renaissance Italy.

Further Reading

Morley's *A Plain and Easy Introduction to Practical Music* was edited by R. Alec Harman and contains a brilliant foreword by Thurston Dart (1952). In the absence of a monograph on Morley, the following readings are suggested: Peter Warlock, *The English Ayre* (1926); Edmund Horace Fellowes, *English Cathedral Music* (1941; rev. ed. 1970), and *The English Madrigal Composers* (1948); and Joseph Kerman, *The Elizabethan Madrigal: A Comparative Study* (1962). □

Aldo Moro

Aldo Moro (1916-1978) was a prominent leader of Italy's Christian Democratic Party. He was a major proponent of the "Centro-Sinistra"—the center-left government coalitions in the 1960s—and in the early 1970s of the compromise between the Christian Democrats and the Communists. In 1978 he was kidnapped and then murdered by the Red Brigades, a left-wing terrorist organization opposed to his "historic compromise" policies.

Aldo Moro was born in Maglie (in the southeastern province of Lecce) on September 23, 1916. His parents were both educators. His father was an inspector for the ministry of public instruction, and his mother was an elementary school teacher. Moro attended school in Taranto. His obesity often made him a target of teasing by his school mates, but he studied hard and ranked at the top of his class.

Moro's background was strongly Catholic, and he was active in church-sponsored youth groups both in the Gioventù Cattolica Italiana at the high school and in the Federazione Universitaria Cattolica Italiana (FUCI) at the University of Bari. At the university he studied law and was president of the local Catholic student chapter. In 1939 he transferred to Rome. There he became the national president of FUCI and followed Pope Pius XII's line on behalf of peace in Europe and neutrality in Italy for World War II. In 1942 he resigned his position after being drafted for military service.

In 1945 Moro, then a professor of law at the University of Bari, was elected to the Constituent Assembly on the Christian Democratic list and began a distinguished political career. He was the youngest of the 18 members of the coordination committee that drew up the Italian republic's constitution. He was subsequently elected to the Chamber of Deputies in 1948 and was appointed by Alcide De Gasperi to serve as undersecretary to the foreign minister, a post he retained until 1950. In 1954 Moro accepted his first cabinet post, minister of justice, under Antonio Segni. As minister of justice Moro was in charge of all prisons in Italy. He enacted a series of sweeping reforms after inspecting every prison in the country and talking with thousands of prisoners, something no predecessor had done in more than 100 years.

Subsequently he served as minister of public instruction in the government of Adone Zoli before becoming secretary of the Christian Democrats in 1959. Although the Christian Democrats were badly divided and in danger of splitting, Moro managed to rally the party around him. He was always a staunch anti-Communist and told the Christian Democrats' seventh congress in October 1959 that for Christian Democracy, "the first duty is to resist Communism

in every sector: human, moral, political and social.'' Nevertheless, he was uneasy that his party, in order to form a governing coalition, was so heavily dependent on right wing parties with pro-Fascist sympathies. His goal was to form coalitions that were both anti-Communist and anti-Fascist. After a period of initial reluctance, he began talks with the Socialists of Pietro Nenni, who claimed to have broken with the Communists. The negotiations resulted in the parliamentary coalition of the Center-Left, the ''apertura a sinistra'' (opening to the left). Eventually this led to the formation of Moro's first government in 1963. He headed three governments between 1963 and June 1968 and two more in the mid-1970s.

After a series of electoral gains by the Italian Communist Party in the early 1970s, Moro began to urge Christian Democrats toward the ''Compromesso Storico'' or ''Historic Compromise.'' According to this informal agreement, which lasted from 1976 to 1979, the Communists refrained from voting against the Christian Democrats in return for an informal voice in governmental policy.

As a politician Moro was not a brilliant speaker, but he was able to bring political antagonists together. He built a reputation as a master of ambiguous political formulas, subtle maneuvers, and compromises between seemingly irreconcilable positions. In describing a deal between the Christian Democrats and left-wing groups in a shaky government coalition, he spoke of ''parallel convergencies.'' The phrase, a contradiction in terms, became famous as an example of the Moro style of politics.

Moro was married and the father of three daughters and a son. He lived quietly with his family in a modest apartment in Rome.

In March 1978 Moro became the most sensational victim of the Red Brigades, a left-wing terrorist organization bitterly opposed to Moro's ''historic compromise.'' In a daring maneuver outside his home in Rome the kidnappers killed Moro's five police guards and abducted him. In letters to the government, newspapers, and Moro's family the kidnappers demanded the release from jail of 13 terrorist leaders awaiting trial or sentencing.

The government faced a terrible dilemma. To give in to the terrorists would expose politicians to future kidnappings. To give in would also admit that the life of a political leader was worth saving, but not the lives of policemen, judges, journalists, or businessmen—all past victims of terrorist attacks. The government and the political parties rejected the kidnappers' demands. After a fruitless 54-day search by security forces, Moro's body was found in May in the trunk of a car in the center of Rome. Symbolically, the car was parked half way between the national headquarters of the Christian Democratic and Communist parties.

Further Reading

Frank J. Coppa, editor, ''Moro,'' in *Dictionary of Modern Italian History* (1985), and Corrado Pizzinelli's, *Moro* (Milan, 1969) provide additional information on Moro. □

James Wilson Morrice

James Wilson Morrice (1865-1924), the first Canadian painter to win an international reputation, was a pioneer of ''pure'' painting as opposed to the painting of local scenery.

James Wilson Morrice was born in Montreal on Aug. 10, 1865, the son of David Morrice, a textile merchant. From 1882 to 1886 James attended the University of Toronto, and from there he went on to study law at Osgoode Hall. As a student, he began to paint landscapes in the Adirondacks and at Lake Champlain, and in 1888, while articled to a law firm, he exhibited a painting with the Royal Canadian Academy.

In 1889, with the encouragement of Sir William Van Horne, president of the Canadian Pacific Railway and a perceptive art collector, Morrice abandoned the practice of law for good and set sail for Europe. After a brief period of study at the Académie Julian in Paris, he pursued his own course with the advice of the veteran landscape painter Henri Joseph Harpignies. His associates at this time included the Americans Maurice Prendergast, Robert Henri, and William Glackens. Morrice first visited Venice about 1896, and Saint-Malo about 1900.

Every year or so Morrice returned to Canada and sketched in Quebec and Montreal, sometimes with the Canadian impressionists Maurice Cullen and William Brymner. In 1904 the French government bought Morrice's *Quai des Grands Augustins, Paris* and the Pennsylvania Museum of Art his *The Beach, Paramé*. The National Gallery began to purchase his paintings in 1909.

During this period Morrice became a familiar figure in the international group of artists and writers who met at the Chat Blanc, a small restaurant in Paris. Among the group were Somerset Maugham and Arnold Bennett; the former's character Cranshaw in *Of Human Bondage* and the latter's Farll in *Buried Alive* are based in part on Morrice. In 1908 he met Henri Matisse, and they traveled in Morocco in 1911-1912 and 1912-1913, although they did not paint together.

Characteristically, Morrice made small pencil drawings or oil sketches on wooden panels no larger than 5 by 6 inches while seated in a café from which he could observe the passing show, a glass of whiskey at his elbow. He painted all his large pictures in his studio on the Quai des Grands Augustins, in broad areas of harmonious color and with detail kept to the minimum.

Morrice remained in France for much of World War I and was commissioned to paint the Canadian troops in action in Picardy in 1918. From 1919 on, his health began to decline, and he spent more time in warmer climates, visiting the West Indies in 1920-1921. He died while on a visit to Tunis on Jan. 23, 1924.

Further Reading

Morrice's chief biographer was Donald W. Buchanan, who wrote *James Wilson Morrice: A Biography* (1936).

Additional Sources

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Justin Smith Morrill

Justin Smith Morrill (1810-1898), an American legislator, is best known for his educational legislation providing Federal land grants to the states to set up agricultural and mechanic arts colleges.

Justin Smith Morrill was born in Strafford, Vt., on April 14, 1810, to the family of a blacksmith of modest means. His formal education ended at 14, when he became a general-store clerk. He gained more experience later as a tradesman in Portland, Maine, and then returned to Strafford as a partner and manager of a country store. After 15 years as an active businessman, he went into farming.

In an age when the country store was the local gathering spot for social information and political discussion, Morrill's work made him well known. He also participated in politics, serving on local and state committees for the Whig party. In 1854 he first won a seat in Congress. Thus began continual congressional service which lasted until his death—12 years as a representative and 32 years as a senator.

Morrill's interest in educational legislation started early. There were then no colleges for agriculture and few offering advanced engineering training. At first Morrill promoted an unsuccessful resolution for a national agricultural school on the model of West Point. In 1857 he introduced his first bill providing for use of public land to form a common fund shared by all the states for the advancement of scientific and industrial education. The measure proved premature and received President James Buchanan's veto. However, by July 1862 Morrill had introduced the plan again and won both congressional approval and President Abraham Lincoln's signature.

The idea for the use of public lands may not have originated with Morrill, but his move charted a new course for Federal aid to higher education which directly affected public educational life in every state. His measure provided each state with public land (on the basis of 30,000 acres per each national representative and senator) for the establishment of schools of applied science. The Morrill legislation of 1890 provided further Federal funds for the land-grant colleges.

Education was not his only concern. In Congress, Morrill was well regarded for his knowledge of finance, and he is credited with shaping the protective tariff legislation of 1861. In the House he served as chairman of the Ways and

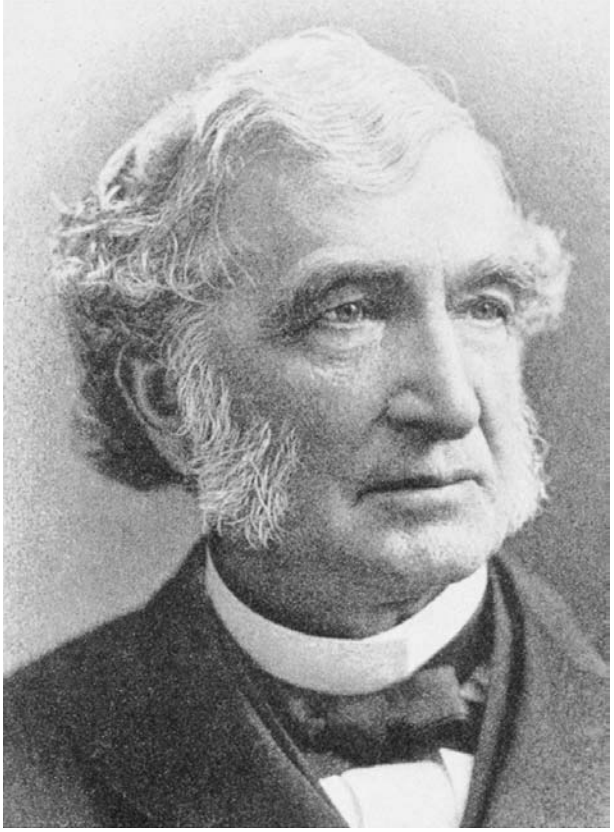

Means Committee, and in the Senate he was chairman of the Finance Committee. He took an active interest in Washington, D.C., leading moves to complete the Washington Monument and to construct buildings for the Library of Congress and the Supreme Court, among others. He died in Washington on Dec. 28, 1898.

Further Reading

The standard biography is William Belmont Parker, *The Life and Public Services of Justin Smith Morrill* (1924). Also informative is Earle Dudley Ross, *Democracy's College: The Land-grant Movement in the Formative Stage* (1942). □

Gouverneur Morris

Gouverneur Morris (1752-1816), American statesman and diplomat, was one of the important authors of the U.S. Constitution.

Gouverneur Morris was born on Jan. 31, 1752, in his family's manor house at Morrisania, N.Y. After graduating from King's College, New York City, in 1768, he studied law under the chief justice of New York and in October 1771 was licensed as an attorney.

Although some members of his family remained loyal to the British crown, Morris supported the rebel cause during the American Revolution. In 1775 he served as a mem-

ber of New York's provincial congress and in the following year sat in its constitutional convention. With John Jay and Robert R. Livingston, he drafted New York's first constitution. In 1778 he was elected a delegate to the Continental Congress, where he served as chairman of some of the Congress's most important standing committees. His authorship of a number of essays on public finance brought him to the attention of Robert Morris, the Congress's superintendent of finance, who appointed Gouverneur Morris his assistant, a post he held until 1785. As a delegate to the Constitutional Convention in 1787, he played a leading role, speaking more often than any other delegate and contributing substantially to the writing of the U.S. Constitution.

In 1788 Gouverneur Morris sailed for Europe to attend to Robert Morris's extensive business affairs. In Paris he branched out into speculative enterprises of his own and over the next decade amassed a considerable fortune. His wit, charm, and fluent command of French soon made him the most popular American in Paris. Among his acquaintances were leading members of the Parisian nobility and influential crown officials. His diary gives a lively account of his social life and is one of the best sources on the early stages of the French Revolution.

Early in 1792 Morris was appointed U.S. minister to France. He served until 1794, when the French government demanded his recall, but he traveled in Europe instead and returned to the United States in 1799. The following year he accepted an interim appointment of 3 years as U.S. senator from New York. An extreme Federalist partisan, he was one of President Thomas Jefferson's most severe critics.

Morris was not elected to a new term, and during his retirement, after 1803, he supervised his numerous business activities and carried on an active correspondence with acquaintances abroad and at home. In his correspondence he was sharply critical of the foreign policy pursued by Jefferson and James Madison, particularly their alleged hostility to Great Britain. Believing the War of 1812 to be ''unjust, unwise, mismanaged,'' he supported the disastrous Hartford Convention of 1814. He died at Morrisania on Nov. 6, 1816.

Further Reading

Morris's diary was edited by Beatrix Cary Davenport, A *Diary of the French Revolution* (2 vols., 1939). The standard life is still Jared Sparks, *The Life of Gouverneur Morris with Selections from His Correspondence* (3 vols., 1832). Theodore Roosevelt, *Gouverneur Morris* (1888; repr. 1917, 1980), remains useful. The best popular biography is Howard Swiggett, *The Extraordinary Mr. Morris* (1952).

Additional Sources

Kline, Mary-Jo, *Gouverneur Morris and the new nation, 1775-1788,* New York: Arno Press, 1978, 1971. □

Lewis Morris

Lewis Morris (1671-1746) was an American colonial official. Chief justice of New York, he later became royal governor of New Jersey.

The son of a Barbadian merchant, Lewis Morris was born on Oct. 15, 1671, on the 500-acre estate his father and uncle had purchased in New York. His parents died the following year, and the uncle became Morris's guardian, trying to raise his ward with Quaker discipline. A headstrong boy, Lewis improved sufficiently so that, when his guardian died in 1691, he inherited the quadrupled Bronx estate and 3,500 acres in Monmouth County, N.J.

Morris married Isabella Graham, daughter of New York's attorney general, on Nov. 3, 1691, establishing his home in Monmouth County. Quickly he became a lesser judge in East Jersey and member of Governor Andrew Hamilton's council. Morris visited England in 1702 to promote transfer of the colony from the proprietors to the Crown, hoping to be appointed first royal governor. The ministry, however, named Lord Cornbury executive for both New York and New Jersey. Disappointed, Morris returned home, where he again became a member of the council, but his outspoken criticism of the corrupt Cornbury resulted in his dismissal. Elected to the Assembly in 1707, he collaborated in New Jersey's formal protest against Cornbury's conduct, which brought the governor's removal the next year.

Endorsing the able administration of the new governor, Morris spent more time in New York, particularly after Governor Hunter made Morris chief justice of that colony (1715). Nevertheless, he continued serving on New Jersey's

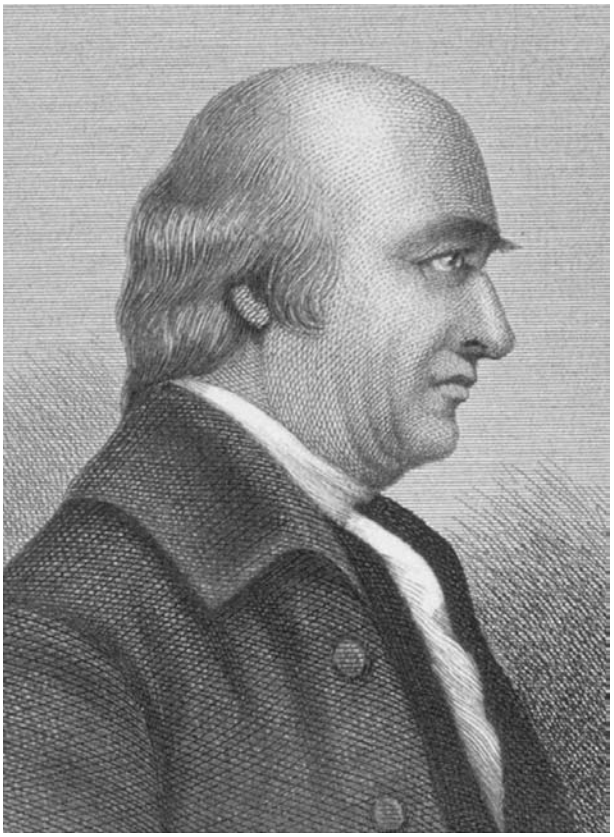

council under succeeding governors. When William Cosby took over, Morris fell out with the royal representative, ruling one of Cosby's proceedings illegal. Removed from the bench (1733), Morris was elected to the New York Assembly, where he battled Cosby's ''court party.'' In 1734 he carried the Assembly's case to London, failing to get the new chief justice removed but winning vindication of his own judicial conduct.

When New Jersey became a separate province in 1738, Morris was named governor. In office he was a strong executive, hostile to any questioning of his authority. He engaged in wordy controversies with the legislature over taxation, the militia, land titles, and bills of credit. Morris frequently upbraided the Assembly over its duties, protesting to England that the Assembly claimed as much power as the British Commons. An Anglican vestryman, he actively supported the Church's missionary and educational activities. Although he was vain and contentious, Morris gave New Jersey an honest administration. He died near Trenton on May 21, 1746.

Further Reading

Information on Morris's life is relatively scant. The best account is in Elizabeth Morris Waring Lefferts, *Descendants of Lewis Morris of Morrisania* (1907). Also helpful are Edgar Jacob Fisher, *New Jersey as a Royal Province* (1911), and Alexander C. Flick, ed., *History of the State of New York,* vol. 3 (1933).

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Mark Morris

Mark Morris (born 1956) was probably the most versatile choreographer of the second half of the 20th century. His musicality was the basis of his work. He used his compositional skills on all types of music. His movement vocabulary was eclectic.

Mark Morris was born in 1956 in Seattle, Washington. He grew up in a family full of music and dance. His father taught him how to read music. His mother introduced him to flamenco (her favorite dance) at age nine, then to Balkan folk dance and ballet. As a child he created dances for musicals. As a teenager dancing in the Koleda Balkan Folkdance Ensemble, he was already determined to do his own work. His father died when he was in high school, strengthening the bond with his mother. After graduation from high school he spent almost a year in Europe, part of it in Spain, where he continued to study flamenco. Back in Seattle he studied with Verla Flowers and Perry Brunson.

Two years later he showed up in New York. He performed with a diverse assortment of companies over the years, including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, and Eliot Fields Ballet. He started creating dances in a rented studio space at the Merce Cunningham Studio in 1980 and then formed the Mark Morris Dance Group, giving concerts. The beginning years were hard, and the dancers had to take on part-time jobs to pay for food and rent. Reactions to his work were strong. Critics called him the ''enfant terrible,'' and he developed a reputation of being an angry young man with his provocative choreographies. The Mark Morris Dance Group was cohesive. He selected his dancers very carefully, choosing individuals of every color and physical description. He cast without regard to race, rank, or sex. He was enormously proud of his dancers' achievements, and they were a constant source of his inspiration.

On a European tour he was ''discovered'' by the Belgian Mortier, director of the Theatre Royal de la Monnaie in Brussels, who offered Morris the position of director of dance, vacated by Maurice Bejart. Morris accepted, and from 1988 until 1991 he and his dancers worked on regular salaries and in spacious studios. Morris was thrilled to use the resident orchestra and choir for his productions. The three years turned out to be very challenging, as Morris had to content with anti-American sentiment and discrimation because he was homosexual. Although he was very productive, his unhappiness does shine through in a few dark

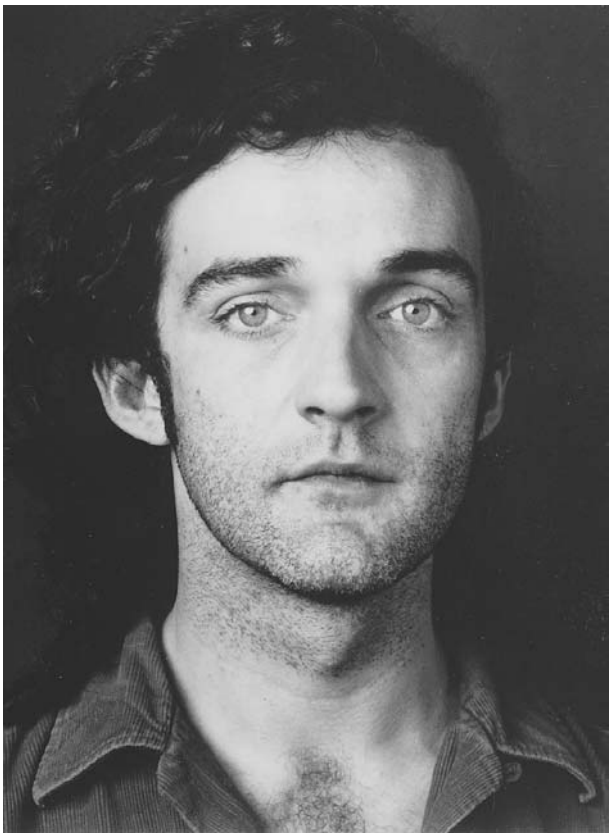

pieces created at the time. (Two examples are ''Behemoth'', which is performed in silence and ''Going Away Party''.)

The company was later based in New York, but residencies, such as Dance Umbrella in Boston, required him to live a traveler's life. In 1990 he and Mikhail Baryshnikov founded White Oak Dance Project. This special touring company consisted of dancers from leading ballet and modern dance companies performing many works by Morris.

Morris was tall with a steady frame, copious long curls, and bright blue eyes. He was direct, refreshingly honest, and worked hard and expected the same from his dancers, collaborators, and observers. He was a diverse choreographer and a gifted dancer. His work could be hilarious, shocking, lyrical, raw, beautiful, and satirical, without being vulgar. His choices ranged from popular music of all decades and cultures to religious classical, Vivaldi, and country/western. While choreographing, he held the sheet music, absorbed in the music yet aware of the world outside. He prepared the choreography alone, and in the studio he translated and adjusted his ideas for the dancers. While creating a new dance he sought to perfect the slightest detail, until a dancer felt the emotion, musicality, and rhythm of the movement. The technique he used for his choreographies was eclectic, using different dance styles along with gestures of daily life, performed in a unique and meaningful way. He taught classical ballet in its simplest form. Although he acknowledged that ballet dancers want to defy gravity, as a modern dancer he was constantly challenged by this concept.

In addition to creating over 70 works for his own dance company, beginning in 1980 he also created dances for the Boston Ballet, the Joffrey Ballet, American Ballet Theatre, the Paris Opera Ballet, the White Oak Dance Project, and Les Grands Ballets Canadiens, among others. He also worked extensively in opera, for instance on a new production of ''Le Nozze di Figaro.'' One of his two masterpieces, created while in residence in Brussels, was ''L'Allegro, Il Penseroso ed Il Moderato.'' It was his first full-length work to Handel's music of the same name and based on poems by John Milton. Twenty-four dancers weave movement, music, and text together with tenderness and ingenuity. This piece was considered Morris' transition from ''enfant terrible'' to ''true artiste''. The second masterpiece was ''The Hard Nut,'' a modern mockery of the conventional Christmas Ballet, ''The Nutcracker,'' with the Tchaikovsky score. Morris' version was placed in the 1960s, breaking through cliches by letting all his dancers, men and women alike, wear tutus in the famous snowflake scene. The costumes and the set were elaborate and done in cartoon character. This ballet was televised and enjoyed by millions. In another choreography, ''Dido and Aenas,'' Morris mixed subtlety and humor. The movements and gestures are drawn from modern and Indian dance, European folk dance, and sign language for the deaf. The diversity of Mark Morris was nearly legendary.

Morris was proclaimed by critics and audiences as ''his generation's one and only.'' He was often mentioned in the same breath with Balanchine. Granted a Bessie Award for choreographic achievement in 1984, he received a Guggenheim fellowship in 1986 and was named a fellow of the MacArthur Foundation in 1991. He recieved the Capezio Dance award in April 1997. By 1995, the Mark Morris Group was the fourth largest modern dance troupe in the United States, with an annual budget of two million dollars.

Further Reading

In Joan Acocella's biography *Mark Morris* (1993) you will find an overview of the works he created in dance and opera. In ''Dance as a Theatre'' (1992) you can find an edited transcript of a 1990 British television documentary. Articles appear frequently in many magazines, such as in *Rolling Stone, Dance Magazine* and *People Weekly*. □

Robert Morris

An American merchant, financial expert, land speculator, and banker, Robert Morris (1734-1806) performed a valuable service for the new republic as superintendent of finance for the Continental Congress.

Robert Morris was born on Jan. 31, 1734, in Liverpool, England. At the age of 13 he was taken to America by his father, a tobacco agent who settled in Maryland. Several years later Morris was sent to Philadel-

phia as an apprentice to the merchant Charles Willing. Morris proved adept, and eventually he became a full partner in Willing and Morris, a firm with important connections abroad. With Thomas Willing, Morris invested in ships and land on a large scale and conducted far-flung operations that began to yield high profits. His magnificent Philadelphia town house was a social center run by his wife, Mary White, whom he had married in 1769.

Entry into Politics

Essentially a political conservative, Morris crept toward an open break with England while more headstrong Americans were running. On the Pennsylvania delegation to the Continental Congress, Morris opposed independence but later signed the Declaration of Independence. He served in Congress from 1775 to 1778 and sat intermittently in the Pennsylvania Assembly from 1775 to 1781. His capacity for work, attention to detail, and commitment to the American cause were impressive.

At the same time, Morris used his political power for personal gain. As chairman of the secret congressional Committee of Trade, he diverted large sums for his own firm's use, and at least $80,000 was never accounted for. His agents transported private cargoes in naval vessels and traded on their own account for profits while their zeal for public business often lagged.

Morris's attitude in these ventures was explained in a letter to one partner, Silas Deane: ''I shall continue to discharge my duty faithfully to the Public and pursue my Private Fortune by all such honorable and fair means as the time will admit of.'' Public criticism of these activities led to a congressional investigation in 1779. Morris's integrity was upheld by the committee's report.

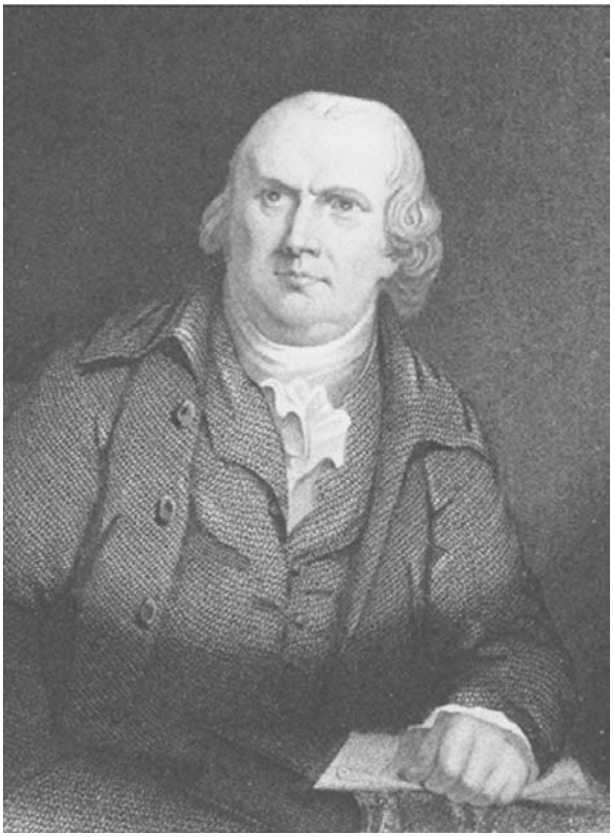

Morris therefore suffered little inconvenience from the war. His abilities so impressed other congressmen that in May 1781 they despairingly dumped the chaotic and penniless Treasury Office in Morris's lap. His firmness and bold measures as superintendent of finance restored confidence, and aided mainly by foreign loans and the American victory at Yorktown, Va., Morris was able to effect much-needed reforms in the tottering bureaucratic structure. His improved system encompassed naval supplies, public credit, military contracts, and army garrisons. Morris founded the Bank of North America, partly with public money, and issued bank notes to maintain cash payments on government business.

Unquestionably, Morris managed public finances superbly and under the most trying conditions. When he left office in 1784, the Treasury had $20,000. Morris was convinced that the new nation could survive only with a centralized financial system. He urged the sound-money faction to press for a Federal revenue program and a consolidated national debt that would undergird the total economy. Assumption of the wartime debt by the national government was a key part of his program.

Return to Business

Morris returned to the business world, signed a tobacco-supply contract with the French monopoly, ventured into the growing China trade, and began reckless purchases of land. He was elected a delegate to the Constitutional Convention, where he apparently never entered the debates but probably spoke out in private sessions. He must have supported plans to build a strong navy and create a powerful central government. After ratification of the Constitution, Morris was elected a senator from Pennsylvania. He worked with Treasury Secretary Alexander Hamilton on details of the first revenue act and the bill for assumption of state debts.

Morris retired from the Senate in 1795, but his enemies sniped away at his failure to settle wartime accounts with the government. In 1796 Morris gave bonds for $93,312 to clear his ledger of these debts. At that time he was widely regarded as the richest American alive. Behind the facade of immense land holdings, however, there was a dwindling supply of cash.

Imprudently, Morris joined with James Greenleaf and John Nicholson in grandiose schemes for developing the newly designated capital at Washington, buying over 7,000 lots. They also acquired millions of acres beyond the Ohio River, in western New York, and in several southern states. With his partners, Morris combined all his holdings so that more than 6 million acres of land seemed sufficient collateral for all his ventures. But rumors of his impending ruin grew, and after a London bank failure Morris was drained of £124,000. He was never able to recover his financial equilibrium. A joint-stock company scheme failed; Morris was land-rich but headed for bankruptcy. Hounded by bill collectors and process servers, he retreated to a country home.

In February 1798 Morris was taken to a Philadelphia debtors' prison and jailed until a reform bankruptcy act permitted his release in August 1801. Court records showed that he owed $3 million. A thoroughly humbled man, Morris lived thereafter on the charity of friends and died on May 8, 1806.

Further Reading

A project to gather and publish Morris's papers is under way, guided by E. James Ferguson. The standard biographies are William Graham Sumner, *The Financier and the Finances of the American Revolution* (1891), and Ellis P. Oberholtzer, *Robert Morris, Patriot and Financier* (1903). Clarence L. Ver Steeg, *Robert Morris* (1954), and E. James Ferguson, *The Power of the Purse: A History of American Public Finance, 1776-1790* (1961), are analytical works of unusual merit. The sketch of Morris in Howard Swiggett, *The Forgotten Leaders of the Revolution* (1955), challenges some past assumptions.

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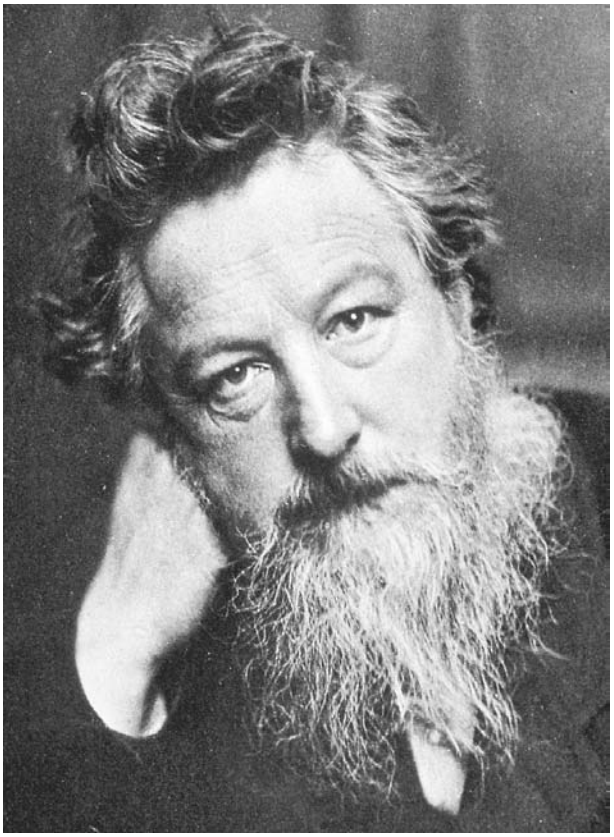

William Morris

William Morris (1834-1896), one of the most versatile and influential men of his age, was the last of the major English romantics and a leading champion and promoter of revolutionary ideas as poet, critic, artist, designer, manufacturer, and socialist.

Born at Walthamstow, Essex, on March 24, 1834, William Morris was the eldest son of a bill and discount broker with wealth and status approaching those of a private banker. Nature and reading were the passions of William's childhood, and the novels of Walter Scott inspired him with an abiding love of the Middle Ages. Morris was educated at Marlborough and Exeter College, Oxford, where he formed a close friendship with Edward Burne-Jones.

Originally intended for holy orders, Morris decided to take up the ''useful trade'' of architect after reading Thomas Carlyle and John Ruskin, and he was apprenticed to G.E. Street, who had a considerable ecclesiastical practice, in 1856. But Burne-Jones introduced him to the group of artists known as the Pre-Raphaelite Brotherhood, and by the end of the year Dante Gabriel Rossetti had advised him to become a painter, which he did.

In 1859 Morris married Jane Burden, a Rossetti-type beauty; they had two daughters, Jane and Mary (May). In 1861 he founded the firm of Morris, Marshall, Faulkner and Company to carry out in furniture, decoration, and the applied arts the artistic concepts of his friends. In 1875 Morris reorganized the firm and became sole owner. He himself designed furniture (the Morris chair has become a classic), wallpaper, and textiles.

Literary Career

Morris's literary career had commenced at Oxford, where he wrote prose romances for the *Oxford and Cambridge Magazine*. His fame was confined to a small circle of admirers until *The Earthy Paradise* (3 vols., 1868-1870) established him as a major romantic poet. He chose the device of legendary poems from classical and medieval sources recited by Norwegian seamen who had sailed westward to find the earthly paradise.

In 1868 Morris took up the study of Icelandic, published a translation of the *Grettis Saga* with the assistance of Eiríkr Magnússon (1869), and visited Iceland in 1871 and 1873. Morris also translated *The Aeneids* (sic; 1875), the *Odyssey* (1887), *Beowulf* (1895), and *Old French Romances* (1896). He regarded as his finest literary achievement *Sigurd the Volsung, and Fall of the Niblungs* (1876), his own retelling in verse of the Icelandic prose Volsunga saga, a version J. W. Mackail (1899) described as ''the most Homeric poem which has been written since Homer.''

His Politics

Morris first entered the arena of politics in 1876 to attack Disraeli's Tory government and call for British intervention against the Turks for savagely suppressing a nationalist revolt of oppressed Bulgarians. In his appeal *To the Working Men of England* (1877) he denounced capitalist

selfishness on grounds that appealed to both Liberals and Communists. The debate on Morris as a Socialist has given rise to a considerable literature, for the nobility of his utterances led almost every political camp to claim him, including orthodox Marxists. In 1886 Friedrich Engels described him scornfully as ''a settled sentimental Socialist.'' A year later, in ignorance of this criticism, Morris wrote to a friend that he had an Englishman's horror of government interference and centralization, ''which some of our friends who are built in the German pattern are not quite enough afraid of I think.''

Arts and Crafts Movement

From a series of notable homes—the Red House, Upton, Kent; Kelmscott Manor on the upper Thames; and Kelmscott House, Morris's London house from 1878—he carried on a prodigious activity as a public speaker, member of committees and radical organizations, and leader of the Arts and Craft movement. He founded the Society for the Protection of Ancient Buildings in 1877 and the Kelmscott press in 1890. He died at Kelmscott House on Oct. 3, 1896.

Morris's plea for an integrated society in which everything made by man should be beautiful radically distinguishes him from other social theorists. His insistence on beauty as a central goal makes most modern approaches to a welfare society seem lacking in an essential nobility. For him art was the very highest of realities, the spontaneous expression of the pleasure of life innate in the whole people. An esthetic doctrine underlies his most political writings, like *The Dream of John Ball* (1888). Paradoxically, the designer-manufacturer who failed to grasp the esthetic possibilities of the machine was the father of modern industrial design, which aims to create a beautiful environment for mankind freed from poverty. A notable advance on his theory was made by the Bauhaus, the famed school of architecture and applied art in Germany, where Walter Gropius and his colleagues applied Morris's principles to the machine and scientific technology.

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Toni Morrison

Toni Morrison (born 1931) was best known for her intricately woven novels, which focused on intimate relationships, especially between men and women, set against the backdrop of African American culture. She won the 1988 Pulitzer Prize for her fifth novel *Beloved* and the 1993 Nobel Prize for literature.

Chloe Anthony Wofford, better known in the literary world as Toni Morrison, was born in Lorain, Ohio, in 1931 to Ramah and George Wofford. Her maternal grandparents, Ardelia and John Solomon Willis, had left Greenville, Alabama, around 1910 after they lost their farm. Morrison's paternal family left Georgia and headed north to escape sharecropping and racial violence. Both families settled in the steel-mill town of Lorain on Lake Erie.

Morrison's childhood was filled with the African American folklore, music, rituals, and myths which were later to characterize her prose. Her mother sang constantly, much like the character ''Sing'' in *Song of Solomon,* while her Grandmother Willis (reminiscent of Eva Peace in *Sula* and Pilate Dead in *Song of Solomon*) kept a ''dream book,'' in which she tried to decode dream symbols into winning numbers. Her family was, as Morrison says, ''intimate with the supernatural'' and frequently used visions and signs to predict the future. Her real life world, therefore, was often reflected later in her novels. Morrison attributes the breadth of her vision to the precision of her focus. She sees her literature as functioning much as did the oral storytelling tradition of the past that reminded members of the community of their heritage and defining their roles.

Choosing a Literary Career

Morrison cited the difficulty people at Howard University had in pronouncing ''Chloe'' as the reason for changing her name to Toni. While at Howard she was a member of the Howard University Players, a repertory company that presented plays about the lives of African American people in the South during the 1940s and 1950s. This experience brought into focus her own family's history of lost land and

racial violence. Years later this theme would appear time and time again in her fiction.

After receiving the B.A. in English from Howard and the M.A. from Cornell, also in English, Morrison returned to Howard to teach. In 1958 she married Harold Morrison, a young architect from Jamaica who also taught at Howard. The marriage, which ended in divorce in 1964, produced two sons, Harold (also known as Ford) and Slade. A year and half later she was in Syracuse, New York, working as a textbook editor for a subsidiary of Random House, with two small children, and with lots of free time in the evenings. This environment helped her turn to writing novels.

For several years Morrison continued as a senior editor at Random House, where she became a force in getting other African-American writers published, including Toni Cade Bambara, Gayl Jones, and June Jordan. She not only held down this job, but taught part-time and lectured across the country, while at the same time writing novels: *The Bluest Eye* (1970); *Sula* (1974), which was nominated for a National Book Award; *Song of Solomon* (1977), which won a National Book Critics Circle Award in 1977 and an American Academy of Arts and Letters Award and was chosen as the second novel by an African American to be a Book-of-the-Month selection (the first was Richard Wright's *Native Son* in 1940); *Tar Baby* (1981); and *Beloved* (1987) a novel of recovering power out of the devastation of slavery. Meanwhile she served as writer-in-residence at New York State University, first at Stony Brook and later at Albany, before moving to Princeton.

Morrison's novels were characterized by carefully crafted prose, in which ordinary words were placed in relief so as to produce lyrical phrases and to elicit sharp emotional responses from her readers. Her extraordinary, mythic characters were driven by their own moral visions to struggle in order to understand truths which are larger than those held by the individual self. Her subjects were large: good and evil, love and hate, friendship, beauty and ugliness, and death.

Making Her Point Through Fiction

The Bluest Eye depicted the tragic life of a young black girl, Pecola Breedlove, who wanted nothing more than to have her family love her and to be liked by school friends. These rather ordinary ambitions, however, were beyond Pecola's reach. She surmised that the reason she was abused at home and ridiculed at school was her black skin, which was equated with ugliness. She imagined that everything would be all right if she had blue eyes and blond hair; in short, if she were cute like Shirley Temple. Unable to withstand the assaults on her frail self-image, Pecola goes quietly insane and withdraws into a fantasy world in which she was a beloved little girl because she has the bluest eye of all.

Against the backdrop of Pecola's story was that of Claudia and Frieda MacTeer, who managed to grow up whole despite the social forces which pressured African-Americans and females. For them, childhood was much like it was for Morrison herself in Lorain; their egos were comforted and nurtured by family members, whose love did not fail them.

Sula was about a marvelously unconventional woman, Sula Pease, who becomes a pariah in her hometown of Medallion, Ohio, which was much like Lorain. With the discovery at the age of 12 that she and her friend Nel Wright ''were neither white nor male, and that all freedom and triumph was forbidden to them, they set about creating something else to be.'' Nel married and her life follows convention, while Sula's life evolved into an unlimited experiment. Not bound by any social codes, Sula was first thought to be unusual, then outrageous, and eventually evil. In becoming a pariah in her community, she was the measure for evil and, ironically, inspired goodness in those around her. At her death both the community and Nel learned that Sula was their life force; she was the other half of the equation. Without Sula, Nel felt incomplete.

The female vantage point shifted to an African-American male perspective in *Song of Solomon,* which traced the process of self-discovery for Macon Dead III. Macon, or ''Milkman'' as he was called by his friends, set out on a series of journeys to recover a lost treasure in his family's past, but instead of discovering economic wealth, he uncovered something more valuable. He gathered together the details of his ancestry, which he thought had been lost to him forever. In a larger context Milkman's odyssey became a kind of cultural epic for all African-American people; it mapped in symbolic fashion the heritage of a people, from a mythic African past, through a heritage obscured by slavery, to a present built upon questioned values.

Tar Baby, Morrison's fourth novel, moved beyond the small Midwestern town setting to an island in the Caribbean. As the title suggested, the story employed a folktale about how a farmer used a tar baby to catch a troublesome rabbit. When the tar baby doesn't return the rabbit's greeting, he hits the tar baby and gets stuck. He begs the farmer to skin him alive, to do anything but throw him into the briar patch. The farmer throws him in the briar patch,where the rabbit escapes.

As the story opens, Jadine (also called Jade) has left Paris, where she was a fashion model, to visit Valerian and Margaret Street in the Caribbean. Jade, who was orphaned at an early age, has been cut off from her black heritage. She was raised and educated by Valerian Street, a rich, white, retired candy magnate and employer for her aunt and uncle, Sydney and Ondine. Valerian has paid for Jade's French education, and she has substituted Valerian's cultural heritage of wealth and status for her black heritage of struggle and survival. Therefore, Jade was an orphan in the literal sense of the word, with no personal attachments.

On Christmas Eve a young black vagrant, Son, jumped ship and intruded on their lives. His presence brings to the surface years of their locked up secrets and forced them to give expression to their violent racial, sexual, and familial conflicts. Jade and Son became passionately entangled with one another. Because she had no racial past, no tribe, to cling to—no briar patch, as it were—she cannot share his life with him, but he does not want to live without her. She flees from him, and he searches for her.

Beloved, Morrison's fifth novel, has been called her most technically sophisticated work to date. Using flashbacks, fragmented narration and shifting viewpoints, Morrison explored the story of the events that have led to the protagonist Sethe's crime. Sethe lived with her surviving daughter, Denver, on the outskirts of Cincinnati in a farmhouse haunted by the tyrannical ghost of her murdered baby daughter. Paul D., fellow slave from Kentucky comes to live with them. He violently casts out the baby spirit or so they think, until one day a beautiful young stranger with no memory arrived, calling herself 'Beloved'. The stranger was the embodiment of Sethe's murdered daughter and the collective anguish and rage of sixty million and more who have suffered the tortures of slavery. She eventually takes over the household, feeding on Sethe's memories and explanations to gain strength. Beloved nearly destroyed her mother until the community of former slave women who have ostracized Sethe and Denver since the murder join together to exorcise Beloved at last.

Although the work was considered Morrison's masterpiece, she failed to win either the National Book Award or the National Book Critic's Award. Forty-eight prominent African-American writers and critics who were outraged and appalled at the lack of recognition for the novel, signed a tribute to her achievement that was published in the New York Times in January 1988. Later that year Morrison won the Pulitzer Prize for Fiction for *Beloved*. She won the Nobel Prize for literature based upon the quality of her work in 1993. In 1996, the National Book Awards presented her with its NBF Medal for Distinguished Contribution to American Letters. During her acceptance speech Morrison said ''writing is a craft that seems solitary but needs another for its completion, that requires a whole industry for its dissemination. At its best, it offers the fruits of one person imaginative intelligence to another without restraints.''

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Dwight Whitney Morrow

Dwight Whitney Morrow (1873-1931) was an American lawyer, a banker, and an unconventional but highly successful diplomat.

Dwight Morrow was born in Huntington, W.Va., on Jan. 11, 1873. He was one of eight children, and his family, though of intellectual bent, was in modest circumstances. He attended Amherst College in Massachusetts, where he was a classmate of Calvin Coolidge, and he conceived a strong admiration for the silent New Englander, an admiration that tells something of Morrow's political philosophy. In 1896 he entered the Columbia Law School; he graduated in 1899.

Morrow then entered the firm of Reed, Simpson, Thacher, and Varbum in New York and was made a member of the firm in 1905. Often his work was concerned with the organization of important businesses, and this brought him into contact with many leading figures in the world of industry. In 1914 he was made a member of J. P. Morgan & Company and continued in the banking business until 1927. During World War I he performed important services in connection with the Morgan loans to the Allied powers and made a significant study of the vital problem of war transport. He was an ardent partisan of Coolidge for president and lobbied pertinaciously for him at the convention of 1920.

In 1927, as president, Coolidge appointed Morrow as ambassador to Mexico. At this time relations between Washington and Mexico City were tense because of Mexican attacks on the American oil industry and land-holders there. American opinion was also stirred by the attacks of the regime of President Plutarco Elías Calles upon the Church. Morrow's diplomacy was unconventional. He dealt firsthand with the President, breakfasting with him at his private ranch and accompanying him on a trip in which

the two men inspected the impressive irrigation schemes under way in Mexico. Building up goodwill, the ambassador was able to secure an important modification of the Mexican oil laws and to soften the attack upon the Church. His success was dramatized by the visit of Charles Lindbergh to Mexico, which helped to produce a new attitude toward the United States.

In 1930 Morrow was a delegate to the London Naval Conference, and in the same year he was elected to the U.S. Senate. He died in Englewood, N.J., on Oct. 5, 1931.

In politics Morrow was a temperate conservative and a regular Republican, but he had a knack for understanding views other than his own. His diplomatic methods emphasized reason and goodwill rather than the use of force, and, though the results he achieved were not lasting, his mission marked an important step in what became the good-neighbor policy.

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Jedidiah Morse

Jedidiah Morse (1761-1826), American geographer and clergyman, was most influential for his dissemination of geographical knowledge about the American continent.

Jedidiah Morse was born in Woodstock, Conn., on Aug. 23, 1761, the son of a Congregationalist minister. Early training at home and in the local academy provided his education before he went to Yale, from which he graduated in 1783. While in college Morse decided to become a clergyman, and in order to help support his studies he served as a schoolmaster. As a teacher, he was dissatisfied with the deficient, inaccurate geographic information about America contained in the only available textbooks, which were European.

Morse compiled materials on American geography and published them as *Geography Made Easy* (1784). This work, the first geography by an American, launched his fame as a geographer. It had reached 22 editions by 1820. His subsequent efforts in gathering authentic, accurate, up-to-date information, particularly about American geography, provided material for more detailed compilations. These included information not only about the geography of the new country but also about the general and natural histories of all its regions. By revising his works periodically, he kept them current with the nation's expansion.

American Geography appeared in 1789. This was followed by *The American Universal Geography* (1793), *The American Gazetteer* (1797), and *The New Gazetteer* (1802). Because his works were widely adopted in schools, colleges, and libraries and were used in thousands of households, Morse remained foremost in the field for several decades.

Meanwhile Morse had completed his preparation for the ministry, and he had accepted a permanent post with the First Congregational Church in Charlestown, Mass., in 1789. About the same time, he married Elizabeth Ann Breese of New Jersey. As a clergyman, Morse was very active in defending orthodox religious tenets against the theses of Unitarianism. He participated in founding a seminary at Andover, Mass., so that orthodox Congregational theology would continue to flourish. Religious controversy caused him to leave the ministry in 1819.

For the next three years Morse attended to the plight of the American Indian as a U.S. War Department agent investigating their conditions. His report, including a plan for remedying Indian problems, was presented to President James Monroe and to Congress in 1822. It was subsequently published at the author's own expense. The last years of Morse's life were spent preparing further publications in American history and geography. After several years of ill health he died on June 9, 1826, in New Haven. The inventor Samuel F. B. Morse was his eldest son.

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Samuel Finley Breese Morse

Samuel Finley Breese Morse (1791-1872), American artist and inventor, designed and developed the first successful electromagnetic telegraph system.

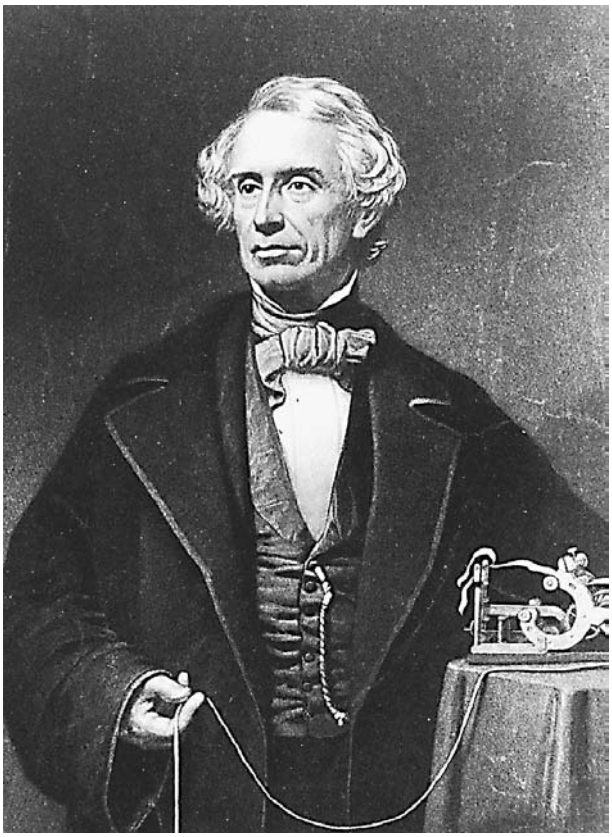

Samuel F. B. Morse was born in Charlestown, Mass., on April 27, 1791; he was the son of Jedidiah Morse, a clergyman. Samuel graduated from Yale College in 1810. At college he had painted miniatures on ivory and wished to pursue a career in art, but his father was opposed to this. Samuel took a job as a clerk in a Charlestown bookstore. During this time he continued to paint, and his work soon came to the attention of two of America's most respected artists, Gilbert Stuart and Washington Allston, both of whom spoke highly of his abilities. His father reversed his decision and in 1811 allowed Morse to travel to England with Allston. He studied with Allston for 4 years in London. During this time Morse also worked at the Royal Academy with the venerable American artist Benjamin West.

In 1815 Morse returned to America and set up a studio in Boston. He soon discovered that his large canvases attracted favorable comment but few customers. In those days Americans looked to painters primarily for portraits, and Morse found that even these commissions were difficult to secure. He traveled extensively in search of work, finally settling in New York City in 1823. Perhaps his two best-known canvases are his portraits of the Marquis de Lafayette, which he painted in Washington, D.C., in 1825.

In 1826 Morse helped found, and became the first president of, the National Academy of Design, an organization which was intended to help secure commissions for artists and to raise the taste of the public. The previous year Morse's wife had died; in 1826 his father died. The death of his mother in 1828 dealt another severe blow, and the following year Morse left for Europe to recover.

In October 1832 Morse returned to the United States aboard the packet *Sully*. On the voyage he met Charles Thomas Jackson, an eccentric doctor and inventor, with whom he discussed electromagnetism. Jackson assured Morse that an electric inpulse could be carried along even a very long wire. Morse later recalled that he reacted to this news with the thought that ''if this be so, and the presence of electricity can be made visible in any desired part of the circuit, I see no reason why intelligence might not be instantaneously transmitted by electricity to any distance.'' He immediately made some sketches of a device to accomplish this purpose.

Morse again returned to his artistic career, becoming a professor of painting and sculpture at the University of the City of New York. At the same time he entered politics. Like many Americans, he was intolerant of both immigrants and Catholics, and he became a candidate for mayor of New York on a ''nativist'' platform. In later life his prejudices softened, and he was better able to tolerate the ethnic diversity of the growing country.

The telegraph was never far from Morse's mind during these years. He had long been interested in gadgetry and had even taken out a patent. He had also attended public lectures on electricity. His knowledge of the subject was rudimentary, however, and outdated by the rapid developments in the field during this period. His shipboard sketches of 1832 had clearly laid out the three major parts of the telegraph: a sender which opened and closed an electric circuit, a receiver which used an electromagnet to record the signal, and a code which translated the signal into letters and numbers. By January 1836 he had a working model of the device which he showed to Leonard Gale, a colleague at the university. Gale advised him of recent developments in the field of electromagnetism and especially of the work of the American physicist Joseph Henry. As a result, Morse was able to greatly improve the efficiency of his device.

In September 1837 Morse formed a partnership with Alfred Vail, who contributed both money and mechanical skill. They applied for a patent, and Morse went to Europe seeking patents there as well. He was rejected in England, where a similar device had already been developed. The American patent remained in doubt until 1843, when Congress voted $30,000 to finance the building of an experimental telegraph line between the national capital and Baltimore, Md. It was over this line, on May 24, 1844, that

Morse tapped out his famous message, ''What hath God wrought!''

Morse was willing to sell all his rights to the invention to the Federal government for $100,000, but a combination of congressional indifference and private greed frustrated the plan. Instead he turned his business affairs over to Amos Kendall. Morse then settled down to a life of acclaim and wealth. He was generous in his philanthropies and was one of the founders of Vassar College in 1861. His last years were marred, however, by controversies over the priority of his invention and questions as to how much he had been helped by others, especially Joseph Henry. Morse died in New York City on April 2, 1872.

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Wayne L. Morse

During his two dozen years as U.S. senator from Oregon, Wayne L. Morse (1900-1974) was an independent critic of many federal policies, especially the Vietnam War.

Wunderkind Senator Wayne Lyman Morse left his impression on the nation by his intractable commitment to principle. In a Senate career of 24 years, he built a reputation as an outspoken maverick of whom *The Nation* editorialized: ''He said what he thought, he had a sharp intelligence, and he never minced words.''

Born on a Wisconsin farm on October 20, 1900, Morse was the son of farmer-rancher Wilbur Morse and his wife Jessie (White) Morse. His father exercised a strong influence on his life, inculcating values of thrift and stressing the necessity of a good education. All his life Morse loved the land, took a keen interest in farm problems, and raised livestock professionally as a hobby.

At the University of Wisconsin Morse studied economics and labor problems as well as devoting a substantial amount of time to debate and argumentation. He earned Bachelor's and Master's degrees in 1923 and 1924 respectively. For four years he taught at the University of Minnesota, earning an L.L.B. there during the same period. A year's fellowship at Columbia University advanced his career greatly; his published study of grand juries brought him national attention and the coveted J.D. degree from Columbia. By the age of 31 Morse was a full professor and dean of the University of Oregon's School of Law.

Oregon became his home, and he devoted all his talents to it, studying crime in the state, serving as a legal education official for the state government, and earning a

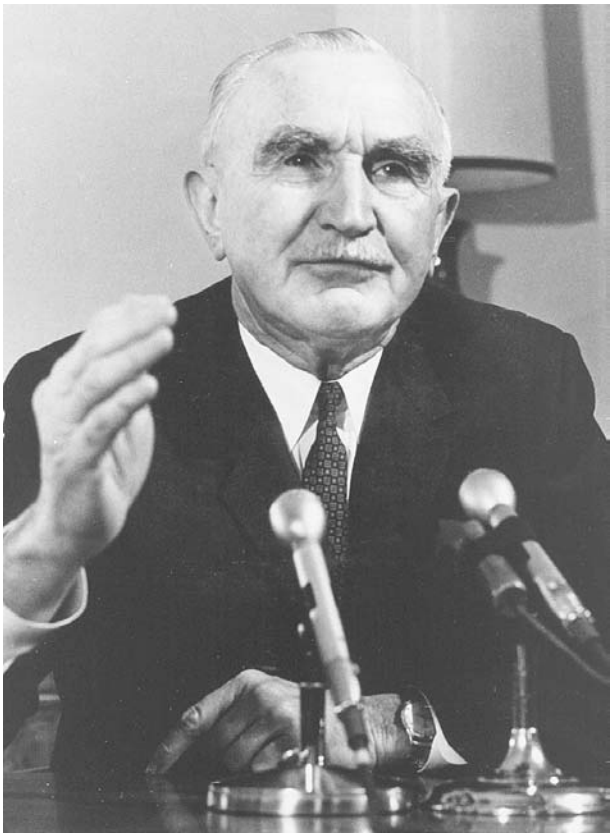

nationwide reputation for his school. His life-long interest in labor problems also made Morse a natural choice as a labor arbitrator.

His reputation as tough, knowledgeable, and even-handed earned him respect from labor and management alike and brought him to the attention of the Roosevelt administration during the New Deal. Morse's negotiating skills became more valuable as the United States moved toward World War II. Through his efforts several crucial labor disputes were settled in 1941.

When war came, President Roosevelt appointed Morse to the 12-member National War Labor Board, a move which brought the 41-year-old into greater public focus than he had ever enjoyed before. He waged a fierce battle against anyone he believed to be impeding the war effort, even if he was alone in his dissent. Within a short time the nation—and the citizens of Oregon in particular—began to recognize him as a different sort of public figure, and the terms ''maverick,'' ''courageous,'' and ''incorruptible'' became associated with his name.

Until the 1940s Morse had hoped for a career as an appointed official, perhaps a federal judge. After one such hope fell through he embarked on an elective career, running for the Senate on the Republican ticket in 1944. A liberal Republican, Wayne Morse had little in common with many of his fellow party members—but he was alienated from many Democrats, too. Practical politics, including the ratio of Republicans over Democrats in Oregon, also dictated his ballot line. He defeated the incumbent Republi-

can senator in the primary and overwhelmed his Democratic opponent on election day.

In the Senate Morse lived up to his maverick reputation by challenging the leadership of both parties, crossing swords with such legendary figures as Senators Robert A. Taft of Ohio and Lyndon B. Johnson of Texas. In 1950 he overwhelmed his Democratic opponent with more than 75 percent of the vote to gain re-election.

Never popular with his colleagues, he was respected and feared for his outspoken candor. He fought his party's Taft-Hartley Labor Act of 1947 and opposed its presidential nominee in 1952. Morse's opposition did not stem from antipathy to Dwight D. Eisenhower so much as from the Republican platform and Ike's choice of Sen. Richard M. Nixon of California as his running-mate. After the Republican ticket defeated Adlai Stevenson Morse dropped his Republican Party allegiance and served his second Senate term as an Independent, converting to the Democratic Party before running for a third term in 1956. Following a spirited primary, Morse faced former Gov. Douglas McKay in November and defeated him decisively, setting a vote-getting record for Oregon. In 1962 he won a fourth term.

As a Democrat Morse was no more popular with his colleagues than he had been as a Republican. He was particularly out of step with his party during the early days of the Vietnam War. In the summer of 1964 Congress voted approval of the Tonkin Gulf Resolution, granting wide powers to President Johnson to defend South Vietnam. The vote was 414 to 0 in the House and 88 to 2 in the Senate, Morse joining Alaska senator Ernest Gruening in dissent.

The 1968 presidential election put Richard Nixon in the White House and Wayne Morse in retirement, being replaced by youthful Republican Robert W. Packwood. Thus ended a career filled with fierce feuds and strongly expressed feelings. Morse was never at a loss for words, one of his Senate speeches setting a one man filibuster record of 22 hours 26 minutes in 1953.

An avid husbandman, Morse raised horses and cattle on his Oregon ranch. Kicked by one of the horses, he was hospitalized in 1951, thereby laying the groundwork for a famous national confrontation with Clare Booth Luce, wife of publisher Henry Luce. When in 1959 Clare Luce's nomination as American ambassador to Brazil was being defeated, Morse vigorously opposed Eisenhower's choice. She injudiciously ascribed Morse's conduct to his having been ''kicked in the head by a horse.'' Morse won a victory when Luce resigned without serving in the post. The Morse-Luce feud was one of several which made headlines during his career and helped—along with his substantive measures—to earn him the reputation ''Tiger of the Senate.''

The United States has been enriched in different ways at different times by the widely diffused family of British emigrant John Morse, who came to Connecticut in 1639. In the 19th century the family gave the nation Samuel F. B. Morse and the telegraph; in the 20th, another communicator named Wayne Lyman Morse brought his message of uncompromising idealism and lonely commitment to his land.

Further Reading

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John Clifford Mortimer

Best known for his *Rumpole of the Bailey* television series, John Clifford Mortimer (born 1923) was a noted and prolific writer of novels, stories, and plays for radio, stage, television, and film, as well as a translator, interviewer, critic, editor, and lawyer.

John Clifford Mortimer was born to Clifford Mortimer, a barrister, and Kathleen May (Smith) Mortimer in London, England, on April 21, 1923. As an only child he grew up in an isolated, adult-centered environment. By the time Mortimer was 13 his father was totally blind and his mother devoted herself to leading him about London's law courts and their own Oxfordshire garden. Mortimer read novels and poetry to his father, who in turn told him stories and took him to the theater.

At his progressive prep school at Harrow and eventually at Brasenose College, Oxford, Mortimer mingled with England's upper classes and was encouraged to indulge his love of theater and acting. While at Harrow he had his first story published in the school literary magazine and began writing his first novel. Realizing that his dream of being an actor was impractical, he decided to be a writer. His father sent him to Oxford to study law so that he would ''have something to fall back on,'' but Mortimer continued to write.

After graduating from Oxford in 1942, Mortimer, who was declared unfit for active army service because of vision problems, got a job as fourth assistant director and screen writer for the Crown Film Unit and spent the war years making propaganda documentaries for the government. *Charade* (1947), his first published novel, is based on these film unit experiences. *Charade* was followed by five more novels in the next decade. *Rumming Park* (1948), *Answer Yes or No* (1950), *Like Men Betrayed* (1953), *The Narrowing Stream* (1954), and *Three Winters* (1956) established Mortimer's reputation as a competent if somewhat derivative writer.

Called to the bar in 1948, Mortimer handled divorces and then practiced criminal law to support the children of his first wife, Penelope Ruth Fletcher Dimont, whom he married in 1949. Her four daughters from a previous marriage and their own two children, Sally (1950) and Jeremy (1955), provided an antidote to the isolation of his youth.

Mortimer had already done radio adaptations of his fiction, and in 1957 he wrote his first radio play for the BBC Third Program. *The Dock Brief* was well received and established Mortimer's gift for ironic comedy as well as his

tendency to use autobiographical material as the basis for his writing. During the next 20 years Mortimer wrote nearly twenty more original one act and full-length plays, many of which were adapted for radio, stage, and television. He also made frequent trips to Hollywood to work on screen plays. As a playwright, Mortimer was compared to Chekhov and Gogol, Ionesco, Tennessee Williams, and Edward Albee. While often grouped with Britain's ''Angry Young Men'' of the late 1950s (Osborne, Wesker, and Pinter), his main interest was charting the decline of the middle class rather than the rise of the working class.

The *menage a trois,* the failure to communicate, and the unhappy marriage are themes to which he returned time and time again. *I Spy* (1957), *What Shall We Tell Caroline?* (1958), *Call Me a Liar* (1958), *The Wrong Side of the Park* (1960), *Lunch Hour* (1960), *Collect Your Hand Baggage* (1962), four one acts in *Come as You Are* (1970), *Collaborators* (1973), and *The Bells of Hell* (1977) are all bitingly comic plays which sympathetically explore relationships between men and women and the various accommodations they make, for the most part, to maintain the status quo. Not surprisingly, it was during this period that Mortimer's own first marriage was floundering; he was divorced in 1972 and married Penelope Gollop the same year.

In addition to the autobiographical probing of male-female relationships, Mortimer's writing drew heavily on his childhood experiences and professional expertise, first as a barrister and then as queen's council. His plays *Two Stars for Comfort* (1962) and *The Judge* (1967) introduce characters who view the law as a repressive force. The law is also a focus in the widely praised, highly autobiographical *A Voyage Round My Father* (stage play 1970 and television adaptation 1980), which explores the relationship between Mortimer and his blind father. Much of this material reappears in his autobiography, *Clinging to the Wreckage: A Part of Life* (1982), which wittily and lovingly details Mortimer's life through 1970. Another installation of his memoirs was *Murderers and Other Friends* in 1994.

The late 1970s and early 1980s were particularly prolific years. In addition to his autobiographical works, he also adapted numerous Graham Greene stories (1976) and Evelyn Waugh's novel *Brideshead Revisited* (1981) for television. The first *Rumpole of the Bailey* series was produced for the BBC in 1975; five more followed. These programs feature a seedy, aging barrister, Horace Rumpole, played by Leo McKern, who bears an uncanny resemblance to Mortimer. Elements of Mortimer's father and Mortimer himself are evident in the composite Rumpole who, plain spoken, irascible, and definitely anti-establishment, often has more sympathy for his clients than his peers. Ten collections of Rumpole stories have been published to date, most recently *Rumpole on Trial* (1992), *The Best of Rumpole* (1993), *and Rumpole and the Angel of Death* (1996).

Mortimer's versatility continued unabated. He was known as a translator, primarily of Feydeau farces, as a skilled interviewer for *In Character* (1983) and *Character Parts* (1986), and as an editor for *Famous Trials* (1984), *Great Law and Order Stories* (1991), and *The Oxford Book of Villains* (1992). But it was his return to the novel after an absence of nearly 30 years that was perhaps most noteworthy. *Summer's Lease* was published in 1988. *Paradise Postponed* (1985) and its sequel, *Titmuss Regained* (1990), explore politics and power in the post World War II England of Margaret Thatcher. Mortimer's later novel, *Dunster* (1992), peopled with Dickensian eccentrics and figures from his past, expanded his reputation as a teller of wryly humorous stories. His *Felix in the Underworld* was published in 1997.

Further Reading

A Voyage Round My Father (1970), *Clinging to the Wreckage: A Part of Life* (1982) and *Murderers and Other Friends* (1994) are autobiographical. No book-length critical study of Mortimer's work yet exists, but chapters discussing his plays have appeared in John Russell Taylor's *Anger and After: A Guide to the New British Drama* (1969), George E. Wellwarth's *Theater of Protest and Paradox: Developments in Avant-Garde Drama* (1971), and Ronald Hayman's *British Theater Since 1955: A Reassessment* (1979). Good portraits of Mortimer appeared in the *New Yorker.* (March 20, 1995) and in *The New York Times* (April 12, 1995). □

Nelle Katherine Morton

Nelle Katherine Morton (1905-1987) was a church activist for racial justice, a teacher of Christian educators, and, later in her life, one of the leading influ-

ences on the powerful and growing movement of women's spirituality and feminist theology.

Nelle Morton began her journey in 1905, when she was born in the hill country of east Tennessee. Her circumstances were humble, but her heritage was proud. As she would later write, ''I did not have to start at the beginning.'' One historian has referred to her grandmother's people as a little band of Presbyterians from the Scottish Highlands seeking freedom and justice. Morton's mother, whom she referred to as ''a strong Appalachian Amazon,'' remained a powerful influence all of Morton's days, entering even into a vision reported in one of her final essays. Her mother was a schoolteacher, a faithful church woman, and a social activist who had written in her youth a prize-winning speech entitled ''The Woman I Want To Be.'' In Morton's teens her mother gave her the speech to use in an oration contest. She won the prize with it. Morton noted that the speech expressed sentiments we would now call feminist and wrote that in many ways she gave her mother ''back her own pages.''

Morton's long career as a teacher began during her summers off from her studies at Flora MacDonald College. She taught in vacation church schools. She then became the sixth grade teacher in a Kingsport, Tennessee, public school. During these years she developed an extraordinary attunement to the imaginative gifts of children which would shape her pedagogy and her theology.

Morton then made the great leap from Appalachia to New York City, where she graduated from Biblical Seminary and moved on to direct the educational programs of Plymouth Congregational Church in Brooklyn. At the same time she led advanced seminars for Christian educators at Union Theological Seminary. The urban experience began to refocus her ministry in terms of social justice as she began to confront a poverty that degrades and entraps, a poverty unlike that with which she had been well acquainted among the hill people. During the 1930s she directed the youth programs for her own denomination, the Presbyterian Church in the United States, based in Richmond. She consistently challenged the racial segregation laws of the South as a board member for the denomination's board of education.

During her seven years in Virginia she challenged the racial laws and customs of the South by organizing interracial youth camps and conferences. Then in 1943 Morton accepted the call to become the general secretary of the Fellowship of Christian Churchmen (one source called it the Fellowship of Southern Churchmen), a prophetic network of African American and white southern leaders committed to racial justice, equality, and integration. This is the group in which Martin Luther King, Jr., would rise to prominence, a group which did indispensable preparatory work for the later civil rights movement. Morton was instrumental in changing the Fellowship's annual conference into an (illegally) interracial family camping week in a secluded mountain cove. On one occasion she and her campers hid all night between the rows in a cornfield to elude a local group threatening to take the law into their own hands. In 1947 she took part in the first Freedom Ride, a key historic event designed to challenge the racist laws inhibiting interstate travel for African Americans.

A bout with cancer caused her to resign the Fellowship post and return to the family home in Tennessee. During her ultimately successful convalescence she occupied herself teaching mentally handicapped children for whom she pioneered camping programs. Morton made a prize-winning film on the subject for the Virginia State Department of Education. During this period she was also writing, publishing two books on her perspectives on Christian and theological education.

In 1956 Drew Theological School in Madison, New Jersey, then a Methodist seminary with a strong international flavor due to its involvement in German existential theology, called her to join its faculty. She came as an instructor in Christian education, the only field then open to women in seminary education. She became the first, and for many years only, woman on the faculty. Drew invited her to use her commitments and experiences to broaden its understanding of the church's educational ministries. And indeed she never relented in her willingness to challenge colleagues at Drew and in the churches as to the multidimensional scope of their accountabilities, urging them to become more active in the church's mission of the time. In her teaching and writing she drew not just on the dimensions of social and global justice but also on the avant garde theater and art museums of New York.

In 1962 she took a sabbatical leave to study in Switzerland with Jean Piaget. Here she learned the requisite tools for her critique of the theological tradition of the Word and its hyperabstractions of transcendence. It was in the late 1960s that Morton began to make the connections between image, word, and the newly emerging feminist movement. At this point, she wrote, ''My whole life just fell open.'' In 1969 she taught what seems to be the first course anywhere on women, language, and the Bible. For the two remarkably creative decades remaining to her, she would focus attention on what she called ''the woman question.''

After her retirement from Drew in 1971, Morton was free to embark on a period of intense intellectual activity, including writing, teaching, and speaking at events around the world. She became involved in the formative discussions, behind the scenes and on the forefront of the new set of theories and practices known as feminine theology. From her new home in Claremont, California, she participated in the newly created Commission on Women formed by the National Council of Churches by examining women's roles in articulating theology. Morton also led and participated in feminist spirituality groups, forming an academic group on women and religion called Thiasos.

From papers written during this decade she edited her book *The Journey Is Home*. This book reveals why Christian feminists such as Rosemary Ruether, and post-Christian feminists, such as Mary Daly, consider her a great foremother.

In its pages her earthy Appalachian roots underlie a project which finally embraced every dimension of spiritual

and political consciousness. Her way was not to pontificate. The essays are concise explorations rather than conclusive treatises. Her famous phrase, ''hearing each other to speech,'' suggests her own method. For Morton even the act of divine creation is no longer to be imagined as the ultimate speech-act; rather, ''in the beginning was the hearing.''

This open, liberating concept of hearing is linked to consciousness, whence metaphors arise. Following the power of metaphor to both break the deadlock of old images and liberate our energies with new ones, she challenges the sociocultural icons of patriarchy. Instead of the old revelation of the Word from above, she evokes a movement which carries the aspirations for wholeness of all persons who have been kept down, whether by race, class, or gender. And it carries the bodily, emotive, relational energies which wait to come forth as sacred in each of us. Finally, her work centered on the idea of the Goddess as metaphor. Her work reports not just the history and the theory supportive of a Goddess-spirituality, but also her own imaginative visionary experiences. Yet her message remained unmistakable; the ''Goddess,'' or God as woman, is a metaphor. Its purpose is iconoclastic and epiphanic—to break the exclusivistic hold of masculine images of the divine and to disclose new possibilities. If the Goddess ceases to be a live metaphor, perhaps when sexism itself has been overcome, then ''she'' must also shatter or else become a dull and dogmatic idol like the usual uses of ''God the Father.''

A respected critic said her thoughts of Morton were of ''a pucker of dissatisfaction, of systematic suspicion, knitting her brow; or of her radiant burst of innocent wonder, unconditionally affirmative; or her continuum of undiluted curiosity. Her passion to know what was going on, especially but not exclusively with women and minorities, kept her reading immense piles of books and journals and kept her in touch with an endless network of friends.'' Despite a review in a journal that indicated Morton had moved to the margin of the Presbyterian faith in her later years, Morton believed herself to be even more faithful to her challenge of church assumptions about women. Even in her 80s, Morton was an advocate for religion and theology to be ''an embodied, communal process, an evolving politics of the imagination in which we are, in her famous idiom, heard to our own speech.''

Morton's full life of over eight decades never ceased to be a journey. It ended on July 14, 1987. In her view, the journey does not arrive eventually at a final destination called ''home.'' Rather, ''home is a movement, a quality of relationship, a state where people seek to be 'their own,' and increasingly responsible for the world.'' In this sense, ''the journey is home.'' She was one whose immeasurable influence will long continue to come home to those concerned with justice and gender in the churches.

Further Reading

The best introduction to Nelle Morton is her own book *The Journey Is Home* (1985). See also Catherine Keller, ''Ear, Goddess and Metaphor on the Journey of Nelle Morton'' in *Feminist Studies in Religion,* and ''Nelle Morton: Hearing to Speech'' in *The Christian Century* (February 7-14, 1990); and ''Nelle Morton: Journeying Home'' in *The Christian Century* (August 26-September 2, 1987). □

Oliver Hazard Perry Throck Morton

The American politician Oliver Hazard Perry Throck Morton (1823-1877), as governor of Indiana during the Civil War, ably organized support for the Union.

Oliver Perry Morton was born on Aug. 4, 1823, in Salisbury, Ind., but grew up in Ohio. After 2 years at Miami University in Ohio, he left in 1845 to read law in Centreville, Ind. He served briefly as a circuit judge in 1852. Although a strongly partisan Democrat, Morton broke with his party over the Kansas-Nebraska Act in 1854, which allowed the further extension of slavery into new territories, and he was expelled for disloyalty. Finding reconciliation impossible, he helped found the Indiana Republican party. In 1860 he was elected lieutenant governor and became governor when the incumbent went to the Senate.

Morton zealously favored the Civil War and energetically threw the resources of his state behind the national government. He quickly and effectively raised troops, money, and supplies. But the political situation in Indiana was touchy because the potent Democratic opposition believed the Republicans had provoked an unnecessary sectional conflict for their own partisan advantage. Morton assiduously worked to divide and intimidate the Democrats. He denounced them as traitors and Copperheads intent on destroying the Union, and he worked with military and judicial authorities to harass, weaken, and imprison the Democratic leadership.

Nevertheless, the Democrats secured control of the Indiana Legislature in 1862, primarily by playing on white racial fears aroused by President Abraham Lincoln's Emancipation Proclamation. The new legislative majority determined to limit Indiana's war activities as a means of appealing to the South to return to the Union. They tried to weaken Morton's authority over military matters, demanded a 6 months' armistice in the war, and threatened to withhold all state appropriations. Morton bitterly resisted. The Republican members withdrew from the legislature, leaving the body without a quorum and legally unable to transact business. Then Morton borrowed money from individuals and the national government to finance state operations and continued as before. The crisis ended when Morton was reelected with a Republican legislature in 1864.

Morton suffered a stroke in 1865. In 1866 he joined other Republicans in denouncing President Andrew Johnson's conservative Reconstruction policies. Morton was elected to the Senate in 1867, where he generally supported the Radical Republicans. He backed military reconstruction, the 14th and 15th Amendments, and Johnson's impeachment in 1868. He served as a member of the electoral

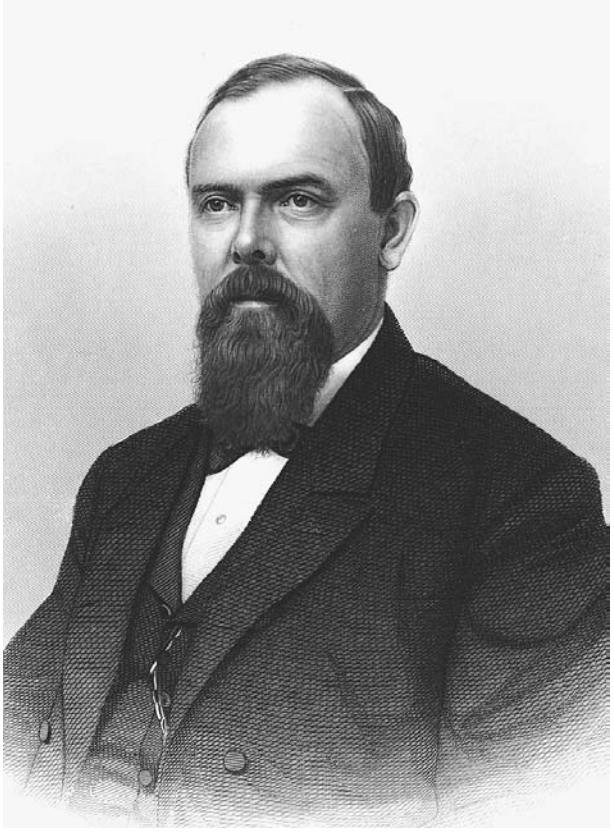

commission to decide the Hayes-Tilden election controversy in 1876. He died in Indianapolis on Nov. 1, 1877, of another stroke.

Further Reading

William Dudley Foulke, *Life of Oliver P. Morton* (2 vols., 1899, 1974), is a complete, albeit partisan, biography. The Indiana political situation is well described in Kenneth M. Stampp, *Indiana Politics during the Civil War* (1949). Frank L. Klement, *The Copperheads in the Middle West* (1960), is an excellent analysis of Morton's opponents. Also useful is William Best Hesseltine, *Lincoln and the War Governors* (1948). □

William Thomas Green Morton

The American dentist William Thomas Green Morton (1819-1868) was an early experimenter with anesthesia.

William Morton was born on Aug. 9, 1819, in Charlton, Mass. He went to Boston at the age of 17 to try a career in business, but after several years he took up the study of dentistry at the Baltimore College of Dental Surgery.

In 1842 Morton began his practice in Farmington, Conn., where he met Horace Wells, a dentist who was interested in anesthesia and who was to experiment later with nitrous oxide gas. They set up a practice together in Boston, but it was dissolved after a few months. Morton then entered Harvard in 1844 to study for a medical degree but left because of financial pressures and his marriage that year to Elizabeth Whitman.

Morton resumed his dental practice and began to concentrate on manufacturing and fitting artificial teeth, work which led him to consider using anesthesia. Before a patient could be fitted with artificial teeth, the roots of his old teeth had to be extracted—a tedious and painful operation. Morton had observed experiments with ether in his chemistry classes at Harvard, and his professor Charles T. Jackson encouraged him to try it on his patients. Morton first tested ether on animals and then upon himself to measure the possible aftereffects. When he was convinced of its safety, he decided to put it to use on a patient.

On Sept. 1, 1846, in a demonstration attended by witnesses, he put a patient to sleep by ether inhalation and painlessly extracted an infected tooth. The success of this operation was reported in the newspapers and attracted wide attention, particularly among Boston doctors, who were interested in the use of ether for surgery.

Morton was jealous of his discovery, however, and refused to divulge the formula for his sleep inducer, which he called ''letheon.'' He was issued a patent for letheon in 1846 and insisted on personally issuing licenses for the use

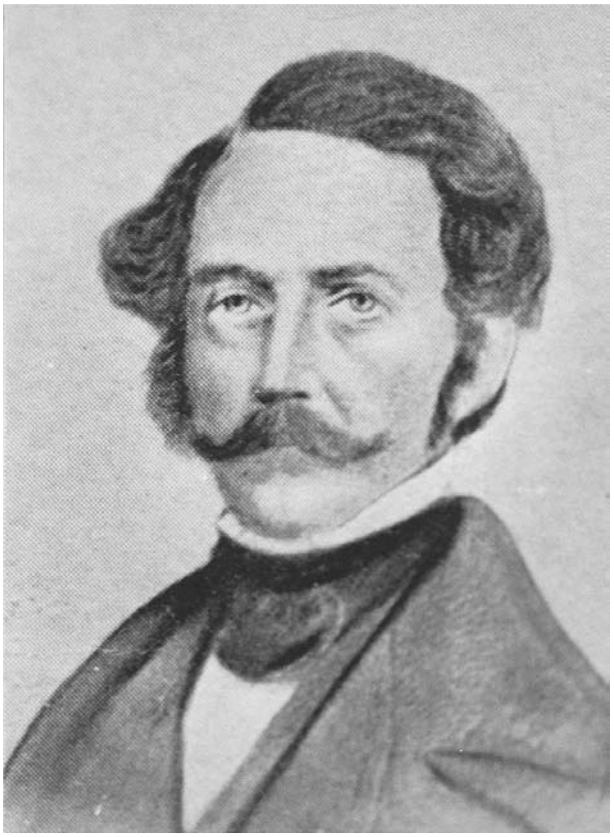

of his discovery. When the French Academy of Medicine awarded Jackson and Morton a joint prize of 5,000 francs, Morton turned it down on the grounds that it rightfully belonged to him alone. In 1849 he petitioned Congress for a reward for the discovery of anesthesia, and two bills advocating the payment of $100,000 to Morton were introduced at separate sessions. But the lengthy debates which took place between the warring factions left the issue hopelessly deadlocked.

Morton's legal expenses and the neglect of his practice in the pursuit of financial gain for his discovery reduced him to poverty in his later years. On July 15, 1868, he died in New York City.

Further Reading

Two recent accounts of Morton are Grace Steele Woodward, *The Man Who Conquered Pain: A Biography of William Thomas Green Morton* (1962), and Betty MacQuitty, *The Battle for Oblivion: The Discovery of Anaesthesia* (1970). There are a number of older works on Morton: P. B. Poore, *Historical Materials for the Biography of W. T. G. Morton* (1856); Nathan P. Rice, *Trials of a Public Benefactor, as Illustrated in the Discovery of Etherization* (1859); James M. Sims, *History of the Discovery of Anaesthesia* (1877); and René Fülöp-Miller, *Triumph over Pain* (trans. 1938). □

Carol Mosely-Braun

Carol Mosely-Braun (born 1947), Democrat from Chicago, Illinois, became the fourth African American and the first African American woman elected to the U.S. Senate when she defeated Republican Rich Williamson on November 3, 1992.

Carol Mosely-Braun was born August 16, 1947, and began life in a middle-class Chicago neighborhood. Her father, a policeman, and her mother, a medical technician, divorced when Mosely-Braun was in her teens, and she moved in with her grandmother in an African American Chicago neighborhood. One of four children, her childhood was marred by a sometimes abusive father and the responsibilities of caring for her younger siblings. But her parents also imbued her with a sense of social responsibility that helps explain her political activism in high school. As a teenager she staged a one-person sit-in at a restaurant that refused to serve her, integrated a previously all-white beach, and marched with Martin Luther King, Jr., in a local civil rights demonstration.

Mosely-Braun attended Chicago public schools and earned a B.A. in political science from the University of Illinois, Chicago. Upon graduation she took a law degree from the University of Chicago Law School in 1972 and then worked for the federal government for three years as an assistant U.S. attorney under Jim Thompson. She married Michael Braun, a lawyer, in 1973. Four years later she gave birth to her only child, Matthew. In 1978 Mosely-Braun ran for and won election to the state legislature. She served for ten years and after two terms became the fist woman and the first African American ever elected to serve as assistant majority leader. She also became Chicago Mayor Harold Washington's legislative floor leader and sponsored bills to reform education and to ban discrimination in housing and private clubs. In addition, she introduced the bill that barred the State of Illinois from investing funds in South Africa until the apartheid system was abolished. Finally, Mosely-Braun filed, and won, the reapportionment case that affirmed the ''one man-one vote'' principle in Illinois. While in the state legislature, she gained a reputation as a superb debater and coalition builder.

Near the end of her service in the state legislature Mosely-Braun suffered some personal losses, including divorce from her husband, a stroke to her mother, and the death of her younger brother, Johnny. Despite these personal misfortunes, she agreed to join Harold Washington's multi-ethnic, multi-racial, and gender-balanced ''Dream Ticket'' in 1987 and ran for the office of recorder of deeds. Her victory made her the first African American woman to hold executive office in Cook County. As recorder she managed an $8 million budget and 300 employees. In that position she modernized the recorder of deeds office and saved the city significant sums of money. It was while serving as recorder that she decided to run for the U.S. Senate.

Angered by the Senate's handling of the sexual harassment case involving Supreme Court nominee Clarence Thomas and the University of Oklahoma law professor Anita Hill, Mosely-Braun decided to run in the Democratic primaries against incumbent Senator Alan Dixon, who had

voted to confirm Thomas. Although virtually a political unknown, she launched a grassroots campaign to win the nomination from Dixon (who had never before lost an election) and a third candidate, Albert Hofeld, a personal injury lawyer with a $5 million campaign chest. Despite being outspent in the campaign by more than 10-to-1, and having a campaign described as underfunded, disorganized, and understaffed, Mosely-Braun won the three-way Senate primary with 38.9 percent of the vote. According to Mosely-Braun, the turning point came when she hired Kgosie Matthews to run her campaign, although the English educated South African himself became a controversial figure during the campaign. He also became her fiancée. The victory made her the first African American woman ever nominated to the U.S. Senate by a major political party.

In the general election she ran against Richard Williamson, a former official in President Ronald Reagan's administration. Mosely-Braun's victory in that election made her only the fourth African American to win a U.S. Senate seat. She was also the first African American woman ever elected to the Senate and one of seven women to win congressional races in the November elections.

Shortly after taking office on January 5, 1993, Mosely-Braun was named to the Judiciary Committee, the Banking, Housing and Urban Affairs Committee, and the Small Business Committee. Her first year in office was marked by controversy over her handling of several personal financial dealings and praise for her stand against the renewal of the patenting for the Confederate flag as the insignia of the United Daughters of the Confederacy. She single-handedly reversed the Senate's vote on the matter and cajoled the Senate to defeat Senator Jesse A. Helm's (Republican, North Carolina) amendment to renew the patent. Such action demonstrates the importance of having a more inclusive U.S. Senate.

Mosley-Braun continued to make headlines in Washington. In 1994, she sponsored the education Infrastructure Act, which was designed to repair and restructure public schools with federal money. In 1995 she was appointed to the Senate Finance Committee thus making her the first woman to ever hold such a position. Moseley-Braun will be up for re-election in 1998.

Further Reading

No full-length biography exists for Mosely-Braun, but good biographical material can be found in Karima A. Haynes, ''Campaigning for History'' in *Ebony* (June 1, 1992), and in Jill Nelson, ''Carol Mosely-Braun: Power Beneath Her Wings'' in *Essence* (October 1, 1992). □

Moses

The Old Testament prophet Moses (ca. 1392-ca. 1272 B.C.) was the emancipator of Israel. He created Israel's nationhood and founded its religion.

Moses was the son of Amram and Yochebed of the tribe of Levi. He was born in Egypt during the period in which the Pharaoh had ordered that all newborn male Hebrew children be cast into the Nile. Rescued by the daughter of the Pharaoh, he was brought up in the splendor of the Egyptian court as her adopted son. Grown to manhood, aware of his Hebraic origin, and with deep compassion for his enslaved brethren, he became enraged while witnessing an Egyptian taskmaster brutally beating a Hebrew slave. Impulsively he killed the Egyptian. Fearing the Pharaoh's wrath and punishment, he fled into the desert of Midian, becoming a shepherd for Jethro, a Midianite priest whose daughter Zipporah he later married. While tending the flocks on Mt. Horeb far in the wilderness, he beheld a bush burning that was not consumed. In the revelation that followed, he was informed that he had been chosen to serve as the liberator of the children of Israel. He was also told to proclaim the unity of God to his entire people, which doctrine heretofore had been known only to certain individuals.

The tremendous responsibility of his task, his innate humility, and his own feeling of unworthiness evoked a hesitancy and lack of confidence in Moses. He was assured, however, that Aaron, his more fluent brother, would serve as his spokesman both to the children of Israel and to the Pharaoh.

Moses returned to Egypt and persuaded the Hebrews to organize for a hasty departure from the land of bondage. Together with Aaron, he informed the Pharaoh that the God of the Hebrews demanded that he free His people. The Pharaoh refused to obey, bringing upon himself and his people nine terrible plagues that Moses wrought upon Egypt by using the miraculous staff he had received as a sign of his authority. The tenth plague, the killing of the firstborn sons of the Egyptians, broke the Pharaoh's resistance and compelled him to grant the Hebrews permission to depart immediately. Moses thus found himself the leader of an undisciplined collection of slaves, Hebrew as well as non-Hebrew, escaping from Egyptian territory to freedom.

Moses' immediate goal was Mt. Horeb, called Mt. Sinai, where God had first revealed Himself to him. The Hebrews came to the sacred mountain fired by the inspiration of their prophetic leader. Summoned by God, Moses ascended the mountain and received the tablets of stone while the children of Israel heard the thundering forth of the Ten Commandments. Inspired, the people agreed to the conditions of the Covenant.

Through 40 years in the wilderness of Sinai, overcoming tremendous obstacles, Moses led the horde of former slaves, shaping them into a nation. He selected and set them apart for a divine purpose and consecrated them to the highest ethical and moral laws. Only a man with tremendous will, patience, compassion, humility, and great faith could have forged the bickering and scheming factions who constantly challenged his wisdom and authority into an entity.

Moses supplemented the Ten Commandments by a code of law regulating the social and religious life of the

people. This collection of instructions, read to and ratified by the people, was called the Book of the Covenant.

Under his leadership, most of the land east of the Jordan was conquered and given to the tribes of Reuben and Gad and to half of the tribe of Menashe. Moses, however, was not permitted to lead the children of Israel into Canaan, the Promised Land, because he had been disobedient to God during the period of wandering in the desert. When the people were in need of water, God told Moses to speak to a rock and water would spring from it. Instead he had struck the rock with his staff. From the heights of Nebo he surveyed the land promised to his forefathers, which would be given to their children. Moses, 120 years old, died in the land of Moab and was buried opposite Bet Peor.

Further Reading

No single work on Moses is satisfactory. One full study is Martin Buber, *Moses* (1946; new ed. 1958). Mordecai Roshwald and Miriam Roshwald, *Moses: Leader, Prophet, Man* (1969), draws from legend, fiction, drama, and poetry as well as from the Bible. The best short essays on Moses are in Rudolph Kittel, *Great Men and Movements in Israel* (1929), and Fleming James, *Personalities of the Old Testament* (1939). For archeological and historical background consult Max L. Margolis and Alexander Marx, *A History of the Jewish People* (1927); Robert H. Pfeiffer, *Introduction to the Old Testament* (1941; rev. ed. 1948); William F. Albright, *The Archaeology of Palestine* (1949; rev. ed. 1956); Harry M. Orlinsky, *Ancient Israel* (1954); and Martin Noth, *The History of Israel* (1958; rev. ed. 1960). □

Grandma Moses

Anna Mary Robertson Moses (1860-1961) was probably America's best-known primitive painter.

Anna Mary Robertson was born in Greenwich, N.Y., on Sept. 7, 1860, one of 10 children of a farmer. At 12 she began earning her living as a hired girl. In 1887 she married a farm worker, Thomas S. Moses, and the couple settled on a farm in Virginia. They had 10 children, 5 of whom died at birth. In 1907 the family moved to Eagle Bridge, N.Y., where Grandma Moses spent the rest of her life. She died on Dec. 13, 1961.

While living on the farm, Grandma Moses had embroidered pictures in yarn. At the age of 76, because of arthritis, she gave up embroidery and began to paint. Her early work was usually based on scenes she found in illustrated books and on Currier and Ives prints. Her first one-woman show was held in New York City in 1940 and immediately catapulted her to fame. Her second one-woman show, also in New York, came 2 years later, and in the intervening time her colors had become more discreet and her handling of space more assured. By 1943 there was an overwhelming demand for her pictures, partially because her homespun, country scenes evoked much nostalgia.

Most of Grandma Moses' paintings were done on pieces of strong cardboard, 24 by 30 inches or less. She habitually portrayed happy bucolic scenes, sometimes depicting herself as a child. She also painted a number of history pictures, usually dealing with her ancestors, one of whom built the first wagon to run on the Cambridge Pike. In some works figures are dressed in 18th-century costumes, as people might have dressed in the country. Certain color schemes correspond to the various seasons: white for winter, light green for spring, deep green for summer, and brown for autumn. Among her most popular paintings are *The Old Oaken Bucket, Over the River to Grandma's House, Sugaring Off,* and *Catching the Turkey*.

Grandma Moses worked from memory, portraying a way of life she knew intimately. The people in her paintings are actively engaged in farm tasks, and, although individualized, are part of the established order of seasonal patterns. In most paintings the landscape is shown in a panoramic sweep and was completed before the tiny figures were put in.

Technically the work of primitive painters is distinguished by a conceptual rather than a visual approach to painting. This involves, too, a naiveté of handling based on a totally linear format, with atmospheric perspective, cast shadows, and, frequently, modeling eliminated. The strength of primitive painting lies in the feeling for pattern and the charm of the mood that is projected. In Grandma Moses' paintings the spectator comes to feel a joyous acceptance of existence. In *McDonnel's Farm* (1943), for example, a group of children are shown in a circular dance at the right, while all the other figures are busily engaged in farm tasks: one man loads the haywagon, another harvests, an-

other cuts the grass with a scythe. In her paintings there is no despair, unhappiness, or aging, yet this unrealistic view of existence is presented with remarkable conviction.

Further Reading

Grandma Moses' *My Life's History* (1952), edited by Otto Kallir, who tape-recorded her account of her life in 1949, is dull and prosaic, and the quality of the illustrations is poor. *Grandma Moses, American Primitive* (1946), edited by Kallir, contains biographical extracts and facsimiles of Grandma Moses' handwritten notes used as commentaries for the illustrations; it contains little analysis of the paintings. □

Robert Moses

Robert Moses (1888-1981), New York City's controversial impressario of public works, did more to reshape his city and, by example, to influence the course of American urban development than did any other figure of the mid-20th century. Moses, who by training was neither planner, architect, nor engineer, attained unprecedented power without ever being elected to public office.

Born December 18, 1888, in New Haven, Connecticut, Robert Moses was the second of three children of Emanuel and Bella Choen Moses. The elder Moses, a Jew of German extraction, retired in 1897 from the department store business which made him a millionaire and moved with his family to New York City. Young Robert was sent to private preparatory schools and graduated from Yale University in 1909. He received a Master's degree in political science from Oxford University in 1911 and a Ph.D. from Columbia University in 1914, with a dissertation on the British civil service system.

Moses promptly went to work for the Bureau of Municipal Research, a business-dominated New York political reform body which stressed the importance of the application of business management principles to the conduct of municipal affairs. Here Moses met Mary Louise Sims, whom he married in 1915. The couple had two daughters, Barbara and Jane.

Upon the election of reform mayor John Puroy Mitchell in 1914, Moses was appointed technical adviser to the Mayor's Civil Service Commission. Moses and his staff produced a report calling for the complete revision of the city's civil service system along what may be described as meritorcratic lines. The report occasioned much controversy and was not implemented. Moses was removed from office when Mitchell lost his bid for re-election.

Learning to Use Political Power

After working briefly again with the Bureau of Municipal Research and with the United States Food Commission, Moses became chief of staff to Belle Moskowitz, who had been appointed by newly-elected New York governor Alfred Smith to head a commission charged with reorganizing the state's administrative structure. Moses became a key adviser to Smith, and during Smith's first two terms (1918-1920 and 1922-1924) he gained essential experience in practical politics. This, combined with his expertise in the theory of government, prepared Moses for his role as New York's ''Master Builder.''

In 1924 Smith appointed Moses to the presidency of the newly-created Long Island State Park Commission, a body whose enabling legislation Moses himself had drawn up. Together with the State Parks Council, of which Moses became chairman, this body had unprecedented power to appropriate land and build park highways. Special purpose non-elective governments such as these were a well-worn progressive device for removing public works and services from the direct control of politicians and from what many considered an unthinking electorate. Moses' contribution, aside from the extraordinary powers given the bodies he helped to create, was his ability to build a public, political, and special interest constituency for such bodies. This made them, and him, truly independent forces in state and local administration.

During the remainder of the 1920s Moses used this power to fight for automobile highways and recreational facilities on Long Island, and each success increased his power. The Northern and Southern State parkways on Long Island embroiled Moses and Smith in a bitter contest with the island's wealthier residents, who feared an influx of what one described as ''rabble.'' This, along with the multimillion dollar development of the island's Jones Beach for

public recreation, helped cast Moses, as well as Smith, as a promoter of public works for the masses.

In 1928 Smith left office to run for the U.S. presidency and was succeeded in the governorship by Franklin Delano Roosevelt, who had come into conflict with Moses during Smith's administration. Roosevelt could not, however, remove Moses from his positions in the park system. As popular with the press and with some reformers as he was disliked by many state politicians, Moses had begun to build a power base independent of electoral outcomes.

The Great Depression and the New Deal brought Moses fully into his own. His mastery of the details of legislation and of public works planning made Moses invaluable to New York City's activist mayor, Fiorello LaGuardia, and Moses' growing network of connections made him increasingly invulnerable to political change. After Moses' disastrous defeat as Republican candidate for the governorship of New York in 1934, LaGuardia appointed him commissioner of the newly-created New York City Park Department, with power to ''coordinate'' all city parks and ''related developments.'' In effect this gave Moses an important voice in transportation and public facilities policy throughout much of the city. Within a few months of his appointment, 1,700 projects large and small had been completed.

The ''Master Builder'' at Work

Even more important, Moses was the dominant member and, from 1936, chairman of the Triborough Bridge Authority, charged with creating a 22-lane auto-sorter between three New York boroughs. As later modified, this authority had the power to construct tributary roads and became effectively self-perpetuating because it could begin new projects with revenues from the original bridge. Even Roosevelt, now president of the United States, was unable to have Moses removed from the chairmanship of this powerful body, whose first project called for $44 million in federal funds. When Roosevelt, through his secretary of the interior, attempted to make Moses' removal a condition of federal assistance, Moses took the matter to the press and forced the administration to back down.

By the end of World War II Moses had accumulated posts which gave him the most important single voice in park, bridge, and road construction in the New York area. Appointed New York City construction coordinator in 1946, Moses also presided over public housing and urban renewal policies, which increasingly emphasized austere high rise housing for the poor and expanded use of renewal land for private development. He had a controlling hand in many other public works of the 1945-1965 period, including the building of the United Nations Headquarters, Lincoln Center, the New York Coliseum, and the 1964-1965 World's Fair facilities.

Moses encountered increasing opposition beginning in the late 1950s, when massive ''cut and burn'' urban renewal tactics began to lose favor nationally. Community opposition to his Cross Bronx Expressway (which displaced 1,500 families in a single one-mile stretch) was followed by revelations of scandals involving the use of urban renewal land in which some of Moses' associates were implicated. Moses' press support had waned by the early 1960s as, for the first time, his vision of the urban future seemed badly out of step with contemporary values. When Moses threatened to resign his park posts in a dispute with New York governor Nelson Rockefeller, the governor accepted. Having been required to relinquish his New York City posts in order to accept the presidency of the World's Fair, Moses retained only one important part of his power base, the Triborough Bridge Authority. He was phased out of this post as well when the authority was merged into a new Metropolitan Transportation Authority in 1968.

Moses spent the remaining 13 years of his life promoting projects which he favored and defending himself and his policies against the opponents of large-scale autocratic planning who held public attention during the 1970s. Robert Caro's massive 1974 biography of Moses, *The Power Broker,* helped fix the reputation of Moses as an anti-democratic policymaker who fostered the auto-mobilization of American cities and the piecemeal destruction of the urban environment he proported to improve. In fact, Moses' legacy was mixed.

Robert Moses left behind 2.5 million acres of state parks, 416 miles of parkways, a dozen bridges, two dams, 568 playgrounds, and numerous important public buildings. He spent the equivalent of $27 billion and displaced at least a quarter of a million people. He spread his approach to urban public works through consultancies in seven other cities and, by example, nationwide. Yet while Moses' power and impact were unique, his aims were not. He promoted parks in the age in which parks were widely seen as a cure for urban ills. He fostered automobile use during the half-century in which middle-class Americans seem to have seen the private car as an unmitigated good. His ruthless approach to urban renewal and apparent disregard for the traditions and opinions of poor city dwellers were not untypical of the 1940s and 1950s. Moses accentuated, but did not create, the approach to urban public works with which he is identified.

Further Reading

The classic work on Moses is Robert A. Caro, *The Power Broker: Robert Moses and the Fall of New York* (1974). Moses' own story is in Robert Moses, *Public Works: A Dangerous Trade* (1970). Alternative views of Moses may be found in Eugene Lewis, *Public Entrepreneurship: Toward a Theory of Bureaucratic Political Power* (1980), and Cleveland Rodgers, *Robert Moses, Builder for Democracy* (1952), a pangyric which contains some priceless Moses quotations. For the period after 1974 see *New York Times,* March 8, 1978; April 29, 1978; and July 30, 1981. □

Moshweshwe

Moshweshwe (ca. 1787-1868) was a South African king and founder of the Basotho nation. He is generally regarded as the doyen of southern Africa's diplomatic geniuses of the 19th century.

Moshweshwe was born in Menkwaneng during the famine of 1787. His father, Mokhachane, was head of the Bamokoteli, a Sotho-speaking subclan, which paid tribute to its more powerful neighbors, the Basekake. Moshweshwe was given the name Lepoqo (disasters) because of the misfortunes in which he was born.

As was the custom among the princely families, Mokhachane took his son to Mohlomi, a famous seer and philosopher, to study law and acquire wisdom. Mohlomi, whose renown had spread all over southern Africa, taught him that the practice of virtue and discipline was the first prerequisite for the successful governance of men. The wise ruler sought to live in peaceful coexistence with his neighbors and encouraged habits of thrift and industry among his people.

Mohlomi also added that he was concerned about the future of the Sotho-speaking peoples of the plateau above the Drakensberg Mountains. He could see clouds of red dust rising from the east, blowing over the lands of the Sotho and leaving desolation in their wake. The philosopher's teachings made an impression on Lepoqo which was to last all his life. The reference to the red dust made him anxious about the future; he thought the seer had the white people in mind. This fear combined with his hatred of the Basekake tyranny to give him a strong sense of political direction, while the military weakness of his subclan made him a realist who would go to the limits of conciliation and fight with determination when left with no choice.

His African Neighbors

As future leader of the Bamokoteli, Lepoqo was encouraged to participate in the assembly debates, where he made it clear that he wanted to temper justice with mercy. Makara, a notorious cattle rustler and chieftain, had in 1808 fled to Mokhachane for sanctuary. Mokhachane arrested him, and the Bamokoteli clamored for the rustler's execution. Lepoqo intervened, and the assembly spared Makara's life, but the military commanders were angered.

Knowing the effects the military's anger could have on his career and wanting to forestall it, Lepoqo organized a raid on the Khilibileng cattle post of Chief Moeletsi and returned with hundreds of cattle. For this he was said to have ''shaved Moeletsi's beard,'' that is, he had humiliated him. From then he took on the name of Moshweshwe (the shaver).

Cattle raiding was an accepted norm of life in southern Africa at the time. Clans, tribes, and nations built their names and wealth by seizing cattle from their wealthy or weak neighbors. The Basekake planned a raid on the Bafokeng and demanded reinforcements from the Bamokoteli. Moshweshwe feigned illness; his men refused to march without him. When the Basekake left, Moshweshwe marched to Bafokeng territory and captured their livestock for his people. Infuriated, the Basekake warlords seized Moshweshwe's booty. Moshweshwe retaliated by massacring them in their capital and scattering the survivors. Returning home a hero and liberator, he found his father estranged. Mokhachane saw a threat in his son's popularity. Moshweshwe protested that he had no designs on his father's position. He withdrew from Menkwaneng and settled near Butha-Buthe mountain. There he built himself a kraal and called it Qhobosheane.

In 1821 Shaka, the Zulu king, had decided to bring an end to the feuding, the cattle raiding, and the prevalent insecurity and had used the spear to weld the various Zulu-speaking peoples on the eastern side of the Drakensberg into a single, disciplined nation. Many tribes and clans perished resisting him; others fled to the caves of the Drakensberg, where threatening starvation forced them to become cannibals. Moshweshwe reinforced Butha-Buthe mountain and stored grain and water in the caves for the event of an invasion by the Zulu. In 1822 Queen Mantatisi marched on Qhobosheane and in a seesaw battle put Moshweshwe's forces to flight.

The Mantatisi invasion made it clear to Moshweshwe that Butha-Buthe would be difficult to defend against a protracted siege. He slipped out of his mountain fortress and trekked with his people to Qilwane mountain near Qhobosheane. But his grandfather Peete, his sister Mamila, two of his wives, and nearly a dozen babies were cut off from the main body of Bamokoteli by the cannibals and taken to Sefikeng, the cannibal stronghold. Moshweshwe dispatched armed scouts who rescued the three women but reported that Peete and the babies had been eaten. Moshweshwe vowed that he would solve the cannibal problem. He continued the march until late one night he reached the top of Qilwane mountain, which he renamed Thaba Bosiu (mountain ascended in the darkness).

From Thaba Bosiu he sent a mission under Poho to Shaka to arrange a truce with the Zulu and offer to pay tribute. That kept the Zulu out of his lands. In 1826 Moshweshwe sent an army to round up the cannibals and bring them to Thaba Bosiu. The army returned with Rakotswane, their chief, and some of his people. Moshweshwe addressed them on the evils of cannibalism and added that he understood the reasons for their depravity. He ordered them into the cattle enclosure where his medicine men put them through the purification process.

To their surprise, Moshweshwe sent them back home with cattle, grain, and seed and asked them to start a normal life again. Some of the cannibals refused to leave Butha-Buthe, saying no ruler had understood their tragic situation or treated them in the way Moshweshwe had done. Bands of them started coming to Thaba Bosiu to ask for Bamokoteli citizenship. Refugees from all over southern Africa converged on the mountain capital. Before long, Moshweshwe could command a force of 5,000 men. The Basotho nation had been born.

Boers and Britons

Up to 1826 Moshweshwe had dealt largely with African adversaries who used the spear. After 1830 he was to deal with people who carried and used the guns: the Korannas, bandits of mixed blood from the Orange area; the Boers trekking from the Cape Colony; and the British trying to impose their rule on the Boers.

About this time Adam Krotz, a Griqua hunter who was deacon of the church at Philippolis, visited Lesotho. When

Moshweshwe asked him for help in procuring the guns, Krotz said he knew of white missionaries who could offer him something better than arms. Moshweshwe asked Krotz to do all in his power to bring them to Lesotho. Three Frenchmen from the French Evangelical Society arrived in Lesotho in 1833, led by Eugene Casalis, who was to be Moshweshwe's friend to the end of the King's days.

From 1835 onward bands of Boer settlers crossed the Orange River and occupied lands belonging to the Sotho peoples. In 1843 the British sent an army to bring the Boers under the Queen's authority. The British governor at the Cape, Sir George Napier, sent an emissary to Moshweshwe to enter a treaty with the British in which he would undertake to keep law and order in Trans-orange, deliver fugitives to the Cape Colony, and keep the Cape government informed on subversion against it. In return the British would pay him an annual grant of £75 or its equivalent in arms and ammunition. They would recognize the junction of the Orange and Caledon rivers as his western boundaries, while his country would stretch to Butha-Buthe on the east, the Orange River in the south, and an imaginary line about 30 miles to the north of Caledon. Moshweshwe signed the treaty.

The Boer incursions continued, and Moshweshwe appealed in vain to the British for help. In the end he insisted that all whites, with the exception of the missionaries, should leave Lesotho territory. The British replied by proclaiming the lands to the north the Orange River Sovereignty and continued to shorten Moshweshwe's boundaries. When he resisted, they sent a motley force against him in the winter of 1850. Moshweshwe sent it to flight at the battle of Viervoet mountain.

In the meantime Moshweshwe was keeping his missionary friends in London briefed on developments in his country. They exerted enough pressure on Sir George Grey, the secretary of state for the colonies, to persuade him to discourage warlike policies against the Basotho. Impressed by this triumph of Sotho diplomacy, the Boers undertook to be neutral in the event of war between Moshweshwe and the British.

In 1852 the British restored to Lesotho some of the lands previously incorporated in the Orange River Sovereignty. But the new governor at the Cape, Sir George Cathcart, distrusted Moshweshwe and he believed there could be no peace in the north unless Moshweshwe's power was broken. Cathcart marched to the sovereignty at the head of an armed force and sent an ultimatum to Moshweshwe, demanding 10,000 head of cattle and 1,000 horses for Basotho attacks on the Boers in the sovereignty. He gave the Basotho 3 days in which to deliver the animals. Moshweshwe met Cathcart at Platberg and asked for an extension of time. Cathcart insisted on the deadline and threatened forcible collection.

Three days later Moshweshwe sent about 3,000 cattle and some horses, but war followed. After the first day of fighting Moshweshwe declared himself a British subject, forcing Cathcart to withdraw. The Basotho were jubilant with this triumph of Moshweshwe's diplomacy. Although the request for British protection had been refused previously, Lesotho was proclaimed a protectorate on April 15, 1868.

Moshweshwe's health had been failing for many years. He had gone to church regularly but had not embraced Christianity. Like Constantine the Great, he announced his conversion on his deathbed. He died on March 11, 1868.

Further Reading

In *Hill of Destiny: The Life and Times of Moshesh, Founder of the Basotho* (1969) Peter Becker gives a sympathetic and informative picture of Moshweshwe and his times and problems. For a better understanding of the Basotho, D. Fred. Ellenberger and J. C. Macgregor, *History of the Basuto: Ancient and Modern* (1912; repr. 1969), in spite of weaknesses can be recommended. Further background can be found in G. Tylden, *The Rise of the Basuto* (Cape Town, 1950); John G. Williams, *Moshesh: The Man on the Mountain* (1950; 2d ed. 1959); and Eric A. Walker, *A History of Southern Africa* (3d ed. 1957; originally published in 1928 as *A History of South Africa*). □

Tomás Cipriano de Mosquera

Tomás Cipriano de Mosquera (1798-1878) was a Colombian statesman. Four times his country's president, he headed Colombia's most productive administration in the 19th century and through the expropriation of Church property put its economy on a capitalistic basis.

Tomás Cipriano de Mosquera was born in Popayán on Sept. 26, 1798, to the leading family of southern Colombia. From 1820, when he became a captain in the patriot army, to 1830, by which year he was a general, Mosquera rose rapidly in military and administrative rank. An enthusiastic partisan of Simón Bolivar's dictatorship (1828-1830), at its fall he went on an extended tour of Europe and the United States (1831-1833).

During 1834-1837 Mosquera was a leader of the congressional opposition to Francisco de Paula Santander's regime. Mosquera became secretary of war under President José Ignacio de Márquez in 1838. Mosquera's success as a battlefield commander in the civil war of 1839-1842, although marred by acts of cruelty, firmly established his military and political reputation.

The Presidency

After diplomatic missions to Chile and Peru (1842-1845), Mosquera returned to win the presidency. His first administration (1845-1849) was the most constructive in 19th-century Colombia. It sponsored substantive developments in transportation (steamboats, railroads, highways, and canals), education (technical and classical), and scientific research and marked a dramatic shift from a colonial-style fiscal system toward one based on free trade.

In business in the United States from 1850 to 1854, Mosquera returned in 1854 to participate in the Liberal-Conservative military effort against the dictatorship of Gen. José María. Mosquera failed to create a third party and lost his bid for the presidency in 1856. He did win the presidency of his native Cauca State in 1858 and, using its resources (it included almost half of Colombia), led a victorious Liberal revolution in 1860-1861.

Mosquera endorsed a massive assault on the Church which destroyed its wealth, much of which had maintained social welfare services for the masses. This measure, by ending mortmain, freed large tracts of property from a number of peculiarly binding mortgages and brought capitalism fully into being in Colombia.

After ruling as provisional president from 1861 to 1863, he was elected president for a year (May 1863-April 1864). His fourth presidency was to have lasted from 1866 to 1868, but with his arbitrary closure of Congress, he was arrested on May 23, 1867, tried, and exiled to Peru (until 1870). He never recovered his national stature, though he did retain his political base, serving again as president of Cauca State (1871-1873), his last major political office. He died, close to Popayán, on Oct. 7, 1878.

In addition to a number of polemics, Gen. Mosquera was the author of a biography of Bolivar (1853) and of three important works on Colombian geography. These, plus his abiding support of the natural sciences, won him election to many learned societies in Europe and the United States. Not only the Colombian best known to his contemporaries abroad, Mosquera was also the only military man in his country's history to achieve (for his brilliant destruction of an Ecuadorian invasion in December 1863) field marshal rank.

Mosquera was headstrong, ruthless, and vain to a fault; but his driving ambition and superior intelligence combined to make him the modernizer of Colombia.

Further Reading

Major biographical and critical work on Mosquera is in Spanish. For an appraisal of his historical role see J. León Helguera's "The Problem of Liberalism versus Conservatism in Colombia, 1849-85" in Frederick B. Pike, ed., *Latin American History: Select Problems* (1969). A useful general background work is J. M. Heñao y Melguizo and Gerardo Arrubla, *History of Colombia* (1938). □

Mohammad Mossadegh

Mohammad Mossadegh (1882-1967), Iranian nationalist politician and prime minister (1951-1953), led the movement for the nationalization of the Anglo-Iranian Oil Company. His democratically elected government was overthrown as the result of a coup d'état sponsored by Great Britain and the United States.

Mohammad Mossadegh (Musaddiq) was born in Tehran into a prominent family of notables. His father was a senior official of the state treasury and his mother was related to the ruling Qajar dynasty. Mossadegh was in his teens when he assumed the administrative position of his deceased father, as was the custom at the time. In 1901 he married Zia us-Saltaneh, who came from a family of politico-religious dignitaries. They had five children. An active supporter of the Constitutional Revolution of 1906-1907, Mossadegh was elected a deputy to the first Parliament (Majles), but was below the required minimum age for qualification and therefore could not take up his seat. In 1909 he went to Paris to pursue higher education, but illness forced him to return home. He resumed his studies in 1911, this time in Neuchatel in Switzerland, where he gained a doctorate in law. Returning to Iran in August 1914, he taught at the School of Political Science; wrote on legal, financial, and political issues; and engaged in party political activity before his appointment as an under-secretary in the Ministry of Finance.

Mossadegh bitterly opposed the abortive Anglo-Iranian Agreement of 1919, which aimed to formalize British tutelage over Iran. He occupied various ministerial posts and provincial governorships before coming to national prominence as a deputy in both the 5th and 6th Parliaments (1924-1928), establishing himself as a skillful parliamentarian, dedicated to promoting democratic constitutionalism and national sovereignty. In October 1925 he was one of the few deputies to oppose the bill that paved the way for the assumption of the throne by Reza Khan, a leader of the

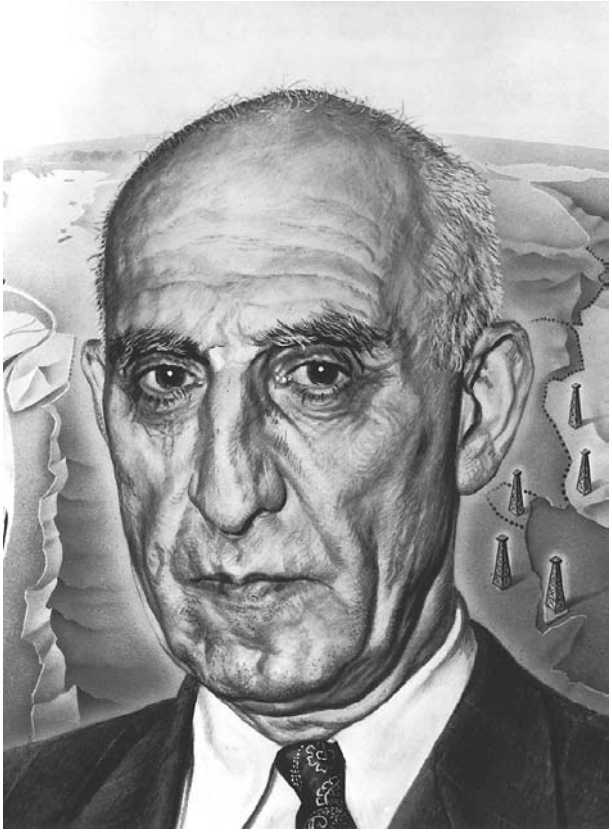

coup of February 1921. Mossadegh continued to oppose the new regime, but with the consolidation of the Pahlavi autocracy he was excluded from political life, and from 1936 onward was forced to live as a recluse in his country home in Ahmadabad, north of the capital. In June 1940 he was summarily arrested, on the orders of the shah, and imprisoned in a desolate town in southern Khorasan, where he twice tried to commit suicide. Six months later he was allowed to return to his country home as the result of intercession by the crown prince, Mohammad Reza.

Following the British-Russian occupation of Iran in 1941, Mossadegh returned to the political scene as first deputy for Tehran in the 14th Parliament (1944-1946), having received the highest number of votes cast in the capital. He advocated neutralism in foreign policy and, in the wake of American, British, and Soviet demands for oil concessions, sponsored a bill banning the granting of oil or other concessions to foreigners. He also emphatically but unsuccessfully advocated a reform of electoral laws that would render elections less prone to rigging. The government rigging of elections to the 15th Parliament prevented Mossadegh's reelection, but he was elected to the 16th Parliament (1950-1952) as Tehran's first deputy, despite the government's efforts to exclude him and his supporters. The National Front, led by Mossadegh, was formed during the election campaign for the 16th Parliament. The National Front advocated free and fair elections, freedom of the press, and an end to martial law.

In October 1947 the Parliament had rejected a draft agreement to grant oil concessions to the Russians and had empowered the government to redeem Iranian rights over the country's southern oil resources, then controlled by Britain. The much resented British oil concession—granted in 1901 and revised in 1933—was thus formally placed on the agenda of Iranian politics and became an increasingly dominant issue, closely intermingled with Iranian domestic politics. British refusal to concede to Iranian demands eventually provoked the call for nationalization of the oil industry, championed by the National Front, and led in turn to the premiership of Mossadegh in May 1951. The oil issue had served as a rallying cry for a popular movement with nationalist as well as democratic aspirations that linked national self determination, symbolized by the act of nationalization, to popular sovereignty. Mossadegh's premiership constituted not only a challenge to Britain's entrenched position in Iran but also involved forcing the shah to comply with the constitutional principle that the monarch should reign and not rule. Mossadegh's task proved daunting. The British, although ostensibly willing to negotiate with him, were not genuinely prepared to accept the reality of nationalization, which Mossadegh in turn considered irrevocable. They attempted through various tactics, including an embargo on the sale of Iranian oil, to destabilize his government. They also resorted to covert measures to engineer his downfall.

Faced with a relentless opposition from pro-British and royalist elements, Mossadegh felt increasingly incapacitated. British efforts to replace him, together with the refusal of the shah—who had only grudgingly acquiesced in Mossadegh's premiership—to transfer the War Ministry to the prime minister, eventually resulted in Mossadegh's resignation in July 1952. However, he was returned to power a few days later as the result of a popular uprising. He now enjoyed greater authority, but there seemed to be no realistic prospect of settling the oil question.

Meanwhile, the government's economic and financial difficulties were increasing. The Tudeh (Communist) Party, although banned since 1949, not only harassed the government but also enabled Mossadegh's opponents to claim that a communist takeover was likely. The army would not readily accept prime ministerial control, and some of Mossadegh's own supporters joined his opponents. Although the Parliament had granted him extra powers, his position was inherently vulnerable, and toward the end of his term of office relations between the government and the Parliament proved increasingly difficult. Mossadegh resorted to a referendum to dissolve the Parliament and start fresh elections on the basis of a new electoral law. This provided an ideal opportunity for the British and American secret services, aided by his domestic opponents, to engineer his downfall through a coup d'état in August 1953.

The coup, which established royal autocracy, firmly committed Iran to the West and revoked the substance of oil nationalization. Mossadegh and many of his supporters were arrested, accused of violating the constitution. He was tried by a military tribunal and, despite a vigorous self defense, was condemned to three years imprisonment and subsequently confined to his country home until his death on March 5, 1967 at the age of 84. In the aftermath of the coup of 1953 repressive measures prevented the revival of the National Front, but Mossadegh's charisma and the appeal of the ideals and sentiments associated with his name persisted in the collective memory of large numbers of Iranians. He remained a potent source of inspiration for opponents of royal autocracy. His legacy, consisting of civic nationalism and liberal democracy combined with personal integrity, civility, and public spiritedness, remained dominant ingredients in the enduring aspirations of large segments of the Iranian populace.

Further Reading

A thorough biography of Mossadegh remains to be written. For a useful account see Farhad Diba's *Mosaddegh: A Political Biography* (London, 1986). See also Homa Katouzian's *Musaddiq and the Struggle for Power in Iran* (London, 1990). On Mossadegh's career as a parliamentarian and prime minister see Fakhreddin Azimi, *Iran: The Crisis of Democracy, 1941-53* (1989). On Mossadegh and the oil question see James A. Bill and Wm. Roger Louis (eds.), *Musaddiq, Iranian Nationalism, and Oil* (London, 1988), and Musafa Elm, *Oil, Power and Principle: Iran's Oil Nationalization and Its Aftermath* (1992). An English translation of Mossadegh's memoirs, which contains many useful insights into his life, career, and ideas, is available as *Musaddiq's Memoirs,* edited and introduced by Homa Katouzian (London, 1988). □

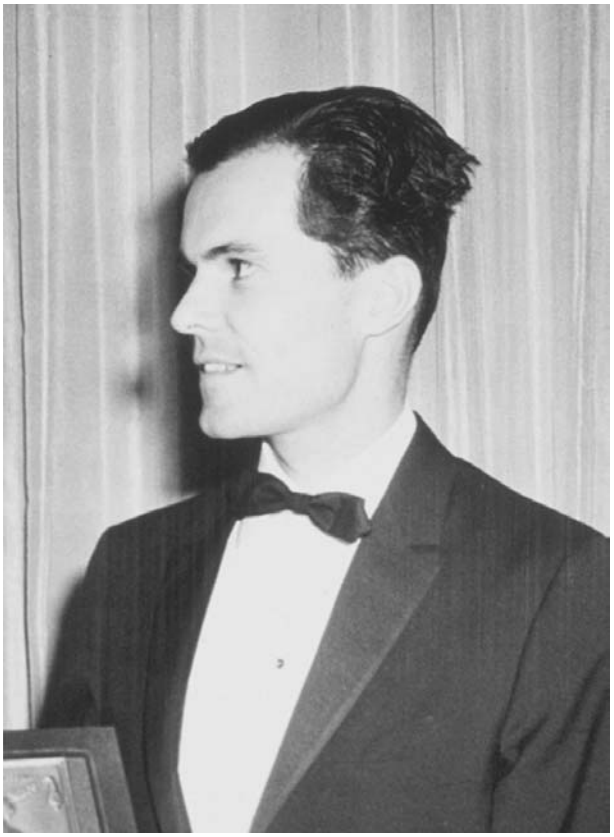

Rudolf Mössbauer

Nobel Prize-winning physicist Rudolf Mössbauer (born 1929) studied gamma rays and nuclear resonance florescence and discovered methods for exact measurement in several areas of science.

Rudolf Mössbauer's study of the recoilless emission of gamma rays and nuclear resonance florescence led to the discovery of methods for making exact measurements in solid-state physics, archeology, biological sciences, and other fields. His measurement method was used to verify Albert Einstein's theory of relativity and is known as the Mössbauer effect. He was honored with a 1961 Nobel Prize in physics for his work.

Rudolf Ludwig Mössbauer was born on January 31, 1929, in Münich, Germany. He was the only son of Ludwig and Erna (Ernst) Mössbauer. Ludwig Mössbauer was a phototechnician who printed color post cards and reproduced photographic materials. Mössbauer grew up during a difficult time in Germany, during the disruptions accompanying the rise of Adolf Hitler's National Socialism (Nazi party) and the onset of World War II. Still, he was able to complete a relatively normal primary and secondary education, graduating from the Münich-Pasing Oberschule in 1948. His plans to attend a university were thwarted because, due to Germany's loss in the war, the number of new enrollments was greatly reduced.

Through the efforts of his father, Mössbauer was able to find a job working as an optical assistant first at the Rodenstock optical firm in Münich and later for the U.S. Army of Occupation. Eventually Mössbauer saved enough money from these jobs to enroll at the Münich Institute for Technical Physics. In 1952 he received his preliminary diploma (the equivalent of a B.S. degree) from the institute, and three years later he was awarded his diploma (the equivalent of an M.S. degree). For one year during this period, 1953–54, he was also an instructor of mathematics at the institute.

After receiving his diploma in 1955, Mössbauer began his doctoral studies at the Münich Institute for Technical Physics. His advisor there was Heinz Maier-Leibnitz, a physicist with a special interest in the field of nuclear resonance fluorescence. As a result of Maier-Leibnitz's influence, Mössbauer undertook his thesis research in that field. His research was not carried out primarily in Münich, however, but at the Max Planck Institute for Medical Research in Heidelberg, where Mössbauer received an appointment as a research assistant.

Nuclear resonance fluorescence is similar to widely-known phenomena such as, for example, the resonance in tuning forks. When one tuning fork is struck, it begins to vibrate with a certain frequency. When a second tuning fork is struck close to the first, it begins vibrating with the same frequency, and is said to be ''resonating'' with the first tuning fork. Fluorescence is a form of resonance involving visible light. When light is shined on certain materials, the atoms that make up those materials may absorb electromagnetic energy and then re-emit it. The emitted energy has the same frequency as the original light as a result of the resonance within atoms of the material. This principle explains the ability of some materials to glow in the dark after having been exposed to light.

The discovery of fluorescence by R. W. Wood in 1904 suggested some obvious extensions. If light, a form of electromagnetic radiation, can cause fluorescence, scientists asked, can other forms of electromagnetic radiation do the same? In 1929, W. Kuhn predicted that gamma rays, among the most penetrating of all forms of electromagnetic radiation, would also display resonance. Since gamma rays have very short wavelengths, however, that resonance would involve changes in the atomic nucleus. Hence came the term nuclear resonance fluorescence.

For two decades following Kuhn's prediction, relatively little progress was made in the search for nuclear resonance fluorescence. One reason for this delay was that such research requires the use of radioactive materials, which are difficult and dangerous to work with. A second and more important factor was the problem of atomic recoil that typically accompanies the emission of gamma radiation. Gamma rays are emitted by an atomic nucleus when changes take place among the protons and neutrons that make up the nucleus. When a gamma ray is ejected from the nucleus, it carries with it a large amount of energy resulting in a ''kick'' or recoil, not unlike the recoil experienced when firing a gun. Measurements of gamma ray energy and of

nuclear properties become complicated by this recoil energy.

Researchers looked for ways of compensating for the recoil energy that complicated gamma ray emission from radioactive nuclei. Various methods that were developed in the early 1950s had been partially successful but were relatively cumbersome to use. Mössbauer found a solution to this problem. He discovered that a gamma emitter could be fixed within the crystal lattice of a material in such a way that it produced no recoil when it released a gamma ray. Instead, the recoil energy was absorbed by and distributed throughout the total crystal lattice in which the emitter was imbedded. The huge size of the crystal compared to the minute size of the emitter atom essentially ''washed out'' any recoil effect.

The material used by Mössbauer in these experiments was iridium–191, a radioactive isotope of a platinum-like metal. His original experiments were carried out at very low temperatures, close to those of liquid air, in order to reduce as much as possible the kinetic and thermal effects of the gamma emitter. Mössbauer's first report of these experiments appeared in issues of the German scientific journals *Naturwissenschaften* and *Zeitschrift fur Physic* in early 1958. He described the recoilless release of gamma rays whose wavelength varied by no more than one part in a billion. Later work raised the precision of this effect to one part in 100 trillion.

In the midst of his research on gamma ray emission, Mössbauer was married to Elizabeth Pritz, a fashion designer. The couple later had three children, two daughters and a son. In 1958, Mössbauer was also awarded his Ph.D. in physics by the Technical University in Münich for his study of gamma ray emission.

The initial reactions to the Mössbauer papers on gamma ray emission ranged from disinterest to doubt. According to one widely-repeated story, two physicists at the Los Alamos Scientific Laboratory made a five-cent bet on whether or not the Mössbauer Effect really existed. When one scientist was in fact able to demonstrate the effect, the scientific community gained interest.

Physicists found a number of applications for the Mössbauer Effect using a system in which a gamma ray emitter fixed in a crystal lattice is used to send out a signal, a train of gamma rays. A second crystal containing the same gamma ray emitter set up as an absorber so that the gamma rays travelling from emitter to absorber would cause resonance in the absorber. Therefore, the emission of gamma rays stays resonating and constant until a change, or force such as gravity, electricity, or magnetism enters the field. By noting the changes in the gamma ray field, unprecedented measurements of these forces became available.

One of the first major applications of the Mössbauer Effect was to test Einstein's theory of relativity. In his 1905 theory, Einstein had predicted that photons are affected by a gravitational field, and therefore an electromagnetic wave should experience a change in frequency as it passes near a massive body. Astronomical tests had been previously devised to check this prediction, but these tests tended to be difficult in procedure and imprecise in their results.

In 1959, two Harvard physicists, Robert Pound and Glen A. Rebka, Jr., designed an experiment in which the Mössbauer Effect was used to test the Einstein theory. A gamma ray emitter was placed at the top of a sixty-five-foot tower, and an absorber was placed at the bottom of the tower. When gamma rays were sent from source to absorber, Pound and Rebka were able to detect a variation in wavelength that clearly confirmed Einstein's prediction. Today, similar experimental designs are used for dozens of applications in fields ranging from theoretical physics to the production of synthetic plastics.

Mössbauer's Nobel Prize citation in 1961 mentioned in particular his ''researches concerning the resonance absorption of gamma-radiation and his discovery in this connection of the effect which bears his name.'' The Nobel citation went on to say how Mössbauer's work has made it possible ''to examine precisely numerous important phenomena formerly beyond or at the limit of attainable accuracy of measurement.'' The physics community acknowledged the enormous scientific and technical impact the discovery would eventually make.

After receiving his Ph.D. in 1958, Mössbauer took a position as research fellow at the Institute for Technical Physics in Münich. Two years later he was offered the post of full professor at the Institute, but, according to his entry in *Nobel Prize Winners,* declined the offer because he was ''frustrated by what he regarded as the bureaucratic and authoritarian organization of German universities.'' Instead, he accepted a job as research fellow at the California Institute of Technology and was promoted to full professor a year later, shortly after the announcement of his Nobel award.

In 1964, Mössbauer once more returned to Münich, this time as full professor and with authority to reorganize the physics department there. In 1972, he took an extended leave of absence from his post at Münich to become director of the Institute Max von Laue in Grenoble, France. After five years in France, he returned to his former appointment in Münich. In addition to the Nobel Prize, Mössbauer has received the Science Award of the Research Corporation of America (1960), the Elliott Cresson Medal of the Franklin Institute (1961), the Roentgen Prize of the University of Giessen (1961), the Bavarian Order of Merit (1962), the Guthrie Medal of London's Institute of Physics (1974), the Lomonosov Gold Medal of the Soviet Academy of Sciences (1984), and the Einstein Medal (1986).

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Robert Motherwell

American artist Robert Motherwell (1915-1991) was one of the founders and last surviving members of the path-breaking Abstract Expressionist movement in painting.

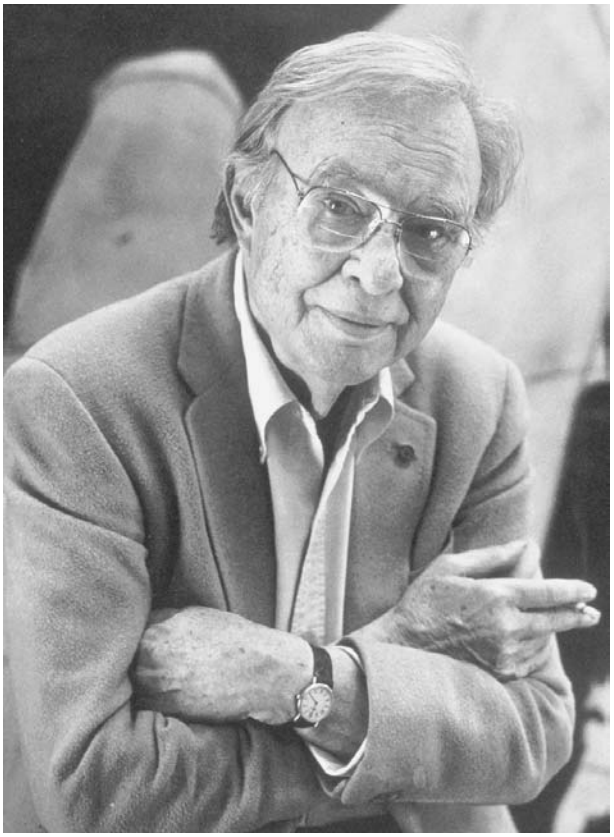

Robert Motherwell was born in Aberdeen, Washington, in January 1915. He pursued an extensive liberal arts education before he fully committed himself to painting. He received his bachelor of arts degree in philosophy from Stanford University, where he studied between 1932 and 1937, with a year away at the California School of Fine Arts. He did graduate work in philosophy at Harvard University in 1937-1938; he attended the University of Grenoble in the summer of 1938 and did more graduate work at Columbia University in 1940-1941, this time in art history. His interest in painting persisted through these years. He was largely self-taught.

Motherwell began painting only after completing his academic studies. Early in his career, he was attracted to Surrealist notions of tapping into the unconscious as a source of imagery, a method called ''psychic automatism.'' As he put it, ''You don't have to paint a figure to express human feelings. The game is not what things look like. The game is organizing as accurately and with as deep discrimination as one can, states of feeling, and states of feeling . . . become questions of light, color, weight, solidity, airiness, lyricism, whatever.'' He shared with other founders of Abstract Expressionism (Pollock, de Kooning, Rothko) the conviction that the source of art was in untrammeled inner reality, rather than in observed actuality. Painting was a process of self-discovery and self-revelation, and a picture was evidence of that search. This new movement in art was highly successful, and because of his ease with matters intellectual, Motherwell served as Abstract Expressionism's unofficial spokesman.

While in the 1940's ex-patriate Surrealists in New York took young Motherwell's work seriously, and while he was friends with the Chilean Surrealist Matta, he wasn't interested in the look of Surrealist art. Motherwell's heros were Céezanne, Picasso, Mondrian, and especially Matisse. He regarded these influences as inevitable. ''My father had a vineyard in the Napa Valley [in California]. I grew up in a landscape not at all dissimilar to Provence, or to the central plateau of Spain, or to parts of Italy and the Mediterranean basin.''

In drawing, Motherwell invented his own elegant calligraphy fluid diagrams of emotional states as well as testimony to a faultless sense of placement. Drawing was primary; color was but a means of carrying content. ''Generally, I use few colors,'' he said, ''yellow ochre, vermillion, orange, cadmium green, ultramarine blue. Mainly I use each color as simply symbolic: ochre for the earth, green for the grass, blue for the sky and sea. I guess that black and white, which I use most often, tend to be protagonists.''

In his collages there is vivid evidence of his life-long love of things French, and of his delight in anything Mediterranean. They show clearly the basis of his art in French modernism, his enthusiasm for French poetry, food, even for the color of French cigarette wrappers (Gauloise blue). For Motherwell, the collages ''are a kind of private diary, not made with an actual autobiographical intention, but one that functions in an associative way for me.''

Motherwell enjoyed a long and successful career of national and international exhibitions. His first one-man show took place at Peggy Guggenheim's adventurous ''Art of This Century'' gallery in New York. He exhibited at the Kootz Gallery during the late 1940's, at the Sidney Janis Gallery through the 1950's and early 1960's, and at the Marlborough-Gerson Gallery in the late 1960's. His work also was featured in important international exhibitions, including the São Paulo and Venice biennials and the Brussels World's Fair. In the 1990's his works were on exhibition in New York galleries, in several other American states, and in other countries.

Motherwell's best known images are probably the *Spanish Elegies,* the first of which appeared in 1948. Originally, he intended them as a tribute to the short-lived Spanish Republic, but they preoccupied him off and on until his death. He said the *Elegies* were ''also general metaphors of the contract between life and death, and their interrelation.'' Most of these works were executed in black and white. Another series of paintings called the *Opens* came from seeing a small canvas in the studio leaning against a larger one; the series is ''severely geometric.''

Motherwell's rich intellectual background consistently found expression outside the studio. In 1947-1948 he co-edited the cultural magazine *Possibilities*. With William Baziotes, Barnett Newman, and Mark Rothko, he founded an art school, ''Subjects of the Artist,'' in 1948. In 1951 he edited *The Dada Painters and Poets,* a major anthology of the early 20th-century movement, which helped to inspire the revival of Dada during the late 1950's and early 1960's. (Harvard University issued a second edition of this work in 1989.) Between 1951 and 1957 he taught at Hunter College, and in the mid-1960s he served as art director for the *Partisan Review*. He was also a brilliant speaker and lectured at colleges and universities throughout the United States.

In 1961 Motherwell began making limited editions of his work. He was the only one of the original abstract expressionists to take up printmaking. He combined his unique abstract style with the materials and technical requirements of printmaking to create more than 200 editions over the next 30 years. Robert Motherwell died in July, 1991.

Further Reading

For works by Motherwell, see *The Dada Painters and Poets: An Anthology,* which he edited in 1951 (second edition, 1989) and Stephanie Terenzio, ed., *The Collected Writings of Robert Motherwell* (1992). For recent collections of his work, with commentaries, see Stephanie Terenzio, *The Prints of Robert Motherwell,* David Rosand (ed.) *Robert Motherwell on Paper: Drawing, Prints, Collages* (1997), Stephanie Terenzio, *Robert Motherwell and Black* (1980); for critical works, see Robert S. Mattison, *Robert Motherwell: The Formative Years* (1987), Mary Ann Caws, *Robert Motherwell: What Art Holds* (1996). □

John Lothrop Motley

The American historian and diplomat John Lothrop Motley (1814-1877) is best known for his outstanding history of the Dutch struggle for independence.

John Lothrop Motley was born in Dorchester, Mass., on April 15, 1814, to an old New England merchant family. He studied under historian George Bancroft at the noted Round Hill School in Northampton, Mass., and then went on to Harvard. After graduating in 1831 Motley continued his studies in Germany at Göttingen and Berlin.

After 1840 Motley pursued both a diplomat's and a historian's career. For a few months in 1841 he was secretary of the U.S. legation in St. Petersburg, Russia. In 1847 he settled on his life's work as a writer: the study of the struggle of the Netherlands for independence from Spain. ''My subject,'' he wrote in retrospect, ''had taken me up, drawn me on, and absorbed me into itself.'' Motley served as minister to Austria (1861-1867) and as minister to Great Britain (1869-1870).

Motley's *Rise of the Dutch Republic* (3 vols., 1856), published at his own expense, was an immediate success. Like other romantic historians, he wove his material into a picturesque, dramatic narrative dominated by striking personalities. His hero was William of Orange; his villain, Philip II. Motley's next work was *The History of the United Netherlands* (4 vols., 1860-1867). He hoped to cap his lifework with a history of the Thirty Years War, but it remained undone. Instead, he published *The Life and Death of John of Barneveld, Advocate of Holland* (1874), which included a study of the ''causes and movements'' of the Thirty Years War.

Motley's work accented political and religious liberty and the threat to it posed by Catholicism and the Spanish monarchy. His Protestant bias was exceedingly strong. His passion for research and the artistry of his composition, however, made him a master historian. Oliver Wendell Holmes (1879) compared Motley's colorful style to Peter Paul Rubens's paintings. A serious flaw in Motley's books was his tendency to contrast the best of Protestant civilization with the worst of Catholicism. Yet the reader cannot withhold praise for the strength of characterization Motley gave historical figures. Later scholars wrote their own versions of the rise of the Dutch Republic, but they paid tribute to the vitality of Motley's narrative. He died at Frampton Court, England, on May 29, 1877.

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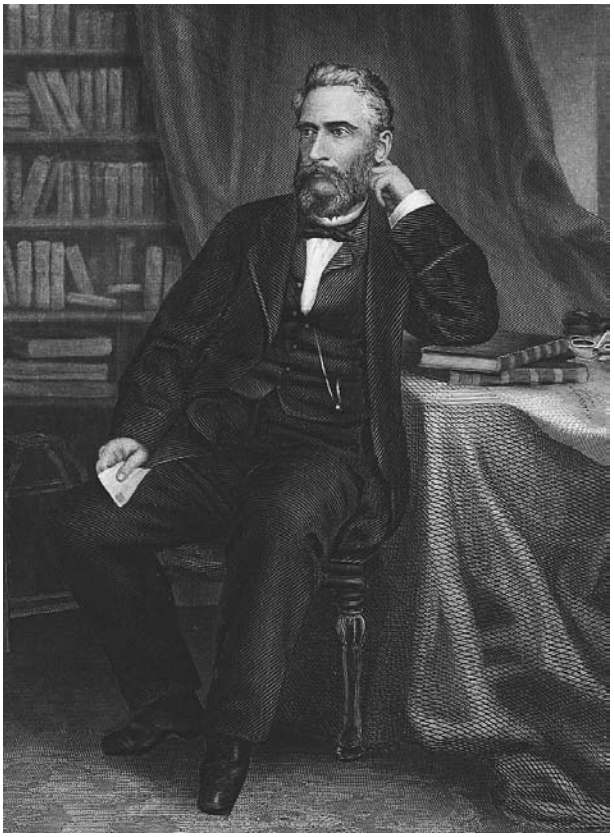

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John R. Mott

John R. Mott (1865-1955), American ecumenical pioneer and official of the Young Men's Christian Association, was the foremost Protestant layman of his time.

John R. Mott grew up in Iowa in a home warmed by Methodist evangelical piety. He went to Cornell University, where he was caught up in the foreign-missionary enthusiasm among students. Elected president of the Cornell Christian Union, he developed it into the largest and best-organized student religious society in the world.

Mott graduated Phi Beta Kappa in 1888 and accepted a traveling secretary's position with the national student Young Men's Christian Association (YMCA). Welding the associations of the United States and Canada into a strong movement, he emerged as an outstanding organizer and leader. During his chairmanship of the Student Volunteer Movement (until 1920) over 8,000 volunteers were sent abroad.

Mott's most creative achievement was his founding of the World's Student Christian Federation (1895), on whose behalf he journeyed to the Orient and Australasia; in 21 months he organized 70 associations and 5 indigenous national movements. Federation fellowship and conferences realized Mott's dreams of a universal Christian student brotherhood.

The chairmanship of the Edinburgh Missionary Conference in 1910 earned Mott universal recognition as the Protestant world's leading missionary statesman. In 1912-1913 he traveled around the world in behalf of missionary cooperation. From 1915 to 1928 he was general secretary of the American YMCA. During World War I he traveled behind the lines on both sides in the interest of YMCA and church-sponsored work. He was personally responsible for the successful postarmistice campaign that raised the largest sum ever subscribed for war relief.

In the 1920s Mott began to turn his attention more to the worldwide concerns of the International Missionary Council, the World's Alliance of the YMCAs, and the effort to bring Orthodox churches into ecumenical fellowship. His chairmanship of the American committee for a world council of churches was highly influential. In pursuit of a unified Christian world Mott rejected appointments as ambassador or university president to raise millions of dollars and travel almost 2 million miles. He was awarded seven honorary degrees, the Nobel Peace Prize, the Distinguished Service Medal, and numerous other decorations. In 1948 he was elected the first honorary president of the new World Council of Churches.

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Lucretia Coffin Mott

The American Quaker Lucretia Coffin Mott (1793-1880) was a pioneer feminist leader and radical abolitionist.

Lucretia Coffin was born on Jan. 3, 1793, on the island of Nantucket, Mass. Her father was the master of a whaling ship and her mother a storekeeper. The family became Quakers and in 1804 moved to the mainland. Island women were self-reliant, and Quakers were distinguished for the high place they gave to women. Lucretia's independent views were therefore honestly come by. She was educated in Boston and New York. After working briefly as a schoolteacher, she married James Mott in 1811. He set up business with Lucretia's father in Philadelphia.

At the age of 28 Mott became a Quaker minister, and when the denomination divided over matters of doctrine she supported the liberal, or Hicksite, faction. The Motts were abolitionists, and their home became a station on the Underground Railroad, by which Southern slaves escaped to the North. Mott helped found the first antislavery society for women in 1837, and later, with other militant abolitionist women, helped William Lloyd Garrison take over the American Antislavery Society.

Although Mott was a radical abolitionist, she was not a typical agitator. At a time when the causes of woman's rights and abolition attracted vivid personalities, she was outstanding for her gentle manners and disarmingly soft ways. She was a beloved figure, especially because her sweet character was complemented by unswerving dedication to principle.

In 1840 Mott was one of a band of women who accompanied Garrison to London for a world antislavery convention. The orthodox Quakers and English abolitionists who

dominated the meeting refused to seat them, fearing the convention would seem ridiculous if females participated. Garrison, who sat with the rejected women in the gallery, noted the contradiction in having a convention to abolish slavery ''and at its threshold depriving half the world of their liberty.'' Like most of the American women, Mott found the experience wounding.

At the convention Mott met the young Elizabeth Cady Stanton, who attended it with her husband. Their friendship developed, although both were busy wives and mothers, and Mott was involved in promoting peace, temperance, and abolition along with woman's rights. Mott inspired her young protégé, who in time grew more radical than her mentor. This became apparent at the Woman's Rights Convention in Seneca Falls, N.Y., called by Stanton—the first such convention. Mott thought its resolution asking for woman's suffrage to be too far in advance of public opinion.

During the Civil War, Mott spoke on behalf of the 13th Amendment to the Constitution. She was deeply distressed by the split in the woman's-rights movement that developed in the late 1860s. She worked to heal it until her death on Nov. 11, 1880.

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William Sidney Mount

William Sidney Mount (1807-1868), one of America's first and best anecdotal painters, portrayed rural life on Long Island.

William Sidney Mount was born on Nov. 26, 1807, at Setauket, Long Island. He worked on the family farm at Stony Brook until 1824, when he was apprenticed to his older brother Henry, a sign and ornamental painter in New York City. About the same time, another older brother became a fellow apprentice. All three brothers soon became painters. William, who had begun drawing on his own in 1825, studied for a short time with Henry Inman, a leading portrait painter, but lack of funds, ill health, and his desire to be original made him return home in 1827. The following year he painted his first likeness, a stiff, naive painting of himself holding a flute. Next he executed his first figure painting on a religious theme, which was greatly influenced by Benjamin West.

In 1829 Mount moved back to New York and resumed his studies. The following year he painted his first genre subject, the *Rustic Dance,* which was exhibited at the National Academy of Design and praised for its novelty, realism, and humor. In 1832 he was elected to the academy and for 33 years exhibited there regularly.

From 1829 to 1836 Mount spent most of his time painting portraits in New York City. He made remarkable progress as an artist. In 1836 he painted two canvases for the famous early collector Luman Reed. One of these, *Bargaining for a Horse,* is among Mount's finest works. Finely composed and deftly painted, it combines humor, warmth, and keen observation.

In 1837 Mount returned home, leaving only for brief trips to New York City. Unlike many American artists of his time, he did not travel to Europe, and unlike his brothers, he never married. He preferred life at Stony Brook, where he could paint familiar scenes and people. His paintings show a fondness for African Americans, music, and children. Through numerous engravings and color lithographs made in America and France, his work reached a wide audience.

In spite of the popularity of his genre subjects, Mount's main source of income was his portraits, which usually lack the warmth and vitality of his narrative paintings. Although he devoted more than 30 years to painting, his output was relatively small—no more than 200 canvases. This is because he developed an idea of a painting very slowly, was painstaking in each detail, and sometimes did not paint for several months.

About 1860 Mount designed a portable studio and home on wheels which was drawn by horses. He spent

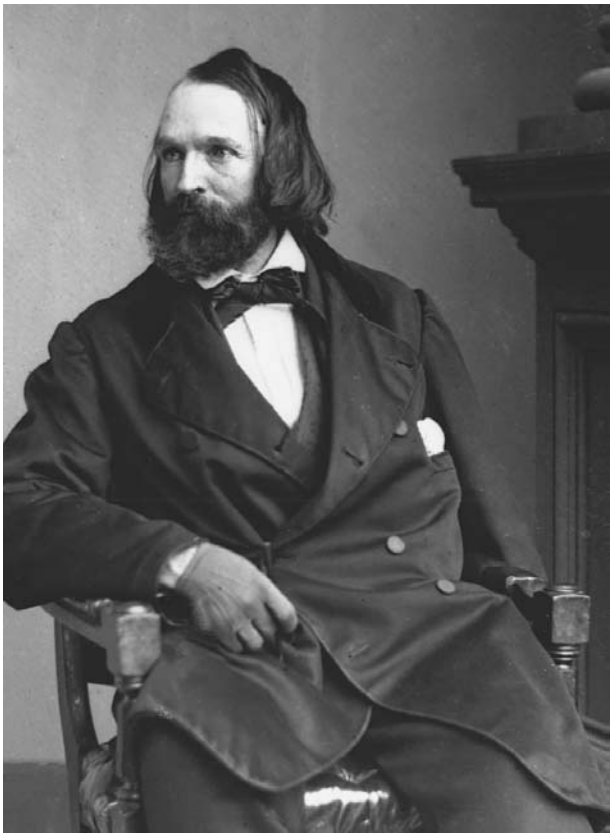

much time during his last years in this unique conveyance, but he painted very little because of declining health. He died on Nov. 19, 1868, at Setauket.

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Bartlett Cowdrey and Hermann W. Williams, Jr., *William Sidney Mount* (1944), contains a life of the artist, a catalog of his genre and landscape paintings, and valuable research material. Since 1944 additional paintings have been located, many of which are included in an exhibition catalog of Mount's work by Alfred Frankenstein, *Painter of Rural America: William Sidney Mount, 1807-1868* (1968). This catalog also contains passages from Mount's own writings, most of which have not been published before. □

Bill Moyers

Television journalist and author Billy Don (Bill) Moyers (born 1934) served as special assistant, speechwriter, chief of staff, and press secretary to President Lyndon B. Johnson.

Billy Don Moyers was born June 5, 1934, in Hugo, Oklahoma, and grew up in Marshall, Texas. By the age of 15, Moyers was working as a reporter on his local paper, the Marshall *News Messenger*. He started college at North Texas State College, where he became class president. In 1954 he worked on Lyndon B. Johnson's Senate campaign and then, at Johnson's urging, transferred to the University of Texas at Austin, where he majored in journalism and worked at KTBC, the Johnson's television station. He graduated from the University of Texas in 1956, then spent a year studying church history at the University of Edinburgh, Scotland, before returning to study for a bachelor of divinity degree at Southwestern Baptist Theological Seminary, which he completed in 1959. Meanwhile, he married Judith Davidson in 1954. They had three children.

In 1960 Moyers abandoned plans to pursue graduate work in American studies in order to join the campaign staff of Lyndon Johnson as a personal assistant, then a special assistant, during the Kennedy-Johnson presidential campaign. In 1961 Moyers became associate director of public affairs, in effect the chief lobbyist and public relations director of the Peace Corps, working under R. Sargent Shriver. He became deputy director of the Peace Corps in 1963.

On the day that John F. Kennedy was assassinated in Dallas, Texas, Moyers was in Austin helping with the presidential trip to Texas. When he heard that Kennedy had been shot, Moyers flew to Dallas to offer his services to Lyndon Johnson, sending a handwritten note, ''I'm here if you need me.'' From that moment until the end of 1966, Moyers served Johnson in a variety of important roles under the traditional and ambiguous title of ''special assistant to the President.'' Moyers coordinated the work of the 14 task forces that produced the legislative foundation for Johnson's ''Great Society'' programs in a sweeping series of bills designed to implement the ''War on Poverty.'' These domestic

programs were the most ambitious and progressive social welfare measures to be enacted since the New Deal of Franklin Delano Roosevelt, though their impact was blunted by the burdens imposed by the war in Vietnam.

Moyers helped to write the Democratic party platform of 1964, which had a strong commitment to civil rights. As Johnson's liaison with the advertising firm that was preparing television advertising for the campaign, Moyers ordered a strong attack on Barry Goldwater. Moreover, he approved of the famous ''Daisy'' ad, which showed a young girl counting the petals on a daisy, then cut to a countdown to a nuclear explosion with a voiceover of Johnson speaking of the importance of peace. The ad evoked protests from the Goldwater campaign and was aired only once. Though it never explicitly mentioned Goldwater or the Republicans, the ad was a highly effective evocation of Goldwater's reputation for nuclear bellicosity.

As a special assistant, Moyers acted as an adviser, as chief speech writer, as chief of staff, and from July 1965 until he resigned in December 1966, as White House press secretary, where he was highly regarded by the working press. As the Vietnam War deepened, Moyers became one of the most visible doves in the White House, and he became increasingly isolated from Johnson. Moyers resigned in December 1966, with considerable bitterness on Johnson's part, to become publisher of *Newsday,* a large circulation daily paper on Long Island with a reputation for conservative political views. Moyers hired star writers such as Pete Hamill and, for special reports, Daniel Patrick Moynihan and Saul Bellow. He led the paper in a progressive direction and to a series of journalistic awards. But the conservative Harry Guggenheim, who owned a controlling interest in the paper, withdrew his support of Moyers and sold out to the Times-Mirror company. Moyers left the paper in 1970.

Moyers took time out to write *Listening to America* (1971), based on interviews conducted on a tour across America. He then turned to a successful career as a television journalist for CBS and the Public Broadcasting Service (PBS). At PBS, Moyers found he had the freedom to examine and tell stories that interested him in whatever way he wanted to present them. Moyers was editor-in-chief of ''Bill Moyers Journal'' on PBS from 1971 to 1976 and again from 1978 to 1981. He was editor and chief correspondent of the ''CBS Reports'' series from 1976 to 1978 and senior news analyst for CBS News, 1981-1986. Beginning in 1987 he was executive editor of Public Affairs TV, Inc., an independent production company making documentary and public affairs series for public television. His television work won virtually every major broadcasting award.

Moyers' television style was a traditional mix of news and documentary formats, in which he acted as narrator and interviewer. His series were distinguished not for innovations in form so much as for their combination of deep seriousness, earnest curiosity, attentiveness, and respect to his subjects (without, however, giving up his own views). Moyers held a consistent and clear set of values that were progressive and humane, and he possessed an ability to aim his material in such a way as to be both popular and intellectually lively.

As part of his series ''A Walk Through the Twentieth Century with Bill Moyers,'' Moyers tackled such subjects as the arms race, labor history, and the influence of television on political campaigns. The most noted show of the series was ''Marshall Texas, Marshall Texas,'' a description of the town in which he grew up, containing interviews of friends, residents, and former teachers. The series included a long interview with James Farmer, a civil rights leader who also grew up in Marshall, but whom Moyers had not known at the time he lived there because of the culture of segregation (hence the image of Marshall as two towns, and the repetition of the name in the title of the show).

In 1988 Moyers released the six-part series ''Joseph Campbell and the Power of Myth.'' Campbell, for many years a professor of comparative religion at Sarah Lawrence College and author of a number of influential works on world mythology, talked with Moyers about myth as a way of coming to an experience of ''the rapture of being alive'' as Moyers, trained as a Baptist minister, engaged with him in a search for the cosmic truth behind religious doctrines and mythical tales.

In a five-part PBS series that premiered in 1993, Moyers examined the connection between emotions and physical response. *Healing and the Mind* took viewers first to China and the ancient medical traditions of ''qi'' (pronounced ''chee''), which emphasizes the mental-physical energy that herbalists, acupuncturists, and massage therapists have insisted is the basis of good health. Moyers also paid visits to hospitals in the United States where nontraditional therapies are being used: a hospital in Massachusetts uses Buddhist meditation to aid patients with unyielding pain; and a Boston hospital showed how ''the relaxation response'' has been beneficial in the treatment of insomnia, hypertension, and infertility. Georgetown was slated to be the first medical school with a thorough course of study in mind-body techniques. Dr. David Eisenberg, who developed an ''unconventional medicine'' course at Harvard, reported that 34 percent of the people they surveyed had tried at least one unconventional therapy in the past year for primarily chronic conditions, such as back pain, insomnia, and headaches, a percentage that converts to about 61 million people. Moyers' series reinforced a growing popularity of alternative medicine. The companion book soared to the top of the best-seller lists, and PBS scored ratings with *Healing and the Mind* double what they usually earned at that time of the year.

Moyers was not as fortunate with his 1995 series, *The Language of Life,* in which he spent eight installments celebrating poetry readings and workshops which were flourishing after decades of relative disappearance. Although he did point out that the publication of poetic tomes had been abandoned by many trade publishers, Moyers showed how enlightened and unified poets are after what Brad Leithauser described as ''the poetry reading as a blend of A. A. Meeting and encounter-group therapy,'' in his article for *Time*. Leithauser criticized Moyers' lack of probing questions about what the public needs to understand about the contemporary poet, not just the joy of sharing one's work. Most poets, for example, still have to teach to earn a living.

Furthermore, he questions why we continue to refer to poetry as Postmodernist after 75 years. ''Moyers makes virtually no attempt to place the poet in a larger social context—to view poetry as a profession (or, perhaps more to the point, to analyze what it means that ours is a culture where it's all but impossible to be a professional poet),'' Leithauser wrote.

The next issues Moyers tackled were ones more close to home for the ordained Southern Baptist minister. *Newsweek* called his Spring 1996, five-part series, *The Wisdom of Faith* ''disappointing.'' The show was to center around religious guru Houston Smith, one of the foremost scholars of world religions; yet Kenneth Woodward said it lacked focus. Moyers, he said, was unable to decide if the programs were about Smith and his experiences or about the six ''wisdom traditions'' of Hinduism, Buddhism, Confucianism, Christianity, Judaism, and Islam. The fall of 1996 brought better reception of his probe of the first book of the Bible. *Genesis: A Living Conversation* was a ten-part ''outreach,'' bringing together small groups of scholars, writers, and other intellectuals for hour-long discussions. PBS widely promoted the programs, distributing more than 100,000 copies of a 177-page accompanying guide. Moyers' intention was to promote study groups around the country like the one broadcasted into living rooms, anticipating ''that this series will become part of the resurgence of democratic conversation.'' Hoping to capture the same success as *Healing and the Mind,* Moyers recycled some of his journalistic techniques to find contemporary meaning out of the ancient text. Believing the Baptist conviction that everyone is equipped to interpret the Bible for him or herself, Moyers brought together a diverse group, consisting of a psychotherapist, poet, author, evangelicals, and even nonbelievers to reveal the meaning of the stories of Genesis. Moyers wanted people to ''listen and understand,'' not to change their beliefs, and ''to talk to each other without that kind of false protocol and superficial tact we sometimes pretend we have.'' Kenneth Woodward and Anne Underwood of *Newsweek* commended Moyers for performing ''a public service by discussing Genesis in extended conversation.'' However, they recognized that the series did little to explain why the stories found their literary forms or how they influence the Biblical material and message. Moyers told *Christianity Today* that he perceives himself more as a student than as an adversarial journalist. Because he finds himself drawn to learn what others have to offer, *Genesis: A Living Conversation* became what Woodward and Underwood called ''too much free association and self-confession for a series that wants us to be serious about the Bible.''

Nevertheless, during the decades in which television news evolved into a form of entertainment and public television sometimes seemed to play it safe by hiding behind nature documentaries, Moyers was one of the most consistent champions for the democratic potential of public affairs television, exercising a special blend of historical awareness, moral imagination, and intellectual integrity.

Further Reading

For additional information see especially works by Bill Moyers: *Listening to America* (1971); *A World of Ideas* (1989); *The Secret Government* (1988); and *The Power of Myth,* with Joseph Campbell (1988). Video tapes of Moyers' television series are available in many university libraries. For biographical accounts of Moyers, see Patrick Anderson, *The President's Men* (1968); Martha Gross, *The Possible Dream* (1970); and Mimi Swartz, ''The Mythic Rise of Billy Don Moyers,'' in *Texas Monthly* (November 1989). Periodical sources cited are ''Mind Over Malady,'' *Time* (March 1, 1993); ''Helping Docs Mind the Body,'' *Newsweek* (March 8, 1993); ''Prince of PBS,'' *Modern Maturity* (October-November 1993); ''I'm Ed, and I'm a Poet,'' *Time* (July 3, 1995); ''The Spiritual Surfer,'' and ''In the Beginning,'' *Newsweek* (April 1, 1996 and October 21, 1996, respectively); and ''Bill Moyers' National Bible Study,'' *Christianity Today* (October 28, 1996). □

Daniel Patrick Moynihan

Daniel Patrick Moynihan (born 1927), United States senator from New York, was a politician and scholar whose career marked him as one of America's most influential public figures in the second half of the 20th century.

Daniel Patrick Moynihan was an academician, presidential adviser, diplomat, legislator, and author. He was renowned for his willingness to confront diverse issues ranging from race to social security to disarmament to international order. Yet the enigma of ''Pat'' Moynihan is that, despite his varied careers and numerous achievements, he never seemed identified with any one of them. He could not exclusively be called scholar, although he wrote 16 books (he's written more books, columnist George Will said, than most politicians have read); nor politician, despite many years as New York State's senior senator; nor statesman, even with unique service as ambassador to India and to the United Nations. Neither could he be called bartender, newspaper hawker, shoeshine boy, dockworker, or naval officer, although he was all of those. There exists a rather Chaucerian quality about this personality which made him master of the trades he undertook.

Moynihan was at home on both sides of Manhattan's 1940s: the steamy tenements of Hell's Kitchen on the west and the rarified air of the U.N. General Assembly on the east. Yet this self-proclaimed ''Yorker,'' who lived in Delaware County's Pindars Corners and boasted a deep love of the Empire State, was born in Tulsa, Oklahoma, on March 16, 1927. He was the firstborn of John Henry Moynihan and Margaret Ann Phipps. A brother named Michael arrived the following year and a sister Ellen was born in 1931. The family lived an itinerant life, much of it in New York, following his father's indifferent career in journalism and advertising. In 1937 his father deserted the family, leaving the fate of the children in his mother's hands.

Moynihan's father, an advertising copywriter for RKO Pictures, left home never to see his family again. Used to a middle-class existence, his mother and her three children disappeared from their life in the New York City suburbs and into shabby apartments, including one above a bar in the rough Hell's Kitchen area of New York. Moynihan's mother supported the family through welfare until she was able to get back on her feet. She married again briefly to an older man who provided temporary financial security and a move back to the suburbs. Nevertheless, Moynihan's adolescence was far from stable, moving around each time his mother took a new job.

A strong-willed, pragmatic woman, Moynihan's mother poured her life into her children's educations. Moynihan attended New York City Catholic and public schools and graduated first in his class from Benjamin Franklin High School. His yearbook predicted that he would grow up to be ''cussing out the labor unions and durn radicals.'' He started City College in 1943. Moynihan insisted college was a fluke for him, taking the entrance exam only to prove he was ''as smart as I thought I was.'' After a year of college, he joined the Naval Reserve with Vermont's Middlebury College V-12 program to train for an officer position. The Navy sent Moynihan to continue his education at Tufts in Medford, Massachusetts, where he earned a bachelor's and master's degree.

His interests were extremely broad, including urban politics, international labor, auto safety, and race relations. Although he started doctoral work at Tufts' Fletcher School of Law and Diplomacy soon after earning his master's degree in 1949, he did not graduate until 1961. But the 1950s were well spent. Three years in England, including a one-year Fulbright at the London School of Economics at age 33, broadened him greatly, as did campaigns for New York's mayoral and gubernatorial candidates. He also chose a career in academe which took him to Syracuse, Wesleyan, and finally Harvard. When Moynihan returned to the U.S. after his stay in London, he began to make his way through the New York political arena. As a volunteer in Robert Wagner's 1953 mayoral campaign, he learned he was enjoying politics and went on to work on Averell Harriman's race for governor. It was here where he met Elizabeth Brennan, bursting into her room one night soon after they met and declaring, ''You are going to marry me,'' before passing out on her floor. They married in 1955. She became her husband's chief advisor and handler, running his Senate campaigns. They had three children: Tim, a papier-mâché sculptor; Maura, a singer, actress, and writer; and John, a cartoonist.

By the time of the Kennedy-Nixon campaign of 1960, Moynihan had wide contacts and held iconoclastic but insightful opinions on many subjects. His association with urban politics and strong sympathies for the poor, whose plight he knew first hand, impressed Kennedy's advisers and brought him appointment as assistant to Labor Secretary Arthur Goldberg.

Far removed from President Kennedy's inner circle, Moynihan was nevertheless ''New Frontier'' material. He soon made powerful friends among the dynamic men who surrounded the young president. He moved to assistant secretary of labor in 1963.

Kennedy's assassination that November affected him deeply, diverting his loyalties to Attorney-General Robert Kennedy, who won a Senate seat from New York in 1964. Moynihan served President Lyndon Johnson's Great Society administration loyally and effectively but did not enjoy the fullest confidence of Johnson's inner circle.

In 1965 as an assistant secretary in the Labor Department of President Johnson's cabinet, Moynihan wrote a report entitled *The Negro Family: The Case for National Action,* which careened him to the lowest point in his career. In the report he warned that rising illegitimacy rates and a ''tangle of pathology'' threatened the stability of African American families and put at risk the income and equality gains African Americans had achieved through the Civil Rights Movement. Instead of receiving recognition for his perceived keen insight, he was widely criticized by African Americans and liberals as a racist.

In the 1960s Moynihan began his association with Harvard University and the Harvard-MIT Joint Center for Urban Studies. A popular work of scholarship called *Beyond the Melting Pot* brought him national attention even though his co-author, Nathan Glazer, wrote most of the work. Moynihan's principal (but not sole) contribution was the chapter on New York's Irish. He moved in and out of government, and unsuccessfully sought the New York City Council presidential nomination.

Moynihan's commitment to the Democratic party was deeply rooted in his family. Yet it did not prevent him from

serving the Nixon administration in an unusual and extremely influential way. President-elect Nixon, finding Moynihan's thinking ''refreshing and stimulating'' (as he later recounted in his *Memoirs*), named him head of the newly created Urban Affairs Council.

Moreover, Moynihan became a presidential mentor who could always be relied upon to speak his mind candidly. He even provided reading lists for Nixon's edification. The president accepted his advice on many matters, but was especially sympathetic to him as a fellow ''outsider'' whose humble origins he shared. One major incident that proved embarrassing to the administration consisted of an observation made by Moynihan that African American families might benefit from being left alone a bit to work out their own destinies. This apparently innocent possibility was described by Moynihan as ''benign neglect,'' and the press and some segments of the public inferred from it a diminished ardor for civil rights, which the administration—rightly or wrongly—had never been noted for previously. Notwithstanding this flap, Nixon retained complete confidence in Moynihan, viewing his chief domestic adviser as an invaluable public servant.

After his reelection, Nixon offered Moynihan the post of ambassador to India, a selection demonstrating Moynihan's Chaucerian adaptability and Nixon's perspicacity in recognizing it. He served for two years under both the Nixon and Ford administrations, receiving an appointment in 1975 by President Ford as the nation's permanent representative to the United Nations. In this latter capacity he became a powerful voice of post-Vietnam American moralism, condemning Soviet obstructionism and imperialism and excoriating the venality of many Third World countries. He refused, as he once put it, to apologize for his fallible nation, challenging his listeners to ''find its equal.''

In 1976 he was elected to the United States Senate and served New York in this capacity for the next decade and a half, being reelected in 1982 and 1988. Although he can put his Johnson report and Nixon memo behind him, his past follows him. During a recent campaign the Reverend Al Sharpton, an African American protestor, made his own run for Senate and tried to remind voters of the latter incidents.

Known for his quirkiness (Elise O'Shaughnessy's profile of him in *Vanity Fair* described his gestures and speech patterns as belonging to someone with ''intellectual Tourette's syndrome''), Moynihan's oddity, nevertheless, has worked for him. Recognized for his ability to recall and process voluminous amounts of information and popularize the ideas of others than for facilitating his own scholarship or original thinking, Moynihan has significantly contributed to the Senate. His popularity among voters (he's been elected for four terms and served in the cabinets or subcabinets of four presidents) and his firm belief that a government's purpose is to promote goodness in society earned him the chair of the Finance Committee when Lloyd Bentsen left to become head of the Treasury Department. Although he also has a reputation for making his own government nervous (he criticized President Clinton's health-care bills; battled for better welfare reform—his pet issue—calling Clinton's ideas ''boob bait for the Bubbas;'' and suggested that a special prosecutor ought to look into the controversial Whitewater affair), most people realize that his candid personality contributes to the forward motion of government. ''Pat Moynihan does a very simple thing that at the end of the 20th century has become the most inexplicable trait a politician can have: he says what he thinks,'' Laurence O'Donnell, Jr., the director of Moynihan's Finance Committee said.

Wherever he traveled in government or academic life, Moynihan brought his wit and capacity for innovative thinking. His brief assignment to the United Nations produced *A Dangerous Place,* a zesty account of America's rendezvous with world government. *On the Law of Nations* briefly but trenchantly continues the subject of the nation's efforts to carve its place in world history. *Counting our Blessings,* dedicated to his colleague Nathan Glazer, ranges far and wide, but never very far from his first loves: the family, the needy, and those deprived of participating in the dream by racial or ethnic factors. He is, as *Time* reporter Hugh Sidey stated, ''the Senate's most eccentric, brilliant and fearless purveyor of uncomfortable truth. He has probably shaped as much national, social, and economic policy . . . as any other person.

Further Reading

Douglas Schoen's *Pat* (1979) is a clear and sympathetic account of the senator's life and career. Richard Nixon's *R.N.: The Memoirs* gives full credit to Moynihan for domestic accomplishments in his administration. Moynihan's many books give insight into his ideas and hopes for America and its society. *A Dangerous Place,* written with Suzanne Weaver (1975), *Counting Our Blessings* (1974), and *On the Law of Nations* (1990) provide a good source for evaluating his ideas and accomplishments. Periodical references can be located in ''The Professor and the 400-Lb. Gorilla,'' *Time,* (June 21, 1993); ''Is Independent Agency Status In Social Security's Future?'' and ''Moynihan Prevails: Senate Grants Independence,'' *Congressional Quarterly Weekly Report,* (October 9, 1993 and March 5, 1994, respectively); ''The Moynihan Mystique,'' *Vanity Fair,* (May 1994); ''Moynihan Rules,'' *New York,* (May 2, 1994); ''The Newest Moynihan,'' *New York Times Magazine,* (August 7, 1994); and ''Social Insecurity,'' *Newsweek,* (January 20, 1997). □

Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart (1756-1791) was an Austrian composer whose mastery of the whole range of contemporary instrumental and vocal forms—including the symphony, concerto, chamber music, and especially the opera—was unrivaled in his own time and perhaps in any other.

Wolfgang Amadeus Mozart was born on Jan. 27, 1756, in Salzburg. His father, Leopold Mozart, a noted composer and pedagogue and the author of a famous treatise on violin playing, was then in the

service of the archbishop of Salzburg. Together with his sister, Nannerl, Wolfgang received such intensive musical training that by the age of 6 he was a budding composer and an accomplished keyboard performer. In 1762 Leopold presented his son as performer at the imperial court in Vienna, and from 1763 to 1766 he escorted both children on a continuous musical tour across Europe, which included long stays in Paris and London as well as visits to many other cities, with appearances before the French and English royal families.

Mozart was the most celebrated child prodigy of this time as a keyboard performer and made a great impression, too, as composer and improviser. In London he won the admiration of so eminent a musician as Johann Christian Bach, and he was exposed from an early age to an unusual variety of musical styles and tastes across the Continent.

Salzburg and Italy, 1766-1773

From his tenth to his seventeenth year Mozart grew in stature as a composer to a degree of maturity equal to that of his most eminent older contemporaries; as he continued to expand his conquest of current musical styles, he outstripped them. He spent the years 1766-1769 at Salzburg writing instrumental works and music for school dramas in German and Latin, and in 1768 he produced his first real operas: the German *Singspiel* (that is, with spoken dialogue) *Bastien und Bastienne* and the opera buffa *La finta semplice*. Artless and naive as *La finta semplice* is when compared to his later Italian operas, it nevertheless shows a latent sense of character portrayal and fine accuracy of Italian text setting. Despite his reputation as a prodigy, Mozart found no suitable post open to him; and with his father once more as escort Mozart at age 14 (1769) set off for Italy to try to make his way as an opera composer, the field in which he openly declared his ambition to succeed and which offered higher financial rewards than other forms of composition at this time.

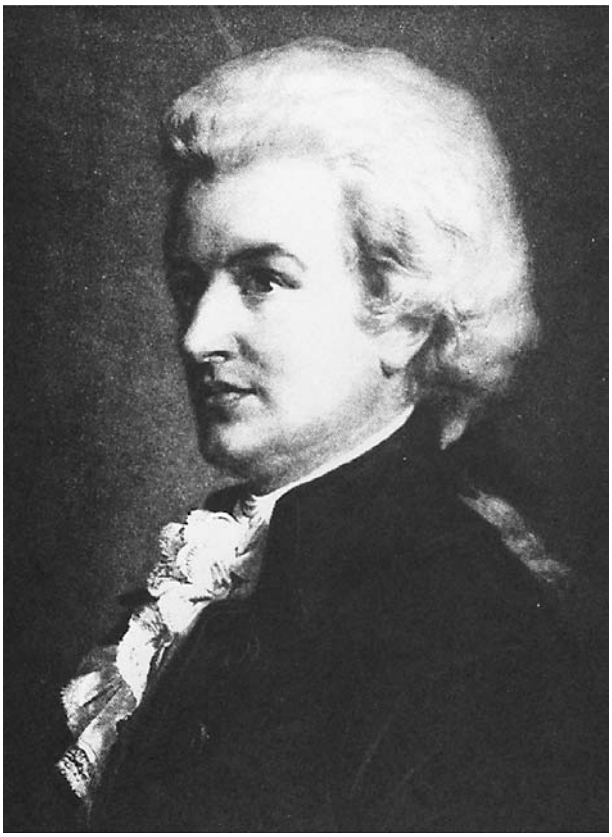

In Italy, Mozart was well received: at Milan he obtained a commission for an opera; at Rome he was made a member of an honorary knightly order by the Pope; and at Bologna the Accademia Filarmonica awarded him membership despite a rule normally requiring candidates to be 20 years old. During these years of travel in Italy and returns to Salzburg between journeys, he produced his first large-scale settings of opera seria (that is, court opera on serious subjects): *Mitridate* (1770), *Ascanio in Alba* (1771), and *Lucio Silla* (1772), as well as his first String Quartets. At Salzburg in late 1771 he renewed his writing of Symphonies (Nos. 14-21).

In these operatic works Mozart displays a complete mastery of the varied styles of aria required for the great virtuoso singers of the day (especially large-scale da capo arias), this being the sole authentic requirement of this type of opera. The strong leaning of these works toward the singers' virtuosity rather than toward dramatic content made the opera seria a rapidly dying form by Mozart's time, but in *Lucio Silla* he nonetheless shows clear evidence of his power of dramatic expression within individual scenes.

Salzburg, 1773-1777

In this period Mozart remained primarily in Salzburg, employed as concertmaster of the archbishop's court musicians. In 1773 a new archbishop took office, Hieronymus Colloredo, who was a newcomer to Salzburg and its provincial ways. Unwilling to countenance the frequent absences of the Mozarts, he declined to promote Leopold to the post of chapel master that he had long coveted. The archbishop showed equally little understanding of young Mozart's special gifts. In turn Mozart abhorred Salzburg, but he could find no better post. In 1775 he went off to Munich, where he produced the opera buffa *La finta giardiniera* with great success but without tangible consequences. In this period at Salzburg he wrote nine Symphonies (Nos. 22-30), including the excellent No. 29 in A Major; a large number of divertimenti, including the *Haffner Serenade;* all of his six Concertos for violin, several other concertos, and church music for use at Salzburg.

Mannheim and Paris, 1777-1779

Despite his continued productivity, Mozart was wholly dissatisfied with provincial Austria, and in 1777 he set off for new destinations: Munich, Augsburg, and prolonged stays in Mannheim and Paris. Mannheim was the seat of a famous court orchestra, along with a fine opera house. He wrote a number of attractive works while there (including his three Flute Quartets and five of his Violin Sonatas), but he was not offered a post.

Paris was a vastly larger theater for Mozart's talents (his father urged him to go there, for ''from Paris the fame of a

man of great talent echoes through the whole world,'' he wrote his son). But after 9 difficult months in Paris, from March 1778 to January 1779, Mozart returned once more to Salzburg, having been unable to secure a foot-hold and depressed by the entire experience, which had included the death of his mother in the midst of his stay in Paris. Unable to get a commission for an opera (still his chief ambition), he wrote music to order in Paris, again mainly for wind instruments: the Sinfonia Concertante for four solo wind instruments and orchestra, the Concerto for flute and harp, other chamber music, and the ballet music *Les Petits riens* . In addition, he was compelled to give lessons to make money. In his poignant letters from Paris, Mozart described his life in detail, but he also told his father (letter of July 31, 1778), ''You know that I am, so to speak, soaked in music, that I am immersed in it all day long, and that I love to plan works, study, and meditate.'' This was the way in which the real Mozart saw himself; it far better reflects the actualities of his life than the fictional image of the carefree spirit who dashed off his works without premeditation, an image that was largely invented in the 19th century.

Salzburg, 1779-1781

Returning to Salzburg once more, Mozart took up a post as court conductor and violinist. He chafed again at the constraints of local life and his menial role under the archbishop. In Salzburg, as he wrote in a letter, ''one hears nothing, there is no theater, no opera.'' During these years he concentrated on instrumental music (Symphony Nos. 32-34), the Symphonie Concertante for violin and viola, several orchestral divertimenti, and (despite the lack of a theater) an unfinished German opera, later called *Zaide* .

In 1780 Mozart received a long-awaited commission from Munich for the opera seria *Idomeneo,* musically one of the greatest of his works despite its unwieldy libretto and one of the great turning points in his musical development as he moved from his peregrinations of the 1770s to his Vienna sojourn in the 1780s. *Idomeneo* is, effectively, the last and greatest work in the entire tradition of dynastic opera seria, an art form that was decaying at the same time that the great European courts, which had for decades spent their substance on it as entertainment, were themselves beginning to sense the winds of social and political revolution. Mozart's only other work in this genre, the opera seria *La clemenza di Tito* (1791), was a hurriedly written work composed on demand for a coronation at Prague—and it is significantly not cast in the traditional large dimensions of old-fashioned opera seria, with its long arias, but is cut to two acts like an opera buffa and has many features of the new operatic design Mozart evolved after *Idomeneo*.

Vienna, 1781-1791

Mozart's years in Vienna, from age 25 to his death at 35, encompass one of the most prodigious developments in so short a span in the history of music. While up to now he had demonstrated a complete and fertile grasp of the techniques of his time, his music had been largely within the range of the higher levels of the common language of the time. But in these 10 years Mozart's music grew rapidly beyond the comprehension of many of his contemporaries; it exhibited both ideas and methods of elaboration that few could follow, and to many the late Mozart seemed a difficult composer. Franz Joseph Haydn's constant praise of him came from his only true peer, and Haydn harped again and again on the problem of Mozart's obtaining a good and secure position, a problem no doubt compounded by the jealousy of Viennese rivals.

Mozart disparaged many of his less gifted contemporaries in scathing terms; Leopold often entreated him to write in a simple and pleasing style (''What is slight can still be great''). Replying to such a plea, Mozart (letter of Dec. 28, 1782, from Vienna) wrote of his own work in a way that might apply to much of his music: ''These concertos [K. 413-415] are a happy medium between what is too easy and what is too difficult . . . there are passages here and there from which only connoisseurs can derive satisfaction; but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why.''

The major instrumental works of this period encompass all the fields of Mozart's earlier activity and some new ones: six symphonies, including the famous last three: No. 39 in E-flat Major, No. 40 in G Minor, and No. 41 in C Major (the *Jupiter* -a title unknown to Mozart). He finished these three works within 6 weeks during the summer of 1788, a remarkable feat even for him.

In the field of the string quartet Mozart produced two important groups of works that completely overshadowed any he had written before 1780: in 1785 he published the six Quartets dedicated to Haydn (K. 387, 421, 428, 458, 464, and 465) and in 1786 added the single *Hoffmeister* Quartet (K. 499). In 1789 he wrote the last three Quartets (K. 575, 589, and 590), dedicated to King Frederick William of Prussia, a noted cellist. The six Quartets dedicated to Haydn undoubtedly owe something to Mozart's study of the earlier work of Haydn, perhaps most to the self-asserted ''new and special manner'' of Haydn's Op. 33 of 1781, a phrase that may refer to the complete participation in these works of all four instruments in the motivic development. Mozart's works entirely meet the standards set by Haydn up to now, and surpass it.

Other chamber music on the highest level of imagination and craftsmanship from Mozart's Vienna years includes the two Piano Quartets, seven late Violin Sonatas, the last Piano Trios, and the Piano Quintet with winds; and in the last five years of his life, the last String Quintets and the Clarinet Quintet. This decade also saw the composition of the last 17 of Mozart's Piano Concertos, almost all written for his own performance. They represent the high point in the literature of the classical concerto, and in the following generation only Ludwig van Beethoven was able to match them.

A considerable influence upon Mozart's music during this decade was his increasing acquaintance with the music of Johann Sebastian Bach and George Frederick Handel, which in Vienna of the 1780s was scarcely known or appreciated. Through the private intermediacy of an enthusiast for Bach and Handel, Baron Gottfried van Swieten, Mozart

came to know Bach's *Well-tempered Clavier,* from which he made arrangements of several fugues for strings with new preludes of his own. He also made arrangements of works by Handel, including *Acis and Galatea,* the *Messiah,* and *Alexander's Feast.*

In a number of late works—especially the *Jupiter* Symphony, *Die Zauberflöte* (*The Magic Flute*), and the *Requiem*—one sees an overt use of contrapuntal procedures, which reflects Mozart's awakened interest in contrapuntal techniques at this period. But in a more subtle sense much of his late work, even where it does not make direct use of fugal textures, reveals a subtlety of contrapuntal organization that doubtless owed something to his deepened experience of the music of Bach and Handel.

Operas of the Vienna Years

Mozart's evolution as an opera composer between 1781 and his death is even more remarkable, perhaps, since the problems of opera were more far-ranging than those of the larger instrumental forms and provided less adequate models. In opera Mozart instinctively set about raising the perfunctory dramatic and musical conventions of his time to the status of genuine art forms. A reform of opera from triviality had been successfully achieved by Christoph Willibald Gluck, but Gluck cannot stand comparison with Mozart in pure musical invention. Although *Idomeneo* may indeed owe a good deal to Gluck, Mozart was immediately thereafter to turn away entirely from opera seria. Instead he sought German or Italian librettos that would provide stage material adequate to stimulate his powers of dramatic expression and dramatic timing through music.

The first important result was the German *Singspiel entitled Die Entführung aus dem Serail* (1782; Abduction from the Seraglio). Not only does it have an immense variety of expressive portrayals through its arias, but what is new in the work are its moments of authentic dramatic interaction between characters in ensembles. Following this bent, Mozart turned to Italian opera, and he was fortunate enough to find a librettist of genuine ability, a true literary craftsman, Lorenzo da Ponte. Working with Da Ponte, Mozart produced his three greatest Italian operas: *Le nozze di Figaro* (1786; The Marriage of Figaro), *Don Giovanni* (1787, for Prague), and *Cosi fan tutte* (1790).

Figaro is based on a play by Pierre Caron de Beaumarchais, adapted skillfully by Da Ponte to the requirements of opera. In *Figaro* the ensembles become even more important than the arias, and the considerable profusion of action in the plot is managed with a skill beyond even the best of Mozart's competitors. Not only is every character convincingly portrayed, but the work shows a blending of dramatic action and musical articulation that is probably unprecedented in opera, at least of these dimensions. In *Figaro* and other late Mozart operas the singers cannot help enacting the roles conceived by the composer, since the means of characterization and dramatic expression have been built into the arias and ensembles. This principle, grasped by only a few composers in the history of music, was evolved by Mozart in these years, and, like everything he touched, totally mastered as a technique. It is this that gives these works the quality of perfection that opera audiences have attributed to them, together with their absolute mastery of musical design.

In *Don Giovanni* elements of wit and pathos are blended with the representation of the supernatural onstage, a rare occurrence at this time. In *Cosi fan tutte* the very idea of ''operatic'' expression—including the exaggerated venting of sentiment—is itself made the subject of an ironic comedy on fidelity between two pairs of lovers, aided by two manipulators.

In his last opera, *The Magic Flute* (1791), Mozart turned back to German opera, and he produced a work combining many strands of popular theater but with means of musical expression ranging from quasi-folk song to Italianate coloratura. The plot, put together by the actor and impresario Emanuel Schikaneder, is partly based on a fairy tale but is heavily impregnated with elements of Freemasonry and possibly with contemporary political overtones.

On concluding *The Magic Flute,* Mozart turned to work on what was to be his last project, the *Requiem*. This Mass had been commissioned by a benefactor said to have been unknown to Mozart, and he is supposed to have become obsessed with the belief that he was, in effect, writing it for himself. Ill and exhausted, he managed to finish the first two movements and sketches for several more, but the last three sections were entirely lacking when he died. It was completed by his pupil Franz Süssmayer after his death, which came on Dec. 5, 1791. He was given a third-class funeral.

Further Reading

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Ezekiel Mphahlele

Ezekiel Mphahlele (born 1919) is an acknowledged scholar on African literature. His works have been regarded as the most balanced of African literature.

"A writer who has been regarded as the most balanced literary critic of African literature,'' Ezekiel Mphahlele can also ''be acknowledged as one of its most significant creators,'' writes Emile Snyder in the *Saturday Review*. Mphahlele's transition from life in the slums of South Africa to life as one of Africa's foremost writers was an odyssey of struggle both intellectually and politically. He trained as a teacher in South Africa but was banned from the classroom in 1952 as a result of his protest of the segregationist Bantu Education Act. Although he later returned to teaching, Mphahlele first turned to journalism, criticism, fiction, and essay writing. Mphahlele is acknowledged as one of the leading scholars on African literature.

During an exile that took him to France and the United States, Mphahlele was away from Africa from over a decade. Nevertheless, ''no other author has ever earned the right to so much of Africa as has Ezekiel Mphahlele,'' says John Thompson in the *New York Review of Books*. ''In the English language, he established the strength of African literature in our time.'' Some critics, however, feel that Mphahlele's absence from his homeland has harmed his work by separating him from its subject. Ursula A. Barnett, writing in the conclusion of her 1976 biography *Ezekiel Mphahlele,* asserts that Mphahlele's ''creative talent can probably gain its full potential only if he returns to South Africa and resumes his function of teaching his discipline in his own setting, and of encouraging the different elements in South Africa to combine and interchange in producing a modern indigenous literature.''

Mphahlele himself has agreed with this assessment, for after being officially silenced by the government of his homeland and living in self-imposed exile for twenty years, Mphahlele returned to South Africa in 1977. ''I want to be part of the renaissance that is happening in the thinking of my people,'' he commented. ''I see education as playing a vital role in personal growth and in institutionalizing a way of life that a people chooses as its highest ideal. For the older people, it is a way of reestablishing the values they had to suspend along the way because of the force of political conditions. Another reason for returning, connected with the first, is that this is my ancestral home. An African cares very much where he dies and is buried. But I have not come to die. I want to reconnect with my ancestors while I am still active. I am also a captive of place, of setting. As long as I was abroad I continued to write on the South African scene. There is a force I call the tyranny of place; the kind of unrelenting hold a place has on a person that gives him the motivation to write and a style. The American setting in which I lived for nine years was too fragmented to give me these. I could only identify emotionally and intellectually with the African-American segment, which was not enough. Here I can feel the ancestral Presence. I know now what Vinoba Bhave of India meant when he said: 'Though action rages without, the heart can be tuned to produce unbroken music,' at this very hour when pain is raging and throbbing everywhere in African communities living in this country.''

His 1988 publication *Renewal Time,* contains stories he published previously as well as an autobiographical afterword on his return to South Africa and a section from *Afrika My Music,* his 1984 autobiography. Stories like ''Mrs. Plum'' and ''The Living and the Dead'' have received praise by critics reviewing Mphahlele's work. Charles R. Larson, reviewing the work in the *Washington Post Book World,* says that the stories in the book present ''almost ironic images of racial tension under apartheid.'' He cites ''Mrs. Plum'' as ''the gem of this volume.'' The story is a first-person narrative by a black South African servant girl, and through her words, says Larson, ''Mphahlele creates the most devastating picture of a liberal South African white.''

Chirundu, Mphahlele's first novel since his return to South Africa, ''tells with quiet assurance this story of a man divided,'' says Rose Moss in a *World Literature Today* review. The novel ''is clearly this writer's major work of fiction and, I suppose, in one sense, an oblique commentary on his own years of exile,'' observes Larson in an article for *World Literature Today*. Moss finds that in his story of a man torn between African tradition and English law, ''the timbre of Mphahlele's own vision is not always clear''; nevertheless, the critic admits that ''in the main his story presents the confused and wordless heart of his charcter with unpretentious mastery.'' ''*Chirundu* is that rare breed of fiction—a novel of ideas, and a moving one at that,'' says Larson. ''It has the capacity to involve the reader both intellectually and emotionally.'' The critic concludes by calling the work ''the most satisfying African novel of the past several years.''

On the subject of writing, Mphahlele commented: ''In Southern Africa, the black writer talks best about the ghetto

life he knows; the white writer about his own ghetto life. We see each other, black and white, as it were through a keyhole. Race relations are a major experience and concern for the writer. They are his constant beat. It is unfortunate no one can ever think it is healthy both mentally and physically to keep hacking at the social structure in overcharged language. A language that burns and brands, scorches and scalds. Language that is a machete with a double edge—the one sharp, the other blunt, the one cutting, the other breaking. And yet there are levels of specifically black drama in the ghettoes that I cannot afford to ignore. I have got to stay with it. I bleed inside. My people bleed. But I must stay with it.''

Further Reading

Two biographies on Mphahlele are available. They are Ursula A. Barnett, *Ezekiel Mphahlele* (1976) and N. Chabani Manganyi, *Exiles and Homecomings: A Biography of Es'kia Mphahlele* (1983). Gerald Moore also wrote two books of interest: *South African Writers* (1962) and *The Chosen Tongue* (1969). Books of relevance that the subject, himself, wrote include *Afrika My Music: An Autobiography, 1957-1983* (1984) and *Down Second Avenue* (1959). See also *Twentieth Century Caribbean and Black African Writers* (1993); *African Writers Talking* (edited by Dennis Durden, 1972); Donald E. Herdeck, *African Writers: A Companion to Black African Writing,* 1300-1973 (1973); and *South African Voices* (edited by Bernth Lindfors, 1975). □

Samuel Edward Krune Mqhayi

Samuel Edward Krune Mqhayi (1875-1945) was a South African novelist and poet who excelled in the Xhosa praise-poem.

Samuel Mqhayi was born on Dec. 1, 1875, among the Xhosa of Cape Province (South Africa). He was trained as a teacher at the Lovedale institution, but he soon became famous as a traditional poet. He began his writing career by contributing to various Xhosa newspapers and by writing a story entitled *Ityala lama-wele* (1914; The Lawsuit of the Twins). Dealing with a trial in a tribal court, it was mainly designed to extol customary judicial procedure, which was threatened by the growing implantation of European courts.

Mqhayi's deep concern with the lore and history of his people prevented him from teaching at Lovedale, for he could not agree with the official version of South African history in the textbooks. He therefore devoted himself more and more to writing. His major imaginative work, *U-Don Jadu* (part 1, 1929), is a utopian projection of an ideal, multiracial, South African society under the leadership of the title character, Don Jadu: it is a forward-looking society which places a high premium on education and intellectual progress; and it is a tolerant society which integrates into a Christian framework many of the beliefs and customs dear to African hearts. In 1935 Mqhayi was awarded a prize in the first May Esther Bedford Competition for the part 3 of *U-Don Jadu,* and in 1936 he took part in the First Conference of Bantu Authors, convened in Transvaal.

Mqhayi's keen interest in the past and the future of Africa is apparent in the dual nature of his inspiration. While writing biographical accounts of such modern Negroes as Dr. J.E.K. Aggrey or the Reverend John Knox Bokwe (1925), he also published a collection of cantos in the traditional manner on the reign of 19th-century Xhosa paramount chief Hintza. Mqhayi's autobiography documents the writer's formative years.

Yet it was as a poet that Mqhayi was chiefly valued by his Xhosa audience, not least because he had fully mastered the form and the spirit of the traditional praise-poem (*izibongo*) while adapting it to modern circumstances and topics. His volume *Inzuzo* (1942; Reward) exhibits considerable variety, some aspects of may be unfamiliar to the Western reader. Side by side with praise poems about prominent Africans, it contains, for example, a poem in appreciation of an agricultural journal published in the Transkei.

While Mqhayi's nature poems may be dull, and his moralizing pieces about such subjects as truth, hope, and love are apt to be mere oratorical exercises, he excelled in poetry of the traditional type. This is often heroic but also at times satirical: in a praise-poem written on the occasion of the Prince of Wales's visit to South Africa in 1925, Mqhayi expatiated with overt irony on the ambiguity of Britain's contribution to the ''enlightenment'' of Africans: ''She sent us the preacher, she sent us the bottle; she sent us the Bible and barrels of brandy.''

In thus bridging the gap between tradition and novelty, Mqhayi deserved to be called the father of Xhosa poetry by Zulu critic B. W. Vilakazi. Mqhayi died on July 29, 1945.

Further Reading

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Muawiya ibn Abu Sufyan

Muawiya ibn Abu Sufyan (died 680) was the founder of the Umayyad dynasty of caliphs. His clan, which had resisted Mohammed and his message longest and most vehemently, eventually won political control over the Islamic community.

As son of Abu Sufyan, one of the leaders of the Meccan opposition to Mohammed, Muawiya did not adopt Islam until the conquest of Mecca in 630. Muawiya at this time was made secretary to the Prophet, but it was as a warrior in the army sent by the caliph Abu Bakr to conquer Syria that Muawiya first distinguished himself in the Moslem community.

Building a Power Base

As a result of his military exploits, Muawiya was awarded the governorship of Damascus and, under the caliph Omar, became governor over all Syria, in which capacity he served for 20 years. He built the province into a base of support on which he was able to draw during his contest with Ali for the caliphate.

Muawiya appeased the native Christian population of Syria by his tolerance, which included the employment of Christians at his court; and he cultivated the Syrian tribesmen of southern Arabian origin by a marriage alliance, when he took a woman of the Kalb tribe as wife. In addition, Muawiya built Syria into a powerful military and naval base from which he launched raids by land into Byzantine Asia Minor and naval expeditions against Cyprus, Rhodes, and the coast of Lycia.

Struggle for the Caliphate

The second significant phase of Muawiya's career began in 655 with the murder of the caliph Othman by rebels from Egypt and Iraq who resented the favoritism shown by Othman toward his Umayyad kinsmen. When Othman was assassinated, the duty of avenging his death devolved upon Muawiya as the strongest member of the clan. The issue which pitted Muawiya against Ali ibn Abu Talib, the new caliph, was the punishment of the regicides.

Although Ali had not himself participated in the murder, he neglected to take any action against the assassins and, in fact, adopted certain anti-Umayyad measures that the rebels had advocated, such as removing Othman's governmental appointees. This Muawiya regarded as proof of Ali's complicity in the murder; accordingly, he refused to pay homage to Ali as caliph.

Ali marched against Syria and was met by Muawiya at the famous battle of Siffin. Muawiya was able to avoid defeat by adopting the clever ruse of placing pages of the Koran on his soldiers' lances, which signified that his quarrel with Ali should be settled not through fighting but by consulting the book of God. Both sides subsequently chose arbitrators who agreed that since Othman had committed no crime his murder was not justified. Muawiya's stand being thereby vindicated, his Syrian supporters declared him the rightful caliph (658).

To strengthen his military position, Muawiya conquered Egypt in the same year and later launched attacks against Arabia, Iraq, and Yemen, but the conflict between the two claimants to the caliphate ended only by Ali's murder in 661 at the hands of zealots who claimed that neither of the two was entitled to the caliphate.

Once Muawiya had persuaded Ali's son, Hasan, to renounce his claim to the caliphate, Muawiya's own position was secure, and he set about restoring the unity and renewing the expansion of the Moslem state. His strength continued to come from two quarters—the Syrian tribesmen and his Umayyad kinsmen. To consolidate the support of the former, he transferred the center of Moslem government from Iraq to Damascus, and the loyalty of the latter he ensured by appointing them as provincial officials.

Lacking the support of the influential religious circles, Muawiya transformed the Islamic government from a theocracy (which had in practice ended with the murder of Othman) into an Arab tribal aristocracy served by a bureaucracy. He ruled with the advice of a council of Arab elders, along with delegations from various tribes, and strengthened the bureaucracy, a holdover from Byzantine rule, by creating a postal service and a bureau of registry. A tolerant policy toward Christians and the distribution of bribes to dissident tribes contributed to the maintenance of internal stability.

Further Conquests

Having restored peace and unity within Moslem territory, Muawiya was free to assume the religious obligation of military expansion incumbent upon a caliph. The Arab invasions, which had come to a halt during the period of civil strife in the caliphates of Othman and Ali, were renewed by Muawiya on land and sea, to the north, east, and west, with such spectacular success that a new era of Moslem Arab conquest was established.

To the east, Muawiya sent an expedition into the northeastern province of Persia—Khurasan—which, once conquered, was used as a base for raids across the Oxus River into Transoxiana. To the west, Muawiya's governor in Egypt sent an expedition under the famous conqueror Uqba ibn Nafi against North Africa which penetrated Byzantine defenses as far west as Algeria. It is significant, however, that these advances into Algeria and Transoxiana, at the eastern and western extremities of Muawiya's campaign, were not consolidated by Moslem occupation and were not finally conquered for Islam until later in the Umayyad dynasty.

To the north, in addition to annual raids against Byzantine frontier holdings in Asia Minor, which served to keep the tribal armies in fighting trim, Muawiya launched two unsuccessful attacks against Constantinople itself; the first was led by his son Yazid, and the second took the form of a naval campaign fought intermittently over a period of seven years (674-680).

Further Reading

In the absence of a full-length biography of Muawiya in a Western language see Sir William Muir, *The Caliphate: Its Rise, Decline and Fall* (1898). A full account of his reign is in Philip K. Hitti, *History of the Arabs, from the Earliest Times to the Present* (1937; 10th ed. 1970). See also Joel Carmichael, *The Shaping of the Arabs* (1967). □

Hosni Mubarak

Hosni Mubarak (born 1928) led Egypt after the assassination of Anwar Sadat in 1981. He continued the policy of peace with Israel and also won back diplomatic relations with Arab Sates that had cut themselves off from Egypt when Sadat decided to recognize Israel's right to exist.

Hosni Mubarak came from the same Nile delta province, Minufiya, as his predecessor and patron, Anwar Sadat. Mubarak's village of Kafr-El Moseilha had a reputation for stressing education and had produced four cabinet ministers. His father was a minor official in the Ministry of Justice. After primary schooling in his village and secondary studies in the near-by provincial capital of Shibin El-Kom, Mubarak attended Egypt's Military Academy and its Air Academy, graduating from the latter in 1950. He completed the military training in only two years, opting to continue studying instead of taking his summer leave. He became a pilot and spent part of his training in the then Soviet Union.

Mubarak spent the next 25 years in the Air Force. He taught at the Air Academy and commanded Egypt's bomber force in the Yemen civil war in the 1960s. He visited the Soviet Union on several occasions and spent a year at the Soviet's Frunze military academy. He spoke Russian and English in addition to Arabic.

President Gamal Abdel Nasser named Mubarak director of the Air Academy in 1967, giving him the crucial task of rebuilding the air force, which the Israelis had destroyed on the ground in the Six Day War of June 1967. Mubarak moved up to Air Force chief-of-staff in 1969, and in 1972 he became its commander-in-chief. He helped plan the successful surprise attack on the Israeli forces occupying the east bank of the Suez Canal on October 6, 1973, launching the Yom Kippur War.

President Sadat rewarded Mubarak's patient competence in 1975 by naming him vice president. Sadat disliked routine administration and enjoyed the international limelight, so Mubarak quietly took over the day-to-day running of the government. Mubarak presided over cabinet meetings, controlled the security apparatus, and became vice president of the ruling National Democratic party. Diplomatic assignments abroad gave him experience with foreign affairs. He was sent to Syria, Iraq, the United States, and China. His expertise was integral to the negotiations for the 1978 Camp David Accords which Egypt and Israel signed, ending decades of conflict.

Mubarak escaped with a minor hand wound when Islamic fundamentalists gunned down Sadat at a military review on October 6, 1981. Moving quickly to restore order and consolidate his position, Mubarak crushed an Islamic uprising in Asyut and jailed over 2,500 members of militant Islamic groups. He executed a handful, had others sentenced to prison terms, and gradually released the rest. He also released the more secular political figures whom Sadat had indiscriminately jailed in the September crackdown that helped provoke his assassination.

Mubarak only slightly modulated the main lines of Sadat's foreign and domestic policies. He kept the 1979 Camp David treaty with Israel and Sadat's close ties to the United States. Egypt regained the Sinai peninsula when the Israelis withdrew in 1982. Egypt remained cool to Israel, however, because of a minor border dispute, the Israeli invasion of Lebanon in 1982, and Israeli policies toward the Palestinians in the West Bank. In 1986, however, he agreed to return the Egyptian ambassador to Tel Aviv.

Throughout the 1980s Mubarak combated Egypt's most pressing problems, unemployment and a struggling economy. He increased the production of affordable housing, clothing, furniture, and medicine. He also kept a tight rein on his officials, firing ministers at the first hint of scandal and fining parliamentary legislators for unnecessary absences.

Egypt's heavy dependence on U.S. military and economic aid and her hopes for U.S. pressure on Israel for a Palestinian settlement continued under Mubarak. He carefully offered the Americans only military ''facilities'' and not bases, however, and quietly improved relations with the Soviet Union, whose ambassador returned to Cairo in 1984.

All the Arab states but three had broken relations with Egypt to protest the treaty with Israel. Without renouncing the treaty, Mubarak patiently rebuilt bridges to Jordan, Iraq, Saudi Arabia, and Yasser Arafat of the Palestine Liberation Organization. It was Mubarak who prodded Arafat to recognize Israel's right to exist and moderate his extremist stance.

Internally, the military, the swollen government bureaucracy, the consumer-oriented upper middle class, and the rural power structure were still the mainstays of Mubarak's regime. The scattered opposition included Muslim idealists who longed for a theocracy, Nasserists and leftist who looked back to the populist redistributive policies of the early 1960s, and the New Wafd rightists who wanted further economic and political liberalization. Egypt's Christians, the Copts, remained nervous about the political resurgence of Islam. Mubarak's National Democratic party won a comfortable majority in the May 1984 elections. He told U.S. News and World Report that in Egypt ''no religious political parties are allowed, and I am not going to change the laws . . . I don't want headaches. I would like to build a country and not cause reasonable people to fight one another.''

Sadat's ''open-door'' economic policies—which encouraged foreign and local private investment—continued, although Mubarak tried to shift the emphasis from imported luxuries to productive enterprises. Mubarak did not dare to discontinue the costly government subsidies which reduced the prices of basic foods to consumers.

Mubarak dismissed several cabinet ministers from the Sadat days for corruption, prosecuted Sadat's brother (who had amassed a fortune overnight), and sternly warned his own relatives to avoid such temptations. He razed the luxury weekend retreats on the pyramids' plateau at Giza. Like Nasser, but unlike Sadat, Mubarak followed local mores in separating his public from his private life. His wife Suzanne, who had a master's degree in sociology, did not try to play the highly visible ''first lady'' role which had attracted Westerners to Jihan Sadat but had offended many Egyptians. In 1987 Mubarak won election to a second six-year term.

Mubarak was shocked and angered over the 1990 Iraqi invasion of Kuwait. He thought the Gulf War could have been avoided, but placed that responsibility on Saddam Hussein. He felt that the Saudi Arabians were justified in inviting assistance from the West to protect their sovereignty. He sent 45,000 troops to the allied coalition, with the unanimous approval of the Egyptian people. After the war Mubarak's prompt actions and support boosted Egypt to the forefront in leading the Arab world.

In 1993 Mubarak was elected for a sixth term with 96.3 percent of the vote. Many felt that the vote reflected the Egyptian's approval and confidence in Mubarak's stand against Islamic fundamentalists. Plots to assassinate Mubarak had surfaced in 1992 and 1993 but had failed. In 1995 however after two policemen and assailants were killed in another attack against the president, Mubarak continued his hard-line stance against the extremists. Not only were they plotting to overthrow the government, but their actions had damaged Egypt's already unsteady economy. His crackdown brought his government accusations of torture, summary execution intimidation of the press, and other human-rights violations.

In 1997, Mubarak embarked on the New Valley Canal project which many called his ''great pyramid'' or lasting legacy to Egypt. In effect Mubarak planned to ''make the desert bloom'' by creating a new canal through one of the hottest and driest places on earth, turning arid desert into arable farm land.

Further Reading

No book-length biography of Mubarak in either Arabic or English has yet appeared. He refused to discuss his private life, so articles on him and interviews with him necessarily concentrate on his public policies. See, for example, J. G. Merriam, ''Egypt under Mubarak,'' *Current History,* 82 (1983); William E. Farrell, ''Mubarak's Time of Testing,'' *New York Times Magazine,* 131 (January 31, 1982); and Hamied Ansari, ''Mubarak's Egypt,'' *Current History,* 84 (1985). Also, *U.S. News and World Report,* May 19, 1997; April 10, 1989; April 16, 1990, *Barrons,* Jan 21, 1991, *Facts on File,* Oct 10, 1993; June 29, 1995, and *Time,* October 19, 1981; Sept 10, 1990; February 25, 1991; July 10 1995. □

Otto Mueller

Otto Mueller (1874-1930), frequently called the ''Gypsy-Mueller'' due to his preference of gypsy-type figures in his work, was the most lyrical of German expressionist painters.

Otto Mueller was born on October 16, 1874, in Liebau, German Silesia. His mother had been adopted as a young girl, giving rise to the story that he was the son of a gypsy—a story he never denied. He was a cousin to the famous German writers and dramatists Gerhart and Carl Hauptmann (the latter's novel ''Einhart der Lächler'' is an imaginary portrait of the painter). After four years of apprenticeship with a lithographer, Mueller entered the Academy of Fine Arts in Dresden in 1894. He was dissatisfied with the conservative instructions and left after two years. The next several years he lived close to his influential cousins, and for a short while he went to Munich to study with the famous painter Franz von Stuck. Information about his life and work until 1908—when he settled in Berlin—is sketchy, especially since the artist destroyed many of his earlier works.

In Berlin Mueller met the expressionist sculptor Wilhelm Lehmbruck, whose concept of the human form had a decisive influence on his own perception. When in 1910 his entries to the exhibition of the Berlin Secession were rejected he joined the members of the artist group ''Die Brücke'' (The Bridge) and exhibited with the New Secession and thus met Ernst Ludwig Kirchner, Ernst Heckel, and Karl Schmidt-Rottluff. He became their lifelong friend, and, while only slightly influenced by their woodcut techniques, he contributed in return his experience in lithography and especially his techniques of distemper painting (colors bound by glue or size). This technique permits the quick coverage of large areas of the very rough canvas (burlap) which he preferred and adds a subdued luminosity. Since overpainting in distemper is not possible, the artist has to have a clear conception of his work before he begins. The technical devices strengthened the Brücke painters' desire to ''flatten'' the image on the canvas—following the exam-

ples of Paul Gauguin and even Edvard Munch and rejecting the academic preference for an emphasis on three-dimensionality of the subject.

In his graphic works Mueller experimented with mixtures of woodcut and lithography, the rubbing of the printer's ink, frequently adding color in the form of watercolor or colored chalk, until he had the technical means of the Breslau Academy available to make true color lithographs. His ''Gypsy-Portfolio'' (nine color lithographs in a portfolio of 1927), which used as many as five stones, is one of his great achievements as a graphic artist.

From 1916 to 1918 he served as a soldier in World War I, an experience which left no impact on his work. Shortly after his return he was appointed professor at the Breslau Academy of Art, where he taught until his death. Mueller's work shows only three motifs: landscapes, gypsies, and primarily nudes in landscapes. The last motif dominated his work. The earthen color of his mostly young, subtle but angular nude girls forms with the subdued and delicate greens of the landscape backgrounds a vision of a lost past. There is a frequently melancholic nostalgia in his works, presenting a harmony between nature and the human form which is not only opposite to the academic approach but also to that of the other Expressionists. While the latter also ''flattened'' the human figure in their works, Mueller saw the simplicity and directness of Egyptian painting as his ideal. The compositions of his works are simply built by careful overlapping of the forms which require no intrusion of perspective, thus adding to the ''other-worldliness'' of the otherwise so natural scenes. Mueller's love for the gypsies prompted a number of trips to Hungary, Romania, and Bulgaria. He did not idealize these migratory groups—the poverty and harshness of their lives is quite visible in Mueller's works—but he presented them in a simple directness which made them blood-relatives of his young girls in the idyllic landscapes.

Mueller married three times, the last time to Elfriede Timm shortly before his death on September 24, 1930, in Breslau. In his choice of subject matter, in his technique of distemper painting, and in his approach to a nostalgic vision of harmony of the human form within nature, Mueller was a unique artist who—regardless of his friendship with and close relations to the Expressionists—retained his own style with his continuously varying compositions of his three main motifs. His friends of the ''Brücke'' referred to what Ernst Ludwig Kirchner stated in his chronology of the artist group: Mueller exemplified a ''sensual harmony of life and his work.''

Further Reading

The first important article on Otto Mueller was written by Paul Westheim and published in *Das Kunstblatt* N.5 of 1918. The most comprehensive monograph on the artist was published by Lothar-Günther Buckhein—*Leben und Werk* (*Life and Work*) in 1963 (Feldafing) with an oeuvre catalogue for the graphic works by Florian Karsch. For the 100th birthday of the artist, Florian Karsch published a corrected oeuvre catalogue of the graphics (Berlin, 1975). Eberhard Troeger published a short monograph (1949), but more information about the artist can be found in the standard texts on Expressionism: Bernard S. Myers, *The German Expressionists, a Generation in Revolt* (n.d.) and Peter Selz, *German Expressionist Painting* (1974). A concise small paperback by John Willett (1978) is a general introduction to this period. □

Robert Gabriel Mugabe

Robert Gabriel Mugabe (born 1924) was in the forefront of the liberation struggle in Zimbabwe (formerly Southern Rhodesia) for nearly two decades. Despite detention and harassment from the white settler regime, Mugabe resisted attempts to break him and maintained a fierce commitment to the principles of racial equality and democracy. In 1980 he was rewarded by becoming Zimbabwe's first elected black prime minister.

Robert Mugabe was born on February 21, 1924, at Kutama Mission in Zvimba, Southern Rhodesia (now Zimbabwe) four months after it became a British Crown colony. Mugabe was the son of a peasant farmer and carpenter. He began his education at a nearby Jesuit mission and soon proved an able student under the guidance of Father O'Hea. For nine years he taught in various schools while also continuing to study privately for his matriculation certificate before going on to the University of Fort Hare in South Africa, where he received a bachelor of arts in English and history in 1951. He returned to teach in Southern Rhodesia, obtaining his bachelor of education by correspondence in 1953. Two years later he moved to Chalimbana Training College in Northern Rhodesia (now Zambia), where he taught for nearly four years while also studying for a bachelor of science in economics by correspondence from the University of London. In 1958 he completed that degree in Ghana, where he taught at St. Mary's Teacher Training College and also met his future wife, Sarah ''Sally'' Heyfron. In Ghana he found a society that was recently independent and proudly Marxist, with a government intent on bringing universal education and opportunity to even those formerly on the lowest levels of society. The Ghanaians cheerful public spirit and their wholehearted way of seizing the chance to better themselves made a profound impression on Mugabe.

In 1960 Mugabe returned to Zimbabwe on home leave and became caught up in the African nationalist struggle against Great Britain and the settler regime. He resigned his job in Ghana, remained in Zimbabwe, and joined the National Democratic party (NDP) as secretary for publicity. Mugabe proved a capable organizer, and he quickly built the youth wing of the party into a powerful force. His determination to achieve racial and social justice in Zimbabwe soon made him a respected and important voice in the party. He was one of the principal opponents of the 1961 constitutional compromise offering black Africans token representation in a still white-dominated government. This document offered no specific target date for adopting

majority rule and it proposed a two tier electoral system whose upper level was available only to voters who had completed secondary school, thereby eliminating a majority of the black African population, giving blacks only half the voting power of whites. Such was the vociferous opposition of the 450,000 blacks that the United Nations called upon Britain to suspend the new constitution and begin discussions about true majority rule.

That same year the government banned NDP, but Mugabe retained his position in the successor party, the Zimbabwe African People's Union (ZAPU). When ZAPU was banned in 1962, Mugabe was restricted for three months, but he eluded imprisonment and fled to Dar es Salaam, Tanzania, which had become the party's operational headquarters in exile. He organized regular broadcasts to Zimbabwe from Radio Tanzania.

Dissension over tactics split the ZAPU leadership, and Mugabe and other ZAPU dissidents returned home to form a new nationalist party, the Zimbabwe African National Union (ZANU), in August 1963. This party opposed another group led by Joshua Nkomo, who was preoccupied with gaining external support against the Rhodesian government. The ZANU called for a firmer policy of confrontation with the settlers. Ndabaningi Sithole became president and Mugabe the secretary-general. In response, ZAPU established the People's Caretaker Council (PCC) to act for the banned ZAPU.

Clashes between the two parties weakened the movement, and white conservative settlers gained power through the election of the Rhodesian Front's Ian Smith in 1964. Smith quickly banned the two parties and a year later declared unilateral independence from Britain. The United Nations imposed sanctions that severely damaged the economy and left Smith to struggle without support of his longtime ally Mozambique. The former Portuguese colony had become a Marxist state, and as such, no longer a staunch friend to Rhodesia.

Meanwhile, Mugabe, Nkomo, and other nationalist leaders spent the next ten years in prison, during which time various lieutenants directed the still weak armed struggle. Mugabe used his imprisonment to further his studies, obtaining a bachelor of law and a bachelor of administration from the University of London. He also tutored fellow inmates, and at the time of his escape he was studying for a master of law degree. In 1974 Smith allowed Mugabe out of prison to attend a conference in Lusaka. Mugabe seized this opportunity to escape across the border to Mozambique, gathering young troops of guerrillas along the way.

The guerrilla war intensified during this period as ZANU's military wing, the Zimbabwe African National Liberation Army (ZANLA), gained experience in the field and training abroad (especially in China). On April 28, 1968, ZANLA guerrillas clashed with Rhodesian forces—since commemorated as Chimurenga Day, the start of the armed struggle. The war expanded dramatically in 1972 when the Mozambique border became available as a base for guerrilla forces.

In response to the escalating guerrilla war, the Rhodesian government began extending its military call-up, while also searching for an acceptable compromise with moderate African leaders. Following long talks with representatives from Zambia, South Africa, and elsewhere, a detente scenario was drafted in Lusaka in October 1974. Smith released detained nationalist leaders for preliminary talks. Several of these leaders signed a declaration of unity in Lusaka, and Smith declared a ceasefire. Mugabe and ZANU refused to sign and ignored the ceasefire, which consequently failed to take place.

Mugabe and Nkomo left Zimbabwe in order to direct their respective military forces. ZANU leaders had become disenchanted with Sithole's willingness to compromise with Smith and in 1975 appointed Mugabe the leader of ZANU. That same year a ZANU leader, Herbert Chitepo, was assassinated in the Zambian capital of Lusaka and the Zambian government arrested most of the Zambian-based ZANU leaders. As a result, Mugabe moved to Mozambique, which became ZANU's main headquarters and staging ground for guerrilla attacks. B.J. Vorster of South Africa and Kenneth Kaunda of Zambia tried to get Smith to negotiate with the nationalists, but talks broke off within a few hours. The war resumed on three fronts: Tete, Manica, and Gaza. In 1976 ZANU and ZAPU formed the Patriot Front to establish a united front to better prosecute the war. The new army was called the Zimbabwe People's Army (ZIPA), which included cadres from ZANLA and ZAPU's Zimbabwe People's Revolutionary Army (ZIPRA).

Military and political pressures gradually pushed Smith towards an internal settlement. In 1977 Smith rejected peace proposals put forward by the United States and Britain, and instead opened negotiations with three moderate African leaders: Bishop Abel Muzorewa, Chief Chirau, and Sithole. In 1978 these leaders agreed to form a transitional government which would proceed to majority rule, and a year later a white referendum approved the new Zimbabwe-Rhodesia constitution. Muzorewa won the subsequent national election.

Both the international community and the Patriotic Front rejected this compromise, and guerrilla activity continued despite amnesty proposals. Britain, the United States, and the Front-Line States (the African countries bordering Zimbabwe) stepped up pressure on Smith and Muzorewa to hold another constitutional conference which included the Patriotic Front. In 1979 at the Commonwealth summit in Lusaka, Britain's Prime Minister Margaret Thatcher agreed to convene a constitutional conference. The resulting Lancaster House conference established a new constitution, and a ceasefire took effect. In 1980 Mugabe won British-supervised elections in an independent Zimbabwe and became the first black prime minister and minister of defense in Zimbabwe. After the election Mugabe presided over Zimbabwe's difficult transition from a racialist settler regime to a multi-racial socialist government. He brought his moral force, personal discipline, and commitment to social justice to this difficult task, although not always receiving full cooperation from Nkomo's Matebele people.

Mugabe ignored the departure of the white population, concetrating his efforts on improving the lot of the black African peoples. By Jan 1, 1981, Zimbabwe boasted free

primary education for all students, guaranteed admission to secondary school for all who qualified, free medical care for those with low incomes and a new housing law granting freehold ownership to home renters of 30 year's standing.

Many problems remained between Mugabe's forces and those of Nkomo's. Resentment smoldered when Mugabe was once again reelected over Nkomo, spilling over into fighting and murder until finally the two leaders agreed to settle their differences. In December 1987 the two rival factions merged with Mugabe as President and Nkomo as a senior minister. With the friction eased, attention could be turned to bettering the economy.

By 1989 a five year plan was created to restructure the government, relaxing price controls and giving farmers the right to set their own prices. By 1994 the structural adjustment had produced some improvements with slight growth showing in agriculture, manufacturing, and mining. In 1996 Mugabe took the controversial stance of supporting the seizure of white-owned land without compensation in order to reverse the economic imbalances that disadvantaged the majority blacks. He also refused to revise the constitution that is tailored to a one party state, or release his hold on the media.

In 1991 Mugabe's wife Sally died. He then married his long-time mistress (and mother of his two children) Grace Marufu. While the wedding was lavish and almost regal (Marufu invited 20,000 guests to attend the ceremony), it sparked anger among the Zimbabwean people, causing them a disillusionment with the president who led them to independence. Other signs of unrest were that 60,000 civil servants went on strike over a 6 percent pay raise when inflation was at 22 percent. Moreover, the government revoked their traditional Christmas bonus, while awarding themselves a 130 percent pay increase. Although the Mugabe government negotiated a settlement to the strike, it signaled a breakdown of the relationship between Mugabe and his people.

Further Reading

Mugabe's *Our War of Liberation* (1983) discusses his part in the armed struggle in Zimbabwe. His career is discussed in David Martin and Phyllis Johnson, *The Struggle for Zimbabwe* (1981) and in Diana Mitchell, *African Nationalist Leaders in Zimbabwe: Who's Who 1980* (1980, revised 1983). Also see: *Zimbabwe: A Country Study* (1983), "End of the affair: Zimbabwe," *Economist,* August 31, 1996. □

Muhammad bin Tughluq

Muhammad bin Tughluq (reigned 1325-1351) was a medieval Indian ruler whose reign saw the beginning of the disintegration of the empire of Delhi.

The son and successor of the Turk Ghiyas-ud-din (reigned 1321-1325), the founder of the Tughluq dynasty that replaced Khilji rule in Delhi, Muhammad bin Tughluq displayed an extraordinary capacity for classical learning and military leadership. He was formally crowned in 1325, when his father met an accidental death in which Muhammad was implicated.

In spite of a wealth of information on Muhammad's reign from contemporaries—such as Zia-ud-din Barani, the well-known chronicler of medieval India, and the Moorish traveler Ibn Battuta, who was in India during 1333-1346—there is a great deal of confusion about the sequence of events in his reign and their precise nature. Muhammad's regime of 26 years seems to have largely been occupied with fighting rebellions (some 22 are listed), planning ambitious projects of conquest of farflung areas, and making administrative innovations that brought disgrace to the ruler and suffering for his subjects.

The most serious of these rebellions were in the Deccan (1326, 1347), Måbar (tip of the Indian peninsula, 1334), Bengal (1338), Gujarat (1345), and Sind (1350). These rebellions led to Delhi's loss of control over the south and the Deccan, Bengal, Gujarat, and Sind. The rebellions in Gujarat and Sind exhausted Muhammad, for it was in the course of his expedition in Sind that he died near Thatta in 1351.

Among Muhammad's ambitious military projects was his plan to invade Khurasan in Persia in 1329; a large army was raised and paid for, all of which was a wasted effort because the Sultan realized its impracticality. During 1337-1338 he attacked the kingdom of Nagarkot in the Punjab and secured a limited success.

Muhammad's administrative innovations also smacked of the spectacular. In 1327 he ordered that the imperial capital be shifted from Delhi in the north to Daulatabad in the Deccan, a distance of over 750 miles. After moving by force a part of the Delhi population, Muhammad realized that his move was ill-advised, and the capital was moved back to Delhi.

In 1328-1329 Muhammad ordered an enhancement of agricultural taxes in the Doab (area watered by the Ganges and the Jamuna rivers), and the impost was collected with such severity that it bred rebellions and led to devastation of large tracts. In 1330-1332 Muhammad conceived the idea of introducing a token copper currency without taking the necessary precautions against private minting of copper coins. The result was the flooding of the market with spurious coins which were then withdrawn in exchange for gold and silver coins.

In his religious views Muhammad was a liberal, though he requested recognition from the Caliph in Egypt in 1340. He loved holding discussions with philosophers and men of learning and was undoubtedly an extraordinary man who combined within himself numerous contradictions.

Further Reading

Agha Mahdi Husain, *Tughluq Dynasty* (Calcutta, 1963), is largely devoted to a detailed discussion of the career of Muhammad bin Tughluq. Wolsley Haig, ed., *The Cambridge History of India* (Delhi, 1958), and R. C. Majumdar, ed., *The History and Culture of the Indian People,* vol. 6: *The Delhi Sultanate* (Bombay, 1960), also have substantial sections dealing with the reign of Muhammad. □

Elijah Muhammad

Elijah Muhammad (1897-1975) was the leader of the Nation of Islam (''Black Muslims'') during their period of greatest growth in the mid-20th century. He was a major advocate of independent, black-operated businesses, institutions, and religion.

Elijah Muhammad was born Elijah (or Robert) Poole on October 7, 1897, near Sandersville, Georgia. His parents were ex-slaves who worked as sharecroppers on a cotton plantation; his father was also a Baptist preacher. As a youngster Elijah worked in the fields and on the railroad, but he left home at age 16 to travel and work at odd jobs. He settled in Detroit in 1923, working on a Chevrolet assembly line.

Poole and his two brothers became early disciples of W.D. Fard, the founder of the Nation of Islam. Fard, of mysterious background, appeared in Detroit in 1930, selling silk goods and telling his customers in Detroit's African American ghetto of their ancestral ''homeland'' across the seas. Soon Fard began holding meetings in homes, and then in rented halls, telling his listeners tales purporting to describe their nonwhite kin in other lands and urging them to emulate these brothers and sisters in such matters as dress and diet. Fard proclaimed Islam the one correct religion for African Americans, denouncing Christianity as the religion of the slavemasters. His meetings became dominated by his bitter denunciations of the white race. Soon Fard announced the opening of the Temple of Islam. It featured much antiwhite invective and embodied an unorthodox form of Islam, but the movement also emphasized African American self-help and education.

Fard disappeared, as mysteriously as he had arrived, in the summer of 1934. The movement he had founded quickly developed several factions, the most important of which was led by Poole, who had become a top lieutenant to Fard and whose name along the way had been changed to Elijah Muhammad. The movement had long had a policy of requiring members to drop their ''slave'' names.

Settling in Chicago, away from hostile Muslim factions in Detroit, Muhammad built what quickly became the most important center of the movement. Chicago soon featured not only a Temple of Islam, but a newspaper called *Muhammad Speaks,* a University of Islam (actually a private elementary and high school), and several movement-owned apartment houses, grocery stores, and restaurants. Temples were opened in other cities, and farms were purchased so that ritually pure food could be made available to members. The movement was a sharply disciplined one. Members had strict rules to follow regarding eating (various foods, such as pork, were forbidden), smoking and drinking (both banned), dress and appearance (conservative, neat clothing and good grooming were required), and all kinds of personal behavior (drugs, the use of profanity, gambling, listening to music, and dancing were all outlawed).

Muhammad also revised the theology of the movement. Under his system, Fard was proclaimed the earthly incarnation of Allah, the Muslim name for God; (Elijah) Muhammad was his divinely-appointed prophet. Muhammad also taught that blacks constituted the original human beings, but that a mad black scientist named Yakub had created a white beast through genetic manipulation and that whites had been given a temporary dispensation to govern the world. That period, however, was due to end soon; now the time was at hand for blacks to resume their former dominant role. It was understood that violent war would be likely before the transition could be completed. In the meantime, Muhammad advocated an independent nation for African Americans.

In 1942 Muhammad was one of a group of militant African American leaders arrested on charges of sedition, conspiracy, and violation of the draft laws. He was accused of sympathizing with the Japanese during World War II and of encouraging his members to resist the military draft. He had, indeed, argued that all nonwhites are oppressed by whites, and that it made no sense for African Americans to fight those who were victims of white racism as much as they themselves were. Muhammad was certainly no pacifist, but he argued that the only war in which African Americans should participate would be the coming ''Battle of Armageddon,'' in which blacks would reassert their rightful superiority. For his words and actions Muhammad spent four years, from 1942 to 1946, in federal prison at Milan, Michigan.

Factions occasionally withdrew from Muhammad's movement. In the early 1960s Muhammad came to be overshadowed by the charismatic Malcolm X, leader of the New York Temple. Tensions between Malcolm X and Muhammad's leadership grew; finally, after Malcolm X commented that John F. Kennedy's assassination was a case of ''the chickens coming home to roost,'' Muhammad suspended him. Shortly thereafter, in 1964, Malcolm X founded his own movement, which moved toward a more orthodox form of Islam. However, Malcolm X was assassinated on February 21, 1965.

Elijah Muhammad died on February 25, 1975. After his death the leadership of his movement passed to his son, Wallace (now Warith) Deen Muhammad. The younger Muhammad renamed the movement the World Community of Al-Islam in the West, and then the American Muslim Mission; he also began to call blacks ''Bilalians,'' after Bilal, who was said to have been an African follower of the prophet Muhammad. Warith Muhammad relaxed the strict dress code, abandoned resistance to military service, encouraged members to vote and to salute the flag, and even opened the movement to whites. In general, he made the movement much more conventionally Islamic.

Many members were disturbed at the movement's new, moderate direction and withdrew to form more traditionalist splinter groups. The most important of them retained the old name, the Nation of Islam, and was led by Louis Farrakhan (born Louis Eugene Walcott of British West Indian parents in 1934). Farrakhan generally retained Elijah Muhammad's ideas and practices, including the strict behavioral rules. He achieved prominence when he became a major adviser to Jesse Jackson during the latter's presidential campaign in 1984. At that time Farrakhan aroused controversy, particularly for his reported death threats directed at Jackson's Jewish critics.

Further Reading

The life and role of Elijah Muhammad are prominently discussed in the first thorough study of the Nation of Islam, C. Eric Lincoln, *The Black Muslims in America* (1961). His own principal work is *Message to the Blackman in America* (1965). Basic information can also be found in Malcolm X and Alex Haley, *The Autobiography of Malcolm X* (1965). Information on Muhammad's life and ideas can be found in a number of books and articles on Black religion in America. See, for example, Henry J. Young, ''Elijah Muhammad (1897-1975): Messenger of Allah,'' *Major Black Religious Leaders Since 1940* (1979). For an interesting interpretation of the role of Fard, see Wallace D. Muhammad, ''Self-Government in the New World,'' in Milton C. Sernett, editor, *Afro-American Religious History: A Documentary Witness* (1985). □

Askia Muhammad Ture

Askia Muhammad Ture (ca. 1443-1538) founded the Askia dynasty of the West African Songhay empire. He extended the conquests of Sunni Ali, promoted commerce, and increased the political influence of Islam in his state.

Muhammad's father was a Soninke from the Futa Toro region of modern Senegal. Although his mother was a Songhay, who may have been the sister of Sunni Ali himself, Muhammad was later to be thought of as a ''foreign'' usurper because of his father's ancestry. Little is known about his early life before his career as a general in Ali's army, but his reign is one of the best-documented in early West African history.

Accession to the Throne

Sunni Ali died in November 1492 and was succeeded by his son, Sunni Baru. Baru, unlike his father, tried completely to ignore Moslem interests when he came to power and thus committed a mistake which threw Moslem support behind Muhammad, then a popular general. Muhammad coalesced his support and met and defeated Baru in April 1493. He declared himself king and took the title of Askia. During the next decade he vigorously eliminated all the survivors of the Sunni line and of its predecessor, the Za. Muhammad was aware of his equivocal position as a usurper, and he sought a new basis of legitimacy in Islam. He assiduously cultivated Moslem support, and within 2 years his throne was so secure that he felt he could risk a long absence from the Sudan.

Muhammad knew that by undertaking a holy pilgrimage to Mecca he would make a clean break with the ''magician-king'' tradition of the past and thus further buttress his support among the growing number of Songhay Moslems. He used the accumulated wealth of Ali's reign to put together an entourage which surely rivaled that of the famous 14th-century Mali king, Mansa Musa. By the time of Muhammad's hajj, however, his arrival in the Near East was not such a novelty, and he failed to make a similar sensation, although he spent and gave out 300,000 pieces of gold.

Completion of the pilgrimage automatically gave Muhammad the honored title of al-Hajj, but he succeeded in obtaining an additional title from the sharif of Mecca, who named him the Caliph of the Western Sudan. This was strictly an honorific title, but it further added to his authority in Songhay.

Political Consolidation

Upon his return to Gao in 1497, the main task facing Muhammad was that of consolidating the vast but tenuous empire left by Sunni Ali. He in fact had to renew many of Ali's conquests militarily. In 1498 he led a force to the west, annexing portions of the Mali empire, and he eventually expanded almost to the Atlantic coast. In the east he started by gaining control of the important trade route to Air in 1501 and finished by conquering for the first time much of Hausaland by 1512. Songhay control of the most distant areas was not, however, longlived. Nevertheless, by about 1516 Muhammad had imposed permanent control over

much of what is now the Republic of Mali and the western portion of the Republic of Niger.

During these 2 decades of military campaigns he advanced the professionalization of the army that had been started by Ali and built a stronger navy. The loss of great numbers of men in the campaigns against Mali encouraged him to incorporate even more conquered peoples into his armies in order to reduce the need for levies on his own people, thus allowing agriculture to develop.

Despite his military prowess Muhammad's most important achievements were political. He gave the empire an administration based upon a pyramidal ranking of territories.

Gao was administered directly, but most of the rest of the empire was ruled under four great provinces, each governed by members, or favorites, of the ruling family. Few vassal kings remained in power as they had under Ali, and unity was achieved through the royal family itself. The widely respected military lent stability to this system. Muhammad also introduced a unified system of weights and measures and appointed commerce inspectors, which led to a new era of prosperity within the empire.

Even though Muhammad may have closely embraced Islam for political reasons, he was genuinely interested in Islamic theology, and he generously supported Moslem scholars. He frequently corresponded with North African scholars for legal advice. Nevertheless, he made no attempt to model his government on purely Islamic lines and did not promote any mass conversions. He continued to retain many non-Islamic elements in his court practices, and the mass of rural Songhay people remained non-Moslem.

His Last Years

A general weakness of the Songhay state, as well as many other African states, was the absence of an orderly system of political succession. Muhammad himself was deposed by three of his sons in 1528, when he was old and blind. The eldest of these sons, Musa, took the throne and tried to secure his position by killing his brothers. Muhammad was probably too infirm by this time to pose any threat himself because he was allowed to stay on in his Gao palace. The other brothers were unhappy with the new turn of events, and they deposed Musa in 1531 in favor of a nephew of Muhammad, Muhammad Bengan. This new king promptly exiled his uncle to an island on the Niger River, where he remained until 1537, when another son, Ismail, gained the throne and recalled him. By then Askia Muhammad was ill, and he died the next year. The solid foundations which he had laid for the empire allowed it to survive numerous dynastic struggles for the remainder of the century, only to fall finally to a Moroccan invasion in 1591, which saw the introduction of firearms to the Western Sudan.

Further Reading

There is no full-length biography of Muhammad, but short sketches may be found in Sir Rex Niven, *Nine Great Africans* (1964); Lavinia Dobler and William A. Brown, *Great Rulers of the African Past* (1965); and A.A. Boahen, *Topics in West African History* (1966). Among the general sources are E.W. Bovill, *The Golden Trade of the Moors* (1958; 2d ed. 1968); J. Spencer Trimingham, *A History of Islam in West Africa* (1962); K.M. Panikkar, *The Serpent and the Crescent: A History of the Negro Empires of Western Africa* (1963); and J. O. Hunwick, ''Religion and State in the Songhay Empire, 1464-1591,'' in I. M. Lewis, ed., *Islam in Tropical Africa* (1966). □

Heinrich Melchior Mühlenberg

Heinrich Melchior Mühlenberg (1711-1787) was the German-born clergyman who organized the scattered Lutheran congregations in America into an independent sect.

Heinrich Melchior Mühlenberg was born in Einbech, Germany, on Sept. 6, 1711. He was a Pietist to whom religion was a way of life, not belief in a creed. This concept of religion was brought to America early in the 18th century by groups of German immigrants. Accustomed to a state church in the homeland, these people were at a loss in America, where there were neither ministers nor schoolmasters enough for their small settlements.

Mühlenberg, trained at the University of Halle, was sent to America in 1742 by the Pietist center to minister to the Lutherans in three Pennsylvania congregations. He was 31, energetic, dedicated to the ideals of Pietism, and possessed executive ability and a high degree of common sense. Fortunately, he could preach in three languages, English, German, and Dutch. His three congregations were widely scattered, requiring a hundred miles of traveling each week to serve them, and he even discovered a fourth group. He also discovered that two young impostors, pretending to be ministers, had laid claim to two of these congregations.

In a month's time, Mühlenberg had gotten rid of the impostors and had arranged to teach the children for a full week in each of his four parishes by turn, as there was no schoolmaster in any of these settlements. He had also collected members for a fifth congregation in New Jersey. A long and difficult visit to Georgia, another to groups along the Hudson River, and a missionary trip through Maryland filled many months. His reports back to the Pietist center in Halle brought helpers and funds, as many calls for ministers and schoolmasters continued to come in. He built churches and a schoolhouse, arbitrated church quarrels, and restored order in tangled situations.

After 6 years of energetic and imaginative labors, Mühlenberg felt the time had come to unite all the churches he served into a representative body with power to license and install their own preachers and to handle their common problems. With this in mind, he called a synod in 1748 of pastors and representative laymen from each parish. A common liturgy was adopted and reports given of each church

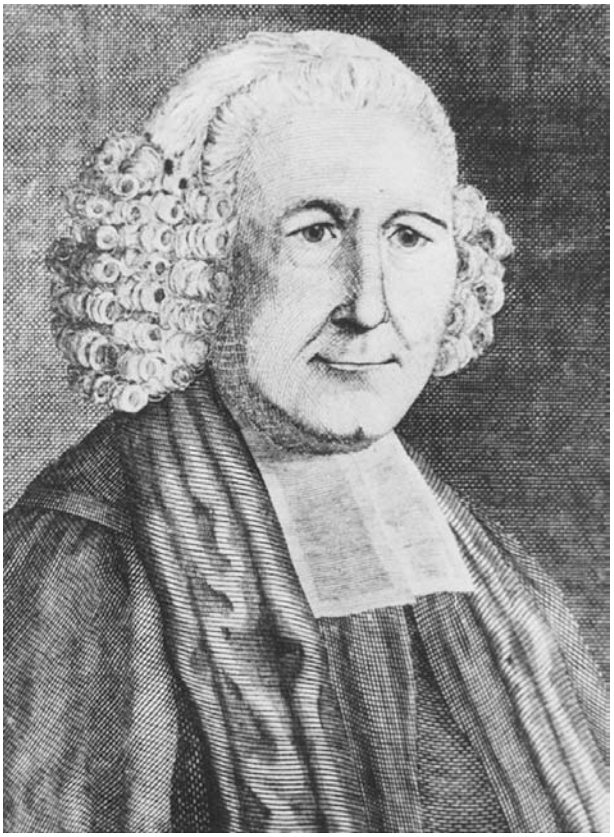

and parochial school. Thus the Lutherans of America became a sect independent of Old World control.

Meanwhile Mühlenberg had become a permanent resident of America. He had married Anna Marie Weiser, daughter of Johann Conrad Weiser, an intermediary between colonial governors and the Indians, and had founded a distinguished American family. He died in New Providence (now Trappe), Pa., on Oct. 7, 1787.

Further Reading

Biographies of Mühlenberg include William J. Mann, *Life and Times of Henry Melchior Mühlenberg* (1887); Reverend William K. Frick, *Henry Melchior Mühlenberg: ''Patriarch of the Lutheran Church in America''* (1902); and Paul A. W. Wallace, *The Muhlenbergs of Pennsylvania* (1950).

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William Augustus Muhlenberg

William Augustus Muhlenberg (1796-1877), American clergyman, was the principal representative in the Protestant Episcopal Church of the reform enthusiasm that swept America during the early 1800s.

Born on Sept. 16, 1796, into a prominent Pennsylvania family, William Augustus Muhlenberg received both secondary and college education at the University of Pennsylvania. Although his ancestors were leaders among Pennsylvania Lutherans, his mother permitted him his preference for the Protestant Episcopal Church. In 1820 he became a priest and assumed a pastorate in Lancaster, Pa.

For the next several years Muhlenberg busied himself with writing hymns and helping found a public school system, but the community was uncongenial. At the age of 30, while visiting relatives at Flushing, N.Y., he agreed to serve for 6 months as minister to their parish. Subsequently he joined with local businessmen to found the first Episcopal church school and became its headmaster. His emphasis on educating the ''whole child'' foreshadowed progressive education in the 20th century.

Muhlenberg's energies, however, soon sought a new outlet. In 1846, distressed by the fact that only the upper socioeconomic groups appeared in Episcopal congregations, he organized the Church of the Holy Communion in New York City, where both rich and poor could worship. It was a ''free'' church in the sense that pews were not rented or bought. With its service programs—medical care for the indigent, needlework for unemployed women, and holiday

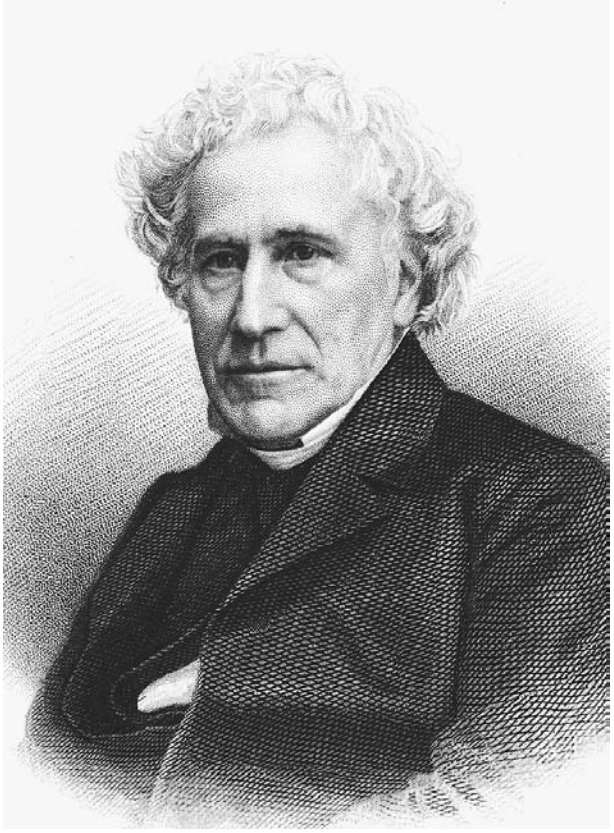

dinners for the poor—the Church of the Holy Communion was a prototype of the ''institutional church'' characteristic of the later Social Gospel movement.

The spirit of Muhlenberg's ecumenical ministry was reflected in his journal, the *Evangelical Catholic,* in which he argued the universality of the Church's mission. In 1853 he sought to spread that spirit to his whole denomination by presenting a ''Memorial'' asking for reform at that year's general convention. Many of his demands were too radical for his day, but his efforts did lead to changes in the prescribed order of service.

While at the Church of the Holy Communion, Muhlenberg launched a drive to fund a charity hospital, St. Luke's. He also sponsored the first Protestant sisterhood, composed of women devoted to nursing. In 1859 he left his congregation to take up duties as full-time pastor of St. Luke's.

After the Civil War, Muhlenberg undertook one last project, the establishment of a Christian socialist community on Long Island. Intended as a refuge for poor families from New York, the community languished until the emphasis shifted to providing a home for elderly men and physically challenged children. There Muhlenberg lived out his last years.

Further Reading

There is little modern scholarship on Muhlenberg's life. The only biography, a brief account marred by tedious digressions on the nature of religious virtue, is William W. Newton, *Dr. Muhlenberg* (1890). William T. Addison's discussion of Muhlenberg in *The Episcopal Church in the United States, 1789-1931* (1951) reflects the faults of its source—Newton. □

John Muir

The writings of John Muir (1838-1914), American naturalist and explorer, are important for their scientific observations and their contributions to the cause of conservation.

John Muir was born in Dunbar, Scotland, on April 21, 1838. If his recollections in *The Story of My Boyhood and Youth* (1913) can be credited, his father was harsh and tyrannical, enforcing piety and industry by frequent whippings. In 1849 the Muirs moved to America, establishing a homestead near Portage, Wis. When Muir's father forbade him to waste daylight hours on reading, he asked and received permission to rise early in order to study. He invented ''an early-rising machine'' that dumped him out of bed at one o'clock each morning. In 1860 he displayed this and other inventions at the Wisconsin State Fair.

In 1861 Muir entered the University of Wisconsin to study science. Subsequently he tried studying medicine but soon gave it up for various jobs that challenged his inventive skills. In 1867 he made the career decision he never regretted: to give up his own inventions ''to study the inventions of God.'' He set out on the tour described in *A Thousand Mile Walk to the Gulf* (1916). Actually he went as far as Cuba. In 1868 he traveled to San Francisco and worked on a sheep ranch. Exploring Yosemite Valley occupied much of the next 6 years. On all explorations he kept a journal of scientific and personal observations and also pencil sketches.

In 1880, returning from exploring in Alaska, Muir married Louie Wanda Strentzel. In 1881, after another trip to Alaska, he settled on a fruit ranch near Martinez, Calif. He worked 10 years to make the ranch pay enough to enable him to give it up. Having thus provided permanently for his wife, two daughters, and himself, he turned his full attention to the study of nature. Glaciation particularly interested him, and his work contributed to its explanation.

In 1889 Muir argued in *Century Magazine* that Yosemite Valley should become a national park. The passage of legislation for that in 1890 owed much to his influence. *The Mountains of California* (1893), *Our National Parks* (1901), and his many articles in popular magazines greatly advanced the conservation movement.

Muir's wife died in 1905. During the 10 years Muir survived her, he published four books, including *Stickeen* (1909), which was a much-admired dog story, and *My First Summer in the Sierra* (1911). He died in Los Angeles on Dec. 24, 1914. *John of the Mountain,* drawn from Muir's journal of his 1899 Alaskan expedition, appeared in 1938.

Further Reading

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Sheik Mujibur Rahman

Sheik Mujibur Rahman (1920-1975) was a charismatic leader who organized dissent and rebellion against the British in India, led the Bengalis of East Pakistan in their resistance to the unjust actions of the post-colonial Pakistani government, and finally helped found the independent nation of Bangladesh in 1972.

Sheik Mujibur Rahman (Mujib) was born on March 17, 1920, in Tongipara village in the Gopalganj subdivision of the Faridpur district in the eastern part of the province of Bengal in British India. An extroverted, sports-loving young man, Mujib was well liked by his teachers and friends, but never distinguished himself in his studies. To the dismay of his father, a small landholder (sheik is one of the titles often assumed by the landed gentry) and a government

official, Mujib showed the first sign of his future revolutionary leadership by distributing rice from his father's stockpile to the famine-stricken peasantry of his area.

A charismatic leader, Sheik Mujib epitomized anticolonial leadership in the Third World. He organized dissent and rebellion against the British and rose against the injustice and exploitation by the power-wielders in West Pakistan against the Bengali population of East Pakistan. For Sheik Mujib the battle for freedom from exploitation was never-ending. Even after winning independence for Bangladesh from Pakistan, an exploitation-free Bengali society eluded him. When he seemed to be having some success in tiding over the most difficult period of post-liberation history, he was assassinated and his family massacred in a fluke coup staged by a handful of junior officers of the fledgling Bangladesh army.

Seeking Justice for Bengal

Joining the Awami Muslim League Party in 1949 with his mentor, Hussain Shahid Suhrawardy, and later elected its general secretary (1953), Mujib formed a coalition of a number of East-Bengali-based political parties. In the provincial election of 1954 the coalition (Jukta Front) inflicted a landslide defeat on the Muslim League Party, which had been responsible for the creation of Pakistan and was often equated with Pakistan itself. He served in the cabinet of Fazlul Huq until the election was voided and Huq put under house arrest by the central government of Pakistan.

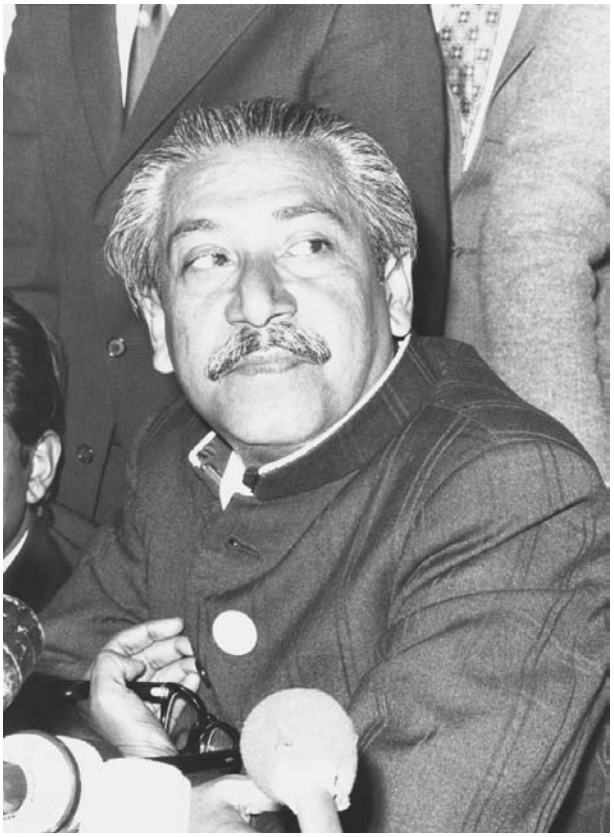

Earlier, in 1952, Mujib had played a leading role in the student movement demanding that Bengali, the language of the majority of the people of the country, be made an official language. The Karachi government of Pakistan subsequently conceded the demand under public pressure, but not before a number of Bengali students had been killed by the police. The 1954 incident reiterated what Mujib had suspected before—that Bengalis were not going to receive their rights without a fight.

In 1957 Mujib became the undisputed leader of the Awami League, defeating Ataur Rahman in the struggle for the party presidency after Maulana Abdul Hamid Khan Bhashani, the founder-president of the party, resigned over foreign policy disagreements with fellow party leader Prime Minister H. S. Suhrawardy. Mujib's stand on the language issue and his later open challenge to certain orders of the martial law projected him as an undaunted fighter for human rights. Sensing that Mujib was organizing another mass movement, the central government ordered his arrest on a trumped up charge of corruption in 1958 when he refused to comply with the new law (Elective Bodies Disqualifications Order of 1958) requiring all Pakistani politicians to refrain from political activity for six years. By now Dhaka jail had become a second home to Mujib; he spent a number of years during the pre-and post-independence periods there.

His extensive grass-roots tour of East Pakistan between 1960 and 1962, defying the martial law ban against political activities, made Bengali appreciate Mujib for his uncompromising commitment to equality and justice. For his increased visibility as a Bengali nationalist and for his defiance of the military, Mujib was again jailed in 1962 for six months. After the promulgation of the second constitution by Ayub Khan the same year, Mujib came out of prison, began preparations for a mass movement against the Ayub regime, and waited for the opportune moment to start it.

A Drive for Bengali Autonomy

The opportunity came after the 1965 Indo-Pakistan war in which East Pakistan, with its Bengali majority, was practically left defenseless by the central government. In November 1965 Mujib worked out a six-point program for enabling his party to secure political and economic justice in a federal system. The scheme involved setting up a federal system in which the power of the central government would be dramatically curtailed; only foreign affairs and defense were to be left as central subjects. The provinces were to have jurisdiction over currencies and fiscal policy, with the stipulation that the federal government was to be provided with requisite revenues for meeting only the requirements of defense and foreign affairs. Mujib's six-point program also demanded that a constitutional provision was to be made providing that separate accounts for foreign exchange earnings and foreign trade could be maintained under the provincial governments. A last point emphasized that a separate military for East Pakistan was to be raised and maintained in order to contribute to national security.

Mujib's program was rejected by the leaders of the Pakistan Democratic Movement (composed of the leaders

of the combined opposition party who had unsuccessfully challenged Ayub in the election of 1964) at an all-party meeting in Lahore in February 1966. Undiscouraged, Mujib quickly decided to start a mass movement based on his program. In 1966 he was once more arrested, and in 1967 the central government brought a charge of treason against him for his alleged conspiracy with Indian leaders to make East Pakistan secede from Pakistan. Pressured by a nationwide mass movement, the Ayub regime withdrew the conspiracy charge against him and others and Mujib was set free unconditionally on March 2, 1969.

Under the Legal Framework Order of Yahya Khan, who took over power from Ayub in 1969, the dates for national and provincial elections were set for December 5 and 17, 1970, respectively. Perhaps the November cyclone which claimed half a million lives and rendered 3 million homeless and the apparent lack of concern for the victims by the Yahya junta changed the course of Pakistan's political history. Mujib's Awami League won a landslide victory—167 seats out of a possible 313—thereby securing an absolute majority in the Assembly. This was unacceptable to West Pakistan's military and political elites. As a result, the Assembly was indefinitely postponed by President Khan on March 1, 1971, two days before the first session was to convene. This infuriated the Bengalis, and a spontaneous mass movement against the military erupted. Mujib tried to turn the rising public anger into a non-violent, civil disobedience movement.

During the three week long movement Mujib ruled East Pakistan as the de facto head of government. A last effort to negotiate a peaceful settlement failed on March 23. On midnight of March 25, 1971, the military crackdown on the Bengali autonomy movement began, resulting in the arrest of Mujib, the round-up of suspected nationalists, and a general disarming of the Bengali police and Bengali members of Pakistan's armed forces. The crackdown, accompanied by senseless killing of Bengali police, soldiers, and civilians, served to harden Bengali resolve to fight the Pakistan military to the last. Although Mujib remained in a West Pakistan prison waiting execution for alleged treason, his name became a symbol of inspiration and strength for Bengalis everywhere.

From Jail to the Presidency

After India's defeat of the Pakistani army in East Pakistan on December 16, 1971, and the transfer of power in Pakistan from the military junta to civilian leaders headed by Zulfikar Bhutto, Mujib was freed. On January 10, 1972, he returned to Bangladesh as a hero. Promptly he took charge of the new nation and inspired the people to rebuild their war-torn country. His initial success as inspirer, as integrator, and as consensus-builder was reflected in the first general election of the new nation in 1973, when his Awami League Party secured another landslide victory.

Earlier in 1972 Mujib, popularly called *Bangabandhu* (friend of Bengal), had given the new nation of Bangladesh its first constitution. It incorporated four basic principles of state policy: democracy, socialism, secularism, and nationalism; together they were called Mujibism. The first step which Mujib took in order to ensure quick economic recovery was to nationalize all banks and major industries, most of which were owned by West Pakistanis. After the landslide electoral victory in 1973, Mujib became overconfident and complacent about the future, and, to the neglect of national priorities, he began to concentrate on building grass roots bases of his party. This necessitated a drastic redistribution of resources, which segments of the Bengali elite—particularly within the civil and military bureaucracy—found difficult to accept. The consecutive droughts in 1973 and 1974 also created an unmanageable situation for Mujib and his regime, which lacked both the experience of crisis management and the support of the largest food donor of the world—the United States.

The worsening situation was used as the chief justification by Mujib to declare a state of emergency on December 28, 1974, and to amend the constitution in early 1975, transforming Bangladesh's parliamentary system into a presidential one, giving Mujib unlimited power as the new president of the Republic, and establishing a one party system. Armed with this amended constitution Mujib forced the leaders of the opposition parties to join his newly created party—Bangladesh Krishak Sramic Awami League—popularly known as BAKSAL.

Using his new power, Mujib tried to bring fundamental changes to Bangladesh's political, economic, and administrative structure through political centralization and administrative decentralization. But before he could see his dream of ''golden Bengal'' come true, he and most members of his family were assassinated in a pre-dawn coup staged by a handful of junior officers of the Bangladesh army of August 15, 1975, the anniversary of the day India won independence from the British in 1947. The coup leader, Khondar Kar Mushtaque Ahmed, took over the presidency. Two more coups in rapid order brought to power Ziaur Rahman.

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Shirley Muldowney

Drag racer Shirley Muldowney (born ca. 1940) was the first woman to break through in that sport, making her virtually a household name in the 1970s on par with daredevil motorcycle-jumper Evil Knievel.

Shirley Muldowney was the first woman of drag racing, a certifiably macho sport that entails placing a driver inside a specially constructed 20-plus-foot four-wheeled cage with an engine underneath. Speeds can reach 250 miles an hour. Within the National Hot Rod Association's Top Fuel classification in which Muldowney achieved most of her wins, the car's engine is powered by nitromethane and is geared to burn out after a quarter-mile strip, the distance of a match. Her male competitors liked to assert the woman driver had an unfair advantage because of her weight, which hovered just above 100. Buying and maintaining such vehicles is both expensive and risky, but more dangerous are the physical hazards that drag racing presents, and Muldowney came close to becoming a martyr for the sport in 1984 when she endured a horrible accident. Undaunted, she returned to the sport two years later.

Diminutive But Determined

Muldowney inherited her challenging nature from her father, a former prizefighter. She was born around 1940 to Belgium ''Tex Rock'' Benedict Roque, a cab driver; her mother Mae worked in a laundry in Schenectady, New York, where she and her older sister grew up. When Muldowney, who was small for her age, became the victim of schoolyard bullies, her father instructed her: ''Here's what you do: You pick up a board, you pick up a pipe, you pick up a brick, and you part their hair with it,'' Mae Muldowney recalled in an interview with *Sports Illustrated*'s Sam Moses. The toughness ingrained in Shirley by her father turned to rebelliousness in her teenage years; she would regularly sneak out of the house in her pajamas to attend informal drag racing heats with her boyfriend, Jack Muldowney.

At the age of sixteen—the year she started to drive as well—Muldowney married her boyfriend and quit school. A son, John, followed two years later. During this period she began drag racing herself in a 1940 Ford her husband had fitted with a Cadillac engine. ''I'd say the first time I ever took my life in my own hands and got away with it was when I really appreciated what I thought I was capable of,'' she told Moses. She and her husband entered drag racing competitions for fun, first with stock cars and later the Funny Car, another classification in the NHRA denoting a fiberglass body. ''I went racing because I didn't dig having the cleanest wash on the block,'' she told Bruce Newman in *Sports Illustrated.* ''After a few years, Jack couldn't bring himself to tour anymore. So one night I just put my Funny Car on the trailer and left.''

Began Winning Top Fuel Heats

In 1971, Muldowney met Connie Kalitta, a racer and race-car builder. It was the start of a tempestuous seven-year relationship which culminated in Muldowney winning the 1977 National Hot Rod Association Top Fuel championship after her last competitor of the day couldn't start his car; by then she had switched over to the more risky Top Fuel division. Muldowney and Kalitta would also race together, and she was billed as ''Cha Cha'' Muldowney, which she quickly dropped after the romantic and professional partnership ended, admitting later that she always hated the nickname. During this decade she became one of the most popular drivers on the circuit—with the fans. Her hot pink car, pink cowboy boots, and diminutive stature attracted mostly positive attention, but her son John (who became a member of her crew when he was in his early teens) did assault a male heckler once; the police took John and Muldowney's mechanic, Rahn Tobler, away in handcuffs. ''Shirley, crying, had to use volunteers to rebuild her motor for the semifinal,'' recalled Moses in *Sports Illustrated.* She won the race. ''I do not rattle on the line,'' she said of that day. ''I simply *do not rattle.*''

Her son had joined her team in part because Muldowney had a difficult time putting together a crew. ''I always got the mechanics that nobody else wanted, because it was 'degrading to work for the broad,''' she told Moses. Eventually Rahn Tobler, who had been named Mechanic of the Year by one of the race-sponsoring companies, joined her crew and became her head mechanic. Chauvinistic attitudes prevailed in other areas as well. Muldowney found it nearly impossible to attract a sponsor for a time, until she began taking home first-place trophies, and her fellow drivers both respected and derided her. ''That's why I paint that racecar pink,'' she explained to *Sports Illustrated* in 1981. ''It isn't *just* to rub them, but if it does, fine. That's the way I feel.''

Hollywood Interested in Life Story

By 1983 Muldowney had won three National Hot Rod Association championships and 17 other national competi-

tions. That same year, *Heart Like a Wheel,* a film biography of her life through 1977, debuted. Actress Bonnie Bedelia received an Academy Award nomination for her performance; Beau Bridges played Connie Kalitta. Her rivals on the Top Fuel circuit were Richard Tharp and Don ''Big Daddy'' Garlits, a veteran who broke the 200-mile-per-hour barrier in the 1960s. Until that point, Muldowney's most serious brush with danger was the 1973 incident in which her car caught fire after the motor exploded, and 14-year-old John was witness to the accident. Fortunately, she was wearing protective goggles and a helmet, but when she climbed out of the car, her helmet was aflame, her eyelids singed together, and the goggles had seared circles around her eyes.

Muldowney's most terrifying brush with death came at the Sanair Speedway near Montreal, Canada, in the summer of 1984. As she completed a run, her front tire tube snapped, locked the wheels, and sent both car and driver into a spinout and tumble. The crash resulted in shattered bones in her legs, a fractured pelvis, two broken hands, and three broken fingers. She had been in a roll cage, saving her from death by ejection, but the car had rolled 600 feet and it took doctors six hours with wire brushes to clean the dirt and grease out of her skin before they could operate. Muldowney remained in Montreal two months, then returned home to suburban Detroit, where she was then living. Her system could not tolerate most painkillers, even morphine, and after several tries doctors were finally able to prescribe something that could alleviate her misery. More pain and challenge came with the long process of rehabilitation, and she needed five more operations, including a skin graft. Tobler, now her boyfriend as well as her mechanic, became her round-the-clock nurse too.

Only six months after the crash, Muldowney had already come to grips with her career and what had happened in Montreal—and decided she wanted to race again. By early 1986, she was back on the Top Fuel circuit, and at a press conference before her first meet, the initial question from reporters was ''Why?'' *Sports Illustrated* reported that Muldowney answered simply, ''A lot of reasons. I missed my friends, I missed my job, I missed the life-style, I needed the money, it was what I did best.'' She admitted one of the most difficult consequences of the crash was having to give away 60 pairs of high heels, a particular passion of hers, but impractical now since one leg was slightly shorter than the other. She answered almost 5,000 get-well letters, and was touched that archrival Garlits offered sympathy as well as financial help.

Excited as a New Era Entered

That press conference marked the return of Muldowney to the sport at the Firebird International Speedway near Phoenix, Arizona. Her near-disaster had ushered a new, more safety-conscious era in drag racing with a new tire design. Her new car, like all dragsters, now had a retaining groove on the front wheels. This vehicle, which was designed by Tobler and John Muldowney, also had a larger-than-usual clutch pedal that Muldowney could operate even with a disabled ankle that could not bend. Finally, she also changed her trademark color, replacing the hot pink with a vivid purple.

Sadly, her career failed to take off again. Mechanical problems plagued her vehicle, and even enlisting the help of archrival Don Garlits as a consultant did not help. Losing races meant a loss of sponsorship, and without that a racer could not come up with the $1 million needed to maintain the car. By 1989, wrote *Sports Illustrated*'s J. E. Vader, ''the most important piece of equipment on the dragster isn't the engine or the supercharger—or even the driver—but the computer.'' The end result was that drivers became symbolic personalities associated with ''their'' winning car; it also made it easier for telegenic women to break into the sport. Muldowney reflected on this change in the interview with Vader in *Sports Illustrated.* ''I'm a bit of a toughie, and I had to be in the early days or I would not have survived. I like to think I made it easier for other ladies, but maybe I made it too easy, because now they license people who simply did not earn it.''

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Hermann Joseph Muller

The American geneticist Hermann Joseph Muller (1890-1967) was the first to induce mutations in an organism by severe x-ray treatment.

Hermann J. Muller was born in New York City on Dec. 21, 1890. His father died before Hermann was 10 years old, but he had already been imbued by his father with a sense of the grandeur of evolution and a sympathy for oppressed people. After graduation from Morris High School in the Bronx, he entered Columbia University. After receiving a master's degree there in 1911, he continued his studies at the Medical School of Cornell University for a year, returning to Columbia University for his doctorate, which he received in 1916.

At Columbia University Muller came under the influence of Thomas Hunt Morgan, who had gathered together a group of young researchers to study genetic inheritance in fruit flies (*Drosophila melanogaster*). Muller worked with this group in 1910 and discovered a fly mutant which established the reality of the ''M,'' or fourth, chromosome of the fruit fly. In 1915 Muller joined the biology department of Rice Institute, but 3 years later he returned to Columbia for 2 years of research and teaching. In 1920 he went to the University of Texas.

In 1926 Muller reported at the Sixth International Congress of Genetics in Berlin that he had succeeded in jolting the genes in the chromosomes of the fruit fly; that is, his x-rays had broken them apart and rearranged them, resulting

in an increase in the mutation rate 150-fold. He had thus artificially accelerated the evolutionary process. Controlled mutation was now a fact, and overnight, at the age of 36, Muller became famous. For this classic experiment he was awarded the Nobel Prize in medicine in 1946. In 1945 Muller was called to Indiana University in Bloomington to become distinguished service professor of zoology. He remained there until his death.

Muller had a strong social awareness and believed that his own researches and the work of other scientists should be used to improve the genetic composition of mankind as well as the general living conditions of all people. He held that the ultimate objective of his own work was "the control of the evolution of man by man himself." After the severe depression that struck the United States in 1929, Muller, who had become sympathetic with some form of socialism, left Texas to work in Germany. But having seen the rise of Nazism, he went on to the Soviet Union in 1933. He was given a laboratory in the Institute of Genetics in Moscow, where he worked as senior geneticist for almost 4 years. However, Trofim Lysenko, who was violently opposed to the Morgan theory of the gene and preached the Lamarckian view of the inheritance of acquired characters, was able to win the political favor of Stalin, and his theory became the official doctrine of heredity in Russia. Those who taught and did research along the lines of Morgan's school of genetics were dismissed or harassed. Muller became disillusioned, left the country, and denounced Russian communism.

In 1955, together with Albert Einstein and other famous scientists, he signed an appeal to all countries to forswear war in view of the danger that the hydrogen bomb would threaten the health of future generations and even the existence of mankind. He campaigned vigorously against the use of nuclear bomb tests because of the harmful mutations that would result. Muller was also interested in the quality of man's life in the future and went so far as to urge the freezing of sperm of gifted men for use after their death in artificial insemination. He fought for the promotion of sperm banks, an idea that provoked bitter criticism.

Between 1955 and 1959 Muller served as president of the American Humanist Association and was president also of the newly launched American Society of Human Genetics. He was a member of many scientific societies as well as of the American Philosophical Society. Muller died of a heart ailment on April 5, 1967.

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Muller's unpublished autobiographical notes, written in 1936, are now in the Lilly Rare Books Library of Indiana University. A popular account of his life and achievements is in Bernard Jaffe, *Men of Science in America* (1944; rev. ed. 1958). □

Johannes Peter Müller

The German medical scientist Johannes Peter Müller (1801-1858) made important contributions to several branches of medicine, including anatomy, physiology, embryology, and pathology.

Johannes Müller the son of a shoemaker, was born in Coblenz, Rhineland-Palatinate, on July 14, 1801. He went to school in Coblenz before studying medicine at the University of Bonn from 1819 until 1822. At Bonn he was influenced by *Naturphilosophie,* including the belief that the smallest part of nature reflected grand themes running through the whole of creation. After taking his degree at Bonn, he spent 18 months in Berlin studying for the state medical examination. Although he never gave up his belief in a purposeful universe and the large generalizations of *Naturphilosophie,* he increasingly taught that experimental research was the way forward in medicine.

From 1824 until 1833 Müller taught medicine at Bonn, reaching the rank of professor in 1830. There his main achievements were in embryology and physiology. In 1825 he discovered the duct named after him and went on to make a pioneer study of the development of the genital glands in the embryo. He put forward a theory of color vision based on the study of a variety of animals and also investigated the way in which different nerves functioned.

In 1833 Müller became professor of anatomy and physiology and director of the Museum of Comparative Anatomy at the University of Berlin. He built up a famous school, and his students dominated German medical science in the second half of the 19th century. In 1833 Müller published the

first part of his *Manual of Human Physiology*. It became the leading textbook on its subject and was revised and republished many times. At Berlin he continued his research on nerve physiology but also undertook extensive investigations in comparative anatomy, writing large works on fishes and echinoderms. He was one of the first to make extensive use of the microscope in pathology, and in 1838 he published a volume on the pathology of tumors. In 1834 he had founded the journal known as *Müller's Archiv*.

Müller was rector of the University of Berlin during the revolutionary year of 1848, and the strain caused by the political upheavals impaired his health. In 1855 he was rescued from a sinking ship on a return voyage from Norway. He died in Berlin on March 28, 1858, without ever fully recovering from the shock of these two events.

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A short account of Müller's life is in Henry E. Sigerist, *The Great Doctors: A Biographical History of Medicine* (1932). □

Karl Alexander Müller

The Swiss-born solid-state physicist Karl Alexander Müller (born 1927) spent years at the IBM Zurich Research Laboratory studying the properties of a class of compounds called perovskites. In collaboration with J. Georg Bednorz, he began to examine their superconducting properties in the early 1980s, which led to the discovery that these compounds superconduct at record high temperatures.

K. Alex Müller was born on April 20, 1927, in Basle, Switzerland. His family was fairly wealthy (his grandfather founded a chocolate company) and could afford to entertain Müller's teen-aged interests in radio and electronics. The first years of his life were spent with his parents in Salzburg, Austria, where his father studied music. He and his mother later moved to Dornach, near his birthplace, to the home of his grandparents; and from there they moved to Lugano, the Italian-speaking part of Switzerland. Müller soon became bilingual. When his mother, Irma, died in 1938, Müller was only eleven. He and his father, Paul, lived in the eastern part of Switzerland, in Schiers, where he earned his secondary education at the Evangelical College. He arrived just before the start of World War II and left just after it ended. He assumed he would study electrical engineering after high school, but a high school physics teacher at Evangelical College recognized his talents and encouraged him to pursue physics instead. After completing his military service in the Swiss Army, he entered the Physics and Mathematics Department of the Swiss Federal Institute of Technology (ETH) in Zurich. He seriously considered changing to electrical engineering but was talked out of it. He received his doctorate in 1958.

From 1959 to 1963 Müller worked for the Battelle Memorial Institute in Geneva and was a lecturer at the University of Geneva where he was given the title of professor in 1970. In 1963 he became a research staff member at the IBM Zurich Research Laboratory, Ruschlikon. He spent the next 15 years investigating the properties of perovskites—compounds consisting of two different metal atoms and three oxygen atoms. His work enhanced his reputation and he took over as head of the laboratory's physics department in 1972. He was appointed an IBM fellow in 1982, allowing him the freedom to work on whatever projects he wished. During an 18-month sabbatical in the United States ending in 1980, Müller started working in the field in which he was to become famous, solid-state physics and superconductivity. He became particularly interested in a class of compounds known as ceramics: glass-like compounds of oxygen and at least one metallic element.

Some metals, as well as a fair number of compounds, show a dramatic change in the way they conduct electricity when they are cooled to very low temperatures. These materials in fact lose all resistance to the flow of electricity if they are cooled to a low enough temperature. Discovered in 1911, the phenomena of superconductivity had occupied the labors of physicists for decades. However, little progress was made in discovering a material that would superconduct at a temperature above 23 K (23 degrees above absolute zero, or 250 degrees below zero on the Centigrade scale). Such cold temperatures make practical applications of superconductivity difficult to implement.

Müller was convinced that higher temperature superconductors could be discovered but the trick was to figure

out which materials to test. Although the perovskites that he had been working with for years normally did not conduct electricity well, he reasoned that they could be induced to superconduct by varying the composition of the perovskites. In addition, a few other similar compounds had demonstrated superconductivity, but all these compounds began to superconduct at temperatures far below the record high of 23 K. Müller thought that perovskites containing the element nickel might superconduct at higher temperatures. In mid-summer 1983 he enlisted the aid of J. Georg Bednorz, a former student and now his colleague at IBM, in preparing samples of the compounds. The relationship Müller and Bednorz had was one of opposites attracting. Müller, called ''a visionary theoretician, a bright, irascible Swiss physicist who liked to work alone at home,'' complemented his German counterpart, who was a skilled researcher and enjoyed spending long hours at the laboratory. Bednorz worked in his spare time and in the evenings making sample after sample, slightly altering the ratios of the elements in each sample. No sign of superconductivity was found in any of the samples. The project almost ended, partly because the equipment used for the measurements of conductivity was borrowed from another team, which meant that Bednorz could test for superconductivity only in the evening. The equipment was also out of date. In late 1985 colleagues at IBM agreed to let Bednorz use new automatic equipment during normal working hours.

At this time they switched from nickel-containing samples to ones that contained copper. Soon after, Bednorz read about the work of a team of French physicists who reported that a perovskite-type compound consisting of barium (Ba), lanthanum (La), copper (Cu), and Oxygen (O) showed metallic-like electrical conductivity at room temperature. In January 1986 Bednorz began preparing samples of the Ba-La-Cu oxide, altering the ratios of the various elements in each sample. The samples showed superconductivity occurring at 35 K, shattering the old record by contemporary standards.

Müller knew that there had been many unsupported claims for superconductivity at ''high'' temperatures (35 K is high in this context). Many more tests were done to make sure that the results were correct. By the spring of 1986 they were confident of their result, but they did not have the equipment necessary to test the magnetic properties of their sample, which would demonstrate beyond question that their compound was superconducting. They decided to publish their results anyway using the cautionary title ''Possible High [Transition Temperature] Superconductivity in the Ba-La-Cu-O System.'' Their article appeared in September 1986, the same month they were able to confirm the sample's magnetic properties. By November two teams of physicists confirmed that their sample became superconducting at 35 K. After presenting these findings at the Materials Research Society meeting in Boston on December 5, 1986, the world was aware that the Müller-Bednorz 2-1-4 structure (so called due to the arrangement of the perovskite-like crystal arrangement) was the superconductor. Müller and Bednorz had also begun work on a 1-2-3 compound of yttrium, barium, and copper oxide, which also proved to be a superconductor.

Their discovery, while at first met with skepticism, ignited a flurry of research into similar compounds. Physicists realized that this new class of superconducting compounds brought them a step closer to large-scale practical applications, which had been their dream since 1911. With such impressive developments, a special session on the new superconductors took place in March of 1987 at the meeting of the American Physical Society in New York. The session became historic because of the unprecedented numbers of those attending. Therefore, it has often been referred to as the ''Woodstock of physics.'' Their findings of superconductivity at higher temperatures were phenomenal and their achievement spread rapidly among physicists and the world. Other experiments continued to confirm their results. Müller and Bednorz were awarded the Nobel Prize in October 1987 for their discovery of new superconducting materials.

After his Nobel Prize, Müller continued to work on superconductivity ceramics at his IBM lab. In addition to his Nobel Prize, Müller was also awarded the Marcel-Benoist Prize (1986), the Thirteenth Fritz London Memorial Award, the Dannie Heineman Prize, the Robert Wichard Pohl Prize of the German Physical Society (1987), the Hewlett-Packard Europhysics Prize, the American Physical Society International Prize for New Materials Research, the Minnie Rosen Award (1988), and the Special Tsukuba Award (1989). He earned honorary degrees from the University of Geneva, Switzerland, the Technical University of Munich, Germany, and Universita degli Studi di Pavia, Italy (1987); University of Leuven, Belgium, Boston University, USA, Tel Aviv, University, Israel, and the Technical University of Darmstadt, Germany (1988); University of Nice, France, and Universida Politecnica, Madrid, Spain (1989); and the University of Bochum, Germany and Universita degli Studi di Roma, Italy (1990). He was elected as a Foreign Associate Member of the Academy of Sciences in the United States in 1989. Müller married Ingeborg Marie Louise Winkler in 1956. They have two children: Eric, a dentist, and Silvia, a kindergarten teacher.

Further Reading

Biographical works on Müller include profiles in *Notable Twentieth-Century Scientist,* Volume 3 (1995), *Physics 1981-90 Nobel Lectures](1993),* and *The Nobel Prize Winners: Physics,* Volume 3, 1968-1988 (1989). Works that include a discussion of Müller include Randy Simon and Andrew Smith's *Superconductors: Conquering Technology's New Frontier* (1988), Robert Hazen's *The Breakthrough: The Race for the Superconductor* (1988), and John Langone's *Superconductivity: The New Alchemy* (1989). See also *Science* (October 23, 1987), *Physics Today* (December 1987), and Müller's Nobel lecture (1987). □

Paul Hermann Müller

The Swiss chemist Paul Hermann Müller (1899-1965) is noted for his discovery of the insecticidal powers of DDT.

Paul Müller was born on Jan. 12, 1899, at Olten, Switzerland, the son of an official of the Swiss Federal Railways. The family soon moved to Basel. Encouraged by his father, Müller performed experiments at home with chemicals bought at a local pharmacy. After a brief spell as a laboratory technician Müller entered Basel University. In 1925 he was awarded a doctorate for a thesis on the chemical and electrochemical oxidation of a substance known as asymmetrical *m-xylidine* and some of its derivatives. That year he joined the firm of J.R. Geigy as research chemist.

Müller's first research interest at Geigy was in the field of leather tanning, and he was able to develop several synthetic tans with good fastness to light. He also developed an interest in the conservation of hides and in the associated problem of rendering wool resistant to attack by moths. Although the firm had by this time considerable expertise in mothproofing textiles on an industrial scale, Müller believed that an alternative approach to the problem was necessary. Hitherto the insecticides used had been oral poisons. Müller proposed a search for insecticides that could act by mere contact, and for this he did his own biological testing, which was unusual for a chemist. Realizing that compounds with a—CCL_3 group (for example, chloroform) were often lethal to insects, he examined several of these until, in 1939, he came to DDT (dichlorodiphenyltrichloroethane), which, although known since 1873, was now revealed as a far more effective contact insecticide than any other and was easily manufactured.

This discovery came at a crucial moment in history. DDT, with its lethal action on malaria-carrying mosquitoes, played a vital role in maintaining the health of the Allied armies in the Far East. As a routine precaution, the shirts of British and United States troops were impregnated with DDT. Its first use on a large scale was at Naples in 1943, when a typhus epidemic was brought under control within 3 weeks. Today, discovery of pesticide residues in animal bodies has revealed a toxic hazard unsuspected in Müller's day, and controls in the use of DDT and other pesticides are being demanded.

For his discovery Müller received the Nobel Prize for physiology or medicine in 1948. In 1962 he was given an honorary doctorate at Thessalonica (Salonika) in recognition of the valuable effects of DDT in the Mediterranean area.

Müller became deputy chairman of Geigy and assistant research director of its pesticides division. He died in October, 1965.

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A brief biographical sketch of Müller is in H. Schück and others, *Nobel: The Man and His Prizes* (trans. 1951; 2d rev. ed. 1962), and Eduard Farber, *Great Chemists* (1961). □

Martin Brian Mulroney

Martin Brian Mulroney (born 1939) revolutionized Canadian politics, leading his Conservative party to its first consecutive election victories (1984, 1988) since early in the 20th century and breaking the Liberal stranglehold on the province of Quebec. As prime minister of Canada, he was responsible for a major Canada-U.S. free trade agreement and for sweeping proposals to change the national constitution.

Martin Brian Mulroney was born March 20, 1939, at Baie Comeau, Quebec, a town created by Colonel Robert McCormick of the *Chicago Tribune* to supply his papers with newsprint. Mulroney's father, Ben an electrician and later a foreman in the McCormick paper mill, was one of the town's pioneers in the 1930s. Ben Mulroney and his wife, Irene, were descended from Irish immigrants to Canada. Brian was the eldest son of their six children and the third child born. Ben had big dreams for his family, and Brian had all of his father's drive, ambition, determination, and intense loyalty to family and friends.

Mulroney grew up excelling as a public speaker in both French and English. Receiving his education at Catholic schools in Baie Comeau until the tenth grade, Mulroney

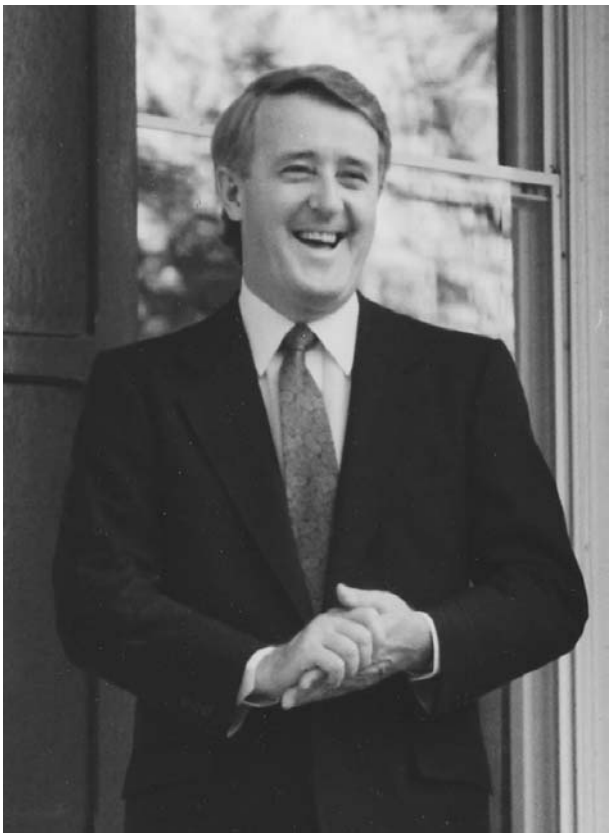

then left home to attend St. Thomas High School in Chatham, New Brunswick. Mulroney was a good student and talented athlete. He had a gift for singing as well, and was often asked by Robert McCormick to perform at the company's social affairs. From there, at the age of 16, he moved farther east to St. Francis Xavier University in Antigonish, Nova Scotia. He was not only a student of political science, but a student of politics as well. He was an active member of the Conservative party both on the campus and at the national student level. In 1956, he volunteered to help in the successful provincial campaign of Robert Stanfield, the conservative Nova Scotia premier who eventually replaced John Diefenbaker as Canada's national leader. Mulroney was only 17 at the time, but made quite an impact on the older campaign workers for Stanfield. Said Finlay MacDonald in *Maclean's,* ''One word described my first impression of Brian Mulroney—irrepressible. He was enthusiastic, charming and dogged—a doggedness he could always back up with performance. If you told him, for example, to tie a pink ribbon to a dog's tail, it was tied—and in the right spot.'' Mulroney was soon given such responsibilities as making speeches and writing radio commercials, duties not normally assigned to teenagers. When asked why he became a Tory, he recalled that the other party, the Liberals, were just no fun. They took themselves too seriously. Even as a child, recalled a boyhood friend, Wilbur Touchie, Mulroney had political aspirations, always saying he wanted to be a Prime Minister one day. He was well on his way.

By 1961 Mulroney was back in Quebec as a law student at Laval University after a year at Dalhousie University in Halifax, Nova Scotia. In 1964 he went to work at Montreal's largest law firm, specializing in labor matters. Still very thin (his nickname was ''Bones''), eager to please, obviously effective at bringing people together, he was quickly well-connected in Quebec business and political circles. Mulroney was also becoming one of the key Conservative political organizers and fund-raisers in the province. He was on the rise.

Mulroney also served as the vice-chair of ''Youth for Dief'' in Diefenbaker's 1956 campaign. When Diefenbaker won the Prime Minister spot in 1957, the two remained in touch, with Diefenbaker calling and visiting Mulroney on campus. Students who weren't sure whether to believe the relationship between the two was indeed real, changed their minds quickly when Diefenbaker was spotted eating lunch with Mulroney in the cafeteria.

Mulroney always believed in the value and strength of friendships, perhaps as a result of his alliance with Diefenbaker, relying on them for support. He maintained his connections from St. Francis Xavier and expanded his circle of contacts once he reached Laval. Many of the people he met along his political journey were rewarded with positions in his government when he reached power.

Continuing to build friendships and influence people, Mulroney's performance with Montreal's Howard Cate Ogilvy law firm propelled him into the labor lawyer spotlight; and it was here where his affinity for late-night deal-making started to put down the groundwork for his future political career. After fighting imposing cases in 1966, Mulroney was getting noticed by political leaders who wanted to work with him.

First Try for Party Leadership

The 1970s brought public attention. Mulroney was a tough-minded and articulate member of the Cliche Commission on violence and corruption in the construction industry in 1974-1975. In 1976, building on that experience, he declared for the vacant leadership of the national Conservative party. It was too soon. His conscious efforts to imitate the appeal and oratory of fellow Irishman John F. Kennedy fell flat, and both the delegates and political professionals doubted that he had sufficient substance. For all that, ''the boy from Baie Comeau'' finished in a solid third place behind the eventual winner, Joe Clark. All the characteristics that made him likable among his friends—loyalty, industry, generosity—didn't help his politics. He was instead perceived as too well-packaged, slick, manipulative, free-spending, thin-skinned, and of course, inexperienced.

It was not easy for Mulroney to accept defeat. He was frequently depressed in the years that followed, drinking often and putting a strain on his marriage. Furthermore, he was not above undermining Clark's leadership from his still powerful position within the party. He became vice-president of the Iron Ore Company of Canada in 1976, and president in 1977. Iron Ore was an American branch plant not unlike Colonel McCormick's operation in Baie Comeau, and Mulroney had the diplomatic and labor relations talents to run it skillfully. He demonstrated that skill in deftly closing down the company's operations in Schefferville, Quebec, in 1983.

Mulroney had his eye on more than Schefferville. Clark had decided to put his position as party chief on the line in another leadership contest. Mulroney could not believe his good luck; Clark would almost certainly have won the next election, despite widespread criticism from within his own ranks. Learning from his 1976 defeat, Mulroney operated a careful, low-key campaign. On the final ballot, June 11, 1983, there were only two candidates left; Mulroney defeated Clark by a narrow but clear margin. Mulroney now made his first bid for electoral office, becoming the member for Central Nova (Nova Scotia) in August 1983 and assuming the role of leader of the opposition in Parliament. He made a measured case against the controversial policies of longtime prime minister Pierre Elliott Trudeau, which he said had needlessly divided Canadians and brought Canadian-American relations to their lowest state in decades. Along the way, he took a brave stand for minority French language rights in the province of Manitoba. That was his finest hour.

Role as Prime Minister

Trudeau retired in 1984. His successor, John Turner, promptly called an election after only nine days in office, ensuring that he would be one of the shortest-lived leaders in Canadian history. Mulroney proved a brilliant campaigner, capitalizing on Trudeau's unpopularity and pinning Turner down on the Liberals' record of handing out

the best jobs to their friends. The Conservatives took the most seats in Canadian parliamentary history, 211 out of a total of 282. Mulroney, moreover, seized Quebec from the Liberals, beating his rival 28,208 votes to 9,640. He had, since a young man, been arguing that the Conservatives must succeed in his mostly French-speaking and traditionally Liberal home province if they were to achieve lasting power. He took what seemed like a big chance by running in Manicouagan, the riding (election district) that contained Baie Comeau; his Conservatives won not only there but in 58 of Quebec's 75 constituencies. Mulroney was elected as Canada's Prime Minister on September 4, 1984.

It was easier to get power than to govern. Within days, Mulroney was in President Ronald Reagan's Washington, promising to dismantle Trudeau's controversial policies on energy and investment. Canadians wanted better relations with the Americans, but they soon were criticizing Mulroney for being in Reagan's ''hip pocket.'' In a similar vein, the new prime minister took strong action to sweeten the poisoned atmosphere between the federal government in Ottawa and the provinces, signing important agreements with the energy-producing regions in 1985. That helped to ease the tension, but critics wondered if Mulroney had simply opened up a federal candy store to dispense power to the provinces. As part of an effort to reduce the federal government's huge deficit, Mulroney announced the partial de-indexing of old age pensions and family allowances. The outcry was so great, however, that he had to back down. It was a crucial early mistake. He appeared weak and indecisive to many. Others would never forgive him for his betrayal of what he had once called a sacred trust. Canadians, indeed, were finding that they did not like or have respect for their leader, whose high living and high sounding platitudes had begun to grate already. By the end of 1985, his first full year in power, 60 percent of Canadians thought Mulroney had not kept his promises. After two years in office, the same number wanted another prime minister.

Mulroney persevered in the face of growing unpopularity, demonstrating a particular ability to keep his own members of Parliament on his side. One of his goals had been to win Quebec over to the 1982 Canadian constitution, and in 1987 that apparently was accomplished with the Meech Lake Accord, which proposed new powers for all the provinces. This was naturally popular in provincial capitals, and it seemed accepted throughout the country, and it certainly was in Quebec. Mulroney was the only prime minister able to get all premiers to sign a constitutional accord—three times—but was still unable to pass it through. In 1987, too, an important agreement was reached between Canada and the United States; the Free Trade Agreement was signed by Mulroney and Reagan on January 2, 1988. The prime minister made the agreement the centerpiece of a campaign for reelection. On November 21, 1988, he was returned to power, having made a magical comeback from disastrously low personal and party popularity ratings, outdoing his Liberal party opponent 33,730 votes to 5,994. Free trade, getting ever closer to the United States, was a deeply divisive issue, but Mulroney was able to convince enough Canadians of his case to win a solid parliamentary majority. No one doubted that 1988 was his victory.

Mulroney did not have much time to savour it. Support plummeted again, this time to historic new lows. He introduced a detested new goods and services tax, indulged shamelessly in the patronage he had so criticized, and aligned his government unquestioningly with the foreign policy aims of the United States. The Meech Lake Accord, still unratified by two provinces, blew up in an angry round of meetings in the summer of 1990, leading Quebec to make louder noises than ever before about separation from the rest of Canada. There were failures enough to go around—of policy, of vision, of generosity—but Canadians kept returning to the man himself, a man seen as too obsessed by power and its exercise to be interested in anything else.

In 1992 the Charlottetown accord was presented to the polls, touting ''something for everyone,'' *The Economist* reported. Instead of asking voters if Canada should remain unified or break off into self-governing units, it asked that they approve of a constitutional deal devised by Mulroney. In it, he tried to appease the smaller issues in order to get voters to believe that their interests and concerns were being addressed. Each group wanted its individual claims recognized. As a result, the new constitutional order wasn't particularly concerned with larger issues, such as freedom as speech. Since Mulroney's popularity had sunk to extremely low levels, instead of a pact that could make everyone happy, most everyone hated it because they weren't happy with their leader in the first place. Voters turned it down, and Mulroney's campaign for the accord got him twice as many no votes as yes votes in a popularity survey conducted soon after the vote.

Mulroney Steps Down

Signing the first trade agreement with President Reagan and the United States led to larger agenda in 1992. On December 17 Mulroney signed NAFTA, the North American Free Trade Agreement, with the United States and Mexico. Presidents Bush and Salinas, along with Prime Minister Mulroney, felt that the agreement would eliminate most trade and investment barriers among the three countries for the next 15 years. When George Bush signed NAFTA, he was in the last days of his presidency, having lost the 1992 election to Bill Clinton. Clinton assured Mulroney he would not renegotiate any part of the agreement without him during Clinton's scheduled trip to Mexico. Mulroney, who was fishing buddies with Bush, hoped for little change in the generally warm rapport between the neighboring countries and governments.

Mulroney took much heat from Canadians for his attraction to controversial, unpopular issues and his attempts to persuade the people that his policies would be for their own good. Few were pleased when following the Free Trade Agreement, statistics indicated a loss of 130,000 jobs and consistently rising unemployment rates. His Goods and Services Tax, which replaced a hidden manufacturers' sales tax was deemed ''political suicide'' by Diane Francis in *Maclean's*. Not since 1990 had Mulroney's approval ratings

passed 20 percent, and on February 24, 1993, Brian Mulroney announced that he would be stepping down as Canada's 18th prime minister after his party chose a successor in mid-June of that year. The party settled on Kim Campbell, a former litigation lawyer and political philosophy teacher who was Canada's first female defense minister.

A commentary by Hershell Erzin published in *Maclean's* soon after Mulroney's announcement said that he ''gave good ideas a bad name.'' While Mulroney acted earnestly to help Canada change for the better and keep up with the rest of the world, the issues he took on were not satisfactorily addressed and the people could not successfully adapt to the changes. In addition, Erzin noted, he wavered on policy issues, often contradicting himself. Still, Mulroney maintained that he was pleased with his life and with what he tried to do for his country. He felt that even when he stepped down that the Conservative party was in good shape and the country was improving. He took on quarrelsome causes and essentially reinvented Canada while doing so. His reasons for leaving, he told *Maclean's,* were simply that his priorities had changed. ''I don't know what comes over you, but all of a sudden the kinds of things that were important when you were 23 aren't important when your [sic] 53. I don't know if it is called perspective or if it's called growth or if it's called what. But it's just there.''

Controversy Continues

When Mulroney and his family left their Ottawa prime ministerial residence for the last time in June of 1993, they returned to Quebec where Mulroney went back to practicing law in Montreal. He was unable to entirely leave controversy behind him, however, when Stevie Cameron's 1994 book *On The Take* portrayed Mulroney as a prime minister who obtained a fortune well above that of most leaders by curious means. She alleged that the Tory party supplemented the family income to help support their lavish lifestyle. She charged that Mulroney, as Prime Minister, was involved in ''flagrant kickback schemes, bid-rigging of government contracts, misappropriation of parliamentary budgets, favors to corporate supporters of the party, and an unprecedented orgy of patronage appointments that didn't end until the day Mulroney left office.'' Cameron was also sure to mention the generous consulting feels and directorship payments he earned after leaving his post from the boards on which he sat: Horsham Corporation, American Barrick Resources Corporation, and the food-processing giant Archer-Daniels-Midland Company, in addition to his hefty salary from his job as a partner with the Ogilvy Renault law firm.

A second book that poked at Mulroney was Marci McDonald's *Yankee Doodle Dandy: Brian Mulroney and the American Agenda,* released in 1995. In it, she points out how Mulroney's decisions in regards to the Persian Gulf War were influenced by President Bush's. Canadians were not happy when Mulroney's judgment to send troops into battle without passing it through Parliament and his zeal for committing more power didn't win him much respect.

Even more distressing controversy reached an extreme personal level when Mulroney was mentioned in an investigation of the 1988 purchase of 34 Airbus A-320 passenger planes from a European firm for $1.8 billion. The Royal Canadian Mounted Police (RCMP) and Swiss authorities alleged that Mulroney was directly involved in conspiracy to defraud taxpayers and that he had accepted a $5 million kickback as a result of the airbus purchase. In addition, Swiss bank accounts records appeared, indicating that one account was for Mulroney. Mulroney flatly and fiercely denied all allegations by filing a $50 million action suit for libelous damage to his character, accusing the government and the RCMP of making ''false and reckless'' accusations against him—$25 million in actual damages to Mulroney's reputation and $25 million in punitive damages, which he planned to donate to charity if he won the case.

To prepare for the case, Federal lawyers sent Mulroney's attorneys some 40 pages of questions for which they said they needed answers to defend their clients. Mulroney's lawyers said the request for such detailed information was unnecessary and they won an appeal in Quebec to deny the attorneys access to such material. At pretrial hearings held in April 1996 Mulroney called the Canadian government and the RCMP Kafka-esque fascists, saying he was set up and accused without proof. His appearance at the hearings was intended to be for the government to assail him with questions to use as ammunition in the actual trial. Instead, a strong, composed Mulroney lashed out at the government, presenting his own case, banking on his skill for exploiting questions to deliver a speech.

A January 6, 1997 date was set in Quebec Superior Court for Brian Mulroney to take his suit to trial, where his lawyers tried to blame the department of justice for maligning Mulroney and accuse them of witch-hunting. Instead of walking away with the $50 million he wanted from the case that was initially estimated to last no less than three months, Mulroney agreed to settle for an decisive apology and a promise that the government would pay his $1 million in legal fees. *The Economist* reported that although both sides claimed victory, it was Mulroney's testimony that was more convincing. His reputation was at least somewhat restored and the government just appeared to be vindictive and sloppy.

When asked what he hoped the history books would say about him, Mulroney told *Maclean's* that he wants people to remember that he had never been elected anywhere, but made it to the House of Commons as leader of the Opposition and led his party to the greatest victory in Canadian history. His back-to-back triumphs were the first accomplishment by a Conservative in 100 years. He kept his party together and won a majority in the Senate for the first time in 50 years. Mulroney believes that he made a ''profound and fundamental'' difference and hopes that the future will prove that they were beneficial.

Brian Mulroney is married to the former Mila Pirnicki. They were wed in 1972 and had four children: Caroline, Nicolas, Mark, and Ben.

Further Reading

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Lewis Mumford

Lewis Mumford (1895-1990), American social philosopher and architectural critic, analyzed civilizations for their capacity to nurture humane environment. He emphasized the importance of environmental planning.

Lewis Mumford was born in Flushing, Long Island, New York, on October 19, 1895. He attended Stuyvesant High School until 1912. He studied evenings at the City College of New York for five years but did not receive a degree. Instead he became a student of the cities, beginning with New York City, whose libraries, theaters, and museums were his academy. Later, he wrote a series of ''Skyline'' essays for the *New Yorker* magazine which were intimate visits to buildings and quarters of the city that illustrated New Yorkers' aspirations and failures in their continuing act of building and rebuilding.

In 1915 Mumford read Patrick Geddes's essays expressing an organic view of society and claimed Geddes as his mentor in the years after 1923 when they met. In 1916 Mumford gained experience in the labor movement by serving as investigator of the dress and waist industry. Briefly in 1917 he worked for the Bureau of Standards in Pittsburgh, testing cement. He served as a radio operator in the U.S. Navy in 1918. The following year he became an editor of *Dial* magazine and then went to London in 1920 to serve as acting editor of the *Sociological Review*. Returning to New York City, he wrote *The Story of Utopias* (1922).

The English utopian planner and advocate of garden cities, Ebenezer Howard, inspired Mumford toward an active role in city and regional planning. He helped organize the Regional Planning Association of America (1923) and served as special investigator for the New York Housing and Regional Planning Commission, beginning in 1924. He edited the pioneering regional planning issue of *Survey Graphic* (1925) and helped edit five volumes of *The American Caravan* (1927-1936). In city planning, he advocated the conservation of ''green belts,'' with self-contained cities supporting residence, work, markets, education, and recreation. The new cities were to be constructed on a pedestrian's scale with organic coherence among the urban functions. As a city planning consultant, he forcefully urged such ideas throughout the world.

In his writing, Mumford tried to define the American conscience: its traditions and allegiances and the forces that periodically betrayed it. Louis Sullivan is the hero of *Sticks and Stones;* Henry Hobson Richardson is the hero of *The Brown Decades* and *The South in Architecture;* both men were gargantuan talents who wedded art and technology to give a distinctively indigenous form to American architecture. In his pioneering study *Herman Melville* (1929), Mumford disclosed his tragic sense of art and life. Art, he affirmed, is man's declaration against a universe that is ''inscrutable, unfathomable, malicious . . . Not tame and gentle bliss, but disaster, heroically encountered, is man's true happy ending.''

In *Technics and Civilization* (1934) and *The Culture of Cities* (1938) Mumford tried to show that artifacts are instruments of a civilization's cultural and social process and to examine architecture and machines in terms of the social conditions that nurture them. His thesis was that contemporary civilization must undergo a moral reformation to have the quality of life known to many earlier societies.

Between 1935 and 1951 Mumford wrote a series of books (the ''Renewal of Life series,'' he labeled them) concluding with *The Conduct of Life*. They are long, sometimes tedious pleas for an understanding of the moral problems of public policies. Preoccupied with the rising threat of fascism, Mumford departed from his earlier pacifism and urged in 1935 that the United States declare its intention to defend against the totalitarian states. *Men Must Act* (1939) called for American intervention in World War II. The 1950's were very prosperous for Mumford's literary works. His early books including *Sticks and Stones, The Brown Decades,* and *The Golden Day* were all republished in 1995.

After the war Mumford worried about the ruin of cities through wholesale urban renewal, the growing dominance of highways, and the military mind's domination of foreign and nuclear policies. In *Faith for Living,* he wrote that ''in a world in which violence becomes normalized as part of the daily routine, the popular mind becomes softly inured to human degeneracy.'' He held visiting professorships at North Carolina State College, the University of Pennsylvania, and the Massachusetts Institute of Technology. In his most searching book, *The City In History* (1961), he wrote, ''We need a new image of order, which shall include the organic and personal, and eventually embrace all the offices and functions of man.'' *The City In History* was honored the National Book Award for nonfiction in 1962. In 1964, Mumford made six twenty-eight minute films based on *The City In History*.

In his much later work *The Myth of the Machine* (1970) he looks down upon technology, labeling the megamachine as the ''guilty party.'' Mumford died in 1990.

Further Reading

The major source for information on Mumford's life is Van Wyck Brooks, *The Van Wyck Brooks-Lewis Mumford Letters: The Record of a Literary Friendship, 1921-1963,* edited by Robert E. Spiller (1970); it is virtually a social history of the era. Mumford's early career is detailed in Roy Lubove, *Community Planning in the 1920's: The Contribution of the Regional Planning Association of America* (1964). Mumford's views on urban life are analyzed in Morton and Lucia White, *The Intellectual versus the City: From Thomas Jefferson to Frank Lloyd Wright* (1962); W. Warren Wagar, *The City of Man: Prophecies of a World Civilization in Twentieth-century Thought* (1963); and Alan A. Altshuler, *The City Planning Process: A Political Analysis* (1965). Other sources include *Lewis Mumford and American Modernism: Eutopian Theories for Architecture and Urban Planning* written by Robert Wojtowioz (1996), *Coping with the Past: Patrick Geddes, Lewis Mumford, and the Regional Museum* by John L. Thomas (1997). □

Edvard Munch

The Norwegian painter and graphic artist Edvard Munch (1863-1944), working in an antinaturalistic expressionist style, illustrated man's emotional life in love and death. His art was a major antecedent of the expressionist movement.

Born on Dec. 12, 1863, in Loieten near Kristiania (now Oslo), Edvard Munch was the son of a military doctor. Childhood experiences with death and sickness—both his mother and sister died of tuberculosis—greatly influenced his emotional and intellectual development. This and his father's fanatic Christianity led Munch to view his life as dominated by the ''twin black angels of insanity and disease.''

In 1880 Munch began to study art and joined the realist painters and writers of the Kristiania bohemian circle. His ideas were strongly influenced at this time by the anarchist writer Hans Jaeger, who sought to establish an ideal society based on materialist atheism and free love. Jaeger's hopeless love affair with the wife of Christian Krohg, dean of the bohemian painters, and Munch's own brief affairs caused him to intensify the identity he saw between women, love, and death.

Munch's paintings during the 1880s were dominated by his desire to use the artistic vocabulary of realism to render subjective content. His depiction of the *Sick Child* (1885-1886), which employed a motif popular among Norwegian realist artists, coloristically rendered a mood of melancholy depression serving as a pictorial memorial to his dead sister. Because of universal critical rejection, Munch turned briefly to a more conservative style and through the

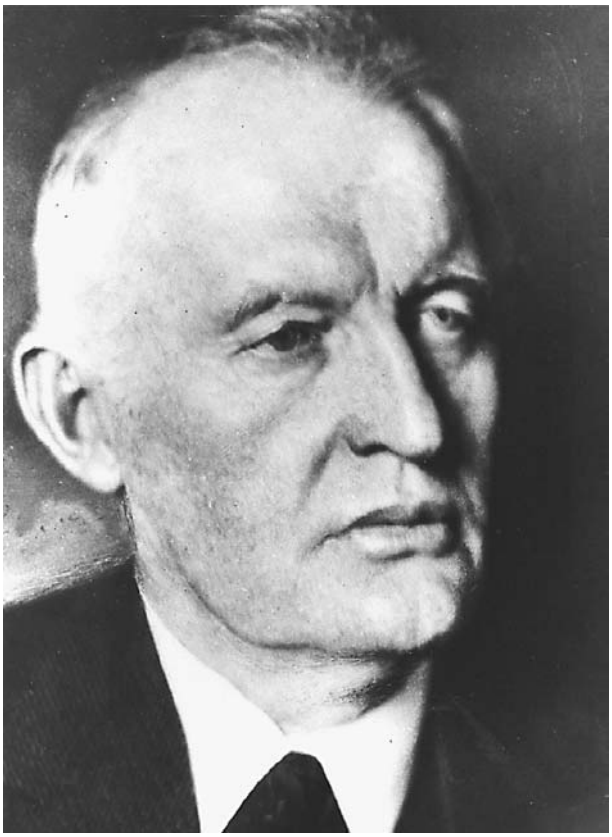

large painting *Spring* (1889), a more academic version of the *Sick Child,* he obtained state support for study in France.

After studying briefly at a Parisian art school, Munch began to explore the possibilities made available by the French postimpressionists. The death of his father in 1889 caused a major spiritual crisis, culminating in his rejection of Jaeger's philosophy. Munch's *Night in St. Cloud* (1890) embodied a renewed interest in spiritual content; this painting served as a memorial to his father by presenting the artist's dejected state of mind. He summarized his intentions, ''I paint not what I see, but what I saw,'' and identified his paintings as ''symbolism: nature viewed through a temperament.'' Both statements accent the transformation of nature as the artist experienced it.

In 1892 the Berlin Artists' Association, an official organization consisting primarily of German academic artists, invited Munch to exhibit there. His paintings provoked a major scandal in Germany's artistically provincial capital, and the exhibition was forcibly closed. But Munch used the publicity to arrange other exhibitions and sell paintings; his art prospered and he decided to stay in Germany. He also began work on a series of paintings later entitled the *Frieze of Life,* which concentrated on the themes of love, anxiety, and death. Incorporating many of his best-known works, the *Frieze* was essentially completed in 1893 but not exhibited as a unit until 1902.

To make his work accessible to a larger public, Munch began making prints in 1894. Motifs for his prints were usually derived from his paintings, particularly the *Frieze*. The *Frieze* also served as the inspiration for the paintings he made for Max Linde (1904), Max Reinhardt's Kammerspielhaus (1907), and the Freia Chocolate Factory in Oslo (1922).

Following a nervous breakdown, Munch entered a sanatorium in Copenhagen in 1908. In the lithograph series *Alpha* and *Omega* he allegorically depicted his love affairs and his relationship to friends and enemies. In 1909 he returned to Norway to lead an isolated life. He sought new artistic motifs in the Norwegian landscape and in the activities of farmers and laborers. A more optimistic view of life briefly replaced his former existential anxiety, and this new life view attained monumental expression in the murals of the Oslo University Aula (1911-1914).

During World War I Munch returned to his earlier motifs of love and death; his own increasing age combined with the tensions of world affairs to arouse a new pessimism in him. Symbolic paintings and prints appeared side by side with stylized studies of landscapes and nudes during the 1920s; as a major project, never completed, he began to illustrate Henrik Ibsen's plays. During his last years, plagued by partial blindness, Munch edited the diaries written in his youth and painted harsh self-portraits and memories of his earlier life. He died in Ekely outside Oslo on Jan. 23, 1944.

Further Reading

Some of Munch's own writings are contained in Johan H. Langaard and Reidar Revold, *Edvard Munch* (1963; trans. 1964). Reinhold Heller, *Edvard Munch: The Scream* (1972), is the first book in English to make use of Munch's unpublished writings and of his drawings; although it concentrates on a single drawing, it serves as an introduction to his art in general. □

George William Mundelein

George William Mundelein (1872-1939) was an outstanding American Roman Catholic prelate and an outspoken foe of totalitarianism in the 1930s.

Born in New York City on July 2, 1872, of American-born parents of German descent, George Mundelein was raised by his maternal grandmother. After graduating from Manhattan College in 1889 he spent 3 years at St. Vincent's Seminary in Beatty, Pa. He completed his studies at the Urban College of the Propagation of the Faith in Rome, receiving a doctor of divinity degree, and was ordained in 1895. He returned to his diocese of Brooklyn to serve as secretary to Bishop Charles E. McDonnell, becoming chancellor and auxiliary bishop in 1909. Mundelein succeeded James Edward Quigley as archbishop of Chicago in 1915.

Mundelein was noted as an administrator and fund raiser. He built hundreds of schools, churches, hospitals, and charitable institutions to keep pace with the needs of his rapidly growing archdiocese. He founded Quigley Preparatory Seminary in 1918, and it was soon the largest in the nation. In 1921 he established a seminary, St. Mary of the Lake, which he regarded as the major achievement of his career. When he was elevated to the College of Cardinals in 1924, his supporters donated $1 million for the seminary. Two years later he presided over the Eucharistic Congress in Chicago, one of the largest religious meetings in history. In 1918 he launched the Associated Catholic Charities of Chicago; he supported the work of Big Brothers, in which Holy Name Society men served as friends and advisers of needy young men. He sponsored the first diocesan council of the Legion of Decency. After the onset of the Great Depression in 1929, diocesan agencies worked closely with governmental programs aimed at relief and reform.

Always aware of the existence of social injustice, Mundelein warned against the exploitation of labor and warmly supported the New Deal administration of Franklin Roosevelt. A close friend of the President, he defended Roosevelt's program against Catholic critics, notably the radio orator Father Charles Coughlin. In 1937 Mundelein warned against isolationism and vigorously denounced Nazism and Adolf Hitler. His diocese was a center of social action programs, with Catholic priests and other leaders supporting the unionizing drives of the new Committee for Industrial Organization and participating in efforts at civic improvement and social reform. Mundelein died in Chicago on Oct. 2, 1939, on the eve of a planned radio address supporting a more vigorous American policy of resistance to totalitarianism.

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José Luís Alberto Muñoz Marín

José Luís Alberto Muñoz Marín (1898-1980), Puerto Rican political leader, was instrumental in gaining self-rule and, later, commonwealth status for his country.

Luis Muñoz Marín was born on February 18, 1898, the son of Luís Muñoz Rivera and Amalia Marín. In 1910, his father was elected resident commissioner, and the family moved to Washington, D.C., where Muñoz was sent to boarding school. He later attended Georgetown University. After the death of his father in 1916, Muñoz returned to Puerto Rico. Muñoz was soon back in Washington as secretary to the new resident commissioner and briefly attended Georgetown Law School.

Muñoz then moved to New York City, where he began to make his living as a writer. He married a Mississippian poet, Muna Lee, in 1919. Shortly afterward, they went to Puerto Rico, where Muñoz joined the Socialist party for a brief period. At the age of 24, *A Ninety-eight Percent American in Puerto Rico* (1922) was published in *The New Republic*. On his return to New York City, Muñoz wrote an article about the intense poverty in Puerto Rico which was published in the *Nation* in 1925 titled *Puerto Rico: The American Colony*. In another article for *The American Mercury* (February 1929), he again wrote about the inequity of American denomination of Puerto Rico.

In 1931 Muñoz went back to Puerto Rico, this time to stay. He worked for *La Democracia,* the newspaper his father had founded. Muñoz joined the Liberal party and in 1932 was elected to the Puerto Rico Senate. During this period he and Carlos Chardón, the chancellor of the University of Puerto Rico, formulated a long-term economic plan, known as the Chardón Plan, which formed the basis for the Puerto Rican Reconstruction Administration started in 1935. In 1938, Muñoz formed the Popular Democratic party. During this time, Muñoz divorced his wife and married Inés María Mendoza de Palacios.

Running for the Senate under his new party affiliation, Muñoz began to campaign vigorously throughout the island with the slogan ''Bread, Land, and Liberty.'' It was customary that plantation owners and politicians buy the peasant

vote at $2 each, a large sum to the poor. Muñoz asked each person not to sell his vote but to lend it to him.''Remember this,'' he said, ''You can have justice, or you can have two dollars. But you can't have both.'' He won the election and was senator from 1940 to 1948. Among his promises was self-government for Puerto Rico. In 1947 the U.S. Congress consented to self-government, and the first elections for governor were held in 1948. Muñoz easily won because of his outstanding Senate record.

As governor, Muñoz pressed for commonwealth status, and in 1952 Puerto Rico was declared an associated free state. Operation Bootstrap, the continuation of the Chardón Plan, was an economic success story, and Puerto Rico, under Muñoz's leadership, became the showcase for underdeveloped countries. In 1964 he declined the nomination for governor after serving four terms; instead he ran for the Senate and won. Muñoz passed away in 1980. His daughter, Victoria ''Melo'' Muñoz followed her father's footsteps, also running for the senate and winning.

Further Reading

The best book currently available in English on Muñoz Marín is Thomas Aitken, Jr., *Poet in the Fortress* (1964). □

Luís Muñoz Rivera

Luís Muñoz Rivera (1859-1916), Puerto Rican political leader, was instrumental in securing autonomy for his country from Spain in 1897.

Luís Muñoz Rivera was born in Barranquitas on July 17, 1859, the eldest son of Luís Ramon Muñoz Barrios, a leader of the Conservative party, and Monserrate Rivera Vasquez. After attending the elementary school in his town, he was largely self-educated. He wrote a number of patriotic poems and later became interested in editorial writing.

In 1887 Muñoz participated in the assembly that demanded autonomy for Puerto Rico from Spain. In 1890 he founded *La Democracia,* a newspaper expounding the Autonomist party's platforms. His editorials aroused the Spanish administration and led to lawsuits, but they also aroused the support of the Liberal party. Muñoz was soon a major leader and force within the party. In 1893 he married Amalia Marín. In 1896 he reached an agreement with the Spanish premier, Praxedes Sagasta, that, on his Liberal party's return to power, Spain would grant autonomy to Puerto Rico. The following year the Liberals returned to power; a royal decree of November 25 then granted autonomy to Puerto Rico and Cuba.

In the first Cabinet, formed on Feb. 8, 1898, Muñoz was secretary of grace, justice, and government, the highest post. War between the United States and Spain broke out 7 days later, and on July 25 the United States invaded Puerto Rico. The island was placed under United States military law. On October 18 the transfer of sovereignty to the United States took place, and the Cabinet members resigned, but Gen. Brooks, the first military governor, refused to accept their resignations. The Cabinet continued until 1899, when a second United States general succeeded to the governorship. Muñoz then resigned, organized the Federal party, and founded *El Diario de Puerto Rico* in 1900. In 1901 he went to New York City and began the English-language newspaper *Puerto Rico Herald* to call attention to the problems of Puerto Rico.

In 1902 the Unionist party, a fusion of the Federal and Republican parties, was formed, and Muñoz returned to Puerto Rico to campaign for its candidates. In 1906 he was elected to the Puerto Rican House of Delegates. In 1910 he was elected resident commissioner for Puerto Rico to the United States. He then proceeded to learn English, at the age of 50, in order to present his country's needs and desires to Congress. He worked hard on the Jones bill to grant U.S. citizenship to Puerto Ricans and delivered his most important speech in Congress in favor of it in 1916. That year, on November 15, he died in a suburb of San Juan.

Further Reading

One of the best books on Muñoz Rivera in English is Marianna Norris, *Father and Son for Freedom* (1967). See also the essays in Philip Sterling and Maria Brau, *The Quiet Rebels* (1968), and Jay Nelson Tuck and Norma C. Vergara, *Heroes of Puerto Rico* (1970). □

Frank Andrew Munsey

Frank Andrew Munsey (1854-1925), American publisher, built a newspaper and magazine empire in the early 20th century.

Frank Munsey was born in Mercer, Maine, on Aug. 21, 1854, the son of poor but hardworking parents. A sober industrious boy, he went to work for the Western Union Telegraph Company. Steady and ambitious, he soon became manager of its office in Augusta, Maine. For obscure reasons, he settled upon publishing as his means to reach fortune, and in 1882 he went to New York City to publish *Golden Argosy,* a juvenile magazine. He helped Argosy by writing Horatio Alger-type tales, while buying, merging, and closing down other publishing properties, some distinguished, like *Godey's* and *Peterson's*.

Munsey struggled to succeed. He did not marry and did not develop any striking or individual side interests. He was dedicated to business during a period that witnessed the emergence of the popular magazine. In 1891, with *Argosy* producing less revenue than his plans permitted, he began *Munsey's,* aimed at a broad, general audience to which his competitors were selling magazines at 25 cents or more. *Munsey's* was less distinguished than most of these, but in 1893 Munsey made the magazine more salable by cutting his price to 10 cents.

When Munsey was refused distribution privileges by the American News Company, which feared the effect of his price on its control of the field, Munsey struck back by setting up his own distribution system. His brief, courageous battle broke the monopoly and established the popular magazine, making it available to a new and wider readership.

With his income now assured, Munsey began a drive that affected many journalistic careers. He turned his attention to newspapers—buying, consolidating, or closing numerous publications, including the *New York Sun,* the *Baltimore Star,* and the *Philadelphia Times*. Though many of his transactions were resented, Munsey insisted that unprofitable newspapers deserved to be killed and that consolidation was the one answer to this problem. However, his mounting power as a journalistic overlord gave no evidence of distinguished policies or technical innovations.

Munsey expanded his interests, assuming ownership of a chain of grocery stores and speculating in the stock market. His support of Theodore Roosevelt and the Progressive party in 1912 surprised some observers, who were of Munsey's generally conservative politics. However, Munsey's position only indicated his awareness that large industry had more to gain from government regulation than from freebooting enterprise, which could embarrass financiers through panics or recessions. More typical of Munsey's thought was his opposition to the League of Nations. He died on Dec. 22, 1925, leaving only his controversial empire.

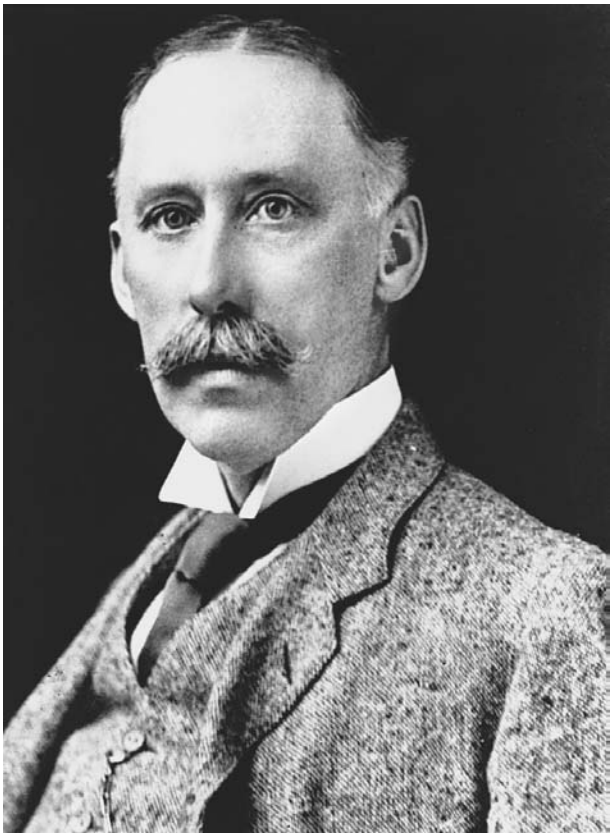

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An account of Munsey is in George Britt, *Forty Years—Forty Millions* (1935). Louis Filler, *Crusaders for American Liberalism* (1939), treats Munsey as a pioneer in the creation of the popular magazine. See also Oswald G. Villard, *Some Newspapers and Newspaper-men* (1923). □

Thomas Münzer

The German Protestant reformer Thomas Münzer (1489-1525) was associated with the "radical" Reformation, in the early stages of which his revolutionary social views placed him at the head of the Peasants' Rebellion.

Thomas Münzer was born at Stolberg in Saxony. He read widely and became a secular priest, first in Frohse and later in a convent in Beuditz. After meeting Martin Luther at Leipzig in 1519, Münzer experienced a religious crisis in which his doubt as to God's existence was resolved into a concept of the decline of the Church, the spiritual unity of all true believers, and his own conviction that he was an especially chosen instrument of God to purge the world of ecclesiastical abuses. His appointment to the town of Zwickau in 1520 brought him into contact with the socially radical Zwickau prophets, and Münzer began proclaiming his vision of a purified Christianity, devoid of ec-

clesiastical and social hierarchies and dependent upon personal revelation and the immediacy of the Day of Judgment.

Forced to leave Zwickau in 1521, Münzer went to Prague, where he further preached his visionary theology and vociferously denounced the social oppression of the poor which had been a result of ecclesiastical distortion of true Christian doctrine. In 1522 Münzer was appointed provisional pastor at Allstedt, where he married, carried out liturgical reforms (including services in the vernacular), and further developed his concept of the three stages in the true Christian life: utter despair, fear inspired by God, and finally personal illumination by the Holy Spirit. His increasingly radical position was made clear in his famous sermon to the princes of Saxony in 1524, in which Münzer urged the temporal rulers to lead God's chosen people against the ''forces of antichrist.'' Forced to leave Allstedt later in the same year, Münzer joined the Peasants' Rebellion, which had broken out in June 1524.

The rebellion was the result of a complex series of social, legal, and theological disputes, and it soon swept up many peasants in what is now southwestern Germany. Demanding considerable social and religious reforms, the peasants practiced an apocalyptic Christianity and, with Münzer's influence, came to regard themselves as God's purifying army and Münzer as the ''sword of Gideon.'' Münzer, from his base in Mühlhausen, issued broadsides proclaiming his completely radicalized theological and social views. He urged the destruction of all religious images, the sharing of property in common, and the immediate establishment of God's kingdom on earth. Vilifying Luther as ''Doctor Liar, the Wittenberg Pope,'' Münzer was in turn denounced by Luther: ''Anyone who has seen Münzer can say that he has seen the devil at his worst.'' After the defeat of the peasants at Frankenhausen in 1525, Münzer was forced to recant his ''errors'' before being beheaded.

Further Reading

Some English translations of Münzer's writings are in George Huntston Williams and Angel M. Mergal, eds., *Spiritual and Anabaptist Writers* (1957). The best account of Münzer's life and thought is in George Huntston Williams, *The Radical Reformation* (1962). On Münzer and the millenarian tradition see Norman Cohn, *The Pursuit of the Millennium* (1957), and Gordon Rupp, *Patterns of Reformation* (1969).

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Murasaki Shikibu

Murasaki Shikibu (ca. 976-ca. 1031) was a Japanese writer of the late Heian period. Her ''The Tale of Genji,'' the world's first psychological novel, is one of the longest and most distinguished masterpieces of Japanese literature.

The exact dates of the life of Lady Murasaki are not known, nor is her name. Shikibu, a title, may refer to her father, who served in the Ministry of Ceremonial, or of Rites (Shikibu Shō). The name Murasaki, literally ''Violet,'' could refer to one of the heroines of *The Tale of Genji* or to the first element of her maiden name, Fujiwara, one of the greatest names in Japanese history. Murasaki was born into a lesser but distinguished and cultured branch of this family in the last quarter of the 10th century. Her father, Fujiwara Tamatoki, an official and poet, was at one time a provincial governor; his grandfather was a poet.

Murasaki records in her diary her lessons in Chinese with her brother. She was so quick to learn that her father regretted that she was not a boy. Presumably Murasaki was educated in the usual Chinese and Buddhist classics as well as in Japanese literature, though this kind of learning was not stressed for young women in those days. Murasaki was married at about the age of 20, but her husband died soon after, in 1001, leaving her with a daughter. After her husband's death, Murasaki lived in retirement for some years.

In 1004 Murasaki's father was appointed governor of the province of Echizen, 80 miles from the capital, a great distance in the 11th century. Arrangements were made for Murasaki to enter the service of Akiko, the young consort of Emperor Ichijo, as lady-in-waiting. Murasaki's diary, begun in 1008 and continued for 2 years thereafter, recounts her

life at court. At the death of Emperor Ichijo in 1011, the Empress, with her suite of ladies, went into retirement. At this time Murasaki's father was appointed governor of the province of Echigo; in 1016 he retired from the world to take holy orders. Little or nothing of Murasaki's life is positively known from the time she entered the service of Empress Akiko. Murasaki is thought to have died about 1031.

Her Writings

Murasaki's knowledge of the great world is amply exhibited in *The Tale of Genji* (*Genji monogatari*) as well as in her *Diary,* and it may be assumed that she chronicled something resembling her own life, however idealized. Murasaki may have begun her novel about 1003 and continued writing it, with interruptions, until her death, at which time it might or might not have been finished.

The size and scope of *The Tale of Genji* are enormous. Divided into 54 books or episodes, the novel is twice as long as *War and Peace*. The action, covering the better part of a century, with over 400 characters and four generations, is meticulously and consistently elaborated by Murasaki. The hero, Hikaru Genji, the Shining One, pursues love and happiness impelled always by the haunting image of his dead mother, Kiritsubo, the consort of an emperor. Her early death overshadows Genji's youth. By virtue of his exuberant personality Genji becomes supremely popular at court, indulges in a series of amorous encounters, and wins the admiration of his peers when he dances the ''Waves of the Blue Sea.''

The character of Genji may be based in part on the personality of Fujiwara Korechika (975-1010), a nephew of Fujiwara Michinaga (966-1027), a great statesman and distant relative of Lady Murasaki. Genji, as a result of his numerous love affairs, incurs the jealousy and wrath of powerful rivals who bring about his disgrace and exile. But this ill luck is of short duration, and Genji is pardoned, is recalled to the capital, and regains his prominence. An encounter with the girl Murasaki Ue had led Genji to undertake her education so that she could be molded into the perfect wife. He builds his sumptuous villa in the capital and installs his several wives in their apartments with Murasaki in the place of honor. But excess of passion takes its toll, and Genji suffers emotional agony because of unhappiness in love. Murasaki, his favorite wife, dies childless, leaving Genji in a world of memories.

Soon, Genji too passes from the Realm of Maya, and the center of attention is turned to his descendants, Kaoru, his supposed son, and Niou, his grandson. Both have aspects of Genji's personality but cannot take his place. This portion of the novel, called the ''Uji Chapters'' because much of the action takes place at the small village of Uji, depicts the confrontation of Kaoru and Niou for the affections of the girl Ukifune. Kaoru, sensitive, retiring, obsessed by the mystery of his paternity, would sacrifice his high position for Ukifune. But she is confused by her feelings for him and for the high-spirited and charming Niou, who in so many ways resembles Genji.

Having yielded to Niou's blandishments, Ukifune can resolve her dilemma only by an attempt at suicide and, when that fails, by retirement from the world to live out her life as a nun. Kaoru is left in grief, bewilderment, and uncertainty, for although he comes to suspect that Ukifune may still be alive, he is never able to learn the truth. Thus, the lengthy novel, which began with the enchanting atmosphere of a fairy tale, ends in the most complex psychological analysis of unhappy people shrouded in blackest gloom.

Further Reading

Lady Murasaki's *The Tale of Genji* was translated by Arthur Waley in 1926. Useful background studies are George B. Sansom, *Japan: A Short Cultural History* (1938; rev. ed. 1962); Annie Shepley Omori, trans., *Diaries of Court Ladies of Old Japan,* with an introduction by Amy Lowell (1961); and Ivan Morris, *The World of the Shining Prince* (1964).

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Joachim Murat

The French marshal Joachim Murat (1767-1815), brother-in-law of Napoleon I, served in the wars of the French Revolution and Empire. He was king of Naples from 1808 to 1815.

Joachim Murat was born at La Bastide-Fortumière (Lot) on March 25, 1767. He was the second son of an innkeeper who intended the boy to make his career in the Church. He was educated first at Cahors and then studied canon law at Toulouse. Realizing that he had no calling to the religious life, Joachim left his studies and enlisted in a cavalry regiment. He remained in military service until 1790, at which time he was discharged for disciplinary reasons. Shortly thereafter, he reentered the army (1791).

Capt. Murat was in Paris in 1795, and he was employed by Napoleon Bonaparte on 13 Vendémiaire to aid him in putting down the rising against the Directory. Bonaparte then took him to Italy in 1796 as his first aide-de-camp, where he served during the first Italian campaign. In 1798 he sailed with the Army of Egypt to the banks of the Nile, where he commanded the cavalry during the Battle of the Pyramids. The following year he took part in the Syrian expedition. In the summer of 1799, when Bonaparte returned to France with only a small group of favored officers, Murat was among them. He was promoted to the rank of general of division in October 1799. On the 18th of Brumaire (Nov. 10, 1799) Murat commanded the grenadiers who evicted the Council of Five Hundred from their meeting hall at Saint-Cloud, thus assuring the overthrow of the Directory and the establishment of the Consulate. Napoleon, the new first consul, appointed him commandant of the consular guard and gave him his sister, Caroline Bonaparte, in marriage (Jan. 20, 1800). The second Italian campaign saw Murat at the head of the cavalry, and he took part

in the Battle of Marengo. During the next 4 years of peace on the Continent he was governor of the Cisalpine Republic and governor of Paris. With the creation of the Empire in 1804, he was named marshal and invested with the grand eagle of the Legion of Honor.

The renewal of hostilities in 1805 found Murat once again at the head of the cavalry. He took an active part in the campaigns of 1806 and 1807 and fought with distinction at Jena, Eylau, and Friedland. In 1808 he was named general in chief of the French Army of Spain. He had high hopes of being named king of Spain, but the Emperor placed his own older brother Joseph on the throne. As a conciliation, Murat was given the throne of Naples (Aug. 1, 1808).

Styling himself King Joachim Napoleon, Murat established an extravagant court at Naples and continued the reforms that Joseph Bonaparte had begun. His principal problem was his relationship with his all-powerful brother-in-law. It was Napoleon's intention that the kingdom of Naples should be governed in the best interests of France. Murat balked but remained in line.

In 1812 the King of Naples again headed the cavalry of the Grand Army. Throughout the Russian campaign and the retreat, he distinguished himself by his bravery in the face of enemy fire. When the French retreated beyond the Rhine after the defeat at Leipzig (Oct. 16-18, 1813), Murat retired to Italy. He now realized that the Napoleonic Empire would not survive. He therefore opened negotiations with Austria in an effort to save his throne. On Jan. 11, 1814, he signed a treaty with Austria that guaranteed him the throne of Naples in return for his renunciation of Napoleon and active military support against France. But Austria was the only great power supporting him, and at the Congress of Vienna the other Allied nations wished to return the deposed King Ferdinand to Naples. Thus, in coordination with Napoleon's return to France in March 1815, but without the returning Emperor's approval, Murat went to war with Austria in the name of Italian unification.

The Neapolitan army was defeated in its first engagement with the Austrians, and Murat was forced to flee from his kingdom to France. Napoleon, still furious with his former lieutenant, refused to give him service in the French army or even to allow him to remain on French soil. In early October he made one last bid to reestablish himself in Italy. Landing at Pizzo on October 8 with a handful of men, he was at once captured. On Oct. 13, 1815, he was condemned to death by a court-martial and shot.

Further Reading

Neither of the two biographies of Murat in English can be considered definitive: A. H. Atteridge, *Joachim Murat, Marshal of France* (1911), however, is better than A. Berlam, *King of Naples* (1922). A. Espitalier, *Napoleon and King Murat* (1912), is a good account of the relationship between the two men. Useful background works include R. M. Johnston, *The Napoleonic Empire in Southern Italy* (2 vols., 1904); Piers G. Mackesy, *The War in the Mediterranean* (1957); and Owen Connelly, *Napoleon's Satellite Kingdoms* (1965). □

Lodovico Antonio Muratori

The Italian historian and antiquary Lodovico Antonio Muratori (1672-1750) is known for his publication of historical documents. He has been called the father of Italian history.

Lodovico Antonio Muratori was born at Vignola in the duchy of Modena on Oct. 21, 1672. He took minor orders in 1688 and had become a doctor of Roman and canon laws by 1694. Immediately after his ordination in 1695, Muratori was appointed to a post at the Ambrosian library in Milan. While a young man, his interest in philological studies and antiquarian scholarship had been awakened by the director of the library of the dukes of Modena, Father Benedetto Bacchini. At Milan he completed the first volumes of his first major work, the *Anecdota* (Milan, 1697-1698; Padua, 1713), a collection of documents drawn from the Ambrosian collections. In 1700, on Bacchini's retirement, he returned to Modena to take over the directorship. From this point on, his life story is the story of his publications.

Italian historical scholarship in the 17th century had been dominated by the spirit of the Counter Reformation. All events were viewed in the light of theological truths; moral fervor and religious orthodoxy were more important than historical accuracy. Muratori brought to Italy the exacting standards of the Benedictines of St. Maur, a French

monastic group who had applied to historical studies the philological techniques first developed by 15th- and 16th-century humanists. Rigorous correction of texts through careful comparison of manuscripts, precise dating through philological and historical analysis, and elaborate historical erudition were the hallmarks of their work. All these Muratori introduced to 18th-century Italian historical scholarship.

Of Muratori's many works the most important were the *Return italicarum scriptores* (28 vols., 1723-1751; Writers of Italian History), the *Antiquitates italicae medii aevi* (6 vols., 1738-1743; Italian Antiquities of the Middle Ages), and the *Annali d'Italia* (12 vols., 1744-1749; Annals of Italy). *The Rerum* is an anthology of Italian chronicles from A.D. 500 to the 16th century. It includes the histories of Jordanus, Procopius, and Paul the Deacon; the Lombard Laws; the *Liber pontificalis;* the major monastic chronicles of the Middle Ages; and the most important regional chronicles of the Renaissance. Muratori's edition served Italian scholarship until the late 19th and 20th centuries, when most of the texts were given modern editions.

The *Antiquitates* is a collection of 75 dissertations on a variety of historical subjects, such as ordeals, heresies, the development of commerce, and the etymologies of words. In volume 3 Muratori published the earliest known list of the books of the New Testament, a text dating from before A.D. 200 that he had found in an 8th-century codex. It is still known as the Muratorian Canon. The *Annali,* a history of Italy from the time of Christ to the 18th century, is really a series of notes in which historical events are listed year by year. Muratori died on Jan. 23, 1750.

Further Reading

There is no study of Muratori in English. Background information on historiography is in Benedetto Croce, *History: Its Theory and Practice* (trans. 1923), and in Fritz Stern, ed., *The Varieties of History* (1956). □

Sir Roderick Impey Murchison

The British geologist Sir Roderick Impey Murchison (1792-1871) established the Silurian as a new geological system and cofounded the Devonian system.

Roderick Murchison, descended from an old Highland family, was born in Scotland on Feb. 19, 1792. After a time in the army in the Peninsular War, he married and, having ample means, took up fox hunting and an interest in art and antiquities. Influential friends, aided by his wife, persuaded him to pursue a scientific career, and from the age of 32 he devoted himself to geology.

In 1831 Murchison began his great research into the mass of hitherto geologically unknown graywacke rocks, that is, Lower Paleozoic, underlying the Old Red Sandstone in South Wales and the Welsh Borderland. His monumental work *The Silurian System* (1839) contained a description of the sequence of the graywacke rocks and their fossils. In the same year he and Adam Sedgwick established the Devonian system. In 1841, after explorations in Russia with French colleagues, he proposed the name Permian for yet another worldwide geological system, the uppermost of the Paleozoic. *The Geology of Russia in Europe and the Ural Mountains* was published in 1845. The book *Siluria* (1854 and subsequent editions) surveyed those ever-widening regions which he was incorporating in his Silurian domain.

Murchison was involved in the two most important geological controversies of the 19th century. The first was the unfortunate and bitter argument over the Cambrian and Silurian systems, in which the other protagonist was Sedgwick. Here Murchison's case was undoubtedly the stronger. The other was the crucial question of the geological structure of the Highlands of Scotland. Here Murchison was only involved retrospectively, and it turned out that his interpretation was wrong.

In 1855 Murchison became director general of the Geological Survey of Great Britain. Meanwhile he had presided over the Geological Society, the Geographical Society, and the British Association for the Advancement of Science. He was knighted in 1846 and was made a baronet in 1866. Among his many honors from British and foreign institutions was the Wollaston Medal, the highest award of the Geological Society.

Murchison was one of the most distinguished geologists of the 19th century. His liberality and social position plus the pride he took in his science were of immense value in furthering the cause of learning in Britain. He died in London on Oct. 22, 1871.

Further Reading

The standard biography of Murchison is Sir Archibald Geikie, *Life of Sir Roderick I. Murchison* (2 vols., 1875). Murchison's connection with the Geological Society of London is narrated in Horace Bolingbroke Woodward, *History of the Geological Society of London* (1908), in which there is also an impartial discussion of the Cambrian-Silurian controversy. Sir John Smith Flett, *The First Hundred Years of the Geological Survey of Great Britain* (1937), and Sir Edward Bailey, *Geological Survey of Great Britain* (1952), give detailed accounts of Murchison and his tenure as director general.

Additional Sources

Stafford, Robert A., *Scientist of empire: Sir Roderick Murchison, scientific exploration and Victorian imperialism,* Cambridge; New York: Cambridge University Press, 1989. □

Iris Murdoch

The works of the novelist and philosopher Jean Iris Murdoch (born 1919) portray characters whose warped and often dreamlike perceptions of reality create suffering among those whose lives they attempt to dominate.

Jean Iris Murdoch was born in Dublin, Ireland, on July 15, 1919. In 1942, she obtained her Bachelor of Arts degree with first-class honors in the Classical Greats from Oxford University in England. From 1942 to 1944, she worked as assistant principal in the British treasury and from 1944 to 1946, with the UN Relief and Rehabilitation Center. In 1947, she returned to her education and obtained a studentship in Philosophy at Cambridge University, also in England. In 1948, she became a tutor at St. Anne's College in Oxford, England; a position she held for the next 20 years.

Murdoch published several philosophical studies during the early 1950s, including one of Jean Paul Sartre, a philosopher to whom she has been compared. She has also written over 50 novels. The first novel was *Under the Net* (1954), about a man who fails in his personal relationships because he sees the world as a hostile place and people are not completely real to him. In 1956, Murdoch married John Bayley, a novelist and lecturer. Her second novel, *The Flight from the Enchanter* (1956), is about a rich and powerful man who sees all human relationships as power struggles and uses his power to draw the other characters into his grasp. Murdoch's third novel, *The Sandcastle* (1957), deals with a man who attempts to free himself from what he considers the death of him; his marriage. *The Bell* (1958) has a similar theme, except that a young woman decides not to go back to her mate so that she may find herself.

Many of Murdoch's later novels contain themes that are rewritten from her earlier works. For example, *A Severed Head* (1961) returns to the theme of *Flight from the Enchanter:* the extent to which human relationships—in this case, sexual ones—are damaged when they are seen as ways to overpower others. *An Unofficial Rose* (1962), like *The Sandcastle,* features a hero who feels enslaved by his marriage; while *The Unicorn* (1963), the study of a passive, guilt-ridden woman who poisons all her relationships by holding to one view of herself is repeated in *The Bell. The Italian Girl* (1964), *The Read and the Green* (1965), *The Time of the Angels* (1966), *The Nice and the Good* (1968), *Bruno's Dream* (1969), and *A Fairly Honourable Defeat* (1970). Murdoch often writes novels that involve the fantasy of freedom—often sexual—versus conventional responsibility and the difficulty of establishing loving relationships between equals. Also characteristic of much of her late work are the brooding, dreamlike landscapes and the bizarre turns of plot which have prompted many critics to refer to her as a Gothic novelist.

Even in her later years, Murdoch continues to write rather lengthy, complex, and mind grabbing novels. Her latest titles are *Metaphysics as a Guide to Morals* (1982), *The Good Apprentice* (1986), and *The Green Knight* (1993). Murdoch has published over 50 titles.

Further Reading

Two useful studies of Iris Murdoch's work are Antonia S. Byatt's *Degrees of Freedom: The Novels of Iris Murdoch* (1965), and Peter Wolff's *The Disciplined Heart: Iris Murdoch and Her*

Novels (1966); *First Things* written by Alan Jacobs (February 1995) discusses Murdoch's later novels. *Iris Murdoch and the Search for Human* edited by Maria Antonaccio and William Schweiker is a collection of essays that examine Murdoch's thoughts on human goodness. □

Rupert Murdoch

Starting out as a newspaper publisher in his native Australia, Rupert Murdoch (born 1931) became a powerful media entrepreneur with wide holdings in England and the United States. His style of journalism evoked criticism from serious readers but served the entertainment needs of a broad audience.

Born March 11, 1931, in Melbourne, Australia, (Keith) Rupert Murdoch was the son of a distinguished journalist. His father, Sir Keith Murdoch, was a celebrated World War I reporter who later became chief executive of the leading Melbourne *Herald* newspaper group. From the beginning in 1955 with the tiny Adelaide *News* inherited from his father (who died in 1952), Murdoch created an international communications empire which eventually published over 80 papers and magazines on three continents.

In the process of expanding his $1.4 billion a year News Corp. Ltd., Murdoch acquired critics as fast as properties for his sensationalistic brand of journalism. Appealing to the prurient interests of readers, Murdoch was compared to such yellow journalism tycoons of the past as William Randolph Hearst. Yet his business philosophy of offering readers what they were willing to buy most closely resembled the outlook of entertainer P. T. Barnum.

After studying at Oxford, Murdoch entered journalism as a reporter for the Birmingham *Gazette* and served an apprenticeship on the London *Daily Express,* where he learned the secrets of building circulation from the press baron Lord Beaverbrook. Returning to Australia to begin his publishing career, Murdoch revived the Adelaide *News*. In 1956 bought and built up the Perth Sunday *Times*. In 1960 he purchased the dying Sydney Daily and Sunday *Paper,* which he turned into the largest selling newspaper in Australia by employing aggressive promotion and a racy tabloid style. In 1964 he started *The Australian,* a national paper aimed at a more serious audience.

In early 1969 Murdoch debuted as a London publisher when he gained control of the Sunday paper *News of the World,* the largest-circulation English-language paper in the world. Later in 1969 he bought cheaply a tired liberal paper, the *Sun,* which he radically transformed into a sensationalistic tabloid featuring daily displays of a topless girl on page three. The *Sun* became the most profitable paper in his empire. In 1983, with circulation around four million, it earned $50 million, over 40 percent of News Corp.'s annual profits. In 1981 Murdoch bought the failing but prestigious London *Times*.

Murdoch expanded into the American market in 1973 when he acquired the San Antonio (Texas) *Express* and *News*. In early 1974 he started the weekly tabloid the *National Star* (later renamed *Star*) to compete with the popular *Enquirer*. Initially a weak imitation of the *Sun,* it adopted a format based on celebrity gossip, health tips, and self-help advice which boosted its circulation to almost four million.

In his quest for a big-city audience, Murdoch surprised the publishing world in 1976 when he bought the *New York Post,* a highly regarded liberal paper. By transforming its image he nearly doubled the circulation. In 1977 he took control from Clay Felker of the New York Magazine Corp., which included the trendy *New York* magazine, *New West,* and the radical weekly the *Village Voice*. Focusing on the struggling paper in competitive urban markets, Murdoch extended his holdings by buying the ailing *Boston Herald* in 1982 and the modestly-profitable *Chicago Sun-Times* in 1983.

From his first involvement in publishing, Murdoch applied a recognizable formula to most of his papers. His trademark operations included rigid cost controls, circulation gimmicks, flashy headlines, and a steady emphasis on sex, crime, and scandal stories. Reminiscent of the personalized style of the fictional Citizen Kane, Murdoch's uninhibited sensationalism was scorned as vulgar and irresponsible by his peers. One critic charged that what Murdoch did ''just isn't journalism—it's a different art form.''

On the other hand, Murdoch was seen as an astute and effective popular journalist who catered to the interests of his audiences, a view he espoused. Ignoring his critics, he regarded most papers as too elitist in their approach and too bland in appearance. He preferred a bright and entertaining product which would attract the largest body of readers. While he didn't think papers should be in the business of preaching to the public, he used his news columns to promote personal causes. With regard to a Labor government in Australia, he stated, ''I elected them. And incidentally I'm not too happy with them. I may remove them.''

Murdoch's newspaper style, though, did not fare as well in the United States as in Britain. The *New York Post* was a steady financial drain despite its increased circulation. Murdoch's formula did not attract advertisers. Collectively, led by the more subdued *Star,* Murdoch's American papers did not show a profit until 1983.

In 1983 Murdoch purchased a controlling interest in Satellite Television, a London company supplying entertainment programming to cable-television operators in Europe. His plan for beaming programs from satellites directly to homes equipped with small receivers did not progress, and his attempt to gain control of Warner Communications and its extensive film library did not succeed. However, in 1985 he did purchase the film company Twentieth Century Fox. A year later he bought six (Metromedia) television stations and sought to create a fourth major network called Fox Television. Since foreign nationals were not permitted by the United States to own a broadcast station, Murdoch became a naturalized citizen of the U.S. in 1985, in order to maintain his control of Fox Television. In 1987 he bought the U.S. publishing house Harper and Row.

Other than publishing, Murdoch's business interests included two television stations in Australia, half ownership in the country's largest private airlines, book publishing, records, films (he co-produced Gallipoli), ranching, gas and oil exploration, and a share in the British wire service Reuters News Corp. Ltd. which earned almost $70 million in 1983. His holdings rivaled such U.S. giants as Time, Inc. and the Times Mirror (now Time Warner) Company. In 1988, in connection with his television network, he bought Triangle publications—with holdings that included TV Guide, the leading television program listing publication—from Walter Annenberg for $3 billion. In 1995 he underwrote the *Weekly Standard,* a political magazine that generally supports Republican politics. In 1997, he tried to buy the Los Angeles Dodgers baseball team, which many see as another dig at his long time media competitor and rival Ted Turner, owner of the Atlanta Braves and numerous cable and broadcast networks such as CNN. Murdoch's ambitions caused him to seek out new ventures in cable broadcasting such as a Fox News service, and an all-sport network.

Murdoch's personal wealth was estimated at over $340 million. Seen as ruthless in his business dealings, Murdoch was known as being shy in his personal life. Living primarily in New York, he guarded his privacy with his wife Anna (a former Sydney *Daily Mirror* reporter) and their four children, one by a previous marriage.

Further Reading

Good Times, Bad Times (1984) by Harold Evans a former London *Times* editor; *Arrogant Aussie: The Rupert Murdoch Story* (1985; *Citizen Murdoch* (1987). □

Bartolomé Esteban Murillo

Bartolomé Esteban Murillo (1617-1682) was a Spanish painter whose baroque style was adulated for close to 200 years, condemned for almost 100, and, since the 1950s, has been reevaluated with hedging enthusiasm.

Bartolomé Esteban Murillo was born and died in Seville; he led an uneventful life of professional activity and success within the context of personal goodness and contentment. G. Kubler and M. Soria (1959) call him the ''Fra Angelico of Spanish painting.'' The difficulty is that the primitivism of Fra Angelico's art allows the sweetness of his artistic expressions an autonomous existence beyond the pale of human experience, whereas the realism of Murillo's art causes the same gentleness to mock the psychic torment and spiritual alienation of present-day humanity.

If Murillo had conceived his saints of the Old and New Testaments as heroic, their excellence of soul would be more palatable today, but he presented them as middleclass benefactors who perform their acts as though they were commonplaces and look like God-oriented, good men: *Moses' Miracle of the Waters* (1670-1674) and *St. Thomas of Villanueva Giving Alms to the Poor* (1668). Murillo's sacroprofanity, or failure to separate the sacred from the merely human, was as natural as breathing to him and as unquestionably sincere.

Murillo was born of well-to-do parents, Gaspar Esteban, a barber-surgeon, and Maria Murillo, and was baptized on Jan. 1, 1618. Orphaned at 11, he became the ward of an uncle who placed him a year later as an apprentice to another relative, the painter Juan del Castillo. The allegation that Murillo visited Madrid and studied with Diego Velázquez is most probably false. At 17 Murillo was working independently, painting small, religious compositions for the Latin American market.

In 1645 Murillo married Beatriz de Cabrera y Sotomayor; in the same year he achieved fame owing to his series of 11 paintings for the Franciscan monastery in Seville. Of his nine children, five entered religious life. He founded an art academy in 1660 and served as its first president. He became enrolled in the Brotherhood of Charity in 1665. Murillo sustained mortal injuries when he fell from a scaffold in the Capuchin church of Cadiz in 1681; he died on April 3, 1682, in Seville.

Murillo's *Self-portrait* (ca. 1678; National Gallery, London) is an excellent example to justify why recent reevaluation of his art stresses his portraiture. In addition, his

masterly handling of landscape is cited as most praiseworthy. The fact is that the life and art of Murillo are in desperate need of research. Apparently the adverse judgments made so sweepingly against his art have intimidated scholarship. Since he rarely signed or dated his works, much of the chronology must be reviewed. Jusepé de Ribera, Alonso Cano, Peter Paul Rubens, Anthony Van Dyck, Correggio, and the Venetian school, particularly Titian, are cited as his influences, but too seldom is it known exactly which originals, copies, or prints Murillo saw. Arbitrary assignations of anonymous works have caused his rightful fame to suffer from the inferiority of his disciples and other imitators. Finally, the proved stylistic range and thematic variety of his art compound the difficulties of scholarly analysis: *The Family* (ca. 1660), *Grape and Melon Eaters, St. Leander* (1655), the *Santiago Madonna* (ca. 1670-1675), the Leningrad *Immaculate Conception,* and the *Miracle of the Loaves and Fishes.*

If the art of El Greco may be cited as the supreme expression of Spain's anguish during the Reformation, Murillo's art is undoubtedly the major manifestation of his country's best Counter Reformational response: a way of life in a Franciscan sacroprofanity and fragrance.

Although Murillo had disciples, they did not assist him in executing his works. It seems clear he preferred to be solely responsible for his commissions.

Further Reading

Two sources in English on Murillo's art are recommended because they represent divergent, scholarly points of view: George Kubler and Martin Soria in *Art and Architecture in Spain and Portugal and Their American Dominions, 1500-1800* (1959) claim for Murillo accurate and facile draftsmanship, harmony of composition, and unity of conception and execution; Juan Antonio Gaya Nuño in the article on Murillo in the *Encyclopedia of World Art,* vol. 10 (1965), suggests poor drawing, awkward composition, and a dichotomy between form and content. A highly respected third source is C. B. Curtis, *Velázquez and Murillo* (1883). □

Charles Francis Murphy

The American politician Charles Francis Murphy (1858-1924) was a Democratic boss who controlled Tammany Hall in New York City from 1902 to 1924.

Charles Francis Murphy, the son of Irish immigrants, was born on June 20, 1858, in New York City and raised there. He quit school at the age of 14 and held a succession of unskilled jobs. Hardworking and frugal, he saved enough money by 1880 to buy a small saloon. He made ''Charlie's Place'' into a popular hangout and the base of his political power in the rough East Side tenement region known as the Gas House District. In the early 1880s Murphy opened three more saloons and aligned himself with Tammany Hall in city politics.

A shrewd judge of men, a good listener, and a charitable, churchgoing Catholic, Murphy was elected Democratic leader of the Gas House District in 1892. Five years later the mayor appointed him dock commissioner, the only official public post Murphy ever held. Although he never broke the law, he stretched it by granting favored companies leases and contracts without competitive bidding. When he left office in 1901, he was close to being a millionaire.

In 1901 Tammany was without a leader, and a power struggle ensued from which Murphy emerged as Tammany Hall's new boss in 1902. In the 1903 municipal election he engineered a victory over Seth Low's reform administration, and his Tammany Democratic slates dominated city elections for the next decade. Murphy's success in a period of heightened reform feeling was in large part due to his choice of reform-minded Democrats to head the Tammany ticket and his sponsorship of such outstanding young Democrats as Robert Wagner and Alfred E. (Al) Smith.

At times Murphy's methods backfired. By 1910 he had extended his power to the state level, and in 1912 he backed William Sulzner for governor. When Sulzner proved too independent and turned against the machine, Murphy had Sulzner impeached by the Tammany-dominated state legislature in 1913. But 4 years of public disapproval followed. However, in 1917 Tammany was returned to power in the city elections.

Murphy ruled more by accommodation than autocratic direction. He was flexible enough to satisfy his constituents

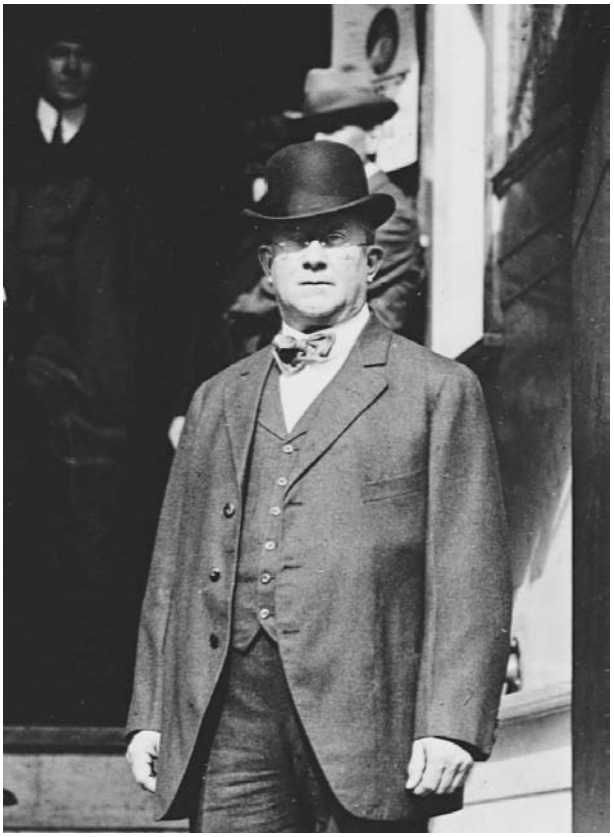

with patronage, while giving the public respectable mayors and better municipal services. He responded to growing progressive sentiment by endorsing labor legislation, woman's suffrage, and the direct primary. When he died in New York City on April 25, 1924, he was at the peak of his power, working for the presidential nomination of his protégé, Al Smith.

Further Reading

Nancy Joan Weiss, *Charles Francis Murphy, 1858-1924; Respectability and Responsibility in Tammany Politics* (1968), is a solid, full-length biography. Shorter scholarly sketches of Murphy are in Harold Zink, *City Bosses in the United States* (1930), and Alfred Connable and Edward Silberfarb, *Tigers of Tammany: Nine Men Who Ran New York* (1967). The standard histories of Tammany are somewhat dated: Gustavus Myers, *The History of Tammany Hall* (1901; 2d ed. rev. 1917), and M. R. Werner, *Tammany Hall* (1928). □

Frank Murphy

Frank Murphy (1890-1949), American jurist and diplomat, campaigned against municipal corruption and crime as U.S. attorney general. He was a liberal sympathizer of the Filipino independence movement when he was governor general and high commissioner of the Philippine Islands.

Frank Murphy was born in Harbor Beach, Mich., on April 13, 1890. He developed an enduring hatred against ''industrial slavery'' as a boy worker in a local starch factory. With his mother's teaching of racial equality and Christian love, Murphy evolved into a dynamic defender of the underprivileged. He worked his way through the University of Michigan. After receiving his law degree in 1914, he worked as a law clerk in Detroit and taught in a night school.

At the outbreak of World War I Murphy enlisted and served in France. After the war he studied law in Trinity College, Dublin, and in Lincoln's Inn, London. He was chief assistant to the U.S. attorney of Eastern Michigan District (1919-1920) and was reputed never to have lost a case. After private practice (1920-1923) he was appointed judge of Recorder's Court in Detroit (1923-1930) and handled criminal cases. He was mayor of Detroit from 1930 to 1933.

In 1932 Murphy was appointed governor general of the Philippines. He demonstrated his generous sympathy for the plight of the Filipino masses, especially for the land-hungry and oppressed tenant farmers, and emphasized the need for social justice. He was high commissioner of the islands in 1935-1936. In an interview in 1947 he expressed his belief that a revolution by the workers and peasants against the prevailing inequality in the Philippines was inevitable and bound to win.

When Murphy became governor of Michigan in 1936, he was faced with a sitdown strike by General Motors workers. The corporation obtained a court order to compel

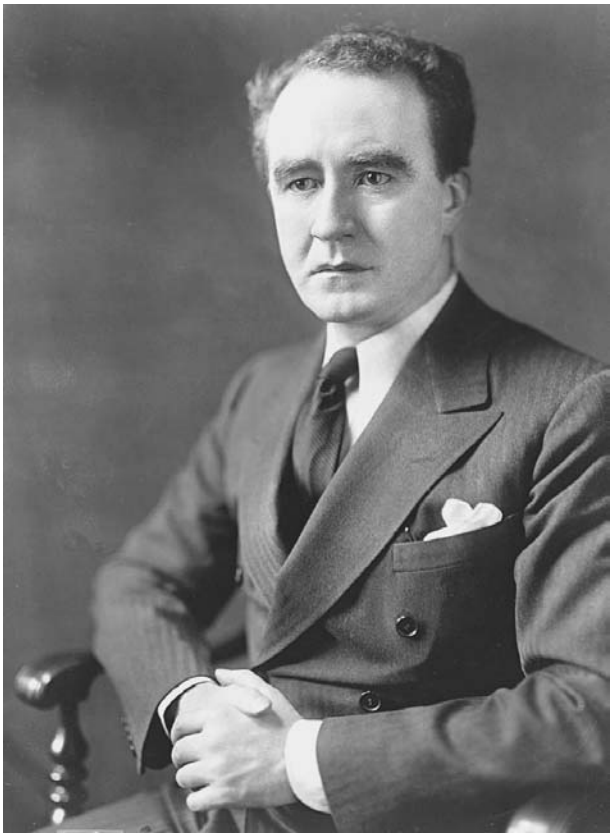

the workers to quit striking, but Murphy refused to enforce it by calling the troops; for this he was severely criticized by the establishment. Although acclaimed by liberals, he lost the support of politicians and workers and was defeated for reelection in 1938. Appointed in 1939 as U.S. attorney general, he waged a relentless crusade against crime syndicates, notably against Thomas Pendergast in Kansas City, and political racketeers. His indictment of 16 alleged Communists and fellow travelers in Detroit for having recruited volunteers for Loyalist Spain earned him the censure of liberals throughout the country.

President Franklin Roosevelt appointed Murphy associate justice of the Supreme Court in 1940 in recognition of his support of the New Deal program. As a member of the five-man liberal majority on the Court, Murphy fought all forms of racketeering and safeguarded the rights of minorities. In April he wrote the decision invalidating antipicket laws and thus won general praise for his firm stand against antistrike measures.

After 15 years of service in the Justice Department, Murphy died in Detroit on July 19, 1949. Quiet in manner, courteous, somewhat ascetic and pious, Murphy followed his motto, ''Speak softly and hit hard,'' in his work. He expressed the ruling principle of his life thus: ''I should like to belong to that small company of public servants and others who are content to do some of the homely and modest task of perfecting integrity in government and making government more efficient and orderly.''

Further Reading

Harold Norris, ed., *Mr. Justice Murphy and the Bill of Rights* (1965), has a biography of Murphy along with some of his Supreme Court opinions. The best source for Murphy's life is Richard D. Lunt, *The High Ministry of Government: The Political Career of Frank Murphy* (1965). A useful biography of Murphy by J. P. Rodie is in Allison Dunham and Philip B. Kurland, eds., *Mr. Justice* (1956; rev. ed. 1964). The Philippine background is given in Theodore Friend, *Between Two Empires: The Ordeal of the Philippines, 1929-1946* (1965).

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Fine, Sidney, *Frank Murphy.* Ann Arbor: University of Michigan Press, 1975-c1984. □

James Murray

The British general James Murray (1721-1794) came to prominence during the campaigns against the French in North America. After the fall of Quebec, he became its first English military governor and then its first civil governor.

James Murray was born on Jan. 21, 1721, at Ballencrief, Scotland. He was the fifth son of Alexander, the 4th Lord Elibank. In 1740 Murray was appointed a second lieutenant in Wynyard's Marines and served subsequently in the West Indies, Flanders, and Brittany and at the defense of Ostend in 1745. He took part in the Rochfort expedition of 1757 and commanded a brigade during the successful siege of Louisbourg, Cape Breton, in 1758.

At the decisive battle of the Plains of Abraham near old Quebec on Sept. 13, 1759, Murray commanded the left wing of the British army. After the death of James Wolfe and the French surrender of the garrison, he was put in charge with 4,000 troops under his command.

After a winter filled with hardships both for the British forces and for the French inhabitants of Quebec, Murray was faced in the spring of 1760 with a French force greatly superior in numbers. On April 28, 1760, he met the French at Saint-Foy but was forced to retreat to the citadel. The French forces, led by Levis, laid siege to Quebec but were forced to retire when, on May 15, a British naval squadron arrived. Murray then reorganized his forces and proceeded to Montreal. He was there with his troops when Vaudreuil surrendered Montreal and New France to the British on Sept. 13, 1760.

In October 1760 Murray was appointed military governor, and, after the signing of peace between England and France in 1763, he became the first civil governor of Quebec. He got on well with many of the leading French Canadians in the colony and ignored the imperial authorities' wishes for the summoning of an elected assembly. The English merchants demanded not only an elected assembly but the introduction of English civil law, and when these demands were not met, they forced Murray's recall.

In 1774 Murray was appointed governor of Minorca off Spain. In August 1781 a force of 16,000 French and Spanish troops laid siege to Fort St. Philip on Minorca. Murray held out for some months but finally was forced to surrender on Feb. 5, 1782. He was subsequently tried by a general court-martial, but he was acquitted early in 1783 of all charges except two minor ones. He was made a full general in February 1783 and subsequently served for a time as governor of Hull in Yorkshire. He died at his residence, Beauport House, near Battle, Sussex, on June 18, 1794.

Further Reading

There is no recent biography of Murray. An early study is R. H. Mahon, *Life of General the Hon. James Murray, a Builder of Canada* (1921). Hilda Neatby, *Quebec: The Revolutionary Age, 1760-1791* (1966), offers a fresh view of Murray and places his career within the context of the period. □

Leslie Allan Murray

The Australian Leslie Allan Murray (born 1938) was an outstanding poet of his generation and one of his country's most influential literary critics. A nationalist and republican, he saw his writing as helping to define, in cultural and spiritual terms, what it means to be Australian.

Leslie Allan Murray was born in 1938 in Nabiac, a village on the north coast of New South Wales, Australia, and spent his childhood and youth on his father's dairy farm nearby. The area is sparsely populated, hilly, and forested, and the beauty of this rural landscape forms a backdrop to many of Murray's best poems, such as ''Spring Hail'':

> . . . Fresh-minted hills
> smoked, and the heavens swirled and blew away.
> The paddocks were endless again, and all around
> leaves lay beneath their trees, and cakes of moss.

His parents were poor and their weatherboard house almost bare of comforts; Murray remarked that it was not until he went to the university that he first met the middle class. His identification was with the underprivileged, especially the rural poor, and it was this that gave him his strong sense of unity with Aborigines and with 'common folk.' The title he chose for his Selected Poems, *The Vernacular Republic,* indicates both this sense of unity and his Wordsworthian belief that through the use of ''language really spoken by men'' poets can speak to and for the people.

Many of the Scottish settlers on the New South Wales coast had been forced out of Scotland by the Highland clearances of the 19th century, and they in turn were among those who dispossessed the Aboriginal Kattang tribe around the Manning valley; in later years Murray's own father was forced off the land by family chicanery. The theme of usurpation, whether of land or of culture, as well as the influence of Murray's Celtic background, are often present in his work, as one sees in poems such as ''A Walk with O'Connor,'' in which the two Australian Celts try in vain to understand Gaelic on a tombstone, the grave becoming symbolic of the death of Celtic culture:

> . . . reading the Gaelic, constrained and
> shamefaced, we tried
> to guess what it meant
> then, drifting away,
> translated Italian off opulent tombstones nearby
> in our discontent.

Religion in his Poetry

In 1957 Murray went to the University of Sydney to study modern languages. While there he worked on the editorial boards of three student publications. At Sydney he was converted from the Free Kirk Presbyterianism of his parents to Roman Catholicism, ''the spirit in which the poems are bathed,'' according to Murray, quoted in *Commonweal*. ''What a poem is at its best,'' said Murray, ''is a quiet little removal of death from ordinary circumstances. It's been placed one small, decisive step beyond the mortal. It's something that's been made immortal but is quite ordinary at the same time.''

The influence of passionately held Christian convictions can be seen everywhere in his verse, though seldom overtly except in his dedication of his books ''to the glory of God;'' instead it shows itself, in poems such as ''Blood'' or ''The Broad Bean Sermon,'' in a strong sense of the power of ritual in everyday life and of the sacramental quality of existence. ''Almost everything they say is ritual,'' he remarked of rural Australians in one of his best-known poems, ''The Mitchells.''

He left Sydney University in 1960 without a degree, and in 1963, on the strength of his studies in modern languages, became a translator of foreign scholarly material at the Australian National University in Canberra. His first volume of poems, *The Ilex Tree* (written with Geoffrey Lehmann), won the Grace Leven Prize for poetry on its publication in 1965, and in the same year Murray made his first trip out of Australia, to attend the British Commonwealth Arts Festival Poetry Conference in Cardiff. His appetite whetted by this visit, he gave up his translator's post in 1967 and spent over a year traveling in Britain and Europe. Travel had the effect of cementing his Australian nationalism; he was a republican who believed that Australia should throw off the shackles of political and cultural dependence, and he saw his work as helping to achieve that end.

A Writing Career

On his return to Australia he resumed his studies, graduating from Sydney University in 1969. After that he earned his living as a full-time poet and writer. He was one of Australia's most influential literary critics and a prolific contributor of book reviews and literary articles to newspapers and journals, acted as poetry reader for the publisher

Angus & Robertson from 1976 to 1991, edited the magazine *Poetry Australia* from 1973 to 1979, and became literary editor of the journal *Quadrant* in 1990. Three selections of his prose pieces appeared in volume form: *The Peasant Mandarin* (1978), *Persistence in Folly* (1984), and *Blocks and Tackles* (1990).

However, it was his steady output of volumes of poetry that gave Murray his position of unchallenged eminence. In addition to *The Ilex Tree,* these include *The Weatherboard Cathedral* (1969), *Poems Against Economics* (1972), *Selected Poems: The Vernacular Republic* (1976), *Ethnic Radio* (1977), *The Boys Who Stole the Funeral* (1980), *Equanimities* (1982), *The Vernacular Republic: Poems 1961-1981* (1982), *The People's Otherworld* (1983), *The Daylight Moon* (1987), *The Idyll Wheel* (1989), *Dog Fox Field* (1990), *The Rabbiter's Bounty: Collected Poems* (1992), *Translations from the Natural World* (1992), and *Subhuman Redneck Poems* (1996), for which he was honored with the T.S. Eliot Prize of poetry in January 1997.

Murray's poems cover a great diversity and range, but a number of themes run through them from start to finish. Chief among these are his celebration of life and nature in all their diversity; his sense of the sanctity of human existence, and yet of its pathos as well; his association with 'the people,' particularly common country folk, and a concomitant distrust of elites; and his strong sense of what it means to be an Australian, paradoxically combined with a deep-rooted cosmopolitanism resulting from his reading in a wide range of languages.

His poetry is remarkable for its energy and for the bounding Elizabethan fecundity of its images. In the manner of the 17th-century poets too, it is often intellectually demanding, while never surrendering its claim to be popular. Its emotional range is very wide: Murray is a master of lightly humorous verse and of brilliant description, but he can also be deeply moving or bitingly satirical, as in the fine series of 'Police' poems he published in *Lunch and Counter Lunch*. He seldom plays with words merely for the sake of the play; his poetry has a passionately felt message to convey. It draws attention also by its variety of poetic forms: Murray is able to use free verse or the most difficult of traditional stanzaic forms with equal ease, and his work showed this flexibility from the very start of his career.

Perhaps the most impressive demonstration of his technical skill came in *The Boys Who Stole the Funeral,* in which he produced a verse novel consisting of 140 sonnets. Since the volume makes a plea for the maintenance of order and traditional values, the formality of its structure can be seen as contributing directly to its meaning. This unity of form and content is evident in many of Murray's best poems.

The Boys Who Stole the Funeral also further developed an element which had shown itself early on in Murray's work: a deep interest in Aboriginal poetry, and an ability to use the conventions and concerns of Aboriginal oral culture in poetry that is distinctively and maturely Australian, yet has a very wide appeal. His focus on the poor and dispossessed, his love of the land and his sense of its spiritual value, the importance of the clan in his writing (some of his best poems are about his family), all these are elements which link his work with Aboriginal culture.

He was widely recognized as the outstanding poet of his generation in Australia, and he was the recipient of numerous awards and prizes. Murray also became an arbiter of Australian poetry in 1996 with the publication of *The New Oxford Book of Australian Verse,* which he edited. Murray was both praised and criticized for his democratizing of Australian poetry through his choice of entries.

Until 1986 Murray lived chiefly in Sydney; afterwards he made his home on a small farm in Bunya, just a few miles from where he spent his boyhood, with his wife Valerie and the youngest of his five children. His volume of poems *The Idyll Wheel* reflects his sense of joyful renewal at this return to his rural roots.

Subject of an ABC documentary in 1991 and shortlisted for the T.S. Eliot prize in 1992, then winner of the European Petrarch Award in 1995 for his life's work of over 30 books, many translated in multiple foreign languages, Murray was gripped by diabetes and a ''Black Dog'' depression. He collapsed in 1996 and was hospitalized with a liver infection from which he emerged only after two operations, the last rites of the church, and 20 days in intensive care. Murray quipped that his doctors cut out not only part of his liver, but also his depression (with help from well-wishers worldwide), but his brush with death left him too weak to travel to England the next year when the T.S. Eliot prize finally became his.

Prolific as he is, nearly as much has been written and spoken about Murray as by him. Among his admirers is Derek Walcott, who said, quoted in a 1992 issue of *Commonweal,* ''There is no poetry in the English language now so rooted in its sacredness, so broad-leafed in its pleasures, and yet so intimate and so conversational.''

Further Reading

Leslie Murray writes on his own work in ''The Human Hair Thread,'' reprinted in his volume *Persistence in Folly* (1984). His other volumes of prose pieces *The Peasant Mandarin* (1978) and *Blocks and Tackles* (1990), are also illuminating in this way.

Murray gave interviews to Robert Gray in *Quadrant* (1976); and Missy Daniel in *Commonweal* (May 22, 1992), as well as a talk he gave about the writer's craft in *Australian Literary Studies* (1984). There is a biographical sketch by Graeme Kinross Smith in *Westerly* (1980). The many article-length discussions of Murray's work include those by Peter Alexander in *The Australasian Catholic Record* (1981); Lawrence Bourke in *Southerly* (1987) and in *Australian Literary Studies* (1988); James Tulip in *Poetry Australia* (1989); Kevin Hart in *Australian Literary Studies* (1989), Susan Wyndham in the *Sydney Morning Herald* (Oct. 19, 1996); and Stephen Burt in *Poetry Review* (vol. 87, No. 1, Spring 1997).

Biographical information may be found on the Internet at www.magna.com, a site maintained by Murray's publisher, Duffy & Snellgrove. □

Philip Murray

Philip Murray (1886-1952), American labor leader, helped organize America's mass-production workers into industrial unions through the establishment of the Congress of Industrial Organizations.

Philip Murray, John L. Lewis, Sidney Hillman, and David Dubinsky built the American labor movement as it now functions. During the Great Depression and the New Deal of the 1930s, they brought trade unionism out of the doldrums and, through the creation of industrial unions, into a position of power whereby labor influenced big business and national politics.

Murray was born on May 25, 1886, in Lanarkshire, Scotland, to Irish immigrant parents. His father was a coal miner active in the Scottish trade union movement. When Philip entered the mines at the age of 10, he was already a novice trade unionist knowledgable about strikes. In 1902 the Murray family emigrated to America. They settled in the western Pennsylvania mining district of Westmoreland County, where they had relatives.

Early Union Career

Within 2 years Murray had become a union militant, leading a strike against the coal company for which he worked. As a result, the Murray family was evicted from a company house and Philip was banished from the county. From that moment he decided to devote his life to the labor movement.

Murray rose rapidly within the ranks of the United Mine Workers of America (UMWA). By 1912 he was a member of the international executive board, and in 1916 he won election as president of District 5, the powerful Pittsburgh bituminous region. In 1920 John L. Lewis, the UMWA president, appointed Murray vice-president.

Throughout the 1920s and early 1930s, when the UMWA was racked with factionalism and suffered a sharp membership decline, Murray remained unshakably loyal to Lewis. Because Murray proved so knowledgable about the economics of coal and other major industries and because of his proven negotiating ability, when Lewis formed the Steel Workers Organizing Committee (SWOC) in 1936 he appointed Murray chairman.

Ideas and Programs

By then Murray had firm ideas about the place of the labor movement in American society. Devout Catholicism and the family tradition of unionism combined to form his own vision of social justice. Unionism led him to espouse the workers' case against employers; Catholicism caused him to oppose all so-called revolutionary ''isms'' and, in accord with the papal encyclicals on labor-management relations, to see the employers' as well as the workers' rights in the industrial and social systems. He expounded these ideas in a book he coauthored with industrial engineer Morris Llewellyn Cooke, *Organized Labor and Production*. The book asserted that if employers recognized trade unions and engaged in productive collective bargaining, the result would be justice for the worker, harmonious industrial relations, security for private ownership of property, increased productivity, and higher profits and wages.

Congress of Industrial Organizations

As chairman of SWOC, Murray sought to put his ideas into action. Financed by Lewis and the UMWA, SWOC succeeded in February 1937 in winning a collective bargaining agreement from United States Steel and from many smaller companies. But later that year the ''Little Steel companies'' defeated SWOC in a brutal and bloody strike.

Murray's patience, warmth, and negotiating skills kept SWOC alive and vital until conditions once again favored union growth. When World War II erupted and America moved into defense and war production, Murray succeeded in 1942 in breaking down Little Steel's barriers to trade unionism. That same year he transformed SWOC into the United Steelworkers of America (USA) and became its first president.

As president, Murray demonstrated what he had learned as Lewis's loyal lieutenant. Other industrial unions that emerged during the 1930s had democratic union constitutions and rank-and-file participation, but the USA was controlled from the top down. At the 1942 founding convention Murray demanded and won a constitution that vested almost complete power in the leadership, meaning in this case Murray, who was also president of the Congress of

Industrial Organizations (CIO) as well as a vice president of the UMWA.

Relations with Lewis

Despite his debt to Lewis, Murray could not avert a break. When Lewis repudiated Franklin Roosevelt in 1940, Murray remained committed to the President and the New Deal. As a result, Lewis retired as president of the CIO and was replaced by Murray. Lewis called Murray before the UMWA executive board in 1942, charged him with disloyalty, and stripped him of his union vice presidency. Murray, however, retained his presidencies of the CIO and the USA until his death.

Always a moderate attuned to the climate of the times and eager to make the labor movement more respectable, Murray rode the tide of anticommunism after the war. At the 1949 CIO convention he declared that, while there was room within the organization for all varieties of thought, there was no room for communism. He then led the convention delegates to expel 11 allegedly Communist-dominated unions from the CIO. He died in San Francisco on Nov. 9, 1952.

Further Reading

There is no substantial biography of Murray. The best place to find information on him is in two long and detailed histories of labor by Irving Bernstein, *The Lean Years: A History of the American Worker, 1920-1933* (1960) and *The Turbulent Years: A History of the American Worker, 1933-1941* (1970). For Murray's part in the struggle for industrial unionism with the American Federation of Labor see the dry, objective account by Philip Taft, *The A.F. of L. from the Death of Gompers to the Merger* (1959). The best study of Murray's role in the SWOC and CIO organizing drives in the mass-production industries is Walter Galenson, *The C.I.O. Challenge to the A.F. of L.* (1960). □

Edward Roscoe Murrow

Edward Roscoe Murrow (1908-1965), American radio and television news broadcaster, pioneered in developing journalism and political and social commentary for the mass media.

Edward R. Murrow was born Egbert R. Murrow on Polecat Creek near Greensboro, N.C., on April 25, 1908. The family moved in 1913, and Murrow grew up in Washington state. He worked in logging camps during vacations from Washington State College, changing his first name in the process.

Murrow began his career in international student exchange, but after his marriage to Janet Huntington Brewster he joined the Columbia Broadcasting System (CBS) in 1935 as director of talks. In 1937 he went to London to arrange speeches and concerts for the American radio network. However, in 1938, he was plunged into news broadcasting when Adolf Hitler annexed Austria to Germany, and he continued to broadcast throughout World War II. The German ''blitz'' against London in 1940 made Murrow's the best-known American radio voice from overseas, identified by his incisive personal reporting from rooftops and airfields and his social and political probing behind the wartime headlines. After America entered the war, Murrow won renown for his broadcasts describing a bombing raid against Berlin, the liberation of the Buchenwald concentration camp, and the American capture of Leipzig.

Returning to the United States after the war, Murrow inaugurated television journalism-in-depth in 1951 with the weekly program ''See It Now.'' It examined political and social issues and in 1954 challenged the nation's most feared demagogue at that time, Senator Joseph McCarthy. ''See It Now'' stirred controversy as it explored various national concerns, and Murrow ranged the world to film news and interview political figures. With his good looks and forceful personality, he became a well-known public figure in his own right, especially after starting another television program, ''Person to Person,'' which brought him electronically into the homes of celebrities.

But the widening mass nature of television with its increasing commercialism and costs put the emphasis on entertainment programs that won audience ratings. Murrow's brand of purposeful news broadcasting found less and less time on the air. A notable speech to the broadcasting industry in 1958 appealling for better programs found little response. Murrow left broadcasting in 1961 to become director of the U.S. Information Agency (USIA). He restored the USIA's morale and effectiveness, damaged in the Mc-

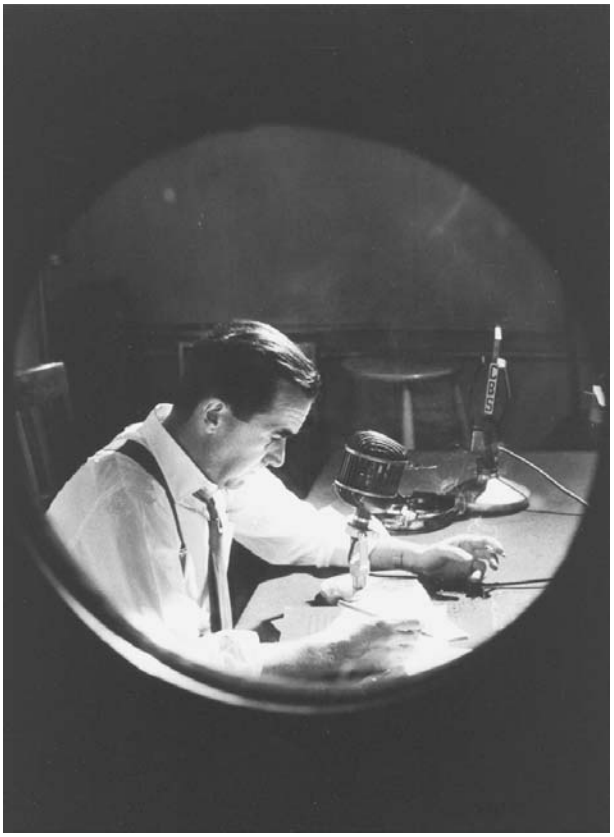

Carthy years, but found conflict between his role as government propagandist and his independent journalistic past. Ill health compelled his resignation, and he died on April 27, 1965.

Further Reading

A collection of Murrow's wartime broadcasts is his *This Is London* (1941). A much wider range of his radio and television broadcasts is provided by Edward Bliss, Jr., ed., *In Search of Light* (1967). Murrow's associate Fred W. Friendly wrote about him in *Due to Circumstances beyond Our Control* (1967). Alexander Kendrick, *Prime Time* (1969), is a full biography. □

Musa Mansa

Mansa Musa (died 1337), king of the Mali empire in West Africa, is known mostly for his fabulous pilgrimage to Mecca and for his promotion of unity and prosperity within Mali.

Very little is known about the life of Mansa Musa before 1312. In that year he succeeded his father, Abu Bakr II, to the throne and thus gained the hereditary title of mansa. After this point he is fairly well covered in the *tarikhs* (Moslem chronicles) of North Africa and the western Sudan, which tell of his reign as a golden age. In contrast to his famous 13th-century predecessor Sundiata, Musa is practically forgotten in Malinke oral traditions.

Many modern writers feel that Musa's importance in West African history is exaggerated because of the fame he obtained during his truly impressive pilgrimage to Mecca in 1324-1325. Other Sudanese monarchs had undertaken the pious journey in previous centuries, but the very scale and opulence of Musa's caravan made an impact on Cairo and Mecca which was remembered for years. He is said to have been accompanied by 500 slaves, each carrying a 4-pound staff of gold, and 80 camels with 300 pounds of gold each. All of this wealth was spent or given out as alms in the Arab cities.

The effect of this sudden glut of gold on Egypt was an inflation still observable 12 years later when al-Umari visited Cairo and recorded much of what we now know about Musa and Mali. The reputation which Musa established in Egypt soon spread to Europe, where as early as 1339 Mali appeared on a world map along with Musa's name. For the next 6 centuries the name of Mali was associated with fabulous wealth by Europeans.

Completion of his pilgrimage earned for Musa the coveted title of *al-hajj,* but this experience also taught him a great deal about orthodox Islam, and he returned to Mali with a strong desire to reform Islam there. He brought with him North African architects and scholars to carry out this task, but Islam remained, as before, the religion of the towns. The majority of the people lived in the country, and they continued to follow Malinke religious beliefs.

Musa developed diplomatic ties with the North African states and thereby facilitated an unprecedented growth of trans-Saharan trade, which in turn further enriched and strengthened the imperial government. Internal commerce and agriculture flourished, and the order and prosperity found in Mali in 1352-1353 by the famous Arab traveler Ibn Battuta were largely attributable to Musa's enlightened leadership earlier in the century.

On his death in 1337 Musa was succeeded by his son, Mansa Maghan (reigned 1337-1341), who had ruled during Musa's visit to Mecca and Cairo.

Further Reading

There is no book-length biography of Musa, but short biographical sketches are in Lavinia Dobler and William A. Brown, *Great Rulers of the African Past* (1965), and A. Adu Boahen, *Topics in West African History* (1966). More general books on West Africa should also be consulted, including E. W. Bovill, *The Golden Trade of the Moors* (1958; rev. ed. 1968), and J. S. Trimingham, *A History of Islam in West Africa* (1962). □

Thea Musgrave

Thea Musgrave (born 1928) was a prominent Scottish-born composer whose works include operas, ballet scores, orchestral pieces, chamber music, and vocal and choral works. Her music was performed in Great Britain, Europe, and the United States.

Thea Musgrave was highly regarded for her talent in a wide variety of musical forms. Her compositional techniques included serial writing and electronically generated sound, but her personal style was not confined to one school of composition. She described the form of some of her music as ''dramatic-abstract'' and said,

> Music goes from moment to moment, and I'm very conscious of voice-leading. I'm also conscious of the big gesture, the route the music will follow, and that is where tonality comes in, creating the feeling of home. The feeling of home can be established by a chord or a color or a rhythm. Or when you arrive at E-flat. It's not E-flat major, but you know it's E-flat. I do compose in long lines, long gestures, and I know where I'm going. At the same time, I compose each moment as beautifully, as perfectly as I can.

Musgrave was born in Edinburgh in 1928, attending Edinburgh University, where she studied harmony and analysis under Mary Grierson and counterpoint and history of music under Hans Gal, from 1947 to 1950. She attended the Paris Conservatory (1952-1954), and she studied composition privately with Nadia Boulanger from 1950 to 1954. She lectured on music at London University (1959-1965) and later was a visiting professor at the University of California at Santa Barbara. In the mid-1980s she lived in Norfolk, Virginia, with her husband, Peter Mark, who was conductor and general director of the Virginia Opera Association.

Musgrave received many commissions and awards, among them the Donald Francis Tovey prize and the Lili Boulanger Memorial prize, which she won while she was a student. In 1974 she received the Serge Koussevitsky Music Foundation award, for which she composed *Space Play,* a chamber piece for nine instruments. The piece was given its premiere performance in the United States by the Chamber Music Society of Lincoln Center. Musgrave was also awarded two Guggenheim Fellowships.

The BBC awarded her commissions for the composition of *The Phoenix and the Turtle* (1962), a work for small choir and orchestra; *Night Music* (1969) for chamber orchestra; and the *Viola Concerto* (1973). The Royal Philharmonic Society commissioned her to write the *Concerto for Clarinet and Orchestra* (1968). Other commissions came from the Gulbenkian Foundation, for which she wrote the full-length ballet *Beauty and the Beast* (1968-1969), and from the Virginia Opera Association, for which she wrote *A Christmas Carol* (1978-1979). The association performed the work in 1979. The many other commissions she received included a wide variety of music, from songs such as *Sir Patrick Spens* (1961), which was commissioned by Peter Pears, to the *Trio for Flute, Oboe and Piano* (1960), which was commissioned by the Mabillon Trio. Her versatility as a composer contributed to her success. Musgrave wrote for orchestra, chamber groups, and voice with the same assurance that she wrote for the opera, a medium in which she was particularly interested. Of the operas she wrote one of the best known is *Mary, Queen of Scots*.

Mary, Queen of Scots

Mary, Queen of Scots was composed between 1975 and 1977 and was first performed at the Edinburgh International Festival in 1977. Musgrave wrote the libretto of the opera herself, although it is based on an unfinished play by Amalia Elguera entitled *Moray*. The libretto focuses on the period in Mary's life when, as a widow of 19 and a Catholic, she returned to Scotland as queen. The opera covers the seven years she stayed in Scotland before fleeing to England to escape the consequences of her personal and political intrigues.

Andrew Porter wrote in a review of the American debut of the opera in 1978, ''There is a sure congruence between musical and theatrical proportions. Each episode has just enough words and just enough action to allow a full yet economical musical development. Nothing goes on too long.''

Other Operas

Musgrave wrote four other operas before completing *Mary, Queen of Scots*. The first was *The Abbot of Drimock* (1955), a chamber opera based on Wilson's *Tales of the Border*. Her second opera, *The Decision* (1964-1965), was first performed by the New Opera Company at Sadler's Wells in 1967. Another chamber opera, *The Voice of Ariadne* (1977), was performed by the New York City Opera in 1977. The libretto was written by Amalia Elguera and was inspired by a Henry James story, *The Last of the Valerii*. The libretto recounts the story of an Italian count whose infatuation with the voice of a ruined statue of Ariadne produces a reaction of jealousy from his American wife. The plot serves as a setting for the conflict between the two cultures represented by the count and his wife, as well as a depiction of a romantic triangle.

Following the completion of *Mary, Queen of Scots,* Musgrave wrote *A Christmas Carol,* given its first American performance by the Virginia Opera Association in 1979. Musgrave wrote of the opera, ''One of my earliest decisions was to cast the Spirit of Christmas in all its manifestations as a dancer and that Marley's ghost should be an actor, thus putting these supernatural characters on a quite different level to the other singers. The musical style of this opera is melodic, and, I hope, accessible, as befits the subject.''

In March of 1985 the first performance of Musgrave's opera *Harriet: A Woman Called Moses* was given by the Virginia Opera Association, which had commissioned the work along with the Royal Opera of Covent Garden. Musgrave wrote her own libretto for the opera, which she based on the life of Harriet Tubman, the African-American woman who enabled slaves to escape to the north via the ''underground railroad.'' Bernard Holland wrote of the opera, ''*Harriet* . . . offers terribly effective music for the stage. . . . If there are dull spots, they involve Miss Musgrave's whites interacting among themselves. Black culture, on the other hand, sharpens her inspiration.''

Orchestral Works

The dramatic sensibility evident in her operas is also present in many of her orchestral and chamber works. In *Concerto for Orchestra* (1967) the various sections of the orchestra are the center of the musical focus. In the climax of the piece individual soloists stand and perform music which is notated, but whose rhythm is freely interpreted by the performer. In *Concerto for Clarinet* (1968) the soloist moves around the orchestra, a device which Musgrave said ''grows out of the musical demand'' because ''the soloist plays with different small groups and they can't hear him unless he joins them.''

Musgrave wrote *Night Music* in 1969. Stanley Sadie wrote about the piece that it ''avowedly has no programme, but [the] vivid graphic writing invites description in emotive adjectives. Music in fact underlaid by strong feelings and also lucidly laid out.'' Following *Night Music* Musgrave wrote *Memento Vitae* (*Concerto Homage to Beethoven*) (1969-1970), *Concerto for Horn and Orchestra* (1971), *Viola Concerto* (1973), Orfeo II (1975) for solo flute and 15 strings, and *From One to Another* (1980) for solo viola and 15 strings. Continuing the practice of placing orchestra members about the stage and theater for dramatic effect, Musgrave, in the closing part of the *Concerto for Horn and Orchestra,* had the orchestral horn section play from different positions behind the audience and, in the *Viola Concerto,* the viola section at one point rises and plays as if taking instruction from the soloist.

Peripeteia was completed in 1981 and was performed in 1984 by the New York Philharmonic under Leonard Slatkin. The title means ''a sudden change, especially that on which the plot of a tragedy hinges.'' In the piece an initial

opening section is followed by an ''event,'' after which the original music can never fully reassert itself. Musgrave called the piece ''a kind of opera without words or specific plot.''

Chamber Music and Choral Works

Musgrave wrote three chamber concertos (1962, 1966, and 1966), the second of which is a tribute to Burl Ives in which she, like Ives, inserted a popular American song into her music. Following these concertos Musgrave wrote *Impromptu for Flute and Oboe* (1967), *Impromptu No. 2 for Flute, Oboe and Clarinet* (1967), *Music for Horn and Piano* (1969), *Elegy for Viola and Cello* (1970), *From One to Another* for viola and tape (1970), *Space Play* (1974), and *Orfeo I* (1975) for flute. *Space Play* is a humorous and lyric piece which involves special placement of nine performers around the stage. Wit and lyricism, as well as a sophisticated use of instrumental timbres, characterize her writing for both chamber and orchestral combinations.

Her choral works employ a wide variety of texts. They are taken from Hesiod *The Five Ages of Man* (1963); from Shakespeare *The Phoenix and the Turtle* (1962); from D. H. Lawrence *The Last Twilight* (1980); from Chaucer *Triptych* (1962); from Michelangelo *Caro m'e il sonno* (1978); and from John Donne *Memento Creatoris* (1967), among many others. In *Triptych,* which is written for solo tenor and orchestra, three songs convey three different moods, one lyric, another insistent, and the last, gay. The dramatic techniques evident in her other musical form are also present in *The Phoenix and the Turtle* (1962), *The Five Ages of Man* (1963), and the *Last Twilight* (1980), which is labelled a theater piece for chorus and instruments.

Recent works include *The Voice of Ariadne* (1989), *Piccolo Play* (1991), a multimedia piece *Echoes Through Time* (1989), *Pierrot* (1994), and *Simon Bolivar* (1995). She also wrote a book *The Choral Music of 21st Century Women Composers* (1997), with Elizabeth Lutyens and Elizabeth Merconchy.

Thea Musgrave wrote, in addition to the pieces already mentioned, many others including songs, ballet music, and incidental pieces. She forged an individual style of composition that explored the dramatic possibilities of music and the ways in which that drama can assist in creating large musical structures within the framework of the 20th-century musical language.

Further Reading

Thea Musgrave: A Bio-bibliography (1984) by Donald Hixon contains a biography and a complete list of works, a discography, and a bibliography of writings by and about Musgrave and her music. In addition, her works are listed in the *International Encyclopedia of Women Composers* published by R. R. Bowker in 1981. □

Robert Edler Von Musil

The Austrian novelist, dramatist, and essayist Robert Edler von Musil (1880-1942) gained a largely posthumous fame for his monumental and unfinished novel ''The Man without Qualities.''

Robert Musil was born on Nov. 6, 1880, in Klagenfurt, Carinthia, Austria. The son of a professor of engineering, Musil received his elementary education at military schools from 1892 to 1897. After serving for a period as an officer in the Austrian army, he began engineering studies, later changing to philosophy, logic, and experimental psychology. In 1908 he obtained a doctorate for his work on Ernst Mach from the University of Berlin. Between 1911 and 1914 Musil served as librarian at the Technische Hochschule in Vienna. During this time he also was briefly an editor of *Die neue Rundschau,* a review. During World War I Musil was an officer in the Austrian army, and in the postwar period he was employed in the War Office and in various other government ministries.

Between 1922 and 1938 Musil lived in Berlin and Vienna, supporting himself as a writer and through systematic contributions from interested friends. After the Anschluss, Musil went voluntarily into exile, living in Switzerland until his death. He died in Geneva on April 15, 1942, in poverty and almost completely unknown.

Stories and Dramas

Musil published his first novel, *Die Verwirrungen des Zöglings Törless* (*Young Törless*), in 1906. It is a story of troubled adolescence set in a military school modeled upon the one attended by both Musil and Rainer Maria Rilke. Musil's chief problem in the book was achieving an emotional equilibrium both within his characters and in their relationships to their fellow human beings. The book was immediately successful, and Musil next published *Vereinigungen,* two short stories, in 1911. In both of them—*Die Vollendung der Liebe* and *Die Versuchung der stillen Veronika*—unbearable reality is transformed by excessive imagination. The resulting heightening of the emotions brings about a spiritual, nonphysical union with the loved one.

Both of Musil's dramas, *Die Schwärmer* (1921) and *Vinzenz und die Freundin bedeutender Männer* (1924), represent stepping-stones toward achievement of a more tangible equilibrium. In times of great emotional intensity, says Musil, limits vanish, and man can achieve identification and union with one's fellowman. The three short stories of *Drei Frauen* (1921-1924) posit and resolve the problems caused by logical, rational, and emotionally limited men in relationship to emotionally more complicated women.

Monumental Achievement

In a sense all of Musil's early work was a preparation for his great novel and masterpiece, *Der Mann ohne Eigenochaften* (*The Man without Qualities*), which he be-

gan in the early 1920s. The first volume was issued in German in 1930, the second in 1933, and the third in 1942. He was working on the fourth at the time of his death. About 365 pages of this novel were published in English translation in 1953. They represent about one half of volume 1. Volumes 2 and 3 were also published in English translation.

Musil's *magnum opus* is a novel of the life and history of pre-World War I Austria. Ulrich, the hero of the novel, is the man without qualities, that is to say, a man with unimpaired potential. Like his creator, he has been an officer, engineer, and mathematician. He is the secretary of a celebration, whose planning begins in 1913, for the 1918 anniversary of the Austro-Hungarian Empire. The ironical implication is that the empire will have collapsed before the celebration is held.

Ulrich takes a year's leave from his duties to attempt to discover the meaning of life. His scientific training enables him to look at life as a laboratory, and he regards emotional intensity as the only meaningful morality. He achieves balance and equilibrium after he meets his sister Agathe. As they analyze their emotional lives, they experience a state of mystical intensity based upon a rational interpretation, the highest degree of feeling.

Further Reading

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Edmund Sixtus Muskie

United States Senator Edmund Sixtus Muskie (1914-1996), the 1968 Democratic vice-presidential nominee and briefly a presidential candidate in 1972, was one of the key congressional leaders in formulating national policy on urban affairs and the environment during the 1960s and 1970s.

Edmund S. Muskie was born on March 28, 1914, to Stephen and Josephine Muskie in Rumford, Maine. Stephen Muskie was born Stepen Marciszewski in Poland in 1882, then a province of the Russian Empire. Because young Poles were frequently conscripted into Czarist armies, Stephen's parents arranged for him to be apprenticed to a tailor when he was 12 years old and for his emigration from Poland when he was 17 years old.

After three years in England Stephen Marciszewski arrived in the United States in 1903, settled in Dickson City, Pennsylvania, and changed his name to Muskie. He married Josephine Czarnecka of Buffalo in 1911. While on their honeymoon in Maine, the couple decided to settle in Rumford. Edmund, the second of six children, was born there three years later.

The Muskies were one of only three Polish families in the western Maine paper mill town of Rumford, and young Edmund was frequently the subject of schoolyard taunts for his ancestry, his religion, and, he found later, his father's politics, as the elder Muskie was one of the few Democrats in the town. Nevertheless, Muskie excelled in high school and earned a small scholarship at nearby Bates College. He graduated with a B.A. from Bates in 1936 and a law degree from Cornell University in 1939.

Winning as a Democrat in Maine

Muskie began practicing law in 1940 in Waterville, Maine, but his career was interrupted by naval service during World War II. When he returned home he decided to run for the Maine legislature in 1946 as a Democrat. Muskie's political affiliation was not particularly surprising; Franklin Roosevelt's New Deal greatly influenced Muskie politically. New Deal legislation helped provide funds for his education and promoted the causes he supported.

His political allegiance, however sensible personally, nevertheless seemed to be a liability in an overwhelmingly Republican state. But Muskie accepted the challenge.

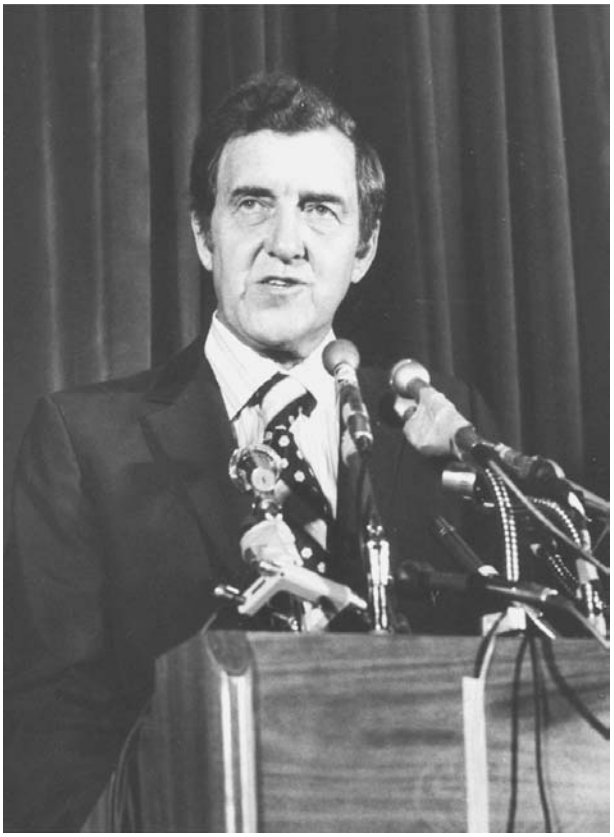

When asked by a reporter during the campaign why he was a Democrat in Maine, he wryly replied, ''Well if I lived down South I'd probably be a Republican. Somebody has to do it.''

Muskie was the surprise winner in the 1946 legislative race, served three terms in the state legislature, and in 1954 became Maine's first Democratic governor in 20 years and only the second in the century. Muskie's personal popularity helped reestablish the Democratic Party as a force in Maine politics. His promotion of economic development, fiscal conservatism, and cooperation with the Republican-dominated state legislature appealed to the state's voters, many of whom split their tickets to become ''Muskie Republicans.'' In 1958, when Muskie became the state's first Democrat elected to the U.S. Senate in nearly a century, other Democrats were elected governor and to the U.S. Congress in two of Maine's three congressional districts. Muskie was reelected to the Senate in 1964, 1970, and 1976.

A Liberal, Hard-Working Senator

Senator Muskie soon developed a reputation as an expert in writing and enacting legislation. His willingness to modify proposals to gain bipartisan support, a skill acquired during his years as Maine's governor, made Muskie one of the most effective and respected members of the Senate. As chairman of the Housing Subcommittee of the Senate Banking and Currency Committee, Muskie was responsible for much of the national legislation associated with urban affairs, including creation of the Department of Housing and Urban Development in 1965 and the Model Cities Act of 1966.

Muskie was an ardent defender of the environment, a concern reflected in ten major bills he sponsored between 1963 and 1976. Those measures included the 1965 Water Quality Act, the 1967 Air Quality Act, and the 1970 National Air Quality Act which required pollution-free automobiles by 1975. Muskie was a key supporter of the Environmental Protection Agency, established in 1970.

Muskie's legislative successes also included the 1970 Securities Investor Protection Act, which insured investors against brokerage house failures, and the 1972 Truth-in-Government Act, which created an independent board authorized to make available to the public government documents which did not compromise national security. In 1973 he was Senate floor manager of the War Powers Act, which passed over President Richard Nixon's veto. The act clearly defined presidential and congressional authority in war-making decisions. Muskie-supported increases in social security benefits, continued federal aid to education, civil rights measures, a national draft lottery, and the vote for 18-year-olds. Although an early supporter of American involvement in the Vietnam War, by 1969 he had become one of its leading critics.

Campaigns for Vice President and President

Although Edmund Muskie officially campaigned for the presidency only once—in 1972—the Maine senator was promoted for national office as early as 1960. Muskie was already known among Democratic Party activists outside Maine because of his election victories through the 1950s in an overwhelmingly Republican state. His Polish ancestry, once considered a liability in Maine, made him a popular lecture circuit speaker among ethnic groups and with Democratic candidates in large, vote-rich, Northeastern states such as New York, Pennsylvania, Ohio, and Massachusetts. In 1960 Muskie was briefly mentioned as a possible vice-presidential candidate. In 1964 President Lyndon Johnson fueled speculation that Muskie might be his vice-presidential choice until he selected Minnesota Senator Hubert Humphrey. Finally, in 1968, Vice-President Humphrey, the Democratic presidential nominee, selected Muskie as his running mate. Although the GOP nominees, former Vice-President Richard Nixon and Maryland Governor Spiro Agnew, easily defeated the Democrats, Muskie's impressive campaign performance propelled him into national prominence. Muskie was famous for this response during the campaign: ''In Maine, we have a saying that you don't say anything that doesn't improve on silence.''

On January 4, 1972, Edmund S. Muskie officially announced his candidacy for the presidency. After winning the New Hampshire and Illinois primaries but losing in Florida, Wisconsin, Pennsylvania, and Massachusetts, Muskie withdrew from the race in April 1972. As the party's acknowledged frontrunner, his staff had become overconfident and conducted a vague and cautious campaign. But Muskie was also the victim of the Nixon administration's ''dirty tricks'' campaign which attempted to discredit his presidential bid by distributing phony Muskie press releases and campaign literature, heckling the senator's speeches, and disrupting campaign communications.

Muskie did not react well to Nixon's ''dirty tricks.'' In response to printed accusations that his wife had behaved in a drunken and unladylike manner, and that he had used a derogatory word ''canuck'' to describe French Canadians, Muskie became very emotional. Reporters on the scene maintained that Muskie was crying, although he always denied this—claiming that snowflakes gave the appearance of tears. He was out of the race by April. Muskie later said that that incident ''changed people's minds about me, about what kind of guy I was. They were looking for a strong, steady man, and there I was, weak.''

Muskie did not again campaign for national office. However, he remained one of the Democratic Party spokesmen and in 1976 was considered a possible vice-presidential running mate for Democratic presidential nominee Jimmy Carter. In 1980 Edmund S. Muskie resigned his U.S. Senate seat to become secretary of state in the Carter administration, where he worked to negotiate the release of 52 American hostages held 14 months in Teheran, Iran. Muskie retired from public life in 1981 and returned to Maine. He was called back to public service in 1986 by President Reagan to serve on a three-man committee charged with investigating the role of the Reagan administration in the Iran-Contra scandal. When the report came out in 1987, it was highly critical of President Reagan.

After he retired from political life, Muskie practiced law, dividing his time between Washington D.C. and

Maine. On March 26, 1996, Edward Muskie died of a heart attack. In reaction, President Clinton said that Muskie was ''a dedicated legislator and a caring public servant.''

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Louis Charles Alfred de Musset

The French poet, dramatist, and fiction writer Louis Charles Alfred de Musset (1810-1857), a major romantic poet, is remembered for his lyric poems, elegant comedies, and the powerful drama ''Lorenzaccio,'' perhaps the finest French play of the 19th century.

Alfred de Musset was born in Paris on Dec. 11, 1810. He was a brilliant student at the Lycée Henri IV and early frequented the important romantic circles. In 1828 he published his first book, *L'Anglais mangeur d'opium,* an adaptation of Thomas De Quincey's *Confessions of an English Opium Eater*. His first volume of verse, *Contes d'Espagne et d'Italie,* appeared in 1830. The same year his one-act comedy *La Nuit vénitienne* failed on the stage, and he decided to write no more for the theater.

In June 1833 Musset met the French writer George Sand. Their ensuing love affair, passionate and somber, was one of the most famous of the romantic period. After a winter together in Venice and infidelity on both sides, the lovers quarreled and separated. Musset returned to Paris ill and broken in spirit. His affair with George Sand inspired his finest poems; but his life thereafter was one of dissipation and sorrow. Musset continued to write and was elected to membership in the French Academy in 1852. He died in Paris on May 2, 1857.

Musset's poems are collected in two volumes: *Premières poésies* (to 1835) and *Poésies nouvelles* (1835-1852). In the first volume the *Contes d'Espagne et d'Italie,* the poem *Ballade à la lune,* and *Le Spectacle dans un fauteuil* remain of interest. Musset's finest poetry is in the *Poésies nouvelles,* which contains the famous poems inspired by his love for George Sand: *La Nuit de mai, La Nuit de décembre, La Nuit d'août,* and *La Nuit d'octobre*. It also contains *Lettre à Lamartine, Souvenir, À la Malibran, Tristesse, Rappelle-toi,* and *Une Soirée perdue*. The four *Nuits,* or ''Nights,'' and their lovely pendant, *Souvenir,* trace the poet's gradual recovery from his bitter disillusionment after his affair with George Sand. Musset wrote *Souvenir* after he had passed once more through the forest of Fontainebleau, where he had been with George Sand 7 years earlier. It concludes on the immortal quality of love.

Musset's theater pieces in verse comprise *Les Marrons du feu* (in the *Contes d'Espagne et d'Italie,* 1830); *La Coupe et les lèvres and À quoi rêvent les jeunes filles* (in *Le Spectacle dans un fauteuil,* 1832); a two-act comedy, *Louison* (1849); and an incomplete tragedy, *La Servante du roi*.

After the failure of *La Nuit vénitienne* on the stage in 1830, most of Musset's later prose comedies were written for the *Revue des deux mondes* and were published in volume form in 1840. They include *Les Caprices de Marianne* (1833), *Fantasio* (1834), *On ne badine pas avec l'amour* (1834), *Barberine* (1835), *Le Chandelier* (1835), *Il ne faut jurer de rien* (1836), and *Un Caprice* (1837). In 1845 Musset published *Il faut qu'une porte soit ouverte ou fermée*. His delightful comedies were not played in France until the late 1840s. Popular recognition led to Musset's writing once again for the stage. He then published *On ne saurait penser à tout* (1849), *Carmosine* (1850), and *Betine* (1851). Musset's comedies, which have kept much of their freshness, are characterized by their elegance, sophistication, irony, and sentiment.

Musset wrote the serious dramas *André del Sarto* (1833) and *Lorenzaccio* (1834). The latter has as its protagonist a fascinatingly ambiguous ''stranger'' or ''outsider'' with very modern qualities of mind.

Musset's brief tales include such stories as *Emmeline* (1837), *Frédéric et Bernerette* (1838), *Croisilles* (1839), *Histoire d'un merle blanc* (1842), *Mimi Pinson* (1843), and *Pierre et Camille* (1844). *La Confession d'un enfant du siècle* (1836) was Musset's famous autobiographical attempt to analyze the causes of the *mal du siècle* that affected the youth of France after the close of the Napoleonic Wars.

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Benito Mussolini

The Italian dictator Benito Mussolini (1883-1945) was head of the Italian government from 1922 to 1943. A Fascist dictator, he led Italy into three successive wars, the last of which overturned his regime.

Benito Mussolini was born at Dovia di Predappio in Forlì province on July 29, 1883. His father was a blacksmith and an ardent Socialist; his mother taught elementary school. His family belonged to the impoverished middle classes. Benito, with a sharp and lively intelligence, early demonstrated a powerful ego. Violent and undisciplined, he learned little at school. In 1901, at the age of 18, he took his *diploma di maestro* and then taught secondary school briefly. Voluntarily exiling himself to Switzerland (1902-1904), he formed a dilettante's culture notable only for its philistinism. Not surprisingly, Mussolini based it on Friedrich Nietzsche, Georges Sorel, and Max Stirner, on the advocates of force, will, and the superego. Culturally armed, Mussolini returned to Italy in 1904, rendered military service, and engaged in politics full time thereafter.

Early Career and Politics

Mussolini became a member of the Socialist party in 1900, and his politics, like his culture, were exquisitely bohemian. He crossed anarchism with syndicalism, matched Peter Kropotkin and Louis Blanqui with Karl Marx and Friedrich Engels. More Nietzschean than Marxist,

Benito Mussolini (top, center)

Mussolini's socialism was *sui generis,* a concoction created entirely by himself. In Socialist circles, nonetheless, he first attracted attention, then applause, and soon widespread admiration. He ''specialized'' in attacking clericalism, militarism, and reformism. Mussolini urged revolution at any cost. In each attack he was extremist and violent. But he was also eloquent and forceful.

Mussolini occupied several provincial posts as editor and labor leader until he suddenly emerged in the 1912 Socialist Party Congress. Shattering all precedent, he became editor of the party's daily paper, *Avanti,* at a youthful 29. His editorial tenure during 1913-1914 abundantly confirmed his promise. He wrote a new journalism, pungent and polemical, hammered his readership, and injected a new excitement into Socialist ranks. On the Socialist platform, he spoke sharply and well, deft in phrase and savage in irony.

The young Mussolini proved a formidable opponent. In a party long inert, bureaucratic, and burdened with mediocrity, he capitalized on his youth, offered modernity with dynamism, and decried the need for revolution in a moment when revolutionary ferment was sweeping the country. An opportunist to his bones, Mussolini early mastered the direction of the winds and learned quickly to turn full sail into them.

From Socialist to Fascist

This much-envied talent led Mussolini to desert the Socialist party in 1914 and to cross over to the enemy camp, the Italian bourgeoisie. He rightly understood that World War I would bury the old Europe. Upheaval would follow its wake. He determined to prepare for ''the unknown.'' In late 1914 he founded an independent newspaper, *Popolo d'Italia,* and backed it up with his own independent movement (Autonomous Fascists). He drew close to the new forces in Italian politics, the radicalized middle-class youth, and made himself their national spokesman.

Mussolini developed a new program, substituting nationalism for internationalism, militarism for antimilitarism, and the aggressive restoration of the bourgeois state instead of its revolutionary destruction. He had thus completely reversed himself. The Italian working classes called him ''Judas'' and ''traitor.'' Drafted into the trenches in 1915, Mussolini was wounded during training exercises in 1917, but he managed to return to active politics that same year. His newspaper, which he now reinforced with a second political movement (Revolutionary Fascists), was his main card; his talents and his reputation guaranteed him a hand in the game.

After the end of the war, Mussolini's career, so promising at the outset, slumped badly. He organized his third movement (Constituent Fascists) in 1918, but it was stillborn. Mussolini ran for office in the 1919 parliamentary elections but was defeated. Nonetheless, he persisted.

Head of the Government

In March 1919 Mussolini founded another movement (Fighting Fascists), courted the militant Italian youth, and waited for events to favor him. The tide turned in 1921. The elections that year sent him victoriously to Parliament at the head of 35 Fascist deputies; the third assembly of his fledgling movement gave birth to a national party, the National Fascist party (PNF), with more than 250,000 followers and Mussolini as its uncontested leader, its *duce*.

The following year, in October 1922, Mussolini successfully ''marched'' on Rome. But, in fact, the back door to power had been opened by key ruling groups (industry try and agriculture, military, monarchy, and Church), whose support Mussolini now enjoyed. These groups, economically desperate and politically threatened, accepted Mussolini's solution to their crisis: mobilize middle-class youth, repress the workers violently, and set up a tough central government to restore ''law and order.'' Accordingly, with the youth as his ''flying wedge,'' Mussolini attacked the workers, spilled their blood liberally over the Italian peninsula, and completed triumphantly the betrayal of his early socialism. Without scruple or remorse, Mussolini now showed the extent to which ambition, opportunism, and utter amorality constituted his very core. He was in fact eminently a product of a particular crisis, World War I, and a special social class, the petty bourgeoisie. Mussolini's capture of power was classic: he was the right national leader at the right historical moment.

Fascist State

Once in power, Mussolini attacked the problem of survival. With accomplished tact, he set general elections, violated their constitutional norms freely, and concluded them in 1924 with an absolute majority in Parliament. But the assassination immediately thereafter of the Socialist leader Giacomo Matteotti, a noted opponent, by Fascist hirelings suddenly reversed his fortunes, threw his regime into crisis, and nearly toppled him. Mussolini, however, recouped and with his pivotal speech of Jan. 3, 1925, took the offensive. He suppressed civil liberties, annihilated the opposition, and imposed open dictatorship. Between 1926 and 1929 Mussolini moved to consolidate his regime through the enactment of ''the most Fascist laws'' (*le leggi fascistissime*). He concluded the decade on a high note: his Concordat with the Vatican in 1929 settled the historic differences between the Italian state and the Roman Catholic Church. Awed by a generosity that multiplied his annual income fourfold, Pope Pius XI confirmed to the world that Mussolini had been sent ''by Divine Providence.''

As the 1930s opened, Mussolini, seated safely in power and enjoying wide support from the middle classes, undertook to shape his regime and fix its image. Italy, he announced, had commenced the epoch of the ''Third Rome.'' The ''Fascist Revolution,'' after the French original, would itself date civilized progress anew: 1922 became ''Year I of the New Era''; 1932, Year X. The regime called itself the ''Corporate State'' and offered Italy a bewildering brood of institutions, all splendidly titled but sparsely endowed. For if the rhetoric impressed, the reality denied.

The strongest economic groups remained entrenched. They had put Mussolini into power, and they now reaped their fruits. While they accumulated unprecedented economic control and vast personal fortunes, while a class of nouveau riche attached itself to the regime and parasitically sucked the nation's blood, the living standard of the working majority fell to subsistence. The daily consumption of calories per capita placed Italy near the bottom among European nations; the average Italian worker's income amounted to onehalf his French counterpart's, one-third his English, and one-fourth his American. As national leader, Mussolini offered neither solutions nor analyses for Italy's fundamental problems, preferring slogans to facts and propaganda to hard results. The face of the state he indeed refashioned; its substance he left intact. The ''new order'' was coating only.

Il Duce ruled from the top of this hollow pyramid. A consummate poseur, he approached government as a drama to be enacted, every scene an opportunity to display ample but superficial talents. Cynical and arrogant, he despised men in the same measure that he manipulated them. Without inspired or noble sentiments himself, he instinctively sought the defects in others, their weaknesses, and mastered the craft of corrupting them. He surrounded himself with ambitious opportunists and allowed full rein to their greed and to their other, unnameable vices while his secret agents compiled incriminating dossiers. Count Galeatto Ciano, his son-in-law and successor-designate, de-

fined Mussolini's entourage as ''that coterie of old prostitutes.'' Such was Mussolini's ''new governing class.''

Mussolini's Three Wars

In 1930 the worldwide economic depression arrived in Italy. The middle classes succumbed to discontent; the working people suffered aggravated misery. Mussolini initially reacted with a public works program but soon shifted to foreign adventure. The 1935 Ethiopian War, a classic diversionary exercise, was planned to direct attention away from internal discontent and to the myth of imperial grandeur. The ''Italian Empire,'' Mussolini's creation, was announced in 1936. It pushed his star to new heights. But it also exacted its price. The man of destiny lost his balance, and with it that elementary talent that measures real against acclaimed success. No ruler confuses the two and remains in power long. Mussolini thus began his precipitous slide.

The 1936 Spanish intervention, in which Mussolini aided Francisco Franco in the Civil War, followed hard on Ethiopia but returned none of its anticipated gains. Mussolini compounded this error with a headlong rush into Adolf Hitler's embrace. The Rome-Berlin Axis in 1936 and the Tripartite Pact in 1937 were succeeded by the ill-fated Steel Pact in 1939. Meanwhile, Mussolini's pro-Hitlerism struck internally. Having declared earlier that the racial problem did not exist for Italy, Mussolini in 1938 unleashed his own anti-Semitic blows against Italian Jewry. As the 1930s closed, Mussolini had nearly exhausted all toleration for himself and his regime within Italy.

World War II's surprise outbreak in 1939 left Mussolini standing on the margins of world politics, and he saw Hitler redrawing the map of Europe without him. Impelled by the prospect of easy victory, Mussolini determined ''to make war at any cost.'' The cost was clear: modern industry, modern armies, and popular support. Mussolini unfortunately lacked all of these. Nonetheless, in 1940 he pushed a reluctant Italy into war on Hitler's side. He thus ignored the only meaningful lesson of World War I: the United States alone had decided that conflict, and consequently America, not Germany, was the key hegemonic power.

Disaster and Death

In 1940-1941 Mussolini's armies, badly supplied and impossibly led, strung their defeats from Europe across the Mediterranean to the African continent. These defeats constituted the full measure of Mussolini's bankruptcy. Italy lost its war in 1942; Mussolini collapsed 6 months later. Restored as Hitler's puppet in northern Italy in 1943, he drove Italy deeper into the tragedy of invasion, occupation, and civil war during 1944-1945. The end approached, but Mussolini struggled vainly to survive, unwilling to pay the price for folly. The debt was discharged by a partisan firing squad on April 28, 1945, at Dongo in Como province.

In the end Mussolini failed where he had believed himself most successful: he was not a *modern* statesman. His politics and culture had been formed before World War I, and they had remained rooted there. After that war, though land empire had become ossified and increasingly superfluous, Mussolini had embarked on territorial expansion in the grand manner. In a moment when the European nation-state had passed its apogee and entered decline (the economic depression had underscored it), Mussolini had pursued ultranationalism abroad and an iron state within. He had never grasped the lines of the new world already emerging. He had gone to war for more territory and greater influence when he needed new markets and more capital. Tied to a decaying world about to disappear forever, Mussolini was anachronistic, a man of the past, not the future. His Fascist slogan served as his own epitaph: *Non si torna indietro* (There is no turning back). A 19th-century statesman could not survive long in the 20th-century world, and history swept him brutally but rightly aside.

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Mussolini wrote *My Autobiography* (1928; rev. ed. 1939) and *The Fall of Mussolini: His Own Story,* edited with a preface by Max Ascoli (trans. 1948). Most of the studies of Mussolini in English are either archaic and sterile or anecdotal and useless. A comprehensive, objective, and well-written biography is Ivone Kirkpatrick, *Mussolini: A Study in Power* (1964). Frederick W. Deakin, *The Brutal Friendship* (1962; rev. ed. 1966), offers valid, original scholarship but unfortunately treats only Mussolini's last years. Alan Cassels, *Mussolini's Early Diplomacy* (1970), is a well-documented study of Mussolini during the 1920s. Works on the history of fascism in Italy include Frederico Chabod, *A History of Italian Fascism* (1961; trans. 1963), and Elizabeth Wiskemann, *Fascism in Italy: Its Development and Influence* (1969). Ernst Nolte, *Three Faces of Fascism* (1963; trans. 1965), discusses the theory and the history of the movement in Italy, France, and Germany. For pertinent documents of the Fascist era in Italy and a brief study of the period see S. William Halperin, *Mussolini and Italian Fascism* (1964). For general background see Denis Mack Smith, *Italy: A Modern History* (1959). □

Modest Petrovich Mussorgsky

Modest Petrovich Mussorgsky (1839-1881) is generally acclaimed the finest of the group of Russian composers known as the Mighty Five.

Without Modest Mussorgsky the notion of the Russian 19th century as one of musical realism would be unsupportable. In his operas, especially *Boris Godunov,* he successfully explored human emotions and failings individually and collectively in a new and forthright manner singularly bereft of the pretensions and emotional excess of the 19th century. His operatic work marks a crossroads in the understanding and use of the form in music history.

Mussorgsky was born on March 9, 1839, in the village of Karevo in the Pskov district. His family was of the middle landed gentry, which placed them high above the serfs, although Mussorgsky had some serf blood. His cultured mother gave him piano lessons and encouraged his clumsy but early efforts at composition. At 10 he went to St. Peters-

burg to study piano with Anton Herke, to prepare for cadet school, and to be tutored in the ways of a young urban gentleman. He entered the Imperial Guards Cadet School in 1852 and, in the course of the year, published (at his family's expense) *Porte Enseigne Polka* for his classmates. His lessons with Herke continued until 1854. Mussorgsky joined the glittering Preobrazhensky Imperial Guards Regiment in 1856.

As a teen-age officer, Mussorgsky met, while on duty, Aleksandr Borodin, a medical officer. The two were not to come together as members of the Mighty Five for some few years, but Borodin remembered Mussorgsky as a smart, dapper, well-mannered, slightly French and slightly foppish youth who played the piano coquettishly at parties, eliciting cries of ''charmant!'' and ''delicieux!'' from the assembled young women.

The years brought considerable change in that image. In 1859 Mussorgsky met Aleksandr Dargomyzhsky, who introduced him to César Cui, also a military officer, and to Mily Balakirev, later the leader of the Mighty Five. In late 1857 and 1858 Mussorgsky went through the first of several emotional crises and resigned from the Guards in 1859. That same year he spoke to Balakirev of having been ''reborn,'' not only in the sense of recovery from his nervous disorder but in his conversion, he said, from cosmopolitan to patriot. The thinking of the music and art critic Vladimir Stasov is reflected here, but more particularly that of the Russian social critics Chernyshevsky and Dobroliubov. Among these new friends, Mussorgsky was writing music with some seriousness. In 1860 his Scherzo in B-flat for orchestra was performed in St. Petersburg. In 1861 Mussorgsky's financial base was destroyed: the emancipation of the serfs led to the liquidation, over a 2-year period, of the family estate.

In the early 1860s Mussorgsky felt musically dependent on, but fretted under, Balakirev and was close to Dargomyzhsky. Mussorgsky had established certain work patterns: he started something new with great enthusiasm only to bog down in self-doubt, insecure in his technical abilities. Three projected operas were among such works. Mussorgsky did not associate with the other members of the Balakirev circle but with ''proletarian'' friends in a communal setting. In 1863 he began work on the opera *Salammbo* (from Gustave Flaubert's novel). Although he did not finish it, music from this opera figured in later work, most importantly in *Boris Godunov*. He left another opera, *The Marriage* (1864-1868), unfinished; Cherepnin completed the work in 1909.

By 1869 Mussorgsky had abandoned his communal style of living and reentered government service, in the Forestry Department. He was already a serious alcoholic with epileptic tendencies. Though he was a nominal member of the Mighty Five (the term, literally the ''Mighty Fist,'' was used by Stasov in 1867), his life style set him apart from the others. Indeed, he often denied vehemently his belonging, creatively, to any group.

From a suggestion by Stasov, but developing his own ideas and preparing his own libretto from texts by Aleksandr Pushkin and Nicolai Karamzin, Mussorgsky set to work on *Boris Godunov* in 1868. The first version was finished in 1869; that date was but the beginning of a fitful series of redrawings of music and scenario by Mussorgsky and others which has probably not even yet ended. He returned to it in 1871 and again in 1872 but was lured away by, among other things, the joint effort at an opera, *Mlada,* by himself, Borodin, Nicolai Rimsky-Korsakov, and Cui. The collective effort was abortive, but all used music from it for other works. In 1872 Mussorgsky also started *Khovanshchina,* an opera based on another Russian historical episode. This, too, was unfinished, but enough was done to establish it as one of his major works. He worked on *Khovanshchina* and another opera, *Sorochinsk Fair* (finished by Liadov and Karatygin), until 1880. The period 1871-1881 also saw the piano tribute to artist-architect Viktor Hartmann, *Pictures at an Exhibition* (1874; orchestrated by various composers, including Maurice Ravel in 1922), *The Songs and Dances of Death* (1875), and a number of other works, making this, though his last, his most productive decade.

The Mighty Five had begun to disintegrate as a circle after 1872, and Mussorgsky's health was worsening. Near the end of his life he toured with the singer Daria Leonova. He died, more or less in her care, on March 16, 1881, in St. Petersburg.

''Boris Godunov''

Musically one turns again and again to *Boris Godunov* to reveal what Mussorgsky was and what he wanted. The work is intensely, intimately vocal. And, although he wrote effectively for orchestra, the voice was the instrument he

trusted and understood (he had given voice lessons). He had a lyric quality that was curiously enhanced by laconic punctuation; and it was just such anomalies that disturbed the doctrinaire Rimsky-Korsakov, who complained of the ''absurdity, ugliness, and illogic'' of so much of Mussorgsky's music. Made vulnerable by his technical lapses, Mussorgsky thus suffered, too, for his originality.

There is a relentless, inevitable movement forward in Mussorgsky's style, in significant measure related to his understanding of the folk process in music, which provides him with the deftness of the caricaturist's hand: his vignettes of a drunken priest, a clown, an idiot, a vain princess, or a mad czar are sure and convincing. The crowd scenes in *Boris Godunov* are particularly telling; they range from groups of worshipers through coronation crowds to peasants and soldiers. It is not sufficient to point out the approximations to human speech and sounds; Mussorgsky believed that speech itself followed strict musical rules and that music, like all art, is a means of communicating with people. He not only dealt in living scenes of real people but drew out of such situations certain principles and truths. And it is in the latter rather than the former that realism lies. That Czar Boris is the tortured product of forces of both good and evil is nowhere stated; but in depicting his inchoate rage at his enemies on the one hand and the beauty of his tenderness to his daughter on the other, Mussorgsky focuses effectively on the conflict.

Further Reading

Jay Leyda and Sergei Bertenson edited *The Mussorgsky Reader* (1947), a selection of Mussorgsky's letters and other memorabilia mostly taken from a collection of Andrei Rimsky-Korsakov published in Moscow in 1932. The most important study of Mussorgsky is Michel D. Calvocoressi, *Modest Mussorgsky: His Life and Works,* edited by Gerald Abraham (1956). Earlier, less complete works by Calvocoressi are *Mussorgsky: The Russian Musical Nationalist* (1919) and *Mussorgsky* (1946). Less scholarly is Victor Seroff, *Modeste Mussorgsky* (1968). For background on Mussorgsky's milieu see Gerald Abraham and Michel D. Calvocoressi, *Masters of Russian Music* (1936). □

Abraham Johannes Muste

Abraham Johannes Muste (1885-1967), American pacifist, led the movement for world peace and pioneered in developing nonviolent resistance as a means of securing social change.

On Jan. 8, 1885, A. J. Muste was born in Zierikzee, the Netherlands. His family emigrated to America 6 years later. He was raised in Grand Rapids, Mich., and attended Hope College, a church-affiliated school. In 1906 he entered the Theological Seminary of the Dutch Reformed Church in New Brunswick, N.J., and was ordained in 1909. That same year he married Anna Huizenga.

While first minister of Fort Washington Collegiate Church in New York City, Muste attended Union Theological Seminary, where he received a bachelor of divinity degree *magna cum laude* in 1913. Strongly influenced by liberal theological doctrines and shocked by the wretchedness of the urban poor, he became increasingly socially committed. In 1914 he gave up his conservative parish to become minister of the Central Congregational Church in Newtonville, Mass. Muste also became a pacifist, joining the Fellowship of Reconciliation (FOR) in 1916. With America's entry into World War I, he found this church post, too, untenable.

In early 1919 Muste was catapulted into the leadership of 30,000 striking textile workers in Lawrence, Mass. He became the general secretary of the Amalgamated Textile Workers of America that same year. In 1921 he was named educational director of Brookwood Labor College, which provided advanced education for potential union leaders and organizers. But Muste was increasingly drawn toward organization of the mass-production industries and actively participated in the labor struggles of the Conference for Progressive Labor Action (CPLA), formed in 1929. In 1933 he left Brookwood to devote his energies to the newly formed American Workers party (which absorbed the CPLA), to an alliance with the American followers of Leon Trotsky, and to radical agitation. In 1936 he returned to the FOR and to Christian pacifism, convinced that ''he who denies love betrays justice.''

Muste now began his efforts to combine radicalism and pacifism in a direct action movement. Appointed industrial

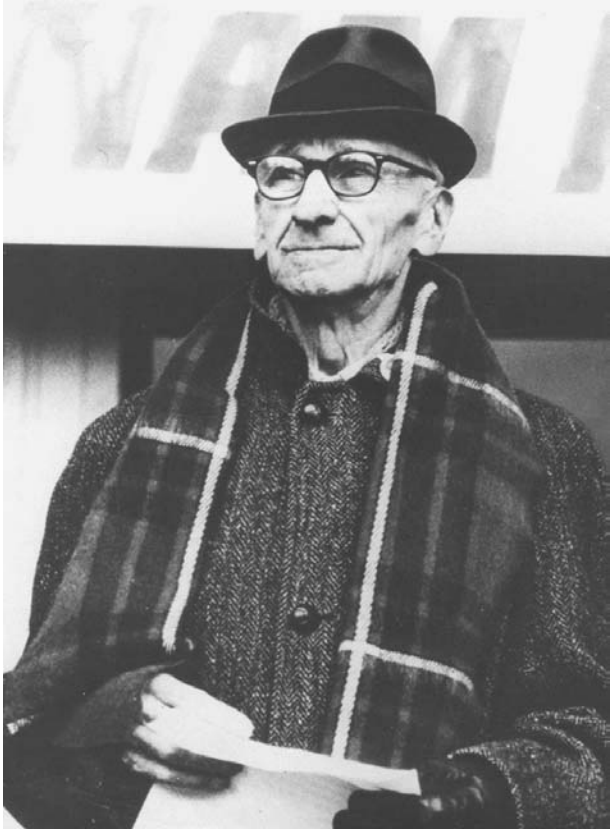

secretary of the FOR in 1936, he became director of the Presbyterian Labor Temple in New York in 1937 and national secretary of the FOR in 1940. During World War II, he championed the rights of conscientious objectors, helped found the Congress of Racial Equality, and sought to encourage adoption of Gandhian resistance tactics by pacifists. In the postwar era Muste sponsored draft resistance, tax resistance, and organizations seeking to promote massive civil disobedience.

In the late 1950s and early 1960s, as chairman of the Committee for Non-Violent Action (CNVA), Muste fostered a series of dramatic acts of civil disobedience outside missile bases, inside thermonuclear testing zones, and during civil defense drills. Under his leadership the peace movement became increasingly dynamic. The civil rights movement's adoption of nonviolent resistance owed much to his example and influence. In 1965 and 1966 Muste coordinated the first massive public demonstrations against the Vietnam War, and in 1966 he went to Saigon with a group of CNVA activists. He died on Feb. 11, 1967.

Further Reading

Muste's works include *Non-Violence in an Aggressive World* (1940), *War Is the Enemy* (1942), *Wage Peace Now* (1942), *Not by Might* (1947), and *The Camp of Liberation* (1954). A good sampling of his shorter writings from 1905 to 1966 is provided in *The Essays of A. J. Muste,* edited by Nat Hentoff (1967). The only biography is Hentoff's extremely sympathetic *Peace Agitator: The Story of A. J. Muste* (1963). See also Lawrence S. Wither, *Rebels against War: The American Peace Movement, 1941-1960* (1969).

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Mutesa I

Mutesa I (ca. 1838-1884) was a kabaka, or monarch, of Buganda and one of the outstanding African rulers of the 19th century. Under his dynamic leadership Buganda became one of the most powerful and influential kingdoms of East Africa.

Mutesa Walugembe Mukabya was the son of the reigning kabaka, Suna II; his mother's identity is in dispute. Since Buganda had no fixed system of succession, Mutesa was one of many eligible for the position of kabaka. Backed by powerful members of Ganda society, he rose from obscurity to that office in 1856. The first years of his reign were troubled, but by a ruthless exercise of authority he eliminated all opposition, in the process greatly strengthening the powers of his office. By the end of his reign, Buganda was regarded as possessing one of the most centralized ruling structures in all of Africa.

Mutesa ruled Buganda during the period when foreign, non-African forces entered the kingdom to begin a fundamental alteration of the internal composition of Ganda society. Arab and African Moslems from Zanzibar had been visiting Buganda since the 1840s to trade firearms, gunpowder, and cloth for ivory and slaves. By the mid-1860s Mutesa had outwardly adopted the tenets of Islam, favoring its acceptance by his subjects for a 10-year period.

But before Islam had the opportunity to win wide acceptance among the Ganda, representatives of Christian Europe reached Buganda, beginning in 1862 with the arrival of the explorers John Speke and James Grant. They were greatly impressed with the flourishing state of Buganda, and their reports attracted visitors. In 1875 Henry Stanley reached Mutesa's court. The wily African ruler, then threatened by an Egyptian thrust southward from the Sudan, expressed his willingness to receive Christian missionaries, effectively concealing the political motives for his decision from Stanley.

The British Church Missionary Society, a Protestant group, answered Stanley's call; their first expedition reached Buganda in 1877. Roman Catholic White Fathers followed in 1879. The Ganda system kept the newcomers at Mutesa's court; here they found a receptive audience among the youths sent from all parts of the kingdom to serve as pages for the newcomers' teaching, and during Mutesa's lifetime a profound transformation began to take place within the state as new concepts of belief replaced traditional values among an elite which would later dominate the kingdom's evolution.

Mutesa, however, never fully accepted any of the new beliefs. He attempted to manipulate them in the interests of his state, largely succeeding in using the Moslem and Christian outsiders to increase the already substantial dominance of the Ganda over their African neighbors. He died in 1884, leaving a deserved reputation as the greatest of all rulers of Buganda.

Further Reading

A sensible biography by a Ganda scholar is M. S. M. Kiwanuka, *Muteesa of Uganda* (1967). The best account of the life and times of Mutesa is in Roland Oliver and Gervase Mathew, eds., *History of East Africa,* vol. 1 (1963). □

Mutesa II

Mutesa II (1924-1969), a monarch of Buganda, was the last traditional ruler of the Ganda people in Uganda. He was a firm defender of his right to control the destinies of his kingdom in opposition to the rising tide for democratic principles of government within Uganda.

Edward Frederick William Walugembe Mutebi Luwangula Mutesa was born on Nov. 19, 1924, the son of the reigning kabaka, or monarch, Sir Daudi Chwa II. Mutesa's early education was conducted under private auspices and then at King's College, Budo. When his father died in 1939, he was selected to succeed him as kabaka; the state remained under the control of three regents until Mutesa's coming of age in 1942. From 1943 to 1945 Mutesa studied at Makerere University College, Kampala, and from 1945 to 1948 he read history, economics, and law at Magdalene College, Cambridge University.

Mutesa II attained international prominence in 1953. In that year the British secretary of state for colonies delivered a speech in England referring to a possible federation of the British colonies in East Africa. Many Africans were justly fearful of any such move due to the recent example of the British-imposed union of the Federation of Rhodesia and Nyasaland, a step which allowed local European domination of Africans. Mutesa, looking back to Britain's original agreements with Buganda, demanded that his state be given separate independence within a fixed time. In the meantime he refused any Ganda cooperation with British plans to develop Uganda as a unitary state.

First Exile

When the British proved unable to end Mutesa's opposition, Governor Andrew Cohen had him exiled to Britain on Oct. 30, 1953. This harsh step did not end the crisis, however, since almost all Ganda rallied to support their traditional ruler. The British attempted to run Buganda through a regency, but faced with general non-cooperation plus disturbances which twice led to the imposition of a state of emergency, they had to reconsider the exile. Mutesa was allowed to return to his country on Oct. 7, 1955, by a compromise agreement which fixed Buganda as a province of Uganda and which made the kabaka ruling Buganda a constitutional monarch with no executive powers.

The continuing resistance of Mutesa and his supporters to the British and non-Ganda African schemes for a unified Uganda came to a head in June 1960, when the kabaka called once more for an end to British protection for Buganda; he also announced that Buganda would not participate with the rest of Uganda in the scheduled national elections unless a constitutional decision agreeable to Buganda was decided upon in advance. But elections were held despite Mutesa's stand, allowing Benedicto Kiwanuka and his Democratic party to secure victory; Kiwanuka became the first chief minister of the new internally independent government of Uganda.

And the process leading to a unitary state continued. In 1961 a British commission recommended that Uganda become a unitary democratic state with a strong central government; Buganda was to be allowed a federal relationship under its kabaka within the new state. After hard negotiations on the details, Mutesa bowed to pressure and accepted the agreement in October. A political party under Mutesa's control was founded in Buganda, Kabaka Yekka (Kabaka Alone). It allied with the Uganda Peoples' party of Milton Obote, and the coalition won the election of 1962; Obote was then chosen prime minister, with Uganda receiving its independence from Britain in October 1962.

The Uganda Peoples' party, however, was a modern African political organization opposed to the traditional practices represented by Mutesa. Its alliance with Kabaka Yekka was merely an expedient until Obote was able to command enough support to rule Uganda without Mutesa's participation. By 1964 the trend to Obote's position seemed clear, with members of the Democratic party and Kabaka Yekka increasingly crossing over to join the Uganda Peoples' party. In the meantime Obote circumspectly appointed Mutesa to the ceremonial position of president of Uganda in 1963.

Second Exile

The final crisis came in 1966, when a member of the opposition charged the government with complicity in the illegal passage of gold from the Congo. Obote reacted by suspending the constitution, arresting four ministers, and relieving Mutesa of the presidency. Later in the year he announced a new constitution which abolished the federal status of Buganda. In an unclear interval of charges and countercharges, tenseness grew, leading to hostilities that culminated in the successful storming on May 24, 1966, of the kabaka's palace by central government troops. Mutesa escaped the defeat, eventually reaching safety in the neighboring state of Burundi. He later was granted asylum in Britain and lived in London until his death in November 1969.

Further Reading

Mutesa tells his story in *Desecration of My Kingdom* (1967). B.A. Ogot and J.A. Kieran, *Zamani* (1968), places his career in perspective. □

José Celestino Mutis

José Celestino Mutis (1732-1808) was a Spanish-Colombian naturalist, physician, and mathematician. He assembled one of the richest botanical collections in the world of his time.

During the middle and later decades of the 18th century the Spanish government subsidized scientific expeditions and encouraged individuals to determine the natural wealth of its American colonies by the systematic study of their flora and fauna. One of these investigators who won world renown was José Celestino Mutis, a descendant of a Majorcan family in the Balearic Islands. He was born in Cadiz, Spain, on April 6, 1732, and spent the last 48 years of his life in Bogotá, the capital of viceregal New Granada and the later Republic of Colombia.

After studying medicine and philosophy at the University of Seville and continuing work in the natural sciences and mathematics while teaching anatomy at the University of Madrid, Mutis visited European centers of learning at

government expense. These included Stockholm, where he came under the influence of the great Swedish botanist Carolus Linnaeus, who was to pay high tribute to the achievements of his disciple at Bogotá.

Appointed the personal physician of the viceroy of New Granada, Pedro Mesia de la Cerda, in 1760, Mutis accompanied this official to Bogotá, where for nearly half a century he actively furthered research and the teaching of botany, entomology, medicine, mineralogy, mathematics, and astronomy. He was the first to explain Newton's theories in that part of America, and he successfully defended the doctrine of Copernicus before the Inquisition. He advised viceroys on educational and economic matters while carrying on extensive correspondence with European scholars which brought him membership in the Academy of Science of Paris and of Stockholm.

From 1760 to 1790 Mutis kept a diary of observations on the natural sciences and made contributions in these fields both by original discoveries and by applying new knowledge to the rudimentary economy and medicine practiced in the Spanish American colonies, where he also introduced vaccination. Especially renowned were his studies of quinine (cinchona) and the establishment of its various pharmacological classifications.

Probably Mutis's most remarkable accomplishment was the creation of the Botanical Mission in 1783, a center for collecting and mapping the distribution of every kind of flora and fauna of Colombia; a corps of draftsmen and artists was employed to prepare thousands of colored drawings and large plates of the many species. So beautifully executed were the paintings of this large collection that it excited the unqualified admiration of the great German scientist Alexander von Humboldt, whose years of travel in colonial Spanish America resulted in comprehensive and well-documented works in many volumes that remain indispensable to this day. The herbaria of Mutis's collection are prudently estimated at from 20,000 to 24,000 specimens representing some 5,000 distinct species.

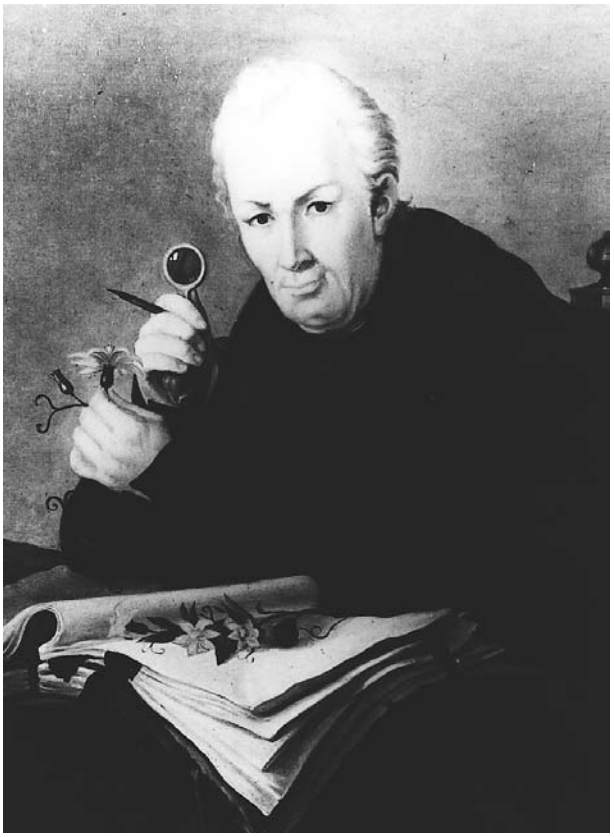

Mutis was ordained a priest in 1774. He died in Bogotá on Sept. 11, 1808.

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For background and further information on Mutis see Bernard Moses, *Spanish Colonial Literature in South America* (1922; 2d ed. repr. 1961), and Germán Arciniegas, *Latin America: A Cultural History* (1967).

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Mutsuhito

Mutsuhito (also known as Meiji Tenno; 1852–1912) was a Japanese emperor, who became the symbol for, and encouraged, the dramatic transformation of Japan from a feudal closed society into one of the great powers of the modern world.

The transformation of Japan's political and social structure in the late 19th century was an incredible phenomenon, unmatched in the long history of the expansion of Western civilization. From 1600, Japan was divided into several hundred feudal domains, ruled by largely autonomous regional lords. The power of the central government was nominally in the hands of the imperial family and the emperor, who claimed descent from the Sun Goddess Amaterasu. From the 12th century, the real power and influence, however, was wielded by a succession of warrior families appointed as military deputies to the emperor. Titled *shoguns,* they used their military power to administer the country, granting land and bestowing titles on supporters and followers and playing rivals off one against the other. The early 17th century saw the ascension of the Tokugawa house to the *shogunate,* a position borne by successive Tokugawas until 1867.

Under the *shogun* lordship, Japan was rigidly regulated to ensure control. A strict hierarchy of hereditary economic and social positions and harshly enforced regulations ensured continuity and minimized change. Foreign contact was forbidden for most of the population after 1640 to minimize potentially negative influences. In addition, the country was divided by strong regional loyalties which were

encouraged by the *shoguns* as a means of control. The *shogun's* control, however, depended on their military strength and influence. Through the 19th century, strong social and political reactions were increasingly perceived as a threat to the *shogunate* predominance. The undercurrent of dissatisfaction with the administration of the *shogun* was brought to the surface by the unwelcome appearance of Matthew Perry's American warships in 1853 and the subsequent treaties which, under threat of force, opened Japan to Western ''barbarians.'' The *shogun's* inability to resist the foreign intervention became the issue which led to its ultimate demise.

The rallying point for the forces opposed to the *shogunate* was the long-moribund imperial court and emperor. ''It was not an office of state,'' explains Herschel Webb, ''but one of the state's adornments.'' The imbalance between the imperial court and the government, however, had slowly begun to evolve in the 19th century due to a number of aggressive court figures. Several notes of displeasure were sent by the Emperor Komei to the *shogun* and, while they were not initiated by the emperor himself, the increased political involvement had an impact. Only 15 when he succeeded to the throne, Komei kept abreast of the domestic and international developments of the day, and he made a conscious effort to educate his son about the evils of Western civilization. Komei's conclusions regarding European influences, however, were not absorbed by the crown prince, Mutsuhito.

Born in 1852, Mutsuhito was the second son of Emperor Komei. He was declared crown prince in 1860 and was treated accordingly. Mutsuhito's education, however, was far more liberal than his predecessor's had been. He was exposed to the customs and history of the outside world, acquiring a knowledge which tempered the traditional Japanese distrust of foreign influences. He was also taught theories of government and sovereignty which, in the words of the turn of the century British historian John Morris, ''thoroughly fitted [him] for the duties of active sovereignty over his people.'' At the same time, Mutsuhito's early training was characterized by a strict discipline and rigor which produced a hardy and athletic youth, dedicated to his nation and people. Indeed, the future emperor had a love for horses and physical activity, as well as competitive sports. His training and education resulted in a disciplined servant of the people.

Mutsuhito's ''progressive'' and broad-minded education complemented the social and political changes occurring in Japan concurrent with his succession. The *shogun's* weakness produced a succession of crisis and groups determined to restore the predominance of the imperial court. Imperial advocates believed that a centralized government and administration was the only means of preventing further encroachments by foreign nations. Encouraged by regional enemies of the *shogun,* the emperor Komei and his court maneuvered the *shogun* into open rebellion and defeated his armies. The Tokugawa forces were successfully repelled in 1866, the year that Komei died. Young Mutsuhito ascended to the throne the next year after the proper period of mourning, and his coronation in 1868 coincided with the restoration of imperial rule and the final defeat of the supporters of the *shogun.* The impressionable young emperor was undoubtedly dominated by the victorious military and political leaders of the rebellion against the Tokugawa *shogun,* many of whom obtained prominent positions at court, but the co-operation of the emperor was essential if a centralized government was to be successful. Mutsuhito adopted the name Meiji and gave his name to the rebellion, the Meiji Restoration, and the period.

The Meiji emperor established the tone for his rule in his coronation oath, the ''Charter Oath of Five Principles'' that is believed to have been at least partially spontaneous and genuine. He observed that a representative legislative assembly would be created as soon as was practicable, that feudal customs would be abolished, and that the new government, economic and defense systems would be based on the examples of the Western powers. By so recreating Japan, he hoped that it would be able to resist foreign intervention and take a place among the great imperial powers of the day. This was certainly the wish of the men who dominated the government in the first years of the restoration. Mutsuhito's support of the growing popular consensus on the need for modernization along Western lines became ever more invaluable, however, as the emperor's position as supreme executive authority was expanded by those around him.

Mutsuhito was not the initiator of the policies that were implemented to modernize the Japanese nation. Shortly after the emperor's marriage in 1869, the government leaders took steps to abolish the feudal land system and establish

a new school system. Further initiatives organized government departments and the military along the pattern of European states. The promise of constitutional government, however, remained unfulfilled, sparking protests and prompting charges that a new authoritarian government was in the making. The unrest was exacerbated by the social and economic changes that were being wrought. Not all Japanese were pleased with the modernization, particularly the European model, that their country was adopting. In the 1870s, the unrest became increasingly violent.

Mutsuhito's role during this period was largely symbolic. ''In the first years after the Restoration,'' wrote Carol Gluck, ''the new government invoked the imperial institution as the symbolic center of the unified nation and displayed the young Meiji emperor as the personal manifestation of the recently wrought political unity.'' Nevertheless, the emperor was not simply a passive observer. He strongly believed in the changes that were taking place and supported the direction the nation was taking. Only by his own prerogative could the Meiji become a highly visible symbol of the new Japan, and the young emperor enthusiastically responded to the call. His proximity to the people increased dramatically. He appeared in public on carefully selected and important occasions such as the completion of the nations first rail line, a cleverly orchestrated illustration of the link between the emperor and modernization. His public appearances, limited though they were, were considered acts of extreme concession and were symbolic of the new relationship between the people and their rulers at the imperial court.

Mutsuhito's personal lifestyle further endeared him to the population, setting as he did an example of frugality and disciplined hard work that the people sought to emulate. His retinue was not ostentatious and horses were his only visible leisure activity. He took an active interest in the business of the state, arriving punctually at his desk at 8 a.m. and departing only when the day's agenda was completed. Under the Japanese system, the emperor's approval was a requirement for the enactment of any legislation or policy initiative. Laws were promulgated in his name, officials appointed ''as though by him,'' and he spoke to the people on matters of significance. Mutsuhito's abilities and dedication thus took on a great importance. His pronouncements legitimized the changes and, despite several threats to his life by disgruntled Nationalists, the emperor continued to support modernization. He also helped to make it more palatable through his personal cultivation of a balance between traditional Japanese customs and Western ideas. Mutsuhito wore Western-style clothes, ate Western-style food, and his stature became closer to that of a Western-style monarch. Nevertheless, the Meiji Emperor composed poems in the traditional Japanese style and retained the Confucian philosophy of personal relations which characterized Japanese society.

Mutsuhito's role as a symbol of national unity underwent a change in the 1880s and 1890s as the imperial institution was legally defined in the constitutional discussions of the period. The conservative Satsuma-Choshu oligarchy that dominated the imperial court had gradually come to the conclusion that constitutional government and its accompanying representative institutions were necessary for Japan to truly complete its modernization. Slowly, they implemented the necessary changes—a cabinet system was adopted in 1885, a constitution promulgated in 1889, and the Japanese Diet was officially opened in 1890. Simultaneously, government leaders reflected on the necessity of centering, as Jansen and Rozman observe, all institutions around the Imperial House ''in the absence of a vital tradition of national religion comparable to the ties that bound western nations together.'' There was much debate as to exactly how to define the emperor in a constitution, but the role as it emerged after 1889 proved to be far different than the preceding decade.

Carol Gluck asserts that ''the late 1880s and 1890s saw the emperor become the manifestation of the elements associated with national progress . . . and the symbol of national unity, not of a political and legal, but of a patriotic and civic kind.'' The emperor, in short, became the embodiment of the state and as such was raised above politics, returned ''above the clouds'' as the son of heaven. Mutsuhito was placed in the ironic situation of being removed from the actual practice of governing but concurrently being the nominal last court of appeal. His financial and administrative independence was enshrined in the constitution; his public appearances were reduced to a bare minimum and his contacts were limited to the state élite. After his ''bestowal'' of the Constitution of 1889, the emperor's political role became largely ceremonial—he opened the Diet, held ministerial meetings, and issued proclamations of the ''government's will.'' In reality, his influence in policy was kept to a minimum.

The emperor, however, maintained an active interest in state affairs. He kept abreast of all policy initiatives through a constant reading of cabinet documents and was a voracious reader of national as well as provincial newspapers. Unfortunately, no record exists of Mutsuhito's personal feelings on his gradual estrangement from the very people he was supposed to personify. His reaction to some of the elements of ''national progress,'' however, provide some gauge to his personal dedication. One measure of Japan's westernization and progress was her adoption of the expansionist tendencies of the imperial powers of the late 19th century. An over-crowded island nation lacking in resources, Japan looked to the Asian mainland, particularly the Korean peninsula, for that which it did not have. This brought Japan into conflict with China and Russia, and in two separate wars the Japanese proved how well they had adopted Western military techniques and technology. The Sino-Japanese War erupted in 1894 and the emperor played an active role as commander-in-chief of the armed forces. Mutsuhito moved with the imperial headquarters in Tokyo to the campaign debarkation headquarters at Hiroshima. For eight months, he devoted himself to the business of war, overseeing the naval and military plans for the prosecution of the campaigns to the minutest details.

When the war was over, he returned to the reclusive routines of peace-time imperial life, but a decade later the emperor again vigorously supported and took an active, if

somewhat different role, in the prosecution of the Russo-Japanese War, 1904-05. Unlike the first war, the emperor did not move and suffer with the troops, but remained in Tokyo overseeing policy. His removal from direct planning allowed him to be credited with victories but shielded him from the blunders of the war. More than ever, Mutsuhito became a sympathetic father figure, bemoaning the fate of his war-torn people. It was this role of social benefactor that he was increasingly called on to play towards the end of his rule. Social activism was not, however, a responsibility that he avoided. The learned Meiji had, for example, been instrumental in establishing imperial support for education, and some of his few public appearances were those at the convocations of the Imperial University in Tokyo. While the government leaders actively strived to use education and the imperial image to present Japan's new modernity to the young, Mutsuhito's belief in the value of education was unquestioned. Writes Carol Gluck, ''Summoning the minister of education at the time of the Russo-Japanese War, [Mutsuhito] issued a rescript urging that 'education should not be neglected even in times of military crisis.' Despite the emperor's support of Japan's expansion, he was concerned lest it interfere with the advancement of the people as a whole.

The heavy casualties of the Russo-Japanese War, and an unsatisfactory peace settlement, triggered sporadic eruptions of a social unrest that was simmering below the surface prior to the war. Mutsuhito and the imperial court became ever more involved in the government's attempts to quell the unrest. He took a direct role through an increase in assistance to the needy and social causes. More importantly, the emperor's image was evoked to ease the antagonisms between the people and the state. In the long run, this damaged the government's prestige. The military, for example, perceived itself as directly responsible, and answerable, to the emperor and the state. They gradually became the civil power's equal with tragic consequences for the future. Mutsuhito, however, was largely oblivious to such machinations, shielded by the deification process that was underway. When he died in 1912, the modernization process that he had done so much to encourage was largely completed, but the imperial institution had been removed from the practical governing of the country—placed above such mundane concerns. His name was evoked to justify many policies he had little to do with. Nevertheless, his implicit support of the expansionist policies that characterized the modern westernized Japan he helped create was a crucial factor in their implementation and would, ironically, bring about an even more far reaching transformation in the near future.

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Mwanga

Mwanga (ca. 1866-1901) was a monarch of Buganda and the last independent ruler of that important East African kingdom.

When the great kabaka, or monarch, of Buganda, Mutesa I, died in 1884, his state was a major force in the Lake Victoria region. During his seminal reign, contacts with the worlds of Europe and the East African coast had introduced new forces into Ganda society which would complicate the rule of his son Mwanga Mwanga became kabaka in October 1884 with the general support of his people, but it was soon apparent that he lacked the talents to master the difficult problems confronting his administration. Internal political life in Buganda was troubled by conflict between factions grouped around Protestant, Roman Catholic, Moslem, and African traditional leaders. Externally, East Africa was just facing the beginning of its partition by Britain and Germany.

Mwanga, faced with these difficult conditions, soon weakened his position by removing from office the older chiefs who had served his father. He also began persecuting Christian and Moslem Ganda, but this was done in sporadic fashion, and Mwanga eventually gave the young men of these factions increasing influence within his administration. Under such leaders as Henry Nyonyintono and Apolo Kaggwa, they emerged as a major power block, and Mwanga reacted to their position too late. He prepared a surprise action at a time when he had few supporters left among his people because of the harshness and indecision of his rule. The result was a joining of the Christian and Moslem elite to depose their powerless ruler in 1888, replacing him with his elder brother, Kiwewa. The uneasy alliance between Christians and Moslems soon collapsed, however, and a Moslems coup gave them control of the state with a new kabaka, Kalema (Mwanga's younger brother).

Mwanga had been allowed to flee the country, living in hardship until the Christian refugees accepted him again as their leader. Their forces ousted Kalema and the Moslems in

a series of conflicts lasting to February 1890. Mwanga was restored as kabaka, but his position was much curtailed since the new Christian ruling group strengthened its position within Ganda politics.

Meantime Britain had been given control over Buganda in 1890; the first officers arrived at the end of the year to administer the country by means of a private chartered company. The Protestant Ganda supported the company, under its representative Frederick Lugard, while the Catholic Ganda were generally mistrustful of their British rulers. After a period of intense intrigue, in which Mwanga played a serious role, the Protestants and Lugard broke the Catholic strength in a battle on January 1892.

Mwanga, who had joined the Catholics, once more fled his country. He was allowed to return, with even more reduced authority, a situation he endured until a public humiliation led him to revolt against the British in 1897. Securing little Ganda support, Mwanga was defeated and deposed for his infant son, Daudi Chwa. Mwanga escaped capture until 1899; then he was sent into exile and died in 1901.

Further Reading

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Carl Mydans

Carl Mydans (born 1907) was an American photojournalist. He worked briefly for the Farm Security Administration during the 1930s documenting rural American life. In 1936 he joined the newly formed *LIFE* magazine where he became well known for his photographic coverage of World War II. He continued as a war photographer through the early 1970s.

Carl Mydans was born in Boston on May 20, 1907. The family moved to Medford, Massachusetts, on the Mystic River where Carl went to high school and worked in the local boatyards after school and on weekends. He later became interested in journalism and worked as a free-lance reporter for several local newspapers. In 1930 he graduated from the Boston University School of Journalism.

Mydans then moved to New York and, while working as a reporter for the ''American Banker,'' began to study photography at the Brooklyn Institute of Arts and Sciences. In July 1935 his skill with the new 35mm ''miniature'' camera landed him a job with the Department of the Interior's Resettlement Administration, which soon merged into the Farm Security Administration (FSA). Mydans joined Walker Evans and Arthur Rothstein as the core of the remarkable team of photographers assembled by Roy Stryker to document rural America.

While travelling through the southern states photographing everything that had to do with cotton, Mydans developed the shooting style he would use throughout his career. He concentrated on people, and he photographed them in a respectful and straightforward manner. As he had been taught to do as a reporter, he kept careful notes on every shot.

When Mydans joined the staff of *Life* in 1936 he joined a group of photojournalists who were changing the way press photography was done. Photojournalists had traditionally used 4x5 Speed Graphic cameras with flashguns and reflector pans, and their pictures of people tended to look much the same: overlit foregrounds fell off to dark backdrops that had no detail. But Mydans and his colleagues at *Life* relied on 35mm cameras that allowed them to work with available light, capturing a new kind of excitement and activity in their photographs. Their success with the small camera revolutionized the practice of photojournalism.

In 1938 Mydans went overseas with his wife, *Life* reporter Shelley Mydans, and began his long career as a war photographer. During the next 30 years he covered conflicts in Europe, the Far East, and Southeast Asia. In World War II he was a prisoner of the Japanese for 21 months. Always, he focussed his camera on the small human drama that revealed the larger story. He retired from *Life* in 1972 but continued to work for *Time* and other magazines.

Carl Mydan's work has been displayed in various galleries throughout the United States. The *New York Times*

Magazine featured his work, along with Alfred Eisenstaedt's and Joe Rosenthal's in May of 1995.

Mydans called himself a ''story-teller with pictures'' and always maintained that he did not photograph war because he liked it, but because he thought it was important to make an historic record of his times. ''Long after I am gone,'' he said, ''I want people to be able to see and especially feel what I have seen and felt.''

Further Reading

Mydan's autobiography, *More Than Meets the Eye* (1959; *Carl Mydans: Photojournalist* (1985). □

Karl Gunnar Myrdal

The Swedish economist and sociologist Karl Gunnar Myrdal (1898-1987) helped shape social and economic planning in Sweden, focused attention on the problems of the African American, and worked on the problems of the underdeveloped nations.

Gunnar Myrdal was born in Gustafs on Dec. 6, 1898. He graduated from the University of Stockholm Law School in 1923 and received a doctorate of laws in economics in 1927. From 1927 to 1950, he taught economics and, in the 1960s, international economics at the University of Stockholm.

In 1934, Myrdal and his wife, Alva, a sociologist, wrote *Crisis in the Population Question,* which studied the excessively decreasing Swedish birthrate. Their analysis stressed the need for social planning in order to raise the birthrate without lowering the high standard of living. Their work greatly influenced Scandinavian social planning in the 1930's and opened the way for general social reforms in Sweden. Myrdal served on the new government commissions which were instrumental in bringing about ''social engineering,'' and as a member of the Swedish Senate (1936-1938) and the board of the National Bank of Sweden, he also helped in the rational planning of the economy.

Myrdal directed a study of the African American for the Carnegie Corporation published as *An American Dilemma: The Negro and Modern Democracy* (1944). Now regarded as a classic of legal, sociological, and anthropological scholarship, it helped focus attention on America's race problem. He believed that the African American plight was a focal point of the general moral dilemma of America: the conflict between the just American goals and ideals and the actual practices of the individual members of society. His work has been cited in U.S. Supreme Court decisions.

Myrdal served as minister of commerce in Sweden (1945-1947). He used his neutrality and objectivity as an international civil servant and as director of the United Nations Economic Commission for Europe (1947-1957). In the 1950s and 1960s, he wrote prolifically on international economics, the problems of underdevelopment, and value biases in Western economic thought.

In 1968, Myrdal completed another major study, *Asian Drama: An Inquiry into the Poverty of Nations* (3 vols.), which pessimistically analyzes the difficulties of development in southern Asia. Myrdal feels that the disparity between rich and poor nations cannot be bridged until old myths about development are rejected. He argues that the crucial factor is not the amount of foreign aid or the kind of economic system used but the social discipline of the masses. Without more native self-help, without the rousing of the masses and their real participation in nation building, without strong programs of birth control, and without the rooting out of corruption in government, Myrdal concludes that the Asian drama could become a tragedy. His later work includes *The Challenge of Affluence* (1963). In 1974, he won the Nobel Laureate in Economics, principally for his work on the critical application of economic theory of Third World countries. He passed away in 1987 in Sweden.

Further Reading

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Myron

The Greek sculptor Myron (active ca. 470-450 B.C.) was one of the most renowned sculptors of the early classical period.

Myron was born at Eleutherai on the Attic side of Mt. Kithairon, probably before 500 B.C. We do not know his father's name; his teacher is said by Pliny the Elder to have been Hageladas, the principal caster of monumental bronze statues at Argos about 500. Myron established no school, his only known pupil being his son Lykios. His period of major activity seems to have been during the quarter century following the decisive Greek victories over the Persians in 480-479.

Our knowledge of Myron's work comes from ancient literary sources, among the most important of which is Pliny. Pausanias, who traveled through Greece during the third quarter of the 2d century A.D., contributes additional important information about works of Myron still visible. Although Myron made at least one cult statue, an image of Hekate on Aegina, most of his recorded works, at least 21 of which are mentioned by classical authors, were votive in nature: dedications of victorious athletes and worshipers at sanctuaries. His statues are said to have been scattered in sanctuaries throughout the Greek world, from Sicily to Ionia, with a concentration on the Athenian Acropolis. As far as is known, Myron worked exclusively in bronze, with the exception of the *Hekate,* done in wood. He also fashioned vessels in metal, following a pattern of involvement in the minor arts common to sculptors in the 5th and 4th centuries B.C.

Of Myron's recorded works, there are two for which little or no doubt remains for identification through copies. The first is the famous *Diskobolos, or Discus Thrower*. Lucian's description of the statue, which depicts the midpoint of the youthful athlete's windup for the throw, is almost unanimously considered to refer to a statue of which several large-scale marble copies exist (for example, the Lancelotti statue and the copy from Castel Porziano, both in the Museo Nazionale Romano, Rome), as well as statuettes and depictions on gems. The composition, highly rhythmical as well as seemingly unstable, reflects an ''experimental'' spirit that runs through many other works of early classical sculpture, which explored many variations in poses of violent action and arrested movement. The *Diskobolos* is widely admired for its particular resolution of the exertion and instability of an instant of motion into a composition of unified balance and harmony. The statue is designed within a single plane, apparently meant to be seen from the sides only. Its date must be very near 450 B.C.; its subject and occasion for execution, most likely an athletic victory, remain unknown.

Also identified beyond reasonable doubt is a group of Athena and the satyr Marsyas, which stood on the Athenian Acropolis. Athena has thrown down the flutes, and Marsyas is about to pick them up. The principal copy of the *Marsyas* is in the Vatican Museums, Rome. The *Athena* has been recognized in a Roman statue in the Städtische Galerie, Frankfurt am Main. Details missing from the two copies can be seen on Athenian bronze coins struck under emperor Hadrian (A.D. 117-138) and an Attic red-figured oinochoe of the third quarter of the 5th century B.C. The composition, in which both figures move away from each other and the central element, the fateful flutes, is tense with drama and foreshadows the centripetal arrangement given to the contest of Athena and Poseidon in the west pediment of the Parthenon.

Myron's statues of athletes elicited much admiration in antiquity; among these, the statue of Ladas, an Olympic victor in the footrace, seems to have captured the fleetness of the runner, poised on tiptoe at the start of the race. No copies of this statue have been identified. Numerous scholarly efforts to attribute male heads of early classical style to Myron must remain tentative. Among his more ambitious compositions is the over-life-size group of three figures that stood in the Heraion at Samos; in Franz Willemsen's view (1965), it may represent the introduction of Herakles to Olympos.

Myron also was famous as a sculptor of animals; his *Heifer* on the Acropolis was particularly well known. That this statue, an appropriate votive offering, had widespread influence among his contemporaries and successors cannot be doubted; again, scholarly attempts to identify individual marble sculptures or bronze statuettes as copies of the *Heifer* cannot be definitely proved.

Ancient critical opinion held that Myron fell short of full classical perfection. Most modern scholars consider him to be the great experimental innovator of the early classical period (''Severe style'').

Further Reading

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Mzilikazi

Mzilikazi (ca. 1795-1868) was a southern African warrior leader who, after being driven out of his homeland, created the Ndebele, or Matabele, kingdom.

A younger son of the Kumalo chieftain Mashobane, Mzilikazi spent his early life in the north of what was later to become the Zulu kingdom. During his young manhood, the Kumalo were victims of a power struggle between the Zulu chief, Shaka, and the Ndwandwe chief, Zwide. The latter, Mzilikazi's maternal grandfather, had Mashobane killed, but Mzilikazi, who was elevated to

the vacant Kumalo chieftainship, identified his interests with the rising star of Shaka.

Although Shaka's program of conquest and expansion commonly involved the elimination of members of former chiefly houses, Mzilikazi received specially favored treatment and seems to have been left, after the destruction of the Ndwandwe (ca. 1818), with the authority of a territorial subchief on the northern marches of the new Zulu kingdom.

In 1823, after endangering his position by refusing to surrender to Shaka certain cattle captured in a raid, Mzilikazi fled Zululand. With a few hundred warriors he began a career of conquest that contributed to the Difaqane, a violent upheaval among the South African chiefdoms of the interior, which produced political consolidation in certain areas but left much of the central plateau practically uninhabited.

Shifting westward, in stages, across the Transvaal, Mzilikazi eventually settled at Mosega on the Marico River. These moves gave him greater geographical security and enhanced his power. By piecemeal conquest and absorption of Transvaal Sotho groups and by incorporating Nguni refugees from Zululand, his Ndebele state became the dominant power on the ''highveld,'' with an army trained and regimented on the Zulu pattern.

In 1836 Mzilikazi was faced by Trekkers (immigrant Boers, or Afrikaners, from the Cape) seeking lands beyond the area of British control. Although he was by no means ill-disposed toward whites and developed a close friendship with the missionary Robert Moffat, Mzilikazi determined to repulse these uninvited intruders. However, firearms gave the Trekkers and their black supporters an advantage that was ultimately decisive. In January 1837 Mosega was sacked, and in a 9-day battle in November Mzilikazi's warriors were defeated.

An epic journey followed in which the Ndebele made their way northward in two contingents and at last established a new ''Matabeleland'' beyond the Limpopo. Here, in a portion of the former Rozwi empire, Mzilikazi's Nguni followers and their Sotho adherents superimposed themselves on Shona people and built a military monarchy based on a caste system that only slowly lost its definition.

Mzilikazi is commonly remembered as a marauder who left a trail of devastation in his wake, but his achievement was also a constructive one. Although the Ndebele state collapsed less than 30 years after his death under the tide of white advance, one of the praise-names by which the ''Matabele'' of Rhodesia remember him is Umdabuli we Sizwe, the Maker of the Nation.

Further Reading

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N

Vladimir Nabokov

The Russian-born American poet, fiction writer, critic, and butterfly expert Vladimir Nabokov (1899-1977), one of the most highly acclaimed novelists of his time, was noted for his sensuous and lyrical descriptions, verbal games and experimental narrative style, and his carefully structured and intricate plots.

Best known as the author of *Lolita,* the scandalous 1950s novel about an underage temptress, Vladimir Nabokov was much more than a chronicler of lecherous professors. He was one of the most productive and creative writers of his era. His novels, short stories, essays, poems, and memoirs all share his cosmopolitan wit, his love of wordplay, his passion for satire, and his complex social commentary. Nabokov's work appeals to the senses, imagination, intellect, and emotions. His themes are universal: the role of the artist in society; the myth of journey, adventure, and return; and humanity's concepts of memory and time, which he called a tightrope walk across the ''watery abyss of the past and the aerial abyss of the future.''

Child Prodigy

Nabokov was born in St. Petersburg, Russia, as one of five children of a wealthy noble couple. Nabokov's parents encouraged the gifted youth to follow his mind and imagination. He played with language and linguistics, mathematics, puzzles and games including chess, and soccer, boxing and tennis. He read English before he read Russian. Interested in butterflies, he became a recognized entomological authority while still young and remained a noted lepidopertist his entire life. Nabokov began to write poems when he was 13 and, as he described it, ''the numb fury of verse making first came over me.'' His first book of poetry was published in 1914, and a second appeared in 1917. He called his early writing an attempt ''to express one's position in regard to the universe.''

Nabokov's father, a lawyer who edited St. Petersburg's only liberal newspaper, rebelled against first the czarist regime, then against the Communists. Bereft of land and fortune after the Russian Revolution, the family fled Russia for London in 1919, where Nabokov entered Cambridge University. He graduated with honors in 1922 and rejoined his family in Berlin, where Nabokov's father was gunned down by a monarchist. Nabokov married Vera Slonim in 1925 and they had a son, Dmitri, who later became an opera singer. In Berlin, Nabokov taught boxing, tennis and languages and constructed crossword puzzles. He began writing under the pseudonym ''V. Sirin,'' selling stories, poems and essays to Russian-language newspapers in Berlin and then, after fleeing the Nazis in 1938, in Paris. His work included translations as diverse as *Alice in Wonderland* and the poem *La Belle dame sans merci* into Russian, literary criticism, short stories, plays, and novels. He began writing in English and in 1940 moved to the United States.

Early Days in America

In 1940, Nabokov taught Slavic languages at Stanford University. From 1941 to 1948 he taught at Wellesley College and became a professor of literature. He also was a research fellow in entomology at the Museum of Comparative Zoology at Harvard University from 1942 to 1948, and later discovered several butterfly species and subspecies, including ''Nabokov's wood nymph.'' While teaching, he

wrote *The Real Life of Sebastian Knight* (1941), a parody of the mystery-story genre, whose hero is derived from the author's own life. A Guggenheim fellowship in 1943 resulted in his scholarly 1944 biographical study of Russian author Nicolai Gogol. Nabokov became an American citizen in 1945 and by then was a regular contributor to popular magazines.

Nabokov's 1947 novel *Bend Sinister* is about an intellectual's battle with a totalitarian police state. It is considered a parody of the utopia genre. In 1949 Nabokov was appointed professor of Russian and European literature at Cornell University, where he taught until 1959. His memoir of his early life in Russia, *Speak, Memory* (1951), is a charming autobiography. Several short sketches published in the *New Yorker,* were incorporated into *Pnin* (1957), his novel about a Russian emigre teaching at an American university.

Lolita Brings Notoriety

Despite Nabokov's vast productivity, scholarly status, and high standing in literary circles, he remained relatively unknown to the general public until *Lolita,* a sadly hilarious account of Humbert Humbert, a pompous middle-aged professor who is seduced by a 12-year-old schoolgirl. It was first published in Paris in 1955. After its first American edition came out in 1958, some U.S. libraries banned it. The scandal helped the book become immensely popular. Critical reaction ran the gamut from outrage to high praise. Nabokov sold the film rights and wrote the screenplay for the 1962 movie directed by Stanley Kubrick. With royalties from the novel and the film, Nabokov was able to quit teaching and devote himself entirely to his writing and to butterfly hunting.

In 1959 Nabokov published *Invitation to a Beheading,* a story of a man awaiting execution, which he had first written in Russian in 1938. In 1960 he and his family moved to Montreux, Switzerland. Nabokov received critical acclaim for *Pale Fire* (1962), a strange, multidimensional exercise in the techniques of parable and parody, written as a 999-line poem with a lengthy commentary by a demented New England scholar who is actually an exiled mythical king.

Playing with Time

In 1963 Nabokov's English translation of Alexander Pushkin's romantic verse novel *Eugene Onegin* was published; the four-volume scholarly work was, Nabokov said, his ''labor of love.'' Several translations of earlier Russian works followed, including *The Defense*, a novel about chess. Nabokov's *Ada* (1969), an ''autumnal fairy tale'' whose principal characters are imprisoned by time, is subject to many levels of interpretation, with its intricate construction, complex allusions, word games, staggering erudition, chronological ambiguities and literary parody. Time in this novel is blended into a totally free-ranging and distorting present, what Nabokov called ''the essential spirality of all things in their relationship to time.'' The novel is the fulfillment of Nabokov's theme from *Speak, Memory:* ''I confess I do not believe in time. I like to fold my magic carpet, after use, in such a way as to superimpose one part of the pattern upon another. Let visitors trip.''

Nabokov constructed his novels like puzzles, rather than working from beginning to end. In 1964, he told *Life* magazine: ''Writing has always been for me a blend of dejection and high spirits, a torture and a pastime.'' Nabokov died July 2, 1977, at the Palace Hotel in Montreaux, Switzerland, where he had lived since 1959.

Further Reading

See *Nabokov: The Man and His Work,* edited by L.S. Dumbo (1967); Andrew Field's, *VN, The Life and Art of Vladimir Nabokov* (1986); *Vladimir Nabokov: The American Years* and *Vladimir Nabokov: The British Years* (both 1991) by Brian Boyd's; *Escape into Aesthetics: The Art of Vladimir Nabokov* (1966) and his introduction to *Nabokov's Congeries* (1968) by Page Stegners). □

Joaquim Aurelio Nabuco de Araujo

Joaquim Aurelio Nabuco de Araujo (1849-1910) was a Brazilian abolitionist, statesman, and author. Best remembered as the outstanding leader of the Brazilian abolitionist movement, he was also an ardent supporter of Pan-Americanism.

Joaquim Nabuco was born on Aug. 19, 1849, into the plantation aristocracy of Recife, Pernambuco. During 1865-1870 he studied at the law academies of São Paulo and Recife. During his years in São Paulo (1865-1869) he was stirred by the currents of liberalism, romanticism, and humanitarianism which permeated the southern city, and he joined the abolitionist movement.

After graduation Nabuco seemed content to lead the life of a comfortable dilettante. Yet the years from 1870 to 1878 merely served as a period of apprenticeship. He casually engaged in his law practice and contributed to various literary journals. In 1872 he published his first book, a literary study entitled *Camöens and the Lusiads*. In 1876-1877 he served as legation attaché in Washington and London.

In 1878, following the death of his father, Nabuco returned to Recife to continue the family political tradition. He soon won a seat in the national Chamber of Deputies. With the philosophy of Walter Bagehot as his political guide, the English humanitarians his inspiration, and abolition his constant goal, Nabuco hoped to gain complete abolition by legal processes based on humanitarianism and social justice without resort to the terrible civil war experienced by the United States.

In 1880 Nabuco promoted the foundation of the Brazilian Antislavery Society, which gave a loose organization to disparate abolitionist groups. A 2-year self-imposed exile in London, following an unsuccessful reelection campaign in 1881 because of his position on slavery, resulted in *O Abolicionismo* (Abolitionism), a polemical indictment of Brazilian slavery. Of transitory importance, as is most polemical literature, *O Abolicionismo* was the most learned and forceful study presented against slavery during the abolitionist campaign. In 1886, disheartened by reverses in the antislavery movement, Nabuco wrote *O Eclypse do abolicionismo* (The Eclipse of Abolitionism) but 2 years later exalted in the proclamation of total, uncompensated abolition.

Nabuco, a stout proponent of parliamentary monarchy, unsuccessfully led a campaign to federalize the empire—a longtime goal of the Liberal party. But when the monarchy fell and a republic was established in November 1889, Nabuco began a 10-year retirement from public life.

During this respite, Nabuco produced his most important literary work. *Um estadista do imperio* (1889; A Statesman of the Empire), a study of the life and times of his father, Senator José Thomaz Nabuco, and his own episodic autobiography, *Minha formacão* (1900; My Formation), were his best efforts.

Although not completely reconciled to the new regime, in 1898 Nabuco agreed to present Brazil's case in the boundary dispute with British Guiana. Soon after Nabuco arrived in London, the Brazilian minister died, and Nabuco reluctantly agreed to fill the vacancy. He served in that capacity until 1905, when he became Brazil's first ambassador, the Washington legation having been elevated to the rank of an embassy. At a time when United States—Latin American relations were at an all-time low, Nabuco remained a staunch supporter of hemispheric unity. In 1906 he served as president of the Third Pan-American Conference in Rio.

In the United States Nabuco was a popular ambassador and able representative of his country. But his health, racked by a combination of heart difficulties and migraine headaches, deteriorated in mid-1909. He died in Washington, D.C., on Jan. 17, 1910.

Further Reading

The major work on Nabuco is a biography by his daughter, Carolina Nabuco, *The Life of Joaquim Nabuco* (1950). It is a detailed account of Nabuco's life and is greatly enriched by extensive quotations from his speeches, books, articles, and letters. □

Elie Nadelman

Elie Nadelman (1882-1946), the Polish-American sculptor and graphic artist, evolved a highly distinctive sculptural style by abstracting human forms and stressing the curvilinear interplay of contours.

Elie Nadelman, born in Warsaw, was the seventh child of cultivated parents who encouraged their children to take an interest in the arts and philosophy. His studies at the Art Academy in Warsaw were interrupted by a year of military service. He returned to Warsaw in 1901 and then went to Cracow, but he realized that art in his native land was provincial and that he must leave to learn.

The following year Nadelman went to Munich, where he saw the drawings of the English Art Nouveau illustrator Aubrey Beardsley. These highly stylized works undoubtedly influenced Nadelman. He responded to Beardsley's elegant patterning and curvilinear invention but rejected his eroticism and *fin-de-siècle* posturing. Nadelman was deeply impressed by the archaic Greek sculpture in the museums; it was the first original ancient classical art he had seen, and its impact was lasting. He also took delight in German folk sculpture and Meissen figurines. It was as if these early influences merged in forming a style for Nadelman that was classical in spirit but not heroic, playful but never trivial.

After spending 6 months in Munich, Nadelman went to Paris. His first sculptures suggest those of Auguste Rodin, but by 1905 he had steered away from the French master's impressionistic concepts and toward forms defined by sweeping contours that assumed a detached, coolly geometric aspect. Nadelman began his research by making many drawings. In them, and later in his sculptures, he attempted to reduce the human figure to a complex of arcs. The titles he gave all his sculptures executed between 1905 and 1915 best characterize the spirit and nature of the work: *Research in Volume* and *Accord of Forms*.

Nadelman's one-man show of 1909 in Paris was a great success, critically and financially, although the swaggering, svelte nudes and neoclassicistic marble heads, which

seemed so novel then, appeared mannered and dated later. In 1910 Nadelman wrote that true form is abstract, that is, composed of geometrical elements. ''Here is how I realize it,'' he volunteered. ''I employ no other line than the curve, which possesses freshness and force. I compose these curves so as to bring them in accord or opposition to one another. In that way I obtain the life of form, i.e. harmony.''

In 1911 Nadelman had a one-man show in London. Helena Rubinstein, the cosmetician, bought everything in it. Reportedly at her invitation, Nadelman went to America in 1914. The following year he had a one-man show at Alfred Stieglitz's ''291'' gallery. *Man in the Open Air,* shown at this time, is, like most of the work that followed, severely stylized, with the elegance of a superior store mannikin.

Nadelman made spirited animal pieces and employed color in his figures in wood, terra-cotta, and papiermâché. He did a series of plaster figures during the 1930s and 1940s in the manner of Tanagra figures. Two sets of his papiermâché figures were enlarged and placed in the New York State Theater at Lincoln Center, New York City.

Further Reading

Lincoln Kirstein, *The Sculpture of Elie Nadelman* (1948), is the catalog of his 1948 exhibition at the Museum of Modern Art. It is scholarly and well illustrated, but it tends to be effusive. □

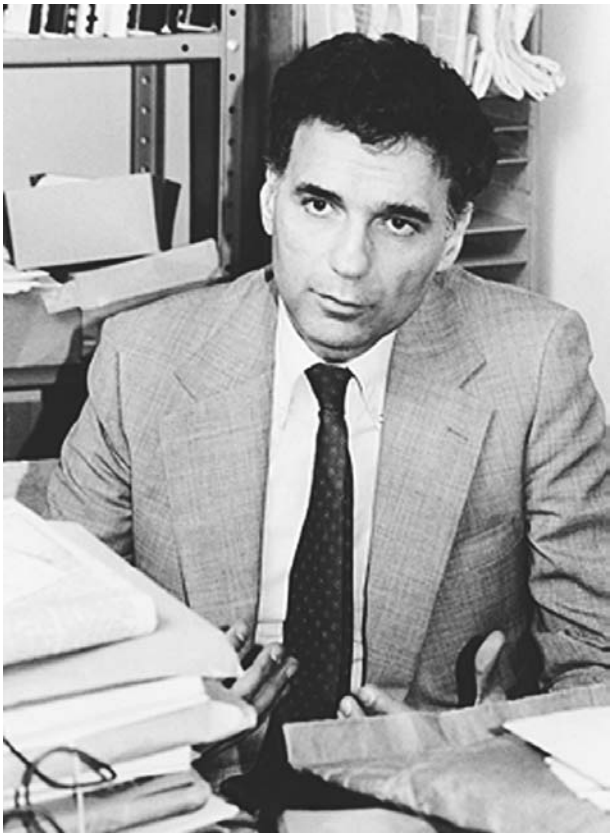

Ralph Nader

The American social crusader and lawyer Ralph Nader (born 1934) became a symbol of the public's concern over corporate ethics and consumer interests. He inspired investigations that were intended to improve the operations of industries and government bureaus.

Ralph Nader was born on February 27, 1934, in Winsted, Connecticut, to Lebanese immigrants. He graduated *magna cum laude* from Princeton University's Woodrow Wilson School of Public and International Affairs in 1955 and then went to Harvard Law School, receiving his degree in 1958. Nader served briefly in the U.S. Army, traveled, then opened a law office in Hartford, Connecticut. He also lectured in history and government at the University of Hartford.

Nader was one among many concerned for safety in auto design, but most writers and members of safety and auto associations saw the problem as one in engineering and individual preference in a consumers' market. Nader, while still at Harvard, had studied auto injury cases and was persuaded that faulty design, rather than driver incompetence, was responsible for the staggering accident statistics. He testified before state legislative committees on the subject and wrote articles for magazines.

In 1964 Nader was appointed a consultant to the Department of Labor and undertook to study auto safety in depth. He also worked with Senator Abraham A. Ribicoff's Government Operations Subcommittee, providing it with data on auto accidents. In 1965 he left the department to prepare a book on the subject.

Nader's *Unsafe at Any Speed: The Designed-in Dangers of the American Automobile* (1965) appeared while Ribicoff's committee was holding hearings on the subject. Nader, a tall, attractive figure, testifying before the committee, became a target of auto manufacturers then coping with lawsuits by victims of auto accidents who were charging faulty car design. Although new safety laws were inevitable, their character was given new facets by Nader's revelations that he had been personally harassed and his private life investigated by detectives. The admission in March 1966 by General Motors president James M. Roche that his firm had indeed had Nader under surveillance received national television coverage and made Nader a public figure. *Unsafe at Any Speed* became a best seller and a factor in the legislation which in September became law.

Nader enlarged his investigations of the auto industry and the National Traffic Safety Agency, which was responsible for administering the new law. In November he sued General Motors for $26 million, alleging invasion of privacy. He also began a series of studies in various fields intended to upgrade responsible industrial production and human relations. These included safety in mines, control of oil and gas pipes dangerous to people and the environment, and justice for Native Americans. One cause which harked back to Upton Sinclair's 1905-1906 crusade was Nader's

activity in behalf of what became the 1967 Wholesome Meat Act.

Living austerely, working with swiftness and economy, and supplementing with foundation grants his income from royalties, article writing, and lectures, Nader attracted over a hundred young people—soon known as ''Nader's Raiders''—from law schools and elsewhere. They helped him gather data about industries and government bureaus. In 1969 he organized his Center for the Study of Responsive Law. Its work resulted in such publications as *''The Nader Report'' on the Federal Trade Commission* (1969) and *The Interstate Commerce Commission* [sic]: *The Public Interest and the ICC* (1970), with more publications promised in all social fields. In August 1970 Nader was once more in the headlines, having been awarded $425,000 from General Motors, funds promptly put into his expanded crusade.

From the late 1970s through the early 1990s, Nader's public image faded from his *Unsafe at Any Speed* heyday. But by 1988, he successfully campaigned to roll back California car insurance rates, then ignited public opinion to block a proposed 50 percent pay hike for members of Congress.

He gained notoriety in 1990 when a *Forbes* magazine story accused him of working together with trial lawyers for supporting Americans' right to sue. The criticism didn't deter him from other investigations, including safety flaws in the airline industry because of financial instability following deregulation. But his book, *Collision Course: The Truth About Airline Safety,* with Wesley J. Smith, was panned by some for questionable use of statistics.

After failing to stop the North American Free Trade Agreement (1993), he was nominated as 1996 Green Party candidate for President, winning some support in popular polls. Nader himself had summed up his philosophy: ''You've got to keep the pressure on, even if you lose. The essence of the citizens' movement is persistence.''

Nader and his coworkers were patently in the Progressive tradition. However, their precise relation to public wants and preferences remained controversial. His critics held that he sought to impose his own standards of production rather than to help determine public interest. Nevertheless, he appeared to the public as a dedicated and valuable citizen whose full achievement was yet to be determined.

Further Reading

Nader and his crusades are treated in G.S. McClellan, ed., *The Consuming Public* (1968); G. De Bell, ed., *The Voter's Guide to Environmental Politics* (1970); J.G. Mitchell and C.L. Stallings, ed., *Ecotactics* (1970), with an introduction by Nader; J. Ridgeway, *The Politics of Ecology* (1970); A. A. Aaker and G. S. Day, eds., *Consumerism* (1971); and L. J. White, *The Automobile Industry since 1945* (1971). Articles on Nader have appeared in the *Ann Arbor News* (March 31, 1996); the *Nation* (January 8, 1996); *Business Week* (March 6, 1989); and *Fortune* (May 22, 1989). □

Ernest Nagel

A leading American philosopher of science, Ernest Nagel (1901-1985) developed a logical empirical theory of science within the framework of pragmatic naturalism.

Ernest Nagel was born in Czechoslovakia on Nov. 16, 1901. His family emigrated to the United States when Ernest was 10 years old. He became an American citizen in 1919. While teaching for a decade in New York City public schools, he earned a bachelor of science degree from the City College of New York in 1923 and his doctorate from Columbia University in 1930. Except for a year at City College at the beginning of his teaching career and a year (1966-1967) at Rockefeller University, he was a professor of philosophy at Columbia University. In 1967, he became a University Professor at Columbia, the most distinguished academic rank. In addition, he served as an editor of the *Journal of Philosophy* (1939-1956) and of the *Journal of Symbolic Logic* (1940-1946).

Pioneer in Scientific Logic

At City College, Nagel studied under Morris Cohen, who emphasized the role of reason in science. Nagel's association with Cohen led to the publication of *An Introduction to Logic and Scientific Method* (1934), one of the first and most successful textbooks in the field. Cohen and Nagel claimed to have found ''a place for the realistic formalism of Aristotle, the scientific pragmatism of [Charles S.] Peirce, the pedagogical soundness of [John] Dewey, and the mathematical rigor of [Bertrand] Russell.'' They interpreted empirical science experimentally, stressing the role of hypotheses in conducting research.

Trained as a logician, Nagel wrote his earliest books on logic. In the 1930s, Nagel wrote two textbooks, *Principles of the Theory of Probability* and *The Logic of Measurement.* He married Edith Haggstrom in 1935; they had two children, Alexander and Sidney.

Introduced Wittgenstein to Americans

After a year of study in Europe, Nagel published a historic report, ''Impressions and Appraisals of Analytic Philosophy in Europe,'' in the *Journal of Philosophy* (1936). This essay introduced Americans to the philosophical work of the European philosophers Ludwig Wittgenstein and Rudolf Carnap. Nagel sought to adapt the teachings of the logical positivists to the more comprehensive framework of American pragmatic naturalism. The influence of logical positivism on his thought resulted in his concepts of logic and mathematics in linguistic terms. This conclusion was developed in his 1944 paper ''Logic without Ontology.''

Most of Nagel's writings took the form of journal articles and book reviews. Two of his books *Sovereign Reason* (1954) and *Logic without Metaphysics* (1957) consist wholly of previously published articles. These showed him to be one of the most analytic and critical thinkers in Ameri-

can philosophy. They also expressed and illustrated Nagel's method of contextualistic analysis, by which he interpreted ''the meanings of theoretical constructions in terms of their manifest functions in identifiable contexts.''

Proponent of Naturalism

Nagel expounded his naturalism in 1954, in his presidential address before the annual meeting of the Eastern Division of the American Philosophical Association. He defined naturalism as ''a generalized account of the cosmic scheme and of man's place in it, as well as a logic of inquiry.'' Naturalism, to Nagel, was ''the executive and causal primacy of matter in the executive order of nature'' and ''the manifest plurality and variety of things, of their qualities and their functions, . . . [as] an irreducible feature of the universe.''

The Structure of Science (1961), heralded as one of the best works in the philosophy of science, examined the logical structure of scientific concepts and evaluated the claims of knowledge in various sciences. Nagel tried to show that the same logic of scientific explanation was valid in all sciences. He viewed the controversy between the descriptive, the realist, and the instrumentalist views of scientific concepts to be simply conflicts over ''preferred modes of speech.''

Nagel became a University Professor Emeritus in 1970 and remained a special lecturer at Columbia until 1973. In 1980, while receiving Columbia's Nicholas Murray Butler Medal in Gold, he explained his view of philosophy: ''Philosophy is in general not a primary inquiry into the nature of things. It is a reflection on the conclusion of those inquiries that may sometimes terminate, as it did in the case of Spinoza, in a clarified vision of man's place in the scheme of things.'' Nagel died of pneumonia at Columbia-Presbyterian Medical Center in New York City on Sept. 22, 1985.

Further Reading

The New American Philosophers (1968) by Andrew J. Reck; *Thinkers of the Twentieth Century* (1987) and *The Encyclopedia of Unbelief* (1985). □

Imre Nagy

Imre Nagy (1896-1958), Hungarian politician, served as prime minister of Hungary between 1953 and 1955, then again in 1956 during the revolution. He was tried and executed in 1958.

Imre Nagy was born into a peasant family at Kaposvār on July 6, 1896. As a young man he was an engineering apprentice, then a worker in Budapest. He was sent to the Russian front during World War I. Taken prisoner, he joined the Red Army in 1917 and the Bolshevik Party in 1918. He returned to Hungary in the early 1920s and joined the then illegal Communist Party. He organized the peasants in a movement calling for agrarian reform. He was in charge of Communist Party work in the countryside, concentrating on agrarian questions. Politically very active, he was tried and sentenced several times by the Hungarian government.

In 1928 Nagy left the country and settled in Vienna. In March 1930 he joined the staff of the International Agronomy Institute in Moscow. He published several articles in the Hungarian emigre journal *Sarló es Kalapács* (Sickle and Hammer). In 1932, commissioned by the Comintern, he drafted the Communist program of action on agrarian problems. He never joined any of the emigre Hungarian Communist factions, which may be one of the reasons why he escaped the Stalinist purges of the 1930s.

In 1941 he became assistant editor, then editor-in-chief, of Radio Kossuth, which broadcast programs directed to Hungary. In 1944 Nagy drew up a plan for Hungarian agrarian reform. At the end of the year he returned to Hungary and was appointed minister for agriculture in the provisional government at Debrecen. In April 1945, following the World War II liberation of the country by the Red Army, the government moved to Budapest, where life began to resume its normal course. The agrarian reform implemented in Hungary was based on Nagy's plan and carried out under his direction. This made him very popular among the peasants.

In the elections held on November 4, 1945, the conservative Smallholders Party won 57.7 percent of the votes, the Social Democratic Party 17.4 percent, the Communist Party 17 percent, and the National Peasant Party 8 percent. These parties formed a coalition government. Imre Nagy became minister of the interior. On March 12, 1946, the Communist, Social Democrat, and National Peasant parties formed a ''left block'' inside the government coalition and organized demonstrations against the deputies from the right wing of the Smallholders Party. Under pressure, the Smallholders Party expelled 23 deputies. Later in March 1946 the Communist Party charged Imre Nagy with ''lack of vigor'' and relieved him of his post. It appointed Laszlo Rajk as his successor.

In order to force further nationalization, the Communist Party in February 1947 launched fresh attacks on the Smallholders Party. The secretary general of the party was arrested by the Soviet Control Commission and charged with anti-Soviet activities. He was tried and condemned to death, together with other party leaders.

In May the three largest banks were nationalized. New elections were held in August, in which 60 percent of the votes were won by the government coalition. Imre Nagy was elected president of the Parliament, a largely ceremonial office.

In March 1948, under pressure from the Communist Party, which was seeking a merger with the Social Democrats, the latter expelled some of its leading members who were opposed to such a union. Later that month businesses with more than 100 employees were nationalized. In June the Communist and Social Democratic parties decided to unite; for all practical purposes, the Social Democratic Party was absorbed by the Communists. A large-scale purge began in September, leading to the expulsion of some 100,000

members from the Communist Party: ''former Social Democrats or unreliable elements.''

Nagy had serious disputes with Matyas Rákosi, the Communist Party leader, from 1948. Nagy disagreed with the ''personality cult'' and the forced pace of collectivization, pointing out the dangers of this policy. In 1949 he was forced to withdraw from political life, having been removed from the politboro. He became director of the University of Agronomy and devoted himself to the study of agrarian questions.

A show trial of Rajk took place in September 1949; it was designed to justify the attacks on Yugoslavia. Rajk was sentenced to death. By December the nationalization of industry was completed. In the beginning of 1950 the first Five Year Plan took effect. It concentrated on the development of heavy industry and on intensified collectivization.

In 1951 Nagy was allowed to return to political life. He was again elected to the politboro and was made a member of the secretariat. In 1952 he was made minister for farm deliveries, and later, when Rákosi became president of the council, he was appointed as his second deputy.

In 1953, three months after Stalin's death, the new leaders of the Soviet Communist Party made a vigorous attack on the Hungarian party leaders and forced them to adopt a new line and to appoint Imre Nagy as prime minister. In his new post he introduced a series of measures. In addition to a reorganization of the economy, he announced measures of political liberalization. The peasants were allowed to withdraw from the cooperatives and were promised tax relief. Agricultural credit was eased. The deportations were ended. A new Patriotic People's Front was formed. In October 1954 Nagy announced intensified democratization. In December Rákosi attacked the line of policy adopted by Nagy. New instructions from Moscow strengthened Rákosi's position. In March 1955 the Central Committee condemned Imre Nagy's course, and in April he was expelled from the Central Committee and relieved of all his offices. At the end of 1955 he was expelled from the party.

After the 20th Congress of the Soviet Communist Party in 1956 it was important to rehabilitate Nagy's policy. In July Rákosi was removed; in October Nagy was re-admitted to the party. On October 23 and 24 workers went on strike; there were demonstrations in the streets against occupying Soviet troops; and the demand was raised for the return to power of Nagy. Nagy delivered a radio address calling for an end to the fighting. On October 26 delegations from all over the country urged Nagy to take new measures to liberate the country. During the following days a new government was formed and discussions began concerning the complete withdrawal of the Soviet troops. But more Soviet troops entered the country. The Hungarian government denounced the Warsaw Pact and declared the country neutral. Soviet forces launched a general offensive against Hungary, crushing the uprising. Nagy took refuge at the Yugoslav embassy (some 200,000 Hungarians fled the country).

Nagy remained under the protection of the embassy until November 22, when he was duped into leaving it. On his way home he was captured. He was tried, sentenced to death, and executed in 1958.

Further Reading

Selected speeches on policies adopted by Nagy are in Imre Nagy, *On communism, in defense of the new course* (1957). Speeches made at the session of the National Assembly in January 1954 are in Imre Nagy, *The activity of the government during the past six months and the tasks for 1954. The plan of national economy for 1954* (Budapest, *Hungarian Bulletin,* 1954), edited by Bela Szalai. The story of the 1956 revolution in Hungary can be found in Tibor Merai, *Thirteen Days That Shook the Kremlin* (1959). □

Nahmanides

The Spanish-born Jewish scholar Nahmanides (1194-1270), also called Moses ben Nahman, was the first outstanding rabbi to declare that resettlement in the land of Israel was a biblical precept binding upon all Jews.

Nahmanides was born in Gerona and educated in Spanish rabbinic schools. He became the leader of Spanish Jewry, which was centered at Gerona. His studies and his natural frame of mind inclined him toward a mystical interpretation of the Bible and toward the philosophic doctrines of the Cabalists.

Nahmanides's chief achievements lay in two directions. First, he reorganized and revivified the study of the Talmud in Spain. He produced a series of short works, each of which consisted of a selected passage from the Talmud that he analyzed and commented upon. In fact, Nahmanides inaugurated this form of rabbinic literature. Second, Nahmanides profoundly influenced Jewish biblical theology through his exegetical work. It was in this area that his mystical leanings and Cabalistic traits appeared. Nahmanides believed that the ultimate and complete meaning of the Bible was a mystical one to be penetrated through enlightened faith and through the science of the Cabalistic masters. Respecting reason within its limits, Nahmanides nevertheless opposed the rationalizations and philosophizings of Maimonides. He denied that human reason could answer all questions, and as a result his exegetical work, a commentary on the Pentateuch, was heavily loaded with mystical references. Nahmanides employed both literal meanings and Haggadic and Halakic interpretations; but he usually pointed to the mystic meaning as most significant.

The rabbi's circle of students and followers issued a wide range of scholarly works. *Sefer Temuna* (Book of Image) describes each of the 22 letters of the Hebrew alphabet as an image of God. Nahmanides also explained the various periods of world history in the light of these images.

Nahmanides formed part of the Spanish school of Cabalists, which also included Judah ben Yaqar, Ezra ben

Solomon, Azriel, and Jacob ben Sheshet. They were all steeped in Neoplatonic speculation, which intruded into the Gnostic type of mysticism that had hitherto reigned in Jewish mysticism. This Gnostic mysticism had originated in a rabbinic gnosis of the 1st and 2d centuries A.D. It had centered on the throne (*Merkabha*) of God as described in Ezekiel I. The Neoplatonic trend of Nahmanides's mysticism centered on the *sefirot,* or ''soul'' or ''inner life,'' of the hidden transcendent God. On this basis Nahmanides formed his mystical theory of history and thus became a forerunner of the mystical historical doctrines of the 18th and 19th centuries.

Nahmanides was the outstanding Jewish protagonist in the famous Barcelona Disputation of 1263, in which his adversary was the anti-Jewish agitator Pablo Christiani. The Christian hierarchies commonly organized disputations of this sort as a form of public entertainment in the Middle Ages. Generally, they involved a converted Jew who challenged one of his former coreligionists. In the Barcelona Disputation, Nahmanides won the victory and received as a reward a purse of money from King James I of Aragon, in whose presence the disputation had taken place. In 1267 Nahmanides moved to Palestine. He died in Acre 3 years later.

Further Reading

Information on Nahmanides is in Gershom G. Scholom, *Major Trends in Jewish Mysticism* (1946; 3d rev. ed. 1954). □

Sarojini Naidu

The Indian poet and nationalist leader Sarojini Naidu (1879-1949) became famous in India after her three small volumes of verse, published between 1905 and 1917, won critical acclaim in England.

Sarojini Chattopadhyay, later Naidu belonged to a Bengali family of Kulin Brahmins. But her father, Agorenath Chattopadhyay, after receiving a doctor of science degree from Edinburgh University, settled in Hyderabad State, where he founded and administered the Hyderabad College, which later became the Nizam's College.

Sarojini was the eldest of eight children and learned English at an early age. At 16 she was sent to England, where she studied at King's College, London, and at Girton College, Cambridge, without getting a degree. On her return to India in 1898, she married Govindarajulu Naidu, a medical doctor who belonged to a low caste. The marriage caused some consternation in orthodox Hindu society, but it was a happy marriage. Sarojini Naidu gave birth to two sons and two daughters.

Naidu's birth in a state which was ruled by the Moslem nizam and where the elite culture was strongly Islamic not only gave her some of the themes of her poetry but, in her political life, made her useful to Mohandas Gandhi in his efforts to heal Hindu-Moslem hostilities.

Her Poetry

As a girl in England, Naidu became acquainted with two eminent English critics, Arthur Symons and Edmund Gosse. Gosse read some of her early poems, and although he found them ''skillful in form, correct in grammar, and blameless in sentiment,'' he also felt they were Western in feeling and in imagery. He advised her ''to set her poems firmly among the mountains, the gardens, the temples, to introduce to us the vivid populations of her own voluptuous provinces.''

There is no doubt that Sarojini Naidu made these changes in her work, but the tone of a bright, tender-hearted, Victorian girl, influenced by Tennyson, Shelley, and Elizabeth Barrett Browning, seems to linger in her work. In any event, she received serious recognition and much acclaim and was spoken of as the ''nightingale of India'' long after she had ceased to sing.

Naidu's poetry is lyrical and musical, using many types of meter and rhyme and filled with rich imagery. It deals with love and death, separation and longing, and the mystery of life, all important themes for poetry. There is much rhetorical gesturing, much longing for an ideal past or an ideal love. In the end the poetry tends to become monotonous and repetitive.

Naidu's claim to lasting fame will likely rest upon her distinguished career as a leader of the Indian nationalist movement. Her poetry was transmuted into oratory. She swayed audiences both in India and abroad with her speeches about India's struggle. In 1914 she met Gandhi in London and became one of his most trusted followers. She was one of the founders of the Women's India Association, in which she worked closely with Margaret E. Cousins and Annie Besant.

At the same time Naidu was active in the work of the Indian National Congress, of which she was named president in 1925. She was imprisoned five times during the independence movement. Gandhi sent her as his envoy to South Africa to help the Indians there against the oppressive acts of the South African government. She also was sent to the United States to refute, it is said, the bad publicity created by Katherine Mayo's sensational book *Mother India*.

In the frequently difficult relations with the Indian Moslem League, Naidu was deputed often to try to ease tensions, and she remained always a friend of Mohammad Ali Jinnah, the founder of Pakistan. In 1947, after the independence of India, she became the first governor of the state of Uttar Pradesh. She died on March 2, 1949, in the capital of the state, Lucknow.

Further Reading

Sarojini Naidu's three volumes of verse—*The Golden Threshold,* written in 1905; *The Bird of Time,* 1912; and *The Broken Wing,* 1917—were published in 1916 and 1917. The three books were combined in *The Sceptred Flute* (1928). Some later poems are included in *The Feather of the Dawn* (1961).

The most detailed biography of Sarojini Naidu is Padmini Sengupta, *Sarojini Naidu: A Biography* (1966). □

V. S. Naipaul

V. S. Naipaul (born 1932) was one of the foremost spokespersons in English prose of the post-colonial Third World.

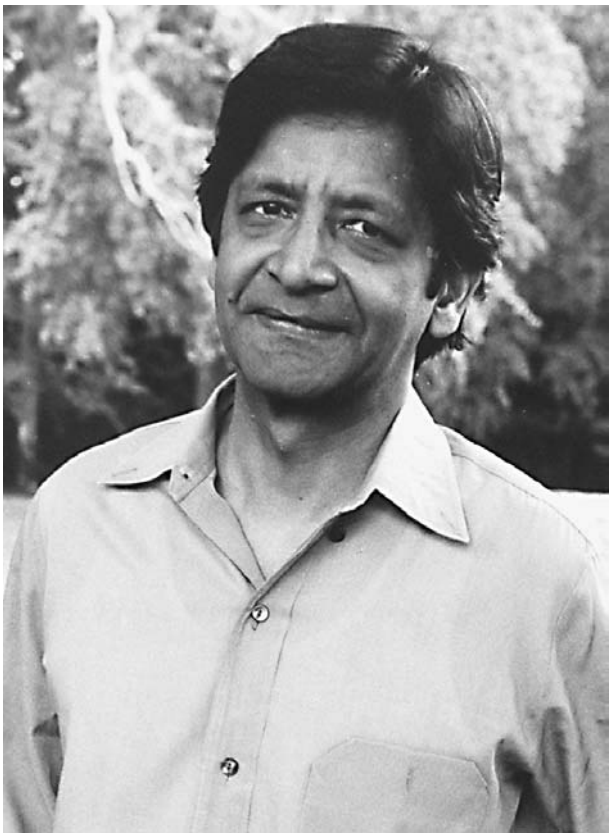

Vidiadhar Surajprasad Naipaul was born August 17, 1932, in Trinidad, where his grandfather, an indentured worker, had come from India. An agnostic, Naipaul very early experienced a profound alienation, both from the close-knit family life of his Brahmin ancestors and from the social and political life of his native Trinidad: ''It was a place where the stories were never stories of success but of failure: brilliant men, scholarship winners, who had died young, gone mad, or taken to drink.'' A scholarship winner himself out of the Queens Royal College, he used the award to escape to England in 1950, where he attended University College in Oxford. England, more than Trinidad, became his home beginning in the 1950s.

The first fruit of Naipaul's escape from the colony was a series of gently satiric short novels set in Trinidad. In *The Mystic Masseur* (1957) a semiliterate medicine man makes good as therapist to his village community because of the ignorance and gullibility of the local people. In *The Suffrage of Elvira* (1958), Naipaul turned a wry critical eye on the first general election held in a town where possibilities for democratic reform abort because of longstanding petty group enmities: Hindu-Moslem, black-white, Indian-Spaniard. *Miguel Street* (1959) is a ''Winesburg, Ohio'' collection of vivid character portraits drawn from the author's neighborhood. It closes in the Sherwood Anderson manner: the young narrator leaves his neighbors to continue his education in life abroad, but will immortalize them in his future role of writer.

Next came a big generational novel one of two Naipaul masterpieces *A House for Mr. Biswas* (1961). Set also in Trinidad, it echoes in some passages the light tone and fun of the earlier, shorter pieces, but achieves the stature of only a few other 20th-century novels largely through the detailed, compassionate picture of Biswas the fictional representative of the author's own father defeated in the struggle for a place of his own, alien both in a matriarchal Indian family and in the larger colonial society still not open to non-Europeans of talent in the 1940s.

Using London as a permanent return base, Naipaul began to travel extensively after 1960. His prolific writing continued, alternating between autobiographical fiction and reportorial non-fiction based on these travels. The unifying persona is that of an alienated ex-colonial, cut off temperamentally both from his native roots and from the European culture upon which he attempts to graft himself. In the novel *The Mimic Men* (1967) the action shifts between England and Trinidad. The protagonist, Ralph Singh, is out of place in both worlds as a scholarship student in London, and later as a deposed political minister and real estate speculator on his native island; his marriage to a liberal white English woman ends miserably. At the end of the novel, Singh, a disillusioned London recluse, is left writing his memoirs: ''We pretended to be real, to be learning, to be preparing ourselves for life, we mimic men of the New World.''

In two fine subsequent novels of the 1970s there is little trace of the earlier comic tone. *In a Free State* (1971) is set in a sub-Saharan African state in uneasy transition between incompetent post-colonial governments. Powerful descriptive passages juxtapose hauntingly beautiful natural settings with the detritus of European technology. New themes of sadistic violence and homosexuality link this work with the longer *Guerillas* (1975). In both novels the focus of alienation is on a liberal white couple whose pretensions political and sexual are ruthlessly exposed by the ''Heart of Darkness'' context. Naipaul himself explicitly pointed out his lineage to that earlier writer in quoting Joseph Conrad on authorial purpose: ''To awaken the sense of true wonder. That is perhaps a fair definition of the novelist's purpose in all ages.''

Perhaps Naipaul's finest sustained writing is to be found in the 1979 novel *A Bend in the River*. Here, in a small village in ''New Africa,'' the writer explores all of his important themes, treated separately elsewhere: the disorder left in the wake of imperialism; the problems of emergent but underdeveloped third world peoples caught between old tribal ways and the new technology of danger-

ous arms and tinsel consumer materialism; and the liberal white woman as sexual symbol of Third World political trust and ultimate despair. Here, fortunes are made and lost overnight in gold, copper, and ivory; a Hindu couple from Africa's East Coast, poor shopkeepers one day, strike it rich the next when they are awarded proprietorship of the sole Bigburger franchise of the region. Instability and alienation are indigenous; the Moslem narrator of the novel, back from a short trip abroad, finds his small store nationalized by the Big Man, president-dictator of the Progressive State. After a brief stint in a concentration-camp-like prison, he is lucky to escape with his life. But to what place? He has no ''home'': ''There could be no going back; there was nothing to go back to. We had become what the world outside had made us; we had to live in the world as it existed.'' Many felt the village was based on Kisangani, Zaire, and in 1997 as the city crumbled, some even hailed his 1979 work as prophetic.

A 1987 work, *The Enigma of Arrival,* was classified as fiction, although much of the material is indistinguishable from Naipaul's own life.

The variety of Naipaul's interests as a traveller-observer is suggested by the following survey of some of his nonfiction. His two personal roots are explored in the fusions of history with contemporary political analysis which make up *The Loss of El Dorado* (1969), about Trinidad, and *India: A Wounded Civilization* (1977). *Among the Believers* (1981) records impressions of the author's visits to several important Moslem nations, including Iran and Pakistan. *Finding the Center* (1984) includes an essay on his stay in the relatively stable and prosperous West African Ivory Coast. Here the observer analyzes sympathetically the balance of power between competing tribal and European values. In 1996 Naipaul released *The World's Great Places An Area of Darkness* to favorable reviews.

Naipaul published several new works in the late 1980s and early 1990s, including *A Turn in the South* (1989), *India: A Million Mutinies Now* (1990), and *Way in the World: A Sequence* (1994).

Further Reading

The first section of *Finding the Center* (1984) is an autobiographical essay; *A Flag on the Island* (1967) is a collection of short stories; *The Overcrowded Barracoon* (1972), is a selection of essays; William Walsh's *V. S. Naipaul* (1973) is a brief but comprehensive introduction to the writer's life and work; Robert K. Morris's *Paradoxes of Order* (1975) focuses critically on Naipaul's fiction. A good general analysis of Naipaul's work is to be found in Anthony Boxill's *V. S. Naipaul Fiction: In Quest of the Enemy* (1983). □

Mohammad Najibullah

Mohammad Najibullah (1947-1996) ruled the Republic of Afghanistan from May 4, 1986, until April 15, 1992, spanning a period during which control of the country by the former Soviet Union waned and one of the cold war's final proxy conflicts became, once again, a civil war. As the country dissolved into fighting between rebel factions, Najibullah survived four more years under the protection of the United Nations before he was captured and killed.

Origins

Najibullah (meaning ''Honored of God'') was born in August 1947 to a moderately prosperous family belonging to the Pushtun Ahmadzai sub-tribe of the Ghilzai. Though his ancestral village was located between the towns of Said Karam and Gardez, capital of Pakhtya Province, Najibullah was born in Afghanistan's capital city, Kabul.

Najibullah's father, Akhtar Mohammad Khan, who died in 1983, served during the 1960s as the Afghani trade commissioner and consul in Peshawar, Pakistan, where he established friendly ties with prominent Pakistani Pushtun tribal leaders. These included Abdul Ghaffar Khan, who, with his son Wali Khan, consistently supported leftist Kabul regimes in opposition to official Pakistani policy. A frequent holiday visitor to Peshawar during his father's tenure, Najibullah maintained these contacts to good advantage.

After graduating from Kabul's Habibiya Lycee in 1964, Najibullah entered the Faculty of Medicine of Kabul University in 1965 and received a medical degree in 1975. His academic career was plagued by interruptions, including

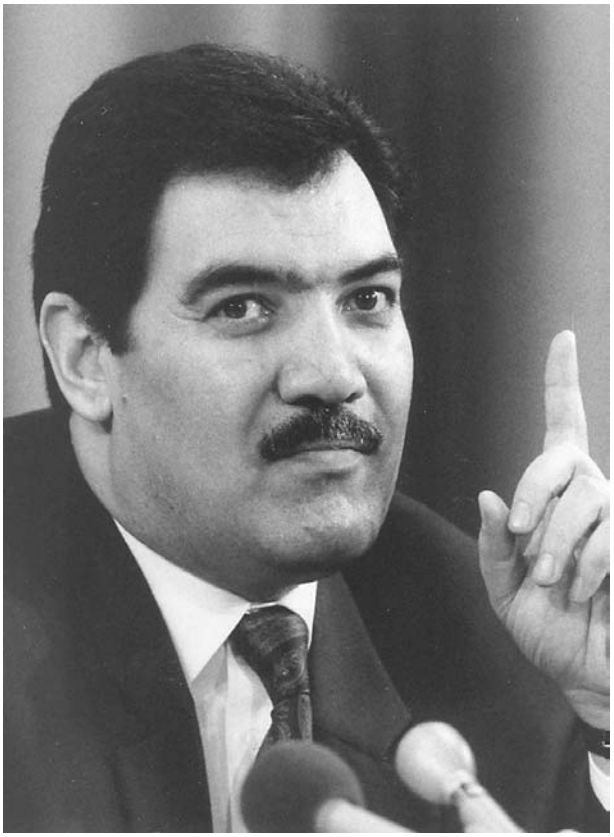

two stays in prison (1969, 1970), because of his political activities during this period of liberal political experimentation in Afghanistan. Najibullah married a descendant of the royal line of King Amanullah (1919-1929). He and his wife, Fatanah, a headmistress, had three daughters.

The leftist Peoples Democratic Party of Afghanistan (PDPA) was launched on January 1, 1965. The same year, three PDPA candidates won seats in the Lower House of Parliament during the first elections held under the 1964 constitution. Among them was Babrak Karmal, who broke away in 1967 to form the Parcham faction in opposition to his Khalq rivals within the party. This continuing and widening split had more to do with conflicting personalities, family relationships, and urban-rural origins than ideology. Parcham, however, emphasized party unity and dialogue with national forces rather than the Marxist class struggle promoted by Khalq.

Najibullah, who joined the PDPA shortly after its creation, became a devoted follower and preeminent disciple of Babrak. He acted as a trusted bodyguard, writer for the newspaper *Parcham,* and principal organizer of the largely Parcham-inspired radical student demonstrations and strikes which beset Kabul during the late 1960s. Hard-working, self-assertive, and intensely involved, the imposingly tall and burly Najibullah acquired the pejorative nickname of Najib the Bull. Yet numbers of his classmates in exile today attribute their survival to the bonds of friendship established during these student days.

The disputes between Parcham and Khalq were bitter, but these were set aside ten years later when the two factions reunited in July 1977 to oppose the government of Mohammad Daud. The new ruler had accepted Parcham's participation in staging a coup on July 17, 1973, only to remove them from his administration over the following years. Najibullah was appointed an ordinary member of the PDPA Central Committee at the time of the 1977 reunion.

Rise to Power

Less than a year later, on April 27, 1978, the PDPA staged a successful coup of its own, and with their assumption of power Najibullah's ambitious climb to the pinnacle began. He was promoted to the Revolutionary Council (1978); became secretary of the Central Committee and director-general for the State Information Service, KHAD (1980-1985); Politburo member (1981); general-secretary of the PDPA (1985); and president (1986).

The path to the summit, however, was far from smooth, for deep rifts within the party resurfaced almost immediately after the coup. In July 1978 when most of the Parcham leadership was exiled as diplomats by Khalq, Najibullah was sent as ambassador to Iran. He held this post only until October when he was dismissed and subsequently expelled from the party for alleged complicity in an attempt to overthrow the Khalqis in Kabul. Remaining at large, reportedly in Eastern Europe and the U.S.S.R., he was brought back to Afghanistan in the wake of the December 1979 Soviet invasion when Babrak Karmal was elevated to prime minister and general-secretary of the PDPA.

The Soviet invasion was largely occasioned by the inability of the PDPA to put down the burgeoning armed resistance which threatened to collapse the Khalqi government. The identification of dissidents and the need to undermine and divide the resistance became key priorities and were undertaken by the Soviet KGB through its reorganization of the Afghan intelligence services into KHAD (Khedmati Etal'ati Daulati), the State Information Service. KHAD became the state's most effective and dreaded control institution, and as director-general Najibullah possessed great power, managing an enormous budget, up to 30,000 employees, 100,000 paid informers, and an army division complete with helicopters and tanks. KHAD was, as it was described by an Afghan, a state within the state.

Neither the harsh methods of KHAD nor the massive war efforts of the Soviet Union were able to diminish the success of the resistance, which was bolstered by foreign military assistance, including aid from the United States. Babrak's faction-rent government proving entirely ineffective, the Soviets selected Najibullah as his replacement on May 4, 1986. This led the pro-Babrak forces within Parcham to further splinter the leadership and Najibullah was unable to stabilize the situation despite efforts to legitimize and popularize his regime. He renewed calls for reconciliation and concessions regarding Islam, economic liberalism, and political pluralism, and constructed many ploys to turn resistance leaders and win over tribal groups, minorities, and religious leaders.

Hold on the Presidency Slips

Growing Soviet disillusionment with the Kabul leadership, added to numerous other factors including changes taking place in the former Soviet Union, ultimately led to the withdrawal of Soviet troops from Afghanistan in February 1989. It was generally predicted that Najibullah would quickly fall. However, enormous Soviet military and economic aid estimated at $300 million a month continued to flow into Afghanistan. Although Parcham-Khalq infighting still raged, Najibullah retained his position with his usual outward air of self-assured confidence. Far from popular, he adroitly maneuvered his political opponents inside and outside Afghanistan.

As support of Najibullah's regime became more of an economic burden and an embarrassment to a fast-changing Soviet leadership, the superpowers negotiated an agreement to cut off arms to both sides of the conflict in 1991, thus sealing the fate of Afghanistan's president. Najibullah's political skills proved no match for discontent in the capital as supplies of arms, food, and money dwindled. Though he attempted to negotiate with the leaders of the rebel *mujahedin,* his political opponents were in no mood to compromise with a figure who purportedly engineered the torture and execution of tens of thousands of their comrades, stamping to death many of them personally, according to reports of former political prisoners.

With guerrilla factions closing in on the capital, Najibullah relinquished his power in mid-April 1992 and attempted to flee to India. His plan was thwarted, however,

by troops of a former supporter and he was forced to seek protection from U.N. officials in Kabul.

In Hiding

With Najibullah no longer in power, rebel factions turned on each other in a conflict which would continue another four years, destroying areas surrounding Kabul which had survived years of *mujahedin* attacks on Soviet-controlled regimes, and killing another 30,000 people.

The guerrilla leader whose ascendancy had led to his election as interim president, Burhanuddin Rabbani, fell to an invasion in 1996 of the Taliban, a fundamentalist Islamic extremist movement which had formed two years earlier among refugees in Pakistan and had gained control over three quarters of the country. The Taliban entered the U.N. compound where Najibullah had been hiding with his brother, former security chief Shahpur Ahmedzi, and aides. Kabul awoke on September 27, 1996 to find the brothers' battered bodies hanging from a tower in an intersection outside the presidential palace. Crowds gathered to jeer the remains of the ''Butcher of Kabul.'' Najibullah's personal secretary and bodyguard were hanged the following day.

After Najibullah's bloody death, the Taliban consolidated their hold on Afghanistan, putting an end to the fighting between warring guerrilla factions following the Soviet withdrawal in 1989, but introducing their own brand of state-sponsored brutality.

Further Reading

For more information on the period and the man, see J. Bruce Amstuz's, *Afghanistan: The First Five Years of Soviet Occupation* (1986); Raja Anwar's, *The Tragedy of Afghanistan* (1988); Amin Saikal and William Maley's, (editors), *The Soviet Withdrawal from Afghanistan* (1989); and Artyom Borovik's, *The Hidden War* (1990).

Nijibullah's loss of power, resignation, and eventual death are chronicled in many articles in the *New York Times Magazine* (December 29, 1991; page 14); *Newsweek Magazine* (April 27, 1992; page 35); *The National Review* (May 11, 1992; page 16); *Time International Magazine* (October 7, 1996); and *Time Magazine* (April 27, 1992); as well as in stories distributed worldwide on the Internet by the Associated Press, dated September 27, 1996 and May 26, 1997. □

Yasuhiro Nakasone

Nakasone Yasuhiro (born 1918) was a Japanese politician who helped rebuild pride in the nation and in Japan's world role. He was active in the Liberal Democratic Party for over 30 years before becoming prime minister in 1982. He served an unprecedented five years, retiring in 1987.

During the American occupation of Japan after World War II, the young politician Nakasone Yasuhiro warned that American idealism had a dark side. Yes, the Americans wanted to create a new Japan, a democratic Japan. But in return, they expected subservience, and subservience was not an attitude from which the Japanese could draw the strength necessary to rebuilding their nation. Many critics saw in Nakasone's warning an attempt to resurrect a power-oriented world, an attempt to reassert the pre-war values that had plunged Japan into war and brought defeat, values that had been discredited. In short, Nakasone made enemies, more enemies than friends. Yet it was Nakasone who became prime minister during the delicate period when Japan was reasserting its ability to self-govern and the United States was re-thinking its involvement with Japan a reordering that continued into the late 1980s.

Early Entrance into Politics

Nakasone Yasuhiro was born on May 27, 1918, the second son of a lumber merchant in Takasaki, a city on the northwestern approach to Tokyo. He attended the prestigious Shizuoka High School, then went on to Tokyo University, where he studied political science in the law division. In 1941 he passed the higher civil service examination and became an official in the Ministry of the Interior. Later in the same year he joined the navy, from which he was discharged in 1945 as a lieutenant commander. In February 1945 he married Tsutako, the third daughter of Kobayashi Giichiro; in November, they had their first son, Hirofumi, who became a councillor in the Diet, the national assembly. In 1947 they had their first daughter, Michiko, and in 1949 they had their second daughter, Mieko.

After he was demobilized, Nakasone returned to the Interior Ministry. Under Japan's first constitution, the emperor assigned the right to rule to his appointed officials. In December 1946 Japan's new constitution proclaimed ''that sovereign power resides with the people.'' In Nakasone's words, ''This made me realize that I was wasting my time in Tokyo. . . . I resigned from the ministry and returned home. . . . I decided to run for a seat in the House of Representatives.''

That opportunity came in April 1947. The election was hard-fought. ''The communists came with their red flags held high. I went bearing the Japanese flag, even though the Occupation authorities had forbidden its display. In their eyes, that made me a rightist.'' He won. He was 28 years of age.

He joined the Japan Democratic Party, a conservative opposition party. In 1955 that party allied with the Japan Liberal Party to form the Liberal Democratic Party, which became the majority party with the power to choose the prime minister, who then could choose a cabinet. The LDP held this power to form a government through the mid-1980s. Political battles between the parties became less important than the political battles between the factions within the LDP, as the faction leaders contested the right to be prime minister. Nakasone joined the faction of Kono Ichiro, who died in 1965 after losing a battle with Sato Eisaku for the prime minister's seat. Several Kono lieutenants stepped forward to claim the Kono mantle: Nakasone was one of them. Three years were to pass before Nakasone prevailed and the Kono faction became the Nakasone faction.

In theory, Nakasone was now in position to vie for the prime minister's chair. But Nakasone had lost faction members during the succession struggle. He had no money to support the faction. Finally, he had not demonstrated the ability to rule. To correct these deficiencies, he allied himself with Sato Eisaku, still prime minister. To the charge that he was a political weathercock, he answered, ''A weathercock stays set but moves his body. That's the essence of politics.'' Under Sato's aegis, Nakasone served as transportation minister, director general of the defense agency, chairman of the LDP executive council, and minister of international trade and industry (MITI). When Sato stepped down, Nakasone allied with Tanaka Eisaku, who then became the prime minister. This alliance brought him the MITI post again. Under the next prime minister, Nakasone became the secretary general of the LDP, a post which all prime ministers had held before they became prime ministers. Finally, in 1982, Nakasone became the prime minister.

A Prime Minister Becomes a World Leader

Japan had 44 prime ministers from the time when the post was created in the late 19th century until the mid-1980s. The average length of time in office has been a little over two years. Nakasone is one of only several prime ministers who have served more than five years. That fact alone distinguishes him.

What accounts for Nakasone's extended tenure? There are several reasons for his success, including favorable economic conditions during his tenure and his ability to pass his domestic program through the Diet. But, unlike his predecessors who had often assumed office with only 30 percent approval from the public because the prime minister is chosen by his peers rather than by popular vote Nakasone cultivated his popularity with the people. In the early 1960s Nakasone argued that the prime minister should be popularly elected. That reform did not get enacted, but Nakasone never considered a political move without preparing his public. Other politicians criticized Nakasone for playing to the grandstand, but their voices were stilled by the immense popularity of Nakasone's party and cabinet popularity so great that in the 1986 elections the party won more seats in the Diet than it had ever won before.

Nakasone's greatest contribution was in foreign affairs. The quickest to industrialize in spite of the fact that it began its technological development later than most industrialized nations, Japan had great troubles accommodating itself to the international order. Before World War II, it was perceived as being too aggressive; after World War II, this opinion was reversed and Japan was seen as being too passive. Other nations have looked at Japan's business activity and concluded that Japan is an economic animal, though these same nations have said they hope to emulate Japan in building a prosperous and stable nation.

Nakasone is seen as having changed these circumstances. He brought Japan into the colloquy of nations and was responsible for propagating a better understanding of Japan among the nations. Most of all, Nakasone instilled a national pride in the Japanese people in their new-found world identity.

In 1947, to help win his first election, Nakasone created the Purple Cloud Society (Seiun Juku) among the young men in his Gumma electoral district. In its charter are listed these three goals: to restore pride and independence to Japan; to foster Asian democracy; to change for the better the world and Japan's position in it. Those goals still form a sturdy tripod on which to base an understanding of Nakasone.

By the mid-1980s Japan had developed a strong balance of trade in its favor (money from its exports far exceeded the money spent on imports). This strained relations with the United States, which was suffering an unfavorable trade balance, in large measure because Japanese goods found a ready market in the United States while far fewer U.S. goods were sold in Japan. Nakasone, who had become a personal friend of President Ronald Reagan, worked hard to avoid a serious trade war between the two nations. (The media dubbed the two leader's friendly meetings ''The Ron and Yasu show.'')

Sales Tax Trouble

While Nakasone was known as a charismatic leader, even he couldn't avoid political trouble. In what he termed his ''last and greatest reform,'' Nakasone called for a comprehensive reform of Japan's tax system in 1986. *Time* magazine called this ''a supreme test of Nakasone's political

will, skill and power,'' as Nakasone introduced a plan to drastically cut income tax. In addition, he proposed to add a ''value added'' or sales tax. This would pay for the income tax cut, and Nakasone hoped, it would also help correct the trade imbalance with the United States. (The sales tax would not apply to imported goods, making them more attractive.) It was this last provision that proved unpopular, especially since Nakasone had made a campaign promise not to introduce ''a large scale levy (tax).''

Party rules required that Nakasone step down from office in 1987. He became the only postwar prime minister to name his successor, Takeshita Noboru. Nakasone took his place in the Diet, but his political career was far from over.

Scandal

For the next several years, scandal rocked the Japanese political system, and Nakasone was caught up in the storm. In 1989 Nakasone fell under suspicion in what became known as the Recruit Cosmos Share Scandal. Prime Minister Takeshita Noboru resigned as a result. The scandal was very complicated, but basically amounted to accusations that the Liberal Democratic Party accepted shares and other kinds of bribes in exchange for political favors.

At first, Nakasone refused to testify under oath. He also refused to leave his position in the Diet. He later relented, and agreed to testify. He also agreed to vacate his leadership position of his faction, but not to leave the Diet. Nakasone was never charged officially with any crime, but he left the party and active politics as a result of the scandal.

Return to Plitics

In the early 1990s, Nakasone quietly returned to politics. He became head of the Takeshita faction, replacing Shin Kanemaru, who left in disgrace. Nakasone's political influence again grew stronger when he was named as one of the senior advisers to the LDP in 1991. Despite his alleged connection in the Recruit scandal, Nakasone will be remembered as a good leader for Japan. In 1987 *Time* Magazine said ''Nakasone put Japan on the world map and the rest of the world on Japan's map.''

Further Reading

There is not as yet a biography of Nakasone. An insightful description of Japanese politics can be found in Gerald L. Curtis', *The Japanese Way of Politics* (scheduled for 1998 publication). A broad description of the Japanese and their nation can be found in Edwin O. Reischauer's, *The Japanese* (1977). Nakasone is also profiled and interviewed in numerous periodicals. □

Albert Namatjira

Albert Namatjira (1902-1959) was the first Australian Aboriginal artist to receive national acclaim from the white community.

Albert Namatjira was born in 1902 in the Central Australian desert, which is one of the harshest environments in the world. His parents were Namatjira and Ljukuta of the Aranda people, and in accordance with their customs the child would normally remain unnamed until old enough to appreciate the significance of his given names and to be initiated into the group's complex social structure.

Australia had been invaded by Europeans little more than a century before Namatjira's birth, and the story of that occupation was similar throughout the country. The indigenous peoples, whose history spanned at least 40,000 years, were seen as a nuisance and were slaughtered in great numbers or else gathered and moved from their hunting grounds, where sheep and cattle soon replaced the native game. The bases of Aboriginal economic, social, and cultural life were almost destroyed, and, like many others, Namatjira and Ljukuta became part of a settled community—in their case at the Lutheran mission at Hermannsburg near Alice Springs. The young couple received religious instruction and were baptized on Christmas Eve 1905. Accepting Christian customs, they forsook their tribal names for ''Christian'' ones. Namatjira became Jonathan, Ljukuta became Emelia, and their son was baptized Albert. At the mission Aboriginal children were given only one name and ''Namatjira,'' his father's totemic name, meaning ''Flying White Ant,'' was dropped for many years.

Finding a Vocation

Though superficially Aboriginal people complied with the demands of the Europeans, traditional practices were continued more-or-less covertly, and at the age of 13 Albert disappeared, not be seen at the mission again for months. He was taken by the elders of his tribal group to distant ceremonial grounds, where he received instruction and was initiated into manhood. When he was 18 he disappeared again, but this time to elope with Ilkalita, an attractive, intelligent young woman forbidden to him on the grounds of their traditional kinship incompatability. They stayed away for three years until word reached them that they had been forgiven, and, with their three children, they were able to return to the mission, where Ilkalita was baptized and renamed Rubina and their children were named Enos, Oscar, and Maisie. Namatjira found work with an Afghan camel team as a shearer, stockman, carpenter, and handyman and as a carver of Aboriginal souvenirs.

In 1934 Namatjira saw an exhibition of water colors by visiting artists Rex Battarbee and John Gardner at the mission. The impact on him was immediate and lasting. He revealed later than it gave him a perception of his own country, for the first time, in terms of its visual beauty, color, light, and atmosphere. Previously he had understood the land in terms of its mythology and as a source of economic survival. He watched Battarbee at work and determined that he, too, would paint in that manner. The people of the Central Australian desert had been artists from time immemorial, and art had always been an integral part of their ceremonial life. Their songs and dances of the corroboree, storytelling, body ornamentation, rock carvings, and ab-

stract ground patterns were as significant to the desert people as were the great religious works of medieval times to Europeans. Traditional desert art was symbolic, and much of it sacred and secret, its meaning revealed on a graduated scale only to initiated men. It could not be reproduced without causing anger or possibly even death.

Having a reverence for the art forms of his people's mythology, Namatjira had no intention of reproducing them for commercial purposes. Battarbee's method and subject matter promised an alternative artistic outlet, and, as the artist had offered to give him lessons, Namatjira planned an itinerary for Battarbee's next visit which would take them by camel to the most beautiful places in the region. In 1936 the two had an eight-week painting tour.

With his power of concentration, his keen perception, and his fine craftsmanship, Namatjira was an adept pupil, and, at an exhibition of his own work in the following year, Battarbee showed three of Namatjira's paintings, which were well-received. This led, in 1938, to Namatjira's first one-man-show at Melbourne's Fine Art Gallery. These paintings were the first to bear the signature ''Albert Namatjira,'' and within three days all were sold. Most critics were loud in their praise, but this was not unanimous. Some suggested that Namatjira was only of curiosity value and that his paintings were mere imitations of his teacher. This mixed reception became the pattern for later shows. His second exhibition, however, was another sell-out, and this time the Adelaide Art Gallery bought one, making it the first state gallery to buy a watercolor by an Aboriginal artist. A great future was forecast for Namatjira.

Success as Painter Is Mixed Blessing

World War II brought security investigations for all German people and organizations in Australia, including the Hermannsburg Mission. Because of his World War I service and his long association with Hermannsburg, Rex Battarbee was appointed as its security officer. Namatjira's paintings were selling as quickly as he could produce them to Australian and American servicemen stationed in Central Australia. Battarbee formed the Aranda Art Group to promote other Aranda artists, and he was chairman of an advisory group formed to help manage Namatjira's affairs. It was decided that in order to keep his standards (and prices) high, Namatjira should restrict his production to about 50 paintings a year.

His exposition of 1944 made Namatjira a national figure; he became the first Aboriginal person ever included in ''Who's Who in Australia,'' and the first book about him appeared. The 1945 exhibition was his first in Sydney. It was rushed, and within minutes of the opening the entire collection was purchased. Buyers included American servicemen and representatives from American, British, and New Zealand galleries.

Reproductions of his work became popular and appeared on Christmas cards and calendars. He toured the capital cities; his portrait was hung in the Art Gallery of New South Wales; he met the Queen of England and other royalty—he was feted. In 1957 he was granted citizenship. Until then, like other Aboriginal people at that time, Namatjira had, in law, been a ''ward of the state'' denied the normal rights of a citizen.

The change in status gave him the legal right to drink alcohol but not to share it with other Aborigines. To an Aboriginal person this was unthinkable, as everything must be shared with kin. His camp became the scene of regular drunkenness and brawling, which climaxed in the death of a young woman. Namatjira was not involved in the brawl that resulted in the girl's death, but he was charged with supplying liquor to fellow Aborigines, which at that time was a criminal offense.

Namatjira was convicted and sentenced to six month's hard labor. An appeal, fought to the high court, reduced the sentence to three months, which Namatjira served, a bewildered and broken man. He gave up painting and died in 1959, within four months of his release.

A shocked nation fell into mourning, and an examination of the national conscience on its treatment of Aboriginal Australians followed. Institutionalized racism had kept most Aborigines from claiming a prominent place in the dominant society and had successfully cut down the first who had achieved it. Albert Namatjira is remembered as an artist of significance and as a person whose treatment highlighted the inequalities of Australian society, thus helping to pave the way towards citizenship rights for Aboriginal people.

Further Reading

C. P. Mountford's book *The Art of Albert Namatjira* (Melbourne, 1949) was one of the early books about this artist. It was based on a visit made by the author to Namatjira in his own country. After the artist's death a flood of articles and a number of books appeared. Notable among these were Joyce Batty's *Namatjira . . . Wanderer Between Two Worlds* (1963) and ''Albert Namatjira, Feted and Forgotten,'' *Origin* (September 1969). Rex Battarbee kept a public silence on his former pupil for 12 years after Namatjira's death, but in an article in *Walkabout* in October 1971 entitled ''Namatjira . . . The Man Behind the Myth'' by Virginia Freeman, Battarbee revealed his perceptions. In the same year a book co-authored by Rex Battarbee and his wife Bernice, entitled *Modern Aboriginal Painters* (Sydney, Australia, 1971), was published. It dealt with the work of Albert Namatjira and the other artists of the Aranda Group. A more recent assessment of Namatjira's work was provided by P. McCaughey in an article entitled ''Namatjira in His Own Landscape'' which was published in *The Age,* a Melbourne newspaper, on July 11, 1984, after a retrospective exhibition of Namatjira's work opened the Araluen Arts Centre in Alice Springs.

Additional Sources

Albert Namatjira: the life and work of an Australian painter, South Melbourne: Macmillan, 1986. □

Sir Lewis Bernstein Namier

The English historian Sir Lewis Bernstein Namier (1888-1960) was a major force in introducing

stronger empirical methods and social analysis into the study of 18th-century politics.

Lewis Namier was born Ludvik Bernstein near Warsaw on June 22, 1888. He studied briefly at Lausanne and the London School of Economics before entering Balliol College, Oxford. The Oxford years, from 1908 to 1912, were crucial in his development. There he acquired a British self-identity, changing his name to Namier (derived from his family's older name, Niemirowski); there he also acquired a deep and permanent interest in British history of the 18th century.

Throughout his life Namier was strongly attracted to the world of power and policy making. At the start of World War I, he enlisted in the British army but was discharged in 1915 because of poor eyesight. As a civilian, he served in the Propaganda Department (1915-1917), the Department of Information (1917-1918), and the Political Intelligence Department of the Foreign Office (1918-1920). He attended the Versailles Peace Conference as a technical expert on eastern European affairs.

Namier started his serious work on the ''imperial problem during the American Revolution'' while a postgraduate student at Oxford in 1912 and continued these researches while in business in New York in 1913-1914. In 1920 he returned to academic life at Balliol College. Finding that this did not allow him sufficient time for research, he resigned to go into business during 1921-1923, hoping to save enough to support his serious studies. Without any regular income, living on grants, loans, and savings, he devoted the years 1924 through 1929 entirely to research and writing. From these fruitful years came his two great works on 18th-century politics.

During the 1920s Namier became active in the Zionist movement and in 1929 accepted the position of political secretary of the Jewish Agency for Palestine. Finding that he lacked the personal political skills necessary for such a delicate job, he resigned after 2 years. From 1931 until his retirement in 1953, Namier was professor of modern history at Manchester University. He was knighted in 1952 and received many academic honors during the 1950s. Sir Lewis died in London Aug. 19, 1960.

Historical Work: 18th Century

Namier's scholarly reputation is based primarily on his two related works on 18th-century politics. In *The Structure of Politics at the Accession of George III* (1929), he attempted a static analysis of political society and the political process as it existed from 1754 until 1762, during the ascendancy of the Duke of Newcastle. In this great work he broke forever the remnants of the ''Whig myth,'' deriving ultimately from Horace Walpole and Edmund Burke, which saw the politics of the first 2 decades of the reign of George III as adhering to the two-party model of the 19th century. He showed parliamentary politics to be based not upon coherent parties but, rather, on a congeries of familial-personal factions and interests, with a significant element supporting the government of the day regardless of its composition and another congenitally but unstably ''independent.'' In most constituencies, family favor and personal dependency best explained voting patterns.

In *England in the Age of the American Revolution* (1930), Namier moved from static analysis to narrative history, in which he was less masterful. He intended to follow volume 1, which covered only 1760-1762, with other volumes but was deflected by teaching, other scholarly interests and international events.

In his work on 18th-century parliaments, Namier collected data on hundreds of members of Parliament. He realized that the work of all scholars doing such work would be immensely aided by the compilation of a biographical dictionary of all members of the House of Commons, with collective analysis where possible. As early as 1928 he helped publicize the project for such a history of Parliament, and after World War II, when the reorganized project obtained government support, Namier joined the new editorial board and devoted the years after his retirement in 1953 to editing the volumes on the period 1754-1790. His *History of Parliament* (3 vols., 1964) is a tool of inestimable value for students of pre-Victorian politics.

Historical Work: 19th and 20th Centuries

Namier was deeply interested in European history, particularly central and east-central Europe, in the years since 1815. Starting with a propaganda piece, *Germany and Eastern Europe* (1915), he published a number of short interpretive essays (many republished in *Vanished Supremacies,*

1962) rich in insight and fresh interpretation. On a somewhat larger scale was his *1848: Revolution of the Intellectuals* (1946), which measured the formal liberal ideology of the central European revolutionaries against their class and national prejudices.

After 1940 Namier became involved in the problem of the diplomatic origins of World War II. Using government publications, early memoirs, and interviews with exiled officials in London, he published a series of articles, starting in 1943, on the diplomatic origins of the war. These were republished in 1948 as *Diplomatic Prelude 1938-1939*. He continued to publish articles and review essays in this area, subsequently republished in *Europe in Decay* (1950) and *In the Nazi Era* (1952). These were important for the rigorous scrutiny he gave to the dubious evidence and arguments advanced by some self-or national apologists.

Though he did not produce a major work on the 19th century, Namier had considerable influence on A. J. P. Taylor and others working since 1945 on central European history. His work on the diplomatic origins of World War II has stood up well and is still the starting point for all students in the field. The influence of his 18th-century studies is likely to last, for it has given us a whole new way of approaching the historical study of political behavior.

Further Reading

For Namier's life see Julia Namier, *Lewis Namier: A Biography* (1971). His work is discussed by Catherine Sims in Herman Ausubel and others, eds., *Some Modern Historians of Britain* (1951), and Herbert Butterfield, *George III and the Historians* (1957; rev. ed. 1959).

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Nanak

Nanak (1469-1538) was an Indian religious reformer and founder of the Sikh religion. He combined elements of both the Moslem and the Hindu traditions in his teachings.

Nanak was born into an upper-caste Hindu family near Lahore. His environment was richly immersed in Hindu and Moslem religious culture, especially their mystical and devotional forms. The religious life of the times was marked by a syncretic vitality which saw the emergence of a number of ecstatic devotional movements combining aspects of both religious traditions. He married and fathered several children and worked as a storekeeper and clerk for the Moslem governor of the province.

But Nanak's sensibilities moved him more and more to feel a deep, if at first ill-defined, religious calling. He finally underwent a decisive religious experience in which—according to Sikh tradition—he had a vision of God's presence summoning him to a prophetic mission for the ''one God whose 'Name is True' (*Sat Nam*), the Creator, devoid of fear and enmity, immortal, unborn, self-existent, great and bountiful.''

The universal thrust of Nanak's mission was signified by his insistent affirmation that ''there is no Hindu and no Moslem''—only those who are the disciples (Sikh means disciple) of the one God. He left his family and began a long period of wandering and preaching in the company of a Moslem minstrel who provided musical accompaniment for the evangelistic hymns in which Nanak's prophetic message was expounded. His teachings were unsystematic but imbued with a profoundly self-consistent devotionalism which combined Islamic monotheism with pervasive aspects of Hindu mysticism.

Nanak deliberately attired himself in a costume which represented the garb and symbols of both religious traditions, and he visited the major holy places, where he preached and sang, frequently in criticism of the archaic traditional rites. And he preached against caste and other traditional hierarchies: ''What power has caste? It is the reality (of faith) that is tested. He who obeys God's order shall become a noble in his court.'' At first he was often rebuffed, treated with hostility, and occasionally imprisoned. His moods of despair are reflected in some of his sayings: ''The Age is a knife. Kings are butchers. . . . Justice hath taken wings and fled. . . . In this dark night of falsehood the moon of Truth is never seen to rise.''

But slowly Nanak acquired a wide following. By the time of his death the movement was securely instituted and was maintained by his designated successors—the gurus (teachers).

The little sect was at first rigorously pacifist. Nanak's sayings were collected in the principal Sikh holy book—the *Adi Granth* (Original Book), and the life of the community was centered on the famous place of worship at Amritsar. However, as the community grew in strength and economic power, it encountered increasing hostility from both Moslem and Hindu orthodoxy. Eventually, it assumed the role of an aggressive, often warlike, socio-political sect which, ironically, provided the British colonial armies with some of their best fighting men.

Further Reading

For material on Nanak see Ernst Trumpp, *The Adi Granth* (1877); Max A. Macauliffe, *The Sikh Religion: Its Gurus, Sacred Writings and Authors* (6 vols., 1909); Hari Ram Gupta, *A History of the Sikhs from Nadir Shah's Invasion to the Rise of Ranjit Singh, 1739-1799* (3 vols., 1944-1952); and John C. Archer, *The Sikhs in Relation to Hindus, Moslems, Christians, and Ahmadiyyas* (1946). □

Fridtjof Nansen

The Norwegian polar explorer, scientist, and statesman Fridtjof Nansen (1861-1930) was a pioneer of oceanography and achieved world stature as a vital force in the League of Nations.

Fridtjof Nansen was born on Oct. 10, 1861, on an estate near Christiania (Oslo), the son of Baldur Nansen, a lawyer, and Adelaide Wedel-Jarlsberg Nansen. In 1880 Nansen entered Christiania University. A promising student of zoology, he was encouraged to do research aboard an Arctic sealer, and in 1882 he sailed for Greenland waters, where his first interest in the Arctic was probably awakened. Returning to Norway, he became curator of the zoological collection at the Bergen Museum and continued his research there and in Italy. In 1888 Nansen received his doctorate in zoology from Christiania University.

Explorer and Scientist

As early as 1884 Nansen conceived the idea of crossing Greenland on skis from the rugged, uninhabited east coast to the west, but it was not until 1887 that he felt able to proceed with his plan. The Norwegian government refused funds for his expedition, but a wealthy Danish citizen agreed to finance him. Having built the necessary equipment in the spring, he left Norway with five companions in May 1888. After great difficulty and delay in landing because of ice conditions, they began the trek across the ice cap on August 16. In early October the six men reached the village of Godthaab on the west coast. The last ship of the season had already sailed, forcing the expedition to winter at Godthaab, where Nansen used the time to study Eskimo life and survival skills. Back in Norway in May 1889, Nansen found himself a national hero and, although the public acclaimed the exploit itself, the expedition also made a solid contribution to the understanding of the Greenland interior. Perhaps more important, it confirmed Nansen's theories on Arctic exploration techniques.

After the Greenland success, Nansen had comparatively less difficulty attracting support for a long-standing and more ambitious project, an attempt to reach the North Pole. While elaborating his plans for a polar expedition, he married Eva Sars, wrote two books on Greenland, and lectured in several large European cities. In February 1890 he presented his plan publically for the first time to the Norwegian Geographical Society. He again outlined his plan in 1892 and, although many were skeptical, he found support in the government and in the Norwegian people, who subscribed nearly $125,000 to defray his expenses. Together with the naval architect Colin Archer, Nansen designed and built the *Fram* (''Forward''). The specially strengthened hull was constructed in such a way that the pressure exerted on the sides of the hull by the ice would force the ship upward, thus preventing it from being crushed. The *Fram* was launched in late 1892, and on June 24, 1893, Nansen and a crew of 12 departed.

Northeast of Cape Chelyuskin at 77° 43′N, 134°E, the *Fram* was made fast to an ice floe, and on Sept. 22, 1893, the 3-year voyage began. In the summer of 1894 Nansen's impatience and the fact that the *Fram's* drift seemed unlikely to take them as near to the pole as they had first calculated led to his decision to strike out for the pole on skis. Nansen left the ship with a single companion in the following spring. Ice conditions made the march impossibly difficult, and on April 8, having reached 86° 14′N, they were forced to turn back. The return trek across the ice covered nearly 700 miles; it was late August before the men reached the western islands of Franz Josef Land, where they decided to spend the winter of 1895-1896. In 1896 they encountered a British expedition, and by August they were back in Norway.

Nansen planned other explorations, particularly to the South Pole, but these were never brought to fruition. From this point on, his commitment to scientific research and writing, his involvement in the crisis of Norwegian independence, and, later, his engagement in the problems of World War I and its aftermath occupied all of his time.

International Statesman and Humanitarian

In 1917 Norway, dependent on American food supplies, was in danger of severe shortages, for when the United States entered World War I it had placed an embargo on the export of foodstuffs. Nansen was appointed head of a commission to negotiate with the United States for the release of supplies. In May 1918 he obtained an agreement

which also served as a model for treaties with other neutral countries. When he returned from America, he became embroiled in domestic politics and was approached on several occasions to lead a coalition government of the bourgeois parties. In the mid-1920s he supported a new patriotic society to unite the Norwegian people in the face of postwar dangers. Paradoxically, though Nansen was committed to peace, he also led an organization to promote Norwegian military preparedness. The Defense League was necessary, he felt, because peace was threatened by the Great Powers' designs on the small nations, not by the arms of the small nations themselves.

Once the war was over, Nansen undertook his most significant work. In 1919 he presided over the Norwegian Union for the League of Nations; in 1920 he served as a delegate to the League itself. Then he was offered the post of director of prisoner-of-war repatriation. Reluctantly, he accepted, even though he realized that it meant sacrificing much of his scientific research. But he understood the work of repatriation as being vital, not only as a humanitarian duty but also as a means of strengthening the League of Nations and of reconciling former enemies. The League, to Nansen, was the best hope of ensuring the small nations security and of guaranteeing future peace. The relief and rehabilitation of refugees occupied Nansen's attention throughout the remainder of his life, and he served as League high commissioner for refugees from 1921 until his death. However, he was concerned not only with displaced persons but also with the effects of war on resident populations.

In December 1922 Nansen was awarded the Nobel Peace Prize. In acknowledging the honor, he stated: ''The soul of the world is sick unto death, courage has failed, ideals have grown dim, the desire to live is destroyed. . . . To whom shall we turn for a remedy?'' His answer was to turn to the people rather than the ''political speculators,'' to the cooperation and goodwill of nations as a whole. He died at his home in Norway, Polhögda, on May 13, 1930.

Further Reading

Many of Nansen's books are available in English. A primary source is Hjalmar Johansen, *With Nansen to the North* (1899), an eyewitness account by Nansen's companion in the attempt to reach the pole on skis. Most of the recent books on Nansen are not in English. One of the best in English is Jon Sörensen, *The Saga of Fridtjof Nansen,* translated by J. B. C. Watkins (1932), which is perhaps uncritical of Nansen but is sensitively written and draws upon numerous sources not readily available. Of less value and more limited in scope is Edward Shackleton, *Nansen the Explorer* (1959). □

Dadabhai Naoroji

Dadabhai Naoroji (1825-1917) was an Indian political leader and one of the founders of the Indian National Congress. A leading nationalist author and spokesman, he was the first Indian to be elected to membership in the British Parliament.

Dadabhai Naoroji was born into a leading Parsi family in Bombay. After an outstanding career at Elphinstone College, Naoroji served briefly as professor of mathematics at Elphinstone. In 1855 Naoroji became a partner in an important Parsi commercial firm in London, and in 1862 he set up his own commercial house there. In the same year he founded the influential East Indian Association to educate the English public on Indian affairs.

In 1873 Naoroji accepted the difficult post of Divan, or chief minister, of the prominent Indian princely state of Baroda but left it fairly soon for an elected seat in the Bombay Municipal Corporation. It was here that his public service career truly began. After several busy years in the public life of the province, Naoroji published his famous indictment of British exploitation of India, *Poverty and Un-British Rule in India*. This book guaranteed his position in the very front rank of the Indian nationalist movement.

In 1885 Lord Reay, the governor of Bombay, appointed him to the Legislative Council, and in the same year Naoroji played a leading role in the creation of the Indian National Congress, the major organization promoting Indian nationalism. A year later he was elected president of the Indian National Congress at its second session. During the same year he was one of a very few prominent Indians chosen to testify before the Royal Commission on the Public Services in India.

In 1892 Naoroji was elected to the British Parliament on the Liberal ticket from Central Finsbury. He was the first Indian to win a seat in the House of Commons. A year later he was, for the second time, elected to the presidency of the Indian National Congress. In 1895 Naoroji lost his seat in Parliament, but in 1896 he was appointed to the influential Royal Commission on Indian Expenditures, to whose labors he made a significant contribution. The report of the commission was important in shaping Indian fiscal practices. In 1906 Naoroji's public service was given special mark when he was elected to a third term as president of the National Congress. Naoroji's probity, care in the use of evidence, painstaking research in Indian economic conditions, and persistent advocacy of the Indian cause were the hallmarks of his active and impressive career.

Further Reading

A convenient one-volume edition of Naoroji's writings and speeches is *Essays, Speeches, Addresses and Writings,* edited by C. L. Parekh (1887). The best study in English of Naoroji is Rustom P. Masani, *Dadabhai Naoroji* (1939). See also Vidya Dhor Mahajan, *The Nationalist Movement in India and Its Leaders* (1962).

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John Napier

The Scottish mathematician John Napier (1550-1617) discovered logarithms and effectively introduced the modern notation of decimal fractions.

John Napier, or Neper, the son of Sir Archibald Napier, was born at Merchiston Castle near Edinburgh. At the age of 13 he entered the University of St. Andrews. He might also have studied at universities in the Low Countries, France, and Italy. What is known with certainty is that by 1571 Napier was back home and the next year married Elizabeth Stirling. His life at the newly built castle at Gartnes left him with ample time for such varied interests as mathematics, agriculture, and religious politics.

A Calvinist resolved to keep Catholicism out of Scotland at any price, Napier rallied against the conspiracy known as the Spanish Blanks with a book, *A Plaine Discovery of the Whole Revelation of St. John* (1594). To make the resistance more effective, he devised four new weapons: two kinds of burning mirrors, a piece of artillery, and a battle vehicle covered with metal plates having small holes for emission of offensive firepower and moved and directed by men inside.

Since the danger of the Catholic, or rather, Spanish, take-over soon evaporated, Napier resumed his other avocations. In agriculture he advocated the use of manure and common salt for the improvement of the soil. In mathematics his efforts were not only epoch-making but also met with immediate and universal approval. His method of calculating with logarithms was published in *Mirifici logarithmorum canonis descriptio* (1614). During the next 16 years more than 20 accounts, excerpts, and translations of its contents were printed, a clear evidence of the extent to which the new invention reduced the labors of trigonometrical calculations present in navigational and astronomical work. Napier's *Mirifici logarithmorum canonis constructio* (1620), on the art of computing logarithms, was published posthumously.

Napier sent a copy of his 1614 work to Henry Briggs, professor at Gresham College. While Briggs was explaining it to his students, the idea occurred to him that Napier's logarithms could be made easier to handle if the logarithm of 1 was set at 0. Briggs's proposal met with Napier's full approval, but Napier left it to Briggs to prepare a new logarithmic table based on that proposition; it is known as the table of common logarithms and was first published in 1624.

For over 2 decades Napier worked on a problem the solution of which was of crucial importance for physical science. The device, known as Napier's bones or rods, evidences the creativity of his mind in practical mathematics. With that device one could perform multiplication and division by mechanical means, and thus it was a distant forerunner of slide rules and analog computers. Its details were disclosed in a two-volume work, *Rabdologiae; seu Numerationes per Virgulas libri duo* (1617), published the year he died.

Further Reading

The most important modern source of information on Napier's life, writings, and activities is the work edited by Cargill G. Knott, *Napier Tercentenary Memorial Volume* (1915). E. W. Hobson, *John Napier* (1914), is a biography of his life and achievements. For broad background see Charles Singer, *A Short History of Science to the Nineteenth Century* (1941). □

Napoleon I

Napoleon I (1769-1821), emperor of the French, ranks as one of the greatest military conquerors in history. Through his conquests he remade the map of Europe, and through his valuable administrative and legal reforms he promoted the growth of liberalism.

Napoleon Bonaparte was born Napoleon Buonaparte (the spelling change was made after 1796) on Aug. 15, 1769, in the Corsican city of Ajaccio. He was the fourth of 11 children of Carlo Buonaparte and Letizia Romolino. His father derived from the lesser Corsican nobility. Following the annexation of Corsica by France in 1769, Carlo was granted the same rights and privileges as the French nobility. After an elementary education at a boys' school in Ajaccio, young Napol-

eon was sent in January 1779 with his older brother Joseph to the College of Autun in the duchy of Burgundy. In May of the same year he was transferred to the more fashionable College of Brienne, another military school, while his brother remained at Autun. Here Napoleon's small stature earned him the nickname of the ''Little Corporal.''

At Brienne, Napoleon received an excellent military and academic education, and in October 1784 he earned an appointment to the École Militaire of Paris. The royal military school of Paris was the finest in Europe in the years before the Revolution, and Napoleon entered the service of Louis XVI in 1785 with a formal education that had prepared him for his future role in French history. Napoleon joined an artillery unit at Valence, where he again received superior training.

First Military Assignments

Now a second lieutenant, Napoleon continued his education on his own, but he was distracted by Corsica. Until 1793 his thoughts, desires, and ambitions centered on the island of his birth. Following the death of his father, he received an extended leave (1786) to return to Corsica to settle his family's affairs. After rejoining his regiment at Auxonne, he again spent more than a year on his native island (1789-1790), during which time he was influential in introducing the changes brought about by the Revolution. Returning to France, Napoleon was transferred to Valence in June 1791. But by October he had returned to Corsica, where he remained for 7 months. He spent the critical summer of 1792 in Paris and then returned to Corsica for one last episode in October. On this visit he took part in the power struggle between the forces supporting Pasquale Paoli and those supported by the French Republic. After Paoli was victorious, Napoleon and the Bonaparte family were forced to flee to the mainland, and the young officer then turned his attention to a career in the French army.

The Revolution of 1789 did not have a major effect upon Bonaparte in its early years. He did not sympathize with the royalists. Nor did he take an active part in French politics, as his thoughts were still taken up with affairs in Corsica. Napoleon was in Paris when the monarchy was overthrown in August 1792, but no evidence indicates that he was a republican. Upon his return from Corsica in the spring of 1793, Capt. Bonaparte was given a command with the republican army that was attempting to regain control of southern France from the proroyalist forces. He took part in the siege of Avignon, and then while on his way to join the French Army of Italy Napoleon was offered command of the artillery besieging the port of Toulon.

National Acclaim

The siege of Toulon provided Napoleon with his first opportunity to display his ability as an artillery officer and brought him national recognition. France had gone to war with Prussia and Austria in 1792. England, having joined the struggle in 1793, had gained control of Toulon. After his distinguished part in dislodging the British, Napoleon was promoted to the rank of brigadier general. He also made the acquaintance of Augustin Robespierre, the younger brother of the powerful Maximilien, and though Napoleon was not politically a Jacobin, he derived benefits from his association with influential party members. The overthrow of the Jacobin regime on 9 Thermidor (July 1794) led to Napoleon's imprisonment in Fort Carré on August 9. When no evidence could be found linking him to the British, Napoleon was released after 10 days of confinement.

Throughout the winter of 1794-1795 Napoleon was employed in the defense of the Mediterranean coast. Then, in April 1795, he was ordered to Paris, and in June he was assigned to the Army of the West. He refused this position, pleading poor health. This refusal almost brought an end to his military career, and he was assigned to the Bureau of Topography of the Committee of Public Safety. While serving in this capacity, he sought unsuccessfully to have himself transferred to Constantinople. Thus Napoleon was in Paris when the royalists attempted to overthrow the Directory on Oct. 5, 1795.

Gen. Paul Barras had been placed in command of the defense of Paris by the government, and he called upon Gen. Bonaparte to defend the Tuileries. Napoleon put down the uprising of 13 Vendémiaire by unhesitatingly turning his artillery on the attackers, dispersing the mob with what he called ''a whiff of grapeshot.'' In gratitude he was appointed commander of the Army of the Interior and instructed to disarm Paris.

Marriage and Italian Campaign

In the winter of 1795 Napoleon met Josephine de Beauharnais, the former Mademoiselle Tascher de La

Pagerie. Born on the island of Martinique, she had been married to Alexandre de Beauharnais at the age of 16 and had borne him two children, Eugène and Hortense, before separating from him. Alexandre, a nobleman from Orléans, was executed in the last days of the Terror in 1794, leaving Josephine free to marry Napoleon. Their civil ceremony took place on March 9, 1796. Within a few days Napoleon left his bride behind in Paris and took up his new command at the head of the Army of Italy.

On March 26 Napoleon reached his headquarters at Nice, and on March 31 he issued the first orders for the invasion of Italy. The campaign opened on April 12, and within several weeks he had forced Piedmont out of the war. In May, Napoleon marched across northern Italy, reaching Verona on June 3. The campaign was then bogged down by the Austrian defense of Mantua, which lasted 18 months. During this period Napoleon beat back Austrian attempts to relieve the fortified city at Castiglione, Arcole, and Rivoli. Finally, in the spring of 1797, Napoleon advanced on Vienna and forced the Austrians to sign the Treaty of Campoformio (Oct. 17, 1797). The treaty gave France the territory west of the Rhine and control of Italy.

After spending the summer and fall at the palace of Monbello, where he established with Josephine what in reality was the court of Italy, Napoleon returned to Paris the hero of the hour. He was the man who could make war and peace. Napoleon was given command of the Army of England after drawing up a plan to invade that island. However, after a brief visit to the English Channel he abandoned any hope of crossing that turbulent body of water with the available French fleet. Returning to Paris, he gave up his command.

Egyptian Campaign

Napoleon did not wish to remain idle in Paris; nor did the government wish to see a popular general in the capital without a command to occupy him. Thus, when an expedition to Egypt was proposed, probably by Charles Maurice de Talleyrand, both the general and his government gave it their support. Strategically, the expedition would extend French influence into the Mediterranean and threaten British control in India. Napoleon sailed from Toulon on May 19, 1798, with an army of 35,000 men. On June 11-12 he captured Malta, and on June 30 the task force reached Alexandria, Egypt. The city was taken, and Napoleon's army marched up the west branch of the Nile to Cairo. In sight of the city and of the Pyramids, the first major battle took place. With minimal losses the French drove the Mamluks back into the desert in the Battle of the Pyramids, and all of lower Egypt came under Napoleon's control.

Napoleon reorganized the government, the postal service, and the system for collecting taxes; introduced the first printing presses; created a health department; built new hospitals for the poor in Cairo; and founded the Institut d'Egypte. During the French occupation the Rosetta Stone was discovered, and the Nile was explored as far south as Aswan. But the military aspect of Napoleon's Egyptian venture was not so rewarding. On Aug. 1, 1798, Horatio Nelson destroyed the French fleet in Aboukir Bay, leaving the French army cut off from France. Then Napoleon's Syrian campaign ended in the unsuccessful siege of Acre (April 1799) and a return to the Nile. After throwing a Turkish army back into the sea at Aboukir (July 1799), Napoleon left the army under the command of Gen. Jean Baptiste Kléber and returned to France with a handful of officers.

The Consulate

Landing at Fréjus on Oct. 9, 1799, Napoleon went directly to Paris, where the political situation was ripe for a coup d'etat. France had become weary of the Directory, and in collaboration with Emmanuel Joseph Sieyès, Joseph Fouché, and Talleyrand, Napoleon overthrew the government on 18 Brumaire (Nov. 9-10, 1799). The Constitution of the Year VIII provided for the Consulate. Napoleon was named first consul and given virtually dictatorial powers. The trappings of the republic remained—there were two legislative bodies, the Tribunate and the Corps Legislatif—but real power rested in the hands of the first consul.

Napoleon began at once to solve the problems that faced France at the turn of the century. With mailed fist and velvet glove he ended the civil war in the Vendée. He then personally led an army over the Grand-Saint-Bernard Pass into Italy and defeated the Austrians, who had declared war on France while Napoleon was in Egypt, at the Battle of Marengo (June 14, 1800). This victory, which Napoleon always considered one of his greatest, again brought Italy under French control. After a truce that lasted into December, French armies forced Austria out of the war for the second time. The Treaty of Lunéville (Feb. 9, 1801) reconfirmed the Treaty of Campoformio. It was followed on March 25, 1802, by the Treaty of Amiens, which ended, or at least interrupted, the war with England. The Concordat that Napoleon signed with Pope Pius VII in 1801 restored harmony between Rome and Paris, and it ended the internal religious split that had originated in the Revolution. Napoleon also reformed France's legal system with the Code Napoleon.

The Empire

By 1802 Napoleon was the most popular dictator France had ever known, and he was given the position of first consul for life with the right to name his successor. The establishment of the Empire on May 18, 1804, thus changed little except the name of the government. The Constitution of the Year VIII was altered only to provide for an imperial government; its spirit was not changed. The Emperor of the French created a new nobility, set up a court, and changed the titles of government officials; but the average Frenchman noticed little difference.

The Treaty of Amiens proved to be no more than a truce, and in May 1803 the war with England was renewed. The Emperor planned to invade the island kingdom in the summer of 1805, but his naval operations went amiss. In September, Napoleon turned his back on the Channel and marched against Austria, who together with Russia had formed the Third Coalition. At Ulm (October 14) and Austerlitz (December 2) Napoleon inflicted disastrous defeats upon the Allies, forcing Alexander I of Russia to retreat

behind the Neman and compelling Austria to make peace. At the Battle of Austerlitz, Napoleon reached the height of his military career. The Treaty of Pressburg (Dec. 27, 1805) deprived Austria of additional lands and further humiliated the once mighty Hapsburg state.

Victory throughout the Continent

The year 1806 was marked by war with Prussia over increased French influence in Germany. The overconfident Prussian army sang as it marched to total destruction at the battles of Jena and Auerstädt (Oct. 14, 1806), and Napoleon entered Berlin in triumph. Prussia was reduced to a second-rate power, and the fighting moved eastward into Poland as the Russians belatedly came to the aid of their defeated ally. Although at the Battle of Eylau (Feb. 8, 1807) the French were brought to a standstill, on June 14 at Friedland the Emperor drove the Russian army from the field. Alexander I made peace at Tilsit on June 25, 1807. This understanding between the two emperors divided Europe. Alexander was to have a free hand in the east to take Finland and Bessarabia, while Napoleon was free to reshape western and central Europe as he pleased. The most significant result was the creation of the grand duchy of Warsaw (1807). Sweden was defeated in 1808 with Russia's help. Napoleon was now master of the Continent. Only England remained in the field.

Problems with England and Spain

On Oct. 21, 1805, Adm. Horatio Nelson had destroyed the combined Franco-Spanish fleet off Cape Trafalgar, Spain. This loss made it virtually impossible for Napoleon to invade England. He, therefore, introduced the Continental system, or blockade, designed to exclude all British goods from Europe. In this manner he hoped to ruin the British economy and to force the ''nation of shopkeepers'' to make peace on French terms. His plan did not work, and it led Napoleon into conflicts with Spain, the papacy, and Russia, and it undoubtedly formed a major cause for the downfall of the Empire.

In Spain in 1808 French interference led to the removal of the Bourbon dynasty and to the placement of Joseph Bonaparte as king. But the Spanish people refused to accept this Napoleonic dictate and, with aid from Great Britain, kept 250,000 French troops occupied in the Peninsular War (1808-1814). The refusal of Pope Pius VII to cooperate with Napoleon and the blockade led to the Pope's imprisonment and a French take-over of the Papal States. In the case of Russia refusal proved even more serious. Alexander's refusal to close Russian ports to British ships led to Napoleon's Russian campaign of 1812, which was highlighted by the Battle of Borodino (September 7) and the occupation of Moscow (September 14-October 19). However, the ultimate result of this Russian campaign was the destruction of the Grand Army of 500,000 troops.

Fall from Glory

The Napoleonic system now began to break up rapidly. At its height three of the Emperor's brothers and his brother-in-law sat on European thrones. Napoleon had also secured an annulment of his marriage to Josephine and then married Marie Louise, the daughter of Emperor Francis II of Austria, in March 1810. Despite this union, Napoleon's father-in-law declared war on him in 1813. Napoleon's defeat at the Battle of the Nations at Leipzig (Oct. 16-18, 1813) forced him behind the Rhine, where he waged a brilliant, but futile, campaign during the first 3 months of 1814. Paris fell to the Allies on March 31, 1814, and the hopelessness of the military situation led the Emperor to abdicate at Fontainebleau (April 4, 1814) in favor of his son Napoleon II. However, the Allies refused to recogize the 3-year-old boy, and Louis XVIII was placed on the French throne.

Napoleon was exiled to the island of Elba, where he was sovereign ruler for 10 months. But as the alliance of the Great Powers broke down during the Congress of Vienna and the French people became dissatisfied with the restored royalists, Napoleon made plans to return to power. Sailing from Elba on Feb. 26, 1815, with 1,050 soldiers, Napoleon landed in southern France and marched unopposed to Paris, where he reinstated himself on March 21. Louis XVIII fled, and thus began Napoleon's new reign: the Hundred Days. The French did not wish to renew their struggle against Europe. Nevertheless, as the Allies closed ranks, Napoleon was forced to renew the war if he was to remain on the throne of France.

The Waterloo campaign (June 12-18) was short and decisive. After a victory over the Prussian army at Ligny, Napoleon was defeated by the combined British and Prussian armies under the Duke of Wellington and Gebhard von Blücher at Waterloo on June 18, 1815. He returned to Paris and abdicated for a second time, on June 22. Napoleon at first hoped to reach America; however, he surrendered to the commander of the British blockade at Rochefort on July 3, hoping to obtain asylum in England. Instead, he was sent into exile on the island of St. Helena. There he spent his remaining years, quarreling with the British governor, Sir Hudson Lowe, and dictating his memoirs. He died on St. Helena, after long suffering from cancer, on May 5, 1821.

Further Reading

The best one-volume work on Napoleon in English is James M. Thompson's slightly pro-British account, *Napoleon Bonaparte* (1952). Also excellent are Felix Markham, *Napoleon* (1964), and André Castelot, *Napoleon* (1971). The two-volume work of Georges Lefebvre, *Napoleon* (1936; trans. 1969), is a masterful account of the period 1799-1815; primarily a political history, it includes all aspects of the Napoleonic era.

A number of books deal with Napoleon's period of exile: Gilbert Martineau, *Napoleon's St. Helena* (1966; trans. 1969), which includes illustrations and a good bibliography; Michael John Thornton, *Napoleon after Waterloo: England and the St. Helena Decision* (1968), detailing the weeks in July and August 1815 during which Napoleon waited his fate on a British warship; and an account based on the diary of the secretary to the governor of St. Helena, Gideon Gorrequer, *St. Helena, during Napoleon's Exile: Gorrequer's Diary,* edited by James Kemble (1969). One of the best of the many biographies of Josephine is André Castelot, *Josephine,* translated by D. Folliot (1967), which provides many insights into Napoleon as husband and lover.

Three fine works on Napoleonic military history are Vincent J. Esposito and John R. Elting, *A Military History and Atlas of the Napoleonic Wars* (1964); David G. Chandler, *The Campaigns of Napoleon* (1966); and Sir James Marshall-Cornwall, *Napoleon as Military Commander* (1967). A useful account for the general reader of Napoleon's invasion of Russia is in Leonard Cooper, *Many Roads to Moscow; Three Historic Invasions* (1968). Claude Manceron, *Napoleon Recaptures Paris,* translated by George Unwin (1969), is a lively account of Napoleon's take-over of Paris in March 1815. □

Napoleon III

Napoleon III (1808-1873) was emperor of France from 1852 to 1870. Elected president of the Second French Republic in 1848, he staged a coup d'etat in 1851 and reestablished the Empire.

Between 1848 and 1870 France underwent rapid economic growth as a result of the industrial revolution, and Napoleon III's government fostered this development. These years were also the period of the Crimean War and the unifications of Italy and Germany, and France played a pivotal role in these affairs.

Napoleon was born in Paris on April 20, 1808, the youngest son of Louis Bonaparte, the king of Holland and brother of Napoleon, I, and of Hortense de Beauharnais, daughter of Josephine. His full name was Charles Louis Napoleon Bonaparte, but he was generally known as Louis Napoleon. After 1815 Louis Napoleon lived with his mother in exile in Augsburg, Bavaria, where he attended the Augsburg gymnasium, and at Arenburg Castle in Switzerland. In 1831 he and his brother joined rebels against papal rule in Romagna.

The Pretender

The death of his brother during this rebellion, followed by the death of Napoleon I's son, made Louis Napoleon the Bonaparte pretender. He took this position seriously, beginning his career as propagandist and pamphleteer in 1832 with *Rêveries politiques.* He also joined the Swiss militia, becoming an artillery captain in 1834 and publishing an artillery manual in 1836. Louis Napoleon attempted a military coup d'etat at Strasbourg on Oct. 30, 1836, but the ludicrous venture failed. Louis Philippe deported him to America, but Louis Napoleon returned to Arenburg to attend his mother, who died in October 1837.

France threatened invasion when the Swiss government refused to expel him, but Louis Napoleon withdrew voluntarily to England. There he produced his most famous pamphlet, *Des Idées napoléoniennes* (Napoleonic Ideas), effectively stating his political program, which combined the ideas of liberty and authority, social reform and order, and glory and peace. Louis Napoleon attempted a second coup d'etat on Aug. 6, 1840, at Boulogne-sur-Mer, but failed again. He was tried by the Chamber of Peers, condemned to perpetual imprisonment, and interned in the fortress of Ham (Somme). There he studied, and he wrote, among other things, *L'Extinction du paupérisme,* which increased his reputation as a social reformer. In 1846 he escaped to England.

Second Republic

Louis Napoleon hastened to Paris when he received news of the Revolution of 1848, but he withdrew on request of the provisional government. He declined to be a candidate in the April elections and resigned his seat when elected in four constituencies in June. In September 1848 he was again chosen by five districts and took his seat in the Assembly.

Louis Napoleon was of middle height with a long torso and short legs. He had gray eyes, pale immobile features, a prominent nose, and a thick auburn mustache. He was not a particularly impressive figure. Nonetheless, the appeal of the Bonaparte name, strengthened by the spread of the Napoleonic legend, and a general demand for order following the workers' uprising of June 1848 won him overwhelming election as president of the Second French Republic on Dec. 10, 1848.

Louis Napoleon used a French expeditionary force to restore, and then to protect, papal supremacy in Rome, thus winning Roman Catholic support at home. In 1850 the legislature established residence requirements that disenfranchised nearly 3 million workers. The next year it rejected a constitutional amendment permitting re-election to the presidency. Louis Napoleon used these actions to justify his

overthrow of the republic by a coup d'etat on Dec. 2, 1851. His action was endorsed by nearly 7,500,000 votes, with fewer than 650,000 negative votes. A year later more than 7,800,000 Frenchmen approved reestablishment of the Empire, which was inaugurated on Dec. 2, 1852.

Domestic Policies of the Emperor

Napoleon III governed by the principle of direct, or Caesarean, democracy, through which power was transferred directly from the people to an absolute ruler who was responsible to them and whose acts were confirmed by plebiscite. Although he established a senate and a legislative assembly chosen by universal suffrage, they had little power. Elections were carefully manipulated, and political activities and the press were closely controlled. The Emperor's ideal was to serve as representative of the whole nation, and hence he never organized a true Bonapartist party. In 1853 he married the Spanish beauty Eugénie de Montijo, and in 1856 she bore him an heir, thus providing for the succession.

In economic affairs Napoleon III considered himself a socialist, and he believed that government should control and increase national wealth. His ideals resembled those of the Saint-Simonians, emphasizing communications, public works, and credit. The imperial government built canals, promoted railroad development, and fostered the extension of banking and credit institutions. The Emperor inaugurated great public works programs in Paris and in leading provincial cities, sponsored trade expositions, and in 1860 introduced free trade, which was unpopular with industrial leaders but ultimately strengthened French industry.

Foreign Policy

In policy statements Napoleon III consistently asserted that the Empire stood for peace, but in practice Bonapartism demanded glory. Napoleon III believed in national self-determination, and he wished to assume leadership in redrawing European frontiers in accordance with his ''principle of nationalities.'' Thus he hoped to restore France to the position of arbiter of Europe that it had enjoyed under Napoleon I. In practice, Napoleon III vacillated between his principles and promotion of France's self-interest, and he involved France in three European wars and several colonial expeditions.

The first European conflict, the Crimean War (1854-1856), brought little material gain, but Napoleon III defended France's protectorate of the holy places and joined the British to avenge Russia's defeat of Napoleon I. In the Congress of Paris, Napoleon III came close to his ideal of serving as arbiter of Europe. Among other things, he championed Romanian nationalism, gaining autonomy for Moldavia and Walachia and later aiding those provinces to achieve unification.

Napoleon III's second war was fought in 1859 for the Italian nationalist cause. Shortly after Felice Orsini's attempt to assassinate him in 1858, Napoleon III planned the liberation of Italy with Camillo di Cavour at Plombières. He envisaged the creation of a federation of four states under the presidency of the pope. Although French battles against Austria were successful, Napoleon III was unable to control the Italian nationalist movement, was threatened on the Rhine by Prussia, and lost support from proclerical elements in France, who saw Italian unification as a threat to the papacy. Napoleon III therefore made peace at Villafranca di Verona without freeing Venetia, thus disappointing the Italians and alienating French liberals. Although he had not fully honored his commitment, Napoleon III later received Nice and Savoy, and this brought an end to the British alliance that had been a cornerstone of his early diplomacy.

In 1862 Napoleon III became involved in an attempt to establish a friendly, pro-Catholic regime in Mexico under the Austrian prince Maximilian. Mexican resistance proved stronger than expected; the United States concluded its Civil War and exerted pressure; and Napoleon III withdrew his forces in 1866-1867. This fiasco provoked powerful criticism in France, which was intensified by the subsequent execution of Maximilian in Mexico. Meanwhile, the Emperor had also failed in his attempt to gain compensation for France in the Austro-Prussian War of 1866.

Liberal Empire

Growing opposition after 1859 encouraged Napoleon III to make concessions to liberalism. In 1860-1861 he gave the legislature additional freedom and authority, and in 1868 he granted freedom of press and assembly. The elections of 1869, fought with virulence, brought more than 3 million votes for opposition deputies. The results induced Napoleon III to appoint the former Republican Émile Ollivier to form a responsible ministry. After further turbulence following a Bonaparte scandal, the Emperor resorted to plebiscite, and on May 8, 1870, more than 7,300,000 Frenchmen voted to accept all liberal reforms introduced by Napoleon III since 1860.

Franco-Prussian War

In 1870, when the Spanish invited Leopold of Hohenzollern-Sigmaringen to become their king, French protests induced Prussia's William I to have the candidacy withdrawn. The ambassador to Prussia was then instructed to demand a Prussian promise that no Hohenzollern would ever become king of Spain. William's refusal to consider this enabled Otto von Bismarck to provoke war by publishing William's dispatch from Ems in slightly altered form, making it appear that insults had been exchanged. France declared war on July 19, 1870, and Napoleon III took command of his troops although he was so ill from bladder stones, which had long troubled him, that he could scarcely ride his horse. The Emperor's troops were surrounded at Sedan, and Napoleon III surrendered with 80,000 men on Sept. 2, 1870. Two days later the Third Republic was proclaimed in Paris.

When the Germans released him in 1871, Napoleon III joined his wife and son at Chislehurst in England. He still hoped to regain the throne for his son, but he died on Jan. 9, 1873, following a series of bladder operations. His son was killed in South Africa in 1879 while serving in the British army.

Further Reading

The best studies of Napoleon III's youth and early career are the two works of Frederick A. Simpson: *The Rise of Louis Napoleon* (1909; new ed. 1925) and *Louis Napoleon and the Recovery of France* (1923; 3d ed. 1951), but Simpson does not continue beyond 1856. An up-to-date one-volume biography that presents a balanced interpretation is James M. Thompson, *Louis Napoleon and the Second Empire* (1958). Albert Léon Guérard, *Napoleon III* (1943), is a more generous attempt to rehabilitate the Emperor and portrays him as an idealist and a Saint-Simon on horseback. T. A. B. Corley, *Democratic Despot: A Life of Napoleon III* (1961), also gives a generally favorable interpretation of Napoleon III, and it contains an excellent bibliography.

Important studies of specific aspects of Napoleon III's policies include Lynn M. Case, *French Opinion on War and Diplomacy during the Second Empire* (1954); David H. Pinkney, *Napoleon III and the Rebuilding of Paris* (1958); Theodore Zeldin, *The Political System of Napoleon III* (1958); Howard C. Payne, *The Police State of Louis Napoleon Bonaparte, 1851-1860* (1966); and E. Ann Pottinger, *Napoleon III and the German Crisis, 1865-1866* (1966). □

Jayaprakash Narayan

Jayaprakash Narayan (1902-1979), Indian nationalist and social reform leader, was India's leading indigenous critic after Mohandas Gandhi.

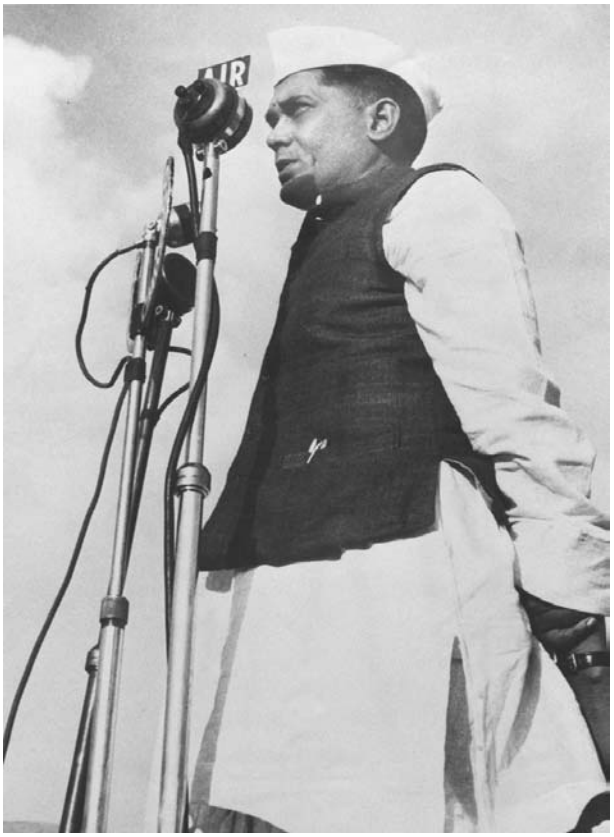

A disciple of Mohandas Gandhi and leader of India's independence movement, Jayaprakash Narayan remained a rebel in his native land until the end of his life. Born of middle-caste Hindu parents in a small village in Bihar on Oct. 11, 1902, he became politically active in high school. Just before his graduation, he followed the call of Indian nationalists to quit British-assisted institutions. In 1922, he went to the United States, where he studied political science and economics at the universities of California, Iowa, Wisconsin and Ohio State.

Socialist and Resistance Leader

During his seven years in the United States, Narayan paid his tuition by working as a fruit picker, jam packer, waiter, mechanic and salesman. His nationalist and anti-imperialist convictions developed into Marxist beliefs and participation in Communist activities. But Narayan was opposed to policies of the Soviet Union and rejected organized communism upon returning to India in 1929.

Narayan became secretary of the Congress party, whose leader was Jawaharlal Nehru, later to become the first independent Indian prime minister. When all other party leaders were arrested, Narayan carried on the campaign against the British; then he, too, was arrested. In 1934, Narayan led other Marxists in the formation of a Socialist group in the Congress party.

During World War II, Narayan became a national hero by leading violent opposition to the British. Embracing the resistance movement led by Mohandas Gandhi, Narayan repudiated its commitment to nonviolence, engineering strikes, train wrecks and riots. He was repeatedly jailed by the British, and his escapes and heroic activities captured the public's imagination.

Advocate of ''Saintly Politics''

After India gained independence, violence and Marxism waned in Narayan. He led his socialist group out of the Congress party in 1948 and later merged it with a Gandhian-oriented party to form the People's Socialist party. Narayan was considered Nehru's heir apparent, but in 1954 he renounced party politics to follow the teachings of Vinoba Bhave, an ascetic who called for voluntary redistribution of land. He embraced a Gandhian type of revolutionary action in which he sought to change the minds and hearts of people. An advocate of ''saintly politics,'' he urged Nehru and other leaders to resign and live with the impoverished masses.

Narayan never held a formal position in the government, but remained a leading political personality operating outside party politics. Late in his life, he regained prominence as an active critic of the increasingly authoritarian policies of Prime Minister Indira Gandhi, Mohandas Gandhi's daughter. His reform movement called for ''partyless democracy,'' decentralization of power, village autonomy and a more representative legislature.

Toppled Indira Gandhi's Government

Despite ill health, Narayan led student agitators in Bihar in a fight against government corruption, and under his leadership, a People's Front took power in western Gujarat state. Indira Gandhi responded by branding Narayan a reactionary fascist. In 1975, when Gandhi was convicted of corrupt practices, Narayan called for her resignation and a massive movement of pacifist noncooperation with the government. Gandhi declared a national emergency, jailed Narayan and 600 other opposition leaders and imposed censorship of the press. In prison, Narayan's health collapsed. After five months, he was released. In 1977, thanks largely to Narayan's uniting of opposition forces, Gandhi was defeated in an election.

Narayan died at his home in Patna on Oct. 8, 1979, from the effects of diabetes and a heart ailment. Fifty thousand mourners gathered outside his home, and thousands followed as his casket was carried through the streets. Calling Narayan ''the conscience of the nation,'' Prime Minister Charan Singh declared seven days of mourning. Narayan was remembered as the last of Mohandas Gandhi's colleagues in the independence movement.

Further Reading

The most useful book on Narayan is *Socialism, Sarvodaya, and Democracy: Selected Works of Jayaprakash Narayan,* edited by Bimla Prasad (1964). Two different assessments of Narayan are in Margaret W. Fisher and Joan V. Bondurant's, *Indian Approaches to a Socialist Society* (1956), and Welles Hangen''s, *After Nehru, Who?* (1963). Narayan is profiled in the *Biographical Dictionary of Modern Peace Leaders* (1985). □

R. K. Narayan

R. K. Narayan (born 1906) is one of the best-known of the Indo-English writers. He created the imaginary town of Malgudi, where realistic characters in a typically Indian setting lived amid unpredictable events.

Rasipuram Krishnaswami Narayanswami, who preferred the shortened name R.K. Narayan, was born in Madras, India, on Oct. 10, 1906. His father, an educator, travelled frequently, and his mother was frail, so Narayan was raised in Madras by his grandmother and an uncle. His grandmother inspired in young Narayan a passion for language and for people. He attended the Christian Mission School, where, he said, he learned to love the Hindu gods simply because the Christian chaplain ridiculed them. Narayan graduated from Maharaja's College in Mysore in 1930. In 1934 he was married, but his wife, Rajam, died of typhoid in 1939. He had one daughter, Hema. He never remarried.

Creating a Small-Town World

Narayan wrote his first novel, *Swami and Friends,* in 1935, after short, uninspiring stints as a teacher, an editorial assistant, and a newspaperman. In it, he invented the small south Indian city of Malgudi, a literary microcosm that critics later compared to William Faulkner's Yoknapatawpha County. More than a dozen novels and many short stories that followed were set in Malgudi.

Narayan's second novel, *Bachelor of Arts* (1939), marked the beginning of his reputation in England, where the novelist Graham Greene was largely responsible for getting it published. Greene has called Narayan ''the novelist I most admire in the English language.'' His fourth novel, *The English Teacher,* published in 1945, was partly autobiographical, concerning a teacher's struggle to cope with the death of his wife. In 1953, Michigan State University published it under the title *Grateful to Life and Death,* along with his novel *The Financial Expert;* they were Narayan's first books published in the United States.

Subsequent publications of his novels, especially *Mr. Sampath, Waiting for the Mahatma, The Guide, The Man-eater of Malgudi,* and *The Vendor of Sweets,* established Narayan's reputation in the West. Many critics consider *The Guide* (1958) to be Narayan's masterpiece. Told in a complex series of flashbacks, it concerns a tourist guide who seduces the wife of a client, prospers, and ends up in jail. The novel won India's highest literary honor, and it was adapted for the off-Broadway stage in 1968.

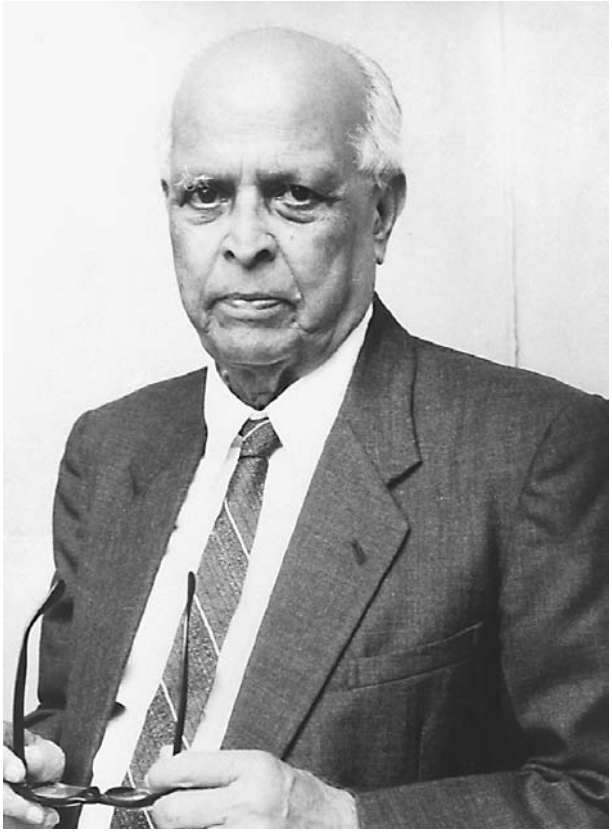

At least two of Narayan's novels, *Mr. Sampath* (1949) and *The Guide* (1958), were adapted for the movies. Narayan usually wrote for an hour or two a day, composing fast, often writing as many as 2,000 words and seldom correcting or rewriting.

Making the Mundane Extraordinary

Narayan's stories begin with realistic settings and everyday happenings in the lives of a cross-section of Indian society, with characters of all classes. Gradually fate or chance, oversight or blunder, transforms mundane events to preposterous happenings. Unexpected disasters befall the hero as easily as unforeseen good fortune. The characters accept their fates with an equanimity that suggests the faith that things will somehow turn out happily, whatever their own motivations or actions. Progress, in the form of Western-imported goods and attitudes, combined with bureaucratic institutions, meets in Malgudi with long-held conventions, beliefs, and ways of doing things. The modern world can never win a clear-cut victory because Malgudi accepts only what it wants, according to its own private logic.

Reviewing Narayan's 1976 novel *The Painter of Signs,* Anthony Thwaite of the *New York Times* said Narayan created ''a world as richly human and volatile as that of Dickens.'' His next novel, *A Tiger for Malgudi* (1983), is narrated by a tiger whose holy master is trying to lead him to enlightenment. It and his fourteenth novel *Talkative Man* (1987) received mixed reviews.

In his 80s, Narayan continued to have books published. He returned to his original inspiration, his grandmother, with the 1994 book *Grandmother's Tale and Other Stories,* which *Publishers Weekly* called ''an exemplary collection from one of India's most distinguished men of letters.'' Donna Seaman of *Booklist* hailed the collection of short stories that spanned over 50 years of Narayan's writing as ''an excellent sampling of his short fiction, generally considered his best work'' from ''one of the world's finest storytellers.'' Narayan once noted: ''Novels may bore me, but never people.''

Further Reading

Harish Raizada's, *R. K. Narayan: A Critical Study of His Works* (New Delhi, 1969), provides a detailed description and evaluation of his work. Discussions of his work are in K. R. Srinivasa Lyengar, *Indian Writing in English* (1962); David McCutchin's, *Indian Writing in English: Critical Essays* (1969); and Marion Wynne-Davies', (editor), *Bloomsbury Guide to English Literature* (1990). □

Antonio Nariño

Antonio Nariño (1765-1823) was a Colombian patriot and champion of human rights in Latin America. Colombia named one of its provinces in his honor.

Born in Bogotá on April 9, 1765, of a well-to-do family, Antonio Nariño was educated at a renowned school where he studied philosophy and law. During these years Bogotá, then capital of the viceroyalty of New Granada, was strongly influenced by European culture, especially in the fields of natural science, literature, and political thought. Nariño, an avid reader, gathered around him a group of congenial friends who shared his ideas. He occupied several positions of public trust and engaged in the exportation of cacao, tobacco, and quinine, a lucrative trade which furnished him a comfortable living.

The outbreak of the French Revolution set Nariño's mind on fire. He translated the Declaration of the Rights of Man and had the document printed in his own house (1794). He might as well have handled dynamite. He was accused of sedition, convicted by the highest court of the land, and sentenced to 10 years of imprisonment in Africa, permanent exile, and the confiscation of his property (1795).

Nariño escaped his captors in Cadiz and fled to Paris, where he began to study the new laws of Revolutionary France. Converted to a belief in centralized government, he went to England in the hope that he might interest the British in the liberation of his native country. He was unsuccessful and finally made his way back to Bogotá. He was permitted to reside in the country and to administer his personal holdings.

The outbreak of the Latin American revolution led once more to Nariño's arrest (1809-1810). He was held in the notorious prison of Cartagena and treated as a common criminal. Freed during the progress of the revolution, he stepped into the forefront of the fight that was shaking New Granada to its foundations. At least three ''sovereign states'' had emerged, and one of them chose Nariño as its president.

Civil war soon erupted between the various factions, the strife centering on the question of federalism versus centralism, a characteristic problem of South America. Nariño, a staunch centralist, failed in his attempt to subjugate the rebellious southern provinces by force. He met with the opposition of the federalists and also the resistance of the royalists, who had remained faithful to Spain. In 1814 he was again a prisoner in Cadiz, held in solitary confinement for 4 years.

Nariño's incarceration may have been a blessing in disguise. In Bogotá he would probably have been shot by the Spaniards when they reconquered the city in 1816. The revolt against Ferdinand VII in 1820 afforded Nariño his freedom, and in 1821 he returned home. This was the year of Simón Bolívar's attempt to create a republic of the Andes, to be called Colombia. It was also the year when a constituent assembly met in Cúcuta to draft a constitution for the new state. Nariño joined the deputies and was elected interim vice president but soon renounced his office for reasons of health. His enemies were determined that he not be elected senator from his native province of Cundinamarca and accused him of malfeasance of public funds, cowardice, and even treason. He made a brilliant defense, but the accumulation of ingratitude proved the deathblow to an

already weakened constitution. He died in Leiva on Dec. 13, 1823.

Like so many others of his generation, Nariño was a twilight figure, standing between sunshine and shadow. And like many another, he was made to suffer what Bolivar called the ''thanklessness of things American.''

Further Reading

A study of Nariño in English is Thomas Blossom, *Nariño: Hero of Colombian Independence* (1967). Nariño is discussed in E. Taylor Parks, *Colombia and the United States, 1765-1934* (1935), and Salvador de Madariaga, *Fall of the Spanish Empire* (1948). □

Pánfilo de Narváez

The Spanish soldier and explorer Pánfilo de Narváez (1478?-1528) participated in the conquests of Jamaica and Cuba and led an ill-fated expedition to colonize Florida.

Pánfilo de Narváez was born in Valladolid. Seeking his fortune as a soldier, he migrated to the island of Hispaniola (modern Dominican Republic and Haiti). In 1509 he accompanied Juan de Esquirel in the conquest of Jamaica. Two years later, as a commander of 30 crossbowmen, he joined Diego de Velázquez in the conquest of Cuba.

The tall, red-bearded Narváez, with a resonant voice ''as if it came from a cave,'' emerged from the conquest with a reputation of being ''brave against Indians.'' But as a commander of expeditions, he was both blundering and unlucky. His misfortunes began when Governor Velázquez appointed him in 1520 to lead an expedition to Mexico, where he was to arrest Hernán Cortés and replace him as commander in the conquest of Mexico. Cortés outwitted Narváez, won over most of his men, and defeated the few who resisted. Narváez, who lost an eye during the skirmish, was imprisoned by Cortés for 2 years.

Narváez returned to Spain, where he secured a royal grant to conquer and settle Florida. When the company reached Hispaniola in 1527, nearly a fourth of the men deserted. With his reduced forces he landed in the vicinity of Tampa Bay on Good Friday in April 1528. The Indians told him of a land to the north, called Appalachen, which was teeming with gold.

Narváez's decision to separate his forces from the sustaining ships sealed the doom of the expedition. After a year of futile effort to make contact with the land forces, the ships sailed to Mexico. Meanwhile, the land forces, consisting of 300 men, struck out into the interior and northward until they reached Appalachen, near the present site of Tallahassee. ''Golden'' Appalachen turned out to be a town of clay huts, and Narváez decided to return to Cuba. Upon reaching the coast, they built their own vessels. Iron from their stirrups and crossbows was fashioned into nails; pitch pine

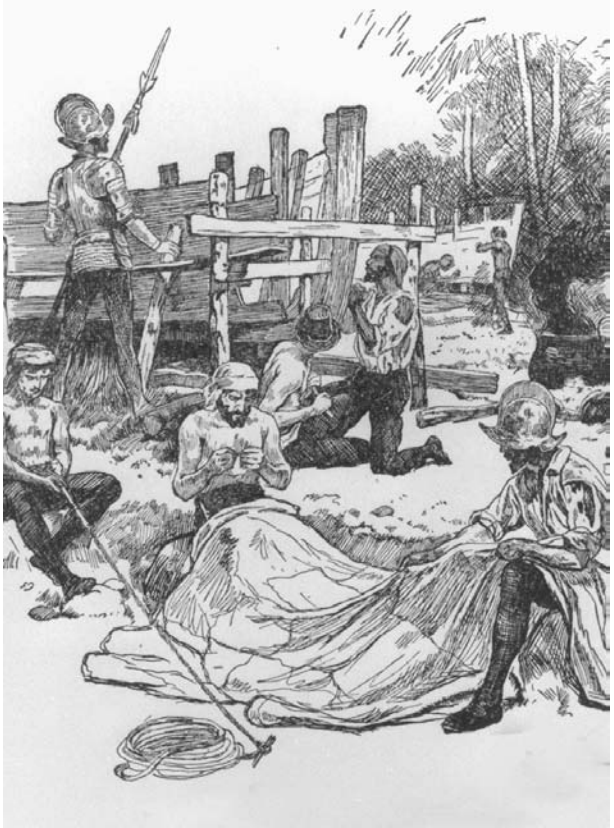

was used for caulking; shirts became sails; and the frames of the boats were covered with horsehide.

On Sept. 22, 1528, the 240 survivors embarked in five overloaded and unseaworthy boats. As they passed the mouth of the Mississippi River, a storm and strong currents separated the boats. By November 6 only the boat commanded by Narváez remained afloat. While the boat was anchored along the Texas coast at night, a strong north wind swept Narváez and two others, who had remained aboard, out to sea. They were never heard from again.

Of the original company, only four survived. Led by Álvar Núñez Cabeza de Vaca, they began their epic 8-year journey across the southwestern United States, southward into Mexico, reaching Mexico City in 1536.

Further Reading

The most detailed and reliable account of Narváez's career is in Woodbury Lowery, *The Spanish Settlements within the Present Limits of the United States, 1513-1561* (1901). Other useful works which refer to his career are William H. Prescott's classic *History of the Conquest of Mexico* (1873; rev. ed. 1879); Bernal Diaz del Castillo, *The True Story of the Conquest of New Spain* (trans. 1916); Herbert E. Bolton, *The Spanish Borderlands: A Chronicle of Old Florida and the Southwest* (1921); and Cleve Hallenbeck, *Alvar Núñez Cabeza de Vaca: The Journey and Route of the First European to Cross the Continent of North America* (1940). □

John Nash

John Nash (1752-1835), English architect and town planner, was one of the principal architects of the Regency period.

John Nash was born in London in September 1752. He began his career in the office of Sir Robert Taylor. In 1777 Nash established his own practice, but he went bankrupt in 1783 and moved to Wales, where he built country houses, cottages, and various minor public works. By 1791 he had achieved considerable success.

In 1796 Nash returned to London and entered into a partnership with the landscape gardener Humphrey Repton (dissolved in 1802). In 1798 Nash designed a conservatory at Brighton for the Prince of Wales (later King George IV), and he became an intimate member of the prince's circle. During the next 15 years Nash designed a number of remarkable country houses in the form of picturesque pseudomedieval castles, such as East Cowes Castle, Isle of Wright, for himself (1798); Luscombe, South Devon (1800-1804); West Grinstead and Knepp Castles, Sussex (ca. 1806); Ravensworth, County Durham, and Caerhayes, Cornwall (ca. 1808); and Cronkhill, Shropshire (ca. 1802), the first neo-Italian villa in England, from which sprang the Italianate revival of the late Regency and early Victorian eras. He also built the picturesque cottages and dairy at Blaise Hamlet near Bristol (1805-1811) and the most important of all *cottages ornées,* the Royal Lodge at Windsor (1812).

Nash became architect to the Department of Woods and Forests in 1806 and prepared plans for developing Marylebone Park. His scheme provided for the laying out of Regent's Park with villas and surrounding terraces of grand houses and for the creation of a processional thoroughfare (Regent Street) from Marylebone to the seat of government in Whitehall. This gigantic program, known as the Metropolitan Improvements, was a masterpiece of early town planning and transformed London's West End. In these works Nash expressed his genius for grand spectacular effects, but he was much criticized for the carelessness and incorrectness of his classical details.

In 1813 Nash was appointed one of the three ''attached architects'' to the Board of Works. Tow years later he began the transformation of the Royal Pavilion at Brighton, then a simple classical villa, into an Oriental dream palace with an Indian exterior and a richly fantastic chinoiserie interior, which became the most magnificent expression of Chinese taste in Europe. For the building of Buckingham Palace (1825-1830), when his creative powers were failing, Nash incurred severe official criticism. After the death of George VI in 1830, he was dismissed from the Board of Works and retired to East Cowes Castle, where he died on May 13, 1835.

Further Reading

The pioneer biography of Nash is John N. Summerson, *John Nash: Architect to King George IV* (1935). Complementary to Summerson's work is Terence Davis, *The Architecture of John Nash* (1960), which consists of a comprehensive collection of over 200 photographs and engravings of Nash's works, descriptive notes on each illustration, and a long historical introduction by Summerson. This book was followed by Davis's admirable *John Nash: The Prince Regent's Architect* (1966), which embodies a great deal of new material and provides a reassessment of Nash's place in British architecture. Nash is discussed in two other works by Summerson: *Georgian London* (1945; rev. ed. 1970) and *Architecture in Britain, 1530-1830* (1954; 4th rev. ed. 1963).

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James Nasmyth

James Nasmyth (1808–1890) was an inventor and contributed greatly to the inventions of power tools, most notably the steam hammer.

James Nasmyth invented the steam hammer, one of the integral contributions to the industrial revolution in Europe. Nasmyth was born in Edinburgh, Scotland, on August 19, 1808, the son of an artist. He left school at age twelve to make model engines and other mechanical devices. At nineteen he built a full-size steam carriage which performed with acclaim. When he was twenty-one, Nasmyth accompanied his father on a trip to London, England, where he met machinist and engineer Henry Maudslay. During the next two years, Nasmyth studied and worked under Maudslay, learning from him as well as making valuable contributions, such as designing hexagonal-headed nuts and a flexible shaft of coiled spring steel for drilling holes in awkward places. In 1834, Nasmyth opened his own shop in Manchester, England, later moving to a foundry at Patricraft, England, where he became known for his craftsmanship and steam-powered tools. It was also here, in 1839, that he invented the steam hammer, a device that allowed large materials to be forged with great accuracy. The concept of the steam hammer was simple, even though the idea was totally new. A hammering block was hoisted by steam power to a vertical position above a piece of metal. Once the hammer reached an appropriate height, steam in the piston was released and the block fell. The pistons could be regulated not only in strength of blow, but also in frequency of strokes. At the time, Nasmyth decided to postpone patenting, building, and marketing the new steam hammer. Two-and-a-half years later, however, while visiting a fellow machinist in France, Nasmyth was shown a steam hammer that had been built from his own rough sketches. Nasmyth quickly returned to England, patented his work, and manufactured hammers for an eager market. Soon he was making hammers with four-and five-ton blocks, and by 1843 he had improved on them by injecting steam above the piston to add force to the downward blow.

The steam hammer allowed larger forgings with heavier metals, tightened bonds, and made metals stronger and more dense. Not surprisingly, Nasmyth soon revived a previous interest and became involved in manufacturing steam locomotives for various railway companies. In fourteen years, he built 109 high-pressure steam engines, pumps, and hydraulic presses. His steam hammer was exhibited at the Great Exhibition of 1851 alongside his prize-winning maps of the moon. Nasmyth retired in 1856 and dedicated his last thirty years to astronomy, a life-long interest and hobby. He built a number of telescopes and charted sunspots as well as the surface of the moon. Besides his steam hammer, a direct predecessor of the pile driver, Nasmyth also devised a vertical cylinder-boring machine and milling machines. He died a financially successful inventor, unlike many of his peers, on May 7, 1890. □

Gamal Abdel Nasser

Gamal Abdel Nasser (1918-1970) was an Egyptian political leader and hero of much of the Arab world. His devotion to Arab unity and a strongly anti-imperialist ideology came to be called "Nasserism."

The family of Gamal Abdel Nasser were well-to-do Moslem peasants who lived in Beni Morr near Asyût (Upper Egypt). His father was a post-office employee. Gamal was born on Jan. 15, 1918, in Alexandria. As early as his grammar school years, he participated in demonstrations against the English occupation of Egypt. In 1937 he entered the military academy at Cairo; he left the following year with the rank of second lieutenant.

In 1943, after several years of service in Upper Egypt and the Sudan, he became an instructor at the military academy and then at the army staff college. During 1948-1949 he took part in the unsuccessful campaign against the new state of Israel. In this conflict he commanded a position from the "pocket of Faludja," south-west of Jerusalem, where three Egyptian battalions were surrounded for more than 2 months by Israeli forces. Nasser resisted gallantly with his troops until the cease-fire was declared. This was the only comparatively successful Arab exploit of the war.

Overthrow of King Farouk

For many years Nasser had been in contact with some of the army officers who were indignant over the corruption in the royal Egyptian government. These young radicals were strongly nationalistic, but they could not agree on an ideology or on an alliance with other forces. However, under the impact of the defeat by Israel in Palestine, the secret "movement of free officers" was organized (1949), with Nasser as one of the principal founders. This group overthrew King Farouk on July 23, 1952.

Behind the new government, nominally headed by Gen. Mohamed Neguib, Nasser was chairman of the Revolution Command Council (which held the actual power), headed the new ''Liberation Rally,'' and then was deputy premier and minister of the interior. Meanwhile, Neguib had begun to alienate most of the officers by his involvement in efforts to reestablish parliamentary rule. Early in 1954 Nasser displaced Neguib, taking the title of prime minister in April (and in 1956 he was elected first president of the Egyptian republic).

The regime was at first pro-Western and respected the free-enterprise system. It obtained an agreement for the English to surrender control of the Suez Canal in July 1954. However, the Nasser government reacted strongly to the West's attempting to organize Egypt into an anti-Soviet bloc and yet refusing to support Egypt against Israel (Israeli troops raided into Gaza in February 1955). Then, in the face of the West's refusal to supply arms unless Egypt entered into a coalition under the direction of Turkey and Iraq (Baghdad Pact, February-April 1955), Nasser moved toward neutralism.

Nasser became friends with Prime Minister Jawaharlal Nehru of India and President Tito of Yugoslavia, participated in the ''Third World'' Conference at Bandoeng in Java (April 1955), and purchased arms from Czechoslovakia. America's unwillingness to finance the High Dam of Aswan, a project essential for the development of Egypt, led Nasser to nationalize the Suez Canal in July 1956. A combined Anglo-Franco-Israeli expedition (October-November 1956) tried to reestablish control over the canal, but it failed, thanks largely to American and Soviet pressures to withdraw.

United Arab Republic

Nasser then began to strengthen his neutralist position. Under request from the Syrian Baath party, which was fearful of a Communist seizure, he presided over the incorporation of Egypt and Syria into the United Arab Republic (Feb. 1, 1958). But on Sept. 28, 1961, Syria seceded from the union. Nasser, convinced that this was a reactionary move, instituted several socialistic measures in Egypt, free enterprise being deemed unable to promote a self-directed development.

The accomplishments of the Nasser regime (agrarian reform, mobilization of the people, industrialization, vast social measures) were carried out despite both internal and external opposition. The leftist elements were integrated into the regime; the rightists were put under control. Abroad, support was obtained from the Soviet bloc of nations without breaking all ties with the West. The crisis of the third war with Israel, in June 1967, reaffirmed Nasser's popular support and led to a certain amount of internal liberalization.

Nasser was a pragmatic politician, faithful above all to Egyptian patriotism. He disliked violence and extreme revolutionary activities. Although he was attracted for a time by the dream of political hegemony over the Arab world, his desires were nevertheless tempered by the needs and circumstances of the moment. His primary goal was always the development of Egypt into a modern nation with no sacrifice of complete independence. He died on Sept. 28, 1970.

Further Reading

Nasser's political views are presented in his own work, *The Philosophy of the Revolution* (1959). Joachim Joesten, *Nasser: The Rise to Power* (1960), contains useful details but has many errors and is incomplete. A fine book is Robert Stephens, *Nasser: A Political Biography* (1971). Miles Copland, *The Game of Nations* (1969), is very useful.

Solid studies of Nasser's Egypt are available. They include Jean and Simonne Lacouture, *Egypt in Transition* (1956; trans. 1958), an excellent account of the early phases of the revolution; Tom Little, *Modern Egypt* (1967; originally published as *Egypt* in 1958); and P. J. Vatikiotis, *The Modern History of Egypt* (1969), with a useful bibliography. Anouar Abdel-Malek, *Egypt, Military Society: The Army Regime, the Left and Social Change under Nasser* (1962; trans. 1968), is a notable sociohistorical analysis. Peter Mansfield, *Nasser's Egypt* (1966), is a readable general survey. For background on foreign affairs, particularly Arab affairs, see Malcolm H. Kerr, *The Arab Cold War, 1958-1964: A Study of Ideology in Politics* (1965), and Maxime Rodinson, *Israel and the Arabs* (1967; trans. 1968). For further background see P. J. Vatikiotis, ed., *Egypt since the Revolution* (1968), and the chapter in Jean Lacouture, *The Demigods: Charismatic Leadership in the Third World* (1969; trans. 1970). □

Thomas Nast

The American caricaturist and painter Thomas Nast (1840-1902) is noted for his political cartoons attacking corruption in New York City government and supporting Radical Reconstruction in the South.

Thomas Nast was born on Sept. 27, 1840, in Ludwig, Bavaria. The family emigrated to the United States in 1846, and Thomas was raised and schooled in New York City. He displayed an early talent for drawing. At the age of 15 he took some drawings to *Leslie's Weekly,* one of the popular magazines of the day, and was hired as an illustrator. In 1862 he joined *Harper's Weekly*. Throughout the Civil War he turned out patriotic drawings exhorting Northern readers to help crush the Rebels. Abraham Lincoln called him ''our best recruiting sergeant.''

By the end of the war Nast and *Harper's Weekly* had become virtually inseparable, and Nast turned his hand toward attacking President Andrew Johnson's attempts to subvert the Radical Republican Reconstruction program. He hammered away at those who tried to undermine Negro political rights in the South with the same zeal and venom he had used earlier on Rebels.

In attacking Johnson's policies, Nast began to depart from conventional representational illustration by distorting and exaggerating the physical traits of his subjects. Because of the technical skill and the self-righteous fervor he brought to the task, it was often said that the art of political caricature

reached a new peak of sophistication and importance in his work.

The heights were probably reached in Nast's unrelenting attack against political corruption in New York City in the early 1870s. Nast's caricatures of William "Boss" Tweed and his henchmen in Tammany Hall (the New York County Democratic political machine) played a major role in defeating the machine and imprisoning Tweed. Nast demonstrated his own incorruptibility by refusing to accept a $200,000 bribe to stop his attacks.

During the political crusades Nast also made what have become his most famous, if not his most important, contributions to American politics: he invented and popularized the Democratic donkey, the Republican elephant, and the Tammany tiger. Nast reached his peak of fame, influence, and wealth in the 1870s. Thereafter he began a long, frustrating decline. Technical changes in magazine reproduction led to the obsolescence of the wood-carved plates at which he excelled. In addition, his continued attempts to reopen the wounds of the Civil War made many people uneasy. Tweed's death in 1878 deprived Nast of another favorite target. Nast tried his hand at attacking various other groups who aroused his ire, such as labor unionists (whom he portrayed as vicious, foreign, bomb-throwing anarchists) and the Catholic Church, but the public failed to respond with the same enthusiasm. His contract with *Harper's Weekly* terminated in 1884, and his work appeared with decreasing frequency.

In 1902 Nast was rescued from an impecunious end by an admirer, President Theodore Roosevelt, who arranged for his appointment as U.S. consul in Guayaquil, Ecuador. Nast did not really want to go to Guayaquil. However, he was in no position to turn down a steady source of income. He died there of yellow fever on Dec. 7, 1902.

Further Reading

The standard work on Nast is Albert Bigelow Paine, *Th. Nast: His Period and His Pictures* (1904). Although uncritical and dated in its historical interpretations, Paine's work contains a wealth of information on Nast and examples of much of his work. Morton Keller, *The Art and Politics of Thomas Nast* (1968), is very good and more balanced in interpretation. The short text in John Chalmers Vinson, *Thomas Nast: Political Cartoonist* (1967), tends toward the same laudatory tone as Paine but contains 120 pages of large reproductions of Nast's work.

Additional Sources

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George Jean Nathan

George Jean Nathan (1882-1958) was the leading American drama critic of his time. Active from 1905 to 1958, he zealously practiced what he called "destructive" theater criticism. Nathan wrote during the most important period of U.S. theater's history and set critical standards that are still being followed.

George Jean Nathan was born in Fort Wayne, Indiana, on February 14, 1882. He grew up in Cleveland, Ohio, where he graduated from that city's high school. On his mother's side, the German Nirdlingers, there were rugged pioneers who literally crossed the country in a covered wagon from Chambersburg, Pennsylvania, to settle Fort Wayne. Nathan's maternal grandfather was one of the founders of this frontier trading post.

Two of Nathan's maternal uncles were to influence his career as a drama critic. Charles Frederic Nirdlinger was a playwright and drama critic who encouraged Nathan's entrance into journalism. Uncle Samuel Nixon-Nirdlinger was an important theater manager who secured free tickets for Nathan's family; loyalty to this uncle also may have engendered Nathan's rather benevolent attitude toward the Theatrical Syndicate. (The Syndicate was a nearly omnipotent group of theater managers who controlled the American theater in the late 19th and early 20th centuries.) Nathan's mother, Ella Nirdlinger Nathan, was a devout Catholic who attended the same convent school, St. Mary's in South Bend, Indiana, as playwright Eugene O'Neill's mother. The two became lifelong friends, as would their sons.

On his father's side Nathan was French; his father, Charles Naret Nathan, was the son of a Parisian attorney. He

was one of the owners of the Eugene Peret vineyards in France and of a coffee plantation in Brazil. Nathan's father spoke eight languages fluently and took frequent business trips to Europe. All through Nathan's childhood the family spent alternate summers in Europe. Young George was thus brought up in an aristocratic and cosmopolitan atmosphere.

Nathan attended Cornell University where he was a champion fencer. He also edited the *Sun,* the college newspaper, and the *Widow,* Cornell's humor magazine. After being graduated in 1904, Nathan took a cub reporter's job at the *New York Herald*. Two years later Nathan managed to secure a third-string reviewer's post, and with his review of *Bedford's Hope* (January 29, 1906) the most important career in 20th-century American dramatic criticism was launched.

Nathan's personal life proceeded into a routine. He settled into a bachelor's apartment at New York's Royalton Hotel. He remained there for 45 years, the rooms gradually filling with books and manuscripts. Romantically linked with numerous actresses throughout his career (including a long relationship with Lillian Gish), Nathan finally married Julie Haydon, after a 14-year courtship, in 1956. More than the most feared first-nighter in New York, Nathan was a renowned man-about-town (and the model for the acerbic critic Addison De Witt in the film *All About Eve*).

Dissatisfied with the daily grind at the *Herald,* Nathan left the newspaper and began writing for magazines. It was here that he began to make his mark as critic. In 1908 he joined *The Smart Set* as its dramatic critic and met H.L. Mencken, its book reviewer. The two became friends and in 1914 assumed joint editorship of *The Smart Set*. Here was one of the great partnerships in American letters, for Mencken and Nathan were the arbiters, if not dictators, for what the ''flaming youth'' of 1920s America deemed worthwhile reading. Nathan and Mencken were much more than trend selectors though; in the pages of their magazine appeared the most influential and artistically promising writing of the era. A satirical poem of the day, ''Mencken, Nathan and God,'' summed up their particular hold on the literate public of the 1920s.

Nathan was most important as a drama critic though, and his crusades against the buncombe of the Broadway show-shop and his avowedly ''destructive'' methods earned him the hatred of those whose work he scorned; and since he worked hard to live up to his own personal credo, ''be indifferent,'' he made few friends. Among the chosen few, however, were Eugene O'Neill and another playwright, Sean O'Casey. Another writer of Irish background, George Bernard Shaw, considered him ''intelligent playgoer number one.''

Nathan liked very little, but when he decided to champion a playwright—or a performer—there was nothing he would not do. He never hesitated to use his influence with producers to get plays put on, nor did he hesitate to give suggestions to authors or directors about revisions or casting before plays went into rehearsal. Nathan knew of O'Neill's early experimental plays that were being performed in Greenwich Village, and he campaigned relentlessly to get the playwright produced on Broadway. In 1920 O'Neill's *Beyond the Horizon* was mounted on the Great White Way by John Williams, due in part to Nathan's influence. For the rest of his career Nathan was O'Neill's champion. He wrote in 1932: ''O'Neill alone and single-handed waded through the dismal swamplands of American drama, bleak, squashy, and oozing sticky goo, and alone and single-handed bore out of them the water lily that no American had found there before him.''

Nathan said he chose the theater as his sphere because it was a place for ''the intelligent exercise of the emotions.'' In his books Nathan did not so much expound a particular theory or methodology as reveal his own criteria for theatrical excellence. He was an impressionistic critic who argued that personal taste is the ultimate critical arbiter. Nathan established the standards to which all responsible drama critics adhere: the critic owes allegiance to his or her own principles, not to the theater as an institution.

Nonetheless, Nathan's critical hauteur was often at odds with the cap-and-bells style in which he wrote. He was also part of a tradition in American theater criticism. He followed in the wake of Irving, Poe, and Whitman, all of whom fought against contemporary critical trends. Nathan demanded a new and more serious American theater, a theater that responded to artistic needs rather than box office appeal. He deplored the pretensions of David Belasco's productions and the all-American banality of Augustus Thomas. (He was no bluenose, though. He reveled in the Ziegfeld Follies.) Not the least of his contributions to the theater was his unflinching critical independence. Nathan's

courage forced the puffsters and pseudo-academic hacks of criticism to flee the field.

Finally, Nathan was able to wield his influence by explaining the differences between the theater that he saw and the theater that he wanted to see. He did so with a singular, if sometimes antic, style that reached a tremendous audience. Nathan's erudition mingled with a zany and breathtaking wit that made him the most famous, highest paid, and most widely read and translated theater critic in the world. He created modern American drama criticism and was crucial to the development of the modern American theater and its drama. In his will he established the annual George Jean Nathan Award for drama criticism. He died in New York City on April 8, 1958.

Further Reading

Nathan wrote over 40 books, almost all of them collections of his criticism. The most important are: *The Critic and the Drama* (1922), in which he explained some principles behind his criticism; *The Autobiography of an Attitude* (1925) and *The Intimate Notebooks of George Jean Nathan* (1932), which reveal critical insights and show the reader something of Nathan's compelling theatrical persona; *The Theatre, The Drama, The Girls* (1921), probably his best book; and his brilliant *Theatre Book of the Year* series, which is much more than a theatrical annual—here he intersperses essays about the nature of drama, of comedy or tragedy, of the decline of burlesque, and so forth with reviews of each season's shows (1942-1943 to 1950-1951).

Thomas Quinn Curtiss' *The Magic Mirror* is the best of the Nathan anthologies. It contains an especially good introduction. There are also outstanding collections of correspondence: Nancy and Arthur Roberts' *''As Ever, Gene'': The Letters of Eugene O'Neill to George Jean Nathan* (1987); and Robert Lowery and Patricia Angelin's *''My Very Dear Sean'': George Jean Nathan to Sean O'Casey. Letters and Articles* (1985). As for books about Nathan, Isaac Goldberg's *The Theatre of George Jean Nathan* (1926) is a good account of his career up to that time. It also reprints his play ''The Eternal Mystery'' and a cynical essay on love that Nathan authored at age 16. Constance Frick's *The Dramatic Criticism of George Jean Nathan* (1943) is rather superficial, but contains additional material on Nathan's later years. □

Carry Amelia Moore Nation

The actions of Carry Amelia Moore Nation (1846-1911), American temperance reformer and moral agitator, helped bring on the prohibition era.

Carry Amelia Moore was born in Garrard County, Ky., on Nov. 25, 1846, into a well-to-do slaveholding household. She was raised in an intensely religious atmosphere. On her mother's side there was evidence of eccentricity and insanity, and Carry's youth mixed emotionalism with stern suppression. The Moores moved a number of times, and during the Civil War her father lost his fortune. In 1865 the family settled in Belton, Mo. Carry earned a teaching certificate at the state normal school.

In 1867 Carry married Dr. Charles Gloyd. He soon proved an irresponsible alcoholic, and though she loved him and was pregnant, she returned home. He died shortly after. Her child, born weak of mind, was an expense and trouble for years. After teaching school for a few years, Carry married David Nation, a lawyer, minister, and journalist, in 1877.

The Nations moved to Medicine Lodge, Kans. In 1889 a great fire stopped short of Nation's hotel, convincing her that she was divinely shielded. Her religious fervor increasingly took the form of hallucinations and public displays. She found an outlet in the work of the Women's Christian Temperance Union (WCTU) throughout the 1890s. This group became very active because the Kansas law prohibiting the sale of liquor was not being enforced.

In 1899 and into 1900 Nation and other WCTU women developed a campaign of prayer and religious song outside local saloons. A tall, powerful, determined woman, Nation was first treated roughly and with contempt. She then began an offensive which made her internationally famous. She and her friends returned to the ''joints'' and in violent confrontations and challenges to the law, which she held remiss for not enforcing prohibition, they succeeded in closing the saloons.

The tumult Nation had stirred up inspired her to broaden her campaign. In Wichita and Topeka, Kans., and other cities, wearing her famous black dress and bonnet and carrying a Bible and an iron rod, she roused citizens and

officials. On Jan. 21, 1901, at Wichita, she first used the hatchet that became her trademark.

Strongly convinced of divine guidance—she thought her name (Carry A. Nation) had been predestined—Nation extended her activities, though on occasion she stood trial and served time in jail. The WCTU was not in wholehearted support of her. Her husband divorced her on grounds of desertion. Her lectures and publications (*The Smasher's Mail, The Hatchet*) earned money that she spent freely on such reforms as a home for wives of alcoholics in Kansas City, Kans.

A trip to New York City was picturesque but ineffective, and increasingly, during raids in major cities from San Francisco, Calif., to Washington, D.C., Nation became a symbol of aggression rather than of temperance reform. Her distaste for tobacco and contemporary women's clothes accentuated her conservative character. By the time of her death in Leavenworth, Kans., on June 2, 1911, it was clear that she had outlived her time.

Further Reading

Carry Nation's autobiography, *The Use and Need of the Life of Carry A. Nation* (1904), is vivid and informative. Her major biographers have been remarkably judicious and understanding, though philosophically opposed to her on most counts. See Herbert Asbury, *Carry Nation* (1929); Carleton Beals, *Cyclone Carry: The Story of Carry Nation* (1962); and Robert Lewis Taylor, *Vessel of Wrath: The Life and Times of Carry Nation* (1966).

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Irene Natividad

Irene Natividad (born 1948), who served as the head of the National Women's Political Caucus, is an educator and ardent activist for women's rights in both economic and political spheres.

When the phone rings in Irene Natividad's Washington, D.C., office, one thing is certain—the caller is a person with political power and influence. Natividad is simultaneously at the center of activity in many arenas as chair of the National Commission on Working Women, which works to improve the economic status of working women in the United States; as director of the Global Forum of Women, a biannual international gathering of women leaders that convenes to explore leadership issues for women worldwide; as executive director of the Philippine American Foundation, which implements programs to foster grassroots rural development to alleviate poverty in the Philippines; and as principal of Natividad and Associates, which provides consulting services for groups wishing to reach specific segments of the voting constituency. Natividad continues to rise to top executive positions in every activity she pursues.

Born in Manila, Philippines, on September 14, 1948, Irene Natividad is the eldest of four children. Her father's work as a chemical engineer took the family from the Philippines to Okinawa, Iran, Greece, and India. Irene's ability to quickly master new languages was the key to adjusting to the ever-changing schools and communities she encountered while growing up. Partly because of her family's frequent moves, Natividad speaks Spanish, French, Italian, Tagalog, Farsi, and Greek fluently, and is adept at working with people from other countries and cultures.

But if Natividad's international upbringing broadened her understanding of other cultures, it also made her aware of the limited options available to women. In a 1985 interview with the *Bergen* (New Jersey) *Record,* Natividad described how her mother's experience during the family's frequent moves helped to shape her own perspective on women's roles: ''My father had his job, we kids had our schools, and she had nothing,'' Natividad said. ''In all those countries, a woman was not allowed to work . . . I think I have a very intelligent, outspoken, articulate mother, and she had no outlet.''

Her parents had high expectations for their three daughters and one son. In Greece, Natividad completed her high school education as valedictorian of her class. A few years later, when her mother indicated that she would not attend Natividad's 1971 graduation from Long Island University unless her daughter was valedictorian, Irene made sure her mother was there by earning the number one spot in her class. In 1973, she received a master's degree in American literature and a masters in philosophy in 1976,

both from Columbia University in New York; she has only to complete her dissertation to earn her doctorate. She has been awarded honorary doctorates from Long Island University (1989) and Marymount College (1994).

Natividad's first forays into the working world were during the 1970s, when she held faculty and administrative positions in higher education. She was an adjunct instructor in English at Lehman College of the City University of New York in 1974; an instructor in English at Columbia University from 1974 to 1976; and director of continuing education at both Long Island University and William Paterson College in New Jersey from 1978 until 1985. In continuing education, she relished the opportunity to support and guide women seeking to return to the work force or to upgrade their skills.

While working as a waitress, Natividad launched her career as an activist by organizing the other waiters and waitresses to demand higher pay. Although she was fired as a result, Natividad thereafter remained a committed activist employing organizational and political means to achieve a goal. In 1980, Natividad served as founder and president of Asian American Professional Women and as founding director of the National Network of Asian-Pacific American Women and the Child Care Action Campaign.

It wasn't long before Natividad turned her formidable leadership talents toward the political arena. Natividad's first taste of politics came in 1968 when she distributed campaign leaflets for Eugene J. McCarthy's presidential bid. Her appetite for organizing and constituency building had been whetted, and she went on to serve as chair of the New York State Asian Pacific Caucus from 1982 to 1984, and as deputy vice-chair of the Asian Pacific Caucus of the Democratic National Committee. By 1984, when Geraldine Ferraro made history by becoming the first woman from a major party to run for vice-president of the United States, Natividad was tapped by the Democratic party organization to serve as Asian American liaison for Ferraro's campaign. Ferraro joined Walter Mondale on the Democratic ticket, and although the Mondale/Ferraro team lost the election to Republicans Ronald Reagan and George Bush, Natividad viewed the campaign as a significant turning point for women in politics. In 1985, Natividad told the *Honolulu Star-Bulletin,* ''[Ferraro's] legacy is she broke the credibility gap for all women candidates, from presidential down to the local level. I don't consider '84 a loss. I consider it a win.''

By 1985 Natividad's career as a political activist was in full swing. She was elected to chair the National Women's Political Caucus, becoming the first Asian American woman to head a national women's organization. Commenting about her election to head the caucus, Natividad told *USA Today* in 1985, ''A minority group [Asian Americans] perceived as invisible now has a very visible spokeswoman.''

The National Women's Political Caucus, headquartered in Washington, D.C., was founded in 1971 by a small group of feminists (including former congresswomen Bella Abzug, Shirley Chisolm, and Patsy Mink) to focus on putting women in public office. The caucus is bipartisan as a registered Democrat, Natividad succeeded a Republican as leader of the group. But as a very pragmatic political insider, Natividad acknowledged the need to look to both political parties for support. Natividad described the caucus in the *Bergen* (New Jersey) *Record* as including ''friends on both sides of the aisle [in the U.S. Congress]. I'd like to think [the National Women's Political Caucus] is party blind.''

Throughout her career Natividad has focused on using organizations to achieve her goals. Her election to head the 77,000-member Caucus was a logical step on her mission to help women gain power and influence through the political system. In a 1985 interview with the *New York Times,* Natividad laid out her goals for the caucus: ''One of our missions [at the National Women's Political Caucus] is to transfer the political experience we have developed on a national level to the state and local level. We want to train women to run for local offices because if we don't feed that pipeline we won't have state winners. We have to insure that we have more wins at the local level, for that is where it all starts.'' During her tenure, the caucus trained candidates and their staffs throughout the United States on the basics of campaigning. The workshops covered topics key to running a successful campaign, such as polling techniques, fundraising, grassroots organization, and strategies for dealing with the news media.

Under Natividad's leadership, the caucus gathered hard data to analyze factors influencing women's congressional races and compiled an annual Survey of Governors' Appointments of Women to state cabinets. The caucus also established the first-ever Minority Women Candidates' Training Program and created the Good Guy Award honoring men who further the cause of women's rights. As a result of their activities, the caucus gained real clout. Through the work of the caucus' Coalition for Women's Appointments in 1988, Natividad was invited to meet with President George Bush to promote women candidates for administration posts. An estimated one-third of all women appointed to high-level positions in the Bush administration had been recommended by the coalition led by Natividad.

In 1989, Natividad stepped down as chair of the National Women's Political Caucus to pursue other interests and to make way for fresh leadership. Her interest in and commitment to women's issues has not waned, but has rather taken on an international dimension.

Natividad's interests are truly global in scope. She has frequently written and spoken on topics ranging from the struggle for democracy in Czechoslovakia and her native Philippines, to proposals for changes in the workplace culture that will benefit both women and men. Reflecting on her commitment to work at the grassroots level, Natividad is editor of a reference book for public and school libraries, the *Asian American Almanac,* published in 1995.

In 1992, Natividad served as a director of the Global Forum of Women, a gathering in Dublin, Ireland, of 400 women leaders from fifty-eight countries to develop strategies for addressing issues facing women worldwide. This international summit was followed in 1994 by a Forum in Taiwan (attended by representatives from eighty countries), for which Natividad developed a program that focused on political empowerment. The basic premise of the Taiwan gathering was that no real change can take place regarding

women's lives unless women themselves are the policymakers. Natividad's program featured practical ''nuts-and-bolts'' techniques of running for public office and skills-building workshops for policymakers. Natividad develops and leads political training workshops at locations around the world, from Barcelona to Bangkok. Natividad contributed to planning for a conference that ran in conjunction with the 1995 U.N. Fourth World Conference on Women.

In 1996, Natividad returned to domestic issues by joining several other activists and politicians to develop ''Project Vote Smart.'' The founders of this program sought to increase voter education and registration in the U.S. Furthermore, Natividad became the Chair of ''Women's Vote '96.'' Although women are more concerned today about the economy, education, crime, and health, she believes that women are becoming more alienated from government. According to Natividad, ''Voting provides an answer, a way for women to gain more control over their lives and futures. At this critical juncture, an unprecedented coalition has created a voter outreach campaign designed to make the suffragists' dream a reality.''

Natividad's accomplishments have been frequently recognized. In 1994, *A. Magazine: The Asian American Quarterly,* named her to their list of ''Power Brokers: The Twenty-five Most Influential People in Asian America.'' In 1993, she was named as one of the ''Seventy-four Women Who Are Changing American Politics'' by *Campaigns and Elections* magazine. The National Conference for College Women Student Leaders awarded Natividad its Woman of Distinction Award in 1989, the same year in which she received an honorary doctorate in humane letters from Long Island University. In 1988, *Ladies' Home Journal* included her in their list of ''100 Most Powerful Women in America.'' In 1987, she received the Innovator for Women$hare Award from the Women's Funding Coalition. Americans by Choice presented the 1986 Honored American Award to Natividad, and the Women's Congressional Caucus presented her the Women Making History Award in 1985.

Natividad is married to Andreas Cortese, director of Digital Communications Services for the Communications Satellite Corporation. They have one son, Carlo Natividad-Cortese, whose birth in 1984 coincided with Natividad's becoming leader of the National Women's Political Caucus. She remarked to *Ladies' Home Journal* on the demanding life of a political activist, ''It is satisfying knowing that for a brief point in time you made a difference.''

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Soseki Natsume

The Japanese novelist and essayist Soseki Natsume (1867-1916) was one of the greatest Japanese novelists of the modern period. In his fiction and essays he displays keen psychological insight into the personality of man undergoing the transition from traditional to modern.

Soseki Natsume was born Kinnosuke Natsume in Tokyo; he is known in Japanese literature by his pen name of Soseki. His parents were rather well-to-do townspeople, whose fortunes, however, declined after the Meiji restoration of 1868. An unhappy childhood, including a period spent with foster parents, and the realization that he was an unwanted child, left an indelible mark on Soseki's imagination which he was to carry to the grave.

Of a studious disposition, Soseki early learned classical Chinese, with much enthusiasm, and English. Entering the university in 1884, he specialized in English literature. During his formative years Soseki was exposed to the growing conflict between excessive Westernization and Japanese nationalism, which no doubt resulted in his being at once very modern and very Japanese. Soseki mastered English to the extent of being able to read and write it with great fluency. At the time of his death his library included hundreds of English-language books on all subjects, many of them containing his marginal annotations in English.

Graduating from the university in 1893, Soseki took a post at Tokyo Normal College and in 1895 went to Matsuyama, where he found a position in the high school. In 1896 he moved to Kumamoto to the Fifth National College. Later that year a marriage was arranged for him with a young woman from Tokyo. In 1900 a government scholarship made it possible for Soseki to go to England for 2 years of study. Unfortunately, his stipend was not adequate for him to lead the life he would have liked. His loneliness in a foreign city, his concern for money, and his arduous studies all contributed to nervous disorders which were to haunt him for the rest of his life. It was even rumored that he had a mental breakdown.

After his return to Japan in 1903, Soseki was confronted with the flood tide of nationalism which was leading to the Japanese attack on Russia. Although he firmly admired the literature of the West, he did not indulge in excessive admiration or slavish imitation of all things foreign but, rather, sought to create something of lasting value based on the traditions of his own country.

Soseki resided in Tokyo, where he was given a lectureship at the Imperial University. During the 4 years that he remained there teaching, a chore for which he had little liking, Soseki began writing novels and acquiring a literary reputation. It was in 1907 that he abandoned the security and prestige of a university professorship to work for the *Asahi Newspaper* with the understanding that his novels would be published serially in that distinguished publication. From that time until the end of his life he devoted himself to writing, spurning official honors.

Career as a Novelist

Wagahai wa Neko de Aru (*I Am a Cat*) appeared in 1905. An immediate success, it is a series of loosely connected episodes having as their narrator a cat, his master a shy, ineffectual schoolteacher with a delicate digestion.

With delightful irony Soseki depicts an assortment of contemporary types caught in the struggle of daily life and torn between idealism and materialism. *Botchan* (1906; *Young Master*) tells of the adventures of a youth who leaves Tokyo to teach in a provincial high school in the south of Japan. It was perhaps partly inspired by Soseki's own experiences in Matsuyama. The young master learns a bit about life, leaves the school, and returns to Tokyo, where he finds a satisfactory job. *Kusamakura* (*Pillow of Grass*), written in the same year in a poetic style, was described by Soseki as ''a novel in the manner of a haiku.'' It is an intensely impressionistic account of a painter from the city wandering in a mountain village. *Nowaki* (1907; *Autumn Wind*), written in rather a more serious vein, portrays modern people struggling with ideals and suffering intensely in the illusion of this world.

Soseki's next three novels form a trilogy. *Sanshiro* (1908) tells of a youth's disillusionment in first love and disappointment in life. *Sorekara* (1909; *And Then*) describes the plight of an educated young Japanese in early-20th-century society suffering from hypochondria and boredom. In *Mon* (1910; *The Gate*) Soseki deals with the quest for happiness and understanding of a middle-aged, childless couple.

The theme of loneliness is taken up in great depth in *Kojin* (1912; *The Wayfarer*) and *Kokoro* (1914; *The Heart*). The hero of *The Wayfarer* is driven to a state of near madness by the realization of his loneliness. In *The Heart* , Soseki's most pessimistic novel, suicide is presented as the solution to man's inevitable solitude. The Sensei (teacher), having suffered great mental anguish in life, at last finds the courage to be the master of his own destiny by removing himself from this earthly existence. *Michikusa* (1915; *Grass on the Wayside*), frankly autobiographical, sums up much of Soseki's own resentment toward life. Its hero, his personality disintegrating, needs love but cruelly, rejects it and feels betrayed by those whose affection and loyalty he should have enjoyed.

Soseki's health was deteriorating rapidly because of stomach ulcers by 1915. His last novel, *Meian* (1916; *Light and Darkness*), a most complex analysis of egocentric personalities of the modern age, was left unfinished at his death.

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Martina Navratilova

Martina Navrotilova (born 1956) was ranked number one in female tennis. She has won 17 grand slam titles and broken the record for total victories.

The clouds gathered, the sky darkened, and the summer rain fell on the grass, center court in the suburbs of London, England. This was early in the summer of 1988, late in the fortnight at Wimbledon, the most prestigious tennis tournament in the world. In progress: the championship match of the women's competition between Martina Navratilova and Steffi Graf. Navratilova, 31, was the defending champion. A native of Czechoslovakia who is now an American citizen, she was seeking her seventh straight English crown and ninth there in the past 11 years. On the other side of the net was Graf, 19, a West German who had lost the previous year's title match to Navratilova but seemed on her way to her first victory here.

When the rains came, each woman had won one set of the best-of-three finale. Navratilova had won the first, 7-5, but Graf had rebounded with an impressive 6-2 victory in the second set and had taken a 3-1 lead in the third. At one point, Graf had won nine straight games and had broken Navratilova's service five straight times. To borrow a cliche from another individualist sport, boxing, Graf had Navratilova on the ropes. ''No one had treated Navratilova so rudely in years,'' wrote Paul Attner of the *Sporting News.* Would Navratilova, queen of this court through most of the 1980s, use the unplanned rest to gather her strength, adjust her strategy, prepare a dramatic comeback, and keep her title? With time on her hands, would Graf dwell on the enormity of her opportunity, lose her momentum, and squander what seemed in reach?

Perhaps it would happen in dreams, in fairy tales, or in movie scripts, but not on the lawn at Wimbledon in 1988.

''In truth,'' wrote Curry Kirkpatrick of *Sports Illustrated,* '' it was a reign stoppage.'' When they returned to the court, Graf quickly won the next three games to take the final set, 6-1, and leave with the silver plate that is presented to the champion by the Duchess of Kent. ''It wound up being a sad scene for [Navratilova],'' Graf said, ''but a special one for me.'' Admitted Navratilova: ''I got blown out. This is definitely the end of a chapter. . . . Pass the torch, I guess.''

Although the defeat at Wimbledon meant the end of a chapter, it certainly didn't close the book on the career of Navratilova, one of the world's most successful, colorful, and controversial athletes of her generation. Top female players in the past have excelled well into their late thirties, and Navratilova intends to join that list. ''Retirement is still a ways off,'' Navratilova wrote in her autobiography, *Martina,* co-authored by George Vecsey, in 1985. ''People say I can play until I'm forty, and I don't see any reason why I can't. . . . Robert Haas used to claim that with all the work I was doing on myself, I could be winning Wimbledon at the age of forty. People scoffed, but that's really not unreasonable when you look at Billie Jean King, who reached the 1982 and 1983 semifinals at Wimbledon at age thirty-nine and forty. Barring an injury or lack of motivation, I can see myself doing it.''

Certainly, she always has shown determination, motivation, and a- willingness to shape her future for herself. Even if she hadn't been a tennis champion, Navratilova would have been an unusual and interesting person for at least two reasons. First, she is a political defector from Czechoslovakia, a communist country of the Soviet Eastern Bloc, who was outspoken about her desire to become a citizen of the United States; and second, she says she is a bisexual and has often discussed the sometimes taboo subject of lesbian love in interviews and in her autobiography.

Even in terms of tennis, she has been unique in that she has shown more willingness than others of her generation to seek technical, physical, and emotional coaching from other persons inside and outside her sport. While Navratilova isn't the first to do such things, some experts feel her dedication to coaching and training has influenced the approach of other tennis players for the next generation. ''I'm not saying she's the first to do it,'' said Mary Carillo, a former player who is now a television commentator, in an interview for *Newsmakers.* '' Margaret Court did it and Billie Jean King did it. But when Martina did it, everybody followed her lead. A lot of players now go to sports psychologists. Martina soared so far beyond everybody else, the only thing to do was to follow her lead. She did more than dominate the early 1980s. She set a whole new standard. She changed her diet and her fitness status. She made it scientific. She made it specific.''

Navratilova was born on October 18, 1956, in Prague, Czechoslovakia and was raised in the suburb of Revnice by her mother and her stepfather. (Her real father committed suicide after the divorce.) As a lean, small child, Navratilova excelled in many sports, including hockey and skiing. She often competed against boys. ''I'm not very psychologically oriented and I have no idea how I was affected by my real father's abandonment, the secrets and the suicide, or my feeling about being a misfit, a skinny little tomboy with short hair,'' she wrote in her autobiography. ''In Czechoslovakia, nobody ever put me down for running around with boys, playing ice hockey and soccer. From what I've been told, people in the States used to think that if girls were good at sports, their sexuality would be affected.''

As a teenager, Navratilova's tennis skills allowed her to tour foreign countries, including the United States. She felt stifled in Czechoslovakia and defected at the U.S. Open in 1975, shortly before her 19th birthday. At the time, she said it was strictly a matter of tennis. ''Politics had nothing to do with my decision,'' she said in an Associated Press story. ''It was strictly a tennis matter.'' In Prague, a reporter told her grandfather, who was quoted as replying, ''Oh, the little idiot, why did she do that?'' The defection was prompted in part, she said, by an incident early in 1975 when she was playing in a tournament at Amelia Island off the coast of Florida. She received a telegram from the officials of the Czech Sports Federation demanding that she return home. ''I was in the middle of the tournament,'' she said. ''I had to call upon the U.S. Tennis Association to help get me permission to play. That was when I really decided that I should leave Czechoslovakia.''

Life in a capitalist country brought wealth-and problems. ''I didn't do it for the money, but it's nice to have,'' she told the *Detroit Free Press* more than two years after the defection. She began to buy cars and houses, often owning several of each at the same time. She maintains a home in Fort Worth, Tex., and a townhouse in Aspen, Colo. Among the problems were loneliness and a fondness for the fattening foods sold in fast-food restaurants in the United States. ''I miss my family badly,'' she told Bud Collins of the *New York Times Magazine.* '' I worried for awhile that there would be retaliation against them, but there wasn't much.'' Her weight grew to 167 pounds shortly after her defection. She is five feet, seven and one-half inches tall. A decade later, after undergoing her physical conditioning program, she was 145 pounds of lean muscle.

Her physique stood in contrast to that of many American female athletes of the past who tried to maintain the-unlikely combination of round, soft, ''feminine'' curves and the athletic ability that comes with muscle tone and conditioning. Her appearance and personal behavior quickly led to public discussions of her sexual preference. ''I never thought there was anything strange about being gay,'' she wrote in her book. ''Even when I thought about it, I never panicked and thought, Oh, I'm strange, I'm weird, what do I do now?''

The book details many of Navratilova's relationships and living arrangements with women and how some soured and ended in bitterness. She tells of her professional relationship with Renee Richards, a female tennis player and coach who at one time was a man but had undergone a sex-change operation. Another one of her professional aides was Nancy Lieberman, a basketball player who Navratilova used for training and motivational purposes. At times, her many coaches and associates didn't get along. ''Things got worse at Wimbledon when Renee was not invited to a surprise birthday party for Nancy, planned by some friends

of Nancy's,'' Navratilova wrote in her book. ''Renee thought it was Nancy's idea, but that was ridiculous. I knew the party was being planned, but I had other things on my mind.'' Navratilova's break-up with girlfriend Judy Nelson sparked considerable media attention when Nelson sued for half of Navratilova's earnings. A settlement was eventually reached between the two women.

The political side of her life story came to the fore in the summer of 1986, when she returned for the first time to Czechoslovakia. As an American citizen, she represented the United States in the Federation Cup in Prague. The return was a major media event as soon as she stepped off the plane. ''Lights. Shouts. Rudeness. Pushing. Shoving,'' wrote Frank Deford in *Sports Illustrated.* '' How Kafka must have chuckled in his nearby grave as Navratilova beat a retreat.'' As she played well and won, she became a favorite of the fans, if not of Czech tennis officials. ''Every day the lady from Revnice was winning more hearts,'' Deford wrote. ''Young men dashed on the court to give her roses. The crowds began to acclaim her, and she grew more responsive—first waving shyly, then giving the thumbs-up sign and, last, blowing kisses. Why, it almost seemed as if the Statue of Liberty had gone on tour, turning in her torch for a Yonex racket. Czech officials grew so enraged that on Friday they ordered the umpire not to introduce Navratilova by name. She became 'On my left the woman player from the United States.'''

Although her personal life is interesting, there are other persons who are defectors from Czechoslovakia and others who overcame obesity and others who are bisexual. What makes Navratilova a famous person is her ability to play tennis consistently with the best in the world. She holds the racket in her left hand and plays aggressively. ''The pattern of attack is a vital factor in Martina's supremacy,'' Shirley Brasher wrote in *Weekend Magazine of Canada.* '' She gives her opponents no time to find their own rhythm, no time to play at a safe speed. Instead, she rushes them and pushes them around the court, hitting out for the lines and blanketing the next with her reach, power and speed.''

As the years went by and her victory totals grew, Navratilova became a favorite subject of sports writers who watched her grow from an emotional teenager to a more self-assured adult. ''She has evolved in the eyes of many,'' John Ed Bradley wrote in the *Washington Post,*'' into a strong-armed automaton with a mean top spin forehand . . . and a tough, insensitive attitude that has wiped clean the memory of her emotional loss to Tracy Austin in the 1981 U.S. Open. Has the world forgotten that she wept violently at center court after dropping the third-set tie breaker?'' As her career peaked, late in 1986, Peter Alfano wrote in the *New York Times:* '' For the fifth consecutive year, Ms. Navratilova will finish as the No. 1 player in the world in the computer rankings. Her hold is so strong that a rare defeat is celebrated like a holiday on the tour, her victorious opponent treated like a conquering hero. Then come the whispers: Is Martina slowing down?''

Two years later, the whispers were common conversation. Her computer ranking fell to No. 2 and held there for 1988. Going into competition in 1988, she had won 17 Grand Slam titles. (A Grand Slam event is one of the four major tournaments: Wimbledon, the U.S. Open, the French Open and the Australian Open.) Only three women had won more: Margaret Court (26), Helen Wills Moody (19), and Chris Evert (18). Prior to 1988, Navratilova had won at least one Grand Slam singles title in seven consecutive years. But the year 1988 was difficult for her with no Grand Slam titles. After being upset by Zina Garrison in the U.S. Open in suburban New York, Navratilova said, ''If this year were a fish, I would throw it back.''

Navratilova continued to play singles tennis despite constant retirement rumors. In 1992 she won her one hundred and fifty-eighth professional tennis title. With this win, Navratilova broke the record for more tennis titles than any other man or woman. Playing with Jonathan Stark, the pair won the mixed doubles title at Wimbledon in 1995. A second attempt at a mixed doubles title at Wimbledon was squelched by a loss to Lindsay Davenport and Grant Connell in 1996. Reporters continue to ask Navratilova what her plans are and if she will return for another match. Her answer remains that she does not know when she will retire from the professional tennis tour.

Navratilova has devoted some of her time off of the tennis court to writing. Her autobiography *Martina* chronicles her life from growing up in the former Czechoslovakia to her defection to the United States and subsequent rise to greatness and reveals much about trials and triumphs she has experienced along the way. Her mystery novels *The Total Zone* and *Breaking Point* were released in 1994 and 1996

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Gloria Naylor

The author Gloria Naylor (born 1950) wrote novels that emphasized the strengths of women, especially African American women, and the effects on the lives of people of racism, sexism, and the drive for material gain at any expense.

Gloria Naylor was born in Harlem on January 25, 1950, a month after her parents, Alberta and Roosevelt Naylor, arrived in New York City. Her parents were sharecroppers from Robinsonville, Mississippi, and her mother was especially determined that her children, Gloria and two younger sisters, receive the best education that could be provided for them. Even as a farm worker Alberta Naylor had used some of her meager wages to buy books that the segregated libraries of Mississippi denied her. When Gloria was old enough to sign her name, her mother began to take her to the library. Naylor became a fervent reader and began to write poems and stories as a child.

Alberta Naylor worked as a telephone operator, and Roosevelt Naylor was a motorman for the New York Transit. The family eventually moved to Queens. A good student, Naylor attended classes for the gifted and talented. After graduating from high school, she decided to postpone college in order to serve as a Jehovah Witness missionary. This decision was greatly influenced by the assassination of Martin Luther King, Jr. Naylor felt that she needed to work to change the world, and the Witnesses' notion of a theocratic government seemed a viable solution to her. From 1968 to 1975 she proselytized in New York, North Carolina, and Florida.

Troubled by the restrictions of the religion and spurred by the need to develop her talents, she matriculated at the Medgar Evers campus of Brooklyn College. Working as a telephone operator in New York City hotels, she pursued a degree in nursing. However, when it became clear that she preferred her literature classes, she transferred to a major in English. As an avid reader from childhood, she already admired such writers as Austen, Dickens, the Brontes, Faulkner, Ellison, and Baldwin. She soon recognized that all of these writers were either ''male or white.''

Fortunately, a creative writing class introduced her to Toni Morrison. It was an inspirational discovery. Although Naylor considered herself a poet then, Morrison became a model for rendering one's own reality and for crafting beautiful language. Naylor began to attend readings by Morrison and to hone her own skills as a fiction writer.

In 1980 Naylor entered into a marriage that lasted for ten days. That same year she published her first story in Essence magazine. The secretary to the president of Viking publishing company, who was a friend of a friend, circulated four of Naylor's stories among the editors in January 1981. Two weeks later Naylor had a contract for the book that eventually became *The Women of Brewster Place: A Novel in Seven Stories* (1982). The novel is actually a cycle of interconnected stories about seven women of different backgrounds who live in a decrepit building on Brewster Place, a dreary street cut off from the rest of the city by a wall. Despite their differences, all of them are united by their inability to fulfill dreams deferred by racism and sexism. *The Women of Brewster Place* won the American Book Award for the best first novel in 1983.

In 1981 Naylor received her B.A. from Brooklyn College and, using an advance from *The Women of Brewster Place,* set off for Spain in a brief sojourn patterned after the expatriate adventures of Hemingway and Baldwin. As a single woman traveling alone, she found herself approached often by men and began to resent the fact that she did not have the freedom to explore enjoyed by male writers, white and black. She shut herself up in a boarding house in Cadiz and began to write *Linden Hills* (1985).

The initial idea for this novel was influenced by her reading of *The Inferno* in a Great Literature course at Brooklyn. Linden Hills is an African American middle-class neighborhood patterned after the circular geography of Dante's hell. Two younger poets, outsiders in Linden Hills who are looking for work the week before Christmas, discover the neuroses and crimes of the bourgeois inhabitants, who have relinquished culture and values for material gain.

In 1981 Naylor had enrolled in the graduate program in African American studies at Yale. She thought it important to study works that ''were reflections of me and my existence and experience'' (Goldstein). She received her M.A. in 1983.

Naylor's third novel, *Mama Day,* was published in 1988. Its settings are New York City and Willow Springs, a sea island off the coasts of Georgia and South Carolina whose most powerful inhabitant is Miranda (Mama) Day, healer and magician. When Mama Day's beloved niece, Cocoa, brings her husband George to visit, they all become involved in a plot to save Cocoa from a deadly curse. Naylor examined the conflicts between men and women, portraying the woman as the repository of the sensual and emotional and the male as the essence of rationality. Like Naylor's other novels, this one reverberates with the influences of traditional literature, this time Shakespeare's *The Tempest*.

Naylor has penned two other works *Bailey's Cafe* (1992) and a dramatic version of the story for the stage in 1994. In *Bailey's Cafe* published in 1992, Naylor focused on the interesting lives of the proprietors of a diner and it's various patrons. In this novel, Naylor demonstrates her ability to find heroism in the lives of everyday people, while at the same time showing their frustration at not being able to escape their position in life. Naylor is also the sole founder of One Way Productions, an independent film company.

Gloria Naylor was the recipient of a fellowship from the National Endowment of the Arts (1985) and a Guggenheim fellowship (1988), Naylor was one of only a few African American women ever to receive this honor. She was a cultural exchange lecturer for the United States Information Agency in India in 1985. She served as the writer-in-residence of the Cummington Community of Arts (Summer 1983); and as a visiting professor at George Washington University (1983-1984), University of Pennsylvania (1986), New York University (Spring 1986), Princeton (1986-1987), Boston University (1987), Brandeis University (1988), and Cornell (1988).

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Ibrahim ibn Sayyar al-Nazzam

The Moslem thinker and theologian Ibrahim ibn Sayyar al-Nazzam (died ca. 840) was one of the major figures of the school of thought in Islam known as the Mutazila.

Al-Nazzam was educated in Basra and spent most of his active life (apparently a short one) in the Abbasid capital, Baghdad. Although his main impact was to be upon orthodox Moslem theology, he also engaged in polemics against the Manichaeans, whose ideas were filtering into the Islamic milieu even as they had into Christendom. His writings have come down to us only in fragmentary quotations in later Moslem writers.

Although a knowledge of Greek rationalist thought must be attributed to al-Nazzam, he, along with the rest of the Mutazila, should not be really classified as a philosopher. The main preoccupation of the Mutazilites was theology, and they used philosophical tools to bolster their dogmatism. Moslem thinkers had taken most enthusiastically to Greek methods as soon as philosophical works—mostly Aristotle and Neoplatonic works—became available in Arabic in the generation just before al-Nazzam. It was assumed rather too easily that the genius of these Greek minds would of course harmonize with the revelations transmitted by the prophet Mohammed and with the Traditions of the early Moslem community.

For al-Nazzam, the Koran is the only possible foundation for his intellectual system; it is worth noting, moreover, that his approach to religion is almost completely an intellectual one. The intellectual vigor which al-Nazzam and the other Mutazilites brought to theological discussion was largely channeled into polemics, both against other religions and against other shades of thought within Islam, such as the more extreme sectarians of the Shiis.

The Mutazilites insisted, as good Moslems, upon the absolute oneness of God and upon His justice. The first of these ideas led them logically to insist also that the Koran is created, rather than coeternal with God, as the more traditional Moslems believed. A similar zeal for absolute monotheism led al-Nazzam, in particular, to deny the power of God over evil: God is Absolute Justice and Absolute Good and is All-Wise. Since these statements are true, God cannot be the author of evil, since this would imply that He is either ignorant or in need of the creation of something evil; therefore the source of evil must be sought elsewhere.

The method of thought employed in this example is characteristic of al-Nazzam's approach; another example of his logic is a theory of creation which posits a single act on the part of God, with future events and things latent: all mankind was created at the same instant as Adam but only became manifest later.

The importance of al-Nazzam and other Mutazilites for Islamic thought is in their sharpening of the rationalistic tools which, ironically, were to be turned by later orthodox Moslems against excessive reliance upon rationalism in theology.

Further Reading

In English, a brief account of al-Nazzam's ideas is in Mian Mohammad Sharif, *A History of Muslim Philosophy,* vol. 1 (1963). □

Nebuchadnezzar

Nebuchadnezzar (reigned 605-562 B.C.) was a king of Babylon during whose long and eventful reign the Neo-Babylonian Empire attained its peak and the city of Babylon its greatest glory.

Nebuchadnezzar—more properly Nebuchadrezzar—is the biblical form of the name Nabu-kudur-utsur (Nabu has set the boundary). He was the son of Nabopolassar, a Chaldean chief who in 626 B.C. led a revolt against Assyrian rule, proclaimed himself king of Babylon, and, in alliance with the Medes and Scythians, succeeded in overthrowing the vast Assyrian Empire and destroying Nineveh in 612 B.C. Nebuchadnezzar, as crown prince, was given command of the Babylonian army harrying the remainder of the Assyrians in northern Syria. Early in 605 B.C. he met Necho, the king of Egypt, in battle and defeated him at Carchemish. A few months later Nabopolassar died, and Nebuchadnezzar hastened home to claim his throne. He soon returned to the west in order to secure the loyalty of Syria and Palestine and to collect tribute; among those who submitted were the rulers of Damascus, Tyre, Sidon, and Judah.

Nebuchadnezzar's Conquests

In 601 B.C. Nebuchadnezzar attempted the invasion of Egypt but was repulsed with heavy losses. Judah rebelled, but Jerusalem fell in March 597 B.C., and the ruler, Jehoiakim, and his court were deported to Babylon. Eight years later another Jewish rebellion broke out; this time Jerusalem was razed and the population carried into captivity. Expeditions against the Arabs in 582 B.C. and another attempt at invading Egypt in 568 B.C. receive brief mention in Nebuchadnezzar's later records.

Nebuchadnezzar built temples in many of the cities of his kingdom, but the main achievement of his reign was the rebuilding of Babylon, on a scale and with a magnificence never before envisaged. The city covered some 500 acres and was protected by massive double fortifications. The Euphrates River, which bisected it, was spanned by a bridge. In the great palace, built to replace Nabopolassar's, he created the terraced cloister known to the Greeks as the Hanging Gardens and reckoned among the Seven Wonders of the World. It was said that he built it to please his mountain-born wife, Amytis, daughter of Cyaxares, the Median king.

The last years of Nebuchadnezzar's life were clouded by family strife, and he left no strong successor: his son was overthrown by a usurper after reigning only 2 years. Babylon, however, survived and was seen by the Greek historian Herodotus, who described its marvels.

Further Reading

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Jacques Necker

The French financier and statesman Jacques Necker (1732-1804) served King Louis XVI as director general of finances. His efforts to reform French institutions prior to 1789 and to compromise with the Estates General after the start of the Revolution failed.

Jacques Necker was born in Geneva, Switzerland, where his father, of Prussian origin, taught at the university. At the age of 18 Necker moved to Paris to work in a bank. He rose rapidly in the world of finance and accumulated a considerable fortune, partly as the result of speculation in the French East India Company, of which he became a director, and in the grain trade.

In 1765 Necker founded his own bank. A year earlier he had married Suzanne Curchod, the gifted daughter of a Swiss pastor, whose salon was soon frequented by leading literary and diplomatic figures. As a result of his wife's influence, Necker abandoned his bank to his brother in 1772 and decided to embark upon a political career. In order to

enhance his reputation as a financial expert, he wrote a number of works, the most important being *Éloge de Colbert* (1773) and *Essai sur la législation et le commerce des grains* (1775). In the latter he attacked A.R.J. Turgot's policy of free trade in grains. Necker also provided financial services for a number of writers and high nobles.

On June 29, 1777, Louis XVI named Necker director general of finances, and Necker soon became a virtual prime minister. Because he was a foreigner and a Protestant he could not receive the official title of controller general. Scholars differ about Necker's first ministry, some accusing him of excessive caution in introducing necessary reforms. Necker sought to reduce public expenditures by such measures as abolishing unnecessary positions and by demanding larger payments from the private companies that had purchased the right to collect indirect taxes. He also attempted to introduce some reforms in the inequitable system of taxation.

Because Necker financed French aid to the American colonies in their war of independence against England without raising taxes, he was regarded as a financial genius. As a result of Necker's loans, however, the public debt greatly increased. Necker anticipated one goal of the French Revolution by founding a number of provincial assemblies in which the three estates sat and voted together. These efforts aroused opposition from the privileged classes, who urged Louis XVI to dismiss his minister. In 1781 Necker published a response to his critics, his famous *Compte rendu au roi,* a report on the fiscal condition of France. However, he was dismissed from office on May 19, 1781. Necker retired to his Swiss estate, Coppet, where he wrote *Traité de l'administration des finances de la France* in 1784.

Necker's second ministry began in August 1788, when Louis XVI recalled him to office after agreeing to convoke the Estates General to deal with France's fiscal crisis. On Necker's advice, Louis XVI agreed to the doubling of the number of delegates from the Third Estate, but after some hesitation he rejected the vote by head demanded by the Third Estate, and he also rejected Necker's suggestion for a compromise. Influenced by the most conservative nobles, the King, who now planned to use force against the Estates General, dismissed Necker on July 11, 1789, because he regarded him as too sympathetic to the Third Estate. Necker's departure from office contributed to the unrest in Paris that culminated in the storming of the Bastille on July 14, 1789. A few days later popular pressure forced Louis XVI to recall Necker.

Necker, however, distrusted by the nobles and soon by the deputies to the legislature, could not cope with the fiscal crisis and the demands for radical reforms. In September 1790 he retired from public office for the last time and returned to Switzerland. There he lived with his famous daughter Madame Germaine de Staël and wrote a number of works defending his policies. Necker died on April 4, 1804.

Further Reading

The most scholarly biographies of Necker are in French. In English, Mark Gambier-Parry, *Madame Necker, Her Family and Her Friends* (1913), offers some information on Necker's administrations. Useful background works include Hippolyte A. Taine, *The French Revolution* (3 vols., 1878), and Alfred Cobban, *A History of Modern France* (1957).

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Nefertiti

Nefertiti (1390 B.C.-ca. 1360 B.C.) was an Egyptian quenn who still remains a mystery to scholars today.

One of the most famous women in antiquity, Nefertiti remains somewhat of a puzzlement to scholars because of her mysterious ancestry and her disappearance from the record during the last years of Akhenaten's reign. Some believe that she was of Egyptian blood, others that she was a foreign princess. Her name, which translates to ''The Beautiful One is Come,'' is an Egyptian birthname—thus not indicative of a foreign birth—and evidence indicates that she had an Egyptian wet-nurse or governess of noble rank, strong support for a birth within the circle of the Egyptian royal court. She may have been a niece of Ay, who ascended to the throne after Tutankhamen.

Her role, if any, late in Akhenaten's rule remains equally unclear. During the first five years of his reign, Nefertiti enjoyed a high profile, and the large number of carved scenes in which she is shown accompanying him during the ceremonial acts he performed is evidence of her political importance. She is depicted taking part in the daily worship and making offerings similar to those of the king—acts quite unlike those relegated to the generally subservient status of previous chief queens. But after the 14th year of Akhenaten's rule, Nefertiti disappears from view. Some have hypothesized that she was the power behind the throne and thus responsible for the innovations during his rule until being dismissed from her position and banished to the North Palace at Amarna. Her banishment would therefore reflect within the royal family an ideological rift, with Nefertiti favoring the continued worship of Aten while Akhenaten and Tutankhamen supported a return to the worship of Amen-Re. Most scholars, however, now suppose that Nefertiti simply died soon after Akhenaten's 14th regnal year, after which first Meritaten and then Ankhesenpaten took her place at the pharaoh's side. A more dramatic, if less accepted, theory holds that she assumed a new, masculine, identity toward the end of Akhenaten's rule—that Nefertiti and the young pharaoh Smenkhkare were, in fact, the same person. □

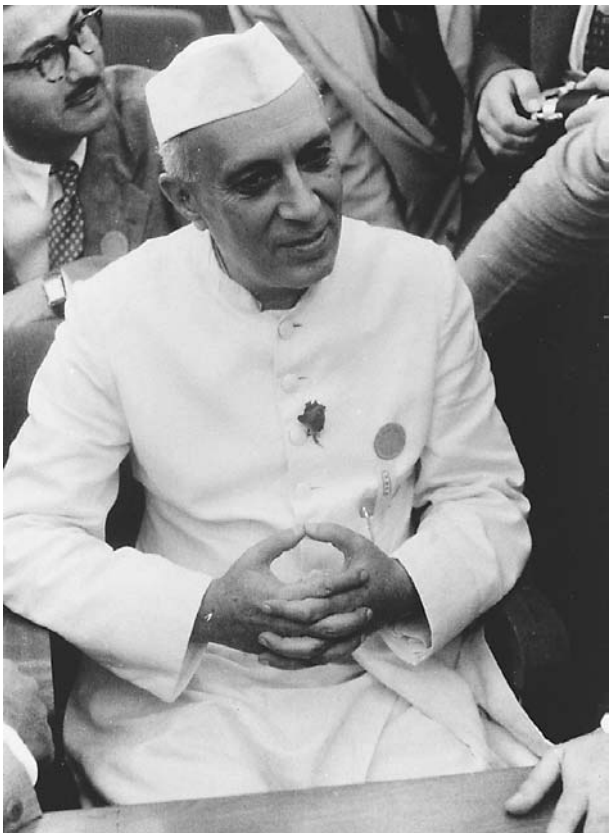

Jawaharlal Nehru

Jawaharlal Nehru (1889-1964) was a great Indian nationalist leader who worked for independence and social reform. He became first prime minister of independent India, a position he retained until his death. He initiated India's nonalignment policy in foreign affairs.

Jawaharlal Nehru was born on Nov. 14, 1889, in Allahabad into a proud, learned Kashmiri Brahmin family. His father, Motilal Nehru, was a wealthy barrister and influential politician. Jawaharlal was an only child until the age of 11, after which two sisters were born. The atmosphere in the Nehru home was more English than Indian; English was spoken. It was also a luxurious home, with an impressive stable and two swimming pools. Jawaharlal was educated at home by tutors, most of them English or Scottish. Under the influence of a tutor Nehru joined the Theosophical Society at 13.

At the age of 15 Nehru left for England, where he studied at Harrow and Cambridge and then for the bar in London. He was called to the bar in 1912. His English experience reinforced his elegant and cosmopolitan tastes. As Nehru said of himself at Cambridge, ''In my likes and dislikes I was perhaps more an Englishman than an Indian.'' In London he was attracted by Fabian ideas; nationalism

and socialism from this time on provided his intellectual motive force.

Early Political Moves

Back in India, Nehru began to practice law with his father. It was not until 1917 that Nehru was stirred by a political issue, the imprisonment of Annie Besant, an Irish theosophist devoted to Indian freedom. As a result, Nehru became active in the Home Rule League. His involvement in the nationalist movement gradually replaced his legal practice. In 1916 Nehru was married to Kamala Kaul, of an orthodox Kashmiri Brahmin family. They had one daughter (later Indira Gandhi, third prime minister of independent India).

Apart from his father and Besant, the greatest influence on Nehru politically was Mohandas Gandhi. Gandhi had been educated much like Nehru but, unlike him, remained basically untouched, essentially Indian. A second issue which fired Nehru's nationalism and led him to join Gandhi was the Amritsar massacre of 1919, in which some 400 Indians were shot on orders of a British officer.

The year 1920 marked Nehru's first contact with the Indian *kisan,* the peasant majority. Nehru was ''filled with shame and sorrow . . . at the degradation and overwhelming poverty of India.'' This experience aroused a sympathy for the underdog which characterized many of Nehru's later political moves. The plight of the peasant was a challenge to his socialist convictions, and he attempted to persuade the peasants to organize. From this time on Nehru's concerns were Indian. He began to read the *Bhagavad Gita* and practiced vegetarianism briefly. Most of his life he practiced yoga daily.

In 1921 Nehru followed Gandhi in sympathy with the Khilafat cause of the Moslems. Nehru was drawn into the first civil disobedience campaign as general secretary of the United Provinces Congress Committee. Nehru remarked, ''I took to the crowd, and the crowd took to me, and yet I never lost myself in it.'' Nehru here articulated two of his most distinctive traits throughout his career: his involvement with the people and his aloof and lonely detachment. The year 1921 also witnessed the first of Nehru's many imprisonments. In prison his political philosophy matured, and he said that he learned patience and adaptability. Imprisonment was also a criterion of political success.

International Influences

In 1926-1927 Nehru took his wife to Europe for her health. This experience became a turning point for Nehru. It was an intellectual sojourn, highlighted by an antiimperialist conference in Brussels. Here Nehru first encountered Communists, Socialists, and radical nationalists from Asia and Africa. The goals of independence and social reform became firmly linked in Nehru's mind. Nehru spoke eloquently against imperialism and became convinced of the need for a socialist structure of society. He was impressed with the Soviet example during a visit to Moscow.

Back in India Nehru was immediately engrossed in party conferences and was elected president of the All-India Trades Union Congress. In speeches he linked the goals of independence and socialism. In 1928 he joined the radical opposition to proposals for dominion status by his father and Gandhi. In 1930 Gandhi threw his weight to Nehru as Congress president, attempting to divert radicalism from communism to the Congress.

In 1930 Nehru was arrested and imprisoned for violation of the Salt Law, which Gandhi also protested in his famous ''salt march.'' Nehru's wife was also arrested. From the end of 1931 to September 1935 Nehru was free only 6 months.

During the 1937 elections the Moslem League offered to cooperate with the All-India Congress Committee in forming a coalition government in the United Provinces. Nehru refused, and the struggle between the Congress and the Moslem League was under way. Nehru also established the precedent for economic planning in a suggestion that the Congress form a national planning committee. In 1938 Nehru paid a brief visit to Europe. On his return he was sent briefly as envoy to China until war intervened and made it necessary for him to return.

War in Europe drew India in, together with England. For Indian leaders the question was how an honorable settlement could be reached with England and still allow India to participate on the Allied side. Negotiations toward this end culminated in the Cripps mission and offer of dominion status in March 1942. Nehru refused to accept dominion status, as did the rest of Congress leadership. There followed the Congress ''Quit India'' resolution and the imprisonment of Nehru, Gandhi, and other Congress leaders until June 1945. There were nationwide protests, a mass demand for independence.

Prime Minister

In 1945, as Congress president, Nehru was pressed into negotiations with the Moslem League and the viceroy. Congress-Moslem League negotiations were marked by communal killings in Calcutta, followed by sympathetic outbreaks throughout India. Final decisions were reached in conversations between the last British viceroy, Lord Mountbatten, and Nehru, Gandhi, and Mohammad Ali Jinnah. According to the Mountbatten Plan, two separate dominions were created. Nehru became prime minister and minister of external affairs of independent India in 1947.

Following Gandhi's assassination in January 1948, Nehru felt very much alone facing economic problems and the possibility of the Balkanization of India. In 1949 he made his first visit to the United States in search of a solution to India's pressing food shortage.

Free India's first elections in 1951-1952 resulted in an overwhelming Congress victory. Economic planning and welfare were the first claims on Nehru's attention. He inaugurated a diluted version of socialist planning: concentration of public investment in areas of the economy that were free from private interests. The Planning Commission was created in 1950 and launched the First Five-Year Plan in 1951, stressing an increase in agricultural output. Nehru also took pride in the Community Development Program, established to raise the standard of living in the villages. He

saw the Third Five-Year Plan operative before his death on May 27, 1964, in New Delhi.

Nehru was the architect of nonalignment in foreign policy. Economic weakness and the Indian tradition were powerful factors in formulating the policy. The other influence on Nehru's foreign policy was his controversial minister of defense, Krishna Menon. Nehru sought closer relations with nonaligned Asian states, with India in the role of leader.

Nehru's nonalignment policy was criticized by many Westerners and some Indians as giving preference to totalitarian countries rather than to democracies. Some critics believed that nonalignment left India no effective means to deal with China, national defense, the Great Powers, or the underdeveloped community. On the other hand, nonalignment had many Indian defenders, even in the face of the Chinese invasion of Indian border territory in 1962. Some held that nonalignment was a strategy for deterrence and peace, a force for protecting Indian independence and preservation of the international community on ethical grounds. Nevertheless, nonalignment as implemented by Nehru did not prevent the government from resorting to force in Hyderabad, Kashmir, and Goa.

Nehru the man and politician made such a powerful imprint on India that his death on May 27, 1964, left India with no political heir to his leadership. Indians repeated Nehru's own words of the time of Gandhi's assassination: ''The light has gone out of our lives and there is darkness everywhere.''

Further Reading

A useful collection of Nehru's speeches and writings is *Nehru: The First Sixty Years,* selected and edited by Dorothy Norman (2 vols., 1965). Major biographies are Frank Moraes, *Jawaharlal Nehru* (1956); Donald E. Smith, *Nehru and Democracy: The Political Thought of an Asian Democrat* (1958); Michael Brecher, *Nehru: A Political Biography* (1960); and M. N. Das, *The Political Philosophy of Jawaharlal Nehru* (1961). A journalistic account, written by an intimate of the Nehru household, is Marie Seton, *Panditiji: A Portrait of Jawaharlal Nehru* (1967), a valuable book for students of Indian politics and history. A somewhat simplified biography, particularly suitable for young adults and casual readers, is Bani Shorter, *Nehru: A Voice for Mankind* (1970).

Works that assess Nehru's achievements and evaluate his place in history include K. Natwar-Singh, ed., *The Legacy of Nehru: A Memorial Tribute* (1965); *The Emerging World: Jawaharlal Nehru Memorial Volume* (1965); and G. S. Jolly, ed., *The Image of Nehru* (1969), all of which are laudatory and should be balanced by more critical appraisals, such as that in Brecher's biography. Walter Crocker, an intimate friend, yet sometimes a critic, of Nehru, wrote *Nehru: A Contemporary's Estimate* (1966), which is a more balanced appraisal. Paul F. Power and Columbia University Committee on Oriental Studies, eds., *India's Nonalignment Policy* (1967), deals with various Indian and foreign views of Nehru's foreign policy and contains a good bibliography on the subject. Another work by Michael Brecher, *Nehru's Mantle: The Politics of Succession in India* (1966), analyzes the parliamentary system in India that made possible a peaceful succession. □

Motilal Nehru

Motilal Nehru (1861-1931) was an Indian lawyer and statesman who influenced the fate of the Indian nation not only by direct political action but also through his offspring, whom he educated.

Motilal Nehru was born in Allahabad on May 6, 1861, into the Kashmiri Brahmin community, most aristocratic of Hindu subcastes. His father, serving as a police officer in Delhi, had lost his job and property in the mutiny of 1857. A posthumous son, Nehru got his early education at home in Persian and Arabic and spoke Urdu as his mother tongue, reflecting the fusion of Hindu and Moslem cultures in the United Provinces. He attended the government high school in Cawnpore and matriculated at Muir Central College in Allahabad. Though he did not complete his degree, he passed the examinations as a lawyer. Following an apprenticeship in Cawnpore, he began practice at the High Court in Allahabad in 1886.

Nehru was twice married but while still in his teens lost his first wife and a child. Jawaharlal Nehru, Vijaya Lakshmi Pandit, and Krishna Hutheesing were children of his second marriage. Nehru was a strong-willed, imperious man who lived the life of an English gentleman, traveled in Europe, and imported to India one of the first automobiles.

Motilal Nehru was too independent to acquiesce in orthodox caste strictures. Returning to India from a trip to London, he explained: ''My mind is made up. I will not indulge in the tomfoolery of the *prayshchit* [purification ceremony].'' He developed advanced social ideas and wielded a powerful influence in forging the secular outlook of the Congress party organization. When Mohandas Gandhi appeared on the political scene, he attracted a large following of young nationalists, including Jawaharlal.

The relationship between Motilal Nehru and his son was very close and significant in the leadership of the nationalist movement. Motilal Nehru and Gandhi by 1920 were also close allies as leaders in the Congress Working Committee, Nehru representing the Congress party Old Guard and Gandhi the new power of the masses. Through Gandhi's influence Nehru gave up his practice and devoted himself wholly to the nationalist cause. Gandhi hesitated to make important decisions without consulting both Nehrus.

Known as a moderate realist early in his career, Motilal Nehru became increasingly revolutionary with age. To a group of several thousand people he proclaimed in 1917: ''The Government has openly declared a crusade against our national aims . . . Are we going to succumb to these official frowns?'' He was imprisoned together with his son in 1921. With Chitta Ranjan Das, Nehru formed the Swaraj (Freedom) party in 1922, which generaly followed Congress party policies. He served several times as president and secretary of the Congress party. One of his chief concerns was the problem of Hindu-Moslem unity, reflecting the blend of influences in his background. His son, Jawaharlal, and granddaughter, Indira Gandhi, both prime ministers of

India, gained experience and a taste and aptitude for politics through his guidance. He died on Feb. 6, 1931.

Further Reading

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Alexander Sutherland Neill

The Scottish psychologist Alexander Sutherland Neill (1883- 1973) is most famous as the founder of Summerhill School and as the developer of its radical child-centered theory of education.

A Failure at School

Born in Forfar, Scotland, on Oct. 18, 1883, Alexander S. Neill received his early education in his father's one-room, five-class village school. Because of his inability to progress very far in education, he was the only child in the family who was not sent on to Forfar Academy.

At the age of 14, Neill went to work as an office boy in an Edinburgh factory, but he became so lonely and homesick that his parents allowed him to return home. He then worked as an assistant in a dry-goods shop. Shortly thereafter, he became a pupil-teacher in his father's school, where he remained for four years. He then spent what he described as three wretched years as a teacher in a school in Fife, received his teaching certification, and moved on to a school where discipline was easier and his life was somewhat happier for two years.

At the age of 25 Neill enrolled as a student of agriculture at Edinburgh University. Although he passed his first year's program, he said he understood little of the lectures. Changing his major to English, he came under the influence of the scholar and prose stylist George Saintsbury and received his master's degree in 1912. He then worked briefly in journalism and did editorial work for an encyclopedia.

Progressive Influences

At the beginning of World War I, Neill became headmaster of a coeducational school in Scotland which pre-

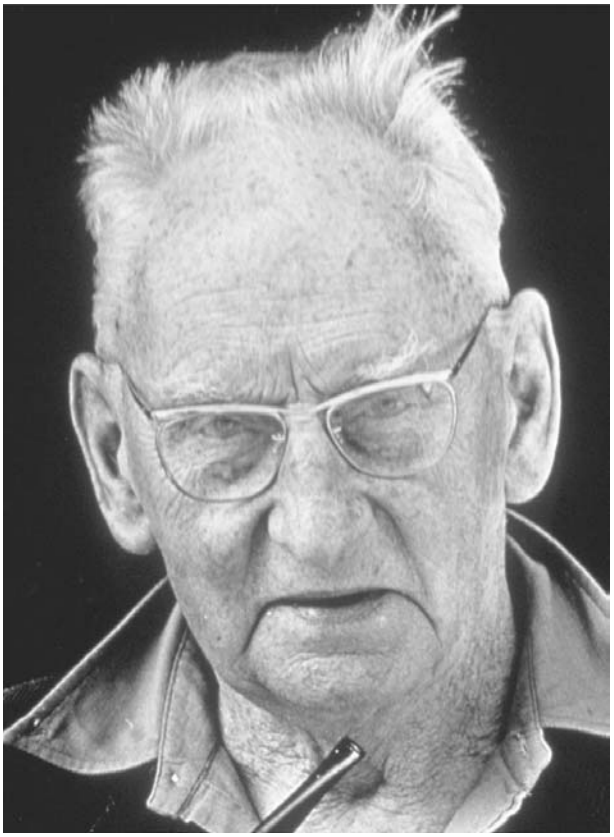

pared its students for work on farms and in domestic service. It was at this time that he first became convinced that conventional education was oppressive and futile.

Neill voluntarily left the school for a brief sojourn as an artillery cadet. There he met Homer Lane, one of the early advocates of ''progressive education,'' who introduced him to Freudian psychology and convinced him that the best way to deal with a recalcitrant or delinquent child is to allow the child to govern himself. Following the war Neill had a brief appointment at the King Alfred School in Hampstead, where he tried to implement his theory of self-government for children. He was forced to resign in 1920.

Creating Child-Centered Education

After a short stint as coeditor of the *New Era* (the organ of the New Education Fellowship), Neill and several others founded Summerhill, an international school near Dresden, Germany, in 1921. Political turmoil in Dresden caused him to move the school to the Austrian Tirol. However, the peasants in that area and the Austrian government became upset with his unorthodox curriculum and methods, and after seven months of harassment, he removed the school to England in 1924, establishing it in the town of Leiston in Suffix.

In his influential 1960 book *Summerhill: A Radical Approach to Child Rearing,* one of 21 books he wrote, Neill recalled that he and his first wife, Ada, wanted ''to make the school fit the child instead of making the child fit the school.'' To do so, he wrote, the founders renounced ''all discipline, all direction, all suggestion, all moral training, all religious training.'' Ada died in 1944, and Neill remarried the next year, to Edna May Wood. They had one daughter .

Neill founded Summerhill as a small, coeducational, self-governing boarding school. Class attendance and extracurricular activities were optional. There was no teaching method, leaving children free to learn by their own impulse. Rules were decided in a weekly general assembly, at which each student and teacher had one vote. The children were segregated in housing by age groups, with a house mother for each age.

Neill believed many of children's problems resulted from poor sex education. He tried to demonstrated how the family created hates and jealousies. Neill denied that the atmosphere at Summerhill was ''permissive.'' He did not believe in giving children everything they wanted nor in allowing them to violate another's rights, but he cautioned against moral judgments. He argued that other systems of education did nothing more than coerce children into the neurotic image of their elders.

The Summerhill Legacy

In the 1960s and 1970s, Summerhill became a model for child-centered schools in the United States and elsewhere. Neill became the center of controversy over traditional versus alternative education. Unwavering, Neill noted: ''People so often fail to understand that freedom for children does not mean being a fool about children.'' He titled his 1972 autobiography *Neill! Neill! Orange Peel!* after a child's taunt that he turned into a comic tradition at Summerhill. Christopher Lehmann-Haupt, reviewing the book in the *New York Times,* noted Neill's ''practical good sense about the worthlessness of most education, and his passionate desire to connect life with learning, thinking with feeling'' as well as ''his patiently reasonable, flawlessly logical, but always witty arguments against repression and punishment'' and ''his careful distinction between freedom and license.'' Neill once said that ''the absence of fear is the finest thing that can happen to a child'' and said his role at Summerhill was to ''sit still and approve of all the things that a child disapproves of in himself.''

Further Reading

Works by Neill include, *A Domine's Log* (1916); *A Domine Dismissed* (1917); *Summerhill: A Radical Approach to Child Rearing* (1960); *The Booming of a Bunkie: A History* (1919); *A Domine in Doubt* (1922); *A Domine Abroad* (1923); *The Problem Child* (1927); *The Problem Parent* (1932); *That Dreadful School* (1937); *The Free Child* (1953); and *Neill! Neill! Orange Peel!''* (1972). Studies of Neill and his career include Leslie R. Perry, ed., *Bertrand Russell, A. S. Neill, Homer Lane, W. H. Kilpatrick: Four Progressive Educators* (1967) and *Summerhill: For and Against* (1970). □

Horatio Nelson

The English admiral and naval hero Horatio Nelson, Viscount Nelson (1758-1805), was noted for his bravery and for his victories, including the decisive Battle of Trafalgar. He ranks as the last great naval hero of a proud seafaring nation.

Horatio Nelson was born at Burnham Thorpe on Sept. 29, 1758. He entered the Royal Navy at the age of 12, and by 20 he had risen from midshipman to commander. In 1780 Nelson took a convoy to America and the West Indies, but the Admiralty placed him on half pay the next year after the American Revolution ended. Nelson then went to France to learn the language.

In 1784 Nelson was given command of the *Boreas* and sent again to the West Indies. There he gained considerable ill will by seizing five American merchantmen who were violating the Navigation Acts through irregular trading. He also met a young widow, Mrs. Frances Nisbet, whom he married in 1787. Nelson was then ordered home. For nearly 6 years, somewhat in disfavor at the Admiralty, he was unemployed. But when England entered the French Revolutionary Wars in 1793, Nelson was given command of the *Agamemnon* and sent to the Mediterranean Sea. In August he arrived at Naples, where he met Sir William Hamilton, the English ambassador, and his charming young wife, Emma. Nelson's romantic and naval careers both began to blossom.

Rising Hero

In 1794 Lord (Samuel) Hood sent Nelson, in command of seamen and marines, to build and arm batteries about

Basti during the English attack on Corsica. He was successful in this assignment and also at Calvi, where he lost the sight of his right eye as the result of a stone-splinter wound during a cannonade against one of his batteries. Nelson's eye patch soon became a symbol. In 1796 Nelson was made commodore and sent to harass the French coastal trade. Then, as commander of the *Captain,* he joined Sir John Jervis's fleet.

On Feb. 13, 1797, while on a southerly course off Portugal, the British sighted the Spanish fleet in loose formation heading north. Jervis steered between the two halves of the enemy, but he misjudged his course reversal. Nelson perceived the problem, boldly broke away from the line, and headed for the Spaniards. Jervis, seeing Nelson's intention, ordered Cuthbert Collingwood to aid him. The result was that Nelson and Collingwood hit the Spanish fleet and threw it into confusion, enabling the rest of Jervis's ships to come up and to achieve a victory. Fortunately for Nelson, Jervis was not a stickler about rules. Nelson was praised for his action rather than court-martialed as he feared. As a result of the victory off Cape Saint Vincent, Nelson received promotion to rear admiral.

Victorious Admiral

Returning once again to the inshore squadron off France, Nelson lost his right arm in an attempt to cut out a treasure ship at Santa Cruz de Tenerife. In April 1798 he rejoined the fleet and was sent to watch the French fleet at Toulon. Eventually, the French evaded Nelson. He pursued them to Alexandria, Egypt, and found the French fleet anchored in Aboukir Bay. Now Nelson's careful training of his captains paid dividends when he discovered that the French were prepared only for attack from the sea. As dusk fell, his ships approached the French line from the west, splitting as they reached the anchored vessels so that they doubled up, one on each side of the enemy. The result was the complete annihilation of all the French ships except two frigates that escaped. Napoleon I and the entire French army were left stranded in Egypt. As soon as the news reached Britain, Nelson was created Baron Nelson of the Nile. His name became known throughout Europe.

Nelson then returned to Naples, which, having declared war on Napoleon, had been overcome by French troops and fifth columnists while Nelson was at Leghorn. Hastily recalled, Nelson insisted on the annulment of the capitulation agreed to by the Neapolitan general Fabrifio Ruffo and on the absolute surrender of the Neapolitan Jacobins. He court-martialed and hanged the Neapolitan commodore Francesco Caracciolo, who had deserted, and he restored civil power. For these acts the grateful king of the Two Sicilies made him Duke of Bronte.

During this period Nelson became infatuated with Emma, Lady Hamilton. While living with her, he conducted the blockades of Egypt and Malta. In 1800 he was permitted to return home because of ill health, and he traveled across Europe with the Hamiltons. In London he met his wife and separated amicably from her. That same year, 1801, Lady Hamilton bore Nelson a daughter, Horatia.

In 1801 Nelson was promoted to vice-admiral and sent as second-in-command to Sir Hyde Parker on an expedition to break up the armed Northern Neutrality League. His first act upon joining was characteristically direct and insubordinate—he wrote to the Admiralty that Sir Hyde stayed abed late with his young wife. The expedition sailed shortly. The Danes refused the British ultimatum, and Nelson was given the job of attacking the anchored Danish fleet and hulks in Copenhagen harbor. He skillfully moved his fleet through shoals after rebuoying the channel, and then on the morning of April 2, 1801, he fought a bitter 4-hour action that resulted in eventual victory. The battle was ended by an armistice called for by Nelson in order to save the lives of Danish sailors. Though his ships were badly battered and he had ignored an optional recall signal flown by Sir Hyde Parker, Nelson achieved a diplomatic success and was created a viscount.

Nelson returned to England, where in order to impress the French he was put in command off Dover. This command was not a great success, and Nelson's expedition against Boulogne became an expensive failure because the French were prepared. As soon as the armistice that led to the Peace of Amiens in 1801 was signed, Nelson came ashore and settled with the Hamiltons on his new estate at Merton, Surrey, about an hour's drive from the Admiralty. Sir William Hamilton died in April 1803, and thereafter Nelson and Lady Hamilton were together exclusively.

Battle of Trafalgar

Upon the outbreak of war again in 1803, Nelson was dispatched to command the fleet in the Mediterranean.

There he watched the French under adverse circumstances, blockading the French fleet at Toulon for 22 months. In January 1805 Napoleon decided that the way to conquer the whole of Europe was to combine the French and Spanish fleets in the West Indies, lure the English away from the Channel, and seize the British Isles. With this in mind, the French commander, Pierre de Villeneuve, gave Nelson the slip and headed west while Nelson chased east to Egypt in vain. Dogged by poor intelligence reports and foul winds, Nelson pursued the French to Martinique and back to Europe but could not overtake them. Meanwhile, the returning French fleet had been met off Cape Finisterre by Sir Robert Calder.

On Oct. 9, 1805, Nelson arrived once more off the European coast. He resumed command off Cadiz and issued his famous order for the fleet to attack in two columns. On October 21 Nelson came upon the combined French and Spanish fleets, under Villeneuve, sailing north in a long crescent column off Cape Trafalgar, Spain. Hoisting a signal that became immortal, ''England expects every man to do his duty,'' Nelson led the northern column to cut off and hold the Allied van while Collingwood annihilated the center and rear. Nelson, in spite of advice, insisted upon wearing his full uniform into battle, and at the height of the encounter he was badly wounded by a musket shot from the fighting top of the French ship *Redoubtable,* which his flagship *Victory* had fouled. He died 3 hours later as the victory, one of the most significant in history, was completed. Twenty enemy ships were captured, and one was blown up. The English lost no ships. This decisive English victory ended Napoleon's power on the sea.

Nelson's body was placed in a cask of brandy and carried home for burial in St. Paul's Cathedral, London. The celebrated Nelson Column in Trafalgar Square, London, commemorates Nelson's victory.

Nelson the Man

No one, perhaps, better symbolized the British hero than Nelson—dashing naval commander, viscount, and lover. More than this, Nelson ranks high as a leader of men not only for the bravery and dash he displayed at Cape Saint Vincent, but also for his coolness under fire, his joy in battle, and the humanity he displayed at Copenhagen. Nelson was a beloved leader because he knew his officers and men. His captains knew what he wanted to do and how he thought it should be done. The whole combination was called the Nelson touch.

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Howard Nemerov

The American writer Howard Nemerov (1920-1991) was recognized for his novels, short stories, criticism, nonfiction, drama, and satiric poetry, as well as for being the third poet laureate of the United States.

Howard Nemerov was born on March 1, 1920, in New York City. His parents were David and Gertrude (Russek) Nemerov. David, his father, served as president and chairman of the board of Russeks, a now defunct but once prestigious retail store, where he earned the reputation of ''Merchant Prince.'' The elder Nemerov's talents and interests extended to art connoisseurship, painting, and philanthropy—talents and interests undoubtedly influential upon his son.

Young Howard was raised in a sophisticated New York City environment where he attended the Society for Ethical Culture's Fieldstone School. Graduated in 1937 as an outstanding student and second string team football fullback, he commenced studies at Harvard University where, in 1940, he was Bowdoin Essayist and, in 1941, earned the Bachelor of Arts degree.

Upon graduation at the age of 21 he joined a Royal Canadian unit of the U.S. Army Airforce, serving as a pilot

throughout World War II. After training in both Canada and England, he flew coastal command missions over the North Sea and was discharged in 1945 at the rank of first lieutenant. Prior to discharge he married Margaret Russel, on January 26, 1944.

Returning from the war, he and his wife spent a year in New York where he finished work on his first book of poetry. Nemerov then turned to college teaching—a profession he found compatible with his writing career. He served on the faculties of Hamilton College in Clinton, New York (1946-1948); Bennington College in Bennington, Vermont (1948-1966); Brandeis University in Waltham, Massachusetts (1966-1969); and in 1969 joined the faculty of Washington University in St. Louis, Missouri. During this time Howard and Margaret parented three sons: David, Alexander, and Jeremy.

During the years 1963 and 1964, Nemerov served as consultant in poetry to the Library of Congress, where later he held the post of poet laureate of the United States (1988-1990). Nemerov became a member of the American Academy of Arts and Letters in 1977. In 1978 he was recipient of both the Pulitzer Prize in Arts and Letters and the National Book Award for his *Collected Poems*.

The early promise of Nemerov's first book of verse, *The Image and the Law* (1947), was satisfyingly fulfilled in his later publication of poems, *War Stories* (1987), which provides a kindly light on the bleak landscape of contemporary American poetry. Nemerov persisted in a gentle irony which satirizes as much through self-deprecation as indictment of others, a kind of collective guilt and redemption exquisitely expressed in his 1980 poem ''The Historical Judas,'' whose name'' . . . shall surely live/To make our meanness look like justice in/All histories commissioned by the winners.''

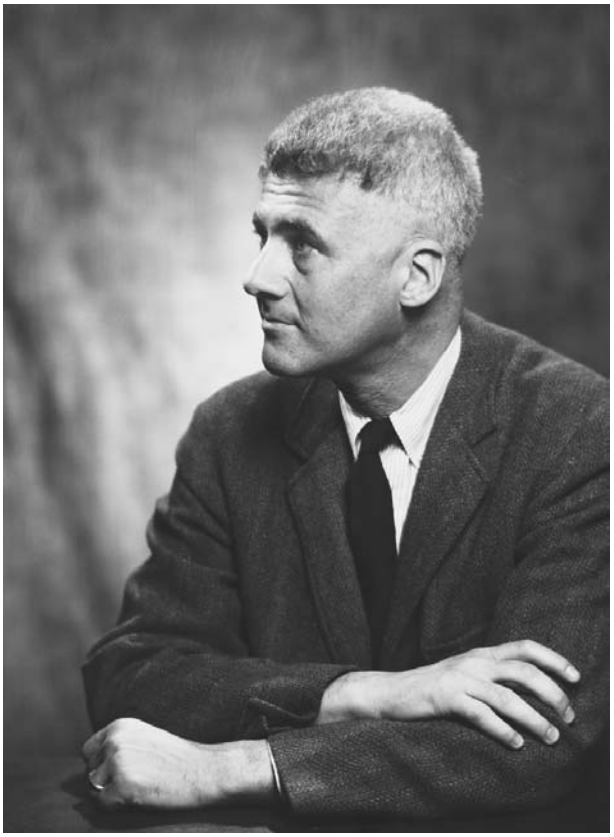

Transcending mere polemic, Nemerov's poetic argument with history captivates, by virtue of his humor and humanism. Composing in narrative, meditative, lyrical, satirical, and a variety of other forms, Nemerov's poems are profoundly concerned with the individual perception of nature, and human history as a part of nature—a concern which might be intellectually ponderous were it not for the comic relief provided by his native wit. But Nemerov is a poet, not a philosopher, and his poetic wit disperses accusations of academic philosophical waxing with a whip woven of puns, slang, and irony.

Nemerov's quarrel with the world resounds with the lesson that humanity does not learn from history, but is seemingly doomed to repeat mistakes of the past. The importance of hope itself becomes ironic at the hands of the poet, as notice is made of the contradictions between the facts of history and the fictions of human aspiration. Sharing the collective guilt of the humorist, Nemerov's irony is sometimes too light an instrument for the dispatch of the sorrows of the human condition. Nemerov was perhaps a bit too accepting of man's inevitable fate; but neither is he a Pangloss (incurable optimist) nor a rager against the night.

Nemerov's poetic vision, his perceptual struggle with illusion and reality through a mysterious roseate but dark glass, never descended from poetic flight to epistemological speculation—not even on that most dangerous killing ground of political poetry. In versatile blank verse, Nemerov was at his best, conjuring the poetic experience out of a sense elusive world.

In spite of his other endeavors as editor, critic, and nonfiction writer, Nemerov was a master at throwing the magic switch between the prose and poetic modes of composition. Facile accusations of academicality, intellectuality, and ideationality against his poetry pale in confrontation with the poetic imagery of his 1967 poem ''The May Dancing.'' Another 1967 poem, ''Learning by Doing,'' mildly reminiscent of Frost's ''Birches,'' is fraught with imagery, as is his 1989 publication ''Landscape With Self Portrait.''

If, in both his earlier and later works, his historical imagery is mistaken for history per se, the fault is not his. Nemerov pointed out clearly that: ''The reason we do not learn from history is/Because we are not the people who learned the last time.'' Knowledge is not inherited, but must be earned by each new generation. Today's history lesson derives from yesterday's characters; events and ideas become image and metaphor in poetic time; time mellows metaphor into symbol and myth.

All too lazy an age has wrongfully castigated Nemerov for his technical knowledge of poetry, his use of form, and his foundation in tradition. In essence, his versification virtues are mistakenly deemed vices; his own historical poetic derivation is unrecognized by those ignorant of that poetic history; his artistic order is minimized as mere orderliness

by the disorderly—and still, a well turned scherzo refreshes, and craft and art are still the best of friends.

On July 5, 1991, Howard Nemerov died of cancer at his home in University City, Missouri.

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St. Philip Neri

The Italian reformer St. Philip Neri (1515-1595) is known as the Apostle of Rome. With his distinctly joyous and personal manner, he was one of the influential figures of the Catholic Reformation. His special contribution was the creation of the Congregation of the Oratory.

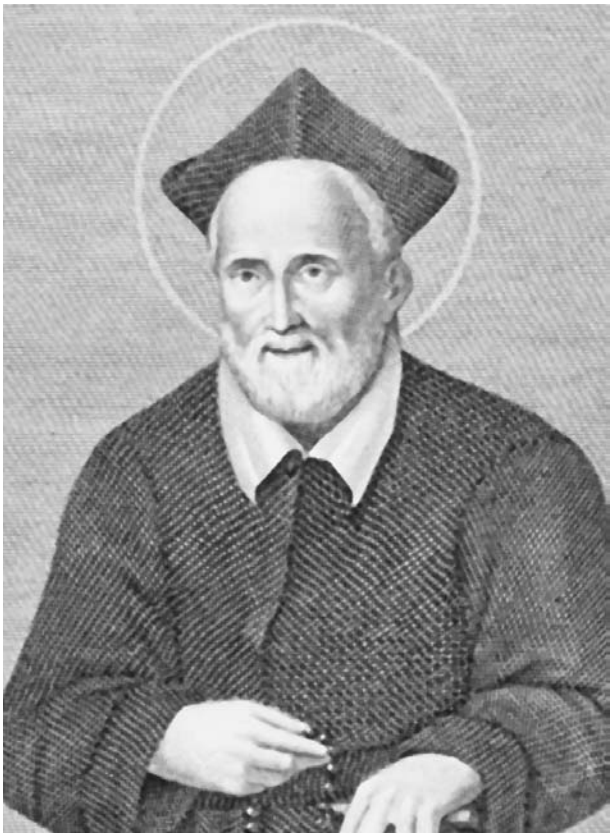

Philip Neri was born in Florence on July 21, 1515, the son of a lawyer. As a boy, Philip befriended the Dominicans at the convent of S. Marco. In 1532 or 1533 he went to San Germano (Cassino) to learn business under the tutelage of an uncle, but, repelled by commercial affairs and feeling a pronounced desire for a life of close union with God, he left San Germano after a few months and went to Rome. There he studied philosophy and theology at Sapienza University and Sant'Agostino. He made friends easily and met regularly with some of them at the church of S. Girolamo della Carità for discussion, prayer, and the reception of Holy Communion. S. Girolamo became his home for 32 years. On May 23, 1551, after 18 years in Rome, Philip was ordained a priest. His room, the center for the intimate and prayerful meetings, became known about 1554 as the ''Oratory.''

Philip, who dreaded formalism and loved spontaneity, gave his little groups a definite character. Scripture readings, short commentaries, brief prayers, and hymns were the usual program. Giovanni Palestrina wrote much of the musical setting for the scriptural texts, the motets, and the *laudi spirituali,* which gave rise to the term ''oratorio.'' This kind of apostolate suffered under the stern pontificates of Paul IV and Pius V. But Philip numbered among his friends some of the great saints of the age: Charles Borromeo, Francis de Sales, Felix of Cantalice, Camillus de Lellis, and Ignatius of Loyola. As more priests became his followers, Philip, who did not wish a tightly organized group united by religious vows, created a congregation of secular priests living in community. In 1575 Pope Gregory XIII approved the Congregation of the Oratory.

Philip's famous walks especially won him the title Apostle of Rome. Surrounded by a laughing and joking group, he penetrated all corners of the city, radiating gaiety by his simple friendship and playful wit. Beneath his external life were the deep foundations of an intense spirit of prayer and love for the priestly offices of hearing confessions and offering the Mass. For hours at a time, he received an abundance of unusual supernatural gifts when he was wrapped in ecstasy. In 1575 S. Maria in. Vallicella became the Oratorians' church. Philip moved there in 1583, and there he died on May 26, 1595.

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Walther Nernst

Walther Nernst (1864-1941) made a significant breakthrough with his statement of the Third Law of Thermodynamics, which holds that it should be im-

possible to attain the temperature of absolute zero in any real experiment. For this accomplishment, he was awarded the 1920 Nobel Prize for chemistry.

In addition to his important work with thermodynamics, Walther Nernst made contributions to the field of physical chemistry. While still in his twenties, he devised a mathematical expression showing how electromotive force is dependent upon temperature and concentration in a galvanic, or electricity-producing, cell. He later developed a theory to explain how ionic, or charged, compounds break down in water, a problem that had troubled chemists since the theory of ionization was proposed by Svante A. Arrhenius .

Born Hermann Walther Nernst in Briesen, West Prussia (in what is now part of Poland) on June 25, 1864, he was the third child of Gustav Nernst, a judge, and Ottilie (Nerger) Nernst. He attended the gymnasium at Graudenz (now Grudziadz), Poland, where he developed an interest in poetry, literature, and drama. For a brief time, he considered becoming a poet. After graduation in 1883, Nernst attended the universities of Zurich, Berlin, Graz, and Würzburg, majoring in physics at each institution. He was awarded his Ph.D. summa cum laude in 1887 by Würzburg. His doctoral thesis dealt with the effects of magnetism and heat on electrical conductivity.

Nernst's first academic appointment came in 1887 when he was chosen as an assistant to professor Friedrich Wilhelm Ostwald at the University of Leipzig. Ostwald had been introduced to Nernst earlier in Graz by Svante Arrhenius. These three, Ostwald, Arrhenius, and Nernst, were to become among the most influential men involved in the founding of the new discipline of physical chemistry, the application of physical laws to chemical phenomena.

The first problem Nernst addressed at Leipzig was the diffusion of two kinds of ions across a semipermeable membrane. He wrote a mathematical equation describing the process, now known as the Nernst equation, which relates the electric potential of the ions to various properties of the cell.

In the early 1890s, Nernst accepted a teaching position appointment at the University of Göttingen in Leipzig, and soon after married Emma Lohmeyer, the daughter of a surgeon. The Nernsts had five children, three daughters and two sons. In 1894, Nernst was promoted to full professor at Göttingen. At the same time, he also received approval for the creation of a new Institute for Physical Chemistry and Electrochemistry at the university.

At Göttingen, Nernst wrote a textbook on physical chemistry, *Theoretische Chemie vom Standpunkte der Avogadroschen Regel und der Thermodynamik* (*Theoretical Chemistry from the Standpoint of Avogadro's Rule and Thermodynamics*). Published in 1893, it had an almost missionary objective: to lay out the principles and procedures of a new approach to the study of chemistry. The book became widely popular, going through a total of fifteen editions over the next thirty-three years.

During his tenure at Göttingen, Nernst investigated a wide variety of topics in the field of solution chemistry . In 1893, for example, he developed a theory for the breakdown of ionic compounds in water, a fundamental issue in the Arrhenius theory of ionization. According to Nernst, dissociation, or the dissolving of a compound into its elements, occurs because the presence of nonconducting water molecules causes positive and negative ions in a crystal to lose contact with each other. The ions become hydrated by water molecules, making it possible for them to move about freely and to conduct an electric current through the solution. In later work, Nernst developed techniques for measuring the degree of hydration of ions in solutions. By 1903, Nernst had also devised methods for determining the pH value of a solution, an expression relating the solution's hydrogen-ion concentration (acidity or alkalinity).

In 1889, Nernst addressed another fundamental problem in solution chemistry: precipitation. He constructed a mathematical expression showing how the concentration of ions in a slightly soluble compound could result in the formation of an insoluble product. That mathematical expression is now known as the solubility product, a special case of the ionization constant for slightly soluble substances. Four years later, Nernst also developed the concept of buffer solutions —solutions made of bases, rather than acids—and showed how they could be used in various theoretical and practical situations.

Around 1905, Nernst was offered a position as professor of physical chemistry at the University of Berlin. This move was significant for both the institution and the man.

Chemists at Berlin had been resistant to many of the changes going on in their field, and theoretical physicist and eventual Nobel Prize winner Max Planck had recommended the selection of Nernst to revitalize the Berlin chemists. The move also proved to be a stimulus to Nernst's own work. Until he left Göttingen, he had concentrated on the reworking of older, existing problems developed by his predecessors in physical chemistry. At Berlin, he began to search out, define, and explore new questions. Certainly the most important of these questions involved the thermodynamics of chemical reactions at very low temperatures.

Attempting to extend the Gibbs-Helmholtz equation and the Thomsen-Berthelot principle of maximum work to temperatures close to absolute zero—the temperature at which there is no heat—Nernst eventually concluded that it would be possible to reach absolute zero only by a series of infinite steps. In the real world, that conclusion means that an experimenter can get closer and closer to absolute zero, but can never actually reach that point. Nernst first presented his ''Heat Theorem,'' as he called it, to the Göttingen Academy of Sciences in December of 1905. It was published a year later in the *Nachrichten von der Gesellschaft der Wissenschaften zu Göttingen.* The theory is now more widely known as the Third Law of Thermodynamics. In 1920, Nernst was awarded the Nobel Prize in chemistry in recognition of his work on this law.

The statement of the Heat Theorem proved to be an enormous stimulus for Nernst's colleagues in Berlin's chemistry department. For at least a decade, the focus of nearly all research among physical chemists there was experimental confirmation of Nernst's hypothesis. In order to accomplish this objective, new equipment and new techniques had to be developed. Nernst's Heat Theorem was eventually integrated into the revolution taking place in physics, the development of quantum theory. At the time he first proposed the theory, Nernst had ignored any possible role of quantum mechanics. A few years later, however, that had all changed. In working on his own theory of specific heats, for example, Albert Einstein had quite independently come to the same conclusions as had Nernst. He later wrote that Nernst's experiments at Berlin had confirmed his own theory of specific heats. In turn, Nernst eventually realized that his Heat Theorem was consistent with the dramatic changes being brought about in physics by quantum theory. Even as his work on the Heat Theorem went forward, Nernst turned to new topics. One of these involved the formation of hydrogen chloride by photolysis, or chemical breakdown by light energy. Chemists had long known that a mixture of hydrogen and chlorine gases will explode when exposed to light. In 1918, Nernst developed an explanation for that reaction. When exposed to light, Nernst hypothesized, a molecule of chlorine (Cl_2) will absorb light energy and break down into two chlorine atoms (2Cl). A single chlorine atom will then react with a molecule of hydrogen (H_2), forming a molecule of hydrogen chloride and an atom of hydrogen (HCl + H). The atom of hydrogen will then react with a molecule of chlorine, forming a second molecule of hydrogen chloride and another atom of chlorine. The process is a chain reaction because the remaining atom of chlorine allows it to repeat.

In 1922, Nernst resigned his post at Berlin in order to become president of the Physikalisch-technische Reichsanstalt. He hoped to reorganize the institute and make it a leader in German science, but since the nation was suffering from severe inflation at the time, there were not enough funds to achieve this goal. As a result, Nernst returned to Berlin in 1924 to teach physics and direct the Institute of Experimental Physics there until he retired in 1934.

In addition to his scientific research, Nernst was an avid inventor. Around the turn of the century, for example, he developed an incandescent lamp that used rare-earth oxide rather than a metal as the filament. Although he sold the lamp patent outright for a million marks, the device was never able to compete commercially with the conventional model invented by Thomas Alva Edison . Nernst also invented an electric piano that was never successfully marketed.

The rise of the Nazi party in 1933 brought an end to Nernst's professional career. He was personally opposed to the political and scientific policies promoted by Adolf Hitler and his followers and was not reluctant to express his views publicly. In addition, two of his daughters had married Jews, which contributed to his becoming an outcast in the severely anti-Semitic climate of Germany at that time.

Walther Nernst was one of the geniuses of early twentieth-century German chemistry, a man with a prodigious curiosity about every new development in the physical sciences. He was a close colleague of Einstein, and was a great contributor to the organization of German science—he was largely responsible for the first Solvay Conference in 1911, for example. In his free time, he was especially fond of travel, hunting, and fishing. Nernst also loved automobiles and owned one of the first to be seen in Göttingen. Little is known about his years after his retirement. Nernst died of a heart attack on November 18, 1941, at his home at Zibelle, Oberlausitz, near the German-Polish border.

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Nero Claudius Caesar

Nero Claudius Caesar (37-68) was the last of the Julio-Claudian line of Roman emperors. His erratic personal and public life caused numerous revolts

and uprisings and set the scene for the ascension of the military emperors.

Born in Latium a few months after the death of the emperor Tiberius, Nero was the son of Domitius Ahenobarbus and Agrippina. Agrippina was the daughter of Germanicus and therefore the great-granddaughter of Augustus; and after the death of Ahenobarbus and a brief second marriage, she wedded the emperor Claudius. A powerful and clever woman, she persuaded her new husband to disown his own son, Britannicus, name Nero as his successor and heir, and give his daughter, Octavia, in marriage to her son in A.D. 50.

The future emperor was given an excellent education in the classical tradition; under the tutelage of the philosopher Seneca, Nero was schooled in Greek, philosophy, and rhetoric. When Claudius died in 54 (some say he was poisoned by Agrippina), the 17-year-old Nero appeared before the Senate, delivered a panegyric in honor of the dead emperor, and was proclaimed by the Senate as the new ruler of Rome.

Nero and His Mother

In the beginning, Nero's rule was relatively peaceful; Agrippina's desire to control the empire through her son was tempered by the advice and counsel which Seneca and Burrus, commander of the Praetorian Guard, gave the young emperor. Agrippina became angered as she saw her influence over Nero wane, and the estrangement between them grew when Nero became involved with Acte, a freedwoman, and threatened to divorce Octavia. Although divorce was averted, Nero, in spite of his mother's objections, began living openly with Acte as his wife.

Meanwhile, the Senate, to which Nero had promised on his accession a full restoration of the republic, was governing, but poorly without any powerful leader to guide it. Agrippina, who saw her son increasingly neglect the imperial duties and devote himself to the imperial pleasures, turned to Britannicus and threatened Nero by supporting the former's claims to the throne. However, Britannicus died suddenly (perhaps murdered by Nero) toward the end of 55. Agrippina then began to stir up opposition to Nero, and the Emperor retaliated by banishing her. In 58 the final and disastrous breach between mother and son came. Nero, who had by this time abandoned Acte, became enamored of Poppaea Sabina, a young woman of noble birth who was married to Otho, a noted member of the Roman aristocracy.

The Emperor now proposed to marry Poppaea, but two things stood in his way: adverse public opinion over a divorce of Octavia, and his mother, Agrippina. Agrippina's opposition was removed by her murder in 59, and public horror at the crime was diverted by a successful campaign against the Parthians and the conquest of Armenia, as well as the quelling of revolt in Britain.

Decline into Hedonism

With Agrippina now out of the way, Nero's dissipated and profligate nature began to reveal itself. Partly to satisfy his own desire and partly to win the support of the Roman people, the Emperor spent money freely on spectacles and circuses and initiated great public works in Rome. He encouraged competitions in music, singing, dance, and poetry, in which the himself took part. In 62 Burrus died, and the final restrictions on the Emperor were removed. Seneca retired from the court, and Tigellinus took Burrus's place. Nero divorced Octavia on grounds of adultery, exiled her, and later had her killed. Shortly after, he married Poppaea.

Nero now seemed to take increasing delight in flaunting the traditions and ideals of Rome. In 64 he appeared on the public stage as a singer, but the scandal that this act might have caused was averted by a great calamity: the fire which burned for 10 days in July of 64, thoroughly destroying three-quarters of the city. Although Nero seemingly did everything he could to mitigate the effect of the disaster—opening public buildings to the homeless, building temporary shelters, providing food against the possibility of famine—rumors quickly spread as to the cause of the fire. Suetonius and Dio Cassius positively assert that Nero himself started the conflagration, but Tacitus admits that he was not able to prove the truth of this accusation. Although in all probability the fire was an accidental catastrophe, rumors that the fire was purposely set were so rife that it was necessary to find a guilty party. The blame was laid at the door of the Christians, and the first large-scale persecution against this new and secret sect began.

Destruction of most of the city gave Nero an opportunity to fulfill his ambition of building a more glorious Rome.

This project, however, required capital, and in order to gain it Nero reinstituted condemnations and confiscations on grounds of treason; he took money from the temples, sold public offices and contracts, raised taxes, and devalued the currency.

The reaction to this policy was a conspiracy led by Gaius Calpurnius Piso, a Roman aristocrat. Among the members of the plot were a number of knights and senators, the poet Lucan, and Nero's old tutor, Seneca. Its purpose was to kill Nero and apparently then make Piso emperor. The plan was discovered quite by accident, and the leading conspirators, as well as many other noted Romans (especially those with money and property), were condemned and killed. It was during that same year that the Emperor's pregnant wife died, after having been kicked in the stomach by her husband.

Last of the Julio-Claudian Emperors

The following year Nero went to Greece, and while he entertained himself with dramas, circuses, and contests, the affairs of the empire worsened. The revolt which was to lead to the destruction of the Temple in Jerusalem broke out in Judea. In Gaul the governor of the province himself led an insurrection against Rome. Although this revolt was quickly crushed, the man who crushed it, the governor of Germania Superior, was proclaimed emperor on the battlefield. Soon after, Galba, commander of the Spanish legions, joined the revolt.

Galba was now declared a public enemy, but Nero was lacking the support of the Senate and the army; the Senate pronounced the sentence of death against him, and Galba was proclaimed the new emperor of Rome. In June 68, when he learned of the events in Rome, Nero committed suicide. The last of the Julio-Claudian emperors, the line which had in effect created the concept of the Roman Empire, was dead.

Further Reading

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Pablo Neruda

Pablo Neruda (1904-1973) was perhaps the greatest Spanish poet of the 20th century.

The poet known as Pablo Neruda was named Neftalí Ricardo Reyes Basoalto at his birth in 1904. He signed his work ''Pablo Neruda'' (although he did not legally adopt that name until 1946) because his father, a railroad worker, disapproved of the son's poetic interests.

Neruda grew up in southern Chile and in 1921 moved to Santiago and enrolled in college with the intention of preparing himself for a career as an instructor of French. He left soon after, however, in order to devote more time to poetry, which had already become his central interest. His first book, *Crepusculario* (*Twilight Book*), was published in 1923, and the following year he published *Veinte poemas de amor y una canción desesperada* (*Twenty Love Poems and a Song of Despair*), a book of intensely romantic and erotic poems. This became his most popular work, more than a million and a half copies of which were published in Spanish alone before his death.

Between 1927 and 1935 Neruda was a Chilean diplomat in, successively, Burma, Ceylon, Java, Singapore, Argentina, and Spain. In 1930 he married for the first time, but the marriage was unhappy, and a few years later he left his wife to live with Delia del Carril, with whom he stayed until 1955. In the late 1920s and early 1930s he completed the

first two volumes of *Residencia en la tierra* (*Residence on Earth*) (1933, 1935), universally considered the finest surrealist poetry in Spanish. He claimed, however, that when he wrote these works he knew nothing of surrealism; he had simply responded to the same currents in the air which led to the formation of the surrealist movement elsewhere.

Neruda's horror at the civil and military barbarities (including the assassination of his friend the poet Federico García Lorca) which accompanied Franco's invasion of Spain transformed him into a deeply committed political poet and led to his eventual alignment with the Communist Party. The third volume of *Residencia en la tierra* (1947) and his subsequent poetry, particularly *Canto general* (General Song, 1950), are marked by this commitment. In place of the introspection and surrealist complexities of the first two volumes of *Residencia,* he produced a poetry that is open and direct, written not for academics and other sophisticated readers of poetry but rather, as Neruda repeatedly emphasized, workers and the politically oppressed.

Neruda also insisted that he was specifically a Latin American poet. *Canto general,* which he considered his principal work, celebrates his Latin American heritage. That volume includes ''Alturas de Macchu Picchu'' (''The Heights of Macchu Picchu''), possibly Neruda's greatest poem.

Canto general was written largely in the late 1940s while Neruda was in hiding in Chile to avoid arrest for statements he had made against the government. He escaped from Chile in 1949 and did not return until 1952 when a new regime came to power. He married Matilde Urrutia three years later and spent most of the rest of his life with her at his homes in Santiago and at Isla Negra on the Chilean coast. Isla Negra provided him with the subject or inspiration for many later poems, including his verse autobiography, *Memorial de Isla Negra* (*Black Island Memorial,* 1964). During these years he also wrote his *Odas Elementales* (Elemental Odes, 1954-1957), in which he developed a clear, simple, and at times humorous poetic style.

Neruda was awarded the International Peace Prize in 1950, the Stalin Peace Prize in 1953, a Doctorate in Literature from Oxford in 1965, and the Nobel Prize in 1971. In 1969 he was nominated by the Chilean Communist Party for president, but he stepped aside in favor of his friend Salvador Allende. When Allende was murdered four years later Neruda was very sick from cancer, but that event undoubtedly hastened his own death a few days later. At his death, he left 34 books of poems, essays, and drama in print as well as eight more volumes of poetry and a memoir which he had hoped to publish on his 70th birthday.

Neruda was clearly a prolific writer. His major works include *Veinte poemas de amor y una canción desesperada,* the three volumes of *Residencia en la tierra, Canto general,* and *Odas elementales,* but there are few Neruda books which do not contain works or passages of a high order.

Neruda cannot be categorized by a single poetic style. No sooner had he mastered one poetic form or mood than he moved to another. The sensual, erotic poems of *Veinte poemas* are quite distant from the hermetic, surrealist poems of *Residencia,* and the political, epical *Canto general* is entirely unlike the conversational, colloquial, occasionally whimsical *Odas elementales.* His poems range from painfully intense introspection to fiery political rhetoric, yet a clarity of poetic vision and emotional conviction is found throughout his work. There have been few poets as prolific as Neruda and few who have sought after, and achieved, such high and diverse standards of excellence. The least that can be said of Neruda is that he was the greatest Spanish poet of the century.

Further Reading

Neruda has been fortunate in his translators. His chief translator has been Ben Belitt, whose anthology *Five Decades: A Selection* (*Poems 1925-1970*) provides an excellent introduction to the range of Neruda's achievement. Belitt talks about the problems and pleasures of translating (and reading) Neruda in *Adam's Dream* (1978). An outstanding translation of ''The Heights of Macchu Picchu'' was made by Nicholas Tarn (1966). Excellent translations of various works have been made by Robert Bly, Angel Flores, Alastair Reid, Donald Walsh, and many others. Neruda has been the subject of a vast amount of critical work, but most of it is available only in Spanish. English readers might begin with René de Costa's *The Poetry of Pablo Neruda* (1979), but Robert Pring-Mill's introduction to his *Pablo Neruda: A Basic Anthology* (1975) also provides a concise and valuable survey of Neruda's life and work. Valuable insights into the poetry are provided by Neruda himself in his *Memoirs,* translated by Hardie St. Martin (1976). □

Gérard de Nerval

The French poet and writer Gérard de Nerval (1808-1855) was an early romantic. His prose and poetry mark him as a precursor of the many movements, from symbolism to surrealism, that shaped modern French literature.

Gérard de Nerval was born Gérard Labrunie on May 22, 1808, in Paris. Because of his parents' immediate departure for Silesia, where his mother died, Nerval was taken to the home of maternal relatives in the Valois. This region played a prominent part in many of his works. The fact that his early years were bereft of parental care probably contributed to his subsequent lack of mental equilibrium.

Upon his father's return from the Napoleonic Wars in 1814, Nerval returned to Paris. As a day pupil at the Lycée Charlemagne, he distinguished himself by his precocious literary gifts and made the acquaintance of a lifelong friend, the poet Théophile Gautier.

Nerval's translation in 1827 of J. W. von Goethe's *Faust* (*Part I*) earned him the praise of Goethe and opened influential Parisian literary circles to him. His admiration for Victor Hugo converted him to the romantic movement. In the 1830s Nerval belonged to the *petit cénacle,* a group of minor artistic figures that gravitated around Gautier.

In 1834 Nerval received an inheritance from his maternal grandparents that enabled him to pursue exclusively the literary career of which his father disapproved. Nerval gave up his nominal study of medicine and made a brief trip to Italy, a tour that had a powerful and lasting effect on his imagination.

Meanwhile, Nerval fell in love with Jenny Colon, an actress, for whom he founded a theatrical review, *Le Monde dramatique*. It failed after 2 years. The brilliant and gay life that Nerval led during this brief period of prosperity was succeeded by a lifetime of financial difficulties and personal sadness. The poet lost both his small patrimony and Jenny Colon, who married another. During this period Nerval centered his main literary efforts on the theater, a genre basically uncongenial to his talents. In spite of an occasional success, such as *Piquillo* (1837), his efforts in the theater generally met with failure.

The years 1839-1841 were ones of growing eccentricities and depression for Nerval. His translation of *Faust* (*Part II*), which appeared in 1840, culminated in a mental breakdown that caused him to be hospitalized in 1841. His mental stability thus shattered, Nerval's life became more precarious and difficult because he depended upon his pen for his living. In order to mend his health, Nerval made a trip to the Orient in 1843. His health regained, he published articles dealing with his travels in serial form in various periodicals. During these years of remission from mental breakdown, he also published chronicles, essays, poems, and novellas in many magazines, all the time trying unsuccessfully to establish himself in the theater. He also traveled in foreign countries and in the Valois. Wandering had become a temperamental necessity, and it is an important theme in his major works.

In 1848 Nerval published his translation of Heinrich Heine's poetry. In 1851 *Le Voyage en Orient* appeared. Under the guise of a travelog, it concerned itself with the pilgrimage of a soul, being more revealing of the inner geography of Nerval than of Egypt, Lebanon, or Turkey.

Nerval's major works were all written in the last few years of his life under the threat of incurable insanity. A serious relapse in 1851 marked him irrevocably. In 1852 he published *Les Illuminés,* a series of biographical sketches of unorthodox and original figures. In 1853 *Les Petits châteaux de Bohême* appeared. It was a nostalgic recounting of his happy years. It also contained the *Odelettes,* early poems in the manner of Pierre de Ronsard. Nerval then published his best and most famous story, *Sylvie,* in the *Revue des deux mondes*. In this tale he explored the sources of memory and transfigured the Valois of his childhood. It was included in *Les Filles du feu* in 1854. That same year *Les Chimères,* a series of 12 hermetic sonnets, also appeared.

During this period Nerval was also writing an autobiographical work, *Les Nuits d'Octobre,* and *Aurélia,* his last and most occult work. In *Aurélia* Nerval described the experience of madness and his attempt to overcome it by means of the written word.

In January 1855, destitute and desperate, Nerval committed suicide by hanging himself in a Parisian alley.

Further Reading

Two full-length studies of Nerval are Solomon A. Rhodes, *Gérard de Nerval, 1808-1855: Poet, Traveler, Dreamer* (1951), and Alfred Dubruck, *Gérard de Nerval and the German Heritage* (1965). □

Pier Luigi Nervi

The Italian architect, engineer, and builder Pier Luigi Nervi (1891-1979) was one of the most inventive exploiters of reinforced-concrete construction of the 20th century.

Reinforced concrete, a material combining the monolithic compressive strength of concrete with the tensile strength of steel reinforcing rods, entered the history of architecture at the end of the 19th century in France. The earlier patented processes of Joseph Monier, François Coignet, and others were applied by François Hennebique at the Charles VI Mill at Tourcoing (1895) and by Anatole de Baudot in the church of St-Jean-de-Montmartre in Paris (1894-1897). Those were the first significant uses of reinforced concrete for large-scale architectural problems. Some later builders used reinforced concrete in traditional, linear ways; others recognized that the material could ac-

commodate an experimental approach using continuous curving systems. Pier Luigi Nervi was a leader in the latter approach.

Born on June 21, 1891, in Sondrio, Italy, a town in the Alps, Nervi, the son of a postmaster, graduated from the School of Civil Engineering in Bologna in 1913. He gained practical training with building firms specializing in concrete construction, in Bologna before World War I and in Florence afterward.

Early Work

In 1923 Nervi established his own firm in Rome. His first all-concrete building was a small cinema in Naples, built in 1927. He recalled later how skeptical architects were ''sure my building would cave in for lack of proper support.'' In 1929 he produced a work of remarkable significance: the Municipal Stadium in Florence. An economical design, with a grandstand roof cantilevering some 55 feet and exterior stairs of cantilevered spirals, the stadium established Nervi's reputation.

In 1932, he formed a new firm, Nervi and Bartoli, and that company in 1936 developed a series of airplane hangars using reinforced concrete that was poured in place. Two hangars were built, but the difficulties of poured-in-place concrete construction led in 1939 to a second hangar design using precast concrete sections, a system Nervi used with great success after World War II. Six hangars of the second type were erected; Paul Goldberger of the *New York Times* described them as ''graceful, flying forms of concrete.'' All eight hangars were dynamited by retreating German forces in 1944, and Nervi was so upset, one of his sons recalled, that ''he wanted to crawl under those hangars and die with them.''

Visions in Concrete

Nervi designed and built an exhibition hall, the Salone Agnelli, in Turin (1947-1949) using a system of prefabrication he developed. The structure is composed of precast sections of what Nervi called *ferrocemento,* a material made of a fine mesh of steel wire filled and covered by a thin layer of cement. The use of precast sections eliminates costly and time-consuming wooden formwork, creates a system of mass production that can begin even while the foundations are being dug, speeds construction, and is economical. At Turin the hall is covered by precast sections 1 1/2 inches thick forming undulating ribs that carry the structural load across the 328-foot-wide room to fan-shaped piers at the sides. It took just seven months to erect. One critic likened the hall to a suspension bridge, ''for it has the sense of materials being pushed to their utmost, yet without ever appearing to strain,'' as Goldberger noted.

In 1946 Nervi began lecturing on architectural engineering at Rome University. He collaborated with other architects on a series of internationally important buildings in the 1950s. The UNESCO Building in Paris (with Marcel Breuer and others, 1952-1957) has a reinforced-concrete structure, the most interesting part of which is the continuous folded slab of the walls and roof of the General Assembly. The 32-story Pirelli Office Building in Milan (with Gio Ponti and others, 1955-1956) has a more traditional load-bearing structural system. Nervi also designed two sports arenas erected for the Roman Olympics of 1960. The 5,000-seat ''little palace'' (with Annibale Vitelozzi, 1957) has prefabricated diamond-shaped sections descending from an overhead compression ring to exposed, prefabricated, Y-shaped piers sloped to receive their diagonal thrusts. The 16,000-seat ''palace'' (with M. Piacentini, 1958-1960), has piers covered on the exterior by a glass skirt.

For the Palace of Labor in Turin (1960-1961) Nervi combined reinforced concrete with steel (designed by G. Covre) to create a large rectangular hall filled with a forest of treelike structures forming ceiling and support. At the Burgo Paper Mill outside Mantua (1961-1962) he used steel cables (also by Covre) suspended between concrete piers to create a clear span of 525 feet.

International Reputation

Nervi collaborated on projects as far afield as Australia and the United States. The Bus Station at the George Washington Bridge in New York City, famous for the butterfly-like wings of exposed concrete that make up its roof, and the Field House for Dartmouth College in New Hampshire (both 1961-1962) were erected at the same time that he was delivering the Charles Eliot Norton Lectures at Harvard University. In 1964 he received the Gold Medal of the American Institute of Architects, the highest honor in American architecture. Nervi's bus station design helped him win fame in the United States, but its design was altered later

because open spaces between the concrete wings, left to allow bus fumes to escape, let cold winds off the Hudson River intrude.

His Theory

The delicacy of the lacy coverings for large-span halls such as that at Chianciano (1952) and the Roman sports palaces might lead one to forget how essentially businesslike was Nervi's approach to structure. He looked and thought exactly like what he was: the head of a firm engaged in the cutthroat business of building. In his writings, Nervi constantly reminded readers that 90 percent of his contracts were awarded in competitions where the governing factors were economy and speed of construction. He thrived on these limitations and, indeed, ''never found this relentless search for economy an obstacle to achieving the expressiveness of form'' desired.

Architecture, for Nervi, was ''a synthesis of technology and art.'' To find the logical solution to a limiting set of factors within a highly competitive situation was, for him, ''to build correctly.'' His mastery of concrete bespoke a love for its adaptability. ''Concrete is a living creature which can adapt itself to any form, any need, any stress,'' he once said.

Further Reading

Structures (1956); *Buildings, Projects, Structures, 1953-1963* (trans. 1963), which contains many illustrations of his works, and *Aesthetics and Technology in Building* (1965) by Nervi are in English;*Pier Luigi Nervi* (1960), by Ada Louise Huxtable, is well illustrated; sketches on Nervi are also available in Muriel Emanuel, ed., *Contemporary Architects* (1994); and in Randall J. Van Vynckt, ed., *International Dictionary of Architects and Architecture* (1993). □

Count Karl Robert Nesselrode

The Russian diplomat Count Karl Robert Nesselrode (1780-1862) served as minister of foreign affairs from 1814 to 1856.

Karl Robert Nesselrode was born on Dec. 14, 1780, in Lisbon, Portugal, where his father was Russian ambassador. Young Karl received his education in Berlin, Germany. At the age of 16 he entered the Russian navy, where he became naval aide-de-camp to Paul I. He then went into the army, received another court appointment, and at last entered the diplomatic service.

Count Nesselrode served at Russian embassies in The Hague and Berlin. In 1806 he went on a mission to southern Germany. His assignment was to report on French troops to Alexander I, who was turning away from Napoleon in his foreign policy. Nesselrode assisted Alexander I at the Peace of Tilsit in 1811, which, according to Mikhail Speranski, contained practically all the ingredients for a future war between Russia and France.

On June 24, 1812, the French army, without a declaration of war, crossed the Neman River and entered Russian territory. During the Franco-Russian War, Nesselrode served as diplomatic secretary to generals Mikhail Kamenski, Friedrich von Buxhowden, and Levin August Bennigsen. During the negotiations at the Congress of Vienna, Nesselrode succeeded Count N. P. Rumiantsev in August 1814 as Russian minister of foreign affairs.

Russia's design on Poland met with opposition from other powers, especially England and Austria. Nesselrode played a subordinate role and was seldom consulted by Alexander I on major issues. By the end of 1814, the discussions of the Polish and Saxon problems having reached an impasse, England and Austria made preparations for war against Russia. A compromise, however, averted another war. By the Final Act of the Congress of Vienna (June 1816), the greater part of the former duchy of Warsaw was given to Russia.

In November 1831 Mohammed Ali, Pasha of Egypt, revolted against Sultan Mahmud II, and by the following year Ibrahim Pasha, commander of the insurgent army, had conquered Syria and was threatening Constantinople. The Sultan asked the Western powers for help but met with indifference. Russia, however, was eager to provide Turkey with military assistance because the Turko-Egyptian War offered a golden opportunity for the consolidation of Russia's hold over Turkey. Nicholas I and Nesselrode, moreover, saw in Mehemet Ali a rebel against his suzerain (Mahmud) and a puppet in the hands of revolutionary France. Sultan Mahmud accepted Russia's military aid,

which alarmed France and England. Peace was achieved between Mohammed Ali and Mahmud at the Convention of Kintayah, negotiated in April and May 1833.

Several months later Russia signed the Treaty of Unkiar Skellesi with Turkey on July 8, 1833. The importance of the treaty was the provision by which the two monarchs ''promise to come to agreement without reserve on all matters concerning their respective tranquility and safety and for this purpose, mutually to lend each other material aid and most effective assistance.'' Nesselrode then wrote that ''our intervention in the affairs of Turkey has acquired a basis of legality.''

Nesselrode tried unsuccessfully to avert the Crimean War (1853-1856). After he concluded the Treaty of Paris, he retired as foreign minister but continued as chancellor, a post he had held since 1844. He died on March 23, 1862, in St. Petersburg.

Further Reading

For background on Count Nesselrode see Andrei Lobanov-Rostovsky, *Russia and Europe, 1789-1825* (1947) and *Russia and Europe, 1825-1878* (1954); A. J. P. Taylor, *The Struggle for Mastery in Europe, 1848-1918* (1954); Barbara Jelavich, *A Century of Russian Foreign Policy, 1814-1914* (1964); and Patricia Kennedy Grimsted, *The Foreign Ministers of Alexander I* (1969). □

Nestorius

The heresiarch Nestorius (ca. 389-ca. 453) was patriarch of Constantinople from 428 to 431. He was the ''founder'' of the Nestorian Church.

Nestorius was probably born about 389 in Germanicia in the province of Cilicia. During his youth he moved to Syrian Antioch, where he received the major portion of his education. He is first seen with historical certainty as a monk in the monastery of Eupreprius near Antioch. He seems to have been a popular and learned preacher—fiercely orthodox—and a writer of considerable theological acumen.

In 428 Nestorius was called to be patriarch of Constantinople. The imperial city had for years been in the throes of theological strife, so it seemed best to the emperor, Theodosius II, to call someone in from outside. Upon his arrival in Constantinople, Nestorius immediately exhibited his zeal by his attacks upon heresy and paganism. He moved about as befits a bishop, little realizing that his role as protector of the faith would soon be radically altered.

By virtue of his Antiochene training and background, Nestorius was bound to differ theologically with the tenor of thought common to Alexandria; and because of his present position, he was bound to be in conflict politically with that same city. Both of these feuds had existed for some time, and Nestorius's episcopate fanned the flames of the controversy. The difficulty began when one of the monks that Nestorius had brought with him from Antioch—a certain Anastasius—preached a sermon on the Virgin Mary denying that she should be referred to as *theotokos,* or Godbearer. The sermon offended many pious Christians and caused such a stir that Nestorius embarked upon a series of sermons himself, supporting Anastasius' views and developing them theologically.

World of these events soon reached Cyril, the patriarch of Alexandria, whose latent anti-Constantinopolitan sentiments were immediately aroused. The controversy between the two patriarchs began with a relatively cordial exchange of letters, but soon the words became heated and bitter, with charge answered by countercharge. Nestorius's Antiochene position vis-à-vis the Person of Christ was that ''Mary did not give birth to the divinity, but to man, the instrument of divinity.'' Thus, for him, the two natures of Christ—divine and human—were in intimate harmony, but each functioned according to its own attributes. Cyril, on the other hand, inherited from his Alexandrian tradition the strong emphasis on the essential unity of Christ, so much so that the attributes of one nature could be ascribed to the other. Therefore, *theotokos* was not just pious; it was a theologically necessary title for the Virgin Mary. In the course of the controversy Nestorius sought and obtained the support of John, the bishop of Antioch, while Cyril astutely won the ear and confidence of Celestine, the bishop of Rome.

The issue was brought to a head at the Council (third ecumenical) of Ephesus, called by Theodosius II in 431. Actually there were two councils, since Cyril and his supporters, without waiting for the delegation from Antioch, met first (June 22) and condemned Nestorius. A week later John of Antioch arrived and, meeting with his supporters, condemned Cyril. On July 10 the Roman envoys arrived, and they joined their voices to the condemnation of Nestorius. Subsequent sessions proved fruitless, so finally imperial pressure was brought to bear. Both patriarchs were declared to be in error, Cyril was imprisoned, and Nestorius was sent back to Antioch. But Cyril's political acumen soon won him freedom and a supposed victory, and, on the orders of the Emperor, Nestorius was exiled to Oasis in Upper Egypt, where some 20 years later he died.

During his exile Nestorius wrote his famous *Bazaar of Heraclides,* explaining his position in such a way as to lead many scholars to conclude that he was not, as charged, guilty of Nestorianism. The definitive Formula of Chalcedon, promulgated in 451, combined the positions of Cyril and Nestorius in a compromising fashion, with the result that today Christological ''orthodoxy'' borrows from each. Theological support for Nestorius's views survived his condemnation and exile, expressing itself both in the establishment of Nestorian churches in the East and in the persistent development of his views in the Latin Church.

Further Reading

The most comprehensive and sympathetic monograph on Nestorius is James Franklin Bethune-Baker, *Nestorius and His Teaching: A Fresh Examination of the Evidence* (1908). A survey of the issues relating to Nestorius's theological position is in George L. Prestige, *Fathers and Heretics: Six Studies in*

Dogmatic Faith with Prologue and Epilogue (1940), and Alois Grillmeier, *Christ in Christian Tradition* (1965). □

Binyamin Netanyahu

Former Israel ambassador to the United Nations, Binyamin Netanyahu (born 1949) became party head of the Likud opposition in 1993. He was then elected to the position of Prime Minister in 1996.

On March 24, 1993, Binyamin Netanyahu—better known to the Israeli public as ''Bibi''—was elected leader of the right-of-center, nationalist Likud Party, at the age of 43 replacing the 77-year-old former prime minister, Yitzchak Shamir. Netanyahu's rapid, dramatic rise to high political office and surprise selection was likely to have a profound dual impact on Israeli national politics. First, in receiving 52.1 percent of the votes from the Likud rank-and-file membership in U.S.-style primaries he out-maneuvered three more senior Likud candidates. They were former foreign minister David Levy, the formidable Ariel Sharon, and Benny Begin, son of the former respected party leader and premier Menachem Begin. In this sense Netanyahu opened a new era in Likud Party politics. Second, by his youth and engaging media style, Bibi at the same time signaled a change at the national level of politics. The first of the younger Israeli-born generation of politicians to head a major party, his choice hastened a similar process among the other parties, especially in the rival Labor alignment, of passing over the ''old guard'' and promoting newer faces appealing to younger Israeli voters.

Netanyahu was born in Jerusalem on October 2, 1949, to Ben-Zion Netanyahu, a professor of history, and his wife Tsilla. At the age of 18 he began his military training. He served as a soldier and officer in an elite unit of the Israel Defense Forces from 1967 to 1972. In this he followed his brother, Yonatan (''Yoni'') Netanyahu, the celebrated hero of the 1976 Entebbe rescue operation who was killed in action freeing a planeload of Israelis held hostage in Uganda. Another brother, Iddo Netanyahu, was a physician.

Bibi attended Cheltenham High School in Philadelphia and graduated from the Massachusetts Institute of Technology in 1976. After graduating, he held several industrial consulting and managerial positions in the United States. In 1976 he returned to Israel to become director of the Jonathan Institute, founded to study ways for democratic governments to combat terrorism. With his wife Sarah, he had one son, Yasir.

In 1982 he began a diplomatic career when appointed deputy chief of mission to the United States, where he served until 1984, already then impressing people in Jerusalem with his television ''persona'' and ability to defend Israeli hard-line policies. In 1984 Netanyahu shifted from Washington to New York, serving for the next four years as Israel's ambassador to the United Nations, again proving extremely effective.

Regarded as the protégé of Yitzchak Shamir, Netanyahu was recalled to Israel, where he acted as deputy foreign minister (1988 to 1991) and deputy minister for information in the prime minister's office (1991 to 1992), participating as a member of the Israeli delegation in the 1991 Madrid Middle East peace conference and subsequent early peace talks in Washington. All this time he involved himself increasingly in internal Likud Party politics, being elected in 1988 to the Knesset, where he was a strong advocate of electoral reform and helped to pass legislation establishing direct election of the prime minister.

Netanyahu gained control of the Likud Party in March 1993. His upset victory unquestionably constituted a tremendous personal triumph and overnight regained for him the world press attention he had enjoyed during the 1991 Persian Gulf war when he appeared regularly as a principal spokesman for Israel on CNN and other network commentary programs. However, he also faced the immediate challenge of reorganizing a party demoralized and in disarray following its defeat in the June 1992 general elections at the hands of Labor, led by Yitzchak Rabin and Shimon Peres. No less of a challenge was the need for Netanyahu to orchestrate efforts at redefining the Likud Party's strategy and platform to reflect both changing global and Middle Eastern circumstances as well as national priorities. Nor would his task be made any easier by the lingering resentment of those party veterans who had lost out to Netanyahu,

and who, each in his own way, continued to question Netanyahu's's leadership capabilities.

David Levy, thinking himself the logical successor to Begin and Shamir and having his source of power among the large numbers of working-class Sephardim (Israelis of oriental origin) from the development towns, openly criticized Netanyahu's early decisions and kept aloof from party activities. Israeli political experts similarly forecast that former general Sharon would work behind the scenes to undermine Netanyahu's authority and to be positioned to put forward his own candidacy should the new party leader lose popularity or commit a serious political misstep. One further complicating factor was the opposition Labor government's foreign policy initiative of September 1993 aimed at a territorial compromise with the Palestinians and paving the way for an eventual Palestinian state—a prospect to which the Likud had always taken the strongest opposition. To consolidate his position and to assert his leadership, Netanyahu was compelled to steer a middle-of-the-road course between ideology and pragmatism in trying to present to an Israeli public anxious for peace a viable Likud alternative peace strategy that stopped short of major territorial concessions.

After the November 1995 assassination of Prime Minister Yitzchak Rabin, elections were scheduled for May of the following year. During the campaign, Netanyahu and the Likud Party ran on a ''Peace Through Security'' platform, which on some points asserted that the peace process was rushed and thus doomed to fail. During the ugly campaign, Netanyahu was not seen as the front runner.

For the first time in Israeli history, voters could choose the prime minister and the Knesset representatives separately. On May 29, 1996, Netanyahu was elected prime minister, winning by a less than one percent margin to the surprise of many. He was the youngest man to ever hold the position. His election stunned the international community, who now feared that the hard-won Oslo agreements of 1992 and 1993, which Netanyahu inherited but did not like, would be railroaded by Israeli conservatives.

In September 1997 Netanyahu met with U.S. Secretary of State Madeleine Albright, during her first mission to the Middle East. They discussed Israeli-Palestinian relations, and there appeared to be a wide gap between the philosopies of the Clinton administration and those of the Israeli government. Although Albright condemned terrorist activities, she urged Netanyahu to make concessions. Netanyahu responded that no progress would be made ''until Arafat arrests terror suspects and increases cooperation with Israeli security forces . . . If they fight terrorism, there will be progress.''

Further Reading

Binyamin Netanyahu edited *Terrorism: How the West Can Win* (1986); and authored *A Place Among the Nations: Israel and the World* (1993), an analysis of Israel's situation in relation to the Arab world and to the West. See also *Time*, Sept. 15, 1997. □

António Agostinho Neto

António Agostinho Neto (1922-1979) was a leading African intellectual and nationalist in the three decades following the close of World War II. A doctor and poet, he was also the president of the Popular Movement for the Liberation of Angola, directing the armed struggle within Angola against the Portuguese colonial rule, and the first president of the People's Republic of Angola.

António Agostinho Neto was born near the town of Catete, a short distance inland from Luanda, the Angolan capital, on September 17, 1922. As a boy his family lived in Luanda where his father was the pastor of a large Methodist church and his mother was a kindergarten teacher. He was one of the few Africans who received a secondary school education at the famous Silva Correia High School. Neto was quiet, reserved, competent, and a good student. He bought his school books and supplies by working part-time as a secretary for the Methodist bishop. Unable to study medicine as he wanted, Neto went to work for the government health services in Luanda from 1944 to 1947. He participated in the formation of cultural associations which were an expression of African nationalism at a time when political organizations were forbidden by the Portuguese authorities.

In 1947 Agostinho Neto received a scholarship from the Methodist church for medical studies, first at the University of Lisbon and then at Coimbra. Together with other African students, he took an active part in opposing the Salazar dictatorship in Portugal. He was arrested and imprisoned on three occasions for organizing petitions, joining in demonstrations, and writing poetry. (His poems mirrored the harsh conditions of African life under Portuguese colonialism and the longing of his people for freedom and justice.) Neto was now well-known as a leading African intellectual and nationalist, and some of the most famous international writers, artists, and liberal politicians petitioned for and secured his release. In 1958 he completed his medical studies, which had been interrupted by his imprisonment, and the next year returned to Angola with his Portuguese wife, Maria Eugenia.

Doctor, Writer, and Liberation Leader

Agostinho Neto was one of the few Angolans who had the education that would have allowed him to live a life of privilege and security. Instead, on his return to Luanda he started a medical practice where he welcomed all patients, however poor and whatever their background. At the same time he continued writing. One line of a poem expressed his belief in the inevitability of the victory of African nationalism with the words ''No one can stop the rain.''

He had hardly begun his work as a doctor when he was again arrested, in his consulting room. This action sparked off a demonstration in his home village. Thirty people were killed and many injured as Portuguese soldiers fired on the

crowd. The Portuguese exiled Neto to the Cape Verde Islands and later sent him to Portugal, where he was first imprisoned and then kept under house arrest. In 1962 he and his wife and two small children escaped to Morocco and from there travelled to Léopoldville (now Kinshasa, Zaire).

Neto was now the most famous of the Angolan nationalist leaders, and in the same year he was elected as the president of the liberation movement, MPLA (Popular Movement for the Liberation of Angola). For the next 12 years Neto directed the armed struggle of MPLA within Angola against Portuguese colonial rule. He travelled to Europe, the Soviet Union, and other African countries to rally support for his organization. During the 1960s several volumes of his poetry were published. Some were translated and published in other languages, including English. In 1974 a coup in Portugal toppled the Salazar dictatorship. Neto, as the head of MPLA, opened the negotiations with Portugal and with other Angolan liberation movements which led to the independence of Angola.

First Angolan President

On November 11, 1975, Neto was sworn in as the first president of the People's Republic of Angola. The problems of building a modern nation state on the ruins of an old colonial empire were immense. For example, illiteracy was about 85 percent; many trained Portuguese had left the country; and rival liberation movements supported by foreign powers refused to recognize the MPLA government and continued the war. Neto's compelling sense of duty to his people and country motivated him as it had done in his years as a student, as a doctor, and as a leader in exile. His own inclination was more to intellectual pursuits and a private life, but he continued to give Angola the strong leadership that it needed. He acted as a moderating influence within his government while remaining fully committed to building a socialist state. Agostinho Neto has deservedly been called ''the father of modern Angola.'' His work was cut short by his death from cancer on September 10, 1979.

Further Reading

Some of Agostinho Neto's poems have been translated into English and published under the title *Sacred Hope* (1974). On general background, see Lawrence W. Henderson *Angola: Five Centuries of Conflict* (1979). Recommended on the role of Neto and MPLA in the liberation struggle is John Marcum, *The Angolan Revolution,* two volumes (1969 and 1978), and on events since independence see Michael Wolfers and Jane Bergerol, *Angola in the Front Line* (1983). □

Elizabeth F. Neufeld

Elizabeth F. Neufeld (born 1928) is best known as an authority on human genetic diseases . Her research at the National Institutes of Health (NIH) and at University of California, Los Angeles (UCLA), provided new insights into mucopolysaccharide storage disorders (the absence of certain enzymes preventing the body from properly storing certain substances).

Neufeld's research opened the way for prenatal diagnosis of such life-threatening fetal disorders as Hurler syndrome. Because of this research, she was awarded the Lasker Award in 1982 and the Wolf Prize in Medicine in 1988.

She was born Elizabeth Fondal in Paris, on September 27, 1928. Her parents, Jacques and Elvire Fondal, were Russian refugees who had settled in France after the Russian revolution. The impending occupation of France by the Germans brought the Fondal family to New York in June 1940. Her parents' experience led them to instill in Neufeld a strong commitment to the importance of education ''They believed that education was the one thing no one could take from you,'' she told George Milite in a 1993 interview.

Neufeld first became interested in science while a high school student, her interest sparked by her biology teacher. She attended Queens College in New York, receiving her bachelor of science degree in 1948. She worked briefly as a research assistant to Elizabeth Russell at the Jackson Memorial Laboratory in Bar Harbor, Maine. From 1949 to 1950 she studied at the University of Rochester's department of physiology. In 1951 she moved to Maryland, where she served as a research assistant to Nathan Kaplan and Sidney Colowick at the McCollum-Pratt Institute at Johns Hopkins

University. In 1952 Neufeld moved again, this time to the West Coast. From 1952 to 1956 she studied under W. Z. Hassid at the University of California, Berkeley. She received her Ph.D. in comparative biochemistry from Berkeley in 1956 and remained there for her postdoctoral training. She first studied cell division in sea urchins. Later, as a junior research biochemist (working again with Hassid) she studied the biosynthesis of plant cell wall polymers—which would prove significant when she began studying Hurler syndrome and related diseases.

Neufeld began her scientific studies at a time when few women chose science as a career. The historical bias against women in science, compounded with an influx of men coming back from the Second World War and going to college, made positions for women rare; few women could be found in the science faculties of colleges and universities. Despite the ''overt discrimination'' Neufeld often witnessed, she decided nonetheless to pursue her interests. ''Some people looked at women who wanted a career in science as a little eccentric,'' she told Milite, ''but I enjoyed what I was doing and I decided I would persevere.''

After spending several years at Berkeley, Neufeld moved on to NIH in 1963, where she began as research biochemist at the National Institute of Arthritis Metabolism and Digestive Diseases. It was during her time at NIH that Neufeld began her research on mucopolysaccharidoses (MPS), disorders in which a complex series of sugars known as mucopolysaccharides cannot be stored or metabolized properly. Hurler syndrome is a form of MPS. Other forms of MPS include Hunter's Syndrome, Scheie Syndrome, Sanfillipo, and Morquio. These are all inherited disorders. Defectively metabolized sugars accumulate in fetal cells of victims. The disorders can cause stunted physical and mental growth, vision and hearing problems, and a short life span.

Because some plant cell wall polymers contain uronic acids (a component of mucopolysaccharides), Neufeld, from her work with plants, could surmise how the complex sugars worked in humans. When she first began working on Hurler syndrome in 1967, she initially thought the problem might stem from faulty regulation of the sugars, but experiments showed the problem was in fact the abnormally slow rate at which the sugars were broken down.

Working with fellow scientist Joseph Fratantoni, Neufeld attempted to isolate the problem by tagging mucopolysaccharides with radioactive sulfate, as well as mixing normal cells with MPS patient cells. Fratantoni inadvertently mixed cells from a Hurler patient and a Hunter patient—and the result was a nearly normal cell culture. The two cultures had essentially ''cured'' each other. Additional work showed that the cells could cross-correct by transferring a corrective factor through the culture medium. The goal now was to determine the makeup of the corrective factor or factors.

Through a combination of biological and molecular techniques, Neufeld was able to identify the corrective factors as a series of enzymes. Normally, the enzymes would serve as catalysts for the reactions needed for cells to metabolize the sugars. In Hurler and other MPS patients, enzyme deficiency makes this difficult. A further complication is that often the enzymes that do exist lack the proper chemical markers needed to enter cells and do their work. Neufeld's subsequent research with diseases similar to MPS, including I-Cell disease, showed how enzymes needed markers to match with cell receptors to team with the right cells.

This research paved the way for successful prenatal diagnosis of the MPS and related disorders, as well as genetic counseling. Although no cure has been found, researchers are experimenting with such techniques as gene replacement therapy and bone marrow transplants.

In 1973 Neufeld was named chief of NIH's Section of Human Biochemical Genetics, and in 1979 she was named chief of the Genetics and Biochemistry Branch of the National Institute of Arthritis, Diabetes, and Digestive and Kidney Diseases (NIADDK). She served as deputy director in NIADDK's Division of Intramural Research from 1981 to 1983.

In 1984 Neufeld went back to the University of California, this time the Los Angeles campus, as chair of the biological chemistry department, where she continues her research. In addition to MPS, she has done research on similar disorders such as Tay-Sachs disease. But her concerns go beyond research. She strongly believes that young scientists just starting out need support and encouragement from the scientific community, because these scientists can bring new and innovative perspectives to difficult questions and issues. At the same time, young scientists can learn much from the experience of established scientists. In her capacity as department chair, Neufeld encourages interaction among established scientists, young scientists, and students.

Neufeld has chaired the Scientific Advisory Board of the National MPS Society since 1988 and was president of the American Society for Biochemistry and Molecular Biology from 1992 to 1993. She was elected to both the National Academy of Sciences (USA) and the American Academy of Arts and Sciences in 1977 and named a fellow of the American Association for Advancement in Science in 1988. In 1990 she was named California Scientist of the Year.

Married to Benjamin Neufeld (a former official with the U.S. Public Health Service) since 1951, she is the mother of two children. Although her work takes up a great deal of her time, she enjoys hiking when she gets the chance, and travel ''when it's for pleasure and not business.''

Further Reading

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Neufeld, Elizabeth F., *Interview with George Milite conducted December 17,* 1993.

UCLA Medical School, ''http://www.mednet.ucla.edu/acadprog/som/ddo/biochem/labs/neufeld.htm,'' July 22, 1997. □

Balthasar Neumann

The German architect Balthasar Neumann (1687-1753) created some of the finest baroque buildings of the 18th century for the Schönborn family in central Germany, notably the Residenz in Würzburg and the church of Vierzehnheiligen.

In the great flowering of the arts which took place in central Europe during the early decades of the 18th century, it was largely in the field of architecture that the most famous achievements were made. The greatest architect of the time, it is acknowledged, was Johann Bernhard Fischer von Erlach of Vienna. His spiritual heir was Balthasar Neumann, who, working for the powerful Schönborn family, key figures at the imperial court and rulers of several important principalities within the Holy Roman Empire and passionate builders all, was provided with almost limitless possibilities to display his talents.

Neumann was born in January 1687 at Eger (Erlau) in Bohemia, the son of a clothier. He was trained as a cannon and bell founder but apparently showed such promise that he was sent to Würzburg to study civil and military engineering, as well as to continue his work in the foundries. In 1714 he enlisted in the palace guards at Würzburg as a lieutenant of artillery; he served in the imperial forces in the Belgrade campaign of 1717 as a military engineer.

After 3 years of travel Neumann returned to Würzburg, where, with the architect Johann Dientzenhofer, he shared responsibility for planning the future episcopal palace, which the Prince-Bishop Philip Franz von Schönborn had decided to build in place of his residence in the fortress of Marienburg overlooking the city. This enterprise occupied Neumann for most of his life and was the crowning achievement of his career.

The Residenz

Although Neumann's control over the planning of the episcopal palace was anything but absolute at the beginning, for the prince-bishop sought advice about it everywhere—from his relatives, from other German architects like Maximilian von Welsch and Johann Lucas von Hildebrandt, and even from the French architects Robert de Cotte and Gabriel Germain Boffrand—Neumann gradually won the confidence of his patron and served as the stabilizing influence and coordinator of all their suggestions and alterations, adding his own ideas as well to the general scheme. It is chiefly Hildebrandt's influence, particularly in the treatment of surfaces, that predominates over all the others. The result of this collaboration was a huge building complex, with a *cour d'honneur* surrounded on three sides by blocks with inner courts, the central block accentuated by the large octagonal dome over the main hall, and the exterior facades enlivened by pavilionlike projections. The palace chapel, designed by Neumann and decorated by Hildebrandt (begun in 1730), has a basic plan of intersecting ovals, and its almost bewilderingly rich interior decoration is in marked contrast to the relatively plain exterior of the building.

In the great stairway, which Neumann began in 1737, he revealed his special talent, the manipulation of dynamic space. A single flight of stairs leads from the ground floor to the landing, where two flights then lead up and back to the main floor. In this huge space, for the ceiling is unsupported by arcades or columns, the visitor only gradually becomes aware of the size of the stairway hall and of the vastness and complexity of the fresco decoration executed by Giovanni Battista Tiepolo (1752-1753). In his representation of the four continents he created his finest fresco. On the cornice before the personification of Europe, he portrayed Neumann in his military uniform, seated on a cannon, one of the more appealing portraits of the period. The stairway lacks the elaborate balustrade which Hildebrandt certainly planned for it, and the rich effects he had intended have been diminished. This is not the case in the Marble Hall, which serves as the climax for the whole stairway, where the huge enclosed oval space is enriched with splendid stucco ornament and with frescoes by Tiepolo (1750-1752).

At Schloss Bruchsal (destroyed), where Neumann was called to work in 1728 after much of the palace had been done, he was able to continue his work on stairways. Here he constructed (1731-1732) an oval landing joining the staterooms, with the stairways encircling it as they ascend, presenting a rather enclosed feeling until one arrives at the spacious and elaborate landing on the main floor. He was able to resolve, again, the problem of the stairway (1740) at Schloss Brühl by lightening the supporting walls of the upper flights with arches, thus giving a spacious effect to the whole lower level of the stairwell. The stairs seem to float in the air as they rise upward to the richly decorated upper level, topped with an oval dome pierced with windows.

Church Architecture

During the 1740s Neumann began his two greatest churches: the pilgrimage church of Vierzehnheiligen near Bamberg, and the abbey church at Neresheim in Swabia. The church at Vierzehnheiligen (1743-1772) was to have, as its central element, an altar built over the spot where the 14 saints known as the Helpers in Need had appeared in a miraculous vision. At first it was thought that the church should be built on a central plan, but Neumann's design for a longitudinal-plan church with the altar under the dome over the crossing was accepted. The builder entrusted with the construction began the chancel incorrectly, and Neumann had to step in and alter his plan, so that the altar was now in what would have been the nave. He skillfully resolved this unfortunate situation by breaking the nave up into ovals; in the center of the largest oval was the altar, thus giving the impression that it is, indeed, in the center of the whole edifice.

This concern with blending a central-plan church with a longitudinal nave, so fortuitously worked out at Vierzehnheiligen, found its fullest expression at Neresheim, Neumann's last great church (1747-1792). Here the longitudinal oval of the crossing grows out of the ovals of the transepts and the two ovals which make up the nave and the

two of the deep chancel, yet the whole is broken up in such a way that one sees only a vast and intricate articulated space over which the dome seems to float. Although altered somewhat after Neumann's death, it still is the purest expression of his architectural ideas.

Other Activities

Throughout his life Neumann remained an officer in the bishop's military and continued to concern himself with problems of military engineering. He also developed a freshwater supply for the city of Würzburg (1730), built a glass factory and a mirror factory (1733), and taught military and civil engineering at the University of Würzburg.

Neumann was fairly prosperous, the owner of vineyards and a fine country house. Although under the less splendid successors of the Schönborn bishops he was not always able to build as he would have wished, he continued to concern himself until his death with plans for great palaces, complete with vast and complex stairways, such as his designs for the Hofburg in Vienna (1747) and the palaces at Stuttgart (1747, 1749, 1750) and Karlsruhe (1749), none of which were executed. He died, a colonel, in Würzburg on July 18, 1753.

Further Reading

The only literature on Neumann in English is contained in Nicolas Powell, *From Baroque to Rococo* (1959); John Bourke, *Baroque Churches of Central Europe* (1962); Eberhard Hempel, *Baroque Art and Architecture in Central Europe* (1965); and Henry-Russell Hitchcock, *Rococo Architecture in Southern Germany* (1968). □

Richard Joseph Neutra

The lifework of the Austrian-born American architect Richard Joseph Neutra (1892-1970) was an attempt to combine the technical precision of the International Style with other elements more organic to American architectural traditions.

Richard Neutra was born in Vienna on April 8, 1892. He trained at the Technische Hochschule, receiving his diploma in 1917. While there he was greatly influenced by the buildings and writings of a contemporary Viennese architect, Adolf Loos, one of the pioneers of the modern movement in Europe. Loos introduced Neutra to innovations occurring in American architecture, particularly the experiments of Louis Sullivan and the Chicago school. Neutra's interest in American architecture grew when he became familiar with the work of Frank Lloyd Wright.

In 1918 Neutra went to Switzerland, working as a landscape architect and city planner. In 1921 he moved to Lukenwalde, Germany, to serve in the Municipal Building Office. The next year he became associated with Erich Mendelsohn in the design of the Business Center in Haifa, Palestine. Neutra emigrated to the United States in 1923, joining the Chicago firm of Holabird and Roche. At the same time he met Frank Lloyd Wright and began working at Wright's Wisconsin home, ''Taliesin.'' Three years later Neutra moved to Los Angeles, setting up a partnership with another Vienna-born architect, Rudolph Schindler.

As his first major American commission, Neutra designed a home for Richard Lovell (1927-1929) in Los Angeles. Its clear-cut lines and planar surfaces are suggestive of the International Style, but the placement of the building on its mountain site echoes Wright's concept of organic setting. The house is constructed of thin steel elements cantilevered over a ravine; the entire structure is supported from above by steel cables. Interestingly, the smooth white treatment of the walls and the use of broad areas of glass may have influenced Wright himself in his design for the kaufmann House (1936) in Bear Run, Pa.

During the 1930s Neutra continued to express the box-like forms of the International Style in his own personal idiom. For example, in both the Josef von Sternberg House (1936) in the San Fernando Valley and the Corona School (1934-1935) in Bell, Calif., he combined many of the technical approaches associated with the International Style with the use of unusual building materials such as native stone and redwood.

The most significant of Neutra's projects in the early 1940s was Channel Heights, a government-sponsored housing development in San Pedro, Calif. Neutra was responsible for the entire project, from the overall plan to the

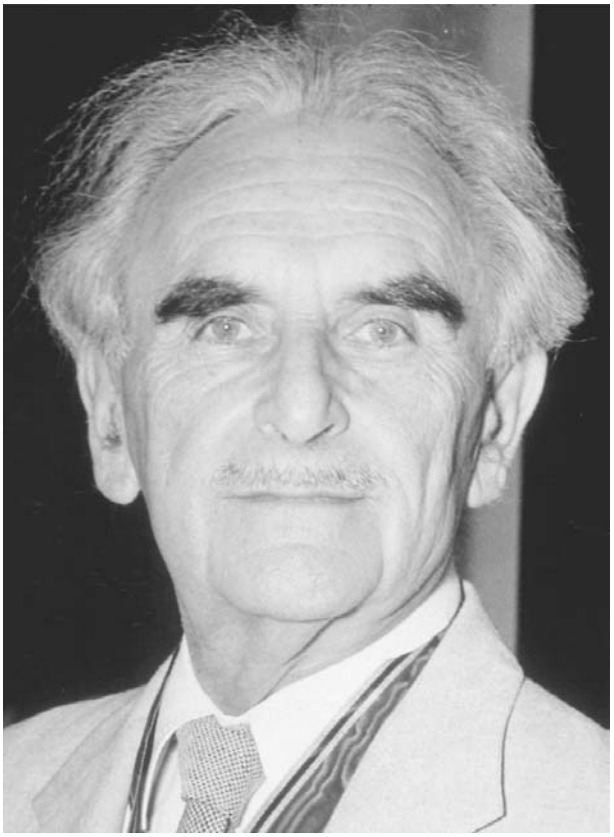

specific details such as redwood trim. Although the units were identical, he succeeded in individualizing them by varying the placement of each house in accordance with its particular terrain. Neutra designed a number of private homes in southern California. Among them was the Kaufmann (now Lisk) House in Palm Springs; here by brilliantly integrating the house with its desert site, Neutra reached a high point in his domestic style.

In 1949 an expanding practice prompted Neutra to form a partnership with Robert E. Alexander. Although the firm continued to design domestic structures, it concentrated on larger, public commissions, designing, for example, office buildings and university libraries. A motel complex at Malibu Beach, Calif. (1955), which overlooks the Pacific, is characteristic of Neutra's ambition to express as vividly and simply as possible the relationship between a structure and its natural surroundings. By successfully maintaining structural clarity while relating a building to its site, Neutra achieved a uniquely personal style. He died on April 16, 1970, in Wuppertal, West Germany.

Further Reading

Useful for an understanding of Neutra's work is his early theoretical essay, *Survival through Design* (1954). The best work on him is Esther McCoy, *Richard Neutra* (1960). Bruno Zevi, *Richard Neutra* (1954), is a good, secondary biography and critique. A résumé of Neutra's projects and designs through the 1950s is in Willy Boesiger, ed., *Richard Neutra: Buildings and Projects* (3 vols., 1966). □

Louise Nevelson

Louise Nevelson (1900-1988) was an American abstract sculptor who explored both the density and transparency of materials. Her imagery was based on surrealist and cubist models.

Born in Kiev, Russia, Louise Nevelson emigrated with her family to the United States in 1905. She studied painting at the Art Students League, New York City, from 1929 through1930 and traveled to Munich in 1931 to study with Hans Hofmann. In the mid-1930s, she turned to sculpture. In 1944, a piece designed an abstract sculpture composed of wood was shown to the public for the first time. In her early work she uses traditional materials and processes, and the images are almost exclusively figures, as in *Mountain Woman* (1949-1950).

By the mid-1950s Nevelson had emerged as a significant force in American sculpture. She constructed freestanding and relief pieces in wood that was finished in a monochromatic hue. *Black Majesty* (1955) is a series of totemic events vertically projecting from a horizontal pedestal. At the same time, the presentation of her pieces became environmental in scope, and she often exhibited them under a common title or theme, for example, *The Royal Voyage* (1956) with jagged forms sprawled on the floor as well as mounted on pedestals, *The Forest* (1957), and *Moon Garden plus One* (1958).

Some comparisons have been made between Nevelson's work of the 1950s and concurrent attitudes in American painting, such as abstract expressionism. However, her compositions—while at first glance open-ended and freely handled in their assembled state—exhibit greater control, both formally and in their mythopoetic intent. Like some contemporary sculptors, she used cast-off materials; but her ingenious framing and pedestal devices, such as the relief, the box, and the column, in addition to her painterly concerns with light and dark, set her apart.

By the end of the 1950s Nevelson had moved from black and natural surfaces to overall white in the memorable series *Dawn's Wedding Feast*. The scale of this exhibition seemed to forecast her large single wall reliefs *Homage to 6,000,000 I* (1964) and *Homage to the World* (1966). She, again returned to wood painted black (triangular) in *Silent Music I* (1964).

In the mid-1960s Nevelson came to prefer compositions with fewer elements, more rigidly controlling the relief space. She turned to such new materials as black lucite, aluminum, and magnesium, as in *Atmosphere* and *Environment*. In *Environment* she achieved open, freestanding structures that are as concerned with volume as with mass. In her work of the late 1960s she used welded vertical shapes; however, she also continued to execute wood constructions.

Nevelson's artwork of the mid-1970s, she utilized cast paper in *Dawn's Presence* (1976). The early 1980s and mid-1980s, she worked with detailed PHSCograms in *Keeping Time with Fashion* (1983) and painted wood in *Mirror Shadow XI* (1985). Remembered for her natural abstract sculptures, her death in 1988 marked a significant loss to the world of art.

Further Reading

The most comprehensive work on Nevelson is John Gordon's, *Louise Nevelson* (1967), published on the occasion of the Whitney Museum retrospective exhibition of her sculpture; *Louise Nevelson* (1970), by Mary Hancock Buxton is valuable for the artist's later work; *Louise Nevelson: Prints and Drawings, 1953-1966,* by Una E. Johnson (1967); and *Louise Nevelson* (1969), exhibition catalog of the Museum of Fine Arts, Houston, and College of Fine Arts, University of Texas; useful for general background is a work by the editors of *Art in America,* entitled *The Artist in America* (1967); Nevelson's updated artwork can be located in *Imaging Incorporated* (1995-96); *Early Nevelson* (1997); and *Pace Editions Inc.* (1976); www.Artincontext.com. □

John Williamson Nevin

John Williamson Nevin (1803-1886) was a conservative opponent of the enthusiastic revivalism that characterized 19th-century American Protestantism.

Born in Franklin Country, Pa., on Feb. 20, 1803, John Williamson Nevin grew up on his parents' farm, imbibing their strict Presbyterianism. He graduated at the age of 19 from Union College in Schenectady, N.Y., and then attended Princeton Theological Seminary in New Jersey, although uncertain of his call to the ministry. After completing studies at Princeton, he accepted appointment as professor of biblical literature at Western Theological Seminary in Allegheny, Pa. Finally, in 1835, he received ordination as a minister in the Presbyterian Church.

A scholar by temperament, Nevin learned the German language and studied the German theologians of the day. His newspaper articles on temperance and abolition spread his reputation; in 1840 the trustees of the German Reformed Church's seminary at Mercersburg, Pa., offered him a professorship in theology. It was a big step for an innately cautious man, but he decided to accept the call and converted to the German Reformed Church.

Dignified in appearance and somewhat preoccupied in manner, Nevin inclined to a conservative approach on all questions, including those then agitating American Protestantism. The revivalistic fervor sweeping many denominations found no friend in Nevin, although in his youth he had experienced a mild ''awakening.'' He published a series of lectures, *The Anxious Bench: A Tract for the Times* (1843), which criticized the ''new measures'' and angered their proponents. The absence of emotionalism from the Lutheran and German Reformed Churches of that day was partly due to Nevin.

Nevin and his colleagues went on to develop a conservative doctrinal position eventually labeled the ''Mercersburg Theology.'' His *Mystical Presence: A Vindication of the Reformed or Calvinistic Doctrine of the Holy Eucharist* (1846) drew much public criticism for its alleged sympathy with Roman Catholic belief.

In 1841, in addition to his seminary duties, Nevin became the temporary president of Marshall College, the seminary's undergraduate division. Bedeviled by the school's financial problems, he helped engineer a merger with Franklin College in Lancaster, Pa. In 1851 he gave up teaching for reasons of health and because his controversial opinions made him the target of public attack. In retirement, he worked on a new liturgy for his adopted church, but in 1866 he accepted the ''provisional'' presidency of Franklin and Marshall College. He served for 10 years, resigning again in 1876 in order to relieve the college of the financial burden of his salary. He died on June 6, 1886.

Further Reading

There is no modern biography of Nevin. Aside from his own incomplete autobiographical sketches in the German Reformed Church's *Messenger,* the only authority is Theodore Appel's filiopietistic *The Life and Work of John Williamson Nevin* (1889; repr. 1969). James Hastings Nichols, *Romanticism in American Theology: Nevin and Schaff at Mercersburg* (1961), contains an extended account of Nevin's theology. □

Allan Nevins

Allan Nevins (1890-1971) began life as a journalist but ended it with a reputation as one of the best popular American historians of the day. Although he wrote a number of books on a variety of topics, he is most famous for his eight-volume study of the Civil War.

Allan Nevins was born on a farm near Camp Point, Illinois, on May 20, 1890, the son of Joseph and Emma (Stahl) Nevins. According to Nevins, his father, who was a stern Presbyterian, enjoined him to work hard, an injunction he followed faithfully all of his life.

Nevins received his academic training at the University of Illinois, earning an A.B. in 1912 and an A.M. the following year. His first academic appointment was as a graduate instructor in English while working on his master's degree. While still a student at Illinois he began writing two books, one on Robert Rogers, which was published in 1914, and a second on the history of the University of Illinois, which was published in 1917. Both books are now forgotten, but their very existence demonstrates Nevins' energetic and workaholic ways.

After graduating from Illinois in 1913, Nevins became an editorial writer for both the *New York Evening Post* and

The Nation. Not only did he fill both these positions, but he also continued to do research in the New York Public Library and to write at home in the evenings. His busy schedule continued even after his marriage to Mary Fleming Richardson on December 30, 1916, and the birth of their two children, Anne Elizabeth and Meredith. He did sever his relationship with *The Nation,* however, in 1918.

The 1920s were a particularly productive time for Nevins. He published a history of the *New York Evening Post—The Evening Post: A Century of Journalism*—in 1922, a year before he left the paper. His next book was *American Social History as Recorded by British Travellers* (1923), a collection of eye-witness accounts of American society. The book was highly regarded and was re-issued 25 years later under the title *America Through British Eyes*.

Nevins became literary editor for the *New York Sun* in 1924, but left the position after a year to become an editorial writer for the *New York World*. In 1927 he published *The American States During and After the Revolution, 1775-1789*. The book, which was a study of conditions in each of the states during the Revolutionary period, became one of the standard works on that era. The same year Nevins took a year's leave from his newspaper duties to teach American history at Cornell University. The trial year convinced Nevins that he should continue to teach, so after he returned to New York City, and to the *New York World,* he became an associate professor of history at Columbia University. This position entailed teaching two classes each term. Nevins continued, however, as a fulltime editorial writer.

In 1931 Nevins cut his ties to the newspaper world and became, for the first time, a full-fledged academic as professor of history at Columbia. A year after his appointment Nevins published *Grover Cleveland: A Study in Courage* (1932), the first of two biographies of his to win Pulitzer prizes. The book combines careful historical research with literary charm and added considerably to Nevin's reputation. Two years later he wrote a *History of the Bank of New York and Trust Company, 1784-1934,* which was done at the behest of the company and which demonstrated an interest in business history which was to continue. In 1936 he won a second Pulitzer Prize for *Hamilton Fish: The Inner Story of the Grant Administration*. A fourth book in that decade, *The Gateway to History* (1938), was an exercise in historiography, another interest of Nevins.

During the 1930s Nevins began to collect honorary degrees and to accept invitations for visiting professorships at other universities. He held the Sir George Watson Chair of American History, Literature, and Institutions in England in 1934-1935; was visiting professor of history at the California Institute of Technology in 1937-1938, as well as a visiting scholar at Huntington Library; and in 1940-1941 he was Harmsworth Professor at Oxford University, a post he was to fill again in 1964-1965.

During World War II Nevins worked in several capacities to further the war effort. He collaborated with Henry Steele Commager, his Columbia colleague, to write *America: The Story of a Free People* (1942), an effort to argue that the United States had a valuable historic heritage. He then served as a special representative of the Office of War Information in Australia and New Zealand in 1943-1944 and was chief public affairs officer at the American embassy in London in 1945-1946.

Following his return to Columbia Nevins began his most ambitious project, which was to become an eight-volume series on the Civil War. The first to be published was *The Ordeal of Union* (1947), which won the Bancroft Prize and the $ 10,000 Scribners' Literary prize. In 1948 he began the Oral History Project, a pioneer effort at collecting the memories of living individuals at Columbia University.

In the 1950s Nevins continued his work on the Civil War, publishing *The Emergence of Lincoln,* 2 volumes (1952), and *The War for the Union,* 2 volumes (1959). Two further volumes with the same title were published in 1961. He also began to write the biographies of important American business leaders, believing that these giants had built America's industrial strength and deserved more favorable treatment than that accorded them by the muckrakers. In 1953 he published *John D. Rockefeller: A Study in Power,* which presented a much more favorable view of the oil magnate than had earlier biographies. The next year he, along with Frank E. Hill, co-authored the first of a three-volume book on Henry Ford called *Ford: The Times, the Man, and the Company*. The remaining two volumes appeared in 1957 and 1963.

Nevins retired from Columbia in 1958 after an exhausting career in which he had not only taught and published books and articles, but had also supervised over 100 doctoral dissertations. He did not stop working, however,

but instead moved to California to become senior research associate at the Huntington Library. There he continued to write. Among the books produced there were *Herbert H. Lehman and His Era* (1963) and *James Trustlow Adams: Historian of the American Dream* (1968).

When he died in San Marino, California, on March 5, 1971, Nevins had accumulated a distinguished career of service as well. He had been president of the American Historical Association, the Society of American Historians, and the American Academy of Arts and Letters. Only he knew exactly how much he had written. Ray Allan Billington has estimated that he wrote over 50 books and 1,000 articles and edited another 75 books, but was unsure of the actual total.

Further Reading

The best evaluation of Nevins is the essay entitled ''Allan Nevins, Historian: A Personal Reminiscence,'' written by Ray Allan Billington in his compilation on *Allan Nevins on History* (1975). The book contains essays by Nevins on a variety of topics and is an excellent introduction to his work. There are several short passages on Nevins' attempts to write history that was at once scholarly and popular in John Higham's *History* (1965). □

Alexander Nevsky

The Russian leader Alexander Nevsky (1219-1263) was prince of Novgorod and then grand prince of Vladimir. An outstanding military leader and statesman, he earned his surname from a victory over the Swedes at the Neva River.

Alexander Nevsky was the son of Iaroslav Vsevolodovich, Prince of Pereiaslavl and Novgorod. When his father moved to Kiev in 1236, Alexander succeeded him as prince of Novgorod. In 1237 Mongols began to invade Russia from the east, while in the west the Swedes and the Germanic Sword Knights of Livonia pressed against Novgorod under the pretense of a crusade.

His father, who had become grand prince of Vladimir, entrusted Alexander with the defense of the western frontiers. Although greatly outnumbered, Alexander decisively defeated the Swedes on July 15, 1240, at the mouth of the Neva River. Because of a conflict with Novgorod nobility, he had to leave the city shortly afterward but was recalled when the Sword Knights attacked the land. He trapped them on the ice of Lake Peipus on April 5, 1242, and destroyed most of their force.

Seeing the impossibility of waging a successful war with the Mongols, in 1242 Iaroslav recognized their sovereignty over Russia and pledged his allegiance to the Mongol Khan. When Iaroslav died in 1246, Alexander succeeded him in Kiev, and Alexander's brother Adrei ascended the throne of Vladimir. In 1252, when Adrei refused to pledge

allegiance to the new great Khan, he was driven out of Russia, and the title of grand prince of Vladimir was passed to Alexander.

In spite of strong opposition among the Russian people, Alexander remained faithful to his father's policy of cooperation with the Mongols. He had the full support of the Russian Orthodox Church, which enjoyed considerable freedom and influence under the Mongols. Slowly, he won the people too, for in return for his cooperation Alexander received major concessions from the Mongol khans. Most importantly, they agreed to reduce, and later abandon, their demands for Russian troops and to withdraw their tax collectors from Russian lands.

Alexander died in 1263. His people greatly admired him for his incessant efforts to alleviate the Mongol yoke, his heroic defense of Russia and Orthodoxy in the west, and his deeply felt Christianity. After his death, Alexander came to be venerated as one of the most popular rulers in Russian history, a savior of Russia, and a saint. Bowing to popular pressure, the Russian Church canonized him locally in Vladimir in 1380 and generally in 1547.

Further Reading

A popular sketch of Alexander's life is in Constantin de Grunwald, *Saints of Russia* (trans. 1960). He has also received considerable attention in two works on Russia: Vasilii O. Kliuchevskii, *A History of Russia,* vol. 1 (trans. 1911), and George Vernadsky, *A History of Russia,* vol. 3 (1953). □

John Newbery

English publisher John Newbery (1713-1767) was the first person to create books specifically for children. His work reflected the changes in attitudes about children during the eighteenth century and aimed to present entertaining and educational materials designed for a child's reading level and interests.

The eighteenth-century publisher John Newbery was the first person to focus on the creation and marketing of books for children. The success of his work was due in part to the rise of the British middle class during this period and the increased amount of money and leisure time they were able to spend on their children. Another factor was a changing philosophy about the role and nature of children; rather than being looked upon as miniature adults, children were beginning to be recognized as having interests, energies, and attention spans that were greatly different from those of adults. Newbery's accomplishments in catering to these new trends in society and the foundations he laid for the ongoing practice of children's publishing are recognized today in the Newbery Awards—the annual honors bestowed upon outstanding works of children's literature by the American Library Association.

Newbery was born in 1713 in Waltham, Berkshire, England. He was the son of a farmer, Robert Newbery, but other members of his family were active in the publishing business. Newbery received a modest education in his home district, learning only the basics traditionally thought necessary for a farmer. But the boy also had a great love of reading and was drawn to a career that would indulge his appreciation of books. At the age of 16, he was apprenticed to a printer in the town of Reading, nine miles from his home. There he learned the skills of the printing trade from William Carnan and assisted in the production of Carnan's newspaper, the *Reading Mercury*. Eventually, Newbery was promoted to the position of assistant to the printer.

Built Successful Newspaper Business

When Carnan died in 1737, the 24-year-old Newbery inherited half of his printing business, sharing the company with Carnan's brother. The publisher soon gained more control over the business by marrying Carnan's widow. Newbery took responsibility for Carnan's children, and eventually had three of his own. The *Reading Mercury* thrived under his supervision; by 1743 it was sold in nearly 50 markets and was one of the top provincial papers of the day. The paper's success may have been in part due to Newbery's active interest in promoting his paper and investigating new markets and business possibilities. In 1740 he had undertaken a tour of England for these purposes, gaining information that may have guided him in his later book publishing ventures. It was in 1740 that Newbery published his first book, beginning the career for which he would be best remembered. For much of his life, however, a large part of his income was not from his publishing activities but from his side business ventures. One of these enterprises involved the sale of about thirty different patent medicines, including Dr. James' Fever Powder; advertisements for these products often appeared in Newbery's publications.

In his ongoing search for new opportunities, Newbery moved to London, opening the Bible and Sun publishing company in 1745 at St. Paul's Churchyard. This marked the beginning of Newbery's most productive years as a publisher. In London, he began the writing and selling of children's books, a market in which there was a growing demand for materials, particularly during the Christmas holidays. The books he produced were aimed both at the amusement and education of children. His first success in this area was the 1744 book *A Pretty Little Pocket Book,* a high-quality work that featured an entertaining and colorful style, including expensive copperplate engravings and a gilt cover. The book contrasted sharply with the dull and cheap appearance of earlier chapbooks, and the public eagerly snatched up copies; at least 10,000 copies were distributed between its initial publication and the end of the century.

Created High-Quality Children's Books

In 1746, Newbery published two more books directed at the education of children, *Circle of the Sciences: Writing* and *Circle of the Sciences: Arithmetic*. An introduction to the ideas of the English physicist and mathematician Isaac Newton were presented in the 1761 work, *The Newtonian System of Philosophy Adapted to the Capacities of Young Gentlemen and Ladies . . . By Tom Telescope,* popularly known as simply *Tom Telescope*. The book's author is a subject of debate; some believe that the author Oliver Goldsmith wrote the book, while others suggest that Newbery himself was the creator. This was another great success for Newbery, going through at least ten printings for a total of around 30,000 books by 1800. Newbery was cautious in business though, and his first printings were usually very small; only once he was able to gauge the interest of the market would he undertake further printings.

Children's literature was only one aspect of Newbery's role in literature and publishing in his day. He was an associate of a number of leading English writers, including Samuel Johnson, Oliver Goldsmith, and Christopher Smart. These authors and others contributed to Newbery's numerous newspapers in London and the provinces. One such paper was *The Universal Chronicle or Weekly Gazette,* which he founded in 1758; the paper published a number of famous works by Johnson, including ''The Idler,'' ''The Rambler,'' and ''The Lives of the Poets.'' *The Public Ledger,* initiated in 1760, featured Goldsmith's ''A Citizen of the World'' in its first issue. Newbery also published Goldsmith's book *The Vicar of Wakefield* in 1766.

Memorialized in Book Awards

Newbery died on December 22, 1767, in London at the age of 54. His publishing business was carried on by his son, Francis Newbery, and later by one of Newbery's nephews, then the nephew's wife. Although the business lasted until 1801, it never again reached the remarkable

level of success that Newbery had accomplished with his varied publishing projects. His contributions to the promotion of children's literature resulted in similar ventures by other companies, however, insuring a continuing commitment to the field. More than 150 years after the publisher's death, the Newbery Award for children's literature was established in 1922 by the American Library Association, honoring Newbery's pioneering work in presenting the first materials specifically designed for the amusement and entertainment of children.

Further Reading

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Simon Newcomb

The American astronomer Simon Newcomb (1835-1909) was important in government scientific circles during the late 19th century. Primarily a mathematical astronomer, he studied the motion of the moon and the planets and redetermined various astronomical values.

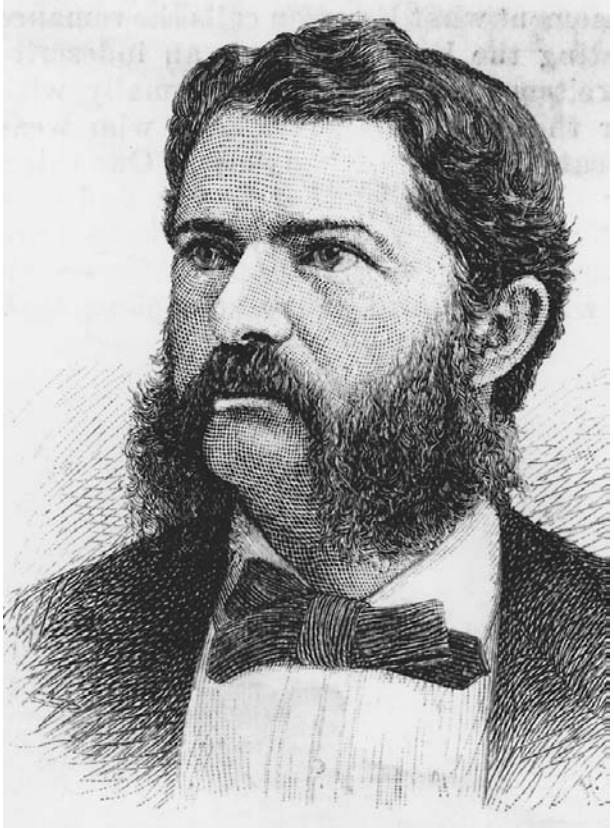

Simon Newcomb was born on March 12, 1835, at Wallace, Nova Scotia, the son of an itinerant New England schoolteacher. Apprenticed at the age of 16 to a herbalist doctor, Newcomb ran away 2 years later to the United States. He taught at country schools in Maryland for several years and in 1857 was appointed a computer in the Nautical Almanac Office, then located at Harvard University, although the *Almanac* was published by the Federal government. He took advantage of his stay at Harvard by attending the Lawrence Scientific School, from which he received a bachelor of science degree in 1858. He married Mary Caroline Hassler in 1863.

Newcomb's government service continued from 1857 until his retirement in 1897. In 1861 he was commissioned professor of mathematics in the U.S. Navy and shortly thereafter was assigned to the Naval Observatory and Nautical Almanac Office. At the observatory he began his mathematical investigations of such fundamental questions as the orbits of Neptune and Uranus, the motion of the moon, and the right ascensions of the equatorial fundamental stars. His revision of the value of the solar parallax published in 1867 remained standard until 1895, when it was superseded by his own revision.

In 1877 Newcomb was appointed superintendent of the American Ephemeris and Nautical Almanac Office. He immediately began a reorganization of the office and a program to reform the entire basis of fundamental data involved in the computation of the ephemeris. Most of this reformation, a monumental task involving virtually a recomputation of all known astronomical measures, was completed during his lifetime.

As early as 1867 Newcomb had suggested the desirability of accurately determining the velocity of light as a means of obtaining a reliable value for the radius of the earth's orbit. In 1878 he began the experiments, for a while collaborating with Albert Michelson, whose later works far overshadowed Newcomb's efforts in this line.

In addition to a large number of papers on almost every branch of astronomy, Newcomb published a number of mathematical textbooks and several astronomical books for a popular audience, including *Popular Astronomy* (1878), *The Stars* (1901), *Astronomy for Everybody* (1902), and his autobiographical *Reminiscences of an Astronomer* (1903). He also wrote a novel, *His Wisdom, the Defender* (1900), and three books and a large number of articles on economics, a subject on which he was considered a great authority in his day. He died in Washington, D.C., on July 11, 1909.

Further Reading

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Thomas Newcomen

The English inventor and engineer Thomas Newcomen (1663-1729) developed the first practical steam engine, an important feature of the industrial revolution.

Thomas Newcomen was born on Feb. 24, 1663, at Dartmouth, Devonshire. It seems probable that as a youth he was apprenticed to learn the blacksmith trade and later became an itinerant ironmonger, a craftsman who made tools, nails, and other hardware, which he sold throughout the mining areas about Dartmouth.

Many mines at that time had been dug so deep that they were constantly flooded, and to continue them in operation the operators had to find a better means to pump out the water. It was this omnipresent problem which led Newcomen to attempt to devise a machine which could drive a water pump. As to how Newcomen might have achieved this, 18th- and 19th-century writers usually pointed to earlier attempts to use steam as a motive force. However, no evidence has been found of any borrowing on the part of Newcomen. On the other hand, he never took out a patent of monopoly on his engine, as Thomas Savery did in 1698, because Savery's patent covered all means utilized to raise water by fire. This is probably why Newcomen found it necessary to purchase, from the proprietors of the Savery patent, the right to build a steam engine—a transaction which probably occurred about 1705. Thus it is doubtful whether Newcomen benefited financially from his invention, since it had to be exploited under another's patent. The first Newcomen engine which can be documented dates from 1712. It has been estimated that it required at least 10 to 15 years of development. Both the Newcomen and Savery engines were based upon the use of condensed steam; however, they also differed in important fundamentals.

The basic principle of Newcomen's engine was simple. Steam was injected into a cylinder, forcing a piston to move out. Cold water was then sprayed into the piston, the steam condensed, and a partial vacuum was formed. Atmospheric pressure then returned the piston to its original position, so that the process could be repeated. The piston's reciprocating motion was finally transferred to a water pump by a beam which rocked about its center. That this to-and-fro motion might somehow be transformed into the more useful rotary motion was a problem which had not as yet been recognized.

Newcomen's steam engine spread throughout the mining area of England and rescued many mines from bankruptcy. It was not until John Smeaton's and, more important, James Watt's versions of the steam engine were developed, almost three-quarters of a century later, that Newcomen's machine was superseded. Newcomen died in London on Aug. 5, 1729.

Further Reading

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Samuel Irving Newhouse

Samuel Irving Newhouse (1895-1979) built a multi-million-dollar newspaper, magazine, and radio/ television/cable empire—which his sons Samuel Jr. and Donald continued—by following the trend away from a largely political, crusading press and toward a commercial, profit-oriented media of great enterprises.

Born on May 24, 1895, in New York's Lower East Side, Samuel Irving (usually called S.I.) Newhouse followed a Horatio Alger pattern of rags-to-riches by combining remarkable drive, memory for figures, and talent for picking subordinates with a grass-roots sense of pleasing advertisers and the public.

Newhouse grew up in Bayonne, New Jersey. The oldest of eight children in a Russian immigrant family whose father failed at business, he left school at 13 to become the principal breadwinner. Soon he became involved in nursing the troubled Bayonne *Times* newspaper to health, learning lessons that he applied in later life.

The key was raising revenue by gaining retail advertising through aggressive salesmanship, attractive formats, and various discounts. He fostered readership loyalty with home delivery and emphasized features, comics, and brisk, local human interest stories. Vigorous in cutting labor and other costs, Newhouse opposed unionization in the 1930s, rationalized and consolidated operations, and saved substantially through merging with opposing papers. He founded only one paper; instead, he bought and revived declining papers whose location in potentially prosperous areas made them good risks. He plowed profits back into his family-owned enterprises rather than paying dividends, thus gaining the capital to buy additional papers without requiring large bank loans.

While helping to run the Bayonne *Times,* Newhouse earned a high school equivalency diploma and then attended law school at night, graduating at age 21, in 1916. Never a courtroom lawyer, he combined the management of a local law office with that of the *Times,* observing its operations, receiving a share of the profits, and reaching out for his first paper in a partnership to buy the Fitchburg, Massachusetts, *News* in 1920. This venture failed due to local resentment, but Newhouse profited when selling the

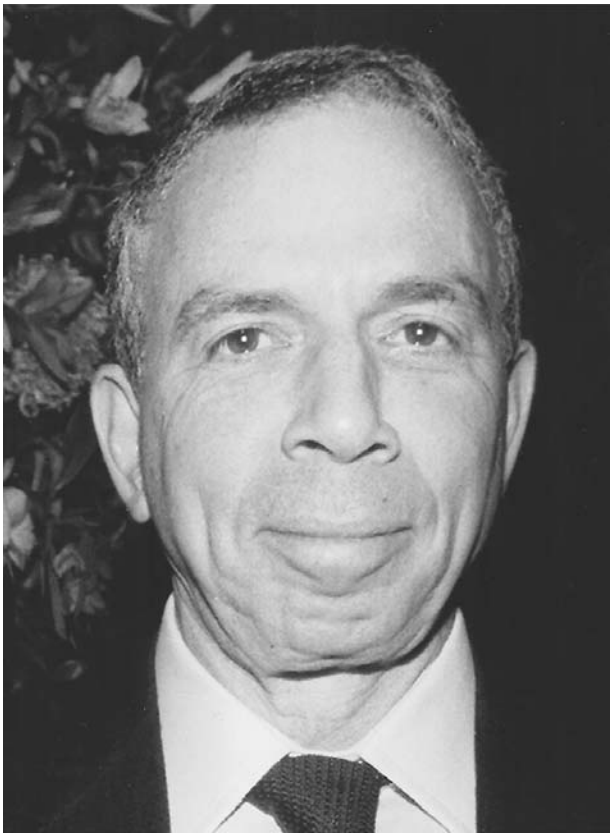

property and succeeded in another partnership to buy the *Staten Island Advance* in 1922; he gained majority control in 1924.

Shunning the 1920s stock market boom, Newhouse easily survived the crash and the Great Depression. He was attracted to growing, often suburban, neighborhoods. He bought the *Long Island Press* (1932) and the *Newark Ledger* (1935), and merged two other papers into the *Long Island Star Journal* (1938). In 1939 another merger turned the *Newark Star-Eagle* and the *Ledger* into the *Newark Star-Ledger*. Newhouse controlled key issues personally, never went public, and kept labor and other costs low.

In 1939 Newhouse began branching out, paying fully $1.9 million for two upstate New York papers that he merged into the *Syracuse Herald-Journal*. Discreetly acquiring the *Syracuse Post-Standard* in 1942, he had a city-wide monopoly, but editorial outlook did not change. His focus was revenue. In 1945 he bought Jersey City's *Jersey Journal,* strengthening his presence in that heavily populated region. In 1947 he acquired the Harrisburg, Pennsylvania *Patriot* and *Evening News* for $2.5 million. Newhouse, fearing local objections to an outsider, kept his own involvement secret. He achieved a local monopoly in 1948 by buying and closing the *Harrisburg Telegraph*.

Newhouse focused on raising profits, not on news content or editorials, with which he rarely interfered, in part to counter fears in the mid-sized, middle American cities whose papers were bought by this New York, Jewish outsider. So Newhouse, who generally relied only on his family and a few old subordinates, kept a low public profile until well into his sixties, avoiding interviews, keeping to generalities, and successfully opposing efforts to write his biography.

Newhouse and his family grew wealthy, especially as America boomed after 1945, but he maintained a low profile, finally going national in 1955, when he paid a record-setting $5.6 million for the prestigious Portland *Oregonian*. That year he bought the *St. Louis Globe-Democrat* for $6.5 million and two Alabama newspapers—the *Birmingham News* and the *Huntsville Times* —plus a television station and three radio stations for $18.7 million. Newhouse's career was changing, shifting to a drive for national prominence and distinction.

By the late 1950s Newhouse, with assets of some $200 million, stood behind only Scripps-Howard and Hearst as America's third largest media owner. In 1959 he diversified into women's magazines by acquiring for $5 million the famous but financially troubled Conde Nast Publications: *Vogue, Glamour, Young Brides,* and *House and Garden* . Then Newhouse bought Street & Smith, the country's oldest magazine firm, merging some of its women's magazines with those from Conde Nast, thus taking virtual control of the rich market in women's magazines.

As he aged in the 1960s and 1970s, Newhouse's appetite for empire grew. He had bought many papers where the heirs chose not to continue the founder's work, but his sons—Samuel Jr. and Donald—were happy to carry on. By 1967 Newhouse owned 22 papers, having bought the *Cleveland Plain-Dealer* and the New Orleans *Times-Picayune* and *States-Item*. In 1976 he added eight small Michigan papers and *Parade,* a Sunday supplement giant. Newhouse reached the peak of recognition in 1964 with millions in gifts to the S.I. Newhouse School of Public Communications at Syracuse University. President Lyndon Johnson spoke at the dedication.

Newhouse gradually withdrew from business in the mid-1970s. His sons took over and, after his death on August 29, 1979, continued one of the largest private ventures in the nation, while buying or reviving such famous media enterprises as Random House publishing, the *New Yorker,* and *Vanity Fair*.

Further Reading

Newhouse consciously discouraged accounts of his life. An unauthorized, highly critical biography is Richard Meeker, *Newspaperman: S.I. Newhouse and the Business of News* (1983). A. J. Liebling, *The Press* (1960) offers general background. *TIME* (July 27, 1962) and *Business Week* (January 26, 1976) contain cover stories. *Esquire* (August 1959) and the *Saturday Review* (October 8, 1960) have short profiles. There were lengthy obituaries on August 30, 1979, in *The New York Times* and *The Washington Post*. The *Wall Street Journal* (February 12, 1982) surveys policy since Newhouse's death.

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Ne Win

Ne Win (born 1911) was a Burmese general and political leader who twice seized power from elected premier U Nu and ruled Burma (now Myanmar) as a repressive and isolationist socialist government until he resigned in 1988.

Born in Prome, Burma (now Myanmar), Ne Win was named Shu Maung by his parents. An ardent but little-known nationalist agitator in the 1930s, he failed to complete his degree at the University of Rangoon. In the 1930s, as Thakin (Master) Shu Maung, he was a member of the Dobama Asiayone (We Burmans Association), which became the most extreme and energetic nationalist group fighting British colonial rule.

''Bright Sun''

In 1941 Ne Win, then still known as Thakin Shu Maung, was selected by Aung San, the de facto leader of the younger wing of the Burmese nationalist movement, to go to Japan for training and to return with the Japanese the next year to oust the British from Burma. Aung San and the 29 young men who went to Japan with him became known in Burma as the legendary ''Thirty Comrades.'' Shu Maung, one of the oldest of the Thirty Comrades, adopted a new name that served both as disguise and symbolism, Ne Win, meaning ''bright sun.''

Returning to Burma with the Japanese, Aung San, and the Burma Independence Army in 1942, Ne Win became commander of the renamed Burma Defense Army under Japan in 1943. Its original commander, Aung San, accepted the position of war minister in Ba Maw's newly proclaimed ''independent'' government. Ne Win remained in the titular role of commander when Aung San led this force, now called the patriot Burmese Forces, into armed opposition against the Japanese in 1945.

Rise in the Military

Distinguishing himself in his military service, Ne Win was taken into the regular army after World War II as a major. He became second-in-command of the 4th Burma Rifles and rose quickly to commanding officer. Elected in 1947 to the Constituent Assembly to frame a constitution for an independent Burma, he soon spurned representative politics and turned all his attention to his military responsibilities.

Promoted to brigadier general in 1948, the year Burma attained its independence, Ne Win in February 1949 became commander of the armed forces, with a rank of major general. As various ethnic minorities and communists launched rebellions against the government in 1949-1950, Gen. Ne Win served as minister for defense and for home affairs under Premier U Nu. Together with U Nu, Ne Win made the Burmese armed forces powerful enough to reduce the size of the various insurgent groups by the mid-1950s.

Ne Win (far left)

Repressive Leader

In 1958, pressed by key subordinates who saw an increase in the insurgent threat following a split in U Nu's government party, Ne Win ousted the popular elected leader in a bloodless coup. Ne Win permitted the holding of elections in February 1960, however, and U Nu won. Ne Win left his post of caretaker premier in April 1960.

On March 2, 1962, Gen. Ne Win deposed U Nu a second time. This time, he abolished Parliament and the constitution, jailed most of the civilian politicians for four to six years, and embarked on a crash course of socialist development. Known as the ''Burmese Way to Socialism,'' Ne Win's isolationist policies were opposed both by U Nu and the Communists. His policies brought the country's export economy to a virtual standstill and necessitated food rationing to avoid famine in a country once rich in rice.

By 1971, Ne Win had transformed Burma into a one-party police state run by his Burma Socialist Programme Party. Under a new constitution in 1974, he installed himself as president and kept that title until 1981. He continued to rule until July 1988, when massive demonstrations

against his repressive regime forced him to resign. Under his rule Myanmar went from one of Southeast Asia's most developed nations to one of its poorest. The once- wealthy nation was granted least developed country status by the United Nations in 1987.

Even after his resignation, Ne Win played a major role in a violent September 1988 coup led by his crony Gen. Saw Maung that returned the army to power and shut down the pro-democracy movement, shooting, torturing and jailing thousands of its followers. Even into his 80s, Ne Win was widely assumed to be steering the new regime, the State Law and Order Restoration Council (SLORC), which, in the assessment of Susan Blaustein in the *Nation,* ''may have outdone its mentor [Ne Win] in alienating Burma's population, isolating the country and savaging its economy.'' Foreign journalists were banned from visiting, and a 1990 election was assumed to be rigged. Myanmar's government was repeatedly cited for human rights violations. As Ne Win recedes from view, his repressive legacy remains strong.

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Barnett Newman

The American painter Barnett Newman (1905-1970) was a central figure among color-field abstractionists between 1950 and 1970.

Barnett Newman was born in New York City on Jan. 29, 1905. Between 1922 and 1926 he studied with Duncan Smith, John Sloan, and William von Schlegell at the Art Students League and at the same time attended the City College of New York, where he received a bachelor of arts degree in 1927. He did graduate work at Cornell University. In 1936 he married Annalee Greenhouse, and in 1948 he and William Baziotes, Robert Motherwell, and Mark Rothko founded a school of art in New York called ''Subjects of the Artist.'' Throughout his life Newman traveled extensively in the United States, Canada, and Europe. He also taught occasionally: at the University of Saskatchewan in 1959 and at the University of Pennsylvania in 1962-1964. He died in New York City on July 3, 1970.

During most of his career Newman shunned one-man exhibitions, preferring to have his work seen by a small group of friends, patrons, and fellow artists. His list of one-man shows is therefore limited to five. By the 1960s Newman's stature in the field of contemporary painting became increasingly apparent to a wider audience. His work was included in a number of national and international group shows, including the Seattle World's Fair (1962), the São Paulo Bienal (1965), and the Metropolitan Museum of Art's ''New York Painting and Sculpture, 1940 to 1970'' (1969-1970).

Criticism of Newman's work has shifted recently. During the 1950s he was generally regarded as an abstract expressionist and was linked with artists as diverse as Jackson Pollock, Willem de Kooning, Mark Rothko, Franz Kline, and Robert Motherwell. This link was in part justifiable: in addition to being a member of the abstract expressionist generation, Newman was that group's spiritual ally in its struggle to gain recognition for its new and often radical work.

More recently, Newman's art has been associated with a younger generation of painters, including Jules Olitski and Kenneth Noland. In this case the association is based on the fact that Newman's work consistently eschewed the painterly expressiveness of artists such as De Kooning or Kline. Like his younger counterparts, Newman seems to have been most concerned with generating pictorial space through color alone rather than through violent or explosive brushwork.

In Newman's best paintings, such as *Cathedra* (1950-1951) and *Vir heroicus sublimis* (1950-1951), the imagery consists of a single field of color that is inflected by one or two thin vertical bands. But the paint is applied with light, feathery brushstrokes that blend softly into one another and nowhere permit the barest sensation of tactile pigmentation. His rich pictorial space is created through varying densities of a particular color rather than through lines or discrete shapes. In this sense, his paintings are purely optical and eschew the perceptual values of objects or spaces in the world outside of painting.

Further Reading

For Newman's position within contemporary art see Michael Fried, *Three American Painters* (1965), and Thomas B. Hess, *Barnett Newman* (1969). An essay by one of Newman's early champions is ''Barnett Newman: The Living Rectangle'' in Harold Rosenberg, *The Anxious Object: Art Today and Its Audience* (1964).

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John Henry Newman

The English cardinal and theologian John Henry Newman (1801-1890) was a leading figure in the Oxford movement. After his conversion to Rome, his qualities of mind and literary style won him a position of respect among English intellectuals and theologians.

John Henry Newman was born in London on Feb. 21, 1801. His father was a banker of Evangelical religious beliefs. At the age of 15 Newman experienced a religious ''conversion'' that was the foundation of his lifelong intense faith in God. In 1816 he matriculated at Trinity College, Oxford, from which he graduated in 1821. Having determined upon taking Holy Orders, he applied for a fellowship at Oriel College, to which he was elected in 1822. There Newman came under the influence of Richard Whately and the ''Oriel Noetics,'' who taught a strict logical approach to religious faith. To them he was indebted for his skill in analysis and argument. In 1824 he was ordained and became curate of St. Clement's, Oxford. In 1826 Newman was appointed public tutor of Oriel and 2 years later became vicar of St. Mary's, Oxford. During this time he had separated from the Noetics in matters of doctrine and had come under the Anglo-Catholic influence of Hurrell Froude and John Keble. He had also begun his studies in the history and doctrine of the early Church. In 1832 Newman resigned his office and went on a tour of the Mediterranean with Froude. During the trip he wrote most of the *Lyra apostolica* and the hymn ''Lead, Kindly Light.''

Oxford Movement

Newman returned to England in July 1833. On July 14 Keble preached at Oxford his famous sermon ''National Apostasy'' against the Whigs who were seeking to disestablish the Church. This sermon is regarded as the inauguration of the Oxford movement. Its organization dates from a meeting later that month of Froude and others at the Hadleigh vicarage of H.J. Rose, editor of the *British Magazine*. They determined to initiate a fight for the doctrine of apostolic succession and for the integrity of the Prayer Book. Several weeks later Newman independently began to publish his *Tracts for the Times,* which gave to the movement the alternate name of tractarianism.

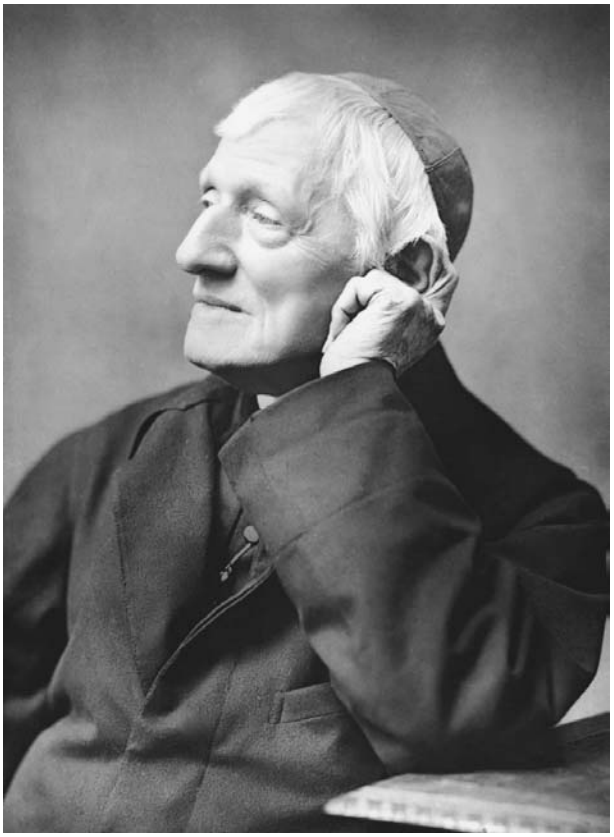

The aims of the Oxford movement were to combat the influence of the state over the Church and to establish a foundation of doctrine for the Church of England by teaching its descent from the early Church and its Catholic traditions. Newman complemented the tracts with his celebrated Sunday afternoon sermons delivered in St. Mary's, which attracted many followers and admirers.

Newman's influence was at its height by the end of the 1830s, though opposition was gathering to the ''Romish'' tendencies of the movement. However, he himself was at first firmly committed to the notion of the Anglican Church as a *via media*—in the positive sense of keeping a path of truth between erroneous extremes. But, gradually, by 1839 he had begun to doubt the strength of the Anglican position, noting a resemblance between Anglicanism and certain heresies of the early Church. Newman's *Tract XC,* published in 1841, showed the tide of his feelings. In order to ''test the tenability of all Catholic doctrine within the Church of England,'' he examined the Thirty-nine Articles to show that they had been directed not against the Roman Catholic position but only against popular errors and exaggeration. The tract aroused a storm of controversy and the bishop of Oxford ordered the series suspended.

Conversion to Rome

In 1842 Newman retired to his dependent chapel at Littlemore and spent the following 3 years in prayer and study. During this time he wrote his *Essay on the Development of Christian Doctrine,* which expounded the principle by which he reconciled himself to later accretions in the Roman creed. In 1843 he formally recanted all his criticism of the Roman Catholic Church and resigned the living of St. Mary's. Two years later he was received into the Roman Catholic Church.

In 1846 Newman went to Rome and was ordained a priest. He joined the Oratorian order, and he returned to England to found the Oratory at Edgbaston near Birmingham, and later the London Oratory. The next years were difficult for him as he could find no secure position, being distrusted by English Protestants and Roman Catholics alike. He delivered a brilliant series of lectures, *The Idea of a University,* setting forth his humane ideas of education.

The ''Apologia''

In 1864 Newman's opportunity for self-justification arrived. His veracity had been incidentally slighted in an article by Charles Kingsley in *Macmillan's Magazine*. In reply Newman wrote the *Apologia pro vita sua,* an autobiographical account of his religious development and opinions. The directness and honesty of the work vindicated the author's integrity and restored him to public favor. In 1870 he published *The Grammar of Assent,* in which he argued the psychological validity of faith against the rational approach

to religious truth. In 1878 Newman was made an honorary fellow of Trinity College, Oxford, and the following year he was created a cardinal. He died, much loved and revered, on Aug. 11, 1890.

Further Reading

The standard biographical works are Anne Mozely, ed., *Letters and Correspondence of John Henry Newman during His Life in the English Church, with a Brief Autobiography* (2 vols., 1891), and Wilfrid Ward, *The Life of John Henry, Cardinal Newman* (2 vols., 1912). To these may be added Meriol Trevor, Newman: *Light in Winter* (1962) and *Newman: The Pillar of the Cloud* (1962). The best introduction to Newman's work as a whole is Charles F. Harrold, *John Henry Newman: An Expository and Critical Study of His Mind, Thought, and Art* (1945). An excellent introduction to Newman's theory of education is A. Dwight Culler, *The Imperial Intellect* (1955).

On the Oxford movement the standard account is R. W. Church, *The Oxford Movement: Twelve Years, 1833-1845* (1891). Another helpful study is Geoffrey Faber, *Oxford Apostles* (1933; repr. 1954). For the period's intellectual background see Walter Houghton, *The Victorian Frame of Mind 1830-1870* (1957; repr. 1963), and Basil Willey, *Nineteenth Century Studies* (1949; repr. 1964).

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Huey P. Newton

Huey P. Newton (1942-1989) founded the Afro-American Society and was a co-founder of the Black Panther Party, serving as its minister of defense during much of the 1960s. Later he turned to community service for the poor.

Huey P. Newton was born February 17, 1942, in Monroe, Louisiana. The youngest of seven children, Huey was named for former Louisiana governor Huey Pierce Long. The Newton family moved to Oakland, California, in 1945 to take advantage of the job opportunities created by World War II wartime industries. In Oakland the family moved often, and in one house Huey was compelled to sleep in the kitchen. Even though the Newtons were poor and victims of discrimination and segregation, Huey contends that he never felt deprived as a child and that he never went hungry.

Huey attended the Oakland public schools where, he claimed, he was made to feel ''uncomfortable and ashamed of being black.'' He responded by constantly and consistently defying authority, which resulted in frequent suspensions. At the age of 14, he was arrested for gun possession and vandalism. In his autobiography, *Revolutionary Suicide,* Newton wrote, ''during those long years in the Oakland public schools, I did not have one teacher who taught me anything relevant to my own life or experience. Not one instructor ever awoke in me a desire to learn more or to question or explore the worlds of literature, science, and history. All they did was try to rob me of the sense of my own uniqueness and worth, and in the process they nearly killed my urge to inquire.''

According to Newton, he did not learn to read well until he had finished high school. ''I actually learned to read—really read more than just 'dog' and 'cat,' which was about all I could do when I left high school—by listening to records of Vincent Price reading great poetry, and then

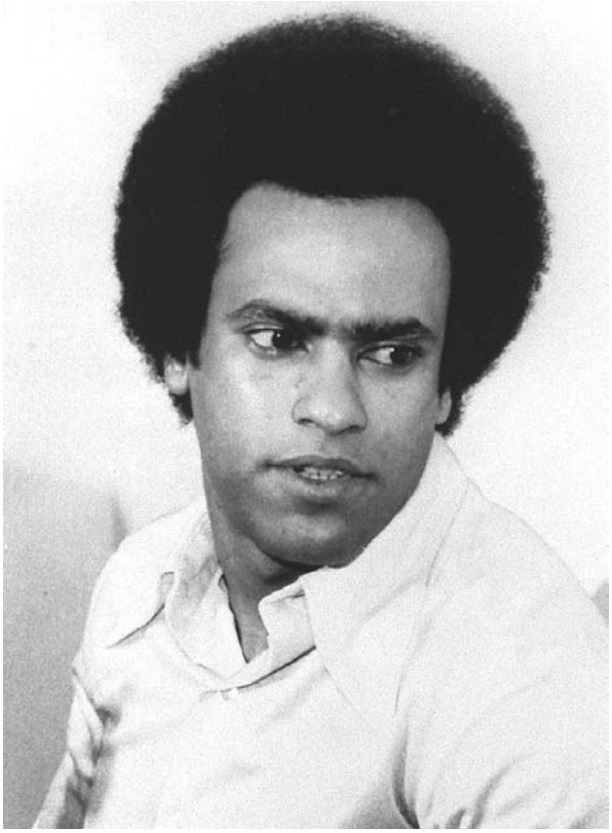

looking up the poems to see how the words looked.'' In order to prove that high school counselors were wrong in saying he was not college material, Newton attended Merritt College intermittently, eventually earning an Associate of Arts degree. He also studied law at Oakland City College and at San Francisco Law School.

Newton claimed he studied law to become a better burglar. He was arrested several times for minor offenses while still a teenager and he supported himself in college by burglarizing homes in the Oakland and Berkeley Hills area and running the ''short change'' game. In 1964, at age 22, he was convicted of assault with a deadly weapon and sentenced to six months in the Alameda County jail. Newton spent most of this sentence in solitary confinement, including the ''soul breaker''—extreme solitary confinement.

While at Oakland City College, Newton had become politically oriented and socially conscious. He joined the Afro-American Association and played a role in getting the first black history course adopted as part of the college's curriculum. He read the works of Frantz Fanon, Malcolm X, Chairman Mao Tse-tung, and Che Guevara. A child of the ghetto and a victim of discrimination and the ''system,'' Newton was very much aware of the plight of Oakland's African-American community. Realizing that there were few organizations to speak for or represent lower class African-Americans, Newton along with Bobby Seale organized the Black Panther Party for Self Defense in October 1966, with Seale as chairman and Newton as minister of defense. Like a wary panther that would not attack unless attacked, so too was the organization regarded.

Cop-haters since childhood, Newton and Seale decided the police must be stopped from harassing Oakland's African-Americans; in other words, to ''defend the community against the aggression of the power structure, including the military and the armed might of the police.'' Newton was familiar with the California penal code and the state's law regarding weapons and was thus able to convince a number of African-Americans of their right to bear arms. Members of the Black Panther Party for Self Defense began patrolling the Oakland police. Guns were the essential ingredient on these patrols. Newton and other Black Panther members observed police procedure, ensured that African-American citizens were not abused, advised African-Americans of their rights, and posted bail for those arrested. In addition to patrolling the police, Newton and Seale were responsible for writing the *Black Panther Party Platform and Program,* which called for freedom, full employment, decent housing, education, and military exemption for African-Americans. But there was a darker side to the group, described in Former Panther Earl Anthony's book, *Spitting in the Wind* as a party created with the goal to organize America for armed revolution. Moreover, Washington, D.C., intelligence spent many years trying to bring down what they believed to be ''the most violence-prone of all the extremist groups.''

Huey Newton proved to be as violent as the party he helped to create when he was thrust into the national limelight in October 1967; accused of murdering Oakland police officer John Frey. In September 1968 Newton was convicted of voluntary manslaughter and was sentenced to two to 15 years in prison. In May 1970 the California Appellate Court reversed Newton's conviction and ordered a new trial. After two more trials the State of California dropped its case against Newton, citing technicalities including the judge's failure to relay proper instructions to the jury.

After his release from prison Newton overhauled the Black Panther Party, revised its program, and changed its rhetoric. While he had been imprisoned, party membership had decreased significantly in several cities, and the FBI had started a campaign to disrupt and eventually bring down the Black Panthers. Abandoning its Marxist-Leninist ideology, Newton now concentrated on community survival programs. The Black Panthers sponsored a free breakfast program for children, sickle-cell anemia tests, free food and shoes, and a school, the Samuel Napier Intercommunal Youth Institute. However, as before, the Black Panthers were not without controversy. Funding for several of their programs were raised as the result of the co-operation of drug dealers and prostitution rings.

Newton tried to shed his image as a firebreathing revolutionary, but he continued to have difficulty with the police. In 1974 several assault charges were filed against him, and he was also accused of murdering a 17-year-old prostitute, Kathleen Smith. Newton failed to make his court appearance. His bail was revoked, a bench warrant issued, and his name added to the Federal Bureau of Investigation's most wanted list. Newton had jumped bail and escaped to Cuba, where he spent three years in exile. In Cuba he worked as a machinist and teacher. He returned home in 1977 to face murder charges because, he said, the climate in the United States had changed and he believed he could get a fair trial. He was acquitted of the murder of Kathleen Smith after two juries were deadlocked.

In addition to organizing the Black Panther Party and serving as its minister of defense, Newton unsuccessfully ran for Congress as a candidate of the Peace and Freedom Party in 1968. In 1971, between his second and third trials for the murder of John Frey, he visited China for ten days, where he met with Premier Chou En-lai and Chiang Ch'ing, the wife of Chairman Mao Tse-tung. While there he was offered political asylum. Newton studied for a Ph.D. in the history of social consciousness at the University of California in 1978. In 1985 the 43-year-old Newton was arrested for embezzling state and federal funds from the Black Panthers' community education and nutrition programs. In 1989 he was convicted of embezzling funds from a school run by the Black Panthers, supposedly to support his alcohol and drug addictions. By this time the Panthers had turned to less violent activism. On August 22, 1989, Newton was gunned down by a drug dealer, ironically in the same city streets of Oakland that saw the rise of the Black Panthers 23 years ago. Bill Turque in *Newsweek* described a sad but appropriate farewell: ''A small florist's card, resting with bouquets of red gladiolus's and white dahlias on a chain-link fence near the shooting scene, summed it up: 'Huey: for the early years.'''

Further Reading

Huey P. Newton's *Revolutionary Suicide* (1973) and *To Die for the People: The Writings of Huey P. Newton* (1972) provide information on Newton's political philosophies; Gene Marine, *The Black Panthers* (1969); Gilbert Moore, *A Special Rage* (1971); and Bobby Seale, *Seize the Time: The Story of the Black Panther Party and Huey P. Newton* (1968) also provide information on the philosophies and tactics of the Black Panther Party and background information on the setting in which Newton operated; *Spitting in the Wind,* by Former Panther Earl Anthony takes an inside look into the Black Panther Party itself, describing the many facets of the organization's operations. □

Sir Isaac Newton

Sir Isaac Newton (1642-1727) was an English scientist and mathematician. He made major contributions in mathematics and theoretical and experimental physics and achieved a remarkable synthesis of the work of his predecessors on the laws of motion, especially the law of universal gravitation.

Isaac Newton was born on Christmas Day, 1642, at Woolsthorpe, a hamlet in southwestern Lincolnshire. In his early years Lincolnshire was a battle-ground of the civil wars, in which the challenging of authority in government and religion was dividing England's population. Also of significance for his early development were circumstances within his family. He was born after the death of his father, and in his third year his mother married the rector of a neighboring parish, leaving Isaac at Woolsthorpe in the care of his grandmother.

After a rudimentary education in local schools, he was sent at the age of 12 to the King's School in Grantham, where he lived in the home of an apothecary named Clark. It was from Clark's stepdaughter that Newton's biographer William Stukeley learned many years later of the boy's interest in her father's chemical library and laboratory and of the windmill run by a live mouse, the floating lanterns, sundials, and other mechanical contrivances Newton built to amuse her. Although she married someone else and he never married, she was the one person for whom Newton seems to have had a romantic attachment.

At birth Newton was heir to the modest estate which, when he came of age, he was expected to manage. But during a trial period midway in his course at King's School, it became apparent that farming was not his métier. In 1661, at the age of 19, he entered Trinity College, Cambridge. There the questioning of long-accepted beliefs was beginning to be apparent in new attitudes toward man's environment, expressed in the attention given to mathematics and science.

After receiving his bachelor's degree in 1665, apparently without special distinction, Newton stayed on for his master's; but an epidemic of the plague caused the university to close. Newton was back at Woolsthorpe for 18 months in 1666 and 1667. During this brief period he performed the basic experiments and apparently did the fundamental thinking for all his subsequent work on gravitation and optics and developed for his own use his system of calculus. The story that the idea of universal gravitation was suggested to him by the falling of an apple seems to be authentic: Stukeley reports that he heard it from Newton himself.

Returning to Cambridge in 1667, Newton quickly completed the requirements for his master's degree and then entered upon a period of elaboration of the work begun at Woolsthorpe. His mathematics professor, Isaac Barrow, was the first to recognize Newton's unusual ability, and when, in 1669, Barrow resigned to devote himself to theology, he recommended Newton as his successor. Newton became Lucasian professor of mathematics at 27 and stayed at Trinity in that capacity for 27 years.

Experiments in Optics

Newton's main interest at the time of his appointment was optics, and for several years the lectures required of him by the professorship were devoted to this subject. In a letter of 1672 to the secretary of the Royal Society, he says that in 1666 he had bought a prism ''to try therewith the celebrated phenomena of colours.'' He continues, ''In order thereto having darkened the room and made a small hole in my window-shuts to let in a convenient quantity of the Suns light, I placed my prism at its entrance, that it might be

thereby refracted to the opposite wall.'' He had been surprised to see the various colors appear on the wall in an oblong arrangement (the vertical being the greater dimension), ''which according to the received laws of refraction should have been circular.'' Proceeding from this experiment through several stages to the ''crucial'' one, in which he had isolated a single ray and found it unchanging in color and refrangibility, he had drawn the revolutionary conclusion that ''Light itself is a heterogeneous mixture of differently refrangible rays.''

These experiments had grown out of Newton's interest in improving the effectiveness of telescopes, and his discoveries about the nature and composition of light had led him to believe that greater accuracy could not be achieved in instruments based on the refractive principle. He had turned, consequently, to suggestions for a reflecting telescope made by earlier investigators but never tested in an actual instrument. Being manually dexterous, he built several models in which the image was viewed in a concave mirror through an eyepiece in the side of the tube. In 1672 he sent one of these to the Royal Society.

Newton felt honored when the members were favorably impressed by the efficiency of his small reflecting telescope and when on the basis of it they elected him to their membership. But when this warm reception induced him to send the society a paper describing his experiments on light and his conclusions drawn from them, the results were almost disastrous for him and for posterity. The paper was published in the society's *Philosophical Transactions,* and the reactions of English and Continental scientists, led by Robert Hooke and Christiaan Huygens, ranged from skepticism to bitter opposition to conclusions which seemed to invalidate the prevalent wave theory of light.

At first Newton patiently answered objections with further explanations, but when these produced only more negative responses, he finally became irritated and vowed he would never publish again, even threatening to give up scientific investigation altogether. Several years later, and only through the tireless efforts of the astronomer Edmund Halley, Newton was persuaded to put together the results of his work on the laws of motion, which became the great *Principia.*

His Major Work

Newton's *magnum opus, Philosophiae naturalis principia mathematica,* to give it its full title, was completed in 18 months—a prodigious accomplishment. It was first published in Latin in 1687, when Newton was 45. Its appearance established him as the leading scientist of his time, not only in England but in the entire Western world.

In the *Principia* Newton demonstrated for the first time that celestial bodies follow the laws of dynamics and, formulating the law of universal gravitation, gave mathematical solutions to most of the problems concerning motion which had engaged the attention of earlier and contemporary scientists. Book 1 treats the motion of bodies in purely mathematical terms. Book 2 deals with motion in resistant mediums, that is, in physical reality. In Book 3, Newton describes a cosmos based on the laws he has established. He demonstrates the use of these laws in determining the density of the earth, the masses of the sun and of planets having satellites, and the trajectory of a comet; and he explains the variations in the moon's motion, the precession of the equinoxes, the variation in gravitational acceleration with latitude, and the motion of the tides. What seems to have been an early version of book 3, published posthumously as *The System of the World,* contains Newton's calculation, with illustrative diagram, of the manner in which, according to the law of centripetal force, a projectile could be made to go into orbit around the earth.

In the years after Newton's election to the Royal Society, the thinking of his colleagues and of scholars generally had been developing along lines similar to those which his had taken, and they were more receptive to his explanations of the behavior of bodies moving according to the laws of motion than they had been to his theories about the nature of light. Yet the *Principia* presented a stumbling block: its extremely condensed mathematical form made it difficult for even the most acute minds to follow. Those who did understand it saw that it needed simplification and interpretation. As a result, in the 40 years from 1687 to Newton's death the *Principia* was the basis of numerous books and articles. These included a few peevish attacks, but by far the greater number were explanations and elaborations of what had subtly evolved in the minds of his contemporaries from ''Mr. Newton's theories'' to the ''Newtonian philosophy.''

London Years

The publication of the *Principia* was the climax of Newton's professional life. It was followed by a period of depression and lack of interest in scientific matters. He became interested in university politics and was elected a representative of the university in Parliament. Later he asked friends in London to help him obtain a government appointment. The result was that in 1696, at the age of 54, he left Cambridge to become warden and then master of the Mint. The position was intended to be something of a sinecure, but he took it just as seriously as he had his scientific pursuits and made changes in the English monetary system that were effective for 150 years.

Newton's London life lasted as long as his Lucasian professorship. During that time he received many honors, including the first knighthood conferred for scientific achievement and election to life presidency of the Royal Society. In 1704, when Huygens and Hooke were no longer living, he published the *Opticks,* mainly a compilation of earlier research, and subsequently revised it three times; he supervised the two revisions of the *Principia;* he engaged in the regrettable controversy with G. W. von Leibniz over the invention of the calculus; he carried on a correspondence with scientists all over Great Britain and Europe; he continued his study and investigation in various fields; and, until his very last years, he conscientiously performed his duties at the Mint.

His ''Opticks''

In the interval between publication of the *Principia* in 1687 and the appearance of the *Opticks* in 1704, the trend

was away from the use of Latin for all scholarly writing. The *Opticks* was written and originally published in English (a Latin translation appeared 2 years later) and was consequently accessible to a wide range of readers in England. The reputation which the *Principia* had established for its author of course prepared the way for acceptance of his second published work. Furthermore, its content and manner of presentation made the *Opticks* more approachable. It was essentially an account of experiments performed by Newton himself and his conclusions drawn from them, and it had greater appeal for the experimental temper of the educated public of the time than the more theoretical and mathematical *Principia*.

Of great interest for scientists generally were the queries with which Newton concluded the text of the *Opticks*—for example, ''Do not Bodies act upon Light at a distance, and by their action bend its rays?'' These queries (16 in the first edition, subsequently increased to 31) constitute a unique expression of Newton's philosophy; posing them as negative questions made it possible for him to suggest ideas which he could not support by experimental evidence or mathematical proof but which gave stimulus and direction to further research for many generations of scientists. ''Of the Species and Magnitude of Curvilinear Figures,'' two treatises included with the original edition of the *Opticks,* was the first purely mathematical work Newton had published.

Mathematical Works

Newton's mathematical genius had been stimulated in his early years at Cambridge by his work under Barrow, which included a thorough grounding in Greek mathematics as well as in the recent work of René Descartes and of John Wallis. During his undergraduate years Newton had discovered what is known as the binomial theorem; invention of the calculus had followed; mathematical questions had been treated at length in correspondence with scientists in England and abroad; and his contributions to optics and celestial mechanics could be said to be his mathematical formulation of their principles.

But it was not until the controversy over the discovery of the calculus that Newton published mathematical work as such. The controversy, begun in 1699, when Fatio de Duillier made the first accusation of plagiarism against Leibniz, continued sporadically for nearly 20 years, not completely subsiding even with Leibniz's death in 1716.

The inclusion of the two tracts in the first edition of the *Opticks* was certainly related to the controversy, then in progress, and the appearance of other tracts in 1707 and 1711 under the editorship of younger colleagues suggests Newton's release of this material under pressure from his supporters. These tracts were for the most part revisions of the results of early research long since incorporated in Newton's working equipment. In the second edition of the *Principia,* of 1713, the four ''Regulae Philosophandi'' and the four-page ''Scholium Generale'' added to book 3 were apparently also designed to answer critics on the Continent who were expressing their partisanship for Leibniz by attacking any statement of Newton's that could not be confirmed by mathematical proof; the ''Scholium'' is of special interest in that it gives an insight into Newton's way of thought which the more austere style of the main text precludes.

Other Writings and Research

Two other areas to which Newton devoted much attention were chronology and theology. A shortened form of his *Chronology of Ancient Kingdoms* appeared without his consent in 1725, inducing him to prepare the longer work for publication; it did not actually appear until after his death. In it Newton attempted to correlate Egyptian, Greek, and Hebrew history and mythology and for the first time made use of astronomical references in ancient texts to establish dates of historical events. In his *Observations upon the Prophecies of Daniel and the Apocalypse of St. John,* also posthumously published, his aim was to show that the prophecies of the Old and New Testaments had so far been fulfilled.

Another of Newton's continuing interests was the area in which alchemy was evolving into chemistry. His laboratory assistant during his years at Cambridge wrote of his chemical experiments as being a major occupation of these years, and Newton's manuscripts reflect the importance he attached to this phase of his research. His Mint papers show that he made use of chemical knowledge in connection with the metallic composition of the coinage. Among the vast body of his manuscripts are notes indicating that his *Chronology* and *Prophecy* and also his alchemical work were parts of a larger design that would embrace cosmology, history, and theology in a single synthesis.

The mass of Newton's papers, manuscripts, and correspondence which survives reveals a person with qualities of mind, physique, and personality extraordinarily favorable for the making of a great scientist: tremendous powers of concentration, ability to stand long periods of intense mental exertion, and objectivity uncomplicated by frivolous interests. The many portraits of Newton (he was painted by nearly all the leading artists of his time) range from the fashionable, somewhat idealized, treatment to a more convincing realism. All present the natural dignity, the serious mien, and the large searching eyes mentioned by his contemporaries.

When Newton came to maturity, circumstances were auspiciously combined to make possible a major change in men's ways of thought and endeavor. The uniqueness of Newton's achievement could be said to lie in his exploitation of these unusual circumstances. He alone among his gifted contemporaries fully recognized the implications of recent scientific discoveries. With these as a point of departure, he developed a unified mathematical interpretation of the cosmos, in the expounding of which he demonstrated method and direction for future elaboration. In shifting the emphasis from quality to quantity, from pursuit of answers to the question ''Why?'' to focus upon ''What?'' and ''How?'' he effectively prepared the way for the age of technology. He died on March 20, 1727.

Further Reading

Newton's writings are available in many editions, several of which contain scholarly introductions and notes of great value. Louis T. More, *Isaac Newton* (1934), is the major biography written in this century, but it lacks the benefit of recent scholarship. Two good newer accounts are Herbert D. Anthony, *Sir Isaac Newton* (1960), a short but comprehensive and interestingly presented biography, and Frank Manuel, *Isaac Newton* (1968), an illuminating psychological study of Newton.

A convenient biographical introduction in John David North's brief study, *Isaac Newton* (1968), which relates the highlights of Newton's life and work. A psychologically oriented essay on Newton is in Dunkwart A. Rustow, ed., *Philosophers and Kings: Studies in Leadership* (1970). Among the older works, William Stukeley's *Memoirs of Sir Isaac Newton's Life,* for which he collected material during Newton's last years but which was not published until 1936, is an interesting compilation of anecdotes and observations. Sir David Brewster, *Memoirs of the Life, Writings and Discoveries of Sir Isaac Newton* (1855; repr. 1965), is still a useful biographical source.

Useful evaluations of Newton's work include Edward N. da C. Andrade, *Isaac Newton* (1954), available in paperback; the chapter on Newton in James G. Crowther, *Founders of British Science* (1960); Arthur E. Bell, *Newtonian Science* (1961); and Alexandre Koyré, *Newtonian Studies* (1965). □

Martin Anderson Nexø

The novels and stories of the Danish author Martin Andersen Nexø (1869-1954) evoke the life of the proletariat in a manner that transcends politics and nationality.

Martin Andersen Nexø was one of 11 children of an impoverished stonecutter. After spending 6 years as a shoemaker's apprentice, he attended a folk high school where he made his first acquaintance with literature. Supporters of the school sent him abroad to recover his health after a serious illness, and, while living in Spain, he discovered that the plight of the working class was international. His first book, a collection of stories, appeared after his return to Denmark, where he worked as a teacher. After 1901 he lived exclusively by his pen.

Nexø's first novels are in the decadent, pessimistic manner common around the turn of the century. His mature authorship began with the four-volume *Pelle the Conqueror* (1906-1910), and from this time on Nexø devoted his writing to the awakening proletariat, the existence of which had gone virtually unnoticed in Danish literature.

Pelle is the story of a boy who grows up in extreme poverty, awakens to the injustice of his class's suffering, and develops into a leader in the workers' struggle for political power. The first two volumes constitute one of the finest stories of childhood in European literature. The novel as a whole is peopled by a large number of memorable characters, such as Pelle's father, Lasse, and the occupants of the fabulous slum tenement appropriately called the ''Ark.''

The title figure of Nexø's other masterpiece, the five-volume *Ditte, Child of Man* (1917-1921), is Pelle's female counterpart, who symbolizes the situation of the proletarian woman. While this novel gives a darker picture of proletarian life than *Pelle,* Nexø's optimism is seen in Ditte's lifelong vitality and in the miraculous kindness and love that she and many other characters exhibit in spite of their crushing poverty.

After World War I Nexø broke with the Social Democratic party, became a Communist, and remained for the rest of his life a supporter of the Soviet Union. His politics often made him an unpopular figure in Denmark between the two world wars. In this period he lived for 7 years in Germany and made extended visits to the Soviet Union. After World War II he lived in Denmark, the Soviet Union, and East Germany; he died in Dresden, East Germany, where he had made his home since 1951.

Today Nexø is acknowledged as one of Denmark's finest realistic storytellers, the only modern Danish writer who has an undisputed place in world literature.

Further Reading

The only critical treatment of Nexø work in English in book form is ''Socialist Humanism: Martin Andersen Nexø Pelle the Conqueror'' in Harry Slochower, *Three Ways of Modern Man* (1937). □

Michel Ney

The French soldier Michel Ney (1769-1815) rose from humble origins to become one of the principal military figures of the Napoleonic era. He was named Duke of Elchingen, Prince of the Moskowa, and Marshal of the Empire.

Michel Ney was born at Saarlouis on Jan. 10, 1769. He received a very elementary education and at the age of 19 enlisted in the army. When the Revolution swept over France, he embraced the new political and social ideas and in 1792 was elected lieutenant. During the Revolutionary Wars he rose to the rank of general (1799). The advent of Napoleon Bonaparte at the turn of the century led to a change in Ney's political views. He put aside his republicanism and became a staunch Bonapartist. His marriage to Eglé Auguié on Aug. 5, 1802, was the handwork of Josephine Bonaparte. With the establishment of the empire, Ney was named among the original 16 marshals.

As commander of the VI Corps of the Grand Army, Ney played a major role in the campaign of 1805. His victory at Elchingen led to the surrender of the Austrian army at Ulm and opened the road to Vienna. In recognition of this service and of the significant part he played in the Prussian and Polish campaigns of 1806-1807, Napoleon named him Duke of Elchingen in 1808.

Ney spent the next 3 years with the Army of Spain in the unfortunate struggle that provided neither glory nor victory. When the new Grand Army was assembled in the spring of 1812 for the invasion of Russia, he was given command of the III Corps. At the Battle of Borodino he commanded the center with distinction and entered Moscow with the victorious army. As the withdrawal from Moscow became first a rout and then a complete disaster, Ney commanded the rear guard. As the frozen remnants of the once proud army fled westward across the Neman River, Ney was the last to leave Russian soil. In recognition of his services Napoleon bestowed upon him the title Prince of the Moskowa.

The campaign of 1813 found Ney again at the head of a corps. He took part in the battles of Dresden and Leipzig, retreating with the army to France after the latter defeat. He also fought in the short but decisive campaign of 1814 and was at Fontainebleau when Napoleon signed his abdication.

When Louis XVIII ascended the throne of France, Ney was among the first of the Napoleonic marshals to pledge his loyalty. Although employed, he was not accepted by the returning royalists. Nevertheless, when Napoleon returned to France from Elba in March 1815, Ney denounced the former emperor and reaffirmed his support of the King.

No sooner had Ney taken up his command at Besançon than he deserted the Bourbon cause. Returning to Paris after Napoleon had reinstated himself, he sought employment in the army that was preparing once more to defend the empire against Europe. Napoleon refused his request. When hostilities began in June, the Emperor, hard-pressed for experienced corps commanders, placed Ney at the head of the left wing of the army (June 13). Ney played an important role in the week of fighting that followed. At Waterloo he led the last desperate charge against the English line. When all was lost, he returned to Paris in a state of complete despair.

Ney declared in favor of a second restoration of Louis XVIII even before Napoleon had decided upon his second abdication. When the list of proscribed officers was published in the last week of July 1815, Ney's name was among those at the top. He was taken into custody on August 5. The ultraroyalists, with the support of Europe, demanded retaliation. After considerable delay, Ney was condemned to death. On Dec. 7, 1815, he was shot in the gardens of the Luxembourg in Paris.

Further Reading

The best record of Ney's life is *The Memoirs of Marshal Ney* (2 vols., 1833), which carries the story to 1805; Ney did not live to finish the work. More than any other Napoleonic marshal Ney has caught the imagination of historians throughout the Western world. Three reliable biographies in English are Andrew H. Atteridge, *The Bravest of the Brave* (1912); James E. Smoot, comp., *Marshal Ney: Before and after Execution* (1929); and Piers Compton, *Marshal Ney* (1937). Harold Kurtz, *The Trial of Marshal Ney* (1957), is very good on the last months of Ney's life. Among the books written to show that Ney was not shot in 1815 but escaped to the United States, two good studies are James A. Weston, *Historic Doubts as to the Execution of Marshal Ney* (1895), and LeGette Blythe, *Marshal Ney: A Dual Life* (1937).

Additional Sources

Horricks, Raymond, *Marshal Ney, the romance and the real,* London: Archway, 1988.

Horricks, Raymond, *Military politics from Bonaparte to the Bourbons: the life and death of Michel Ney, 1769-1815,* New Brunswick, N.J., U.S.A.: Transaction Publishers, 1995. □

Ronald Gideon Ngala

Ronald Gideon Ngala (1923-1972) was a Kenyan politician. His career was marked by a realistic approach to politics and by a devotion to Kenya which allowed him to place his country's stability over his own political ambition.

Ronald Ngala was born in the coastal town of Kilifi in the British colony of Kenya. He was educated at Alliance High School and at Makerere University College, where he received a diploma in teaching. He then began a teaching career (1949-1954), rising to the positions of headmaster of the Buxton School (1955-1956) and of supervisor of schools (1957-1958).

During the 1950s, national political parties were banned in the British colony, but regional parties were allowed in some areas. African and non-African groups were competing for the chance to influence Kenya's future. Ngala began his national career by being elected to the Legislative Council in 1957. In 1959, the Kenya National party, a multiracial grouping, was formed with Ngala its secretary. The party was generally opposed by the more radical members of the African community.

At the Lancaster House Conference of February 1960, the Africans sent a united delegation under the compromise leadership of Ngala. The conference was an attempt by the British to control Kenya's evolution to independence. But rivalries among African politicians remained. The leaders in the legislative council split into two parties, the Kenya African National Union (KANU) and the Kenya African Democratic Union (KADU). Ngala was chosen as treasurer of KANU, but he was dissatisfied with that minor post and went over to KADU, and was elected its president.

In the elections of 1961 KANU, under the leadership of Oginga Odinga, won the popular vote and elected the most legislators. Most Kenyans still regarded the independence movement leader Jomo Kenyatta as their leader even though the British held him in detention. After secret negotiations the British gave KADU the opportunity to form a government with the promise that Kenyatta would be released in four months. Ngala was appointed leader of ''government business.'' But with the release of Kenyatta, Ngala soon was relegated to the background. Both KANU and KADU sought to win Kenyatta's approval. Ngala attempted to compromise to preserve African unity, but he proved unable to control his party, and Kenyatta became president of KANU.

A new constitution in 1962 led to elections, won by KANU, and in May 1963 Kenyatta became prime minister of Kenya. Ngala was leader of the opposition, but when KADU members began crossing to KANU out of loyalty to Kenyatta, it became clear that KADU had no future. In 1964, Ngala dissolved the party and joined KANU in what became a one-party state. Ngala became minister of cooperatives and social services in Kenyatta's government. He never again played a major role in the political life of Kenya, but he was remembered as one of its leaders in the fight for independence.

Further Reading

A. J. Hughes's, *East Africa* (1963). □

Sir Apirana Turupa Ngata

Sir Apirana Turupa Ngata (1874-1950) was a Maori leader, politician, and scholar who inspired improvements in official policy toward the Maori people in New Zealand between 1905 and 1934.

Apirana Ngata was born on July 3, 1874, at Kawaka, the eldest son in a family of 15 children. He was educated at the Waiomatatini Maori School and Te Auta College, an Anglican school for Maori at Hawke's Bay. A scholarship took him to Canterbury University College, where he specialized in political science, and in 1893 he became the first Maori to graduate from the University of New Zealand. He received his master's degree the following year, and 2 years later he took his bachelor of laws degree and was admitted to the bar.

Ngata practiced for a few years as a lawyer, but having resolved to devote himself to improving the position of his people, he became travelling and organizing secretary of the Young Maori party, formed by former pupils of Te Aute College with the aim of securing legislation that would directly benefit the Maori people. In 1905 he was elected to Parliament as a Liberal and retained a seat for 38 years. He represented the Maori in Sir Joseph Ward's government (1909-1912) and was minister of native affairs in Ward's next government (1928-1930) and in George Forbes's government (1930-1934).

Ngata was a significant influence on the thinking of the European population about Maori affairs. He was a good speaker, and his personality helped to make him a remarkably successful raiser of money for community welfare. He was a powerful exponent of Maori language, culture, and traditions, and he stimulated popular interest in Maori history and problems. He campaigned for equal opportunity for the Maori in education and sports, but his greatest effort was given to land settlement and development and the attempt to assist Maori farmers to be more efficient without affecting detrimentally Maori communal life or customs.

The Native Land Settlement Bill of 1929 was in large measure a personal triumph for Ngata, though its effectiveness was limited by the onset of the worldwide economic depression and the financial difficulties that went with it. Ngata was perhaps inclined to favor his own tribe, the Ngatiporou on the east coast of North Island, and to be somewhat careless as an administrator. He pushed ahead with his schemes without adequate support from government departments, ignored official regulations, and took no precautions in regard to the financial implications.

Irregularities arose, and the auditor general's report in 1934 drew attention to them. A royal commission was appointed to investigate the whole question of native land settlements and reported unfavorably on Ngata's methods, especially his management of public money intended for Maori land development. There was no evidence that Ngata had benefited personally from his administration, but he felt obliged to resign his office, and he finally left Parliament in 1943.

Ngata continued as a member of the senate of the University of New Zealand and served on the Maori recruiting committee in World War II. He was president of the Polynesian Society for 9 years, encouraged ethnological research, wrote extensively about the Maori, and made a collection of Maori songs and chants. One of his last tasks was to supervise the revision of the Maori Bible. He was knighted in 1927 and died on July 14, 1950.

Further Reading

Ngata contributed to the discussion of the Maori situation in I. L. G. Sutherland, ed., *The Maori People Today* (1940). Eric Ramsden, *Sir Apirana Ngata and Maori Culture* (1948), should also be consulted.

Additional Sources

Na to hoa aroha = From your dear friend: the correspondence between Sir Apirana Ngata and Sir Peter Buck, 1925-50, Auckland: Auckland University Press in association with the Alexander Turnbull Library, Endowment Trust, and the Maori Purposes Fund Board; s.l.: Distributed outside New Zealand by Oxford University Press, 1986-1988. □

Ngugi wa Thiong'o

Ngugi wa Thiong'o (born 1938) was Kenya's most famous writer. Best-known as a novelist, he also wrote plays, literary criticism, and essays on cultural and political topics.

Ngugi wa Thiong'o (formerly James Ngugi and known generally as Ngugi) was born in Limuru, Kenya, on January 5, 1938. Educated initially at a mission school and then at a Gikuyu independent school during the Mau Mau insurgency, he went on to attend Alliance High School in 1955-1959 and Makerere University College in Kampala, Uganda, in 1959-1964. After earning a B.A. in English he worked as a journalist for Nairobi's *Daily Nation* for half a year before leaving to continue his studies in literature at the University of Leeds in England.

He returned to Kenya in 1967 and taught in the English department at Nairobi University College until January 1969, when he resigned in protest during a students' strike. He lectured in African literature at Northwestern University in Illinois from 1970 through 1971, then resumed teaching at Nairobi University College, where he soon was appointed acting head of the English Department. In December 1977 he was arrested by the Kenyan government and detained for a year; no formal charges were ever filed against him, but it is assumed that his involvement in an adult literacy campaign aimed at raising the political consciousness of peasants and workers in his hometown of Limuru led to his imprisonment. When he was released he was unable to regain his position at the university. In 1982 he went to England at the invitation of his publisher (Heinemann Educational Books) to launch a novel he had written while in detention. During his absence there was an attempted coup in Kenya, after which a number of his friends and associates fled the country. Ngugi wa Thiong'o chose to live in exile in London.

Ngugi came to the United States, teaching at Yale University and Amherst College before becoming the Erich Maria Remarque professor of comparative literature and a professor of performance studies at New York University, New York City, New York.

Ngugi's literary works were concerned with major social, cultural, and political problems in Kenya, past and present. His first two novels, *Weep Not, Child* (1964) and *The River Between* (1965), set in the colonial period of his childhood, focussed on the traumatic effects of the Mau Mau uprising on Gikuyu family life and on the impact of the independent schools movement on rural Gikuyu society. His third novel, *A Grain of Wheat* (1967), combined memories of the Mau Mau era with a depiction of Kenya on the eve of independence—a time of great bitterness, Ngugi claimed, ''for the peasants who fought the British yet who now see all that they fought for being put on one side.'' In *Petals of Blood* (1977), his longest and most complex novel, he described in even greater detail the exploitation of Kenya's masses by its own established elite.

Ngugi always sympathized with the oppressed and underprivileged people in his nation. Before independence this included most Kenyans, for the country was being ruled by foreigners; but after independence he showed that the poor, rural, working-class people continued to suffer—this time at the hands of their more fortunately placed fellow countrymen who controlled all the levers of political and economic power. So Ngugi's primary target of criticism shifted from the colonial government to the neo-colonial government.

This was most evident in the works he wrote after *Petals of Blood*. For the adult literacy campaign in Limuru he coauthored in Gikuyu a musical, *Ngaahika Ndeenda* (1980), later translated and published as *I Will Marry When I Want,* (1982), which exposed the hardships of the landless poor and the greed and arrogance of wealthy landowners. In a subsequent Gikuyu novel, *Caitaani Mũtharaba-inĩ*

(1980), translated and published as *Devil on the Cross* (1982), he turned to allegory and transparent symbolism to indict the evils of capitalism in contemporary Kenya. Another of his Gikuyu musical dramas that stirred controversy in Kenya in 1981, *Maitu Njugira* (Mother, Sing for Me), was immediately published. Ngugi said that it was his imprisonment that persuaded him to persist in writing novels and plays in Gikuyu so that he could convey his message directly to the exploited masses among his people.

However, he continued to write his political and cultural essays in English in order to reach a broad international audience. These miscellaneous pieces have been collected in four volumes: *Homecoming: Essays on African and Caribbean Literature, Culture and Politics* (1971), *Writers in Politics* (1981), *Barrel of a Pen: Resistance to Repression in Neo-Colonial Kenya* (1983), *Decolonizing the Mind: The Politics of Language in African Literature* (1986), and *Moving the Centers: The Struggle for Cultural Freedom* (1993). He also produced an autobiographical work based on his year behind bars: *Detained: A Writer's Prison Diary* (1981). He also wrote two children's books *Njamba Nene and the Flying Bus* and *Njamba Nene's Pistol,* both in 1995.

For his literary accomplishment, Ngugi has received many awards. He received the Distinguished Africanist Award from the New York African Studies Association (1996), the Fonlon-Nichols prize (1996), the Zora Neale Hurston-Paul Robeson Award (1993), the Lotus prize for Afro-Asian literature (1973), UNESCO first prize (1963), and the East Africa Novel Prize (1962).

In all of his writings Ngugi attacked injustice and oppression and championed the cause of the poor and dispossessed in Kenya. He ''set out to develop a national literature for Kenya in the immediate wake of that nation's liberation from British rule,'' wrote Theodore Pelton in the *Humanist* (March-April 1993). He was East Africa's most prolific and most politically engaged author.

Further Reading

There have been three books devoted to Ngugi's works: C. B. Robson, *Ngugi wa Thiong'o* (1979); G. D. Killam, *An Introduction to the Writings of Ngugi* (1980); and David Cook and Michael Okenimpke, *Ngugi wa Thiong'o: An Exploration of His Writings* (1982); a collection of essays entitled *Critical Perspectives on Ngugi wa Thiong'o* (1985), G. D. Killam, ed. □

Nichiren

The Japanese Buddhist monk Nichiren (1222-1282), also known as Rissho Daishi, was the founder of the Nichiren sect. Different from other Buddhist leaders of his time because of his uncompromising attitude toward religion and state, he intended to purify and unite Buddhism.

Nichiren was born the son of a humble fisherman in Kominato, Awa Province. He was given the name Zennichimaru, but in 1237 he was ordained under the religious name of Rencho, which he later changed to Nichiren (*nichi,* ''sun,'' standing for the Light of Truth as well as for the Land of the Rising Sun, and ren, ''lotus,'' for the Lotus Sutra). He received instruction in Amidist ideas but apparently from the beginning doubted the efficacy of the *nembutsu* (invocation of Amida's name).

From 1243 to 1253 Nichiren studied at the Tendai center on Mt. Hiei. He came to feel that the true teaching lay in Tendai doctrine, not, however, the degenerate one of his own times but that of Saicho, the founder of the sect. Tendai since Saicho, he felt, had degenerated, for it had been largely infiltrated by Esoteric practices. Thus Nichiren's aim was to unify and to purify Japanese Buddhism. In 1253 he left Mt. Hiei and returned to his former monastery at Kiyozumi. There he preached his new doctrine: hope for the present degenerate age lay in the Lotus Sutra.

Views on Religion and State

Concerned about the state of the nation, Nichiren in 1260 presented to the regent a tract entitled *Rissho ankoku ron* (*A Treatise on the Establishment of Righteousness and the Peace of the Country*). This important work was conceived in the form of a dialogue between a householder (Nichiren, probably) and a visitor with whom he discusses the times. The author claims that religion and national life are one and the same and proposes that his doctrine become a kind of state religion. The intolerance of his tone is striking: killing heretics, he claims, is not murder; and it is the duty of the government to root them out by the sword. He especially censures Honen and his works.

There is definitely an apocalyptic character about this work. Nichiren divided Buddhist history into three millennia since the death of the historical Shakyamuni, which, according to Chinese reckoning, took place in 947 B.C. Thus the world of the 13th century was in the third period, that of disintegration, or *mappo* (End of the Law). The Lotus Sutra tells how the bodhisattva of Superb Action (Vishishtacharita; Japanese, Jogyo) was to preach the doctrine after the Buddha's death. Nichiren considered himself to be the reincarnation of this bodhisattva, and his aim was to fulfill the prediction by specifically preaching the Lotus Sutra. The Sutra, he maintained, was concentrated in the invocation *namu myo ho renge kyo* (Hail to the Scripture of the Lotus of the Good Law). Sakyamuni, as the eternal, omnipresent mind, encompasses all. Every grain of dust can become Buddha, for it exists in the Buddha mind and shares its essence. In the *Rissho ankoku ron* Nichiren was uncompromising in his disdain of other sects, especially Jodo; but elsewhere Zen, Shingon, and Ritsu receive the same treatment. Kukai he called Japan's great liar (*Nihon no dai mogo*), and Zen a doctrine of demons and fiends.

His Banishment

The government was shocked at the *Rissho ankoku ron,* and a mob was incited by his enemies to attack his hermitage. Nichiren escaped, but on his return to Kamakura in

1261 he was banished to Izu Peninsula. For reasons unknown, the banishment was short, and he returned, unrepentant, to Kamakura.

In 1264 Nichiren returned to his native village, for his mother was seriously ill. Her unexpected recovery, he claimed, was due to the intervention of his prayers. Then, from 1264 to 1268, he traveled on missionary work throughout the eastern provinces, where he was successful in making many converts.

As he had predicted in the *Rissho ankoku ron,* Mongol envoys arrived in 1268 to demand tribute; and Nichiren called on the government to adopt his teachings as the national religion, claiming that this was the only way to save the country. For 3 years the government made no move; but in 1271 Nichiren was arrested, tried, and sentenced to banishment. But according to the custom at the time, the authorities had the right to execute if they so wished, and the death penalty was set for Oct. 17, 1271.

There are a number of stories of how the execution was stayed while Nichiren was on the very execution ground, Nichiren himself claiming divine intervention. He was detained in Kamakura until December of that year and then sent to the isle of Sado, off Echigo, where he remained until 1274. There in 1272 he wrote his famous *Kaimokusho* (Eye-opener), in which he vehemently confirmed his intention of continuing his former activities. In it he set forth his three vows: he would be the pillar of Japan, the eyes of Japan, and the great vessel of Japan, by which he doubtless meant that he would be the receptacle that contained the Truth that was to save the country.

In 1274 he was released from Sado and returned to Kamakura, where he found a more conciliatory government despite his continued adamancy. He left Kamakura and with some disciples settled at Minobu near Mt. Fuji. He built temples there and at Ikegami which are still the chief sites of the sect. He died at Ikegami reciting stanzas from the Lotus Sutra. He was accorded the posthumous title of Rissho Daishi.

Nichiren in his aggressiveness corresponded to the rough warrior type of the age. He reacted strongly against what seemed to him the flaccidity of the Amidists. Salvation had to be strived for by positive action; it was not enough to put oneself passively in the hands of a saving divinity like Amida. In this period of warfare, interest turned to Zen on the one hand, with its direct, anti-intellectual apprehension of the Truth, and to the crusading spirit of Nichiren's beliefs.

Further Reading

Translated excerpts from some of Nichiren's writings are in Ryusoku Tsunoda, William Theodore de Bary, and Donald Keene, eds., *Sources of Japanese Tradition* (1958; 2d ed. 1964). Masaharu Anesaki, *Nichiren: The Buddhist Prophet* (1916; repr. 1966), is an informative and readable account of Nichiren and his beliefs. A good short essay on Nichiren by G. B. Sansom is in Sir Charles Eliot, *Japanese Buddhism* (1935).

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Nicholas I

The Russian czar, statesman, and autocrat Nicholas I (1796-1855) reigned from 1825 to 1855. During his reign Russian 19th-century autocracy reached its greatest power.

The third son of Czar Paul I, Nicholas was tutored in political economy, government, constitutional law, jurisprudence, and public finance. He learned to speak Russian, French, German, and English, and he studied Greek and Latin. Nicholas showed great aptitude for the science of warfare, especially military engineering, and became an expert drillmaster. His education ended in the middle of 1813. In 1814 Nicholas joined the army, for which he retained a strong affection throughout his life. On July 1, 1817, he married Charlotte of Prussia, daughter of King Frederick William III. Nicholas took no part in the administration of public affairs during the reign of his brother Alexander I. He was put in charge of a brigade of the guards and was inspector general of army engineers.

Paul I's second son had renounced his right to the throne, and on Alexander's death in 1825 Nicholas became czar. But the confusion over the succession led to the Decembrist Rebellion of 1825. This uprising was a shock to Nicholas, for it involved the army, especially the guards, whom the Czar regarded as the backbone of the throne. Nicholas supervised the investigation of the conspiracy. He labeled the Decembrists ''a handful of monsters.'' In spite of numerous secret committees and proposals, no significent reforms were enacted. The general attitude of Nicholas is pointed out by his remarks on the emancipation of serfs. ''There is no doubt that serfdom, in its present form, is a flagrant evil which everyone realizes,'' Nicholas proclaimed in the state council on March 20, 1842, ''yet to attempt to remedy it now would be, of course, an evil even more disastrous.''

Nicholas's rigid conservatism, his fear of the masses, and his desire to preserve autocracy and to protect the interests of the nobility hindered reforms. Thus, his regime became a dictatorship.

Nicholas's conservative views determined Russian foreign policy, over which he exercised personal control. His opposition to the principle of national self-determination, which spread throughout Europe, caused him to come into conflict with every democratic and liberal movement in England and on the Continent. His aggressive and unpredictable foreign policy in Asia and the Near East annoyed the European powers and caused suspicion. His bloody suppression of the Polish insurrection of 1830-1831 and the destruction of Polish autonomy enhanced Nicholas's unpopularity.

Under Nicholas I the first railway between St. Petersburg and Tsarskoe Selo (Pushkin), 17 miles long, was opened to the public in 1837. By the end of his reign Russia had 650 miles of railways. Some progress was also made with river shipping.

It is a paradox that during the absolutism of Nicholas I the golden age of Russian literature occurred. Of the authors whose work does not extend beyond the chronological limits of Nicholas's rule, the most prominent were Aleksandr Pushkin, Mikhail Lermentov, Aleksei Koltsov, and Nikolai Gogol. In addition, intellectual movements emerged to debate the destiny and the contributions to civilization of Russia. The two best-known movements were the Westerners and the Slavophiles. The Westerners were primarily Russian humanitarians. They admired European science and wanted constitutional government, freedom of thought and of the press, and emancipation of the serfs.

Slavophilism of the 1840s was a romantic nationalism that praised Russian virtues as superior to those of the decadent West. The Orthodox Church, according to this movement, was the source of strength in the past and Russia's hope for the future. The Slavophiles criticized the Westernization of Peter the Great as an interruption in the harmonious course of Russian history.

Certainly, Nicholas's defeat in the Crimean War exposed the military and technological backwardness of Russia to the world. He was aware of the failure of his reign, and whatever illusions he might have cherished were dispelled by the Crimean War. He died in St. Petersburg on March 2, 1855.

Further Reading

Two histories of the Romanov dynasty, both written for the general reader and based on solid scholarship, offer biographical information and a discussion of Nicholas I: John Bergamini, *The Tragic Dynasty* (1969), and Ian Grey, *The Romanovs: The Rise and Fall of a Dynasty* (1970). Alexander I. Herzen, *My Past and Thoughts* (6 vols., 1924-1927), is a classic autobiography and an unsurpassed source of information and insight into the life of the Russian intelligentsia in the reign of Nicholas I.

Both Sidney Monas, *The Third Section: Police and Society in Russia under Nicholas I* (1961), and P. S. Squire, *The Third Department: The Establishment and Practices of the Political Police in the Russia of Nicholas I* (1969), are studies of the foundation and development of the organization in which the czarist secret police received its classic embodiment in the first half of the 19th century. An outline of the ideology of the reign of Nicholas I and discussions of the personalities involved are in Nicholas V. Riasanovsky, *Nicholas I and Official Nationality in Russia, 1825-1855* (1959).

Recommended for general historical background are Alexander A. Kornilov, *Modern Russian History from the Age of Catherine the Great to the End of the Nineteenth Century,* translated by Alexander S. Kaun (1943), which gives an excellent picture of internal policies in the 19th century, and Michael T. Florinsky, *Russia: A History and an Interpretation* (1953), the most thorough narrative of prerevolutionary Russian history available in English. □

Nicholas II

Nicholas II (1868-1918), the czar of Russia from 1894 to 1917, was a staunch defender of autocracy. A weak monarch, he was forced to abdicate, thus ending more than 300 years of Romanov rule in Russia.

The son of Alexander III, Nicholas was born on May 6, 1868. He studied under private tutors, was an accomplished linguist, and traveled extensively in Russia and abroad. In 1890-1891 he made a voyage around the world. Nicholas held customary commissions in the guards, rising, while heir apparent, to the rank of colonel. His participation in affairs of state prior to the death of his father was limited to attendance at meetings of the committee of ministers and of the state council.

His Personality

Throughout his life Nicholas kept with remarkable regularity a diary that throws much light on his character and interests. Hardly a day passed without a record of what Nicholas regarded as its most noteworthy events. These entries, comprising merely a few lines each, noted official visits; dwelt with affection on the doings of his wife and children; and listed his recreational activities. In his relations with courtiers and officials, Nicholas was considerate and kind, but his ministers could never be certain that the policies seemingly agreed upon would actually receive his assent or that a gracious audience would not be followed by a curt dismissal from office.

Nicholas became emperor on the death of his father on Oct. 20, 1894. Less than a month after his coronation, he

married Princess Alice of Hesse-Darmstadt. It was a marriage of love, and he remained to the end an exemplary husband and devoted father. His son Alexis, born in 1904, suffered from hemophilia. Desperate efforts to save Alexis's life later led to the incredible episode of Rasputin, a monk who employed hypnotic power to stop Alexis's bleeding. In this manner Rasputin became a dominating influence at the royal court. The deeper cause of Rasputin's influence, as well as of many of Nicholas's difficulties, lay in the Czar's refusal to concern himself with political questions and his staunch conviction that he must maintain the autocracy of his father.

Reaction and Oppression

Nicholas carried on his father's nationalism, his curtailment of the rights of minority nationalities, and his restrictions on nonorthodox religious groups. He limited Finnish autonomy, which had been honored by Russian monarchs since 1809. The Czar's manifesto of February 1899 abolished the Finnish constitution and placed the function of making laws for Finland under the Russian imperial council.

Nicholas pursued a strongly anti-Semitic policy. Jews could enroll in higher schools only under quota limits and were excluded from law practice, zemstvos (local district and provincial assemblies), and city councils. Christian dissenters also were persecuted.

The industrial boom of the early 1890s led to Russia's first important strike movement between 1895 and 1897. In 1897 the government passed legislation curtailing the workday to 11 1/2 hours, but it also ordered the capture and punishment of all strike leaders. University students had also begun to organize demonstrations and strikes. The students' confrontations with the officials of St. Petersburg University led to a general strike in Russian higher education. Nicholas unsuccessfully tried both leniency and harshness as methods of alleviating student disturbances.

The Socialist Revolutionary Battle Organization undertook a terrorist campaign with a series of political murders or attempted murders of provincial governors and other officials. The revolutionary movement was spreading widely. Nicholas and his government lacked a policy to deal effectively with the situation.

Imperialism in the Far East

In form, Nicholas's foreign policy was similar to, and shaped after, that of the other eastern European monarchies: Germany and Austria-Hungary. Nor was it so different from the foreign policy of the western European democracies: France and Great Britain. The main effort of all the Great Powers was not so much to win control over new territories as to preserve the European status quo. However, mutual distrust and the suspicion of one power that another sought to change the status quo often provoked a crisis. In the last quarter of the 19th century, most of the European Great Powers were active in extending their influence and possessions into Africa and Asia. As a result, there was much concern as to whether ''imperialist gains, losses, or transfers abroad might upset the balance of interests in Europe itself.''

Nicholas's Russia began to challenge Japan in Manchuria and in Korea. An adventurer named Bezobrazov convinced Nicholas to finance a timber concession on the Yalu River on the northern border of Korea. When Tokyo concluded that Bezobrazov had won the support of the Czar, the Japanese attacked the Russian fleet at Port Arthur in January 1904 without declaring war.

Russia suffered a series of defeats on land and sea in the war with Japan. The main factors for the Japanese victory over the Russians were the inadequate supply route of the Transsiberian Railway, the outnumbering of the Russian forces in the Far East by Japan, and Russian mismanagement in the field. A peace treaty, negotiated between Russia and Japan on Sept. 5, 1905, called for Russia's recognition of Japanese hegemony in Korea, annexation of southern Sakhalin by Japan, and Japan's lease of the Liaotung Peninsula and the South Manchurian Railway. The war had ended without forcing too excessive a price for peace.

Revolution of 1905

In 1905 Father George Gapon, leader of a workers' group, led a procession of workers to Nicholas II in order to seek relief for their grievances. The procession was fired upon, and the incident—known as ''Bloody Sunday''—may be considered the beginning of the Revolution of 1905. Millions of people participated in this mass movement. The primary goal of the rebellion was a ''four-tail constituent assembly''—that is, universal, secret, equal, and direct suffrage to decide the country's future form of government. Other demands included civil liberties, especially freedom of speech, press, and assembly, and the enactment of an 8-hour workday.

When the general strike of October materialized, Minister of Finance Sergei Witte advised Nicholas to choose between a constitutional regime and a military dictatorship, but he added that he would participate only in the former. On Oct. 5, 1905, Nicholas promulgated the October Manifesto. It was drafted by Witte, who became Russia's first prime minister. The manifesto promised: ''(1) To grant to the population the inviolable right of free citizenship, based on the principles of freedom of person, conscience, speech, assembly, and union. (2) Without postponing the intended elections for the State Duma and insofar as possible . . . to include in the participation of the work of the Duma those classes of the population that have been until now entirely deprived of the right to vote, and to extend in the future, by the newly created legislative way, the principles of the general right of election. (3) To establish as an unbreakable rule that without its confirmation by the State Duma, no law shall go into force and that the persons elected by the people shall have the opportunity for actual participation in supervising the legality of the acts of authorities appointed by it.'' Nicholas ended with an appeal to ''all the true sons of Russia'' to help reestablish law and order.

Fall of the Monarchy

At the beginning of February 1917 Nicholas left the capital and went to supreme headquarters at Mogilev. On March 8 demonstrations were held to celebrate Interna-

tional Women's Day, and these throngs merged with rioting crowds protesting the scarcity of bread in Petrograd. As the riots continued, Nicholas could do nothing but prorogue the Duma, which he did on March 11. The next day the Duma gathered in defiance of his order and chose a provisional committee, composed of members of the progressive bloc and two representatives of parties to the left of it. On March 15, 1917, Nicholas decided to abdicate in favor of his brother Michael. A delegation from the provisional committee, which by now had become the provisional government, waited on the Grand Duke Michael, who refused to be crowned czar of Russia. The monarchy "thus perished without a murmur from either the dynasty or its supporters."

Nicholas abdicated his throne peacefully. On his train the next day he wrote in his diary: "I had a long and sound sleep. Woke up beyond Dvinsk. Sunshine and frost . . . I read much of Julius Caesar." Nicholas and the entire imperial family were forced to depart for Siberia in the summer of 1917. They were murdered by the Communists in July 1918.

Further Reading

Biographical information and a discussion of Nicholas II are in two collective biographies and histories of the Romanov dynasty, both written for the general reader and both based on solid scholarship: John Bergamini, *The Tragic Dynasty* (1969), and Ian Grey, *The Romanovs: The Rise and Fall of a Dynasty* (1970). Hugh Seton-Watson, *The Decline of Imperial Russia, 1855-1914* (1952), is a thorough and well-balanced work that surveys both Russian internal and foreign policies. A study of European diplomacy that pays considerable attention to Russian policy and conduct is Benedict H. Sumner, *Tsardom and Imperialism in the Far East and Middle East, 1880-1914* (1954). Michael T. Florinsky, *Russia: A History and an Interpretation* (1953), is the most complete narrative of prerevolutionary Russian history in English. □

Nicholas of Oresme

The French clergyman, scientist, economist, and translator Nicholas of Oresme (ca. 1320-1382) is best known for his treatise on money, "De moneta," and for his services to King Charles V of France.

Nicholas of Oresme was born at Allemagne in Normandy. Little is known of his early years, except that he studied theology. He attended the College of Navarre of the University of Paris in 1348 and served as master of that college from 1356 to 1361. By 1370 he had become royal chaplain to King Charles V, and he had probably been Charles's tutor during the reign of Charles's father, King John II.

Nicholas wrote on a great variety of scientific subjects, but he is best known for his economic theory, his translations of the works of Aristotle, and his opposition to astrology. Charles V, a patron of the early Renaissance in France, collected a library of several thousand volumes. He commissioned Nicholas to translate, from Latin into French, Aristotle's *De caelo* (*On the Heavens*), *Ethics, Politics,* and *Economics*. The influence of the King can also perhaps be seen in Nicholas's chief interest, economics. Under the pressure of the economic disruption caused by the Hundred Years War, Charles V reorganized royal finances into a system that was preserved until 1789. In these circumstances, Nicholas wrote his treatise *De moneta* (*On Money*) between 1355 and 1360. In it Nicholas maintained that money is the property of the community, not of the ruler, and that, therefore, the ruler has an obligation to preserve the purity of coinage and may not debase it. *De moneta* is not always a realistic reflection of late medieval economy, but it became very popular in the 17th century.

Astrology was a fad of Nicholas's times, and he wrote in both French and Latin against the notion that the future can be predicted from a study of the stars. For example, borrowing his title and purpose from Cicero, Nicholas wrote *De divinatione* (*On Divination*) in order to attack dream interpreters and horoscopes. In general, Nicholas argued that supposedly magical events can be explained by natural causes. To support his arguments, he studied astronomy; and although he accepted the Ptolemaic system, in which the universe was believed to revolve around the earth, he granted that terrestrial motion cannot be disproved. Nicholas encouraged the study of nature and the use of reason in examining the Christian faith, remarking that "Everything contained in the Gospels is highly reasonable."

Nicholas became bishop of Lisieux in 1377, and he died there on July 11, 1382.

Further Reading

Nicholas's *De Proportionibus, and Ad Pauca Respicientes,* with introduction, translation, and notes by E. Grant (1966), contains a charming biographical sketch. Three works contain both biographical accounts of Nicholas's life and translations of his writings: G. W. Coopland, *Nicole Oresme and the Astrologers: A Study of His "Livre de Divinacion"* (1952); Charles Johnson, ed. and trans., *The "De Moneta" of Nicholas Oresme* (1956); and Marshall Clagett, ed., *Nicole Oresme and the Medieval Geometry of Qualities and Motions* (1968). □

Ben Nicholson

Ben Nicholson (1894-1982) was the first English painter to create geometrical abstract paintings and reliefs that directly contributed to the international abstract movement.

Ben Nicholson was born near Uxbridge, England, on the outskirts of London, on April 10, 1894. His father, William Nicholson, and his uncle, James Pryde, were leading painters of their generation in England, and his mother was also a painter. Nicholson had little formal artistic training, except for one term at the Slade

School of Fine Arts in London in 1911, where he began working with jugs, cups, mugs and bottles, frequent subjects of his later work. Nicholson left the school because he was dissatisfied with the provincial character of painting taught there and wanted to find his own way.

Influenced by Cubism

After traveling in Europe, Nicholson went to Pasadena, California, in 1921. While there, he saw his first Cubist work — a painting by Picasso. He later said that ''none of the actual events in one's life have been more real than that, and it still remains a standard by which I judge any reality in my own world.''

Nicholson's landscapes and still lifes of the early 1920s are mostly soft and luminous, with delicate colors and fluid, indeterminate forms. In 1922 in London, he had his first one-man show. His landscapes of the later 1920s reveal his poetic feeling for nature which was an important element in his work. There is a remarkable freedom in the treatment of scale and perspective in his work, and the forms often have a playful, toylike character. His almost naive approach has something in common with the work of Christopher Wood, with whom Nicholson was closely associated during the 1920s. Along with Wood, in 1928 he discovered at St. Ives in Cornwall the work of Alfred Wallis, the greatest modern English primitive. The work of Wallis had a profound effect on Nicholson.

Nicholson's still lifes of the late 1920s and early 1930s show a gradually increasing concern with structure under the influence of late Cubism. After his meeting in 1931 with the sculptor Barbara Hepworth, who became his second wife, he made frequent trips to Paris, visiting the studios of Piet Mondrian, Georges Braque, Constantin Brancusi, and other leading artists. These artists prompted Nicholson's conversion in 1933 to abstract art. He joined the group Abstraction-Création in Paris and in the following years became the principal link between the international abstract movement and England. His works of this period, perhaps his finest, consist of geometrical abstract paintings composed of rectangles and circles of clear, uniform colors and of carved white reliefs of extraordinary purity, made from wood and synthetic board. These works are perhaps closest to the neoplasticism of Mondrian, who lived in London from 1938 to 1940 and was in close contact with Nicholson and his wife. During this period in London, Nicholson edited *Circle,* a publication on constructivist art, and joined an avant-garde artists' group called Unit One.

In 1939, shortly after the outbreak of World War II, Nicholson and his family moved from London to St. Ives in Cornwall. There he began to turn away from the severity, purity, and strictly rectilinear structure of his works. He made paintings and drawings of the harbors and landscapes of western Cornwall and still lifes in an abstracted form of late Cubism, in which the objects are indicated by overlapping linear silhouettes, with silvery tones enlivened by small patches of brilliant color.

International Acclaim

It was not until Nicholson was well into his fifties that he began to receive international attention. In 1952, he took first prize at the Carnegie International Art Exhibition in Pittsburgh. In 1954 he won the Ulissi Prize at the Venice Biennale. The next year he won the Governor of Tokyo's Award and was honored by the Belgian Art Critics in Paris. In 1956 he won the Guggenheim International Award. Beginning in the mid-1950s and especially after his move to Switzerland, near Ascona, in 1956, Nicholson's work consisted mainly of reliefs and linear drawings. Unlike his white reliefs of the 1930s, his later ones have contrasting stony textures and the shapes are tilted in different directions; they are usually carved in hardboard with a razor blade in very low relief.

In 1968, Queen Elizabeth II made Nicholson a member of the Order of Merit. London's Tate Gallery has housed scores of his paintings.

Nicholson was married three times. With his first wife, painter and writer Winifred Dacre Roberts, he had two sons and a daughter. With Hepworth, he had triplets, a son and two daughters. His third wife was writer-photographer Felicitas Vogler; they were childless.

Nicholson wanted to make abstract art accessible. In 1941, he wrote that looking at abstract paintings should be easy: ''There is no need to concentrate; it becomes a part of living. I think that so far from being a limited expression, understood by a few, abstract art is a powerful, unlimited and universal language.''

Further Reading

The most comprehensive monograph on Nicholson, with 298 reproductions and a perceptive introduction, is John Russell's, *Ben Nicholson: Drawings, Paintings and Reliefs, 1911-1968* (1969); Herbert Read's, *Ben Nicholson: Paintings, Reliefs, Drawings* (1948; rev. ed. 1956), also contains many plate; Ian Chilvers and Harold Osborne, *Oxford Dictionary of Art.* □

Sir Francis Nicholson

Sir Francis Nicholson (1655-1728) was colonial governor of a number of colonies: New York, Virginia, Maryland, Nova Scotia, and South Carolina.

Francis Nicholson was born on Nov. 12, 1655, in Yorkshire, England. Entering the army in 1679, he spent several years as courier and aide to the governor of Tangier in West Africa. In 1686 he went to America, where he became a member of the Council of the Dominion of New England. In 1688 he was appointed lieutenant governor of New York.

Nicholson went to Virginia in 1690 to govern in the name of the absentee governor. He industriously studied frontier problems, encouraged postal service, and aided the Reverend James Blair in establishing the College of William and Mary. In 1692 he returned to England.

Returning to the Colonies as governor of Maryland in 1694, Nicholson was so active in church affairs and education that one exaggerated report claimed he was responsible for founding 2 universities and 28 churches. His early popularity waned, and the last years of his administration were marked by bitter personal quarrels.

Nicholson returned to Virginia as governor in 1698. His violent temper and dictatorial methods estranged him from many of the colony's leaders. He was active in suppressing piracy, in moving the capital from Jamestown to Williamsburg, and in improving the efficiency of government operations. His political enemies forced his recall in 1705. In 1706 Nicholson was elected a member of the Royal Society. Now a colonel, he volunteered in 1709 to accompany an attack on Canada. His energetic activities led the northern governors to urge that he command the expedition, but the plan collapsed when troops from England failed to arrive.

At the request of Massachusetts, Nicholson, now a brigadier general, was given command of the expedition that resulted in the bloodless victory at Port Royal, Nova Scotia. Named governor of Nova Scotia in 1713, Nicholson devoted little time to the province but busied himself inquiring into colonial finance, smuggling, prize money, and educational affairs. His blunt methods irritated other officials. After the accession of George I, he returned to England, where he acted as something of an unofficial consultant to the Board of Trade.

In 1720 Nicholson returned to America as governor of the new royal colony South Carolina. His administration had much to recommend it, but he alienated Charleston merchants who petitioned for his recall because he failed to oppose the issuing of paper money. In poor health, he requested his own recall in 1725. He died on March 5, 1728.

Further Reading

There is no full-length biography of Nicholson. For information on his life and for historical background see Charles M. Andrews, *The Colonial Period of American History* (4 vols., 1934-1938), and Wesley Frank Craven, *The Colonies in Transition, 1660-1713* (1968). □

Jack Nicklaus

For most of the past 30 years Jack Nicklaus (born 1940) has been considered golf's greatest. His longevity has proved equal to Arnold Palmer's , and only Ben Hogan and Bobby Jones can be considered players in Nicklaus's league.

In numbers of major tournaments won, golfer Jack Nicklaus stands alone with 20 victories—a remarkable figure that does not include major titles won on the Senior Tour. He has won 70 times on the PGA Tour and had 58 second-place and 36 third place finishes. Nicklaus has finished top PGA Tour money winner and held the tour's low-score average eight times. He was named the PGA Tour Player of the Year in 1967, 1972, 1973, 1975, and 1976, and *Golf* magazine in 1988 celebrated American golf's centennial by naming Nicklaus the ''Player of the Century.''

Took Amateur Titles

Nicklaus shot a fifty-one for the first nine holes he ever played. At the age of 13 he broke a 70 and held a three handicap. By then his hero had become the great Jones, who won the 1926 U.S. Open at Nicklaus's home course, the Scioto Country Club. Tutored by club pro Jack Grout, Nicklaus early on realized his potential for tournament play, dominating local and national junior golf events and going on to capture two U.S. Amateur Championships (1959 and 1961). Indeed, by the time he turned pro in November 1961 he had established himself as an the country's greatest amateur golfer while simultaneously giving the professionals a scare as runner-up to Arnold Palmer by only two strokes in the 1960 U.S. Open and as an a fourth-place finisher in the 1961 U.S. Open.

Victory over Palmer

In 1962, at the Oakmont Country Club outside of Pittsburgh, Nicklaus beat Arnold Palmer in a play-off to win the U.S. Open. Palmer's millions of diehard fans—and huge throng of gallery members, called Arnie's Army, that followed their hero from tee to green—were crushed by their hero's loss, and the Nicklaus victory went down as an one of the most unpopular the world of golf had ever known. The

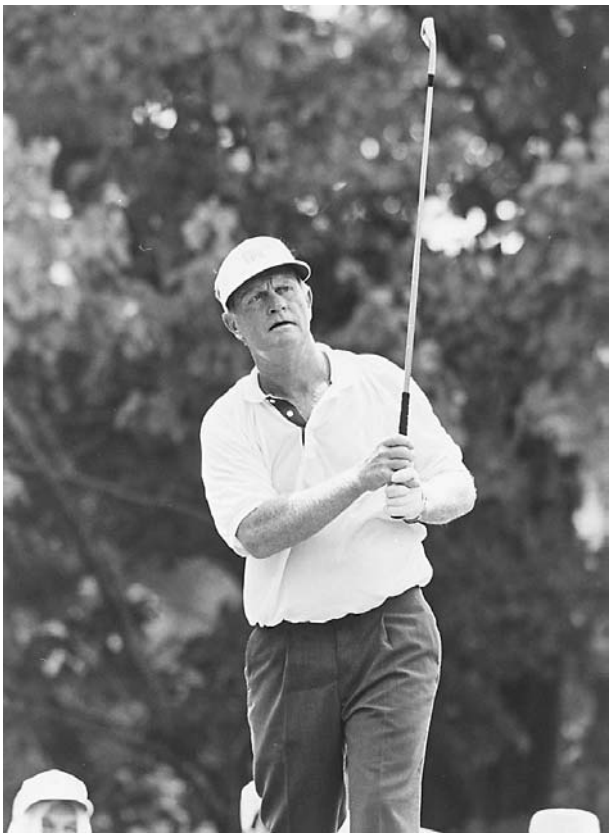

two men could not have been more different in appearance and temperament. Palmer was a handsome, dashing figure whose powerful, lunging swing often knocked his ball into troublesome spots well off the fairway. Nicklaus was round-faced and pudgy—his girth and blond hair giving rise to his nickname, the Golden Bear—and his well-oiled, smoothly tempoed swing rarely failed him. Palmer wore his emotions on his sleeve, often grimacing and chain-smoking his way through a particularly tough round. Nicklaus was often expressionless on the course, and although he smoked—at one time up to two packs a day—he never lit up on the golf course. In explaining his ability to abstain from a nerve-smoothing addiction while playing a nerve-racking game, Nicklaus simply stated, ''I don't think about it.'' Nicklaus's mind, even more than his great natural talent and long-ball swing, was the key to his phenomenal success. He rarely made a poor tactical decision in a tournament; he had an unflappable ego, never second-guessing himself—and his powers of concentration were intense.

In 1963 Nicklaus won the Masters and the PGA. He ran away with the 1965 Masters, winning by nine strokes in what Jones called ''the greatest performance in golf history.'' Nicklaus shattered Hogan's seemingly insurmountable Masters record of 274 by three strokes. Nicklaus successfully defended his Masters title the following year and won his first British Open, becoming one of only four golfers to win all four majors (the others are Gene Sarazen, Hogan, and Gary Player). At the 1967 U.S. Open Nicklaus pulled away from Palmer in the final round to win by four strokes, signaling to even the most obstinate among Arnie's Army that the Golden Bear had forever robbed the king of his throne.

The New Bear

The beginning of the new decade saw a leaner, more fashionable Bear. Nicklaus dropped weight and let his golden hair grow prior to the 1970 season. He adopted more colorful golf course attire, adding color and flair to an image that had suffered from fat jokes and the general perception that Nicklaus was boring and mechanical. When it came to winning consistently, however, Nicklaus was every bit a machine. Between 1970 and 1975 he won several more majors—the only victories ''that count,'' he liked to say. His 1973 PGA title put him one ahead of Jones's 13 major victories, and his 1975 Masters was his fifth win in Augusta, Georgia, and was proclaimed by observers and sportswriters to have been one of the most thrilling golf victories of all time. On Augusta's sixteenth hole the last day of the tournament, Nicklaus sank a 40-foot putt to take a one-stroke lead and held on the last two holes—winning by one over Tom Weiskopf and two over Johnny Miller.

Improved Failing Game

In 1977 Nicklaus was involved in a thrilling duel with Tom Watson, America's new star, at the British Open. He lost what sportswriters later called the ''Duel in the Sun'' but returned in 1978 to claim the British title. With the emergence of players such as Watson, however, Nicklaus's victories seemed less easy to come by with each passing year, and by the end of the decade, many in golfing believed that Nicklaus's dominance—at least when it came to the majors—had ended. In 1979 Nicklaus had his worst season to date, having gone winless and finishing seventy-first on the money list. His length off the tee and the long flight and high trajectory of his iron shots had once given him a huge advantage over the rest of the field—and had revolutionized the game. But there was a new generation of golfers who hit the ball as high and as far as their idol could. Nicklaus decided to go back to the drawing board, looking to improve his biggest weakness—the short game—and turn it into a strength. In 1980 he returned to top form, winning the U.S. Open and PGA Tour during the 1980s, and at the 1986 Masters he scored perhaps golf's most emotion-stirring victory. He had by then become the game's elder statesman and had gone from being golf's villain—the fat kid who beat Arnie—to being one of the most popular athletes the world of sports had ever known. □

Harold George Nicolson

Sir Harold George Nicolson (1886-1968) was a British diplomat, historian, biographer, critic and journalist, and diarist of note.

Harold Nicolson was born in Tehran, Persia (now Iran), on November 21, 1886, where his father was British *charge d'affaires*. His father eventually became the first Lord Carnock, and as a child Harold visited the estates of his uncle in Ireland, Lord Dufferin. Harold was an aristocrat through and through.

His early life was spent in diplomatic posts with his father—the Balkans, the Middle East, Morocco, Madrid, and St. Petersburg (Leningrad). He went into the diplomatic service himself, quite naturally, in 1909, after going to Balliol College, Oxford. On leave from his diplomatic post in Constantinople he married Vita Sackville-West in 1913 in the chapel at Knole, Kent. She was the daughter of Lord Sackville, and in his house at Knole there were 365 rooms: it had been a 16th-century present from Queen Elizabeth I to Thomas Sackville, Earl of Dorset.

In 1915 the young couple bought Long Barn, a medieval cottage near Knole, where they lived for 15 years. Vita was a poet, novelist, and gardener. Afterwards they lived in Sissinghurst Castle, also in Kent. Their friends were aristocrats, diplomats, and literary notables, among whom was Virginia Woolf, the famous stream-of-consciousness novelist. Vita was in love with Virginia, as she was in love with several other women in her life. Harold was a homosexual too, and they also loved each other. Vita and Harold had two sons, one of whom has written a book about their marriage: Nigel Nicolson, *Portrait of a Marriage* (1973), which depicts his parents as loving each other until the day they died.

As a diplomat, Nicolson was at the Paris Peace Conference at the end of World War I, and in the 1920s he served

in the Middle East and Berlin. He resigned in 1929 to be near his wife and to write. His first book was *Paul Verlaine* (1921), which was the first of six literary biographies: *Tennyson* (1923), *Byron: The Last Journey* (1924), *Swinburne* (1926), *Benjamin Constant* (1949), and *Sainte-Beuve* (1957). He also published a brace of novels—*Sweet Waters* (1921) and *Public Faces* (1932); essays—*Some People* (1927), *The English Sense of Humor* (1947), *Good Behaviour* (1955), *Journey to Java* (1957), *The Age of Reason* (1960), and *Monarchy* (1962); some more biographies—*Curzon, the Last Phase* (1934), *Dwight Morrow* (1935), and *Helen's Tower* (1937); and some historical works, among which were *Peacemaking, 1919* (1933), *Diplomacy* (1939), and the distinguished *The Congress of Vienna* (1946) and *The Evolution of Diplomatic Method* (1954).

And he had time for his *Diaries*. They were published by his son Nigel, in three volumes, in 1966-1968. He was said to have never written a boring line. On reaching 50 he commented: ''I am still very promising, and shall continue to be so until the day of my death'' (which came 32 years later!).

In politics, he was a member of Parliament for the National Labour Party for West Leicester from 1935 to 1945. He was intensely opposed to Munich—the Munich Pact of 1938, signed by Prime Minister Neville Chamberlain and dictated by Hitler, for German subjugation of the Sudetenland of Czechoslovakia. He was committed, with Winston Churchill, in opposition to all dictators.

But he was not much of a ''Labour man.'' After the war he failed in the election of 1945 as a National Labour Party candidate; he tried again in 1948 in a by-election at North Croydon, this time as a Labour Party contestant. He was unsuccessful. In his own words, he was a ''cerebral socialist.'' He could not sympathize with the point of view of his mainly working-class constituents; they were too far from his own class, socially and intellectually. He was so civilized and so cultured that he seemed the last ''gentleman'' in politics.

He observed in 1948: ''How difficult the proletariat are! . . . They destroy the grass, and there were little ragomuffins sailing cigarette cartons on the two pools. Yes, I fear my socialism is purely cerebral; I do not like the masses in the flesh.''

Nicolson's suspicion of the working-classes was paralleled by his snobbishness about Jews, Arabs, Blacks, and Americans. He shared these prejudices with his wife. He knew these feelings were not worthy of him, but he could not seem to do anything about them. For instance, in the first three months of 1933 he and his wife were on a lecture-tour of the United States. Vita said: ''with all their kindnesses, these people have very little *imagination*.''

Of all the works Nicolson wrote, the history and diplomacy books stand out, and the *Diaries*. He died at Sissinghurst Castle on May 1, 1968, six years after his wife, never having recovered from her death.

Further Reading

Sources of additional information include Nigel Nicolson, *Portrait of a Marriage* (1973); Michael Stevens, *V. Sackville-West* (1973); Sir Harold Nicolson, *Diaries and Letters, 1930-1962* (3 vols., edited by Nigel Nicolson, 1966-1968); and *Newsweek 72* (July 15, 1968).

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Marjorie Hope Nicolson

Marjorie Hope Nicolson (1894-1981), a pioneer investigator of the relationship between literature and science, helped shape the contemporary study of English and the humanities in American higher education as teacher, scholar, and administrator. She was the first woman president of Phi Beta Kappa and later served as president of the Modern Language Association.

Marjorie Hope Nicolson was born February 18, 1894, in Yonkers, New York, and died in White Plains, New York, on March 9, 1981. Her father, Charles Butler Nicolson, was the editor-in-chief of the Detroit *Free Press* during World War I and later became the paper's Washington correspondent. Her mother's maiden name was Lissie Hope Morris.

Nicolson took her B.A. at the University of Michigan in 1914 and her M.A. there in 1918. In 1920 she got her Ph.D. from Yale and did additional graduate work at Johns Hopkins from 1923 to 1926. She worked briefly for her father's paper, first as a drama critic, then in the Washington office during the early 1920s. While her father was sick for three months she ran the office by herself. The need to write compact, coherent copy for general audiences under deadline pressures helped shape her readable scholarly style as well as her direct and compelling classroom manner. Frederick Hard, President of Scripps College, remarked that Nicolson belonged ''to that rare company of scholars who speak as lucidly, as readily, and as eloquently as they write. . . .''

Her teaching career began in the public schools of Michigan. It was said that at one point she developed the art of wiggling her ears to keep the attention of her high school students. For college and graduate students of English she lectured without notes in syntactically complicated sentences and elaborately organized paragraphs, producing well-shaped oral essays. She cited large portions of text, poetry, and prose from memory. She could hold audiences spellbound with a mixture of erudition, clear delivery, and a sense of the human interest inherent in her subject. Her book *John Milton: A Reader's Guide to His Poetry* provides

a good sense of her classroom manner, reading almost like a transcript of actual lectures.

She began her college teaching at the University of Minnesota in 1920, moving to Goucher College in 1923. In 1927 she joined the Smith College faculty, becoming professor of English in 1928 and dean in 1929. In 1941 she left to assume a professorship in Columbia University's graduate Department of English and Comparative Literature, the first woman to do so. She remained at Columbia until her retirement in 1962, becoming chairwoman of the department in 1954.

Nicolson had begun her scholarly career early, with a Guggenheim fellowship in 1926 and 1927, working in libraries abroad. Her early articles and books covered a wide range of subjects, including a student text of 19th century poets and one in *The Art of Description*. She also published articles and essays on detective fiction, Shakespeare, and college teaching and scholarship.

Her works examining the relationships among science, philosophy, imagination, and literature, however, constitute her most famous body of studies. A selection of her books in this area comprise a virtual outline of the subject: *The Microscope and English Imagination* (1935); *A World in the Moon* (1936); *Newton Demands the Muse* (1946), which received a prize from the British Academy; *Voyages to the Moon* (1948); *The Breaking of the Circle* (1950); *Science and Imagination* (1956); and *Mountain Gloom and Mountain Glory* (1959). She also wrote and lectured on the conflict between humanists and scientists in the 17th and 18th centuries as well as in the 20th century.

Recognition of her contributions to teaching, administration, and critical scholarship was abundant. She received 18 honorary degrees from such prestigious institutions as Princeton, Columbia, University of Michigan, Mt. Holyoke, Yale, Goucher, Rutgers, and Smith College. The American Council of Learned Societies and the American Association of University Women honored her. From 1930 to 1937 she was a member of the Guggenheim Foundation awards committee, and she remained a consultant until 1962.

At various times she was a visiting scholar or professor at Johns Hopkins and Princeton universities, Claremont Graduate School, and the Institute for Advanced Study at Princeton. She served on the editorial boards of *The American Scholar* and of the *Journal of the History of Ideas* and was a consultant to the publications of the Modern Language Association and to Studies in Philology.

In 1940 she was elected president of Phi Beta Kappa, the first woman to hold that post and the only person to serve two terms. In 1963 she served as president of the Modern Language Association.

While she influenced the course of study for women while dean at Smith College, her period of greatest influence was at Columbia University, where she became a virtual legend.

Further Reading

Further biographical and bibliographical details may be found in the *Directory of American Scholars* and in *Contemporary Authors*. An extended essay on her time at Columbia may be found in Morris Freedman's ''Marjorie Hope Nicolson,'' *The American Scholar,* 50 (Winter 1980-1981). □

Barthold Georg Niebuhr

Barthold Georg Niebuhr (1776-1831), German historian and statesman, is best known for his original, trailblazing work and lectures in Roman history. He initiated a new method of critical historical scholarship.

Barthold Georg Niebuhr son of Karsten Niebuhr, an explorer and Danish government official, was born in Copenhagen on Aug. 26, 1776. After studying at the University of Kiel (1794-1796), where he became acquainted with the philosophy of Immanuel Kant, Niebuhr accepted a position as private secretary to the Danish minister of finance in Copenhagen. Niebuhr studied agriculture and physical science in London and Edinburgh (1798-1799). On his return to Copenhagen he entered the Danish state service, developed great expertise in financial matters, and was appointed director of the Danish National Bank in 1804.

In 1806 Baron Stein offered Niebuhr an appointment in the Prussian state service. Arriving in Berlin on the eve of the Battle of Jena, which led to the collapse of the Prussian state, he joined the Prussian government in its flight to Königsberg and Riga. In 1810, after Stein's dismissal, Niebuhr resigned because he could not work with Stein's successor.

Niebuhr remained in Berlin, became a member of the Berlin Academy of Sciences, and started his famous lectures on Roman history. Out of these lectures emerged the first two volumes of his *Roman History* (1811-1812). He rejoined the Prussian government service in financial affairs (1813-1816), publishing the semiofficial *Preussischen Korrespondenten* and writing extensively in support of Prussian annexation of Saxony.

Disappointed by the narrowness of the Restoration climate after 1815, Niebuhr accepted an appointment as Prussian ambassador in Rome, where he served until 1823. During this time he continued his studies in Roman history. In the Cathedral library of Verona he discovered the long-lost *Institutes of Gaius* (later edited by Karl von Savigny), which had served as a basis for the ''Institutes'' of Emperor Justinian's great codification of Roman Law. Niebuhr also discovered and published fragments of Cicero and Livy and participated in the edition of Cicero's *De republica* (1820).

In 1823 Niebuhr became a professor at the University of Bonn. He rewrote and republished *Roman History* (1827-1828) and completed the third volume (published 1832), bringing the story to the end of the First Punic War. He died in Bonn on Jan. 1, 1831.

Niebuhr filled history, which up to that time had been viewed as a grand painting of philosophical or esthetic edification or as a fragmentary pile of individual learned

discoveries, with the life of hard reality. He pioneered the introduction of philological methodology and introduced social history as a new discipline. His impact on his contemporaries is best exemplified by J. W. von Goethe: ''It was really Niebuhr and not Roman history which intrigued me. His penetrating mind and his diligent ways were what really edified us. All those agrarian laws did not really interest me; but the manner in which he explained them, the way in which he clarified complicated relations, was of benefit to me, and laid upon me the obligation to proceed in like manner in the performance of my own tasks.''

Further Reading

The two major English translations of Niebuhr's works are by Leonhard Schmitz: *Lectures on the History of Rome* (2d ed., 3 vols., 1849-1850) and *Lectures on Ancient History* (3 vols., 1852). The best, although short, English evaluation of Niebuhr's life and work is in George Peabody Gooch, *History and Historians in the Nineteenth Century* (1913; rev. ed. 1965). Niebuhr is discussed in William Ward Fowler, *Roman Essays and Interpretations* (1920), and Sir John E. Sandys, *A History of Classical Scholarship* (1921).

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Helmut Richard Niebuhr

The Protestant theologian Helmut Richard Niebuhr (1894-1962) was one of the most original and perceptive American theologians of the 20th century.

On Sept. 3, 1894, H. Richard Niebuhr was born in Wright City, Mo., the youngest of five children of a German immigrant Protestant minister, Gustav Niebuhr, and his American-born wife, Lydia. Three of the Niebuhr children were to distinguish themselves in theology. Niebuhr graduated from Elmhurst College (1912) and Eden Theological Seminary (1915) and received his master of arts degree from Washington University (1917).

In 1916 Niebuhr was ordained to the ministry of the Evangelical and Reformed Church and served as pastor of a church in St. Louis until 1918. He taught at Eden Seminary from 1919 to 1922. He married Florence Marie Mittendorff in 1920.

In 1922 Niebuhr matriculated at Yale University, receiving his bachelor of divinity degree from Yale Divinity School in 1923 and his doctorate the following year. He returned to Elmhurst College to serve as its president until 1927 and then went to Eden Seminary, where he taught until 1931. Niebuhr's first book, *The Social Sources of Denominationalism* (1929), remains a classic analysis of the social factors in the rise and perpetuation of Protestant denominations and reveals his characteristic use of data and methods from the social sciences.

Niebuhr accepted a post as associate professor of Christian ethics at Yale Divinity School in 1931, where he spent the rest of his career. In 1938 he was promoted to the rank of professor, and in 1954 he became Sterling professor of theology and Christian ethics. His *The Kingdom of God in America* (1937) is a study of the central role played in American Protestant history by the biblical idea of the kingdom of God and how that idea underwent fundamental shifts of emphasis between 17th-century Puritanism and 20th-century Protestantism. In *The Meaning of Revelation* (1941) Niebuhr sought to articulate the Christian understanding of revelation—the self-disclosure of God to man in Christ—in the light of the relativity of human knowledge disclosed by modern investigation, especially in the social sciences. His next book, *Christ and Culture* (1951), distinguished five basic ways of understanding the relationship between the lordship of Christ and human culture which have been used in the history of Christian thought: Christ against culture, the Christ of culture, Christ above culture, Christ and culture in paradox, and Christ the transformer of culture.

In 1954 and 1955 Niebuhr directed a survey of theological education in the United States and Canada. The fruits of this study and evaluation are embodied in *The Ministry in Historical Perspectives* (1956), edited by Niebuhr and Daniel Day Williams, and *The Purpose of the Church and Its Ministry* (1956) and *The Advancement of*

Theological Education (1957), which Niebuhr wrote in collaboration with Williams and James M. Gustafson.

Niebuhr's last book, *Radical Monotheism and Western Culture* (1960), was the most complete presentation of his basic theme: Christianity's anchor and critical principle in the sovereignty of the one God amid the relativities of man's thinking and living. His Robertson Lectures at the University of Glasgow in 1960 were published posthumously as *The Responsible Self* (1963). The book is the fullest statement of his approach to Christian ethics, centering on the notion of Christian responsibility as the ''fitting response'' to other human beings and society arising out of a biblically grounded interpretation of what God is bringing about in the world of men. For Niebuhr the theological key was to be found in the biblical perception of the transcendence of God over all finite things, including man's knowledge of God.

During his distinguished career Niebuhr was awarded many honorary degrees. He participated in ecumenical work, contributing to major study documents drawn up for World Council of Churches assemblies. He was an architect of the United Church of Christ, formed in 1957 by a merger of the Congregational Christian and the Evangelical and Reformed Churches, and helped draft its Statement of Faith. He died on July 5, 1962, in Greenfield, Mass.

Further Reading

Niebuhr has not been given the widespread and comprehensive attention he deserves as a leading American theologian. There are two full-length books on him: Paul Ramsey, ed., *Faith and Ethics: The Theology of H. Richard Niebuhr* (1957), a symposium of excellent essays on Niebuhr's thought by distinguished students and colleagues, and John D. Godsey, *The Promise of H. Richard Niebuhr* (1970). □

Reinhold Niebuhr

The American theologian Reinhold Niebuhr (1892-1971) was a major figure in the ''Neo-Orthodox'' movement in Protestant theology, which reoriented the entire thrust of theological and biblical studies from the 1920s on.

Reinhold Niebuhr was born in Wright City, Mo., on June 21, 1892, the son of an immigrant German Evangelical and Reformed minister who served as pastor to German-American communities in small towns. Early deciding to enter the ministry, Niebuhr studied at Elmhurst College and Eden Theological Seminary and then spent 2 years at Yale Divinity School. After receiving his master of arts degree from Yale in 1915, he left the academic world to take his first and only pastorate—a small mission church in Detroit, where he remained until 1928.

At the time Niebuhr arrived there, the automobile industry was just beginning its rapid expansion, and Detroit was developing into one of America's major cities. Many of the employees of the Ford Motor Company lived in his parish. He had the opportunity to observe at firsthand the impact of industrial society upon the factory workers. As Niebuhr said much later, ''The resulting facts determined my development more than any books I may have read.'' He watched the dehumanizing effects of assembly line speedups and irregular job opportunities upon workers unprotected by legal or associational powers. By the end of the 1920s he was questioning seriously the basic assumptions of liberal Protestantism and the Social Gospel, on which he had been nurtured. In public he urged churchmen to examine critically the capitalist social order, and he pressed for greater realism concerning the pervasiveness and subtlety of human pride or sin. His first book, *Does Civilization Need Religion?* (1927), reflected these attitudes.

In 1928 Niebuhr moved to New York City to join the faculty of Union Theological Seminary, where he remained until his retirement in 1960. He reached New York just as the Depression began and found all about him confirmation of his ideas concerning the severe strictures of capitalism. For a time he became a Socialist, influenced strongly by the Marxist critique of a floundering capitalist society; but at the same time his theological perspective was becoming more conservative, and he was reaching back to recover and reassert the classic formulas of Christian doctrine.

Niebuhr was not a systematic theologian. He was pragmatic, stressing a dialectical, problematic approach in his intellectual inquiries. In a series of important books published during the 1930s and early 1940s, his mature reflections on the relationship of the Christian faith to the

industrial, technological world gradually unfolded. *Moral Man in an Immoral Society* (1932) was a full-scale attack upon liberal Protestantism, especially its lack of understanding of the nature and use of power in modern society. In *Interpretation of Christian Ethics* (1935) he replaced his largely critical and destructive polemics against liberalism with an attempt at a constructive restatement of the relation of ethics to politics. In *Beyond Tragedy* (1937), a series of essays that originally had been sermons, Niebuhr reasserted the centrality of human sinfulness in explaining and understanding the human predicament and offered Christ's crucifixion as the most profound means of transcending that human condition. He also stressed the importance of myth as a method for making comprehensible to modern man the biblical world view, which he now so vigorously espoused.

All of Niebuhr's previous work was knitted together in more comprehensive and systematic form with the publication of the Gifford Lectures, which he delivered in Scotland in 1939, under the title *The Nature and Destiny of Man* (2 vols., 1941, 1943). This work was his principal intellectual achievement. Nearly all of his subsequent books sought to expand upon selected aspects of this richly varied material. The central concern of the work was an inquiry into the nature of selfhood. Niebuhr demonstrated that his vision of human existence was, at its core, ambiguous. Man was ''both free and bound, both limited and limitless.'' Moreover, it was the Christian faith, above all other world views, that perceived most clearly this ambiguity and proposed means to cope with, and perhaps even to overcome, the anxiety that was inevitably a product of that ambiguity.

Niebuhr persistently tried to relate his religious insights to the concrete political and social problems of the contemporary world. He involved himself actively in politics, once as a Socialist candidate for local office, later as one of the founders of Americans for Democratic Action, a liberal study group within the Democratic party. He preached often on college campuses throughout the nation, involved himself in the ecumenical movements of national and international church bodies, and produced an endless stream of articles for popular journals, both religious and secular. He also continued to publish more serious studies in theology and politics. Two especially important analyses of democracy, *Children of Light and Children of Darkness* (1944) and *The Irony of American History* (1952), appeared at a time when the Western democracies were facing fundamental ideological and spiritual challenges.

The flirtation with Marxism and support of pacifism characteristic of Niebuhr in the early 1930s gave way to disenchantment with communism and a willingness to support ''realistically'' the use of force in international politics as the world was engulfed in World War II. Urging the participation of the United States in the power politics of the postwar period, Niebuhr became a major influence on the thinking of high-ranking academicians and government officials. (Consistently enough, the massive extension of American power into Southeast Asia provoked criticism from Niebuhr comparable to that directed against the Communists in the immediate post-World War II period.)

His health seriously impaired by a stroke in 1952, Niebuhr was forced to limit his activities. He died in Stockbridge, Mass., on June 1, 1971. He was one of the major spokesmen for Protestant theology in the 20th century.

Further Reading

An important statement by Niebuhr concerning his intellectual and personal development is included among a series of illuminating essays by many scholars edited by Charles Kegley and Robert Bretall, *Reinhold Niebuhr: His Religious, Social, and Political Thought* (1956). An engaging, perceptive biographical study is June Bingham, *Courage to Change* (1961). Ronald H. Stone, *Reinhold Niebuhr: Prophet to Politician* (1972), emphasizes his political philosophy. A useful, brief pamphlet that analyzes the salient points in Niebuhr's system of ideas is Nathan Scott, *Reinhold Niebuhr* (1963).

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Carl August Nielsen

Carl August Nielsen (1865-1931) was one of the major symphonists of the postromantic epoch and Denmark's most eminent composer. His works are characterized by Iyricism, accomplished contrapuntal skill, mastery of form, and a fresh approach to tonality.

Carl Nielsen was born on June 9, 1865, in Nørre-Lyndelse on the island of Fünen, the seventh of 12 children of Niels Jørgensen, a poor house painter and country fiddler. His poor but not unhappy rural youth Nielsen described in a moving memoir, *My Childhood* (1927), a classic of Danish literature. Introduced early to music, though with limited training, he entered a military band at 14. Growing interest in music and composition led to scholarship study at the Copenhagen Conservatory (1884-1886).

Nielsen won his first public success with *Little Suite for Strings,* Opus 1 (1888), and the following year he acquired a steady job as a second violinist of the Royal Orchestra. In Paris he met and married the sculptor Anne Marie Brodersen. Their marriage inspired his First Symphony (pre-

miered 1894) and his choral work on the varieties of love, the *Hymnus amoris* (1896). The next decade witnessed the appearance of two operas, the majestically tragic *Saul and David* (produced 1902) and the deliciously comic *Masquerade* (produced 1906) after Holberg's play, and two of his most appealing orchestral works, the Second Symphony (*The Four Temperaments,* 1901) and the concert overture *Helios* (1903), the latter inspired by the Athenian sun during a visit to Greece.

In 1908 Nielsen became the conductor of the Royal Theater. Though he met with some criticism and public resistance for his continued departure from the traditions of romanticism in such works as his Third Symphony (*Sinfonia espansiva,* 1910-1911) and his Violin Concerto (1911), he was emerging to undeniable predominance in Danish music. He was also perfecting his techniques of what analysts have called ''progressive'' tonality, a pattern of composing not in but toward a basic key, which allowed new possibilities for exploring the harmonic and structural expression of conflict and resolution in musical terms. This technique he put to particularly telling use in two orchestral reflections of his reactions to World War I and its aftermath: the Fourth Symphony (*The Inextinguishable,* 1915-1916) and the Fifth Symphony (1921-1922), both affirmations in abstract musical terms of positive human values against the forces of negativism and brutality.

The bold *Chaconne,* the *Theme with Variations,* and the *Luciferic Suite* (1919) are among Nielsen's finest original and unconventional contributions to the literature for solo piano. He wrote the richly inventive Wood-wind Quintet (1922) for five wind-playing friends, for whom he also planned to compose individual solo concertos. However, he completed only two: one for the flute (1926) and the other for the clarinet (1929).

Though Nielsen's prestige mounted at home and brought him at the end of his life the conservatory's directorship, the international fame he desired still eluded him. The first signs of the heart trouble that would kill him seem to have added to the unusual mood that produced his Sixth Symphony (*Sinfonia semplice,* 1924-1925), which enigmatically combines tender poetry with grimly sardonic whimsy. His exploration of new possibilities continued, as exemplified in his austere, Palestrina-like *Three Motets* (1929) and monumental organ work *Commotio* (1931).

Notwithstanding the wide-ranging development of his style, from the romanticism of his youth to the ''modernism'' of his later years, Nielsen's enduring directness of personality and his patriotism found regular expression in his output of Danish song. His tuneful, folksy choral work *Springtime on Fünen* (1922) is a loving tribute to his home island; and his lifelong production of simple, melodious songs contributed many a popular classic to the Danish heritage.

Further Reading

Nielsen's set of short essays, *Living Music* (1925), and his memoir, *My Childhood* (1927), are available in English translations by Reginald Spink (both 1953). The volume of penetrating analysis by Robert Simpson, *Carl Nielsen: Symphonist, 1865-1931* (1952), includes a biographical essay by Torben Meyer. Johannes Fabricius, *Carl Nielsen: A Pictorial Biography,* in Danish and English (1965), is a vivid evocation of the man. Jürgen Balzer, ed., *Carl Nielsen, 1865-1965: Centenary Essays* (1965), is comprehensive in scope. □

Oscar Niemeyer Soares Filho

The Brazilian architect Oscar Niemeyer Soares Filho (born 1907) was the leading exponent of the International Style in Latin America. He is especially identified with the public buildings of Brasilia, Brazil's new capital.

Oscar Niemeyer Soares Filho was born on Dec. 15, 1907, in Rio de Janeiro, the son of a well-to-do family. He attended the National School of Fine Arts (1930-1934), and for many years he regarded his work more as a sport than a profession. Both his brilliance and his much decried haste can be attributed to this attitude, although after the mid-1950s he began to take himself and his work more seriously.

In 1936 Niemeyer began work with a team of young Brazilians on a project directed by Le Corbusier, the Swiss architect, to design a building to house the Ministry of Education (executed 1937-1942). They experimented with several bold ideas, erecting part of the structure on pillars

that straddle a gardened walkway, covering it in decorative tile, and facing one entire wall of the skyscraper with independently movable concrete shades or blinds (*brise-soleils*). From Le Corbusier, Niemeyer and his colleagues also learned the flexibility of reinforced concrete, a quality that made a virtue out of Brazil's steel-short economy.

Before this project was completed, Niemeyer was named chief designer for a group of buildings at Pampulha, a residential suburb near Belo Horizonte. He designed a casino, restaurant, yacht club, and, most important, the church of S. Francisco (executed 1942-1943). The church is a series of concrete parabolic curves, and two of the walls are downward extensions of the roof. He also designed the Brazilian Pavilion at the New York World's Fair of 1939 and participated in the planning of the United Nations headquarters in New York, beginning in 1947.

Although a prolific designer of private homes, business offices, and recreational facilities, Niemeyer is best known for the public buildings in Brasilia that he designed after 1956. There he found room in which to exercise his powerful imagination, keen sense of proportion, and plastic sensibility. The Palácio da Alvorada (official presidential residence) has a simple grandeur. Tiny white supports suggest that the building floats lightly beyond a reflecting pool from which the eye glides smoothly toward the upward curves that frame the glass walls of the main foyer. Other major achievements in Brasilia are the Congress complex, the Palace of the Dawn, and the flowerlike Cathedral (still being constructed in 1971), which reveal a sculptured quality only reinforced concrete could lend them. On the other hand, his massive apartment buildings are monotonous and monolithic, besides being poorly designed from both an engineering and a social standpoint.

Oscar Niemeyer Soares Filho (holding pencil)

Further Reading

Two works by Stamo Papadaki describe and evaluate the work of the Brazilian architect: *Oscar Niemeyer: Works in Progress* (1956) and *Oscar Niemeyer* (1960). □

Friedrich Nietzsche

The German philosopher Friedrich Nietzsche (1844-1900) foresaw a European collapse into nihilism. In works of powerful and beautiful prose and poetry he struggled to head off the catastrophe.

Friedrich Nietzsche was born on Oct. 15, 1844, in Röcken, a village in Saxony where his father served as a Lutheran pastor. The father's death, when the child was 4 years old, was a shattering blow to which Nietzsche often referred in his later writings. This death left Nietzsche in a household of women: his mother, grandmother, several aunts, and a sister, Elizabeth.

After attending local schools in Naumburg, in 1858 Nietzsche won a scholarship to Pforta, one of the best boarding schools in Germany. Here he received a thorough training in the classics and acquired several lifetime friends. At the end of this period of schooling, Nietzsche, who had earlier fully shared the genuine piety of his family, found that he had ceased to accept Christianity—a view that soon hardened into outright atheism. With the highest recommendations of his Pforta teachers, Nietzsche enrolled in the University of Bonn in 1864.

There he pursued classical studies with Friedrich Ritschl, and when the latter, within the year, moved to Leipzig, Nietzsche followed him. Nietzsche attempted to enter into the social life of the students, even joining a dueling fraternity, but he soon discovered that his sense of his own mission in life had isolated him from the pursuits and interests most students shared. At this time, too, Nietzsche apparently contracted syphilis in a Leipzig brothel. The incurable disease gradually undermined his strong constitution. In middle life he suffered almost constantly from migraine and gastric upsets. Loneliness and physical pain were thus the constant background of his life—though Nietzsche later came to interpret them as the necessary conditions for his work.

Nietzsche's early publications in classical philology so impressed his teacher that when a chair of philology opened up at Basel, Ritschl was able to secure it for Nietzsche, then only 24 years old and still without his degree. This the University of Leipzig gave him on the strength of his writings without requiring an examination, and Nietzsche entered upon a teaching career. Important for Nietzsche's intellec-

tual development was his discovery in these Leipzig years of the philosophy of Arthur Schopenhauer and Friedrich Lange and the music dramas of Richard Wagner.

When Nietzsche took up residence in Basel, Wagner was nearby at Tribschen, and Nietzsche was soon drawn into his circle. Wagner was then at work on the *Ring* cycle and on the great festival at Bayreuth that would be inaugurated for its premiere. The project needed publicity and financial support, and many German intellectuals were backing it. Nietzsche entered into the cause with enthusiasm and for several years was a frequent house-guest at Tribschen. Friendship with the charismatic but egocentric Wagner was, however, incompatible with independence of thought, the quality Nietzsche most valued. Before long he began to reassert his own ideas and plans. This led finally to a break, followed by some bitter polemics.

Prior to the break, Wagner had greatly influenced Nietzsche's first book, *The Birth of Tragedy* (1872), which gave an imaginative account of the forces that led to the rise of Athenian tragedy and to its subsequent decline. Nietzsche's book ends with a rousing advocacy of Wagner's music drama as a revival of Hellenic tragedy. But no sooner had it been published than Nietzsche began to perceive the difference between Wagner's musical genius and the shabby pseudophilosophy of the Wagnerian cult. From then on, though he still felt affection for Wagner's person, Nietzsche attacked ever more vigorously the ''decadence'' of Wagner's political and philosophical ideas. Two works of his last year of writing deal with the subject: *The Wagner Case* (1888) and *Nietzsche contra Wagner* (1888).

Nietzsche's teaching at Basel was interrupted frequently by prolonged bouts of sickness and by several months of service as a medical orderly during the Franco-Prussian War, which further aggravated his illness. In April 1879 his health had deteriorated so much that he was driven to resign. He was given a small pension, and he now began a 10-year period of wandering in search of a tolerable climate. Though racked by increasing pain from the relentless progress of his disease, Nietzsche managed to produce 10 substantial books before his final collapse. They belong to the first rank of German literature and contain a provocative set of philosophical ideas.

His Philosophy

Nietzsche believed that European man was standing at a critical turning point. The advance of scientific enlightenment, in particular the Darwinian theory, had destroyed the old religious and metaphysical underpinnings for the idea of human dignity. ''God is dead,'' declares Nietzsche's spokesman Zarathustra, and man, no longer ''the image of God,'' is a chance product of a nature indifferent to purpose or value. The great danger is that man will find his existence meaningless. Unless a new grounding for values is provided, Nietzsche predicted a rapid decline into nihilism and barbarity.

Nietzsche aimed in all his work to provide a new meaning for human existence in a meaningless world. In the absence of any transcendent sanction, men must create their own values. Nietzsche's writings are either analyses and criticisms of the old system of values or attempts to formulate a new system. For European man, the Judeo-Christian tradition was the source of the old values. Nietzsche attacked it head on in such works as *A Genealogy of Morals* (1887) and *The Antichrist* (1888).

In his constructive works Nietzsche sought to find in life itself a force that would serve to set human existence apart. He found it in the hypothesis of the will to power—the urge to dominate and master. All creatures desire this, but only man has achieved sufficient power to turn the force back upon himself. Self-mastery, self-overcoming: these are the qualities that give a unique value to human life. The ideal man, the ''superman,'' will achieve a fierce joy in mastering his own existence, ordering his passions, and giving style to his character. The sublimation of passion and of life's circumstances that the ideal man achieves in his self-overcoming will release in him a flood of creative energy. The lives of such men will be the justification of reality; their preferences will constitute the standard of value.

All morality is thus the result of self-overcoming, but Nietzsche discerned a criterion by which to distinguish the morality of the superman from the ''decadent'' morality of Christianity. The latter undercuts earthly life in favor of an illusory afterlife, condemns self-assertion as pride, and perverts bodily functions with guilt and fear. Its tendency is toward nihilism and the denial of life. The new morality, on the other hand, will affirm life, encourage self-assertion, and eliminate guilt consciousness. In *Thus Spake Zarathustra* (1883) Nietzsche formulated the ultimate test of the super-

man's affirmations. Confronted with the hypothesis of eternal recurrence, the notion that the world process is cyclical and eternal, the superman still affirms life. Let it be—again and again—with all its joys and sorrows.

On Jan. 3, 1889, Nietzsche collapsed on a street in Turin, Italy. When he regained consciousness, his sanity was gone. He began to send off wild letters to friends and strangers signed ''Dionysus—the Crucified.'' He was taken to his mother's home and lived on in a twilight condition, sinking ever further from the real world until his death on Aug. 25, 1900.

Further Reading

Nietzsche's last work, *Ecce Homo* (trans. 1911), is an autobiographical review of his published works; although fascinating and illuminating, it shows signs of megalomania and incipient madness. The best biography of Nietzsche is R. J. Hollingdale, *Nietzsche: The Man and His Philosophy* (1965). Of the numerous recent critical works on Nietzsche, the best is Walter Kaufmann's provocative *Nietzsche: Philosopher, Psychologist and Antichrist* (1950; 3d rev. ed. 1968). □

Florence Nightingale

The English nurse Florence Nightingale (1820-1910) was the founder of modern nursing and made outstanding contributions to knowledge of public health.

Florence Nightingale was born in Florence, Italy, on May 12, 1820, of wealthy parents. Her father was heir to a Derbyshire estate. Her mother, from solid merchant stock, dedicated herself to the pursuit of social pleasure within the circumscribed life then proper for women of high station. Though Florence was tempted by prospects of a brilliant social life and marriage, she had a stronger strain that demanded independence, dominance in some field of activity, and obedience to God by selfless service to society.

In 1844 Nightingale decided to work in hospitals. Her family furiously resisted her plan, on the ostensible ground that nurses were not ''ladies'' but menial drudges, usually of questionable morals. Nevertheless, she managed to do some private nursing and then to spend a few months at Kaiserworth, a German school and hospital. In 1853 she became superintendent of the London charity-supported Institution for Sick Gentlewomen in Distressed Circumstances. This opportunity allowed her to achieve effective independence from her family and also to try out novel techniques of institutional organization and management, conducted in a scientific, nonsectarian spirit.

In October 1854 Nightingale organized a party of 38 nurses, mostly from various religious orders, for service in the Crimean War. They arrived at Constantinople in November. Conditions at the British base hospital at Scutari were appalling and grew steadily worse as the flow of sick and wounded soldiers from the Crimea rapidly increased. The medical services of the British army were both insufficient and inefficient: a supply system of infinite and archaic complexity actually cut off deliveries to the patients; the Barrack Hospital, where Nightingale and her nurses were quartered, sat over a massive cesspool which poisoned the water and even the fabric of the building itself. However, the attitude still prevailed that the common soldier was an uncivilized, drunken brute on whom all comforts and refinements would be wasted.

Nightingale saw that her first task was to convert the military doctors to accept her and her nurses. Her discretion and diplomacy, combined with the influx of new sick and wounded, soon brought this about. She also had a large fund of private money, much of it raised by the *London Times,* with which she could cut through the clogged supply system. By the end of 1854 some order and cleanliness had been created, not only through her efforts but also through the revelations and improvements made by a governmental sanitary commission. The death rate among patients fell by two-thirds. But with improvement came new problems, with the defensiveness and hostility of the officials responsible for conditions now exposed and with the sectarian squabbling among the nurses, which Nightingale called the ''Protestant Howl'' and the ''Roman Catholic Storm.''

Florence Nightingale left Scutari in the summer of 1856, soon after the hostilities ended. By now she was idolized by the troops and the public as the ''Lady with the Lamp'' and the ''Nightingale in the East.'' But this popular image is essentially false. Although she did active nursing in the wards, her real work lay outside the expression of tenderness and compassion. It began with her deliberate re-

fusal to respond to public adulation and with her use of her influence in high places, even to the Queen and Prince Albert, to fight for effective reform of the entire system of military hospitals and medical care. Nightingale planned tactics from behind the scenes. In *Notes on Matters Affecting the Health, Efficiency and Hospital Administration of the British Army* (1857) she used the experiences of the war as a body of data to prove the necessity of a new system. Within 5 years this effort led to the reconstruction of the administrative structure of the War Office.

Nightingale's *Notes on Hospitals* (1859) detailed the proper arrangements for civilian institutions. In the next year she presided over the founding of the Nightingale School for the training of nurses at St. Thomas's Hospital in London. After 1858 she was recognized as the leading expert on military and civilian sanitation in India, in which capacity she advocated irrigation as the solution to the problem of famine.

Nightingale's personality is well documented. Her whole life she rebelled against the idle, sheltered existence of her family. She achieved a dominant position in a masculine world, driving and directing her male allies with the same ruthless force she applied to herself. She frequently complained of women's selfishness, and she ironically had no sympathy with the growing feminist movement. But she also developed a conception of spiritual motherhood and saw herself as the mother of the men of the British army—''my children''—whom she had saved.

Florence Nightingale never really recovered from the physical strain of the Crimea. After 1861 she was housebound and bedridden. She died on Aug. 13, 1910.

Further Reading

There are two substantial standard biographies of Miss Nightingale: Sir Edward Cook, *The Life of Florence Nightingale* (2 vols., 1913), and Cecil Woodham-Smith, *Florence Nightingale* (1951), a most effective and satisfying treatment. Other biographies are Irene Cooper Willis, *Florence Nightingale: A Biography* (1930), and Margaret Goldsmith, *Florence Nightingale, The Woman and the Legend* (1937). Florence Nightingale is the subject of a famous chapter in Lytton Strachey, *Eminent Victorians* (1918); though unduly harsh, it rests on solid insight and has shaped the understanding of her personality. □

Vaslav Nijinsky

The ballet dancer Vaslav Nijinsky (1890-1953) electrified his audiences with a virtuosity directly related to the characterizations he forged by the genius of his imagination. Although his dancing and choreographic career was short, he remains a symbol of human artistic achievement.

Vaslav Nijinsky was born in Kiev, Ukraine, on March 12, 1890 (some sources say 1888, others 1899). The Nijinsky children accompanied their Polishborn, academy-trained mother and father, Eleonora and Thomas, on the tours that featured their parents' character dances in Russian opera houses, concert halls, summer theaters, and circuses.

Vaslav's sister, Bronislava, younger by three years, had kept notes almost from the time she could write. She worked closely with Vaslav during the years he was the dazzling star of Diaghilev's Ballets Russes and she a member of the company (she was later to choreograph numerous distinguished ballets, among them *Les Noces*—1923—and *Les Biches*—1924). A brother, Stanislas, two years older than Vaslav, succumbed to mental illness in early adolescence.

In her book, *Early Memoirs* (1981), Bronislava describes the young Vaslav as lively, mischievous, and adventurous. He would stand on the knobs of a door and swing side to side with it, and could bounce just as high and forcefully as a rubber ball, and would sneak off to a nearby gypsy camp to enjoy and imitate the action he saw there.

Introduction to the Ballet

At the age of ten Vaslav was brought to the Imperial Ballet School in St. Petersburg by his parents. He was auditioned and accepted for both academic and ballet training. He was soon recognized as ''remarkable'' by his ballet teacher, N. Legat, although he was considered not very bright academically, except in geometry. Diaghilev's scenic

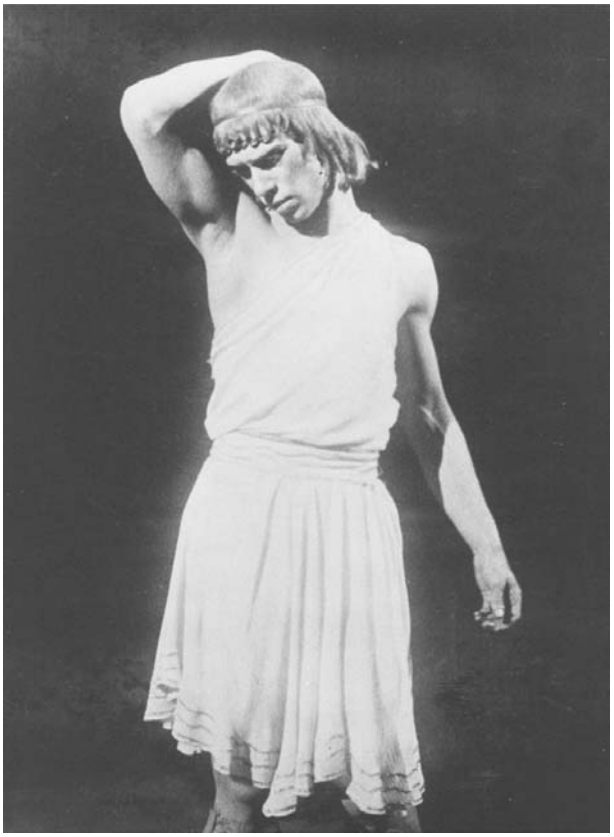

artist, Alexandre Benois, in his *Reminiscenses of the Russian Ballet* writes of Nijinsky a few years later as being ''a short, rather thick-set little fellow with the most ordinary colourless face.''

In 1908 Vaslav was graduated from the Imperial School with honors and a few months later was partnering leading ballerinas on the stage of the Imperial Theatre in St. Petersburg. It was at this time that he met Sergei Diaghilev, 18 years his senior, and became his protegé and lover. In the summer of 1909 Diaghilev brought a group of Russian dancers to Paris for a brief season, with Vaslav dancing the lead roles in the Fokine ballets *Pavillon d'Armide, Les Sylphides, Prince Igor,* and *Cleopatre*. The response to the company was spectacular, the success of Nijinsky dazzling. Again on leave for a season in 1910, the troupe brought *Scheherazade* and *Carnaval* to Paris. The company with its brilliant music, decor, and dance was wildly acclaimed, and Nijinsky was adored. Back in St. Petersburg, Nijinsky was dismissed from the Imperial Theatre when he refused to wear trunks over his tights in an appearance with Tamara Karsavina in *Giselle* . Diaghilev then determined to set up a permanent company in the West.

From 1911 through 1913 the Diaghilev Ballets Russes was met with overwhelming enthusiasm throughout Europe. Nijinsky danced *Le Spectre de la Rose* and, encouraged by Diaghilev, made his first attempt at choreography with *L'apres-midi d'un Faune*. In 1913, still as lead dancer, he also choreographed *Le Sacre du Printemps* and *Jeux,* both controversial and breaking the molds of classic ballet. His dancing remained extraordinary. Marie Rambert, who worked with Nijinsky in the Jaques-Dalcroze method, made vital comment about his dancing in *Quicksilver* (1972): '' . . . One is often asked whether his jump was really as high as it is always described. To that I answer: I don't know how far from the ground it was, but I know it was near the stars. Who would watch the floor when he danced? He transported you at once into higher spheres with the sheer ecstacy of his flight.''

Marriage Brings Dismissal from Ballets Russes

Sergei Diaghilev had a fierce fear of the sea and when later in 1913 the company left for a tour of South America he did not accompany it. On the boat trip Nijinsky became interested in a young Hungarian heiress, Romola, who was in the corps de ballet, and when they landed in Buenos Aires they were married.

Upon receiving the news of the marriage Diaghilev cabled Vaslav Nijinsky to inform him that he was dismissed from the company. Severed from his personal and professional ties with the ballet, the importance of Nijinsky as dancer and choreographer went into decline.

While he was active as a ballet dancer he electrified his audiences with protean performances and a virtuosity that was never exhibitionistic, but always related to the characterizations he forged by the genius of his creative imagination. As choreographer, also briefly, he provided a daring and exotic breakthrough into the 20th century.

His dancing was seen by relatively few audiences during the brief nine years of his professional dance activity, and there are no moving pictures of him. But there are photographs, and they are telling. Is it the same dancer who looks so unreal in *The Spectre of the Rose,* that grovels as the straw puppet in *Petrouchka,* that portrays the patrician Albrecht of *Giselle* and the sensuous harem slave of *Scheherazade,* the earthy Greek sculpture-come-to-life in *Afternoon of a Faun?* Each has a different weight, stance, movement, style.

Edwin Denby conveyed his keen observations of accents, counterforces, and relationships of body parts and assists us in seeing the nuance of the artist's superb gift of communication in his *Notes on Nijinsky Photographs,* which first appeared in an illustrated monograph edited by Paul Magriel (1946).

Mental Illness Ends Professional Life

In the spring of 1914 Nijinsky made an unsuccessful attempt to start his own company, and signs of mental illness began to appear. From 1914 to 1916 he was interred as a civilian prisoner of war in Austro-Hungary, his wife's country. In 1916 he rejoined the Diaghilev company and went with it to the United States with only tepid success. He tried another tour soon after with his own company, choreographing and dancing the lead role of *Til Eulgenspiegel*. There was still another brief tour in South America. Then came the end of his professional life.

He and Romola went to Switzerland, and for the next decade there was constant shifting from one clinic to another in the hope of finding a cure. Attempts to bring back his memory and interest in ballet were also futile. For the more than half of his life that remained—he died at the age of 60—his mind and body were engulfed by a mental disease identified as schizophrenia. There was not a day of respite.

Romola Nijinsky's *Life of Nijinsky,* assisted by Lincoln Kirstein (1933), blames much on Diaghilev. Kirstein, who had never seen Nijinsky dance, was inspired by the photos. It was with Romola Nijinsky's help that he met George Balanchine, who then arranged to bring him to the United States. There was much scandal and controversy over the homosexual relationship with Diaghilev. Was it a Svengali situation? Was it that the artist needed the support of the sponsor? Would there have been no breakdown had there been no break with Diaghilev?

The Diary of Vaslav Nijinsky (1968), edited by Romola Nijinsky, includes drawings made during the years in mental institutions and has painful-to-read recitations of what is called ''Reflections on Life, Death, and Feelings'' in which Vaslav identifies himself with God and calls out for peace and love.

Vaslav Nijinsky died in 1953 and is buried in Paris. Romola died in 1978. Daughter Kyra Nijinsky, born in 1914, painted many dance portraits of Vaslav, although she never saw her father dance. Daughter Tamara, born in 1920, worked with puppets.

Further Reading

Most of what we know about Nijinsky comes from the vast literature, diverse and often controversial, that perpetuates the legend of his greatness. Some of this was written by those who knew him, much by those who never saw him dance but fell in love with the legend and were inspired to investigate and share their discoveries. *Nijinsky* by Vera Krasovskaya (1974) includes additional background information with emphasis on the Russian elements of the dancer's life and training. *Nijinsky* by Richard Buckle (1971) provides a comprehensive account of casts, dates, descriptions, and details of negotiations based on definitive research and information from those who worked closely with him. The Denby essay is reprinted in the outsize *Nijinsky Dancing,* a compilation of over 100 photographs with brilliant text and commentary by Lincoln Kirstein (1975).

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Nikita Minov Nikon

Nikita Minov Nikon (1605-1681) was patriarch of the Russian Orthodox Church from 1652 to 1666. He enacted the reforms of Church books and practices which resulted in a split, or schism, in the Russian Orthodox Church.

Nikon was born in the village of Veldemanovo in the province of Nizhni Novgorod (now Gorki) of peasant parents. When he was 12 years old, he ran away from home to escape the ill treatment of his stepmother and entered a monastery. But his parents persuaded him to leave the monastery and to marry.

In 1624 Nikon became a priest in the village of Kolychevo but within 2 years was called to a parish in Moscow. When three of his children died, Nikon sought repentance and solitude. He renounced his wife and family and lived as a monk and hermit from 1634 to 1646. In 1646 Nikon met Czar Alexis, whom he favorably impressed. In the same year Alexis appointed him abbot of Novosparsskii Monastery in Moscow. The strong-willed Nikon exercised a powerful personal influence on the younger and softer monarch. Alexis even gave Nikon the title of Great Sovereign, and his name appeared next to that of the Czar in official documents.

Church reform was among Nikon's main concerns. On his own initiative and without consulting a Church council, he ordered the revision of certain generally accepted Church practices. A Church council in 1654 approved additional reforms in religious texts.

Vigorous opposition to the reforms arose, led by the archpriest Avvakum. The opponents, the Raskolniki, declared that the reforms were a perversion of the faith and that the corrected books were the work of the antichrist. With the enactment of the reforms, the position of Nikon began to deteriorate. His curt and arrogant manner made many enemies. Alexis himself grew tired of the overbearing ways of the patriarch and ceased to invite Nikon to the palace and avoided him at Church ceremonies.

In 1658 a message from the Czar that he was not coming to a Mass that day led to a bitter outburst from Nikon, who left Moscow for a monastery. There he waited to be asked back, but the request did not come. In 1666 Nikon was tried by a Russian Church council for repudiation of patriarchal duties and offense to the Czar. He was convicted, deprived of the patriarchate and the rank of bishop, and exiled to a remote monastery. Alexis' successor, Feodor III, recalled Nikon from exile, but the former patriarch died on his way back to Moscow on Aug. 27, 1681.

Nikon's reforms, however, survived. The Church council that convened in 1666 affirmed the changes. The opponents had to submit or defy the Church openly. Numerous priests and whole monasteries refused to accept them, and the result was a permanent cleavage among the Russian believers.

Further Reading

The best study of Nikon is William Palmer's monumental *The Patriarch and the Tsar* (6 vols., 1871-1876). A general survey of religious dissent in Russia is F.C. Conybeare, *Russian Dissenters* (1921). The position of dissenters is vividly portrayed in *The Life of the Archpriest Avvakum Written by Himself* (1924). □

Chester William Nimitz

Chester William Nimitz (1885-1966), American naval officer, commanded the Pacific Fleet during World War II and played a major role in formulating and executing the strategy which led to the defeat of Japan.

Chester Nimitz was born on Feb. 24, 1885, in Fredricksburg, Tex. He graduated from the U.S. Naval Academy in Annapolis in 1905, seventh in a class of 114. Despite being court-martialed and reprimanded for running aground his second command, the destroyer *Decatur,* he rose relatively rapidly in the Navy. During World War I he was chief of staff to the commander of the Submarine Division, Atlantic Fleet. Later he was appointed the first professor of naval science at the University of California. During the 1930s he served aboard submarines, cruisers, and battleships. In 1939 Rear Adm. Nimitz was appointed chief of the Bureau of Navigation.

The Japanese attack upon Pearl Harbor precipitated a major shake-up in the Navy's command structure. In December 1941 Nimitz was promoted to admiral and made commander in chief of the Pacific Fleet. A few months later he was also named commander in chief of Allied forces in the Pacific Ocean area. This title proved somewhat inaccurate as Gen. Douglas MacArthur exercised an independent command over southwestern Pacific operations.

While realizing that the battered American fleet was in no condition to risk a major confrontation in early 1942, Nimitz knew that some offensive action was necessary to restore the Navy's confidence. He authorized a series of fast carrier strikes upon Japanese positions, culminating with Jimmy Doolittle's raid on Tokyo. While inflicting only limited damage, these helped maintain morale.

Nimitz's skill as a strategist and his ability to delegate authority produced more concrete results later in 1942 when he directed the Navy's actions in May at the Battle of the Coral Sea, which slowed Japan's advance southward, and in June at the Battle of Midway, where Japan's attack across the central Pacific was permanently halted. The United States next moved to occupy the island of Guadalcanal. When the first months of this operation produced heavy American naval losses, pressures began to build for evacuation. Nimitz, while admitting the gravity of the situation, continued to pour all available aid into the area and in October appointed the popular and aggressive Adm. William Halsey its overall commander. The following month Halsey decisively defeated the Japanese fleet, ensuring victory on Guadalcanal.

In 1943, with new units rapidly joining the fleet, the United States began major Pacific offensives. A dual approach was approved, with a force under Nimitz attacking across the central Pacific, while MacArthur's command moved up from New Guinea. Nimitz played a major role in developing the ''leapfrogging'' tactic of bypassing strongly held enemy positions and then neutralizing them by aerial attack and naval blockade.

Adm. Nimitz contributed major organizational methods to the Pacific war. He devoted considerable effort to creating forward repair stations and maintenance squadrons, without which the war effort might have been seriously hampered. He also devised the separate fleet staff organizations for his single fleet of fast carriers and their supporting vessels. While one staff commanded operations at sea, the other planned the next assaults. This arrangement provided continuous pressure upon the Japanese, leading them to overestimate American naval strength, and created as well improved command procedures.

In 1944 Nimitz was made a five-star fleet admiral. This gave him rank equal to Gen. MacArthur at a time when distinctions between their areas of command were becoming increasingly vague. Despite previous differences, they worked well together during the final stages of the war. In August 1945 Japan surrendered, and the following month, on behalf of the United States, Adm. Nimitz signed its instrument of surrender.

Following the war Nimitz was appointed chief of naval operations. In this position he dealt effectively with the massive problems of demobilization and successfully defended the Navy's continued control over carrier aviation under the proposed unification of the armed services. In December 1947 he retired and moved to San Francisco. From 1949 he devoted much time to serving as a goodwill ambassador for the United Nations. He died in San Francisco on Feb. 20, 1966.

Further Reading

There is no book-length study of Nimitz's career. Many of his ideas on strategy can be gleaned from the volume which he and E. B. Porter coauthored, *Sea Power: A Naval History* (1961). Probably the best one-volume history of the U.S. Navy's role in World War II is Samuel Eliot Morison, *The Two Ocean War* (1963). The development and use of naval air power in the Pacific are well set forth in Clarke G. Reynolds, *The History and Development of the Fast Carrier Task Forces, 1943-45* (1964), and Joseph James Clark and Clark G. Reynolds, *Carrier Admiral* (1967).

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Anais Nin

Nin (c. 1903-1977) is best known for her erotica and for her seven volumes of diaries published from 1966 to the end of her life.

Nin's other works, which include novels and short stories, are greatly influenced by Surrealism, a movement initiated in the 1920s by artists dedicated to exploring irrationality and the unconscious, and by the formal experiments of such Modernists as D. H. Lawrence and Virginia Woolf, who employed expressionistic and stream-of-consciousness narration. Rather than relying on a chronological ordering of events as in conventional narratives, Nin wrote in a poetic style featuring repetition, omission, and pastiche as organizing principles. Critics favorably note her attention to physical details and the influence of sensory information on the moods, thoughts, and interactions of her characters. Nin's predominant subject is psychological, and her insights into the behavioral and thought patterns of women have been particularly praised as both astute and free of misanthropy.

Nin began her diary as an ongoing letter to her father, Spanish musician and composer Joaquin Nin, who abandoned his family when she was eleven years old. Nin kept a journal throughout her life, recording such experiences as friendships with famous artists and writers, her years in psychotherapy, and, eventually, her worldwide travels on speaking engagements. Because she edited and excerpted her original diaries for publication in seven volumes as *The Diary of Anais Nin,* many commentators assess them for insights they shed upon Nin's literary technique. Nin's diaries relate incidents in the present tense and feature real people who appear as carefully delineated characters in fully-realized settings. The diaries are divided according to theme and share many of the concerns expressed in Nin's fiction, including the life of the creative individual, psychoanalysis, the relation between the inner and the outer world, and the nature of sexuality. The volumes include photographs, conversations presented in dialogue form, and letters from Nin's personal correspondence, completing the impression of a thoughtfully orchestrated work of art rather than a spontaneous outpouring of emotions. Susan Stanford Friedman determined: ''The *Diary* records Nin's attempt to create a whole identity in a culture that defines WOMAN in terms of her fragmented roles as mother, daughter, wife, and sister.''

Nin's first published work, *The House of Incest,* is often considered a prose poem due to its intensely resonant narrative. This book achieves a dream-like quality through its emphasis on psychological states rather than on surface reality. Nin's next publication, *The Winter of Artifice,* contains three long short stories. The first, ''Djuna,'' concerns a *menage a trois* that closely resembles the relationship Nin depicted in her diary as existing between herself, novelist Henry Miller, and Miller's second wife, June. In ''Lilith,'' Nin portrays the disappointing reunion of a woman with her father, who abandoned her in her childhood, while ''The Voice'' features an unnamed psychoanalyst and his four female patients who must learn to incorporate the emotions experienced in their dreams into their conscious lives. *Under a Glass Bell,* another collection of Nin's short fiction, contains ''Birth,'' one of her most celebrated pieces. In this story, a woman undergoes excruciating labor only to bear a stillborn child and discover that through this process she has been symbolically freed of her past. *This Hunger . . . ,* Nin's next collection of short fiction, extends her exploration of the female unconscious in psychoanalytic terms.

Cities of the Interior, which Nin described as a ''continuous novel,'' is often considered her most ambitious and critically successful project. Between 1946 and 1961, Nin published the work in five parts; these installments were published as *Ladders to Fire, Children of the Albatross, The Four-Chambered Heart, A Spy in the House of Love,* and *Seduction of the Minotaur. Ladders to Fire* concerns Lillian, a character known for her violent temper, who is as dissatisfied with her extramarital affair as she is with her marriage. Lillian seeks the perfect lover as an antidote to the problems of her life. In *Children of the Albatross,* Djuna, a minor character in *Ladders to Fire,* is emotionally stunted due to her father's abandonment. Djuna prefers playing mother to a series of adolescent lovers rather than becoming involved in a mature relationship with a man. In *The Four-Chambered Heart,* Djuna gains a measure of self-awareness through her relationship with Rango, a Guatemalan musician and political activist. *A Spy in the House of Love,* Nin's most popular novel, features Sabina, a minor character in the earlier volumes. A woman looking for affection through

sexual gratification, Sabina discovers she has never experienced love. *Seduction of the Minotaur* reintroduces Lillian, who realizes the preciousness of human life while travelling in Mexico and returns to her husband a more mature woman. *Collages* (1964), an experimental novel that relies upon pastiche unified by a single character, reworks themes from Nin's earlier novels.

Much of Nin's fame is attributable to the short erotic pieces she wrote for a patron while living in Paris during the early 1940s. Collected in *Delta of Venus* and *Little Birds,* these works have garnered much commentary regarding their status as literature. Although many feminist critics object in principle to sexually explicit literature, some have championed Nin's erotica, declaring that these stories advocate mutual respect and consent between the participants in a sexual relationship. Some critics defend Nin's graphic depiction of sexual situations as an exploration of psychological truths, while others emphasize that her artistry removes these pieces from the category of pornography.

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Joaquín María Nin-Culmell

Joaquín María Nin-Culmell (born 1908) became an American composer, pianist, and conductor. NinCulmell combined the features of national Spanish music he learned from his father, Cuban composer and pianist Joaquín Nin, and the neo-classical elements of modernist composition that he learned from Manuel de Falla.

Joaquín Nin-Culmell's father, Joaquín Nin, was taken from Cuba to Barcelona as a child to study music. In 1902 he moved to Paris, where he studied piano with Moszkowski and composition at the Schola Cantorum. In 1905, at the age of 26, Nin became a professor of piano at this institution, where later his son would also study. When he moved to Berlin in 1908 he retained an honorary professorship at the Schola Cantorum.

Joaquín Nin-Culmell was born in Berlin in 1908. His father moved the family to Cuba in 1910 and there created a concert society and a music magazine. Joaquín Nin toured Europe and South America as a concert pianist and returned to Europe for a long stay in the 1930s. His son, Nin-Culmell, studied at his father's alma mater, the Schola Cantorum, and he also studied composition with Dukas at the Paris Conservatoire in 1934. From 1930 to 1934 he studied piano, as well, with Alfred Cortot and Ricardo Viñes and composition in Granada with Manuel de Falla.

Joaquín Nin left Europe when World War II began in 1939. He was a well-regarded interpreter of Bach and of early Spanish music, and he argued against performing this repertoire on the harpsichord, notably with Wanda Landowska in a public exchange of views. His compositions combined Spanish baroque and French impressionist elements. His scholarly writings were collected and published in Spain, with biographical notes by his son, Joaquín Nin-Culmell.

Joaquín Nin-Culmell, meanwhile, had emigrated to the United States in 1936. He toured regularly as a concert pianist throughout the United States, Europe, and Cuba. He was named professor of music and chairman of the department of music at Williams College in Williamstown, Massachusetts, posts he held until 1950 when he took a position at the University of California at Berkeley. He was chairman of the department of music there from 1950 to 1954, and then professor of music. He conducted the university orchestra from 1950 to 1956. Nin-Culmell was named emeritus professor at Berkeley in 1974.

Joaquín Nin-Culmell's compositions use the Spanish melodies and rhythms of his compositional mentors, his father Joaquín Nin and his teacher Manuel de Falla. However, he combined these elements with modernist harmonies and the abrupt rhythms of neo-classical modernism, just as Igor Stravinsky employed elements of Russian folk music in his modernist style.

Nin-Culmell was soloist in his own *Piano Concerto* in 1946 at a concert with the Rochester Philharmonic in Williamstown. He also composed a *Piano Quintet,* an opera—*La Celestina — a Cello Concerto,* four books of *Tonadas* for piano, *Jorge Manrique* for soprano and string quartet, and numerous cycles of songs. He composed the *Dedication Mass* for mixed chorus and organ for the dedication of the Cathedral of St. Mary in San Francisco. A newly composed opera was scheduled to debut in Barcelona in 1999.

Further Reading

Articles on Joaquin María Nin-Culmell are in*The New Grove Dictionary of Music and Musicians* (London, 1980) and *Baker's Biographical Dictionary,* 6th edition (1978); Nin-Culmell wrote the biographical notes for his father's collected writings, *Pro arte e ideas y comentarios* (Barcelona, 1974). □

Marshall Warren Nirenberg

Marshall Warren Nirenberg (born 1927) is best known for deciphering the portion of DNA (deoxyribonucleic acid) that is responsible for the synthesis of the numerous protein molecules which form the basis of living cells. In 1968 he was awarded the Nobel Prize for physiology or medicine.

Nirenberg's research has helped to unravel the DNA genetic code, aiding, for example, in the determination of which genes code for certain hereditary traits. For his contribution to the sciences of genetics and cell biochemistry, Nirenberg was awarded the 1968 Nobel Prize in physiology or medicine with Robert W. Holley and Har Gobind Khorana.

Nirenberg was born in New York City on April 10, 1927, and moved to Florida with his parents, Harry Edward and Minerva (Bykowsky) Nirenberg, when he was ten years old. He earned his B.S. in 1948 and his M.Sc. in biology in 1952 from the University of Florida. Nirenberg's interest in science extended beyond his formal studies. For two of his undergraduate years he worked as a teaching assistant in biology, and he also spent a brief period as a research assistant in the nutrition laboratory. In 1952, Nirenberg continued his graduate studies at the University of Michigan, this time in the field of biochemistry. Obtaining his Ph.D. in 1957, he wrote his dissertation on the uptake of hexose, a sugar molecule, by ascites tumor cells.

Shortly after earning his Ph.D., Nirenberg began his investigation into the inner workings of the genetic code as an American Cancer Society (ACS) fellow at the National Institutes of Health (NIH) in Bethesda, Maryland. Nirenberg continued his research at the NIH after the ACS fellowship ended in 1959, under another fellowship from the Public Health Service (PHS). In 1960, when the PHS fellowship ended, he joined the NIH staff permanently as a research scientist in biochemistry.

After only a brief time conducting research at the NIH, Nirenberg made his mark in genetic research with the most important scientific breakthrough since James D. Watson and Francis Crick discovered the structure of DNA in 1953. Specifically, he discovered the process for unraveling the code of DNA. This process allows scientists to determine the genetic basis of particular hereditary traits. In August of 1961, Nirenberg announced his discovery during a routine presentation of a research paper at a meeting of the International Congress of Biochemistry in Moscow.

Nirenberg's research involved the genetic code sequences for amino acids. Amino acids are the building blocks of protein. They link together to form the numerous protein molecules present in the human body. Nirenberg discovered how to determine which sequences patterns code for which amino acids (there are about 20 known amino acids).

Nirenberg's discovery has led to a better understanding of genetically determined diseases and, more controversially, to further research into the controlling of hereditary traits, or genetic engineering. For his research, Nirenberg was awarded the 1968 Nobel Prize for physiology or medicine. He shared the honor with scientists Har Gobind Khorana and Robert W. Holley. After receiving the Nobel Prize, Nirenberg switched his research focus to other areas of biochemistry, including cellular control mechanisms and the cell differentiation process.

Since first being hired by the NIH in 1960, Nirenberg has served in different capacities. From 1962 until 1966 he was Head of the Section for Biochemical Genetics, National Heart Institute. Since 1966 he has been serving as the Chief of the Laboratory of Biochemical Genetics, National Heart, Lung and Blood Institute. Other honors bestowed upon Nirenberg, in addition to the Nobel Prize, include honorary membership in the Harvey Society, the Molecular Biology Award from the National Academy of Sciences (1962), National Medal of Science presented by President Lyndon B. Johnson (1965), and the Louisa Gross Horwitz Prize for Biochemistry (1968). Nirenberg also received numerous honorary degrees from distinguished universities, including the University of Michigan (1965), University of Chicago (1965), Yale University (1965), University of Windsor (1966), George Washington University (1972), and the Weizmann Institute in Israel (1978). Nirenberg is a member of several professional societies, including the National Academy of Sciences, the Pontifical Academy of Sciences, the American Chemical Society, the Biophysical Society, and the Society for Developmental Biology.

Nirenberg married biochemist Perola Zaltzman in 1961. While described as being a reserved man who engages in little else besides scientific research, Nirenberg has been a strong advocate of government support for scientific research, believing this to be an important factor for the advancement of science.

Further Reading

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Ni Tsan

The Chinese painter Ni Tsan (1301-1374) was one of the "Four Great Masters" of the Yüan dynasty. He was famous for his poetry and calligraphy and, above all, for his cool, serene landscapes painted in monochrome ink.

Ni Tsan was born in Wu-hsi in Kiangsu Province, the birthplace of many scholarly painters. His family were wealthy merchants, and Ni Tsan never embarked on an official career. Instead, he devoted himself to literature and scholarship, poetry and art. He was an ardent collector and connoisseur, with a passion for cleanliness.

In the middle of the 14th century the alien Yüan (Mongol) government was beginning to lose control over China and resorting to crippling taxation, which fell most heavily on the landed gentry of the Chekiang-Kiangsu region. About 1350, to escape the rapacious tax collectors and the deepening social chaos, Ni Tsan gave his fortune away to his relatives and left home. For the next 20 years he drifted in a houseboat among the lakes, rivers, and canals of Kiangsu, lodging sometimes in temples, while he continued to enjoy the pleasures of painting and connoisseurship. He led a simple life and dressed as a Taoist monk, refusing to sell his paintings but giving them away to anyone who appreciated them.

While Ni Tsan found some inspiration in the masters of the 10th century, such as Li Ch'eng and Tung Yüan, he so transformed their styles as to create landscapes unique in the history of Chinese painting. Again and again he used variations of the same simple composition, in which a group of trees and perhaps an empty hut stand on a rocky spur in the foreground, separated from distant hills by a clear expanse of water. Ni Tsan often wrote a poem or long inscription on the upper part of the picture, thus forming a subtle union of painting and calligraphy. He painted in monochrome ink on paper, very seldom adding any color, and using ink, as his contemporaries said, as sparingly as if it were gold. His brush-work is dry, sensitive, and bland. With these simple means he painted landscapes which captured the inner spirit rather than the outward appearance of nature.

Among Ni Tsan's finest landscapes are *Jung-hsi Studio* and *Mountain Scenery with River Lodge* (both 1372). He also painted rocks and bamboo with the same delicate touch. A typical example is *Bamboo, Rock and Tall Tree* (ca. 1348), painted shortly before Ni Tsan left his home in Wu-hsi.

Many later exponents of the literati painting (*wen-jen hua*) imitated Ni Tsan's deceptively simple composition and technique, but none ever captured the feeling of his landscapes, for, as the 17th-century artist Tao-chi put it, "Their air of supreme refinement and purity is so cold that it overawes men."

With the founding of the Ming dynasty in 1368, China was at last at peace, and Ni Tsan returned to his old home, where he died 6 years later.

Further Reading

There is no full-length study of Ni Tsan in any Western language, but some information about his life and work is found in Osvald Sirén, *Chinese Painting* (7 vols., 1956-1958). A more general treatment of the art of the Yüan period, which gives a good picture of the conditions under which painters such as Ni Tsan lived and worked, is Sherman E. Lee and Wai-kam Ho, *Chinese Art under the Mongols: The Yüan Dynasty, 1279-1368* (1968). □

Nikkyo Niwano

Nikkyo Niwano (born 1906) was president of Rissho Kosei-kai and one of the most important religious leaders of modern Japan.

President Nikkyo Niwano of Rissho Kosei-kai, a Japanese lay Buddhist organization, received two international awards in the late 1970s: the Albert Schweitzer (United States) and the Templeton (England). Both were given in recognition of his leadership in religion, marking him as one of the most important religious leaders in Asia and the world. This was quite an accomplishment for a man who only had a primary school education (but became a lifetime student) and whose sect of Japanese Buddhism was related to Nichiren Buddhism (often noted as the most nationalistic and narrow of Buddhist groups). In addition, his involvement in international concerns did not begin until the late 1960s. His life was a testament to overcoming obstacles to achieve greatness.

Born in the snow country of northern Japan on November 15, 1906, as Shikazo Niwano, he was the son of Jukichi Niwano, a farmer. He learned the special kind of cooperation that was needed to survive the most severe winter climate in Japan. At the age of 17 he left home and went to Tokyo, only to arrive there five days before the great earthquake of 1923. He returned home but again went to Tokyo the following year, working first as a gardener and then in a charcoal shop. In 1926 he entered the Japanese navy and served for three years. Upon discharge he returned to the charcoal shop, got married, and began a family. His interest

in the owner's practice of fortunetelling led him into esoteric and traditional folk religion. Serious illness of his first children, both daughters, led him to explore folk spirituality — paranormal phenomena such as faith healing, prophecy, and knowledge of personality traits from physical correspondents such as name interpretation. He joined one of the so-called new religions named Reiyukai.

Young Niwano began to neglect both his family and his newly started pickle business for his religious work, so he opened a milk shop in order to have enough time to continue his religious practices. One of his customers was Masa Naganuma, who was ill, and he interested her in faith healing. Internal dissension within Reiyu-kai led Niwano and some 30 others to start their own religious group. On March 5, 1938, Niwano and Masa Naganuma founded *Rissho* (establishing the teaching of the law in the world) *Ko* (mutual exchange of thought) *Sei* (perfection of the personality and the attainment of Buddhahood) *Kai* (association, society). Niwano changed his first name to Nikkyo and Masa Naganuma to Myoko (she became known as Myoko Sensei, teacher Myoko). Rissho Kosei-kai was classified by the government as a new religion as it brought together folk and Nichiren Buddhist elements. (This misnomer fails to account for religious strains going back centuries in Japan — hardly a new religion. Some scholars have finally noticed this discrepancy.) Because the militarists believed that Nichiren Buddhism was nationalistic, little pressure was brought to bear on Rissho Kosei-kai during its first years. In August of 1941, however, President Niwano and Myoko Sensei were arrested on charges brought by their former religious group — that they were confusing the local people. Because of the arrests, many ceased their membership. This became known as the ''first flight of steps.''

In 1944 Niwano faced a crisis of a personal nature. Myoko Sensei had a revelation for Niwano to live similarly to a Buddhist monk, so he sent his family to the country. She also revealed to him that he was to do no other reading than the Lotus Sutra. He used the next ten years for study and discipline. But in 1954 he brought his family back, choosing a Buddhism of laity rather than that of the clergy. His harder decision was between revelations from mediumship and knowledge from the Lotus Sutra. He finally opted for the latter when there was any discrepancy between the two. Within three years Myoko Sensei died and the use of mediums ended.

In 1956 the ''second flight of steps'' occurred when more members left after a newspaper attacked the organization, its business practices, and its leadership for a three month period. Even though the criticisms were refuted, nearly 20 percent of the membership had walked away.

With Myoko Naganuma's death in 1957 President Niwano made Shakyamuni Buddha and the Lotus Sutra the central focus of Rissho Kosei-kai. The postwar years saw phenomenal growth. A practice of meeting together in small groups presided over by a leader conversant in the teachings of the Lotus Sutra may have contributed to this growth more than any other factor. The practice was called Hoza.

Receiving advice to avoid controversies with Sokagakkai over what was the true Buddhism, Niwano began to involve Rissho Kosei-kai in sharing Buddhism's compassion for suffering and concern for peace beyond his own country. This came at a time when Japanese were not too welcome in most parts of the world. Through cooperation with the International Association for Religious Freedom (IARF) and with the World Conference on Religion and Peace, Niwano began ten years of work and service that would culminate in the two international awards mentioned earlier. Then in 1981 he was elected president of IARF and brought the first IARF Congress to Asian soil.

Niwano built in Rissho Kosei-kai the most international religious organization in Asia as evidenced by the relief campaigns for Southeast Asia and Africa in the 1980s. His Niwano Peace Foundation gave annual recognition to persons whose activities advanced religion and peace. Another measurement of his influence was his work with the United Nations (UN), the Vatican, and the World Council of Churches; there was growing expertise within Rissho Kosei-kai (RKK) in international diplomacy. A stream of dignitaries passed through RKK's headquarters to talk with Niwano or the RKK staff. Niwano's efforts for peace and worldwide cooperation made him one of the most active religious leaders in the world.

Further Reading

Niwano's autobiography has been translated into English as *Lifetime Beginner* (1978); other writings by him include *The Richer Life* (1975), *Buddhism for Today* (1976), and *A Buddhist Approach to Peace* (1977); *Liberal Religious Reformation in Japan* (1984) by George M. Williams. □

Richard Milhous Nixon

Although Richard Milhous Nixon (1913-1994) successfully served as a member of the House of Representatives and of the Senate and was vice president under Dwight Eisenhower, the thirty-seventh president of the United States will probably best be remembered as being the first president who resigned from office.

Richard Nixon was born on his father's lemon farm in Yorba Linda, California, on January 9, 1913. Of the four other sons in the family, two died in childhood. Nixon's ancestors had emigrated from Ireland in the 18th century and settled principally in Pennsylvania and Indiana. His mother's family were Quakers; his Methodist father adopted the Quaker religion after his marriage. As a youth, Nixon regularly attended Quaker services in Whittier, California, where the family moved in 1922 after the farm failed. Nixon's father ran a grocery store in Whittier. Some biographers have noted that Nixon's father was known to kick his sons and that his mother was manipulative. Nixon had a troubled childhood and adopted elements of both his parents' personalities. Some historians have believed that as a result of his childhood, Nixon had a drive to succeed and

felt he had to pretend to be ''good'' while using any tactics necessary to acheive his goals.

At Whittier College, a Quaker institution, Nixon excelled as a student and debater. He was president of his freshman class and, as a senior, president of the student body. Less successful on the football team, he persevered and played doggedly in occasional games. Graduating second in his class in 1934, he won a scholarship to Duke University Law School on the recommendation of Whittier's president, who wrote, ''I believe Nixon will become one of America's important, if not great leaders.'' Nixon maintained his scholarship throughout law school. Though he was a member of the national scholastic law fraternity, he failed to land a job in one of the big New York law firms. This failure, along with the views of his father, left him with a stong dislike of the ''eastern establishment.''

In Whittier, Nixon joined the law firm of Kroop and Bewley, which within a year became Kroop, Bewley, and Nixon. Active in a variety of business and civic ventures, at the age of 26 he was elected a member of the Whittier College Board of Trustees. Soon after returning to Whittier, Nixon met Thelma Catherine Patricia (Pat) Ryan, a high school teacher. The two were married in 1940; they had two daughters, Patricia and Julie.

Early Public Service

Shortly before the United States entered World War II, Nixon began working for the Federal government in the Office of Emergency Management, the forerunner of the Office of Price Administration (OPA). His legal work there as a price regulator strongly influenced his political philosophy. ''I came out of college more liberal than I am today, more liberal in the sense that I thought it was possible for government to do more than I later found it was practical to do,'' Nixon later told Earl Mazo, his biographer. ''I also saw the mediocrity of so many civil servants. And for the first time when I was in OPA I also saw that there were people in government who were not satisfied merely with interpreting regulations, enforcing the law that Congress passed, but who actually had a passion to *get* business and used their government jobs to that end. These were of course some of the remnants of the old, violent New Deal crowd. They set me to thinking a lot at that point.''

Nixon entered the Navy as a lieutenant junior-grade in August 1942. He was sent to a naval air base in Iowa. After 6 months there (which he valued because it helped him know the Midwest, the base of his later political support), he was sent to the Pacific as an operations officer with the South Pacific Combat Air Transport Command. Fourteen months later he returned to the United States to work as a lawyer in uniform. He was a lieutenant commander in Baltimore when, in September 1945, a group of Whittier Republicans asked him to run for Congress. He jumped at the opportunity, was mustered out of the Navy in January 1946, and began his victorious campaign.

Nixon's friends described him as a mild and tolerant human being, basically shy and much influenced by his Quaker upbringing. Yet in all his early campaigns he conducted what he himself has described as ''a fighting, rocking, socking campaign.'' He early infuriated the opposition. Though he called himself a liberal Republican and a progressive Republican, he had strong right-wing support. In his congressional campaign he had attacked his liberal New Deal Democrat and onetime Socialist opponent as a tool of the Congress of Industrial Organizations (CIO) and an enemy of free enterprise.

Congressional Activities and National Fame

As congressman, Nixon was assigned to the House Labor Committee and to the Select Committee on Foreign Aid. In 1947 he and other committee members toured Europe. ''We cannot afford to follow a policy of isolation and let the people of Europe down at this point, and therefore allow Russia full sway in Europe,'' he said shortly after his return. ''The sure way to war is for the United States to turn isolationist.'' Supporting the Marshall Plan, Nixon established himself as an internationalist in foreign policy.

As a member of the House Un-American Activities Committee (HUAC), Nixon became a leading anti-Communist crusader. He collaborated on the bill requiring Communist-front organizations to register with the attorney general. It was on HUAC that he first attracted national attention when he led the suit that resulted in the conviction of Alger Hiss, a former State Department official charged with Communist connections; Hiss was finally convicted for perjury. As Nixon wrote in *Six Crises* (1962), ''The Hiss case brought me national fame. But it also left a residue of hatred and

hostility toward me—not only among Communists but also among substantial segments of the press and the intellectual community—a hostility which remains even today, ten years after Hiss's conviction was upheld by the United States Supreme Court.'' Nixon said he also incurred opposition from many apostles of anticommunism because ''I would not go along with their extremes.'' These anti-Communists assailed him for supporting international programs like foreign aid, reciprocal trade, and collective security pacts.

Nixon again aroused the enmity of liberals and intellectuals in his 1950 victorious senatorial campaign. He charged his Democratic opponent with displaying a ''soft attitude toward communism'' and said that she was part of a small clique that voted ''time after time against measures that are for the security of this country.''

It was thus as a fiery crusader against communism and a staunch Republican partisan that Nixon was known to the country when Gen. Dwight Eisenhower chose him as his running mate in the presidential election of 1952. Nixon's personality and character became permanent issues in all his political campaigns. He seemed to overuse political hyperbole and oversimplify complex issues. Some critics believed his fascination with political techniques showed lack of principle regarding substantive issues.

Nixon said that he was guided by his Quaker heritage: ''The three passions of Quakers are peace, civil rights, and tolerance. That's why, as a Quaker, I can't be an extremist, a racist, or an uncompromising hawk. While all this may seem to be the opposite of what I've stood for, I'm actually consistent.'' An objective observer who got to know the private Nixon said that he had an able if not overly subtle mind. He listened well, asked probing questions, and nearly always impressed persons with whom he spoke privately.

Two months after becoming Republican vice-presidential candidate, Nixon was charged with being the beneficiary of a fund, totaling $18,235, collected from private citizens. Nixon said the sensational controversy resulted in ''the most scarring personal crisis of my life.'' Nixon fought back. In a television speech that accounted for the money, he convinced his foes that he was artful and tricky, but he rallied Republicans to his banner. While his defense saved his candidacy and made him even better known, this controversy also left a bitter residue.

The Vice Presidency

As vice president, Nixon continued to please his supporters and anger his critics. He was the chief political spokesman in Eisenhower's administration, traveled widely in support of Republican candidates, and was influential in the workings of the administration.

Eisenhower believed that a vice president should have an active role and should be fully informed about all foreign and domestic policies. Chief among Nixon's assignments was foreign travel. In office less than a year, Nixon made an extended trip through Asia, visiting, among other places, Hanoi, North Vietnam, then under French control. He made many useful friends on these trips and impressed critics at home with his seriousness of purpose and knowledge of foreign affairs. On a trip to Latin America in 1958, he was assailed by mobs but handled himself coolly. In 1959 he visited the Soviet Union and Poland. While in Moscow, his meeting with Soviet premier Nikita Khrushchev prepared the way for Khrushchev's later visit to the United States to confer with Eisenhower.

Running for President

In 1960 Nixon won the Republican presidential nomination and chose Henry Cabot Lodge, ambassador to the United Nations, as his running mate. The campaign against the Democratic team of senators John F. Kennedy and Lyndon Johnson was close from the beginning, although Nixon initially ran ahead in the polls. In the first of four televised debates with Kennedy, Nixon, concerned with projecting an image of reasonableness and nonpartisanship, did not sharply challenge his opponent. He also looked pale and unwell, possibly because of poor lighting. He lost the election by some 100,000 votes out of the 68 million cast.

Nixon returned to Los Angeles to practice law and to write *Six Crises*. In 1962, losing the race for governor of California, he blamed his defeat on the press. ''You won't have Nixon to kick around any more,'' he told newsmen, ''because, gentlemen, this is my last press conference.''

A few months later, Nixon joined the New York law firm of Mudge, Stern, Baldwin & Todd, which later became Nixon, Mudge, Rose, Guthrie, Alexander & Mitchell. However, in 1964, after the Republican defeat by President Lyndon Johnson, it became clear that Nixon again considered himself a serious presidential contender. In 1968, winning his party's presidential nomination, he picked Governor Spiro T. Agnew of Maryland as his running mate.

Nixon and Agnew ran against the Democratic team of Hubert Humphrey and Edmund Muskie. Third party candidate George Wallace of Alabama, a threat to both tickets, hurt Humphrey more. In the end, though the Republicans had the presidential victory, the Democrats retained control of Congress.

The Presidency

Nixon took the oath of office on Jan. 20, 1969. In his inaugural address he appealed for reconciliation among the elements of American society divided over the issues of the Vietnam War and domestic racial discord. He promised to bring the nation together again.

Nixon's first foreign objective—to negotiate an end of the Vietnam War—was unsuccessful. Despite repeated attempts, negotiations with North Vietnam at the Paris peace talks were unproductive. Meanwhile, in June he began replacing American troops by South Vietnamese troops. After a conference with South Vietnam's president Nguyen Van Thieu, Nixon ordered 25,000 American combat troops brought home. By the end of 1969, having ordered 110,000 troops home, he expressed hope, not realized, that all American combat troops would be out of Vietnam by the end of 1970. Not until the end of 1972, when most American ground troops had been withdrawn from Vietnam, did negotiations suggest that peace might be at hand.

In his second month in office, the President embarked on a tour of Western Europe. In the summer he visited Asia, including a stop in Saigon. His official visit to Romania made him the first American president to visit a Communist country. While on the Asian tour, the President enunciated what became known as the ''Nixon Doctrine.'' The United States will honor its treaty commitments, he said, but it will not bear the brunt of the fighting in another country. He called for cooperative endeavors and promised American material aid but said that Asian countries must defend their freedoms with their own troops. In his first year the President signed the nuclear nonproliferation treaty, negotiated during the previous administration. In addition, negotiations were begun with the Soviet Union toward placing limits on the production of nuclear armaments.

On the domestic front, Nixon waged a major battle against inflation. With Congress pressing for more government spending, the administration fought to curb expenditures and balance the budget. The economy continued to decline while the administration waged its battle against inflation. Finally, to reverse a dangerous trend, the President, in August 1971, completely reversed himself, instituted wage and price controls, imposed a tax on imports, and asked for tax cuts. Early in 1972, after he agreed to devaluation of the dollar, the economy began to improve.

In 1971 Nixon made the dramatic announcements that he would visit Peking and Moscow in the first half of 1972. He also announced progress in the negotiations with the Soviet Union on an arms limitation treaty. The visit to Peking took place in February and he was invited to meet Chairman Mao Zedong, a mark of high respect. In May, he visited Moscow and signed the agreement limiting the nuclear arsenals of the United States and the Soviet Union.

In the presidential election of 1972 Nixon and Agnew ran against Democrats George McGovern and Sargent Shriver. The election was a landslide for Nixon, as the polls had predicted it would be: he won 61 percent of the popular vote and received 521 electoral votes, losing only Massachusetts and the District of Columbia. However, as in the election of 1968, the Democrats retained control of Congress.

The Fall from Grace

During his last election campaign, what first appeared as a minor burglary was to become the beginning of the end of Nixon's political career. A break-in at Democratic national headquarters in Washington, D.C.'s Watergate apartment complex was linked to Republicans.

During the trial of six men charged in the crime, the existence of the cover-up began to emerge, taking government officials down like dominos in its path. Nixon elicited the resignation of two top aides in April, 1973 in an effort to stem the tide. But in October, as the Watergate investigation continued, he lost his vice president, Spiro T. Agnew, who resigned before pleading ''nolo contendere'' (no contest) in federal charges of income tax evasion related to accusations of accepting bribes.

Nixon's efforts to avoid the taint of those scandals were fruitless when subpoenaed tapes he was ordered to give up by the U.S. Supreme Court showed he obstructed justice in stopping an FBI probe of the Watergate burglary. On August 9, 1974, in national disgrace, he became the first President of the United States to resign. He boarded a plane with his wife and returned to his his California home, ending his public career. A month later, in a controversial move, President Gerald Ford issued an unconditional pardon for any offenses Nixon might have committed while president.

Private Citizen

After a period of relative anonymity and when some criticism had softened, Nixon emerged in a role of elder statesman, visiting countries in Asia, as well as returning to the Soviet Union and China. He also consulted with the Bush and Clinton Administrations, and wrote his memoirs and other books on international affairs and politics.

The Richard Nixon Library & Birthplace opened in the early 1990s in Yorba Linda, California. On January 20, 1994, in what would be his last public appearance, cermonies honoring him on the 25th anniversary of his first inauguration, were held. He also announced the creation of The Center for Peace and Freedom, a policy center at the Richard M. Nixon Library & Birthplace.

He died of a stroke on April 22, 1994. A State funeral was held five days later in Yorba Linda, California. In 1995, film director Oliver Stone released the contorversial movie ''Nixon,'' staring Academy Award winner Anthony Hopkins in the title role.

Further Reading

The Challenges We Face (1960) is a collection of Nixon's speeches. The most important work is Nixon's *Six Crises* (1962), which records the major events of his life to the early 1960s. The most factually complete biography is Earl Mazo and Stephen Hess, *Nixon: A Political Portrait* (1968). James Keogh, *This Is Nixon* (1956), written as a campaign biography, contains valuable quotations from Nixon's speeches. A perceptive analysis of Nixon's character and politics is Gary Wills, *Nixon Agonistes: The Crisis of the Self-made Man* (1970). A good sketch of Nixon's personality is in Stephen Hess and David S. Broder, *The Republican Establishment* (1968). An excellent portrait is in Stewart Alsop, *Nixon and Rockefeller* (1960). Information on the The Richard M. Nixon Library & Birthplace and a biography of the former President can be accessed on the internet at http://www.chapman.edu/nixon/library/overview.html (August 5, 1997). A brief biography can be also accessed on the internet at the A & E Biography website at http://www.biography.com (August 5, 1997).

Other books deal with aspects of Nixon's career. Mark Harris, *Mark the Glove Boy: Or the Last Days of Richard Nixon* (1964), deals with the gubernatorial race between Pat Brown and Nixon. Nixon figures prominently in works dealing with presidential campaigns: Theodore H. White, *The Making of the President,* 1960 (1961) and *The Making of the President,* 1968 (1969), and Joe McGinnes, *The Selling of the President,* 1968 (1969). Arthur M. Schlesinger, Jr., *History of American Presidential Elections* (4 vols., 1971), covers the 1968 election, won by Nixon. Also useful are Ralph De Toledano, *Man Alone: Richard Nixon* (1969), and John Osborne, *The Nixon Watch* (1970). □

Khaliq Ahmad Nizami

Khaliq Ahmad Nizami (born 1925), an Indian historian, religious scholar, and diplomat, was best known for his work on the history of medieval India and in particular for his studies of the Muslim community of that time.

Khaliq Ahmad Nizami was born in the town of Amroha in the United Provinces of British India on December 5, 1925. He was the son of Aziz Ahmad and Sayyidah Nizami. Khaliq Ahmad received his education in India, and though he travelled extensively and gained much recognition abroad, he also largely pursued his academic career in his native country. He attended the University of Agra, where he completed the M.A. in history in 1945. In the following year he was awarded the LL.B. degree by the same institution. Married to Raziyah Nizami, the couple had five children.

In 1947 Nizami joined the staff of the Aligarh Muslim University in Aligarh, India, in the Department of History. The Aligarh Muslim University was the premier institution of higher education for Muslims in India in both pre-partition and post-partition days. In the period between 1937 and 1947 it was the foremost center of the Muslim political agitation that eventually led to the partition of India and the creation of Pakistan. Nizami was among those Muslim intellectuals who opted for Indian nationalism and the cause of the Indian National Congress. In consequence, he remained in India with his family when the country was divided in 1947.

Nizami's rise in position at Aligarh was both steady and swift. In 1953 he became reader in history, and in 1963 he was promoted to the rank of professor. The latter appointment was accompanied by his being made head of the university's Centre of Advanced Study in History, which has numbered many of the best and most famous twentieth-century historians of India among its personnel. In 1968 he gained the respected title of senior professor of the university. He also played an important part in the administration of the Aligarh Muslim University. He acted as pro-vice-chancellor in 1972-1973 and in 1974 became vice-chancellor, the highest executive officer of the institution. In 1978 he was made the Indian ambassador to Syria, but at the same time between 1978 and 1980 he served as dean of the social sciences at the university. In 1980 he became head of the Department of History at Aligarh.

In addition to his formal duties in the university, Nizami was active in a number of extra-curricular and professional organizations, especially those designed to promote the study of Indian history. He served as secretary of the Islamic Studies Section of the International Congress of Orientalists held in New Delhi in 1963; he was president of the Medieval Indian History Section of the Indian History Congress convened at Allahabad in 1965; similarly, he served as president of the History Section of the Punjab History Congress in 1969. He was a member of the U.P. Regional Records Survey in Allahabad. He participated in many other congresses and conferences, both in India and elsewhere.

Nizami's principal scholarly concern was the history of medieval Muslim India, and the majority of his publications were in that field. For instance, he wrote extensively on the Sultanate of Delhi, giving particular attention to the religious dimensions of the history. In addition to a general book on the sultans of Delhi (originally in Urdu), he wrote studies on prominent sufis such as Shaykh Farid al-Din Ganj-i Shakir and on the saints of the Chishti order.

One of the more consequential of his efforts was the publication of the political correspondence of the 18th-century Muslim reformer and philosopher Shah Waliullah of Delhi; this correspondence provided the basis for an enlarged understanding of Waliullah's contribution to Indian Muslim history. There is also a group of works devoted to Sayyid Ahmad Khan, the founder of the Aligarh Muslim University and the most important intellectual and political leader of the Indian Muslims in the latter part of the 19th century. In addition to the studies of the life and times of Sayyid Ahmad and the history of the Aligarh movement, these studies include an illustrated album and a collection of poems about Sayyid Ahmad and some of his associates.

Perhaps the most enduringly important of his contributions is his work, together with Muhammad Habib, another Aligarh historian, on *The Comprehensive History of India* and his *Supplement to Elliot and Dowson's History of India* which has been a standard source (in translation) of original source materials for Indian history. In all, by 1984 Nizami had published 20 books dealing with various aspects of medieval Indian history and culture. His articles on these subjects, spread through a variety of publications, were even more numerous.

In addition to these publishing activities relating to works from his own pen, he was general editor of the Crescent-Lotus book series. He also served as director of the Sir Syed Academy, one of whose purposes is publication in the field of its interest.

In view of these activities Nizami must be counted among the select group of the most important contemporary historians of India. His position with respect to the study of Muslim India is one of even greater prominence.

Further Reading

The Indian reference work *Who's Who;* his writings should be available in any library that collects materials concerning India and its history. □

Joshua Mqabuko Nkomo

Joshua Mqabuko Nkomo (born 1917) was a leader in the African nationalist movement in southern Rhodesia during the post-World War II period. President of the Zimbabwe African People's Union, he was active in the first independent African government in

Zimbabwe and was vice president of Zimbabwe from 1990-1996.

Son of a cattle-owning teacher and lay preacher, Nkomo was born June 19, 1917, in the Semokwe reserve of Matebeland in southern Rhodesia. He spent his formative years being educated in South Africa at Adams College in Natal and at the Jan Hofmeyer School in Johannesburg.

Nkomo returned home in 1945 and worked as a welfare officer with Rhodesian Railways while practicing as a lay preacher on most Sundays. In 1951 he completed a correspondence Bachelor of Arts degree in social science from the University of South Africa. That same year Nkomo became general secretary of the Rhodesian Railways African Employees' Association, and he soon built up one of the best organized unions in central Africa.

Trade unionism became a stepping stone for politics. Nkomo joined other young radicals who opposed white settler domination in southern Rhodesia. As chairman of the Bulawayo branch of the otherwise largely dormant African National Congress (ANC) in southern Rhodesia, Nkomo accompanied Premier Sir Godfrey Huggins (later Lord Malvern) to London for a conference about the possible federation of northern and southern Rhodesia and Nyasaland.

The failure of African protestations at the conference galvanized Nkomo's commitment to the African nationalist cause in southern Rhodesia, and upon return home he abandoned his railway job for insurance work in order to have more time for politics. In 1953 he contested and lost a seat in the first federal election, but soon emerged as the leading African nationalist in southern Rhodesia. He gradually rebuilt the ANC around Bulawayo, and when the African National Youth League (based in Salisbury) and the Bulawayo ANC merged in 1957, Nkomo became the president of the new ANC in southern Rhodesia. The party soon incurred the government's wrath, and in February 1959 it was banned and 500 members were arrested.

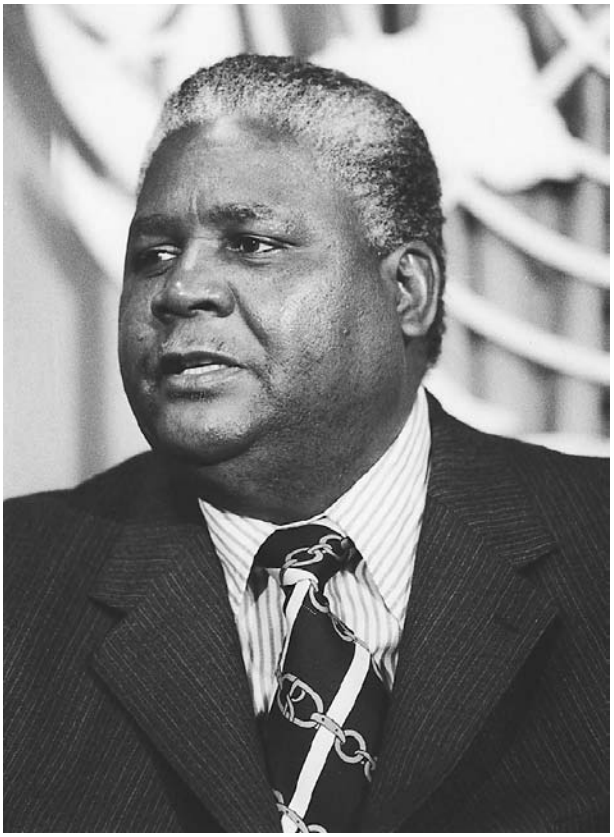

Nkomo was in Cairo attending an Afro-Asian conference at the time and so escaped imprisonment. He moved to London, where he became the external affairs director (and later president) of the party established to succeed the banned ANC — the National Democratic party (NDP). Nkomo toured the world trying to arouse public opinion against the Rhodesian government, particularly in Britain and at the United Nations.

For a while Nkomo's strategy seemed reasonable. The British prime minister, Harold Macmillan, made his ''winds of change'' speech in Cape Town. As the federation plan faltered, Britain agreed to hold separate constitutional conferences for the two Rhodesias. But compromises were too little and too late, and party radicals forced Nkomo to repudiate the conference. Soon afterwards, the NDP was banned, but the nationalists quickly formed a new party — the Zimbabwe African People's Union (ZAPU), with Nkomo as president. Within nine months, this party was also banned. Again outside the country at the time, Nkomo decided to set up ZAPU headquarters in nearby Tanzania where he could continue his quest for international support.

The struggle within Rhodesia waivered as Nkomo concentrated on external ties, and in 1963 dissention within the ZAPU leadership led to the formation of a breakaway nationalist party, the Zimbabwe African National Union (ZANU). The new organization was increasingly committed to a military strategy and sent recruits from its military wing, the Zimbabwe African National Liberation Army (ZANLA), to China for training in guerrilla warfare. Nkomo established the People's Caretaker Council (PCC) to carry out ZAPU's internal struggle.

In 1964 the Rhodesians elected Ian Smith, who supported a unilateral declaration of independence from Britain (accomplished in 1965). Smith promptly banned ZANU and PCC and arrested Nkomo and other nationalist leaders, who began a decade's imprisonment.

Meanwhile, warfare spread as nationalist insurgents from both parties stepped up attacks on the settler regime. In 1972 the Mozambique border opened up, giving ZANLA an opportunity to prosecute the war with renewed vigor. ZANU, now led by Robert Mugabe, called for complete surrender, but some moderate African leaders tried to reach compromise settlements with Smith. Nkomo's attempt to negotiate with Smith in 1975 hurt his reputation as a nationalist leader. Although Nkomo agreed to merge ZAPU and ZANU military forces in the Patriotic Front, Mugabe had eclipsed Nkomo as the leading nationalist in Southern Rhodesia. In 1978 Smith tried to circumvent the Patriotic Front

by signing an internal settlement with Bishop Muzorewa. Mugabe and Nkomo rejected the settlement and continued fighting.

International disapproval and continued warfare finally drove Smith to the negotiating table. At the Lancaster House Conference in 1979 Smith agreed to a new constitution, and in 1980 Mugabe became prime minister and minister for defense. Nkomo held positions in the ministry and cabinet for a while, but conflicts with Mugabe erupted in 1982, driving Nkomo into exile. He returned in 1986.

Conflict between Mugabe's party, ZANU-PF, and Nkomo's party ZAPU, caused civil unrest, which often became violent. Talks of merging the two parties surfaced and resurfaced, but it was not until a particularly brutal massacre occurred in Matabeland, in 1987, that a unity agreement was signed. In the same year. Mugabe was elected President, and Nkomo became a minister in his government. With two others, Nkomo oversaw policy, among other responsibilities.

The newly created unified party took on the name ZANU-PF. The agreement between the two parties stated that the party was committed to a one-party state in the Marxist-Leninist tradition. It provided that the party would be headed by Mugabe, but that a constitutional amendment would be passed to create two vice-presidencies — one of which would be filled by Nkomo. It was ratified by both parties in 1988, and this led to more peaceful conditions in Zimbabwe.

In December 1989, ZANU-PF was convened to finish the party merger. Controversy broke out over several of the provisions in the unity agreement, including the creation of the second vice-presidency for Nkomo. Nevertheless, Nkomo was appointed vice-president in 1990.

Mugabe's government proved to be unpopular, student boycotts were suppressed in 1991, and other groups that wished to protest were stifled. Government shortages, inflation, and unemployment were also problematic while Nkomo was vice-president. Although opposition groups formed, they were never strong or organized enough to pose a real threat to Mugabe and Nkomo. In 1996, Nkomo announced his intention to resign his vice presidency, because of ill health.

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Joshua Nkomo is listed in *African Biographies* (Zimbabwe, 1); his early career is discussed John Day's *International Nationalism: The Extra-territorial Relations of Southern Rhodesian African Nationalists* (1967); more current description can be found in David Martin's and Phyllis Johnson's *The Struggle for Zimbabwe* (1981). □

Lewis Nkosi

Lewis Nkosi (born 1936) is known chiefly for his scholarly studies of contemporary African literature, and is the author of the novel *Mating Birds* (1986). Critics enthusiastically praised Nkosi's prose style and narrative structure in *Mating Birds,* and several have compared the work with Albert Camus's *The Stranger.*

Nkosi was born in Natal, South Africa, and attended local schools before enrolling at M. L. Sultan Technical College in Durban. In 1956 he joined the staff of *Drum* magazine, a publication founded in 1951 by and for African writers. In his *Home and Exile and Other Selections* (1965), Nkosi described *Drum*'s young writers as ''the new African[s] cut adrift from the tribal reserve—urbanised, eager, fast-talking and brash.'' According to Neil Lazarus, the description fitted Nkosi as well. ''Nkosi's whole bearing as a writer,'' he wrote, ''was decisively shaped by the years in Johannesburg working for the magazine.'' In 1960 Nkosi left South Africa on a one-way ''exit permit'' after accepting a fellowship to study at Harvard University. Now living in England, he teaches and writes articles on African literature. In addition to the novel *Mating Birds,* he has also produced several plays and collections of essays, including *The Rhythm of Violence* (1963), *Malcolm* (1972), *The Transplanted Heart: Essays on South Africa* (1975), and *Tasks and Masks: Themes and Styles of African Literature* (1981).

Mating Birds tells the story of Sibiya, who spots a white woman across a fence on a segregated beach in Durban. Although the rules of apartheid keep them from speaking to each other, they begin a wordless flirtation across the fence. Soon Sibiya becomes obsessed with the woman and follows her everywhere. He learns that her name is Veronica and that she is a stripper at the local nightclub. One day Sibiya follows Veronica to her bungalow. Seeing him, she undresses in front of the open door and lies down on the bed. Sibiya enters her bedroom and has sex with her. Shortly after, they are discovered, and Veronica accuses Sibiya of rape. He is then beaten, arrested, and sentenced to death.

Many critics viewed *Mating Birds* as a commentary on South Africa's system of apartheid. George Packer, for example, observed: ''*Mating Birds* feels like the work of a superb critic. Heavy with symbolism, analytical rather than dramatic, it attempts nothing less than an allegory of colonialism and apartheid, one that dares to linger in complexity.'' Other commentators, however, attacked the novel's ambiguous depiction of rape. ''Nkosi's handling of the sexual themes complicates the distribution of our sympathies, which he means to be unequivocally with the accused man,'' noted Rob Nixon in the *Village Voice*. ''For in rebutting the prevalent white South African fantasy of the black male as a sex-crazed rapist, Nkosi edges unnecessarily close to reinforcing the myth of the raped woman as someone who deep down was asking for it.'' For Henry Louis Gates, Jr., even the question of whether Sibiya raped at all remains unclear. This causes problems for the reader, as ''we are never certain who did what to whom or why.'' Sibiya himself is unsure: ''But how could I make the judges or anyone else believe me when I no longer *knew* what to believe myself? . . . Had I raped the girl or not?'' Gates responded: ''We cannot say. Accordingly, this novel's great

literary achievement—its vivid depiction of obsession—leads inevitably to its great flaw.'' Sara Maitland further objected to Nkosi's portrayal of the white woman: ''Surely there must be another way for Nkosi's commitment, passion and beautiful writing to describe the violence and injustice of how things are than this stock image of the pale evil seductress, the eternally corrupting female?''

Despite the novel's shortcomings, Michiko Kakutani concluded in the *New York Times, Mating Birds* ''nonetheless attests to the emergence of . . . a writer whose vision of South Africa remains fiercely his own.'' Similarly, Sherman W. Smith lauded: ''Lewis Nkosi certainly must be one of the best writers out of Africa in our time.''

Exiled after leaving South Africa to study at Harvard University, Lewis Nkosi has written short stories, plays, and criticism from his adopted home in England. Much of his work, however, deals with African literature and social concerns. ''As a playwright and short-story writer, he is also the most subtly experimental of the black South African writers, many of whom are caught in the immediacy of the struggle against apartheid,'' comments Henry Louis Gates, Jr. in the *New York Times Book Review*. According to Alistair Niven in *British Book News* Nkosi is ''one of the architects of the contemporary black consciousness in South Africa.''

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Kwame Nkrumah

Kwame Nkrumah (1909-1972) was the first president of Ghana. Though he effected Ghana's independence and for a decade was Africa's foremost spokesman, his vainglory and dictatorial methods brought about his downfall in 1966, with him a discredited and tragic figure in African nationalism.

The career of Kwame Nkrumah must be seen in the context of the Africa of his period, which sought a dynamic leader but lacked the structures that would make possible the common goal of continental unity. Ghana's and Africa's very inadequacies initially made them insensitive to Nkrumah's failings, conspicuous among which was the ever-widening gap between his rhetoric, which called for a socialist revolution, and his practice, which accommodated itself to the worst aspects of tribal and capitalist traditions.

Preparation for Leadership

Kwame Nkrumah, whose original name was Francis Nwia Nkrumah, was born on Sept. 21, 1909, into the tiny Nzima tribe; his origins, although clouded by controversy, were indisputably humble. His early education was in Catholic mission schools and in a government training college. In 1935, after teaching for several years, with the help of friends and the example of Nnamdi Azikiwe (later Nigeria's first president), Nkrumah left for Lincoln University in the United States.

By this time, Nkrumah was already the most radical of the young ''Gold Coasters,'' resenting deeply the exploitative aspects of colonialism. But it was during the years at Lincoln, and the ensuing ones as a graduate student in philosophy at the University of Pennsylvania, that he was to give substance to his feelings by studying, as he later wrote, ''revolutionaries and their methods'' (such as Lenin, Napoleon, Gandhi, Hitler, and, most important, Marcus Garvey, the Jamaican whose followers proclaimed him ''provisional

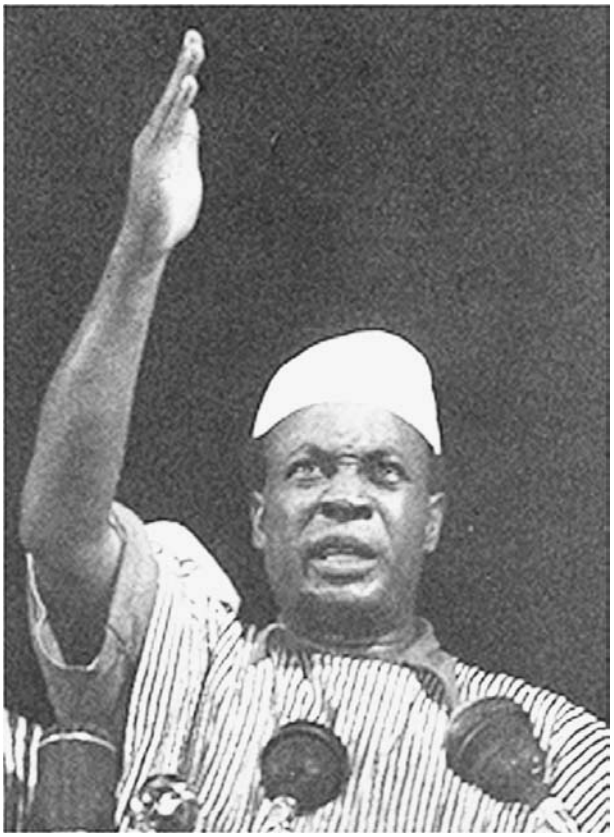

president of Africa''). Nkrumah never obtained a thorough grounding in any field and never really demonstrated the intelligence and sensitivity that would have demanded discipline in his thinking. This combination of an inferior schooling and a less than first-rate mind made possible the eclectic and incoherent ideological thought seen in his later writings on ''Nkrumaism.''

Nkrumah's formal political activity started in America but only began in earnest in London, where he went for further studies in 1945. While in England, he edited a pan-African journal, was vice president of the West African students' union, and helped organize the Fifth Pan-African Conference in Manchester. There, too, George Padmore, the important former-Communist pan-Africanist, became his mentor and was a crucial restraining influence until he died in 1959.

Gold Coast Leader

In 1947 Nkrumah had his chance to return to Africa in a position of leadership. The United Gold Coast Convention (UGCC), a conservative nationalist movement, invited him to be general secretary. He arrived on Nov. 14, 1947. With weak British leadership and the postwar recession, the Gold Coast was ripe for more radical leadership, which Nkrumah ably provided. Riots in early 1948 resulted from economic grievances but were blamed on the UGCC leadership. Nkrumah and others, including Joseph B. Danquah, who later died in one of Nkrumah's political jails, were detained side by side.

After their release later that year, the UGCC leadership demoted Nkrumah, who responded by organizing the Committee on Youth Organization, which (composed of his now numerous admirers) provided the nucleus of Nkrumah's personal support. The inevitable rupture between Nkrumah and the UGCC came in June 1949. At an emotion-packed meeting, the Convention People's party (CPP) was born, with Nkrumah its leader.

The 1948 riots speeded the pace of political reform. Yet Nkrumah, always the radical, rejected proposals for a new Gold Coast constitution. He proposed to precipitate a crisis through ''positive action'': his followers took the cue and agitated for immediate self-government, leading to a state of emergency and Nkrumah's detention once again by the British. But reform ensued, and the first national elections were held in 1951. The CPP triumphed, thanks to brilliant organization and to the symbol of its incarcerated leader; on Feb. 12, 1951, Nkrumah was released from prison and made ''leader of government business.'' A wholly new period began, in which the principle of ultimate independence was no longer in question.

Power was divided between Nkrumah, who was renamed prime minister in 1952, and the governor. This diarchy symbolized Nkrumah's dilemma of the reconciliation of his image as a revolutionary with his close relationship with the imperial authority. Although this gap was papered over with rhetoric, it always existed in some form. A new enemy of Nkrumah's power appeared in 1954-1956 in the form of a conservative, tribally based political movement derived from the UGCC which even tried to delay independence. The need to struggle for the ''political kingdom'' against domestic forces intensified Nkrumah's desire for revenge and for total power. Marxist ideology became his congenial and increasingly convenient justification.

Search for the Political Kingdom

On March 6, 1957, the Gold Coast became independent as Ghana. Although Nkrumah was the prime minister (the governor-general was British) and had the governmental machinery in his hands, watchful British and domestic eyes cautioned him from attempting, for example, to transform the professional civil service into a personal political tool. But in the next 3 years he did much—he called two pan-African conferences, made state tours throughout Africa and to America and Britain, and accelerated educational and social development—and with all of this his power grew. He used a preventive detention act to detain many members of Parliament and supporters of the opposition, and by 1960 it took considerable courage to oppose him.

Debate in Africa and in the West, particularly Britain, over the colonial independence movement and the ability of Africans to govern themselves frequently became a debate over Nkrumah and his professed democratic goals. In 1960 a plebiscite made Ghana a republic with a new constitution, and an election resembling a plebiscite made Nkrumah its first president.

President of the Republic

With the founding of the republic on July 1, 1960, Nkrumah had achieved the political kingdom from which ''all else''—in pan-African, domestic, and international policy—was to follow. Pan-African concerns had been laid aside during the struggle for domestic power. Now having established firm control of the republic, Nkrumah could center his activity on the uniting of the continent. But other states with their own leaders and heroes had now emerged, and they resented the constant advice from Accra; nor were they likely to surrender their newly won sovereignty to a great union.

Precisely as the new states consolidated their own positions, and as union became less and less a practicable proposition, Nkrumah's insistence on, and his absorption in, the ''Union Government'' cause grew. Nkrumah sincerely resented Africa's weakness and sought to prevent its ''Latin-Americanization,'' but his method, his ambition, and the ill-defined nature of his goals doomed the obsession. ''Union Government'' became a joke in Africa. Thus Ghana's own diplomatic position eroded until, in 1963, it was even denied a position of eminence in the new Organization of African Unity. Yet in the more radical states, Nkrumah himself remained an honored statesman until 1964, when Julius Nyerere, the prestigious president of Tanzania, publicly denounced him in strident terms. After this, nothing sacred was left either of the cause or of the man.

In domestic affairs, the new constitution had been amended by fiat after the plebiscite so as to bestow dictatorial powers on the ''Osagyefo'' (redeemer—Nkrumah's self-

advocated title). In the ensuing years, the remaining opposition within and without his party were detained, driven to exile, or frightened into silence. A small coterie of expatriate and Ghanaian Marxists pressed him to make Ghana Africa's first Communist state and as quid pro quo honored ''Nkrumaism.'' Assassination attempts in 1962 and 1964 made Nkrumah accelerate his timetable for the building of socialism. The first attempt led to a new intimacy in relations with the Communist world and his own public advocacy of ''scientific socialism''; the second led to a plebiscite making Ghana a one-party state.

The caution and inconsistency that had always characterized Nkrumah's statecraft remained. Moderates—and rich businessmen—could successfully cloak their sentiments in flattery. The steadily deteriorating financial situation, combined with the reluctance of Nikita Khrushchev's more cautious successors in the Kremlin to bail Nkrumah out, preserved his ultimate dependence on the West. Instinctively opposed to breaking diplomatic relations with Britain over the Rhodesia (now Zimbabwe) question, Nkrumah was forced to do so in order to appear to remain in the vanguard of African radicalism. Actions, not motivations, counted.

Exile and Death

The momentum of Nkrumah's actions, symbolized by the break with Britain, threatened the independence of the army and the police; early on Feb. 24, 1966, three days after Nkrumah had left on a gratuitous peace mission to Vietnam, they toppled the regime, outlawed the party, and announced that ''the myth of Kwame Nkrumah is ended forever.'' The jubilant populace destroyed Nkrumah's statues and renamed the many roads, circles, buildings—even universities—that had borne his name. From a dreary exile in Guinea, Nkrumah ineffectually tried to rally Ghana against the new regime. Though initially proclaimed ''copresident of Guinea'' on his arrival, a gesture of sentiment, Nkrumah soon found himself watched, isolated, without even his Egyptian wife of 8 years. He died in Conakry, Guinea, on April 27, 1972.

Yet Ghana could no more remove the memory and effects of 15 years of its remarkable first leader than Nkrumah could remove the memories and structures of Ghana's colonial and traditional past. On the negative side were the heavy debts that the country had accrued.

More positively, there were the schools and universities, the Volta Dam, and the aluminum industry which Nkrumah had dreamed of in the 1950s and through persistence had seen through. And, he had given most Ghanaians a sense—and pride – of nationhood in the 1950s and had given people of African blood throughout the world a new pride in their color. Ironically, he had wanted to unite and lead a continent, but he founded a nation; of its small size he was continually embarrassed. Yet it is by his successes and failures as leader of that country that his biographers must ultimately judge him.

Further Reading

Nkrumah's autobiography, *Ghana* (1957), is probably the most revealing picture of him. His subsequent books became increasingly less important as he relied more and more on others to compose them. His *I Speak of Freedom* (1961) is largely a compilation of speeches; *Africa Must Unite* (1963) is a paean to his Ghanaian accomplishments; *Consciencism* (1964), probably written by two African Marxists and launched with fanfare and rapidly abandoned, attempts to give African nationalism a Marxist ideological context; and *Neo-Colonialism: The Last Stage of Imperialism* (1965) was widely thought to have been unread by its purported author. Nkrumah's subsequent books, published in exile, are essentially the tracts of a bitter man, although *Challenge of the Congo* (1967) is useful for some important documentary material.

There is no significant intimate study of Nkrumah. A balanced account of his regime, written by T. Peter Omari, a Ghanaian sociologist on the United Nations staff, is *Kwame Nkrumah: The Anatomy of an African Dictatorship* (1971). A brief study of Nkrumah is in Dankwart A. Rustow, ed., *Philosophers and Kings: Studies in Leadership* (1970). A slender, important specialized work, written by a European who was chief of the defense staff of the Ghanaian army, reveals much about Nkrumah's ambitions: H. T. Alexander, *African Tightrope: My Two Years as Nkrumah's Chief of Staff* (1966).

Nkrumah is best studied in the context of the forces of his time. Dennis Austin, *Politics in Ghana: 1946-1960* (1964), is the standard work. An essential study is George Padmore, *Pan-Africanism or Communism* (1956); and David E. Apter, *The Gold Coast in Transition* (1955; rev. ed. entitled *Ghana in Transition,* 1963), is excellent for the domestic politics of Ghana and the transfer of institutions to the new nationalism. Nkrumah as pan-Africanist and diplomatist is examined in W. Scott Thompson, *Ghana's Foreign Policy, 1957-1966: Diplomacy, Ideology, and the New State* (1969).

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Alfred Bernhard Nobel

The Swedish chemist Alfred Bernhard Nobel (1833-1896) invented dynamite and other explosives, but he is best remembered for the Nobel Prizes, which he endowed with the bulk of his personal fortune.

Alfred Nobel was born Oct. 21, 1833, in Stockholm. His father, impecunious in the Sweden of the 1830s, was more fortunate in Russia and by 1842 had established himself in a St. Petersburg engineering and armaments concern. From there in 1850 Alfred Nobel set out on a 2-year tour of western Europe and the United States, seeking ideas and contacts in engineering. Cancellation of munitions contracts after the Crimean War crippled the St. Petersburg concern, and Nobel's father was again impoverished.

Alfred Nobel remained in Russia when his father returned to Stockholm in 1858. Both were attempting to tame the violent explosive liquid nitroglycerin. In 1863 Alfred rejoined his father, and in that year he succeeded in exploding nitroglycerin at will by initiating the detonation with a gunpowder charge. In 1865 he introduced the mercury fulminate detonator, the key to all the later high explosives. Nobel patented his invention and set about exploiting it. Works for the manufacture of nitroglycerin were established near Stockholm and Hamburg, and the explosive oil was shipped the world over. In 1866 Nobel visited the United States and erected factories in New York and San Francisco.

Meanwhile, in Europe the Nobel companies faced mounting criticism arising from numerous accidental nitroglycerin explosions in transit or storage. Nobel had foreseen these difficulties and as early as 1864 had tried absorbing the sensitive liquid in porous solids, including kieselguhr. This material reduced the blasting efficiency by a quarter, but the resulting explosive was solid, plastic, and relatively insensitive to physical or thermal shock. This was dynamite, patented in 1867. The new invention was vigorously exploited and a worldwide industry established. In 1875 came gelignite, a mixture of nitrocellulose and nitroglycerin; and in 1887 ballistite, similar to gelignite, was produced in response to the military demand for a smokeless, slow-burning projectile propellant. This was Nobel's last major invention, but throughout his life he improved on them all in detail, patented them, and left them to his companies, with which he had as little formal contact as possible.

From 1865 to 1873 Nobel lived in Hamburg and then in Paris until 1891, when the Italian military adoption of ballistite made him unpopular there. He moved to San Remo, Italy, where he died on Dec. 10, 1896. He was truly international, traveling ceaselessly. For all his achievements, he was a reserved and shy man who hated personal publicity.

Nobel's will directed that the bulk of his estate, above 33 million kronor, should endow annual prizes for those who, in the preceding year, had most benefited mankind in five specified subjects: physics, chemistry, medicine, literature, or peace. His will was proved within 4 years and the Nobel Foundation created. A Nobel Prize is one of the highest honors that an individual can receive.

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Umberto Nobile

The Italian explorer and airship designer Umberto Nobile (1885-1978) was a pioneer in Arctic aviation. His dirigible flight over the North Pole encouraged greater use of aircraft in the Arctic.

Umberto Nobile was born in Lauro, Italy, near Naples on Jan. 21, 1885. One of seven children whose father was a government official with limited income, Nobile had to earn his own way at the University of Naples. He graduated with honors in engineering. His early interest in aviation led to a career in dirigible design and construction. Physically unfit for active service in World War I, Nobile was commissioned in the Italian air force and became director of the military factory of aeronautical construction in Rome and eventually a general. His professional skills and long hours of work made him a leading designer of lighter-than-air craft. Convinced of the

superior airworthiness of semirigid airships, he designed and built dirigibles for the navies of Italy and other countries.

His 34-ton airship *Roma,* sold to the United States government in 1921, crashed into a high-voltage line near Langley Field, VA, in 1922, killing 34 people. Despite the accident, explorer Roald Amundsen, who won a dogsled race to become the first man to reach the South Pole in 1912, wanted to use Nobile's airship the *Norge* to fly over the North Pole. In 1926, they flew from Spitsbergen, Norway, to Alaska, with Gen. Nobile as pilot and Amundsen and American explorer Lincoln Ellsworth as crew members. They were the second group to fly over the North Pole, beaten by Americans Richard Byrd and Floyd Bennett, who crossed it by airplane three days earlier. The competence and courage Nobile displayed earned him wide acclaim and aroused Amundsen's resentment.

Blamed for Arctic Disaster

Nobile undertook another polar flight in 1928, this time under his own command, using the airship *Italia*. He reached the North Pole on May 24, but on the return flight to Spitsbergen, the dirigible was wrecked in a storm and the survivors stranded on the pack ice. The disaster prompted a massive international rescue operation using, for the first time, large numbers of aircraft. Although severely injured, Nobile set a courageous example for his crew members during the 31 days before help arrived. Nobile was flown off the ice by a Swedish air force ski-plane, and the other survivors were picked up by the Soviet icebreaker *Krassin* 18 days later. Amundsen, who had volunteered for the search and rescue effort, died when his airplane crashed in the sea. Eight of the 16 men that had been aboard the dirigible also died.

Nobile's single-minded interest in aviation and exploration gave him little appreciation of the political implications of his exploits. The popular enthusiasm for his dirigible flights engendered a resentment within certain Fascist circles, especially those connected with the Italian air force. A group of these antagonists, led by Marshal Italo Balbo, exploited the *Italia* tragedy to attack Nobile and his advocacy of lighter-than-air craft. Protesting against the findings of an official inquiry which blamed him for the crash and the deaths, Nobile resigned from the air force in March 1929.

Vindication

After his resignation, Nobile served as an aviation consultant in the Soviet Union and also taught for several years in the United States, becoming head of the aeronautical engineering department of Lewis College of Science and Technology in Lockport, Ill., in 1936. In 1943 he returned to Italy. After the defeat of the Fascists, he wrote a book, *I Can Tell the Truth,* arguing that the inquiry against him was rigged. In 1945, he was cleared of the charges against him and restored to the rank of major general in the air force. Nobile was a delegate to Italy's Constituent Assembly in 1946, but a year later retired from politics to spend the remainder of his life in research, writing, and teaching. He wrote five more books on the voyage and crash of the *Italia,* and the last one, *The Red Tent* (1967), was made into a movie.

Nobile made a significant contribution to polar exploration during his brief period of activity. Not only did he make the first transpolar flight, increasing knowledge of Arctic geography, but he also demonstrated the feasibility of using aircraft in the Arctic for both exploration and transport.

Further Reading

Nobile's published books include *My Polar Flights: An Account of the Voyages of the Airships Italia and Norge* (1959; trans. 1961); *I Can Tell the Truth* (1943); *The Red Tent* (1967); and *With the Italia to the North Pole* (1930; trans. 1930). Accounts of the flights of the *Norge* and the *Italia* are contained in Basil Clarke's, *Polar Flight* (1964). Clarke presents a factual and concise description of Nobile's contribution to Arctic flying, though he does not deal extensively with the rescue of the *Italia* survivors. A more complete examination is found in Wilbur Cross, *Ghost Ship of the Pole: The Incredible Story of the Dirigible Italia* (1960). Cross is highly sympathetic to Nobile and deals fairly well with the attacks made against him by Balbo and others. Other works of interest are *The First Flight across the Polar Sea* (1927) by Roald Amundsen and Lincoln Ellsworth; Einar Lundborg, *The Arctic Rescue: How Nobile Was Saved* (1928; trans. 1929); and Davide Giudici, *The Tragedy of the Italia: With the Rescuers to the Red Tent* (1928). □

Oda Nobunaga

Oda Nobunaga (1534-1582) was a Japanese warrior chieftain who undertook the first stage in the military unification of Japan in the later 16th century after nearly a hundred years of disorder and disunion.

From the time of its founding in 1336 the shogunate (military government) of the Ashikaga family exercised at least theoretical military overlordship of medieval Japan. The first great leader of the Ashikaga, Takauji, established his headquarters in Kyoto near the imperial court and attempted to impose shogunate control over as wide an area as possible extending outward from the central provinces of Honshu.

But, as the result of a great struggle among the vassal barons of the shogunate from 1467 to 1477, this hegemony was completely destroyed. Although the shogunate was not abolished, it exercised little more central governance during the next century than the imperial court, which had been largely deprived of its ruling powers by the rise of the provincial military in the 12th century.

Nobunaga as Unifier

The period from 1477 until 1573, when the Ashikaga shogunate was formally terminated, is known in Japanese history as the Age of Provincial Wars. During this time the country was riven by internecine civil strife as warrior bands everywhere fought with one another to establish territorial bases. From this condition of seemingly endless conflict, however, a new group of barons—known as daimyos—ultimately carved out regional domains which they maintained and defended as autonomous ''states.'' And from about the 1550s the most important of these daimyos began to compete among themselves to reunify the land.

The Oda family held its domain in the region of present-day Nagoya. Oda Nobunaga after succeeding to the family leadership upon the death of his father in 1551, won his first great battle in 1560 against a powerful neighboring daimyo. As a result of this victory, he was able to make alliances that set the stage for a campaign toward Kyoto, the first goal of all would-be unifiers among the daimyos.

Nobunaga entered Kyoto in 1568 after 8 years of hard fighting. He did so with the approval of the Emperor and in the company of an exiled member of the Ashikaga house whom he installed as shogun. But it was, of course, Nobunaga who was now the holder of central military power in the country, and in 1573 he deposed the Shogun, thus bringing about dissolution of the Ashikaga shogunate after some 2 1/2 centuries of tumultuous existence.

Although Nobunaga had established a new hegemony in the central provinces, he still had many enemies to deal with, including both opposing daimyos and the members of certain militant Buddhist sects. In his campaigns against these enemies Nobunaga acted with a ruthlessness that appears to have been considered extreme even in this harsh age. Accounts reveal that he slaughtered thousands without apparent mercy or remorse. Sir George Sansom, the 20th century's most eminent Western scholar of Japan, labeled Nobunaga a ''callous brute'' who imposed his control over perhaps a third of Japan ''at a terrible cost.''

Arrival of Westerners

One unusual factor during the period of Nobunaga's rise to power was the presence of Europeans in Japan for the first time. The Portuguese arrived in the early 1540s, and within a few decades both they and the Spanish were actively engaged in trade and Christian missionary work. Later Japanese leaders were to undertake with increasing vigor the suppression of Christianity, and in the 17th century they proscribed it completely. Yet Nobunaga showed no particular animosity toward the foreign religion; indeed, he even gave his approval to the spread of its proselytizing activities. No doubt one of his reasons for doing this was his hatred of those Buddhist sects that actively opposed both him and the Christians.

The introduction of firearms by the Portuguese did not drastically alter methods of warfare in Japan in the late 16th century. This was chiefly because they remained difficult to obtain in any substantial quantity. Nobunaga in particular won some important battles with muskets, but by the end of the century, when these weapons became widely available, unification had been completed and warfare ceased.

Nobunaga as Ruler

It is difficult to assess Nobunaga's qualities as a ruler, because he died before completing the task of military unification and never really had the opportunity to develop permanent governing offices or procedures. He was obliged to concentrate almost entirely on the pursuit of his campaigns of pacification.

Nobunaga did, however, take the time to build a great fortified castle at Azuchi, a short distance to the northeast of Kyoto, in 1576, which he made his headquarters until his death 6 years later. By obliging many of his warrior followers to take up residence near the castle and by providing favorable inducements to commerce, Nobunaga created a flourishing castle town at Azuchi.

One important result of Nobunaga's campaigns was the abolition of barriers of various kinds which had been erected between the daimyo domains, and the consequent freedom of movement and transport that this made possible, at least in the central provinces. Although the new foreign trade with the Europeans was conducted mainly in the westernmost island of Kyushu, most of the luxury goods brought by the Portuguese and Spanish were sent directly to the central provinces, where they were in greatest demand. In the absence of Nobunaga's new hegemony in this region, distribution of these goods would have been immeasurably more difficult.

Assassination of Nobunaga

After establishing control over the central region, Nobunaga launched a major campaign into the western provinces of Honshu, where several powerful and highly

independent daimyos had their domains. Nobunaga commissioned two of his leading generals, Toyotomi Hideyoshi and Akechi Mitsuhide, to lead their forces in a two-pronged invasion of the west. It was during the course of this campaign that Hideyoshi first truly demonstrated the strategic and tactical brilliance that was to make him the greatest general in Japanese history.

In 1582 Hideyoshi undertook the siege of a castle at Takamatsu which was held by forces of the Mori family, and he requested reinforcements from Nobunaga. In the course of arranging to meet this request, Nobunaga left Azuchi with a small retinue and went to Kyoto, where he lodged at a temple called the Honnoji. That night Mitsuhide, who had returned from the fighting in the west, attacked the Honnoji. In the struggle that ensued, the temple was set afire and Nobunaga perished in the flames. His body was never found.

Mitsuhide's precise reason for assassinating his overlord is not known, but one possibility is that he feared he was losing favor with Nobunaga while his chief competitor, Hideyoshi, was rising in Nobunaga's esteem. In any case, Mitsuhide does not appear to have had any carefully considered plan of how to proceed after the assassination. As he hesitated, Hideyoshi concluded a truce with the Takamatsu garrison, marched back at great speed to the central provinces, and destroyed Mitsuhide. In a dramatic sequence of events, Hideyoshi thus emerged as the most powerful figure in the country.

Nobunaga's untimely death at the age of 48 undoubtedly deprived him of a greater place in Japanese history than he actually holds. Hideyoshi and Tokugawa leyasu, who took command of the country after Hideyoshi's death in 1598 and established the great Tokugawa shogunate, are rightfully regarded as the two most significant figures of this heroic age of unification. Yet it should not be forgotten that both were the beneficiaries of the outstanding achievements of Nobunaga.

Further Reading

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Emmy Noether

Emmy Noether (1882-1935) was a world-renowned mathematician whose innovative approach to modern abstract algebra inspired colleagues and students who emulated her technique.

Dismissed from her university position at the beginning of the Nazi era in Germany—for she was both Jewish and female—Noether emigrated to the United States, where she taught in several universities and colleges. When she died, Albert Einstein eulogized her in a letter to *New York Times* as ''the most significant creative mathematical genius thus far produced since the higher education of women began.''

Noether was born on March 23, 1882, in the small university town of Erlangen in southern Germany. Her first name was Amalie, but she was known by her middle name of Emmy. Her mother, Ida Amalia Kaufmann Noether, came from a wealthy family in Cologne. Her father, Max Noether, a professor at the University of Erlangen, was an accomplished mathematician who worked on the theory of algebraic functions. Two of her three younger brothers became scientists—Fritz was a mathematician and Alfred earned a doctorate in chemistry.

Noether's childhood was unexceptional, going to school, learning domestic skills, and taking piano lessons. Since girls were not eligible to enroll in the gymnasium (college preparatory school), she attended the Städtischen Höheren Töchterschule, where she studied arithmetic and languages. In 1900 she passed the Bavarian state examinations with evaluations of ''very good'' in French and English (she received only a ''satisfactory'' evaluation in practical classroom conduct); this certified her to teach foreign languages at female educational institutions.

Instead of looking for a language teaching position, Noether decided to undertake university studies. However, since she had not graduated from a gymnasium, she first had to pass an entrance examination for which she obtained permission from her instructors. She audited courses at the University of Erlangen from 1900 to 1902. In 1903 she passed the matriculation exam, and entered the University of Göttingen for a semester, where she encountered such notable mathematicians as Hermann Minkowski, Felix Klein, and David Hilbert. She enrolled at the University of Erlangen where women were accepted in 1904. At Erlangen, Noether studied with Paul Gordan, a mathematics professor who was also a family friend. She completed her dissertation entitled ''On Complete Systems of Invariants for Ternary Biquadratic Forms,'' receiving her Ph.D., summa cum laude, on July 2, 1908.

Noether worked without pay at the Mathematical Institute of Erlangen from 1908 until 1915, where her university duties included research, serving as a dissertation adviser for two students, and occasionally delivering lectures for her ailing father. In addition, Noether began to work with Ernst Otto Fischer, an algebraist who directed her toward the broader theoretical style characteristic of Hilbert. Noether not only published her thesis on ternary biquadratics, but she was also elected to membership in the Circolo Matematico di Palermo in 1908. The following year, Noether was invited to join the German Mathematical Society (Deutsche Mathematiker Vereinigung); she addressed the Society's 1909 meeting in Salzburg and its 1913 meeting in Vienna.

In 1915, Klein and Hilbert invited Noether to join them at the Mathematical Institute in Göttingen. They were working on the mathematics of the newly announced general theory of relativity, and they believed Noether's expertise would be helpful. Albert Einstein later wrote an article for the 1955 Grolier Encyclopedia, characterizing the theory of relativity by the basic question, ''how must the laws of nature be constituted so that they are valid in the same form relative to arbitrary systems of co-ordinates (postulate of the invariance of the laws of nature relative to an arbitrary transformation of space and time)?'' It was precisely this type of invariance under transformation on which Noether focused her mathematical research.

In 1918, Noether proved two theorems that formed a cornerstone for general relativity. These theorems validated certain relationships suspected by physicists of the time. One, now known as Noether's Theorem, established the equivalence between an invariance property and a conservation law. The other involved the relationship between an invariance and the existence of certain integrals of the equations of motion. The eminent German mathematician Hermann Weyl described Noether's contribution in the July 1935 *Scripta Mathematica* following her death: ''For two of the most significant sides of the general theory of relativity theory she gave at that time the genuine and universal mathematical formulation.''

While Noether was proving these profound and useful results, she was working without pay at Göttingen University, where women were not admitted to the faculty. Hilbert, in particular, tried to obtain a position for her but could not persuade the historians and philosophers on the faculty to vote in a woman's favor. He was able to arrange for her to teach, however, by announcing a class in mathematical physics under his name and letting her lecture in his place. By 1919, regulations were eased somewhat, and she was designated a Privatdozent (a licensed lecturer who could receive fees from students but not from the university). In 1922, Noether was given the unofficial title of associate professor, and was hired as an adjunct teacher and paid a modest salary without fringe benefits or tenure.

Noether's enthusiasm for mathematics made her an effective teacher, often conducting classroom discussions in which she and her students would jointly explore some topic. In *Emmy Noether at Byrn Mawr,* Noether's only doctoral student at Bryn Mawr, Ruth McKee, recalls, ''Miss Noether urged us on, challenging us to get our nails dirty, to really dig into the underlying relationships, to consider the problems from all possible angles.''

Brilliant mathematicians often make their greatest contributions early in their careers; Noether was one of the notable exceptions to that rule. She began producing her most powerful and creative work about the age of 40. Her change in style started with a 1920 paper on noncommutative fields (systems in which an operation such as multiplication yields a different answer for a x b than for b x a). During the years that followed, she developed a very abstract and generalized approach to the axiomatic development of algebra. As Weyl attested, ''she originated above all a new and epoch-making style of thinking in algebra.''

Noether's 1921 paper on the theory of ideals in rings is considered to contain her most important results. It extended the work of Dedekind on solutions of polynomials—algebraic expressions consisting of a constant multiplied by variables raised to a positive power—and laid the foundations for modern abstract algebra. Rather than working with specific operations on sets of numbers, this branch of mathematics looks at general properties of operations. Because of its generality, abstract algebra represents a unifying thread connecting such theoretical fields as logic and number theory with applied mathematics useful in chemistry and physics.

During the winter of 1928–29, Noether was a visiting professor at the University of Moscow and the Communist Academy, and in the summer of 1930, she taught at the University of Frankfurt. Recognized for her continuing contributions in the science of mathematics, the International Mathematical Congress of 1928 chose her to be its principal speaker at one of its section meetings in Bologna. In 1932 she was chosen to address the Congress's general session in Zurich.

Noether was a part of the mathematics faculty of Göttingen University in the 1920s when its reputation for mathematical research and teaching was considered the best in the world. Still, even with the help of the esteemed mathematician Hermann Weyl, Noether was unable to secure a proper teaching position there, which was equivalent to her male counterparts. Weyl once commented: ''I was ashamed to occupy such a preferred position beside her

whom I knew to be my superior as a mathematician in many respects.'' Nevertheless, in 1932, on Noether's fiftieth birthday, the university's algebraists held a celebration, and her colleague Helmut Hasse dedicated a paper in her honor, which validated one of her ideas on noncommutative algebra. In that same year, she again was honored by those outside her own university, when she was named cowinner of the Alfred Ackermann-Teubner Memorial Prize for the Advancement of Mathematical Knowledge.

The successful and congenial environment of the University of Göttingen ended in 1933, with the advent of the Nazis in Germany. Within months, anti-Semitic policies spread through the country. On April 7, 1933, Noether was formally notified that she could no longer teach at the university. She was a dedicated pacifist, and Weyl later recalled, ''her courage, her frankness, her unconcern about her own fate, her conciliatory spirit were, in the midst of all the hatred and meanness, despair and sorrow surrounding us, a moral solace.''

For a while, Noether continued to meet informally with students and colleagues, inviting groups to her apartment. But by summer, the Emergency Committee to Aid Displaced German Scholars was entering into an agreement with Bryn Mawr, a women's college in Pennsylvania, which offered Noether a professorship. Her first year's salary was funded by the Emergency Committee and the Rockefeller Foundation.

In the fall of 1933, Noether was supervising four graduate students at Bryn Mawr. Starting in February 1934, she also delivered weekly lectures at the Institute for Advanced Study at Princeton. She bore no malice toward Germany, and maintained friendly ties with her former colleagues. With her characteristic curiosity and good nature, she settled into her new home in America, acquiring enough English to adequately converse and teach, although she occasionally lapsed into German when concentrating on technical material.

During the summer of 1934, Noether visited Göttingen to arrange shipment of her possessions to the United States. When she returned to Bryn Mawr in the early fall, she had received a two-year renewal on her teaching grant. In the spring of 1935, Noether underwent surgery to remove a uterine tumor. The operation was a success, but four days later, she suddenly developed a very high fever and lost consciousness. She died on April 14th, apparently from a post-operative infection. Her ashes were buried near the library on the Bryn Mawr campus.

Over the course of her career, Noether supervised a dozen graduate students, wrote forty-five technical publications, and inspired countless other research results through her habit of suggesting topics of investigation to students and colleagues. After World War II, the University of Erlangen attempted to show her the honor she had deserved during her lifetime. A conference in 1958 commemorated the fiftieth anniversary of her doctorate; in 1982 the university dedicated a memorial plaque to her in its Mathematics Institute. During the same year, the 100th anniversary year of Noether's birth, the Emmy Noether Gymnasium, a coeducational school emphasizing mathematics, the natural sciences, and modern languages, opened in Erlangen.

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Isamu Noguchi

Isamu Noguchi (1904-1988), American sculptor and designer, was one of the few legitimate heirs to the sculptural tradition begun by Brancusi. His sculptures, fountains and gardens are focal points in many cities in the United States and worldwide.

Isamu Noguchi was born on November 17, 1904, in Los Angeles, California. His father was a Japanese poet and authority on art, his mother an American writer. In 1906 he moved with his family to Japan, where his father married a Japanese woman, and Noguchi remained with his mother until he was 14 years old. In 1918, his mother sent him back to the United States to finish his education. He became an apprentice to Gutzon Borglum, the sculptor of Mount Rushmore, who told Noguchi he was not talented enough to be a sculptor. So Noguchi enrolled as a pre-medical student at Columbia University in 1923.

Prophet of His Age

In 1925, however, Noguchi enrolled at the Leonardo da Vinci Art School in New York City to study sculpture. The school's director, Onorio Ruotolo, proclaimed Noguchi the ''new Michelangelo.'' Noguchi also attended the East Side Art School in New York. In 1927 he won a Guggenheim fellowship and moved to Paris, where he was an apprentice to abstract sculptor Constantin Brancusi. ''Brancusi gave me respect for tools and materials,'' Noguchi later said. He also was a strong influence on Noguchi's art. ''It became self-evident to me that in so-called abstraction lay the expression of the age and that I was especially fitted to be one of its prophets,'' said Noguchi in 1929, the year his first one-man exhibition took place in New York City.

After visits to New York, Paris, and Beijing, Noguchi lived in Japan for six months in 1930, working with clay and studying gardens. There he realized that land could be sculpture and sculpture could be put to public use. In the

1930s he made art reflecting his social concerns, including a sculpture of a lynched man, and a cement mural, 72 feet long, in Mexico City, chronicling Mexican history. In 1935 he began making stage sets for dancer Martha Graham, a collaboration that would continue for 50 years. Throughout his career, Noguchi also worked with other choreographers. In 1938 he made his first sculpture in stainless steel, a symbol of freedom of the press at the entrance to the Associated Press building in Rockefeller Center, New York City.

Power in Stone

Noguchi enjoyed periodic and selective exhibitions throughout the United States, Europe, and the Orient. Among his important group shows was the exhibition of ''14 Americans'' at the Museum of Modern Art, New York City, in 1946. A return trip to Japan in 1949 prompted Noguchi to begin direct carving in stone. ''Stone is the primary medium, and nature is where it is, and nature is where we have to go to experience life,'' he said. ''When I'm with the stone, there is not one second when I'm not working.''

Noguchi received a fellowship from the Bollingen Foundation in 1950. He also traveled throughout the world — to Mexico, the U.S.S.R., and Israel, among other countries — and his work was purchased by numerous important museums. His only marriage, to actress Yoshiko Yamaguchi, lasted from 1951 to 1955. In 1968 the Whitney Museum of American Art sponsored a Noguchi retrospective, and in 1978 the Walker Art Center exhibited his show *Imaginary Landscapes.*

Connection with Nature

Much of Noguchi's sculpture incorporates the spirit of Brancusi's reduced and simplified naturalism. Even when he worked with marble, as with *Euripides* (1966), Noguchi's forms seem to suggest natural or human entities that interact with one another or with their surroundings. Like Brancusi, Noguchi invariably retained in his pieces a strong feeling for the integrity of the materials. His penchant was generally for wood or stone, and he had a remarkable ability for dramatizing the textural potential of each, but without sacrificing their inherent identity.

Noguchi's work was also richly inspired by European surrealism and abstraction. His experiences in the Orient endowed him with a unique ability for garden and piazza design. Among his numerous important commissions were the gardens and sculpture for the Connecticut General Life Insurance Company, Hartford, Connecticut; a piazza and sculpture (1960) for the First National Bank, Fort Worth, Texas; a fountain and sculpture for the John Hancock Building, New York City; a garden (1956-1958) for the UNESCO Headquarters, Paris; the Billy Rose Garden of Sculpture (1960-1965) at the Israel National Museum, Jerusalem; a sunken garden at Yale University (1960-1964); and the 1968 *Red Cube,* a steel sculpture on Broadway in New York City.

Prolific to the End

In 1979 a basalt sculpture Noguchi had made in Japan was installed near New York's Metropolitan Museum of Art. The next year the Whitney Museum held an exhibit of his landscape projects and theater sets. In 1982 Noguchi was awarded the Edward MacDowell Medal for outstanding lifetime contribution to the arts. In 1984, Noguchi's memorial to Benjamin Franklin, the *Bolt of Lightning,* a 102-foot stainless steel sculpture, was installed in Philadelphia. In 1985 the Isamu Noguchi Garden Museum, displaying more than 200 of his works, opened in Queens, New York.

In 1986, Noguchi ended his long career with a playful signature as the U.S. representative to the Venice Biennale. His exhibition of sculpture and lamps included the *Slide Mantra,* a religious-looking marble sculpture which visitors could climb up and slide down.

Noguchi was best known for sculpture, but he worked in many other media, including painting, ceramics, interior design, and architecture. His fountains grace several cities, including Detroit. In every work, he remained deeply attuned to his material and sensitive to its connection to nature and to society. According to Michael Brenson of the *New York Times,* he ''was marked by an Asian esthetic that believed in a link among all the arts, and he was constantly searching for ways to bring them together.'' His work bridged East and West and spoke to universal themes. In 1985, Noguchi wrote: ''For me it is the direct contact of artist to material which is original, and it is the earth and his contact to it which will free him of the artificiality of the present and his dependence on industrial products.''

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Sidney Robert Nolan

The Australian expressionist painter Sidney Robert Nolan (1917-1992) emerged in the 1940s as a leading figure among the artists then beginning to articulate Australians' newfound awareness of their environment.

Born in Melbourne on April 22, 1917, Sidney Nolan was the son of a tram driver. He attended public schools and at age 14 began studying design at a technical college. His early interest was poetry, and his first job was as a poster painter for a hat company. Nolan began formal training at the National Gallery of Victoria and quickly developed a distinctive figurative manner of painting.

In the late 1930s he began painting outback landscapes and urban scenes, experimenting widely and with great imaginative energy. He exhibited abstract paintings in his first one-man show, in Melbourne in 1940, but soon concentrated on impressionistic renderings of the outback, with outlaws and animals most prominent. Later he moved from this stream-of-consciousness outpouring of personal symbolism to an art in which choice, decision, and will played a larger part.

The Ned Kelly Series

In the late 1940s and into the 1950s, Nolan gained public attention in Melbourne with a series of 25 paintings developed around the story of Ned Kelly, an impenitent ''Robin Hood,'' glorified as one of the nation's heroes from colonial days. Nolan had heard first-hand tales of the Kelly gang's exploits from his grandfather, a policeman. In 1948 he moved to Sydney, joining Russell Drysdale at the head of the Sydney Group, an exhibiting society. Nolan painted landscapes and extended the series on Kelly before moving to London in 1955. For the rest of his life he was based in England but traveled worldwide.

Nolan was represented in the Twelve Australian Artists Exhibition, sponsored by the Arts Council of Great Britain (1953), and at the Venice Biennale in 1954. The Italian government awarded him a scholarship in 1956, and he received a Commonwealth Fund fellowship to the United States in 1958.

By the late 1950s Nolan was credited with having uncovered and enshrined the Australian myth through his works on Ned Kelly. In his poetic and poignant interpretations of the legend, he used a blend of realism and fantasy. Kelly's head was depicted as a black square. His distorted bodies resembled the postwar figurative styles in Europe and America. Critic James Gleeson (1969) underscored Nolan's ability to create ''striking and beautiful'' visual relationships. While maintaining a simple narrative value, Nolan developed a wide range of style and technique.

Nolan's work showed a continuing concern with the irony of the human situation. In one of the compelling pictures of the Kelly series, *Kelly in Spring,* he invests the outlaw with the face of a dreamer imprisoned within a black iron frame, while surrounded by tree branches releasing their promise of beauty and fruitfulness.

International Acclaim

Absorption with myth gave ambience and reach as well as a personal focus to Nolan. Working in London, he moved on from Australian colonial subjects to timeless and universal themes drawn from mythology, and he gained international recognition for the powerful imagery of his work. He became Australia's most acclaimed modern painter and was considered by art historian Kenneth Clark to be one of the major artists of the 20th century.

Throughout his career Nolan continued to expand the scope of his subjects, while he maintained the primitivism that marked his earlier work. His highly personal manner of executing a series of paintings was demonstrated with great success in his works on Leda and Prometheus and his recreation of the Australians' courageous storming of the Gallipoli heights during World War I. His work grew in scale and included a huge mural in Melbourne, *Paradise Garden* (1968- 1970), that consisted of 1,320 floral designs in crayon and dyes.

Nolan also excelled at printmaking and designed ballet sets for several productions. In the 1970s and 1980s he visited Australia almost annually and returned to the Kelly theme, each time with different techniques. He remained a prolific artist in his later years, painting a series of Chinese landscapes, another on Australian miners, and drawings for poems by Dante, Rimbaud, Shakespeare and others. He died in London on November 28, 1992.

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Kenneth Noland

Kenneth Noland (born 1924) became a major American color-field painter. His works, extremely abstract in feeling, are strong in the splendor of the colors and their taut control.

Kenneth Noland was born in Asheville, North Carolina, on April 10, 1924. After serving in the Air Force in World War II, he used the G.I. bill to study at Black Mountain College in North Carolina from 1946 to 1949. There he worked under Ilya Bolotowsky, whose painting, a combination of geometrical design derived from the Dutch abstractionist Piet Mondrian and very personal color choices, had some influence on Noland's later work. Noland also studied sculpture and painting with Ossip Zadkine in Paris in 1948. While in Paris he had his first one-man show, in 1949.

In 1949 Noland moved to Washington, D.C., where he taught at the Institute of Contemporary Art and then at Catholic University (until 1960). He also was an instructor at the Washington Workshop of the Arts, and there, in 1953, he met the painter Morris Louis. The two became friends and often traveled together to New York. On one visit they went to Helen Frankenthaler's studio, where they saw *Mountains and Seas* (1952), which had been influenced by the paintings of Jackson Pollock. This work, with its airy and delicate washes of stained pigment, greatly influenced both painters.

After a period of experimentation, Noland's mature art emerged in 1958, when he began a series of stain paintings (using thin pigment to stain raw canvas) usually showing a ''target'' made up of concentric circles. Since there was little variety of shape, attention was placed solely on the vivid hues and their relationships. Moreover, the colors seemed disembodied and purely optical, owing to the stunning effect of the staining technique, which eliminated any tactile difference between painted and unpainted areas. The softness, which also resulted from staining, mitigated the potential brittleness of the geometric design. The extreme flatness of the painting created a powerful impact, and color pulses seemed to radiate from the canvas.

Noland tended to work in series, keeping his layouts constant while exploring different color possibilities. In 1962 he changed his format by suspending a series of colored chevrons from the top of the picture. These dramatic paintings, along with his concentric-circle pictures, were shown in the United States Pavilion at the Venice Biennale in 1964. The following year Noland received a retrospective at the Jewish Museum in New York City, where he had moved in 1961. With Louis and other painters in Washington, D.C., Noland became known as the Washington Color Painters.

After 1964 Noland filled the entire surface of his paintings with colored bands, giving them a forceful and compact presence. He employed either a diamond-shaped canvas to accommodate chevrons or diagonal color stripes, or simply placed horizontal bands within a long, horizontally shaped format. The latter layout permitted him the greatest range of expressive color. After 1964, Noland was included among the artists known as the post-painterly abstractionists.

During the late 1960s Noland began to make sculptures, and in the 1970s made sculptures of sheet steel. In the early 1970s, Noland introduced a grid structure into his paintings, reminiscent of Mondrian. In the late 1970s and early 1980s he began working with irregularly shaped canvases, and by the mid-1980s he returned to his earlier chevron designs but with thicker paint. A 1995 exhibition in New York, *Kenneth Noland at Leo Castelli,* covered 35 years of Noland's work, starting with two target paintings from 1960 and ending with paintings from his *Flare* and *Flow* series of the 1990s, multipanel paintings with capricious curved shapes, sometimes separated by strips of colored Plexiglas.

Further Reading

Comprehensive works on Noland include Kenworth Moffett's *Kenneth Noland* (1977); Diane Waldman's *Kenneth Noland: A Retrospective* (1977); and K. Wilkin's *Kenneth Noland* (1990). □

Emil Nolde

Emil Nolde (1867-1956) was one of the major German expressionist painters. His religious scenes, landscapes, and still lifes are distinguished by an intense coloristic richness and primitivistic angularity.

Emil Nolde, born Emil Hansen on a farm in northern Schleswig near the town of Nolde on Aug. 7, 1867, was almost totally self-taught as a painter. Until 1892 he was a wood-carver in furniture factories. He taught drawing at a museum school in St. Gall, Switzerland (1892-1898), and designed postcards with personified images of the Swiss Alps. The money earned permitted him to study painting full time in Munich. In Paris in 1899, he was impressed by Titian, Rembrandt, and Édouard Manet, but he was disappointed by the formal training he received and a year later moved to Copenhagen. His deep despondency and anguished loneliness were only partially relieved by his marriage in 1902, when the artist also changed his name to Nolde.

Up to this time Nolde's paintings had been eclectic symbolic works dependent on his Munich teachers and on Arnold Böcklin. In 1904 he adopted an impressionist manner, but the experience of Vincent Van Gogh and Edvard Munch turned him away from these soft nuances to bright pigments vehemently and freely brushed onto the canvas. Since 1898 Nolde had also been executing etchings, usually grotesques and fantasies.

In 1905 Nolde exhibited in the Berlin Secession. While he was a member of Die Brücke (The Bridge) in Dresden (1906-1907), his colors increased in brilliance and abandoned application, and he also learned woodcut and lithography techniques.

The fantastic imagery of his prints appeared in Nolde's paintings from 1909 to 1912. He expressed his mystical religious views in biblical scenes and lives of saints; the figures are heavy and primitive and have masklike faces. Masterpieces of this period are the *Last Supper* and *Pente-*

cost (both 1909) and the celebrated triptych *Life of St. Mary Aegyptiaca* (1912). Although Nolde made several attempts to donate his religious paintings, none of them was ever permanently installed in a church. Scenes from city life, seascapes, and still lifes complemented these symbolic works with subjective views of contemporary life.

When the Berlin Secession rejected his paintings in 1910, Nolde founded the New Secession and became a rallying point for the German avant-garde. He joined an expedition to New Guinea (1913-1914) to study the life and art of the aborigines, an experience which served as the source for Oriental and primitive motifs in his paintings, as in *South Sea Islander* (1914).

Renown and success came to Nolde in the 1920s, and in 1931 he was appointed to the Prussian Academy of Art. But in 1937 his art was declared ''degenerate'' by the Nazis, and his works were removed from German museums; in 1941 he was forbidden to paint. The small watercolors called ''Unpainted Pictures,'' made secretly during this time, became known after World War II, when Nolde's significance was recognized in a number of retrospective exhibitions. He died in Seebüll on April 13, 1956.

Further Reading

Two brief monographs on Nolde are Werner Haftmann, *Emil Nolde* (1959), and Peter Selz, *Emil Nolde* (1963). Excellent background studies are Bernard S. Myers, *The German Expressionists* (1957), and Werner Haftmann, *Painting in the Twentieth Century* (rev. ed. 1965).

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Luigi Nono

The Italian composer Luigi Nono (1924-1990) was one of the most socially engaged of 20th-century composers. His Marxist political views influenced most of his avant-garde compositions.

Luigi Nono was born on January 29, 1924, in Venice, Italy, where his father was a prosperous engineer. He started studying music in 1941 at the Venice Conservatory. He received his doctorate in law in at the University of Padua while studying music with composer Gian Francesco Malipiero. In 1946 he began studies with composer-conductor Bruno Maderna and with German conductor Hermann Scherchen, who both became early proponents of his work. Nono also attended the important Summer Course for New Music in Darmstadt, Germany, where his first compositions, which were strongly influenced by composer Anton Webern, were performed.

Nono was an active member of the Italian Communist Party, and he often used Marxist texts and revolutionary writings as a basis for his compositions. In the mid-1950s, his highly ideological scores attracted notoriety. ''An artist must concern himself with his time,'' Nono said. ''Injustice dominates in our time. As man and musician I must protest.'' The *Canto sospeso* (1960; ''Suspended'' or ''Interrupted'' Song) for soprano, alto, tenor, mixed chorus, and orchestra is one of his most important and characteristic works, showing his concern with the human condition, expressed in a highly sophisticated and complicated musical language. The texts are taken from farewell letters written by young captured resistance fighters awaiting execution by the Nazis. The British critic Reginald Smith Brindle described the work as ''so full of tragic emotion, or compassion for the agony of mankind, [that it] is surely the most poetic product of its generation.''

Nono's next composition to attract wide attention was his opera *Intolleranza,* first composed in 1960 and revised in 1970. It attacked racial segregation and nuclear weapons. The theme of the work is opposition to all totalitarian systems that restrict individuality and freedom. The protagonist is a miner who seeks the meaning of life. There are three main scenes: a mine cave-in, a political demonstration crushed by the police, and a catastrophic flood. The work employs multimedia techniques. Scenes of injustice are projected on multiple screens, along with the faces of the principal singers. Even the audience sees itself in projected images so it cannot ignore its involvement. The chorus, which plays an important role, is heard from a pre-recorded tape, the sounds emanating from loudspeakers placed throughout the auditorium. At its premiere in Venice in 1961, the audience rioted.

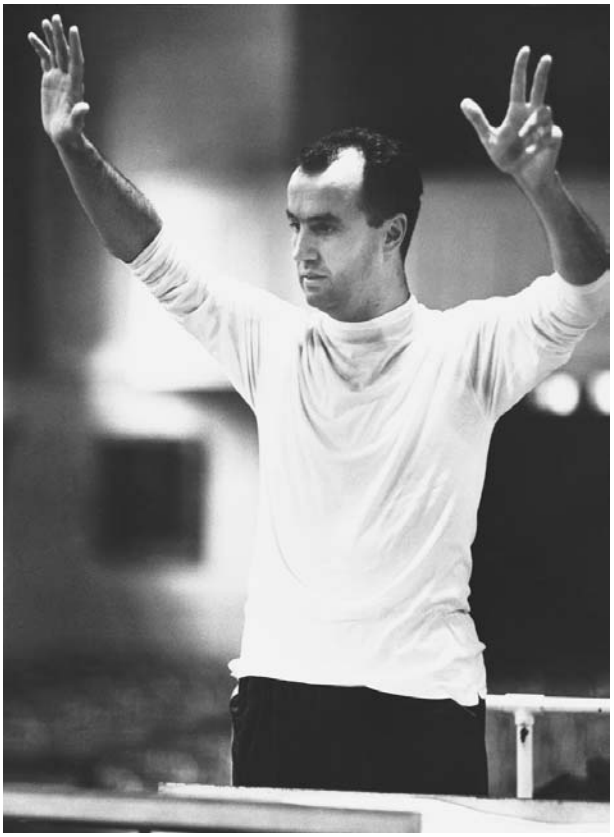

Intolleranza was produced in Boston in 1965. Nono was denied a visitor's visa because of his membership in Italy's Communist party, but after two Boston newspapers and a large group of musicians intervened he was allowed to enter the United States to conduct his work.

Nono's *A floresta e joven e chea de vida* (1967; *The Forest Is Young and Full of Life*) was another multimedia protest work, against United States involvement in Vietnam. It consists of taped sounds and highly amplified live sounds produced by a singer, a clarinetist, reciters, and six percussionists who bang on bronze sheets. The work is characterized by an enormous volume of sound, described as depicting mass panic after the collapse of a metallic bomb shelter. It was probably more successful as political propaganda than as music.

Nono's *Sul Ponte del Hiroshima* (1962) was written in opposition to the atomic bomb. His *Y Entonces Comprendió* (1970) included a tape recording of Cuban premiere Fidel Castro reading letters of Marxist guerilla fighter Che Guevara. His second opera, *Al Gran Sole Carico d'Amore,* written in 1975, focuses on the revolutionary Paris Commune of 1871. Nono also wrote several works inspired by his visits to Nazi concentration camps; a third opera, *Prometeo;* and a work for violin, tape and electronics, *La Nostalgica-Futura*.

Nono's early works were influenced by composer Arnold Schoenberg. In 1955, Nono married Schoenberg's daughter Nuria. They had two daughters, Silvia and Serena. Nono died of a liver ailment on May 6, 1990.

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Baron Nils Adolf Erik Nordenskjöld

The Finnish-Swedish polar explorer and mineralogist Baron Nils Adolf Erik Nordenskjöld (1832-1901) was the first to make a ship voyage from Scandinavia to Alaska through the Northeast Passage.

Adolf Erik Nordenskjöld was born on Nov. 18, 1832, in Helsinki, the third of seven children of Nils Gustaf Nordenskjöld, chief of the Finnish mining department and a member of an old Swedish family that had settled in Finland. The boy took an early interest in natural history and mineralogy. He specialized in mineralogy and geology and collected minerals in parts of Finland and Russia while attending the University of Helsinki, where he obtained his degree in 1855. During his studies at the university, Nordenskjöld had developed certain Swedish and Western sympathies which implied criticism of Russian political control in Finland. As a result, he incurred the displeasure of the authorities, and in 1856 he lost his mining office position and was forced to leave the country. He finally settled in Sweden in 1858, where he took employment at the National Museum of Natural History in Stockholm.

Nordenskjöld's first polar experience was in 1858 with the Swedish geologist Otto Torell to Spitsbergen. He followed this with other Spitsbergen trips: in 1861 with Torell, and as leader in 1864, 1868, and 1872-1873. Through these expeditions he made fundamental contributions to the knowledge of geography of the area. On the 1868 expedition, in the iron steamer *Sofia,* he went farther north (82°42′N) in the Eastern Hemisphere than anyone ever had. Two years later, Nordenskjöld led an expedition to the west-central coast of Greenland to collect minerals and fossils and study the inland ice. The visit stimulated his interest in exploring the interior of Greenland, where he believed there might be an ice-free forested area. Such an exploration took place in 1883, when two of Nordenskjöld's Lapp companions reached the central part of the ice cap, but they did not find an ice-free area.

Then Nordenskjöld turned his attentions to what was to become his major polar achievement—the making of the Northeast Passage. In the years before that trip, he had made two preliminary voyages, pioneering the use of ships on the northern sea route for trade with Russia. In 1875-1876 he accomplished passage of the Kara Sea to the mouth of the Yenisei River in Siberia, and this was repeated in 1876-

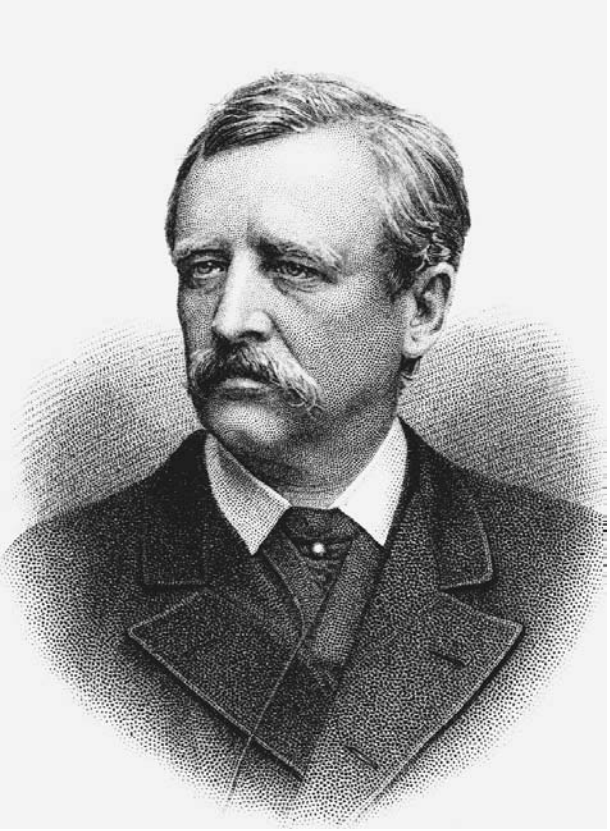

1877. On June 22, 1878, Nordenskjöld sailed from Karlskrona, Sweden, on the steam vessel Vega, accompanied on part of its voyage by three other ships. The mouth of the Yenisei was reached on August 6, Cape Chelyuskin on August 19, and the Lena River on August 27. The ship was frozen into the sea on September 27 near Kolyuchin Bay, about 100 miles from the Bering Strait, and did not make the passage until July 1879. Before returning to Sweden via Japan, the Suez Canal, and the Mediterranean, Nordenskjöld visited parts of Alaska. He was made a baron by King Oscar on his return to Stockholm in 1880. In 1893 he was elected to the Swedish Academy.

Nordenskjöld's later years were spent studying mineralogy and in gathering together old hand-drawn maps and charts. He had these published in two volumes entitled *Periplus* (trans. 1897). He died at Dalbijo on Aug. 12, 1901, a much-respected scientist and explorer.

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Nils Otto Gustaf Nordenskold

The Swedish polar explorer and geologist Nils Otto Gustaf Nordenskold (1869-1928) is best known as the leader of the Swedish South Polar Expedition of 1901-1903.

On Dec. 6, 1869, Otto Nordenskold was born in Småland. He entered the University of Uppsala in 1886, obtaining a doctor's degree in 1894. Between 1895 and 1897 he began his polar and subpolar travels on an expedition to the Tierra del Fuego and other Magellanic lands. In 1898 he visited the Alaskan Yukon and followed this in 1900 with a summer on Georg Karl Amdrup's expedition to eastern Greenland.

At the turn of the century, mainly through Nordenskold's initiative and with private funds, several nations, including Sweden, sent out Antarctic expeditions. One of the ships sent by the Swedes was the *Antarctic,* a sailing vessel with steam power that was captained by Carl Anton Larsen. Nordenskold's party, which left Sweden on Oct. 16, 1901, was landed by the *Antarctic* in February 1902 at Snowhill Island at 64°22'S, just off the east coast of the Antarctic Peninsula. In September, Nordenskold led a dog-sledge trip to survey parts of the peninsula and complete the mapping of that coastline. Meanwhile, the *Antarctic* had been unable to reach Snowhill because of thick sea ice and landed a party of three in late December at Hope Bay to make the 50-mile trip south by sledge to tell Nordenskold about the ship's problem. In January 1903 the *Antarctic* was caught by sea ice and a month later was crushed and sank. The crew managed to reach Paulet Island some 75 miles north of Snowhill in small boats. In October the three men from Hope Bay reached Snowhill Island. Then, on November 8, Capt. Larsen and some of his men reached Snowhill and reunited the men. The Argentine relief ship *Uruguay* provided for their return to Sweden. The narratives of these South Polar expeditions were published by Nordenskold in *''Antarctic'' Tua ar bland Sydpolens isar* (2 vols., 1904-1905).

Nordenskold continued his polar expeditions and went to Greenland in 1906 and 1909. He was planning another Antarctic expedition with the British in 1914, but the war stopped it. His South American interest brought a trip to Chile and Peru in 1920-1921, where Nordenskold explored the Andes. He was the author of many general works on polar matters, some of which were translated into English, including *The Geography of Polar Regions* (1928). Nordenskold died on June 2, 1928, in Göteborg, where he had been professor of geography at the university since 1905.

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There is no biography of Nordenskold in English. Information on him appears in William H. Hobbs, *Explorers of the Antarctic*

(1941); E. W. Hunter Christie, *The Antarctic Problem* (1951); and Walker Chapman, *The Loneliest Continent* (1964). □

3d Duke of Norfolk

The English soldier and councilor Thomas Howard, 3d Duke of Norfolk (1473-1554), was a prominent figure in the government under Henry VIII. He led the conservative faction and opposed both Wolsey and Cromwell.

Thomas Howard was born at a time when the Howard family was rising to prominence through his grandfather's attachment to the Yorkist kings. Sir John Howard, 1st Duke of Norfolk, was a favorite of Richard III; he was killed in the battle of Bosworth in 1485. On the accession of Henry VII, John Howard's son Thomas was attainted and imprisoned, but in 1489 he was released and restored to the nobility as Earl of Surrey. After he led the English forces in a crushing defeat of the Scots at Flodden in 1513, he was created 2d Duke of Norfolk, and his eldest son, Thomas, became Earl of Surrey.

This younger Thomas Howard had been betrothed in 1484 to Anne, a daughter of Edward IV. After 1485 Anne became an attendant to her older sister, Elizabeth of York, Henry VII's queen; in 1495 Anne and Thomas Howard were married in Westminster Abbey. She died in 1513, and Thomas then married Elizabeth, daughter of Edward Stafford, Duke of Buckingham, by whom he had two sons (Henry, later Earl of Surrey, the poet; and Thomas, later Viscount Howard of Bindon) and a daughter who married Henry VIII's illegitimate son Henry Fitzroy.

Thomas Howard began his public career as a soldier, first serving under his father at Flodden and then charged with bringing order to Ireland and fighting the French. At his father's death in 1524 he became 3d Duke of Norfolk. Throughout this decade he opposed the policies of Cardinal Thomas Wolsey. When Wolsey failed to secure the annulment of Henry VIII's marriage to Catherine of Aragon, Norfolk helped turn the King against him; and when Wolsey died in 1530, Norfolk hoped to succeed him as chief adviser. He was important for a time but lacked the genius required to solve the dilemma of Henry's divorce, and he was soon displaced by Thomas Cromwell.

Although always a conservative in religion, Norfolk acquiesced in the King's proceedings against the Pope because they made possible Henry's marriage to Anne Boleyn, Norfolk's niece. He gained further wealth from the dissolution of the monasteries and acted ruthlessly in suppressing the Pilgrimage of Grace (1536). But in 1539 he secured the enactment by Parliament of the reactionary Six Articles of Religion, and in 1540 he had the pleasure of arresting Cromwell and seeing him executed as an upstart and a heretic.

When Henry tired of Anne Boleyn, Norfolk presided at her trial and staged her execution. Later, in 1540, he arranged the King's marriage to another niece, Catherine Howard. For a time Norfolk wielded great influence in the government; but when Catherine was accused of infidelity and executed, Norfolk lost favor, and he retired from court to the battlefields in France and Scotland.

During the last years of his life Henry VIII relied chiefly upon Thomas Seymour, Earl of Hertford and uncle of the heir apparent, Prince Edward. Hertford, in an effort to remove his rivals, accused Norfolk's son, the Earl of Surrey, of illegally using the royal arms and committing other treasonable deeds. Both Surrey and Norfolk were attainted and condemned to death; Surrey was beheaded, and Norfolk was to have been executed on Jan. 28, 1547. But the King died during the preceding night, and Norfolk was spared, the new councilors hesitating to begin their rule with such a spectacle.

Norfolk remained a prisoner in the Tower during the reign of Edward VI. On the accession of Mary I in 1553, he was freed and restored to his dukedom. He died on Aug. 25, 1554.

Further Reading

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Manuel A. Noriega

First a friend, then an enemy of the United States, Manuel A. Noriega (born 1934), the strongman of Panama, was finally deposed by a U.S. military invasion, captured, and brought to Miami for trial in 1989.

Manuel Antonio Noriega was born the son of an accountant and his maid in a poor barrio of Panama City in 1934. At the age of five he was given up for adoption to a schoolteacher. He attended the National Institute, a well-regarded high school, with the intention of becoming a doctor, but a lack of financial resources prevented fulfillment of this career choice. Instead, Noriega accepted a scholarship to attend the Peruvian Military Academy. He graduated in 1962 with a degree in engineering. Returning to Panama, he was commissioned a sublieutenant in the National Guard and assigned to a unit at Colon, the city lying near the Caribbean terminus of the Panama Canal.

Colonel Omar Torrijos liked Noriega and obtained for him the command of Chiriqui, the country's westernmost province. In October 1968, military conspirators overturned the civilian government of Arnulfo Arias (twice before turned out by coups). Noriega's troops seized radio and telephone stations in David, the provincial capital, and thus severed communications with the capital. Torrijos emerged from the coup as the strongman. In December 1969, when

Torrijos was out of the country, a trio of rebellious officers tried to seize power, but Torrijos flew into David. The airport had no facilities for night landing, but Noriega lined up motorcars alongside the runway and Torrijos made it safely down. With Noriega's troops at his service, Torrijos retook the capital.

From that moment, Noriega's career blossomed. In 1971 he became useful to U.S. intelligence and, at the behest of the Nixon administration, went to Havana to obtain the release of crewmen of two American freighters seized by Fidel Castro's government. He was also already involved in narcotics trafficking. (Panama's National Guard had been implicated in the heroin trade from the late 1940s.) American officials learned that Noriega was the Panama ''connection,'' and a high-ranking drug enforcement officer recommended that the president order his assassination, but Nixon demurred. Noriega was useful to U.S. counterintelligence. As head of G-2, Panama's military intelligence command, Noriega was the second most powerful man in Panama. In 1975 G-2 agents rounded up businessmen critical of Torrijos' dictatorial populist style, confiscated their property, and sent them into exile in Ecuador. Torrijos once said of him, ''This is my gangster.''

Torrijos died in 1981 in a mysterious plane crash. In the ensuing two-year contest for power between civilian politicians and ambitious military officers, Noriega emerged triumphant. In late 1983, following his promotion to general and commander of the National Guard, the guard was combined with the navy and air force into the Panama Defense Forces (which also included the national police).

The following year Noriega's choice for president, Nicolás Ardito Barletta, won a narrow victory over Arnulfo Arias. But there was widespread fraud in the election. Barletta tried manfully to grapple with the country's growing economic woes, he failed, and Noriega forced him out. (Panama had received no windfall from the canal treaties Torrijos had negotiated with President Jimmy Carter.)

The reason had less to do with Barletta's economic policies than his alleged threat to investigate the brutal slaying of Hugo Spadafora, who had publicly accused Noriega of being a drug trafficker. G-2 agents had taken him from a bus near the Costa Rican border. In September 1985 searchers found his tortured, decapitated body stuffed in a U.S. mailbag on the Costa Rican side of the border. In June 1986 journalist Seymour Hersh reported that U.S. Defense Intelligence agents had evidence implicating Noriega in Spadafora's death and, just as disturbing, that in the mid-1970s Noriega had obtained National Security Agency classified material from a U.S. Army sergeant and had given it to the Cubans. In addition, Hersh wrote, Noriega had used his position to facilitate sale of restricted U.S. technology to Eastern European governments. In the process, he had earned $3 million.

Noriega denounced these and other allegations as a conspiracy of right-wing U.S. politicians looking for a way to undo the Panama Canal treaties before the canal became Panamanian property on December 31, 1999. It was becoming evident that Noriega had outfoxed his U.S. benefactors. During the Reagan administration's covert war against the government of Nicaragua, Noriega helped to supply arms to the Nicaraguan resistance called the Contras (Congress prohibited any expenditures to bring down the Nicaraguan government). At the same time, he received arms from Cuba and sold them to Salvadoran leftist guerrillas and supplied Nicaraguan leaders with intelligence reports. Although Noriega was a gun-runner, money-launderer, drug trafficker, and double agent, he was still useful to the U.S. government.

The furor caused by the Hersh articles diminished but revived in June 1987 when Noriega's former chief of staff, Colonel Roberto Diaz Herrera (forced into retirement), stated that Noriega had fixed the 1984 election and ordered Spadafora's killing. He also implicated Noriega in the death of Torrijos. Middle-class Panamanians organized street demonstrations, demanding his ouster. Noriega responded by declaring a national emergency. He suspended constitutional rights, closed newspapers and radio stations, and drove his political enemies into exile. A special riot squad—nicknamed ''the Dobermans''—laid siege to the home of Diaz Herrera, who was captured and compelled to recant. Church leaders, businessmen, and students organized into the National Civil Crusade, dressed in white, and went into the streets banging pots and pans. The riot squads dispersed them. By now Americans were outraged, and in June 1987 the U.S. Senate called for Noriega's removal. Noriega retaliated by removing police protection from the U.S. embassy. A pro-Noriega mob attacked the building and caused $100,000 in damages.

From that day, the administration of President Ronald Reagan began looking for a way to bring Noriega down. U.S. economic aid and military assistance ended. Noriega lamented that his erstwhile friends in Washington were deserting him. Panamanian bankers began withdrawing their support—Torrijos had transformed the country into an international banking center—and Noriega rapidly lost favor everywhere save for the Panama Defense Forces. The American strategy was to induce discontented officers in the PDF to overturn him. In this way the United States would rid itself of Noriega but not be saddled with a leftist successor to him.

Secret negotiations between U.S. officials and Noriega's representatives called for him to resign and leave the country before the 1988 U.S. presidential election, thus saving George Bush, who as director of the Central Intelligence Agency had dealt with Noriega, from embarrassing revelations in the campaign. There were dark rumors that Noriega was prepared to name high U.S. officials also involved in money-laundering and drug smuggling. As matters turned out, the Justice Department filed indictments against Noriega in federal court in early 1988, which was intended as a warning. Assistant Secretary of State Eliot Abrams went to Panama in a futile effort to get President Eric Del Valle to fire Noriega. Instead, Noriega forced out Del Valle and named a puppet president, Manuel Solis Palma.

Democratic nominee Michael Dukakis tried to make an issue of the ''Noriega connection'' in the 1988 U.S. presidential campaign, but Bush suffered no apparent damage. After assuming office, President Bush increased pressure. Economic sanctions severely hurt Noriega but did not bring him down. In May 1989 Noriega declined to run in the election but chose yet another puppet candidate, Carlos Duque. The opposition Panameñista Party nominated Guillermo Endara. Sensing opportunity, the Bush administration provided Endara with $10 million. Former President Jimmy Carter and other foreign representatives went to Panama to monitor the election. But as soon as Noriega realized that Duque was losing, he ordered the PDF to seize ballot boxes. When the opposition took to the streets in protest, ''dignity battalions'' of Noriega goons assaulted them. Endara and a vice-presidential candidate, Guillermo Ford, were severely beaten.

Noriega declared the election void, installed another puppet as provisional president, and, in October 1989, survived a coup hatched among discontented PDF officers and openly supported by U.S. forces. In the aftermath, Noriega was vengeful and boastful; President Bush, humiliated. In this despair over the nation's declining international image and concern that Noriega was in a position to name a crony as canal administrator, Bush acted. Using as pretext Noriega's declaration that U.S. actions had created a virtual state of war, fear that Noriega would jeopardize the security of the canal (which was untrue), and the firing on U.S. soldiers passing the PDF headquarters, the United States launched a full-scale attack (Operation Just Cause) with 24,000 troops on December 20, 1989.

Fighting continued for four days, at times heavy, with U.S. casualties running into the hundreds and Panamanian into the thousands. Noriega evaded capture for a few days but ultimately took refuge in the Papal Nunciature. Under pressure from Vatican officials, Noriega surrendered to the Vatican Embassy in Panama City on January 3, 1990. In a deal worked out with the U.S.-created government headed by Guillermo Endara, U.S. authorities brought Noriega to Miami for trial. However, legal obstacles and technicalities delayed the trial into the early 1990s. He was convicted of cocaine trafficking, racketeering and money laundering. He was sentenced to 40 years in a Miami prison, and was ordered to pay $ 44 million to the Panamanian government. The trial was not without controversy, however. In late 1995 charges of bribery were brought about. The Drug Enforcement Administration (DEA) was told that the Cali drug cartel had paid a witness, Ricardo Bilonik, to testify about Noriega's ties to the Medellin cartel, Cali's rival. Federal prosecutors have determined that the bribery charges are not enough to justify a new trial.

Further Reading

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Jessye Norman

The repertoire of American-born singer Jessye Norman (born 1945) encompassed an uncommonly wide range, from Monteverdi to Boulez. Her rich soprano voice, however, was sometimes plagued by problems of voice production.

Jessye Norman was born on September 15, 1945, in Augusta, Georgia. Her father, an insurance broker, and her mother, a schoolteacher, encouraged her musically, so she was singing in church choirs from the age of four. Apart from her great love of singing, her childhood was by all accounts typical. Her first step toward a singing career, taken at the suggestion of her high school chorus teacher, was to enter the Marion Anderson vocal competition in Philadelphia at age 16. Though she did not win the competition, as a result of her singing she did gain a full scholarship to Howard University in Washington, D.C. There she studied voice with Carolyn Grant. After graduating from Howard she continued her singing studies with Alice Duschak at Peabody Conservatory in Baltimore and with Pierre Bernac and Elizabeth Mannion at the University of Michigan in Ann Arbor.

Norman fell in love with opera the first time she heard a Metropolitan Opera radio broadcast. ''I was nine and didn't

know what was going on, but I just loved it'' she told Charles Michner of *Vanity Fair* magazine. ''After that I listened religiously.''

To finance her graduate studies, Norman entered the 1968 International Music Competition of the German Broadcasting Corporation in Munich and took first prize. She learned of her honor while on a U.S. State Department musical tour of the Caribbean and Latin America. This prestigious award accorded her immediate wide recognition and engagements throughout Germany leading to a December 1969 debut with the venerable and prestigious Deutsche Oper in Berlin as Elizabeth in Wagner's *Tannhäuser*. She signed a three-year contract shortly thereafter, and enjoyed rapid success in Europe.

From her student days Norman had been selective about her repertoire, heeding her own instincts and interests more than the advice of her teachers or requests of her management. This tendency put her at odds with the Deutsche Opera and compelled her to seek out musical works on her own that she felt were more suitable to her vocal skills. Her search took her to Italy where, in the spring of 1970, she sang in a lesser-known Handel oratorio, *Deborah,* at the Teatro Communale in Florence. In April of 1972 she made her debut at Milan's famous opera house, La Scala, in the title role of Verdi's *Aida*. Her first well-publicized American performance took place that summer in a concert performance of the same role at the Hollywood Bowl. Later in 1972 she further established herself in the United States with an all-Wagner concert at the Tanglewood Festival in Lennox, Massachusetts, and a recital tour of the country. That September she made her London debut at the Royal Opera House, Covent Garden, as Cassandra in Berlioz's *Les Troyens*.

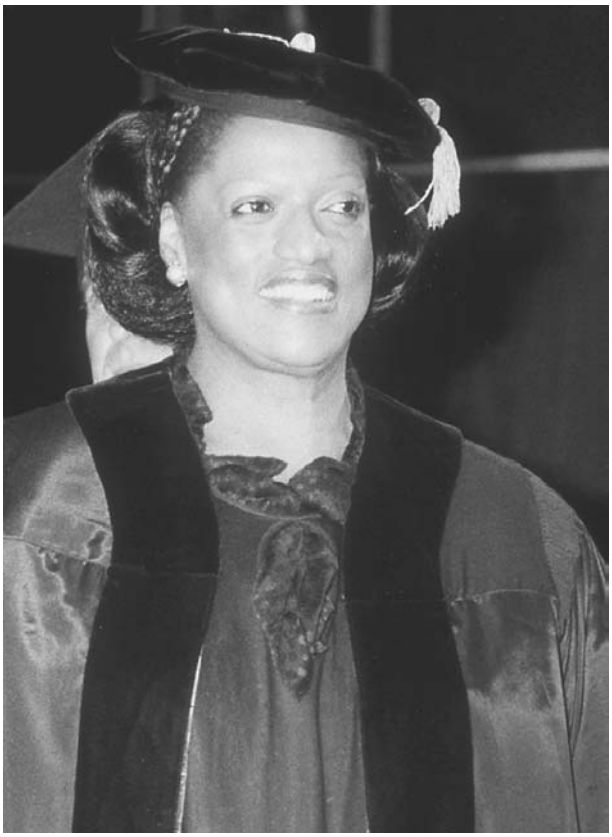

During the years 1973-1975 she performed throughout the Western world—in Spain, Holland, Germany, Scotland, Italy, England, France, and Argentina, as well as the United States, often performing works outside the standard repertoire, including Franck's oratorio *Les Béatitudes* and Schoenberg's song cycle, *Die Gurrelieder*.

In 1975 Norman moved to London and had no staged opera appearances for the next five years. While she gave as the reason for her withdrawal the need to fully develop her voice, others felt that this was a period of concern for her weight and thus her stage image. She told John Gruen of the *New York Times,* ''As for my voice, it cannot be categorized—and I like it that way, because I sing things that would be considered in the dramatic, mezzo or spinto range. I like so many different kinds of music that I've never allowed myself the limitations of one particular range.'' She remained internationally active as a recitalist and soloist in works such as Mendelssohn's *Elijah*.

In October of 1980 Norman returned to the operatic stage in the title role of Richard Strauss's *Ariadne auf Naxos* at the Hamburger Staatsoper in Hamburg, Germany. In 1982 she appeared in her American stage debut with the Philadelphia Opera as Dido in Purcell's *Dido and Aneas* and as Jocasta in Stravinsky's *Oedipus Rex*. Her belated debut at the Metropolitan Opera took place in September of 1983, the opening night of its 100th anniversary season, again as Cassandra. She was invited to sing at the January 21, 1985, inauguration of President Reagan, an invitation which she debated as an African American, as a Democrat, and as a nuclear disarmament activist. But she did accept and sang the folk song ''Simple Gifts.''

Although she was concerned about her stage image, Norman often managed to convert her size to a positive advantage by choosing physically more static roles that called for stately and dignified bearing.

Among the numerous honors bestowed upon Norman were the following: *Musical America's* musician of the year, 1982; honorary doctorates from Howard University (1982), Boston Conservatory (1984), and University of the South (1984); and Commandeur de l'Ordre des Arts et des Lettres from the French government, 1984. She also received awards for her recordings of R. Strauss, *Four Last Songs;* R. Schumann, *Frauenlieben und Leben;* Schoenberg, *Die Gurrelieder;* and Negro spirituals.

New York Times writer Allen Hughes wrote that Norman ''has one of the most opulent voices before the public today, and, as discriminating listeners are aware, her performances are backed by extraordinary preparation, both musical and otherwise.'' Her performances sparked endless ovations from audiences all over the world. In 1985 it was reported that a Tokyo audience applauded for 47 minutes, and the next year an audience in Salzburg Austria applauded for 55 minutes. ''Ms Norman's voice seems to draw from a vast ocean of sound. . . . Yet . . . what made the soprano's performance particularly remarkable was the effortlessness with which she could hover over long, soft

notes. . . . And there is also the quality of sound that she produces: even the loudest passages are cushioned by a velvety seductive timbre,'' wrote Michael Kimmelman.

Norman's work in the 1990s included singing at the opening of the Metropolitan Opera's production of *Ariadne auf Naxos* in 1993, taking part at a gala for the New York Philharmonic in 1995, and appearing at concerts throughout the world.

Norman once described the reverent approach that she took to her work in the *New York Times:* ''To galvanize myself into a performance, I must be left totally alone. I must have solitude in order to concentrate—which I consider a form of prayer. I work very much from the text. The words must be understood, felt and communicated. . .If you look carefully at the words and absorb them you are halfway home already. The rest is honesty—honesty of feeling, honesty of involvement. If a performer is truly committed, then the audience will respond accordingly. Of course, love is the thing that propels us all. It's what carries us along—that's the fuel!''

In March 1997, Jessye Norman was honored by New York's Associated Black Charities at the 11th Annual Black History Makers Awards Dinner for her contributions to the arts and to African American culture.

Further Reading

Little biographical material is available on Jessye Norman in readily accessible publications. Several articles appeared in *Opera News* between 1980 and 1985. Of these, the issue of December 24, 1983, contains a good review by R. Jacobson of her New York debut. The February 18, 1984, issue includes a revealing interview by Martin Mayer; her New York debut was also covered in the *New York Times* by John Gruen, September 25, 1983; *Vanity Fair* did an in-depth study of her in February 1989. She is listed in the *International Encyclopedia of Music and Musicians* (1975); and in the 1988 *The New Penguin Guide to Compact Discs and Casettes*. She was also profiled in the documentary film *Jessye Norman, Singer: Portrait of an Extraordinary Career* Malachite Productions, 1991. □

Benjamin Franklin Norris Jr.

The best work of Benjamin Franklin Norris, Jr. (1870-1902), American novelist and critic, achieves a raw force that has won him an important place in the history of American fiction.

Frank Norris was born in Chicago on Mar. 5, 1870, the son of a wealthy jeweler. When Frank was 14, the family moved into a mansion in San Francisco. This house would be the model for the mansion in Norris's novel *The Pit* (1903), which also presents a portrait of his mother in the character of Laura.

Education and Early Writings

After a short time in high school, Norris left to study at the San Francisco Art Association. His family, even his no-nonsense father, encouraged him; in fact, they moved to London and then to Paris in 1887 so that he could study painting. Norris enjoyed painting, but after 2 years he returned to San Francisco and in 1890 entered the University of California. He remained for 4 years but did not take a degree. Meanwhile, his mother published his first book: *Yvernelle: A Tale of Feudal France* (1892), a verse romance.

In 1894 Norris's parents were divorced. His father continued to provide for the family financially. Frank, his mother, and his brother, Charles, soon traveled east, and Frank enrolled at Harvard in the creative writing class of Lewis Gates. Later, in a critical essay, Norris stated a conviction he had acquired from Gates: ''The construction of a novel is as much of an exact science as the construction of a temple or a sonnet.'' He also learned that it is best for the novelist ''to treat but one thing in one chapter, to keep to one time and one place as much as is possible, and to hold to but one theme from cover to cover.'' Literary critics are divided in assessing how closely Norris actually followed these precepts in his best novels, but another of Gates's lessons—the insistence that fiction plainly state the ''facts of daily life''—is unquestionably reflected in Norris's finest work. Under Gates, Norris began work on *McTeague* and *Vandover and the Brute,* two novels many critics consider his most successful.

Journalist and Critic

After a year at Harvard, Norris traveled to Africa to gather material for fiction and to write newspaper stories for the *San Francisco Chronicle*. However, victimized by a tropical fever and in trouble with the Boer authorities in southern Africa, he returned to San Francisco. There, on the magazine staff of the *Wave* (1896-1898), he contributed over 200 pieces: articles on football; reviews of books, plays, and stories; and a serialized novel. His book reviews reveal his deep appreciation of the pioneering naturalist in French fiction, Émile Zola, whose novels gave Norris ''an impression of immensity, of vast, illimitable force, of a breadth of view and an enormity of imagination almost too great to be realized.'' Though Norris also praised America's leading realist writer, William Dean Howells, he clearly preferred Zola's scope and power and sought the same in his own work.

Meanwhile, Norris led a bohemian life among San Francisco artists and writers. In 1896 he finished *McTeague*. He soon met Jeanette Black, then 17; their courtship became the subject of *Blix,* the lightest, most romantic, and trivial of Norris's novels, but not the worst. The self-portrait contained in the chief character, Conde Rivers, is probably very revealing.

In 1898 Norris moved to New York City. He started working for *McClure's Magazine* but soon went off to cover the Spanish-American War. This venture was a fiasco, and his reports were not published. He succeeded in meeting two important literary men—Richard Harding Davis and Stephen Crane—but the former, whom he had long ad-

mired, proved unapproachable thereafter, and the latter's personal conduct repelled Norris. Finally, Norris contracted malaria and returned to San Francisco.

His Novels

The early novels were *McTeague* and *Vandover and the Brute*. (Norris never completed *Vandover;* it was prepared for posthumous publication in 1914 by his brother, Charles, himself a novelist.) *Vandover* concerns a San Francisco artist who lets the brute in his nature dominate his actions, slipping steadily from ease to squalor. The novel is confused, but *Moran of the Lady Letty,* the story Norris serialized in the *Wave* in 1898, is even more so. Though this story was a piece of unredeemable brutality, it had won Norris the job at *McClure's*. Meanwhile, a friend introduced Norris to the influential William Dean Howells, who read *McTeague* and encouraged Norris to continue seeking a publisher. The novel finally appeared in 1899.

McTeague is flawed by Norris's inability to write convincing dialogue, but another of Norris's weaknesses became a positive strength in this novel. Norris could not create characters who behave rationally; his people are never fully developed human beings. But this is the philosophic point in *McTeague,* which concerns characters who are incapable of reasonable behavior. In physical strength McTeague is almost superhuman, but in self-understanding and self-control he is less than half a man. McTeague's wife is equally shallow, and her only emotion is greed. Both characters are impelled toward catastrophe by hidden forces; they are objects, not actors, in the human drama. Yet their story is dramatic and vivid: in 1924 Erich von Stroheim demonstrated how much drama the story contains when he adapted it into his silent-screen classic *Greed*.

Blix was published just after *McTeague*. Norris then returned to California to gather new material and to marry Jeanette Black in 1900. The couple settled in New York City, where Norris continued working on his fiction and served as a reader for Doubleday, Page, and Company. In the latter capacity he recommended the publication of *Sister Carrie,* a novel by an unknown writer, Theodore Dreiser which, today, is considered by some to be an American classic. Doubleday contracted to publish it but later attempted to break the contract, and, failing in that, published the book without trying to sell it. Dreiser realized $68.40 from the transaction.

The hero of Norris's *The Octopus* (1901) is a poet who identifies himself with the struggling wheat farmers of California against the octopus-tentacled Southern Pacific Railroad. His efforts to help the farmers go as far as bombing a railroad building, but nothing he or anyone else does can correct the injustice and brutality of the situation. The poet finally concludes that economic laws which men cannot alter determine the conditions under which they must live. Although the novel rises to power at moments, it is a strident, grandiose work, simplistic in its interpretation of human motivations. Norris planned it as the first of a trilogy called ''The Epic of the Wheat''; the second novel takes its name, *The Pit,* from the Chicago grain exchange. It focuses on a self-made capitalist, his wife, and an artistic dilettante. The scale of the action is smaller than in *The Octopus,* but the characters are much more convincing, probably because Norris was now writing of the economic class in which he had grown up. *The Octopus* could be called a bad major novel, *The Pit* a good minor one.

In 1902, shortly after the birth of their only child, a daughter, the Norrises moved to San Francisco. They planned a world cruise during which Norris would gather material for the third volume of his trilogy. However, Norris neglected an abdominal pain that proved to be appendicitis, and he died on Oct. 25, 1902. *The Pit,* serialized in the *Saturday Evening Post,* appeared as a book in 1903, the same year that saw the publication of *A Deal in Wheat and Other Stories* and a collection of his critical essays, *The Responsibilities of a Novelist*.

Further Reading

A reliable biography of Norris is Franklin Walker, *Frank Norris* (1932). Warren French, *Frank Norris* (1962), provides a biographical sketch and an analysis of his works. Donald Pizer, *The Novels of Frank Norris* (1966), is thorough and scholarly, and his edition of *The Literary Criticism of Frank Norris* (1964) presents valuable material not available elsewhere. There are excellent sections on Norris in Warner Berthoff, *The Ferment of Realism* (1965), and Larzer Ziff, *The American 1890s* (1966).

Additional Sources

Norris, Charles Gilman, *Frank Norris, 1870-1902: an intimate sketch of the man who was universally acclaimed the greatest American writer of his generation,* Philadelphia: R. West, 1977. □

George William Norris

George William Norris (1861-1944), U.S. congressman and senator, authored the 20th Amendment to the Constitution and sponsored numerous pieces of Progressive legislation.

George W. Norris was born on July 11, 1861, in Sandusky County, Ohio. He attended Northern Indiana Normal School (now Valparaiso University), where he received his bachelor of arts and law degrees. Returning to the family farm in 1883, he clerked in a local law office and taught school. He settled in Nebraska and in 1899 opened a law office in McCook, which remained his home until his death.

In 1892 Norris was elected Furnas County prosecutor and 3 years later, district judge. He was elected to the U.S. House of Representatives in 1902, where he aligned himself with the Progressive wing of the Republican party. His most noteworthy achievement was his leadership of the 1910 rules fight which clipped the autocratic powers of the reactionary Speaker, Joseph G. Cannon.

In 1913 Norris was elected to the Senate. He voted against most of the Woodrow Wilson administration's do-

mestic legislative program on the grounds that it was not sufficiently Progressive, and he bitterly opposed Wilson's foreign policy, even voting against the declaration of war against Germany. He was against American membership in the League of Nations and later opposed United States adherence to the World Court.

In the 1920s Norris was a leading supporter of farm relief legislation. He successfully blocked the sale to private interests of the hydroelectric facilities at Muscle Shoals, Ala., and in 1928 and 1931 he pushed through Congress legislation providing for government operation of the facilities. Although presidents Calvin Coolidge and Herbert Hoover vetoed the bills, Norris saw his dream realized with the creation of the Tennessee Valley Authority under the New Deal.

Norris was the cosponsor of the Norris-LaGuardia Act (1932), which outlawed labor contracts that made union membership a condition of employment and drastically limited the use of injunctions in labor disputes; and the Norris-Rayburn Act (1936), which made the Rural Electrification Administration permanent. He was the father of the 20th Amendment to the Constitution (which eliminated the ''lame-duck'' Congress and changed the date for the president's inauguration) and was instrumental in Nebraska's adoption (1934) of a unique non-partisan, unicameral legislature.

Unlike most Progressives, Norris was a loyal supporter of the New Deal. Alarmed by the Nazi threat, he favored limited American intervention in Europe and backed Franklin Roosevelt's third-term bid in 1940. In 1936 he had formally renounced the Republican label and won reelection, with Roosevelt's endorsement, as an independent. In 1942 Norris again ran as an independent but was defeated. He died in McCook on Sept. 2, 1944.

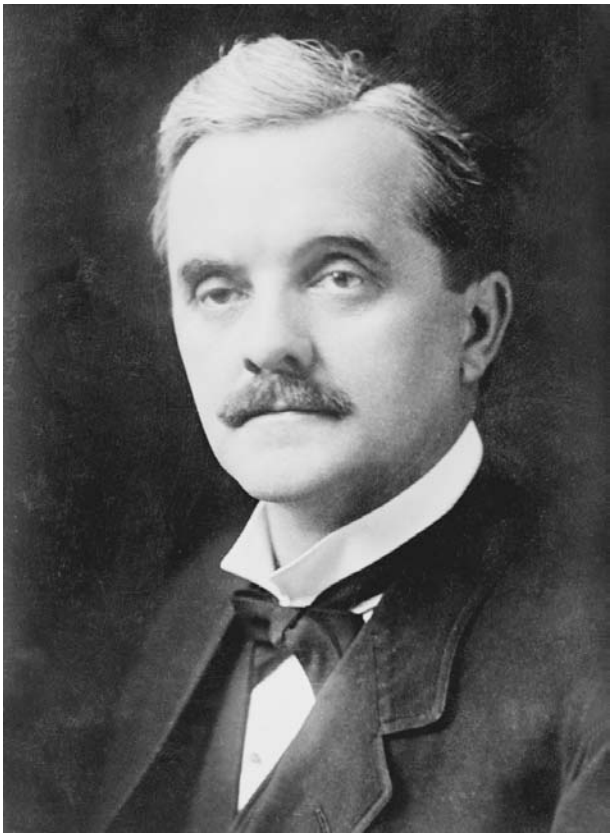

Further Reading

Norris's autobiography is *Fighting Liberal* (1945). Richard Lowitt's *George W. Norris: The Making of a Progressive, 1861-1912* (1963) and *George W. Norris: The Persistence of a Progressive, 1913-1933* (1971) are two volumes of a projected three-volume biography. Norman L. Zucker, *George W. Norris: Gentle Knight of American Democracy* (1966), analyzes Norris's political thought.

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Frederick North

The administration of the English statesman Frederick North, 2d Earl of Guildford and 8th Baron North (1732-1792), is associated with Britain's loss of the American colonies.

Frederick North was born in London on April 13, 1732. He was educated at Eton and Oxford and after leaving the university traveled for 3 years in Europe. In 1756 he married Anne Speke, the daughter of a Somerset squire, by whom he had seven children.

At the first general election (1754) after he came of age, North entered Parliament. Diffidence rather than ambition marked his early career. Between 1759 and 1767 he occupied a series of state offices without making himself particularly conspicuous. In 1768 he became leader of the Commons and quickly won the respect of the House.

Horace Walpole described North about this time: ''Nothing could be more coarse or clumsy or ungracious than his outside. Two large prominent eyes that rolled about to no purpose . . . a wide mouth, thick lips, and inflated visage, gave him the air of a blind trumpeter. A deep, untunable voice, which . . . he enforced with unnecessary pomp, a total neglect of his person, and ignorance of every civil attention, disgusted all who judge by appearance.'' Though not a great orator, North was intelligent and quick-witted, prompt in reply, and unruffled by criticism. ''The bitter sarcasms and severe accusations leveled at him seemed to sink into him like a cannon ball into a wool sack,'' wrote one commentator.

Perhaps it was these qualities that persuaded George III to offer North the office of first minister in January 1770.

North's administration was distinguished by the loss of the American colonies, an event for which his policy was at least partly responsible. On the taxation of America, North was a disciple of R. T. Grenville. He saw the Boston tea riots of 1773 as an open challenge to British supremacy and, inadequately informed of the temper and feelings of the Americans, introduced punitive legislation designed to overawe the Colonies. Next, faced with a revolutionary situation, he reacted with increased severity and an offer of conciliation, an ambivalent attitude that marked British policy throughout the hostilities.

As the war progressed, North abandoned all hope of reconciliation. To secure an American renunciation of independence, at whatever sacrifice of principle, became his aim. Sanguine expectation and utter despair alternated in his attitude toward the war. Defeat at Saratoga reduced him to an agony of indecision and doubt. Repeatedly he implored the King for permission to resign, and as often agreed to remain. Chronic indecision at critical moments was indeed North's greatest defect as a minister.

But despite his anxieties, further setbacks in America, and the outbreak of war with France, North continued in office. The surrender of Yorktown, however, forced him to a fundamental reconsideration of his policy. He came to believe that the war must be ended even if by a renunciation of sovereignty over America. ''Peace with America seems necessary,'' he wrote to the King in January 1782, ''even if it can be obtained on no better terms than some federal alliance, or perhaps even in a less eligible mode.'' But he did not openly challenge George III's reiterated declaration that he would not acknowledge American independence. It was the Commons, not North, that forced the King to face reality. The passing of the motion against the ''further prosecution of offensive warfare on the continent of North America,'' on Feb. 27, 1782, was a defeat for the King and a relief to North. A month later he resigned.

North remained in active politics, and in April 1783, on the resignation of Lord Shelburne and the refusal of William Pitt the Younger to form an administration, he effected a coalition with Charles James Fox. The dismissal of the coalition in December marked the end of North's consequence as a parliamentary figure. He continued to speak regularly in the Commons until 1786, when he began to go blind. In August 1790 North succeeded his father as 2d Earl of Guildford. He died in London on Aug. 5, 1792.

Further Reading

Alan Valentine, *Lord North* (2 vols., 1967), is an exhaustive biography. I. R. Christie, *The End of North's Ministry, 1780-1782* (1958), is a specialized study. Essential for background reading is L. B. Namier, *England in the Age of the American Revolution* (1930; 2d ed. 1961). Also useful are R. Ritcheson, *British Politics and the American Revolution* (1954), and Bernard Donoughue, *British Politics and the American Revolution: The Path to War, 1773-75* (1964). □

John Howard Northrop

The Nobel Prize-winning American biological chemist John Howard Northrop (1891-1987) established that enzymes are proteins and also showed that a bacterial virus is a nucleic acid-protein complex.

On July 5, 1891, J. H. Northrop was born in Yonkers, NY. He attended Columbia University, majoring in chemistry and earning a bachelor of science degree in 1912 and a masters degree in science in 1913. He studied the nature of phosphorus in starch for his thesis research and received a doctoral degree in chemistry in 1915. Northrop accepted a position with the biologist Jacques Loeb at the Rockefeller Institute for Medical Research in New York City.

Early Research

In his early career, Northrop was concerned with the effect of environmental factors on the hereditary properties of fruit flies (*Drosophila*). He began by growing the flies aseptically, without pathological microorganisms. It was probably the first time animals had been cultivated free of microorganisms. Northrop found that although carbon dioxide output, a measure of energy expended, was greater at 15°C than at 22°C, the flies lived longer at 15°C than at 22°C. This discovery exploded the existing hypothesis that life duration was regulated by an energy limit.

The entrance of the United States into World War I cut short Northrop's fruit fly research. His talents were needed by the Federal government to produce acetone for the war

effort. He was commissioned a captain in the Army's chemical warfare service. In a short time Northrup developed a method of fermentation of potatoes which produced substantial quantities of acetone.

Work on Enzymes

After the war Northrop returned to the Rockefeller Institute and began studying enzymes. He first tried to determine the conditions which affect the action of the digestive enzymes pepsin and trypsin. By 1929 he had obtained crystals of swine pepsin, but it was not until 1931 that his failure of any of his methods to separate the enzymatic activity from the proteinous material finally convinced him that pepsin must be protein—another significant discovery.

Work on Viruses

Throughout his career Northrop had an interest in self-duplicating systems, one of the prime characteristics of living units. This interest led him to examine, in the 1920s, the way in which tobacco mosaic virus and bacterial viruses (bacteriophages) reproduce. These studies prepared him for work in the late 1930s in which he showed that highly purified staphylococcus bacteriophages contained nucleic acid as well as protein. This was one of the earliest demonstrations of the presence of nucleic acid in virus. Later he drew attention to the possibility that the nucleic acid in bacterial viruses might correspond to the free deoxyribonucleic acid (DNA) of the transforming principle, which in the virus is encased in a protein unit that serves to protect the DNA and to introduce it into the susceptible cell.

Recognition of Achievements

Northrop became a full member of the Rockefeller Institute for Medical Research (now Rockefeller University) in 1923, after Loeb's death. He retained that position throughout his life. He was elected to membership in the National Academy of Sciences in 1934. He shared the Nobel Prize in chemistry in 1946 with his Rockefeller colleague Wendell F. Stanley and with Cornell University's James B. Summer for their work on purification and crystallization of enzymes.

After the closing of the Rockefeller Laboratories in Princeton, New Jersey, Northrop moved to Berkeley, California. There he became a professor of bacteriology and biophysics at the University of California at Berkeley, and he continued to work on mechanisms by which viruses arise in apparently healthy cells. He served as a contributing editor of the *Journal of General Physiology,* beginning in 1925.

Northrop died at his home in Wickenberg, Arizona, on May 27, 1987, after a long retirement. His son-in-law, Frederick Robbins, was also a Nobel Prize recipient, capturing the 1954 award in physiology and medicine.

Further Reading

Most of Northrop's research papers were published in the *Journal of General Physiology;* he also wrote a book, *Crystalline Enzymes* (1939; rev. ed. 1948); The Nobel Foundation's*Chemistry* (3 vols., 1964-1966) contains a biography of Northrop; Information on Northrop and his work is also found in Eduard Farber, ed., *Nobel Prize Winners in Chemistry, 1901-1950* (1953); and in Paula McGuire, ed., *Nobel Prize Winners* (1992). □

Duke of Northumberland

The English soldier and statesman John Dudley, Duke of Northumberland (ca. 1502-1553), was the virtual ruler of England from 1549 to 1553. He was executed when his attempt to place Lady Jane Grey on the throne failed.

John Dudley's father, Edmund Dudley, was one of the principal financial administrators serving Henry VII. He was executed in 1510, soon after the accession of Henry VIII, as a scapegoat to clear the royal family of responsibility for its unpopular exactions.

Young John was placed under the guardianship of Edward Guildford, a minor courtier, whose daughter he later married and through whom he gained a place at Henry VIII's court. In 1523 he was knighted while serving in the army at Calais. When Guildford died in 1534, Dudley and his wife obtained most of his lands, perhaps through the influence of Thomas Cromwell. It was probably also Cromwell who had Dudley appointed master of the horse to Anne of Cleves.

Dudley did not suffer from Cromwell's fall and execution but continued to gain favor and offices. In 1542 he was created Viscount Lisle—the title had previously belonged to his mother's second husband—and appointed high admiral. From 1544 to 1546 he was governor of Boulogne, and he acquired military renown in the conflict with France; he led the English delegation which obtained Francis I's signature to the Treaty of Ardres, which ended the war.

Dudley was the second most powerful man in England at the time of Henry VIII's death (1547), and he was one of the 16 executors named in the King's will. Dudley acquiesced in the arrangement whereby Edward Seymour obtained control of the government as Protector Somerset, and he helped Somerset win the great victory over the Scots at Pinkie. But by 1549 Somerset had shown himself unable to deal effectively with the problems of government, especially the uprisings in Cornwall and Norfolk; only Dudley was able to suppress Ket's rebellion, freeing the city of Norwich from the peasants and hanging their leaders.

Dudley and his supporters now forced Somerset to relinquish power, which was assumed by Dudley himself. Somerset was sent to the Tower for a time, then released, but finally executed in 1552. Dudley acquired additional offices, although he never took the title protector, and in 1551 he was created Duke of Northumberland. Although he lacked sincere religious conviction, he supported the increasingly Protestant policies of Archbishop Thomas Cranmer, and he gained wealth for himself from the pillage of the Church.

Duke of Northumberland (top row, 2nd from left)

By the beginning of 1553 it was evident that Edward VI's health was failing, and Northumberland began to concern himself with the succession to the throne. Wishing to retain power and not desiring the accession of a Catholic, he conceived the ''device'' whereby Edward's sisters Mary and Elizabeth were excluded in favor of Lady Jane Grey, who had married Northumberland's son Lord Guildford Dudley. When the young king died in July, Northumberland proclaimed Jane queen. But he had not reckoned with the general support for Mary, who as Henry VIII's older daughter was regarded by the English people as the proper heir. Although he attempted to lead a force against Mary, Northumberland soon saw that the attempt was futile, and at Cambridge he proclaimed his support for Mary.

Northumberland was then arrested and sent to the Tower. He was executed on Aug. 22, 1553. On the scaffold he denounced Protestantism and abjectly begged for his life, but without avail.

Further Reading

The only biography of Northumberland is a popular work by Philip Lindsay, *The Queenmaker: A Portrait of John Dudley* (1951). There is relevant material in Hester W. Chapman's two works: *The Last Tudor King: A Study of Edward VI* (1958) and *Lady Jane Grey* (1962). Wilbur Kitchener Jordan, *Edward VI: The Threshold of Power: The Dominance of the Duke of Northumberland* (1970), is the standard scholarly account of the period of Northumberland's supremacy. □

Nostradamus

A physician and astrologer by profession, Nostradamus (1503-1566) is said to have remained awake nights for several years, meditating over a brass bowl filled with water. Through these trances he supposedly could see into the future, and he set his predictions down for posterity in a twelve-volume set he entitled *Centuries.*

Nostradamus is the Latinized name of a sixteenth-century French prophet named Michel de Notredame. Since his death in 1566, scholars and lay people have remained fascinated by Nostradamus's forecasts, in which many future events seem to have been uncannily divined. The French Revolution, the rise of fascism in 1930s Europe, and the explosion of a U.S. space shuttle were supposedly prophesied by the Renaissance scholar.

Questioned Authority

Nostradamus was born in December of 1503 in the south of France; his family was of Jewish heritage but had converted to Catholicism during a period of religious intolerance. Both of his grandfathers were esteemed scholars,

one a physician; with the other, he studied classical languages. At the age of 14 Nostradamus left his family to study in Avignon, the ecclesiastical and academic center of Provence. In class, he sometimes voiced dissension with the teachings of the Catholic priests, who dismissed the study of astrology and the assertion of the Polish scientist Copernicus. Copernicus had recently gained fame with his theory that the Earth and other planets revolved around the sun—contrary to the Christian appraisal of the heavens. Nostradamus's family warned him to hold his tongue, since he could be easily singled out for persecution because of his Jewish heritage in the anti-Semitic climate, conversion and baptism or not. Earlier, from his grandfathers he had secretly learned some mystical areas of Jewish wisdom, including the Kabbalah and alchemy.

Nostradamus graduated in 1525 from the University of Montpellier, where he had studied both medicine and astrology, a common professional duality during the era. The first several years of his career as a doctor were spent traveling throughout the many towns and villages in France being decimated by the bubonic plague. Called ''Le Charbon'' because of the festering black cankers it left on its quickly-dead victim's body, the epidemic had no cure. Doctors commonly ''bled'' the patient, and knew nothing of how to prevent further infection or how Europe's unsanitary conditions contributed to the spread of the disease. Nostradamus would prescribe fresh air and water for the afflicted, a low-fat diet, new bedding, and often administered an herbal remedy made from rosehips, later discovered to be rich in vitamin C; entire towns recovered. Nostradamus's herbal remedies were common to the era, but his beliefs about infection control could have resulted in charges of heresy and death.

Devastated by Personal Tragedies

Word of Nostradamus's healing powers made him a celebrated figure in Provence. He wrote a book listing the doctors and pharmacists he had met in southern Europe, translated anatomical texts, developed recipes for gourmet foods, and received his doctorate in 1529 from Montpellier. He also taught at the university for three years, but left when his radical ideas about disease were censured. He chose a wife from among the many offered to him by wealthy and connected families, and settled in the town of Agen. Unfortunately, Le Charbon's recurrence felled his wife and two young children; because the famed physician could not save his own family, citizens suddenly looked upon him with scorn. His in-laws sued for the return of the dowry given to him. His patron, a scholar and philosopher named Julius-Cesar Scalinger, also broke ties with him. A chance remark Nostradamus had once made about a statue of the Virgin Mary landed him in court defending himself against charges of heresy. When told to appear before the feared Church Inquisitors at Toulouse, he became a fugitive.

For the next several years Nostradamus traveled through southern Europe. Scholars have posited that this difficult period probably awakened his powers of clairvoyance. By 1544 torrential rains were again bringing pestilence to southern France, and Nostradamus appeared in Marseilles, then Aix; with his medicinal practices he managed to halt the spread of disease in the latter and was again celebrated for his skills. Moving to the town of Salon, he set up a medical practice, remarried, and began a new family. A devout practicing Catholic outwardly, he spent the night hours ensconced in his study positioned in front of a brass bowl filled with water. Meditation would bring on a trance, and it is also theorized that he may have used herbal means to achieve such a state. In such trances visions would come to him.

Some of these visions for the coming year Nostradamus began writing about when he undertook the first of his *Almanacs,* which appeared annually from 1550 to 1565. Greatly popular with the reading public, the *Almanacs* spoke of astrological phases of the coming year and contained quatrains, or rhymed four-line verse, offering hints of upcoming events. The published works served to spread his fame across France to an even greater degree, and by now his visions were such an integral part of his scholarship that he decided to channel them into one massive opus for posterity. He would call this book *Centuries.* Each of the ten planned volumes would contain 100 predictions in quatrain form. In it, the next two thousand years of humanity would be forecasted.

Prophecies Brought Fame and Fortune

Nostradamus began working on *Centuries* on Good Friday of 1554. The first seven volumes were published in Lyon the following year; although he completed volumes VIII through X by 1558, he would not allow them to be

published until after his death. Yet the reception of the initial works made Nostradamus a celebrated figure. ''Polite society called Nostradamus a genius,'' wrote John Hogue in *Nostradamus and the Millennium: Predictions of the Future.* ''The peasant Cabans [the superstitious Catholic underclass] called him an instrument of Satan and his dark, cryptic poems the confounded gibberish of Hell. His medical colleagues called him an embarrassment. Philosophers praised and cursed him. Poets either marvelled or scratched their heads at his crabbed and wild verses—a bewildering madness with a method set in riddles and anagrams written in a mixture of French Provencal, Latin, Greek and Italian.''

Nostradamus's writings attracted no less than the interest of France's royal family. He was invited to the Paris court of Henry II and his wife, Catharine de Medici. The Medicis were known for their pan-European political ambitions, and the queen hoped that Nostradamus could give her guidance regarding her seven children. Ostensibly, Nostradamus also arrived in Paris in August of 1556 to explain Quatrain 35 of *Centuries I,* assumed to refer to King Henry II. It read: ''The young lion will overcome the older one/ On the field of combat in single battle/ He will pierce his eyes through a golden cage/ Two wounds made one, then he dies a cruel death.''

Nostradamus told the king that he should avoid any ceremonial jousting during his 41st year, which the regent's own astrologer had also asserted. The physician spent the next few years ensconced in the luxury of the royal court, but received word that Catholic authorities were again becoming suspicious of his soothsaying and were about to investigate him. He returned to his hometown of Salon and his wife and children. Finishing volumes VIII through X, he also began work on two additional volumes of *Centuries,* which were unfinished at the time of his death. On June 28, 1559, in his 41st year, Henry II was injured in a jousting tournament celebrating two marriages in his family. With thousands watching, his opponent's ''lance pierced the King's golden visor, entered his head behind the eye, both blinding him and penetrating deep into his brain. He held onto life for ten agonizing days,'' wrote Hogue in *Nostradamus and the Millennium.*

Spent Later Years Quietly

Already a celebrated persona in France, Nostradamus became a figure inspiring both awe and fright among the populace. His other prophecies regarding France's royal line were consulted, and most seem to predict only death and tragedy. Henry's surviving widow, now Queen Regent Catharine de Medici, visited him in Salon during her royal tour of 1564, and he again told her (as he had when he drew up their astrology charts) that all four of her sons would become kings. Yet all the children came to equally dismal ends: one son became king of Poland, but was murdered by a priest; another died before carrying out a plot to kill another brother; two died young as well; the three daughters also met tragic fates. The family's House of Valois died out with the burial of Queen Margot.

Nostradamus himself died in 1566. He had long suffered from gout, and naturally predicted his own end, although sources say he was off by a year. Many translations of his *Centuries* and treatises on their significance appeared in the generations following his death, and remain popular to the present day. Interpreters claim Nostradamus predicted Adolf Hitler's rise to power as well as the explosion of the U.S. space shuttle *Challenger* in 1986. Biographies of the seer have also appeared periodically. For two centuries the Vatican issued the Index, or a list of forbidden books; *Centuries* was always on it. ''No other prophet since Biblical times has held as constant a place in the hearts and minds of the populace as Nostradamus,'' wrote Dava Sobell in *Omni.* ''Whether by dint of the audacity of his future vision or the dreamlike imagery of his verses, he has literally triumphed over time.''

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□

Notker Balbulus

The poet-musician Notker Balbulus (ca. 840-912), a monk in the Swiss monastery of St. Gall, popularized sequences, poems sung during Mass following—as a sequence to—the Alleluia.

Born not far from St. Gall, Notker, or Notger, Balbulus lost his father in early childhood and was brought up by an old soldier who had served in Charlemagne's army. As a young boy, Notker went to study at St. Gall, then entered the monastery as a monk, and later became its librarian. Always interested in literature, he there found congenial poet friends and like them wrote historical, poetic, and musical works. As a historian, he collected a book of legal deeds and other official documents of his monastery, adding some occasional poems, expanded the existing book of lives of the saints, and chronicled the deeds of Charlemagne. Most of his poetic works were collected in his *Liber hymnorum* (ca. 860-887). Though a larger treatise on music is lost, an *Epistola de musica* survives.

Of these works the book of hymns is by far the most important. It contains 40 sequences for the major feasts of the year, in the order of the calendar. In the foreword Notker tells us that his poems were inspired by a liturgical book containing similar poems that was brought to St. Gall in the 850s by a priest who had fled from the Abbey of Jumièges when it was destroyed during a Norman invasion and taken refuge at St. Gall. Most of Notker's sequences are rather long poems with numerous short stanzas of unequal length. In most of the poems the first and last stanzas were sung by the full choir of monks; the other stanzas, arranged in pairs of equal length, were sung alternately by halves of the choir. In the 11th and 12th centuries all the stanza pairs of a se-

quence, known as double versicles, were often of similar length and rhymed.

While Notker was working on these poems, his friend Tuotilo, also a monk at St. Gall, expanded the Gregorian chant repertoire by creating shorter songs, called tropes, to be inserted in various other parts of the Mass. Through the next centuries hundreds of sequences and thousands of tropes were created, so that the Mass became increasingly cumbersome. Therefore at the last sessions of the Council of Trent in 1562-1563 the Church decided to eliminate all tropes and all but a few sequences. Thus only five sequences, sung at very special occasions, are still heard today in the Roman Catholic churches: those for Easter, Whitsunday, Corpus Christi, Seven Dolors, and the Mass for the Dead (Requiem Mass)—none of them by Notker.

Further Reading

Information on Notker's life and work is in Gustave Reese, *Music in the Middle Ages* (1940), and Anselm Hughes, ed., *Early Medieval Music up to 1300* (1954). □

Novalis

The German poet and author Novalis (1772-1801) was the most important poet and imaginative writer of the early German romantic movement. Both his poetry and his prose writings express a mystical conviction in the symbolic meaning and unity of life.

Novalis, whose real name was Baron Friedrich Leopold von Hardenberg, was born of an aristocratic family in Wiederstedt, Saxony, on May 2, 1772. While studying philosophy and law at the universities of Jena and Leipzig, he met the philosopher Johann Gottlieb Fichte and the poet Friedrich von Schiller. He also became friends with Friedrich von Schlegel, later the chief theoretician of the romantic school. Novalis also studied at the University of Wittenberg and from 1794 to 1796 worked as an official in Tennstädt.

At Tennstädt, Novalis became engaged to 13-year-old Sophie von Kühn, who died in 1797. Her death affected him deeply, and in the same year he began his *Hymnen an die Nacht* (*Hymns to the Night*), which were published in 1800. In these poems he recounted his experience of Sophie's death and his conversion to a kind of Christian mysticism in which he longed for his own death in order to be reunited with his beloved.

Despite his longings for death, however, Novalis continued his career. He turned to the study of mine engineering, married Julie von Charpentier in 1798 (while maintaining his mystical union with Sophie), and in 1799 became mine inspector in Weissenfels. He had advanced to supervisor by the time of his death.

During these years Novalis also developed his mystical view of the world. In the fragmentary novel *Die Lehrlinge zu Sais* (1798; *The Novices at Sais*) Novalis expressed his belief

that the things of the natural world are symbols whose meanings can be discovered by poets. His most important novel, *Heinrich von Ofterdingen,* incomplete at his death, tells of the initiation of a young medieval poet into the mysteries of his calling. Heinrich undertakes a journey, receives poetic instruction, and falls in love. The dominant idea of the novel is the harmony and eternal significance of all life and nature. It also presents the image of the *blaue Blume* (blue flower), which later became the romantics' favorite symbol for any object of mystical aspiration.

Novalis's mystical attitudes also found expression in *Geistliche Lieder* (*Religious Songs*) and in the essay *Die Christenheit oder Europa* (1799; "Christendom or Europe"), which extols the unity of faith and society made possible by medieval Catholicism. Several of Novalis's writings were left unfinished at his death, of tuberculosis, at Weissenfels on March 25, 1801.

Further Reading

For English readers the best general work on Novalis is Frederick Hiebel, *Novalis* (1954; 2d rev. ed. 1959), which provides a detailed study of his life and spiritual development, as well as a careful analysis of each of his major works. For shorter general discussions see Ralph Tymms, *German Romantic Literature* (1955), and Michael Hamburger, *Reason and Energy* (1957). Oskar Walzel, *German Romanticism,* translated by Alma E. Lussky (1932), deals with Novalis's religious attitudes; and August Closs, *Medusa's Mirror* (1957), offers a detailed analysis of the *Hymns to the Night.* □

Robert Noyce

Robert Norton Noyce (1927-1990) coinvented the integrated circuit, an electronic component which is considered to be among the twentieth century's most significant technological developments.

The laptop computer, the ignition control in a modern automobile, the ''brain'' of a VCR that allows for its programming, and thousands of other computing devices all depend for their operation on the integrated circuit that Robert Noyce coinvented. He was not only a brilliant inventor, credited with more than a dozen patents for semiconductor devices and processes, but a forceful businessman who founded the Fairchild Semiconductor Corporation and the Intel Corporation and who, at the time of his death, was president and CEO of Sematech.

Robert Norton Noyce was born December 12, 1927, in Burlington, Iowa, the third of four boys in the family. His parents were Ralph Noyce, a minister who worked for the Iowa Conference of Congregational Churches, and Harriet Norton Noyce. Growing up in a two-story church-owned house in Grinnell, a small town in central Iowa, Noyce was gifted in many areas, excelling in sports, music, and acting as well as academic work. He exhibited a talent for math and science while in high school and took the Grinnell college freshman physics course in his senior year. Noyce went on to receive his baccalaureate degree in physics from Grinnell, graduating Phi Beta Kappa in 1949. It was at Grinnell that he was introduced to the transistor (an electronic device that allows a small current to control a larger one in another location) by his mentor Grant Gale, head of Grinnell's physics department. Noyce was excited by the invention, seeing it as freeing electronics from the constraints of the bulky and inefficient vacuum tube. After he received his Ph.D. in physics from the Massachusetts Institute of Technology in 1954, Noyce—who had no interest in pure research—started working for Philco in Philadelphia, Pennsylvania, where the company was making semiconductors (materials whose conductivity of an electrical current puts them midway between conductors and insulators).

After three years, Noyce became convinced Philco did not have as much interest in transistors as he did. By chance in 1956 he was asked by William Shockley, Nobel laureate and coinventor of the transistor, to come work for him in California. Excited by the opportunity to develop state-of-the-art transistor technology, Noyce moved to Palo Alto, which is located in an area that came to be known as Silicon Valley (named for the silicon compounds used in the manufacture of computer chips). But Noyce was no happier with Shockley than he had been with Philco; both Shockley's management style and the direction of his work—which ignored transistors—were disappointing. In 1957 Noyce left with seven other Shockley engineers to form a new company, financed by Fairchild Camera and Instrument, to be called Fairchild Semiconductor. At age twenty-nine, Noyce was chosen as the new corporation's leader.

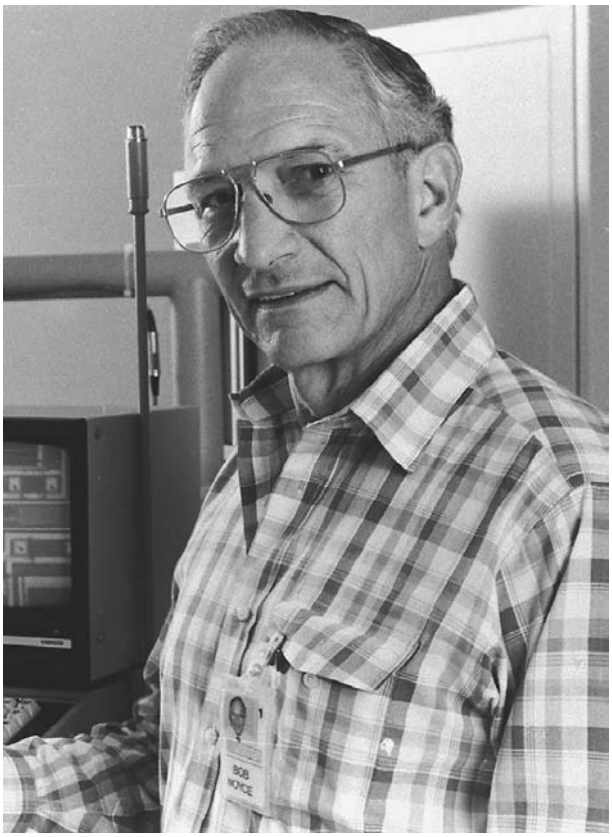

The first important development during the early years at Fairchild was the 1958 invention, by Jean Hoerni (an ex-Shockley scientist), of a process to protect the elements on a transistor from contaminants during manufacturing. This was called the planar process, and involved laying down a layer of silicon oxide over the transistor's elements. In 1959, after prodding from one of his patent attorneys to find more applications for the planar process, Noyce took the next step of putting several electronic components, such as resistors and transistors, on the same chip and layering them over with silicon oxide. Combining components in this fashion eliminated the need to wire individual transistors to each other and made possible tremendous reductions in the size of circuit components with a corresponding increase in the speed of their operation. The integrated circuit, or microchip as it became commonly known, had been born. More than one person, however, was working toward this invention at the same time. Jack Kilby of Texas Instruments had devised an integrated circuit the year before, but it had no commercial application. Nevertheless, both Kilby and Noyce are considered coinventors of the integrated circuit. In 1959 Noyce applied for a semiconductor integrated circuit patent using his process, which was awarded in 1961.

Both technological advances and competition in the new microchip industry increased rapidly. The number of transistors that could be put on a microchip grew from ten in 1964 to one thousand in 1969 to thirty-two thousand in 1975. (By 1993 up to 3.1 million transistors could be put on a 2.15-inch-square microprocessor chip.) The number of manufacturers eventually grew from two (Fairchild and

Shockley) to dozens. During the 1960s Noyce's company was the leading producer of microchips, and by 1968 he was a millionaire. However, Noyce still felt constricted at Fairchild; he wanted more control and so—along with Gordon Moore (also a former Shockley employee)—he formed Intel in Santa Clara, California. Intel went to work making semiconductor memory, or data storage. Subsequently, Ted Hoff, an Intel scientist, invented the microprocessor and propelled Intel into the forefront of the industry. By 1982 Intel could claim to have pioneered three-quarters of the previous decade's advances in microtechnology.

Noyce's management style could be called ''roll up your sleeves.'' He shunned fancy corporate cars, offices, and furnishings in favor of a less-structured, relaxed working environment in which everyone contributed and no one benefited from lavish perquisites. Becoming chairman of the board of Intel in 1974, he left the work of daily operations behind him, founding and later becoming chairman of the Semiconductor Industry Association. In 1980 Noyce was honored with the National Medal of Science and in 1983, the same year that Intel's sales reached one billion dollars, he was made a member of the National Inventor's Hall of Fame. He was dubbed the Mayor of Silicon Valley during the 1980s, not only for his scientific contributions but also for his role as a spokesperson for the industry. Noyce spent much of his later career working to improve the international competitiveness of American industry. Early on he recognized the strengths of foreign competitors in the electronics market and the corresponding weaknesses of domestic companies. In 1988 Noyce took charge of Sematech, a consortium of semiconductor manufacturers working together and with the United States government to increase U.S. competitiveness in the world marketplace.

Noyce was married twice. His first marriage to Elizabeth Bottomley ended in divorce (which he attributed to his intense involvement in his work); the couple had four children together. In 1975 he married Ann Bowers, who was then Intel's personnel director. Noyce enjoyed reading Hemingway, flying his own airplane, hang gliding, and scuba diving. He believed that microelectronics would continue to advance in complexity and sophistication well beyond its current state, leading to the question of what use society would make of the technology. Noyce died on June 3, 1990, of a sudden heart attack.

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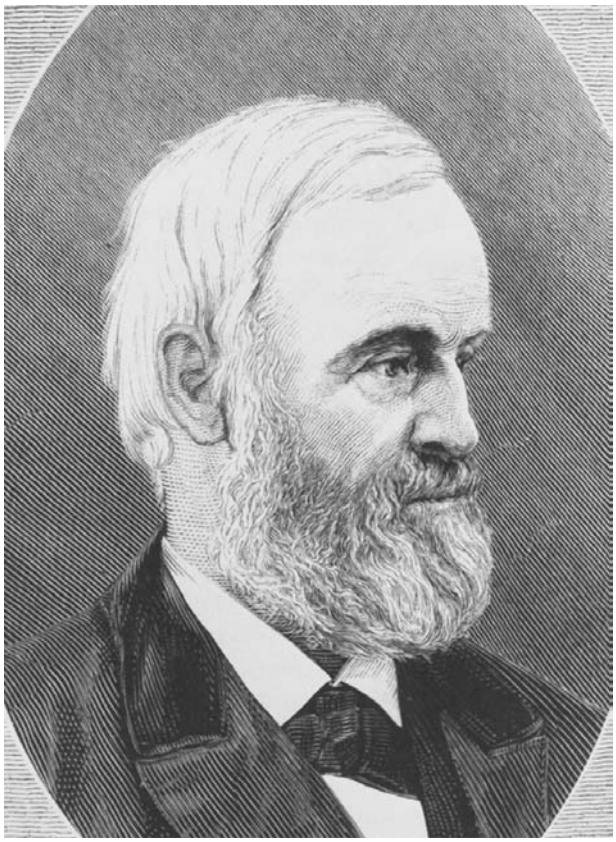

John Humphrey Noyes

John Humphrey Noyes (1811-1886) was the founder of the Oneida Community, one of the notable experimental societies of his century.

John Humphrey Noyes, born on Sept. 3, 1811, in Brattleboro, Vt., was raised in an individualistic family by a religious mother and a father who became an agnostic, succeeded in business, and served in the U. S. Congress. Noyes graduated from Dartmouth College in 1830 and entered law. Converted by revivals, he attended Andover Theological Seminary and then Yale College. His studies centered on biblical passages which persuaded him that one could be free of sin.

In 1834 Noyes experienced a ''second conversion''; his assertion that he had achieved perfection cost him his place at Yale. His essential point, expounded in *The Perfectionist,* was that, being free of sin, he was restricted by man-made laws. Also, God, being composed of man and woman, required both in full relation for salvation from sin. As early as 1834 Noyes expressed dissatisfaction with formal marriage.

This view matured into an article of faith but did not impede Noyes's marriage in 1838 to Harriet A. Holton. In 1846, when his religious followers first engaged in ''complex marriage,'' they created a scandal. Noyes was arrested and faced charges of adultery. He ran off to Oneida,

N.Y., in an area noted for its social and religious experimenters. He was joined by the greater number of his followers in 1848. Noyes's writings of that year, *Bible Communism* and *Male Continence,* along with *The Berean* (1847), summed up his views.

The Oneida community outraged its neighbors and precipitated several scandals, yet its several hundred members settled into an equitable society, living together in a vast house of many chambers, with other establishments for housekeeping and industry. The sales of a steel trap gave the colony economic security. Efforts were made to develop other colonies, and a small one at Wallingford, Conn., succeeded.

''Father'' Noyes was absolute dictator of Oneida. Despite defections, the community solidified through such traditions as public confession of egotistical behavior. Noyes pioneered in selective childbearing, expressing his principles in *Scientific Propagation* (ca. 1873). A student of communities, he concluded in his *History of American Socialisms* (1870) that only religiously based communities could flourish. In time, however, elements at Oneida tired of public disapproval. In 1879 Noyes himself prepared plans to dissolve the community, and in 1881 it was reorganized as a corporation. Noyes, to avoid legal suits, moved to Canada. He died at Niagara Falls, Ontario, on April 13, 1886.

Further Reading

Excellent introductions in Noyes's own words are provided in two works edited by George W. Noyes, *Religious Experience of John Humphrey Noyes, Founder of the Oneida Community* (1923) and *John Humphrey Noyes: The Putney Community* (1931). Noyes is sympathetically treated in William A. Hinds, *American Communities* (1878; rev. ed. 1908), and critically treated in Gilbert Seldes, *The Stammering Century* (1928). See also Pierrepont Noyes, *My Father's House: An Oneida Boyhood* (1937).

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Robert Nozick

The American philosopher Robert Nozick (born 1938) established his reputation as a polemical advocate of radical libertarianism, a position arguing for maximum individual rights and a minimal government. He went on to investigate classical issues in philosophy that have often been neglected or dismissed by modern analytic philosophers.

Robert Nozick was born in Brooklyn, New York, on November 16, 1938. His parents were both immigrants, and he referred to himself as just one generation from the *shtetl* (the small-town Jewish communities of Eastern Europe). He earned his B.A. degree in 1959 at Columbia University, where he was a socialist and a member of the left-wing Students for a Democratic Society. He went on to an M.A. (1961) and a Ph.D. (1963) from Princeton University.

After teaching as an instructor and assistant professor of philosophy at Princeton (1962-1965), he went to Harvard as assistant professor (1965-1967), to Rockefeller University as associate professor (1967-1969), then back to Harvard as full professor in 1969. He became a familiar figure in the Harvard Yard, often arriving at his office in athletic togs after running or bicycling from his home.

Nozick won almost instant fame in 1974 with his book *Anarchy, State, and Utopia,* which earned a National Book Award in 1975. The startling effect of the book came from its combination of several qualities. Unlike most books out of academia, it was a manifesto to the public, political world. Its opinions did not quite fit any of the common patterns of scholarly or popular thinking. And its style was a mixing of close philosophical analysis, brash personal assertions, anecdotes, and humor.

The book began with the declaration: ''Individuals have rights, and there are things no person or group may do to them (without violating their rights).'' That might seem to be a fairly conventional statement in a society nourished in the American Declaration of Independence, but its elaboration quickly struck sparks. Nozick's next paragraph affirmed ''that a minimal state, limited to the narrow functions of protection against force, theft, fraud, enforcement of contracts, and so on, is justified; that any more extensive state will violate persons' rights not to be forced to do certain things, and is unjustified.''

That position constituted a radical endorsement of freedom of speech, of sexual action, of life styles—pleasing in many ways to the political left, especially the youthful New Left. It implied also a freedom of business enterprise from most forms of government regulation and from much of conventional taxation—pleasing to the political right.

Nozick formulated his position as a two-edged argument. Against anarchism—the position of a very small minority in American society—he argued that a minimal state, enforcing strictly limited laws, is not an undue infringement on personal rights. Against all advocates of a ''welfare state'' he argued that government has no right to do many of the things that most people today expect government to do.

The basic philosophy is a revision of traditional, political, and economic ideas of John Locke (1632-1704) and Adam Smith (1723-1790). It puts great emphasis on the ''entitlement'' of people to their own property, including the rights to buy property, sell it, give it away voluntarily, and bequeath it to their heirs. If the Declaration of Independence accents the values of liberty and equality, Nozick puts the emphasis on liberty.

Critics were quick to point out that liberties often conflict. Do employers' rights to hire and fire nullify totally workers' rights to jobs? When does the exercise of freedom become oppressive? Are rights to food, housing, health care, and protection from poverty in old age as important as the right to amass a fortune? Does government have a right to tax citizens to operate public schools and parks or to establish a social security system? What about a military draft in times of national emergency? Since Nozick believed in animal rights—he advocated vegetarianism and for a time listed himself in *Who's Who* as a member of the Jewish Vegetarian Society—what human rights should be restricted for the sake of animal rights?

Nozick did not address all these questions in detail. He candidly acknowledged that his book was an ''unfinished'' argument. But he was clear on the main point: It is no more the business of the state to distribute wealth than to distribute mates for marriage. All efforts to redistribute wealth (for example, by taxing the rich for the sake of the poor) involve interference in people's lives.

In part, Nozick's argument was a reply to his Harvard colleague, John Rawls. In his famous book *A Theory of Justice* (1971) Rawls gave a high value to equality, justifying functional inequalities only insofar as they benefit the worst off in society. (The poorest player on the team may be better off giving some authority to the quarterback rather than demanding an equal voice in calling the plays.) Nozick acknowledged ''no presumption in favor of equality.''

Nozick said little about how people acquire the property to which they are ''entitled.'' He referred to Locke's famous theory that individuals are entitled to claim as private property those objects that incorporate their own labor, provided there is ''enough and as good left in common for others.'' Nozick saw problems in that theory, but did not develop an alternative.

One of Nozick's theories might lead to radical consequences, if adopted. He believed that some redistribution of property to rectify past injustices is justifiable. Conceivably that might lead to dismantling some huge corporations and fortunes or to restoration of much of the United States to the Native Americans. But Nozick chose not to ''specify the details.''

Rather than throw himself into the controversies arising from his first book, Nozick went on to other interests, especially the classical problems of philosophy. He commented that in ten years of teaching at Harvard he never repeated a course. That enabled him to work in a great variety of areas. His second book, *Philosophical Explanations* (1981), is a massive (770-page) study of issues in metaphysics, epistemology, ethics, and ''the meaning of life.''

These are the problems that philosophers beginning with Socrates have wrestled with. But American philosophy after World War II tended to retreat from them and to concentrate mainly on questions of logic and language. In imitation of scientific disciplines, it sought to work in areas where exactitude is a goal. Nozick argued instead that philosophy is not a branch of science but an ''art form.'' So he re-opened the traditional topics, seeking not proofs but explanations. He even wrote on the question that Martin Heidegger (1889-1976) made famous: ''Why is there something rather than nothing?''—a question that many analytical philosophers had dismissed as nonsensical. Nozick showed an interest in mysticism without committing himself to its beliefs. With his colleague Rawls, despite major disagreements, Nozick restored to philosophical discussion the great issues of ethics in public life.

Recent works by Nozik include *The Examined Life* (1989), which reflects on what is important in life, and *The Nature of Rationality* (1993), which explores rational belief. In 1996, he compiled a collection of essays, *Socratic Puzzles*.

In 1997, Nozik participated in a friend-of-the-court-brief that was submitted to the Supreme Court, in order to outline a philospher's point of view on euthanasia, (the right to die). Nozik was one of a team of philosophers, which included Ronald Dworkin, Thomas Nagel, John Rawls, Thomas Scanlon and Judith Jarvis Thomson. The so called ''philosopher's brief'' argued in favor of the individual's right to die. The autonomy of the individual, and the neutrality of the state in such matters demanded that freedom in death is as important in freedom in life. Death should come at the indvidual's will and pace, and not by the will and pace of the majority.

Continuing his duties as the Arthur Kingsley Porter professor of philosophy at Harvard, Novik's current work focuses on philosophy that spans many topics, including psychology, neuroscience and metaphysics. He was an important contributer to the evolution of late twentieth century philosophy.

Further Reading

Although Nozick's work attracted wide attention in professional journals and even in the mass media, it is not yet the subject of books. One exception is *Reading Nozick: Essays on Anarchy, State, and Utopia,* edited by Jeffrey Paul (1981). □

U Nu

U Nu (1907-1995) was the first prime minister of independent Burma (now called Myanmar) after freedom was obtained in 1948 from British colonial rule. He was also a leader of the Buddhist revival and a noted writer. After being ousted by the military in 1962, he remained an opposition leader in exile and a proponent of democracy for Myanmar until his death.

Born in the Burmese village of Wakema on May 25, 1907, U Nu was the son of a minor nationalist politician. Educated in Wakema and at Myoma National High School in Rangoon, Nu graduated in 1929 from the University of Rangoon, where one of his friends was U

Thant, later secretary general of the United Nations. Nu spent five years as a teacher and journalist before returning to Rangoon University in 1934 to pursue a law degree.

Nu first came to national attention as a leader of the 1936 students' strike, which was the first mass demonstration of Burmese opposition to British colonial rule. For his revolutionary agitation, he was expelled by the British from the university's law school. A writer and translator of considerable talent, Nu in the late 1930s was the major force behind the Red Dragon Book Club, which published and distributed revolutionary literature. In 1942 he was imprisoned by the British.

Reluctant Leader

Released after the Japanese invaded, U Nu served as foreign minister and information minister in the Japanese-installed government of the nationalist leader Ba Maw. But even while serving in the puppet government, U Nu was organizing an anti-Japanese guerilla force. Nu's perceptive account of these years, *Burma under the Japanese,* was published in the United States in 1954. After the war, Nu, who was a devout Buddhist, attempted to retire to a life of meditation and writing. But when an elected delegate to the constitutional convention died in a drowning accident, Nu was elected in a special by-election in 1947 to succeed him.

Later elected president of the Constituent Assembly, Nu was a secondary figure to Aung San, independent Burma's ''founding father.'' Nu was not even a member of the interim government that was preparing to succeed the British rulers. But on July 19, 1947, Aung San and most of the other top nationalist leaders were savagely slain by a crazed political rival. The last British governor, Sir Hubert Rance, immediately called on Nu to step into Aung San's shoes as premier-designate of independent Burma. With sorrow and reluctance, Nu became independent Burma's first prime minister when colonial rule ended on January 4, 1948. Nu, who negotiated the final terms of Burmese independence, chose to lead his country out of the British Commonwealth entirely.

Architect of Neutrality

For ten years (1948-1958), with a brief break in 1956 to reorganize the government political party, U Nu was Burma's premier and architect of a foreign policy that avoided commitment to either the American or Soviet sides in the Cold War. Widely acclaimed by the Burmese masses for his devotion to Buddhism, Nu held out successfully against a variety of Communist and ethnic minority rebellions. He also tried, with some success, to modernize his country economically and establish a socialist state.

Known outside Burma primarily for his political career, U Nu was the major force behind the nation's post-colonial Buddhist revival. In 1954-1956, he convened the Sixth Great Buddhist Synod, a major international gathering of Buddhists.

Nu was also a prolific writer of fiction, plays, and political commentary. Probably the best of his works were written before World War II: *Ganda-layit,* based on a 1939 trip to China, and *Modern Plays,* a perceptive series of political parables. In 1952 he wrote *The People Win Through,* subsequently produced as a motion picture, as part of the government's effort to neutralize Communist propaganda. *The Wages of Sin,* staged in 1961, attacked corruption and self-seeking among government officials.

Opposing the Military

In 1958 Nu was toppled from power in a bloodless coup led by Gen. Ne Win, commander in chief of the armed forces. Courageously attacking the new regime, Nu convinced the military to hold elections and return the civilians to office. In February 1960 Nu's party, although harassed by the army, won the most lopsided victory in the country's history.

U Nu was less effective during his second stint as premier, as economic and minority problems worsened. In March 1962, Gen. Ne Win and his army ousted Nu for a second time. From March 1962 to October 1966, Nu was kept in virtual solitary confinement by the very Burmese government he had helped to bring into being. Following his unexplained release by Gen. Ne Win in 1966, Nu slowly returned to public activity. By 1968, Nu was raising funds for the victims of a typhoon.

Deteriorating economic and other circumstances led Ne Win in late 1968 to create a National Unity Advisory Board, and he included U Nu among its 33 members. Nu demanded a return to parliamentary democracy, and by April 1969 he feared he would be again imprisoned or even killed. Feigning illness, he escaped to India.

In August 1969 U Nu set out on a world tour to mobilize international opinion against continued military rule in his country. In London he announced the formation of a new party, the Parliamentary Democracy party, to restore representative government in Burma. A party headquarters and a de facto government-in-exile were established in Bangkok, capital of neighboring Thailand. From there he led the opposition movement until 1973, when he was forced to leave Thailand and move to the United States. In 1988, when a democratic uprising finally ousted Ne Win's regime, U Nu proclaimed himself prime minister of a ''parallel government,'' but the military quickly placed under house arrest Nu and other opposition leaders, including Aung San Suu Kyi, who won the 1991 Nobel Peace Prize. Nu was released in 1992 and spent his last years in seclusion until his death in February 1995.

Further Reading

Nu's *Burma under the Japanese* (translated in 1954) is an excellent account of his formative political years during World War II; the standard biography is Richard A. Butwell, *U Nu of Burma* (1969); Nu's role as the chief architect of independent Burma's foreign policy is described in William C. Johnstone, *Burma's Foreign Policy: A Study in Neutralism* (1963). Economic development during Nu's first premiership is treated by Louis J. Walinsky in *Economic Development of Burma, 1951-1960* (1962); Donald Eugene Smith, *Religion and Politics in Burma* (1965), is perceptive on Nu's dual role as politician and religious leader. Also important is F.M. Bunge's *Burma: A Country Study* (1983). □

Shafiihuna Nujoma

Shafiihuna Nujoma (born 1929) led the Southwest African People's Organization (SWAPO) from exile for almost 30 years. In 1989 he became the first president of independent Namibia.

Shafiihuna (Sam) Nujoma was born May 12, 1929, in the Ongandera area of northwestern Namibia. His name, Shafiihuna, means ''a time of trouble,'' and in fact Nujoma was born during Namibia's period of British rule under a treaty mandate which removed the colony from German control at the end of World War I. Colonial governance was later assumed by an independent South Africa.

The northern part of Namibia in which Nujoma was born and grew up is known as Ovambo(land). He is Ovambo, a member of the largest ethnic group in Namibia, today comprising approximately 60 percent of the population. This relatively fertile and more densely populated land was far from the focus of European interests, which concentrated on Namibia's mineral wealth and ranching lands to the south. Except as a labor reserve, colonial administrations ignored Ovambo, leaving any externally-initiated development efforts to missionaries.

As a child Nujoma attended one of the few schools in the north, which was established by Finnish missionaries. However, Nujoma's education ended very early, and consequently, he cannot be considered a member of the educated elite. Although Nujoma did eventually receive a standard six certificate, in night school, he never sought a university degree.

Labor Activism

It was while working in the south as a railroad steward that Nujoma became politically active. As had become routine for men living in Ovambo, Nujoma was forced by economic necessity to contract to make his living far from home, separated from his family. During this period of young adulthood, Nujoma became well aware of contract system abuses. He was helpless but to watch as a fellow railroad worker suffered a painful accident and was then sent home by his employer without compensation. This event contributed to Nujoma's decision to pursue the life of an activist, first for workers' rights and later for Namibia's independence.

In 1957 Nujoma was fired from the railroads precisely for such activity, when he attempted to form a union of railroad workers. He and a small group of other Namibians on contract formed the Ovamboland People's Organization (OPO) in the late 1950s to mobilize workers to fight the abuses of the contract system and demand better working and living conditions. Nujoma was elected president of the OPO in 1959 and played an important role in helping to organize various strikes and peaceful demonstrations. However, the South African administration countered any and all dissent with repression.

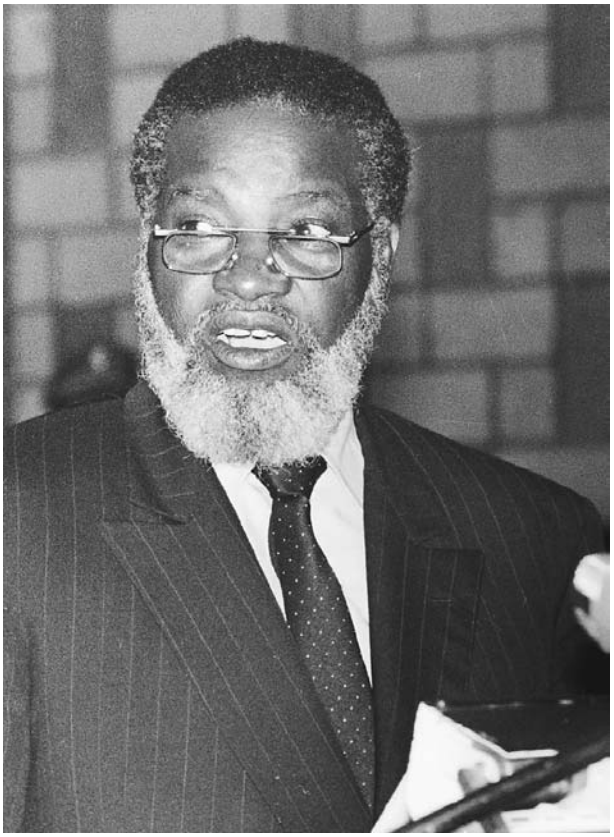

In 1959 police killed 11 people and wounded over 50 when blacks demonstrated against forced removals from their homes in the ''Old Location'' section of Windhoek, an incident remembered as ''the Windhoek Shootings.'' This and other acts of repression led to a growing impatience with passive resistance in the nationalist movement. In 1960 the OPO changed its name to the Southwest African People's Organization (SWAPO) and broadened its appeal to attract Namibians from all regions and ethnicities. By the early 1960s SWAPO had also developed into a leading organization calling for Namibia's full independence from foreign domination. As the president of SWAPO, Nujoma was a target for police intimidation. He was arrested and jailed by South African authorities, and upon his release in 1960, Nujoma made the difficult decision to go into exile.

Civil War

Nujoma would spend the next 30 years of his life away from his home, championing the cause of Namibian independence around the world. Nujoma played a particularly active role at the United Nations, which recognized SWAPO as the legitimate representative of the Namibian people. Nujoma became widely known throughout the international community for his fiery speeches and rhetoric, calling not only for an end to South African domination of Namibia, but also an end to all foreign exploitation (particularly by multinational corporations). Concerns over nationalization and varying degrees of alliance with South Africa distanced leading Western powers, including the United States, from Nujoma and SWAPO.

Contributing to this distance was South Africa's portrayal of Nujoma as a communist seeking to drive whites into the sea. As a central figure within SWAPO, Nujoma was instrumental in directing a liberation war against South Africa. After years of peaceful resistance and no reward, and after much of the SWAPO leadership was driven underground through South African crackdowns on all dissent, SWAPO leaders made the decision in 1966 to adopt armed resistance as part of a multifaceted program for independence.

In a guerrilla war that was fought through 1988, SWAPO never posed a conventional military threat to South Africa, but support for independence grew, most notably among newly independent southern African states, Eastern European states, and the Soviet Union. Although the guerrilla movement could not win, it proved remarkably tenacious against the larger and better-equipped South African forces.

Independence

Eventually, a political solution freed Namibia. After years of fruitless negotiations at the United Nations, a breakthrough came in 1988. Through a trilateral agreement involving Cuban withdrawal from Angola, the South Africans finally agreed to give up Namibia and allow a UN-sponsored electoral process to begin April 1, 1989. Free and democratic elections for a constituent assembly were held in November of that year, and the assembly then constructed a constitution and set a date for independence.

Although not specifically a party to the trilateral agreement, SWAPO applauded the process and launched a vigorous campaign, led by Nujoma from exile. Despite a 30-year absence, Nujoma was such a well-known figure in Namibia that his picture alone became a campaign symbol for the party. His return home in September 1989 to register to vote for the first time in national elections was a day of celebration for SWAPO supporters.

Elections proceeded fairly smoothly, and Nujoma's party won a 58 percent majority of the votes. The results disappointed SWAPO, which had hoped to win as much as two-thirds of the vote, but were hardly surprising in light of South Africa's heavy financing of the opposing Democratic Turnhalle Alliance (DTA). The resulting balance of power necessitated a period of coalition building and compromise by all sides, many of whom had been archenemies both before and during the election process. As a leader of the majority party in the parliament, Nujoma fostered a spirit of conciliation. SWAPO made significant concessions, such as limiting the powers of the presidency, while Nujoma facilitated a smooth South African withdrawal.

As the top political figure in Namibia, Nujoma cleared the way for cooperation with the West, calling for investment in Namibia's egalitarian and mixed economy. Completing a life-long dream, Namibia formally became independent on March 21, 1990, and Sam Nujoma became the country's first president.

Namibia's First President

As president, Nujoma continued to polish his skills in reconciliation. Though he asked his newborn country to leave behind memories of the war for independence, many demanded that perpetrators of atrocities on both sides be brought to justice. SWAPO was particularly embarrassed by allegations released in a book in 1996 that the movement tortured comrades accused of spying for South Africa. A civil rights group demanded information on the fate of detainees reportedly held in prison at the end of the war. Nujoma took the unusual step of attacking both the book and its author on national television, prompting charges that he misused that medium in an attempt to trample free speech.

Critics also dogged Nujoma's administration with charges of corruption among high officials, but over 76 percent of the electorate granted the President another term in 1994. Despite opposition warnings that a two-thirds plurality in the National Assembly would permit SWAPO to tinker with the constitution, the party won 53 of 72 seats. (Opposition fears were realized in 1997 when the party proposed that a special congress be convened to consider changes in the constitution, including a provision which would allow Nujoma to stand for election to a third five-year term as president). Analysts attributed some of the party's success to South African President Nelson Mandela's announcement just before the election that he would forgive Namibia's $800 million debt, explaining that South Africa would ''no longer saddle Namibia with a burden inherited from an oppressive regime.''

While South Africa remained the foremost influence in Namibia's economy, accounting for 80 percent of imports and 35 percent of exports in the mid-1990's, Nujoma took an active role seeking investments and trading partners worldwide. He also repaid debts to those who helped Namibia gain independence. In at least one instance, this put him at odds with other African leaders when he expressed support for an unpopular military regime in Nigeria. Namibia under Nujoma maintained relations with countries estranged from the West, such as Cuba, Libya, Iran, and North Korea. Still, Nujoma recognized the importance of economic ties with the United States and European countries, including Sweden, Germany, Norway, Finland, and France.

Though critics accused Nujoma of heavy-handedness and insensitivity to the fragile rights essential to a healthy democracy, supporters pointed to Namibia's smooth transition under his rule from a colony to a solidly democratic state.

Further Reading

There is no widely published biography of Nujoma. Descriptions of life in colonial Namibia are contained in Ruth First, *South West Africa* (1963); and Robert J. Gordon, *Mines, Masters, and Migrants: Life in a Namibian Compound* (1977); The resistance movement in Namibia is specifically discussed in Peter Katjavivi's *A History of Resistance in Namibia* (1988); and David Soggot's*Namibia: The Violent Heritage* (1986).

Accounts of Nujoma's terms as president can be found in the southern African press, including the South African *Weekly Mail & Guardian* dated December 9 1994, February 3, 1995, March 15, 1996, April 4, 1996, April 26,1996, May 16, 1996, and November 15, 1996; and through *Africa Online,* an Internet service of Prodigy Inc. Company, in releases dated May 8, 1997; and June 2, 1997. □

Sam Nunn

An expert on national defense and chairman of the Senate Armed Services Committee in the 100th Congress (1987-1989), Sam Nunn (born 1938) was elected to the United States Senate from Georgia from 1972 until his retirement in 1996.

Sam Nunn's capacity for winning Democratic senatorial elections in Republican years classified him as a ''Boy Wonder'' of Georgia and the New South. In 1972, when Richard Nixon took nearly 70 percent of the vote in his state, Nunn won his first election to the United States Senate by a comfortable 54 percent against Republican Fletcher Thompson. Again in 1984, when Ronald Reagan captured Georgia by over 60 percent, Sam Nunn won his third election, against Mike Hicks, by a whopping 80 percent. And in the 1984 election he had the support of his Republican senatorial colleague from Georgia, Mack Mattingly.

Born in Perry, Georgia, on September 25, 1938, Sam Nunn was the son of Samuel A. and Elizabeth (Canon) Nunn. Educated in Perry's public school system, where he was a star basketball player, he grew up in a family steeped in learning and politics. His father, a well-known lawyer-farmer, was a dedicated reader and collected an excellent library which Sam Jr. patronized avidly. His uncle, the nationally-known Carl Vinson, set records for congressional service, concentrating on duties as chairman of the House Armed Services Committee.

Sam and his older sister were raised in a strict Protestant atmosphere which brought them to Perry's Methodist Church regularly, under the influence of their mother Elizabeth Nunn, who survived her husband into her 80s, still living in the family home in Perry in 1986.

As a result of his family's political connections, young Sam Nunn had the opportunity to meet many Georgia politicians, including Senator Herman Talmadge, with whom he later served as junior senator during the twilight of Talmadge's career.

Nunn attended Georgia Institute of Technology from 1956 to 1959, then took time out for a stint in the Coast Guard. Returning to civilian life, he graduated with a B.A. from Emory University in 1960 and earned his LL.B. two years later. For a while he practiced law and in 1965 married Colleen O'Brien, with whom he had two children, Mary and Samuel.

In 1968 he won his first election to the Georgia House of Representatives. To him, it was a stepping stone to the

federal House of Representatives, but a planned congressional district which would win him that prize failed to be organized, forcing him to try for the United States Senate in 1972. As a newcomer barely out of his 30s, he had little hope of success—even Carl Vinson felt it was too soon—but Nunn surprised everyone by winning.

From his first days in Washington he concentrated on defense, working with the giants of both parties to learn and develop without regard to ideological factionalism. He disagreed, but without rancorous and divisive rhetoric. When he believed in an issue, he voted for it, whether it was a Carter initiative or one from Reagan. His moderation earned him praise from the more conservative press and political leadership of the nation. His 1981 ratings from Americans for Constitutional Action (conservative) was 71, while Americans for Democratic Action (liberal) gave him a 35. These figures do not explain Nunn's Democratic Party values nearly as much as does his membership in the D.L.C. (Democratic Leadership Council). He founded this organization in 1985 with other moderates such as Charles Robb, Joseph Biden, and Lawton Chiles to restore the South and West, as Nunn put it, to ''. . . the mainstream of American politics''; other goals were a strong national defense, commitment to arms control within reason, and retention of civil rights gains. Among other D.L.C. members, Nunn was perhaps more conservative, as evidenced by his early support for the Strategic Defense Initiative (known popularly as ''Star Wars'') and aid to anti-Communist ''Contra'' forces in Nicaragua.

As a senator, Nunn showed that he was capable of innovation and creativity as well as of the hard work required to master the details surrounding America's national defense. He became expert in defense terminology and had the capacity, tenacity, and wit to see defense issues in the larger context of fiscal integrity and future planning.

The bipartisan ''build down'' proposal, which Nunn co-authored with Republican senator William Cohen of Maine, provided both the United States and the former Soviet Union with the flexibility necessary to replace and modernize their multifarious systems of weapons while at the same time reducing the number of warheads in each arsenal. The purpose was to allay American fears of Russian long-range missiles and Russian fears of American long-range bombers.

Nunn's ideological credentials and his grasp of details made him a formidable foe of Pentagon waste and inefficiency. He was hostile to stretchouts—long periods of funding for weapons development and production—since they tended to bleed the nation of its resources while providing nothing in return. He opposed the controversial new B-1 B bomber on grounds that it could not accomplish its primary mission—namely, to dodge Soviet defenses and strike at internal targets in Russia.

In late 1986, in the wake of the Democratic victory in the Senate, Nunn and his policies were advanced to national stature. By early 1987 he was being selected by four or five percent of Democratic voters as their first choice for presidential candidate in 1988. Regardless of the results of polls and primaries, Sam Nunn, who took over chairmanship of the Senate Armed Services Committee in the 100th Congress (1987-1989) from his Republican friend Barry Goldwater, had become a national figure.

Nunn was known for his unusual consistency in ideals, regardless of party politics. He wasn't happy with the idea of waging war, favoring a strong defense to prevent war instead. As a result, he opposed the sending of troops to Kuwait in 1991, when Republican President George Bush was in office. He also opposed Democratic President Bill Clinton's sending American troops into Haiti and Bosnia. In a controversial move, he opposed Clinton's policy of allowing homosexuals in the military.

Towards the end of his career in the Senate, Nunn became concerned about social issues. In 1995 he backed Empower America, a consumer advocacy group which wanted sensational talk shows to tone down their content.

Retirement from the Senate

In 1996, Nunn decided to retire from the Senate. As one of the last Southern conservative democrats, Nunn's departure was seen as a direct blow to the both the Democrats and to Congress. Since his retirement Nunn has taken on a role of statesman, occasionally giving lectures on matters of foreign policy. *Congressional Quarterly Weekly* (August 17, 1996) called Nunn a potential candidate for the year 2000 presidential elections.

Further Reading

No books and few biographical periodical articles exist on Sam Nunn. His most significant contribution to the disarmament issue, the strategic ''build-down'' concept, is described in Alton Frye, ''Strategic Build-Down: A Context for Restraint,'' *Foreign Affairs,* (Winter 1983); his growing importance in national politics is discussed in R. W. Apple, Jr., ''Delivering the South,'' *New York Times Magazine,* (November 30), 1986. □

Nureddin

Nureddin (1118-1174), or Malik al-Adil Nur-al-Din Mahmud, was a Damascene ruler and one of several Moslem leaders striving to drive the Christian Crusaders out of the Levant.

The father of Nureddin Imad-al-din, son of a Turkish slave of the Seljuk sultan Malik Shah, created a principality based in Mosul and stretching westward to Aleppo. Nureddin was born in Damascus on Feb. 21, 1118. Highly capable, he inherited his father's expansionist proclivities and the western portion of his principality, making Aleppo the capital. Nureddin was a skilled military campaigner who commanded the respect of his men.

In 1144, 2 years before his murder, Nureddin's father had inspired the Second Crusade (1147-1149) by capturing Edessa from its Frankish ruler, Joscelin II; when he died, this important country, which was a fief of Jerusalem and had

been the first crusader state, was the first to fall. With its recapture by Nureddin, Moslems again dominated the eastern part of the Baghdad-Mediterranean trade route.

During the Second Crusade, Nureddin captured Damascus and Antioch from fellow Moslems and held them against the crusaders. Damascus and other inland cities never fell to the crusaders, although occasionally they paid tribute. The Damascene payment in 1156 was 8,000 dinars. In a subsequent peace settlement between Nureddin and Baldwin III of Jerusalem, tribute was eliminated. When the Christian rulers of Antioch and Tripoli fell into Nureddin's hands, they were ransomed, Bohemund III after a year and Raymond III after 9.

Saladin, the nephew of Nureddin's lieutenant in Cairo, became vizier and commander in 1169, 5 years after Zangid forces entered Egypt. Saladin resisted Christian attacks and even raided into the kingdom of Jerusalem, but the independence of this young officer curtailed effective cooperation with Damascus against the Franks.

In the north, Nureddin continued his raiding, taking several towns from the Rum sultanate in 1173. While on this campaign he received a diploma of investiture as lord of Mosul, Syria, Egypt, and Konya from the Abbasid caliph in Baghdad. Nureddin died of throat trouble on May 15, 1174.

A pious Sunni, Nureddin was noted for strict adherence to religious dicta in his public and private life. Justice was a paramount feature of his character. He is credited, culturally, with patronizing scholars and with the extensive building of mosques, hospitals, and schools throughout his territories.

Further Reading

Sources on the Seljuks are rare. See Philip K. Hitti, *History of the Arabs* (1937; 10th ed. 1970), and Steven Runciman, *A History of the Crusades* (3 vols., 1951-1954). □

Rudolph Nureyev

The Russian-born dancer and choreographer Rudolph Nureyev (born 1938) captured international acclaim as the greatest male ballet dancer of the 1960s and 1970s. His virtuosity, versatility, and charismatic energy were expressed in countless classical and contemporary roles, on both stage and screen.

Rudolph Hametovich Nureyev, born on a train journey between Lake Baikal and Irkutsk in Russia, was the youngest child of poor parents of Asiatic Mongol stock. Despite early discouragement from his parents, Nureyev began his dancing career with amateur folk dance groups and the Ufa Opera Ballet. At the age of 17 he entered the Leningrad Ballet School to study with the outstanding teacher Alexander Pushkin. After three years of training he joined the Kirov Ballet as a soloist, dancing full length roles in *Don Quixote, Gayane, Giselle, La Bayadere, The Nutcracker, Swan Lake,* and *The Sleeping Beauty*.

His offstage reputation was equally sensational, bringing him constant trouble with both the Kirov management and the Russian political authorities. In the Kirov's first-ever appearance in Paris in 1961 Nureyev was an outstanding success, yet his defiance of company regulations provoked a command return to Moscow. On June 17, 1961, Nureyev cut his ties with the Soviet Union, seeking political asylum at Le Bourget Airport in Paris.

Within five days, Nureyev embarked on a six-month season with the international Grand Ballet du Marquis de Cuevas, dancing the Prince and the Blue Bird in *The Sleeping Beauty*. As partner to Rosella Hightower, he made his London debut in October 1961 at the Royal Academy of Dancing, where he met the ballerina Margot Fonteyn, who subsequently became his principal partner for many years. He became a regular guest artist with the Royal Ballet from 1962 to the mid-1970s, in addition to performing with Ruth Page's Chicago Opera Ballet, American Ballet Theatre, and on U.S. and French television.

With an inexhaustible stamina, Nureyev continued to perform at a non-stop pace, acquiring over 90 roles and appearances with over 30 major ballet and modern dance companies. Frederick Ashton, the British choreographer, was the first to create a role specifically for Nureyev in *Marguerite and Armand* in March 1963. Nureyev's own first production was the last act of ''La Bayadere'' for the Royal

Ballet in November 1963, and his first reconstruction the 19th-century three-act classic *Raymonda* for the Royal Ballet in June 1964. His fascination with modern dance, which led to performances with American choreographers Martha Graham, Murray Louis, and Paul Taylor, began with Rudi Van Dantzig's *Monument for a Dead Boy* with the Dutch National Ballet in December 1968. He penetrated the film medium in 1972 with his directing debut of his own production of *Don Quixote* in Melbourne, Australia, and the creation of the film *I Am A Dancer.* The film *Rudolph Valentino,* directed by Ken Russell in 1976, gave Nureyev his debut as a film actor.

Self-reliance and a compulsive drive directed his energy into a performing schedule around the world that only Anna Pavlova could equal. His guest performances were slightly curtailed with his assumption of a three-year directorship of the Paris Opera Ballet in 1983. A mercurial character, shrewd, cunning, charming, and passionate, Nureyev demonstrated a commitment and a savage power equaled by no other dancer in his day. His last stage appearance was for a curtain call at the Palace Garner after the production of his dance *La Bayadere* had been performed. He succumbed to AIDS in Paris, January 6, 1993. He was 54 years old. ''Any time you dance,'' Nureyev once said in an interview in *Entertainment Weekly,* ''what you do must be sprayed with your blood.''

Further Reading

Nureyev, An Autobiography, edited by A. Bland (London, 1962), was authored by the dancer himself; *The Nureyev Image* by Alexander Bland (1976) offers a comprehensive story, as well as photographs; John Percival's *Rudolph Nureyev, Aspects of the Dancer* (1975) is the product of intensive research and interviews with co-workers. □

Nuri al-Sa'id

Nuri al-Sa'id (1888-1958) was an army officer, a statesman, and an Arab nationalist. He fought with Faisal (who with his father led Arab troops in the revolt against Ottoman rule during World War I) and later became chief of staff, minister of defense, and prime minister when Faisal became king of the newly created Iraq.

Nuri al-Sa'id was born in Baghdad to a poor family in 1888. His father was a minor functionary in the Awqaf department (pious foundation), designed to supervise estates for charitable purposes under the Ottoman administration. After finishing training in a cadet school, Nuri went to study at the Military Academy in Istanbul (Constantinople) in 1903 and was graduated three years later. He returned to Baghdad to serve in an infantry unit whose task was to collect taxes from tribesmen. When the young Turks—a party calling for liberal reform—achieved power in 1908, Nuri became interested in politics. He went to Istanbul for further training at the Staff College in 1910 and was graduated two years later.

While in Istanbul Nuri, with a few other Arab officers, led by Aziz Ali, an Egyptian officer, formed the Ahd Society (Covenant) and demanded self-government for the Arabs. Nuri, however, disagreed with Aziz Ali on foreign policy. Aziz sought cooperation with the Germans, who supported Ottoman unity, while Nuri was suspicious of their objectives. When Aziz was expelled from Istanbul for his political activities, Nuri left in disguise for Basra seeking protection under its Arab governor. While in Basra World War I broke out, and a British force from India occupied Basra in 1914 to protect the Gulf of Aden from German penetration. As an officer in the Ottoman army, Nuri was sent to India to be interned. From there he escaped to Cairo, where he became engaged with other Arab officers to join Husein ibn Ali (Sharif Husayn) of Mecca, who led the Arab revolt against Ottoman rule.

Nuri's participation in the Arab revolt was the beginning of a life-long association with the Hashemite (Hashimi) house of Husein. He first served in the Hijaz under Husein and later under Faisal, Husayn's son, in Syria and in Iraq. When Faisal's rule over Syria came to an end, since Syrian Nationalists failed to accept the French Mandate, the British assisted Faisal to become king of Iraq. Nuri returned to Iraq early in 1921 to cooperate with other leaders to prepare for Faisal's accession of the throne of Iraq in August 1921 as Faisal I.

For almost a decade, from 1921 to 1930, Iraqi leaders were dissatisfied with the limited independence granted by the British. They demanded complete independence. Nuri preferred to remain in the background of the ensuing struggle for independence. All political leaders had agreed on independence, but they disagreed on the way to achieve it. Some wanted independence at once, others were prepared to wait for it. Nuri saw the need for British assistance and urged rapid development before independence. He concentrated on the building up of a national army and served for almost a decade either as chief of staff or minister of defense.

In 1930, when Britain finally decided to recognize Iraqi independence and replace the mandate with a treaty of alliance, Nuri was the man to deal with Britain. For two years as prime minister he worked to reconcile differences, and a treaty with Britain was signed on June 30, 1930. It provided for an end of British control and recognition of Iraq's independence. For the British promise to protect Iraq from foreign attack, Iraq granted Britain two air bases and the use of all means of communication in time of war. On October 3, 1932, Iraq became a member of the League of Nations as an independent state.

A year after Iraq's independence King Faisal I died in 1933. It devolved on Nuri to lead the country, and he became the principal architect of the country's foreign and domestic policy. From 1930 until his death in 1958 he was prime minister 13 times and many more times foreign minister. The goals of his policy were to assert the country's independence and to make alliances with neighbors as well

as with one great power (Britain) in order to protect that independence. He also paid attention to internal development and sought to use the limited resources Iraq had to achieve economic development. This policy proved so successful that Iraq's position in the world seemed quite secure.

After World War II, when almost all Arab countries achieved full independence, Iraq appeared to lag behind them because it was burdened by the treaty with Britain. When Nuri tried to rid his country of the treaty in 1955 he entered into a new defense agreement—the Baghdad Pact—which Britain rejoined as a partner. Iraq not only seemed tied with its former ally, but also committed to the Western bloc as a whole. Since Iraq received Western military and economic assistance, Nuri hoped that other Arab countries might join the Baghdad Pact and become united and strong. He also hoped the Arab countries would influence the Western powers to resolve the Arab-Israeli conflict in their favor.

During the Cold War, most Arab leaders—especially the military leaders of Egypt—did not share Nuri's optimism. There was a widespread suspicion that European powers were not prepared to withdraw their influence from Arab lands, nor were they ready to supply arms in large quantities to strengthen them. As a result, the Arab leaders desired to remain neutral. But neutrality was unacceptable to the West. Nuri's inability to persuade Western and Arab leaders to cooperate weakened his position in the Arab world.

Nuri turned to building up Iraq's internal strength by concentrating on economic development. He created the Development Board for reconstruction and entered into a new oil agreement with the Iraq Petroleum Company on the basis of 50/50 profit sharing, which increased the amount of funds available for development. The board launched ambitious schemes for irrigation and drainage, designed to save the country from the perennial threat of floods and to provide water for agricultural development. But conditions of the poor were hardly touched. Nuri's opponents in Iraq aroused the masses against him, while opponents outside the country concentrated on attacking his foreign policy. Nuri hoped that his development schemes would bring about prosperity and improve conditions of the poor. But time ran short for development. His opponents were able to win over the army against him. The army rose in revolt on July 14, 1958, and overthrew the monarchy and put Nuri to death as well as King Faisal II, who had come to the throne in 1939.

Further Reading

There are two books which cover Nuri's life and policies. The first, Lord Birdwood, *Nuri al-Sa'id* (London, 1959), is a full biographical study and the second, W. J. Gallman, *Iraq Under General Nuri* (1964), is a study of Nuri's policy after World War II, with special emphasis on Iraq's relations with the United States. Nuri's political activities are discussed in detail in M. Kadduri's *Independent Iraq* (London, 2nd edition, 1960) and *Republican Iraq* (London, 1969). For Nuri's views on foreign policy see Nuri al-Sa'id, *Arab Independence and Unity* (Baghdad, 1943) and ''Last Testament of Iraqi Premier,'' *Life International,* Vol. XXV (August 18, 1958). For an evaluation of Nuri's leadership, see M. Khadduri, ''The Realistic School: Nuri al-Sa'id,'' in *Arab Contemporaries: The Role of Personalities in Politics* (1963). □

Julius Kamberage Nyerere

Julius Kamberage Nyerere (born 1922) was a Tanzanian statesman and political philosopher who became the first president of Tanzania. His carefully reasoned and well-presented policies for the development of Tanzania led to a reputation as Africa's most original thinker.

During the often turbulent era of the 1950s in Africa, as the various colonies worked to gain independence from their European masters, the United Nations Trust Territory of Tanganyika was a significant exception to the norm in its quiet progress to freedom. This was largely because of the leadership of Julius Nyerere. His recognition of the political realities within Tanganyika and his refusal to be associated with any schemes of racial bigotry made him a figure of world interest. His continuing leadership of his country after independence within these lines led to his recognition as one of Africa's most creative politicians.

Julius Nyerere was born in March 1922 at Butiama, the son of Nyerere Burito and his eighteenth wife, Mugaya. Nyerere Burito (1860-1942) was one of the several chiefs of the Zanaki, a small tribal grouping of less than 50,000 individuals. The Zanaki were a poor people, and the chiefs were little richer than their subjects. Julius Nyerere early demonstrated a lively intellect; he was sent to the Native Authority School at Musoma, where he impressed his teachers enough to be encouraged to attempt entry to the important Tanganyika Government School at Tabora. He gained admission in 1937, and again he earned the commendation of his teachers.

In one episode at Tabora, Nyerere acted in a manner that foreshadowed his political course. When appointed prefect of his house, he learned that prefects received special dining privileges, as well as extensive disciplinary powers over fellow students. In the interests of equality, Nyerere successfully agitated to have the special privileges abolished. Nyerere entered Makerere University College in January 1943, where he became one of a group of lively young East Africans discussing the political problems of their countries, which then were all under British rule. He was especially noted for his debating abilities. All during these years Nyerere showed a consistent interest in the Roman Catholic religion; he was baptized in December 1943.

Political Beginnings

Receiving his diploma of education in 1945, Nyerere returned to Tanganyika to teach history and biology at St. Mary's College, Tabora, a Roman Catholic secondary school. He began his political life by joining the Tanganyika

African Association, an organization founded in 1929 by British officials to provide a discussion forum for African opinion. He was elected treasurer of the Tabora branch. The association, however, was not a very vital body, since most educated Africans in Tanganyika were in government service, which by British decision precluded them from any overt political activity.

Nyerere decided that he needed more education; in 1949 he entered Edinburgh University, where he decided against working for an honors degree, instead studying a broad range of subjects. Nyerere later said, ''I evolved the whole of my political philosophy while I was there.'' He received a master's degree in 1952 and returned to Tanganyika, where he was appointed history master at St. Francis' College, Pugu, near the country's capital, Dar es Salaam.

As one of the few Africans with a Western education in Tanganyika, Nyerere was soon caught up in political life. In April 1953 he was elected president of the Tanganyika, African Association, devoting his energies to an effort to revitalize that organization into an effective medium for African interests. Perceiving that this was a hopeless task, he organized a new group and on July 7, 1954, announced the formation of the Tanganyika African National Union (TANU). It was the first African political body within Tanganyika; Nyerere was unanimously elected president.

The early years of TANU were difficult ones; Tanganyika's lack of educated Africans free of government restriction and its poor communications system hindered organizational work. But limited progress was made, spearheaded by a group comprising Nyerere, Paul Bomani, Oscar Kambona, and Rashidi Mfaume Kawawa. An opportunity opened for the party because of Tanganyika's relationship to the United Nations. One of the international body's periodic visiting missions went to Tanganyika in 1954. Some of its members were sympathetic to African aspirations; they recommended setting a date for the territory's independence. The British naturally reacted against what they considered ill-informed interference, with one result of the dispute being TANU's decision to send Nyerere to present the party's case before the Trusteeship Council in New York. The reasoned eloquence of his statements about Tanganyika's future drew considerable attention, although no immediate results ensued.

By this period Nyerere was devoting so much time to politics that he found it necessary, in 1955, to resign his teaching post. He did this with considerable regret, for he loved teaching, a fact illustrated by the name most commonly applied to him today within his country, *mwalimu,* the teacher. Without fixed employment, and lacking any personal fortune, Nyerere spent a very difficult period of his life as he traveled widely within Tanganyika to further organize TANU. He also had two additional appearances before the United Nations, in December 1956 and June 1957, where he reinforced the favorable impression made in 1955.

The British could not help but recognize Nyerere's growing influence. In 1957 he was appointed to the Legislative Council, which remained under British control, but when he was unable to make any progress for the policies of TANU, Nyerere resigned in disgust.

In 1958 TANU had to make an important decision. The British had scheduled elections for Tanganyika under a scheme which reserved seats for members of the country's African, Asian, and European communities. Voting, however, was to be by a common, and therefore largely African, electorate. Many members of TANU were against this effort to impose minority representation, but Nyerere carried his point of view for participation in a stormy conference at Tabora. The result was to ensure a peaceful progress to independence. TANU swept the 1958 and 1959 elections.

Toward Independence

This success was matched with an important change in the British leadership of the territory; a new governor, Sir Richard Turnbull, succeeded the more conservative Sir Edward Twining. Turnbull was prepared to support Tanganyika's drive for independence, and he preferred to work in close collaboration with Nyerere so that a stable country would emerge. Their joint efforts culminated in the elections of 1960, when TANU won 70 of 71 seats in the legislature; Nyerere was asked to form the new government, thereby becoming Tanganyika's first elected chief minister. Independence followed quickly on Dec. 9, 1961.

But the success of TANU made obvious many defects in the structure of the party. Nyerere realized that TANU's real work would come with independence; therefore in a dramatic move he resigned as head of the government in

January 1962 to devote his activities to rebuilding the party. His work was successful, and he was overwhelmingly elected in the 1962 elections as the first president of Tanganyika, which became a republic on Dec. 9, 1962.

Political Philosophy

During the years of political struggle, Nyerere had developed the outlines for the policies which his economically poor country should follow. With the motto of *Uhuru na Kazi* (Freedom and Work), he at once mounted a major attack on what he considered the three major enemies of his people—poverty, ignorance, and disease. Nyerere believed that it was unwise for a poor country to depend on the uncertain aid of the richer nations for progress. Instead, Tanganyikans were encouraged to utilize their own strengths, especially their ample manpower, to develop their country themselves.

A series of self-help schemes in road building and other construction projects during 1963-1964 exemplified this approach. In this struggle for human dignity Nyerere found no place for an elite of officeholders, and various schemes were initiated to break down any emerging class barriers within the country. This line of development was most forcefully stated in Nyerere's Arusha Declaration of 1967.

In January 1964 Nyerere had to face the most serious crisis of his political career. The Tanganyikan army mutinied, demanding higher pay and the full Africanization of the officer corps. Nyerere was forced into hiding, and stability was regained only when British forces were called in to restore order. Part of the reason for this unrest was the Zanzibar revolution of January 1964, when revolutionary groups overthrew that island's Arab-led government. The new radical government, with heavy Communist leanings, was subsequently encouraged to unite with Tanganyika. The result was the united country of Tanzania, with Abeid Karume of Zanzibar serving under Nyerere as first vice president.

Looking Back

By 1967, with western nations such as the United States cautious about investing in Nyerere's socialist country, TANU adopted the system of broad government control called the *Arusha Declaration,* designed to regulate economic and social development. This measure called for complete government control of all means of production and distribution, demanded broad development projects, presented a code of ethics for the nation's political leaders, and emphasized the two main themes of egalitarianism and self-reliance along the lines of *Ujamaa*. Nyerere and TANU hoped to break down emerging class barriers and promote universal human dignity.

In the 40th anniversary *Africa Report* published in 1994, Nyerere reminisced about the future of Africa and his country's political path during his 24-year tenure when his people enjoyed more equality, rights, stability, common language (Swahili) and national identity than most other Africans.

He cited the dramatic change from an impoverished nation that had only 12 doctors for nine million people when he took office. By his departure in 1985, he said it was transformed to a country, although still poor, with ''thousands'' of Tanzanian-trained doctors. All children were receiving seven years of education where before fewer than half received schooling, and nine out of 10 Tanzanians were literate. He told of a people no longer subservient who had learned to stand upright and could look their former colonial rulers straight in the eye.

But by 1992, Nyerere was on the political sidelines, although he had remained head of the ruling party until two years before. By then, the country was moving away from his brand of African socialism embodied in the principle of *Ujamaa* (familyhood) and moving toward privitization.

Nyerere saw many of those previous gains such as schooling for all children slipping away after the country lost control of its economy to the World Bank and International Monetary Fund beginning in the early 1980s.

Looking toward Africa as a whole, Nyerere said its countries needed time to develop their own ''people-centered'' democratic political systems, able to forge their futures cooperatively across national boundaries, rather than be pressured by rich European countries to adopt those systems.

Further Reading

Nyerere's own writings offered the best guide to his political philosophy: *African Socialism* (1961); *Freedom and Unity* (1967); *Ujamaa: Essays on Socialism* (1968); and *Freedom and Socialism* (1968). William Edgett Smith, *We Must Run While They Walk: A Portrait of Africa's Julius Nyerere* (1971), was a penetrating biographical study. Much information on his life was available in Judith Listowel, *The Making of Tanganyika* (1965). Recommended for general historical background are B. A. Ogot and J. A. Kieran, eds., *Zamani: A Survey of East African History* (1968), and I. N. Kimambo and A. J. Temu, eds., *A History of Tanzania* (1969). Relevant articles can be found in the *Economist* November 2, 1996 and *Africa Report* September/October 1994. An article on the *Arusha Declaration* can be found on the internet at http://www.journalism.wisc.edu/olw/worldnews/Africa/tanzania.html (July 29, 1997). □

Anders Nygren

Anders Nygren (1890-1978) was a leading representative of the so-called Lundensian school of theology. He was professor at the University of Lund, Sweden, then bishop of Lund. An important figure in the ecumenical movement, he served as president of the Lutheran World Federation.

Anders Nygren was born in Gothenburg, Sweden, on November 15, 1890, the third son of Samuel Nygren, then principal of the Elementary Teachers College and inspector of elementary schools in that city, and his wife Anna Maria. The parents were devout church people, yet open to the cultural and intellectual movements

of the time. It was in his father's library that Anders found the books that introduced him to philosophy and theology; it was under his father's guidance that he became involved in the church and interested in the theological debates of the time.

At his father's death the family moved to Lund, where young Nygren attended first the cathedral school, then the university. It was philosophy of religion and the methodology of theology that primarily engaged his interest. His primary teacher was Gustaf Aulen, a student of Nathan Soderblom of Uppsala. Through these influences Nygren was led to study Kant and Schleiermacher, Troeltsch and Otto.

Upon graduation in 1912 he was ordained and assigned to a succession of churches in the Gothenburg Diocese. Here he continued his studies, writing a doctoral dissertation on the philosophical issues involved in the theoretical definition of the nature of religion. The book was entitled *The Religious Apriori*.

When Nygren presented his dissertation at the University of Lund in 1921 he was immediately made *docent* (lecturer) in philosophy of religion. Here he was soon joined by Ragnar Bring, a young philosopher of religion who was also a student of Aulen. Together these two young men developed a program to establish theology—especially the discipline of systematic theology—as an acknowledged and respectable academic enterprise within the modern university.

The following decade Nygren produced several important books, one on the scientific foundations of systematic theology, another on philosophical and Christian ethics. In 1924 he became professor of systematic theology, a post which he held until 1948, when he was made bishop of Lund Diocese. Bring became professor in 1933 as Aulen's successor. Aulen, Nygren, and Bring were the three scholars forming the triumvirate called ''the Lundensian school of theology.''

Nygren's years at the university were filled with teaching, research, and writing. He wanted to do theology in a respectable scientific manner, and to this end he applied the method he had developed—what he called ''motif-research''—in a series of historical-critical investigations of basic Christian concepts. His primary focus was *agape*—the Christian concept of love. In seeking out the essence of Christianity, Nygren researched the New Testament, the theology of the early fathers, and the entire history of Christian doctrine to find the unique character of *agape*. He also was interested in the contrasting concept of *eros*.

These studies resulted in a two-volume work, *Agape and Eros,* first published in 1930-1936 and later in four other Swedish editions, two English editions, two Japanese editions, and translations into six other languages. The work is ranked as one of the classics of Christian theology and is certainly one of the most noteworthy theological books of the 20th century. He also wrote a major theological commentary to Paul's Letter to the Romans.

Nygren's influence expanded rapidly when he became an early participant in the ecumenical movement. He represented the Church of Sweden at the Faith and Order Conference at Lausanne in 1927 and at Edinburgh ten years later. He was influential in directing the ecumenical movement to the central points of the Christian message; for Nygren, ''the way to unity is the way to the center.'' He continued to make this point within the World Council of Churches (WCC) at Amsterdam (1948) and Lund (1952), where he served as chairman of the European Section of the Theological Commission on Christ and His Church. This commission was charged with working out the Ecumenical implications of baptism in the struggle for Christian unity. The commission had serious difficulties reaching consensus, until Nygren guided the discussions to the christological foundations for baptism. Many of Nygren's emphases can still be found in the convergence document on ''Baptism, Eucharist and Ministry,'' which was adopted by Faith and Order in 1982 for study and response by the WCC member churches.

Nygren's period as bishop of Lund (1948-1959) was also a productive time. He travelled widely, spoke on many subjects—from philosophy to theology to ethics and Christian practice—and wrote incessantly. He served as president of the Lutheran World Federation and spoke on behalf of his denomination both internally and in ecumenical conversations. A series of lectures on *Christ and His Church* was translated and published in England, Germany, America, and Finland. He received honorary degrees from colleges and universities in Hungary, Germany, Scotland, Canada, and the United States.

In his retirement, from 1959 to his death in 1978, Nygren remained in Lund and returned to his first love, philosophical and theological studies. He found that the newer trends in the analytical study of philosophy could be utilized in the preparation of his own magnum opus, *Meaning and Method, Prolegomena to a Scientific Philosophy of Religion and a Scientific Theology*. The book was published in England and America in 1972 and became recognized as the crowning point of Nygren's theoretical production. The work secured for Nygren a central place in the philosophical and theological debate of his time.

Unfortunately, toward the end of his life Nygren's health failed him. Bedridden and physically dependent, he was still mentally sharp and received a great many visitors who desired to discuss his work. After his death his papers were located in the University Library at Lund.

Anders Nygren was a complex personality, with interests and commitments that spanned scholarship and preaching, the academy and the church, Lutheranism and the ecumenical movement, science and piety, single ''motifs'' and systematic theology, and philosophical and biblical studies. Nygren was a modern thinker, but he was not a modernist. He was concerned with fundamentals, but he was not a fundamentalist. He was clearly a liberal theologian, but he did not espouse theological liberalism. He was a critical scholar, but he did not subscribe uncritically to philosophical criticism. In some respects he was radical, in others conservative. He had a keen interest in scientific thought, and yet he was committed to the search for the essence of Christian faith.

With all these elements flowing together and being brought into harmony in his own life and thought, it is only ''meet and right'' that Anders Nygren was honored with the inclusion of his biography in the series ''Makers of the Modern Theological Mind.''

Further Reading

The biography included in the series ''Makers of the Modern Theological Mind,'' *Anders Nygren,* was written by Thor Hall (1978, 1985). A scholarly survey of Nygren's thought is *The Philosophy and Theology of Anders Nygren,* edited by Charles W. Kegley (1970). Nygren's major works are summarized in ''The Nygren Corpus: Annotations to the Major Works of Anders Nygren of Lund,'' by Thor Hall, in *Journal of the AAR* 47:2. The definitive study of the Lundensian school of theology is Thor Hall's *A Framework for Faith* (1970). Also helpful is Nels F. S. Ferre's *Swedish Contributions to Modern Theology* (1967). Some more negative reviews of Nygren are those by Van A. Harvey in *Religious Studies Review* 1:1 and Gustaf Wingren in *Theology in Conflict* (1958). □

Nzinga Nkuwu

Nzinga Nkuwu (died 1506) was an African ruler also known as João I, the first baptized manikongo, or king of Kongo. The state of Kongo was under Portuguese influence in the late 15th and early 16th centuries.

Nzinga Nkuwu reigned as the divine king of a Bantu African state near the mouth of the Congo River when the Portuguese explorer Diogo Cão discovered it in 1482. Nzinga Nkuwu was fifth in succession of the founding dynasty of Kongo, which had begun in the late 14th century and came to a shadowy end in the late 19th century.

The Kingdom of Kongo was centered in what is today northern Angola, with its capital at Mbanza (later São Salvador), 125 miles from the sea. It exerted authority over a large area bordering the Congo River in the north, the Dande River in the south, the Kwango River in the east, and the Atlantic Ocean in the west. It was divided into six or more provinces under nominally hereditary rulers who more or less acknowledged the supremacy or paramountcy of the manikongo.

The Portuguese equated this polity with their own strongly centralized feudal monarchy. They envisioned its discovery as a great opportunity to secure an African alliance in furtherance of their grand design for a route to the Far East, converts for Christianity, and an anti-Islamic alliance with the semimythical Prester John, Christian king of the Indies. In reality the manikongo's state was rather less stable and less substantial than the Portuguese supposed.

Alliance With Portugal

Two or three years after the first contact, Nzinga Nkuwu welcomed Diogo Cão on a new expedition which brought gifts and emissaries from the Portuguese king, João II. Doubtless he saw in them equally attractive opportunities for an alliance which would strengthen the authority of his own state over its tributaries. Urging the further exchange of gifts, goods, and representatives, he dispatched an African delegation to the Portuguese court, advising João II that he would welcome priests, artisans, and farmers from Portugal to aid his realm.

Consequently, in 1490, Nzinga Nkuwu received another expedition, of three ships under the command of Rui de Sousa, bearing priests, workers, soldiers, and Africans who had been tutored in Portugal. Nzinga Nkuwu was baptized into Christianity within the month (taking the name of his royal Portuguese brother, ''João'') as João I, first Christian king of Kongo. The connection brought early advantages. Nzinga's power increased, and Portuguese soldiers aided in suppressing a rebellion on the coast north of the Congo's mouth. He sent his first son, Nzinga Mvemba, baptized as Affonso, to Portugal, where he was educated for 10 years, returning more a European prince than an African one.

João I's Portuguese alliance soon soured. By the mid-1490s only a handful of official priestly representatives remained, plus a few soldiers with orders to search overland for Prester John. By 1500 the Kongo ''experiment'' was at least temporarily abandoned by the Portuguese crown for the sake of the great Indian Ocean discoveries, commencing with Vasco da Gama's historic voyage of 1498. Official relations gave way to a new breed of largely uncontrolled adventurers and renegade traders from the island of São Tomé in the Gulf of Guinea. These operated with different objectives: personal commercial exploitation and the swiftly rising slave trade.

Rejection of European Culture

Meanwhile, the consequences of confrontation between deeply differing cultures and policies were felt in the rise of division and factionalism in the manikongo's court. Traditionalists resisted the imposition of an alien religion coupled with a monogamous social ethic which threatened the structure of politics and the social security of a polygamous society. The parties polarized around rival heirs to João I's throne—his first and second sons, the one the heir presumptive, Affonso, a Europeanized Christian, and the other a traditionalist abetted by the Manikongo's advisers and wives.

The latter son prevailed, and João I, persuaded by the demands of his polygamous court, lapsed from Christianity, exiled his son Affonso to a distant province with his mother and loyal Portuguese advisers, and resumed the original aspect of Nzinga Nkuwu. Nevertheless, upon his death in 1506, the struggle for succession was concluded with the accession of Nzinga Mvemba: Affonso I, the second Christian king of Kongo.

Thus began an extraordinary partnership which remains one of the poignant might-have-beens in the bitter story of Africa's experience with Europe. For what began in the expectation of mutual advantage and development degenerated within two reigns into the rapine of plunder, civil war, and the slave trade.

Further Reading

The important 16th-century account of Kongo is that of merchant-explorer Duarte Lopes and Filippe Pigafetta, translated into English as *Report of the Kingdom of the Congo* (1881). The most useful accounts in English are in James Duffy, *Portuguese Africa* (1959), and Basil Davidson, *Black Mother: The Years of the African Slave Trade* (1961), which also appears in recent editions as *The African Slave Trade*. □

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Annie Oakley

Annie Oakley (1860-1926), originally Phoebe Anne Oakley Mozee, was known as "The Peerless Lady Wing-Shot," for her marksmanship. She led one of the fabled lives of America's Wild West.

Annie Oakley was born in a Drake Country, Ohio, log cabin on Aug. 13, 1860, the sixth of eight children. After her father died in a blizzard, she began shooting rabbits and quail to provide the family income. Then she went to town, won a shooting match against a vaudeville star named Frank E. Butler, and earned more by shooting glass balls and playing cards at 30 paces.

A few years later she married Butler, and he became her manager. Buffalo Bill hired them for his Wild West Show in 1885. Helped by publicists like Nate Salsbury and her own incredible shooting eye, Oakley remained a star for 17 years, surmounting even a train wreck in 1901 that partially paralyzed her for a time.

Let no one doubt that Oakley could do what she claimed. Thousands of people saw Annie slice a playing card with the thin edge toward her by shooting at 30 paces. Kaiser Wilhelm II had her shoot a cigarette out of his lips. She was death to moving glass balls; one day, by official count, she shot 4,772 out of 5,000.

Oakley charmed everyone with her simplicity and modesty, including Queen Victoria. Dressed in western costume and beating many a man in what was traditionally a masculine world, she intrigued young and old alike. (No wonder that Irving Berlin made her the subject of his Broadway musical *Annie Get Your Gun,* which played throughout the 1950s.)

A fundamentalist in religion, Oakley read the Bible throughout her life. She was never involved in the kind of

scandal that plagued Buffalo Bill, and at least 18 orphan girls were educated through her generosity.

When Annie Oakley died on Nov. 3, 1926, there was wide mourning and many tributes. By then, any punched complimentary ticket—which looked as if it had holes shot through it—was called an ''Annie Oakley.'' Born at the beginning of the Civil War, she lived through the ''classic period'' of transition from frontier to 20th-century statehood in the West. Whether or not she was the best lady shot in that epoch, she certainly was thought to be best; fact, fiction, and musical comedy have combined to make ''Sharpshooter'' an indelible adjunct to her name.

Further Reading

The first creditable biography of Annie Oakley, Courtney Riley Cooper's *Annie Oakley: Woman at Arms* (1927), was surpassed by Annie Fern Swartwout, *Missie: An Historical Biography of Anne Oakley* (1947). See also Stewart H. Holbrook, *Little Annie Oakley and Other Rugged People* (1948), and Walter Havighurst, *Annie Oakley of the Wild West* (1954).

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Sayers, Isabelle S., *Annie Oakley and Buffalo Bill's wild west,* New York: Dover Publications, 1981. □

Joyce Carol Oates

One of the United States's most prolific and versatile contemporary writers, Joyce Carol Oates (born 1938) focuses upon the spiritual, sexual, and intellectual decline of modern American society.

Oates was born into a working-class Catholic family outside Lockport, New York, and was raised amid a rural setting on her maternal grandparents' farm. She attended a one-room schoolhouse in Erie County, a parallel community to her fictitious Eden County where many of her works are set, and displayed an early interest in storytelling by drawing picture-tales before she could write. Oates has said that her childhood ''was dull, ordinary, nothing people would be interested in,'' but has admitted that ''a great deal frightened me.'' In 1953 at age fifteen, Oates wrote her first novel, though it was rejected by publishers who found its subject matter, which concerned the rehabilitation of a drug dealer, exceedingly depressing for adolescent audiences.

Oates began her academic career at Syracuse University and graduated from there as class valedictorian in 1960. In 1961 she received a Master of Arts degree in English from the University of Wisconsin, where she met and married Raymond Joseph Smith, an English educator. The following year, after beginning work on her doctorate in English, Oates inadvertently encountered one of her own stories in Margaret Foley's anthology *Best American Short Stories.* This discovery prompted Oates to write professionally, and in 1963 she published her first volume of short stories, *By the North Gate* (1963). Oates taught at the University of Detroit between 1961 and 1967. In 1967 she and her husband moved to Canada to teach at the University of Windsor, where together they founded the *Ontario Review.* Since leaving the University of Windsor in 1977, Oates has been writer-in-residence at Princeton University in New Jersey.

Oates's first novel, *With Shuddering Fall* (1964), foreshadows her preoccupation with evil and violence in the story of a destructive romance between a teenage girl and a thirty-year-old stock car driver that ends with his death in an accident. Oates's best-known and critically acclaimed early novels form a trilogy exploring three distinct segments of American society. Critics attribute the naturalistic ambience of these works to the influence of such twentieth-century authors as William Faulkner, Theodore Dreiser, and James T. Farrell. Oates's first installment, *A Garden of Earthly Delights* (1967), is set in rural Eden County and chronicles the life of the daughter of a migrant worker who marries a wealthy farmer in order to provide for her illegitimate son. The woman's idyllic existence is destroyed, however, when the boy murders his stepfather and kills himself. In *Expensive People* (1967), the second work in the series, Oates exposes the superficial world of suburbanites whose preoccupation with material comforts reveals their spiritual pov-

erty. The final volume in the trilogy, *them* (1969), which won the National Book Award for fiction, depicts the violence and degradation endured by three generations of an urban Detroit family. Critics acknowledge that Oates's experiences as a teacher in Detroit during the early 1960s contributed to her accurate rendering of the city and its social problems. Betty DeRamus stated: ''Her days in Detroit did more for Joyce Carol Oates than bring her together with new people—it gave her a tradition to write from, the so-called American Gothic tradition of exaggerated horror and gloom and mysterious and violent incidents.''

Oates's novels of the 1970s explore characters involved with various American professional and cultural institutions while interweaving elements of human malevolence and tragedy. *Wonderland* (1971), for example, depicts a brilliant surgeon who is unable to build a satisfying home life, resulting in estrangement from his wife, children, and society. *Do with Me What You Will* (1973) focuses upon a young attorney who is lauded by his peers for his devotion to liberal causes. *The Assassins: A Book of Hours* (1975) is a psychological tale which dramatizes the effects of the murder of a conservative politician on his wife and two brothers. *Son of the Morning* (1978) documents the rise and fall from grace of Nathan Vickery, an evangelist whose spirituality is alternately challenged and affirmed by various events in his life. *Unholy Loves* (1979) revolves around the lives of several faculty members of a small New York college. Considered the least emotionally disturbing of Oates's novels, *Unholy Loves* was praised for its indirect humor and gentle satire.

During the early 1980s, Oates published several novels that parody works by such nineteenth-century authors as Louisa May Alcott, Charles Dickens, Edgar Allan Poe, and Charlotte and Emily Bronte. *Bellefleur* (1980) follows the prescribed formula for a Gothic multigenerational saga, utilizing supernatural occurrences while tracing the lineage of an exploitative American family. Oates included explicit violence in this work; for example, a man deliberately crashes his plane into the Bellefleur mansion, killing himself and his family. *A Bloodsmoor Romance* (1982) displays such elements of Gothic romance as mysterious kidnappings and psychic phenomena in the story of five maiden sisters living in rural Pennsylvania in the late 1800s. In *Mysteries of Winterthurn* (1984), Oates borrowed heavily from the works of Poe as she explored the conventions of the nineteenth-century mystery novel. The protagonist of this work is a brilliant young detective who models his career after the exploits of Sir Arthur Conan Doyle's fictional sleuth, Sherlock Holmes. While some critics viewed these works as whimsical, others, citing Oates's accomplished depiction of evil, maintained that they are significant literary achievements.

Oates's recent novels explore the nature and ramifications of obsession. *Solstice* (1985) revolves around a relationship between a young divorcee and an older woman that evolves into an emotional power struggle. In *Marya: A Life* (1986), a successful writer and academician attempts to locate her alcoholic mother, who had abused and later abandoned her as a child. *Lives of the Twins* (1987), which Oates wrote under the pseudonym of Rosamond Smith, presents a tale of love and erotic infatuation involving a woman, her lover, and her lover's twin brother. With *You Must Remember This* (1987), Oates returned to a naturalistic portrait of families under emotional and moral distress. Suicide attempts, violent beatings, disfiguring accidents, and incest figure prominently in this novel, which centers on an intense love affair between a former boxer and his adolescent niece. Set in Eden County and containing references to such historical events as Senator Joseph McCarthy's anti-Communist campaign, the executions of Julius and Ethel Rosenberg for conspiracy to commit espionage, and the Korean War, *You Must Remember This* earned high praise for its evocation of American life during the early 1950s. John Updike stated that this work ''rallies all [of Oates's] strengths and is exceedingly fine—a storm of experience whose reality we cannot doubt, a fusion of fact and feeling, vision and circumstance which holds together, and holds us to it, through our terror and dismay.''

Oates's works in other genres also address darker aspects of the human condition. Most critics contend that Oates's short fiction, for which she has twice received the O. Henry Special Award for Continuing Achievement, is best suited for evoking the urgency and emotional power of her principal themes. Such collections as *By the North Gate; Where Are You Going, Where Have You Been?: Stories of Young America* (1974); *The Lamb of Abyssalia* (1980); and *Raven's Wing* (1986) contain pieces that focus upon violent and abusive relationships between the sexes. One widely anthologized story, *''Where Are You Going, Where Have You Been?,''* a tale of female adolescence and sexual awakening, is considered a classic of modern short fiction and was adapted for film. Oates has also composed several dramas that were produced off-Broadway in New York and has published numerous volumes of poetry. In addition, she is a respected essayist and literary critic whose nonfiction works are praised for the logic and sensibility with which she examines a variety of subjects.

them chronicles three decades, beginning in 1937, in the life of the Wendall family. The novel ''is partly made up of 'composite' characters and events, clearly influenced by the disturbances of the long hot summer of 1967,'' Oates acknowledges. She no longer suggests, as she did in the original author's note, that her protagonist Maureen Wendall was actually her former student. That author's note, later repudiated by Oates as a fiction in itself, describes the book as ''a work of history in fictional form,'' and asserts that Maureen's remembrances shaped the story: ''[The book] is based mainly upon Maureen's numerous recollections. . . . It is to her terrible obsession with her personal history that I owe the voluminous details of this novel.'' Although regarded as a self-contained work, *them* can also be considered the concluding volume in a trilogy that explores different subgroups of American society. The trilogy includes *A Garden of Earthly Delights,* about the migrant poor, and *Expensive People,* about the suburban rich. The goal of all three novels, as Oates explains in the *Saturday Review,* is to present a cross-section of ''unusually sensitive—but hopefully representative—young men and

women, who confront the puzzle of American life in different ways and come to different ends.''

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Titus Oates

The English political and religious demagogue Titus Oates (1649-1705) was the chief fabricator of the Popish Plot, a spurious plan of 1678 supposedly hatched by the Jesuits to assassinate King Charles II and to enthrone his Roman Catholic brother, James.

Titus Oates was born at Oakham. Though he was expelled from the Merchant Tailors' School at the age of 16, he attended Cambridge University, leaving, as his tutor noted, because ''he was a great dunce, ran into debt; and, being sent away for want of money, never took a degree.'' Nevertheless, by 1673 Oates had somehow managed to enter the Anglican clergy. He used his office to defame a local schoolmaster, but he was denounced as a perjurer and jailed; later he escaped. After being expelled from a brief naval chaplaincy, Oates went to London, again posing as a cleric, though it is questionable whether he was ever ordained. In 1676 he joined forces with a vehement anti-Catholic clergyman, Israel Tonge. Together they projected an elaborate plan to discredit Roman Catholicism as a treasonous international conspiracy. The two, taking advantage of the not altogether unfounded rumor that King Charles II planned to sponsor the legalization of the Roman Catholic faith, magnified it into a specific plot to destroy the Protestant Church–state constitution. Oates, feigning conversion to Roman Catholicism for the purpose of gathering evidence, attended two Jesuit missionary schools on the Continent, being quickly expelled from both. He returned to England in 1678 with fictitious evidence that convinced gullible government officials of a plot to kill the king. For 3 years, Oates, through the apparently Catholic-inspired murder of an associate, the inadvertent discovery of seditious letters, confessions wrung from intimidated witnesses, and the timidity of the king himself, was given plenary power by Parliament and had merely to accuse to convict. He caused the execution of 35 persons, including the Roman Catholic archbishop of Ireland.

Oates's testimony was not discredited until the end of 1681, when it was finally realized that his evidence was hearsay and contradictory. His power and large salary were gradually withdrawn, and when James II came to the throne in 1685, Oates was convicted of perjury, whipped, pilloried, and jailed. Though he was released after the Glorious Revolution of 1688, the rest of Oates's life was marked by lawsuits, debt, and fruitless intrigue and his entrance into, and expulsion from, the Baptist Church. He died in London in July 1705.

Oates exploited the traditional English fear of Roman Catholicism between 1678 and 1681, terrifying the government into giving him complete judicial power. His emotional appeal to large audiences is an early instance of the political manipulation of public opinion.

Further Reading

The only biography of Oates is Elaine Dakers, *Titus Oates* (1949), and a short study of Oates is in Thomas Seccombe, ed., *Lives of Twelve Bad Men* (1894). These inadequate works should be supplemented by Sir John Pollock, *Popish Plot* (1903); David Ogg, *England in the Reign of Charles II* (2 vols., 1934; rev. ed. 1962); and Francis S. Ronald, *The Attempted Whig Revolution of 1678-1681* (1937). □

Apolo Milton Obote

Apolo Milton Obote (born 1925) was a Ugandan political leader who guided his country to independence in 1962. He worked to create a centralized government to replace the divided state left by the British, but his ruthless rule in the 1980s was marked by torture and repression and the killing of more than 100,000 civilians.

Milton Obote was born at Akokoro village in Lango territory in the northern part of the British Uganda Protectorate in 1925. He was the son of a poor local chief in the Lango tribe. He began his education in 1940 at the Lira Protestant Missionary School, continued it at Gulu Junior Secondary School and Busoga College, Mwiri, and finished it at Makerere College (1948-1950). Because the Buganda tribespeople who lived in southern Uganda dominated the economy, Obote went to Kenya to find work. He worked there first for an engineering firm and then for several industrial concerns. While in Kenya, he became interested in politics and was a founding member of the Kenya African Union.

Forging Independence

In 1956 Obote returned to Uganda. He entered politics when he was asked to return to the Lango district to replace a local Uganda National Congress party leader who had been imprisoned. In 1958, a sudden vacancy caused by the resignation of the Lango member of the Legislative Council led to Obote's appointment as a replacement. In Uganda's first direct elections later that year, Obote won the seat by a wide margin, and his rise in Ugandan politics was under way.

Obote soon became president of the Uganda National Congress party, one of many parties trying to forge a unity to bring Uganda independence. In 1960, Obote joined his organization to a rival party, thus founding the Uganda People's Congress; he became its president. When a 1961 conference provided for elections leading to independence, Obote allied his party to the Buganda party under Kabaka (King) Yekka in order to defeat Benedicto Kiwanuka's ruling Democratic party. The coalition gained a majority of the Ugandan votes, and Obote became Uganda's prime minister. He presided over British withdrawal in October 1962.

Failure to Unify Nation

But independence did not solve Uganda's problems. Buganda had been an ancient African kingdom, and British rule had left Buganda autonomous within the Uganda Protectorate. It was the most prosperous part of the country and home to Uganda's most educated elite. In accord with Uganda's constitution, agreed to by the British prior to independence, Obote appointed the ruler of Buganda to the largely ceremonial office of president of Uganda. But Bugandans were not willing to settle for less than a dominant place in the nation's politics, and Obote's alliance with Kabaka Yekka became increasingly unstable as friction grew between Buganda and the central government. The problem erupted into a crisis in 1966. Obote suspended the constitution, declared a state of emergency, and assumed full power. He introduced a new constitution, abolished Buganda and other kingdom-states within Uganda, and assaulted Kampala, the capital of Buganda under the leadership of General Idi Amin. The Bugandan king fled and died in exile in London.

In the late 1960s Obote tried to undermine the Bugandan economic power by moving the nation closer to socialism. In fact, he instituted authoritarian one-party rule but failed to unify the country. On Jan. 25, 1971, while Obote was out of the country on a diplomatic mission, Uganda's army under Amin ousted him from the presidency. Obote fled to Tanzania, and Amin for eight years instituted a bloody regime of terror and repression.

Second Regime of Terror

In 1979, an invasion aided by Tanzania overthrew Amin. After months of unsuccessful sectarian regimes, Obote won an election in 1980 which was widely believed to have been rigged. Obote's second regime continued Amin's terrorist tactics. Obote was opposed by the Bugandas, by the Acholi peoples of the north, and most importantly by a guerilla movement in the west, the National Resistance Army. Under Obote's direction, the Ugandan army tried to crush the guerillas by destroying entire villages and decimating the population. Amnesty International and other groups denounced Obote's police state and torture tactics, and he was charged with directing the killing of more than 100,000 civilians. In 1985, Obote was toppled in a coup and fled to Kenya. He was then granted political asylum in Zambia. His political career was over. Instead of being remembered as the leader of Uganda's independence movement, he left a legacy of totalitarianism and terror.

Further Reading

Obote's early career was chronicled in Ali Mazrui, *Violence and Thought: Essays on Social Tensions in Africa* (1968); A. J. Hughes, *East Africa: Kenya, Uganda, Tanzania* (1969). An earlier work on politics in Uganda was David E. Apter, *The Political Kingdom in Uganda: A Study in Bureaucratic Nationalism* (1961; rev. ed. 1967). A comprehensive history of Ugandan politics since independence and Obote's role is found in David Apter, ''Democracy for Uganda: A Case for Comparison,'' in *Daedalus* (Summer 1995). Also see the A & E Biography website http://www.biography.com (August 13, 1997) for a brief profile. □

Jacob Obrecht

Jacob Obrecht (1450-1505), a Dutch composer, was one of the most important composers in the dominant Netherlandish tradition of the 15th century.

Jacob Obrecht also spelled Hobrecht, was born on St. Cecilia's Day, 1450, in either Bergen op Zoom or Sicily. The information and the uncertainty come from his motet *Mille quingentis,* a lament on the death of his father, Willem, in which he states that he was born on this day when his father was crossing Sicily. Other evidence links the family to Bergen op Zoom and gives the date 1450.

Obrecht spent most of his childhood in the Netherlands, where he must have received his education. As with many of the events of his life, the circumstances of his education are unknown. He may have received a portion of his musical training from his father, who was a city trumpeter in Ghent. He must also have attended a university, since he was a priest by 1480.

The early career of Obrecht is difficult to trace. He may have been in Florence and Ferrara as early as 1474, although evidence for this is not conclusive. In 1479-1480 he held positions in Bergen op Zoom. In 1484 he became chapel master in Cambrai. This would have brought him into close contact with the music of Guillaume Dufay, who had been in residence there for the 30 years preceding his death in 1474. By November 1485 Obrecht was succentor of St-Donatien in Bruges; in 1487 he received a leave to visit Ercole I d'Este in Ferrara. Ercole attempted unsuccessfully to provide a benefice in Ferrara to keep the composer there. Obrecht returned to Bruges, where he remained until 1491. He is listed in the accounts of the Church of Our Lady in Antwerp from 1494 until 1496 and again from 1501 until 1503. He was in Bruges in 1491, 1498, and 1500 and in Bergen op Zoom in 1496 and 1498. In 1504 he went to Ferrara to serve as composer in the D'Este chapel. He died when the plague struck Ferrara in 1505.

Obviously well known in the Low Countries for much of his career, Obrecht also began to be famous in Italy in the 1480s, when Ercole I d'Este was deeply impressed by his music. During his lifetime Obrecht's works were printed in Venice by Ottavio Petrucci, who, in addition to including secular works and motets in a collection, printed a book of five Masses in 1503. Within decades after his death Obrecht had come to be regarded as among the ''ancients'' (*antichi*) and among those who first made music. This was the result of the important changes in musical style in the first decades of the 16th century.

Obrecht's output includes 8 French chansons, at least 16 settings of Dutch texts, and 1 or 2 settings of Italian texts. The predominance of Dutch texts is significant for a composer of this period and marks the beginning of the regular appearance of secular music in languages other than French. His approximately 25 motets are in some ways conservative in their treatment of *cantus firmus* and lack of pervading imitation, in some cases. His best works are probably his Masses, at least 25 in number, which employ a wide variety of *cantus firmus* techniques.

Although Obrecht is often linked with Johannes Ockeghem, the two composers have rather different styles. The harmonic and rhythmic structure of most of Obrecht's music is quite clear. This results in part from a frequent use of sequence, a device that in some of his weaker works is overemployed. He also has a tendency to have the outer voices move in parallel tenths for considerable stretches of a work. Although one can find relationships between his works and those of his predecessors and successors, in many ways Obrecht stands outside of the main path of development of music in the second half of the 15th century.

Further Reading

Obrecht's life and works are discussed at some length in Gustave Reese, *Music in the Renaissance* (1954; rev. ed. 1959). Also useful is Manfred F. Bukofzer, *Studies in Medieval and Renaissance Music* (1950). Donald Jay Grout, *A History of Western Music* (1960), has a good discussion of Obrecht and is recommended for general background.

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Álvaro Obregón

Álvaro Obregón (1880-1928) was a Mexican revolutionary general and president. His administration marks the beginning of the constructive phase of the Mexican Revolution.

A native of Sonora, born on Feb. 19, 1880, at Siquisava near Álamos, Álvaro Obregón was educated in his home state and was principally a small landholder when he first entered politics in 1911, winning election as municipal president of Huatabampo. The following year he recruited a small force to defend Francisco Madero's government against the Pascual Orozco rebellion. Promoted to the rank of colonel during this campaign, he was named military commander of the state capital, Hermosillo, in 1913.

That year Obregón organized resistance against Victoriano Huerta in Sonora, capturing Nogales on March 13, 1913. Venustiano Carranza designated him head of the war section of the Constitutionalists' Secretariat of the Interior and commander of the Northwest Army. While Pancho Villa moved southward in the central portion of the country, Obregón swept down the west coast, capturing Guadalajara and finally leading the triumphant Constitutionalist army into Mexico City in August 1914.

When a Revolutionary schism developed between Carranza and Villa, Obregón remained with the former in the withdrawal to Veracruz. There he negotiated the Constitutionalist agreement with labor and strongly urged Carranza to issue reform decrees relative to land and labor during the winter of 1914/1915. It was the military leadership of Obregón that gradually recovered the route to the capital and then dealt the *villistas*—a series of military reverses at Celaya and León in the spring of 1915. During one of these engagements Obregón lost an arm. And it was Obregón working behind the scenes who contributed sig-

nificantly to the triumph of the radical elements in the Constituent Assembly at Querétaro in late 1916 and early 1917.

Reformist President

After briefly serving as secretary of war under Carranza, Obregón returned to private life as a chick-pea farmer until the presidential election of 1920. Together with Plutarco Calles and Adolfo de la Huerta, Obregón successfully revolted under the Plan of Agua Prieta (April 1920) against Carranza's efforts to impose his successor. During De la Huerta's provisional presidency Obregón was elected president for the 1920-1924 period.

It was a period of peace and constructive activity. For the first time the Revolution had a presidential regime committed to carrying out the program of the movement. The basic demands of the *zapatistas* were met and the first wide-scale distribution of land took place. José Vasconcelos directed an imaginative educational program, including volunteer teachers and cultural missions, and a cultural renaissance became dramatically visible with the mural painters. The interests of the favored labor group, led by Luis Morones, were protected.

However, the regime faced difficult times, threatened from without by United States intervention and from within by conservative and dissident Revolutionary elements. In 1923, by the Bucareli Agreement, United States recognition finally was achieved with an apparent settlement of the petroleum and land questions as well as an arrangement on claims. The development came none too soon, as rivalry for the presidential succession brought the De la Huerta rebellion (1923-1924). Support of peasants and workers plus the assistance of the neighbor to the north enabled the regime to triumph.

In 1927 the constitution was reformed to permit Obregón to again seek the presidency. Several abortive military revolts had to be put down, but Obregón was again victorious in the election of 1928. However, on August 17 the president-elect was killed in a restaurant in San Ángel in the Federal District by a religious fanatic, José León Toral. It was ironic since Obregón had been quietly negotiating with Church leaders for a peaceful resolution of the Church-state conflict once he took office.

Further Reading

Although there are many significant writings on the Obregón period in Spanish by participants, English readers should turn first to contributions by two contemporaneous observers: Ernest Henry Grüening, *Mexico and Its Heritage* (1928), and Frank Tannenbaum, *Mexico: The Struggle for Peace and Bread* (1956). A general review of the uprising, which includes a portrait of Obregón, is Ronald Atkin, *Revolution! Mexico, 1910-20* (1970). For specific aspects of the period see Marjorie Ruth Clark, *Organized Labor in Mexico* (1934); Hubert Clinton Herring and Herbert Weinstock eds., *Renascent Mexico* (1935); and Robert E. Quirk, *The Mexican Revolution, 1914-1915: The Convention of Aguascalientes* (1970).

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Sean O'Casey

The Irish dramatist Sean O'Casey (1880-1964) is considered the greatest of the Irish playwrights who began writing after World War I.

Sean O'Casey was born John Casey on March 31, 1880, the youngest of a large family living in a Dublin slum. He suffered all his life from painful, ulcerated eyeballs and could not read or write until he was 13, having been forced to begin lessons by an interested Irish clergyman. His later experiences among the laboring class in Dublin, where he worked first as an ironmonger, then as a day laborer despite his frail health, gave him a lifelong interest in the problems of the Irish working people. He was a Marxist and took an active part in proletarian reform movements, such as the transport workers strike of 1913, in which he worked with the labor leader Jim Larkin. Arrested as a political prisoner during the Easter Rebellion (1916), he narrowly escaped execution. However, his later socialist and pacificist convictions, his disenchantment with the results of Irish independence, and his professional disappointment concerning the poor reception of his plays led him to leave Ireland in 1926. He announced that his exile was final in 1928, when the Abbey Theatre's director William Butler Yeats rejected O'Casey's play *The Silver Tassie* (1928) as ''unsuitable.'' Earlier, in announcing his break with the Gaelic League, O'Casey had deplored the preference of contemporary Irish audiences for a ''Caithlin ni Houlihan in a respectable dress rather than a Caithlin in the garb of a working woman''—a reference to the romantic and aristocratic treatment of Ireland by Yeats and his circle. In 1928 O'Casey married Eileen Reynolds, an actress, and returned secretly to Dublin (Howth) for the honeymoon. The O'Caseys and their three children then made Devon, England, their permanent home.

Career as a Dramatist

Not until O'Casey had experienced life as a political rebel, poet, laborer, and fighter for Irish independence did he finally discover his true profession as a playwright. His first three attempts at drama were rejected by the Abbey Theatre, but his fourth, *The Shadow of a Gunman* (1923), was an immediate success. His later plays, *Cathleen Listens In* (1923) and the tragicomic masterpiece *Juno and the Paycock* (1924), saved the Abbey from near bankruptcy and placed it on a secure financial footing.

Juno and the Paycock concerns the disintegration of the Boyle family in Dublin in 1922. The main characters are Juno, the long-suffering wife of an unemployed loafer, Jack Boyle (the ''peacock''); their daughter, who is engaged to an

Anglo-Irish fortune hunter; and their only son, crippled in the Irish Revolution and suspected of treachery. The comic antics of Boyle and his parasitic friend, Joxer, heighten the stark tragedy of the wife's sufferings, the daughter's seduction and desertion, and the son's murder.

O'Casey's next tragedy, *The Plough and the Stars* (1926), caused riots in Dublin, where audiences objected to what seemed his less than sympathetic portrayal of the heroes of the Easter Rebellion. The action concerns the events of Easter Week and their repercussions on Dublin tenement dwellers, who represent a cross section of political and religious opinion. The chief characters are revealed as a combination of honesty, showy patriotism, shallow opportunism, diehard imperialism, and dedicated communism.

Later Plays

The Silver Tassie (1928), rejected by Yeats and Lady Augusta Gregory as unworthy and produced in 1929 in London, marked a distinct change from the earlier earthy plays with their realistic humor and tragedy. This play progressed from naturalistic farce in the first act to pure expressionism in the second; the remaining two acts combined farce and grim tragedy in the symbolist mode. *The Star Turns Red* (1939) was avowedly communistic, although O'Casey in his autobiography later described himself as ''a voluntary and settled exile from every creed, from every party, and from every literary clique.'' His experimental dramas, *Red Roses for Me* (1942) and *Cock-a-Doodle Dandy* (1949), show his increasing reliance on symbolism and fantasy. *The Bishop's Bonfire,* produced in Dublin in 1955, was described by O'Casey as a play about ''the ferocious chastity of the Irish, a lament for the condition of Ireland, which is an apathetic country now.''

O'Casey's later plays have been called erratic and formless, especially by American critics; but O'Casey insisted on his right to experiment with new forms ''to interpret our times.'' His juxtaposition of various techniques and genres in one play—farce, realistic comedy, satire, melodrama, expressionism, tragedy—was aimed at breaking down the forms and conventions of dramatic realism. The designed formlessness of his last plays may be seen as a carrying out of his earlier dictum concerning drama, that a play should be ''not the commonplace portrayal of the trivial events in the life of this man or that woman, but a commentary on life itself.''

O'Casey's autobiography is contained in six volumes: *I Knock at the Door* (1939), *Pictures in the Hallway* (1942), *Drums under the Window* (1945), *Inishfallen, Fare Thee Well* (1949), *Rose and Crown* (1952), and *Sunset and Evening Star* (1954). His attitude toward Ireland seemed to have softened somewhat before his death in England on Sept. 18, 1964.

Further Reading

Although there is no definitive biography of O'Casey, his own six-volume autobiography can be supplemented and corrected by several good studies: David Krause, *Sean O'Casey: The Man and His Work* (1960); Saros Cowasjee, *Sean O'Casey: The Man behind the Plays* (1963); and Jules Koslow, *Sean O'Casey: The Man and His Plays* (1966), an enlargement and revision of a work which appeared in 1950 as *The Green and the Red.* An extensive treatment of O'Casey's contribution to modern drama is found in Robert G. Hogan, *The Experiments of Sean O'Casey* (1960). Recommended for general background are Ernest A. Boyd, *Ireland's Literary Renaissance* (1916) and *The Contemporary Drama of Ireland* (1917); Dorothy Macardle, *The Irish Republic* (1937; first American ed. 1965); Lennox Robinson, *Ireland's Abbey Theater: A History, 1899-1951* (1951); Estella R. Taylor, *The Modern Irish Writers: Cross Currents of Criticism* (1954); Herbert Howarth, *The Irish Writers, 1880-1940* (1958); Vivian Mercier, *The Irish Comic Tradition* (1962); and Robin Skelton and David R. Clark, eds., *The Irish Renaissance: A Gathering of Essays, Memoirs and Letters from the Massachusetts Review* (1965).

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Ellen Ochoa

A specialist in optics and optical recognition in robotics, Ellen Ochoa (born 1958) is noted both for her distinguished work in inventions and patents and for her role in American space exploration.

Among Ellen Ochoa's optical systems innovations are a device that detects flaws and image recognition apparatus. In the late 1980s she began working with the National Aeronautics and Space Administration (NASA) as an optical specialist. After leading a project team, Ochoa was selected for NASA's space flight program. She made her first flight on the space shuttle Discovery in April 1993, becoming the first Hispanic woman astronaut.

The third of five children of Rosanne (Deardorff) and Joseph Ochoa, she was born May 10, 1958, in Los Angeles, California. She grew up in La Mesa, California; her father was a manager of a retail store and her mother a homemaker. Ochoa attended Grossmont High School in La Mesa and then studied physics at San Diego State University. She completed her bachelor's degree in 1980 and was named valedictorian of her graduating class; she then moved to the department of electrical engineering at Stanford University. She received her master's degree in 1981 and her doctorate in 1985, working with Joseph W. Goodman and Lambertus Hesselink . The topic of her dissertation was real-time intensity inversion using four-wave mixing in photorefractive crystals. While completing her doctoral research she developed and patented a real-time optical inspection technique for defect detection. In an interview with Marianne Fedunkiw, Ochoa said that she considers this her most important scientific achievement so far.

In 1985 she joined Sandia National Laboratories in Livermore, California, where she became a member of the technical staff in the Imaging Technology Division. Her research centered on developing optical filters for noise removal and optical methods for distortion-invariant object recognition. She was coauthor of two more patents based on her work at Sandia, one for an optical system for nonlinear median filtering of images and another for a distortion-invariant optical pattern recognition system.

It was during her graduate studies that Ochoa began considering a career as an astronaut. She told Fedunkiw that friends were applying who encouraged her to join them; ironically, she was the only one from her group of friends to make it into space. Her career at NASA began in 1988 as a group leader in the Photonic Processing group of the Intelligent Systems Technology Branch, located at the NASA Ames Research Center in Moffett Field, California. She worked as the technical lead for a group of eight people researching optical-image and data-processing techniques for space-based robotics. Six months later she moved on to become chief of the Intelligent Systems Technology Branch. Then in January 1990 she was chosen for the astronaut class, becoming an astronaut in July of 1991.

Her first flight began April 8, 1993, on the orbiter Discovery. She was mission specialist on the STS–56 Atmospheric Research flight, which was carrying the Atmospheric Laboratory for Applications and Science, known as Atlas–2. She was responsible for their primary payload, the Spartan 201 Satellite, and she operated the robotic arm to deploy and retrieve it. This satellite made forty-eight hours of independent solar observations to measure solar output and determine how the solar wind is produced. Ochoa was the lone female member of the five-person team which made 148 orbits of the earth.

Ochoa's technical assignments have also included flight-software verification in the Shuttle Avionics Integration Laboratory (SAIL), where she was crew representative for robotics development, testing and training, as well as crew representative for flight-software and computer-hardware development. Ochoa was on the STS–66 Atmospheric Laboratory for Applications and Science–3 (ATLAS–3) flight in November 1994. ATLAS–3 continues the Spacelab flight series to study the Sun's energy during an eleven-year solar cycle; the primary purpose of this is to learn how changes in the irradiance of the Sun affect the Earth's environment and climate. On this mission Ochoa was Payload Commander. She is currently based at the Lyndon B. Johnson Space Center in Houston, Texas.

Ochoa is a member of the Optical Society of America and the American Institute of Aeronautics and Astronautics. She has received a number of awards from NASA including the NASA Group Achievement Award for Photonics Technology in 1991 and the NASA Space Flight Medal in 1993. In 1994, she received the Women in Science and Engineering (WISE) Engineering Achievement Award. She has also been recognized many times by the Hispanic community. Ochoa was the 1990 recipient of the National Hispanic Quincentennial Commission Pride Award. She was also given *Hispanic* magazine's 1991 Hispanic Achievement Science Award, and in 1993 she won the Congressional Hispanic Caucus Medallion of Excellence Role Model Award. Ochoa is also a member of the Optical Society of America, the American Institute of Aeronautics ands Astronautics, and Phi Beta Kappa and Sigma Xi honor societies.

Ochoa is married to Coe Fulmer Miles, a computer research engineer. They have no children. Outside of her space research, Ochoa counts music and sports as hobbies. She is an accomplished classical flautist—in 1983 she was the Student Soloist Award Winner in the Stanford Symphony Orchestra. She also has her private pilot's license and in training for space missions flies ''back seat'' in T–38 aircraft.

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Severo Ochoa

Spanish-born biochemist Severo Ochoa (1905-1993) spent his life engaged in research into the workings of the human body. In the 1950s, he was one of the

first scientists to synthesize the newly discovered ribonucleic acid (RNA) in the laboratory.

Severo Ochoa's ability to synthesize RNA in the laboratory marked the first time that scientists managed to combine molecules together in a chain outside a living organism, knowledge that would later prove to be an essential step in enabling scientists to create life in a test tube. For this work, Ochoa received the Nobel Prize in 1959. In addition to his laboratory work, Ochoa, who was trained as a physician in Spain, taught biochemistry and pharmacology to many generations of New York University medical students.

Severo Ochoa was born on September 24, 1905, in Luarca, a small town in the north of Spain. Named after his father, a lawyer, Ochoa was the youngest son in the family. He lived in this mountain town until the age of seven, when his parents decided to move to Málaga, Spain. The move gave young Severo access to a private school education that prepared him for entrance into Málaga College, which is comparable to an American high school. By this time, Ochoa knew that he eventually would enter a career in the sciences; the only question in his mind was in which field he would specialize. Because Ochoa found mathematics at Málaga College very taxing, he decided against pursuing an engineering career, in which such skills would be essential. Instead, he planned to enter biology. After Ochoa received his B.A. from Málaga in 1921, he spent a year studying the prerequisite courses for medical school, at that time physics, chemistry, biology, and geology. In 1923 he matriculated at the University of Madrid's Medical School.

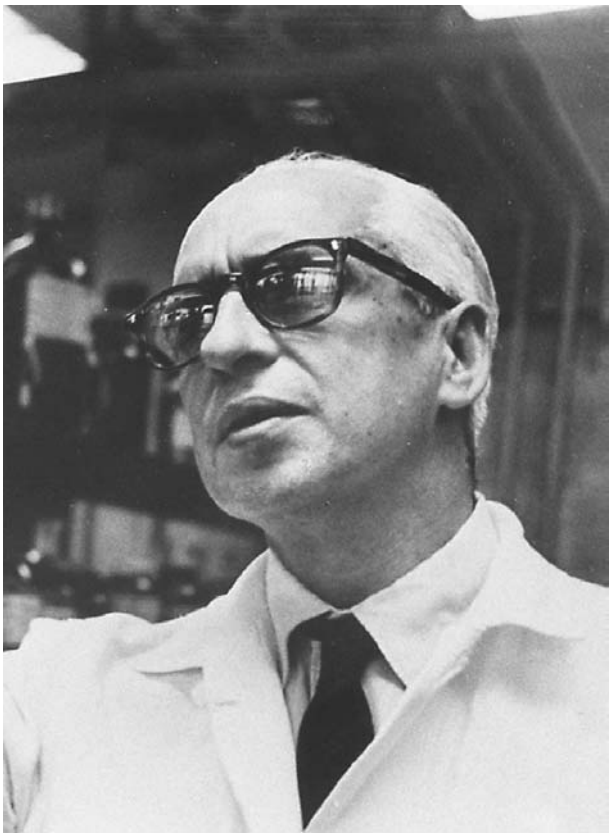

At Madrid, Ochoa had dreams of studying under the Spanish neurohistologist Santiago Rámon y Cajal, but these were quickly dashed when he discovered that the 70-year-old histology professor had retired from teaching, although he still ran a laboratory in Madrid. Ochoa hesitated to approach Cajal even at the lab, however, because he thought the older man would be too busy to be bothered by an unimportant student. Nonetheless, by the end of his second year in medical school, Ochoa had confirmed his desire to do biological research and jumped at one of his professor's offers of a job in a nearby laboratory.

The Medical School itself housed no research facilities, but Ochoa's physiology teacher ran a small research laboratory under the aegis of the Council for Scientific Research a short distance away. Working with a classmate, Ochoa first mastered the relatively routine laboratory task of isolating creatinine—a white, crystalline compound—from urine. From there he moved to the more demanding task of studying the function and metabolism of creatine, a nitrogenous substance, in muscle. The summer after his fourth year of medical school he spent in a Glasgow laboratory, continuing work on this problem. Ochoa received his medical degree in 1929.

In an attempt to further his scientific education, Ochoa applied for a postdoctoral fellowship working under Otto Meyerhof at the Kaiser-Wilhelm Institute in a suburb of Berlin. Although the Council for Scientific Research had offered him a fellowship to pursue these studies, Ochoa turned down their offer of support because he could afford to pay his own way. He felt the money should be given to someone more needy to himself. Ochoa enjoyed his work under Meyerhof, remaining in Germany for a year.

On July 8, 1931, he married Carmen García Cobian, a daughter of a Spanish lawyer and businessman, and moved with his newlywed wife to England, where he had a fellowship from the University of Madrid to study at London's National Institute for Medical Research. In England Ochoa met Sir Henry Hallett Dale, who would later win the 1936 Nobel in medicine for his discovery of the chemical transmission of nerve impulses. During his first year at the Institute, Ochoa studied the enzyme glyoxalase, and the following year he started working directly under Dale, investigating how the adrenal glands affected the chemistry of muscular contraction. In 1933 he returned to his alma mater, the University of Madrid, where he was appointed a lecturer in physiology and biochemistry.

Within two years, Ochoa accepted a new position. One of the heads of the Department of Medicine was planning to start an Institute for Medical Research with sections on biochemistry, physiology, microbiology, and experimental medicine. The institute would be partially supported by the University of Madrid, which offered it space in one its new medical school buildings, and partially supported by wealthy patrons, who planned to provide a substantial budget for equipment, salaries, and supplies. The director of the new institute offered the young Ochoa the directorship of the section on physiology, which he accepted, and pro-

vided him with a staff of three. However, a few months after Ochoa began work, civil war broke out in Spain. In order to continue his work, Ochoa decided to leave the country in September, 1936. He and his wife immigrated to Germany, hardly a stable country itself in late 1936.

When Ochoa arrived, he found that his mentor Meyerhof, who was Jewish, was under considerable political and personal pressure. The German scientist had not allowed this to interfere with his work, though Ochoa did find to his surprise that the type of research Meyerhof conducted had changed dramatically in the six years since he had seen him last. As he wrote of the laboratory in a retrospective piece for the *Annual Review of Biochemistry:* ''When I left it in 1930 it was basically a physiology laboratory; one could see muscles twitching everywhere. In 1936 it was a biochemistry laboratory. Glycolysis and fermentation in muscle or yeast extracts or partial reactions of these processes catalyzed by purified enzymes, were the main subjects of study.'' Meyerhof's change in research emphasis influenced Ochoa's own work, even though he studied in the laboratory for less than a year before Meyerhof fled to France.

Before Meyerhof left, however, he ensured that his protege was not stranded, arranging for Ochoa to receive a six-month fellowship at the Marine Biological Laboratory in Plymouth, England. Although this fellowship lasted only half a year, Ochoa enjoyed his time there, not the least because his wife Carmen started working with him in the laboratory. Their collaboration later led to the publication of a joint paper in *Nature.* At the end of six months, though, Ochoa had to move on, and friends at the lab found him a post as a research assistant at Oxford University. Two years later, when England entered the war, Oxford's Biochemistry Department shifted all its efforts to war research in which Ochoa, an alien, could not take part. So in 1940 the Ochoas picked up stakes again, this time to cross the Atlantic to work in the laboratory of Carl Ferdinand Cori and Gerty T. Cori in St. Louis. Part of the Washington University School of Medicine, the Cori lab was renowned for its cutting edge research on enzymes and work with intermediary metabolism of carbohydrates. This work involved studying the biochemical reactions in which carbohydrates produce energy for cellular operations. Ochoa worked there for a year before New York University persuaded him to move east to take a job as a research associate in medicine at the Bellevue Psychiatric Hospital, where he would for the first time have graduate and postdoctoral students working beneath him.

In 1945, Ochoa was promoted to assistant professor of biochemistry at the medical school. Two years later when the pharmacology chair retired, Ochoa was offered the opportunity to succeed him and, lured by the promise of new laboratory space, he accepted. He remained chairperson for nine years, taking a sabbatical in 1949 to serve as a visiting professor at the University of California. His administrative work did not deter him from pursuing his research interests in biochemistry, however. In the early 1950s, he isolated one of the chemical compounds necessary for photosynthesis to occur, triphosphopyridine nucleotide, known as TPN. Ochoa continued his interest in intermediary metabolism, expanding the work of Hans Adolf Krebs, who posited the idea of a cycle through which food is metabolized into adenosine triphosphate, or ATP, the molecule that provides energy to the cell. The Spanish scientist discovered that one molecule of glucose when burned with oxygen produced 36 ATP molecules. When the chairman of the biochemistry department resigned in 1954, Ochoa accepted this opportunity to return to the department full-time as chair and full professor.

Once more ensconced in biochemistry research, Ochoa turned his attentions to a new field: the rapidly growing area of deoxyribonucleic acid (DNA) research. Earlier in his career, enzymes had been the hot new molecules for biochemists to study; now, after the critical work of James Watson and Francis Crick in 1953, nucleic acids were fascinating scientists in the field. Ochoa was no exception. Drawing on his earlier work with enzymes, Ochoa began investigating which enzymes played roles in the creation of nucleic acids in the body. Although most enzymes assist in breaking down materials, Ochoa knew that he was looking for an enzyme that helped combine nucleotides into the long chains that were nucleic acids. Once he isolated these molecules, he hoped, he would be able to synthesize RNA and DNA in the lab. In 1955, he found a bacterial enzyme in sewage that appeared to play just such a role. When he added this enzyme to a solution of nucleotides, he discovered that the solution became viscous, like jelly, indicating that RNA had indeed formed in the dish. The following year, Arthur Kornberg, who had studied with Ochoa in 1946, applied these methods to synthesize DNA.

In 1959, five years after he assumed the directorship of the biochemistry department, Ochoa shared the Nobel Prize for Physiology or Medicine with Kornberg, for their work in discovering the enzymes that help produce nucleic acids. While Ochoa was particularly delighted to share the prize with his old colleague, by this time he was no stranger to academic plaudits. The holder of several honorary degrees from both American and foreign universities, including Oxford, Ochoa had also been the recipient of the Carl Neuberg Medal in biochemistry in 1951 and the Charles Leopold Mayer Prize in 1955. Ochoa served as chairperson of NYU's biochemistry department for 20 years, until the summer of 1974, just before his seventieth birthday. When he retired from this post, he rejected the department's offer to make him an emeritus professor, preferring to remain on staff as a full professor. But even that could not keep Ochoa sufficiently occupied. In 1974, he joined the Roche Institute of Molecular Biology in New Jersey.

In 1985 he returned to his native Spain as a professor of biology at the University Autonoma in Madrid to continue his lifelong fascination with biochemical research. At the age of 75 Ochoa wrote a retrospective of his life, which he titled ''Pursuit of a Hobby.'' In the introduction to this piece, he explained his choice of title: at a party given in the forties in honor of two Nobel laureate chemists Ochoa listed his hobby in the guest register as biochemistry, although he was professor of pharmacology at New York University. Sir Henry Dale, one of the party's honorees, joked, ''now that

he is a pharmacologist, he has biochemistry as a hobby.'' Ochoa concluded this tale with the statement, ''In my life biochemistry has been my only and real hobby.''

Severo Ochoa died in Madrid on November 1, 1993.

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Adolph Simon Ochs

The American publisher and philanthropist Adolph Simon Ochs (1858-1935) rose from a cultured but impoverished background to control the so-called ideal newspaper, the *New York Times.*

Adolph Ochs was born March 2, 1858, in Cincinnati, Ohio. Of German-Jewish stock, he had talent and industry and a disposition that made both productive. He was the eldest of six children and had only a brief exposure to school. However, his father, a teacher fluent in six languages, tutored the boy.

Ochs always referred to the printing office as his high school and college. At the age of 11 he started at the *Knoxville Chronicle* as office boy, and at 13 he became an apprentice. In 1877 Ochs joined in a fruitless effort to establish the *Chattanooga Dispatch*. The owner of the *Chattanooga Times,* victor over the *Dispatch,* was in difficulty and offered to sell to Ochs, then not old enough to vote. On July 2, 1878, with $37.50 working capital, Ochs became a publisher upon handing over $250, which he had borrowed, and assuming $1,500 in debts. He showed a profit the first year. In 1892 Ochs built the Chattanooga Times Building, an outstanding addition to the developing city.

In 1896 Ochs acquired control of the *New York Times*. He mortgaged and risked everything to ''conduct a high standard newspaper, clean, dignified and trustworthy.'' The *New York Times* followed the slogan ''All the News That's Fit to Print.'' From 1896 to 1935 he raised the daily circulation enormously. Ochs started the Sunday book supplement within 10 years after taking over. In 1913 he began publishing the *New York Times Index*. In 1925 Ochs started advancing $50,000 annually for 10 years toward the cost of producing the *Dictionary of American Biography*. He established *Current History* magazine in 1914.

Ochs did not use his papers to express his personality. He ''depersonalized'' editorship and thought of the *New York Times* as a public institution. His last active year was 1932; he died April 8, 1935. He had set an example of how to conduct a free and responsible press. According to a biographer, Ochs at times failed because he had been deceived or misinformed ''but he never lied . . . , the final test of a servant of the truth.'' He had received honorary degrees from six institutions.

Further Reading

Books about Ochs praise him but show little of his personality. Gerald W. Johnson, *Honorable Titan: A Biographical Study of Adolph S. Ochs* (1946), gives Ochs a glow of glory without humanizing him. Frank Luther Mott, *American Journalism: A History of Newspapers in the United States through 260 Years, 1690-1950* (1950), rather stingily gives Ochs his just due, diminishing the halo only slightly. Other helpful works are Elmer Davis, *History of the New York Times* (1921), Meyer Berger, *Story of the New York Times, 1851-1951* (1951); and Gay Talese, *The Kingdom and the Power* (1969). □

Johannes Ockeghem

Johannes Ockeghem (ca. 1425-1495) was a Netherlandish composer who spent most of his creative life at the French court.

Johannes Ockeghem was born in the Netherlands, possibly in Hainaut. Nothing is known about his early years, although he undoubtedly studied music in one of the cathedral schools for which his homeland was justly famous. The earliest document concerning his activity places him among the more than 50 singers in the choir of the Church of Our Lady in Antwerp in 1443/1444. This is also the only reference to his activity in the Netherlands.

In 1448 Ockeghem appeared on the list of 13 singers employed by Charles, Duke of Bourbon, then residing in Moulin. By 1452 Ockeghem's name was first in the list of singers in the chapel of Charles VII of France. He was to serve the French kings for more than 40 years. By 1454 he was *premier chappelain* and dedicated a book of music, presumably his own, to the king. Records of gifts from the king for this collection and for a single chanson are preserved. References to his activity at court are preserved, unfortunately with little or no mention of particular compositions. Thus, the chronology of his output remains a problem.

The high esteem in which the kings of France held Ockeghem is demonstrated by the positions they secured for him. He became treasurer of the Abbey of St. Martin of Tours, one of the richest abbeys of the time, whose abbots had historically been the kings of France. He was not required to reside there, possibly because of the desire for his musical services at court. In 1465 he also received the title *maistre de la chappelle de chant du roy*. During the remainder of his life he left France only for a short journey to Spain in 1470 and Flanders in 1484.

Ockeghem's fame was not limited to the country of his patrons. Sometime before 1467 his contemporary Antoine Busnois composed the motet *In hydraulis,* which praises Ockeghem. Johannes Tinctoris, leading theorist of the time and active in Naples, dedicated his *Liber de natura et proprietate tonorum* (1476) to Ockeghem and Busnois and named Ockeghem as the most famous musician of his time in the prologue to his *Liber de arte contrapuncti* (1477). Erasmus of Rotterdam wrote a lament on Ockeghem's death.

For a composer of this renown, a surprisingly small number of works have been preserved. These include 20 chansons, 10 complete Mass Ordinaries, 3 incomplete Mass Ordinaries, a Requiem Mass, and no more than 10 motets. Although his works are now seen in a more accurate light, Ockeghem's reputation was formerly based on the knowledge of only a few, atypical works which emphasized complex compositional procedures. The *Missa prolationem,* a series of mensuration canons, and a 36-voice canonic motet were among the first works to come to the attention of scholars. Although each is a tour de force in contrapuntal artifice, they are not typical of his general style.

Ockeghem's output is better characterized by other works, which demonstrate his rhapsodical, asymmetrical melodic style and a general avoidance of pervading imitation. All voices are of equal importance and of similar and eminently vocal character. In contrast to his contemporary Jacob Obrecht, with whom his name is often linked, Ockeghem seemed to consciously avoid clear cadences and their articulating effect. This avoidance of clear phrases and an asymmetrical melodic line have been compared to the mysticism of certain religious movements of the period. Ockeghem also frequently used the lowest part of the vocal range, which resulted in a very dark sound. These are the features that best characterize his work, not the contrapuntal complexity of a few exceptional compositions.

Further Reading

Ernst Krenek, *Johannes Ockeghem* (1953), is a succint biographical and critical study. A thorough discussion of Ockeghem's life, works, and times is found in Gustave Reese, *Music in the Renaissance* (1954; rev. ed. 1959). Manfred F. Bukofzer, *Studies in Medieval and Renaissance Music* (1950), and Donald Jay Grout, *A History of Western Music* (1960), have good discussions of Ockeghem and are recommended for general background. □

Daniel O'Connell

The Irish statesman Daniel O'Connell (1775-1847) created modern Irish nationalism and served as the most successful champion of democracy in the Europe of his day.

Daniel O'Connell was born on Aug. 6, 1775, at Cahirciveen, County Kerry, a member of the Munster Catholic aristocracy. Following the Celtic traditions of their class, his parents had him brought up as a foster child in a peasant cottage. There he learned the language, values, fears, and frustrations of the Catholic masses. Adopted by his childless uncle, Maurice, head of the clan, O'Connell was sent to the Continent for secondary schooling, attending Saint-Omer and then Douai. In 1793 the spread of the French Revolution forced him to transfer to a London school. The next year, after deciding on a legal career, he enrolled at Lincoln's Inn, moving in 1796 to the King's Inn, Dublin. In 1798 O'Connell was admitted to the Irish bar.

Student reading converted O'Connell to the liberal views of the Enlightenment, including religious skepticism. He admired the ideas of William Godwin, Thomas Paine, and Adam Smith. Later he became a fervent disciple and friend of Jeremy Bentham. O'Connell eventually returned to Catholicism but never ceased to consider himself a radical. In 1798 he was a fringe member of the United Irishmen. At the same time he joined a lawyers' yeoman corps organized to discourage revolution. When revolution came in 1798, O'Connell condemned physical force. He argued that violence would inflame the passions of illiterate peasants, causing them to damage life and property, and lead to their slaughter by trained soldiers. When it was all over, Ireland and Irishmen would be less free than before. O'Connell remained a permanent foe of revolution for Ireland.

In 1800 O'Connell opposed the union with Britain but at the time concentrated his energies on building a successful law practice rather than patriotic causes. In 1802, against the wishes of his uncle, he married a distant cousin, Mary O'Connell, and began to raise a large family. Three years later O'Connell joined the Catholic Committee, quickly becoming its dominant personality. British politicians in 1815 offered Catholic emancipation in exchange for the right of the government to veto papal appointments to the Catholic hierarchy in the United Kingdom. O'Connell opposed the

veto, splitting Catholic forces and delaying emancipation but preserving the Church as a vehicle for Irish nationalism.

Catholic Association

In 1823 O'Connell, Richard Lalor Sheil, and Sir Thomas Wyse organized the Catholic Association. Two years later O'Connell initiated the strategy that made it the most powerful political force in the United Kingdom. Catholic peasants accepted O'Connell's invitation to join the civil-rights movement as associate members paying a shilling a year. Catholic priests, acting as recruiting agents, urged them on. With Catholic Ireland united behind him, O'Connell promised that organized and disciplined public opinion would free the Irish people. Democracy was the wave of the future. After he won an 1828 Clare by-election, Sir Robert Peel and the Duke of Wellington were forced to concede emancipation as a better alternative than possible revolution.

Irish Nationalism

During the early 1830s O'Connell led an Irish nationalist party in the House of Commons. He also spoke for United Kingdom Benthamism. His efforts made possible the 1832 Reform Bill. In 1835 O'Connell entered the Lichfield House Compact with the Whigs: he agreed to stop agitating for repeal of the union in exchange for a promise of significant reform in the administration of Irish affairs. By the end of the decade the Irish leader was disappointed with the meager reform fruits of the Whig alliance. When his old enemy Sir Robert Peel became Tory prime minister in 1841, O'Connell organized the Loyal National Repeal Association. But he took a virtual sabbatical from agitation to concentrate on his duties as first Catholic lord mayor of Dublin.

In 1843 O'Connell exploited the mistakes of British politicians, Irish grievances (mainly the poor law and the existence of a large and well-organized temperance movement initiated by Father Mathew), and the journalistic talent of Young Ireland and its paper, the *Nation,* to build an agitation equal to the Catholic movement of the 1820s. Again the priests rallied the people, and shillings flowed to Dublin. In a series of monster meetings O'Connell promised freedom before the year was out.

The situation was unlike that in 1828: Peel now had a Parliament united against repeal. He refused to budge, and O'Connell, opposed to violence, had to retreat. In early October 1843 the government banned a monster meeting scheduled for Clontarf. O'Connell obeyed the proclamation. A week later the government arrested him and some of his lieutenants. They were convicted of sedition, fined £2,000, and sentenced to a year in prison. Early in 1844 the Law Lords reversed the verdict of the packed Dublin jury. O'Connell was free, celebrated as a hero and martyr, but he lacked the energy and will to exploit his victory by resuming agitation.

Later Years

The last years of the ''Liberator'' were a contradiction to former glories. O'Connell's inclination to resume contact with the Whigs, jealousies, bad advice (mainly from his son, John), and a liberal patriot distrust of the narrowness of cultural nationalism led to conflict with Young Ireland and, finally, a split in the repeal movement. O'Connell's health deteriorated, but he lived to witness the onslaught of famine and the refusal of the British Parliament to respond to his final plea for mercy and justice to starving Ireland. He died at Genoa on May 15, 1847, on his way to Rome.

Many 20th-century nationalists condemn O'Connell for his opposition to revolutionary tactics and for his compromise style of politics. But he made possible the final victory of Irish nationalism. He lifted the Irish masses from their knees and began to remove the mental blocks of serfdom. He gave the Irish people dignity, pride, hope, and discipline. O'Connell's tactic of using the pressure of public opinion, backed by the implied threat of reform or revolution, was used by subsequent Irish nationalists and British Radicals in marches toward freedom, social reform, and democracy.

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Flannery O'Connor

Flannery O'Connor (1925-1964) was a writer of short stories and novels in which comedy, grotesquerie, and violence were united with a profound moral and theological vision.

Flannery O'Connor was born in Savannah, Georgia, on March 25, 1925, the only child of Regine Cline and Edwin Francis O'Connor. Both her parents came from Catholic families that had lived in the South for generations. In the late 1930s her father developed disseminated lupus, an immunological disorder that causes the body to make antibodies against its own tissues, and the O'Connors moved to Milledgeville, which had been the home of the Cline family since before the Civil War. At that time lupus was untreatable, and O'Connor's father died in 1941.

O'Connor graduated from Georgia State College for Women in Milledgeville with a degree in social science in 1945. A fellowship enabled her to attend the Writers' Workshop at the State University of Iowa, from which she received a Master of Fine Arts degree in 1947. While at Iowa she published her first short story and won a prize for a novel in progress. After leaving Iowa she continued to work on her novel at Yaddo, the writer's colony at Saratoga Springs, New York; in New York City; and in Connecticut, where she lived in the household of the poet and translator Robert Fitzgerald.

In December 1950, on her way home to Milledgeville for Christmas, she became seriously ill on the train and was hospitalized on her arrival in Atlanta; she was diagnosed as having lupus, the same illness that had killed her father nine years earlier. The recent discovery of cortisone made the disease treatable, but it was still considered incurable. After several months, during which time O'Connor was in and out of the hospital, she and her mother moved to ''Andalusia,'' a dairy farm four miles from Milledgeville that Mrs. O'Connor had recently inherited and that she ran with the help of tenants. Dairy farms, the capable and efficient women who run them, and their tenant help figure largely in O'Connor's later stories. O'Connor spent the remaining 14 years of her life at Andalusia, writing and raising various kinds of fowl, including peacocks.

During the first year after the outbreak of her illness O'Connor continued to work on the final revisions of her first novel, *Wise Blood,* which was published in 1952. Strong, original, drawn with hard outlines and in a peculiarly modern style, at once bizarrely comic and completely serious, it is the story of the ultimately futile attempts of Hazel Motes, the grandson of a Southern fundamentalist preacher, to escape from Jesus.

Following the publication of *Wise Blood* O'Connor returned to writing short fiction. The stories written between the summer of 1952 and 1955 (collected in *A Good Man Is Hard To Find,* 1955) make it obvious that she had come into her own as a short story writer. Wickedly funny, realistic, displaying her sharp eye for the comic and the grotesque and her accurate ear for Southern speech, often ending in unexpected and shocking violence, the best of them—''A Good Man Is Hard To Find,'' ''The Life You Save May Be Your Own,'' ''The Artificial Nigger,'' ''The Displaced Person,'' ''Good Country People''—are classics of the short story form.

O'Connor, who took her Catholicism as seriously as she did her writing, called them stories about original sin. She described her work in general as being about the action of grace in the world, about those moments in which grace, usually in the form of violence, descends on her comically complacent characters, sometimes opening their eyes to an appalling realization, sometimes killing them. Many readers find O'Connor's identification of the transcendent with a violent and disruptive force unpalatable and even more shocking than the stories themselves. O'Connor, however, felt that a violent shock was necessary to bring both her characters and her modern secular audience to an awareness of the powerful reality of the realm of transcendent mystery.

Although a softening of the bone in her hip caused her to have to use crutches, O'Connor frequently accepted invitations to speak at colleges and writers' conferences in the latter half of the 1950s and early 1960s. She took advantage of these opportunities not only to give perceptive talks on the nature of fiction but to clarify her own position as a writer ''with Christian concerns.'' Such a writer, she said, was interested both in the everyday reality seen all around (the level of manners) and in making that everyday reality transparent to the underlying level of mystery, the level of the eternal and the absolute. These talks, together with a number of essays on similar subjects, were edited by Sally and Robert Fitzgerald and published after O'Connor's death under the title *Mystery and Manners* (1969).

O'Connor's second collection of short stories, *Everything That Rises Must Converge,* continued in much the same vein as the first. It was completed just before her death and published posthumously in 1965. Her second novel, *The Violent Bear It Away* (1960), has some thematic similarities with *Wise Blood,* although it is very different in style. As *Wise Blood* follows the protagonist's attempts to escape from his vocation to be a Christian, *The Violent Bear It Away* deals with the efforts of a backwoods Southern boy to escape his calling to be a prophet. In both cases, an act of violence plays a role at the turning points at which the characters embrace their painful vocations.

O'Connor had to have abdominal surgery in the spring of 1964. Her lupus reacted to the stress of the surgery and could not be controlled by drugs. In July she suffered kidney failure, and she died in the Milledgeville Hospital on August 3, 1964. In 1972 she was posthumously awarded the National Book Award for her *Collected Stories.* A collection of her letters, edited by Sally Fitzgerald and titled *The Habit of Being,* was published in 1979.

Further Reading

No biography of Flannery O'Connor has yet been published, but there are more than a dozen critical studies of her fiction. These include Leon Driskell and Joan Brittain, *Eternal Crossroads: The Art of Flannery O'Connor* (1971); David Eggenschwiler, *The Christian Humanism of Flannery O'Connor* (1972); Dorothy Tuck McFarland, *Flannery O'Connor* (1976); and Dorothy Walters, *Flannery O'Connor* (1973), among others. □

Sandra Day O'Connor

In 1981 Sandra Day O'Connor (born 1930) became the first woman to serve as a justice of the United States Supreme Court.

During the final month of the 1980 presidential campaign, candidate Ronald Reagan, whose polls disclosed a lack of support among female voters, announced that, if elected, he would appoint a woman to the Supreme Court. In July 1981 President Reagan kept that promise, nominating Sandra Day O'Connor to become the first female justice in the 191-year history of the court.

Born on August 26, 1930, Sandra Day spent her earliest years on her family's Lazy B Ranch in southeastern Arizona. She was considered a ''child of the frontier'' as her first home had no electricity or running water. She grew up branding steer, learning to fix whatever was broken and absorbing the influence of her family's vast Arizona cattle ranch built on former Apache land.

Then, because of parental concern that this obviously bright girl could not get an adequate education in rural schools, she went to live with her maternal grandmother in El Paso, Texas. There she attended the private Radford School for girls and Austin High. In 1946 she enrolled at Stanford University, where she studied economics and graduated *magna cum laude* in 1950. A year before receiving her B.A. she entered the law school, from which she received an LL.B. in 1952. A member of the board of editors of the *Stanford Law Review,* Day graduated third in a class of 102, two places behind her future Supreme Court colleague William H. Rehnquist.

Pre-Court Career

Despite her outstanding academic record, she failed in efforts to obtain employment as a lawyer with San Francisco and Los Angeles law firms because she was a woman. The only one willing to hire the future justice at all offered her a job as a legal secretary. Instead, she took a position as a deputy county attorney in San Mateo, California. When her new husband, John O'Connor, who was one class behind her at Stanford, finished law school the couple headed for Germany, where he served as an attorney in the Army, and she worked as a civilian quartermaster corps attorney, specializing in contracts.

Upon their return to the United States the O'Connors settled in the Phoenix, Arizona area. O'Connor and another lawyer opened a law office in suburban Maryvale, but for the next few years she devoted most of her time to rearing the three sons who were born between 1957 and 1962. She also served as a bankruptcy trustee, wrote bar exam questions, set up a lawyer referral service, served on a county zoning appeal board and a governor's committee on marriage and the family, did volunteer work with several civic and charitable organizations, and took an active role in local Republican politics.

In 1965 O'Connor returned to full-time employment as one of Arizona's assistant attorneys general. She remained active in civic affairs, and when the state senator from her district resigned in 1969 Governor Jack Williams appointed her to the seat. She won election to it in 1970 and was easily reelected in 1972. As a state senator O'Connor compiled a moderate to conservative voting record and sufficiently impressed her Republican colleagues that in 1972 they chose her as their majority leader, making her the first woman anywhere in the country to hold that position.

In 1974 O'Connor left the legislature, running successfully for a judgeship in the Maricopa County Superior Court. Although remaining active in Republican politics, she resisted when party leaders tried to persuade her to challenge Democratic Governor Bruce Babbitt in 1978. The following year Babbitt appointed her to the Arizona Court of Appeals. When Reagan selected her for the Supreme Court she became the first appointee in 24 years with prior service on a state court and the first in 32 years with legislative experience.

Supreme Court Justice

It was largely because she was the first woman ever nominated that she was quickly and unanimously confirmed by the Senate. As a justice, her upbringing was expected to keep her solidly conservative and push her into the states-rights camp in court decisions. But her inability to get a job after graduating from law school because she was a woman influenced her as well, and was a point of contention for right-wing conservatives who objected to her appointment for fear she would not oppose abortion.

There was a certain irony in this, for O'Connor was not part of the organized women's movement. After giving early support to the Equal Rights Amendment, she had backed away from it when the opposition of Arizona's two Republican senators became clear. Although the Moral Majority complained that O'Connor was a proponent of abortion, she had cast votes against as well as for it in the legislature. As a justice she aligned herself with its opponents.

Although not a militant feminist, O'Connor was a founder of both the Arizona Women Lawyers Association and the National Association of Women Judges and had fought to eliminate provisions discriminating against women from her state's bar rules and community property laws. On the Court she quickly established a reputation as a judicial opponent of sex discrimination. Her most famous early opinion was *Mississippi University for Women* v. *Hogan* (1982), in which the Court held it was unconstitutional for a state nursing school to refuse to admit men.

On other issues Justice O'Connor generally aligned herself with the Court's two most conservative members, Chief Justice Warren Burger and Associate Justice Rehnquist. Exhibiting a strong commitment to law and order, she consistently voted against criminal defendants. However, her response to First Amendment claims were lukewarm at best. As her background on the state bench and an article she had written at about the time of her appointment suggested, she opposed further extensions of federal court jurisdiction. Although part of a conservative bloc on most issues, she did break with it occasionally, as on freedom of information matters. Despite his own far more liberal voting record, Justice Harry Blackman quickly concluded O'Connor was a ''fine justice, able and articulate.''

Second Decade on the Court

During her years following her appointment by Reagan in 1981, O'Connor followed a pattern that has sometimes confounded presidents attempting to solidify political leanings in the Supreme Court. By 1990, following her first decade on the court she, along with fellow Justice Anthony Kennedy, had become an unpredictable swing vote, her opinions courted by both sides in many decisions.

As the 1990s unfolded, O'Connor was influential or determined the direction of a number of key freedom rulings by the Supreme Court. They included an interpretation of Freedom of Speech, censorship, a ruling governing the Internet and cases dealing with freedom of religion where she was instrumental in striking down a state-mandated moment of silence in public schools.

She influenced the court's direction in cases involving discrimination and harassment because of gender, strengthening women's job opportunity rights. However, she was the swing vote in a decision that narrowed the scope of affirmative action in *Adarand v. Pena*. And, in 1995, she sided with conservative justices in cases, particularly *Miller v. Johnson,* that weakened the Voting Rights Act's congressional district apportionment designed to favor minority representation.

She voted with the majority to strike down the core of the federal *Brady Act* anti-gun legislation requiring background checks of prospective gun purchasers.

In a 1992 challenge to abortion rights, *Planned Parenthood v. Casey,* O'Connor was one of the majority who voted to uphold the provisions of *Roe v. Wade* that made abortion legal for women. In 1997, she ruled against another privacy issue: A terminally ill patient's right to die through physician-assisted suicide.

In a *U.S. News & World Report* story, ''The Geography of Justice: Big Decisions by the Supreme Court Turn on the Regional Backgrounds of the Justices,'' (July, 1997), a former law clerk hinted at the basis for many of O'Connor's decisions. According to the clerk, the justice showed a ''great admiration for individual initiative and people taking responsibility for their own actions. . . .'' That tendency to discount a need for special protections was called the basis of her voting against every race-based affirmative action issue that came before her.

Throughout many issues before the court, O'Connor stayed true to her roots, joining her fellow conservatives in 123 of 137 decisions by 1997. Although her decisions have not always been popular with feminists, she has served as an excellent role model to women in general. The justice herself became a news item in 1997 when a suspicious-looking package found on her doorstep was suspected of being a bomb. An investigation showed it only contained a pair of tennis shoes the justice had ordered.

Further Reading

Although there was a book-length biography of O'Connor designed for children, adults must look to periodicals for material. Robert E. Riggs, ''Justice O'Connor: A First Term Appraisal,'' *Brigham Young University Law Review* 1983 (1983), provided an excellent analysis of her early performance on the Supreme Court. Vera Glaser, ''She's a Lady,'' *The Washingtonian* 19 (May 1984), was informative on the personal side of O'Connor's life, and Beverly B. Cook, ''Women as Supreme Court Candidates: From Florence Allen to Sandra Day O'Connor,'' *Judicature* 65 (December 1981-January 1982), provided a useful comparative perspective. Sandra Day O'Connor, ''Trends in the Relationship Between the Federal and State Courts from the Perspective of a State Judge,'' *William and Mary Law Review* 22 (Summer 1981), provided limited insights into Justice O'Connor's own thinking. Related articles on Justice O'Connor can be found in *U.S. News & World Report*, July 7, 1997; *Working Woman*, November/December 1996; *Time*, June 17, 1996; and *People*, March 7, 1994. □

Clifford Odets

A playwright, film scenarist, and director, Clifford Odets (1906-1963) was America's outstanding dramatist in the 1930s. His colloquial dialogue, vital ideological protests on behalf of human dignity, and feeling for the family were distinctive.

Clifford Odets was born on July 18, 1906, in Philadelphia, Pa. The family moved in 1912 to New York, where his father became a successful businessman.

In spite of his upbringing with his two sisters in a comfortable, middle-class, Jewish home, Odets was a melancholy child. His formal education ended after 2 years of high school. During most of the 1920s he acted with small theater groups and held various positions in radio stations, joining the Group Theater in 1930. Reportedly, he attempted suicide three times before the age of 25.

The theatrical approach of the Group Theater transformed Odets from a poor actor into a good playwright. While with the Group, he also joined the Communist party. As a result of his sensational writing debut in 1935, he received many offers from Hollywood. In 1937 he married the actress Luise Rainer.

Writings of the Thirties

Waiting for Lefty, Awake and Sing, Till the Day I Die, and *Paradise Lost,* all produced in 1935, quickly established Odets as a powerful dramatist. *Waiting for Lefty,* framed within a union meeting, is a series of indignant vignettes. Although the play has been criticized for simplistic views and characterizations, its raw power and anger are notable. Concerned with a family in the Bronx, *Awake and Sing* pinpoints the impact of the capitalistic economic structure on the people within it and the fraudulency involved in adjusting human lives to economic forces; the characteriza-

tions and use of symbols are well done. *Till the Day I Die* deals with conflict between Nazis and Communists. *Paradise Lost* focuses on the bewilderment of a middle-class family as their values shift in relation to changing social forces. Viewed as a realistic work, it is unsatisfactory; assessed symbolically, it is more convincing.

After *Paradise Lost,* Odets wrote the film adaptation of *The General Died at Dawn*. His next stage play, *Golden Boy* (1937), proved his most popular success. In selecting a career in boxing instead of in music, Joe Bonaparte goes against his nature; he becomes successful but destroys himself. Although *Golden Boy* contains social observations, its orientation is toward individuals rather than politics. (In 1964 it was made into a Broadway musical.) *Rocket to the Moon* (1938) deals with loneliness and the need for love, noting how conditions within and outside man impede attaining love.

Hollywood Years

When the Group Theater dissolved in 1941, it had produced seven of Odets's plays. That year, following his divorce, Odets returned to Hollywood to write and direct films. In quick succession he wrote *Humoresque* (1942), *None but the Lonely Heart* (1943), and *Deadline at Dawn* (1944).

In 1943 Odets married another actress, Betty Grayson; they had two children. In addition to his constant screen obligations (including more than 15 scenarios), he continued to write for the stage. In 1952 he was called before the House Committee on Un-American Activities because of his earlier Communist affiliations; his performance did little to enhance his personal reputation.

Odets's wife died in 1954. He started several plays after that but failed to complete them. His last film, *Wild in the Country* (1961), starred Elvis Presley. At the time of his death in Los Angeles on Aug. 14, 1963, Odets was working on a dramatic series for television.

Later Writings

The burning concern for poor workers that propelled Odets's early success became, ironically, something of an albatross. Though he had changed from his propagandistic style as early as *Golden Boy* and never really returned to extreme political postures in later plays, many critics had trouble accepting him on his new terms. Further, since he had initially championed the poor, his remunerative employment in Hollywood stirred insinuations that he lacked artistic integrity. Thus evaluations of his later writings are occasionally less objective than one might hope.

Night Music (1940), although realistic, has a strong poetic component. Steve Takis's loneliness and frustration have some socioeconomic aspects, but Odets's hand is uncertain. There is confusion in treating the subject and an imperfect development of structure. *Clash by Night* (1941) is a standard treatment of the eternal love triangle to which Odets adds nothing important. Pessimism permeates the work, and there is little hope either by an individual for himself or for understanding between people. Odets felt that his plays were always concerned with ''the struggle not to have life nullified by circumstances, false values, anything.'' *The Big Knife* (1949), showing the annihilation of a Hollywood star, focuses on personal integrity in combat with practical necessity and perhaps displays something of Odets's own dilemma. His increasing craftsmanship, noted in *The Big Knife,* is clearly evident in *The Country Girl* (1950). The portraits of the alcoholic actor Frank Elgin and his confused wife are very effective. A fine piece of theater, the play shows Odets deeply involved in human psychology. *The Flowering Peach* (1954), his last produced play, is Odets at his mature best. His examination of the biblical Noah concentrates on the family, this time with an increased awareness of and tolerance for man's imperfections.

Further Reading

Two works on Odets contain biographical material and criticism of the plays: R. Baird Shuman, *Clifford Odets* (1962), and Edward Murray, *Clifford Odets: The Thirties and After* (1968). Among the many critical studies with material on Odets are Anita Block, *The Changing World in Plays and Theatre* (1939); Harold Clurman, *The Fervent Years: The Story of the Group Theatre and the Thirties* (1945); Eric Bentley, *The Playwright as Thinker: A Study of Drama in Modern Times* (1946); and Daniel Aaron, *Writers on the Left* (1961).

Additional Sources

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Weales, Gerald Clifford, *Odets, the playwright,* London; New York: Methuen, 1985. □

Ajuma Jaramogi Oginga Odinga

Ajuma Jaramogi Oginga Odinga (1912-1994) was one of the leaders of the African political organizations which secured Kenya's independence. He was a foremost critic of Kenya's ruling party after he resigned as the country's first vice-president in 1966, and he remained a vocal opposition leader until his death.

Oginga Odinga was born in 1912 at Bondo in Nyanza Province, Kenya, a member of the Luo people. His father, a woodworker, selected him as the only child the family could afford to educate. Young Odinga attended Maseno Secondary School and Alliance High School, finishing his formal education with a diploma in education from Makerere University College in 1939. From 1940 to 1942 Odinga taught mathematics at the Church Missionary Society school at Maseno, and from 1943 to 1946 he was headmaster of the Maseno Veterinary

School. In 1947 he moved to the business world, founding the Luo Thrift and Trading Corporation; he served as its managing director until 1962.

Follower of Kenyatta

Odinga entered politics in 1947, when he became a member of Kenya's legislative council. He was a supporter of the Kenya African Union, Kenya's only important African political group. After hearing a speech by the future leader of Kenya, Jomo Kenyatta, Odinga became his devoted follower. In 1953, Kenyatta was jailed by the British, and during Kenyatta's years in detention Odinga became one of the most outspoken resistance leaders calling for his release. In the first African elections for the legislature in 1957, Odinga won election in his home district of central Nyanza.

A major British effort to control Kenya's evolution in peaceful fashion was the Lancaster House Conference of 1960. A unified African delegation attended and accepted the conference's decisions as a step on the path to independence. But when the delegates returned to Kenya, rivalries shattered the unity of the African politicians, with Odinga emerging as one of the leaders of the radical group of dissatisfied Africans. Odinga and other members of the legislative council formed the Kenya African National Union (KANU). The other major African party was the Kenya African Democratic Union (KADU). Odinga's KANU used its strong showing in the 1961 general elections to help gain Kenyatta's release.

Breaking with Leadership

Kenya gained independence in December 1963, and Kenyatta, a member of the Kikuyu, Kenya's largest ethnic group, became president. Odinga, a leader of the second largest ethnic group, the Luo, was appointed minister for home affairs in 1963, and in 1964 he became vice-president. Kenya became a de facto one-party state that year when KADU merged with KANU. Odinga increasingly opposed KANU's direction after the merger, which in his opinion helped turn the government's policies to the right. He openly challenged the government's use of private and foreign investment capital and its close ties with the West.

Within KANU a coalition formed against Odinga. He was left out of decision making, and in 1966 a KANU reorganization conference abolished his post of party vice-president. In April 1966 Odinga resigned from the government and party to form an opposition group, the Kenya People's Union (KPU). The KPU faced government harassment, and some of its leaders were jailed. In October 1969, Odinga was jailed by the government on the charge of organizing a demonstration which turned into a riot. The KPU was banned, and Odinga stayed in prison for 15 months.

Tireless Opposition Leader

Odinga remained an opposition leader throughout the 1970s. After Kenyatta's death in 1978, the new president, Daniel arap Moi, tried to bring Odinga back into KANU. But when Odinga was reinstated into the party in 1980, he attacked Moi and Kenyatta as corrupt and protested U.S. military presence in Kenya. In 1982, the party again banished Odinga and amended the constitution to make Kenya officially a one-party state.

Throughout the 1980s, international criticism of KANU's human rights record grew and Odinga remained vocal in calling for democracy. In 1991, Odinga founded the National Democratic Party, but the government refused to recognize it and briefly jailed Odinga. However, international protests were effective and later that year Odinga and five other opposition leaders formed the Forum for the Restoration of Democracy (FORD), the nucleus of a pro-democracy movement. When other nations cut off aid, KANU was forced to allow opposition activity.

But FORD split in 1992, and a third leader formed another party. The splits allowed Moi to win the presidency in the December 1992 elections with about 35 percent of the vote; Odinga, 81 years old, finished fourth. In 1993, Odinga's reputation suffered when he admitted taking a campaign contribution from a bank accused of bribing government officials. In the months before his death in January 1994, Odinga tried to reconcile his branch of FORD with KANU, but without success. President Moi said at Odinga's death that ''Kenya has lost a great son, a nationalist, and a patriotic citizen.'' In truth, it had lost its strongest opposition leader.

Further Reading

Odinga's account of his life was *Not Yet Uhuru: The Autobiography of Oginga Odinga* (1967). Aspects of his career may be followed in A. J. Hughes, *East Africa* (1963, rev. ed. 1969); George Bennett, *Kenya, A Political History: The Colonial Period* (1963); Richard Cox, *Kenyatta's Country* (1965); and Ali Mazrui, *Violence and Thought* (1969). *Africa Report* magazine, March-April 1994, had an extensive obituary. □

Odoacer

The Germanic chieftain Odoacer (433-493), by deposing the Roman emperor Romulus Augustulus, is traditionally credited with ending the Western Roman Empire.

Odoacer was born into a Germanic tribe, the Scirians, and was probably the younger son of Edico, an important person under Attila the Hun. In 470 he and the Scirians entered Italy and, together with many Germanic warriors, took up military service under the Romans. In 472 these German troops, including Odoacer, rebelled and aided the powerful German Ricimer in his bid to make Olybrius emperor. Both Ricimer and Olybrius soon died, and in the ensuing struggle a Roman officer, Orestes, triumphed. In 476 he established his son Romulus Augustulus as emperor, dispossessing the existing Western emperor, Julius Nepos.

However, Orestes failed to satisfy the demands of the Germans, who turned to Odoacer, proclaiming him king on Aug. 23, 476. The Germans then followed him in a rebellion which led to Orestes' death and Romulus's deposition. Significantly Odoacer ceased using shadow emperors and instead claimed himself as the power in the West with whom Zeno, the Eastern emperor, had to deal. Defining the nature of that relationship would concern Zeno and Odoacer as long as Odoacer lived.

An Uneasy Throne

Zeno still claimed to support the deposed Julius Nepos, but he rewarded Odoacer with the title of patrician. In 480 Julius Nepos was murdered, and Odoacer punished his murderers. Zeno had no choice but to recognize Odoacer. Peace lasted until 487, when Odoacer corresponded with a certain Illus, a rebel against Zeno. Although Odoacer had not actually aided the rebel, Zeno regarded his actions as hostile and decided to break his power by sending the Germanic tribe of the Rugians against him (487). Odoacer defeated the Rugians, and Zeno turned for assistance to Theodoric, ruler of the Ostrogoths.

Meanwhile, Odoacer sought to build up his power in Italy. To placate the Germans, he made large grants of land to them. He won the favor of the Roman Senate by awarding high offices to its members. By war and diplomacy, he managed to deal with Italy's two major external threats—

Odoacer (2nd from right)

Euric, King of the Visigoths, and Gaiseric, King of the Vandals. From 477 he even issued coins in his own name.

Theodoric remained the major threat. In 489 he entered Italy. After several major defeats, Odoacer in 490 lost the support of the Roman Senate. He fell back upon the capital at Ravenna, where he endured a siege of 2 years. In 493 a compromise was worked out; Odoacer and Theodoric agreed to rule Italy jointly. However, a few days after entering the city, Theodoric slew Odoacer.

Further Reading

Ancient sources for Odoacer are given in Colin Douglas Gordon, *The Age of Attila* (1960). The best accounts in English are in Thomas Hodgkin, *Italy and Her Invaders* (8 vols., 1880-1889), and J. B. Bury, *A History of the Later Roman Empire* (2 vols., 1889). More recent sources are Stewart Perowne, *The End of the Roman World* (1966), and Arnold H. M. Jones, *The Later Roman Empire, 284-602* (3 vols., 1964) and *The Decline of the Ancient World* (1966). □

Manuel Apolinario Odría Amoretti

The Peruvian army officer, dictator-president, and politician Manuel Apolinario Odría Amoretti (1897-

1974) was a war hero who seized the presidency. After eight years of authoritarian rule he surrendered his office, but he continued to influence the affairs of Peru through his personal political party.

Odría was born at Tarma, in the Central Andes, on November 26, 1897, to a middle-class family of Spanish, Italian, and Peruvian Indian ancestry. After graduation from a nearby public high school in 1915 he entered the Chorillos military academy in suburban Lima. Odría graduated four years later at the head of his infantry officers' class. A model, ''scientific'' soldier in an army striving for increased professionalism, he earned rapid promotion as a military educator and administrator. Odría taught at the military academy, attended the superior war colleges of both the army and the navy, and served as a staff officer with various army commands. During a month-long border war with Ecuador in 1941 Odría's brilliant direction of the army at the decisive Battle of Zarumilla on July 24 won him the laurels of a hero, a promotion to colonel, and a study tour of the United States. He returned to Peru as director of the army war college. Elevated to brigadier general in 1946, Odría was appointed army chief of staff.

At a time of great political unrest in 1947 civilian President José Luis Bustamante y Rivero appointed Odría minister of government and police. But the president and the general quarreled over measures to restrain the disruptive activities of Peru's largest political party, the labor-left American Popular Revolutionary Alliance (APRA) of Víctor Raúl Haya de la Torre, and Odría resigned from the cabinet early the following year. After the failure of a rebellion by a renegade faction of APRA on October 3, 1948, Odría denounced Bustamante for not dealing more firmly with the party and called for his ouster. The general soon gained support from other officers, who installed him as dictator on October 27, 1948.

Odría dismissed the congress and ruled by decree until 1950, when he staged an election. Although he violated the laws pertaining to presidential candidates and permitted only his name to appear on the ballot, Odría ''won'' a six-year term as ''constitutional president.'' The subservient congress elected with him quickly promoted Odría to division general, the army's highest regular rank. A self-proclaimed ''socialist of the right,'' the general was a short, portly man with bulging eyes who disliked making speeches. ''Deeds, Not Words'' was his motto.

Odría's eight-year dictatorship, called the ''Ochenio,'' was most notable for political repression and corruption. Employing a vague, sweeping internal security law which circumvented constitutional liberties, Odría harshly suppressed APRA, which he labelled a ''Communist front,'' and stifled all meaningful opposition by his other critics. Official dishonesty pervaded the regime. Odría himself acquired a sumptuous mansion, a fleet of expensive automobiles, and a luxurious wardrobe. The dictator's extravagant lifestyle was scandalously inconsistent with his modest salary. Nevertheless, Odría posted some modest achievements. He purchased modern equipment for the armed forces, improved the social security system, and undertook an ambitious program of public works. Most laudable among the latter projects was the construction of 1,500 schools, many with large, modern auditoriums and playgrounds which doubled as community centers and parks.

Odría ended government economic controls instituted during World War II in favor of orthodox free-market policies. New laws favorable to foreign capital attracted large investments in the oil and copper-mining industries. These measures and, more important, a strong market for Peru's exports during the Korean War (1950-1954) brought a measure of prosperity to the nation's wealthy elite, the small middle class, and some urban workers. But Odría rejected calls for fundamental reforms to improve the condition of poor Peruvians, the vast majority of the population.

When the end to the Korean War brought economic recession, Odría's authoritarian excesses became less tolerable to the nation. Confronted by growing popular discontent and a series of military revolts, he permitted the election of a new president, conservative Manuel Prado y Ugarteche, in 1956. The former dictator now grouped his friends into the National Odriist Union (UNO), a party which appealed to Peru's more traditional conservatives and some urban workers who remembered the general's job-creating public works program. In the presidential election of 1963 Odría polled a poor third behind APRA's Haya de la Torre and Fernando Belaúnde Terry, the victor. Later that year Odría's wife, María Delgado de Odría, unsuccessfully ran for mayor of Lima.

During the Belaúnde administration (1963-1968) Odría's UNO formed a coalition with his former enemy APRA to thwart the president's reforms in congress. In 1968 a clique of radical army officers led by Gen. Juan Velasco Alvarado ousted Belaúnde and instituted a regime of sweeping reform. The military men who dominated the new government viewed Odría and his dictatorship as an embarrassment to the armed forces. Denied influence in the administration, the UNO disintegrated. General Odría died, largely forgotten, on February 18, 1974.

Further Reading

David P. Werlich's *Peru* (1978) traces Odría's career. A chapter on Odría in Tad Szulc, *Twilight of the Tyrants* (1959) is overly generous. David H. Zook's *Zarumilla-Maranon* (1964) treats Odría's service in the war with Ecuador. □

Howard Washington Odum

Howard Washington Odum (1884-1954) was a sociologist, educator, and academic administrator. He was the preeminent sociologist of the American South during the second quarter of the 20th century.

Howard W. Odum was born May 24, 1884, on a small farm near Bethlehem, Georgia. He graduated in 1904 from Emory College in Oxford, Georgia. From there he moved to Mississippi, where he taught in a rural school, earned an M.A. in classics in 1906 from the University of Mississippi, and found time to collect Black folk songs and folklore. He then went north for two Ph.D.'s, one at Clark University in 1909 under the psychologist G. Stanley Hall and one at Columbia in 1910 under the sociologist Franklin H. Giddings. Lasting influences of his doctoral studies included Wilhelm Wundt's folk psychology and William Graham Sumner's concept of the folkways. Odum's breadth of learning was a hallmark of his writings.

Failing to find an academic position in the South, Odum spent two years studying African Americans in the schools for the Philadelphia Bureau of Municipal Research. In 1912 he moved to the University of Georgia as an educational sociologist. Then, as dean of liberal arts at Emory in 1919-1920, he played a major part in the college's move to Atlanta as a university. In 1920 he became Kenan Professor of Sociology at the University of North Carolina at Chapel Hill, a position he held until he retired in 1954. He died November 8, 1954.

Odum was first and foremost a scholar and teacher, but he saw his scholarship as a way to help bring the South into the mainstream of national life. The South of his youth was underdeveloped. Its economy was unbalanced, with too much backward agriculture, a few low-wage industries such as cotton mills, and not much else. It was noted for mistreating its African American citizens and for schools and prisons that were deplorable by national standards. Yet the region had vibrant folk institutions such as country churches, close-knit families, and deep-rooted ties to home and community. Odum's goal was to help modernize the region while preserving its folk culture—no easy task, and one that made him a complex blend of imaginative reformer and romantic traditionalist. His work was all of a piece in his own mind, but its parts may seem unrelated and almost incompatible when we read them separately.

Odum wrote chiefly about three topics: African American life and culture, folk sociology, and regionalism and social planning. His first book, *Social and Mental Traits of the Negro* (1910), is a mine of facts about the life of Southern rural African Americans of the time. It is marred by views about race differences which were then common among white intellectuals (north and south) and which Odum later outgrew.

He returned to the study of African American culture in *The Negro and His songs* (with Guy B. Johnson, 1925), *Negro Workaday Songs* (with Johnson, 1926), and a partly fictionalized trilogy about the adventures and folk wisdom of a ''Black Ulysses,'' a wandering roustabout whom Odum had come to know in Chapel Hill: *Rainbow Round My Shoulder* (1928), *Wings on My Feet* (1929), and *Cold Blue Moon* (1931). Odum's portrayal of African American culture as seen through the eyes of his picaresque hero was so sympathetic that African American intellectuals criticized him for glamorizing the crudity of a stereotyped African American. Odum's later writings on race were more conventionally scholarly and more explicitly in tune with the integrationist sentiments that had become nearly universal among sociologists by the 1940s. Odum was not an outspoken leader in the fight for racial integration, but he stood up for his student and colleague, Guy B. Johnson, whose liberal views on race brought Johnson and the university under severe attack in the state.

Odum's most nearly systematic theoretical creation was his ''folk sociology.'' Influenced by Sumner, Odum saw folk society and social change as a gradual accumulation of folkways and mores—informal customs that grow from the everyday life of the common people. They are resistant to change, but must change rapidly in a technologically dynamic society. Some of them may be replaced or modified by ''technicways''—adaptations of social life to new technologies—and ''stateways''—laws that codify and support the technicways. At best, stateways give needed guidance in a world that the old folkways no longer fit. At worst, they are thwarted by deep-rooted folkways or, alternatively, lodge too much power in a central government whose rational planning ignores the feelings of the folk. Odum never laid out folk sociology in any one book, perhaps because his thinking on the subject was incomplete, with loose ends, when he died. For example, he provided no way to predict whether stateways or folkways would prevail when they were irreconcilable.

Odum's regionalism was essentially a call for social planning that would be national in scope while recognizing the special problems of the nation's several regions. His best-known book, *Southern Regions of the United States*

(1936), compiled a massive array of statistics that showed the South trailing the nation in wealth, schooling, indoor toilets, and almost every other quality-of-life indicator. A more analytical though less celebrated work was *American Regionalism* (with Harry Estill Moore, 1938). This book was an imaginative blend of sociocultural analysis and policy advocacy. It delineated six major American regions on the basis of social and cultural differences and argued for using the regions as administrative units for national planning. Odum emphasized the difference between a divisive *sectionalism* and a unifying *regionalism* that would harmonize the regions but preserve their distinctive qualities.

Odum was president of the American Sociological Society in 1930, assistant director of President Hoover's Research Committee on Social Trends from 1929 to 1933, chief of the social science division of the Chicago World's Fair in 1933, president of the Commission on Interracial Cooperation from 1937 to 1944, president of the Southern Regional Council (an organization aimed at bettering race relations) from 1944 to 1946, and president or chairman of several statewide social action and planning organizations in North Carolina. He was visiting professor at Columbia, Yale, and the Universities of Illinois, Southern California, Utah, and Washington.

He did not develop a lasting theoretical perspective or found a school of thought. Most of his 20 books and nearly 200 articles were so focused on the early 20th-century South that they are somewhat time-bound. Nevertheless, he remained influential through the work of his students and their students, many of whom served as presidents of the Southern Sociological Society or the American Sociological Association. Perhaps Odum's most enduring legacies are the institutions he created at the University of North Carolina at Chapel Hill. He founded the university's Department of Sociology (1920), its School of Public Welfare (1920; since renamed the School of Social Work), its sociological journal *Social Forces* (1922), its interdisciplinary Institute for Research in Social Science (1924), and its Department of City and Regional Planning (1946). He was among the small number of faculty members instrumental in founding the University of North Carolina Press in 1922. All of these are widely recognized for the quality of their work. In particular, the Chapel Hill academic departments of sociology and of planning and the journal *Social Forces* have been ranked in national surveys of experts as among the top half dozen in their fields. Through these institutions that survived him, Odum helped bring the South into the national mainstream—but they bear hardly a trace of his concept of regionalism, for there is almost nothing distinctively Southern about them except their location on the map. They recruit faculty and students from all over the world, and their research no longer concentrates on specifically Southern problems. In this sense Odum, a Southerner to the core, may have achieved more than he wanted.

Further Reading

A lucid distillation of Odum's main ideas is Rupert B. Vance, ''Odum, Howard W.,'' in the *International Encyclopedia of the Social Sciences* (1968). Katherine Jocher, Guy B. Johnson, George L. Simpson, and Rupert B. Vance (editors), *Folk, Region, and Society* (1964) is a collection of Odum's writings chosen to show the broad range of his thought. It contains a biographical sketch and a nearly full bibliography of his publications. Its editors were Odum's former students and its approach is almost wholly sympathetic. A more critical though generally favorable discussion of Odum and his place in American thought appears as Chapter 5 in Daniel Joseph Singal, *The War Within: From Victorian to Modernist Thought in the South, 1919-1945* (1982). Still more critical, and not at all popular with Odum's admirers, is Wayne D. Brazil, ''Howard W. Odum: The Building Years, 1884-1930'' (Ph.D. dissertation, Harvard University, 1975). Guy Benton Johnson and Guion Griffis Johnson, *Research in Service to Society: Fifty Years of the Institute for Research in Social Science at the University of North Carolina* (1980) gives a thorough and readable account of Odum's role in building a social science center at Chapel Hill.

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Hans Christian Oersted

The Danish physicist Hans Christian Oersted (1777-1851) was the first to notice the interaction of electric current and the magnetic needle, thereby initiating the study of electromagnetism.

Hans Oersted was born on Aug. 14, 1777, in Rudköbing on the island of Langeland. Hans received his education from some friendly townspeople, but what was lacking in the way of competent teachers was amply supplemented by Oersted's extraordinary thirst for knowledge. In 1794 he went to Copenhagen and matriculated in science at the university in the fall of that year. The completion of his training in pharmacy came in 1797. Two years later he received his doctorate for a dissertation in which a new and competent theory of alkalies was proposed.

Oersted began his teaching career at the University of Copenhagen as lecturer in pharmacy. In 1801 he went abroad and sought out some of the best philosophic and scientific minds in Germany, the Netherlands, and France, where he spent the winter of 1802/1803. One of the things he immediately realized was the excitement created everywhere by Alessandro Volta's development of the electric battery 2 years earlier. Oersted's attention to this advance was evidence of his ambition to occupy eventually the chair of physics at his university. In 1803 his application was rejected. Clearly he was more of a chemist or pharmacist than physicist. But he kept experimenting and publishing, not only in chemistry but also in physics. His ingenious analysis of Chladni's acoustic figures finally secured for him the position of professor extraordinarius (associate) of physics in 1806. Three years later he published the first volume,

dealing with mechanics, of a longer work planned to cover all areas of natural philosophy (physics).

During 1812 and 1813 Oersted visited in Germany and France. While in Berlin he published in German his *Views of the Chemical Laws of Nature Obtained through the More Recent Discoveries*. It came out the next year in French translation under the revealing title *Researches on the Identity of Chemical and Electrical Forces*. Oersted spoke in his *Researches* about the identity of magnetism and electricity with such assurance that he seemed predisposed to be the discoverer of electromagnetism. In the eighth chapter he noted the close analogies between the properties of magnetic and electric fields, their equally universal presence in nature, and certain reciprocal actions between them such as the loss of magnetism in steel due to rise in temperature and the simultaneous increase of the metal's electrical conductivity. He concluded, ''An attempt should therefore be made to see whether electricity, in its most latent stage, has any effect on the magnet as such.''

Oersted was also aware of the fact that lightning often resulted in the magnetization of pieces of iron, even to the point of altering the polarity of compass needles. He spent years in search of an elusive goal as he systematically vitiated his work by expecting the magnetic effect to be in the direction of the flow of the current. During those years of search, Oersted blossomed into a most sought-after lecturer both within and outside the university. In recognition of his consummate versatility in scientific matters, he was appointed the leader of a geological survey party charged with the exploration of the island of Bornholm.

In the spring of 1820 Oersted was giving a series of lectures on the interaction between electricity and magnetism before an advanced group of students. The responsiveness of the audience proved to be stimulating, and he was prompted to demonstrate the experimental evidence in support of one of his conjectures. It concerned the possible action of electric discharge on a magnetic needle placed near the circuit. As he expected a discharge through incandescence to be most effective, he inserted in the circuit a very thin platinum wire right above the magnetic compass. ''The effect,'' he wrote, ''was certainly unmistakable, but still it seemed to me so confused that I postponed further investigation to a time when I hoped to have more leisure.'' He resumed the experiments in July, carefully repeating all the steps in the presence of a group of colleagues and students. On July 21 he dispatched to scientists, universities, and learned societies throughout Europe the account of his findings in a four-page essay written in Latin, *Experimenta circa effectum conflictus electrici in acum magneticam* (Experiments about the Effects of an Electrical Conflict [Current] on the Magnetic Needle).

In the essay Oersted noted the dependence of the extent of the needle's motion on the strength of the battery, on the direction of the current in the wire, and on the needle's position with respect to the wire. He found that no effect was noticeable when the wire was perpendicular to the plane of the magnetic meridian. From the dip of the needle, he concluded that the magnetic effect existed in closed circles and not in spirals around the wire. He also found that neither metal plates nor wood nor stoneware would, when interposed between the wire and the needle, screen the effect. This meant that ''the transmission of effects through all these matters has never before been observed in electricity and galvanism [current]. The effects, therefore, which take place in the conflict of electricity [current] are very different from the effects of the [static] electricities.''

In his account of his discovery given in 1821, Oersted merely cared to correct the belief that the magnetic needle was in its actual position accidentally. It was only 10 years after the event that he emphasized, in the third person, in an article prepared for the *Edinburgh Encyclopedia* that ''In composing the lecture, in which he was to treat of the analogy between magnetism and electricity, he conjectured, that if it were possible to produce any magnetical effect by electricity, this could not be in the direction of the current, since this had been so often tried in vain, but that it must be produced by a lateral action.'' In the same article Oersted also expressed his surprise over the fact that he failed to resume his experiments for 3 months and that those present were not impressed at all as the needle made the historic movement. One of the witnesses later claimed it was by chance that the compass needle was almost under the wire in the desired position.

The impact of Oersted's discovery on the scientific world was enormous. According to Oersted's own count, more than a hundred scientists published their comments and researches on electromagnetism during the first 7 years following its discovery. Oersted was showered with honors

and awards. The Royal Society of London gave him the Copley Medal, and the French Academy awarded him a prize of 3,000 gold francs. But his greatest satisfaction was undoubtedly the spectacular growth of a new branch of physics, electromagnetism, which was to have revolutionary impact on modern culture.

Oersted was 43 when he made his great discovery. For the rest of his life he held the position of a leader in science. He had a major role in the establishment of the Royal Polytechnic Institute in 1829, of which he became the first director.

Further Reading

The most authoritative and exhaustive biography of Oersted is the book-length essay by Kirstine Meyer in her edition of *H. C. Oersted: Scientific Papers* (3 vols., 1920). A detailed biography by one of Oersted's contemporaries is in Bessie Zaban Jones, ed., *The Golden Age of Science: Thirty Portraits of the Giants of 19th-Century Science by Their Scientific Contemporaries* (1966). For additional material on Oersted's work and the general historical background see Edmund Taylor Whittaker, *A History of the Theories of Aether and Electricity* (1910; 2 vols., rev. ed. 1951), and Bern Dibner, *Oersted and the Discovery of Electromagnetism* (1961; 2d ed. 1963). □

Jacques Offenbach

The German-French composer Jacques Offenbach (1819-1880) can be considered the father of the operetta because his lighthearted works conquered the world and found imitators everywhere.

Although he created a typically French musical idiom, Jacques, originally Jacob, Offenbach was born in Cologne, the son of a Jewish cantor and itinerant musician from the town of Offenbach. Jacques, one of 10 children, showed precocious musical talent, particularly for the cello. He studied with local teachers and performed in restaurants with a brother and sister. In 1833 the father took Jacques and another son to Paris for further training and for the musical opportunities offered there. The young German was accepted at the conservatory, but he left after a year to enter the professional world of music. His first position was as a cellist at the Opéra Comique, and for the rest of his life he was active in the musical-entertainment world as composer, conductor, and manager.

Offenbach was music director of the Comédie Française for 7 years, but when the International Exposition was held in Paris in 1855, he leased a theater seating only 50 people and presented his own satirical and topical sketches. The project was a sensational success, and he soon moved to a larger theater. In the following years he composed and produced almost 100 operettas. In them, he satirized political figures of the day and pretentious snobbery in the arts. There was nothing sentimental about Offenbach's operettas (this was a later development), only wit and high spirits. The most famous are *Orpheus in the Underworld* (1858), *La Belle Hélène* (1864), and *La Vie Parisienne* (1866).

During the Paris Universal Exposition in 1867 thousands of visitors, including royalty and nobility as well as commoners, visited Offenbach's theater. In his later years he appeared as guest conductor in London, Vienna, Berlin, and other European centers. In 1875 he visited the United States and conducted special concerts in New York City and Philadelphia. The tour was less than a success, but his memoirs of the trip, *Orpheus in America,* give lively insights into big city life of the time.

Offenbach wrote one serious opera, *The Tales of Hoffmann,* a masterpiece that is frequently performed. It is his operettas, however, with their mixture of social satire with attractive melodies and ebullient dances that gave him his fame. He did not invent the can-can, but his use of this high-spirited, high-kicking dance made it as much a symbol of Paris as the Eiffel Tower.

Further Reading

A translation of Offenbach's account of his trip to the United States was published as *Orpheus in America: Offenbach's Diary of His Journey to the New World* (1957). Siegfried Kracauer, *Orpheus in Paris: Offenbach and the Paris of His Time* (1938), is rich in its treatment of social conditions during the composer's life. For a reasonable estimation of Offenbach's importance as a composer see Harold C. Schonberg, *The Lives of the Great Composers* (1970).

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Sadako Ogata

International civil servant Sadako Ogata (born in Japan in 1927) was chosen to serve as the United Nations High Commissioner for Refugees in 1991.

On December 21, 1990, Professor Sadako Ogata was called from her post as dean of the Faculty of Foreign Studies at Sophia University in Tokyo and asked to become the United Nations High Commissioner for Refugees (UNHCR). Elected by the full U.N. General Assembly for a three-year term starting January 1, 1991, she assumed office on February 18 at a time when the plight of refugees in many parts of the world thrust the problem to the top of the international agenda.

The High Commissioner's Office, with administrative headquarters in Geneva, was established by General Assembly resolution in 1951 as an integral part of the U.N. system. Governed by an executive committee comprised of representatives from 44 nations meeting annually to set forth UNHCR's guidelines and programs, the High Commissioner is responsible for executing a twofold mandate vis-á-vis refugees, who are defined by statute as ''persons who are outside their country of nationality and who, owing to a well-founded fear of persecution for reasons of race, religion, nationality, or political opinion, are unwilling or unable to avail themselves of that country or to return to it.'' Accordingly, Ogata's primary task was to provide immediate, short-term protection for refugees, such as employment, education, and asylum. This also includes seeking guarantees that neither the life nor liberty of any refugee will be threatened should he or she opt for returning home. A second function is more comprehensive, with UNHCR searching for permanent solutions by facilitating the voluntary repatriation of refugees, their local integration into new national communities, or their resettlement abroad.

High Commissioner Ogata and the Office for Refugees were threatened by an overload of cases, reflected in the statistics. Between 1951 and 1992 UNHCR sought to administer to about 750,000 people a year, whereas beginning in 1992 some 5,000 human beings were forced to abandon their homes each day, or double that total in a single year. By 1993 the spread of violence and ethnic conflict in the post-Cold War world had driven an estimated 44 million people—from Yugoslavia and Burundi to Kuwait—to flee across borders. An additional 24 million refugees were displaced within their own countries, such as Iraq and Serbia. The sheer magnitude of the escalating global refugee crisis—with displaced persons representing more than one in every 130 inhabitants of the globe—forced Ogata to expand UNHCR'S traditional role and budget. For example, in August of 1994, *The Economist* reported that Ogata upset other UN people by declaring that she would suspend aid to Bosnia if attacks against relief conveys didn't cease. ''She had no qualms about defying UN officialdom'', the magazine wrote. Ogata was also a fierce advocate for the estimated two million Rwaandan refugees during that crises in the mid-nineties.

Sadako Ogata herself, determined to prove equal to the task, relied on a wealth of experience in international civil administration. Born on September 16, 1927, in Tokyo, most of her first 50 years were directed toward an academic career. After receiving a B.A. from the University of the Sacred Heart in Tokyo, she decided to do graduate study in the United States, where she earned an M.A. in international relations from Georgetown (1953) and a doctorate in political science from the University of California at Berkeley (1963). Returning to her native Japan, Ogata lectured from 1965 to 1974 at the University of the Sacred Heart and also at the International Christian University, serving at the later from 1974 to 1976 as an associate professor of diplomatic history and international relations. In 1980 she moved to Sophia University, where she became a professor and later (1987 to 1988) director of the Institute of International Relations, before promotion in 1989 to dean of the Faculty of Foreign Studies.

Toward the end of the 1970s Ogata had increasingly combined her teaching and research activity with diplomacy. During 1978 and 1979 she was envoy extraordinary and minister plenipotentiary at the permanent mission of Japan to the United Nations, having served there as minister from 1976 to 1978. She was Japan's delegate to the 23rd, 25th, and 30th to 33rd sessions of the General Assembly, and also to the Tenth Special Session, which was devoted to disarmament.

Ambassador Ogata's exposure to the more specialized refugee problem intensified as of 1978-1979 when she acted as chairperson of the executive board of UNICEF, the children's fund. Again, she acquired a first-hand impression of the human dimensions when she was made U.N. special ambassador for Indochinese refugee relief (1979); the representative of Japan to the U.N. Commission on Human Rights (1982 to 1985); and a member of the Independent Commission on International Humanitarian Issues (1983 to 1987). In 1990 she was the independent expert sent by the U.N. Commission on Human Rights to investigate the situation of Cambodian refugees on the Thai-Cambodian border.

Married and the mother of a son and daughter, Ogata became a member of the Trilateral Commission in 1984 and sat on the board of governors of the International Development Research Center beginning in 1986. The busy Ogata also served on many government advisory councils as well as on the boards of academic associations and foundations.

Further Reading

Ogata has published a number of books on diplomatic history and international relations as well as numerous articles. Among her works are: *Defiance in Manchuria—The Making of Japanese Foreign Policy 1931-1932* (1964); *Vantage Point from the United Nations* (*Kokuren kara no shiten*), (Japan, 1980); *Survey of International Organization Studies in Japan* (*Nihon ni okeru kokusal soshiki kenkyu*), (Japan, 1982); and *Normalization with China: A Comparative Study of U.S. and Japanese Processes* (1989). Information on Ogata was also available on the internet, by searching for ''Sadako Ogata'' (August 13, 1997). □

William Fielding Ogburn

William Fielding Ogburn (1886-1959), American sociologist, statistician, and educator, was concerned with quantitative methods and with the role of technology in social organization.

William Ogburn was born in Butler, Ga., on June 29, 1886. He received his bachelor of science degree at Mercer University and his master of arts degree (1909) and doctorate in sociology (1912) from Columbia University. He was professor of sociology and economics at Reed College (1912-1917) and professor of sociology at the University of Washington (1917-1918). During World War I he was with the National War Labor Board and the U.S. Bureau of Labor Statistics.

Ogburn was professor of sociology at Columbia University (1919-1927) and professor of sociology at the University of Chicago (1927-1951). He was director of research for the President's Research Committee on Social Trends (1930-1933), director of the Consumers Advisory Board of the National Recovery Administration (1933), and research consultant of the Science Committee, National Resources Committee (1935-1943). He was president of the American Statistical Association and the American Sociological Society. From 1953 till his death on April 27, 1959, Ogburn was visiting professor of sociology at Florida State University.

Description and measurement of the tangible aspects of social change were the recurring themes in Ogburn's career. His first major formulation of these problems appeared in *Social Change* (1922), where he traced social evolution through the invention and accumulation of mechanical and scientific forms. He gave special attention to the apparent gap between technical developments and adjustments in values, laws, and customs in contemporary society. This discrepancy, which he named cultural lag, was widely borrowed in later years to explain difficulties and resistances to social change.

During the next 20 years Ogburn encouraged investigators in specifying the effects of technological change in selected social activities. An early and continuing interest in family changes was expressed in several works, particularly *American Marriage and Family Relationships* (1928) and *Technology and the Changing American Family* (1955). As research administrator, he stimulated analyses of varied technological changes in *Recent Social Trends* (2 vols., 1933).

Ogburn's quantitative interests were applied in studies of elections, in many articles on population trends, and in a classic early survey of urban population and economic patterns, *Social Characteristics of Cities* (1937). A particularly ambitious work, *The Social Effects of Aviation* (1946), tried to anticipate the varied consequences of expanded use of air transport for economic, political, recreational, and other aspects of modern society. The widest dissemination of his views has probably developed from *Sociology,* a textbook in collaboration with Meyer Nimkoff, which has been revised several times since 1940.

Further Reading

Otis Dudley Duncan summarized Ogburn's work and provided a number of excerpts from his writings in his edition of Ogburn's *On Culture and Social Change: Selected Papers* (1964). Ogburn's work is also discussed in Llewellyn Gross, ed., *Symposium on Sociological Theory* (1959). □

Peter Skene Ogden

The Canadian fur trader and explorer Peter Skene Ogden (1794-1854) was a leader in the Pacific Northwest fur trade during the mid-19th century.

Peter Ogden, the youngest son of American loyalists Isaac and Sarah Ogden, was born in Quebec. Although his father held a judgeship, young Peter became a clerk for John Jacob Astor's American Fur Company. By the time he was 15 or 16, he had joined the Montreal-based North West Company as a clerk. Between 1810 and 1817 he served in this capacity at several trading posts near Hudson Bay. In 1818 he led several successful trapping expeditions, and his competence brought a promotion. After his company merged into the Hudson's Bay Company, he led six major expeditions between 1824 and 1830.

On the first of these, Ogden met a party of Americans who demanded that the Canadians get out of American territory; Ogden refused. Unfortunately, the Hudson's Bay Company paid Ogden's trappers so little that 23 of his 70 men joined the American party. For the next 5 years the two groups waged a fierce competition to gather furs, and by the 1830s they had denuded the region. In 1835 Ogden was promoted to chief factor, the highest field rank in the company service, and went to Fort St. James on Lake Stuart, where he worked until 1844.

On these expeditions Ogden and his men traveled throughout the mountainous West and up and down the Pacific coast. They brought the first report of the Humboldt River, which was named for Ogden until 1843. Ogden is also credited with naming Mt. Shasta in northern California. Because of his years of trade with and travel among the Indians, Ogden was able to rescue the 47 American pris-

oners taken by the Cayuse Indians during the Whitman Mission massacre in 1847.

Ogden was married twice, each time to a Native American woman, and he had at least one daughter. Described as a distinguished, short, dark-complexioned man, Ogden was considered a witty and lively conversationalist. He wrote a short book entitled *Traits of American Indian Life and Character,* which he published anonymously in London in 1853. He died on Sept. 27, 1854, in Oregon City, Oregon Territory.

Further Reading

There is no book-length biography of Ogden. The two best sources on his career as a trapper and explorer are his own works: Edwin E. Rich, ed., *Peter Skene Ogden's Snake Country Journals, 1824-25 and 1825-26* (1950), and Kenneth G. Davies, ed., *Snake Country Journal, 1826-27* (1961). For material on the Hudson's Bay Company in the northern Rockies see Frederick Merk, ed., *Fur Trade and Empire: George Simpson's Journal* (1931; rev. ed. 1968); John S. Galbraith, *The Hudson's Bay Company as an Imperial Factor, 1821-1869* (1957); and E. E. Rich, *The History of the Hudson's Bay Company, 1670-1870* (2 vols., 1958-1959).

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David MacKenzie Ogilvy

David Ogilvy (born 1911), a British-American business executive, was a leader in the post-World War II "creative revolution" in American advertising.

David Mackenzie Ogilvy was born on June 23, 1911, in West Horsley, England. He attended preparatory school in Edinburgh from 1924 to 1929 and won a scholarship in history to Christ Church College, Oxford. By his own admission an indifferent student, Ogilvy left Oxford without a degree in 1931 and spent a year as an apprentice chef in a Parisian hotel. He returned to Great Britain and supported himself by selling cooking stoves door-to-door. He was so successful that his employer asked him to prepare an instructional manual for his fellow salesmen. The manual, together with the intercession of his brother Francis, helped win him a position at the London advertising agency of Mather & Crowther. He remained there until 1939, when he decided to seek new opportunities in the United States, a country that had long intrigued him.

Shortly after his arrival in the United States he was asked by pollster George Gallup to join his Audience Research Institute in Princeton, New Jersey, as associate director. Ogilvy later called this "the luckiest break of [his] life," for few other positions could have so quickly educated him to the ways of the American market. While with Gallup Ogilvy conducted over 400 public opinion surveys, many of them for the major Hollywood studios.

In 1942, with the world at war, Ogilvy was recruited by the British intelligence organization in America headed by William Stephenson. Ogilvy's assignment was to collect economic intelligence from Latin America and to prevent the enemy's access to strategic materials there. From 1944 to 1945 he also served as the second secretary to the British embassy in Washington.

In 1948, after a brief stint as a tobacco farmer in Pennsylvania, Ogilvy joined with New York advertising man Anderson Hewitt to form the advertising agency that would eventually become known as Ogilvy & Mather. Although Ogilvy had no previous experience as an advertising copywriter, he directed most of the agency's creative efforts, particularly after Hewitt's departure from the firm in 1953. Ogilvy brought to the task a great flair for language and a visual sense so highly developed that in the early years he usually acted as his own art director.

His talents first came to the attention of a national audience in 1951 when he was approached by Hathaway, a small Maine clothing firm, to promote its line of moderately priced shirts. Ogilvy's copy for the initial ad was effective by itself. But it was the accompanying photograph that propelled the Hathaway campaign into advertising history. At virtually the last moment Ogilvy decided to photograph his male model wearing a Hathaway shirt—and an eyepatch.

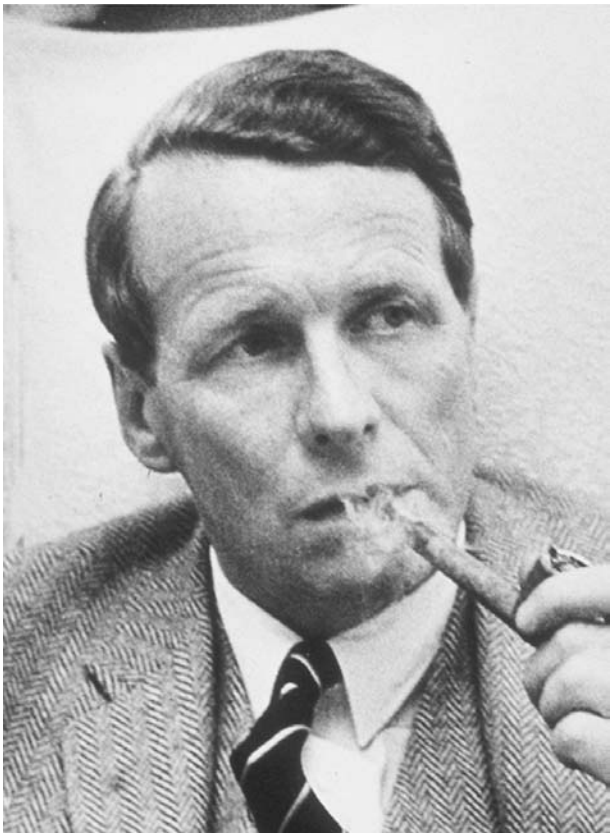

''The Man in the Hathaway Shirt'' appeared for the first time in the *New Yorker* of September 22, 1951. It caused a sensation. The eyepatch somehow lent the shirt an air of quality and sophistication. That image was carefully reinforced in a follow-up campaign portraying the Hathaway man as an eyepatched man-about-town. Eventually Hathaway no longer needed to display its name in its advertisements. The ''man with the eyepatch'' was identification enough. The company, meanwhile, could barely keep up with the demand for its shirts.

Ogilvy's reputation as a master of product image was further enhanced in 1953 when he took over the account of Schweppes, a British manufacturer of quinine water then struggling to gain a foothold in America. Ogilvy designed his print campaign around Commander Edward Whitehead, the bearded and ever-so-British director of Schweppes' American operations. In the 1950s a beard was as exotic as the Hathaway man's eyepatch. And it soon proved to be as compelling a sales device. Within five years Schweppes was selling over 30 million bottles a year.

The Schweppes and Hathaway campaigns were primarily tributes to Ogilvy's visual gifts. But he was equally adept at moving consumers through the power of his words. The tag line he composed for the Rolls-Royce automobile company in 1958 (''At sixty miles an hour the loudest noise in this new Rolls-Royce comes from the electric clock'') helped double that firm's American sales in a year.

As the 1960s opened Ogilvy's advertising style was being widely copied on Madison Avenue and his agency had grown to become the 12th-largest in the nation, with such clients as the Shell Oil Company and the Commonwealth of Puerto Rico. But as the number of accounts grew, Ogilvy gradually took a less active role in the creation of the firm's advertising. He continued, however, to oversee operations as chairman of the board until 1975.

Ogilvy served as chairman of the WPP Group in London from 1988-1992. He stepped into the role of consultant in 1992. He was also honored as an officier de L'Ordre des Arts et des Lettres in 1990.

Through best-selling books and widely publicized speeches David Ogilvy emerged as one of advertising's most eloquent spokesmen. Yet he never hesitated to point out the faults of his profession. One of the most creative advertising men of his time, he was scathing in his criticism of those executives so ''creative'' that ''they forget their main mission—to sell the product.'' Certainly no one ever ''sold the product'' better than David Ogilvy.

Further Reading

Ogilvy described his professional career in *Confessions of an Advertising Man* (1963). *Blood, Brains and Beer: The Autobiography of David Ogilvy* (1978) provided the personal details. In *Ogilvy on Advertising* (1983) the master surveyed the contemporary scene. *The Unpublished David Ogilvy* was released in 1988. Ogilvy's achievements were placed in historical perspective in Stephen Fox, *The Mirror Makers: A History of American Advertising and Its Creators* (1984). His most famous advertisements are reproduced and analyzed in Robert Glatzer, *The New Advertising: The Great Campaigns from Avis to Volkswagen* (1970). □

James Edward Oglethorpe

James Edward Oglethorpe (1696-1785), an English soldier, member of Parliament, and humanitarian, was the founder of the colony of Georgia in America.

James Oglethorpe was born in London on Dec. 22, 1696, the third and surviving son of Sir Theophilus and Lady Eleanor Wall Oglethorpe. The family influences which he reflected included sympathy for the claims of the English Stuarts, interest in the military, and a strong personal character inclined to moral causes. He was educated at Eton and attended Oxford before accepting commissions in the British army and on the Continent. Oglethorpe inherited the family estate of Westbrook and settled down in 1719 to the career of a country gentleman.

Member of Parliament

In keeping with family tradition, Oglethorpe was elected to Parliament in 1722; he served for 32 years, despite continued opposition. He became known as a Tory member, opposed to the administration of Robert Walpole, and advocate of an aggressive British posture in the world. More noteworthy were Oglethorpe's humanitarian interests. His initial activities on behalf of penal reform were spurred on by the death of a friend who had been imprisoned for debt. Oglethorpe's attacks on debtors' prisons led to the establishment of a parliamentary committee under his chairmanship in 1729. Subsequent investigations exposed the brutality of penal conditions and questioned the wisdom of imprisonment for debt. His humanitarian impulses were carried further in an antipathy to black slavery, attacks on the practice of impressment, and campaigns against drinking.

Georgia Colony

A continuing theme of the period of colonization was the idea that the new continents might afford a remedy for the ills of Europe. Oglethorpe and others, demanding reform, proposed to establish a colony which might provide a place for the rehabilitation of people imprisoned for debt. For this purpose Oglethorpe and 19 associates received a royal charter in 1732 to found a colony between Spanish Florida and South Carolina; the trustees were to govern Georgia for 21 years, after which the province would revert to royal control. The King accepted the philanthropic aims of Georgia in granting the charter, but he also made clear that the colony was supposed to increase the commerce of Britain and serve as a buffer state for the protection of the southern frontier. The genesis of Georgia arose from this threefold set of motives—philanthropic, commercial, and military.

The trusteeship eventually collapsed, basically because of the incompatibility of the colony's purposes. The size of grants was severely limited, land could not be sold freely, nor could estates be inherited by women. These policies, meant to enhance military security and ensure success, were self-defeating. For example, though immigration was

to be encouraged, restraints on the size of estates and on the right of inheritance repelled new settlers. Of major importance also was the threat of war with Spain. Much of Oglethorpe's life in the colony over a 10-year span was devoted to this problem. In time, the military side of the colonial experiment predominated over everything else.

Given the conflicts that characterized the trusteeship, Oglethorpe's contributions have not always been recognized. Apart from his role in inspiring the colony, his fame in Parliament and military reputation secured the massive public and private funds needed for Georgia's beginnings. Oglethorpe's military leadership was crucial during the periods of war with Spain, although he was unsuccessful in two attempts to conquer St. Augustine in 1740 and 1743.

Road to Oblivion

When Oglethorpe returned to London in 1743, his days of active colonial leadership were coming to an end. Already the trustees were complaining about the cost of defending Georgia, and bitter charges were circulating in England regarding abuses by Oglethorpe and his appointees. Faced with growing discontent among the colonists and insurmountable economic problems, the trustees surrendered their charter to the Crown a year before its expiration in 1752. By this time Oglethorpe had lost much of his authority and had ceased to play a leading part in the life of the colony.

Shortly after his return to London, Oglethorpe married Elizabeth Wright, a wealthy heiress. Called to arms during the uprising led by the Stuart pretender in 1745, Oglethorpe was later charged with misconduct in the campaign. Although he was cleared and promoted to lieutenant general, his active military career was over. Finally, he lost his seat in Parliament in 1754. His last years were spent in relative obscurity, though he maintained a friendship with Samuel Johnson and others of Johnson's literary circle. Oglethorpe died on June 30, 1785.

Further Reading

Biographies of Oglethorpe are not entirely satisfactory in delineating his character or the complex history of Georgia's beginnings. The best accounts are Leslie F. Church, *Oglethorpe: A Study in Philanthropy in England and Georgia* (1932), and Amos A. Ettinger, *James Edward Oglethorpe: Imperial Idealist* (1936). A recent brief analysis is Trevor Reese, *Colonial Georgia: A Study in British Imperial Policy in the Eighteenth Century* (1963). Indispensable for the background to Georgia's settlement is Verner W. Crane, *The Southern Frontier, 1670-1732* (1928). Of special value for the general history of the Colonies in the 18th century is Lawrence H. Gipson's five-volume *The British Empire before the American Revolution,* especially vol. 2: *The Southern Plantations* (1936; rev. ed. 1960). Useful for the English background is Basil Williams, *The Whig Supremacy, 1714-1760* (1939; 2d ed. rev. 1962).

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Grace Emily Akinyi Ogot

East Africa's best-known woman author, Grace Emily Akinyi Ogot (born 1930) wrote novels and short stories. She also became an important political figure in modern Kenya.

Grace Emily Akinyi Ogot earned a distinctive position in Kenya's literary and political history. The best known writer in East Africa, and with a varied career background, she became in 1984 one of only a handful of women to serve as a member of Parliament and the only woman assistant minister in the cabinet of President Daniel Arap Moi.

Born in Kenya's Central Nyanza District in 1930, she was the child of pioneering Christian parents in the traditional Luo stronghold of Asembo. Her father, Joseph Nyanduga, was an early convert to the Anglican Church and one of the first men in Asembo to receive a Western education. He later taught at the Church Missionary Soci-

ety's Ng'iya Girls' School. She remembered him reading her Bible stories, as well as hearing the traditional stories told by her grandmother. Later Ogot's writing reflected this dual background of tradition and modernity and the tensions between them.

Having attended Ng'iya Girls' School and Butere High School, the young woman trained as a nurse in both Uganda and England. Several years working as a nursing sister and midwifery tutor at Maseno Hospital (run by the Church Missionary Society), and later at the Student Health Service at Makerere University College, provided experience in a number of different careers. She worked as a script-writer and broadcaster for the BBC Overseas Service (later having her own popular weekly radio program in Luo), as a community development officer in Kisumu, and as a public relations officer for Air India. In the late 1960s she opened two branches of a clothing boutique known as Lindy's in Nairobi.

She married the historian Bethwell Alan Ogot, a Luo from Gem Location, in 1959 and was the mother of four children. She began to publish short stories both in English and in Luo in the early 1960s and her first novel, *The Promised Land,* was published in 1966. It was concerned with the challenges faced by Luo pioneers who moved across the border into Tanzania in a search of greater opportunity. *Land Without Thunder,* a collection of short stories about traditional life in rural western Kenya, appeared in 1968. Two other short story collections have appeared, *The Other Woman and Other Stories* (Nairobi, 1976) and *The Island of Tears* (Nairobi, 1980), as well as second novel, *The Graduate* (Nairobi, 1980). The novel described the tribulations of a young Kenyan graduate who returns home after study in the United States. Ogot's short stories often weaved old and new material together by presenting traditional curses and mysteries confounding modern Kenyans in new urban settings. A series of historical novels in process went back several centuries to reconstruct Luo history. A number of her stories have been dramatized and performed in Kenya.

In recognition of her blossoming literary career, she was named a delegate to the General Assembly of the United Nations in 1975, and as a member of the Kenya delegation to UNESCO (the United Nations Educational, Scientific, and Cultural Organization) in 1976. Having helped found the Writers' Association of Kenya, she served as its chairman from 1975 to 1980. President Daniel Arap Moi appointed her to the Kenya Parliament in 1985 and as assistant minister for culture. In 1988 she was resoundingly returned to the Parliament from her husband's home in Gem and was reappointed to her ministerial position.

Ogot's family members shared her interest in politics. Her husband, served as head of Kenya Railways and also taught history at Kenyatta University. Her older sister, Rose Orondo, served on the Kisumu County Council for several terms, and her younger brother Robert Jalango was elected to Parliament in 1988, representing their family home in Asembo.

Further Reading

The novels and short stories of Grace Ogot were widely available. Oladele Taiwo devoted a chapter of her *Female Novelists of Modern Africa* (1984) to Ogot's literary development; Bernth Lindfors has published ''An Interview with Grace Ogot'' in *World Literature Written in English* (1979); O. R. Dathorne included a chapter on ''Grace Ogot: Role of the Black Woman'' in *African Literature in the Twentieth Century* (1974).

Ogot's book, *The Strange Bride,* was published in 1989; She was one of 570 women writers of the 20th-century chosen to appear in *Modern Women Writers,* a four-volume set including criticism, biographical material, and excerpts from published works, released in 1996. □

Madalyn Murray O'Hair

Madalyn Murry O'Hair (born 1919) was a staunch atheist who court cases brought down rulings from the Supreme Court that prayer is not to be required in public schools.

Madalyn Murray O'Hair called herself ''the most hated woman in America.'' Although *School Board of Abbington Township* v. *Schempp* is usually cited as the case through which the Supreme Court ruled that public schools may not require Bible reading, the second decision on that issue was a case filed in 1959 by O'Hair and her son, William J. Murray (*Murray* v. *Curlett*). The decision was handed down in 1963. As atheists they protested the Baltimore school board's requirement that the public school day begin with prayer or Bible reading. Murray, as she was named then, attracted notoriety by organizing the American Atheist Center (1959), American Atheists, Inc. (1965), and the Society of Separationists (1965). O'Hair's younger son, Jon Garth Murray, and her granddaughter, Robin Murray O'Hair, helped her run the Center. Her American Atheist Radio series was broadcast on over four thousand radio stations. She had a talent for attracting attention as, for example, when she issued statements that she planned to sue to stop governments from giving tax exemptions to places of public worship and other religious organizations. She also announced she would sue to remove the phrase ''In God We Trust'' from the currency. After being arrested for attacking Baltimore police, she fled to Hawaii and eventually settled in Austin, Texas, where she and her new husband established the American Atheist Center. During the 1960s the American Atheist Press published the first five of O'Hair's more than twenty-five books on the subject of atheism, including *Why I Am an Atheist* (1965).

In August of 1995, at the age of 76, O'Hair mysteriously disappeared along with her son Jon and her adopted daughter Robin. According to a December 1995 issue of the Fort Worth Star-Telegram, the IRS seeks to recover $750,00 in back taxes from her son and daughter. However, the American Atheists news service, which which was started by

O'Hair, continually repudiated all rumors of her reason for disappearing. The organization has failed to release any information leading to her discovery. Then in December 1996 more than $600,000 vanished from the American Atheists Inc. organization, which was controlled by O'Hair. While some believe O'Hair went somewhere secret to die to avoid having ''religionists'' pray over her body, others question whether she took the missing money. Despite investigations, the answer to these questions, as well as O'Hair's whereabouts, remained a mystery. □

John O'Hara

The American novelist and short-story writer John O'Hara (1905-1970) had an extraordinary ability to reproduce the look and sound of contemporary America.

John O'Hara was born on Jan. 31, 1905, in Pottsville, Pa., the eldest of eight children. He was brought up as a Catholic. Expelled from Fordham Preparatory School and the Keystone State Normal School, he graduated, as class valedictorian, from the Niagara, N.Y., Preparatory School in 1924, but his father's death prevented his entering college.

For the next 10 years O'Hara worked as ship steward, railroad freight clerk, gas meter reader, amusement park guard, soda jerk, and press agent but, more importantly, as a journalist, first in Pottsville and then in New York City. He also wrote magazine pieces for *Time* and the *New Yorker* and worked briefly as a literary secretary and as a press agent.

Appointment in Samarra (1934), O'Hara's first and best novel, is the tragedy of Julian English, who initiates his own downfall by throwing a drink into the face of a social superior. A compelling study of status in Pennsylvania society, it illustrates what critic Lionel Trilling describes as O'Hara's dominant theme: ''the imagination of society as some strange sentient organism which acts by laws of its own being which are not to be understood.'' Upon the success of the novel, O'Hara began work as a Hollywood film writer, his chief occupation until the mid-1940s.

O'Hara's association with the *New Yorker,* dating from 1928, is the source of his story collections. The first, *The Doctor's Son and Other Stories* (1935), was followed by a best-selling novel, *Butterfield 8* (1935), based on a famous murder case and remarkable for its accurate nightclub-underworld argot.

A novel, *Hope of Heaven* (1938), and a story collection, *Files on Parade* (1939), were less significant than O'Hara's series of sketches collected as *Pal Joey* (1940). Adapted by O'Hara in 1941 for the stage, with music and lyrics by Richard Rodgers and Lorenz Hart, it was the season's hit.

In 1944 O'Hara worked as war correspondent for *Liberty* magazine. The following year his only child, his daughter Wylie, was born. After World War II O'Hara's career remained commercially successful but became critically uncertain. *A Rage to Live* (1949) had huge sales but mixed reviews. *Ten North Frederick* (1955) and *From the Terrace* (1958) were both best-selling novels made into movies, but *Terrace* received especially bad reviews.

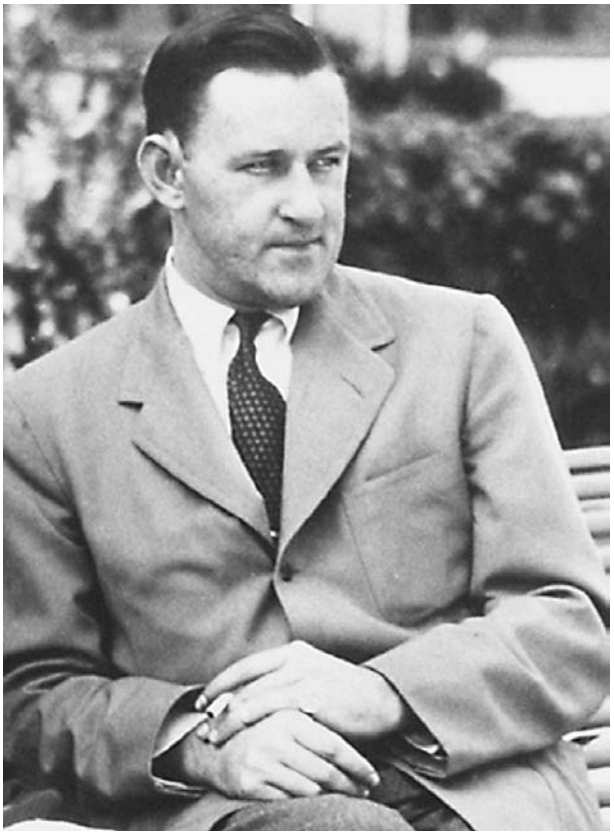

O'Hara continued a prodigious output; in addition to two novels, *Elizabeth Appleton* (1963) and *The Lockwood Concern* (1965), seven story and novella collections appeared: *Sermons and Soda Water* (1960), *Assembly* (1961), *The Cape Cod Lighter* (1962), *The Hat on the Bed* (1963), *The Horse Knows the Way* (1964), *And Other Stories* (1968), and *The O'Hara Generation* (1969). He died in Princeton, N.J., on April 11, 1970.

Further Reading

Apart from reviews, O'Hara has received scant critical attention. Sheldon Norman Grebstein, *John O'Hara* (1966), is an excellent short critical biography.

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Bernardo O'Higgins

The Chilean soldier and statesman Bernardo O'Higgins (1778-1842) became a leading figure in the movement for emancipation from Spain and the first head of an independent Chilean Republic.

Bernardo O'Higgins was born in Chillán, the illegitimate son of Isabel Riquelme, daughter of a Chilean landowner. He was known in early life by his mother's name. His father was the Irish-born Ambrosio O'Higgins, later viceroy of Peru. Not openly acknowledged by his father, Bernardo was brought up by foster parents in Chile, then educated at the San Carlos College, Lima, and finally sent to England, where he became imbued with liberal ideas and converted to Francisco de Miranda's projects for the independence of the Spanish colonies. After a couple of years in Spain, where he lived in poverty and the disfavor of his father (who, however, relented on his deathbed and left him an estate near Concepción), he returned to Chile in 1802. He then assumed the name of O'Higgins and made his home with his mother and half sister Rosita.

O'Higgins threw himself into the struggle for emancipation which was then beginning in Chile. Though he lacked outstanding gifts of generalship, he possessed great personal courage, energy, and tenacity. In 1814 he took over command of the patriot forces from the rival independence leader, José Miguel Carrera. Forced to retreat northward before the Spaniards, O'Higgins made a heroic stand at Rancagua and then withdrew with the remnants of the patriot army across the Andes into Argentina. There he joined the forces under the command of Gen. José de San Martín, returning to Chile with him in 1817 to win the battle of Chacabuco and to become the first head (*director supremo*) of an independent Chile.

Liberation of Chile and Peru

For the next 6 years O'Higgins was engaged in campaigns to clear the Spaniards out of Chile and in efforts to build up an expeditionary force and fleet for the invasion of Peru. Though O'Higgins worked hard to organize the country on liberal lines, public discontent increased as a result of the strain of the war, economic prostration, and the increasingly autocratic measures O'Higgins's government felt obliged to take. Realizing that the choice now lay between continuing to rule by force as a dictator or to resign office, O'Higgins chose the latter course and left for exile in Peru (1823). He lived there quietly with his mother and half sister, on the estate given him in recognition of his services for the liberation of Peru, until his death in 1842.

O'Higgins was a man of simple and upright character and liberal principles. Although he devoted his life to the overthrow of the Spanish rule which his father had served with such distinction, he revered his father's memory and strove to continue many of the viceroy's reforms. His valor and patriotism, and his decision to surrender power rather than use it dictatorially, have assured him the foremost place in his country's history.

Further Reading

There is a voluminous literature in Spanish on O'Higgins by Chilean historians and a full study in English by Stephen Clissold, *Bernardo O'Higgins and the Independence of Chile* (1969). For background see Simon Collier, *Ideas and Politics of Chilean Independence, 1808-1833* (1968). □

Georg Simon Ohm

The German physicist Georg Simon Ohm (1789-1854) was the discoverer of the law, named for him, which states the exact relationship of potential and current in electric conduction.

Georg Ohm was born on March 16, 1789, in Erlangen, Bavaria, the eldest of seven children. His father, Johann Wolfgang Ohm, was a master mechanic and an avid reader of books on philosophy and mathematics. He cultivated the obvious mathematical talents of Georg and his younger brother, Martin, and the two soon gained the reputation of being the latter-day version of the famed Bernoulli brothers. Due to financial difficulties, Georg left the University of Erlangen in 1806 after three semesters. For the next year and a half he earned his living as private tutor in Gottstadt, Switzerland, but by 1809 he settled in Neuchâtel to continue privately with his university

studies. In 1811 he returned to Erlangen and obtained his doctorate. For the next three semesters Ohm taught mathematics at the University of Erlangen, but the meagerness of his income forced him to take the post of tutor at the realgymnasium in Bamberg.

Following the publication in 1817 of Ohm's first book, a textbook of geometry, he received an appointment as teacher of mathematics and physics at the Royal Prussian Konsistorium in Cologne. The well-equipped laboratory of the local Jesuit gymnasium was put at his disposal, and there he began his epoch-making investigations on the characteristics of electric circuits, a virtually unexplored field at that time.

In 1825 the *Journal für Chemie und Physik* carried Ohm's first communication on the laws of the galvanic (electric) circuit, ''Preliminary Notice on the Law according to Which Metals Conduct Contact-electricity.'' The paper gave an incorrect formula for what later became known as Ohm's law, but within a year Ohm corrected the mistake. The 1826 issue of the *Journal* carried Ohm's ''Determination of the Law according to Which Metals Conduct Contact-electricity, Together with the Outlines of a Theory of the Voltaic Apparatus and of the Schweigger Multiplicator [Galvanoscope].'' In the introductory part of the paper he noted that the new form of his law was not only in perfect agreement with all experiments but also embodied a unitary explanation of a broad range of phenomena. Consequently, he argued, his law or formula had to be a true law of nature.

These remarks of Ohm are important to note as they hold the key to some of the subsequent misunderstanding of his work. His experimental work was unimpeachable. His data fully justified his conclusion that the ratio of V (the change in electromotive force) and X (the electromotive force) was proportional to the ratio of h (the change in the length of the conducting wire) and x (the wire's original length), or $V/X = h/(b+x)$, where b is a constant.

Ohm was, however, determined to give the law a most general if not an a priori justification. In 1827 he published his most renowned work, *The Galvanic Circuit Mathematically Treated*. It contains the now familiar formula $I = V/R$ written in the notation $S = A/L$, which is followed by the historic statement, ''The magnitude of the current in a galvanic circuit is directly proportional to the sum of all tensions [potentials] and indirectly to the total reduced length of the circuit.'' By ''reduced'' he meant the appropriate resistances of all parts of the circuit.

Ohm's *Galvanic Circuit* was greeted with some appreciation but largely with indifference and with some hostility. He withdrew from the academic world for 6 years. In 1833 he became professor of physics at the Polytechnic School in Nuremberg. But the real turning point in his life came when the Royal Society of London awarded him the Copley Medal in 1841. Ohm dedicated to the Royal Society the first volume of his *Contribution to Molecular Physics,* a work in which he planned to elucidate the internal constitution of matter with the same success Isaac Newton had achieved in celestial dynamics.

Apart from the gigantic demands of the plan, Ohm's teaching duties stood in the way of its execution. In 1835 he assumed, in addition to his duties in Nuremberg, the chair of higher mathematics at the University of Erlangen. Shortly afterward, he became inspector of scientific education in the state of Bavaria. He achieved his lifelong dream, a position with a major university, in 1849 as professor at the University of Munich. He was working on the manuscript of his textbook on optics when he died on July 6, 1854.

Further Reading

The standard biographies of Ohm are in German. The section on Ohm in Rollo Appleyard, *Pioneers of Electrical Communication* (1930), is informative on the history of electricity in the first half of the 19th century. See also John Munro, *Pioneers of Electricity* (1890), and Bern Dibner, *The Founding Fathers of Electrical Science* (1954). □

Georgia O'Keeffe

The American painter Georgia O'Keeffe (1887-1986) created a distinctive iconography that includes startling details of plant forms, bleached bones, and landscapes of the New Mexico desert—all rendered with pristine clarity.

Born in Sun Prairie, Wisconsin, Georgia O'Keeffe studied at the Art Institute of Chicago (1905) and the Art Students League in New York City (1907-1908). She worked briefly as a commercial artist in Chicago, and in 1912 she became interested in the principles of Oriental design. After working as a public school art supervisor in Amarillo, Texas (1912-1914), she attended art classes conducted by Arthur Wesley Dow at Columbia University. She instituted Dow's system of art education, based on recurring themes in Oriental art, in her teacher-training courses at West Texas State Normal College, where she served as department head (1916-1918).

In 1916 Alfred Stieglitz, the well-known New York photographer and proponent of modernism, exhibited some of Georgia O'Keeffe's abstract drawings. In 1924 O'Keeffe and Stieglitz were married.

Lake George, Coat and Red (1919), a salient example of O'Keeffe's early abstract style, was a roughly brushed composition in which a twisted, enigmatic form looms against a rainbow-hued sky. Early in her career she developed a personal, extremely refined style, favoring inherently abstract subject matter such as flower details and austere architectural themes. Many of her paintings were dramatic, sharp-focus enlargements of botanical details.

Though O'Keeffe insisted that there was no symbolism behind her work, art critics continue to speculate about the sexual imagery in such paintings as *Black Iris* (1926) and *Jack in the Pulpit No. 6* (1930). Indeed, this generative tension underlying her botanical paintings accounts for much of their force and mystery, and these images exalting life and energy were among her most optimistic and successful.

Between 1926 and 1929 O'Keeffe painted a group of views of New York City. *New York Night* (1929) transformed skyscrapers into patterned, glittering structures that deny their volume. More architecturally characteristic were such paintings as *Lake George Barns* (1926) and *Ranchos Church, Taos* (1929). These simple buildings, further simplified in her painting, were America's anonymous folk architecture; in these forms O'Keeffe found a permanence and tranquility that contrasted with the frenetic urban environment.

In 1929 O'Keeffe began spending time in New Mexico; that region's dramatic mesas, ancient Spanish architecture, vegetation, and desiccated terrain became her constant themes. Total clarity characterizes her elemental vistas, and her subjects existed in self-contained worlds. Even her allegories of death in the desert—a sunbleached skull lying in the sand or affixed to a post (as in *Cow's Skull with Red,* 1936)—were eternalized. She regarded these whitened relics as symbols of the desert, nothing more. ''To me, they are strangely more living than the animals walking around—hair, eyes and all, with their tails switching.'' The dried animal bones and wooden crucifixes of the region which loom in her desert (*Black Cross, New Mexico,* 1929) were disquieting apparitions.

In 1945 O'Keeffe bought an old adobe house in New Mexico; she moved there after her husband's death in 1946. The house served as a frequent subject. In paintings such as *Black Patio Door* (1955) and *Patio with Cloud* (1956) details of doors, windows, and walls were radically reduced to virtually unmodified planes of color.

Many of O'Keeffe's paintings of the 1960s, large-scale patterns of clouds and landscapes seen from the air, reflected a romanticized view of nature evocative of her early themes. *It Was Blue and Green* (1960) used more impressionistic color, and the painting technique was looser, with less reliance on sharp contours. These large paintings culminated in a 24-foot mural on canvas, *Sky above Clouds IV* (1965). Her paintings of the 1970s were intense, powerful renditions of a black cock.

A portrayal of O'Keefe, *In Cahoots with Coyote* from Terry Tempest Williams'1994 book *An Unspoken Hunger,* painted a vivid narrative of the artist's entrancement with her beloved New Mexico she first visited in 1917.

''I simply paint what I see,'' O'Keefe is quoted as saying, from O'Keefe's own essays published in *Georgia O'Keefe* in 1987.

But, narrated Williams, her search for the ideal color, light, stones, parched bones that contained more life in them than living animals, transformed her forays into desert country into a communion with the perfection around her. Once, in a canyon bottom, she was so enthralled by the sight that she laid her head back Coyote-fashion and howled at the sky, terrifying her companions nearby who feared she was injured. ''I can't help it—it's all so beautiful,'' was her response.

Another, well-known story related by Williams was of O'Keefe purloining a perfectly shaped, totally black stone she coveted from the coffee table of friends. They had found it at a canyon riverbed during a search for stones moments before O'Keefe arrived at the spot, but kept it tantalizingly out of her reach. Obsessed with the stone and seeing it on the table for her to steal if she wanted, she had no doubt she was the rightful possessor of such beauty.

O'Keefe's boldly original American works encompassed a wide vision from taut city towers to desertscapes in such vivid hues and form ''as to startle the senses,'' according to the narrative. O'Keeffe painted until a few weeks before her death. She died on March 6, 1986, less than a year short of turning 100.

Many of her works found a permanent home among the abode buildings of Sante Fe, New Mexico. The Georgia O'Keefe Museum, designed by New York architect Richard Gluckman, opened in 1997 to hold more of her pastels, drawings, paintings and sculpture than any other museum.

Further Reading

The following exhibition catalogs were devoted to the artist: Art Institute of Chicago, *Georgia O'Keeffe* (1943), with an essay by Daniel Catton Rich; Worcester Art Museum, *Georgia O'Keeffe: Forty Years of Her Art* (1960), with an introduction by Rich; Amon Carter Museum of Western Art, *Georgia O'Keeffe* (1966), with quotations from various writers and critics and the artist herself; and Whitney Museum of American Art, *Georgia O'Keeffe* (1970), by Lloyd Goodrich and Doris Bry. Information on the Georgia O'Keeffe museum can be found in *Metropolitan Home* July-August 1997 or be accessed on the internet through Santa Fe, New Mexico's online magazine at http://www.rcnews.com/july/realv/realv.html (July 29, 1997). O'Keeffe's obituary appeared in the March 7, 1986 edition of the *New York Times*. □

Toshimichi Okubo

Toshimichi Okubo (1830-1878) was one of the leaders of the Meiji restoration in Japan and perhaps the dominant figure in the new government in its early years. He played a key role in the consolidation of the government.

Toshimichi Okubo was born on Aug. 10, 1830, in Kagoshima, the castle town of Satsuma, a feudal domain in southern Kyushu. He was the eldest son of a lower-ranking samurai family. After attending the domain's academy, he began his career as a minor official. Because he strongly advocated a policy of internal reform and Westernization within Satsuma, he soon became a confidant of its lord, Nariakira Shimazu. As a central figure in the domain government during the early 1860s, Okubo advocated the moderate policy of union between court and shogunate, which stressed the need to share decisions on national policies between the two.

Beginning in 1865, at the time of the shogunate's expedition against the domain of Choshu, Okubo began to work for alliance of his own domain with Choshu. In 1866 he also established close ties with Tomomi Iwakura, a leader of the loyalist faction at the imperial court. In late 1867, after reaching an agreement with representatives from Choshu, Okubo helped plan the coup d'etat which overthrew the power of the shogun and restored the Meiji emperor to full executive authority.

Leader of the Restoration

From the time of the restoration until his death, Okubo was a key leader in the new imperial government. He played an important role in maintaining the alliance between Satsuma and Choshu men and helped bring about the centralization of the government through the abolition of the feudal domains and the establishment of a prefectural system.

In 1873, after returning from the West as a member of the Iwakura mission, he helped to lead the opposition to the expedition against Korea proposed by Takamori Saigo and others. He argued that such a policy was too rash for a weak country like Japan, that it would invite the wrath of the Western powers, and that first priority should be placed on internal reform and consolidation. Although his view prevailed, he did attempt to placate the opposition by the dispatch of an expedition against Taiwanese aborigines in 1874, and he went to China to negotiate a settlement of the affair which gave the Japanese sovereignty over the Ryukyu Islands.

As the minister of home affairs from 1873 to 1878, Okubo steered the government in the direction it was to pursue over the next decade or so. He promoted a policy of rapid, state-sponsored industrialization through the importation of Western technology, the establishment of pilot-plant operations, and government subsidies to key businesses. He also moved vigorously against domestic opposition movements, personally directing the suppression of the Saga revolt in 1874 and the Satsuma rebellion of 1876-1877. At the same time, in 1875 he was careful to maintain the balance of power between men from Satsuma and Choshu within the government and helped initiate efforts toward the establishment of a constitutional system. Equally important was his assiduous effort to recruit bright and talented young men into the government, regardless of their domain origin.

To many, Okubo symbolized the ruthlessness and speed with which the new imperial government had moved. On May 14, 1878, he was assassinated by a disgruntled former samurai from Kaga domain while on his way to the imperial palace. Stern, humorless, and autocratic in temperament, he represented both the best and worst sides of the bureaucratic elite that dominated the formation of modern Japan.

Further Reading

The only English-language biography of Okubo is Masakazu Iwata, *Okubo Toshimichi: The Bismarck of Japan* (1964). It is based on research in Japanese materials and is one of the few scholarly works about a member of the Meiji oligarchy. Further background can be found in Hugh Borton, *Japan's Modern Century* (1955); Ryusaku Tsunoda, William Theodore de Bary, and Donald Keene, *Sources of the Japanese Tradition* (1958); George M. Beckmann, *The Modernization of China and Japan* (1962); John K. Fairbank, Edwin O. Reischauer, and Albert M. Craig, *East Asia: The Modern Transformation* (1965); and Chitoshi Yanaga, *Japan since Perry* (1966). □

Shigenobu Okuma

The Japanese statesman and politician Shigenobu Okuma (1838-1922) was one of the early leaders of the Meiji government. He later broke with it to become one of its most eloquent and respected critics.

Born on Feb. 16, 1838, in Saga, the castle town of the Hizen domain in western Kyushu, Shigenobu Okuma was the son of a middle-rank samurai. In 1855, shortly after his father's death, he abandoned his studies at the domain academy and turned his interest to Dutch (Western) learning. As a member of the imperial loyalist faction within Hizen, he supported the policy of union between court and shogunate. He also studied English, mathematics, international law, and other Western subjects under Guido Verback, a Dutch Reform missionary at Nagasaki.

Although his domain did play a leading role in the restoration, Okuma became an official of the new government by reason of his Western knowledge and his forceful personality. He was an active promoter of speedy Westernization, serving in the Ministry of Finance. He also began to recruit a group of able underlings, many of whom were graduates of Keio Academy. After Toshimichi Okubo's death in 1878, Okuma, along with Hirobumi Ito, emerged as one of the principal younger leaders in the government. His rivalry with Ito, coupled with his bold proposal that Japan adopt an English-style constitution, resulted in his expulsion from the government in October 1881.

Although Okuma returned to serve twice as foreign minister (1888-1889 and 1896-1897) and twice as premier (1898 and 1914-1916), the remainder of his career was primarily spent in moderate opposition to the Meiji oligarchy. Beginning with the Kaishinto, organized in 1882, he led a series of political parties that advocated a moderate Anglophile liberalism and opposed the authoritarian tendencies of the oligarchy.

Okuma also founded a private university, the Tokyo Special Higher School, which later became Waseda University, in the hope that it would foster a spirit of personal and political independence among its students and provide a ''forcing ground'' for politicians of liberal disposition. Finally, as owner of the *Hochi Shimbun,* and later as editor of *Shin Nippon* and *Taikan,* liberal journals of the late Meiji and early Taisho periods, he commented frequently, and sometimes contradictorily, on public affairs.

Okuma formally retired from politics in 1910 but was called back by the genro to serve as premier in 1914. After serving 2 years, he returned to private life and spent his later years trying to promote mutual understanding of East and West.

When he died on Jan. 10, 1922, Okuma's reputation as a champion of liberalism was somewhat tarnished, but he remained an enormously popular figure.

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The only English-language biography of Okuma is Smimasa Idditti, *The Life of Marquis Shigenobu Okuma, a Maker of New Japan* (1940). Prepared for the Okuma family, it is very uncritical and highly eulogistic. Background is in Hugh Borton, *Japan's Modern Century* (1955); Ryusaku Tsunoda, William Theodore de Bary, and Donald Keene, *Sources of the Japanese Tradition* (1958); George M. Beckmann, *The Modernization of China and Japan* (1962); John K. Fairbank, Edwin O. Reischauer, and Albert M. Craig, *East Asia: The Modern Transformation* (1965); Robert E. Ward, ed., *Political Development in Modern Japan* (1968); and Kenneth B. Pyle, *The New Generation in Meiji Japan* (1969). □

Olaf I Tryggvason, King of Norway

Olaf I Tryggrason (968–1000) was aViking warrior, who acquired wealth and fame by his raids in Britain

and strove to bring national leadership and Christianity to pagan, politically divided tenth-century Norway.

To appreciate King Olaf Tryggvason's role in Norwegian history, it is helpful to provide a brief picture of his time, place, and position. Prior to the tenth century, although most of Western Europe had been Christian for centuries, Norway remained a pagan bastion of politically divided small kingdoms. The warriors of the North, untouched by ecclesiastical and cultural influences, harassed continental Europe from the eighth century on and were considered a major threat to the well-being of their southern neighbors. The ultimate involvement of Norway in the Christian network was due largely to the efforts of an energetic young king, Olaf Tryggvason. His policy of political consolidation and Christianization in Norway—a process which occurred at roughly the same time in Denmark and Sweden—helped to bring about the waning of the viking (''pirate'') problem that had plagued Europe for many years.

Harald Fairhair (c. 870-c. 930) is generally recognized as Norway's first true king. By conquering rival *jarls* (earls) and forcing them into subservient positions, he created the precedent of one ruler for the many districts of Norway. During the tenth century, belonging to the family of Harald Fairhair was a political bonus for aspiring kings; in fact, Olaf Tryggvason was Harald's great-grandson. When Harald died around 930, his kingdom passed to his unpopular son Eirik Bloodaxe. But Eirik and his widely detested wife Gunnhild proved unable to retain the throne, and Eirik's younger brother Haakon the Good—who had been raised as a Christian in the court of King Aethelstan of England—overthrew his sibling in 934. Although Haakon was the first Norwegian king who espoused Christianity, he found it politically necessary to revert to pagan ways. When he died in 961, his nephews—the sons of Eirik and Gunnhild—seized power. Among the five sons, the most prominent and politically effective was Harald Greypelt (961-70). During his nine-year reign, he eliminated many of his enemies, including his cousin Tryggve, the father of Olaf.

From 970 until Olaf Tryggvason's rise to power in 995, Norway was ruled by a series of *jarls* who owed allegiance to either the king of Denmark or the king of Sweden. One *jarl* in particular dominated the Norwegian political field: Jarl Haakon, who ruled for King Harald Bluetooth of Denmark and later for the latter's son Svein Forkbeard. Jarl Haakon regarded himself as the sole power in Norway, but his arrogance, violence, and lechery led to his defeat in 995, allowing Olaf Tryggvason to claim the throne as the successor of Harald Fairhair.

Olaf Tryggvason was born in 968, during a critical period in Norwegian history, to the recently widowed noblewoman Astrid. Young Olaf's life was immediately at risk: Gunnhild's sons plotted to kill their newborn cousin. According to the great medieval Icelandic historian Snorri Sturluson, who wrote around 200 years after the event but is considered to have used reliable older sources, Astrid sought refuge in Sweden in 969. By 971, she believed that her son's safety could best be achieved by seeking the assistance of her brother Sigurd in Russia, who enjoyed success as an aide to Duke Valdemar of either Novgorod or Kiev. But during the Baltic crossing, Astrid's party was assaulted by Estonian Vikings, and mother and son were separated and carried off into slavery.

Purchased by a kindly Estonian couple, the three-year-old Olaf Tryggvason was treated well. Six years passed. In 977, Valdemar sent Sigurd to Estonia to collect revenues. Then, according to Snorri:

> In the market place he happened to observe a remarkably handsome boy; and as he could distinguish that he was a foreigner, he asked him his name and family. He answered him, that his name was Olaf; that he was a son of Tryggve Olafsson and Astrid. . . . Then Sigurd knew that the boy was his sister's son.

Impressed by the nine-year-old's adventures and touched to find his nephew still alive, Sigurd took Olaf back to the court of Valdemar. When Olaf's royal background was revealed to the Duke and his queen, the boy was granted every courtesy; indeed, says Snorri, Valdemar ''received Olaf into his court, and treated him nobly, and as a king's son.''

Remaining in Russia for nine years, Olaf Tryggvason used this time to develop the martial skills so crucial to a Viking career. One of the many poets who praised Olaf claimed that when Olaf was 12 years old, he successfully commanded Russian warships. Generosity toward his men was an essential component of his popularity, but this acclaim proved detrimental to Olaf's security in Russia. Valdemar allowed himself to be persuaded by Olaf's jealous detractors; the young Viking had to leave Russia with the covert assistance of Valdemar's queen. By 986, the 18-year-old Olaf was embarked on a Viking career in the Baltic, obtaining local fame and considerable wealth.

One of Olaf Tryggvason's marauding expeditions took him to Wendland (an area of northern Germany occupied by a fierce Slavic people in the late tenth century). There the king, Burislaf, allowed his daughter Geyra to marry Olaf, but the union proved short, as Geyra died three years later. Olaf's response to her death was to initiate another round of plundering, this time concentrating on areas from Frisia to Flanders.

Several sources attest to Olaf's presence in England by the year 991, including the *Anglo-Saxon Chronicle:*

> In this year came Anlaf with ninety-three ships to Folkestone, and harried outside, and sailed thence to Sandwich, and thence to Ipswich, overrunning all the countryside, and so on to Maldon. Ealdorman Byrhtnoth came to meet them with his levies and fought them, but they slew the ealdorman there and had possession of the place of slaughter.

Snorri Sturluson extends Olaf's British activities to include all of the period 991-94, noting battles waged in Northumberland, Scotland, the Hebrides, and the Isle of Man.

Olaf Tryggvason's acceptance of Christianity most likely occurred in the year 994, during his British campaigns. Snorri attributes his conversion to a legendary hermit who correctly predicted Olaf's future and claimed to have acquired this ability from the Christian God. Olaf was so impressed with the accuracy of the predictions that he and his men were immediately baptized. According to Snorri, Olaf then left the hermit's home in the Scilly Islands and sailed to England, where he ''proceeded in a friendly way; for England was Christian and he himself had become Christian.'' On the other hand, the *Anglo-Saxon Chronicle* attributes no such refined manners to Olaf, stating that in 994 the Christian Olaf was every bit as dangerous as the pagan Olaf had been:

> Anlaf and Svein came to London with ninety-four ships, and kept up an unceasing attack on the city, and they . . . set it on fire. But there, God be thanked, they came off worse than they ever thought possible; so they went away thence, doing as much harm as any host was capable of . . . wherever they went. Then the king and his councillors decided to offer him tribute: this was done and they accepted it.

To seal the efficacy of the bribe, the English king Ethelred the Unready stood as Olaf's sponsor in the sacrament of confirmation.

Having traveled widely, Olaf Tryggvason had firsthand knowledge of the splendor of Christian courts and the ecclesiastical ritual that permeated Christian kingdoms. It is very likely that such observations—combined with the opportunity to topple the unpopular, lecherous Jarl Haakon in Norway—led Olaf to begin his mission to both conquer and Christianize the native land he had scarcely lived in.

By 995, Norwegians were tired of the rule of Jarl Haakon who, apparently lacking in moderation in his libidinal appetites, was subjecting many noble girls to the indignity of becoming short-term concubines. When Olaf learned of the extensive discontent in Norway, he decided to leave England (financed in large part by the bribe paid by Ethelred), return to his native land, and restore the rule of Harald Fairhair's line. Shortly after Olaf Tryggvason's arrival in Norway, Jarl Haakon was treacherously beheaded by his own slave. The Jarl's son Eirik fled to Sweden and nursed his discontent with the sympathetic support of King Olaf of Sweden. Thus, a drawn-out conflict was unnecessary, and in 996 Olaf Tryggvason was proclaimed king of all Norway at a general meeting, called a *thing* in Scandinavia.

Tenth-century Scandinavian kings were constantly in motion: there was no fixed residence (such as a palace), and it was necessary to have the royal presence felt from district to district in order to prevent insurrections. Olaf Tryggvason, only 27 years old in 995, had the energy and charisma to leave his imprint on all of Norway. Perhaps his success may be attributed to his unyielding personality: as Snorri puts it, ''He would . . . either bring it to this, that all Norway should be Christian, or die.'' Certainly Olaf did not hesitate to resort to extreme coercive measures to convert his new realm; Norwegians who refused Christianity were killed, banished, or mutilated. Various sources affirm Olaf's energetic approach to convert not just Norwegians, but Icelanders and Greenlanders as well. Twelfth-century Icelandic historian Ari the Wise mentions the arrival in Iceland of priests sent by Olaf Tryggvason. It is suggested by Snorri that the great Viking Leif Eriksson adopted Christianity at Olaf's insistence, and in this way Christianity was brought to Greenland.

Olaf Tryggvason spent his five years as king of Norway battling not only pagans, but political enemies as well. For example, the last son of Eirik Bloodaxe and Gunnhild was defeated by Olaf's forces in 999. Despite an earlier alliance with the Danish king Svein Forkbeard during his Viking days in Britain, the political opposition of Olaf's fellow Scandinavian kings remained a constant feature of his five-year reign. Snorri credits Olaf Tryggvason's successful kingship to his Christian zeal and no-nonsense domestic policy:

> King Olaf . . . was distinguished for cruelty when he was enraged, and tortured many of his enemies. Some he burnt in fire; some he had torn in pieces by mad dogs; some he mutilated, or cast down from high precipices. On this account his friends were attached to him warmly, and his enemies feared him greatly; and thus he made such a fortunate advance in his undertakings, for some obeyed his will out of the friendliest zeal, and others out of dread.

During Olaf's brief reign, pagan temples were torn down and churches were erected throughout Norway. Legends tell of the attempts Olaf made to rid his country of pagan spirits, including witches. By demonstrating his superior power over evil spirits, Olaf accomplished two purposes: winning converts to Christianity, and expressing his fitness to rule.

While not all of the sources mention Olaf Tryggvason's four marriages, there seems to be general agreement regarding the major details of his last union. This wedding took place in 999, and the lady was Thyre, a sister of King Svein Forkbeard of Denmark and the ex-wife of Olaf's former father-in-law, King Burislaf. Thyre had fled from Wendland to Norway, appalled at the prospect of married life with an old, pagan king such as Burislaf. Olaf proposed and Thyre considered what ''luck it was for her to marry so celebrated a man.''

Soon after the wedding, Thyre began to complain to Olaf of her relative poverty. She had left the dowry her brother Svein Forkbeard bestowed on her in Wendland; since Svein disapproved of her flight from old Burislaf, he refused to help her retrieve her dowry. Thyre begged Olaf Tryggvason to go to Burislaf to accomplish this task. Always keen for a foreign adventure, Olaf agreed to gather his warships for an expedition to Wendland. In the summer of 1000, he set out with a large number of warships and men. The reunion with his former father-in-law was a peaceful one, and Olaf was able to obtain Thyre's dowry.

But while Olaf spent the summer in Wendland, the rival Scandinavian kings plotted to ambush him on his way back to Norway. Svein Forkbeard formed an alliance with King Olaf of Sweden and the Norwegian Jarl Eirik, who had gone to Sweden in exile when Olaf Tryggvason came to

power in 995. The three leaders met and waited for Olaf Tryggvason's return to Norway, planning to ambush him as he sailed near Svold, an island off of Denmark.

The Battle of Svold is given great attention in Snorri's account, which relates touching anecdotes about Olaf Tryggvason's last fight. Although it is nearly impossible to separate embellishment from fact, there can be no doubt that as a result of the battle, Olaf lost his kingdom. Svein Forkbeard and Olaf of Sweden were successfully repulsed by the Norwegian king, but Olaf Tryggvason was unable to withstand the attack of his fellow Norwegian Jarl Eirik. When the latter's men boarded Olaf's magnificent ship called the *Long Serpent,* Olaf Tryggvason and his few remaining supporters jumped overboard and drowned or disappeared.

Legends immediately sprang up after Svold, claiming that Olaf Tryggvason escaped; some held that he was rescued by one of Burislaf's ships and that he embarked on a long pilgrimage to the Holy Land to atone for his youthful Viking days. ''But however this may have been,'' writes Snorri, ''King Olaf Tryggvason never came back again to his kingdom of Norway.''

King Olaf Tryggvason was not the first to unite all the districts of Norway, nor was he the first Norwegian ruler to espouse Christianity. His significance stems from the vibrant way he managed to combine both of these accomplishments, firmly turning Norway away from its isolated pagan past and focusing the nation's attention on becoming a settled member of the European Christian community.

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Olaf II

Olaf II Haroldsson (ca. 990-1030), also called St. Olaf, was king of Norway from 1015 to 1028. The first king of the whole of Norway, he organized its final conversion and its integration into Christian Europe.

Olaf was a son of Harold Graenske, a magnate, or kinglet, in eastern Norway and presumably related to Harold I Fairhair, the first king of Norway. From an early age he partook in Viking expeditions to the Baltic, to England (1009-1011), and to the north of France (1012), where he was baptized at Rouen, having been converted either in England or in France. He returned to England, supporting Ethelred against Cnut the Great (1014), and was back in Norway in 1015.

Western Norway was ruled by the two Lade jarls. This was the inheritance of King Harold Fairhair. Eastern Norway was ruled by a number of kinglets. After the death of King Olaf Trygvasson in the battle of Svolder (1000), both the jarls and the kinglets seem to have been in some sort of dependence upon the Danish king.

Olaf established himself immediately in eastern Norway as a sort of king of kings, and the next year he defeated the jarls at Nesjar. He then sailed north along the coast and was elected king by the yeomen. Olaf was thus the first king to rule over the whole country, both east and west. During the next years he traveled throughout the country, making this new institution, the national monarchy, physically evident to the chieftains, magnates, and people. He defended the peace, upheld the law, and forcefully converted to the Christian faith those areas that still lived by the old gods.

The general and official introduction of Christianity necessitated a thorough revision of Norwegian law and the addition of new church codes (*kristenretten*) by the yeomen in cooperation with the King and his bishop. Olaf embarked on a national program of church building, establishing and endowing one church in each county (*herred*). Although many of the early missionaries to Norway had come from England, Olaf turned to Germany when he needed more missionaries, and the Norwegian Church was organized as

part of the North German church province of Hamburg-Bremen.

King Olaf's efforts to build a Norwegian Church were no doubt of importance in his work of uniting the Norwegian kingdom. This unification raised the most violent opposition. Olaf wanted to destroy the power of the kinglets, chieftains, and Viking warlords. He was determined to be the sole defender of the law with the right to tax all. His power rested on some regional support, the landed property of the Crown, and his housecarls. The King's wealth derived in a large measure from the alienated property of destroyed magnates. The opposition to him was strongest in the areas controlled by the Lade family-the Trondelag and the North. Cnut the Great of Denmark was their ally, and Olaf led an expedition against Denmark (1026) which was thoroughly defeated.

On Olaf's return to Norway his position became increasingly difficult as large sections of the nation turned against him. He fled the country without battle in 1028, first to Sweden and then to Russia. He returned in 1030 and was defeated by the Lade faction and Trondelag yeomen at the battle of Stiklestad, where Olaf died. The fruits of this victory were Cnut the Great's. He sent his son Svein to rule Norway, together with the boy's mother, Aegifu. It was not a happy choice. Their rule came to be regarded as foreign oppression. Harvests were bad. In 1035 Svein fled in the face of the unresisted advance of Magnus, the son of Olaf.

The dead king was firmly established as the national saint-*Rex perpetuus Norwegiae,* ''eternal king of Norway,'' an extraordinarily powerful symbol for the new monarchy and the new Church which he in many ways had founded. The power of Olaf was evident months after his death, and even his enemies, the group around Svein, seem to have considered him the special guardian of the Norwegian monarchy. Olaf was the most popular of the medieval northern saints. His feast became one of the great turning points of the year; his tomb in the Trondheim Cathedral was the object of countless long pilgrimages; and Norway's traditional law came to be known as the law of St. Olaf.

Further Reading

A modern abridged English-language edition of the sagas, including the saga of St. Olaf, is *From the Sagas of the Norse Kings by Snorri Sturluson* (1967), utilizing the translation of Erling Monsen. For Olaf's place in Norwegian history see Halvdan Koht and Sigmund Skard, *The Voice of Norway* (1944); Wilhelm Keilhau, *Norway in World History* (1944); Karen Larsen, *A History of Norway* (1948); and T.K. Derry, *A Short History of Norway* (1957; 2d ed. 1968). □

Joseph Maria Olbrich

Joseph Maria Olbrich (1867-1908) was a leading architect of the Austrian Art Nouveau and one of the founders of the Vienna Secession.

Joseph Maria Philipp Olbrich was born in Troppau (Opava), then in the Austro-Hungarian Empire, now Czechoslovakia, on December 22, 1867. He attended school there but left without graduating. In 1882 he enrolled at the building department of the Staatsgewerbeschule (State Trade School) in Vienna. In 1886 Olbrich returned to Troppau and worked for the contracting firm of August Bartel, but in 1890 he was back in Vienna studying at the special school of architecture of the Academy of Fine Arts under Carl von Hasenauer. In 1893 he worked for a few months for Otto Wagner, the great Viennese architect who succeeded Hasenauer as professor at the academy.

The following year Olbrich won the Rome Prize and left for Italy, but his trip was cut short when Wagner called him back to Vienna to become his chief draftsman for planning and designing the elevated and underground railroad (*Stadtbahn*) of Vienna. Olbrich assumed considerable design responsibilities and is considered partly accountable for several of the stations that Wagner designed, such as the Hofpavillon in Schönbrunn and Karlsplatz Station.

In April 1897 Olbrich, together with a group of painters, sculptors, and architects, founded the Vienna Secession, an organization of artists opposed to the conservative Künstlerhaus—the official artists' association. Immediately thereafter Olbrich was commissioned to design their headquarters. This building was completed in 1898 and caused a sensation in Vienna. Bold and simple, it consisted of juxtaposed massive blocks and had a distinctly orientalizing effect. However, its cupola of metal openwork with suprabundant floral decoration was unmistakably Art Nouveau in quality.

In 1899 Ernst Ludwig, Grand Duke of Hessen, invited Olbrich, along with Peter Behrens and several other artists, to Darmstadt to form an artistic colony, which was indeed established on a nearby hill called Mathildenhöhe. Olbrich designed all the buildings for the artists' colony, as well as the general layout, the furnishings, the gardens, and the settings for the exhibitions. The architectural focus of the colony was the Ernst Ludwig House built in 1899-1900. This structure had none of the massiveness of his Vienna Secession Building, but consisted of flat surfaces enlivened by an elegant play of the wall planes. The entranceway was dominated by a large Moorish arch. For the 1901 exhibition of the colony titled ''Ein Dokument deutscher Kunst'' (A Document of German Art''), Olbrich designed several temporary structures, the most interesting of which was the gallery of paintings and sculpture; the dynamic outline of this building was quite striking. Its scheme was repeated again by Olbrich in his competition entry for a railroad station in Basel, Switzerland, which received a prize and was widely imitated subsequently.

In 1904 another exhibition was organized in the artists' colony; for this Olbrich designed the ''Three House Group,'' namely three model workers' dwellings which were rather unsuccessful architecturally. However, the work that he exhibited at the Louisiana Purchase Exposition in St. Louis in the same year was quite remarkable and attracted the attention of many American architects, including Frank Lloyd Wright. Olbrich's work at the Ma-

thildenhöhe culminated in the Exhibition Gallery and the Wedding Tower of 1906-1908. The former was a blocky and rather formal structure with a classicizing flavor. The latter, Darmstadt's wedding present to the Grand Duke, had a remarkable arched and panelled gable of five organ-pipe-like shapes that were still quite Art Nouveau. It also included a new motif, namely bands of windows that carried around the corners—a motif that was destined to be influential in the 1920s.

When Olbrich died of leukemia on August 8, 1908, he was working on two important commissions: the Feinhals House in Cologne-Marienburg built in 1908-1909 and the Tietz Department Store in Dusseldorf, designed in 1906 and completed after his death. The Feinhals House was blocky and symmetrical and had a portico of Doric columns, thus signifying the abandonment of the bold innovative architecture of his earlier years and the return to more conservative modes, a phenomenon that also could be seen elsewhere in Europe and in the United States. The Tietz Department Store emulated the verticalism of Alfred Messel's Wertheim Department Store in Berlin, although Olbrich's detailing was not medievalizing like Messel's but classicizing.

Olbrich assisted in the transformation of the historicist architectural legacy of Central Europe, in which his own education was grounded, into a new formal vocabulary. It was characteristic of the Art Nouveau movement in which he was participating that he was interested in a variety of design problems, including furniture and objects of the minor and the applied arts. His work was of uneven quality, and his buildings occasionally lacked stylistic cohesion; his smaller objects were usually more accomplished. It remains to his credit, however, that decoration was never allowed to obscure the functional aspects of his work. Olbrich was a founding member of the Bund Deutscher Architekten (Association of German Architects) in 1903 and of the Deutscher Werkbund in 1907.

Further Reading

Ian Latham's monograph *Joseph Maria Olbrich* (1980) is profusely illustrated and clearly written. A good article on Olbrich is Robert Judson Clark's "J. M. Olbrich 1867-1908," *Architectural Design* 37 (December 1967). For a concise discussion of the work of Olbrich in the context of European modernism, see Henry-Russell Hitchcock, *Architecture: Nineteenth and Twentieth Centuries* (4th ed., 1977); Leonardo Benevolo's *History of Modern Architecture,* 2 vols. (1977); and Nikolaus Pevsner, *Pioneers of Modern Design: from William Morris to Walter Gropius* (2nd ed., 1975).

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Johan van Oldenbarnevelt

The Dutch statesman Johan van Oldenbarnevelt (1547-1619) was the principal architect of the independence of the republic of the United Provinces of the Netherlands after the death of William the Silent.

Johan van Oldenbarnevelt was born on Sept. 14, 1547, in the province of Utrecht, in the small city of Amersfoort, into a family of very minor nobility. At the age of 16 he began the study of law in an attorney's office at The Hague, then in 1566 undertook 4 years of formal legal studies in the universities of Louvain, Bourges, Cologne, Heidelberg, and probably Padua. In 1569 he returned to practice law in The Hague and Delft. He chose the party of the Prince of Orange in 1572 and took part in the vain attempt to relieve Haarlem in 1573 and in the successful relief of Leiden in 1574. From 1577 until 1586 he was the pensionary (chief legal officer) of Rotterdam, but his legal duties were subordinated to political tasks, principally representation of the town in the States of Holland, and he acquired increasing importance as a national leader.

Dutch Independence

Oldenbarnevelt did not favor the policy followed by William I (William the Silent) of seeking a foreign sovereign for the Dutch provinces, urging instead until the prince's murder in 1584 that he be named sovereign lord. However, Oldenbarnevelt was a member of the delegation which went to England in 1585 to offer Elizabeth I the sovereignty of the United Provinces. She refused but sent the Earl of Leicester to be governor general.

So Oldenbarnevelt turned to William's son, Maurice of Nassau, as a figure around whom to organize resistance to Leicester's attempts to build a political base in the United Provinces independent of the States General and the provincial States. On Oldenbarnevelt's initiative Maurice was given his father's posts as stadholder of Holland and Zeeland in 1585 and later in other provinces. Meanwhile Leicester was repeatedly thwarted in his political initiatives by Oldenbarnevelt, who became advocate of Holland (a post like that of town pensionary on the provincial level) on May 6, 1586. When Leicester quit his post and went home in 1587, Oldenbarnevelt used the opportunity to shift the primary work of central government in the United Provinces from the Council of State, in which successors of Leicester continued to sit, to the States General. However, he staunchly maintained the principle that the ultimate sovereignty lay in each province.

Oldenbarnevelt supported Maurice in his military campaigns, especially during the 1590s. In 1596 he negotiated a triple alliance with England and France, which constituted the first de facto recognition of the Dutch Republic as an independent state. Although he was unable to prevent Henry IV of France from making a separate peace with Spain in 1598, he did help to persuade Elizabeth to remain at war.

The relations between Maurice and Oldenbarnevelt began to cool after the former's victory at Nieuwpoort in the southern Netherlands in 1600. Maurice began to resent supervision by Oldenbarnevelt, who grew haughty and domineering over the years. Oldenbarnevelt was also looking ahead to peace with Spain, while Maurice was still eager for victories and glory. In 1602 Oldenbarnevelt persuaded the small companies competing in the East Indies trade to join in a single Dutch East India Company. In 1609 he obtained conclusion of a Twelve Years Truce with Spain over bitter opposition from strict Calvinists, refugees from the south, and Maurice.

Later Career

During the truce years the differences between Oldenbarnevelt and Maurice deepened. The advocate of Holland thwarted Maurice's efforts to break the truce in connection with the Jülich succession disputes in 1610 and 1614. However, Oldenbarnevelt's stubborn backing of the Remonstrant or Arminian (moderate Calvinist) side in the religious dissensions gave Maurice a powerful ally in the Contra-Remonstrant or Gomarian (rigorous Calvinist) camp. Under Oldenbarnevelt's prodding and despite the opposition of Amsterdam, the States of Holland decided (1617) to enforce a policy of religious toleration within the Reformed (Calvinist) church and began to recruit provincial soldiers because Maurice would not employ his troops to do so. The States of Utrecht, the only province to follow Holland in refusing a national synod designed to condemn the Remonstrants, also raised a force of provincial soldiers, which Maurice decided to disband on the authority of the States General.

An effort by a delegation from Holland to dissuade his soldiers from this work led to Maurice's decision to have Oldenbarnevelt and three associates (including Hugo Grotius, his successor as pensionary of Rotterdam) arrested (Aug. 29, 1618) and tried for attempted rebellion. The trial was conducted by a special court named by the States General, whose jurisdiction over a servant of the States of Holland Oldenbarnevelt denied to the end. He was found guilty and beheaded on May 13, 1619, in front of the Knights' Hall in The Hague. Maurice had refused to grant a pardon to the 72-year-old statesman unless asked, which the family refused to do as implying admission of guilt.

Modern historians have come to see the trial and execution neither as the straightforward operation of law in a case of manifest guilt nor as an instance of judicial murder, but rather as a tragedy brought on by religious and political passions in a situation where constitutional powers were ill-defined and hotly debated. In the ultimate sense, however, Oldenbarnevelt was a martyr for his political principles.

Further Reading

The classic works of John Lothrop Motley, *History of the United Netherlands, from the Death of William the Silent to the Twelve Years' Truce* (4 vols., 1861-1868) and *The Life and Death of John of Barneveld, Advocate of Holland* (2 vols., 1874), remain, despite their fierce and one-sided advocacy of Oldenbarnevelt's cause and their age, full of information and vivid writing. See also Pieter Geyl, *The Netherlands in the Seventeenth Century,* vol. 1 (1961). □

Claes Oldenburg

American artist Claes Oldenburg (born 1929) created works of art which were a wonderful blend of reality and fantasy. Oldenburg's artistic success was due in part to his irreverent humor and incisive social commentary. He took objects from the everyday world such as typewriters, lipstick, a flashlight; lifted them out of their usual context; and forced viewers to reassess their preconceptions about the objects.

Claes Thure Oldenburg was born January 28, 1929, in Stockholm, Sweden. Because his father was a member of the Swedish foreign service, Claes and his family moved often. From 1930 to 1933 the Oldenburgs resided in New York, and from 1933 to 1936 they lived in Oslo, Norway. In 1936 the family moved to Chicago, where Oldenburg's father served as consul general of Sweden.

Claes Oldenburg graduated from the Latin School in Chicago in 1946 and then enrolled at Yale University, receiving a B.A. degree in 1950. While at Yale, his studies focused on literature and art. In 1950 Oldenburg returned to Chicago, where he remained until 1956. He worked as an apprentice reporter at the City News Bureau and from 1952 to 1954 took classes in painting, figure drawing, and anatomy at the prestigious Art Institute of Chicago. He also

attended the Oxbow Summer School of Painting in Saugatuck, Michigan, in 1953.

In 1956 Oldenburg moved to New York City and became an active member of that city's thriving young artistic community. For a time he worked as an assistant in the Cooper Union Museum's library, taking advantage of the opportunity to teach himself more about the history of art. His early years in New York were shaped by his contact with other artists struggling to move beyond the confines of Abstract Expressionism, including Red Grooms, Allan Kaprow, Robert Whitman, Lucas Samaras, George Segal, and Jim Dine. All were interested in art as experience and in pushing to the limit the question ''What is art?'' They began to stage ''happenings'' based in part on the European DADA ethos of the 1920s (and a forerunner to the 1980s performance artists). This was the beginning of the Pop Art movement.

Oldenburg's first New York exhibition took place in late 1958, when a selection of his drawings was included in a group show at Red Grooms' City Gallery. In 1959 he had his first public one-man show in New York — an exhibit of drawings and sculpture at the Judson Gallery. In 1962 Oldenburg's work was included in the ''New Realists'' Exhibition, which defined the Pop Art Movement. That show at the Sidney Janis Gallery largely defined the group of artists with which Oldenburg has since been associated.

Other major exhibitions of Oldenburg's work included a 1964 one-man show at the Sidney Janis Gallery and a 1969 retrospective exhibition at the Museum of Modern Art.

Philosophically, Oldenburg saw himself as a realist, not as an abstract artist. He felt art must relate to the realities of everyday life. Yet he took objects from the real world and placed them out of context, making them soft when they should be hard, large when they should be small. This paradox in his art grew out of his own nature, which was a complex mix of traditional and radical elements. ''Reversing the expectations of hard sculpture, these huge collapsing objects rely on gravity and chance for their final form,'' noted the *Phaidon Dictionary of Twentieth-Century Art*. A writer for *The Economist* pointed out ''in the spirit of the surrealists, he has muddled up the usual association of the senses. Things soft, he made hard, or the other way around: a muslin-and plaster roast of beef, a saggy portable typewriter. Things smooth, he has turned furry: ice-cream lollies made of fake-fur and kapok.''

Strongly influenced by the writings of Sigmund Freud, Oldenburg underwent an intense period of self-analysis between 1959 and 1961. He carefully recorded his discoveries in notebooks, often including illustrative sketches. This endeavor helped him to shape his approach to art.

Oldenburg's style changed and developed over the years. He worked in a variety of modes, including drawing, painting, film, soft sculpture, and large scale sculpture in steel. After 1959 he was influenced by the theater. His involvement in ''happenings'' in the early 1960s resulted from his interest in both participatory art and Freudian free association.

Oldenburg often created variations on a theme (for example, *Ray Gun* of 1959 and *Soft Drainpipe* of 1967). He pointed to multiple sources of inspiration and encouraged his viewers to make multiple associations and draw multiple conclusions from the work. Many of his pieces were metaphors for parts of the human body, often having sexual connotations. Both *Ray Gun* and *Soft Drainpipe* may be seen as phallic symbols.

Oldenburg's early work, such as *The Street* (1960) and *The Store* (1961-1962), was rough-edged and primitive looking. It was inspired by tribal art, comics, graffiti, children's drawings, and the artwork of Jean Dubuffet. In 1963 his style changed to one of coolness, precision, and industrial polish. This change marked the beginning of his soft sculpture phase, when the materials of his early years—paper, canvas, plaster, and chicken wire — were replaced by vinyl, formica, and plexiglas. Among the well-known examples of his work in this mode were *Soft Light Switches* (1964) in the collection of the William Rockhill Nelson Gallery of Art, Kansas City, and *Giant Soft Fan* (1966-1967), a piece which was displayed in the American Pavilion at Expo '67 and was later in the Museum of Modern Art. Works such as these take objects of modern technology, which were made of rigid materials, and turned them into flexible floppy forms, which took on a variety of different shapes as they are hung, touched, or moved.

In the mid-1960s Oldenburg also began making projects for giant monuments. An exhibition of these proposals was held at the Museum of Contemporary Art, Chicago, in 1967. Most of these ideas (like a giant teddy bear for Central Park North) were pure fantasy, but the artist viewed some as

feasible. Among those executed were the controversial *Lipstick on Caterpillar Tracks* (1969), which created an uproar when first erected at Yale University; *Giant Icebag* (1969-1970), which was motorized and inflates and deflates; and *Flashlight* (1981), a 38-foot steel monument on the campus of the University of Nevada, Las Vegas.

By taking mundane objects and presenting them out of context and in such colossal proportions, Oldenburg forced viewers to reassess their daily lives and values. His work was a social commentary on American popular culture and, by association, on contemporary society's approach to life itself. In 1995, a large traveling show of Oldenburg's works was organized by the National Gallery of Art and the Guggenheim Museum. It made stops in Los Angeles, London and Bonn. One work in it, *From the Entropic Library (1989-90)* consisted of a collection of books whose disoriented pell-mell structure fell upon a base that hosted other sheaves of text. Oldenburg's view of this work which people have termed ''a monument to a disintegrating, somehow displaced European culture,'' was simple: ''my single-minded aim is to give existence to fantasy.''

Further Reading

Barbara Rose's *Claes Oldenburg* (1970), a comprehensive monograph about Oldenburg was prepared in conjunction with the 1969 retrospective exhibition of Oldenburg's work at the Museum of Modern Art in New York. Also useful are Ellen H. Johnson's *Claes Oldenburg* (1971); and Gene Baro's *Claes Oldenburg, Drawings and Prints* (1969). Among the numerous exhibition catalogues available are Barbara Haskell's *Claes Oldenburg: Object into Monument* (1971) for an exhibit at the Pasadena Art Museum and *Oldenburg: Six Themes* (1975) for an exhibit at the Walker Art Center in Minneapolis. *Large Scale Projects: with Coosje van Bruggen* (1995) is a study of his work with his wife on large projects. Oldenburg's own writings, such as *Injun and Other Histories* (*1960*) (1966), *Store Days* (1967), and *Claes Oldenburg Notes* (1968), provide insights into his philosophy and approach to art. There are also numerous journal articles dealing with Oldenburg's later work—for example, Jeff Kelly's ''Claes Oldenburg's 'Flashlight','' in *Arts Magazine,* 55 (June 1981). □

Patrick Bruce Oliphant

American newspaper editorial cartoonist Patrick Bruce Oliphant (born 1935) was a native of Australia, but came to the United States in 1964 because he saw more opportunity to develop his craft. Using his skill of caricature and satire, he targeted injustice, hypocrisy, and scandal, and skewered hoards of politicians.

Patrick Oliphant was born July 24, 1935, in Adelaide, Australia. Although his parents, Donald Knox and Grace Lillian, nee Price, encouraged him to draw, Oliphant originally set out to be a journalist. He began his newspaper career as a copyboy, first for the *Adelaide News* and later for the *Adelaide Advertiser*. At the *Advertiser,* though, Oliphant transferred to the art department, and by age 20 had been promoted to editorial cartoonist. Oliphant once said he got his inspiration for political cartooning from his father, ''who distrusted parsons and politicians equally.'' Oliphant's editors liked his work so much that in 1959 they sent him on a world tour to study other cartoonists. On a visit to the United States, Oliphant knew he had found his mecca. In America he saw a bigger audience, plenty of issues, and an opportunity for new approaches to editorial cartooning. Besides, he explained, ''Nothing much happens in Australia.''

That hardly could have been said of America in 1964, the year Oliphant immigrated to the United States to be editorial cartoonist for the *Denver Post*. The country, still reeling from the assassination of President Kennedy the year before, was embarking on a tumultuous 10-year period Marked by a divisive war, the struggle for racial equality, more assassinations, energy shortages, and finally the resignation of a president in 1974.

The period was perfect for Oliphant. It was packed with issues, plagued by turmoil, and populated by pompous politicians. ''If the country was at peace and everything was tranquillity and steadiness, there would be nothing for a cartoonist to do,'' said Oliphant. In addition, the Australian transplant felt his work required the presence of villains, a commodity never in short supply in American politics. ''Cartooning is an inherently negative art form,'' Oliphant once admitted. ''If only good people populated the political scene, I would have nothing to do. Good people make poor targets. I like villains.''

Coming to a Boil Every Day

Issues, turmoil, and villains were the ingredients which brought Oliphant to a boil every day. Oliphant thought this agitated condition was necessary for producing strong editorial cartoons. ''You've got to be angry,'' he explained. ''The sense of outrage, bringing yourself to a boil once a day, is good for you.'' Oliphant transformed his anger and outrage into political cartoons that used caricature and satire to deliver their punch. He said, ''Without a certain amount of savagery, the cartoonist is really not doing his job.''

To Oliphant, the strength of a cartoon came from its immediate visual impact. He felt that a cartoonist should be able to articulate strong ideas without getting bound up in words. In this respect, Oliphant was a pioneer. ''The guy's a genius,'' said his colleague and friend, Paul Rigby, of the *New York Daily News*. ''Before Pat, most cartoonists labeled everything and drew figures with little worlds for heads. He's really the revolutionary cartoonist for America.''

When Oliphant packed up his bag of cartooning innovations and headed for America, he included his sidekick, Punk, the wisecracking little penguin who was tucked away in a corner of each cartoon, making his own statement. Oliphant had invented Punk when he started as a political cartoonist in Australia as a way of gaining more freedom with his work.

The Watergate Years

Oliphant probably became the most incensed during the Watergate scandal of 1973 and 1974 that ultimately caused the fall of his favorite villain, Richard Nixon. Oliphant once observed that ''Watergate was a great time for political cartoonists. I look back on the days of (Richard) Nixon with some nostalgia because there was a new cartoon every day.'' Political cartooning in the United States, Oliphant believed, lost much of its potency after Watergate and became characterized by gags, imitations, and sameness.

Oliphant, naturally, continued stirring things up even without Watergate and Nixon, although he was bringing himself to a boil for a different newspaper. In 1975 Oliphant left the *Denver Post* for the *Washington Star*. He stayed at the *Star* until it folded in 1981. Rather than join another newspaper, he opted for independence and concentrated on his syndication through Universal Press Syndicate. By 1990 he was the most widely circulated political cartoonist in the world. His cartoons appeared four days a week in more than 500 newspapers in the United States and other countries, including his native Australia. According to Wayne King in a 1990 *New York Times Magazine* profile, Oliphant was ''probably the most influential editorial cartoonist . . . working.''

Samples of the Oliphant Wit

Some of Oliphant's post-Watergate cartoons that demonstrated the ever-sharp sting of his pen included a cartoon of a rotund Elizabeth Taylor leaping a stone wall with her then-husband, U.S. Senator John Warner, on her back. Another cartoon that stirred things up appeared during the 1980 Democratic primary season. It pitted incumbent President Carter against U.S. Senator Ted Kennedy, showing Kennedy at the wheel of a car, with Carter in the back seat outfitted in scuba gear, thus evoking Kennedy's infamous bridge accident at Chappaquiddick Island. When President Reagan was touting turning government functions over to private enterprise, an Oliphant cartoon depicted how such a scheme might work if applied to Social Security. The cartoon featured Reagan saying, '' . . . there's whole bunch of things could be handled a lot better by the private sector! . . . and at a profit, too!'' as old people fell from a conveyor belt into a grinder for making fertilizer. ''A rather savage view of things,'' Oliphant admitted.

In early 1987, 50 people picketed the *Syracuse Post-Standard* after it carried an Oliphant cartoon that protesters considered to be anti-Catholic. The drawing satirized a Vatican pronouncement on artificial means of conception. In other cartoons, to underscore the ''wimp'' image that plagued President Bush, Oliphant depicted him carrying a purse. ''I just thought I'd rub it in a little,'' Oliphant said.

Oliphant did not always resort to his drawings to stir up controversy. In a speech at the Association of American Editorial Cartoonists convention in 1987, for example, he criticized the Pulitzer Prize Board for awarding its editorial cartooning prize to Berke Breathed, creator of the ''Bloom County'' comic strip. Oliphant said, ''The work makes no pretense of being editorial. It is on the funny pages. It does, however, make the pretense of passing off shrill potty jokes and grade-school sight gags as social commentary.''

Oliphant, a Pulitzer winner himself in 1967, had been critical of the prize long before it had been awarded to Breathed. After reading a book on past prize-winners, he realized there was a formula that would assure winning. ''It was jingoism, flag waving and my country right or wrong,'' he said. He believed this mindset of Pulitzer judges played a part in his own award. He explained that the 11 cartoons he submitted to the Pulitzer committee included one he drew on Ho Chi Minh while still hawkish on Vietnam. ''I wasn't particularly proud of it, and to add insult, some editor changed the meaning of it altogether. Sure enough, I won the Pulitzer and they cited that Ho Chi Minh hack job as typifying my work,'' Oliphant said.

In addition to the Pulitzer, Oliphant was voted the nation's best editorial cartoonist in 1985 and 1987 by readers of the *Washington Journalism Review*. His other honors include three Reuben awards from the National Cartoonists Society, the Sigma Delta Chi award in 1967, the Distinguished Service Award for Conservation from the National Wildlife Federation in 1969, and an honorary title from Dartmouth College in 1981.

Oliphant the Artist

Although political cartooning was always Oliphant's bread and butter, in the mid-1980s he branched off into sculpture and lithography, which he saw as natural extensions of his drawing. In order to make way for these new interests, Oliphant cut his output; by 1990, he was producing four cartoons each week instead of the five or six he had averaged earlier in his career. That same year, though a collection of his presidential caricatures in cartoons, bronze sculptures, and lithographs was exhibited at the National Portrait Gallery in Washington, D.C. After an eight-month stay at the gallery, the collection traveled to several U.S. cities. A book, *Oliphant's Presidents: Twenty-five Years of Caricature,*'' was published to accompany the exhibit.

That book joined a parade of cartoon collections which appeared from Oliphant regularly and were bought eagerly by fans. Recent collections include*Fashions for the New World Order* (1991), *Just Say No!: More Cartoons by Pat Oliphant* (1992), *Why Do I Feel Uneasy?: More Cartoons* (1993), *Oliphant: The New World Order in Drawing and Sculpture, 1983-1993* (1994), *Waiting for the Other Shoe to Drop . . . More Cartoons by Pat Oliphant* (1994), *Off to the Revolution: More Cartoons* (1995), *101 Things to Do With a Conservative* (1996), and *So That's Where They Came from* (1997).

Alan Fern, the director of the National Portrait Gallery, described Oliphant as ''a genius. His drawing is the most eloquent and the least labored of any I've ever seen. That quality will cause him to survive in the history of art the way Daumier has.'' Fern said Oliphant's work was characterized a miniaturist's eye, a director's theatrical sense, and a speed of composition which lent movement to his work without looking labored.

Oliphant's typical work day went a long way toward explaining the qualities of his art. The cartoonist arose by 7

a.m., read two newspapers and watched a television news show to make sure he had not missed an important event. By 9 a.m. he was sitting in front of a blank sheet of paper. By noon, that paper was invariably graced with the lines that Fern characterized as the mark of genius. Before lunch, another completed cartoon was ready to be taken by courier, copied, and sent to 500 newspapers.

Oliphant also took his turn at direct political action. Faced with a newly conservative climate and a Supreme Court edging to the right, Oliphant filed as a friend of the court to defend controversial publisher, Larry Flynt, against charges of libel. The cartoonist explained that a court decision which applied reporters' libel restrictions to editorialists would spell the end of the sort of political cartooning which had made his career.

Further Reading

In addition to the book published in connection with the exhibit, there were a number of books that contain collections of Pat Oliphant's cartoons. These were: *What Those People Need Is a Puppy* (1989); *Nothing Basically Wrong* (1988); *Up to There in Alligators* (1987); *Between Rock and a Hard Place* (1986); *Make My Day* (1985); *Year of Living Perilously* (1984); *But Seriously, Folks* (1983); *Ban This Book* (1982); *The Jellybean Society* (1981); *Oliphant! A Cartoon Collection* (1980); *An Informal Gathering* (1978); *Four More Years* (1973); and *The Oliphant Book* (1969).

Later books included: *Fashions for the New World Order* (1991); *Just Say No!: More Cartoons by Pat Oliphant* (1992); *Why Do I Feel Uneasy? More Cartoons* (1993); *Oliphant: The New World Order in Drawing and Sculpture; 1983-1993* (1994); *Waiting for the Other Shoe to Drop . . . More Cartoons by Pat Oliphant* (1994); *Off to the Revolution: More Cartoons* (1995); *101 Things to Do With a Conservative* (1996); and *So That's Where They Came from* (1997).

There have been a number of magazine and newspaper articles about Oliphant, some of which were in a question and answer format. These included: *The Kansas City Star* (February 19, 1990); *The Washington Post* (July 14, 1985); *Washington Dossier* (January 1985); *USA Today* (March 22, 1983); *New Yorker* (December 31, 1979); *New York Times Magazine* (November 9, 1975 and August 5, 1990); *New Republic* (February 2, 1974); *Newsweek* (June 12, 1972); and *Time* (May 10, 1968, and September 18, 1964). □

James Oliver

The American inventor and manufacturer James Oliver (1823-1908) is noted for the invention of a cast-iron implement known as the Oliver chilled plow.

James Oliver was born in Liddesdale, Roxburghshire, Scotland, on Aug. 28, 1823. The family emigrated to the United States in 1835, settling first in New York and then in Indiana. Oliver's father died in 1837, and the boy held a succession of jobs in the Mishawaka-South Bend area, working on a river barge, in a distillery, as a cooper, and, most importantly for his subsequent career, in a number of iron foundries. He learned the molder's trade and was employed at the St. Joseph Iron Company in Mishawaka from 1847 until he and two partners went into business for themselves in 1855 in South Bend.

Oliver and his associates determined to produce the best plow in the world and to this end experimented incessantly to turn out a hard-faced plow of chilled iron. In 1869 Oliver made his initial important discovery in the process of chilling. He learned that circulating hot water through the chills (or molds) would prevent the castings from cooling too rapidly or unevenly. He next developed a way to bring the liquid metal into direct contact with the face of the chill, thereby removing all of the soft spots in the cast moldboards and leaving the surface smooth and flawless. He did this by introducing grooves into the chill so as to permit the gases which formed during the pouring to escape. Finally, he developed an improved annealing process so that the strains from shrinkage in the cooling process would not affect the hardness of the chilled faces. By the time all of these basic improvements were patented (1873), Oliver's product was much in demand. The chilled plows were inexpensive, efficient, durable, and adaptable to use in any soil, producing a smooth furrow at a reduced draft.

The Oliver Chilled Plow Works was moved to a new and larger site in South Bend in 1875, where it eventually became the largest plow manufactory in the world. Oliver remained president of his company until his death. He was a civic-minded man, and the development of South Bend was greatly affected by him: he built the Oliver Hotel and the

Oliver Opera House and advanced money to the city for a new city hall. He died in South Bend on March 2, 1908.

Further Reading

There are few published sources on Oliver. The only biography is a popularly written, dated work by Elbert Hubbard, *Little Journeys to the Homes of Great Business Men,* vol. 24 (1909). For background see Robert L. Ardrey, *American Agricultural Implements* (1894), and Waldemar B. Kaempffert, *A Popular History of American Invention* (2 vols., 1924).

Additional Sources

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Adriano Olivetti

Adriano Olivetti (1901-1960) was known worldwide during his lifetime as the Italian manufacturer of Olivetti typewriters, calculators, and computers.

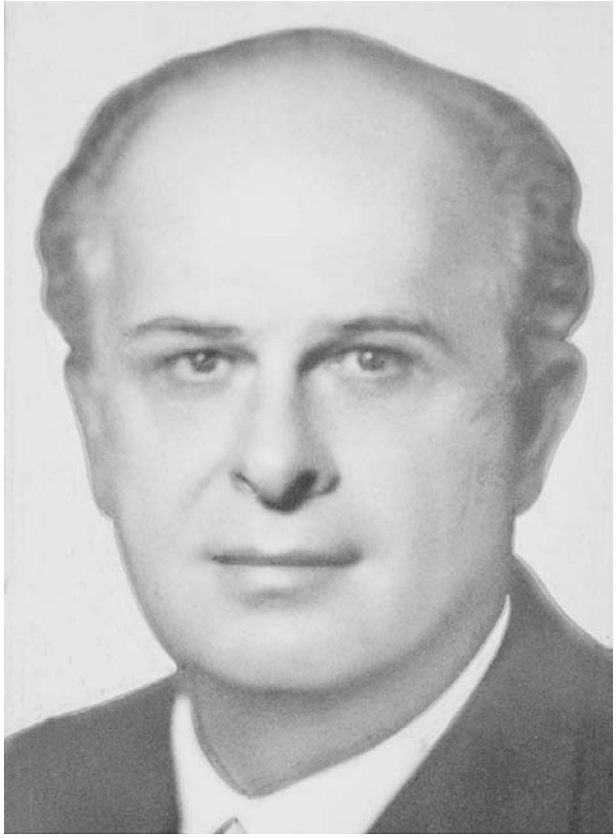

Olivetti was an entrepreneur and innovator who transformed shop-like operations into a modern factory. In and out of the factory, he both practiced and preached the utopian system of ''the community movement,'' but he was not an astute enough politician to have a mass following.

The Olivetti empire was begun by his father Camillo, an Italian of Spanish origin. His ancestors escaping the Inquisition arrived in Turin around 1600. Initially, the ''factory'' (30 workers) concentrated on electric measurement devices. By 1908 (25 years after Remington in the United States) Olivetti started to produce typewriters.

Camillo, an engineer and innovator, believed that his children could get a better education at home. Adriano's formative years were spent under the tutelage of his mother, an educated and sober woman. Also, as a socialist, Camillo emphasized the non-differentiation between manual and intellectual work. His children, during their time away from study, worked with and under the same conditions as his workers. The discipline and sobriety Camillo imposed on his family induced rebellion in Adriano's adolescence manifested by a dislike of ''his father's'' workplace and by his studying at a polytechnic school of subjects other than the mechanical engineering his father wanted.

Nevertheless, after graduation in 1924 he joined the company for a short while. When he became undesirable to Mussolini's Fascist regime, his father sent him to the United States to learn the roots of American industrial power. For the same reasons he later went to England. Upon his return he married Paola Levi, a sister of his good friend, a marriage that produced three children but did not last long.

His visit to the United States at various plants and especially at Remington convinced Adriano that productivity is a function of the organizational system. With the approval of father Camillo, he organized the production system at Olivetti on a quasi-Taylorian mode and transformed the shop into a factory with departments and divisions. Possibly as a result of this reorganization output per man-hour doubled within five years. Olivetti for the first time sold half of the typewriters used in Italy in 1933. Adriano Olivetti shared with his workers the productivity gains by increasing salaries, fringe benefits, and services.

His success in business did not diminish his idealism. In the 1930s he developed an interest in architecture, as well as urban and community planning. He supervised a housing plan for the workers at Ivrea (a suburb of Turin, where the Olivetti plant is still located) and a zoning proposal for the adjacent Valle d'Aosta. Under Fascism, patronizing workers at work and at home was in line with the corporative design of the regime. While Adriano showed distaste for the regime, he joined the Fascist Party and became a Catholic. Yet during World War II he participated in the underground antifascist movement, was jailed, and at the end sought refuge in Switzerland. There he was in close contact with the intellectual emigrees and he was able to develop further his socio-philosophy of the community movement.

During the immediate post-war years the Olivetti empire expanded rapidly, only to be briefly on the verge of bankruptcy after the acquisition of Underwood in the late 1950s. During this period, first calculators and then computers replaced the typewriter as a prime production focus. Adriano shared his time between business pursuits and attempts to practice and spread the utopian ideal of community life. His belief was that people who respect each other

and their environment can avoid war and poverty. His utopian idea was similar to that preached by Charles Fourier and Robert Owen during the previous century.

In his enterprises, Adriano Olivetti's attempts at utopia may be translated in practice as actions of an enlightened boss or a form of corporatism. He decreased the hours of work and increased salaries and fringe benefits. By 1957 Olivetti workers were the best paid of all in the metallurgical industry and Olivetti workers showed the highest productivity. His corporatism also succeeded in having his workers accept a company union not tied to the powerful national metallurgical trade unions.

During the 1950s, in a limited way, the community movement succeeded politically in Ivrea. (Camillo was even at one time mayor of Ivrea.) But the utopia at the factory and in Italy at large began withering away even before Adriano's death in 1960.

Adriano Olivetti's era saw great changes in Italian business and in industrial relations. New organizational methods were sought and humanistic idealism spread during the cruel time of World War II as well as during the difficult post-war years. The utopia of Olivetti could not have easily survived, but it helped induce the rapid reconversion of Italy's industry from war to peace-time production.

Further Reading

Most of the biographical sources describing Olivetti are in Italian: Valerio Ochetto, *Adriano Olivetti* (Milan, 1985); M. Fabbri, A. Greco, L. Menozzi, E. Valeriani, editors, *Architetura urbanistica in Italia nel dopoguerra* (Reggio Calabria, 1986); Bruno Caizzi, *Gli Olivetti* (Turin, 1962); and Renzo De Felice, *Storia degli ebrei italiani sotto il fascismo* (Turin, 1961). Adriano Olivetti, ''Corrispondenza per gli Stati Uniti'' (Milan, 1953) was translated as *Italy, Community versus Communism* (1953). Some of Olivetti's writings were published in English as *Society, State, Community* (London, 1954). □

Laurence Olivier

Internationally acclaimed for his acting and directing, Laurence Olivier (1907-1989) was often regarded as the supreme actor of his generation.

The son of a clergyman, Laurence Olivier was born in Dorking, Surrey, England. His first appearances on the stage were in schoolboy productions of Shakespeare. He was even invited to present a special matinee of *The Taming of the Shrew* at the Shakespeare Memorial Theatre in Stratford-upon-Avon in 1922. Olivier was cast as Katharina.

In preparation for a professional career in acting, Olivier studied at the Central School in London. He found his first paying jobs in the theater during term holidays, working as an assistant stage manager and playing small roles. After a year of experience at various theaters, Olivier joined the Birmingham Repertory Company in 1926, appearing in several parts which included Tony Lumpkin in Goldsmith's *She Stoops to Conquer* (1927) and Malcolm in a modern dress production of *Macbeth* (1928). At the age of 20 he also played the title role in Chekhov's *Uncle Vanya* (1927).

He was the first to play Captain Stanhope in R. C. Sherriff's *Journey's End* when it tried out in 1928. To this day *Journey's End* is hailed as one of the greatest plays about the horrors of war. The following year he made his New York debut in Frank Vosper's *Murder on the Second Floor* and appeared in his first film, *The Temporary Widow*. Playing Victor in Noel Coward's *Private Lives* (1930) brought Olivier his first real taste of commercial success, and soon after he made his Hollywood screen debut. However, his early film career was fraught with disappointments, culminating in Greta Garbo's refusal to accept him as her leading man in *Queen Christina*.

Back in England in 1934 Olivier received positive notices for his portrayals of Bothwell in Gordon Daviot's *Queen of Scots* and of Anthony Cavendish in George S. Kaufman's *Theatre Royal*. He next tackled his first major Shakespearean roles on the professional stage, alternating Romeo and Mercutio with John Gielgud at the New Theatre (1935). The following year Olivier starred in his first Shakespearean film as Orlando in *As You Like It*. Although disappointed with the film, he used the actors and composer William Walton for future Shakespeare productions. In 1937 he joined London's Old Vic Company for a season, playing the title roles in *Hamlet* (a production later presented at Elsinore), *Henry V,* and *Macbeth,* and Sir Toby Belch in *Twelfth Night*. The following season he returned to play Iago opposite Ralph Richardson's Othello and Caius

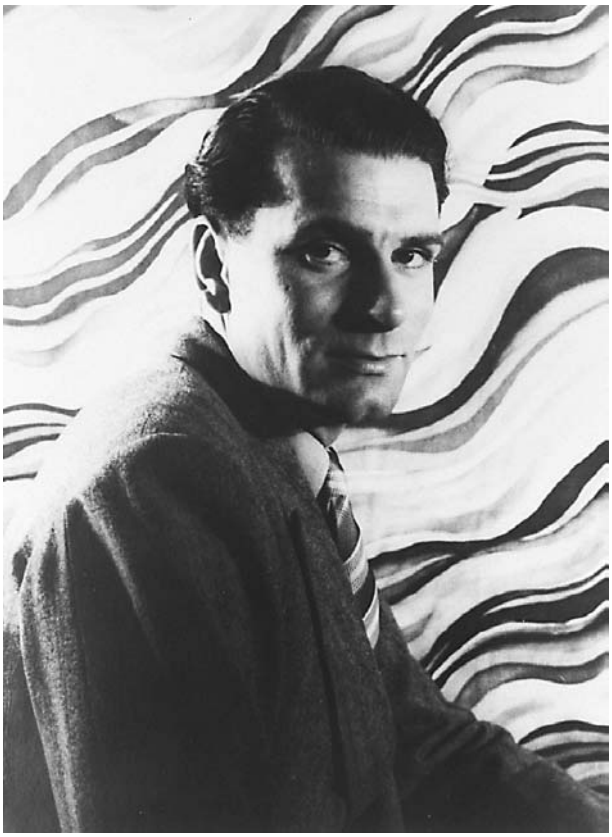

Marcius in *Coriolanus*. Having demonstrated his range, versatility, and interpretative intelligence in Shakespeare's repertoire, Olivier was now recognized as a stage actor of the first rank. Three major screen roles, in *Wuthering Heights* (1939, for which he received his first Academy Award nomination for Best Actor)) and in *Rebecca* (1940, and a second Academy Award nomination) and *Pride and Prejudice* (also 1940), subsequently established his film career. 1940 also saw social successes for Olivier as he and Academy Award-winner, Vivien Leigh, exchanged wedding vows. In 1941 Olivier and Leigh played the tragic lovers in Alexander Korda's *That Hamilton Woman,* regarded as one of the great romantic films of the era.

During World War II Olivier served with the Fleet Air Arm and was released twice to act in British war films. In 1943-1944 he made a film adaptation of *Henry V,* initially conceived as a propaganda project for the war effort. He won a special Academy Award for his triple triumph as director, producer, and star of the film.

Olivier was discharged from the armed service to join the Old Vic's artistic management in rebuilding the company's reputation and solvency after the lean war years. He remained with the company until 1949. Some of his most memorable roles during this time were Sergius in Shaw's *Arms and the Man* (1944), Astrov in *Uncle Vanya* (1945), and the title roles in *Richard III* (1945) and *King Lear* (1946), the latter of which he also directed. Perhaps his most demanding performance was for the double bill in which he appeared in the title role of Sophocles' *Oedipus Rex* and as Mr. Puff in Sheridan's *The Critic* (1945). Returning to film direction in 1948 with his famous black-and-white *Hamlet,* Olivier garnered an Oscar for his portrayal of the title role and the film won the best picture Academy Award. It also earned Olivier a knighthood from King George VI, of England.

In 1951, in London and New York, he appeared opposite Vivien Leigh in *Antony and Cleopatra* and Shaw's *Caesar and Cleopatra,* playing the male title role in both productions. Subsequent stage roles included the Grand Duke in Terence Rattigan's *The Sleeping Prince* (1955), the title roles in *Macbeth* and *Titus Andronicus* during the 1954-1955 season at the Shakespeare Memorial Theatre, and the title role in *Coriolanus* (1959), again at Stratford. He scored his first outstanding success in a modern role as the second-rate music hall comedian Archie Rice in John Osborne's *The Entertainer* (1957), repeating the part in the 1959 film version. He also directed and starred in films of *Richard III* (1955) and *The Prince and the Showgirl* (1957), the latter opposite Marilyn Monroe. He played Berenger in Ionesco's *Rhinoceros* (1960) in London, and in New York played first the title role (1960) and then Henry II (1961) in Anouilh's *Becket*. Later that same year he was appointed the first director of the Chichester Festival Theatre. *Uncle Vanya,* with Olivier as Astrov and his third wife Joan Plowright as Sonya, proved to be a huge success for the company's opening 1962 season.

Olivier was named the first director of the state-subsidized National Theatre. He held the position until 1973. For the National's opening 1963-1964 season Olivier directed *Hamlet* and appeared as Astrov in *Uncle Vanya* (which he also directed) and as Brazen in Farquhar's *The Recruiting Officer*. He also offered a controversial but memorable interpretation of Othello. Among his important roles in later seasons were Tattle in Congreve's *Love for Love* (1965), Edgar in Strindberg's *The Dance of Death* (1967), Shylock in a Victorian production of *The Merchant of Venice* (1970), and James Tyrone in O'Neill's *A Long Day's Journey into Night* (1971). His most significant production as director was Chekhov's *The Three Sisters* in 1968. For the 1970 film of the production he again directed and also played Chebutikin. In 1970 Olivier was elevated to the peerage as Lord Olivier of Brighton—becoming the first actor to achieve such a status. During his National tenure he appeared in several other filmed stage productions, and his commercial films included *Nicholas and Alexandra* (1971) and *Sleuth* (1972). After leaving the National, Olivier concentrated on screen work. His films of this later period included Marathon Man (1976), *A Bridge Too Far* (1977), *A Little Romance* (1979), and *The Jazz Singer* (1981).

Until 1987 Olivier was prominent as a film and television virtuoso, making 29 movies in 13 years. During this span he received two more Academy Award nominations, becoming the most nominated actor in history. He also won an Emmy for *Brideshead Revisited*. In 1982 he wrote his autobiography *Confessions of an Actor* and another book, *On Acting* in 1986. In 1987, on his eightieth birthday, he announced to the world his retirement from motion pictures, but promised to remain active in television. On July 11, 1989, Olivier succumbed to complications from a muscle disorder.

Further Reading

Olivier's autobiography is entitled *Confessions of an Actor* (1982). His *On Acting* (1986) provides a tour through his many starring roles. A biography of Olivier's career and life with Vivien Leigh is Felix Barker's *The Oliviers* (1953). Another biography is Foster Hirsch, *Laurence Olivier* (1979), which places particular emphasis on Olivier's early film roles. His involvement with the creation of the Chichester Festival Theatre and with the inception of the National Theatre is charted in Virginia Fairweather, *Olivier: An Informal Portrait* (1969). Interviews with actors, directors, and playwrights who have worked with Olivier are collected in Logan Gourlay, editor, *Olivier* (1973). John Cotrell's *Laurence Olivier* (1975) is another exceptional biography of the actor. *Hamlet,* by Margaret Morley, details Olivier's role in the award-winning production, while Anne Edwards' *Vivien Leigh* provides an excellent biography of the well-known actress, and gives some indication as to what it was like to be a part of Olivier's life. □

Frederick Law Olmsted

Frederick Law Olmsted (1822-1903), American landscape architect, was prominent in promoting and planning recreational parks across the country.

Frederick Law Olmsted was born at Hartford, Conn., on April 26, 1822. He did not matriculate at college because of weak eyes, but he attended lectures at Yale University intermittently and became an honorary member of the class of 1847. He also studied engineering. In 1844 Olmsted decided to become a farmer and, after getting practical experience, settled on Staten Island, where he operated a farm until 1854. In 1859 he married Mary Cleveland Perkins Olmsted, the widow of his brother; the couple had two children.

In 1851 Olmsted visited Andrew Jackson Downing, who with others had conceived the idea of creating a vast park in New York City. Before realizing his dream, Downing died. Olmsted kept the idea alive and in 1857 was appointed superintendent of what became Central Park. He and Calvert Vaux then won the design competition for the park, and in 1858 Olmsted was advanced to chief architect of Central Park. During the Civil War he resigned his appointment over political differences and in 1863 accepted the superintendency of the Frémont Mariposa mining estates in California.

When Olmsted returned to New York in 1865, he and Vaux were reappointed landscape architects for Central Park. The Olmsted firm became the foremost landscape architects in America. Their projects included Prospect Park, Brooklyn (1865); the village of Riverside near Chicago (1868); Mount Royal Park, Montreal (1873-1881); the grounds of the Capitol, Washington, D.C. (1874-1885); the Boston park system (1875-1895); Stanford University, Palo Alto, Calif. (1886-1889); and Jackson Park, Chicago (1895).

Olmsted's most important late work was the design for the World's Columbian Exposition, Chicago (1890-1893).

Restless by nature, Olmsted traveled frequently and often published his diaries and talks. He wrote *Walks and Talks of an American Farmer in England* (1852), *A Journey in the Seaboard Slave States* (1856), *A Journey through Texas* (1857), and *A Journey in the Back Country* (1860).

Always interested in publishing, he and C. S. Sargent founded the journal *Garden and Forest*. Olmsted further encouraged park planning by publishing *Public Parks and the Enlargement of Towns* (1871) and *A Consideration of the Justifying Value of a Public Park* (1881). He died on Aug. 28, 1903, having witnessed the enthusiastic development in American cities of public park systems.

Further Reading

There is no definitive study of Olmsted's work. Important as source material is *Frederick Law Olmsted: Landscape Architect,* edited by F. L. Olmsted, Jr., and Theodora Kimball (2 vols., 1922-1928), which contains many of his papers and emphasizes Central Park. Julius G. Fabos and others, comps., *Frederick Law Olmsted, Sr.: Founder of Landscape Architecture in America* (1968), is a brief, well-illustrated survey of Olmsted's career; it contains illustrations of his projects, an appendix listing his major works, and a chronology of his life. See also Broadus Mitchell, *Frederick Law Olmsted: A Critic of the Old South* (1924). □

Richard Olney

Richard Olney (1835-1917) served as U.S. attorney general and secretary of state under President Grover Cleveland.

Richard Olney, Massachusetts-born, was from an upper-class family. He was educated at Brown University and the Harvard Law School and specialized in corporate law in Boston. Generally unsuccessful in politics and little known to the public, he was considered by many contemporaries to be haughty, temperamental, and stubborn. Grover Cleveland's choice of Olney in 1893 for attorney general was a surprise, but he fitted well into the group of economic conservatives in Cleveland's Cabinet.

As attorney general, Olney made only perfunctory efforts to enforce the Sherman Antitrust Act of 1890 against big business, terming the law ''no good.'' He used the full resources of the Justice Department, however, for a showdown with the American Railway Union. Contending that the Pullman strike of 1894 was a conspiracy in restraint of trade, Olney suggested that the Sherman Antitrust Act be used against labor unions for the first time. At his suggestion Cleveland sent troops to Chicago to deal with the strikers, an act which provoked bloody riots. Workingmen throughout the country turned against the Cleveland administration as well as the Democratic party.

Appointed secretary of state in 1895, Olney turned his talents toward the extension of American influence, particu-

larly in the Western Hemisphere. Olney and Cleveland intervened uninvited in the 1895-1896 boundary dispute between Great Britain and Venezuela. Their actions were in response to jingoist domestic pressures and to demands for the protection of American economic interests in Latin America. The Olney-Cleveland Venezuela policy carried the nation to the brink of war with England, which was averted only when the British agreed to submit the matter to arbitration. Similar concerns with protecting economic interests and American citizens were important in Olney's policy toward a revolt in Cuba and disorders in Turkey and China.

At the end of the Cleveland administration, after his return to private practice, Olney became a vigorous opponent of American expansion by territorial annexation. Still active as a public figure in the first decade of the 20th century, he was associated with efforts by economic conservatives to regain control of the Democratic party from William Jennings Bryan, although he refused all opportunities to return to public service.

Further Reading

Henry James, *Richard Olney and His Public Service* (1923), is a standard source for Olney's public career, based on his papers and addresses. Allan Nevins, *Grover Cleveland: A Study in Courage* (1932), is rich with detail and insight for the period of Olney's governmental service. More specific aspects of his career as attorney general are treated in Almont Lindsey, *The Pullman Strike* (1942), while Walter LaFeber, *The New Empire: An Interpretation of American Expansion, 1860-1898* (1963), analyzes Olney's foreign policy.

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Charles Olson

Charles Olson (1910-1970) defined and practiced an open, kinetic poetry which influenced many of the second generation of modern poets.

Charles Olson, born in Worcester, Massachusetts, in 1910, was an energetic giant of a man. In his youth his energy took the form of conspicuous academic success. He was Phi Beta Kappa and a candidate for a Rhodes scholarship at Wesleyan University, where he earned a B.A. in 1932 and an M.A. in 1933 with a thesis on Herman Melville. By 1939 Olson completed course work for a Ph.D. in American civilization at Harvard University, published his essay ''Lear and Moby Dick,'' and received his first Guggenheim fellowship to continue research on Melville. In the 1940s Olson moved away from a traditional academic career, through a disillusioning flirtation with politics, to his lifelong work as a poet. His youthful energy and scholarship came to distinguish his poetry.

Much of the political 1940s were spent in Washington, D.C., but in 1951 Olson joined Black Mountain College in North Carolina as a visiting professor, later becoming rector until financial difficulties forced the close of the college. At Black Mountain Olson found students and staff devoted to the active practice of the arts. In 1957 Olson moved to Gloucester, Massachusetts, where he had spent summers as a boy. He accepted positions as visiting professor at the State University of New York at Buffalo (1963-1965) and at the University of Connecticut (1969). Olson married twice and was the father of two children. He died from cancer in 1970.

The Scholar Poet

Olson's wide reading informed his writings. Prose works, such as *Call Me Ishmael* (1947) and *The Special View of History* (1957), reveal his fascination with 20th-century man's discoveries concerning the dynamic, interactive nature of the world and man's possibilities in such a world. Influenced by Alfred North Whitehead concerning the interaction of the past and the present, Olson believed that each man could select from history what he needed to constitute a rich and useful present. Olson was further influenced by Carl Jung's integration of the world within the mind and the world without: man's lifelong task, Jung argued, was to find in external reality objects and events which can express in symbolic terms the secrets of creation locked in the unconscious. In Olson's poem ''The Librarian'' (1957) traditional distinctions between the mind and external reality evaporate.

In his influential 1950 essay ''Projective Verse'' Olson defined poetry in terms of the dynamic world his contemporaries were discovering: ''A poem is energy transferred from where the poet got it . . . by way of the poem itself . . . to the reader.'' The poet's own energy as he writes is among that which is embodied in the poem. The syllable, Olson argued, reveals the poet's act of exploring the possibilities of sound in order to create an oral beauty. The line reveals the poet's breathing, where it begins and ends as he works. Conventional syntax, meter, and rhyme must be abandoned, Olson argued, if their structural requirements slow the swift currents of the poet's thought. The predictable left-hand margin falsifies the spontaneous nature of experience.

In rethinking the possibilities of language, Olson acknowledged his debt to Ezra Pound and William Carlos Williams. Olson also valued the breadth of Pound's historical knowledge, which made available so much of the past necessary to constitute a valuable present. In Williams' attention to the precise nature of individual objects and their relations, however, Olson found an alternative to the prejudices which marred Pound's reading of history. The poem ''The Kingfishers'' (1949), with its ornithological details and restless search of history, signals Olson's intention to synthesize the best of Pound and Williams.

The Maximus Poems

Olson wrote over 100 shorter poems now collected in *Archaeologist of Morning*. His most sustained effort to practice his poetic theories, however, was the *Maximus Poems,*

a 20-year sequence published in three volumes. The poems are set in Gloucester, Massachusetts, and have as their hero the dynamic Maximus, who slowly becomes indistinguishable from Olson himself. The first volume of 39 poems was begun in 1950 and published as *The Maximus Poems* in 1960. Its poems are, in part, an outgrowth of Olson's earlier political interests and his communal experiences at Black Mountain. Maximus labors to found in Gloucester a community devoted to creative pursuits. Its members will be the readers of the poems, to whom Maximus hopes to transfer the same creative energy which motivates him. Finding his efforts sabotaged by capitalism's exploitation of natural and human resources, however, Maximus becomes increasingly enraged and despondent. Nonetheless, he continues to write, developing his own creative powers in order to enhance his creative possibilities in a hostile world.

Maximus Poems IV-V-VI rewards his labor. The history of man's migration west from primeval times reveals an energy to colonize which is precisely what Olson would transfer to his reader. In the tradition of Whitehead, Maximus enacts this history in order to make it a vital contemporary force. He walks through Gloucester, for example, retracing the steps of the colonists who carried western migration across the Atlantic. As the poems accumulate, Maximus pushes farther back into history and myth in order to understand ever more about the dynamics of migration. His efforts earn him a vision of the primal source of the energy which drove man west. For Maximus, this vision, found in ''Maximus—from Dogtown IV,'' expresses in a satisfactory way the secrets of creation which are locked in the unconscious.

In *Maximus Poems: Volume Three* (1975) Maximus explores what he can accomplish now that he is empowered by his knowledge and vision. Because these poems were collected and arranged chronologically by others after Olson's death, the shape he would have given the volume, had he lived, is unknown. In individual poems, however, Olson as Maximus seeks new reconciliations—with his long–dead father, for example—and returns to the unfinished business of the first Maximus poems in an effort to restore Gloucester as a city full of creative possibilities. Yet the death of his wife, the distance of friends, and declining health made him feel more estranged and uncertain than in the first volume. In this, the most personal volume of the Maximus Poems, the empowered Olson and the uncertain Olson contest with one another. As death overtakes him, however, Olson resists despair by recognizing that the life he has lived in his poems may pose a sufficient alternative to the destructive capitalist norm to stand after he falls.

Further Reading

George Butterick provides over 4,000 annotations in his invaluable *A Guide to the Maximus Poems of Charles Olson* (1978). Butterick has also collected the correspondence between Olson and Robert Creeley in *Charles Olson & Robert Creeley: The Complete Correspondence* (6 vols., 1980-1984). Sherman Paul provides a comprehensive study of Olson's intellectual and poetic development in *Olson's Push* (1978). Other titles of important studies are self-explanatory: Donald Byrd, *Charles Olson's Maximus* (1980); Thomas Merrill, *The Poetry of Charles Olson: A Primer* (1982); and Robert von Hallberg, *Charles Olson: The Scholar's Art* (1979). Finally, there is Paul Christensen's *Charles Olson: Call Him Ishmael* (1979).

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Sylvanus E. Olympio

Sylvanus E. Olympio (1902-1963), the first president of the Republic of Togo, was distinguished for his pragmatism, brilliance, and moderation. His government was overthrown by the first military coup in tropical Africa, and he was assassinated.

Sylvanus Olympio was born into a very influential Lomé family which had emigrated from Brazil in the mid-19th century. He was educated in Togolese schools, and although a resident of the French area of the Mandated Territory of Togo, he attended the London School of Economics, earning a degree in commerce in 1926. He was immediately employed by the United Africa Company and eventually rose to be its district manager for Togo.

Togolese citizens faced two problems not common to most African territories. In the 1880s Britain, Germany, and France had drawn arbitrary boundaries which divided people of the same tribes. The Ewe were the most affected since they were forced to live in the Gold Coast, Togo, and Dahomey. The mandate system after 1919 further divided Togo between France and Britain. Olympio early associated himself with the Comité de l'Unité (CUT), an association dedicated to Ewe reunification. It also opposed closer links between Togo and the French Empire.

Because of his views, Olympio was interned by the Vichy government in Dahomey during World War II. After his release he resigned from the company and became head of CUT. As president of the Togo Assembly after 1946, and later a deputy to the French Assembly, he was the most articulate spokesman for Ewe unification, appearing a number of times before the United Nations. The Ewe cause was doomed because it was opposed by both Britain and France, and devolution of power to the Gold Coast after 1951 was a further block. In 1956 in a United Nations plebiscite, British Togo voted for union with the Gold Coast.

In 1956 French Togo received limited autonomy, and in the following elections the most cooperative Parti Togolaise du Progrès (PTP) won, and Nicholas Grunitzky became prime minister. Olympio and the CUT protested the election to the United Nations, which refused to recognize the French arrangements until better-supervised elections were completed. The CUT won such an election in 1958, and Olympio became prime minister. Independence was granted Togo in April 1960, and a year later it became a

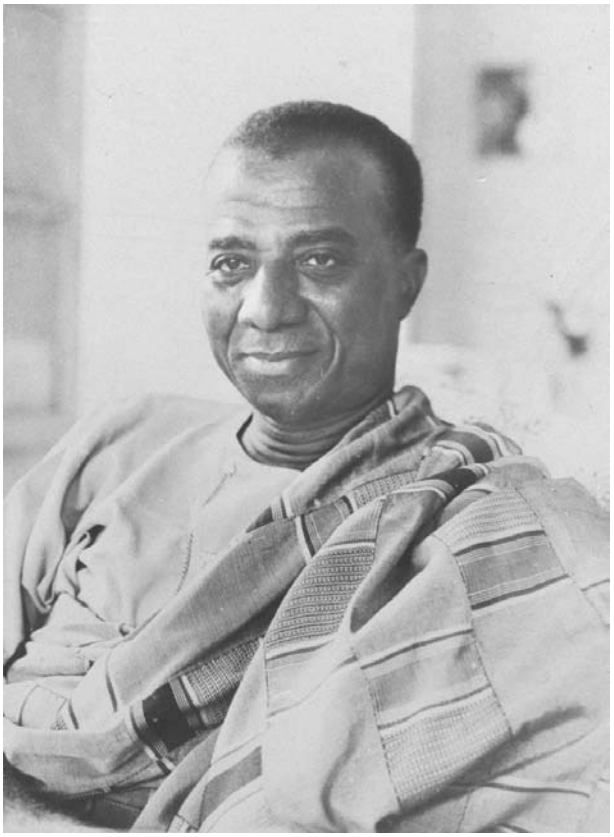

republic with Olympio its president. The PTP was disqualified by Olympio's government, and thus his party won all 51 seats in the legislature.

Olympio, an economist, realized that Togo, small in size and poor in resources, had to proceed cautiously in its development program. He cooperated with France and instituted stringent controls on expenditure. Economic problems were increased by the actions of Kwame Nkrumah. Angered by his failure to absorb Togo in a federation, he closed the Ghanaian border. Dissatisfaction with Olympio's policies began to develop among the young Togolese who disagreed with his pro-French attitude. Olympio also resisted demands of Togolese veterans of the French army to enlarge the 250-man Togo force. On Jan. 13, 1963, these disgruntled soldiers staged a coup and, although not originally intending to do so, shot Olympio as he was trying to reach the security of the U.S. embassy.

Further Reading

There are no good detailed biographies of Olympio or works on the recent history of Togo available in English. For background see Ruth Shachter Morgenthau, *Political Parties in French Speaking West Africa* (1964; rev. ed. 1967), and John Hatch, *A History of Postwar Africa* (1965). For the history of Togo under international control and the attitudes of Togolese politicians in the period after 1945 see Claude E. Welch, Jr., *Dream of Unity* (1966). Some information on Olympio is in Ronald Segal, *Political Africa* (1961). □

Omar al-Mukhtar

Omar al-Mukhtar (about ca. 1860-1931), national hero of Libya and member of the Senusy, a religious organization with administrative and military functions, led the anticolonial resistance in Cirenaica from 1923 to 1931, when he was captured by the Italians and condemned to death.

Little is known of Omar al-Mukhtar until the last decade of his life when he became the undisputed leader of the Senusist resistance in Cirenaica. Even his date of birth is uncertain, somewhere between 1856 and 1862, in el Batwan in oriental Cirenaica. For eight years he studied in the koran school of Giarabub, the Senusy's holy city. He taught in a Senusist *zawiya* but also took part in military operations against the Italians and the allies during World War I.

When the Italians openly attacked Senusy in the spring of 1923 (at the end of April the existing agreements were formally denounced) Omar was among the most competent and active figures in organizing and coordinating the resistance. In his capacity as representative of the Senusy he had assumed command of the guerrilla forces that often baffled and confounded the regular Italian forces.

In the mountainous region of Gebel Akhdar (the Green Mountain) Italian Governor Mombelli succeeded in 1924 in activating a counter-guerrilla force that inflicted a harsh defeat on the rebels in April 1925. Omar then quickly modified his own tactics and was able to count on constant help from Egypt.

In March 1927, notwithstanding the occupation of Giarabub (February 1926) and the reenforcement of the oppression under then Governor Teruzzi, Omar surprised an Italian military force at Raheiba. Following successive clashes in various localities of Gebel, Omar was forced to withdraw. Between 1927 and 1928 Omar fully reorganized the Senusite forces, who were being hunted constantly by the Italians. Even General Teruzzi recognized Omar's qualities of ''exceptional perseverance and strong will power.''

Pietro Badoglio, the new governor of Libya (January 1929), after extensive negotiations was able to reach a compromise with Omar similar to previous Italo-Senusite accords. Italian sources falsely described the situation as an act of complete submission by Omar. This attitude was confirmed by Italian leaders, including Badoglio (who probably supported the misleading statement hoping to break anti-Italian resistance).

At the end of October 1929 Omar denounced the compromise and reestablished a unity of action among Libyan forces, preparing himself for the ultimate confrontation with General Rodolfo Graziani, the military commander from March 1930. Having failed in a massive offensive in June against Omar's forces, Graziani, in full accord with Badoglio, De Bono (minister of the colonies), and Benito Mussolini, initiated a strong plan to decisively break off the Cirenaica resistance. The plan was to transfer the Gebel

population (around 100,000 persons) to concentration camps on the coast and to close the border with Egypt from the coast at Giarabub, thus preventing any foreign help to the fighters and breaking up the solidarity of the population.

From the beginning of 1931 the measures taken by Graziani took their toll on the Senusist resistance. The rebels were deprived of help and reinforcements, spied upon, hit by Italian aircraft, and pursued by the Italian forces aided by local informers. In spite of hardships and increasing risks, Omar courageously continued the fight, but on September 11, 1931, he was ambushed near Zonta. With dignity and calm he faced up to the immediate situation and accepted his death sentence with the words: ''From God we came and to God we must return.'' The execution of the old fighter—carried out in the concentration camp of Solluq on September 16—caused great indignation in the Arab world.

Omar's implacable adversary, General Graziani, has given us this physical and moral description, which is not lacking in admiration: ''Of medium height, stout, with white hair, beard and moustache. Omar was endowed with a quick and lively intelligence; was knowledgeable in religious matters, and revealed an energetic and impetuous character, unselfish and uncompromising; ultimately, he remained very religious and poor, even though he had been one of the most important Senusist figures.''

In later times author A. Del Boca judged him: ''Omar is not only an example of religious faith and a born fighter but also the builder of that perfect military-political organization, which for ten years kept in check troops under four governors.''

The memory of Omar remained alive. Libya, independent, monarchic, and revolutionary, declared him its national hero. His life was depicted by Anthony Quinn in the movie ''The Lion of the Desert,'' produced by Siro-American Akkad.

Further Reading

The religious organization that provided the military base of Omar al-Mukhtar is discussed in E.E. Evans Pritchard, *The Senusy of Cirenaica* (Oxford, 1949). Two other relevant books are in Italian: *Omar al-Mukhtar e la riconquista fascista della Libia* (Omar al-Mukhtar and the fascist reconquest of Libya), by various authors (Milan, 1981); and A. Del Boca, *Gli italiani in Libia: Dal fascismo a Gheddafi* (The Italians in Libya: From fascism to Gheddafi), (Bari, 1988). □

Omar ibn al-Khattab

Omar ibn al-Khattab (died 644) was the second caliph of the Moslems and directed the spectacular Arab conquests and organized the Arab Empire.

Because Omar was one of the most adamant opponents of Mohammed's preaching in Mecca, his dramatically sudden conversion to Islam in 615 is often regarded as a turning point in the career of the Prophet. The fierce loyalty which he gave to Mohammed, both as a warrior in the battles against the Meccans and as an adviser, was reinforced by marriage when his daughter Hafsa married the Prophet.

Nevertheless, in spite of his vigorous support of the Prophet, Omar does not figure prominently in Islamic history until the death of Mohammed in 632, and even then it is as a supporter of Abu Bakr, the first caliph, whose selection Omar imposed on the divided Moslem community by the sheer force of his own personality. Although some modern historians have claimed that Omar was the real power behind the throne during Abu Bakr's short reign (632-634), Omar was careful—if this theory is sound—to stay in the background, perhaps realizing that more vigorous leadership might be resented by the Arab Moslems so soon after the death of their beloved Prophet.

Early Conquests

At any rate, upon Abu Bakr's death in 634, Omar assumed the caliphate in his own right, apparently without opposition. The immediate task confronting him was to direct the two-pronged military campaign (which had been launched in 633 by Abu Bakr) against the Byzantines in Palestine and Syria and the Sassanians in Iraq. In both fields of battle Omar gave new energy to his armies by sending new levies of tribal troops. Thus reinforced, the Syrian army, led by the famous general Khalid ibn al-Walid, captured Damascus in 635 and, in the following year, smashed the

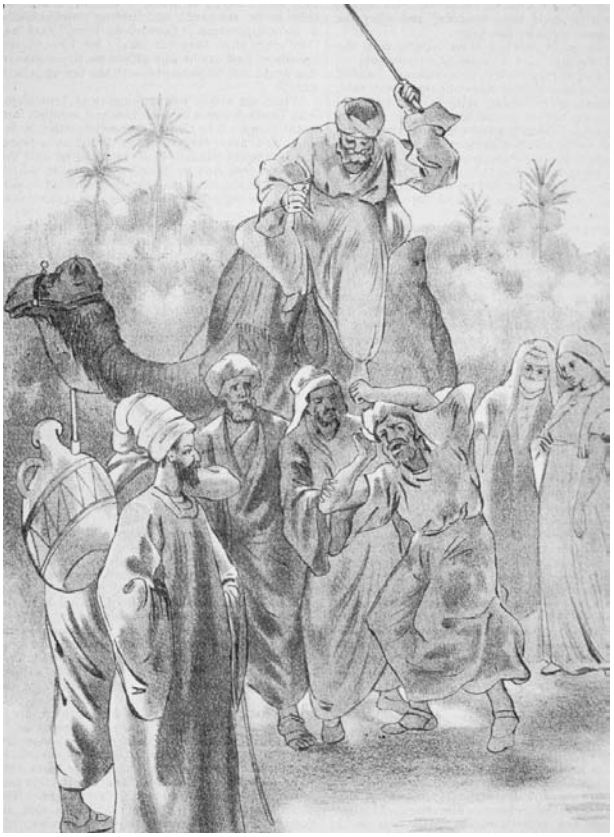

Omar ibn al-Khattab seated on camel

Byzantine army in Syria at the battle of Yarmuk. Further successful campaigns in Syria led to the conquest of Jerusalem in 638. Because Jerusalem was the third holiest city in Islam, after Mecca and Medina, Omar himself visited it as conqueror. Typically, however, he insisted on presenting himself as a simple desert warrior rather than a mighty potentate.

Simultaneously with the conquest of Syria and Palestine, another of Omar's armies was driving the Persian army from Iraq. Here the decisive battle was fought in 636 at Qadisiya, where a Moslem victory left the Sassanian capital of Ctesiphon virtually defenseless and open to plunder by the Arabs. Once the conquest of Syria had been achieved, the Syrian army was free to attack upper Mesopotamia from the west, and it came under the control of the caliphate in 640.

Administrative Reforms

The conquest of such a vast area in such a relatively short time soon created formidable administrative problems for Omar. Since the Arabs had no experience as rulers of an empire, they were forced to rely to a great extent on the bureaucracies created by the Byzantine and Sassanian governments. Nevertheless, Omar is credited with introducing several new administrative practices and institutions which, in conjunction with the customary practice of the conquered lands, gave stability to the Arab occupation and allowed the conquests to maintain their momentum.

Tradition would have it that Omar announced his innovations in a speech made to the Arab military leaders during a lull in the fighting between the battle of Yarmuk and the occupation of Jerusalem. Though this tradition may well be a reconstruction of the gradual evolution of early Moslem policy, it is probable that Omar did lay down guidelines, at least for the solution of pressing problems. Almost all these were related to finances: how to pay the troops and support the Moslem community on a long-term basis without disrupting the economy of the conquered lands.

In general, Omar's solution was to leave the conquered peoples in possession of their lands and their own religion in exchange for the payment of tribute which was to be disbursed in turn by the Moslem government to its armies and citizens. To institutionalize this policy, a divan, or register, was drawn up which regularized the stipends which Moslems were to be paid according to religious and tribal principles. Relations between Moslems and non-Moslems were further stabilized by exempting the latter from military service and guaranteeing them protection in return for the taxes which they paid.

Invasions of Persia and Egypt

Undoubtedly of equal importance to these measures was Omar's decision to establish garrison cities, first in Iraq, and later in Egypt, to administer the newly conquered territory and to serve as bases for the invasion of Persia. In this way, Basra and Kufa were founded by Omar in 635, both of which were to become important centers of Islamic civilization. From these cities Omar launched an invasion of Persia in 640 which was climaxed by the defeat of the Sassanian army at the battle of Nihawand in 642; the resultant collapse of Sassanian power opened Persia to relatively easy conquest.

At the same time as Omar's armies were achieving victory in Persia, still another army was invading Egypt. Between 639 and 642 the Arabs succeeded in driving the Byzantines from Egypt and establishing a Moslem government there. Again Omar's policy of establishing new garrison cities was followed with the founding of al-Fustât, later to become Cairo.

With astonishing speed, Omar succeeded in spreading Arab Moslem rule from Persia to Egypt under his political and religious leadership. He was also able to establish a remarkable degree of unity in the empire through the appointment of provincial officials loyal to him and his principles and by setting a stern example of piety and morality at the capital. He is celebrated in Arabic historiography for his unaffected, rough manner, coupled with devotion to his religion—the prototype of the unspoiled Arab ruler. A Persian slave, outraged by Omar's refusal to reduce a heavy tax, mortally wounded the Caliph in 644 while Omar was leading the prayers. Refusing to name his successor on his deathbed, he established still another precedent by appointing a council to choose the new caliph.

Further Reading

The only biography in English is Muhammad Shibli Numani, *Omar the Great* (Lahore; trans., vol. 1, 1939; rev. ed. 1943; vol. 2, 1957). Detailed studies can be found in William Muir's dated but still useful study *The Caliphate* (1891; rev. ed. by T. W. Weir, 1915), and in Maulana Muhammad Ali, *Early Caliphate* (Lahore; trans. 1932). For general background see Thomas W. Arnold, *The Caliphate* (1924); S. Khuda Bukhsh, *The Caliphate* (1927); Philip K. Hitti, *History of the Arabs* (1937; 10th ed. rev. 1970); Carl Brockelmann, *History of the Islamic Peoples* (1939; trans. 1949); and Bernard Lewis, *The Arabs in History* (1950; rev. ed. 1958). □

Al-Hajj Omar ibn Said Tal

Al-Hajj Omar ibn Said Tal (ca. 1797-1864) was a West African Moslem leader who started a holy war and established a far-reaching empire on the Upper Niger.

Al-Hajj Omar was born in the Futa Toro near the town of Podar on the Senegal River. His father was a Moslem teacher, and young Omar was educated by prominent Moslem scholars of the Tijaniyya brotherhood, one of whom persuaded him to make the pilgrimage to Mecca in 1826.

The pilgrimage, and Omar's subsequent sojourn in Mecca, was the turning point in his life. While in Mecca he completed his religious studies and was initiated into the leadership of the Tijaniyya order, earning the designation of khalifa of the western Sudan. As a result, Omar had access

to the ruling hierarchy throughout the entire Sudan, which was to facilitate his later political career.

On his return journey between 1835 and 1838 Omar visited Bornu and Sokoto, married into the royal families of both states, and learned the tactics of the *jihad,* or holy war. After leaving Sokoto in 1837, he traveled to Macina, where he was given a less friendly welcome by the ruling family, who were members of a rival religious order, the Qadiriyya. Moving on to Ségou, he was imprisoned for a short time before being released and settling finally, in 1838, in the Futa Jallon.

For the next 10 years Omar preached and proselytized in the Futa Jallon, where he acquired a substantial number of loyal supporters. Indeed, his adherents were so numerous, well armed, and well financed that Omar's power became a serious threat to the traditional rulers of the Futa Jallon. In 1849 Omar was forced to move to the town of Dinguiray near the headwaters of the Niger River, from where he launched a series of small wars against the local non-Moslem states.

Holy War

By 1852 Omar believed his forces sufficiently strong to declare holy war against all those who would not accept Islam, and later even against Moslems who would not acknowledge his teachings. During the next decade his troops, the vanguard of which were dedicated Tokolar *talibes* (students of religion) from the Futa Jallon, conquered the lands stretching between the headwaters of the Niger and Timbuktu, creating a unified Tokolar empire which dominated the western Sudan until it was conquered by the French in the last decade of the 19th century.

Omar's objectives during the early years of his empire remain unclear and a subject of controversy. Some scholars believe that he was simply an adventurer and opportunist who desired above all to construct a personal kingdom; others have argued that Omar's primary interests were theological and that he wished only to establish an Islamic state governed by the *Sharia,* or Islamic law, and dedicated to God. Some students believe that his *jihad* was directed primarily at the French who had begun to encroach upon his homeland, the Futa Toro, after 1852, while others argue that he was less interested in the French than he was in conquering the pagan and older Islamic states in the basin of the upper Niger. Omar was probably inspired by all these diverse motives at different times. In any event, before his death in 1864 Omar was able to unite his followers into a formidable military and political force which dominated the western Sudan for another 2 decades before being broken up by the French.

Further Reading

There are solid biographies of al-Hajj Omar in John Spencer Trimingham, *A History of Islam in West Africa* (1962), and Jamil M. Abun-Nasr, *The Tijaniyya: A Sufi Order in the Modern World* (1965). For shorter accounts and background material see Martin A. Klein, *Islam and Imperialism in Senegal: Sine-Saloum, 1847-1914* (1968), and John D. Hargreaves, ed., *France and West Africa: An Anthology of Historical Documents* (1969). □

Omar Khayyam

The Persian astronomer, mathematician, and poet Omar Khayyam (1048-ca. 1132) made important contributions to mathematics, but his chief claim to fame, at least in the last 100 years, has been as the author of a collection of quatrains, the "Rubaiyat."

Omar Khayyam was born in Nishapur in May 1048. His father, Ibrahim, may have been a tentmaker (Khayyam means tentmaker). Omar obtained a thorough education in philosophy and mathematics, and at an early age he attained great fame in the latter field. The Seljuk sultan Jalal-al-Din Malik Shah invited him to collaborate in devising a new calendar, the Jalali or Maliki. Omar spent much of his life teaching philosophy and mathematics, and legends ascribe to him some proficiency in medicine. He died in Nishapur.

Astronomical and Mathematical Works

The product of the efforts of Omar and his two collaborators was a set of astronomical tables entitled *Al-zij al-Malikshahi* after their royal patron. Of this there remains only the table of 100 fixed stars, whose latitude is given for the first year of the Maliki era (1075), and some contradictory descriptions of the Maliki calendar. It is clear that this calendar was intended to retain the basic months of the old Sassanian calendar, in which a year consisted of 12 months of 30 days each plus 5 epagomenal days, with an extra month of 30 days intercalated every 120 years. The intercalation of 30 days in 120 years made the year a Julian year, as in the Julian calendar a day is intercalated every 4 years. The Sassanian and Julian calendars are based on a year of 365.15 days, which is not accurate; Omar and his collaborators devised a modification of the intercalation scheme to overcome this inaccuracy, but the details are obscure.

Omar's work on mathematics is known principally through his commentary on Euclid's *Elements* and through his treatise *On Algebra.* In the commentary he is concerned with the foundations of geometry and, in particular, strives to solve the problems of irrational numbers and their relations to rational numbers, in the process very nearly becoming the first to acknowledge irrationals as real numbers; and he examines Euclid's fifth postulate, the "parallel postulate," which distinguishes Euclidean from non-Euclidean geometry. Omar tried to prove the parallel postulate with only the first four postulates by examining a birectangular quadrilateral. The task was an impossible one, but in the course of his attempted proof Omar recognized the logical results of some forms of non-Euclidean geometry. *On Algebra* is a classification of equations with proofs of each, some algebraic but most geometric. The most original part is found in his classification of cubic equations, which, following Archimedes, he solved by means of intersecting conic sections.

The ''Rubaiyat''

Shortly after Omar's death, collections of *rubaiyat* circulated under his name. These poems consist of 4 lines of 13 syllables each with the rhyme scheme AABA or AAAA; the rhythm within each line is rather free. *Rubaiyat* had been popular in Persia since the 9th or 10th century as occasional verses extemporaneously recited by all classes of persons; they were used both to express a sort of hedonistic appreciation of life and also Sufi mystical experiences.

Omar's *Rubaiyat* is known in the West largely through the rather inaccurate paraphrase translation of Edward FitzGerald (1859), which in any case seems to contain a number of non-Khayyamian verses. FitzGerald considerably distorted the original to make it conform to Victorian romanticism; these distortions and the non-Khayyamian verses have led some to believe that Omar was himself a Sufi mystic. Recent discoveries of early-13th-century manuscripts of the *Rubaiyat,* however, have shown that Omar's poetry follows the other tradition of this form of poetry and celebrates, with humorous skepticism, wit, and poetic skill, the joys of wine and homosexual love.

Further Reading

A biography of Omar Khayyam is Harold Lamb, *Omar Khayyam: A Life* (1934). The most authoritative treatment of his poetry is Arthur John Arberry, ed. and trans., *Omar Khayyam* (1952). On Omar's contribution to mathematics see Seyyed Hossein Nasr, *Science and Civilization in Islam* (1968). □

Jacqueline Lee Bouvier Kennedy Onassis

An internationally famous First Lady, Jacqueline Lee Bouvier Kennedy Onassis (1929-1994) raised her two children after the assassination of President John F. Kennedy in 1963. After a seven-year remarriage she turned to a career as a book editor.

Jacqueline Lee Bouvier Kennedy Onassis was born on July 28, 1929. Her mother was Janet Lee Bouvier, and her father, though named John Vernon Bouvier III, was known by all as Black Jack. Her sister Caroline Lee (who was called Lee) was born four years later. Jackie was a headstrong child who was initially a discipline problem at Miss Chapin's, the fashionable school on Manhattan's east side that she attended as a young girl.

Janet and Black Jack had a troubled marriage and they separated in 1936. They reconciled briefly in 1937 but were divorced in 1940. Jackie lived with her mother, though she did see her beloved father frequently. In 1942 Janet married Hugh Dubley Auchincloss, Jr., who was a lawyer from a prestigious old family. The Auchinclosses were much wealthier than the Bouviers, and Jackie and Lee lived with their mother and her new husband. The Auchinclosses had two more children, Janet, Jr., who was born in 1945, and Jamie, who was born in 1947.

The mother's remarriage created a rift in the family. Though Jackie adored her father, she saw less and less of him, particularly since her mother and stepfather moved their family to Washington, D.C. The summers were spent at the Auchincloss home, Hammersmith Farm, in Newport, Rhode Island. In 1944 Jackie was sent to boarding school at Miss Porter's in Farmington, Connecticut.

Jackie was a beautiful and elegant young woman, and when she made her social debut the Hearst newspaper gossip columnist named her Debutante of 1947. Jackie went on to college at Vassar, where she seemed embarrassed by the notoriety attached to her social success. She was a serious student who worked hard and made the dean's list. She spent her junior year abroad in Paris, which she loved.

Career as a Photographer Ends in Marriage

Jackie returned to the United States and finished college at George Washington University in Washington, D.C. She entered a writing contest sponsored by *Vogue* magazine called the ''Prix de Paris,'' which she won. The winner was to receive a year-long position as a trainee at *Vogue,* spending six months in their New York office and six months in the Paris office. Jackie's parents, especially her stepfather, felt that she had spent a long time in Europe already, and they were concerned that if she took the job she would not return to the United States. At their request Jackie turned down the offer and went to work instead at the *Washington Times-Herald* newspaper as a photographer.

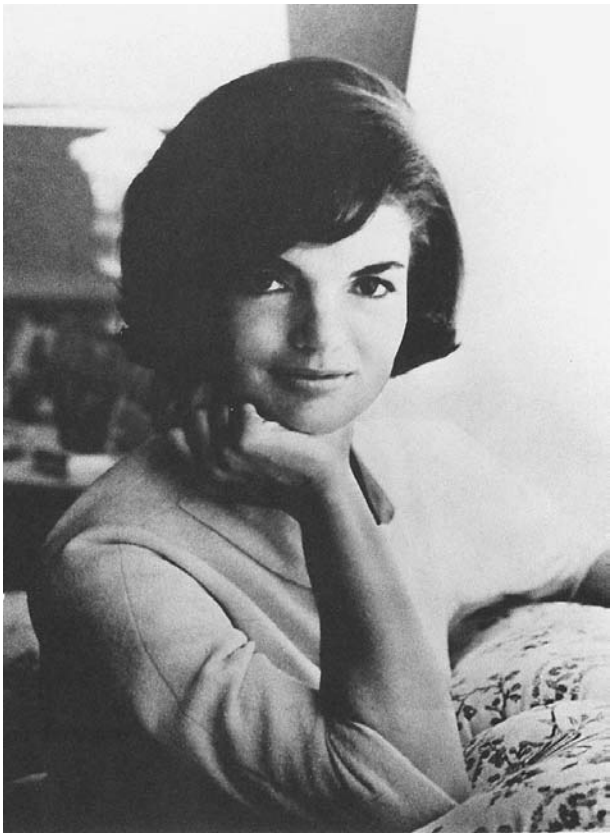

In 1951 Jackie met John Fitzgerald Kennedy for the first time. The next year Kennedy was elected senator from Massachusetts and moved to Washington. The two continued to see each other and became engaged in June 1953. On September 12, 1953, Jacqueline Lee Bouvier married John Fitzgerald Kennedy at an enormous wedding that was the social event of the season. There were 1,300 guests at the reception. The only event that marred the wedding for the bride was the fact that her father, who had become an alcoholic, was incapable of escorting her down the aisle or even of attending the wedding.

Jackie Kennedy was a shy, private woman with little experience in politics or knowledge of politicians, but she was a help to her husband in many ways. She worked with him on his public speaking, helping to develop the charismatic style for which he would become so famous. In 1954 Kennedy had surgery to try to alleviate the constant pain he suffered from a back injury. Jackie spent the recovery period by his side.

In 1956 there was speculation that John Kennedy would be the Democratic vice presidential nominee. Many members of the Kennedy family attended the convention, which was an exciting and exhausting one. Jackie was there to lend her support, despite the fact that she was seven months pregnant. Though Jack Kennedy gave a speech nominating Adlai Stevenson as the Democratic candidate for president, Estes Kefauver was selected as the vice presidential candidate.

On August 23, soon after her husband had left for a short vacation, Jackie went into premature labor. The baby was stillborn, and it was Jackie's brother-in-law Bobby Kennedy who consoled her and made the arrangements for the baby's burial.

In 1957 Jackie suffered another loss when her father died. This was also a difficult period in the Kennedy marriage. Much was rumored at the time and has been written subsequently about the various extramarital affairs that John Kennedy had both before and during his presidency, all of which undoubtedly put a strain on his and Jackie's marriage.

On November 27, 1957, Caroline Bouvier Kennedy was born. Just months after Caroline's birth her father was up for reelection as senator from Massachusetts, and Jackie was active in the 1958 senatorial campaign as well.

Jackie Becomes First Lady

Soon after Kennedy was returned to Washington by his constituents he began to seek the presidential nomination. Jackie campaigned vigorously for her husband until she became pregnant in 1960, and even afterwards continued to help as much as she was physically able until the birth of her son John Jr.

As soon as John Kennedy was elected president, Jackie began working to reorganize the White House so that she could turn it into a home for her children and protect their privacy. At the same time she was well aware of the importance of the White House as a public institution. She formed the White House Historical Association to help her with the task of redecorating the building. She also formed a Special Committee for White House Paintings to further advise her. While as a mother Jackie was interested in protecting her children, as First Lady she felt strongly that the White House was a national monument. She wrote the forward to *The White House: A Historical Guide*. She also developed the idea of a filmed tour of the White House that she would conduct. The tour was broadcast on Valentine's Day 1962 and was eventually distributed to 106 countries.

In April of 1963 the Kennedys announced that Jackie was pregnant. On August 7, 1963, Patrick Bouvier Kennedy was born. He died three days later.

In November of 1963 Jackie Kennedy accompanied her husband on a trip to Texas. She was riding by his side when he was assassinated. In the days that followed John Kennedy's death the image of his widow and children, and the dignity with which they conducted themselves, were very much a part of the nation's experience of mourning and loss. Jackie became an icon and a symbol.

After Leaving the White House

In the years immediately after her husband's death Jackie Kennedy was seen very much in the role of his widow, while at the same time there was constant speculation about whether or not she would remarry. Jackie was actively involved in Bobby Kennedy's bid for election as president in 1968. After his assassination in June 1968 she was again a prominent figure at a very public funeral.

In October 1968 Jackie Kennedy married Aristotle Onassis, a Greek shipping magnate. He was 62 and she was 39. Jackie spent large portions of her time in New York to be with her children. As the years went by, the Onassis marriage was rumored to be a difficult one, and the couple began to spend most of their time apart. Aristotle Onassis died in 1975 and, widowed for a second time, Jackie returned permanently to New York.

In 1975 she began working as a book editor at Viking amidst much speculation about whether or not she would be able to get along with her fellow workers, or if her very presence would make it difficult for the office to function. She quickly adapted to her new job and remained at Viking until she resigned in 1977. In 1978 she took a job as an associate editor at Doubleday Publishing where she continued to work into the 1990s. In 1982 she was promoted to full editor and later became a senior editor.

In 1994 Jackie Kennedy made public the information that she was being treated for non-Hodgkin's lymphoma and that her condition was responding well to therapy. However, the disease proved fatal on May 19, 1994. She is buried next to John F. Kennedy in Arlington National Cemetary.

Further Reading

There are several biographies of Jacqueline Kennedy Onassis, including *Jackie* by Illie Frishauer (1976), *Jacqueline Bouvier Kennedy Onassis* by Stephen Birmingham (1978), *Jackie Oh!* by Kitty Kelly (1978), and A *Woman Named Jackie* by C. David Heymann (1989). □

Juan de Oñate

The Spanish explorer Juan de Oñate (ca. 1549-ca. 1624), although considered a failure by his monarch, deserves to be called the founder of New Mexico. The colony he established eventually became one of Spain's most important northern outposts.

Juan de Oñate was born in Mexico. His father, Don Cristóbal de Oñate, was one of the discoverers and developers of the rich Zacatecan mines and a wealthy and influential citizen. Little is known of Juan de Oñate's early life, although he claimed to have helped develop the mines in the San Luis Potosi district and to have served with Viceroy Luis de Velasco in wars against the hostile Indians of northern Mexico. He married Doña Isabel de Tolosa, granddaughter of Hernán Cortés and great-granddaughter of the last Aztec ruler, Montezuma II.

In 1583 the combined effects of the voyage of Sir Francis Drake to California and continual pleas of the Church to establish missions among the Pueblo Indians led Philip II of Spain to issue a royal order for the ''discovery, pacification and settlement of the province of New Mexico.'' Revived stories of rich mineral deposits in the north excited great interest, and many applied to lead the expedition, hoping to gain wealth and fame. Finally, in 1595, Oñate received the contract on the provision that he raise a force of 200 men and undertake most of the expenses of colonization. In return the King named Oñate governor and *adelantado* of New Mexico.

After numerous delays, the expedition, consisting of about 400 persons, left Santa Bárbara in January 1598. In May the party crossed the Rio Grande at El Paso and moved north along the trail known as the Jornada del Muerto to a point above present-day Santa Fe where they established San Juan de los Caballeros. During the next few years the tiny colony struggled for existence. Oñate and his captains undertook several expeditions, including one north into Kansas and another west to the Gulf of California, but they discovered no new civilizations, nor were they able to find the elusive mineral wealth of the region.

Meanwhile, the Indians became increasingly hostile. The Ácoma Pueblo rose in a revolt which Oñate suppressed only with great bloodshed. Despite Oñate's best efforts, the colony did not prosper, and the people blamed the governor for all their troubles. In 1607 Oñate, noting that he had already spent 400,000 pesos on New Mexico, asked to be relieved of the governorship. He returned to Mexico about 1609 to answer charges of maladministration. Convicted of disobedience of orders and mistreatment of the Indians and colonists, Oñate appealed the verdict and may have been successful in obtaining a pardon before his death.

Further Reading

The best books on Oñate are George P. Hammond, *Don Juan de Oñate and the Founding of New Mexico* (1927), and *Don Juan de Oñate: Colonizer of New Mexico,* edited and translated by George P. Hammond and Agapito Rey (2 vols., 1953). Gaspar Pérez de Villagrá, *History of New Mexico* (1933), is an interesting contemporary account by one of the New Mexican colonists. See also Paul Horgan, *The Habit of Empire* (1939).

Additional Sources

Simmons, Marc., *The last conquistador: Juan de Oñate and the settling of the far Southwest,* Norman: University of Oklahoma Press, 1991. □

Eugene O'Neill

Eugene O'Neill (1888-1953) was among the foremost dramatists of the America theater. His main concern was with the anguish and turmoil that wrack the spirits of sensitive people.

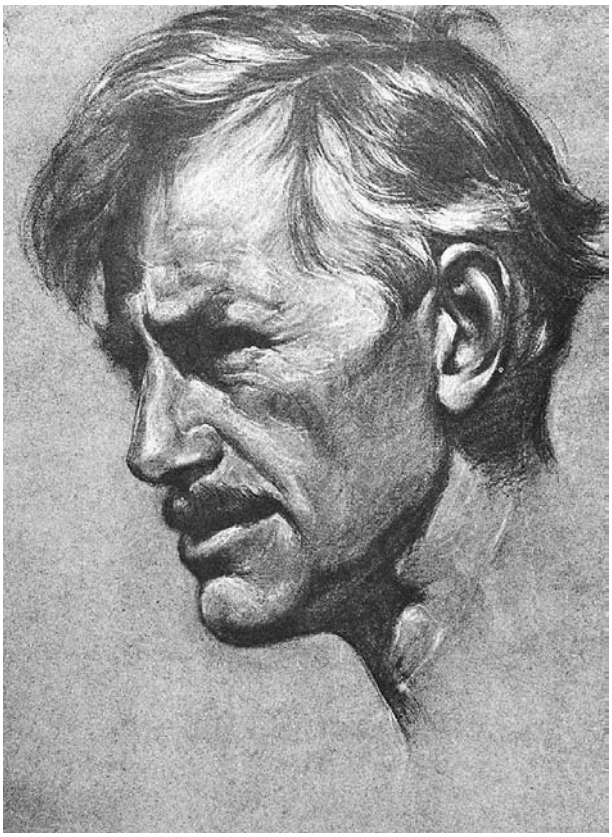

Eugene O'Neill set out to create meaningful drama in America at a time when the barriers against it were significant. Although outstanding dramatists were getting productions throughout Europe, American dramatists were locked into standard commercial practices by the monopolistic forces controlling the theater. As a result, by the time of O'Neill's first production (1916), the American theater was a quarter century behind European theater. Twenty years later, when O'Neill received the Nobel Prize for literature, America had assumed a leadership position in world drama; O'Neill was preeminent in this rise.

Eugene O'Neill was born on Oct. 16, 1888, in New York City at a hotel on Broadway. His father was James O'Neill, an outstanding romantic actor. Eugene's mother was Ella Quinlan. Eugene had two brothers, James, Jr. (born 1878), and Edmund (born 1883). Edmund's death 2 years later brought deep feelings of guilt into the family.

Eugene spent his first 7 years on tour with his parents. A succession of dreary hotel rooms and a mother addicted to drugs left their impact upon him. He also received a total exposure to theater.

From the age of 7 to 12, Eugene was taught by nuns. His next 2 years were spent under the Christian Brothers. When he rebelled against any further Catholic education, his parents sent him to Betts Academy in Connecticut for high school. He was also learning about life at this time under the guidance of his brother, Jamie, who ''made sin easy for him.'' Eugene's formal education ended with an unfinished year at Princeton University in 1907. By this time his three main interests were evident: books, alcohol, and prostitutes.

O'Neill worked halfheartedly for a mail-order firm until the fall of 1908. In 1909 he secretly married Kathleen Jenkins before leaving on a mining expedition to Honduras, where he contracted malaria. Returning in April 1910, he revealed his marriage because of Kathleen's pregnancy. Eugene O'Neill, Jr., was born the next month.

O'Neill shipped out as a seaman in 1910 and did odd jobs in Buenos Aires, spending almost 6 months as a panhandler on the waterfront before going to sea again. Back in New York in 1911, he spent several weeks drinking in Jimmy the Priest's saloon before shipping out to England. He returned in August to his old hangout. Almost half his published plays show his interest in the sea.

In 1912 O'Neill hit bottom. His marriage was dissolved, his attempt at suicide failed, and he contracted tuberculosis. But he also decided to become a dramatist. He was released from the sanitarium in June 1913.

Early Plays

Tall and thin, dark-eyed and handsome, with a brooding sensitivity, O'Neill was a man of many paradoxical qualities. Though he was ready to work, he was by no means ready to change his way of living completely. During the next year he wrote prolifically. Except for *Bound East for Cardiff,* these early plays are finger exercises. With his father's aid, five of these one-act plays were published in 1914. On the basis of this work and with the assistance of the critic Clayton Hamilton, O'Neill joined George Pierce Baker's playwriting class at Harvard in September 1914.

O'Neill planned to return to Harvard in the fall of 1915 but ended up instead at the ''Hell Hole,'' a combination hotel and saloon in New York City, where he drank heavily

and produced nothing. He next joined the Provincetown Players on Cape Cod in Massachusetts. The Players' production of *Bound East for Cardiff* in 1916 signaled a new era in American drama. By the end of 1918, the Players had produced 10 of O'Neill's plays. Such excellent exposure, combined with the support of the critic George Jean Nathan, rocketed O'Neill into prominence. His plays of the sea were most successful, particularly *Bound East for Cardiff* (1916), *In the Zone* (1917), *The Long Voyage Home* (1917), and *The Moon of the Caribbees* (1918), which are sometimes produced together under the title of *S.S. Glencairn*.

In his early writing O'Neill concentrated heavily on the one-act form. His apprenticeship in this form culminated in great success with the production of his full-length *Beyond the Horizon* (1920), for which he won his first Pulitzer Prize. The play is definitely indebted to the one-act form in its structure. Although the drama is essentially naturalistic, O'Neill elevated both characterization and dialogue, and for the first time, by adding a poetic and articulate character, he gave himself the opportunity to reach high dramatic moments.

In 1918 O'Neill married Agnes Boulton. They had a son, Shane, and a daughter, Oona. Meanwhile, O'Neill met his son Eugene, Jr., for the first time in 1922, when the boy was 12 years old. O'Neill's family died in close succession: his father (1920), mother (1922), and brother (1923). Following this tumult, his marriage was troubled; O'Neill had fallen in love with Carlotta Monterey. In 1928 he left Agnes Boulton, divorced in 1929, and soon married Carlotta.

In spite of pressures in his personal life, O'Neill was incredibly productive. In the 15 years following the appearance of *Beyond the Horizon,* 21 plays were produced. Always daring in his conceptions, always willing to experiment, he brought forth both brilliant successes and atrocious failures.

The Successes

O'Neill's successful plays reveal interesting experimentation—apart from *Anna Christie* (1921), a rather standardly organized and realistic play with some romantic overtones which was awarded a Pulitzer Prize, and *Ah, Wilderness!* (1933), a surprisingly nostalgic comedy unique in the O'Neill canon (both were later adapted to the musical stage). *The Emperor Jones* (1920) is a superb theatrical piece in which Brutus Jones moves from reality, to conscious memories of his past, to subconscious roots of his ancient heritage, as he flees for his life. The play ends in the reality of his death. Another expressionistic piece, *The Hairy Ape* (1922), traces the path of a burly stoker shocked into self-awareness by a decadent society woman, as he tries to find out where he belongs in the world.

Two plays deal with the human propensity to hide behind masks. In *The Great God Brown* (1926), masks are actually used. On his death, Dion Anthony wills his mask to William Brown, who then lives under the impact of dual masks. In *Strange Interlude* (1928), a massive treatment of the many roles of women as seen in the life of Nina Leeds, O'Neill used spoken ''asides'' (interior monologues) to disclose his characters' hidden and normally unspoken thoughts. For this play he received his third Pulitzer Prize.

The final successes stem from O'Neill's desire to reach the essence of tragedy. In *Desire under the Elms* (1924), he probed the tumult of passions burning deep on a New England farm. The peace which Eben and Abby find in their love is decidedly convincing. Ephraim's obdurate persistence also carries the ring of universal truth. *Mourning Becomes Electra* (1931), also set in New England, is O'Neill's version of Aeschylus's *Oresteia*. The ancient guilt of the house of Atreus is converted into Freudian terms in the depiction of the Mannon family. O'Neill's ''Electra,'' Lavinia, is powerfully characterized, and her final expiation is a moving end to a most worthy play.

Mixed Receptions and Disasters

A grim and repulsive drama, *Diff'rent* (1920), a rather psychopathic portrait of a sexually obsessed woman, garnered mixed reviews. *The Straw* (1921), a story of love and selfishness dating back to O'Neill's experiences in the sanitarium, was generally accepted. Though *All God's Chillun Got Wings* (1924) received tremendous publicity before its opening, O'Neill failed to deeply penetrate the realms of myth and bigotry. However, he did achieve a Job-like quality for the black husband. Babbitt and Marco Polo were aligned in a satiric and poetic expression in *Marco Millions* (1928). The play's best aspect is its pageantry; the poetry is somewhat disappointing.

Lazarus Laughed (1928) was not produced commercially in New York. Essentially a religious-philosophical epic, the play has some interesting scenes but a ponderous, turgid style.

Eight plays were disasters: *Chris Christopherson* (1920), *Gold,* (1921), *The First Man* (1922), *Welded* (1924), *The Ancient Mariner* (1924), a dramatization of Coleridge's poem, *The Fountain* (1925), *Dynamo* (1929), and *Days without End* (1934).

Later Life

Carlotta Monterey brought a sense of order to O'Neill's life. His health deteriorated rapidly from 1937 on, but her care helped him remain productive, though their marriage was not without furor.

In addition to the physical and psychological burdens of his poor health, O'Neill was also disturbed by his continued inability to establish relationships with his children. Eugene, Jr., died by suicide in 1950. Shane became addicted to drugs. Oona was ignored by her father after her marriage to actor Charlie Chaplin. The tragic lack of communication for which O'Neill had accused his father was a major flaw in his own relationships with his children. Indeed, he even excluded Shane and Oona from his will. When O'Neill knew that death was near, one of his final actions was to tear up six of his unfinished cycle plays rather than have them rewritten by someone else. These plays, tentatively entitled ''A Tale of Possessors Self-dispossessed,'' were part of a great cycle of 9 to 11 plays which would follow the lives of one family in America. O'Neill's

health prevented him from completing them. He died on Nov. 27, 1953.

Last Plays

With the exception of *The Iceman Cometh* (1946), all of O'Neill's late works received their New York production after his death. *The Iceman Cometh,* with its exhibition of pipe dreams in Harry Hope's saloon, fascinated audiences and overcame almost universal complaints about its length. *Long Day's Journey into Night* (1956), autobiographical in its totality, devoid of theatrical effects, utterly scathing in its insistence on truth, showed O'Neill at the height of his dramatic power. It received the Pulitzer Prize.

A Moon for the Misbegotten (1957) and *A Touch of the Poet* (1958), inevitably measured against the brilliance of *Long Day's Journey into Night,* were found to be of a lesser magnitude. In *A Moon for the Misbegotten ,* O'Neill focuses on his brother Jamie. Among all his late plays with their searching realism, *A Touch of the Poet* has the strongest elements of romantic warmth. *Hughie* (1964) offers nothing new in its treatment of illusion. *More Stately Mansions* (1967), a sequel to *A Touch of the Poet,* is not outstanding.

Further Reading

Barbara and Arthur Gelb, *O'Neill* (1962), is the indispensable biography. Doris Alexander, *The Tempering of Eugene O'Neill* (1962), and Louis Sheaffer, *O'Neill, Son and Playwright* (1968), give effective biographical pictures of O'Neill's development period. Agnes Boulton, *Part of a Long Story* (1958), is an account by O'Neill's first wife, and Croswell Bowen, *The Curse of the Misbegotten* (1958), was written with the assistance of O'Neill's son Shane.

Of the numerous critical assessments of his work, particularly valuable are Sophus Keith Winther, *Eugene O'Neill: A Critical Study* (1934; 2d ed. 1961); Edwin A. Engel, *The Haunted Heroes of Eugene O'Neill* (1953); and Doris V. Falk, *Eugene O'Neill and the Tragic Tension* (1958). Interesting criticisms are in Oscar Cargill, N. Bryllion Fagin, and William J. Fisher, *O'Neill and His Plays* (1961), and John Gassner, *O'Neill* (1964). Also worth attention are Barrett H. Clark, *Eugene O'Neill: The Man and His Plays* (1926; rev. ed. 1947); Clifford Leech, *Eugene O'Neill* (1963); and Frederic Carpenter, *Eugene O'Neill* (1964). Jordan Y. Miller, *Eugene O'Neill and the American Critic* (1962), is a most helpful bibliographic work.

For background the following books are recommended: Montrose J. Moses, *The American Dramatist* (1911; rev. ed. 1925); Isaac Goldberg, *The Theatre of George Jean Nathan* (1926); and Joseph Wood Krutch, *The American Drama since 1918* (1939; rev. ed. 1957). □

Terence Marne O'Neill

Prime minister of Northern Ireland from 1963 to 1969, Terence O'Neill (1914-1990) strived to achieve a reconciliation between Catholics and Protestants. However, his efforts proved ineffectual and he resigned from office.

Captain Terence Marne O'Neill, created Lord O'Neill of the Maine in 1970, came from an impeccable Anglo-Irish establishment family which included the ancient O'Neills of Ulster and the English Chichesters, a leading family in the same area since the seventeenth century. Educated privately and at Eton, he served throughout World War II in the Irish Guards, the same regiment as his father, who was killed in December 1914, three months after his son's birth.

His upbringing on the fringes of a great family with the strong influences of private school and army molded his character and outlook, and he was later to find it difficult to relate to the ordinary people of Northern Ireland. Familiar with top Unionist circles from family visits, his first protracted residence in the province was after 1946 when he was nominated—and returned unopposed—to the Northern Ireland Parliament for the constituency of Bannside, County Antrim.

Under the premiership of Sir Basil Brooke (created Lord Brookeborough in 1952), he served as parliamentary secretary to the minister of health (1948-1952), deputy speaker of the House of Commons (1953-1956), and minister of home affairs briefly in 1956. He then became minister for finance in 1956, serving in that office until he succeeded Brookeborough as prime minister in 1963.

Although confirmed as party leader and prime minister by party and Unionist council members in 1963, O'Neill was not the unanimous choice, and his determination to bring political reform to a somewhat backward and conser-

vative area met resistance from the beginning. Northern Ireland was already embarked on a program of economic transformation from old to new industry and was experiencing modernization in almost every sphere of social life, especially in health, education, and welfare. O'Neill realized the need to accompany these changes with matching political progress to heal sectarian differences, to improve the democratic processes, and to remove discriminating practices in such areas as employment, housing, and local government where for historical reasons these still persisted. His vision of economic and social modernization could be widely shared, but his insistence on equal opportunity throughout the political and social system seemed to threaten the Unionist monopoly of power, and to some even the stability of the union of Northern Ireland with Britain. His inability to reassure his own supporters on the one hand or to win over traditional opponents on the other eventually brought his premiership to an end in 1969.

His courageous, if not always sensitive, efforts must be applauded. He inaugurated better relations with the Irish Republic, receiving Prime Minister Sean Lemass in Belfast in January 1965 and soon paying a return visit. He looked, equally, for a better accommodation of the political ambitions of Northern Ireland's own Roman Catholic (and traditionally nationalist) community: a community increasingly better educated and prosperous under the postwar economic and social development of the province. To both trends die-hard Unionists (some within his own cabinet, including Brian Faulkner and William Craig) and more extreme Protestants, especially the Reverend Ian K. Paisley, took increasing exception, while the bane of contemporary Ireland—the persistent celebration of divisive anniversaries—provided ample opportunity to create trouble.

In 1966 the 50th anniversary of Dublin's 1916 uprising gave traditional opponents of Unionism the chance to demonstrate; then in 1967 more modern expression to non-Unionist discontent was given by the founding of the Northern Ireland Civil Rights Association. Annual Orange marches became increasingly the focus of Unionist discontent at concessions to ''disloyal'' elements of the population, and open conflict grew until violence burst onto the streets in October 1968. Two months later O'Neill announced a reform program: a points system of public housing allocation; an ombudsman; the end of the business vote in local council elections; a review of security legislation; and the establishment of a Londonderry Development Commission.

Amid growing Unionist division O'Neill held an election in February 1969, appealing to voters directly and in many cases supporting his own candidates against hardline official Unionist party nominees. The outcome did not provide a sufficiently strong base from which to proceed with further reforms (the existing package proved quick to anger extreme Protestant Unionists, but slow to confer benefit on moderate Catholic citizens) and on April 28, 1969, O'Neill resigned as premier. He did succeed, as a last achievement on April 23, in reforming the local council franchise to bring it into line with the rest of the United Kingdom (''one man one vote'').

O'Neill, with his wife Jean (née Whitaker; they were married in 1944 and had two children), lived largely in England after his retirement from politics. In retrospect it might be fair to say that he was the wrong man with the right ideas: that he lacked the political sensitivity and dexterity to sustain the balancing act of encouraging Catholic hopes while at the same time allaying Protestant fears. He was ill-served by a Unionist Party traditionally based upon the sectarian domination of Protestant over Catholic, backed up by an Orange Order less concerned with constitutional defense than anti-Catholic attack. The Orange Order was sufficiently decentralized in organization for autonomous constituencies to frustrate liberalization from the center. O'Neill was unable to rise above these traditional elements and the religious extremism that accompanied them and in the end became a victim of their combined wrath.

Further Reading

The Autobiography of Terence O'Neill (1972); also the autobiographical *Ulster at the Crossroads* (1969), which has an introduction by John Cole; O'Neill's premiership is covered in F. S. L. Lyons' *Ireland since the Famine* (1971); Patrick Buckland, *A History of Northern Ireland* (1981); and David Harkness, *N. Ireland since 1920* (1983); P. Bew, P. Gibbon, and H. Patterson, *The State in Northern Ireland 1921-72* (1979); an outline of his career is contained in W. D. Flackes, *Northern Ireland: A Political Directory 1968-83* (1983); and in D. J. Hickey and J. E. Doherty, *A Dictionary of Irish History since 1800* (1980); *New York Times,* June 14, 1990. □

Thomas P. O'Neill

After a 16-year career in the Massachusetts legislature, Thomas P. ''Tip'' O'Neill (1912-1994) won election as a Democrat to the U.S. House of Representatives in 1952. He was easily re-elected thereafter, rising to majority whip, then majority leader, and finally to Speaker of the House, 1977-1987.

Thomas Philip O'Neill, Jr., was born in Cambridge, Massachusetts, on December 9, 1912, the third child of Thomas P. and Rose Ann Tolan O'Neill. His father was a bricklayer and a professional politician, serving on the Cambridge City Council and then as sewer commissioner for that city. Young O'Neill, a rabid baseball fan, acquired the nickname ''Tip'' after a major league ballplayer also named O'Neill.

His mother having died within nine months of his birth, ''Tip'' was raised by his father with the help of a housekeeper before his father remarried. A mediocre student at the St. John's parochial school but a social leader, ''Tip'' dreamed of becoming mayor of Cambridge (a goal befitting his father's oft-repeated maxim, ''all politics is local''). At 15 O'Neill worked locally in the presidential campaign of fellow Irish Catholic Al Smith.

After brief experience as a truck driver, O'Neill enrolled in 1933 at Boston College, where he pursued a liberal

arts education while continuing to drive a truck and supplementing his income by skillful poker-playing. Following graduation in 1936 he found law school not to his liking and embarked directly on a political career.

Professional Politician

After experiencing the only electoral defeat he would ever suffer (for Cambridge City Council, while a college senior), O'Neill won election to the Massachusetts State House of Representatives as a Democrat in 1936. With his party vastly outnumbered, he could do little but concentrate on patronage—which he did, arranging for the hiring of hundreds of his constituents for public service work. In these early years O'Neill worked between legislative sessions in the Cambridge city treasurer's office.

In June 1941 he married former schoolmate Mildred Anne Miller, with whom he had five children: Rosemary, Thomas P. III (later lieutenant governor of Massachusetts), Susan, Christopher, and Michael. He improved his financial situation in the 1940s when, evicted from his city job by political rivals, he entered into the insurance business—an enterprise he continued for over two decades. He did not serve in the military during World War II, originally receiving exemption to serve in the legislature and then receiving a physical deferment due to mild diabetes.

Popular among party colleagues in the state legislature, in 1946 O'Neill was elected House minority leader. (That same year he unsuccessfully supported a friend against young John F. Kennedy for the Democratic House nomination in his home congressional district.) As minority leader O'Neill's greatest achievement was helping to organize a successful strategy in 1948 to elect a Democratic majority to the Massachusetts lower house. The Democrats' narrow victory made O'Neill the youngest Speaker in the history of the Massachusetts legislature. He was a highly effective Speaker, proving adept at ''headcounting,'' producing strong party unity, and helping ensure passage of the new Democratic governor's so-called ''Little New Deal.'' Respected for his fairness, the affable O'Neill was willing to apply pressure, when necessary, to keep his troops in line. In 1950 he again masterminded the Democrats' statewide victory. Both he and other Democrats expected he would ultimately become governor.

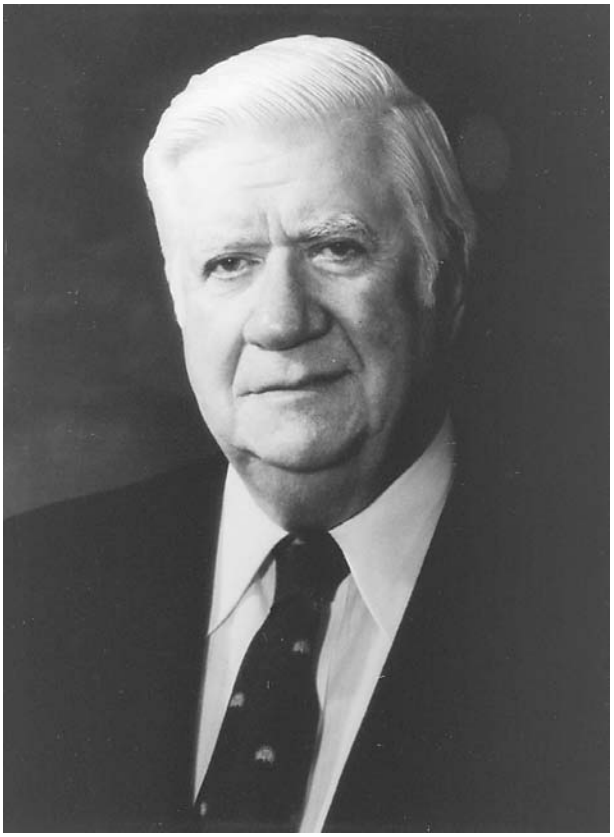

A Long-time Congressman

In 1952 O'Neill succeeded to John Kennedy's House seat (as Kennedy advanced to the Senate) after winning a hard-fought primary—the last close electoral contest he would face. As a protege of House Majority Leader John McCormack, also of Massachusetts, he rapidly gained access to the inner circle of power in the House. Through the sponsorship of McCormack and powerful Speaker Sam Rayburn, O'Neill was placed in 1955 on the important Rules Committee—as a ''loyalist'' of the House Democratic leadership. Over the next several years he attained little national visibility but gained a reputation as a shrewd and helpful master of internal House process and a staunch party regular—a ''politician's politician.''

Democratic control of the White House in the 1960s enabled O'Neill to play a constructive role as he helped to pass the New Frontier and Great Society legislative programs. His only significant rebellion against the Democratic administrations was on the federal school-aid bill, which he opposed.

In 1967 O'Neill revised his image as an unwavering party loyalist by becoming the first ''establishment'' Democrat to break with President Johnson over the Vietnam War, even backing the anti-war candidacy of Senator Eugene McCarthy for the 1968 presidential nomination. By the early 1970s this stance, combined with his support for a number of House procedural reforms, won him a unique reputation as an old-style politician with reform sympathies. He was thus a popular choice when selected in 1971 by a new Democratic House leadership team to be majority whip.

In less than two years O'Neill rose to the post of majority leader, after the incumbent (Representative Hale Boggs) disappeared and was presumed dead in an airplane crash. As he had done as majority whip, O'Neill brought energy to this new post, eclipsing the indecisive Carl Albert, Speaker of the House during much of the 1970s. Remaining a strong partisan, O'Neill took a cautious line during the Watergate crisis. Still, he was a powerful force in urging his colleagues to prepare for impeachment proceedings against President Nixon in early 1974. After Nixon's resignation O'Neill actively supported legislative initiatives to limit the budget and war-making powers of the presidency. Toward Nixon's successor, his old friend Gerald Ford, O'Neill was personally cordial but politically uncompromising. His deep instinct

for the underdog, however, led him to avoid criticizing Ford when the latter gave Nixon a full pardon.

Speaker of the House

When O'Neill succeeded Albert as Speaker in 1977 (without opposition), a new president of his own party moved into the White House: Jimmy Carter. Opposites in personality and divided over the necessity of compromise between Congress and the White House (O'Neill had always thought compromise the essence of politics), O'Neill and Carter nevertheless developed a friendly relationship. The Speaker loyally backed Carter's policies in the House, helping to pass both the president's energy package and a bill creating a Department of Education. O'Neill advised Carter to pay more attention to the domestic problems of inflation and energy shortages and believed, with other traditional liberals, that the president was too conservative in his policies. Yet when Edward Kennedy challenged Carter for the 1980 Democratic nomination, O'Neill remained neutral and eventually served as chairman of the 1980 convention controlled by the president's supporters. During his first years as Speaker one of O'Neill's most notable achievements was passage of a strong code of ethics for House members.

Republican successes in the 1980 elections greatly altered O'Neill's situation. With Ronald Reagan in the White House and the Senate under Republican Party control, the Speaker stood as the top-ranking elected leader of his party. Never a television personality, he made himself very accessible to the press and increasingly spoke out on the major issues. It was as party strategist, however, that he had greatest impact. Unsuccessful in his efforts to block Reagan's sharp reductions in domestic spending and ''supply side'' tax reductions in 1981, O'Neill kept fellow Democrats from agreeing to a bipartisan compromise on the troubled Social Security System, thereby keeping the subject alive as an issue (along with the 1981 tax measure) for the upcoming congressional elections. The Democrats' strong showing in 1982 vindicated the strategy.

O'Neill enjoyed greater power and prestige in dealing with the Reagan administration after 1982. The president then lacked the working majority of Republicans and conservative Democrats that he had relied on previously and thus had to be more accommodating towards the Speaker and his followers. In early 1984, however, O'Neill announced he would seek only one more House term. Winning re-election easily (as he had for 30 years), he resumed his role as leader of the opposition as Reagan began his second term. Truly a transitional figure between the old politics and the new, he was rated among the strongest House Speakers in history upon his retirement in 1987.

O'Neill's memoirs, *Man of the House* (1987), written with William Novak, became a best-seller. He also wrote *All Politics is Local,* with Gary Hymel. (1994) Tip O'Neill died in Boston, at the age of 82.

Further Reading

The only book-length treatment of O'Neill's life was Paul Clancy and Shirley Elder, *Tip: A Biography of Thomas P. O'Neill, Speaker of the House* (1980). Jimmy Breslin's *How the Good Guys Finally Won* (1975) discussed at length O'Neill's role in House activities related to Watergate. In 1987 O'Neill with William Novak wrote *Man of the House: The Life and Political Memoirs of Speaker Tip O'Neill.* □

Ong Teng Cheong

Singapore's fifth president, Ong Teng Cheong (born 1936) took office in 1993. It was the climax of Ong's 21-year career as a member of Parliament (MP), cabinet minister, party chairman, and trade union chief.

Ong Teng Cheong was born in Singapore on January 22, 1936. He was educated at the Chinese High School in Singapore and proceeded to the University of Adelaide in Australia, to study architecture. He graduated with a bachelor's degree in architecture in 1961 and worked as an architect in Adelaide for two years before returning to Singapore in 1964. While in Adelaide he married Ling Siew May, also an architect. Ong worked as an architect in the private sector for nearly two years after returning to Singapore. In September 1965 he left for the United Kingdom to pursue a post-graduate degree in town planning at the University of Liverpool on a Colombo Plan scholarship. He obtained his master's degree in civic design (town planning) in 1967.

Ong returned to Singapore in 1967 and joined the planning department of the ministry of national development. However, he was soon sent to the United Nations Development Program (UNDP) special fund for assistance in urban renewal and development project, where he participated in the formulation of a long-term comprehensive concept plan for guiding the future physical development of his country. He had also led teams of planners in designing Telok Blangah new town and in conducting a comprehensive study of central area transportation and land use, with emphasis on the mass rapid transit (MRT). Ong left the civil service in 1971 to work as an architect and town planner in the private sector until June 1975, when he was appointed as senior minister of state for communications.

Ong's interest in community service began in the late 1960s when he assisted Hwang Soo Jin, then member of Parliament (MP) for Jalan Kayu, in his constituency work. However, his political career began after the September 1972 general election, when he was elected MP for Kim Keat constituency after winning 74 percent of the valid votes cast. Ong was among the first batch of ten People's Action Party (PAP) candidates elected into Parliament in 1972 to replace the old guard. After that he was returned as the MP for Kim Keat in 1976, 1980, 1984, and 1988. In 1991 the Kim Keat constituency became part of Toa Payoh Group Representation Constituency (GRC), but Ong succeeded in retaining his parliamentary seat.

After serving three years as senior minister of state for communications, Ong was appointed minister for communications in July 1978. He had been appointed acting minis-

ter for culture earlier in September 1977 and continued with this additional portfolio until 1980, when he was made minister for communications and labor. As minister for communications he had been concerned with the need for a mass rapid transit system and initiated detailed feasibility studies and visits to other countries. He succeeded in persuading his cabinet colleagues that Singapore needed the MRT system to improve its public transportation. During the launching of the MRT at Toa Payoh Station in November 1987, Ong said: ''For me, this [the MRT] has been a 20-year love affair, from conception to delivery.''

In January 1981 Ong was elected chairman of the PAP central executive committee. In May 1983 Ong was made minister without portfolio and was elected secretary-general of the National Trades Union Congress (NTUC), the country's largest trade union. During the 1985 economic recession he was able to convince workers that wage restraint was necessary. In the same year he became chairman of the Singapore Labour Foundation (SLF) and, in that role, was responsible for setting up such social and recreational facilities as the NTUC Club, the NTUC Pasir Ris Resort, and the Orchid Country Club.

In 1985 Ong was appointed second deputy prime minister. In 1990 he became deputy prime minister. Thus, when Ong resigned from the PAP in August 1993 to contest the presidential election, he wore four important hats: deputy prime minister, chairman of the PAP central executive committee, secretary-general of the NTUC, and chairman of the SLF. What greatly interested Ong was amendment number 3 to the constitution, passed by Parliament on January 3, 1991. The new law changed the institution of the presidency from a ceremonial role to an elected position with powers over government budgets and key appointments in the public service.

In endorsing Ong as its choice in the presidential election in August 1993, the *Straits Times,* the major English-language newspaper in Singapore, wrote: ''He has what it takes to shape the elected presidency in the nation's best interest.''

Further Reading

Most of Ong Teng Cheong's speeches from 1978 onward have been published in *Speeches,* a publication of the information division of the Ministry of Communications and Information in Singapore. However, since December 1990 *Speeches* has been published by the Ministry of Information and the Arts. Ong's most famous speech, ''Bridging the perception gap,'' which was given on July 26, 1992, in his capacity as PAP chairman, can be found in *Petir* (August 1992). For more information on Singapore see Stella R. Quah and Jon S.T. Quah, compilers, *Singapore* (1988), which contains 764 annotated references; and Kernial S. Sandhu and Paul Wheatley, editors, *Management of Success: The Molding of Modern Singapore* (1989), which has over 40 chapters on various aspects of life in Singapore. □

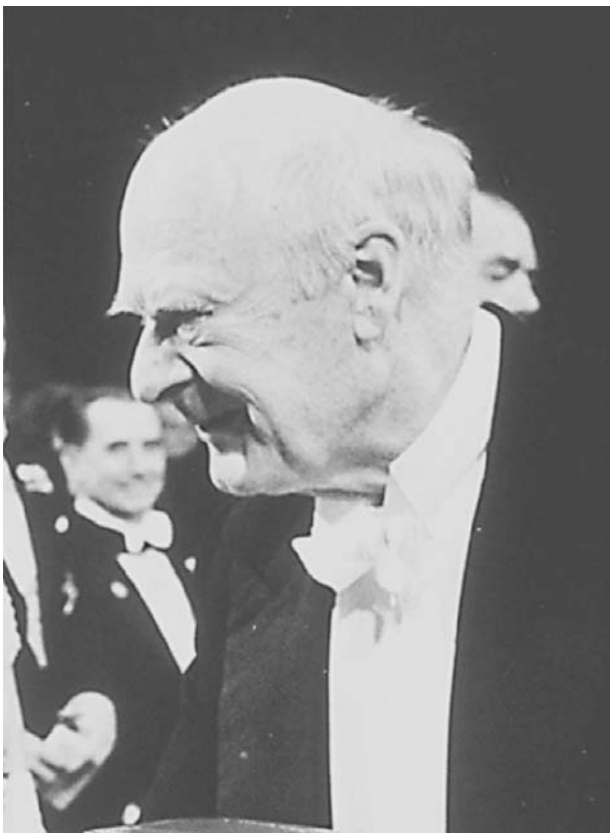

Lars Onsager

Lars Onsager (1903-1976) made significant contributions to chemistry, including his developments in the Debye-Hückel theory of electrolytic dissociation and his work with non-reversable systems. He received the 1968 Nobel Prize in Chemistry.

Born in Norway, Lars Onsager received his early education there before coming to the United States in 1928 to do graduate work at Yale University. After receiving his Ph.D. in theoretical chemistry he stayed on at Yale and ultimately spent nearly all of his academic career at that institution. Onsager's first important contribution to chemical theory came in 1926 when he showed how improvements could be made in the Debye-Hückel theory of electrolytic dissociation. His later (and probably more significant) work involved non-reversible systems —systems in which differences in pressure, temperature, or some other factor are an important consideration. For his contributions in this field, Onsager received a number of important awards including the Rumford Medal of the American Academy of Arts and Sciences, the Lorentz Medal of the Royal Netherlands Academy of Sciences, and the 1968 Nobel Prize in Chemistry.

Lars Onsager was born in Oslo (then known as Christiania), Norway, on November 27, 1903. His parents were Erling Onsager, a barrister before the Norwegian Supreme

Court, and Ingrid Kirkeby Onsager. Onsager's early education was somewhat unorthodox as he was taught by private tutors, by his own mother, and at a somewhat unsatisfactory rural private school. Eventually he entered the Frogner School in Oslo and did so well that he skipped a grade and graduated a year early. Overall, his early schooling provided him with a broad liberal education in philosophy, literature, and the arts. He is said to have become particularly fond of Norwegian epics and continued to read and recite them to friends and family throughout his life.

In 1920, Onsager entered the Norges Tekniski Hoslashgskole in Trondheim where he planned to major in chemical engineering. The fact that he enrolled in a technical high school suggests that he was originally interested in practical rather than theoretical studies. Onsager had not pursued his schooling very long, however, before it became apparent that he wanted to go beyond the everyday applications of science to the theoretical background on which those applications are based. Even as a freshman in high school, he told of making a careful study of the chemical journals, in order to gain background knowledge of chemical theory.

One of the topics that caught his attention concerned the chemistry of solutions. In 1884, Svante Arrhenius had proposed a theory of ionic dissociation that explained a number of observations about the conductivity of solutions and, eventually, a number of other solution phenomena. Over the next half century, chemists worked on refining and extending the Arrhenius theory.

The next great step forward in that search occurred in 1923, when Onsager was still a student at the Tekniski Hoslashgskole. The Dutch chemist Peter Debye and the German chemist Erich Hückel, working at Zurich's Eidgenössische Technische Hochschule, had proposed a revision of the Arrhenius theory that explained some problems not yet resolved—primarily, whether ionic compounds are or are not completely dissociated (''ionized'') in solution. After much experimentation, Arrhenius had observed that dissociation was not complete in all instances.

Debye and Hückel realized that ionic compounds, by their very nature, already existed in the ionic state *before* they ever enter a solution. They explained the apparent incomplete level of dissociation on the basis of the interactions among ions of opposite charges and water molecules in a solution. The Debye-Hückel mathematical formulation almost perfectly explained all the anomalies that remained in the Arrhenius theory.

Almost perfectly, but not quite, as Onsager soon observed. The value of the molar conductivity predicted by the Debye-Hückel theory was significantly different from that obtained from experiments. By 1925, Onsager had discovered the reason for this discrepancy. Debye and Hückel had assumed that most—but not all—of the ions in a solution move about randomly in ''Brownian'' movement . Onsager simply extended that principle to *all* of the ions in the solution. With this correction, he was able to write a new mathematical expression that improved upon the Debye-Hückel formulation.

Onsager had the opportunity in 1925 to present his views to Debye in person. Having arrived in Zurich after traveling through Denmark and Germany with one of his professors, Onsager is reported to have marched into Debye's office in Zurich and declared, ''Professor Debye, your theory of electrolytes is incorrect.'' Debye was sufficiently impressed with the young Norwegian to offer him a research post in Zurich, a position that Onsager accepted and held for the next two years.

In 1928, Onsager emigrated to the United States where he became an associate in chemistry at Johns Hopkins University. The appointment proved to be disastrous: he was assigned to teach the introductory chemistry classes, a task for which he was completely unsuited. One of his associates, Robert H. Cole, is quoted in the *Biographical Memoirs of Fellows of the Royal Society:* ''I won't say he was the world's worst lecturer, but he was certainly in contention.'' As a consequence, Onsager was not asked to return to Johns Hopkins after he had completed his first semester there.

Fortunately, a position was open at Brown University, and Onsager was asked by chemistry department chairman Charles A. Krauss to fill that position. During his 5-year tenure at Brown, Onsager was given a more appropriate teaching assignment, statistical mechanics. His pedagogical techniques apparently did not improve to any great extent, however; he still presented a challenge to students by speaking to the blackboard on topics that were well beyond the comprehension of many in the room.

A far more important feature of the Brown years was the theoretical research that Onsager carried out in the privacy of his own office. In this research, Onsager attempted to generalize his earlier research on the motion of ions in solution when exposed to an electrical field. In order to do so, he went back to some fundamental laws of thermodynamics, including Hermann Helmholtz's ''principle of least dissipation.'' He was eventually able to derive a very general mathematical expression about the behavior of substances in solution, an expression now known as the Law of Reciprocal Relations .

Onsager first published the law in 1929, but continued to work on it for a number of years. In 1931, he announced a more general form of the law that applied to other nonequilibrium situations in which differences in electrical or magnetic force, temperature, pressure, or some other factor exists. The Onsager formulation was so elegant and so general that some scientists now refer to it as the Fourth Law of Thermodynamics .

The Law of Reciprocal Relations was eventually recognized as an enormous advance in theoretical chemistry, earning Onsager the Nobel Prize in 1968. However, its initial announcement provoked almost no response from his colleagues. It is not that they disputed his findings, Onsager said many years later, but just that they totally ignored them. Indeed, Onsager's research had almost no impact on chemists until after World War II had ended, more than a decade after the research was originally published.

The year 1933 was a momentous one for Onsager. It began badly when Brown ended his appointment because

of financial pressures brought about by the Great Depression. His situation improved later in the year, however, when he was offered an appointment as Sterling and Gibbs Fellow at Yale. The appointment marked the beginning of an affiliation with Yale that was to continue until 1972.

Prior to assuming his new job at Yale, Onsager spent the summer in Europe. While there, he met the future Mrs. Onsager, Margarethe Arledter, the sister of the Austrian electrochemist H. Falkenhagen. The two apparently fell instantly in love, became engaged a week after meeting, and were married on September 7, 1933. The Onsagers later had three sons, Erling Frederick, Hans Tanberg, and Christian Carl, and one daughter, Inger Marie.

Onsager had no sooner assumed his post at Yale when a small problem arose: the fellowship he had been awarded was for postdoctoral studies, but Onsager had not as yet been granted a Ph.D. He had submitted an outline of his research on reciprocal relations to his alma mater, the Norges Tekniski Hoslashgskole, but the faculty there had decided that, being incomplete, it was not worthy of a doctorate. As a result, Onsager's first task at Yale was to complete a doctoral thesis. For this thesis, he submitted to the chemistry faculty a research paper on an esoteric mathematical topic. Since the thesis was outside the experience of anyone in the chemistry or physics departments, Onsager's degree was nearly awarded by the mathematics department, whose chair understood Onsager's findings quite clearly. Only at the last moment did the chemistry department relent and agree to accept the judgment of its colleagues, awarding Onsager his Ph.D. in 1935.

Onsager continued to teach statistical mechanics at Yale, although with as little success as ever. (Instead of being called ''Sadistical Mechanics,'' as it had been by Brown students, it was now referred to as ''Advanced Norwegian'' by their Yale counterparts.) As always, it was Onsager's theoretical—and usually independent—research that justified his Yale salary. In his nearly four decades there, he attacked one new problem after another, usually with astounding success. Though his output was by no means prodigious, the quality and thoroughness of his research was impeccable.

During the late 1930s, Onsager worked on another of Debye's ideas, the dipole theory of dielectrics . That theory had, in general, been very successful, but could not explain the special case of liquids with high dielectric constants. By 1936, Onsager had developed a new model of dipoles that could be used to modify Debye's theory and provide accurate predictions for all cases. Onsager was apparently deeply hurt when Debye rejected his paper explaining this model for publication in the *Physikalische Zeitschrift,* which Debye edited. It would be more than a decade before the great Dutch chemist, then an American citizen, could accept Onsager's modifications of his ideas.

In the 1940s, Onsager turned his attention to the very complex issue of phase transitions in solids. He wanted to find out if the mathematical techniques of statistical mechanics could be used to derive the thermodynamic properties of such events. Although some initial progress had been made in this area, resulting in a theory known as the Ising model, Onsager produced a spectacular breakthrough on the problem. He introduced a ''trick or two'' (to use his words) that had not yet occurred to (and were probably unknown to) his colleagues—the use of elegant mathematical techniques of elliptical functions and quaternion algebra. His solution to this problem was widely acclaimed.

Though his status as a non-U.S. citizen enabled him to devote his time and effort to his own research during World War II, Onsager was forbidden from contributing his significant talents to the top-secret Manhattan Project, the United State's research toward creating atomic weapons. Onsager and his wife finally did become citizens as the war drew to a close in 1945.

The postwar years saw no diminution of Onsager's energy. He continued his research on low-temperature physics and devised a theoretical explanation for the superfluidity of helium II (liquid helium). The idea, originally proposed in 1949, was arrived at independently two years later by Princeton University's Richard Feynman. Onsager also worked out original theories for the statistical properties of liquid crystals and for the electrical properties of ice. In 1951 he was given a Fulbright scholarship to work at the Cavendish Laboratory in Cambridge; there, he perfected his theory of diamagnetism in metals.

During his last years at Yale, Onsager continued to receive numerous accolades for his newly appreciated discoveries. He was awarded honorary doctorates by such noble universities as Harvard (1954), Brown (1962), Chicago (1968), Cambridge (1970), and Oxford (1971), among others. He was inducted to the National Academy of Sciences in 1947. In addition to his Nobel Prize, Onsager garnered the American Academy of Arts and Sciences' Rumford Medal in 1953 and the Lorentz Medal in 1958, as well as several medals from the American Chemical Society and the President's National Medal of Science. Upon reaching retirement age in 1972, Onsager was offered the title of emeritus professor, but without an office. Disappointed by this apparent slight, Onsager decided instead to accept an appointment as Distinguished University Professor at the University of Miami's Center for Theoretical Studies. At Miami, Onsager found two new subjects to interest him, biophysics and radiation chemistry. In neither field did he have an opportunity to make any significant contributions, however, as he died on October 5, 1976, apparently the victim of a heart attack.

Given his shortcomings as a teacher, Onsager still seems to have been universally admired and liked as a person. Though modest and self-effacing, he possessed a wry sense of humor. In *Biographical Memoirs,* he is quoted as saying of research, ''There's a time to soar like an eagle, and a time to burrow like a worm. It takes a pretty sharp cookie to know when to shed the feathers and . . . to begin munching the humus.'' In a memorial some months after Onsager's death, Behram Kursunoglu, the director of the University of Miami's Center for Theoretical Studies, described him as a ''very great man of science—with profound humanitarian and scientific qualities.''

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□

Jan Hendrik Oort

The Dutch astronomer Jan Hendrik Oort (1900-1992) overturned the idea that our sun is at the center of the Milky Way galaxy. He contributed greatly to knowledge about the structure and evolution of our galaxy, and also discovered the place of origin of most comets, the Oort Cloud.

Jan Oort was born on April 28, 1900, in the farming village of Franeker in Holland. At the age of 17 he entered the University of Groningen and earned his doctoral degree in 1926. He received the Bachiene Foundation Prize (1920), undertook research at the Leiden Observatory (1924), and lived abroad as a research associate at the Yale University Observatory (1924-1926).

In 1926 Oort became an instructor at the University of Leiden, and the following year he married Johanna M. Graadt van Roggen. They had three children, sons Coenraad and Abraham and a daughter, Marijke. Oort became a professor of astronomy (1935) and director of the observatory (1945) at the University of Leiden. In his career he was elected leader of several international astronomical groups. He received numerous awards, including the important Vetlesen Prize in 1966 from Columbia University.

Oort's early studies, under his teacher Jacobus Kapteyn, made him familiar with Kapteyn's celestial model, which placed the sun at the center of a relatively small galaxy. In 1917, however, Harlow Shapley challenged Kapteyn's model, proposing a far bigger one. Oort's first major scientific achievement was to provide observational evidence that confirmed the main features of Shapley's model. Shortly after he joined the Leiden faculty in 1926, Oort found that stars with velocities greater than about 65 kilometers per second move predominantly toward one hemisphere of the night sky. That is consistent with the theory that our solar system rotates around the distant center of our galaxy and that other solar systems move around the same center. It was the first direct evidence of the Milky Way's rotation.

From his observations and calculations, Oort was able to show that our galaxy was much bigger than previously thought and that it contained many more stars. Oort also determined that the sun was not even close to the galaxy's center. ''Like a modern Copernicus, Oort showed that our position in nature's grand scheme was not so special,'' said Seth Shostak, a U.S. astronomer.

After World War II Oort and his associates at Leiden built a huge radio telescope to detect radio waves in hydrogen and made far-reaching discoveries on the evolution and structure of our galaxy. They found evidence that supported the hypothesis that stars are formed out of hydrogen and dust clouds; they proved the spiral structure of our galaxy and found its period of rotation to be over 200 million years; and they located and investigated the processes occurring in the galactic core and the vast corona of hydrogen encircling the galaxy. They also investigated the origin of radio signal sources, including the group of stars known as the Crab Nebula, which they demonstrated to be a remnant of the supernova that appeared in 1054. Oort was credited with promoting radio astronomy in its early years and with putting the Netherlands in the forefront of postwar astronomy.

Oort's observations showed that there is much more mass in the universe than can be detected visually. This was a pioneering recognition of the undetected ''missing mass'' or ''dark matter'' that is believed to make up more than 90 percent of the universe.

Oort is best known to casual students of astronomy for his discoveries in what to him was a sideline, the study of comets. By plotting their trajectories, Oort traced comets back to a region on the outskirts of the solar system. He theorized that in the distant past a planet that occupied a position between Mars and Jupiter exploded, sending most of its material into interstellar space, but a small percentage of the material became trapped in a region roughly 4,000 times as far away from our sun as Pluto. Fragments of this material are occasionally pulled by the gravity of the outer

planets or a passing star into an orbit around the sun. The region that is the birthplace of comets became known as the Oort Cloud.

Further Reading

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Meret Oppenheim

Meret Oppenheim (1913-1985) was most known for her Surrealist objects, most notably her *Furlined Teacup,* which she created when she was only 22 years old.

Meret Oppenheim was born in 1913 near Basel, Switzerland. Perhaps her parents knew that she was to lead a creative and unorthodox life as they named her after Meretlein, the ''little Meret'' of a book by the Swiss-German novelist and poet Gottfried Keller. In this book Keller wrote of a little girl who was thought to bewitch all by her unconventional habits. Like her namesake, Oppenheim was also a free spirit who never felt confined by social norms.

Oppenheim grew up in Switzerland and in South Germany. Her family was quite accustomed to creative and artistic activities: her aunt, Ruth Werner, was at one time married to Hermann Hesse and her grandmother, Lise Wenger, was a writer and painter. Always receptive to new ideas, Grandmother Wenger stimulated young Meret's imagination with her drawings and stories and later encouraged and supported her choice of an artistic career.

Begins Career in Paris

Although she was an avid reader, Oppenheim felt stifled by the routine and never finished high school. In 1932, when she was nearly 18, she moved to Paris. There she enrolled in the Académie de la Grande Chaumière and lived in Montparnasse. In this famed artist's quarter of Paris Oppenheim met Alberto Giacometti, Kurt Seligmann, Sophie Taeuber, Hans Arp, Marcel Duchamp, and Max Ernst and became a model for the photographer Man Ray. Max Ernst, who shared similar artistic views, soon became a close friend.

In the fall of 1933 Arp and Giacometti asked her to exhibit with them at the Surrealist exhibition at the Salon des Indépendants. She consented and exhibited paintings for the first three years. In 1936 Oppenheim began making sculpture, producing at this time the object for which she is perhaps most known, *Fur-lined Teacup, Saucer, and Spoon* (*Déjeuner en fourure*—Lunch in fur), now at the Museum of Modern Art in New York City.

Although this work has since come to symbolize for many the Surrealist concept of ''fortuitous juxtaposition,'' it was created by Oppenheim as the result of a conversation she had with Picasso and Dora Maar. One day, over a cup of tea at the Café de Flore, Picasso, observing the bracelet she had fashioned by wrapping wire with fur, joked that practically anything could be covered with fur. This observation led all three to point to objects that could be wrapped and Oppenheim pointed to her teacup. Several weeks later, Andre Breton asked her to contribute to the forthcoming Surrealist exhibition and, after a trip to the local discount supermarket, Oppenheim produced her now famous object.

Yet the strangely juxtaposed fur and cup was not the only object created by Oppenheim to cause a furor at this Surrealist show. *Ma Gouvernante, My Nurse, mein Kindermadchen,* was also on view. Again, Oppenheim joined images that led to new and unexpected associations. In this work, white linen pumps are bound together with string, the heels adorned with chef's ''boots'' or cuffs, and then placed on a platter so that they look like a pair of lamb chops. The cuffs and white shoes remind us of the uniform and headdress of the nanny, and the sculpture can be read on one level as a defiance of authority and the civilizing rule of the governess. Yet at the same time Oppenheim plays on the double meaning of the images as the shoes, paired, can also recall a woman's ''chops,'' or legs. Oppenheim's ''getting back'' at her nanny apparently hit its mark, as the original was destroyed at the gallery by a woman ''in a fit of rage'' and was lost until 1967, when Oppenheim made a replica.

The last piece Oppenheim exhibited in Paris before the war was the *Table with Bird's Feet*. This work points to the organic base of much of her work, as she often linked natural images, such as a bird, to typical, functional man-made objects, such as a table. In 1959 she reinterpreted this theme in a different way. For a spring feast given for a group of friends, she served the banquet on the nude body of one of the participants. Although she chose here a woman as a symbol of nurturance, she emphasized that ''it was not just men, not a naked woman for men only, but a fertility rite for women and men. A different Easter.'' Oppenheim repeated this event in December 1959 at Breton's request as a celebration of Eros for the opening of the Exposition Internationale du Surréalisme at the Cordier Gallery in Paris.

Twenty Years of Depression

Oppenheim was forced to leave Paris in 1937. The war and Hitler's anti-Semitism caused her father, of Jewish descent, to give up his medical practice in Germany and return to Switzerland. As a result, he was unable to contribute to Oppenheim's support. After an unsuccessful attempt at jewelry and fashion design, Oppenheim returned to Basel. She studied art restoration for two years and thereafter made her living restoring paintings.

With her return to Switzerland, Oppenheim virtually disappeared from public view for almost 20 years. She had experienced depressions in Paris, and with her return to Basel these depressions became a permanent state. She later described the 1940s and early 1950s as a period of ''crisis

like many artists go through,'' but for many years she was unable to produce any art. Gradually, in the mid-1950s, she began working again. In 1956 she had her first Paris one-person show. In 1958 she compiled an autobiographical chronicle consisting of photographs, mementos, and commentary. She also made the model for her first large scale sculpture, *Green Spectator*. Although completed in 1959, *Green Spectator* was based on sketches made in 1933. This method of using ideas and sketches from earlier periods of her life became a regular working procedure and can be seen as her way of integrating past and present time.

In her juxtaposition of natural and organic forms and her use of archetypal images and dream and memory, Oppenheim was often associated with Surrealism and this movement's method of using the unconscious to retrieve universal themes. Indeed, as she once stated, ''Artists, poets keep the passage to the unconscious open. . . . The unconscious is the only place from which help and advice can come to us.'' Yet despite these close ties, Oppenheim's works always emphasize an intuitive interpretation of Surrealist themes. Thus she chose organic, primitive creatures such as serpents, fish, butterflies, or caterpillars as her primary subject matter, often giving new meanings to these images. The serpent, for example, frequently appears in Oppenheim's paintings and sculpture, but in a fashion quite different from Freud or Christian tradition. In her 1972 painting *The Secret of Vegetation,* for example, Oppenheim resurrects the ancient, pre-Christian view of the snake as a divine aspect of nature; that is, as a creative and constructive force rather than a destructive one, as a natural element that joins together spirit and matter. In *Old Snake Nature* the serpent takes on a more three-dimensional presence as it is portrayed with its head peering out of a sack of coal. Again Oppenheim describes the snake as it was understood in ancient cultures—as part of and growing out of the material of nature from which it had been formed.

Oppenheim's work should not be interpreted, however, as advancing a feminist or matrilineal view of creative activity. Rather, like Carl Jung, Oppenheim sought to portray through her work the idea of balance—a balance of the male and female elements, the intellect with the emotive, the intuitive with the objective.

Oppenheim lived a long and creative life, dying in 1985 at the age of 72. She remained active until the time of her death, writing, lecturing, and making art.

Further Reading

The most useful reference on Meret Oppenheim remains a catalogue from an exhibition of her work: *Meret Oppenheim,* Museum der Stadt Solothurn (1974). Another good source is *Meret Oppenheim,* Moderna Museet Stockholm (1967). □

J. Robert Oppenheimer

The American physicist J. Robert Oppenheimer (1904-1967) made fundamental contributions to theoretical physics and was director of the atomic energy research project at Los Alamos, N.Mex.

On April 22, 1904, J. Robert Oppenheimer, whose father was a German immigrant and wealthy textile importer, was born in New York City. After attending the Ethical Culture School in New York, where his lifelong devotion to literature, the arts, and science was nurtured, he entered Harvard University in 1922 and completed his bachelor's degree in 3 years. He required only 2 additional years of study at Cambridge University and the University of Göttingen to complete his doctoral degree in 1927.

Following 2 years of postdoctoral study at home and abroad on fellowships, Oppenheimer became associate professor of physics at the California Institute of Technology in Pasadena. Almost immediately, however, he began spending part of each academic year at the University of California at Berkeley, and he simultaneously rose through the academic ranks at both institutions. His teaching and research abilities were so exceptional and his personal magnetism was so great that many of his students followed him in his annual Berkeley-Pasadena pilgrimages, often willingly repeating the courses he offered. In general, by attracting and training an unusually large number of highly competent physicists, Oppenheimer, more than any other individual, was responsible for moving theoretical physics in America from a position of obscurity into one of preeminence in the world.

Oppenheimer's own researches between 1926 and 1942 took root in his extremely insightful exploitation of the recently discovered quantum mechanics of Werner Heisenberg, Erwin Schrödinger, Paul Dirac, Max Born, and others. With Born he developed a now-standard quantum theoretical understanding of molecules and their spectra. He undertook extensive investigations on processes involving transitions to the continuous spectrum, showing, for example, how to understand the photoelectric effect quantum-mechanically. He explored electron capture and exchange processes, as well as electron-atom collision processes. In 1930 he presented a cogent symmetry argument that was later recognized to be tantamount to the prediction of the positive electron, or positron. He studied the production of cosmic-ray showers. He explored various problems in quantum electrodynamics, as well as the properties and role of the meson in nuclear forces. He helped develop the so-called Oppenheimer-Phillips interpretation of deuteronnuclear reactions, which eventually led to great insight into the structure of the nucleus. In all of these theoretical investigations—and many more could be cited—Oppenheimer displayed his genius in implementing Wolfgang Pauli's conviction that a physicist should concern himself first and foremost with those problems on the very frontiers of current knowledge.

To the general public, Oppenheimer, as a scientist, is best known for his role in directing the development of the atomic bomb at Los Alamos, the laboratory high on a New Mexican mesa at a site he chose. Many of America's foremost physicists were persuaded to come with their families to this isolated laboratory to beat the Germans in the development of the most awesome weapon of destruction in human history. When all of the huge and unique problems were solved, and the test bomb was exploded on July 16, 1945, in the desert near Alamogordo, N. Mex., Oppenheimer was deeply shaken. He thought of the words from the *Bhagavad-Gita:* ''If the radiance of a thousands suns/ Were to burst into the sky/That would be like/The splendor of the Mighty One. . . . / I am become Death, the shatterer of worlds.'' Not much later Hiroshima and Nagasaki were obliterated.

Oppenheimer was a complex man, one who could inspire distrust as well as utter devotion, and one who could commit indiscretions as well as be a scientist of faultless integrity. After the war, his early left-wing sympathies, inflated by Senator Joseph McCarthy and his coterie of witch-hunters, made Oppenheimer the defendant in perhaps the most celebrated trial since the time of Galileo. In spite of the fact that Oppenheimer's past associations had aroused no undue concern earlier—he had received the coveted Presidential Medal of Merit in 1946 and had been serving on the highest policy-making committees—his security clearance was revoked, deeply shocking the vast majority of his fellow scientists. Not until 1961, when President John F. Kennedy made the decision to give the Fermi Award to Oppenheimer (it was actually presented in 1963 by President Lyndon B. Johnson), was a significant attempt made to publicly clear Oppenheimer's name. In the interim, Oppenheimer had been serving as the director of the Institute for Advanced Study in Princeton, giving his splendid administrative and technical talents to the young group of highly gifted physicists who had gathered there.

Oppenheimer will remain a subject of study, discussion, controversy, and admiration for years to come. His profound concern for uniting the intellectual community, and humanity in general, is evident from the vast number of lectures and articles he devoted to the subject. He died of cancer in Princeton on Feb. 18, 1967.

Further Reading

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A number of works deal with the dramatic and controversial investigation of Oppenheimer's security status. The reports of the U.S. Atomic Energy Commission in 1954-1955, published as *In the Matter of J. Robert Oppenheimer,* constitute the official record of his trial. Haakon Chevalier, *Oppenheimer: The Story of a Friendship* (1965), is a personal account of the still obscure events of the 1940s. Other books on this aspect of Oppenheimer's life are Joseph and Stewart Alsop, *We Accuse!* (1954); Cushing Strout, ed., *Conscience, Science and Security: The Case of Dr. J. Robert Oppenheimer* (1963); and Philip M. Stern and Harold P. Green, *The Oppenheimer Case: Security on Trial* (1969).

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Orcagna

Orcagna (c. 1308-c. 1368) was an Italian painter, sculptor, and architect whose work greatly influenced Florentine and Tuscan art during the late 14th century.

Nothing is known of the early years of Andrea di Cione, called Orcagna. According to a document of June 1368, he fell ill and presumably died later that year. Giorgio Vasari reported that Orcagna was 60 years old at the time of his death; hence, he was born about 1308. In 1343/1344 his name first appeared on the register of the Florentine painters' guild (Arte dei Medici e Speziali) and in 1352 on the register of the stone workers' guild (Arte dei Maestri della Pietra). After 1352 Orcagna was mentioned in numerous documents relating to a number of projects in Florence, including the *Strozzi Altarpiece* in S. Maria Novella and the marble tabernacle in Orsanmichele.

He was *capomastro* of the Cathedral in Orvieto (1359-1362), where he executed the mosaic decorations for the facade.

The signed and dated (1357) altarpiece commissioned in 1354 by Tommaso Strozzi, in the family chapel in S. Maria Novella, is the only painting entirely by Orcagna that has come down to us intact. It is a large polyptych depicting Christ as the Redeemer in the center flanked by (left) the Virgin and St. Thomas Aquinas and (right) John the Baptist and St. Peter. The outermost panels depict (left) St. Catherine and St. Michael and (right) St. Lawrence and St. Paul.

Most scholars view this unusual altarpiece as a conscious effort to return to pre-Giottesque conceptions of religious art. Orcagna rejected the logical and coherent spatial articulation of Giotto and his followers to return to the tense, cramped abstract space of earlier days. He filled the gold openings of the frame with insistently plastic and full forms, often using contradictory devices. The figure of Christ, for example, is brought forward to the foreground plane by his gestures to St. Thomas and St. Peter and simultaneously pushed back in space by the way the adoring angels overlap the seraphim of his mandorla.

The explanation for Orcagna's return to an earlier artistic conception is probably the shattering effect of the plague, or Black Death, of 1348. The survivors of the epidemic interpreted it as evidence of God's anger and vengeance against the moral corruption of mankind. Their efforts to appease Him took the form of returning to the sanctified ways of their ancestors. Artists, too, rejected the realism of their immediate predecessors, Giotto and his school, for the abstraction of late-13th-century art. Orcagna's *Strozzi Altarpiece* is the finest work of the period illustrating this attitude.

The marble tabernacle in Orsanmichele (1355-1359) was built to enclose a painting by Bernardo Daddi and depicts the life of the Virgin in a series of relief panels. The major panel depicts the Assumption of the Virgin and combines relief sculpture with mosaic decoration. According to Vasari, Orcagna learned the sculptor's art from Andrea Pisano, a plausible but unverified theory. Orcagna's sculptural style is close to Andrea Pisano's in its concern for sweeping rhythms and decorative surfaces. Generally the figures have a fullness and plasticity very similar to the painted figures on the *Strozzi Altarpiece*.

At the time of his death Orcagna was working on the *St. Matthew Altarpiece* (Uffizi, Florence) with his brother Jacopo di Cione, who finished the project. Some fragments of frescoes have been attributed to Orcagna, though they are probably by assistants. These include the *Triumph of Death,* the *Last Judgment,* and *Hell* in Sta Croce (ca. 1348), the *Last Supper* and the *Crucifixion* in the refectory of Sto Spirito, and some half-length figures of prophets in the choir of S. Maria Novella.

Further Reading

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Francisco de Orellana

Francisco de Orellana (ca. 1511-1546) was a Spanish conquistador and explorer of the Amazon whose name remains somewhat tainted because of the suspicion that he deserted Gonzalo Pizarro in a desperate situation.

Francisco de Orellana a relative of the Pizarros, was born in Trujillo, Estremadura. He evidently reached the New World as a teen-age boy and took part in the Pizarro conquest of Peru, where he lost an eye in battle. In 1538 he fought under Hernando Pizarro at the battle of Las Salinas, where Hernando captured Diego de Almagro, whom he executed. Orellana next went north and founded Guayaquil in late 1538 or early 1539.

He was now immediately subordinate to his kinsman Gonzalo Pizarro, governor of Quito. Gonzalo had orders from his brother Francisco to seek the reported Cinnamon Forests east of the Andes, and Orellana went as second-in-command of the large expedition in 1541. The explorers marched in good order until reaching the Napo River, an Amazon tributary, where food ran low. Orellana either volunteered or was ordered by Pizarro to go farther down the river with a hastily constructed boat and about 60 men to bring back food from a place where friendly Indians reported it to be plentiful. Orellana did obtain food and then, whether by his own decision or compelled by subordinates, decided to follow the main Amazon, now close at hand, to the Atlantic. No one had traversed the river before, but its size convinced the Spaniards that it must emerge at the ocean. Controversy has long gone on as to Orellana's guilt, but the general verdict is that he had intended to desert from the time of leaving Gonzalo.

The adventurers proceeded to the Amazon mouth and then to the Spanish island of Cubagua, which they reached early in September 1542. Many of them then went to Peru, but Orellana traveled to Spain by way of Trinidad, Santo Domingo, and Portugal.

During their descent of the Amazon, Orellana's Spaniards underwent frequent attacks by Indians, and in one region women fought and surpassed males in valor. Gaspar de Carvajal, chaplain of the expedition, describes the women as being very white and tall and doing as much fighting as 10 Indian men. Such formidable strength brought to mind the Amazons of Greek mythology, and the Spaniards gave this name to their land; only afterward was ''Amazon'' gradually applied to the river.

In Spain, Orellana sought and obtained a concession to explore and govern New Andalusia, meaning roughly the land south of the great river. He sailed from Sanlúcar on

May 11, 1545, with a poorly equipped fleet and accompanied by his wife, Ana de Ayala, whom he had married in Spain. But Orellana died of sickness and fatigue about November 1546, and the fleet went to pieces. Some survivors, including Ana, were rescued later at the island of Margarita.

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Origen

The Christian theologian and biblical scholar Origen (ca. 185-ca. 254) is famous for the originality and power of his mind as well as for his vast learning and prolific writings. He was the most influential Christian theologian before St. Augustine and one of the most controversial Christian thinkers of all time.

Origen, whose full name was Origenes Adamantius, was born of Christian parents, probably in the Egyptian city of Alexandria. Forced to support the family because of his father's martyrdom before Origen was 20 years old, he taught grammar for a time and then became head of the Christian catechetical school in Alexandria. Devoting himself to the duties of this post for the next 12 years or so, Origen adopted notably ascetic habits of life. He extended his own studies to the point of attending the lectures of the Platonist philosopher Ammonius Saccas. During these years Origen also learned Hebrew and began the compilation of his *Hexapla,* famous in the history of textual criticism. It was an edition of the Old Testament in six parallel columns, one each for the Hebrew text, the Hebrew text in Greek characters, and four different Greek versions.

A local outburst of violence against Christians about 215 prompted Origen to leave Alexandria and to journey to Palestine. There his fame had preceded him, and he was asked, though a layman, to preach publicly in church. News of this irregular proceeding reached the ears of Demetrius, the bishop of Alexandria, who forthwith recalled Origen home. Once in Alexandria, Origen began an intense period of literary work facilitated by shorthand writers and transcribers supplied by his wealthy friend and convert Ambrose.

The most famous of Origen's writings from this period was the work *De principiis* (*On First Principles*). In it he articulated a comprehensive and coherent statement of the Christian doctrines of creation and redemption. Drawing guardedly upon contemporary currents of philosophical and Gnostic speculation, he projected a cosmic history of rational beings, created before the material universe, who fell from their original love of God and who then entered bodies in the material world created by God as a place of corrective education. God's providential care for his rational creatures was brought to a decisive turning point by the Incarnation of His Word in Jesus Christ, whose role was to lead souls freely joined to him in faith and love back to the original state from which they fell in their premundane existence. Origen believed that even Satan and his angels would one day be led back to God, one of his teachings that in his lifetime and in later centuries brought him into disrepute.

About 230, on a journey to a theological disputation in Greece, Origen stopped off in Palestine, where he was ordained presbyter by his admirers, the bishops of Caesarea and Jerusalem. His ordination outside the jurisdiction of Demetrius brought Origen's tense relations with the bishop of Alexandria to a climax. At Alexandria he was formally condemned, a decree not honored elsewhere in the Eastern Church.

Thereafter, Origen lived at Caesarea, where for 2 decades he was active as teacher, preacher, biblical commentator, and Christian apologist. As a teacher of prospective scholars and Church leaders, Origen developed a carefully planned course of studies that proceeded from logic through physics and ethics to theology and the interpretation of Scripture. His sermons abounded in shrewdly critical observations on the state of the Church, including sharp com-

ments on the laxity and venality of bishops. His expositions of Scripture, the main bulk of his vast literary output, were marked by extensive use of allegorical interpretations. Two chief purposes of this were to block any suggestion that unworthy conceptions of God are to be found in the Bible and to display the Bible as offering differing levels of insight according to the varying capacities of men in their gradual progress toward spiritual perfection. According to St. Jerome, Origen wrote about 800 exegetical and apologetic works.

In 250, during the persecution of the Church by Emperor Decius, Origen was imprisoned and tortured. He died in Tyre.

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The best work on Origen is Jean Danielou, *Origen* (1955), which includes many quotations from Origen's works. A helpful, if brief, treatment is in Henry Chadwick, *Early Christian Thought and the Classical Tradition: Studies in Justin, Clement and Origen* (1966). An older work, but one from which much can still be learned, is Charles Bigg, *The Christian Platonists of Alexandria* (1886; rev. ed. 1913). □

Vittorio Emmanuele Orlando

The Italian statesman Vittorio Emmanuele Orlando (1860-1952) was the leader of the Italian delegation to the Paris peace talks after World War I and an unsuccessful candidate for the presidency of the Italian Republic.

Vittorio Orlando was born in Palermo on May 19, 1860. His long career in politics brought him into the limelight of national and world affairs, although he played no more than a minor role in the shaping of contemporary history. On the other hand, his career illustrates certain tendencies in Italian politics which are worthy of mention.

Since the unification of Italy there has been a marked tendency for middle-class and intellectual southern Italians to seek an outlet for their ambitions in national government service. Until very recently the rural and impoverished Mezzogiorno region offered pitifully few opportunities for its educated stratum to rise. Quite naturally, once established in Rome, the despised Sicilian or Calabrese politician might well wish to submerge his southern identity — to prove himself more ''national'' in outlook than his northern colleagues. Thus when Orlando went to the Chamber of Deputies in 1897, he was following, and would continue to follow, a well-worn path.

However, Orlando was luckier than most. He entered the Cabinet in 1903 and thereafter held a number of important ministerial posts until the outbreak of World War I. A fervent supporter of Italian entry into the war, he eventually was made prime minister, a position which he occupied when he led the Italian delegation at Paris after the 1918 armistice. A famous group photograph of the time shows him poised in amiable talk with his conference colleagues, American president Woodrow Wilson, British prime minister David Lloyd George, and the French war leader Georges Clemenceau. But the smile fled from Orlando's face after Wilson refused to support Italian claims to the Adriatic city of Fiume (later a lodestone for Fascist agitation).

Orlando's patriotic stand first won him domestic plaudits; but his failure to achieve a favorable diplomatic settlement cost him his post in June 1919. However, he remained in the Chamber of Deputies, where, as president of the Chamber, he was representative of a less fortunate political tendency than the movement of southern Italians into national administration. This was the tendency of a large number of conservative and center politicians to look favorably upon the posturings of Benito Mussolini and his Blackshirts during the wave of labor unrest that swept postwar Italy. Their fears heightened by the rise of bolshevism and the Third International, these politicians, Orlando among them, succumbed to Mussolini's propaganda that the ''emergency'' warranted the formation of a ''strong'' government that would crack down hard on labor and the left.

When eventually it was revealed that Mussolini (the Duce was now in power) ordered the murder of the Socialist deputy Giacomo Matteotti, Orlando went over into opposition to fascism. In Sicily he attempted to mobilize electoral opposition to Mussolini; but the elections were easily rigged

by the Fascists and there were soon no meaningful elections to contest. Orlando then withdrew from politics.

Following World War II, Orlando joined the group of old-line politicians who were attempting, with mixed success, to play a renewed role in the politics of the republic. First as president of the 1946 Constituent Assembly, then as senator, Orlando seemed to have made the transition with marked success. But in 1948 he was defeated by Luigi Einaudi in his bid to become first president of the republic; and he died in Rome only a few years later, on Dec. 1, 1952.

Further Reading

For a discussion of Orlando's career and its political and social background see Denis Mack Smith, *Italy: A Modern History* (rev. ed. 1969), and A. William Salomone, ed., *Italy from the Risorgimento to Fascism* (1970), which has an especially useful bibliography. □

Charles D'Orléans

The French prince and poet Charles, Duc d'Orléans (1394-1465), a repeated victim of the political intrigues into which he was born, drew from his tragic life the impetus to write lyrics remarkable for their polish and charm.

The son of Charles VI's brother Louis d'Orléans, Charles d'Orléans was only 13 years old when the Burgundians assassinated his father, thus making him titular head of his family in 1407. His mother, Valentine Visconti, Duchess of Milan, died the following year. In 1415 Charles participated in the Battle of Agincourt, where he was taken captive by the English. Taken to England and held for ransom, the duke remained in captivity until 1440, receiving now painful, now charitable treatment from the English.

When freedom came, Charles's misfortunes did not cease. The cost of his ransom had depleted his resources, and his attempt in 1447 to regain by force the Italian lands he had inherited from his mother failed utterly. Charles ended his years on his estates near Blois, where he formed a literary circle of sufficient renown to attract François Villon. Charles's court was graced by his third wife, the young Marie de Clèves, with whom he had several children, including a son, Louis, who later became King Louis XII of France.

The greatest portion of Charles's writing consists of ballads and rondels. The poet evolved in their use, preferring the ballad in the years before his return to France and the rondel after 1440; that is, Charles moved away from a malleable form that he exploited to the fullest toward an equally malleable form that he treated conservatively. Although no pattern dominates among the ballads, Charles had a marked predilection for the rondel with either a 4-4-5 or 4-3-5 strophic arrangement. Charles also evolved away from the *amour courtois* views of his younger years. His mature verse exhibits an amused, ironic, and, rarely, wistful attitude toward life and its lost pleasures. Only too aware of the vanity of titles and of the gap between the chivalric code and the realities of aristocratic life, Charles produced poetry that participates fully in the malaise of the declining Middle Ages.

Charles's poetry of self-analysis is best known for its ingenious use of allegory. Influenced by *Le Roman de la rose* and by Jean de Garencières, Charles greatly expanded their techniques until triple the number of allegorical characters that appear in *Le Roman de la rose* people his poems. During his period of exile, Hope, Sadness, and Loyalty recurred in his verse, whereas in his later poems Melancholy and Care figured. Initially very artificial, these characters were gradually developed by the poet into a means of self-expression of undeniable sophistication.

Further Reading

Two major studies of Charles are by Norma L. Goodrich, *Charles, Duke of Orleans: A Literary Biography* (1963) and *Charles of Orleans: A Study of Themes in His French and in His English Poetry* (1967). Also useful is John H. Fox, *The Lyric Poetry of Charles d'Orléans* (1969). □

Philippe II D'Orléans

Philippe II, Duc d'Orléans (1674-1723), was regent of France during the minority of Louis XV. He failed

in his efforts to reverse the tendency toward absolutism by restoring the power of the nobles.

Philippe II d'Orléans was the son of Philippe I d'Orléans, the second son of Louis XIII. Philippe began a successful military career at the age of 18 during the War of the League of Augsburg. In 1692 he married Mademoiselle de Blois, an illegitimate daughter of Louis XIV. In 1708, after a brilliant campaign in Spain, he was recalled because of suspicions that he was conspiring to replace Philip V, Louis XIV's grandson, on the Spanish throne. Such suspicions, as well as his dissolute life, caused Louis XIV to bar Philippe from the position of regent, one that according to tradition he should have held. However, after the death of Louis XIV, Philippe, with the aid of the nobles and the *parlements,* broke the late ruler's testament and became regent for the young Louis XV.

The regent had a number of praiseworthy qualities. He was intelligent, courageous, generous, sensitive to the arts (he was himself a minor poet), and interested in the sciences, particularly chemistry, which led to rumors that he practiced alchemy. He was tolerant of religious differences and briefly considered restoring the Edict of Nantes, which had granted considerable religious freedom to the Protestants and which Louis XIV had revoked. However, the regent's personal life was far less admirable; immoral and an alcoholic, he surrounded himself with friends whose way of life helped discredit his rule.

Philippe's internal policy was marked by an effort to restore the power of the nobles, which had been severely limited by strong ministers such as Richelieu and Mazarin and by Louis XIV. He returned to the *parlements* the right of remonstrance (the power to protest and to delay royal decrees), which Louis XIV had curtailed. In place of the system of powerful ministers employed by Louis XIV, the regent introduced the institution of *polysynodie,* with councils dominated by the nobles. However, by 1718 the nobles had demonstrated that they were incapable of governing, and the regent reluctantly restored the former system of administration by ministers. In order to reduce the enormous public debt left by Louis XIV's wars, the regent authorized the Scottish financier John Law to establish a royal bank and a company to exploit foreign commerce, the famous ''system'' of Law. The collapse of the system contributed to a decline in the prestige of the regency.

The regent's foreign policy reversed that of Louis XIV. He abandoned the family alliance with Spain and in 1717 signed the Triple Alliance of The Hague with Great Britain and the Netherlands, the great foes of the former ruler. In February 1723 Louis XV was declared to be of age, but the Duc d'Orléans continued in control until his death on Dec. 2, 1723.

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12

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12

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José Clemente Orozco

The Mexican painter José Clemente Orozco (1883-1949) was one of the artists responsible for the renaissance of mural painting in Mexico in the 1920s.

José Clemente Orozco was born on Nov. 23, 1883, in Zapotlán el Grande (now Ciudad Guzmán) in the state of Jalisco. In Mexico City he studied at the School of Agriculture (1897-1899), the National Preparatory School (1899-1908), and the National School of Fine Arts (1908-1914). He exhibited some of his drawings in the Centennial Exposition in 1910 and had his first one-man show in 1916. He visited the United States in 1917-1918.

In 1922 Orozco initiated his mural work. His first murals at the National Preparatory School (1923-1924) are derivative and stiff, but with the work he executed there on the patio walls and staircase vaulting (1926-1927) he began to develop his own style. During this period he also executed the mural *Omniscience* (1925) in the House of Tiles (now Sanborn's Restaurant) and *Social Revolution* (1926) in the Industrial School in Orizaba. His first period as a muralist culminated in the magnificent *Prometheus* (1930) at Pomona College, Claremont, Calif.

In 1931 Orozco did the murals for the New School for Social Research in New York City, and, following a brief trip to Europe in 1932, he painted the frescoes for the Baker Library at Dartmouth College in Hanover, N.H. (1932-1934). There he initiated a new manner of expression, employing brilliant coloring and original forms and ideas. The theme is America, with its Indian and Spanish past, its present filled with wars and atrocities, in which Christ appears destroying everything, even his own cross.

On his return to Mexico City, Orozco painted the mural *Catharsis* in the Palace of Fine Arts (1934). He then executed a series of masterpieces at Guadalajara in the auditorium of the university (1936), the Government Palace (1937), and the Hospicio Cabañas (1938-1939). In 1940 he created new forms in the murals of the Gabino Ortiz Library in Jiquilpan, Michoacán, using themes from the Revolution, and in the six movable panels entitled *Dive Bomber* in the Museum of Modern Art in New York City.

Orozco's mural (1941) in the Supreme Court Building in Mexico City depicts the moral power of justice. His unfinished works in the Hospital de Jesús Nazareno (1942-1944) in Mexico City are unrivaled in their emotional intensity. He also did the mural *National Allegory* for the open-air theater of the National School for Teachers (1948) and *Juárez Resuscitated* for the Museum of History at Chapultepec. His last complete work was the frescoes in the dome of the Legislative Chamber of the Government Palace in Guadalajara (1949).

Orozco was one of the founders of the National College in 1943, and there he presented six exhibitions between 1943 and 1948. In 1946 he was awarded the National Prize in the Arts and Sciences, and that same year a great retrospective exhibition of his works was presented in the Palace of Fine Arts. He died in Mexico City on Sept. 7, 1949.

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Orozco's own account is his *An Autobiography,* translated by Robert C. Stephenson (1962). A study of Orozco is MacKinley Helm, *Man of Fire, J. C. Orozco: An Interpretive Memoir* (1953). See also Alma Reed, *The Mexican Muralists* (1960),

and Jon H. Hopkins, *Orozco: A Catalogue of His Graphic Work* (1967).

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Bobby Orr

One of hockey's greats, Bobby Orr (born 1948) was the Boston Bruins' star player in the late 1960s to mid-1970s. He added to the position of defenseman the responsibility of offensive play as well.

Although he played for only nine full seasons (1966-1975) in the National Hockey League, and his name isn't found near the top of the list of all time high scorers, Bobby Orr of the Boston Bruins is widely regarded as one of the greatest hockey players of all time. ''The great ones all bear a mark of originality, but Bobby Orr's mark on hockey, too brief in the etching, may have been the most distinctive of any player's. . . . He changed the sport by redefining the parameters of his position. A defenseman, as interpreted by Orr, became both a defender and an aggressor, both a protector and a producer,'' wrote E.M. Swift in *Sports Illustrated.*

Robert Gordon Orr was born in 1948 in Parry Sound, Ontario, a resort town on Lake Huron's Georgian Bay. Orr's father, Douglas, was a packer of dynamite at a munitions factory. His mother, Arva, worked as a waitress at a motel restaurant. The family included four other children, Ron, Patricia, Douglas, Jr., and Penny. Like most youngsters in Parry Sound, Orr began skating soon after he had learned to walk. Since, as Orr told *People,* ''You don't skate without a stick in your hand,'' he also began playing hockey at an early age. Orr's extraordinary ability was evident from the start. By the time he was nine years old, he could hold his own in games with adults on his father's amateur team.

Shorter and thinner than most of his peers, the blonde, young blue-eyed Orr dazzled the coaches of Parry Sound's bantam league team with his skill, speed, and tenacity, rather than brute strength (even in his prime years in the NHL Orr was a solid but unprepossessing 5 feet, 11 inches, and weighed 175 pounds). In 1960, at age twelve, he led his bantam team to the final round of the Ontario championship. It was during this game that Orr began attracting the attention of professional hockey scouts. Several organizations showed interest, but the Boston Bruins, then the NHL's worst team, were most aggressive in pursuing Orr. To gain the boy's favor, the Bruins donated money to the Parry Sound youth hockey program, and team representatives made regular visits to the Orr family home. This persistence paid off. In 1962, fourteen-year-old Bobby Orr signed a

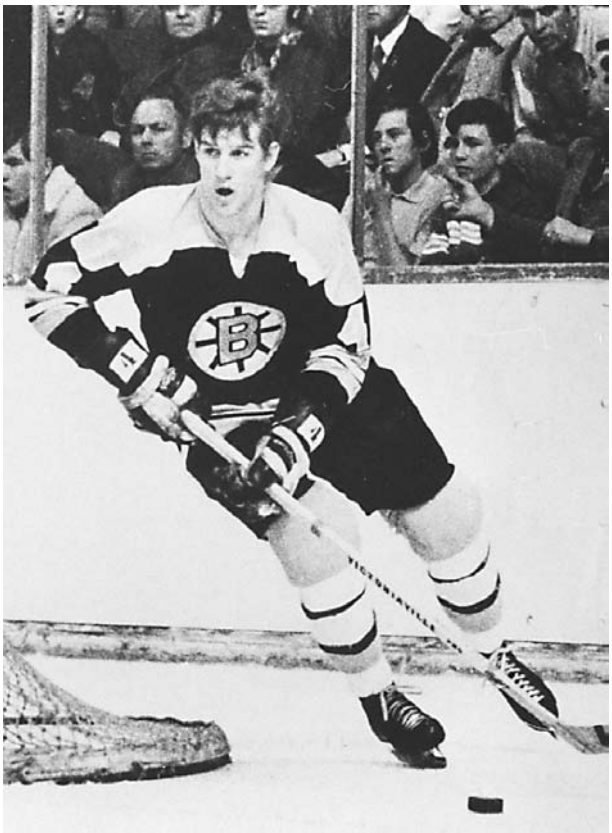

contract to play Junior A hockey for the Oshawa (Ontario) Generals, a Bruins farm team. In return, the Orr family received a small cash payment and a new coat of stucco for their house. At Oshawa, Orr's living expenses were paid for and he received $10 a week in pocket money. Realizing that the deal was not to his son's advantage, Douglas Orr retained the services of Alan Eagleson, a savvy young Toronto lawyer, to represent Bobby in future contract negotiations. ''Sure I was homesick, and the family I lived with was tougher on me than my own folks,'' Orr later told *People* about his four years of playing junior hockey in Oshawa. ''It was the way you served your apprenticeship. If you were good, you knew you'd turn pro at 18.''

Rookie of the Year

Orr played so well in junior hockey that the Bruins would have promoted him to the NHL a year sooner, if not for a league rule against players under 18 years of age. When Orr joined the Bruins in 1966, he arrived as the most highly touted rookie in years. He was also the highest paid rookie in NHL history, rumored to be earning somewhere around $25,000 a year, when the average NHL salary was $17,000 a year and the league's greatest star, the legendary Gordie Howe of the Detroit Red Wings, was earning about $50,000 annually. Showing the team spirit that would earn him the sincere affection and respect of his fellow-players, Orr urged his attorney Alan Eagleson to organize the NHL Players Association, which was instrumental in raising everyone's salary. By the end of his career, Orr was earning $500,000 per year, although this did not compare to the salaries earned by later players such as Wayne Gretzky. ''People ask me if I'm upset when I see current players' salaries,'' Orr told the *Boston Globe* in 1995. ''I'm not upset. What upsets me is knowing Player A makes big money and seeing him give you three good games out of ten.''

Orr entered the NHL with such hype, it seemed impossible for him to live up to the reputation that preceded him. Often called ''unbelievable,'' Orr did not disappoint his fans. Although the Bruins again finished at the bottom of the then six-team NHL in the 1966-67 season, Orr won the Calder Trophy as Rookie of the Year. The following season the Bruins, enhanced by the acquisition of Phil Esposito, Ken Hodge, and Fred Stanfield from the Chicago Black Hawks, finished third in the Eastern Division of the expanded NHL and earned a place in the Stanley Cup playoffs. Orr won the Norris Trophy, awarded to the NHL's outstanding defenseman (he would win the Norris Trophy for the next seven seasons). The once pitiful Bruins were now among the most competitive teams in the league.

Stanley Cup Champions

In the 1969-70 season, the Bruins won the Stanley Cup for the first time in 29 years, defeating the St. Louis Blues in four straight games in the playoff final. Orr secured the Cup for Boston by scoring a winning goal in an overtime period of the fourth game. In addition to the Norris Trophy, Orr won the Hart Trophy (for most valuable player in the NHL), the Ross Trophy (for Leading Scorer in the NHL), and the Smythe Trophy (for most valuable player in the playoffs). It was the first time a single player has one all four awards in one season. In the late 1960s and early 1970s, the NHL was expanding rapidly into cities where hockey was not traditionally popular. The unprecedented exploits of Bobby Orr sold tickets in these cities and enabled hockey to become a truly national sport in the United States. ''Orr remains the pivot figure in the game, the single charismatic personality around whom the entire sport will coalesce in the decade of the '70s, as golf once coalesced around Arnold Palmer, baseball around Babe Ruth, football around John Unitas,'' wrote Jack Olsen in the *Sports Illustrated* issue that named Orr the magazine's ''Sportsman of the Year'' for 1970.

The ''Big, Bad Bruins'' of the late 1960s and early 1970s, played a tough, messy game of hockey (as opposed to the elegantly classic moves of the Montreal Canadiens, the most frequent possessors of the Stanley Cup). Orr was remarkably polite and well-mannered off the ice but during a game he never shied away from a scrap. ''We're not dirty. It's just that we're always determined to get the job done—no matter what it takes,'' Orr told *Newsweek* in 1969. An older and wiser Orr came to realize that brawling and belligerence set a bad example for children. In 1982, he made a short film called ''First Goal'' (sponsored by Nabisco Brands for whom he was doing public relations) advising young athletes, and their parents, that having fun is more important than winning.

Announced Retirement at Age 30

After being eliminated by the Montreal Canadiens in the playoffs of the 1970-71 season, the Bruins came back to win the Stanley Cup again in 1971-72. Then the team's fortunes quickly began to fade. At the end of the 1971-72 season several top players, including flamboyant center Derek Sanderson, were lured away to the newly founded World Hockey Association and a number of good second-string players were lost in a further expansion draft. Orr stayed on with the Bruins, but knee injuries, which had plagued him since the start of his professional career, were becoming increasingly serious. ''When you are young, you think you can lick the world, that you are indestructible . . . But around 1974-75, I knew it had changed. I was playing, but I wasn't playing like I could before. My knees were gone. They hurt before the game, in the game, after the game. Things that I did easily on the ice I could not do anymore,'' Orr explained to Will McDonough of the *Boston Globe.*

In 1976, a bitter contract dispute ended Orr's long-time relationship with the Bruins. He signed as a free-agent with the Chicago Black Hawks but knee problems kept him off the ice for all but a handful of games over two seasons. In 1978, he reluctantly announced his retirement. Having left Boston under strained circumstances, Orr was unprepared for the reaction he received from Bruins fans when his number 4 sweater was retired to the rafters of the Boston Garden in 1979. The outpouring of affection left him speechless and on the brink of tears. Similar emotion accompanied the closing ceremonies of the cavernous old Boston Garden in 1995, as Orr took one last skate on the Garden's ice. Perhaps only Ted Williams, the great Boston

Red Sox slugger of the 1940s and 1950s, is held in as high esteem by New England sports fans.

Orr and his wife, Peggy, a former speech therapist, live in suburban Boston (with additional homes on Cape Cod and in Florida). They have two sons, Darren and Brent. Orr spends his time tending to a wide variety of business investments and charitable endeavors. He has no interest in coaching and would like to return to professional hockey as a team owner. ''It was good that I retired so young,'' Orr told Joseph P. Kahn of the *Boston Globe.* ''The adjustment period was difficult but at least I had things I could do. I have a great life now.''

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John Boyd Orr

The Scottish medical scientist John Boyd Orr, 1st Baron of Brechin (1880-1971), pioneered the science of human nutrition and developed new correlations between health, food, and poverty. He was the first director general of the Food and Agricultural Organization.

Born in Kilmaurs, Ayrshire, on Sept. 23, 1880, to a family of Covenanters, John Boyd Orr overcame the pressures of poverty in his youth by relentless work and the pursuit of greatly varied intellectual aspirations, mainly at Glasgow University. After taking his master's degree in preparation for the ministry, he turned first to science and medicine, finishing a medical degree with the *prix d'honneur* of the medical faculty, and then to research in metabolic diseases, for which he earned a doctoral degree.

Orr's major moral and scientific concern, deepened by close observations of life in Glasgow's slums, was the medical meaning of poverty and ignorance, notably in respect to malnutrition and preventable diseases among schoolchildren in the working population. Convinced of the need for modern research facilities in nutrition, he was instrumental, between 1906 and 1914, in establishing the Rowett Institute. World War I drew him into service as a frontline doctor with the army and the navy. He earned renown for developing a diet that greatly reduced the incidence of disease in his battalion. After the war he resumed the directorate of the Rowett Institute and extended its researches to agricultural and dietary problems in the colonies and dominions, parts of continental Europe, and the Jewish settlements of Palestine.

In 1931 Orr floated the journal *Nutrition Abstracts and Views*. He published numerous works, among them the report *The Effect of the Wasted Pastures in Kikuyu and Masai Territories upon Native Herds,* which is a classic in nutritional literature, and *Minerals in Pastures and Their Relation to Animal Nutrition* (1928). His pathbreaking survey *Food, Health and Income* (1936) defines the physiological ideal as a state of well-being requiring no improvement by a change of diet, finds that a diet completely adequate for health was reached in the United Kingdom in 1933-1934 at an income level above that of 50 percent of the population, and argues for the need of reconciling the interests of agriculture and public health. For these achievements Orr was elected a fellow of the Royal Society in 1932 and knighted in 1935 for his services to agriculture.

Orr's chief objectives during World War II were the prevention of food shortages in the military and civilian sectors of the nation; the development of world food policies capable of banning the specter of a postwar famine; and the planning of a supranational agency in the context of which food would be removed from international politics and trade by being treated differently from other goods. These aims dominated his term of office (1945-1948) as director general of the Food and Agricultural Organization of the United Nations. Thus he was instrumental in presenting, for the first time in history, a precise appraisal of the

world food situation and in inducing governments to cooperate in the International Emergency Food Council and related common enterprises.

After resigning from the Rowett Institute in 1945, Orr won a Parliament seat, representing the Scottish universities, which he relinquished in 1947, and served at Glasgow University as rector in 1945 and as chancellor in 1946. In 1948 he received a peerage, in 1949 the Harben Medal from the Royal Institute of Public Health, and in 1949 the Nobel Peace Prize in recognition of his efforts to ensure peace by applying science to the removal of hunger and poverty. He died near Edzell, Scotland, on June 25, 1971.

Further Reading

Two books that deal with Orr's life and work are Gove Hambidge, *The Story of FAO* (1955), and Orr's own *As I Recall* (1966). □

Daniel Ortega

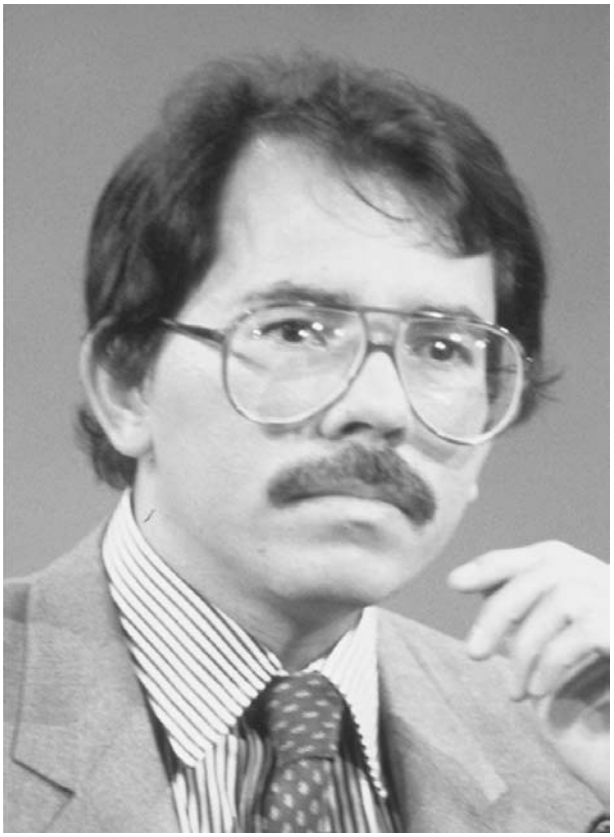

Daniel Ortega (born 1945) joined the revolutionary Sandinista National Liberation Front (Frente Sandinista de Liberación National—FSLN) in 1963, helped lead its overthrow of the Somoza dynasty, and was elected president of Nicaragua on November 4, 1984.

Daniel Ortega Saavedra was born on November 11, 1945, in the mining and ranching town of La Libertad, Nicaragua, in the municipality of Chontales. He was the third son of Daniel Ortega Serda, an accountant for a mining firm. The family later moved to Managua, where his father owned a small export-import business.

Ortega received his education in private and Catholic schools. He was an active Catholic during his youth, becoming a catechist and giving Bible studies to those who lived in poor neighborhoods. His seriousness, intelligence, oratorical skills, and religious devotion suggested to many that he would become a priest. He made good grades, but his parents sent him to four different high schools—trying fruitlessly to keep him out of a growing student opposition movement in the late 1950s. Ortega studied law for one year at Managua's Jesuit-run Central American University (c. 1961), but abandoned his formal education for revolutionary politics.

Much of the Ortega family had revolutionary credentials. Father Daniel fought in A.C. Sandino's 1927-1934 rebellion against U.S. occupation of Nicaragua, for which he served three months in prison. Daniel's younger brothers, Humberto (born 1948) and Camilo (born 1950) also became Sandinista revolutionaries. Humberto, a top military strategist, eventually became minister of defense of the revolutionary government, beginning in 1979. Camilo died fighting in the insurrection (1978). Their mother, Lidia Saavedra, became active in the 1970s in protests and went to jail for these actions. Daniel Ortega's wife was poetess Rosario Murillo; they had seven children. She worked with the FSLN after 1969 and was captured by the Somoza regime's security forces in 1979. After the victory she became general secretary of the Sandinista Cultural Workers Association and in 1985 became an FSLN delegate in the National Assembly.

Revolutionary Activity

After the 1956 assassination of Anastasio Somoza Garcia, founder of the Somoza dynasty, Luis Somoza Debayle succeeded his father as president and Anastasio Somoza Debayle assumed command of the National Guard. They terrorized suspected opponents of the regime to avenge their father's death. Repression kindled opposition, which surfaced after Fidel Castro overthrew the Batista regime in 1959. Ortega, still in high school in Managua in 1959, took part in a widespread student struggle against the Somoza regime. The protests of 1959 were organized by the Nicaraguan Patriotic Youth (Juventud Patriótico Nicaragüense—JPN), which Ortega joined in 1960. JPN members later took part in several guerrilla insurgent movements, but only the FSLN survived. In 1960 Ortega was captured and tortured for his role in the protests. Not deterred from his opposition to the Somoza dynasty, he helped establish the Nicaraguan Revolutionary Youth (Juventud Revolucionaria Nicaragüense—JRN), along with the FSLN's Marxist founders Carlos Fonseca Amador and Tomás Borge Martínez. In 1961 Ortega was again arrested and tortured by the regime.

But by 1962 he was again organizing JRN revolutionary cells in Managua's poor barrios.

In 1963 Ortega was recruited into the FSLN, a Marxist-Leninist vanguard revolutionary party committed to the armed overthrow of the Somozas. He helped organize the Federation of Secondary Students (Federación de Estudiantes de Secundaria—FES) and was again arrested and tortured. In 1964 he was captured in Guatemala with other Sandinistas and deported to Nicaragua, again to be imprisoned and tortured. Free in 1965, he cofounded the newspaper *El Estudiante (The Student),* the official paper of the Revolutionary Student Front (Frente Estudiantil Revolucionario—FER), the university support wing of the FSLN. By 1965 he had earned sufficient respect from other top Sandinistas that they named him to the FSLN's Dirección Nacional (National Directorate), the organization's top policy council.

In 1966-1967 Ortega headed the Internal Front, an urban underground that robbed several banks and in 1967 assassinated Gonzalo Lacayo, a reputed National Guard torturer. In November 1967 the security police captured Ortega, and he was given a lengthy sentence for the Lacayo killing. During his seven years in prison he and other Sandinistas exercised, wrote poetry, studied, and continued political activity—including resistance within the prison. During the seven years Ortega spent in jail the FSLN developed and grew. In a December 1974 commando raid in Managua, the FSLN took hostage several top regime officials and Somoza kin. The hostages were freed in exchange for a $5 million ransom, publicity, and the freedom of many Sandinistas, including Ortega and Tomás Borge.

In 1974 President Anastasio Somoza Debayle declared a state of siege (1974-1977) and sharply increased repression of opponents. Under fierce persecution and with many of its elements isolated, the FSLN began to develop different ''tendencies'' (factions) based on different political-military strategies. In 1975 Ortega rejoined the National Directorate. The next year he resumed clandestine organizing in Managua and Masaya. He helped his brother Humberto and others shape the strategy of the Tercerista (Third Force) tendency of the FSLN. The Terceristas allied with the rapidly growing non-Marxist opposition, and their ranks swelled. Militarily much bolder than the other tendencies in 1977-1978, the Terceristas helped spark a general popular insurrection in September and October of 1978.

Ortega helped form and lead the Terceristas' northern front campaign in 1977, and in 1978-1979 helped lead the rapidly expanding southern front. The FSLN's three tendencies reunited in early 1979 as popular rebellion spread. Daniel and Humberto Ortega became members of the new, joint National Directorate. During the final offensive in June 1979 Ortega was named to the junta of the rebel coalition's National Reconstruction Government. On July 19 the Somoza regime collapsed and the junta took over the shattered nation.

Role in Revolutionary Government

Ortega served on the junta of the National Reconstruction Government from 1979 until its dissolution in January 1985 and was the key liaison between the junta and the National Directorate, which set general policy guidelines for the revolution. In 1981 Ortega became coordinator of the junta, consolidating his leadership role. Within the National Directorate he became a leader of a pragmatic majority faction and emerged as the directorate's and junta's major international representative and domestic policy spokesman. When the FSLN had to choose a nominee for president for the November 4, 1984 election, the directorate selected Ortega. He won with 67 percent of the vote, competing against six other candidates.

The National Directorate and the junta in 1979 adopted, and have since followed, two pragmatic policies that are unusual for a Marxist regime: the economy would be mixed—40 percent in the public sector, 60 percent private—and political parties other than the FSLN (except those linked to the Somozas) could take part in politics and hold cabinet posts. The FSLN quickly consolidated its political advantage in the revolutionary government, fusing itself with the new Sandinista popular army and police and adding new seats to the Council of State in a move denounced by opponents as a power grab.

Ortega exercised no charismatic dominance of the Nicaraguan revolution, but gradually emerged as a first among equals within the top Sandinista leadership. A somewhat gruff and intensely private person, he showed little threat of developing the charismatic mass following that other directorate members feared. Moreover, his ability to concentrate power remained limited by the control of key ministries by other members of the National Directorate.

Ortega's sometimes abrasive or confrontational public style at times caused friction for the revolutionary government, especially with the United States. Members of the U.S. Bipartisan Commission on Central America, for example, reported that Ortega's comments during two 1983 meetings were rather hostile in tone. In contrast, his religious background and longtime acquaintance with Miguel Obando y Bravo, Archbishop of Managua, made him a useful emissary to the Catholic Church hierarchy. But relations with the Catholic Church grew increasingly strained as the Church became an outspoken critic of the Sandinistas in the early 1980s.

As president of Nicaragua, Ortega established a modern team of technical advisers; his cabinet included other top Sandinistas as well as non-Sandinistas. Ortega's rise to the presidency was regarded by many as a commitment by the FSLN's National Directorate to continue the pragmatism of 1979-1985, a sign also reflected in his moderate inaugural speech.

However, daunting problems faced the Ortega administration and the FSLN's National Directorate. Under their leadership Nicaragua expressed solidarity with other Central American rebel movements, built up its military with the help of Cuban advisers, purchased Soviet-bloc arms, increased trade and friendship with the Soviet Union, and sought to increase independence from the United States while remaining friendly with Western Europe and Latin America. U.S. disapproval, however, had severe consequences. The Reagan administration financed a revolt by

10-15,000 anti-Sandinista counterrevolutionary forces sponsored by the Central Intelligence Agency. The civil war severely strained Nicaraguan domestic consensus and resources. U.S. troops maneuvered in neighboring Honduras, fueling Nicaraguans' fear of an invasion. A U.S.-engineered international credit slowdown and trade embargo, begun in May 1985, eroded an economy already shrunken by private sector fears, falling export prices, and management problems. Under such pressures, President Ortega's major task was to struggle for the mere survival of the Nicaraguan revolution in an increasingly hostile international environment.

United States aid to the ''contra'' forces became increasingly controversial with the 1986 disclosure of ''unauthorized'' funds being sent to the anti-Sandinistas. It was charged that some of the money realized from the sale of arms to Iran was siphoned off to the contras.

Unsuccessful Bid for Reelection

In February 1990 Ortega's bid for reelection was challenged by Violeta Chamorro. She questioned the Sandinistas' close links with Cuba and the Soviet Union and reached out to center and conservative parties to help defeat Ortega. A second attempt to regain power in 1996 was again unsuccessful. Twenty-three presidential candidates ran in the October 1996 elections, but Ortega and Arnoldo Alemán emerged as favorites. After several days of vote counting, Alemán was declared the winner with 51 percent of the vote; Ortega came in second with 38 percent. Ortega conceded defeat but continued to question the legitimacy of Alemán's government.

Further Reading

Literature on Daniel Ortega is limited. Recommended for background on the Nicaraguan revolution are Thomas W. Walker's *Nicaragua: The Land of Sandino* (1981) and his edited works *Nicaragua in Revolution* (1982) and *Nicaragua: The First Five Years* (1985); George Black, *Triumph of the People: The Sandinista Revolution in Nicaragua* (1981); John A. Booth, *The End and the Beginning: The Nicaraguan Revolution* (1985); Richard Millett, *The Guardians of the Dynasty* (1977); and David Nolan, *The Ideology of the Sandinistas and the Nicaraguan Revolution* (1984). See also Anastasio Somoza with Jack Cox, *Nicaragua Betrayed* (1980), and Bernard Diederich, *Somoza and the Legacy of U.S. Involvement in Central America* (1982). □

José Ortega Y Gasset

The Spanish philosopher and essayist José Ortega y Gasset (1883-1955) is best known for his analyses of history and modern culture, especially his penetrating examination of the uniquely modern phenomenon ''mass man.''

José Ortega y Gasset was born in Madrid on May 9, 1883. He studied with the Jesuits at the Colegio de Jesuítas de Miraflores del Palo, near Málaga, and from 1898 to 1902 he studied at the University of Madrid, from which he received the degree of *licenciado en filosofía y letras*. In 1904 Ortega earned a doctor's degree at Madrid for a dissertation in philosophy. From 1905 to 1907 he did postgraduate studies at the universities of Leipzig, Berlin, and Marburg in Germany. Deeply influenced by German philosophy, especially the thought of Hermann Cohen, Wilhelm Dilthey, Edmund Husserl, and Martin Heidegger, as well as by the French philosopher Henri Bergson, Ortega sought to overcome the traditional provincialism and isolation of philosophical study in his native Spain.

From 1910 to 1936 Ortega taught philosophy at the University of Madrid. Early in his career he gained a reputation through his numerous philosophical and cultural essays, not only in literary journals but also in newspapers, which were a peculiar and important medium of education and culture in pre-Civil War Spain. Ortega's most famous book, *The Revolt of the Masses* (1930), first appeared in the form of newspaper articles. Throughout his career he was generally active in the cultural and political life of his country, both in monarchist and in republican Spain. In 1923 Ortega founded the journal *Revista de Occidente,* which flourished until 1936.

After the outbreak of the Spanish Civil War in 1936, Ortega left Spain and lived abroad, dwelling in France, Holland, Argentina, and Portugal until the end of World War II. He returned to Spain in 1945, living there and in

Portugal, with frequent trips and stays abroad, until his death. In 1948, together with Julián Marías, Ortega founded the Instituto de Humanidades, a cultural and scholarly institution, in Madrid. In 1949 Ortega lectured in the United States, followed by lectures in Germany and in Switzerland in 1950 and 1951. He received various honorary degrees, including a doctorate *honoris causa* from the University of Glasgow. Ortega died in Madrid on Oct. 18, 1955.

Ortega's numerous and varied writings, in addition to *The Revolt of the Masses,* include *The Modern Theme* (1923), *The Mission of the University* (1930), *On Love* (1940), *History as System* (1941), *Man and People* (1957), *Man and Crisis* (1958), and *What Is Philosophy?* (1958). Often mentioned, as is Miguel de Unamuno, with the existentialists, Ortega expounded a philosophy that has been called ''ratiovitalism'' or ''vital reason,'' in which he sought to do justice to both the intellectual and passional dimensions of man as manifestations of the fundamental reality, ''human life.''

Ortega's philosophy is closest to that of Heidegger. He described human life as the ''radical reality'' to which everything else in the universe appears, in terms of which everything else has meaning, and which is therefore the central preoccupation of philosophy. Man is related to the world in terms of the ''concerns'' to which he attends. The individual human being is decisively free in his inner self, and his life and destiny are what he makes of them within the ''given'' of his heredity, environment, society, and culture. Thus man does not so much *have* a history; he *is* his history, since history is uniquely the manifestation of human freedom.

Further Reading

Two studies of Ortega's thought which include biographical material are José Sánchez Villaseñor, *Ortega y Gasset, Existentialist: A Critical Study of His Thought and Its Sources* (1949), and José Ferrater Mora, *Ortega y Gasset: An Outline of His Philosophy* (1957; rev. ed. 1963). Excellent discussions of Ortega's literary theories are in Joseph Frank, *The Widening Gyre: Crisis and Mastery in Modern Literature* (1963), and William H. Gass, *Fiction and the Figures of Life* (1970).

Additional Sources

Gray, Rockwell. *The imperative of modernity: an intellectual biography of José Ortega y Gasset,* Berkeley: University of California Press, 1989.

Ouimette, Victor. *José Ortega y Gasset,* Boston: Twayne Publishers, 1982. □

Abraham Ortelius

The Flemish map maker and map seller Abraham Ortelius (1527-1598) is known for his ''Theatrum orbis terrarum,'' one of the first major atlases. He accelerated the movement away from Ptolemaic geographical conceptions.

Abraham Ortelius was born Abraham Ortels of German parents in Antwerp on April 14, 1527. He was trained as an engraver, worked as an illuminator of maps, and by 1554 was in the business of selling maps and antiquities. This business involved extensive traveling, which enabled Ortelius to make contacts with the international community of scholars concerned with exploration and cartography and especially with English experts like Richard Hakluyt and John Dee. From these sources Ortelius obtained cartographical materials and information; he also collected and published maps by his fellow Flemish geographer Gerhardus Mercator.

Ortelius began issuing various maps in the 1560s. Among these were maps of Egypt, Asia, and the world. The *Theatrum orbis terrarum* (1570) consisted of 70 maps on 53 sheets. There was a world map and maps of the continents of Africa and Asia. Europe, however, was the area most completely surveyed. In 1573 an *Additamenta* (atlas supplement) was issued. Later editions of both atlas and supplement were revised and expanded. By 1624 the *Theatrum* had run through 40 editions and had grown to 166 maps. It appeared in Latin and translations into Dutch, German, French, Spanish, and English.

The collection deserves to be called an atlas because of its uniform publishing format, critical selection from the existing mass of material, and scholarly citation of authorities whose maps were used (87 in all). Greatly diminished was the influence of Ptolemy's *Geography,* an ancient masterpiece revived for Europeans in the 15th century.

The Ptolemaic influence had itself marked an advance in academic cartography. Medieval geography had registered a profound cleavage between the geographical notions of the Schoolmen, highly abstract and shaped by theological constructs, and the practical activity of the Mediterranean chart makers, whose portolano charts gave an amazingly accurate record of coastlines visited and surveyed by mariners. The coordinates provided by Ptolemy, from which world maps were constructed, helped to undermine the medieval academic outlook and put scholarly cartography on a more scientific basis.

Nevertheless, by the late 16th century the acceleration of the flow of new geographical information produced by the Discoveries had rendered many of Ptolemy's observations obsolete. It was time once more for the printed map to catch up with the manuscript chart, a task facilitated by the work of Ortelius and Mercator. It is significant, however, that both Europe and Southeast Asia received the most accurate rendition from Ortelius, whereas the outlines of South America remained very inadequately portrayed—perhaps a reflection of the real weight of the Discoveries with respect to their lines of economic and geographical attraction. Ortelius died at Antwerp on July 4, 1598.

Further Reading

Ortelius's career and contributions are examined in Lloyd Arnold Brown, *The Story of Maps* (1949); Boies Penrose, *Travel and Discovery in the Renaissance: 1420-1620* (1952); and G. R. Crone, *Maps and Their Makers: An Introduction to the History of Cartography* (1953; 4th rev. ed. 1968). □

Simon J. Ortiz

Simon Ortiz (born 1941) became one the most respected and widely read Native American poets. His work is characterized by a strong storytelling voice that recalls traditional Native American storytelling.

"When I see native people, it assures my existence," expressed Simon J. Ortiz in a 1994 interview. A noted poet and writer with an international following, Ortiz acknowledges his origins from the Acoma Pueblo, or "Aa-co" as it is called in his language. Born on May 27, 1941, he is a member of the Eagle or Dyaamih Clan, his mother's clan—a composition of many individuals including Ortiz's extended family members. As there are no words in his native tongue for "cousin," "aunt" or "uncle," each member is referred to as a "brother," "sister," "mother," or "father." When Ortiz speaks about his family, one senses the deep cultural ties that bind not only the family together, but the people to the land. His father, a woodcarver and elder in the clan, was charged with keeping the religious knowledge and customs of the Acoma Pueblo people. His brother Earl is a graphic artist. Ortiz is the father of three children: a son, Raho Nez, an attorney for the Tohono O'odham Nation in Sells, Arizona, and two daughters, Rainy Dawn and Sara Marie, both students.

A Young Boy in His Community

Ortiz spent his early childhood years in the village of McCartys, or "Deetzeyaamah" in his language, attending McCartys Day School through the sixth grade. It was customary at that time for Native American children to leave home and attend boarding schools, and Ortiz was no exception; soon after, he was sent to St. Catherine's Indian School in Santa Fe, but his attendance was curtailed as he became homesick for his family and home. Ortiz began to notice cultural distinctions and conflicts in his life; and he began to collect stories and thoughts at an early age, recording them in his diaries. Reading whatever was available became a passion for Ortiz. He was especially interested in dictionaries, which would allow his mind to travel to a "state of wonder."

St. Catherine's, while attempting to provide Native American children with an education, also encouraged the Indian children to abandon their cultural ways and adopt a more "American" lifestyle. "The fear of God was instilled in each child . . . penance and physical duty were the day's rigor," Ortiz recalled, "I spoke and knew only the Acoma world." Disillusioned with St. Catherine's, Ortiz heard that Albuquerque Indian School taught trade classes such as plumbing and mechanics, and decided it would be a good experience to transfer schools. Ortiz's father, a railroad worker in addition to his community activities, was opposed

to his son learning a trade and encouraged his children to get an education and training in a field other than hard, manual labor. Although Ortiz attended sheet metal and woodworking classes, his interest did not remain in those areas. He liked to read and study, to learn about the world. In retrospect, he claimed that it was ''an escape from a hard life. Study, dream and read . . . escape to fantasy. It became the food for my imagination.'' Ortiz did not consider becoming a writer—writing was not something Native Americans practiced. When asked why, he replied that ''it is a profession only whites did.'' His thoughts would later change. If whites could do it, so could he.

In the 1950s, public schools were beginning to receive funding from Johnson-O'Malley legislation, which provided opportunities for greater numbers of Native American students to attend school. Ortiz attended one such school, Grants High School in Grants, New Mexico—the largest non-Indian town near Acoma. Education had always been a significant priority with the people of Acoma Pueblo. It was the means by which they could better their own lives and their community. Ortiz believed this approach stemmed from the ''indoctrination'' of the Bureau of Indian Affairs (BIA) which tried to make Indians ''good American citizens.'' Yet, in those days Indian children received no further encouragement to pursue an education beyond high school. While attending high school, Ortiz's leadership skills began to emerge. Although he often refers to himself as a ''not too social kid,'' he became a school leader by ''default.'' He disagreed with the manner and treatment accorded to Native American students and advised them that they did not have to accept a subordinate position.

A Search for Meaning in Education

The day after Ortiz graduated from high school, he began work in the uranium industry at Kerr-McGee as a laborer. Wanting to be a chemist, Ortiz applied for a technical position at Kerr-McGee but was employed instead as a clerk-typist because he was ''good at typing.'' He was ultimately promoted ''down to the pit'' as a crusher, and later to a semi-skilled operator. His work experience as a mining laborer would later provide the material for his writings in *Fight Back: For the Sake of the People, for the Sake of the Land.*

Using his savings and funds from a BIA educational grant, Ortiz left the mining industry to pursue a university education. In 1962, he attended Fort Lewis College majoring in chemistry. While his interest in science prevailed, his grades did not. He was more interested in learning about life and being a part of it. The study of chemistry did not encompass elements about understanding or respecting life. Barely passing his biology and organic chemistry classes, he decided to try English because he had been ''remotely'' contemplating becoming a teacher. ''It was *remotely* because what I really wanted to do was read, think and write,'' he explained. The prescribed university curriculum did not favor Ortiz's search for knowledge, and he ''felt an intuitive resistance to the knowledge being learned.'' University structure was attempting to change who he was as a natural person. Ortiz began to develop as an artist and expressionist, though. Drama interested him and he auditioned for a part in the university play *Death of a Salesman.* Drama enabled him to express his thoughts visually, and he temporarily found a new form of artistic freedom.

As a leader of the Indian Student Organization, Ortiz found himself confronting many different issues. No matter where he turned, he was surrounded with the inferior treatment of native peoples. Ortiz began to seek something different, something to answer the questions and reasons of life. He found it in alcohol, which provided a false sense of relief. Security soon faded and bouts with alcohol abuse would haunt Ortiz for many years to come.

Ortiz enlisted in the U.S. Armed Forces in 1963 because he wanted something different to experience and write about. Scoring high on verbal aptitude tests, he was assigned to edit the battalion newsletter; however, the army discontinued the publication after its first printing. Following the abrupt end to his journalistic career, Ortiz was sent to Texas as a member of a missile defense technical team. While still in the army, he made plans to return to civilian life and attend the University of New Mexico to study English literature and creative writing. By this time, he considered himself a ''writer.''

At the University of New Mexico, Ortiz found himself once more confined by the structured curriculum, and he soon discovered that few ethnic writers had entered the semiprivate domain of American literature. He became aware that a new age of Native American writers was beginning to emerge in the midst of political activism. Ortiz credits the political climate and activities of the day as one of the fundamental reasons for altering his writing style. Writing previously from absolute self-expression, he now focused on the unheard Native American voice.

The duration of university life lasted two more years, until 1968, when he received a fellowship for writing at the University of Iowa in the International Writers Program. ''I don't have any college degrees,'' Ortiz explained in a 1993 autobiographical statement. ''I've worked at various jobs . . . and had a varied career, including ups and too many downs.'' Ortiz served as public relations director at Rough Rock Demonstration School from 1969 to 1970, and edited *Quetzal* from 1970 to 1973. He taught at San Diego State University and at the Institute of American Arts in Santa Fe, New Mexico, in 1974, and at Navajo Community College from 1975 to 1977. He also taught at the College of Marin in Kentfield, California, from 1976 to 1979, and the University of New Mexico from 1979 to 1981. Beginning in 1982, he served as consultant editor for the Pueblo of Acoma Press.

Returned to Acoma Pueblo Origins

In 1988 Ortiz was appointed as tribal interpreter, and in 1989 he became First Lieutenant Governor for Acoma Pueblo in New Mexico. Being connected to his Acoma community has been of major importance in his life. ''Helping others in the community are the very reasons for purpose and meaning in life,'' according to Ortiz's interpretation of traditional Acoma ways. ''To help or to be helpful . . . is a quality associated with the responsibility each individual has to the community,'' not only in traditional

Acoma ways, but with Native Americans in general,'' observed Ortiz, adding that ''leadership is a way of showing that each person is meant for some larger or extended purpose, for the true meaning of his existence is to be helpful to his community. Leadership is not a personal choice; you are appointed to serve the people as completely as possible, and you offer to help achieve happiness and wholeness for all the people.'' For Ortiz there is a certain element of sharing in coming together with elders to hear their stories and wisdom. Under the guidance and direction of their leaders, Ortiz explained that the ''coming together of community members is a responsibility we all have to carry out in order to assure the continuance of our community.''

In 1988 Ortiz was appointed to be the Acoma tribal interpreter, but he was not sure what responsibilities this task entailed. He learned through family and community members that he was ''working for the people and for the land.'' These leadership roles in the community afforded him the method by which he connected himself spiritually, in wholeness, with the continuance of his culture. In his ''What We See: A Perspective on Chaco Canyon and Pueblo Ancestry,'' Ortiz wrote: ''All human construction involves a relationship between the natural and the man-made. That relationship physically shapes the human cultural environment. In historical terms, the character of that relationship is a major indication of the character of a culture as a whole. It tells us how the human beings who made it thought of themselves in relation to the rest of creation.''

Writing with a Native Voice

The writings of Ortiz are emotionally charged and complex. His expressions of anger, passion, love, fear, and threats to human existence make the reader question the backdrop of the society in which he or she exists. Essayists have compared his writing to other present-day poets and authors, but Ortiz stands on his own. Pertinent to both Native and non-Native readers, Ortiz's subjects are those that affect daily life. In his *Simon Ortiz,* Andrew Wiget noted that Ortiz has ''committed himself to articulating what he saw as a distinctly Native American perspective on fundamental human experiences . . . a consciously assumed purpose which came from a clear sense of the power and function of language derived from Ortiz's immersion in the oral tradition.''

Presented with his first collection of poems, *Going for the Rain,* Ortiz's editors found themselves in an unusual position. They favorably accepted the collection, but could not understand how a person of Native American culture could write with such a style of verse. Although Ortiz himself found it interesting that he could write in such a manner using the English language, a language that had usually only served to oppose Indian favor, his work confirms, verifies and affirms the essence of the land and people together, and their existence based on the concept of ''wholeness.''

In his collections and stories, Ortiz reminds his readers that ''there must exist a reciprocal relationship for humanity to take care of itself as well as for the environment.'' His storytelling relates traditions of his culture, and conjures visions familiar and foreign to the reader. His second collection of poems, *A Good Journey,* includes the remarkable Ortiz trait of awakening the reader's senses while leaving a message for his children to always be aware of their Native American traditions and the beauty of nature and the environment.

Ortiz demonstrates many examples of blending experience and oral tradition. In his *Stories* selections, he illustrates a deep, personal experience about his not speaking until he was fours years old. He then takes the realistic experience and blends it with an oral tradition story involving his grandfather. Having taken a key from his pocket, the grandfather was referring to speech and its importance to knowing the world; he then ''turned the key, unlocking language.'' Later, Ortiz speaks. Ortiz emphasizes that language provides for the ''discovery of one's capabilities and creative thought.'' Language has many uses, and one of those uses implemented by Ortiz is to convey a message with political overtones. In *A Good Journey,* Ortiz describes his camping trip at Montezuma Castle where he encounters resistance from the National Park Service. Wanting to collect firewood for his camp, he is told that he must first buy a permit. He considers this a ridiculous concept since his grandfathers ''ran this place,'' and ignores the permit request. He cuts his firewood anyway, mumbling along the way, ''Sue me.''

In considering material for his works, Ortiz relies on the stories that he ''likes and believes the most; it's as simple as that.'' These stories are those that let him know where he has been, or locate for him a place that is distinct, special, and true because everything about it is familiar. Questioned about his subject matter, Ortiz related, ''The best stories told are those that provide for me, the listener-reader, a sense of grounding even when I've never been in the locale or setting where the storyteller or writer sets his story.'' Ortiz often refers to his mother's ability to lead him as a child into envisioning the words of the stories as she told him about days past of gathering and roasting pinion cones. As a child, his father told him stories about the desperation and cold the community had to endure; he knew the essence of those words because ''it was the experience of his people and he is part of them.'' Ortiz further explained that these stories are believable ''when we are intimately involved or linked to them because they are who we are, or when we become intimately and deeply involved and linked with them.'' As a poet, fiction and nonfiction writer, Ortiz captures life on paper. It is not a fancy, superficial life, but one in which words come alive in the heart and mind; they are words that tell the story of Ortiz himself and the world he knows most and loves. Ortiz is a writer of accomplishment who combines the often hurtful knowledge of reality with mythic wholeness.

In each of his travels, he incorporates his journey into his writings. In 1970 he went in search of ''Indians.'' He concluded that Native Americans were not credited with any part of America's history, other than the bare mention of the Native American wars and savagery. He then asked himself if the Native American were a myth. Were there no

more Indians? Had the movie industry absorbed Native Americans into savage portrayals? He soon understood that the vanished ''Red Man'' was vanished only from the public mind; it was intentional, for if Native Americans existed, then there would be claims to the land, water, and all things residing in western civilization. Ortiz traveled to the South where he found 45,000 Lumbee Native Americans living in the North Carolina region, and his writings have debunked the myth of the vanished Indian. Wiget summarizes Ortiz's work with the tribute that ''it is not about a race that is vanishing, a way of life that is passing, or a language that is dying, but about a nation of those who have preserved their humor, their love for the land that is their mother, and their sense of themselves as a distinctive people. It is about journeying, about survival, about the many significances of being a veteran.''

Ortiz continued writing for both book and television production into the 1990s. His books include 1992's *Woven Stones* and 1994's *After and Before the Lightning.* In reading and listening to Ortiz's work, the reader is left with the indelible printed image in Chaco Canyon and Pueblo ancestry that ''from the moment in creation, life moved outward, and from that moment, human consciousness began to be aware of itself. And the 'hanoh,' the people, began to know and use the oral tradition that would depict the story of their journey on the 'hiyaanih,' the road, of life. The oral tradition of Acoma Pueblo, and of all the other Pueblos, is central to the consciousness of who they are, and it is basic to their culture. It is through oral tradition that the journey is told . . . in order that the people may be secure and fully aware within their cultural environment.'' The works of Simon Ortiz ensure that for generations to come there will be the opportunity to see past life existence as though it were living today.

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John Kingsley Orton

John Kingsley Orton (1933-1967) had a meteoric rise in British theater, with three hit plays produced in the 1960s.

John Kingsley (Joe) Orton was born in Leicester on January 1, 1933, the oldest of four children of a working-class family. His father was a low-paid gardener for the city; his mother worked in a hosiery factory until vision problems made it necessary for her to leave that job, after which she became a charwoman.

Although the family was not a close-knit one emotionally, the older son was his mother's favorite, and after Orton completed his required schooling she arranged to have him attend a commercial college, where he was a student from 1945 to 1947.

It was in 1949 that he developed the desire to act, or at least to be involved in the theater in some capacity. He joined the Leicester Dramatic Society and two other local drama groups, but was cast only infrequently and then usually in minor roles. The following year he took private elocution lessons, principally to purge himself of his Leicester accent, and applied to the Royal Academy of Dramatic Art (RADA), where he was accepted. In 1951 he moved to London.

In his first year at RADA Orton met Kenneth Halliwell, a fellow-student there. Halliwell was seven years older and was sophisticated and well-educated, especially in the Greek and Roman classics. They began a homosexual relationship which lasted for 16 years, and Halliwell's influence on the younger man was profound.

From an upper-middle-class family, Halliwell was no stranger to violent death. When he was 11 his mother was stung on the inside of her mouth by a wasp and, highly allergic to the toxin, choked to death. When he was 23 his father committed suicide, leaving him with a modest yearly income.

Orton acted successfully at RADA, but began to have misgivings about a career as an actor. Thus, when he finished his course there in 1953 he took a position for the spring and summer as the assistant stage manager of the Ipswich Repertory Company. He found this work not to his liking either and returned to London.

For most of the next decade he and Halliwell collaborated on a series of novels and literary experiments which were submitted to publishers but not accepted. They included The *Silver Bucket* (1953); The *Mechanical Womb* and *The Last Days of Sodom* (1955); *The Boy Hairdresser,* a satire in blank verse (1956); *Between Us Girls,* a diary novel (1957); and *The Vision of Gombold Proval,* written by Orton alone (1961).

While they were writing these books, they amused themselves in other ways. In 1958 Orton created the fictional Mrs. Edna Welthorpe, a writer of letters to the newspapers whom he used as an outraged critic of his work after he achieved fame; she was joined later by the imaginary Donald H. Hartley, an Orton booster. In the period from 1959 to 1961 he and Halliwell took books from the Islington public libraries, rewrote the blurbs on the inside of the dust jackets to make them either absurd or obscene, and simultaneously stole 1,653 plates from art books from which they constructed a floor-to-ceiling collage in their apartment. Both were arrested, charged with doing 450 English pounds in damage, convicted, and sent to prison for six months. Orton was unrepentant.

Orton achieved his first breakthrough in 1963. His play *The Ruffian on the Stair,* based on the novel *The Boy Hairdresser,* was accepted for television by the BBC, and his first full-length play, *Entertaining Mr. Sloane,* was sent to an agent; both were presented the following year.

The Ruffian on the Stair shows the strong influence of Harold Pinter, one of the few modern dramatists whom Orton admired (along with Oscar Wilde and George Bernard Shaw), and its opening lines, a conversation between the protagonist and his wife, set the tone for all of Orton's work to come:

Joyce: Have you got an appointment today?

Mike: Yes. I'm to be at King's Cross station at eleven. I'm meeting a man in the toilet.

Joyce: You always go to such interesting places.

As John Lahr summarized it in his introduction to the complete plays, ''Orton's plays put sexuality back on the stage in all its exuberant, amoral and ruthless excess. He laughed away sexual categories.''

This unique perspective was reinforced by *Entertaining Mr. Sloane,* which opened in London on May 6, 1964. It is the story of a handsome young man who has committed a murder and is taken into the home of Kath, the epitome of bourgeois hypocrisy, and her aged father, Kemp. Sex between Sloane and Kath begins at once. Soon there appears on the scene Kath's brother Ed, who also has designs on the young man. Kemp recognizes Sloane as the murderer and Sloane kills him. Kath and Ed agree to cover up the murder of their father if Sloane consents to spend six months of every year with each of them.

Sloane demonstrates the validity of Maurice Charney's assessment, ''All of his most vigorous characters are vulgar in the literary sense of the term: they pretend to a refinement, tact and gentility that they do not at all have.'' His characters and his play appealed to the British theater-going public. Writing in the *Sunday Telegraph,* Alan Brien observed, ''Mr. Orton is one of those rare dramatists who create their own world and their own idiom,'' while prominent playwright Terence Rattigan wrote, ''I fell wildly in love with *Entertaining Mr. Sloan*. . . . I saw style—a style, well, that could be compared with the Restoration comedies. I saw Congreve in it.'' At season's end, *Sloane* tied for the best new British play in *Variety* 's London Critics' Poll, but, taken to New York, it fared badly and closed after a short run, the *World Telegram and Sun* critic commenting that it ''had the sprightly charm of a medieval cesspool.''

In the early months of 1964 Orton wrote *The Good and Faithful Servant,* which was televised three years later. His most serious work, it owes something to the lives of his parents as it covers the last working days, the retirement, and the death of a loyal employee of a large corporation. Although it contains some humorous lines, it is essentially a picture of a life pathetically spent.

Later that year he completed his second major work, the full-length play *Loot*. The principal characters are Hal McLeavy and his lover Dennis, who have robbed a bank and are planning to escape to the Continent. Their project is complicated by the death of Hal's mother, whose body is in the house. Also present are the mother's former nurse, Fay, who wants to marry the widower McLeavy, making him her eighth husband in the past ten years, and the stupid, vicious, and venal policeman Truscott. In the end the two boys, Fay, and Truscott split the loot and the innocent elder McLeavy is arrested and taken off to prison.

Loot premiered on September 27, 1966, and was a hit. Ronald Bryden in *The Observer* wrote that it ''establishes Orton's niche in English drama,'' and at season's end it won both the *Evening Standard* award and the *Plays and Players* award for the best play of the year.

In 1965 Orton wrote another television play, *The Erpingham Camp,* strongly influenced by *The Bacchae* of Euripides; it was produced the following year. Another television drama, *Funeral Games,* was written in 1966 and produced two years later.

Late in 1966 Orton began his third full-length play, *What the Butler Saw,* the first draft of which was completed in July of 1967; simultaneously he worked on a comedy, *Up Against It,* based on *The Silver Bucket,* for the Beatles, although eventually their managers rejected it.

But as Orton's celebrity increased, relations between him and Halliwell became more and more strained. As the playwright's exuberance grew, the older man was increasingly depressed and withdrawn and there were indications that Orton planned to leave him. On August 9, 1967, Halliwell bludgeoned Orton to death with a hammer and then committed suicide.

Chief among Orton's works posthumously presented was *What the Butler Saw,* produced in 1969. A farce with a small debt to the French dramatist Georges Feydeau, it takes place in the office of the psychiatrist Dr. Prentice, whose wife is a nymphomaniac, and introduces a girl who is applying for a position as the doctor's secretary and a young hotel page who has arrived to blackmail Mrs. Prentice. The young people are eventually discovered to be the Prentices' children; the question of double incest is raised and the play ends with the holding on high of the genitals of Winston Churchill, taken from a statue which has been blown up.

The play drew highly disparate reviews. Harold Hobson wrote, ''Gradually Orton's terrible obsession with perversion, which is regarded as having brought his life to an end and choked his very high talent, poisons the atmosphere. And what should have become a piece of gaily irresponsible nonsense becomes impregnated with evil.'' On the other hand, Frank Marcus in the *Sunday Telegraph* observed that it ''will live to be accepted as a comedy classic of English literature.''

Other posthumous works included the sketch ''Until She Screams,'' revised from T*he Patient Dowager* (1970); *Head to Toe,* based on *The Vision of Gombold Proval* (1971), and Up Against It (1979).

The importance of Orton's work seems established. C.W.E. Bigsby calls him ''a pivotal figure, a crucial embodiment of the post-modernist impulse,'' while Charney (quoted earlier) concludes, ''Orton no longer seems to be merely a footnote in the history of modern drama but merits at least a significant chapter.''

Further Reading

The definitive biography of John (Joe) Orton is *Prick Up Your Ears* (1978) by John Lahr, who also edited *The Orton Diaries* (1986). Excellent analyses of the playwright and his work are *Joe Orton* (1984) by Maurice Charney and *Joe Orton* (1982) by C. W. E. Bigsby. □

George Orwell

The British novelist and essayist George Orwell (1903-1950) is best known for his satirical novels *Animal Farm* and *Nineteen Eighty-four.*

George Orwell was born Eric Arthur Blair at Motihari, Bengal, India. His father, Richard Walmesley Blair, was a minor customs official in the opium department of the Indian Civil Service. When Orwell was 4 years old, his family returned to England, where they settled at Henley, a village near London. His father soon returned to India. When Orwell was 8 years old, he was sent to a private preparatory school in Sussex. He later claimed that his experiences there determined his views on the English class system. From there he went by scholarship to two private secondary schools: Wellington for one term and Eton for 4 1/2 years.

Orwell then joined the Indian Imperial Police, receiving his training in Burma, where he served from 1922 to 1927. While home on leave in England, Orwell made the important decision not to return to Burma. His resignation from the Indian Imperial Police became effective on Jan. 1, 1928. He had wanted to become a writer since his adolescence, and he had come to believe that the Imperial Police was in this respect an unsuitable profession. Later evidence also suggests that he had come to understand the imperialism which he was serving and had rejected it.

Establishment as a Writer

In the first 6 months after his decision, Orwell went on what he thought of as an expedition to the East End of London to become acquainted with the poor people of England. As a base, he rented a room in Notting Hill. In the spring he rented a room in a working-class district of Paris. It seems clear that his main objective was to establish himself as a writer, and the choice of Paris was characteristic of the period. Orwell wrote two novels, both lost, during his stay in Paris, and he published a few articles in French and English. After stints as a kitchen porter and dishwasher and a bout with pneumonia, he returned to England toward the end of 1929.

Orwell used his parents' home in Suffolk as a base, still attempting to establish himself as a writer. He earned his living by teaching and by writing occasional articles, while he completed several versions of his first book, *Down and Out in London and Paris*. This novel recorded his experiences in the East End and in Paris, and as he was earning his

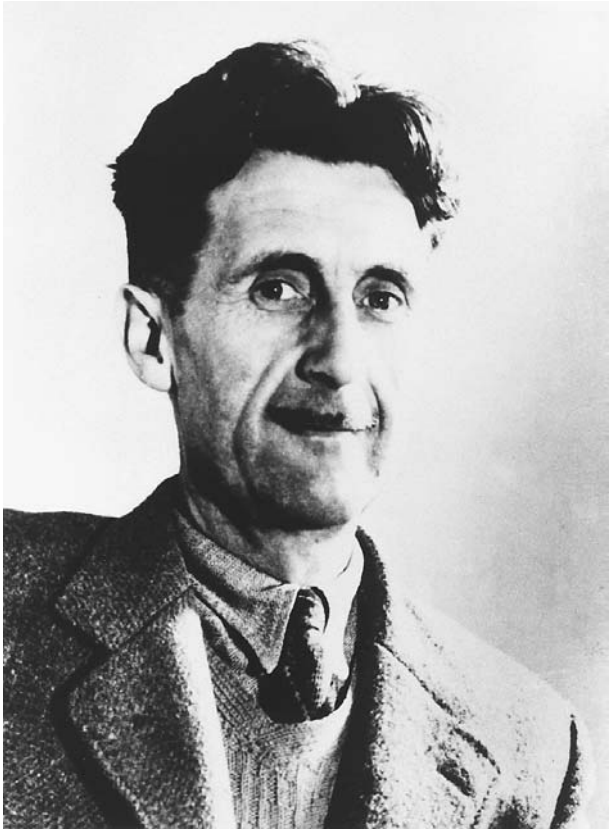

living as a teacher when it was scheduled for publication, he preferred to publish it under a pseudonym. From a list of four possible names submitted to his publisher, he chose ''George Orwell.'' The Orwell is a Suffolk river.

First Novels

Orwell's *Down and Out* was issued in 1933. During the next 3 years he supported himself by teaching, reviewing, and clerking in a bookshop and began spending longer periods away from his parents' Suffolk home. In 1934 he published *Burmese Days*. The plot of this novel concerns personal intrigue among an isolated group of Europeans in an Eastern station. Two more novels followed: *A Clergyman's Daughter* (1935) and *Keep the Aspidistra Flying* (1936).

In the spring of 1936 Orwell moved to Wallington, Hertfordshire, and several months later married Eileen O'Shaughnessy, a teacher and journalist. His reputation up to this time, as writer and journalist, was based mainly on his accounts of poverty and hard times. His next book was a commission in this direction. The Left Book Club authorized him to write an inquiry into the life of the poor and unemployed. *The Road to Wigan Pier* (1937) was divided into two parts. The first was typical reporting, but the second part was an essay on class and socialism. It marked Orwell's birth as a political writer, an identity that lasted for the rest of his life.

Political Commitments and Essays

In July 1936 the Spanish Civil War broke out. By the end of that autumn, Orwell was readying himself to go to Spain to gather material for articles and perhaps to take part in the war. After his arrival in Barcelona, he joined the militia of the POUM (Partido Obrero de Unificacion Marxista) and served with them in action in January 1937. Transferring to the British Independent Labour party contingent serving with the POUM militia, Orwell was promoted first to corporal and then to lieutenant before being wounded in the middle of May. During his convalescence, the POUM was declared illegal, and he fled into France in June. His experiences in Spain had made him into a revolutionary socialist.

After his return to England, Orwell began writing *Homage to Catalonia* (1938), which completed his disengagement from the orthodox left. He then wished to return to India to write a book, but he became ill with tuberculosis. He entered a sanatorium where he remained until late in the summer of 1938. Orwell spent the following winter in Morocco, where he wrote *Coming Up for Air* (1939). After he returned to England, Orwell authored several of his best-known essays. These include the essays on Dickens and on boys' weeklies and ''Inside the Whale.''

After World War II began, Orwell believed that ''now we are in this bloody war we have got to win it and I would like to lend a hand.'' The army, however, rejected him as physically unfit, but later he served for a period in the home guard and as a fire watcher. The Orwells moved to London in May 1940. In early 1941 he commenced writing ''London Letters'' for *Partisan Review,* and in August he joined the British Broadcasting Corporation (BBC) as a producer in the Indian section. He remained in this position until 1943.

First Masterpiece

The year 1943 was an important one in Orwell's life for several reasons. His mother died in March; he left the BBC to become literary editor of the *Tribune;* and he began book reviewing on a more regular basis. But the most important event occurred late that year, when he commenced the writing of *Animal Farm*. Orwell had completed this satire by February 1944, but several publishers rejected it on political grounds. It finally appeared in August 1945. This fantasy relates what happens to animals who free themselves and then are again enslaved through violence and fraud.

Toward the end of World War II, Orwell traveled to France, Germany, and Austria as a reporter. His wife died in March 1945. The next year he settled on Jura off the coast of Scotland, with his youngest sister as his housekeeper.

Crowning Achievement

By now, Orwell's health was steadily deteriorating. Renewed tuberculosis early in 1947 did not prevent the composition of the first draft of his masterpiece, *Nineteen Eighty-four*. The second draft was written in 1948 during several attacks of the disease. By the end of 1948 Orwell was seriously ill. *Nineteen Eighty-four* (1949) is an elaborate satire on modern politics, prophesying a world perpetually laid waste by warring dictators.

Orwell entered a London hospital in September 1949 and the next month married Sonia Brownell. He died in London on Jan. 21, 1950.

Orwell's singleness of purpose in pursuit of his material and the uncompromising honesty that defined him both as a man and as a writer made him critical of intellectuals whose political viewpoints struck him as dilettante. Thus, though a writer of the left, he wrote the most savage criticism of his generation against left-wing authors, and his strong stand against communism resulted from his experience of its methods gained as a fighter in the Spanish Civil War.

Further Reading

Collected Essays, Journalism and Letters of George Orwell, edited by Sonia Orwell and Ian Angus (1968), is an invaluable addition to Orwell studies. Probably the most significant work on Orwell is George Woodcock, *The Crystal Spirit: A Study of George Orwell* (1966). Other useful studies of Orwell as man and artist include Tom Hopkinson, *George Orwell* (1953); John Atkins, *George Orwell* (1954); Laurence Brander, *George Orwell* (1954); Christopher Hollis, *A Study of George Orwell* (1956); Richard J. Vorhees, *The Paradox of George Orwell* (1961); Richard Rees, *George Orwell: Fugitive from the Camp of Victory* (1962); Edward M. Thomas, *Orwell* (1965); Ruth Ann Lief, *Home to Oceania: The Prophetic Vision of George Orwell* (1969), particularly for students already familiar with Orwell's writing; and Raymond Williams, *George Orwell* (1971). □

John Osborne

The English playwright John Osborne (1929-1994) was the first of Britain's "Angry Young Men"—a group of social critics and writers. He scathingly attacked many of the establishment's hallowed values in his numerous plays of the 1960s.

John Osborne was born on Dec. 12, 1929, to an advertising writer and a Cockney barmaid. After his father died, when John was a young boy, he attended Belmont College in Devon, but he hated public school. Trying first journalism, then acting, Osborne joined Anthony Creighton's provincial touring company and collaborated with him on two plays.

Osborne's first important work, *The Devil inside Him,* written with Stella Linden, was performed in 1950. It is a melodrama about a Welsh youth who kills a girl after she falsely accuses him of fathering her child. *Personal Enemy* (1955), written with Creighton, concerns the effect upon family and friends of a military prisoner's decision to refuse repatriation from Korea.

A Revolution in Theater

Osborne's *Look Back in Anger* (1956) brought a revolution to English theater as its protagonist, Jimmy Porter, voiced the protests of a generation seething with dissatisfaction. The so-called "angry young men" felt there were no good causes left to die for. In his most famous play, Osborne castigated the hypocrisy of the lower middle class with his excoriating wit. In his obituary on Osborne, Richard Corliss of *Time* called the play "a seismic shock that seemed to signal the birth of a new urgency and the death of the reigning theatrical gentility" and a play that "forever changed the face of theater." *Look Back in Anger,* Corliss wrote, was "drama as rant, an explosion of bad manners, a declaration of war against an empire in twilight" and "a self-portrait of the artist as an angry young man."

That successful play was followed by *The Entertainer* (1957), the story of Archie Rice, a seedy, bitter, middle-aged music hall entertainer who suffers from his inability to communicate with his family or with his audiences. *Look Back in Anger* became a film in 1958, and *The Entertainer* was made into a movie in 1960, starring Laurence Olivier.

A Blooming Career

The central character in *Epitaph for George Dillon* (1958), written earlier with Creighton, is an unsuccessful writer-actor forced to confront his self-dramatizing illusions. *The World of Paul Slickey* (1959), also written earlier, introduces a hero-villain gossip columnist plagued by doubts and depressions in achieving success.

Luther (1961), a historical play, became a popular and critical success. The presentation of Luther was modeled on Bertolt Brecht's *Galileo*. The well-received *Inadmissible Evidence* (1964) portrays a philandering lawyer who fully reveals himself while undergoing a crisis of isolation. *A Patriot for Me* (1965) centers around the career of a homosexual Austrian army colonel as he is blackmailed by Russian intelligence agents into becoming a traitor.

A Bond Honoured (1966) is an adaptation of Lope de Vega's *La fianza satisfecha*. It features an amoral rebel who, after committing atrocities, defiantly refuses payment to Christ. Social and emotional interactions between gifted people of the entertainment world are the distinguishing features of *Time Present* and *The Hotel in Amsterdam* (1968).

Anger Turned Inward

Osborne's own outraged feelings and his provocative honesty charged his best plays with a strident, sometimes desperate note as he attacked the failure of the right and left, both literary and political, to improve the quality of life in modern Britain. His "acid tone, at once comic and desperate," according to Corliss of *Time,* remained sharp throughout his career, reflected in screenplays such as *Tom Jones* (1993). But *Inadmissible Evidence* was his last real hit, and he grew bitter as his audiences grew more scarce.

Osborne's anger was often directed at women, both on stage and in real life. At 21 he married actress Pamela Lane, the first of his five wives (the others were actress Jill Bennett and Mary Ure and writers Penelope Gilliatt and Helen Dawson). He nicknamed Bennett "Adolf," after Hitler, wrote that her voice on stage sounded "like a puppy with a mouthful of lavatory paper," and rejoiced when she committed suicide. He wrote that his only regret at her death was "that I was unable to look down upon her open coffin

and, like that bird in the Book of Tobit, drop a good, large mess in her eye.''

Osborne's other favorite target was homosexuals. In *Time Present,* he called them ''uniformly bitchy, envious, self-seeking, fickle and usually without passion.'' A month after Osborne's death in 1994, his friend and fellow playwright Creighton made public a series of letters that documented that he and Osborne had conducted a long-running homosexual affair since the early 1950s.

In Osborne's later years, his misanthropic rage grew tiresome to critics. Reviewing his second volume of memoirs, *Almost a Gentleman* (1991), London's *Economist* magazine said it ''seems to have been written at just that stage of drunkenness when a boor, flailing around with his fists, is about to collapse in tears.'' In his last play, *Dejavu* (1992), a sequel to *Look Back in Anger,* Osborne described himself as ''a churling, grating note, a spokesman for no one but myself; with deadening effect, cruelly abusive, unable to be coherent about my despair.''

Further Reading

Several critical studies of Osborne's work are Ronald Hayman, ed., *John Osborne* (1968), and Simon Trussler, *The Plays of John Osborne: An Assessment* (1969). Osborne figures prominently in a number of works on British drama: George E. Wellwarth, *The Theater of Protest and Paradox: Developments in the Avant Garde Drama* (1964); John Russell Brown, ed., *Modern British Dramatists: A Collection of Critical Essays* (1968); and John Russell Taylor, *The Angry Theatre: New British Drama* (rev. ed. 1969). Frank Magill's *Critical Survey of Drama* (1994) has a profile of Osborne. □

Thomas Mott Osborne

Thomas Mott Osborne (1859-1926), American reformer, helped advance public understanding of prison problems and instituted a number of prison reforms.

Thomas Mott Osborne was born on Sept. 23, 1859, in Auburn, N.Y., the son of a wealthy manufacturer. He enjoyed a pampered and well-traveled youth and won honors at Harvard College. Osborne married happily and succeeded his father in business, maintaining the company until he sold it in 1903.

Osborne's one quirk—which ultimately affected his career—was his flair for masquerades. This publicly expressed itself at costume balls and privately in escapades which took him over the countryside dressed as a vagrant. Later, however, these disguises helped him to see at first-hand public conditions not readily available to one of his social status. He broke family traditions to become a Democrat and was active in upstate New York politics.

His wife's death during childbirth in 1896 turned Osborne intensively to civic affairs. He contributed to the work of the George Junior Republic, which aided needy and delinquent children. Osborne served on several state commissions and in 1913 was appointed chairman of the New York Commission on Prison Reform. He had himself incarcerated in Auburn Prison for a week, under the name of ''Tom Brown.'' In prison clothing, though not disguised, he shared the inmates' experiences, including solitary confinement, and emerged dedicated to prison reform. The experiment was front-page news. His book, *Within Prison Walls* (1914), memorialized the event.

Osborne's major thesis was that prisoners must be treated as human to be human. He instituted his Mutual Welfare League in 1916 at Auburn, based on the then novel principle of prisoners' self-rule—a concept which stirred up critics, who denounced it as a system for ''coddling'' prisoners (an idea which Osborne in fact opposed). In 1914 he was appointed warden of Sing Sing Prison, and he worked to advance his principles there. He achieved both personal and institutional success, although his aggressive deportment and writing style created jealousy and doubt.

Osborne's stormy administration culminated in 1915 with grand-jury charges of malfeasance in office and personal immorality. William J. Fallon, a defender of criminals, led the effort to ruin Osborne. Though he survived the painful and drawn-out assault, which indirectly had positive results—improved penal administration and public interest—he was embittered by the malice he had encountered, and he resigned.

Between 1917 and 1920 Osborne headed the Naval Prison at Portsmouth, N.H., where he instituted further re-

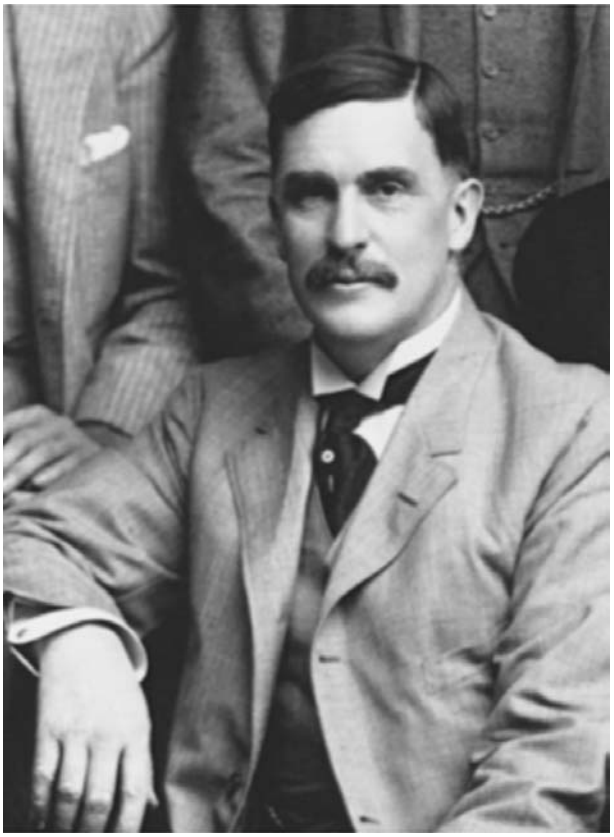

forms. He continued to be penology's most potent weapon, a figure of international fame and influence. He instituted the Welfare League Association (1916) and the National Society of Penal Information (1922), which after his death on Oct. 20, 1926, were merged as the Osborne Association.

Further Reading

Two biographies of Osborne are Frank Tannenbaum, *Osborne of Sing Sing* (1933), and Rudolph W. Chamberlain, *There Is No Truce: A Life of Thomas Mott Osborne* (1935), which better reveals Osborne's personality. □

Osceola

The Seminole Indian war chief Osceola (ca. 1800-1838) led his tribe's fight against being removed from their lands in Florida.

Born about 1800 on the Tallapoosa River in the present state of Georgia, Osceola was a member of the Creek nation. His mother's second husband was William Powell, a Scottish trader, but Osceola, sometimes called Powell, was a full-blooded Creek.

In 1808 Osceola and his mother moved to Florida. They were associated with the Seminoles, and with them Osceola fought in the War of 1812 and in 1818 against American troops under Andrew Jackson. By 1832 Osceola was living near Ft. King in Florida. Apparently he was not hostile, for he was employed occasionally by the Indian agent to pacify restless tribesmen. Such activities gradually brought him to prominence among the Seminoles.

In 1832, however, the United States government was under pressure to move the Seminoles west of the Mississippi River. Some Seminole chiefs were persuaded to sign a treaty of removal. Osceola opposed this, as he did a similar agreement made in 1835. Most Seminole chiefs signified their disagreement by refusing to touch the pen; Osceola did so by plunging his knife into the paper. He was arrested for this defiance. To secure his release, he pretended that he would work for approval for the treaty. By now a Seminole war chief, once freed, he began gathering warriors for battle.

On Dec. 28, 1835, Osceola and his warriors brutally murdered the agent Wiley Thompson and Chief Charley Emathla, thereby precipitating the Second Seminole War. With Indian followers and fugitive slaves, Osceola overcame many enemies during the next 2 years.

The first of his major battles occurred when Osceola killed Maj. Francis L. Dade and 110 soldiers. Days later, with 200 followers, he fought against Gen. Duncan L. Clinch and 600 soldiers. Wounded, he was forced to retreat. On June 8, 1836, he was repelled at a fortified post, but on August 16 he almost overwhelmed Ft. Drane. Osceola's fight was so successful that it led to widespread public criticism of the U.S. Army, especially of Gen. Thomas S.

Jesup, who ordered Osceola's arrest while under a flag of truce on Oct. 21, 1837.

The captured Seminole chief was imprisoned at Ft. Marion, Fla., then removed to Ft. Moultrie, S.C. He died there on Jan. 30, 1838, of unknown causes.

Further Reading

A full-length biography of Osceola is James B. Ransom, *Osceola* (1838). Information on him is in Theodore Pratt, *Seminole: A Drama of the Florida Indian* (1953), and Alvin Josephy, Jr., *The Patriot Chiefs: A Chronicle of American Indian Leadership* (1961). A good general study of the Seminole problem is Edwin C. McReynolds, *The Seminoles* (1957). For an overview of the war which Osceola commanded see John K. Mahon, *History of the Second Seminole War* (1967). □

Herbert Levi Osgood

The American historian Herbert Levi Osgood (1855-1918) was a leading authority on colonial history in America, especially the origin and development of English-American political institutions.

Herbert Levi Osgood was born on April 9, 1855, in Canton, Maine. He studied at Amherst, and after he graduated he taught for 2 years at Worcester Academy in Massachusetts. He then went on to graduate

school at Yale and in 1882-1883 studied in Berlin under Heinrich von Treitschke and consulted frequently with Leopold von Ranke. In general, Osgood adopted Ranke's view of history. Ranke's goal was to reconstruct historical events ''as they actually were,'' avoiding subjective interpretations and moralistic judgments.

Osgood taught at Brooklyn High School from 1883 to 1889, also pursuing his doctorate at Columbia College's faculty of political science, where he received his degree in 1889. Shortly thereafter he decided to concentrate on the political history of the English colonies in America. This area of interest was not an abrupt change from his earlier work. In an article which antedates his doctorate, he urged American scholars to consider British colonial policy more sympathetically. The article, entitled ''England and the Colonies'' and published in the *Political Science Quarterly,* was of some significance in that it revealed him as one of the first scholars, if not indeed the first, to question the legal justification of the American Revolution, however inevitable it may have been otherwise.

In pursuit of this interest, Osgood spent 15 months in London studying public records. He then received an appointment to the faculty at Columbia, becoming a full professor in 1896. He taught the survey course on European history and the constitutional history of England. However, his primary interest remained the political development of the American colonies. Through his graduate seminar he was responsible for more than 50 dissertations on the early history of every one of the original 13 colonies and Canada and on certain phases of British imperial administration in London. Both Osgood and his students concentrated for the most part on legal institutions in these works, since he contended that, although social and economic forces contribute to and condition historical development, ''the historian must never lose sight of the fact that they operate within a framework of law.'' Osgood thus abandoned the customary geographical classification of the colonies, substituting instead a legal-political classification (royal, proprietary charters, and corporate charters) that is still commonly used in political science texts.

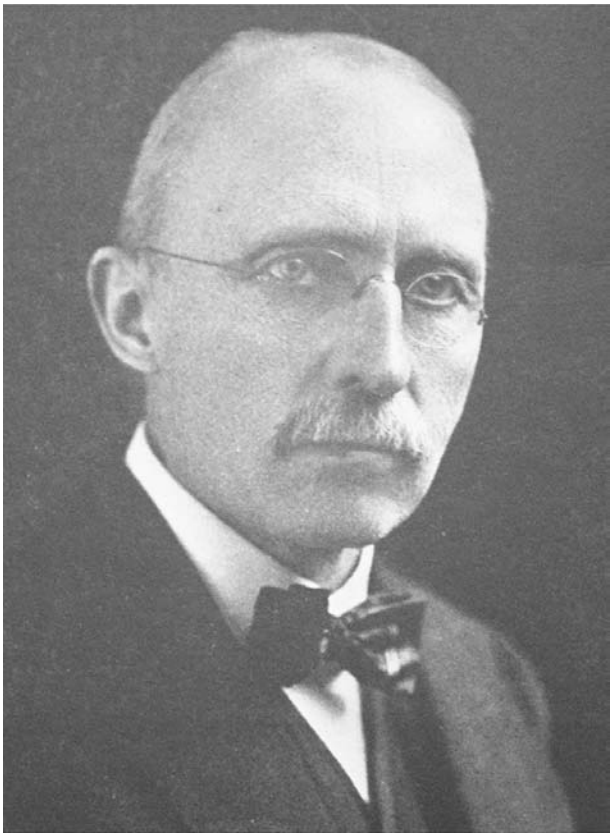

Osgood's major works were *The American Colonies in the Seventeenth Century* (3 vols., 1904-1907) and *The American Colonies in the Eighteenth Century* (4 vols., 1924). In 1908 he received the Lambat Prize for the best work on early American history published during the previous 5 years, an honor which he gained again, though posthumously, in 1926. Much of the ground covered in these volumes had never before been subjected to scientific historiography. As a whole, the works concern mainly developments between the British Cabinets and the colonial assemblies, which progressively represent the emerging consciousness of the embryo nation.

Osgood edited the eight-volume *Minutes of the Common Council of the City of New York, 1675-1776* (1905), which became a model for subsequent surveys in the area. He was also responsible for reforming the administration of the archives of New York State in 1907. He died on Sept. 11, 1918.

Further Reading

Dixon Ryan Fox, *Herbert Levi Osgood, an American Scholar* (1924), is a biography written by his son-in-law. There is a chapter on Osgood by E. C. O. Beatty in William T. Hutchinson, ed., *The Marcus W. Jernegan Essays in American Historiography* (1937). John Higham and others, *History* (1965), has a biographical sketch of Osgood. □

Sir William Osler

The Canadian physician Sir William Osler (1849-1919) was outstanding in the principles and practice of medicine, contributed writings of classical quality, and collected an impressive library on the history of medicine.

William Osler was born in Tecumseh, Ontario, on July 12, 1849. His father was a clergyman, so his upbringing was in a religious atmosphere. The influence of Thomas Huxley and Charles Darwin, however, turned him toward agnosticism in his days at Trinity College, Toronto. He studied to be a doctor, first at the Toronto School of Medicine and then at McGill University, where he graduated in 1872. Further studies were at University College, London, and at medical centers in Berlin and Vienna. After returning to Canada he accepted the

chair of physiology and pathology at McGill, where he continued research in pathology, working on freshwater polyzoa and parasites; he studied hog cholera in 1878-1880.

Osler held the chair of clinical medicine at the University of Pennsylvania from 1884 to 1889, when he went to Baltimore as professor of the principles and practice of medicine and as physician-in-chief at the university hospital. There he joined William H. Welch, William Halsted, and Howard Kelly to form a brilliant medical team sometimes called the ''Big Four'' of Johns Hopkins. In 1905 Osler was appointed regius professor of medicine at Oxford University, England. However, he remained in constant demand at home and abroad for lectures. The classical flavor of his speech and writing, combined with its wit and insight, has hardly been equaled among medical scholars. He also collected an unusual medical history library of rare books. His library room was transported and restored at the McGill Medical School in Montreal to preserve intact his valuable collection.

Many distinctions and honors came Osler's way, including a baronetcy in 1911. His humanitarianism was exemplified by his criticism of war, which took the life of his only child, Revere, in 1917. Osler died at Oxford on Dec. 29, 1919.

Osler's books include *Principles and Practice of Medicine* (1892), an inimitable textbook for many years because of its thoroughness, style, bits of wisdom, and human touches. It went through numerous editions and was printed in 4 languages. Other significant works were *Science and Immortality* (1904) and *A Way of Life* (1914).

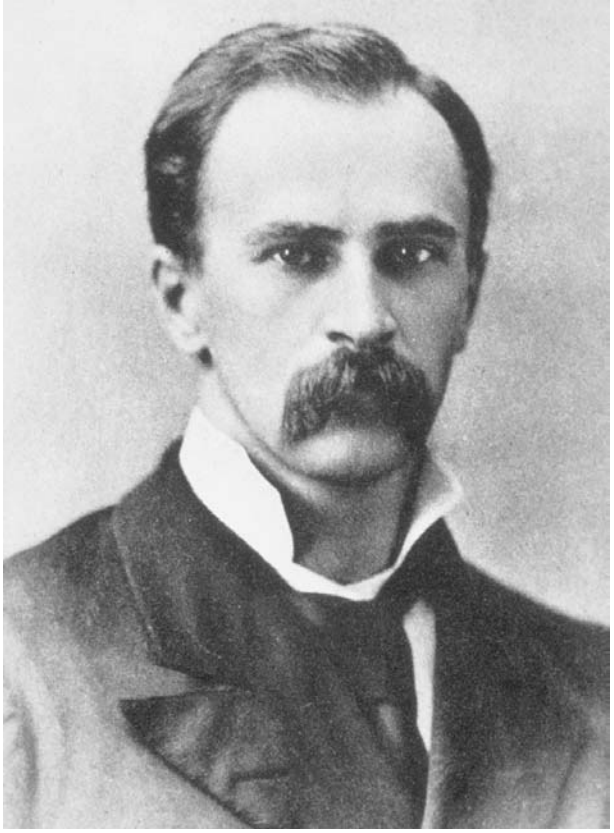

Further Reading

A biography of Osler that won the Pulitzer Prize for its physician-author in 1926 is Harvey Cushing, *The Life of Sir William Osler* (2 vols., 1925). Edith Gittings Reid, *The Great Physician: A Short Life of Sir William Osler* (1931), is largely for popular reading. Other biographies are Walter Reginald Bett, *Osler: The Man and the Legend* (1951); Viola Whitney Pratt, *Famous Doctors: Osler, Banting, Penfield* (1956); and Iris Noble, *The Doctor Who Dared, William Osler* (1959).

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Osman I

Osman I (1259-1326) was the leader of a tribe of conquering warriors, who formed an independent state out of which arose the great Ottoman Empire.

Born in 1259, Osman I entered a world desperately in need of a leader. In Eastern Europe and the Middle East several great empires were declining. The Byzantine Empire—the eastern Roman Empire based around the capital city of Constantinople (Istanbul)—had endured for nine centuries but was beginning the long process of decline. During the Fourth Crusade of 1204, Constantinople fell for the first time to the Latin knights of the crusade. Impregnable, due to its strategic geographic position and defenses, the fall of the capital city symbolized the declining power of the Byzantine emperor. On the eastern flank of Byzantine lay the Seljuk Empire, consisting of eastern Asia Minor, Syria, Mesopotamia, Armenia, part of Persia, and western Turkestan. But this Empire too began to lose control of its possessions due to the invasions of mongol leader Genghis Khan. After the decisive battle of Kozadagh ended with victory for the Mongol invaders, the Seljuk sultans were reduced to vassals. The Mongol khan, interested only in securing annual payments from his vassal states, did not implement a system of control and government over the former Seljuk territories. With Byzantine control diminishing, Seljuk rule subjugated, and Mongol leadership missing, a power vacuum resulted in Asia Minor.

Situated on the border between the Byzantine and Seljuk empires was a frontier area inhabited by a collection of nomads and city dwellers of many races and religions. Driven up from the east due to political turmoil and the advancing Mongol hordes, many were of Turkoman descent. Caught between feuding and declining empires this area had all the characteristics of a frontier. Beyond the limits of central control, power rested in the hands of inde-

pendent Ghazi leaders who ruled over small tribes and parcels of land. These Ghazis were Turkish warriors fighting for the faith of Islam against the infidel, the Christian settlers in Byzantine areas. On horses, the Ghazis raided and looted Christian villages, securing the goods on which their wealth was based.

One of these leaders was Ertogrul, the father of Osman. There are conflicting stories as to the origin of the Ottomans and their arrival in the frontier area of Anatolia. The most common story is that Ertogrul's father Suleyman Sah, the leader of a tribe of Turkomans, led his people out of northeastern Iran in the late 12th century, just ahead of a Mongol invasion. Fearing death or enslavement, they headed west where Suleyman is said to have drowned crossing the Euphrates. Assuming the leadership, Ertogrul led part of the tribe into Anatolia where they settled. Older versions of the story are more detailed but unsubstantiated.

Historian Edward S. Creasy relates that Ertogrul and his small band, while journeying westward into Asia Minor, came upon two armies engaged in battle. Seeing that one army was much larger than the other, Ertogrul and his followers entered the fray on the side of the smaller force without knowing for whom they fought. Their addition made the difference and the smaller force was victorious. Once the battle was over, Ertogrul learned that the leader of the small force was Alaeddin, the Seljuk sultan, and the army defeated were Mongol invaders. In gratitude, Alaeddin bestowed on Ertogrul a principality on the frontier, bordering the Byzantine state. Regardless of the truth of this part of the story, there is no doubt that Ertogrul was given his fief in the area of Sogut in northeast Anatolia (roughly, present-day Turkey) to act as a guard and defender of the Seljuk border against the Byzantine forces. In the spirit of a true Ghazi, Ertogrul performed this job for the remainder of his life; he did not acquire any territory beyond the land given him. When he died in 1288, he left his fief and tribal leadership to his son Osman.

Born in 1259 at Sogut, few personal details of Osman's life exist. Legend has it that as a young man, he fell in love with Malkhatun—which apparently means ''Treasure of a Woman''—and asked to marry her. But her father, a renowned holy man, refused. Resigned to unhappiness after several more years of refusal, Osman had a dream; he saw himself and a friend sleeping. From his friend's chest arose a full moon (symbolizing Malkhatun) which moved over and sank into the chest of Osman. From this union sprang a great tree which grew, eventually encompassing the world. Supported by the four great mountains—Caucasus, Atlas, Taurus, and Haemus—the tree covered a world of bountiful harvests and gleaming, prosperous cities. Then a wind began to blow, pointing all the leaves of the tree towards Constantinople. As Edward Creasy describes the rest of the dream:

> That city, placed at the junction of two seas and two continents, seemed like a diamond set between two sapphires and two emeralds, to form the most precious stone in a ring of universal empire. Othman thought that he was in the act of placing that visioned ring on his finger, when he awoke.

This dream, so obviously a prophesy of a great and powerful empire that would result from a union of Osman and Malkhatun, caused Malkhatun's father to recant and agree to the marriage. Although this story of Osman's vision of empire is probably only a legend created through hindsight, Osman and his descendants did, indeed, create an empire.

By the time Osman assumed the leadership of his father's tribe in 1288, the stronger Ghazi leaders had begun, through conquest, to form larger principalities. Unlike his father, Osman too began a campaign of conquering the neighboring towns and countryside. In 1299, he symbolically created an independent state when he stopped the payment of tribute to the Mongol emperor. From 1300, there was a period of sustained conquest as he acquired the land west of the Sakarya River, south to Eskishehir and northwest to Mount Olympus and the Sea of Marmara. Osman and his men captured the key forts and cities of Eskishehir, Inonu, Bilejik, and eventually Yenishehir where he established a capital for the new Ottoman state. Still, they were not strong enough to capture the crucial and strongly fortified cities of Bursa, Nicaea, and Nicomedia.

On reaching the Sakarya River and the Sea of Marmara by 1308, Osman had effectively isolated the city of Bursa. An important Byzantine center at the foot of Mount Olympus, Bursa was well fortified, surrounded by a high wall and several small forts and outworks. With all the land around it occupied by Osman, Bursa was still able to receive supplies and communication through the port of

Mudanya. Since Osman's troops could not take the city by force, Osman put Bursa under siege to force a surrender. Then in 1321, Osman took the port of Mudanya, thereby effectively isolating Bursa's inhabitants from the outside world. Incredibly, the siege went on for five more years, the city's stubborn inhabitants refusing to surrender. Inevitably though, the city fell, surrendering to Osman's troops on April 6, 1326.

The surrender of Bursa marked a turning point in the development of Osman's new state. Although Osman had been rapidly acquiring land since 1288, the acquisitions were mainly rural with nomadic peoples. Bursa was a major commercial center which opened up the new state to the rest of the world. From that point on, the Ottoman state was an important player in the events and decisions affecting the Middle East and Eastern Europe.

The year 1326 also marked a turning point with the death of Osman. Due to age and increasing illness, he had placed his eldest son Orhan at the head of his troops. On his deathbed at Sogut, Osman lived long enough to hear from his son of the surrender of Bursa. According to legend, Osman then gave Orhan his final advice:

> My son, I am dying; and I die without regret, because I leave such a successor as thou art. Be just; love goodness, and show mercy. Give equal protection to all thy subjects, and extend the law of the Prophet. Such are the duties of princes upon earth; and it is thus that they bring on them the blessings of Heaven.

In recognition of the importance of the victory, Osman then directed Orhan to bury him at Bursa and to make it the capital city of the new Empire. Shortly after, Osman died at the age of 67. As requested, he was buried at Bursa in a beautiful mausoleum which was to stand as a monument to him for several centuries after.

Unlike his father before him, Osman bequeathed to his son an independent state. It is uncertain whether the minting of coins and the pronouncement of prayers to the house of Osman, the signs of independence, began in the last years of Osman's rule or in the beginning of Orhan's. Still, by the time of his death, Osman had created a state independent of either Byzantine or Mongol control. Recognizing the weakness of the Byzantine Empire, Osman had directed his efforts to acquiring territory at the Byzantine's expense. Crucial to his success was his ability to attract other Ghazi warriors to fight under him. Motivated to fight against the infidel, these Turkish nomads were attracted to Osman's conquest of the Christian towns and cities. Most authors speak of the loyalty and devotion that Osman was able to command from his men.

As a ruler of the people in his dominions, as well as of his troops, Osman had received loyalty and respect. He was reputed to be just in his decisions and in his treatment of all people. All citizens, regardless of ethnicity or religion, were treated equally with respect to property and person. Yet, Osman could also be ruthless in demanding obedience from his followers. One story, whose validity cannot be assured, relates the situation surrounding Osman's decision to attack an important Greek fortress. Osman's uncle, Dundar, who reportedly had been one of the original settlers in Sogut after crossing the Euphrates, opposed the attack as too risky. Perceiving his uncle's actions as a threat to his authority as well as to his rule, Osman said nothing but, raising his bow, shot and killed his uncle instantly. Like his successors, Osman expected obedience and respect from his subjects and soldiers.

Following in his father's footsteps, Orhan continued to expand the new state into Byzantine territory, capturing the cities of Nicaea in 1331 and Nicomedia in 1337. By 1345, the Ottoman state had grown significantly, encompassing all of northwestern Asia Minor from the Aegean to the Black Sea. This expansion was to continue until the late 17th century. From modest beginnings, Osman created the basis for one of the largest and longest-lived empires ever. By 1683, the Ottoman Empire encompassed the Balkans, Greece, Hungary, and Italy in the west, the north shore of the Black Sea, the entire Middle East, Egypt and parts of Arabia along the shores of the Red Sea, as well as all of North Africa, and parts of Morocco and Spain. Although expansion ended after 1683 and decline began, the Ottoman Empire continued to exist until the first World War. Enduring for over 600 years, Osman's state had an enormous effect on the course of historical events in Europe, Asia, the Middle East, and Africa. It is as the founder of this great Empire that Osman acquires his fame.

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Sergio Osmeña

Sergio Osmeña (1878-1961) was the second president of the Philippine Commonwealth and a distinguished statesman. He led the country in its initial stage of political maturation by his honest and selfless devotion to public service.

Sergio Osmeña was born in Cebu on the island of Cebu on Sept. 9, 1878. He entered the San Carlos Seminary in Cebu in 1889 and then earned his bachelor's degree from San Juan de Letran College. His schooling was interrupted by the 1896 revolution and the Filipino-American War. During the revolution he edited the militantly nationalistic periodical *El Nuevo Dia*. After the revolution-

ary struggles he continued his studies until he passed the bar examination on Feb. 20, 1903.

On March 5, 1906, Osmeña was elected provincial governor of Cebu at the age of 28. Although he had little political experience, he succeeded in solving the grave problems of public order and community cooperation in his province, cultivating the people's trust in the municipal enforcement officers.

Early Efforts for Independence

In 1902 Osmeña had joined those nationalists who petitioned Governor William Howard Taft to allow the formation of a political party advocating immediate independence for the Philippines. In 1906 Osmeña became president of the first convention of provincial governors, which urged eventual independence. In 1907 he was unanimously elected speaker of the Assembly, a post he held for 9 years. Together with Manuel Quezon, the leader of the majority in the Assembly, and other nationalist leaders, Osmeña formed the Nacionalista party.

In 1918 Osmeña was appointed vice-chairman of the Council of State by Governor Francis B. Harrison. When the Jones Law of 1916 created an elective senate composed of Filipinos, it gave rise to the leadership of Quezon who, in the elections of 1922, replaced Osmeña as the party leader in government. The disagreement between Osmeña and Quezon came from Quezon's description of Osmeña's leadership as ''unipersonal'' in contrast to Quezon's alleged style of ''collective'' leadership. However, in April 1924 Quezon and Osmeña fused their factions into the Partido Nacionalista Consolidado in an effort to present a united resistance against the heavy-handed bureaucratic procedures of Governor Leonard Wood.

In 1931 Osmeña, together with Manuel Roxas, headed the Ninth Independence Mission to the United States, which culminated in the passage by the U.S. Congress of the Hare-Hawes-Cutting Act on Jan. 17, 1933, overriding President Herbert Hoover's veto. Quezon led the opposition antis against the Osmeña-Roxas pros for rejection of the bill on Oct. 17, 1933. In 1934 Quezon succeeded in obtaining a modified version of the Hare-Hawes-Cutting Act: the Tydings-McDuffie Act, which provided for complete independence 10 years after the inauguration of the commonwealth.

Inauguration of the Commonwealth

In 1935 Osmeña ran for vice president and won. The commonwealth government was inaugurated on Nov. 15, 1935. Osmeña teamed up with Quezon in a single-party ticket of the Nacionalista party. Osmeña served also as secretary of public instruction and as a member of Quezon's Cabinet. So humble and self-sacrificing was Osmeña that when Quezon's term ended on Nov. 15, 1943, he readily gave up his constitutional right to succeed in office so that the ailing Quezon could indulge his ego in continuing as president of the commonwealth government-in-exile. The operation of the Philippine constitution was temporarily suspended with Osmeña's consent.

On Oct. 25, 1944, after the victorious landing in Leyte, Gen. Douglas MacArthur handed the reins of civil government to Osmeña, who had become president after Quezon's death on Aug. 1, 1944. With his resourceful mind, steadfast purpose, and mature courage in the face of the chaotic conditions of the postwar reconstruction period, Osmeña rallied the Filipinos to unite and fight the remaining Japanese resistance. His first step was to incorporate the guerrilla troops into the reorganized Filipino branch of the U.S. Army. On Feb. 27, 1945, the Commonwealth government was fully reestablished in Manila.

Postwar Years

Immediately thereafter, Osmeña tried to reinstitute the American pattern of education and to get rid of all the residues of Japanese indoctrination. He proposed the creation of the People's Court to investigate all Filipinos suspected of disloyalty or treason. He ordered the post office system reopened and issued a victory currency to stabilize the economy.

Osmeña hoped that Philippine independence would be granted on Aug. 13, 1945, but the U.S. Congress and President Franklin Roosevelt had already fixed the date of independence as July 4, 1946.

Osmeña's perseverance and quiet style of working did not appeal to Gen. MacArthur or to Commissioner Paul V. McNutt, both of whom supported Roxas in his bid for the presidency in the election of April 23, 1945. Roxas won over the weary and self-effacing Osmeña, who refused to campaign for reelection.

Osmeña's situation during the early days of the liberation demanded aggressive tactics and bold policies in order to solve the complicated questions of collaboration, of the domination of the government by feudal landlords, and of the moral rehabilitation of citizens who had been driven to cynicism and pragmatic individualism by the contingencies of war. Osmeña, in spite of his tenacity and astute skill in compromise, yielded to the parasitic oligarchy and acquiesced to the restoration of the prewar semifeudal system, the inherent problems of which could never be solved by parliamentary tact or resiliency. Osmeña retired from public office after his defeat and died on Oct. 19, 1961.

Further Reading

The best sources of facts about Osmeña's career are Joseph Ralston Hayden, *The Philippines: A Study in National Development* (1942), and Theodore Friend, *Between Two Empires: The Ordeal of the Philippines, 1929-1946* (1965). See also Hernando J. Abaya, *Betrayal in the Philippines* (1946), and David Joel Steinberg, *Philippine Collaboration in World War II* (1967), for Osmeña's role in settling the collaboration problem. □

Elisha Graves Otis

The American manufacturer and inventor Elisha Graves Otis (1811-1861) was one of the inventors of the modern elevator and founded a company for their manufacture.

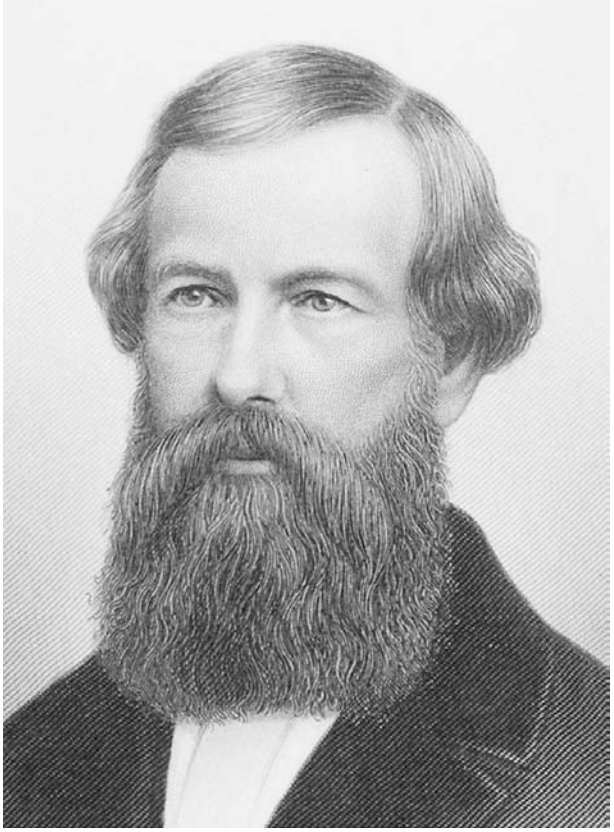

Elisha Otis was born near Halifax, Vt., where his father was for many years a justice of the peace and a state legislator. He received a common education in his hometown and at the age of 19 moved to Troy, N.Y., where he went into the construction trade. Poor health caused him to turn to hauling goods between Troy and Brattleboro, Vt. In a pattern that he was to repeat several times in his life, he saved enough money to start his own operation, in this case a small gristmill.

About 1845 Otis was again forced by ill health to change jobs. He moved to Albany, N.Y., where he became a master mechanic in a bedstead factory. Eventually he opened a small machine shop in that city. Again he was forced to give it up and became a master mechanic in a factory in Bergen, N.J. His son, Charles, then just 15 years old, was so proficient at machine work that he was made an engineer with the same firm.

In 1852 the firm sent Otis to Yonkers, N.Y., to supervise the installation of machinery in a new factory, and there he made some improvements in the elevator with which he was working. He showed the improvements in New York and applied for a patent on the device. The elevator consisted of a platform which was raised by a rope between two vertical posts. On the inside of each post was a rack designed to catch two pawls set in the platform frame when the lifting stopped. In 1854 it was reported that ''the pawls are prevented from bearing against the racks during the upwards movement of the frame, and much friction is obviated thereby, and if the rope should break, or be loosened from the driving shaft, or disconnected from the motive power accidentally, the platform will be sustained, and no injury or accident can possibly occur, as the weight is prevented from falling.''

Scientific American called the device ''excellent'' and said that it was ''much admired'' in New York. Receiving several orders for elevators, Otis again set up his own shop and with the aid of his son began their manufacture. He continued to invent and patent other devices, but his elevator business grew only slowly and was still rather small when he died, a comparatively young man. His son carried on the firm. With the growth of cities and the introduction of the apartment house and the skyscraper in the years after the Civil War, Otis elevators came to lead the field.

Further Reading

There is no adequate biography of Otis. The importance of his work for the growth of American cities is examined in Carl W. Condit, *American Building Art: The Nineteenth Century* (1960). See also Leroy A. Peterson, *Elisah Graves Otis, 1811-1861, and His Influence upon Vertical Transportation* (1945). □

Harrison Gray Otis

Harrison Gray Otis (1765-1848), American statesman, was one of the most important leaders of the Federalist party after 1801. He epitomized both the urbanity and narrowness of the New England Federalist elite.

Harrison Gray Otis was born on Oct. 8, 1765, into a distinguished colonial family. He moved toward political responsibility and power by means of the usual channels for that time and place; he graduated from Harvard in 1783, studied law, and entered the bar prior to the ratification of the Constitution. By the mid-1790s he had assumed his place in the Massachusetts political hierarchy.

The year 1796 saw Otis move swiftly through the political turbulence to prominence. In the spring he established a nationwide reputation as an orator with a speech in defense of Jay's Treaty. During the next 9 months he successively won election to the Massachusetts Legislature, was appointed by President George Washington as U.S. attorney for Massachusetts, stood for election to Congress, and, after winning this seat, resigned his Federal post.

Otis served two terms in the House of Representatives, emerging as a staunch supporter of President John Adams, a fellow Massachusetts man. This loyalty earned him reappointment to the attorney post in 1801, but President Thomas Jefferson removed him a year later. For many years thereafter Otis held only minor local offices; he took increasingly greater responsibility for restructuring the out-of-power Federalist party.

Otis believed that for the good of the nation the Federalist party must survive. Thus he was one of a handful of leaders who concluded that it would never do to sacrifice the Federalist party in order to save Federalist theory. He emerged in maturity as a pragmatic political leader and was a party manager who ''placed a high premium on loyalty, discipline, and close cooperation.''

That potent Massachusetts political oligarchy, the Essex Junto, had long since admitted Otis to membership, and he used this connection to retain a prominent spot within the national structure of the Federalist party prior to the War of 1812. His realization that extreme reaction to the war would hurt the Federalist interest led him to oppose the excesses of the Hartford Convention of 1814, of which he was a member. But his was a lonely voice for moderation.

Otis ended his political career by serving in the U.S. Senate (1817-1822) and as mayor of Boston (1829-1832). Thereafter, disillusioned by the turn American political life had taken, he foreswore public service, although he lived on until Oct. 28, 1848.

Further Reading

Samuel Eliot Morison, *The Life and Letters of Harrison Gray Otis, Federalist, 1765-1848* (2 vols., 1913), was superseded by his excellent one-volume edition, *Harrison Gray Otis, 1765-1848: The Urbane Federalist* (1969). One should also consult David H. Fischer, *The Revolution of American Conservatism: The Federalist Party in the Era of Jeffersonian Democracy* (1965). □

James Otis Jr.

His brilliant defense of American colonial rights at the outset of the struggle between England and its colonies marked James Otis, Jr. (1725-1783), a leading spokesman for the Boston patriots prior to the American Revolution.

At a time when oratory was a powerful political weapon, James Otis's reputation as a defender of colonial rights in the quarrel with Great Britain was unmatched during the decade 1760-1770. While Samuel Adams wrote inflammatory articles at the popular level, Otis appealed to the law and to the logic of Englishmen everywhere. His case rested on the law of nature and the goodness of the British constitution, both terms sufficiently ambiguous for him to convince vast audiences that his arguments were unanswerable. As a leader of the antiadministration party, he worked with the radicals after the Sugar Act and Stamp Act convinced him that the British Empire could not be maintained without some moderation of the old system of parliamentary domination.

James Otis, Jr., was born on Feb. 5, 1725, in West Barnstable, Mass., the eldest of 13 children. His father was a lawyer, judge, and member of the colonial council, and his oldest sister became a talented political writer and observer. Otis graduated from Harvard College in 1743. His legal studies under the distinguished Jeremiah Gridley (1745-1747) and his admission to the bar were the usual approach to power in colonial Massachusetts.

Otis began law practice at Plymouth, Mass., and later moved to Boston. In 1755 he married Ruth Cunningham. The marriage produced three children but cannot be described as a happy union-particularly because of political differences within the family.

The British decision to increase imperial revenues by enforcing old but neglected customs regulations in the Colonies seemed, at first, simply another kind of family quarrel. The Molasses Act of 1733 had not been enforced; indeed, many New England merchants made a comfortable living while evading it. But when the merchants were unable to block the tightening of customs regulations, they turned their wrath upon the general search warrants issued in pursuit of smuggled cargoes. These writs of assistance were issued by the provincial courts, but the merchants insisted that the courts had no such authority.

Independence Is Born

Otis had been appointed a Crown official as advocate general, but he thought that the writs were indefensible and resigned his office to represent the protesting merchants.

The dramatic trial in which Otis confronted his mentor, Gridley (who was the Crown's attorney), was later described by witness John Adams as ''the first scene of the first act of opposition to the arbitrary claims of Great Britain. Then and there the child Independence was born.'' Otis spoke for 5 hours, holding that writs were contrary to both English practice and natural law. Chief Justice Thomas Hutchinson, however, decided against the merchants.

Aided by Oxenbridge Thacher, Samuel Adams, and others of the growing radical element in Boston, Otis helped organize the Boston freeholders to oppose Crown measures. In the general court, he thwarted the plans of Governor Francis Bernard to raise taxes and repeatedly drew all but blood in verbal bouts with Crown officials. Though Otis sidestepped their angry threats with verbal missiles, violence was not far away.

Petty politics and personal squabbles were overshadowed by the new imperial crisis brought on by passage of the Sugar Act in 1764. In a desperate search for revenues, Parliament had reduced the duty on molasses but had made it clear that the new tax would be collected. Otis, Adams, and their radical friends perceived Britain's miscalculation. While Adams began agitation in the popular press, Otis wrote a stirring defense of colonial rights in ''The Rights of the British Colonies Asserted and Proved,'' arguing that even Parliament could not violate the law of nature. His appeal to ''a higher authority'' shifted the colonial argument to unassailable ground, as Otis saw it, and thousands of colonial Americans agreed. He also urged that America be granted parliamentary representation, without which the colonists were being ''taxed without their consent.''

A Popular Hero

The pamphlet made Otis a popular hero in America. At this stage, he was inconsistent but still brilliant. He shocked friends by advocating that his archenemy Thomas Hutchinson be sent to England to present the colony's side in the Sugar Act quarrel. However, the appointment of Otis's father as chief justice of the Common Pleas Court set tongues wagging. For a time, Otis's ambivalence cost him some popularity.

When the Stamp Act was announced, in March 1765, colonial tempers soared. The Sugar Act had hurt New England, but the Stamp Act struck at the pocket of every newspaper reader, lawyer, litigant, and businessman—in short—at nearly every adult in all 13 colonies. Otis served on a committee that urged a united colonial front of resistance, and he headed the Massachusetts delegation to the resulting Stamp Act Congress. Here he impressed fellow delegates as a forceful speaker and able committee member.

Otis again turned pamphleteer, and his ''A Vindication of the British Colonies'' and ''Considerations on Behalf of the Colonies'' were read by patriots and quoted as unanswerable. In these works he ridiculed the English notion of ''virtual representation'' in Parliament and attacked the philosophy of the Navigation Acts, which stifled American manufactures. Otis professed a sincere attachment to

the empire, however, and insisted that a true rupture with England would lead only to anarchy.

Repeal of the Stamp Act brought a temporary respite to these tensions, but Otis continued to be at odds with the Crown's officials in Boston. When Otis was elected Speaker of the legislature in May 1767, Governor Bernard vetoed the election. Privately, Bernard and Hutchinson blamed most of their problems on the Otis-Adams coterie. The Otis-Adams ''Circular Letter'' of 1768, urging a general congress for coordinated economic boycotts, further increased friction between governor and legislature. When Bernard demanded that the letter be recalled, Otis informed him that the House stood by its first action by a vote of 92 to 17. Clearly, Otis and Adams were not isolated troublemakers.

The seizure of John Hancock's vessel, the *Liberty,* in 1768 increased tension in Boston and led to a direct clash between Crown officials and a mob. Otis was moderator of the town meeting called to consider effectual ways of preventing another such incident, and he counseled prudent measures. With his influence on the wane, Governor Bernard, trying to have the last word before his recall in 1769, blamed Otis and Adams, ''Chiefs of the Faction,'' for much of the damage done to imperial harmony.

End of a Career

A tragic incident in September 1769 ended Otis's career as a leader of the Boston patriots. He satirized the local commissioners of customs in the *Boston Gazette,* and one of them, John Robinson, confronted Otis the following day. Tempers flared, and Otis was struck in the head. He sued and was awarded £2,000 in damages, but when Robinson offered a public apology, Otis declared that he was satisfied.

Perhaps the blow had only hastened a mental deterioration already begun. Whatever its cause, Otis was thereafter bothered by severe mental lapses, although he was reelected to the General Court. In 1781 an old friend took Otis to Andover, where his mind only occasionally returned to its former brilliance. He was killed by a bolt of lightning on May 23, 1783.

Further Reading

A standard work on Otis remains William Tudor, *Life of James Otis* (1823). Personal comments in the forthcoming *Papers of John Adams,* edited by Lyman Butterfield, should be enlightening. See also Charles F. Mullett, *Fundamental Law and the American Revolution* (1933), and Edmund S. and Helen M. Morgan, *The Stamp Act Crisis* (1953; rev. ed. 1963).

Additional Sources

Galvin, John R., *Three men of Boston,* New York: Crowell, 1976.

□

Philip William Otterbein

Philip William Otterbein (1726-1813), an American clergyman, was one of the founders of the Church of the United Brethren.

William Otterbein was born June 3, 1726, a son of a teacher and minister in Dillenburg, Germany. The elder Otterbein died when William was 16. His mother moved the family to Herborn. In 1748 William graduated from the Reformed Church's school there. He was deeply influenced by the piety at home and the theology taught at Herborn. After his ordination on June 13, 1749, he began zealously and bluntly preaching the necessity of piety and a moral life.

The number of ministers and teachers among the Germans in colonial America was inadequate, so the Dutch Reformed Church attempted to supply the need. Otterbein went to Lancaster, Pa., in 1752 under the auspices of that Church and stayed for 6 years. He decided to take another position but agreed to stay if the members of the congregation accepted the stipulation that he could exercise his pastoral duties according to his conscience and that members of the church would conform more strictly to high moral and spiritual standards and be amenable to church discipline.

Otterbein went next to Tulehocken, Pa. There he introduced regular home visitations and prayer meetings. In 1760 he went to Frederick, Md., and 5 years later to York, Pa. In 1766 Otterbein heard the Mennonite leader Martin Boehm preach to a great meeting, attended by people of many faiths. Although relationships between members of the Reformed Church and the Mennonites were far from cordial, after Boehm's sermon Otterbein embraced him and exclaimed, ''We are brethren!''

Otterbein believed in the necessity of education. He advocated the establishment of parochial schools and supported education for the members of the clergy. He was pietistic, evangelistic, ecumenical, and non-predestinarian. He was not narrowly sectarian or denominational. In January 1785 his congregation, calling itself the Evangelical Reformed Church, adopted regulations which emphasized lay activity, family prayers, the necessity of a personal religious experience, and open communion. In 1789 Otterbein assembled a group of ministers, including Boehm, at Baltimore, where they adopted a confession of faith and articles of discipline which he had prepared. The delegates to another conference in 1800 adopted the name Church of the United Brethren in Christ. Otterbein and Boehm were elected superintendents (or bishops), positions they held until death. Otterbein died on Nov. 17, 1813.

Further Reading

Augustus W. Drury, *The Life of Rev. Philip William Otterbein* (1884), is a detailed biography. Arthur C. Core, *Philip William Otterbein, Pastor, Ecumenist* (1968), consists of essays by various authors and a selection of Otterbein's letters. □

Otto I

The Holy Roman emperor Otto I (912-973), called Otto the Great, was the most powerful western European ruler after Charlemagne. He organized a strong German state and expanded his authority over Burgundy and Italy.

Otto I was the son of King Henry I (the Fowler) of Germany. In 929 he married Edith, daughter of Edward the Elder of England; she died in 946. Otto was Duke of Saxony when his father died in 936, and he was at once elected king (which rule he held until 962) at Aix-la-Chapelle by the great magnates. The rulers of the other great duchies caused Otto initial problems. By 947 he had solved them by absorbing the duchy of Franconia into his direct rule and by handing over the others, Lorraine, Swabia, and Bavaria, to members of his family.

By 951 Otto had been drawn into Italy by the fear that its widowed Queen Adelaide, who was having trouble, would be rescued, and her lands absorbed, by the nearby king of Burgundy or his own dukes of Swabia or Bavaria. To forestall these moves, Otto crossed into Italy and married her himself—thus establishing his claims to her lands. Before he could consolidate his position there, however, he was drawn back to Germany by a revolt of his leading dukes, led by his son and heir, and by a serious incursion of the nearby Hungarians. He put down the revolt and crushed the Hungarians at the decisive battle of Lechfeld in 955.

Once these tasks were accomplished, Otto gave the duchy of Lorraine, whose duke had perished at Lechfeld, to his clerical brother Archbishop Bruno of Cologne. At about this time he also began relying increasingly upon

churchmen to help him to govern his realm and to furnish him with armed forces. He did so by endowing churchmen, whom he appointed to office, with wide lands and immunities in return for governmental and military services. Since Church offices were not hereditary, this made them a most useful and dependable counterweight to the secular nobles, who often were unreliable and had heirs as well.

While Otto was busy in Germany, however, he did not ignore his neighbors. He intervened in the struggle between the French Capetians and Carolingians and thus assured himself of their acceptance of his absorption of Lorraine into the empire. He kept control over Hedeby in Denmark and over the archbishoprics of that kingdom. He encouraged churchmen and his Saxon subordinates Gero and Herman Billung to begin the conquest of the Slavs beyond the Elbe River, and he forced the Duke of Bohemia to do him homage.

It was as master of much of northern Europe that Otto invaded Italy in 961. A year later, after conquering Rome, Otto was crowned Western emperor by Pope John XII. He and the Pope later quarreled, and Otto with some difficulty replaced him with another candidate, whom he forced upon the clergy and nobles of Rome. Otto's last years were largely spent in Italy, where he tried unsuccessfully to absorb Venice and southern Italy, which were controlled by Byzantium. Before his death, however, Otto was able to secure Byzantine recognition of his imperial title and a Byzantine princess as a bride for his son Otto II.

Finally, Otto deserves credit for supporting learning and culture. His support of learning resulted in the so-called Ottonian Renaissance, which helped to keep learning alive for the future. The churchmen he appointed often proved interested in building and in supporting culture in their church establishments, both monastic and episcopal. Thanks to them, culture continued to flourish there and at the court, making the Age of the Ottos an important intellectual and architectural one for medieval Europe.

Further Reading

Fine accounts of Otto I are in R.H.C. Davis, *A History of Medieval Europe, from Constantine to Saint Louis* (1957); Christopher Brooke, *Europe in the Central Middle Ages, 962-1154* (1964); and Eleanor Duckett, *Death and Life in the Tenth Century* (1967). For Otto's northern European and Eastern policies see Archibald R. Lewis, *The Northern Seas* (1958), and Romilly Jenkins, *Byzantium: The Imperial Centuries, A.D. 610-1071* (1966). □

Otto III

The medieval ruler Otto III (980-1002) was Holy Roman emperor from 996 to 1002 and German king from 983 to 1002. Well educated, brilliant, and filled with hopes of reviving some type of Roman Empire in the West, he died while still a young man.

Otto III (seated on throne)

Otto III was the only son of Emperor Otto II and the Byzantine princess Theophano. He was 3 years of age when his father died, making him German king. Most of Otto's younger years were spent in Germany, where, after a period of difficulty with Duke Henry the Wrangler of Bavaria, his mother served capably as regent. After her death in 991, Otto's grandmother, the dowager empress Adelaide, became regent until, in 994, Otto himself came of age at 14.

During Otto III's minority the empresses Theophano and Adelaide had been relatively successful in keeping peace within Germany itself and in preventing the French kings from annexing Lorraine, which they coveted; but they had been less successful with the Danes, the Slavs beyond the Elbe River, and the Hungarians. The Slavs raided northern Germany constantly; the Danish king had gained control of his Church, which had been in German hands; the Polish ruler Miezko I had been given a crown by the Pope in 990; and the Hungarians remained hostile.

Soon after Otto III assumed personal power, he crossed the Alps into Italy in 996, suppressed a revolt in Rome, and was crowned emperor by his cousin Gregory V, whom he had made pope. Two years later, in 998, he again intervened in Rome, Pope Gregory V having died. Otto made his old friend the scholarly Gerbert of Aurillac pope, with the title of Sylvester II (reigned 998-1003). He and Sylvester collaborated closely until Otto's death in 1002.

The last years of Otto III's reign have caused much controversy among historians, who have been in disagreement as to the Emperor's aims. His mind seemed filled with projects of reviving in some form the Roman Empire in close collaboration with the papacy. His motto, ''The Renewal of the Roman Empire,'' was inscribed on his seal ring, and Otto attempted to make the city of Rome his imperial capital. He also betrothed himself to the niece of the Byzantine emperor Basil II. On the other hand, Otto fully understood the Frankish precedents behind his imperial title, and he did not behave like a sacerdotal ruler. He also felt it important to allow the neighboring rulers of Denmark, Poland, Bohemia, and Hungary a large measure of freedom, control of their local churches, and loose association with his empire, thus conciliating them and helping to integrate their realms into one Western Christendom. Whatever plans Otto III may have had for the future, however, died with him in 1002, and a new and less exalted era ensued for Italy and Germany.

Further Reading

Indispensable to an understanding of Otto III are Geoffrey Barraclough, *Origins of Modern Germany* (1947; rev. ed. 1966), and Eleanor Duckett, *Death and Life in the Tenth Century* (1967). But they should be supplemented by accounts found in Francis Dvornik, *The Making of Central and Eastern Europe* (1949); Christopher Brooke, *Europe in the Central Middle Ages, 962-1154* (1964); Romilly Jenkins, *Byzantium: The Im-*

perial Centuries, A.D. 610-1071 (1966); and Karl Morrison, *Tradition and Authority in the Western Church, 300-1140* (1969). □

Otto of Freising

The German historiographer and philosopher of history Otto of Freising (ca. 1114-1158) was the first chronicler to treat religious and political events with artistic skill and vivid color and to depict them in their temporal as well as their transcendental significance.

Otto of Freising was the son of Margrave Leopold III of Austria (later St. Leopold) and of Agnes, the daughter of Henry IV. He was also a half brother to Emperor Conrad III, the founder of the Hohenstaufen line. Otto studied at the University of Paris and about 1133 entered the French Cistercian monastery of Morimont in Champagne, whose abbot he soon became. In 1137/1138 he was made bishop of Freising. In 1146 Otto took part, under his half brother, Conrad, in the Second Crusade, in which Jerusalem was lost to Saladin. Otto wrote the *Chronicon sive historia de duabus civitatibus* (*Chronicle or History of the Two Cities*), a history of the world in eight books covering events up to 1146. Otto of St. Blaise later continued the history to events through 1209. A moral history of the world, Otto's chronicle depends upon St. Augustine's *On the City of God* and upon Aristotle's philosophy and ranks as one of the most remarkable creations of the Middle Ages.

On the basis of material secured from his nephew Emperor Frederick I and from his chancellery, Otto also wrote the *Gesta Friderici I imperatoris* (*The Deeds of Emperor Frederick I*), the most important source for information concerning the early life of that emperor. Otto's two books were continued with two more books, covering events to 1160, by his notary, Rahewin. Both the *Chronicon* and the *Gesta* were reprinted in edited versions in the German *Monumenta Germaniae historica*.

Otto's writings, all in Latin, reveal a gift for individualization and an ability to penetrate into the spirit of his sources and to treat them in an elegant style. Though not always dependable in details, his works breathe life from their pages. Otto was one of the first German students of Aristotle. A disciple of St. Augustine, he viewed all worldly events as preludes to eternal ones, believing that each temporal happening, however somber, has a happy sequel in eternity. Although he recorded events and their circumstances faithfully, Otto did not slavishly follow the techniques of ancient historians. He enlivened his works with direct address, and he depicted countries, cities, and customs conscientiously. Otto also animated his stories of battles and sieges.

Otto did not gloss over ecclesiastical and theological disputes but deplored them as evils. He practiced scholasticism on its highest level. His account of the illstarred Second Crusade pictures it as starting in a dream of springtime and ending in a nightmare. His presentation, however, employs a modicum of sad detail. An optimistic mood characterizes even more strongly his *The Deeds of Emperor Frederick I,* in which Otto assumed the cheerful disposition of the Emperor and revealed a sure grasp of the spirit of the age of chivalry. Otto died on Sept. 22, 1158.

Further Reading

Otto's works were translated, with useful biographical and critical introductions and annotations, by Charles C. Mierow: *The Two Cities: A Chronicle of Universal History to the Year 1146 A.D.* (1928) and *The Deeds of Frederick Barbarossa* (1953). Discussions of Otto's life and work are in Harry Elmer Barnes, *A History of Historical Writing* (1937), and James Westfall Thompson, *A History of Historical Writing* (2 vols., 1942). □

Louis Karl Rudolf Otto

The German interpreter of religion Louis Karl Rudolf Otto (1869-1937) found a thread of unity among all religions while resisting attempts to account for religion in non-religious terms such as the moral, the rational, and the aesthetic.

Born in Peine (Hanover), Germany, in 1869, Rudolf Otto was educated at Erlangen and Göttingen and taught at the Universities of Göttingen and Breslau before becoming professor of systematic theology at the University of Marburg in 1917. In that same year he published *Das Heilige* (translated as *The Idea of the Holy*), one of the most significant books in religion in the first half of the 20th century. Illness forced his early retirement in 1929, and he died in 1937 of arteriosclerosis and physical/psychological consequences of a serious fall.

His life and work spanned a tempestuous period in the religious and political history of Germany: World War I, the Treaty of Versailles, the Weimar Republic, the rise of the National Socialist movement, and the election of Adolf Hitler as chancellor of Germany. During that period he resisted two strong challenges to religion—evolutionary naturalism and dogmatic, exclusive Christianity. Through that resistance he identified what is ''religious'' about any religion while recognizing and respecting the peculiar features of specific religions.

Otto is best known for his book on the Holy, which has been translated into Swedish, Spanish, Italian, Japanese, Dutch, French, and English. A British prelate, R. W. Mathews, noted in 1938 the broad impression of the book and suggested that it had an even deeper influence in England and America than in Germany.

Otto always understood himself as a Christian. He grew up in a pious Christian family and in his final lecture before retirement he referred to himself as a ''pietistic Lutheran.'' Yet his thought and his travels both manifested and stimu-

lated his interest in other religions, especially Judaism, Islam, Buddhism, and Hinduism. Judaism provided him the scriptural text (Isaiah 6:3) and the theme of the book on holiness. On a trip to Morocco in 1911 he was moved by a Sabbath service in a synagogue: ''I have heard the *Sanctus Sanctus Sanctus* of the Cardinals in St. Peters, the *Swiat Swiat Swiat* in the Cathedral of the Kremlin and the Holy Holy Holy of the Patriarch in Jerusalem. In whatever language they resound, these most exalted words that have ever come from human lips always grip one in the depths of the soul with a mighty shudder, exciting and calling into play the mystery of the other world latent therein.''

Development of the Holy

In *The Idea of the Holy,* Otto brought together interests he had pursued earlier: the dominance of the spirit over the letter in a study of Luther (*Die Anschauung vom Heiligen Geiste bei Luther,* 1898), the claim for a source of religion beyond evolutionary naturalism *Naturalistische und religiöse Weltansicht,* 1904), and the rejection of enlightenment rationalism as determinative of religion in favor of ''feeling'' as more decisive for religious awareness than rational knowledge or faith (*Kantisch-Friessche Religionsphilosophie und ihre Anwendung auf die Theologie* (1909). In this book, Otto isolated the quality of the ''religious'' which distinguishes it from the moral, the rational, and the aesthetic. He found that quality in the *numen* or, coining a word, in the *numinous*. This quality, he claimed, is present in all religions, usually in connection with other distinct qualities such as the rational and the moral, but it is neither derived from nor reducible to these other qualities. Otto was probably writing to counter explicitly Kant's *Religion within the Bounds of Reason Alone*. Otto spoke of the *numen* as non-rational, implying thereby that the *numen* is, in essence, not ''good'' or ''beautiful.''

Having identified the primal quality of the religious as the *numinous,* Otto developed an understanding of the Holy as a complex category, characteristic of all high religions, containing moral, rational, and aesthetic elements along with the *numinous*. Indeed, he traces the main development of religion as successive stages of the interpenetration of the *numen* with rational/moral dimensions, creating a unified fabric in which the warp (rational/moral) and the woof (*numen*) are intertwined. On this base, he suggests as a criterion of religions the extent to which they hold these elements together in harmony. ''The degree in which both rational and non-rational elements are jointly present, united in healthy and lovely harmony, affords a criterion to measure the relative rank of religions.'' This understanding of religion enables Otto to be open to the validity of all religions while holding to the supremacy of Christianity in bringing to mature actuality what is potential in every religion.

Countering Possible Misinterpretations

Otto devoted the intellectual efforts of his later years to show how the *numinous* and reason and morality are positively and essentially conjoined. He did this in two major ways: by showing how the complex qualities of the Holy are manifest in Christianity (as in *Aufsätze das Numinose betreffend* [1923] and in *Reich Gottes und Menschensohn* [1934] and in Asian religions and their relation to Christianity (as in *West-Östliche Mystik* [1926] and in *Die Gradenreligion Indiens und das Christentum* [1930] and by writing an imposing system of religious (Christian) ethics which he planned to use for the Gifford Lectures at Aberdeen in 1933 under the title ''Moral Law and the Will of God'' (Sittengesetz and Gotteswille).

Although Otto was not strong enough to deliver the lectures, it is clear that he intended to use the substance of several essays published in different journals for these Gifford lectures. In these ethical essays and his lectures on Christian ethics, Otto showed the inextricable connection between value, personal dignity, and the Holy; between the being of God which places value in and on everything created and the will of God which obligates every person to acknowledge, seek, and preserve value. Hence, there is a divine presence which obligates persons to affirm the value of all things and all persons and thereby to achieve the ''dignity'' of spontaneously affirming the manifestation of the Holy throughout the creation. Value acknowledgement is the way to God, who alone is altogether Holy, and God supports and sustains value in all things which bear the traces of Holiness. God's will for our salvation includes God's will that we be moral, but salvation is not restricted to morality.

In addition to his teaching Otto started three other kinds of movements: an experimental Christian liturgical community in Marburg, a museum of religious artifacts, and the Inter-religious League. In an essay, ''Towards a Liturgical Reform,'' in his book *Religious Essays,* Otto shows how Holiness, taken seriously, would affect the from of the liturgy. The museum which Otto started with artifacts brought back from his travels in the East is still in Marburg. It is called the *Religionskundliche Sammlung* and is open to visitors along with the Rudolf Otto Archive of the University Library at Marburg. Unfortunately, the religious league is no longer in existence, but Otto's vision for it entailed not an administrative union of religions but the joining together of all religions for moral causes which each religion sustains in its own way. Otto hoped that such a league would unite persons of principle everywhere, ''that the law of justice and the feeling of mutual responsibility may hold sway in the relationship between nations, races, and classes, and that the great collective moral tasks facing cultured humanity may be achieved through a closely-knit co-operation.'' Otto defined some of these common tasks as resisting human exploitation, upholding the position of women and of labor, and solving the problem of race. He called on the religions to become ''advocates of religious, national, and social minorities against the force of the existing powers, against the arbitrary victor or the desire for revenge, against oppression and economic slavery, against world banditry and calumniation.''

The failure of the league in no way dims the brilliance of Otto's religious and ethical vision nor the relevance of that vision to the way in which different religious groups confront the rational, moral, aesthetic, and religious chal-

lenges of contemporary culture. Otto was quite aware of the threat of Nazism and of other forms of brutalization and manipulation of the human spirit. Those things did not shake the central assurance of his life and work, expressed in the words chiseled on his tombstone in the cemetery at Marburg:

> ''Holy, holy, holy is the Lord of hosts: the whole earth is full of his glory'' (Isaiah 6:3)

Further Reading

Most of the writing about Rudolf Otto has been in German, but there are significant essays and a few books in English. Otto influenced Joachim Wach, James Luther Adams, Paul Tillich, Mircea Eliade, Bernard Meland, and David Tracy in significant ways. Wach shows his appreciation of Otto in the essay ''Rudolf Otto and the Idea of the Holy'' in his book *Types of Religious Experience* (1951). Bernard Meland has a brilliant essay on Otto in *A Handbook of Christian Theologians,* edited by D. G. Peerman and M. E. Marty (1965). John M. Moore considers Otto along with William James and Henri Bergson in his book *Theories of Religious Experience* (1938). John Reeder emphasized Otto's ethics in an essay, ''The Relation of the Moral to the Numinous in Otto's Notion of the Holy'' in *Religion and Morality* (1973), edited by G. Outka and J. P. Reeder.

There are two excellent books on Otto's life and work in English. Robert F. Davidson published *Rudolf Otto's Interpretation of Religion* in 1947, and this has been an indispensable introduction of Otto to American readers. More recently, Philip C. Almond has written *Rudolf Otto, An Introduction to his Philosophical Theology* (1984). Both of these works identify influences on Otto and present a critical exposition of his thought. Neither one, however, treats adequately the Christian theology and Christian ethics which engaged Otto in the last years of his life. □

Jacobus Johannes Pieter Oud

Jacobus Johannes Pieter Oud (1890-1963) was one of the Netherlands' leading architects of the International Style of the 1920s.

On Feb. 9, 1890, J.J.P. Oud was born in Purmerend in North Holland. He studied at the Quellinus School of Arts and Crafts, the National School of Graphic Arts in Amsterdam, and the Technical University in Delft. His practical training came in the office of Cuijpers and Stuyt in Amsterdam and Theodor Fischer in Munich, but he was influenced as well by the work of H.P. Berlage and Frank Lloyd Wright. Oud's early buildings, those designed between 1906 and 1916, show a nearly total dependence upon the work of Berlage (for example, the design for a bathhouse for Purmerend, 1915). In 1917 Oud joined Theo van Doesburg and others to found de Stijl (the Style), a group of artists and architects that advocated an artistic expression, now best known from the paintings of Piet Mondrian, in which nature is abstracted into an interrelationship of rectangles of primary colors. Its journal (also called *De Stijl*) became the mouthpiece of modernism in the Netherlands. Oud's work now assumed the bleached, cubical forms characteristic of the new architecture of the 1920s (design for row houses, Scheveningen, 1917). He soon broke away from de Stijl.

From his position (1918-1933) as city architect for Rotterdam, where his chief concern was mass housing, Oud became a leader in the European architecture of the International Style, the Dutch counterpart of Walter Gropius in Germany and Le Corbusier in France. For the series of books issued by the Bauhaus, Gropius's school of architecture, Oud produced *Holländische Architektur* (1926), which contains, among other things, an essay on the development of Dutch architecture from P.J.H. Cuijpers through Berlage to Oud himself. Oud contributed a group of low-cost row houses (1927) to the exhibition of the Werkbund, or German association of modern architects and designers, at the Weissenhof in Stuttgart. This exhibition marked the maturation of the International Style. Other outstanding works from this period in Oud's career include the facade design of asymmetrical rectangles for the Café de Unie in Rotterdam (1925; destroyed) and workers' housing quarters in the Hook of Holland (1924-1927) and the Kiefhoek area of Rotterdam (1924-1929). The workers' quarters show the plain stucco cubes, the efficient planning, and the social consciousness characteristic of the progressive architecture of the 1920s in Europe.

From 1933 until his death in Wassenaar on April 5, 1963, Oud practiced as an independent architect. A period of inactivity was closed with the design of the Shell Building in The Hague (1938-1942), but his work of this later period, with an occasional exception such as the Bio Health Resort in Arnhem (1952-1960), failed to go beyond the achievements of the 1920s. In 1955 he was awarded an honorary doctorate by the Technical University in Delft.

Further Reading

The only work in English on Oud is a slight volume by K. Wiekart, *J.J.P. Oud* (1965), with biographical data, bibliography, and illustrations. Oud's writings of the 1920s are discussed in Reyner Banham, *Theory and Design in the First Machine Age* (1960). For his contribution to de Stijl see H.L.C. Jaffé, *De Stijl, 1917-1931* (1956). Henry-Russell Hitchcock, *Architecture: Nineteenth and Twentieth Centuries* (1958), briefly discusses Oud's work in the context of the whole period. □

Sembene Ousmane

The Senegalese writer and film maker Sembene Ousmane (born 1923) was one of Africa's great contemporary novelists. His work is characterized by a concern with ordinary decent people who are victimized by repressive governments and bureaucracies.

Sembene Ousmane was born on Jan. 8, 1923, at Ziguinchor in the southern region of Casamance. Among Francophone African writers, he is unique because of his working-class background and limited primary school education. Originally a fisherman in Casamance, he worked in Dakar as a plumber, bricklayer, and mechanic. In 1939 he was drafted into the colonial army and fought with the French in Italy and Germany. Upon demobilization, he first resumed life as a fisherman in Senegal but soon went back to France, where he worked on the piers of Marseilles and became the union leader of the longshoremen. His first novel, *Le Docker noir* (1956; The Black Docker), is about his experiences during this period.

Well before independence in 1960, Ousmane returned to Senegal, where he became an astute observer of the political scene and wrote a number of volumes on the developing national consciousness. In *Oh pays, mon beau peuple!*, he depicts the plight of a developing country under colonialism. *God's Bit of Wood,* his only novel translated into English, recounts the developing sense of self and group consciousness of railway workers in French West Africa during a strike. *L'Harmattan* focuses upon the difficulty of creating a popular government and the corruption of unresponsive politicians who postpone the arrival of independence (1964).

Ousmane's international reputation was secured by his films based on his stories and directed by himself. He had turned to film to reach that 90 percent of the population of his country that could not read. *Borom Sarat* is remarkable for the cleavages Ousmane reveals in contemporary African society between the masses of the poor and the new African governing class who have stepped into the positions of dominance left by the French. *La Noire de——* is about the tragedy of a Senegalese woman who is lured from her homeland by the promise of wealth and becomes lost in a morass of loneliness and inconsideration. Ousmane's prize-winning work *Le Mandat* (The Money Order) shows what happens to an unemployed illiterate when he is apparently blessed by a large money order; he is crushed by an oppressive bureaucracy and unsympathetic officials.

Sembene Ousmane lived a simple existence in Senegal in a beach-front cottage that he built himself.

Further Reading

The only work by Ousmane thus far translated into English is *God's Bit of Wood* (1960; trans. 1962). A full-length study of Ousmane is not available. The most significant critical assessments are written in French. Claude Wauthier's essentially descriptive summary of a host of black writers, including Ousmane, appeared in English as *The Literature and Thought of Modern Africa* (1964; trans. 1966). A chapter on Ousmane is in A.C. Brench, *The Novelists' Inheritance in French Africa: Writers from Senegal to Cameroon* (1967). For general background see Judith Illsley Gleason, *This Africa: Novels by West Africans in English and French* (1965). □

Ou-yang Hsiu

Ou-yang Hsiu (1007-1072) was a Chinese author and statesman. A Confucian scholar-official, he played a distinguished role in government and also excelled as essayist, poet, and historian. His influence on the development of Sung literature was immense.

Though his ancestral home was Luling, Kiangsi, Ou-yang Hsiu was born in Mienchow, in present-day Szechwan. He lost his father at the age of 4 and was brought up in Suichow, in what is now Hupei, under the protection of an uncle. At the age of 10 he discovered Han Yü, the great T'ang writer whose prose in the ''ancient style'' (*ku-wen*) and somewhat colloquial poetry were then out of fashion, and aspired to his achievement. In time Ou-yang became the most influential prose writer since Han Yü, establishing *ku-wen* as the dominant style for all prose writers during the Sung and afterward, and one of the shapers of Sung poetry with its distinctive prosaic and philosophic character. In espousing the Confucian orthodoxy of Han Yü, Ou-yang also became one of the forerunners of Neo-Confucianism. His contributions as a political and moral thinker have been traditionally slighted, however, because he was not in the direct line of Confucianists that led to Chu Hsi, the greatest Neo-Confucian philosopher of the Sung times.

In 1030, at the age of 23, Ou-yang passed the metropolitan civil service examination with the highest honors and earned the *chin-shih* degree. In the next year he was assigned to a post in Loyang, where he began to attain fame as an essayist and poet. He made friends with Mei Yao-ch'en, and together they shaped the Sung style of *shih* poetry. During his residence in Loyang he also wrote many *tz'u* poems of a mildly erotic character, which reflect his own experiences with courtesans. In later years his romantic indiscretions served as occasions for his enemies to slander him.

Middle Years

In 1034 Ou-yang returned from Loyang to the capital Kaifeng and served in the Imperial Hanlin Academy. Because he sided with the reformist statesman Fan Chung-yen against the conservative faction at court headed by Lü I-chien, he was exiled from the capital in 1036 as district magistrate of I-ling, in present-day Hupei. While there, he began preparing on his own initiative a *New History of the Five Dynasties* (*Hsin Wu-tai-shih*), which established his reputation as a historian. The history was subsequently adopted as official history—a unique honor for a work not sponsored by the government.

In 1043, with the reformist faction headed by Fan Chung-yen and Han Ch'i back in power, Ou-yang returned to court. He rose in official eminence and helped formulate a series of bureaucratic reforms. These reforms, however, were opposed by the conservatives, and soon Fan and Han

were assigned to posts outside the capital. Ou-yang himself was tried for incest; though the charge was dismissed, he was exiled from the capital for 10 years, during which time he served as prefect of Ch'u-chou (in present-day Anhwei), Yangchow, and other cities. While in Ch'u-chou, he styled himself Tsui-weng (the Drunken Old Man) and erected a pavilion known as the Old Drunkard's Pavilion. An essay descriptive of this pavilion and several others written during this period of exile used to be committed to memory by every schoolboy in China.

Recalled to court in 1054, Ou-yang was again appointed to the Hanlin Academy. He was charged with the task of compiling a *New T'ang History* (*Hsin T'ang-shu*), which was completed in 1060. As is the case with most Chinese historiographers, Ou-yang preferred concision to fullness of treatment and adopted a moralistic tone in his interpretation of events. For these reasons neither of his two monumental histories can satisfy the modern historian, but there can be no doubt of his tremendous intellectual energy in being able to prepare two major works of this scope.

Later Years

From 1060 to 1066, during the declining years of Jentsung's reign and the brief reign of his successor Yingtsung (1064-1067), Ou-yang was a highly influential top minister, devising with Han Ch'i a program for orderly, gradual change. The next emperor, Shen-tsung, who ascended the throne in 1067, however, placed his trust in Wang An-shih, who began a drastic program of major reforms in 1067. Ou-yang was opposed to such reforms, though Wang was once his protégé, and he repeatedly requested his resignation.

A malicious censor accused Ou-yang of incest with a daughter-in-law, and though he was cleared, the period of his political power was now over. In 1067 he was made prefect of Pochow, near Yingchow, where he had earlier decided to make his home. In his old age he amused himself with collecting rubbings of ancient writing engraved on stone and metal, thus making for himself a name as an archeologist and classical scholar. In 1071, at 64, he retired from public service, and in the next year he died.

Further Reading

There are selections from Ou-yang's best-known works in prose and poetry in such standard anthologies as Herbert Allen Giles, ed. and trans., *Gems of Chinese Literature* (2 vols., 1884-1898; 2d rev. ed. 1923), and Cyril Birch, ed., *Anthology of Chinese Literature* (1965). The only book-length study of Ou-yang in English is James T. C. Liu, *Ou-yang Hsiu: An Eleventh-century Neo-Confucianist* (1967). While its treatment of Ou-yang as a writer is disappointing, it is a well-balanced critical biography providing thoughtful reconsideration of Ou-yang's many-sided achievements as a statesman, historian, and thinker. □

Ovid

Ovid (43 B.C.-ca. A.D. 18) was a Roman elegiac and epic poet. His verse is distinguished by its easy elegance and sophistication.

Ovid whose full name was Publius Ovidius Naso, was born on March 20, 43 B.C., at Sulmo (modern Sulmona) about 90 miles from Rome. His father, a member of the equestrian order, intended for him to become a lawyer and an official and gave him an excellent education, including study under the great rhetoricians Arellius Fuscus and Porcius Latro. According to Seneca Rhetor, he preferred the *suasoriae,* exercises in giving advice in various historical or imaginary circumstances, to the prescribed debates of the *controversiae,* and his orations seemed nothing but poems without meter. His facility in composition, the content of some of his poems, and the rhetorical nature of much of his work in general all reflect his training with the rhetoricians.

Ovid also studied in Athens, toured the Near East with his friend Macer the poet, and lived for almost a year in Sicily. His father, who frequently pointed out to him that not even Homer had made any money, then apparently prevailed upon him to return to Rome, where he served in various minor offices of a judicial nature; but he disliked the work and lacked further ambition, so he soon surrendered to a life of ease and poetry.

Early Works

Ovid's life in the years after his liberation was that of a poet and man-about-town. He moved in the best literary circles, although never forming part of either of the major coteries of the time, those around Messalla and Maecenas. He had attracted notice as a poet while still in school and in time came to be surrounded by a group of admirers of his own. Ovid's early work was almost all on the theme of love; the residue of this early production, after he had destroyed many poems which he considered faulty, formed three short books of verses known as the *Amores* (*Loves*): the earliest poem of this collection seems to be a lament for Tibullus, who died in 19 B.C., and the latest assignable date for any of these poems is about 2 B.C. Most of these poems concern Ovid's love for a certain Corinna, who is generally considered an imaginary figure: the poems addressed to her form an almost complete cycle of the emotions and situations which a lover might expect to undergo in a love affair. This interest in the psychology of love is also exemplified in his *Heroides,* which dates from roughly the same period and is a series of letters from mythical heroines to their absent husbands or lovers.

This period of Ovid's life seems to have been relatively tranquil as well as productive. Of his private life we know little. In addition to ''other company in youth,'' he was married three times; the last marriage, apparently a very happy one, was to a relative of his patron Paullus Fabius Maximus, a man of great influence. By one of these wives he had a daughter who made him a grandfather. His parents died only shortly before he was suddenly relegated (a form of banishment without the loss of property or civil rights) in A.D. 9 or 8 to Tomi on the Black Sea (the modern Constantsa in Romania).

His Exile

The reasons behind Ovid's exile have been the subject of much speculation. He himself tells us that the reason was ''a poem and a mistake.'' The poem was clearly his *Art of Love*. With this work, its companion piece, *The Remedies for Love,* on how to get over an unsuccessful love affair, and its predecessor, *On Cosmetics,* Ovid had invented a new kind of poetry, didactic and amatory. *The Art of Love* consists of three books which parody conventional love poetry and didactic verse while offering vivid portrayals of contemporary Roman society.

The witty sophistication of this work made it an immediate and overwhelming success in fashionable society and infuriated the emperor Augustus, who was attempting to force a moral reformation on this same society. To the Emperor, this work must have seemed, in the strictest sense, subversive, and he excluded it, along with Ovid's other works, from the public libraries of Rome. What the ''mistake'' may have been, we do not know. It was, Ovid says, the result of his having eyes, and the most widely accepted suggestion is that he had somehow become aware of the licentious behavior of the Emperor's daughter Julia (who was banished in the same year as he) without his informing Augustus about her.

Upon receiving word of his exile, Ovid dramatically burned the manuscript of his masterpiece, the *Metamorphoses*. The unreality of this gesture can be seen from the fact that his friends already had copies and that he took the unfinished manuscript of his *Fasti* along with him into exile. The journey to Tomi lasted nearly a year, and when he arrived, he found it a frontier post, where books and educated people were not to be found and Latin was practically unknown. Tomi was subject to attack by hostile barbarians and to bitterly cold winters. The production of the last 10 years of his life consists largely of tedious and interminable complaints mingled with appeals for recall, in the *Sorrows* and *Letters from the Black Sea,* but Augustus was too bitterly offended to relent, and the accession of Tiberius in A.D. 14 brought an even more unyielding emperor to the throne.

Ovid's exile was not so unbearable as his letters indicate. He learned the native languages, and his unconquerable geniality and amiability made him a beloved and revered figure to the local citizens, who exempted him from taxes and treated him as well, he said, as he could have expected even in his native Sulmo. He wrote a panegyric to Augustus in the Getic language, the loss of which is a source of regret for philologists; a bitter attack on an unnamed and perhaps imaginary enemy, the *Ibis;* and a work on the fish of the Black Sea, the *Halieutica;* he resumed work on the *Fasti* before his death, which is given by St. Jerome as occurring in A.D. 17, but probably occurred early in the next year.

Ovid's earliest work, in the *Loves and Heroides,* already exhibits his fully developed talent. His verse is facile, smoothly flowing, and rhetorical and artificial without ever being obscure or even very often giving the impression of being other than natural and inevitable. His mastery of Greek literature, from which he draws most of his themes and to which he is continually alluding by direct or indirect quotation, was very great. His faults are those of overfacility and an occasional excessive verbal cleverness.

His Masterpiece

Ovid's masterpiece is generally considered to be his *Metamorphoses*. It is an epic in form, 15 books in length, and devoted to the theme of changes in shape, although some stories not strictly limited to this theme are included. It is arranged in chronological order from the creation of the world to the apotheosis of Julius Caesar, the first 12 books being derived from Greek mythology, and books 13-15 devoted to Roman legends and history, beginning with the story of Aeneas. The transitions between the various stories are managed with great skill.

The metamorphoses are of form only: the character, interests, and activities of the persons transformed remain invariable under transformation. Lycus, for example, in the first metamorphosis in book I, retains his savage cruelty when he is transformed into a wolf; Arachne, changed into a spider for daring to challenge Minerva to a contest in weaving, retains her skill and shows it in her webs; and Baucis and Philemon, transformed into trees, remain inseparable as they were in life and continue to offer hospitality with their shade as they did to Jupiter while they were still in human form. Above all, however, the *Metamorphoses* owes its

preservation to the incomparable narrative skill with which Ovid takes the old tales of a mythology which by his time was already hackneyed, and as little an object of belief then as now, and imbues them with sensuous charm and freshness.

The *Fasti* was intended to be a Roman religious calendar in verse, one book for each month. Ovid completed only six books. It is of interest because it contains much antiquarian lore otherwise unknown (probably derived from the works of Marcus Verrius Flaccus, the greatest of Augustan scholars), chosen with Ovid's usual eye for the picturesque and versified with his usual elegance.

Several lost works of Ovid's are recorded, the most important being his tragedy *Medea,* a rhetorical closet drama like the tragedies of Seneca, which is highly praised by Quintilian and Tacitus. Some epigrams are ascribed to him, perhaps correctly.

Later Influence

In antiquity itself the influence of Ovid on all subsequent writers of elegiac and hexameter verse was inescapable, even for those writers who were consciously attempting to return to earlier, Virgilian standards; and his stories, particularly from the *Metamorphoses,* were a major source for the illustrations of artists.

In the Middle Ages, especially the High Middle Ages, when interest in Ovid's works was primarily centered on the *Metamorphoses, Art of Love,* and *Heroides,* Ovid helped to fill the overpowering medieval hunger for storytelling, as exemplified in Chaucer and others, all in greater or lesser degree dependent on Ovid. His frequently exaggerated and romantic tales greatly appealed to the taste of the time; his sensuousness and fantasy fed an age starved for just these elements. The 12th century has been named the *aetas Ovidiana* (the Ovidian age) because of the number of poets writing imitations of Ovidian hexameters on frequently Ovidian themes. In the student songs of the medieval universities and later into the Renaissance, Ovid acts almost as a patron saint for the sensual antinomianism of intellectuals, even if it extended no further than a preference for secular verses over religious literature.

In the Renaissance, Ovid was easily the most influential of the Latin poets. Painters and sculptors used him for themes; writers of all ranks translated, adapted, and plundered him freely. In English literature alone Edmund Spenser and John Milton show a deep knowledge and use of Ovid. William Shakespeare's knowledge of him is also great, for example, his use of the Pyramus and Thisbe legend in the play within the play of *A Midsummer Night's Dream.*

After the Renaissance, Ovid's influence was most often indirect, but among many authors and artists who used him directly, one must mention John Dryden, who translated (with assistance) the *Metamorphoses,* and Pablo Picasso, who illustrated this work.

Further Reading

Two comprehensive recent books on Ovid in English have done much to revive Ovid's reputation as a poet: Hermann Ferdinand Fraenkel, *Ovid: A Poet between Two Worlds* (1945), and L. P. Wilkinson, *Ovid Recalled* (1955; condensed and published as *Ovid Surveyed,* 1962). Also important is Brooks Otis, *Ovid as an Epic Poet* (1966). The bimillenary celebration for the birth of Ovid produced a volume of essays, *Ovidiana,* edited by Niculae I. Herescu, some of them of considerable importance and many of them in English.

The long-disputed question of the cause of Ovid's exile was reopened by John C. Thibault in *The Mystery of Ovid's Exile* (1964). A noteworthy earlier work is the great edition of and commentary on the *Fasti* by Sir James George Frazer (1929; repr. 1951). Ovid's place in literary history was extensively studied by Edward Kennard Rand, *Ovid and His Influence* (1925); Mary Marjorie Crump, *The Epyllion from Theocritus to Ovid* (1931); and Wilmon Brewer, *Ovid's Metamorphoses in European Culture* (3 vols., 1933-1957). □

Mary White Ovington

Mary White Ovington (1865-1951) was a civil rights reformer and a founder of the National Association for the Advancement of Colored People.

Mary White Ovington, born in Brooklyn, New York, in 1865, was the daughter of wealthy parents who raised her in the tradition of those men and women who had worked for the abolition of slavery in the United States. Two of the family heroes were abolitionists William Lloyd Garrison and Frederick Douglass. In her youth Ovington was encouraged in the area of racial and civil rights reforms by her Unitarian minister, who was actively involved in social issues. At Radcliffe College Ovington was thoroughly tutored in the socialist school of thought and subsequently felt that racial problems were as much a matter of class as of race.

When she returned to New York in 1891 after her family suffered financial reverses, Ovington lived and worked at the Greenpoint and Lincoln settlement house projects, although she was often the only white person in the neighborhood. While doing this work she became acutely aware of some of the race and class issues faced by African Americans in New York every day. In 1903, after Ovington heard a speech by Booker T. Washington, a prominent African American spokesman of the day, she realized even more forcibly how much discrimination African Americans encountered in the North.

When Ovington became a fellow of the Greenwich House Committee on Social Investigations in 1904 she began a study about African Americans in New York. It was published in 1911 as *Half a Man: The Status of the Negro in New York.* During the time that she was conducting the study Ovington had the opportunity to correspond and talk with W. E. B. DuBois, an African American academician with a doctorate from Harvard University. Later, DuBois invited Ovington to meet with the founding members of the Niagara Movement in 1905. This movement was mostly composed of African American activists who were attempting to find some viable means of combatting racial discrimi-

nation. After the bloody Springfield, Illinois, race riots of 1908, African Americans and whites from the Niagara Movement and other groups concerned about what seemed to be a deteriorating racial climate met in May 1909 to form the organization that would eventually be called the National Association for the Advancement of Colored People (NAACP).

The mission of the organization was to combat racial violence, especially lynching and police brutality, and to work to eliminate discrimination in the areas of employment, public education, housing, voting, public accommodations, travel, and health services. The NAACP was also concerned with peonage, a system by which African Americans in the South were held in involuntary servitude. The group envisioned a national organization governed by a board of directors with branches all over the United States. NAACP tactics for combatting racial problems would be to publicize acts of racial terrorism in sympathetic newspapers in the United States and abroad and to take cases of obvious discrimination to court in order to establish, hopefully, favorable precedents in the area of civil rights.

The group encountered opposition from without. For example, Booker T. Washington opposed the group because it proposed an outspoken condemnation of racist policies in contrast to his policy of quiet diplomacy behind the scenes. Many newspapers which were owned by or allied with Washington spoke out against the fledgling NAACP. There were also problems within the new association. A chairperson of the board of directors, Oswald Garrison Villiard, grandson of the famous abolitionist William Lloyd Garrison, often clashed with DuBois, the editor of the NAACP journal, *The Crisis,* over matters of policy and control.

Ovington, who was a member of the NAACP's board of directors from the outset and served in almost every capacity until her retirement in 1947, often found that her lot was to be the mediator between various factions on the board. Ovington was a tireless worker who had, it seemed, an innate understanding of organizational power. Villiard described her as a perfect official who was always unruffled and ''a most ladylike, refined and cultivated person.'' DuBois stated that she was one of the few white persons he knew who was totally free of racial prejudice.

Ovington served on a large number of the board's committees and was generally available to fill the vacancies left by departed staff or board members. For example, in 1911 Ovington served without pay as acting secretary for the association even though she still dedicated much of her time to the Lincoln settlement house. In 1912 she was elected as vice president of the board. When some of the board members went to serve in World War I in 1917 Ovington became acting chairperson of the board, and in 1919 she was officially elected to the position and continued to serve in that capacity until 1947. The year that she was elected the NAACP had 220 branches and over 56,000 members and the circulation of *The Crisis* was over 100,000.

The organization continued to grow in numbers and popularity. Sometimes its growth gained its own momentum. In local areas when people were outraged by racial violence or injustice they turned to the NAACP, hoping that something could be done to ensure equal treatment of African Americans. After only minimal success in some areas, Ovington suggested that the NAACP devote most of its efforts to the desegregation of the nation's school systems. Isolated successes in this area finally led to the landmark U.S. Supreme Court decision *Brown* v. *Board of Education* in 1954, which declared that segregated schools were illegal. Unfortunately, Ovington died in 1951, three years before the decision was handed down, but not before she had the opportunity of seeing some of the walls of racial discrimination begin to crumble.

Further Reading

Ovington wrote an autobiography entitled *Walls Came Tumbling Down* (1947). This book is more a history of the NAACP than an autobiography. She wrote a number of other books, including *Half a Man* (1911), *The Shadow* (1920), and *Portraits in Color* (1927). Ovington also wrote articles and newspaper accounts about the work of the NAACP. One of her articles, ''The National Association for the Advancement of Colored People,'' is in the *Journal of Negro History* IX (1924). There is a substantial amount of information about Ovington in Charles Flint Kellogg, *NAACP: A History of the National Association for the Advancement of Colored People. 1909-20* (1967).

Additional Sources

Ovington, Mary White, *Black and white sat down together: the reminiscences of an NAACP founder,* New York: Feminist Press at the City University of New York, 1995. □

David Anthony Llewellyn Owen

Lord David Anthony Llewellyn Owen (born 1938), baron of the city of Plymouth, England, was a physician who turned politician and served as peace envoy in former Yugoslavia for the European Community.

David Anthony Llewellyn Owen was born July 2, 1938, in Plymouth, England, the son of a country doctor. He was educated at Bradford College and at Sidney Sussex College of Cambridge University. Deciding to follow in his father's footsteps, Owen studied medicine at St. Thomas Hospital. Earning a Bachelors of Medicine and of Surgery in 1962, Owen was connected with St. Thomas for six years, holding the positions of neurological and psychiatric registrar from 1964 to 1966 and research fellow from 1966 to 1968.

From Medicine to Politics

His interest in medicine, however, took a backseat to a political career. As early as 1964 Owen ran for a seat in the

House of Commons from Torrington as a Labour candidate. Unsuccessful, he ran again two years later to represent the Sutton division of Plymouth and won. He served Sutton until 1974 when he moved to the Devonport division of Plymouth, which he was to serve until 1992 when he received a life peerage. While serving his first two years in the House of Commons, he also was a governor of Charing Cross Hospital. In 1968 he effectively stopped practicing medicine.

His first specialization in political life was in defense. In 1967 he became parliamentary private secretary to the minister of defense for administration. The following year he became parliamentary undersecretary of state for defense for the Royal Navy, a position he held for two years until the Conservatives regained control of the government in 1970. He then became the opposition defense spokesman until 1972, a position from which he resigned because of differences over the Labour Party's stand on the European Economic Community (EEC). His position on defense issues became the subject of his first book, *The Politics of Defence* (1972).

Owen's life, both personal and public, was not a usual one. He married American literary agent Deborah Schabert in 1968, after only a three weeks' acquaintance in Washington, D.C. His positions in the Labour Party were somewhat contradictory, as he was a domestic liberal and a foreign policy conservative. He opposed Harold Wilson in favor of a more right-wing opponent. While he was a highly regarded politician, he never was able to achieve the leading role he desired.

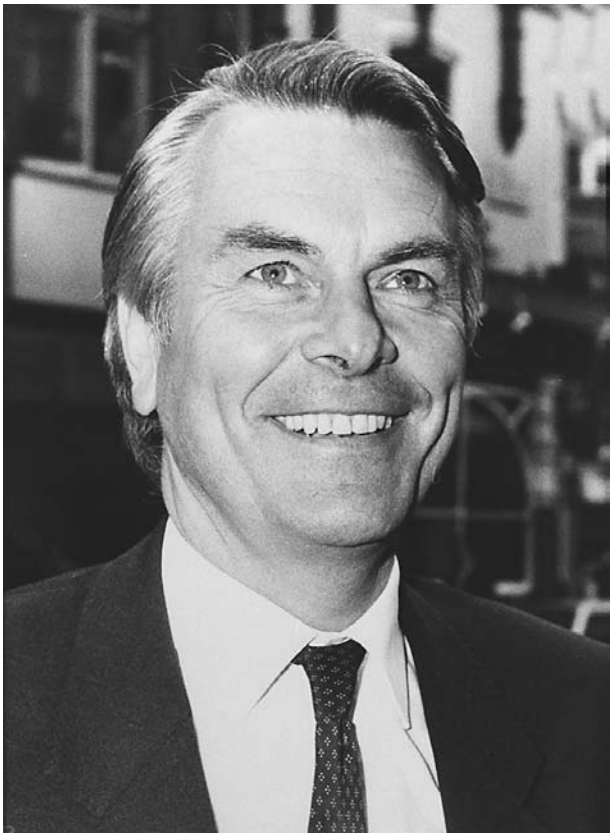

After Labour's return to power in 1974, Owen moved to domestic issues. He served as parliamentary undersecretary of state in the Department of Health and Social Services from March to July of 1974 before being appointed minister of state in that department. He occupied the position for two years before going to the Foreign and Commonwealth Office in 1976. The same year he published his views on the British health system in *In Sickness and in Health—The Politics of Medicine*. He served in the Office of Foreign Affairs for a year when the sudden death of Tony Crosland opened the position of foreign secretary to him. He became the youngest (at age 39) foreign secretary since Anthony Eden assumed the office in 1935. He was foreign secretary for only two years when Margaret Thatcher turned Labour out of office, whereupon Owen became the opposition spokesperson for energy.

Co-Founder of Social Democratic Party

In March of 1981 Owen was co-founder of the Social Democratic Party. Dissatisfied with Labour's position on nuclear weapons, Owen wanted to create a party on the Left that had greater appeal to the British public. He was not particularly successful, although he did move up the ladder in the party hierarchy. He began as chairman of the parliamentary committee (1981-1982), then became deputy leader from 1982 to 1983, and finally leader from 1983 to 1987. The following year he found himself in another awkward party situation. The Social Democrats and the Liberals decided to form an alliance in order to become more effective, a move opposed by Owen because of the Liberals' more leftist stance. He resigned from the merged group but became leader of the Campaign for Social Democracy, a remnant of the original party. The Old Social Democrats were not successful; when Owen left the House of Commons in 1992 the party held only three seats.

Part of Bosnian Peace Process

In 1992 Owen received a life peerage as baron of the city of Plymouth and began another kind of public service. He had always been interested in international peace and was particularly active when he served on the Palme Commission on Disarmament and Security Issues from 1980 to 1989 and on the Independent Commission of International Humanitarian Issues from 1983 to 1988. In 1992 Owen became the EC co-chairman of the International Conference on the Former Yugoslavia as well as its peace envoy in that war-torn region. Together with Cyrus Vance of the United States he developed the Vance-Owen Peace Plan. Though this plan was never accepted by all parties, it helped pave the way for the Dayton Accords, which eventually brought some measure of stability to the region.

Further Reading

Lord Owen evoked much coverage, both positive and negative. On his political career in Britain, see P. Riddell, ''Doctor in the House,'' *New Statesman* (September 7, 1984); ''Dr. Owen's Way,''*Economist* (September 15, 1984); ''A Bad Stumble for a Man in a Hurry,'' *Newsweek* (August 17, 1987); R. Liddel, ''Owen's Legacy,'' *New Statesman and Society* (September 6, 1991); and N. Malcolm, ''Lord Fraud,'' *New*

Republic (June 14, 1993). For his foreign policy efforts, see "The Future of the Balkans: An Interview with David Owen," *Foreign Affairs* (Spring 1993). For additional insight into Owen's life and thought see *Time To Declare War* (1992), his autobiography, and *Seven Ages* (1992), an anthology of poetry. □

Sir Richard Owen

The English zoologist Sir Richard Owen (1804-1892) was one of the greatest comparative anatomists of the 19th century.

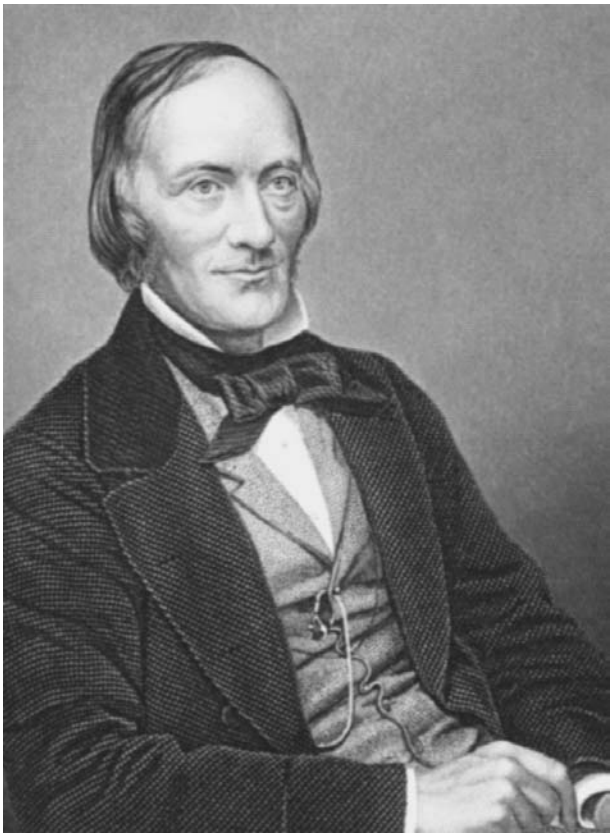

Richard Owen was born on July 20, 1804, in Lancaster, where he was apprenticed to a local surgeon in 1820. He studied medicine at the University of Edinburgh from 1824, completing his medical studies at St. Bartholomew's Hospital, London. His interest in anatomy led to his appointment in 1827 as assistant curator of the Hunterian Collection of the College of Surgeons in London. In 1831 he went to Paris to attend the lectures of Baron Cuvier, regarded as the world's foremost authority on comparative anatomy. Owen's 1832 "Memoir on the Pearly Nautilus" established his reputation as an anatomist and was largely responsible for his election as a fellow of the Royal Society in 1834. Owen remained at the College of Surgeons until 1856, being appointed Hunterian professor of comparative anatomy and physiology in 1836.

Owen cataloged and classified the specimens held in the college museum and dissected specimens of new species sent to the Zoological Society of London from Australasia. His private research included work on the fossils found in Britain and Australasia, about which he wrote four major books: *History of British Fossil Mammals and Birds* (1846), *History of British Fossil Reptiles* (1849-1884), *Researches on Fossil Remains of Extinct Mammals of Australia* (1877-1878), and *Memoirs on Extinct Wingless Birds of New Zealand* (1879).

By 1840 Owen was recognized as one of the leading statesmen of British science, and with the passing years he took an increasingly active role in the administration of science. He became the first president of the Microscopical Society (1840) and served on royal commissions on public health (1847). He received many honors in recognition of both his scientific work and his services to the public, including the Wollaston Medal (1838), the Royal Medal (1846), the Copley Medal (1851), and the Prix Cuvier (1857), and was made knight commander of the Bath (1884).

From 1856 until his retirement in 1883, Owen was superintendent of the natural-history collections of the British Museum. He was largely responsible for setting up the new museum buildings in South Kensington.

Owen's original contributions to anatomy and paleontology, besides the original description of many newly found species, included his suggested distinction between homologous and analogous parts of the body. He held to the theory that the structure of all vertebrates could be derived from a common archetype. When Charles Darwin's *Origin of Species* was published, Owen was its leading opponent among biologists. His review of Darwin's work in the *Edinburgh Review* (April 1860) was for many years a source of scientific argument against evolution theory. Owen's opposition to Darwin's theory caused him to lose influence among younger scientists. On Dec. 18, 1892, he died at Sheen Lodge, a residence Queen Victoria gave him in 1852.

Further Reading

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Robert Owen

The attempts of the British socialist pioneer Robert Owen (1771-1858) to reconstruct society widely influenced social experimentation and the cooperative movement.

Robert Owen was born in Newtown, Wales, on May 14, 1771, the son of a shopkeeper. Though he left school at the age of 9, he was precocious and learned business principles rapidly in London and Manchester. By 18 he was manager of one of Manchester's largest cotton mills. In 1799 he purchased the mills at New Lanark, Scotland; they became famous for fine work produced with high regard for the well-being of the approximately 2,000 employees, of whom several hundred were poor children.

A reader and thinker, Owen counted among his acquaintances Robert Fulton, Jeremy Bentham, and the poet Samuel Coleridge. Owen's reforms emphasized cleanliness, happiness, liberal schooling without recourse to punishment, and wages in hard times. As his fame spread, he considered implementing ideas that would increasingly negate competitive economics. His attack on religion at a London meeting in 1817 lost him some admirers. His pioneer papers of the time, including ''Two Memorials on Behalf of the Working Classes'' (1818) and ''Report to the County of Lanark'' (1821), held that environment determined human development.

Owen learned of the religious Rapp colony in America at New Harmony, Ind., and determined to prove his principles in action there. In 1825 he purchased New Harmony and drew some 900 individuals to the community for his experiment. Despite the work of talented individuals, New Harmony did not prosper. By 1828 Owen had lost the bulk of his fortune in New Harmony, and he left it.

Following an unsuccessful attempt to institute a comparable experiment in Mexico that year, Owen returned to England to write and lecture. He propagated ideas first developed in 1826 in *Book of the New Moral World*. A kind, selfless man, he failed to perceive that the industry and responsibility that had made New Lanark great were not present in New Harmony and in other experiments he sponsored. Nevertheless, his views created theoretical bases for developing socialist and cooperative thought.

In *The Crisis* (1832) Owen advocated exchanging commodities for labor rather than money to relieve unemployment. The Equitable Labour Exchange founded that year failed but led to the Chartist and Rochdale movements. Labor unrest further fed on Owenite tenets, and in 1833 the Grand National Consolidated Trades Union was formed. It rallied half a million workers and fostered such new tactics as the general strike but fell apart within a few months, owing to opposition by employers and the government.

Owen continued to write and propagandize. Such experiments as Harmony Hall, in Hampshire, England (1839-45), derived from his theories. But new revolutionary forces and leaders put him out of the main current. His conversion to spiritualism in 1854 and his *New Existence of Man upon the Earth* (1854-1855) seemed to him a broadening of reality, rather than a retreat. His *Autobiography* (1857-1858) is one of the great documents of early socialist experience. He died in Newtown, Wales, on Nov. 17, 1858.

Further Reading

Owen's ideas are attractively presented in his own *A New View of Society* (1813). Full-length studies of Owen are Frank Podmore, *Robert Owen* (1906), and G. D. H. Cole, *Life of Robert Owen* (1925). Cole's *Persons and Periods: Studies* (1938) includes a brief, authoritative statement on Owen. Owen is often considered a utopian, but an immense literature establishes him with socialist founders; see, for example, George Lichtheim, *The Origins of Socialism* (1969). General studies include George B. Lockwood, *The New Harmony Movement* (1905); Arthur E. Bestor, *Backwoods Utopias: The Sectarian and Owenite Phases of Communitarian Socialism in America, 1663-1829* (1950); and J. F. C. Harrison, *Quest for the New Moral World: Robert Owen and the Owenites in Britain and America* (1969).

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Robert Dale Owen

Robert Dale Owen (1801-1877), Scottish-born American legislator, was conspicuous among radicals in the 1820s and then won stature as an exponent of social legislation.

Born in Glasgow, Scotland, on Nov. 9, 1801, Robert Dale Owen, the eldest son of Robert Owen, attended the school his father had established at New Lanark. After studying for 4 years at Hofwyl, Switzerland, he came home to head his old school, which he celebrated in his *An Outline of the System of Education at New Lanark* (1824).

In 1825 Owen joined his father in his New Harmony, Ind., experiment, where he taught and edited its *Gazette*. He was impressed by the idealism of the social reformer Frances Wright, who was at New Harmony in 1825, and toured Europe with her. When Owen returned to New Harmony he found it in decay; still bent on social change, he organized a group of ''Free Enquirers'' who repudiated religion, exalted education for all, and urged lenient divorce laws and fairer distribution of wealth. Owen moved to New York City in 1829, and with Frances Wright urged his causes in the *Sentinel* and the Free Enquirer, as well as through the short-lived New York Working Men's party.

In 1832 Owen married Mary Jane Robinson in a ceremony repudiating male dominance. They visited England, where Owen helped his father edit the *Crisis,* and then settled in New Harmony. In 1836 Owen was elected for the first of three terms in the Indiana Legislature. There he advocated liberal causes, including universal education. In 1842 he was sent as a regular Democrat to the U.S. Congress. During his second term in Congress he prepared the bill (1845) creating the Smithsonian Institution.

Defeated for a third term in Congress, Owen helped liberalize rights for women in Indiana. President Franklin Pierce appointed him chargé d'affaires for Naples, Italy, in 1853. Back in America 5 years later, Owen joined other antislavery Democrats in crossing over to the Republican party. He was a moderate on slavery, but the increasing gulf between pro and antislavery forces gave contemporary distinction to such writings as *The Wrong of Slavery* (1864). In Italy, Owen had been converted, like his father, to spiritualism, and he wrote eloquently on its behalf in *Footfalls on the Boundary of Another World* (1860) and *The Debatable Land between This World and the Next* (1872). His last years were hectic, owing to the death of his wife in 1871, embarrassments caused by unscrupulous spiritualists, and his own bout with mental illness in 1875, from which he recovered. He married Lottie W. Kellogg in 1876. Owen died at their summer home at Lake George, N.Y., on June 24, 1877.

Further Reading

Much of the writing on the elder Owen and New Harmony deals also with Robert Dale Owen. His autobiographical chapters in *Threading My Way* (1874; repr. 1967) are excellent, although confined to his early life. Studies of him are Richard W. Leopold, *Robert Dale Owen* (1940), and Elinor Pancoast and Anne E. Lincoln, *The Incorrigible Idealist: Robert Dale Owen in America* (1940). □

Ruth Bryan Owen

Ruth Bryan Owen (1885-1954) was a congresswoman, author, lecturer, world traveler, and the first woman ever to represent the United States as a diplomatic minister to a foreign nation.

Active in many realms, congresswoman and diplomat Ruth Bryan Owen volunteered as a war nurse and also headed up numerous civic and educational organizations. In addition, she was an advocate for world peace, social reform, and women in politics.

Owen was born in 1885 in Jacksonville, Illinois, the eldest daughter of three-time presidential nominee William Jennings Bryan and the former Mary Baird. The family moved to Nebraska when Ruth was two years old. She attended public schools in Nebraska and, after her father's election to Congress in 1890, in Washington, D.C. At an early age, she was tested by the climate of publicity surrounding her father. Ruth often was seen sitting by his side in the U.S. House of Representatives. She was 12 years old during her father's first campaign for the presidency and a student at the Monticello Seminary in Godfrey, Illinois, when he was nominated the second time.

Moved to London Before World War I

Owen entered the University of Nebraska in 1901. Her college career ended early, however, when she left school

to marry William Homer Leavitt in October 1903. She served as her father's traveling secretary during his third presidential campaign, in 1908. The following year, she divorced Leavitt, with whom she had two children. In 1910, Ruth Bryan married Reginald Altham Owen, a British military officer assigned to the Royal Engineers. (They also would have two children.) She accompanied him to his post in Jamaica in the British West Indies and, after three years, the family moved to London at the start of World War I.

When her husband, Reginald Owen, was called to the front, Owen served as secretary-treasurer of the American Women's War Relief Fund, an agency that operated a war hospital in Devonshire and five workrooms in London for unemployed women. She also traveled to the Middle East and served as a nurse with a voluntary aid group attached to the British Army during the Egypt-Palestine campaign of 1915-18. Reginald became ill during the war and, in 1919, the family moved to the States, settling in Miami.

Owen became a popular speaker on the lecture circuit, touring the country and delivering speeches titled ''New Horizons for America,'' ''Opening Doors,'' ''Building the Peace,'' and ''After the War—What?'' She also taught public speaking at the newly opened University of Miami from 1926 to 1928, using her salary to establish scholarships. She was vice chair of the university's Board of Regents from 1925 to 1928. The school's public speaking fraternity took its name, Rho Beta Omicron, from her initials. Meanwhile, her husband's poor health persevered; he died in 1927.

Elected to Office in 1928

Owen entered Florida politics in 1926, losing the Democratic primary in the state's 4th Congressional District by a mere 770 votes. Two years later she tried again. During the campaign, Owen averaged four speeches a day, nurtured relationships with newspaper editors, and attracted attention by visiting every community in the 18-county district in a Ford coupe that was not yet publicly available. She defeated seven-term incumbent William J. Sears in the primary and followed her father into the U.S. House of Representatives. Her opponent during the general election, Republican William C. Lawson, contested the election results. Lawson contended that Owen was ineligible to hold Congressional office because she had lost her U.S. citizenship when she married an alien and did not recover it under the provisions of the 1922 Cable Act until 1925. Owen successfully defended herself before a House elections committee, while exposing deficiencies in the Cable Act.

Owen entered the 71st Congress on March 4, 1929—the first woman elected to Congress from the Deep South. An enthusiastic advocate of women in politics, Owen was elected in a state that had refused to ratify the Nineteenth Amendment giving women the vote. In a very short time she captivated Washington completely. In Congress, Owen proposed designating the Florida Everglades a national park and creating a cabinet-level department to oversee the health and welfare of families and children. She also served on the Foreign Affairs Committee and surprised observers—who remembered her father's opposition to tariffs—when she supported the 1930 Smoot-Hawley Tariff raising taxes on imports.

Owen was elected to a second term in 1930 but defeated two years later, losing the primary to James M. Wilcox. During the campaign, Wilcox attacked Owen's position supporting Prohibition, on which she had asked for a state referendum. Then, as a lame duck member of Congress, Owen voted to repeal Prohibition—explaining that her views had not changed, but she was representing her constituency's wishes.

Became First Female Diplomat

In 1933, President Roosevelt appointed Owen Minister of Denmark—making her the first American woman to represent the country in such a role. ''Her three-year mission in Copenhagen was mainly social,'' John Findling wrote in the *Dictionary of American Diplomatic History,* ''although a minor controversy arose in 1934 when she used a Coast Guard cutter to travel to the United States from Greenland, a trip described as an 'extravagant junket' by congressional opponents.''

Owen was forced to resign her post in 1936, after marrying Captain Borge Rohde of the Danish Royal Guards—and a gentleman-in-waiting to King Christian X of Denmark. The marriage made Owen a citizen of both the United States and Denmark, so she could not continue her diplomatic assignment. Upon returning to the States, Owen and Rohde traveled the country in a trailer, campaigning for Roosevelt. In her later years, Owen lived in Ossining, New York, writing and lecturing. At one time, she was the best-paid platform speaker in the country.

Owen was active in several political and world peace organizations and, in 1949, served as an alternate delegate to the United Nations General Assembly. Her involvement in civic, church, and educational movements and organizations was extensive. She served on the Advisory Board of the Federal Reformatory for Women from 1938-54 and was a member of the League of American Penwomen, the Business and Professional Women's Club, Daughters of the American Revolution, Women's Overseas League, Delta Gamma, and Chi Delta Phi. She also was a director of the American Platform Guild from its inception and active in the Parent-Teachers' Association and the National Council on Child Welfare. She received honorary degrees from Rollins College in Florida, Woman's College of Florida, Russell Sage College, and Temple University. Owen died in 1954 while in Copenhagen to accept a Distinguished Service Medal from King Frederik IX.

Works Reflected a Life

In the book *American Women Writers,* Dorothea Mosley Thompson pointed out that Owen's writings reflect the changes in her career, locales, and activities. Her book *Elements of Public Speaking,* published in 1931, emphasized the principles that guided her as a lecturer: Orators are made, not born, she wrote, and clarity and simplicity are crucial elements of an effective speech. *Leaves from a Greenland Diary* and *Caribbean Caravel* recount Owen's travels. *Denmark Caravan,* a children's book, tells of the

trailer trip she and her children took through Denmark before she was appointed U.S. minister there. ''*Denmark Caravan* sparkles with Owen's warmth and camaraderie with the people she encountered,'' Thompson wrote. *The Castle in the Silver Wood,* published in 1939, is a collection of fairy tales that perhaps reflect Owen's world view. ''Many of the stories concern soldiers on their way home from the wars who meet witches or magical objects that test their courage,'' Thompson wrote. ''All the tales have happy endings, and no one in these fairy tales is really wicked.''

The book *Look Forward, Warrior,* published during World War II, outlines Owen's proposal for ensuring world peace—a system heavily based on the Declaration of Independence and U.S. Constitution. Critics called the book fuzzy, unsubstantial, and unpersuasive—although others said it made a valuable contribution. In any event, ''the main outlines of her work have found duplication in the actual documents of the United Nations Charter,'' according to Thompson. ''Like her father, Owen believed that political work is visible proof of concern for . . . humanity. This sensible, sensitive love for her fellow human beings is . . . pronounced in Owen's children's books and travel works.''

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Jesse Owens

American track star Jesse Owens (1913-1980) became the hero of the 1936 Olympic Games in Berlin, as his series of victories scored a moral victory for black athletes.

James Cleveland Owens was born in Oakville, Alabama, on Sept. 12, 1913, the son of a sharecropper. He was a sickly child, often too frail to help his father and brothers in the fields. The family moved to Cleveland, Ohio, in 1921. There was little improvement in their life, but the move did enable young Owens to enter public school, where a teacher accidently wrote down his name as ''Jesse'' instead of J.C. The name stuck for the rest of his life.

When Jesse was in the fifth grade, the athletic supervisor asked him to go out for track. From a spindly boy he developed into a strong runner. In junior high school he set a record for the 100-yard dash. In high school in 1933 he won the 100-yard dash, the 200-yard dash, and the broad jump in the National Interscholastic Championships. Owens was such a complete athlete, a coach said he seemed to float over the ground when he ran.

A number of universities actively recruited Owens, but he felt college was a dream. He felt he could not leave his struggling family and young wife when a paycheck needed to be earned. Owens finally agreed to enter Ohio State University in Columbus after officials found employment for his father. In addition to his studies and participating in track, Owens worked three jobs to pay his tuition. He experienced racism while a student at Ohio State, but the incidents merely strengthened his resolve to succeed. At the ''Big Ten'' track and field championships (at the University of Michigan) in 1935, he broke three world records and tied another. His 26 foot 8 1/4 inch broad jump set a record that was not broken for 25 years.

Owens was a member of the 1936 U.S. Olympic team competing in Berlin. The African-American members of the squad faced the challenges not only of competition but also of Hitler's boasts of Aryan supremacy. Owens won a total of four gold medals at the Olympic games. As a stunned Hitler angrily left the stadium, German athletes embraced Owens and the spectators chanted his name. He returned to America to a hero's welcome, honored at a ticker tape parade in New York. However, within months, he was unable to find work to finance his senior year of college. Owens took work as a playground supervisor, but was soon approached by promoters who wanted to pit him against race horses and

Jesse Owens (center)

cars. With the money from these exhibitions, he was able to finish school.

In 1937 Owens lent his name to a chain of cleaning shops. They prospered until 1939, when the partners fled, leaving Owens a bankrupt business and heavy debts. He found employment with the Office of Civilian Defense in Philadelphia (1940-1942) as national director of physical education for African-Americans. From 1942 to 1946 he was director of minority employment at Ford Motor Company in Detroit. He later became a sales executive for a Chicago sporting goods company.

In 1951 Owens accompanied the Harlem Globetrotters basketball team to Berlin at the invitation of the U.S. High Commission and the Army. He was appointed secretary of the Illinois Athletic Commission (1952-1955), and was sent on a global goodwill tour as ambassador of sport for the United States. Also in 1955, he was appointed to the Illinois Youth Commission. In 1956 he organized the Junior Olympic Games for youngsters in Chicago between the ages of 12 and 17. Owens and his friend Joe Louis were active in helping black youth.

Owens headed his own public relations firm in Chicago and for several years had a jazz program on Chicago radio. He traveled throughout America and abroad, lecturing youth groups. Ideologically moderate, Owens admired Martin Luther King, Jr. Owens and his childhood sweetheart whom he had married in 1931, had three daughters.

Forty years after he won his gold medals, Owens was finally invited to the White House to accept a Medal of Freedom from President Gerald Ford. The following year, the Jesse Owens International Trophy for amateur athletes was established. In 1979, President Jimmy Carter honored Owens with a Living Legend Award.

In the 1970s Owens moved his business from Chicago to Phoenix, but as time progressed, his health deteriorated. He died of cancer on March 31, 1980, after a lengthy stay in a Phoenix hospital. He was buried in Chicago several days later.

The highest honor Owens received came a full ten years after his death. Congressman Louis Stokes from Cleveland lobbied tirelessly to earn Owens a Congressional Gold Medal. The award was finally given to Owens's widow by President Bush in 1990. During the ceremony, President Bush called Owens ''an Olympic hero and an American hero every day of his life.''

Owens's fabled career as a runner again caught public attention in the 1996 Olympic Games, and 60th anniversary of his Berlin triumph, as entrepreneurs hawked everything from Jesse Owens gambling chips (*Sports Illustrated* August 5, 1996) to commemorative oak tree seedlings (*American Forests* Spring, 1996) reminiscent of one he was awarded as a Gold Medalist in Berlin (*Sports Illustrated* February 20, 1995).

Racism at home had denied Owens the financial fruits of his victory after the 1936 games, but his triumph in what has been called ''the most important sports story of the century,'' continued to be an inspiration for modern day Olympians such as track stars Michael Johnson and Carl Lewis. In *Jet* magazine (August 1996), Johnson credited Owens for paving the way for his and other black athletes' victories.

Further Reading

Owens's ideology and much important biographical information can be found in his own book, *Blackthink: My Life as Black Man and White Man* (1970). John Kieran and Arthur Daley, *The Story of the Olympic Games, 776 B.C. to 1968* (1936; rev. ed. 1969), and Richard Mandell, *The Nazi Olympics* (1971), describe Owens's heroic efforts in 1936. See also Jack Olsen, *The Black Athlete: A Shameful Story—The Myth of Integration in American Sport* (1968). Articles of interest can be found in *Sports Illustrated* (August 5, 1996 and February 20, 1995); *Ebony* (April 1996); and *Jet* (August 26, 1996 and August 15, 1994). An official Jesse Owens Website can be accessed on the Internet at http://www.cmgww.com/sports/owens/owens.html (July 29, 1997). □

Count Axel Gustafsson Oxenstierna

The Swedish statesman Count Axel Gustafsson Oxenstierna (1583-1654) was a major architect of his country's brief rise to greatness among the powers of 17th-century Europe.

Axel Oxenstierna was born at Uppsala on June 16, 1583. His was among the most influential families of the Swedish nobility. His social background, as well as a quick intelligence honed by education in German universities, enabled Oxenstierna to enter top government circles at an early age. He received his first appointment in 1605; by the decade's end he was the leader of the nobility in the Royal Council.

As in other states of eastern and central Europe, the relative weakness of the local bourgeoisie had enhanced the standing of the Swedish nobility. This enabled the aristocracy to wrest concessions from the monarchy, the better to be able to exploit the peasantry. Nevertheless, a dispute within the reigning Vasa dynasty during the 1590s had split the nobility along religious lines, thus shifting the balance of forces back in the King's favor.

King Sigismund Vasa (III), a Catholic who had also been elected King of Poland, tried to bring Lutheran Sweden back into the Roman fold. The result was a coup (1598) which put his uncle into power as Charles IX and led to a purge of the aristocratic minority loyal to Sigismund. Such a purge could only strengthen the incoming King. However, Charles IX and led to contend with Sweden's relatively weak power position with respect to other Baltic states, especially Denmark. Too weak to challenge Denmark's hold over the Baltic Sound (and thus over revenues from the wealthy Baltic commerce), he attacked Muscovy. He was in

Moscow in 1610 and was planning to add the Czar's domains to his own, when death cut short further expansion.

His youthful heir, Gustavus Adolphus (Gustavus II), now had to face the power of a reunited nobility under Oxenstierna's leadership. A first round of concessions was granted in the charter of 1611; in 1612 Oxenstierna was made the King's chancellor, and a noble monopoly of higher state offices was secured by the formal coronation oath of 1617. Yet, for all this, Sweden did not suffer the fate of Poland and other countries where the nobility ran unchecked. The chancellor and the king found it more convenient to collaborate than quarrel. The pressure to bolster Sweden's security by territorial expansion and to augment its wealth by exploiting its mineral resources and metallurgical industries (chiefly gun manufactures) made for sufficient cooperation among the country's leaders to thrust Sweden dramatically on the stage of European Great Power politics.

At home, succeeding years brought administrative measures similar to those applied by centralizing monarchies to the West. Central and local government, the Estates (Riksdag), and the judiciary were all affected. Oxenstierna played a key role in all decisions taken. Particularly significant was his reorganization of the nobility itself. By the Riddarhusordning of 1626 it was restructured according to criteria for membership in one of three newly formed aristocratic subclasses.

When Gustavus came to power, Sweden was at war with Denmark. Oxenstierna was instructed to conclude the 1613 Peace of Knäred with that country. This removed the Danish threat and gave some concessions to Sweden with respect to Baltic commerce. Gustavus now resumed the Swedish march to the east. By the time Oxenstierna negotiated the Treaty of Altmark with Poland (1629), his country was in effective command of eastern Baltic commerce. The impetus provided by this aggressive policy, coupled with the outbreak of the Thirty Years War in 1618, sufficed to draw Sweden into the broader conflict in Germany. Oxenstierna now added the duties of war leader to those of administrator and diplomat. In 1630, with financial support from Russia, France, and the Dutch, Gustavus marched into Germany; in 1631 he called Oxenstierna to his side; and when the King was slain at the battle of Lützen (November 1632), his chancellor assumed control of the Swedish war effort.

By that date, Sweden had become the strongest power inside Germany. After Gustavus's death, however, Sweden's position began to slip. Oxenstierna's armies were badly defeated at Nördlingen (1634), and his German allies made their separate Peace of Prague with the emperor in 1635. But the war went on, with France playing a role on the ''Protestant'' (anti-Hapsburg) side equal to Sweden's. Denmark took Austria's side in 1643 but was handily defeated by the Swedes. In the same year (1645) in which the two countries signed the Treaty of Brömsebro, Swedish armies marched all the way to Vienna. Oxenstierna now retired from the war with profit and honor. After 1648, strengthened by acquisitions from Denmark and the German princes, Sweden emerged as the greatest Baltic power.

Gustavus was succeeded by his daughter, Queen Christina, and Oxenstierna remained the dominant figure in the regime throughout her reign. He died in Stockholm on Aug. 28, 1654.

Further Reading

The leading English-language expert on the period of Oxenstierna and Gustavus Adolphus is Michael Roberts; see his *Gustavus Adolphus: A History of Sweden 1611-1632* (2 vols., 1953-1958). See also I. Anderson, *A History of Sweden* (1956).

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Amos Oz

Gifted Israeli author, Amos Oz (born 1939), achieved international regard as a novelist and short story writer, as well as the author of political nonfiction.

Born in 1939 to well-read parents who had emigrated from Europe several years earlier, Amos Oz grew up in a working-class neighborhood of Jerusalem. He received his primary education in a modern religious school. Oz was eight years old when Israel was became an independent nation. When he was 12, his mother committed suicide. Three years later, he left his home, at the age of 15, and joined a kibbutz (collective farm) near Tel Aviv. It was at this young age that Oz replaced his family surname, Klausner, with one of his own making: the Hebrew word for strength, ''Oz.'' As a young adult, he studied at the Hebrew University in Jerusalem, where he specialized in literature and philosophy. By the mid-1970s Oz was married with two daughters, living and working on the kibbutz while continuing his fictional and non-fictional writing.

Early Works Receive Critical Acclaim

Oz began publishing short stories in the early 1960s. These were included in his first collection of stories, *Where the Jackals Howl,* which received immediate critical acclaim. In this collection Oz revealed himself as a master craftsman, one who probes the emotional depths of his characters.

Although the collective physical and social structure of the kibbutz are well defined and drawn in his stories, Oz concentrates mostly on the fate of the individuals, their drives, ambitions, and idiosyncrasies. The dividing line between the normal and the pathological is very narrow in much of Oz's fiction, as in one of his first novels, *My Michael*.

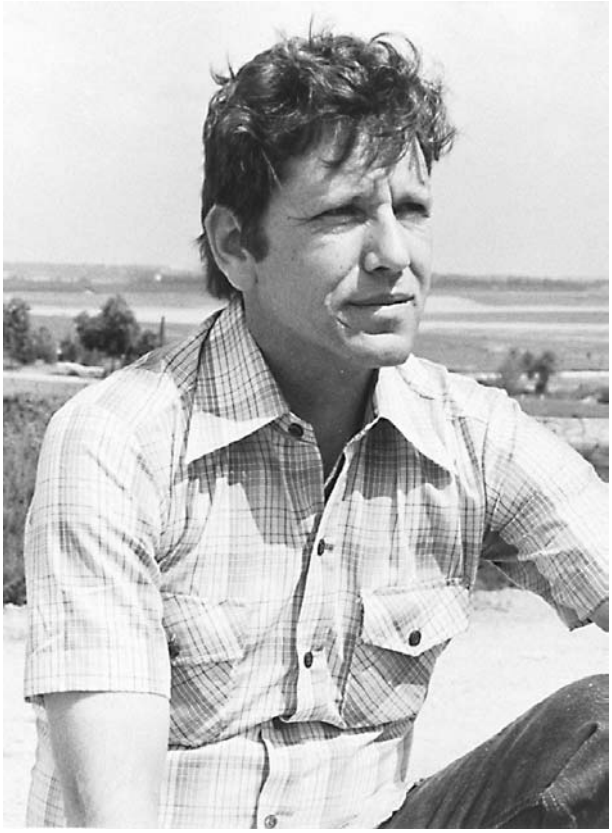

In *Elsewhere, Perhaps* and the collection of three stories in the book *The Hill of Evil Counsel* we encounter Israeli pioneers who are dedicated to the land and to the ideal of building a new productive life. On the other hand, we also find that members of the kibbutz passionately crave to return to their native land, even at the price of abandoning their families. In *Elsewhere, Perhaps,* the wife of one of the settlers leaves her husband and returns to Germany with her former lover. In *The Hill of Evil Counsel,* the protagonist escapes with a British admiral, dealing a shocking blow to her family. In both the novel and the three stories, Oz proves himself a keen observer of human nature. He reveals an acute awareness of the turbulent events in the years immediately preceding the establishment of the Israeli state, stressing their impact on the life, ideas, and actions of the characters.

The obsession with time surfaces in Oz's *Late Love,* whose protagonist, perceives his life-mission as warning of Soviet plans to invade Israel. While formerly he was a fanatical believer in Communism and a devotee of the Soviet system, he now transfers his fixation on Israel.

Delusion is the main force prompting the enigmatic Lord Guillaume de Touron in *Crusade,* to set out on his journey to conquer Jerusalem. The crusaders veer from acts of cruelty and complete depravity to yearnings for spiritual salvation. The journey ends with death, as Touron realizes that his men were consumed by the evil spirit within themselves. In these stories and his subsequent novel *Touch the Water, Touch the Wind,* Oz depicts the existential condition of man caught up in the cataclysmic events of World War II, the holocaust and in the highly charged post-war political/social milieu of the Soviet Union and Israel.

The kibbutz is again the setting for *Perfect Peace*. Here Oz deals with the age-old problem of the clash between generations, the gap between ideals and reality and the need to come to terms with a given social and political order. Personal conflicts are the underlying theme in the novel *Black Box*. Oz uses the 18th- and early-19th-century epistolatory form to illuminate in the novel the inner lives of the characters and the twists of fate that overtake them.

Peace Without Reconciliation

Although primarily known as an author of fiction, Oz became very politically involved in Israel in the late 1960s, handing out pamphlets that promoted peace with Israel's Arab neighbors. This was not a popular position in Israel at the time, and at one point charges of treason were brought against him. As Christopher Price wrote in the October 20, 1995 *New Statesman & Society,* Israel's Six-Day war caused Oz to develop ''a deep aversion to extremism and fanaticism, which he saw breeding pain and death; and an equally passionate positive belief in compromise. ''One never knows whether compromise will work,'' [Oz] insists, ''but it is better than political and religious fanaticism. Political courage involves the ability and the imagination to realize that some causes are worthwhile whether or not the battle is won or lost in the end.''

Oz's many essays have covered political topics as well as literary ones. He has written extensively about Israel's

Arab and Palestinian conflicts, always advocating a position of peace without reconciliation, i.e. the fighting can stop even while the separate nations remain separate and opposed. First published in 1979 in Hebrew, *Under This Blazing Light,* a collection of essays from 1962-78, was translated into English and published in 1995. As Stanley Poss wrote in *Magill Book Reviews,* these essays ''reflect on what it means to live in a nation of five million surrounded by 100 million enemies,'' and can be regarded as variations on Oz's recurring theme, ''Wherever there is a clash between right and right, a value higher than right ought to prevail, and this value is life itself.''

Oz wrote an autobiography titled *Panther in the Basement,* published in 1997. Another work, *In the Land of Israel* (1983), describes nationalism as the curse of mankind. In *The Slopes of Lebanon* (1989) Oz looks at Israel's invasion of Lebanon and its reluctance to grant Lebanon statehood, writing ''If only good and righteous peoples, with a clean record, deserved self-determination, we would have to suspend, starting at midnight tonight, the sovereignty of three-quarters of the nations of the world.''

In 1992 Oz was awarded the German Publishers Peace Prize. In his acceptance speech, titled *Peace and Love and Compromise* and reprinted in the February, 1993, *Harper's Magazine,* Oz stated ''Whenever I find that I agree with myself 100 percent, I don't write a story; I write an angry article telling my government what to do (not that it listens). But if I find more than just one argument in me, more than just one voice, it sometimes happens that the different voices develop into characters and then I know that I am pregnant with a story.'' This way he has kept his expressly political writing separate from his works of fiction.

Author of Irony and Compassion

Throughout his career Oz's fiction has been noted for its compassion, humanism and insight into human nature, as well as for its occasional fantasia and irony. *Unto Death* (1975), *Touch the Water, Touch the Wind* (1974), *Elsewhere, Perhaps* (1973), and *The Hill of Evil Counsel* (1978) each carry the complexity of Oz's themes, style, and form. Oz also tends to explore the dark side of life, exposing human follies and anguish, often in a farcical, grotesque fashion. But Oz's novels are also imbued with humanistic concerns despite the sardonic stance. His humanism pervades all his writings, including his topical essays and critical works, as in his series of Israeli interviews *In the Land of Israel*.

Although fluent in English, Oz has always written in Hebrew. E. E. Goode in the April 15, 1991 *US News & World Report* wrote that Oz ''sees the Hebrew language as a volcano in action, a fluid tool for exploring the cracks in the dream.'' By 1993 his various books had been translated into 26 languages, his place in Israeli and world literature secure.

Further Reading

Amos Oz's works in English include *My Michael* (1972); *Elsewhere, Perhaps* (1973); *Touch the Water, Touch the Wind* (1974); the novellas *Unto Death, Crusade,* and *Late Love* (1975); *The Hill of Evil Counsel* (1978); *Where the Jackals Howl* (1981); *In the Land of Israel* (1983); and *Perfect Peace* (1985). Critical reviews include Robert Alter, ''New Israeli Fiction,'' *Commentary* (June 1969), and Eisig Silberschlag, ''From Renaissance to Renaissance II,'' *Hebrew Literature in the Land of Israel 1870-1970* (1977).

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Turgut Özal

Under the military regime of 1980-1983, Turgut Özal (1927-1993) began to direct Turkey's economy toward the free market. That process was accelerated after he became prime minister in 1983 and president in 1989. By the time of his death in 1993, Turkey's economy and society had been transformed almost beyond recognition.

Turgut Özal was born in Malatya, Turkey on October 13, 1927 into a humble, provincial family. He was the eldest of three sons, the other two being Korkut and Yusuf Bozkurt. Özal's father was a minor bank official and mother, Hafize, a primary school teacher. Hafize was the strongest influence in the family, constantly emphasizing the importance of education as the way to overcome the family's poverty.

After completing his schooling with honors, Özal enrolled at the Istanbul Technical University in 1946 to study electrical engineering. These were exciting times in Turkey. The country had just created a multi-party regime, an important step in Turkey's democratic development and its integration into the Western world. At the university he met future leaders such as Suleyman Demirel and Necmettin Erbakan who went on to play significant roles in Turkish politics. Both men were instrumental in promoting Özal's career and drawing him into politics.

After graduating in 1950, Özal joined the Office for Electrical Research in Ankara and worked there until 1965. There was little of consequence to report in Özal's life in the 1950s. His arranged marriage in 1952 to a girl from his hometown lasted only a few months. His second marriage to his secretary, Semra Yeyinmen, was of great significance. The latter was a woman of strong ambition, described as the driving force behind her husband's rise to power. They had a daughter, Zeynep, and a son, Ahmet, and both children were figures of controversy once their father rose to power.

Özal went to the United States in 1954 for further studies and there acquired his life-long admiration for American know-how and for the knack of ''getting the job

done.'' Back in Turkey he was placed in the State Planning Organization (SPO) during his military service (1959-1961) and also taught mathematics at the Middle East Technical University.

Entry into Public Service

Özal began his rise to prominence in 1966 when Prime Minister Demirel made him a technical advisor. The following year he was sent to the SPO in order to purge that institution of those elements who were hostile to the private sector. Özal created his own conservative, Islamist team who would continue to serve him faithfully. The military coup of March 12, 1971 against Demirel left Özal out in the cold. However, Özal had made good contacts in the business world, which allowed him to spend two years (1971-1973) in Washington as an advisor at the World Bank.

On his return to Turkey, Özal joined Sabanci Holding, one of the biggest corporations in the country. He left Sabanci in 1975 to work independently as an entrepreneur, and that is when he began to make his fortune. These were good years for the Özals. In 1973, Korkut was elected to Parliament on the religious National Salvation Party's ticket and became minister of agriculture in the coalition government of 1974. Turgut also decided to enter politics and joined his brother's party, but was defeated in the 1977 general election. This turned out to be fortunate, for had he won he would have been disqualified from politics by the military junta that seized power on September 12, 1980.

The 1970s had been years of turmoil in Turkey. The elections of 1973 and 1977 created unstable coalitions that could not cope with the country's many problems. The economy was in tatters, due largely to the crisis in the world, but also because Turkey's invasion of Cyprus in 1974 had left the country isolated even from her allies. The instability was aggravated by terrorism, which seemed designed to provoke military intervention. In these circumstances, Özal was appointed Demirel's economic adviser in November 1979 and given the task of implementing a packet of tough monetary measures. The economic program Özal presented in January 1980 was described by the *Economist* as an ''economic earthquake.'' The program, a radical departure from earlier policies, was designed to create a new economy based on exports rather than the home market. The lira was devalued 30 percent on top of the 43 percent devaluation in 1979, prices were allowed to rise sharply; and wages were tightly controlled, leading to a wave of strikes. The ''law of the market'' was to prevail so that only the large and efficient enterprises would survive and be competitive.

Such a program could not be implemented without military discipline, and Özal said so. He asked for five years of stability to set the economy straight and that is what the military regime gave him. He was made deputy prime minister and minister of state in charge of the economy in the military government and was described in the foreign press as the ''economic supremo.'' The painful deflationary program was enforced under martial law and inflation of over 100 percent came down as a result. This was part of the success story. However, Özal was forced to resign in July 1982. His policy of freeing interests without adequate controls had led to the ''Bankers' scandal''; thousands of middle-class savers lost money on the promise of incredibly high interest rates, that proved impossible to meet.

Özal the Politician

Özal decided to enter politics when political activity was restored in April 1983. He formed the Motherland Party, claiming to unite all the ideological tendencies represented by the parties banned by the junta. His party won the election in November only because its main rivals had not been allowed to run, and Özal became the first civilian prime minister. The local elections of April 1984, confirmed Özal's power and gave him greater confidence.

The party and government were both under Özal's firm control and he brooked no criticism from those around him. The country continued to be ruled by the army under laws passed by the junta while Özal concentrated on the economy. New laws, all designed to create a modern, up-to-date economic structure, were passed during these years. The economy seemed to have turned a corner, especially with the growth of exports, though the foreign debt kept growing.

President Özal

Fortunes were made and a new class of rich emerged for whom money was no object. There was much corruption in government, leading to resignations. That affected Özal's own reputation, especially when his family seemed to be involved. Charges of nepotism flew as Özal's brothers,

sons, nephews, and other relatives all moved into prominent government or business posts. Özal helped his wife, Semra, take the helm of the ruling party in Istanbul. As a result of these clouds and his abrupt (some said, sultanic) nature, his popularity declined dramatically. His support slipped from a high of 45 percent in 1983 to the low of 22 percent in April 1989. Opinion polls reported that Özal's popularity had declined to single digits in the early 1990s. There were resignations from the party and few people believed that it would survive the election of 1992. Under these circumstances, Özal decided to have himself elected president of the Republic while his party enjoyed a sufficient majority in the assembly. He became Turkey's eighth president on October 31, 1989, but the opposition promised to oust him as soon as it came to power at the next election.

The 1991 election brought Özal's Motherland Party only 24 percent of the vote. However, Suleyman Demirel was the victor, with the leader of the True Path Party, with only 27 percent. Though Demirel had sworn to run Özal from office upon victory, he could do so only if he was successful in creating a coalition to oppose the president in parliament. Özal's gamble had paid off, and he was to remain president until his death on April 17, 1993.

The years between the 1991 elections and Özal's death proved politically turbulent, as Özal usurped powers unknown to previous presidents and Demirel scrambled to keep up. Though outwardly relaxed and easy-going, Özal the politician was a powerhouse of activity. He ''mesmerized members of Turkey's parliament with phone calls to win approval for his hasty decisions,'' according to David Lawday in *U.S. News and World Report*. Özal confirmed this perception, saying in Lawday's profile, ''I operate by changing people's minds. My style is to move very fast . . . you have to move fast; otherwise, you lose everything while everyone is debating what to do.''

The formula worked for Özal, though it involved incredible risks. One of his last and boldest foreign policy moves was to join with the United States and other NATO allies in their opposition to Iraq's invasion of Kuwait in 1990. Though Özal was careful not to provoke war with his neighbor by taking part directly in an invasion, he thrust Turkey into a major role in the conflict, first cutting off oil pipelines from Iraq and then allowing the United States and its allies to use Turkish air bases to launch attacks against Iraq. Özal saw Turkey as a key buffer between the Middle East and Europe, and while wishing to keep one foot in each world, he surmised that helping the United States would pay dividends.

Though Özal's popularity at home slipped to new lows as a result of this action, some dividends came. After Turkey lost billions of dollars in trade through the embargo, Saudi Arabia came forward with over a billion dollars in grants and loans, Japan committed more than $400 million, and the United States threw an extra $200 million on top of an existing $553 million package. Beyond these direct monetary contributions, Turkey's military was treated to an infusion of new hardware. Özal's biggest disappointment resulted from Europe's reluctance, despite Turkey's help, to welcome the country into the European economic union. Observers concluded that discrimination against Turkey's Muslim heritage played a major role in this snub.

Özal's Legacy

Despite his political unpopularity, Özal left Turkey changed forever. His government shattered regulations which inhibited trade and economic growth, his policies attracted new foreign investment and tourism, and his love of technology led to the extension of electricity and telephone wires throughout the entire country. These quick changes came at a price, however: Özal was never able to control galloping inflation.

Özal made no secret of his devotion to his Islamic faith, at once both legitimizing Turkey's heritage with new friends in the West and sidestepping extremist elements which resulted in religious fundamentalist states elsewhere in the region.

In the words of former ambassador, Morton I. Abramowitz, in a *Foreign Policy* article, the former president ''helped change his country like no one since Ataturk, the father of modern Turkey.'' Even after death, therefore, Özal's impact will continue to remain profound.

Further Reading

Additional information on Turgut Özal and modern Turkey can be found in George Harris, *Turkey Coping with Crisis* (1985); Dankwart Rustow, *Turkey: America's Forgotten Ally* (1987); and Feroz Ahmad, *The Making of Modern Turkey* (1990).

More information about Turgut Özal's final years as president may be found in *U.S. News and World Report* (August 20, 1990 and July 29, 1991); the *New York Times Magazine* (November 18, 1990); *Time* (January 28, 1991; May 13, 1991; and November 4, 1991); *Foreign Affairs* (Spring, 1991); *National Review* (April 15, 1991); the *New Republic* (April 15, 1991); *Business Week* (April 22, 1991); and *Foreign Policy* (Summer, 1993). □

Seiji Ozawa

The Japanese musician, Seiji Ozawa (born 1935), was one of the very few non-Westerners able to achieve international renown as a conductor of Western music. His natural musicality, energy, and warmth endeared him to orchestras and public alike.

Seiji Ozawa was born on September 1, 1935, in Fenytien (now Shenjang), in the Manchurian province of Liaoning, China, during the Japanese occupation of that region. When war broke out, his Buddhist father and Presbyterian mother moved the family to Tokyo.

His mother's decision to raise her children as Christians brought Ozawa into early contact with Western church music. This contact was reinforced by his older brother, who became a church organist. From the start Ozawa gravitated toward Western music and only developed an interest in the traditional music of his homeland through

association with cross-over composers such as Takemitsu, after his career was well established.

Early Training

Ozawa began piano study at the age of seven and numbered among his teachers Toyomasu, a Bach specialist with whom he studied for ten years. He entered the Toho School in Tokyo at the age of 16 with hopes of becoming a concert pianist. When he broke both index fingers in sports activity Toyomasu suggested he also take up conducting, recommending him to Hideo Saito. Ozawa was awarded first prizes in conducting and composition upon graduation from the Toho School.

Ozawa worked with Saito from 1951 to 1958 and served as his assistant and factotum in order to help pay for lessons. His duties were said to have included everything from orchestrating music to mowing the lawn. Ozawa later considered Saito to be one of the three most important influences in his musical development, the others being Charles Munch and Herbert von Karajan.

His rapid rise through the ranks of conductors may be seen as a chain of increasingly important introductions and fortuitous meetings. This same rapid rise, though, did not allow him time for learning the immense repertoire required to be at the top of his craft. He would spend years catching up.

In 1959 Ozawa left Japan, hoping to further his career in Europe. In Paris he saw an ad for the Bensanáon International Conductor's Competition, which he entered and won. The judges at Bensanáon included Charles Munch, who invited him to enter another competition at Tanglewood in western Massachusetts, a music camp and summer home of the Boston Symphony Orchestra. There he won the Koussevitsky Prize in 1960.

The same year, while in studying in Berlin with Karajan, he met Leonard Bernstein. Ozawa was invited to accompany Bernstein and the New York Philharmonic Orchestra on a tour of Japan in early 1961 and to be one of three assistant conductors with the same orchestra for the 1961-1962 season. In the 1964-1965 season he held this position alone. He made his debut with the New York Philharmonic Orchestra as one of three conductors needed for Charles Ives' ''Central Park in the Dark.'' Ozawa credits Bernstein's children's concerts as the inspiration for a series he later did for Japanese television, though Ozawa's concerts were aimed at an adult audience.

An enthusiastic recommendation by Bernstein to Ronald Wilford of Columbia Artists' Management led to Ozawa's debut with the San Francisco Symphony Orchestra in 1962. It also secured for him the music directorship (1964-1968) of the Ravinia Festival, summer home of the Chicago Symphony Orchestra. In 1964 he guest conducted the Toronto Symphony Orchestra and became its musical director the following year. This lasted until 1970, when he was appointed to the same position with the San Francisco Symphony Orchestra. Critics commented on his rather lopsided repertoire, which featured very little German or Austrian music from Haydn to Schumann, but much music from the late 19th and early 20th centuries, including Brahms, Schoenberg, Bartok, Ravel, and Debussy.

Long Tenure in Boston

In 1972 he became musical adviser for the Boston Symphony Orchestra and the following year its musical director, still holding his San Francisco appointment. This dual directorship continued until 1976. When this burden became too taxing, he was compelled to give up the West Coast orchestra. His duties with the Boston Symphony Orchestra included directorship of the Tanglewood Festival, a position he had held since 1970, though jointly with Gunther Schuller the first year.

Ozawa retained ties with both Japan and China during his career, serving as musical adviser to the New Japan Philharmonic Orchestra from 1968 and making many guest appearances with orchestras in Osaka and Saporo. When the Peoples Republic of China reestablished cultural ties with the West in 1977, he accepted an invitation to conduct the Beijing Central Philharmonic Orchestra, and the following year led the Boston Symphony Orchestra on a tour of China. Ozawa also retained ties with Japan in his personal life, preferring to settle his wife Vera and their two children in Tokyo and hopping continents to conduct.

While performances in the earlier part of his career were marred by a roughness of sound and did not bear the stamp of a strong musical personality, Ozawa later developed a full, well-rounded tone and distinctive style that were particularly suited to big, coloristic pieces from the late 19th through the 20th centuries, including works by

Mahler, R. Strauss, Sibelius, and Messiaen. He also had surprising success with Stravinsky, Bartok, and Schoenberg, whose ''Gurrelieder'' ranked among his best recordings. He was criticized on occasion for failing to probe beneath the surface beauty, even in works such as Verdi's ''Requiem'' which might seem to have been ideally suited to him.

Opera presented further challenges to Ozawa, both in the immense amount of time needed to learn a score and in his additional difficulties with the Italian, German, French, and Russian languages. His opera debut came with Mozart's ''Cosi fan tutte'' at Salzburg in 1969; others in his repertoire included Tchaikovsky's ''Eugene Onegin,'' Mussorgsky's ''Boris Gudonov,'' and Messiaen's ''Saint François d'Assise,'' of which he conducted the first performance at the Paris Opéra in November 1983. Ozawa's Metropolitan Opera debut came in 1992.

By the late 1990s, Ozawa's extended stay with the Boston Symphony gave him seniority among directors of American orchestras. He made regular guest appearances with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic and released recordings with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic.

Ozawa recorded over 130 works with the Boston Symphony, representing more than 50 composers. He received two Emmy awards, the first for his television series, ''Evening at Symphony,'' and his second for Individual Achievement in Cultural Programming for the Boston Symphony's ''Dvorák in Prague: A Celebration.''

In 1992 Ozawa founded the Saito Kinen Festival in Natsumoto, Japan, repaying a debt to the memory of his old master. Honors flowed to Ozawa as well, with the opening of a new concert hall at Tanglewood bearing his name in 1994, and the conferring of honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College. In Japan, Ozawa became the first recipient of the Inouye Sho (''Inouye Award'').

Ozawa did not forget to pay other debts to the muse: he commissioned several new works of music, including one series commemorating the Boston Symphony's centennial and another celebrating Tanglewood's fiftieth anniversary.

Further Reading

Because Ozawa conducted one of the major orchestras in the United States and continued to record, reviews of his concerts and recordings turn up frequently in all of the well-known music magazines. Articles in *Hi-Fi/Musical America, Stereo Review,* and *American Record Guide* are all indexed in *The Music Index,* as are those in non-music-specific publications such as *Saturday Review,* the *Christian Science Monitor,* and the *Village Voice*. Chapters devoted to Ozawa are found in Helena Matheopoulos' *Maestro: Encounters with Conductors of Today* (1982) and in Philip Hart's *Conductors: A New Generation* (1983). The latter also contains a comprehensive list of recordings. Andrew L. Pincus' *Scenes from Tanglewood* (1989) gives more information about the conductor than is suggested by the title.

General biographical information may also be found on the Internet at sites maintained by BMG Music and the Boston Symphony Orchestra as well as in Michael Walsh's article ''What Makes Seiji Run'' in *Time* (March 30, 1987). □

P

Johann Pachelbel

The German composer and organist Johann Pachelbel (1653-1706) helped to introduce the south German organ style into central and north Germany. Through his close connections to the Bach family, his style influenced and enriched that of Johann Sebastian Bach.

The musical education of Johann Pachelbel began in his childhood. In 1669, while at the University of Altdorf, he was organist in the church of St. Lorenz. The following year, at the gymnasium at Regensburg, and during his employment at St. Stephan's, Vienna, after 1672, he became familiar with the south German musical tradition of J. K. Kerll. In 1677 Pachelbel became court organist at Eisenach, where he met the local branch of the Bach family, in particular Johann Ambrosius Bach, who was one of the municipal musicians.

In 1678 Pachelbel accepted the important post of organist at the Predigerkirche in Erfurt. During this period Johann Christoph Bach studied with him for 3 years. During his stay at Erfurt, Pachelbel produced at least three of the four works listed by J. G. Walther in *Musikalisches Lexikon* (1732) as published during his lifetime: *Musicalische Sterbens-Gedanken* (1683), chorale varitions; *Musicalische Ergetzung* (1691), chamber music; and *Chorale zum Praeambuliren* (1693), an instruction book for organ. Here Pachelbel also composed two cantatas of homage for Karl Heinrich of Metternich-Wenneburg, other cantatas, and possibly other chamber music.

In 1690 Pachelbel accepted employment at the court at Stuttgart, which he fled in 1692 because of the French invasion. He became municipal organist at Gotha, but his activities are uncertain until 1695, when he became organist of the famous church of St. Sebaldus, Nuremberg. Here he was active as a teacher, and Walther speaks of his illustrious reputation. Two of Pachelbel's sons were important musicians: William Hieronymous at Erfurt and Nuremberg, and Carl Theodore at Stuttgart and Charleston, S.C.

Pachelbel was one of the composers of the movement leading to the adoption of equal temperament, making use of as many as 17 different keys in his suites. He applied the variation techniques of the secular suite to the setting for organ of Lutheran chorales (*Musicalische Sterbens-Gedanken*). He introduced to central and north Germany the brief, light keyboard fugue (as in his Magnificat fugues). He is particularly noteworthy for a style of chorale prelude of which he seems to have been the chief protagonist. In it a preliminary imitative passage on each phrase of the melody precedes the statement of the phrase, intact, in one part. His virtuosity as an organist is probably reflected in his toccatas, which emphasize elaborate manual figures and omit the fugal sections typical of the north German style.

Further Reading

Pachelbel's place within the music of his period is discussed in Manfred Bukofzer, *Music in the Baroque Era* (1947). See also Paul Henry Lang, *Music in Western Civilization* (1941). □

Michael Pacher

The Austro-German painter and wood carver Michael Pacher (ca. 1435-1498) amalgamated north Italian perspective and northern realism to produce a uniquely personal style of painting.

Born in a town near the Austro-Italian border, Michael Pacher is recorded in 1467 as an established master in Bruneck (Brunico), where he had a workshop for making altarpieces. He was equally adept at painting and wood carving, and his commissions often were for the German-type altar: sculptured centerpiece, carved Gothic pinnacles above, a predella below, and painted scenes on wing panels. He went to Neustift to paint frescoes in 1471 and worked in Salzburg in 1484 on an altarpiece for the Franciscan church, of which some parts have been preserved.

Pacher traveled in north Italy, studying in Padua the recent frescoes by the noted master of perspective Andrea Mantegna, whose spectacular, low-viewpoint spatial constructions were fundamental to the formation of his own style. With an orientation toward Italy unique among Germanic artists in the late 15th century, Pacher escaped the domination of the Flemish style north of the Alps.

Pacher's masterpiece, the *Altarpiece of St. Wolfgang* (1471-1481), is one of the largest and most impressive carved and painted altar shrines in all of European art. The carved, painted, and gilded centerpiece represents the Coronation of the Virgin, and there are two sets of painted wings with scenes of the Life of Christ and of the local, miracle-working saint, Wolfgang. The whole complex is surmounted by an intricate wooden superstructure containing the Crucifixion. In the central shrine Christ is enthroned, solemnly blessing his mother, whom he has crowned as Queen of Heaven. Angels, beloved in German Gothic art, flutter about, while the life-sized figures of St. Wolfgang and John the Evangelist bear witness. His brittle and agitated sculptural style demanded that each element be freestanding in a space that is deeply recessed.

Pacher's sculpture thus is in stylistic harmony with the perspectival paintings on the wings. Typical of these is the scene of Christ driving the money changers from the Temple, in which an impossibly contorted figure of the Lord, looming in the foreground, wields a cat-o-ninetails as he stands beside a violently receding view into a far-distant, vaulted Gothic cloister. These compositions, in which architectural space is asserted dramatically, anticipate those of Tintoretto.

The painted altarpiece *Four Church Fathers* (ca. 1483) has, once again, on the exterior, scenes of miracles performed by St. Wolfgang. These dramatically reaffirm the fact that Pacher was far in advance of his German contemporaries in depicting forms in space. He died in August 1498 in Salzburg.

Further Reading

There is an outstanding monograph in English on Pacher: Nicolò Rasmo, *Michael Pacher* (1971). It contains excellent reproductions of the sculpture and paintings. □

Pa Chin

Pa Chin (Ba Jin) was the pen name of the Chinese author Li Fei-kan (born 1904). An idealist of humanitarian passion and revolutionary fervor, he was one of China's most prolific and beloved novelists of the 1930s and 1940s.

Born into a large, landowning family in Chengtu, Szechwan, Pa Chin suffered the loss of his parents and many other beloved ones while still a boy. He was active in school and eagerly read the new publications spawned by the May Fourth movement of 1919. His need for love and his vast sympathy determined his course of reading, and an early encounter with a tract by Prince Kropotkin made him a confirmed anarchist. In 1923 he left Chengtu for Shanghai and went on to Nanking to complete his high school education. He returned to Shanghai in 1925 to prepare for a literary career. In January 1927, at the age of 23, he left for France. There he continued to explore his earlier interest in French fiction and the French Revolution and wrote a novel called *Mi-wang* (Destruction), which was serialized in the leading literary journal *Hsiao-shuo Yüeh-pao* (Short Story Magazine). Upon his return to China in 1929, he found himself an acclaimed writer.

From then on Pa Chin wrote prolifically and was also active as a publisher and editor. In most of his early novels and stories, including *Ai-ch'ing ti san-pu-ch'ü* (The Love Trilogy), the characters are flat and rather bookish, but because they speak out for love and revolution, for a new China and a new humanity, they had a tremendous appeal for young readers of that time.

Autobiographically grounded in his youthful experience, *Chieh-liu san-pu-ch'ü* (1933-1940; The Torrent: A Trilogy) is much more impressive for its detailed exposé of the squalor and sickness of a large, tradition-bound Chinese family. The first volume, *Chia* (The Family), has been the most popular of Pa Chin's works because of its great wealth of tear-jerking scenes, but it was the third volume, *Ch'iu* (Autumn), that first evinced his powers as a novelist in his unsentimental portrayal of the clashes between good and bad characters.

Pa Chin continued to mature in the 1940s in such works as *Hsiao-jen hsiao-shih* (Little People and Little Events), a volume of short stories, and *Ti-ssu ping-shih* (Ward Number Four), a novel about patients in a wartime hospital. These prepared for his masterpiece, *Han-yeh* (Cold Nights), written in 1947. This novel, of rare tenderness and psychological truth, studies a trio (son, wife, and mother) against the background of the worsening conditions in wartime Chungking.

Pa Chin's career as a serious novelist was immediately blighted with the establishment of the People's Republic in 1949. Thereafter he wrote mainly as a foreign correspondent and produced slim volumes of reportage about the Korean and Vietnamese wars. As a foreign correspondent Pa Chin spent time in Korea (1952), Japan (1961), and Vietnam (1962). With changes in the Communist regime in the 1960s he was severely persecuted and denounced as a counter-revolutionary. During the Cultural Revolution (1966-1969) he was purged, but was reported to have reappeared during the 1970s. In 1975 Pa Chin was nominated for the Nobel Prize in Literature. As a tribute for his many contributions to Chinese literature, he was awarded a Special Fukuoka Asian Commemorative Prize in 1990.

Further Reading

Only one of Pa Chin's novels is available in English, Sidney Shapiro's translation of *The Family* (1958), sponsored by the Foreign Languages Press of Peking, which also published a volume of the author's sketches of the Korean War, *Living amongst Heroes* (1954). ''Dog,'' in Edgar Snow, ed., *Living China: Modern Chinese Short Stories* (1936), is one of the few stories by Pa Chin available in translation. Olga Lang, *Ba Jin and His Writings: Chinese Youth between the Two Revolutions* (1967), is the most extensive critical biography of the author in any language. It is especially good in relating Pa Chin's literary and intellectual development to Western literature and ideas, particularly Russian and French. C.T. Hsia, *A History of Modern Chinese Fiction, 1917-1957* (1961), includes a succinct study of Pa Chin's achievements and limitations as a writer. See also Oldřich Král, ''Ba Jin's Novel The Family,'' in Jaroslav Prušek, ed., *Studies in Modern Chinese Literature* (1964). Chung-wen Shih, (1982), produced a one-hour video cassette *Return From Silence: China's Revolutionary Writers,* featuring Pa Chin and other Chinese writers. Movies of *The Family* and *Chilly Night,* have been made. □

David Packard

David Packard (1912-1996) was the co-founder and a longtime executive officer of Hewlett-Packard Company, a leading manufacturer of electronic measuring devices, calculators, and computers. He also served as deputy secretary of defense under President Richard Nixon and was a major benefactor to many philanthropic organizations.

David Packard was born September 7, 1912, in Pueblo, Colorado, the son of a lawyer and a high school teacher. He avidly read library books on science and electricity, and built his first radio while still in elementary school. After graduating from his local public high school, Packard enrolled as an electrical engineering student at Stanford University in California. There he met William Hewlett, a fellow student who shared his interest in electronics and the out-of-doors. In college he was a varsity athlete and president of his fraternity. He received a B.A. with honors in 1934.

Packard went to Schenectady, New York, to work in the vacuum tube engineering department of General Electric Company. He returned to Stanford in 1938 to study the theory of the vacuum tube. That year he also married Lucile Salter of San Francisco, whom he had met at Stanford; the Packards had four children.

In 1939 Packard finished his electrical engineering degree under Stanford professor, Frederick Terman. By then he had renewed his friendship with Hewlett, who had developed considerable expertise on negative feedback circuits. Hewlett and Packard set up a laboratory in the Packard family garage and soon were taking orders for apparatus ranging from air conditioning control units to electronic harmonica tuners to exercise machines. In 1939 Hewlett-Packard turned its emphasis from custom orders to mass produced instruments. Particularly important were its audio oscillators, devices that generate a controlled signal at a predetermined frequency. These were generally used to check the performance of amplifiers and broadcast transmitters, but some provided sound effects for Walt Disney's movie *Fantasia*.

During World War II Hewlett-Packard expanded rapidly to meet the needs of various defense projects. Packard ran the company alone, as Hewlett was in the U.S. Army. Business declined sharply at the end of the war, and Hewlett-Packard was forced to lay off employees for the only time in Packard's career. Demand rebounded by 1950; in 1957 the company's stock began to trade on the open market. Hewlett-Packard's product line grew to include not only thousands of electronic measuring devices for a wide

range of frequencies but, beginning in 1972, hand-held scientific calculators. The company had done custom work in computer manufacture as early as the 1940s, but did not begin to market its own computers until the late 1960s. Experienced in supplying engineers and scientists, Hewlett-Packard had some difficulty with wider business and consumer markets. Nonetheless, it developed a wide range of programmable calculators, minicomputers, and microcomputers.

Hewlett-Packard was one of the first and largest electronics companies in the region of California now called Silicon Valley. It gradually expanded its sales force from a handful of representatives into a national and then an international network. Manufacturing facilities also extended out of California, not only to Colorado and Oregon but to Europe, South America, and Asia. At the same time, staff trained at Hewlett-Packard came to have important posts at other electronics firms. For example, Stephen Wozniak, cofounder of Apple Computer, first worked at Hewlett-Packard.

With Packard as manager and Hewlett as technical expert, Hewlett-Packard followed conservative but unconventional business practices. Profits were reinvested in the company so that debt was low. Following General Electric's example, the company preferred to hire employees directly out of school. Staff received generous benefits, were entrusted with considerable responsibility, and rarely were fired. Hewlett and Packard set general objectives, assisted those who carried them out, and chose not to flaunt their wealth and power. Engineering, sales, and management were done by men, while women did much of the actual assembly work. Emphasis was on high quality, not low price. To retain the atmosphere of a small business when the staff came to number thousands, Hewlett and Packard divided the company according to product types, with each division having its own marketing, production, and research groups. Support functions such as sales and advertising often were handled by outside contractors.

In addition to his business activities, Packard took an active interest in civic affairs. From 1948 until 1956 he chaired the Palo Alto School Board; he also gave money to the Republican Party. In 1964 he founded the David and Lucile Packard Foundation in Los Altos, California, to support universities, national institutions, community groups, youth agencies, hospitals, and other organizations that are dependent on private funding and volunteer leadership; he also served as president and chairman of the foundation. When President Richard Nixon was elected, he sought a skilled administrator to serve as deputy secretary for defense. Packard agreed to take the position, decreasing his salary from nearly a million dollars a year to about $30,000. Congressional critics pointed out that Packard owned about one-third of the stock in Hewlett-Packard and that the company did about $100 million in defense-related business each year. To avoid conflicts of interest, Packard put his stock in a trust fund, with all dividends and capital increases going to charity.

In 1971 Packard returned to his post at Hewlett-Packard. Even after he retired from direct administration in 1977, he continued as chairman of the board. He also served on the boards of directors of corporations such as Caterpillar Tractor Co. (1972-83), Chevron Corp. (1972-85), The Boeing Co. (1978-86), Genentech Inc. (1981-92), and Beckman Laser Institute & Medical Clinic (1992-96). He was a trustee of the Herbert Hoover Foundation and of the American Enterprise Institute, conservative research groups. He was a member of The Trilateral Commission from 1973 to 1981 and chaired the U.S.-Japan Advisory Commission from 1983 to 1985. In 1985 he was appointed by President Reagan to chair the Blue Ribbon Commission on Defense Management. He also was a member of the President's Council of Advisors on Science and Technology from 1990 to 1992 and founding vice chairman of the California Roundtable.

In addition to his own foundation, Packard held top positions in many philanthropic organizations. He was chairman of the Monterey Bay Aquarium Foundation; chairman and president of the Monterey Bay Aquarium Research; vice chairman of the California Nature Conservancy in 1983; and director of the Wolf Trap Foundation in Vienna, Virginia, a society dedicated to the performing arts, from 1983 to 1989.

Packard held several patents in the area of electronics measurement and published papers in that field. He received honorary degrees from Pepperdine University, University of Notre Dame, Colorado College, the University of California, Catholic University, and elsewhere. The numerous awards he received in his lifetime for both his contributions to technology and for his philanthropic work include The Gandhi Humanitarian Award in 1988, the Presidential Medal of Freedom in 1988, and induction into the Information Industry Hall of Fame, (presented jointly to Packard and Hewlett) in 1996.

In January 1989 he created the David and Lucile Packard Center for the Future of Children as a part of his foundation. The center was established to target the health and social problems of minority children under seven years old. Packard felt the center was perhaps the most important aspect of his foundation. In September 1993, Packard retired as chairman of the board at Hewlett-Packard and was named chairman emeritus, a position he held until his death at the age of 83.

Packard died on March 26, 1996 at Stanford Medical Center, after being hospitalized for ten days with pneumonia. His entire $6.6 billion fortune was given to the David and Lucile Packard Foundation, making it one of the nation's largest philanthropic organizations.

Further Reading

There is no full-length biography of David Packard. For information about his life see magazine articles such as N.W., ''The Maverick of Electronics,'' *Dun's Review* (August 1967); ''Lessons of Leadership: David Packard of Hewlett-Packard,'' *Nation's Business* (January 1974); and ''David Packard—1981 DPMA Distinguished Information Sciences Award Winner,'' *Data Management* (October 1981). Michael S. Malone discusses Packard, Hewlett, and the Hewlett-Packard Company at some length in his book *The Big Score: The Billion Dollar Story of Silicon Valley* (1985).

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Ignace Jan Paderewski

Ignace Jan Paderewski (1860-1941), Polish pianist, composer, and statesman, was one of the best-known musicians of his time, as well as a very influential statesman who helped create modern Poland after World War I.

Jan Paderewski was born in a rural section of Poland, where his father was an overseer for several large estates. Jan showed an interest in music at an early age and started to compose and to study piano with local teachers. His father sent Jan to Warsaw to enter the conservatory. His progress on the piano was not rapid, and his teacher advised him to study another instrument. He tried the flute, clarinet, bassoon, horn, and finally the trombone, which he played in the conservatory orchestra. The piano remained his chief interest, however.

After graduation Paderewski taught for a few years, then went to Berlin to continue his studies. Once again he was advised that his talent was insufficient to have a career, but undaunted, he went to Vienna to study with Theodor Leschetizky, the most famous teacher of the time. Here too he found little encouragement because the teacher felt that it was too late for the 24-year-old pianist to develop a dependable technique. Paderewski persisted and practiced prodigiously. Finally, his highly successful debut in Paris launched a career that made him for the next 50 years the best-known and best-paid pianist of all time.

Paderewski made his first American tour in 1891 and then returned regularly until the outbreak of World War I. He developed a tremendous following and amassed a fortune estimated at $10 million. His success was due in part to his personal magnetism. He was strikingly handsome, tall, and gracious, crowned with a mane of golden-reddish hair. His audiences felt, it was said, as though they were invited guests to an exclusive soiree. His grand scale of living also made him a glamorous figure. He traveled all over America in his private railway car; besides his piano, his entourage consisted of his piano tuner, secretary, valet, doctor, and chef, as well as his wife, her attendants, and dog. He maintained princely establishments in Switzerland and California, where he entertained continually and lavishly.

Paderewski's repertoire, consisting largely of familiar Beethoven sonatas and compositions by Chopin and Liszt, appealed to unsophisticated audiences as well as musicians. By many standards he was not a great pianist. His technique was limited, and his interpretations were more ''poetical'' and sentimental than stylistically valid, but this did not matter to his fervent followers.

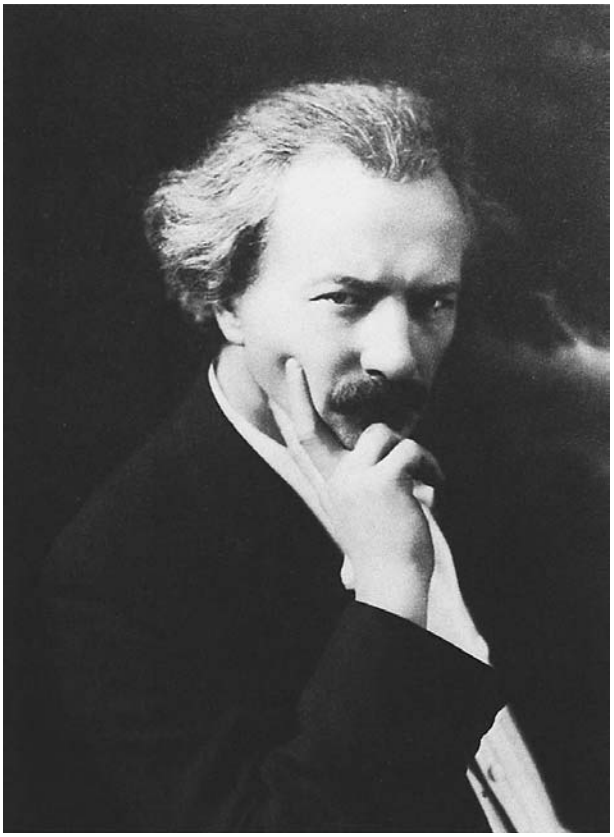

Early in his career Paderewski wrote a minuet in pseudo-Mozart style. This composition became unbelievably popular. People who did not usually go to concerts went to hear him play it. A spontaneous sigh of recognition and pleasure always swept over the crowd when he started to play. He proved his competence as a composer in several large-scale works. Among these was an opera, *Manru,* successfully produced at the Metropolitan Opera in New York and also in Europe, as well as a symphony and a piano concerto. In these works his use of themes based on Polish folk music classifies him with the other nationalistic composers of the time.

During World War I Paderewski proved to be a Polish nationalist in a wider sense. Concerned with the plight of Polish victims of the war, he raised large sums of money for them through benefit concerts. He also skillfully united various Polish-American groups to work for the same end. Seeing the possibility of rejoining the parts of Poland divided between Germany, Austria, and Russia and making it a modern democracy, he gave up concertizing to implement this project. He became a friend of President Woodrow Wilson and convinced him of the importance of a strong Poland for the future peace of Europe. President Wilson included the idea in his famous Fourteen Points.

Returning to Poland as soon as the war was over, Paderewski was greeted as a national hero. He was elected president and represented Poland at the Paris Peace Conference, where he successfully convinced the other statesmen that a united Poland was necessary. He attended the signing of the Treaty of Versailles and the opening sessions of the

League of Nations. In all, he distinguished himself as a diplomat. He proved to be a masterful orator in French and English, as well as in Polish and German.

His mission accomplished, Paderewski resigned from political activities in 1921 and resumed his concertizing. Everywhere he went he was honored. When he played in Washington, D.C., for instance, he was a houseguest of President Herbert Hoover. When in Rome he always visited the pope, who was a personal friend. He continued to play until 1939, and only his death in New York in 1941 stopped his work for Poland.

Further Reading

The Paderewski Memoirs (1938) covers only the early years of Paderewski's career. A full study is Charlotte Kellogg, *Paderewski* (1956). Interesting insights are in Aniela Strakacz, *Paderewski as I Knew Him: From the Diary of Aniela Strakacz* (1949), covering his life from 1918 to his death. See also the chapter on Paderewski in Harold C. Schonberg, *The Great Pianists* (1963).

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George Padmore

George Padmore (c. 1902-1959) was a Trinidadian leftist political activist and author as well as a noted pan-Africanist ideologue.

George Padmore, whose given name was Malcolm Ivan Meredith Nurse, was educated through secondary school in Trinidad. In 1924 he went to the United States, where he studied at Columbia University, Fisk University, New York University Law School, and Howard University. He had been at first attracted to the study of medicine but then developed an interest in law. In 1927 he joined the Communist party, and his political involvement diverted him from completing his law degree. In 1928, as part of his Communist party activities, Padmore began editing the *Negro Champion,* later called the *Liberator,* in Harlem.

In 1929 Padmore was summoned to the U.S.S.R., where he became the head of the Negro Bureau of the Red International of Labor Unions. In 1931 he was sent to Germany to head the International Trade Union Committee of Negro Workers (ITUC-NW). He edited this organization's journal, *Negro Worker,* and wrote extensively. His first major work appeared at this time, *Life and Struggle of Negro Toilers,* which dealt in some depth with working conditions of blacks around the world. Steeped as he was in Communist ideology, he was very critical of black leaders whom he considered of bourgeois inclination, such as W. E. B. Du Bois and Marcus Garvey, and the political leadership of Liberia and Ethiopia.

In 1933 Padmore's position shifted dramatically. The rise of Hitler forced the termination of ITUC-NW activities in Germany. The threat of fascist Germany also forced the reworking of certain policies in Soviet Russia, including an easing of critical attacks on the imperialism of Britain and France. Padmore soon found the Communist party willing to condemn only the imperialism of Japan. Unable to subscribe to this shift in political tactics, he left the party and in 1934 was officially expelled and denounced.

During the subsequent 20 years Padmore resided primarily in England. Almost immediately after leaving the party, he moved into the pan-Africanist camp, for which he had always shown some affinity. By 1935 he had contacted his former adversary W. E. B. Du Bois and was contributing articles to *Crisis*. From this date he never joined another nonblack organization.

Padmore's *Africa and World Peace* (1937) examines the Ethiopian crisis as well as Hobson's and Lenin's views of African-European relations. That year Padmore organized the International African Service Bureau (IASB), designed to promote the pan-Africanist cause. In 1938 he began editing the IASB's journal, *International African Opinion*. During the latter years of World War II he worked on a new book, *How Russia Transformed Her Colonial Empire: A Challenge to Imperial Powers*. His purpose was to describe the Soviet method in developing the minority nations of the U.S.S.R. as a model for the Western empires. Conceived at a time when the Western powers were closely allied with Russia, the book appeared at the end of the war; and as the developing cold war hardened relations, it was coolly received.

In 1944 Padmore merged the IASB with several other organizations into the Pan-African Federation. The following year he was influential in planning the Fifth Pan-African Congress in Manchester, England. By this time he had formed a close relationship with Kwame Nkrumah. Padmore's *Africa: Britain's Third Empire* (1949), a very critical study, was banned in Kenya and the Gold Coast. By now Nkrumah had returned to the Gold Coast, and Padmore's attention was drawn more and more to the process of the emerging independent state of Ghana. On Nkrumah's invitation he wrote *The Gold Coast Revolution* (1953), a study of that colony's struggle to achieve self-government. *Pan-Africanism or Communism?* (1956) is perhaps his most significant work.

In 1957, when Ghana became fully independent, Padmore moved to Accra to become Nkrumah's personal adviser on African affairs. Padmore's return to a position of political influence was marred by the resentment some Ghanaians held toward non-Ghanaians in government. Despite these difficulties, Padmore remained in Accra in an attempt to press forward his pan-Africanist ideals. During a conference in Liberia in 1959 he was struck with acute dysentery. He flew to London for medical care but died

shortly thereafter. He was buried in Christianborg Castle, Accra.

Further Reading

A good account of Padmore's life is James R. Hooker, *Black Revolutionary: George Padmore's Path from Communism to Pan-Africanism* (1967). □

José Antonio Páez

The Venezuelan general and president José Antonio Páez (1790-1873) was one of the leading heroes of Spanish American independence. He continued long afterward to play a dominant role in Venezuelan affairs.

José Antonio Páez was born on June 13, 1790, at Aricagua on the edge of the *llanos,* or plains, of Venezuela's Orinoco Basin. From a poor family, and largely uneducated, he worked for a time as a ranch hand but by the start of the independence movement in 1810 was in the livestock business on his own. He joined the patriot forces at an early date, and after 1814, when the Spaniards reoccupied the major population centers, he was instrumental in keeping resistance alive on the *llanos*. In this he was aided by his instinctive understanding of the tough *llanero* cowboys and his personal mastery of their skills of horsemanship and fighting. After Bolívar transferred his operations to the *llanos,* Páez agreed to serve under his command. But he always retained a degree of independence.

Páez fought beside Bolívar at the victory of Carabobo in 1821, the last major engagement of the war in Venezuela. While Bolívar then carried the struggle as far as Peru and Bolivia, Páez remained in Venezuela, where he exercised a wide, informal personal authority over and above the various subordinate posts entrusted to him. He had become individually wealthy, accumulating a vast amount of land both as a war bonus and through speculation. He was also gradually acquiring a veneer of civilized manners and education, although he remained a rough plainsman at heart, passionately devoted to gambling, horses, and women. He shared the widespread dissatisfaction of Venezuelans with the inclusion of their homeland in the united republic of Gran Colombia, and in 1826 he led a revolt for greater autonomy. He laid down his arms in return for an amnesty from Bolívar, but in December 1829 he agreed to head the movement that was to make Venezuela a separate republic.

Páez served as president of Venezuela from 1830 to 1835 and again in 1839-1843. Whether holding the presidency or not, however, he kept effective control of the country until 1848, ruling through what came to be called the Conservative oligarchy. His power rested ultimately on the military, but he had a close working relationship with the landed and commercial aristocracy, which saw in him a guarantee of stability. Though arbitrary at times, he usually respected legal procedures; and despite the Conservative

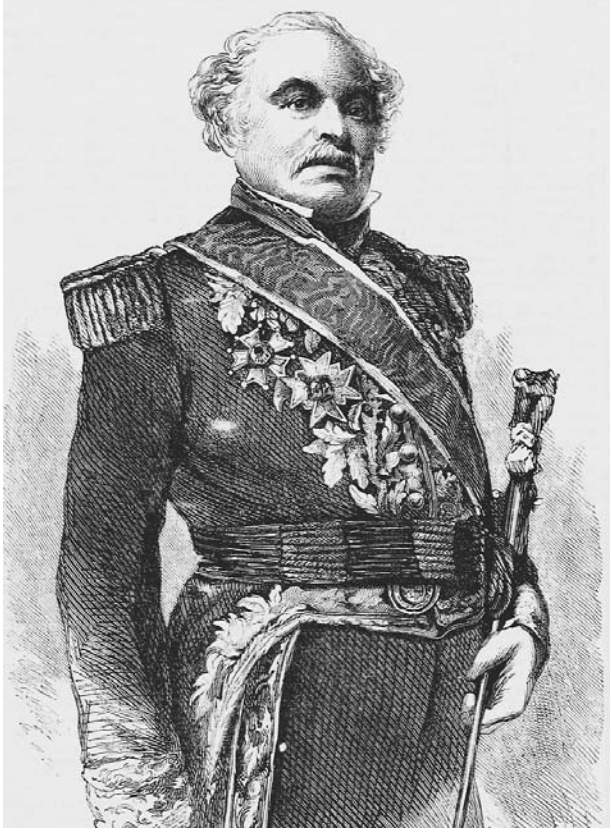

label of his regime, it carried out such progressive reforms as the introduction of religious freedom and abolition of the state tobacco monopoly.

In 1848 President José T. Monagas, though elected with Páez's blessing, threw off his tutelage and suppressed a revolt launched by Páez in the hope of regaining power. Páez went into exile but returned in time to serve as dictator from 1861 to 1863 in the last stage of the bitter Federal War, fought between Conservatives and Liberals. Defeated in that struggle, Páez left Venezuela for good, traveling in North and South America and in 1867 publishing his autobiography in New York City. He died in New York on May 6, 1873.

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A popularly written, not wholly accurate study is Robert Bontine Cunninghame Graham, *José Antonio Páez* (1929), which is largely adapted from the Spanish-language autobiography of Páez. Though it does not focus on Páez personally, there is considerable data on his life and times in Robert L. Gilmore, *Caudillism and Militarism in Venezuela, 1810-1910* (1964). □

Niccolo Paganini

The Italian violinist and composer Niccolo Paganini (1782-1840) inaugurated the century of the virtuoso

and was its brightest star. He laid the foundation of modern violin technique.

Niccolo Paganini was born on Oct. 27, 1782, in Genoa of musically ambitious parents. At the age of 9 he made his debut playing to an enthusiastic audience his own variations on *La Carmagnole*. He studied with Giacomo Costa. When Niccolo was taken to the famous violinist Alessandro Rolla, the latter declared he had nothing to teach him. Nevertheless, Niccolo did study violin for a while, as well as composition and instrumentation. At the age of 14 he freed himself from his father.

Paganini's career was checkered: gambling, love affairs, rumors of his being in league with the devil, and rumors of imprisonment, which he frequently denied in letters to the press. In love with a Tuscan noblewoman, he retired to her palace, where he became completely absorbed in the guitar from 1801 to 1804. On returning to the violin he performed a love duet by using two strings of the violin and then surpassed this by playing a piece for the G string alone.

In 1816 Paganini appeared in a ''contest'' in Milan with Charles Philippe Lafont and later remarked, ''Lafont probably surpassed me in tone but the applause which followed my efforts convinced me that I did not suffer by comparison.'' Paganini's success in Vienna in 1828 led to a cult in which everything was a *la Paganini*. Similar triumphs followed in Paris and London. In 1833 he invited Hector Berlioz to write a piece for him for the viola; *Harold en Italie* was the result. Paganini played frequent concerts for the relief of indigent artists. In 1836 he became involved in a Parisian gambling house; government interference led to bankruptcy and permanently damaged his health. He died on May 27, 1840, in Nice.

Even when Paganini was playing Mozart and Beethoven, he could not restrain himself from brilliant embellishments. The violinist made innovations in harmonics and pizzicato and revived the outmoded mistunings. Although he took a giant step forward in scope of technique, he paradoxically did this while holding the violin in the low 18th-century style and using a straight bow of the late Mozart period, which the Parisian violin maker Jean Baptiste Vuillaume persuaded him to give up. Although it is generally assumed that the modern technique is far ''superior'' to that of the 19th century, this is belied by the fact that many passages in Paganini are still scarcely playable.

Paganini's best pieces—Violin Concertos No. 1 and No. 2, the *Witches' Dance,* and the 24 Caprices—are firmly in the repertoire. Because he jealously guarded his technical secrets for fear they would be stolen, only his 24 Caprices and some music for guitar were published during his lifetime.

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Important discussions in English of Paganini's music and playing are in E. van der Straeten, *The History of the Violin* (2 vols., 1933), and G. I. C. de Courcy, *Paganini, the Genoese* (2 vols., 1957).

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Thomas Nelson Page

The American fiction writer, essayist, and diplomat Thomas Nelson Page (1853-1922), a typical Southern aristocrat, did much to cultivate the popular conception of antebellum plantation life.

Born at Oakland, Va., on an ancestral plantation, Thomas Nelson Page came from a line of leaders in tidewater Virginia: governors, a signer of the Declaration of Independence, army officers, planters, and slaveholders. Page attended Washington (later Washington and Lee) University, then won a law degree from the University of Virginia. He entered law practice in Richmond.

As early as 1877 Page was publishing dialect verses, but it was not until 1884 that he published his first story, ''Marse Chan,'' in the *Century*—''the first Southern writer to appear in print as a Southerner,'' said a contemporary, one whose stories ''showed with ineffable grace that although we were sore bereft, politically, we now had a chance in literature, at least.'' ''Marse Chan'' and the stories that followed romantically pictured life on antebellum plantations. Page, often using Negro dialect, set his stories in a glamorous world where ''Ole Massa'' and ''Mistis'' and ''Mah Lady'' rule benevolently over faithful and contented slaves. ''For those who knew the old (Hanover) County as it was then, and who can contrast it with what it has become since,'' Page said, ''no wonder it seems that even the moonlight was richer and mellower 'before the war' than it is now.'' Northerners as well as Southerners enjoyed reading about a region quite different from the uneasy industrialized and urbanized postwar North.

Page's stories were collected in volumes, including *In Ole Virginia* (1887) and *Bred in the Bone* (1924). Novels, similar in setting and theme, include *Two Little Confederates* (1888), a juvenile, and *Red Rock* (1894), picturing the Reconstruction South. Nonfiction works, which urged a more sympathetic understanding of the South, include *Social Life in Old Virginia* (1897) and *The Negro: The Southerner's Problem* (1904).

In 1886 Page married Anne Bruce, who died 2 years later. In 1893 he married Florence Lathrop Field. That same year he abandoned the law for writing and moved to Washington, D.C., where he lived until 1913, when he was made ambassador to Italy. He served with distinction until failing health caused him to resign in 1919; he published *Italy and the World War* in 1920.

Further Reading

Rosewell Page wrote an adulatory, although not particularly informative, biography of his brother, *Thomas Nelson Page: A Memoir of a Virginia Gentleman* (1923). In *Patriotic Gore: Studies in the Literature of the American Civil War* (1962), Edmund Wilson writes more objectively of Page as a sympathetic portrayer of the South and as a reconciler of the North and South. Jay B. Hubbell, *The South in American Literature, 1607-1900* (1954), relates Page to other popular Southern writers of his period.

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Walter Hines Page

The American journalist and diplomat Walter Hines Page (1855-1918) edited several distinguished periodicals and served as ambassador to Great Britain during World War I.

Born in Cary, N.C., on Aug. 15, 1855, Walter Hines Page was educated at Trinity College (now Duke), Randolph-Macon College, and Johns Hopkins University (1871-1878), concentrating his study on the Greek classics. He began his journalistic career in St. Joseph, Mo., as editor of the *Gazette* (1880-1881). He then published a series of articles based on travels in the South and the West, some appearing in the *New York World*.

In 1883 Page returned to the South, hoping to help modernize the region, but his editorial advocacy of social and political reforms in the *State Chronicle* of Raleigh, N.C. (1883-1885), aroused local animosity and he went back to New York. As editor of the *Forum* (1891-1895), *Atlantic Monthly* (1898-1899), and the *World's Work* (1900-1913), he became known as a leader of reform. He helped develop the publishing house of Doubleday, Page and Company in 1899.

Page was one of the earliest political supporters of Woodrow Wilson, and this led to his appointment as ambassador to Great Britain in 1913. He rapidly won the respect and affection of British leaders. After World War I

broke out, however, he became estranged from the president. Wilson was an assiduous exponent of neutrality and mediation; Page, convinced of Germany's war guilt, favored diplomatic and economic assistance to the Allies. Occasionally his dealings with British statesmen blunted Wilson's policies. Page strongly criticized the president's measured response to the *Lusitania* sinking of 1915 and opposed the peace mission of Edward M. House in 1916.

When the United States entered the war in 1917, Page immediately urged extensive aid for the Allies, particularly naval and financial assistance. Pleased that his country had finally taken steps he deemed essential, Page remained critical and suspicious of Wilson. In Washington his extensive correspondence was generally dismissed as Anglophile propaganda. Plagued by ill health, the ambassador stayed loyally at his post until August 1918, when he could no longer carry on. He died that year in Pinehurst, N.C., on December 21.

Page wrote two books dealing with his lifelong interest in southern development, *The Rebuilding of Old Commonwealths* (1902) and the novel *The Southerner* (1909), and a third considering his profession, *A Publisher's Confession* (1905).

Further Reading

The principal works on Page are by Burton J. Hendrick, *The Life and Letters of Walter Hines Page* (3 vols., 1922-1925) and *The Training of an American: The Earlier Life and Letters of Walter H. Page, 1855-1913* (1928). For Page's relations with a leading British statesman see Sir Edward Grey, *Twenty-five Years, 1892-1916* (2 vols., 1925). His changing position in the Wilsonian entourage is traceable in Charles Seymour, ed., *The Intimate Papers of Colonel House* (4 vols., 1926-1928). See also Ross Gregory, *Walter Hines Page: Ambassador to the Court of St. James* (1970).

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Elaine Hiesey Pagels

Elaine Hiesey Pagels (born 1943), historian of religion, was a leading interpreter of the Nag Hammadi gnostic texts and their implications for understanding the origins and development of Christianity.

Elaine Hiesey Pagels was born on February 13, 1943, in Palo Alto, California, daughter of William McKinley and Louise Sophia (Boogaert) Hiesey. She received both her B.A. (1964) and M.A. (1965) from Stanford University and her Ph.D. from Harvard University (1970). Pagels joined the faculty of the department of religion of Barnard College, Columbia University, as an assistant professor in 1970. She was promoted to associate professor in 1974 and to full professor in 1976. She joined the faculty of Princeton University in 1982 as Harrington Spear Paine Foundation professor of religion. Among the honors and fellowships accorded her were a Rockefeller fellowship (1978-1979), a Guggenheim fellowship (1979-1980), and the MacArthur Prize fellowship (1980-1985).

In 1969 she married Heinz R. Pagels, a theoretical physicist. The couple had two children. In 1987, she suffered the loss of her son and then, in 1988, of her husband.

From the beginning of her academic work Pagels was interested in the implications of the Nag Hammadi gnostic texts for the understanding of the origins of Christianity. Discovered in Egypt in 1945, these texts have been regarded as among the most important archaeological discoveries in this century. They present the world views of early Christian communities which had previously been known chiefly through the refutations made by their opponents. Pagels began studying the texts as a doctoral student at Harvard and wrote her dissertation on the controversies between gnostic and orthodox Christians. In her first two books Pagels examined the ways in which gnostic Christians interpreted scripture, looking first at gnostic interpretations of the Gospel of John *Johannine Gospel in Gnostic Exegesis* (1973) and then at gnostic understandings of the letters of Paul *The Gnostic Paul* (1975). In both books Pagels demonstrated that, far from deriving their ideas solely from ''inspiration,'' these proponents of a tradition of special revelation were

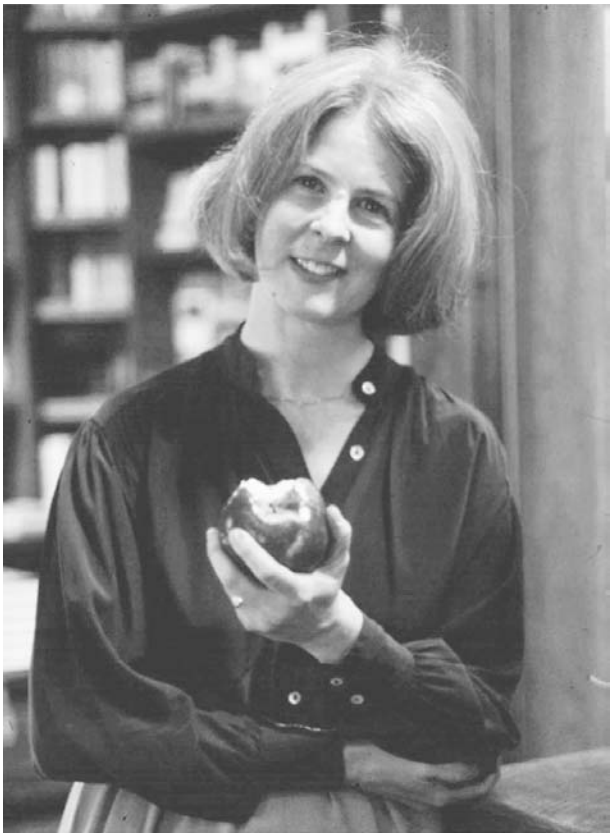

astute interpreters of scripture and used the biblical writings as sources for their own theology.

Following the publication of these works Pagels received several grants that enabled her to study the Nag Hammadi manuscripts at the Coptic Museum in Cairo, and she participated in preparing the first complete edition of the documents in English *The Nag Hammadi Library in English* (1977).

Pagels' later books introduced a general audience to the Nag Hammadi texts and to their implications for understanding the world views of competing groups of Christians during the first four centuries of the Common Era. She sought to place these world views in their socio-political contexts and to explore why certain doctrines gradually won out over others and came to be accepted as characteristic of mainstream Christianity.

In *The Gnostic Gospels* (1988) Pagels presented gnosticism as an interpretation of the life, death, resurrection, and teachings of Jesus which for many years was a powerful alternative to the interpretation set forth by the documents which became the New Testament. In contrast to the majority of early Christians, who saw God primarily through male images and who insisted on the reality of Jesus' human body and his literal (bodily) death and resurrection, gnostic Christians used both male and female metaphors for God. They distrusted the body concept in favor of inner experience, and understood Jesus' death and resurrection in a symbolic way. Each of these doctrines, Pagels argued, had important social and political implications. The views of the majority, which were better suited to the development of an institutional structure, eventually displaced the views of the gnostics, ensuring the survival of New Testament Christianity through the centuries. *The Gnostic Gospels* received the National Book Critics Circle Award in 1979 and the National Book Award in 1980. It has been issued in foreign language editions in nine countries.

In *Adam, Eve, and the Serpent* (1988) Pagels argued that Christian ideas concerning sexuality, moral freedom, and human value were developed during the first four centuries of the Common Era through commentaries on the stories of the creation and fall of human beings in Genesis 1-3. She concluded that Augustine's pessimistic view of human nature—a view shaped by his personal experiences but which he understood as normative—came to prevail as Christianity ceased to be a persecuted religion and became the religion of the emperors. This book provoked a great deal of controversy, most of it focused on Pagels' understanding of Augustine and on the question of the extent to which orthodox Western theology has canonized Augustine's idiosyncrasies.

In 1996 Pagels published *The Origin of Satan,* in which she detailed the evolution of various concepts of Satan, from fallen angel and demon to Prince of Darkness, the embodiment of evil, and the arch-enemy of God. Pagels investigated the conflict between Satan and the followers of Jesus as a parable of the struggle between love and fear or hate in every human being. The idea of Satan, in what was for her one of the weaknesses of Christianity, institutionalizes the demonization of anything strange or disagreeable and legitimizes the concept of ''enemy.''

In addition to these major works, Pagels published more technical articles on gnosticism and early Christianity in *Harvard Theological Review, Vigiliae Christianae, Journal of the Ancient Near Eastern Society, Journal of Biblical Literature, Signs,* and *Parabola* and in several collections. Pagels was a member of the American Academy of Religion, the Society of Biblical Theologians, and the Society of Biblical Literature. Her work as an historian of religion has shaped the way scholars and the general public understand the origins and development of Christianity.

Further Reading

Elaine Pagels' work was in dialogue with that of other historians investigating gnosticism and the origins of Christianity. Her works on gnosticism, for example, built on and corrected Hans Jonas' classic study of gnosticism, *The Gnostic Religion* (1958). Readers interested in the materials which she studied should see the *Nag Hammadi Library in English* (1977). John Dart provides an engaging narrative of the discovery, content, and importance of the Nag Hammadi texts in *The Jesus of Heresy and History* (1988).

Pagels' discoursed in great depth on her views of Augustine in ''The Politics of Paradise,'' which appeared in the *New York Review of Books* (May 12, 1988). Discussions of her work appeared in *Newsweek* (June 27, 1988) and *Interview* (December 1995). □

Satchel Paige

Long before Jackie Robinson broke the color barrier of ''organized baseball,'' Satchel Paige (1906-1982) was a name well known to the general sports public. As an outstanding performer in ''Negro baseball,'' Paige had become a legendary figure whose encounters with major league players added considerable laurels to his athletic reputation.

Legend and folklore surround the career of pitcher Satchel Paige. Only a single indisputable fact emerges: Paige was one of the very best baseball players to take the mound in the twentieth century. The cruel irony of his life is that his best years were spent not in major league baseball as we know it today, but rather in the Negro Leagues and in numerous exhibition games. Paige, whose fastball was once clocked at 103 miles per hour, never performed for a major league team until he was well into his forties—and past his prime. Even so, the lanky pitcher's talent was such that he became a prominent national athlete, earning as much fame and fortune as most of the major league baseball players of his day.

''There is no question that Satchel Paige was one of the marvels of the century,'' wrote Robert Smith in *Pioneers of Baseball.* ''When he still enjoyed all his youthful strength, Leroy Satchel Paige may well have been the fastest pitcher in the nation, or even in history. It was said that when he

really poured a baseball in to the plate with his full strength, it might tear the glove off the catcher.''

Satchel Paige was born Leroy Robert Paige on July 7, 1906, in Mobile, Alabama. The seventh of eleven children of John and Lula Paige, he grew up poor and needy in the segregated South. He spent his childhood days tossing rocks at tin cans and anything that moved, even—occasionally—people. At the tender age of seven, Paige went to work at the Mobile train station, earning tips for carrying travelers' luggage. *Reader's Digest* correspondent John O'Neil noted that the enterprising youngster ''fixed up a rig so he could carry more bags than any other kid, thus earning the name 'Satchel Tree.''' The nickname, a bit shortened, stuck into adulthood.

Paige was ten years old when he began playing organized baseball with his elementary school team. The sport provided the only reason for him to attend school, from his point of view. As Smith put it, ''Books just drove him to playing hooky, as they did many boys that age. But baseball consumed his soul. He loved to throw and he loved to hit and he seemed to do both equally well.'' The love of baseball could not keep Paige out of trouble, however. At twelve he was caught snatching some toy rings from a dime store. That episode and his truancy combined to earn him a sentence to the Industrial School for Negro Children in Mount Meigs, Alabama.

Satchel Paige (right)

Practiced the Skills That Made Him a Master

The industrial school turned out to be just the right place for Paige. Freed from the distractions of his hometown—and under stricter discipline—he became educated *and* played baseball for the school team. He stayed in Mount Meigs until he was seventeen, practicing the baseball skills that would turn his arm into ''the tool that would bring him his fame and fortune,'' to quote O'Neil. After leaving the school, he set out to find work in professional baseball.

Paige had considerable skills at an early age. His principal pitch was the fastball, but he was also known for inventing the crafty ''hesitation pitch.'' What set him apart from other pitchers was his control. As late as the 1950s, a teammate of Paige's from the St. Louis Browns told *Sports Illustrated:* ''You hear about pinpoint control, but Paige is the only man I've ever seen who really has it. Once he threw me six strikes out of 10 pitches over a gum wrapper.'' This precision was not merely a ''gift,'' or natural talent, but was rather the result of Paige's obsessive practice throughout his youth, teen years, and early adulthood. ''We had a lot of players when I came up could throw the ball hard, way harder than I could, as far as that's concerned, but they couldn't gain control,'' Paige told *Sports Illustrated.* ''It's such a thing as I practiced all the time; I just *practiced* control. Anything you practice you begin to come good at, regardless of what it is.''

Paige began his baseball career in 1923 with the Mobile Tigers, an all-black semi-pro team. He earned a dollar a game. He also picked up spare change by pitching batting practice for the local white minor league team. By 1925 Paige had established himself in the fledgling Negro Leagues as a pitcher with the Chattanooga, Tennessee Black Lookouts. From $50 a month his first year, he soon was earning $200 a month with bonuses. Paige discovered that baseball was more than just a game: it was *entertainment,* and it was a *business.* He adapted his methods to meet those challenges. As an entertainer, he clowned and dawdled to and from the mound, saving his seriousness for pitching. As a businessman, he was constantly on the lookout for teams that would pay him more and exhibition games that would bring in extra cash.

A Star in a Segregated Game

Most professional pitchers work only every four or five days and then rest at season's end. Perhaps the most amazing aspect of Paige's career is the fact that he pitched almost every day, all four seasons of the year. It is difficult to chart his career with any sort of precision, because he hopped from team to team in the Negro Leagues and was sent out on ''loan'' to other clubs by his parent team of the moment. These appearances were augmented by numerous exhibition games and barnstorming trips across country, as well as work with winter leagues in Cuba, Venezuela, and Puerto Rico. An *Ebony* magazine contributor estimates that in his career Paige pitched some 2,500 games and won 2,000 of them—with 300 shutouts and 55 no-hitters.

In 1927 Paige pitched in Alabama for the Birmingham Black Barons for $275 a month. The following year he moved to the Nashville Elite Giants and toured in the off-season with a barnstorming group led by Babe Ruth. Barnstorming gave Paige the opportunity to test his mettle against white baseball players—in fact, the very best in the white major leagues. As Smith put it, ''Satch pitched against some of the mightiest sluggers in the lily-white major leagues and left them all marveling. But he never had a chance to pitch against Babe Ruth, who seemed to be needed on the bench whenever Satch was scheduled to pitch. In a game on the West Coast, against the Babe Ruth All-Stars, Satch struck out twenty-two major-leaguers—and that would have been a new record in the major leagues.''

Such accomplishments assured Paige a national audience of both races for his talents. In the early 1930s he joined the Pittsburgh Crawfords, one of the top Negro League teams, for a salary of $750 per month. In 1934 he served one season at top salary with an all-white independent league team out of Bismarck, North Dakota. It was with the Bismarck team that Paige set a never-to-be-duplicated record of pitching 29 games in a single month. After one year in North Dakota, Paige returned to the Crawfords. He left them again in 1937 to play in the Dominican Republic for the princely wage of $30,000—a salary on par with the best white major leaguers of the time.

At the beginning of the 1940s, Paige was reported to be earning in the neighborhood of $500 per game pitched. The 1941 summer season in the United States found him with the Kansas City Monarchs of the Negro League. With Paige in their ranks, the Monarchs were able to advance to the Negro World Series in 1942 and again in 1946. During the off-season the pitcher again toured the exhibition game circuit, facing everyone from Dizzy Dean to a youngster named Joe DiMaggio. Smith wrote: ''The Monarchs hung on to old Satch until the call came for him to try out with the Cleveland club in the American League. Satch pitched Sundays for the Monarchs and weekdays almost anywhere the dollars beckoned. He kept count one year and said he pitched in 134 games.''

A Belated Invitation to the Majors

Baseball's ''color barrier'' was broken in 1946 when Jackie Robinson was signed by the Brooklyn Dodgers. Within a short time, most of the other major league clubs had recruited black players as well. Paige was 40 years old when baseball was integrated. Most owners considered him too old to be a force in the big leagues. During the 1948 season, however, Cleveland Indians owner Bill Veeck approached Paige at mid-year about playing for the Indians. The team was in the midst of a pennant race, and Veeck, for one, thought Paige might help clinch a pennant.

On August 13, 1948, Satchel Paige became the seventh black player recruited into the major leagues when he pitched a 5-0 shutout for Cleveland over the Chicago White Sox. Veeck and Paige combined their talents as entertainers to enliven Paige's appearance in the American League. In a well-orchestrated plot, the two men told reporters that Paige was uncertain of his age and might be as old as fifty. Paige concocted a story about a goat eating the family Bible that held his birth certificate. Age notwithstanding, Paige pitched to a 4-1 record for the 1948 Indians with a 2.47 earned run average. In the World Series that year, he pitched two-thirds of an inning and did not allow a hit.

Paige was back with the Indians the following year, but his record in 1949 fell to 4-7, and he was released at season's end. He returned to barnstorming until 1951, then signed a contract with the lackluster St. Louis Browns. He stayed with St. Louis, pitching mostly in relief situations, until the team left town in 1954. Smith wrote of Paige: ''His incredible stamina had begun to fade.'' Stomach problems almost forced him to retire, but he staged a comeback—at age fifty—with the minor league Miami Marlins. Once again in Miami he capitalized on his age, requiring a rocking chair in the dugout when he appeared.

A Home in the Hall of Fame

Paige's last hurrah as a pitcher occurred in 1965. He had applied for a pension from major league baseball that year and discovered that he lacked only three innings of work to qualify for the pension. Paige was granted the chance to work his last three innings with the Kansas City Athletics, owned by Charlie Finley. At the age of 59 he took the mound and shut out the Boston Red Sox through the required three innings. As he left the field, the lights went out and the crowd lit 9000 matches and sang songs to him. It was a fitting epilogue to a long and varied career.

Subsequent years found Paige serving as a batting coach with the Atlanta Braves and as an executive for the minor league Tulsa Oilers baseball team. He settled down in Kansas City with his second wife and eight children, completing an autobiography called *Don't Look Back* and adding his recollections to historical accounts of the Negro Leagues. He died of emphysema on June 5, 1982.

Paige rarely expressed any bitterness about his career, although he had every right to feel cheated by a segregated society. Many critics agree that it was actually American baseball that was the loser in the Paige saga. Any number of major league teams would have done better with Paige in their ranks when he was in his prime. Marginal teams might have won pennants; championship teams might have extended their domination. For Paige's part, he earned as much or more money than many major leaguers of his day, and he was among the most famous—if not *the* most famous—of the Negro League baseball stars. *New York Times* correspondent Dave Anderson wrote: ''To the end, Satchel Paige had too much dignity to complain loudly about never being in the big leagues when he deserved to be.''

At his death Paige was as well known for his ''Satchel's Rules for Staying Young'' as he was for his sports achievements. The ''Rules'' were first published in a magazine article in 1948 and were later repeated and quoted widely. The last of them even has made it into *Bartlett's Quotations.* In order, the rules are: 1. Avoid fried meats, which angry up the blood. 2. If your stomach disputes you, lie down and pacify it with cool thoughts. 3. Keep the juices flowing by jangling around gently as you move. 4. Go very light on the vices such as carrying on in society. The social rumble ain't

restful. 5. Avoid running at all times. 6. Don't look back; something might be gaining on you.

Satchel Paige was voted into the Baseball Hall of Fame in 1971.

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John Knowles Paine

John Knowles Paine (1839-1905), American composer and music educator, was especially instrumental in organizing music courses for the college curriculum.

John Knowles Paine was born on Jan. 9, 1839, in Portland, Maine. At 18 he made his debut as an organist and shortly afterward went to Berlin to study organ, composition, and orchestration. Before leaving Europe in 1862, he toured Germany as an organist. Upon his return to America he was made organist and music director of Harvard University. He soon offered to give a series of free lectures at Harvard and, after some debate, was granted permission. Before long Paine was offering, without pay, noncredit courses in musical form, harmony, and counterpoint. His courses eventually were approved for degree credit, and in 1873 Paine was appointed assistant professor. Two years later he was promoted to full professor.

The music school at Harvard evolved largely out of Paine's work, and Harvard's example was shortly followed by other universities. Through his students Paine influenced American composition for decades. He held his chair at Harvard for 30 years, then resigned to devote himself to composition. He died on April 25, 1905, while at work on a symphonic poem dealing with Abraham Lincoln.

Paine was one of the earliest Americans to have his compositions frequently performed. By 1899 the Boston Symphony had played his works more than 18 times. For the Philadelphia Exposition in 1876, Paine was commissioned to write a ''Centennial Hymn,'' and in 1893 he composed ''Columbus March and Hymn'' for the World's Columbian Exposition in Chicago. Paine directed the first performance of his oratorio *St. Peter* in his hometown of Portland in 1873. His cantata *Song of Promise* was presented in 1888 at the Cincinnati Festival. In 1904 his music for Sophocles's *Oedipus Tyrannus* won a gold medal at an international concert in Berlin, and that same year he composed ''Hymn to the West'' for the St. Louis World's Fair.

Paine's First Symphony was premiered in Boston in 1876 but was not published until 1908. His Second Symphony, *Spring,* reflected the composer's fondness for program music. He wrote a number of symphonic poems based on Shakespeare and an overture to *As You Like It.* His opera *Azara* was never staged, although it was given twice in concert form. Paine wrote his own libretto for *Azara,* which did not prove particularly effective theatrically, although his ballet music from the score and the three Moorish dances have been performed occasionally on orchestral programs.

Further Reading

Authoritative accounts of Paine's life and work are contained in John Tasker Howard, *Our American Music* (1931; 4th ed. 1965), and in Gilbert Chase, *America's Music, from the Pilgrims to the Present* (1955; 2d ed. 1966). Irving L. Sablosky, *American Music* (1969), and H. Wiley Hitchcock, *Music in the United States: A Historical Introduction* (1969), discuss Paine briefly.

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Thomas Paine

Thomas Paine (1737-1809) was an English-born journalist and Revolutionary propagandist. His writings convinced many American colonists of the need for independence.

Thomas Paine came to America in 1774, an unknown and insignificant Englishman. Yet 2 years later he stood at the center of the stage of history, a world figure, an intimate of great men, and a pamphleteer extraordinary.

Paine was born in Thetford, England, on Jan. 29, 1737, the son of a poor farmer and corsetmaker. He attended the local school until, at the age of 13, he withdrew to help his father. For the next 24 years he failed or was unhappy in every job he tried. He went to sea at 19, lived in a variety of places, and was for a time a corsetmaker like his father, then a tobacconist, grocer, and teacher. His first wife died in 1760, a year after their marriage; he married again in 1771 but separated 3 years later. His appointment as excise collector in 1762 was lost in 1765 because of an improper entry in his reports. Reinstated a year later, he was dismissed again in 1774, probably because he wrote a petition to Parliament for higher salaries for excisemen.

Journalist in America

Paine's move to America resulted from a London meeting with Benjamin Franklin, who provided letters of introduction. Paine arrived in Philadelphia in November 1774 and began writing for the *Pennsylvania Magazine,* of which he became editor for 6 months. His contributions included an attack on slavery and the slave trade. His literary eloquence received recognition with the appearance of his 79-page pamphlet titled *Common Sense* (1776). Here was a powerful exhortation for immediate independence. Americans had been quarreling with Parliament; Paine now redirected their case toward monarchy and to George III himself—a ''hardened, sullen tempered Pharaoh.'' The pamphlet revealed Paine's facility as a phrasemaker—''The Sun never shined on a cause of greater worth''; ''Oh ye that love mankind . . . that dare oppose not only tyranny but the tyrant, stand forth!''—but it was also buttressed by striking diplomatic, commercial, and political arguments from separation from Britain.

Common Sense was an instantaneous success. Newspapers in other colonies reprinted all or part of it. It was translated into German and reprinted in England, Scotland, Holland, and France. Its American sale of 120,000 copies in 3 months gave it a circulation equivalent to over 6 million today. It was hailed by George Washington for working a ''powerful change'' in sentiment toward Britain. Clearly, it prepared Americans for the Declaration of Independence a few months later.

For the remainder of the Revolution, Paine's energies remained with the American cause. He served with Washington's army during the retreat across the Jersies; the soldiers' dispiritment lay behind his powerful *The Crisis* papers, 13 of which appeared between December 1776 and April 1783. Again Paine's phrasemaking was impressive: ''These are the times that try men's souls. The summer soldier and the sunshine patriot will . . . shrink from the service of his country; but he that stands it now, deserves the love and thanks of man and woman.'' In later papers Paine attacked Tories, profiteers, inflationists, and counterfeiters.

Paine made little money from his journalistic successes. For 2 years he was secretary to Congress's Committee on Foreign Affairs. When he lost that post in 1779 for disclosing confidential data, Pennsylvania, whose 1776 Constitution he had helped establish, appointed him clerk of the Assembly. In this capacity he wrote the preamble to the state's law abolishing slavery. When Washington appealed for supplies, Paine organized a solicitation, contributed $500 from his own meager salary, and helped organize the Bank of North America to finance the supplies. However, his trip abroad to solicit additional funds lost him his Assembly clerkship.

On April 19, 1783, Paine concluded his *Crisis* series on a note of expectation: '''The times that tried men's souls' are over—and the greatest and completest revolution the world ever knew, gloriously and happily accomplished.'' Fears for the American union, however, belied Paine's optimism. He had appealed to Virginia in a pamphlet, *Public Good* (1780), to surrender its western land claims to the national government so that Maryland would ratify the Articles of Confederation. In letters in the *Providence Gazette and Country Journal* (November 1782 to February 1783) he

urged Rhode Island to approve a national tariff to give Congress adequate financial resources.

England and France

After the Revolution, Paine lived rather quietly on the farm in New Rochelle that Congress had granted him and in Bordentown, N.J. He was working on several inventions. One, a pierless iron bridge to cross the Schuylkill River, took him abroad in 1787 to secure advice from the French Academy of Sciences and English technical assistance. Though he made the warm acquaintance of Edmund Burke, the two fell out when, in 1790, Burke published his attack on the French Revolution and defense of hereditary monarchy. Paine's reply, *The Rights of Man* (1791, 1792), vigorously defended republican principles and virtually called Englishmen to arms to overthrow their monarchy.

The new publication was a journalistic success, with 200,000 copies sold within a year, including French and German translations. The English government proscribed it as seditious and outlawed Paine. He escaped imprisonment by fleeing to France, where he took part in drawing up a new French constitution.

Elected a member of the National Convention, Paine irritated French radicals by protesting the execution of Louis XVI. During the Reign of Terror he was imprisoned. His 11-month confinement was ended by the intercession of the American minister, James Monroe, but Paine publicly expressed bitterness at Washington's failure to secure earlier release in a *Letter to George Washington* (1796).

Paine's most controversial writing was *The Age of Reason* (1794, 1795), a direct attack on the irrationality of revealed religion and a defense of deism. Despite Paine's unequivocal affirmation of a belief in the Creator, the book was denounced as atheistic, was suppressed in England, and evoked countless indignant responses. Like his other writings, its circulation was phenomenal, with French, English, Irish, and American editions. Modern critics recognize the book as one of the clearest expositions of the rationalist theism of the Enlightenment and a reservoir of the ideology of the Age of Reason.

Return to America

When Paine returned to America in 1802, he was attacked for his criticism of Washington and his denunciation of traditional Christianity. He was ostracized by former friends such as Sam Adams and Benjamin Rush, harassed by children in New Rochelle, N.Y., deprived of the right to vote by that city, and even refused accommodations in taverns and on stages. Even his wish to be buried in a Quaker cemetery was denied. He was interred on his farm on June 10, 1809, two days after his death. In a bizarre finale his remains were exhumed by William Cobbett, who planned to rebury them with ceremony in England, but the project failed, and the remains, seized in a bankruptcy proceeding, disappeared.

Posterity did better by Paine. New Rochelle erected a monument on the original gravesite; England hung his picture in the National Portrait Gallery and marked his birthplace with a plaque; France erected a statue of him in Paris; and Americans placed his bust in the Hall of Fame at New York University. But Paine's real monument was the enormous impact of his writings on his own age and their enduring popularity. Expressive of the Enlightenment's faith in the power of reason to free man from all ''tyrannical and false systems . . . and enable him to be free,'' Paine's vision of universal peace, goodness, and justice appeared even more revolutionary as nationalistic aspirations and bourgeois complacency replaced the enthusiasm and cosmopolitanism of the 18th century.

Further Reading

There is no definitive edition of Paine's writings. Moncure D. Conway, ed., *The Writings of Thomas Paine* (4 vols., 1894-1896), the most scholarly version, omits a great deal. The most complete edition is Philip S. Foner, ed., *The Complete Writings of Thomas Paine* (2 vols., 1945), but it omits several pieces and is inaccurate and incomplete in other respects. The best single volume is Harry H. Clark, ed., *Thomas Paine: Representative Selections* (1944; rev. ed. 1961), which contains Clark's illuminating analysis of Paine's ideas, his literary style, and a critical bibliography of writings about Paine.

Most biographies of Paine are inadequate. Alfred O. Aldridge, *Man of Reason: The Life of Thomas Paine* (1959), is impartial, incorporates the latest scholarship, and corrects many errors which appear in the standard biography, Moncure D. Conway, *Life of Thomas Paine* (2 vols., 1892). Conway's work, upon which most other biographers have drawn, is partisan and adulatory but was extensively researched and contains most of the materials for a reconstruction of Paine's life. Among the later, popular biographies which add little to Conway's work are S.M. Berthold, *Thomas Paine* (1938); Frank Smith, *Thomas Paine* (1938); and William E. Woodward, *Tom Paine* (1945). The semifictionalized *Citizen Tom Paine* (1943) by Howard Fast is one-sided and deals largely with the years 1774 to 1787. Frederick J. Gould, *Thomas Paine* (1925), is brief and reasonably well balanced. Hesketh Pearson, *Tom Paine: Friend of Mankind* (1937), humanizes Paine by accentuating some of his failings. □

Ian K. Paisley

Political leader and minister of religion, Ian K. Paisley (born 1926) played a significant role in the bitter strife that plagued Northern Ireland for decades.

Ian Kyle Paisley, born on April 6, 1926, was reared in the tradition of evangelical Protestantism. His father, a Baptist minister, ordained him in 1946 when he was 20 years old and by 1951 the young Paisley felt able to found his own church, the Free Presbyterian Church of Ulster, and to make himself its moderator.

Publicity was gained by outbursts against Catholicism and the ''Romeward'' inclinations he attributed to other Protestant churches, and he rose to prominence attacking both ecumenism and the granting of full civil rights to a disadvantaged sector that was largely Roman Catholic. Dismissed as a rabble-rousing bigot in established Unionist and

Orange circles, he eventually challenged these with his own version of both political party and Orange Order.

In 1951 he acquired local notoriety by adopting the cause of Maura Lyons, a 15-year-old Catholic girl who left her home to join his church. His reputation widened when he protested in Rome against the Second Vatican Council in 1962, and the following year he opposed the lowering of the Belfast City Hall flag in respect at the death of Pope John XXIII. With growing momentum his politico-religious drive mounted in the 1960s: against the tricolor of the Irish Republic being used in the 1964 election campaign; against better relations with the Republic on the occasion of Dublin premier Sean Lemass's visit to Belfast in January 1965; against Terence O'Neill's conciliatory and modernizing policies; against the general assembly of the Presbyterian Church in 1966; against the Northern Ireland Civil Rights Association in 1968, and against the Peoples Democracy movement in 1969. In all he mobilized the genuine fears of working people that their traditional safeguards within the United Kingdom and against Catholic clerical influence were being undermined. In 1966 he had founded his Protestant Unionist Party (to become the Democratic Unionist Party in 1971), a couple of shadowy organizations—the Ulster Constitution Defence Committee and the Ulster Protestant Volunteers—and the *Protestant Telegraph,* a publication promoting anti-Catholic and anti-nationalist virulence.

In 1969 he unsuccessfully challenged Terence O'Neill in the latter's Bannside constituency, but after O'Neill's retirement in 1970 Paisley won the seat and held it till the end of the Northern Ireland Parliament in 1972. He also entered Westminster as Member of Parliament for North Antrim in 1970. After the fall of the Belfast Parliament in March 1972, Paisley became a member of the Northern Ireland Assembly (1973-1975), where he opposed the Sunningdale agreement which provided for a power-sharing executive worked out by Brian Faulkner. He subsequently became a member of the Northern Ireland Constitutional Convention, which he and his United Ulster Unionist Council dominated during its short lifetime, 1975-1976. In 1979 he became Democratic Unionist Member of the European Parliament for Northern Ireland, topping the poll in this three-seat constituency.

These considerable political successes were accompanied by the expansion of his church organization, which grew in numbers and locations. Though his school education did not prepare him for university entrance, his biblical scholarship was respected and his *An Exposition of the Epistle to the Romans Prepared in a Prison Call* is well regarded. A powerful preacher with a dominating physique and voice, he played on traditional anti-Catholicism and emphasized biblical fundamentalism, always being outspoken and always seeing himself in historic roles.

A practiced television performer, quick to make a telling phrase or newsworthy comment, he kept his profile high, bringing his wrath to bear on familiar targets: London-Dublin talks of any kind; Catholic influences in the European Union; Catholic characteristics of the Irish Republic; any power-sharing arrangement with nationalists inside Northern Ireland; and British security policy in Northern Ireland, which he always labeled half-hearted and ineffective. He himself advocated armed preparedness and dabbled with a ''Third Force'' vigilante movement to protect loyalists.

Paisley helped to make the Northern Ireland Assembly of James Prior work, although he opposed its ''cross-community support'' requirements and argued for the devolution of increased powers to a majority party. He was able to present a more statesmanlike image, the colorful phrase and witty aside disarming his critics, his firm determination to uphold the Union and biblical truth continuing to inspire his followers. His wife Eileen (married in 1951) and three of their four children played supporting political roles. Yet to many observers he still epitomized the bigotry and violence of Protestant extremism which fueled an equal Catholic extremism. Many pointed to the image of Northern Ireland he helped to create—an image of bitterness and intransigence—which repelled potential friends and served well the propaganda of his avowed enemies. His destructive successes—including a large share in ending the premiership of Terence O'Neill—were visible: positive achievements were harder to discern.

From the mid-1980s through the mid-1990s Paisley's presence continued to make an impact. In 1985 he addressed the founding meeting of Ulster Resistance, whose members were later involved in arms deals. In October 1988 he was beaten and removed from a European Parliament meeting in Strasbourg, France, after displaying a sign that read ''John Paul II Antichrist'' as the Pope spoke. The Clinton administration in the U.S. prohibited Paisley from

visiting the White House due to his militantly anti-Catholic attitudes.

Paisley's uncompromising viewpoints have mostly served him well. His popularity was demonstrated in 1989 when he received more votes to the European Parliament than any politician in United Kingdom electoral history. In the subsequent European Parliament election of 1994, he obtained more than in 1989.

Paisley remained a forceful spokesman and magnet for the right wing, responsible for compelling many of his opponents to become more conservative. Meanwhile, the two extremes in Northern Ireland continued to feed each other. The moderate majority, unable to unite, was condemned to endure their conflict.

Further Reading

There is only one biography, by a Catholic barrister, Patrick Marrinan, *Paisley: Man of Wrath* (1973), though an unpublished Ph.D. thesis of Queen's University Belfast, by D. F. Taylor, ''The Lords of Battle: an Ethnographic and Social Study of Paisleyism in N. Ireland'' (1983) throws much light on the phenomenon of his movement. Paisley's own political writings include *No Pope Here* (1968), *The Case against Ecumenism* (1971), *United Ireland Never!* (1972), and, with P.D. Robinson and John D. Taylor, *Ulster: the Facts* (1982). C. Carlton, editor, *Bigotry and Blood, Documents on the Ulster Troubles* (1977) contains some of Paisley's views. There is a perceptive short article on Paisley by one of the most tireless European observers of the Northern Ireland situation: René Frechet, ''Ian Paisley et L'Irlande du Nord'' in *Trema* (1985).

For additional information see the Democratic Unionists Web site, http://www.dup.org.uk/paisley.htm; *Irish Voice* (April 12, 1994); and *New Statesman* (November 29, 1996). □

František Palacký

The Czech historian and statesman František Palacký (1798-1876) was the father of 19th-century Czech nationalism. He is known for his monumental *History of Bohemia* and his federalistic concept of *Austro-Slavism.*

František Palacký was born at Hodslavice, Moravia, on June 14, 1798, into a petit bourgeois Protestant family with strong Hussite traditions—a fact of considerable influence on his future outlook. After he attended school in nearby Kunewald (where he learned German), his father, a schoolmaster, sent him to Hungary to study at the Evangelical schools of Trencsén (now Trençin in Slovakia) and Pozsony (Pressburg, Bratislava). Particularly important was his stay at Pozsony (1812-1820)—then Hungary's administrative center—for there he came into contact with the already powerful Magyar national movement and with the nascent and rising Slavic (Slovak, Czech, pan-Slav) national consciousness, as represented by the works of such intellectuals as J. Palkoviç, J. Benedicti, J. Kollár, and P. Šfařik. From Pozsony he moved to Vienna, where he spent 3 years familiarizing himself with Immanuel Kant's philosophy of history and publishing a few studies on esthetics and literature. Then he decided to turn to the study of history, driven by the realization that only a clear and scholarly unfolding of the great moments of Czech history could awaken Czech national consciousness and save the nation from total extinction.

In 1823 Palacký moved to Prague, where he was received with great expectations, both by the older Czech scholars (for example, J. Jungmann and J. Dobrovský) and by the patriotic members of the Czech aristocracy, whose patronage (particularly of counts F. and K. Sternberg) permitted him to devote himself fully to scholarly and patriotic activities. After becoming editor of the journal of the Bohemian Museum Society (1827) and completing the publication of medieval Czech annals (1829), Palacký was named Bohemia's official historian. In this capacity he undertook the task of writing the first great synthesis of Czech history.

The first volume of this work (*Geschichte von Böhmen; History of Bohemia*) was printed in German in 1836. Subsequent volumes appeared irregularly in both Czech and German and carried Bohemia's history up to the extinction of its real independence in 1526. Its impact was immediate and phenomenal. It shook Czech national consciousness, particularly by depicting the nation's past as an unceasing struggle against German imperialism and violence. Palacký contrasted this with Czech (Slav) attachment to individual freedom and democracy, and he interpreted the Hussite movement (the central episode of his work) as his nation's effort to liberate the soul from the spiritual bondage of the Romano-Germanic Middle Ages.

Although working for the regeneration of his nation, Palacký did not call for Czech political independence. A nation to him was a kinship group that need not be organized into a state. He felt that small states (such as an independent Bohemia would be) are too much at the mercy of their stronger neighbors. He looked favorably upon the unity of the Austrian Empire and regarded its existence as a European necessity. At the same time, however, he was working for its federative reorganization.

Palacký elaborated his concept of federalism in Austria (''Austro-Slavism'') in a plan presented to the Diet of Kromeřiz (Kremsier) in 1848. This plan—calling for the creation of seven autonomous national units in the empire—was in part unrealistic, but with a little goodwill it could have served as a point of departure toward a ''new Austria.''

Following the failure of the revolutions of 1848, Palacký retired from active political life. Becoming more and more discouraged during the 1860s, he slowly turned to Russia and pan-Slavism. In his *Idea of the Austrian State* (Czech 1865, German 1866), he again offered federalism—now based on the historical provinces—as a solution. Palacký died in Prague on May 26, 1876.

Further Reading

A fine monograph on Palacký, Joseph F. Zaçek's *Palacký: The Historian as Scholar and Nationalist* (1971), is based on primary Czech sources previously unavailable in English. Extensive material on Palacký's life and his influence on the Czech

people is in Samuel Harrison Thomson, *Czechoslovakia in European History* (1943; rev. ed. 1953). Robert J. Kerner, ed., *Czechoslovakia* (1940), also considers Palacký. Robert W. Seton, *A History of the Czechs and Slovaks* (1943), briefly surveys his entire career. □

Kostes Palamas

The Greek poet Kostes Palamas (1859-1943) played a dominant role in the development of modern vernacular, or demotic, Greek literature. He drew inspiration from popular mood and expression and gave voice to the aspirations of a people long isolated from their ancient traditions.

Kostes Palamas was born on Jan. 8, 1859, at Patras, the son of a local magistrate, whose death orphaned the boy at the age of 6 and left him in the care of an uncle in Missolonghi. There Palamas received his primary and secondary education, moving to Athens in 1875 with the intention of studying law; he left the University of Athens, however, without completing a degree. In the early 1880s Palamas struggled to support himself as a journalist and literary critic; during these years he became involved with the Demotikistes, moving quickly to the vanguard of this literary school that sought to replace the anachronistic ''official'' language of government and education with the popular idiom. Palamas published his first collection of lyric verse, entitled *Tragoudia tes Patridos mou* (*Songs of My Fatherland*), in 1886.

The following year Palamas married Maria Valvi, by whom he had three children. The poet wrote perhaps his most moving expression of personal grief in ''The Tomb,'' a poem in memory of his son Alki, who died at the age of 9. During these years filled with struggle and polemic, Palamas produced scores of newspaper articles, and he translated the New Testament and the works of several western European authors into modern Greek. He published a well-known short story, ''A Man's Death,'' in 1895, and issued a collection of poems, *Iambs and Anapaests,* in 1897. That year Palamas was named secretary general of the University of Athens, a position he held until his retirement in 1926.

Asalefte Zoe (*Life Immovable*), Palamas's next collection of verse, appeared in 1904. It exhibited his increasing variety of mood and metrical form. The intensely felt thematic polarities of his work (love of life/mortal anguish; patriotic feeling/bitter denunciation of his homeland; love of past glories/break with any cult of the Greek past; Hellenism/Christianity) became more and more insistent. In 1907 Palamas published *Dodecalogos tou Gyftou* (*The Twelve Lays of the Gypsy*), perhaps his most important work. The Gypsy poet, an outcast possessed only of his vital language, wanders from creative tasks to love and to the death of gods and of the ancients, finally becoming a prophet and uniting at last science, nature, and man. A second work with epic horizons appeared in 1910, *I flogera tou Vasilia* (*The King's Flute*), set in latter-day Byzantine splendor and tracing the pilgrimage of Greek emperor Basil II to Athens and the Shrine of the Virgin Mary.

Palamas is also remembered for a drama, *Trisevgene* (*The Thrice Noble or Royal Blossom*), a highly lyrical piece. The poet, virtually a national hero, died in Athens on Feb. 28, 1943.

Further Reading

Palamas's works were translated by George Thomson as *The Twelve Lays of the Gypsy* (1969) and by Frederic Will as *The King's Flute* (1967), the latter with partial collections of the earlier poems translated by A. E. Phoutrides (1919) and T. Stephanides (1925). Biographical sources in English include R. J. H. Jenkins, *Palamas* (1947), and the ''Introduction'' to Thomson's translation. □

Giovanni Pierluigi da Palestrina

The Italian composer Giovanni Pierluigi da Palestrina (ca. 1525-1594) was one of the greatest masters of Renaissance music and the foremost composer of the Roman school.

Born Giovanni Pierluigi, the composer is known as Giovanni Pierluigi da Palestrina from the name of his birthplace, a hill town near Rome. It is assumed without historical evidence that Giovanni was a choir singer at the church of St. Agapit in 1532, when he was but 7 years old. When the bishop of Palestrina, Cardinal della Valle, was transferred to the basilica of S. Maria Maggiore in Rome in 1534, the 9-year-old chorister may have followed him, but the earliest cathedral record naming Giovanni carries the date 1537. Except for a brief return to his birthplace, Giovanni served at S. Maria Maggiore until his nineteenth birthday. During this formative period he probably trained with one of the Franco-Flemings in Rome: Robin Mallapert, Firmin Le Bel, or Jacques Arcadelt.

In 1544 Palestrina was summoned to his native town as organist and singing master of the local church. During the following half dozen years he married, fathered the first of his three sons, and began composing. Most important for his future career was the attention accorded his music by the new bishop of Palestrina, Cardinal del Monte. When he became Pope Julius III in 1550, one of his first acts of the following year was to appoint Palestrina choirmaster of the Julian Chapel of St. Peter's.

By 1554 Palestrina had published his first book of Masses and dedicated it to Pope Julius, who rewarded him with a coveted assignment to the Pontifical (Sistine) Choir at St. Peter's. By custom all singers of this choir were unmarried, and they were admitted only after rigorous examination. Since the Pontiff had ignored both traditions, Palestrina's designation was viewed with little enthusiasm. When Pope Julius died a few months later, Paul IV dis-

missed the composer but awarded him a small pension for his services. He also approved Palestrina's appointment as choirmaster at the church of St. John Lateran, where Roland de Lassus had been active only the year before.

Palestrina conducted the chorus at St. John Lateran from 1555 until 1560. But stringent economies and political intrigues made it difficult for him to achieve his artistic aims. After a particularly unpleasant incident about food and lodging for his choirboys, Palestrina left his post without notice. Such bold behavior did not seem to affect adversely his future career, for he became choirmaster at S. Maria Maggiore in 1561. Working conditions in this basilica were considerably better than at the Lateran, and Palestrina remained reasonably content for the next 5 years.

In 1566 Palestrina became music director of the newly formed Roman Seminary. Although he received a smaller salary than at S. Maria Maggiore, he was in part compensated by permission to enroll his sons Rodolfo and Angelo at the institution. What seems to have been initially a suitable arrangement did not, however, work out to his satisfaction, for he left the seminary very soon thereafter. For the next 4 years he was music director for Cardinal Ippolito d'Este II, an outstanding patron of the arts.

In March 1571 Palestrina was appointed choirmaster at the Julian Chapel, where he stayed for the rest of his life. On at least two occasions attempts were made to lure him from Rome. In 1568 Emperor Maximilian had invited him to the imperial court at Vienna. And in 1583 the Duke of Mantua, an amateur musician of talent and frequent correspondent of the composer, invited Palestrina to his court. To both invitations the master set such a high price on his services that it might be assumed that he never seriously considered leaving the Eternal City.

Reforms in Music

Intermittently from 1545 to 1565 the Council of Trent considered the reform of Church music, even contemplating the ban of all polyphony from the liturgy. According to one report, Palestrina saved the art of music by composing the *Missa Papae Marcelli* according to the requirements of the council. But the role alleged to have been played by this Mass is undoubtedly mythical. Palestrina's reputation makes it likely, however, that he was consulted on decisions about music. We do know that his works were performed before, and approved by, Cardinal Borromeo, who was charged with securing a liturgical music free of secular tunes and unintelligible texts.

Palestrina's influence with the Roman hierarchy is also witnessed by a papal order of 1577. He and a colleague, Annibale Zoilo, were directed to revise the *Graduale Romanum* by purging the old tunes of barbarisms and the excrescences of centuries. Palestrina never did complete this laborious task, and the Medicean Gradual of the early 17th century, sometimes thought to be his work, is actually the labor of others.

His Works

Palestrina's voluminous works encompass the most important categories cultivated in the late Renaissance: Masses, motets, and madrigals. Of these three the madrigals played a small role, for his orientation was overwhelmingly on the side of sacred music. His 250 motets include settings of psalms and canticles, as well as exclusively liturgical items such as 45 hymns, 68 offertories, 13 lamentations, 12 litanies, and 35 Magnificats. Most of these compositions reveal the so-called Palestinian style, in which stepwise melodic movement dominates expansive leaps, and diatonic tones in both horizontal and vertical combinations are preferred to their chromatic counterparts.

Important as are the motets, they are decidedly secondary to the 105 Masses for which Palestrina was justly admired. He essayed various types: the archaic tenor *cantus firmus* Mass; the paraphrase Mass; the Mass erected on hexachord and other contrived subject; and the ''parody'' Mass, which elaborates a preexistent polyphonic model. True to his preferences Palestrina avoided secular models, opting for the tunes of the Church or at least tunes associated with sacred texts. He was not modern in the same way as his Venetian colleagues with their polychoral pieces. His fuller identification with the older Franco-Flemish masters, however, made him the representative of that illustrious group best remembered by posterity.

Further Reading

The best comprehensive study in English of the life and works of the composer is Henry Coates, *Palestrina* (1938). His style and historical importance are treated in Gustave Reese, *Music in the Renaissance* (1954; rev. ed. 1959), and Knud Jeppesen,

The Style of Palestrina and the Dissonance (1927; 2d rev. ed. 1946). For general historical background, Donald Jay Grout, *A History of Western Music* (1960), is recommended.

Additional Sources

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Coates, Henry, *Palestrina,* Westport, Conn.: Hyperion Press, 1979. □

William Paley

The English theologian and moral philosopher William Paley (1743-1805) wrote works in defense of theism and Christianity that achieved great popularity in the 19th century. He is acknowledged as one of the founders of the utilitarian tradition.

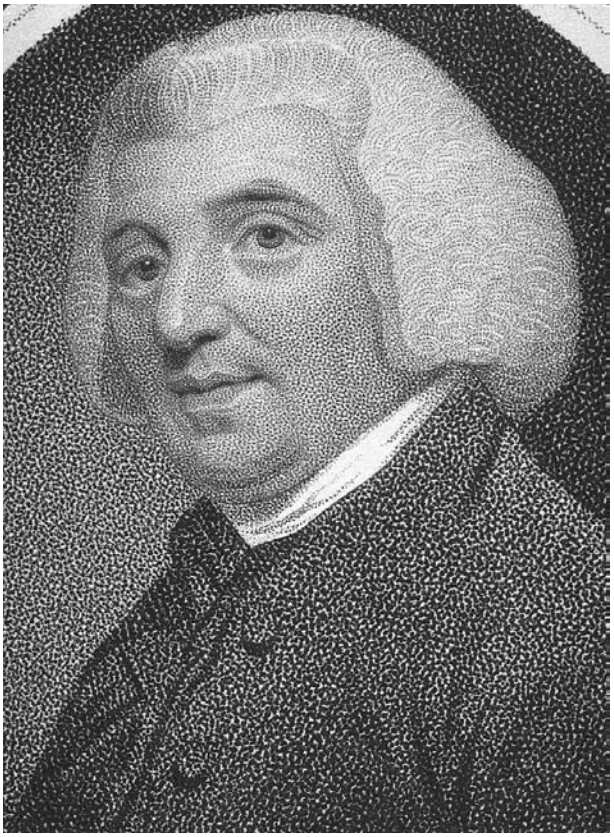

William Paley was born in Peterborough in July 1743. His father, William, was vicar of Helpston, Northamptonshire, and, later, headmaster of the Giggleswick School. William attended Giggleswick prior to entering Christ's College, Cambridge, in 1759, where he had a brilliant career, excelling in mathematics and debating. After a brief period as a school-teacher Paley was elected a fellow at his college in 1766 and tutor in 1768. He remained at Cambridge until his marriage in 1776. Subsequently Paley, who had been ordained in 1767, accepted a series of ecclesiastical appointments which were less distinguished than his abilities because of his liberal political views.

Paley was the author of four books. He published *The Principles of Moral and Political Philosophy* in 1785. *Horae Paulinae,* a defense of the New Testament, appeared in 1790. *A view of the Evidences of Christianity,* issued in 1794, achieved great fame. *Natural Theology; or Evidences of the Existence and Attributes of the Deity Collected from the Appearances of Nature* was published in 1802. He died in Lincoln on May 25, 1805.

Paley's most successful work was *Natural Theology,* which presented in a clear and lucid manner all of the evidences for the existence of God. Philosophers and theologians have always distinguished between knowledge of the fact that a supreme being exists and knowledge of what such an existence would involve. Paley, as a liberal theologian and thinker, was close to the position of medieval negative theology and 17th-century deism, believing that man can know that the Supreme Being exists but that he can know nothing of His attributes. Thus Paley attempted to establish that the evidence for the existence of God exceeds the objections. Paley's method was analogical reasoning. His most famous illustration was that a reasonable man will admit that experience establishes that the intricate and connected parts of a watch can be produced only by an intelligent designer. If evidence suggests that the workings of the present universe are more complicated and interdependent than those of a watch, then a reasonable man must conclude, by analogy, that it is highly probable that God exists as the designer of the universe. Indirectly, said Paley, a reasonable man can attribute personality and power to such a being because these are the experienced conditions of a designer. The weakness of Paley's argument consists in his failure to question the analogy between a watch and a world.

Further Reading

Paley's writings are collected in *The Works of William Paley* (5 vols., 1819). His *Natural Theology: Selections* was edited with a useful and extensive introduction by Frederick Ferré (1963). Paley and his work are discussed in Leslie Stephen, *History of English Thought in the Eighteenth Century* (2 vols., 1876), and less extensively in John Petrow Plamenatz, *The English Utilitarians* (1949).

Additional Sources

LeMahieu, D. L., *The mind of William Paley: a philosopher and his age,* Lincoln: University of Nebraska Press, 1976. □

William S. Paley

Founder and chairman of the Columbia Broadcasting System, William S. Paley (1901-1990) was called alternately a broadcast programmer par excellence, an impresario, a super salesman, and the father of modern broadcasting. Because of his instinctive un-

derstanding of what appeals to the popular taste, Paley was considered by many to be a genius of mass entertainment programming.

William S. Paley was born the son of a prosperous cigar manufacturer in Chicago on September 28, 1901. From an early age his father groomed him to take over the family business, the Congress Cigar Company. Determined that William would be prepared for his future role, Sam Paley sent his son to the Wharton School of Finance and Commerce at the University of Pennsylvania and then had him work at every level within the company. William Paley quickly proved himself to be a knowledgeable tobacco buyer and a gifted salesman. While still a teenager he skillfully resolved a company strike in the absence of his father and uncle, who were away on a business trip.

During the summer of 1925 Paley was again left in charge of the business. This time he decided to experiment with radio advertising. He invested $50 of the company's money to sponsor the ''La Palina Hour'' on a local Philadelphia radio station, WCAU. A singer and an orchestra were included in the price. His uncle Jake was furious when he noticed the expenditure upon his return and abruptly canceled the sponsorship. Listener response to the cancellation was immediate, and a surprised Sam Paley decided to check the books. The sales of La Palina cigars, he found, had risen dramatically during the period that the advertisement had been on the air. The Congress Cigar Company became one of the largest advertisers on the station.

Building Up CBS Radio

By 1928 WCAU had become affiliated with a new and faltering radio network called the Columbia Broadcasting System (CBS). On the brink of bankruptcy, the CBS owners approached Sam Paley, who decided to buy into the network and secure a position in this promising field for his son. As the new president of CBS, William Paley found his fledgling company in disarray and began the task of reorganization. Paley faced formidable odds. His chief rival, the NBC radio network, was already quite powerful and could draw on the enormous resources of its parent company, RCA.

Unlike NBC, CBS did not own any stations and had only 16 affiliated stations in its network. For Paley the challenge was invigorating. In a brilliant business maneuver he offered stations an irresistible enticement to join his network—free programming. Previously both NBC and CBS had charged affiliated stations for all sustaining (non-sponsored) programs supplied by the network. Under the new contracts affiliated stations would receive these programs free of charge in return for making available to the network certain time blocks for sponsored programs. This disarmingly simple plan revolutionized station-network relations, and CBS doubled the number of its affiliated stations by the year's end. In addition, advertisers found the network's ability to guarantee a fixed lineup of stations for the airing of their programs very attractive.

Within a brief span of time CBS became a viable network, but William Paley would not be satisfied until his company surpassed all of its competitors, particularly NBC. He understood that to accomplish this goal he would need to create the best programs and to attract the best advertisers. His abilities as a salesman were impressive. Paley relentlessly courted George Roy Hill, a tobacco industry executive and one of the largest sponsors on radio at that time, to advertise on CBS. Hill found CBS much more open than NBC to direct advertising. Paley allowed advertisers to say what they wanted about their products, including mentioning prices. As NBC followed suit, radio grew quickly into a full-blown commercial medium.

Paley's powers of persuasion extended to entertainers as well. They soon began to flock to the network. Paley personally discovered and hired singers Bing Crosby and Kate Smith. Realizing the importance of those who represented his network on the air, he carefully cultivated the star system at CBS. He was always well-briefed on the needs of his stars before he met with them. Partly as a result of this lavish treatment, Paley was able to include such vaudeville comedians as Jack Benny, Fred Allen, and George Burns and Gracie Allen in his 1933 CBS lineup.

As a programming strategist, Paley had few equals. Intuitively he knew what would appeal to the general public. Paley also recognized, however, that government watchdogs would hold broadcasters accountable for serving the public interest. He shrewdly devoted a portion of the CBS schedule to developing informative and experi-

mental programs. Since two-thirds of the network's time was unsponsored, this prudent move was not costly and did much to promote the prestige of CBS. Thus, under his stewardship CBS became the center of most creative activity in radio during the late 1930s. A regular program entitled *Columbia Workshop* led the way in generating technical innovations in sound effects and the use of filters. It also produced some of the most critically acclaimed radio dramas of the time, such as Archibald MacLeish's *Fall of the City,* a verse play on the rise of fascism.

Developing the CBS News Team

Since CBS could not for the moment hope to overtake NBC in entertainment programming, Paley gradually built up the CBS news and public affairs division. He sensed that area would be a potential minefield for the network. Biased coverage of the news or the expression of strongly worded opinions on controversial topics might open the door to government intervention. Thus in 1930 Paley hired Ed Klauber, a former newspaperman, to help him define and enforce broadcast news standards. Aside from stressing the importance of objectivity and balanced news reporting, they asserted that reporters were to be news analysts, not news commentators. Paley did not want his news people to express their opinions. As he saw it, their job was to clarify the news, giving equal weight to both sides of every issue. These high standards became the guidelines governing broadcast news coverage in the United States, and upon this basis CBS was able to build a reputation that lured some of the period's most talented journalists to join its news team. Later on, however, these same standards were to prove a source of endless contentions between the network and newspeople who argued that some issues were not always equally balanced.

As World War II broke out in Europe, the popularity and prestige of such exceptional CBS reporters as Edward R. Murrow, Charles Collingwood, Howard K. Smith, and Eric Sevareid raised the CBS image to new heights. Paley's support for his news division was seemingly boundless. When he went to England in 1944 as the chief of radio broadcasting with the Psychological Warfare Division he became a close personal friend of Murrow. Following the war, Paley strongly encouraged Murrow's pioneering efforts as he virtually invented the television documentary. The result was *See It Now,* a program which permitted Murrow to explore a different issue every week. The Murrow-Paley friendship waned as Murrow took on a growing number of controversial topics. When Murrow went after Senator Joseph McCarthy, Paley did not intervene, but was careful to distance himself from the broadcast. By 1957 Paley decided to edge the program out. It occupied a valuable time slot, and he told Murrow that he could not take the stomach pains it gave him anymore. After the game show scandals of 1959, Paley moved to repair the tarnished CBS image by scheduling a similar program called *CBS Reports.* This time, however, Murrow was out. Paley would not allow a strong voice like Murrow's to man the helm again.

The climate of broadcasting had changed after the war and so had Paley. At CBS the number of sponsored programs had doubled by 1945. Commercial considerations slowly became paramount to Paley. He hired Frank Stanton from the audience research arm of CBS to become its new president, and Paley was named chairman. In 1949, as the shadow of television loomed over radio, Paley raided the NBC Sunday night lineup of stars, a coup which finally gave him the lead in the ratings he had long desired. The news division went into a slow decline at CBS as it was forced to take a back seat to entertainment programs.

Paley also moved to protect his network on other fronts. With the onslaught of the communist scare in the early 1950s, Paley instituted a loyalty oath among his employees. He was the first network executive to bow to the pressures from advertising agencies to establish a blacklist of performers and other artists believed to be communist sympathizers. During this period the agencies were extremely powerful, since they produced a sizable portion of television programs. Paley disliked this dependence on the agencies and was gradually switching the burden of production over to the network. The other networks soon followed his lead.

Success in Television and Recordings

A man with refined taste, Paley collected paintings and art objects from all over the world. He served as president and later chairman of the Museum of Modern Art. When CBS headquarters—or Black Rock, as it is known—was constructed in the mid-1960s, Paley became deeply involved in the choice of materials and the details of design. The dark granite structure later won several architectural awards. In programming, CBS offered some of the most outstanding dramas and documentaries on television and broke new ground in the early 1970s with such daring situation comedies as *All in the Family* and *Maude*. Yet Paley never allowed his personal taste to interfere with his business sense. He believed that the public taste would only accept a limited number of high quality programs. A large percentage of CBS programs, therefore, were aimed at what has been termed the ''lowest common denominator,'' a concept developed by a CBS programming vice-president. The strategy was an enormously successful one, as CBS consistently outdistanced its rivals in the ratings until the mid-1970s when Paley became remote from the details of programming.

Under Paley's leadership CBS Inc. grew from a floundering company in 1928 to a giant corporation that surpassed $4 billion a year in revenue when he retired as chairman in 1983. Acquiring more than 40 other companies during his 50-year tenure as chief executive officer, CBS branched out into various fields of communication and education. Only two years after taking over CBS, Paley formed the Columbia Concerts Corporation, a talent and booking agency that also helped recruit performers for its radio programs.

In 1938 he bought the American Record Corporation, which was to become his most lucrative venture outside of broadcasting. The record company, later known as CBS/Records, received a tremendous boost in its rise to the top of the industry when CBS Laboratories developed the revolu-

tionary 33-1/3 long-playing album in 1948. CBS diversification increased rapidly in the 1960s after Paley agreed to expand the company's base beyond broadcasting as a precaution against government intervention. After that its interests included manufacturing television sets, publishing books and magazines, distributing toys, and for a time CBS owned the New York Yankees baseball team. After his retirement in 1983 Paley continued on as a director and chairman of the executive committee of CBS. His stock holdings in the company amounted to nearly two million shares in 1985. After a corporate shakeup the following year, Paley returned to CBS as interim chairman of the board.

By 1987 Paley's health was failing and his CBS empire was shrinking. The network was losing about $20 million a year and its program ratings were in last place. Laurence Tisch took firm control of the network in January 1987 when he became chief executive officer. Although Paley was infirm, he was determined to remain active at CBS. Until the end of his life he continued to make public appearances and report to his office at Black Rock headquarters.

William S. Paley died of a heart attack on October 26, 1990, at the age of 89. After learning of Paley's death, CBS news anchor Dan Rather said of him, ''He was a giant of 20th-century business, a man committed to excellence.''

Further Reading

Paley's contribution to broadcasting is best understood within the context offered by the most complete account of the development of radio and television, Eric Barnouw's three volume masterwork *A History of Broadcasting in the United States* (1966, 1968, 1970). For more in-depth biographical information, two books with divergent judgments on many of his decisions as chairman of CBS are David Halberstam's *The Powers That Be* (1977) and William Paley's *As It Happened* (1978). In addition, Fred Friendly's *Due To Circumstances Beyond Our Control . . .* (1967) and Les Brown's *Television: The Business Behind the Box* (1971) are recommended for their insight into television programming at Paley's CBS. An insightful look at Paley and his network is in Lewis J. Paper, *Empire: William S. Paley and the Making of CBS* (1987).

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Andrea Palladio

The buildings of the Italian architect Andrea Palladio (1508-1580) were the most refined of the Renaissance period. Through them and his book on architectural theory he became the most influential architect in the history of Western art.

Roman architecture of the early 16th century had developed a mature classicism in the work of Donato Bramante and his followers. With the sack of Rome in 1527 young architects, such as Michele Sanmicheli and Jacopo Sansovino, brought the style to northern Italy. Andrea Palladio with further study of ancient Roman architecture, refined the classical mode to produce an elegant architecture befitting the opulent culture of the Veneto in the third quarter of the century. The aristocratic, mercantile society of Venice desired a splendid and sumptuous art to express pride in its accomplishments.

Andrea di Pietro dalla Gondola, called Andrea Palladio, was born in Padua on Nov. 30, 1508. In 1521 he was apprenticed for 6 years to a local stonecutter; 3 years later he broke the contract and moved to Vicenza, where he was immediately enrolled in the guild of masons and stonecutters. His first opportunity came about 1538 while he was working as a stone carver on the reconstruction of the Villa Cricoli, near Vicenza, owned by the local humanist Giangiorgio Trissino, who had a classical school for young Vicenzan nobility. Trissino recognized Andrea's ability and took him into his home and educated him. Trissino gave Andrea his humanist name Palladio as a reference to the wisdom of the Greek goddess Pallas Athene.

Early Architecture

Probably Palladio's first independent design was the Villa Godi (ca. 1538-1542) at Lonedo. Its simplified, stripped-down style reveals very little influence of ancient architecture, but its emphasis on clean-cut cubical masses

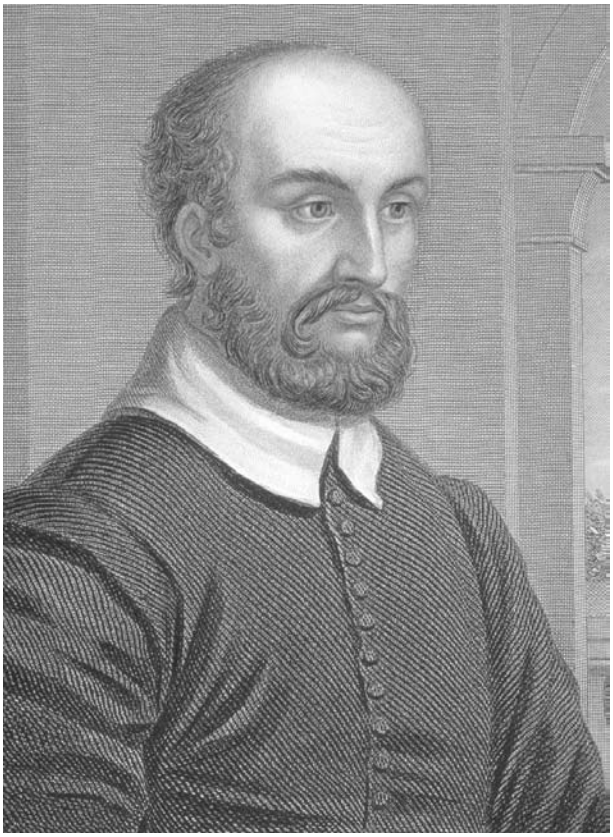

foreshadows his mature style. The Casa Civena (1540-1546) in Vicenza, with its paired Corinthian pilasters above the ground-floor arcade, is more in the Roman High Renaissance manner, perhaps inspired by the publications of Sebastiano Serlio.

In 1541 Trissino took Palladio to Rome to study the ancient monuments. At this time Palladio began a magnificent series of drawings of ancient buildings. The incomplete Palazzo Thiene (commissioned 1542, constructed ca. 1545-1550) in Vicenza is in the style of Giulio Romano, particularly in its heavy rustication of the ground floor and the massive stone blocks superimposed on the window frames of the main story. As Giulio Romano was in Vicenza in 1542, it is possible that he contributed to the design, since Palladio was still designated as a mason in the contract. The grandiose project, never completed, for the Villa Thiene (before 1550) at Quinto was influenced by Palladio's study of ancient Roman sanctuaries and baths. The only completed pavilion has a temple front facade, his first use of a temple front to decorate a villa, which became a hallmark of his style.

For many years the city of Vicenza had been considering how to refurbish its Gothic law court, the Palazzo della Ragione. In 1546 Palladio's project to surround the old building with loggias was approved, and he was commissioned to erect one bay in wood as a model. In 1547 and 1549 Palladio made further trips to Rome. In 1549 he began to construct two superimposed, arcaded loggias around the Palazzo della Ragione (completed 1617), known ever since as the Basilica Palladiana. Each bay of the loggias is composed of an arch flanked by lintels supported by columns. The motif of the arch flanked by lintels, although it was first used by Bramante and was popularized in Serlio's book, has been called in English the Palladian motif since Palladio used it on the Basilica.

Mature Style

Palladio created on the mainland around Venice a magnificent series of villas for the Venetian and Vicenzan nobility. The most renowned is the Villa Capra, or the Rotonda (1550-1551, with later revisions), near Vicenza. It is a simplified, cubelike mass capped by a dome over the central, round salon and has identical temple front porches on the four sides of the block. The absolute symmetry of the design was unusual in Palladian villas; the architect explained that it permitted equal views over the countryside around the hill on which the villa sits.

The city of Vicenza was almost completely rebuilt with edifices after Palladio's designs. The Palazzo Chiericati (now the Museo Civico) is a two-story structure facing on the square with a continuous Doric colonnade on the ground floor after the idea of an ancient Roman forum; the walled and fenestrated central section of the upper floor is flanked by Ionic colonnades. The facade of the Palazzo Iseppo Porto (ca. 1550-1552) is based on Bramante's Palazzo Caprini in Rome, but the plan is Palladio's version of an ancient Roman house with an entrance atrium and a large peristyle, or court, on the central axis behind the building block.

In 1554 Palladio made his last trip to Rome and in the same year published a fine guidebook to the antiquities of Rome, *Le antichità di Roma*. During the next year a group of Vicenzans, including Palladio, founded the Accademia Olimpica for the furthering of arts and sciences. In 1556 Daniele Barbaro, a Venetian humanist, published a commentary on the architectural treatise of the ancient Roman writer Vitruvius for which Palladio made the illustrations. At the same time Palladio designed for Barbaro and his brother at Maser (ca. 1555-1559) one of the loveliest of all villas. The Villa Barbaro (now Volpi) is set into a gentle hillside. The central, two-storied casino with a temple front of Ionic half-columns and pediment is flanked by single-story arcades connecting it to the service buildings, for the villa also served as a farm. In the 16th century the nobility of the Veneto attempted to improve the agricultural productivity of the land, and their villas served as residences during the periods when they supervised the farming.

Palladio's first architecture in the city of Venice was the commencement of the monastery of S. Giorgio Maggiore, whose refectory he completed (1560-1562). This was followed by the church of S. Giorgio Maggiore (1565-1610), which has a basilical plan with apsidal transept arms and a deep choir. The facade (designed 1565, executed 1607-1610), with its temple front on four giant half columns flanked by two half temple fronts on smaller pilasters, is Palladio's solution to the translation of a Christian church design into the classical mode. He applied a similar facade to the older church of S. Francesco della Vigna (ca. 1565). The Palazzo Valmarana (1565-1566) in Vicenza uses giant Corinthian pilasters, except at the ends, to emphasize the planar aspect of the facade adapted to its urban location.

Late Style

Palladio's treatise on architecture, *I quattro libri dell' architettura* (1570), consists of four books. The first is devoted to technical questions and the classical orders, the second to domestic architecture, the third to civic architecture, and the fourth to ecclesiastical architecture. It is illustrated by ancient architecture and the works of Bramante and Palladio himself.

The truncated Loggia del Capitaniato (1571-1572) in Vicenza has giant half columns with an arcaded loggia below. In many of its details this design reveals an unclassical spirit. The short side, however, is modeled on an ancient triumphal arch and commemorates the victory of Lepanto in October 1571, which occurred while the loggia was being executed. As the chief architect of Venice, Palladio designed the festival triumphal arch and the decorations to welcome the entry of King Henry III of France to Venice in July 1574.

To fulfill a vow of salvation from the disastrous plague of 1575-1576 the Venetian Senate commissioned Palladio to build the Church of the Redentore (1576-1592). Perhaps influenced by the Church of the Gesù in Rome, it is a wide basilica with side chapels and a trilobed crossing with deep choir. The facade, approached by monumental stairs, is a more unified version of his earlier church facades. For the Villa Barbaro at Maser he designed a separate chapel, the

Tempietto (1579-1580), modeled on the ancient Roman Pantheon.

Palladio executed a theater, the Teatro Olimpico (1580), in Vicenza for the Accademia Olimpica. Based on the design of an ancient Roman theater, the auditorium is segmental in plan, facing a stage modeled on a Roman *scaenae frons*. The perspective stage scenery in wood and stucco was added by Vincenzo Scamozzi after Palladio's design. On Aug. 19, 1580, Palladio died in Vicenza.

His Influence

Through his treatise Palladio exerted a dominant influence on architecture for over 2 centuries, particularly in northern Europe. There were two major periods of Palladianism in England. In the first half of the 17th century Inigo Jones converted English architecture to the Italianate Renaissance by introducing Palladio's style, seen best in the Banqueting Hall, Whitehall, London, and the Queen's House, Greenwich. The second wave of Palladianism was fostered in the early 18th century by the Earl of Burlington. Palladio's treatise was published in 1715 in an English translation by Giacomo Leoni. American architecture felt the impact in the late 18th and early 19th century, as seen in Thomas Jefferson's Monticello.

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Ricardo Palma

Ricardo Palma (1833-1919) was a Peruvian essayist and short-story writer. He composed a long series of witty and picaresque tradiciones, or historical prose tales, whose plots and incidents were for the most part derived from the rich wealth of Peruvian literature and history.

Ricardo Palma was born in Lima on Feb. 7, 1833, son of a well-to-do family. He grew up amid turbulent political events and reached adolescence as the romantic tradition in Peru was reaching its zenith. At 15 he published his first verses and became the editor of a political and satiric newssheet called *El Diablo* (The Devil). He was educated in a Jesuit school and went on to the University of San Carlos, where his studies were cut short by a 6-year period of voluntary service in the Peruvian navy.

During these years the young writer was composing romantic dramas (which he later repudiated) and poetry. Palma's first book of verse, *Poems,* appeared in 1855. In 1860 a political reversal sent Palma into exile in Chile, from where he returned to Lima, under an amnesty, in 1863. The colorful *tradiciones* he had published in foreign newspapers and magazines had also now appeared in Peru. His reputation was now established and his literary personality clearly defined.

A trip to Europe in 1864-1865 was marked by the publication of two new volumes of verse, *Harmonies* and *Lyre,* in Paris. Palma returned to Lima in 1865 and became involved in political affairs that engaged him in public service until 1876. Yet during this time he continued to amass an excellent personal library and compose out of the history and legend of Peru's past his charming, spicy, always sprightly *tradiciones*. These were collected in separate volumes during his lifetime, the first selection of his *Peruvian Traditions* appearing in 1872 and the next five at irregular intervals over the next decade. These collections form the nucleus of the six-volume edition of the *Complete Peruvian Traditions,* although from 1883 until his death Palma continued to add new sketches to the original volumes and reordered and revised the individual collections.

The War of the Pacific (1879-1883) between Chile and Peru disrupted Palma's life and resulted in the virtual destruction of his own library as well as that housed in the Peruvian National Library. After the war Palma was named director of the National Library, a post he held until his retirement in 1912. He died in Lima on Oct. 6, 1919.

Further Reading

There is no full-length study of Palma in English. Biographical information is in Harriet de Onis's introduction to Palma's *The Knights of the Cape* (trans. 1945). For background on his life and work see Alfred Coester, *The Literary History of Spanish America* (1916; 2d ed. 1928); Arturo Torres-Rioseco, *The Epic of Latin American Literature* (1942); Enrique Anderson Imbert, *Spanish-American Literature: A History* (trans. 1963; rev. ed. 1969); and Jean Franco, *An Introduction to Spanish-American Literature* (1969). □

Alexander Mitchell Palmer

As U.S. attorney general, Alexander Mitchell Palmer (1872-1936) was instrumental in creating the "red scare" of internal Communist subversion after World War I and was responsible for the illegal arrest of thousands of aliens.

Born in Moosehead, Pa., on May 4, 1872, A. Mitchell Palmer graduated *summa cum laude* in 1891 from Swarthmore College. He then read law for 2 years

and became a prominent attorney in Pennsylvania. A moralist and moderate reformer, he was elected to the U.S. Congress as a Democrat in 1908 and again in 1910 and 1912. His personal charm and debating skill, together with his championship of tariff reform, woman's suffrage, and abolition of child labor gave him a considerable reputation. Yet the partisan, dogmatic, and combative qualities which ultimately compromised his career were already evident.

After declining appointment as secretary of war because of his Quaker beliefs, Palmer ran unsuccessfully for the U.S. Senate in 1914. President Woodrow Wilson then named him to a judgeship on the U.S. Court of Claims, but he rejected the appointment because of his unwillingness to abandon active politics. In 1917 Palmer returned to government service as alien property custodian and was soon enveloped in controversy over his partisan appointments and loose construction of the law.

Appointed attorney general in March 1919, Palmer used the office to further his presidential aspirations. He perceived, among other things, that public sentiment was turning against labor, a group he had supported generously in the past. Prompted partly by J. Edgar Hoover, then a division chief in the Department of Justice, Palmer freely issued injunctions against strikers and soon charged striking miners, steelworkers, and railroad workers with promoting economic and social revolution. Meanwhile, influenced partly by the bombing of his own home, and again encouraged by Hoover, he authorized the unconstitutional dragnet arrest of thousands of suspected alien radicals. The action is generally regarded as the most flagrant violation of civil liberties up to that time. By most estimates, the bitter reaction of liberals and organized labor cost him the presidential nomination in 1920.

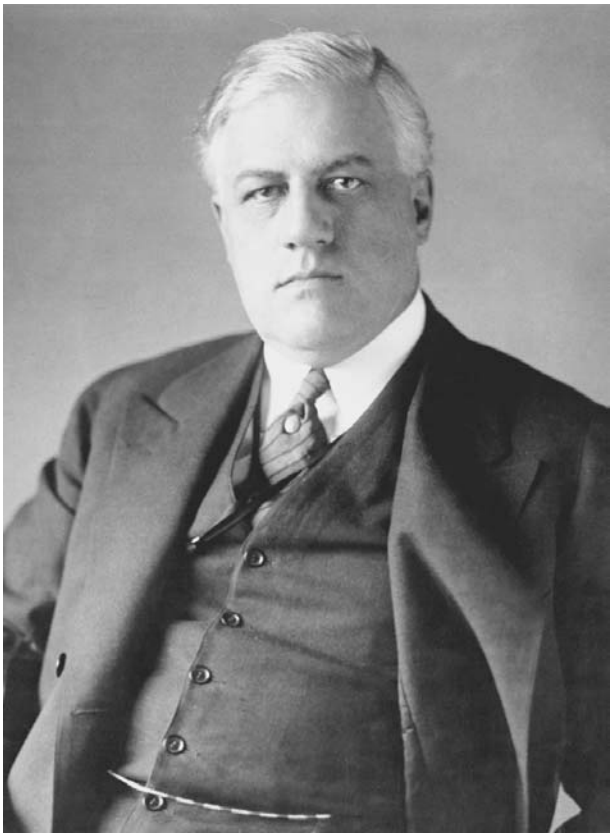

Palmer stayed on in Washington and practiced law. He maintained a peripheral interest in politics through the 1920s, and in 1932 he composed the more conservative sections of the Democratic platform. He died in Washington on May 11, 1936.

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Arnold Daniel Palmer

Arnold Palmer (born 1929) amassed 92 golf championships in professional competition of national or international stature by the end of 1994. Sixty-one of the victories came on the U.S. PGA Tour. He was the first person to make $1 million playing golf.

Golf legend Arnold Palmer displayed unquestionable skill on the course, but even more importantly, he had much charisma. He almost singlehandedly brought golf out of the elite country clubs and into the consciousness of mainstream America. Throughout his career, Palmer attracted legions of fans—known collectively as ''Arnie's Army''—who hung on his every shot, celebrating his successes along with him, and suffering his failures. Even in the twilight of his career, with failures on the links far outnumbering successes, Arnie's Army remained as loyal as ever.

Arnold Palmer was born in Youngstown, Pennsylvania, and grew up in nearby Latrobe, an industrial town not far from Pittsburgh. His family had lived in the area since the early 1800s. Palmer's father, Milfred ''Deacon'' Palmer, worked at the Latrobe Country Club for more than 40 years, working his way up from grounds keeper to teaching pro. ''Deac,'' as he was called, gave Arnold his first set of golf clubs when he was three years old. Arnold learned the fundamentals of the game on Latrobe's nine-hole course, which he would sneak onto at every opportunity. By the time he was eight, he was playing regularly with the older boys who worked as caddies at the course, and he became a caddie himself at the age of 11.

Attended Wake Forest

Palmer starting winning tournaments while he was still in high school. While starring for the Latrobe High School golf team, he lost only one match in four years. He also won three Western Pennsylvania Junior championships and three Western Pennsylvania Amateur titles during his high school days. During his senior year, Palmer met Bud

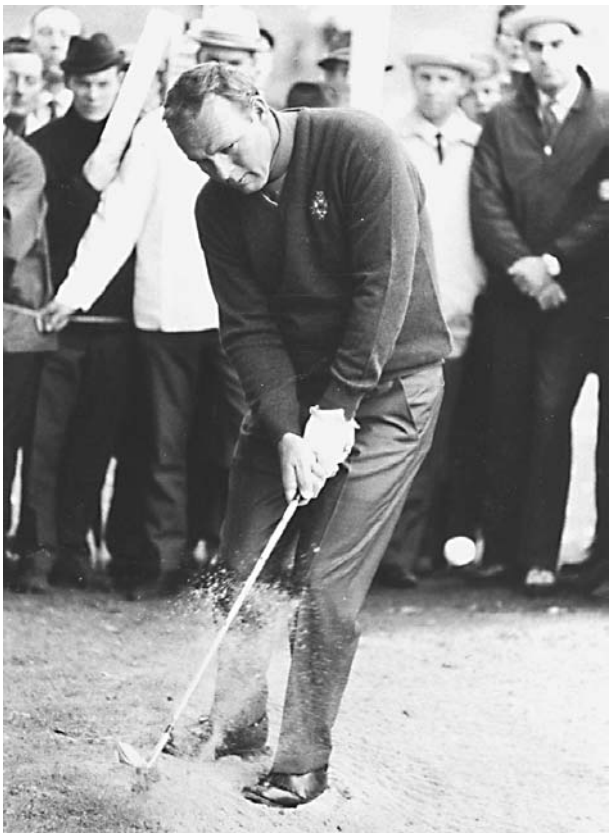

Worsham, whose brother Lew was a professional golfer. At Worsham's urging, Palmer accepted a golf scholarship to Wake Forest College in North Carolina. He enrolled at Wake Forest in 1947, and quickly began winning, or coming close to winning, every amateur and intercollegiate tournament in sight.

During Palmer's senior year in college, his best friend and roommate, Bud Worsham, was killed in a car accident. Shaken by Worsham's death, Palmer left school and joined the Coast Guard, where he served for three years. In 1954 Palmer began selling painting supplies for a Cleveland company to support his participation in amateur golf. His victory in the National Amateur championship that year prompted Palmer to begin contemplating the idea of turning professional, making golf a job rather than an expensive and time-consuming hobby. In November of 1954 he turned pro and signed a sponsorship contract with the Wilson Sporting Goods Company. About a month later, he married Winnie Walzer, whom he had met while playing in an amateur tournament and proposed to three days later.

In 1955 Palmer won his first important professional tournament, the Canadian Open, earning $2,400, his first big golf paycheck. He captured three tournaments the following year, and in 1957 took four more. He earned nearly $28,000 that year, making him the number five money-winner on the tour. Palmer won three tournaments during each of the next two seasons. One of his 1958 victories was the prestigious Masters, a tournament held annually in Augusta, Georgia. 1960 was the pivotal year in Palmer's golf career. Before the 1960 season was over, Arnold Palmer would become a household name, and was well on his way to becoming the most popular golfer ever to play on the professional circuit.

1960 Victories Brought Fame

Two spectacular come-from-behind wins in major tournaments cemented Palmer's reputation as a gambler who was never out of contention. In the 1960 Masters, Palmer birdied the final two holes to steal a certain victory from rival Ken Venturi. At the time, golf was just beginning to receive regular television coverage, and Palmer's good looks, combined with his dramatic performance on the course, instantly made him a national hero. Palmer mounted an even more astonishing comeback in the 1960 U.S. Open in Denver, where he scored a 65 in the final round to win the tournament from seven strokes—and 14 players—out of the lead. His fans began to believe that he was never too far behind to win. Palmer's style was an aggressive one. He hit the ball hard, with an awkward-looking swing that often left him careening off-balance, much to the delight of the weekend hacks in the audience whose own swings it resembled.

Those two stunning 1960 victories, along with seven other wins that year, established Palmer as the golden boy of golf. Tournament victories continued to come in droves over the next few years. Wins in major tournaments included the British Open in 1961 and 1962, and the Masters in 1962 and 1964. His galleries became so big that they became an annoyance to fellow players. His fans would stampede to the next fairway before the other players in his group had finished out the hole. They sometimes went so far as to heckle Palmer's opponents, especially archrival Jack Nicklaus. Each of Palmer's trademark mannerisms utterly mesmerized Arnie's Army—the way he hitched up his sagging pants, pitched his half-smoked cigarettes onto the grass, and grimaced at every missed putt.

Palmer quickly became not only the game's biggest star, but one of the nation's biggest celebrities. Never in the past were ordinary people drawn to a golf champion the way they were to Palmer. He became the most sought after person in the world for product endorsements. As his popularity grew, so did his interests outside of golf. Palmer became an avid pilot, and flew his own private jet to tournaments. He also dabbled in television and movie acting, and produced his own golf show. He became an author as well, churning out a new golf book every few years. As money rolled in from both golf and endorsements, Palmer became the richest athlete in the world, with a financial empire that spanned the golf equipment, clothing, printing, insurance, dry cleaning, and investment industries. His companies had branches in Australia, Japan, and Europe. Including earnings from his various businesses, Palmer's income soared to more than $1 million a year.

Named Athlete of the Decade

Although he continued to win the occasional tournament through the rest of the decade, the 1964 Masters was Palmer's last victory in a major event. Dry periods became more frequent and lasted longer. At times, it seemed as if his

involvement in business was distracting him from golf. He sold several of his businesses off to the Radio Corporation of America (RCA) in the mid-1960s, but kept an active role in managing them. In 1969 Palmer was forced to withdraw from the PGA championship because of a hip injury, leading many people to believe that his brilliant career was at an end. After taking several months off to recuperate, however, he came back to win the last two events of the season. After another lengthy drought that lasted for most of the 1970 season—during which the Associated Press named him Athlete of the Decade—Palmer won the 1971 Bob Hope Desert Classic and three other tournaments that year.

Palmer won a couple of minor PGA titles during the 1970s, but overall his play was erratic. His Army, on the other hand, remained huge and loyal. In 1980 Palmer entered the Senior PGA tour, and enjoyed a bit of a career revival. He won the first Senior tournament he ever entered, the 1980 PGA Seniors championship. He also captured the 1981 United States Golf Association (USGA) Senior Open, and took the PGA Seniors again in 1984. In 1985 Palmer won the Senior Tournament Players Championship by 11 strokes, the largest margin of victory ever produced in that event. His last victory on the Senior tour was the 1988 Crestar Classic.

Palmer continued to play regularly, though inconsistently, in the 1990s. In 1994 he made his final appearance at the U.S. Open, fittingly located in Oakmont, Pennsylvania, just a few miles from his hometown. As Palmer finished his final round, the thunderous ovation of his Army brought him to tears. A similarly emotional scene accompanied his last appearance at the British Open in 1995. Fellow players, who call Palmer ''the King,'' realize that the great sums of money they are paid to play the game they love exist largely because of the efforts and charisma of Arnold Palmer. As current golf star Nick Faldo said during Palmer's farewell performance at the British, ''If there had been no Arnold Palmer in 1960 . . . it might have been a little shed on the beach instead of these salubrious surroundings. You cannot say what the man has done for the game. It's everything.''

Palmer has received countless honors, earning virtually every national award in golf. After his great 1960 season, he won both the Hickock Athlete of the Year and Sports Illustrated's Sportsman of the Year trophies. He is a charter member of the World Golf Hall of Fame, the American Golf Hall of Fame, and the PGA Hall of Fame. He is chairman of the USGA Member Program and served as Honorary National Chairman of the March of Dimes Birth Defects Foundation for 20 years. He played a major role in the fund-raising drive that created the Arnold Palmer Hospital for Children and Women in Orlando. A long-time member of the Board of Directors of Latrobe Area Hospital, he established an annual fund-raising golf event for the institution in 1992.

Arnold Palmer underwent surgery for prostate cancer in January of 1997.

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Nathaniel Brown Palmer

Nathaniel Brown Palmer (1799-1877), American sea captain, sighted the part of the Antarctic Peninsula that came to be known as Palmer Land. In later life he engaged in designing and sailing clipper ships for the China trade.

Nathaniel Palmer was born on Aug. 8, 1799, in Stonington, Conn., the son of a shipyard owner. At the age of 14 he became a seaman on a blockade-runner in the War of 1812. After captaining small coastal vessels, he signed on in 1818 as second mate of a sealing brig that hunted in the newly discovered South Shetland Islands.

In July 1820 Palmer, commanding the 47-foot sloop *Hero,* joined a sealing fleet of five vessels under the command of Benjamin Pendleton. The expedition reached the South Shetlands in November, and Palmer left Deception Island on November 17 to search for seal rookeries that had been seen to the south. He sighted extensive land at 63°S but no seal rookeries. This coastal area was a portion of the Antarctic Peninsula that had been sighted and charted in January 1820 by the British captain Edward Bransfield and had been named Trinity Land. In January 1821 Palmer encountered a Russian exploring expedition and boarded its flagship, the *Vostok*.

Palmer then returned to Stonington, where a new expedition was outfitted; it departed in July 1821 with Palmer commanding the sloop *James Monroe*. Reaching Deception Island in November, he joined British captain George Powell in searching for new sealing grounds. Together they discovered the South Orkney Islands on Dec. 6, 1821. Powell charted them with the name Powell Islands and identified part of the Antarctic Peninsula as Palmer Land.

Palmer spent several years as captain of vessels sailing to the West Indies and South America. In 1829 he again sailed to the Antarctic as part of a Fanning expedition. Two scientists accompanied this expedition. Sealing was poor in the South Shetlands, and his ship returned via the Pacific Ocean, where it was boarded at the Juan Fernández Islands by convicts who forced Palmer to land them in Chile.

In the 1830s Palmer became a packet ship captain and sailed between New York and New Orleans, and New York

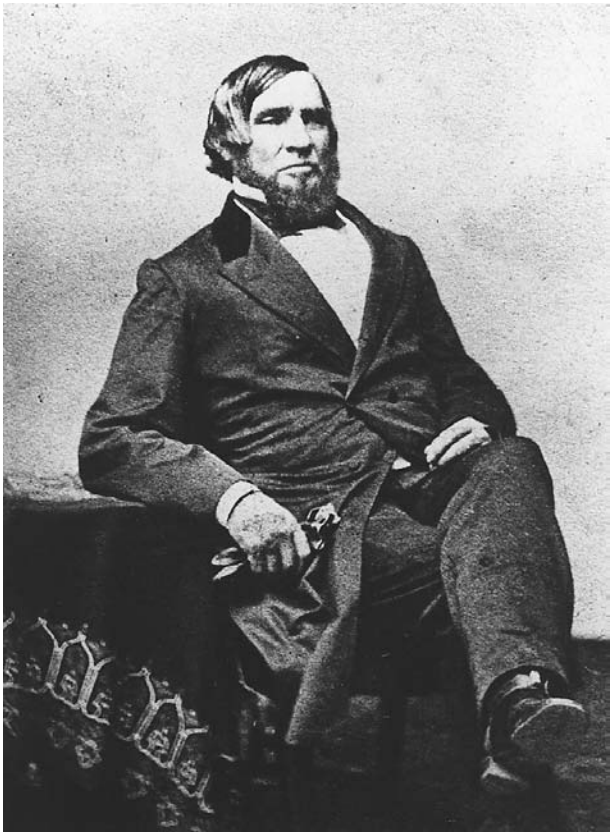

and Liverpool. He grew rich and later became involved in the clipper ship trade with China. He designed the prototype clipper ship, the *Houqua* (completed in 1844), and other true clipper ships, all of which he captained at times. After retirement, he became active in pleasure yachting. He died in San Francisco on June 21, 1877, after returning from an Oriental voyage.

Further Reading

A book-length biography of Palmer is John R. Spears, *Captain Nathaniel Brown Palmer: An Old-time Sailor of the Sea* (1922). An accurate analysis of Palmer's Antarctic discoveries is in Philip I. Mitterling, *America in the Antarctic to 1840* (1959). □

3d Viscount Palmerston

The English statesman Henry John Temple, 3d Viscount Palmerston (1784-1865), was the chief architect of British foreign policy in the mid-19th century. His aggressive diplomatic methods symbolized Britain at the zenith of its power.

In the framework of Victorian politics, Lord Palmerston was a liberal because he worked for the independence of constitutional states on the Continent, but he was restrained in the support of liberal programs in England and opposed reform in Ireland.

Henry John Temple was born on Oct. 20, 1784, at Broadlands, Hampshire. His father was Henry Temple, 2d Viscount Palmerston, and his mother was Mary Dee. When he was 8, he went to the Continent with his parents for an extended stay; in the next 2 years he acquired a knowledge of French and Italian. His formal education was at Harrow, the University of Edinburgh, and St. John's College, Cambridge. He succeeded to an Irish viscountcy in 1802 on the death of his father.

Palmerston began his parliamentary career as a Tory representative for a pocket borough (Newport, Isle of Wight) in 1807. As an Irish peer, he was eligible to sit in the House of Commons, and he was to remain in Parliament for 58 years. He served as a junior lord of the Admiralty from 1807 to 1809 in Lord Portland's ministry. Under Spencer Perceval he became secretary of war and held that position for 19 years (1809-1828). He was much influenced by George Canning and thus became committed to a more liberal foreign policy. In 1829, 2 years after Canning's death, Palmerston left the Tory party and joined the Whigs. It was an opportune move, since the Whigs came to office in 1830 under Lord Grey. Palmerston became foreign secretary in the Grey Cabinet. He held this post until 1841 under Grey and then Lord Melbourne except for the 4 months of Sir Robert Peel's ministry of 1834/1835.

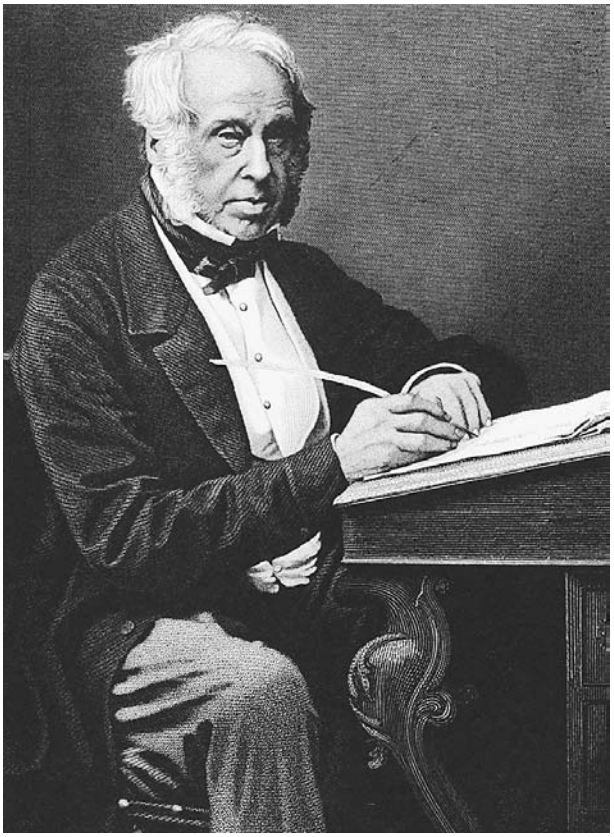

Foreign Policy

Palmerston's conduct of foreign policy was popular with the public but irritated the Queen. His bluntness was unheard of in diplomatic circles, and his candid statements that British interests were paramount were not calculated to win allies. Personally, Palmerston was a colorful figure, a bit of a rake who loved horses and fox hunting and who instinctively disliked France and Russia. His energy, wit, and self-confidence were legendary. In 1839 he married Emily Lamb, sister of Lord Melbourne, and Lord Cowper's widow.

The great diplomatic achievement of the 1830s was the establishment and guarantee of the independence of Belgium in the Treaty of London (1839). It was the masterpiece of Palmerston's long career. He also supported efforts to abolish the international slave trade. Not as praiseworthy was his intervention in China and the resultant Opium War (1840-1842), in which British gunboats forcibly opened five Chinese ports to British trade. Crises in the Near East in 1833 and 1839 brought Palmerston's Russophobia into play and Britain to a position of defending the Ottoman Empire. This policy angered France, which had supported Mohammed Ali and Egypt in 1839, but Palmerston was firm and France gave way.

Foreign policy passed into the hands of Lord Aberdeen (1841-1846) in Peel's second ministry, but Palmerston returned to the Foreign Office in 1846 for another 5 years. It was in these years that he was especially outspoken. ''England,'' he said, ''is one of the greatest powers of the world and her right to have and to express opinions on matters . . . bearing on her interests is unquestionable.'' In a speech he said of Britain: ''We have no eternal allies and no perpetual enemies. Our interests are eternal and those interests it is our duty to follow.'' When Don Pacifico, a Portuguese moneylender but a British subject, brought claims of property damage against the Greek government, Palmerston backed him up with the British fleet. He justified his actions in a lengthy speech in which he stated that a British subject, like a Roman citizen of classical times, could count on protection from his government anywhere in the world. This won him extraordinary popular acclaim, but it did not please the court or some of his colleagues. In 1851, when he congratulated the French ambassador on the coup d'etat of Louis Napoleon before consulting other members of the government, Palmerston was dismissed by the prime minister, Lord John Russell.

Prime Minister

Despite this dismissal Palmerston was on the eve of his greatest triumph. He joined the Aberdeen coalition government as home secretary in 1853 but was catapulted into the prime minister's office in 1855, when the disasters of the Crimean War (1854-1856) demanded vigorous leadership. For the next decade, except for the Tory ministry of 1858-1859, Palmerston remained prime minister. The main actions of the Palmerston Cabinet were in foreign affairs; he was disinclined to further reform at home. The Crimean War was ended with the fall of Sevastopol in 1855 and the Treaty of Paris in 1856. Russia had been humiliated, to Palmerston's satisfaction. In 1858 Palmerston was forced to resign as a result of the Orsini attempt to assassinate Napoleon III. Orsini had organized the details of the plot in London. Palmerston's Conspiracy to Murder Bill—to make the plotting of assassinations by foreign refugees a felony—was defeated. A brief Derby government took office, but in June 1859 Palmerston returned as prime minister.

The Cavour-designed unification of Italy met with Palmerston's approval, although no official British intervention was sanctioned. But he became increasingly suspicious of the French role in Italy and went so far as to raise the specter of a new Napoleonic threat to Britain. The Parliament and the public accepted this view and voted new sums for national defense, but Palmerston's panic conclusion was unsound. His reaction to the American Civil War was similarly unwise. He sympathized with the Confederacy, and his old belligerence came to the surface over the *Trent* affair in 1861, in which a British ship had been stopped by an American warship and two Confederate envoys removed. Palmerston's rage was tempered by his colleagues and by Prince Albert, and British neutrality was preserved.

That Palmerston had lost his former dominance in European affairs was clearly evident in a final clash with Bismarck over Schleswig-Holstein. Palmerston failed to carry through a plan to intervene in behalf of Denmark, and Denmark was soundly beaten by Austria and Prussia in a war in 1864. The younger Bismarck had completely outmaneuvered the old master Palmerston. A year later, on October 18, Palmerston died at Brocket Hall, Hertfordshire.

An Evaluation

Palmerston was not a liberal in the Gladstonian sense of the word. He was too narrow in his outlook. He was a nationalist, a British patriot, and an aristocrat who did not favor the franchise for the working classes. He was the spokesman of the British middle classes, who considered themselves God's chosen people in the prosperous years of early Victorian Britain. Palmerston vigorously opposed what he viewed as the two major threats to the British system: absolutism and republicanism. The British *via media,* or middle way, he felt, would avoid both the danger of despotism and the rule of the mob. Consequently, Palmerston spoke against both absolute monarchs and socialist republicans. He favored those Continental liberal movements that sought to imitate Britain.

It was Palmerston's misfortune that, by the time he became prime minister in 1855, he was 70 years old and out of touch with his times. His physical energy remained, but his attitudes were a generation old. His accomplishments at the Foreign Office, working with a notoriously inadequate staff, over a quarter century were, nevertheless, great. He contributed to the preservation of the balance of power in the long period of relative peace from the Napoleonic Wars to the brief Bismarckian conflicts. It was, of course, a British peace, *Pax Britannica,* and a balance of power preserved by the reality of British naval supremacy.

In the final analysis, though, Palmerston's personality was probably more important than his policies. He overawed the Parliament, the nation, and at times all the courts of Europe with his social charm and daring style.

Further Reading

Two excellent studies of Palmerston are Donald Southgate, *''The Most English Minister . . .'': The Policies and Politics of Palmerston* (1966), and Jasper Ridley, *Lord Palmerston* (1971). Older standard works include Henry Lytton Bulwer, *The Life of Henry John Temple, Viscount Palmerston* (3 vols., 1871-1874); Anthony Evelyn Ashley, *The Life and Correspondence of Henry John Temple, Viscount Palmerston* (2 vols., 1876); and Herbert C. F. Bell, *Lord Palmerston* (2 vols., 1936).

The most thorough discussion of Palmerston's foreign policy is Charles K. Webster, *The Foreign Policy of Palmerston, 1830-1841* (2 vols., 1951). Kingsley Martin, *The Triumph of Lord Palmerston* (1924; rev. ed. 1963), sketches the immediate background of public opinion and the Crimean War. Recommended for general historical background are E.L. Woodward, *The Age of Reform, 1815-1870* (1938; 2d ed. 1962); Asa Briggs, *The Age of Improvement, 1783-1867* (1959); and, for the European background to Palmerston's diplomatic activites, A. J. P. Taylor, *The Struggle for Mastery in Europe, 1848-1918* (1954).

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Vijaya Lakshmi Pandit

Vijaya Lakshmi Pandit (1900-1990) was an Indian diplomat, politician, and a sister of India's first prime-minister, Jawaharlal Nehru. She was active in the Indian freedom movement and held high national and international positions.

Vijaya Lakshmi Pandit was born in Allahabad in what was then the United Provinces (later, Uttar Pradesh) on August 18, 1900, and was given the name Swarup Kumari (''Beautiful Princess'') Nehru. She was the eldest daughter of a distinguished Brahmin lawyer, Motilal Nehru, and eleven years younger than her brother, Jawaharlal. Accustomed to luxury and educated at home and in Switzerland, she was greatly influenced by Mohandas Ghandi and became identified with the struggle for independence. She was imprisoned by the British on three different occasions, in 1932-1933, 1940, and 1942-1943.

In May 1921 she married Ranjit Sitaram Pandit, a foreign-educated barrister from Kathiawar. At that time she changed her name to Vijaya Lakshmi Pandit. The Pandit's had three daughters, including the novelist Nayantara (Pandit) Sehgal. Her husband died on January 14, 1944.

In 1934 Pandit's long career in politics officially began with her election to the Allahabad Municipal Board. In 1936 she was elected to the Assembly of the United Provinces, and in 1937 became minister of local self-government and public health—the first Indian woman ever to become a cabinet minister. Like all Congress party officeholders, she resigned in 1939 to protest against the British government's declaration that India was a participant in World War II. Along with other Congress leaders, she was imprisoned after the Congress' ''Quit India'' Resolution of August 1942.

Forced to reorient her life after her husband's death, Pandit traveled in the United States from late 1944 to early 1946, mainly on a lecture tour. Returning to India in January 1946, she resumed her portfolio as minister of local self-government and public health in the United Provinces. In the fall of 1946 she undertook her first official diplomatic mission as leader of the Indian delegation to the United Nations General Assembly. She also led India's delegations to the General Assembly in 1947, 1948, 1952, 1953, and 1963.

Pandit was elected to India's Constituent Assembly in 1946. Shortly after India's independence in 1947, she joined the foreign service and was appointed India's first ambassador to the Soviet Union. In early 1949 she became ambassador to the United States.

In November 1951 she returned to India to contest successfully for a seat in the Lok Sabha (India's parliament) in the first general elections. In September 1953 she was given the honor of being the first woman and the first Asian to be elected president of the U.N. General Assembly.

For nearly seven years, beginning in December 1954, Pandit served as Indian high commissioner (ambassador) to the United Kingdom, including a tense period in British-Indian relations at the time of the Suez and Hungarian crisis' in 1956. From March 1963 until August 1963 she served as governor of the state of Maharashtra.

Jawaharlal Nehru's death on May 27, 1964 came as a great shock to her. In November, she was elected to the Lok Sabha in a by-election in the Philpur constituency of Uttar Pradesh, which her brother had represented for 17 years. She was re-elected in the fourth general elections in 1967, but resigned the following year for ''personal reasons.''

Furious at Indira Ghandi's (whose maiden name was Nehru) state-of-emergency suspension of democratic processes from 1975 to 1977, she campaigned against her niece. Her efforts resulted in an electoral defeat for Ghandi.

Pandit had not been politically active for several years when she died in Dehru Dun, India on December 1, 1990. On the occasion of her death, President Ramaswami Venkataraman described Pandit as a ''luminous strand in the tapestry of India's freedom struggle. Distinctive in her elegance, courage, and dedication, Mrs. Pandit was an asset to the national movement.''

Further Reading

Pandit's own writings include *So I Became a Minister* (1939); *Prison Days* (1946); a touching essay, ''The Family Bond,'' in Rafiq Zakaria, ed., *A Study of Nehru* (1959); many interviews and articles, and innumerable published speeches. Her daughter, Nayantara (Pandit) Sahgal, presented revealing portraits in *Prison and Chocolate Cake* (1954) and *From Fear Set Free* (1963). There is no good biography of Pandit, but three books by professed admirers are interesting: Anne Guthrie *Madame Ambassador: The Life of Vijaya Lakshmi Pandit* (1962); Vera Brittain *Envoy Extraordinary* (1965); and Robert Hardy Andrews *A Lamp for India: The Story of Madame Pandit* (1967). She is often referred to in books on the Nehrus and in biographies of her brother, Jawaharlal Nehru.

Obituaries for Pandit appear in the *Chicago Tribune* (December 2, 1990) and the *Washington Post* (December 2, 1990). A brief biography of Pandit appears on-line at the A&E Network Biography site located at www.biography.com. □

Leon E. Panetta

Leon E. Panetta (born 1938) served in the House of Representatives for 16 years before President Bill Clinton appointed him director of the Office of Management and Budget in 1993. In July 1994 Panetta moved into the White House as chief of staff to the president.

Leon E. Panetta was born in Monterey, California, on June 28, 1938, to Italian immigrant parents, Carmelo Frank and Cramelina Maria (Prochilo) Panetta. His parents operated a restaurant until 1947, when they sold it and bought a walnut ranch in Carmel Valley. It was there that Leon and his older brother lived as teenagers. He attended grammar school at a Catholic mission school and graduated from Monterey High School in 1956. Panetta then enrolled at the University of Santa Clara. Panetta graduated *magna cum laude* in 1960 and received a law degree three years later from the University of Santa Clara Law School. After graduating from law school, he married Sylvia Marie Varni. She bore him three sons: Christopher, Carmelo, and James. During these years Panetta supported Republican Richard M. Nixon in both his presidential and gubernatorial races (1960 and 1962, respectively).

In 1964 Panetta was commissioned in the United States Army, rising from second lieutenant to captain during his three-year stint. He served first at Fort Benning, Georgia and eventually as chief of operations and planning for the intelligence section at Fort Ord, California. He also acted as legal counsel in court-martial cases. It was during his military service that Panetta became sensitized to the evil consequences of prejudice and racial discrimination.

After his discharge from the Army in 1966, the 28-year-old Panetta became an aide to moderate Republican Thomas H. Kuchel, U.S. senator from California. He helped to draft the open housing bill of 1968. When his boss lost his bid for reelection in 1968, Panetta joined the Nixon transition team on matters relating to the Department of Health, Education and Welfare (HEW). Shortly after, he agreed to serve under Nixon's HEW secretary, Robert Finch, as special assistant for civil rights. Several months after that ap-

pointment Finch promoted Panetta to director of the Office of Civil Rights.

In this position Panetta had responsibility for desegregating the 515 southern school districts that had refused to comply with earlier federal orders to do so. However, Nixon's strategy to establish the South as a Republican stronghold worked against Panetta's efforts to enforce the Civil Rights Act of 1964 and led to his forced resignation on February 17, 1970. Disturbed by Panetta's departure, 125 HEW civil rights personnel signed a petition protesting the Nixon administration's actions.

On May 26, 1970, he joined New York City mayor John V. Lindsay as an executive assistant for intergovernmental relations. After serving in that position for five months, Panetta returned to Monterey, where he established the law firm Panetta, Thompson and Panetta. Now as a declared Democrat, Panetta served for six years as counsel for the National Association for the Advancement of Colored People (starting in 1971) and became a member of the Monterey County Democratic Central Committee between 1972 and 1974.

In 1976 he won the Democratic nomination for the 16th (now the 17th) Congressional District and defeated Republican incumbent Burt I. Talcott, receiving 53 percent of the vote. This victory began a 16-year tenure in the House of Representatives, where he won reelection every time by at least 61 percent of the vote. In Congress he developed a reputation as a fiscal conservative, often willing to side with Republicans in decreasing spending on domestic policies. Yet he supported abortion rights and the Equal Rights Amendment for women. In foreign affairs Panetta consistently opposed defense and foreign policy initiatives promoted by President Ronald Reagan, especially financial aid to the Contra rebels in Nicaragua. He also voted against authorizing President George Bush to use armed force to expel Iraqi troops from Kuwait.

During his service in Congress the soft-spoken Californian earned the respect of both Republican and Democratic colleagues for his command of budgetary details, his honesty, and his willingness to forgo politically popular decisions to achieve long-term goals. After serving on the House Budget Committee since 1978, Panetta became chair of that important committee in 1989 and emerged as a key player in the budget negotiations with the Bush administration.

Panetta's constant call for spending constraints differentiated him from most Democrats. His deep knowledge of financial matters, as well as his political courage and unsparing realism, help explain why President Bill Clinton nominated Panetta for director of the Office of Management and Budget (OMB). At the confirmation hearing in January 1993, Panetta stressed that he would make reducing the federal deficit his top priority. The Senate confirmed him on January 21, 1993. In 1993 he was given the Peter Burnett Award for Distinguished Public Service.

As head of OMB Panetta helped the Clinton administration pass the hard-fought budget bill of 1993 (it passed the House by one vote) and the easily passed budget bill of 1994. In July of 1994 Panetta was appointed chief of staff to President Clinton. He served in this position for the next two and one half years, helping to bring order and discipline to the Clinton White House. In November 1996, Panetta announced his resignation as chief of staff. He will be remembered for his many years of service in Congress as well as his integral role in federal budget negotiations.

Further Reading

No biography exists for Panetta, but a book he wrote with Peter Gall, *Bring Us Together: The Nixon Team and the Civil Rights Record* (n.d.), provides material on his conflict with Nixon during his tenure as director of the Office of Civil Rights. □

Emmeline Pankhurst

The English reformer Emmeline Pankhurst (1858-1928) led the movement for women's suffrage in Great Britain, in the process developing agitational tactics still controversial and consequential.

Emmeline Pankhurst was born Emmeline Goulden in Manchester on July 4, 1858. At the age of 14 she accompanied her mother to a women's suffrage meeting. The next few years Emmeline spent in Paris attending school. After her return she married Richard Pankhurst, a barrister and an activist in radical causes, especially in women's suffrage. He died in 1898, leaving her with four children, including daughters Christabel (1880-1958) and Sylvia (1882-1960).

Pankhurst had briefly joined the Fabian Society and then had joined the Independent Labour party. She had held local offices as a Poor Law guardian, as a school board member, and as a paid registrar of births and deaths. In all these experiences she had observed the inferior position of women and their legal and social oppression by men. She concluded that only political rights for women would emancipate women and reform society at large.

In 1903 Pankhurst and Christabel formed the Women's Social and Political Union (WSPU). From its founding, the WSPU held certain policies: Its membership was exclusively female; it was independent of all political parties; it concentrated exclusively on the suffrage issue; and it distrusted all promises and demanded immediate parliamentary action. Another policy, developed in the next few years, was tactical militancy in harassing the Liberals, the political party with the greatest number of sympathizers and after 1905 the party in power, in order to force it to adopt women's suffrage as a party measure.

Pankhurst soon discovered that processions to the Houses of Parliament and hecklings and disruptions of election meetings produced police countermeasures and thus newspaper publicity favorable to her cause. The history of the movement recorded her mounting frustration with Prime Minister Herbert H. Asquith's personal resistance to votes for women and his consequent delaying tactics in Parliament.

Emmeline Pankhurst (center)

In 1908 Pankhurst declared that the suffragettes would either convert the ministry by force or see ''the Government themselves destroyed.'' Soon the WSPU surpassed all other dissident movements, if not in rhetoric, in its violence and in its disruption of public life. The suffragettes organized campaigns of window smashing in central London, burned letters in postboxes, defaced paintings, and burned unoccupied buildings. Pankhurst called this escalation ''guerrilla warfare'' against property ''to make England and every department of English life insecure and unsafe.'' She stopped short only of endangering human life.

The ministry responded with arrests and imprisonment, of Pankhurst herself for the first time in 1908. The women prisoners then began hunger strikes, which the officials met with brutal forms of forced feeding. In 1913 the ''Cat and Mouse'' Act allowed the release of fasting prisoners and their rearrest when they had recovered; under these terms Mrs. Pankhurst served only 30 days (of a 3-year sentence) during a calendar year.

Historians have asserted that by 1914 violence had become an end in itself for the WSPU, although Pankhurst always declared it temporary and historically and politically validated. After 1912 Christabel Pankhurst, who had taken sanctuary in Paris, directed the strategy. Yet the movement's objectives, as distinct from its tactics, had become less radical. It accepted a ''Conciliation Bill,'' which excluded working-class women from the vote and which opposed as impractical the introduction of genuinely universal suffrage. Finally, after Sylvia Pankhurst's expulsion from the movement, on grounds of her socialism and organizational activity among the lower classes, the ministry made her a formal promise of government support. Because of the outbreak of World War I, the pledge could not be redeemed until 1918, when most women over 30 years of age were enfranchised. Later, the Representation Act of 1928 gave women the vote on the same basis as men. Emmeline Pankhurst, who had played little part in the movement after 1914, died on June 14, 1928.

Further Reading

Emmeline Pankhurst's autobiographical account, *My Own Story* (1914), must be read with special caution because of its omissions and rationalizations. Two primary accounts were written by her daughter, Estelle Sylvia Pankhurst: *The Suffragette Movement* (1931) and *The Life of Emmeline Pankhurst* (1935). Another primary account is in Millicent G. Fawcett, *The Women's Victory and After* (1914). A brilliant and lively treatment of the Pankhursts by means of social and psychological analysis is in George Dangerfield, *The Strange Death of Liberal England* (1935). Robert C.K. Ensor, *England, 1870-1914* (1936), is a general history of the period which includes a critical account of the movement. □

Pan Ku

Pan Ku (32-92) was a Chinese historian and man of letters. His name is mainly associated with the *Han-shu,* the standard history of the Western Han period.

At the beginning of the Eastern Han dynasty (25-100) there existed no full historical account of the preceding century, as the *Shih-chi,* which had been compiled by Ssu-ma Ch'ien, ended its record at about 90 B.C. Pan Piao (died A.D. 54), father of Pan Ku attempted to repair this deficiency by continuing the *Shih-chi* 's account to cover those years.

While trying to improve and complete his father's work, Pan Ku was imprisoned on a charge of falsification of the record, but he was later released at the personal order of the Emperor and ordered to finish his work. However, by the time of his death in 92 Pan had not been able to do so; his sister, Pan Chao, was ordered to take responsibility for the task, and the imperial archives were put at her disposal. The process of compiling the history may thus have been protracted over a period of 80 years.

Comparison of Histories

There are several differences in principle between the *Shih-chi* and the *Han-shu,* although both works take as their main theme the history of the Han dynasty. While the *Shih-chi* was compiled as a private venture, the *Han-shu,* though starting likewise as a matter of personal initiative, was finally completed under the patronage of the government. This change set a precedent whereby, from the 7th century

onward, Chinese imperial governments regularly assumed responsibility for the compilation of histories as a task which devolved on the state.

In compiling the *Shih-chi,* Ssu-ma Ch'ien had incorporated material on the history of mankind prior to the Han period, whereas the *Han-shu* is, on the whole, restricted to that dynastic period only. For this reason, in place of the five groups in which the chapters of the *Shih-chi* are divided, four suffice for the *Han-shu,* whose 100 chapters are set out as imperial annals, tables, treatises, and biographies.

Although much of the material is identical in these two histories, it cannot be known for certain whether Pan Ku utilized the text of the *Shih-chi* or drew on the original documents on which that work had been based. Stylistically the compilers of the *Han-shu* preferred to retain the archaic expressions of their sources rather than introduce simplifications in the way that was sometimes done in the *Shih-chi.*

While the material that is included uniquely in the *Han-shu* is mostly concerned with the 1st century B.C., some of the information given in respect of those years, for instance, the figures for the population of China in A.D. 1-2 or the list of titles of the books collected in the imperial library, bears a significance of much wider proportions within the whole context of Chinese history.

Other Writings

Pan Ku also wrote other compositions. These included at least one *fu,* a type of rhymed prose that had been developed during the Han dynasty. He also compiled an account of a conference held at court in 79. This was the second occasion that a Chinese emperor had convened a formal meeting of scholars to discuss problems which concerned the authenticity and interpretation of certain versions of early Chinese canonical writings.

Pan Ku's account of the discussions is entitled, in brief, the *Po hu t'ung,* or White Tiger Debate, named after the hall where the meetings were held. The account may be generally accepted as being representative of the discussions which took place and throws considerable light on the intellectual controversies and developments of the 1st century A.D.

The 43 chapters range over a wide variety of subjects, such as cosmology, the workings of heaven and earth, human nature, the relationships between man and his neighbor and the behavior appropriate for certain situations, religious cults and observances, the Five Elements, divination, and the ranks and titles used in the protocol and institutions of state. These matters are discussed in the light of precedent evolved before the Han dynasty and the authority of texts of a similarly early origin.

Further Reading

Critical translations of the 12 chapters of imperial annals and one other chapter were made by Homer H. Dubs, *The History of the Former Han Dynasty* (3 vols., 1938-1955). For annotated editions of two of the treatises see *Food and Money in Ancient China,* edited and translated by Nancy Lee Swann (1950), and A. F. P. Hulsewé, *Remnants of Han Law* (1955). The standard work on the *Po hu t'ung* is Pan Ku's *Po Hu T'ung: The Comprehensive Discussions in the White Tiger Hall,* edited and translated by Tjan Tjoe Som (2 vols., 1949-1952). Ernest Richard Hughes, *Two Chinese Poets: Vignettes of Han Life and Thought* (1960), contains a brief biography of Pan Ku and an appraisal of his work. For background information consult Charles S. Gardner, *Chinese Traditional Historiography* (1938). □

Wolfhart Pannenberg

While teaching that nothing less than the whole of reality is the proper horizon of theology, Wolfhart Pannenberg (born 1928) insisted that the resurrection of Jesus provides the best key for understanding that reality. His broad interests and creativity distinguished him as one of Germany's most important Protestant theologians of the 20th century.

Wolfhart Pannenberg was born in 1928 in the city of Stettin (today part of Poland). Growing up during the Nazi era, he was pressed into military service during the final days of the Third Reich—an experience which helps account for his wariness of all ideological and political promises. His interest in religion developed after the war as the result of study and reflection during his university days, first at Berlin, then at Gottingen, Basel, and Heidelberg, where he received his doctorate in 1953, writing on the idea of predestination in the thought of Duns Scotus. In 1958 he was appointed professor of systematic theology at Wuppertal, a theological seminary of the Confessing Church. Important university positions followed, first at Mainz (1961) and then at Munich (1968).

Pannenberg insisted that it was rational reflection that led him to Christian faith. He believed that faith should be based, not upon feeling or supposed authority, but upon what is known, most reasonable, or most probable. There is such a thing as revelation through which God becomes known, but revelation is not something selected for a few chosen people or even for a chosen nation. Rather, as G. W. F. Hegel suggested at the dawn of the 19th century, God is revealed through history (or reality) as a whole, and God's revelation can be recognized and understood by reason. Of course, no human being actually knows the whole of history, being limited by time and space. Furthermore, history is not yet complete, and therefore cannot be completely understood. But it is possible for reason to discern in the life, the death, and (especially) the resurrection of Jesus a key to the meaning and an anticipation of the goal of universal history. Pannenberg believed, as Reinhold Niebuhr once argued, that Christianity can be shown to be empirically superior to all alternative interpretations of the meaning of life and history.

One must not, however, begin with supernatural doctrines about the person and work of Jesus—that he was the incarnate Son of God, the Second Person of the Trinity, or the Divine Logos. Rather, this traditional Christology ''from above'' must be replaced with the conclusions that result

from established methods of historical scholarship, or Christology ''from below.'' It is only when one studies the New Testament with such utter honesty that the event of Jesus' resurrection becomes acknowledged as objective historical fact, thereby confirming the high Christology of the New Testament that Jesus was ''descended from David according to the flesh,'' but was ''designated Son of God . . . by his resurrection from the dead'' (Romans 1:4).

The significance of that fact becomes clear when we ask about the meaning of our own lives. Death would seem to cancel any meaning to life. The promise of a future earthly utopia, so popular among Marxists, leaves past generations out of any participation in the final fulfillment. But the New Testament understands the resurrection of Jesus to be an anticipation of the end and goal of history, the first fruit of a larger harvest, which will be the general resurrection of the dead. Then, as written words only have meaning in relation to a sentence, and as sentences find their meaning in relation to a book, so too the lives of individuals and the history of nations will fulfill their meaning in this transcendent solution, the general resurrection, judgment, and the life everlasting. New Testament eschatology in general, and especially the ''Kingdom of God'' which Jesus proclaimed, is this retroactive power of a future fulfillment to bring to completion the fragmentary character of life as we know it. In Jesus there pre-occurred what will finally occur for all of us—the consummation of personal life in the eschatological future.

Pannenberg was a brilliant and creative intellect, interested in the broad spectrum of academic knowledge. His thought was far too complex to be easily categorized. In the mid-1960s he was often cited as a leading proponent of the ''theology of hope'' because of his interest in the future. But Pannenberg disassociated himself from most proponents of that school, both because they were too dependent upon the philosophy of Ernst Bloch rather than on the resurrection of Jesus and because they were too easily deceived by the premature and idolatrous promises of socialism.

These judgments would seem to mark Pannenberg as a conservative. But consider that he bases his faith in the resurrection not upon the authority of the Bible or of the church but upon its demonstrability to rational investigation. Furthermore, he considered authentic religion to be a response to reality as a whole, including world religions, not just parochial and institutional Christianity. Therefore, Pannenberg argues, the proper home for theology is not the institutional church but the university, where the theologian's propositions must be defended and corrected, not just asserted. The church, however, *is* the home of spirituality and community, where both depend upon the Eucharist—received not as a church supper (owned by an institution), but as the Lord's Supper (transcending all denominational boundaries) and anticipating God's plan for the fullness of time to ''unite all things'' (Ephesians 1:10).

Pannenberg married Hilke Shütte in 1954. He has served as a professor of theology at the University of Heidelberg, Kirchiliche Hochschule Wuppertal, University of Mainz, and the University of Munich. He has had visiting professorships at the University of Chicago, Harvard University, and the Claremont School of Theology. He became the head of the Institute of Ecumenical Theology, Munich, in 1967. Pannenberg has also received honorary doctorates in theology from universities around the world.

Pannenberg's translated works include *What is Man?* (1962); *Jesus: God and Man* (1968); *Revelation as History* (1969); *Theology and the Kingdom of God* (1969); *Basic Questions in Theology, Vol. I* (1970); *Basic Questions in Theology, Vol. II* (1971); *The Apostle's Creed* (1972); *Theology and the Philosophy of Science* (1976); *Human Nature, Election and History* (1977); *Anthropology in Theological Perspective* (1985); *The Theology of Wolfhart Pannenberg: Twelve American Critiques, with an Autobiographical Essay and Response* (1988); *Christianity in a Secularized World* (1989); *Metaphysics and the Idea of God* (1990); *Systematic Theology, Volume I* (1991); *An Introduction to Systematic Theology* (1993); *Toward a Theology of Nature: Essays on Science and Faith* (1993); and *Systematic Theology, Volume II* (1995). Pannenberg has also served as an Erasmus Lecturer and contributor to theology journals.

Further Reading

For Pannenberg's views on Christian political involvement see his *Ethics* (1981). And, for his appreciation of the role of institutional Christianity, see *The Church* (1983). For early evaluative studies see E. Frank Tupper, *The Theology of Wolfhart Pannenberg* (1973), and Don H. Olive, *Wolfhart Pannenberg* (1973). Also see *Contemporary Authors* (1995); and *The International Who's Who* (1993). □

Andreas Papandreou

Founder of the Panhellenic Socialist Party (PASOK), Andreas Papandreou (1919-1996) is credited with introducing a socialist dimension into Greek politics, first as the leader of the opposition and then as prime minister of Greece.

Andreas Papandreou was undoubtedly one of the most controversial political figures of 20th-century Greece. His father, George Papandreou, was known as the ''grand old man'' of Greek politics. Andreas made his entry into Greek politics through his father who, as head of the Center Union Party, served as prime minister of the country in 1964.

Papandreou was born on February 5, 1919, on the island of Chios. He began his studies as a law student at the University of Athens in 1936. Papandreou displayed an early interest in politics, championing progressive ideas that got him into difficulties with the Metaxas dictatorship. He was arrested and tortured, and after his release left Greece to continue his education in the United States. Papandreou received his Ph.D. in economics from Harvard University in 1943. For the next two decades he made his home in the US, where he held various posts as lecturer and professor of economics at several universities, among them Harvard, Minnesota, Northwestern, and the University of California

at Berkeley, where he was dean of faculty from 1956 to 1959.

His experiences with the Metaxas dictatorship in Greece, his progressive or leftist leanings, and his American experience gave Papandreou the dubious distinction of being branded by his political opponents as both a tool of the Kremlin and as an agent of the CIA. These ill-founded allegations contributed to the controversial profile of Andreas Papandreou as he became more involved in Greek politics in the 1960s.

Papandreou's controversial behavior was often exaggerated by those who interpret politics or policy entirely in terms of public statements. Still, his presence in Greek politics brought with it a critical attitude toward United States policy, especially the status of American bases in the country; a reserved attitude toward the European Union; a toughening of his position toward Turkey over the Cyprus issue; a policy of rapprochement toward the (former) Soviet Union; an open-arms' policy toward third world countries; and above all the introduction of socialism as a potentially viable political and economic system for Greece. With the exception of the latter, many of his policies had in fact been initiated by his predecessor, and careful analysis points to remarkably few radical departures despite alarming reports to the contrary. Even Papandreou's ''socialism'' deserved careful study.

Scholar and Politician

Papandreou was an impressive synthesis of a scholar-statesman. He was articulate and possessed a sharp, analytical mind that served him well in both professions. A prolific writer, he was the author of several scholarly and political monographs and contributed to scores of collaborative volumes, scholarly journals, and encyclopedias. He wrote in both Greek and English and many of his works were translated into Italian, Spanish, French, and Scandinavian languages.

This wide range of interests can be ascertained by a look at his major publications: *A Test of Stochastic Theory of Choice* (1957); *The Course of Economic Thought* (1960); *Planning Resource Allocation for Economic Development* (1962); ''Theory Construction and Empirical Meaning in Economics,'' *American Economic Review* (May 1963); *Fundamentals of Model Construction in Macroeconomics* (1962); *A Strategy for Greek Economic Development* (1962); *An Introduction to Social Science: Personality, Work, Community,* with A. Naftalin, B. Nelson, M. Sibley, D. Calhoun (1953, revised editions 1957, 1961); *Competition and its Regulation,* with J. T. Wheeler (1954); *Economics as a Science* (1958); *Democracy at Gunpoint* (1970); ''Greece: Neocolonialism and Revolution,'' *Monthly Review* (December 1972); ''The Multinational Corporation,'' *The Canadian Forum* (March 1973); ''Multinational Corporations and Empire,'' *Social Praxis* (1973); and ''Greece: The November Uprising,'' *Monthly Review* (February 1974).

It was Papandreou's activities as an economist that first involved him in earnest in Greek politics. In 1959 he left the University of California at Berkeley to return to Greece on an economic development research assignment. In 1961 he was appointed chairman of the board and director general of the Center for Economic Research in Athens, while serving as an adviser to the Bank of Greece (1961-1962).

Papandreou's political career began in 1962 with his election as deputy for Achaia in the Center Union Party, led by his father. After the national victory of the Center Union in 1964, he was appointed to the post of minister to the prime minister and later deputy minister of coordination. These activities were cut off by the military coup of April 21, 1967. As was expected, Papandreou was arrested by the colonels who headed the new regime. His release the following year was partly the result of a campaign mounted by many of his colleagues, fellow scholars, and political friends outside Greece.

After his release he first went to Sweden where he became professor of economics at Stockholm University (1968-1969) and from there to Canada where he taught at York University in Toronto. During one of his first appearances on American television, Papandreou said that his release was a major mistake of the colonels and that some day he was going to return to active politics in Greece. Indeed, during the colonels' regime he led an active anti-junta movement in Europe and the United States known as PAK (Panhellenic Liberation Movement) that was decidedly anti-colonel and critical of any nation which helped the colonels stay in power. PAK remained active until July 1974, when the dictatorship fell.

From Opposition Leader to Prime Minister

Papandreou returned to Greece in September 1974 and organized the Panhellenic Socialist Movement (PASOK), of which he became chairman. In the next election, held in November 1974, PASOK obtained 15 seats in Parliament, winning 13.5 percent of the vote. That was only the beginning. Capitalizing on his experiences outside Greece, Papandreou organized PASOK as a socialistic political party, the first in Greece's history. The result was impressive. By the following elections (November 1977) PASOK doubled its vote percentage and became the main opposition party in Parliament with 93 seats. As leader of the opposition, Papandreou began a barrage of criticism of the New Democracy Party by insisting that a more fundamental change in Greece's domestic and foreign policy was needed. Indeed in the elections of October 18, 1981, Papandreou campaigned with the slogan *Allaghi* (change), which led to PASOK's triumph with 48 percent of the vote and 173 seats in Parliament. In the PASOK-dominated government sworn in on October 21, 1981, Andreas Papandreou became prime minister, assuming as well the portfolio of the ministry of defense.

Papandreou's victory was received as a breath of fresh air, and the confidence in his leadership was not different from that inspired by John F. Kennedy in the United States 20 years earlier. With his American wife Margaret Chadd and their four children, Papandreou proceeded to leave his mark on the Greek political scene. The emphasis was decidedly socialistic, although many foreign observers wondered whether Greek socialism was going to follow a Western European model—mainly, honoring civil liberties and democratic processes as guaranteed by the constitution of 1974—or a third world model of socialism which could move the country in the direction of a single party state. Partly because of the interest of Papandreou's wife Margaret, PASOK actively championed women's rights, and on several issues PASOK policy widened the separation between church and state. Understandably, the Papandreou experiment faced formidable difficulties, the most serious being inflation, continuous devaluation of the drachma, and hesitation of foreign investors to take their chances with a country in ''socialist transition.''

The domestic policy was tied to Greece's foreign policy, especially its anti-NATO or anti-American stance automatically associated with Papandreou's general policy. Many called him ''NATO's bad boy,'' who was going to get rid of the American bases or at least have them renegotiated with terms more advantageous to Greece. Part of the change that Papandreou sought from the beginning was a change in the attitude of the great powers, especially the United States, who seemed to take the Greeks for granted. It was his way of searching for national dignity.

Papandreou's troubles with the Western alliance stemmed from Greece's troubles with Turkey over the Cyprus issue and with the economic and military aid extended to both Greece and Turkey by the United States. These tensions had their impact on the Greek economy and politics and account partly for the loss of some of PASOK's power in the June 2, 1985 elections and in the municipal elections the following year. Papandreou then became more conciliatory toward the West, even toning-down his rhetoric. In fact, his moderate policies left some socialists a bit disillusioned, whereas his former critics began to appreciate his stabilizing role positioned between East and West and his attempts to attract foreign investors to Greece.

One of the distinctive features of Papandreou's foreign policy was his emphasis on dètente, peace, and international cooperation. He advocated nuclear free zones in the Balkans and in northern Europe, as well as a nuclear free corridor in central Europe. But probably his most important move was with the ''Initiative of the Six''—Greece, India, Argentina, Mexico, Tanzania, and Sweden—which urged the leaders of the superpowers to put an immediate halt to all nuclear weapon tests. The ''Initiative of the Six'' won the international peace prize of the Beyond War Foundation. On a personal level, Papandreou received honorary doctor degrees from York University (Canada), Humbold University (Berlin), and Cracow University (Poland).

In 1988 Papandreou underwent successful open heart surgery in London. He began campaigning for his third term as prime minister with his young mistress, Diamitra Liania. He divorced his wife Margaret and declared Diamitra as the new first lady of Greece. Shortly thereafter, Papandreou was accused of helping to embezzle hundreds of millions of dollars by ordering state corporations to transfer their holdings to the Bank of Crete, where the interest was allegedly used to benefit the Socialist party. The combination of the bank corruption scandal, his public extramarital affair, and Greece's economic downturn caused Papandreou to lose favor with his citizens; he lost the election to the New Democratics.

In 1992 Papandreou was cleared of all connections to the Crete Bank financial scandal, whereupon he called for immediate general elections with the charge that the New Democratics' 1990 victory was achieved as the result of false accusations. Papandreou returned to power as prime minister in 1993 with the promise to bring stability and economic development to Greece.

In January 1996, after being hospitalized for two months for heart and lung problems, Papandreou resigned from office stating that the country could not be ''incapacitated'' by his illness. He ordered the Socialist party to immediately proceed to elect a new prime minister. He was succeeded by Costas Simitis, former industry minister. Papandreou died on June 23, 1996 of heart complications at his home in Greece. Papandreou was survived by his wife Diamitra, and his four children.

Further Reading

There is no biography or monographic study of this charismatic and controversial figure. Much information about his ideas and political activities may be gathered from Papandreou's own book *Democracy at Gunpoint* (1970), which is largely autobiographical. Also useful for the 1950s and 1960s is Keith Legg, *Politics in Modern Greece* (1969) and for the later period Richard Clogg, editor, *Greece in the 1980s* (1983). Two more recent studies are Roy C. Macridis, *Greek Politics at a Crossroads—What Kind of Socialism* (1984) and Zafiris

Tzannatos, editor, *Socialism in Greece* (1986). Finally, the following studies shed considerable light on Greece and Papandreou: Guillermo O'Donnell, Philippe G. Schmitter, and Laurence Whitehead, editors, *Transitions from Authoritarian Rule. Southern Europe* (1986); Jed C. Snyder, *Defending the Fringe. NATO, the Mediterranean, and the Persian Gulf* (1987); Frances Nicholson and Roger East, *From Six to Twelve: the Enlargement of the European Communities* (1987); and Richard Pomfret, *Mediterranean Policy of the European Community. A Study of Discrimination of Trade* (1986). Also see the Websites http://www.gaepis.org/bnews/reuters1.html and http://www.cnn.com/WORLD/9606/22/papandreou/. □

Louis-Joseph Papineau

Louis-Joseph Papineau (1786-1871) was a French-Canadian radical political leader. He played a major role in the events leading to the Rebellion of 1837 in Lower Canada, although he took no part in the rebellion itself.

Louis-Joseph Papineau was born on Oct. 7, 1786, in Montreal. He was educated at the Seminary of Quebec and then read law. In 1809 he was elected to the Legislative Assembly of Lower Canada for the country of Kent; in 1814 he won the right to represent the Riding of Montreal West in the Assembly. He was appointed Speaker of the Assembly in 1815 and occupied that important office almost continuously until 1837.

Papineau quickly became the recognized leader of the *patriotes,* the French-Canadian reformers, and his political strength was such that in 1820 the governor, Lord Dalhousie, sought to gain his support by offering Papineau a seat on the Executive Council. Papineau accepted and then resigned almost immediately when he found that he could not influence policy. He came increasingly to dislike the control that the British government exercised over the political life of the colony.

Papineau continued to agitate during the 1830s for various reform measures, including Assembly control of crown revenues and an elective legislative council. From 1835 to 1837 he managed to block many bills in the Assembly having to do with the granting of money to the executive. In March 1837 the British government ordered the governor, Lord Gosford, to pay the expenses of government from crown funds. Papineau was incensed.

On Oct. 23, 1837, a meeting of *patriotes* was held at St. Charles, during the course of which armed rebellion was advocated. Warrants were issued for the arrest of Papineau and others on charges of high treason. Papineau fled into the United States and watched the progress of the rebellion from that sanctuary.

In 1839 Papineau went to Paris and remained there until the general amnesty of 1847 allowed him to return. He was elected to the Legislative Assembly of the United Province of Canada in 1848 and remained a member until 1854,

when he retired to private life. But other politicians, notably Louis-Hippolyte Lafontaine, had superseded him during his enforced absence, and Papineau never regained his ascendancy in the political life of the colony. He died on Sept. 23, 1871.

Further Reading

A good biography of Papineau is Alfred D. DeCelles, *Papineau; Cartier* (1904), in ''The Makers of Modern Canada Series.'' It was slightly revised and appeared at the end of volume 5 of ''The Makers of Modern Canada Series'' anniversary edition in 1926. A more recent short study is Fernand Ouellet, *Louis-Joseph Papineau: A Divided Soul* (1960; trans. 1961). See also the interesting studies of Papineau in Mason Wade, *The French Canadians, 1760-1967* (1955; 2 vols., rev. ed. 1968), and Jacques Monet, *The Last Cannon Shot: A Study of French-Canadian Nationalism, 1837-1850* (1969). □

Philippus Aureolus Paracelsus

The Swiss doctor and alchemist Philippus Aureolus Paracelsus (1493-1541) is noted for opposing Galen's medical theories and for founding medical chemistry.

The real name of Philippus Aureolus Paracelsus was Theophrastus Bombastus von Hohenheim. He was born in Einsiedeln. His father instructed him in Latin, botany, chemistry, and the history of religion. When Theophrastus was 9, his father was appointed town physician at Villach, and the boy attended the mining school there. For his secondary education he went to Basel. Through visits to Italy he learned of classical medical theory; after studies in the faculty of arts at the University of Vienna, he went back to Italy, receiving his doctorate in medicine from the University of Ferrara in 1515. During this Ferrara period he took the name Paracelsus.

Paracelsus resumed his study of metals briefly at Schwatz in the Tirol and then began a series of travels that lasted, almost without exception, to the end of his life. He served as an army physician in Denmark from 1518 to 1521, and the following year he joined the Venetian military forces. By 1526 Paracelsus had settled at Tübingen and gathered around him a small group of students. Later that year he was on the road again, this time to Strassburg, where he bought his citizenship and apparently intended to settle down.

During all these travels, Paracelsus was spreading the anti-Aristotelian position that the four elements (earth, air, fire, and water) were composed of primary principles: a fire-producing principle (sulfur), a principle of liquidity (mercury), and a principle of solidity (salt). From a medical viewpoint, salt was thought to be a cleanser, sulfur a consuming agent, and mercury a transporter of the product of consumption. Shaping the normal healthy organism is a principle called an archeus. When an imbalance occurs among the three principles in man, there is disease, and the office of the doctor is to help the archeus by supplying the right medicines. Advocating the treatment of like by like, Paracelsus therapy is thus homeopathic in theory. During his travels he acquired a reputation as a healer; all his practical success would support his theory of the three principles.

In 1526 Paracelsus was summoned to Basel to treat a patient, and he remained on as town physician, a post that included a lectureship at the university and supervision of the apothecaries. His lectures drew large audiences, but his teaching and style were unpopular with the authorities. He openly challenged the traditional books on medicine and the teaching of medicine by textual analysis; he preferred to lecture in German rather than Latin; he refused to prescribe the medicines of the local apothecaries; and, though sympathetic with some of the ideas of the Reformation, he was a Roman Catholic. In 1528 Paracelsus had to flee to escape arrest and imprisonment.

Shortly before the flight from Basel, Paracelsus completed the most important of his earlier works, *Nine Books of Archidoxus,* a reference manual on secret remedies. Between 1530 and 1534 he wrote his bestknown works, the *Paragranum* and the *Paramirum,* both dealing with cosmology. He returned to medical writing with the *Books of the Greater Surgery* in editions of 1536 and 1537; this was his only work that was a publishing success. The *Astronomia magna,* done between 1537 and 1539, shows his most mature thinking about nature and man.

Paracelsus claimed that the pillars of his outlook on the world were philosophy, astronomy, alchemy, and virtue. It might be convenient to sample this outlook by emphasizing only alchemy here. For Paracelsus, alchemy was not only an earthly science but a spiritual one, requiring moral virtue on the part of the knower. At his highest, such a knower was not a theoretician but an activist; Paracelsus emphasized wisdom as practical rather than contemplative.

Paracelsus believed that to every evil there was a counteracting good and to every disease, a cure. He valued alchemy not because it might turn baser metals into gold, but because it might discover the means of restoring youth and prolonging life. He was looking for something like an elixir. Yet alchemy was not restricted to the chemist; it was at work in the whole of nature. Relating his natural philosophy to his religious beliefs, he pointed out that Christ came not as a scholar or a philosopher but as a healer. Many of Christ's miracles were healings of the sick. Most importantly, he healed the wounds of sin. Alchemy thus provided Paracelsus with a natural philosophy and a view of Christianity.

Paracelsus underscored the relation between the macrocosm and the microcosm as an argument for going to nature to understand man. According to his macrocosm-microcosm theory, ''Everything that astronomical theory has profoundly fathomed by studying the planetary objects and the stars . . . can also be applied to the firmament of the body.'' The physician is the god of the microcosm. Such was the cosmology which Paracelsus espoused.

During the post-Basel period and especially after 1531, Paracelsus appears to have undergone a spiritual conversion which prompted him to renounce material possessions. In 1534 he came as a beggar and tramp, to use his own words, to Innsbruck, Vipiteno, and Merano. The plague was raging in these cities, and he ministered to the victims. In this new spirit that animated him, Paracelsus was especially attentive to the poor and the needy. He tended to a more mystical view of man and especially of the physician. He had long stressed a so-called light of nature, which was human reason. He thought that such a light was a radiation of the Holy Spirit.

In 1540 Paracelsus arrived in Salzburg a sick man, and he died there on Sept. 24, 1541.

Further Reading

Many of Paracelsus' own writings are gathered in Jolande Jacobi, ed., *Paracelsus: Selected Writings,* translated by Norbert N. Guterman (2d ed. 1958). Biographies of his life and work include Anna M. Stoddart, *The Life of Paracelsus* (1911); John Maxson Stillman, *Theophrastus Bombastus von Hohenheim Called Paracelsus* (1920); John Hargrave, *The Life and Soul of Paracelsus* (1951); Henry M. Pachter, *Paracelsus: Magic into Science* (1951), and Sidney Rosen, *Doctor Paracelsus* (1959). □

Arvi Parbo

Australian business executive, Arvi Parbo (born 1926) was a postwar immigrant who progressed through the ranks of a mining company to become its chief executive. He was concurrently chairman of three of Australia's largest companies. Arvi was made a Knight Bachelor for services to industry in 1978.

Arvi Parbo was born near Tallinn, Estonia, in February 1926. Along with thousands of his countrymen, he fled from his homeland ahead of the Russian occupation in 1944, ending up in a refugee camp in Germany. In 1946 he began to study mining engineering at the Clausthal Mining Academy, but through his vacation work in local mines he realized that the opportunities for mining engineers in Germany were limited. Rather than change careers, Parbo decided in 1948 that he would emigrate to Australia because, in addition to having a mining industry, it was offering relatively speedy immigration to wartime refugees.

Education in Australia

Parbo arrived in Australia in November 1949. He began working in a quarry near Adelaide, but quickly arranged employment in a factory nearer to the University of Adelaide where in 1951 he began part-time study toward a Bachelor of Engineering degree. His studies in Germany gained him exemption from some of the courses which other students were required to complete. Unlike the other students, however, Parbo had to master the language of his new country while studying and working. In 1953 he married Saima Soots, a fellow Estonian whom he had met in Germany. The first of their three children was born while Parbo was studying. Although a scholarship allowed him to eventually become a full-time, Parbo had to work part-time to supplement his scholarship. He completed his studies in March 1956, graduating with first class honors.

Shortly after graduating, Parbo joined Western Mining Corporation, a small but dynamic gold-mining company. His first position was underground surveyor at Bullfinch, which was Western Mining's operating base in the Yilgarn region of Western Australia. In 1958 he was appointed underground manager of a new mine in the Yilgarn region.

The Manager

In 1960 Parbo was appointed technical assistant to Western Mining's managing director under the company's policy of giving men who showed ''particular promise'' a year's experience in general management at the head office. Parbo had been with the company for only four years when he was singled out as showing particular promise, and he remained at the head office for four years rather than the usual one year. His time there proved to be a critical period in which the diversification strategy Western Mining had initiated in the early 1950s began to bear fruit.

After establishing the viability of a bauxite deposit in the Darling Ranges of Western Australia, Western Mining began to investigate the possibility of establishing an integrated bauxite mining and processing operation with the Aluminum Company of America (ALCOA). Parbo worked with the ALCOA representatives on a feasibility study of the project, and he accompanied Western Mining's managing director when he went to the United States to negotiate with ALCOA. As a result of these negotiations, ALCOA of Australia was formed to establish an integrated bauxite mining and processing operation. Western Mining took a 20 percent (subsequently increased to 44 percent) shareholding in ALCOA of Australia.

Parbo was transferred back to Western Australia as deputy general superintendent in 1964. Two years later the company discovered nickel at Kambalda in that state. By drawing on the expertise of Parbo and other personnel based in Western Australia, Western Mining established a fully operational nickel mine and primary processing plant within 18 months of discovering the deposit. The speedy development of the deposit allowed the company to capitalize on the strong demand for nickel in the late 1960s.

The Chief Executive

The day after the Kambalda mine was commissioned, Parbo was transferred back to Melbourne to become general manager. The next step was chief executive, although the chairman and board of Western Mining may have planned a longer apprenticeship for Parbo than fate provided. In 1971 the company's managing director retired due to ill health and Parbo was appointed managing director at the age of 45. In 1974 the chairman retired and Parbo

became both chairman and managing director of Western Mining. Three years later he also became chairman of ALCOA of Australia. In 1986 he relinquished the position of managing director of Western Mining but remained chairman of the company and chairman of ALCOA of Australia.

Western Mining was an extremely successful company. Despite the exhaustion of some of its gold mines and the erratic fortunes of gold mining, it grew to become the second largest of the specialized mining companies in Australia. It is difficult to identify the role Parbo played in this growth, but the best starting point is to identify the reasons for the company's success. The main reasons are good management of its operations and aggressive and wide-ranging exploration for new mineral deposits, coupled with judicious purchases of other mining companies. Good operational management clearly reflects the quality of the management team rather than the quality of the chief executive, although a corporate structure that had clear lines of responsibility and accountability was also important. By 1974 Parbo concluded that the company's diversification program had begun to blur the lines of responsibility. To rectify the problem, Western Mining adopted a multi-divisional organizational structure. As Parbo explained at the time, the new structure allowed the nickel, gold, fuel and energy, and exploration divisions to operate as separate businesses, each with its own manager who had responsibility for the performance of the division.

In the area of corporate strategy, Parbo modestly pointed out that Sir Lindesay Clark initiated the aggressive exploration policy which proved so important to the company. Yet Parbo ensured that the policy was sustained even when times were tough. Nickel took over from gold as the company's major mineral by the early 1970s, yet the nickel market became oversupplied by 1971. In 1974 the company's problems were compounded by an international recession which affected the market for all its minerals. Western Mining's exploration activities employed 330 people at the time, and the company could have offered some comfort to shareholders by cutting back on exploration. However, as Parbo said in November 1974, ''When you are exploring today you are thinking about conditions in 10 years' time'' (*National Times,* November 11, 1974). The company's continued search for new mineral deposits throughout the recession yielded a handsome return with the discovery of the large copper, gold, and uranium deposit at Olympic Dam in South Australia, as well as smaller deposits elsewhere. Development of the Olympic Dam deposit began in 1983 with Western Mining as a 51 percent shareholder in the venture.

By the mid-1990s, under Parbo's direction, Western Mining was setting new records in the production of nickel, aluminum, copper, and gold.

Honors

Perhaps the best indicator of Parbo's contribution to Western Mining is the respect he gained from his peers. He held numerous official positions in engineering, mining, and trade associations and was president of the Australasian Institute of Mining and Metallurgy. With a background in mining engineering, this may not be surprising. However, Parbo was also acknowledged by the broader business world. He was elected the inaugural president of the Business Council of Australia, an organization formed in 1983 to represent the interests of Australia's larger companies. He was also awarded the Ian Storey Medal by the Australian Institute of Management in 1984 and the Melbourne University Graduate School of Management Award in 1985. Perhaps the greatest accolade came in 1989 when Parbo was appointed chairman of Australia's largest company, the diversified mining and steel-making group, BHP.

Parbo also won numerous honors outside his field, including five honorary Doctor of Science degrees, a place on the Board of Advisors for the Constitutional Centenary Foundation, membership on the Advisory Council for the Tasman Institute Ltd. and on the Future Needs Reference Group. He became president of the Academy of Technological Sciences and Engineering, a Fellow of The Royal Society of Victoria, co-chair of the Korea Market Session of the National Trade and Investment Outlook Conference of 1996, ex-officio member of the Prime Minister's Science and Engineering Council, and a participant in the Constitutional Conference of 1991, among other honors.

Further Reading

G. Lindesay Clark's *Built on Gold: Recollections of Western Mining* (1983) provides some information about Sir Arvi Parbo's early career. *The New Boy Network* by Ruth Ostrow (1987) includes an entry on Parbo. Aside from these two references, the major source of information is newspaper and journal articles. The best of these include: ''Why BHP Went for Arvi Parbo,'' *Business Review Weekly* (November 18, 1988); ''From Quarryface to Boardroom: a Matter of Learning the Tune,'' the *Australian* (June 29, 1985); ''Digging to the Top of the Pile,'' the *Age* (August 21, 1982); and ''Profile of a Winning Minerals Explorer,'' the *National Times* (May 27, 1978).

Information may also be obtained through Internet sites maintained by Western Mining, the Constitutional Centenary Foundation, the Tasman Group, the Academy of Technological Sciences and Engineering, and the Prime Minister's Science and Engineering Council. □

Ambroise Paré

The French military surgeon Ambroise Paré (1510-1590) restored and reformed the surgical art through his practice, writings, and personal leadership to earn the sobriquet ''father of modern surgery.''

Ambroise Paré was born in Bourg-Hersent (now absorbed into Laval). His father seems to have been barber-surgeon to the Comte de Laval. His elder brother and his brother-in-law were also barber-surgeons, under whom he may have served his apprenticeship. From 1532 to 1537 Paré served under the surgeons of the Hôtel-Dieu in Paris as a clinical assistant studying anatomy and surgery. This experience, unusual for the times, Paré ac-

knowledged was of the greatest importance to his future career.

Unable to pay for licensure, Paré joined his patron, René de Montejan, a colonel general of infantry, as military surgeon in the French expedition of 1537 to Turin. In his first campaign he realized that, on the basis of the poisonous nature of gunpowder, the accepted method of cauterizing gunshot wounds with boiling oil was destructive, and he therefore substituted more humane treatment.

On the death of Montejan in 1539, Paré returned to Paris now able to pay his fees to be accepted into the Company of Barber-Surgeons. A few months later he married Jeanne Mazelin, daughter of a wine merchant, by whom he had three children.

In Paris, Paré visited the celebrated physician Jacques du Bois (Sylvius), who encouraged him to write on his experiences with gunshot wounds. However, the outbreak of war with Spain saw Paré accompanying the Vicomte de Rohan on campaigns before Perpignan, in the Hainaut, and before Landrecies. This delayed the completion of his first book, *The Method of Curing Wounds Made by Arquebus and Other Firearms* (1545). Written in the vernacular instead of Latin, the book had a practicality and sound common sense that made it instantly popular and its author famous. Thereafter books on his experiences appeared in almost every decade of his long life. His *Anatomy,* based on Vesalius, contained his important contribution to midwifery, reintroducing podalic version. His texts on surgery reintroduced the ligature in amputation. These many writings were gathered together in his *Works* (1575), which disseminated his teachings throughout the world.

Paré served in many campaigns, and beginning with Henry II, was surgeon to no less than four successive kings of France. With Vesalius, Daza Chaçon, and Jean Chapelain, he attended at the tragic death of Henry II, killed in a joust with the Comte Montgomery which eventually split France in civil war. Paré cited the case to establish the fact that the brain can be injured without fracture of the skull. His last piece of writing, *The Apology and Voyages,* is a supreme literary achievement and unique historical document in which he defends his methods. Paré was the emancipator of surgery, whose modesty and humanitarianism is remembered by his aphorism, ''Je le pensay, et Dieu le guarit'' (I dressed it, and God healed it).

Further Reading

The Apologie and Treatise of Ambroise Paré, edited by Geoffrey Keynes (1952), contains the *Voyages* and other important excerpts. Two excellent but rare biographies of Paré are Stephen Paget and Francis Packard, *Ambroise Paré and His Times, 1510-1590* (1897), and *Life and Times of Ambroise Paré, 1510-1590,* edited and translated by Francis Packard (1921). A recent study is Wallace Hamby, *Ambroise Paré: Surgeon of the Renaissance* (1967). A superb bibliography containing several important essays is Janet Doe, *A Bibliography of the Works of Ambroise Paré* (1937). □

Vilfredo Pareto

The Italian sociologist, political theorist, and economist Vilfredo Pareto (1848-1923) is chiefly known for his influential theory of ruling elites and for his equally influential theory that political behavior is essentially irrational.

Vilfredo Pareto was born in Paris on July 15, 1848. His father, an aristocratic Genoese, had gone into political exile in France about 1835 because he supported the Mazzinian republican movement. He returned to Piedmont in 1855, where he worked as a civil engineer for the government. Vilfredo followed his father's profession after graduating from the Polytechnic Institute at Turin in 1869. He worked as director of the Rome Railway Company until 1874, when he secured an appointment as managing director of an iron-producing company with offices in Florence.

In 1889 Pareto married a Russian girl, Dina Bakunin, resigned his post with the iron company for a consultancy, and for the next 3 years wrote and spoke against the protectionist policy of the Italian government domestically and its military policies abroad. His reputation as a rebellious activist led to an intimate acquaintance with the economist Maffeo Pantaleoni. This association led to Pareto's interest in pure economics, a field in which he quickly became proficient and well known. His reputation gained him an

appointment in 1893 to the prestigious post of professor of political economy at Lausanne University.

In 1894 Pareto published his first noted work, *Cours d'économie politique,* which evoked a great deal of commentary from other economists. Two years later he inherited a small fortune from an uncle, a windfall which caused him to think of retiring to pursue research. At this point he began to develop the theories for which he is most famous, elitism and irrationalism in politics.

In his own earlier political career Pareto had been an ardent activist in behalf of democracy and free trade, as had been his father before him. The reasons for the marked change in his political outlook have been much disputed, ranging from the Neo-Freudian analytical account, to the interpretation which stresses certain developments in his own career, to the explanation which maintains that, quite simply, he changed because of the results of his own vast studies. By the time his next book, *The Manual of Political Economy,* was published in 1906, his ideas on elites and irrationalism were already well developed. The following year he resigned from his chair of political economy at Lausanne to devote all his energies to researching his theories.

Pareto retired to his villa at Celigny, where he lived a solitary existence except for his 18 Angora cats (the villa was named ''Villa Angora'') and his friend Jane Régis, a woman 30 years younger than he who had joined his household in 1901, when his wife left him. In 1907 he began writing his most famous and quite influential work, *The Treatise on Sociology;* he completed it in 1912 and published it in 1916. (The work was published in English translation as *The Mind and Society* in 1935 in a four-volume edition.) In 1923 he secured a divorce from his wife and married Jane Régis. Later the same year he died.

Pareto's theory of elitism is sometimes simplistically explained on the basis of his aristocratic heritage. However, as recent scholarship has shown, throughout his life and in his published works he often expressed extreme distaste with the titled Italian aristocracy, just as he was anti-socialist, anti-government-interventionist, anti-colonialist, anti-militarist, anti-racialist, and ''anti-anti-Semitic.'' Attracted to fascism when it first came to power in Italy, he later opposed it. He is perhaps best described as an iconoclastic individualist.

The Mind and Society is at one and the same time a debunking of Marxism and of the bourgeois state. Pareto's method of investigation is inductive or positivistic, contemptuously rejecting natural law, metaphysics, and deductive reasoning. On the basis of very extensive historical and empirical studies, Pareto maintained that in reality and inevitably the true form of government in any state is never a monarchy, hereditary aristocracy, or democracy but that always all social organizations, including states, are governed by a ruling elite. This ruling elite, which has greater vitality and usefulness than other elites, dominates them until it in turn is overturned by a more powerful elite—Pareto's theory of ''the circulation of elites.'' Political behavior itself, both of the masses and of the elites, is basically emotional and nonrational. The function of reason is to justify past behavior or to show the way to future goals, which are determined not by reason but by emotional wants.

Further Reading

Elitism is today, in one variety or another, the leading approach to the analysis of empirical political behavior by political scientists. Consequently, the literature on the subject, and on Pareto, is enormous. A good general introduction is James Burnham, *The Machiavellians: Defenders of Freedom* (1943). Pareto's name is almost always coupled with Gaetano Mosca's. For an approach which stresses the difference, even antagonism, between the two, see the introduction to James H. Meisel, ed., *Pareto and Mosca* (1965); the first nine essays in this work discuss various aspects of Pareto's life and work. See also George C. Homans and Charles P. Curtis, *An Introduction to Pareto* (1934), and Franz Borkenau, *Pareto* (1936).

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Jacques Parizeau

In 1994 voters in the Canadian province of Quebec elected the Parti Québecois to a majority of seats in

the National Assembly. The victory put PQ president Jacques Parizeau (born 1930) in the post of premier.

On September 12, 1994, voters in the Canadian province of Quebec elected the Parti Québecois (PQ) to 77 of 125 seats comprising the National Assembly, that province's legislature. The victory put PQ president Jacques Parizeau, a longtime advocate of independence for the largely French-speaking province, in the post of premier. Jacques Parizeau had repeatedly asserted that a vote for the PQ was a vote for independence. His promise at the time of his election: putting a referendum on secession before the voters of Quebec within a year. Although, the election results were seen more as a reflection of Quebec's anger at the ruling Liberal Party, which had ruled the province for nine years, rather than a vote for Quebec's secession; a referendum vote did take place on October 30, 1995. The results yielded a nearly even split between the Yes and No sides with a strong majority of Quebec's non-francophone population voting ''No'' to secession. Parizeau announced his intention to resign his position the next day.

The Parti Québecois was founded in 1968 by René Lévesque, a former Liberal Party minister, who, along with a growing number of French-speaking Québecois, as the inhabitants of the province are known, had come to believe that the province must secede from the Canadian federation. Quebec is the largest in area of Canada's ten provinces and territories. Its population of just over seven million makes it the second most populous after Ontario.

More than 80 percent of Québecois speak French as their first language and many of these feel isolated and oppressed in a North America dominated by English-speaking people. They believe that the only way to maintain their cultural identity is to separate from Canada and form their own country. For nearly two decades, Parizeau has been in the vanguard of those seeking secession.

The forces aligned against secession, however, are formidable and consist of a reported 60 percent of the population of Quebec, a vast majority of Canadians as a whole, and major powers in the media. One month before the election, *Business Week* quoted John McCallum, chief economist at the Royal Bank of Canada, as saying that international markets ''are taking a dim view of Canada'' in light of growing separatist support. Brian I. Neysmith, president of the Canadian Bond Rating Service, said in the same publication, ''The markets will react very negatively if the PQ wins a large majority. International investors will decide that Canada is not the safe haven it used to be.'' The weekly Canadian news magazine *Maclean's* was very blunt in its pre-election appraisal of Parizeau and his separatist rhetoric. In a scathing article titled ''A Legend In His Own Mind'' a writer for the source remarked, ''The delusion in Canada resides mainly in the brain of Jacques Parizeau. He has become a victim of his own propaganda. He actually believes it, a man walking around in a vacuum of his own creation.'' And: ''Jacques Parizeau is operating in a dreamland. As most longtime bureaucrats do. If he wins, as probable, his election, he is going to have to contend with real people. They are called Canadians. Our only wish is good luck.'' Still, the new premier called a referendum and, when it was rejected, predicted that the issue would be revisited in the future.

Parizeau was born on August 9, 1930, into a wealthy, well-connected family. His great-grandfather made the family fortune in lumber late in the 19th century and served for a while in the provincial legislature. Parizeau's grandfather had been a distinguished surgeon and the dean of the medical faculty at the University of Montreal. His father was a professor of history at the University of Montreal's business school, the École des Hautes Études Commerciales (HEC), and was cofounder of a brokerage and insurance firm that became one of the most prosperous in Quebec and greatly expanded the Parizeau wealth. In the 1970s the firm was reorganized under a holding company named Sordacan. Today, Sordacan is the 17th-largest insurance broker in the world and is run by Jacques's younger brother Robert. Interestingly, Jacques himself was given no shares in the family company, a mysterious edict directed by his father for reasons unknown. His mother was active in the women's rights movement of the 1930s, fighting for suffrage and more humane working conditions for women. During World War II she received the Order of the British Empire (OBE) for her relief work at home.

Parizeau was educated at exclusive private schools and the Collége Stanislas in suburban Montreal. From there he enrolled in the HEC where he studied economics and distinguished himself as an excellent student. He then went to Paris and to the London School of Economics (LSE), where

he earned a Ph.D. under the tutelage of the Nobel laureate James Edward Meade. While in England, Parizeau developed a strong British accent and a lordly manner that have earned him a measure of scorn. As *Maclean's* stated, ''[He] is a delightful man to view. Highly educated with an Oxford accent and a vocabulary that would put most Canadians to shame, he has the certainty of an economist—an economist once having been defined as someone who is good at numbers but doesn't have the personality to be an accountant.'' Even publications not so overtly hostile to the premier have commented on this quality of seemingly aloof erudition, and it has been reported that his political handlers have tried for years to get him to appear more approachable. The *New York Times* reported, ''Only after giving himself up to image builders in the seven-week election campaign just ended did he discard his three-piece Saville Row pinstripes for sports jackets and learn to trim often ponderous, professorial speeches into sound bites.''

After graduating from the LSE, Parizeau returned to Canada and took a position as a lecturer in economics at the HEC. In the late 1950s, Parizeau began working in government, while retaining his chair at the HEC. (He gave it up only in 1989.) His first position was as a researcher for the Bank of Canada, the federal, government-owned bank comparable to the American Federal Reserve. From this post, Parizeau became involved in economic planning on the national and then provincial level. In 1961 he became an economic adviser to Quebec's provincial government, then headed by Liberal premier Jean Lesage. Here, Parizeau played a substantial role in the so-called Quiet Revolution, a series of sweeping economic reforms that brought wide socialist reform to the province. In 1966 the Liberals were ousted by the Union Nationale, but Parizeau was retained by the new government as a consultant to the Council of Ministers.

Parizeau joined the Parti Québecois in 1969 and began working in earnest for separation. In 1970 he became chairman of the party's national executive council. Four years later the PQ adopted a platform that called for a referendum on separation within a year of winning a majority. In 1976 the PQ was swept into office, largely as a result of the call for a referendum. The first PQ government was headed by René Lévesque with Parizeau serving as finance minister and president of the Treasury Board. During this administration, Parizeau is credited with instituting the Quebec Stock Savings Plan, which provided tax incentives to investors in small, Quebec-based businesses. He is blamed, on the other hand, for the ill-advised decision to nationalize the asbestos industry just before the industry collapsed due to reports of links between asbestos and cancer. He also oversaw a 500 percent increase in the budget deficit and a 600 percent increase in the provincial debt. The promised vote on secession took place in 1980, four years after the PQ won election. As in the debate which took place over a decade later, emotions ran high prior to the vote and both sides campaigned fiercely. The vote was 60 to 40 percent against secession.

In 1984 Lévesque announced his intention to drop secession from the PQ platform in favor of negotiations with the federal government in the Canadian capital of Ottawa on other options. Parizeau and several other die-hard separatists resigned. In 1985, amid deepening economic troubles in the province and a void in PQ leadership as Lévesque grew gravely ill, the Liberals were voted back into office. Two years later, as the PQ continued to flounder, Parizeau announced his intention to seek the party's leadership. He was alone among contenders for the post to advocate a total separation from Canada. In 1988 he was elected party leader.

Prior to the 1989 provincial elections Parizeau again asserted that in the event of a PQ victory, he would hold a referendum on secession. In an interview with *Maclean's* he pleaded his case that the time was right and tried to counter arguments that secession would be economically devastating: ''[Businesses] know that sovereignty is not a handicap to growth. The Canada-United States Free Trade Agreement has changed their perspective considerably. Having access to the large American market leaves the mind far more serene to discuss sovereignty for Quebec.'' Despite Parizeau's predictions, the party lost the elections. Parizeau, however, was elected to his old seat in the National Assembly and continued his campaign for independence. His new target for attack was the Meech Lake accord, an agreement reached between Quebec and the federal government that granted Quebec constitutional recognition as a ''distinct society.'' Parizeau objected to the accord as a trick by Ottawa to defuse nationalist support for independence by granting token recognition. The accord had to be approved by all the Canadian provinces by June 22, 1990, and when that deadline passed with two provinces having refused to approve it, many Québecois felt shunned by the majority English-speaking Canadians and support for independence skyrocketed. Polls showed 60 percent of Québecois favoring the establishment of an independent Quebec—the highest numbers ever reported.

On July 24, 1994, Liberal party premier Daniel Johnson called for provincial elections to be held on September 12. Parizeau immediately went on the offensive, calling for a referendum on sovereignty. One of the principal issues regarding separation was the cost to Quebec, and this became a major theme of the campaign as it was waged through the summer. Many economists had figured the cost as enormous—far too burdensome to justify. Parizeau countered that secession would save $3 billion (Canadian dollars) just in eliminating federal duplication and waste, and that the money saved could then be spent on job creation and other measures to bolster Quebec's anemic economy. Johnson, as quoted in the *New Republic,* countered, ''There are contradictions, paradoxes, make-believe appeals to people's gullibility. . . . These people will say anything to get elected.'' Eric Kierans, a longtime Canadian cabinet minister, told *Maclean's,* ''There was a time when Parizeau had a sound grasp of economics, then his politics clouded his vision. Now, he's someone with no sympathy at all for Canada.''

Other sticking points for separatists were the amount of Canada's national debt the new country would assume, the drawing of boundaries, and Quebec's status vis-à-vis the

North American Free Trade Agreement (NAFTA). Parizeau assumed that Quebec would immediately be granted signatory status in NAFTA, but the *New Republic* reported that ''the Clinton administration responded that the province's place in NAFTA . . . was not assured.'' A further impediment to the realization of Parizeau's dream was the Cree Indians, who inhabit vast areas in the north of the province. They claim title to huge amounts of land and were not at all calmed by Quebec's claims to respect their rights of self-determination. There were also sizable enclaves of English-speaking citizens of Quebec who intimated that their vote would be to remain associated with Canada.

Parizeau was unmoved by all the logistical, economic, and legal obstacles so many insisted would confound any realistic expectations of separation. For him it was a matter of cultural survival, and he felt that the sooner a referendum was held, the better. The *New York Times* quoted him as telling reporters after the 1994 election in which he was elected premier of Quebec, ''We have lost a great deal of time in Quebec, for many years, in these never-ending debates. There has been a price to pay for this uncertainty. Let's decide.'' While the resulting October 1995 referendum was defeated, a majority of French-speaking citizens of Quebec did indicate by their vote that they desired more power for their province. According to Barry Came, *Maclean's,* Parizeau forecasted a new push for independence, saying ''Don't forget that three-fifths of us voted Yes. It wasn't quite enough, but very soon it will be enough. Our country is within our grasp.'' Parizeau believes that getting Montreal's sputtering economy back on track is a way to convince Quebeckers to vote for idependence.

Parizeau announced his resignation on October 31, 1995; but, he faced leaving his office on the coattails of scandal. According to *Maclean's,* ''At issue are 25 research contracts worth $2.7 million that were handed out . . . by [Richard] Le Hir's [former minister of restructuring] now-dismantled . . . department for work on 44 studies examining various aspects of Quebec sovereignty with a view to providing the PQ government with ammunition in the referendum battle.'' Additionally, in September 1995 Quebec's Liberal Opposition charged that some of the contracts had been awarded ''without tender to companies linked to senior employees working for Le Hir's department.'' Parizeau referred the matter to Guy Breton, Quebec's Auditor General, who confirmed the illegalities in a report issued on December 5, 1995. Breton also cited Pierre Campeau, deputy minister in the restructuring department, and Claude Lafrance, a consultant. He disclosed that other officials in Parizeau's government were aware of the potential scandal. Yet, they reacted by either firing or forcing the whistle-blowers to resign.

Although Parizeau responded quickly to the report by initiating several actions including increasing the scope of contracts to be examined further by Breton, Liberals allegedly uncovered another contract which involved Parizeau, himself. This contract awarded $90,000 to Yvon Martineau, later appointed president of Hydro Quebec, for three-months work as a juridical counsellor for referendum planning. Breton's final report, originally due in January, was released on March 14, 1996, after Lucien Bouchard, leader of the Bloc Quebecois, succeeded Parizeau and was sworn in as premier on January 29, 1996. In the report, Breton reiterated that contracts involving millions of dollars were issued in violation of conflict-of-interest laws.

According to Elizabeth Thompson, a reporter for the *Montreal Gazette,* ''While auditor-general Guy Breton was reluctant to blame anyone, he said Parizeau, Le Hir and former secretary-general Louis Bernard were responsible for overseeing what went on. In practice, however, Breton said he found no evidence that they were involved in wrong-doing or were aware of what was going on under their noses.'' The reaction of those named in the report was to point blame away from themselves. It had been hoped that Parizeau's departure from office would defuse the scandal. According to *Maclean's,* ''there [were] many in the PQ who [were] breathing a sigh of relief, hoping that when Parizeau [went], he [would] take l'affaire Le Hir with him.'' But with the Surete du Quebec's economic-crimes squad conducting an investigation, it appears l'affaire Le Hir will outlive Parizeau's political career.

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Chung Hee Park

Chung Hee Park (1917-1979) was a soldier, revolutionary leader, and president of South Korea from 1963 to 1979. He led the military coup of May 16, 1961, which toppled the Korean Second Republic and President Syngman Rhee.

Pak Chông-hŭi (who Westernized his name to Chung Hee Park) was born into a poor farming family in a tiny village named Sangmo-ri in Kyôngsang-pukdo, a southeastern province of Korea, on Sept. 30, 1917. The youngest among five sons and two daughters of Pak (Park) Sông-bin, he was shorter and slighter than the other children. Though a loner, he excelled in his work and was recommended by the grammar school to enter a normal school in Taegu, the provincial capital. Normal schools gave inexpensive, terminal, vocational training to bright but poor students, most of whom were satisfied to build a career as grammar school teachers.

Park taught at the grammar school of Mungyng, a small town in Kyngsang-pukdo. After two years of teaching in a sleepy provincial town, he entered the military academy of

Manchukuo, the puppet state of militarist Japan, in 1940. Training at the academy was a path for some ambitious young Koreans to become members of the officer corps of the imperial Japanese army. Upon graduation from the military academy in Tokyo in 1944, Park was assigned to the Japanese army in Manchuria (the Kwantung army) as a second lieutenant until the Japanese surrender on September 2, 1945.

Army Career

When Park was discharged from the defeated army, he returned to his home village and spent a year of quiet desperation. It was predictable that he would join the newly organized South Korean constabulary, as did many of his contemporaries with similar military backgrounds. When he entered the Korean Military Academy in September 1946, he resumed the military career that he had started earlier. Upon graduation in December of the same year, he had earned the rank of captain. South Korea's constitution was adopted on July 17, 1948, making it an independent nation separated from the communist-controlled north.

Park was forced out of the army in 1948, over charges that he had collaborated with communists. He was recalled when North Korea invaded the south in June of 1950. Park's career was marked by a steady rise through the ranks of the new army that was rapidly expanding—particularly during the Korean War.

By 1953, the last year of the Korean War, Park had advanced to the rank of brigadier general; he was 36, a relatively young age even in the Korean army, noted for the youth of its generals. As an artillerist, Park attended the advanced course of the U.S. Army Artillery School at Fort Sill, OK., returning to Korea for assignment as commandant of the artillery school of the Korean army. From this post he was transferred to the 5th Infantry Division as commanding general, which post he held until 1957, when he attended the Command and General Staff College of the Korean Army. Later, he was made the deputy commander of the entire Korean Second Army.

Throughout his military career Park had been known for his almost total absence from the social functions attended by most high-ranking government and military officers, their American counterparts, and American military advisers. Although many young Korean army generals conspicuously enjoyed their newly won social positions following the Korean War, Park was an exception.

Korean Politics

Politics was directly affecting the lives of many high-ranking army officers, including Park. When President Syngman Rhee's Liberal party extensively ''rigged'' the 1960 presidential election, numerous commanders of military units were suspected of having collaborated with the seemingly omnipotent ruling party in delivering army votes in support of Rhee. It was widely believed at about this time that the Liberal party chieftains had powerful influence over the promotions and assignments of high level military officers.

According to data revealed after 1961, a military coup d'etat was being planned in February 1960, when President Rhee and his Liberal party were preoccupied with ensuring victory at any cost in the scheduled March 15, 1960 elections. Park, then logistics base commander in Pusan, was the mastermind of the clandestine plan. Then came the student uprising of April 19, 1960, which cracked the thin veneer of order covering the nation's profound socioeconomic and political disarray. President Rhee declared martial law, but the army under the martial law commander, Lt. Gen. Song Yo-ch'an, evidently decided not to block the demonstrating students and citizenry, as some policemen attempted to do.

At the most critical juncture, when the very survival of the Rhee regime was at stake, the army command's political decision to be ''neutral'' in the situation was undoubtedly one of the most decisive forces which persuaded Rhee to step down. The significance of this inaction by the military in bringing about the ouster of the Rhee regime was not lost on the officer corps, and this realization was but a step removed from a conviction that an action by the military would definitely produce spectacular results.

The time shortly after the student uprising, however, was not propitious for the Korean military to take drastic political action, because the majority of the people had great expectations that political and economic conditions were going to improve rapidly under the new government of the Democrats. The military group that had planned a coup for May 1960 now decided to wait and see. The Cabinet of the Second Republic of Korea, headed by Premier Chang

Myn (John M. Chang), had been in office for less than nine months when the military officers, headed by Park, executed a carefully planned coup d'etat in the chilly pre-dawn hours of May 16, 1961.

After the Coup

The entire political structure of the Second Republic was overthrown, and the Military Revolutionary Committee, led by Park, took over all state organizations. Despite some attempts by the highest-ranking American officials to restore the constitutional government, opposition to the military dissipated by the evening of May 17. As the takeover became a firmly established fact, the Military Revolutionary Committee was renamed the Supreme Council for National Reconstruction (SCNR). It was announced on May 19 that the council, led by Park, was now the nation's ''supreme governing organ,'' with both executive and legislative powers, plus administrative control over the judiciary. Park became the chairman of the Supreme Council on July 3.

Within two months of the coup, the political and governmental structure had undergone fundamental upheavals. The democratic polity of the Second Republic—at least in terms of theory—was now completely discredited and discarded. The representative superstructure had been decreed out of existence. A highly centralized, tightly regimented, and almost omnipotent military regime emerged under the undisputed leadership of Park. Having boosted the prestige of Park through his visit to the United States and Japan in November 1961, the military government promulgated on March 16, 1962, the sweeping Political Activities Purification Law, banning political activities by civilian politicians who were closely associated with the First and Second Republics under President Syngman Rhee and Premier Chang Myn.

When President Yun Po-sn resigned on March 22, 1962, in protest against the political ''purge,'' Park became the acting president. While civilian politicians were stunned and paralyzed by the ''purge,'' the Supreme Council proceeded to amend the constitution extensively. The result was a document that institutionalized a strong presidential rule with readily available emergency powers, particularly since the president controlled a majority in the National Assembly. Park resigned from active military service on August 30, 1963, and on the same day joined the Democratic Republican party. On the very next day, he accepted the presidential nomination from the party that had carefully prepared for the move under the direction of Kim Chong-p'il. The presidential election ''to restore the government to civilians'' was to be held on October 15. Park won, defeating Yun Po-sn, and the Third Republic of Korea was officially born on Dec. 17, 1963, with Park inaugurated as president.

Third Republic

As the political situation stabilized, the Park administration turned its attention to the economic development of South Korea. In a few years the administration was able to claim unprecedented gains in gross national product. The Park government also normalized diplomatic relations between Korea and Japan and decided on an active participation by Korean forces in the Vietnamese conflict.

President Park won his second term on May 3, 1967, by a plurality vote against his opponent, once again Yun Po-sn. In September 1969 the National Assembly, dominated by the Democratic Republican party, again amended the constitution. Park had threatened to resign as president in 1969 if the constitution was not amended to allow him to run for another term. After fierce debate in the assembly, a 1969 amendment permitted a third presidential term of four years for Park. When a referendum on the constitutional amendments was held in October 1969, voters approved the tenure amendment and in 1971 Park won his third term as president of South Korea.

Fourth Republic

Park's third term had brought him increasingly autocratic and repressive powers, which led to numerous student demonstrations. But rapid social and economic change, U.S. President Richard M. Nixon's February 1972 trip to China, and the opening of South-North dialogue led Park to strengthen the central government and his position even more. The constitution was amended by referendum in November 1972, creating the Fourth Republic.

The new constitution, called the *Yushin Honpop* (Revitalizing Reforms Constitution), was aimed at insuring political stability and creating an even stronger economy through strong presidential leadership. Park was given dictatorial powers, sparking unrest, which was violently repressed.

There were many in Korea who did not like the new constitution expressly because it gave Park dictatorial powers. Among other orders, Park issued a decree in 1975 making it illegal to criticize the government. He rigidly enforced this decree against his political enemies, insuring that his place in Korean politics was kept secure. In 1979, Kim Young Sam (future South Korea president), speaking in the U.S., called Park a dictator and said that the U.S. should encourage political reforms in Korea to insure democracy. His comments touched off more demonstrations by citizens and students in the southern towns of Pusan and Masan, forcing Park to send troops to quell the disturbances.

On October 26, 1979, Park was assassinated by the head of the Korean Central Intelligence Agency, Kim Kyu, at a private dinner. Kyu became entangled in an argument with another man at the dinner and shot him. When Park attempted to intervene, he was shot twice by Kyu, one bullet severing his spine. Park's four bodyguards were also shot and killed. How Kyu was able to kill six men—shooting Park twice—with a six-round .45 semi-automatic handgun remains a mystery. This act effectively brought an end to the *Yushin Honpop* and the Fourth Republic.

Park traveled to the U.S. several times throughout his career and met with presidents Kennedy, Johnson, Nixon, Ford, and Carter to cement good relations and create economic ties between the two governments. He also worked effectively in establishing economic ties with Japan (a former enemy) and Western European nations. Park's efforts in these areas helped to strengthen South Korea's economy, making it a powerhouse in the late 20th century.

Further Reading

There is no biography of Park in English. Booklets originally published in Korean bearing Park's name as author do not give much biographical information. There is a brief section entitled ''General Park: The Man and His Ideas'' in John Kiechiang Oh, *Korea: Democracy on Trial* (1968).

There is information available on Park and South Korea's government, history and economy accessible on-line at the Republic of South Korea's Website located at korea.emb.washington.dc.us. □

Maud Wood Park

Maud Wood Park (1871–1955) was a social activist hoping to educate new voters and becoming the first president of the League of Women Voters.

Maud Wood Park became first president of the League of Women Voters , a nonpartisan organization to educate new voters following the passage of woman's suffrage in 1920. Maud Wood grew up in Boston and earned money by teaching in Chelsea High School in order to attend Radcliffe College. In 1898 she graduated summa cum laude from Radcliffe, where she was one of only two students in a class of seventy-two to favor the vote for women. While still a student, she married Charles Edward Park, a Boston architect, in 1897. The couple lived near the Boston settlement Denison House, introducing Maud Wood Park to social-reform work. Charles Park died in 1904.

Suffrage

For fifteen years Maud Wood Park was active in suffrage and civic work in Boston. She became chair of the Massachusetts Woman Suffrage Association in 1900 and executive secretary of the Boston Equal Suffrage Association for Good Government, which was devoted to combining work for suffrage with activities for civic betterment. A charismatic speaker, Park traveled widely to enlist college women in the cause of suffrage. In 1916 her friend Carrie Chapman Catt, president of the National American Woman's Suffrage Association (NAWSA), persuaded Park to join the NAWSA's Congressional Committee and to go to Washington to lobby directly for the federal suffrage amendment. Thus Park led the ''front-door lobby'' to win suffrage.

League of Women Voters

Park agreed to serve as first president of the League of Women Voters (LWV), the organization that succeeded the NAWSA. She said that the league's purpose should be to ''promote reforms in which women will naturally take an interest in a greater degree than men—protection for working women, children, public health questions, and the care of dependent and delinquent classes.'' Under Park's leadership the LWV adopted a thirty-eight-point program of legislative measures. Though women's organizations divided in the 1920s, Park helped form the Women's Joint Congressional Committee (WJCC) in 1920, with representatives from nine other women's organizations, and then became its head. The WJCC succeeded in winning two important pieces of legislation: the Sheppard-Towner Maternity and Infancy Protection Act of 1921 and the 1922 Cable Act, which granted independent citizenship to married women. The league also served to pressure the Women's Bureau to end child labor and promote social legislation on behalf of women. Because of serious illness, Park resigned from the presidency of the league in 1924, but she continued for the rest of her life to lecture and work on behalf of women.

Further Reading

Eleanor Flexner, *Century of Struggle: The Woman's Rights Movement in the United States* (Cambridge: Harvard University Press, 1959). □

Robert E. Park

Robert E. Park (1864-1944) was a pioneer American sociologist who specialized in the dynamics of urban life, race relations, and crowd behavior and was largely responsible for standardizing the field of sociology as practiced in the United States.

Robert Ezra Park was born on February 14, 1864, near the town of Shickshinny, in Luzerne County, Pennsylvania. After the Civil War his father, a veteran of the war, took the family to live in Red Wing, Minnesota, where Park was to spend the first 18 years of his life. There he got to know Norwegian immigrants struggling to build a new life in a new land, and he shared in their adventures. He even briefly encountered Jesse James, who asked him directions to the nearest blacksmith shop while fleeing from a bank robbery (1876).

When Park graduated from high school in 1882, his father decided that Robert was ''not the studious type'' and that no further education was necessary. Robert ran away from home, worked on a railroad gang during the summer, earned $50, and enrolled at the University of Minnesota as a freshman in engineering. Although he had problems studying he passed his freshman courses, and his father relented and offered to finance further studies. Robert entered the University of Michigan, abandoned his interest in engineering, and majored in philosophy. He took philosophy courses with John Dewey, of whom Park said that studying with him was ''an adventure that was taking us beyond the limits of safe and certified knowledge into the realm of the problematical and unknown.'' Park graduated in 1887 with a BA degree and a Phi Beta Kappa key.

Additional Education Leads to Sociology

Returning to Red Wing briefly, and inspired by Dewey and by a course in Goethe's *Faust* to seek adventure in the world, Park became a newspaper reporter, first in Minneapolis, then in Detroit (where he was city editor of two papers),

Denver, New York, and Chicago. He spent 11 years learning the reporter's craft and in the process ''developed an interest in sociological subjects, based on observations of urban life.

Spurred on by his father, by his marriage (1894) to the artist Clara Cahill, and by Dewey, he decided to return to university life because he ''was interested in communication and collective behavior and wanted to know what the universities had to say about it.'' He received a Master's degree in philosophy from Harvard University (1899) and moved his family to Berlin. He enrolled at the Friedrich-Wilhelm University, where he expanded his interests in the newspaper to the broader concerns of human social life, particularly in its unplanned aspects, such as crowds and public gatherings, crazes and mobs. At the university he was exposed to the writing and lectures of the sociologist Georg Simmel; indeed, the course that he took from Simmel was the only course in sociology that Park ever had in his entire life. He received his Ph.D. in philosophy from the University of Heidelberg in 1903, having written a thesis titled ''Crowds and Publics: A Methodological and Sociological Investigation,'' regarded today as a classic study of both collective phenomena and social change.

Park returned to Harvard in 1903 and spent a year as assistant in philosophy while he completed his thesis. In 1904 he became secretary of the Congo Reform Association, a group organized in England and dedicated to publicizing atrocities perpetrated against Blacks in what was then the Congo Free State. The organization hoped to bring pressure for reform on King Leopold II of Belgium, who was solely responsible for administration of the area. ''To fight such iniquity as this [Park wrote] is a great privilege.'' He wrote a series of articles for the muckraking periodical *Everybody's Magazine,* which generated considerable public outcry leading eventually (1908) to the formal annexation of the Congo by Belgium and the substitution of parliamentary control for personal rule. With this the Congo Reform Association ceased to function.

In 1905, while working with the association, Park felt himself to be ''sick and tired of the academic world'' and ''wanted to get back into the world of men.'' Introduced to the noted African American teacher and reformer Booker T. Washington, Park was invited to become a publicist for Washington's Tuskegee Institute in Alabama. Sensing that this might be an opportunity both to help the cause of African Americans and to learn about them and about the South, and in the process ''get back into the world,'' Park accepted the offer. Together they toured Europe (1910) comparing and contrasting the plight of Southern African Americans and European laborers and peasants. In that year, too, he helped organize the National Urban League. Park served Washington as confidant, as well as serving as director of public relations of the institute. He assisted Washington in preparation of the latter's *The Man Farthest Down* (1912) and appears as one of its authors. In 1912 Park organized an International Conference on the Negro at Tuskegee.

University of Chicago Tenure

As the conference opened, Park had decided to leave Tuskegee in order to spend more time with his family. Attending the conference was the sociologist W. I. Thomas who, after a lengthy correspondence, invited Park to join him on the faculty of the Department of Sociology at the University of Chicago, then one of a few departments of sociology in the United States. Park came to Chicago in 1913 and remained there until 1936, well past his formal retirement in 1933. He served as president of the American Sociological Society in 1925. He was a visiting professor at the University of Hawaii from 1931 to 1933; travelled extensively in China, India, South Africa, the Pacific, and Brazil; and in 1936 joined the faculty of Fisk University, Nashville, Tennessee, and taught intermittently as a visiting professor. He died in Nashville a week short of his 80th birthday, on February 7, 1944.

During his tenure in the Chicago department, both in his writing and in teaching a generation of students who for the most part themselves became influential sociologists, Park virtually single-handedly shepherded sociology from the ranks of a movement to better the world to the status of a science of social life. First, with his younger colleague Ernest W. Burgess, he tried to define sociology in a way that was more than simply arm-chair theorizing about society and its problems. Their *Introduction to the Science of Sociology* (1921, 1924) presents sociology as both ''a point of view and a method for investigating the processes by which individuals are inducted into and induced to cooperate in some sort of permanent corporate existence [called] society.'' Therefore, second, Park tried to make sociology a research-oriented field of study by suggesting a strategy for social research and a laboratory—the city—in which this research could be carried out (see his 1915 article ''The City: Suggestions for the Investigation of Human Behavior in the Urban Environment''). He coined the term ''human ecology'' to suggest that one dimension of sociological study. Finally, he argued that the problems of society could not be understood, let alone ameliorated, without a thoroughly documented awareness of the varieties of social processes that give rise to such problems.

Throughout his work one finds a continuing concern with social transformation and change that characterized his doctoral thesis. Additionally, the notion persists that the sociologist is very much like the reporter. But the sociologist's depiction of ''the Big News'' differs from the reporter's story in that the sociologist has a set of analytical categories in which to place that story, to establish relations between events over the longer term, and to predict as accurately as evidence might permit on the basis of what has happened in the past what might well happen in the future. His approach to sociology as the outcome of human communication raised the Department of Sociology at Chicago to a pre-eminent level, and his views still are influential.

Everett C. Hughes, one of Park's distinguished students, said of his mentor:

Park's genius was to arouse a student's interest in a small project and develop it into a large one, stated in universal terms. . . . He was a tireless teacher. He insisted that data gathered for research should not be used for social casework or individual therapy. He tried to understand and guide his students in their efforts to learn and communicate clearly what they were learning. . . . [His] teaching always gave the sense of something in the making; he said in a handwritten note, 'Science is not knowledge. It is the pursuit of knowledge.'

Further Reading

One can best learn of Park as person and sociologist by reading his own work. In addition to his doctoral dissertation, which has been translated into English (1972), Park was the author, co-author, or editor of six books: *The Man Farthest Down: A Record of Observation and Study in Europe,* with Booker T. Washington (1912, reprinted 1983), demonstrates Park's commitment to civil rights at a time when such commitment among whites was rare; *Introduction to the Science of Sociology,* with Ernest W. Burgess (1921, 1924, reprinted 1969, 1981), is perhaps the classic statement of sociology as ''the American science''; *Old World Traits Transplanted,* with W. I. Thomas and Herbert A. Miller (1921, reprinted 1969); *The Immigrant Press and Its Control* (1921, reprinted 1970); *The City,* editor, with Ernest W. Burgess and Roderick D. McKenzie (1925, reprinted 1967), which constitutes the first major thrust of American sociology toward the use of the urban environment as a sociological laboratory; and *An Outline of the Principles of Sociology,* editor (1939), a simple but solid introduction to what sociology is all about.

Park's collected papers were edited in three volumes by Everett C. Hughes, Charles S. Johnson, Jitsuichi Masuoka, Robert Redfield, and Louis Wirth (1950-1955). They deal, in turn, with Park's approach to race and culture, to human communities, and to human behavior as reflected in collective behavior, news, and public opinion. The first volume of the three contains ''An Autobiographical Note,'' which Park dictated to his secretary when at Fisk University and which was found among his papers after his death. An earlier ''Life History'' was published in the *American Journal of Sociology* in September 1973. Works about Park include Fred F. Matthews, *Quest for An American Sociology: Robert E. Park and the Chicago School* (1977); one of Park's many students, Winifred Raushenbush, *Robert E. Park: Biography of a Sociologist* (1979); and Everett C. Hughes, also a student of Park, ''Robert E. Park,'' in *The Sociological Eye,* edited by Hughes (1971).

Additional Sources

Lal, Barbara Ballis, *The romance of culture in an urban civilization: Robert E. Park on race and ethnic relations in cities,* London; New York: Routledge, 1990.

Raushenbush, Winifred, *Robert E. Park: biography of a sociologist,* Durham, N.C.: Duke University Press, 1979. □

William Hallock Park

The American physician and public health official William Hallock Park (1863-1939) was the first to systematically apply bacteriology to the diagnosis, prevention, and treatment of the common infectious diseases.

William Hallock Park was born on Dec. 13, 1863, in New York City. He entered the College of the City of New York in 1878. Graduating in 1883, he entered the New York College of Physicians and Surgeons and received his medical degree in 1886. After serving at Roosevelt Hospital for a few years, he went to Europe in 1889 to study otolaryngology. On his return to the United States he practiced in this field during the next 2 years at Bellevue Hospital, Vanderbilt Clinic of the College of Physicians and Surgeons, Roosevelt Hospital, and the Manhattan Eye and Ear Hospital. While engaged in this work, Park was also developing an interest in the new science of bacteriology, which gradually became of principal importance to him.

In 1893 Park was appointed bacteriological diagnostician and inspector of diphtheria with the New York City Department of Health. Within a few years he was assistant director of the research laboratory and by 1904, director.

The first and greatest achievement of Park and his associates concerned diphtheria; they devised routine methods of diagnosis for the disease. In 1894, when diphtheria antitoxin was discovered in Europe, Park and his staff were the first in the world to devote their energies to its large-scale preparation.

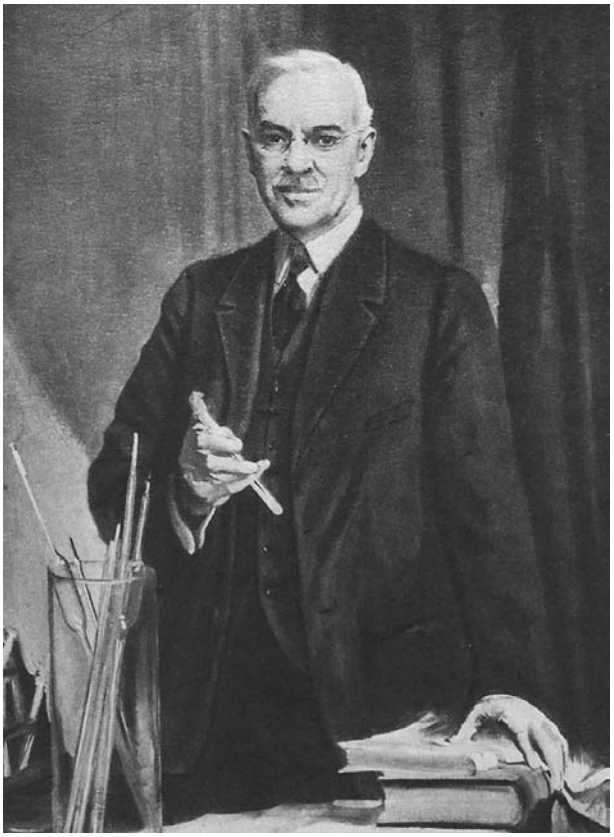

In 1898 Park was appointed adjunct professor of bacteriology and hygiene and a director of the Carnegie Laboratory of the newly merged Medical College of New York and the Bellevue Hospital Medical School. He was made full professor of bacteriology and head of a new department of bacteriology in 1900. In 1914 he was offered the deanship but declined because of conflict with his work with the city. In 1899 he coauthored *Bacteriology in Medicine and Surgery: A Practical Manual for Physicians, Health Officers and Students*.

Early in the 20th century Park turned his attentions to the problems of milk sanitation, and his paper ''The Great Bacterial Contamination of the Milk of Cities'' (1901) is considered a landmark in the fight for clean milk.

A significant factor in Park's success was his ability to staff his laboratory with outstanding people and to guide their work in the most fruitful directions. His associates made outstanding contributions to the study of tuberculosis, smallpox, poliomyelitis, influenza, and measles. Park died on April 6, 1939.

Further Reading

The only biography of Park is Wade W. Oliver, *The Man Who Lived for Tomorrow: A Biography of William Hallock Park, M.D.* (1941), a detailed study of Park's associates as well. See also Paul De Kruif, *Microbe Hunters* (1926). □

Charles Christopher Parker Jr.

Charles Christopher Parker, Jr. (1920-1955), American musician, was one of the most widely influential soloists in jazz history.

Charlie Parker, widely known as Yardbird or Bird, was born in Kansas City, Kans., on Aug. 29, 1920. His mother bought him an alto saxophone in 1931, and in the following years he played with several prominent local big bands. In 1941 he became a member of Jay McShann's band, with which he made his first commercial recordings.

At this time Parker met Dizzy Gillespie, widely accepted as the cofounder with Parker of the jazz style that became known as bop or bebop. In 1945 they recorded the definitive titles in the new idiom. Although younger musicians quickly realized his genius, Parker met with considerable hostility from musicians of earlier stylistic persuasions. In 1946, as a result, he suffered a mental breakdown and was committed for 6 months to a sanitarium. Upon his release he formed his own quintet and worked with this format for several years, mainly in the New York City area. He also toured with Norman Granz's ''Jazz at the Philharmonic'' and made trips to Paris in 1949 and Scandinavia in 1950. From his teen-age years Parker had been a narcotics addict, and in the last 5 years of his life he worked irregularly as a result of physical and mental illness. On March 4, 1955, he made his final public appearance; he died 8 days later.

Parker's earliest records reveal that he was already developing the more complex harmonic approach that was characteristic of his mature work. This style is notable for a then unheard-of variety of rhythmic accentuation, harmonic complexity allied to an acute melodic sensitivity, solo lines that employ a wider range of intervals than had previously been the norm, and a disregard for the four- and eight-bar divisions of the standard jazz repertoire. This approach and his strident, even harsh, tone made it difficult for the casual listener to follow the logic of his choruses. Also, with major changes taking place in the rhythm section, it was not altogether surprising that his music sometimes met with opposition or downright incomprehension. Another facet of Parker's playing was its extraordinary technical facility, enabling him to express his ideas with the greatest clarity even at the most rapid tempos.

Parker composed a number of tunes that became jazz standards, though these were usually casually assembled items based on chord sequences of popular tunes. In terms of melodic skill, his recordings of ballads such as ''Embraceable You'' and ''How Deep Is the Ocean'' are even more revealing than his interpretations of the bebop repertoire. He spawned dozens of imitators, but his own achievements were unique.

Further Reading

Robert George Reisner, *Bird: The Legend of Charlie Parker* (1962), contains a great deal of material on Parker by his fellow musicians and friends, some of it more colorful than enlightening. A critical study that offers many valuable insights into Parker's music is Max Harrison, *Charlie Parker* (1960). See also Marvin Barrett, *The Jazz Age* (1959), and Albert McCarthy, *Jazz on Record: A Critical Guide to the First Fifty Years, 1917-1967* (1968). □

Dorothy Rothschild Parker

Dorothy Rothschild Parker (1893-1967), American humorist, was known for her biting prose and verse satires. Numerous critics expressed admiration for her unique talent.

Born in New Jersey to Scottish-Jewish parents, Dorothy Parker attended Miss Dana's School there and finished her education at the Blessed Sacrament Convent in New York City. During 1916-1917 she was on the editorial staff at *Vogue,* and from 1917 to 1920 she was an editor and drama critic for *Vanity Fair.* Fired from the last position for her caustic, devastating reviews of several important plays, she began her popular column, ''Constant Reader,'' in the *New Yorker,* where she continued her witty attacks on the contemporary literary scene.

After collaborating with Elmer Rice on an unsuccessful play, *Close Harmony* (1924), Parker left the New *Yorker* as her first collection of verse, *Enough Rope,* became an instant best seller. She devoted herself to writing short fiction and verse, and her story ''Big Blonde'' won the O. Henry Prize in 1929. A second volume of poems, *Sunset Gun* (1928), was followed by her first collection of short stories, *Lament for the Living* (1930). Displaying a fine perception of human nature as well as a general cynicism regarding life, Parker had already become famous for her mordant quips, such as: ''Guns aren't lawful;/ Nooses give;/ Gas smells awful;/ You might as well live.''

In the early 1930s Dorothy Parker moved to Hollywood to write movies, meanwhile continuing her literary career. Her major output during this period included a collection of verse, *Death and Taxes* (1931); a volume of short stories, *After Such Pleasures* (1932); *Collected Stories* (1942); and *Collected Poetry* (1944). The last two surveys of Parker's literary talent are characterized by their sardonic, elegantly dry commentaries on the fickle quality of fortune. ''She is not Emily Brontë or Jane Austen,'' noted Edmund Wilson, ''but she has been at some pains to write well and she has put into what she has written a state of mind, an era, and a few moments of human experience that nobody else has conveyed.''

Parker's intense involvement with political and social issues, which brought her before the House UnAmerican Activities Committee in 1951, limited her literary efforts in later life. However, she did find time to teach at the University of California. In a final gesture she bequeathed almost her entire estate to Martin Luther King, Jr., and the National Association for the Advancement of Colored People.

Further Reading

John Keats, *You Might as Well Live: The Life and Times of Dorothy Parker* (1970), the only full-length study, lacks depth. The most understanding biographical reminiscence is in Anita Loos's autobiography, *A Girl like I* (1966). Lillian Hellman, *An Unfinished Woman: A Memoir* (1969), has a moving chapter on Dorothy Parker. The finest critical studies are Somerset Maugham's introduction to *Dorothy Parker* (1944), a collection of poems and stories, and Edmund Wilson's essay on her in *A Literary Chronicle, 1920-1950* (1956). □

Ely Samuel Parker

Ely S. Parker (1828-1895) was the first Native American commissioner of Indian affairs. During the Civil War, Parker, a close friend and colleague of General Ulysses S. Grant, served the Union cause and penned the final copy of the Confederate army's surrender terms at the Appomattox Courthouse in 1865.

Ely Samuel Parker (Ha-sa-no-an-da) was born in 1828 at Indian Falls on the Tonawanda Indian Reservation, near Akron, New York, the second of six children of a distinguished Seneca family. His mother was Elizabeth Johnson (Ga-ont-gwut-ywus, c. 1786-1862), a Seneca Indian and member of the wolf clan. His maternal grandfather, Jimmy Johnson (So-So-Ha'-Wa), was a grandson of the Seneca prophet Handsome Lake, one of the major ''speakers'' and authorities of the Longhouse Religion (Gaiwiio) of the Iroquois. Ely Parker's father, Seneca Chief William Parker (Jo-no-es-do-wa, c. 1793-1864), was a veteran of the War of 1812 and a grandson of Disappearing Smoke (also known as Old King) a prominent figure in the early history of the Seneca.

Parker was also a collateral relative of many major figures in the history of the Iroquois including the tribal leader Cornplanter, Governor Blacksnake, and the great orator Red Jacket. This familial background was a factor which influenced his later role in service to his people. Chief William Parker owned a large farm on the reservation and became a converted member of the newly formed missionary Baptist church. Ely reputedly received his first name from Ely Stone, one of the local founders of the mission. Supposedly the Parker surname derived from a Congregational missionary friend of Chief William Parker, Reverend Samuel Parker (1779-1866), son of a Revolutionary War veteran, who briefly served in western New York until 1812 when he become prominent in missionary activities in the West. According to Arthur C. Parker in a biography, William Parker, his two brothers, and Elizabeth Johnson, Ely's mother, had migrated to Tonawanda from the Allegany Reservation at the same time that Handsome Lake was driven from Allegany to Tonawanda.

Ely Parker received his preliminary formal education at the Baptist boarding school which was associated with the mission church on the Tonawanda Reservation. Leaving the mission school at ten years of age, Parker had only a rudimentary knowledge of English, being able to understand but not speak the language. He was taken to Canada for several years where he was taught to hunt and fish, returning to the Tonawanda Reservation at the age of twelve resolved to learn English and to further his formal education. He eventually was assigned the job of interpreter for the school and the church.

Becomes Intermediary with Government Delegations

Recognizing Parker's abilities in his early teens, the Seneca chiefs designated him to assist the numerous Seneca tribal delegations to Albany and Washington, D.C. He served in the vital role of translator and intermediary, accompanying his father and other Seneca chiefs on official trips. It was during one of these trips to Washington that Ely was to attend a dinner in the White House at the invitation of President James K. Polk. The experience of direct involvement in Seneca and Iroquois political and diplomatic affairs was to provide Parker with a valuable and practical educational foundation and stand him in good stead later in life.

Later, he attended Yates Academy from 1843 to 1845 and Cayuga Academy from the fall of 1845 to 1846, where he received the typical classical education of the time, leaving school at the age of eighteen. Lewis Henry Morgan (1818-1881), who had previously attended Cayuga Academy in Aurora, New York, assisted Parker in being admitted to the institution. Parker ultimately left Cayuga Academy to, once again, accompany another Seneca delegation to Washington. Parker's early role during this period was critical in the fight by the Tonawanda Seneca to regain the title to their reservation which had been taken from them in the Buffalo Creek Treaty of 1832, which should have been null and void since the Tonawanda Seneca chiefs had not signed or participated in the treaty. The Tonawanda Reservation had not been restored to the Seneca in the so-called ''Compromise'' Treaty of Buffalo Creek of 1842 and occupied the diplomatic and legal attention of the Tonawanda Seneca for many years. A portion of their former reservation was finally purchased in 1857, following a treaty of that year.

Parker met Morgan during one of his visits to Albany in 1844, in the company of his maternal grandfather Sachem Jimmy Johnson and Chief John Blacksmith. This meeting with the Seneca delegation provided the initial opportunity for Morgan to begin the collection of data on the Seneca, with Parker serving as interpreter. Their friendship was to last for the rest of their lives. Parker became the major informant for the continuing anthropological data that provided the ethnographic basis of Morgan's famous *League of the Ho-de-no-sau-nee, or Iroquois* (1851), considered to be the first and one of the finest ethnographies of an American Indian group. Morgan acknowledged his great debt to the young Parker and his collaboration by dedicating this major scientific publication to him when Parker was still a teenager.

Parker's value to the Seneca was formally recognized by his tribespeople and further enhanced in 1852 when he was designated to fill the vacant Seneca chief's wolf clan title of Do-ne-ho-ga-wa (Keeper of the Western Door), one of the major titles in the Iroquois Confederacy. This title had previously been held by the venerable Chief John Blacksmith who had died in 1851. At that time Parker received the Red Jacket medal that had been given to Red Jacket by President George Washington in 1792 and inherited by Jimmy Johnson, Parker's grandfather. Parker retained his title and the medal for the remainder of his life.

Becomes an Engineer

Beginning in 1847, Ely Parker continued his education with the thought that he would become a lawyer by ''reading of the law'' in the offices of Angel and Rice in Ellicottville, New York, north of the Allegany Reservation. This firm had represented the Seneca Indians in several cases, and Parker had been previously acquainted with W. P. Angel when he had served as sub-agent from 1846 to 1848 for the New York Indian Agency. The house that Parker occupied during his stay in Ellicottville remains. Parker, however, was denied admittance to the bar in the State of New York on the basis of his race, in that Indians were not

citizens of the United States, an event that did not occur until 1924.

Parker turned his attention to the field of civil engineering, attending Rensselaer Polytechnic Institute. In this field he quickly became a recognized success, obtaining a number of important positions, beginning with work on the Genesee Valley Canal in 1849, and later with the Erie Canal. After a political difference of opinion, Parker left the Canal Office in Rochester in June, 1855. He moved on to engineering positions in Norfolk, Detroit, and finally, in 1857, he accepted the position of superintendent of construction for a number of government projects in Galena, Illinois, where he resided for a number of years. It was here that Parker initially became acquainted with a store clerk and army veteran, Ulysses S. Grant. They established a lifelong friendship.

Begins Military Career during Civil War

With the outbreak of the Civil War, Parker tried to obtain a release from his engineering responsibilities at Galena but did not receive one. The decision resulted in his resignation in 1862. Parker then returned to the Tonawanda Reservation to request and gain his father's approval to go to war. Once again, his race proved to be an obstacle to obtaining a army commission from either the governor of New York or from the Secretary of War. In fact, Secretary William H. Seward informed Parker that the rebellion would be suppressed by the whites, without the aid of Indians. Eventually, Parker was commissioned in the early summer of 1863 as captain of engineers and was briefly assigned to General J. E. Smith as division engineer of the 7th Division, XVII Corps. Later that year, on September 18th, Parker became Grant's staff officer at Vicksburg. A year later, on August 30, 1864, Parker was advanced to lieutenant-colonel and became Grant's military secretary. It was Parker who made draft corrections in the terms of surrender at Appomattox Court House, April 9, 1865, and penned the final official copies that ended the Civil War. Parker later reported that General Robert E. Lee was momentarily taken aback on seeing Parker in such a prominent position at the surrender. Apparently initially believing Parker to be a black man, Lee finally shook hands with Parker and said, ''I am glad to see one real American here.'' Parker replied, ''We are all Americans.''

At the conclusion of the Civil War, Parker continued as Grant's military secretary. He was also commissioned a brigadier-general of volunteers as of the date of surrender at Appomattox. In addition, two years later, on March 2, 1867, Parker's gallant and meritorious service was recognized through his appointment as first and second lieutenant in the cavalry of the Regular Army, and brevet appointments as captain, major, lieutenant-colonel, colonel, and brigadier-general, also in the Regular Army.

On Christmas Day, 1867, with Ulysses S. Grant as best man, Parker married Miss Minnie Orton Sackett (1850-1932) of Washington, D.C., the stepdaughter of a soldier who had died in the war. In 1878, Ely and Minnie had a daughter, Maud Theresa Parker (d. 1956), from whom Ely Parker's descendants are derived.

Enters into Troubled Political Career

Following the election to the presidency, Grant appointed Parker as Commissioner of Indian Affairs, on April 13, 1869, the first American Indian to hold the office. Parker resigned from the army on April 26th. Although a strong advocate for assimilation of the American Indian and supporter of Grant's Peace Policy, directed to the improvement of the American Indian, Parker also sought major reform and restructuring of the Bureau of Indian Affairs, an unpopular policy in some political quarters. In addition, his humanitarian and just treatment of the hostile western Indians created many influential political enemies in Washington. Especially troublesome was the relationship with the Sioux and the implementation of the provisions of the Fort Laramie Treaty which had bee signed in 1868, ending Red Cloud's War of 1866-1868.

Finally, accused of defrauding the government, a committee of the House of Representatives tried Parker in February, 1871. The charges against Parker involved the assignment of contracts at the Spotted Tail Agency (formerly the Whetstone Agency) on the White River. He was completely exonerated of any misconduct, but nevertheless resigned from government service in July feeling that the office of commissioner had been greatly reduced in authority and effectiveness.

Parker entered the stock market on Wall Street and made a fortune which he eventually lost in settling a defaulted bond of his business partner. Other attempts as business opportunities also proved unsuccessful. Later, Parker served with the New York City Police Department. Ely Samuel Parker died on August 31, 1895, at his home in Fairfield, Connecticut, where he was initially buried. In 1897, his remains were reinterred with those of Red Jacket and his ancestors in Forest Lawn Cemetery, Buffalo, New York.

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Horatio William Parker

Horatio William Parker (1863-1919) was one of the most respected American composers of the late 19th century and professor of music at Yale University.

Horatio Parker was born on Sept. 15, 1863, in Auburndale, Mass. At 14 he began taking piano lessons from his mother and soon wrote a collection of songs for children. At 16 he became organist of a church at Dedham and began to compose hymns and anthems.

In 1882 Parker went to Europe to study at the Royal School of Music in Munich. While abroad he married fellow music student Anna Plossl, a Munich banker's daughter. Upon returning to America, Parker settled in New York, teaching at the Cathedral School in Garden City. He taught at the National Conservatory of Music in New York City at the time Antonin Dvořák was its director and in 1893 became choirmaster and organist at Trinity Church in Boston. The following year Parker was appointed head of the Music Department of Yale University, a position he held until his death. While at Yale, he organized the New Haven Symphony Orchestra.

Although Parker attempted a number of symphonic and instrumental pieces, his choral music was his finest work. His most lasting composition, the oratorio *Hora Novissima* (1891-1892), was written during a time when he was grieving over the loss of a sister. Here the composer reveals his ability at massed choral effects, as well as his skill for developing hymnlike themes. The music is masculine and vital, if at times overly calculated. He received the National Conservatory Award in 1892 for his cantata *The Dream King and His Love*.

Parker's first opera, *Mona,* won a $10,000 prize offered by the directors of the Metropolitan Opera House for the best American opera. It was premiered on March 14, 1912, but was dropped from the Metropolitan repertoire after four performances. His second opera, *Fairyland,* was also awarded a $10,000 prize, this time by the National Federation of Music Clubs; the work was performed six times in 1915 during the federation's biennial in Los Angeles.

Parker served as editor in chief for a series of graded songbooks for children and remained actively interested in music education in the public schools. He received a doctor of music degree from Cambridge University in 1902, by which time his choral works were enjoying considerable success in England. He commanded greater social standing than most American musicians of his day, although his strong-willed, individualistic personality made him a figure of controversy among students and colleagues. He died at Cedarhurst, N.Y., on Dec. 18, 1919.

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Quanah Parker

Quanah Parker (died 1911) was a leader of the Comanche people during the difficult transition period from free-ranging life on the southern plains to the settled ways of reservation life. He became an influential negotiator with government agents, a prosperous cattle-rancher, a vocal advocate of formal education for Native children, and a devout member of the Peyote Cult.

Quanah Parker was born to Peta Nocona, a Quahadi (Kwahado, Quahada) Comanche war leader, and Cynthia Ann Parker, a white woman who had been captured by the Comanche and raised as an Indian. Cynthia's family, the Parkers, were influential people in prestatehood Texas, so the raid on Ft. Parker on May

19, 1836, is considered a major event in Texas history. Several family members died in the raid, but nine-year-old Cynthia was one of those taken alive. She and her brother were adopted by the Natives, but her brother apparently died soon after. Cynthia was renamed Preloch and was brought up in a traditional Quahadi village.

In her middle teens, Cynthia married Peta Nocona. About 1852 (some sources say as early as 1845), Quanah was born to them as their band camped at Cedar Lake, Texas. Approximately three years later, Quanah's sister Topsannah [''Prairie Flower''] was born. Their childhood coincided with major changes in Comanche life, as American settlement increased and free range for Indians and buffalo decreased. Cynthia's family kept up the search for her throughout the years. Finally, in 1861, Texas Rangers recaptured Cynthia and brought her and Topsannah back to her relatives. Although she knew about her early years, Cynthia had become completely Comanche, and she mourned for her Indian family and friends. It is believed that Prairie Flower died in the mid-1860s, and Cynthia followed her to the grave in 1870.

Back amid the Quahadi, Quanah was trying to adjust to the loss of his beloved mother and sister. The death of Peta Nocona in 1866 or 1867 was a further blow to the young man. For all intents and purposes now an orphan, Quanah found himself at the mercy of the charity of other relatives, while becoming the object of taunts from other Quahadi for his mixed ancestry. He must have been a striking figure among his people, taller and thinner than other Comanches, with a lighter complexion and grey eyes. Still, he felt himself to be unquestioningly Comanche in his beliefs and way of life.

The Move to Indian Territory

In 1867, the Treaty of Medicine Lodge was signed, which called for the settlement of the Comanche, Cheyenne, Riowa, Kiowa-Apache, and Arapaho onto reservations in Indian Territory (later the state of Oklahoma). Most of the Comanche bands accepted the treaty, but the Quahadi would resist settlement the longest, refusing to recognize the document. Seven years of periodic raiding and open hostility towards white settlers and frontier towns ensued, with retaliation against the Comanche for these incidents. The final insult in the minds of the Quahadi was the increasing presence of buffalo hunters, professionals hired to hunt the huge animals for the eastern market and to undercut the basis of Plains Indian life, forcing them onto reservations to avoid starvation. In June of 1875, a group of 700 allied tribes' warriors attacked a group of buffalo hunters at a fortification called Adobe Walls, in the Texas Panhandle. Three days of bitter fighting led to an eventual turning back of the Indian raiding force, and the beginning of two years of relentless pursuit of the Quahadi by General Ranald Mackenzie. Until recently, published accounts of Quanah Parker's life reported that he led the Indians against Adobe Walls, became the war chief of the Quahadi during Mackenzie's pursuit, and reluctantly surrendered to reservation life as the last fierce war leader of the free Comanche. Recent works show that Quanah was too young to have been a war chief, but report that he did fight at Adobe Walls.

The Quahadi surrendered to reservation settlement in 1875. The person who was most likely their leader at that time was Eschiti [''Coyote Droppings''], who had been the leader who incited the raid on Adobe Walls. A medicine man as well as a civil leader, Eschiti would see his influence decrease as Quanah Parker's increased with the favor of the Indian Agent. Early on, the agent had courted Parker's good graces, believing that, as a mixed-blood, Parker could be more easily converted to white ways and could then influence his people to change also. However, the agent had not taken into account that Parker's mixed ancestry was the reason many staunchly traditional Comanche refused to accept his leadership. That he was being ''created'' as an Indian leader by white officials caused further conflict.

A Chief Emerges

These first years of settled life took quite a toll on the Quahadi: Not only was their old way of life dying, many Indian people sickened and died as well. Perhaps this alarmingly high death rate also accounted for a lack of rivals to contest Quanah Parker's rising power. In fact, his most potent competitor, Mowaway, who had been a war chief, chose to rescind his position in 1878, virtually clearing the way for Quanah to become the ''principal chief'' of the Comanche around Ft. Sill.

Quanah Parker then moved quickly from the status of a ''ration chief'' (one who is recognized as the leader of a small band of reservation-dwellers who count collectively

as one unit for the purpose of handing out rations) to a member of the Comanche Council. Throughout the late 1870s, the council functioned mainly to agree to whatever the Indian Agent decided. The single major disagreement between the agency and the council in this period arose over the Indian Department's decision to consolidate the Wichita, Kiowa, Kiowa-Apache, and Comanche agencies and to move the headquarters from Ft. Sill to the Washita River. This change would place the source of rations some sixty miles distant from the Comanche settlements. With rations being handed out three times per week, most Comanche would be constantly in transit to or from the headquarters. Parker joined in with other, more traditional leaders in opposing this move. The growing anti-Quanah faction regarded this as one of his last ''loyal'' acts. Already, Parker's accommodation of whites was earning him enemies.

Heading into the 1880s, Texas cattlemen were regularly driving cattle across Comanche lands on the way to railheads at Dodge City and Abilene, Kansas. The sparingly grazed grasslands were lush and provided a last chance for cattle barons to fatten their stock before sale. At first, the Comanche ignored this trespassing, as the cattlemen also ignored the occasional poaching of a cow by the Indians. Eventually though, the ranchers in the areas adjoining Comanche land intentionally ranged their herds on Comanche grasslands. In 1881, the Comanche Council formally protested the actions. Sensing that Quanah Parker was a man who could see both sides of the issue, the cattlemen agreed to put him (and Eschiti) on their payroll to ride with white ''cattle police'' keeping an eye on property lines. Later, Permansu (also known as ''Comanche Jack'') would join them.

Being on the cattlemen's payroll provided Quanah Parker with money, ''surplus'' cattle, and influence among the cattle barons. He started his own herd with gift cattle and a blooded bull, courtesy of the king of the cattle barons, Charlie Goodnight. Parker started his own ranch, where he would eventually build his famous residence, the Star House. More a mansion than a house, it was two-storied with a double porch, its metal roof was decorated with prominent white stars, and the interior was richly appointed in the manner of wealthy non-Indians of the day. Some of Quanah's detractors said he had built the Star House to lord over the more traditional leaders of the Comanche; others said he needed the room for his seven wives and seven children.

The Indian Agency was appalled that Quanah, a strong believer in formal education for his people and their participation in the developing money economy of Indian Territory, was an equally strong believer in polygamy and the Peyote Cult. It is not certain when Quanah was introduced to the peyote rite (originally a religion of the native peoples of northern Mexican deserts), but he was well respected in the Comanche branch of the faith, becoming a ''road man'' (a ritual leader). When the Ghost Dance swept the Plains tribes, and people from the Lakota to the Paiute were dancing themselves into trances, trying to make the buffalo return, Parker rejected the movement. He remained true to his peyotism, but would accept the inclusion of elements of Christianity, some said in honor of his mother.

''Progressive'' in Two Worlds

In 1884, Quanah Parker made his first of 20 trips to Washington, D.C. This one dealt with changes in the lease arrangements the Comanche had been able to work out with the cattle ranchers. The Comanche were profitably leasing grasslands they were not using themselves, and they resented the property changes that would come with allotment in severalty, the process of dividing tribally held land into individually owned plots. Despite several trips, Quanah was unable to stave off the allotment under the terms of the Jerome Commission, but he did improve the deal for his people.

The ever-present anti-Quanah Parker faction on the reservation criticized Quanah for trying to arrange a larger allotment for himself and a higher price per acre payment for the sale of surplus land. However, he was still a very influential leader. In the 1890s, the Indian Agent was issuing official ''chief certificates,'' a sort of identification, and Quanah was able to convince the agency that he should be issued the certificate for the principal chieftainship. This done, Eschiti was finally completely deposed, and Parker went so far as to have letterhead printed with his name and the emblazoned title of principal chief. The action further impressed white men, but further embittered the more traditional Comanche.

Starting in 1886, Quanah Parker had been a judge of the Court of Indian Affairs, but lost his position as the tribe made the final move towards allotment near the end of the century. The breakup of communally held lands and the resulting breakdown of age-old tribal traditions greatly angered many Comanche and they saw Quanah as the source of their problems. They saw that Quanah courted a public image as a ''progressive'' Indian in the eyes of white America, becoming something of a national celebrity. Visitors to the Star House would include Theodore Roosevelt and British Ambassador Lord Bryce. In fact, Quanah would be one of the four Indian chiefs to ride in President Theodore Roosevelt's inaugural parade.

The Circle Is Completed

In the first decade of the 20th century, Quanah Parker's influence began to wane. On a personal level, two of his wives left him, angered over what they saw as a self-important pursuit of plural wives. Tonarcy was considered his principal wife, but among his others were Topay, Chony, Mahcheettowooky, and Aerwuthtakum. Since most of his wives were widows when he married them, Parker saw this arrangement as a way to take care of women who would otherwise have had to rely on relatives for their survival, due to their young ages. In the sphere of tribal politics, Quanah was also losing ground. Allotment had reduced his land base and therefore his personal fortune, and he would eventually resort to taking a paid position with the Indian Service as an ''assistant farmer.''

By the beginning of 1911, Quanah Parker was in obvious poor health. He had rheumatism and his heart was

weakening. In February, after a long and tiring train ride, he took to his bed, suffering from heart trouble. On February 25th, 1911, Quanah Parker died at the Star House, Tonarcy at his side. Despite criticism during his life from traditional Comanche, Quanah Parker was so revered that the procession to his resting place was said to be over a mile long. After a Christian service in a local church, Quanah was buried next to his mother's and sister's reinterred remains in Cache County, Oklahoma. Four years later, graverobbers broke into his grave, taking the jewelry with which he had been buried. The Parkers ritually cleaned and then reburied him. Quanah Parker, Cynthia Ann, and Topsannah were all moved to Ft. Sill Military Cemetery in 1957. The life of Quanah Parker is today seen as the extraordinary story of a person successfully living in two worlds, two minds, two eras.

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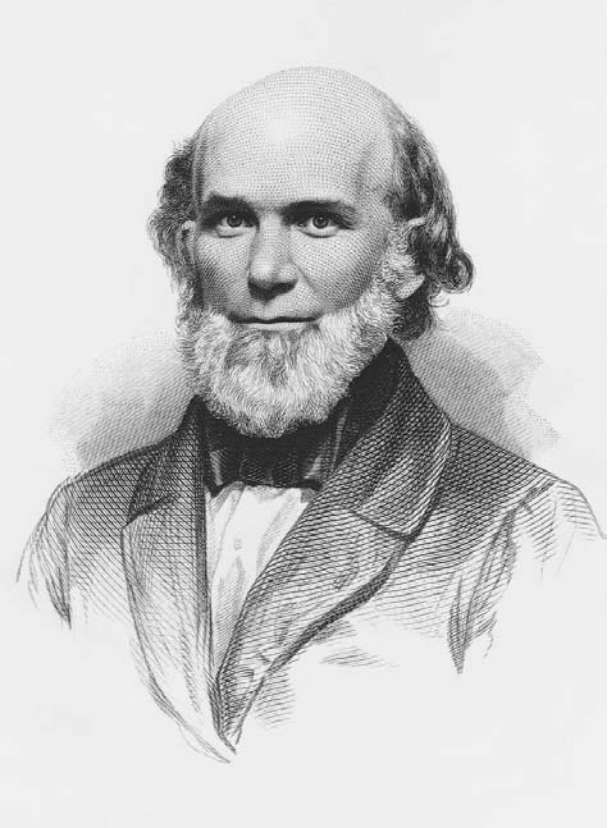

Theodore Parker

Theodore Parker (1810-1860), American clergyman and militant, was a leading advocate of transcendentalism and a vocal abolitionist.

Theodore Parker was born in Lexington, Mass., on Aug. 24, 1810. His schooling was scanty, but he eagerly educated himself. By the time he was 17 he knew enough to teach school, and for the next 4 years he worked in local elementary schools. In 1830 he passed the entrance examinations for Harvard, but he did not have enough money to enroll as a resident student and so he continued with his teaching. In 1832 he opened his own school in Watertown, Mass. He also studied for the course examinations which Harvard allowed him to take.

Having accumulated a modest amount of money, Parker enrolled in the Harvard Divinity School in 1834. Although he later called it an ''embalming'' institution, he reveled in his studies. He learned no less than 20 languages there. The faculty was already discarding some of the doctrines hallowed in New England theology, but Parker found himself discarding still more. By graduation day he even had some doubts about the miracles described in the Bible and the virgin birth of Christ.

Though several congregations were attracted to this strenuous scholar, he accepted a call in 1837 to an unpretentious parish in a suburb of Boston, West Roxbury. He promptly married Lydia Cabot, and 3 months later was ordained a Unitarian minister. He soon plunged into the religious controversies boiling up in the Boston area. He was increasingly sympathetic to the leaders of the transcendental movement, especially Ralph Waldo Emerson. Emerson had come to believe in a personal religion that dispensed with creeds, rituals, and church polity and substituted the relation of the individual soul to the oversoul. Parker issued a pamphlet supporting him.

Parker's most striking formulation came in a sermon he delivered in 1841, ''The Transient and Permanent in Christianity.'' His theme was Emersonian: the permanent is the direct worship of God by the individual; the transient is the ritualistic and the priestly. His position aroused the antagonism of his fellow ministers, and they closed their pulpits to him. In 1843 the Boston Association of Ministers asked him to resign; he declined and went to Europe for a year. While traveling he met a number of theological liberals, especially in Germany, whose thought was often as advanced as his and far beyond that of his Boston colleagues.

On Parker's return he discovered that no congregation in the Boston area was willing to hear him. However, he had ardent supporters, and they formed their own congregation. It became the Twenty-eighth Congregational Society of Boston.

Parker put the welfare of his new congregation first, but he also worked hard for social and political causes. In lectures and sermons, in word and deed, he fought for the amelioration of poverty, improvement of public education, prison reform, and temperance. The deepening struggle over slavery aroused his greatest efforts as well as the fierc-

est public opposition to them. His *A Letter to the People of the United States Touching the Matter of Slavery* appeared in 1848. He took an active part in attempts to rescue fugitive slaves from the Massachusetts authorities. He aided John Brown of Kansas and encouraged the antislavery efforts of such political leaders as Senator Charles Sumner.

After a strenuous lecture tour in 1857, Parker took sick. In the next 2 years his condition grew worse, and in desperation he decided to travel. He died in Florence, Italy, on May 10, 1860.

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Sir Henry Parkes

The Australian statesman Sir Henry Parkes (1815-1896) was a champion of Australian federation, and his eloquent appeals to colonial leaders to forget their differences were a potent influence in bringing success to the federal movement.

The son of a tenant farmer, Henry Parkes was born in Warwickshire, England, on May 27, 1815. He had only sketchy schooling and began working at the age of 8. As a young man, he joined the Birmingham Political Union (a Chartist-inspired group) and began to read widely. Parkes reached Sydney in 1839 as an assisted immigrant. He worked as a farmhand before setting up a small business. His interest in politics was rekindled through contact with local Chartists, and in 1850 he established the *Empire* as the workingman's voice at a time when self-government was being granted New South Wales. Leading the attack on sections of the Constitution Bill that were considered to support landholding privileges, Parkes campaigned for a parliamentary seat and was elected.

Because of poor management the *Empire* failed, and in 1858 Parkes suffered insolvency, leading to his temporary political eclipse. He went to London to promote Australian immigration in 1861, returning to Sydney to reenter Parliament in 1863. He became colonial secretary in 1866 and carried the Public Schools Act, providing unified administration under an Education Council. Embroiled in sectarian issues, he had few supporters when he again faced financial difficulties (this time as a merchant) in 1870.

Chief Ministries

His insolvency cleared, Parkes was reelected in 1871 and became the acknowledged leader of the democratic group. A free trader, he virtually eliminated customs duties during his first term as premier of New South Wales (1872-1875). After clashes with the Legislative Council over electoral reform, his ministry became ineffectual. His second ministry (1877) lasted 5 months.

Parkes was knighted in 1877 and late in 1878 joined erstwhile opponents to form a third ministry. The Public Instruction Act of 1880 was a landmark; it provided for free, secular, and compulsory education and ended subsidies for church schools. An electoral law widened the franchise.

With his ministry's defeat in 1883, Parkes eased away from the political round but did not hold to his stated intention to retire. In 1887 he led a vigorous free-trade campaign; his fourth ministry slashed recently increased import duties and imposed a stiff poll tax on Chinese. Parkes was again premier in 1889-1891, following a brief ouster, but his drive for social reform had faded.

Call for Australian Federation

By now an ardent advocate of federal union, Parkes called for a national Parliament to set policies on defense, immigration, and customs duties. A meeting of premiers in 1890 resulted in a constitutional convention under his presidency which in 1891 drafted a Constitution Bill; but although his forceful oratory and commanding personality won many adherents to the federal cause, Parkes failed to carry the measure in his own Parliament.

In October 1891 Parkes resigned the premiership when the newly formed Labour party withdrew support, and he was not elected at the poll of 1895. He died on April 27, 1896.

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Francis Parkman

Francis Parkman (1823-1893), American historian, brilliantly narrated the Anglo-French conflict for control of North America in a great multivolume work.

Francis Parkman was born to wealth in Boston, Mass., on Sept. 16, 1823. As an undergraduate at Harvard, he had the advantage of study with the historian Jared Sparks, who gave Parkman his first reading list on the ''Old French War.'' Through letters of introduction to other scholars, Sparks eased the young man's path.

While still a sophomore (he graduated in 1844), Parkman planned a history of the ''Old French War'' which would end with England's conquest of Canada. An older contemporary historian, George Bancroft, who had gone over some of the ground later traversed by Parkman, provided a framework for his more gifted successor. James Fenimore Cooper's ''Leather-Stocking Tales'' and Sir Walter Scott's ''Waverley Novels'' were spurs to Parkman's ambition to write a great history on a North American theme. An accolade from qualified judges would still the doubts of his father and win the applause of Englishmen who derided American cultural achievements.

Firsthand Research

For Parkman, books, teachers, and archives were not enough. His untiring zeal for perfection demanded onsite inspection of the contested region in America. In the summer of 1845, on a trip westward, he gathered information from old settlers, talked with Indians, and studied the topography of the region near Detroit. The next year Parkman went farther west to see Indians in their native state, unchanged by contact with white civilization. This, he said, was a necessary part of training for his lifework. His experiences in the wilderness gave Parkman color and texture for much of his subsequent writing. The immediate result was his classic, *The Oregon Trail* (1849).

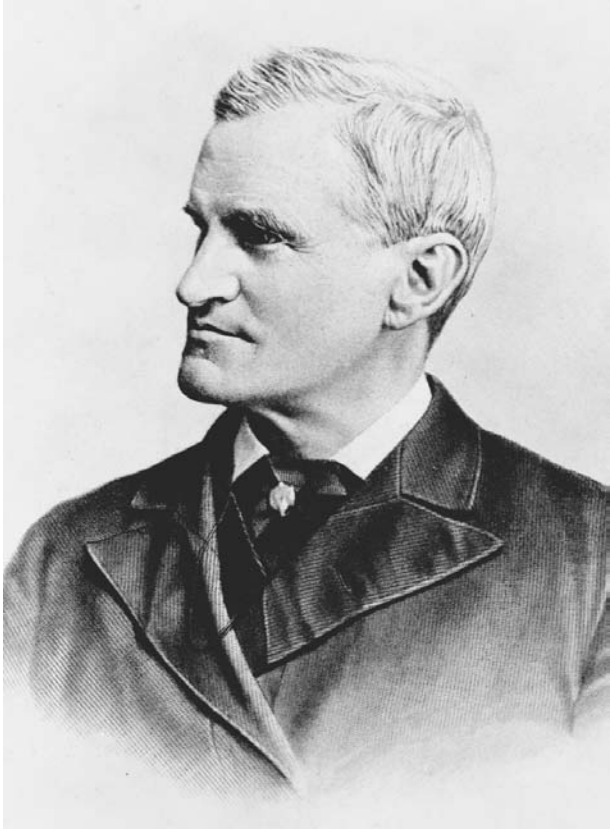

Parkman's health, never robust, worsened after his trip westward. Partial blindness and severe headaches almost made an invalid of him. To aid his writing he used a frame constructed like a gridiron, and with it he composed *The Conspiracy of Pontiac* (1851). At first he could manage only six lines a day. With improved health he worked faster. Aid was offered by Catherine S. Bigelow, whom he married in 1850 and who acted as his amanuensis. Parkman was forever battling illness, terming it the ''Enemy.'' He was a sociable man, his friends Boston's intellectual élite, his correspondents widely dispersed scholars. Despite chronic illness he conveyed the impression of a strong, big-boned Yankee.

His Great Work

Parkman hoped to start work on the beginnings of the Anglo-French struggle immediately after *Pontiac*. But ill health delayed *The Pioneers of France in the New World* until 1865. He had, however, already written large parts of other volumes in his projected series. *The Jesuits in North America* (1867) paid tribute to the courage and martyrdom of the Catholic missionaries. In *La Salle and the Discovery of the Great West* (1869; revised 1879) the French explorer is the heroic figure, caught in tragic circumstances yet facing frightening odds with immense courage.

The theme of *The Old Regime in Canada* (1874) was France's attempt to tighten its hold on its American colony and its eventual failure. Parkman, like other historians of the romantic school, was less interested in the slow process of establishing a civilization than in its unusual, colorful incidents. In this volume, however, he came close to later social historians with such chapters as ''Marriage and Population'' and ''Trade and Industry,'' which were skillfully interwoven with his narrative.

Count Frontenac and New France under Louis XIV (1877) celebrated the greatest man ever to represent his country in the New World. Parkman's masterpiece, *Montcalm and Wolfe* (1884), was acclaimed the finest in the series. With this judgment the author himself agreed. He was unsure of how to fill the chronological gap between *Frontenac* and *Montcalm and Wolfe,* but he managed to do so with *A Half Century of Conflict* (1892). The absence of a central character around whom to spin his narrative deprived this final volume in the series of the dramatic interest that enlivened its predecessors.

Parkman's rapport with his aristocratic heroes, cast in a medieval mold, stemmed from his own political beliefs. He preferred a conservative republic, with restricted suffrage, where, he said, ''intelligence and character and not numbers hold the reins of power.'' The pageantry of war fascinated him; the military instincts, he thought, were always ''strongest in the strongest and richest nature.''

Scholarly Opinion

In his own time Parkman was criticized for unsympathetic treatment of Indians and for alleged bias against Catholicism. Historians have charged him with neglect of

social forces which they felt were as important as dominant leaders in directing the course of history. He also failed to consider the role of sea power in the conflict between England and France. However, unstinted admiration is given to his brilliant artistry in maintaining the pace of his narrative.

Though details of Parkman's great work have been altered by later writers, the main structure still stands. What historian Henry Adams wrote to Parkman when *Montcalm and Wolfe* was published has remained the verdict of admiring readers: With your previous books, said Adams, it ''puts you in the front rank of living English historians.'' Parkman died in Jamaica Plain, Mass., on Nov. 8, 1893.

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Rosa Lee McCauley Parks

On December 1, 1955, Rosa Lee Parks (née McCauley; born 1913) refused to relinquish her seat to a white passenger on a racially segregated Montgomery, Alabama bus. She was arrested and fined but her action led to a successful boycott of the Montgomery buses by African American riders.

Born Rosa McCauley in Tuskegee, Alabama, on February 4, 1913, the young girl did not seem destined for fame. Her mother was a teacher and her father, a carpenter. When she was still young she moved with her mother and brother to Pine Level, Alabama, to live with her grandparents. A hard-working family, they were able to provide her with the necessities of life but few luxuries while attempting to shield her from the harsh realities of racial segregation. Rosa attended the Montgomery Industrial School for Girls, graduated from the all-African American Booker T. Washington High School in 1928, and attended Alabama State College in Montgomery for a short time.

She married Raymond Parks, a barber, in 1932. Both Rosa and her husband were active in various civil rights causes, such as voter registration. Parks worked with the National Association for the Advancement of Colored People (NAACP) Youth Council and in 1943 was elected to serve as the secretary of the Montgomery branch. This group worked to dismantle the barriers of racial segregation in education and public accommodations but made little progress during the 1940s and early 1950s. In the summer of 1955 white friends paid Parks' expenses for a two-week interracial seminar at Tennessee's Highlander Folk School, a program designed to help people to train for civil rights activism.

Parks worked at various jobs over the years—as a housekeeper, an insurance saleswoman, and a seamstress. In 1955, while working at Montgomery Fair department store as a tailor's assistant, she discovered her name in the headlines. On the fateful night of December 1st, she was very tired as she headed for her bus, but had no plans for initiating a protest. According to the segregation laws in Montgomery, white passengers were given the front seats on the bus. Even if no white riders boarded, African Americans were not allowed to sit in those seats. If white passengers filled their allotted seats, African American riders—who had to pay the same amount of bus fare—had to give their seats to the whites. All of the bus drivers were instructed to

have African Americans who disobeyed the rules removed from the bus, arrested, and fined. Some of the bus drivers demanded that African Americans pay their fares up front, get off the bus, and reenter through the back doors so that they would not pass by the seats of white patrons.

On December 1, 1955, Parks, who had taken a seat directly behind the white section, was asked to yield her seat to white passengers. Parks recognized the driver as one who had evicted her from a bus 12 years before when she refused to reenter through the back door after paying her fare. The bus driver threatened to have her arrested but she remained where she was. He then stopped the bus, brought in some policemen, and had Parks taken to police headquarters.

Certainly her case was not a unique; African Americans had been arrested for disobeying the segregation laws many times before. However, in 1954 the Supreme Court had rendered an important decision in *Brown vs. Board of Education,* which held that educational segregation was inherently illegal. The decision encouraged African Americans to fight more boldly for the end of racial segregation in every area of American life. Thus, NAACP officials and Montgomery church leaders decided that Parks' arrest could provide the necessary impetus for a successful bus boycott. They asked Montgomery's African American riders—who comprised over 70 percent of the bus company's business—to stop riding the buses until the company was willing to revise its policies toward African American riders and hire African American bus drivers.

Meeting at Dexter Avenue Baptist Church, the ministers and their congregations formed the Montgomery Improvement Association and elected the young Reverend Martin Luther King, Jr. as president. The boycott was extremely successful, lasting over 380 days. When the case was taken to the Supreme Court, the Justices declared that segregation of the Montgomery buses was illegal and officially desegregated them on December 20, 1956.

Parks and some of her family members, fired by their employers or continually harassed by angry whites, decided in 1957 to move to Detroit, Michigan. There they had a great deal of difficulty finding jobs, but Parks was finally employed by John Conyers, an African American member of the U.S. House of Representatives. She served as his receptionist and then staff assistant for 25 years while continuing her work with the NAACP and the Southern Christian Leadership Conference (SCLC) and serving as a deaconess at the Saint Matthew African Methodist Episcopal Church.

Parks received numerous awards, including an honorary degree from Shaw College in Detroit, the 1979 NAACP Spingarn Medal, and an annual Freedom Award presented in her honor by the SCLC. In 1980 she was awarded the Martin Luther King Jr. Nonviolent Peace Prize and in 1984 the Eleanor Roosevelt Women of Courage Award. In 1988 she founded the Rosa and Raymond Parks Institute for Self-Development, to train African American youth for leadership roles, and began serving as the institute's president. In 1989 her accomplishments were honored at the John F. Kennedy Center for the Performing Arts in Washington, D.C. Parks was in demand as a public speaker and traveled extensively to discuss her role in the civil rights movement.

In September 1994 Parks was beaten and robbed in her Detroit home. She fully recovered from this incident and remained active in African American issues. In October 1995 she participated in the Million Man March in Washington D.C., giving an inspirational speech.

Fellow civil rights leaders, friends, and family of Parks, expressed concern about her demanding schedule and finances in September 1997. They were unable to get answers from Parks' attorney, Gregory Reed, and personal assistant, Elaine Steele, who together had formed The Parks Legacy, a corporation that controlled the public property rights to Parks' image. According to court records, the ''selling'' of Parks included fees for autographs and pictures of the civil rights legend, her appearance in a rock video, and her image on a phone-calling card. An article in the *Detroit News* noted, ''Civil rights leaders and marketing experts fear the products cheapen Parks' image and legacy as the mother of the civil rights movement.''

Further Reading

Virtually no history of the modern civil rights movement in the United States fails to mention the role of Rosa Parks. She tells her own story in *The Autobiography of Rosa Parks* (1990). Others relate her history in a book entitled *Don't Ride the Bus on Monday* by Louise Meriwether (1973) and in two children's books, one by Eloise Greenfield, *Rosa Parks* (1973) and another by Kai Friese, *Rosa Parks* (1990). Among several interesting works specifically relating to the boycott is Jo Ann Robinson's *The Montgomery Bus Boycott and the Women Who Started It* (1987). Also see the *Detroit News* (August 29, 1997, and September 28, 1997). □

Parmenides

The Greek philosopher Parmenides (active 475 B.C.) asserted that true being and knowledge, discovered by the intellect, must be distinguished from appearance and opinion, based on the senses. He held that there is an eternal One, which is timeless, motionless, and changeless.

Parmenides was born in Elea in southern Italy in the late 6th century B.C. Socrates, in Plato's *Thaetetus*, tells how as a young man he met Parmenides and Zeno on their visit to Athens about 450. Little else is recorded about the details of Parmenides's life. He wrote a didactic poem in hexameters, the meter of the Homeric epics and of the oracular responses at Delphi, in which he described a divine revelation. Fragments of the poem remain and provide a fair idea of what he attempted to prove, although even when the entire poem was extant there were problems of interpretation.

The poem consists of a prologue and discussions of the Way of Truth and the Way of Opinion. In the allegorical prologue, the narrator is carried on a chariot to the realm of

Light by the daughters of the Sun. There he is met by an unidentified goddess whose revelations make up the rest of the work. The Way of Truth is the way of the intellect; it discovers True Being, which is unitary, timeless, motionless, and changeless although spatially limited. Its opposite, Non-Being, cannot be intellectually known and is therefore to be denied as a concept. The contradictory Heraclitean notion of Simultaneous Being and Non-Being is also denied.

The Way of Opinion, which is the usual path of mortals, deals with the evident diversity of nature and the world perceived through the senses. The validity of sense data and of the objects perceived through the senses is denied. Parmenides insists on not confusing the physical objects with those of the intellect, although in the light of this disclaimer his elaborate explanations of various physical phenomena are somewhat puzzling. These explanations, whether they represent a summary of popular beliefs, Pythagorean thought, or Parmenides's own attempts to explain the world in the most plausible way through the use of the (necessarily false) senses, contain a few shrewd observations in an astronomical scheme that is impossible to reconstruct. Underlying all physical reality are the external opposites, Fire and Darkness. A mixture of the two governs the makeup of all organic life.

Parmenides's importance lies in his insistence on the separation of the intellect and the senses. His allegorical discussion of the paths of thought represents the earliest attempt to deal with the problems of philosophical method.

Further Reading

The extant fragments of Parmenides's poem are collected in Hermann Diels, ed., *Die Fragmente der Vorsokratiker* (1957), translated by Kathleen Freeman in *Ancilla to the Pre-Socratic Philosophers* (1948) and discussed by her in *The Pre-Socratic Philosophers* (1946; 3d ed. 1953). Excellent discussions and commentaries on Parmenides are in G. S. Kirk and J. E. Raven, *The Presocratic Philosophers* (1962), and W. K. C. Guthrie, *A History of Greek Philosophy* (3 vols., 1962-1969). General discussions of Pre-Socratic philosophy as part of the development of Greek thought may be found in the standard histories of Greek literature, of which a noteworthy example is Albin Lesky, *A History of Greek Literature* (trans. 1966). □

Parmigianino

The Italian painter Parmigianino (1503-1540) was a pioneer of the mannerist style, within which his work shows an essentially decorative emphasis and accomplished smoothness.

The real name of Parmigianino a nickname meaning ''little man from Parma,'' was Francesco Mazzola. He was born on Jan. 11, 1503, in Parma. After his father, a painter, died in 1505, Parmigianino was brought up by two painter uncles. His own first works show an easy assimilation of the most sophisticated local styles, first Francesco Francia's and then Correggio's.

At the age of 19 Parmigianino was commissioned to execute frescoes for the Parma Cathedral; he painted a series of saints that rival Correggio's in their sinuous grace and gentle shadows. Soon thereafter Parmigianino extended these qualities into a personal idiom in the frescoes of the story of Diana and Acteon for a castle at Fontanellato; the figures are built up by a sketchy, pasty brushstroke that suggests an environment of fresh air but also confirms the elegant artificiality basic to mannerism, the frank embrace of the fact that painting differs in its essentials from nature.

Visually, mannerism is the intentional distortion of the proportions of the human figure and of spatial relationships. Good art for the early Renaissance was the successful imitation of nature, and this goal seemed to be achieved by High Renaissance artists. Their successors, such as Correggio, were thus able to learn it as apprentices and concern themselves rather with harmonious variations on ideal natural beauty. By the same token, the next generation could easily learn variants on ideal beauty which were already abstracted from their origins in nature and so could concern themselves with artifice and stylized distortion, as Parmigianino did.

In 1524 Parmigianino went to Rome, taking as a sample work his *Self-portrait in a Convex Mirror,* a distortion of his own appearance meant to amuse and attract praise for its technical virtuosity. In Rome he developed an elegant style of painting Madonnas, with a harder and smoother surface.

Parmigianino fled the sack of Rome in 1527 and went to Bologna. In his *Allegorical Portrait of Charles V* (1529-1530), executed in Bologna, where Charles V was crowned in 1530, he produced a pioneer formulation of the absolutist state portrait. Beginning in 1531, back in Parma, Parmigianino painted his most classic statements: the almost perversely erotic *Cupid Sharpening His Bow,* with Cupid seen from the rear but turning with a smile, and the *Madonna of the Long Neck* (1534), both paintings unified by a crisp twining line. His great church commission for S. Maria della Steccata in Parma, begun (1531) with six decorative female figures, was neglected when he developed a passion for alchemy. Threatened with a lawsuit for breach of contract in 1539, he fled to Casalmaggiore, where he died on Aug. 24, 1540.

Parmigianino was an accomplished draftsman. He was also the first Italian painter to be an etcher.

Further Reading

Sydney J. Freedberg, *Parmigianino: His Works in Painting* (1950), is a sound although needlessly elaborate visual analysis. A. E. Popham, *The Drawings of Parmigianino* (1953), contains an excellent summary text. □

Charles Stewart Parnell

The Irish nationalist leader Charles Stewart Parnell (1846-1891) made home rule for Ireland a major factor in Irish nationalism and British politics.

Charles Parnell's County Wicklow, Anglo-Irish, Protestant-gentry family had earned a patriotic reputation in Ireland by opposing the Act of Union with Britain and by supporting Catholic emancipation. His American mother was a passionate Anglophobe. Although Parnell was educated in England, used English speech patterns, and possessed the aloof manner associated with the English establishment, he inherited his family's devotion to Irish interests.

His Obstructionist Tactics

In 1875 Parnell entered the House of Commons, lending his Protestant-gentry respectability to home rule. Two years later he joined Joseph Biggar in systematic obstruction of British legislation. Described by Parnell as an active parliamentary policy, obstruction was a reaction to British indifference to Irish problems, to the cautious and conciliatory parliamentary tactics and leadership of Isaac Butt—father of home rule and chairman of the Irish party—and to the growing cynicism of Irish opinion toward nationalist politics.

Butt joined outraged British politicians and journalists in denouncing the ''barbarian'' tactics of Parnell and Biggar, claiming they had damaged home rule by alienating British opinion. Parnell insisted that the achievement of home rule depended on the determination of Irish nationalist members of Parliament to demonstrate that the union could be as unpleasant for the British as it was for the Irish.

Avoiding a direct challenge to Butt's control over the moribund Irish party or the impoverished Home Rule League, Parnell awaited the next general election. He used obstruction to attract notice and favor, courting Irish opinion at home and in the ghettos of Britain and the United States. In 1879 Parnell accepted the presidency of the National Land League, a New Departure instrument designed by Irish-Americans to bring republicans into contact with the Irish peasant masses. Financed by Irish-American dollars, the Land League demanded the end of landlordism, but it was prepared to accept agrarian reform along the way.

Leader of the Irish Party

The results of the general elections of 1880 gave Parnell the votes to command the Irish party. William Gladstone, the prime minister, responded to the near-revolutionary Land League agitation with a mixed coercion-conciliation policy. The 1881 Land Act gave Irish tenant farmers secure tenures at fair rents, freeing them from serfdom. But Parnell rejected the act as inadequate, and the government imprisoned him for encouraging agrarian disturbances. He was released in 1882 after promising to accept government improvements in the Land Act in exchange for Irish party support of future Liberal efforts to solve the Irish question. The truce was known as the Kilmainham Treaty.

After 1882 Parnell concentrated on building an effective Irish party to promote home rule. Instead of reviving the outlawed Land League, he used Irish-American money to pay the expenses of talented and sincere nationalists prepared to stand for Parliament. Parnell's genius, Irish-American dollars, and the Reform Bill of 1884 gave the Irish party more than 80 members in the House of Commons.

Irish-Liberal Alliance

With an effective party behind him, Parnell in 1885 played balance-of-power politics in the House of Commons, forcing both Liberals and Conservatives to bid for Irish votes. Gladstone made the highest offer: home rule. The Irish then turned the Conservatives out of office and installed the Liberals. In 1886 Gladstone introduced a home-rule bill which was defeated by defections in Liberal ranks. The Irish-Liberal alliance lasted for 30 years, limiting the freedom of the Irish party and pushing British anti-Irish, no-popery, imperialistic opinion in a conservative direction. Home rule became the most emotional issue in British politics.

At the beginning of December 1889, Parnell was the unchallenged master of Irish nationalism. He dominated Irish opinion, bringing extremist types into the mainstream of constitutional nationalism. He commanded Irish-American financial resources, and he had captured the Liberal party for home rule. But that month the tides of Parnell's fortune began to recede when Capt. William O'Shea submitted a petition suing his wife, Katherine, for divorce, naming Parnell as correspondent.

Downfall and Death

Irish nationalists assumed that Parnell would emerge from the courtroom an honorable man. Parnell, however, anxious to marry Katherine O'Shea who had been his mistress since 1880, decided not to contest William O'Shea's charges, and his image was tarnished by the captain's testimony. Although the Irish party reelected Parnell its chairman in November 1890—just after the divorce—British Nonconformists demanded that Gladstone separate the Liberals from a public sinner. Gladstone insisted that the Irish party drop Parnell as its leader. On Dec. 6, 1890, after days of bitter debate, a majority of home-rule members of Parliament decided that the fate of Irish freedom was more important than the position of one man. Parnell, a supreme egotist, refused to accept the realities of the Liberal alliance. He appealed to the Irish people in three by-election contests. Opposed by the Catholic hierarchy and clergy, Parnell lost the by-elections and his health in the process. He died of rheumatic fever at Brighton on Oct. 6, 1891.

Parnell bequeathed a shattered parliamentary party, a bitter and divided nationalist opinion, and the myth of a martyred messiah. He became a symbol of resistance to British dictation, clericalism, and inhibiting Victorian and Irish Catholic moralities.

Further Reading

Still the best biography of Parnell is Richard Barry O'Brien, *The Life of Charles Stewart Parnell* (2 vols., 1898; repr. 1968). Briefer is Jules Abels, *The Parnell Tragedy* (1966). See also St. John Ervine, *Parnell* (1925), and William O'Brien, *The Parnell of Real Life* (1926).

Lawrence J. McCaffrey, *Irish Federalism in the 1870's: A Study in Conservative Nationalism* (1962), discusses the beginning of Parnell's political career and his contest with Butt. Parnell's leadership of the Irish party and the forces of nationalism in the 1890s is brilliantly analyzed in Conor Cruise O'Brien, *Parnell and His Party, 1880-1890* (1957). Francis Stewart L. Lyons, *The Fall of Parnell, 1890-91* (1960), is a detailed, objective, and very well-written analysis of the factors and motives that destroyed Parnell's leadership and split Irish nationalism. Thomas N. Brown's excellent *Irish-American Nationalism* (1966) discusses the relationship between Parnell, Irish-American nationalism, and home rule. Herbert Howarth, *The Irish Writers' Literature and Nationalism, 1880-1940* (1958), contains an interesting interpretation of the impact of the Parnell myth on Irish writing.

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Vernon Louis Parrington

The American historian Vernon Louis Parrington (1871-1929) is known for his three-volume intellectual history of America, *Main Currents in American Thought.*

Born at Aurora, Ill., on Aug. 3, 1871, Vernon Parrington was of Scotch and Irish descent. His father was a school principal in New York and Illinois, served in the Union Army, and became a judge of probate in Kansas. While growing up near Pumpkin Ridge, Kans., Vernon early became acquainted with the sources of agrarian discontent, and he later recalled his bitter feelings at seeing a year's corn crop used for fuel. Searching for answers, he found inspiration in the writings of William Morris, who "laid bare the evils of industrialism . . . and convinced me . . . that the businessman's society, symbolized by the cash register and existing solely for profit, must be destroyed to make way for another and better ideal."

After 2 years at the College of Emporia, a Presbyterian institution, Parrington entered Harvard as a junior and graduated in 1893. His Harvard experience was not happy, and he afterward referred acidly to his eastern alma mater. Returning to the College of Emporia, he taught English and French while obtaining his master of arts degree. He also ran unsuccessfully for the school board on a "Citizen's" ticket. In 1897 he was appointed instructor in English and modern languages at the University of Oklahoma, where he stayed for 11 years. Meanwhile he married Julia Rochester Williams in 1901 (they had two daughters and a son), did research in London and Paris (1903-1904), wrote some poetry, and took an interest in archeology. Fired from his job in 1908 because of a "political cyclone," Parrington accepted an assistant professorship at the University of Washington in Seattle.

There Parrington formed a close friendship with J. Allen Smith, a political scientist whose book *The Spirit of American Government* (1907) claimed to expose the antagonism between the Declaration of Independence, with its romantic egalitarian spirit, and the Constitution, a "reactionary document" drafted by representatives of "wealth and culture" to prevent effective popular rule. Smith saw a strong Federal government as the weapon of the propertied classes, and he opposed any extension or centralization of national power. His ideas profoundly affected Parrington, who later dedicated his book to Smith. Until 1927 Parrington wrote little: a chapter in the *Cambridge History of American Literature,* a few encyclopedia articles, an anthology, and some reviews. In 1927 the first two volumes of his *Main Currents in American Thought,* entitled *The Colonial Mind* and *The Romantic Revolution in America,* were published and received the Pulitzer Prize for history. The third volume, *The Beginnings of Critical Realism in America,* was incomplete when Parrington died on June 16, 1929, but was afterward published together with the earlier volumes in a one-volume edition.

Meaning of *Main Currents*

Though Parrington used the subtitle ''An Interpretation of American Literature from the Beginnings to 1920,'' he denied writing ''a history of American literature.'' His true subject was the history of American liberalism, seen as a long struggle between freedom and individualism on the one hand and privilege and authoritarianism on the other. The roots of the struggle were always in economic relations, and literary productions were strategic elements in the fight. For Parrington, writers embodied or exemplified some interest of an age, and each was considered in relation to his battle position. Mark Twain was a great frontier republican; Walt Whitman, a great democrat; and William Cullen Bryant, a fighter for free labor. Parrington deliberately slighted the ''narrowly belletristic.'' He had little understanding or appreciation for writers who would not or could not carry a spear in the war.

As Parrington unfolded the story, from the days of the Pilgrims to his own time ''idealists'' had contended with ''realists,'' humanitarians with crass materialists, agrarians with capitalists, Jeffersonians with Hamiltonians, and decentralizers with centralizers who sought to control the power of the state in order to dominate and exploit the majority. In generation after generation, between these opposing hosts, mighty battles had been fought, and historic defeats had been imposed on the democratic forces. The Constitution itself was an early monument to a victory of financiers and capitalists over agrarians, who held to the romantic idealism of the Declaration of Independence. A half century afterward, the democratic army of Jacksonian Democracy had gone down before the cunning Whig propaganda of business and industrial interests. Once again, in 1896, the old Jeffersonian cause, led now by William Jennings Bryan, had failed to throw off the yoke of eastern capital. Thereafter the trend in government was toward increasing centralization with consequent loss of individual freedom. The future looked bleak, as a new cynicism was corroding the Jeffersonian faith in human nature and education.

Scholarly Opinion

During the 1930s *Main Currents* had enormous prestige in the academic world. The liberals embraced it as the ''usable new history'' that James Harvey Robinson and Charles A. Beard had been calling for, and to them it was a ''realistic'' guidebook to the American past. In 1952 over 100 American historians rated *Main Currents* the most important work published in the field during the period 1920-1935. Yet its influence was relatively short-lived. Parrington's judgments were in many instances revealed to be simply mistaken, and his conflict thesis began to be recognized as artificial and overly simplistic. Especially in the 1950s, with the rise of a ''consensus history'' that stressed elements of basic agreement in the American tradition, *Main Currents* lost scholarly respect. Even with a renewed emphasis upon the place of social struggle in American history, it is unlikely that Parrington's interpretation will ever again appear plausible. But if its Jeffersonian partisanship is out of fashion, *Main Currents* continues to be read for the distinction of its literary style, perhaps the most brilliant since Francis Parkman's. Many of Parrington's individual portraits remain unsurpassed, and his description of the post-Civil War national orgy of venality and vulgarity as the ''Great Barbecue'' has become classic.

Further Reading

The most extensive study of Parrington, together with an excellent annotated bibliography, is in Richard Hofstadter, *The Progressive Historians* (1968). Parrington is examined in the context of American historiography in Robert Allen Skotheim, *American Intellectual Histories and Historians* (1966). Important analyses are in Alfred Kazin, *On Native Ground* (1942; abridged with a new postscript, 1956), and Lionel Trilling, *The Liberal Imagination* (1950).

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Sir Charles Algernon Parsons

Sir Charles Algernon Parsons (1854-1931) was a British engineer who perfected the steam turbine that bears his name.

Charles Parsons was born on June 13, 1854, in London. His father, William Parsons, 3d Earl of Rosse, was a distinguished astronomer and sometime president of the Royal Society. Charles and his brothers were tutored by eminent scholars working in his father's observatory at Birr Castle, Parsonstown (now called Birr), in King's County, Ireland (Offalay, Eire). He attended Trinity College, Dublin (1871-1873), and Cambridge University (1873-1877), where he distinguished himself in mathematics. He then worked at the Armstrong engineering works located at Newcastle-upon-Tyne (1877-1881).

In 1884 Parsons joined a Gateshead partnership and entered the new field of electrical engineering. The production of cheap electricity in quantity demanded prime movers with outputs and efficiencies high above those of reciprocating engines. Thus Parsons developed the steam turbine, a machine with a long conceptual but no practical history. Stream freely expanding from high to low pressures acquires velocity and may form a jet which can impinge on a turbine wheel and yield useful work. But to get the most out of a high-pressure jet, a singlestage turbine would have to rotate at speeds above the capacities of materials then available. By setting a series of turbine wheels on one shaft and limiting the pressure drop between adjacent wheels, Parsons was able to reduce shaft and peripheral speeds to acceptable limits. By allowing steam to expand across the turbine blades, he was able to improve performance further;

and by introducing the steam between a pair of coupled but opposed turbine sets, he avoided thrusts on the end bearings. He patented these and other innovations in 1884.

Electric generators then worked at about 1,500 revolutions per minute (rpm), while Parsons' turbine worked at 18,000 rpm. Undaunted, he designed and built a generator suitable for direct coupling. Thus, the turboalternator was born, and by 1889 several hundred were in use, mostly for ship lighting. That year Parsons set up his own works in Newcastle, concentrating at first on large turboalternators for urban electricity supplies.

In 1894 Parsons turned to the marine applications of the steam turbine and built the *Turbinia,* 100 feet long and displacing 44 tons. After many experiments with screw designs, it reached speeds of 34 knots in 1897. Despite initial apathy, the turbine became standard in British warships from 1905. For fast liners the turbine soon proved its economy; and with Parsons' development of suitable gear trains, the reciprocating engine was displaced from many slower ships. He was knighted in 1911, and he died on Feb. 11, 1931, in Kingston, Jamaica.

Further Reading

A biography of Parsons is Rollo Appleyard, *Charles Parsons: His Life and Work* (1933). A booklet by Robert Hodson Parsons, *The Steam Turbine and Other Inventions of Sir Charles Parsons* (1942; rev. ed. 1946), is useful. The historical scene and background are set out in Henry Winram Dickinson, *A Short History of the Steam Engine* (1938; 2d ed. 1963). □

Frank Parsons

Frank Parsons (1854-1908) was an American educator and reformer whose grasp of problems of public ownership and municipal affairs made him influential among reformers and administrators.

Frank Parsons was born on Nov. 14, 1854, in Mount Holly, N.J., of Scotch-Irish and English parents. A brilliant student, he entered Cornell University at the age of 15, graduating first in his class 3 years later with a degree in civil engineering. After working with a railroad that went bankrupt, he taught school at Southbridge, Mass. He decided that he needed a law degree and completed 3 years of study in a year, passing the bar examination in 1881. The effort damaged his health; he spent 3 years in New Mexico for renewal.

Persons entered law practice in Boston but found it unsatisfying. He joined a publisher, for whom he prepared legal textbooks. While formulating a social philosophy which would result in a spectacular outpouring of writings and social efforts, he developed habits of reading and social contacts that affected his later career. Thus his lectures on English literature, given over several years at Boston's Young Men's Christian Association, became his successful *The World's Best Books* (1889). In 1892 he assumed a lectureship at Boston University, which he held until 1905.

In *Our Country's Need* (1894) Parsons formulated his views of ''mutualism,'' which attempted to reconcile individual liberty and socialism. Influenced by England's Herbert Spencer and by America's Edward Bellamy and ''Christian socialism,'' Parsons sought to devise ways of controlling such basic institutions as the telegraph and the railroad, while honoring private industry and individual initiative. He combined radicalism and conservatism. *Rational Money* (1898), *The Telegraph Monopoly* (1899), *The City for the People* (1899), and *Direct Legislation* (1900) established him as an earnest and competent social critic.

From 1897 to 1899, while maintaining his Boston connections, Parsons was also a professor at Kansas State Agricultural College, radicalized by the Populist party's success in that state. When a change in administration cost him and his associates their positions, they founded Ruskin College of Social Science at Trenton, Mo., with Parsons as a dean and professor. After this idealistic venture failed, Parsons returned to Boston. He became deeply involved in numerous reform causes and traveled across country and to Europe. He advised the progressive owner of Filene's Department Store in Boston on adding cooperative features to his personnel policies, and he was involved in building the Civic Service Home, a settlement aiding immigrant groups. In 1905 he helped organize the Breadwinner's Institute, which offered education and a diploma to the poor.

Parsons' *The Story of New Zealand* (1904), *The Trusts, the Railroads, and the People* (1906), *The Heart of the Railroad Problem* (1906), and his constant flow of articles made him an outstanding academic voice for progressivism, but

contributed to the debilitation which caused his death on Sept. 26, 1908. Published posthumously were his *Choosing a Vocation* (1909), a pioneer work in the vocational field, and *Legal Doctrine and Social Progress* (1911).

Further Reading

Howard V. Davis, *Frank Parsons* (1969), emphasizes Parsons' role as the founder of vocational guidance. Arthur Mann, *Yankee Reformers in the Urban Age* (1954), devotes a chapter to him. □

Talcott Parsons

American sociologist, Talcott Parsons (1902-1979), analyzed the socialization process to show the relationship between personality and social structure. His work led to the development of a pioneering social theory.

Talcott Parsons was born on Dec. 13, 1902, in Colorado Springs, Colorado. He graduated from Amherst College in 1924, where he majored in biology, but decided to do graduate work in economics. In 1924-25 he attended the London School of Economics. He took his doctorate at Heidelberg University in Germany in 1927. While at Heidelberg, he translated Max Weber's *The Protestant Ethic and the Spirit of Capitalism,* which exercised a great influence upon young American sociologists.

Parsons was an instructor in the department of economics at Harvard University from 1927 to 1931. During this period he studied the works of Alfred Marshall, the great classical theorist and codiscoverer of the principle of marginal utility; Émile Durkheim, the French sociologist; and Vilfredo Pareto, the Italian sociologist. Parsons' *The Structure of Social Action* (1937) fuses the theories of Durkheim, Pareto, and Weber into a single new body of theory and shows their relationship to Marshall's type of economic theory. Parsons became a full professor of sociology at Harvard in 1944. He held that position until his retirement in 1973.

The pioneering social theory developed by Parsons is abstract and complex. As a frame of reference for his system, he adopted the social action theory and stressed the structural-functional approach as the only way for sociology to achieve systematic theory. He stated that personality formation develops out of action organized around individuals, while action organized around relations of actors leads to a social system which consists of a network of roles. A third system which is indispensable to the personality system and the social system is the cultural system, which constitutes the standards and channels for guiding action. These three systems interpenetrate one another, and Parsons focused on the analysis of the socialization process to show the relationship between personality and the social structure.

The areas in which Parsons made contributions included the classification of the role of theory in research; the analysis of institutions; the outline of systematic theory in sociology; the voluntaristic theory of action; the analysis of specific structure and roles, kinship, occupations, and professions; and the analysis of certain modern problems of aggression, fascism, and anti-Semitism. He also made significant scholarly and practical contributions in his writings on the academic profession and on racial and intercultural relations. He was elected president of the American Sociological Association in 1949 and served as secretary from 1960 to 1965.

Parsons died of a stroke on May 8, 1979, while giving a series of lectures in Munich, Germany. The obituary in the *New York Times* the next day described Parsons as ''A towering figure in the social sciences,'' who was responsible for ''the education of three generations of sociologists.''

Further Reading

Parsons' work is examined in M. Black, ed., *The Social Theories of Talcott Parsons: A Critical Examination* (1961); William C. Mitchell, *Sociological Analysis and Politics: The Theories of Talcott Parsons* (1967); Peter Hamilton, ed., *Readings from Talcott Parsons* (1985); and Roland Robertson and Bryan S. Turner, ed., *Talcott Parsons: Theorist of Modernity* (1991). There is also a brief discussion of Parsons' importance in Manuel Conrad Elmer, *Contemporary Social Thought: Contributors and Trends* (1956). □

Blaise Pascal

The French scientist and philosopher Blaise Pascal (1623-1662) was a precocious and influential mathematical writer, a master of the French language, and a great religious philosopher.

Blaise Pascal was born at Clermont-Ferrand on June 19, 1623. He was the son of Étienne Pascal, king's counselor and later president of the Court of Aids at Clermont. Blaise's mother died in 1626, and he was left with his two sisters, Gilberte and Jacqueline. In 1631 the family moved to Paris.

Young Geometer

When Pascal was 12, he began attending meetings of a mathematical academy. His father taught him languages, especially Latin and Greek, but not mathematics. This ban on mathematics merely served to whet the boy's curiosity. He experimented with geometrical figures, inventing his own names for standard geometrical terms.

In 1640 the Pascal family moved to Rouen. There, still taught mainly by his father, Blaise worked with such intensity that his health deteriorated. Nevertheless, he had arrived at one of the most beautiful theorems in geometry. Sometimes called by him his ''mystic hexagram,'' it is a theorem concerned with the collinearity of intersections of lines. It does not concern metrical properties of figures but is, in fact, at the very foundation of an important, and at the time almost entirely undeveloped, branch of mathemat-

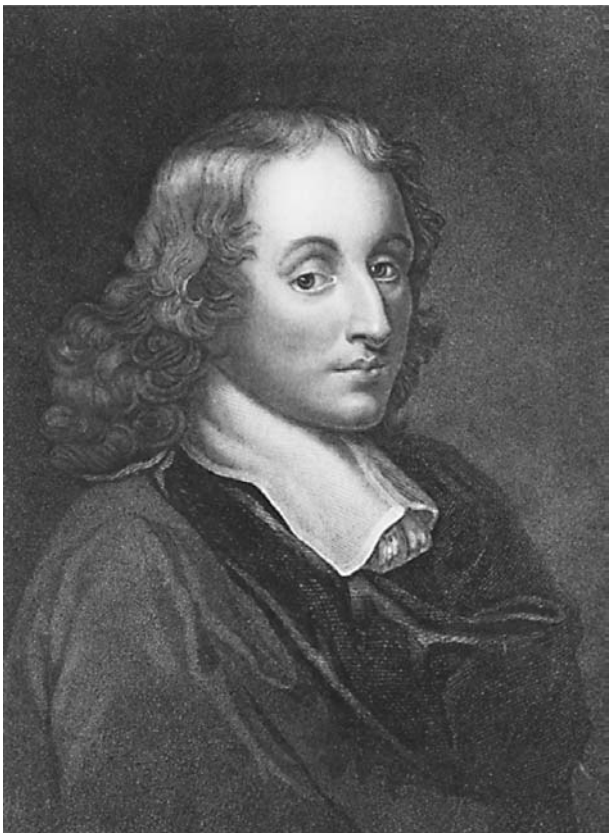

ics—projective geometry. Pascal then set to work on a book, *Essay on Conics*, finished in 1640, in which the mystic hexagram was given central importance. It contained several hundred propositions on conic sections, bringing in the work of Apollonius and his successors, and was remarkable not only because of the writer's age (16) but also because of its treatment of tangency, among other things.

Jansenists and Port Royal

In 1646 Pascal's father had an accident and was confined to his house. He was visited by some neighbors who were Jansenists, a group formed by Cornelis Jansen, a Dutch-born professor of theology at Louvain. Their beliefs were contrary to the teachings of the Jesuits. The Pascals came under the influence of the Jansenists, with resultant fierce opposition to, and from, the Jesuits. Jacqueline wished to join the Jansenist convent at Port Royal. Étienne Pascal disliked the idea and took the family away to Paris, but after his death in 1651 Jacqueline joined Port Royal. Pascal still enjoyed a more worldly life, having a number of aristocratic friends and a little more money to spend from his patrimony. In 1654, however, he was completely converted to Jansenism, and he commenced an austere life at Port Royal.

Provincial Letters

In 1655 Antoine Arnauld, a prolific writer in defense of Jansen, was formally condemned by the Sorbonne for heretical teaching, and Pascal took up his defense in the first part of the famous *Provincial Letters*. Their framework is that of a correspondence between a Parisian and a friend in the provinces from Jan. 13, 1656, to March 24, 1657. They were circulated in the thousands through Paris under a pseudonym (Louis de Montalte), and the Jesuits tried to discover the author, whose wit, reason, eloquence, and humor made the order a laughingstock.

The *Pensées*

Knowledge of Pascal's personal life is slight after his entry to Port Royal. His sister Gilberte tells of his asceticism, of his dislike of seeing her caress her children, and of his apparent revulsion from talk of feminine beauty. He suffered increasingly after 1658 from head pains, and he died on Aug. 19, 1662.

At his death Pascal left an unfinished theological work, the *Pensées,* an apology for Christianity, in effect, which was published 8 years later by the Port Royal community in a thoroughly garbled and incoherent form. A reasonably authentic version first appeared in 1844. It deals with the great problems of Christian thought, faith versus reason, free will, and preknowledge. Pascal explains the contradictions and problems of the moral life in terms of the doctrine of the Fall and makes faith and revelation alone sufficient for their mutual justification.

The *Pensées,* unlike the *Provincial Letters,* were not worked over and over by their author, and in style they would not, perhaps, mark him out as a great literary figure. The *Letters,* however, give Pascal a place in literary history as the first of several great French writers practicing the polite irony to which the language lends itself. The *Pensées* could almost have been written by another man, for in them reason is ostensibly made to take second place to religion. But they are both, in their different ways, among the great books in the history of religious thought.

Later Mathematical and Scientific Work

Pascal's writings on hydrostatics, relating his experiments with the barometer to his theoretical ideas on the equilibrium of fluids, were not published until a year after his death. His *Treatise on the Equilibrium of Liquids* extends Simon Stevin's analysis of the hydrostatic paradox and enunciates what may be called the final law of hydrostatics: in a fluid at rest the pressure is transmitted equally in all directions (Pascal's principle). Pascal is important as having forged links between the theories of liquids and gases, and between the dynamics of rigid bodies and hydrodynamics.

Pascal's principal contribution to mathematics after his entry to Port Royal related to problems associated with the cycloid—a curve, with the area of which the best mathematicians of the day were occupied. He published many of his theorems without proof, as a challenge to other mathematicians. Solutions were found by John Wallis, Christopher Wren, Christian Huygens, and others. Pascal published his own solutions under the assumed name of Amos Dettonville (an anagram of Louis de Montalte), and contemporary mathematicians often referred to him by this name.

The mathematical theory of probability made its first great step forward when a correspondence between Pascal

and Pierre de Fermat revealed that both had come to similar conclusions independently. Pascal planned a treatise on the subject, but again only a fragment survived, to be published after his death. He never wrote at great length on mathematics, but the many short pieces which survive are almost always concise and incisive.

Further Reading

An excellent biography of Pascal is Jean Mesnard, *Pascal: His Life and Works* (1951; trans. 1952). Other studies of his life and work include Morris Bishop, *Pascal: The Life of Genius* (1936); Frank Thomas Herbert Fletcher, *Pascal and the Mystical Tradition* (1954); and Ernest Mortimer, *Blaise Pascal: The Life and Work of a Realist* (1959). Jack Howard Broome, *Pascal* (1966), is a lucid and practical introduction to Pascal's life and thought aimed at the beginner. It is a mark of Pascal's importance that most histories of this period of mathematics, science, or religion deal with his work at some length. □

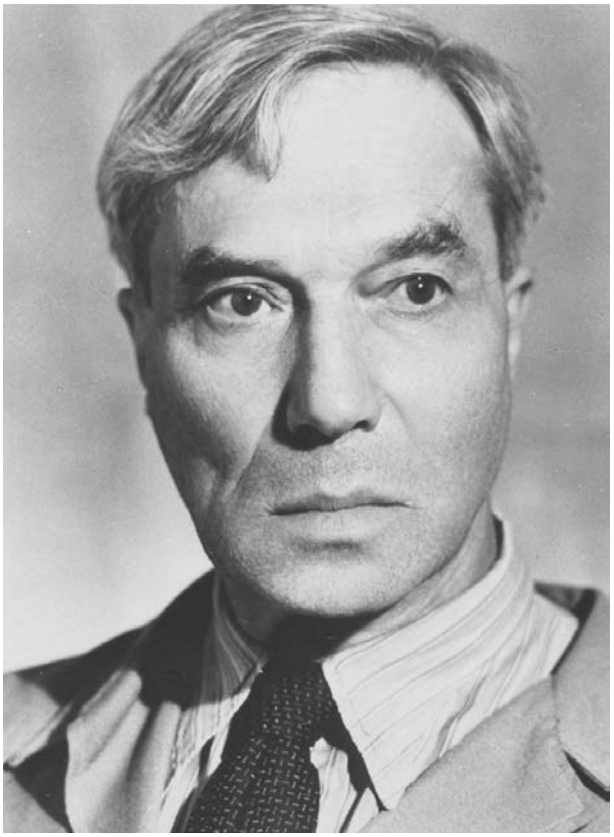

Boris Leonidovich Pasternak

The Russian poet, novelist, and translator Boris Leonidovich Pasternak (1890-1960) was the foremost writer of the Soviet period. He constantly endeavored to shape the means of artistic expression to the ends of his integrity and concern for mankind.

Boris Pasternak was born on Feb. 10, 1890, in Moscow. His parents and their friends provided an artistic, musical, and literary environment that nurtured Pasternak's creative aspirations. His father, Leonid O. Pasternak, was a prominent painter of the naturalist school, and his mother, Rosa F. Kaufman, was an accomplished concert pianist. Music was Pasternak's first inclination. Under the tutelage of Aleksandr Scriabin, he began to study musical composition at the age of 13. Pasternak soon abandoned music for philosophy. In 1909 he enrolled as a student at the philosophy faculty of Moscow University. Inspired by the thinking of the German philosopher Hermann Cohen of Marburg University, Pasternak traveled to Marburg in 1912 for the summer semester. He extended his travels to Italy before returning to Moscow, where he completed his studies in 1913.

Early Works

Pasternak's experience at Marburg turned him toward poetry, but it would always be a poetry endowed with the inquisitive spirit of philosophy. His first two books of poetry, *A Twin in the Clouds* (1914) and *Over the Barriers* (1917), partake of the mixed atmosphere of romanticism and experiment then current in the futurist movement. Pasternak's acquaintance with the leading futurist poet, Vladimir Mayakovsky, proved formative. In his next book of lyrics, *My Sister, My Life* (1922), Pasternak attained complete independence and originality.

Pasternak's early stories explore prose as an alternative form for essentially poetic themes. ''The History of a Contra-octave'' (1913) deals with the conflicting duties an artist owes to his art and to his family. ''Apelles' Figure'' (1918) shows Pasternak's versatility at its best.

The events of the 1917 Russian Revolution and the subsequent civil war (1917-1921) caused Pasternak to reexamine the substance of his art. This reexamination culminated in the novel *Doctor Zhivago* (1957). The Revolution unleashed forces of chaos long dormant in Russian civilization. Primarily in his prose, Pasternak struggled to reassert the humanism that he had known in the person of Leo Tolstoy (''The Letters from Tula,'' 1922) and to make a place for the individual in the mass society (''Aerial Ways,'' 1924).

The most significant characteristic of Pasternak's life in the 1920s is his striving to address his art to social problems. To this end, he wrote epic poems on contemporary themes. ''A Lofty Malady'' (1923) portrays episodes from Lenin's life; ''The Year 1905'' (1926) is based on the 1905 revolt; and ''Lieutenant Schmidt'' (1927) is based on the life of a real revolutionary. In his novel in verse, *Spektorsky* (1929), and its prose segment, *The Tale* (1929), Pasternak used events from his own life as the foundation for a narrative encompassing the years 1914 to 1924.

Role of Autobiography

Pasternak showed an unmistakable reticence about the events of his personal life. Little is known of his life in the 1920s. He married in the early 1920s and a son, Evgeny, was born. In the late 1920s his failing marriage combined with a sense of failure in his prose endeavors lead to a deep

creative and psychological crisis in his life. The resolution of this crisis initiated Pasternak's later period, which saw the full development of his talent.

The crisis in Pasternak's life involved his love for Zinaida N. Neuhaus, whom he later married; his concern for his fellow poet Mayakovsky; and his growing pessimism about the future of Russian letters. Pasternak's divorce and remarriage severely strained his mental balance. At the same time, the poet Mayakovsky was undergoing a strain of another sort: he was feeling the full humiliation of the artist who has bartered his art for a political cause.

Pasternak's impressionistic, semiphilosophical autobiography *Safe Conduct* (1931) presents the problems of his crisis and proposes a solution. He resolves to put his individual creative talent in the service not of the state but of history. His book of poems *A Second Birth* (1931) concentrates on themes relating the past to the present.

Pasternak lived quietly through the 1930s in Moscow and Peredelkino, the writers' village in the suburbs of Moscow. He reassessed and redirected his artistic talent. His lifelong indifference to immediate political events probably spared him the tragic fate of many writers during Stalin's purges. During the 1930s Pasternak's resolution led him to experiments in prose (the first drafts of *Doctor Zhivago*), further poetic inspiration (*On Early Trains,* 1941), and translations.

Pasternak's translations span his career. They are expert and professional, full of the spirit and inspiration of their originals. In the 1920s Pasternak translated such diverse writers as Heinrich von Kleist and Ben Jonson. In the 1930s Pasternak translated the Georgian poets of the southern former U.S.S.R. In their mastery of German, French, and English, Pasternak's translations of the 1940s and 1950s illustrate the startling breadth of his undertaking. He translated F. von Schiller, J. W. von Goethe's *Faust,* R. M. Rilke, P. Verlaine, J. Keats, P. B. Shelley, eight of Shakespeare's plays, and several of Shakespeare's sonnets.

Pasternak's participation in World War II was minimal. He served for a time as an aerial spotter in Moscow, made one trip to the front, and was evacuated from Moscow in the face of the German invasion. He continued his translations during the war and, immediately thereafter, renewed his work on *Doctor Zhivago*.

Doctor Zhivago

The culmination of his artistic career, *Doctor Zhivago* is Pasternak's attempt to bring both prose and poetry to bear on the problems of the individual artist and his life in history. It combines an epic novel in prose of the scope of Tolstoy's *War and Peace* with a selection of poetry attributed to the hero of the novel, Yury Zhivago. The subject of the novel is an individual poet's life in conflict with his times. The novel spans the years 1902 to 1953.

In 1956 Soviet authorities refused to publish *Doctor Zhivago*. Publication of the novel in the West in 1957 led to a series of consequences unforeseen by Pasternak. He was awarded the 1958 Nobel Prize for his achievement, but critical reaction within the Soviet Union forced him to decline the award. Having suffered a heart attack in 1953, Pasternak was in poor health. He lived in isolation with his family at Peredelkino. He was the focus of worldwide acclaim, yet an object of official scorn in his own country. His book of poems *When the Storm Breaks* (1959) shows not a trace of dismay in its lively pursuit of the poet's lifelong twin interests—man's life in nature and his life in history. Pasternak died on May 30, 1960.

Further Reading

The reader interested in Pasternak's life should turn to his autobiographies: ''Safe Conduct'' in his *Selected Writings* (trans. 1949; new ed. 1958) and *I Remember: Sketch for an Autobiography* (trans. 1959). A pictorial biography is Gerd Ruge, *Pasternak* (trans. 1959). The best comprehensive surveys of Pasternak's writings are Cecil Maurice Bowra, *The Creative Experiment* (1949), and Helen Muchnic, *From Gorky to Pasternak: Six Writers in Soviet Russia* (1961). A good treatment of the complexity of Pasternak's poetry is to be found in Dale Plank, *Pasternak's Lyric: A Study of Sound and Imagery* (1966). See also Robert Payne, *The Three Worlds of Boris Pasternak* (1961); Robert Conquest, *The Pasternak Affair: Courage of a Genius—A Documentary Report* (1962); and Donald Davie and Angela Livingstone, eds., *Pasternak* (1969).

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Louis Pasteur

The French chemist and biologist Louis Pasteur (1822-1895) is famous for his germ theory and for the development of vaccines.

Louis Pasteur was born on Dec. 27, 1822, in the small town of Dôle, the son of a tanner. He studied in the college of Arbois and at Besançon, where he graduated in arts in 1840. As a student preparing for the prestigious École Normale Supérieure of Paris, he did not doubt his ability. When he gained admittance by passing fourteenth on the list, he refused entry; taking the examination again, he won third place and accepted. For his doctorate his attention was directed to the then obscure science of crystallography. This was to have a decisive influence on his career.

Stereochemistry Investigations

Pasteur, under special dispensation from the minister of education, received a leave of absence from his duties as professor of physics at the lycée of Tournon to pursue research on the optical properties of crystals of the salts of tartrates and paratartrates, which had the capacity to rotate the plane of polarized light. He prepared 19 different salts, examined these under a microscope, and determined that they possessed hemihedral facets. However, the crystal faces were oriented differently; they were left-handed or right-handed, thus having the asymmetrical relationship of mirror images. Furthermore, each geometric variety of crystal rotated the light in accordance with its structure, while equal mixtures of the left- and right-handed crystals had no optical activity inasmuch as the physical effects canceled each other. Thus he demonstrated the phenomenon of optical isomers.

Pasteur was elated; he repeated his experiment under the exacting eyes of Jacques Biot, the French Academy's authority on polarized light who had brought Eilhardt Mitscherlich's work to Pasteur's attention. The confirmation was complete to the last exacting detail, and Pasteur, then 26, became famous. The French government made him a member of the Legion of Honor, and Britain's Royal Society presented him with the Copley Medal.

In 1852 Pasteur accepted the chair of chemistry at the University of Strasbourg. Here he found not only a wife but an opportunity to pursue another dimension of crystallography. It had long been known that molds grew readily in solutions of calcium paratartrate. It occurred to him to inquire whether organisms would show a preference for one isomer or another. He soon discovered that his microorganism could completely remove only one of the crystal forms from the solution, the levorotary, or left-handed, molecule.

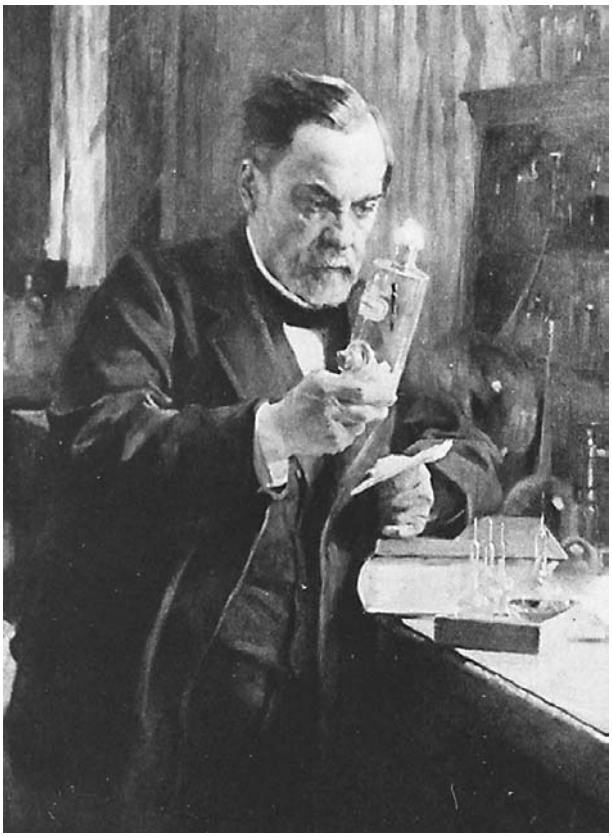

Studies on Fermentation

In 1854, though only 31 years old, Pasteur became professor of chemistry and dean of sciences at the new University of Lille. The course of his activities is displayed in the publications which he gave to the world in the next decades: *Studies on Wine* (1866), *Studies on Vinegar* (1868), *Studies on the Diseases of Silkworms* (1870), and *Studies on Beer* (1876).

Soon after his arrival at Lille, Pasteur was asked to devote some time to the problems of the local industries. A producer of vinegar from beet juice requested Pasteur's help in determining why the product sometimes spoiled. Pasteur collected samples of the fermenting juices and examined them microscopically. He noticed that the juices contained yeast. He also noted that the contaminant, amyl alcohol, was an optically active compound, and hence to Pasteur evidence that it was produced by a living organism (''living contagion'').

Pasteur was quick to generalize his findings and thus to advance a biological interpretation of the processes of fermentation. In a series of dramatic but exquisitely planned experiments, he demonstrated that physical screening or thermal methods destroyed all microorganisms and that when no contamination by living contagion took place, the processes of fermentation or putrefaction did not take place either. ''Pasteurization'' was thus a technique which could not only preserve wine, beer, and milk but could also prevent or drastically reduce infection in the surgeon's operating room.

Another by-product of Pasteur's work on fermentation was his elucidation of the fact that certain families of microbes require oxygen whereas others do not. Yeast, he showed, was a facultative anaerobe; when oxygen was not present, as in the vats of beer or wine manufacturers, it would derive its energy from the sugar, converting it to alcohol; under more favorable conditions (for the yeast) where oxygen was available, alcohol did not accumulate, and the process continued to the complete conversion of sugar to carbon dioxide and water. This insight divided the scientific community, and it was only in 1897, 2 years after the death of Pasteur, that the dispute was resolved, when a cell-free extract of yeast proved capable of fermenting a sugar solution. Thus it turned out that the living organism synthesized an enzyme which carried out the conversion.

Silkworms and Microbial Disease Theory

In 1865 Pasteur was called upon to assist another ailing industry of France—silk manufacture—which was being ruined by an epidemic among silkworms. He took his microscope to the south of France and in an improvised laboratory set to work. Four months later he had isolated the pathogens causing the disease, and after 3 years of intensive work he suggested the methods of bringing it under control.

Pasteur's scientific triumphs coincided with personal and national tragedy. In 1865 his father died; his two daughters were lost to typhoid fever in 1866. Over-worked and grief-stricken, Pasteur suffered a cerebral hemorrhage in 1868 which left part of his left arm and leg permanently paralyzed. Nonetheless, he pressed on, hardly with interruptions, on his study of silkworm diseases, already sensing that these investigations were but his apprenticeship for the control of the diseases of higher animals, including humans.

The Franco-Prussian War, with its trains of wounded, stimulated Pasteur to press his microbial theory of disease and infection on the military medical corps, winning grudging agreement to the sterilization of instruments and the steaming of bandages. The results were spectacular, and in 1873 Pasteur was made a member of the French Academy of Medicine—a remarkable accomplishment for a man without a formal medical degree.

Pasteur was now prepared to move from the most primitive manifestations of life, crystals and the simpler forms of life in the microbial world, to the diseases of the higher animals. The opportunity arose through a particularly devastating outbreak of anthrax, a killer plague of cattle and sheep in 1876/1877. The anthrax bacillus had already been identified by Robert Koch, and Pasteur now set about proving that the agent of disease was precisely the living organism and not a related toxin. He diluted a solution originally containing a source of infection of anthrax by a factor of 1 part in 100^{100}. Even at this enormous dilution, the residual fluid carried death, thus proving that it was the constantly multiplying organism that was the source of the disease.

In 1881 Pasteur had convincing evidence that gentle heating of anthrax bacilli could so attenuate the virulence of the organism that it could be used to inoculate animals and thus immunize them. In a dramatic demonstration of this procedure, carried out with the whole of France as witness, Pasteur inoculated one group of sheep with the vaccine and left another untreated. Upon injection of both groups with the bacillus, the untreated died; the others lived, and thus a scourge that had crippling economic effects was brought under control.

Pasteur's ultimate triumph came with the conquest of rabies, the disease of animals, particularly dogs, which gives rise to the dreaded hydrophobia of humans. The problem here was that the causative agent was a virus, hence an entity not capable of growth in the scientists' broth which nurtured bacteria. Pasteur worked for 5 years in an effort to isolate and culture the pathogen. Finally, in 1884, in collaboration with other investigators, he perfected a method of cultivating the virus in the tissues of rabbits. The virus could then be attenuated by exposing the incubation material to sterile air over a drying agent at room temperature. A vaccine could then be prepared for injection. The success of this method was greeted with jubilation all over the world. Animals could now be saved, but the question arose as to the effect of the treatment on human beings. In 1885 a 9-year-old boy, Joseph Meister, was brought to Pasteur. He was suffering from 14 bites from a rabid dog. With the agreement of the child's physician, Pasteur began his treatment with the vaccine. The injections continued over a 12-day period, and the child recovered.

Honors from the World

In 1888 a grateful France founded the Pasteur Institute, which was destined to become one of the most productive centers of biological study in the world. In the closing paragraphs of his inaugural oration, Pasteur said: ''Two opposing laws seem to me now to be in contest. The one, a law of blood and death opening out each day new modes of destruction, forces nations always to be ready for the battle. The other, a law of peace, work and health, whose only aim is to deliver man from the calamities which beset him. The one seeks violent conquests, the other, the relief of mankind. The one places a single life above all victories, the other sacrifices hundreds of thousands of lives to the ambition of a single individual. The law of which we are the instruments strives even through the carnage to cure the wounds due to the law of war. Treatment by our antiseptic methods may preserve the lives of thousands of soldiers. Which of these two laws will prevail, God only knows. But of this we may be sure, science, in obeying the law of humanity, will always labor to enlarge the frontiers of life.''

Pasteur's seventieth birthday was the occasion of a national holiday. At the celebration held at the Sorbonne, Pasteur was too weak to speak to the delegates who had gathered from all over the world. His address, read by his son, concluded: ''Gentlemen, you bring me the greatest happiness that can be experienced by a man whose invincible belief is that science and peace will triumph over ignorance and war. . . . Have faith that in the long run . . . the future will belong not to the conquerors but to the saviors of mankind.''

On Sept. 28, 1895, honored by the world but unspoiled and overflowing with affection, Pasteur died near Saint-Cloud. His last words were: ''One must work; one must work. I have done what I could.'' He was buried in a crypt in the Pasteur Institute. There is a strange postscript to this story. In 1940 the conquering Germans came again to Paris. A German officer demanded to see the tomb of Pasteur, but the old French guard refused to open the gate. When the German insisted, the Frenchman killed himself. His name was Joseph Meister, the boy Pasteur had saved from hydrophobia so long ago.

Further Reading

The definitive biographies of Pasteur are René Dubos, *Louis Pasteur, Free Lance of Science* (1950), and Pierre Vallery-Radot, *Louis Pasteur: A Great Life in Brief* (trans. 1958). See also Jacques Nicolle, *Louis Pasteur, a Master of Scientific Enquiry* (1961). For the technical achievement in microbiology see Henry James Parish, *A History of Immunization* (1965). □

Kenneth Patchen

Kenneth Patchen (1911-1972) was a major American experimental poet and novelist influenced by Dadaism and Surrealism.

Kenneth Patchen's father was a steel worker in Youngstown and, later, in Warren, Ohio. As a young man Patchen followed his father's example and worked briefly in the mills, but, having decided to be a writer, he attended college, then travelled around the country, and, while supporting himself with odd jobs, spent what time he could developing his abilities with language. In 1934 he married Miriam Oikemus, to whom he would dedicate all of his nearly four dozen books, and two years later he published his first volume of poetry, *Before the Brave*.

Before the Brave showed Patchen's strong leftist political sensibility, formed in part by his youth in the steel towns and in part by his travels around the country during the Depression. Critics initially labelled him one of the leftist writers of the decade, but if he was a political poet (and in fact his intense political convictions remained with him throughout his life), he was a writer more strongly affected by the Dadaist and Surrealist movements. His response to these movements, however, was restrained. Patchen was no one's disciple, but the Dadaist and Surrealist influence can be felt in the free, whimsical associations characteristic of his work and in his determined lack of concern for traditional forms of literature.

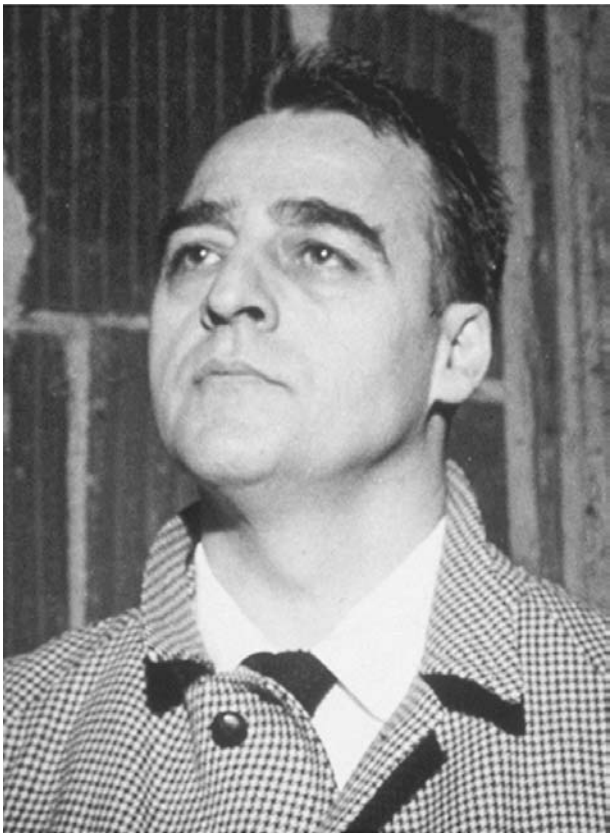

Although Patchen liked to deny this influence, it can be seen clearly in, for example, the very title *Aflame and Afun of Walking Faces,* his series of prose pieces that retain the external characteristics of traditional fables but which revel in freewheeling Dadaist absurdities. In traditional fables, marvelous things happen—animals talk, snow falls in July, etc.—but these are justified by various conventions; the story, for example, may be an allegory, and the talking animals are supposed to be representations of human types, or the absurdities may be justified as ways of entertaining the reader while he is (although perhaps unaware of this) being taught a moral truth. But Patchen dispenses with the justifications and lets the fable take its own direction, no matter how absurd (and usually, at the same time, hilarious) that may be. The result is wonderful Dadaist nonsense.

Patchen shared with the Dadaists and Surrealists a dislike for the traditional moral and aesthetic objectives of literature. He did not make his work conform to preconceived literary patterns or expectations but was concerned rather with the way language can create or reflect subtle moods and emotional states, and his work was extremely experimental in seeking that end.

His political convictions, as noted earlier, remained with him, and *The Journal of Albion Moonlight* (1941), the prose work for which he is best known, has in its anti-war or pacifist emphasis a political dimension, but the real achievement here, as in all Patchen's major work, rests in the evocation of feeling and mood. *The Journal of Albion Moonlight* presents and sustains, like the work of Franz Kafka (to which it is clearly indebted), the sense of loss, fear, despondency, paranoia, and general emotional suffering. In other words, the book evokes, as no other book of its time did so well, the moods and emotions many Americans must have felt when they found themselves in the summer of 1940, when the book was written, on the brink of another military cataclysm.

Four years later Patchen published *Memoirs of a Shy Pornographer* (1945), a novel which evokes an entirely different set of emotions and moods. On the one hand, it satirizes popular culture—particularly the characters, plots, and language of popular movies, radio dramas, and novels—but Patchen's main achievement lies in sustaining a level of high burlesque, the hilarity of movies like screwball comedies (which, since very little is sacred in this book, he also satirizes). He followed *Memoirs of a Shy Pornographer* with *Sleepers Awake* (1946), a Dadaist collage of non sequiturs and startling associations, mixed together with experiments using different type faces. He had varied the use of type faces in some of his earlier work but never as exuberantly and creatively as in *Sleepers Awake*.

The range of Patchen's abilities can be clearly sensed in his poetry, which ranges from political polemic to love poems (Patchen was one of the great love poets of the century), occasional metaphysical complexities, and extravagant comedy. His poetry is marked by delightful verbal surprises and sudden twists of language. It assumes an ex-

traordinary range of poetic forms, from prose poems to exquisitely-constructed songs.

Both the poetry and the prose are characterized by a sense of innocence, wonder, joy, and, above all, delight in playing with language. From time to time Patchen was deeply sentimental and melodramatic, yet what continues to astonish readers is that he succeeded in attempting such a vast range of fictional and poetic possibilities.

Patchen also wrote plays and essays, and he invented what he called ''Picture Poems.'' In these, illustrations and language are brought together in a new format. They are not intended as comments on each other but as inseparably unified aspects of works of art. The ''Picture Poems'' involve the total fusion of two art forms. Patchen also attempted a fusion of music and literature in a highly regarded series of poetry readings he gave with jazz accompaniment in the late 1950s.

A reader encountering Patchen's work without any knowledge of his background might assume that he lived a robustly healthy life, but in fact nothing could be further from the truth. Patchen suffered from periods of great depression and from an acute spinal problem that kept him semi-paralyzed and in agony during much of the last 30 years of his life. His work involved the victory of his artistic imagination over extraordinary odds. The vast range of Patchen's achievement is all the more astonishing when one realizes the formidable physical and psychological barriers that he overcame in order to make it possible.

Further Reading

Essential books for a study of Patchen include *Kenneth Patchen* (1978) by Larry R. Smith; *Kenneth Patchen and American Mysticism* (1984) by Raymond Nelson; and *Kenneth Patchen: A Collection of Essays* (1977), edited by Richard G. Morgan, which collects important essays by, among others, William Carlos Williams, Babette Deutsch, Kenneth Rexroth, John Ciardi, Henry Miller, Jonathan Williams, and David Gascoyne. Reminiscences together with celebrations of Patchen's achievement can be found in Alan Clodd's *Tribute to Kenneth Patchen* (1977). □

Vallabhbhai Patel

The Indian political leader Vallabhbhai Patel (1875-1950) helped to organize the Indian nationalist movement and after independence in 1947 succeeded in integrating several hundred princely states into the Republic of India.

Vallabhbhai Patel was born on Oct. 31, 1875, in Gujarat, western India, into the traditionally agriculturalist Lewa Patidar caste. Both Patel and his older brother Vithalbhai learned English, traveled to Britain, and were called to the bar. On returning to India, Patel developed a lucrative practice in Ahmadabad and began to participate in civic and political affairs.

In 1917 Patel came under the influence of Mohandas Gandhi and was an important organizer of several *Satyagraha,* or militant nonviolent campaigns, to secure justice for the peasants of Gujarat. These included the Kheda Satyagraha of 1917-1918 and the famous Bardoli Satyagraha of 1927-1928, during which he received the title of Sardar, or leader. Between 1917 and 1928 he also served in the Ahmadabad municipality.

With the fame he gained in the Bardoli Satyagraha and in the Ahmadabad municipality, Patel emerged as an important figure among the Gandhian leadership of the Indian National Congress at the end of the 1920s. He served for many years on the working committee of the Congress, was Congress president in 1931, helped organize noncooperation efforts, and was a member of the parliamentary board of the Congress. The British-run government of India imprisoned Patel numerous times during the 1930s and World War II.

From 1945 Patel was virtual co-leader of the Congress with Jawaharlal Nehru. They accepted plans for the partition of India even over the objections of Gandhi. Patel was a minister of the interim government and, following independence and the partitioning of the subcontinent into India and Pakistan, became deputy prime minister in 1947. He was also minister for states and, with the assistance of V. P. Menon, carried through the extraordinary feat of persuading several hundred semi-independent princely states to join the Indian union. This effort was crucial to the national integration of India and was the most important accomplishment of Patel's career.

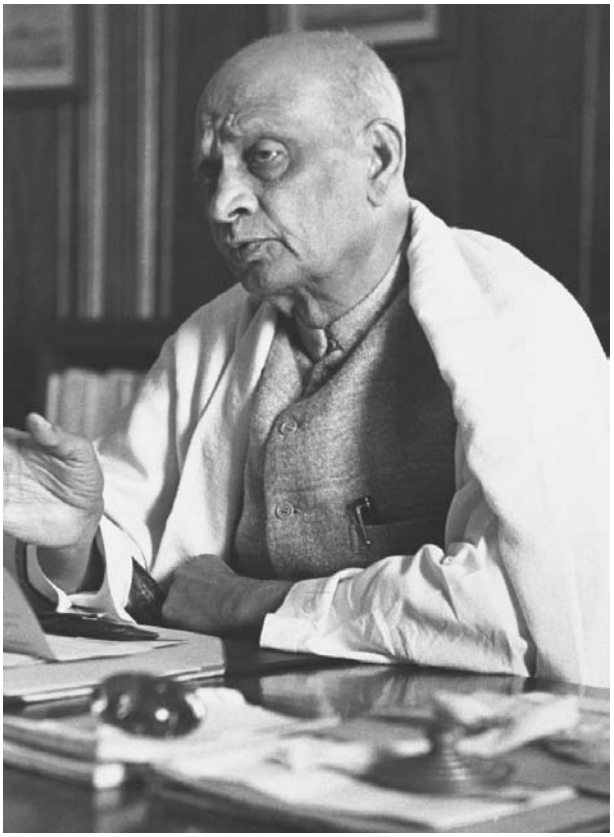

Throughout his political career, Patel concentrated on party organization, often displaying strength and decisiveness. By background and inclination he was a staunch Hindu and tended to be a conservative in politics. He identified with the Indian business community and generally opposed Nehru's socialism. Patel was distrustful of the Indian Moslems but was pressed to a moderate position on communal affairs by Nehru. Patel had a severe heart attack in 1948, some months after Gandhi's assassination. Although he continued his work for 2 years, he never fully recovered.

Further Reading

A standard work on Patel is Narhari D. Parikh, *Sardar Vallabhbhai Patel* (2 vols., 1953-1956), a lengthy and sympathetic account written by a close associate of Patel. A more critical assessment is contained in Michael Brecher, *Nehru: A Political Biography* (1959), a well-written account of Patel's Congress rival. Additional detailed information about Patel can be found in Vapal P. Menon, *The Story of the Integration of the Indian States* (1956) and *The Transfer of Power in India* (1957).

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Walter Horatio Pater

The English author Walter Horatio Pater (1839-1894) was the most influential figure in the Esthetic movement of the late 19th century. His writings reveal a mind of sensibility and discrimination, embodying its judgments in carefully wrought prose.

By the 1860s and 1870s the younger generation of British intellectuals was beginning to react against the excessive weight of moral criteria prevalent in critical judgments on the fine arts. Walter Pater led the way in this reaction by stressing the diversity of artistic experience and the need for flexibility in judgments. He directed critical attention to discrimination of the special and essential character of each work of art or artistic personality and to precise analysis of the effect each produces upon the individual. In effect, he developed refinement of critical response into a philosophy of life.

Pater was born at Shadwell, East London, on Aug. 4, 1839. His father, a surgeon of Dutch descent, died when Walter was a child, and the boy was brought up chiefly by an aunt. He attended King's School, Canterbury, and then entered Queen's College, Oxford, in 1858. In his youth he was devout, but at the university he became more questioning about Christian beliefs. His interest in literature was already quite pronounced. After taking his degree (1862), he settled in Oxford and in 1864 gained a fellowship at Brasenose College.

Pater now began to write for the reviews. His intense reading in English authors was evident in a piece on Coleridge published in the *Westminster Review* of 1866. It was the basis of a later, fuller essay on Coleridge and drew an important distinction between the relativity of modern thought and the absolutism of the past. Pater was coming within the influence of the ''art for art's sake'' movement, under the leadership of Algernon Charles Swinburne and such French writers as Théophile Gautier. They claimed for art the specialized techniques of analysis and criteria of value that pertained to scientific investigation.

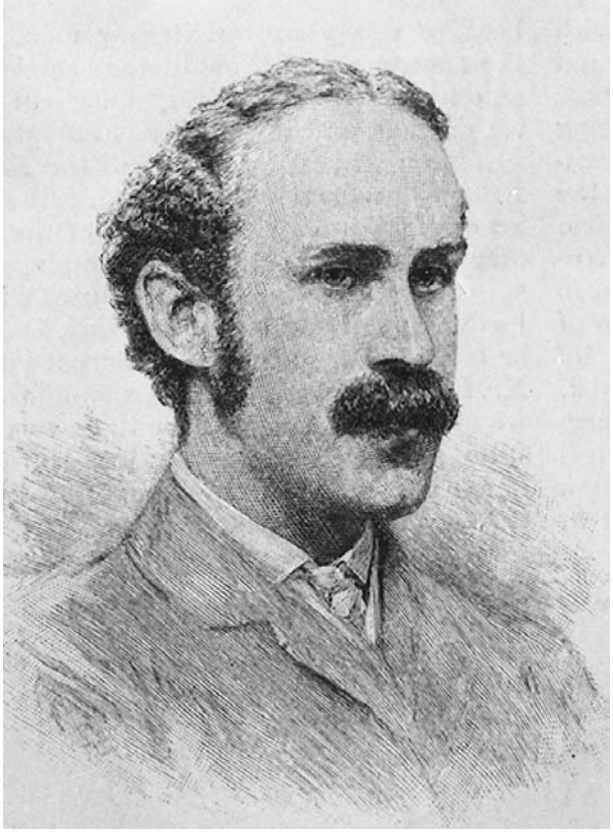

The Renaissance

Pater's reverence for the revived classical humanism of the Italian Renaissance was evident in a series of essays on Leonardo da Vinci, Botticelli, and Pico della Mirandola and on Michelangelo's poetry that he published in the *Fortnightly Review* (1869-1871). These, together with a few others, a preface, and a conclusion, formed the basis of the collection *Studies in the History of the Renaissance* (1873). This book, by far the most influential of all Pater's writings, is well known for its rhetorical set pieces, such as the celebrated meditation on Leonardo's *Mona Lisa*. However, it is packed with subtle discriminations and esthetic speculations. The famous conclusion, with its assertion that ''not the fruit of experience, but experience itself, is the end'' of life, and its exhortation ''to burn always with this hard gemlike flame,'' became the rallying cry of a generation of esthetes. Some tended to overlook the context of intense intellectual concentration and esthetic analysis in which Pater's words found their meaning and application, and they responded to his call as an invitation to active paganism. Similar misunderstanding also gave rise to hostility and satire, as in W. H. Mallock's *The New Republic* (1877), in which Pater was lampooned. Somewhat embarrassed, Pater withdrew the conclusion from the second edition (1877), replacing it in the third (1888) when he could direct his readers to a fuller treatment of his thought in *Marius the Epicurean*.

Career at Oxford

Pater now became the leader of a cult of disciples at Oxford, but fears about the decadent tendencies of his writings prevented his advance in the university. His own habits, however, remained ascetic. He was always by nature shy; his temperament was doubtless in a part a response to his ugliness. His rooms at Brasenose remained the center of his work for most of his life, though for a time he also kept an address in Kensington or outside the college in Oxford.

The most sustained exposition of Pater's point of view is contained in his philosophical novel *Marius the Epicurean* (1885), which traces the spiritual evolution of a young Roman in the time of the Antonines as he comes under the influence, successively, of Cyrenaic philosophy, the stoicism of Marcus Aurelius, and the ardor and courage of the early Christian community. In spite of its many passages of great beauty, the novel is fatiguing as a whole. However, it does absolve Pater from the charge of advocating a narrowly conceived pleasure as the goal of life.

Late Works

Pater continued to write articles for periodicals, largely on Greek and English literature, philosophy, and the fine arts. A group of philosophic character sketches were collected in 1887 as *Imaginary Portraits*. Some of his most discriminating literary criticism was contained in the volume *Appreciations* (1889). This collection was introduced by his famous article ''Style,'' which had appeared the preceding year in the *Fortnightly Review*. The volume concluded with a postscript on the meaning of the terms ''classical'' and ''romantic'' which offered his well-known definition of the romantic character in art as the ''addition of strangeness to beauty.'' His volume *Plato and Platonism* appeared in 1893.

After several bouts of illness, Pater suffered a heart attack and died suddenly on July 30, 1894. His former pupil C. L. Shadwell posthumously edited several volumes of his work: *Greek Studies* (1895), *Miscellaneous Studies* (1895), and *Gaston Latour* (1896), an unfinished novel.

Further Reading

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Andrew Barton Paterson

Andrew Barton Paterson (1864-1941) was an Australian folk poet popularly known as ''Banjo'' Paterson from his pen name, ''The Banjo.'' His swinging rhythms captured the atmosphere of the land, life, and humor of Australia's people.

The son of a grazier, Andrew Paterson was born at Narrambla near Orange, New South Wales, on Feb. 17, 1864. While attending Sydney Grammar School he lived with his grandmother, a writer of verse and a member of Sydney's literary set. The lad spent school vacations on his father's property in the Yass district; here he absorbed the frontiersman's lore and developed a love of the outdoors. At 16 he entered Sydney University; when he graduated, he practiced law in Sydney.

Adopting the name ''The Banjo'' from a racehorse, Paterson began contributing narrative-type verse to the *Bulletin* of Sydney, then establishing itself among men living secluded lives in the hinterland. He became a leading exponent of the ''bush ballad,'' writing about horsemen, drovers, shearers, and other outdoorsmen, with an emphasis on action and comradeship.

''Clancy of the Overflow''—a rollicking verse with ''the true jingle of the snaffle and spur''—appeared in 1889; it was among Paterson's most durable verses. A book of ballads, *The Man from Snowy River and Other Verses* (1895), achieved immediate success. While on a visit to Winton in western Queensland, in 1895 Paterson wrote the ballad ''Waltzing Matilda'' to an old English marching tune; it was to move through the status of a national folk song to become Australia's unofficial national anthem.

Although his output was uneven in quality and generally inferior to the best of Henry Lawson, Paterson evoked the feeling of the campfire and the open land and established himself as the most popular of the Australian balladists. In practically all his writing he emphasized adventure and good fellowship, and he colored his verse with humor and irony. His characters possess vitality and an optimistic approach. Lawson was among those who considered that Paterson's ballads gave a wholly idealized picture of bush life; certainly Paterson's view was colored by association with men of wealth, and although he was not oblivious to social tensions and the hard life of the underdog, he showed the compassion of a considerate observer rather than the deep social involvement of Lawson.

In 1899 Paterson left law practice for journalism. He published a collection of verse (1902), a novel, *An Outback Marriage* (1904), and a collection of traditional ballads, *Old Bush Songs* (1904). In 1908 he decided to return to the rural scene; he bought a grazing property and lived the outdoor life, writing intermittently.

Enlisting for war service in 1915, Paterson was abroad until 1919, when he returned to Sydney. He wrote *Saltbush Bill, J.P., and Other Verses* (1917) and *Collected Verses* (1921); the latter enjoyed wide popularity. He died at Sydney on Feb. 5, 1941.

Further Reading

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William Paterson

William Paterson (1745-1806) was a leading advocate of the interests of the small states at the American Constitutional Convention of 1787. As a justice of the U.S. Supreme Court, he sought to strengthen the Federal government.

Brought by his parents from County Antrim, Ireland, to New Jersey at the age of 2, William Paterson grew up in Princeton, where his father kept a store. He entered the new College of New Jersey (Princeton University), receiving a bachelor of arts degree in 1763 and a master of arts in 1766. He earned a reputation as a classical scholar, orator, and village gallant. In 1764 he began studying law, was admitted to the bar in 1768, and for 8 years had a moderately successful country practice.

The American Revolution provided Paterson virtually full-time public employment. A member of various New Jersey Revolutionary conventions, he helped draft the state's first constitution in 1776. Briefly a state legislator and militia officer, Paterson spent most of the war as attorney general, attending sessions of criminal court all over the state. When he returned to private practice in 1783, he had become one of the half-dozen leading public figures in New Jersey.

Paterson's best-known public service came during the Constitutional Convention of 1787, where he upheld the right of the states to equal representation in the Federal

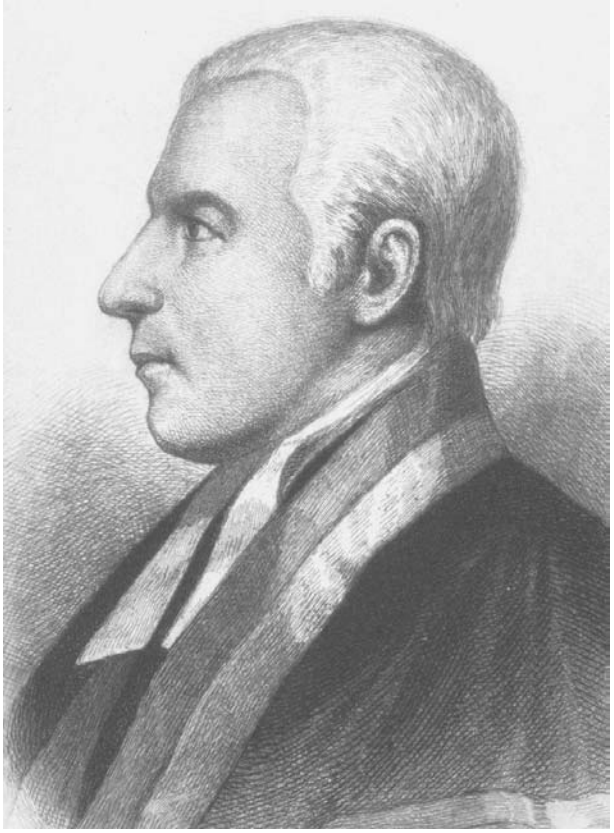

legislature. He proposed many measures to strengthen the general government, including the power to lay and collect taxes, establishment of executive and judicial branches, and the making of acts and treaties ''supreme law.'' But in heated debate in June 1787, Paterson eloquently and defiantly led the small states in resisting those who held that representation according to population was the only just basis. The result was the famous ''Great Compromise,'' giving the states equality in the Senate.

Paterson served briefly in the U.S. Senate and was governor of New Jersey before George Washington appointed him to the U.S. Supreme Court in 1793. He was an able, energetic judge, upholding Federal power. He further displayed his legal learning in making a digest, *Laws of the State of New Jersey* (1800), and in devising rules for common law and chancery courts there.

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Paterson's speeches are in Max Farrand, ed., *The Records of the Federal Convention of 1787* (4 vols., 1937), and his court decisions are in the appropriate volumes of *United States Reports*. The best sketches of Paterson's life are Gertrude S. Wood, *William Paterson of New Jersey, 1745-1806* (1933), and Julian P. Boyd, ''William Paterson,'' in Willard Thorp, ed., *The Lives of Eighteen from Princeton* (1946). W. J. Mills, ed., *Glimpses of Colonial Society and the Life of Princeton College, 1766-1773, by One of the Class of 1763* (1903), depicts Paterson's early life from his own letters and literary productions.

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Simón Iturri Patiño

Simón Iturri Patiño (1862-1947) was a Bolivian industrialist and entrepreneur. He controlled the richest tin mines in the world.

Simón Iturri Patiño was born in the provincial capital of Cochabamba in June 1862. His background and youth are largely unknown and surrounded by secrecy. He was born into a very humble family of mixed Spanish and Indian blood and in his youth worked in a rural general store and later as a conductor of mule trains in the Bolivian mountains.

About 1900 Patiño received the deed for a small tin mine in return for a modest personal loan he made to a miner. That mine turned out to be fabulously rich, and with profits from it Patiño bought more and more mining property, culminating in his purchase of the giant Catavi mine, largest and richest in the world.

Patiño revealed his true financial genius by his brilliant investments. He used much of his tin profits to buy control of tin smelters in England and new tin mines in Malaya. He also purchased ships and railroads to transport his tin from the mine to the consumer. By 1925 he had significant interests in, if not control of, every stage in the mining, refining, and finishing of tin, which, because of the popularity of the tin can, was constantly increasing in value. It is estimated that by 1925 Patiño owned properties valued at more than $500 million and enjoyed a personal annual income greater than the Bolivian national budget.

After 1920 Patiño traveled widely, rarely returning to his native country. He was diplomatic envoy of Bolivia to Spain (1920-1926) and to France (1926-1941). He received these positons because of his immense wealth, and he used them for their privileges of tax exemption and diplomatic immunity.

From 1920 to his death Patiño exercised a powerful influence on the successive governments of Bolivia. By controlling as much as 60 percent of his country's exports, he helped shape its foreign policy as well. For many years his contributions financed the dominant Liberal party, which had a modern Bolivia as its goal. When that support ended, the party was seriously undermined.

Patiño, though himself a man of very humble origins, had little social conscience and cared little for the welfare of his workers, who suffered from very poor pay and terrible working conditions. In 1943 troops massacred protesting miners at his Catavi mine, a clear sign that the government would protect the Patiño interests at any cost.

Patiño died in Buenos Aires on April 20, 1947. His mines continued in the family until 1952, when President Victor Paz nationalized them.

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The only genuine biography of Patiño is in Spanish. Information on the Patiño economic empire can be found in Harold Osborne, *Bolivia: A Land Divided* (1954; 3d ed. 1964).

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Alan Stewart Paton

Alan Stewart Paton (1903-1988) was a South African writer and liberal leader. His novel *Cry, The Beloved Country* won him world acclaim for the insights it gave on South Africa's race problem.

Alan Stewart Paton was born in Pietermaritzburg in the Natal Province, a former British colony that is now part of the Republic of South Africa, on January 11, 1903. From 1919 to 1922 he attended the University of Natal, from which he graduated with degrees in science and education. At this time Paton began writing poetry and dramas. In 1925 he became the assistant master at the Ixopo High School and, in 1928, joined the staff of Pietermaritzburg College. He was appointed principal of the Diepkloof Reformatory in 1935 and retired from government service in 1948. Thereafter, Paton devoted his life to writing, lecturing on the race question, and organizing the Liberal Party of South Africa.

Paton the Activist

The Diepkloof Reformatory, just outside Johannesburg, had been administered as a prison for delinquent youths from the slums rather than an institution for their rehabilitation. Paton insisted that this defeated the purpose of the reformatory. He introduced reforms which enabled some of the young to regain their self-respect. His granting of weekend leave was considered revolutionary. To the surprise of some of his colleagues, most of the boys returned at the end of their leave.

Paton began writing *Cry, The Beloved Country* in 1947 while touring American and European prisons and reformatories. In 1948 *Cry, The Beloved Country* was published, becoming an immediate success. At the same time, the predominantly Afrikaner Nationalist party was returned to power on the apartheid slogan that white's must remain master of South Africa. To Paton and those who shared his views, it was not enough for white liberals to preach race conciliation; they had to involve themselves actively in opposition to apartheid. Early in the 1950s he took part in the formation of the Liberal Association, which later became the Liberal Party of South Africa (SALP). He was elected its president in 1953 and remained in this position until the government enacted a law making the party illegal.

The SALP welcomed South Africans of all races in its ranks and sought to establish an open society in which merit would fix the position of the individual in the life of the nation. It advocated nonviolence and set out to collaborate with the black Africans' political organizations. Like most leaders of the SALP, Paton was criticized bitterly in the Afrikaans press for identifying himself with black Africans. The underlying fear was that he and his colleagues were creating potentially dangerous polarizations in the white community.

The party, however, gained a substantial following among both blacks and whites. In 1960 the government decided to take action against it. Peter Brown and Elliot Mngadi, national chairman and Natal secretary respectively of the SALP, were banned. Some of the party's leaders fled the country, while others like Hyacinth Bhengu and Jordan K. Ngubane, were arrested and tried on conspiracy charges. Paton was spared the arrests and the bannings. The government did, however, seize his passport upon his return from New York after having accepted the Freedom House Award honoring his opposition to racism. After a little less than ten years the government returned Paton's passport. That made it possible for him to undertake a world tour (1971) during the course of which he was showered with honors in America and Europe.

Paton the Writer

As a writer, Paton was a subject of controversy in his country. *Cry, The Beloved Country* made a tremendous impression outside South Africa and among the English-speaking in the republic. The nationalist-minded Afrikaners dismissed it, as a piece of liberalistic sentimentality. It caused only a minor stir in the black African community, where Paton was criticized for using stereotypes in depicting his black African characters. He was accused of approaching the black Africans from white perspectives which projected them either as the victims of violent and uncontrolled passions or as simple, credulous people who bore themselves with the humility of tamed savages in the presence of the white man.

The years after 1948 were to see a long list of publications from Paton's pen. In 1953 he published *Too Late, the Phalarope*. This was followed by *Land and the People of South Africa* (1955), *South Africa in Transition* (1956), *Hope for South Africa* (1958), *Tales from a Troubled Land* (1960), *Debbie Go Home* (1961), *Hofmeyr* (1965), *South African Tragedy* (1965), *Instrument of Thy Peace* (1967), *The Long View* (1968), *For You Departed* (1969), *Creative Suffering: The Ripple of Hope* (1970), *Knocking on the Door: Alan Paton/Shorter Writings* (1975), and *Towards the Mountain: An Autobiography* (1988). In addition to these, Paton wrote a musical, *Mkhumbane,* for which Todd Matshikiza, the exiled African composer, wrote the music. Paton also wrote the play, *Sponono,* in 1965.

Among the more significant awards Paton received were doctorates in literature from Kenyon College (1962), Natal University (1968), and Harvard University (1971); the London *Sunday Times* Special Award for Literature (1949); a doctorate in literature and the humanities from Yale University (1954); the Freedom House Award (1960); and an award from the Free Academy of Art, Hamburg, Germany (1961).

Paton died of throat cancer on April 12, 1988 at his home outside Durban shortly after completing *Journey Continued: An Autobiography*. He was mourned as one of South Africa's leading figures in the anti-apartheid movement. Shortly after his death, his widow, Anne (Hopkins) Paton released a large portion of the contents of Paton's study for the establishment of The Alan Paton Centre on the Pietermaritzburg campus of the University of Natal. The university set aside space for this permanent memorial to Paton for future generations of writers and activists.

In 1996 American actor James Earl Jones and Irish actor Richard Harris starred in a film version of *Cry, The Beloved Country* and received critical acclaim for their portrayal of Paton's characters.

Further Reading

A perceptive study of Paton is Edward Callan *Alan Paton* (1968). Some biographical information on Paton can also be found in the *Washington Post* (June 6, 1991) and the *San Francisco Chronicle* (March 19, 1989). Information on *Cry, The Beloved Country* as a film can be found in the *New York Times* (December 19, 1994). A brief biography of Paton appears in the A&E Television Network's on-line biography Website located at www.biography.com. □

St. Patrick

St. Patrick (died ca. 460) was a British missionary bishop to Ireland, possibly the first to evangelize that country. He is the patron saint of Ireland.

Although Patrick was the subject of a number of ancient biographies, none of them dates from earlier than the last half of the 7th century. A great deal of legendary information, often contradictory, gathered around his name. Of the various works ascribed to Patrick, the authorship of only two is certain, the *Confession,* written in his later years, and the *Letter to the Soldiers of Coroticus,* written at some point during his career as bishop. These two works provide the only certain knowledge of Patrick's life.

Patrick was born in a village that he identified as Bannavem Taberniae, probably near the sea in southwestern Britain. Evidence does not allow a more exact date for his birth than sometime between 388 and 408. His father, Calpornius, was both a deacon and a civic official; his grandfather, Pontius, was a priest. Patrick's family seems to have been one of some social standing, but, in spite of the clergy in it, he did not grow up in a particularly religious or intellectual environment.

At the age of 16 Patrick was abducted by Irish pirates and taken to Ireland, where he tended sheep and prayed for 6 years. In his words, ''The love of God and His fear came to me more and more, and my faith was strengthened.'' In this religious fervor a voice came to Patrick, promising him a return to his own country.

Patrick was given passage on a ship by its sailors. The details of his voyage home are unclear; some believe that Patrick returned from Ireland to Britain by way of Gaul. This seems unlikely. Again, little is known of this period in his life. It may be that he resumed his education, although he was never learned. Indeed, he wrote at the beginning of the *Confession*, ''I blush and fear exceedingly to reveal my lack of education; for I am unable to tell my story to those versed in the art of concise writing.''

Elected a bishop, Patrick was sent by the Church in Britain to evangelize Ireland. His friends tried to dissuade him from ''throwing himself into danger among enemies who have no knowledge of God.'' But Patrick believed that he had a divine call. One purpose of the *Confession* is to set forth his confidence in that calling and to witness the divine help that enabled him to fulfill it.

As a missionary bishop in Ireland, Patrick was a typical 5th-century bishop. He recorded that he baptized many thousands of people. He celebrated the Eucharist, instituted nuns and monks, and ordained clergy. No record shows that he consecrated other bishops or indeed that other bishops existed in Ireland.

The *Letter to the Soldiers of Coroticus* gives the details of one event in his career. In reprisal for an Irish raid on the southwestern coast of Britain, Coroticus attacked the Irish coast, indiscriminately slaughtering its inhabitants. The *Letter* reports that one band of Coroticus's soldiers killed a group of newly baptized persons and took more captive. Patrick excommunicated Coroticus and called upon him to repent his crime and to free his prisoners.

Criticism of Patrick's work came to him from Britain; his seniors, he records, ''brought up sins against my laborious episcopate.'' The basis for such charges is unknown; they did include his betrayal by a friend to whom Patrick had much earlier confessed a sin that he had committed at the age of 13. The *Confession* appears to be in part Patrick's defense of and justification of his episcopate to his superiors in Britain.

Although Patrick probably made his headquarters at Armagh, as a missionary he traveled around the island a great deal. It is not certain where he died; local traditions give various locations. It is also impossible to date his death more precisely than approximately 460. Patrick himself wrote a suitable epitaph in his *Letter:* ''I, Patrick, a sinner, unlearned, resident in Ireland, declare myself to be a bishop.''

Further Reading

Two compilations of St. Patrick's writings are *St. Patrick: His Writings and Life,* translated by Newport J. D. White (1920), and *The Works of St. Patrick,* translated and annotated by Ludwig Bieler (1953). The best and most recent study of Patrick is Richard P. C. Hanson, *Saint Patrick: His Origins and Career* (1968), a careful analysis of all the sources, which presents convincing arguments for accepting only the *Confession* and *Letter* as factual. John B. Bury, *The Life of St. Patrick and His Place in History* (1905), is a reconstruction of events based upon the ancient chronicles and legends. Thomas F. O'Rahilly, *The Two Patricks* (1942), asserts that another bishop sent to Ireland was called Patrick. See also Paul Gallico, *The Steadfast Man: A Biography of St. Patrick* (1958). □

Jennie R. Patrick

Jennie R. Patrick (born 1949) is the first African American woman to earn a doctorate degree in chemical engineering. A successful chemical engineer, manager, and educator who has applied her skills at a number of different companies and universities, she has also been honored with the Outstanding Women in Science and Engineering Award in 1980, and by CIBA-GEIGY Corp. in its Exceptional Black Scientist poster series in 1983.

Jennie R. Patrick was born January 1, 1949, in Gadsden, Alabama, one of five children of James and Elizabeth Patrick, working-class parents who emphasized knowledge as an escape from poverty. Patrick was both nurtured and challenged in a segregated elementary school and junior high, but in high school she was one of the first participants in a controversial and sometimes explosive program of racial integration, where she successfully overcame violence and unsupportive white teachers to graduate with an A-minus average in 1969.

Patrick was accepted at several prestigious universities, but chose to begin her pursuit of engineering at Tuskegee Institute, which she attended until 1970 when the chemical engineering program was eliminated. She then transferred to the University of California at Berkeley to finish her degree, receiving her B.S. in 1973 and meanwhile working as an assistant engineer for the Dow Chemical Company in 1972 and for the Stauffer Chemical Company in 1973. She continued her education at the Massachusetts Institute of Technology (MIT), receiving a Gilliland Fellowship in 1973, a DuPont Fellowship in 1974, and a Graduate Student Assistant Service award in 1977. She was also awarded a fellowship in 1975 from the American Association of University Women, and a National Fellowship Foundation Scholarship in 1976.

Her research at MIT involved the concept of superheating, where a liquid is raised above its boiling temperature but does not become a vapor. She investigated the temperature to which pure liquids and mixtures of two liquids could be superheated. Patrick finished her research and completed her doctorate in 1979. While pursuing her graduate studies, Patrick worked as an engineer with Chevron Research in 1974 and with Arthur D. Little in 1975.

After completing her doctorate, Patrick joined the Research and Development Center at General Electric (GE) in Schenectady, New York, where she held the position of research engineer. Her work there involved research on energy-efficient processes for chemical separation and purification, particularly the use of supercritical extraction. In supercritical processes, the temperature and pressure are varied so that a substance is not a liquid or a gas, but a fluid. Unique properties make these fluids useful in both separations and purification processes. She has published several papers on this work, and has received patents for some of her advancements.

Patrick remained at GE until 1983, when she accepted a position at Philip Morris as a project manager in charge of the development of a program to improve several of the company's products. Patrick transferred to the Rhom and Haas Company in 1985, as manager of fundamental chemical engineering research. In this position she interacted with all aspects of the chemical business, from engineering to marketing to manufacturing. By being exposed to the overall business she was able to direct development of new research technology within her division and promote its implementation throughout the company. In 1990, Patrick became assistant to the executive vice president of Southern Company Services, a position that emphasized her management skills in both the business and technical aspects of the company. Having earlier held adjunct professorships at Rensselaer Polytechnic Institute from 1982 to 1985 and the Georgia Insttute of Technology from 1983 to 1987, Patrick decided to make teaching a bigger part of the her life. In January 1993, she left Southern Company Services and returned to Tuskegee University, as the 3M Eminent Scholar and Professor of Chemical Engineering. In addition to her teaching duties, Patrick is developing research projects in material sciences, is actively involved in leadership roles at Tuskegee, and remains firmly committed to helping minority students find success, particularly in the fields of science and engineering.

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Ruth Patrick

Ruth Patrick (born 1907) has pioneered techniques for studying the biodiversity of freshwater ecosystems over a career that spans sixty years. Her studies of microscopic species of algae, called diatoms, in rivers around the world have provided methods for monitoring water pollution and understanding its effects.

Federal programs to monitor the status of freshwater rely on Ruth Patrick's method of growing diatoms on glass slides. Her studies of the impact of trace elements and heavy metals on freshwater ecosystems have demonstrated how to maintain a desired balance of different forms of algae. For example, she showed that addition of small amounts of manganese prevents the overgrowth of blue-green algae and permits diatoms to proliferate.

Patrick received the prestigious Tyler Ecology Award in 1975, and serves on numerous governmental advisory committees. She advanced the field of limnology, the study of freshwater biology, and in the late 1940s established the Department of Limnology at the Academy of Natural Sciences in Philadelphia. She remained its director for more than four decades. Headquarters for her research are in Philadelphia, with a field site in West Chester, Pennsylvania. An estuary field site at Benedict, Maryland, on the Patuxent River near Chesapeake Bay, serves for studies of pollution caused by power plants.

Patrick was born in Topeka, Kansas, on November 26, 1907. Her undergraduate education was completed at Coker College, where she received a B.S. degree in 1929. She obtained both her M.S. degree in 1931 and her Ph.D. in botany in 1934 from the University of Virginia. The roots of Patrick's long and influential career in limnology can be

traced to the encouragement of her father, Frank Patrick. He gave his daughter a microscope when she was seven years old and told her, ''Don't cook, don't sew; you can hire people to do that. Read and improve your mind.'' Patrick's doctoral thesis, which she wrote at the University of Virginia in Charlottesville, was on diatoms, whose utility derives from their preference for different water chemistries. The species of diatoms found in a particular body of water says a lot about the character of the water.

When Patrick joined the Academy of Natural Sciences in 1933, it was as a volunteer in microscopy to work with one of the best collections of diatoms in the world; she was told at the time that women scientists were not paid. For income she taught at the Pennsylvania School of Horticulture and made chick embryo slides at Temple University. In 1937 persistence paid off, and she was appointed curator of the Leidy Microscopical Society with the Academy of Natural Sciences, a post she held until 1947. She also became associate curator of the academy's microscopy department in 1937, and continued in that capacity until 1947, when she accepted the position of curator and chairman of the limnology department at the academy. Continuing as curator, in 1973 she was offered the Francis Boyer Research Chair at the academy.

In the late 1940s Patrick gave a paper at a scientific meeting on the diatoms of the Poconos. In the audience was William B. Hart, an oil company executive, who was so impressed with the possibilities of diatoms for monitoring pollution that he provided funds to support Patrick's research. Freed from financial constraints, Patrick undertook a comprehensive survey of the severely polluted Conestoga Creek, near Lancaster, Pennsylvania. It was the first study of its kind, and launched Patrick's career. She matched types and numbers of diatoms in the water to the type and extent of pollution, an extremely efficient procedure now used universally.

By her own account Patrick has waded into 850 different rivers around the globe in the course of her research. She participated in the American Philosophical Society's limnological expedition to Mexico in 1947 and led the Catherwood Foundation's expedition to Peru and Brazil in 1955. Patrick was an advisor to several presidential administrations and has given testimony at many hearings on environmental problems and before congressional committees on the subject of environmental legislation. She was an active participant in drafting the federal Clean Water Act.

In 1987 Patrick coauthored a book, *Groundwater Contamination in the United States,* which provides an overview of groundwater as a natural resource, and a state-by-state description of policies designed to manage growing problems of contamination and depletion. Another of her concerns is global warming, the rise in the earth's temperature attributed to the buildup of carbon dioxide and other pollutants in the atmosphere. In an interview reported in the *Philadelphia Inquirer* in 1989, Patrick said, ''We're going to have to stop burning gasoline. And we're going to have to conserve more energy, develop ways to create electricity from the sun and plants, and make nuclear power both safe and acceptable.''

Patrick has received many awards in addition to the Tyler prize, including the Gimbel Philadelphia Award for 1969, the Pennsylvania Award for Excellence in Science and Technology in 1970, the Eminent Ecologist Award of the Ecological Society of America in 1972, the Governor's Medal for Excellence in Science and Technology in 1988, and the National Medal of Science in 1996. She holds many honorary degrees from United States colleges and universities. Patrick has authored over 130 papers, and continues to influence thinking on limnology and ecosystems. Her contributions to both science and public policy have been vast.

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Simon Nelson Patten

The American economist Simon Nelson Patten (1852-1922) predicted that with modern technology and proper social planning the United States and Europe could move from an economy of scarcity to one of abundance.

Simon Patten was born on May 1, 1852, in Sandwich, Ill. There he imbibed a profound belief in the Protestant ethic and the efficacy of achieving social reform through such established and conservative institutions as the Republican party and the Presbyterian Church. He attended the University of Halle (1876-1879), where he came under the influence of the Younger Historical school, a group of economists who believed that scholars should use their expertise to help solve modern social problems. His German experience reinforced his belief in social reform and planned change, but within an American context—that is, change and reform through voluntary action with minimal governmental control.

After several years of apprenticeship teaching in primary and secondary schools, Patten in 1887 was appointed professor of economics at the Wharton School of the University of Pennsylvania. He held this important post until 1917, when his vigorous antiwar views got him into trouble and he was forced into premature retirement.

Patten was a forceful teacher and a prolific writer. Over the years he published 22 books and several hundred articles, both scholarly and popular. Not a truly cogent or profound or systematic thinker, Patten was constitutionally unable to synthesize his ideas into a magnum opus. *The New Basis of Civilization* (1907), an outgrowth of lectures he delivered in 1905 at the New York School of Social Work, was his most important work. It ran through eight

editions between 1907 and 1923. Yet it revealed only a few elements of his theories.

Basically, Patten appeared to be working toward a theory of social behavior for mankind that would fuse the principles of the New Testament with the technology of a modern industrial society. He believed that with the new technology the earth's resources were adequate to provide an economy of abundance for the Western world; that is, there was enough wealth available so that everyone could achieve a proper diet, good basic housing and clothing, and an education that would meet the job requirements of industry. What was lacking was group social action to achieve these desired goals. Such a cultural lag could be overcome by reform, but for Patten these reforms could not go much beyond those advocated by Progressive politicians of the Robert La Follette type. Consequently, the United States still had not achieved Patten's economy of abundance when he died on July 24, 1922, at Browns Mills, N.J.

Further Reading

The standard biography of Patten is Daniel M. Fox, *The Discovery of Abundance: Simon N. Patten and the Transformation of Social Theory* (1967), which provides a good discussion of Patten's career and a sound analysis of his basic ideas. □

Frederick Douglas Patterson

Frederick Douglas Patterson (1901–1988) was president of Tuskegee Normal and Industrial Institute and creator of the United Negro College Fund.

In 1935 Frederick Douglas Patterson became president of Tuskegee Normal and Industrial Institute, one of the foremost African American institutions of higher education in the country. His stated purpose at the time of his inauguration was not only to increase the vocational training of his students but also to raise them to higher levels of academic competency and thus make them more qualified wage earners. He is also remembered for his creation in 1943 of the United Negro College Fund, an organization dedicated to raising and distributing scholarships to deserving minority students.

School Lunches

After adding courses on the principles of nutrition and dietetics to the curriculum of Tuskegee, Patterson oversaw the adoption and growth of the federally sponsored school-lunch program. He felt that this program must be expanded because academic achievement rested on a strong nutritional base, which many underprivileged children lacked. He firmly believed that for Tuskegee to thrive, the school had to reach its potential students before they fell victim to poverty.

The Carver Foundation

In the early 1940s Patterson's administration also established the George Washington Carver Foundation, which provided grants and monies to qualified students. Begun in 1940 by Carver himself, the foundation nearly doubled its assets in six years, rising from thirty-three thousand dollars to sixty thousand dollars. The fund expanded its base by undertaking research from commercial firms, and by 1947 eleven students working under grants were researching in paper, ink, foods, and animal nutrition.

Creation of the United Negro College Fund

In 1943 Patterson called a meeting of the heads of all of the major predominantly black institutions of higher education to plan a joint fund-raising venture. The result was the organization of the United Negro College Fund, of which he was elected president. Originally twenty-seven institutions joined the organization, which was incorporated in New York. By 1945 the group had grown to thirty-two members, and by 1947 the organization was raising more than a million dollars annually.

National Committees

As a member of President Harry S Truman 's Commission on Higher Education, Patterson helped file a 1947 report calling for the reorganization of higher education in the United States. The commission listed as its main priority doubling the number of students attending college. It also

called for more types of scholarships, fellowships, and grants and called for the end of segregation—not because of ethical questions but because of the duplication of separate but comparable black and white programs. The commission also called for free education for all through the junior college level and a lowering of tuition and fees at colleges, graduate schools, and professional schools. Most of these suggestions were not enacted.

Construction

In 1946 Patterson's plan to improve the housing of farmers earning substandard incomes was reported and discussed in *The New York Times* . He felt that these lower-class tenants could create building blocks and erect fireproof structures inexpensively. This report attracted several potential investors, models were built on the Tuskegee campus, and the students constructed a four-room house for a neighboring farmer. As in other ventures, Patterson was in housing a man of vision and versatility.

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Frederick D. Patterson, *Chronicles of Faith: The Autobiography of Frederick D. Patterson* (Tuscaloosa: University of Alabama Press, 1991). □

George Smith Patton Jr.

The American Army officer George Smith Patton, Ir. (1885-1945), was one of the outstanding tactical commanders of World War II. His campaigns in Sicily, France, and Germany were distinguished by boldness and an imaginative use of armor.

George Patton was born on Nov. 11, 1885, in San Gabriel, Calif. His family was one of the wealthiest in the state. After attending private schools, he went to the U.S. Military Academy, graduating in 1909 and joining the cavalry. He loved horses and was one of the Army's best polo players. He was an eccentric, both at the academy and later in the Army, noted for speaking his mind and for his steady stream of curse words.

Despite his mannerisms—which most of his contemporaries found offensive—Patton was hardworking, intelligent, and courageous. He moved ahead rapidly in the Army. He was the first officer detailed to the Tank Corps in World War I, and he led tanks in action. In 1921 Patton returned to the cavalry. He went back to the armored branch in 1940 and quickly rose to division command.

During World War II, in November 1942, Patton led the American forces landing at Casablanca, Morocco. His first real opportunity to shine came in July 1943, when he led the U.S. 7th Army in the invasion of Sicily. He soon became famous for his daring assaults, rapid marches, and use of armor. He also, however, slapped a hospitalized enlisted man suffering from shell shock (Patton accused him of cowardice). His immediate superior, Gen. Dwight Eisen-

hower, refused to bow to popular pressure and dismiss Patton but did order him to stay quietly in his headquarters in occupied Sicily.

In spring 1944 Eisenhower brought Patton to England and gave him command of the U.S. 3d Army, which had the task of driving the Germans out of north-central France after the Allies broke out of the Normandy beachhead. Patton activitated the 3d Army early in August 1944 and started it across France, pausing only when his tanks ran out of fuel. By then (late September) he had cleared most of France of the enemy.

Patton's flamboyant character, his caustic remarks to his troops, the pearl-handled pistols he wore on his hips, and most of all his performance combined to make him a national hero. He enjoyed this role, which made it difficult for him to accept Eisenhower's decision to give priority in scarce supplies to the forces of British general Bernard Montgomery. In March 1945 Patton regained the headlines, as he drove the 3rd Army over the Rhine River before Montgomery could get his troops across. Patton then drove through Germany and by the end of the war had his troops in Austria.

Placed in charge of the occupation forces in Bavaria, Patton was soon in trouble. His use of former Nazi officials to help administer the area ran counter to official American policy and made him a target for liberal criticism. He made matters worse when he argued the point to the press. Eisenhower removed him from command. Patton died on Dec. 21, 1945, as a result of an automobile accident in Germany.

Further Reading

Patton's family gathered his diary and other notes and published them as *War as I Knew It* (1947). Probably the most objective biography of the controversial Patton is the study by Ladislas Farago, *Patton: Ordeal and Triumph* (1963), which makes judicious use of the Army's official histories of World War II. Robert S. Allen, *Lucky Forward: The History of Patton's Third U.S. Army* (1947), is a highly laudatory account. Patton's nephew, Fred Ayer, Jr., wrote *Before the Colors Fade: Portrait of a Soldier, George S. Patton, Jr.* (1964), a sympathetic view by one closely associated with Patton. See also Harry Hodges Semmes, *Portrait of Patton* (1955), and Charles R. Codman, *Drive* (1957). □

St. Paul

St. Paul (died c. 66 A.D.), the first systematic theologian and writer of the Christian Church, has been the most influential teacher in the history of Christianity. He was the Christian Church's apostle to the Gentiles.

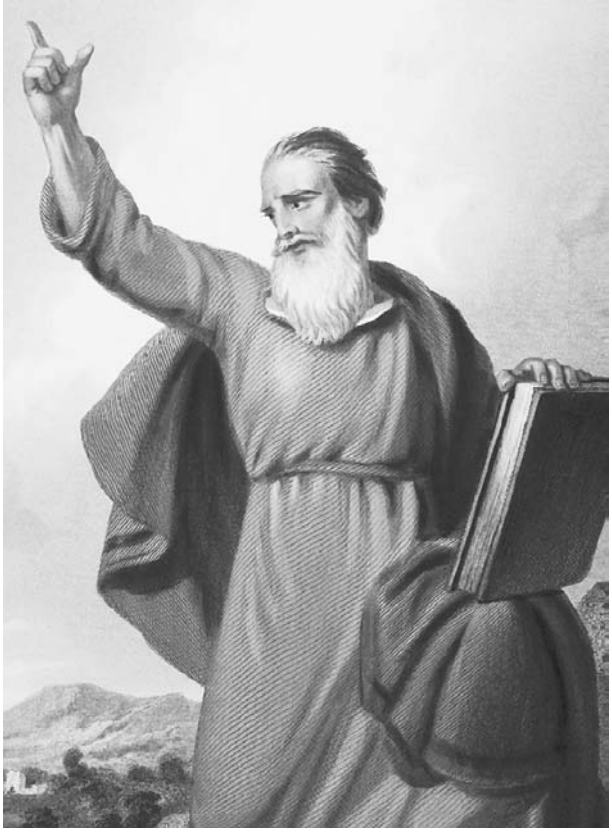

Paul, whose original name was Saul or Sh'aul, was born in the town of Tarsus, Cilicia (in modern southeastern Turkey), of Jewish parents belonging to the tribe of Benjamin. Both his parents were Roman citizens. It is safe to assume that Paul's earliest language was Koine Greek, the household language of all educated Roman citizens throughout the empire. Paul was sent at an early age to Jerusalem to attend Bible school. Studying with a famous rabbi, Gamaliel, he learned to write in both Greek and Hebrew and became thoroughly versed in the law. It seems certain that Paul studied in Jerusalem during the three years of Jesus' public life and that he was present at the time that Jesus was crucified by the Romans. He may even have seen and heard Jesus preach. He certainly must have heard of Jesus and his movement among the people.

Paul's Times

Paul lived in the closing days of the Second Jewish Commonwealth. When he was young and studying rabbinic theology, Palestine already lay under complete Roman domination. The Jewish people no longer exercised any real national sovereignty. The traditional boundaries of Israel, as known from the previous Hasmonaean and Salamonic kingdoms, had been severely reduced. Rome preferred to govern its captive peoples by dividing them into manageable provinces. By the time Paul had converted to Christianity and was launched on his extensive missionary journeys, affairs in Palestine had taken a turn for the worse. The calm and relative stability that had lasted during the reign of King Agrippa I, was severely shaken after his death. A new spirit of nationalism and revolt against the foreign invader rose among the leading Jewish class, the Pharisees. Throughout Palestine the younger generation of Pharisees molded the spirit of the people in such a way that the Jewish revolt of 66 A.D. and the consequent destruction of Jerusalem in 70 A.D. became inevitable.

Paul derived from his early education a thorough knowledge of both the oral and the written Jewish law. He also learned of the traditional rabbinic method of scriptural interpretation and commentary. Paul was thus heir to the long, rich, and varied tradition of Pharisaism as it culminated in the latter days of the Second Temple. Apparently, Paul had gained an outstanding reputation as a young rabbinic student because he was authorized by the Jewish authorities to seek out and prosecute members of a new sect who proclaimed that Jesus of Nazareth was the Messiah and that the Kingdom of God was at hand. Paul apparently made several trips throughout Palestine in search of Christians. On one such trip from Jerusalem to Damascus, about the year 34 A.D., Paul was completely changed.

Paul's Conversion

Four accounts of Paul's conversion exist (Acts 9:3-19; 22:6-21; 26:12-18; and Galatians 1:12-16). According to the essential spirit of these sources, Paul underwent a supernatural experience in which he came to believe that Jesus was actually the Messiah of Israel and that God had called Paul to preach the message of Jesus to all men. The story adds that he was blinded and forced to fast for three days until a Christian named Ananais laid hands on him and restored his sight, after which he was baptized. The usual date assigned to this event is between 34 and 36 A.D.

Paul spent the next three years of his life in Damascus with the Christians. He then returned to Jerusalem and was accepted by Peter and the other Christians. Paul then went to his home city of Tarsus and spent about six years preaching in parts of Syria and Cilicia. After a final year spent at Antioch, he and Barnabas were commissioned by the Christian authorities to go to the surrounding nations and preach the Christian message.

Missionary Journeys

During the next 15 years Paul undertook three extensive journeys in the eastern Mediterranean region. At the time Paul undertook his travels, that part of the world was protected by the Pax Romana. Paul had no difficulty in traveling or in communicating. Throughout the eastern Mediterranean a network of well-guarded and well-preserved roads, serviced by Roman garrisons, connected fortified and prosperous towns. A common language, Koine Greek, was spoken throughout the eastern Mediterranean and was used for all communications. Correspondence by mail was a daily and ordinary method of communication. Furthermore, sea lanes for commerce and for passenger traffic were open between Palestine, Turkey, Greece, Italy, North Africa, and the main Greek islands.

Throughout the eastern Mediterranean, scattered but well-organized communities of Jews existed in all the principal localities. Between these Jewish communities and the central authority in Jerusalem, constant communication was maintained. The communities of Jews living outside Palestine depended upon the Palestinian authorities for the fixing of the Jewish calendar, the regulation of the Jewish year, the offering of sacrifices in the Temple, and the general authentication of doctrines, scrolls, and teachers.

Until the latter period of his life, Paul moved through these Jewish communities as a Jew. This fact has often been obscured by the later opposition between Paul and the Jews and between Christianity and Judaism. Only toward the end of his life was Paul not welcome in the synagogues of the Jewish communities. Christians in general were refused entry into synagogues only in the last 20 years of the first century.

Paul's first journey, which began about 45 A.D., took him through Cyprus and southeastern Turkey; he then returned to Antioch by the same path. On his second journey, Paul went overland through Turkey and then to mainland Greece, passing through Athens and returning to Palestine in the same year through Rhodes. He landed at Tyre on the shores of Palestine about 52 A.D. During this second journey Paul wrote his two Letters to the Thessalonians. On his third journey, Paul departed from Antioch, again traveled across Turkey, visited Ephesus and Chios, and then proceeded through Macedonia to visit mainland Greece again. He returned home by sea from the southwest coast of Turkey to the Palestinian port of Tyre. During this third journey, Paul composed his Letter to the Galatians, his two Letters to the Corinthians, and his Letter to the Romans.

Between the beginning of his missionary journeys and his death, Paul wrote a number of letters that later became part of the Christian New Testament. Before his death he composed a total of 13 letters. A 14th letter, the Letter to the Hebrews, traditionally bearing Paul's name, is now generally considered to have been written by a disciple of Paul's.

Paul's teaching rested on three main principles: Jesus was the Son of God and the Messiah foretold by the prophets of Israel; by his death, Jesus had atoned for all men's sins and opened heaven for humanity; the Mosaic Law had, by the fact of Jesus' salvation, been abrogated and replaced by the Law of Jesus. There was, therefore, no longer any distinction between Jew and Gentile. Paul frequently used texts from the Bible to prove his points, interpreting them according to the rabbinic method of exegesis that he had learned in Jerusalem.

Attitude toward the Law and the Jews

Two outstanding traits of Paul's writings concern the Jewish law and the Jewish people as the chosen ones of God. His attitude on both points requires explanation. In regard to the law, Paul believed that since Christ had come the law had not been merely changed and ennobled but that it had been abrogated. Later anti-Semitism fed on Paul's terminology and concepts in describing the Jewish law, oral and written, as merely an exercise in legalities. No trace of this negative attitude exists in Paul's writings. A persuasion is posited that all the nobility of the law and all the salvation promised to the law had been transferred to the new law of Jesus. Paul separated world history into two distinct parts: the time prior to the coming of Jesus, when the law was God's manifest way of leading men to salvation; and the time after the death of Jesus, when belief in and love of Jesus was the sole means of salvation.

In his later days, Paul probably eliminated any necessity of observing the law. In order to understand his attitude, it is well to remember that the Council of Jerusalem (ca. 49 A.D.) had liberated all Jewish converts to Christianity from any obligation of observing the Jewish law. As Paul progressed in his teachings, he came up against sterner and sterner opposition from the Jewish authorities. Doubtless, this opposition hardened Paul in his opinion that the Jewish law served only to blind the Jews and possibly the Gentiles to the truth of Jesus.

A constant doubt, however, remained in Paul's mind concerning his attitude to the Jews as the chosen people. In his Letter to the Romans, Paul declared that the Jews were and would remain the chosen people of God. He asserted this, as he remarked, because God's decisions are immutable. On the other hand, as a Christian believer, he maintained that Christians occupied a special place in God's favor since they had become the carriers of the salvation of Jesus, which had become predominant in God's scheme for man. In order to escape this difficulty, Paul resorted to the subterfuge of declaring that the Jews remained the chosen people but that a veil of ignorance had been drawn over their eyes. He declared that this veil would be lifted only on the last day, when the world came to an end and Jesus returned to judge all men.

Teaching Methods

Paul's teaching methods never altered throughout his missionary journeys. In every town he visited, he went to the local synagogue or meeting place of the Jewish community and preached first to the Jews. He then preached to the local Gentiles. However, as his name became known and as his preaching expanded, Paul encountered greater and greater opposition from the Jewish communities. His preaching then became directed more and more toward the Gentiles. From both Jews and Gentiles, Paul suffered severe physical and social hardships: being whipped, stoned, imprisoned, treated with indignity, and banished on several occasions. He developed from the beginning of his apostolate a rather acid critique of his former coreligionists, maintaining that in following the law of Moses and in refusing to believe in Jesus they were declining to follow their destiny as the chosen people of God. Thus, opposition to Paul mounted in the Jewish communities that were outside Palestine, and the message filtered back to Jerusalem that Paul posed a threat to Judaism in the Diaspora.

Final Journey

Back in Jerusalem after his third missionary journey, Paul proposed a trip to Rome and Spain. During his stay he was recognized by certain Asian Jews, who immediately attacked him as a renegade and troublemaker for the Jewish communities. In the ensuing melee, Paul was saved by the Roman civil authorities who intervened. Paul was arrested as the cause of the disturbance. As a Roman citizen, he was saved from assassination and then transferred to Roman coastal headquarters, Caesarea, where he was tried by the Roman procurator, Felix.

To escape being sent back for trial in Jerusalem, where he would have received certain death, Paul used his right as a Roman citizen to be transferred to Rome for trial by Caesar. He arrived in Rome after a sea voyage in the spring of 60 A.D. During the years of his captivity in Rome, he composed his Letters to the Colossians, to the Ephesians, to the Philippians, to Philemon, to Timothy, and to Titus. Little is known of his subsequent life except that he possibly paid a visit to Spain before his death. He was martyred, according to all accounts, sometime in 66 or 67 A.D. in Rome.

Paul's Influence

Paul's influence as a theologian and thinker throughout the later development of Christianity has been incalculable and all-embracing. He was the first Christian thinker to structure the message of Jesus and his immediate followers into definite doctrines. Paul took the basic facts of Jesus' life and his main formulation of doctrine and molded them into the simple terms of a Semite and Judaic thinker. Using his Hellenistic background and systematic training, Paul translated both facts and doctrine into a broad theological synthesis characterized by a universalism of salvation, an intricate theory of grace, and a central function of Jesus as man and as God. St. Augustine drew on Paul's doctrines to organize his own thought and thus molded all subsequent Roman Catholic theological development and formulation until the 20th century.

It was on Paul too that such medieval theologians as St. Albertus Magnus, St. Anselm, and St. Thomas Aquinas drew to substantiate and to authenticate their speculations. Paul's writings also provided the 16th-century reformers with their basic ideas. These religious thinkers preferred to return to Paul's text rather than to adhere to the metaphysical speculations that had developed in Christianity throughout 1,500 years.

Further Reading

The literature on St. Paul is vast. Among studies by Roman Catholic authors are Robert Sencourt, *Saint Paul: Envoy of Grace* (1948), and Amédée Brunot, *Saint Paul and His Message* (trans. 1959). Protestant viewpoints on Paul are given in William M. Ramsay, *St. Paul the Traveller and the Roman Citizen* (1895); Martin Dibelius, *Paul* (trans. 1953); William Barclay, *The Mind of St. Paul* (1958); and Walter Schmithals, *The Office of Apostle in the Early Church* (1969). Joseph Klausner, *From Jesus to Paul* (trans. 1943), examines Paul's role in early Christianity from the viewpoint of a Jewish scholar. William D. Davies, *Paul and Rabbinic Judaism: Some Rabbinic Elements in Pauline Theology* (1948), discusses the influence of Judaism on Paul's teachings. John Knox, *Chapters in a Life of Paul* (1950), offers a chronology of Paul's life and an interpretation of his role in the formation of Christianity.

Other studies of Paul's life and teachings include Charles H. Dodd, *The Meaning of Paul for Today* (1920); Alan H. McNeile, *St. Paul: His Life, Letters, and Christian Doctrine* (1920); Wilfred L. Knox, *St. Paul and the Church of Jerusalem* (1925); and Johannes Weiss, *The History of Primitive Christianity* (1937). □

Paul I

The Russian czar Paul I (1754-1801), the son and successor of Catherine the Great, reigned from 1796 until his assassination in 1801. Noted for his tyranny, he reversed many of his mother's policies.

Born on Sept. 20, 1754, Paul I was the son of Emperor Peter III and Catherine the Great. Empress Elizabeth brought Paul up under her personal supervision, and his schooling was under the direction of Nikita Ivanovich Panin, who later became Catherine's chief diplomatic adviser. Under the guidance of a carefully selected group of teachers, Paul studied geography, history, and mathematics. He learned to speak Russian, French, and German fluently. At the age of 19 Paul married Wilhemina, daughter of the landgrave of Hesse, but this marriage was brief and unhappy. His wife died in childbirth in April 1776. In September of that year Paul married Sophie Dorothy, Princess of Württemberg, who took the name of Fedorovna. Between 1777 and 1798 Fedorovna bore four sons and six daughters.

Catherine disliked Paul intensely and on several occasions attempted to change the law of succession to his disadvantage. In 1783 she gave him an estate near St. Petersburg. Paul spent the next 13 years in semiretirement at Gatchina, living the life of a country squire and garrison commander. He made rare appearances at the royal court

and opposed both his mother's domestic and foreign policies.

Despite Catherine the Great's attempts to make Paul's son Alexander her successor, Paul ascended the Russian throne following his mother's death in 1796. One of his first legislative measures was the abolition of the arbitrary power of the czar to nominate his successor, a power that had contributed to political instability in 18th-century Russia. A law promulgated on the day of Paul's coronation made the crown hereditary in the house of Romanov and defined the order of succession based on primogeniture.

Paul as emperor repealed many of the nobles' privileges, restricted the duties and powers of the imperial guards, and tried to place restrictions on the exploitation of the serfs by the upper classes. Paul encouraged trade and industry, and he also attempted to modernize the armed forces. His conduct, however, was on occasion erratic and tyrannical, such as in his prohibition of foreign travel, Western music and books, and various types of dress.

In foreign policy, Paul joined in 1798 the second coalition against France, but Russia withdrew a year later. In order to discourage English interference with neutral shipping, Paul formed an armed neutrality league with Denmark, Sweden, and Prussia.

Paul's unpredictable—possibly mentally ill—behavior led to a conspiracy to force his abdication. His son Alexander assented to the coup d'etat of March 11, 1801. However, when Paul refused to abdicate, the conspirators strangled him.

Further Reading

The most authoritative study of the reign of Paul I is in Russian. Martha Edith Almedingen, *So Dark a Stream: A Study of the Emperor Paul I of Russia, 1754-1801* (1959), is a popularly written biography. There is a good section on Paul in Alexander A. Kornilov, *Modern Russian History* (3 vols., 1912-1914; trans., 2 vols., 1916-1917), and in Ronald Hingley, *The Tsars: Russian Autocrats, 1533-1917* (1968). Hans Rogger, *National Consciousness in 18th Century Russia* (1960), traces the emergence of a sense of national identity among the cosmopolitan elite.

Additional Sources

McGrew, Roderick E. (Roderick Erle), *Paul I of Russia, 1754-1801,* Oxford: Clarendon Press; New York: Oxford University Press, 1992.

Paul I, a reassessment of his life and reign, Pittsburgh: University Center for International Studies, University of Pittsburgh, 1979. □

Paul III

Paul III (1468-1549) was pope from 1534 to 1549. He was a man of keen intelligence, intense energy, and dogged tenacity. His pontificate was somewhat equivocal, stamped at once with a lingering Renaissance mentality and the strong new impulse toward religious renewal.

Alessandro Farnese, who became Paul III, was born on Feb. 29, 1468, in Canino into one of the more powerful Renaissance families of northern Italy. After his education in Rome and in Florence at the court of Lorenzo de' Medici, he entered the service of the Church. Created a cardinal in 1493 by Pope Alexander VI, he continued his warm friendships with artists, scholars, and humanists. He was ordained in 1519. In the conclaves of 1521 and 1523 he was almost elected to the papacy. This office he received on Oct. 13, 1534.

During his 15 years as pope, Paul III created a new atmosphere about the papacy. He raised to the College of Cardinals most exemplary men, such as Marcello Cervini (who became Marcellus II), Reginald Pole, Giampietro Carafa (later Paul IV), and Gasparo Contarini. In 1526 Paul inaugurated the incisive review of the central problem of reform in the Church known as the *Consilium de emandanda ecclesia*. In 1542 he founded the Congregation of the Roman Inquisition, or the Holy Office, as the final court of appeal in trials of heresy. He encouraged many new religious communities and gave papal approbation of the Society of Jesus (Jesuits) in 1540 and of the Ursulines in 1544.

Paul's greatest encouragement to the Catholic reform was the opening of an ecumenical council which he tried to inaugurate as early as 1537 at Mantua. Because of immense difficulties, arising in large measure from the international rivalry between the Holy Roman emperor Charles V and the

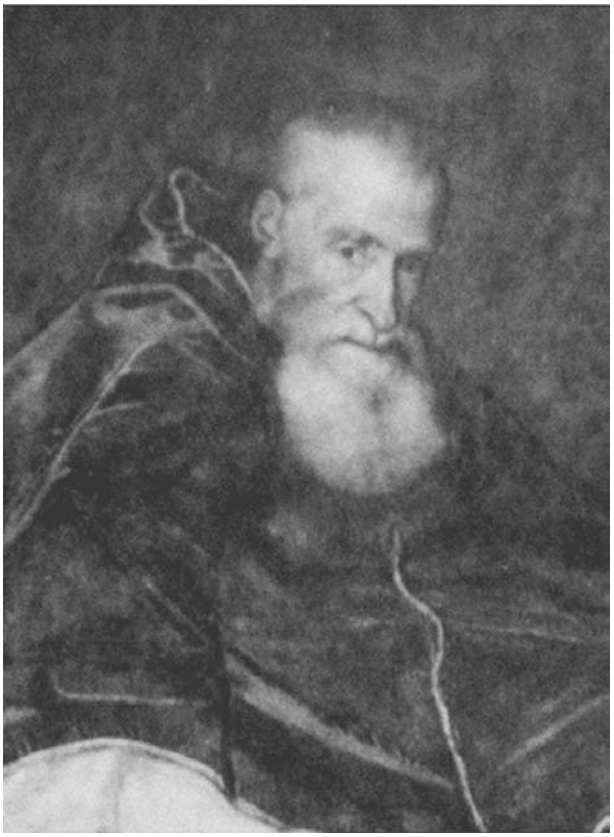

French king Francis I, he succeeded only in December 1545 in getting the council under way at Trent. Further difficulties followed, and Paul transferred the council to Bologna in February 1548 and finally suspended it in September 1549.

Retaining his early enthusiasm for art and scholarship, Paul was ambitious to give Rome the primacy in these fields. He restored the Roman University, which had been utterly destroyed in the sack of Rome (1527), and energetically tried to staff it with outstanding scholars. He arranged for new catalogs in the Vatican Library and for the preservation of damaged manuscripts. He commissioned Michelangelo to paint the *Last Judgment* in the Sistine Chapel and to reconstruct St. Peter's and the Capitol.

Paul marred his reign by the concern, so typical of the Renaissance, for the advancement of his family. He installed Pierluigi Farnese, one of the four natural children he had fathered before he became pope, as the Duke of Parma and Piacenza. After Paul became pope, he made two of his grandsons cardinals. Paul died on Nov. 10, 1549.

Further Reading

A good modern comprehensive study of Paul III is in Ludwig Pastor, *History of the Popes,* vols. 11 and 12, translated by Ralph F. Kerr (1912), which contains a full bibliography and list of sources. For background consult Alan P. Dolan, *Catholicism: An Historical Survey* (1968), and Karl H. Dannenfeldt, *The Church of the Renaissance and Reformation* (1970). □

Paul IV

Paul IV (1476-1559) was pope from 1555 to 1559. He was one of the most energetic of the reforming popes of the 16th century. Known for his harsh and imperialistic manner, he broke many of the papal ties with the secular elements of the Renaissance.

Giampietro Carafa, who became Paul IV, was born into the Neapolitan aristocracy at Capriglio a Scala on June 28, 1476. In the household of his uncle, Cardinal Oliviero Carafa, he received a superb training in Latin, Greek, and Hebrew. With his learning he combined a simple manner of life and a burning ambition for reform in the Church. Soon after his ordination as priest he was made, in 1505, the bishop of Chieti. In 1518 he became the archbishop of Brindisi. In 1524 he joined Cajetan in founding an apostolic-orientated group of priests known as the Theatines. In 1536 Pope Paul III created him a cardinal and in 1549 archbishop of Naples. On May 23, 1555, he was elected pope and took the name Paul IV.

Paul used his new powers extensively and severely to achieve reform in the Church. He sentenced to the galleys monks whom the police found absent from their monasteries. He drove bishops from Rome back to their sees. In 1559 he issued the first Index of Forbidden Books under the supervision of the Congregation of the Inquisition. Adamant in regard to the purity of the faith, he suspected two excellent cardinals, Giovanni Morone and Reginald Pole, of softness toward heresy, imprisoned Morone, and tried to have Pole return from England. In contrast to his predecessors, he declined to use the major instrument for reform, the Council of Trent, and left it suspended during his pontificate.

Paul marred his religious ambitions by nepotism and nationalism. Blind to the serious defects of his unprincipled nephew, Cardinal Carlo Carafa, he entrusted him with extensive administrative power in ecclesiastical business. Only toward the end of his pontificate did he become aware of his nephew's evil conduct and exile him. As a Neapolitan, he had a deep resentment of the Spanish control of southern Italy. This feeling led him into the ill-advised war with Philip II in November 1556. The war ended with a Spanish victory and the Peace of Cave on Sept. 12, 1557. Paul also had strained relations with the Austrian Hapsburgs, threatening to depose Charles V and refusing to recognize Ferdinand I, partly because of imperial acquiescence to the Religious Peace of Augsburg (1555) and partly because Ferdinand accepted the office of emperor without the Pope's approval.

Although Paul was himself an excellent classicist, he was not a patron of the arts. When he died on Aug. 18, 1559, the Roman populace, which intensely disliked his stern policies, rioted and destroyed his statues and the buildings of the Inquisition.

Further Reading

A good comprehensive study of Paul IV is Ludwig Pastor, *History of the Popes,* vol. 14, translated by Ralph F. Kerr (1924), which includes a full bibliography and list of sources. □

Paul VI

Paul VI (1897-1978) became pope of the Roman Catholic Church in 1963. He reigned during a period of great change and ferment in the Church following the Second Vatican Council.

The future pope was born Giovanni Battista Montini at Concesio (Lombardy), Italy, on September 26, 1897. His father was Giorgio Montini, a well-to-do landowner, editor of the daily *Il Cittadino di Brescia,* and representative for Brescia in the Italian Chamber of Deputies. He was a vigorous defender of Catholic ideals against the anticlericalism of the day. Giovanni's mother, Giuditta Alghisi Montini, was a member of the lesser nobility and a leader among the Catholic women of Brescia. There were two other sons, Ludovico (born 1896) and Francesco (born 1899).

Giovanni Montini received his primary and secondary education at Brescia's Arici Institute under the direction of the Jesuits. By temperament he was rather shy and retiring, intelligent and ascetic; physically he was somewhat frail. He was accepted at the diocesan seminary but permitted to live at home. Montini was ordained to the priesthood on May 29, 1920. During the following summer he served as a parish curate, but that fall he was sent to Rome for graduate studies at the Gregorian University. He then entered the papal school for foreign-service training. On the completion of his studies he was sent to Warsaw as a minor official at the nunciature but, for reasons of health, was recalled to Rome later in the year and assigned duties in the Vatican Secretariat of State. This was to be his place of work, in positions of ever-increasing importance and responsibility, for the next 31 years.

Early Career

During his early years in Rome, Montini served as assistant chaplain to Catholic students at the University of Rome and, in 1925, was named national moderator of the Federazione Universitaria Cattolica Italiana (FUCI). His intellectual interests and knowledge of modern philosophy and literature admirably equipped him to work with college students. After the Fascist suppression of all Catholic youth organizations in 1931, he helped found the Movimento Laureati Cattolici to continue this apostolate among university graduates.

These activities, however, were extracurricular as far as Montini's Vatican responsibilities were concerned. In October 1924 he was made an assistant secretary in the office of the Secretariat of State; the following April he was promoted to the rank of *minutante* (secretary, with clearance to work

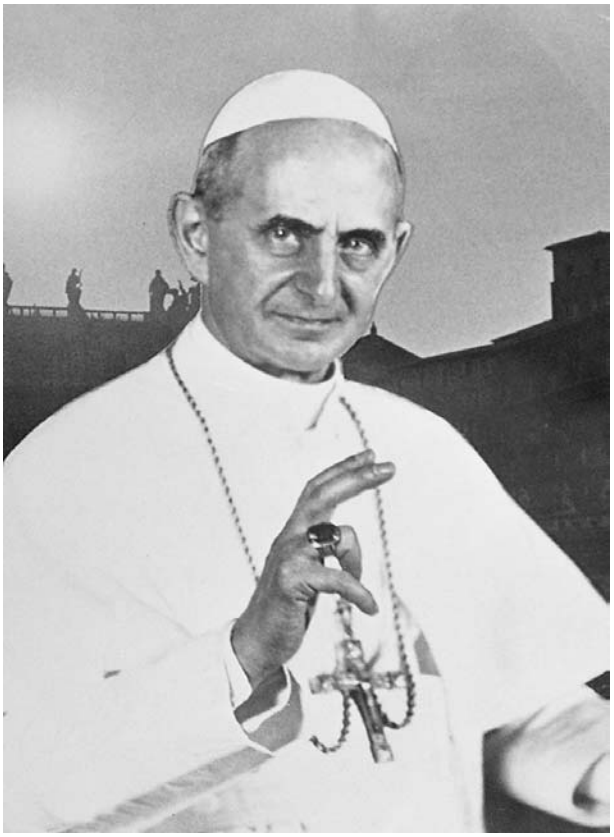

on confidential papers). These duties were relatively routine, but in February 1930, when Cardinal Eugenio Pacelli became papal secretary of state, Montini's life changed abruptly. From the beginning Pacelli singled him out for special training; and when, in 1933, a young American priest in the Secretariat, Monsignor Spellman (later Cardinal Spellman, Archbishop of New York), was returned to his own country as auxiliary bishop of Boston, Pacelli filled the vacancy by naming Montini to his own personal staff.

In February 1939 Pius XI died, and on March 2 Pacelli was elected pope on the first ballot of the conclave, taking the name Pius XII. The new pontiff retained Montini in his regular duties under the secretary of state, and in 1944 he became undersecretary for ordinary affairs, dealing with the Church's internal administration.

World War II was a period of intense diplomatic as well as humanitarian activity for the Vatican—activity rendered exceptionally difficult by the fact that the Holy See was completely hemmed in by one of the belligerent powers.

Montini directed the Vatican's extensive war relief services. He did much to rescue and hide political refugees, especially Jews, and prevent their falling into the hands of the German and Italian forces. Toward the war's end he acted as liaison between the Vatican and the Americans sent to Italy to establish the War Relief Services, and he engaged the Secretariat of State in intensive efforts to resettle displaced persons.

After the war Montini continued his regular duties at the Vatican, being named prosecretary of state in 1953. On him fell the chief responsibility for organizing the Holy Year in 1950 and the Marian Year in 1954.

Archbishop of Milan

In November 1954 Montini was appointed archbishop of Milan and was soon deeply involved in the active pastoral ministry. He mingled with workers in Milan streets—often being greeted by jeers—toured factories, went down into mines, and visited communist districts. He engaged in dialogue with the communists, acknowledging the legitimacy of many of their complaints about labor conditions, but insisting that a solution to these problems could be found in proper implementation of the Church's traditional social teachings.

During his 8 years in Milan, Montini blessed or consecrated 72 churches and left another 19 under construction at his departure. He made the staggering total of 694 visitations to parishes of the diocese and regularly addressed pastoral letters to both clergy and laity. He established an Office of Charity to provide free medical and legal advice for the poor and devoted special attention to the problems arising from constant and increasing immigration into the area. In education, he established schools for the social formation of laity and clergy and founded, at the University of the Sacred Heart, the Overseas College for Catholic students from underdeveloped countries. In December 1958 Pius's successor, John XXIII, elevated Montini to cardinal.

John XXIII died on June 3, 1963. On June 19 Cardinal Montini entered the Sistine Chapel with 79 other cardinals (the largest conclave in history); two days later he was elected pope, taking the name Paul VI. He was crowned on June 30 in an outdoor ceremony held in St. Peter's Square.

Second Vatican Council

The Second Vatican Council, which John XXIII had opened on Oct. 11, 1962, had ushered in an era of profound and sometimes disconcerting change for the Catholic Church. By Church law an ecumenical council ceases immediately upon the death of the pope who convoked it, and its continuation rests solely upon the wishes and judgment of his successor. As if to remove all doubts instantly and fully, Pope Paul announced that the council would go on, and just five days later (June 27) he convoked the second session for September 29.

During the next three years Pope Paul's vital interest in and cooperation with the work of the council were marked in virtually all that he said and did. He relaxed secrecy requirements and set up a press committee to make the council's work continuously known to news media. An additional number of non-Catholic observers were invited, and some laymen admitted as auditors; in 1964, just before the third session, some women were invited to attend. One of his chief concerns was to assure that the council fathers could work in an atmosphere of freedom, and many of the procedures instituted were designed with this in mind.

As the council developed, a major issue for debate was ''collegiality,'' or the shared authority of the bishops with the Roman pontiff. Pope Paul showed his belief in and full accord with this concept in a number of ways. He agreed to establish the Synod of Bishops, a representative body of bishops selected from all over the world to advise and assist the pope in governing the Church.

After four sessions and the publication of 16 vital documents (four constitutions, nine decrees, and three declarations), the council came to its solemn close on December 8, 1965. In the months and years that followed, Pope Paul worked tirelessly to implement its pronouncements. The first Synod of Bishops, held in Rome from September 29 to October 29, 1967, was attended by some 200 bishops from all parts of the world. Other notable actions were: the reform of the Curia; the revision of the Code of Canon Law; the renewal of the sacred liturgy, with emphasis on the use of the vernacular together with the preservation of Latin; the liberalization of the rules governing mixed marriages; the creation of the Council of the Laity to promote the lay apostolate; and the formation of the Pontifical Commission for Justice and Peace. Despite reform and implementation, Pope Paul repeatedly cautioned that renewal must proceed deliberately and without sacrificing any of the Church's sacred deposit of faith. He issued admonitions against unfounded theological speculations, unauthorized experimentation in the liturgy, and any attempts to weaken the authority of the Roman pontiff and the hierarchy.

Pope Paul and Ecumenism

From the beginning of his pontificate Paul VI showed an especial concern for the relations of the Catholic Church with other religious bodies and for eventual Christian unity. During Vatican II he extended special courtesy and consideration to non-Catholic observers. His ecumenical concern was particularly notable in the case of the Orthodox Church. During his 1964 trip to the Holy Land he had two cordial conversations with Patriarch Athenagoras I of Constantinople, and at the solemn closing of the Second Vatican Council there took place the historic occasion when he and the Patriarch removed and consigned ''to oblivion'' the mutual excommunications which in 1054 had resulted in the Great Schism between the Eastern and Western Churches.

Pope Paul's relations with Protestantism were also cordial. In 1965 the World Council of Churches proposed the creation of a mixed commission to explore the possibilities of dialogue between the council and the Catholic Church, and he promptly sent Cardinal Bea to Geneva to accept the proposal. In March 1966 he welcomed to the Vatican the Most Reverend Arthur M. Ramsey, Archbishop of Canterbury, and discussed relations between Catholicism and the Anglican Church. In 1968 Pope Paul sent greetings to the Tenth Lambeth Conference of Anglican Bishops and to the Fourth General Assembly of the World Council of Churches. Both of these meetings were attended by Catholic observers. On his June 1969 trip to Geneva he was warmly received at the headquarters of the World Council of Churches. In these ecumenical endeavors, however, the Pope frequently cautioned against any attempt to modify or gloss over essential Catholic teachings. He insisted that unity cannot be brought about at the expense of doctrine.

Encyclicals and Travels

Characteristic of the pontificate of Paul VI were his encyclicals. Besides two brief ones urging devotion and prayer to the Blessed Virgin Mary, there were (through September 1969) five major encyclicals. *Ecclesiam suam* (August 6, 1964; On the Church) dealt with the awareness that the Church has of its nature and on the fact that this awareness must be constantly increased and deepened. This can be done only by constant internal renewal. The Church must engage in dialogue not only among its own members but with all men, including those whose views and beliefs are opposed to its own. *Mysterium fidei* (September 3, 1965; The Mystery of Faith) restated the Church's traditional teaching on the Eucharist, especially the doctrine of the Real Presence and of transubstantiation, or the change effected by the words of consecration in the Mass. *Populorum progressio* (March 6, 1967; On the Development of Peoples) was one of Pope Paul's most important pronouncements, an encyclical in the tradition of Leo XIII's *Rerum novarum,* Pius XI's *Quadragesimo anno,* and John XXIII's *Mater et Magistra* and *Pacem in terris*. It extended and deepened, in the light of modern conditions, the social teachings of his predecessors. *Sacerdotalis caelibatus* (June 24, 1967; On Priestly Celibacy) was a response to widespread urgings for some relaxation of the Latin Church's traditional rule of celibacy for the priesthood and religious. The Pope, admitting that celibacy was difficult, nevertheless upheld it by appeals to Scripture and tradition and declined to modify the law in any way. *Humanae vitae* (July 25, 1968; On Human Life) was one of the best-known and most widely discussed papal documents in history. It upheld the Church's traditional teaching on contraception—a teaching already stated with clarity by Pius XI and Pius XII.

A unique feature of Pope Paul's reign, breaking with long-standing tradition, was his travels to so many parts of the world. These journeys—to the Holy Land, to India, to the UN headquarters in New York, and to Portugal, Turkey, Colombia, Switzerland, and Uganda—seemed not only to indicate his eagerness for personal knowledge of and contact with all parts of the Universal Church over which he presided, but also a desire to relate the Church to the modern world and to contribute to a solution for the world's problems.

World Peace

The greatest of these problems was, of course, that of lasting peace. Pope Paul's pontificate took place in a time of ever-increasing international tension and dangers. No pope ever worked harder to achieve world peace. It was the subject of many written documents and a constantly recurring theme of his discourses. Much effort turned on the war in Vietnam. He repeatedly addressed letters to the heads of the warring nations and met with such world figures as U.S. president Lyndon B. Johnson and UN secretary general U Thant to discuss means of ending the war. Simultaneously he sought to bring peace to other parts of the world: in the Middle East, in the Dominican Republic, in the Congo, and in Nigeria. He continued the policy initiated by John XXIII of entering when possible into negotiations with communist nations. Both Soviet president Nikolai Podgorny and foreign minister Andrei Gromyko met with Pope Paul. At various times agreements were reached with Hungary, Czechoslovakia, and Yugoslavia that resulted in a lifting of some of the restrictions on religious activities in those countries and in the Holy See's being permitted to name bishops to vacant dioceses.

Pope Paul died of a heart attack on August 6, 1978, at Castel Gandolfo and was succeeded by John Paul I.

Further Reading

The Pope Speaks: Dialogues of Paul VI with Jean Guitton (trans. 1968) provides informal and delightful insights into the Pope's thoughts on many subjects. Guitton, a French lay theologian and a close personal friend of the Pontiff, compiled these dialogues from actual conversations with him and published them with Pope Paul's permission. A number of biographies and studies of Paul VI appeared after his accession to the pontificate. All have their merits, but soon became dated. The best and most readable are John G. Clancy, *Apostle for Our Time: Pope Paul VI* (1963), and William E. Barrett, *Shepherd of Mankind* (1964). Xavier Rynne (pseudonym), *Vatican Council II* (1968), offers a vivid if occasionally sensational day-by-day account of the four years of Vatican II; the portion ''The Second Session'' contains a good biographical sketch of Pope Paul. His obituary was found in the Catholic Encyclopedia. □

Wolfgang Ernst Pauli

The Austrian theoretical physicist Wolfgang Ernst Pauli (1900-1958) was awarded the Nobel Prize in Physics for his discovery of the exclusion principle, known as the Pauli principle.

Wolfgang Pauli the son of Wolfgang Joseph Pauli, a professor in the University of Vienna, was born in that city on April 25, 1900. Brilliant at school, he studied theoretical physics in the University of Munich under Arnold Sommerfeld (1918-1921) and graduated as a Doctor of Philosophy. Sommerfeld asked him to write the article on relativity for the *Encyclopedia of Mathematical Sciences*. The article, over 200 pages long, was published in 1921; it was translated into English and Italian in 1958 and is still definitive.

Pauli was an assistant to Max Born at Göttingen (1921-1922) and to Niels Bohr at Copenhagen (1922-1923). He then spent 5 years as a lecturer in the University of Hamburg, and in 1928 he became professor of physics in the Federal Institute of Technology at Zurich.

In 1921 the generally accepted theory of the atom was that advanced by Bohr in 1913. In the case of the hydrogen atom with its single electron, the state of the atom was defined by a single quantum number representing the energy in the possible circular orbits of the electron. By postulating an additional set of quantum numbers Sommerfeld later extended Bohr's theory to cover the elliptical orbits in complex atoms, and a third set was later postulated to explain the atom in a magnetic field. The Bohr-Sommerfeld theory explained the hydrogen atom satisfactorily; but in the case of complex atoms it did not explain the doublet nature of the series of the alkali spectra, nor did it explain the anomalous Zeeman effect which Pauli had tried to elucidate while he was at Copenhagen.

In 1924-1925 Pauli published his theoretical solution of the anomalous Zeeman effect. To explain it, others had suggested that the third, or magnetic, quantum number should be regarded as having a half-integer value. But Pauli postulated a fourth quantum number, a fourth degree of freedom. This he regarded as having one of two values only—a property he later defined as ''two-valuedness not describable classically.'' He then defined his ''principle,'' which is now usually stated as follows: no two electrons in the same atom can have all four quantum numbers equal. Recognized from the time of its publication as important, it was not at once called the exclusion, or Pauli, principle. In 1925 G. E. Uhlenbeck and S. A. Goudsmit introduced the hypothesis of electron spin, with possible quantum numbers of either $+\frac{1}{2}$ or $-\frac{1}{2}$. About this time the new mechanics, as exemplified by Werner Heisenberg's matrix mechanics and Erwin Schrödinger's wave equation, was making headway, but these methods did not easily explain the problem of the hydrogen atom because it involved the inverse-square law in the attractive force. In 1926 Pauli solved this problem brilliantly by identifying his hypothetical fourth degree of freedom with Uhlenbeck and Goudsmit's ''spin,'' and since then this degree has been called the spin quantum.

Between 1928 and 1930 Pauli first attempted—partly in collaboration with Heisenberg—to apply the quantum principle to the interaction of radiation and matter. These three papers constituted the first steps in quantum field theory. In the early 1930s, to explain the phenomenon of beta decay of nuclei, by which an unpredictable amount of energy appeared to be lost, Pauli postulated the existence of a neutral particle of low mass but with spin $\frac{1}{2}$. For this particle Enrico Fermi later coined the name ''neutrino.''

Pauli was visiting professor at the University of Michigan (1931, 1941) and at the Institute for Advanced Study, Princeton (1935-1936, 1940-1945). He received many honors, including the Nobel Prize for Physics in 1945. In 1953 he was elected a Foreign Member of the Royal Society. He died in Zurich on Dec. 15, 1958.

Further Reading

There is a biography of Pauli in *Nobel Lectures, Physics, 1942-1962* (1964), which also includes his Nobel Lecture. For his work see N. H. de V. Heathcote, *Nobel Prize Winners, Physics, 1901-1950* (1953); B. Hoffmann, *The Strange Story of the Quantum* (2d ed. 1959); and A. d'Abro, *The Rise of the New Physics,* vol. 2 (1951). □

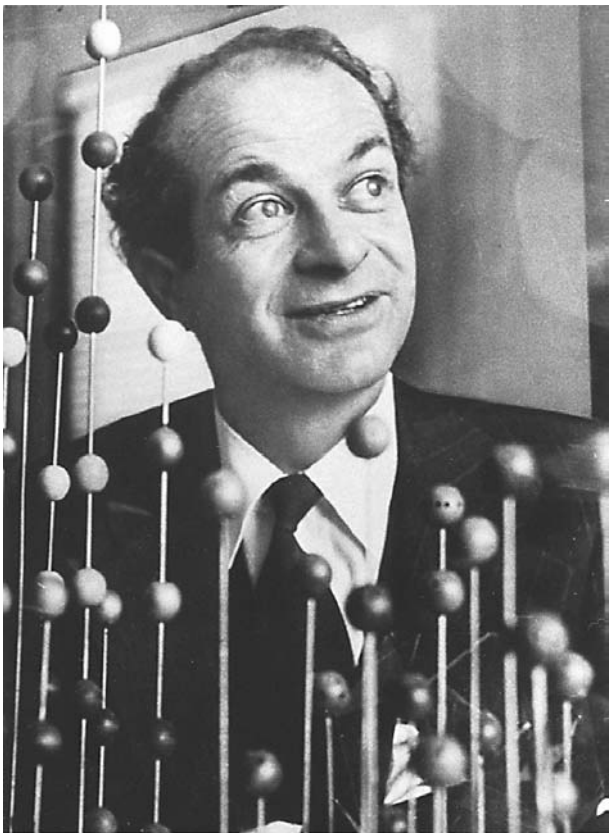

Linus Carl Pauling

The American chemist, Linus Carl Pauling (1901-1994), was twice the recipient of a Nobel Prize. He clarified much that was obscure in the determination of the exact tri-dimensional shapes of molecules, revealed the nature of the chemical bond, helped to create the field of molecular biology, proposed the concept and coined the term "molecular disease;" founded the science of ortho-molecular medicine, and was an activist for peace.

Linus Carl Pauling was born in Portland, Oregon, on February 28, 1901. He was the first of three children born to Herman Henry William Pauling and Lucy Isabelle "Belle" (Darling) Pauling. His father was a druggist who struggled to make a living for his family. With his business failing, Herman Pauling moved the family to Oswego, seven miles south of Portland, in 1903. But, he was no more successful in Oswego and moved the family to Salem in 1904, to Condon (in northern Oregon) in 1905, and back to Portland in 1909. In 1910 his father died of a perforated ulcer, leaving his mother to care for the three young Pauling children.

As a child, Pauling read continuously and, at one point, his father wrote to the local newspaper asking for readers to suggest additional books that would keep his young son occupied. His interest in science was apparently stimulated by his friend, Lloyd Jeffress, during his grammar school years at Sunnyside Grammar School. Jeffress kept a small chemistry laboratory in a corner of his bedroom where he performed simple experiments. Pauling was intrigued by these experiments and decided to become a chemical engineer.

During his high school years, Pauling continued to pursue his interest in chemistry. He was able to obtain much of the equipment and materials he needed for his experiments from the abandoned Oregon Iron and Steel Company in Oswego. His grandfather was a night watchman at a nearby plant and Pauling was able to "borrow" the items he needed for his own chemical studies. Pauling would have graduated from Portland's Washington High School in 1917 except for an unexpected turn of events. He had failed to take the necessary courses in American History required for graduation and, therefore, did not receive his diploma. The school corrected this error 45 years later when it awarded Pauling his high school diploma—after he had been awarded two Nobel Prizes.

In the fall of 1917 Pauling entered Oregon Agricultural College (OAC), now Oregon State University, in Corvallis. He was eager to pursue his study of chemical-engineering and signed up for a full load of classes. But finances soon presented a serious problem. His mother was unable to pay family bills at home and, as a result, Pauling regularly worked 40 or more hours a week in addition to studying and attending classes. By the end of his sophomore year, he could not afford to stay in school and decided to take a year off and help his mother by working in Portland. At the last minute, OAC offered him a job teaching quantitative analysis, a course he had completed as a student just a few months earlier. The $100-a-month job allowed him to return to OAC and continue his education.

During his junior and senior years, Pauling learned about the work of Gilbert Newton Lewis and Irving Langmuir on the electronic structure of atoms and the way atoms combine with each other to form molecules. He became interested in how the physical and chemical properties of substances are related to the structure of the atoms and molecules of which they are composed and decided to make this topic the focus of his own research.

During his senior year, he met Ava Helen Miller while teaching chemistry in a home-economics class. They were married June 17, 1923, and later had four children: Linus Jr., born in 1925; Peter Jeffress, born in 1931; Linda Helen, born in 1932; and Edward Crellin, born in 1937.

Pauling received his bachelor's degree from OAC on June 5, 1922 and began attending the California Institute of Technology (Cal Tech) in Pasadena the following fall. He received his doctorate *summa cum laude* in chemistry (with minors in physics and mathematics) on June 12, 1925. During his graduate studies, he was assigned to work with Roscoe Gilley Dickinson on the X-ray analysis of crystal structures. His first paper, published in the *Journal of the American Chemical Society* (JACS) in 1923, was a direct result of this work. Pauling's entire scientific life is con-

nected with Cal Tech and he would publish six more papers on the structure of other minerals before graduation.

After graduation, Pauling decided to travel to Europe and study in the new field of quantum mechanics with Arnold Sommerfeld in Munich, Niels Bohr in Copenhagen, and Erwin Schrodinger in Zurich. The science of quantum mechanics was less than a decade old and based on the revolutionary concept that particles can sometimes have wave-like properties, and waves can sometimes best be described as if they consisted of mass-less particles. He had been introduced to quantum mechanics while at OAC and was eager to see how this new way of looking at matter and energy could be applied to his own area of interest. After two years in Europe, he and Ava left Zurich and returned to Cal Tech.

Pauling was appointed to Cal Tech's faculty of theoretical chemistry in the fall of 1927 as an assistant professor and would stay on there until his leave as a full professor of chemistry in 1963. In addition, from 1937 to 1958, he headed the Gates and Crellin Chemical Laboratories.

The central theme of Pauling's work was always the understanding of the properties of chemical substances in relation to their structure. He began by determining the crystal structure of various inorganic compounds and complexes with a view to deriving from these the principles governing the structure of molecules. He went on to the prediction of the chemical and physical properties of atoms and ions based upon theoretical considerations. In 1928 Pauling introduced rules relating to the stability of complex ionic crystals which greatly facilitated structural studies.

Pauling spent the summer of 1930 traveling around Europe visiting the laboratories of Laurence Bragg in Manchester, Herman Ludwigshafen and Sommerfeld in Munich. In Ludwigshafen, Pauling learned about the use of electron diffraction techniques to analyze crystalline materials. Over the next 25 years, Pauling and his colleagues would use this technique to determine the molecular structure of more than 225 substances.

Using what he had learned over the summer, Pauling and R.B. Corey began studying the structure of amino acids and small peptides. They postulated that polypeptide chains, especially those derived from fibrous proteins, form spirals of a particular configuration—this was the alpha helix. On April 6, 1931, Pauling published the first major paper on this topic (''The Nature of the Chemical Bond'') and was awarded the American Chemical Society's Langmuir Prize for ''the most noteworthy work in pure science done by a man 30 years of age or less.''

This was a bold proposal for the newly appointed full professor to make. But it has been repeatedly confirmed since, and is now known to apply also to significant portions of the polypeptide chains in the so-called ''globular proteins.'' Pauling would write six more papers on the same topic, continually refining his work.

In some ways, the 1930s mark the pinnacle of Pauling's career as a chemist. During that decade he was able to apply the principles of quantum mechanics to solve a number of important problems in chemical theory.

In 1939 Pauling published his book *The Nature of the Chemical Bond and the Structure of Molecules and Crystals*. This book has been considered by many as one of the most important works in the history of chemistry. The ideas presented in the book and related papers are the primary basis upon which Pauling was awarded the Nobel Prize for Chemistry in 1954.

In the mid-1930s Pauling was looking for new fields to explore and soon found his interest turning to the structure of biological molecules. This was a surprising choice for Pauling, because earlier in his career he had mentioned that he wasn't interested in studying biological molecules. The interest of the newly-formed department of biology at Cal Tech in hemoglobin was derived from the discovery by Pauling and C.D. Coryell in 1936 of a change in the magnetic properties of hemoglobin upon oxygenation. These studies, although they dealt mainly with heme structure, led to an interest in the globin portion of the molecule. This finally culminated in the 1949 proposal that humans may manufacture more than one kind of adult hemoglobin. Sickle-cell anemia was shown to be due to the presence of a type of hemoglobin which tends to aggregate and crystallize under conditions of reduced oxygen, with distortion and malfunctioning of the red blood cell. This was the first documented instance of a ''molecular'' disorder, a discovery of major import to medicine, biochemistry, genetics, and anthropology.

The 1940s were a decade of significant change in Pauling's life. He had never been especially political and, in fact, had only voted in one presidential election prior to World War II. But in this decade he quickly began to immerse himself in political issues. One important factor in this change was the influence of his wife, who had long been active in a number of social and political causes. Another factor was probably the war itself. As a result of his own wartime research on explosives as a principal investigator for the Office of Scientific Research and the National Defense Research Commission, Pauling became more concerned about the potential destructiveness of future wars. As a result, he decided while on a 1947 trip to Europe that he would raise the issue of world peace in every speech he made in the future, no matter what the topic.

From that point on, Pauling's interests turned from scientific to political topics. He devoted more time to speaking out on political issues, and the majority of his published papers dealt with political, rather than scientific, topics. In 1957, with the help of his wife and many others, he organized a petition calling for an end to nuclear bomb testing. In January of the following year, he presented this petition at the United Nations with over 11,000 signatures from scientists all over the world. In 1958 he published his views on the military threat facing the world in his book *No More War!*

His views annoyed many in the scientific and political communities and he was often punished for these views. In 1952 the U.S. State Department denied him a passport to attend an important scientific convention in England because his anti-communist statements were not ''strong enough.'' Only after his fourth try did he succeed in receiv-

ing a ''limited passport.'' In 1960 he was called before the Internal Security Committee of the U.S. Senate to explain his antiwar activities. But neither popular nor professional disapproval could keep Pauling from protesting, writing, speaking, and organizing conferences against the world's continuing militarism. In recognition of these efforts, Pauling was awarded the 1963 Nobel Prize for Peace.

In 1966 Pauling again found a new field to explore: the possible therapeutic effects of vitamin C. Pauling was introduced to the potential value of vitamin C in preventing colds by biochemist Irwin Stone. He soon became intensely interested in the topic and summarized his views in the 1970 book *Vitamin C and The Common Cold*.

In 1974 Pauling testified before the U.S. Senate Subcommittee on Health on food supplement legislation. He advocated controls over vitamins but did not want to classify them as drugs. In 1986 he published *How To Live Longer and Feel Better,* and in 1990, along with Daisaku Ikeda Seimei, he published *In Quest of the Century of Life —Science and Peace and Health*.

Pauling's views on vitamin C have received relatively modest support in the scientific community. Many colleagues tend to feel that the evidence supporting the therapeutic effects of vitamin C is weak or nonexistent, though research on the topic continues. Other scientists are more convinced by Pauling's argument. He is regarded by some as the founder of the science of ortho-molecular medicine, a field based on the concept that substances normally present in the body (such as vitamin C) can be used to prevent disease and illness.

Pauling's long association with Cal Tech ended in 1963, at least partly because of his active work in the peace movement. He ''retired'' to become a research professor in the physical and biological sciences at the Center for the Study of Democratic Institutions in Santa Barbara, California. He went on to teach chemistry at the University of California in San Diego and Stanford University in Palo Alto. In 1972 he founded, along with Arthur B. Robinson and Keene Dimick, the Institute of Orthomolecular Medicine as a non-profit California organization to engage in scientific research. Later, it was re-named the Linus Pauling Institute of Science and Medicine.

Pauling received many awards during his successful career. He was a member of the National Academy of Sciences and of the Royal Society, from which he received the Davy Medal in 1947; the American College of Physicians presented him with its Phillips Memorial Award in 1956; and in the same year he received the Avogadro Medal from the Italian Academy of Sciences.

On August 19, 1994 Pauling died of cancer at his ranch outside Big Sur, California. After his death, research continued on every aspect of his earlier discoveries, especially his theory on vitamin C and its effects on disease and the human body. His career exemplified the highly productive results that clear theory along with daring experimental approaches and a courageous imagination can bring.

Further Reading

Short biographies of Pauling are in Eduard Farber, *Nobel Prize Winners in Chemistry, 1901-1961* (rev. ed. 1963), and Nobel Foundation, *Chemistry: Including Presentation Speeches and Laureates's Biographies* (1964). A personal reminiscence of Pauling and his scientific work is in James Dewey Watson, *The Double Helix: A Personal Account of the Discovery of the Structure of DNA* (1968). Pauling's efforts for peace and disarmament are recounted in detail in Mortimer Lipsky, *Quest for Peace: The Story of the Nobel Award* (1966).

Other biographies of Pauling appear in Anthony Serafini *Linus Pauling: A Man and His Science* (1989) and Ted George Goertzel *Linus Pauling: A Life In Science and Politics* (1995). Probably the best source for information on Pauling is maintained by the Oregon State University Library with its *Ava Helen and Linus Pauling Papers,* which were donated in 1986 by Pauling himself and are available on-line at www.orst.edu. □

Luciano Pavarotti

Probably the most popular tenor since Caruso, Luciano Pavarotti (born 1935) combined accuracy of pitch and quality of sound production with a natural musicality. His favorite roles were Rodolfo in Puccini's *La Bohème,* Nemorino in Donizetti's *L'Elisir d'Amore,* and Riccardo in Verdi's *Un Ballo Maschera*.

Luciano Pavarotti was born on the outskirts of Modena in north-central Italy on October 12, 1935. Although he spoke fondly of his childhood, the family had little money; its four members were crowded into a two-room apartment. His father was a baker who, according to Pavarotti, had a fine tenor voice but rejected the possibility of a singing career because of nervousness. His mother worked in a cigar factory. World War II forced the family out of the city in 1943. For the following year they rented a single room from a farmer in the neighboring countryside, where young Pavarotti developed an interest in farming.

Pavarotti's earliest musical influences were his father's recordings, most of them featuring the popular tenors of the day—Gigli, Martinelli, Schipa, and Caruso. At around the age of nine he began singing with his father in a small local church choir. Also in his youth he had a few voice lessons with a Professor Dondi and his wife, but he ascribed little significance to them.

After what appears to have been a normal childhood with a typical interest in sports—in Pavarotti's case soccer above all—he graduated from the Schola Magistrale and faced the dilemma of a career choice. He was interested in pursuing a career as a professional soccer player, but his mother convinced him to train as a teacher. He subsequently taught in an elementary school for two years but finally allowed his interest in music to win out. Recognizing the risk involved, his father gave his consent only reluctantly, the agreement being that Pavarotti would be given

free room and board until age 30, after which time, if he had not succeeded, he would earn a living by any means that he could.

Pavarotti began serious study in 1954 at the age of 19 with Arrigo Pola, a respected teacher and professional tenor in Modena who, aware of the family's indigence, offered to teach without remuneration. Not until commencing study with Pola was Pavarotti aware that he had perfect pitch. At about this time Pavarotti met Adua Veroni, whom he married in 1961. When Pola moved to Japan two and a half years later, Pavarotti became a student of Ettore Campogalliani, who was also teaching the now well-known soprano, Pavarotti's childhood friend Mirella Freni. During his years of study Pavarotti held part-time jobs in order to help sustain himself—first as an elementary school teacher and then, when he failed at that, as an insurance salesman.

The first six years of study resulted in nothing more tangible than a few recitals, all in small towns and all without pay. When a nodule developed on his vocal chords causing a ''disastrous'' concert in Ferrara, he decided to give up singing. Pavarotti attributed his immediate improvement to the psychological release connected with this decision. Whatever the reason, the nodule not only disappeared but, as he related in his autobiography, ''Everything I had learned came together with my natural voice to make the sound I had been struggling so hard to achieve.''

A measure of success occurred when he won the Achille Peri Competition in 1961, for which the first prize was the role of Rodolfo in a production of Puccini's *La Bohème* to be given in Reggio Emilia on April 28 of that year. Although his debut was a success, a certain amount of maneuvering was necessary to secure his next few contracts. A well-known agent, Alesandro Ziliani, had been in the audience and, after hearing Pavarotti, offered to represent him. When *La Bohème* was to be produced in Lucca, Ziliani insisted that Pavarotti be included in a package deal that would also provide the services of a well-known singer requested by the management. Later Ziliani recommended him to conductor Tullio Serafin, who engaged him in the role of the Duke of Mantua in Verdi's *Rigoletto*.

Pavarotti's Covent Garden debut in the fall of 1963 also resulted from something less than a direct invitation. Giuseppe di Stefano had been scheduled for a series of performances as Rodolfo, but the management was aware that he frequently canceled on short notice. They therefore needed someone whose quality matched the rest of the production, yet who would learn the role without any assurance that he would get to sing it. Pavarotti agreed. When di Stefano canceled after one and a half performances, Pavarotti stepped in for the remainder of the series with great success.

His debut at La Scala in 1965, again as Rodolfo, came at the suggestion of Herbert von Karajan, who had been conducting *La Bohème* there for two years and had, as Pavarotti said, ''run out of tenors.'' He was somewhat resentful that the invitation did not come from La Scala management. Also in 1965 Pavarotti made his American debut in Miami as Edgardo in Donizetti's *Lucia di Lammermoor*. Illness troubled him during his New York debut at the Metropolitan Opera in November 1968 and compelled him to cancel after the second act of the second performance.

Nineteenth-century Italian opera comprised most of Pavarotti's repertoire, particularly Puccini, Verdi, and Donizetti, who he found the most comfortable to sing. He treated his voice cautiously, reserving heavier roles until later years. Still his rendering of Cavaradossi in Puccini's *Tosca* was criticized, both for the light quality of his voice and for his misinterpretation of the role. He sang few song recitals, as he regarded them as more strenuous than opera. Very few opera singers are convincing actors and Pavarotti is not among them. He improved considerably over the years, however, and by the mid-1980s he spent nearly as much time on his acting as on his singing. Although by that time he felt that he had covered the range of roles possible for him, he had not exhausted everything inside that range. Among the roles he hoped to add were Don Jose in Bizet's *Carmen* and the title role in Massenet's *Werther*. In 1972 he starred in a commercial film, *Yes, Giorgio*. His solo album of Neapolitan songs, ''O Sole Mio,'' outsold any other record by a classical singer.

Throughout the 1980s Pavarotti strengthened his status as one of the opera world's leading figures. Televised performances of Pavarotti in many of his greatest and favorite roles not only helped him maintain his status, but to broaden his appeal. He was able to reach millions of viewers each time one of his opera performances and solo concerts was seen. He also began to show increasing flexibility as a recording

artist. He recorded classical operas, songs by Henry Mancini and Italian folk songs, thus becoming the world's third highest top selling musician, right behind Madonna and Elton John. By the time he proposed and staged the first ''Three Tenors'' concert at the Baths of Caracalla in Rome, Pavarotti was unabashedly thrilled with his immense popularity. ''I want to be famous everywhere'' he told *Newsweek* and he continually showed his appreciation to the fans that made him. ''I tell you, the time spent signing autographs is never enough'' he continued in the same interview.

He received his share of criticism and rejection as well. He was barred from contracts with the Lyric Opera of Chicago 1989 because he canceled performances excessively due to bad health. He was sued by the BBC in 1992 for selling the network a lip-synched concert. He was booed at La Scala during a performance of Don Carlo. He finally canceled tours and took several months off to rest.

Pavarotti returned to the stage with concerts before 500,000 people in Central Park. Critics accused him of blatant commercialism, but the crowds loved the performances. He learned a new role, Andrea Chenier, for a 1996 Metropolitan Opera broadcast. Pavarotti was praised for both his diligence, his survival, and the fact that he undertook a new role at the age of 61. In 1997 the three tenors—Placido Domingo, Jose Carreras and Pavarotti—toured to mixed reviews but delighted audiences who seemed unwilling to let Pavarotti even think of retiring.

Further Reading

Pavarotti's popularity was such that he was in the media constantly. Unfortunately, the information ranged widely in its credibility. Recommended are articles by R. Jacobson appearing in *Opera News* (March 14, 1981 and February 14, 1979). A short and fairly objective profile by Giorgio Gualerzi appeared in the British publication *Opera* (February 1981). An autobiography, *Pavarotti: My Own Story,* with William Wright (1981) is comprised of articles by Pavarotti and by those around him, including his wife, his accompanist, and his manager. While the book contains information, and even wit and charm, one must do a lot of sifting to find it. The discography and list of first performances appearing as appendices are helpful. Critic Alan Blythe regards his Rodolfo in *La Bohème* conducted by Karajan (London) and his Arturo in Bellini's *I Puritani* conducted by Bonynge (London) to be among his finest recordings. □

Cesare Pavese

Cesare Pavese (1908-1950), novelist, poet, and critic, ranks as perhaps the most important Italian novelist of the 20th century. His work fuses considerations of poetic and epic representation, the theme of solitude, and the concept of myth.

Cesare Pavese was born on Sept. 9, 1908, at Santo Stefano Belbo in the Piedmont, the son of a lower-middle-class family of rural background. Although his family lived in Turin, Pavese never severed his childhood ties with the countryside. He lived with his parents and, after their death, with his sister's family until the end of his life.

After graduating from the University of Turin in 1930 with a thesis on Walt Whitman, Pavese began translating American novels and worked for the publishing house of Einaudi. In 1935 Pavese was arrested with members of the anti-Fascist group Giustizia e Libertà and was expelled from the Fascist party, to which he had belonged since 1932. He was exiled for 3 years to southern Italy, where he began to write his first short novels. Pavese returned to Turin in 1936, having been pardoned, and he continued his translations and began to work full time for Einaudi in 1938. He did not participate in the war or in the Resistance, and he became a member of the Communist party in 1945. He spent most of the last 2 war years as ''a recluse among the hills'' with his sister's family, with whom he returned to Turin in April 1945. On June 24, 1950, Pavese was awarded the coveted Strega Prize, and on August 27, having for years courted the idea of suicide, he died by his own hand in the Hotel Roma in Turin.

Preoccupations and Themes

Pavese was without doubt the most universally cultured Italian writer of his generation. Shy, introspective, and suffering from numerous neuroses, he counted among the great experiences of his life his encounter with American literature and with myth, the latter becoming increasingly dominant in his work. Thus the idea of the return to the past that the artist must accomplish and the treasury of memory both play an important part in his literary approach, for which he believed he had found the answer in myth. A central theme of his work is, furthermore, the question of solitude in all its aspects.

The publication dates of Pavese's works often did not coincide with their times of composition; nor did the manner of publication—many of his short novels were published collectively—necessarily indicate an internal schema. His works may be seen in the Goethean sense as ''fragments of a great confession,'' there being no necessity or possibility of discerning a progressive development because all his writings, in the manner of a free fugue, circle around the same themes; it was Pavese's conviction that ''every authentic writer is splendidly monotonous inasmuch as there prevails in his pages a recurrent mark, a formal law of fantasy that transforms the most diverse material into figures and situations which are almost always the same.''

His Poetry

Pavese began his career with poetry. It was his aim to write objective expository verse of narrative character: *poesia-racconto*. He tended later toward *immagine-racconto,* ''image-recital,'' convincing himself in the end of the ''exigency of a poetry not reducible to a mere recital.'' Thus, in his own words, the antilyric verse of *Lavorare stanca* (1936) was ''an objective development of soberly expounded cases.'' In a style that moves between interior monologue and *discours indirect libre* and in a language close to dialect or, at least, to the spoken idiom, he re-

counted the adventure of an adolescent proud of his country origins whose experience of the city in the end conveys only a sense of tragic solitude. Late in life Pavese returned to confessional poetry with the nine poems of *La terra e la morte* (1947; written 1945) and *Verrà la morte e avrà i tuoi occhi* (1951; written 1950).

First Novels

Pavese's first published novel, *Paesi tuoi* (1941), represents, with Elio Vittorini's *Conversazione in Sicilia* (1941), a point of departure for Italian neorealism. Its programmatic flouting of conventions in all possible aspects—in language, style, and theme—and its almost documentary nature set a pattern for that whole movement. The novel was based on the antinomical character of country life and city life; yet the former was not at all idealized but shown in its bare, raw, and wretched existence with its story of incestuous passion. Nevertheless, there was an underlying nostalgic feeling for the earth, for the primeval, a mythical yearning for a return to the fountains, to the springtide of life, that underlies all of Pavese's writing.

La spiaggia (1942) is a variation of Pavese's theme of the eternal return, coveted forever as it is frustrated. It is a story of flight and evasion with its protagonist couple in vain attempting to return to the lost paradise of their youth. *Il carcere* (1949; written 1938-1939), according to its author ''a tale about country and sex,'' is the story of Pavese's own exile, the experience of solitude and isolation. A thematic connection links *Il compagno* (1947; written 1946) and *La casa in collina* (1949; written 1947-1948). Although the political engagement in these two stories is stressed more than the myth, it becomes evident that the search for myth in the end implies a flight from historical presence and responsibility. Thus the solitary hero of the latter story, autobiographically close to his author, eventually evades responsibility with his final flight into myth, into the hills of his origin.

Later Works

The three stories published together in 1949—*La bella estate* (written 1940), *Il diavolo sulle colline* (written 1948), and *Tra donne sole* (written 1949)—center on man's encounter with the city. As fascinating as the city might have seemed initially, it leads to complete disillusionment and isolation, entailing the impossibility of a return to the paradise of yore. This disillusionment is the experience of the women protagonists of *La bella estate* and *Tra donne sole,* as well as that of the couple in the symbolically charged *Il diavolo sulle colline. La luna e i falò* (1950; written 1949) represents a sum total of Pavesian symbolism and the thematic myth of the eternal return. It is to the hills of Santo Stefano Belbo, the hills of his childhood, that the protagonist, symbolically called Anguilla, returns, only to leave them again in search of his true self.

Feria d'agosto (1946) is a collection of prose poems and theoretical notes on the subjects of myth and childhood. *I dialoghi con Leucò* (1947)—in the guise of a conversation between mortals and Olympians—presents the result of Pavese's inquiries into the problems and implications of myth along the lines of Viconian philosophy and Jungian thought. *La letteratura americana e altri saggi* (1951) contains Pavese's critical writings on American literature, a considerable amount of which he translated. *Il mestiere de vivere,* his diary for the years 1935-1950 (published posthumously in 1952), ranks as one of the outstanding documents of its time. Of an uncompromising frankness as well as an unusual degree of introspection, it contains lucid observations on Pavese's personality and literary theory and astute reflections on a culture whose most sensitive representative he was. Also posthumously published were the short-story collection *Notte di festa* (1953; written 1936-1938) and the novel *Fuoco grande* (1959; written with Bianca Garufi in 1946).

Further Reading

Major studies of Pavese are in Italian. Two good studies in English of Pavese's work are Gian Paolo Biasin, *The Smile of the Gods: A Thematic Study of Cesare Pavese's Works* (1968), and Donald W. Heiney, *Three Italian Novelists: Moravia, Pavese, Vittorini* (1968). Recommended for general historical background is Sergio Pacifici, *A Guide to Contemporary Italian Literature: From Futurism to Neorealism* (1962).

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Lajolo, Davide, *Pavese,* Milano: Rizzoli, 1984. □

Ivan Petrovich Pavlov

The Russian physiologist Ivan Petrovich Pavlov (1849-1936) pioneered in the study of circulation, digestion, and conditioned reflexes. He believed that he clearly established the physiological nature of psychological phenomena.

Ivan Pavlov was born in Ryazan on Sept. 26, 1849, the son of a poor parish priest, from whom Pavlov acquired a lifelong love for physical labor and for learning. At the age of 9 or 10, Pavlov suffered from a fall which affected his general health and delayed his formal education. When he was 11, he entered the second grade of the church school at Ryazan. In 1864 he went to the Theological Seminary of Ryazan, studying religion, classical languages, and philosophy and developing an interest in science.

Making of a Physiologist

In 1870 Pavlov gained admission to the University of St. Petersburg (Leningrad), electing animal physiology as his major field and chemistry as his minor. There he studied inorganic chemistry under Dmitrii Mendeleev and organic chemistry under Aleksandr Butlerov, but the deepest impression was made by the lectures and the skilled experimental techniques of Ilya Tsion. It was in Tsion's laboratory that Pavlov was exposed to scientific investigations, result-

ing in his paper ''On the Nerves Controlling the Pancreatic Gland.''

After graduating, Pavlov entered the third course of the Medico-Chirurgical Academy (renamed in 1881 the Military Medical Academy), working as a laboratory assistant (1876-1878). In 1877 he published his first work, *Experimental Data Concerning the Accommodating Mechanism of the Blood Vessels,* dealing with the reflex regulation of the circulation of blood. Two years later he completed his course at the academy, and on the basis of a competitive examination he was awarded a scholarship for postgraduate study at the academy.

Pavlov spent the next decade in Sergei Botkins laboratory at the academy. In 1883 Pavlov completed his thesis, *The Centrifugal Nerves of the Heart,* and received the degree of doctor of medicine. The following year he was appointed lecturer in physiology at the academy, won the Wylie fellowship, and then spent the next 2 years in Germany. During the 1880s Pavlov perfected his experimental techniques which made possible his later important discoveries.

In 1881 Pavlov married Serafima Karchevskaia, a woman with profound spiritual feeling, a deep love for literature, and strong affection for her husband. In 1890 he was appointed to the vacant chair of pharmacology at the academy, and a year later he assumed the directorship of the department of physiology of the Institute of Experimental Medicine. Five years later he accepted the chair of physiology at the academy, which he held until 1925. For the next 45 years Pavlov pursued his studies on the digestive glands and conditioned reflexes.

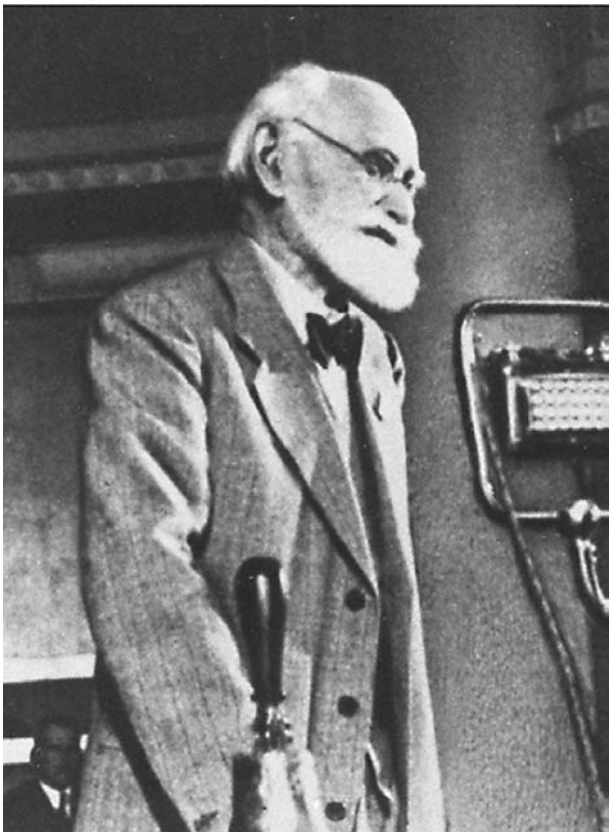

Scientific Contributions

During the first phase of his scientific activity (1874-1888), Pavlov developed operative-surgical techniques that enabled him to perform experiments on unanesthetized animals without inflicting much pain. He studied the circulatory system, particularly the oscillation of blood pressure under various controlled conditions and the regulation of cardiac activity. He noted that the blood pressure of his dogs hardly varied despite the feeding of dry food or excessive amounts of meat broth. In his examination of cardiac activity he was able to observe the special nerve fibers that controlled the rhythm and the strength of the heartbeat. His theory was that the heart is regulated by four specific nerve fibers; it is now generally accepted that the vagus and sympathetic nerves produce the effects on the heart that Pavlov noticed.

In the course of his second phase of scientific work (1888-1902), Pavlov concentrated on the nerves directing the digestive glands and the functions of the alimentary canal under normal conditions. He discovered the secretory nerves of the pancreas in 1888 and the following year the nerves controlling the secretory activity of the gastric glands. Pavlov and his pupils also produced a considerable amount of accurate data on the workings of the gastrointestinal tract, which served as a basis for Pavlov's *Lectures on the Work of the Principal Digestive Glands* (published in Russia in 1897). For this work Pavlov received in 1904 the Nobel Prize in physiology or medicine.

The final phase of Pavlov's scientific career (1902-1936) was primarily concerned with ascertaining the functions of the cerebral cortex by means of conditioned reflexes. Prior to 1900, Pavlov observed that his dogs would secrete saliva and gastric juices before the meat was actually given to them. The sight, odor, or even the footsteps of the attendant were sufficient to trigger the flow of saliva. Pavlov realized that the dogs were responding to activity associated with their feeding, and in 1901 he termed such a response a ''conditioned reflex,'' which was acquired, or learned, as opposed to the unconditioned, or inherited, reflex. He faced a dilemma: could he embark on the study of conditioned reflexes by applying physiological methods to what was generally viewed as psychic phenomena? He opted to follow Ivan Sechenov, who considered that, in theory, psychic phenomena are essentially reflexes and therefore subject to physiological analysis.

The important lectures, papers, and speeches of Pavlov dealing with conditioned reflexes and the cerebral cortex are presented in *Twenty Years of Objective Study of the Higher Nervous Activity* (*Behavior*) *of Animals: Conditioned Reflexes* (1923) and *Lectures on the Work of the Cerebral Hemispheres* (1927). He not only concerned himself with the formation of conditioned responses but noted that they were subject to various kinds of manipulation. He discovered that conditioned responses can be extinguished—at least temporarily—if not reinforced; that one conditioned stimulus can replace another and yet produce

identical conditioned responses; and that there are several orders of conditioning. In time Pavlov developed a purely physiological theory of cortical excitation and inhibition which considered, among other things, the process of sleep identical with internal inhibition. However magnificent his experiments were in revealing the responses of animals to conditioning stimuli, he encountered difficulty in experimentally proving his assertion that conditioned responses are due to temporary neuronal connections in the cortex.

In 1918 Pavlov had an opportunity to study several cases of mental illness and thought that a physiological approach to psychiatric phenomena might prove useful. He noted that he could induce ''experimental neuroses'' in animals by overstraining the excitatory process or the inhibitory process, or by quickly alternating excitation and inhibition. Pavlov then drew an analogy between the functional disorders in animals with those observed in humans. In examining the catatonic manifestations of schizophrenia, he characterized this psychopathological state as actually being ''chronic hypnosis''—chiefly as a consequence of weak cortical cells—which functions as a protective mechanism, preserving the nerve cells from further weakening or destruction.

In Pavlov's last scientific article, ''The Conditioned Reflex'' (1934), written for the *Great Medical Encyclopedia,* he discussed his theory of the two signaling systems which differentiated the animal nervous system from that of man. The first signaling system, possessed both by humans and animals, receives stimulations and impressions of the external world through sense organs. The second signaling system in man deals with the signals of the first system, involving words, thoughts, abstractions, and generalizations. Conditioned reflexes play a significant role in both signal systems. Pavlov declared that ''the conditioned reflex has become the central phenomenon in physiology''; he saw in the conditioned reflex the principal mechanism of adaptation to the environment by the living organism.

Philosophy and Outlook

Pavlov's endeavor to give the conditioned reflex widest application in animal and human behavior tended to color his philosophical view of psychology. Although he did not go so far as to deny psychology the right to exist, in his own work and in his demands upon his collaborators he insisted that the language of physiology be employed exclusively to describe psychic activity. Ultimately he envisioned a time when psychology would be completely subsumed into physiology. Respecting the Cartesian duality of mind and matter, Pavlov saw no need for it inasmuch as he believed all mental processes can be explained physiologically.

Politically, most of his life Pavlov was opposed to the extremist positions of the right and left. He did not welcome the Russian February Revolution of 1917 with any enthusiasm. As for the Bolshevik program for creating a Communist society, Pavlov publically stated, ''If that which the Bolsheviks are doing with Russia is an experiment, for such an experiment I should regret giving even a frog.'' Despite his early hostility to the Communist regime, in 1921 a decree of the Soviet of People's Commissars, signed by Lenin himself, assured Pavlov of continuing support for his scientific work and special privileges. Undoubtedly, Soviet authorities viewed Pavlov's approach to psychology as confirmation of Marxist materialism as well as a method of restructuring society. By 1935 Pavlov became reconciled to the Soviet Communist system, declaring that the ''government, too, is an experimenter but in an immeasurably higher category.''

Pavlov became seriously ill in 1935 but recovered sufficiently to participate at the Fifteenth International Physiological Congress, and later he attended the Neurological Congress at London. On Feb. 27, 1936, he died.

Further Reading

Still the finest biographical study of Pavlov is the one produced by his senior surviving student, Boris P. Babkin, *Pavlov: A Biography* (1949). Also useful are Ezras A. Asratian, *I. P. Pavlov: His Life and Work* (1953), and Harry K. Wells, *Ivan P. Pavlov: Toward a Scientific Psychology and Psychiatry* (1956). For the influence of Pavlov on Soviet psychology see Raymond A. Bauer, *The New Man in Soviet Psychology* (1952), and *A Handbook of Contemporary Soviet Psychology,* edited by Michael Cole and Irving Maltzman (1969). An early history of Russian physiology is in Alexander S. Vucinich, *Science in Russian Culture: A History to 1860* (1963). □

Anna Pavlova

Anna Pavlova (1881-1931) was in her time—and is perhaps even now—the most famous dancer in the world. From her early classical training at St. Petersburg's Imperial Ballet School, Pavlova carried on incessant, globe-covering tours, everywhere making new audiences for the ballet.

Anna Pavlova, whose exact origins are as unfixable as the startling images she created on stage, was born on January 31, 1881, in St. Petersburg. She was the daughter of a washerwoman, and reputedly her father was reserve soldier Matvey Pavlov, whom Pavlova never knew. The implication exists, however, of illegitimate and well-born Jewish parentage.

According to Pavlova, she cared to be nothing but a dancer from the age of eight, when she attended a performance of *The Sleeping Beauty* at the Maryinsky Theatre. Two years later she was accepted as a student at St. Petersburg's Imperial Ballet School. This extraordinary training-ground for classical dancers offered its students lifelong material protection; the Czar himself was its direct and highly visible benefactor. In return, the school demanded a fervent and almost monastic physical dedication.

The young Pavlova, considered frail—she was often characterized as too thin later in her career—and not conventionally beautiful, was nevertheless exceptionally supple, with beautifully arched insteps. Her talents impressed ballet master Marius Petipa, who was to become her most revered mentor. Pavlova's work with Petipa, as well as such other legendary Maryinsky teachers and choreographers as

Christian Johanssen, Pavel Gerdt, and Enrico Cecchetti, provided a classical foundation, steeped in directly-inherited ballet tradition, that was to serve as her never-to-be-forgotten physical and artistic heritage.

Pavlova made her company debut at the Maryinsky on September 19, 1899. Competition from her contemporaries and near-contemporaries was marked, yet Anna Pavlova soon claimed as her own a loyal sector of Maryinsky balletomanes, who recognized in the young dancer an extraordinarily poetic and expressive quality.

Pavlova's first tour in what was to become a lifetime of innumerable performances for strange audiences (it is estimated that Anna Pavlova travelled over 400,000 miles in the pre-air-travel age and was seen by millions) was to Moscow in 1907. In February 1910, Pavlova, partnered by the brawny Moscow dancer Mikhail Mordkin, made her first appearance in America, at the Metropolitan Opera House. This tour was like countless others to come, in that most of the audiences had never before seen classical ballet in other than highly degenerate form. This was true even in cities such as Boston and Baltimore. There was simply no critical vocabulary for what it was that Pavlova did—all agreed exquisitely—on stage; writers were reduced to calling Pavlova's faultless pirouettes ''twirls'' and the ballets themselves ''ocular operas.''

Although these early tours were undertaken with the Czar's consent, Pavlova's final trip to Russia occurred in the summer of 1914. She was travelling through Germany en route to London when Germany declared itself at war with her homeland on August 2, 1914. Pavlova was briefly detained; more crucially, her protection from and obligations to the Czar and his Maryinsky Theatre were practically, if not emotionally, at an end.

From this point until her death, Pavlova continued to make grueling, globe-covering tours, always with her own company—international in make-up, volatile, and variable in dance talent—to support. The early war years found her back in America; 1917 took her to South America; 1919 to Bahia and Salvador. A 1920-1921 tour to America represented Pavlova's fifth major tour of the United States in a decade, and in 1923 the company travelled under the aegis of impresario Sol Hurok to Japan, China, India, Burma, and Egypt. South Africa, Australia, and New Zealand were given a glimpse of Pavlova in 1926, and 1927-1928 were dedicated to a British and continental tour.

Although Pavlova's repertoire grew and was influenced by exposure to foreign cultures and by the often shocking innovations in classical technique and choreography being brought to the dance by Isadora Duncan and Diaghilev's Ballets Russes, she remained by temperament and financial imperative a more conservative classicist. She kept several of the great ballet classics, such as *Giselle* and *The Sleeping Beauty,* in the company's repertoire; her own popular signature pieces were the *Bacchanale,* a duet attributed to Pavlova's former fellow-student Mikhail Fokine, and her eerily beautiful *The Swan*.

It was Pavlova's ability to accept her role as emissary for her art, often with good humor and always with a kind of missionary zeal and self-discipline, that brought vast audiences to her and eventually to the ballet itself. She was willing to let her art find its own level of appreciation, whether in the most discriminating theaters of Europe or, when the economic stresses of maintaining an ungainly touring company dictated, in London's music halls or even New York's gigantic home to vaudeville, the Hippodrome.

Pavlova's rare private days were spent at Ivy House in Hampstead, London, where she kept a menagerie of exotic birds and animals—including a pair of pet swans that were undoubtedly a source of imagery for Pavlova's famous onstage version. Her companion, manager, and perhaps husband (Pavlova was contradictory concerning the exact nature of their relationship) was Victor Dandré, a fellow exile from St. Petersburg.

Pavlova died of pleurisy in The Hague on January 22, 1931. She had performed incessantly until her death; her final words were to ask for her Swan costume to be prepared and, finally, ''Play that last measure softly.''

Further Reading

Anna Pavlova: Her Life and Art (1982) by Keith Money is the most comprehensive and perhaps the most accurate biography of the dancer. John and Roberta Lazzarini's *Pavlova* (1980) gives a fine account of Pavlova's repertoire. Two books by Pavlova's associates are Victor Dandré's sometimes misleading but essential *Anna Pavlova* (1932) and Algeranoff's (born Algernon Harcourt Essex) *My Years With Pavlova* (1957), based on his diaries kept from 1921 to 1930, the years he was a member of Pavlova's company.

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John Howard Payne

John Howard Payne (1791-1852) was America's first international actor-dramatist. Though he was a prolific playwright, he is best remembered for his song "Home, Sweet Home."

John Howard Payne was born in New York City on June 9, 1791. Against his family's wishes he early took to the theater. He edited his own newspaper, the *Thespian Mirror,* "to promote the interests of American drama," when he was 14. The following year his first play was produced. He made his debut as an actor in 1809 as young Norvall in *Douglas* by John Home and was an immediate sensation. By 1813, however, Payne's popularity had waned and he left for England.

This sensitive, unstable, charming man spent the next 20 years in Europe. Though Payne first acted and later wrote prolifically for the theater, he was constantly chased by creditors and became famous without becoming prosperous. His plays were sold outright to managers so that he gained no sustained income, and the lack of a copyright law at this time permitted them to be pirated.

All of Payne's important works are adaptations or translations. *Brutus* (1818), his most popular production, was adapted from five other dramas. Yet his work was dramatically superior to his sources and became a vehicle for numerous tragedians over the next 70 years. He was deeply influenced by the French drama. The best of his adaptations from the French, *Thérèse* (1821), a melodrama, earned enough to release him from debtors' prison, to which he had been sent after an unsuccessful attempt at managing Sadler's Wells Theatre in 1820.

Clari (1823) was popular in its own right, and one of its songs, "Home, Sweet Home," with Payne's lyrics and a Sicilian melody, outlasted the play. Payne received no financial reward from its subsequent popularity, for he had sold the play. With his friend Washington Irving, whose collaboration remained anonymous, he wrote *Charles the Second* (1824), a bright and clever comedy.

In 1832 Payne returned, discouraged, to his own country. He had written or adapted over 60 plays, yet he was still in debt and had no permanent place in London's theater, where, he insisted, "much prejudice had been excited against me . . . for having so strongly asserted my American principles." But he found himself a celebrity at home and was feted in various cities. Benefit performances of his plays raised nearly $10,000—most of it taken immediately by creditors.

Payne wrote no more plays. In 1842 he was appointed American consul at Tunis. He died there on April 9, 1852.

Further Reading

The standard biography of Payne is Gabriel Harrison, *John Howard Payne: His Life and Writings* (rev. ed. 1885). It is complete and sound in its evaluation. Rosa P. Chiles, *John Howard Payne* (1930), is a good modern appreciation. Arthur H. Quinn, *A History of the American Drama: From the Beginning to the Civil War* (1923), contains an excellent chapter, "John Howard Payne and the Foreign Plays." □

Cecilia Payne-Gaposchkin

Cecilia Payne-Gaposchkin (1900-1979) was a pioneer in the field of astronomy and one of the most eminent female astronomers of the twentieth century. She was the first to apply the laws of atomic physics to the study of the temperature and density of stellar bodies and to conclude that hydrogen and helium, the two lightest elements, were also the two most common elements in the universe.

Cecilia Payne-Gaposchkin's revelation that hydrogen, the simplest of the known elements, was the most abundant substance in the universe has since become the basis for analysis of the cosmos. Yet she is not officially credited with the discovery, made when she was a 25-year-old doctoral candidate at Harvard, because her conservative male superiors convinced her to retract her findings on stellar hydrogen and publish a far less definitive statement. While she is perhaps best known for her later work in identifying and measuring variable stars with her husband, Sergei I. Gaposchkin, Payne-Gaposchkin helped forge a path for other women in the sciences through her staunch fight against sexual discrimination at Harvard College Observatory, where she eventually became the first woman appointed to full professor and the first woman named chairman of a department that was not specifically designated for a woman.

Cecilia Helena Payne was born on May 10, 1900, in Wendover, England, the eldest of three children born to Edward John and Emma Leonora Helena (Pertz) Payne of Coblenz, Prussia. Her father, a London barrister, died when she was four years old. Her mother, a painter and musician, introduced her to the classics, of which she remained fond throughout her life. Payne-Gaposchkin recalled that Homer's *Odyssey* was the first book her mother read to her as a child. She knew Latin by the time she was 12 years old, became fluent in French and German, and showed an early interest in botany and algebra. As a schoolgirl in London she was influenced by the works of Isaac Newton, Thomas Huxley, and Emmanuel Swedenborg.

In 1919 she won a scholarship to Newnham College at Cambridge University, where she studied botany, chemistry, and physics. During her studies there, she became fascinated with astronomy after attending a lecture on Albert Einstein's theory of relativity given by Sir Arthur Eddington, the university's foremost astronomer. Upon completion of her studies in 1923 (at that time women were not granted degrees at Cambridge), Payne-Gaposchkin sought and obtained a Pickering Fellowship (an award for female students) from Harvard to study under Harlow Shapley, the newly appointed director of the Harvard Observatory. Thus, Payne-Gaposchkin embarked for the United States, hoping to find better opportunities as a woman in astronomy. Harvard Observatory in Boston, Massachusetts, became her home for the rest of her career—a ''stony-hearted stepmother,'' she was said to have called it.

Payne-Gaposchkin's career at Harvard began in 1925, when she was given an ambiguous staff position at the Harvard Observatory. By that time she had already published six papers on her research in the field of stellar atmospheres. That same year, she was awarded the first-ever Ph.D. in astronomy at Radcliffe. Her doctoral dissertation, *Stellar Atmospheres,* was published as Monograph No. 1 of the Harvard Observatory. A pioneering work in the field, it was the first paper written on the subject and was the first research to apply Indian physicist Meghnad Saha's recent theory of ionization (the process by which particles become electrically charged by gaining or losing electrons) to the science of measuring the temperature and chemical density of stars. However, she was discouraged in her views and was convinced to alter them by Henry Norris Russell, a renowned astronomer at Princeton who several years later reached her same conclusions and published them, thereby receiving credit for their origin. Despite this, Payne-Gaposchkin's research remains highly regarded today; Otto Struve, a notable astronomer of the period, was quoted in *Mercury* magazine as saying that *Stellar Atmospheres* was ''undoubtedly the most brilliant Ph.D. thesis ever written in astronomy.''

In 1926 when she was 26 years old, she became the youngest scientist to be listed in *American Men of Science.* But her position at Harvard Observatory remained unacknowledged and unofficial. It was not until 1938 that her work as a lecturer and researcher was recognized and she was granted the title of astronomer, which she later requested to be changed to Phillips Astronomer. From 1925 until 1938 she was considered a technical assistant to Shapley, and none of the courses she taught were listed in the Harvard catalogue until 1945. Finally, in 1956 when her colleague Donald Menzel replaced Shapley as director of the Harvard Observatory, Payne-Gaposchkin was ''promoted'' to professor, given an appropriate salary, and named chairman of the Department of Astronomy—the first woman to hold a position at Harvard University that was not expressly designated for a woman.

Payne-Gaposchkin's years at Harvard remained productive despite her scant recognition. She was a tireless researcher with a prodigious memory and an encyclopedic knowledge of science. She devoted a large part of her research to the study of stellar magnitudes and distances. Following her 1934 marriage to Gaposchkin, a Russian emigre astronomer, the couple pioneered research into variable stars (stars whose luminosity fluctuates), including research on the structure of the Milky Way and the nearby galaxies known as the Magellanic Clouds. Through their studies they made over two million magnitude estimates of the variable stars in the Magellanic Clouds.

From the 1920s until Payne-Gaposchkin's death on December 7, 1979, she published over 150 papers and several monographs, including ''The Stars of High Luminosity'' (1930), a virtual encyclopedia of astrophysics, and *Variable Stars* (1938), a standard reference book of astronomy written with her husband. She also published four books in the 1950s on the subject of stars and stellar evolution. Moreover, though she retired from her academic post at Harvard in 1966, becoming Emeritus Professor of Harvard University the following year, she continued to write and conduct research until her death. Her autobiography, writings collected after her death by her daughter, Katherine Haramundanis, was entitled *Cecilia Payne-Gaposchkin: An Autobiography and Other Recollections* and was published in 1984.

Payne-Gaposchkin was elected to the Royal Astronomical Society while she was a student at Cambridge in 1923, and the following year she was granted membership in the American Astronomical Society. She became a citizen of the United States in 1931. She and her husband had three children: Edward, born in 1935, Katherine, born in 1937,

and Peter, born in 1940—a noted programmer analyst and physicist in his own right. In 1934 Payne-Gaposchkin received the Annie J. Cannon Prize for significant contributions to astronomy from the American Astronomical Society. In 1936 she was elected to membership in the American Philosophical Society. Among her honorary degrees and medals, awarded in recognition of her contributions to science, are honorary doctorates of science from Wilson College (1942), Smith College (1943), Western College (1951), Colby College (1958), and Women's Medical College of Philadelphia (1961), as well as an honorary master of arts and doctorate of science from Cambridge University, England (1952). She won the Award of Merit from Radcliffe College in 1952, the Rittenhouse Medal of the Franklin Institute in 1961, and was the first woman to receive the Henry Norris Russell Prize of the American Astronomical Society in 1976. In 1977 the minor planet 1974 CA was named Payne-Gaposchkin in her honor.

Payne-Gaposchkin is remembered as a woman of boundless enthusiasm who refused to give up her career at a time when married women with children were expected to do so; she once shocked her superiors by giving a lecture when she was five months pregnant. Jesse Greenstein, astronomer at the California Institute of Technology and friend of Payne-Gaposchkin, recalled in *The Sciences* magazine that ''she was charming and humorous,'' a person given to quoting Shakespeare, T.S. Eliot, and Gilbert and Sullivan. Her daughter remembers her in the autobiography *Cecilia Payne-Gaposchkin* as a ''world traveler, . . . an inspired seamstress, an inventive knitter and a voracious reader.'' Quoted in *Sky and Telescope,* Payne-Gaposchkin revealed that nothing compares to ''the emotional thrill of being the first person in the history of the world to see something or to understand something.''

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Octavio Paz (dancing with woman)

Octavio Paz

The Mexican diplomat, playwright, and essayist, Octavio Paz (born 1914) was internationally regarded as one of the principal poets of the twentieth century. His work was formally recognized in 1990 when he was awarded the Nobel Prize in literature, the first Mexican to be so honored.

''Poetry,'' wrote Octavio Paz in *El arco y la lira* (*The Bow and the Lyre*), ''is knowledge, salvation, power, abandonment. An operation capable of changing the world, poetic activity is revolutionary by nature; a spiritual exercise, it is a means of interior liberation.'' According to Paz, poetry is a form of transcendence, removing the self from history and offering in its place a vision of pure or essential being and time. Poetry is sacred, providing salvation in a secular world.

Paz was born March 31, 1914, to a distinguished Mexican family. His father, a lawyer from a mixed Spanish and Indian background, participated in the Mexican Revolution and was politically prominent. The family lost much of its wealth, however. While Paz was growing up they could not maintain the grand house near Mexico City in which they lived. The elegant furnishings, Paz once said, had to be

moved to different parts of the house as various rooms became uninhabitable. For a while he occupied a room with one of its walls gone and only screens to keep out the weather. The surrealist character of his early work may owe something to that curious world he knew as a boy.

Although reared as a Roman Catholic, he broke from the Church when he was still young. His poetry may perhaps be understood in part as an effort to find a substitute for it. He published his first book in 1933 when he was 19. Four years later he went to Spain and participated in the civil war there. In Paris and then back in Mexico he met various members of the surrealist movement. Returning to Europe once again, he met André Breton, and his association with surrealism deepened. Paz was soon recognized as a major surrealist poet. *¿Aguila o sol?* (1950) collects some of his strongest work from that period.

Surrealism may have appealed to Paz partly because of its effort to locate a reality greater than that immediate to the senses. Oriental philosophy promised a similar release from the material world. Paz not only became a profound student of Eastern culture, but lived for a while in Japan. Between 1962 and 1968 he served as the Mexican ambassador to India. He resigned in 1968 as a protest against the massacre of student demonstrators by the Mexican government.

The Eastern vision of a non-dualistic, non-Cartesian universe is central to Paz's work. For the Hindu, as he told Rita Guibert in an interview, the real is outside time and history. So is it in his poetry, too. Eastern philosophy, like surrealism, probably did not so much influence Paz as provide correspondences or parallels to central ambitions in his poetry. It is Mexico which seems to be the great abiding fact in his work. In a sense, Paz's poetry begins with the recognition that isolation and solitude are inevitable for everyone, and that they are especially characteristic of Mexican life. The individual is divided not only from the world but also from his or her true self. ''We are condemned to live alone,'' he wrote in *El larerinto de la soledad* (*The Labyrinth of Solitude*). ''Self-discovery is above all the realization that we are alone: it is the opening of an impalpable, transparent wall—that of our consciousness—between the world and ourselves.''

Solitude can be transcended both in the creation of poems and in the re-creation which occurs whenever they are understood. The function of the poem then is essentially ritualistic. It exorcises the anxieties and fears that rise from the inevitable alienation of modern life and, through rhythmic configuration and image, initiates the reader into an awareness beyond time. In part the poem derives its power from eros as in the world of medieval troubadours for whom transfiguration was possible through love and sexuality.

In addition to his poetry, Paz was a major critic of his country's social and political life. In a succession of books beginning with *El larerinto de la soledad,* he saw the Mexican dilemma as arising in part from the fact that its culture has roots in both Spanish colonial and native Indian traditions. One tradition buttresses the other in maintaining a hierarchical and in some ways conservative society, vastly different from the world to the north. The United States seems either to have no origins or to have origins that are fundamentally European, but Mexican culture derives from Spain and the Counter-Reformation on the one hand and distinctly non-European cultures and values on the other. The United States and Mexico share the same continent, but their cultures and values are hugely different.

Paz was very interested in the world to his north. He lived at various times in the United States and taught at Harvard and the University of Texas. His only play is an adaptation of Nathaniel Hawthorne's ''Rappaccini's Daughter,'' and his poems include meditations on John Cage and Joseph Cornell, those masters of silence and stillness. Perhaps the American poet who most shares his epic and transcendent poetics is Walt Whitman.

Paz also published books on Marcel Duchamp and Claude Lévi-Strauss. He wrote on politics, religion, anthropology, archaeology, and poetics. He edited various anthologies and translated from Japanese, Portuguese, English, French, Swedish, and other languages. He also worked on joint projects with various artists and edited a series of literary magazines. He taught at various universities, including Cambridge.

Paz distinguished himself as a diplomat, critic, editor, translator, playwright, and essayist, but it was as a poet that he was internationally known. His poetic theories are widely respected, and his poetry is considered among the best any poet of his generation has yet published. This was confirmed by the Swedish Academy of Letters, which awarded Paz the 1990 Nobel Prize in literature, citing his work's ''sensuous intelligence and humanistic integrity.'' The Academy also quoted one of his love poems:

> Woman
> fountain in the night.
> I am bound to her quiet flowing

Since winning the Nobel Prize, Paz has continued to write. In 1994 he produced *The Double Flame: Love and Eroticism,* an exploration of the current state of love in Western cultures. Two other prose pieces from 1994 include *Essays on Mexican Art* and *My Life with the Wave.*

Further Reading

A great poet often attracts prominent poets as translators, and much of Paz's work is available in excellent English versions. Muriel Rukeyser was among his first translators, and her version of ''Sun Stone'' is itself a major poem. All of his poetry from 1957 to 1987 has been translated by Eliot Weinberger, and individual poems have been translated by Elizabeth Bishop, Paul Blackburn, Denise Levertov, Mark Strand, Charles Tomlinson, and William Carlos Williams, among others. The two major collections in English are *Early Poems: 1935-1955* (1973) and *The Collected Poems of Octavio Paz: 1957-1987* (1987), edited by Eliot Weinberger. The essential prose works include *The Labyrinth of Solitude,* translated by Lysander Kemp (1961), and *The Bow and the Lyre,* translated by Ruth L. C. Simms (1973). Paz generated a formidable amount of commentary in English as well as Spanish. See especially *The Perpetual Present: The Poetry and Prose of Octavio Paz,* edited by Ivar Ivask (1973) and *Toward Octavio Paz: A Reading of His Major Poems, 1957-1976* by John M. Fein (1986). □

Victor Paz Estenssoro

Victor Paz Estenssoro (born 1907) was a reformer, political thinker, and president of Bolivia. He instituted a series of widespread reforms that revolutionized Bolivian society.

Victor Paz was born to a middle-class family of mixed Spanish and Indian blood in the small and isolated northeast town of Tarija in 1907. He received his education at the University Mayor de San Andrés in La Paz and later studied economics in Germany. Paz worked in the government as a senior finance official from 1932 to 1933. During the Chaco War with Paraguay (1932-1935), he fought in the infantry, rose to the rank of captain, and was decorated for heroism.

After the war Paz filled a succession of government posts that brought him increasingly into the world of Bolivian politics. He became the deputy for his home in Tarija from 1938 to 1939. He taught economic history at La Paz University from 1939 to 1941. In 1940 he was promoted to the post of national deputy for Tarija, a post he would hold until 1943.

As part of the general intellectual and social unrest sweeping the country after the Chaco War, Paz helped to found the National Revolutionary Movement (MNR), a radical political party, in 1942.

The MNR reflected a need to change Bolivian society and institute reform on all levels. Its most active segments, liberal intellectuals and restive army officers, began plotting immediately. Some of their pronouncements began to sound similar to the fascist doctrines then current in the political world.

In 1943 Paz and the MNR aided an army coup which ousted president Enrique Peñaranda. The new president, Major Gualberto Villaroel, drew heavily upon the leadership of the MNR for his cabinet, appointing Paz minister of finance. The United States, likening the MNR to fascism, refused to recognize the new government. Soon the MNR leaders had been weeded out of the government by Villaroel, who wanted to disassociate himself from them. In 1946 Paz gave up his post at the ministry of finance and fled to Buenos Aires.

In Exile

In his Argentine exile, Paz studied the techniques and rhetoric of dictator, Juan Perón, a man who relied heavily upon the intense nationalism of the common people to keep himself in power. He was in Argentina when Villaroel's regime was brought down in a violent revolution. The President was shot and then hung from a lamp post in front of the presidential palace.

From Buenos Aires, with the protection of Perón, Paz began planning a comeback. With other MNR leaders in Bolivia and Argentina, he planned the abortive 1949 coup. Despite its failure, Paz and the MNR gained increased popularity among Bolivians who were becoming disillusioned with their traditional political leaders.

In 1951 the rightist regime in power, feeling falsely secure, issued a call for open elections. Despite government pressure and a very restricted franchise, which prohibited the illiterate majority from voting, the government candidate placed a poor second to Paz. Since he had not won a clear majority, however, the government threw the election into the very conservative Congress for a predictable anti-Paz decision. But before the Congress could vote, the military intervened, taking over the nation and banning the MNR as a subversive party.

Rebellion and Reform

The people of Bolivia reacted swiftly; the miners rose against the government in the mountains, and in La Paz the urban proletariat erupted in bloody street fighting. When the smoke cleared, it was apparent that, for the first time in history, the Bolivian people had become involved.

Paz returned from exile in May 1952 and was duly installed as president. Hernán Siles Zuazo became his vice president, and Juan Lechín, radical chief of the armed miners, was appointed secretary of labor. The MNR government lived up to its promises of reform at once. The great tin mines were nationalized, the army was weakened and counter-balanced by a workers' militia, and a sweeping land reform program was promulgated. Great landed estates were divided among the landless peasantry. The Quechua and Aymara Indians were returned their original lands and

these all but forgotten people were integrated into Bolivia's political and economic systems. With the economic support of the United States, which saw in Paz and the MNR as a viable alternative to communism, a development plan was launched in 1954. The government was able to resist and repress a conservative reaction.

By the time Paz left the presidency in 1956, to become ambassador to England, Bolivia had been transformed. The election itself, which gave power to Siles Zuazo, saw all Bolivians over the age of 21 eligible to vote for the first time in history. Paz was back in Bolivia for the 1960 elections, which he easily won. In 1961 he announced an ambitious ten-year plan for Bolivia. Predicated on large amounts of US aid, the plan aimed at developing the forgotten eastern region of Bolivia—the Beni and Santa Cruz lowlands. The same year a new constitution was passed which allowed Paz to be continually reelected (unusual in Latin America).

It soon became clear that Paz was championing himself more than the MNR as a movement, and the party began to become seriously fragmented. By 1963 he had chosen the moderate General Rène Barrientos Ortuño of the air force, as his running mate for the coming elections. 1964 saw rising opposition among conservatives to Paz's continuing rule within the MNR and to the MNR itself. Unrest was becoming endemic by the time Paz and Barrientos won the October elections. On November 4 Vice-President Barrientos, acting ''to save the nation,'' launched a coup which threw Paz out of power. In the name of order, Barrientos and the military ruled until his election in 1966. Paz, the self-proclaimed ''indispensable man,'' settled into exile first in England as a professor of economics at London University, and then in Lima, Peru as a lecturer in economics at the National English University.

Returning from exile, he was again elected president in 1985, and was successful in implementing more economic reforms. These ''shock therapy'' programs reversed a hyperinflationary process that had seen Bolivia's annual rate of inflation rise to 24,000 percent. Paz's reforms reduced this to a respectable ten to twenty percent and made the Bolivian economy one of the most respected in South America. Paz's economic reforms were used as a blueprint for many countries in Eastern European. During his second period in office Paz assisted the US in its drug enforcement efforts. He attempted to solve the ever-persistent problems of high infant mortality and illiteracy.

Paz left office at the conclusion of his term in 1989 and was replaced by Jaime Paz Zamora in Bolivia's third successive democratic presidential election. Zamora was elected by the Bolivian Congress after the MNR candidate, Gonzalo Sanchez de Lazado failed to win a majority. This peaceful transition of power was a testament to Paz's legacy as a dominant figure in Bolivian politics and history.

Further Reading

Perhaps the best work on Paz and his political life is Robert J. Alexander, *The Bolivian National Revolution* (1958). Also informative is Alberto Ostria Gutierrez, *The Tragedy of Bolivia: A People Crucified* (1958). For a more detailed discussion of the 1966 Bolivian coup, consult William Handforth Brill *Military Intervention in Bolivia: The Overthrow of Paz Estenssoro and the MNR* (1967). For a more general treatment see Harold Osborne, *Bolivia: A Land Divided* (1954; 3d ed. 1964). There is a brief biography of Paz located at the A&E Entertainment Networks Website at www.biography.com. There is also some more general history on Paz and the Bolivian nation and government maintained at Roberto Ortiz de Zarate's Political Datasets at www.ehu.es and a site maintained by Bolivian CAFÉ at jaguar.pg.cc.md.us. □

Péter Pázmány

The Hungarian prelate Péter Pázmány (1570-1637), one of the great figures of the Counter Reformation, restored Roman Catholicism to Hungary. A superb stylist, he has been hailed as the father of modern Hungarian prose.

Péter Pázmány was born into a noble Protestant family at Nagyvárad on Oct. 4, 1570. Guided by his Roman Catholic stepmother, he became a convert at the age of 13. Pázmány attended the Jesuit college at Kolozsvár, entering the Jesuit novitiate at Cracow in 1587. He studied philosophy in Vienna and theology in Rome under Gabriel Vásquez and Robert Bellarmine. In 1598 Pázmány became professor of philosophy at the University of Graz. In 1601 he began a 2-year visit to Hungary, where he initiated his brilliant literary career with his *Answer to Stephen Magyary,* the first Catholic controversial work in the Hungarian language. Between 1603 and 1607 Pázmány again taught at Graz. There, continuing to write in Hungarian, he became known for the vigor and lucidity of his prose. In 1607, at the invitation of the archbishop of Esztergom and primate of Hungary, Ferenc Forgács, Pázmány returned to Hungary.

Pázmány then began a long period dedicated to reclaiming Catholic losses in Hungary. At first he concentrated on the Protestant aristocracy, traveling from castle to castle, debating and exhorting key families to return to the Roman Catholic Church. More than 30 of these families did so. In 1613 Pázmány produced the greatest of his controversial writings, *A Guide to Divine Truth,* a work that he modeled on the *Controversies* of Robert Bellarmine.

In 1616 Pázmány reached a major turning point in his life. In October 1615 Archbishop Forgács had died. The Emperor wanted Pázmány to succeed as primate of Hungary. Since the Jesuit Constitutions forbade the acceptance of positions of honor, Pope Paul V transferred Pázmány from the Society of Jesus to the Order of Somaschi, and in 1616 Pázmány was consecrated archbishop of Esztergom. As a promoter of ecclesiastical reform, he founded the Pázmáneum at the University of Vienna for the training of Hungarian priests, supported the Collegium Germanicum-Hungaricum in Rome, held frequent synods, carried out the decrees of the Council of Trent, introduced the Roman Missal and Breviary throughout Hungary, supported Jesuit schools, and founded the University of Nagyszombat (now

the University of Budapest), which he entrusted to the Jesuits. In 1629 Pázmány was made a cardinal.

Despite his esteem for the Hapsburgs, Pázmány fought against Austrian encroachments on Hungarian identity. He failed in an important diplomatic venture in Rome. During the Thirty Years War Pázmány unsuccessfully urged Pope Urban VIII to condemn the Franco-Swedish alliance and to join a league of Catholic princes against Gustavus ll and the German Protestants. A disappointed man, Pázmány severely criticized the Pope and the Roman Curia. In 1635 he published his last great literary work, *Sermons for Sundays and Holydays*. Pázmány died at Pozsony on March 19, 1637.

Further Reading

Imre Lukinich, *A History of Hungary in Biographical Sketches* (trans. 1937), has a study of Pázmány. Pázmány's career is discussed briefly in Denis Sinor, *History of Hungary* (1959), and Carlile Aylmer Macartney, *Hungary: A Short History* (1962). □

Jaime Paz Zamora

Jaime Paz Zamora (born 1939) moved from being an extreme leftist revolutionary to become a middle-of-the-road president of Bolivia. His party, the Movement of the Revolutionary Left, also evolved over a period of 20 years.

Jaime Paz Zamora was born on April 15, 1939, in the city of Cochabamba. His father was a general in the Bolivian army. Victor Paz Estenssoro, an influential Bolivian politician, was his uncle. Paz Zamora attended the Jesuit high school in Sucre and studied for the priesthood at a seminary in Cordoba, Argentina. He abandoned that career shortly before being ordained. Later, he studied social sciences at the Catholic University of Louvain, Belgium.

Academics

Upon returning to Bolivia in the mid 1960s, Paz Zamora taught sociology and international relations at San Andrés University in La Paz. He joined the Christian Democratic Party, but gradually adopted more radical politics. In 1970 some members of his Revolutionary Christian Democratic Party (PDC-R) participated in a brief and ill-fated guerrilla action in which Paz Zamora's brother died.

Movement of the Revolutionary Left

Paz Zamora was among the founders of MIR (Movement of the Revolutionary Left) in 1971. This party drew its support from a broad spectrum of organizations and ideological currents. Adopting an extremely radical posture to the left of orthodox communist parties, MIR called for Bolivia's ''national liberation'' from imperialism through the cre-

ation of a ''social revolutionary block'' of peasants, workers, and middle-class groups. It represented a revival of revolutionary nationalism. From the beginning, the party showed internal cleavages. During the authoritarian regime of General Hugo Banzer (1971-1978), MIR and other leftist organizations were outlawed and its leaders persecuted. Paz Zamora spent most of these years either in exile or underground in Bolivia, coordinating MIR's resistance campaign against the Banzer regime. For these activities he was imprisoned in 1974.

Between 1978 and 1982, when Bolivia plunged into political and economic chaos, Paz Zamora emerged as a prominent figure in national politics. He led MIR into a moderate left-of-center alliance, the Democratic and Popular Union (UDP). This group achieved a growing plurality of votes in two national elections in 1979 and 1980, but was denied power. In both elections Paz Zamora stood as candidate for the vice-presidency beside the UDP's presidential candidate, Hernan Siles Suazo, leader of the left wing of the National Revolutionary Movement. During the 1980 electoral campaign Paz Zamora narrowly escaped death when the small plane carrying him and four other UDP leaders to campaign crashed immediately after taking off from La Paz airport. The remaining passengers and crew were killed.

In January 1981, during the brutal and corrupt Garcia Meza military regime, security forces tortured and killed eight MIR leaders in La Paz. In October 1982, however, the military was forced to hand over power to the recognized winners of the June 1980 elections and Paz Zamora became Bolivian vice-president in the UDP administration headed by Siles Suazo. MIR had taken increasingly moderate political stances since the late 1970s, becoming the Bolivian affiliate of the Socialist International.

Only three months after assuming office, in January 1983, the MIR cabinet ministers collectively resigned from the increasingly unstable Siles Suazo administration because of disagreements over economic policies. Paz Zamora stayed on as vice-president until December of 1984 when he resigned in order to run for president in the June 1985 elections. At this point the old cleavages within MIR came to the surface and the party broke into three different movements. Paz Zamora became undisputed leader of the trunk MIR, now a social-democratic, populist party devoid of any Marxist leanings.

From Vice-President to President

In the June 1985 elections Paz Zamora came in third with ten percent of the vote. Two months later his uncle, Victor Paz Estenssoro, candidate of the MNR, once again became president. He immediately embarked upon a rigorous economic austerity program which succeeded in bringing down inflation and reducing the foreign debt at a high cost to miners, industrial workers, and the urban poor. Paz Zamora and MIR pursued a moderate congressional opposition to his uncle's administration, which depended on support from the major right-wing party. MIR became the second strongest party in the municipal elections of December 1987.

In the elections of May 1989, Paz Zamora, as presidential candidate of MIR, came in third with nearly 20 percent of the votes. During the campaign no major ideological differences emerged between Paz Zamora and his two major conservative competitors. Calling for the creation of a ''new majority,'' he sought to portray a young, dynamic image, often compared to the Kennedy mystique. He received the backing of Hugo Banzer's Democratic National Action Party (AND) for the congressional run-off elections, virtually assuring his victory. Paz Zamora took office as Bolivia's president on August 6, 1989, heading a formal MIR-AND coalition. As late as the mid 1980s a coalition with Banzer would have been unthinkable. But by 1989 Paz Zamora and his party had followed the conservatives in abandoning many of the state-interventionist policies in place since the 1952 MNR-led revolution.

The Paz Zamora Administration

During his first year in office, Paz Zamora continued liberal economic policies designed by Harvard economist Jeffrey Sacks. Hoping to create the ''institutional and juridical framework of the new Bolivian state,'' Paz Zamora and his team sought to reduce the foreign debt, attract investment in mining and industry, and privatize government-held businesses, including the national airline and railroad companies. A new foreign investment law passed in September 1990 lifted curbs on capital transfers. A bill liberalizing foreign investments in joint mining ventures was pending in Congress in late 1990. Paz Zamora was walking a tightrope between demands by his conservative coalition partner for faster economic liberalization and protests by the unions, small retail merchants, and peasants about a ''sell-out'' of Bolivia. In several instances he had to slow down or retrench in the face of adamant popular protests. Paz Zamora also took up a favorite theme of Bolivian nationalism—access to the Pacific Ocean. In bilateral negotiations in December of 1989 he achieved approval from Peru's president, Alan Garcia, for a Bolivian corridor to the sea in Chilean (formerly Peruvian) territory. This concession was immediately rejected by Santiago.

Paz Zamora found himself caught between interest in receiving economic assistance from the United States and his reluctance to allow the U.S. military to form an alliance with Bolivian forces to fight drug production. His government was pushing hard to receive more funds from the U.S. for coca crop substitution, but resisted pressures to involve the army in drug eradication programs. Arguing that military intervention would be ineffective and would risk undermining fragile civilian control of the Bolivian military, Paz Zamora dragged his feet until economic threats forced him to allow U.S. Special Forces to train Bolivian army personnel. The concession was unpopular at home and fueled anti-American feelings. Armed forces officials eventually called for the expulsion of U.S. drug agents.

Paz Zamora passed the presidential baton to the MNR's Sanchez de Lozada in 1993. Lozada had defeated the AND/MIR coalition's candidate by a 34 percent to 20 percent margin in an election deemed fair by observers. In 1997

General Hugo Banzer was returned to power. Paz Zamora placed in third, winning 17 percent of the vote.

Further Reading

No biography of Paz Zamora exists in English. The best, although opinionated, political history of contemporary Bolivia is James Dunkerley's *Rebellion in the Veins; Political Struggle in Bolivia, 1952-1982* (1984). Solid structural analyses are offered by Jerry Ladman, editor, *Modern-Day Bolivia, Legacy of the Revolution and Prospects for the Future* (1982) and James M. Malloy and Eduardo Gamarra, *Revolution and Reaction: Bolivia 1964-1985* (1988). The best overall history in English is still Herbert S. Klein, *Bolivia, The Evolution of a Multi-Ethnic Society* (1982).

Accounts of Paz Zamora's years as president, including discussion of his resistance to the involvement of the United States military in fighting drug production, can be found on the Internet in background notes prepared by the National Trade Data Bank of the U.S. Department of Commerce and posted in April 1997, in a Lindesmith Center's drug policy briefing paper entitled ''A Fundamentally Flawed Strategy: the U.S. 'War on Drugs' in Bolivia,'' (September 18, 1991) and in a paper written by USAF Major Antonio L. Pala entitled ''The Increased Role of Latin American Armed Forces in UN Peacekeeping: Opportunities and Challenges.'' □

Elizabeth Palmer Peabody

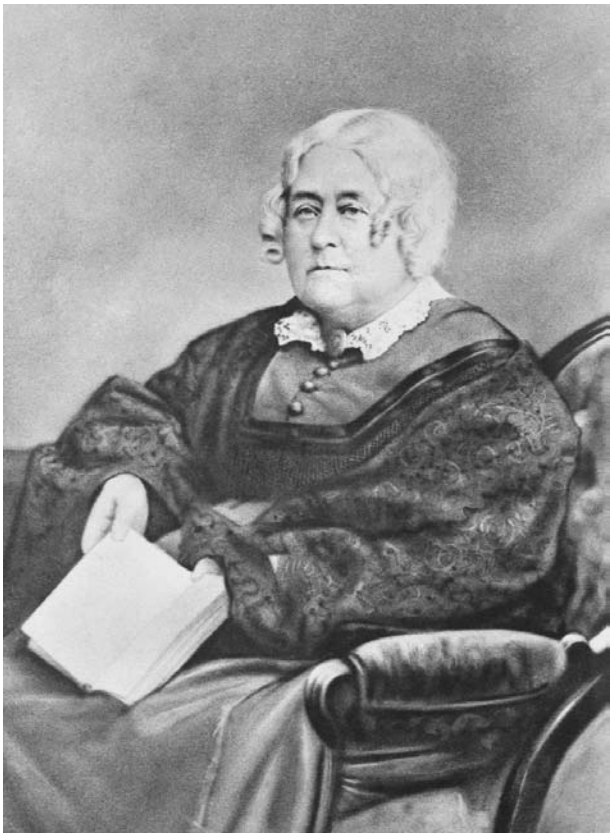

Elizabeth Palmer Peabody (1804-1894), an American educator, author, and prominent member of the New England intellectual community, promoted the new kindergarten movement in the United States.

Elizabeth Peabody was born in Billerica, Mass., on May 16, 1804. Her sister Mary married educator Horace Mann, and her sister Sophia married author Nathaniel Hawthorne. Elizabeth's early education was at her mother's schools in Salem and Lancaster, Mass., where, although still a child, she did much of the instruction. This experience nourished her sense of mission and reform.

Beginning in 1820, Peabody made a number of unsuccessful attempts to establish her own schools, meanwhile serving as unpaid secretary to William Ellery Channing, the Unitarian leader. Her *Reminiscences of William Ellery Channing, D.D.* (1880) discloses the extensive influence of Channing on her career and educational thought. In 1834 she became Bronson Alcott's assistant in the famous Temple School in Boston, described in her *Record of a School* (1835). When it closed, she opened a bookstore and publishing business which provided an outlet for the early efforts of Hawthorne and Margaret Fuller. The store endured for 10 years, becoming a transcendentalist salon. In addition, in 1842-1843 she published the *Dial,* a journal of transcendentalist opinion.

Peabody returned to her first interest, education, in 1845. Although teaching, she found time to write grammar and history texts and, in 1849, to establish a short-lived literary journal, *Aesthetic Papers*. She also toured to promote the study of history and wrote the *Chronological History of the United States* (1865).

Increasingly Peabody's attention turned to the education of the very young, and from 1860 to 1880 she devoted herself to organizing kindergartens along lines established by the German educator Friedrich Froebel. Her purpose was to develop children ''morally and spiritually as well as intellectually'' and ''to awaken the feelings of harmony, beauty, and conscience'' in the pupils. Her efforts resulted in a publicly supported kindergarten in Boston in 1860, the first in the country. But uncertainty about the institutions's effectiveness led her to make a pilgrimage to Germany in 1867 to observe Froebel's disciples. After returning she furthered the cause through public lectures and, from 1873 to 1875, as publisher of the *Kindergarten Messenger*.

Peabody's remaining years were absorbed in championing Native American education, lecturing in Alcott's Concord School of Philosophy, and writing. Despite failing vision she finished *Last Evening with Allston* (1886), a tribute to the Boston painter and poet Washington Allston, and a collection of her earlier essays. She died on Jan. 3, 1894.

Further Reading

Ruth M. Baylor, *Elizabeth Palmer Peabody: Kindergarten Pioneer* (1965), is a thoroughly documented study with an excellent bibliography. Louise H. Tharp, *The Peabody Sisters of Salem* (1950), is a more popular treatment and, although sometimes impressionistic, is well written. See also the essay on Miss Peabody in Gladys Brooks, *Three Wise Virgins* (1957).

Additional Sources

Tharp, Louise Hall, *The Peabody sisters of Salem,* Boston: Little, Brown, 1988. □

George Peabody

George Peabody (1795-1869), American merchant, financier, and philanthropist, amassed a fortune during his business career. He began as a merchant and ended as a banker and dealer in American securities in England.

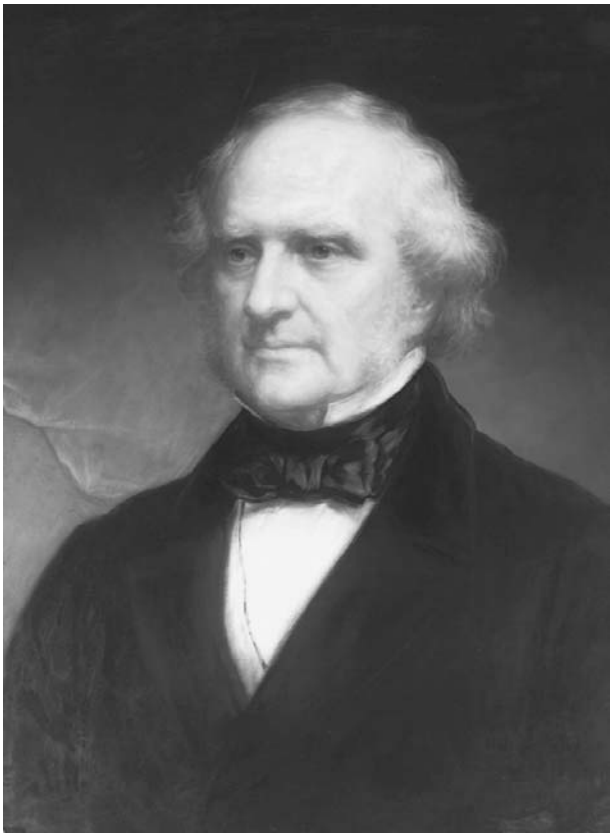

Born on Feb. 18, 1795, in Danvers, Mass., George Peabody had a limited education before being apprenticed to a grocer at the age of 11. He subsequently was involved in other mercantile establishments, served briefly in the War of 1812, and became a partner of Elisha Riggs in a wholesale dry-goods establishment in Georgetown, D.C., in 1812. The partners opened branches in Baltimore, New York, and Philadelphia, and Peabody went to London in 1827. When Riggs retired 2 years later, Peabody became the senior partner. He settled permanently in England in 1837.

Peabody arrived on London's financial scene with some appreciation of the need for foreign capital in America and the opportunities which awaited those involved in such capital movements. In 1835 he arranged for a substantial loan for Maryland in London. A year later he was one of the incorporators and the president of the Eastern Railroad—one of the first successful railroads in New England. His firm, George Peabody and Company, specialized in foreign exchange and American securities. In 1843 he ended his mercantile pursuits, and over the next 20 years he accumulated the bulk of his $12 million fortune acting as an international banker and offering diversified services to British and American clients. He also acted as an unofficial ambassador to England, strengthening Anglo-American ties whenever possible.

Operating at a time when American demand for foreign capital was almost insatiable, Peabody showed a sensitivity to current conditions that enabled his firm to sidestep the effects of the Panic of 1837, which destroyed some of his competitors. During the years that followed, while American securities were declining and American credit was under severe attack, he bought substantial amounts of depressed securities and influenced American businesses and states and other political entities to honor their obligations to foreign bondholders. The consequence was great personal advantage to Peabody and Company as well as considerable benefit to the political entities involved when normal economic conditions were restored. The firm adopted similar tactics during the Panic of 1857. Once again, Peabody and Company assisted by massive credits extended to American entities by British banks, and the company profited greatly because its confidence in the long-range prospects of the American economy had led it to purchase great amounts of depressed American securities.

While engaged in international banking and acting as the chief institution funneling British capital into the United States, Peabody personally began the systematic program of donations which made him the world's first great philanthropist. The bulk of his fortune went to various scientific and educational institutions and to programs supporting the poor of England and the United States.

Further Reading

Accounts of Peabody are Philip Whitwell Wilson, *George Peabody, Esq.: An Interpretation* (1926), Edwin Palmer Hoyt, *The Peabody Influence: How a Great New England Family Helped To Build America* (1968), and Franklin Parker, *George Peabody: A Biography* (1971). An early brief view is Jabez Lamar Monroe Curry, *A Brief Sketch of George Peabody* (1898; repr. 1969). For useful background see Lewis Corey, *The House of Morgan* (1930).

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Hidy, Muriel E., *George Peabody, merchant and financier: 1829-1854,* New York: Arno Press, 1978 i.e. 1979.

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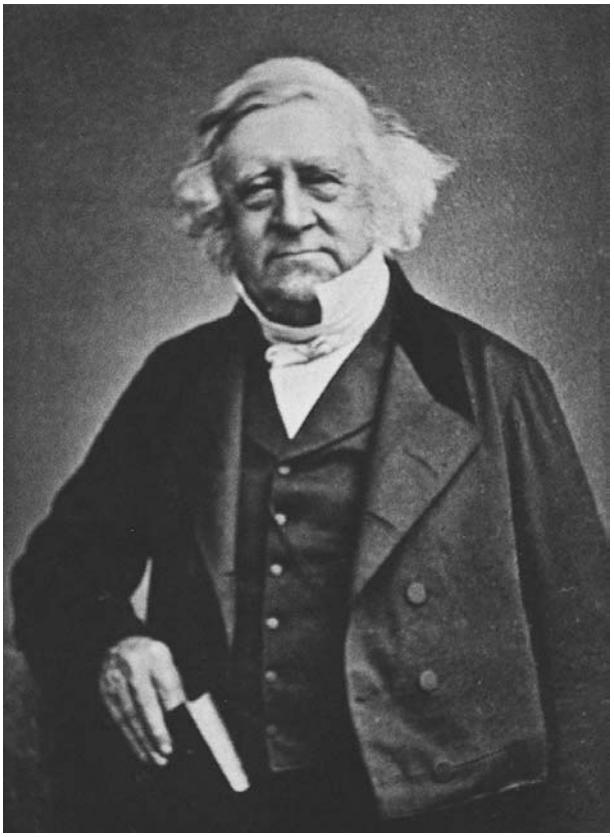

Thomas Love Peacock

The work of the English novelist and satirist Thomas Love Peacock (1785-1866) is distinguished by its incisive penetration of the intellectual tendencies of his time. He ranks high as a comic novelist of ideas.

Thomas Love Peacock, the son of a London merchant, was educated for a business career and not for a life of artistic pursuits. Finding work in an office uncongenial, he was able to leave his job and to live for a while on his inherited income. During these years he began to write poetry, and he became a close friend of Percy Bysshe Shelley. After the poet's death, Peacock became his literary executor and edited a volume of memorials. Peacock married Jane Gryffydh, a lady mentioned in glowing terms in Shelley's poem ''Letter to Maria Gisborne.''

In this period Peacock also began to write the satirical novels on which his reputation rests. The first group includes *Headlong Hall* (1815), *Melincourt* (1817), and *Nightmare Abbey* (1818). His pattern in these works was to dispense with all but the most mechanical plotting and to devote his attention to extended conversations between the inhabitants and guests at characteristic English country houses. *Headlong Hall* includes Mr. Foster, an optimist; Mr. Escot, a pessimist; Mr. Jenkinson, an advocate of the status quo; and Dr. Gaster, a minister more distinguished by his worldliness than by his piety. *Melincourt* has a more integrated plot, centering on the wooing of a wealthy heiress. Its main interest lies, however, in its satirical portraits of William Wordsworth, Samuel Taylor Coleridge, Robert Southey, Thomas Malthus, and Lord Monboddo. *Nightmare Abbey* continues the satire of poets and philosophers of the day, including Coleridge, Lord Byron, and Shelley.

In 1819 Peacock joined the East India Company and became a competent and successful executive of colonial affairs. He continued his imaginative writing. In addition to poetry, he published two romance-novels dealing with fairy-tale plots and characters. *Maid Marian* (1822) is set in medieval England and concerns the legendary exploits of Robin Hood's band. *The Misfortunes of Elphin* (1829) is a parody of the Arthurian legend in which King Arthur, Queen Guinevere, and the Welsh bard Taliesin figure.

After these forays into the romance-novel, Peacock returned to his true métier with another satirical novel, *Crotchet Castle* (1831). Leading intellectual figures of the day satirized in this work include Coleridge, the rigorous school of Scottish economic thinkers, and those who joined in the period's growing tendency to glorify the Middle Ages. Perhaps the most remarkable achievement of Peacock's career was, however, his production of another novel of the same type almost 30 years afterward. *Gryll Grange* (1860) shows the marks of age in its tendency to ramble from scholarly to domestic subjects and in its avoidance of personal satire of leading intellectual figures. *Gryll Grange* was Peacock's last novel. He was one of the most incisive commentators on the cultural life of England in the first half of the 19th century.

Further Reading

The most readable biography of Peacock is Carl Van Doren, *The Life of Thomas Love Peacock* (1911; repr. 1966). The best critical studies are Howard Mills, *Peacock: His Circle and His Age* (1968), and Carl Dawson, *His Fine Wit* (1970).

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Charles Willson Peale

Charles Willson Peale (1741-1827), American painter and scientist, was a solid and sometimes strikingly original painter, as well as an inventor and a museum founder.

Charles Willson Peale was born in Queen Annes Country, MD, on April 15, 1741. His father was an adventurer from Rutlandshire, England, who emigrated to Maryland after he had been caught embezzling. In Maryland he took a position as a schoolmaster and married. He died, leaving no inheritance, when Charles was 9, and the boy and his mother were forced to fend for themselves. At the age of 13 Charles was apprenticed to a saddler;

shortly afterward he learned watchmaking. By the time he was 21 and married, he had added clock-making and upholstering to his repertoire and had taught himself painting after having been inspired by an amateur artist.

Successful Portraitist

Peale received some instruction from the Maryland artist John Hessalius. In 1766 wealthy citizens of Maryland raised £83 to send him to London to further his training in art, studying with Benjamin West. He remained until 1769. While there he painted an elaborately symbolical portrait, *Pitt as a Roman Senator*. On his return Peale settled in Annapolis. In 1772 he painted the first portrait ever done of George Washington. The exuberance of the Peale family and their warmth toward one another is recorded in the *Peale Family* (1773), which includes the artist, his wife, mother, brothers, sister, his old nurse, and an unidentified baby. Peale had such great success as a Portraitist just prior to the Revolution that he was able to move his business to Philadelphia. His portraiture combines a freshness and affability with a certain naive stiffness.

Peale served with distinction in the Revolution. As a first lieutenant in the militia, he crossed the Delaware with Washington and spent the dreadful winter at Valley Forge, where he did miniatures of some 40 officers. He gained the intimate friendship of Washington, Benjamin Franklin, and Thomas Jefferson.

In 1781 Peale added an exhibition gallery to his Philadelphia studio, where he housed 44 of his portraits of outstanding American leaders. His wife died in the 1790s as a result of her eleventh pregnancy, and Peale soon remarried. In all, he fathered 17 sons and daughters, who were named after famous painters chosen from the pages of a dictionary of painters.

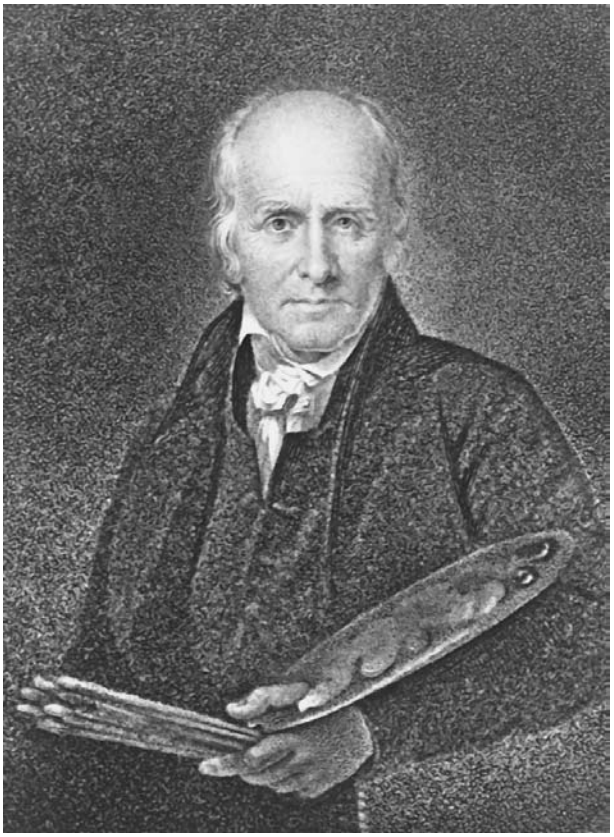

Peale liked to present a tour de force in some paintings. The *Staircase Group* (1795) shows his sons Titian Ramsay and Raphaelle, life-size, climbing a narrow stairway. The painting was exhibited in a doorframe as a trompe l'oeil, and the shadows the figures cast and an accurately painted card on a step added to the effect. On one occasion, Peale's desire for novelty took a macabre turn. In *Rachel Weeping* (1772) he shows his first wife weeping over her dead child prominently laid out in the foreground. In the portrait of his brother James (1822) the sitter is shown in a novel way: he is seated at his desk at night, his face illuminated by a lamp.

Scientific Interests

Throughout his lifetime Peale maintained an enduring and active interest in many branches of science. He did silhouettes with the physiognotrace, a machine used to record profiles. He patented a fireplace, porcelain false teeth, and a new kind of wooden bridge; perfected the polygraph, a kind of portable writing desk which could make several copies of a manuscript at once; invented a rude motion picture technique; and wrote papers on engineering, hygiene, and other subjects.

In 1786 Peale established the first scientific museum in America. It contained living species of snakes, turtles, toads, and fish as well as stuffed birds and animals. The crowning touch was an entire mastodon skeleton, which he helped excavate on a farm in upstate New York in 1801. He depicted this event in an extraordinary painting, *The Exhuming of the Mastodon* (1806-1808). It contains 75 figures and shows the great wheel used to lift the water from the marl pit where the bones were embedded, the plank room, and the army tent where the excavators slept. It is loosely classified as one of the first American genre pieces. In the painting *The Artist in His Museum* (1822) Peale shows himself lifting a curtain to reveal the contents of his museum.

Peale fought to have his museum established as a state institution, and in 1802 it was transferred to the upper floor of the State House (the present Independence Hall). He established the Columbianum in 1795, America's first public exhibition of both modern paintings and the Old Masters. Out of this he organized the Pennsylvania Academy of the Fine Arts, which received its charter in 1806 and which stands today as the oldest art school in America. He died in Philadelphia on Feb. 22, 1827.

Further Reading

Charles Coleman Sellers, *Charles Willson Peale* (2 vols., 1947; 1 vol., rev. ed. 1969), is an extremely lively and well-documented account, with ample quotations from Peale's elaborate ''Letterbooks.'' Peale is discussed in Charles H. Elam, comp., *The Peale Family: Three Generations of American Artists* (1967). For general background see Oliver W. Larkin, *Art and Life in America* (1949; rev. ed. 1960).

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Norman Vincent Peale

Norman Vincent Peale (1898-1993) was a religious leader who developed a blend of psychotherapy and religion based on the idea that nearly all basic problems are personal. He spread this message through his radio and television programs and through his popular book *The Power of Positive Thinking* and other writings.

Norman Vincent Peale was born in the small Ohio town of Bowersville on May 31, 1898, son of the local Methodist minister. The family moved frequently, in the Methodist itinerant tradition. They were not wealthy, and young Peale earned money delivering papers, working in a grocery store, and selling pots and pans door-to-door.

Graduating in 1920 from Ohio Wesleyan, a Methodist-founded college, Peale worked as a reporter on two newspapers, the Findlay (Ohio) *Morning Republican* and the Detroit *Journal,* for about a year before deciding that his life work lay elsewhere. Ordained to the Methodist ministry in 1922, he took a master's degree and an S.T.B. (Bachelor of Sacred Theology), both in 1924, from the theological school at Boston University. Faculty members at BU were religious liberals, many interested in the relationship between psychology and religion—a life-long concern of Peale's.

After serving from 1922 to 1924 as pastor in Berkeley, Rhode Island and then from 1924 to 1927 in Brooklyn, New York, Peale crowned his Methodist career with an appointment to University Methodist Church in Syracuse, New York. He married Loretta Ruth Stafford, herself an active church worker, in 1930.

In 1932 Peale changed his denomination from Methodist to Dutch Reformed, when he moved to the 300-year-old Marble Collegiate Church in New York City. This church traced its parish life back to Dutch New Amsterdam and was to be Peale's home church for the next half-century.

Peale and Smiley Blanton, a psychoanalyst, established a religio-psychiatric outpatient clinic next door to the church. The two men wrote books together, notably *Faith Is the Answer: A Psychiatrist and a Pastor Discuss Your Problems* (1940). In 1951 this blend of psychotherapy and religion grew into the American Foundation of Religion and Psychiatry, with Peale serving as president and Blanton as executive director.

Peale started a radio program, ''The Art of Living,'' in 1935. Under sponsorship of the National Council of Churches he moved into television when the new medium arrived. In the meantime he had begun to edit the magazine *Guideposts* and to write books: *The Art of Living* (1937), *A Guide to Confident Living* (1948), and most notably, *The Power of Positive Thinking* (1952).

Peale's books enjoyed only a modest circulation until the great religion boom after World War II, a movement of which Peale was both a maker and a beneficiary. By the early 1950s the publishing climate for books like Peale's was highly favorable. *Publisher's Weekly* noted (January 23, 1954) that ''the theme of religion dominates the non-fiction best-sellers in 1953,'' including such gems as *The Power of Prayer on Plants* and *Pray Your Weight Away*. The most successful such book, *The Power of Positive Thinking,* was on the *New York Times* best-seller list for three years and was translated into 33 languages.

If Peale had his ardent admirers, he had also his vocal detractors. He was accused of watering down the traditional doctrines of Christianity, of stressing materialistic rewards, and of counseling people to accept social conditions rather than reform them. Also, his best-known book was replete with ''two 15-minute formulas,'' ''a three-point program,'' ''seven simple steps,'' ''eight practical formulas,'' and ''ten simple rules.'' Some readers found his message too easy to be plausible.

Asked to compare Peale with St. Paul, the two-time presidential candidate Adlai Stevenson of Illinois quipped

that he found Paul appealing and Peale appalling. That remark perhaps reflected political bias. Boston University's liberalism may have loosened Peale's theology, but it did not seem to influence his politics. For a time Peale was chairman of the ultraconservative Committee for Constitutional Government, which lobbied vigorously against New Deal measures. In 1960 Peale, as spokesman for 150 Protestant clergymen, opposed the election of John Kennedy as president. ''Faced with the election of a Catholic,'' Peale declared, ''our culture is at stake.'' The uproar resulting from that pronouncement caused the pastor to back off from further formal partisan commitments, possibly to avoid offending part of the mass audience for his primary religio-psychological message. He was, however, politically and personally close to President Nixon's family. In 1968 he officiated at the wedding of Julie Nixon and David Eisenhower. He continued calling at the White House throughout the Watergate crisis, saying ''Christ didn't shy away from people in trouble.'' It has been argued that even his ''positive thinking'' message was by implication politically conservative: ''The underlying assumption of Peale's teaching was that nearly all basic problems were personal.''

In 1984 Peale was awarded the Presidential Medal of Freedom by Ronald Reagan. In that same year, after 52 years at the pulpit, Peale retired from preaching at Marble Collegiate Church. For the next seven years he spoke to an average of 100 groups a year (a live audience numbered in the millions) and made frequent television and radio appearances. During this time he also produced more than a dozen books.

Peale died at his home in Pawling, New York on December 24, 1993, at the age of 95. He was survived by his wife Ruth and their three children.

Further Reading

Autobiographical anecdotes and fragments are scattered throughout Peale's books, especially his later ones. Arthur Gordon wrote a biography, *Norman Vincent Peale: Minister to Millions* (1958), a book sufficiently romanticizing its subject that it was readily transformed into a Hollywood movie, *One Man's Way* (1963); the book was revised and retitled *One Man's Way* in 1972. Douglas T. Miller described the context of Peale's literary success in the article ''Popular Religion of the 1950s: Norman Vincent Peale and Billy Graham,'' in *Journal of Popular Culture* (Summer 1975). Donald Meyer has placed Peale in his longer-range historical context in *The Positive Thinkers: A Study of the American Quest for Health, Wealth and Personal Power from Mary Baker Eddy to Norman Vincent Peale* (1965). See also George, Carol V.R., *God's Salesman: Norman Vincent Peale and The Power of Positive Thinking* (1993). □

Rembrandt Peale

The American painter Rembrandt Peale (1778-1860) was a competent, if uneven, portraitist. His earlier portraits are fresher and more expressive than his later ones.

Rembrandt Peale was born in Bucks County, Pa., on Feb. 22, 1778. He studied first with his father, the renowned painter, Charles Willson Peale, and then with Benjamin West in England in 1801. He returned to the United States in 1804 and set up a studio in Philadelphia. An important work of this period is the graceful, richly handled portrait of Thomas Jefferson (1805) at the age of 62.

Peale made two trips to France, in 1808 and 1809-1810, carrying letters from Jefferson, an intimate of his father. Peale came to know the painters Jacques Louis David and François Gérard, the sculptor Antonio Canova, and the American émigré painter John Vanderlyn. In Paris, Peale painted portraits of famous men for his father's museum. His work was sometimes marred by a hard linear quality, as he tried to rival the smooth, silky quality of David, but sometimes it had a beautiful mellow tone.

Peale was instrumental in founding the Pennsylvania Academy of the Fine Arts with his father, whom he succeeded as director in 1810. Dominating the academy's show of 1812 was his first historical painting, *The Roman Daughter*. The subject was daring: an imprisoned father kept alive by milk from his daughter's breast. He executed several ''porthole'' paintings of George Washington, the best known being the one he executed in 1822.

In 1825 Peale was elected president of the American Academy of the Fine Arts. Later he established a museum and picture gallery in Baltimore, Md. For several years, in mid-career, he taught art in Philadelphia public schools. In 1853 his instruction book, *Graphics: The Art of Accurate*

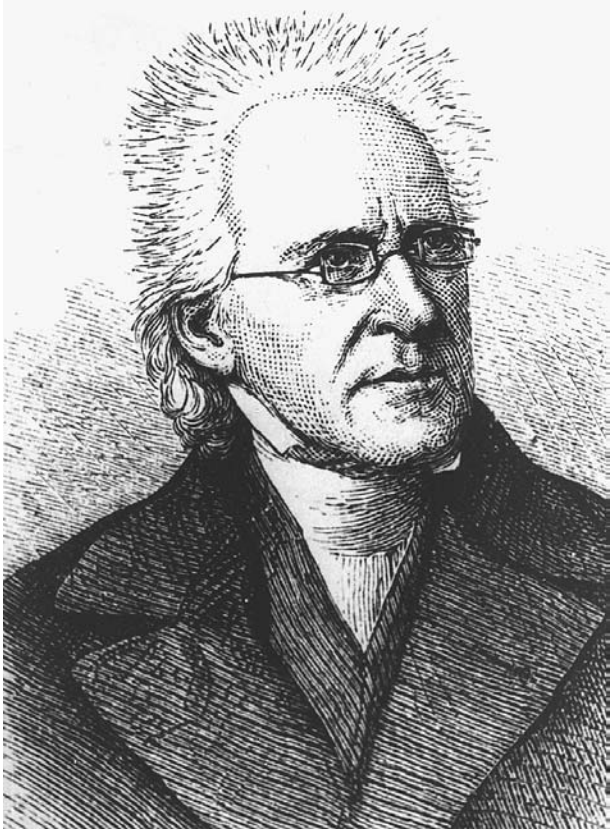

Delineation, was published. He died in Philadelphia on Oct. 3, 1860.

Peale's most ambitious painting was *The Court of Death* (1820), a huge canvas containing 23 allegorical figures. Based on ''Death,'' a poem by Beilby Porteus, it depicted Faith, Hope, Virtue, and Pleasure, who had been posed for by his daughters, and Old Age, modeled on his father. Death was a hooded figure at whose feet a young man had been struck down. The dramatic contrast of lights and darks was typical of the romantic period in art, especially in Europe, but the allegorical mode was part of the sentiment of the republican era in America. The work was sent on tour as a ''great moral painting.''

Further Reading

A short sketch of Peale's life is in Municipal Museum of Baltimore, *An Exhibition of Paintings by Rembrandt Peale* (1937). There is information on him in Charles Coleman Sellers, *Charles Willson Peale* (2 vols., 1947; 1 vol., rev. ed. 1969), and Charles H. Elam, comp., *The Peale Family: Three Generations of American Artists* (1967). For a good discussion of Peale and the general historical background see Oliver W. Larkin, *Art and Life in America* (1949; rev. ed. 1960).

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Patrick Henry Pearse

The Irish poet, educator, and revolutionary nationalist Patrick Henry Pearse (1879-1916) was a leader of the Easter Rising of 1916 against the British.

Patrick H. Pearse was born in Dublin on Nov. 10, 1879, the son of an English father and an Irish mother. In his youth he was a fervent supporter of the Irish language revival movement, and he developed a mystical devotion to the ideals of Ireland's ancient Gaelic civilization. After graduating from the Royal University in 1901, he practiced law briefly but soon turned his talents to education. In 1908 he founded St. Enda's College, an experimental secondary school for boys.

Pearse became increasingly active in politics during the home rule controversy of 1912-1914. He gained a reputation as an orator and moved steadily toward an extreme nationalist position. In November 1913 he helped to form the Irish Volunteers, a nationalist militia, and he probably joined the secret Irish Republican Brotherhood (IRB) soon afterward.

When the Volunteer movement split in September 1914 over the question of its policy on World War I, Pearse became director of organization for the militant minority that opposed support of Britain against Germany. Thereafter, he rose rapidly in the councils of the IRB, playing an important part in its plans for an insurrection against British rule. His forceful speeches and writings helped to build support for the separatist cause, while his key position in the Volunteer militia enabled him to coordinate its activities with those of the IRB.

When plans for a countrywide insurrection were frustrated by last-minute errors, Pearse and his fellow conspirators resolved to proceed with an armed rising in Dublin. They knew they had no chance of military success, but they believed their example would rouse the Irish people from political apathy and inspire them to fight for national freedom. On Easter Monday, April 24, 1916, the rebels occupied buildings in the center of Dublin and proclaimed the Irish Republic. Pearse served as supreme commander of the 1,600 insurgents and signed the surrender order on April 29, when further resistance to British attacks appeared futile. The rebel leaders were quickly tried and condemned to death by military courtsmartial. Pearse was executed on May 3, 1916.

Pearse was an impassioned idealist who dedicated himself completely to the cause of Irish nationalism. The executed leaders of 1916 became popular martyrs for the cause of Irish liberty, and the Easter Rising opened a struggle with Britain that won independence for most of Ireland in 1921. Although Pearse did not realize his dream of a united and Gaelic Ireland, he remains for many of his countrymen the heroic incarnation of the Irish revolutionary ideal; it seems that this was the role in which Pearse desired to be cast.

Further Reading

Pearse's works are gathered in *Collected Works of Patrick H. Pearse: Plays, Stories, Poems* (1917) and *Collected Works of Patrick H. Pearse: Political Writings and Speeches* (1922). The only full-length biography of Pearse is Louis N. Le Roux, *Patrick H. Pearse,* translated by Desmond Ryan (1932), which should be supplemented by Ryan's own vivid recollections of Pearse in *Remembering Sion: A Chronicle of Storm and Quiet* (1934).

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Lester Bowles Pearson

Lester Bowles Pearson (1897-1972) was a distinguished Canadian diplomat and recipient of the Nobel Peace Prize. Later he became leader of the Liberal party and prime minister of Canada.

Lester Bowles Pearson was born in Toronto, Ontario, on April 23, 1897. His education at the University of Toronto was interrupted by World War I, during which he served overseas in Egypt, Greece, and Great Britain. Pearson afterward returned to the university, graduating in 1919. He then went to Oxford, receiving a second bachelor's degree and a master's degree. From 1924 to 1928 he taught history at the University of Toronto. In 1929 he left academia to enter the Department of External Affairs in Ottawa.

Pearson's diplomatic career kept him in Ottawa until 1935, when he was sent to London as first secretary to the Canadian High Commission, a post he held until 1941. He returned to Ottawa as assistant undersecretary of state for external affairs, and in 1942 went to Washington as the Canadian representative. In 1945 he was the senior adviser to the Canadian delegation at the San Francisco Conference. The next year he became the senior civil servant in the Department of External Affairs.

In Active Politics

Pearson's career changed direction in 1948, when he entered active politics as a member of the Liberal party and as secretary of state for external affairs. He was successful in winning election to Parliament, a feat that he was to repeat in every general election he contested. As Canada's foreign minister, Pearson had a brilliant career. He was a founder of the North Atlantic Treaty Organization and the author of NATO's so-called Canadian article (Article 2), calling for economic and social cooperation between the treaty signatories. In 1951-1952 he was chairman of the North Atlantic Council, and in 1952 he was elected president of the United Nations General Assembly for a 1-year term.

The culmination of Pearson's career came during the Suez crisis of October-November 1956. There had been no word of the impending Anglo-French assault, but with news of the attack Pearson flew to the United Nations at New York. There, hysteria was in the air, and it seemed inevitable that Britain and France would be roundly condemned for their sins. Pearson was angry, too, but realized that it would be dangerous for the Western position generally if Canada's allies suffered from a blanket condemnation.

As a result, Pearson ventured a calming suggestion: ''We need action . . . not only to end the fighting but to make the peace. . . . I therefore would have liked to see a provision . . . authorizing the Secretary-General to begin to make arrangements for a United Nations force large enough to keep these borders at peace while a political settlement is being worked out.'' Canada, he added, would be glad to contribute to such a force.

Pearson's inspired suggestion was seized upon as a way out of the difficult situation. Within 24 hours, a force was organized on paper, and the immediate crisis was on the way to resolution. For his efforts in helping to create the UN Emergency Force, Pearson was awarded the Nobel Peace Prize in 1957.

Prime Minister

Largely on the strength of his international reputation, Pearson was chosen to become the leader of the Liberal party in 1958. The party was in opposition, disorganized and demoralized, a situation that was to become worse in the short run. In the election of 1958 Pearson led the Liberals to a crushing defeat, and the party was reduced to 48 of 265 seats in the Commons. Reorganization began soon, and by 1962 the Liberals were on their way back. In the election of that year the party won 98 seats, and after John Diefenbaker's government was defeated in the House of Commons in 1963, Pearson led the Liberals to a narrow victory in that year's general election.

Pearson's government was almost immediately in trouble, a condition that persisted for the next five years. The first budget was almost completely withdrawn after fierce attacks; there were serious scandals involving ministers and people in the Prime Minister's office; and the province of Quebec was increasingly restive in confederation. Above all was the extraordinary bitterness between Pearson and the leader of the opposition, Diefenbaker—a bitterness that dominated the political scene and almost discredited Parliament.

But Pearson's administration was not unmarked with success. The Prime Minister listened sympathetically to Quebec and developed a formula of ''cooperative federalism'' to deal with its demands. The Royal Commission on Bilingualism and Biculturalism was also created. The government strengthened social welfare legislation and introduced socialized medicine. A distinctive Canadian flag was designed and approved. And relations with the United States, although sometimes difficult with Lyndon Johnson, continued to remain close.

In 1965 Pearson called an election in an effort to improve his government's minority position in the House of Commons. But the electorate was apparently unimpressed with the Pearson record and returned yet another minority government. After two more years in office, Pearson announced his decision to retire in late 1967. He stepped down as prime minister in April 1968. His retirement was not to be leisurely, however, for he was quickly drafted to head the World Bank Commission on International Aid and Development. In this capacity he traveled 75,000 miles and visited 76 world leaders. Pearson also joined the faculty of Carleton University in Ottawa to lecture on international affairs. He soon accepted an appointment as chancellor of the university.

Pearson suffered from cancer of the liver and died at his home near Ottawa on December 27, 1972. He was remembered in the *New York Times* as being ''boyish, diffident, disarming, a statesman, and an unhappy warrior in politics.''

Further Reading

There are no scholarly studies of Pearson. The best sources are John Robinson Beal, *Pearson of Canada* (1964), and Peter Newman, *The Distemper of Our Times: Canadian Politics in Transition, 1963-1968* (1968). Also useful is Terence Robertson, *Crisis: The Inside Story of the Suez Conspiracy* (1965). Biographical information and a study of Pearson's policies as prime minister can be found in two works by Peter Stursberg, *Lester Pearson and the American Dilemma* (1980) and *Lester Pearson and the Dream of Unity* (1978). Pearson's obituary appears in the *New York Times* (December 28, 1972). □

Robert Edwin Peary

The American explorer Robert Edwin Peary (1856-1920) is famous for his discovery of the North Pole; he was one of the last and greatest of the dog team-and-sledge polar explorers.

Robert Peary was born in Cresson, Pa., on May 6, 1856, but he lived in Maine after the death of his father in 1859. Entering Bowdoin College in 1873, Peary studied civil engineering. An outstanding student of strong, independent judgment, he graduated in 1877.

After working as a county surveyor in Maine and a draftsman in Washington, D.C., Peary passed the civil engineering examinations of the U.S. Navy and was commissioned in 1881. In 1884-1885 he worked on the ship canal survey in Nicaragua, but while there his interest was attracted to the Arctic. He made a brief reconnaissance trip to the Disko Bay area of Greenland in 1886, but his professional duties returned him to Nicaragua for 2 more years. Then, from 1888 to 1891, while engaged in naval engineering along the Eastern seaboard, he prepared for more Arctic work.

In June 1891 Peary, his young wife, and five others, including Matthew Henson, Peary's assistant in all his subsequent Arctic expeditions, and Frederick A. Cook, the party's surgeon and ethnologist, left New York for Greenland. Before returning home in 1892, Peary made a 1,300-mile trek to northeastern Greenland, discovering new land and indicating the insularity of Greenland. Popularly acclaimed for these achievements, Peary was able to organize and finance another Greenland expedition, which began in 1893 and lasted until 1895. This time he attempted additional explorations, but severe weather and illness prevented success. He returned home with two of the three huge meteorites he had discovered (the third was recovered after trips in 1896 and 1897) and with revised plans on polar travel.

Peary's next Arctic journey, from 1898 until 1902, represented his first serious effort to reach the North Pole. He labored and suffered mightily in organizing and conducting this expedition, but he failed to get close to his objective. A major reason for this was the fact that he had eight toes amputated in 1899, although he continued in the field and reached 84°17′N in 1902 before being forced back.

Now realizing the need to reach higher latitudes by ship before embarking with sledges, Peary raised sufficient money to have a ship, the *Roosevelt,* constructed, and he set out in July 1905 on his seventh expedition. Reaching the

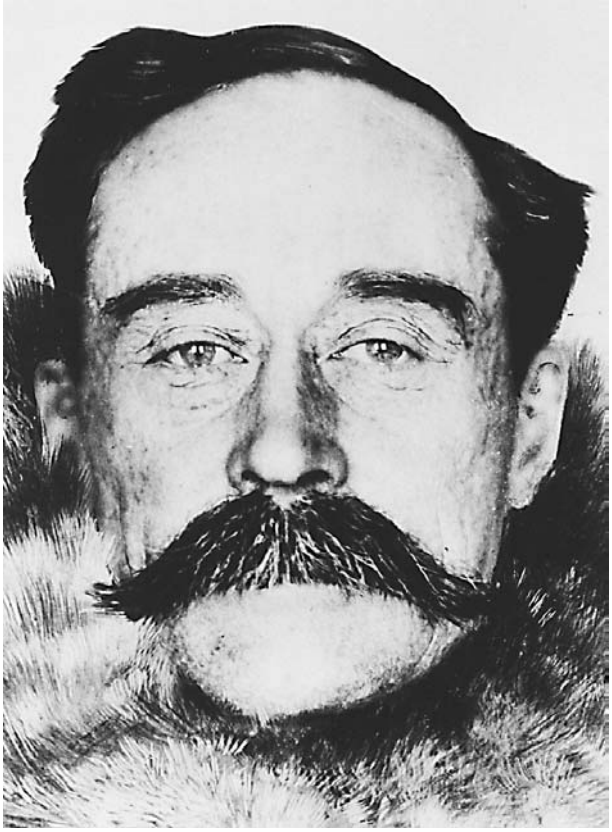

north coast of Grant Land and wintering there, Peary and his support party set out with sledges in March 1906. After several weeks of arduous travel over broken ice, the party, weak and exhausted, reached 87°16′N but was forced to turn back with its goal less than 175 miles away.

In July 1908 Peary embarked on what he knew would be his last polar attempt. Accompanied by able assistants and well-equipped, well-trained Eskimos, Peary led a party of 24 men, 19 sledges, and 133 dogs northward from Cape Columbia. His plan called for various support parties to break the trail and carry additional supplies for the main party of six, which alone would cover the last few miles to the pole. On April 1, near the 88th parallel, the final support party turned back, and Peary, Henson, and four Eskimos went on, reaching 90°N on April 6, 1909.

Peary returned to announce his discovery, only to learn that 5 days previously Cook had proclaimed a 1908 visit to the pole. Peary, always austere and direct in manner, minced no words in challenging the authenticity of Cook's claims. In the bitter controversy that followed, the general public often sided with Cook, whose unheralded expedition had dramatic appeal over the carefully planned and officially sponsored labors of Peary. In succeeding years, however, Peary's claims were validated and recognized by Congress and the major geographic societies of the world, whereas Cook's claims, always dubious, did not receive official sanction and suffered from the exposure of additional Cook frauds.

Peary spent his final years as a champion of aviation and the need for greater military preparedness. He died in Washington, D.C., on Feb. 20, 1920.

Further Reading

Peary's own books are *Northward over the ''Great Ice''* (1898); *Nearest the Pole* (1907); *The North Pole* (1910); and *Secrets of Polar Travel* (1917). The best biographies of Peary are William Herbert Hobbs, *Peary* (1936), and John Edward Weems, *Peary: The Explorer and the Man* (1967). See also Donald B. MacMillan, *How Peary Reached the Pole: The Personal Story of His Assistant* (1934). The considerable literature on the Peary-Cook controversy is capably reviewed in John Edward Weems, *Race to the Pole* (1960). □

Hermann Max Pechstein

Hermann Max Pechstein (1881-1955) was a German painter and graphic artist and, as a member of the artist group ''Die Brücke'' (The Bridge), was one of the early Expressionists.

Born on December 31, 1881, in Eckersbach (a suburb of Zwickau in Saxony, Germany), Pechstein went through the required schooling and in 1896 began a four year apprenticeship with a decoration (house) painter. Having passed his examination, he began his studies at the School for Applied Arts in Dresden. After two years he entered the Academy of Fine Arts, where only one year later he became a ''master-student'' of Professor Otto Gussmann, who also assisted him in obtaining his first commissions. Wall paintings and designs for stained-glass windows and mosaics were successfully completed even before he graduated in 1906 with the Saxon State Prize.

In the year of his graduation he painted a number of ceilings and an altarpiece for the Third German Crafts Exhibit in Dresden. (Later, another painter had to paint a thin coat of white over Pechstein's ceiling because the colors were considered too bright!) During this exhibit he met Erich Heckel, one of the founders of the famous artist group ''Die Brücke'' (The Bridge), in 1905. Heckel introduced him to members Ernst Ludwig Kirchner and Karl Schmidt-Rottluff, who welcomed him as a friend. Shortly thereafter Pechstein made his first trip to Italy, where works of the Etruscans and the early Renaissance artists impressed him most. On his return he stayed for some months in Paris, where he looked at the new art and met, among others, Kees van Dongen, who introduced him to the other members of the Fauve group which had formed around Henri Matisse.

In 1908 Pechstein settled permanently in Berlin, which promised greater opportunities and more commissions than the staid Dresden. By this time he had perfected his graphic techniques (he made over 800 graphic works, with lithographs the most numerous, followed by approximately 270 woodcuts) and had begun to make sculptures of figures and heads, following the example of his artist friends. During this period he was the most popular of the Expressionists

and was considered the leader of the Brücke group. In 1911 his Brücke friends also moved to Berlin, and he opened with Kirchner a short-lived art school, called MUIM Institut (*Moderner Unterricht in Malerei,* or modern instruction in painting). When Pechstein's paintings were rejected by the jury of the Berlin *Sezession* exhibition organization, he and a number of the other rejected artists decided to form a *Neue Sezession* (new secession), which had its first exhibit at the Galerie Macht. At this time Pechstein also made contact with Kandinsky, Marc, and Macke of the Munich Blue Rider group. While the largest part of the public and many of the critics still opposed the new style of abbreviation of forms and freedom of colors, others began to realize and recognize the talents and abilities of these young painters. When Pechstein exhibited again with the old *Sezession,* the Brücke members dismissed him from their group.

Pechstein managed to obtain a number of commissions, and after a successful retrospective exhibit of his works at the Gurlitt gallery he received financial assistance from the gallery owner to travel to the Palau Islands in the Pacific (which at that time were still in German possession). Most of Pechstein's main motifs had always been figures in nature, the human form in natural surroundings. He hoped to find that simplicity of natural life which he had tried to imagine earlier in his works on the islands. This attraction of a ''primitive'' life had already led to the discovery of the expressive powers of Oceanic and African art (in the ethnographic museums) not only by the young Expressionists but also in France (Picasso's attraction to these arts is the best known). However, Pechstein's stay in the Palau Islands was shortened by the outbreak of World War I and Pechstein's subsequent internment by the Japanese. He finally made his way back—in part as a coal stoker on a steamer—through Manila, San Francisco, and New York. On his return to Germany he was immediately drafted and served in the war until 1917.

A period of outstanding creativity began. Painting his experiences in the Pacific based on his sketches, he made a number of woodcuts which were issued in portfolios. He also illustrated books and designed stained-glass windows and mosaics. Shortly after the end of the war he became active, together with a number of other Expressionist artists, in trying to assist the public acceptance of the new German Republic and at the same time assuring that the arts could truly participate in the creation of a new society. He became the co-founder of the *Arbeitsrat für Kunst* (Workers' Council for the Arts) and of the *Novembergruppe,* the two most active artist organizations. They set examples for the artists in other cities in Germany. When the hopes for a new society began to fade, Pechstein's intensity and spontaneity began to wane.

He spent most of his summers either on the shores of the Baltic Sea or in small villages in the province of Pommerania, painting and designing windows—in 1926 he created a series of windows for the International Labor Office in Geneva—but for a time abandoning his graphic arts. He received many commendations and prizes, among them ones from the Carnegie Institute in Pittsburgh, Pennsylvania, and from several states in Germany. He was appointed professor at the Prussian Academy and had great success as a teacher. When the Nazis took over power in 1933 he encountered difficulties, and in 1937 his art was declared ''degenerate.'' He was prohibited to paint, dismissed from the Prussian Academy, and had to witness the removal of 326 of his works from the collections of German museums. He stayed most of the time in Pommerania until 1944, when he was drafted for a short time to perform forced labor. After a short internment by the Russians, he returned to Berlin. His apartment and his studio had been destroyed and many of his works lost. He was appointed professor at the Academy of Fine Arts and concentrated on his teaching duties until his death on June 19, 1955.

Pechstein's career as an artist falls into three periods. The first creative phase was closely tied to his friendship with the Brücke group and lasted until 1912. The second phase began with his return from the Palau Islands and lasted until 1924. During this period his colors became softer and his compositions more balanced. Prevented from working between 1933 and 1945, he began to paint again after the war—mostly watercolors. Today most of the larger museums own some of his works, his graphic works being highly treasured.

Further Reading

Pechstein wrote his memoirs (edited by L. Reidemeister; Wiesbaden, 1960). Excerpts from his diaries from the Palau Islands were edited by H.-G. Sellenthin (Feldafing, 1956). The first monograph on Pechstein was published in 1916 by Walter Heymann (Munich, Piper) and the first partial oeuvre catalogue of his graphic works was compiled by Paul Fechter (Berlin, 1921). In 1950 and in 1981 two films on Pechstein and his works were made in Germany. Exhibition catalogues provide valuable comments and introduction to biography and works. Pechstein's first exhibit in the United States was at the gallery Karl Lilienfeld (1935, New York); later exhibits were held at the gallery Van Diemen-Lilienfeld, New York, and at the gallery Dalzall-Hatfield, Los Angeles, and in New York by Helen Serger/La Boetie. The standard texts on Expressionism in general are Bernard S. Myers, *The German Expressionists, a Generation in Revolt* (New York, n.d.) and Peter Selz, *German Expressionist Painting* (1974). A small paperback by John Willett (1978) is a general introduction to this period. □

Robert Newton Peck

Robert Peck (born 1928) won critical and popular acclaim for his first novel, *A Day No Pigs Would Die* (1973). Critics lauded its unsentimental rendering of farm life and the often brutal realities of the natural world, and the book is now a frequently studied text in junior high school classrooms.

Peck was born in rural Vermont to Shaker farmers whose hard yet rewarding lives inspired much of his fiction. He commented: ''*A Day No Pigs Would Die* was influenced by my father, an illiterate farmer and pig-slaughterer whose earthy wisdom continues to contribute to my understanding of the natural order and the old Shaker beliefs deeply rooted in the land and its harvest.'' The first of his family to learn to read and write, Peck was profoundly influenced by his grade school teacher and later based the character Miss Kelly in the Soup series of novels on her. As a young man he found employment as a lumberjack, hog butcher, and paper-mill worker. He joined the United States Army infantry during World War II, serving for two years in Italy, Germany, and France. After the war he received his bachelor's degree from Rollins College and studied law at Cornell University. He later became an advertising executive, writing jingles for television commercials, but abandoned this career following the successful publication of *A Day No Pigs Would Die* in 1973. He now divides his time between Vermont and Florida, where he is the director of Rollins College Writers Conference.

Told in a spare yet vivid style, *A Day No Pigs Would Die* revolves around thirteen-year-old Rob Peck and his relationship with his austere father, a farmer and hog butcher. Rob, in return for helping a neighbor's cow give birth, receives a sow that soon becomes his beloved pet. The pig proves barren, however, and Rob must help his father slaughter it, knowing that their meager income prohibits the luxury of a useless animal. Through this experience, he comes to understand the meaning of love and the necessity of death. He is also able to face the loss of his father, who, though silent on the subject, has been slowly dying. The reaction of reviewer Christopher Lehmann-Haupt to *A Day No Pigs Would Die* echoed the estimation of many critics: ''[This novel] is a stunning little dramatization of the brutality of life on a Vermont farm, of the necessary cruelty of nature, and of one family's attempt to transcend the hardness of life by accepting it. And while . . . there is no rhetoric about love—in fact nobody in *A Day No Pigs Would Die* ever mentions the word love, or any other emotion for that matter—love nevertheless suffuses every page.''

In the Soup series of novels, Peck embellishes upon his childhood adventures with Soup, his mischievous best friend whose practical jokes often result in mayhem at such small-town functions as parades and school plays. Among the best known of these books are *Soup* (1974), *Soup and Me* (1975), *Soup for President* (1978), and *Soup's Drum* (1980). Most critics have found that while the plots of the books have grown increasingly repetitive, the stories' slapstick humor ensures their continuing appeal for young readers. A similar estimation has been accorded to Peck's series of novels revolving around the character Trig, a preteen tomboy living in 1930s Vermont whose antics often arouse the displeasure of her elders. *Trig* (1977), *Trig Sees Red* (1978), *Trig Goes Ape* (1980), and *Trig or Treat* (1982) have also been faulted for what many reviewers regarded as Peck's superficial treatment of female characters, a criticism leveled against much of his fiction.

Other novels by Peck evince his interest in colonial America and the Revolutionary War. Such novels as *Fawn* (1975), *Rabbits and Redcoats* (1976), *The King's Iron* (1977), and *Eagle Fur* (1978) feature adolescents who come of age amidst historical events such as the capture of Fort Ticonderoga by Ethan Allen and Benedict Arnold. Critics have praised the sense of place, strong characterizations, and powerful scenes of these books, yet find them marred by what they perceive as Peck's puerile treatment of violence and sexual relationships. The uneven quality of these novels typifies Peck's work following *A Day No Pigs Would Die.* However, most critics concur with the estimation of Anne Scott MacLeod that ''those who admired *Pigs* have often been disappointed by Peck's work since that strong beginning. Nevertheless, we look with interest at each new title by this erratic author, hoping that he will sometime match the achievement of that first powerful, moving story.''

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Pedrarias

The Spanish conqueror Pedrarias (ca. 1440-1531), or Pedro Arias de Avila in full, has a reputation as a bloodthirsty tyrant. His positive achievements, however, included the founding of Panama City and Nicaragua.

Pedrarias was born in Segovia and in early life won distinction as a soldier in Africa. He married the aristocratic Isabel de Bobadilla y de Peñalosa, whose intelligence and influence furthered his advancement. In 1513 King Ferdinand appointed Pedrarias governor of the Isthmus of Darién to supersede Vasco Núñez de Balboa, who had governed there unofficially since 1511.

Already an elderly man, Pedrarias sailed to the Isthmus in the spring of 1514, accompanied by his wife and bearing the title Captain General and Governor of Castilla de Oro, which meant he was to govern the mainland west of the Gulf of Urabá. He took 2,000 armed men, for the King hoped Pedrarias would add substantially to the meager Spanish mainland conquests made thus far.

Reaching the town of Antígua del Darién on June 29, 1514, Pedrarias began a legal prosecution of Balboa, whom he regarded as a dangerous rival and who indeed had the support of nearly all the original settlers. The *residencia,* or judicial hearing, on Balboa's conduct progressed to a point and then was indefintely postponed. The rivals patched up their quarrel, and there was even a betrothal of Balboa to Pedrarias's daughter in Spain. Yet the two men remained opponents, for Balboa intended to launch ships on the Pacific and sail southward to Inca Peru, while Pedrarias awaited a chance to rid himself of a competitor and seize the ships. When Balboa's sailing time approached, Pedrarias arrested him and transferred him to the settlement of Acla, where the interrupted *residencia* was resumed. In January 1519 Balboa and four of his principal comrades died on the scaffold at Acla.

Pedrarias, now without a rival in the Isthmus, ordered or permitted exploring expeditions to go southward and northwestward. Pascual de Andagoya moved toward Peru, and after his return the work was taken up by Francisco Pizarro and Diego de Almagro. Andrés Niño and Gil González, acting independently of Pedrarias, explored the Pacific coasts of Costa Rica and Nicarao (Nicaragua) and discovered Fonseca Gulf. Pedrarias, meanwhile, had founded Panama City in 1519 and moved his headquarters to the Pacific side. A new governor, Lope de Sosa, reached Darién in 1520 to relieve Pedrarias and conduct his *residencia,* which promised to go badly for the old governor. Luckily for Pedrarias, Sosa took sick and died in his cabin before debarking. Though a subordinate then went through the forms of a hearing, no one dared come forward to voice a complaint.

Pedrarias now transferred to Nicaragua, with which his remaining years were chiefly occupied. He returned briefly to the Isthmus in 1527 for a *residencia* before another governor, Pedro de los Ríos, but as he had taken to Nicaragua most of those likely to voice grievances, he had little difficulty clearing himself. In the meantime he had trouble with subordinates in Nicaragua, one of whom, Gil González, he beheaded.

Pedrarias died on May 30, 1531, in the town of León, which he had founded. He had had the satisfaction of triumphing over all his foes and rivals and of putting many of them to death.

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Pedro I

Pedro I (1798-1834) was a Portuguese king and emperor of Brazil. As prince regent of Brazil, he declared the independence of Brazil and then became emperor.

Pedro was born on Oct. 12, 1798, at the Queluz Palace in Lisbon, the son of the prince regent of Portugal (later João VI) and his wife, Carlota Joaquina, the daughter of the Spanish Bourbon king Charles IV. In 1807 the royal family fled to Brazil to escape Napoleon's invading armies. Pedro adapted well to the Brazilian milieu. He was an excellent horseman, enjoyed the military life, and could compete with common soldiers and officers equally. Also, he early demonstrated musical talents and later composed some music of creditable amateur quality. He was considered to be handsome, and women found him attractive.

In 1817 Pedro married Carolina Josefa Leopoldina, the daughter of Francis I of Austria. Her intelligence, consideration, and personality quickly earned her the respect and admiration of the Portuguese and Brazilians, as well as of her husband, but she was unable to distract him from his amorous affairs.

In 1816 Pedro's father became João VI, King of Portugal and Brazil, which had been elevated from the status of a colony to a kingdom in 1815. In 1821 João VI was forced to return to Portugal and leave Pedro as the prince regent. Recognizing the independence sentiments in Brazil, and observing what was occurring in the Spanish colonies of the New world, the King advised his son to declare Brazil independent and take the throne for himself rather than allow an adventurer to take over the country. On Sept. 7, 1822, supported by Brazilians who feared that the Portuguese would reduce the country to colonial status again,

and following the advice of his wife and his chief counselor, José Bonifácio de Andrada e Silva, Pedro declared the independence of Brazil and established the Empire of Brazil with himself as emperor.

In 1823 Pedro I called a constituent assembly to formulate a constitution but dissolved the body later that year. He promulgated a constitution on March 24, 1824, which remained Brazil's charter until 1889. The period was disturbed by dissension between native-born Brazilians and those born in Portugal. Pedro I was Portuguese and thus suspect to Brazilians, especially after he signed a treaty of peace with Portugal which left unresolved some basic issues concerning future relations between the two countries. When João VI died in 1826, Pedro I inherited the Portuguese crown, but the ruling of both countries by the Emperor was unacceptable to the Brazilians. Pedro I abdicated the Portuguese throne in favor of his daughter Maria da Glória, who was betrothed to her uncle Miguel.

Although he accepted constitutional monarchy, Pedro I was an absolutist in his approach to government. With difficulty he accepted advice from the legislative branch of the government, and his attitudes led to conflict with liberal Brazilians.

Pedro's long-standing affair with Domitilia de Castro, upon whom he bestowed the title of Marquêsa de Santos, was a cause of much criticism and provoked opposition. The Empress, Leopoldina, had widespread public support when the Emperor moved his mistress into the palace. Leopoldina died in 1827, and Pedro I continued his relationship with the Marquêsa de Santos until 1829, when he married Amélia Augusta Eugénia Napoleona, daughter of Eugene of Litchenberg.

In April 1831 Pedro I unexpectedly abdicated in favor of his 5-year-old son, who became Pedro II. Returning to Portugal, Pedro took up the cause of his daughter Maria da Glória, whose position as Maria II of Portugal was being challenged by her uncle Miguel. Dom Pedro directed the political and military campaign which defeated his brother and, acting as regent, had his daughter declared of age, although she was less than 18 years old. A few days later, on Sept. 24, 1834, he died in the Queluz Palace.

Further Reading

A study of Pedro I is Sergio Corrêa da Costa, *Every Inch a King: A Biography of Dom Pedro I, First Emperor of Brazil* (trans. 1950). Additional material is in Clarence Henry Haring, *Empire in Brazil: A New World Experiment with Democracy* (1958).

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Pedro II

Pedro II (1825-1891) was the second emperor of Brazil. His wise rule brought internal peace and progress to Brazil while most of his Latin American neighbors were absorbed in disastrous civil strife.

On Dec. 2, 1825, Pedro was born in the imperial residence at São Christovão. When his father, Pedro I, abdicated in 1831, young Pedro literally became the ward of the nation. His education, so rigidly structured that almost all of his waking time was spent in study, prepared him well for his future duties.

Until Pedro reached the age of 18, Brazil was to be ruled by a regency, but during a 9-year interregnum the empire almost disintegrated. Recognizing the regency's utter failure, liberals forced a declaration of Pedro's majority on July 23, 1840. In 1843 he married Princess Thereza Christina of Naples. By 1850 order was restored, and the monarchy entered an era of internal stability. At first glance, Pedro II's government resembled the British parliamentary system, but in reality the Emperor was the master of state. His judicious exercise of the *poder moderador* (moderating power) created a political balance which ensured domestic peace during most of his 49-year reign.

For over 2 decades Pedro had to contend with British economic and political preeminence-an inheritance from the old Portuguese Empire. He encountered a major crisis after the British Parliament passed the Aberdeen Act in 1845, as British ships arbitrarily entered Brazilian ports and cut out vessels engaging in the African slave trade. In De-

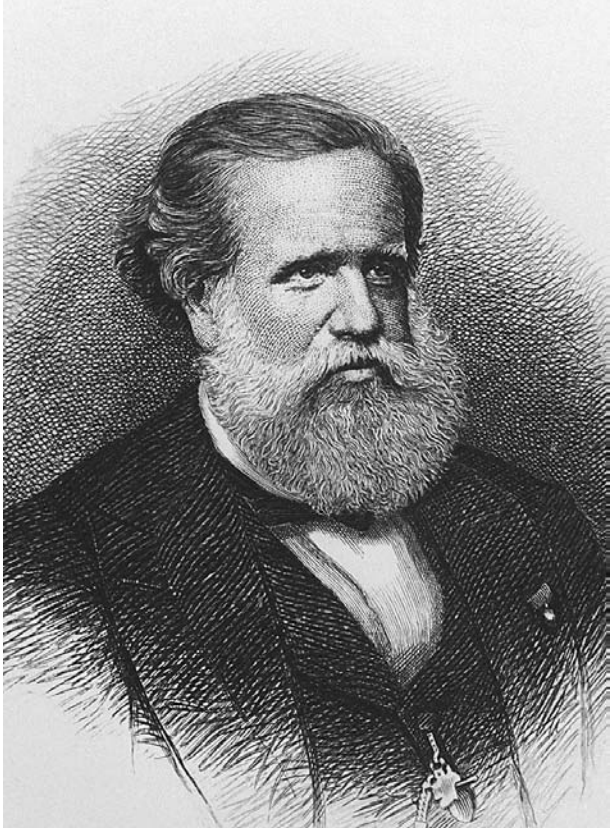

cember 1862 Britain temporarily blockaded Rio after a series of altercations between British seamen and Brazilian officials.

Pedro II's intervention in faction-torn Uruguay involved Brazil in a war with Argentina's Juan Manuel de Rosas in 1851-1852. Chaotic conditions persisted in Uruguay into the 1860s, and in September 1864, as a result of attacks on Brazilian nationals, Pedro sent in imperial troops. Capitalizing on the situation, Paraguayan dictator Francisco Solano López attacked the Mato Grosso region in December. Brazil joined Argentina and Uruguay in the War of the Triple Alliance in May 1865 but bore the brunt of the battle as Pedro refused compromise or mediation until López was eliminated. The 5-year conflict was expensive for Brazil: it drained the treasury, cost 50,000 lives, and postponed many urgent domestic reforms. After the war a conjunction of several factors served to destroy the Braganza dynasty. Although Pedro was still overwhelmingly popular, the monarchy was not. He encouraged the Republican party, founded in 1870, and republican ideas circulated widely in a press whose freedom he carefully guarded.

In the 1870s Brazil experienced its first serious church-state conflict. The bishops of Olinda and Pará, contrary to the orders of Pedro, a former Masonic grand master, continued to censure *irmandades* (lay brotherhoods) in their districts which refused to abjure Freemasonry. When the bishops persisted in defying civil authority, they were arrested and sentenced to 4 years at hard labor in early 1874. Pedro eased the situation in September 1875 by granting an amnesty but had already lost the support of the clergy.

The slavery issue also weakened the Emperor's position. Although he was an ardent abolitionist, he temporized on emancipation as he realized that the slave-owning *fazendeiros* were his strongest support. But the proclamation of total, uncompensated abolition in March 1888 alienated the planters.

The major factor in the downfall of the monarchy, however, was the rise of militarism. After the Paraguayan War, the army, inspired by positivism, developed an arrogant disregard for civilian leadership. A serious illness in 1887 greatly impaired Pedro's physical and mental ability, and his inaction during the army coup on Nov. 15, 1889, doomed the empire. On November 16 the republic was proclaimed, and on the next day the royal family was exiled. Pedro died in Paris on Dec. 5, 1891.

Further Reading

The best book on Pedro II is Mary Wilhemine Williams, *Dom Pedro the Magnanimous: Second Emperor of Brazil* (1937). The open admiration for her subject does nothing to diminish the quality of Dr. Williams's standard work. See also Clarence Henry Haring, *Emire in Brazil: A New World Experiment with Monarchy* (1958). □

Sir Robert Peel

The English statesman Sir Robert Peel (1788-1850) served as prime minister during 1834-1835 and 1841-1846. He played an important role in modernizing the British government's social and economic policies and sponsored the repeal of the Corn Laws in 1846.

Sir Robert Peel was in the great tradition of 19th-century administrative reformers. Though not a doctrinaire, he drew on the most advanced thinking of his day in his reform of British criminal law, the prisons, the police, and fiscal and economic policies. By making government a positive instrument in social reform and by his pragmatic approach to social and political problems, Peel also made an important contribution to shaping the philosophy of the modern Conservative party. Despite the fact that his repeal of the Corn Laws broke his party, Peelite traditions lingered on. Peelites such as William Gladstone also carried these traditions into the Liberal party.

Robert Peel was born on Feb. 5, 1788, at Chamber Hall, Bury, Lancashire, close to the cotton mills that had made his father's immense fortune. The elder Peel had become one of the greatest manufacturers in England. He was not, however, content with business success. In 1790 he bought a great agricultural estate in Staffordshire, and in the same year he entered Parliament for the neighboring borough of Tamworth, where he had also acquired property and parliamentary influence. The younger Peel was brought up as a country gentleman. In 1800 his father was made a baronet, the title his son later inherited.

Sir Robert intended his son for the governing class, and he gave him an aristocratic education at Harrow and at Christ Church, Oxford. At both institutions the younger Peel distinguished himself as a scholar. Oxford was only commencing to offer the opportunity for a rigorous education, and Peel chose the harder path. He was the first scholar in the history of the university to graduate with first-class honors both in the classics and in mathematics.

Early Political Career

In 1809, the year after his graduation from Oxford, Peel's father bought him entry into Parliament for the borough of Cashel in Ireland. His maiden speech in the House of Commons was generally acclaimed. The next year, at the age of 22, Peel joined the government as undersecretary for war and the colonies.

Peel's chief at the War Office was Lord Liverpool, and when Liverpool became prime minister in 1812, he offered his young subordinate the critical post of chief secretary for Ireland. Though the office did not carry a Cabinet seat, it was one of the most challenging the government had to offer. After the English union with Ireland in 1801, the chief secretary had become not only a key figure in the administration of Ireland but also the representative of the Irish government in the British Parliament. The social and religious conflicts that rent Ireland throughout the 19th century made it almost impossible to govern. Peel achieved the impossible. As chief secretary for 6 years, until 1818, he established a reputation for a happy mixture of firmness and compassion. Among other reforms, Peel pioneered in the establishment of a permanent Irish police force and laid the foundations for famine relief.

After his retirement from the chief secretaryship, Peel stayed out of office for 4 years. He remained, however, one of the government's most distinguished supporters on the back benches. In 1817 Oxford had conferred on him its highest honor by electing him to one of the university's two parliamentary seats. In 1819 Peel chaired the committee of the House of Commons that made the crucial recommendation that Britain return to the gold standard, and the statute that accomplished this was commonly known as ''Peel's Act.'' It was also during this period that Peel made a singularly happy marriage with society belle Julia Floyd.

Home Secretary

In 1821 Peel was recalled to high office as home secretary in Lord Liverpool's government. He remained in that office, with one brief interlude in 1827-1828, until 1830. In large part because of him, this period is known as the ''age of liberal Toryism.'' Benthamite and evangelical reformers had long argued against Britain's legal and penal system which attempted little more than frightening citizens not to commit crimes. Peel went a long way toward meeting their demands by establishing a system aimed at preventing crimes and at reforming criminals rather than simply punishing them. Savage death penalties for minor crimes were largely abolished, and the criminal laws were made simpler and more humane. Prisons were also reformed and brought under the supervision of the central government. And, in the Metropolitan Police Act of 1829, Peel laid the foundations of a modern professional police force. This act established the London police force, whose members were called, after him, ''Peelers'' or ''Bobbies.''

Catholic Emancipation

Though Peel helped to introduce liberal elements into Toryism, he was also long associated with the illiberal opposition to full civil and political rights for Roman Catholics. There were few Catholics in England; but they were in the overwhelming majority in Ireland, and the Catholic question became closely tied with the Irish question. Those who favored Catholic emancipation became known as ''Catholics.'' The people who opposed were known as ''Protestants.'' Peel, a fervent Anglican, became the leading ''Protestant'' spokesman. He argued that emancipation would exacerbate the already bitter feelings between Roman Catholics and Protestants in Ireland and that it would weaken the established Anglican Church in both countries. It was largely for his stand on this topic that Peel refused to join the government of the ''Catholic'' Tory George Canning in 1827. In 1829, however, as home secretary and leader of the House of Commons in the government of the Duke of Wellington, Peel played a leading role in carrying Catholic emancipation. The reason for his reversal was simple. In 1828 the Irish had demonstrated their ability to return Roman Catholic members to a House of Commons in which they could not legally sit. Wellington argued that to enforce the law would mean civil war. Peel agreed with him. The specter of civil war overcame their scruples. They felt that it

was their duty to King and to country to avert that disaster by carrying emancipation. By so doing they splintered the Tory party. Peel particularly was denounced as a turncoat, and strongly ''Protestant'' Oxford humiliated him by defeating him for reelection.

Peel's First Ministry

Peel was deeply wounded. About this time he began commonly to be described as cold and haughty. However, his reputation among his close friends was very different. Strikingly tall and handsome, with curly red hair, he was a plesant and jovial companion. In his immediate circle, he was much loved. He had always been sensitive and shy with strangers, and his experiences in 1829 only increased these tendencies; Peel retreated behind a cold and reserved exterior.

Attacked by some of its own former supporters and under pressure from the advocates of parliamentary reform, the government of Wellington and Peel staggered to its dissolution late in 1830. Its place was taken by the Whig administration of Lord Grey of Reform Bill fame. Peel led the battle against the bill in the Commons, but it became law in 1832. For a brief period in 1834-1835 the King quarreled with his Whig ministers and called on Peel to head a Tory government. But the King could no longer appoint whom he wished to office, and Peel's government was soon defeated by a hostile majority in the Commons and by the electorate in 1835. Peel's first government is notable mainly in that it allowed him to redefine Tory goals, particularly in the Tamworth Manifesto, which he issued to his constituents on the eve of the general election. On behalf of what he now called the Conservative party, Peel accepted the Reform Act and its implications and pledged constructive reforms that would strengthen the basic institutions of the country. And though he was in opposition, Peel came to play a dominating role in the years after 1835 as Whig support in Parliament and in the country steadily diminished. The government of Lord Melbourne came to exist largely on Peel's sufferance. Hence the great reforms of the period, particularly municipal and Church reforms, bore Peel's imprint and filled in the outlines of the Tamworth Manifesto.

The Great Years

Peel might easily have come to power in 1839 had not his coldness offended the young Queen Victoria. By 1841, however, the Whig government had reached the end of the road, and the Queen was forced to accept Peel as her prime minister. The greatest achievement of Peel's ministry was to establish the principle of free trade. The best economic thought of the day favored it, and the academics were backed by the vociferous demands of the industrial middle classes. Peel favored it because he thought it was in the best interests of the country. He felt that free trade would bring prosperity to manufacturers and increased employment to the working classes, and that it would lower the cost of living. Gradually from 1842 onward trade was freed, and by 1845 the only outstanding anomaly in the system was the protection of agriculture afforded by the Corn Laws. These laws were ardently supported by Tory squires, who composed a large section of Peel's support in Parliament. Peel was therefore not anxious to press this issue, but he was ready to do so if the Corn Laws caused real suffering. In the autumn of 1845 the Irish potato crop rotted in the ground. There was not enough grain in the British Isles to fill the need. The alternatives were quite simply repeal of the Corn Laws or starvation. Peel would have preferred the Whigs to carry repeal, but they would not. He therefore did it himself in 1846. Once more he was denounced as a traitor, and the party broke apart. Again Peel had done his duty to Queen and to country, knowing full well that in so doing he was probably ending his brilliant political career.

This time it was the end. For 4 years after 1846 Peel remained active and influential as the leader of a loyal Peelite remnant of his party. But on July 2, 1850, he died following a riding accident, and his great career was ended.

Further Reading

Norman Gash is engaged on a modern biography of Peel, only the first volume of which has been completed: *Mr. Secretary Peel: The Life of Sir Robert Peel to 1830* (1961), a superb study. An excellent assessment of Peel's whole career as a statesman is in Asa Briggs, *The Age of Improvement* (1959).

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Charles Pierre Péguy

The French poet and author Charles Pierre Péguy (1873-1914) was a fervent Roman Catholic, patriot, and social reformer. Through his writings and actions he influenced many Frenchmen who went to war in 1914.

Born into a working-class family in Orléans on Aug. 7, 1873, Charles Péguy was able, thanks to scholarships, to attend Lakanal, the celebrated lycée outside Paris, and the École Normale Supérieure in Paris, another celebrated academic institution. At the École Normale he studied under Henri Bergson, whose antirationalistic philosophy did much to confirm Péguy's mystic bent. Although Péguy wished to become a teacher, he failed the *agrégation* examination and then became a writer. His first work, *Jeanne d'Arc, Domrémy, les Batailles,* written in collaboration with Marcel Baudouin, revealed Péguy's socialist orientation and his Christian inspiration, both of which grew deeper. *Jeanne d'Arc* is a ''drama dedicated to all who will have died fighting against universal evil, to all who will have died to found the universal socialist Republic.'' It appeared in 1897. Three years later Péguy founded

the periodical *Cahiers de la quinzaine* as a means of communicating his ideas directly. He then concentrated his energies on polemical writing until, a few years before his death, he began working on the great liturgical poems for which he is now famous.

Political Writings

Péguy's ideological views are strong and stern; yet, at least when observed from a distance and en bloc, they appear more than a little contradictory. Péguy was a militant defender of Capt. Alfred Dreyfus but not an enemy of the army; he could not accept all the teachings of the Church, yet he was profoundly Christian; he was a Socialist and at the same time a severe critic of the Socialist party. Some of the contradictions, however, disappear when his thought is placed in its historical context and its fluctuations and evolution are traced. When a student at Lakanal, Péguy moved toward socialism in proportion as he moved away from the Church. Then, when a student at the École Normale, although his fervor for socialism had in no way abated, he moved closer to the Church. By a curious but not illogical itinerary, Péguy went from a defense of social causes like Dreyfusism to a defense of army and nation, whose honor he vindicated by refusing all conformism and whitewash. From the nation he moved to a defense of the Church—Joan of Arc is a double heroine. Yet not until 1908 did Péguy declare openly that he had found his faith again. And still there were reserves and recantations; his Christianity was never quite orthodox, just as his socialism was always highly individualistic. From 1900 Péguy declared his objections to the Socialist party openly. He deplored socialism's identification with materialism and atheism as well as its tacit approval of conformism and collectivism. When the Tangier incident brought home to him the danger that threatened France, socialism with its internationalism and pacifism finally had nothing more to say to Péguy. For the rest of his life he campaigned for Church and country.

A close look at Péguy's ideas in historical context and chronology reveals most clearly that in every instance his stand was dictated by a passion for truth and justice. And this passion gave his thought its basic coherence. It was in the name of truth and justice that he published his *Cahiers* and, in its pages, did not hesitate to attack any institution—the Church, the university, the Socialist party—that he found guilty of betraying its mission or, as he said, of sacrificing a *mystique* to a *politique*. In the name of truth and justice he invited contributions from thinkers of diverse tendencies. Although its circulation was never very large, the *Cahiers de la quinzaine* thus exercised a significant force in the spiritual and intellectual life of pre-World War I France.

Péguy's Poetry

Péguy's conversion in 1908 gave impetus to his creative work. He revised his *Jeanne d'Arc* and composed the extraordinarily long lyrical meditations that he called *mystères* and *tapisseries*. In *Jeanne* he had mingled prose and verse. For the *mystères* he used free verse with blanks and full stops, which created a very personal rhythm pattern. *Le Porche du mystère de la deuxième virtu* (1911) is one of the most famous. For subsequent works Péguy preferred a more orthodox line. The 8,000 verses of *Eve* (1913), completed a few months before his death, were written in unbroken Alexandrines. But Péguy's phrasing was still the solemn and repetitious sort associated with a litany. Each strophe repeats the preceding one with only minor variation to indicate the slow but sure progress of the poem. Their rhythm has reminded critics of a soldiers's step or of the plodding footfall of a peasant. In structure Péguy's poems constitute vast accumulations of pious rhapsody and reflexion, a verbal cathedral, as it were, raised to the glory of God. Péguy's poetry stands somewhat outside the French traditions, far removed from symbolist or modernist trends.

Charles Péguy enlisted on the first day of World War I and shortly afterward was killed leading his men in a charge in the Battle of the Marne on Sept. 5, 1914.

Further Reading

Julien Green and Ann Green published two volumes of translations of Péguy's works, *Basic Verities: Prose and Poetry* (1943) and *Men and Saints: Prose and Poetry* (1944). There are two additional volumes published by Julien Green, *God Speaks: Religious Poetry* (1945) and *The Mystery of the Charity of Joan of Arc* (1950). Pansy Pakenham translated *The Mystery of the Holy Innocents, and Other Poems* (1956). Majorie Villiers, *Charles Péguy: A Study in Integrity* (1966), is the first full-length biography of Péguy in English. Two valuable introductions to Péguy are Alexander Dru, *Péguy* (1956), which provides a chronological survey of the events of his life, and Nelly Jussem-Wilson, *Charles Péguy* (1965), which includes useful appendixes. A critical study is Yvonne Servais, *Charles Péguy: The Pursuit of Salvation* (1953). Hans A. Schmitt, *Charles Péguy: The Decline of an Idealist* (1967), is a moral study.

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I. M. Pei

Chinese-American architect, I. M. Pei (born 1917), directed for nearly 40 years one of the most successful architectural practices in the United States. Known for his dramatic use of concrete and glass, Pei counted among his most famous buildings the East Wing of the National Gallery of Art in Washington, D.C. the John Hancock Tower in Boston, and the Rock and Roll Hall of Fame Museum in Cleveland, Ohio.

Ieoh Ming Pei was born in Canton, China, on April 26, 1917. His early childhood was spent in Canton and Hong Kong, where his father worked as director of the Bank of China. In the late 1920s the Pei family moved to

Shanghai, where I. M. attended St. Johns Middle School. His father, who had many British banking connections, encouraged his son to attend college in England, but I. M. decided to emigrate to the United States in order to study architecture at the University of Pennsylvania. Upon his arrival in 1935, however, he found that the University of Pennsylvania's curriculum, with its heavy emphasis on fine draftsmanship, was not well suited to his interest in structural engineering. He enrolled instead in the Massachusetts Institute of Technology.

While at M.I.T. Pei considered pursuing a degree in engineering, but was convinced by Dean William Emerson to stick with architecture. Pei graduated with a bachelor's degree in architecture in 1940, winning the American Institute of Architects Gold Medal and the Alpha Rho Chi (the fraternity of architects). He was immediately offered the prestigious Perkins Traveling Fellowship. Pei considered going to Europe or returning to China, but with both regions engulfed in war, he decided to remain in Boston and work as a research assistant at the Bemis Foundation (1940-1941).

From Professor to Architect

With America's entry into World War II, Pei obtained a position at the Boston engineering firm of Stone and Webster, where he designed structures for national defense projects (1941-1942). In this capacity he had the opportunity to work extensively with concrete, a material that he was later to use successfully in his own work.

In 1942 Pei married Eileen Loo, a Chinese student recently graduated from Wellesley College. After the wedding Pei left his job at Stone and Webster and moved to Cambridge, Massachusetts, where Eileen enrolled in Harvard's Graduate School of Landscape Architecture. Through her, Pei was introduced to the Harvard Graduate School of Design, which had recently come under the direction of Walter Gropius and Marcel Breuer. Excited by the chance to work with these two leading exponents of the modern International Style, Pei enrolled in the summer of 1942. Here, in the company of such figures as Philip Johnson, Pei was introduced to the work of Europe's most progressive architects. He absorbed their ideas about designing unornamented buildings in abstract shapes—buildings that frankly exposed their systems of support and materials of construction.

Pei's work at Harvard was interrupted in early 1943 when he was called to serve on the National Defense Research Committee in Princeton, New Jersey. He maintained his contacts in Cambridge, however, and between 1943 and 1945 formed informal partnerships with two other students of Gropius, E. H. Duhart and Frederick Roth. With these men, Pei designed several low-cost modernistic houses that were intended to be built of prefabricated plywood panels and ''plug-in'' room modules. Several of these designs were awarded recognition in *Arts and Architecture* magazine and thus served to give Pei his first national exposure.

Although he continued to work for the National Defense Research Committee until 1945, Pei returned to Harvard in 1944. The following year he obtained a lectureship on the faculty of the Graduate School of Design. In 1946, having obtained his master's degree in architecture, Pei was appointed assistant professor. While teaching, he worked in the Boston office of architect, Hugh Stubbins (1946-1948).

Pei's career as a Harvard professor ended in 1948 when, at the age of 31, he was hired to direct the architectural division of Webb and Knapp, a huge New York contracting firm owned by the real estate tycoon William Zeckendorf. A bold developer with tremendous capital, Zeckendorf specialized in buying run-down urban lots and building modern high rise apartments and offices. As architect of Webb and Knapp, Pei oversaw the design of some of the most extensive urban development schemes of the postwar era, including the Mile High Center in Denver and Hyde Park Redevelopment in Chicago (both 1954-1959). These projects gave Pei the opportunity to work on a large scale and with big budgets. Moreover, he learned how to negotiate compromises with community, business, and government agencies. In his words, he learned to consider ''the big picture.''

His Own Architectural Firm

By mutual agreement, Pei and his staff of some 70 designers split from Webb and Knapp in 1955 to become I. M. Pei & Associates, an independent firm, but one which still initially relied on Zeckendorf as its chief client. It was for Zeckendorf, in fact, that Pei and his partners designed some of their most ambitious works—Place Ville Marie, the commercial center of Montreal (1956-1965); Kips Bay

Plaza, the Manhattan apartment complex (1959-1963); and Society Hill, a large housing development in Philadelphia (1964).

In terms of style, Pei's work at this time was strongly influenced by Mies van der Rohe. Certainly the apartment towers at Kips Bay and Society Hill owe much to Mies' earlier slab-like skyscrapers sheathed in glass grids. But unlike Mies, who supported his towers with frames of steel, Pei experimented with towers of pre-cast concrete window frames laid on one another like blocks. This system proved to be quick to construct and required no added fireproof lining or exterior sheathing, making it relatively inexpensive. The concrete frames also had the aesthetic advantage of looking ''muscular'' and permanent. Soon Pei acquired a reputation as a pragmatic, cost-conscious architect who understood the needs of developers and had the ability to produce solid-looking no-nonsense buildings.

During the 1960s Pei continued to build Miesian ''skin-and-bones'' office and apartment towers (the Canadian Imperial Bank of Commerce in Toronto and 88 Pine Street in New York, were both completed in 1972), but he also began to get commissions for other types of buildings that allowed him more artistic expression. Among the first of these was the National Center for Atmospheric Research in Boulder, Colorado (1961-1967). For this project Pei borrowed ideas from the work of Le Corbusier and Louis Kahn to create a monumental structure of exposed concrete. Distinguished by a series of unusual hooded towers, and photogenically situated against the backdrop of the Rocky Mountains, the NCAR complex helped to establish Pei as a designer of serious artistic intent. Film enthusiasts remember this building as the setting for the Woody Allen film, *Sleeper*. In 1964 his stature increased when he was chosen to design the John F. Kennedy Library, although the building's dedication would be 15 years later, due to rigorous work and study.

Pei's reputation as artist-architect was further enhanced with his design for the Everson Museum of Art at Syracuse University in New York (1962-1968). Again Pei turned to reinforced concrete, this time molded into four monolithic gallery blocks, boldly cantilevered and arranged in a pinwheel manner around a large interior court. The design met with considerable acclaim, and Pei was soon asked to design one art museum after another: the Des Moines Art Center in Iowa (1968); the Mellon Art Center in Wallingford, Connecticut (1972); the University of Indiana Art Museum in Bloomington (1980); the west wing of the Museum of Fine Arts in Boston (1981); and the Portland Museum of Art in Maine (1983).

Triangles and Curtains of Glass

Of his many museums, Pei became best known for the East Wing of the National Gallery in Washington, D.C. (1968-1978). Located on a prominent but oddly shaped site, Pei cleverly divided the plan into two triangular sections—one containing a series of intimate gallery spaces and the other housing administrative and research areas. He connected these sections with a dramatic sky-lit central court, bridged at various levels by free-floating passageways. Technological innovation is evident on the exterior, where space-age neoprene gaskets have been inserted between the blocks of marble to prevent cracks from developing in the walls. The overall design so impressed noted critic Ada Louise Huxtable that she declared in 1974, ''I. M. Pei . . . may very likely be America's best architect.''

Unlike so many other students of Gropius and the International Style, Pei showed concern that his buildings were ''contextual,'' that they fit into their pre-existing architectural environments. The East Wing, for instance, was carefully related in height to the older main block of the National Gallery, and it was sheathed in similarly colored marble. For the apartments he built in Philadelphia during the 1950s Pei used brick, the city's traditional building material. And for his projects in China, such as the Luce Chapel at Taunghai University in Taiwan (1964) and the Fragrant Hill Hotel near Beijing (1983), he incorporated architectural forms and details indigenous to the Orient.

Although his reputation was slightly tarnished in the mid-1970s when plates of glass mysteriously fell out of his John Hancock Tower in Boston (1973), Pei was still considered a master of curtain glass construction in the 1980s. He demonstrated this again in the glass-sheathed Allied Bank Tower in Dallas (1985) and later worked on a well-publicized glass pyramid built in the courtyard of the Louvre Museum in Paris (1987). But his magnificent work in glass would not stop there. In September of 1995, The Rock and Roll Hall of Fame Museum was dedicated in Cleveland, Ohio. In an interview with *Technology Review,* Pei explained the concept. ''These are the things I tried to imbue in the building's design—a sense of tremendous youthful energy, rebellion, flailing about. Part of the museum is a glass tent leaning on a column in the back. All the other forms—wings—burst out of the tent. Their thrusting out has to do with the rebellion. This, for me, is an expression of the musical form of rock and roll.''

A man of gracious character and tact, Pei managed to preserve lasting associations with the other members of his firm, thereby fostering one of the most stable, quality-conscious practices in the country. Moreover, he maintained the trust and patronage of countless corporations, real estate developers, and art museums. Among his numerous awards he placed personal significance on receiving the Medal of Liberty from President Ronald Reagan at the Statue of Liberty. To him, it was a symbol of acceptance and respect from the American people.

When not designing buildings, Pei enjoyed gardening around his home in Katonah, New York. He had four children, two of whom worked as architects in his busy office on Madison Avenue.

Further Reading

There is still no monograph on Pei. The best single presentation of his work remains Peter Blake and others, ''I. M. Pei and Partners,'' *Architecture Plus* 1 (February and March 1973). For biographical information and a fine appraisal of his buildings see Paul Goldberger, ''The Winning Ways of I. M. Pei,'' *New York Times Magazine* (May 20, 1979). Also helpful are a number of recorded interviews; the two best are Andrea O. Dean, ''Conversations: I. M. Pei,'' *Journal of the American Institute of Architects* (June 1979) and Barbaralee Dia-

monstein, ''I. M. Pei: 'The Modern Movement Is Now Wide Open','' *Art News 77* (Summer 1978). See also Paul Heyer, *Architects on Architecture* (1966).

A chronological list of Pei's major works appears in the *Macmillan Encyclopedia of Architects* (1983). Articles on individual buildings can be found in either the *Art Index* or the *Avery Index to Architectural Periodicals*. Ada Louise Huxtable offers a critic's view of some of Pei's buildings in her book *Kicked a Building Lately?* (1976). Pei himself wrote very little, but see two articles by him: ''Standardized Propaganda Units for the Chinese Government,'' *Task* 1 (1942), and ''The Sowing and Reaping of Shape,'' *Christian Science Monitor* (March 16, 1978). □

Charles Sanders Peirce

Charles Sanders Peirce (1839-1914) was one of America's most important philosophers. Many of his writings were not published until after his death, but he made important contributions in both philosophy and science. His work in logic helped establish the philosophical school of thought known as pragmatism.

Charles Sanders Peirce was born on September 10, 1839, to Benjamin Peirce and Sarah (Mills) Peirce. His father was a professor at Harvard University and a leading mathematician of his day, and his mother was the daughter of Elijah Mills, U.S. senator from Massachusetts. Peirce grew up in the academic environment of Harvard at a time when science was challenging traditional religious views. He attended local private schools and then Cambridge High School, but his father closely supervised his education, exercising him in games of concentration and complicated mathematical analyses. Peirce was later to comment that his father's educational influence on him was the most important one.

Peirce entered Harvard in 1855 and graduated in 1859, one of the youngest members of the class. His interests pointed in the direction of philosophy, but at the urging of his father he entered scientific work. In 1861 he secured a position with the United States Coast Survey, for which he conducted scientific statistical research, a position he held until 1887. He also continued his formal education. In 1863 Harvard awarded him the B.Sc. in chemistry, *summa cum laude*. Over the following years his work in science was of such note that in 1877 he was elected a fellow in the American Academy of Arts and Sciences and was made a member of the National Academy of Science. Peirce's interest in philosophy continued, however. From 1864 to 1871 he gave occasional lectures in logic and the philosophy of science at Harvard and was a member of a select intellectual circle that included such luminaries as Ralph Waldo Emerson and John Fiske.

Scholar and Author

Because of circumstances and temperament, Peirce did not make teaching his career. His most significant academic post was as a lecturer in logic at the Johns Hopkins University from 1879 to 1884. He also lectured occasionally at the Lowell Institute and at Bryn Mawr College. He was an inspiring teacher for advanced students, but his insistence on logical precision and his use of a highly technical vocabulary did not appeal to most students. He once described himself as vain and ill-tempered; certainly he was a proud person, conscious of his intellectual power, and often insensitive to the feelings of others. Peirce's temperament apparently affected his first marriage, to Harriet Melusina Fay in 1862, which ended in divorce in 1883. However, his second marriage, to Juliet Frossy, lasted until his death.

A creative and productive scholar, Peirce worked long hours and wrote voluminously. Yet his philosophical work remained obscure until 1898, when William James recognized him as one of the originators of philosophical pragmatism. This reputation grew out of several articles Peirce published in *Popular Science Monthly,* particularly ''How To Make Our Ideas Clear'' (1878). In this piece he quarrelled with the accepted view in logic, dating back to Rene Descartes, that a clear idea is defined as ''one which is so apprehended that it will be recognized wherever it is met with, and so that no other will be mistaken for it.'' Peirce labeled this ''a prodigious force of clearness of intellect as is seldom met with in this world'' and held that it was really based on the subjectivism of familiarity and not on the

merits of logic itself. Descartes' use of methodical doubt, set forth in the *cogito* (''I think; therefore, I am''), was intended to permit at least some skepticism and to reject the practice of appealing to authority for the source of truth; instead, it transformed the traditional appeal to authority into an appeal to subjective introspection.

Rather than seeking the foundation of logic in subjective introspection, Peirce maintained, it is necessary to look to experience in the objective world. The action of thought is excited or motivated by the irritation of doubt, and this activity ceases when a belief is attained. In other words, Peirce held, the production of belief is the sole function of thought. But we also want beliefs that are sound, and hence we need a conception of logical thought process which will lead to clear ideas upon which sound beliefs may follow. The essence of belief is the establishment of sound habits of conduct in the world of people, events, things, and ideas. For Peirce, it was inconceivable that we should have an idea in our minds which relates to anything but conceivable sensible effects. As he put it, ''Consider what effects, that might conceivably have practical bearings, we conceive the objects of our conception to have. Then, our conception of these effects is the whole of our conception of the object.'' In other words, ''Our idea of anything *is* our idea of its sensible effects. . . .'' Many people took this to be a skeptical and materialistic principle, but Peirce pointed out that it was only an application of the principle of logic recommended by Jesus: '''Ye may know them by their fruits. . . . ''' Peirce was pleased with James's recognition of his work, but he came to disagree with the latter's rendition of the principle as ''Truth is what works.'' This interpretation led Peirce, in 1905, to devise another name for his own views, and he settled on the term ''pragmaticism,'' allowing that it was ''ugly enough to be safe from kidnappers.''

Scientist and Philosopher

During his work with the United States Coast Survey, Peirce conducted astronomical research at the Harvard Observatory which resulted in the only complete book he published during his lifetime, *Photometric Researches* (1878). In 1884, while teaching at Johns Hopkins, he also published *Studies in Logic,* a collection of essays by himself and some of his students. He did, however, publish a number of articles in journals such as *The Monist, North American Review, The Nation, Journal of Speculative Thought, Hibbert Journal,* and *Popular Science Monthly*. He was a significant contributor to such standard reference works as *Century Dictionary* (1889-1891) and *Dictionary of Philosophy and Psychology* (1901-1905).

In his later years Peirce's philosophical reputation and fortune, never very extensive, suffered decline. When he retired from the Coast Survey in 1887, he and his wife Juliet moved to the countryside near Milford, Pennsylvania. Gradually indebtedness, advancing age, and ill health took their toll. He approached the end of his life in poverty and without the recognition his work deserved. He finally succumbed to cancer on April 20, 1914.

The greater part of his work was not published until after his death when his papers were purchased by Harvard University. Much of this collection was disorganized, with many parts undated and with important manuscripts in several drafts. Nevertheless, significant portions have been published and have afforded scholars easier access. *The Collected Works of Charles Sanders Peirce,* volumes 1 to 6 (1931-1935) and volumes 7 and 8 (1966), made most of his major writings available. More recently, *Writings of Charles Sanders Peirce: A Chronological Edition,* volume 1 (1982), helped show the evolution of his thought in the early years. Future volumes are expected.

Along with these publications has come a better appreciation of Peirce's many contributions. Not only did he provide valuable work in logic, but in several other fields of philosophy as well. He grew to intellectual maturity during the time when Darwin's theory of natural selection created significant changes in people's outlooks. Although Peirce was well grounded in science, Darwinian naturalism was not a major part of his philosophical outlook. Instead, his thrust was toward the Kantian philosophical tradition of seeking the philosophical foundations of science in metaphysics or first philosophy. Peirce developed an evolutionary cosmology, but it was based on objective idealism rather than naturalism, which helps account for his attempt to separate himself from James and other pragmatists. These undercurrents in Peirce's thought led him to explore a wide range of philosophical interests, including the history of philosophy, the theory of signs, phenomenology, and perception—explorations which are now being more thoroughly studied by contemporary scholars.

Further Reading

Biographical material on Charles Sanders Peirce, written by Paul Weiss, may be found in the *Dictionary of American Biography,* volume XIV (1934). The same material is reprinted in *Perspectives on Peirce* (1965), which also contains critical essays on Peirce's philosophical contributions. More recent is the biographical sketch of Peirce's early life by Max H. Fisch, ''Introduction,'' *Writings of Charles Sanders Peirce,* volume I (1982). The most complete edition of Peirce's writings is *The Collected Papers of Charles Sanders Peirce,* volumes I-VIII (1931-1935, 1966). Selected papers may be found in *Essays in the Philosophy of Science* (1967). A helpful analysis of the overall philosophy is Christopher Hooking, *Peirce* (1985), which also contains a biographical sketch in the introduction. A briefer treatment is Peter Turley, *Peirce's Cosmology* (1977). □

Floriano Peixoto

Floriano Peixoto (1839-1895) was the second president of Brazil. His ruthless leadership as the ''Iron Marshall'' in the face of widespread armed rebellion is given credit for holding Brazil together in the early republican period.

Floriano Peixoto was born into a planter-class family of small landholdings in Maceió, Alagoas, on April 30, 1839. While still a youth, he enlisted in the army as a common soldier. In 1861 he entered the military school in Rio to study military engineering. Leaving the school in 1865 to fight in the Paraguayan War, he earned successive promotions to lieutenant colonel.

After the war Peixoto returned to Rio, finished his engineering course, and held a series of minor commissions. By 1883 he had risen to the rank of brigadier general, and the following year he became president and military commander of the province of Mato Grosso.

When the monarchy fell in November 1889, Peixoto was simultaneously serving as field marshal, adjutant general, and senator from Alagoas. Feigning loyalty to the empire, he joined the rebelling army and led the coup when illness incapacitated Marshal Manoel Deodoro da Fonseca.

In May 1890 Peixoto became minister of war in Deodoro's provisional government. On Feb. 24, 1891, the Constituent Assembly elected Deodoro Brazil's first president and Peixoto the vice president. Peixoto soon aligned with the Congress, with whom Deodoro was constantly fighting, and his home became a meeting place for enemies of the President. Deodoro's limited political ability and continuous altercations with the Congress led to his resignation on Nov. 24, 1891. The following day Peixoto became Brazil's second president.

Peixoto's disregard for the Congress, refusal to call new elections, purge of state presidents, and harsh dictorship aroused immediate opposition. In January 1892 short-lived military uprisings aggravated the political turmoil, while inflation and decreasing agricultural production compounded the general confusion.

Although Peixoto quickly and ruthlessly crushed all opposition, the most serious threats to his position came from the province of Rio Grande do Sul and the navy. In Rio Grande insurgents bearing the standards of federalism and positivism launched an attack from Uruguay on Feb. 9, 1893.

On Sept. 6, 1893, Adm. Custódio José de Mello led a naval revolt in Guanabara Bay. Mello controlled the sea but failed to get any land support and made no attempt to join with the rebels in Rio Grande. The army remained loyal to Peixoto and securely fortified Rio. The two forces reached an impasse, and the navy finally surrendered on April 16, 1894. Mello and the naval leaders, plus many defeated Rio Grande federalists, fled to Buenos Aires. The flight of these two groups terminated the pronouncements, but Peixoto followed his victories with summary executions, bloody reprisals, and firm dictatorship.

As the end of Peixoto's term approached, many feared that he would lead a coup and continue his regime. Lack of adequate support, and perhaps more significant, increasingly poor health, forced him to accept a new election. On Nov. 15, 1894, Prudente de Morais Barros took office, and a short time later Peixoto fell gravely ill. He died in Barra Mansa, Rio de Janeiro, on June 29, 1895.

Further Reading

There is no recent study of Floriano Peixoto, but he is treated in some detail in José Maria Bello, *A History of Modern Brazil, 1889-1964* (1954; trans. 1966), and in Charles Willis Simmons, *Marshal Deodoro and the Fall of Dom Pedro II* (1966). □

Pelagius

The British theologian Pelagius (died ca. 430) held that the human will is free to do either good or evil and taught that divine grace only facilitates what the will can do itself. Pelagianism was condemned by the Church.

Soon after 400 Pelagius appeared in Rome. Widespread evidence indicates that he came originally from the British Isles. Whatever his origin, when Pelagius arrived in Rome, he was a layman. Perhaps it was his style of life or the nature of his moral teachings that caused others to refer to him as a monk, but he belonged to no monastic order or community. Even Augustine, who became Pelagius's severest critic, both referred to him as a monk and praised the upstanding character of his life.

While in Rome, Pelagius first heard of Augustine through his reading of a prayer from Augustine's *Confessions:* ''Give what Thou commandest and command that Thou wilt.'' To Pelagius, the philosophy expressed in this prayer sounded like the total abandonment of human responsibility and a denial of the ethical dimensions of the Christian faith. If all moral action, thought Pelagius, depends solely on God—both the commanding as well as the ability to obey—God is either an arbitrary tyrant or else man is a creature deprived of free will. Pelagius conducted his teaching along these lines while he was in Rome, and it was to this teaching that an able lawyer, Caelestius, responded, leaving his profession of advocacy and becoming Pelagius's disciple, companion, and the popularizer of his views.

Travel to Africa

In 409 Alaric the Goth threatened Rome with his barbarian armies. Before he sacked Rome in 410, Pelagius and Caelestius had left Italy, staying in Sicily for a while and then sailing to North Africa. Their ship landed at Hippo, the see city of Augustine. Pelagius hoped to meet Augustine, but unfortunately he was away on business. Their arch-rivalry might have turned into a friendship had these two theologians ever met. Leaving Hippo, Pelagius and his lawyer friend moved to Carthage, where soon their views found loyal adherents as well as bitter opponents. But it was not until 411, after Pelagius had departed for the East leaving Caelestius behind, that the Pelagian controversy broke out and Augustine was enlisted as its chief theological prosecutor.

Caelestius was charged first and subsequently given a hearing at a Carthaginian synod under Bishop Aurelius. The

heretical doctrine he was alleged to hold was that Adam, even before the Fall, was mortal and would have died even if he had not sinned. This doctrine, in the mind of the Africans, implied that Caelestius believed neither in original sin nor in the necessity of infant baptism. He was said, further, to have taught that man's sin is his own and not inherited from Adam. Against these and other charges Caelestius defended himself but to no avail; the synod excommunicated him, and he left North Africa.

But Caelestius's Pelagian views continued to spread, and soon Augustine was preaching and writing with intense fervor against this new heresy, arguing that the whole lump of humanity is infected with sin and that only the grace administered in baptism can wash away the guilty stain. In spite of these admonitions from the Doctor of Grace, the controversy continued, and it was not long before the articulate bishop of Eclanum, Julian, stepped in to argue the Pelagian cause, forcing Augustine, by the clarity of his logic, into positions regarding the doctrines of grace and predestination that have been burdensome to Western Christendom ever since.

Theological Controversy

The major events connected with the outbreak in North Africa of Pelagianism all occurred after Pelagius's departure. Leaving Africa, Pelagius went to Palestine. He found in John, the bishop of Jerusalem, one who not only sympathized with his views but who became a political ally as well. His chief enemy was Jerome, the scholarly ascetic who had left Rome to establish a monastery in Bethlehem and who, by disposition, was critical of Pelagius and his views. This disposition was not alleviated when Pelagius openly attacked Jerome's asceticism, especially his views on marriage. Soon after Pelagius's arrival in Palestine, Orosius, a zealous defender of the faith from Spain, arrived in Bethlehem to confer with Jerome. He brought with him news of Augustine's anti-Pelagian views and of the Carthaginian condemnation of Caelestius and Pelagianism. Orosius's news caused such a furor that John called a diocesan synod to examine the issues, allowing each side to present its case. However, in spite of Orosius's accusations, John was unmoved by the Western arguments and was in no way willing to accept the ecclesiastical authority of Augustine. ''I am Augustine here!'' he said. So the zealous Orosius lost the debate, and Pelagius's position seemed secure—at least in the East.

The turning point came, however, when the Augustinians presented a brief to Rome, requesting judgment on the validity of the condemnation of Pelagianism, in 411. Pope Innocent I expressed his sympathy with the North Africans and with Orosius and stated his views in a letter of excommunication of Pelagius, which reached Jerusalem in the winter of 417. Pelagius's cause was further harmed when news reached Innocent that Jerome's monastery had been sacked by an angry mob; it was unjustly assumed that Pelagius had participated in the violence. The letter of excommunication was followed by another sent directly to the bishop of Jerusalem decrying both the attack on the monastery and the fact that John was harboring a heretic in his midst.

Pelagius's fortunes seemed definitely on the wane. One glimmer of hope, however, occurred when the news of Innocent's death in March 417 arrived in Palestine. Perhaps his successor, Zosimus, might be more sympathetic to Pelagius's views. Therefore, Caelestius presented himself to Zosimus and argued his case. The Pope was impressed and for some time contemplated lifting the excommunication against them and pronouncing both Caelestius and Pelagius orthodox. But persuasive letters from North African bishops, as well as from Jerome, convinced him to rescind his tentative pronouncement in favor of Pelagianism. When Praylius, John's successor in Jerusalem, joined in Zosimus's final condemnation, Pelagius was beaten. Weary of the conflict, he left Palestine. History does not record where he went or what happened to him thereafter.

The theological question to which Pelagius addressed himself had to do with man's created capacity for good. Was it possible to lead a sinless life? Augustine answered No (with the exception of the Virgin Mary, whose sinlessness Augustine *did* assert); for Augustine divine grace must precede every virtuous act. Pelagius said that it was *possible* for man not to sin, but Augustine asserted that it was not possible for man not to sin. The caricature of Pelagianism found in many orthodox textbooks and devotional manuals is hardly one that Pelagius would recognize. He never, for instance, denied the need for grace or for infant baptism; he never accepted the position that man can, by his own moral efforts, achieve his salvation. On basic doctrinal issues, Pelagius was certainly orthodox; and on matters of Christian morality his chief concern was to foster among Christian people a right regard for the ethical responsibilities he saw as inherent in the Gospel message.

Further Reading

The few surviving works of Pelagius cannot be found in English translation except where they are quoted by an author, such as Augustine, whose works have been translated. Two modern studies of Pelagius and Pelagianism in English deserve special notice: John Ferguson, *Pelagius: A Historical and Theological Study* (1956), and Robert F. Evans, *Pelagius: Inquiries and Reappraisals* (1968). A good introductory survey of the course of the Pelagian controversy and of the issues involved can be found in Gerald Bonner, *Augustine of Hippo: Life and Controversies* (1963).

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□

Pele

Pele (born 1940), called ''the Black Pearl,'' was the greatest soccer player in the history of the game. With a career total of 1,280 games, he may have been the world's most popular athlete.

Edson Arantes Do Nascimento Pele, who took the name Pele, was born October 23, 1940, in Tres Coracoes, Brazil, the son of a soccer player. His father's coaching paid off, for when he was 11 he played for his first soccer team, that of the town of Bauru, Brazil. He moved up in competition with outstanding play, and when he was 15 he was playing for the team from the village of Santos. He soon received broader exposure when he was loaned to the Vasco da Gama team in Rio di Janeiro.

In 1958 he went to Stockholm, Sweden to compete in the World Cup championship. His play there helped his country win its first title. He returned to Santos, and his team went on to win six Brazilian titles. In 1962 he again played on the World Cup team, but an injury forced him to sit out the contest.

Soccer is a low scoring game, but on November 19, 1969, before a crowd of 100,000 in Rio di Janeiro, Pele scored his 1,000th goal. He was not only a high scorer, but a master of ball handling as well. It seemed that the ball was somehow attached to his feet as he moved down the field.

In 1970 Pele again played for Brazil's World Cup team, and in Mexico City they beat Italy for the championship. It was Pele's play, both in scoring and in setting up other goals, that won them the title. When he announced that he would retire from international competition after a game to be played July 18, 1971, plans were made to televise the event throughout the world. He had scored a total of 1,086 goals. After his retirement he continued to play until he was signed to play for the New York Cosmos of the North American Soccer League for a reported three-year, $7 million contract. A year later New York was at the top of their division, and in 1977 the Cosmos won the league championship. Pele retired for good after that victory, but continued to be active in sports circles, becoming a commentator and promoter of soccer in the United States. When the World Cup came to Detroit in 1994, Pele was there, capturing the hearts of millions of fans around the world. Later that spring, he married his second wife, Assiria Seixas Lemos. In May of 1997, he was elected Minister of Sports in his home country of Brazil.

Further Reading

Two books—Joe Marcus' *The World of Pele* (1976) and *Pele's New World* (1977) by Peter Bodo and David Hirshey—provide excellent reading, as well as illustrations. The best book on Pele is by Pele himself—*My Life and the Beautiful Game* (1977). □

Cesar Pelli

Acclaimed by the American Institute of Architects (AIA) in 1991 as one of the ten most influential living American architects, Cesar Pelli (born 1926) has designed some of the most remarkable buildings—ranging from high-rise office towers to private homes—in the late 20th century.

Chief among Pelli's award-winning achievements are the San Bernardino City Hall in San Bernardino, California; the Pacific Design Center Phases I and II in Los Angeles, California; the United States Embassy in Tokyo, Japan; and the World Financial Center and Winter Garden at Battery Park, New York, which has been hailed as one of the ten best works of American architecture designed since 1980.

Though Pelli trained as a modern architect in the 1950s and was influenced by Eero Saarinen, he remains unclassifiable. His structures have been praised by Douglas Davis in a 1986 *Newsweek* article as ''lyrical, technically sophisticated buildings that are neither 'modern' nor 'postmodern.' Each attempts to please on many levels at once, captivating clients and public but frustrating critics.''

Pelli was born on October 12, 1926, in Tucumán, Argentina. He studied architecture at the University of Tucumán, earning his Bachelor's of Architecture in 1949. After graduating, Pelli married fellow student Diana Balmori, who has become an accomplished landscape and urban designer and who founded the firm Balmori Associates. For the next two years Pelli served as director of design at OFEMPE, a government organization sponsoring and building subsidized housing in Tucumán. In 1952, an Institute of International Education scholarship led Pelli to the University of Illinois School of Architecture in Champagne-Urbana, where he earned a Master's degree in Architecture in 1954.

Influenced by Saarinen

For the next ten years, Pelli worked as a designer with the firm of Eero Saarinen & Associates in Bloomfield Hills, Michigan, and Hamden, Connecticut. With Saarinen, whom Pelli credits as one of his greatest influences along with Le Corbusier, he served as project designer for the TWA Terminal Building at JFK Airport, New York, and the Morse and Stiles Colleges at Yale University. Though he had briefly returned to Argentina to teach architectural design at his alma mater, Universidad Nacional de Tucumán in 1960, Pelli became a U.S. citizen in 1964.

The same year, Pelli took the position of director and vice president of design with Daniel, Mann, Johnson, & Mendenhall (DMJM) in Los Angeles. In 1968, he served as partner for design at Gruen Associates in Los Angeles and for two of his eight years with Gruen, Pelli was a visiting professor at the University of California. During this period, Pelli designed several award-winning projects, including the San Bernardino City Hall, the Commons of Columbus in Indiana, the Pacific Design Center, and the U.S. Embassy in Tokyo.

Founds Own Architectural Firm

In 1977 Pelli moved to Connecticut to become the Dean of the School of Architecture at Yale University. That same year, he founded Cesar Pelli & Associates in New Haven with his wife Diana and Fred W. Clarke. Since the firm's inception, Pelli has designed each of its projects, although he actively solicits input from the more than 60 architects and designers who are employed in his studio. In 1984, he resigned his post at Yale, devoting full attention to his firm, but continues to lecture on architecture.

One of the jewels in Pelli's crown of large-scale design is the World Financial Center and Winter Garden at Battery Park City in Manhattan. Begun in 1991, this project features 4 office towers ranging in height from 34 to 51 stories, the Winter Garden, and a 3.5 acre landscaped public plaza. Other gems in Pelli's portfolio include the expansion and renovation of the Museum of Modern Art in New York City; the North Carolina Blumenthal Performing Arts Center in Charlotte; the Arnoff Center for the Arts in Cincinnati; the Francis Lehman Loeb Art Center at Vassar College; Herring Hall at Rice University; and the Boyer Center for Molecular Medicine at Yale University. Commenting on Pelli's design of Carnegie Hall Tower, Douglas Davis has pointed out in *Newsweek,* that ''[despite] the vast discrepancy in their sizes, the new skyscraper and the earthbound . . . hall seem of a piece. Over and again, Pelli's buildings defer—despite their ingenuity—to their sites and to their context. His architecture is unfailingly humane and courtly.''

This observation corresponds with Pelli's own philosophy, which he articulated in the August 1988 issue of *Architectural Digest:* ''We should not judge a building by how beautiful it is in isolation, but instead by how much better or worse that particular place . . . has become by its addition. If the city has not gained by the addition, we should seriously question the design and the building itself, no matter how beautiful and theoretically correct it may be.'' Other noteworthy buildings designed by Cesar Pelli & Associates include the Norwest Center, Minneapolis, Minnesota; Nations Bank Corporate Center and Founders Hall in Charlotte; the Mathematics Building and Lecture Hall at the Institute for Advanced Study in Princeton; North Terminal at Washington National Airport; and the Physics and Astronomy Building at University of Washington/Seattle.

Selected to Design Malaysian Twin Towers

In 1994 construction began on twin office towers in Kuala Lumpur, Malaysia, completed in 1996. Cesar Pelli & Associates served as design consultant to the architect-of-record, Kuala Lumpur City Centre (KLCC) Berhad Architectural Division, as well as a host of other U.S., Canadian, and Malaysian firms on an architectural project which ultimately surpassed the Sears Tower in Chicago as the world's tallest building. The office towers are the first phase of a multi-billion dollar development project situated on a 97-acre site in Kuala Lumpur City Centre. Petronas, Malaysia's national oil and gas company that owns 51 percent of KLCC, occupies the towers.

In his distinguished career as an architect, Pelli has been the recipient of numerous awards from such institutions as the American Academy of Arts and Letters, the American Institute of Architects, the National Academy of Design, and the International Academy of Architecture. He has been awarded the 1995 AIA Gold Medal and the Charles Bulfinch Award; in addition, he is the only architect to have received a Connecticut State Arts Award and is among one of the few American architects to receive First Class licensure in Japan. Several honorary degrees have been bestowed upon Pelli, including any honorary doctorate from the Pratt Institute in New York City.

Perhaps Pelli's greatest reward, however, is to explore one of his completed structures; as he stated in his 1988 *Architectural Digest* essay, ''[there] is nothing quite so pleasurable for me as to visit my buildings when they're finished and occupied. It is like being part of a miracle taking place. Months and even years of caring and dreaming become a reality.''

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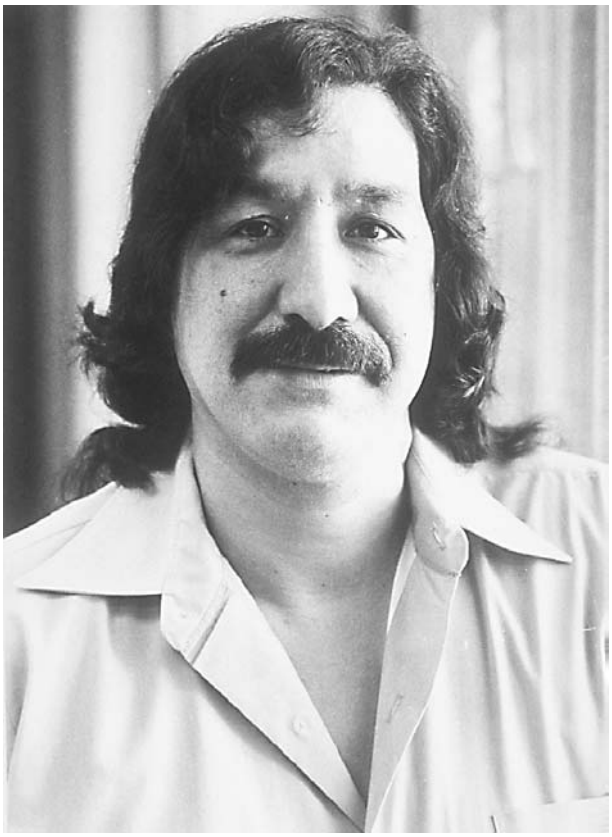

Leonard Peltier

American Indian rights activist Leonard Peltier (born 1944) was convicted in the shooting deaths of two Federal Bureau of Investigation (FBI) agents at Pine Ridge Indian Reservation in South Dakota.

Driving at top speed and unannounced into a remote community at the Pine Ridge Indian reservation in South Dakota was an imprudent decision for two FBI agents to make on June 26, 1975. Yet that's exactly what agents Jack Coler and Ronald Williams did that day, in pursuit of an Indian youth on a minor theft complaint. It was almost predictable that gunfire would result: The reservation—desperately poor, and home to 10,000 Lakota Sioux—was a cauldron of violence and fear. The legendary 71-day siege at Wounded Knee had happened there just two years before. By 1975, American Indian Movement (AIM) members camped out at the Jumping Bull community were engaged in a full-blown war between full-blood and mixed-blood residents of Pine Ridge.

''Traditionals'' trying to return the tribe to its original culture were battling ''progressives.'' Mixed bloods, with apparent support from the FBI and Bureau of Indian Affairs (BIA) police, were fighting to maintain power. And mixed blood tribal council president Richard Wilson was allegedly using a private army, his so-called GOON (Guardians of the Oglala Nation) squad, to commit violence to hold onto his power over BIA funds and negotiations for uranium mining contracts. Over 60 unsolved murders between May of 1973 and June of 1975, including those of women and children, gave this period the name ''the reign of terror.'' It also gave Pine Ridge the highest per capita murder rate in the United States—and the highest ratio of FBI agents to citizens.

Amidst this frightening environment agents Coler and Williams met their deaths, close-up and execution-style. Also shot to death, with a bullet through his forehead, was young tribal member Joseph Stuntz. Exactly who provoked the shootout is still unknown. But the violence that day created one of the best known political prisoners of our time: Leonard Peltier, incarcerated for two life terms at Leavenworth Federal Penitentiary in Kansas. Peltier says he didn't kill Coler and Williams and has support in his campaign for clemency—or, at the least, a new trial—from the likes of Amnesty International, 50 Congressional representatives, filmmakers Michael Apted and Robert Redford, and over a hundred support groups worldwide—even the Eighth Circuit Court of Appeals judge who—on legal technicalities—rejected Peltier's case.

On June 26, 1994, a crowd estimated at 3,000 demonstrated peacefully in Washington, D.C., for Peltier's freedom. A month later, a 3,800-mile Walk for Justice culminating in the capital featured meetings with sympathetic senators. Petitions for clemency with more than half a million signatures had already been delivered to the White House in December of 1993—though Peltier's parole board had told him he must serve an additional 15 years to be reconsidered for release. The board cited ''the nature of [Peltier's] offense'' as the reason for its severity. But just what, exactly, Peltier's offense was unclear.

Peltier, an Indian of Chippewa, Cree, Lakota, and French descent, was born on September 12, 1944, in Grand Forks, North Dakota. The son of Leo and Alvina Peltier, he was raised by paternal grandparents Alex and Mary Peltier, who took him briefly to Butte, Montana, where his grandfather worked in logging and the copper mines. The family relocated again to Turtle Mountain reservation in North Dakota, where Peltier lived until he was nine. He was then sent to Wahpeton Indian School about 150 miles away, and experienced the typical brutal education Indian children endured in those days—separated from their culture, forced to speak English and to live in the white man's world.

Peltier stayed at the school through the ninth grade. Later in life he would pick up his education again, completing his general equivalency degree. As a young man in his twenties, Peltier worked as a welder, construction laborer, and at an auto shop he co-owned in Seattle. The partners used the upstairs room as a halfway house for other Indians coming out of prison or in need of alcohol counseling. Their generosity eventually led to financial ruin. During these years he married twice and fathered seven children; he also cared for two more children who were adopted.

Peltier has said he was politicized by the 1958 takeover of the BIA building at Turtle Mountain. He was not present at Wounded Knee but was at a similar takeover at Fort Lawton. Early on, he joined the American Indian Movement, journeying to Pine Ridge Reservation to help out in

response to the tensions there between traditionals, mixed bloods, and federal authorities. As part of that action, Peltier was one of the AIM members who moved onto the property of an elderly couple, the Jumping Bulls, and set up what they called a ''spiritual camp,'' though their obvious purpose was to protect traditionals from tribal president Wilson's men. The group, which former FBI chief Clarence Kelly would later describe in court as nonviolent, advocated sobriety and performed community improvement tasks.

The morning of June 26, 1975, the then-30-year-old Peltier has said, was warm and beautiful. In a statement released by his defense committee, Peltier says he remembers lying in his tent, enjoying the weather and listening to women laughing and gossiping outside as they prepared breakfast. When he heard gunfire, he at first he dismissed it as practice shooting in the woods. Then he heard screams. He says he grabbed his shirt and rifle and started running for the houses nearby where he feared the Jumping Bulls might be trapped.

The two FBI agents meanwhile had driven down a dirt road into the compound in separate cars in pursuit of young Jimmy Eagle, who was accused of stealing a pair of cowboy boots. Eagle, the agents radioed, was driving a red pickup truck. But soon their routine messages turned panicky. ''If you don't get here quick, we're gonna be dead,'' the agents radioed in to the FBI in Rapid City. A third agent, Gary Adams, who was in the area, immediately sped to the site.

Gunfire erupted. AIM members Bob Robideau and Norman Brown, who were at the compound, said that the agents fired first and that they fired back. Others joined in. Coler was hit first in the arm. The FBI says that Coler and Williams, who only had .38s, were trying to get their rifles from the trunk. Robideau later said the AIM members didn't know the men were agents. Williams, who put up his hand as if to ward off an attack, was shot through his hand into his head at close range. Coler was also shot through the head. And Stuntz was killed in the crossfire as well—though his death was never investigated.

Adams, who at first reported he saw a red pickup exiting the compound at 12:18 p.m., arrived shortly thereafter and reported heavy gunfire. He was soon joined by 350 U.S. marshals, FBI agents, and BIA police, who began a massive manhunt.

Charged in the agents' deaths were Robideau, Darrelle Butler, Jimmy Eagle, and Peltier. But at first these men attempted to evade the law: together with the other armed AIM members, they fled to higher ground, where, they later said, they prayed for the safe journey of the three victims' spirits to the next world. For awhile they hid out at the home of an old man named Crow Dog. Within days, Butler and Robideau had been arrested; Peltier made it over the border to Canada.

There, on February 2, 1976, he too was arrested. But negotiations for his extradition were delayed, so the judge, Edward McManus, decided to go ahead with the trial of Robideau and Butler (charges against Eagle had been dismissed) in Cedar Rapids, Iowa, that June. Many sources describe what followed as a miscarriage of justice.

The government had the task of proving that the defendants aided and abetted the killings, which by law made them as guilty as the person who fired the fatal shots. But the defendants argued that they fired in defense, and blasted the prosecution's weak circumstantial evidence. The star witness, a man named James Harper, who claimed he'd heard Butler boasting of the crime in jail, was also discredited: His landlady came forward to call him a low-life and a liar. When the jury's verdict came back ''not guilty,'' the Indian community celebrated joyously.

AIM supporters assumed they now had nothing to worry about with Peltier; his extradition was arranged in December of 1976. But there was an undercurrent to events. The prime evidence the government had to support its extradition case was a trio of affidavits from an Indian woman named Myrtle Poor Bear, who was widely believed to be mentally unstable. The affidavits were suspiciously inconsistent: In the first one she said she wasn't even at Jumping Bull compound; in the second she said she was there with Peltier and was his girlfriend; in the third she supplied even more ''details.'' Poor Bear today says the affidavits were a sham. In the documentary *Incident At Oglala,* the overweight, gap-toothed woman says agents threatened to take away her daughter and told her, ''We'll put you through a meat grinder.'' Added Poor Bear in the film: ''I didn't even know Leonard; I didn't know what Leonard looked like til I met him in the courtroom.''

Peltier's 1977 trial was moved to Fargo, North Dakota. The jury was all white; and the first judge, at Cedar Rapids, was replaced by Judge Paul Benson, who had been reversed by the Eighth Circuit Appeals Court for making anti-Indian statements during at least one of his previous trials. In fact, Benson repeatedly ruled against the defense during Peltier's trial.

This time government prosecutors also adopted a more aggressive strategy, apparently reasoning that the jury needed to be reminded that the agents were shot at point-blank range; bloody crime scene photos were repeatedly displayed. Witness Mike Anderson testified that he saw Peltier's vehicle pursued into the compound, that Peltier got out and shot the agents. Prosecutors also showed jurors a .223 shell casing they said had been found in Coler's car trunk; it came from an AR-15 traced to Peltier. Jurors were convinced: Peltier was convicted and sentenced to two consecutive life terms.

A long series of unsuccessful appeals followed. Oral arguments before the Eighth Circuit Appeals Court in 1985 were not successful; the court did not believe that the legal test for reversal had been met. But the court did conclude a year later that the FBI's suppression of information ''cast a strong doubt on the government's case.''

One source of doubt was the government's claims about the shell casing. The defense sought a retrial on the grounds that documents obtained from FBI files under the Freedom of Information Act included, among other suppressed evidence, an October 2, 1975, teletype from an FBI ballistics expert stating that the gun alleged to have been Peltier's contained a ''different firing pin'' than that used in the killings. The report was based on tests carried out on

bullet casings found at the murder scene. At a district court hearing in 1984 ballistics expert Evan Hodge testified that the teletype referred to *other* casings found at the scene. But the defense submitted additional evidence showing that Peltier's alleged gun had been eliminated as the murder weapon.

Another source of doubt was the red pickup truck supposedly driven into the compound, with agents Coler and Williams in pursuit. On the witness stand, Agent Gary Adams reneged his original description of events, saying he'd seen a *red and white* pickup truck leaving the scene at 1:26 p.m. (not a *red pickup* at 12:18 p.m., as he'd originally testified). Defense lawyers said this allowed the government to pin the FBI killings on Peltier, who owned a red and white suburban *van,* present at the encampment.

Perhaps the strongest inconsistency came from the government's own admission: prosecutor Lynn Crooks told the appeals court that although the government tried Peltier for first degree murder, naming him as ''the man who came down and killed those agents in cold blood,'' it did not really know this to be true. Crooks defended this statement at a 1991 court hearing, pointing out how aiders and abettors are punishable to the same degree as principals. *After the trial* and *after Peltier's conviction,* the government seemed to be changing its theory to make Peltier an aider and abettor rather than the premeditated murderer it had originally called him. Said Crooks in court: ''My personal perspective is that [Peltier] went down and blew those agents' heads off. All evidence pointed to that. But we didn't prove it.''

Adding to the murkiness of the case was a 1990 interview with a witness referred to as ''Mr. X,'' conducted by journalist Peter Matthiessen (author of *In the Spirit of Crazy Horse,* a 1983 book about the Peltier case that was barred from publication for eight years by unsuccessful libel suits brought by an FBI agent and the governor of South Dakota). Mr. X told Matthiessen it was *he* who had fired the fatal shots, though he would not come forward, believing that he had acted in self-defense.

Along with the heavy media coverage of the July, 1991 hearing, other events coalesced that year: Appeals Judge Gerald Heaney, who'd written the Eighth Circuit Opinion, appeared on the CBS show *West 57th,* calling the Peltier case ''the toughest decision I ever had to make in 22 years on the bench.'' Heaney also wrote an extraordinary letter to Hawaii senator Daniel Inouye, chairman of the Senate Committee on Indian Affairs, noting the ''possibility that the jury would have acquitted Leonard Peltier had the records and data improperly withheld been available to him in order to better exploit and reinforce the inconsistences casting strong doubts upon the government's case.''

Inouye made an overture to then-President George Bush for a commutation. Fifty Congressmen signed a ''friend of the court'' brief on Peltier's behalf. And Amnesty International, year after year, has kept Peltier on its political prisoners list, citing not just the AIM leader's case but ''FBI misconduct'' in the trials of other AIM members. Others have collected evidence of government collusion in the ambush murder of Oglala Sioux civil rights leader Pedro Bissonnette, the execution of AIM member Anna Mae Pictou Aquash, and numerous assassination attempts against AIM leader Russell Means.

During a parole hearing in December, 1995, prosecuter Lynn Crooks admitted again that no evidence exists against Peltier, further stating the the government never really accused him of murder and that if Peltier were retried, the government could not reconvict. Nevertheless, the Parole Board decided against granting parole because Peltier continues to maintain his innocence and because he was the only one convicted. Although this reasoning sounds ridiculous, it has thus far held up, and a petition for executive clemency remains unanswered three years after being filed with the Department of Justice.

Peltier, meanwhile, remains in prison, and continues his appeal. He has become an accomplished artist of Native American themes; his paintings, which sell for as much as $6,000, bring money in for his defense committee. Peltier also is engaged to defense team member Lisa Faruolo. He has said through Faruolo that if released he will continue to work for economic investment and social services on the reservation. ''Right now, I'm being stored like a piece of meat,'' Peltier said in the *Incident at Oglala* documentary. But, he added, ''I've got my dignity and self-respect, and I'm going to keep that, even if I die here.''

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Krzysztof Penderecki

Krzysztof Penderecki (born 1933) was the best known of a group of vigorous and adventuresome Polish composers who emerged in the 1950s.

Krzysztof Penderecki was born in Debica, Krakow district, a Polish provincial town, on November 23, 1933 and started his musical studies as a child. During the German occupation of Poland in World War II he experienced some of the Nazi atrocities against Poland's Jewish population. ''The problem of that great apocalypse (Auschwitz), that great war crime, has undoubtedly been in my subconscious mind since the war, when as a child, I saw the destruction of the ghetto in my small native town of Debica,'' he said.

Penderecki was educated in Krakow where he took courses at the Jagallonian University. He also attended the State Higher School of Music in Krakow from 1955 to 1958. The following year he gained prominence when three compositions he had submitted to a competition organized by the Polish Composer's Union won the first three prizes. These compositions—*Strophen* for orchestra, *Emanations* for two string groups, and *Psalms of David* for a cappella choir—show that he was familiar with the music of Anton Webern, Béla Bartók, and lgor Stravinsky.

Penderecki stayed on at the State Higher School of Music after graduation as a lecturer in composition from 1958 to 1966 and remained from 1972 to 1987, as rector, after it had become the Academy of Music. He was also a professor from 1972 at the Academy of Music.

Penderecki also took the position of visiting teacher at Yale University (from 1972) and at Essen Folkwang Hochschule fur Musik (1966 to 1968) as a professor of composition.

In 1965 he married Elzbieta Solecka and they would later have two children, a son and daughter.

In his *Threnody for the Victims of Hiroshima* (1961) Penderecki achieved a highly original style. Written for 52 strings, it sounds like electronic music. Most of the pages of the score consist of diagrams with symbols he invented to convey his wishes. The opening page, for instance, calls for the strings, divided into 10 groups, to play ''the highest note possible.'' The entrances are staggered, played fortissimo, and held for 15 seconds. The whistling sound is shrill and frightening, like the approach of an airplane. In the course of the piece the players are directed to raise or lower written notes by a quarter or three-quarters of a tone, to play between the bridge and tailpiece, to tap the body of the instrument with fingers and bows, and to play with a wide variety of timbral effects. There are frequent huge clusters of massed half steps and glissandos of such clusters, producing a sound that resembles jet engines warming up. There is no meter. At the bottom of each page there is a wide line with a designation in seconds indicating how long the section should be played. The conductor indicates the beginnings of new time blocks, but there are no beats or subdivisions of them.

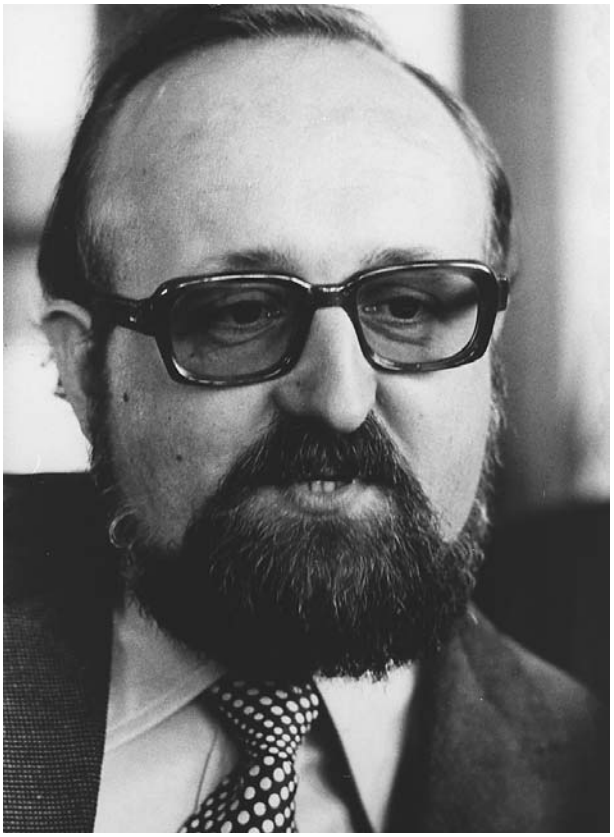

Other instrumental pieces by Penderecki that exploit new and expressive instrumental sounds are *Anaklasis* (1960), *Polymorphia* (1961), *De Natura Sonoris* (1966), and *Capriccio* for violin and orchestra (1968). He also made important contributions to choral literature in works that call for vocal sounds as novel as the sounds he drew from the orchestra. His major choral works are *Stabat Mater* (1963) for three a cappella choirs, *St. Luke Passion* (1966), *Dies Irae* (1967) dedicated to the memory of the victims of Auschwitz, *Slavic Mass* (1969), *Kosmogonia* (1970), *Ecloga VIII* (1972), *Magnificat* (1974), *De Profundis* (1977), *Te Deum* (1979), *Lacrimosa* (1980), *Agnus Dei* (1981), and *Polnisches Requiem* (1984). Other Penderecki works include *Praeludium* (1971), *Partita* (1971), *Symphony No. 1* (1973), *The Dream of Jacob* (1974), *Symphony No. 2* (1980), *Viola Concerto No. 2* (1982), *Passacaglia* (1988), and the opera *The Black Mask* (1986).

The *Passion* follows the baroque pattern and has a narrator and a baritone personifying Christ. The chorus acts both as commentator and participant when it sings the part of the crowd. Penderecki makes great use of a twelve-tone row that consists largely of seconds and thirds, including the familiar B-A-C-H motive (B-flat, A, C, B). Both orchestra and choir use clusters and glissandos, and the choir hisses, shouts, laughs, whispers, and chants. The *St. Luke Passion* brings together a wide variety of styles; it is a successful amalgamation of tonal resources from the Gregorian chant to the latest experimental sound.

Unlike some of the so-called avant-garde composers, Penderecki did not believe that the fundamental nature of music had changed. He said: ''The general principle at the root of a work's musical style, the logic or economy of development, and the integrity of a musical experience embodied in the notes the composer is setting down on paper never changes. The idea of good music means today exactly what it meant always. Music should speak for itself, going straight to the heart and mind of the listener.''

Penderecki's works are continually performed throughout the world and he holds teaching or advisory positions at universities around Europe and the world. He is considered by many as one of the most original composers in the world and has been honored with memberships in the Royal Academy of Music in London (1975), the Royal Academy of Music in Stockholm (1975), and the Akademie der Kunste in Germany (1975). He has been honored by nations around the world with the Herder Prize of Germany (1977), the

Grand Medal of Paris (1982), the Sibelius Prize of Finland (1983), the Premio Lorenzo il Magnifico of Italy (1985), the Wolf Prize (1987), Academia de Bellas Artes, Granada (1989), and the Das Grosse Verdienstkreuz des Verdienstordens (1990).

In 1997 Penderecki joined many other composers and performers for a birthday concert in honor of Russian composer Mstislav ''Slava'' Rostopovich at the Theatres des Champs-Elysees in Paris. His work compared favorably to that of other modern composers—like Vladimir Spivakov, Van Cliburn, Semyon Bychkov, and Seiji Ozawa—and was a testament to the originality and power of his music.

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Edmund Pendleton

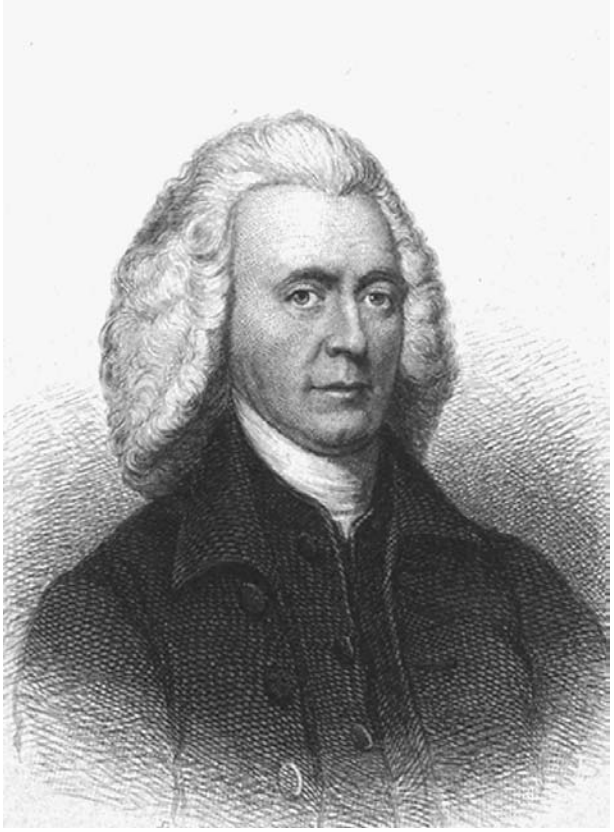

The American political leader Edmund Pendleton (1721-1803) became a liberal among the Virginia gentry, of which he was a part.

Edmund Pendleton was born into the Virginia colony's elite on Sept. 9, 1721. However, his father's early death and the subsequent loss of the family's property left Pendleton to shift for himself. His upper-class origins eventually served him well, but his early years were ones of struggle. His education came through apprenticeship to a county clerk, and his law degree was similarly gained. Only in 1752, on his election to the House of Burgesses, did his pedigree become significant. Thereafter, as he recouped his family's lost wealth, he took his place among Virginia's gentlemen.

As the Colonies' rupture with England widened, Pendleton emerged as a staunch opponent of the mother country. This role had carried him to the forefront of Virginia politics by the outbreak of the Revolution. He was designated a member of the Virginia Committee of Correspondence in 1773 and of the Continental Congress a year later, and he rose to the presidencies of both the Virginia Revolutionary Convention and the Committee of Safety in 1775. The last-mentioned post effectively placed Pendleton at the head of the Revolutionary government in the Old Dominion.

After a period of retirement from politics, Pendleton was elected president of the Virginia convention of 1788, called to ratify the Federal Constitution. His key efforts in the debates of that body, and his friendship with George Washington, should have caused this now eminent lawyer to gravitate toward the Federalist party. However, his early struggles and his admiration for Thomas Jefferson and James Madison were changing his political philosophy. A newly cultivated democratic bent led the Virginia aristocrat to espouse the equality of all men under law and the avoidance of government by the upper classes only; once Pendleton embraced these liberal views, his political course was set.

After declining George Washington's offer of a U.S. district judgeship in 1789, Pendleton went to work for the Jeffersonian Republican party. He was president of the Virginia Court of Appeals from 1779 until his death. In 1793 he led a public meeting in Virginia devoted to criticizing Federalist foreign policy. In 1799 Jefferson and John Taylor persuaded Pendleton to write a pamphlet which was of considerable importance in the Republican campaign of 1800. The aged Pendleton, however, was far too feeble to partake of the victory he had helped forge, and he died on Oct. 26, 1803.

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George Hunt Pendleton

George Hunt Pendleton (1825-1889), American politician and a leader of the Democratic party, sponsored the first civil service reform law in 1883.

George Pendleton was born in Cincinnati, Ohio, on July 29, 1825. He graduated from Cincinnati College in 1841 and, in 1844, traveled extensively in Europe and the Near East. He married into an aristocratic Southern family, studied law, and was admitted to the Ohio bar in 1847.

After 3 years in the Ohio Senate, Pendleton was elected to the U.S. House of Representatives in 1856. He succeeded Stephen Douglas as a leader of Midwestern Democrats when Douglas died. At the time of the Civil War, southern Ohio was a center of antiwar sentiment in the Union, and Pendleton became the head of a group of Democrats who opposed President Abraham Lincoln's policies at every turn.

After the war Pendleton became a harsh critic of Republican Reconstruction measures, but he increasingly emphasized currency questions in his political deliverances. The ''Ohio Idea,'' which Pendleton traded on as his own, called for the redemption of the government's war bonds in paper money rather than gold, thereby establishing ''greenbacks'' as the permanent legal tender. Sentiment in favor of the ''Idea'' was high, and Pendleton remained in the public spotlight. But conservative financiers were still framing Federal fiscal policy, and deflation held the day.

After he was defeated by Rutherford B. Hayes for governor in 1869, Pendleton became president of the Kentucky Central Railroad, a position he held for 10 years. In 1878, however, he was elected to the Senate for a single term. At this time, all government appointments—down to clerkships—were at the disposition of the party in power. Despite reformers' disgust with the spoils system, it was impossible to put together a majority in favor of civil service reform until, in 1881, President James Garfield was assassinated by a mentally ill office seeker. The public furor could not be ignored. In 1883, Pendleton introduced an act establishing the Civil Service Commission, and it was passed by huge congressional majorities. By the end of the century the spoils system in politics was fairly well ended. The Pendleton Act earned Pendleton an immortality that his otherwise lackluster career would not have.

In 1884 Pendleton was defeated for renomination. In compensation for his long party services, President Grover Cleveland named him minister to Germany, where he served until his death. A dashing political leader, Pendleton was known as ''Gentleman George'' and is perhaps more charitably remembered for his fashionable haberdashery in

an age of drab clothing than for any significant contributions to American political life.

Further Reading

Except for virtually worthless campaign tracts, there is no biography of Pendleton. Howard Wayne Morgan, *From Hayes to McKinley* (1969), provides a conveniently secured backdrop of Pendleton's political world; and Matthew Josephson, *The Politicos, 1865-1896* (1938), includes a sympathetic but brief account. □

Wilder Graves Penfield

The American-born Canadian neurosurgeon, Wilder Graves Penfield (1891-1976), founded and was the first director of the Montreal Neurological Institute. He diagnosed the cause of epilepsy and perfected a surgical cure.

Wilder Graves Penfield was born in Spokane, Washington, on January 26, 1891. He was one of three children born to Charles Samuel and Jean (Jefferson) Penfield. His father was a physician and died when Penfield was very young. To support herself and her family, Penfield's mother became a writer and Bible

teacher. Penfield spent his early years at the Galahad School in Hudson, Wisconsin, where his mother worked as a housekeeper.

Upon graduation in 1909, Penfield was accepted at Princeton University. He was active in extra-curricular activities and became president of his class. He was so good at football, that upon graduation in 1913, he was hired as a coach. After graduation from Princeton with a degree in literature, Penfield held a Rhodes scholarship and a Beit Memorial Research fellowship at Oxford University, where he studied with Sir William Osler and Sir Charles Scott Sherrington. He married Helen Katherine Kermott in 1917 and eventually raised four children. Penfield received his medical degree from Johns Hopkins University in Baltimore in 1918. He worked in Sherrington's research laboratory at Oxford from 1919 to 1921.

Penfield returned to the US in 1918 to receive training in general surgery and neurosurgery in New York City. In 1924 he founded the Laboratory of Neurocytology at Presbyterian Hospital, Columbia University, and worked there as associate attending surgeon from 1921 to 1928. In 1928 he was appointed neurosurgeon to the Royal Victoria Hospital and the Montreal General Hospital. It was here that he perfected his surgical operation for severe epilepsy. He had learned, perfected, and adapted the many techniques used in this operation from visits to Europe he had made while at Montreal.

The results of one of these operations in 1931 gave Penfield the idea to write a general textbook regarding neurosurgery. Instead of writing it all himself, he decided to ask other specialists in this field to contribute to the book. The resulting book, *Cytology and Cellular Pathology of the Nervous System* (1932), turned into a three volume discussion of neurology. The collaboration that had produced the book gave Penfield the idea to create an institute furthered by the same cooperative techniques. He established the Montreal Neurological Institute on this idea and became its first director in 1934, holding this post until 1960. He was a professor of neurology and neurosurgery at McGill University from 1933 to 1954.

Penfield became a naturalized Canadian citizen in 1934 and served as a colonel in the Royal Canadian Army Medical Corps from 1945 to 1946. He headed many wartime projects including investigating motion sickness, decompression sickness, and air transportation of persons with head injuries. Penfield's wartime experiences supplied two books; *Manual of Military Neurosurgery* (1941) and *Epilepsy and Cerebral Localization* (1941).

After the war he continued his studies on epilepsy by undertaking a study of the removal of brain scars resulting from birth injuries. He was a fellow of the Royal Society of London and of the Royal Society of Canada and received the Order of Merit from Queen Elizabeth (1953). He also received numerous scientific awards and lectureships. He helped found the Vanier Institute of the Family and served as its first president (1965-1968).

After his retirement from the Montreal Neurological Institute in 1960, Penfield set out on what he called his ''second career'' of writing and lecturing around the world. Not one to take to retirement easily, Penfield said '' . . . rest is not what the brain needs. Rest destroys the brain.'' He traveled abroad many times during this period and even lectured in China and Russia.

Penfield published *The Difficult Art of Giving, The Epic of Alan Gregg* (1967), a biography of the Rockefeller Foundation and the director who had approved the $1.2 million grant for the founding of the Montreal Neurological Institute, during this period. *Second Thoughts; Science, the Arts and the Spirit* (1970) and *The Mystery of the Mind: A Critical Study of Conscience and the Human Brain* (1975) were also published as he lectured around the world. Penfield finished his final work, the autobiographical *No Man Alone: A Surgeons Story,* just three weeks before his death from abdominal cancer in Montreal's Royal Victoria Hospital on April 5, 1976. This work was published posthumously in 1977 and was a fitting tribute to a man who was remembered by his friends and colleagues as one who always thought of his discoveries as just ''exciting beginnings.''

Medical Research

Penfield chose epilepsy as his special interest and approached the study of brain function through an intensive study of people suffering from this condition. In choosing this approach, he was influenced by Sherrington and by John Hughlings Jackson, a British neurologist who viewed epilepsy as ''an experiment of nature,'' which may reveal the functional organization of the human brain. To this study Penfield brought the modern techniques of neu-

rosurgery—which allow the surgeon to study the exposed brain of the conscious patient under local anesthesia—while using electrical methods for stimulating and recording from the cortex and from deeper structures. The patient is able to cooperate fully in describing the results of cortical stimulation. By this surgical method it is possible in some patients to localize and remove a brain lesion responsible for epileptic attacks. Penfield used this approach primarily for the treatment of focal epilepsy. His pioneer work yielded impressive results, and his techniques for the surgical treatment of epilepsy became standard procedure in neurosurgery.

Writings and Theories

Penfield's *The Cerebral Cortex of Man* (1950) summarizes the results of mapping the principal motor and sensory areas of the cortex, including the delineation of a new ''supplementary motor area'' and a ''second sensory area.'' The results of temporal lobe stimulation are described in *Epilepsy and the Functional Anatomy of the Human Brain* (1954), and his remarkable observations on temporal lobe epilepsy are also recorded there. Penfield also defined four areas of the cortex concerned with human speech function and described them in *Speech and Brain-Mechanisms*.

Penfield was convinced that the brain of man—including all cortical areas—is controlled and ''organized'' through a group of subcortical centers. These centers lie within the upper brainstem and include the thalamus. For this functionally important area he coined the term ''centrencephalon,'' and his view may be described as a ''centrencephalic'' theory of cerebral organization. In his view consciousness, self-awareness, depends upon the integrating action of this subcortical system, which in some way, as yet unknown, unites the brain into a single functioning organ. There is much evidence for such a theory, and Penfield developed it in his Sherrington Lectures, *The Excitable Cortex in Conscious Man* (1958).

Further Reading

The best biographical information on Penfield is his own *No Man Alone: A Surgeon's Story* (1977). There is an autobiographical sketch by Penfield in *McGraw-Hill Modern Men of Science* (1966). Also helpful are John F. Fulton and Leonard G. Wilson, eds., *Selected Readings in the History of Physiology* (1930; 2d ed. 1966), Ragnar Granit, *Charles Scott Sherrington: An Appraisal* (1967) and *Current Biography* (1968). A short obituary of Penfield appears in *Current Biography* (1976). A much longer obituary appears in the *New York Times* (April 6, 1976). □

William Penn

William Penn (1644-1718) founded Pennsylvania and played a leading role in the history of New Jersey and Delaware.

The heritage of William Penn was his part in the growth of the Society of Friends (Quakers) and role in the settlement of North America. Penn's influence with the British royal family and his pamphlets on behalf of religious toleration were important factors in the consolidation of the Quaker movement. He gave witness in America to the liberal faith and social conscience he had propounded in England in a career committed to religious and political values that have become inseparable from the American way of life.

William Penn was born in London on Oct. 14, 1644, the son of Adm. William Penn and Margaret Jasper. Adm. Penn served in the parliamentary navy during the Puritan Revolution. Although rewarded by Cromwell and given estates in Ireland, he fell into disfavor and took part in the restoration of Charles II. An intimate of the Duke of York, Adm. Penn was knighted by Charles II. With so influential a father, there seemed little doubt that William's prospects were attractive.

Early Manhood

Nothing better demonstrates how young Penn represented his period than his early religious enthusiasm. At the age of 13 he was profoundly moved by the Quaker Thomas Loe. Afterward, at Oxford, he came under Puritan influences. When he refused to conform to Anglican practices, the university expelled him in 1662.

At his father's request Penn attended the Inns of Court, gaining knowledge of the law. A portrait of this time shows

him dressed in armor, with handsome, strong features, and the air of confidence of a fledgling aristocrat.

Quaker Advocate

Appearances, in Penn's case, were deceiving. While supervising his father's Irish estates, Penn was drawn into the Quaker fold. His conversion was inspired by the simple piety of the Quakers and the need to provide relief for victims of persecution. At the age of 22, much to his father's distress, Penn became a Quaker advocate. His marriage in 1672 to Gulielma Maria Springett, of a wellknown Quaker family, completed his religious commitment.

Penn's prominence and political connections were important resources for the persecuted Quakers. A major theme of his voluminous writings was the inhumanity and futility of persecution. One remarkable achievement during this period was Penn's handling of the ''Bushell Case.'' Penn managed to persuade a jury not to subject a Quaker to imprisonment only for his faith. When the magistrate demanded that the jury change its verdict, Penn maintained successfully that a jury must not be coerced by the bench. This landmark case established the freedom of English juries.

Colonial Proprietor

Religious persecution and colonization went hand in hand as the Quakers looked to America for a haven. Various problems invited Penn's association with the Quaker interests in New Jersey. Apart from his influence in England, Penn was active in mediating quarrels among the trustees. Doubtless, too, Penn contributed to the ''Concessions and Agreements'' (1677) offered to settlers, although he was not its principal author. This document gave the settlers virtual control over this colony through an elected assembly. It also offered a forthright guarantee of personal liberties, especially religious toleration and trial by jury, which the Quakers could not obtain in England.

The manifest liabilities of New Jersey formed a prelude to the founding of Pennsylvania. Of major importance, however, was Penn's Quaker faith and unyielding devotion to religious and political freedom; this underlaid his conception of Pennsylvania as a ''Holy Experiment.'' In addition, Penn thought the colony could become a profitable enterprise to be inherited by his family.

Penn's proprietary charter contained many elements of previous grants. Penn and his heirs were given control over the land and extensive powers of government. The document reflected the period in which it was written: in keeping with new imperial regulations, Penn was made personally responsible for the enforcement of the Navigation Acts and had to keep an agent in London; he was required to send laws to England for royal approval.

In several ways Pennsylvania was the most successful English colony. Penn's initial treaties with the Indians, signed in 1683 and 1684, were based on an acceptance of Indian equality and resulted in an unprecedented era of peace. Penn also wrote promotional tracts for Pennsylvania and arranged circulation of these materials abroad. The response was one of the largest and most varied ethnic migrations in the history of colonization. Moreover, Pennsylvania's economic beginnings were usually successful. A fertile country, the commercial advantages of Philadelphia, and substantial investments by Quaker merchants produced rapid economic growth.

Despite this success Pennsylvania was not without problems. An immediate concern was its borders, especially those with Maryland. Because of anomalies in Penn's charter, an area along the southern border, including Philadelphia, was claimed by Lord Baltimore. This problem was only partly ameliorated when Penn secured control over what later became Delaware from the Duke of York. Just as troublesome were political controversies within the colony. Although Penn's liberal spirit was evident in the political life of Pennsylvania, and he believed that the people should be offered self-government and that the rights of every citizen should be guaranteed, he did not think the colonists should have full power. In order to provide a balance in government, and partly to protect his own rights, he sought a key role in running the colony. What Penn envisaged in his famous ''Frame of Government'' (1682) was a system in which he would offer leadership and the elected assembly would follow his pattern.

Almost from the start there were challenges to Penn's conception. Controversies developed among the respective branches of government, with the representatives trying to restrict the authority of the proprietor and the council. Disputes centered on taxation, land policy, Penn's appointments, and defense. ''For the love of God, me, and the poor country,'' Penn wrote to the colonists, ''be not so governmentish, so noisy, and open in your dissafection.'' Other difficulties included Penn's identification with James II, which brought him imprisonment and a temporary loss of the proprietorship in 1692-1694. No less burdensome was his indebtedness. Penn's liabilities in the founding of Pennsylvania led to his imprisonment for debt, a humiliating blow.

Final Years

After the Glorious Revolution in England, Penn and his family went to live in Pennsylvania. Arriving in 1699, he reestablished friendly contacts with the Indians and worked hard to heal a religious schism among the Quakers. He also labored to suppress piracy and tried to secure expenditures for colonial self-defense, demanded by the Crown but resisted by pacifist Quakers.

Penn's major achievement was the new charter of 1701. Under its terms the council was eliminated, and Pennsylvania became the only colony governed by a unicameral legislature of elected representatives. This system, which lasted until 1776, permitted the Delaware settlers to have their own legislature. Penn was obliged to return to England late in 1701 to fight a proposal in Parliament which would have abrogated all proprietary grants. He never saw Pennsylvania again.

Penn's last years were filled with disappointment. His heir, William, Jr., was a special tribulation because of his dissolute life-style. After the death of his first wife in 1694, Penn married Hannah Callowhill in 1696. Perplexed by

debts, colonial disaffection, and the general antipathy of the King's ministers toward private colonies, Penn almost completed the sale of Pennsylvania to the Crown in 1712 before he suffered his first disabling stroke. He died at Ruscombe, Berkshire, on July 30, 1718.

Further Reading

Though many books treat Penn, a fully satisfactory biography has yet to be written. An enjoyable account, emphasizing Penn's personal life and character, is Catherine O. Peare, *William Penn* (1957). Of value on Penn's political and religious ideals are Edward C. Beatty, *William Penn as a Social Philosopher* (1939), and Mary M. Dunn, *William Penn: Politics and Conscience* (1967).

Works dealing with selected subjects include Edwin B. Bronner, *William Penn's "Holy Experiment": The Founding of Pennsylvania, 1681-1701* (1962); Joseph E. Illick, *William Penn the Politician* (1965); and Gary B. Nash, *Quakers and Politics: Pennsylvania, 1681-1726* (1968). A superior general account of the founding of Pennsylvania and other colonies is Charles M. Andrews, *The Colonial Period of American History* (4 vols., 1934-1938). The most recent synthesis is in Wesley F. Craven, *The Colonies in Transition, 1660-1713* (1968). □

J. C. Penney

Chain store executive, pioneer in profit sharing, and philanthropist, J(ames) C(ash) Penney (1875-1971) built a corporate empire following business precepts based on the Golden Rule.

The seventh of 12 children, only six of whom grew to maturity, J. C. Penney was born on September 16, 1875, on his father's farm near Hamilton, Missouri. His father, the Reverend James Cash Penney, Sr., served as an unpaid preacher for a fundamentalist sect known as Primitive Baptists and farmed to earn a living. His mother, Mary Frances Paxton Penney, was a Kentuckian. Life was joyless and difficult for the family, and at the age of eight young Penney was told that he had to buy his own clothes. This was not primarily because of necessity, but rather to teach him the value of money and self-reliance. To earn money he purchased a pig, fattened it, and sold it for a profit, then bought others. Later his father ordered him to sell his pigs before they were ready for a top price because they were objectionable to the neighbors, so he turned to growing and selling watermelons.

Penney graduated from Hamilton High School in 1893 but did not have the money for higher education. With the aid of his father he secured a position as a clerk in a local dry goods and clothing store. Starting on February 4, 1895, he was paid $25 a month. Never athletic or physically robust, a little more than two years after he started working his health began to fail. On the advice of his physician he left in 1897 for Colorado to regain his health. He worked briefly at two stores and then bought a butcher shop but went bankrupt rather than donate whiskey to the cook of a local hotel in order to obtain business.

A promising new opportunity came when Penney was employed by a Longmont, Colorado, merchant, T. M. Callahan, to work in Callahan's first store in his small Golden Rule Mercantile Company chain. In March 1899 Callahan sent the young man to work at his Evanston, Wyoming, store at a salary of $50 a month. Soon thereafter, on August 24, 1899, he married Berta A. Hess who would bear two sons, Roswell Kemper and James Cash, Jr. Three years later, Penney was sent to the town of Kemmerer, Wyoming, to open a new Golden Rule Store there. The store was capitalized at $6,000, of which one-third was Penney's, making him a junior partner. The chance to share in ownership increased his ambition, excited his imagination, and gave him the idea of someday having a chain of stores of his own based on the same principle of partner-owners who shared in the profits. He lived frugally in an attic room over the store at first. He opened the store at 7:00 a.m., closed at 9:00 or 10:00 p.m., and worked half a day on Sunday.

In 1903 he acquired one-third interest in another Golden Rule store, and a year later he supervised a third store in which he was sold a one-third interest. In 1907 Penney bought the other two-thirds interest in these three Golden Rule stores. He found, selected, and trained men, convinced that store managers had the duty to share their experience with their promising salesmen. He delegated responsibility, put his faith in his people, and eventually made them partners when new stores were opened. Individual store managers shared one-third of the profits, a motivating factor for success in business according to Penney. By 1909 he gave up personal management of the Kemmerer

store and moved to Salt Lake City to establish a headquarters for all his stores.

In January 1913 Penney's chain was incorporated and the name was changed to J. C. Penney Company. The headquarters for the 48-store chain moved to New York City in 1914. Penney continued the expansion and in 1924 opened the 500th store in his hometown of Hamilton, Missouri. The company continued to operate as a partnership until 1927, when there were over 1,000 stores, necessitating full incorporation. Managers had from 1907 been given stock in the chain, the amount determined by the profits of their individual stores. In 1927 they exchanged this stock for stock in the company as a whole.

Penney was president of the company until 1917, chairman of the board of directors from 1917 to 1946, and honorary chairman of the board from 1946 to 1958. By the time of his death on February 12, 1971, he had created a vast corporate empire. There were 1,660 stores with annual sales of over $4 billion, making J. C. Penney second only to Sears, Roebuck and Co. in nonfood retailers in the country. All 50,000 employees, or ''associates'' as Penney called them, shared in the profits.

Penney liked being called ''The Man with a Thousand Partners,'' a phrase he used in the title of an autobiography. He claimed that ''the ethical means by which my business associates and I have made money is more important than the fact that we have achieved business success.''

After leaving the presidency of the company in 1917, Penney spent more time on his outside interests. One was cattle breeding. He ran a 705-acre farm in New York state from 1922 to 1953 raising purebred Guernsey dairy cattle. He operated another farm in New York state and eight or nine farms in Missouri. Penney was also involved with many charitable and religious endeavors and was a prodigious speaker. He was active in the Young Men's Christian Association, Boy Scouts, National 4-H Club, Allied Youth Inc., and Laymen's Movement for a Christian World. He founded a home for retired religious workers in Florida in memory of his parents. Although he had only a limited education, he was the recipient of 17 honorary degrees and many other honors, awards, and citations.

During his 95 years, Penney was married three times and had five children and nine grandchildren. His first wife died in 1910, and in 1919 he married Mary Hortense Kimball. She died in 1923 after bearing a son, Kimball. Three years later, in 1926, he married Caroline B. Autenrieth, who bore two daughters, Mary Frances and Carol.

Penney's rise to fame and fortune was not an unmarred success story. A major financial disaster struck in the 1929 stock market crash. Penney lost $40 million when several banks from which he had borrowed foreclosed on loans secured by his personal holdings of stock. He let his servants go and wound up weakened in spirit and health and facing a $7 million debt at the age of 56. But Penney was able to start over again with borrowed money and soon regained control of his ''empire.'' In his later years he reflected: ''I believe in adherence to the Golden Rule, faith in God and the country. If I were a young man again, those would be my cardinal principles.''

Further Reading

Penney was the author of several books about his life, including *J. C. Penney: The Man With a Thousand Partners* (1931), *Fifty Years With The Golden Rule* (1950), *Lines of a Layman* (1956), and *View from the Ninth Decade* (1960). Biographies include *J. C. Penney, Merchant Prince* by Beatrice Plumb (1963) and Norman Beasley's *Main Street Merchant* (1948). *Webster's American Biographies* (1974) also includes information on Penney. Articles appear in *TIME* (June 20, 1949), *FORTUNE* (September 1950), *LIFE* (May 14, 1951, and October 3, 1955), *Newsweek* (September 19, 1960), and the *Rotarian* (May 1953). His obituary appeared in the *New York Times* on February 13, 1971.

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Boies Penrose

Boies Penrose (1860-1921) was a conservative U.S. senator and also led the Republican state political machine in Pennsylvania.

Boies Penrose was born in Philadelphia on Nov. 1, 1860, of a distinguished family with a tradition of public service. Consistent with his family's social position, he attended Harvard, graduating second in the class of 1881. His commencement oration, on Martin Van Buren as a political leader, foreshadowed his career choice. Although he returned to Philadelphia after graduation and entered law practice, his life interest was politics and government rather than the legal profession. Even as a practicing lawyer, he collaborated on a scholarly study, *The City Government of Philadelphia* (1887).

During the 1880s Penrose showed some affinity for an independent, reform approach to politics, but he soon decided that his ambition for political office would be advanced more readily through the Republican state organization. He became the protégé and lieutenant of the machine's leader, Matthew Quay, and was elected to the state legislature of 1885 and the senate from 1886 to 1897, serving as president pro tem of the latter body after 1890. With Quay's backing, he was elected to the U.S. Senate in 1897.

In both state and national politics, Penrose took a conservative line. In the Senate, where he served from 1897 until his death, he was a mainstay of the Old Guard resistance to progressivism, following the lead of Nelson W. Aldrich, whom he succeeded as chairman of the influential Senate Finance Committee in 1911. His legislative efforts were mainly on behalf of higher tariff rates. On the state level, Penrose became the leader of the Pennsylvania Republican organization upon Quay's death in 1903. An opponent of most reform ideas (except for the direct primary), Penrose represented Pennsylvania on the Republican Na-

tional Committee from 1904 until 1912. He was temporarily displaced, but when the Progressives' power weakened, Penrose regained control of the state party and dominated it from 1916 until he died in Washington, D.C., on Dec. 31, 1921.

Although known as a party boss, Penrose avoided the graft that marred the records of many such men of his time. He was at his best working behind the scenes through committees and private conferences, but he was a forceful and intelligent speaker who could command public support and was twice elected senator by popular vote. Quick-witted, cynical, and aloof, he devoted himself to leading the Republican state organization and defending corporate interests, thus leaving behind a record of successful pursuit of power but virtually no legacy of idealism or statesmanship.

Further Reading

There is no modern scholarly biography of Penrose. Regrettably, both Walter Davenport, *Power and Glory: The Life of Boies Penrose* (1931), and Robert Douglas Bowden, *Boies Penrose: Symbol of an Era* (1937), are superficial appraisals of Penrose's career. □

Roger Penrose

The British mathematician and physicist, Sir Roger Penrose (born 1931), made striking and original contributions to the study of geometry, relativity, quantum mechanics, and the human mind.

Roger Penrose was born in Colchester, England, on August 8, 1931. His father was the geneticist Lionel Penrose, an expert on mental defects, whose interest in geometry was communicated to his son. The Penrose family was illustrious in British intellectual life in the 20th century. Jonathan Penrose won the British chess championship ten times in the 1950s and 1960s. It is not surprising that the intellectual life of the Penrose household was lively.

Penrose received his undergraduate degree from University College, London, and then proceeded to Cambridge for his doctorate. While an undergraduate he discovered a theorem concerning conic sections from which some of the basic theorems of projective geometry follow as special cases. As part of his work for his doctorate he rediscovered some important results in the theory of matrices. From 1964 to 1966 he was a reader in applied mathematics at Birkbeck College at the University of London, advancing to full professor in 1966.

The study of mathematics in Britain has always included a large amount of applied mathematics and even physics, so it is not unexpected that much of Penrose's best-known work looks more like physics than pure mathematics. He and Stephen Hawking studied black holes in collaboration and the two of them identified the basic characteristics of black holes, which result from the collapse of large stars. The mass becomes so concentrated that even photons (light particles) are unable to escape. As a result, even if it is possible to recognize the existence of a black hole from its effects on nearby objects, it would be impossible to observe the interior of the black hole itself.

Starting from his interest in the question of whether space and time are smooth or divided into discrete units, Penrose investigated many aspects of quantum mechanics. While he was at Cambridge, Penrose tried to build mathematical models for quantum mechanics using the basic elements of real numbers. One of the long-standing problems of 20th-century physics has been to combine the apparently conflicting fields of relativity and quantum mechanics. Penrose attempted to find a resolution via twistor geometry, which is based on complex numbers. This ambitious project remains far from completion, but the study of twistors has become an industry within physics in its own right.

Penrose collaborated with his father on the creation of a visual illusion that was incorporated into lithographs by the Dutch artist M. C. Escher, whose work included many mathematical elements. Also within the area of geometry, Penrose made a striking contribution to the study of tilings. A tiling is a method of covering the entire plane with polygons, for example squares or equilateral triangles. Tilings using those figures are called periodic because the pattern repeats regularly in moving about the plane. The question was whether it would be possible to tile (cover) the plane with a nonrepeating pattern.

Before Penrose made his contribution, others had already shown that it was possible to tile the plane in a nonperiodic fashion. The first solution used an immense number of different tiles, and the best solution known in 1974 still used six tiles of different shapes. In that year Penrose found a nonperiodic tiling using only two different shapes. Although this geometric contribution seems far removed from his studies of astrophysics and quantum mechanics, it also reflects the width of his scientific background.

In 1966 Penrose received the Adams Prize from Cambridge University and in 1971 the Dannie Heineman Prize for Physics from the American Physical Society. The next year he was elected to the Royal Society and in 1973 he succeeded to the prestigious Rouse Ball Chair of Mathematics at Oxford University. He shared two awards with his collaborator Stephen Hawking; the 1975 Royal Astronomical Society's Eddington Medal and the 1988 Wolf Prize for physics. Penrose held visiting positions at many leading universities in the United States including Cornell, Texas, California, and Princeton.

Penrose became known to the general public thanks to the best-selling book *The Emperor's New Mind,* which appeared on both sides of the Atlantic in 1989. Hawking had written a book to similar acclaim a couple of years before but had not tried to include any equations other than Einstein's $e = mc^2$. Penrose's book includes that equation and hundreds of others as it ranges over computers, minds, and the laws of physics, to mention just the subjects explicitly named in the subtitle. *The Emperor's New Mind* may have been the best book about modern science yet written. Within 18 months it had run through numerous printings.

During a historic lecture series at the Isaac Newton Institute for Mathematical Sciences at Cambridge University in 1994, Penrose and Hawking recreated the famous Bohr-Einstein debate. In public lectures Penrose and Hawking presented their distinctive views on the universe, its evolution and impact on quantum theory. The same year, Penrose was knighted for his numerous contributions to science. *Shadows of the Mind* (1994) once again demonstrated the ability of Penrose to communicate complex theoretical physics to a general audience.

What distinguished Roger Penrose among the physicists and mathematicians of his time was the breadth and depth in his work. Some of the essays that he wrote illustrate the attention that he gave to his intellectual ancestors, such as Sir Isaac Newton. His influence on his students was profound.

Further Reading

There is an article on Penrose in the McGraw-Hill set on *Modern Scientists and Engineers* (1980). A more personal glimpse is available in Martin Gardner's introduction to Penrose's *The Emperor's New Mind* (1989). A good discussion of tilings and Penrose's work is in B. Grunbaum and G. Shephard's book *Tilings and Patterns* (1986). Articles on Penrose can be found in the popular science journals *Scientific American* and *Science*. An account of the 1994 Penrose-Hawking debate is presented in *The Nature of Space and Time* (1996). □

Claude Denson Pepper

Attorney, state representative, U.S. senator, and U.S. representative, Claude Denson Pepper (1900-1989) worked tirelessly as the champion of the working class, the poor, and the elderly.

Claude Denson Pepper was born September 8, 1900, on a farm near Dudleyville, Alabama. He spent his youth working at home and attending public school, then went off to the University of Alabama at Tuscaloosa, graduating in 1921. His early years were marked by ambition and desire—he carved ''Claude Pepper, United States Senator'' on a tree at the age of ten. Pepper worked his way through college hauling coal and ashes before sunrise at a power plant. This did not interfere with his enterprises at the university, however. He was a member of the track squad, the debate team, and Phi Beta Kappa. After college he was admitted to Harvard Law School (he was a classmate of Supreme Court Justice Felix Frankfurter), from which he graduated in 1924. After graduation he taught at the law school of the University of Arkansas for a year (one of his students, J. William Fulbright, later became a colleague in the U.S. Senate).

Pepper established a law practice in Perry, Florida, and was elected in 1928 to the Florida Democratic Executive Committee and then to the Florida House of Representatives. He was defeated in his reelection bid two years later, however. Pepper resumed his law practice in 1931, but returned to electoral politics in 1934, attempting to unseat U.S. Senator Park Trammell. Even though he had little statewide recognition, he forced a run-off in the Democratic primary and lost the election by a mere 4,050 votes. Fate bespoke Pepper when both U.S. senators died within months of each other in 1936. Pepper filed for the seat previously held by Duncan Fletcher, and because of his showing in 1934, won the election without opposition.

Pepper was reelected in 1938 and again in 1944, but was defeated by George Smathers in 1950. Pepper was an avid ''New Dealer'' and supporter of President Franklin D. Roosevelt. He advocated the views of labor, fought for minimum wages, urged the adoption of a national health insurance, and supported Social Security—positions which he maintained 40 years later as a member of the House of Representatives. Pepper's allegiance to liberal causes never weakened, and the elements of his 1950 electoral defeat were evident early in his career. Because he was an interventionist, he unpopularly advocated early entry into World War II (and was hung in effigy for running against the isolationist fervor of the times). Following the war he met with Joseph Stalin and advocated a softer approach in dealing with Russia. His attitude toward Russia, coupled with his positions favoring labor, opposing business, and favoring integration of the races, left him too vulnerable in the conservative backlash following World War II. A strong opposition group led by Edward Ball, a DuPont executive, accumulated a huge campaign war chest and plotted six years for his election defeat.

Ironically, it was someone whom Pepper had helped several times in his political career, George Smathers, who dealt Pepper his defeat in the 1950 Senate race. Smathers turned his back on his old patron and waged a well-orchestrated and well-financed campaign that utilized the fear of communism evident in the days of Joseph McCarthy (The ''Red Pepper'' tag was used). The tactics and strategies employed by the Smathers campaign led to the election being called one of the dirtiest campaigns in the history of politics in the United States. After that devastating defeat Pepper resumed the practice of law. He attempted to run for the Senate again in 1958, but lost soundly in the primary.

He remained at his law practice until 1962 when he was elected to the U.S. House of Representatives (from a newly created liberal district in Miami). Pepper was reelected to each succeeding Congress into the mid-1980s. His first committee assignment in the House of Representatives was to the banking and currency committee. Within two years Pepper was appointed to the prestigious rules committee. In addition, he served as chairman of the select committee on crime in the late 1960s, and during the late 1970s and early 1980s he was chairman of the select committee on aging. Within this latter capacity he assumed a role as advocate for the elderly and gained national prominence in working to protect the interests of America's senior citizens. He was instrumental in getting the Social Security program through its financial crisis in the early 1980s, saving the program from bankruptcy and fighting to prevent cuts in benefits. In 1983 he was appointed chairman of the rules committee.

Pepper served in office until his death in Washington, D.C., on May 30, 1989. Following a memorial service, his remains were lain in state at the Rotunda of the United States Capitol, considered the most suitable place for the nation to pay final tribute to one of its most eminent citizens.

Further Reading

Robert Sherrill, in *Gothic Politics in the Deep South* (1968), devotes a chapter to the Pepper-Smathers election of 1950. Pepper appeared on the cover of *Time* magazine twice—once during his reelection campaign of 1938, when the race was covered as a referendum on Franklin Roosevelt's New Deal policies, and once as advocate of the elderly in 1983. He was the subject of numerous articles in the *Wall Street Journal, Harpers,* and the *New Republic,* among others. □

Sir William Pepperell

Sir William Pepperell (1696-1759) was an American colonial merchant and soldier who commanded the land forces which captured the French fortress of Louisbourg.

The son of a prosperous merchant, William Pepperell was born on June 27, 1696, at Kittery Point, Maine (then part of Massachusetts). He was taken into his father's firm, known as the William Pepperells, which dealt in lumber, fish, and shipbuilding. European products were imported for sale. Profits were invested in land, and by 1724 young William owned almost the entire townships of Sacco and Scarboro. Business often took him to Boston, where on March 16, 1724, he married Mary Hirt.

Pepperell was made a militia colonel in 1726, in command of all Maine militia. That same year he was elected to the Massachusetts General Court as a representative from Kittery, and the following year he became an assistant, or member of the council, a position he held until his death. For 18 years he served as president of the council. Although he had no legal training, Pepperell was appointed chief justice of Massachusetts in 1730. At his father's death in 1734 he inherited the bulk of his estate and in 1744 made his son Andrew a partner in the firm.

In 1745, when war broke out between England and France (the North American conflict is called King George's War), Pepperell was sent with 3,000 or 4,000 men to attack Ft. Louisbourg in Canada. On April 30, 1745, he joined the British fleet there. Displaying little military skill, Pepperell besieged the fort in almost comic-opera fashion, but the corrupt and inefficient French surrendered June 17. Pepperell's greatest forte was his popularity with the troops and his ability to get along with the naval officers. In 1746 he was created a baronet, the first native American ever so honored. In 1749 he was received by the King.

Because of extensive landholdings, Pepperell wound up his mercantile affairs. In 1753 he was on a commission to negotiate a treaty with the Maine Indians. At the outbreak of the French and Indian War, the Crown ordered him to raise

1,000 men. Created a major general in 1755, Pepperell commanded the eastern frontier. In 1756, as president of the council, he acted as governor of Massachusetts. On Feb. 20, 1759, he was commissioned lieutenant colonel in the regular army, but because of failing health he took no further role in the war. He died that year on July 6.

Further Reading

Charles Henry Lincoln edited *The Journal of Sir William Pepperell Kept during the Expedition against Louisbourg* (1910). The standard biography is Usher Parsons, *Life of Sir William Pepperell, Bart.* (1856). See also John Francis Sprague, *Three Men from Maine: Sir William Pepperell, Sir William Phips, James Sullivan* (1924). A later study is Byron Fairchild, Messrs. *William Pepperell: Merchants at Piscataqua Bay* (1954). □

Samuel Pepys

The English diarist and public official Samuel Pepys (1633-1703) kept a diary that provides a graphic account of English social life and conditions during the early period of the Restoration.

Samuel Pepys was born on Feb. 23, 1633, in London. His father was a tailor. Pepys was sent to school first at Huntingdon and later to St. Paul's in London. In June 1650 he entered Trinity College, Cambridge, but he transferred to Magdalene College the following October and graduated in 1653.

In 1655 Pepys married Elizabeth St. Michel, the young daughter of a Huguenot exile. The couple was apparently supported at first by Pepys's cousin Sir Edward Montagu, later the Earl of Sandwich, whose service Pepys entered. In 1660 Pepys accompanied Montagu as secretary on the voyage that returned Charles II to England. That same year Pepys was appointed clerk of the acts at the Navy Office. This appointment was significant because Pepys was to serve the navy in some capacity for the greater part of his life, working to improve its efficiency and to ensure its integrity.

In 1662 Pepys was appointed one of the commissioners for Tangier, which was then occupied by the English; 3 years later he was named treasurer. When the Dutch War broke out in 1665, he was appointed surveyor general of the Victualing Office in addition to his regular duties for the navy, and he remained at his post throughout the Great Plague of 1665 although most inhabitants left London. Pepys saved the Navy Office from the Great Fire of 1666 by having the buildings around it destroyed. When the Dutch War ended in 1668, the Duke of York entrusted Pepys with the task of acquitting the navy of mismanagement.

Pepys's appearance before Parliament evidently whetted his own aspirations for a seat. He was elected to Parliament in 1673 and again in 1679. In 1673 the King transferred Pepys from the Navy Office to the secretaryship of the Admiralty. At the time of the Popish Plot in 1678,

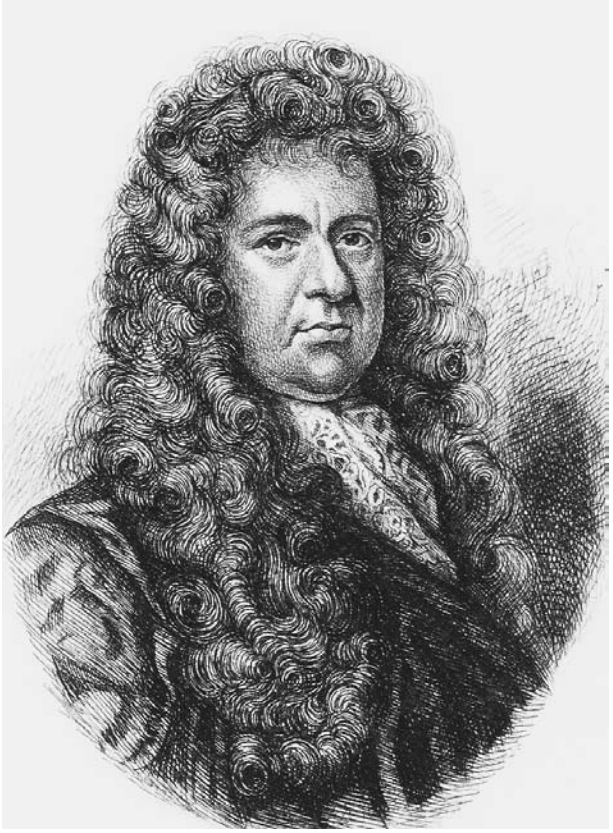

Whig opponents of the Duke of York accused Pepys of giving naval secrets to the French. Pepys resigned his office and was imprisoned in the Tower in 1679, but the charges against him were unfounded, and Pepys was vindicated and freed in 1680.

Pepys's wife had died in 1669. His principal companions since then had been such men of taste and knowledge as John Evelyn, Christopher Wren, and John Dryden. In 1684 Pepys was elected president of the Royal Society. That same year he was also restored to the secretaryship of the Admiralty, retaining the post until the Glorious Revolution of 1688.

After Pepys retired from public life in 1689, he led a relatively quiet life. He published his *Memoirs . . . of the Royal Navy* in 1690. He corresponded with friends and acted as consultant to the navy. He died on May 26, 1703.

Pepys is remembered today for the diary he kept for 9 1/2 years in the 1660s. In his diary, written in cipher, Pepys recorded both the significant and trivial events of his public and private worlds. Together with his impressions of his own domestic situation, he recorded his thoughts about Charles II, the Great Plague of 1665, the Great Fire of 1666, the Restoration theater, the King's mistresses, the Dutch War, and the Duke of York. Failing eyesight caused him to discontinue the diary while still a young man, but its intimate record of his daily life and of the early Restoration remains both interesting and historically valuable.

Pepys's diary was not transcribed and published until 1825. The first virtually complete edition was issued between 1893 and 1899, edited by H. B. Wheatley.

Further Reading

The definitive study of Pepys is Cecil Emden, *Pepys Himself* (1963). Earlier biographies include Arthur Ponsonby, *Samuel Pepys* (1928), and Arthur Bryant, *Samuel Pepys* (3 vols., 1933-1939). Marjorie Hope Nicolson, *Pepys' Diary and the New Science* (1965), offers some discussion of the place of Pepys and the Royal Society in the history of ideas. The definitive edition of Pepys's diary is *The Diary of Samuel Pepys* (11 vols., 1970-83, new ed. 1996) edited by Robert Latham and William Matthews.

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Petrus Peregrinus

Petrus Peregrinus (active 1261-1269) was a French scholastic and scientist whose famous letter on magnetism is one of the monuments of experimental research in the Middle Ages.

Only the scantiest details are known about the life of Petrus Peregrinus, also known as Pierre de Maricourt. He very probably studied at the University of Paris. He wrote a treatise on the astrolabe, *Nova compositio astrolabii particularis,* after 1261.

In 1269, when he wrote the letter which won him lasting renown, Peregrinus was in the French army of the crusaders who were attacking Lucera, a city in southern Italy. Like Archimedes in ancient Syracuse, Peregrinus was engaged in military engineering, such as the making of machines to sling stones and fireballs against Lucera.

While working on such military problems, Peregrinus was led to wonder about the possibility of keeping a machine in perpetual motion. He worked on this question by diagraming a wheel that would be turned perpetually by a magnet. To explain his novel theories to a friend at home, Peregrinus wrote the *Epistola and Sigerum de Foucaucourt miletum de magnete* in August 1269, outlining his observations and theories on magnetism. Because the recipient, addressed as ''the dearest of friends,'' was not a learned man, Peregrinus had to instruct him in fundamentals. Anticipating what was to be the standardized science of only a much later period, these fundamentals were not only right for the most part but were also influential on other writers. Peregrinus is thus transitional between medieval and modern science.

Among the more important observations and theories of Peregrinus concerning the magnet were the identification of the polarity, north and south, in a magnet and the generalization that like poles repel and unlike poles attract; the recognition that any portion of a magnet is a magnet (a remote anticipation of the modern molecular theory of magnetism); the discovery that stronger magnets can neutralize weaker ones; the construction of a magnetized needle pivoted in a circle (an anticipation of the compass, which was to be developed 50 years later); and the use of a magnet to drive a wheel, thus adumbrating the magnetic motor. Though seeing magnetism everywhere on the globe, Peregrinus did not draw the conclusion that the earth was magnetic. He held that from the north and south poles of the heavens ''the poles of lodestone derive their virtue.''

Further Reading

The Letter of Petrus Peregrinus on the Magnet, A.D. 1269 was translated by Brother Arnold (1904). For a discussion of Peregrinus see Sir Thomas Clifford Allbutt, *The Rise of the Experimental Method in Oxford* (1902). See also Alistair Cameron Crombie, *Robert Grosseteste and the Origins of Experimental Science, 1100-1700* (1953), and his *Medieval and Early Modern Science,* vol 1: *Science in the Middle Ages: V-XIII Centuries* (1959). □

S. J. Perelman

S. J. Perelman (1904-1979) was probably the funniest American writer of the 20th century. He was a master of word-play and a cultural parodist without equal.

S. J. Perelman was once described in these graphic terms:

> Under a forehead roughly comparable to that of the Javanese or the Piltdown man are visible a pair of tiny pig eyes, lit up alternately by greed and concupiscence. His nose, broken in childhood by a self-inflicted blow with a hockey stick, has a prehensile tip, ever quick to smell out an insult; at the least suspicion of an affront, Perelman, who has the pride of a Spanish grandee, has been known to whip out his sword-cane and hide in the nearest closet. He has a good figure, if not a spectacular one; above the hips, a barrel chest and a barrel belly form a single plastic unit which bobbles uncertainly on a pair of skinny shanks. . . . A monstrous indolence, cheek by jowl with the kind of irascibility displayed by a Vermont postmaster while sorting the morning mail, is perhaps his chief characteristic.

That fanciful profile is from an introduction to *The Best of S. J. Perelman* and is signed, quite suspiciously, by one Sidney Namlerep (''Perelman'' spelled backwards), who could write no more reverently about himself than about anyone or anything else. The real Sidney Jerome Perelman was born Jewish in Brooklyn on February 1, 1904, and grew up in Providence, Rhode Island. His father worked, though not steadily, as machinist, dry-goods merchant, and poultry farmer. Perelman's earliest cultural influences were pop novels and movies, which were to provide much of the grist for his satiric mill.

Cartoonist, Satirist, Parodist

Perelman's first ambition was to be a cartoonist, and his earliest work was published in a number of college humor magazines, including the one at his own school, Brown University, which he left in 1924 three credits shy of a degree (trigonometry having thrice thwarted him). He became, in 1926, a regular cartoon contributor to *Judge,* a top humor magazine of the 1920s and 1930s. One of his more widely reprinted cartoons shows a man confronting a doctor and confessing, ''I've got Bright's disease, and he has mine.'' In another, a woman in a soap commercial enters an apartment and says, ''Don't mind us, Verna, we just dropped in to sneer at your towels.'' The big problem Perelman had as a cartoonist was that his verbal sense was more insistent than his visual, so that the captions kept getting longer and eventually replaced the cartoons entirely.

While at Brown University Perelman had become good friends with a kindred eccentric, novelist Nathanael West. In 1929 Perelman married West's sister, Laura, with whom he later collaborated on a number of plays and screenplays; their marriage also produced two children, a son and a daughter.

Perelman's first book, *Dawn Ginsbergh's Revenge* (1929), typifies his vernacular style, an unlikely but hilarious blend of strait-laced mandarin and wiseguy showbiz. Hollywood was sufficiently impressed by the book to hire him as a script-and-gag-writer, and he distinguished himself in the early 1930s with his screenplays for two Marx Brothers films, ''Monkey Business'' and ''Horse Feathers,'' in which his classic insane lines found the perfect foil in the zany persona of Groucho.

Perelman's apprentice work (1926-1931) at *Judge,* some of it reissued posthumously in *That Old Gang of Mine: The Early and Essential S. J. Perelman* (1984); his essays for *The New Yorker,* beginning in the early 1930s; his screenwriting (he won a Best Screenplay Oscar in 1956 for ''Around the World in Eighty Days''); and his comic writing for the stage, including a play written with Ogden Nash, the 1943 hit musical ''One Touch of Venus,'' are all of a piece. They exhibit equally Perelman's zany irreverence and his verbal dexterity, and the target is always the same—pretence in all of its forms. Nor did he spare himself; he appears as a figure of frustration or cowardice in many of his pieces, either fuming over ''assemble it yourself'' instructions for mail-order items or dealing ineffectually with recalcitrant lackeys or cunning yokels.

Always an Irreverent Approach

Perelman was more of a parodist than a satirist—that is, he most often ridiculed other cultural forms. Typically he would seize upon an advertisement or a trivial newspaper or magazine item wherein he detected some absurdity which he would then amplify in a cliché-ridden form. For example, in ''Beat Me, Post-Impressionist Daddy'' (the title itself a parody of a pop tune, ''Beat Me, Daddy, Eight to the Bar'') Perelman's imagination was caught by the ad campaign for the movie version of ''The Moon and Sixpence,'' based on Somerset Maugham's fictionalized treatment of the life of Gauguin; the poster, quoting from the movie and adding its own commentary, proclaims, ''Women are strange little beasts! You can treat them like dogs (*he did!*)—beat them 'til your arm aches (*he did*) . . . and still they love you (*they did*). '' Pondering this dubious philosophy, Perelman proceeded to invent a series of letters between Gauguin and a Parisian friend in which the Tahitian-based painter complains, ''My arms are so tired from flailing these cows that I can hardly mix my pigments.''

In another piece, entitled ''Button, Button, Who's Got the Blend,'' Hostess Cup Cakes' boasts of a ''secret chocolate blend'' set off a Perelman playlet involving the secret formula's theft from the company safe and featured a cast of stock theatrical types: the noble hero who falsely confesses in order to shield someone; the real culprit, who is the hero's girlfriend's ne'er-do-well brother; the shrewd police inspector who guesses the truth; and so forth. A new method for dispersing stampeding buffalos, suggested by a correspondent to a British sporting magazine, gave rise to ''Buffalos of the World, Unite!,'' a hilariously wayward response by Perelman in which he assumed a stiff-backed,

ultra-suspicious persona who opposed this newfangled challenge to a hallowed tradition: ''I hold no buff for the briefalo—I beg pardon, I should have said 'I hold no brief for the buffalo,' but I am too choked with rage about this matter to be very coherent.''

Sometimes Perelman needed no immediate stimulus for his parodies. ''Scenario,'' for example, without preliminary comment launches forth on a patchwork excursion of clichés torn from a thousand war, crime, love, and adventure movies and pulp fiction stories: ''There was a silken insolence in his smile. . . . No quarter, eh? Me, whose ancestors scuttled stately India merchantmen. . . . Me, whose ancestors rode with Yancey, Jeb Stuart, and Joe Johnston through the dusty bottoms of the Chickamauga? Oceans of love, but not one cent for tribute. Make a heel out of a guy whose grandsire, Olaf Hasholem, swapped powder and ball with the murderous Sioux through the wheels of a Conestoga wagon. . . .''

Perelman's comic essays give the impression that he was addicted to slick magazines, trashy fiction, commercial theater, journalism, movies, and advertising (he never troubled himself with television), but he was also in fact a serious reader, and some of his literary parodies are classic. Spoofing Clifford Odets' romantic Marxism, ''Waiting for Santy'' casts a capitalist Santa Claus as wage-enslaver of a reindeer proletariat (Panken, Briskin, Rivkin, Ranken, and Ruskin). ''A Farewell to Omsk'' (the title of which wings another literary bird) humorously captures the gloomy intensity of Dostoevsky: ''An overpowering desire to throw himself at her feet and kiss the hem of her garment filled his being.'' ''Farewell, My Lovely Appetizer'' is an impeccable take-off on the hard-boiled detective fiction of Raymond Chandler: ''I kicked open the bottom drawer of her desk, let two inches of rye trickle down my craw, kissed Birdie on her lush, red mouth, and set fire to a cigarette.''

Perelman's collections are largely gleaned from his work at *The New Yorker;* they include *Acres and Pains* (1947), *Westward Ha!; or, Around the World in Eighty Clichés* (1948), *The Ill-Tempered Clavichord* (1952), *The Road to Miltown; or, Under the Spreading Atrophy* (1957), *The Most of S. J. Perelman* (1958), *Chicken Inspector No. 23* (1966), and *Baby, It's Cold Inside* (1970), which introduced the raffish Irish poet Shameless McGonigle. But the best of Perelman, culled largely from *Crazy Like a Fox* (1944), is to be found, quite aptly, in *The Best of S. J. Perelman* (1947).

John Updike has said that Perelman was not a satirist who ''made you dislike anything [but] a celebrant of his own past and of the books he had read, of the weeds on his Pennsylvania estate, and above all of the language itself.'' Not much rancor, but tons of iconoclasm, and no patience at all for Will Rogers' democratic boast about never having met a man he didn't like (which Perelman dismissed as dangerous claptrap).

Perelman had lived for 40 years on farm land in Bucks County, Pennsylvania, but when his wife died in 1970 he sold the property and, ever the Anglophile, moved to London. The migration was not a success: his first year there his overcoat was stolen in a restaurant; worse, Perelman's desire for English stability was thwarted by changes in the cultural landscape; finally, he missed the stimulus of his native culture. He returned to the United States in 1972 and took up an uneasy residence in New York City, which he had always detested. In 1978, a year before his death, Perelman was interviewed by public television and provocatively observed that of the various peoples that he had encountered in his many travels, only two lacked a sense of humor—the Germans and the French. He died of natural causes on October 17, 1979, in his Gramercy Park Hotel apartment in New York City.

Further Reading

Though his writing gives no evidence of it, Perelman's family life was unhappy, as Douglas Fowler's biography, *S. J. Perelman* (1983), reveals. A new biography by Dorothy Herrmann, *S. J. Perelman: A Life* (1986), contains a great many more revelations. A collection of Perelman's letters, edited by Prudence Crowther, *Don't Tread on Me* (1987), is probably the humorist's last word. □

Shimon Peres

Shimon Peres (born 1923) served as Israel's prime minister from 1984 through 1986 and again in 1995, following the assassination of Yitzhak Rabin. He was awarded the Nobel Peace Prize for his role in negotiations with the Palestinians, along with Yitzhak Rabin and Yasser Arafat.

Shimon Peres was born to Yitzhak and Sara Persky in 1923 in Volozhin, Poland. In 1931Yitzhak Persky emigrated to Palestine, with his family following two years later. In Palestine, the family changed their name legally to Peres. Peres began his studies at Tel-Aviv's Balfour School and continued at the Ben-Shemen agricultural school and youth village. Joining the clandestine Jewish self-defense organization the Haganah in 1941, Peres helped found Kibbutz Alumot in the lower Galilee where he met his future wife, Sonya Gelman. They married in 1945 and had three children.

Peres became actively involved in politics as a young member of Mapai, the dominant labor party. He served as secretary-general of Hanoar Haoved, the Histradrut labor federation's youth movement, and was a delegate in 1946 to the 22nd World Zionist Congress. He was also a position commander of Hagganah, and dedicated to fulfilling the organizations goals. It was during this period that Peres first came to the attention of David Ben-Gurion, leader of the campaign for Jewish statehood in Palestine. A strong relationship developed in which Peres earned the trust of the future first prime minister and, in return, showed steadfast loyalty in the many struggles of that period.

Under Ben-Gurion's patronage Peres came to assume increasingly more responsible positions after Israel became an independent nation in 1948. In the war for independence (1948-1949) he was assigned to the newly-formed

ministry of defense and remained there until 1959. During that decade Peres served as chief of the naval department in 1948, was sent to the United States in 1950 on an arms-procurement mission (as well as to complete his education), and in the years 1952-1959 filled the top administrative post of director-general of the ministry.

Peres is remembered for having played a key role in Israeli national security. First, he was instrumental in establishing the indigenous Israeli defense industries. Second, at a time when Israel found itself isolated diplomatically in the face of mounting Arab threats and militarization, Peres encouraged collaboration with France. His secret contacts in Paris resulted in a flow of sophisticated weapons and military technologies from France, enabling Israel to conduct the successful Sinai campaign in 1956.

Peres simultaneously rose in the Mapai Party's ranks as one of the ''young guard,'' which included such other distinguished figures as Moshe Dayan, Abba Eban, and Yigal Allon. But while respected for his managerial skills, Peres also earned the enmity of party stalwarts who regarded him as more of a technocrat. Peres was often allowed to exercise authority beyond his job description that earned him both the criticism and envy of other ministers. He earned a reputation as a shrewd effective negotiator, who often succeeded by bypassing diplomatic channels and establishing his own relationships. Nevertheless, he earned a high place on the party's list of candidates and was first elected to the Knesset (Israel's parliament) in 1959. He then served as deputy defense minister. Leaving Mapai, he helped form the breakaway Rafi Party and was returned to the Knesset in 1965. Three years later he helped negotiate a formal reconciliation with Mapai, resulting in the Labour/Alignment. Returned to the Knesset in 1969, Peres served as minister of immigrant absorption and minister-without-portfolio until August 1970, when he was given the post of minister for transport and communication. In the aftermath of the Yom Kippur War (1973) Peres briefly served as minister of information as part of a cabinet reshuffle.

When Golda Meir stepped aside as leader of the Alignment in 1974, a fiercely-contested succession struggle found Peres losing to Yitzhak Rabin by a narrow margin, 298 votes to 254. The Knesset endorsed the Rabin government in June, with Peres as minister of defense. Despite a strained personal and working relationship, Peres was actively involved in the separation of forces agreements with Syria and Egypt during the ''shuttle diplomacy'' of U.S. Secretary of State Henry Kissinger. He also administered the West Bank territories and restored the Israel Defense Forces to a peak of efficiency after the 1973 fighting.

The 1977 national elections witnessed a major reversal in Israeli politics, with the opposition Likud Party swept into office and Labour now out of power for the first time in 29 years. Peres, replacing Rabin as party chief, demonstrated admirable dedication in rebuilding the Alignment's political fortunes. A tireless campaigner, widely-read, and an experienced parliamentarian, Peres was a sharp critic of Begin government policies. He was especially critical of the aims and conduct of Operation ''Peace for Galilee,'' the invasion of Lebanon launched in June 1982.

In the 1984 elections the Israeli electorate failed to issue a clear mandate to either of the two major blocs: Likud or the Alignment. In the resultant deadlock it became necessary to seek some form of collaboration. These efforts led to formation of the National Unity Government. It was agreed that Peres would serve as prime minister for the first two years of the four-year term, after which he shifted position, serving as foreign minister and vice premier under Yitzhak Shamir.

During his term as prime minister Peres concentrated on a number of immediate priorities which centered on disengagement from Lebanon, checking the rampant inflation and restoring economic growth, streamlining the work of the prime minister's office and of the unwieldy 25-member cabinet, and deepening the 1979 peace treaty with Egypt while seeking resolution of the Arab-Israel conflict through his ''Jordanian option.'' He also strengthened ties with the United States while improving the Israeli image and international position. During this time Peres became known for his efforts to work out a peaceful solution to the Palestinian problem on the West Bank.

In 1992 Peres lost party leadership to Rabin, but was appointed foreign minister in the new Labor cabinet. As foreign minister, he used his considerable negotiating skills to bring about the prospect of peace between the Israelis and Palestinians. Often criticized for his desire to grant the Palestinians more autonomy, Peres' maintained that negotiation was the only way to settle the centuries-long conflict. In 1994 the Nobel Peace Prize was awarded to Peres, Rabin, and Yassar Arafat in recognition of their role in forging the Palestinian autonomy agreements.

On November 4, 1995, this promise of peace was dealt a devastating blow when Rabin was assassinated by a right wing Israeli student. Peres assumed the role of prime minister, vowing to continue the peace negotiations. In February 1996 he called for new elections, hoping that they would renew his mandate for peace. It appeared that he would win the election, when a Palestinian suicide bomber killed 24 Israelis. The mood of the public changed and Likud's candidate, Benjamin Netanyahu, became the new prime minister.

In May 1997 Peres, afraid that he would lose his reelection bid to be Labor party leader, proposed creating the new post of Party President. He then served an ultimatum that if the party would not throw support for the post, he would not run for it. The party postponed any discussion and thereby informed Peres that his days as Labor party leader were numbered. He retired from his position.

Further Reading

Additional information on Peres can be found in Matti Golan, *Shimon Peres: A Biography* (1982) and in Peres' own book *David's Sling* (1982). See also Bernard Reich, *Israel: Land of Tradition and Conflict* (1985). *Political Leaders of the Contemporary Middle East and North Africa: A Biographical Dictionary* (1990); the *Electronic Telegraph* (February 26, 1996, March 6, 1996, February 20, 1996, February 12, 1996, November 22, 1995, November 6, 1995). □

Isaac Loeb Peretz

The Jewish poet, novelist, and playwright Isaac Loeb Peretz (1851-1915) was the leader of Yiddishism, a cultural movement dedicated to making Yiddish the national language of Jewish people throughout the world.

Isaac Peretz was born in Zamość, Poland. Early Hasidic influences were counteracted by the progressive atmosphere in his native town. Peretz's first linguistic affiliation was with Hebrew, and although he later became the leader of Yiddishism, his devotion to Hebrew remained unchanged.

At the age of 3 Peretz studied the Bible in Hebrew, and at the age of 6 he studied the Talmud. In his youth he read widely in Polish literature. At an early age Peretz married the daughter of a man who dabbled in Hebrew poetry, and he settled in a little town where he became a partner in a brewery business. Peretz subsequently divorced his wife and spent the years 1876-1877 in Warsaw, where he made his living as a Hebrew teacher. At that time he began his literary activities. His first poem, written in Hebrew, was published in *Hashahar* in 1877.

Peretz then returned to Zamość, where he married again and intended to found a Hebrew school. However, he entered a partnership in a flour-milling business. Soon afterward a new Russian legal code was adopted, and Peretz decided to become a lawyer. He passed the district court law examinations, and for the next 10 years Peretz practiced law successfully. During these years he wrote Hebrew and Yiddish poems, but he did not publish them. By this time Peretz was also interested in Jewish social problems. Because of the interest he took in the poor, Peretz was later considered a Socialist, and this may have been the reason why his license to practice law was revoked. In 1886 Peretz returned to Warsaw. There he worked as a lawyer, but later he undertook a tour through certain parts of Russia and Poland in order to gather statistics for an economic survey. This tour also gave Peretz material on and insight into Jewish life for his stories and poems, as exemplified in his *Pictures from a Journey through the Country*. In 1887 the poem ''Monish,'' which marked Peretz's future importance to Yiddish literature, appeared in Sholem Aleichem's *Die Yiddishe Folksbibliotek* (*The Jewish Popular Library*). Later, as editor of the annual *Yiddishe Bibliotek,* Peretz published articles on chemistry, physics, economy, and other subjects. His poems ''Melodies of the Time'' and ''The Little Town'' greatly impressed critics and readers alike.

At that time Peretz also expressed in his larger literary works his profound appreciation of Hasidic life. In 1889 an informer reported to the authorities that he was a revolutionary, and Peretz was deprived of his license to practice law. With the support of his friends he soon obtained a post as secretary of the Jewish Community of Warsaw and remained its employee in increasingly important capacities until his death.

In 1890 Peretz's first book—a collection of stories—was published under the title *Familiar Pictures*. With the help of other men of letters he began editing *The Jewish Library*—a series of publications dealing with literature and social problems. These publications became the focal and rallying point of burgeoning Yiddish literature and literary talent. Peretz was not permitted to publish a Yiddish daily; but he published occasional ''Holiday Pages,'' which greatly contributed to the promotion of Yiddish literature. In 1894 he published an impressive book of Hebrew love poems and short stories. In his drama *Die goldene Kait* (*The Golden Chain*) and in such other Hasidic treatments as *By Night at the Old Market* Peretz expressed appreciation of the Jewish spiritual tradition. He spoke the language of the common man and expressed the pain, idealism, and messianic hope that lodged in Jewish hearts.

In 1899 Peretz was arrested as a Socialist and spent 2 months in prison. In his enthusiasm for the labor movement he belittled the Lovers of Zion and the Zionist movement, although he clearly stated that in principle he was no opponent of these national movements.

Peretz's many hardships affected his health, and on April 3, 1915, he suddenly succumbed to a heart attack.

Further Reading

An anthology in English of Peretz's work is *In This World and the Next: Selected Writings,* translated by Moshe Spiegel (1958). Maurice Samuel, *Prince of the Ghetto* (1948), is a biographical account. Peretz is discussed in Charles A. Madison, *Yiddish Literature: Its Scope and Major Writers* (1968). □

Carlos Andrés Pérez

Carlos Andrés Pérez (born 1922) served as president of Venezuela and oversaw the nationalization of his country's oil industry. In May 1993 he was impeached on allegations of embezzlement and misuse of public funds. After more than two years of house arrest, Pérez was released in September 1996.

Carlos Andrés Pérez, the son of Antonio and Julia Pérez, was born in 1922 in the Andean town of Rubio in the western state of Táchira, Venezuela. His father, a member of the rural middle class, owned both a pharmacy and a small coffee hacienda. Even as a youth Pérez was devoted to politics. He headed student organizations and in 1935 joined in political demonstrations in Rubio which followed the death of Venezuela's long-time dictator, Juan Vicente Gómez (1909-1935). In 1939 his family moved to Caracas, where he completed his secondary education at the Liceo Andrés Bello. He then studied law at the Universidad Central de Venezuela.

In Caracas Pérez met the man who would become his political mentor, Rómulo Betancourt. He joined Betancourt's Acción Democrática (Democratic Action Party) and worked as a youth leader and organizer for the party.

Acción Democrática's goal was to bring both democracy and social reform to Venezuela. In 1945 a coalition of Acción Democrática activists and junior military officers overthrew the government of General Isaías Medina Angarita. Betancourt headed the revolutionary junta and chose Pérez as his personal secretary. But Acción Democrática rule lasted only three years. In late 1948 military officers overthrew the government. Ten years of military dictatorship, principally under Colonel Marcos Pérez Jiménez, followed.

Between 1948 and 1958 Pérez spent time both in Venezuelan prisons and in exile in various Latin American countries. He and other Acción Democrática leaders returned to Venezuela in 1958 following the overthrow of Pérez Jiménez. With the election of Betancourt as president in late 1958, Venezuela was set on the course of political democracy. For the next 15 years Pérez served in a variety of governmental, legislative, and party posts. Most notably, he directed the Ministry of Interior between 1962 and 1963, using that office to suppress left-wing radicals who challenged the Betancourt government.

With crucial support from Betancourt, Pérez secured his party's nomination for president in 1973. An outgoing, energetic man, he conducted a vigorous campaign. Drawing on campaign tactics popular in the United States, Pérez, known popularly as ''Cap,'' brought his ''democracy with energy'' theme to the people by walking more than 3,000 miles during his campaign. His efforts won him 49 percent of the vote, a broad mandate in a multicandidate election.

President Carlos Andrés Pérez assumed office in 1974 in what seemed a fortuitous time for Venezuela. The nation was a leading producer of oil, and the price had increased from $2 a barrel in 1970 to $14 in 1974, in the aftermath of the Arab oil embargo of 1973 and the global energy shortage. Venezuela presumably would now have the income to diversify its economy, create a modern industrial state, and uplift the conditions of the poor. President Pérez immediately announced that Venezuela would use its new power to nationalize the oil industry. Venezuela paid the American and British-Dutch oil companies, which had operated in Venezuela since the 1920s, approximately $1 billion for their properties, and on January 1, 1976, took control of the industry.

Pérez also moved aggressively on other fronts. With overwhelming majorities in Congress, he ruled by decree and launched a series of ambitious industrial development plans. Major projects included a petrochemicals complex, an integrated steel industry, shipworks, and a subway system for Caracas. In addition, Pérez boldly pushed Venezuela into the forefront of international politics, as he lectured the industrial nations on their duty to aid the poor nations of the world.

Pérez probably pushed Venezuela too fast and too far. Oil revenues were not inexhaustible; Venezuela incurred massive international debts for financing development projects. The country was also short of managerial talent. Reports of gross administrative inefficiency, waste, and even corruption rocked the Pérez government. Moreover, these long-term development projects did not address the pressing concerns of Venezuela's poor. By the end of his term, Pérez was highly unpopular. Even his erstwhile ally, Rómulo Betancourt, denounced him. His party lost the presidency in the 1978 election. Yet his successor, the Christian Democrat Luis Herrera Campíns (1979-1984), proved even less successful at managing Venezuela's oil bonanza.

In 1988 Pérez again campaigned for presidential election and won by a wide margin against Eduardo Fernández. He began his second term in office on February 2, 1989 and celebrated with a lavish inaugural party. This term, however, proved to be more tumultuous than the previous one. In 1992 he managed to suppress two attempted military coups. The first uprising was by the army, occurring in February of that year; the second was by the Air Force in November. The brutal coup attempts stalled economic programs and rocked Venezuela's political structures. Then, in May 1993 Pérez was impeached for allegations of misuse of public funds and embezzlement. Pérez and two aides were accused of having diverted public funds to pay for his 1988 election campaign and the ensuing extravagant inaugural celebration. He was also accused of improperly spending 250 million bolivars (US $17 million) of national security money on a 1990 foreign policy initiative, by sending Venezuelan police to provide personal protection for Nicaraguan president, Violeta Chamorro. Pérez was subsequently expelled from Acción Democrática. In May 1994, too old to be imprisoned, he was placed under house arrest to await the outcome of his trial.

In May 1996 the Venezuelan Supreme Court found Pérez guilty of misusing public funds, but acquitted him of the more serious embezzlement charge. He was sentenced to two years and four months of house arrest. Taking into account the time served after his impeachment in 1993, Pérez was released on September 19, 1996. He was stripped of his title as honorary senator, a position given to all former presidents. Although the Venezuelan constitution prohibits those sentenced to less than three years from being barred from office, Pérez missed the cutoff by eight months. A newly freed man, and still supported by grassroots Acción Democrática members, Pérez proclaimed that he intended to run for Venezuela's senate in 1998 in his home state of Táchira and restore his reputation.

Further Reading

There is no complete biography of Pérez in English. For background and information see David Eugene Blank, *Venezuela: Politics in a Petroleum Republic* (1984) and Judith Ewell, *Venezuela: A Century of Change* (1984). For Venezuela's relations with the foreign oil industry see Stephen G. Rabe, *The Road to OPEC: United States Relations with Venezuela, 1919-1976* (1982). □

Javier Pérez de Cuéllar

Peruvian foreign service officer and world statesman, Javier Pérez de Cuéllar (born 1920), reached the pinnacle of a long diplomatic career with his installation in January 1982 as secretary general of the United Nations. The fifth man to hold that post, he was the first Latin American and the second non-European to lead the world body. Pérez de Cuéllar served two terms as secretary general until 1992.

A man of aristocratic lineage, Javier Pérez de Cuéllar was born in Lima, Peru, on January 19, 1920. His businessman father died when Pérez de Cuéllar was four years old. He received his primary and secondary education in private schools and enrolled in the law program at Lima's Catholic University. To support his studies the young man became a clerk in the Ministry of Foreign Affairs. In 1944, after obtaining his law degree, he entered Peru's highly-regarded diplomatic corps, later quipping that it allowed him to discover the world ''at someone else's expense.''

Initially posted as first secretary in Peru's Paris embassy, Pérez de Cuéllar became a member of his country's delegation to the first session of the United Nation's General Assembly in 1946. Later he served as first secretary to Peru's diplomatic missions in Great Britain, Bolivia, and Brazil. In 1961 he returned home to fill a series of administrative posts within the foreign ministry and to teach at the Diplomatic Academy of Peru. He also authored two texts on international law and diplomacy. Following a two-year assignment as ambassador to Switzerland, Pérez de Cuéllar was named

secretary general of the Ministry of Foreign Relations. When Peru established formal ties with the Soviet Union in 1969, the veteran diplomat became Lima's first ambassador to Moscow. Two years later Pérez de Cuéllar led Peru's permanent delegation to the United Nations, a post he retained until 1975. He served as president of the U.N. Security Council in 1974.

A consummate diplomat, Pérez de Cuéllar was noted for his quiet, self-effacing personality, his Old-World charm and gentility, and his skill in working effectively with discordant factions. The tall, distinguished-looking man seemed to have been born in a conservative, pin-striped suit—the uniform of his profession. He spoke English and French in addition to his native Spanish. The twice-married grandfather wrote poetry and was a devotee of Hispanic literature, especially the classics.

Appreciating the Peruvian's talents, U.N. Secretary General Kurt Waldheim dispatched him to Cyprus in 1975 to defuse the explosive dispute between the Greek and Turkish elements. Although he did not resolve the deeply-rooted problems on that troubled island, Pérez de Cuéllar persuaded the two sides to begin negotiations. Again in 1981 Waldheim called him away from the Peruvian embassy in Caracas, Venezuela, to serve as the Secretary General's personal representative in calming a crisis between Pakistan and Afghanistan. In October of that year, Lima named him ambassador to Brazil. In a patently political effort to embarrass the president, however, the Peruvian Congress blocked the confirmation of Pérez de Cuéllar and several other ambassadorial nominees. Peru's most distin-

guished and visible diplomat resigned from the foreign service in protest. His vindication came quickly.

In the closing weeks of 1981, as Waldheim's term drew to a close, politicking began for the election of a new secretary general for the United Nations. The procedure involved nomination by the 15-member Security Council, each of whose five permanent representatives (the U.S., Soviet Union, Britain, France, and China) had an absolute veto. Formal election of the nominee by the General Assembly had, in the past, been automatic. Austrian Kurt Waldheim, standing for a third term, had the unenthusiastic support of the Western powers and the Soviet Union. The Chinese, however, insisted that a new leader be chosen from the less-developed countries of the Third World and endorsed the popular Tanzanian foreign minister, Salim Ahmed Salim.

Waldheim and Salim ultimately withdrew from the deadlocked contest, and nine new candidates entered the fray. Among this group Javier Pérez de Cuéllar alone proved acceptable to the superpowers. The Western nations had no serious objections to him. He had won the respect of the Soviets during his ambassadorship in Moscow. Pérez de Cuéllar benefited from Peru's 20-year ''independent'' foreign policy and its more recent leadership role among the less-developed nations. The secret balloting produced ten positive and one negative vote for the Peruvian diplomat; the Soviet Union and three other members of the Security Council abstained. On December 15, the General Assembly approved the new secretary general by acclamation, and Javier Pérez de Cuéllar was ceremoniously installed for a five-year term on the first day of 1982.

Some observers doubted that the gentle Peruvian had the hard ''cutting edge'' they believed necessary for leadership of the world organization. Others, however, deemed him the right man for that critical moment. The long-time rivalry between East and West, the more recent tensions between North and South (the developed and less-developed countries), and myriad regional conflicts threatened the survival of the U.N. Its inability to bring peace to the Middle East, Central America, and other troubled regions suggested that the organization had failed to achieve its primary objective. As many new Third World nations swelled the body to 160 members, the increasingly radical complexion of the United Nations soured the U.S. and its Western allies. The failure to agree upon a declaration of past accomplishments and future objectives during the October 1985 40th anniversary celebration seemed indicative of the body's factional paralysis.

Pragmatic and independent as secretary general, Pérez de Cuéllar carefully protected his necessary role as ''honest broker.'' He had not campaigned for his post and declared his intention not to seek reelection. Pérez de Cuéllar admitted that the U.N. had serious defects and labored with limited success to reform and revitalize the organization. He placed special emphasis on enhancing the independence, efficiency, and morale of U.N. employees and on depoliticizing its subsidiary agencies to regain broad support for their work. He asserted that the U.N. was ''the most authentic expression of the international community in all its diversity'' and asked member states to ponder what advantages might be gained from its destruction.

With the perspective of a Third World man, Pérez de Cuéllar frequently pointed to the organization's successes in promoting economic development, health, and education. Reflecting his Western cultural heritage, the Secretary General urged member states to strengthen the rule of law in an increasingly anarchic world and to ''restore civility to international life.'' And as the elected representative of five billion people, he often spoke as an international every-man, voicing concern about world hunger and disease, abuses of human rights, the ''scourge of war,'' and the ultimate ''threat of nuclear catastrophe.''

Toward the end of his first term, the five permanent members of the Security Council asked Pérez de Cuéllar to accept a second five-year appointment. His acceptance indicated good recovery from a quadruple heart-bypass operation in mid-1986.

Pérez de Cuéllar's tenure as secretary-general was marked by significant change—primarily the collapse of the Soviet Union and the end of the Cold War. The U.N. evolved from an international organization stymied by bipolarity into an institution sought for peacekeeping assistance around the globe. Although he was powerless in resolving conflicts in the Falkland Islands, Lebanon, and the Persian Gulf, Pérez de Cuéllar was praised for his role as a mediator and ''honest broker'' in global diplomacy. He was succeeded on January 2, 1992 by Egyptian diplomat Boutros Boutros-Ghali.

Pérez de Cuéllar was decorated by 25 countries. In October 1987 he was awarded the Prince of Asturias Prize for the promotion of Ibero-American co-operation. In January 1989 he received the Olof Palme Prize for International Understanding and Common Security by the Olof Palme Memorial Fund. In February 1989 he was awarded the Jawaharlal Nehru Award for International Understanding. In addition to his awards, Pérez de Cuéllar has received honorary doctorate degrees from several universities around the world.

Further Reading

A book-length biography of Pérez de Cuéllar has yet to appear. However, a column devoted to the Secretary General's activities and statements (entitled ''The 38th Floor'') is published in each issue of the *UN Chronicle*. Works treating the United Nations during the Pérez de Cuéllar era include Toby T. Gati, editor, *The US, the UN, and the Management of Global Change* (1983); Peter R. Baehr, *The United Nations: Reality and Ideal* (1984); and Raymond Carroll, *The Future of the UN* (1985), a book written for young adults. □

Adolfo Pérez Esquivel

Adolfo Pérez Esquivel (born 1931), distinguished as an Argentine artist, became a human rights activist based on Christian pacifism and was awarded the Nobel Peace Prize in 1980.

Adolfo Pérez Esquivel was born in Argentina on November 26, 1931, the son of Spanish immigrants. His mother died when he was a young boy and his father, a coffee salesman, was often away on business. Pérez Esquivel was essentially raised by the nuns and priests who ran the Roman Catholic schools he attended. He has remained a devout Catholic. His pacifistic views are based on his commitment to the message of the Gospels and on his reading of Catholic thinkers such as St. Augustine, a 4th century philosopher, and Thomas Merton, a 20th century American monk. ''I believe that one has to listen to the silence of God, what He is asking from each one of us. It's necessary to make a choice. My mission is to carry the message of the Gospel and to live it profoundly with my brothers,'' he told *America*. Interested in art, he graduated from the National School of Fine Arts in Buenos Aires in 1956. In the same year he married Amanda Pérez, a pianist and composer who gave up her career after the couple's three sons were born. Initially uninvolved politically, he became known as a sculptor and art professor. Two themes inspired his art: Indian cultures and motherhood. These preoccupations anticipated his later activism after two developments in the 1960s and 1970s altered his noncontroversial existence.

Became Involved with Social Justice Programs

One development was the Argentine military's repeated intervention in politics. From the mid-1970s the generals were increasingly committed to extreme repression, which resulted in the ''Dirty War'' in which thousands of Argentine citizens ''disappeared.'' According to *Newsday* retired Lt. Commander Adolfo Scilingo was the first Argentine official to admit that more than two thousand political prisoners were stripped, drugged, and thrown into the sea from aircraft under the 1976-83 military dictatorship.

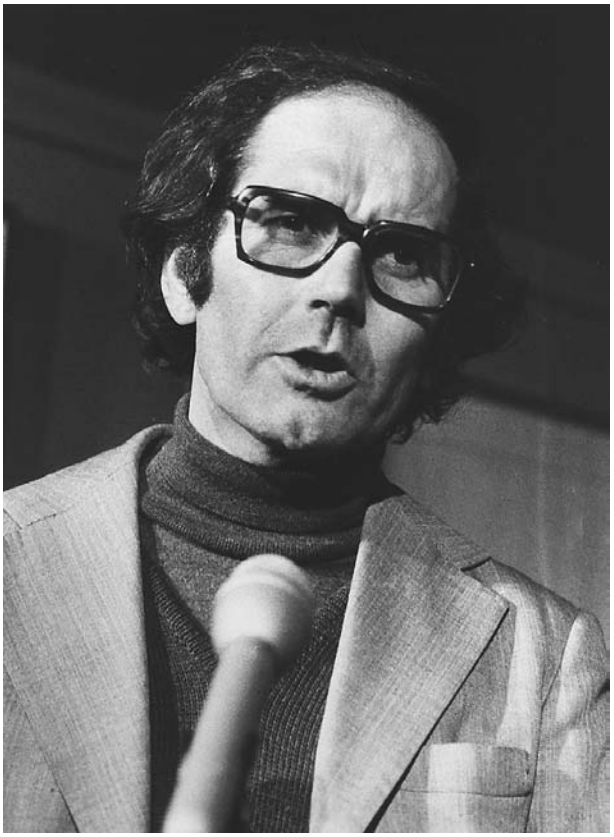

The second development to raise Pérez Esquivel's consciousness was the dedication of a small group of people to peace and human rights, foreshadowing an eventual wave of demands for democracy in the 1980s. The Fellowship of Reconciliation, an interfaith pacifist organization with origins dating to World War I, sent Austrians Jean Goss and Hildegard Goss-Meier to Latin America in 1962 to identify both Catholic and Protestant clergy who might support a nonviolent movement for justice based on Christian principles. Their travels resulted in international pacifist meetings which led to the formation of Service for Peace and Justice. The newly founded group established a small secretariat to coordinate a network of local nonviolent action groups in several countries, including Argentina.

Back home by the early 1970s, Pérez Esquivel had organized a crafts cooperative for a poor urban neighborhood and engaged in a hunger strike to protest escalating violence by both guerrillas and the police. In 1973 he founded *Paz y Justicia,* a monthly periodical. During the following year Pérez Esquivel began a campaign for solidarity with Indians in Ecuador. It was in Ecuador that he had a religious experience in the form of a dream in which he saw the crucified Christ in an Indian poncho. This inspired his book, *Christ in a Poncho,* which was published in English in 1983.

Wider travel and confrontation with authorities followed in the next three years. He supported the Agrarian Leagues of Paraguay against persecution and was arrested in Brazil, where he supported workers' complaints. Back in Argentina he founded the Ecumenical Movement for Human Rights, which assisted families of the people who ''disappeared,'' and he created the Permanent Assembly for Human Rights, which monitored government policy. In 1976 he visited Ecuador again, but was arrested. He then traveled in the United States and Europe. When he sought to renew his passport in April 1977, the Argentine authorities imprisoned him for over a year without any charge and tortured him with cattle prods, electric shocks, and ice cold showers. ''During the 32 days I spent in the torture center there were times when the morning light shone on the walls and I could see writings there: names of loved ones, essays, insults, the names of favorite soccer teams. But what impressed me most and something I'll never forget, was a big message written in blood: 'God does not kill.' the life and death, anguish and hope of the people were in that cell,'' Pérez Esquivel told the *Washington Post* in 1984. He added that in moments of hardship he looks for signs. ''I am a man of hope,'' he said.

Won Nobel Prize

International pressure secured his release from jail, which was followed by house arrest for several months.

Confinement brought recognition: Pax Christi, the Catholic pacifist organization, awarded him the Pope John XXIII Prize; Amnesty International, which worked for the release of political prisoners, adopted him as a prisoner of conscience. In Northern Ireland, Mairead Corrigan and Betty Williams nominated him for the Nobel Peace Prize. Corrigan and Williams had won the 1976 Nobel Peace Prize for their grassroots effort to bring peace to their beleaguered province.

In October 1980 came the announcement that the little known Pérez Esquivel had been selected over many other nominees for the prize. According to *Newsweek* the Nobel committee said of Pérez Esquivel: ''He is among those Argentines who have shone a light in the darkness. He champions a solution that dispenses with the use of violence. The views he represents carry a vital message to many other countries, not least in Latin America.'' Argentine media reportage was restrained but, ironically, Argentine law required the government to pay him a lifetime pension. On December 10, Pérez Esquivel accepted the prize in Oslo ''in the name of the poorest and smallest of my brothers and sisters.'' Before 1980 only six Nobel laureates had been Latin American. The Nobel Committee's selection of Pérez Esquivel in 1980 was one important factor in the restoration of civilian rule in Argentina in 1983.

Continued to Work for Peace and Justice

In the 1980s and 1990s, Pérez Esquivel's pacifist activism took new forms. At home he championed the Mothers of the Plaza, a group who silently protested the ''disappearance'' of family members. He joined other Nobel laureates who journeyed to Nicaragua in 1984 to deliver humanitarian aid, and to Asia in 1993 to support Burmese democracy advocate Aung San Suu Kyi. In June 1995, along with five other Nobel Peace Prize winners, he wrote to Chinese premier, Li Peng asking for the release of jailed dissident Wei Jingsheng, an advocate of democracy in China.

Pérez Esquivel offered three nonviolent steps to redress injustice: (1) call a specific injustice to the attention of appropriate authorities; (2) if that step fails, appeal to public opinion through such acts as prayer and fasting; (3) if that fails, engage in civil disobedience. He strongly believed that political stability is impossible in Latin America without social justice and the elimination of poverty. In a 1991 article in *Le Monde diplomatique,* reprinted in *World Press Review* he lashed out at the budget reducing measures imposed on Latin American countries by the World Bank and the International Monetary Fund which resulted in decreased expenditure on health, education, and other anti-poverty programs—''It is a policy which has caused the gulf between rich and poor nations to go on widening. A time bomb has begun ticking, and no number of promises or soothing words will defuse it. The governments of the world must come to their senses and construct the new economic order—they must rediscover the virtues of sharing.''

Further Reading

To understand better the context of Pérez Esquivel's work, refer to a standard history of his native land such as *Argentina* (1987) by David Rock; for sources of his inspiration see *Twentieth-Century Pacifism* (1970) by Peter Brock and selected entries from Harold Josephson (ed.), *Biographical Dictionary of Modern Peace Leaders* (1985) and an entry in *Nobel Prize Winners,* Tyler Wasson (ed.). Pérez Esquivel's own book, *Christ in a Poncho,* was first published in French in 1981; it recounts stories of pacifist resistance by disadvantaged Latin American groups he supported. For additional glimpses of his philosophy read his op ed piece in the *New York Times* (March 30, 1985) and the interview in *America* (December 27, 1980). In 1992 Temple University Press released a translation of Service for Peace and Justice's report on human rights violations in Uruguay, 1972-1985. *Paz y Justicia* carried a biography of Pérez Esquivel in the October-December 1980 issue. See also *Time* (October 27, 1980); *World Press Review* (March 1991). □

Marcos Pérez Jiménez

Marcos Pérez Jiménez (born 1914) was a Venezuelan military officer who helped overthrow a constitutional government in 1948 and then ruled as a dictator during the 1950s. He fled his country after a coup in 1958, was charged with political crimes, and remained in exile.

Marcos Pérez Jiménez was from the Venezuelan state of Táchira, born in the town of Michelena in 1914. His father was a farmer and his mother a schoolteacher. After being educated in his home town and Colombia, Pérez Jiménez entered the Military Academy of Venezuela. An outstanding student, he graduated at the top of his class in 1934 and then studied at military colleges in Peru. There he met other Latin American officers who believed that the military must play a leading role in the lives of Latin American nations and promote technological progress.

Pérez Jiménez rose to national prominence on October 18, 1945, when he participated, with other junior officers and civilian politicians, in the overthrow of the government of General Isaías Medina Angarita. Pérez Jiménez had helped organize a secret military lodge, the Patriotic Military Union, whose members believed that the civilian and military leaders of Venezuela were incompetent and dishonest. The young officers were joined in their conspiracy by the Democratic Action (Acción Democrática) Party. These idealistic young Venezuelans, led by Rómulo Betancourt, wanted a democratic and socially progressive Venezuela.

In the new government, which was first headed by Betancourt and then by Rómulo Gallegos, Pérez Jiménez served as chief of staff of the armed forces. But military officers chafed under civilian rule, concluding that elected politicians could never give Venezuela the nationalism, pa-

triotism, and progress it needed. Led by Lt. Col. Carlos Delgado Chalbaud and Pérez Jiménez, the military overthrew the democratically elected Gallegos government on November 24, 1948.

Delgado Chalbaud assumed control of Venezuela, with Pérez Jiménez acting as second-in-command. But in 1950 Delgado Chalbaud was assassinated. While it has never been determined who ordered the assassination, Pérez Jiménez was the most obvious beneficiary of his superior's death. Pérez Jiménez initially ruled through a figurehead. After staging a fraudulent election, he declared himself president in December 1952.

Pérez Jiménez was a vigorous and energetic dictator. He relied on his skills as an organizer and planner to fulfill his goals. His motto was the ''New National Ideal,'' a philosophy that put a higher premium on national unity and material and technological progress than on political freedom and intellectual and moral improvement. He believed that the armed forces—disciplined, trained, and ostensibly non-partisan—could best carry out this mission.

In practice, the New National Ideal consisted mainly of lavish public works projects for Caracas, the capital city. The construction of new hotels, office buildings, apartments, and super-highways transformed Caracas into a glittering, modern city. In addition to public construction, Pérez Jiménez concentrated his energies and the nation's money on the armed forces, the mainstay of his regime. Soldiers lived like aristocrats with impressive barracks and social clubs and the latest in military hardware.

Along with revivifying Caracas and bestowing favors on the military, Pérez Jiménez brutally suppressed political and civil liberties with the aid of his efficient secret police. Leaders of the outlawed Acción Democrática Party were tortured and murdered. Social programs such as land reform that Acción Democrática had instituted between 1945 and 1948 were overturned.

In foreign policy Pérez Jiménez took an anti-communist stance and closely aligned his country with the United States. He also attracted U.S. investment and awarded generous contracts to American oil companies. The United States, under President Dwight Eisenhower, thanked the unsavory dictator by awarding him a Legion of Merit medal, the nation's highest award for foreign personages.

Venezuelans eventually came to abhor the dictatorship. Protests mounted over the political repression and wasteful spending on the military. Many suspected that Pérez Jiménez and his henchmen had stolen public funds. After a series of mass uprisings, Pérez Jiménez fled in late January 1958, first to the Dominican Republic and later to Miami, Florida. In December 1958 Venezuelans elected Rómulo Betancourt, who had returned from exile, as president. Since then Venezuela has maintained a political democracy.

In 1959 the Betancourt government asked the U.S. to extradite Pérez Jiménez on the grounds that he was responsible for political crimes, murder, and embezzlement. After lengthy court hearings, the U.S. agreed in 1963 to deport the former dictator if the charges were limited to financial misconduct. Venezuela then initiated legal proceedings against Pérez Jiménez, which lasted five years. In August 1968 Venezuelan judges ruled that Pérez Jiménez had personally enriched himself while in office and gave him a four-year prison sentence. Since he had been in jail during his trial for more than four years, the court permitted Pérez Jiménez to leave immediately for exile in Spain.

After 1968 Pérez Jiménez attempted to influence Venezuelan political life. Politicians loyal to him attracted a small amount of electoral support. In 1972 he briefly returned to Venezuela and registered to run for president. The Venezuelan legislature responded by enacting a constitutional amendment barring ex-presidents convicted of crimes from serving again. Officials also suggested that Pérez Jiménez might be tried for other crimes if he returned to Venezuela. In effect, Pérez Jiménez was condemned to perpetual exile. He returned to Spain and was politically inactive thereafter.

In light of Venezuela's widespread poverty, unemployment, and corruption, some citizens preferred the efficiency of dictatorial rule and credited the Pérez Jiménez government for controlling street crime and using the country's oil wealth to build skyscrapers, bridges, and South America's finest highway system.

Further Reading

There is no complete biography of Pérez Jiménez in English. For information and background, see Winfield J. Burggraaff, *The Venezuelan Armed Forces in Politics, 1935-1959* (1972) and Judith Ewell, *The Indictment of a Dictator: The Extradition and Trial of Marcos Pérez Jiménez* (1981). A useful history of Venezuela is John Lombardi's *Venezuela: The Search for Order, the Dream of Progress* (1982). For U.S. relations with Venezuela see Stephen G. Rabe, *The Road to OPEC: United States Relations with Venezuela, 1919-1976* (1982). □

Giovanni Battista Pergolesi

The Italian composer Giovanni Battista Pergolesi (1710-1736) excelled in comic opera, and his works in this genre had a profound influence on the course of operatic history.

Born in the small town of Iesi near Ancona on Jan. 4, 1710, Giovanni Battista Pergolesi received instruction on the violin from the Marchese Gabriele Ripanti and other musical training from the two priests who directed the cathedral choir and gave public instruction in music. His obvious talent led to his enrollment in the famous Conservatorio dei Poveri di Gesù Cristo in Naples, under the patronage of the Marchese Cardolo Maria Pianetti of Iesi. Pergolesi's studies there probably began in 1726, and one of his teachers was the composer Francesco Durante.

Pergolesi's career as a professional composer was launched with the opera *Salustia* at the Teatro San Bartolomeo in Naples in 1732. His first truly successful

works were written later that year: *Lo frate 'nnammorato* was an *opera buffa* written in the local dialect; and a Mass commissioned by the city after a series of earthquakes won public praise from the composer Leonardo Leo. A series of dramatic and sacred works followed, including an apparently minor one, the intermezzo *La serva padrona,* performed between the acts of his *opera seria Il prigionier superbo* in 1733.

Pergolesi was made deputy to the official *maestro di cappella* of the city of Naples, was twice summoned to Rome to direct performances of operatic and sacred works, and was for a time in the service of the Prince of Stigliano and the Duke of Maddaloni. His health failing, he went to the Capuchin monastery in Pozzuoli, completing there his Stabat Mater shortly before his death on March 16, 1736, at the age of 26.

At the time of his death Pergolesi appeared to have been a talented composer of largely local fame, but circumstances thrust him into the small group of people whose posthumous fame was greater than that achieved during their lifetime. Opera needed new directions. *La serva padrona* was revived in Parma in 1738, then done in Bologna, Graz, Venice, and Dresden, and soon in all parts of Europe. The freshness of its character delineation and music attracted those who were weary of the stilted conventions of *opera seria*. Parisians who were disillusioned with traditional French opera—among them the writers Friedrich Melchior Grimm, Jean Jacques Rousseau, and Denis Diderot—rallied behind the work and made it an issue in the War of the Buffoons. This modest work received some 200 performances in the city in the 1750s.

With the fame of *La serva padrona* came success also for other of Pergolesi's compositions that might otherwise have remained neglected. His best pieces are characterized by freshness and liveliness and a fluid handling of solo voices. A large number of sacred, secular, and instrumental works published after his death and attributed to him are undoubtedly spurious.

Further Reading

The standard work on Pergolesi is in Italian. The best source in English is F. Walker's article in *Grove's Dictionary of Music and Musicians,* vol. 6 (5th ed. 1954); Walker did not merely condense other writings on Pergolesi but did considerable original research. For general background see Donald Jay Grout, *A Short History of Opera* (2 vols., 1947; 2d ed. 1965).

Additional Sources

Pergolesi, Napoli: S. Civita, 1986. □

Pericles

Pericles (ca. 495-429 B.C.) was the leading statesman of Athens for an unprecedented period and brought it to the height of its political power and its artistic achievement. The years from 446 to 429 have been called the Periclean Age.

Pericles was the son of Xanthippus, a distinguished statesman and general of aristocratic family (probably the Bouzygae), and Agariste, a niece of the famous statesman Cleisthenes, the leader of a powerful clan, the Alcmeonidae. He inherited great wealth; indeed, as a young man, he financed the costly production of Aeschylus's play *The Persae* in 472. Pericles received the best education available, studying music under Damon and mathematics under Zeno of Elea, a pioneer in theoretical physics.

Eminently fitted for a public career, Pericles chose to follow the example of Cleisthenes and advocate a more advanced democracy.

Champion of Radical Democracy

Pericles became prominent first in the law courts, where he prosecuted the leading statesmen and finally Cimon, the leading conservative power. In the Assembly, Pericles advocated hostility toward Sparta and radical constitutional reform at home. He worked in close association with Ephialtes, an older and more established leader of democratic views. They were both elected generals for a year sometime before 462, and in 462-461, when Cimon was the most influential of the generals in office, they made a concerted attack upon him.

A crucial decision on foreign policy was in the making—whether to prosecute the war against Persia as the

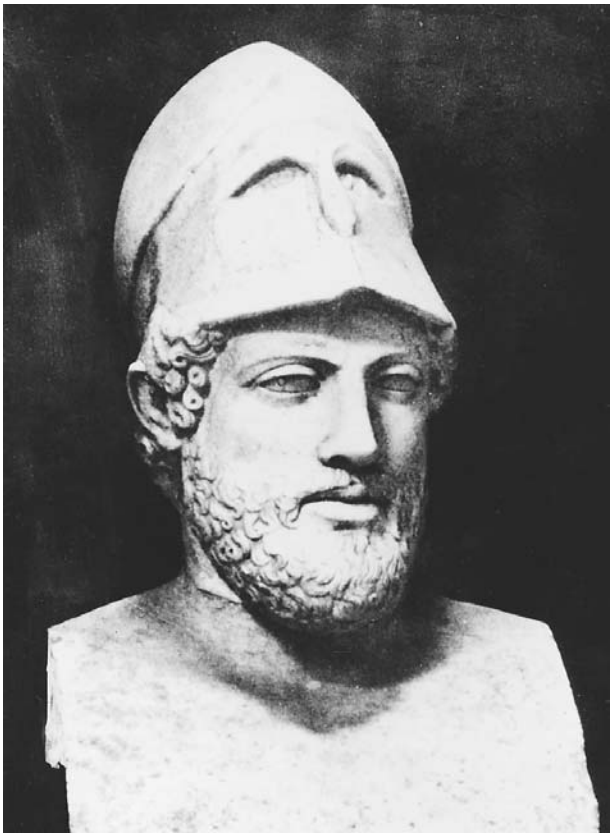

leader of a coalition of maritime states and as the nominal partner of an inactive Sparta, or to attack Sparta, exploit the coalition for that purpose, and make war with Persia a secondary matter. The issue in home policy was between the status quo, with the Areopagus Council acting as a brake on democratic radicalism, and an unimpeded implementation of majority decisions in the Assembly.

The two issues were inextricably linked not only by past history but also by ideological and material considerations. These issues were to face Athens throughout the life of Pericles, but the fateful step was taken in 462-461, at a time when Persia was on the defensive and Sparta was crippled by the effects of earthquakes, followed by internal dissension.

Sparta's appeals to Athens, its ally, for help against the uprising were granted on the advice of Cimon and against the advice of Ephialtes. While Cimon and the army were serving in Laconia in 462, Ephialtes and Pericles carried out their radical democratic reforms, stripping the Areopagus Council of all constitutional powers and making the authority of the Assembly and the Heliaea (people's courts) absolute.

Meanwhile, in Laconia, Sparta dismissed the Athenian army under Cimon's command. This insulting treatment enraged Athens. In spring 461 Cimon was ostracized, and Athens made alliances with Sparta's enemies, Argos and Thessaly. At this time Ephialtes was assassinated, and Pericles, in his early 30s, became the undisputed leader of the radical democrats.

Legislator of Domestic Affairs

The political career of Pericles after the ostracism of Cimon divides into two parts. The first ended in 443, when he secured the ostracism of his leading opponent, Thucydides. Pericles also passed further legislation against the Areopagus, introduced pay for political services, and in 451 restricted Athenian citizenship to children of Athenian parentage on both sides. He was entrusted with special financial responsibilities as commissioner for the building of the Long Walls, linking Athens to the Piraeus, and as commissioner for the building of the Parthenon and the Propylaea on the Acropolis from 447 onward. It is not known how far he was involved in the implementation of the war on two fronts—against Sparta in Greece and against Persia in Egypt, which resulted in a stalemate on land in 457 and a heavy defeat in Egypt in 454.

Pericles played a leading part in the critical years following 454. His founding of Athenian colonies on the territories of Athens's ''allies'' was a key factor in converting a coalition into an Athenian empire. He certainly approved of Athens's appropriating the allied moneys, and he advocated their use for domestic purposes. He proposed the recall of Cimon, which resulted in victories over Persia and a truce with Sparta. Pericles's own operations as a military commander in western waters in 455 and 454 were successful.

Between 448 and 446 Pericles is associated with the renewal of hostilities with Sparta. He began with a diplomatic offensive, offering to all Greek states the freedom of the seas and the celebration of the end of the Persian Wars—an event marking the conclusion of the Peace of Callias with Persia early in 448. When diplomacy failed, Pericles commanded an expedition to Delphi which reversed Sparta's policy there and made the renewal of hostilities almost inevitable. In 447-446 the storm broke: Athens's power in Boeotia collapsed; Euboea revolted; Megara broke free from Athenian occupation; and Sparta, at the head of its Peloponnesian coalition, invaded Attica.

In command of an Athenian army Pericles crossed to Euboea and then rushed back to face the enemy in Attica. To everyone's amazement the Spartan king withdrew his army. The miracle was never explained, although Pericles was said by some to have bribed the king. In any case Pericles hurried back to Euboea and stamped out the revolt. Peace was obtained in 446. Athens had lost most of its gains, but its empire was recognized. Pericles's general policy was finally approved by the ostracism of Thucydides in 443.

Periclean Democracy

In the second part of Pericles's political career, from 443 to 429, he was the leading personality in Athens. His foreign policy was to suppress any revolt in the Athenian empire and to resist Sparta. When Samos revolted in collusion with Persia, Pericles acted boldly and successfully as commander of the Athenian forces, and the punishment of Samos was a warning to others. He paraded the naval power of Athens with an expedition in the Black Sea (ca. 437), and he advised Athens to make alliances with Corcyra (Corfu), a leading naval power in the west, in 433. This

alliance was within the letter of the treaty of peace with Sparta, signed in 446-445, but contrary to its spirit.

Diplomatic and military incidents followed which resulted in war with Sparta and its allies in 431. Pericles's strategy was an offensive by sea, avoidance of battle on land, and control of the empire. Its adoption led to the concentration of the Athenians inside the walls of Athens. There plague struck down a third of Athens's armed forces, two sons of Pericles among them. The people turned against him for the first time. He was fined but reelected general for 429, the year of his death. He had been unhappily married and lived with a leading courtesan, Aspasia. He was buried near the Academy.

His Legacy

The form of democracy which Pericles developed in Athens used majority rule more fully than any constitution since then. Yet Pericles dominated the people; in conditions of complete political equality and freedom, he imposed his will and maintained his policy. To admirers of democracy he is almost without a peer. The society which he led was imbued with his ideas—an overmastering love of Athens, a passionate belief in freedom for Athenians, and a faith in the ability of man.

Pericles's trust in the intellect was shared by Athens's leading thinkers. His love of Athens found expression in the conception and the details of the Parthenon and the Propylaea. He was a frank imperialist, enlightened perhaps, but severe. He courted war, when he thought war would win advantages for Athens. As a strategist, he is certainly not above criticism, and in the long run his policies brought not victory but a disaster which shattered the power and degraded the democracy of Athens.

Further Reading

Ancient sources on Pericles are Thucydides and Plutarch. A good account of Pericles's life and work is by Edward Mewburn Walker and Frank Ezra Adcock in *The Cambridge Ancient History,* vol. 5 (1927). Studies of Pericles and his time include Evelyn Abbott, *Pericles and the Golden Age of Athens* (1897); Compton Mackenzie, *Pericles* (1937); Andrew R. Burn, *Pericles and Athens* (1949); Victor Ehrenberg, *Pericles and Sophocles* (1954); C. A. Robinson, ed., *The Spring of Civilization: Periclean Athens* (1955); and Henry Dickinson Westlake, *Individuals in Thucydides* (1968). □

Frances Perkins

Frances Perkins (1882-1965), American social worker, U.S. secretary of labor, and civil service commissioner, was the first woman to serve in a presidential Cabinet.

Frances Perkins was born in Boston, Mass., on April 10, 1882, and grew up in Worcester, the daughter of a manufacturer. At the age of 16 she entered Mount Holyoke College. Following her graduation in 1902, she spent 2 years in Worcester as a social worker for the Episcopal Church. She then taught school near Chicago before working at Hull House. After studying at the University of Pennsylvania's Wharton School of Finance, she took a master's degree at Columbia University in 1910.

Perkins next became executive secretary of the Consumers' League of New York, which investigated industrial conditions and lobbied for ameliorative legislation. In 1913 she married Paul Caldwell Wilson, a financial statistician, and they had one daughter.

Between 1919 and 1929 Miss Perkins was industrial commissioner for the state of New York. She helped get further reductions of the work week for women, the publication of monthly figures on unemployment within the state, and other reforms. She was also active in immigrant education programs and won the confidence of both trade unionists and middle-class reformers. In 1929 newly elected governor Franklin D. Roosevelt made her labor commissioner of New York. Four years later she followed Roosevelt (now president) to Washington as secretary of labor, the first woman to hold a Cabinet appointment.

Although opposed by both business groups and the leadership of the American Federation of Labor (AFL) because of her sex and her liberal social and economic views, Perkins did a reasonably good job. Her department improved the operation of the Children's Bureau, began issuing regular unemployment figures, and contributed significantly to the standardization of state labor laws and the formulation of the Social Security Act. The Labor De-

partment proved ineffectual in dealing with the industrial disturbances of the 1930s and with the strife between the AFL and the emergent Congress of Industrial Organizations (CIO).

Despite persistent, often harsh, criticism, Perkins stayed in office, resigning only after Roosevelt's death in 1945. Soon after, however, President Harry Truman appointed her to the U.S. Civil Service Commission. She served quietly and rather obscurely until she resigned in 1953. For the next 12 years Perkins lectured at Cornell University and other institutions. She died in New York City on May 14, 1965.

Further Reading

Autobiographical information on Perkins is in her *The Roosevelt I Knew* (1946). The most scholarly account of her career as secretary of labor is in Arthur M. Schlesinger, Jr., *The Age of Roosevelt* (3 vols., 1957-1960). □

William Maxwell Evarts Perkins

Recognized as the greatest American editor of fiction, William Maxwell Evarts Perkins (1884-1947) was legendary in his lifetime for discovering and developing brilliant authors.

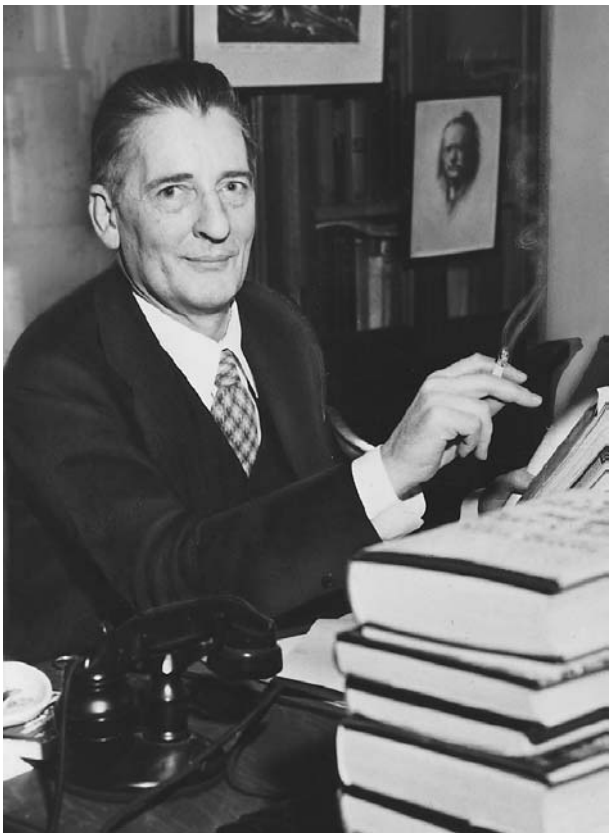

Maxwell Perkins was born on September 20, 1884, in New York City; grew up in Plainfield, New Jersey; attended St. Paul's Academy in Concord, New Hampshire; and graduated from Harvard College in 1907. Although an economics major in college, Perkins had the good sense to also study under Charles Townsend Copeland, a famous teacher of literature who helped prepare Perkins for his calling.

After working as a reporter for *The New York Times,* Perkins joined the venerable publishing house of Charles Scribner's Sons in 1910. That same year he married Louise Saunders, also of Plainfield, who would bear him five daughters. At the time he joined it, Scribner's was known for publishing eminently respectable authors such as John Galsworthy, Henry James, and Edith Wharton. However, much as he admired these older giants, Perkins wished to bring Scribner's into the 20th century by publishing younger writers. Unlike most editors, he actively sought out promising new artists and made his first big find in 1919 when he signed F. Scott Fitzgerald. This was no easy task, for no one at Scribner's except Perkins had liked *The Romantic Egotist,* the working title of Fitzgerald's first novel, and it was rejected. Even so, Perkins worked with Fitzgerald to drastically revise the manuscript and then lobbied it through the house until he wore down his colleagues' resistance.

The publication of *This Side of Paradise* (1920) marked the arrival of a new literary generation that would always be associated with Perkins. Fitzgerald's profligacy and alcoholism put great strain on his relationship with Perkins. Nonetheless, Perkins remained his friend as well as his editor to the end of Fitzgerald's too-short life, advancing him money, making personal loans, and encouraging the unstable genius in every way. Perkins rendered yeoman service as an editor too, particularly in helping Fitzgerald with *The Great Gatsby* (1925), his masterpiece, which benefitted substantially from Perkins' criticism.

It was through Fitzgerald that Perkins met Ernest Hemingway, publishing his first novel, *The Sun Also Rises,* in 1926. A daring book for the times, Perkins had to fight for it over objections to Hemingway's profanity raised by traditionalists in the firm. The commercial success of Hemingway's next novel, *A Farewell to Arms* (1929), which rose to number one on the best-seller list, put an end to questions about Perkins' editorial judgment.

The greatest professional challenge Perkins ever faced was posed by Thomas Wolfe, whose talent was matched only by his lack of artistic self-discipline. Unlike most writers, who are often blocked, words poured out of Wolfe like a mighty Niagara. A blessing in some ways, this was a curse too, as Wolfe's affection for each and every one of his sentences was boundless. After a tremendous struggle, Perkins induced Wolfe to cut 90,000 words from his first novel, *Look Homeward Angel* (1929). His next, *Of Time and the River* (1935), was the result of a two-year battle during which Wolfe kept writing more and more pages in the face of an ultimately victorious effort by Perkins to hold the line on size. Grateful to Perkins at first for discovering him and helping him realize his potential, Wolfe later came to resent

the popular perception that he owed his success to his editor. This was true in part, for without Perkins' firm hand it is unlikely that Wolfe could have been published. Wolfe left Scribner's after provoking numerous fights with Perkins to justify his departure. This ingratitude hurt Perkins, but did not keep him from serving selflessly as Wolfe's literary executor after his untimely death in 1938.

Although his reputation as an editor is most closely linked to these three, Perkins worked with many other writers. He was the first to publish J.P. Marquand and Erskine Caldwell. His advice was responsible for the enormous success of Marjorie Kinnan Rawlings, whose *The Yearling* (1938) grew out of suggestions made by Perkins. It became a runaway best-seller and won the Pulitzer Prize. Alan Paton's *Cry the Beloved Country* (1946) was another highly successful Perkins book. His last discovery was James Jones, who approached Perkins in 1945. Perkins persuaded Jones to abandon the novel he was working on at that time and launched him on what would become *From Here to Eternity* (1951). By this time Perkins' health was failing and he did not live to see its success, nor that of Hemingway's *The Old Man and the Sea* (1952), which was dedicated to his memory. Perkins died on June 17, 1947 in Stamford, Connecticut.

Perkins was noted for his courtesy and thoughtfulness, which, though justly admired, are not what made him great. Among his gifts, two in particular stand out. He recognized good writing wherever he found it and nursed along writers as few editors did. That Ring Lardner has a reputation today, for example, is owing to the fact that Perkins saw him as more than a syndicated humorist. Perkins believed in Lardner more than the writer did in himself, and despite the failure of several earlier collections he coaxed Lardner into letting him assemble another under the title *How To Write Short Stories* (1924). The book sold well and, thanks to excellent reviews, established Lardner as a literary figure.

Apart from his roles as coach, friend, and promoter, Perkins was unusual among editors for the close and detailed attention he gave to books, and for what the novelist Vance Bourjaily, another of his discoveries, called his ''infallible sense of structure.'' Although he never pretended to be an artist himself, Perkins could often see where an author ought to go more clearly than the writer did. That was true even of Fitzgerald, whose craftsmanship was exemplary. For this, and for his nurturing of talent, American literature is much in his debt.

Further Reading

There is only one biography of Perkins, the excellent A. Scott Berg, *Max Perkins: Editor of Genius* (1978). Perkins' editorial papers are in the Charles Scribner's Sons collection at Princeton University. Perkins became known to the general public in his lifetime as a result of a profile by Malcolm Cowley, ''Unshaken Friend,'' *New Yorker* (April 1 and 8, 1944). □

George Perle

The American musician, George Perle (born 1915), was active in nearly all aspects of the field. Best known as a composer, he developed a convincing language that he called ''twelve-tone tonality.'' He also wrote numerous articles and books and remained active as a teacher and pianist into the 1980s.

George Perle was born in Bayonne, New Jersey, on May 6, 1915. His parents had emigrated to the U.S. from Russia shortly before his birth. He spent most of his boyhood on farms in Wisconsin and Indiana. While still a high school student Perle began his formal training by taking piano and harmony lessons at the Chicago College of Music. He continued in Chicago at DePaul University from 1935 to 1938, studying composition with Wesley La Violette.

Discovery of the music of Schoenberg awakened him to new possibilities of sound organization, but it was Berg's *Lyric Suite* that, ''like a revelation in the literal biblical sense,'' affected him most profoundly. In the late 1930s he became director of the New Music Group of Chicago and, with composers Robert Erickson and Ben Weber, introduced many works, including several by Schoenberg, Berg, and Webern. Upon studying the serial works of these masters Perle felt let down by what he believed to be a lack of control over the harmonic dimension. He then began formulating the means of harmonic organization that would eventually appear in his book *Twelve-Tone Tonality* (1977).

Perle studied composition with Ernst Krenek from 1939 to 1941 and received an M.A. degree from the American Conservatory of Music in Chicago in 1942. Perhaps his best known compositions from this period are the two *Rilke Songs* for soprano and piano (1941), composed according to his twelve-tone tonal method.

After serving in the U.S. Army from 1943 to 1946, Perle accepted his first teaching post at the College of the City of New York in 1948. Positions at the University of Louisville (1949-1957) and at the University of California at Davis (1957-1961) followed. During this time Perle also studied with Curt Sachs and Gustave Reese at New York University, where he received his doctorate in musicology in 1956. In 1961 he accepted a post as assistant professor at Queens College of the City University of New York, where he became a full professor from 1966 into the mid-1980s. He also held visiting professorships at Juilliard, the University of Southern California, Yale University, the Berkshire Music Center at Tanglewood, the State University of New York at Buffalo, Columbia, and the University of Pennsylvania.

One of three principles of organization distinguishes most of Perle's mature compositions since the late 1930s. Regardless of the principle, Perle's works tend to be fairly bright sounding, rhythmically complex, virtuosic, and tone-centered. The latter term refers to modern music that emphasizes one or more tones or chords, and yet does so

without the triadic hierarchies producing the ''gravitational pull'' of the tonal music of the 18th and 19th centuries. A few compositions, however, such as the *Variations on a Welsh Melody* (1952) for band, are tonal.

Perhaps taking a hint from Schoenberg's pre-serial, atonal works, Perle composed works that he described as ''freely or intuitively conceived in a twelve-tone idiom that combines various serial procedures with melodically generated tone-centers, intervallic cells, symmetrical formations, etc.'' These works are most frequently scored for solo instruments and include music written up until the mid-1960s. Prominent are the following: *Sonata for Solo Viola* (1942); *Three Sonatas for Solo Clarinet* (1943); *Hebrew Melodies for Solo Cello* (1947); *Quintet for Strings* (1958); *Sonata I for Solo Violin; Wind Quintet* (1959); and *Sonata II* (1963); *Monody for Flute* (1960); *Monody II for Double Bass* (1962); *Three Inventions for Bassoon* (1962); *Short Sonata for Piano* (1964); *Solo Partita for Violin and Viola* (1965); and *Wind Quintet III* (1967).

These smaller-scale and often monophonic compositions gave Perle an opportunity to develop some of the subtle rhythmic techniques that characterize his music. He wrote, ''A rhythmic . . . ideal toward which I progress . . . was that of a beat variable in duration but at the same time as tangible and coherent as the beat in classical music, and of an integration between the larger rhythmic dimensions and the minimal metric units.'' A technique of ''metric modulation'' usually ascribed to Elliott Carter, but perhaps independently invented by Perle, furnished a means for controlling a variable duration of the beat in these works and, indeed, throughout his entire output. Metric modulation is accomplished by introducing a cross-rhythm (e.g., duplets or triplets) within an established pulse rate and then basing a new pulse rate on the altered note value.

Contrary to general belief, relatively few of Perle's compositions adhere strictly to the serial method formulated by Schoenberg, the third string quartet (1947) being a notable exception. In later serial works Perle utilized extensions of the method developed by Milton Babbitt. The *Three Inventions for Piano* (1957), for example, are organized on the principle of ''combinatoriality,'' whereby the operations of transposition and inversion on the first half of the row (called a hexachord) produce a new hexachord containing the six pitches (or preferably ''pitch classes'') not included in the first. The total of the two hexachords then includes all the notes of the chromatic scale.

Many of Perle's works after 1939, and perhaps all of them since 1968, are based on a twelve-tone method of his own devising, unique in that the row exists purely as pre-compositional matter designed primarily to control the vertical or harmonic aspect of the music. The row is constructed in such a way that, along with its inversion, the adjacencies of any particular note (axis-tone) in both forms will produce a four-note chord of the same intervallic structure. Adjacencies further removed from the axis-tone provide additional harmonic material, all of which can be emphasized by orchestral coloring and instrumental doublings. Prominent among compositions employing this twelve-tone tonality (or twelve-tone modality, as it is sometimes called) are the *Rilke Songs* (1941); *Rhapsody for Orchestra* (1953); the *Fifth String Quartet* (1960); *Three Movements for Orchestra* (1960); *Toccata for Piano* (1969); the *Seventh String Quartet* (1973); *Songs of Praise and Lamentation* (1974) for mixed chorus a cappella; *13 Emily Dickenson Songs* (1978) for soprano and piano; *A Short Symphony* (1980); and *Ballade for Piano* (1982); the Wind Quarter Number 4 composed in 1984 and the winner of the 1986 Pulitzer Prize *Sonata à cinque* (1986), String Quarter No. 8. dating from 1989 and titled *Windows of Order* and *Sinfonietta II*.

In addition to his wide renown as a composer, Perle was a distinguished musical scholar and theorist. *Serial Composition and Atonality* (rev. ed. 1977) is a standard text on the music of Schoenberg, Berg, and Webern, and *Twelve-Tone Tonality* (1977) has become an important contribution to post-Schoenbergian twelve-tone theory. *The Operas of Alban Berg. Vol. I: Wozzeck* and *Vol. II: Lulu* (1980, 1985) establish him as one of the world's foremost Berg authorities. The latter book contains his rather sensational discovery of Berg's secret love affair, encoded in the notation and text of the opera. Perle was also a co-founder and former director of the International Alban Berg Society. He received numerous honors throughout his career, including Guggenheim fellowships (1966, 1974), membership in the American Academy and National Institute of Arts and Letters (1978), three Deems Taylor awards for various writings including his book on *Wozzeck,* the Kinkeldey award of the American Musicological Society, the Pulitzer Prize for Music (1986), and commissions from the Fromm Foundation, Koussevitzky Foundation, MacArthur Foundation, and National Endowment for the Arts, among others.

Perle was honored in 1991 as he and his pianist wife, Shirley Rhoads, wound up their three-year residency in San Francisco, where Perle had officiated as an unusually popular composer-in-residence with the San Francisco Symphony. In appreciation of his residency, the orchestra honored him by proclaiming a George Perle Week in February of 1991. The honorary week followed shortly after Richard Goode had played the world premiere of Perle's Piano Concerto and it embraced the first performance of Perle's *Sinfonietta II* along with a varied program of four chamber works.

Further Reading

Surprisingly little has been written about Perle, and much of this appears in lesser-known journals. Exceptions are the *Musical Quarterly* (1975), which contains a thorough description of *Songs of Praise and Lamentation,* and *Perspectives of New Music* (1982-1983), which discusses his tone-centered music. Thorough and fairly accurate biographical coverage appears in David Ewen's *American Composers: A Biographical Dictionary* (1982). See also the article by Tim Page in honor of Perle's 70th birthday in the *New York Times* (May 5, 1985). □

Eva Duarte de Perón

Eva Duarte de Perón (1919-1952) was the second wife and political partner of President Juan Perón of Argentina. A formidable political figure in her own right, she was known for her campaign for female suffrage, her role with organized labor, and her organization of a vast social welfare program which benefited and gained the support of the lower classes.

The youngest of five children, María Eva Duarte was born on May 7, 1919, in the little village of Los Toldos in Buenos Aires province. Following the death of her father, the family moved to the larger nearby town of Junín, where her mother ran a boarding house. At the age of 16, Evita, as she was often affectionately called, left school and went to Buenos Aires with the dream of becoming an actress. Lacking any theatrical training, she obtained a few bit parts in motion pictures and on the radio, until she was finally employed on a regular basis with one of the larger radio stations in Buenos Aires.

In November 1943 she met Colonel Juan Perón, who had just assumed the post of secretary of labor and social welfare in the military government which had come to power the previous June. Eva developed an intimate relationship with the widowed Perón, who was beginning to organize the Argentine workers in support of his own bid for the presidency. Becoming Perón's loyal political confidante and partner, she rendered him valuable assistance in gaining support among the masses. In October 1945, following Perón's arrest and imprisonment by a group of military men opposed to his political ascendancy, she helped to organize a mass demonstration which led to his release. A few days later, on October 21, 1945, Eva and Juan Perón were married.

Now politically stronger than ever, Perón became the government candidate in the presidential election set for February 1946. In an action unprecedented for Argentine women, Señora de Perón participated actively in the ensuing campaign, directing her appeal to the less privileged groups of Argentine society, whom she labeled *los descamisados* (''the shirtless ones'').

Following Perón's election, Eva began to play an increasingly important role in the political affairs of the nation. During the early months of the Perón administration she launched an active campaign for national woman suffrage, which had been promised in Perón's electoral platform. Due largely to her efforts, suffrage for women was enacted in 1947, and in 1951 women voted for the first time in a national election.

Eva also assumed the task of consolidating the support of the working classes and controlling organized labor. Taking over a suite of offices in the Secretariate of Labor, Perón's former center of power, she used her influence to seat and unseat ministers of labor and top officials of the General Confederation of Labor, the chief labor organization in Argentina. For all practical purposes she became the secretary of labor, supporting workers' claims for higher wages and sponsoring a host of social welfare measures.

Because of her own lower-class background, Eva readily identified with the working classes and was fervently committed to improving their lot. She devoted several hours every day to audiences with the poor and visits to hospitals, orphanages, and factories. She also supervised the newly created Ministry of Health, which built many new hospitals and established a remarkably successful program to eradicate such diseases as tuberculosis, malaria, and leprosy.

A large part of her work with the poor was carried out by the María Eva Duarte de Perón Welfare Foundation established in June 1947. Financed by contributions, often forcefully exacted, from trade unions, businesses, and industrial firms, it grew into an enormous semi-official welfare agency which distributed food, clothing, medicine, and money to needy people throughout Argentina, and even upon occasion to those suffering from disasters in other Latin American countries.

Enjoying great popularity among the *descamisados,* Eva Perón aided significantly in making the masses feel indebted to the Perón regime. On the other hand, her program of social welfare and her campaign for female suffrage aroused considerable opposition among the *gente bien* (social elite), to whom Eva was unacceptable because of her own humble background and earlier activities. Eva was driven by the desire to master those members of the

oligarchy that had rejected her and she could be ruthless and vindictive with her enemies.

In June 1951 it was announced that Eva would be the vice-presidential candidate on the re-election ticket with Perón in the upcoming national election. Eva's candidacy was strongly supported by the General Confederation of Labor. But opposition within the military and her own failing health caused her to decline the nomination. Already suffering from cancer, Eva died on July 26, 1952, at the age of 32.

After Eva's death, which produced an almost unprecedented display of public grief, Perón's political fortunes began to deteriorate, and he was finally overthrown by a military coup in September 1955.

Eva Perón remains a controversial figure in Argentine history. Diminutive, attractive, and highly vivacious, both her friends and her enemies agreed that she was a woman of great personal charm. Her supporters have elevated her to popular sainthood as the patroness of the lower-classes, and the sympathetic portrayal of her in the 1997 film *Evita*, starring American actress Madonna, reintroduced Eva to the American public. By the oligarchy and a large part of the officer corps of the military, however, she is greatly detested. There is still considerable difference of opinion regarding her true role in the Perón regime and her ultimate place in Argentine history.

Further Reading

A useful autobiographical account of Eva Perón is provided in her *My Mission in Life* (1953). One of the most valuable studies of her career is Nicholas Fraser and Marysa Navarro, *Eva Perón* (1980). Two other important works are Julie Taylor, *Eva Perón: The Myth of a Woman* (1979), and John Barnes, *Evita, First Lady: A Biography of Eva Perón* (1978). Maria Flores, *The Woman with the Whip* (1952) is also useful. Richard Bourne, *Political Leaders of Latin America* (1967) provides a balanced sketch of Eva's role in the Perón regime. For background on the Perón era see Robert J. Alexander, *Juan Domingo Perón: A History* (1979) and Joseph A. Page, *Perón: A Biography* (1983). A 1986 book, *Perón and the Enigma of Argentina* by Robert D. Crassweller, drew mixed reviews. □

Isabel Martinez de Perón

Isabel Martinez de Perón (born 1931) became the first female president in Latin America when she assumed the Argentine presidency upon the death of her husband, Juan Perón. Her term in office was characterized by political violence and economic instability until she was finally overthrown by the military.

Isabel Perón was born María Estela Martinez Cartas on February 4, 1931, in La Rioja, a provincial capital in the impoverished mountainous region of northwestern Argentina. Her father, a local bank manager, died when she was still a young child. By the time of her father's death, the family had moved to Buenos Aires, where she studied piano, dance, and French, although she was not able to finish her formal education.

After leaving school she became a dancer, performing in folk music groups, night clubs, and finally the ballet corps of two leading theaters in Buenos Aires. She acquired the name Isabel on her confirmation in the Catholic Church and later adopted it as her professional name when she began her dancing career.

In 1956, while on tour with a dance troupe through Latin America, she met Juan Perón, who had recently been ousted from the Argentine presidency after roughly ten years in power. Giving up her career as a dancer, she became Perón's personal secretary and accompanied him into exile in Madrid, where the two were married in 1961.

Juan Perón in Exile

Although Juan Perón was not allowed to return to Argentina, he retained control of the Peronist movement. It remained a strong political force in the country despite being suppressed under the provisional military government of General Pedro Aramburu. With a return to civilian rule following the election of Arturo Frondizi in 1958, the Peronists were again permitted to participate in politics, and they showed surprising strength in the 1962 election. The military intervened, however, to annul the results and depose Frondizi.

During the new military regime of President José María Guido a conflict over control of the government took place

between two factions within the military: the Reds, who favored a hard line against the Peronists, and the Blues, who favored a more moderate constitutional line. The Blues gained ascendancy, and in July 1963 new elections were held in which Arturo Illia won the presidency. Illia took a conciliatory approach toward the Peronists, permitting them to put up candidates in the congressional elections scheduled for March 1965.

It was during this period that Isabel Perón received her political baptism, travelling to Argentina as Perón's emissary to promote those candidates endorsed by him and to try to build support among the new generation of Peronist leaders who favored Peronism without Perón.

The Peronists not only made significant gains in the congressional elections, but won two important by-elections in April and May of the following year, which foreshadowed a possible Peronist victory in the crucial presidential election in 1969. In June, alarmed by the success of the Peronists, the military ousted President Illia and installed General Juan Carlos Onganía as president.

Rejecting the transitional role of the prior military regimes, the Onganía government suppressed not only Peronism, but all conventional political activity and announced its intention to remain in power for an indefinite period of time. By 1969, however, Argentina's growing economic distress had contributed to the outbreak of political violence, which culminated in the kidnaping and murder of former president Aramburu, by a group of left-wing Peronists called the Montoneros. Increasing concern among top military leaders about the ability of Onganía to control the growing wave of guerrilla attacks led to his replacement by General Roberto Levinston. Political unrest continued to grow, however, and in March 1971 General Alejandro Lanusse, who was known to favor a return to democracy, assumed the presidency.

Upon taking office Lanusse proclaimed his intention to hold democratic elections and permitted the reestablishment of political parties, including the Peronists. Lanusse's decision to open negotiations with the now aged Juan Perón and to end his 16 years of exile occasioned Isabel Perón's next mission to Argentina. She remained there from December 1971 to March 1972, engaging in talks with the Lanusse government and attempting without success to unify the Peronist movement, which by now had become deeply divided between militant right-wing and left-wing factions. Although Perón was prohibited from running for the presidency in the elections scheduled for March 1973, his own hand-picked candidate, Héctor Cámpora, won the election, polling almost 50 percent of the vote. In a well-orchestrated plan to bring Juan Perón back to power, Cámpora resigned from office, setting the stage for new elections in which Juan Perón automatically became the leading candidate.

Return to Argentina and Victory

At the insistence of Juan Perón, his wife was named his vice-presidential running-mate. Despite strong opposition to her candidacy, she played a significant role in the new presidential race, campaigning vigorously in behalf of Juan Perón who, because of his health, made few personal appearances.

On September 23, 1973, the team of Juan and Isabel Perón won a landslide victory. A month after taking office, Juan Perón suffered a mild heart attack, and Isabel began to take over many of his duties as head of state. With the death of her husband on July 1, 1974, Isabel Perón officially assumed the presidency, becoming the first woman in Latin American history to hold the office. She inherited a number of intractable political and economic difficulties: a badly divided Peronist movement, a growing wave of terrorism, and a rapidly worsening economic situation.

The deep divisions within the Peronist movement emerged full blown after she took power. Her policy of favoring the right-wing Peronists over the left-wing groups served to exacerbate the struggle between the two factions and contributed to the increase in political violence and terrorist activity. In addition to the bombings, kidnappings, and killings by left-wing urban guerrillas, a right-wing death squad, the Argentine Anti-Communist Alliance (AAA) began a campaign to eradicate leftist terrorists, including members of Peronist groups. With the country on the verge of total anarchy, Isabel Perón declared a state of siege in November 1974, but the terrorist conflict continued unabated.

On the economic front, she was confronted with soaring inflation, mounting foreign debts, and growing unemployment. Her efforts to restrict wages and introduce other austerity measures to combat inflation, which had climbed to well over 300 percent by mid-1975, met with stiff resistance from the leaders of the labor unions, who called a series of costly and destructive strikes that increased political unrest.

The Fall of Isabel Perón

Within the government Isabel Perón was hampered by repeated cabinet crises. A serious political liability was her minister of social welfare and personal secretary, José López Rega, an old-line Peronist and the guiding force behind her conservative policies. Revelations concerning his illicit financial activities and his involvement with the operations of the AAA led to his resignation and flight into exile, much to the discredit of the president.

Facing severe criticism from all sides for her inability to control the violence or stabilize the economy, Isabel Perón took a leave of absence in September and October 1975, ostensibly to recover from exhaustion. Adding to her difficulties were charges by the opposition that she had misappropriated governmental funds.

In December a group of dissident Air Force officers staged an abortive coup. The more moderate military officers, led by General Jorge Rafaél Videla, urged that she resign. Perón insisted that she would serve out the remainder of her term, scheduled to end in May 1977. As the political and economic situation continued to deteriorate, she sought to counter the demands for her resignation by finally offering to hold new elections before her term expired. But the offer came too late, and on March 24, 1976, she was deposed in a bloodless coup. After seizing power and placing her under house arrest, a three-man military

junta named General Videla president of a new military regime.

Isabel Perón remained in protective custody for five years. In 1981 she was convicted of corruption, but released and allowed to go into exile. She remained in Spain until pardoned by the Argentine government in 1983.

After two years of exile, Isabel Perón was invited to return by President Raúl Alfonsín, who won Argentina's 1983 election, ending a fifty-three year succession of the brutal military regimes marked by the reign of General Videla. Alfonsín reportedly cultivated his relationship with Perón in an attempt to improve his standing with the Peronist party. She also appeared to be in better standing in her former country, as the Senate passed a bill restoring her extensive real estate holdings and her reputation.

Issues began to surface which called into question Isabel Perón s knowledge of Argentina's ''dirty war'' practices after the military overthrew her in 1976. Argentinians representing victims of the former dictatorship gathered outside a National Court hearing held in Madrid in February 1997. Perón was questioned on her knowledge of the campaign of torture, kidnappings and murder under the military dictatorship between 1976 and 1983. As stated in *El Universal,* a Mexican newspaper, Perón denied learning of the human rights abuses during the ''dirty war,'' despite the claims of those who hold her responsible for the beginning of the repression in 1976 and consider her to be an accomplice in those crimes. Perón may be called again to give testimony along with relatives of victims and diplomats.

Further Reading

There is no adequate study of Isabel Perón in either English or Spanish. Guido Di Tella, *Argentina under Perón, 1973-1976: The Nation's Experience with a Labor-Based Government* (1983) deals with Perón's second presidency and Isabel's period in power after his death. Also of value, especially for activities of the revolutionary left during this period, is Donald C. Hodges, *Argentina, 1943-1976: The National Revolution and Resistance* (1976). □

Juan Domingo Perón

Juan Domingo Perón (1895-1974) was one of modern Argentina's most important political figures. Although his government was removed from power in a military/civilian uprising, he continued to wield enormous influence on national affairs for many years and was eventually returned to the nation's highest office.

Juan Domingo Perón was born in Lobos in the province of Buenos Aires on October 8, 1895. There is no evidence that his parents were married at the time of his birth. In a status-conscience country, the fact of his illegitimate birth may have been, in later life, a source of resentment. In 1899 his father, Mario Thomás Perón, left the family to search for better economic opportunities in Patagonia. Once settled on a ranch near Rio Gallegos, the family was reunited. It was here that Perón came to appreciate the ''terrible differences'' between the middle-class existence of his own family and those of the ranch hands (*peones*), who slept ''in the shed, without sheets, with only one or two blankets, sometimes even without a bed.''

There were a lack of schools in southern Patagonia, so in 1904 Perón's parents sent him and his brother to elementary school in Buenos Aires, the capital city. Far from his family and home, Perón learned to live by his wits.

By the age of 15, Perón participated in sports while barely making passing grades in academics. It was at this age that he decided against a university education in medicine and passed the entrance exam for the Colegio Militar, the Argentine military academy. It was in the closeness of the military barracks that Perón found the camaraderie that he had not had a chance to enjoy as a child.

He entered the army upon graduation in 1913 as a second lieutenant in the infantry, but his career was not outstanding. He was a champion fencer, had a good reputation as an instructor in various military schools, and had experience abroad as military attaché in Chile. He was promoted to the more respected rank of lieutenant in 1915, but it was not until 1919 that he showed signs as a leader and teacher.

It was in that same year, when Perón was 24-years-old, that Eva (or Evita) Duarte was born near the village of Los Toldos in Buenos Aires province. Eva's unwed mother, Juana Ibarguren, was assisted in the birth by an Indian midwife. The baby was denied the surname of her father, a respected landowner. Eva was also plagued by the stigma of her illegitimate birth. In 1931 her family moved to the small town of Junin. Three years later they moved to Buenos Aires.

The hard working and charismatic Perón was promoted to captain in 1924 and in 1926 was assigned to the Escuela de Guerra (Superior War College) where he trained intensely for three years. In 1929 he married his girlfriend of three years, Aurelia Tizón.

Argentina suffered a coup in September of 1930 brought on by the spreading world depression. Perón was a minor participant in the coup, but it taught him a valuable lesson. He felt that the massive mobilization of civilians in favor of the coup had helped the military victory. This was a lesson he would use to his advantage in the future.

In 1931 Perón was assigned to teach at the Superior War College where he spent five years teaching, writing several books, and developing talents critical to his later political career.

Perón's wife died in 1938 from uterine cancer and he was extremely distraught. He was sent to Italy for 22 months, where he witnessed both the fascism of Benito Mussolini and the Nazism of Adolph Hitler. Some historians state that Perón's ''fascist'' inclinations can be traced to this period.

Perón returned to Buenos Aires and was assigned to mountain troops in the province of Mendoza. In 1942 he was promoted to the rank of a full colonel. Perón found the

Argentine military to be divided and ill at ease. They were split between those who sympathized with the Axis powers, those who favored the Allied powers, and those who wanted to remain neutral during World War II. There were also worries concerning the United States sale of military hardware to Brazil, threatening to tip the balance of power in southern Latin America.

His career took an upswing after the military coup d'etat of June 4, 1943. The coup, which put General Pedro Pablo Ramirez in the presidency, was highly unpopular among the civilian population. As a result, Perón and other younger officers realized that the soldiers had to rally civilian support if they were to remain in power. After some hesitation, they turned to the organized labor movement for such support. Perón became secretary of labor and between 1943 and 1945 built up a wide constituency among the country's urban and rural working classes. He did so by supporting strongly those unions which would cooperate with him and by enacting by decree a large body of labor and social legislation.

It was in the Ramirez administration that Perón met Eva in January of 1944. It was as secretary of labor that she first gained his attention. She soon became his mistress, but Perón did not keep the 24-year-old hidden away. Instead he treated her as if she were his wife. The relationship produced volumes of gossip, but Perón did not seem to mind.

As a result of supporting the unions, the working classes, and his affair with Eva, Perón became very popular. When he was overthrown by rival military men on October 17, 1945, he was not concerned and married Eva four days later. He was returned to power largely by the influence of his labor supporters. Thereafter, he became a presidential candidate in the elections of February 1946, which he won by a 54 percent majority.

Perón remained president for more than nine years. During this time he continued to picture himself as the paladin of the workers and of the country's lower classes in general, while bringing the labor movement under iron government control. During much of the period, he followed a very nationalistic economic policy, nationalizing the railroads and some public utilities. He used the new Industrial Bank, as well as tariff protection, to sponsor industrialization. He also tried to expand Argentine international influence, not only in Latin America and the Western Hemisphere, but also is Europe and the Middle East. His intellectual advisors developed and propagated a supposed philosophy of *justicialismo,* which he pictured as being something between capitalism and communism.

During his years in power, Perón continually increased pressure on the opposition: seizing or closing its press, gerrymandering districts to reduce its representation in Congress, and persecuting its leaders by placing them in jail or forcing them into exile. In 1954 he sought to reduce the power of the Roman Catholic Church which, until a few years before, had been one of his important supporters.

At the same time, Perón took steps toward setting up a cooperative state. He sought to force virtually all interest groups into government-dominated organizations of workers, entrepreneurs, professionals, and students. In two provinces which adopted new constitutions, citizens were given direct representation in the legislatures.

The death of Eva from cancer in 1952 dealt a crushing blow to Perón. She was accorded cult status. There were even attempts to have her canonized as ''Santa Evita.''

In September 1955 Perón was overthrown by a military-civilian uprising. He went into exile, first in Paraguay and subsequently Venezuela, Panama, and the Dominican Republic, finally settling in Spain. He still maintained direct contact with his supporters, who represented about 25 percent of the electorate and continued to dominate the labor movement.

The new government tried to make the citizens forget Juan Perón. But giving in to public pressure, *Perónists* were gradually tolerated and eventually allowed to run for elected office.

In the election of 1973, labor, youth, and those disenchanted with military rule voted for the *Perónist* ticket. That ticket won a victory, but the *Perónist* president, Hector Cámpora, proved to be a disaster. He resigned later that year, setting the stage for the return to power of Perón.

A new election was held in September of 1973 and Perón won, but he was plagued by age, illness, and fatigue. The country drifted as inflation increased and the economy went out of control. Perón died of a heart attack on July 1, 1974, passing control of the nation to his vice president and third wife, the politically inexperienced Maria Estela (''Isabel'') Martinez de Perón. She ruled Argentina another year and a half, but the country was quickly coming apart. She was removed from power by a military coup in July of 1976.

The memory and popularity of the Peróns, (especially Eva), remained long after their deaths. In the presidential election of 1989, a *Perónist* candidate, Carlos Saul Menem, won. In January of 1997, Eva's life story was told in *Evita,* a motion picture featuring an international cast portraying the life of Eva and Juan Perón. *Evita* featured American actress, Madonna as Eva Perón and British actor, Jonathan Pryce as Juan Perón.

Further Reading

A good deal has been written about Perón and his regime. Two general studies are Robert J. Alexander *The Perón Era* (1951) and George I. Blanksten *Perón's Argentina* (1953). Also very useful is Arthur P. Whitaker *The United States and Argentina* (1954). Whitaker's *Argentine Upheaval: Perón's Fall and the New Regime* (1956) is a good description of the circumstances leading up to and surrounding Perón's overthrow. James Bruce *Those Perplexing Argentines* (1953), written by a former U.S. ambassador, contains insights into the early years of the Perón regime. A fine study of Perón's relations with labor during and after his period in power is Samuel L. Baily *Labor, Nationalism and Politics in Argentina* (1967). Joseph R. Barager, ed., *Why Perón Came To Power: The Background to Perónism in Argentina* (1967), provides interpretive essays by American and Argentine historians and statesmen.

Much has been written posthumously on Perón. Biographical information can be gleaned from Joseph A. Page *Perón, A Biography* (1983); Frederick C. Turner and José; Enrique Miguens *Juan Perón and the Reshaping of Argentina* (1983);

and Joel Horowitz *Argentine Unions: the State and the Rise of Perón, 1930-1945* (1990). A brief biography of Perón appears on-line at the A&E Network Biography site located at www.biography.com. □

Henry Ross Perot

Businessman and activist, Henry Ross Perot (born 1930) founded the successful data processing company, Electronic Data Systems (EDS). He entered politics in 1992 as the Independent Party candidate for U.S. president.

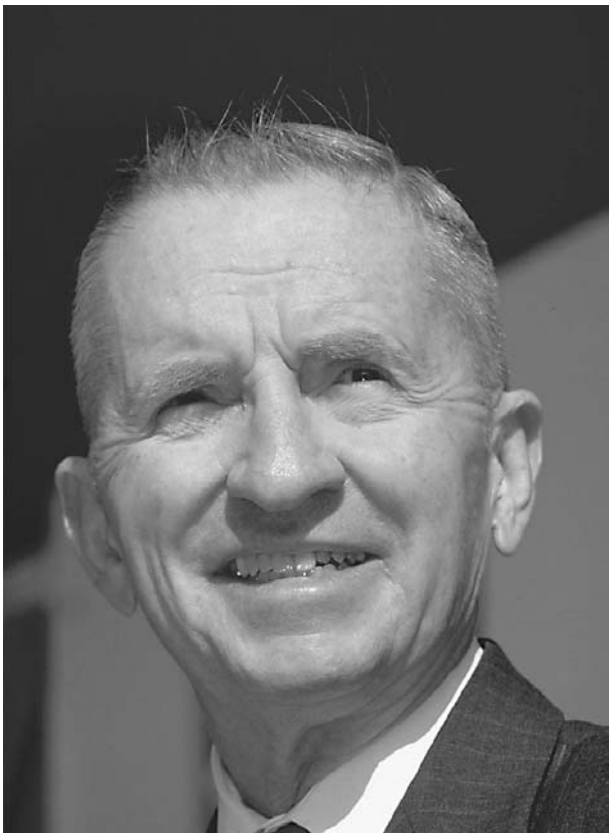

Ross Perot was born in Texarkana, Texas, on June 27, 1930. His father was a cotton broker and horse dealer. The young Perot was much impressed by his father's negotiating skills and by his mother's discipline and religious principles. Perot grew up in Texarkana and spent one year at the local junior college. He then attended the U.S. Naval Academy, graduating in 1953, the president of his class. After graduation, he spent four years at sea.

At the Naval Academy Perot had received a basic education in engineering. He had no special training in electronics or computing. However, his personal qualities impressed an IBM representative who visited him on the aircraft carrier to which Perot was assigned. When Perot left the Navy, he was hired by IBM to sell computers in Dallas. He was most successful. At the same time Perot became convinced that a business could make money by leasing unused computer time to clients who needed it. IBM wasn't interested in the concept, so in 1962 Perot started his own business, Electronic Data Systems. His first client, Collins Radio in Iowa, flew tapes and personnel to Dallas to have programs run on a computer at an insurance company there.

In the years that followed, EDS expanded. Operating under contract, EDS personnel ran entire data processing departments for insurance companies, banks, and state and national governments. In the mid 1960s the U.S. Congress passed national health insurance programs for the poor and elderly. These programs, Medicaid and Medicare, were administered by individual states. EDS expanded its programs for processing medical insurance claims from private companies to state offices. This business accounted for about a quarter of EDS income by 1968 and proved highly profitable. At the end of the 1960s EDS went public. Perot sold a small fraction of his shares in the business for $5 million.

In the following decades Perot became known for his international and philanthropic concerns. During the Vietnam War, reportedly in response to a request from government officials, he tried to improve the treatment of American prisoners of war in North Vietnam. In December of 1969 Perot attempted to send two planeloads of food, gifts, and medical supplies to the prisoners. The Vietnamese refused to accept delivery of the goods, but the publicity surrounding the episode may have led to improved conditions in the prison camps. In 1973, after the return of the prisoners, Perot financed a weekend party for those who had been held at the Son Tay camp, as well as for a team of Green Berets who had tried unsuccessfully to rescue them in late 1970. Perot also sought out veterans for staff positions at EDS. The firm set strict standards of dress and conduct for its employees. It also required trainees to sign a contract stating that if they left the company to work for a competitor within three years of their hiring, they would reimburse EDS $12,000 for their training.

In the early 1970s EDS attempted to improve data processing on Wall Street by purchasing a subsidiary of a stock brokerage firm. Unfortunately, the firm was in serious financial difficulties. Perot himself invested some $97 million in this firm and in another brokerage firm, before deciding to dissolve both businesses in 1974. He lost some $60 million in the process.

In the late 1970s EDS expanded to international operations. Its first overseas contract was with a Saudi Arabian university. Then, in 1976, the firm was hired to manage data processing for the social security system of the Shah of Iran. Two years later Iranian officials concluded that EDS had been paying too much money to its Iranian advisers. Iran stopped payment on its contract, and EDS notified the government that it was suspending operations. Two leading EDS officers were arrested and imprisoned. Perot set out to win their release, even paying a quiet visit to Iran himself. An EDS rescue team was formed and trained, but did not penetrate the prison where the men were held. Reportedly

at the urging of an Iranian employee of EDS, an Iranian mob broke into the prison and released all the prisoners. The EDS officials escaped and, with the rescue team, fled the country on foot. Perot encouraged the British journalist and novelist Ken Follett to write a sympathetic account of the episode.

As EDS grew, it was ever on the lookout for new markets. At the same time auto manufacturer General Motors sought to diversify its holdings. Investment bankers at the Wall Street firm of Salomon Brothers suggested EDS as one of several possible acquisitions. Roger Smith, the chairman of GM, greatly admired entrepreneurs like Perot and hoped that EDS might be able to unify data processing in his company's diverse operations. Smith did not consult his own data processing staff about the proposed merger. He also apparently was unconcerned by EDS's lack of experience in the use of computers in design and manufacturing.

After lengthy negotiations, GM purchased EDS in June 1984. Owners of EDS stock had a choice of receiving payment entirely in cash or partly in cash and partly in a new issue of GM stock, designated GME. Dividends from this stock were tied directly to the performance of EDS. EDS executives expected to receive bonuses in shares of stock when their performance merited it. For the 45 percent of EDS stock that Perot owned, he received nearly $1 billion in cash and 5.5 million shares of the new stock. He also remained head of EDS and was elected to the board of directors of GM.

EDS set out to take over all data processing operations at GM. It encountered resistance from both executives and those at other levels and did not feel it received sufficient backing from Roger Smith. Perot also discovered that he did not, in fact, control the award of bonuses to EDS personnel. Moreover, GM auditors expected to review the books at EDS, just as they did at other parts of GM. Perot first broke openly with Smith in the fall of 1985 over the question of whether GM should purchase Hughes Aircraft. Perot objected and was ignored. Tensions between EDS and GM were exacerbated by the poor performance of GM vehicles in the marketplace and by Perot's criticisms of GM's way of doing business. In the fall of 1986 GM voted to buy out Perot's GME shares, ending his connection with EDS. Perot agreed and promised not to open a new profit-making data processing business for three years. By 1989 GM and Perot were in court over the question of whether Perot had held to this agreement in forming a new company, Perot Systems.

Perot was noted for his campaign to improve the school systems of the state of Texas and his contributions to various schools and educational institutions. He married Margot Birmingham in 1956. They had four children.

Perot's career took a definitive turn in 1992 when he spearheaded a campaign to have himself elected president of the U.S. under the Independent Party. Critics were amazed that this virtual, political unknown commanded 18 percent of the popular vote. Perot ran again in 1996, receiving a less impressive 8 percent of the vote. However, his presence is still felt in the realm of politics. Perot remains both a politician and a businessman. It is estimated that his net worth is over $3 billion.

Further Reading

For more information on two of H. Ross Perot's greatest adventures/misadventures see Ken Follett, *On Wings of Eagles* (1983) and Doron P. Levin, *Irreconcilable Differences: Ross Perot versus General Motors* (1989). A look at the man himself, especially his relationship with General Motors' Roger Smith, is Todd Mason, *Perot: An Unauthorized Biography* (1990). Perot is also listed in *Forbes* ''400 Richest People in America 1997'' (July 1997). □

Pérotin

Pérotin (active ca. 1185-1205), of the Notre Dame school in Paris, was the central figure in polyphonic art music during his time and the century thereafter. He was the first to write three-and four-part compositions and invented numerous musical techniques.

Of the life of Pérotin or Perotinus, absolutely nothing is known. For some time it was believed that a number of documents, dating from 1208 to 1238, referred to the composer, but this has recently been shown not to be the case. All we know is his name, the titles of some of his works, and his achievements, which are mentioned in two treatises: one by an eminent philosopher and music theorist, John of Garland, an Englishman who taught at the University of Paris during the second quarter of the 13th century; and the other by an anonymous English student, actually his voluminous class notes taken during the 1270s in Paris. The student informs us that Pérotin ''edited'' the *Magnus liber organi* (Great Book of Organa) of his predecessor at the Cathedral of Notre Dame in Paris, Léonin, by shortening the long sections of these compositions in which a free-flowing melody was laid over a slow-moving *cantus firmus,* that is, a series of notes taken from preexisting music—here from Gregorian chants of the Mass or the daily prayer hours. On the other hand, Pérotin added many sections, or clausulae, in discant style, where both voices were regulated by rhythmic patterns in strict meter. Of this style, the anonymous writer tells us, Pérotin was the greatest master (*optimus discantor*). Over 500 such discant clausulae are extant, some short ones undoubtedly the work of Léonin and of Pérotin's disciples, but the bulk probably Pérotin's own works.

These clausulae were not only sung at services, within the organa, but apparently also enjoyed as instrumental and vocal chamber music. Poets soon discovered that this metric music could well serve poetic texts, and they invented poems to go with the upper part, while leaving the *cantus firmus,* to be played by an instrument. The text (*mot* in French) gave the name motet to the new songlike species, which was at first based on Pérotinian discant clausulae but soon became independent of them. The motet was the central type of 13th-century art music. It first carried Latin texts connected with the feasts to which the clausulae belonged, presumably in the last decade of the 12th-century, but soon after the turn of the century it began also to employ French

secular texts, many of them including quotations from contemporary *trouvère* poems and romances.

Pérotin's name is not directly connected with the motet, but the anonymous English student lists several of his works in other categories. Pérotin, he informs us, was the first to compose organa in three voice parts, some 30 of which are preserved. He also wrote two long four-part organa (ca. 1198-1200) whose fame spread throughout the Continent: *Viderunt omnes* for Christmas and *Sederunt* for the Mass of St. Stephen's Day, the day after Christmas. These works show great ingeniousness and many technical innovations, such as imitation, use of melodic and rhythmic motives and their variation for unifying a larger work, phrase repetition for the creation of structure, and rhythmic patterning of a Gregorian chant to serve as the basis of his clausulae. As in the organum, Pérotin also advanced to three-and four-part writing in his conductus, strophic Latin songs whose texts were sung simultaneously in all voices but could also be sung by a single person with instruments playing the other parts.

During Pérotin's time Paris became the center of Western culture. The Cathedral of Notre Dame neared completion and with it the Gothic style of architecture its zenith. The various philosophical schools that had grown up around it during the 12th century gave birth to the first general university outside Moorish Spain, where Aristotelian science stimulated a great intellectual debate. Pérotin's music was carried from this center to all the Western countries, where it was sung and imitated well into the 14th century.

Further Reading

Some of the music of Pérotin is available in modern transcription in various publications and also on records. The best account of his achievements is in Donald Jay Grout, *A History of Western Music* (1960). □

Claude Perrault

Claude Perrault (1613-1688), French scientist, architect, and engineer, designed the east front of the Louvre in Paris, the finest example of the classicistic phase of the French baroque style.

Claude Perrault was born on Sept. 25, 1613, in Paris. He was trained as a doctor and was a respected member of the Académie des Sciences. He was also a serious student of architecture and archeology, and the influential position of his younger brother Charles, intermediary of Louis XIV's prime minister, Jean Baptiste Colbert, in the newly founded academies of science, architecture, sculpture, and painting gave Claude access to the inner circle of artists and architects.

The celebrated Italian architect Gian Lorenzo Bernini had been invited to Paris by Louis XIV in 1665 to furnish designs for the east front of the Louvre, but his excessively Italian baroque designs were inappropriate for the essentially French medieval and French-adapted Renaissance palace, and he departed after a few months. In the spring of 1667 Colbert appointed Louis Le Vau and Charles Le Brun, first architect and first painter respectively to the king, and Perrault to produce in collaboration an appropriate design. Louis XIV selected one of the two suggested projects. Though Perrault was recognized by contemporaries as the designer of the east front, known as the Colonnade, there is still controversy as to whether the preponderant hand was that of Perrault or of Le Vau. Nevertheless, it was Perrault who furnished the solutions to the many problems inherent in the Colonnade project. Roman archeology, of which he had a profound knowledge, was vitally animated and adjusted, in accordance with his theory, to suit the site and the King's requirements of grandeur. The Colonnade was executed largely between April 1667 and 1670.

Other works by Perrault are the Observatoire (1668-1672) in Paris and the château of Sceaux (1673-1674; destroyed), built for Colbert. Perrault designed the triumphal arch of the Porte Saint-Antoine in Paris, selected in competition over designs of Le Vau and Le Brun (begun in 1669 but never completed). Perrault's designs for the reconstruction of the church of Ste-Geneviève in Paris, the present Panthéon (ca. 1675), were discovered recently.

In his *Treatise of the Five Orders* (1676) Perrault attacked the theories of proportion of antiquity. By drawing lucid distinctions between things of absolute and relative beauty, he shook to the foundations the authority of classical antiquity and opened the way for modern values. The

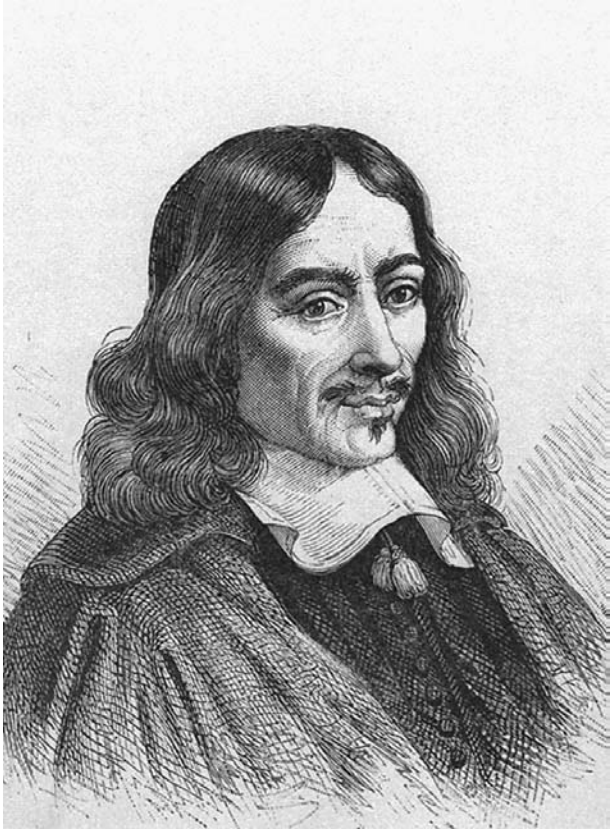

Colonnade showed his aversion to both the frozen formulas of the academic tradition and the emotional excesses of the Italian baroque and demonstrated that architectural proportions truly concordant with French taste could be elastic and subjective. He also published an exhaustively annotated edition of the classical Roman architect Vitruvius (1673; 2d ed. 1684). He died in Paris on Oct. 9, 1688.

Further Reading

Little of consequence, either general or specific, has been written about Perrault. The best primary source in English is John James's translation of Perrault's *Treatise of the Five Orders of Columns in Architecture* (1708). For background information see Reginald Blomfield, *A History of French Architecture, 1661-1774* (2 vols., 1921), and Anthony Blunt, *Art and Architecture in France, 1500-1700* (1953).

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Auguste Perret

Auguste Perret (1874-1954), a French architect and building contractor, was one of the first to use concrete as an architecturally significant material, and his works had an important influence upon the International Style of the 1920s in Europe.

Auguste Perret the son of a building contractor, was born at Ixelles near Brussels on Feb. 12, 1874. His early theoretical training came from reading the works of Eugène Emmanuel Viollet-le-Duc, who advocated the reintegration of architectural form and techniques of construction, which had gone separate ways in the 19th century. Perret studied at the École des Beaux-Arts (1891-1895) in Paris in the studio of Julien Guadet, from whom he learned traditional classical composition and theory. Perret left without a degree and joined his father's firm. This, at the death of the elder Perret in 1905, became Perret Frères, including as principals Auguste and his brother Gustave. Perret Freres both designed its own buildings and executed the designs of others in reinforced concrete.

Reinforced concrete combines the monolithic compressive strength of concrete with the tensile strength of steel rods. Its use in building began in the late 19th century. Perret raised the material to architectural distinction in such buildings as the three upon which his reputation principally rests: an apartment building at 25b Rue Franklin (1903) and a garage at 51 Rue de Ponthieu (1905), both in Paris, and the Church of Notre Dame (1922) at Le Raincy near Paris.

At the Rue Franklin apartment the reinforced-concrete frame is for the first time clearly expressed, if not exposed, on the exterior. The frame is covered with smooth ceramic tiles, whereas the nonstructural wall panels are covered with tiles bearing a foliate pattern. The structural frame, in addition, creates point supports that eliminate stationary, load-bearing partitions within the apartments, and this results in potentially flexible, open plans.

The facade of the garage is an exposed reinforced-concrete frame filled in with glass and arranged according to classical rules rather than by inner structural logic. Its stark rectangularity and openness made it a favorite of the next generation of architects.

The church at Le Raincy is perhaps Perret's most impressive design. Nave and side aisles of nearly identical height are separated by tall, very slender reinforced-concrete columns sustaining overhead thin concrete vaults. The exterior walls surrounding this light, open hall are mere screens of precast, concrete latticework filled with colored glass that changes from yellow at the entrance to purple behind the altar. Such works helped to establish concrete as an acceptable architectural material in the 20th century, even if they did little to further the technology of reinforced-concrete construction.

Perret continued to be active to the end of his life, rebuilding, for example, the destroyed centers of Le Havre and Amiens after World War II. He died in Paris on Feb. 25, 1954.

Further Reading

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Jean Baptiste Perrin

French physicist Jean Baptiste Perrin (1870-1942) helped to prove that atoms and molecules exist, an achievement that earned him the 1926 Nobel Prize in physics.

Jean Baptiste Perrin was born in Lille, France, on September 30, 1870, and raised, along with two sisters, by his widowed mother. His father, an army officer, died of wounds he received during the Franco-Prussian War. The young Perrin attended local schools and graduated from the Lycée Janson-de-Sailly in Paris. After serving a year of compulsory military service, he entered the Ecole Normale Supérieure in 1891, where his interest in physics flowered and he made his first major discovery.

Between 1894 and 1897 Perrin was an assistant in physics at the Ecole Normale, during which time he studied cathode rays and X rays, the basis of his doctoral dissertation. At this time, scientists disagreed over the nature of

cathode rays emitted by the negative electrode (cathode) in a vacuum tube during an electric discharge. Physicists disagreed among themselves over whether cathode rays were particles—a logical assumption, since they carried a charge—or whether they took the form of waves.

In 1895 Perrin settled the debate simply and decisively using a cathode-ray discharge tube attached to a larger, empty vessel. When the discharge tube generated cathode rays, the rays passed through a narrow opening into the vessel, and produced fluorescence on the opposite wall. Nearby, an electrometer, which measures voltage, detected a small negative charge. But when Perrin deflected the cathode rays with a magnetic field so they fell on the nearby electrometer, the electrometer recorded a much larger negative charge. This demonstration was enough to prove conclusively that cathode rays carried negative charges and were particles, rather than waves. This work laid the basis of later work by physicist J. J. Thomson, who used Perrin's apparatus to characterize the negatively charged particles, called electrons, which were later theorized to be parts of atoms.

In 1897 Perrin married Henriette Duportal, with whom he had a son and a daughter. He received his doctorate the same year, and began teaching a new course in physical chemistry at the University of Paris (the Sorbonne). He was given a chair in physical chemistry in 1910 and remained at the school until 1940. During his early years at the University of Paris, Perrin continued his study of the atomic theory, which held that elements are made up of particles called atoms, and that chemical compounds are made up of molecules, larger particles consisting of two or more atoms. Although the atomic theory was widely accepted by scientists by the end of the nineteenth century, some physicists insisted that atoms and molecules did not actually exist as physical entities, but rather represented mathematical concepts useful for calculating the results of chemical reactions. To them, matter was continuous, not made up of discrete particles. Thus, at the dawn of the twentieth century, proving that matter was discontinuous (atomic in nature) was one of the great challenges left in physics. Perrin stood on the side of the ''atomists,'' who believed that these tiny entities existed. In 1901 he even ventured (with no proof) that atoms resembled miniature solar systems. His interest in atomic theory led him to study a variety of related topics, such as osmosis, ion transport, and crystallization. However, it was colloids that led him to study Brownian motion, the basis of his Nobel Prize-winning discovery of the atomic nature of matter.

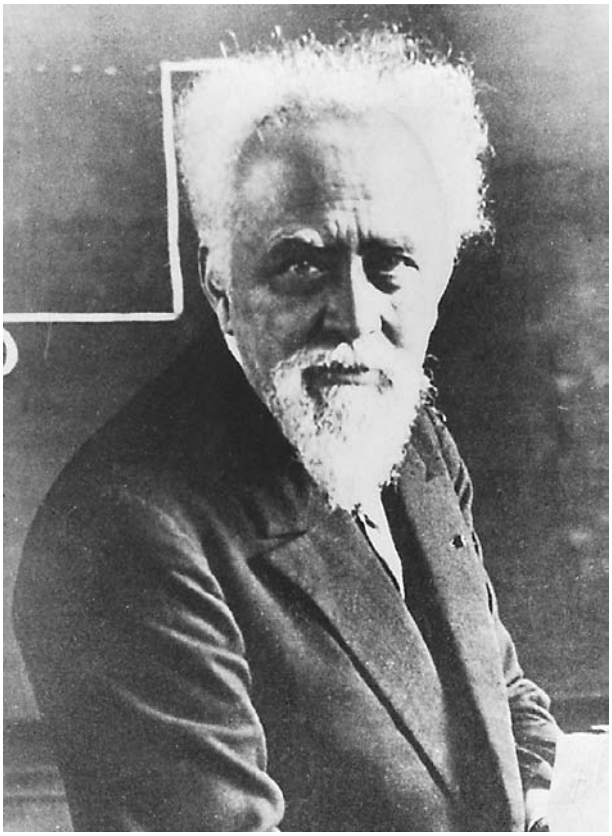

In 1827 the English botanist Robert Brown reported that pollen grains suspended in water were in violent and irregular motion, a phenomenon at first ascribed to differences in temperature within the fluid. Before the end of the century, however, scientists generally accepted the notion that the motion might be caused by bombardment of the pollen grains by molecules of the liquid—an apparent triumph for atomic theory. Yet some scientists remained skeptical.

In 1905 Albert Einstein calculated the mathematical basis of Brownian motion, basing his work on the assumption that the motion was due to the action of water molecules bombarding the grains. But Einstein's work, though elegant, lacked laboratory experiments needed to demonstrate the reality of his conclusions. It fell to Perrin to bolster Einstein's calculations with observations. From 1908 to 1913, Perrin, at first unaware of Einstein's published paper on the subject, devoted himself to the extremely tedious but necessary experiments—experiments now considered classics of their kind. He hypothesized that if Brownian movement did result from molecular collisions, the average movements of particles in suspension were related to their size, density, and the conditions of the fluid (e.g., pressure and density), in accordance with the gas laws. Perrin began by assuming that both pollen grains and the molecules of the liquid in which they were suspended behave like gas molecules, despite the much greater size of the grains.

According to Einstein's equations governing Brownian motion, the way the particles maintained their position in suspension against the force of gravity depended partly on the size of the water molecules. In 1908 Perrin began his painstaking observations of suspensions to determine the approximate size of the water molecules by observing suspensions of particles. He spent several months isolating nearly uniform, 0.1-gram pieces of gamboge—tiny, dense extracts of gum resin, which he suspended in liquid. According to Einstein's molecular theory, not all particles will sink to the bottom of a suspension. The upward momentum that some particles achieve by being bombarded by molecules of the fluid will oppose the downward force of gravity. At equilibrium, the point at which the reactions balance

each other out, the concentrations of particles at different heights will remain unchanged.

Perrin devised an ingenious system to make thousands of observations of just such a system. He counted gamboge particles at various depths in a single drop of liquid only one twelve-hundredth of a millimeter deep. The particle concentration decreased exponentially with height in such close agreement with the mathematical predictions of Einstein's theory that his observations helped to prove that molecules existed.

In essence, his system behaved like the Earth's atmosphere, which becomes increasingly rarified with height, until, at the top of a very tall mountain, people may find it difficult to breathe. Furthermore, it was already known that a change in altitude of five kilometers is required to halve the concentration of oxygen molecules in the atmosphere, and that the oxygen atom has a mass of sixteen. Based on his knowledge of the gas laws, Perrin realized that if, in his tiny system, the height required to halve the concentration of particles was a billion times less than the height it took to halve the concentration of oxygen in the atmosphere, he could, by simple proportion, calculate the mass of a gamboge particle relative to the oxygen molecule.

Einstein had linked to Brownian motion the concept of Avogadro's number, the number of molecules in any gas at normal temperature and pressure, now known to be 6.023×10^{23}. According to Avogadro's hypothesis, equal volumes of all gases at the same temperature and pressure contain equal numbers of molecules. Furthermore, the total mass of a specific volume of gas is equal to the mass of all the individual molecules multiplied by the total number of these individual molecules. So a gram-molecule of all gases at the same temperature and pressure should contain the same number of molecules. (A gram-molecule, or mole, is a quantity whose mass in grams equals the molecular weight of the substance; for example, one gram-molecule of oxygen equals sixteen grams of oxygen.) Only if this were true would the concept that each individual molecule contributes a minute bit of pressure to the overall pressure hold true, and individual entities called molecules could be said to exist.

Perrin calculated the gram-molecular weight of the 0.1-gram particles in the equilibrium system and therefore knew the number of grams in a gram-molecule of the particles. Then he divided the gram-molecular weight by the mass in grams of a single particle. The result, 6.8×10^{23}, was extremely close to Avogadro's number. Thus, Perrin had demonstrated that uniform particles in suspension behave like gas molecules, and calculations based on their mass can even be used to calculate Avogadro's number. This demonstrated that Brownian motion is indeed due to bombardment of particles by molecules, and came as close as was possible at the time to detecting atoms without actually seeing them. ''In brief,'' Perrin said during his Nobel Prize acceptance speech, ''if molecules and atoms do exist, their relative weights are known to us, and their absolute weights would be known as soon as Avogadro's number is known.''

Perrin's work ranged farther afield than equilibrium distribution of particles and Avogadro's number, however. As an officer in the engineering corps of the French army during World War I, he contributed his expertise to the development of acoustic detection of submarines. His commitment to science, however, did not inhibit his social graces. He was a popular figure who took a genuine interest in young people, and held weekly parties for discussion groups in his laboratory. Following the war, Perrin's reputation continued to grow. In 1925, he became one of the first scientists to use an electric generator capable of producing a continuous current of 500,000 volts. At the time, he predicted that someday much larger machines of this type would let physicists bombard atoms, and thus make important discoveries about the structure of these particles.

In 1929 after being appointed director of the newly founded Rothschild Institute for Research in Biophysics, he was invited to the United States as a distinguished guest at the opening of Princeton University's new chemical laboratory. In 1936 Perrin replaced Nobel laureate Irene Joliot-Curie as French undersecretary of state for scientific research in the government of Premier Léon Blum. The following year, as president of the French Academy of Science, he assumed the chair of the scientific section of an exhibit in the Grand Palais at the 1937 Paris exposition. The project enabled him to help the average person, including children, to appreciate the wonders of science, from astronomy to zoology.

His flourishing reputation was further enhanced in 1938 when he informed the French Academy of Science, of which he had been a member since 1923, and was then president, that his collaborators had discovered the ninety-third chemical element, neptunium, a substance heavier than uranium. Four years earlier, Enrico Fermi (who was awarded the 1938 Nobel Prize in physics and directed the first controlled nuclear chain reaction) had artificially created Neptunium, a so-called transuranium element, by bombarding uranium (element 92) with neutrons. Perrin's announcement that Neptunium existed in nature excited speculation among physicists that there also might exist even more undiscovered elements, which turned out to be the case.

His blossoming career did not shield the French physicist from concerns over what he considered to be a steady encroachment by totalitarian governments around the world on the freedom of science to express itself. A socialist and outspoken opponent of fascism, Perrin expressed his concerns during a speech delivered at the Royal Opera House in London before the International Peace Conference, reported in the *New York Times*. He asserted that world science stands or falls with democracy, and decried the fact that scientists seemed unable to understand ''how financiers and capitalists as a whole cannot see that it is to their interest not to support those powers which, if they are successful, will ruin them.'' Perrin also criticized what he called ''an irrational world that made it difficult to extend higher education or grant more aid to science but relatively easy to raise money for costly armaments.'' He voiced concern over what he believed was the coming war—World War II—which he feared would cost millions of lives, as well as threaten ''the democracy that is the spirit of

science.'' Perrin also warned that the victory of totalitarianism would mean ''perhaps a thousand years of ruthless subjugation and standardization of thought, which will destroy the freedom of scientific research and theorizing.''

Perrin's fears were realized in September of 1939, when France joined Great Britain in entering World War II against Germany following that country's invasion of Poland. By the end of September, the French government appointed Perrin president of a committee for scientific research to help the war effort. The situation became particularly grim in the summer of 1940, when German troops swept into Paris. Perrin fled the city and took up residence in Lyon as a refugee. In December 1941 he moved to the United States, where he lived with his son, Francis Perrin, a visiting professor of physics and mathematics at Columbia University. While in the United States, Perrin sought American support for the French war effort and helped to establish the French University of New York.

Perrin spoke out against the German occupation and French collaboration with the enemy. He was particularly disturbed when the Germans began operating an armaments industry in the suburbs of Paris using forced labor. Following Allied aerial bombardment of the factories, the *New York Times* reported that Perrin defended the action as ''one of the sad necessities'' of the war. Speaking before five hundred guests at the first dinner of the French American Club in New York City, in March 1942, Perrin asked, ''Who does not understand that it was imperative to put an end to this?'' A few weeks later, Perrin took ill, and ten days later he died at the age of seventy-one at Mount Sinai Hospital in New York.

Three years after the defeat of Germany and the end of the war, diplomats and scientists in New York paid homage to Jean Perrin at ceremonies held at the Universal Funeral Chapel. Afterwards, Perrin's ashes were placed aboard the training cruiser Jean d'Arc at Montreal, on which they were transported to France for burial at the Pantheon, a magnificent former eighteenth-century church converted to civic use. Among his many honors in addition to the Nobel Prize, Perrin received the Joule Prize of the Royal Society of London in 1896 and the La Caze Prize of the French Academy of Sciences in 1914. In addition, he held honorary degrees from the universities of Brussels, Liège, Ghent, Calcutta, and Manchester and from New York, Princeton, and Oxford universities. Perrin was also a member of the Royal Society of London and scientific academies in Italy, Czechoslovakia, Belgium, Sweden, Romania, and China.

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Harold Robert Perry

Harold Perry (1916-1991) was the first African American bishop in the Roman Catholic church's modern age.

Harold Perry's elevation to the position of bishop in 1966 was a signal that the hierarchy inside the Vatican—essentially the spiritual and authoritarian fathers of the world's millions of Catholics—were sympathetic to the civil rights struggles of African Americans both inside and outside of the faith. Perry's achievement was also a timely marker of Catholicism's efforts at liberalizing some facets of the church.

Had French Catholic Upbringing

Perry was born in Lake Charles, Louisiana, in 1916, the oldest of six children. His father was a rice mill worker, and the Perry children grew up Catholic and French-speaking in the bilingual Creole region. They also learned tolerance of others at the knees of their parents, as Perry recalled in an interview with *Ebony*'s Era Bell Thompson. ''They taught us not to resent white people. . . . 'Be sure,' they would caution, 'that there is no prejudice on your part.'" Perry knew from an early age that he wished to enter the priesthood, and entered a Society of Divine Word Seminary in Bay St. Louis, Mississippi, at age 13. The Divine Word flock had been founded in 1875 in Holland and trained Catholic

priests in several countries. Two of Perry's brothers followed him into the seminary, but later went on to medical school instead.

Perry was ordained into the Roman Catholic priesthood in 1944, and joined only 25 other African American men to have done so in the country at the time. Over the next few years he served as a parish priest in religious communities across Louisiana, Mississippi, and Arkansas. In 1952 his superiors assigned him to found a parish in Broussard, Louisiana, where a large number of African-American Catholics lived. During this era, the city and surrounding areas that made up the Archdiocese of New Orleans were home to the largest contingent of Roman Catholics in the United States, but out of nearly 45 million Catholics nationwide, only 700,000 were of African American descent. At the time, a contingent of New Orleans' white Catholics were gaining notoriety for their reluctance to integrate. When an African American priest was assigned to one Louisiana church in 1955, some of its members refused to attend services. Segregation of New Orleans' parochial schools was another issue: when the Archbishop forced them to integrate in 1962, an opposition movement grew until three well-known and especially vehement white protesters were excommunicated.

Became Active in Civil Rights

After setting up the parish in Broussard, Perry was appointed rector at his alma mater, the Bay St. Louis seminary. It was there he became more active in the civil rights movement, although he refused to participate in the more confrontational methods of protest. He joined the board of the National Catholic Council for Interracial Justice when it was founded in 1960, and President John F. Kennedy invited him to a special White House conference on civil rights issues in 1963 along with 250 prominent religious leaders. That same year, Perry also became the first African American cleric to deliver the opening convocation of the U.S. Congress. Such work on behalf of improved relations between blacks and whites in America came to the attention of Pope Paul VI. The pope was particularly interested in making a show of support toward improved racial relations after the Watts riots in Los Angeles during the summer of 1965.

Met the Pope

In September of 1965, Perry journeyed to Rome for the consecration (the rite that takes place when a priest becomes a bishop) of another black priest, Carlos Lewis of Panama. Upon his arrival, he was informed that the Vatican's appointment bureau wished to meet with him, and there he learned that the pope was about to name him auxiliary bishop to the Archbishop of New Orleans, Philip Hannan. Shortly thereafter, Perry met with the pope for the first time on what was also the priest's 49th birthday. His appointment was announced to the press with much fanfare, and civic and religious leaders of all races and faiths sent their congratulations, including President Lyndon Johnson. The president of the New Orleans Interdenominational Ministerial Alliance told *America* magazine that Perry's elevation to bishop ''places the Archdiocese of New Orleans in the 21st century,'' evidence that ''the ground before Christ's cross is level and that all are equally redeemed.''

Despite the accolades, however, Perry's consecration as bishop and his return home to the deep south was tarnished by some detractors. A few white Catholics in New Orleans protested outside his official reception, and one of those excommunicated earlier for objecting to the parochial schools' integration told *Time* magazine that Perry's elevation to auxiliary bishop was ''another reason why God will destroy the Vatican.'' Perry recognized the significance of his achievement in an era when African Americans were finding their voices in an attempt to rectify a long history of institutional mistreatment and social prejudice, but declared to *Ebony'* s Thompson, ''My appointment is a religious one, not a civil rights appointment. My religious work comes first. . . . I feel that the greatest contribution I can make to raise the dignity of my people, is being a good religious bishop and fulfilling my office to the utmost of my ability.''

Within a few years, however, Perry was using his position to speak out on behalf of civil rights issues a bit more assertively. In the fall of 1968, he told an interviewer in New Zealand that African Americans ''have made all the gains we can from a liberal approach; the methods used in the future must be radical.'' Perry also stated that until the United States began spending more federal funds to combat racism, ''we can see little hope for any appreciable change in the near future.'' Perry remained auxiliary bishop of New Orleans until his death in 1991.

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Matthew Calbraith Perry

The American naval officer Matthew Calbraith Perry (1794-1858) is best known for the treaty he negotiated with Japan, which first opened that country to the Western world.

Matthew C. Perry was born on April 10, 1794, in Newport, R.I. After being educated in local schools, he entered the navy as a midshipman in 1809. His first duty was aboard a vessel commanded by his elder brother, Oliver Hazard Perry. He next served aboard a powerful 44-gun frigate, taking part in encounters with two British ships and in a commerce-raiding expedition in northern European waters. In 1813 he was transferred to the frigate *United States,* which was marooned in New London,

Conn., then under blockade by the British navy. He took advantage of the period of inactivity by journeying to New York, where he courted and married Jane Slidell in 1814.

Years of Varied Activity

For the next 17 years Perry was engaged in duties at sea of the widest variety: fighting Algerian pirates in the Mediterranean; carrying American Negroes to Liberia, where a colony of repatriated slaves was being established; transporting (in the schooner *Shark,* his first command) the American commissioner to the new colony; and hunting down slave traders and pirates. In 1830 he was given command of the sloop *Concord* and charged with carrying to Russia the new American minister, John Randolph. There Perry was received by the Czar, who offered him the rank of flag officer if he would join the Russian navy. That offer, in the words of Perry's biographer, he ''politely but firmly declined.''

In 1833 Perry began a decade of shore duty in the New York Navy Yard as second officer, later becoming commander. During those years he made significant contributions to the technological and educational development of the Navy. In 1833 he led in establishing the Naval Lyceum at the yard, which included a museum, reading room, and lectures ''to promote the diffusion of useful knowledge'' among the officers. He also helped found the *Naval Magazine*. Some years later he was a member of a board of examiners that prepared the first course for the soon to be established Naval Academy at Annapolis.

If he deserved the title ''chief educator of the navy,'' Perry also earned the appelation ''father of the steam navy,'' for it was he who pushed the replacement of sail by steam in the propulsion of war vessels, who helped design both hulls and engine of the new steamships, and who was given command of the first of the Navy's steam warships, *Fulton II*. It was in that ship that he set up the first naval school of gun practice.

In 1843 Perry took command of the Africa Squadron, newly organized to hunt for slave traders. Three years later, in the war with Mexico, Perry played an important role, leading an expedition in the capture of several coastal cities (using sailors as infantry) and, as commander of the Gulf Squadron, supporting Gen. Winfield Scott's storming of Veracruz. When the war ended in 1848, Perry was put on special duty in New York supervising the construction of ocean mail steamships. Then came the capstone of his career: the mission to Japan.

Opening Japan

Americans had been trading with China since 1844, so a way station in the Japanese islands for purchasing coal and supplies now became imperative. Protection for American seamen engaged in whaling in the northern Pacific Ocean was also needed. Perry carried a letter to the Japanese emperor from the American president requesting a treaty covering those matters as well as the right of Americans to trade in Japanese ports.

Perry set out from Norfolk, Va., on Nov. 24, 1852, with four ships and arrived at Edo (modern Tokyo) on July 2, 1853. He demanded of the Japanese officers who came out to meet his vessel the right to take the President's letter to the Emperor, but he was told he must go to Nagasaki, the only place open to foreigners. Perry refused, and when the Japanese saw his decks cleared for action, they relented. So Perry went onshore and, in an elaborate ceremony, delivered the letter to two princes representing the Emperor and promised to return in 12 months for the answer.

Rumors of French and Russian naval activity in Japanese waters brought Perry back in February 1854 (he had gone only to Hong Kong). This time, his reception was friendly (chiefly because he had seven well-armed ships in his squadron), and the Emperor appointed five commissioners to treat with him. At Yokohama the representatives of the two nations began negotiations and, on March 31, 1854, concluded a treaty which opened two ports, Hakodate and Shimoda, for trade and supplies and guaranteed fair treatment for shipwrecked American sailors.

His mission completed, Perry returned to New York in January 1855, a hero receiving ''warm congratulations'' from the secretary of the Navy, $20,000 from Congress, gifts from several cities, and acclaim on all sides. The parties and receptions over, Perry turned his attention to preparing the report of his expedition, which he completed in late December 1857. He died on March 4, 1858.

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Oliver Hazard Perry

Oliver Hazard Perry (1785-1819) was the American naval officer in command during the Sept. 10, 1813, victory on Lake Erie, one of the great American naval triumphs of the War of 1812.

Oliver Hazard Perry was born in South Kingston, R.I., on Aug. 20, 1785. He received his elementary education there. In 1799 he served as midshipman with his father, Capt. Christopher Raymond Perry, in the West Indies during the quasi-war with France. He also served in the Mediterranean during the Tripolitan War, performing creditably.

Perry was in command of a flotilla at Newport, Va., when war broke out in 1812, but he was given command of American naval forces on Lake Erie in March 1813. Perry built a small fleet under conditions of extreme difficulty. By August he had 10 ships, the brigs *Lawrence* and *Niagara* being the largest. Perry could not get his largest ships across the Erie bar in the presence of the enemy fleet led by Comm. Robert H. Barclay until the latter relaxed his blockade for unknown reasons.

Barclay finished a large new ship, the *Detroit*. Desperately short of supplies, he challenged the Americans. The fleets met on Sept. 10, 1813. The Americans had superior firepower, but there was little difference in manpower. At 10 A.M. the *Lawrence* was cleared for action and hoisted its battleflag, ''Don't give up the ship.'' Action lasted from 11:45 A.M. until 3:00 P.M. After all the *Lawrence* 's guns were disabled, Perry rowed to the *Niagara*. Fifteen minutes after the *Niagara* moved into the heavy action, the British fleet surrendered. American casualties numbered 27 killed and 96 wounded, and British losses were 41 killed, 94 wounded. Perry dashed off his famous dispatch following the victory, ''We have met the enemy and they are ours.''

The victory was of major significance, for America now controlled Lake Erie until the war ended. Also, Gen. William Henry Harrison was enabled to capture much of Upper Canada, and the American peace negotiators were able to assert American claims to the Northwest.

Perry was promoted to captain in September 1813 and shortly thereafter received the thanks of Congress. Following the war he served in the Mediterranean. He died of yellow fever on Aug. 23, 1819, after completing a diplomatic mission to Venezuela and Buenos Aires. His body was interred at Port of Spain, Trinidad.

Further Reading

Charles J. Dutton, *Oliver Hazard Perry* (1935), is an adequate biography, but minor factual errors abound. The best discussions of the Battle of Lake Erie in terms of strategy and significance can be found in Alfred Thayer Mahan, *Sea Power in Its Relation to the War of 1812* (2 vols., 1905). Also useful is Olin H. Lyman, *Commodore Oliver Hazard Perry and the War on the Lakes* (1905), and Harry L. Coles, *The War of 1812* (1965).

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Dillon, Richard, *We have met the enemy: Oliver Hazard Perry, wilderness commodore,* New York: McGraw-Hill, 1978. □

Ralph Barton Perry

The American philosopher Ralph Barton Perry (1876-1957) was a leader of the New Realist movement and the originator of the interest theory of value.

Ralph Barton Perry was born on July 3, 1876, in Poultney, Vt. He received his bachelor of arts degree from Princeton University in 1896 and his master of arts and doctor of philosophy degrees from Harvard University in 1897 and 1899. After teaching at Williams and Smith colleges, he joined the faculty of Harvard in 1902.

In 1910 Perry joined in the publication of ''The Program and First Platform of Six Realists'' in the *Journal of Philosophy*. The New Realist movement, which flourished during the first 2 decades of the 20th century, opposed idealism. New Realism claimed that the world is not depen-

dent on the mind and that the knowledge relation is accidental or external to the object known.

Perry contributed to the cooperative volume *New Realism* (1912). In *Present Philosophical Tendencies* (1912) Perry maintained that the cardinal principle of New Realism is ''the independence of the immanent,'' meaning that the same object which is immanent in the mind when known is also independent of the mind.

During World War I Perry served in the U.S. Army as a major. He was also secretary of the War Department Committee on Education and Special Training. From this experience came *The Plattsburg Movement* (1921). In 1919 Perry returned to Harvard. He was elected president of the Eastern Division of the American Philosophical Association in 1920.

Perry's *General Theory of Value* (1926) contended that interest is ''the original source and constant feature of all value'' and defined interest as that which belongs to the motor-affective life of instinct, desire, and feeling. Recognizing that interests conflict, he was concerned with the problem of comparative value. Morality, he held, originates with the conflict of interests, and moral value consists in the most inclusive integration of interests—''harmonious happiness.''

In 1930 Perry was appointed Edgar Pierce professor of philosophy at Harvard. He won a Pulitzer Prize for his two-volume biography, *The Thought and Character of William James* (1935). In 1936 he became chevalier of the Legion of Honor (France). He also received many honorary degrees.

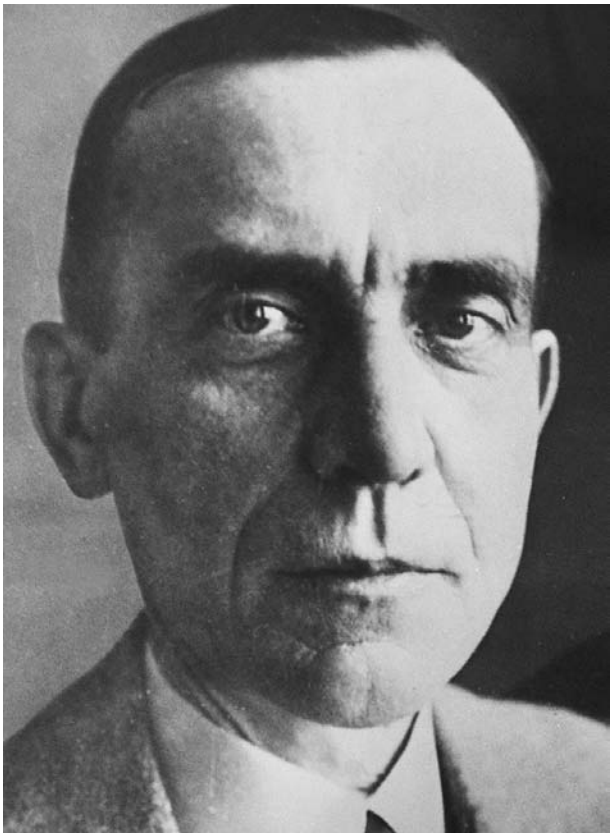

Perry retired from Harvard in 1946 and was Gifford lecturer at Glasgow University until 1948. His lectures were published in *Realms of Value* (1954), a critique of human civilization in the light of the interest theory of value. On Jan. 22, 1957, he died in a hospital near Boston.

Further Reading

The best treatments of Perry's thought are in the following: W. H. Werkmeister, *A History of Philosophical Ideas in America* (1949); Joseph L. Blau, *Men and Movements in American Philosophy* (1952); Lars Boman, *Criticism and Construction in the Philosophy of the American New Realism* (1955); and Andrew J. Reck, *Recent American Philosophy* (1964). □

William James Perry

William James Perry (born 1927) became President Clinton's second secretary of defense after the resignation of Les Aspin. A Washington insider, Perry was the second technocrat to hold this significant government position.

William James Perry was born October 11, 1927, in Vandergrift, Pennsylvania, the son of a grocer, Edward Martin Perry, and Mabelle Estelle (Dunlop) Perry. He excelled in mathematics and music, playing piano in a swing band.

Perry entered the U.S. Army in 1946 and served as a surveyor in the Corps of Engineers in Japan and Okinawa for a year. On December 29, 1947, he married Leonilla Mary Green, with whom he had five children: David Carter, William Wick, Rebecca Lynn, Robin Lee, and Mark Lloyd. Despite family responsibilities, Leonilla Perry eventually became a certified public accountant, formerly associated with the firm of Hemming and Morse in San Mateo, while Perry became a mathematician. He graduated with a B.A. (1949) and M.A. (1950), both in mathematics, from Stanford University.

Perry taught at the University of Idaho for the 1950-51 academic year and worked as a research engineer at Boeing in 1951. The fall of that year he entered Penn State University to study for a doctorate. He taught as an instructor there from 1951 to 1954. At the same time, he served as a mathematician at HRB-Singer in State College, Pennsylvania. In 1954 he became director of GTE Sylvania's defense laboratory in Mountain View, California—a post he held for ten years. In 1957 Penn State awarded him a Ph.D. in mathematics.

Perry had become a reserve officer in the army and continued to go on training tours, one of which resulted in a hearing loss because of artillery fire. His expertise in electromagnetic systems and partial differential equations, combined with his knowledge of military systems, led to further advancement. In 1964 Perry became president of ESL, Inc., a firm specializing in military electronics in Sunnyvale, California. From 1966 on, he also served as a technical consul-

tant at the Department of Defense and as a mathematics instructor at the University of Santa Clara.

Perry moved to Washington, D.C., to work full time in 1977 when he became undersecretary for research and development in the Carter administration, under the direction of Secretary of Defense Harold Brown. Perry's record in that position has been a topic of considerable debate. A believer in using high-tech weapons to counter the Soviet Union's numerical advantage in both manpower and conventional weapons, Perry pushed the Pentagon and Congress to develop advanced weapons systems such as laser-guided bombs, cruise missiles, the F-117 Stealth fighter, and the Apache helicopter. He was also identified with such questionable programs as the MX missile, the Maverick missile, the F-18, the Divad gun, and the B-2 Stealth bomber, the most expensive aircraft in aviation history. Scheduled to cost $200 million each in the late 1970s, the first B-2 entered the Air Force inventory at a cost of $2.2 billion in 1994. He caused critics to believe he was not concerned with costs when he blocked Secretary Brown's attempt to monitor procurement by creating an Office of Testing and Evaluation.

Although not a public figure, Perry became a Washington insider. He was a trusted adviser to former Senator Sam Nunn of Georgia and an admirer of Al Gore of Tennessee. He also worked with such Republican defense experts as Brent Skowcroft, with whom he chaired the Aspen Strategy Group. When Perry left Washington in 1981 he had gained a solid reputation in the Capitol as well as a Distinguished Public Service Medal from the Department of Defense (1980) and a Distinguished Service Medal from the National Aeronautics and Space Administration (NASA), (1981).

Relocating in San Francisco, Perry became president of the investment banking firm Hambrecht and Quist, a post he held until 1985. He then became head of Technical Strategies and Alliances, a defense-related industry in Menlo Park, California. He left that firm in 1989 to become a professor of mathematics and co-director of the Center for International Security and Arms Control at Stanford University.

In 1993 he returned to Washington to serve as deputy secretary for defense in Bill Clinton's administration—a post he made clear he did not intend to serve in President Clinton's second term. His announced goal was to reduce procurement costs by relying more heavily on off-the-shelf commercial products while still contracting for such specialty weapons as nuclear submarines, fighter planes, and tanks. When Les Aspin resigned from the Defense Department in December 1993 and Bobby Ray Inman withdrew his name from consideration the following month, Perry agreed to serve, although he told friends of his reluctance to fight the kind of battles he had seen Aspin and Brown experience. Easily approved on February 3, 1994, Perry was the first technocrat to become secretary of defense since Harold Brown. He faced many problems, not the least of which was how to reduce the defense budget while still maintaining adequate armed forces. Following the chaotic tenure of Aspin, a *New York Times* report asserted in 1996, that Perry quickly restored order, discipline, and morale—three qualities crucial to military effectiveness. Despite his soft-spoken nature, Perry emerged as an articulate and candid spokesman for the Administration's policies. His record was tarnished however, by the June 1996 terrorist bombing in Saudi Arabia killing 19 American servicemen. Perry and his top aides were criticized for failing to put a premium on security at American installations in the Middle East.

Despite criticisms, Perry has received numerous awards, including the Presidential Medal of Freedom (1997); the Department of Defense Distinguished Service Medal (1980 and 1981); and Outstanding Civilian Service Medals from the Army (1962 and 1997); the Air Force (1997); the Navy (1997); the Defense Intelligence Agency (1977 and 1997); NASA (1981); and the Coast Guard (1997). He received the American Electronic Association's Medal of Achievement (1980); the Eisenhower Medal (1996); the Forrestal Medal (1994); and the Henry Stimson Medal (1994). The National Academy of Engineering selected him for the Arthur Bueche Medal (1996). He has been honored with awards from enlisted personnel of the Army, Navy, and the Air Force. Perry has received decorations from the governments of Germany, France, Korea, Albania, Poland and Hungary.

Perry is the Michael and Barbara Berberian Professor at Stanford University, with a joint appointment in the Department of Engineering and the Institute for International Studies.

Further Reading

Additional information on Perry can be found in *American Men and Women of Science;* P. Glastris, ''The Powers That Shouldn't Be: Five Washington Insiders the Next Democratic President Shouldn't Hire,'' *Washington Monthly* (October 1987); R.W. Apple, Jr., ''Leading Contender Is Said To Decline Top Defense Post,'' the *New York Times* (January 24, 1994); Eric Schmitt, ''A Wide-Ranging Insider: William James Perry,'' the *New York Times* (January 25, 1994); and Douglas Jehl, ''Pentagon Deputy Is Clinton's Choice for Defense Chief,'' the *New York Times* (January 25, 1994). For Perry's ideas on defense and how to pay the price, see his ''Defense Investment Strategy,'' *Foreign Affairs* (Spring 1989), and ''Desert Storm and Deterrence,'' *Foreign Affairs* (Fall 1991). □

Saint-John Perse

The French poet and diplomat, Saint-John Perse (1887-1975) ranks among the greatest French poets of the 20th century. His work is epic in nature, characterized by a cosmic vision and a lofty rhetoric. He won the Nobel Prize for literature in 1960.

Saint-John Perse was born Alexis Saint-Léger Léger on a family-owned island near Guadeloupe in the West Indies on May 31, 1887. At the age of 11 he went to the southern French city of Pau, where he attended school. He then studied at the University of Bordeaux and subsequently traveled extensively before establishing himself in Paris to prepare for the Foreign Service exams. He was accepted by the French Foreign Service in 1914 and spent the years from 1916 to 1921 in China. During the 1920s and 1930s he was again in Paris, rising in the service to the rank of secretary general. His brilliant diplomatic career ended in 1940, however, because he opposed appeasement of the Nazis. After the defeat of the French armies, he left France for England and Canada, and then the United States where he obtained a consultantship in French poetry at the Library of Congress. He remained in the U.S. until 1959. His eventual return to France, after so many years, became almost an apotheosis. Not only were all his political rights, honors, and privileges reinstated, but he was also acclaimed on all sides for his poetry.

The diplomat and the poet in Perse always remained apart. Unlike Paul Claudel, he refused to pursue a career on two fronts or to let his diplomatic career show through his literary works. His pseudonym, the source of which he never revealed, allowed him to establish and maintain individual identities as a diplomat and a poet.

Perse's first work, *Éloges* (*Praises*), was published in 1911, before he entered the Foreign Service. It is a collection of youthful poems praising life and depicting the marvels of a tropical island. Portions of the collection had been appearing since 1909 in the *Nouvelle revue française. Amitié du Prince* (1921) took its inspiration from ancient sacerdotal sources.

Anabase (*Anabasis*), written in China and published in 1924, is the saga of a great conqueror who founds a city, crosses a desert, and takes to the high seas. *Exil* (*Exile*) appeared in 1944, after Perse had been relieved of his duties and deprived of French citizenship. Its main theme is man in exile, and it speaks for all the solitary of the earth, beginning with the poet. Here, for the first time, Perse took up the problem of the creative artist vis-à-vis society, himself, and his work. It led him into an expression of solidarity with his fellowmen and into a recognition of exile and instability as conditions of life. The preoccupations of the poems published in the early 1940s—*Exile* was followed by *Rains* and *Snows*—crystallized in *Vents* (*Winds*), a work of about 2,500 lines that traces the genesis of the universe from its beginnings. The wind represents many things during the course of this epic, but basically it suggests everlasting change and movement. The sea, which was the subject of Perse's great work of the 1950s, *Amers* (1957; *Seamarks*), stands for vastness, limitless space. Together with its opposite, narrowness, it constitutes a polarity that, as a sort of life principle, inspires the poetic imagination. Again, in *Chroniques* (1960), nature was evoked but specifically as background for a recapitulation of human history.

Perse's enormous poetic frescoes demonstrated an epic gift uncommon today. He used a verse form of multiple cadences similar to the ''verset'' invented by Paul Claudel, and his tendency toward periphrase and allegory and his majestic images all suggested Claudel.

Perse died on September 20, 1975, at his villa in Giens, on the French Riviera. His substantial appeal to poets, in-

cluding T.S. Eliot, and the wealth of praise accorded his work stand in sharp contrast to his creative output. ''Mr. Perse's productivity was minuscule,'' wrote the *New York Times,* ''he published only seven volumes, all genuinely slender.''

Further Reading

A general comprehensive study in English is Arthur Knodel, *Saint-John Perse: A Study of His Poetry* (1966). A very useful introduction, it offers a full discussion of each one of the poet's works. Other sources of information about Perse include the *New York Times.* □

John Joseph Pershing

John Joseph Pershing (1860-1948) was commander in chief of the American Expeditionary Force in Europe during World War I.

John J. Pershing was born at Laclede, Mo., on Dec. 13, 1860. He graduated from West Point in 1886 with an outstanding record. Assigned to the cavalry, he campaigned against the Apache Indians in the Southwest. From 1891 to 1895 he was a military instructor at the University of Nebraska, where he earned a law degree in 1893. During the Spanish-American War he served with great distinction in the campaign around Santiago, Cuba. In 1899 Pershing went to the Philippines. He served in Mindanao for 4 years during the Philippine insurrection, and his help in suppressing the Moro revolt earned the praise of President Theodore Roosevelt. The President then recommended his promotion to brigadier general despite his low seniority; the appointment, delayed for 3 years, was finally confirmed in 1906.

Meanwhile, Pershing gained valuable experience as military attaché in Tokyo and as an observer of the Russo-Japanese War (1904-1905). In 1906 he returned to the Philippines, holding important commands there until 1914, when he assumed command at the Presidio in California. In 1915, while he was away on special assignment, his wife and three daughters perished in a tragic fire; only his son survived.

Pershing's next assignment, intensely difficult and frustrating, made the general an important public figure: he commanded the ''punitive expedition'' sent into Mexico during 1916 to chastise the Mexican bandit Pancho Villa. Despite his failure to capture Villa, Pershing gained considerable public commendation for his careful adherence to instructions and his dedication to duty. The expedition was withdrawn early in 1917, just prior to the American entry into World War I. Pershing was now a thoroughly experienced troop commander, although he had never held an important staff position in the War Department. A reserved and hard-bitten soldier, known as ''Black Jack'' to his troops, he gained their respect if not their affection.

Service during World War I

In May 1917 President Woodrow Wilson and Secretary of War Newton Baker chose Pershing to command the American Expeditionary Force going to Europe in support of the Allies. Arriving in France during June, Pershing immediately began planning the organization and employment of a large American army. Pershing decided to create an independent American force commanded by its own officers with its own support echelons in a distinct sector in France. In choosing this course, he challenged various European leaders who favored ''amalgamating'' American troops by small units into European armies as replacements.

For over a year, despite ever-growing military crises in France, Pershing single-mindedly pursued his idea of an independent American army and in this process gained the support of the War Department and President Wilson, overcoming efforts by Allied leaders to force various forms of amalgamation. Pershing argued that national pride dictated the formation of an independent force. He also claimed that the United States could make its most effective contribution to victory by following his course.

Western Strategy

Pershing also committed himself to the ''Western strategy''—the view that the Western coalition should concentrate most of its military power in France against the principal enemy, Germany, rather than expend energy in secondary theaters such as Mesopotamia or Macedonia against lesser foes such as Turkey or Bulgaria. Pershing

looked with jaundiced eye upon diversionary projects in Russia and elsewhere because such endeavors seemed certain to vitiate the effort in France, where he believed the war would be won or lost.

Pershing's plan required a huge program of mobilization and training for American troops in the United States. Several million men would have to be transported to France where, after additional training, they would be maneuvered as a separate force under his command. One drawback was the limited supply of shipping, a consequence of the need to supply the Allies in the face of Germany's great undersea campaign against noncombatant vessels. In late 1917 the British and French sought to trade shipping for amalgamation, but Pershing successfully resisted, even after Germany's great ''end-the-war'' offensive in March 1918. The Allies helped provide shipping sufficient to transport over 2,500,000 American troops to France. Still, Pershing's force had to depend heavily on European arms and equipment.

Although some American units participated in battles under French or British command during the summer of 1918, it proved impossible to employ the American army as an independent unit until September, when it attacked and reduced the great German salient at Saint-Mihiel. Pershing wished to attack ahead from that position, but French marshal Ferdinand Foch, who had become generalissimo, persuaded him to shift his forces northward into the Meuse-Argonne sector in order to participate in the final assault against the crumbling German army.

For some 47 days, beginning on Sept. 26, 1918, Pershing sustained the offensive in exceedingly difficult terrain. Eventually the battle was won, but heavy casualties, problems of command, and logistical difficulties lent some substance to earlier European doubts about the Americans' ability to develop optimal combat efficiency in a relatively short time. The bravery and determination of the American ''doughboys'' ultimately compensated for lack of experience and proper organization. When Germany sought peace in October, Pershing advocated unconditional surrender, but President Wilson overruled him and supported an early armistice. The sudden end of hostilities on November 11 deprived Pershing of the opportunity to prove the full mettle of the American army and to vindicate his policies in battle.

Last Years

In 1919 Pershing returned to a hero's welcome and to the rank of general of the armies, the highest title ever accorded except to George Washington. In 1921 he became chief of staff and presided over important reforms in the War Department. He left active service in 1924 but continued to perform important duties, first as chairman of the commission to South America to administer the Tacna-Arica plebiscite (1925) and then as chairman of the American Battle Monuments Commission that cared for military cemeteries in France. In 1931 he published a two-volume work entitled *My Experiences in the World War,* which earned a Pulitzer Prize (1932). He died in Washington, D.C., on July 15, 1948, one of the most honored soldiers in American history.

Further Reading

Biographies of Pershing include Richard O'Connor, *Black Jack Pershing* (1961), Harold McCracken, *Pershing* (1931), and Frederick Palmer, *John J. Pershing* (1948). See also Army Times, ed., *The Yanks Are Coming* (1960). □

16th Earl of Perth

The English statesman James Eric Drummond, 16th Earl of Perth (1876-1951), was the first secretary general of the League of Nations.

Eric Drummond, Earl of Perth, was born on Aug. 17, 1876. He was educated at Eton and began his Foreign Office career in 1900. He advanced slowly but in 1906 became private secretary to Lord Edmond Fitzmaurice, the parliamentary undersecretary. Perth held this post until 1910 except for a short interval in 1908. In 1908 and again in 1910-1911, he was précis writer for Sir Edward Grey, the foreign secretary.

Perth's work with Grey was the beginning of a period extending to 1919 in which he developed close friendships with his chiefs. From 1912 to 1915 he was private secretary to Herbert Asquith, the prime minister, and then to the succession of foreign secretaries from 1915 to 1919, Grey, Arthur Balfour, and George Curzon. His ability was so highly regarded that when a candidate was needed for the position of secretary general of the League of Nations, Balfour nominated Perth.

Accepted by Georges Clemenceau of France and Woodrow Wilson of the United States, Perth became permanent head of the League. During his 14-years tenure, he set up the secretariat to provide a body of expert opinion on technical matters and to permit the delegates to concentrate on settling controversial issues. Perth was particularly active in the continuing disarmament question and in the negotiations for the admission of Germany to the League of Nations.

Perth left the League in 1933 and was appointed British ambassador to Mussolini's Italy. At Rome he attempted to represent British policy and report the Italian government's intentions in a full and fair way. He did not see all the dangers of fascism, but he was skeptical of Italy's motives. Perth did not foresee the close alliance between Germany and Italy, and he shared some of the responsibility for Britain's policy of appeasement. In his favor, Perth was always loyal to the Foreign Office; he did not support attempts by Prime Minister Neville Chamberlain to use irregular diplomatic channels in dealing with Mussolini. He also had a part in influencing Italy to remain neutral during the early months of World War II.

It was while Perth was in Rome, that he inherited the title of his half brother, and from Aug. 20, 1937, he was known as Lord Perth. He retired from the diplomatic service in May 1939. Later he served in the British war effort as chief adviser on foreign publicity in the Ministry of Information

(1939-1940). After the war, as deputy leader of the Liberal party in the House of Lords, he spoke frequently in defense of the diplomatic corps.

Perth was married and had one son and three daughters. He died on Dec. 15, 1951.

Further Reading

Perth's League of Nations career is discussed in Francis P. Walters, *A History of the League of Nations* (2 vols., 1952). His more controversial role of ambassador in Rome is the subject of Felix Gilbert's ''Two Ambassadors: Perth and Henderson'' in Gordon A. Craig and Felix Gilbert, eds., *The Diplomats* (1953), and in Count Galeazzo Ciano, *The Ciano Diaries, 1939-1943* (1946) and *Hidden Diary, 1937-1938* (trans. 1953).

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Perugino

Perugino (ca. 1450-1523) was a leading central Italian painter whose art anticipated that of the High Renaissance.

Pietro Vannucci, called Perugino was born in Città della Pieve near Perugia. According to Giorgio Vasari, Perugino, after being introduced to the artist's craft in his native town, went to Florence, where he studied with Andrea del Verrocchio. Perugino's presence in Florence in 1472 is documented. He traveled fairly extensively between Florence, Umbria, and Rome during the 1470s. In October 1481 he was one of the artists commissioned to execute frescoes for the newly completed Sistine Chapel in Rome.

Perugino worked in Rome and Perugia until 1486, when he moved to Florence, where he remained more or less continually until 1496. In 1491 he served on a commission to choose a model for the facade of the Cathedral in Florence. In 1496 or 1497 he moved to Perugia, though he continued to have interests in Florence. For example, in 1503 he was a member of a committee of Florentines empowered to choose the location for Michelangelo's *David*. Perugino continued to fulfill commissions in widely diverse locales such as Mantua and Rome, but he concentrated most of his artistic activities during the early 1500s in Umbria. He died of the plague in February or March 1523 in Fontignano.

Perugino's earliest works are lost. Two panels, a *Miracle of St. Bernardino* (1473) and an *Adoration of the Magi* (ca. 1475), are the earliest of the generally accepted examples of his art. The first painting is especially fine in its symmetry, uncrowded groups of figures, and pearly Umbrian landscape. The frescoes in the Sistine Chapel (1481-1482) are the most important of Perugino's early works. In *Christ Giving the Keys to St. Peter* Perugino arranged a frieze of figures across the foreground. In the background is an ideal architectural setting with a vast, open square and a symmetrical domed building flanked with two antique triumphal arches. In composition and clarity this design foreshadowed the balanced designs so common among the High Renaissance masters of the early 16th century.

Perugino painted a number of pictures during his Florentine period (1486-1496) in which figures and architecture are interrelated. Among them, the *Vision of St. Bernard* (1491-1494) and the *Madonna Enthroned* (1493) are noteworthy. His masterpiece of this period is the *Crucifixion* fresco (ca. 1495) in the convent of S. Maria Maddalena dei Pazzi, Florence. The clarity, symmetry, and balance of the composition are accented by the limited number of figures, the distant landscape, and the real and painted architecture. The sentimental expression is somewhat mitigated by the austerity of the fresco.

The frescoes (1497-1500) in the Sala dell'Udienza of the Collegio del Cambio, Perugia, are among Perugino's major accomplishments. They combine an elaborate Neoplatonic allegory with real and painted architecture to produce a remarkably unified system of decoration. One of the frescoes has a fine bust-length self-portrait. Perugino's art during the 1500s was criticized by his contemporaries. For instance, Isabella d'Este condemned his painting *Combat of Love and Chastity* (1505), which she had commissioned.

Perugino was one of the key transitional artists between the art of the 15th century and the High Renaissance. His compositions, with their emphasis on balance and clarity, and his treatment of almost infinite space anticipated the achievements of the great masters of High Renaissance classicism.

Further Reading

The standard work on Perugino is in Italian. The chapter on him in Raimond van Marle, *The Development of the Italian Schools of Painting,* vol. 14: *The Renaissance Painters of Umbria* (1933), is useful. □

Max Perutz

Max Perutz (born 1914) pioneered the use of X-ray crystallography to determine the atomic structure of proteins by combining two lines of scientific investigation—the physiology of hemoglobin and the physics of X-ray crystallography. His efforts resulted in his sharing the 1962 Nobel Prize in chemistry with his colleague, biochemist John Cowdery Kendrew.

Perutz's work in deciphering the diffraction patterns of protein crystals opened the door for molecular biologists to study the structure and function of enzymes—specific proteins that are the catalysts for biochemical reactions in cells. Known for his impeccable laboratory skills, Perutz produced the best early pictures of protein crystals and used this ability to determine the structure of hemoglobin and the molecular mechanism by which it transports oxygen from the lungs to tissue. A passionate mountaineer and skier, Perutz also applied his expertise in X-ray crystallography to the study of glacier structure and flow.

Perutz was born in Vienna, Austria, on May 19, 1914. His parents were Hugo Perutz, a textile manufacturer, and Adele Goldschmidt Perutz. In 1932, Perutz entered the University of Vienna, where he studied organic chemistry. However, he found the university's adherence to classical organic chemistry outdated and backward. By 1926 scientists had determined that enzymes were proteins and had begun to focus on the catalytic effects of enzymes on the chemistry of cells, but Perutz's professors paid scant attention to this new realm of research. In 1934, while searching for a subject for his dissertation, Perutz attended a lecture on organic compounds, including vitamins, under investigation at Cambridge University in England. Anxious to continue his studies in an environment more attuned to recent advances in biochemical research, Perutz decided he wanted to study at Cambridge. His wish to leave Austria and study elsewhere was relatively unique in that day and age, when graduate students seldom had the financial means to study abroad. But Hugo Perutz's textile business provided his son with the initial funds he would need to survive in England on a meager student stipend.

In 1936, Perutz landed a position as research student in the Cambridge laboratory of Desmond Bernal, who was pioneering the use of X-ray crystallography in the field of biology. Perutz, however, was disappointed again when he was assigned to research minerals while Bernal closely guarded his crystallography work, discussing it only with a few colleagues and never with students. Despite Perutz's disenchantment with his research assignments and the old, ill-lit, and dingy laboratories he worked in, he received excellent training in the promising field of X-ray crystallography, albeit in the classical mode of mineral crystallography. ''Within a few weeks of arriving,'' Perutz states in Horace Freeland Judson's *Eighth Day of Creation: Makers of the Revolution in Biology,* ''I realized that Cambridge was where I wanted to spend the rest of my life.''

During his summer vacation in Vienna in 1937, Perutz met with Felix Haurowitz, a protein specialist married to Perutz's cousin, to seek advice on the future direction of his studies. Haurowitz, who had been studying hemoglobin since the 1920s, convinced Perutz that this was an important protein whose structure needed to be solved because of the integral role it played in physiology. In addition to making blood red, hemoglobin red corpuscles greatly increase the amount of oxygen that blood can transport through the body. Hemoglobin also transports carbon dioxide back to the lungs for disposal.

Although new to the physical chemistry and crystallography of hemoglobin, Perutz returned to Cambridge and soon obtained crystals of horse hemoglobin from Gilbert Adair, a leading authority on hemoglobin. Since the main

goal of X-ray crystallography at that time was to determine the structure of any protein, regardless of its relative importance in biological activity, Perutz also began to study crystals of the digestive enzyme chymotrypsin. But chymotrypsin crystals proved to be unsuitable for study by X-ray, and Perutz turned his full attention to hemoglobin, which has large crystal structures uniquely suited to X-ray crystallography. At that time, microscopic protein crystal structures were ''grown'' primarily through placing the proteins in a solution which was then evaporated or cooled below the saturation point. The crystal structures, in effect, are repetitive groups of cells that fit together to fill each space, with the cells representing characteristic groups of the molecules and atoms of the compound crystallized.

In the early 1930s, crystallography had been successfully used only in determining the structures of simple crystals of metals, minerals, and salts. However, proteins such as hemoglobin are thousands of times more complex in atomic structure. Physicists William Bragg and Lawrence Bragg, the only father and son to share a Nobel Prize, were pioneers of X-ray crystallography. Focusing on minerals, the Braggs found that as X-rays pass through crystals, they are buffeted by atoms and emerge as groups of weaker beams which, when photographed, produce a discernible pattern of spots. The Braggs discovered that these spots were a manifestation of Fourier synthesis, a method developed in the nineteenth century by French physicist Jean Baptiste Fourier to represent regular signals as a series of sine waves. These waves reflect the distribution of atoms in the crystal.

The Braggs successfully determined the amplitude of the waves but were unable to determine their phases, which would provide more detailed information about crystal structure. Although amplitude was sufficient to guide scientists through a series of trial and error experiments for studying simple crystals, proteins were much too complex to be studied with such a haphazard and time consuming approach.

Initial attempts at applying X-ray crystallography to the study of proteins failed, and scientists soon began to wonder whether proteins in fact produce X-ray diffraction patterns. However, in 1934, Desmond Bernal and chemist Dorothy Crowfoot Hodgkin at the Cavendish laboratory in Cambridge discovered that by keeping protein crystals wet, specifically with the liquid from which they precipitated, they could be made to give sharply defined X-ray diffraction patterns. Still, it would take twenty-three years before scientists could construct the first model of a protein molecule.

Perutz and his family, like many other Europeans in the 1930s, tended to underestimate the seriousness of the growing Nazi regime in Germany. While Perutz himself was safe in England as Germany began to invade its neighboring countries, his parents fled from Vienna to Prague in 1938. That same summer, they again fled to Switzerland from Czechoslovakia, which would soon face the onslaught of the approaching German army. Perutz was shaken by his new classification as a refugee and the clear indication by some people that he might not be welcome in England any longer. He also realized that his father's financial support would certainly dwindle and die out.

As a result, in order to vacation in Switzerland in the summer of 1938, Perutz sought a travel grant to apply his expertise in crystallography to the study of glacier structures and flow. His research on glaciers involved crystallographic studies of snow transforming into ice, and he eventually became the first to measure the velocity distributions of a glacier, proving that glaciers flow faster at the surface and slower at the glacier's bed.

Finally, in 1940, the same year Perutz received his Ph.D., his work was put to an abrupt halt by the German invasions of Holland and Belgium. Growing increasingly wary of foreigners, the British government arrested all ''enemy'' aliens, including Perutz. ''It was a very nice, very sunny day—a nasty day to be arrested,'' Perutz recalls in *The Eighth Day of Creation*. Transported from camp to camp, Perutz ended up near Quebec, Canada, where many other scientists and intellectuals were imprisoned, including physicists Herman Bondi and Tom Gold. Always active, Perutz began a camp university, employing the resident academicians to teach courses in their specialties. It didn't take the British government long, however, to realize that they were wasting valuable intellectual resources and, by 1941, Perutz followed many of his colleagues back to his home in England and resumed his work with crystals.

Perutz, however, wanted to contribute to the war effort. After repeated requests, he was assigned to work on the mysterious and improbable task of developing an aircraft carrier made of ice. The goal of this project was to tow the carrier to the middle of the Atlantic Ocean, where it would serve as a stopping post for aircrafts flying from the United States to Great Britain. Although supported both by then British Prime Minister Winston Churchill and the chief of the British Royal Navy, Lord Louis Mountbatten, the ill-fated project was terminated upon the discovery that the amount of steel needed to construct and support the ice carrier would cost more than constructing it entirely of steel.

Perutz married Gisela Clara Peiser on March 28, 1942; the couple later had a son, Robin, and a daughter, Vivian. After the war, in 1945, Perutz was finally able to devote himself entirely to pondering the smeared spots that appeared on the X-ray film of hemoglobin crystals. He returned to Cambridge, and was soon joined by John Kendrew, then a doctoral student, who began to study myoglobin, an enzyme which stores oxygen in muscles. In 1946 Perutz and Kendrew founded the Medical Research Council Unit for Molecular Biology, and Perutz became its director. Many advances in molecular biology would take place there, including the discovery of the structure of deoxyribonucleic acid (DNA).

Over the next years, Perutz refined the X-ray crystallography technology and, in 1953, finally solved the difficult phase dilemma with a method known as isomorphous replacement. By adding atoms of mercury—which, like any heavy metal, is an excellent X-ray reflector—to each individual protein molecule, Perutz was able to change the light diffraction pattern. By comparing hemoglobin proteins with mercury attached at different places to hemoglobin without mercury, he found that he had reference points to measure phases of other hemoglobin spots. Although this discovery

still required long and assiduous mathematical calculations, the development of computers hastened the process tremendously.

By 1957, Kendrew had delineated the first protein structure through crystallography, again working with myoglobin. Perutz followed two years later with a model of hemoglobin. Continuing to work on the model, Perutz and Hilary Muirhead showed that hemoglobin's reaction with oxygen involves a structural change among four subunits of the hemoglobin molecule. Specifically, the four polypeptide chains that form a tetrahedral structure of hemoglobin are rearranged in oxygenated hemoglobin. In addition to its importance to later research on the molecular mechanisms of respiratory transport by hemoglobin, this discovery led scientists to begin research on the structural changes enzymes may undergo in their interactions with various biological processes. In 1962, Perutz and Kendrew were awarded the Nobel Prize in chemistry for their codiscoveries in X-ray crystallography and the structures of hemoglobin and myoglobin, respectively. The same year, Perutz left his post as director of the Unit for Molecular Biology and became chair of its laboratory.

The work of Perutz and Kendrew was the basis for growing understanding over the following decades of the mechanism of action of enzymes and other proteins. Specifically, Perutz's discovery of hemoglobin's structure led to a better understanding of hemoglobin's vital attribute of absorbing oxygen where it is plentiful and releasing it where it is scarce. Perutz also conducted research on hemoglobin from the blood of people with sickle-cell anemia and found that a change in the molecule's shape initiates the distortion of venous red cells into a sickle shape that reduces the cells' oxygen-carrying capacity.

In *The Eighth Day of Creation,* Judson remarks that Perutz was known to have a ''glass thumb'' for the difficult task of growing good crystals, and it was widely acknowledged that for many years Perutz produced the best images of crystal structures. In the book, published in 1979, Perutz's long-time colleague Kendrew remarks that little changed over the years, explaining, ''If I had come into the lab thirty years ago, on a Saturday evening, Max would have been in a white coat mounting a crystal—just the same.'' Although Perutz retired in 1979, he continued to work as a professor for the MRC Lab of Molecular Biology at Cambridge and also served as a patron for the Cambridge University Scientific Society.

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Rose Pesotta

Rose Pesotta (1896–1965) was one of only a few women labor activists who fought diligently to improve the standards of American sweat shops, especially for women, by organizing unions.

The Great Depression had a tremendous impact on workers in the United States. While all suffered from the devastating loss of jobs and economic deterioration, women especially were adversely affected. By 1933 almost two million women were unemployed. Married women were discriminated against more than married or single men and single women. Wages for women plummeted, and some women did not even make five dollars for a week's work. Workplace conditions worsened as the Depression increased. In the garment industry, where many women were employed, work standards deteriorated and the sweatshops were revived.

Outsider

Franklin D. Roosevelt took immediate steps to rectify the economic problems facing the country after he was elected president. The pro-labor stance taken by the administration helped unions gain tremendous power in the 1930s. One of the most powerful was the International Ladies Garment Workers Union (ILGWU), led by David Dubinsky, aided by a young anarchist named Rose Pesotta who was often sent to the fiercest antiunion factories to organize workers. As the only paid woman organizer in a male-dominated union, Pesotta had to fight to get her voice heard within the union. Her anarchism and commitment to women made her an outsider and were issues that she had to deal with throughout her career.

Militant

Pesotta was one of the militant female labor organizers working for the ILGWU, a group that included Fannia Cohn, Pauline Newman, and Rose Schneiderman. Each of these early female leaders faced difficult decisions regarding working within the union because of the discrimination they saw in the union hierarchy and in the shops. These women, however, realized that without a union the conditions would be much worse. Pesotta chose to work within the ILGWU and challenged the positions taken by the male leaders. Questioning the authority of the men in the union led Pesotta to be labeled as a troublemaker. Although the women mentioned were able to achieve positions of power, women were still largely absent from union leadership. It was socially unacceptable for women to aspire to these positions.

Vice President

Pesotta used early successes in unionizing on the West Coast, particularly in Los Angeles and San Francisco, as a catapult into the upper echelons of ILGWU leadership. Pesotta was nominated and elected a vice president of the union in 1934, even though she did not agree to be a

candidate. She could not logically justify a position on the executive board with her anarchist background. Pesotta seemed to enjoy the honor for her accomplishments and remained a vice president for the next ten years. Dubinsky, like Pesotta, was fiercely anticommunist and an advocate of social reform; thus, he took her under his wing.

Success

Pesotta found success almost everywhere she went, and after the ILGWU pledged itself to the fledgling Congress for Industrial Organizations (CIO) the union began to lend her out to other organizing drives. Pesotta was the only ''woman organizer'' helping at the United Auto Workers strike in Flint, Michigan, and at the Akron rubber workers strike in the late 1930s. It was Pesotta's job to raise the morale of the strikers by working with the wives, daughters, and sisters. She often spoke at meetings of the strikers and led them in union songs. She also filmed the strikes with her movie camera, and the workers were eager to pose for her, thus increasing her familiarity with the strikers. Pesotta played an important role in the Flint sit-down strike. She was involved in the negotiations and diligently supported the strikers. During this strike thugs attacked and beat her, causing a lifelong hearing impairment. When the strike was finally settled, Pesotta was one of the CIO and UAW leaders who led the workers out.

Difficulty

Pesotta was an anarchist in philosophy but a pragmatist in action. She made the choice to be practical based on her experiences as a union organizer. She came under fire from fellow anarchists for being too willing to compromise and for her position as a bureaucrat. Pesotta also increasingly ran into difficulties with Dubinsky. She criticized him for ruling the ILGWU as a dictatorship and for the sexism she so plainly saw within the union. Publicly she was loyal to Dubinsky, but privately she began to view him as a sellout and lost all respect for him. Their differences grew so great that Dubinsky sent Pesotta to Los Angeles in 1940, a form of banishment to which she vigorously objected.

Return to the Factory

After a difficult time organizing in Los Angeles, marked by internal fighting with local male ILGWU leaders, Pesotta surprised everyone by returning to the sewing machine at a dress factory in New York City. In fact, Pesotta had been devastated by her experiences in Los Angeles. She was not allowed to manage the locals she had organized on the West Coast and felt abandoned by Dubinsky and the other members of the executive board. For the next few years Pesotta searched for purpose in her life after the many years of organizing. Sometimes she lost jobs in the dress industry because of her previous years of agitation.

Legacy

Pesotta was marginalized and isolated from the ILGWU because she was an outspoken woman trying to make changes in a male-dominated hierarchy. Her anarchism further threatened those in power. In many cases women had subservient and powerless roles in the 1930s. Pesotta dared to step out of the role society gave her. She is one of the few women who made it past the bastions of male power in the 1930s and tried to instill her own brand of feminism into the labor movement.

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Johann Heinrich Pestalozzi

The Swiss educator Johann Heinrich Pestalozzi (1746-1827) envisioned a science of education based on the psychology of child development. He laid the foundation of the modern primary school.

Johann Pestalozzi was born in Zurich on Jan. 12, 1746. His father died shortly afterward, and Pestalozzi was raised in poverty. This early experience with the life of degradation of the poor developed in him an acute sense of justice and a determination to help the underprivileged. He chose to enter the ministry, but his studies in theology at the University of Zurich were without distinction. He tried law and politics, but his humanitarianism was mistaken for radicalism and he became very unpopular even with those he sought most to help. In 1769 he settled on his farm, ''Neuhof,'' at Birr, Switzerland, where he planned to fight poverty by developing improved methods of agriculture.

At Neuhof, Pestalozzi realized that schoolteaching was his true vocation and that as a schoolmaster he could fulfill his desire to improve society by helping the individual to help himself. In 1775 he turned his farm into an orphanage and began to test his ideas on child rearing. In 1780 he wrote *The Hours of a Hermit,* a series of generally sad maxims reflecting his view of man's somber plight in the world and the failure of his own attempts at reform at Neuhof. He first experienced success with *Leonard and Gertrude* (1783), which was widely acclaimed and read as a novel and not, as it was intended to be, as an exposition of his pedagogical ideas.

His newfound fame brought Pestalozzi to Stanz, where he took over an orphanage in 1798, and then to Burgdorf, where he ran a boarding school for boys from 1800 to 1804. In 1801 he published *How Gertrude Teaches Her Children,* a sequel to his earlier novel and an expansion of his educational thought. But it was at Yverdun, where he was the director for the next 20 years of a boarding school for boys of many nationalities, that Pestalozzian principles of education were applied and observed by world leaders.

According to Pestalozzi, ''the full and fruitful development'' of the child according to his own nature is the goal of education. The school and teachers provide only the environment and guidance, respectively, most appropriate to free expression that allows the natural powers of the child to

develop. Instruction should be adapted to each individual according to his particular changing, unfolding nature. Rather than from books, the child should learn by observing objects of the real world. Sense perceptions are of supreme importance in the development of the child's mind. Pestalozzi described such a detailed methodology both for child development and for the study of the child that a definite system of teacher training evolved also.

Honors flowed in; Yverdun became a showplace. These were two causes of the ultimate collapse of the school. Pestalozzi's fame brought out some of his more disagreeable characteristics, and the original atmosphere of fellowship disappeared in the influx of visitors to the school. The school closed amid disputes and lawsuits; Pestalozzi died an embittered man on Feb. 17, 1827, in Brugg. But his ideas were used in establishing national school systems during the 19th century, and his influence among educators continues to be great to this day.

Further Reading

The best books on Pestalozzi are in German. In English the two works of J. A. Green, *The Educational Ideas of Pestalozzi* (1907) and *Life and Work of Pestalozzi* (1913), are still useful. Gerald L. Gutek, *Pestalozzi and Education* (1968), explores Pestalozzi's contributions to contemporary educational theory and practice.

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Henri Philippe Pétain

The French general and statesman Henri Philippe Pétain (1856-1951), a military hero in World War I, headed the collaborationist Vichy regime during World War II. Officially considered a traitor, he is admired by many of his countrymen as a supreme patriot.

Philippe Pétain was born to peasant parents on April 24, 1856, at Cauchy-à-la-Tour. After a private boarding-school education, he entered Saint-Cyr in 1876 and graduated 2 years later. An advocate of defensive rather than offensive strategies, he became an instructor at the École de Guerre in 1888. Nearly 60 years old and without active-duty experience in 1914, Petain had had a far from brilliant career. World War I changed that radically.

Hero of Verdun

Promoted to brigadier general on Aug. 31, 1914, Pétain distinguished himself at the Battle of the Marne (1914) and in June 1915 was named a full general and given command of the 11th Army. When the Germans decided in 1916 to end the war with a massive concentrated attack on the French line at Verdun, Pétain was ordered to stop the offensive at all costs. Promising that ''they shall not pass,'' he held Verdun but at the enormous cost of 350,000 men. Subsequently a great popular hero, he became chief of the general staff in April 1917, and a month later he succeeded Gen. Robert Nivelle as commander in chief.

Pétain assumed his command over a French army near disintegration. Years of indecisive war had sapped morale, and mutinies were endemic. Combining harsh disciplinary measures with humane redress of grievances, he very quickly reestablished order. Without these reforms the French army would not have withstood the final German offensives of 1918.

Between the World Wars

Named marshal of France on Nov. 21, 1918, Pétain emerged from the war second only to Ferdinand Foch in prestige. It was only natural that Pétain was regarded as a high military authority, but the consequences later proved catastrophic. Vice president of the Supreme War Council after 1920 and inspector general of the army after 1922, Pétain used his influence to orient French military planning along defensive lines. He favored the construction of heavily armed fortifications along the Franco-German frontier. Against the protests of such young rebels as Charles De Gaulle, who urged a strategy of mobile mechanized warfare, Pétain's influence was decisive, and the Maginot Line was constructed on the Franco-German border. French government and military leaders were determined to prepare France for any future war.

Retiring from the army in 1931, Pétain entered politics in 1934 as minister of war in the short-lived authoritarian government of Gaston Doumergue. Increasingly contemp-

tuous of parliamentary politics and such Socialist experiments as the Popular Front, and a known partisan of dictatorial regimes, Pétain provided a figure in the late 1930s around which right-wing opponents of the Third Republic could rally.

Vichy Regime

Ambassador to Spain at the outbreak of World War II, Pétain was recalled and appointed vice-premier in May 1940 by Premier Paul Reynaud in an attempt to bolster his foundering government. With the fall of France imminent, Reynaud resigned on June 16, 1940, and President Albert Lebrun asked the 84-year-old Pétain to form a new government whose first task would be to negotiate an armistice with the Germans. No one seemed to care that the rapid collapse of the French army in 1940 had been largely due to the outdated principles on which Pétain had organized it and to its lack of mechanized equipment, whose supply he had opposed.

On June 22 Pétain concluded an armistice with the Nazis that divided France into two zones: the north and the Atlantic coastline under German military occupation, and the rest of France under the direct administration of Pétain's government. Militarily, France retained control of its fleet, but its army was drastically reduced to 100,000 men.

Meeting in national assembly at Vichy on July 10, 1940, a rump parliament voted full constituent powers to Pétain. The next day he was named chief of state, and with Pierre Laval he then began the task of constructing a hierarchical and authoritarian regime under the formula of his so-called National Revolution. Little more than empty rhetoric (''Work-Family-Fatherland'') and the cult of Pétain, his Vichy regime was a scarcely disguised client state of Nazi Germany.

Of necessity, Pétain's central principle in foreign policy was collaboration with the Third Reich. Above all, he wanted to keep France out of the war and to keep Germany as faithful to the armistice terms as possible. Opposed, however, to the all-out collaboration urged by Laval, Pétain replaced him with Adm. Jean Darlan in 1941. Under pressure from Berlin, Laval returned to office in April 1942.

The crisis of the Vichy regime occurred in November 1942 following the Allied landings in North Africa and the German occupation of Vichy France. Urged to flee, Pétain refused, believing that it was his duty to share the fate of his countrymen. He still refused even after ultracollaborationists were imposed upon him by the Germans, and thus he implicated himself in their treason. Arrested by the retreating Nazis on Aug. 20, 1944, and sent to Germany, Pétain voluntarily returned to France in April 1945. Immediately arrested and brought to trial by the provisional government of his onetime protégé Charles De Gaulle, Pétain was convicted of treason, militarily degraded, and sentenced to death. His sentence was commuted to life imprisonment by De Gaulle, and Pétain died 6 years later, on July 23, 1951, on the Île d'Yeu.

Estimates of Pétain's Career

Pétain remains an acutely controversial figure in recent French history. He is the object of an as yet unsuccessful effort at rehabilitation, his right-wing admirers depicting him as the ''crucified savior of France'' and claiming that his self-sacrifice after 1940 ''will one day count more for his glory than the victory of Verdun.'' Not only did Pétain save France from the fate of Poland, they insist, but by playing a double game he tricked Adolf Hitler into staying out of North Africa, which made possible the eventual Allied victory in 1945. Preposterous as these claims are, the impression they give of Pétain is only slightly more misleading than that given by official Resistance historiography, which unfailingly portrays him as an arch-villain and as a criminal traitor to France.

Further Reading

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□

St. Peter

St. Peter (died ca. 65) is traditionally considered to be the head of Jesus' 12 Apostles and the first bishop of Rome.

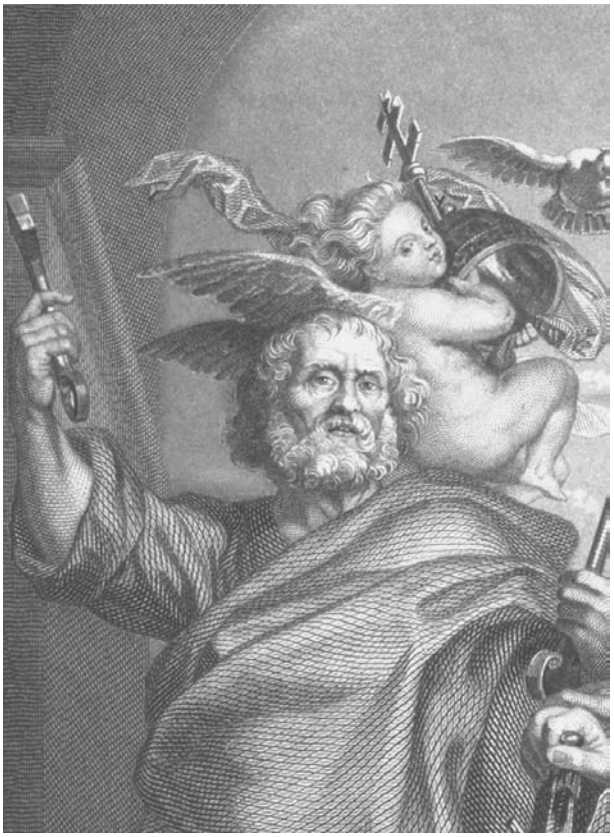

Peter's original name was Simon, Peter being a name given him by Jesus. At the time of Jesus' public life, Peter was a grown man. This would place his birth sometime around the end of the 1st century B.C. Of his early life we know little except that he came from the village of Bethsaida in Galilee and that his father was a fisherman. By the time he met and joined Jesus, he was already married (Mark 1:30); he lacked any formal education (Acts 4:13) and worked the fishing nets with his father and his brother Andrew at the lakeside town of Capernaum. Andrew also joined the group of Jesus' disciples on the same day.

His Times

As far as can be judged, Peter was a member of the ordinary people of Palestine, who were normally considered by educated Jewish classes to belong to *Am harez,* the people of the land. This term was used in a derogatory fashion to describe those who were ignorant of the niceties and deeper values of Judaism and the Jewish way of life. In addition, Peter was a Galilean and therefore shared the spirit of independence and opposition to Jerusalem which was traditional in that northern province.

Recent researches into the daily life of the ordinary people in Palestine paint a fairly clear picture of Peter's social conditions: extreme poverty, a very fideistic approach to religion, a reliance on superstition, and an extreme dependence on the vagaries of natural elements. Furthermore, in the northern parts of Palestine, removed from proximate influence of Jerusalem, more revolutionary ideas easily took hold. Unrefined and undeveloped ideas about the Messiah and about the salvation of Israel easily took the form of political movements, extremist organizations, and a readiness to disassociate oneself from the authoritarian structure of southern Judaism.

The general atmosphere in Palestine when Peter reached his adult life in the mid-20s of the 1st century A.D. was one of tension over the universal presence of the Roman conqueror and foreboding born of a strictly religious persuasion that the arrival of the Jewish Messiah was imminent as the only possible solution for Israel's difficulties. Indeed, we find more than once in the Gospels that the followers of Jesus, headed by Peter, attempted to force Jesus to accept the role of king. Even after the resurrection of Jesus, Peter and the others asked him when and how he would restore the kingdom of Israel. It is certain that Peter's attachment to Jesus, at least in the beginning, was largely based on the persuasion that Jesus would indeed restore the kingdom of Israel and that Peter and the other Apostles would be leaders in the new era.

Association with Jesus

Peter and Andrew were among the first to be chosen by Jesus to be his close followers. Thereafter Peter accompanied Jesus everywhere. Jesus gave Peter the added name of Cephas, an Aramaic appellation meaning ''rock.'' This was translated into Greek as *Petros* (from the Greek *petra,* ''rock'') and became the Latin *Petrus* and the English Peter. The Gospels differ as to when Jesus conferred this name on him.

Throughout the public life of Jesus, Peter is represented in the Gospels as the spokesman and the principal member of Jesus' followers. He is the first named in all the lists given of these followers and was present with a privileged few at special occasions: when Jesus brought the daughter of Jairus back to life; when Jesus had a special communication with Moses and Elias on Mt. Tabor; and in the Garden of Gethsemane on the night before Jesus died. Peter was the first of the Apostles to see Jesus after his resurrection from the dead.

Jesus, according to the Gospel, gave Peter special assignments, such as paying the tribute or tax to the authorities on behalf of Jesus and his group. Jesus also said that he would build his new organization on Peter's leadership

(Matthew 16:17-19) and entrusted his followers and believers to him (John 21:15-19). Many commentators have thrown doubt on the texts which ascribe this special role to Peter, but it is certain that the Gospels thus present Peter as the chosen leader.

The same character is assigned to Peter in the Acts of the Apostles and in the few references which we find in Paul's letters. Paul went to Jerusalem to see Peter and be approved by him. About 14 years later, it appears that Peter headed the Christian evangelization of the Jews, in distinction to Paul, who preached to the Gentiles, and to James, who was bishop of Jerusalem.

In the early days after the death of Jesus, Peter is presented in the Acts again as the leader of Jesus' followers. The Jewish Sanhedrin treated him as the leader, and he preached the first mass appeal to the Jerusalemites about Jesus. He also directed the economic life of the Christian community and decided who would be admitted to it. About 49, when the Christians faced their first major decision—whether to admit non-Jews to their group—it was Peter who received guidance from God and made a positive decision accepted by all the other followers of Jesus present. That there was a difference of opinion concerning doctrinal matters between himself and Paul is beyond doubt. Paul, besides, reproached Peter for a certain insincerity and even manifested independence from Peter.

We are told of various missionary trips which Peter undertook in order to preach about Jesus. He was finally imprisoned by Herod and released miraculously by an angel. He then ''departed and went to another place'' (Acts 12:17). After 49, we have no direct record in the Acts about Peter, and we have to rely on external testimony.

Roman Sojourn

From all we can learn and surmise, it does appear that Peter occupied a position of importance in Rome and was martyred there under the rule of Nero (37-68). The earliest testimony comes from a letter of Clement written about the year 96 in Rome. A letter of Ignatius of Antioch (died ca. 110) also implies Peter's presence and authority in Rome, as does the saying of Gaius, a Roman cleric (ca. 200). Gaius speaks of the Vatican shrine and the ''founders'' of this church. Finally, all the early lists of the bishops of Rome start with Peter's name as the first bishop.

Excavations at the Vatican have yielded no cogent and conclusive evidence either of Peter's presence in Rome or of his burial beneath the Vatican. They have, however, uncovered an ancient shrine which dates from approximately 160. Collateral evidence suggests that it was the burial site of some venerated figure, and Roman Catholic tradition identifies that figure with Peter. There is no direct testimony in the New Testament that Peter's position as leader of the Apostles was meant to be passed on to his successors, the bishops of Rome, as the primacy of the popes over all of Christianity. This is a separate question and depends on subsequent Church development and evolution of its beliefs.

Tradition designates Peter as author of two letters which carry his name, although doubt has been thrown on Peter's authorship of at least the second. Various apocryphal documents which certainly date from the 2d century are ascribed to Peter. There is also the fragmentary Acts of Peter, which purports to relate how Peter ended his life as a martyr.

It appears from the first of the two letters ascribed to Peter that his outlook as a Jew and a Semite was never influenced by Greek or other non-Jewish thought. He reflects the mentality of a 1st-century Jew who believes that Jesus came as the Messiah of Israel and as the fulfillment of all Israel's promises and expectations. Some of Peter's statements would not now be acceptable to orthodox Christian thought. From what we know of Peter and his life, he seems to have made the transition from Palestine to Rome as from one Jewish community to another Jewish community, never fundamentally changing his instincts as a Jewish believer, except insofar as he totally accepted Jesus as the Messiah of Israel.

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Peter I

Peter I (1672-1725), called Peter the Great, was czar of Russia from 1682 to 1725. His reign was marked by a program of extensive reform known as Westernization and by the establishment of Russia as a major European power.

Contemporaries abroad tended to admire Peter I for his reforms and to fear him because of his country's growing power, but his reforms were generally unpopular with his subjects, not only because they entailed higher taxes and harder work for almost everyone but also because they disturbed ancient religious and cultural traditions. After his death, Russians soon came to realize that Peter had been the country's greatest ruler and that his reign had indeed been a high point in their history. That evaluation is still generally accepted by historians.

Peter was born in Moscow on May 30, 1672, the only son of Czar Alexis and his second wife, Natalia Naryshkin. The 13 children of Alexis' previous marriage included 3 who became prominent during Peter's youth: able and am-

bitious Sophia, half-blind and half-witted Ivan, and amiable Feodor, who succeeded Alexis in 1676.

Peter's formal education, entrusted to private tutors, began when he was 7 but was interrupted 3 years later, when Czar Feodor died without having named an heir. Sophia and a small group of supporters favored the frail Ivan, her 15-year-old brother, to succeed Feodor. Another group favored the robust and intelligent Peter and at once proclaimed him czar, planning that his mother serve as regent. That arrangement was quickly upset, however, when Sophia received the help of the Moscow troops and compelled the installation of Ivan as ''First Czar,'' Peter as ''Second Czar,'' and herself as regent.

Formative Years

During the next 7 years little was required of Peter except that he take part in formal ceremonies. Fascinated by military activities, he spent much time at games involving arms practice and battle maneuvers, at first with young friends and later with two regiments of soldiers that he was permitted to recruit and train. His curiosity and abundant energy led him also to the study and practice of the skills involved in navigation and such crafts as carpentry, stonecutting, and printing. In the course of these pursuits, he came into contact with a number of foreign residents and gained from them knowledge of the world outside Russia.

Disturbed by the trend of his development, Peter's mother mistakenly decided that she could change it by arranging for his marriage; at her direction, he was married to Eudoxia Lopukhin in January 1689. Still, he showed no inclination to forgo his first interests or his unconventional activities.

Political opposition to Sophia's regency came to a head during Peter's 17th year, and, impressed by the assurance of strong support if he would assert himself, Peter declared her office vacant and sent her away to a convent. That done, he returned to his habitual pursuits and continued to neglect personal responsibilities, even after Eudoxia had borne him a son, Alexis, in 1690. By that time he was a striking figure, impressive as a potential ruler but with scant interest in the duties involved.

It was not until 1695, when he had his first taste of actual fighting, against the Turkish forces at Azov, that Peter began to give serious thought to the problems he faced as czar. The death of ''First Czar'' Ivan during the following year finally brought him close to the full import of his position.

First Steps

Having been impressed at Azov by his country's lack of adequate fighting ships, Peter began with characteristic zeal to plan for an efficient navy. He sent groups of young men to western European countries to study navigation and shipbuilding; then, in 1697, he himself followed—an unprecedented step for a Russian czar—to acquire firsthand information and to hire shipwrights for service in Russia. He visited Holland, England, Germany, and Austria. In those countries he was impressed not only by their technological superiority over Russia but also by what seemed to him a superior style of life. When he returned to Russia in 1698, he was ready to make many changes.

One of Peter's first acts was to order that men shave off their beards, and when he met stubborn resistance, he modified his order only to the extent of imposing a tax on those who chose to keep their beards. He also shattered tradition by requiring that the old Russian calendar (which reckoned time from the creation of the world) be abandoned in favor of the Julian calendar used in the West. At the same time, he was dealing with two other matters, a revolt among the Moscow troops and the annoying presence of his unwanted wife, Eudoxia; he speedily quelled the revolt with savage executions and terminated his marriage by forcing Eudoxia into a convent.

Great Northern War

The handling of some of his problems, Peter soon learned, required more than his usual imperious tactics. During his European tour, he had obtained assurances of Western cooperation in forcing Sweden to cede the territory that Russia needed as an outlet to the Baltic Sea. He began the undertaking by a declaration of war on Sweden in 1700.

Peter led his forces in their first major encounter with the Swedes at Narva in November 1700 and was severely defeated by inferior numbers. Resorting to the means he had used with the navy—remodeling by Western patterns—he began at once to whip into shape a better organized, equipped, and trained army. In 1703 he led it to a redeeming victory and took from Sweden the mouth of the

Neva River. He designated the site for a city to be named St. Petersburg and to become the imperial capital. A year later he captured Narva.

Taking advantage of a few years of respite while the Swedes were engaged with other enemies, Peter worked purposefully to strengthen Russian arms and to keep under control the domestic discontent that was breaking into open revolt in many areas, particularly along the Don and the Volga rivers. He was obliged to return to the war in mid-1709, however, to meet a Swedish invasion led by Charles XII. The opposing forces met at Poltava, where the Russians won a decisive victory. The battle did not end the war, but it marked a turning point and vindicated Peter's belief in his methods. Moreover, it had a profound psychological effect on the western European states, who now saw Russia as a formidable power.

Twelve years of indecisive hostilities followed the Poltava victory. In 1711 Peter had to divert some of his troops to the south, where the Turks, encouraged by Sweden, had attacked Russia. After a year of unsuccessful fighting, he had to cede the port of Azov, Russia's only point of access to the Black Sea. Meanwhile, intermittent fighting kept the main war going, and it was not until 1718 that Sweden reluctantly agreed to a consideration of peace terms. By the resulting Treaty of Nystad, signed in September 1721, Sweden ceded Ingria, Estonia, Livonia, and a portion of Karelia, thus giving Russia a firm foothold on the Gulf of Finland and the Baltic Sea. Since Peter had already established Russian influence in Courland, his country was now a major Baltic power, having been provided with ''a window to Europe'' by the new acquisitions. In recognition of what he had achieved, the Russian Senate, a body created by Peter, conferred upon him the titles of ''the Great'' and ''Emperor.''

Personal Problems

After he freed himself of Eudoxia, Peter became attracted to Catherine Skavrenska, a Lithuanian girl of humble origin, and married her secretly, delaying until 1712 the public recognition of her as his consort. When Catherine bore a son, the Czar had him christened Peter Petrovich and anticipated his succession to the throne. Alexis, the son by his first marriage, had become a lazy, weak-willed, and hostile young man who resisted being molded to his father's standards. In the belief that Alexis was actually plotting against the throne, Peter ordered that he be taken to prison; and there, after being questioned under torture, Alexis died. Yet the Czar's problem was not solved: in 1719 Peter Petrovich died, leaving him no son as successor. Alexis had left a son, Peter Alekseyevich; but the Czar chose to bypass him and to decree, in 1722, that thereafter each ruler of Russia was free to name his heir. It is probable that Peter intended to name his wife, Catherine, as his heir, but he continued to postpone the formality.

Domestic Reforms

Although Peter carried out many reforms in his early years as czar, his major work as a reformer was done in the last decade of his reign. His goal was to create a powerful and prosperous state, efficiently and honestly administered, to which every subject could contribute. To achieve that goal, he refashioned many existing institutions and initiated new policies, generally guided by what he had learned of western Europe. He reorganized the country's entire administrative structure and promulgated the Table of Ranks, classifying civil service, military, and naval positions and providing for advancement on the basis of merit from lower to higher positions. He encouraged industry and commerce, spurred the development of science, and laid the foundations of the Academy of Sciences, which was established soon after his death. He instituted Russia's secular schools, eliminated the obsolete characters from the Russian alphabet, and established the country's first newspaper.

Even the Church felt the force of Peter's great energy. Although a religious man, he had no respect for the privileges accorded to the Church, was critical of many of its policies, and resented its resistance to his reforms. When Patriarch Adrian, head of the Russian Orthodox Church, died in 1700, Peter did not permit the vacancy to be filled. Finally, in 1721, he abolished the post of patriarch, substituting for it the Holy Synod, a board of prelates who were to direct the affairs of the Church under the supervision of a layman appointed by the czar.

Apparently, Peter found his greatest satisfaction in the development of St. Petersburg. He intended that this modern city become the center of the new Russia as Moscow had been the center of the old. He declared it to be the country's new capital and gradually transferred to it the central administrative offices. Built in Western style rather than the traditional Russian, it provided a visible symbol of his reforms.

Last Years

After the war with Sweden, Peter began to think seriously of his country's interests in Asia. At his direction, Russian forces conquered Kamchatka on the Pacific, and a Russian expedition explored the area now known as the Bering Strait. With prospects of more immediate value, he successfully pursued a war against Persia to strengthen Russia's position on the Caspian.

The treaty ending the war with Persia had yet to be ratified in 1724, when Peter's health began to fail rapidly. Characteristically, he continued to drive himself to the very limit of his strength, still postponing the designation of an heir. He died on Jan. 28, 1725, in the city that he had founded.

Further Reading

A study of Peter I is L. Jay Oliva, *Russia in the Era of Peter the Great* (1969). Ian Grey, *Peter the Great* (1960), is a comprehensive biography based on recent scholarship. A superb account of Peter's reign is Vasilii O. Klyuchevsky, *Peter the Great,* translated by Liliana Archibald (1958). Benedict Humphrey Sumner provides a brief, lucid survey of Peter's place in Russian history in *Peter the Great and the Emergence of Russia* (1950). Sumner also wrote the more specialized *Peter the Great and the Ottoman Empire* (1949).

Eugene Schuyler, *Peter the Great* (2 vols., 1884), is the most detailed biography available in English; it is somewhat dated

but quite useful. Marc Raeff, ed., *Peter the Great: Reformer or Revolutionary?* (1963), is a collection of differing views about Peter by his contemporaries and later observers. Raeff's *Origins of the Russian Intelligentsia: The Eighteenth-century Nobility* (1966) details the profound changes that Peter made in Russian society. The myth created around the image of Peter is discussed in Michael Cherniavsky, *Tsar and People: Studies in Russian Myths* (1961). Peter's life was fictionalized in Alexei Tolstoy, *Peter the Great* (trans. 1936). □

Peter I

Peter I (1844-1921) was king of Serbia from 1903 to 1918 and of the Serbs, Croats, and Slovenes from 1918 to 1921. He introduced constitutional monarchy to Serbia and was the first post-World War I monarch of the unified Yugoslav state.

Peter was born in Belgrade on July 11, 1844. His father was Prince Alexander Karageorgevic. After his older brother died, Peter became heir to the Serbian principality, which his father had ruled since 1842. However, in 1858, while Peter was abroad in Switzerland, his father was forced to abdicate in favor of the rival Obrenovic family. The young prince then began a long period of exile abroad in the service of other states.

After completing his studies in France, Peter entered the French officer corps in 1867. He fought in the Franco-Prussian War of 1871. Returning to southern Europe, in 1875 he joined the Herzegovinian revolt against Turkey, which soon spread to the South Slav territories still under direct Turkish control. Austrian intervention in 1876, however, forced Peter to leave the area.

In 1883 Peter married Zorka, daughter of Prince Nicholas of Montenegro, in which state he also became an honorary senator. After his wife's death in 1890 he returned to Switzerland.

In 1903 King Alexander of Serbia was assassinated, and Peter returned to his homeland as constitutional monarch. Peter I was crowned in Belgrade on Sept. 21, 1904. The aging Peter pursued liberal policies, but by the time Serbia was engulfed by World War I, he had already appointed his heir, Alexander, as regent.

Peter's vitality returned when war broke out. Although he was forced to retreat across Albania late in 1915, the King became the focus of national resistance. At the war's end Peter returned to his capital; there he was proclaimed king of a new South Slav state on Dec. 1, 1918.

Unfortunately, the new state over which Peter I ruled was large enough to threaten Italian interests. The last years of his reign were marked by a contest with Italy over the town of Fiume. Negotiations between the two countries saw the Yugoslavs forced to grant Fiume status as a free port. When Peter died near Belgrade on Aug. 16, 1921, the issue was still feeding fuel to the fires of Italian nationalism.

Further Reading

The historical background to Peter's reign may be studied in David Thomson, *Europe since Napoleon* (rev. ed. 1966). A. J. P. Taylor, *The struggle for Mastery in Europe, 1848-1918* (1954), establishes the diplomatic framework. Special aspects are treated in Wayne S. Vucinich, *Serbia between East and West: The Events of 1903-1908* (1954). An account of the Serbian campaigns of 1914-1915 is given by John C. Adams in *Flight in Winter* (1942). □

Peter III

Peter III (ca. 1239-1285) was king of Aragon and count of Barcelona from 1276 to 1285 and king of Sicily from 1282 to 1285. He was one of medieval Spain's greatest rulers.

The son of King James I of Aragon and Violante (Yolanda) of Hungary, Peter (or Pedro) III inherited the crown of Aragon in 1276, after his father's extensive conquests had increased both Aragonese power and prestige. In 1262 Peter had married Constance, daughter of Manfred of Sicily and granddaughter of the emperor Frederick II, and had inherited in 1266 the Hohenstaufen family claim to the kingdom of Sicily. Aragon's geographical and economic orientation toward the Mediterranean, Aragonese claims on the kingdom of Sicily, and Peter's great personal

abilities made him the first monarch in the Spanish peninsula to participate actively and successfully in the wider affairs of Europe and the Mediterranean.

At the beginning of his reign Peter committed his resources to the construction of a large fleet and the assemblage of a formidable military force. His first target for expansion was the kingdom of Tunis, in whose internal affairs the kings of Aragon had long had an interest. He concerned himself for 6 years with the exploitation of political rivalries among the Moslem rulers of North Africa, but his interest in Aragonese expansion into the Mediterranean did not end there. The crisis in Sicilian politics that occurred between 1266 and 1282 offered him an opportunity to intervene. In 1266 Charles of Anjou, the brother of King Louis IX of France, had defeated the last of the Hohenstaufen rulers of Sicily and, with papal support, had been named king of Sicily. Charles's rule had been harsh; his ambitions had extended to the control of the papacy and the conquest of the Byzantine Empire; and his French nobles and military garrisons had outraged the people of Sicily. In 1282 the population of the island rose up and massacred the French garrisons (the ''Sicilian Vespers''), and after a brief period of independence they offered the crown of the kingdom to Peter III because he was the husband of Constance, the last member of the Hohenstaufen family.

Peter's reign in Sicily was challenged by Charles of Anjou, the papacy, and Charles's nephew King Philip III of France. The power of the Aragonese and Sicilian fleets, under the command of the brilliant admiral Roger of Loria, maintained the integrity of the island and confined Charles's forces to the mainland portion of the kingdom in southern Italy. Upon Charles's death in 1285, Philip III invaded Aragon, stirring up a revolt against Peter by Aragonese who resented their King's overseas preoccupations. Philip also played upon the resentment felt toward Peter by his brother King James I of Majorca. Philip, however, died later in 1285, and Peter drove the French from Aragon shortly before he died on Nov. 11, 1285.

In addition to his considerable achievements in North Africa and Sicily, which laid the base for later Aragonese expansion into the eastern Mediterranean, Peter faced the difficulties of a divided kingdom and the wide resentment against his overseas enterprises. In 1283 the nobles and cities of Aragon demanded that he recognize their liberties and cease his demands for unusual fiscal grants. Peter responded with the famous General Privilege, sometimes called the ''Magna Carta of Aragon,'' a gesture that conciliated his subjects and restored his prestige. His career thus represented both the extension of Aragonese influence in the Mediterranean world and the peaceable definition of the terms according to which king and subjects recognized the limits of their powers in Aragon.

Further Reading

There is no biography of Peter III in English. Excellent accounts of his reign are in Roger Bigelow Merriman, *The Rise of the Spanish Empire in the Old World and the New,* vol. 1 (1918), and Sir Stephen Runciman, *The Sicilian Vespers* (1960). A good example of Peter's subsequent popularity may be seen in the 14th-century work by Ramón Muntaner, *The Chronicle of Muntaner* (trans., 2 vols., 1920-1921). □

Carl Peters

The German explorer, adventurer, and colonizer Carl Peters (1856-1918) was primarily responsible for putting a vast area of East Africa under German domination.

Carl Peters was born in Neuhaus near the mouth of the Elbe River. As a schoolboy, he exhibited a streak of romanticism; he dreamed of far-off lands and of the ways in which to achieve personal glory by emulating David Livingstone, Sir Richard Burton, Heinrich Barth, and other explorers of Africa.

In 1883 Peters returned home after a long visit to Britain, during which he had become infected with the fever of imperialism. He contemplated colonial adventure with new enthusiasm, spoke and wrote of the importance of colonial acquisition to the health of the new Germany, and in 1884 finally managed to persuade a number of older men of influence to join him in founding the Gesellschaft für Deutsche Kolonisation (German Colonization Society).

The society was consciously intended to propel Germany into imperial conflicts with Britain and France. Peters and his friends considered a colony in Latin America or in the Pacific. But their attentions soon turned to Africa. In particular they planned to occupy St. Lucia Bay in northern Natal, South Africa. Preparations went forward, only to be suspended when the extent of British and Zulu opposition was appreciated. Peters then turned to eastern Africa—to the mainland opposite Zanzibar, where German merchants had long been active. Here there were no other immediate European rivals, and Africans were not known to be hostile.

Peters planned a daring enterprise. Backed by the society, Peters, Count Joachim Pfeil, Karl Jühlke, and August Otto secretly traveled from Hamburg to Aden, where they took deck-class accommodations for the voyage to Zanzibar. Still incognito, they arrived there only to find a cable from Otto von Bismarck, the imperial chancellor, warning them that Germany could not support their scheme.

Founding of German East Africa

Undaunted, Peters and his companions quickly crossed to the African mainland and followed the valley of the Wami River toward modern Kilosa. In return for trinkets and spirits, African chiefs and headmen unwittingly, even frivolously, signed away their lands. By December 1884 Peters had obtained 124 treaties giving him exclusive sovereignty over about 2,500 square miles of what became eastern Tanganyika.

Peters returned home with his treaties toward the close of the West African Conference at Berlin, where European

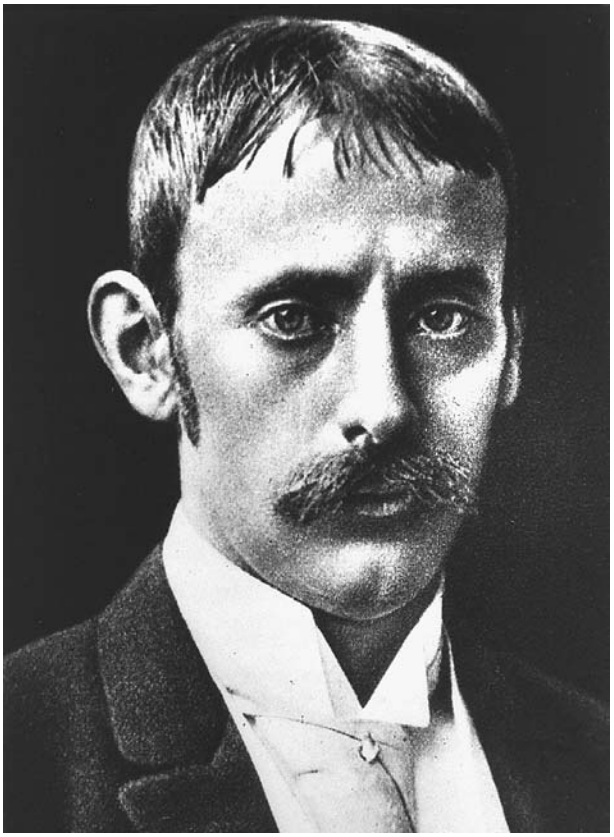

territorial claims to Africa were being arbitrated and apportioned. Bismarck at first refused to accept them, but after Peters threatened to assign his newly acquired territories to King Leopold II of Belgium, Bismarck agreed to issue an imperial charter by which Germany claimed and ''protected'' all of the lands which lay roughly between Lake Tanganyika and the dominions of the sultan of Zanzibar. On behalf of the society and Germany Peters had gained control of a large region for which, admittedly, he and his successors would have to fight on numerous occasions against Africans.

Peters served as director of German East Africa until 1888, during which time he developed a reputation for brutality in his dealings with Africans. In the next year he returned to Africa in order to try to prevent what was to become Uganda and Kenya from falling into British hands. Successfully racing a British expedition to the capital of the Ganda king Mwanga, he obtained a critical agreement giving Germany substantial rights over the peoples around Lake Victoria. The omnibus Anglo-German territorial settlement of 1890 erased these hard-won advantages, however, and Uganda and Kenya were placed within the British sphere of influence.

Peters returned once again to Germany, where he busied himself with propaganda in favor of colonies and with the preparation of several books: *New Light on Dark Africa* (1891); *Das Deutsche-Ostafrikanische Schutzgebiet* (1895; The German East African Protectorate); *Die Deutsche-Ostafrikanische Kolonie* (1899; The German East African Colony); *The Eldorado of the Ancients* (1902); and *Die Gründung von Deutsch-Ost-Afrika* (1906; The Founding of German East Africa).

Further Reading

The standard biography of Peters is in German. For an understanding of his activities in East Africa, an essential work in English is Reginald Coupland, *The Exploitation of East Africa, 1856-1890* (1939). □

Edith R. Peterson

A medical researcher specializing in cell cultures, Edith R. Peterson (1914-1992) was the first scientist to grow myelin, the outer covering of nerve cells, in a test tube. Her discovery aided research into multiple sclerosis, muscular dystrophy, and other diseases of the nervous system.

Peterson was born Edith Elizabeth Runne on June 24, 1914, in Brooklyn, New York, to Hermann and Else Helmke Runne. Peterson's father, co-owner of a restaurant and catering establishment, died suddenly in 1920, shortly before he was to take a trip to Germany to join his wife and two daughters, who were visiting relatives. After staying in Germany for the next six years, the family returned to the United States, where Peterson's mother obtained employment designing custom dresses. In 1937 Peterson received a B.S. degree from Barnard College; two years later she earned a master's degree in zoology from Columbia University. In September of 1941 she married Charles Peterson, a commercial artist. The couple had a son, Wesley, in 1952 and a daughter, Rhonda Lea, in 1954.

In the early 1940s Peterson went to work in the laboratory of Margaret Murray at Columbia University. While working there, she was able to grow functional nerve cells using cultures containing chicken embryos. She utilized organotype culture which, unlike other methods of growing cells, involves having cells simulate the actual structure and functions of the organs from which they have been taken. Peterson succeeded in growing the actual nerve cells, brain, and spinal cord of chickens. In doing so she was also able to grow myelin, the insulating sheath surrounding nerve cells—the first time this had been done. This discovery aided research on multiple sclerosis, a disease that involves the degeneration of the myelin in the brain and spinal cord.

In 1966 Peterson left Columbia to work with Dr. Murray Bornstein at the Albert Einstein College of Medicine of Yeshiva University in the Bronx, New York. There she concentrated her studies on muscular dystrophy, a wasting disease affecting skeletal muscles. In addition to her research, she taught her techniques for organotype culture to students from the United States, Asia, and Europe.

Peterson retired in 1990 following a stroke that hindered her ability to use her right hand. Shortly afterward, she and her husband moved to Middletown, New York. Peterson died of a stroke on August 15, 1992.

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''Edith Peterson, 78; Studied Cell Cultures,'' in *New York Times,* (obituary). □

John Frederick Peto

The American painter John Frederick Peto (1854-1907) developed a personal manner of painting trompe l'oeil still life.

John Frederick Peto was born on May 21, 1854, of an old Philadelphia family. His father, a gilder and picture framer, later sold fire-fighting equipment. Peto studied at the Pennsylvania Academy of Arts, but William Harnett's work was the overwhelming influence on his career. Peto seems to have known him before Harnett went to Europe in 1880 and acknowledged him as his model. He would never have painted the way he did without Harnett, for Peto was a born follower, a born disciple, but with genuine talent of his own.

From 1875 to 1889 Peto worked as a painter in Philadelphia, but he evidently was not very successful, and few pictures from this period can be identified. His career as an artist was frustrating. Occasionally he exhibited at the Pennsylvania Academy, but he was not very involved in the city's artistic life. He was not a forceful personality. In 1887 he married Christine Pearl Smith of Ohio. According to their daughter, he went west to paint a picture for the Stag Saloon in Cincinnati. This was the great era of the saloon in American painting, and the Stag Saloon had a gallery of pictures. This commission was probably the high point in Peto's artistic career.

In 1889 Peto moved to Island Heights on the New Jersey shore. He had acquired a reputation as a cornet player and could make a living there playing at the community's camp meetings. He lived out his life at this forgotten village on the shore, selling pictures to summer visitors and forgotten by the artistic world. He died there on Nov. 23, 1907.

At their best Peto's paintings fully deserve the Harnett signature which was forged on many of his paintings, and sometimes they have a radiance and luminosity of their own. Peto painted different kinds of still life: piles of books, writing tables, money. His specialty, particularly during the Philadelphia years, was ''rack'' pictures. These paintings, usually sold to business offices, show nets of tape which were used as office mail holders, with old envelopes held by the narrow bands; the handwriting is twice as legible as in life. On the painted wall, next to the rack, he displayed tiny newspaper clippings, old bits of string, perhaps a notebook trapped in the tape, sometimes an old card with torn edges, even a clay pipe. These paintings have a unique sheen and poetry.

It is remarkable that Peto maintained his professional standards as well as he did under trying circumstances. It is understandable that some of his later work is careless.

Further Reading

The authoritative account of Peto is in Alfred Frankenstein's fascinating *After the Hunt: William Harnett and Other American Still Life Painters* (1953). Frankenstein not only gives a full account of Peto's life but he also succeeds in disentangling his work from Harnett's, with which it had for so long been confused. □

Petrarch

The Italian poet Petrarch (1304-1374), or Francesco Petrarca, is best known for the lyric poetry of his *Canzoniere* and is considered one of the greatest love poets of world literature. A scholar of classical antiquity, he was the founder of humanism.

Petrarch has been called the first modern man. He observed the external world and analyzed his own interior life with a new awareness of values. Painfully conscious of human transience, he felt it his mission to bridge the ages and to save the classical authors from the ravages of time for posterity. He also longed for fame and for permanence in the future. Petrarch attained a vast direct knowledge of classical texts, subjecting them to critical evaluation and prizing them as an expression of the living human spirit. His attitude provided the first great stimulus to the cultural movement that culminated in the Renaissance.

Petrarch's life was marked by restlessness, yet one of its constant motives was his devotion to cherished friends. Equally constant was an unresolved interior conflict between the attractions of earthly life, particularly love and glory, and his aspirations toward higher religious goals.

Early Years and Education

Petrarch was born on July 20, 1304, in Arezzo, where his family was living in political exile. His parents were the Florentine notary Ser Petracco and Eletta Canigiani. His childhood was spent at Incisa and Pisa until 1312, when his family moved to Avignon, then the papal residence. A housing shortage there obliged Petrarch, his younger brother Gherardo, and their mother to settle in nearby Carpentras, where he began to study grammar and rhetoric. Beginning in 1316, Petrarch pursued legal studies at the University of Montpellier. But already he preferred classical poets to the study of law. During one surprise visit Petrarch's father discovered some hidden books and began to burn them; however, moved by his son's pleading, he spared Cicero's *Rhetoric* and a copy of Virgil from the fire. About this time Petrarch's mother died.

In 1320 Petrarch and Gherardo went to Bologna to attend the law schools. They remained in Bologna—with two interruptions caused by student riots—until their fa-

ther's death in 1326. Free to pursue his own interests, Petrarch then abandoned law and participated in the fashionable social life of Avignon.

Laura and the *Canzoniere*

On April 6, 1327, in the church of St. Clare, Petrarch saw and fell in love with the young woman whom he called Laura. She did not return his love. The true identity of Laura is not known; there is, however, no doubt regarding her reality or the intensity of the poet's passion, which endured after her death as a melancholy longing. Petrarch composed and revised the love lyrics inspired by Laura until his very last years. The *Canzoniere,* or *Rerum vulgarum fragmenta,* contains 366 poems (mostly sonnets, with a few canzoni and compositions in other meters) and is divided into two sections: the first is devoted to Laura in life (1-263) and the second to Laura in death (264-366). Petrarch became a model for Italian poets. The influence of his art and introspective sensibility was felt for more than 3 centuries in all European literatures.

When the income of Petrarch's family was depleted, he took the four Minor Orders required for an ecclesiastical career, and in the fall of 1330 he entered the service of Cardinal Giovanni Colonna. In 1333, motivated by intellectual curiosity, Petrarch traveled to Paris, Flanders (where he discovered two of Cicero's unknown orations), and Germany. Upon returning to Avignon, he met the Augustinian scholar Dionigi di Borgo San Sepolcro, who directed him toward a greater awareness of the importance of Christian patristic literature. Until the end of his life, Petrarch carried with him a tiny copy of St. Augustine's *Confessions,* a gift from Dionigi. In 1336 Petrarch climbed Mt. Ventoux in Provence; on the summit, opening the *Confessions* at random, he read that men admire mountains and rivers and seas and stars, yet neglect themselves. He described this experience in spiritual terms in a letter that he wrote to Dionigi (*Familiares* IV, 1).

Major Works in Latin

Petrarch's reputation as a man of letters and the canonries to which he was appointed at various times assured him the ease and freedom necessary for his studies and writing. He participated during this period in the polemic concerning the papal residence, expressing in two *Epistolae metricae* his conviction that the papacy must return to Rome. Early in 1337 Petrarch visited Rome for the first time. The ancient ruins of the city deepened his admiration for the classical age. In the summer he returned to Avignon, where his son, Giovanni, had been born, and then went to live at Vaucluse (Fontaine-de-Vaucluse) near the source of the Sorgue River. There he led a life of solitude and simplicity, and he also conceived his major Latin works. In 1338 Petrarch began his *De viris illustribus,* and about that time he also started his Latin epic on Scipio Africanus, the *Africa*. In Vaucluse, Petrarch probably also worked on his *Triumphus Cupidinis,* a poetic ''procession,'' written in Italian, in which Cupid leads his captive lovers. In 1340 Petrarch received invitations simultaneously from Paris and Rome to be crowned as poet. He chose Rome. His coronation on April 8, 1341, was a personal victory and a triumph for art and knowledge as well.

Middle Years

On returning from Rome, Petrarch stopped at Parma. There, on the wooded plateau of Selvapiana, he continued his *Africa* with renewed inspiration. In April 1343, shortly after Petrarch had returned to Avignon, Gherardo became a Carthusian monk. That same year Petrarch's daughter, Francesca, was born. Gherardo's decision to become a monk deeply moved Petrarch, leading him to reexamine his own spiritual state. Though his Christian faith was unquestionably sincere, he felt incapable of his brother's renunciation. His inner conflict inspired the *Secretum* a dialogue in three books between St. Augustine and Petrarch. In it Petrarch expressed his awareness of his failure to realize his religious ideal and his inability to renounce the temporal values that motivated his life. That year Petrarch also began a treatise on the cardinal virtues, *Rerum memorandarum libri*.

In the fall of 1343 Petrarch went to Naples on a diplomatic mission for Cardinal Colonna. He recorded his travel impressions in several letters (*Familiares* V, 3, 6). Upon his return he stopped at Parma, hoping to settle at Selvapiana. But a siege of Parma by Milanese and Mantuan troops forced him to flee to Verona in February 1345. There, in the cathedral library, he discovered the first 16 books of Cicero's letters to Atticus and his letters to Quintus and Brutus. Petrarch personally transcribed them, and these letters of

Cicero stimulated Petrarch to plan a formal collection of his own letters.

From 1345 to 1347 Petrarch lived at Vaucluse and undertook his *De vita solitaria* and the *Bucolicum carmen* the latter a collection of 12 Latin eclogues. Early in 1347 a visit to Gherardo's monastery inspired Petrarch to write his *De otio religioso*. In May of that year an event occurred in Rome that aroused his greatest enthusiasm. Cola di Rienzi, who shared Petrarch's fervent desire for the rebirth of Rome, gained control of the Roman government through a successful revolution. Petrarch encouraged Cola with his pen, exhorting him to persevere in his task of restoring Rome to its universal political and cultural missions. Petrarch then started out for Rome. But Cola's dictatorial acts soon brought down upon himself the hostility of the Pope and the antagonism of the Roman nobles. News of Cola's downfall, before the year was over, prompted Petrarch to write his famous letter of reproach (*Familiares* VII, 7), which tells of his bitter disillusionment.

The Black Death and Milanese Period

Rather than proceed to Rome, Petrarch remained in Parma, where in May 1348 news of Laura's death reached him. The Black Death deprived Petrarch of several of his close friends that year, among them Cardinal Colonna. His grief is reflected in the poems he then wrote to Laura and in his letters of this period, one of the most desolate letters being addressed to himself (*Ad se ipsum*). Three eclogues and the *Triumphus mortis* (following the *Triumph of Love* and the *Triumph of Chastity*) were also inspired by the pestilence.

Because of the losses Petrarch had suffered, a period of his life seemed to have ended. In 1350 he began to make the formal collection of his Latin prose letters called *Familiares*. Since 1350 was a Year of Jubilee, Petrarch also made a pilgrimage to Rome. On his way he stopped in Florence, where he made new friends, among whom was Giovanni Boccaccio. After a brief stay in Rome, Petrarch returned northward and arrived in Parma in January 1351. In the meantime, Pope Clement VI was soliciting Petrarch's return to Avignon, and Florence sent Boccaccio with a letter of invitation promising Petrarch a professorship at the university and the restitution of his father's property. Petrarch chose Provence, where he hoped to complete some of his major works. He arrived in Vaucluse in June 1351, accompanied by his son. In Avignon that August he refused a papal secretaryship and a bishopric offered to him. Petrarch was impatient to leave the papal ''Babylon'' and wrote a series of violent letters against the Curia (*Epistolae sine nomine*).

In the spring of 1352, Petrarch returned to Vaucluse, resolved to leave Provence. The following spring, after visiting Gherardo, he crossed the Alps and greeted Italy (*Epistolae metricae* III, 24). For 8 years he stayed in Milan under the patronage of Giovanni Visconti and later Galeazzo II Visconti, enjoying seclusion and freedom for study while using his pen to urge peace among Italian cities and states. He worked on the *Canzoniere,* took up old works (*De viris illustribus*), and began the treatise *De remediis utriusque fortunae*. Petrarch was also entrusted with diplomatic missions that brought him into direct relationship with heads of state, including the emperor Charles IV.

Padua, Venice, and Arquà

In June 1361 Petrarch went to Padua because the plague (which took the life of his son and the lives of several friends) had broken out in Milan. In Padua he terminated the *Familiares* and initiated a new collection, *Seniles*. In the fall of 1362 Petrarch settled in Venice, where he had been given a house in exchange for the bequest of his library to the city. From Venice he made numerous trips until his definitive return to Padua in 1368. During this period a controversy with several Averroists gave rise to an *Invective* on his own ignorance.

Petrarch's Paduan patron, Francesco da Carrara, gave him some land at Arquà in the Euganean Hills near Padua. There Petrarch built a house to which he retired in 1370. He received friends, studied, and wrote, and there his daughter, Francesca, now married, joined him with her family. Despite poor health, Petrarch attempted a trip to Rome in 1370, but he had to turn back at Ferrara. Except for a few brief absences, Petrarch spent his last years at Arquà, working on the *Seniles* and on the *Canzoniere,* for the latter of which he wrote a concluding canzone to the Virgin Mary. The *Posteritati,* a biographical letter intended to terminate the *Seniles,* remained incomplete at Petrarch's death. He revised his four *Triumphs* (of Love, Chastity, Death, and Fame), adding two more (of Time and of Eternity). Petrarch died on the night of July 18/19, 1374, and he was ceremonially buried beside the church of Arquà.

Further Reading

The major critical biography of Petrarch is Ernest H. Wilkins, *Life of Petrarch* (1961). A more entertaining work is Morris Bishop, *Petrarch and His World* (1963). A standard study of Petrarch's poetry is Ernest H. Wilkins, *The Making of the ''Canzoniere'' and Other Petrarchan Studies* (1951). Petrarch's correspondence can be studied in James H. Robinson and Henry W. Rolfe, *Petrarch: The First Modern Scholar and Man of Letters* (1898; rev. ed. 1914); Ernest H. Wilkins, *Petrach's Correspondence* (1960); and Morris Bishop, *Letters* (1966). □

Sir William Matthew Flinders Petrie

Sir William Matthew Flinders Petrie (1853-1942) was an English archeologist who revolutionized excavation methods, thus laying the basis for modern archeological techniques.

Flinders Petrie was born on June 3, 1853, at Charlton near Greenwich. He was educated at home because of his ill health. At the age of 22, he published his *Inductive Metrology,* a study of ancient weights and measures. He also studied British archeological sites, including Stonehenge, from 1875 to 1880. From 1880 onward, he

plunged into an active career of surveys and excavations in Egypt and Palestine interspersed with lectures in London and the publication of a prodigious output of 40 large volumes furnished with numerous plates, a series of popular books, and his autobiography.

Petrie began his excavations at the Giza pyramids in Egypt (1880). From 1881 to 1896 his archeological work was done on behalf of the Egypt Exploration Fund. He next excavated the Temple of Tanis (1884), the city of Naucratis (1885), the town of Daphnae and its environs (1886), the sites of Hawara, Illahun, and Ghurab in the Faiyûm, Egypt (1888-1890), and the temple and pyramids of Maydum (1891). In 1892 he was appointed Edwards professor of Egyptology at University College, London, a post he held until 1933. He then excavated the town of Coptos (Qift; 1895), discovering also the painted pavement of Tell el Amarna, the predynastic site of Nakada (1895), and the temples at Thebes (1897). In 1894 he founded the Egyptian Research Account as his own fund-raising and publishing venture.

Petrie spent 6 years (1898-1904) excavating the necropolis of Abydos, uncovering the royal cenotaphs of predynastic times. He excavated at Dandarah, Memphis, and again in the Faiyûm. Here he found a magnificent collection of Twelfth-Dynasty jewelry. He excavated in Palestine from 1922 to 1938.

Before Petrie, archeologists merely extracted from excavation sites any objects they considered to be works of art. But they did not follow the stratification of a site in relation to established chronologies. Petrie and his students and followers introduced systematic examination of any object found in a site. Second, he excavated so as to uncover and leave intact the different layers of the site and their relative position within it. Third, he developed what is known today as sequence dating, a system of chronology based on close study of the stylistic and technical development which every object found on a site exhibited. It was thus in his work as an excavator that Petrie made his biggest contribution. His views on epigraphy and the origin of the alphabet roused strong opposition. He was knighted in 1923 and died on July 23, 1942, at Jerusalem.

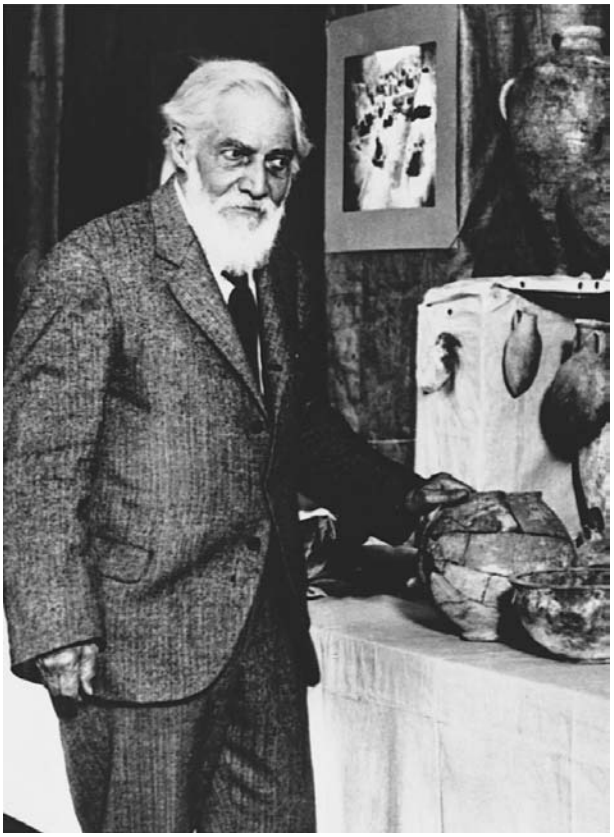

Petrie's best-known works are *A History of Egypt,* 6 vols. (1894-1925); *The Royal Tombs of Abydos I and II* (1900-1902); *Abydos I-III* (1902-1904); *Researches in Sinai* (1906); *The Formation of the Alphabet* (1912); *Tombs of the Courtiers* (1925); and *Seventy Years in Archaeology* (1931).

Further Reading

Petrie's work is discussed in Charles M. Daugerty, *The Great Archaeologists* (1962).

Additional Sources

Drower, Margaret S., *Flinders Petrie: a life in archaeology,* Madison, Wis.: University of Wisconsin Press, 1995. □

Petronius Arbiter

The Roman voluptuary Petronius Arbiter (died ca. 66) is the ascribed author of the *Satyricon,* a fragmentary picaresque novel generally considered one of the most brilliant productions of Latin literature.

The ''Arbiter'' of the ascribed author's name is clearly intended to imply an identification with the Petronius who is called *elegantiae arbiter,* or judge of elegance, by Tacitus, and whose death by suicide in 66 is described by Tacitus in a famous passage. The author's identity has been vigorously disputed by those who feel that the novel should rather be ascribed, on the basis of style, customs described, and other internal evidence, to the 2d or 3d century, but the majority of scholars are willing to accept the former identification as probable.

His Life

Petronius had proved his ability as proconsul (governor) of Bithynia and later as consul under Nero. Modern scholarship has thus identified him with Titus Petronius Niger and showed that his first name was incorrectly reported (as Gaius) by Tacitus and correctly by Pliny the Elder and Plutarch. He then, according to Tacitus, by the assumption or imitation of vice and by his authority in matters of taste and style, became such an influential favorite of Nero that the Emperor would not approve of anything as elegant or artistic without Petronius's approval. This influence aroused the jealousy of Nero's powerful and sinister favor-

ite, Tigellinus, who bribed a slave to implicate Petronius with Scaevinus, the major figure in the recently discovered conspiracy of Piso.

Nero's court was in Campania, and Petronius hurried to him to defend himself, but at Cumae he found that his case was hopeless and decided to commit suicide. The end was worthy of the man: he refused to indulge himself in sentimentality or a fashionable and ostentatious show of consoling himself with philosophy, such as had marked the end of Seneca. He had his veins cut, and alternately closed and reopened, while he played at composing verses with his friends, rewarded or punished his slaves, ate a good dinner, and took a nap, so that, as Tacitus says, his death, even though forced on him, would seem as though it had come by chance.

At the end Petronius refused to declare his loyalty to Nero, as was customary (largely in order to prevent the confiscation of the estate), but wounded the Emperor's vanity by composing and sending to him a detailed and categorical account of Nero's debaucheries and experiments in vice, and he broke his signet ring in order to prevent it from being used to forge documents which would endanger others.

The *Satyricon*

The similarity of the character of Petronius as described by Tacitus to that which one can ascribe to the author of the *Satyricon* is perhaps the best argument for their identity. The *Satyricon* is witty, elegant, and sophisticated: the author clearly had wide experience of literature, good society, and men of all ranks and conditions, as well as a freedom from moral and sentimental restraints and inhibitions and a taste for the licentious which resembles that of Petronius.

The plan of the work, in a mixture of prose and verse known as Menippean satire, is apparently based, somewhat loosely, on a parody of the *Odyssey:* just as Odysseus suffers from the wrath of Poseidon, so Encolpius, the hero, suffers from the wrath of Priapus, the phallic god, who afflicts him with impotence, and he wanders around, through a series of low and scandalous adventures, in search of a cure with his companions, the scoundrelly boy Giton, with whom he is in love, and the equally disreputable Ascyltus.

The fragments we have seem to come from the fifteenth and sixteenth books and represent part of a series of excerpts made in late antiquity or the early Middle Ages. The only long passage preserved is the ''Dinner of Trimalchio,'' which was discovered at Trogir in Dalmatia about 1650. It shows the dinner party of a vulgar parvenu freedman in a small Italian town, attended by the three protagonists and an assortment of lowborn but successful men, and is delightful not only for its picture of vulgar ostentation and ignorant aping of good society but also for its keen psychology, with the refined but decadent and worthless protagonists played off against the boorish but vital and human local citizens. It is also the best representation of common, ordinary Latin speech (Vulgar Latin) preserved from antiquity.

In addition, a series of elegant short poems have been preserved under the name of Petronius. There are, however, grave differences in style among them, and there is no agreement as to which, if any, are actually by him. There have been numerous forgeries of fragments of Petronius, some of which have been used by unwary editors and translators.

Further Reading

A major study of the *Satyricon* is H. D. Rankin, *Petronius the Artist: Essays on the Satyricon and Its Author* (1970). See also John P. Sullivan, *The Satyricon of Petronius: A Literary Study* (1968); Gilbert Bagnani, *Arbiter of Elegance: A Study of the Life and Works of C. Petronius* (1954); and John Wight Duff, *A Literary History of Rome in the Silver Age from Tiberius to Hadrian* (1927; 3d ed. by A. M. Duff, 1964) and *Roman Satire* (1936). The introduction and notes to William Arrowsmith's translation (1959), although elementary, are interesting and generally accurate. □

Antoine Pevsner

The Russian constructivist sculptor and painter Antoine Pevsner (1886-1962) was one of the founders of the ultramodern abstract school in Moscow in the 1920s. His art is severely geometrical, elegant, intellectual, and uncompromising.

Antoine Pevsner was born on Jan. 18, 1886, in Orel, the son of a copper refinery executive. He and his two brothers, Alexei and Naum, were interested in science and specialized in engineering in school. Antoine and Naum (who took the surname Gabo) then turned to art. Pevsner studied at the Academy of Fine Arts in Kiev (1908-1910) and in St. Petersburg (1911). In Moscow he saw the collections of impressionist, Fauve, and cubist art which belonged to Ivan Morosov and Sergei Stchoukine (Shchukin).

In 1912 Pevsner went to Paris, where he saw the cubist art of Pablo Picasso, Georges Braque, and Alexander Archipenko. Pevsner began to paint in 1913. With the outbreak of World War I he joined Gabo in Norway. In 1917 they moved to Moscow, where Pevsner became a member of the faculty at the progressive Fine Arts and Technical School. The presence of Kasimir Malevich and Vladimir Tatlin on the faculty brought Pevsner into contact with suprematism.

Pevsner and Gabo were swept up in the cause of avant-garde art and supported the Revolution as a force for the liberation and promotion of advanced social and artistic programs. They became disenchanted once it was required that art lose its autonomy and be used as a tool to propagate political philosophy. They thought that the constructivists led by Tatlin had become doctrinaire, and so they detached themselves from their former colleagues more and more. They published their position in the 1920 Realistic Manifesto. They stated that there was a need for new art forms and that dynamic rhythms must assume dominance over mass to emphasize space-time relationships and express the modern spirit. Once the Communist government had with-

drawn its support and begun to suppress all free artistic expression as ''formalism,'' artists had the choice of either conforming to official policy or leaving. Pevsner and Gabo left.

Pevsner went to Berlin, where he turned to sculpture and made his first construction. Finding this new experience congenial, he concentrated on sculpture thereafter. In 1924 he settled in Paris. Characteristic of his work at this time are *Portrait of Marcel Duchamp* (1926) and *Torso* (1924-1926). He began to use plastics and brass sheeting, which he cut and fixed to a surface to form the effect of a high relief. Light and shadow play an important role in these works. In 1927 he and Gabo collaborated on sets for Sergei Diaghilev's ballet *La Chatte*.

Pevsner became a French citizen in 1930. The next year he became a founding member of the Abstraction-Création group. He supported a similar group, Réalités Nouvelles, 14 years later. Pevsner's sculpture developed gradually and showed no sharp turns in conception. In the mid and late 1930s he used ribbing on sheet metal to emphasize linear movement, as in *Construction for an Airport* (1937). In it, parabolically turned planes appear as if activated by some centrifugal force which suggests consumption of space. Later, Pevsner had his works cast in bronze; this gave them a rich consistency unlike that of welded constructions.

In 1948 Pevsner and Gabo had a comprehensive retrospective exhibition at the Museum of Modern Art in New York City. Pevsner produced two works on a monumental scale: *Dynamic Projection in the 30th Degree* (1950-1951) for University City in Caracas, Venezuela, and *Developable Column of Victory* (*Flight of the Bird,* 1955) for the General Motors Technical Center in Warren, Mich. He died in Paris on April 12, 1962.

Further Reading

Recommended are Alexei Pevsner, *A Biographical Sketch of My Brothers: Naum Gabo and Antoine Pevsner* (trans. 1964), and the catalog of the Museum of Modern Art 1948 exhibition, *Naum Gabo, Antoine Pevsner,* with an introduction by Herbert Read and brief texts by Ruth Olson and Abraham Chanin. □

Luang Phibun Songkhram

Luang Phibun Songkhram (1897-1964) was a military officer and prime minister of Thailand. An ardent proponent of Thai nationalism, he was the dominant figure in the first decades of constitutional government.

Born in a farming village near Bangkok on July 14, 1897, Phibun Songkhram was originally named Plaek. He attended Buddhist monastery schools and entered the royal military academy in Bangkok in 1909. Completing his studies in 1914, he went into the artillery corps. In 1924 he was sent to France for advanced military studies and met there Thai students who were to be prominent in the politics of the 1930s, especially Pridi Phanomyong and Khuang Aphaiwong. Returning to Bangkok in 1927, he served in the directorate of operations and the general staff of the army, rising to the rank of major, and in 1928 was given the title by which he was known thereafter, ''Luang'' Phibun Songkhram, which he later took as his family name.

Phibun was one of the organizers of the Revolution of June 24, 1932, which ended the absolute monarchy, and served in the first governments of the new regime. He joined with Phraya Phahon in 1933 to overthrow civilian government and establish the dominant role of the army in national politics. He won prominence in suppressing the rebellion of Prince Boworadet later that year.

In 1934 Phibun became minister of defense and greatly strengthened the army. He established paramilitary youth organizations on the then popular fascist model and publicly expressed ultranationalist and irredentist views. Surviving three assassination attempts, he succeeded Phahon as prime minister in December 1938 and retained for himself the portfolios of interior and defense.

After the fall of France, Phibun provoked war with French Indochina in 1940-1941 to regain territories lost earlier. When Japanese troops invaded Thailand on Dec. 8, 1941, Phibun immediately allied Thailand with Japan, a move made easier by close prewar relations, and spared the country Japanese occupation while regaining temporarily much of the territory lost to Britain and France in the 19th century.

When the war turned against Japan in 1944, Phibun was ousted, and civilian government under Pridi's leadership was restored. Pridi's ties with the Allies ensured Thailand exemption from treatment as a defeated enemy at the end of the war. Economic dislocation and official corruption increased public impatience with civilian government in 1946-1947, and the suspicious death of King Ananda (1946) gave the military an opportunity to revive its claim to rule. An army coup d'etat in 1947 was followed by Phibun's return as prime minister the following year.

Phibun's second term as prime minister was clouded by rivalries among his military supporters and by increasing public dissatisfaction with corruption and economic stagnation. His attempt to rally popular support through open elections in 1957 backfired when, in spite of flagrant electoral corruption, Phibun's party barely won a majority of the legislative seats. A military coup by Gen. Sarit Thanarat, with strong public support, followed in September 1957, and Phibun retired to exile in Japan, where he died on June 11, 1964.

Phibun's most important legacy to Thailand was his promotion of Thai values and nationalism, a source of considerable national strength, together with his reaffirmation of the values of modernization. His strong championing of the role of the military in national politics, however, established a political imbalance not easily corrected.

Further Reading

There is no biography of Phibun in any Western language. His career can be followed in David A. Wilson, *Politics in Thailand* (1962), and Frank C. Darling, *Thailand and the United States* (1965). □

Phidias

The Greek sculptor Phidias (active ca. 475-425 B.C.), the dominant artistic figure of the 5th century, was best known for two chryselephantine cult statues, the ''Athena Parthenos'' in the Parthenon, Athens, and the ''Zeus'' in the Temple of Zeus, Olympia. He also supervised the construction and sculptural adornment of the Parthenon.

Literary sources for the life and career of Phidias, while often anecdotal in nature, are unusually abundant; among the most important are Plutarch, in *Life of Perikles,* and Pausanias, the latter with eyewitness descriptions of the colossal chryselephantine (gold and ivory) cult statues. Pliny the Elder, in *Natural History,* alludes to the 83d Olympiad (448-444 B.C.) as the time of Phidias's greatest activity. While his major commissions were done at Athens and Olympia, he also executed statuary at Delphi, Plataea, Thebes, and Pallene in Achaea. Phidias was unusually versatile, being renowned as a sculptor not only in bronze but also in marble and in the difficult technique of fashioning and assembling gold, ivory, and wooden components into chryselephantine statues. He is said to have originally been a painter. It is around his involvement with the Parthenon project, however, that any reconstruction of his career must be built.

Phidias's early works, that is, those done before about 450 B.C., all mentioned by Pausanias, include a gold-and-ivory image of Athena at Pallene, Achaea; the *Apollo Parnopios* on the Acropolis, Athens, commemorating Athens's salvation from a horde of locusts (thought by some scholars to be the Kassel *Apollo* type); and the bronze dedicatory group erected by Athens at the beginning of the Sacred Way at Delphi from one-tenth of the spoils of the Battle of Marathon. The motley lineup of figures in the Marathon group included gods (Apollo, Athena), the eponymous heroes of the Athenian tribes (Erechtheus, Kekrops, and so on), mythical Athenian kings (Theseus, Kodros), and the contemporary military hero Miltiades. The arrangement, to which Hellenistic rulers (Antigonos, Demetrios, Ptolemy) were added later, was probably side by side on a long rectangular base, similar to the monument of the eponymous heroes on the west side of the Athenian Agora.

Three Athena Statues

Three other important single statues loom large in any discussion of Phidias's style and career. The first of these, the *Athena Areia* dedicated in the sanctuary of Athena at Plataea, is said to have been over life-size and of a composite technique in which the drapery was gold-covered while the flesh parts (head, arms) were carved in marble. This technique, an elaboration of that known as ''akrolithic,'' in which the extremities are carved in stone and attached to a wooden core, is closely akin to the chryselephantine technique. The *Athena Areia,* paid for again from spoils of the Persian Wars, may have been a pan-Hellenic dedication, perhaps erected after the Peace of Kallias (449 B.C.). Pausanias connected it with the spoils of the Battle of Marathon, while Plutarch (*Life of Aristides*) preferred the Battle of Plataea (479 B.C.).

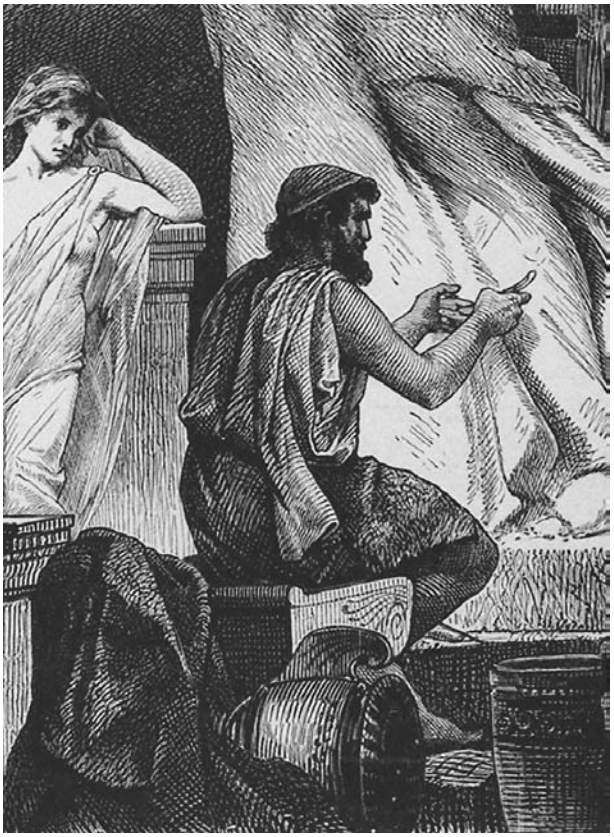

Phidias (sculpting)

The *Athena Promachos,* a colossal standing bronze statue of Athena armed, was erected about 450 B.C. on the Acropolis, almost certainly north of the site of the Parthenon. While there are dim reflections of it on Athenian coins of the 2d century A.D. as an imposing element in the appearance of the Acropolis, no undisputed copies have yet come to light. The height of the *Athena Promachos* has been estimated as up to 25 feet, making Pausanias's comment that sailors could see sunlight reflected from her helmet and spear tip as they rounded Cape Sounion not impossible. The coins show Athena holding a Nike in her right hand; she may have balanced a shield or spear with her left. The overall composition may not have differed greatly from that of the *Athena Parthenos*.

Phidias perfected a different, peaceful interpretation of the patron goddess of Athens in the *Athena Lemnia,* dedi-

cated on the Acropolis, also about 450 B.C., by cleruchs—Athenian citizens who garrisoned a military colony on the island of Lemnos (Pausanias). The beauty and delicate proportions of this statue are praised by ancient authors, especially Lucian (*Imagines*). On the basis of A. Furtwängler's reconstruction (1893), combining a body in Dresden and a head in Bologna, generally favored by scholars, the goddess appears unarmed, looking downward at her helmet, which she holds in her right hand. In this original, unconventional work, we see Phidias's ennobling, yet humanizing vision of the Olympian gods taking shape.

Attributed Works and Parthenon Activity

Among numerous other statues ascribed by classical authors to Phidias, much scholarly argument has ensued over identification of the *Amazon* submitted by Phidias to the famous competition at the Artemision of Ephesus, which received second place to Polykleitos's entry (Pliny, *Natural History*). Many scholars have favored identification of this work with the Mattei *Amazon* (Vatican Museums, Rome). Other even more controversial sculptures include an *Aphrodite Ourania* in Elis, Greece (Pausanias), in which the goddess rested her left foot on a tortoise, and an Aphrodite seen by Pliny (*Natural History*) in the Portico of Octavia in Rome, thought by some scholars to have been a seated statue; these attributions, however, remain hypothetical.

Although Plutarch states that Phidias was in charge of the entire Parthenon project, exactly how he was able to organize and supervise the complex staff of designers, sculptors, and masons required for the construction and execution of the building and its sculptures is still not understood. While scholars have been unable to point definitively to any single figure or feature in the sculptural ensemble as being by Phidias, B. Schweitzer (1940) has proposed that the underlying scheme was Phidias's and that he may well have participated in the carving of individual metopes, figures in the frieze, and three-dimensional statues in the pedimental groups.

The *Athena Parthenos*

Phidias's most justly famed creations were his two colossal gold-and-ivory cult statues. The *Athena Parthenos,* probably over 35 feet in height, is known through brief literary descriptions in Pliny (*Natural History*) and Pausanias and from copies and representations in various media. The picture that emerges is a standing, fully armed, and elaborately dressed Athena, holding a small statue of Nike in her outstretched right hand and cradling her spear with her left. Her shield rested against her right leg; nearby was a coiled serpent. Her helmet, sandals, and shield were richly decorated; the base of the statue depicted the birth of Pandora watched by 20 gods. The technique of construction, while not known for certain, probably included face, arms, and other skin areas pieced together in ivory, while the drapery, of very thin gold, was applied in detachable sections over a shaped wooden interior. The core probably contained an armature of beams. The projecting right arm may have been supported by a column, as is the case in the Varvakeion statuette. Both the *Athena Parthenos* and the *Zeus* had a reservoir under the base for liquid, which helped to keep the statue from drying out and cracking.

The two best copies of the *Athena Parthenos,* the Varvakeion and Lenormant statuettes, both marble miniatures of Roman date (National Museum, Athens), are invaluable for providing a general idea of the statue's proportions and appearance. Two other small replicas, from Patras, Greece, and Bitolj, Yugoslavia, have been identified. Among other sculptural copies and adaptations, the over life-size version from the Library of the Sanctuary of Athena in Pergamon (Staatliche Museen, Berlin) is very important. A detailed reproduction of the head exists on a gem signed by the Roman gem cutter Aspasios (Museo Nazionale Romano, Rome). In addition, the battle of Greeks and Amazons represented on the shield is known, at least in its main outlines, through a number of copies, the most important of which include the unfinished shield on the Lenormant statuette, the ''Strangford Shield'' (British Museum, London), and individual pairs of fighters on large neo-Attic reliefs (Museum, Piraeus). The combatants, arranged in pairs, swirl around a large central Gorgon head. The compositions of the battle of gods and giants, on the concave side of the shield, and the birth of Pandora on the base have still not been identified with certainty.

The *Zeus*

The other gold-and-ivory colossus, the seated cult statue in the Temple of Zeus at Olympia, received extravagant praise from writers in antiquity (Pausanias; Dio Chrysostomos, *Orationes;* Strabo, *Geography;* Pliny, *Natural History;* and Quintilian, *Institutio oratoria*). Phidias depicted Zeus seated upon an elaborately decorated throne adorned with gold, ivory, ebony, and semiprecious stones. He constructed the statue in a workshop just west of the Temple of Zeus which had measurements identical to those of the cella. Strabo's remark that if the god had arisen he would have unroofed the temple suggests, however, that Phidias did not adequately plan the statue for its restricted spatial setting.

Excavations of the workshop have uncovered much debris, including terra-cotta forms used to fashion sections of the exterior gold plating of the drapery, scraps of worked ivory, tools, and fragments of molded glass and worked obsidian from the inlaid ornamentation of the statue. When the information is published, it will be invaluable for interpreting and dating the statue, as well as for our knowledge of the chryselephantine technique.

According to Pausanias, Zeus, like the *Athena Parthenos,* held a Nike in his right hand; his left hand held a scepter. Every part of the god's costume and throne was covered with ornamentation; the slaughter of the Niobids, on the sides of the seat, and the birth of Aphrodite, on the base, are only two of the elaborate compositions mentioned. Surprisingly few copies of the *Zeus* have been identified; the entire composition is preserved on Hadrianic bronze coins from Elis, several gems of Roman date, and a small silver statuette (Museum of Fine Arts, Boston). The head also appears on Roman bronze coins from Elis.

The date of the *Zeus* has been much debated; some scholars believe that it was finished about 448 B.C., before Phidias went to Athens to assume command of the work on the Parthenon, while others, on the basis of indications about Phidias's trial for impiety at Athens, advocate a date after 432 B.C. The later date is now supported by the style of the pottery found with the workshop debris at Olympia, which belongs to the last quarter of the 5th century. Among this pottery is a small black-glaze mug with ''I belong to Phidias'' scratched in Greek on the bottom.

Phidias was a master of many media and techniques and unsurpassed at innovation. His conceptual genius translated the new interpretations of the gods that were emerging in contemporary Athenian literature into tangible, visible images. Given free rein by powerful patrons for the most grandiose commissions in the history of Greek art, Phidias responded with the creation of the high classical style in sculpture. With the exception of Michelangelo in the 16th century, perhaps no other Western sculptor has been more influential upon subsequent generations. In the light of what we now know of Phidias's style, the judgment of ancient critics, who considered him to have been the greatest Greek sculptor, seems eminently justified.

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Philip

Philip (died 1676), Native American chief, led his Wampanoag tribe and their allies in a losing fight against the encroachments of New England colonists.

Philip was born probably at the tribal village of the Wampanoag Indians at Mount Hope, R.I. His father, Massassoit, sachem (chief) of the tribe, took his two sons to the Plymouth settlement and asked that they be given English names; the elder son was renamed Alexander, and the other was called Philip.

Alexander became sachem of the Wampanoag upon the father's death. In 1661, however, Alexander was arrested by the Plymouth Bay colonists; on the way to Plymouth he sickened and died suddenly, causing the Native Americans to believe that he had been poisoned. The next year Philip became sachem.

As sachem, Philip renewed his father's treaty with the colonists and lived peacefully with them for 9 years. But gradually Philip became hostile to the whites because their increasing numbers resulted in scarcity of game, failure of the Native Americans' fisheries, and encroachment on Native American lands. Purchasing English goods or guns with land, the Native Americans were gradually being forced into marginal swamplands.

Philip's arrogance contributed to the growing tensions. He declared himself the equal of his ''brother,'' Charles II. He also began plotting against the settlers. In 1671 he was summoned to Taunton, Mass., and confronted with evidence of his plotting, but he was released after signing a statement of submission, paying a fine, and surrendering part of his tribe's firearms.

The open break between the two races came in 1675. Philip's former secretary, Sassamon, was murdered by the Wampanoag, who believed that Sassamon had betrayed Native American secrets to the settlers. Three Wampanoag braves were executed for this crime. Philip reacted by sending his tribe's women and children to live with the Narragansett Indians and by making an alliance with the Nipmuck. On June 24, 1675, their attack on a colonial village triggered King Philip's War.

The fighting spread to Plymouth and Massachusetts Bay colonies, west to the Connecticut River, and north to Vermont. The Native Americans killed men, women, and children in these raids. The United Colonies of New England sent a combined army to try for a decisive battle, but Philip preferred stealth, ambush, and surprise raids in which he generally displayed wily and effective leadership. However, he was unsuccessful in persuading the Mohegan and Mohawk Indians to join him.

The colonists tried a new strategy. On Dec. 19, 1675, Governor Josiah Winslow and 1,000 troops attacked the Narragansett village, killed 1,600 Native Americans, and captured the Wampanoag women and children, selling many of them into slavery in the West Indies and South America. They also destroyed Native American crops, offered amnesty to deserters, and advertised a reward for any Native American killed in battle.

Philip saw his army melt away. With a few faithful followers he was pursued from place to place; meanwhile, his wife and son were captured and sold into slavery. In the swamps near Mount Hope he was shot on Aug. 12, 1676, by a Native American serving the colonials. Philip's body was beheaded and drawn and quartered, and his head was exhibited at Plymouth for 20 years.

Philip's war saw 12 colonial towns destroyed, thousands of deaths, and colonial debts of £100,000. His victories were largely the result of colonial inefficiency, but the war was the result of increasing pressure for land from the growing number of British colonists in America.

Further Reading

Accounts of Philip are in George Madison Bodge, *Soldiers in King Philip's War* (1892; 3d ed. 1906); G. W. Ellis and J. E. Morris, *King Philip's War* (1906); James Truslow Adams, *The Founding of New England* (1921); and Douglas Edward Leach, *Flintlock and Tomahawk: New England in King Philip's War* (1958).

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Philip II

Philip II (1165-1223), sometimes called Philip Augustus, ruled France from 1180 to 1223. He made the Crown more powerful than any feudal lord, more than tripled the royal domain, and turned the balance of power between France and England in favor of France.

Born in Paris on Aug. 21, 1165, Philip became the seventh Capetian king of France in 1180, when his father, Louis VII, died. As he grew to manhood, he became distrustful, cynical, and crafty, but physically sickly and tense. He had a practical intelligence but was not particularly interested in study.

Wars with England

Philip inherited from his father the difficult problem of trying to defend the small royal domain centering on Paris and Orléans against the much more extensive holdings of Henry II of England. By inheritance, marriage, and war, Henry had acquired lands extending from Normandy on the English Channel through Maine, Anjou, and Aquitaine to the Pyrenees. Although young Philip faced seemingly hopeless odds, he exploited the jealousy of Henry's sons, and when Henry invested his favored youngest son, John, with all the King's Continental holdings except Normandy, John's older brother Richard became an ally of Philip and fought his aging father. In 1189 Henry was forced to recognize Richard as heir to all his lands and Philip as his feudal lord for his lands in France. Shortly afterward, Henry II died.

The power struggle had been interrupted by the preparations for the Third Crusade following the fall of Jerusalem in 1187. Now Philip reluctantly joined Frederick I (Frederick Barbarossa) and Richard I, who had become king of England on the death of Henry II. Philip and Richard went to the East together but soon began to quarrel. When the Anglo-French forces recaptured Acre, Philip felt that he had done enough crusading and returned to France to take advantage of Richard's absence in the East.

Richard, unable to capture Jerusalem from Saladin, returned home through Austria but was taken prisoner there and held for ransom. He did not reach the West until May 1194, and in his absence Philip had joined forces with John to recover Normandy. The ensuing warfare between Philip and Richard ended when Richard was killed (1199) in a minor skirmish in central France and John became king of England.

Philip now became John's enemy and used feudal law to dispossess him of his Continental holdings. In 1202 he summoned John to his court to answer a charge made

against him, but John refused to come, and Philip therefore declared John's holdings in France forfeit, occupying Normandy and all English lands north of the Loire River. With the occupation of Normandy, the Capetians now had access to the English Channel and deprived John of easy access to his Continental fiefs.

Relationship with the Pope

Although preoccupied with defending his kingdom against England, Philip was not unmindful of the opportunities for acquisitions in southern France. In 1207 Pope Innocent III invited Philip to lead a crusade there against the spread of heresy, but Philip declined to take part unless the Pope made John stop fighting in Poitou—something Innocent III could not do. A decade later Philip was still avoiding direct participation in the crusade, but he did permit his son, Louis of France, to lead a French army into Toulouse.

In January 1213, John was excommunicated and deposed for his spoliation of the Church. His troubles with his own English barons encouraged Pope Innocent III to urge Philip to invade England, seize John, and put Louis of France, now married to a niece of John's, on the English throne. But when John turned over England to the Pope and received it back as a papal fief, Innocent ordered Philip to give up the invasion.

John, restored to power with papal protection, then organized an Anglo-Flemish-German coalition to recover his French fiefs. In 1214 Philip met the challenge by sending his son Louis of France as leader of a French army against John, who had led an attack from southwestern France. But John fled rather than fight. Meanwhile, Philip led another French army northeastward from Paris to meet John's ally, Otto IV of Germany, who was about to invade France with an army of English, German, and Flemish knights. Philip crushed this army at Bouvines on July 27, 1214. The students in Paris celebrated the French victory for 7 days and 7 nights.

Bouvines was one of the decisive battles of European history because it led to the ruin of John, upset the balance of power in Europe in favor of France for over a century, and marked the end of the German Empire as the dominant political power in the Christian West. After Bouvines, John returned to England, where he died in 1216. Philip was able to live out his life in peace, certain of Capetian ascendancy.

Internal Reforms

While Philip was enlarging his kingdom, he was also developing and instituting a plan of civil service whereby men were given high office on the basis of competence rather than hereditary right. To assure obedience in the outlying provinces, where distance encouraged independence, Philip instituted salaried bailiffs responsible for the administrative, military, and judicial supervision of the areas assigned to them.

Philip encouraged the growth of town governments by selling charters and privileges to them, and thus he won the support of town bourgeoisie against the restless nobility. Most of the towns granted new charters were on the frontiers of the royal domain. For Philip they were defensive posts with military obligations. Incomes from this source, from the fees levied on foreign merchants and fairs for protection, and from the profits of justice gave the King the money needed to finance a professional army and government bureaucracy. By the time Philip died, he had become the richest and most powerful lord in the realm.

Philip loved Paris, which during his reign became the religious, political, and academic capital of France. It was Philip who gave the first charter to the University of Paris. Written after a town-and-gown riot, it recognized the right of students to enjoy clerical status and autonomy. Philip also built a wall around Paris for its defense and, in 1186, ordered the streets paved with stone to overcome the air pollution and stench caused by garbage and other household waste thrown into the streets and the effluvia of the pigs and other animals that roamed about.

Ill since September 1222, Philip died at Mantes on July 14, 1223, while on his way to Paris. He left France prosperous and at peace, and the strongest power in western Europe. He was called Augustus by his biographer, Rigord, who compared him to the Roman caesars because he had enlarged the realm and increased its income.

Further Reading

The most thorough study of Philip II is in German. In English, Philip is discussed in more general works on his time: Achille Luchaive, *Social France at the Time of Philip Augustus* (1912); Charles Petit-Dutaillis, *The Feudal Monarchy in France and England from the Tenth to the Thirteenth Century* (1936); Robert Fawtier, *The Capetian Kings of France: Monarchy and Nation, 987-1328* (1962); and Kenneth Setton, *A History of the Crusades* (2 vols., 1962), which includes a discussion of the Third Crusade. □

Philip II

Philip II (382-336 B.C.) was a king of Macedon, a conqueror, and a leader of the Corinthian League. He suppressed his feudal barons, forged a professional army infused with a national spirit, and developed novel military tactics.

Philip II was born in Macedon to King Amyntas II of the royal house of Argeadae and his Illyrian wife, Eurydice. Philip cherished his Greek heritage. Some Greeks, especially the hostile Athenian Demosthenes, disclaimed his and the Macedonians' claim to membership in the Greek race and labeled Philip a barbarian or non-Greek. This left him with a marked inferiority complex. Culturally the Macedonians were less advanced than their southern Greek neighbors, had remained rural rather than urban, and retained a strongly Indo-European feudal and tribal sociopolitical structure. As king, Philip would actively work to import Greek culture to Macedon and to increase trade and urbanization.

As a youth of 15, Philip was sent as a hostage to Thebes, where he lived for 3 years. The military and political ideas acquired there greatly influenced him. He became king in 359 B.C., after his older brother Perdikkas was killed in battle fighting the Illyrians. As regent for Perdikkas's young son Amyntas, Philip jealously guarded the throne against three pretenders whom foreign powers supported. Only 24 years old, Philip acted with skill and energy, defeating the hostile powers and winning the army's support.

Philip ruled his feudal nobles as chieftain, or ''first among equals,'' in a highly aristocratic structure. His power, given to him by the chief nobles, included supreme generalship of the aristocratic cavalry and infantry forces, supreme judge as leader, or father, of the tribes, and chief priest. By acclamation, the assembly of the army, which possessed the right and duty, confirmed Philip's privileges.

Forging a Professional Army

Philip extended his dominance over the northern Macedonian tribes and their petty chieftains and thereby established the foundations of Macedonian greatness in the north. The landed nobility, or select ''Companions,'' were bound to serve him in a feudal manner as cavalry. Philip was perhaps the first to organize the free peasantry and shepherds into a regular infantry, to incorporate them into military territorial divisions, and to raise their political status, allowing them to participate in the assembly of the army and to obtain its privileges. This strengthened his royal position and diminished the power of the aristocracy.

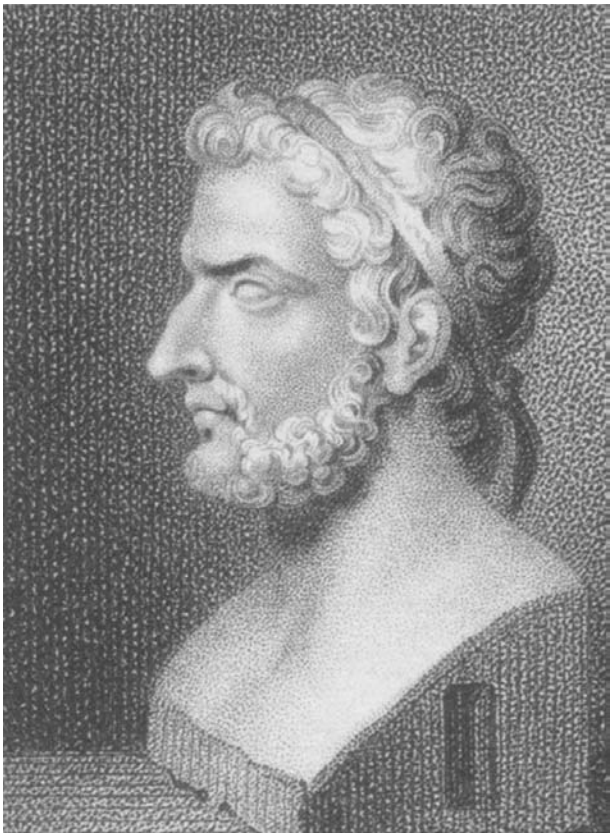

Philip contracted an alliance with Neoptolemos, king of the Illyrian Molossians, and married his daughter Olympias in 357 B.C. The proud, impulsive, and independent queen bore him Alexander (later, Alexander the Great) in 356 B.C. and a daughter, Cleopatra, the next year.

Building an Empire

In 357 B.C. Philip seized Thracian Amphipolis and the silver and gold mines of Mt. Pangeios, which produced 1,000 talents annually. The mines were the foundation of his power. His new silver and gold coins quickly structured Aegean commerce. Athens retaliated by claiming protection over Amphipolis and waged 11 years of intermittent warfare. Following the Sacred War over Delphi, which erupted in 356 B.C., Philip became involved in southern Thessaly. In 348 B.C. he destroyed Chalcidian Olynthos.

By 340 B.C. Philip held the territory from the Hellespont to Thermopylae. He had also pressed eastward toward the Bosporus and employed, for the first time in Greece, the Syracusan siege machines against Perinthos and Byzantion. Southern Greece feared Philip's empire, but many hailed him as the only man capable of ending their petty, parochial interstate wars. In his *Philip* (346 B.C.), the Athenian Isocrates urged Philip to unite Greece in a military federation and bring peace and concord to the Greeks by waging war against the Persian Empire.

A minor disruption, again centered at Delphi, brought Philip southward as arbiter, but hostile Thebes and Athens gathered forces against him at Boeotian Chaeronea in the summer of 338 B.C.. He defeated the Greeks, and the following winter a meeting of all the Greek states except Sparta was held at Corinth. There Philip constructed a league of states. He was automatically elected commander in chief of the self-governing military allies.

In 337 B.C. Philip prepared Macedon and the league to invade Persia. By early 336 B.C. his general, Parmenion, crossed the Hellespont, but at home jealous noblemen and Philip's wife plotted his assassination. At the festive wedding of his daughter, Cleopatra, to King Alexander of Epirus, Philip was stabbed to death.

Further Reading

Biographies of Philip's son, Alexander the Great, usually devote the first chapter to Philip and Macedon. A thorough and scholarly work is Ulrich Wilcken, *Alexander the Great* (1931; trans. 1932), and interesting and insightful is the study by Andrew Robert Burn, *Alexander the Great and the Hellenistic Empire* (1947; 2d rev. ed. 1964). Richard Haywood, *Ancient Greece and the Near East* (1964), contains an excellent description of the rise of Macedon and of Philip's Greek world. See also *The Cambridge Ancient History,* vol. 6: *Macedon, 401-301* B.C. (1927), edited by J. B. Bury, S. A. Cook, and F. E. Adcock.

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Philip II

Philip II (1527-1598) was king of Spain from 1556 to 1598. During his reign the Spanish Empire was severely challenged and its economic, social, and political institutions strained almost to the breaking point.

The son of Emperor Charles V, Philip II inherited the larger portion of his father's dominions: Spain, the Low Countries (basically the Netherlands and Belgium of today), Franche-Comté, Sicily and southern Italy, the duchy of Milan, and Spain's colonies in the New World, including Mexico and much of South America. But the inheritance inevitably included the host of problems which his father had left unsolved or which were incapable of being solved. The other part of Charles's dominions, the Holy Roman Empire, was bequeathed to his brother Ferdinand, Philip's uncle.

Philip was born in Valladolid on May 21, 1527, at the outset of the religious and political wars that divided Europe and drained the resources of every major European country. France, the principal opponent of Emperor Charles's ambition, was likewise the chief rival of Philip's Spain. When he acceded to the throne in 1556, the two countries were still at war; peace was concluded at Cateau-Cambrésis in 1559, largely because both states were financially exhausted.

The need to find money and enforce order in his territories led to Philip's clash with his Dutch subjects, a clash that produced the first war for national independence in modern European history and eventually drew Philip into the ill-fated Armada expedition. Spain's resources, including its commercial and military lifeline to northern and southern Italy, were meanwhile threatened in the Mediterranean by the Turkish fleet and the incursions of pirates, largely operating out of North African ports.

On the one side combating rebellious Protestant subjects and on the other confronting the advance of Islam, Philip II has often been depicted as the secular arm of the Catholic Church, a religious zealot who sought to erase heresy and infidelity through military conquest. This, however, is a simplification and is misleading. He was indeed a devout Catholic and vitally concerned with the suppression of ''heresy'' in all the territory over which he ruled. But his policies and choices must also be viewed in the light of what he considered to be Spanish national interests.

Early Life

Philip's first marriage (1543) was to his cousin Maria of Portugal, who lived but 2 years, leaving a son, Don Carlos.

To consolidate his empire and afford protection for his holdings in the Low Countries, Charles then married Philip to Mary Tudor of England, the Catholic queen of a basically Protestant country. Philip's stay in England was not a happy one, and Mary died in 1558 to be succeeded by her half sister, Elizabeth. His ties with England broken, Philip returned to Spain via Flanders in 1559. In that year the peace treaty with France was signed. The temporary harmony between the two powers was symbolized by Philip's marriage with Elizabeth of Valois, the daughter of the king of France, who proved to be his favorite wife.

Philip had succeeded his father as king of Spain in 1556. Unlike Charles V, Philip was to be a ''national'' monarch instead of a ruler who traveled from one kingdom to another. Though he was to travel widely throughout the Iberian Peninsula, he would never leave it again.

Personally, Philip was fair, spoke softly, and had an icy self-mastery; in the words of one of his ministers, he had a smile that cut like a sword. He immersed himself in an ocean of paperwork, studying dispatches and documents and adding marginal comments on them while scores of other documents and dispatches piled up on tables and in anterooms.

With the problems of communication in Philip's far-flung empire, once a decision was made it could not be undone. As king, he preferred to reserve all final decisions to himself; he mistrusted powerful and independent personalities and rarely reposed much confidence in aides. This personal stamp of authority during Philip's reign was in

sharp contrast to the era of minister-favorites in 17th-century Spain. His private life included a delight in art, in the cultivation of flowers, in religious reading (his reign coincided with the great age of Spanish mysticism), and above all in the conception and building of the Escorial, the royal palace outside Madrid whose completion was perhaps the greatest joy of his life.

A combination palace, monastery, and mausoleum, the Escorial was Philip's preferred place for working. In a complex that included a place for his own tomb, naturally the thought of his successor concerned Philip greatly. His son Don Carlos was abnormal, mentally and physically, and on no account fit to become a responsible ruler. Philip was aware that contacts had been made between his son and political enemies. He had Don Carlos arrested, and what followed is one of the great historical enigmas: Don Carlos died on July 25, 1568, under mysterious circumstances that have never been explained satisfactorily. Did Philip have his son executed or did he die of natural causes? There is no persuasive proof on one side or the other. This incident was one of the most publicized in Philip's reign and one which naturally served to blacken his reputation. In any event, his fourth marriage, to Anne of Austria, produced five children, one of whom survived to succeed as Philip III.

Relations with Rome

During the Council of Trent (1545-1563) there was usually strong doctrinal accord between the papacy and Spanish bishops. The major difference lay in varying interpretations of the rights of Spanish bishops and their king vis-à-vis the Holy See. The King had almost total control over the Spanish Catholic Church, and although Spanish arms could advance Catholic interests, if Philip's Spain were to become supreme in Europe the Pope risked being reduced to a chaplain. One momentous occasion when they worked together came in the joint venture of Spain, the Vatican, and Venice against the Turkish navy. At Lepanto, in 1571, the Catholic forces devastated the enemy fleet. It was the most signal victory of Philip's career. Yet, although the Turks soon rebounded, Philip was never again to ally himself so strongly with Rome. The relations between Spain and the Vatican illustrate how senseless it is to speak of the ''monolithic nature'' of Catholicism in this era.

Dutch Revolt

In an attempt to shore up his depleted treasury and instill more centralization into his dominions, Philip disregarded the prerogatives and local traditions in the Low Countries, the most prosperous of the territories under his rule. In the 1560s he sought to exact more taxes, to impose more bishops, and to reshuffle the administration, thus provoking an increasingly militant opposition.

Protestant attacks upon Catholic churches, coupled with increasing resistance from the predominantly Catholic population, were followed by a severe response from Spain. A Spanish army moved against the rebels, executed several of their leaders, and opened the way to a broader war which lasted throughout Philip's reign. It was truly a war for national independence, with brutality and heroism on both sides and a growing identification of Protestantism (especially Calvinism) with opposition to Spain's political, religious, and economic policies. The rebels, entrenched in the north, declared themselves independent under the name of the United Provinces. The southern part (roughly the area comprising Belgium) remained under Spanish control.

Since the Dutch were subsidized by the English, and since Spanish supply ships could not safely move through the English Channel, Philip concluded that a conquest of England was necessary for the pacification of the Netherlands. But at the same time that the Dutch were in revolt, there were repeated clashes between the French royal armies and French Calvinists. The ups and downs of the warfare in France and in the Netherlands were viewed as barometers of the fortunes of European Protestantism versus Catholicism. After Philip's death, a truce with the Dutch was arranged in 1609. Though war was to break out again, the independence of the United Provinces was recognized in 1648.

The Armada

The need to cut off English subsidies and control the English Channel so as to throttle the Dutch revolt led Philip to undertake the Armada, the most famous event of his reign. The plan was for a huge fleet to rendezvous with Spanish troops in the Netherlands and then proceed to the military conquest of England, serving Philip's military and political ends and immeasurably injuring the Protestant cause. The skill of the English navy and adverse weather conditions led to a total fiasco. Though most of his ships eventually returned home to port and though Philip still dreamed of a future campaign, the expense of the expedition and the psychological shock of failure resulted in the ''invincible'' Armada's becoming the symbol of Philip's failure to achieve a Spanish predominance in Europe.

French Relations

As Philip sought to put down the rebellion in the Netherlands, he fomented dissension in France. French Protestants were sometimes subsidized by Spanish agents to ensure confusion in the enemy camp. Philip tried (unsuccessfully) to install his own candidate on the French throne, and Spanish troops became embroiled in the French wars. The struggle with France drew Spanish strength away from the Netherlands and so eased the pressure on the Dutch rebels. Peace was reached at the Treaty of Vervins in 1598, several months before Philip's death.

Domestic Affairs

The complexity and extent of these foreign ventures had, of course, a tremendous impact on the economy and life of Spain. There was a constant need for money and in a country where only careers in the Church and the army carried prestige and where commerce and manual labor in general were frowned upon, the already-staggering economy was crippled by a series of disasters. The costly adventures abroad were punctuated by abrasive relations between Philip and his Spanish domains over taxation and jurisdiction; a diminishing flow of silver from the American

mines; a decreasing market for Spanish goods; a severe inflation; several declarations of government bankruptcy; and an agricultural crisis that sent thousands into the cities and left vast areas uncultivated. All these, together with plagues and the defeat of the Armada, were crushing blows—economically, socially, and psychologically.

Any one of these myriad problems and crises would have taxed the ingenuity of a government. Taken together and exacerbated by the strain of incessant warfare, they shook Spain to its roots. The union of Portugal to Spain in 1580 may have given Philip satisfaction but hardly lightened his burdens. He worked methodically, even fatalistically, puzzled by the workings of a God who would permit such calamities to occur. Spain had already entered into a period of sharp decline at his death on Sept. 13, 1598, at El Escorial.

Further Reading

Although it does not emphasize social and economic issues as much as contemporary studies do, Roger Bigelow Merriman, *The Rise of the Spanish Empire in the Old World and in the New,* vol. 4 (1934), remains a superb study of Philip II and his reign based on extensive archival research. A good introduction to the Spain of Philip II, with special emphasis on social and economic forces, is John H. Elliott, *Imperial Spain, 1469-1716* (1963); it has a fine bibliography. Also excellent are John Lynch, *Spain under the Habsburgs,* vol. 1 (1964), and H.G. Koenigsberger, *The Habsburgs and Europe, 1516-1660* (1971). A lively narrative enriched by verbal portraits of important figures of the time is Edward Grierson, *The Fatal Inheritance: Philip II and the Spanish Netherlands* (1969). The Armada expedition is brilliantly recounted by Garrett Mattingly in *The Armada* (1959), one of the finest and most interesting products of modern historical scholarship. Recommended for general historical background are Pieter Geyl, *The Revolt of the Netherlands, 1555-1609* (1932; 2d ed. 1958), and John H. Elliott, *Europe Divided, 1559-1598* (1969). □

Philip III

Philip III (1578-1621) was king of Spain from 1598 to 1621. He was dominated by minister-favorites, and his personal impress on events was slight.

On April 4, 1578, Philip III was born in Madrid, the son of King Philip II, whom he succeeded in 1598, when he was 20 years old. From the outset of his reign he virtually gave over the government to Francisco de Lerma, his favorite, who was the true ruler of Spain for the next 2 decades. Philip's inheritance included the crises and dilemmas that had wracked Spain during the previous half century. During the first 2 years of his reign, the country was ravaged by a plague that probably wiped out the 15-percent increase in the Spanish population in the 16th century. Although projects of a reforming nature, including plans to restructure the tax system, were submitted to the King and his ministers, regional traditionalism and vested interests blocked change.

In 1607 the Crown was forced to repudiate its debts. The drain of funds caused by the Dutch War and the futility of pursuing the struggle in the Netherlands led to a 12-year truce in 1609. In effect, it indicated Spain's failure to subdue its rebellious subjects in the Netherlands. To camouflage this failure, news of the truce was accompanied by a popular measure, the expulsion of the Moriscos (Moors converted to Christianity). They were looked upon with suspicion as potential allies of Spain's enemies and with resentment as hardworking people who saved most of their money. Stringent measures against them had been taken earlier under Philip II. Now about 275,000 Moriscos were expelled; most went to North Africa. Spain suffered economic loss, especially in Aragon and Valencia, though not as much as following the expulsion of the Jews in 1492.

The time limit on the truce with the Dutch symbolized the expectancy throughout Europe that war would again break out, and not only in the Netherlands. Spain entered the Thirty Years War, which began in Bohemia in 1618, but its early successes were short-lived, and Spain's participation in the war contributed still more to its overall decline.

Lerma was overthrown in 1618 and succeeded by the Duke of Uceda. Meanwhile, Philip engaged in devotional exercises or whiled away his time hunting, enjoying the theater, and hosting lavish banquets, his role seemingly reduced to providing an heir to the throne. His marriage to Margaret of Austria produced eight children, one of whom succeeded him as Philip IV upon his death on March 31, 1621. His daughter Anne of Austria became the consort of Louis XIII of France.

Further Reading

A good introduction to the problems of Philip's reign, especially the social and economic issues, is John H. Elliott, *Imperial Spain, 1469-1716* (1963). R. Trevor Davies, *The Golden Century of Spain, 1501-1621* (1937; rev. ed. 1954), is a useful survey of the reign and includes a discussion of the literature and art of the period.

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Philip IV

Philip IV (1268-1314), called Philip the Fair, ruled France from 1285 to 1314. His reign was one of the most momentous in medieval history because Philip successfully challenged the traditional power of the papacy in France, thereby strengthening the monarchy.

Son of King Philip III and Joan of Navarre, Philip IV was tall, handsome, and fair, but his character remains enigmatic. His power was great as a result of the Crown's acquisition of numerous fiefs in recent decades, but long and expensive wars with England caused a severe financial crisis. This crisis prompted the King to raise money through rigorous collection of incomes due, forced loans, high taxes, and debasement of the coinage. The Jews were expelled from France in 1306 and the ''Lombards'' (Italian bankers) in 1311. The property of each group was confiscated. Philip also seized the wealth of the Knights Templar after pressuring the weak Pope Clement V into suppressing them.

Philip introduced various governmental reforms, including the Chamber of Accounts to supervise finances. The Parlement of Paris, a judicial body, was made more specialized. A new institution, the States General, which included clergy, nobles, and commoners, was first called in 1302 in order to win support for royal policy against the papacy.

Continuing financial crises led to a conflict with Pope Boniface VIII over the right of the King to tax the French clergy without papal consent. The Pope finally conceded the point when threatened by the loss of his revenues from France.

In 1301 Philip's conflict with the papacy was revived by the arrest of Bishop Bernard Saisset of Pamiers. The bishop's trial in the royal court led to Boniface's demand that he be released and his convocation of all French bishops to Rome in November 1302. In reply Philip called the first States General, which met at Notre Dame in Paris in April 1302. At this meeting he launched a vicious attack against the Pope and against papal right to intervene in French affairs. The papal council in Rome resulted in the papal bull *Unam sanctam,* which reaffirmed papal authority over temporal affairs and the papal right to correct a king's morally wrong public acts. Philip's reply was evasive. He had already sent Guillaume de Nogaret to seize the Pope preparatory to having him tried and deposed by a council. Boniface was seized and mistreated at Anagni in September 1303. Liberated by the townspeople, the aged pope died 3 weeks later of the effects of the ordeal.

Philip summoned the States General twice more—in 1308 and 1314—chiefly in order to gain support for his wars against the Flemish. He died on Nov. 29, 1314.

Further Reading

The conflict with the papacy that occurred during Philip's reign has been the subject of numerous studies, such as that of Philip Hughes, *A History of the Church,* vol. 3 (1949). Charles T. Wood, *Philip the Fair and Boniface VIII* (1967), gives excerpts from various works which show the state of the problem at the time. For an overall view of Philip's reign see ''France: The Last Capetians'' in *The Cambridge Medieval History,* vol. 7 (1932).

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Philip IV

Philip IV (1605-1665) was king of Spain from 1621 to 1665. During his reign Spain was engaged in foreign wars and torn by internal revolt.

Born on April 8, 1605, Philip IV succeeded his father, Philip III, in 1621. He was more intelligent than his father but like him allowed his government to be run by minister-favorites. Philip's principal minister, Gaspar de Guzmán, Count of Olivares, dominated his councils and was the effective ruler of Spain for more than 20 years. In 1627 the ruinous expenses of Spain's involvement in the Thirty Years War forced the government to declare itself bankrupt; the war effort continued, however, and the Mantuan campaign (1628-1631) led to an open conflict with France, which became intensified in 1635.

Spanish troops at first came close to Paris, but the situation rapidly deteriorated. Olivares's desperate attempts to raise funds for the prosecution of the war provoked dissent and rebellion, and in 1640 Catalonia went into open revolt, murdered the king's agent there, and welcomed French aid in its struggle against the government of Castile. Soon afterward, Portugal rebelled and declared itself independent from Spain. Olivares's counterpart in France, Cardinal Richelieu, supplied money to both Catalonia and Portugal as French troops occupied Catalonia.

In January 1643, after visiting the war front in Aragon, Philip dismissed Olivares and declared that he would rule without a favorite. However, he soon employed one in the person of Don Luis de Haro, a nephew of Olivares. On May 19, 1643, the Spanish infantry was vanquished by the French at Rocroi. Since the beginning of the 16th century, the Spanish infantry had been regarded as the best in Europe; its defeat symbolized the downfall of Spain as a military power.

A dreary succession of setbacks marked the second half of Philip's reign. Another bankruptcy was declared in 1647, and in the same year unsuccessful revolts against Spanish rule erupted in Sicily and Naples. These events convinced Richelieu and his successor, Cardinal Mazarin, that, by pursuing an all-out war against Spain, France could gain considerable land and power in the European theater. Thus the war between the two countries continued after the Peace of Westphalia (by which Spain officially recognized the independence of the United Provinces) had concluded the Thirty Years War in 1648. Although civil war in France (the Fronde) gave the Spanish some slight respite, it could not stave off the inevitable. For although Catalonia was won back in 1652, bankruptcy was again declared in 1653.

The union of Cromwell's England with France in the war against Spain proved to be the coup de grace. Spain lost both Dunkerque and Jamaica to the English. In the Peace of the Pyrenees, concluded with France in 1659, Spain gave up Artois and territories in the Spanish Netherlands, together with Rosellón and part of Cerdaña. As part of the ''peace package,'' a marriage was arranged between Philip IV's daughter, Maria Theresa, and the young Louis XIV. The waiver of the Infanta's inheritance rights to Spanish territory was contingent on the payment of a dowry of 500,000 escudos, which the French as well as the Spanish knew could never be paid. After Philip's death this clause was used as a pretext for the seizure of still more Spanish territory in the Low Countries during the War of Devolution.

Philip IV died on Sept. 17, 1665, just before Portugal's independence was recognized. In the course of his reign he had married twice. His first wife, Elizabeth of Bourbon, died in 1644; their only child died 2 years later. His second wife, Maria Anna of Austria, gave birth to one son who survived, the hapless Charles II, who was destined to be the last Hapsburg monarch of Spain.

Further Reading

There is no suitable study of Philip IV in English. The best book on the earlier half of his reign is John H. Elliott, *The Revolt of the Catalans: A Study in the Decline of Spain, 1598-1640* (1963), in which he brilliantly fulfills the promise of the subtitle. Elliott's other book, *Imperial Spain, 1469-1716* (1963), is an excellent overview of the period with a choice bibliography. Recommended for general historical background are C. V. Wedgwood, *The Thirty Years War* (1938), and Carl J. Friedrich, *The Age of the Baroque, 1610-1660* (1952). □

Philip V

Philip V (1683-1746), first Bourbon king of Spain, reigned from 1700 to 1746. During this period Spain began to recover from the long decline it had experienced during the 17th century and to regain a voice in the affairs of Europe.

The grandson of Louis XIV of France and his wife Maria Theresa, daughter of Philip IV of Spain, Philip V was born in Versailles on Dec. 19, 1683. In November 1700 the last Hapsburg king of Spain, Charles II, died after naming Philip his heir to Spain, the Spanish Indies, the Spanish Low Countries, and Naples and Sicily. At Versailles, Philip was proclaimed king of Spain by his grandfather, and on Jan. 28, 1701, he entered Spain. He was never again to set foot on French soil.

War of the Spanish Succession

Philip entered Madrid in April 1701. In May 1702 England, Austria, and the United Provinces, fearing the possible union of Spain and France, simultaneously declared war on them. Meanwhile, Archduke Charles, the great-grandson of Philip III of Spain and brother of the Austrian emperor, declared himself the rightful king of Spain, launching the War of the Spanish Succession.

The first hostilities took place in Italy, where Philip went to protect his threatened possessions. While he was there, the British took Gibraltar; Portugal declared war against him; and Catalonia, Valencia, and Aragon rose on behalf of the Archduke Charles. Castile, Navarre, and the Basque provinces, however, remained loyal to Philip. He returned to Spain and in 1707 forced the enemy to evacuate Madrid, meanwhile bringing Valencia and Aragon under his control. In 1710 a Franco-Castilian army decisively defeated the Anglo-Austrian-Catalan army, and in 1714 Philip forced Barcelona to surrender, bringing the war to an end.

By this time the major European powers had signed a series of treaties collectively known as the Peace of Utrecht (1713-1715). Philip was recognized as the legitimate king of Spain; in return he gave up all claims to the throne of France and surrendered the Spanish Low Countries, Naples, and Sicily to the Austrians, and Gibraltar to the British.

Internal Reforms

Now that the war was over and his claims to Spain and the Spanish Empire secured, Philip turned to the task of strengthening the monarchy and introducing the reforms necessary for the economic recovery of the kingdom. With the assistance of able ministers such as the Frenchman Jean Orry and the Spaniards Melchor de Macanaz and José Patiño, Philip accomplished much. Orry gradually remodeled the royal household along French lines and began the gargantuan task of financial reform. Meanwhile, Patiño was building up the country's navy and introducing much-needed reforms into the armed forces. Roads were built and canals repaired; foreign craftsmen and technicians were brought to Spain. On the eve of his death Philip V could boast of an army that had vindicated the national honor in the field of battle, a marine force that had once more awakened the attention of Europe, and many establishments that signaled the revival of industry, trade, and the arts.

Marriages and the Line of Descent

Like his grandfather, Philip possessed the Bourbon sexual appetite, but he also had a high moral sense that prevented him from having sexual relations with anyone except his legitimate wife. Thus the young king was heavily influenced by his first wife, Maria Luisa of Savoy, who had married him, when she was 13, in the spring of 1701. Maria Luisa in turn was controlled by the cunning 60-year-old Princess des Ursins, whom Louis XIV had planted in the Spanish court to represent the interests of France.

Maria Luisa died on Feb. 14, 1714. She and Philip had had four sons, of whom two would live to succeed him as kings of Spain. On Sept. 16, 1714, Philip was married by proxy to the 21-year-old Elizabeth Farnese of Parma. She arrived in Spain in December 1714 and, as one of her first official acts, dismissed the imperious Princess des Ursins.

Elizabeth soon exercised much power over her husband. She often went hunting with him and was enchanted by the palace he had built at La Granja. This little model of Versailles was to become their favorite residence. Elizabeth and Philip had several sons and daughters. Since none of them seemed to have a chance of inheriting the throne of Spain, Elizabeth set out to look for other thrones in Italy. In this she was assisted by the powerful Giulio Alberoni,

whose consuming goal was to drive the Austrians out of Italy. They were eminently successful; by 1735 Elizabeth's eldest son, Charles, was king of Naples and Sicily; another son was Duke of Parma; and a third son was cardinal archbishop of Toledo and primate of Spain.

In early 1724 Philip abdicated in favor of his son Luis. It was believed at the time that Philip had taken this step in order to be free to claim the French throne should Louis XV die without a son. A few months after this abdication, however, Luis died of smallpox and Philip returned to the throne. The years passed, and Philip became the victim of acute melancholia. In the 1740s he became increasingly ill and bedridden, and on July 9, 1746, he died of apoplexy. He was succeeded by Ferdinand VI, the only surviving son of his first marriage.

Further Reading

There is no biography of Philip V available in English, and those available in Spanish are few and unsatisfactory. A very useful account of Philip and his reign, however, can be found in Charles Petrie, *The Spanish Royal House* (1958). Also recommended are Edward Armstrong, *Elisabeth Farnese* (1892), and Simon Harcourt Smith, *Alberoni* (1944). □

Philip VI

Philip VI (1293-1350) was king of France from 1328 to 1350. His reign began with a crisis in the succession to the crown and culminated in the rupture between the kings of France and England which precipitated the Hundred Years War.

The son of Charles of Valois and the grandson of Philip III of France, Philip VI was born without any prospect of becoming king of France. He had been Count of Maine and, as of 1326, Count of Anjou and Valois. Like other contemporaries, he had been a knightly adventurer and had participated in the Italian wars of the Lombard cities against the Visconti family of Milan.

Succession Crisis

Upon the death of the last direct Capetian king, Charles IV, in 1328, Philip was named regent of France, for Charles's widow, Joan of Evreux, had been pregnant at his death. On April 1, 1328, Joan gave birth to a daughter, but an assembly of nobles passed over the daughter's claim in favor of that of Philip. On May 29, 1328, Philip VI was crowned king of France.

Each of the kings of France from Hugh Capet to Philip IV had produced a male child who succeeded his father as king. Thereafter, although there was never a law of direct male succession, it was traditional to pass over a deceased king's daughters for his brother. Although succession only through male descent was counter to the law that governed the inheritance of private estates in France, Philip V and Charles IV claimed that the crown of France descended by a higher law, one that excluded female succession. When Charles died in 1328, therefore, France faced a crisis of succession to the royal throne for which it had never had to prepare itself: there were a number of different claimants to the throne, several of them women and several whose claims derived through women. In addition, there were complicating political factors, all of which played a part in the final outcome.

There were two claimants whose claims did not depend upon female succession. Edward III of England claimed the throne through his mother, daughter of Philip IV, on the basis of her being able to transmit to a male child the claim which she could not make as a woman herself. Philip VI based his claim to the throne on complete male descent, as the son of the son of Philip III; on expediency—he had been regent successfully for 2 months and was well liked by the nobility; and on the prestige of the Valois house.

King of France

The personality of Philip VI is difficult to assess. He has been criticized both as being (like his son and successor, John II) an irresponsible chivalric knight who found a throne by accident and as being a calculating ruler who promoted lowborn unruly officials over the heads of the French nobility. He was interested in questions of theology and soon received the nickname of ''the Very Devout Christian.'' He continued the tradition, begun in the reign of his grandfather, Philip III, of royal patronage of the arts and book collecting. He was certainly ceremonial, both in battle, which was unwise, and in the life of the court, which may

have enhanced his royal prestige. In general, he appears to have been unable to use his resources wisely or effectively and never to have acquired control over the army, a defect which was sharply revealed by the English victories in the last decade of his reign. Not raised and educated for the throne, Philip VI was faced with too many severe crises in too short a period of time, crises with which he was temperamentally, financially, and politically unable to deal.

Gascony, Scotland, and England

King Edward III of England was not only a rival claimant of the throne of France but also Philip's vassal for the duchy of Gascony, a maritime strip of wealthy territories on the southwestern coast of France; and as Edward's overlord, Philip VI claimed certain rights of homage and certain rights of judicial intervention in Gascony. France, too, had long supported anti-English candidates to the throne of Scotland. On the other hand, the wealthy population of Flanders, whose count was also a vassal of Philip's, had stronger financial ties with England. From Edward's extremely reluctant homage to Philip in 1331 to the outbreak of war in 1339, relations between the two kings centered upon this complex of interests and alliances.

French intervention in the duchy of Gascony was followed by English support for Edward Balliol as king of Scotland, with Philip supporting the claim of David II. Edward, fearing a French invasion of Scotland, began in 1337 to form a series of alliances with France's northern and western neighbors and to foment rebellion in Flanders. Philip replied by declaring Gascony confiscated by the French crown, and Edward countered by reviving his claim to the throne of France and by launching his first Continental campaign in 1339.

Hundred Years War

On one level, the war began as a dispute between a lord and his vassal, but the intensity of the campaigns, the economic and political pressures, and France's fatal military weakness soon carried it beyond the level of a feudal conflict almost to the extent of a war between nations. Neither side possessed sufficient resources to gain complete victory.

Although English armies were smaller than those of the French, their superior organization and tactics made them militarily superior, and Philip's inability to reform French military organization and technique cost him dearly, as it would his successors. England fomented revolts in Flanders (1337) and Brittany (1341), destroyed the French fleet at Sluis (1340), and finally opened a campaign on several fronts, particularly in Gascony and Normandy, culminating in the shattering defeat of Philip's army at Crécy in 1346. Edward was not able financially to follow up his victory, nor was Philip sufficiently energetic or confident to attack the English again. But in 1347 Edward captured Calais, forcing Philip to beg the States General for more money.

The following year, 1348, witnessed yet a further disaster in the arrival of the Black Death, which ravaged Europe and wreaked havoc with the social and economic order of France. The length of the war, the final defeats at Crécy and Calais, the reluctance of his subjects to finance the war adequately, and the plague tormented the final years of Philip's reign. He died on Aug. 22, 1350.

Further Reading

There is no biography of Philip VI in English. Good recent surveys of his reign are Kenneth Fowler, *The Age of Plantagenet and Valois* (1967), and, in somewhat greater detail, Edouard Perroy, *The Hundred Years War* (1945; trans. 1951). A near-contemporary account of the origins of the war is that of Jean Froissart, *The Chronicles of England, France, and Spain* (many eds.). □

Philip the Good

Philip the Good (1396-1467) was Duke of Burgundy from 1419 to 1467. His brilliant and sumptuous court was the most celebrated in Europe, and Burgundian power and cultural life flowered under his patronage.

Born at Dijon on July 31, 1396, Philip the Good was the son of Duke John the Fearless and Margaret of Bavaria. At first created Count of Charolais—the traditional title of the heir apparent of Burgundy—he became the third Valois Duke of Burgundy upon the assassination of his father in 1419.

Contemporary portraits and descriptions depict Philip as tall, with broad shoulders and keen eyes. He was brave, intelligent, and fond of the ostentation that characterized the life of the high aristocracy of the 15th century. ''His appearance alone proclaimed him Emperor, and his natural graces made him worthy of a Crown,'' a contemporary wrote at a point in Philip's career when he may have been thinking of acquiring both an empire and a crown. Philip's rule coincided with the great flowering of Burgundian art, music, and literature, of which he was the most spectacular patron, and his reign is recorded in several lively contemporary chronicles, some expressly commissioned by Philip.

Early 15th-century Burgundy was a collection of territories assembled by Philip's predecessors, Philip the Bold and John the Fearless, based upon the duchy of Burgundy in southeastern France. The first two Valois dukes had added to this core, however, and constructed a series of territories to the north and west of France, and Philip the Good completed the process of acquisition by gaining Alsace, Holland, Hainaut, Friesland, and Brabant. The Duke of Burgundy was thus the most powerful subject of the king of France, and Philip's influence was of the greatest importance in determining the outcome of the Hundred Years War between France and England.

At the time of his accession, Philip's personal and political sympathies lay with the English, as had his father's, and they were intensified by his (and others') suspicions that Charles VI's son (later, Charles VII) had had a hand in the assassination of John the Fearless. After signing the Treaty of Troyes in 1420, Philip entered Paris in triumph with Henry

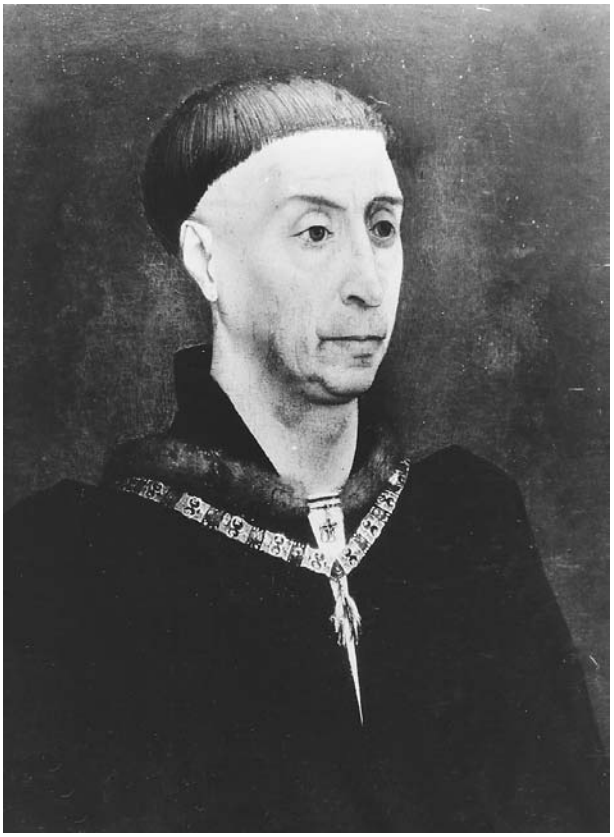

V of England, witnessed Charles VI's designation of Henry as his legal successor to the throne of France, and completed the formal condemnation of those guilty of his father's murder.

Upon the sudden deaths of both Henry V and Charles VI in 1422, Philip stood aside, and the Duke of Bedford was named regent for the young Henry VI, now ruler of both England and France. In 1423 the alliance between England and Burgundy was cemented by Bedford's marriage to Philip's sister Anne. For the next decade Philip concentrated upon the policy of acquiring lands to round out his extensive holdings in the north of France. The great French successes under Joan of Arc in 1429-1430 may have begun to turn Philip toward an alliance with Charles VII of France. Between 1431 and 1435 Philip was undecided, finally settling his differences with the king of France in the Treaty of Arras in 1435, although he lent the King little real support. From 1435 on, Philip turned his attention to the Low Countries, remaining apart from the French offensive of 1450-1453, which drove the English out of France.

Philip's interests, however, were not confined to the Low Countries and the Anglo-French conflict. He had been born a few months before his father had led the disastrous Crusade of Nicopolis in 1396, and the memory of his father's endeavor coupled with the fall of Constantinople to the Ottoman Turks in 1453 spurred Philip to take the crusaders' vow himself. At a famous banquet held at Lille in 1454, he took the ''Vow of the Pheasant,'' an elaborate crusading pledge that he never fulfilled.

Never entirely welcome or entirely trusted in France, Philip offered asylum to the Dauphin Louis (later Louis XI) from 1456 until the death of Charles VII in 1461. In that year he entered Paris in triumph with Louis XI. Trusted no more by his former protoégé than by Charles VII, Philip soon returned to Burgundy, and his domains fell into the hands of the Croy family.

At the height of his power, Philip was the most influential man in Europe. His control extended into France, the Low Countries, Germany, and Italy. He was regarded as the most noble prince of his day, and he may have considered accepting from the Emperor a royal crown, which would thus have turned Burgundy into a kingdom. Philip died at Bruges on June 15, 1467, leaving his son Charles the Bold to inherit the Great Duchy of the West.

Further Reading

The standard work is now Richard Vaughan, *Philip the Good* (1970), a clearly written and scholarly study; it is the third volume of a projected four-volume study of the rise and fall of Valois Burgundy. Philip's reign is well treated in Joseph Calmette, *The Golden Age of Burgundy* (1963). A picture of the rich court life of Burgundy is drawn in Otto Cartellieri, *The Court of Burgundy* (1926; trans. 1929); and the range of Burgundian culture is described in the brilliant work of J. H. Huizinga, *The Waning of the Middle Ages* (1924). □

Arthur Phillip

Arthur Phillip (1738-1814) was an English naval officer and the first governor of New South Wales. His views of predominantly free settlers foreshadowed the sentiments of the later emancipists.

Arthur Phillip was born on Oct. 11, 1738, in London and attended the Greenwich school for seamen's sons before serving an apprenticeship in the merchant navy. During the Seven Years War (1756-1763) he transferred to the Royal Navy and rose to the rank of lieutenant. Subsequently he retired on half pay, becoming a farmer in Hampshire. In 1774 the Admiralty allowed Phillip to serve as a captain in the Portuguese navy, and he later rejoined the Royal Navy during the American War of Independence. At 48 Capt. Phillip was offered a position as governor of a penal colony about to be established at Botany Bay, Australia.

The 11 ships of the 1st Fleet reached Botany Bay in January 1788 after a voyage of 8 months. As the site for a permanent settlement Phillip chose Sydney Cove inside a great natural harbor a few miles north of Botany Bay. Three-quarters of the 1,030 persons who disembarked there were convicts, the remainder marines and officials.

For 5 years Phillip, with unflinching optimism, struggled to create a viable colony with unsuitable human material. Convicts, mostly lower-class criminals from Britain's burgeoning towns, were granted small farms on the expiry of their sentences, but this did not transform them into an

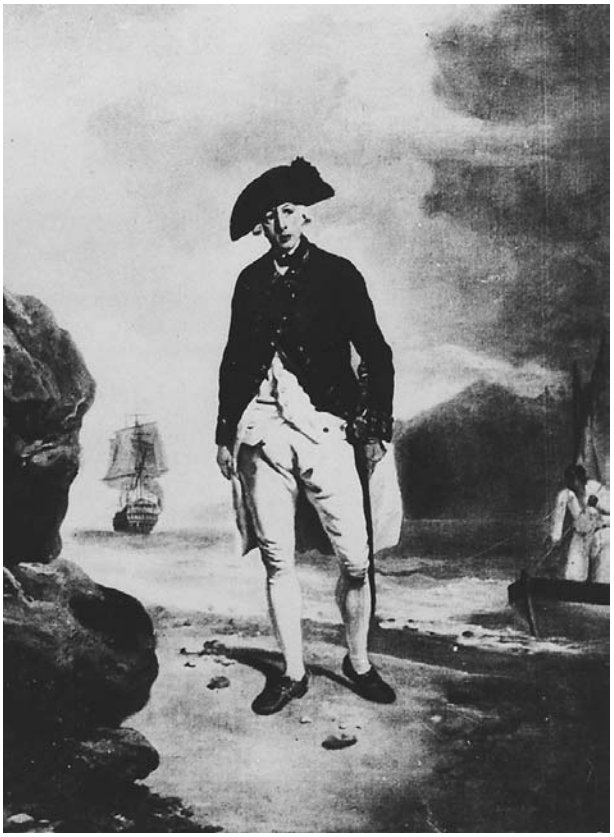

industrious peasantry. The marines, who initially received no land, were dissatisfied because they could not advance their personal fortunes in such a remote outpost. Only 13 free settlers of the kind that Phillip wanted in order to create a thriving colony arrived during his term as governor.

Starvation was a constant threat. The 1st Fleet carried sufficient provisions for only 2 years; the 2d Fleet did not reach Sydney until June 1790, and the 3d Fleet in July 1791. Until supplies arrived, the inhabitants were allocated rations insufficient for a day's hard work, and stocks of clothing were exhausted. Parramatta, a township 15 miles upstream, became the center for colonial agriculture because of its fertile soil. Although convict labor was employed on government farms, the lack of draft animals and implements, and the problems associated with a new environment, impeded agricultural progress.

When Phillip returned to England in December 1792 owing to illness, the small settlement of 3,000 people could not produce its food requirements. But the New South Wales Corps, which replaced the disgruntled marines in 1791, was fostering trade with merchants from India and the United States, and the arrival of more ships ensured the colony's physical survival. Because of its cost to the British taxpayer, however, the settlement's long-term future remained in doubt.

Although Phillip's vision of a colony with predominantly free settlers was not immediately realized, he did succeed in piloting the settlement through its early years of deprivation, and before he left, the outlines of a solution to the colony's economic problem were discernible. But the extensive powers vested in the governor encouraged autocratic rule and led to future conflicts.

After returning to England, Phillip resumed his naval career and became a rear admiral in 1798. In 1805 he retired to Bath, where he died on Aug. 31, 1814, shortly after becoming an admiral of the blue.

Further Reading

Two major biographies of Phillip are George Mackaness, *Admiral Arthur Phillip, Founder of New South Wales, 1738-1814* (1937), a long, detailed, and generally sympathetic account; and a more penetrating study of the settlement's early years by M. Barnard Eldershaw, *Phillip of Australia: An Account of the Settlement at Sydney Cove 1788-1792* (1938).

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David Graham Phillips

The interests of David Graham Phillips (1867-1911), American journalist and novelist, ranged from the plight of women to corruption in Congress.

David Graham Phillips was born on Oct. 31, 1867, in Madison, Ind. During his happy and comfortable childhood he developed especially close ties to his older sister Carolyn. After high school Phillips entered Asbury (DePauw) University, where he roomed with the future U.S. senator Albert J. Beveridge, a man whom Phillips considered a symbol of the success that can come from hard work. When Beveridge graduated, Phillips went to Princeton, where he received a degree in 1887.

After college Phillips began working on the staff of the *Cincinnati Times-Star*. He wrote for a succession of newspapers, culminating his newspaper career as editorial writer for the *New York World*. His first novel, *The Great God Success* (1901), published under the pseudonym John Graham, won acclaim from popular critics and encouraged him to leave the *World* in 1902 to devote himself to ''serious'' writing. From then on he worked long hours on a regular daily schedule, writing 22 more novels, a play, and a series of essays.

Many of Phillips's novels employ journalistic techniques to examine the ''hidden'' story behind a dramatic situation, but this often results in pasteboard characterizations. He was interested in a variety of social problems. In *The Second Generation* (1907) he contrasts the evils of inherited wealth with the virtues of the working class. *The Plum Tree* (1905), *Light Fingered Gentry* (1907), and *The Conflict* (1911) consider the corruption of power and

money that accompanied the rise of American democracy. He dealt with the social and economic situation of women in *Old Wives for New* (1908), *The Hungry Heart* (1909), *The Price She Paid* (1912), and his best-known novel, *Susan Lenox* (1917), the story of the rise to success of an illegitimate country girl turned prostitute.

Phillips's essays exposing corruption and greed in Congress, ''The Treason of the Senate'' (1906), appeared in *Cosmopolitan* and immediately brought reactions from men in power. His work was called sensational and distorted, and he acquired the title of muckraker. But he had little taste for bucking public opinion and so returned to fiction.

On Jan. 23, 1911, Phillips was shot by a mentally ill violinist who believed that Phillips's novel *The Fashionable Adventures of Joshua Craig* (1909) had libelously portrayed his family. Phillips died the next day. His sister Carolyn, with whom he had lived for years, prepared his last works for posthumous publication.

Further Reading

Abe C. Ravitz, *David Graham Phillips* (1966), is biographical and evaluative. Kenneth S. Lynn's excellent *The Dream of Success: A Study of the Modern American Imagination* (1955) contains a chapter on Phillips. Isaac F. Marcosson, *David Graham Phillips and His Times* (1932), remains useful for its account of Phillips's journalistic work. Louis Filler, *Crusaders for American Liberalism* (1939), describes the whole muckraking movement.

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Wendell Phillips

Wendell Phillips (1811-1884), American abolitionist and social reformer, became the antislavery movement's most powerful orator and, after the Civil War, the chief proponent of full civil rights for freed slaves.

Wendell Phillips was born on Nov. 29, 1811, into a wealthy, aristocratic Boston family. Gifted, handsome, and brilliant, he excelled in his studies at Harvard, where he graduated in 1831, and in the study of law, which he undertook with the great Joseph Story. Phillips was admitted to the bar in 1834 and opened an office in Boston. In 1835, from his office window, he saw William Lloyd Garrison being dragged through the street by a mob, an event that changed his attitude toward slavery. Phillips's meeting with Ann Terry Greene, an active worker in the Boston Female Antislavery Society, increased his interest in the abolition movement. They were married on Oct. 12, 1837. He wrote later that ''my wife made an out-and-out abolitionist of me, and always preceded me in the adoption of various causes I have advocated.''

Phillips enlisted in the cause at a meeting on Dec. 8, 1837, to protest the death of antislavery editor Elijah Lovejoy in Illinois. After the attorney general of Massachusetts condoned the Illinois mob, Phillips sprang to the platform: his eloquent defense of Lovejoy catapulted him into the ranks of abolitionist leaders. Breaking with his family and friends and relinquishing his law practice, he joined Garrison and became, next to Garrison, New England's best-known abolitionist. The true reformer, Phillips said, must be prepared to sacrifice everything for his cause; he is ''careless of numbers, disregards popularity, and deals only with ideas, consciences, and common sense.'' Like Garrison, Phillips attacked what he believed to be the ''proslavery'' Constitution, rejected political action, and ultimately demanded the division of the Union if slavery was not immediately abolished. A persuasive and elegant speaker, he could be so denunciatory that he was several times nearly mobbed.

During the early Civil War, Phillips censured Abraham Lincoln's reluctance to free the slaves, calling him ''a first-rate second-rate man'' whose ''milk-livered administration'' conducted the war ''with the purpose of saving slavery.'' He welcomed the Emancipation Proclamation but violently opposed Lincoln's reelection in 1864, and in 1865 he resisted Garrison's attempts to terminate the American Antislavery Society. Phillips maintained that the African Americans' freedom would not be achieved until they possessed the ballot and full civil and social rights. Garrison lost, and Phillips remained president of the society until 1870.

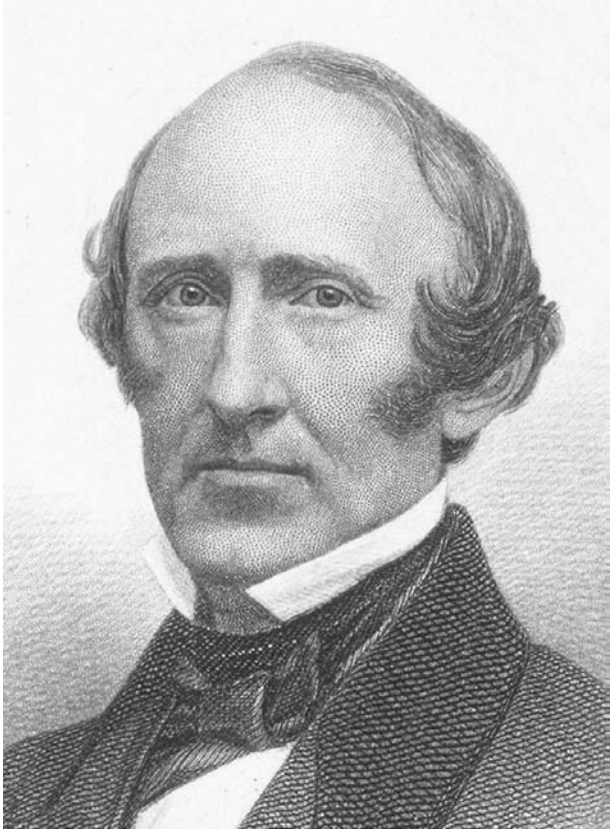

Phillips's other causes included prohibition, women's rights, prison reform, greenbacks, an 8-hour day, and Labor unions. He helped organize the Labor Reform Convention and the Prohibition party in Massachusetts, and both nominated him for governor in 1870. A revolutionary idealist, he envisioned an American society ''with no rich men and no poor men in it, all mingling in the same society . . . all opportunities equal, nobody so proud as to stand aloof, nobody so humble as to be shut out.'' His political involvement, however, and his increasing radicalism, which led him to advocate ''the overthrow of the whole profit-making system . . . , the abolition of the privileged classes . . . , and the present system of finance,'' alienated some of his friends and reduced his effectiveness as a reform leader.

Phillips remained popular on the lyceum circuit, speaking sometimes 60 times a year and earning up to $15,000 annually. He died on Feb. 7, 1884.

Further Reading

Three excellent biographies of Phillips are Ralph Korngold, *Two Friends of Man: The Story of William Lloyd Garrison and Wendell Phillips, and Their Relationship with Abraham Lincoln* (1950); Oscar Sherwin, *Prophet of Liberty: The Life and Times of Wendell Phillips* (1958); and Irving H. Bartlett, *Wendell Phillips: Brahmin Radical* (1961).

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Sherwin, Oscar, *Prophet of liberty: the life and times of Wendell Phillips,* Westport, Conn.: Greenwood Press, 1975, 1958.

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Philo Judaeus

Philo Judaeus (ca. 20 B.C.-ca. A.D. 45) was a Hellenistic Jewish philosopher. An important example of philosophical syncretism, he was a Diaspora Jew prepared to concede a good deal to Hellenism in his interpretation of the Scriptures.

Philo Judaeus was born in Alexandria, but the exact date of his birth is unknown. The only public event in his life occurred when he led a delegation of Alexandrian Jews to the emperor Caligula in A.D. 40 to protest the recent ill treatment of Jews by Greeks in their city. His account of the proceedings survives in the treatise entitled *Legatio ad Gaium*.

This remarkable document almost certainly tells less than the whole story about why friction arose between Jews and Greeks in Alexandria. But it provides an interesting portrait of the emperor Caligula and his attitude toward the problem of Jews and emperor worship. Whether through boredom at the length of the delegation's pleas or through genuine conviction, he observed of the Jews' refusal to worship him as a god, ''I think that these people are not so much criminals as lunatics in not believing that I have been given a divine nature.'' The delegation, which had been understandably alarmed when Caligula brought up the question of emperor worship in his opening remarks, was heartily relieved when his concluding statement suggested merely pity and condescension rather than ill will.

Treatises and Essays

Philo's major writings, however, consist largely of moral treatises and philosophico-theological essays on topics of scriptural interest. As a religious believer, he was convinced that the truth of things was to be found ultimately in the teachings of Moses; as a philosopher, he felt a need to express this truth in terms that were intelligible to a world imbued with the ideas of Greek philosophy. His works consequently suggest frequent tension between an attempt to interpret the Scriptures in the light of Greek philosophy and an attempt to criticize Greek philosophy in the light of scriptural truth.

The latter is particularly clear in Philo's doctrine of God. For Philo the believer, God is the only reality that is eternal; He is also totally ''other'' and unknowable. His providence is ''individual,'' manifesting itself in direct intervention in the universe, with suspension, if need be, of laws of nature for the benefit of meritorious individuals. Of His own goodwill, He endows the human soul with immortality. These views were strongly contrasted by Philo with Greek views, such as those found in Plato's *Phaedo* and *Timaeus,* in which both matter and the Ideas are said to be coeternal with God; Providence is said to be manifested in the basic laws of nature, and the human soul is said to be of its very nature immortal.

Philosophical Eclecticism

''Nonnegotiable dogma aside, however, Philo was more than willing to use the thought forms of Greek philosophy on those many matters on which honest disagreement among believers seemed to him allowable. The Greek philosophy in question is an amalgam drawn from many sources. His stress on the symbolic importance of certain numbers (4, 6, 7, 10, for example) suggests contemporary neo-Pythagorean influence. The views that causality is fourfold, that virtue lies in a mean, that God is to be seen as the prime mover of the universe, show the clear influence of Aristotle.

The spirit of Plato emerges clearly in Philo's general acceptance of notions such as the theory of Ideas, and the belief that the body is a tomb or prison, that life for man should be a process of purification from the material, that cosmic matter preceded the formation of the cosmos, and that the existence of God can be inferred from the structure and operations of the universe. The influence of stoicism emerges in his doctrines of man's ''unqualified'' free will, of the need to live in accord with nature, of the need to live free from passion, and of the ''indifference'' of what is beyond one's power.

In his interpretation of Scripture, Philo seems to have adhered to its ''spiritual'' rather than to its literal truth. Thus the literal idea of a 6-day creation is rejected, and the story

of Adam's rib is written off as mythical. Less acceptable to modern taste, perhaps, was his pervasive use of allegorical interpretation.

Doctrine of the Logos

Among non-Jews Philo was probably best known for his doctrine of the Logos, which was widely thought to have influenced (whether directly or indirectly is not known) the author of the Fourth Gospel. This doctrine seems to have been born of Philo's attempt to reconcile both his belief in a uniquely transcendent, eternal creator and his general acceptance of the Platonic theory of Ideas. He rejects the Ideas as eternal, transcendent entities. Rather, they are temporal and part of God's creation. Their exemplars, however, do exist eternally—as thoughts in the mind of God. The home of the Ideas he called the Logos, or Reason, and this Logos, like the Ideas, was said to exist both transcendentally, as an eternal exemplar in the mind of God, and temporally, as part of God's creation. With this doctrine Philo attempted to bridge the gap between a God who is totally ''other'' and the material universe; the Logos, being (unlike God) *both* transcendental *and* temporal, was the all-important intermediary linking man and the universe to their creator.

Further Reading

A Greek text and translation of Philo's complete works is in the Loeb Classical Library edition, *Philo* (10 vols., 1929-1962), of F. H. Colson and G. H. Whitaker. A useful shorter work is *Philo's Philosophical Writings* (1946), selections edited by Hans Lewy. Harry A. Wolfson, *Philo* (2 vols., 1947; rev. ed. 1948), is the major English-language work on the philosopher. For a sympathetic general introduction in English see Erwin R. Goodenough, *An Introduction to Philo Judaeus* (1940; rev. ed. 1963). □

Sir William Phips

Sir William Phips (c. 1650-1695) was an American shipbuilder and soldier and became the first royal governor of the British colony of Massachusetts.

Born of humble parents on the colonial Maine frontier of Massachusetts on Feb. 2, 1650/1651, William Phips was early apprenticed to a ship's carpenter in Boston and afterward followed that trade there. Following his marriage to Mary Hull, he became a shipbuilder, and at one time he captained a vessel. In 1683 the British king Charles II provided him with H.M.S. Rose to make an expedition to recover gold from sunken Spanish galleons off the Bahama Islands. The first attempt was unsuccessful, but in a second venture off Hispaniola, which was backed by the Duke of Albemarle, Phips recovered treasure valued at £300,000. For this he was knighted in 1687. As an additional reward, James II appointed Phips provost marshal general of the Dominion of New England under Edmund Andros.

Phips was received coldly in this new position, and he returned to England to complain. There he allied himself with Increase Mather in seeking governmental change and the restoration of the old charter rule in Massachusetts. From this time on he was a political ally of Increase Mather and his son Cotton, who hoped Phips would unite the various factions and help return Massachusetts to the conditions existing before the charter had been revoked in 1684.

In 1690, because of the influence of the Mathers, Phips was chosen to command the Massachusetts troops against the French at Port Royal, Nova Scotia. Here he won a decisive victory. A similar expedition by the northern colonies against Canada failed miserably. During his absence Phips was elected magistrate. Sailing to England to seek funds for another attack on Canada, he was delayed until the new charter was granted to Massachusetts. Again, because of the influence of the Mathers, Phips was appointed the first royal governor of Massachusetts. He took over his duties in May 1692, and it was his decision that brought the witchcraft trials in Salem to an end.

The people of Massachusetts expected Phips to return the colony to the conditions existing before 1684. But his violent temper and continual references to his humble beginnings marked his administration and were partly responsible for disputes over military, religious, economic, social, and political affairs. Charged with maladministration, he returned to England to answer the charges. His death in London on Feb. 18, 1695, probably saved him from the humiliation of a recall.

Further Reading

Cotton Mather's biography, edited by Mark Van Doren, *The Life of Sir William Phips* (1929), is unreliable and is Mather's apology for his part in having Phips appointed governor. A more recent study is Harold W. Felton, *William Phips and the Treasure Ship* (1965). Other works on Phips include H.O. Thayer, *Sir William Phips* (1927); Cyrus H. Karraker, *The Hispaniola Treasure* (1934); and Alice Lounsberry, *Sir William Phips* (1941). □

Photius

The Byzantine scholar and writer Photius (ca. 820-891) was patriarch of Constantinople and leader of the Orthodox Byzantine Renaissance.

Photius was trained from his early years to be a philosopher and scholar. He taught at the Imperial Academy at Constantinople. He became known to the imperial court when his brother Sergius married the sister of Empress Theodora. Appointments followed. He was put in charge of the Chancellery and became a member of the Senate. While he was absent on a diplomatic mission to the Arabian caliph in 855, there was a palace revolt. Empress Theodora was deposed by her brother Bardas. Photius was

recalled, ordained priest and bishop within 6 days, and then appointed patriarch to replace Ignatius, who had been forced to resign by the new regent, Bardas.

Pope Nicholas I confirmed all these actions except the nomination of Photius, in spite of the fact that all the bishops of the Church acknowledged Photius as patriarch. Photius was excommunicated by Nicholas, and he responded by summoning a synod in 867 and proposing to condemn all papal interference in the Eastern Church. The new emperor, Michael III, a supporter of Photius, requested Louis II of France to depose Pope Nicholas. Michael, however, was assassinated by Basil I, his coemperor. The latter became emperor and reinstated Patriarch Ignatius in November 867. Furthermore, a council called for the occasion and sitting from 867 to 870 condemned and excommunicated Photius, who then went into exile.

But the new emperor found that Photius remained the choice of the vast majority of the clergy, and eventually he was recalled from exile, reconciled with Patriarch Ignatius, and succeeded the latter when he died in 877. Photius's troubles, however, were not over. Emperor Leo VI, probably under strong pressure from the Pope and also because of palace intrigues, forced Photius to resign in 886. He retired to a monastery and died there in the spring of 891.

Photius is an important figure both in the history of relations between Eastern Orthodoxy and the Roman Catholic Church and in the literature and learning of Eastern Christianity. He was a forewarning to Rome and the papacy of the coming schism between Western and Eastern Christianity. Between the 9th and the 11th centuries, when the final schism took place, Photius was one of those whose views helped to fashion the antipapal view which finally triumphed. Photius, in fact, labored against any final ecclesiastical rupture, and he died in communion with Rome. As a churchman, he was responsible for the spread of Byzantine religion to Bulgaria, Russia, and Moravia. As a scholar, he has left some works of immense value: his *Biblioteca,* a bibliography of 280 works with his comments; his *Lexicon;* and his *Amphilochia,* which is a catechetical question-and-answer discussion of religion. His *Mystagogia* is a theological work concerning the Trinity. There are numerous letters, sermons, homilies, and treatises of his extant.

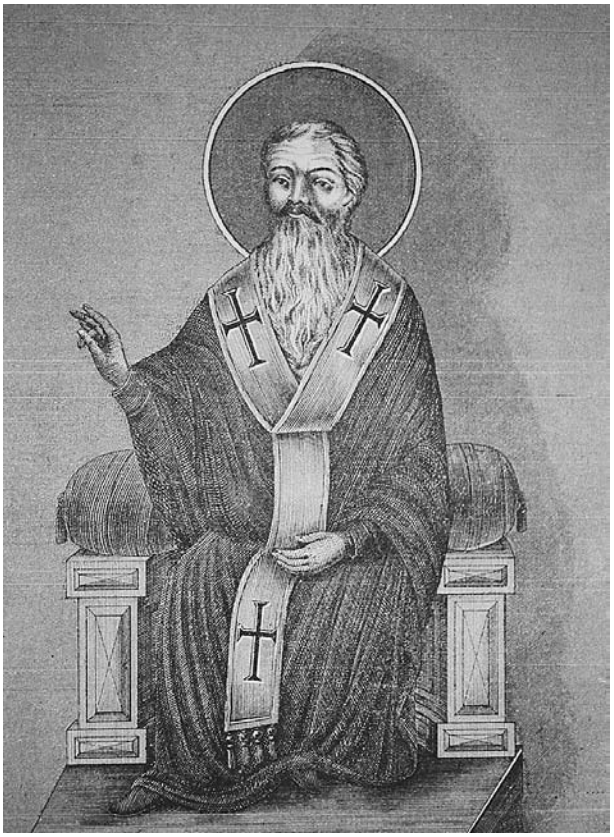

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The most complete studies of Photius in English are Francis Dvorniks, *The Photian Schism, History and Legend* (1948) and *The Patriarch Photius in the Light of Recent Research* (1958). For extensive background on the Byzantine Empire during the time of Photius see George Ostrogorski, *History of the Byzantine State* (1940; trans. 1954; rev. ed. 1969), and Romilly Jenkins, *Byzantium: The Imperial Centuries A.D. 610-1071* (1967). □

Duncan Phyfe

Duncan Phyfe (1768-1854), Scottish-born American cabinetmaker, was one of the best-known and finest furniture makers in the United States.

Duncan Phyfe was born at Loch Fannich. He probably served an apprenticeship as a cabinetmaker. The Phyfe family emigrated to Albany, N.Y., in 1783 or 1784, where the father opened a cabinetmaking shop. Duncan soon went to New York City; he is listed in the New York Directory for 1792. He eventually settled on Partition (later Fulton) Street, buying additional property as his business expanded. His high-quality furniture was very much in demand in New York and Philadelphia. It is also believed that he had agents in the South.

Phyfe carried on the business under his own name until, in 1837, it was changed to Duncan Phyfe and Son. Ten years later, because he had amassed a great fortune, he decided to discontinue the business and sold the entire stock on hand at auction. Upon retirement he lived in the house on Fulton Street until his death in 1854.

European furniture pattern books were available to both Phyfe and his patrons at the outset of his career. His early work shows a fondness for the designs of Thomas Sheraton. Next he came under the influence of the French Directoire style and, a bit later, the Empire style, two influences which have come to be considered the most characteristic of his work. In the period between 1837 and 1847, the Phyfe firm produced heavy plain furniture which in no way had the style or quality of his earlier works.

Reddish mahogany from Cuba and Santo Domingo was greatly favored by Phyfe at the beginning of his career.

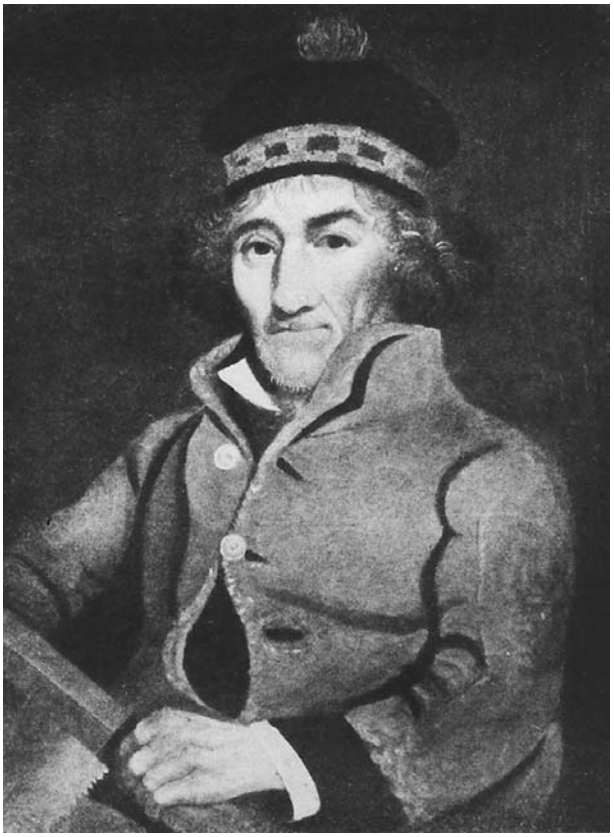

He paid as much as $1,000 for a single log and personally supervised the cutting of the veneers. Much of Phyfe's fame as a cabinetmaker was based on his artistic use of veneers. His other chief decorative devices were turning, reeding, and carving. After 1830 much of the furniture was made of rosewood. Phyfe summed up the quality of the late work with the phrase ''butcher furniture.'' His furniture was expensive in its day; bills dated 1816 indicate that a ''piece'' table cost $265 and a sofa $122.

In addition to developing an individual style and producing high-quality workmanship, Phyfe introduced the factory method into American cabinetmaking. From the apprenticeship system, with no division of labor, he evolved a system where individual craftsmen performed specific duties. All of the work was executed, however, under Phyfe's supervision, and his personal genius was largely responsible for the excellence of his furniture.

Further Reading

The best work on Phyfe is Nancy McClelland, *Duncan Phyfe and the English Regency, 1795-1830* (1939). A biography and analysis of his furniture are in Charles O. Cornelius, *Furniture Masterpieces of Duncan Phyfe* (1922). A sketch of Phyfe's life and work is in Ethel Hall Bjerkoe, *The Cabinetmakers of America* (1957). □

Edith Piaf

Edith Giovanna Gassion, known as Edith Piaf (1915-1963), was a French music hall/cabaret singer whose specialty was the love ballad.

Edith Gassion was born in Belleville, a congested working-class neighborhood of Paris, on December 19, 1915. Her mother, Anetta Maillard (Gassion), was a café singer who went by the name Line Marsa. Of Algerian circus descent, she was a habitual drifter. Edith's father, Louis Alphonse Gassion, was from Normandy, a slim, five-foot-tall circus acrobat who worked in the Paris streets when he was not on tour in provincial France. He had three theatrical sisters, one of whom, Edith's Tante (Aunt) Zaza, performed in tightrope acts.

Louis was also a drifter, but he loved Edith and took care of her, in his own way, when he could. In contrast, Edith's mother casually abandoned the girl in infancy. This child, Edith Piaf, was to become an enormously popular singer of international fame, noted for her generosity. Later she looked after her father financially, but she could never bring herself to forgive her mother.

Edith was reared initially by her maternal grandmother, Ména (Emma Said ben Mohamed), who had managed a circus performing-flea show. Tante Zaza rescued lice-infested Edith from Ména's filthy hovel in Paris. Zaza took the child (aged about seven) to the care of her paternal grand-

mother, a cook in a local brothel (a *maison closé*) in Bernay, a village in Normandy.

An incident of ''blindness'' in Piaf's early childhood was apparently conjunctivitis; her ''miraculous'' cure at the shrine of St. Teresa at Lisieux was probably after the disease had vanished. The prayers of the young ladies of the Bernay brothel may have had nothing to do with the cure, but Piaf said: ''Miracle or not, I am forever grateful.''

Early in the 1920s (about 1923) Edith Gassion left Bernay and went on a life of circus travels in Belgium and northern France, living in a caravan with her father and his various *amours,* who acted as mothers. Acrobatics had not interested Edith, but she sang. As the decade closed, Louis managed to acquire a 22-year-old common-law wife, Yéyette. In March 1931 Yéyette had a child, Denise, in Belleville, Paris, where all three of them had gone to live. Edith resolved to leave. She met Simone Berteaut, who was a companion throughout many adventures and was an ''evil presence'' sometimes. In the early 1930s they went around together in the economically depressed city, working at odd jobs and begging. Edith frequently sang as a *chanteur des rues* (streetsinger). The French urban working class was fairly small, compared with Britain, Germany, or the United States; there was not much for penniless French women to do–dressmaking, hairdressing . . . or prostitution.

The Naming of Edith Piaf

In 1931 Edith fell in love with Louis Dupont, an errand boy whom she called ''P'tit Louis.'' They lived in a room at the Hotel de l'Avenir, rue Orfila. In February 1933 Edith, who was barely 18, gave birth to a daughter, Marcelle. Soon after, she left P'tit Louis for a soldier of the French Foreign Legion. She sang at small bars and clubs in Montmartre and Pigalle (the famed entertainment district), meeting the *demi-monde* of Paris and all sorts of people– talented crossdressers, lesbians and homosexuals, musicians, theatrical agents, poets, and composers. Singing at a *bal musette* in Pigalle early in 1935, she heard from P'tit Louis that her daughter had meningitis; Marcelle died in eight days later. To pay funeral costs, Edith, it was said, had to prostitute herself.

In October 1935 Edith met Louis Leplée, a former Montmartre drag artist who had opened a sophisticated dinner club, Gerny's, in the smarter Champs-Elysees area. Leplée heard Edith singing the popular song *Comme un moineau* (''like a sparrow'') in the street. Leplée called her ''La Môme Piaf'' (''The Kid Sparrow''). Ten new songs were selected for her by Leplée; he made her wear a simple black skirt and pullover and no makeup, as he had first seen her singing in the streets. Amid long applause, Maurice Chevalier said ''She has got what it takes!'' The singer Edith Piaf was born.

Six months later local gangsters murdered Leplée. Piaf then met Raymond Asso, a writer who made her a ''star'' and went to live with Asso at the Hôtel Piccadilly in Pigalle. Piaf called him ''mon poète.'' Asso trained her in everything–vocal instruction, gestures, how to spell and write, what she should read, even eating manners and hygiene. Piaf said ''He taught me what a song really is.'' As a result, at the age of 20 she made her début at a large Paris vaudeville theater and was a hit.

Later other composers and writers amplified Piaf's repertoire with typical Piaf ''blues'' ballads. On stage Piaf had superb technical skills. Her songs had dramatic fire, tragedy, and anguish. She had much the same build as her father—two inches under five feet tall and some 90 pounds in weight. But she possessed the voice to bewitch audiences—throaty, throbbing yet tender. (''Who is that plain little woman, with a voice too big for her body?'' asked Mistinguett, herself an aging star, slightly jealous.) Tossed auburn hair, big eyes, pale, mournful face, Piaf seemed a waif, a castaway on the stage of life, troubled by everything that she witnessed. There was a special Piaf stance, arms-outstretched, fingers turned inwards, calculated to have and hold the listener in a minor state of doomed love, nostalgia, and regret.

In March 1937 Raymond Asso managed to obtain for Piaf a contract at the Théâtre de I'ABC, complete with her little black dress and starched white collar. She was a complete success, with songs created by Asso. The next year, 1938, was a good year for Piaf's career. Asso installed her in the Hôtel Alcina on the Avenue Junot with a Chinese cook and a secretary. But Piaf and Asso were quarreling, Simone Berteaut was back, and Piaf was sleeping with other men. In September 1939 World War II broke out in Europe and Asso was called into the French Army. Piaf met another lover, actor Paul Meurisse.

Piaf had first sung on radio in 1936 and had a first hit record in 1937, *Mon Légionnaire* (words by Asso/music by Monnot), with a bugle-call flourish. She herself wrote some thirty songs and performed about two hundred others in her life. *La vie en rose* was famous all over the world. Jean Cocteau wrote a play for her, *Le Bel Indifférent,* which was staged in Paris in 1940 at Les Bouffes-Parisiens theater. Among films was *Montmartre-sur-Seine* (1941), made during World War II. During the war Piaf remained mainly in Paris, miserably, along with Jean Cocteau.

Becomes an International Star

In the postwar period of European reconstruction and economic boom after 1945, Piaf became an international star, with ten tours to the United States. She made her first trip to New York in October 1947, accompanied by a male nonet, Les Compagnons de la Chanson; they made a light-hearted film together, *Neuf Garcons—Un Coeur* (1947). The nine young Frenchmen were an example of Piaf's professional generosity—she always sought new talent, both as entertainers and/or as lovers. Eddie Constantine, Charles Aznavour, and Yves Montand are some singers she coached. Piaf said ''You have to send the elevator back down, so that others may get to the top.'' Even though her standard fee (in the 1950s) was $1,000 a night, her finances were always a problem. She gave as much as she took.

Piaf was much in love with the world middleweight boxing champion Marcel Cerdan for two years; he was killed in an air crash in 1949. She was awaiting his plane in New York. Piaf had a bent toward mysticism all along, and Cerdan's death led her to talk to him on the ''other side.''

Nevertheless, she married Jacques Pills (a singer) in 1952 and divorced him in 1957. At the end of her life (1962) she married a 27-year-old singer, Théo Sarapo.

Her death on October 11, 1963 at the age of 47 was due to a liver ailment and internal hemorrhage caused by a life of drink, drug dependency, accidents, and wear-and-tear. Jean Cocteau died seven hours after hearing of his friend's death, at age 74. *Non, je ne regrette rien* (''No, I do not regret anything''), her song of 1960, was a fitting tribute.

A year earlier at a comeback at Paris' Olympia Music Hall, Piaf had tottered on stage, barely able to walk, her hands twisted by arthritis; but she sold a million copies, in France alone, of a recording of that event–*Live at the Olympia*. Piaf was buried in the famous Père Lachaise Cemetery, along with Colette, Sarah Bernhardt, Oscar Wilde, Chopin, and Balzac. Over 100,000 people came to see her bier at her Paris flat, and 40,000 went to the cemetery.

Piaf was the darling of the French people. She sang almost totally in the French language, very often in Parisian slang, in a voice that was somewhat metallic, loud, and direct. Her gestures were in pantomime, echoing the sufferings of daily existence, working-class scenes of factories, chimney blocks, and mean streets, trains slowly speeding up out of Paris railroad stations taking their passengers away from true love. ''I have given my tears, paid so many tears for the right love,'' she said.

Noel Coward, the English satirist and playwright, wrote in his 1956 diary ''Piaf in her dusty black dress is still singing sad songs about bereft tarts longing for their lovers to come back . . . but I do wish she would pop in a couple of cheerful songs just for the hell of it.'' Like Billie Holiday, Judy Garland, Janis Joplin, and numerous other singers, Piaf was bent on self-destruction. She needed suffering. At the end of her life she faced death with equanimity. Piaf said in *Ma Vie:*

Peut m'arriver n'importe quoi
J'm'en fous pas mal . . .
J'etais heureuse, et prête.
(No matter what happens
I couldn't care less . . .
I am happy, and ready)

Further Reading

Piaf's two autobiographies are full of feeling but sometimes factually inaccurate—*Au Bal de la Chance* (Paris, 1958), translated as *The Wheel of Fortune,* preface by Jean Cocteau (London, 1965); and, published after her death, *Ma Vie* (''My Life,'' Paris, 1964). Biographies are uneven. *Piaf* (1969, 1972) by Simone Berteaut, who pretended to be Piaf's half-sister, was a compilation of half-truths. Euloge Boissonade, *Piaf et Cerdan* (Paris, 1983), tells of the ill-fated love story. Denise Gassion, *Piaf, Ma Soeur* (translated as *Piaf, My Sister,* Paris, 1977), is not as accurate as Margaret Crosland, *Piaf* (London, 1985). Obituaries include *New Statesman* (October 18, 1963), London *Times* (October 12, 1963), and the *New York Times* (October 12 and October 15, 1963).

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Piaf, Edith, *My life,* London; Chester Springs, PA.: Peter Owen, 1990. □

Jean Piaget

The Swiss psychologist and educator Jean Piaget (1896-1980) is famous for his learning theories based on identifiable stages in the development of children's intelligence.

Jean Piaget was born on August 9, 1896, in Neuchâtel, Switzerland, the son of a historian. When he was 11, his notes on a rare part-albino sparrow were published, the first of hundreds of articles and over 50 books. His help in classifying Neuchâtel's natural-history museum collection stimulated his study of mollusks (shellfish). One article, written when he was 15, led to a job offer at Geneva's natural-history museum; he declined in order to continue his education. At Neuchâtel University he finished natural-science studies in 1916 and earned the doctoral degree for research on mollusks in 1918.

Piaget's godfather introduced him to philosophy. Biology (life) was thus merged with epistemology (knowledge), both basic to his later learning theories. Work in two psychological laboratories in Zurich introduced him to psychoanalysis. In Paris at the Sorbonne he studied abnormal psychology, logic, and epistemology, and in 1920 with Théodore Simon in the Binet Laboratory he developed standardized reasoning tests. Piaget thought that these quantitative tests were too rigid and saw that children's incorrect answers better revealed their qualitative thinking at various stages of development. This led to the question that he would spend the rest of his life studying: How do children learn?

After 1921 Piaget was successively director of research, assistant director, and co-director at the Jean Jacques Rousseau Institute, later part of Geneva University, where he was professor of the history of scientific thought (1929-1939). He also taught at universities in Paris, Lausanne, and Neuchâtel; was chairman of the International Bureau of Education; and was a Swiss delegate to UNESCO (United Nations Economic and Scientific Committee). In 1955 he founded the Center for Genetic Epistemology in Geneva with funds from the Rockefeller Foundation and in 1956 he founded and became director of the Institute for Educational Science in Geneva.

In studying children, particularly his own, Piaget found four stages of mental growth. These are a sensory-motor stage, from birth to age 2, when mental structures concentrate on concrete objects; a pre-operational stage, from age 2 to 7, when they learn symbols in language, fantasy, play, and dreams; a concrete operational stage, from age 7 to 11, when they master classification, relationships, numbers, and ways of reasoning about them; and a formal operational

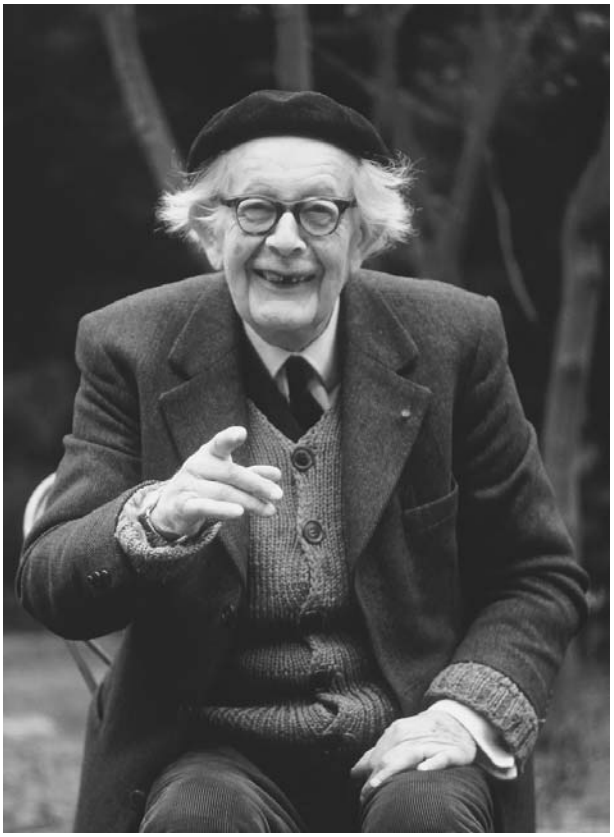

stage, from age 11, when they begin to master independent thought and other people's thinking.

Piaget believed that children's concepts through at least the first three stages differ from those of adults and are based on actively exploring the environment rather than on language understanding. During these stages children learn naturally without punishment or reward. Piaget saw nature (heredity) and nurture (environment) as related and reciprocal, with neither absolute. He found children's notions about nature neither inherited nor learned but *constructs* of their mental structures and experiences. Mental growth takes place by *integration,* or learning higher ideas by assimilating lower-level ideas, and by *substitution,* or replacing initial explanations of an occurrence or idea with a more reasonable explanation. Children learn in stages in an upward spiral of understanding, with the same problems attacked and resolved more completely at each higher level.

Harvard psychologist Jerome Bruner and others introduced Piaget's ideas to the United States circa 1956, after which the translations of his books into English began. The post-Sputnik (1957) goal of American education, to teach children how to think, evoked further interest in Piaget's ideas. His definable stages of when children's concepts change and mature, derived from experiments with children, are currently favored over the hitherto dominant stimulus-response theory of behaviorist psychologists, who have studied animal learning.

Piaget's theories developed over years as refinements and further explanations and experiments were performed, but these refinements did not alter his basic beliefs or theories.

Piaget received honorary degrees from Oxford and Harvard universities and made many impressive guest appearances at conferences concerning childhood development and learning. He remained an elusive figure, though, preferring to avoid the spotlight. A quieter life allowed him to further develop his theories.

Piaget kept himself to a strict personal schedule that filled his entire day. He awoke every morning at four and wrote at least four publishable pages before teaching classes or attending meetings. After lunch he would take walks and ponder on his interests. ''I always like to think on a problem before reading about it,'' he said. He read extensively in the evening before retiring to bed. Every summer he vacationed in the Alpine Mountains of Europe and wrote extensively.

Piaget died on September 17, 1980 in Geneva, Switzerland and was remembered by the *New York Times* as the man whose theories were ''as liberating and revolutionary as Sigmund Freud's earlier insights into the stages of human emotional life. Many have hailed him as one of the country's most creative scientific thinkers.''

Further Reading

A synthesis of Piaget's work is in Jean Piaget and Bärbel Inhelder, *The Psychology of the Child* (1969); Hans G. Furth, *Piaget and Knowledge: Theoretical Foundations* (1969), contains a brief autobiographical statement by Piaget. *Studies in Cognitive Development: Essays in Honor of Jean Piaget,* edited by David Elkind and John H. Flavell (1969), has an excellent opening chapter by J. McV. Hunt on the impact of Piaget's work. Piaget's obituary in the *New York Times* (September 17, 1980) also provides some biographical information.

The literature on Piaget's work is large. Among the studies are Joseph M. Hunt, *Intelligence and Experience* (1961); John H. Flavell, *The Developmental Psychology of Jean Piaget* (1963); Molly Brearley and Elizabeth Hitchfield, *A Guide to Reading Piaget* (1966); Herbert Ginsburg and Sylvia Opper, *Piaget's Theory of Intellectual Development: An Introduction* (1969); Henry William Maier, *Three Theories of Child Development: The Contributions of Erik H. Erikson, Jean Piaget, and Robert R. Sears, and Their Applications* (1969); Ruth M. Beard, *An Outline of Piaget's Developmental Psychology for Students and Teachers* (1969); and David Elkind, *Children and Adolescents: Interpretive Essays on Jean Piaget* (1970). A less complicated explanation of Piaget's theories appears in Nathan Isaacs' *A Brief Introduction to Piaget* (1988). A bibliography of Piaget's extensive works appears in Judith A. McLaughlin *Bibliography of the Works of Jean Piaget in the Social Sciences* (1988). □

King Piankhi

The Nubian king Piankhi (reigned ca. 741-ca. 712 B.C.) began the conquest of Lower Egypt which resulted in the establishment of the Twenty-fifth, or ''Ethiopian,'' Dynasty of pharaohs. This was one of the few times in African history when a state from

the interior of the continent played a role in the politics of the Mediterranean.

Piankhi was the hereditary ruler of the kingdom of Cush on the Upper Nile in what is now the northern Sudan. About 741 B.C. he succeeded his father, Kashta, who seems to have founded this Nubian Kingdom. By this time Lower Egypt had been in full decline for almost half a millennium. The Egyptian state was torn by internal power struggles among petty rulers, so the situation was ripe for a strong invader to take over. Piankhi moved steadily down the Nile, conquering towns one by one. By 721 B.C. he was in possession of Heracleopolis, and finally he captured Heliopolis in the Delta.

At this point Piankhi regarded the conquest of Egypt as complete, and he returned home to his Cushite capital in Napata after placing the Egyptian rulers in tributary status. He was received in Napata with much acclaim for having humiliated the former Egyptian overlords of Nubia, but the tributary states which he left soon fell under the sway of a local ruler named Tefnakht, who reasserted Egyptian independence.

A great deal is known about the details of Piankhi's campaign because he built a huge stele in Amon with a lengthy inscription. This account is regarded as unusually rational and lively by modern Egyptologists.

Just like the Nubian rulers who followed him, Piankhi was culturally very conservative, and he sought to strengthen some of the institutions which were undergoing decline in Egypt. In the brief time he was in Lower Egypt, he oversaw the restoration of some crumbling temples. Upon his return to Cush he introduced the Egyptian custom of building pyramids for royal mausoleums, and he had a great pyramid built for himself in Kuru, south of Napata on the Nile. He rebuilt the temple at Jebel Barkal and also built a number of other temples in the Egyptian style.

Curiously, all the Egyptian sources dwell on Piankhi's love of fast horses. He instituted the practice of decorating teams of horses to pull royal chariots, and the remains of a team of horses were found in his tomb at Kuru.

Further Reading

There is no biography of Piankhi, but considerable detail on his conquest of Egypt is in the translation of his inscription at Amon in E.A. Wallis Budge, *Books on Egypt and Chaldaea: Egyptian Literature,* vol. 2: *Annals of Nubian Kings* (1912). An excellent, brief discussion of the relationship between ancient Egypt and the Sudan by A. Arkell is in Roland Oliver, *The Dawn of African History* (1961). Arkell's *A History of the Sudan* (1961) is also very useful. Considerable attention is given to Piankhi and the ''Ethiopian'' pharaohs in James Henry Breasted's classic *A History of Egypt* (1905; 2d ed. 1909). □

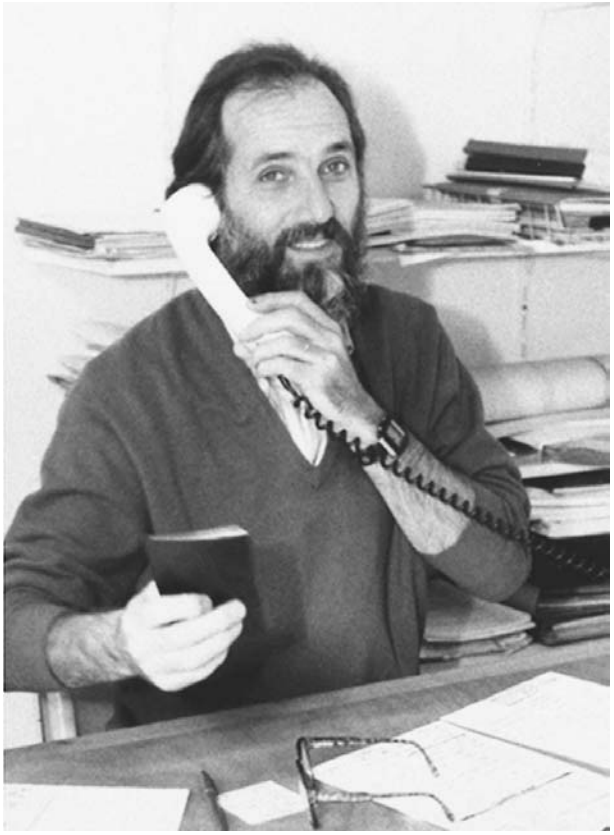

Renzo Piano

The Italian architect, lecturer, and designer Renzo Piano (born 1937) is best known for his work with Richard Rogers on the Centre Pompidou in Paris (1971-1977). He gained an international reputation from projects executed in Italy, France, England, the United States, Germany, Senegal, and Japan.

Renzo Piano was born in Genoa, Italy, on September 14, 1937. He entered the Polytechnic of Milan in 1959 to study architecture and from 1962 to 1964 worked under the guidance of Franco Albini. In 1964 he received his diploma and subsequently worked with his father, a building contractor, in Genoa. It was on building sites that the young architect acquired the rudiments of his experimental and craftsmanlike philosophy. Between the years 1965 and 1970 Piano worked with Louis Kahn in Philadelphia and with Z.S. Makowsky in London studying stressed-skin space grids and three-dimensional structures in tension.

Two of his earliest architectural products were a woodworking shop and a factory for sulphur extraction. The woodworking shop in Genoa (1965) was based on a simple steel lozenge structural element and was conceived as an open-ended structure—what Piano calls ''a work in progress.'' The factory for sulphur extraction at Pomezia, Italy (1966), was made of detachable elements so that the struc-

ture could be disassembled and reassembled to move along the path of the mining operations.

His collaboration with Richard Rogers began in 1971 when, together with the engineering firm of Ove Arup and Partners, they won the international competition for the design of the Centre National d'Art et Culture Georges Pompidou, more familiarly known as the Beaubourg. It was roundly criticized for its high-tech appearance. However, Piano did not see it as an industrial building, but as a prototype based on fine craftsmanship. In order to leave the interior spaces clear, the mechanical services and plant were placed on the exterior of the building. New developments in information systems and communications could be accommodated in these flexible spaces. The functions of the Beaubourg are multiple and varied: a public library, a museum of modern art, services of documentation and research, a cinema, a theater, and a place for travelling exhibitions and music.

Even more demanding of Piano and Rogers' talents was the building done for the Institut de Recherche et Coordination Acoustique/Musique (IRCAM) in the center of Paris (1973-1977). To provide improved acoustics, they designed an underground structure whose roof forms a plaza at street level. New spatial formulations were needed to accommodate studios, workshops, and the experimental concert hall with variable acoustics. At IRCAM scientists and musicians work as equals exploring uncharted waters in an effort to abolish the boundary line that separates science and art.

In 1977 Piano formed an association with Peter Rice, the structural engineer for Beaubourg's superstructure. The two men were asked to solve an ever-broadening base of design problems. One area of design to which Piano and Rice applied their skills was a modular system of office furnishing which integrated the functions of lighting, climate-control, and communications in Milan, Italy (1977). In 1978 Fiat called upon them to invent the car of the 1990s—to transform the image of the automobile. When a multi-disciplinary team arrived at a prototype capable of change but not manifesting any design innovations, Fiat suspended the experiment.

In a completely different vein, Piano and Rice set up a one week neighborhood workshop in Otranto, Italy (1979), under the sponsorship of the United Nations Economic and Scientific Committee (UNESCO) as an experiment in urban reconstruction. A mobile workshop was erected in the Otranto square to serve the purposes of restoration, documentation, and retraining. Work was carried out with the help of local skilled labor and craftsmen. People were allowed to remain in their homes with a minimum of disturbance of their daily lives. It was planned that continued maintenance of the historic town center would become a source of employment for local people in hopes of reviving their dormant craft skills.

Piano and Rice joined with the Arvedi steel and piping factory in Cremona, Italy (1980), to develop a new system of construction, the Arvedi Space Frame system. This system was used for the spectacular entrance to the Cremona Trade Fair, where the combination vertical platform and canopy served as a spatial backdrop for and graphic symbol of the fair. It was scheduled to be used on a grand scale flanking the Seine river at the Parisian Universal Exhibition in 1989.

In the mid-1980s Piano was associated with Richard Fitzgerald in Houston, Texas. This was the result of work on the museum for the Menil Collection of Symbolist and African Art, opened in 1987. Whereas Piano had wanted to demystify culture with the design for the Beaubourg, here he saw the need to establish a cultural landmark where none had existed. Light played the crucial role in the design of the Houston museum. A complex study of the behavior of light in a variety of conditions was carried out and resulted in the use of a basic structural element, ''the leaf,'' to form the roof.

In the mid-1990s, his projects ranged from the giant $2 billion Kansai airport in Japan to the Potsdamer Platz in the heart of Berlin, to a small arts center on the pacific island of New Caledonia. In Turin, his firm was rehabilitating the marvelous 1925 Lingotto Fiat factory, which consists of a structure a third of a mile long, with an auto test track on the roof. Outside of the Menil Collection in Houston, his work was little known in the United States until an exhibition opened at the Architectural League in New York, which ran in January of 1983, then traveled to the Menil Collection through the end of March.

Though Piano collaborated with different architects, he saw success as the result of team-work. His ''studio'' revolved around several operative bases. The oldest was located in Paris in the historic center of Le Marais where architects from nine different countries worked together. In Genoa there was a planning workshop where architects, structural engineers, economists, and other specialists provided a multi-disciplinary approach to solving problems. The London office of engineers, Ove Arup and Partners, carried out much of the scientific research, and the London computer was used for all the work. The office in Houston was specific to the work done there. Telephone cables and computers provided lines of communication between the various teams.

Piano drew on technological know-how, but tried to go beyond the clash between creativity and science. He believed in craftsmanship and the latest technology. According to Piano, the architect should understand his materials and use them to the best of their conditions. Through systematic research, she or he should control technology. Piano wanted his work to be studied for its methodology rather than for its architectural forms. With each design he started at the beginning and arrived at a solution specific to it. Because each design was separate, there was no consistent artistic development, in the traditional sense, in Piano's work.

Many people associate Piano with the boisterous design of the Centre de Georges Pompidou. Admittedly it was not been easy for him to shake that stigma. Following the construction of the Centre, Piano was labeled ''high tech''—something he insisted didn't fit him, ''it implies that you aren't thinking in a poetic way'' and that is contrary to his nature. Piano claimed to be a humanist techie—while embracing the spirit of modernism, he held dear the spirit of his Renaissance forebears. Technology, for Piano, is a

means as well as an end, but never something visually specific, technology is not alien to nature but part of nature.

Further Reading

Articles on Piano may be found in many international architectural magazines, such as *Domus, Casabella,* and the *Architectural Review*. Piano is listed in *Contemporary Architects,* edited by Muriel Emanuel (1980), and the exhibition catalogue *Renzo Piano/Pezzo per Pezzo,* edited by Gianpiero Donin (1982), contains an English translation of the Italian text. The most comprehensive and richly illustrated study of Piano and his projects and his buildings is Massimo Dini's *Renzo Piano* (1984). Piano, Rogers, and others authored *The Building of Beaubourg* (1978). □

Francis Picabia

Francis Picabia (1879-1953) was a French artist, writer, and bon vivant who contributed to various art movements in the 20th century and became best known as a leader of Dada in Paris.

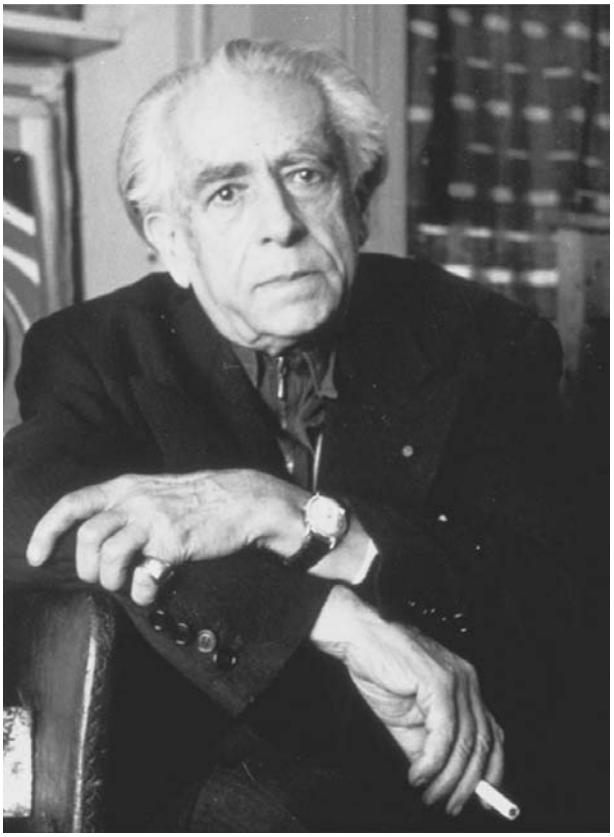

Francis Picabia viewed his art as an intimate extension of his life. It was a means to express his likes and dislikes, his thoughts and feelings—often without bothering to distinguish between those which were serious or trivial, public or private. That attitude made for enormous variety in the styles and quality of his work, and he insisted on such freedom of expression even when it meant that most of the public might not like or understand what he was doing.

Picabia was born in Paris on or about January 22, 1879. His mother was French and his father was a Spaniard living in Paris. Both parents came from wealthy, distinguished families, and Francis—their only child—was thoroughly spoiled, especially after his mother died when he was seven. He entered the School of Decorative Arts in 1895 and later studied with several teachers, including Félix Cormon. In 1902 he met the sons of the aged impressionist painter Camille Pissarro, who introduced him to their father. Picabia became an Impressionist and travelled extensively to record scenes of France in the relatively objective manner of that style.

Impressionism to Abstraction

By 1908 Picabia had become dissatisfied with Impressionism. He began to paint in more subjective and abstracted styles, particularly the styles of Fauvism and Cubism. He was encouraged by Gabrielle Buffet, a music student whom he married in 1909. They talked about developing ''pure painting''—an art which did not imitate nature but could express profound meanings through form and color alone. They compared ''pure painting'' to music which did not imitate the sounds of nature but which stirred the souls of listeners by harmony and rhythm. At this time Picabia became an active member of the avant-garde in French art. He helped to finance and organize the important exhibition of the Section d'Or in 1912. The poet and art critic Guillaume Apollinaire named him as one of the artists creating ''pure painting'' or Orphism.

In 1913 Picabia and his wife visited New York to see the famous Armory Show which introduced modern European art to America. They became friends of the American photographer Alfred Stieglitz, who organized an exhibition of Picabia's work at his gallery, called 291. Two of Picabia's most renowned paintings, *Udnie* (1913) and *Edtaonisl* (1913), were huge, abstract compositions based on experiences during that trip to New York.

Machine Style to Dada

When World War I began in Europe, Picabia was drafted into the army. In 1915 he was sent on a supply mission to the Caribbean, but when his ship reached New York he neglected that mission in order to work again with Alfred Stieglitz. It was an important period during which Picabia began to write poetry and to develop a radically new style of painting based on curious machines. Most of the machines were symbolic of man and human activities, because Picabia believed that machines had become the touchstone of the modern world and that man had made machines in his own image. Many of the paintings also incorporated unusual titles and seemingly nonsensical inscriptions. Picabia was influenced in this new style by his French friend Marcel Duchamp, who also settled in New York in 1915.

Late in 1915 Picabia resumed his military mission. For two years he moved around from the Caribbean to Barcelona, Spain, to New York again. In late 1917 he left America permanently for Europe.

In 1919 Picabia met the Dadaists in Zürich who had been attracted by his unusual machine paintings and volumes of poetry bearing such titles as *Platonic False Teeth* and *Poems and Drawings of the Daughter Born without a Mother*. The leader of Zürich Dada, Tristan Tzara, moved to Paris in January 1920. A Dada movement began immediately under the leadership of Tzara, Picabia, and André Breton. Parisians were outraged by their deliberately offensive publications, exhibitions, and public activities. Picabia's painting, poetry, and magazine entitled *391* were considered anti-art and anti-literature. By mid-1921, the Dadaists in Paris were quarreling among themselves, and Picabia left the movement. A Dadaist irreverence continued to flavor his work, including his collaboration with René Clair in 1924 on the film *Entr'acte*. That film became the intermission for Picabia's ballet, *Relâche,* produced in 1924 by the Swedish Ballet with music by Erik Satie.

Years in the South of France

In 1924 Picabia and his new wife, Germaine Everling, moved to Mougins on the French Riviera. There he lived the life of a playboy until the outbreak of World War II. He extended his reputation for numerous girl friends and fast automobiles. During the early 1930s, he began living on his yacht with Olga Mohler, who became his last wife in 1940.

Picabia continued to work prodigiously as a painter. From about 1924 to 1928 he produced collages and distorted figurative paintings later called ''the Monsters.'' His next paintings, from 1928 into the early 1930s, were called ''transparencies.'' They were characterized by multiple layers of transparent images—many drawn from sources in ancient and Renaissance art—which created poetic, dream-like effects. Later in the 1930s Picabia produced a variety of simplified figurative studies, superimposed images, and abstract compositions.

During World War II Picabia's life style became more modest. Most of his paintings presented sentimental subjects—nudes, toreadors, flower girls—derived from popular reproductions in postcards and cheap magazines.

After the war, in 1945, Picabia and Olga returned to Paris. His work flourished in a new round of abstract art. Many old friendships were renewed, and he published several volumes of poetry. He died in Paris on November 30, 1953.

Further Reading

Picabia's writings are available in French in *Francis Picabia. Ecrits* (2 vols., 1975 and 1978). Picabia's magazine, *391,* has been reproduced in a study by Michel Sanouillet (1960). The most extensive study of Picabia is William Camfield, *Francis Picabia* (1979). An abbreviated study by Camfield is the exhibition catalogue of the Solomon R. Guggenheim Museum, *Francis Picabia* (1970). Picabia's role in Orphism has been explored by Virginia Spate in *Orphism* (1979).

Additional Sources

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Pablo Picasso

The Spanish painter, sculptor, and graphic artist Pablo Picasso (1881-1973) was one of the most prodigious and revolutionarys artists in the history of Western painting. As the central figure in developing cubism, he established the basis for abstract art.

Pablo Picasso was born Pablo Blasco on Oct. 25, 1881, in Malaga, Spain, where his father, José Ruiz Blasco, was a professor in the School of Arts and Crafts. Pablo's mother was Maria Picasso and the artist used her surname from about 1901 on. In 1891 the family moved to La Coruña, where, at the age of 14, Picasso began studying at the School of Fine Art. Under the academic instruction of his father, he developed his artistic talent at an extraordinary rate.

When the family moved to Barcelona in 1896, Picasso easily gained entrance to the School of Fine Arts. A year later he was admitted as an advanced student at the Royal Academy of San Fernando in Madrid; he demonstrated his remarkable ability by completing in one day an entrance examination for which an entire month was permitted.

But Picasso found the atmosphere at the academy stifling, and he soon returned to Barcelona, where he began to study historical and contemporary art on his own. At that time Barcelona was the most vital cultural center in Spain, and Picasso quickly joined the group of poets, painters, and writers who gathered at the famous café Quatre Gats.

In 1900 Picasso made his first visit to Paris, staying for three months. In 1901 he made a second trip to Paris, and Ambroise Vollard gave him his first one-man exhibition. Although the show was not financially successful, it did arouse the interest of the writer Max Jacob, who subsequently became one of Picasso's closest friends and supporters. For the next three years Picasso stayed alternately in Paris and Barcelona.

First Works

At the turn of the century Paris was the center of the international art world. In painting it had spawned such masters as Georges Seurat, Claude Monet, Paul Cézanne, Vincent Van Gogh, and Henri de Toulouse-Lautrec. Each of these artists practiced advanced, radical styles. In spite of obvious stylistic differences, their common denominator lay in testing the limits of traditional representation. While their works retained certain links with the visible world, they exhibited a decided tendency toward flatness and abstraction. In effect, they implied that painting need not be predicated upon the values of Renaissance illusionism.

Picasso emerged within this complicated and uncertain artistic situation in 1904 when he set up a permanent studio

in an old building called the Bateau Lavoir. There he produced some of his most revolutionary works, and the studio soon became a gathering place for the city's vanguard artists, writers, and patrons. This group included the painter Juan Gris, the writer Guillaume Apollinaire, and the American collectors Leo and Gertrude Stein.

Picasso's early work reveals a creative pattern which persisted throughout his long career. Between 1900 and 1906 he worked through nearly every major style of contemporary painting, from impressionism to Art Nouveau. In doing so, his own work changed with unprecedented quickness, revealing a spectrum of feelings that would seem to lie beyond the limits of one human being. In itself this accomplishment was a mark of Picasso's genius.

The *Moulin de la Galette* (1900), the first painting Picasso executed in Paris, presents a scene of urban café society. With its acrid colors and sharp, angular figures, the work exudes a sinister, discomforting aura. The rawness of its sensibility, although not its superficial style, is characteristic of many of his earliest works.

Blue and Pink Periods

The years between 1901 and 1904 were known as Picasso's Blue Period, during which nearly all of his works were executed in somber shades of blue and contained lean, dejected, and introspective figures. The pervasive tone of the pictures is one of depression; their color is symbolic of the artist's personal hardship during the first years of the century—years when he occasionally burned his own drawings to keep warm—and also of the suffering which he witnessed in his society. Two outstanding examples of this period are the *Old Guitarist* (1903) and *Life* (1903).

In the second half of 1904 Picasso's style exhibited a new direction. For about a year he worked on a series of pictures featuring harlequins, acrobats, and other circus performers. The most celebrated example is the *Family of Saltimbanques* (1905). Feeling, as well as subject matter, has shifted here. The brooding depression of the Blue Period has given way to a quiet and unoppressive melancholy, and the color has become more natural, delicate, and tender in its range, with a prevalence of reddish and pink tones. Thus this period was called his Pink Period.

In terms of space, Picasso's work between 1900 and 1905 was generally flat, emphasizing the two-dimensional character of the painting surface. Late in 1905, however, he became increasingly interested in pictorial volume. This interest seems to have been stimulated by the late paintings of Cézanne, ten of which were shown in the 1905 Salon d'Automne. In Picasso's *Boy Leading a Horse* (1905) and *Woman with Loaves* (1906) the figures are vigorously modeled, giving a strong impression of their weight and three-dimensionality. The same interest pervades the famous *Portrait of Gertrude Stein* (1906), particularly in the massive body of the figure. But the face of the sitter reveals still another new interest: its mask-like abstraction was inspired by Iberian sculpture, an exhibition of which Picasso had seen at the Louvre in the spring of 1906. This influence reached its fullest expression a year later in one of the most revolutionary pictures of Picasso's entire career, *Les Demoiselles d'Avignon* (1907).

Picasso and Cubism

Les Demoiselles d'Avignon is generally regarded as the first cubist painting. Under the influence of Cézanne, Iberian sculpture, and African sculpture (which Picasso first saw in Paris in 1907) the artist launched a pictorial style more radical than anything he had produced up to that date. The human figures and their surrounding space are reduced to a series of broad, intersecting planes which align themselves with the picture surface and imply a multiple, dissected view of the visible world. The faces of the figures are seen simultaneously from frontal and profile positions, and their bodies are likewise forced to submit to Picasso's new and radically abstract pictorial language.

Paradoxically, *Les Demoiselles d'Avignon* was not exhibited in public until 1937. Very possibly the picture was as problematic for Picasso as it was for his circle of friends and fellow artists, who were shocked when they viewed it in his Bateau Lavoir studio. Even Georges Braque, who by 1908 had become Picasso's closest colleague in the cubist enterprise, at first said that ''to paint in such a way was as bad as drinking petrol in the hope of spitting fire.'' Nevertheless, Picasso relentlessly pursued the implications of his own revolutionary invention. Between 1907 and 1911 he continued to dissect the visible world into increasingly small facets of monochromatic planes of space. In doing so, his works became more and more abstract; that is, representation gradually vanished from the painting medium, which

correspondingly became an end in itself—for the first time in the history of Western art.

The evolution of this process is evident in all of Picasso's work between 1907 and 1911. Some of the most outstanding pictorial examples of the development are *Fruit Dish* (1909), *Portrait of Ambroise Vollard* (1910), and *Ma Jolie* (also known as *Woman with a Guitar,* 1911-1912).

Cubist Collages

About 1911 Picasso and Braque began to introduce letters and scraps of newspapers into their cubist paintings, thus giving birth to an entirely new medium, the cubist collage. Picasso's first, and probably his most celebrated, collage is *Still Life with Chair Caning* (1911-1912). The oval composition combines a cubist analysis of a lemon and a wineglass, letters from the world of literature, and a piece of oilcloth that imitates a section of chair caning; finally, it is framed with a piece of actual rope. As Alfred Barr wrote (1946): ''Here then, in one picture, Picasso juggles reality and abstraction in two media and at four different levels or ratios. If we stop to think which is the most 'real' we find ourselves moving from esthetic to metaphysical speculation. For here what seems most real is most false and what seems remote from everyday reality is perhaps the most real since it is least an imitation.''

Synthetic Cubist Phase

After his experiments in the new medium of collage, Picasso returned more intensively to painting. His work between 1912 and 1921 is generally regarded as the synthetic phase of the cubist development. The masterpiece of this style is the *Three Musicians* (1921). In this painting Picasso used the flat planes of his earlier style in order to reconstruct an impression of the visible world. The planes themselves had become broader and more simplified, and they exploited color to a far greater extent than did the work of 1907-1911. In its richness of feeling and balance of formal elements, the *Three Musicians* represents a classical expression of cubism.

Additional Achievements

The invention of cubism represents Picasso's most important achievement in the history of 20th-century art. Nevertheless, his activities as an artist were not limited to this alone. As early as the first decade of the century, he involved himself with both sculpture and printmaking, two media which he continued to practice throughout his long career and to which he made numerous important contributions. Moreover, he periodically worked in ceramics and in the environment of the theater: in 1917 he designed sets for the Eric Satie and Jean Cocteau ballet *Parade;* in 1920 he sketched a theater interior for Igor Stravinsky's *Pulcinella;* and in 1924 he designed a curtain for the performance of *Le Train Bleu* by Jean Cocteau and Darius Milhaud. In short, the range of his activities exceeded that of any artist who worked in the modern period.

In painting, even the development of cubism fails to define Picasso's genius. About 1915, and again in the early 1920s, he turned away from abstraction and produced drawings and paintings in a realistic and serenely beautiful classical idiom. One of the most famous of these works is the *Woman in White* (1923). Painted just two years after the *Three Musicians,* the quiet and unobtrusive elegance of this masterpiece testifies to the ease with which Picasso could express himself in pictorial languages that seem at first glance to be mutually exclusive.

By the late 1920s and the early 1930s surrealism had in many ways eclipsed cubism as the vanguard style of European painting. Launched by André Breton in Paris in 1924, the movement was not one to which Picasso was ever an ''official'' contributor in terms of group exhibitions or the signing of manifestos. But his work during these years reveals many attitudes in sympathy with the surrealist sensibility. For instance, in his famous *Girl before a Mirror* (1932), he employed the colorful planes of synthetic cubism to explore the relationship between a young woman's image and self-image as she regards herself before a conventional looking glass. As the configurations shift between the figure and the mirror image, they reveal the complexity of emotional and psychological energies that prevail on the darker side of human experience.

Guernica

Another of Picasso's most celebrated paintings of the 1930s is *Guernica* (1937). Barr described the situation within which it was conceived: ''On April 28, 1937, the Basque town of Guernica was reported destroyed by German bombing planes flying for General Franco. Picasso, already an active partisan of the Spanish Republic, went into action almost immediately. He had been commissioned in January to paint a mural for the Spanish Government Building at the Paris World's Fair; but he did not begin to work until May 1st, just two days after the news of the catastrophe.'' The artist's deep feelings about the work, and about the massacre which inspired it, are reflected in the fact that he completed the work, that is more than 25 feet wide and 11 feet high, within six or seven weeks.

Guernica is an extraordinary monument within the history of modern art. Executed entirely in black, white, and gray, it projects an image of pain, suffering, and brutality that has few parallels among advanced paintings of the 20th century. No artist except Picasso was able to apply convincingly the pictorial language of cubism to a subject that springs directly from social and political awareness. That he could so overtly challenge the abstractionist trend that he personally began is but another mark of his uniqueness.

After World War II Picasso was established as one of the Old Masters of modern art. But his work never paused. In the 1950s and 1960s he devoted his energies to other Old Masters, producing paintings based on the masterpieces of Nicolas Poussin and Diego Velázquez. To many critics and historians these recent works are not as ambitious as Picasso's earlier productions.

Picasso Politics

Picasso also came out publicly after the war as a communist. When he was asked why he was a communist in 1947, he stated that ''When I was a boy in Spain, I was very

poor and aware of how poor people had to live. I learned that the communists were for the poor people. That was enough to know. So I became for the communists.''

Sometimes the communist cause was not as keen on Picasso as Picasso was about being a communist. A 1953 portrait he painted of Joseph Stalin, the then recently deceased Soviet leader, caused a clamor in the Party's leadership. The Soviet government banished his works from their nation after having them locked in the basement of the Hermitage Museum in St. Petersburg. Picasso appeared amused at this and continued on unaffected.

Although Picasso had been in exile from his native Spain since the 1939 victory of Generalissimo Francisco Franco, he gave 800 to 900 of his earliest works to the city and people of Barcelona. For his part, Franco's feelings about Picasso were reciprocated. In 1963, Picasso's friend Jaime Sabartés had given 400 of his Picasso works to Barcelona. To display these works, the Palacio Aguilar was renamed the Picasso Museum and the works were moved inside. But because of Franco's dislike for Picasso, Picasso's name never appeared on the museum.

Picasso was married twice, first to dancer Olga Khoklova and then to Jacqueline Roque. He had four children, one from his marriage to Khoklova and three by mistresses. Picasso kept busy all of his life and was planning an exhibit of 201 of his works at the Avignon Arts Festival in France when he died.

Picasso died at his 35-room hilltop villa of Notre Dame de Vie in Mougins, France on April 8, 1973. He was remembered as an artist that, throughout his life, shifted unpredictably from one pictorial mode to another. He exhibited a remarkable genius for sculpture, graphics, and ceramics, as well as painting. The sheer range of his achievement, not to mention its quality and influence, made him one of the most celebrated artists of the modern period.

Further Reading

Because of his long life and unceasing production, Picasso has inspired numerous books. The classic monograph, which no one interested in the master can afford to overlook, is Alfred H. Barr, Jr., *Picasso: Fifty Years of His Art* (1946). Picasso's early years are discussed in Gertrude Stein, *Picasso* (1938); Anthony Blunt and Phoebe Pool, *Picasso: The Formative Years* (1962); Fernande Olivier, *Picasso and His Friends* (1965); and Pierre Daix and others, *Picasso: The Blue and Rose Periods* translated by Phoebe Pool (1967). The later years of Picasso are documented in Roberto Otero *Forever Picasso: An Intimate Look At His Last Years* (1974). For an overall view see Roland Penrose, *Portrait of Picasso* (1957) and *Picasso: His Life and Work* (1958). A thoughtful interpretation of the master's themes and major styles is given in Wilhelm Boeck and Jaimé Sabartes, *Picasso* (1955). Picasso's obituary can be found in the *New York Times* (April 8, 1973).

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Paloma Picasso

As the daughter of one of the twentieth century's most influential artists, Paloma Picasso (born 1949) hesitated to enter the world of design. She did not want to be compared to her father, nor did she relish the unavoidable notoriety his name would provide. Once she began to show the jewelry she created for Zolotas of Greece in 1971, however, critics were genuinely impressed.

The success of the pieces Picasso produced for Tiffany & Company encouraged Picasso to design and market items ranging from fashion accessories to china. These items, including eyewear, cosmetics, and leather goods, may be identified by their bold shapes and brilliant colors, and are sold and appreciated throughout the world. Picasso's face is just as easily recognized. Posing in glossy magazine advertisements with her perfume, Paloma Picasso, the designer is, according to *Hispanic,* ''her own best model.'' While Pablo Picasso transformed aesthetic standards in the fine arts, his trend-setting daughter has independently introduced fresh perspectives in fashion design.

Born April 19, 1949, Paloma Picasso has always been surrounded by art and artists. Pablo Picasso, the Spanish painter who was instrumental in the development of cubism, and Françoise Gilot, the French painter, named their daughter after the ''paloma,'' or dove, that Picasso had created for the posters announcing an International Peace Conference in Paris, France.

As a teenager developing her own tastes and styles, Paloma Picasso was reluctant to pursue artistic goals. ''In the beginning, I tried not to think that I would have to do anything artistic,'' she related in *Hispanic.* ''From the time I was fourteen, I stopped drawing completely. . . . I thought, 'I don't want to become a painter like my father,' but I didn't know what else I wanted to become.'' Picasso's urge to create soon surpassed her hesitation; she began to study jewelry design and fabrication while still in her teens.

Personal and Business Partnership with Lopez-Cambil

After the elder Picasso died, Paloma Picasso lost interest in designing. ''I had given up designing when my father died in 1973,'' she recounted to the *New York Times.* ''I didn't feel like doing anything. I just looked at all the paintings, and there was the sense of being overwhelmed.'' Picasso's father had left no will, and his illegitimate children, Paloma, her brother Claude, and her half-sister Maya, brought suit for their share of the estate, which was valued at $250 million. When Paloma Picasso finally won her share of the inheritance, which was estimated to be close to $90 million, she chose some of her father's works. As the French government had also received a huge sum and a collection of works as taxes from the estate, Picasso consented to assist it in the creation of the Musée Picasso in Paris.

Although Picasso had temporarily given up designing, she began another artistic endeavor. She starred in a motion picture that won the Prix de l'Age d'Or, 1974's *Immoral Tales* (*Contes Immorreaux*). Directed by Walerian Borowczyk, the movie was praised by critics, and Picasso's performance as a Hungarian countess with eccentric sexual desires was met with enthusiasm. The *New York Times* reported, ''Paloma Picasso, the late Pablo's daughter . . . has a magnificent figure and a face as beautiful as her father's drawings from his classical period.'' While Picasso has not since pursued acting, she has often expressed her hope to portray the designer Coco Chanel in a motion picture.

Picasso met the Argentine playwright and director Rafael Lopez-Cambil (known by his pen name, Rafael Lopez-Sanchez) after her father's death. When she began to work again, it was for Lopez-Cambil; Picasso designed the sets for some of his productions. The relationship between Picasso and Lopez-Cambil became personal, and the couple married in 1978.

The wedding was an event. Wearing a red, black, and white Yves St. Laurent original for the ceremony, and a heart-shaped, red, Karl Lagerfeld gown for the disco reception, Picasso once again excited the fashion world. The *New York Times* stated that during these years, Paloma Picasso had become ''something of a muse to Paris couturiers,'' and especially to the designers of her wedding gowns. The petite woman had once again impressed the design world.

Association with Tiffany & Company

In 1980, John Loring, senior vice-president of Tiffany & Company, asked Picasso to create jewelry for the company. ''When Tiffany's asked me about doing jewelry, I was thrilled,'' Picasso told the *New York Times.* She had always wanted to design for an American store. ''I went into all the great jewelry shops of Paris. They are so grand, the salespeople seem to look down on you. As a customer you feel threatened. Tiffany is a great place because all kinds of people come in, just like Woolworth's.'' The company was equally enthusiastic about Picasso, whose pieces are priced from just over $100 to $500,000. Loring spoke of her in *Hispanic,* ''Paloma has taken the gaudiness out of jewelry but kept the glitter,'' and Henry B. Platt, Tiffany's president, proudly exclaimed in *Newsweek* that ''for the first time, people can hold a Picasso in their hands and try it on.''

Brilliant gems framed in blocks of gold, large stones or metal pendants on simple cords, and gold or silver ''hugs and kisses'' (''X's'' and ''O's'') are characteristic of Picasso's work. Unusual combinations of pearls, vibrant semi-precious stones, and metals are also prominent. Although her creations portend a new aesthetic for jewelry, Picasso, commented *Newsweek,* ''rejects fine-art pretensions.'' The designer told the magazine, ''This [jewelry] is something people can wear, rather than hanging it on the wall or putting it on the table. I like things to be used.'' In the *New York Times,* Picasso remarked that while ''jewelry should be jewelry, something that you wear,'' it ''is more permanent, less superficial than fashion.'' Picasso continues to design fabulous jewelry for Tiffany & Company. Her tenth anniversary collection, which was presented in 1990, was described in *Mirabella* magazine as ''having the raw power of just-cut stones and just-mined minerals. Her gems are deep pools of color hung on thick veins of gold.''

Collaborated with Husband on Fragrance Development

In 1984 the plan to reinforce the Paloma Picasso image began with her fragrance, ''Paloma Picasso.'' It seemed natural for her and her husband to come up with Paloma's own designer scent; Picasso's grandfather, Emile Gilot, was a chemist and perfume manufacturer.

With his experience in the theater, Lopez-Cambil carefully developed the fragrance project. He came up with a particular image for Picasso, which culminated in one of the most well known advertisements in the world, photographed by Richard Avedon, whereby Paloma Picasso the person was inextricably linked to Paloma Picasso the brand. As a couple and a team, this particular partnership had the advantage of a brilliant artistic director and a gifted designer.

Picasso, who habitually clothed herself in red, black, and gold, stated in *Vogue* that the perfume resembles herself: ''What you see is what you get. I wanted my fragrance to be like that too.'' She made a similar remark in the *New York Post* when she announced that her perfume, which is priced at over $150.00 an ounce, is a ''fragrance for a strong woman like myself.'' Picasso extended her

fragrance collection and produced her signature lipstick, Mon Rouge, which escalated to her hallmark color, also know as Paloma Red.

Expanded Picasso Image

The continual success of Paloma and Rafael's ventures encouraged them to broaden their creative horizons even further. In 1987 Rafael expanded the Paloma Picasso image by creating a New York City-based company, Lopez-Cambil Ltd., to produce and distribute Paloma Picasso accessories—handbags, belts, umbrellas, and small leather goods—to be imported from Italy. This collection, labeled as Couture accessories, gained international notoriety for its flawless quality and impeccable design, which fueled the creation of their relatively less-expensive line, entitled "By Paloma Picasso." Both casual and elegant, this collection allows Picasso to reach a larger audience, with a comprehensive range of contemporary, affordable accessories, which constitutes a fast-growing part of the company.

In 1992 the men's fragrance Minotaure was launched with great success. Picasso designed the bottle and packaging, while Lopez-Cambil developed the concept, the name, and the cologne's first advertising campaign.

In addition to Paloma Picasso boutiques in Japan and Hong Kong, Picasso's accessories are available throughout the United States, Europe, and the Far East. Paloma Picasso creations in Europe also include cosmetics and fragrances for L'Oreal in France, sunglasses and optical frames for a German company, hosiery for Grupo Synkro in Mexico, and bed ensembles, towels, bathrobes, and dressing gowns for KBC in Germany. As in the United States, home design has become a new era of creation for Paloma Picasso, with collections of bone china, crystal, silver, and tiles for Villeroy & Boch and fabrics and wall coverings for Motif.

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Auguste Piccard

The Swiss scientist Auguste Piccard (1884-1962) is famed for his explorations of the stratosphere and the ocean depths.

Born into an academic family in Basel on Jan. 28, 1884, Auguste Piccard was educated there and at the Zurich Polytechnic. From 1907 he taught in Zurich, was early interested in aviation, and studied the behavior of balloons. In 1922 he went to Brussels University as professor of physics, where he remained until 1954 (except during the war years, which he spent in Switzerland). He wished to investigate the physics of the stratosphere, a region which was beyond the range of sensitive automatic instruments until the advent of electronics and continuous radio monitoring from the ground. Supported by the Belgian Fonds National de la Recherche Scientifique, in 1930 Piccard designed a hydrogen balloon supporting an airtight cabin to carry an observer into the stratosphere. With this balloon (named *FNRS*) in 1931-1932 he reached record heights of over 50,000 feet. Thus was a new era of scientific exploration opened. Lack of funds prevented his participation in further flights.

In 1937 Piccard turned to deep-sea exploration and developed the bathyscaphe, the underwater analog of his stratosphere balloon. Aided again by the Belgian foundation, work began but was interrupted by war. Thus the first

bathyscaphe, *FNRS 2,* was not completed until 1948. It consisted of a strong spherical cast-steel capsule with Plexiglas windows supported by a lightly constructed float filled with petroleum. As in an air balloon, vertical movement was controlled by the release of ballast or supporting fluid. In the bathyscaphe iron-shot ballast was retained by energized electromagnets and released by interrupting the current. Dives off Dakar in 1948 proved the utility of the system.

In 1950 the vessel was transferred to the French navy and a new bathyscaphe, *FNRS 3,* was constructed. Initially under the direction of Piccard, it utilized the pressure capsule and much essential equipment from the *FNRS 2*. But difficulties with the French and contacts made in Italy by Piccard's son, Jacques, led to their building a third bathyscaphe, the *Trieste,* with Swiss and Italian funds in 1952-1953. Essentially similar to the *FNRS* vessels, the new bathyscaphe had many improvements, including a forged-steel capsule. A successful dive of more than 10,000 feet was completed off Capri in 1953. Shortage of funds hampered research until 1957, when support was received from the U.S. Navy. After evaluation the *Trieste* was purchased and shipped to San Diego. In 1960, with a strengthened observation capsule and increased buoyancy, the bathyscaphe dived 35,800 feet to the bottom of the Challenger Deep in the Mariana Trench off Guam, the world's deepest known hole.

From 1954 Piccard led an active retirement in Lausanne, where he died on March 24, 1962. Most of the *Trieste's* work after 1953 was directed by Jacques Piccard.

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Edward Charles Pickering

The American astronomer Edward Charles Pickering (1846-1919) was a pioneer in the fields of stellar spectroscopy and photometry.

Edward Pickering was born on July 19, 1846, in Boston, Mass., of a distinguished New England family. After studying at Boston Latin School, he attended Lawrence Scientific School, graduating *summa cum laude* in 1865. He taught mathematics at that institution for a year and then moved to Massachusetts Institute of Technology, becoming Thayer professor of physics in 1868. He married Elizabeth Wardsworth Sparks in 1874.

In 1876 Pickering accepted the directorship of the Harvard Observatory, an appointment that both surprised and angered many, for he had no experience as an observational astronomer. The choice of a physicist, however, placed Harvard in the leadership of the trend, growing since the midcentury, toward a ''new astronomy'' which used the methods of the physicist to seek a knowledge of stellar structure and its evolution. The day of the observer, who noted the positions of heavenly bodies, was virtually over, and Pickering's appointment to such an important post may well have symbolized the victory of the new astronomy over the old.

The most important achievement of Pickering's directorate was in stellar photometry, a field barely explored with large instruments at the time. When he began the work, even the magnitudes of the stars were not fixed on any generally accepted scale. Pickering established a widely accepted scale and employed instruments, at least one—the meridian photometer—of his own invention, to achieve unprecedented accuracy in determining the magnitudes of 80,000 stars.

Pickering's second work, begun in 1885, was the compilation of a ''photographic library,'' as he called it, giving a complete photographic chart of the stellar universe down to the eleventh magnitude on some 300,000 glass plates. From such plates the past record of the stars may be studied; Pickering, for example, was able to plot the path of Eros in the sky from photographs taken 4 years before this asteroid was discovered.

Pickering was also a leader in stellar spectroscopy, laying the foundation for the method of spectral classification now universally accepted and obtaining the material for the *Draper Catalogue,* containing 200,000 stars. He twice received the Gold Medal of the Royal Astronomical Society, was a member of the National Academy of Sciences, and was a founder in 1898 of the American Astronomical Society, of which he was later president. By the time of his death, on Feb. 3, 1919, he was generally recognized as one of the two or three outstanding astronomical researchers in America.

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Timothy Pickering

Timothy Pickering (1745-1829) was an American Revolutionary soldier before becoming secretary of war and then secretary of state under President Washington.

Timothy Pickering was born in Salem, Mass., on July 17, 1745, the son of Timothy and Mary Wingate Pickering. He graduated from Harvard College in 1763, studied law in Salem while serving as a clerk in Essex County, and was admitted to the bar in 1768. He became

register of deeds in 1774. In 1766 he was commissioned a lieutenant in the county militia. He was a colonel by 1775 and was appointed by George Washington as adjutant general of the U.S. Army in 1777, becoming quartermaster general in 1780.

After the Revolution, Pickering became a merchant in Philadelphia. He moved in 1787 to western Pennsylvania, where he was elected to represent Luzerne County in the state convention that ratified the Federal Constitution. Appointed as postmaster general by President Washington in 1791, he served for over 3 years before becoming secretary of war in January 1795. Washington made him secretary of state late in 1795, and he continued in that post when John Adams became president.

An ardent Federalist and a bitter critic of the French Revolution, Pickering became a leading advocate of the quasi-war with France that followed the ''XYZ affair'' in 1798. Fearful of ''French influence'' in American politics, he viewed the Jeffersonian Republicans as subversives, and he supervised the enforcement of the Sedition Law against Jeffersonian critics of the Adams administration. Always more loyal to Alexander Hamilton than to Adams, however, Pickering broke with the President when Adams insisted on negotiating a settlement with France. Adams finally dismissed him from the Cabinet on May 10, 1800.

After a brief return to western Pennsylvania, Pickering moved to Massachusetts, where he became U.S. senator in 1803. A virulent opponent of presidents Thomas Jefferson and James Madison, he urged the establishment of a northern confederacy in 1804, arguing that peaceful secession was the only way to protect New England's commercial interests. Defeated for the Senate in 1811, he served on the Executive Council of Massachusetts in 1812-1813 before winning election to Congress, where he again became Madison's leading opponent from 1813 to 1817. A controversialist to the end, he wrote a polemical pamphlet criticizing John Adams in 1824. Pickering died in Salem on Jan. 29, 1829.

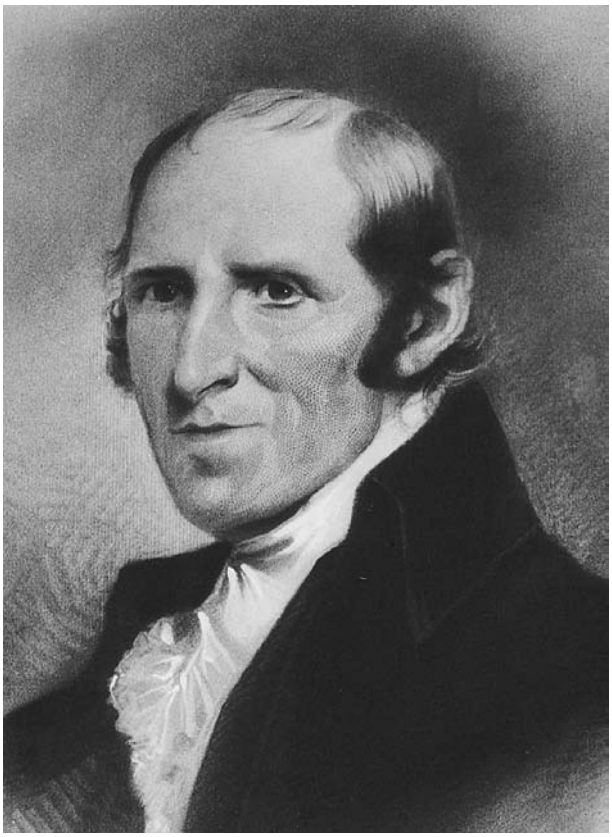

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Conte Giovanni Pico della Mirandola

The Italian philosopher and humanist Conte Giovanni Pico della Mirandola (1463-1494) was a brilliant exemplar of the Renaissance ideal of man.

The youngest son of a princely Lombard house, Giovanni Pico della Mirandola received a Church benefice when he was 10 years old. However, Pico quickly surpassed the routine expectation of a career in Church or state. At the University of Padua from 1480 to 1482, when the city and its university enjoyed the liberal patronage of Venice, welcomed Eastern scholars, and offered one of Europe's richest civic cultures, he studied Aristotelianism and Hebrew and Arabic religion, philosophy, and science. By 1487 his travels and education, broadened to include Florence and Paris, had steeped Pico in a unique variety of languages and traditions. Committed to no exclusive source of wisdom and disappointed by the philosophic weakness of the Italian humanists' study of classical culture, he sought a core of truth common to this vast knowledge.

The young man's first and most famous venture was a challenge to Europe's scholars for public disputation at Rome in 1487. Pico prepared to defend 900 *conclusiones*—402 drawn from other philosophers (most heavily from scholastic, Platonic, and Arabic thinkers) and 498 his own. However, a papal commission, suspicious of such diversity, condemned 13 of Pico's theses. The assembly was canceled, and he fled to Paris, suffering brief imprisonment before settling in Florence late in 1487. His writings for the disputation were banned until 1493.

At Florence, Pico joined Lorenzo de' Medici's Platonic Academy in its effort to formulate a doctrine of the soul that would reconcile Platonic and Christian beliefs. Pico's ambition, which many critics attribute to youthful confusion, can be measured by his plan to harmonize Plato and Aristotle and to link their philosophies with revelations proclaimed by the major religions. Preparatory treatises included the *Heptaplus* of 1489, a commentary on Genesis stressing its correspondence with sacred Jewish texts, and the work *De ente et uno* of 1492, on the nature of God and creation.

Pico gradually renounced Medicean splendor, embraced the piety of the reforming friar Girolamo Savonarola, and began writing in defense of the Church. Pico's philanthropy kept pace with his purchase of manuscripts, as he built one of Europe's great private scholarly collections. He died of fever on Nov. 17, 1494, as French soldiers occupied Florence.

Described as being ''of feature and shape seemly and beauteous,'' Pico combined physique, intellect, and spirituality in a way that captivated both the lovers of *virtù* and Christian reformers. In his *De hominis dignitate,* written to introduce his abortive Roman congress, Pico had God endow Adam with ''what abode, what form, and what functions thou thyself shalt desire . . . so that with freedom of choice and with honor, thou mayest fashion thyself.'' This early tract asserted the philosophy that Pico's later and more complex works stressed: the active intellect can discern right from wrong, truth from illusion, and is free to guide the soul, indeed to bind all men, to union with a common creator. Pico's late work *Disputationes in astrologiam,* an unfinished attack on astrology, rejected occult thought which subordinated human will to deterministic forces.

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Franklin Pierce

The administration of Franklin Pierce (1804-1869), fourteenth president of the United States, was marred by the bitter quarrel resulting from the passage of the 1854 Kansas-Nebraska Act.

Franklin Pierce was born in Hillsborough County, N.H., on Nov. 23, 1804, the son of a Revolutionary general and governor of New Hampshire. Pierce graduated from Bowdoin College and studied law under Levi Woodbury, who was secretary of the Treasury under Andrew Jackson and Martin Van Buren. Following his father, Pierce joined the Democratic party, supporting Jackson for election in 1828. Pierce served in the New Hampshire Legislature (1828-1832) and in the U.S. House of Representatives (1832-1842). Pierce declined President James Polk's offer of the position of attorney general, instead accepting appointment as U.S. attorney for New Hampshire. During the Mexican War, Pierce served as a brigadier general under Winfield Scott.

Because he was relatively unknown and had not antagonized voters, Pierce received the Democratic nomination for president in 1852. Though he was elected over Scott, the Whig candidate, his overall majority was only 50,000 out of over 3 million votes cast.

As president, Pierce was mainly concerned with promoting national unity by including all Democratic factions in the Cabinet and by strictly adhering to the Compromise of 1850. Pierce hated change and relied on tradition to steer the government. However, his hopes for unity were destroyed by the passage of the Kansas-Nebraska Act, which repealed the Missouri Compromise of 1820. Enactment of this law led to a revolt by antislavery Democrats and to the creation of the Republican party, replacing the Whig party in the North. Pierce's vigorous enforcement of the Fugitive Slave Act alienated the same elements.

Kansas created other major problems. Pierce's inept gubernatorial appointee in Kansas was unable to prevent either the election frauds committed by the Missourians who crossed the border or the violence that erupted between pro- and antislavery settlers. By 1856 complete chaos existed in Kansas; two governments were established, and Pierce was helpless to control the situation.

In foreign policy, Pierce and his secretary of state, William L. Marcy, generally followed expansionistic policies. They tried to purchase Cuba and officially recognized the regime set up by the American adventurer William Walker in Nicaragua. Pierce also tried to increase American prestige by mediating the Crimean War between England and Russia.

Because of Northern opposition to Pierce, James Buchanan defeated him at the Democratic convention in 1856. He retired to New Hampshire and was accused of being a Southern sympathizer during the Civil War. He died in Concord on Oct. 8, 1869.

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Piero della Francesca

Piero della Francesca (ca. 1415-1492), painter, mathematician, and theorist, was one of the most influential Italian artists of the early Renaissance.

Piero della Francesca was the son of Benedetto dei Franceschi, a shoemaker and tanner in Borgo San Sepolcro near Arezzo. Piero was called ''della Francesca,'' according to Giorgio Vasari, because he was raised by his mother, who had been widowed before his birth.

Piero was mentioned in a document of Sept. 7, 1439, as ''being with'' Domenico Veneziano when Domenico was painting in S. Egidio and S. Maria Nuova, Florence. During the 1440s Piero was in San Sepolcro and Ferrara. In 1451 he executed a frescoed portrait of Sigismondo Malatesta in the Tempio Malatestiano, Rimini. On April 12, 1459, he was paid for work (lost) done in the Vatican, Rome. He decorated the choir of S. Francesco, Arezzo, between 1452 and 1466. From 1467 until his death he remained in San Sepolcro except for brief periods in Bastia (1468), Urbino (1469), and Rimini (1482). He served on the town council of San Sepolcro and was a member of the Company of St. Bartholomew. His will is dated July 5, 1487. Vasari relates that the artist was blind and had to be led about by a boy during his last years. Piero died on Oct. 12, 1492.

The *Baptism of Christ* is a good introduction to Piero's style. Within an arched frame the baptism is taking place in a landscape strikingly similar to the countryside around San Sepolcro. The static, dour figures arranged in regular geometric patterns across the panel's surface are lit by the limpid, luminous Umbrian light. To the left, a trio of angels restricts the view into the distance; to the right, space opens up to reveal a disrobing figure and, further back, a group of bearded patriarchs before a distant landscape. In this picture Piero showed a concern for rational, measurable space, luminosity, and pearly colors. No documents are associated with this picture. Some scholars consider it Piero's earliest work, about 1440-1445; others date it in the early 1450s.

The legend of the True Cross in the choir of S. Francesco, Arezzo, is Piero's most extensive fresco cycle. The scenes are filled with impassive, static figures that impart a soothing quietness to the various episodes. Even in the battle scenes there is a sense of order and quiet rather than confusion and noise. His interest in clearly articulated, rational space can be seen in the *Meeting of Solomon with the Queen of Sheba;* his interest in the effects of light in the *Dream of Constantine,* the first realistic nocturnal scene in Italian art. These murals were painted between 1452, the date of the death of Bicci di Lorenzo, the artist first commissioned to paint them, and Dec. 20, 1466, when a document referred to them as complete.

Other noteworthy works from Piero's mature period are the *Flagellation,* a panel; the *Madonna del Parto,* a fresco in the cemetery chapel at Monterchi; and the *Resurrection,* a detached fresco. In the *Resurrection* the life-size Risen

Christ steps wearily from his sarcophagus while looking directly out at the beholder. Piero depicts him as a manly figure with the awesome vigor of a Byzantine Pantocrator. Behind Christ a mauve Umbrian landscape is lit by the moist, pearly light of dawn, and in the foreground four soldiers are sleeping.

Piero was aware of Flemish painting, as can be seen in his *Nativity*. He probably knew the art of Rogier van der Weyden and may have met him, for Rogier was in Ferrara the same time (ca. 1450) as Piero. He would certainly have known Justus of Ghent, who served the court at Urbino. The Flemish qualities in Piero's work include his use of the oil paint technique and some iconographic types, such as the Madonna del Parto and the Madonna of Humility in the *Nativity*.

In 1465 Piero executed a diptych portrait of Federigo da Montefeltro, the Duke of Urbino, and his wife. The artist's major work for Federigo was the altarpiece, *Madonna with Saints and Donor,* which dates in the late 1470s.

Piero wrote three treatises. *De prospectiva pingendi,* written before 1482, deals with linear perspective and is still the definitive work on the subject. The other treatises are concerned with painting and business mathematics.

Further Reading

All modern scholarship concerning Piero della Francesca derives from the pioneering work of Roberto Longhi. Longhi's works, which date from 1914 to 1942, are in Italian, but the fruits of his discoveries have been incorporated in English-language works. Kenneth Clark's readable monograph is *Piero della Francesca* (1951; 2d ed. 1969). Also useful is Piero Bianconi, *All the Paintings of Piero della Francesca* (trans. 1962). Bernard Berenson wrote interesting essays on Piero in his *Central Italian Painters of the Renaissance* (1897; 2d rev. ed. 1909) and *Piero della Francesca; or, The Ineloquent in Art* (1954). □

Arthur Cecil Pigou

The English economist Arthur Cecil Pigou (1877-1959) is best known for his basic contributions to the theory of welfare economics and for his defense of neoclassic economics against the attacks of the Keynesian school.

Son of an army officer, A.C. Pigou was born on Nov. 18, 1877. Educated at Harrow and King's College, Cambridge, he compiled a brilliant record that included numerous prizes. He was made a fellow of King's College in 1902 and, in 1908, succeeded Alfred Marshall in the chair of political economy.

Like Marshall, Pigou felt that the study of economics could be justified only as a means of improving human society. Building upon the base of Marshallian economics, he set out modifying, expanding, and adapting the apparatus so that it could be directly applied to the exploration of ways and means by which social intervention would yield benefits in terms of economic welfare.

Wealth and Welfare (1912) contains, in embryonic form, the central core of Pigou's contribution to economic theory. Beginning from the proposition that economic welfare depends upon the size, the manner of distribution, and the variability of the national dividend, Pigou carefully analyzed the competitive economic system to find how it falls short of the ideal and the means by which the ideal can be achieved. The central concept of his analysis was the distinction between private and social net product—private product being the product that accrues to the individual making a decision concerning production, and social net product being the net product that accrues to society as a result of the decision. In a competitive economy, decisions are made in such a way as to maximize private net product but not necessarily social net product. Appropriate taxes and subsidies could, however, make private and social net products equal, thus leading each individual to behave in a way that maximizes social welfare.

In 1933 Pigou published *The Theory of Unemployment,* a book that was held in great esteem by orthodox economists. As such, it became a prime target for attack by John Maynard Keynes in his *General Theory of Employment Interest and Money* (1936). Pigou answered with several books and articles in which he attempted to reformulate his position in the light of Keynes's criticisms. In the end, his most lasting contribution was to point out that, as long as wage and price flexibility exists, the value of assets, the prices of which are fixed in money terms, will rise as wages and prices fall, reducing the propensity to save and, consequently, increasing the propensity to consume. It follows from the ''Pigou effect'' that Keynes's ''under-employment equilibrium'' is not a true equilibrium but a state of disequilibrium occasioned by inflexible wages and prices.

Pigou died on March 7, 1959, at the age of 81.

Further Reading

No biography or complete bibliography of Pigou's work has been published. The King's College Library catalog lists almost 30 books and over 100 pamphlets and articles. For background see Philip Charles Newman, *The Development of Economic Thought* (1952); Edmund Whittaker, *Schools and Streams of Economic Thought* (1960); and Ben B. Seligman, *Main Currents in Modern Economics: Economic Thought since 1870* (1962). □

Zebulon Pike

The career of Zebulon Pike (1779-1813), American soldier and explorer, was dominated by ambiguously motivated explorations of the American West. During one of these he unsuccessfully tried to climb the Colorado mountain named for him, Pike's Peak.

Zebulon Pike was the son of a U.S. Army major of the same name. Zebulon was born on Jan. 5, 1779, in Lamberton (now Trenton), N.J. He entered his father's company as a cadet and was commissioned a first lieutenant when he was 20 years old. He served on the frontier with the Army but made no particular mark until Gen. James Wilkinson chose him to lead an expedition to find the source of the Mississippi River.

Pike left St. Louis, Mo., on Aug. 9, 1805, in a keelboat. He got 100 miles above the Falls of St. Anthony in Minnesota before winter closed in on his 20-man party. He took a few men onward, hauling supplies on sleds, and decided that Lake Leech was the source of the mighty Mississippi. He was wrong; Lake Itasca is the actual source. Wilkinson may not have cared where the true source lay. There were rumors that Wilkinson was using Pike to test British reaction to American invasion of the fur-trapping country. Even more likely was the story that the expedition was a dry run to test Pike for a venture closer to Wilkinson's heart.

Returning to St. Louis, Pike was sent out again on this pet expedition of the wily Wilkinson. Ostensibly, Pike was to explore the headwaters of the Arkansas and Red rivers and to ''approximate'' the settlements of New Mexico. Perhaps no one will ever know exactly what was in Wilkinson's mind, but the American general, who was a paid secret agent of Spain, was not above double-crossing the Spanish. If Pike had questions, he was too good and obedient an officer to balk at the orders of his general. He set out on April 30, 1806, mindful of Wilkinson's impossible admonition not to give alarm or offense to the Spaniards. He knew that relations between the United States and Spain on their common frontier had never been good, but especially so since the expedition of Meriwether Lewis and William Clark in 1804-1806.

While Pike was making his preparations in St. Louis, Spanish spies in the United States were rushing word of the proposed march to Chihuahua, Mexico, where Don Nemesio Salcedo y Salcedo maintained his headquarters as commander in chief of the northern provinces of New Spain. The general ordered a force of cavalry under Lt. Don Facundo Melgares to move north out of Santa Fe, pick up Native American allies, and stop Pike.

Pike moved from the Pawnee Indian villages on the Republican River to the area of modern Pueblo, Col., and tried—unsuccessfully—to climb Pike's Peak. He then explored South Park and the head of the Arkansas River in the Rocky Mountains before turning southward in search of the source of the Red River, as ordered. Crossing the Sangre de Cristo Mountains, Pike halted on the Conejos fork of the Rio Grande and built a fort of cottonwood logs. This was intended as a defense against Native Americans, not Spaniards, according to Pike. Melgares did not find Pike in the great open spaces of the High Plains, but another Spanish detachment did. They came up to Pike's stockade and invited him to visit Santa Fe with them. Pike told them that he thought he was on the Red River, not the Rio Grande, but accepted the ''invitation'' and went to Santa Fe; here Melgares took over, escorting him to Chihuahua.

If he was indeed a prisoner, Pike was treated very well by the Spaniards. However, they confiscated most of his papers. (He managed to conceal some notes in his men's rifle barrels.) Finally, after a year's absence, he was returned to the United States at Natchitoches, La., by a Spanish escort.

Pike's name was now linked with Wilkinson's, and the young explorer had to protest his innocence directly to Secretary of War Henry Dearborn. The latter absolved him of all complicity in any plot against Spaniards or anyone else. Though the information that Pike brought back on the western plains region and the Rocky Mountains was useful, it pales when contrasted with the rich and detailed journals of Lewis and Clark.

Resuming his military career, Pike became a major in 1808 and a colonel in 1812. After the outbreak of the War of 1812 he was promoted to brigadier general (1813) and took command of the troops attacking York (now Toronto), Canada. In the assault he personally led his men to victory. Rifle fire and shore batteries were keeping off the landing of the American troops at York when he personally took command, telling one of his aides: ''By God, I can't stand here any longer. Come on, jump into my boat.'' He then led the assault on the heavily defended town. The British withdrew but they deliberately exploded their powder magazine. Forty of their own men were killed in the blast along with 52 Americans. Another 180 U.S. soldiers lay wounded, among them Gen. Zebulon Pike. He was in terrible pain from a piece of stone which had broken his spine. Moved to a boat and then to the flagship *Madison,* he lived long enough, in agony, to hear the cheers of his victorious men and to have a

captured British flag placed under his head as a pillow. He died on April 27, 1813.

Pike's *An Account of Expeditions to the Sources of the Mississippi . . .* (1810), though clumsily put together for the press, managed to capture the imagination of a large segment of the American public which was curious about the West. Later editions proved to be more dependable and less chaotic. It is as difficult to judge Pike the writer as Pike the explorer, for he apparently was intent on putting things in the best light. Thus his account is not as honest a work as Lewis and Clark's journals. Still, Pike was a dedicated American soldier and a patriot.

Further Reading

Pike's career has attracted the attention of many historians of the West, and there is no shortage of books and articles about his expeditions. The most scholarly biography is W. Eugene Hollon, *The Lost Pathfinder: Zebulon Montgomery Pike* (1949). Less scholarly is John Upton Terrell, *Zebulon Pike* (1968). An excellent edition of Pike's travel accounts is Donald Jackson, ed., *The Journals of Zebulon M. Pike, with Letters and Related Documents* (1966). □

Charles Alfred Pillsbury

Charles Alfred Pillsbury (1842-1899), American businessman, built the largest flour-milling company in the world in the late 19th century.

Charles A. Pillsbury was born to a farming family in New Hampshire. After graduating from Dartmouth College in 1864, he spent several years in Montreal engaged in various business ventures. In 1869 he settled in Minneapolis and purchased an interest in a flour mill at the suggestion of his uncle John S. Pillsbury, a leading citizen of the town. In 1870 Charles Pillsbury, his uncle, and father formed a family partnership which became the nucleus of the Pillsbury milling empire.

During the 1870s the Pillsbury interests expanded rapidly. By 1880 the family partnership had acquired four other mills, and in 1881 they built the largest single flour mill in the world. Although Charles Pillsbury initially devoted his efforts to mill management, he later traveled widely in Europe, becoming familiar with market conditions and investigating new milling techniques. He imported the roller process into the United States from Hungary and also was one of the first mill operators to install the middlings purifier. These two innovations permitted the production of fine flour from the hard spring wheat of the region, giving further impetus to the growth of Minneapolis as a flour-milling center.

Disaster struck in 1881, when three mills burned, but the Pillsburys rebuilt the mills, and by 1889 the three main units had a capacity of over 10,000 barrels of flour per day. During the 1880s wheat and flour prices sank to depressed levels, and competition became severe. Because of this and because of their desire to gain a foothold in the British market and utilize the worldwide British marketing facilities, the Pillsburys in 1899 merged with competing mills under the aegis of a British syndicate and became the Pillsbury-Washburn Company Ltd., the largest flour-milling organization in the world.

The Pillsburys retained a large stock interest in the combine, and Charles Pillsbury was made managing director. In this capacity he became an innovator in marketing as well as technology. Bypassing the commission merchants who traditionally sold flour-mill output, he established a national, and eventually an international, marketing organization that made the trade name ''Pillsbury's Best'' known throughout the world.

A simple, direct, unaffected man of great energy, Pillsbury was highly revered not only in the milling trade but among farmers, whose interests he constantly defended.

Further Reading

There is no biography of Pillsbury. Perhaps the best sketch of his life and career is in Return I. Holcombe and William H. Bingham, eds., *History and Biography of Minneapolis and Hennepin Country, Minnesota* (1914). The volume by David D. Pilsbury and Emily A. Getchell, *The Pillsbury Family* (1898), also contains a sketch of Charles Pillsbury. The history of the Pillsbury Company is treated in a somewhat romanticized fashion by Philip W. Pillsbury, *The Pioneering Pillsburys* (1950). A more objective account is contained in Charles Byron Kuhlmann, *The Development of the Flour-milling Industry in the United States* (1929). □

Germain Pilon

Germain Pilon (ca. 1535-1590) was the leading French sculptor of his time. Trained in the Italianate mode of Fontainebleau, he developed an independent style that combined realism and emotional intensity.

Germain Pilon, the son of a mason, was born in Paris. He may have been a pupil of the sculptor Pierre Bontemps. The Italian painter and designer Francesco Primaticcio constituted a more important influence on Pilon's early work. In 1560 Pilon worked for Primaticcio on the monument for the heart of Henry II (now in the Louvre, Paris). The Three Graces that support the urn transcend the formal elegance of design and cool, graceful figures of the Fontainebleau school in their beautifully manipulated draperies and intelligent, piquant faces. By 1561 Pilon was active at Fontainebleau, where he carved four wooden statues of classical figures for the Queen's garden.

Between 1563 and 1570, under Primaticcio's initial direction, Pilon executed the monumental tomb of Henry II and Catherine de Médicis in the Valois chapel at Saint–Denis. This tomb is at once grander and more somber in its elaborate sculptural program than the monument for Henry II's heart. Above the tomb of Henry II and Catherine are the kneeling bronze figures of the King and Queen garbed in all the regal splendor of their robes of state; they are in dramatic contrast to the recumbent marble figures of the sovereigns poignantly shown as nearly naked corpses below. The lower part of the tomb has four standing bronze figures of Virtues and a series of bas-reliefs in marble and bronze.

In 1570 Pilon was named sculptor to the king, Charles IX. No large-scale work survives from the 1570s, when Pilon was chiefly active making a distinguished series of portrait busts and medals of royal and noble personages. One of his strongest characterizations, the bronze bust of Jean de Morvilliers, foreshadows the incisive portrait of Chancellor René de Birague a decade later. This later portrait belonged to one of the two major projects that engaged Pilon in the 1580s: the continued work for the Valois chapel in Saint-Denis and tombs for the Birague family chapel in Ste-Catherine du Val-des-Ecoliers, Paris.

The sculpture that remains from Pilon's work for the Valois chapel shows an astonishing range, from the almost Spanish emotionalism of the *St. Francis* (now in the church of SS. Jean et François, Paris), to the Michelangelesque breadth of the *Risen Christ* (in the church of SS. Paul et Louis, Paris), to the formal grace of the marble *Sorrowing Madonna* (in the Louvre). The painted terra-cotta model for this Madonna is more personal and expressive, recalling the austere dignity of the Virgin of the famous Avignon *Pietà*.

Pilon's tombs for the Birague family were largely destroyed in the French Revolution, but the portions that remain (now in the Louvre) show his full powers as a sculptor in their assured characterizations of the praying chancellor and the more delicate interpretation of his wife, Valentine Balbiani. The jewellike precision of her costume and the gaiety of the supporting angels make all the more haunting the ravaged features of her cadaver carved in low relief at the base of the tomb. The bronze relief of the *Deposition* was also executed for the Birague chapel.

Pilon died in Paris on Feb. 3, 1590. He left no followers capable of carrying forward his expressive late style, but his carefully wrought earlier portraits continued to serve as models for later generations of sculptors.

Further Reading

The most important sources on Pilon are in French. Anthony Blunt, *Art and Architecture in France, 1500-1700* (1954; 2d ed. 1970), includes an appreciative and thoughtful account of Pilon and his contemporaries. □

Joseph Pilsudski

The Polish general and statesman Joseph Pilsudski (1867-1935) played a large role in the reestablishment of an independent Polish state and became its first president in 1918.

Joseph Pilsudski was born on Dec. 5, 1867, at Zulow in the Vilna district of Russian Poland, the second son of a family of the lower gentry. The harsh treatment of the Poles under Russian rule and the anti-Russian feeling pervading his environment inspired him with a hatred of Russia and a desire to liberate his country from foreign domination.

Suspended from medical school at Kharkov in 1886, Pilsudski returned to Vilna and was exiled for 5 years to Siberia in 1887 for allegedly conspiring to assassinate Czar Alexander III. Pilsudski returned home in 1892, joined the Polish Socialist party, and became its leader in 1894. He soon became editor of its clandestine newspaper, *Robotnik* (The Worker), but his press was discovered in Lódz, and he and his wife were arrested in 1900. Pilsudski escaped, however, in May 1901, and he settled in Cracow in Austrian Galicia.

Needing foreign aid for Poland's liberation, Pilsudski went to Japan in 1904 during the Russo-Japanese War, but he met resistance there from Roman Dmowski, who had convinced the Japanese that Pilsudski's projects were not feasible. To assist the spread of the revolutionary movement in Russia, Pilsudski entered Russian Poland at the end of 1904, but after the failure of the revolution in 1905 his Polish Socialist party split; Pilsudski's faction insisted on the party's primary goal of creating an independent Poland, whereas the left faction wished this goal to be deemphasized. In Austrian Poland, Pilsudski began to form a secret force in 1908 that would become a Polish national army. By 1910 Pilsudski was receiving assistance from Austrian military forces.

In World War I Pilsudski commanded the 1st Brigade of the Polish Legion against the Russians under Austro-Hungarian command. In order to free their soldiers for duty on

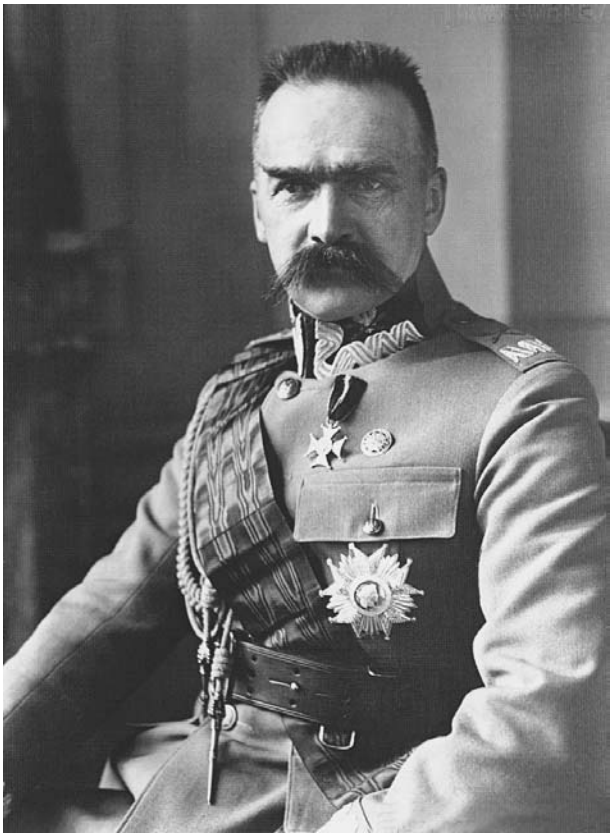

the Western front, the Central Powers proclaimed the independence of Poland on Nov. 5, 1916, and Pilsudski was appointed chief of the military section of the Polish State Council; but when the Central Powers refused to accept the polish army as an organ of a Polish state, Pilsudski was defiant and was arrested by the Germans in July 1917, and jailed in Magdeburg.

Released in the fall of 1918, Pilsudski returned to Warsaw in November 1918, where he was proclaimed head of state and commander in chief of the Polish armed forces. Agreeing with the Polish National Committee, which was supported by the Western powers, he named Dmowski, right-wing leader, as first Polish deputy to the Paris Peace Conference. Poland's first Parliament in 1919 confirmed Pilsudski as chief of state, with Ignace Jan Paderewski as prime minister. Almost immediately, Pilsudski needed to defend Polish territory against attack by the Red Army, and initially he was successful in occupying much territory that had belonged to historical Poland but that had long been under Russian rule. He favored a federal organization of the new state to include these territories, whereas Dmowski favored their outright annexation to the Polish state. A Soviet counteroffensive reached the environs of Warsaw, but Pilsudski, created marshal of Poland on March 19, 1920, repelled it with the assistance of French general Maxime Weygand, ending the Soviet threat by August 1920.

The new constitution of March 1921, which limited executive powers considerably, caused Pilsudski's retirement from the presidency, although he continued as army chief of staff; he resigned this post also on May 29, 1923, when a conservative government took power. Disillusioned with the workings of the parliamentary system, Pilsudski marched with troops on Warsaw on May 12, 1926, and though elected president by the National Assembly on May 31, 1926, he refused the position and served as minister of defense until his death.

From late 1926 to 1928, and again in 1930, Pilsudski served as Polish prime minister, ruling dictatorially and arresting members of the Sejm who opposed his rule. He was the real ruler of Poland, choosing the holders of important offices. His associates August Zaleski and Józef Beck held the foreign office during the period, concluding a nonaggression treaty with the Soviet Union in July 1932 and another with Germany in January 1934, although Pilsudski himself had wanted to oppose Adolf Hitler's entry to power with force. On May 12, 1935, Pilsudski died and was buried in Wawel Cathedral in Cracow. His collected works were published at Warsaw from 1930 to 1936 with selections appearing in English in 1931.

Further Reading

Pilsudski wrote *Joseph Pilsudski: The Memories of a Polish Revolutionary and Soldier* (trans. 1931), which deals with his personal experiences prior to 1923. Alexandra Pilsudski, his wife, wrote *Memoirs of Madame Pilsudski* (1940). The best biography in English is still William Fiddian Reddaway, *Marshall Pilsudski* (1939). The definitive account of Pilsudski's seizure of power is Joseph Rothschild, *Pilsudski's Coup d'Etat* (1966). See also M. K. Dziewanowsk, *Joseph Pilsudski: A European Federalist, 1918-1922* (1969).

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Pinckney Benton Stewart Pinchback

Pinckney Benton Stewart Pinchback (1837-1921) was the first African American to become governor of a state.

Although he was not elected by popular vote, P. B. S. Pinchback advanced to the governor's office in Louisiana when political turmoil reached a crisis point. For much of his life Pinchback found himself in unique circumstances because he was of mixed heritage. On one hand, he was able to achieve some of the education, business opportunities, and material comforts normally available only to whites of the day. However, he was also the victim of discrimination as well. When asked once of which heritage he drew upon as a source of pride, Pinchback replied, ''I don't think the question is a legitimate

one, as I have no control over the matter. A man's pride I regard as born of his associations, and mine is, perhaps, no exception to the rule.''

Pinchback was born in May of 1837 in Macon, Georgia, to a slave and her former master who were by then living together as husband and wife. At the time the family was on its way to begin a new life in Mississippi, where the senior Pinchback had purchased a new, much larger plantation. As a youngster, Pinchback lived in relatively affluent surroundings, and his parents even sent him north to Cincinnati to attend high school. In 1848 his father died, and to add to the grief of his wife and five children, the paternal relatives were vengeful. They disinherited Pinchback's mother and her children. To evade the possibility that the northern Pinchbacks would legally appropriate the children as slave property, Pinchback's mother fled with all five to Cincinnati. P. B. S. Pinchback worked for many years on the boats that plied the Ohio and Mississippi Rivers. Some were notorious dens of gambling, and it was on such a vessel that Pinchback encountered a posse of white gamblers who took him on as their personal assistant. He soon became an experienced swindler himself in three-card monte and chuck-a-luck, but to avoid great repercussions, his victims were only his fellow African American coworkers on the boat.

Fought in Civil War

In 1860, when Pinchback was 23, he married Nina Hawthorne, a 16-year-old from Memphis. When the Civil War broke out the following year, Pinchback hoped to fight on the side of the Union troops against the South. The main issue in the conflict between North and South was slavery, and Pinchback's heritage gave him an insight into the status of both blacks and whites in the country. In 1862 he furtively made his way into New Orleans, which was then under occupation by Northern troops. There he raised several companies of the Corps d'Afrique, part of the Louisiana National Guard, and was the military body's only officer of African American descent.

In 1863, passed over twice for promotion and tired of the prejudice he encountered at every turn, Pinchback resigned from the Guard. When the war ended and the slaves were emancipated, he and his wife moved to Alabama, eager to test out their new freedom as full citizens. However, racial tensions in their new surroundings were reaching shocking levels of viciousness. Occupying Union forces shared equally prejudiced views as those of their former Confederate enemies, and would sometimes don the Confederate uniform at night and terrorize the newly freed African Americans. The movements of African Americans were also restricted by the so-called ''black codes'' across the South, and it became obvious that white Southern politicians were going to do everything possible to prevent them from gaining any political power. Pinchback's political career was born out of this hostile climate. He began speaking out at public meetings and soon became a well-known orator who urged the former slaves to organize politically.

Pinchback eventually returned to New Orleans with his family. Now a committed Republican—the party of Abraham Lincoln originally established to oppose slavery—he was elected a delegate to the Republican State Convention and even spoke before the assembly. His orations helped win him election to the party's Central Executive Committee. During the Constitutional Convention of 1867-68, Pinchback accepted the candidacy for a state senator on the Republican ticket. He campaigned vigorously for both himself as well as his close political ally, Henry Clay Warmoth, another radical Republican and Pinchback's mentor. When Pinchback narrowly lost his bid for the state senate seat, he charged voting fraud. The newly convened legislature agreed and allowed him to take his oath of office.

Joined State Senate

Pinchback joined a Louisiana senate that held 42 representatives of African American descent—half of the chamber—and 7 of 36 seats in the senate, and his battles against the state's racist Democrats brought him enemies. Walking down the street in New Orleans in September of 1868, an attempt was made on his life, but Pinchback fired back in time. The more conservative Democrat newspapers vilified him as unfit to hold public office. As James Haskins noted in *Pinckney Benton Stewart Pinchback,* ''a turning point came for Pinchback at this time; he would continue to work for his people and for himself, but he would no longer trust *any* whites, and he would take anything he could get from them.'' Pinchback was not the only one. By 1871 nearly the entire state legislature had degenerated into political corruption; abuse of power and misuse of public funds became synonymous with the Reconstruction era.

In 1871, Warmoth's lieutenant governor, an African American physician named Oscar Dunn, died suddenly of pneumonia. In a bid to thwart Democratic control of the state, Pinchback's name was put forth by the Warmoth faction as Dunn's replacement, and the senate elected him by a narrow margin in December of that year. The lieutenant governorship also brought with it the post of president pro tempore of the state senate. At the time of Pinchback's ascension to Louisiana's second-highest political office, the political climate in the state was fractious and violent. A second legislature had convened, called the Customshouse senate, and both political bodies were vying for legal control of the state, asserting that they represented the electorate. Mostly Democrats, this group had long tried to impeach Warmoth, but had backed off when Pinchback replaced Dunn as lieutenant governor.

Became First African American Governor

Pinchback continued in his role as lieutenant governor for the rest of 1872, but by the fall of that year many Republicans in the state had turned on Warmoth and wished to unseat him. Election results once again came into dispute, and Warmoth enacted a special extended legislative session to settle the problem. Through complicated political maneuverings—and with the help of Pinchback—a House majority ejected Warmoth from his governor's post on November 21; Pinchback took the oath of office a short time later. The state's Democrats were naturally enraged to have a man of African American descent in the governor's chair, but the state's Supreme Court upheld the legality of Pinchback's ascension.

Formal impeachment proceedings against Warmoth were underway, while Pinchback went about fulfilling his duties as acting governor. Pinchback became the recipient of vicious hate mail from across the country as well as more local threats on his own life. A hundred years later, Pinchback was still the only African American to have achieved such a position of political power, although he had not been elected by popular vote. When final tallies came in and were accepted for the November, 1872 election, Republican William Kellogg was declared governor and was sworn in on January 13, 1873, ending Pinchback's brief but historical executive stint.

In that same election Pinchback had run for a U.S. Senate seat, and in January of 1873 he became a congressman. It was a public office he had long coveted, and with it he achieved another pioneering accomplishment as the state's first African American representative to Washington. His victory, however, was short-lived, as opposing factions in the state unseated him by charging election fraud and naming a white candidate instead. It was the beginning of a reversal of the political gains African Americans had achieved since the war's end.

In 1885, nearing 50 years old, Pinchback took up the study of law at Straight University and was a member of its first graduating class. In the early 1890s Pinchback and his family moved to New York City, where he served as a U.S. marshal, but later they settled in Washington, D.C. Sadly, the achievements he had worked toward—mainly the political enfranchisement of African Americans—were by then legally and illegally reversed. With the reassertion of state legislative control by Southern Democrats and the 1896 U.S. Supreme Court ruling *Plessy vs. Ferguson* permitting ''separate but equal'' public facilities, white power was again firmly entrenched in the South. The number of registered black voters in Louisiana was one indication: it fell from 130,000 in 1896 to 1,300 in just eight years.

Pinchback died in December of 1921 and was buried in the Metairie Ridge cemetery of New Orleans. In an eightieth birthday party a few years earlier, the poet Bruce Grit had celebrated Pinchback's Reconstruction era achievements, when he and other African Americans obtained a fair measure of political power. ''The equality we seek is not to come to us by gift, but by struggle, not physical but intellectual,'' declared Grit. ''In this struggle we should be as wise as serpents, and harmless as doves. The civic and political experiences of Governor Pinchback should serve as a guide to our young men in the future and help them to break down the barriers which were set up by designing white men of his own political faith. . . . He is one among the last of the old guard and he has fought a good fight.''

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Gifford Pinchot

Gifford Pinchot (1865-1946), American conservationist and public official, was chiefly responsible for introducing scientific forestry to the United States.

Gifford Pinchot was born in Simsbury, Conn., on Aug. 11, 1865, the scion of an old Huguenot family of moderate wealth and high public spirit. He graduated from Phillips Exeter Academy and Yale University and studied forestry in Europe on his own. After successfully instituting the first systematic forest program in the United States on the Vanderbilt estate in North Carolina, he served in 1896 on the National Forest Commission. Two years later he became head of the Division of Forestry in the Department of Agriculture.

Pinchot's influence increased enormously during the presidency of Theodore Roosevelt. He was influential in Roosevelt's decision to transfer millions of acres of forest lands to the reserves. He devised a system for controlled use of waterpower sites, and, above all others, he shared responsibility with Roosevelt for the notable advances in forestry and conservation between 1901 and 1909.

Unlike some ultraconservationists, Pinchot distinguished between the utilization and the exploitation of natural resources. Controlled use was the key to his philoso-

phy. To this end he opened forests to selective cutting and leased the grasslands within them for grazing. He also converted some of the country's greatest lumber interests to the selective-cutting principle of ''perpetuation of forests through use.''

A driving, zealous man, Pinchot made many enemies and was attacked fiercely by western interests and anti-intellectuals in Congress. Yet he won the steadfast devotion of his subordinates. After Roosevelt left office, Pinchot fumed over the apparent slowdown in conservation under President William Howard Taft. Finally he charged Taft's secretary of the interior, Richard A. Ballinger, with a ''giveaway'' of valuable lands in Alaska. The charge was an exaggeration, and Taft subsequently dismissed Pinchot from the government. The publicity given the incident, however, made Taft more sensitive to conservation during the remainder of his administration.

Pinchot ran unsuccessfully for the U.S. Senate on the Pennsylvania Progressive party ticket in 1914. He later returned to the Republican party and served two terms as governor of Pennsylvania (1923-1927 and 1931-1935). Both terms were marked by controversy and highlighted by enactment of considerable Progressive legislation. In 1914 he had married Cornelia Bryce, by whom he had one son. Pinchot died on Oct. 4, 1946.

Further Reading

Pinchot's autobiography, *Breaking New Ground* (1947), is partisan but of surpassing importance. Martin Nelson McGeary, *Gifford Pinchot, Forester-Politician* (1960), is a full, scholarly, and appreciative biography. Its account of the Ballinger affair was updated by James L. Penick, Jr., *Progressive Politics and Conservation: The Ballinger-Pinchot Affair* (1968). Samuel P. Hays, *Conservation and the Gospel of Efficiency* (1959), the most exhaustive study of the early conservation movement, is harsher in some of its judgments on Pinchot than the evidence warrants.

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Charles Pinckney

Charles Pinckney (1757-1824), American politician and diplomat, was a leading figure in South Carolina politics during the early years of the republic.

Charles Pinckney was born on Oct. 26, 1757, into a wealthy South Carolina family. Little is known of his early life except that he served in the militia during the Revolution and was captured at the fall of Charleston in 1780. After his release Pinckney took up the practice of law and won a seat in the South Carolina Legislature.

As a defender of Southern interests, Pinckney served in the Continental Congress from 1784 to 1787. His brilliant attack on a proposed treaty with Spain that would have surrendered American navigation rights on the Mississippi convinced Congress to pigeonhole the scheme. He was the youngest delegate to the Federal Constitutional Convention, where he made important contributions to the committee deliberations that became part of the ratified Constitution. After the convention he published a pamphlet purportedly describing his personal contributions, and in 1819 he made statements which aroused a controversy settled only by scholarly analysis almost a century later. It was clear that Pinckney had considerably overstated his case yet deserved credit for his perspicacious outline of the national government.

In 1788 Pinckney married Mary E. Laurens, and they had three children before her death in 1794. Pinckney plunged into local politics and served at both the 1788 and 1790 state constitutional conventions. He was thrice chosen governor (in 1789, 1791, and 1796) and on Dec. 6, 1798, was in the unique position of being an outgoing governor, congressman-elect, and senator-designate. Pinckney deserted the Federalist party to follow Thomas Jefferson and was instrumental in carrying South Carolina for Jefferson in the 1800 presidential election. Jefferson returned the favor by appointing Pinckney minister to Spain. In the Spanish mission Pinckney hoped to settle numerous boundary and commercial disputes that kept relations between the two powers strained. The Louisiana Purchase changed the

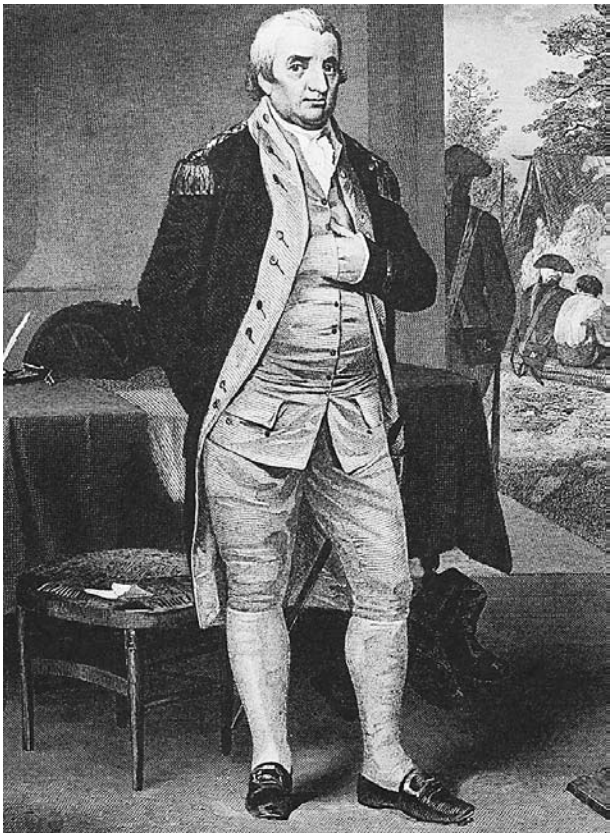

nature of Pinckney's problem, and he left Spain in 1805 with little accomplished.

Pinckney returned to the South Carolina Legislature and was elected governor a fourth time in 1806. After one term, where he pushed for election reforms that favored the growing backcountry populace (such as universal suffrage for white males), Pinckney served two terms in the state legislature. In 1818 he was elected to the U.S. Congress. After serving one term, he returned to Charleston, practiced law, and dabbled in farming until his death on Oct. 29, 1824.

Further Reading

The only separate study of Pinckney is Andrew Jackson Bethea, *The Contribution of Charles Pinckney to the Formation of the American Union* (1937). Pinckney's later career is recounted in David Duncan Wallace, *The History of South Carolina* (4 vols., 1934; 1 vol., abr., 1951). □

Charles Cotesworth Pinckney

Charles Cotesworth Pinckney (1745-1825), American statesman, was a patriot leader and an emissary to France. He was twice the Federalist nominee for president.

Charles Cotesworth Pinckney was born on Feb. 14, 1745, in Charleston, S.C. He was taken to England in 1753 and educated at Westminster School and Oxford. Destined for a legal career, he attended Middle Temple (1764-1769) and was admitted to practice. Despite his English residence, Pinckney regarded America as home, and he returned full of patriotic ardor. He served as attorney general for three South Carolina districts. His marriage to Sally Middleton strengthened his ties with the colony's leading families.

Following the rupture with England, Pinckney was active on his colony's Committee of Intelligence. He became a militia captain and was chairman of the committee that drafted South Carolina's 1776 constitution. In July 1777 he tried to join George Washington's northern command, but no battlefield opportunities came his way, and Pinckney soon returned to South Carolina. When the British finally attacked Charleston, his bad advice led to a disastrous American defeat in May 1780 during which Pinckney himself was captured.

After the war Pinckney veered toward a nationalistic course in his support of enlarged powers for the Continental Congress. He resumed his lucrative law practice, but his personal life was saddened in 1784 by his wife's death, which left him with three young daughters. Chosen as a delegate to the Federal Convention in 1787, Pinckney supported a stronger central government and was an adamant defender of slavery. He signed the Constitution and worked successfully for its ratification in his home state.

Pinckney turned down an offer to become secretary of war in 1794 and later also rejected the secretary of state post. However, in 1796 he was persuaded to become the American minister in Paris, taking on the job of appeasing the French government's anger over Jay's Treaty. Pinckney's mission of reconciliation was early discredited by scheming French diplomats, and he was expelled in 1797. Later, under the new president, John Adams, Pinckney, John Marshall, and Elbridge Gerry were appointed special envoys to heal the Franco-American breach. The ensuing discussions, with demands for bribes and Pinckney's famous ''No, no, not a sixpence'' in reply, were a diplomatic fiasco exposed to the world in the ''XYZ'' correspondence.

Steadily, Pinckney's political stance became more Federalist; in 1800 he was advanced as the party's vice-presidential candidate. He was the Federalist candidate for president in 1804 and 1808. Three successive defeats in elections ended his national ambitions. Thereafter, he devoted his energies to South Carolina's affairs, particularly education and philanthropy. He died on Aug. 16, 1825. In his eulogy the ''not a sixpence'' remark became ''Millions for defense, not a cent for tribute''—one of the great slogans of American history.

Further Reading

The only complete biography of Pinckney is Marvin R. Zahniser, *Charles Cotesworth Pinckney: Founding Father* (1967). Pinckney's papers in the Library of Congress have not been published, but letters to him from Washington and Hamilton can be found in John C. Fitzpatrick, *The Writings of George Washington* (39 vols., 1931-1944), and Harold C. Syrett and Jacob E. Cooke, *Papers of Alexander Hamilton* (15 vols., 1961-1969). The edited papers of John Adams, Rufus King, and other contemporaries should also be consulted. □

Gregory Goodwin Pincus

Gregory Goodwin Pincus's (1903-1967) research in endocrinology resulted in pathbreaking work on hormones and animal physiology. However, he is best known for developing the oral contraceptive pill.

As his friend and colleague Hudson Hoagland remarked in *Perspectives in Biology and Medicine:* ''[Pincus'] highly important development of a pill . . . to control human fertility in a world rushing on to pathological overpopulation is an example of practical humanism at its very best.'' In addition, Gregory Goodwin Pincus also participated in the founding of the Worcester Foundation for Experimental Biology and the annual Laurentian Hormone Conference.

Pincus was born in Woodbine, New Jersey, on April 9, 1903, the eldest son of Joseph and Elizabeth Lipman Pincus.

His father, a graduate of Storrs Agricultural College in Connecticut, was a teacher and the editor of a farm journal. His mother's family came from Latvia and settled in New Jersey. Pincus' uncle on his mother's side, Jacob Goodale Lipman, was dean of the New Jersey State College of Agriculture at Rutgers University, director of the New Jersey State Agricultural Experiment Station, and the founding editor of *Soil Science* magazine.

After attending a public grade school in New York City, Pincus became an honor student at Morris High School where he was president of the debating and literary societies. As an undergraduate at Cornell University, he founded and edited the *Cornell Literary Review.* After receiving his B.S. degree in 1924, he was accepted into graduate school at Harvard. He concentrated on genetics under W. E. Castle but also did work on physiology with animal physiologist W. J. Crozier. Pincus credited the two scientists with influencing him to eventually study reproductive physiology. He received both his Master of Science and Doctor of Science degrees in 1927 at the age of twenty-four. Pincus married Elizabeth Notkin on December 2, 1924, the same year he completed his undergraduate degree. They had three children—Alexis, John, and Laura Jane.

In 1927 Pincus won a three-year fellowship from the National Research Council. During this time, he travelled to Cambridge University in England where he worked with F.H.A. Marshall and John Hammond, who were pioneers in reproductive biology. He also studied at the Kaiser Wilhelm Institute with the geneticist Richard Goldschmidt. He returned to Harvard in 1930, first as an instructor in biology and then as assistant professor.

Much of the research Pincus did during the early part of his career concentrated on the inheritance of physiological traits. Later research focused on reproductive physiology, particularly sex hormones and gonadotrophic hormones (those which stimulate the reproductive glands). Other research interests included geotropism, the inheritance of diabetes, relationships between hormones and stress, and endocrine function in patients with mental disorders. He also contributed to the development of the first successful extensive partial pancreatectomy in rats.

The development of the oral contraceptive pill began in the early 1930s with Pincus' work on ovarian hormones. He published many studies of living ova (eggs) and their fertilization. While still at Harvard he perfected some of the earliest methods of transplanting animal eggs from one female to another who would carry them to term. He also developed techniques to produce multiple ovulation in laboratory animals. As a consequence of this work, he learned that some phases of development of an animal's ovum were regulated by particular ovarian hormones. Next, he analyzed the effects of ovarian hormones on the function of the uterus, the travel of the egg, and the maintenance of the blastocyst (the first embryonic stage) and later the embryo itself. By 1939 he had published the results of his research on breeding rabbits without males by artificially activating the eggs in the females. This manipulation was called ''Pincogenesis,'' and it was widely reported in the press, but it was not able to be widely replicated by other researchers.

After returning from a year at Cambridge University in 1938, Pincus became a visiting professor of experimental zoology at Clark University in Worcester, Massachusetts, where he stayed until 1945. It was at Clark that Pincus began to work with Hoagland, though they had known each other as graduate students. Together they began to research the relationship between stress and hormones for the United States Navy and Air Force. Specifically, they examined the relationship between steroid excretion, adrenal cortex function, and the stress of flying. While at Clark University, Pincus was named a Guggenheim fellow and elected to the American Academy of Arts and Sciences.

In the spring of 1943, the first conference on hormones sponsored by the American Association for the Advancement of Science was held near Baltimore. Since the conference was held at a private club, African American scientist Percy Julian was excluded. Pincus protested to the management, and Julian was eventually allowed to join the conference. Although not an organizer the first year, Pincus was involved in reshaping the conference the following year, along with biochemist Samuel Gurin and physiological chemist Robert W. Bates. They held the conference in the Laurentian mountains of Quebec, Canada, and from then on the conference was known as the Laurentian Conference, and Pincus was its permanent chairperson. In addition to his administrative duties, he edited the twenty-three volumes of *Recent Progress in Hormone Research,* a compendium of papers presented at the annual conferences.

With Hoagland, Pincus also co-founded the Worcester Foundation for Experimental Biology (WFEB) in 1944. Hoagland served as executive director of the WFEB; Pincus served as director of laboratories for twelve years and then as research director. The WFEB served as a research center on steroid hormones and provided training for young biochemists in the methods of steroid biochemistry. From 1946 to 1950 Pincus was on the faculty of Tufts Medical School in Medford, Massachusetts, and then from 1950 until his death he was research professor in biology at Boston University Graduate School. Many of his doctoral students at these universities completed research at the WFEB.

Pincus had been conducting research on sterility and hormones since the 1930s, but it was not until the 1950s that he applied his theoretical knowledge to the idea of creating a solution to the problem of overpopulation. In 1951 he was exposed to the work of Margaret Sanger, who had described the inadequacy of existing birth control methods and the looming problem of overpopulation, particularly in underdeveloped areas. By 1953, Pincus was working with Min-Chueh Chang at the WFEB, studying the effects of steroids on the fertility of laboratory animals.

Science had made it possible to produce steroid hormones in bulk, and Chang discovered a group of compounds called progestins which worked as ovulation inhibitors. Pincus took these findings to the G. D. Searle Company, where he had been a consultant, and shifted his emphasis to human beings instead of laboratory animals. Pincus also brought human reproduction specialists John Rock and Celso Garcia into the project. They conducted clinical tests of the contraceptive pill in Brookline, Massa-

chusetts, to confirm the laboratory data. Pincus then travelled to Haiti and Puerto Rico, where he oversaw large-scale clinical field trials.

Oscar Hechter, who met Pincus in 1944 while at the WFEB, wrote in *Perspectives in Biology and Medicine* that ''Gregory Pincus belongs to history because he was a man of action who showed the world that the population crisis is not an 'impossible' problem. He and his associates demonstrated that there is *a* way to control birth rates on a large scale, suitable alike for developed and underdeveloped societies. The antifertility steroids which came to be known as the 'Pill' were shown to be effective, simple, contraceptive agents, relatively safe, and eminently practical to employ on a large scale.'' Pincus spent much of the last fifteen years of his life travelling to explain the results of research. This is reflected in his membership in biological and endocrinological societies in Portugal, France, Great Britain, Chile, Haiti, and Mexico. His work on oral contraceptives was also recognized by awards such as the Albert D. Lasker Award in Planned Parenthood in 1960 and the Cameron Prize in Practical Therapeutics from the University of Edinburgh in 1966. He was elected to the National Academy of Sciences in 1965.

Pincus died before the issue of *Perspectives in Biology and Medicine* commemorating his sixty-fifth birthday was published. Although ill for the last three years of his life, he had continued to work and travel. He died in Boston on August 22, 1967, of myeloid metaplasia, a bone-marrow disease which some speculate was caused by his work with organic solvents.

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Pindar

Pindar (522-438 B.C.), the greatest Greek lyric poet, brought choral poetry to perfection. Unlike the personal lyrics of his predecessors, his works were meant to be recited by choruses of young men and women and accompanied by music.

Pindar was born at Cynoscephalae, near Thebes, in Boeotia of a very prominent aristocratic family, the Aegeidae, who traced their genealogy back to Aegeus and even to Cadmus of Thebes with connections in Sparta, Thera, and Cyrene. He was the son of Daiphantus and Cleodice. His family seems to have had considerable interest in music, especially in flute-playing, which became important at Delphi in the worship of Apollo and was perfected and highly regarded at Thebes. Having received his elementary education under Scopelinus in Thebes, he was sent to Athens, where he was educated under Apollodorus, Agathocles, and Lasus of Hermione, a competitor of Simonides. It was Lasus who is reputed to have written the first treatise on music, brought to the voice a harmonized flute accompaniment, and perfected the dithyramb.

Returning to Thebes, Pindar competed in poetry contests with Myrtis and Corinna, the latter winning over him and advising him, because of his penchant for including an overwhelming amount of mythological allusions, ''to sow with the hand, not with the whole sack.'' At 20, he composed his first ode, *Pythian Ode X*. His earliest preserved *Olympian Ode* was composed in 484. Pindar traveled extensively throughout the Greek world and achieved a Panhellenic reputation and numerous commissions. For Hiero I, the tyrant of Syracuse, he wrote encomia, as well as for Alexander I of Macedon, Archelaus of Cyrene, Theron of Agrigentum, the Thessalian Aleuadae, and the Alcmeonid Megacles. In Hiero, Pindar thought he saw a champion of civilized Hellenism against the forces of barbarism. He visited Sicily and was familiar with other Sicilians, notably the tyrant of Acragas, Theron, and his nephew, Thrasyboulus.

Mention should also be made of Pindar's relation with the island of Aegina. Eleven of his odes were written for Aeginetan victors. This is remarkable since it constitutes

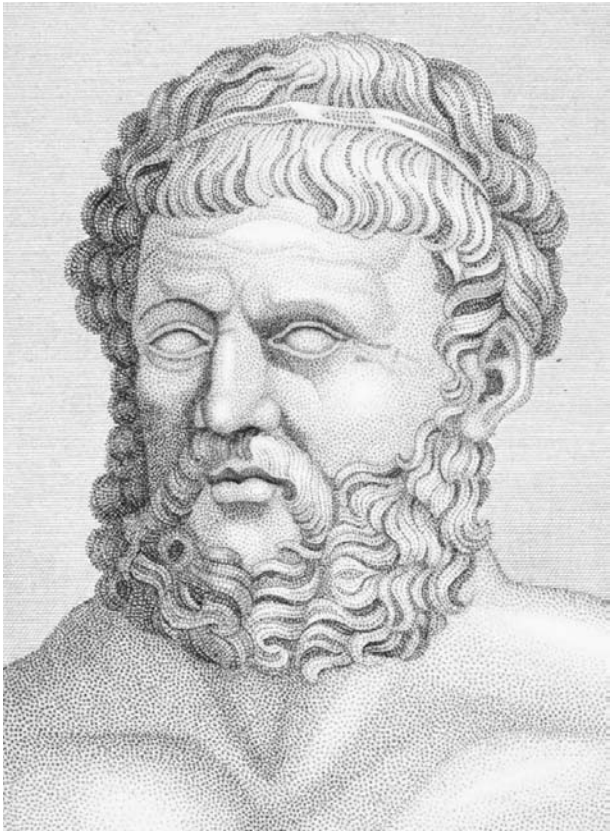

nearly one-fourth of his total output. Aegina (whose founding nymph, Aegina, was reputed to be a sister of Thebe) was subjected to Athenian imperial aggression during the Peloponnesian War, and Pindar in *Pythian Ode VIII* may be cloaking a criticism of this policy. He did not tire of praising the Aeacidae, Peleus and Telamon, and their offspring, Achilles and Ajax.

Thebes's unfortunate capitulation to the Persians during the Persian Wars (480-479 B.C.) and cooperation with the invading enemy left Pindar a distressed member of a disgraced and defeated state. Though apparently sympathetic to Athens, he was in no position to sing Athens's praises too loudly, even after Thebes became a subject ally of Athens about 457.

Pindar may have visited the games. At Delphi, he was particularly honored. Even his descendants are reported to have been given special recognition because of their progenitor. He was married to Timoxena and had one son, Daiphantus, and two daughters, Protomache and Eumetis.

Works and Thought

Not all of Pindar's works have been preserved. He composed hymns, paeans, prosodia (processionals), dithyrambs, parthenia (maiden songs), hyporchemata (dance songs), encomia, dirges, and epinikia (victory odes in honor of athletic heroes). Forty-four of the victory odes celebrate winners of Olympian, Pythian, Nemean, and Isthmian games, which were religious as well as athletic occasions. These odes are brilliant in form but difficult and complex. Richmond Lattimore (1947) observes, ''Competition [in the games] symbolized an idea of nobility which meant much to Pindar; and in the exaltation of victory he seems sometimes to see a kind of transfiguration, briefly making radiant a world which most of the time seemed, to him as to his contemporaries, dark and brutal.''

An epinikion was sung by a chorus of men or boys at a private occasion for the winner, his family, and friends—any of these people having commissioned it. Apparently, contracts were made specifying fees, details about the winner and his family to be included, and mythical allusions to be interwoven in the commemorative ode. The victor, the event, and the festival had to be indicated, and the poet had to laud the winner for his excellence, as well as offer felicitations to his family and state. Pindar does all this skillfully. He weaves the facts into the ode gradually and highlights not the victor but the festival, the aristocratic descent of the victor, a mythological event suggested by the life of the victor, or a myth connected with the holy occasion, the victor, or the victor's native place. This ''myth'' constitutes the heart of the ode. The technical structure is *prooimion* (prelude), arche (beginning), *katatrope* (first transition), *omphalos* (center), *metakatatrope* (second transition), *exodion* (conclusion), and *sphragis* (seal). The transitions are important and often quite abrupt. There are three stanzas: strophe, antistrophe, and epode.

Pindar was aristocratic in temper, Panhellenic in spirit, and proud of his noble background. Profoundly religious and moral, he ''corrected'' myths to ensure religious orthodoxy. He saw properly used wealth as an honor to this world, but he also spoke of the next world. He believed in the righteousness of the gods, in the supremacy of Zeus, and in the majesty and justice of Apollo, and it is of Apollo that he saw himself the servant.

Pindar reflects an oligarchic society that was threatened by the rise of democratic Athens. John H. Finley, Jr. (1947), states: ''Victory to Pindar is itself only a figure for this state of being, which is a mark of the divine in the world. Hence victory and poetry, different as they are, are equally dependent upon the gods, whose hand is increasingly seen in the late poems in friendship and inner harmony also.'' Pindar is a poet of light, which he sees most closely associated with the gods. Finely points out that Pindar tries ''to grasp the bright chain that binds men to gods or, better, the radiance that descends from gods to men, touching events with the divine completeness.''

So great a reputation did Pindar achieve that it is reported that when Alexander the Great devastated Thebes, only Pindar's house was left untouched.

Further Reading

An excellent collection of Pindar's work is Selected Odes, translated with interpretative essays by Carl A.P. Ruck and William H. Matheson (1968); each ode is introduced with an essay setting forth the occasion, structure, and theme of the poem. Other collections include Thomas D. Seymour, *Selected Odes of Pindar* (1882), and Richmond Lattimore, *The Odes of Pindar* (1947). Among the critical studies are John H. Finley, Jr., *Pindar and Aeschylus* (1947), a sensitive exposition of Pindar's use of myth and image; C. M. Bowra, *Pindar* (1965), intended as a critical introduction but filled with undiscussed and often unfamiliar allusions; and Mary A. Grant, *Folktale and Hero-tale Motifs in the Odes of Pindar* (1967). □

Philippe Pinel

The French physician Philippe Pinel (1745-1826) was the major figure in early efforts to provide humane care and treatment for the mentally ill.

Philippe Pinel was born on April 20, 1745, in the hamlet of Roques. At 17 he entered the Collège d'Esquille in Toulouse to prepare for the priesthood, but he soon decided to study medicine. He received his doctorate in 1773 and continued his medical education at the University of Montpellier, France's leading medical school. In 1778 he settled in Paris, where he devoted himself to general studies in science while tutoring in mathematics. Pinel's work on clinical medicine, *Nosographie philosophique* (1789), was a standard textbook for 2 decades, and several 19th-century schools of thought on clinical medicine trace their origin to it.

Pinel's interests in the mentally ill gradually developed, and in 1793, through the aid of friends in the Revolutionary government of France, he was appointed physician-in-chief at l'Hospice de Bicêtre, a large mental institution in Paris. There he encountered the characteristic cruel treatment of

mental patients, as they were beaten, locked in dirty cells, and generally made to suffer in the hands of ignorant keepers. Perhaps worst of all, they were commonly restrained with chains. Pinel immediately insisted that the restraints be removed, and, in spite of warnings that unchained patients would become violent, he unchained 49 inmates on May 24, 1793. All responded favorably.

In 1795 Pinel assumed the responsibility for the mental patients at l'Hôpital de la Salpêtrière, where he continued his policy of nonrestraint and brought about many significant and far-reaching reforms in the care and treatment of mental patients. Humane treatment under the watchful eye of trained and compassionate personnel in the institution made possible the recovery of many otherwise doomed patients. Pinel also introduced the practice of keeping case histories, which proved a valuable source of information in later efforts to understand insanity. The new concepts of the care of the mentally ill were published in Pinel's *Traité médico-philosophique sur l'aliénation mentale* (1801; *Treatise on Insanity,* 1806).

Pinel was professor of hygiene and pathology at the University of Paris from 1794 until 1822, when he was removed by the government because of his past association with persons involved in the Revolution and because he had served as a consulting physician to Napoleon I for a few years after 1805. However, at the time of his death, on Oct. 25, 1826, Pinel was still active at Salpêtrière.

Further Reading

The best source of information on Pinel's ideas and methods is his *Treatise on Insanity,* translated by David Daniel Davis (1806; repr. 1962). A good recent study of Pinel, especially for the relation he felt to the medical ideas of Greek antiquity, is Walter Riese, *The Legacy of Philippe Pinel* (1969). □

Allan Pinkerton

Allan Pinkerton (1819-1884) was the father of many American police detection techniques and founder of America's most famous detective agency.

Allan Pinkerton was born in Glasgow on Aug. 25, 1819, the son of a police sergeant who was later wounded during the Chartist riots. Pinkerton himself became a Chartist and, fearing for his safety after participating in the turmoil, emigrated to the United States in 1842. He settled in a Scottish community at Dundee, Ill. He became an outspoken abolitionist, allegedly serving as the local conductor on the Underground Railroad.

While working as a cooper in Dundee, Pinkerton was instrumental in capturing a group of counterfeiters. After several private commissions in detective work, he was named deputy sheriff of Kane County in 1846. In 1850 he became the first detective on the reorganized police department of Chicago. He simultaneously organized a private agency, leaving public service soon afterward.

Pinkerton's agency, unlike the typical agency of the day, was run with strict propriety. He would not, for example, undertake investigations of the morals of a woman, the stock-in-trade of most private detectives, except in connection with some other crime. Nor did he set his fees according to how much money he regained in a theft case, a practice which frequently tied detectives to the underworld. Pinkerton's operatives received uniform fees, set in advance, plus expenses. Pinkerton quickly developed a national reputation as a result of work for the U.S. Post Office, the Chicago and Northwestern Railroad, and the Illinois Central Railroad (through which he developed a valuable friendship with its president, George McClellan).

In 1861 Pinkerton was investigating alleged Confederate sabotage of a railroad in Maryland when he claimed to have unearthed a scheme to assassinate the president-elect, Abraham Lincoln, then on his way to his inauguration. Pinkerton convinced Lincoln to revise his plans for entering Washington, D.C., and he supervised Lincoln's secret journey. Pinkerton later discussed the organization of a national secret service with the President but, when nothing developed, joined his old client, now Gen. McClellan, as head of intelligence in the Army's Ohio Department. When McClellan left the Army in 1862, Pinkerton resigned his post and spent the rest of the war investigating cotton speculation frauds in the Mississippi Valley.

Following the war, Pinkerton turned active direction of his flourishing agency over to his two sons, although he

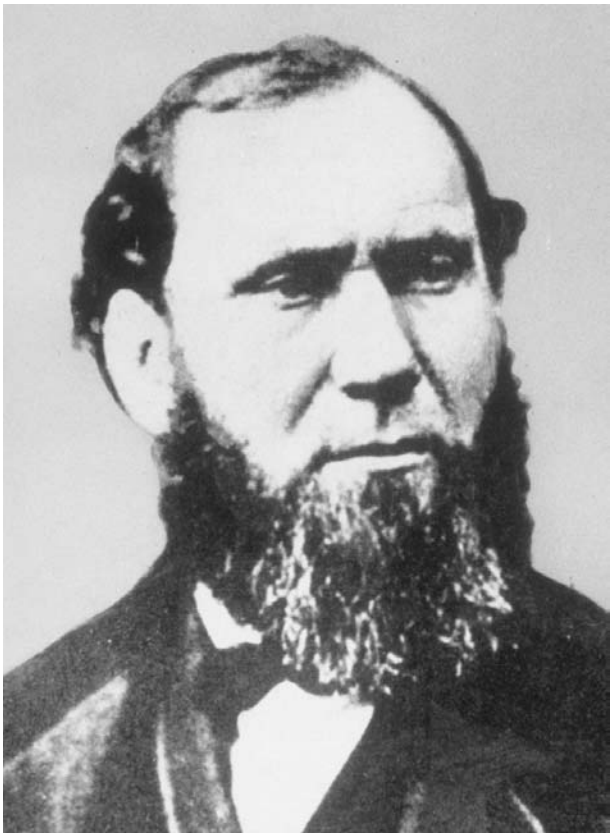

continued to take an interest in agency affairs and kept control of central policy. He supervised the agency's growth in its chief fields of endeavor: the pursuit and capture of train robbers like the James gang; the supplying of a private corps of armed guards to industries and special events such as county fairs; and the breaking of labor unions. He became a vociferous enemy of labor unions.

Pinkerton had a penchant for self-celebration, writing some 20 books about his and his detectives' exploits. He died on July 1, 1884.

Further Reading

Pinkerton's own books tell little about him or about his detective agency. Scarcely more credible is James D. Horan and Howard Swiggett, *The Pinkerton Story* (1951), an idolatrous study approved by the Pinkerton agency. Morris Friedman, *The Pinkerton Labor Spy* (1907), hostile toward the Pinkertons, is dated.

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Augusto Pinochet Ugarte

Augusto Pinochet Ugarte (born 1915) led the military movement of 1973 that toppled the elected Chilean government. An army general, he proceeded to govern in an authoritarian manner while attempting to rebuild the economy and permanently alter Chile's political system.

Augusto Pinochet Ugarte was born in the Chilean port city of Valparaiso on November 15, 1915. From his early years he aspired to a military career. Because of his small stature Pinochet was rejected twice by the National Military Academy before he matriculated at the Escuela Militar's four year officer training course in Santiago. He graduated in 1936 and was promoted to second lieutenant in 1938. He married Maria Lucia Hiriart and had three daughters and two sons.

During his early professional career Pinochet distinguished himself as a specialist in military geography and geopolitics. His 1968 book *Geopolitica* (*Geopolitics*) went through several editions. He also stood out as a student in the Infantry School, in the War Academy (staff school), and in other advanced courses. He held several staff and command posts during these years, posts which provided him with numerous contacts with other officers in the army, air force, navy, and carabineros (national police). Pinochet served on the Chilean military mission in Washington, D.C. in 1956. He taught at the Military School, at the War Academy, and at Ecuador's national war college in the 1950s and 1960s. It was during these early military years that he developed the ideals that guided his military career: patriotism, public service and respect for authority.

Early in his career, Pinochet was not interested in the political debates that dominated civilian society. A cousin said ''his ideological orientation was an enigma. If he had any, he had not demonstrated publicly.'' By 1970, the year Salvador Allende Gossens was elected to the presidency, Pinochet had been promoted to division general—the highest rank in the Chilean army. In 1971 he became commandant of the Santiago garrison, one of the most sensitive and influential army assignments owing to the size of the garrison and to its location in the capital city. By this time Pinochet was firmly convinced that political demagoguery and Marxism were disruptive, hypocritical, and incompatible with, in his words, ''the moral principles that should uphold society. . . .'' He traced his hostility to Marxism to events of the late 1930s, when Marxists participated vociferously in government, and to the Cold War years when the Chilean Communist Party was briefly outlawed. He also became skeptical of the ability of Chile's democratic system to withstand Marxism.

The 1970 presidential election confirmed his deep suspicions, for it gave power to the Marxist Allende despite the fact that he was a minority candidate. As garrison commandant Pinochet was an eyewitness to the social, economic, and political turbulence accompanying the Allende administration's efforts to turn Chile toward socialism through the control of national institutions. Outwardly he seemed to remain loyal to the legitimately elected government. When the army commander-in-chief, General Carlos Prats Gonzalez, became interior minister during a serious trucking strike of late 1972, Pinochet became acting commander-in-chief. He held this position again on the eve of the September 11, 1973 putsch.

On that day the armed forces seized power. Allende was killed in the presidential palace. Pinochet claimed that Allende committed suicide. That was refuted by Allende's widow and others who claim that Allende was murdered by Pinochet's troops. Pinochet became president of the Junta of Government, a body composed of military commanders-in-chief. A year later he became president of the Republic of Chile. His term of office was formally extended later through the adoption of a constitution giving him an eight-year term (1981-1989). Allende's loyalists tried to maintain resistance, but it proved costly. Over 1500 lives were lost by the end of the day. Fearful of internal resistance, the junta declared itself in a state of internal war. The U.S. CIA was instrumental in providing the junta with The White Book, a manual for executing a successful coup and caused hundreds to be beaten and tortured by the army and police.

From late 1973 until late 1976 the country was in an economic depression, the aftermath of Allende's policies and the economic pressures that had been applied by both foreigners and Chileans between 1970 and 1973. This was also a period of harsh authoritarian rule. Inflation was gradually reduced in the mid-1970s, and by 1978 Chileans, especially those of the middle and upper sectors, were talking of an ''economic miracle'' based on free enterprise, foreign loans, and ''denationalization'' of the economy. Pinochet's popularity peaked in 1978 when a plebiscite confirmed his leadership and policies—although a growing opposition denied the validity of the vote. In the early 1980s Chile suffered from the world recession, and the government resorted to stricter controls of the press, the exile of some dissidents, curfews, and repression characteristic of the early years of Pinochet's rule. At the same time he oversaw a shift in economic policy that revived the role of the state, which he and his supporters had blamed for Chile's misfortunes prior to 1973.

The supporters of Pinochet liked his role as Chile's strongman, the one figure capable of controlling the armed forces and the symbol of anti-Marxism. But he also became the figure toward whom a growing opposition (church leaders, labor, politicians, human rights advocates, leftists) directed its energies. The United States and other foreign governments were cautious in relations with his government. Through this period he maintained his resolute anti-Communism and showed an uncanny ability to survive politically in a country marked by unsolved economic and social problems. Pinochet was able to do this because of his own abilities, but also because of the strength of discipline in the military, the inability of opposition leaders to agree on policy, and the fear of many Chileans that alternatives would be worse than his authoritarianism.

These factors became subjects for increasing debate within the government, throughout Chile, and in the world press in 1983 when opposition leaders organized mass demonstrations against the regime's economic, political, and social programs. Beginning in May of that year miners, students, workers, and dissident political leaders took to the streets to register their discontent. Pinochet used armed force to quell the demonstrations, then began talks aimed at political compromise. When talks stalled he again used strong-arm tactics, claiming as usual that politicians and Marxists were to blame for Chile's problems.

In 1986 Pinochet survived an attempted assassination with only minor injuries. But the international outcry against his alleged violations of human rights continued to grow louder. The new constitution that had been seven years in the making was ratified by plebiscite in 1980. Even though it was approved, the election was declared a fraud. The constitution called for Pinochet to serve another eight years. This time actually permitted the opposition party to mount a successful campaign to remove him from office. The U.S. Congress financed $2 million worth of media consultants, poll judges and a parallel vote count to ensure a somewhat fair election. On October 5, 1989, 55% of the Chilean people voted to remove Pinochet from office. He was able to retain power until free elections installed a new president, Patricio Alwyn on March 5, 1990. Although he abdicated his title as president, Pinochet remained on as commander in chief of the army. After stepping down as president, Pinochet devoted himself to modernizing and computerizing his beloved army. Even at 80, he still saw himself as a force within Chilean society, very much in charge of the armed forces until his constitutionally forced retirement in March 1998.

Further Reading

Pinochet's own version of his role in government can be found in his *The Crucial Day* (1982). Frederick M. Nunn's *The Military in Chilean History* (1976) provides information on the military and political background to Pinochet's rise to power. Critical of the military and Pinochet, and sympathetic to his predecessor, are Robinson Rojas Sandford, *The Murder of Allende and the End of the Chilean Way to Socialism* (1975), and Ian Roxborough, Phil O'Brien, and Jackie Roddick, *Chile: The State and Revolution* (1977). Robert Moss' *Chile's Marxist Experiment* (1973) is favorable to Pinochet. *Pinochet: the Politics of Power* 1988 and *A Nation of Enemies: Chile under Pinochet* assess the situation since the coup. □

Harold Pinter

The English playwright Harold Pinter (born 1930) ranks among the foremost postwar British dramatists. A master of menace, he invested his plays with an atmosphere of fear, horror, and mystery.

Harold Pinter was born on Oct. 10, 1930, the only son of a Jewish tailor, in Hackney, East London. He won a scholarship to the local school, Hackney Downs Grammar School. In 1948 he entered the Royal Academy of Dramatic Arts and then joined a repertory company as an actor and toured England and Ireland. After marrying actress Vivien Merchant in 1956, he began writing plays, giving up the poetry, short stories, monologues, and an autobiographical novel, *The Dwarfs,* that he would eventually publish in 1990.

In 1957 Pinter completed two one-act plays, *The Room* and *The Dumb Waiter,* as well as the full-length play *The Birthday Party*. The relationship of villain and victim emerges gradually in all three of these plays. In *The Dumb Waiter* two hired gunmen experience strange terrors while receiving orders delivered via a dumbwaiter shaft until one performs the assigned task by killing the other. In *The Birthday Party* impulse and instinct war with repression on many levels as Stanley fences with his companions—motherly Meg; luscious Lulu; apathetic Petey; and his tormentors, the irresistible instruments of conformity, Goldberg and McCann.

Pinter adapted his radio play *A Slight Ache* (1959), about a wife who exchanges a stranger for her husband, from his short story ''The Examination'' and later made it into a stage play. He next wrote two revue sketches, *Pieces of Eight* and *One to Another*. Another radio play, *A Night Out* (1960), followed.

Pinter's first West End success was *The Caretaker* in 1960 (adapted for film in 1962). In it, a devious old tramp is befriended and sheltered in his cluttered room by the kindly Aston until his calculating brother ousts the would-be caretaker. *Night School* appeared on radio the same year, depicting two aunts mothering Walter as he pursues a tart who has rented his room while he has been in prison.

The Dwarfs, derived from Pinter's novel, also first appeared on radio in 1960. It presents a pair of threatening figures cruelly descending upon the hapless Len with his disintegrating fantasies about ghoulish dwarfs. Pinter later adapted two television plays for the stage: *The Collection* (1961), which expresses a husband's fears of his wife's infidelity with one of a pair of men in an adjoining apartment; and *The Lover* (1963), in which a jaded married couple seek sexual stimulus in role playing. The British Broadcasting Corporation (BBC) broadcast his short story ''The Tea Party'' in 1964 and televised it throughout Europe the following year.

In Pinter's full-length play *The Homecoming* (1965) the theme of sexual cruelty reappears. A professor teaching in an American university returns to his father's home in London on summer vacation with his wife. She stays on as the whore-mistress for his father and brothers, and he agrees to return to the United States alone.

BBC television produced Pinter's *The Basement* (originally a film script entitled *The Compartment*) in 1967. The following year he wrote three one-act plays: *Landscape,* an exchange of reminiscences in non-connecting monologues between two old people; *Silence,* which mixed a three-person monologue and dialogue in a kind of dramatic poem; and the funny sketch *Night*. His full-length drama *Old Times* (1971) has no plot; it is a play about the past. The three characters spend an evening reminiscing about events that may or may not have occurred.

In 1973 Pinter was made the Associate Director of the National Theatre, a post he would hold until 1983. Pinter's first marriage dissolved in 1980. In the same year he married Lady Antonia Fraser.

Pinter's early plays were labeled ''comedies of menace'' and occur in confining room sanctuaries, in which men, beset by robotizing social forces, surrender the remnants of their individuality. In his later plays he is especially concerned with what he regards as the nearly impossible task of verifying appearances. He creates images of the human condition that are despairing yet also comic in his deft handling of dialogue that attacks, evades communication, and shields privacy with debasing non sequiturs, pat clichés, repetitions, contradictions, and apt bad syntax. Pinter thinks of speech as ''a constant stratagem to cover nakedness.'' This period of his life became one of his most prolific. He contributed many works, some of which are: *No Man's Land* (1975), *Betrayal* (1978), *Poems And Prose 1949-1977* (1978), *I Know The Place* (1979), *Family Voices* (1981), *Other Places* (1982), *One For The Road* (1984), *Mountain Language* (1988), *The Heat Of The Day* (1989), *Party Time* (1991), *Moonlight* (1993), *99 Poems In Translation* (1995), and *Ashes To Ashes* (1995).

Further Reading

The most thorough critical study of Pinter is Arnold P. Hinchliffe *Harold Pinter* (1967). Other studies are Walter Kerr *Harold Pinter* (1967); Ronald Hayman *Harold Pinter* (1968) in the ''Contemporary Playwrights'' series; Lois G. Gordon *Stratagems to Uncover Nakedness* (1969); James R. Hollis *Harold Pinter: The Poetics of Silence* (1970); and Victor L. Cahn *Gender and Power in the Plays of Harold Pinter* (1993). Recommended for general background are Martin Esslin *The Theatre of the Absurd* (1961); John Russell Taylor *The Angry Theatre* (1962; 2d rev. ed. 1969); Ruby Cohn *Currents in Comtemporary Drama* (1969); and Mel Gussow *Conversations with Pinter* (1994). Pinter is also listed in the 1997 edition of *Who's Who*. □

Isaac Pinto

Isaac Pinto (1720-1791), Jewish merchant and scholar, supported the American patriots during the Revolutionary period.

Isaac Pinto, born probably in Portugal, was of Sephardic Jewish ancestry. His tombstone establishes his birthdate as June 12, 1720. The family came to America, possibly via Jamaica, sometime before 1740. Pinto was named on the roll of New York City's early synagogue Shearith Israel for 1740-1741, but he entered the import-export business, traveled widely, and apparently had varying places of residence. He lived for a time in Norwalk, Conn., and was perhaps the Isaac Pinto who signed a Stratford, Conn., petition in 1748. He was certainly a wholesale wine merchant in Charleston, S.C. (1760-1762), but New York City was his primary abode. In 1764 he signed a petition against a colonial legislative act requiring new buildings in lower Manhattan to be of brick or stone; 4 years later the *New York Journal* carried his advertisement for selling ''Choice South Carolina Pink Root.''

Pinto was an excellent Hebraist and an expert in the laws of Jewish ritual slaughtering. He probably translated *The Form of Prayer . . . for a General Thanksgiving . . . for the Reduction of Canada* (1760). His *Evening Service of Roshashanah . . .* (1761, published anonymously) and *Prayers for Shabbath, Rosh-Hashanah and Kippur* (1766, published under his name) were the first Jewish prayer books published in America. Even then, many Jews in America were unfamiliar with Hebrew, and Pinto issued his volumes without a Hebrew text for ''improvement . . . in the Devotion'' of his coreligionists. Pursuing his scholarly interests, he corresponded in 1773 with Rabbi Isaac Karigal of Palestine (visiting Newport, R.I.) and later with President Ezra Stiles of Yale College (who referred to him in 1790 as ''a learned Jew at New York'').

Many of Pinto's activities can be deduced only on the basis of scanty evidence, but he unquestionably espoused the colonial cause against England. In 1770 he favored continuation of the Nonimportation Resolutions of 1765, and he wrote numerous pro-American articles (presumably as ''A.B.'' and ''Philatheles'') for the *New York Journal*. Some authorities also credit him with the series in biblical style, ''The Chapters of Isaac the Scribe,'' that appeared in this newspaper during the autumn of 1772.

When the New York Jewish community reorganized itself in 1784, Pinto was asked to be clerk of the congregation, but he apparently felt he was too old to accept the office. He never married. Near the end of his life he taught Spanish in New York City, where he died on Jan. 17, 1791. His obituary in the *New York Journal* noted his ability as a linguist, historian, and philosopher and referred to his staunch support of American liberties.

Further Reading

Detailed information on Pinto is nearly nonexistent. The best account, although brief and incomplete, is in David de Sola Pool, *Portraits Etched in Stone* (1952). The most authoritative study on Colonial Jewry is Jacob R. Marcus, *The Colonial American Jew, 1492-1776* (1970). □

Horace Pippin

Horace Pippin (1888-1946) was one of America's principal African American artists and among the foremost primitive painters of the 20th century.

Horace Pippin was born in West Chester, Pa. According to his own account, he began to make pictures at the age of 7. In 1895 he went with his mother to Goshen, N.Y., where he attended school. At 14 he was employed doing odd jobs on a farm; a year later he began unloading coal for a living. In 1912 he took a job in a

storage warehouse. He enlisted in the Army in 1917 and was sent to France, where he was badly wounded. He was honorably discharged from the infantry in 1919 and married the following year.

In the 1920s Pippin revived his interest in art. In 1930 he painted his first oil, *End of the War: Starting Home,* a World War I scene. Christian Brinton discovered Pippin's work in 1937 and arranged for a one-man exhibition at the West Chester Community Center. In 1940 Pippin attended classes at the Barnes Foundation in Merion, Pa., the only formal art education he received. That year Albert C. Barnes wrote the introduction to the catalog of the Pippin show held in Philadelphia.

In his portrait of Paul B. Dague, the deputy sheriff of West Chester County (1936), Pippin scrupulously included various insignia—buttons, a medal, seal, and gavel—all indicative of the sitter's position of authority. Pippin sometimes borrowed from other sources, such as calendar illustrations. His *Woman at Samaria* (1940) was mostly modeled on an old book engraving, but the blood-red sky may have been inspired by his own memory of a sunset. In the 1940s he became freer and more inventive in his use of colors, as in the portrait of Christian Brinton (1940), where a rich color pattern is used for the necktie and the handkerchief folded in the jacket pocket.

Three canvases (1942) commemorate the saga of the antislavery activist John Brown: the *Trial of John Brown, John Brown Reading His Bible,* and *John Brown Going to His Hanging*. In 1943 Pippin painted a grim *Crucifixion*. But many of his works have a poetic, intimate quality, such as *Saying Prayers* (1943), in which two children, about to go to bed, kneel beside their mother. Here, as in much of Pippin's work, there is an instinctive feeling for design; the door, window, large stove, and leaning umbrella are powerful forms, geometrically reduced.

Horace Pippin (right)

Very little of Pippin's work has to do with social protest or with historical events. He loved to paint the simple things he knew best—interior scenes showing the tenderness of members of a family toward one another, still lifes, and people working together on a farm.

Further Reading

Selden Rodman, *Horace Pippin: A Negro Painter in America* (1947), is a well-documented, sympathetic introductory essay with 50 plates, most of them in black and white. □

Luigi Pirandello

The works of the Italian playwright, novelist, and critic Luigi Pirandello (1867-1936) generally portray Italian middle-class society. Combining relativistic thinking with a specific Pirandellian brand of humor, he probed the conflict between essence and appearance.

With Henrik Ibsen and August Strindberg, Luigi Pirandello revolutionized modern drama in all its aspects, from staging to the form of the play. His own specific contribution to the modern theater should be seen in the fact that he imposed upon the art form of theater itself the principles of analytic decomposition which Ibsen was still content to apply to human psychology.

Pirandello was born on June 28, 1867, in Girgenti (now Agrigento), Sicily, the son of a prosperous sulfur mine owner. He received his first schooling in Girgenti, and his formative years were spent at the universities of Palermo, Rome, and Bonn, where he obtained his doctorate in 1891 with a thesis on his native dialect. Upon his return to Italy he entered literary life and wrote his first novel in an artists' colony on Monte Cavo near Rome. In 1894 Pirandello married the daughter of a business associate of his father's, and the couple moved to Rome, where their three children were born. After some years Pirandello accepted a position as professor of Italian at Rome's R. Istituto di Magistero Femminile and in 1908 obtained the chair of Italian language and stylistics at the same institution.

Through a flooding of his father's mine in 1903, Pirandello lost his patrimony as well as his wife's substantial dowry, which had been invested in his father's business. Upon learning of the disaster, his wife suffered a shock and developed a paranoid condition which progressively worsened. She remained with the family, but as the scenes of jealousy became more trying, she was admitted to a nursing

home in 1919 and remained there until her death in 1959. There is no doubt that Pirandello's peculiar approach to the problems of essence and appearance was conditioned by this firsthand experience: he once said that a madwoman had led his hand for 15 long years. Throughout this time Pirandello continued his writing, scarcely noted by the rank and file of Italy's critics, and only the clamorous success of *Sei personaggi in cerca d'autore* (1921; *Six Characters in Search of an Author*) brought him national recognition and international fame.

In 1924, at a critical time for the regime following the Matteotti murder in June, Pirandello joined the Fascist party, and in September of the same year he founded, with state support, the Teatro d'Arte di Roma, of which he became director. From this time dates his friendship with Marta Abba, the leading actress of the troupe and his second muse. Mainly staging plays of Pirandello, the troupe went on several foreign tours, to England, France, and Germany (1925), to Vienna, Prague, and Budapest (1926), and to South America (1928). This venture proved too costly in the end, and the Teatro d'Arte was dissolved in 1928. Beginning with this year Pirandello took up frequent and extensive residences abroad, especially in Paris and Berlin.

In 1929 Pirandello was elected a member of the newly founded Accademia d'Italia, and in 1934 he was awarded the Nobel Prize for literature. He was a tall man with a pointed beard and piercing eyes. Pirandello died on Dec. 10, 1936, in his Roman apartment, which subsequently was declared a national monument and houses the Centro di Studi Pirandelliani. Pirandello's ashes were transferred to his birthplace, where they now rest in a huge rock under a solitary pine tree, a setting he had imagined for his birth in his unfinished *Informazioni sul mio involontario soggiorno sulla terra*.

Career as a Playwright

Analytical in nature and for the most part lacking in action, Pirandello's plays are dialectical disquisitions on essence and appearance, illusion and reality, the problem of personal identity, the impossibility of objective truth and of communication. His dramatic production (some 43 plays in all) is thus an illustration of his relativistic and pessimistic tenets and philosophical beliefs. As he conceived of his probe into these aspects mainly as a process of unmasking, he published his collected plays under the title *Maschere nude* (*Naked Masks*).

Sei personaggi in cerca d'autore (1921), the first play of a trilogy, is an inquiry into the esthetic problems involved in translating the ''ideal reality'' of the six characters into the casual reality of the stage, represented by the actors and its transitory contingencies of time. The action is continually interrupted by comments paralleling it, the characters themselves are drawn as types, and the stage directions even recommend that they wear masks. Their story is only incidental to the more important aspect of the play, the clash and exchange between the two worlds of art and life.

In the second play, *Ciascuno a suo modo* (1924; *Each in His Own Way*), this analytical preoccupation comes out even more clearly in that the dialectical approach is carried to the point where action and ensuing reflection on it are already sharply defined in the outer form of the play: after each of the two acts there follow *intermezzi corali,* in which the preceding action is discussed. In the last play of the trilogy, *Questa sera si recita a soggetto* (1930; *Tonight We Improvise*), we see the consequences of this approach; it no longer makes any pretense at taking seriously the play within the play: the director, Dr. Hinkfuss, has his actors improvise on a scenario, a short story by Pirandello.

Many of Pirandello's one-act plays, such as *Il berretto a sonagli* (1918), *Liolà* (1917), *La giara* (short story 1909; play 1917), *La patente* (short story 1911; play 1918), and *Lumie di Sicilia* (short story 1900; play 1911) draw thematically on his Sicilian environment and belong to his regional-naturalistic production; some of them were originally even written in Sicilian dialect.

The great bulk of Pirandello's later production, however, is concerned with the concept of the mask in its different aspects: for Pirandello, the fiction, the mask alone, either self-imposed or, as in most cases, forced on by society, makes life possible. If this mask is ever torn off, willingly or by force, man is no longer able to live, to function in a society based upon the law of common fictions: either he returns to wearing his mask, to ''living'' the life of the dead, or he becomes ''crazy,'' ''insane'' as far as society is concerned. By refusing to wear the mask, Pirandello's characters in the eyes of this world choose death. Thus they may die the symbolical death of insanity, or they may choose to take their own lives in earnest and throw away with their lives the mask and imposed form, as does Ersilia Drei of

Vestire gli ignudi (1923; *Naked*). They even may, willingly, choose a mask as a token of their freedom, as does the protagonist of *Enrico IV* (1922; *Henry IV*), one of Pirandello's strongest plays. He chooses to wear the mask of insanity in full consciousness, a decision he has sealed with a murder; and, ironically, society—the world of the masks—cannot hold him responsible because he has taken refuge behind a mask and beaten society at its own game.

Other plays center more directly on Pirandello's relativistic convictions concerning reality and illusion. Thus *Così è* (*se vi pare*) (1918; *Right You Are If You Think You Are*) explores the dual aspect of truth. His later plays, such as *Diana e la Tuda* (1927), *Trovarsi* (1932), *Quando si è qualcuno* (1933), are too-rigid exemplifications of the ''life versus form'' formula the Italian critic Adriano Tilgher had coined for Pirandello's production at the time. Of the trilogy on ''modern myths'' which Pirandello had envisaged, he completed only the first two plays. *La nuova colonia* (1928) portrays the rather pessimistic chances he gives society for a decent communal life, whereas *Lazzaro* (1929), his ''religious myth,'' voices his pantheistic religious convictions. The last of these plays, the ''myth of art,'' *I giganti della montagna* (1938; *The Mountain Giants*), remained unfinished.

The Novels

Whereas Pirandello's importance as an innovator in the field of drama is undisputed, in general his novels do not depart from the conventional form of the genre. Thus his first novel, *L'esclusa* (1901; *The Outcast*), and the short novel *Il turno* (1902) are written in the realist tradition.

With *Il fu Mattia Pascal* (1904; *The Late Mattia Pascal*), a novel that clearly carries the imprint of Pirandello's characteristic later approach, he first asserted himself on the international scene. Its theme is intrinsically connected with Pirandello's concept of the mask and the antinomy between reality and illusion. The hero, Mattia Pascal, flees what are to him unbearable situations—''masks'' he is forced to wear—only to realize that these flights were in vain, for he does not have the courage to cope with the ensuing consequences.

Giustino Roncella nato Boggiòlo, first published under the title *Suo marito* (1911), treats an important aspect of Pirandello's concept of artistic creation: the antinomy between life and art. *I vecchi e i giovani* (1913; *The Young and the Old*) is a historical novel that covers the events in Italy between 1892 and 1894. The following novel, *Si gira* (1915), published later as *Quaderni di Serafino Gubbio operatore* (1932), again focuses on the problematic relationship between life and art, which is seen here through the world of cinematographic art. Pirandello's last novel, *Uno, nessuno e centomila* (1925-1926; *One, None, and a Hundred Thousand*), is a series of disconnected observations on the motif of the plurality of personality.

Short Stories and Criticism

As he intended to write one short story per day of the year, Pirandello published his stories with the collective title *Novelle per un anno*. The definitive edition, however, contains only about 232 stories (1922-1937). It may well be that Pirandello's short stories will remain the most durable part of his work. They contain a host of motifs and often develop themes and plots taken up in full in later novels or plays. Thus the story *Quand'ero matto . . .* (1902) anticipates *Uno, nessuno e centomila,* and *Colloqui coi personaggi I, II* (1915) and *La tragedia di un personaggio* (1911) contain the nucleus of *Sei personaggi in cerca d'autore. Il pipistrello* (1919) exemplifies art-life antinomy in a casuistical manner; the problem of the mask and man's flight from it is the concern of stories such as *Il treno ha fischiato* (1914), *La maschera dimenticata* (1918), and *La carriola* (1917).

Many of Pirandello's essays explore problems of artistic creation such as *Illustratori, attori e traduttori* (1908). *Arte e scienza* (1908) discusses esthetic theory and contains also a categorical rejection of Benedetto Croce's esthetics. Pirandello's major essay *L'umorismo* (1908) establishes his own concept of humor.

Further Reading

The most recent and concise study of Pirandello in English is Oscar Büdel, *Pirandello* (1966; 2d ed. 1969). Important previous English studies are Walter Starkie, *Luigi Pirandello* (1926; 3d rev. ed. 1965), and Domenico Vittorini, *The Drama of Luigi Pirandello* (1935). Recommended for general historical background are Eric Bentley, *The Playwright as Thinker* (1946), and Lander McClintock, *The Age of Pirandello* (1951).

Additional Sources

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Giovanni Battista Piranesi

Giovanni Battista Piranesi (1720-1778), Italian engraver and architect, is best known for his etchings of ancient and baroque Rome and grandiose architectural constructions of his own imagination.

Giovanni Battista Piranesi was born on Oct. 4, 1720, at Mojano di Mestre near Venice, the son of a stonemason. His early training in Venice under his uncle, Matteo Lucchesi, an architectural engineer, gave Piranesi a grasp of the means of masonry construction—scaffolding, winches, hawsers, pulleys, and chains—that stayed with him the rest of his life. His understanding of the vocabulary of classicism came largely from Andrea Palladio's book on architecture; his knowledge of architectural renderings he drew in part from Ferdinando Bibiena's book on civil architecture (1711); and his manner of placing buildings on a diagonal, sharply foreshortened, probably came from contemporary Venetian stage design.

In 1740 Piranesi went to Rome as a draftsman on the staff of the Venetian ambassador, Marco Foscarini. In Rome he learned to etch from Giuseppe Vasi. Trained as an architect but unable to find commissions, Piranesi published in 1743 a book of prints of imaginary buildings of enormous

scale, inspired by the architecture of imperial Rome. The project was a financial failure.

By 1744 Piranesi was back in Venice, probably working in the studio of Giovanni Battista Tiepolo. From this period date Piranesi's etchings called grotesques: rococo shapes interlaced with fragments of ancient ruins. He returned to Rome in 1745, this time to stay. He took a consignment of prints (not his own) with him to sell as a publisher's agent and thus was able to get a financial foothold.

In 1745 Piranesi's first real success came with his *Carceri d'invenzione,* or *Imaginary Prisons,* 16 large plates that are often considered his masterpieces. ''Only a stage-struck engineer,'' wrote Hyatt Mayor (1952), ''could have conjured up these endless aisles, these beams draped with tons of chain, these gangplanks teetering from arch to arch, these piers that stand like beacons for exploring loftiness and light. . . . Piranesi rendered such more-than-Roman immensities like a true Venetian by letting his etching needle scribble and zigzag until it sketched areas of shade as translucent as a Guardi wash.'' Later, when he reworked the copperplates, he made the shapes sharper and darker, creating new drama but destroying the translucency of the light.

Piranesi's next enterprise was to record the ruins of ancient Rome. It was to be the biggest project of his life. In 1756, after more intensive archeological studies than any known previously, studies that were much implemented by his knowledge of civil engineering, Piranesi published his *Roman Antiquities,* four huge volumes containing over 200 folio plates. It won him immediate and widespread fame. He was made an honorary member of the Society of Antiquaries in London in 1757. In Rome the painters welcomed him into the Academy of St. Luke in 1761.

The only architectural work Piranesi executed was for Cardinal Giovanni Battista Rezzonico, Grand Prior of the Knights of Malta. He completely remodeled the church that belongs to that order, St. Maria del Priorato (1764-1766). The decorative program he devised for the church is outstanding in its originality. Classical motifs, combined in unclassical ways, are commingled with banners, shields, warship prows, arrows, and musical instruments in such a way as to produce an extraordinarily rich mélange of crisp, angular, two-dimensional patterns carried out in stucco reliefs.

The system of ornamentation that Piranesi invented for the church he elaborated and disseminated through a new set of engravings that he published under the title *Diverse Manners of Ornamenting . . . Houses* (1769). It became, a generation later, the basis for the style known today as Empire. At a much earlier date it was introduced into England by Piranesi's friend Robert Adam.

Throughout most of his adult life Piranesi made etchings of views of the city; not only its antiquities, such as the Pantheon, but also its contemporary masterpieces such as the Capitoline and Piazza Navona. The scenes are animated with tiny, frail, fluttering figures.

On Nov. 9, 1778, while making drawings of the newly discovered temples at Paestum, Piranesi died. Long before then his prints of his adopted city had caught the imagination of much of Europe. In 1771 Horace Walpole urged his fellow Englishmen to ''study the sublime dreams of Piranesi, who seems to have conceived visions of Rome beyond what it boasted even in the meridian of its splendour. Savage as Salvator Rosa, fierce as Michelangelo, and exuberant as Rubens, he has imagined scenes that would startle geometry, and exhaust the Indies to realize.''

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The standard work in English on Piranesi is still Arthur M. Hind, *Giovanni Battista Piranesi* (1922). The best modern study in English is A. Hyatt Mayor, *Giovanni Battista Piranesi* (1952). Also useful is Hylton Thomas, *The Drawings of Giovanni Battista Piranesi* (1954). □

Jean Henri Otto Lucien Marie Pirenne

The writings of the Belgian historian Jean Henri Otto Lucien Marie Pirenne (1862-1935) renewed 20th-century ideas about the origins of European cities. His teaching created a major school of Belgian medievalists.

Henri Pirenne was born at Verviers on Dec. 23, 1862. At the University of Liège he studied history with Godefroid Kurth and Paul Fredericq. He received his doctorate in philosophy in 1883 and won a scholarship that allowed him to study in Berlin and Paris. In 1885 he organized the teaching of paleography and diplomatics at the University of Liège, and in 1886 he was named professor at the University of Ghent, where he remained for 40 years.

During World War I Pirenne was imprisoned for resisting the German occupation. Moved from prison camp to prison camp, he learned Russian in one, taught Belgian history to the Belgian prisoners in a second, and without the aid of books or notes wrote a *History of Europe* (1936) in a third. ''He was a teacher without peer,'' a student later wrote, ''exciting his young students with his forceful and colorful rhetoric and by the originality of his ideas.'' From his seminar at Ghent there issued a large number of eminent Belgian and American medievalists.

In 1893 Pirenne published an article on the origins of medieval towns. Worked out in later articles and in two books, *Belgian Democracy: Its Early History* (1910) and *Medieval Cities* (1925), his thesis came to dominate studies of medieval urban institutions. Some historians argued that medieval town constitutions originated in ecclesiastical immunities, others that towns were outgrowths of medieval servile communities, and still others that they descended from primitive free communities. Pirenne maintained that the early medieval town was only a fortress, economically dependent on the countryside. With the economic revival of the 10th and 11th centuries, however, old cities were reborn and new towns created in the form of trading settlements near the older fortresses. These created their own law and a new status of personal freedom. Though Pirenne's argument was largely intuitive, the validity of his thesis for northern European towns was demonstrated by the research his views inspired.

In 1922 Pirenne published another provocative article, ''Mohammed and Charlemagne,'' in which he argued that the break between antiquity and the Middle Ages came with the closing of the Mediterranean by the Moslem conquest of Africa and Spain. Worked out in a book by the same title (1937), the thesis inspired other historians to turn their attention to the economic history of the early Middle Ages, and it still remains the starting point for discussions of the societies of Merovingian and Carolingian Europe. Pirenne also wrote a *History of Belgium* (7 vols., 1900-1932). He died at Ukkel on Oct. 24, 1935.

Further Reading

A memoir and an evaluation of Pirenne's work by Charles Verlinden appear in Joseph T. Lambie, ed., *Architects and Craftsmen in History* (1956). A study of Pirenne by James L. Cate is in Samuel William Halperin, ed., *Some 20th-Century Historians: Essays on Eminent Europeans* (1961). Alfred F. Havighurst, ed., *The Pirenne Thesis: Analysis, Criticism, and Revision* (1958; 2d ed. 1969), contains Pirenne's major statements on Mohammed and Charlemagne and a selection of the critical literature this work evoked.

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Pisanello

Pisanello (ca. 1395-1455), painter and medalist, was a leading master of the International Gothic style of painting in Italy and created the first example of the Renaissance medal.

Probably born in Pisa, Antonio Pisano, called Pisanello was raised in Verona by his mother, Isabetta, a native of that city, after the death of his father, Pucio di Giovanni, a Pisan. Nothing is known of Pisanello's early years. He may have been a pupil of Stefano da Verona, whose influence is seen in Pisanello's early *Madonna of the Quails* (ca. 1415).

Between 1419 and 1422 Pisanello was in Venice collaborating with Gentile da Fabriano on the frescoes for the Great Council Hall of the Ducal Palace (repainted 1479). From 1422 to 1426 Pisanello was in Mantua and Verona. The frescoed *Annunciation* above the Brenzoni tomb in the church of St. Fermo, Verona, is signed and dated (1424-1426). He journeyed to Rome after the death of Gentile da Fabriano in 1428 to complete Gentile's frescoes (destroyed) in St. John Lateran. He remained there until July 1432, when

he was granted a safe-conduct to leave the city by Pope Eugenius IV.

From 1432 to 1439 Pisanello moved back and forth between Verona and Ferrara. Most of his extant paintings date from this period, including the frescoed *Legend of St. George* on the entrance arch of the Pellegrini Chapel in St. Anastasia, Verona; the *Vision of St. Eustace;* the *Portrait of a Ferrarese Princess,* sometimes called *Ginevra d'Este;* the *Portrait of Lionello d'Este;* the *Madonna in Glory with Saints Anthony Abbot and George;* and the *Portrait of the Emperor Sigismund.* In these works Pisanello blended decorativeness with carefully observed naturalistic detail. His interest in naturalistic detail and in subtly stylized courtly figures can better be seen in the numerous extant drawings by him and his school, including those in the famous Codex Vallardi.

The Byzantine emperor John VII Palaeologus attended the Church council which convened in Ferrara in 1438. Pisanello's earliest extant medal with a portrait of the Emperor was cast in 1439. His medals were cast rather than struck, a method which permitted much greater subtlety of modeling. A fine portraitist, he took great pains with the reverses as well, showing a special fondness for animal figures. His medals are among his finest works, displaying a breadth of modeling and conception most unusual for the time.

In 1439 Verona, then under Venetian protection, was sacked by the army of the Duke of Mantua, a supporter of Milan in its war with Venice. After Venice recovered Verona, Pisanello, who was a member of the court of Mantua at the time, was accused of offenses against Venice. He was condemned to prison but was allowed to leave Venice in 1442, when his mother died in Verona.

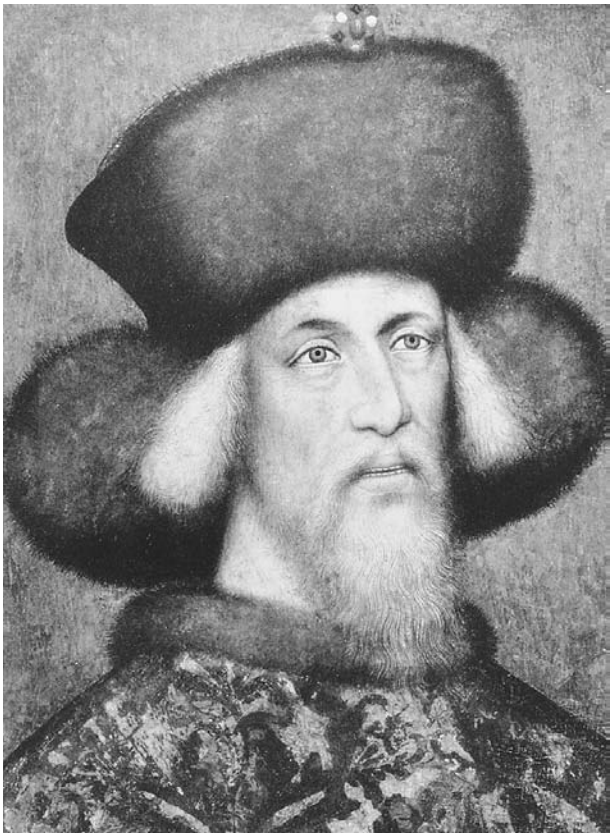

In 1443 Pisanello cast a medal to commemorate the wedding of Lionello d'Este and Maria of Aragon in Ferrara. In 1445 he made a medal for Sigismondo Pandolfo Malatesta of Rimini. In 1448 he was in Naples, where he was a member of the court of King Alfonso III of Aragon. His medal of the King dates from 1449. After 1450, documentary references to Pisanello disappear. He died in October 1455, according to a letter written by Carlo de' Medici.

Further Reading

A work on Pisanello in English in Enio Sindona, *Pisanello* (1961). G. F. Hill, *Pisanello* (1905), remains a useful but somewhat out-of-date monograph. See also Jakob Rosenberg, *Great Draughtsmen from Pisanello to Picasso* (1959). □

Giovanni Pisano

The late Gothic art of the Italian sculptor Giovanni Pisano (ca. 1250-1314) set the stage for the development of the Renaissance style.

The son of the sculptor Nicola Pisano, Giovanni Pisano was listed as an assistant to his father in the contract of Sept. 29, 1265, for the pulpit in the Siena Cathedral. The terms of his employment indicate that he must have been a youthful apprentice; hence it is assumed that he was born about 1250. Giovanni carved the holy-water font in St. Giovanni Fuorcivitas, Pistoia, in the early 1270s and collaborated with his father on the Fontana Maggiore, Perugia, which was completed in 1278. Between 1278 and 1284 Giovanni executed a group of half-length figures including a prophet, St. Mark, and the Madonna (now in the Civic Museum, Pisa).

From 1284 to 1294 Giovanni worked on the Siena Cathedral, executing a number of life-sized statues of kings, prophets, and sibyls for the facade and flank. These statues, originally placed on the level above the portals, are among his most dynamic and lively works. They are covered with heaps of deeply folded drapery that assumes an animation of its own. The generally twisting postures of the figures and the strong outward glances of their eyes create a sense of movement and vibrancy. They are, in Pietro Toesca's words, ''Gothic and Michelangelesque at the same time.''

Giovanni worked in Pisa from about 1295 to 1300. From this period date three standing Madonnas preserved in Pisa: one in St. Maria della Spina; one in the Cathedral Museum; and an exquisite ivory statuette in the Cathedral Treasury, which strongly suggests that Giovanni had direct contact with French Gothic sculpture either through a visit to France or through exposure to French art brought to Italy.

Giovanni's marble pulpit for St. Andrea in Pistoia, completed in 1301, is in his finest Gothic style. Like Nicola Pisano's Pisa Baptistery pulpit, Giovanni's pulpit in Pistoia is

hexagonal, but he introduced Gothic achitectural elements, such as the ogive arch, whereas Nicola had used Romanesque elements. The style of the narrative reliefs is, likewise, strikingly different. Instead of concentrating attention on the figures, Giovanni emphasized the abstract movement of light and shade across the surface. The carving is deeply cut, in places undercut, to emphasize the rhythmic movements of the figures and the backgrounds. The poses and gestures of individual figures tend to be made part of an overall rhythmic design, always graceful, always elegant. Where an episode lends itself to a dramatic depiction, as in the Massacre of the Innocents, Giovanni yields to a frank emotional display.

In 1302 Giovanni was commissioned to make a marble pulpit for the Cathedral in Pisa. It is markedly different from his and his father's other pulpits. Polygonal, with curving rather than flat sides, the architectural portions are elaborate and sculpturesque. The various parts of the pulpit are uneven in execution, which suggests the presence of numerous assistants. Work on this pulpit continued until 1310, during which time Giovanni carved two standing Madonnas: the altar Madonna for the Arena Chapel in Padua, before 1305, and the so-called Madonna della Cintola for the Cathedral in Prato, after 1305. Both Madonnas are works of great charm and are considered autograph works. The Madonna della Cintola, a less than half life-size marble statue, twists to look at the Child. Her figure is covered with drapery arranged in deep folds that fall in regular curves around her hips and down her legs. The Child, whose face is on the same level as the Madonna's, looks outward toward the faithful and raises a chubby hand in benediction.

In 1313 Giovanni was called to Genoa to execute the tomb of Margaret of Luxemburg, fragments of which are now in the Palazzo Bianco, Genoa. The last documentary reference to Giovanni is dated 1314, when he was in Siena.

Further Reading

Two studies of Giovanni Pisano are Adolfo Venturi, *Giovanni Pisano: His Life and Work* (1928), and Michael Ayrton, *Giovanni Pisano: Sculptor,* with an introduction by Henry Moore (1970). An important background study with information on Giovanni is John Pope-Hennessy, *Introduction to Italian Sculpture,* vol. 1: *Italian Gothic Sculpture* (1955). □

Nicola Pisano

The Italian sculptor Nicola Pisano (ca. 1220-1278) liberated sculpture from the hieratic Byzantine manner. His art marked the beginning of the Italian Gothic style.

The birthplace of Nicola Pisano has been the subject of speculation among scholars. His name would seem to indicate that he was a Pisan, but two documents relating to the marble pulpit of the Cathedral in Siena (1265-1268) that he executed refer to him as Nicola d'Apulia (Nicholas of Apulia, in southern Italy) rather than the more common Nicola Pisano. The significance of his birthplace derives from the remarkably classical quality of his earliest extant work, the marble pulpit in the Baptistery of Pisa, signed and dated 1260. Emperor Frederick II, whose court was near Naples, was an admirer of ancient Roman civilization. He encouraged artists to work in the more realistic style of Roman antiquity rather than the more abstract contemporary Romanesque and Byzantine styles. If Nicola had been a native of Apulia and trained in the sculptural workshops of the Emperor, the classical character of the Pisa Baptistery pulpit would be easier to explain. No definitive solution to this problem is possible, however, with the evidence presently available.

The pulpit for the Baptistery in Pisa is adorned with narrative reliefs depicting the Life and Passion of Christ on five of its six sides. Nicola reduced to a minimum the number of figures telling the story so that they dominate the rectangular field. Among them are a number of direct quotations from antique works brought to Pisa by its fleet. The style of the reliefs is remarkably classical and depends on a few monumental figures moving in a stately way across the foreground. Nothing else carved by Nicola bears such a strong resemblance to the antique.

A contract dated Sept. 29, 1265, commissioned Nicola to build a similar marble pulpit for the Cathedral in Siena. The pulpit, which was completed by 1268, varied somewhat in format and style from the Pisan one. He expanded the format by making the pulpit octagonal, and he made the narrative easier to read by substituting statuettes for the clustered columns used to divide the reliefs in the earlier work. In style they reveal a concern for the surface play of highlights and shadows, achieved by deeper cutting and undercutting, and for a growing elegance and grace among the figures, similar to that of Gothic sculpture.

The Gothicism of the Siena Cathedral pulpit continued in Nicola's great secular monument, the Fontana Maggiore in Perugia. This was a joint undertaking of Nicola and his son, Giovanni Pisano. Probably begun in 1277, the fountain was finished in 1278. It consists of two superimposed polygonal stone basins topped with a circular bronze basin carried by three caryatid figures. The lower basin is decorated with reliefs; the upper basin is decorated with statuettes affixed to the angles. In the portions usually attributed to Nicola, the style represents a resolution between the earlier classicizing tendencies and the later Gothicizing tendencies of his art. The work of Giovanni, on the other hand, was wholeheartedly in the new style, that is, the Gothic.

Further Reading

George H. and Elsie R. Crichton, *Nicolo Pisano and the Revival of Sculpture in Italy* (1938), is a sound monograph. See also Georg Swarzenski, *Nicolo Pisano* (1926). Up-to-date information can be found in John Pope-Hennessy, *An Introduction to Italian Sculpture,* vol. 1: *Italian Gothic Sculpture* (1955). □

Camille Pissaro

The French painter Camille Pissarro (1830-1903) was one of the original impressionists. Although his work is generally less innovative than that of his major contemporaries, it is no less important in reflecting the new style.

Camille Pissarro was born in St. Thomas, Virgin Islands, on July 10, 1830. His father, a Portuguese Jew, ran a general store. Although Pissarro attended school in Paris and demonstrated an exceptional talent for drawing, he returned to St. Thomas in 1847 to work in the family business. During the ensuing years his interest in art persisted, and in 1855 his parents finally yielded to his ambition to become a painter.

Pissarro reached Paris in time to see the important World's Fair of 1855. He was particularly impressed by the landscapes of Camille Corot and other members of the Barbizon group, who had taken the first steps toward working directly from nature, and by the ambitious and forthright realism of Gustave Courbet, although his own work increasingly gravitated toward landscape rather than figurative subjects.

During the next 10 years Pissarro received some academic training at the École des Beaux-Arts, but he spent most of his time at the Académie Suisse, where free classes were offered. This was an important gathering place for those artists whose ambitions and sensibilities lay outside the teaching of the official schools, for it offered greater opportunity to discuss and develop personal ideas about painting and art in general. In this setting Pissarro became friends with Claude Monet, Pierre Auguste Renoir, Alfred Sisley, and Paul Cézanne, who were seeking alternatives to the established methods of painting. Pissarro's works at this time were occasionally, though by no means consistently, accepted at the annual Salons. More importantly, however, he received critical backing and encouragement from Émile Zola.

During the Franco-Prussian War in 1870-1871 Pissarro and Monet went to London, where they were impressed by the landscape paintings of John Constable and J.M.W. Turner. By this time Pissarro and Monet had begun to work directly from nature and to develop the unique style that would later be called impressionism. In their pursuit of this new and revolutionary direction, the lessons of the earlier English landscapists provided crucial and much-needed support, particularly in terms of the loose handling of paint, the abstractness, and the strong response to nature which characterized their own paintings. When Pissarro returned to his home at Louveciennes near Paris, he found that the Prussians had destroyed nearly all of his paintings.

By the early 1870s the work of Pissarro and his colleagues had been rejected by the Salon on repeated occasions. In 1874 they held their own exhibition, a show of ''independent'' artists. This was the first impressionist exhibition (the term ''impressionist,'' originally used derisively, was actually coined by a newspaper critic). There were seven similar exhibitions until 1886, and Pissarro was the only artist who participated in all eight. This fact is important because it reveals something about Pissarro's relation to impressionism generally: he was the patriarch and teacher of the movement, constantly advising younger artists, introducing them to one another, and encouraging them to join the revolutionary trend that he helped to originate.

In 1892 there was a large retrospective of Pissarro's work, and he finally gained the international recognition he deserved. Characteristic paintings are *Path through the Fields* (1879), *Landscape, Eragny* (1895), and *Place du Théâtre Français* (1898). He died in Paris on Nov. 12, 1903.

Further Reading

Pissarro is the subject of critical analysis in these works by John Rewald: *Camille Pissarro* (1963), a monograph on the artist; *C. Pissarro* (1965), an exhibition catalog; and *The History of Impressionism* (1961), in which Pissarro's role in the development of impressionism is well documented.

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Walter Piston

Walter Piston (1894-1976), American composer, wrote traditionalist music of great technical skill which was neoclassic in its orientation. He was highly influential as an educator.

Walter Piston was born on Jan. 20, 1894, in Rockland, Maine. His grandparents had settled there after their arrival from Italy, and soon after dropped the final ''e'' from their original name of Pistone. At the age of ten young Piston moved to Boston with his family and, after graduating from high school, studied painting at the Massachusetts Normal School, where he graduated in 1916. Music was a secondary interest to Piston until World War I. During the war he served in a service band and taught himself how to play most of the wind instruments. ''They were just lying around and no one minded if you picked them up and found out what they could do,'' he said about this time in his life.

Returning to the United States in 1919, he entered Harvard University and began to study music seriously. He graduated in 1924 with the highest honor of *summa cum laude* and went to Paris, where he studied with Paul Dukas and Nadia Boulanger.

In 1926 Piston returned to the United States and joined the Harvard University faculty. From 1944 on he was professor of music; he was the first occupant of the Naumberg chair, a position of great distinction. He retired from Harvard in 1960.

The performance of his *Symphonic Piece* in 1928 by the Boston Symphony began Piston's long association with that orchestra. *The Incredible Flutist,* first performed in 1938 with dancers, proved a major success. Subsequent performances and a recording of the suite derived from the ballet score secured a national reputation for Piston. Thereafter there were many commissions and honors. He had received a Guggenheim fellowship in 1935. He was elected to the Institute of Arts and Letters in 1938 and the American Academy of Arts and Science in 1940. Piston was awarded the Pulitzer Prize for the Third Symphony in 1948 and for the Seventh Symphony in 1961. He received the New York Music Critics Circle Award in 1945 for the Second Symphony and again, in 1959, for the Viola Concerto. His Sixth Symphony, was included in the programs of the Boston Symphony, when, in 1956, it became the first American orchestra to tour the Soviet Union.

Piston's eminence as a music educator was enhanced by the publication of his books, *Principles of Harmonic Analysis* (1933), *Harmony* (1941), *Counterpoint* (1947), and *Orchestration* (1955). These works combine traditional viewpoints with individual concepts. Through their popularity as texts in American conservatories and universities, his influence as a teacher was more extensive than as a composer.

Piston wrote music of originality and vitality. His neoclassic attitude is reflected by a concentration on large abstract orchestral and chamber works. He was interested primarily in formal concepts and leaned upon classical models. His work can be quite complex, rhythmically and tonally, and it expresses a high degree of balance and uniform excellence. Above all, he was highly skilled in the disciplined control of his material and in his knowledge of the orchestra. His craftsmanship reveals a polish and elegance that reflect the highest traditional values.

Piston died on November 12, 1976 at his home in Belmont, Massachusetts and was remembered by the *New York Times* music critic as a man ''who has thoroughly mastered the ground principles of his art; who knows what he wants to do and how to do it; whose basis is a thorough command of counterpoint and form, on which is superimposed brilliant treatment of the orchestra.''

Further Reading

A number of Piston's compositions are described in David Ewen, *The World of Twentieth-century Music* (1968). For an interesting view see Wilfred Mellers, *Music in a New Found Land: Themes and Developments in the History of American Music* (1965). See also the discussions of Piston in Aaron Copland, *The New Music, 1900-1960* (1941; rev. ed. 1968), and Joseph Machlis, *Introduction to Contemporary Music* (1961). A study of Piston's music and a biography of the composer are published in Howard Pollack *Walter Piston* (1982). Piston's obitu-

ary appears in the November 13, 1976 edition of the *New York Times.* □

William Pitt the Elder

The British statesman William Pitt the Elder, 1st Earl of Chatham (1708-1778), was one of the most striking political figures of the 18th century. Known as the Great Commoner, he served as war minister under George II and led Britain to victory over the French.

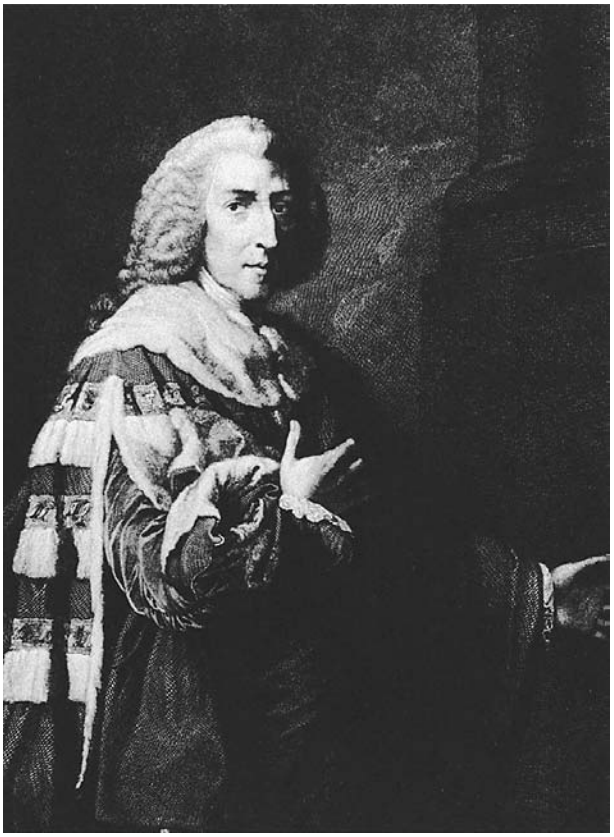

William Pitt was born on Nov. 15, 1708, the son of a Cornish member of Parliament. Educated at Eton and at Oxford, in 1735 he entered Parliament. Pitt immediately showed himself to be a violent opponent of Sir Robert Walpole. His opposition to Hanoverian policy also lost him the favor of George II, a factor which prevented his obtaining office after Walpole's fall in 1742. In 1746 Pitt was appointed paymaster general, but this office carried little political influence.

Intensely ambitious, conscious of his power in the Commons, and impatient in his secondary role, Pitt aimed at supreme power. In September 1755 he gained admission to the Cabinet and dominated the great debate (November 13-14) on the war with France. His speech on this occasion, wrote Horace Walpole, ''like a torrent long obstructed, burst forth with more commanding impetuosity.'' Dismissed because of his opposition, Pitt set out to rouse popular enthusiasm for the war, pressing for increases in the army and navy, for more troops to be sent to America, and for the establishment of a national militia. In December 1756 Pitt became secretary of state under the nominal leadership of the Duke of Devonshire; this ministry was replaced in July 1757 by a coalition between Pitt and Lord Newcastle. They worked well together and were responsible for England's victories in the Seven Years War.

His Character

Probably the most marked trait in Pitt's character was his aloofness. He was a solitary man who, according to his nephew, ''lived and died without a friend.'' Politically his isolation meant that he was not a party man and worked badly in a team. In the Commons his aggression and commanding presence compelled attention. A contemporary wrote, ''He was tall in his person with the eye of a hawk, a little head, thin face, long aquiline nose, and perfectly erect.'' Pitt also had great courage—a rare quality in 18th-century statesmen. He was not afraid to assume responsibility for war with the French, provided he was given full powers. ''I know that I can save this country and that no one else can,'' he said in 1756. His greatness as a war minister was that he invigorated the nation and imbued it with his own confidence and resolution.

But as George II grew older, Pitt's position became less secure. His alliance with Lord Bute and the Prince of Wales failed when Pitt adopted the policy of a Continental war. George III, who became king in 1760, opposed Pitt but could not begin his reign by dismissing the minister who had led Britain to victory. Instead, he tried to separate Newcastle from Pitt and, with Newcastle's compliance, secured Bute's admittance to office as secretary of state. In September 1761 Pitt, now isolated in the Cabinet, resigned over the conduct of the war. He hoped, he said, ''never to be a public man again.'' Yet he remained the key figure in the Commons, and much of the confusion in politics during the next 5 years resulted from his unpredictable conduct.

Later Career

Between 1762 and 1764 Pitt, who was ill with gout, attended Parliament infrequently, leaving the opposition disjointed and leaderless. He declined to take office on the dismissal of the Grenvilles in 1765 and again in January 1766, when he was also asked for his opinion ''on the present state of America.'' Pitt delivered his views on America during a debate on January 14: ''It is my opinion that this kingdom has no right to lay a tax upon the colonies. At the same time I assert the authority of this kingdom over the colonies to be sovereign and supreme in every circumstance of government and legislation whatsoever.'' Pitt considered this distinction between taxation and legislation essential to freedom. But he apparently never realized that to allow the American colonies the power of taxation inevitably meant allowing them separate sovereignty.

On the collapse of the Rockingham administration in July 1766, Pitt was at last given the opportunity to form an

independent administration. He set out ''to dissolve all factions and to see the best of all parties in Administration,'' but he succeeded only in ranging all the political groups against him. His health prevented him from assuming regularly the leadership of the Commons, and his acceptance of the earldom of Chatham in August 1766 showed a fatal misunderstanding of the source of his political strength. Deprived by his aloofness and arrogance of loyal and reliable colleagues, he had to fall back on lazy and inexperienced ministers. When, early in 1767, illness prevented Chatham from attending the Cabinet and Parliament, he had no reliable deputy to weld his diversified Cabinet into a team. Finally, in the spring of 1767, he succumbed to an attack of manic depression, and for over 2 years he played virtually no part in politics.

The last 10 years of Chatham's life were anticlimactic. He returned to politics in 1769, but he had few followers and was as difficult to work with as ever. In 1771, no longer a political force, he practically ceased to attend Parliament. The outbreak of the American war reawakened something of his old vigor, and he fought to preserve the colonies for Britain. While speaking in Parliament on this subject, he fell ill and died a month later on May 11, 1778. He was buried in Westminster Abbey.

Further Reading

The major modern biography of Chatham is a three-volume work by O. A. Sherrard, *Lord Chatham: A War Minister in the Making* (1952), *Lord Chatham: Pitt and the Seven Years' War* (1955), and *Lord Chatham and America* (1958). A detailed single-volume biography is provided by Brian Tunstall, *William Pitt, Earl of Chatham* (1938). J. H. Plumb, *Chatham* (1953), is shorter and most interesting. On Chatham's unsuccessful administration, John Brooke, *The Chatham Administration, 1766-1768* (1956), is essential.

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William Pitt the Younger

The English statesman William Pitt the Younger (1759-1806) introduced important financial and administrative reforms, girded England for war against Revolutionary and Napoleonic France, and attempted to solve the perennial Irish problem.

The second son of William Pitt, 1st Earl of Chatham, the younger William Pitt was born on May 28, 1759, at the family estate of Hayes, near Bromley, Kent. It was a year of triumph for his father, and for England, which was victorious on land and on sea against the French. Thus his birth appeared auspicious—and Pitt fully lived up to the expectations that he excited in family and acquaintances. His accomplishments at least equaled those of his illustrious father.

Pitt's Personality

Although in early childhood Pitt suffered from frail health, almost from the beginning he showed great intellectual promise and an interest in politics. Pitt later outgrew his physical frailty, but he always retained the sense of personal destiny that his abilities and interests early inspired and that his family encouraged. As a youth, Pitt was painfully shy; in adulthood he did not lose this quality, but he hid it behind a facade of cold aloofness. Those who did not know him well assumed that his coldness revealed his true nature, and his reputation has survived as a man utterly lacking in human sympathy and feeling. That picture is a false one, however, for in his personal relationships with friends and family he showed himself warm, amiable, and witty.

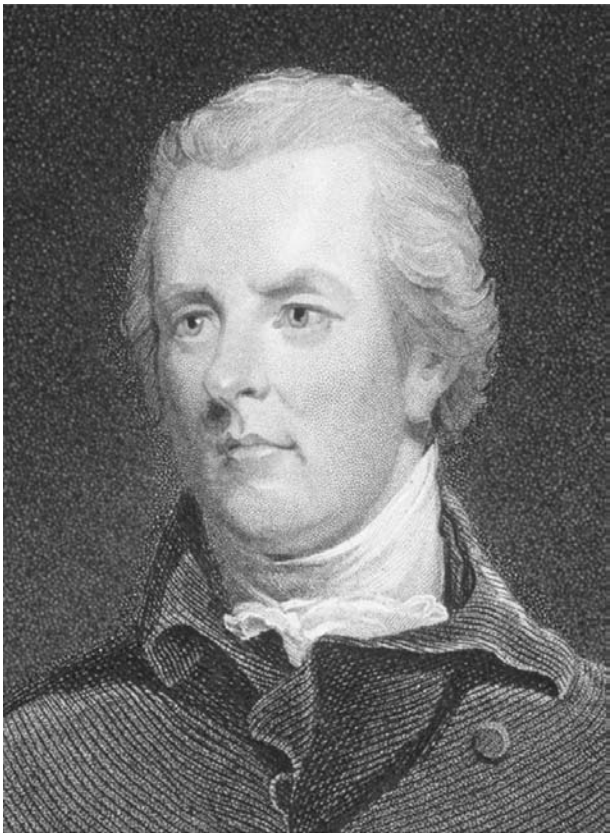

His Political Stance

Politically, Pitt was a pragmatist. He believed in reform for the sake of honest, humane, and efficient administration rather than for the sake of any abstract theory. For him politics was the art of the possible, and he believed that it was better to do the best one could in any given situation than surrender office (and thus lose the chance of serving one's country) because of an insistence on the impossible. Although he was scrupulously honest regarding his own conduct and financial dealings (he rejected an offer of £100,000 because he feared it might prejudice his political independence), and although he was contemptuous of those who sold their votes and influence for money or advancement, on more than one occasion he resorted to the then current methods of jobbery and bribery in order to win support on important issues. Pitt's political convictions were rooted in the 18th-century English constitution: he always upheld the right of the monarch to choose his ministers and to participate in government, and at the same time he always maintained the privileges of Parliament in the legislative process and in the governing of the country. Pitt foresaw the eventual supremacy of the House of Commons over both Lords and King, but he did not do anything to bring about that situation. Pitt sometimes displayed a deep, almost uncanny, insight, but in only one respect might he be deemed a visionary: he had an abiding faith in the greatness that Britain could achieve.

Early Career

In 1781 Pitt became a Member of Parliament from a pocket borough. His eloquence in debate soon distinguished him, and he was favorably compared with his late father. Ambitious, self-confident, and eager both to show his abilities and to serve his country, he did not leap at his first opportunities, which were minor offices. He chose instead to preserve his political independence and to wait for more responsible positions. His chance came in July 1782, when he accepted the office of Chancellor of the Exchequer in Lord Shelburne's ministry. During his chancellorship Britain signed preliminary peace treaties with the United States, France, Spain, and Holland. Parliamentary opposition to these treaties caused Shelburne to resign his office in February 1783. A month later Pitt also resigned.

Pitt became head of the ministry on Dec. 19, 1783, when he took office as First Lord of the Treasury and Chancellor of the Exchequer. He was then only 24 years old, and he lacked a majority in the House of Commons, which greeted the announcement of his appointment with laughter. His first task was to win the confidence of the Commons. He already possessed the support of the King and the House of Lords. Pitt's eloquence and steadiness of purpose favorably impressed the Commons, and these qualities together with the skillful politicking of John Robinson gained Pitt an overwhelming victory at the polls in 1784. With the support of a majority in Commons, Pitt then embarked on the important business of leading Britain into a period of hitherto unparalleled prosperity and strength. In this endeavor he was not, as Lord North had been, the compliant tool of the King. For his part, George III refrained from interference, seemingly happy to have found at last a strong minister whom he could trust.

Pitt made his greatest achievements between 1784, when he won a parliamentary majority, and 1789, when the outbreak of the French Revolution brought new problems that eventually led to war. In the realm of finances, Pitt's contemporaries accounted him little less than a wizard, and his accomplishments in this area seem to justify their esteem. Through various reforms and through reducing wherever possible corrupt and inefficient practices, he achieved a surplus in the national budget. His greatest financial success was his establishment in 1786 of the sinking fund to pay off the national debt. In the field of colonial administration Pitt brought about reforms in the governing of both India and Canada.

Not all of Pitt's efforts met with success. Several of his attempts at very necessary reforms encountered so great a weight of parliamentary or monarchical opposition that, recognizing the impossibility of pushing them through, he abandoned them. Others of Pitt's legislative failures—his unsuccessful attempts at parliamentary reform, the abolition of the slave trade, and the reform of the Poor Law, and the failure of much of his Irish policy—were owing to the temper of his times.

Pitt's Later Career

After the outbreak of the French Revolution in 1789, Pitt strove at first to maintain a British attitude of neutrality, but the revolutionary excesses of behavior and of thought could not remain forever isolated in France. France declared war on England in 1793, and this crisis was accompanied by a republican scare that led, among other coercive measures, to the suspension of the Habeas Corpus Act in 1794. Many Whigs joined the government in this vote, only a few diehards remaining with Charles James Fox in opposition. The remainder of Pitt's career grew increasingly worrisome and was chiefly occupied with winning the war against France.

One important concern apart from the French war, however, was the Irish problem. Pitt decided that parliamentary union of Ireland with England and Catholic emancipation (so that Roman Catholics could hold office) must be accomplished. He achieved the legislative union in 1800 with the aid of a massive program of outright bribery. But his plan for Catholic emancipation met with the King's adamant refusal. Pitt regarded it as so important that he would not remain in office in view of George III's objections. He accordingly resigned in March 1801.

His Last Years

For some time Pitt supported the ministry of his successor, but he eventually lost confidence in Henry Addington's ability. Pitt was recalled to office in May 1804 and helped to rededicate England to the struggle against Napoleon Bonaparte. But his long years of wartime service had undermined his health, and the news of the defeat of England's allies at the Battle of Austerlitz shattered Pitt completely. His health declined rapidly, and he died on Jan. 23, 1806.

Pitt left tremendous debts (the financial wizard had paid no attention to his personal accounts) but no children to pay them. He had never married. His devotion was solely lavished upon his country. His last words were of England: ''Oh, my country! How I leave my country!''

Further Reading

The biography of Pitt by John Ehrman, *The Younger Pitt* (1969), is an outstanding work of scholarship which deals exhaustively with Pitt's early years, to 1789. A brief but thoughtful biography is John W. Derry, *William Pitt* (1962). Important older works include P. H. Stanhope, 5th Earl Stanhope, *Life of the Right Honourable William Pitt* (4 vols., 1861-1862), and Lord Rosebery, *Pitt* (1891). Studies of aspects of Pitt's career include the works of J. Holland Rose, *William Pitt and National Revival* (1911) and *William Pitt and the Great War* (1911), and D. G. Barnes, *George III and William Pitt, 1783-1806* (1939). Two useful books for background reading are Asa Briggs, *The Age of Improvement* (1959), and J. Steven Watson, *The Reign of George III* (1960).

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Pius II

Pius II (1405-1464) was pope from 1458 to 1464. He is remarkable for the contrast between his early life as a writer and poet of the Renaissance and his later life as a conservative pope.

Pius II was born Enea Silvio de' Piccolomini (often in Latin, Aeneas Sylvius) at Corsigniano, Italy. He did not take Holy Orders until the age of 41, having spent most of his life enjoying a worldly existence as a writer of profane literature and as secretary to many prominent men. Piccolomini spent many years at the Council of Basel and helped elect the antipope Felix V. In 1442 he met Emperor Frederick III, who created him poet laureate and made him his private secretary. In 1445 Piccolomini was converted from the disorderly life he had been leading and made his peace with the orthodox ranks of the Church. Pope Nicholas V made him bishop of Trieste in 1447 and of Siena in 1449, and he became a cardinal in 1456. On Aug. 19, 1458, he was elected pope, taking the name Pius II in honor of the ''pius Aeneas'' of the Roman poet Virgil.

Pius II's character now changed rather dramatically. His supporters had expected him to be a patron of the arts, but he chose instead to be a medieval pope, completely out of step with his times. Throughout his pontificate his main concern was to organize a crusade against the Turks, who had captured Constantinople, ending the Byzantine Empire, in 1453. This preoccupation made him neglect more practical matters, notably the settlement of the Hussite problem, which quarrel he continued with the Bohemians led by George of Podebrad, and French aggression in Italy. Formerly a skilled diplomat, Pius II handled these problems badly. His papal conservatism is shown by his bull *Execrabilis* (1460), which declared heretical the idea that a general council of the Church is superior to the pope. With this bull he helped to kill the conciliar movement, which had attempted urgent reforms in the Church.

In June 1464 Pius II took the cross and set out on a crusade against the Turks. He had almost no support, and he probably hoped that other princes would be shamed into following him. Pius II became ill and died at Ancona on Aug. 15, 1464. Although his writings lack depth of conviction, he had considerable charm both as an artist and as a person; and this charm may have accounted for his rise to prominence. Deep conviction came to him only after he had assumed the responsibilities of the papacy, and although his pontificate may be justly criticized as an anachronism, his thwarted crusade of 1464 testifies to his courage and to his devotion to duty. He had changed from a lighthearted young man to a dedicated religious leader, but unfortunately his conception of papal duty belonged to a vanished era.

Further Reading

Pius II's own writings are important documents of the early Renaissance, as well as enjoyable reading. An abridged translation of his *Commentaries* by Leona C. Gabel and F. A. Cragg was published under the title *Pius II: Memoirs of a Renaissance Pope* (1960). The standard biography of him is Catherine M. Ady, *Pius II: The Humanist Pope* (1913). □

Pius IV

Pius IV (1499-1565), by backing the Council of Trent in its last and extremely tense period, emerged as one of the great popes of the Catholic Reformation. By his temperate and tractable approach, he broke with the severe regime of his predecessor, Paul IV.

Giovanni Angelo de' Medici, who became Pius IV, was born into the lesser nobility of Milan on March 31, 1499. His family was not related to the famous Medici of Florence. He received his early education at Pavia, and in 1525 he earned a doctorate in canon and civil law at the University of Bologna. The next year Medici began his service in the Church as a protonotary apostolic. Under Pope Paul III he gained a breadth of experience in administration within the papal states and in diplomacy on missions to Hungary and Transylvania. At the age of 46 Medici was ordained a priest. The same year, 1545, Paul III appointed him archbishop of Ragusa in Sicily and 4 years later raised him to the cardinalate. In 1556 Pope Paul IV assigned him to the archdiocese of Foligno. On Dec. 25, 1559, Medici was elected pope and took the name Pius IV.

Pius IV faced a serious challenge to his diplomatic finesse in the problem of the Council of Trent, which had been suspended since 1552. In 1562 the council was reassembled by his mandate. With astute diplomacy he guided the council's third period, the most stormy and difficult of all, to a successful conclusion on Dec. 4, 1563. During the remainder of his pontificate Pius IV implemented the Tridentine Decrees. In this task, as well as in the application of the Index and in supervising the work of the Inquisition, his sense of moderation and flexibility came to the fore. His sense of statesmanship and his smooth efficiency in administration also greatly aided him. One of Pius IV's chief aides was his nephew, Charles Borromeo, who served in the post of papal private secretary and whom Pius IV created a cardinal and archbishop of Milan in 1560.

Pius IV supported humanistic and artistic ventures in Rome in many ways. He encouraged Giovanni Pierluigi da Palestrina; he appointed to the cardinalate such eminent humanists as Girolamo Seripando, Stanislaus Hosius, and Guglielmo Sirleto; and he remained a loyal supporter of Michelangelo and heartened him in his work on the dome of the Basilica of St. Peter's. Various edifices and improvements in Rome bear his name: the Porta Pia on the Via Nomentana, the Borgo Pio, and the Villa Pia. Pius IV died in Rome on Dec. 9, 1565.

Further Reading

Even though research calls for some modifications, the best modern comprehensive study of Pius IV is in Ludwig Pastor, *History of the Popes, from the Close of the Middle Ages,* vols. 15 and 16, translated by Ralph F. Kerr (1928), which contains a full bibliography and list of sources. For background consult Alexander Clarence Flick, *The Decline of the Medieval Church,* vol. 2 (1930), and Karl H. Dannenfeldt, *The Church of the Renaissance and Reformation* (1970). □

Pius V

Pius V (1504-1572) was pope from 1566 to 1572. An austere man, he put the decrees of the Council of Trent into effect and thus occupies a central position in the Catholic Reformation.

Antonio Ghislieri, who became Pius V, was born on Jan. 17, 1504, at Bosco Marengo near Alessandria in northern Italy. He was from a poor family. At 14 years of age Ghislieri entered the Order of Preachers and took the name Michele. He received his higher education as a friar at Bologna. In 1528 he was ordained at Genoa.

For more than 20 years Ghislieri gained a wide breadth of experience as professor of theology, superior in his order, and member of the Inquisition in Pavia, Como, and Bergamo. His dedication to the work of the Inquisition brought him to the attention of officials in Rome, including Giampietro Carafa, the future Pope Paul IV. In 1551 Pope Julius III appointed Ghislieri commissary general of the Roman Inquisition. Under Paul IV, Ghislieri was given greater responsibilities: in 1556 the bishopric of Sutri and Nepi, in 1557 the cardinalate, and in 1558 the post of grand inquisitor of the Roman Church. Pope Pius IV assigned him to the see of Mondovi in 1560. On Jan. 7, 1566, Ghislieri was elected pope and took the name Pius V.

Pius V had a twofold preoccupation: the preservation of the purity of the faith and the advancement of Church

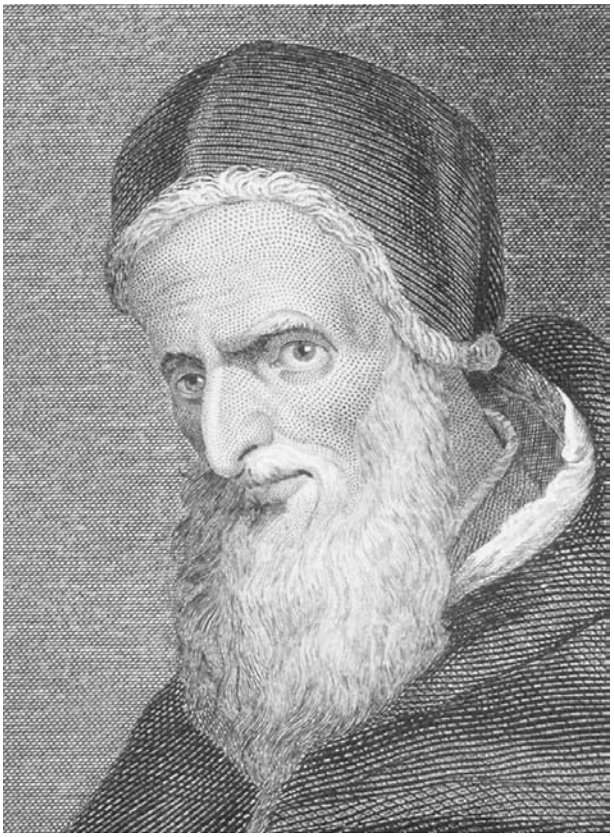

reform. He used the Inquisition, although more moderately than Paul IV; severely punished bishops who remained absent from their sees; examined the spiritual tenor of religious orders; implemented the decrees of the Council of Trent; and simplified to the point of austerity the style of life of the papal household. In 1566 Pius V issued the Roman Catechism.

Pius V influenced the liturgical life of the Church in a monumental way. In 1568 he issued the *Breviarium Romanum* and in 1570 the *Missale Romanum,* thereby removing the multiplicity of forms in the breviary and in the Mass and creating, with minor exceptions, a liturgical uniformity throughout the Church. In 1567 he made the greatest theologian of his order, St. Thomas Aquinas, a Doctor of the Church.

In his foreign policies Pius V experienced both failure and success. Misjudging the situation in England, he seriously blundered in 1570, when he announced that English Catholics no longer owed allegiance to Queen Elizabeth. His action worsened the situation of England's persecuted Catholics. Against the Turks he was successful. He built up the Holy League and on Oct. 7, 1571, a fleet of Spanish, Venetian, and papal ships defeated the Turkish fleet at Lepanto in the Gulf of Corinth. Pius V died on May 1, 1572. He was canonized in 1712 by the Church.

Further Reading

The best modern comprehensive study of Pius V, though recent research calls for some modifications, is in Ludwig Pastor, *History of the Popes, from the Close of the Middle Ages,* vols. 17 and 18, translated by Ralph F. Kerr (1929), with a full bibliography and list of sources. For background consult John P. Dolan, *Catholicism: An Historical Survey* (1968), and Karl H. Dannenfeldt, *The Church of the Renaissance and Reformation* (1970).

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Pius VI

Pius VI (1717-1799), who was pope from 1775 to 1799, reigned during one of the most critical periods in the history of the Church. He combated, with little success, the anticlericalism of the Enlightenment and the French Revolution.

Pius VI was born Gianangelo Braschi at Cesena, Italy, on Dec. 25, 1717. He took a degree in law and then became secretary to Cardinal Antonio Ruffo, in whose service he remained until 1753. Braschi gained the attention of Pope Benedict XIV through some clever diplomacy and was appointed canon of St. Peter's, Rome, and private secretary to the Pope. He was made bishop in 1758 and treasurer of the apostolic chamber in 1766. The title of cardinal was bestowed upon him on April 26, 1773.

The death of Clement XIV late in 1774 occasioned bitter controversy over the selection of a new pope. After a conclave of 4 months' duration, Braschi was chosen with the understanding that he would continue the anti-jesuit policies of his predecessor, who had dissolved the Society of Jesus in 1773. Immediately upon becoming pope, Pius VI had to face two problems of great magnitude. Internally, the Church, secular and regular, stood in need of great reform. From without, meanwhile, it was being battered by the rationalist exponents of the Enlightenment in all the major countries of Europe.

Among the Church's attackers were several crowned heads, traditionally supporters of the Church but now operating under the influence of the principles of enlightened despotism. Emperor Joseph II of Austria seized Church properties in 1782 with the intention of using the income from them to make priests salaried officials of the state. He followed the confiscations with restrictions upon the number of festivals and observances permitted to the Church. Pius VI went personally to Austria and objected, but his objections were ineffectual.

Shortly after the French Revolution broke out in 1789, the new French government confiscated the property of the Church, an obvious and enormous source of wealth. The Civil Constitution of the Clergy, promulgated in 1790, made French priests paid employees of the state. Pius VI temporized and attempted to bring about some improvement in

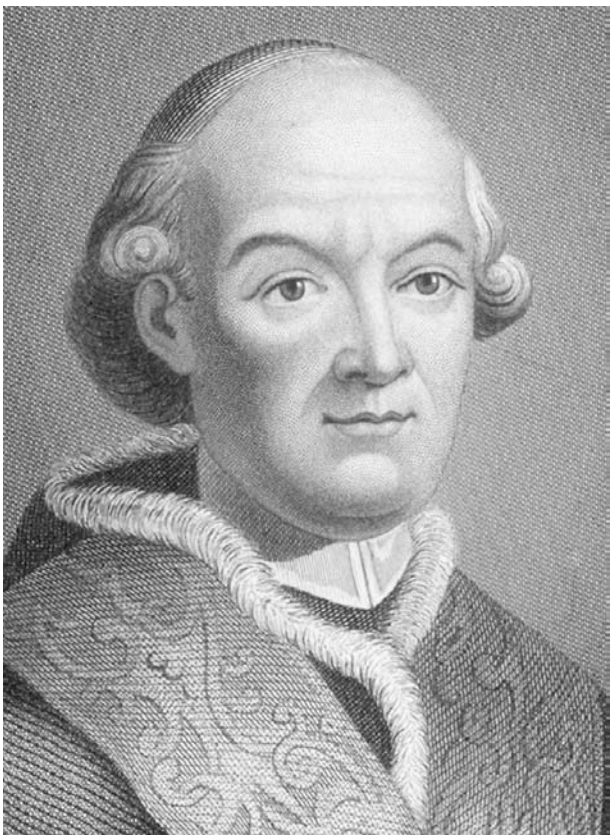

the relations between the Church and the French government; however, when an oath of loyalty to the new French constitution was demanded of the clergy, the Pope formally denounced the Civil Constitution and the entire Revolutionary movement on March 10, 1791.

The French Church remained in confusion, and Pius VI allied himself with the enemies of France. Napoleon's forces invaded and occupied the papal territories in 1796, and on Feb. 15, 1798, occupied Rome. Pius VI was taken prisoner and, while still in captivity, died broken and abject in Valence on Aug. 29, 1799.

Further Reading

The most satisfactory treatment in English is in Ludwig Pastor, *The History of the Popes, from the Close of the Middle Ages,* vols. 39 and 40 (trans. 1952-1953). For the tensions between Pius and Joseph II see also M. C. Goodwin, *The Papal Conflict with Josephinism* (1938). □

Pius VII

Pius VII (1740-1823), who was pope from 1800 to 1823, began his reign with some sympathy for the liberal goals of the French Revolution, but under Napoleon he withdrew to a conservatism more consistent with the traditions of his Church.

Forced into an ambiguous relationship with the French Empire and later with the restored Bourbon monarchy, Pius VII expended most of his energies combating the Gallican separatism of the state-dominated French clergy by emphasizing papal supremacy throughout the entire Church and by striving for a revival of Ultramontanism.

Pius VII was born Luigi Barnabà Chiaramonti at Cesena, Italy, on Aug. 14, 1740. At the age of 18 he entered the Benedictine monastery of S. Maria in his native city. He later became a teacher within the Benedictine order and was assigned to teach at the Benedictine colleges of Parma and Rome. Chiaramonti was made bishop of Tivoli in 1782 and bishop of Imola in 1785. In the latter year he also received the cardinal's hat.

The conclave that elected Chiaramonti to the papal chair was forced to gather at Venice because of the seizure of Rome by French forces in the final months of his predecessor's reign. Pius VI had died in French captivity, and the resulting paralysis of the machinery of the Church evidenced itself in a consistory that took 7 months to elect a pope. Cardinal Chiaramonti became Pope Pius VII on March 14, 1800.

Concordat of 1801

Pius VII's first task as supreme pontiff was to establish a modus vivendi with Napoleon I. Negotiations produced the Concordat of 1801, which removed the confusion that had plagued the French clergy since the promulgation of the Civil Constitution in 1790. The concordat stated that Roman

Catholicism was the religion of most Frenchmen, implying thereby that other religions would be tolerated. It further provided that the French clergy would be paid by the state, thereby tacitly closing the door to any hope that the property confiscated from the Church during the Revolution would be returned. In the following year the French government added to these provisions the so-called Organic Articles, which withdrew all papal jurisdiction from France except that specifically authorized by the government.

Pius protested but could do nothing. Napoleon was the master of Europe, and the papacy was prostrate, its power to influence European affairs at its lowest ebb in centuries. Napoleon's last decade witnessed the relations between himself and the Pope degenerate badly. In 1804 Pius VII suffered the humiliation of being virtually forced to crown Napoleon emperor of the French. Rome was once again occupied by French soldiers in 1808, and in 1809 Napoleon formally annexed the papal territories to France. When Pius excommunicated the Emperor and his army, he was imprisoned by Napoleon. Until the invasion of France by the Allies in 1814, Pius VII was forced to do Napoleon's bidding, and it was only Napoleon's ultimate defeat that restored to Pius his personal liberty and some hope for the future of the papacy.

Congress of Vienna

Pius's imprisonment, however, had a bright side for the Pope. It gave him a special aura of martyrdom, so that when he arrived back in Rome in May 1814, he was greeted most warmly. His absence had made Italian hearts grow fonder. The Congress of Vienna, meanwhile, in its construction of a post-Napoleonic Europe, made some encouraging decisions for the papacy. The Papal States were returned to the Pope, and changes in diocesan boundaries were made to correspond with new territorial settlements. A series of concordats, with legitimate monarchs and not with revolutionaries, followed. Pius VII was glad to return to the papacy's habitual policy of seeking to live in harmony with kings. The Society of Jesus was restored, and on the surface the Church seemed to be moving once again toward the power and prestige it had possessed during the last years of the *ancien régime*. However, Pius was forced to accept the bitter fact that the Church of the Metternich era would be far less influential than the Church of prerevolutionary days. Louis XVIII resisted any resumption of papal jurisdiction in France, and the Austrian government, although well disposed toward the papacy, would not repudiate the reforms made under Joseph II, which, prior to the French Revolution, had reduced ecclesiastical privileges.

Nevertheless, Pius found the reactionary atmosphere prevalent throughout Europe satisfying. He clearly resisted all further social change. In Italy the social legislation introduced in the Napoleonic era was repealed. Pius seconded this repudiation of social reform and proceeded in the manner of his fellow monarchs in the Papal States. He condemned the Carbonari, an underground liberal society, in 1821. Meanwhile, Pius VII conducted negotiations with France for modifications of the Concordat of 1801. His repeated efforts in this direction, however, proved unsuccessful. The French government, with its traditional determination to control the clergy within its borders, was unwilling to yield to Rome the jurisdiction it had so recently wrested from it.

Pius VII believed that the Church, in order to retain its integrity and in order not to descend to the level of a series of weak national churches, had to reassert itself. He believed that the papacy needed to strengthen itself and to maintain at least some measure of authority over the clergy of the countries of Europe. This large task was undertaken by the Pope, although he knew that he could not complete it. He died on Aug. 20, 1823.

Further Reading

Books on Pius VII in English are few. The best are two extensive works by Edward E. Y. Hales, *Revolution and Papacy 1769-1846* (1960) and *The Emperor and the Pope* (1961). The latter is a specific study of relations between Napoleon and Pius.

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Pius IX

Pius IX (1792-1878) was pope from 1846 to 1878. He began his reign devoted to liberal ideals but, embittered by the anticlericalism of Italian liberals and by the assault on papal territories by the new kingdom of Italy, became an important foe of progress and change.

Pius IX was born Giovanni Maria Mastai-Ferretti on May 13, 1792, at Senigallia, Italy. He became archbishop of Spoleto in 1827 and bishop of Imola in 1832. He was already recognized as a liberal when he was created a cardinal in 1840. On the death of Gregory XVI a conclave divided between progressive and conservative prelates chose, on June 16, 1846, Mastai-Ferretti as pope in preference to the reactionary Luigi Lambruschini.

The new pope began his pontificate—the longest in history—by initiating badly needed reforms. Improvements in financial administration and in the treatment of criminals in the Papal States were followed by an easing of the censorship. The political innovations of 1847 decreed that only the secretary of state had to be a priest and that the council of advisers to the pope and his ministers would be elected officials. A municipal government was established for Rome, part of which was made up of elected representatives. While presiding over these specific liberal changes in his own territories, Pius IX lent encouragement to Italian nationalism.

But that he was always a reformer and never a revolutionary Pius IX quickly proved after the revolutions of 1848. His enforced departure from Rome to Gaeta and the establishment of a Roman Republic cooled his ardor for Italian nationalism. Devoted first and always to the welfare of the Church, he had been willing to support the introduction into it of democratic elements, but he would never agree to the loss of the Pope's temporal power.

When the movement for Italian unity broke out into war in 1859, Pius IV attempted to remain neutral, but he could not keep the papal territories from being dismembered. His refusal to yield any part of these dominions in negotiations with the victorious Piedmontese caused him to lose them all. On Sept. 18, 1860, the Papal States were overrun, and only the presence of French troops protected Rome. The liberal kingdom of Italy was established, and to his dying breath Pius IX remained its bitterest enemy.

As long as the French garrisoned Rome, Pius IX was able to hold his capital, and from it he fired all the spiritual weapons in his arsenal. The famous *Syllabus of Errors* of 1864, a list of erroneous modernistic statements, specifically repudiated the notion that the Pope would ever ally himself with progress or modern civilization. The Vatican Council on July 18, 1870, made the ancient doctrine of papal infallibility into a dogma of the Church. Pius IX had made it his unremitting task to reimpose on the faithful the Ultramontane authority of the medieval Church.

The French withdrew their troops from Rome in 1870 upon the outbreak of the Franco-Prussian War. Italian soldiers took the city on September 20 of that year, and in October a plebiscite was held in which an overwhelming majority voted to make Rome a part of the Italian kingdom. Pius IX spent the rest of his life in the Vatican. He refused to negotiate with the new kingdom, whose Parliament unilaterally declared that the Pope still retained his sovereignty and absolute control over the Vatican. He could conduct diplomatic relations with other states and was compensated for the loss of his territories. These arrangements did not placate him, and he died unreconciled on Feb. 7, 1878.

Further Reading

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Pius X

Pius X (1835-1914) was pope from 1903 to 1914. He is best remembered for his liturgical and canonical reforms rather than for any contribution to world peace or Church unity.

Giuseppe Melchiorre Sarto, who became Pius X, was born at Riese, Trieste Province, Italy, on June 2, 1835. His parents were poor. He was trained for the priesthood at Padua and became a parish priest in Venice, where he stayed until 1875, when he became canon at Treviso Cathedral and superior of Treviso Seminary. Becoming bishop of Mantua in 1884, he was made a cardinal by Leo XIII in 1893. Three days later Leo made him patriarch of Venice. He was elected pope on Aug. 4, 1903.

In his policies Pius X reverted to the main lines of Pius IX, forgoing the social reforms and political intent which had characterized Leo's pontificate. Pius X set out to develop the spiritual qualities of priests and people and to ensure that modern scientific theories and methodology made no inroads into the faith of his Church. Here he showed a complete and dogmatic intransigence. He seized the occasion for action when a group of Catholic Bible scholars applied the latest scientific data to the Bible and produced certain conclusions. Pius X took action chiefly in the form of an encyclical letter, *Pascendi,* and in a decree, *Lamentabili* (both issued in September 1907).

In the letter Pius X attacked what has been called modernism, condemning 65 propositions which according to Pius undermined the traditional dogma of Christianity. Modernism, in essence, tended to renounce certain traditional dogmas for the sake of accommodating certain modern scientific theories. It represented a ''modernizing''

attempt, and hence its name. The letter of Pius had untold effects on both the faith of individuals and the intellectual life of the Church as well as on the whole approach of the Church to modern man. Many left the Church or were excommunicated. Research and intellectual inquiry were stifled for well over 40 years until the reign of Pius XII.

The attitude of Pius X made the Church unattractive to many outside it, and it cut off Church institutions from any active participation in the intellectual life of biblical scholars. Pius imposed the annual renewal of an oath by all Roman Catholic seminary professors and academicians that they reject the 65 propositions, or formulations, of modernism, thus effectively hampering the inner development of Roman Catholic philosophy and theology. Pius X backed up this decree and letter by relegating a whole series of books to the Index of Forbidden Books and by imposing a rigorous control over the Pontifical Biblical Commission, so that all professors and students of Bible matters were under surveillance and control.

Pius X instituted a reaction against the Christian Democrats, the Catholic party in Italy. He objected to any Catholic in Italy or elsewhere conducting a social or political life independently of the Church hierarchy. He condemned popular Catholic parties in Italy and France, including Charles Maurras's Action Française. In this matter Pius carried Leo XIII's political paternalism to an extreme and rejected democratic ideals. In pursuance of this policy a break with the French government was inevitable because of the secularizing philosophy of that government and the law of 1905 separating Church and state in France. Tension between Russia and the Vatican grew over Poland. Pius had uneasy relations with Germany, Austria, and the United States for the same reasons.

As a Church reformer, Pius X was more successful. He reformed the teaching of catechism and the education and preaching of priests. He promoted reverence for the Eucharist and various other liturgical reforms. He initiated a rewriting of the Church Code of Canon Law, and he modernized the Curia, or central administration of the Roman Church.

Perhaps one of Pius's greatest achievements was the improved condition of Vatican relations with the Italian state. Pius ceased labeling the state as a usurper of papal possessions, and by abstention from polemics he reached a modus vivendi with the state in which neither side admitted wrong or accused the other of doing wrong. A more realistic view of the facts came to be held on both sides. The fear of socialism also seemed to draw liberals and conservatives together on the political scene, and gradually Italian Catholics were allowed to participate in political life. Pius laid down seven conditions under which a Catholic might vote for political candidates. These were summarized in the so-called Gentilioni Pact of 1913. Pius X's moral attitude was again clearly manifested in his refusal to approve of the Austrian and German cause at the outbreak of World War I and in his denunciation of all recourse to violence as a means of settling disputes. Pius, who died on Aug. 20, 1914, was declared a saint by Pius XII in 1954.

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Pius XI

Pius XI (1857-1939) was pope from 1922 to 1939. During his reign the Lateran Treaty between the Vatican and Italy was signed.

Ambrogio Damiano Achille Ratti, who became Pius XI, was born at Desio near Milan, Italy, on May 31, 1857. Ordained a priest in 1879, and having already acquired a name as a brilliant scholar, he devoted most of the subsequent 43 years to work as a Church librarian. He was known as a Latin paleographer and developed new library classification systems. Already known to Benedict XV as a man of exceptional qualities, he was selected

by Benedict for diplomatic service and sent as apostolic visitor in 1918 to Poland. The following year he became apostolic nuncio in Poland. He returned to Italy in 1921 and became cardinal archbishop of Milan. He was elected pope on Feb. 6, 1922.

The first crisis facing Pius XI concerned the newly born Fascist movement led by Benito Mussolini. At the heart of Vatican policy as formed by the preceding three popes, there lay a fundamental principle of Church political policy and, in addition, an urgent desire to solve the ''Roman question.'' The principle dictated that the Church should always have and seek the protection of a secular arm to protect it from attack, to grant it special immunity and privileges, and to channel its teachings. The Roman question concerned the status of the Vatican as a temporal power. When the Italian nationalist movement of 1870 deprived the papacy of its territorial possessions, the succeeding popes refused to acquiesce in the act. They refused to leave the Vatican even for short visits.

Pius XI, in the tradition of latter-day popes, saw in the new Fascist state the secular arm which the Church always sought. He supported the Fascist regime with certain qualifications, and in 1929 the government of Mussolini signed the Lateran Treaty with the Vatican. According to this, the Vatican recognized the kingdom of Italy and, in return, was recognized as a fully sovereign state. As such, the Vatican was granted a small but clearly indicated portion of Rome (the Vatican State) together with other holdings throughout the city and elsewhere in Italy. A financial indemnification was made by the Fascist regime to the Vatican in return for the Vatican's definitive renunciation of all claims to the former Papal States. Most importantly, the neutrality of the Vatican was guaranteed for all future military conflicts. A concordat was also signed, between the regime and the Vatican, which regulated the position of the Church in Italy. It provided for Church marriages, compulsory religious instruction in schools, and the exclusive position of Catholicism as the state religion of Italy.

Pius XI was also successful with the Mexican government in negotiating a peace between Church and state. But his concordat with Hitler's Germany was quickly violated. Pius denounced the violation in his encyclical letter *Mit brennender Sorge* (1937). In pursuance of Vatican policy and with an innate fear of Soviet Marxism, Pius sided with Franco's cause during the Spanish Civil War. It was a policy which Pius XII, his successor, was to pursue with unfavorable results during World War II. When Mussolini's government introduced anti-Semitic legislation in 1938, Pius denounced it together with all prevalent racial theories. Pius set out from the beginning of his reign to establish the Church on the international scene by increasing the number of diplomatic missions abroad, thus taking advantage of the desire of many governments for collaboration with the Vatican as a moral force in international politics.

In the field of missionary activity, particularly in Africa and Asia, Pius XI set out to rid Roman Catholic missions of their very close identification with various imperial and nationalistic powers. He encouraged plans for developing an indigenous clergy to replace the foreign missionaries.

Within the Church, Pius gave his sanction to the building of Catholic Action groups in order to provide the hierarchies with an indirect say in political matters. On the fortieth anniversary of Leo XIII's *Rerum novarum,* Pius XI issued his own letter on social affairs, *Quadragesimo anno* (May 15, 1931). He elaborated on Leo's teachings concerning social reform and the economic structure of human society in relation to religious belief and practice. Toward non-Catholic Christianity, Pius had a negative attitude and issued his *Mortalium animos* (1928), in which he imposed a stern attitude toward non-Catholics and the nascent ecumenical movement among Protestants. The closing years of Pius XI's reign were marked by a close association with the Western democracies, as these nations and the Vatican found that they were both threatened by the totalitarian regimes and ideologies of Hitler, Mussolini, and the Soviet Union. In the last months of his life, Pius XI saw the gathering clouds of World War II. Although he used every resource of the Vatican, he was unable to prevent the final union of wills between Hitler and Mussolini. He died on Feb. 10, 1939.

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Pius XII

Pius XII (1876-1958), pope from 1939 to 1958, guided the Roman Catholic Church through the difficult years of World War II and the postwar period, when much of the eastern Catholic Church was heavily persecuted by Soviet communism.

Pius XII was born Eugenio Maria Giuseppe Pacelli in Rome on March 2, 1876. Because of poor health he was allowed to study for the priesthood at his home. Ordained a priest in 1899, he took up work in the Vatican Secretariat of State in 1901, working there until 1917. In that year he became archbishop of Sardis and was sent to Munich as apostolic nuncio to Bavaria. In 1918 he became nuncio in Berlin to the new Weimar Republic. During his German years Pacelli acquired a love of the German people and a knowledge of German affairs. He was a close observer and on a few occasions an eyewitness of Bolshevik riots in Germany, which developed a strong fear in him that Soviet Marxism was the prime enemy of Christendom. This fear, together with his love of Germany, influenced his judgments during World War II. Pius XI recalled Pacelli to Rome in 1929 and named him a cardinal. In 1930 he became secretary of state, remaining at this post until his election as pope on March 2, 1939.

Pius XII's main determination, upon the outbreak of World War II in September 1939, was to preserve cordial relations with all belligerents. He had concluded from his years in Germany that the Vatican should engage in the role of international peacemaker. He therefore refused, in spite of Anglo-American pressures, clearly to declare against the Axis Powers or publicly to describe the German invasion of Soviet Russia as a crusade against communism, as the Axis Powers wished him to do. His attempted neutrality in word and action led Pius XII into an extreme form of abstention from all effective moral protest in the war. He consequently did not intervene to denounce or to halt the Nazi campaign against the Jews or the genocidal acts of the Hitler regime.

This lack of action brought much public criticism of Pius after the war. The Pope, it was argued, had a moral obligation to speak out specifically against all and every kind of injustice. In his defense, it has been alleged—accurately—that any such denunciation might have brought the full wrath of Hitler upon the Church in all the occupied countries as well as in Germany. Privately, Pius organized shelters and other places of refuge for Jews. He also organized the highly effective Work of St. Raphael, which aided in locating and resettling war refugees. The Vatican itself and many Vatican buildings were used, with

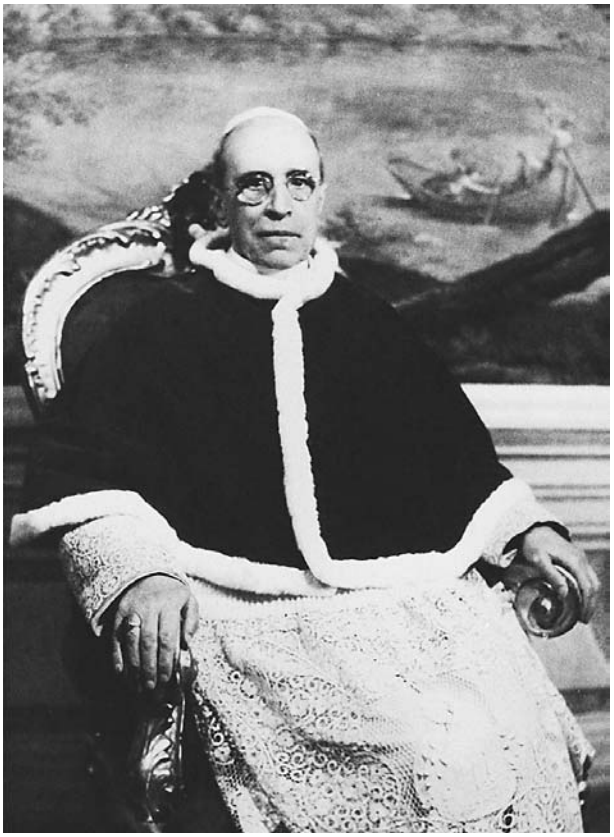

Pius's tacit approval, for sheltering war refugees, downed pilots, and Allied military personnel.

Toward the end of the war, when Communist partisans appeared in northern Italy, Pius XII communicated his fears to President Franklin Roosevelt of the United States, and in postwar Italy Pius organized Catholic Action groups, which played a great part in bringing the Christian Democrats to power in 1948, thus keeping Italy within the western orbit. Pius continued to battle against Italian communism to the end of his life, issuing a formal excommunication decree against all Catholics who joined the Communist party. At the end of Pius XII's reign, the status of the Church was high on the international scene; his popularity had waned among the intellectuals of the Church; and Pius had placed the Vatican in intransigent positions regarding both non-Catholics and non-Christians.

Role in the Church

Within the Roman Church, Pius XII exercised an authoritarian influence on all developments. In spite of his dogmatic intransigence regarding the ecumenical movement and his refusal to meet with leaders of Eastern Orthodox churches, many of Pius's provisions and reforms laid the ground for the more radical reforms achieved by the Second Vatican Council (called by his successor, John XXIII) and for the participation of Roman Catholics in the ecumenical movement. Pius introduced evening Mass, relaxed the laws on fasting, encouraged the indigenous hierarchies of Africa and Asia, permitted the use of the vernacular in certain Church ceremonies, and reformed the ancient lit-

urgy of the Easter celebration. In doctrine and in theology, Pius was extremely conservative and fomented in the Roman government of the Church a repressive and reactionary spirit. The various offices and ministries of the Vatican, under his rule, exercised great control over the teachings and writings of Roman Catholic scholars and thinkers. This state of affairs provoked the counterreactions characteristic of John XXIII's reign and facilitated the work of the Second Vatican Ecumenical Council.

Pius ruled autocratically, imposed his views, and expected exact obedience from all. But not all of his directives concerning the teaching of the Church on dogmatic matters were repressive in their final effect. His *Divino afflante Spiritu* (1943) gave fresh life to Roman Catholic biblical studies by admitting that the Bible as a book had been influenced in its literary forms by the cultures in which its various parts had been composed. His *Humani generis* (1950), although repressive in many ways, did not completely block all scientific inquiry into the natural truths underlying the facts of religion and religious territory.

Pius XII was the first pope to make use of the radio on an extensive scale. Indeed, he took every suitable occasion to address both Catholics and non-Catholics on a variety of subjects. During his pontificate the prestige of the Church rose enormously, and his presence in Rome attracted more pilgrims and visitors from varying faiths and countries than ever before in the history of the Vatican. Pius XII died at Castel Gandolfo, the summer residence of the popes, on Oct. 9, 1958.

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Francisco Pizarro

The Spanish conquistador Francisco Pizarro (ca. 1474-1541) was the obscure adventurer and ruffian who discovered and overthrew the Inca empire of Peru. Assassin of the Inca Atahualpa, Pizarro was assassinated in turn by his own countrymen.

Francisco Pizarro was born at Trujillo in Estremadura. The illegitimate son of a poor *hidalgo* (small landholder of the petty nobility), he never learned to read and may have earned his keep herding his father's swine. This allegation is often cited by Pizarro's detractors in terms of a comparison with Hernán Cortés the better-born conqueror of Mexico. But the destruction wreaked by Cortés upon Aztec civilization was no less far-reaching than Pizarro's impact upon the society of Peru.

Pizarro left Spain for the New World in the wake of the early discoveries. He joined Alonso de Ojeda on the latter's disastrous expedition to Colombia and subsequently accompanied Vasco Núñez de Balboa on his march to the South Sea (Pacific Ocean). It was Pizarro who later arrested the condemned Balboa on orders from the great explorer's rival, Pedrarias de Ávila. He then settled down as an *encomendero* (lord of Indian serfs) in Panama.

Yet Pizarro remained a conquistador without a conquest. Emboldened by tales of fabulous kingdoms to the south, he went into partnership with another adventurer, Diego de Almagro, and a priest, Luque. This combination financed and led several voyages of reconnaissance. Pizarro then journeyed to Spain, where the Emperor commissioned him to undertake the southern conquest and to establish a province of New Castile. So empowered, he returned to the New World, accompanied by his half brothers Gonzalo, Hernando, and Juan Pizarro, his cousin Pedro Pizarro, and Martin de Alcántara. At the end of 1530 Pizarro set sail with 180 men for Peru.

Conquest of Peru

Pizarro arrived at a time most favorable for his designs. Atahualpa, brother of the Inca Huáscar, had usurped the throne and moved the seat of government from the traditional Andean stronghold of Cuzco to Cajamarca in the

north. It was on the northern coast, at Tumbes, that Pizarro's forces landed; and after consolidating his position, the conqueror marched on the new capital in 1532. Tricked into capture under cover of false negotiations, Atahualpa sought to buy his freedom with his gold. The loot delivered, the monarch was slain. Meanwhile, reinforced by troops under Almagro, the Spanish had captured and sacked Cuzco itself. In 1535 Pizarro founded his own capital of Lima near the coast, thus originating the troublesome later-day distinction between the Indian society of the mountains and the Hispanicized civilization of the seaboard.

The Spanish conquest has shed some of its glamour in the light of modern research. Peruvians under Manco Capac, successor to the deposed Huáscar, held out against the Spanish for 40 years more; Indian revolts recurred for another 200. The question persists: why was this great civilization mortally wounded, if not instantly overthrown, by the Estremaduran adventurer? The immediate answer lies in the outbreak of civil war within the Peruvian ruling class, a division which gave Pizarro his opportunity. Atahualpa's rivals rejoiced in his downfall, just as enemies of the Aztecs had at first welcomed and abetted the invasion of Cortés. Yet the explanation for the Spanish success must be sought deeper in the structure of society, where it can be grasped in the relation between the social divisions within these native American empires and the level of technology.

Like the leaders of the splendid civilizations of the ancient Near East, the priestly and military ruling classes of the Incas and Aztecs employed the surplus appropriated from producers to subsidize irrigation and flood-control projects, to build large cities and road networks, and to underwrite the production of craftsmen-artists. But unlike the agrarian producers of those earlier civilizations, the peasants lacked suitable draft animals, wheeled vehicles, and plows. Under these conditions the productivity of labor was extremely low, and it required a stern labor discipline, upheld by a powerful religiopolitical orthodoxy, to extract a level of surplus product sufficient to the requirements of the ruling classes. Divided among themselves, such rulers were further weakened by the hostility of subject peoples and the passivity of agrarian producers. Faced with a determined neofeudal enemy skilled in the art of conquest from the center outward, they were less able to mobilize resistance, and to sustain it, than the primitive peoples of the north, the far south, and the east. In the final analysis, writes a historian of European expansion, J. H. Parry, these civilizations' ''combination of wealth and technical weakness was their undoing.''

His Death

Cortés had been able to overcome immediate challenges from Spanish competitors; Pizarro was not so fortunate. Tensions between original invaders and latecomers divided the conquistadors into two parties, respectively led by Pizarro and his sometime associate Almagro. The situation was only briefly eased by an Almagro expedition to Chile. Upon his return he seized Cuzco and confronted the Pizarros in the Las Salinas War. Captured by Hernando Pizarro in 1538, Almagro was executed; but his shade haunted Francisco until his own murder in Lima (June 26, 1541) by members of the defeated faction. Civil war persisted until 1548, when the Spanish government finally asserted its authority over the new colony. Of the band of marauding brothers, only Hernando survived the Pizarro ''victory'' over the Incan empire.

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Solomon Tshekisho Plaatje

Solomon Tshekisho Plaatje (1878-1932) was a South African writer whose historical novel *Mhudi* depicts the attempts of an African tribe and a group of Boers to attain their freedom.

Sol T. Plaatje was born into a family of Tswana origin in Southern Transvaal (South Africa). He was educated at a Lutheran mission school. Because of his uncommon knowledge of several European and African languages, he served as interpreter in several South African courts. When the Anglo-Boer War broke out in 1899, he enlisted in the British army. After the war he became a frequent contributor to English newspapers in Cape Town and Kimberley. In 1901 he founded the first Tswana newspaper, the *Kimberley Korante oa Bechoana,* which he edited until 1908.

When the South African Natives National Congress was founded in 1912 in the hope of defending the rights of the black population, which were threatened by the racialist policy of the Afrikaners, Plaatje was elected its first secretary general. And when the Botha government introduced the Native Land Bill, which aimed at depriving the blacks of much of their landed property, Plaatje traveled through the Orange Free State, gathering evidence about the hardships suffered by the Africans. In 1914 he was a member of the Congress delegation which vainly sought protection from the London government.

While the deputation returned to Africa empty-handed, Plaatje stayed in Britain, where he worked as a journalist. He published *Native Life in South Africa* (1915), *Sechuana Proverbs and Their English Equivalents* (1916), and, with the help of Daniel Jones, a *Sechuana Phonetic Reader* (1916). Presumably also at that time he started writing *Mhudi,* the first novel composed in English by a black South African.

After the war Plaatje attended the Pan-African Congress organized in Paris by W. E. B. Du Bois and subsequently made a lecture tour in Canada and the United States. Back in South Africa in the early 1920s, Plaatje withdrew from

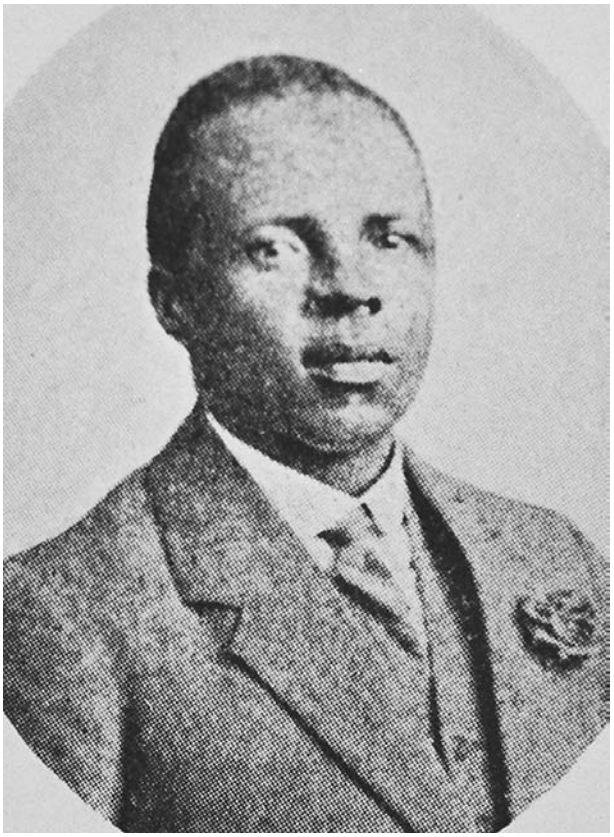

active politics, as did several other African leaders, driven to despair by their sense of importance; yet he continued to help his people as a journalist, a social worker, and an educator. In 1916 he had contributed an essay to Sir Israel Gollancz's *Book of Homage to Shakespeare*. Later, Plaatje translated two of Shakespeare's plays into Tswana: *The Comedy of Errors* (1930) and *Julius Caesar* (1937).

In 1930 *Mhudi,* which had been rejected by several publishers, was printed in Lovedale. It is a historical novel of remarkable objectivity and serenity which deals simultaneously with the fratricidal fighting among Bantutribes in the 1830s and with the Great Trek of the Boers fleeing northward to shed British supremacy in the same period. That Plaatje named his book after the heroine of the story suggests that part of his concern was to counteract current European misconceptions about the Africans' alleged contempt for and ill treatment of women. But his basic purpose was to point out, in a skillful, unobtrusive way, the similarity in situation and aspiration between the Barolong tribe, who were trying to free themselves from the yoke of the Amandebele, and the white Boers, who were bent on evading British rule. Plaatje died on June 19, 1932.

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Max Karl Ernst Ludwig Planck

The German physicist Max Karl Ernst Ludwig Planck (1858-1947) discovered the quantum of action which provided the key concept for the development of quantum theory.

Max Planck was born on April 23, 1858, in Kiel. The son of a distinguished jurist and professor of law, he inherited and sustained the family tradition of idealism, trustworthiness, conservatism, and devotion to church and state. Planck studied at the University of Munich (1875-1877) and the University of Berlin (1877-1878). At Berlin he took courses from Hermann von Helmholz and Gustav Kirchhoff.

Returning to Munich, Planck completed his thesis for his doctorate in 1879. It was on the second law of thermodynamics, Planck's favorite theme throughout his long and productive life. However, his keen insight into the second law of thermodynamics gained him no professional recognition whatsoever. Displaying his characteristically indomitable will, Planck refused to become discouraged and to allow his researches to be interrupted.

In 1880 Planck completed his *Habilitationsschrift,* which enabled him to become a privatdozent (lecturer) at the University of Munich. In that tenuous position he waited in vain for years to receive an offer of a professorship, longing to be independent professionally, as well as from his parents, with whom he was still living. He submitted a paper, ''The Nature of Energy,'' In 1885 for a prize to be awarded by the University of Göttingen in 1887. He received the second prize (the first prize was not awarded), and in 1889, after the death of Kirchhoff, he became associate professor at Berlin. Three years later he was promoted to full professor. He remained in Berlin for the rest of his life.

Planck's early years at Berlin were also the years during which his scientific horizons expanded enormously. There was at the time great interest in physical chemistry, and he contributed to this field, first, by introducing key concepts such as thermodynamic potentials, and, second, by applying these concepts to specific problems. Many of his early researches are in his famous *Lectures on Thermodynamics* (1897), in which he also introduced many of our modern definitions, symbols, and examples.

Blackbody Radiation and Quantum of Action

In 1897 Planck returned to the second law of thermodynamics. What attracted his attention were the experiments being carried out at the National Physical Laboratory in Berlin-Charlottenburg on so-called blackbody radiation, the radiation emitted by a ''perfect emitter,'' that is, a body that reemits all of the radiation incident on it. Of particular interest was the spectral energy distribution—the amount of energy emitted at each radiant frequency—of blackbody radiation. Planck sought to relate this radiation to the second law of thermodynamics. In 1900 he obtained a new radiation formula by interpolation between two experimentally determined spectral limits, the high-frequency limit consistent with Wien's law and the low-frequency limit consistent with the data of Planck's colleagues Rubens and Kulbaum. Planck's law had been discovered.

Planck's law was no more than a ''lucky intuition,'' as Planck called it. This was terribly unsatisfactory, and therefore he immediately began ''the task of investing it with a true physical meaning.'' ''After a few weeks of the most strenuous work of my life,'' he recalled,''the darkness lifted and an unexpected vista began to appear.'' Two crucial insights were involved. The first involved a profound break in Planck's conception of the second law of thermodynamics. In all of his earlier researches, he had regarded the second law as ''absolute'' as the first—both were laws that admitted of no exceptions. Now he found himself driven inexorably to the conviction that Ludwig Boltzmann, not he, had been correct in arguing that the second law is an irreducibly statistical law: the entropy is directly related to the probability that a given microscopic (atomic) state will occur.

Planck's second insight involved a sharp break with all earlier physical theory. He found that to theoretically derive his interpolated blackbody radiation law, it was necessary to assume, contrary to all earlier assumptions, that the energy stored in the blackbody oscillators is not indefinitely divisible but is actually built up out of an infinite number of ''bits,'' or quanta of energy. He concluded that the energy of each quantum is a multiple of the quantum energy hf, where f is the frequency of the oscillator and h is now universally known as ''Planck's constant'' or ''Planck's quantum of action.''

Other Scientific Work

When Planck in 1900 made the discovery that immortalized his name and won for him the Nobel Prize in 1919 and numerous other honors, he was 42 years old. In subsequent years he continued to work at a steady pace and contribute to topics of current interest. In addition to the work already discussed, he studied the statistical aspects of white light, dispersion, and the optical properties of metals; probed various topics in statistical mechanics and kinetic theory; and applied quantum theory to systems of many degrees of freedom, to molecular rotational spectra, and to chemical bonding.

Planck was one of the first to champion Albert Einstein's 1905 special theory of relativity. Planck's deep interest in relativity, and his general admiration and appreciation of Einstein's revolutionary insights, made it natural that he should try to persuade Einstein to join the Berlin faculty. He succeeded in bringing Einstein to Berlin in 1914.

Last Decades

As permanent secretary (1912-1938) of the mathematics-physics section of the Prussian Academy of Science and as president (1920-1937) of the Kaiser Wilhelm Gesellschaft (now called the Max Planck Gesellschaft), Planck saw many of his esteemed Jewish colleagues, including Einstein, persecuted. As James Franck, who resigned his Göttingen professorship in protest against Hitler's policies, recalled, ''Planck hated Hitler's laws, but they were the Law and therefore must be obeyed as long as they were in force.'' Planck at one point tried personally to convince Hitler of the damage he was doing German science, but his words had no effect. Planck's Berlin villa was destroyed by bombs. His son Erwin was involved in the July 1944 attempt on Hitler's life and in 1945 died at the hands of the Gestapo. Planck died in Göttingen on Oct. 4, 1947.

Further Reading

Planck described his life and work at some length in his *Scientific Autobiography and Other Papers,* translated by Frank Gaynor (1949), and more briefly in *The Philosophy of Physics,* translated by W.H. Johnston (1936), and *A Survey of Physical Theory,* translated by R. Jones and D.H. Williams (1960). Planck's work is discussed in Philipp Frank, *Einstein: His Life*

and Times, translated by George Rosen (1947; 2d rev. ed. 1957), and Max Jammer, *The Conceptual Development of Quantum Mechanics* (1966). For a serious appraisal of Planck's work the reader should also consult the writings in professional journals, especially those of Martin J. Klein of Yale University, as well as the obituary notices by Max Born in the Royal Society of London, *Obituary Notices of Fellows of the Royal Society,* vol. 6 (1948-1949). □

Sylvia Plath

Sylvia Plath (1932-1963), poet and novelist, explored her obsessions with death, self, and nature in works that expressed her ambivalent attitudes toward the universe.

Sylvia Plath was born in Boston's Memorial Hospital on October 27, 1932, to Aurelia and Otto Plath. Otto, who was a biology professor and a well-respected authority on entomology at Boston University, would later figure as a major image of persecution in his daughter's best known poems—''Daddy,'' ''The Colossus,'' and ''Lady Lazarus.'' His sudden death, eight years after Sylvia's birth, plunged the sensitive child into an abyss of grief, guilt, and angry despair which would haunt her for life and provide her poetry with the central motifs and tragic dimensions that characterize it.

Although she promised never to speak to God again after the death of her father, Plath, on the surface at least, gave the appearance of being a socially well-adjusted child who excelled in every undertaking, dazzling her teachers in the Winthrop public school system and earning straight A's for her superior academic skills and writing abilities. She was just eight and a half when her first poem was published in the Boston Sunday *Herald*.

Plath lived in Winthrop with her mother and younger brother, Warren, until 1942, when Aurelia Plath purchased a house in Wellesley. These early years in Winthrop provided the poet with her powerful awareness of the beauty and terror of nature and instilled in her an abiding love and fear of the ocean, which she envisioned as female:

> Like a deep woman, it hid a good deal;
> it had many faces, many delicate terrible veils.
> . . . if it could court, it could also kill.

Thus, even then, Plath was expressing her antithetical attitudes toward existence, embracing life and rejecting it simultaneously.

Wellesley, likewise, influenced Plath's life and values. It was a middle-class, highly respectable, educational community whose attitudes were at first accepted wholeheartedly by the young idealistic girl who was beginning to have her poems and stories published in *Seventeen* magazine. Her first story, ''And Summer Will Not Come Again,'' appeared in August 1950.

In September 1950 Plath entered Smith College in Northhampton on a scholarship. There she once again excelled academically and socially. Dubbed the golden girl by teachers and peers, she planned diligently for her writing career. She filled notebooks with stories, villanelles, sonnets, and rondels, shaping her poems with studious precision and winning many awards.

In August 1952 she won *Mademoiselle's* fiction contest, earning her a guest editorship at the magazine for June 1953. Her experiences in New York City were demoralizing and later became the basis for her novel *The Bell Jar* (1963). Upon her return home Plath, depressed and in conflict with her hard-won image as the All-American girl, suffered a serious mental breakdown, attempted suicide, and was given shock treatments. In February 1953 she had recovered enough to return to Smith. She was graduated *summa cum laude* and won a Fulbright fellowship to Cambridge, where she met her future husband, the poet Ted Hughes. They were married June 16, 1956, in London.

After earning her graduate degree Plath returned to America to accept a teaching position at Smith for the academic term 1957-1958. She quit after a year to devote full time to her writing. For a while she attended Robert Lowell's poetry seminar, where she met Anne Sexton. Sexton's and Lowell's influences were decisive for her poetic development. Both poets opened up for her very private and taboo subjects and introduced her to new kinds of emotional and psychological depths.

Plath and her husband were invited as writers-in-residence to Yaddo, in Saratoga Springs, where they lived and worked for two months. It was here that Plath completed many of the poems collected in *The Colossus,* her first volume, published in 1960, the year her first child—Frieda—was born. Another child, Nicholas, was born two years later.

The Colossus was praised by critics for its ''fine craft,'' ''fastidious vocabulary,'' ''potent symbolism,'' and ''brooding sense of danger and lurking horror'' at man's place in the universe. But it was criticized for its absence of a personal voice, ''its elaborate checks and courtesies,'' and its ''maddening docility and deflections.''

Not until ''Three Women: A Monologue for Three Voices'' (1962)—a radio play which was considered by some critics to be her transitional, formative work—would she begin to free her style and write more spontaneous, less narrative, less expository poetry. ''Three Women'' foreshadows some of Plath's later poetry in that its structure is dramatic and expressive of those highly personal themes that mark her work.

As it developed, her poetry became more autobiographical and private in imagery. Almost all the poems in *Ariel* (1965), considered her finest work and written during the last few months of her life, are personal testimonies to her angers, insecurities, fears, and overwhelming sense of loneliness and death. At last she had found the voice that had for so long eluded her.

Peel off the napkin
O my enemy.
Do I terrify?

Not surprisingly, that voice offended many people for its unflinching directness and use of startling metaphors. In ''Lady Lazarus'' her father, ''Herr Doktor,'' is compared to a Nazi scientist: ''Herr Enemy.'' In ''Daddy'' dead Otto becomes a ''fascist, a brute chuffing me off like a Jew/A Jew to Dachau, Auschwitz, Belsen.''

Violent and frighteningly vivid in its depiction of suicide, death, mutilation, and brutality, *Ariel* shocked critics and induced in its creator a powerful new sense of self. In his introduction to *Ariel,* Robert Lowell described that new self as ''something imaginary, newly, wildly and subtly created . . . hardly a person . . . but one of those superreal, hynotic, great classical heroines. . . .''

In later poetry published posthumously in *Crossing The Water* (1971) and *Winter Trees* (1971) this new self was able to voice its long-suppressed rage over ''years of doubleness, smiles, and compromise.''

Ironically, although Plath is often regarded by critics as the poet of death, her final poems, which deal with self and how self goes about creating and transcending itself in an irrational, destructive, materialistic world, clearly express her yearning for faith in the healing self-transforming powers of art.

Miracles occur,
If you care to call those spasmodic
Tricks of radiance miracles. The wait's begun
again,
The long wait for the angel
For that rare, random descent.

Despite this sense of possible redemption, Plath could not escape the tragedy that invaded and overwhelmed her personal life. By February 1963 her marriage had ended; she was ill and living on the edge of another breakdown while caring for two small children in a cramped flat in London ravaged by the coldest winter in decades. On Monday, February 11, she killed herself. The last gesture she made was to leave her children two mugs of milk and a plate of buttered bread.

Further Reading

A good biography of Plath is Edward Butscher's *Sylvia Plath: Method and Madness* (1976). Other books of interest are *Letters Home* by Sylvia Plath, edited by Aurelia Plath (1975); *The Journals of Sylvia Plath* (1982); *Sylvia Plath: The Poetry of Initiation* by Jon Rosenblatt (1979); *Plath's Incarnations* by Lynda Bundtzen (1983); *A Closer Look at Ariel: A Memory of Sylvia Plath* by Nancy Hunter Steiner (1973); *Sylvia Plath and Ted Hughes* by Margaret Dickie Uroff (1980); *Sylvia Plath* by Caroline King Barnard (1978); *Plath: Poetry and Existence* by David Holbrook (1976); and *The Art of Plath: A Symposium,* edited by Charles Newman (1970). □

Plato

The Greek philosopher Plato (428-347 B.C.) founded the Academy, one of the great philosophical schools of antiquity. His thought had enormous impact on the development of Western philosophy.

Plato was born in Athens, the son of Ariston and Perictione, both of Athenian aristocratic ancestry. He lived his whole life in Athens although he traveled to Sicily and southern Italy on several occasions, and one story says he traveled to Egypt. Little is known of his early years, but he was given the finest education Athens had to offer the scions of its noble families, and he devoted his considerable talents to politics and the writing of tragedy and other forms of poetry. His acquaintance with Socrates altered the course of his life. The compelling power which Socrates's methods and arguments had over the minds of the youth of Athens gripped Plato as firmly as it did so many others, and he became a close associate of Socrates.

The end of the Peloponnesian War (404 B.C.) left Plato in an irreconcilable position. His uncle, Critias, was the leader of the Thirty Tyrants who were installed in power by the victorious Spartans. One means of perpetuating themselves in power was to implicate as many Athenians as possible in their atrocious acts. Thus Socrates, as we learn in Plato's *Apology,* was ordered to arrest a man and bring him to Athens from Salamis for execution. When the great teacher refused, his life was in jeopardy, and he was probably saved only by the overthrow of the Thirty and the reestablishment of the democracy.

Plato was repelled by the aims and methods of the Thirty and welcomed the restoration of the democracy, but his mistrust of the whimsical *demos* was deepened some 4 years later when Socrates was tried on trumped up charges and sentenced to death. Plato was present at the trial, as we learn in the *Apology,* but was not present when the hemlock was administered to his master, although he describes the scene in vivid and touching detail in the *Phaedo*. He then turned in disgust from contemporary Athenian politics and never took an active part in government, although through friends he did try to influence the course of political life in the Sicilian city of Syracuse.

Plato and several of his friends withdrew from Athens for a short time after Socrates's death and remained with Euclides in Megara. His productive years were punctuated by three voyages to Sicily, and his literary output, all of which has survived, may conveniently be discussed within the framework of those voyages.

The first trip, to southern Italy and Syracuse, took place in 388-387 B.C., when Plato made the acquaintance of Archytas of Tarentum, the Pythagorean, and Dion of Syracuse and his infamous brother-in-law, Dionysius I, ruler of that city. Dionysius was then at the height of his power and prestige in Sicily for having freed the Greeks there from the threat of Carthaginian overlordship. Plato became better friends with Dion, however, and Dionysius's rather callous treatment of his Athenian guest may be ascribed to the jealously which that close friendship aroused. On Plato's return journey to Athens, Dionysius's crew deposited him on the island of Aegina, which at that time was engaged in a minor war with Athens, and Plato might have been sold as a prisoner of war had he not been ransomed by Anniceris of Cyrene, one of his many admirers.

His Dialogues

On his return to Athens, Plato began to teach in the Gymnasium Academe and soon afterward acquired property nearby and founded his famous Academy, which survived until the philosophical schools were closed by the Christian emperor Justinian in the early 6th century A.D. At the center of the Academy stood a shrine to the Muses, and at least one modern scholar suggests that the Academy may have been a type of religious brotherhood. Plato had begun to write the dialogues, which came to be the hallmark of his philosophical exposition, some years before the founding of the Academy. To this early period, before the first trip to Sicily, belong the *Laches, Charmides, Euthyphro, Lysis, Protagoras, Hippias Minor, Ion, Hippias Major, Apology, Crito,* and *Gorgias*. Socrates is the main character in these dialogues, and various abstractions are discussed and defined. The *Laches* deals with courage, *Charmides* with *sophrosyne* (common sense), *Euthyphro* with piety, *Lysis* with friendship, *Protagoras* with the teaching of *arete* (virtue), and so on. The *Apology* and *Crito* stand somewhat apart from the other works of this group in that they deal with historical events, Socrates's trial and the period between his conviction and execution. The unifying element in all of these works is the figure of Socrates and his rather negative function in revealing the fallacies in the conventional treatment of the topics discussed.

Plato's own great contributions begin to appear in the second group of writings, which date from the period between his first and second voyages to Sicily. To this second group belong the *Meno, Cratylus, Euthydemus, Menexenus, Symposium, Phaedo, Republic, Phaedrus, Parmenides,* and *Theaetetus*. Development of ideas in the earlier dialogues is discernible in these works. The *Meno* carries on the question of the teachability of virtue first dealt with in *Protagoras* and introduces the doctrine of *anamnesis* (recollection), which plays an important role in Plato's view of the human's ability to learn the truth. Since the soul is immortal and has at an earlier stage contemplated the Forms, or Ideas, which are the eternal and changeless truths of the universe, humans do not learn, but remember.

The impetus for learning or remembering the truth is revealed in the *Symposium,* where the ascent from corporeal reality to eternal and incorporeal truth is described. The scene is a dinner party at the house of the tragic poet Agathon, and each guest contributes a short speech on the god Eros. Socrates, however, cuts through the Sophistic arguments of his friends and praises Eros not as a separate and independent god but as an intermediary between gods and men. It is Eros who causes men to seek beauty, although for a time the unenlightened lover may think that what he is really seeking is the corporeal body of his beloved. Ultimately, however, one progresses from love of the body to love of the beauty which the body represents, and so forth, until one realizes that the ultimate goal sought is contemplation of beauty itself and of the Forms. The Forms are the true

reality and impart their essence in some way to ephemeral, corporeal objects, and man may come to know this true reality through rigorous discipline of mind and body, and Plato went so far as to draw up a rough outline for a utopian state in his *Republic*.

The *Republic*

Socrates is again the main character in the *Republic,* although this work is less a dialogue than a long discussion by Socrates of justice and what it means to the individual and the city-state. The great utopian state is described only as an analogue to the soul in order to understand better how the soul might achieve the kind of balance and harmony necessary for the rational element to control it. Just as there are three elements to the soul, the rational, the less rational, and the impulsive irrational, so there are three classes in the state, the rulers, the guardians, and the workers. The rulers are not a hereditary clan or self-perpetuating upper class but are made up of those who have emerged from the population as a whole as the most gifted intellectually. The guardians serve society by keeping order and by handling the practical matters of government, including fighting wars, while the workers perform the labor necessary to keep the whole running smoothly. Thus the most rational elements of the city-state guide it and see that all in it are given an education commensurate with their abilities.

The wisdom, courage, and moderation cultivated by the rulers, guardians, and workers ideally produce the justice in society which those virtues produce in the individual soul when they are cultivated by the three elements of that soul. Only when the three work in harmony, with intelligence clearly in control, does the individual or state achieve the happiness and fulfillment of which it is capable. The *Republic* ends with the great myth of Er, in which the wanderings of the soul through births and rebirths are recounted. One may be freed from the cycle after a time through lives of greater and greater spiritual and intellectual purity.

Plato's second trip to Syracuse took place in 367 B.C. after the death of Dionysius I, but his and Dion's efforts to influence the development of Dionysius II along the lines laid down in the *Republic* for the philosopher-king did not succeed, and he returned to Athens.

Last Works

Plato's final group of works, written after 367, consists of the *Sophist,* the *Statesman, Philebus, Timaeus, Critias,* and the *Laws*. The *Sophist,* takes up the metaphysical question of being and not-being, while the *Statesman* concludes that the best type of city-state would be the one in which the expert is given absolute authority with no hindrance to his rule from laws or constitution. The *Timaeus* discusses the rationality inherent in the universe which confirms Plato's scheme, while the *Laws,* Plato's last work, once again takes up the question of the best framework in which society might function for the betterment of its citizens. Here great stress is laid on an almost mystical approach to the great truth of the rational universe.

Plato's third and final voyage to Syracuse was made some time before 357 B.C., and he was no more successful in his attempts to influence the young Dionysius than he had been earlier. Dion fared no better and was exiled by the young tyrant, and Plato was held in semicaptivity before being released. Plato's *Seventh Letter,* the only one in the collection of 13 considered accurate, perhaps even from the hand of Plato himself, recounts his role in the events surrounding the death of Dion, who in 357 B.C. entered Syracuse and overthrew Dionysius. It is of more interest, however, for Plato's statement that the deepest truths may not be communicated.

Plato died in 347 B.C., the founder of an important philosophical school, which existed for almost 1,000 years, and the most brilliant of Socrates's many pupils and followers. His system attracted many followers in the centuries after his death and resurfaced as Neoplatonism, the great rival of early Christianity.

Further Reading

A readable translation of the Platonic corpus may be found in the edition by Benjamin Jowett, *The Dialogues of Plato* (1953), which contains analyses. Special treatments may be found in J. Burnett, *Greek Philosophy* (1914); A.E. Taylor, *Plato: The Man and His Work* (1927); and Paul Shorey, *What Plato Said* (1933). □

Thomas Collier Platt

Thomas Collier Platt (1833-1910), U.S. Senator and Republican party leader in New York State, personified machine politics of the late 19th century.

Thomas Platt was born on July 15, 1833, in Owego, N.Y., the son of a lawyer. Thomas entered Yale in 1849, but illness forced him to withdraw. He married in 1852 and during the next decade established a drugstore (which quickly became a center for county political activity), speculated in timber lands, and became president of a local bank.

Platt held local offices during the 1860s, but his political career began in earnest when, in 1870, he organized the ''southern tier'' of upstate New York for U.S. senator Roscoe Conkling, then the state's political captain. From 1874 to 1878 Platt served in the U.S. House of Representatives, and in 1881 he was elected to the Senate. A dispute over patronage with the forces of President James Garfield culminated a few months later in the joint resignation of Platt and Conkling from the Senate. However, Platt remained powerful in state politics.

After 1879 Platt headed the United States Express Company, which handled the business of the Erie Railroad; in this strategic position he dispensed favors to rural editors, politicians, and legislators along the Erie line. He pioneered a patronage technique whereby powerful corporations, anxious for protection and privilege, contributed directly to party coffers. He oiled the wheels of this ''business govern-

ment'' by seeking advice from many quarters. His flexibility earned him the title ''Easy Boss,'' but he demanded absolute loyalty once decisions were made.

Platt served in the U.S. Senate from 1897 to 1909; his record was undistinguished. In 1898, beset by pressures from reformers, he helped elect Theodore Roosevelt governor of New York. The two worked in uneasy harmony, making appointments, reforming the civil service, and launching various conservation measures. However, Roosevelt was too independent for Platt, and in 1900 he supported Benjamin B. Odell, an organization man, for governor and tried to shelve Roosevelt by arranging to nominate him as vice president. The plan failed doubly when President William McKinley's assassination made Roosevelt president, and Odell displayed an unsuspected progressivism.

Platt died in New York City on March 6, 1910. Although he never practiced the grosser forms of political corruption, his death spurred widespread attack on the machine politics with which he was popularly associated.

Further Reading

The Autobiography of Thomas Collier Platt (1910), compiled and edited by L. J. Lang, combines fact, fiction, and narrative; despite inaccuracies, it illuminates his methods and motives. A careful study of Platt's political techniques is Harold F. Gosnell, *Boss Platt and His New York Machine* (1924). DeAlva S. Alexander, *Four Famous New Yorkers* (1923), relates Platt's career to New York politics. G. Wallace Chessman, *Governor Theodore Roosevelt* (1965), examines Platt's relation with Roosevelt between 1898 and 1900.

Additional Sources

Platt, Thomas Collier, *The autobiography of Thomas Collier Platt,* New York, Arno Press, 1974, c1910. □

Plautus

Plautus (ca. 254-ca. 184 B.C.) was a Roman writer. His theatrical genius, vitality, farcical humor, and control of the Latin language rank him as Rome's greatest comic playwright.

During the 3d century B.C., Roman writers began to imitate the forms and contents of Greek literature. Unlike the early poets, Plautus confined himself to one area: translation and adaptation of Greek New Comedy (ca. 336-ca. 250 B.C.).

Knowledge of the life of Plautus, whose full name was Titus Maccius Plautus, is scant. Random remarks by later Roman writers and others furnish the questionable details. From Cicero the date of Plautus's birth can be placed about 254 B.C. and his death about 184 B.C. Festus, scholar of the 2d century A.D., gives Plautus's birthplace as the small town of Sarsina in Umbria, Italy. From Aulus Gellius, a grammarian from the 2d century, comes the traditional and fascinating, if brief, account of Plautus's life in Rome.

Plautus earned money by working in the theater but promptly lost it in trade. He returned to Rome penniless and for a time supported himself by working as a laborer in a flour mill. During this period he wrote three plays (not extant). Scholars who accept this romantic career suggest that it may have been reported in Plautine prologues now lost.

That Plautus earned money by theatrical work is generally accepted and may mean that he was a stagehand, carpenter, playwright, or actor. His mastery of stagecraft and comic effect suggests long experience as an actor prior to writing plays. Most intriguing is precisely how Plautus, an Umbrian from rural Sarsina, managed to acquire both a knowledge of Greek and the superb control of Latin displayed in his dramas.

His Works

The total of Plautus's plays is probably close to 50. Twenty plays are extant more or less in their entirety: *Amphitruo* (Amphitryon), *Asinaria* (The Comedy of Asses), *Aulularia* (The Pot of Gold), *Bacchides* (The Two Bacchides), *Captivi* (The Captives), *Casina* (Casina), *Cistellaria* (The Casket), *Curculio* (Curculio), *Epidicus* (Epidicus), *Menaechmi* (The Twin Menaechmi), *Mercator* (The Merchant), *Miles Gloriosus* (The Braggart Warrior), *Mostellaria* (The Haunted House), *Persa* (The Girl from Persia), *Poenulus* (The Carthaginian), *Pseudolus* (Pseudolus), *Rudens* (The Rope), *Stichus* (Stichus), *Trinummus* (The Three Penny Day), and *Truculentus* (Truculentus). Fewer

than 100 lines survive from the *Vidularia* (The Traveling Bag).

All the plays are based on Greek originals, especially those by the 3d- and 2d-century B.C. comic playwrights Menander, Diphilus, and Philemon. Dates for the production of only two plays are known: *Stichus* (200 B.C.) and the *Pseudolus* (191 B.C.). Approximate dates for some plays are derived from reference to contemporary persons and events, amount of sung verses, and various criteria of style and technique. Modern chronological studies suggest the following relative datings—early period: *Asinaria, Mercator, Miles Gloriosus* (ca. 205 B.C.), *Cistellaria* (before 201 B.C.); middle period: *Stichus* (200 B.C.), *Aulularia, Curculio;* late period: *Pseudolus* (191 B.C.), *Bacchides, Casina* (185/184 B.C.).

Plautus's Style

The middle of the 1st century B.C. witnessed a revival of interest in Plautus and the restaging of many of his plays with consequent altering of original prologues. Some plays have no prologue; others have deferred prologues; and still others have authentic prologues or prologues based on those composed by Plautus. Often the prologue furnishes the audience with details necessary to understanding the opening of a complicated plot, or it may even explain in advance the outcome of the play with a consequent loss of suspense and surprise but a gain of irony. As a rule, the Plautine play presents one plot with one problem and one set of characters; these simple plots of Plautus allow comic digression and repetition. Humorous passages loosely connected with the plot and violation of dramatic illusion are clear evidence of Plautus's concern for entertaining his audience with a good laugh even at the expense of careful workmanship and finish.

Themes display considerable variety. There are plays of subdued comedy (*Captivi*), sentimental comedy (*Cistellaria*), romance (*Rudens*), mythological travesty (*Amphitruo*), and coarse farce (*Asinaria*). Mistaken identity and deception, either individually or jointly, give rise to the misunderstandings and complications on which the plays turn. Plautus appears to rely on earlier native Italian farces for the devices of trickery and impersonation.

Plautus's Characterization

Roman comedy for the most part paid careful attention to delineation of character but within a framework of types in which subtlety, complexity, and individuality were severely restricted. The Plautine cast of characters often includes the traditional figures: the young man (*adulescens*) hopelessly in love but lacking the courage and resourcefulness to achieve his desires; the aged parent (*senex*) who must be deceived and won over; the slave (*servus*) whose cunning and bustling create humor and intrigue; the young girl (*virgo*) of acknowledged free birth or to be rescued from shame; the courtesan (*meretrix*) who may be mercenary or noble; the hungry but shrewd parasite (*parasitus*); the despised slave dealer (*leno*); and the soldier (*miles*) whose boasting is equaled only by his stupidity.

But Plautus's originality and desire to entertain his audience have particularized many stock characters by exaggerated and imaginative portrayal. Characters especially suited to farce (Euclio and Pyrgopolynices) are among Plautus's most memorable creations of imagination and fantasy.

Command of Language and His Influence

Plautus captures the language of ordinary life, and to it he contributes novelty, vitality, and spontaneity. At a time when the Latin language was still quite fluid in inflection, syntax, and vocabulary, Plautine selection, combination, and invention set a high standard. Dialogue is rapid, racy, and filled with assonance, alliteration, and picturesque expressions. The vocabulary exploits and augments the available supply of terms of affection and abuse. Often tautology catches the carelessness or garrulity of ordinary speech. Plautus has no rival in ability to coin comic terms and names, for instance, *Bumbomachides Clutomestoridysarchides,* ''Battlebomski Mighty-adviser-of-wretched-strategy.''

The plays of Plautus enjoyed immediate success during his lifetime and were restaged and read by Romans after his death. The Middle Ages found his language difficult and his morality objectionable. During and after the Renaissance in Italy and other European countries, Plautine comedies were staged, translated, and imitated in vernacular compositions. Lodovico Ariosto (1474-1533), called the true founder of the modern European stage, reproduced in an Italian setting, in his *La cassaria* and *I suppositi,* the form and spirit of Plautine models.

William Shakespeare's *Comedy of Errors* (1592) reflects the *Menaechmi* and the *Amphitruo;* and Ben Jonson's *The Case is Altered* (1597) blends the *Aulularia* and the *Captivi*. The esteem Plautus enjoyed among 16th-century dramatists is clear when Shakespeare has Polonius in *Hamlet* say, ''Seneca cannot be too heavy nor Plautus too light.''

Further Reading

Paul Nixon, *Plautus* (5 vols., 1916-1938), provides both text and translation of Plautus's works; translations are also given in G. E. Duckworth, *The Complete Roman Drama* (2 vols., 1942). For excellent treatment of almost every aspect of Plautus see Duckworth's *The Nature of Roman Comedy* (1952). Critical studies are Gilbert Norwood, *Plautus and Terence* (1932), and Erich Segal, *Roman Laughter: The Comedy of Plautus* (1968). The Greek sources of Plautus's work are considered in Philippe E. Legrand, *The New Greek Comedy* (1917). Margaret Bieber, *The History of the Greek and Roman Theatre* (1939; 2d ed. 1961), includes discussion and illustrations of archeological remains. See also W. Beare, *The Roman Stage* (1950; 3d ed. 1965). □

Galo Plaza Lasso

The Ecuadorian statesman Galo Plaza Lasso (1906-1987) was his country's most modern-minded president, and he distinguished himself in the service of international organizations.

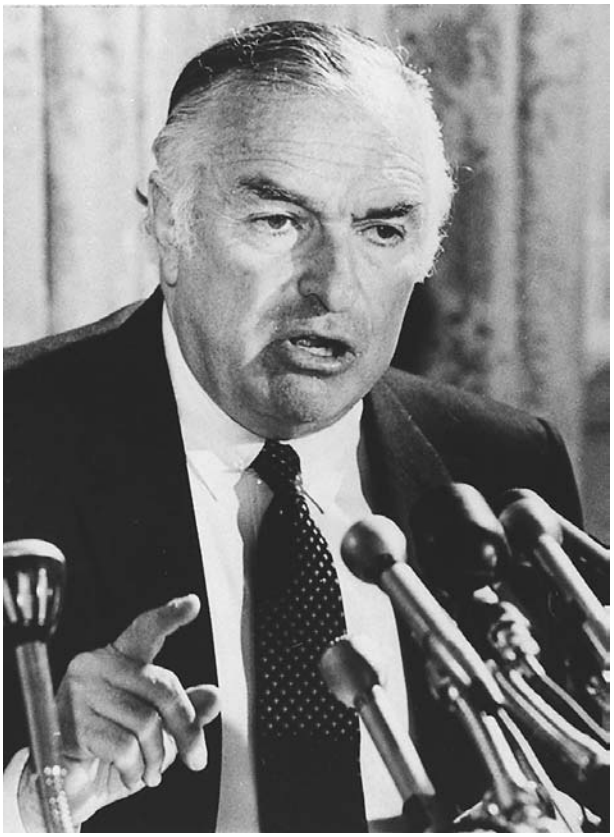

Galo Plaza Lasso was born on February 17, 1906, in New York, when his father, Gen. Leonidas Plaza Gutiérrez, a former president of Ecuador, was on his way to serve as Ecuadorian minister in Washington. Within a few years the family returned to Ecuador, where the elder Plaza came to occupy the presidency a second time (1912-1916). After completing his primary and secondary education in Quito, young Plaza went back to the United States and attended the universities of California (Berkeley) and of Maryland and Georgetown University.

Back in Ecuador in 1932, Plaza introduced modern techniques in the administration of the family estate, particularly in dairy farming, and his improvements were widely imitated. Soon he entered politics, helped by a personal background that included his father's role as standard-bearer of the Liberal-Radical party, the family connections of his mother, Doña Avelina Lasso, and a modern outlook which he had acquired during his residence in the United States; all of this combined with a personal charm and unassuming behavior.

In 1937 Plaza was elected councilman of Quito and mayor in 1938. In December of that year President Mosquera appointed him minister of national defense, a post he retained through 1939. In July 1944 President José Maria Velasco sent him to Washington as ambassador. As such, he was a member of the Ecuadorian delegation at the Chapultepec and San Francisco conferences, both in 1945. The following year he returned to Ecuador to organize the National Democratic Civic movement, a moderate democratic coalition. Elected senator in 1947, he won the presidential election of 1948.

The Presidential Years

Plaza's presidential term was marked by internal tranquillity. During his campaign he had proclaimed his dedication to effective democracy, and the nation saw in him the man who would bring its political and material regeneration. Plaza kept his promise, even though there were some who took undue advantage of the democratic tolerance of his administration. On the other hand, favorable international conditions and the well-conceived policies of the government brought prosperity to the country. Exports increased, and in general the economic life of the country was stimulated.

At the end of his term, Plaza could look back on 4 years of a highly successful administration. There were no precedents in Ecuador for such a combination of prosperity, stability, and effective democracy. In addition, Plaza's administration initiated a 12-year period marked by these characteristics. In 1952 he transmitted his presidential powers to his legally elected successor, Velasco—the first time in 28 years that a constitutional president was able to complete his full term.

The International Arena

In 1958 Plaza presided over the meetings of the Special Committee of the Economic Commission for Latin America

(CEPAL), which laid the foundations for the Latin American common market. In the same year he headed the successful mission of United Nations observers sent to Lebanon; and in 1960 he presided over the committee charged by the United Nations to deal with the evacuation of Belgian military bases in the Congo.

In the 1960 presidential elections of Ecuador, Plaza was the candidate of the Liberal-Radical party. He was opposed by the Conservative candidate, who had the backing of the outgoing administration, and by charismatic former president Velasco. The latter won. However, the party that had nominated Plaza was a weak electoral force, having been discredited in the past, and 1960 was throughout Latin America a year marked by a high tide of anti-United States feelings, a factor which helped Velasco against Plaza.

From May 1964 to the end of 1965 Plaza served as the personal representative of the secretary general of the United Nations and as mediator in Cyprus, a mission which turned out to be surprisingly successful in the face of extremely serious difficulties.

On February 13, 1968, Plaza was elected secretary general of the Organization of American States (OAS). Thereafter Plaza was able to reorganize the secretariat of the organization so as to render it more efficient, and he gave the OAS the dynamic and straightforward leadership which it had been sadly lacking. After leaving the OAS in 1975, Plaza went back to Ecuador as an elder statesman, helping to mediate his country's internal struggles. He was also active in the Inter-American Dialogue. Plaza died of a heart attack on January 28, 1987 in Ecuador.

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Georgi Valentinovich Plekhanov

The Russian revolutionist and social philosopher Georgi Valentinovich Plekhanov (1856-1918) is considered the founder of Russian Marxism.

Georgi Plekhanov was born on Nov. 29, 1856, to a petty gentry family with a tradition of military service. In 1873 he entered the Konstantinovskoe Military School in St. Petersburg. Because of an unresolved conflict between loyalty to the czar and to the people, he left school after one semester.

Plekhanov entered the Russian revolutionary movement at a time when its efforts to establish a new order based on the peasant commune were at a low ebb. Rejected by the peasants and repressed by the police, the socialist revolutionaries established a conspiratorial and centralized revolutionary organization, Land and Liberty. When the organization divided over the question of whether to continue socialist agitation or to begin political struggle by means of terror, Plekhanov rejected the use of terror and formed the Black Redistribution. To escape arrest he fled to Europe in 1880.

In Geneva, Plekhanov continued his study of Marxism, and in 1883 he founded the first Russian Marxist revolutionary organization, the Group for the Emancipation of Labor. His *Socialism and Political Struggle* (1883) and *Our Differences* (1885) are his major theoretical contributions to Russian Marxism. Plekhanov criticized his former comrades for failing to recognize the decline of the peasant commune and the growth of Russian capitalism with a proletariat and bourgeoisie, which made possible the strategy of a two-stage revolution: first, the proletariat with the bourgeoisie against the czarist autocracy to achieve the bourgeois revolution; second, the proletariat against the bourgeoisie to achieve the socialist revolution.

Socialist revolutionaries in Russia condemned Plekhanov's transition from populism to Marxism as heresy. His influence in Russia was minimal until the 1890s, when unrest produced by serious famine and rapid industrialization turned many socialists to Marxism. His Marxist view of history, *The Development of the Monistic View of History* (1894), published under the pseudonym Beltov, pointed ultimately to victory for the revolutionaries and helped to spur the formation of Marxist groups within Russia and to secure him an international reputation among European Social Democrats. In *Essays on the History of Materialism* (1896) Plekhanov invented the term ''dialectical materialism'' to describe Karl Marx's use of G. W. F. Hegel's dialectic on a materialistic basis.

V. I. Lenin, who at this time entered the Russian Social Democratic movement, soon went beyond Plekhanov's ideas and advocated a Marxist party in which the leaders formed a disciplined and conspiratorial group. The question of organization divided the Second Congress of the Russian Social Democrats in 1903. At first Plekhanov supported Lenin and the Bolshevik faction, but he soon feared that Lenin had confused a dictatorship *of* the proletariat with a dictatorship *over* the proletariat. His attempt to take an independent stand between the Bolsheviks and the Mensheviks was weakened by the Russian Revolution of 1905, which tested his theory of the two-stage revolution and found it inadequate. It proved that the more militant the proletariat became, the more the bourgeoisie sided *with* rather than *against* the czarist autocracy.

In 1909 Plekhanov began *The History of Russian Social Thought,* his attempt to relate social thought to the prevailing mode of production. He applied the same methodology to art and literature and produced the first substantial Marxist literary criticism in his *Letters without Address,* which he had begun in 1899.

Following the collapse of the Russian monarchy in February 1917, Plekhanov insisted that Russia was only in the bourgeois stage of revolution and that it must remain in the war against Germany. This stance alienated him form the militant revolutionaries who favored the popular demand for peace and land. After the Bolsheviks seized power in October, Plekhanov found himself isolated and ill. He died on May 30, 1918.

Further Reading

The only complete study of Plekhanov and his times in a Western language is Samuel Baron, *Plekhanov: The Father of Russian Marxism* (1963). It is both a perceptive study of Plekhanov's life and writings and a profound analysis of the relationship of Russian Marxism to Russian populism, social democracy, and bolshevism. Another excellent guide to Plekhanov's relationship to the Russian revolutionary movement is in Leopold H. Haimson, *The Russian Marxists and the Origins of Bolshevism* (1955).

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Plenty Coups

Plenty Coups (ca. 1848-1932) was one of the first of the Crow to settle down and begin farming after reservation settlement.

Plenty Coups was the last of the traditional Crow chiefs and led the tribe in its transition from the ''buffalo days'' to reservation life. He served with the U.S. Army at the Battle of the Rosebud in 1876. However, Plenty Coups is best remembered for his leadership of the tribe after reservation settlement. He was among the first of the Crows to settle down, begin farming, open a store and build a two story log home. He often negotiated for his people with U.S. representatives, both in Washington and on the reservation, in the many attempts to reduce or open Crow lands to further white settlement between 1880 to 1920. After 1904, he was effectively recognized as the single most important Native American tribal leader both by the federal government and his own people. He represented all American Indians at the burial of the Unknown Soldier in Washington in 1921. He died in 1932, still fighting for the rights of his people at the end of his life.

The last of the traditional Crow chiefs was born not far from present day Billings, Montana around 1848. His name was given to him by his grandfather, from a dream that the boy would count many coups (a war deed), live to an old age, and become a chief. At some point in his life, he was also given the name Bull That Goes Into (or Against) the Wind. He was a member of the Sore Lips clan of the Mountain Crow, one of the three divisions of the tribe. His father Medicine Bird died when Plenty Coups was young. His mother was named Otter Woman and he had a sister named Goes Well. Plenty Coups was first married at the age of 24 to Knows Her Mother. His last two wives were Kills Together and Strikes the Iron. Though he married about 12 different times, he had only two children, both of whom died young. Plenty Coups adopted and raised some poor children, but he told Frank Bird Linderman in his biography *American* that he considered all the Crows as his children.

The Crow were often at odds with their neighbors the Lakota Sioux, and Plenty Coups was no exception. At the age of nine, he lost a brother who was killed by the Lakota. Grant Bulltail, whose grandfather was raised by Plenty Coups, explained that in all two brothers and the parents of Plenty Coups were killed by the Lakota. According to Linderman. after his brother was killed Plenty Coups went on a fast, as he did on several occasions throughout his life, in hopes of receiving a vision which would give him power and direction. In his greatest vision, he saw the buffalo disappear and spotted buffalo, or cattle, appear in their place. A forest was destroyed by a storm, except for a single tree. This tree held the lodge of the Chickadee, who survived the storm because he was a sharp listener who learned from others and knew where to pitch his lodge.

The dream was interpreted to mean that the cattle which replaced the buffalo represented the whites taking over Crow country. The tree which survived was the Crows, who would survive the coming of the white man because, like the Chickadee, they listened and learned from the experiences of other tribes and placed themselves (pitched their lodges) in the right place. This powerful vision guided Plenty Coups throughout his life. It told him to adapt to and cooperate with the whites so the Crows would survive and prosper. It guided him as leader of the tribe through the difficult times ahead.

War Deeds and Chieftainship

With the aid of his powerful visions and medicines (objects with spiritual power), Plenty Coups became a feared warrior. He joined the Fox warrior society early in his career. Tribal historian Joseph Medicine Crow explained that Plenty Coups was particularly noted for horse capturing, one of the four war deeds required to become a Crow chief. The four deeds were: the capturing of a horse picketed in front of an enemy lodge (tipi), the leadership of a successful war party, capturing a weapon from an enemy in combat, and striking the first coup (hitting an enemy with the hand or an object) in a battle. Plenty Coups was able to achieve each of these deeds many times over. He became a chief by the age of 25 or 26, and, by the age of 30, had completed each of the deeds four times. In 1876, he fought alongside General George Crook and Chief Washakie of the Shoshones against the Lakota and Cheyenne in the Battle of the Rosebud. Eight days later, other Crows served as scouts for George Armstrong Custer at the Battle of the Little Big Horn.

Reservation Life and Rise to Tribal Leadership

Though Plenty Coups earned a strong reputation as a war chief, he did not become a peacetime leader of his people until he became a reservation chief. He began to rise in importance in the mid to late 1870s or early 1880s. As noted by Frederick Krieg in ''Chief Plenty Coups: The Final Dignity,'' the government recognized him as head chief by 1890. However, it may not have been until after the death of Chief Pretty Eagle in 1904 that his people gave him the same honor. Plenty Coups demonstrated his power in 1908, when the tribe abandoned an internal factional struggle and united behind him to fight the first of the bills which proposed to open the reservation to white settlement. From that time on, he played the leading role in the political struggles over this issue, which eventually resulted in the Crow Act of 1920.

Plenty Coups' strong dedication to his people was evident. He advocated a policy of cooperation with and adaptation to the whites. However, he also expressed resentment toward the white man. He told Frank Linderman in *Plenty Coups* that ''[w]e made up our minds to be friendly . . . but we found this difficult, because the white men too often promised to do one thing and then, when they acted at all, did another. They spoke very loudly when they said their laws were made for everybody; but we soon learned that although they expected us to keep them, they thought nothing of breaking them themselves . . . we know that with all his wonderful powers, the white man . . . is smart, but not wise, and fools only himself.'' In 1914, artist Joe Scheurle accompanied Plenty Coups on a tour of a Chicago zoo. As quoted in C. Adrian Heidenreich's article ''The Crow Indian Delegation to Washington, D.C., in 1880,'' Scheurle wrote that ''the superintendent of the zoo brought out a trained chimpanzee which immediately began searching Plenty Coups' pockets. When asked how he liked the animal, Plenty Coups replied, 'No! No like him, much like white people.''' Toward the end of his life, having witnessed about 50 years of the new reservation life with its changes, Plenty Coups told Glendolin Wagner in the book *Blankets and Moccasins* that ''nothing the white man has given can make up for the happy life when vast plains were unfenced.''

Plenty Coups preferred the old lifestyle of the ''buffalo days'' to the new ways. Even in his adaptation to the new lifestyle forced on the Crows, he tried to retain many of the tribal traditions. Plenty Coups became a Catholic in 1917, when he was baptized at St. Xavier, Montana, yet he also continued to practice traditional Crow religion. On one occasion, as Norman Wiltsey noted in his article ''Plenty Coups: Statesman Chief of the Crows,'' Plenty Coups once scolded his men by telling them to work in the new way, but also to continue to fast and sweat in the traditional way. He said, ''I am ashamed of you, self-pity has stolen your courage, robbed you of your spirit and self-respect; stop mourning the old days—they are gone with the buffalo. Go to your sweat lodges and cleanse your bodies so you may be fit to pray to Ab-badt-dabt-deah [''Akbaatatdía'', God] for forgiveness. Then clean out your dirty lodges and go to work!''

Although Plenty Coups supported many of the tribe's traditional ways, he also fought to preserve his people's control over Crow land, resources, and lives. In these battles, Plenty Coups proved himself a strong leader. Krieg describes an 1890 meeting in which Plenty Coups stated, ''I would like to see all of [the Crows] supplied with wagons, plows, mowing machines, and such farming implements as they may need. . . . I want the men who have cattle here on the Crow lands . . . to make them work and teach them the white man's ways so that they may learn. . . . we want to cut our own hay; we want the white man to buy hay from us; we don't want to beg and buy our hay from them. This is our land and not white men's . . . if they won't employ Crows to work, put them off entirely.'' In 1893, while negotiating with the Chicago, Burlington, and Quincy Railroad over the construction of a railroad in the Little Big Horn valley, Plenty Coups demanded that Indians be hired by the railroad company. On another occasion, he asked that the tribal herd be distributed among the Crows and that the Crows be consulted in management of tribal affairs.

Plenty Coups also realized early that good education was necessary for the tribe to prosper. As cited in Norman Wiltsey's book *Brave Warriors,* he told the Crows that ''education is your most powerful weapon. With education you are the white man's equal; without education you are his victim.'' Yet, he did not see education as a way for the Crows to blend into white society while forgetting their own people. As he told Glendolin Wagner for *Blankets and Moccasins,* he wished them ''to go to school and become well educated . . . then . . . to come back home on the reservation and work their land.'' Even even with a partial adoption of white ways, Plenty Coups encouraged a strong loyalty to the tribe and tribal self sufficiency.

It is easy to say that Plenty Coups was an assimilationist, eager to cooperate with the whites at the expense of his own people. However, the circumstances and historical context suggest that the Crows were threatened with not just cultural, but actual physical, extinction. In addition, though Plenty Coups was friendly to whites, it was not any great love for whites or admiration of their ways that guided his actions, but what was best for the Crows. Just as the military alliance with the United States in the 1860s and 1870s was the best policy at that time for the tribe—to preserve Crow lands and lives—so too did the adoption of the new ways enable the people to survive a new threat—starvation and the taking of the remainder of Crow lands by the government and white farmers and cattlemen.

Plenty Coups demonstrated his leadership during the difficult period of adjustment to reservation life in three ways: in his advice to the people, in his own life, and in his political leadership and statesmanship. He urged the people to get a good education and to farm their land, as well as to continue to practice their traditional Crow religion. Plenty Coups put his beliefs into practice in his own life. He was one of the earliest and most successful farmers on the reservation. He had established a garden by 1882. After he settled in what is now Pryor, Montana in the mid 1880s, he often exhibited at agricultural fairs the largest potatoes in Yellowstone County. Eventually, he developed a farm

where he also raised apples, grain, wheat, hay, and oats. Plenty Coups also lived in a log house, eventually building the only two story log house among the Crows. This building and his barn can still be seen today in Pryor.

Plenty Coups in Politics

Few other old Crow chiefs had accomplished more war deeds than Plenty Coups, but none could match him as a political leader and statesman around and after the turn of the century. An impressive, dignified speaker, he showed his negotiating skill in dealing with ranchers, railroad companies, and often with the U.S. government. He met with Indian agents, tribal attorneys, and congressmen over such issues as irrigation projects, grazing leases, and land cessions. At times, he requested that the government provide farm equipment and training, improved schooling, and that it lease out tribal lands for oil and gas mining with the revenues going to tribal members. He often called meetings with tribal members over these same issues. Officials of railroad companies also found that he was a tough bargainer, yet fair.

While Plenty Coups may have been cooperative with the whites regarding such issues as farming and education, land was quite a different matter. Between 1880 and 1921, he traveled to Washington, D.C., at least ten times to fight proposed land concessions by the Crows. The heaviest period of travel took place in the ten years between 1908 and 1918. During this time, the Montana congressional delegation made its strongest effort to open the reservation to general homesteading. The Crows recognized these proposals as threats to the well-being of the tribe, and the people ended their factionalism and united behind Plenty Coups to defeat the measures. Although other leaders played roles in uniting the Crows, it was Plenty Coups who was the guiding figure, especially in the Congressional hearings in Washington D.C.

Still, Plenty Coups and the other older chiefs were aided in their victory by young Crows and mixed bloods, the first generation to be educated in the white man's schools. Young men such as Robert Yellowtail were especially valuable as interpreters, and their schooling also served as their training ground for future tribal leadership. The victory over the general opening of the reservation served as the ultimate proof of the wisdom of Plenty Coups' vision. The chief's advice that education is ''your most powerful weapon'' with which ''you are the white man's equal'' was correct. Yet, true to the spirit of the old ways of the warrior, after Senator Thomas J. Walsh withdrew his bill at a Senate hearing in 1917, Plenty Coups approached the senator and reached out toward him with his cane, symbolically striking a coup.

Plenty Coups in Retirement

The defeat of the general opening of the reservation ended Plenty Coups' heavy involvement in tribal affairs. Although he no longer wielded political power, he still occupied the role of an elder statesman for Native Americans. In 1921, the War Department chose him to represent all Indian tribes at the Burial of the Unknown Soldier of World War I in Arlington National Cemetery near Washington, D.C. On November 11, 1921, in the presence of the President and high ranking men from the victorious Allied nations, Plenty Coups placed a wreath of flowers, his war bonnet, and his coup stick at the tomb. The war bonnet can still be seen today at the cemetery. Though informed that only the President was to speak, Plenty Coups did make a speech which was actually a prayer. It was the last speech made before the coffin was lowered.

On March 4, 1928, Plenty Coups executed a deed of trust that set apart 40 acres of his land in Pryor to be used as a park and recreation ground for both Crows and whites. Plenty Coups had been inspired by a visit to Mt. Vernon with the 1880 delegation and wished to create a similar memorial. The deed also arranged for a museum to be set up in one room of his two story house. According to Wiltsey's article, Plenty Coups stated that the park was to be a memorial not to him, but to the Crow nation, and that it should be ''a reminder to Indians and white people alike that the two races should live and work together harmoniously.'' Since 1962, the house and grounds have been administered as a state park. The museum was transferred from a room in the old house to a new museum building in 1973.

In the last years of his life, Plenty Coups took on the role of the official greeter of important visitors to Crow country. In addition to General James Harbord, who had ceremoniously accepted the 40 acres on the part of the government, and World War I supreme Allied commander Marshall Ferdinand Foch of France, Vice President Charles Curtis, who was part Kansa Indian, visited in 1928. Even in his last months of life, Plenty Coups was thinking of the good and future of his people. On November 7, 1931, the old chief made one of his last official statements. He wanted the Pryor and Big Horn Mountains on the reservation reserved from allotment, the trust period for allotments extended for 26 years, and the money from the Crow Land Claim given to the children of the tribe. He passed away a few months later on March 4, 1932.

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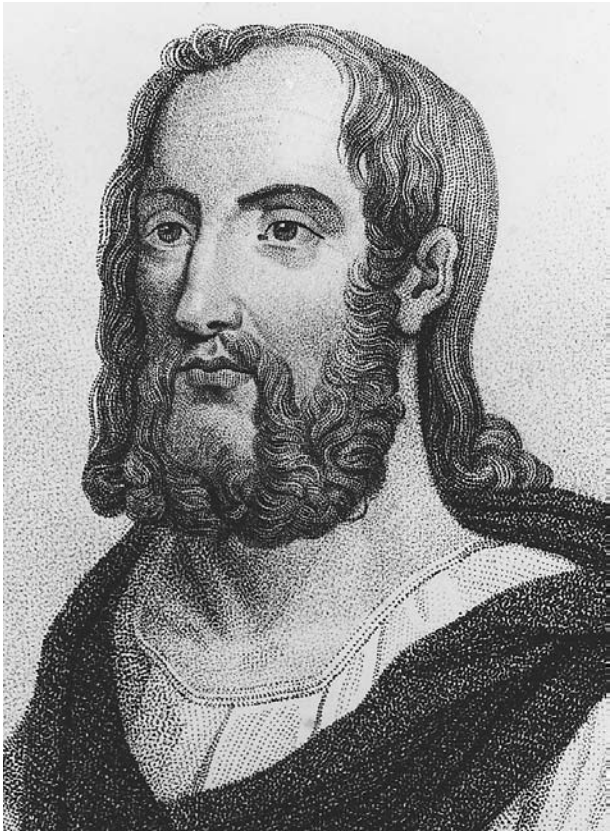

Pliny the Elder

Pliny the Elder (23-79) was a Roman encyclopedist. His greatest and only surviving work, the *Natural History,* has been called one of the most influential books ever written in Latin.

Pliny whose full name was Gaius Plinius Secundus, was born at Comum in the region north of the Po River and was educated in Rome. After the military career normal for his social rank, during which he served as a cavalry officer in Germany (47-57), he practiced law. During Nero's reign (54-68), Pliny found it prudent to concentrate on literature. He performed official tasks in various provinces for the emperor Vespasian (69-79), whom he knew well.

Pliny's true occupations, however, which he practiced constantly, were reading and writing. He had a voracious hunger for knowledge of all kinds and was diligent in collecting it. Some of his 102 volumes, which were described by his nephew, Pliny the Younger, were *On the Use of the Javelin in the Cavalry;* a biography in 2 books of his friend Pomponius Secundus; *On the German Wars,* a complete history in 20 books of all Roman wars with Germans up to his own times; *The Student,* in 3 books, on the education from childhood of an orator; *Doubtful Speech,* 8 books on grammar; and a continuation in 31 books of the history by Aufidius Bassus.

Natural History

Book 1 of the *Natural History* contains a long preface to the emperor Titus, in whose reign the work was completed, and a table of contents for the remaining books together with the authors consulted. Books 2-6 describe the universe and the surface of the earth; book 7 treats man; books 8-11 treat animals; books 12-19, plants; books 20-27, the use of plants in medicines; books 28-32 deal with medicines derived from animals; and books 33-37, with minerals and their use in the arts.

Pliny's work is by no means scientific in the modern sense. It contains many errors, some the result of his mistranslating Greek, most due to the haste with which he worked and his uncritical acceptance of his sources. Nevertheless, it remains the chief source of information on topics ranging from lost works of art to popular magic and includes much on history, literature, and Roman ritual and customs.

Pliny was admiral of the fleet at Misenum in 79, when the great eruption of Vesuvius occurred on August 24. According to his nephew, Pliny the Younger, his scientific curiosity impelled him to approach the volcano more closely in order to inspect its smoke cloud. He was informed that a lady of his acquaintance, whose house was at the base of the volcano, was in danger and unable to escape by land. He rescued his friend by ship and, noting that many others were in a like situation, ordered the ships of the fleet to be used to evacuate them from the danger area. He continued on to Stabiae (4 miles north of Pompeii), from which all the occupants were fleeing, continually describing each new

phase of the eruption and ordering that a slave note down his observations exactly as he made them. When the earthquakes and fire grew more intense, he was unable to escape. His body was discovered 2 days later on the beach at Stabiae, where he had died, apparently of asphyxiation.

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Pliny the Younger

Pliny the Younger (ca. 61-ca. 113) was a Roman author and administrator. He left a collection of letters which offers intimate glimpses into public and private life during the Roman Empire.

Born of the wealthy Caecilius family at Comum in northern Italy, Pliny the Younger, as he was later known, was probably given his early education by tutors at home and then sent to Rome to study. He inherited the full estate of his uncle Pliny the Elder at his death in 79 and at this time changed his name to Gaius Plinius Caecilius Secundus.

Pliny began his career as a lawyer at the age of 18 and enjoyed success at the bar. In his 20s he entered the magistracy of Rome and held various posts over a period of about 30 years, including a seat on the court which heard inheritance cases, the presidency of the board in charge of the banks of the Tiber and the sewers of Rome, positions in the military and senatorial treasuries, and the consulship. In 110 Trajan sent him on a special mission to investigate corruption in Bithynia. He died there about 2 years later.

Pliny's letters are preserved in 10 books. The first 9 contain 247 personal letters, and the tenth is his official correspondence with Trajan from Bithynia. Also preserved is his *Panegyricus,* a speech praising Trajan. The letters of books 1-9, selected, rewritten, and arranged with care by their author, were published in his lifetime. The letters of book 10 were published posthumously.

The topics of the letters are quite diverse, although each has a single subject and is written with skill, the style being historical, poetical, or oratorical to suit the theme. Some are to young men whose careers Pliny wished to further. Many are on moral, philosophical, political, or literary subjects. Many have to do with business and litigation. Others are descriptive. One considers the existence of ghosts—and contains a fascinating ghost story. Yet another tells of his third wife's touching devotion.

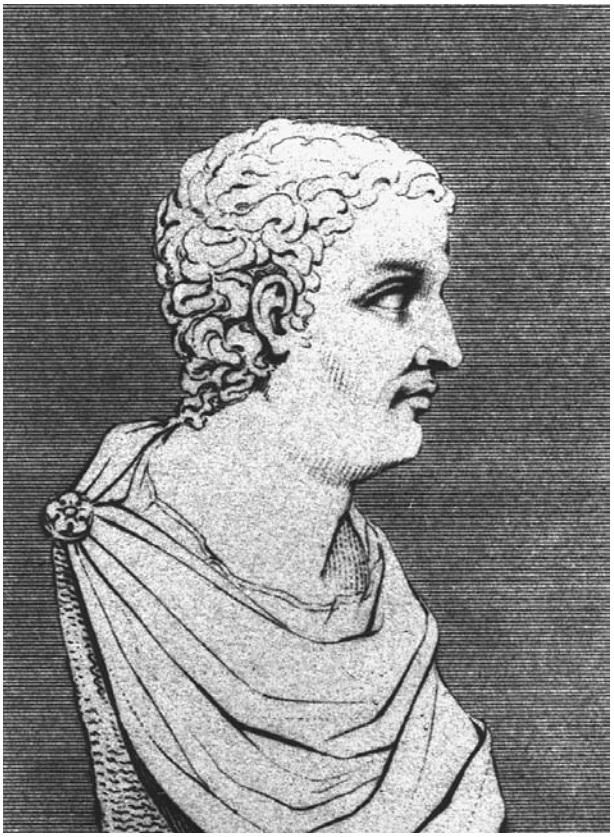

The letters are the best source available for the political and social history of Rome for the period they cover. In addition, there emerges from them a portrait of Pliny himself. Shrewd, magnanimous, stoical, self-satisfied, efficient, loyal, and, above all, tolerant, Pliny represents a type who at that time made workable the complex administration of the vast Roman Empire.

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Maya Mikhailovna Plisetskaya

The Russian dancer Maya Mikhailovna Plisetskaya (born 1925) epitomized the best of Soviet ballet.

The career of Maya Plisetskaya, the celebrated Soviet ballerina, choreographer, teacher, and director, spans almost 50 years. Her impulsive, dynamic, and expressive dancing in the 1940s, 1950s, and 1960s epitomized the highest qualities of the Soviet ballet. Recognized

as one of the world's greatest ballerinas, she endowed her roles with unique individuality, combining the pure lyrical technique of the Russian classical heritage with the fire and magic of Soviet bravura. In 1990 she still danced in roles which, though less demanding physically, enabled her to demonstrate her persuasive acting skills.

Maya Mikhailovna Plisetskaya, prima ballerina assoluta of the Bolshoi Ballet, was born on November 20, 1925, in Moscow into a Jewish theatrical dynasty. For over 70 years the Messerer family played a prominent part in the Soviet theater and films, as well as in the ballet world. Her mother, Rakhil Messerer, was a well-known silent-film actress. (Both of Maya's parents suffered during Stalin's purges in the 1930s: her mother was sent to a labor camp, and her father died.) Maya's brother, Azari, became a dancer; her Aunt Elizaveta was an actress in Moscow; and her cousin Boris was a distinguished set designer. Balletic influence came from her mother's sister and brother, Sulamith and Mikhail Messerer, both talented soloists and later distinguished teachers with the Bolshoi Ballet, who coached and encouraged the young Maya from earliest days.

As a child, Maya was always restless, constantly moving. When she was eight, her Aunt Sulamith took her to the Moscow Choreographic School, which produces most of the Bolshoi dancers. She requested that they admit Maya a year earlier than the usual entrance age because of the child's obvious talent and also because ''at home, she just can't help dancing.'' Maya was accepted and began the hard and dedicated life of becoming a ballet dancer. For six full days a week she took ballet lessons along with her regular school education. Gangly and thin with bright red hair, the young Maya quickly grasped the technical difficulties of classical ballet, though not always willingly. Once she was expelled for violating the disciplinary demands of the class. Unabashed, she told her teacher that she didn't care and would ''go and sell apples.'' But in less than two weeks she was back in class again. Her teacher for six years was the legendary Yelizaveta Gerdt, whose equally famous father, Pavel, taught Anna Pavlova and Tamara Karsavina. Thus Plisetskaya is a direct link and continuation of the traditions of the Russian ballet. Gerdt called Plisetskaya her ''little diamond'' and lovingly polished and refined the young pupil's talent.

To be a student at the ballet school meant taking part in performances with the company at the Bolshoi Theatre. When she was 11, Plisetskaya appeared as the Bread Crumb Fairy in Asaf Messerer's production of ''The Sleeping Beauty.'' A year later she danced the role of the cat in a children's ballet, ''The Little Stork,'' and in her seventh year at the school, her sparkling interpretation as leading dancer in the divertissement from ''Paquita'' aroused much interest. In addition to her commanding presence and clear, sharp footwork, she showed a remarkable high and seemingly effortless leap, an expressive movement which was to become one of her trademarks.

Upon graduation from the school in 1943, she was accepted immediately into the Bolshoi company, not as a member of the corps de ballet but as a soloist. For the role of Masha in ''The Nutcracker,'' Plisetskaya received the coaching of yet another legendary figure in the history of Russian ballet—Agrippina Vaganova, the director of the Leningrad ballet school whose methods of teaching were the basis at all Soviet ballet schools. Among Vaganova's pupils in Leningrad had been Galina Ulanova and Marina Semyonova. Vaganova encouraged the young ballerina to find and bring out her own individuality in each role—to make them her own.

The ensuing years saw Plisetskaya performing in all the classical roles, offering individual but convincing interpretations. She danced Raymonda, the dual role of Odette-Odile (Swan Lake), Aurora (Sleeping Beauty), Myrthe (Giselle), Kitri (Don Quixote), Tsar-Maiden (The Little Hump-backed Horse), and, of course, ''The Dying Swan'' which Michel Fokine created for Anna Pavlova and which later was associated as a showcase for Plisetskaya's famous plasticity—the suppleness of her back and the remarkable pliability of her arms, which ripple with grace, seemingly boneless. In contemporary Soviet works she would attack the choreography with gusto, throwing herself into the dancing and character of the role with fiery passion. Her presence dominated the stage, encompassing it with large, expansive movements, high but light jumps, spinning turns, and dynamic force. She expressed great musicality in her dancing, and her presence guaranteed excitement.

One of her most famous—and favorite—contemporary roles was Carmen, in the ballet ''Carmen-Suite'' by Cuban choreographer Alberto Alonso. The ballet gave full rein to her dramatic and artistic talent. She portrayed the young girl as a passionate, tempestuous, and sensual character. Bizet's famous score was arranged by Rodion Shchedrin, Plisetskaya's husband. The French choreographers Roland Petit and Maurice Bejart created ''La Rose Malade'' and ''Isadora,'' respectively, for her.

Another facet of Plisetskaya's talent was her choreography. Her ballets ''Anna Karenina,'' ''The Seagull,'' and ''Lady with a Lapdog'' are all based on Russian literature with music especially composed by Shchedrin and created as vehicles for her own star quality. She focused the spot light on the drama and psychological aspects of the stories rather than concentrating solely on the dancing. Plisetskaya won the top civilian award, the Lenin Prize, in 1964 and the French Pavlova Prize in 1962. She taught master classes in many cities, including New York, and was the artistic director of The National Ballet of Spain beginning of 1988.

After her departure from the Bolshoi Ballet, Plisetskaya continued to astound audiences world wide. She was accorded one of the highest tributes that a dancer could receive, an international ballet competition was named for her in 1994. Unlike similar competitions, participants in the ''Maya'' competition were allowed freedom in their choice of dance, with only one or two compulsory selections. The Second ''Maya'' International Ballet Competition ended in mild controversy when all the top honors went to Russian dancers. When most prima ballerinas would have long retired, Plisetskaya continued to perform on stage. In 1996, at age seventy, she received rave reviews for her remarkable performance of her signature ''The Dying Swan'' at New York City Hall. Her ability to work was phenomenal, and

her talent remarkable. Plisetskaya was the ''prima ballerina assoluta.''

Further Reading

Further information on Maya Plisetskaya and her work can be found in *Maya Plisetskaya. Essays on her work by Voznesensky, Vavra, Gayevsky, Komissarzhevsky, Lvov-Anokhin, Tyurin, Shuvalov* (Moscow: 1976; in English) and in *Maya Plisetskaya* by Natalia Roslavleva (Moscow: 1956; in English). *Era of Russian Ballet* by Natalia Roslavleva (London: 1966) contains references to Plisetskaya's contribution to Russian ballet, as does *The Russian Ballet: Past and Present* by Alexander Demidov (London; in English). *Russian Ballet on Tour,* photographs by Alexander Orloff, text by Margaret Willis (1989), has a section devoted to Plisetskaya. Reviews and articles can be routinely found in the *St. Petersburg Press.* □

Plotinus

The Greek philosopher Plotinus (205-270) was the founder of the Neoplatonic school of philosophy, which became the most formidable rival of Christianity in the declining years of the ancient world.

Plotinus was born perhaps in the Egyptian town of Lyco, or Lycopolis. He turned to philosophy at the age of 28 and studied for 11 years with the eminent philosopher Ammonius Saccas at Alexandria.

In 243, desiring to learn about Eastern philosophy, Plotinus joined the expedition led by the Roman emperor Gordian III against the Persians. However, Gordian was murdered, and Plotinus was forced to flee to Antioch and then Rome.

Upon his arrival in Rome, Plotinus began to take students, and his influence in the city soon became great among both professional philosophers and other intellectuals. The emperor Gallienus held Plotinus in such high esteem that he considered founding a philosophers' city in Campania on the ruined site of an early Pythagorean settlement. Plotinus's habits of life were austere. He ate and slept only as much as necessary, and he never married. When he fell ill late in life, he left Rome and retired to Campania, where he died.

Plotinus did not begin to write until he was 50 years old. His work, the *Enneads,* was arranged and published some 30 years after his death by his most famous pupil, Porphyry. It consists of six groups of nine essays and deals with the whole range of ancient philosophical thought with the exception of political theory. Ennead 1 deals with ethics and esthetics; Enneads 2 and 3 deal with physics and cosmology; Ennead 4 treats psychology; and Enneads 5 and 6 deal with metaphysics, logic, and epistemology. The style of these essays is highly personal—sometimes brilliant, sometimes concise to the point of obscurity—but at all times fascinating and indicative of Plotinus's keen and sensitive mind.

His Philosophical System

At the heart of Plotinus's religiophilosophical system is a supreme divinity which is infinite, unitary, and good. It is the ultimate but not the direct cause of all that is, although it is under no compulsion or necessity to produce anything outside itself. Indeed, it is so perfect that it lacks nothing. It simply *is.* Between this supreme existent and the known world is the supersensual world, made up of three types of being.

The first, produced by an overflow or radiation of the perfect One, is the World-Mind, which is conscious of multiplicity but holds all together in eternal contemplation. It is equivalent to Aristotle's Unmoved Mover and the realm of Plato's Ideas, or Forms. It is also the organizational principle of the universe.

Next comes the World-Soul, produced by the World-Mind and less unitary in that it is further removed from the One and perceives things sequentially. It is therefore the cause of time and space, although it is superior to them since it is eternal.

Finally, there is Nature, the furthest removed from the One and the least creative of the three supersensual beings. Nature corresponds to the Stoic immanent World-Soul. The physical world is a projection of its dreamlike consciousness.

According to Plotinus, man's role in this universe is a unique one. Unlike other animal and plant life, he has within himself the possibility of using his intellect to aspire to unity with the supersensual world. Indeed, through strict

discipline, it is even possible to achieve union with the One, but such occurrences are rare. Plotinus claimed to have reached that height of ecstasy himself four times.

The three types of supersensual beings correspond to three types of thought which men may engage in. The lowest, corresponding to the dreamlike consciousness of Nature, is unclear and undisciplined thought. The next, corresponding to the thought of the World-Soul, is discursive thought. The third, corresponding to the unitary thought of the World-Mind, is apprehension of the whole in a single experience of the mind.

Ecstasy of Oneness

The ecstasy which Plotinus claimed to have experienced was one step further. It was a complete union with God, the infinite, unitary, and beneficent One. This experience was impossible to describe. Since God is completely self-sufficient and has no need to be conscious of anything, so the man who reaches the height of ecstatic union with Him finds himself in a state of totally indescribable self-sufficiency and oneness. It is an experience equivalent to the mystical union with God described by Christian mystics.

Plotinus's teachings attracted many followers. The most noteworthy were Porphyry and lamblichus, who carried on his teachings with slightly different emphasis. Neoplatonism, through the development of the many schools it spawned, came to embrace a great number of mystical and superstitious beliefs from the East. It proved to be a resilient and attractive rival to Christianity, and even after Justinian closed the philosophical schools in 529, Neoplatonism remained influential in the development of thought during the Middle Ages and the Renaissance.

Further Reading

Original texts and readable translations of the works of Plotinus are provided in A. H. Armstrong, *Plotinus* (1966). An excellent commentary is Émile Bréhier, *The Philosophy of Plotinus,* translated by Joseph Thomas (1958). See also W. R. Inge, *The Philosophy of Plotinus* (2 vols., 1928). Originally written in the late 19th century, Eduard Zeller's *Outlines of the History of Greek Philosophy,* 13th ed. revised by Wilhelm Nestle and translated by L.R. Palmer (1957), is still useful although slightly dated. Discussions of Neoplatonism in the context of the history of Greek literature can be found in standard works on that subject, notably Albin Lesky, *A History of Greek Literature* (1966). See also Thomas Whittaker, *The Neo-Platonists* (1928).

Additional Sources

Davison, William Theophilus, *Mystics and poets,* Folcroft, Pa.: Folcroft Library Editions, 1977.

Plotinus, *The essence of Plotinus: extracts from the six Enneads and Porphyry's Life of Plotinus, based on the translation by Stephen Mackenna: with an appendix giving some of the most important Platonic and Aristotelian sources on which Plotinus drew, and an annotated bibliography,* Westport, Conn.: Greenwood Press, 1976, 1934. □

Plutarch

The Greek biographer, historian, essayist, and moralist Plutarch (ca. 46-ca. 120) has been described as one of the most influential writers who ever lived.

Paradoxically, Plutarch the man who was the biographer of many others, had no biographer except for a scant notice in Suidas. What we know of his life is reconstructed from casual references in his own works. Plutarch was apparently born of a wealthy family in Chaeronia in Boeotia, had two brothers, Timon and Lamprias, and a grandfather named Lamprias. His parents' names are uncertain. Some say his father's name was Autobulus, some say Nicarchus, and we do know of a great-grandfather named Nicarchus. Plutarch is believed to have had a liberal education at Athens, where he studied physics, rhetoric, mathematics, medicine, natural science, philosophy, Greek, and Latin literature in 66. Ammonius of Lamptrae, a Plato scholar with religious and Neoplatonic interests, may have been his tutor. To complete his education, Plutarch traveled extensively in Greece and Asia Minor and visited Alexandria, Egypt.

Plutarch married Timoxena, daughter of Alexion (ca. 68), who bore him four sons, Soclarus, Chairon, Autobulus, and Plutarchus, and one daughter, Timoxena. Only Autobulus and Plutarchus survived Plutarch. All evidence indicates a happy marriage and a close family. Other relatives by marriage mentioned as members of the family in the *Moralia* are Craton, Firmus, and Patrocleas.

Plutarch taught in Chaeronia and represented his people before the Roman governor and in Rome. In Rome he made important contacts and lectured on philosophy and ethics in various parts of Italy. He spent much time in Italy between 75 and 90; he apparently never mastered the Latin language, though he gained the friendship of notable Romans. The latter half of his life, Plutarch enjoyed the intellectual benefits of the Pax Romana, mostly in Chaeronia. He held many civic positions, both high and low; the most notable one—that of head priest of Delphi—he held with distinction for 20 years and elevated to an importance it had not had in his time. During the latter part of his life he is thought to have written most of the *Lives* and some portions of the *Moralia*.

His Works

Plutarch is perhaps best known for the *Moralia* and the *Lives,* works which have much in common and have had enormous influence on later writers and the literatures of Europe and even America. He was very much concerned with men's moral conduct and individual moral guidance in an age when men were losing their faith in religion and philosophy. The *Moralia,* written as dialogues, letters, and lectures, is really a collection of 83 treatises on diverse subjects such as vegetarianism; superstition; Epicurean, Stoic, and Academic philosophy; dietetics; divine justice; prophecy; demonology; conjugal relations; family life; mysticism; and helpful precepts.

The *Lives* (often called *Parallel Lives*) are biographies of soldiers and statesmen of repute, generally presented in pairs of lives, first a Greek, then a Roman, followed by a comparison. Twenty-three of these have survived and four single lives; that is, four comparisons are lacking. There is no detailed chronology, but the *Lives* were probably published between 105 and 115. Plutarch utilizes Greek sources primarily and is interested in providing pleasure and guidance for moral and political behavior. Plutarch's language is generally lucid and crisp.

Plutarch was not a profound philosopher but a popularizer in the best and most enduring sense of the word. He did not establish a philosophic system but was eclectic in his use of various systems. He warmly admired Plato and knew Pythagoras and other Greek philosophers. He severely criticized Epicureanism and stoicism but used these systems as it suited him. One critic finds him a humanist par excellence; others see him inclined toward mysticism and monotheism. He was an author of uncommon common sense who influenced Sir Philip Sidney, Edmund Spenser, Ben Jonson, William Shakespeare, John Dryden, John Milton, Robert Herrick, George Chapman, Jonathan Swift, Walter Savage Landor, William Wordsworth, Robert Browning, Mary Shelley, and H.G. Wells in England; Ralph Waldo Emerson and Herman Melville in the United States; J.W. von Goethe and Friedrich von Schiller in Germany; and French drama of the late 16th and the entire 17th century. Sir Thomas North's English translation of the *Lives* (1579) provided Shakespeare with the sources for three plays, and it was the translation (1559) by Frenchman Jacques Myot that made Plutarch available to North and through North to the English-speaking world.

Further Reading

The Loeb Classical Library's *Plutarch's Lives,* translated by Bernadotte Perrin (11 vols., 1914-1926), is indispensable, as is the Loeb's *Plutarch's Moralia,* translated by Frank Cole Babbitt and others (15 vols., 1927-1969). An exhaustive and still essential study is Bishop Richard C. Trench, *Plutarch: His Life, His Lives and His Morals* (1873), which remained the primary study until Reginald Haynes Barrow, *Plutarch and His Times* (1967). C. J. Gianakaris, *Plutarch* (1970), is a convenient synthesis and appraisal which contains an extensive bibliography. A work on Plutarch's moral interests is George D. Hadzsits, *Prolegomena to a Study of the Ethical Ideal of Plutarch and of the Greeks of the First Century A.D.* (1906); and on religion, John Oakesmith, *The Religion of Plutarch* (1902).

Special studies provide powerful evidence of Plutarch's widespread influence: Frederick Morgan Padelford, trans. and ed., *Essays on the Study and Use of Poetry by Plutarch and Basil the Great* (1902); Roy Caston Flickinger, *Plutarch as a Source of Information on the Greek Theater* (1904); Charles Frederick Tucker Brooke, ed., *Shakespeare's Plutarch* (2 vols., 1909); Roger Miller Jones, *The Platonism of Plutarch* (1916); Edmund Grindlay Berry, *Emerson's Plutarch* (1961); and Terence John Bew Spencer, ed., *Shakespeare's Plutarch* (1964). Recommended surveys of classical historiography which include discussions of Plutarch are Michael Grant, *The Ancient Historians* (1970), and Stephen Usher, *The Historians of Greece and Rome* (1970). □

Konstantin Petrovich Pobedonostsev

The Russian statesman and jurist Konstantin Petrovich Pobedonostsev (1827-1907), as director general of the Holy Synod, became a champion of czarist autocracy, orthodoxy, and Russian nationalism.

Konstantin Pobedonostsev was born on May 21, 1827, in Moscow. His father, Peter V. Pobedonostsev, a professor at the University of Moscow, educated Konstantin at home until he enrolled at the St. Petersburg School of Jurisprudence in 1841. From his father, he learned to read Old Church Slavonic, French, Latin, and German. He also studied the Bible, the writings of the Russian Orthodox Church Fathers, Greek and Roman classics, Russian history, and Russian literature. He graduated from the School of Jurisprudence with a wide knowledge of Western judicial institutions, laws, and literatures.

Pobedonostsev first won acclaim as a historian of Russian judicial institutions and as a specialist in Russian civil law. In 1846 Pobedonostsev was assigned to the eighth department of the Senate in Moscow. In 1853 he became secretary of the seventh department. In 1859 he was named lecturer in Russian civil law at Moscow University.

In 1861 Pobedonostsev was appointed tutor in Russian history and law to the heir to the throne, the future Alexander III, and was named executive secretary of the Senate. He moved to St. Petersburg into a life of great influence in the central governmental bureaucracy and the court. He employed his tutorial position to mold the views of the imperial heir. Pobedonostsev emphasized the ties between Russian Orthodoxy and Russian national history. By the late 1870s his influence on Alexander had become overwhelming.

In 1872 Pobedonostsev became a member of the State Council, a body that advised the Czar concerning projected laws. Most of the significant legislation and decrees of the 19th century received their final review and drafting in this Council. Pobedonostsev's main responsibility as a Council member was civil and ecclesiastical matters. His work in the Council contributed to his appointment in 1880 as director general of the Holy Synod of the Russian Orthodox Church. For the remainder of his life he was a member of both the Council and the Senate. His service in the highest organs of the czarist government naturally gave him power in shaping Russia's domestic policies.

Pobedonostsev's reputation in Russian history rests largely upon his accomplishments as director general of the Holy Synod. For 25 years his influence on the religious and political life of Russia was enormous as a result of his official positions and his relations with the czars, their wives, the imperial family, and the court.

In 1881 Pobedonostsev advised Alexander III concerning the selection of his ministers, most of whom were named upon his recommendation. The Czar consented to Pobedonostsev's policy of the Russification of minority groups, particularly Jews and dissenters. As director general, Pobedonostsev attempted to restrict the number and the rights of other religious groups in Russia. Under his influence Alexander III opposed any limitation of his autocratic powers, tightened censorship, tried to suppress all opposition opinion, and persecuted religious nonconformists.

Pobedonostsev also tutored the future Nicholas II and was one of his most influential advisers until the Revolution of 1905. In his writing Pobedonostsev strongly attacked Western rationalism and liberalism. He died in St. Petersburg on March 23, 1907.

Further Reading

Pobedonostsev's *Reflections of a Russian Statesman* (1896; trans. 1898) constitutes a strong and earnest criticism of many of the views of liberals both in Russia and in Europe and helps to explain the reaction of the imperial government to all signs of public expression of liberal hopes. A reprint (1965) has a useful foreword by Murray Polner. The only biography in English is Robert F. Byrnes's solid work, *Pobedonostsev: His Life and Thought* (1968). See also the article on Pobedonostsev in Arthur E. Adams, ed., *Imperial Russia after 1861: Peaceful Modernization or Revolution?* (1965). □

Pocahontas protecting John Smith (bent over rock)

Pocahontas

Pocahontas (ca. 1595-1617) was the daughter of a Native American chief in Virginia at the time of its colonization by the British. Her marriage to an English settler brought 8 years of peace between the Indians and the British.

The real name of Pocahontas was Matoaka. As a child, she was called Pocahontas, meaning ''playful one,'' and the name stuck. Her father was Powhatan, chief of a confederation of Algonquian tribes that bore his name.

In 1607 English colonists sent by the Virginia Company founded Jamestown. Pocahontas often played at the fort. In 1608, according to a story of debated authenticity, she saved the life of Capt. John Smith, who had been captured by Powhatan's warriors and was to be clubbed to death. The salvation of John Smith was the salvation of Jamestown colony.

Relations between the Native Americans and the colonists were not smooth in Virginia, however. In 1613, while Pocahontas was visiting the village of the Potomac Indians, Capt. Samuel Argall of the vessel *Treasurer* took her prisoner as security for Englishmen in Indian hands and for tools and supplies which the Indians had stolen. She was taken to

Jamestown as a hostage. There she was treated with courtesy by the governor, Sir Thomas Dale, who was touched by her gentility and intelligence. After instruction in the Christian religion, she was baptized and took the name Rebecca.

John Rolfe, a gentleman at Jamestown, fell in love with her and asked Dale for permission to marry her. Dale readily agreed in order to win the friendship of the Indians, although Pocahontas may have been married earlier to a chief named Kocoum. Powhatan also consented, and the marriage took place in Jamestown in June 1614 in the Anglican church. Both Native Americans and Englishmen apparently considered this a bond between them, and it brought 8 years of peaceful relations in Virginia.

In 1616 the Virginia Company wished Pocahontas to visit England, thinking that it would aid the company in securing investments from British financiers. Rolfe, Pocahontas, her brother-in-law Tomocomo, and several Indian girls sailed to England. Pocahontas was received as a princess, entertained by the bishop of London, and presented to King James I and Queen Anne. Early in 1617 Pocahontas and her party prepared to return to Virginia, but at Gravesend she developed a case of smallpox and died. She was buried in the chancel of Gravesend Church. Her only child, Thomas Rolfe, was educated in England, and he returned to Virginia to leave many descendants bearing the name Rolfe.

Further Reading

The best biography of Pocahontas is by Grace Steele Woodward, *Pocahontas* (1969). Other interesting works are John G. Fletcher, *John Smith—Also Pocahontas* (1928) and W. M. Murray, *Pocahontas and Pushmataha* (1931). Philip L. Barbour's *Pocahontas and Her World* (1970) is essentially a history of the early years of Virginia and written from the Indian point of view. □

Po Chü-i

Po Chü-i (772-846) was a Chinese poet best known for his ballads and satirical poems. He held the view that good poetry should be readily understood by the common people and exemplified it in poems noted for simple diction, natural style, and social content.

On Feb. 28, 772, Po Chü-i was born in Hsin-cheng, Honan, to a family of poets and minor officials. In his childhood he stayed with his mother and other members of the family while his father went south to take up prefectural positions in the Yangtze region. When military governors of the northern provinces rebelled against the government in 782, the family moved southward to Fu-li (northern Anhwei) and later to Chü-chou (western Chekiang) to be near Po's father, who held successive official appointments in these districts.

In his early youth Po Chü-i prepared himself for the civil service examination but was delayed in taking it by his father's death in 794. In 800 he went to Ch'ang-an, the capital, where he soon obtained the *chinshih* degree. Three years later, after having passed the Board of Civil Service examination, he was appointed collator at the Imperial Secretariat, to work with books and documents in the archives.

Civil Service Career

Po Chü-i made friends with the young literary set in the capital. Many of them, including Yüan Chen and Liu Yü-hsi, remained his lifelong poetic companions, and several rose to prominence as prime ministers. In 806, after passing the palace examination, he became magistrate of Chou-chih in the metropolitan area. In his official role as tax collector, he personally witnessed the sad plight of the people. Upon returning to the court the following year, he was appointed member of the Han-lin Academy (807), to draft imperial edicts, and junior reminder (808) in the State Chancellery, to advise the Emperor on his remissions. In 811 he was intendant in the Census and Revenue Bureau of the metropolitan area when his mother died.

Earlier (804) Po Chü-i had moved the members of his family to their ancestral site at Hsia-kuei near Ch'ang-an and had married (807) the daughter of the influential Yang family, by whom he had a daughter the next year. After his mother's death, he retired to Hsia-kuei for mourning. About the same time, he lost his daughter. His health deteriorated because of these afflictions, and he was often sick. It was not until 814 that he regained his health and went back to the capital, where he was given a position as junior counselor in the Eastern Palace, that is, to the crown prince.

Major Poetry

During these years in the capital, Po Chü-i wrote some of his most celebrated poems, such as the *Ballad of Everlasting Sorrow, Songs of the Land of Ch'in* (the Ch'ang-an district), and the *New Music Bureau Poems*. The last two groups of poems, totaling 60 pieces, are imitation folk songs in which he attacked militarism, the draft, heavy taxation, court extravagance, official abuses, and oppression. One of the poet's barbs was directed at the powerful eunuchs, who not only preyed upon the people but seized power in the government.

In 815 Po Chü-i himself fell victim to the eunuchs' political machinations, was banished from the capital, and was sent as a subprefect to Chiang-chou (modern Chiu-chiang in Kiangsi). The job involving little official duty, he spent his time in visiting scenic spots and writing poems, including the famous *Ballad of the Lute*. While in Chiang-chou, he made the first collection of his poetry, which numbered some 800 pieces at that time. He also expounded his literary credo in a letter to Yüan Chen: ''Literature should be written to serve one's own generation, and poems and songs to influence public affairs.''

In 818 Po was appointed governor of Chung-chou in Szechwan, even farther away from the center of T'ang culture. While there, he compiled a group of poems, *Bamboo Sprig Songs,* describing local customs. In the winter of 820 he returned to the capital for a minor position in the Board of Punishments. The end of his political exile, however,

brought no joy to the poet, who found himself a reluctant eyewitness to further political intrigues and corruptions.

Po Chü-i spent the happiest years of his official career in Hangchow and Soochow (Wuhsien), where he was governor respectively in 822-824 and 825-826. Unlike Chungchou, these were populous and beautiful cities. While in Hangchow, he built an embankment around the West Lake that was known henceforth as the Po Embankment. After returning to Ch'ang-an from these provincial posts, he held two of the highest government positions in his life, superintendent of the Imperial Secretariat (827) and vice president of the Board of Punishments (828). But by that time he was weary of officialdom and ready for retirement.

His Retirement

Earlier, in 825, during the interval between his two governorships, he had purchased a house in Loyang, which he made his home when he left Ch'ang-an in 829 to take up a sinecure appointment as the "guest of the crown prince." Except for a 2-year period (831-833) as mayor of metropolitan Honan (Loyang), Po had no active official duty and led a carefree, leisurely, and peaceful life, disturbed only by the death of his family members and friends. He took philosophically these losses as well as his lonely old age. He continued to write poems—a total of 3,500 by the time he made the final collection of his poetic works in 839. The last years of his life were uneventful. He died in September 846, at the advanced age of 74.

Po Chü-i's poetic fame was already widespread during his lifetime. He was not only one of the most productive of the T'ang poets, but also the most fortunate in that a large bulk of his writings has survived. They give a clear picture of the poet's life, his personality and temperament, his likes and dislikes. They also reveal his social and political views, the events of his time, and his relationships with friends—many of them influential scholar-officials who guided the destiny of the nation in the early 9th century. Several hundred of his poems are immensely popular and will remain a lasting monument to his achievement. By stressing the utilitarian and moral concept of literature in the Confucian tradition, he brought to Chinese poetry a new direction, a sense of moral integrity, and a serious concern for the social problems of the period.

Further Reading

The best-known English translator of Po Chü-i is Arthur Waley, who has done a large number of Po's poems. Waley's *Life and Times of Po Chü-i* (1949) is a critical study with new translations of 100 poems; his *Chinese Poems* (1948) is recommended for wider familiarity with Chinese poetry. See also Eugene Feifel, *Po Chü-i as a Censor* (1961), and Howard S. Levy, *Translations from Po Chü-i's Collected Works,* vol. 1: *The Old Style Poems* and vol. 2: *The Regulated Poems* (1971). □

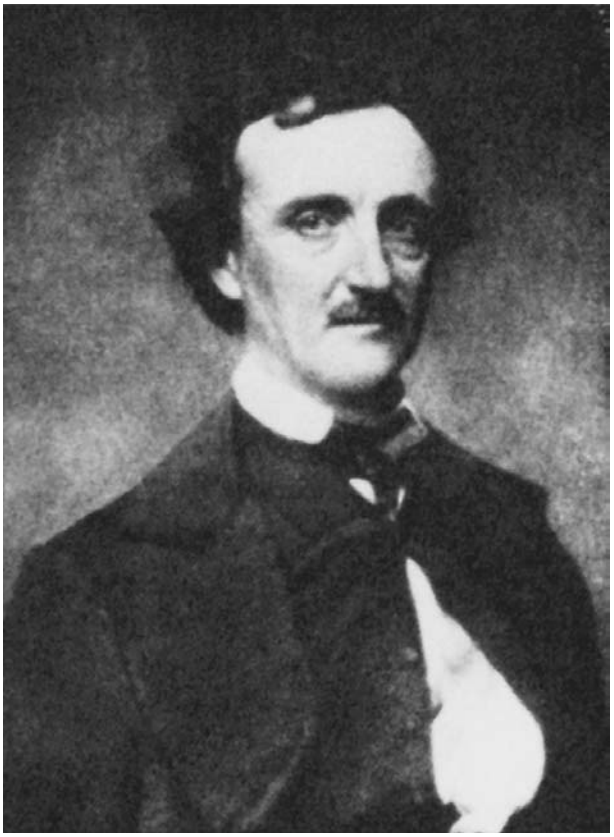

Edgar Allan Poe

Unquestionably one of America's major writers, Edgar Allan Poe (1809-1849) was far ahead of his time in his vision of a special area of human experience—the "inner world" of dream, hallucination, and imagination. He wrote fiction, poetry, and criticism and was a magazine editor.

Edgar Allan Poe was best known to his own generation as an editor and critic; his poems and short stories commanded only a small audience. But to some extent in his poems, and to an impressive degree in his tales, he pioneered in opening up areas of human experience for artistic treatment at which his contemporaries only hinted. His vision asserts that reality for the human being is essentially subterranean, contradictory to surface reality, and profoundly irrational in character. Two generations later he was hailed by the symbolist movement as the prophet of the modern sensibility.

Poe was born in Boston on Jan. 19, 1809, the son of professional actors. By the time he was 3, Edgar, his older brother, and younger sister had lost their mother to consumption and their father through desertion. The children were split up, going to various families to live. Edgar went to the charitable Richmond, Virginia, home of John and Frances Allan, whose name Poe was to take later as his own middle name.

A New Family

The Allans were wealthy then and were to become more so later, and though they never adopted Poe, for many years it appeared that he was to be their heir. They treated him like an adopted son, saw to his education in private academies, and took him to England for a 5-year stay; and at least Mrs. Allan bestowed considerable affection upon him.

As Edgar entered adolescence, however, bad feelings developed between him and John Allan. Allan disapproved of his ward's literary inclinations, thought him surly and ungrateful, and gradually seems to have decided that Poe was not to be his heir after all. When, in 1826, Poe entered the newly opened University of Virginia, Allan's allowance was so meager that Poe turned to gambling to supplement his income. In 8 months he lost $2,000. Allan's refusal to help him led to total estrangement, and in March 1827 Poe stormed out on his own.

Poe managed to get to Boston, where he signed up for a 5-year enlistment in the U.S. Army. In 1827, as well, he had his *Tamerlane and Other Poems* published at his own expense, but the book failed to attract notice. By January 1829, serving under the name of Edgar A. Perry, Poe rose to the highest noncommissioned rank in the Army, sergeant major. He was reluctant to serve out the full enlistment, however, and he arranged to be discharged from the Army on the understanding that he would seek an appointment at West Point. He thought that such a move might cause a reconciliation with his guardian. That same year *Al Araaf, Tamerlane and Minor Poems* was published in Baltimore and received a highly favorable notice from the novelist and critic John Neal. Armed with these new credentials, Poe visited Allan in Richmond, but another violent quarrel forced him to leave in May 1830.

The West Point appointment came through the next month, but, since Poe no longer had any use for it, he did not last long as a cadet. Lacking Allan's permission to resign, Poe sought and received a dismissal for ''gross neglect of duty'' and ''disobedience of orders.'' His guardian, long widowed, had taken a young wife who might well give him an heir, and Poe realized that his hopes of a legacy were without foundation.

Marriage and the Search for a Place

During his early years of exile Poe had lived in Baltimore for a while with his aunt Maria Clemm and her 7-year-old daughter, Virginia. He returned to his aunt's home in 1831, publishing *Poems by Edgar Allan Poe* and beginning to place short stories in magazines. In 1833 he received a prize for ''MS. Found in a Bottle,'' and John Pendleton Kennedy got him a job on the *Southern Literary Messenger*. In 1836 Poe married his cousin Virginia—now 13 years old—and moved to Richmond with his bride and mother-in-law. Excessive drinking lost him his job in 1837, but he had produced prolifically for the journal. He had contributed his *Politian,* as well as 83 reviews, 6 poems, 4 essays, and 3 short stories. He had also quintupled the magazine's circulation. Rejection in the face of such accomplishment was extremely distressing to him, and his state of mind from then on, as one biographer put it, ''was never very far from panic.''

The panic accelerated after 1837. Poe moved with Virginia and her mother to New York, where he did hack work and managed to publish *The Narrative of Arthur Gordon Pym* (1838). Then they moved to Philadelphia, where Poe served as coeditor of *Burton's Gentleman's Magazine*. In 2 years he boosted its circulation from 5,000 to 20,000 and contributed some of his best fiction to its pages, including ''The Fall of the House of Usher.'' In 1840, furthermore, he published *Tales of the Grotesque and Arabesque*. But there was trouble at *Burton's,* and in 1841 Poe left for the literary editorship of *Graham's Magazine*.

It was becoming clear that 2 years was about as long as Poe could hold a job, and his stay at *Graham's* confirmed this principle. Though he contributed skillfully wrought fiction and unquestionably developed as a critic, his endless literary feuding, his alcoholism, and his inability to get along very well with people caused him to leave after 1842.

Illness and Crisis

The Murders in the Rue Morgue and *The Man That Was Used Up* emerged in 1843, and a Philadelphia newspaper offered a $100 prize for his ''The Gold Bug,'' but Poe was now facing a kind of psychological adversity against which he was virtually helpless. His wife, who had been an absolutely crucial source of comfort and support to him, began showing signs of the consumption that would eventually kill her. When his burden became too great, he tried to relieve it with alcohol, which made him ill.

After great struggle Poe got a job on the *New York Mirror* in 1844. He lasted, characteristically, into 1845, switching then to the editorship of the *Broadway Journal*. Although he was now deep in public literary feuds, things seemed to be breaking in his favor. The 1844 publication of the poem ''The Raven'' finally brought him some fame, and in 1845 the publication of two volumes, *The Raven and Other Poems* and *Tales,* both containing some of his best work, did in fact move him into fashionable literary society. But his wife's health continued to deteriorate, and he was not earning enough money to support her and Clemm.

Poe's next job was with *Godey's Lady's Book,* but he was unable to sustain steady employment, and amid the din of plagiarism charges and libel suits, his fortunes sank to the point that he and his family almost starved in their Fordham cottage in the winter of 1846. Then, on Jan. 30, 1847, Virginia Poe died.

The wonder is not that Poe began totally to disintegrate but that he nevertheless continued to produce work of very high caliber. In 1848 he published the brilliantly ambitious *Eureka,* and he was even to make a final, heart-wrenching attempt at rehabilitation. He returned to Richmond in 1849, there to court a now-widowed friend of his youth, Mrs. Shelton. They were to be married, and Poe left for New York at the end of September to bring Clemm back for the wedding. On the way he stopped off in Baltimore. Nobody knows exactly what happened, and there is no real proof that he was picked up by a gang who used him to ''repeat'' votes, but he was found on October 3 in a stupor near a

saloon that had been used as a polling place. He died in a hospital 4 days later.

World of His Work

It is not hard to see the connection between the nightmare of Poe's life and his work. Behind a screen of sometimes substantial, sometimes flimsy ''reality,'' his fictional work resembles the dreams of a distressed individual who keeps coming back, night after night, to the same pattern of dream. At times he traces out the pattern lightly, at other times in a ''thoughtful'' mood, but often the tone is terror. He finds himself descending, into a cellar, a wine vault, a whirlpool, always falling. The women he meets either change form into someone else or are whisked away completely. And at last he drops off, into a pit or a river or a walled-up tomb.

Poe's critics interpret this pattern to represent the search of the individual for himself by going deep into himself and his ultimate arrival at the unplumbed mystery of his inner self. This search has come, of course, to characterize much of 20th-century art, and it is the distinguished accomplishment of Poe as an artist that his work looks forward with such startling precision to the work of the century that followed.

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Jules Henri Poincaré

The French mathematician Jules Henri Poincaré (1854-1912) initiated modern combinatorial topology and made lasting contributions to mathematical analysis, celestial mechanics, and the philosophy of science.

Henri Poincaré was born at Nancy on April 29, 1854. His father was a physician. Henri attended elementary school and the lycée in Nancy and entered the École Polytechnique in Paris at the age of 18. There he demonstrated his brilliance in mathematics and also his phenomenal memory. Although his eyesight was poor, he never took notes in class, and after reading a book he could recall the page on which any statement occurred.

Strangely enough, at this time Poincaré seems not to have fathomed his own mathematical power, for in 1875 he entered the School of Mines with the intention of becoming an engineer. But 3 years later he qualified as a mining engineer and earned his doctorate of mathematical sciences with a thesis based on a difficult problem in differential equations. On the strength of this and other papers, he was appointed professor of mathematical analysis at Caen in 1879. Two years later he obtained a position at the University of Paris, and in 1886 he was made a professor there.

Poincaré's scientific output was prodigious and amazingly comprehensive. The generality and originality of his methods enabled him to master and then break new ground in mathematical physics, celestial mechanics, and nearly every branch of pure mathematics. It was Poincaré's style to emphasize qualitative solutions rather than quantitative recipes. He published several papers on the behavior of solutions and on the properties of integral curves. In 1895 he published *Leçons sur le calcul des probabilités* (Lessons on the Calculus of Probabilities). He was led to the study of the behavior of divergent and convergent series through his work in celestial mechanics. This led to further investigations of quadratic forms, integral invariants, and double intervals of periodic orbits. He also was actively involved in work on electromagnetic theory.

In 1906 Poincaré published a more general work, *La Science et l'hypothèse* (Science and Hypothesis), propounding a relativistic philosophy. In philosophy he advocated a variety of pragmatism which he called ''conventionalism.'' ''One does not ask,'' he said, ''whether a scientific theory is true, but only whether it is convenient.'' He thought that mathematical logic was barren, and when he heard that antinomies had crept into the logistic system of Bertrand Russell and Alfred North Whitehead he could barely conceal his glee. ''Logistic is no longer barren,'' he wrote, ''it engenders antinomies.''

Poincaré was elected to the Academy of Sciences in 1887, and he became president of that body in 1906. Two years later he was elected to the literary section of the French Institute, in recognition of his popular works on the philosophy and methods of science, which were widely read in France and translated into six languages. He was appointed a member of the Académie Française in 1909 and elected a foreign member of the Royal Society in 1894. Poincaré died in Paris on July 17, 1912.

Further Reading

Poincaré's views on the philosophy of science are best gained from his own works, especially his *Science and Method,* translated by Francis Maitland (1915). The best biography of Poincaré in English is in Eric T. Bell, *Men of Mathematics* (1937). See also volume 2 of Ganesh Prasad, *Some Great Mathematicians of the Nineteenth Century: Their Lives and Their Works* (2 vols., 1933-1934), and Tobias Dantzig, *Henri Poincaré: Critic of Crisis* (1954).

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Raymond Poincaré

The French statesman Raymond Poincaré (1860-1934) served as president of France during World War I and four times as its premier.

French politics from 1912 to 1929 was largely dominated by the figures of Raymond Poincaré and Georges Clemenceau. As premier, and then as president before World War I, Poincaré pursued a nationalistic policy that contributed toward world tension. During World War I he entrusted the premiership to Clemenceau. Returning to active politics in 1922, Poincaré, as premier, followed an intransigent policy toward Germany, occupying the Ruhr in order to ensure German payment of reparations, an action that contributed to economic collapse in Germany. He also dealt effectively with French financial crises in 1924 and 1926.

Education and Early Career

Poincaré was born at Bar-le-Duc in Lorraine on Aug. 20, 1860. The son of a meteorologist and civil servant, he was educated at the lycées of Bar-le-Duc and Louis le Grand in Paris, and he studied law at the Sorbonne. Poincaré then practiced law in Paris, contributed to political journals, and served in the Department of Agriculture.

In 1887 Poincaré was elected deputy for the Meuse. At that time Louis Madelin described him as ''short, slender, rather pale, with crewcut hair, and his serious face framed by a young beard.'' Later observers were impressed by his unemotional and distant manner.

Poincaré became a member of the Budget Commissions of 1890-1891 and 1892, and he served during 1893 and 1894 in the Cabinets of Charles Dupuy, first as minister of education and then as minister of finance. Next he became minister of public instruction in the Ribot Cabinet. In 1895 he was chosen vice president of the Chamber of Deputies, and Poincaré retained this position until 1897. In 1899 President Émile Loubet asked him to form a Cabinet, but he was unsuccessful because he would not accept a Socialist minister in his coalition.

From this time until 1912, Poincaré refused to join any government except for a brief period between March and October 1906, when he was minister of finance in the Sarrien Cabinet. He emphasized his withdrawal from an active role by accepting a seat in the Senate. During this period Poincaré devoted himself to his law practice, and he became one of the wealthiest and most successful lawyers in France. In 1909 his literary efforts won him election to the French Academy.

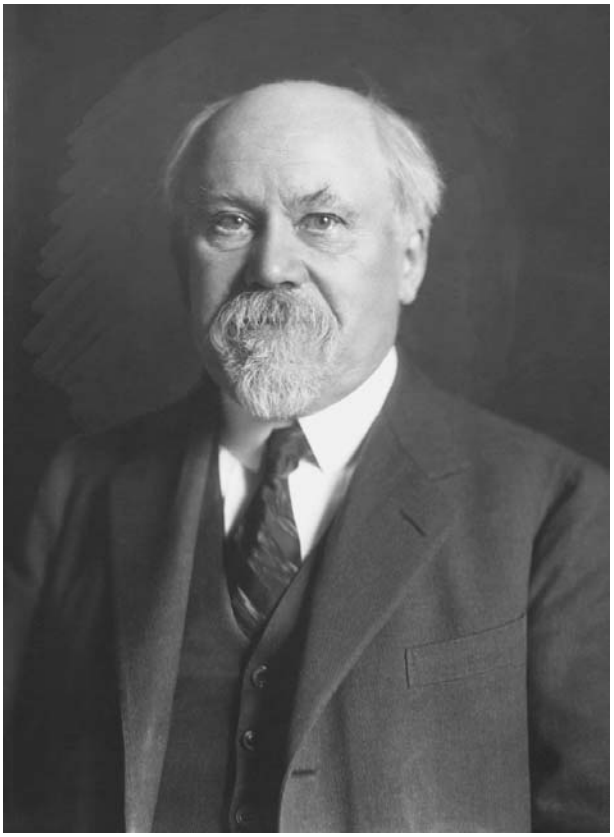

Political Ideas

Poincaré's political ideas remained relatively constant throughout his career. He was conservative in his basic outlook, and as the balance of power in the legislature shifted to the left, he found himself and the moderates, whom he represented, moving to the right. He was fundamentally anticlerical, believing that the Church should remain in its own sphere and play no part in education or politics. He was a dedicated republican and a patriot of the Lorraine variety whose sentiments had been molded by the German seizure of most of Lorraine in 1870.

First Premiership

In the reaction after the crisis at Agadir, Morocco, in January 1912, Poincaré formed a ''national ministry.'' He emphasized the need for a strong, authoritative government, and his program called for electoral reform at home and maintenance of France's alliances and friendships abroad. Poincaré expressed his desire for peace, but he also stressed military preparedness.

Concerned to maintain France's security and prestige, Poincaré supported Russia's policy during the First Balkan War, and later he again assured the Russians that they could depend upon France. Poincaré also obtained a reorganization and strengthening of the French navy. His government entered into a naval agreement with Great Britain that resulted in France's concentrating its fleet in the Mediterranean. Poincaré also reestablished friendly relations with Italy after a naval incident in January 1912. By the end of 1912 Poincaré was widely acknowledged as France's strongest statesman.

Poincaré's Presidency

In December 1912 Poincaré announced his intention to run for the presidency of the republic, although open candidacies were not customary. Poincaré's campaign marked the climax of the strong presidency agitation that had been growing for some time. He openly advocated a fuller use of the president's constitutional powers, and he doubtless expected to revitalize the weak office of the presidency. On Jan. 17, 1913, he was elected the ninth president of the French Republic by the National Assembly.

His strong nationalist beliefs led Poincaré to support the bill raising the term of military service from 2 to 3 years. He was, to a large extent, responsible for its passage, and he maintained it despite opposition, which continued to grow. This active role in policy formulation made him a party president, and it produced frequent attacks upon him by the left Radical-Socialist elements.

In foreign affairs Poincaré followed the program he had inaugurated as premier, supporting Théophile Delcassé as ambassador to Russia and attempting to preserve peace by ensuring that the Entente powers pursued a strong and united policy. He made state visits to England in June 1913 and to Russia in July 1914, and he was returning to France by way of the Scandinavian capitals when Austria delivered its ultimatum to Serbia on July 23, 1914. Hastening to Paris, he urged Russia to delay mobilization, and he presided over the foreign-policy decisions of the Cabinet.

During the war Poincaré worked tirelessly to maintain morale. He urged Frenchmen to perform heroically and visited training camps, hospitals, and front lines. In November 1917 in a decision proving his statesmanship and self-sacrifice, Poincaré called upon his traditional political foe, Clemenceau, to form a Cabinet. During the peace negotiations, Poincaré found himself again in opposition to Clemenceau. Poincaré supported Marshal Ferdinand Foch in his campaign for a separate Rhineland, and he disputed Clemenceau's policy, urging a firm stand and heavy reparations. These attempts to influence policy were generally unsuccessful, and Poincaré completed his term of office in January 1920. He had been France's strongest president, but he had made no basic alteration in the office.

Second Premiership

Reelected as senator from the Meuse, Poincaré accepted the premiership in January 1922, and he retained this post, together with the Ministry of Foreign Affairs, until June 1, 1924. The chief problem at this time was reparations. Poincaré insisted that Germany fulfill its obligations. Unable to reach agreement on policy with the British in Interallied conferences held in London and Paris, Poincaré's government decided to act alone. When Germany defaulted on fuel deliveries in January 1923, French and Belgian troops occupied the Ruhr. The Germans adopted a policy of passive resistance for some months, and the German mark collapsed completely. The cost of occupation was undermining the French economy as well, and Poincaré agreed to an Anglo-American proposal to review the reparations issue. The result was the Dawes Plan, accepted in April 1924, which stabilized the mark, provided foreign loans for Germany, and reduced reparations payments.

The international exchange situation produced a financial crisis in France during the first quarter of 1924. Poincaré's adroit moves on the money market, and a 20 percent increase in indirect taxes in order to pay for the Ruhr occupation, saved the situation, but the taxes were unpopular. Attacks by the Radicals and Socialists won a substantial victory for the Cartel of the Left in the general elections of May 11, 1924, and when the new Chamber assembled, Poincaré resigned. During the next 2 years, though he retained his Senate seat, Poincaré was relatively inactive in politics.

Third Premiership

The economic policies of the Cartel proved unsatisfactory, and in the midst of a serious financial crisis, President Gaston Doumergue recalled Poincaré to head a National Union government. Public confidence was restored, and the franc immediately rose from 50 to 40 per American dollar. The legislature granted Poincaré decree powers to meet crises. He introduced new taxes, mostly indirect; he reduced government expenses; he created, through constitutional amendment, an inviolate fund to meet bond payments; and he increased interest rates. The result was a

budgetary surplus and an exchange rate of 25 francs per dollar. The elections of April 1928 brought victory for the National Union, which had supported Poincaré, and, shortly after, he officially devalued the franc, establishing it at one-fifth its prewar value.

Fourth Premiership

The Radical-Socialists withdrew their support and obliged Poincaré to resign on Nov. 7, 1928, but he formed a new ministry on November 12 and retained his post until July 1929, when ill health forced him to retire. He refused a fifth offer of the premiership in 1930. Meanwhile, he had published his memoirs in 10 volumes, entitled *Au service de la France* (*In the Service of France*), describing the events of 1911-1920 and his role in them. Poincaré died in Paris on Oct. 15, 1934.

Further Reading

Poincaré's memoirs have been translated as *The Memoirs of Raymond Poincaré* (4 vols., 1926-1930). The chief biographical work in English is Sisley Huddleston, *Poincaré: A Biographical Portrait* (1924), a postwar study that is necessarily incomplete. Poincaré's role as president is well analyzed by Gordon Wright, *Raymond Poincaré and the French Presidency* (1942).

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Sidney Poitier

Actor Sidney Poitier's (born 1924) presence in film during the 1950s and 1960s opened up the possibility for bigger and better roles for black performers.

At a 1992 banquet sponsored by the august American Film Institute (AFI), a bevy of actors, filmmakers, and others gathered to pay tribute to Sidney Poitier. Superstar Denzel Washington called the veteran actor and director ''a source of pride for many African Americans,'' the *Los Angeles Times* reported, while acting luminary James Earl Jones ventured that his colleague had ''played a great role in the life of our country.'' Poitier himself was typically humble in the face of such praise, but he has acknowledged that his presence on film screens in the 1950s and 1960s did much to open up larger and more nuanced roles for black performers. ''I was selected almost by history itself,'' he averred to Susan Ellicott of the London *Times.*

After gracing dozens of films with his dignified, passionately intelligent presence, Poitier began to focus increasingly on directing; a constant in his life, however, has been his work on behalf of charitable causes. And he has continued to voice the need for film projects that, as he expressed it to *Los Angeles Times* writer Charles Champlin, ''have a commonality with the universal human condition.''

Born in 1924 in Miami, Florida, but raised in the Bahamas, Poitier experienced severe poverty as a boy. His father, a tomato farmer, ''was the poorest man in the village,'' the actor recalled in an interview with Frank Spotnitz for *American Film.* ''My father was never a man of self-pity,'' he continued, adding that the elder Poitier ''had a wonderful sense of himself. Every time I took a part, from the first part, from the first day, I always said to myself, 'This must reflect well on his name.''' The family moved from the tiny village of Cat Island to Nassau, the Bahamian capital, when Poitier was 11 years old, and it was there that he first experienced the magic of cinema.

After watching rapt as a western drama transpired on the screen, Poitier recollected gleefully to Chris Dafoe of the *Los Angeles Times,* he ran to the back of the theater to watch the cowboys and their horses come out. After watching the feature a second time, he again went out to wait for the figures from the screen to emerge. ''And when I told my friends what had happened, they laughed and they laughed and they said to me, 'Everything you saw was on film.' And they explained to me what film was. And I said, 'Go on.'''

Thrown Out of First Audition

Poitier made his way to New York at age 16, serving for a short time in the Army. He has often told the story of his earliest foray into acting, elaborating on different strands of the tale from one recitation to the next. He was a teenager, working as a dishwasher in a New York restaurant. ''I didn't study in high school,'' he told *American Film'* s Spotnitz. ''I never got that far. I had no intentions of becoming an actor.''

Seeing an ad for actors in the *Amsterdam News,* a Harlem-based newspaper, he went to an audition at the American Negro Theater. ''I walked in and there was a man there—big strapping guy. He gave me a script.''

The man was Frederick O'Neal, a cofounder of the theater; impatient with young Poitier's Caribbean accent and shaky reading skills, O'Neal lost his temper: ''He came up on the stage, furious, and grabbed me by the scruff of my pants and my collar and marched me toward the door,'' the actor remembered to *Los Angeles Times* writer Champlin. ''Just before he threw me out he said, 'Stop wasting people's time! Why don't you get yourself a job as a dishwasher.''' Stunned that O'Neal could perceive his lowly status, Poitier knew he had to prove his antagonist wrong. ''I have, and had, a terrible fierce pride,'' Poitier told the audience at the American Film Institute fête, as reported by *Daily Variety.* ''I determined right then I was going to be an actor.''

Poitier continued in his dishwashing job; in his spare time he listened assiduously to radio broadcasts, he noted to Champlin, ''trying to lighten the broad A that characterizes West Indian speech patterns.'' He had some help in one aspect of his informal education, however: *Daily Variety* quoted his speech at the AFI banquet, in which he thanked ''an elderly Jewish waiter in New York who took the time to teach a young black dishwasher how to read, persisting over many months.'' Ultimately, Poitier returned to the American Negro Theater, persuading its directors to hire him as a janitor in exchange for acting lessons.

Poitier understudied for actor-singer Harry Belafonte in a play called *Days of Our Youth,* and an appearance one night led to a small role in a production of the Greek comedy *Lysistrata.* Poitier, uncontrollably nervous on the latter play's opening night, delivered the wrong lines and ran off the stage; yet his brief appearance so delighted critics, most of whom otherwise hated the production, that he ended up getting more work. ''I set out after that to dimensionalize my understanding of my craft,'' he told Champlin.

Poitier made his film debut in the 1950 feature *No Way Out,* portraying a doctor tormented by the racist brother of a man whose life he could not save. Director Joseph Mankiewicz had identified Poitier's potential, and the film bore out the filmmaker's instincts. Poitier worked steadily throughout the 1950s, notably in the South African tale *Cry, the Beloved Country,* the classroom drama *The Blackboard Jungle,* and the taut *The Defiant Ones,* in which Poitier and Tony Curtis played prison escapees manacled together; their mutual struggle helps them look past racism and learn to respect each other. Poitier also appeared in the film version of George Gershwin's modern opera *Porgy and Bess.*

First Black Actor to Win Academy Award

It was in the 1960s, however—with the civil rights movement spearheaded by Dr. Martin Luther King, Jr., and others gathering momentum—that Poitier began to make his biggest mark on American popular culture. After appearing in the film adaptation of Lorraine Hansberry's play *A Raisin in the Sun,* in a role he'd developed on the stage, he took the part of an American serviceman in Germany in the 1963 production *Lilies of the Field.* This role earned him a best actor statuette at the Academy Awards, making him the first black actor to earn this honor.

''Most of my career unfolded in the 1960s, which was one of the periods in American history with certain attitudes toward minorities that stayed in vogue,'' Poitier reflected to Ellicott of the London *Times.* ''I didn't understand the elements swirling around. I was a young actor with some talent, an enormous curiosity, a certain kind of appeal. You wrap all that together and you have a potent mix.''

The mix was more potent than might have been anticipated, in fact; by 1967 Poitier was helping to break down filmic barriers that hitherto had seemed impenetrable. In *To Sir, With Love* Poitier played a charismatic schoolteacher, while *In the Heat of the Night* saw him portray Virgil Tibbs, a black detective from the North who helps solve a murder in a sleepy southern town and wins the grudging respect of the racist police chief there. Responding to the derisive labels flung at him, Poitier's character glowers, ''They call me *Mister* Tibbs.'' The film's volatile mixture of suspense and racial politics eventually spawned two sequels starring Poitier and a television series (Poitier did not appear in the small screen version).

Even more stunning, Poitier wooed a white woman in the comedy *Guess Who's Coming to Dinner;* his fiancée's parents were played by screen legends Spencer Tracy and Katherine Hepburn. The film was considered a watershed because it was Hollywood's first interracial love story that did not end tragically. Poitier's compelling presence—articulate, compassionate, soft-spoken, yet demanding respect from even the most hostile—helped make this possible. Reflecting on the anti-racist agenda of filmmakers during this period, Poitier remarked to Ellicott, ''I suited their need. I was clearly intelligent. I was a pretty good actor. I believed in brotherhood, in a free society. I hated racism, segregation. And I was a symbol against those things.''

Key Activist for Civil Rights

Of course, Poitier was more than a symbol. At the AFI banquet, reported David J. Fox in the *Los Angeles Times,* James Earl Jones praised his friend's work on behalf of the civil right struggle, declaring, ''He marched on Montgomery [Alabama] and Memphis [Tennessee] with Dr. Martin Luther King, Jr., who said of Sidney: 'He's a man who never lost his concern for the least of God's children.''' Indeed, Rosa Parks, who in 1955 touched off a crucial battle for desegregation simply by refusing to sit in the ''negro'' section of a Montgomery bus, attended the tribute and lauded Poitier as ''a great actor and role model.''

In 1972 Poitier took a co-starring role with Belafonte in the revisionist western *Buck and the Preacher* for Columbia Pictures. After a falling out with the director of the picture, Poitier took over; though he and Belafonte urged Columbia to hire another director, a studio representative saw footage Poitier had shot and encouraged him to finish the film himself. ''And that's how I became a director,'' he told *Los Angeles Times* contributor Champlin.

Poitier is best known for helming comedic features co-starring his friend comedian Bill Cosby; in addition to the trilogy of caper comedies of the 1970s—*Uptown Saturday Night, Let's Do It Again,* and *A Piece of the Action*—they collaborated on the ill-fated 1990 fantasy-comedy *Ghost Dad,* which was poorly received by both critics and moviegoers. Poitier also directed the hit 1980 comedy *Stir Crazy,* which starred Richard Pryor and Gene Wilder, as well as several other features.

Poitier took only a handful of film roles in the 1980s, but in 1991 he played Supreme Court justice Thurgood Marshall in the television film *Separate but Equal.* James Earl Jones described the performance as ''a landmark actor portraying a landmark figure, in one of the landmark moments of our history.'' And in 1992 he returned to the big screen for the espionage comedy-drama *Sneakers,* which co-starred Robert Redford, River Phoenix, and Dan Aykroyd. ''It was a wonderful, breezy opportunity to play nothing heavy,'' he noted to Bary Koltnow of the *Orange County Register.* ''It was simple, and I didn't have to carry the weight. I haven't done that in a while, and it was refreshing.''

That year also saw the gala AFI tribute to Poitier, during which the actor welcomed young filmmakers into the fold and enjoined them to ''be true to yourselves and be useful to the journey,'' reported *Daily Variety.* ''I fully expected to be wise by now,'' Poitier noted in his speech, ''but I've come to this place in my life armed only with the knowledge of how little I know. I enter my golden years with nothing profound to say and no advice to leave, but I thank you for paying me this great honor while I still have hair, and my stomach still has not obscured my view of my shoetops.''

Poitier observed to Champlin that during this ''golden age'' the demands of art had taken a back seat to domestic concerns to a large degree. ''It's very important, but it's not the nerve center,'' he insisted. ''There is the family, and there is music and there is literature'' as well as political issues. Poitier noted that he and his wife, actress Joanna Shimkus, travel a great deal since they reside in California and have children in New York, and, as the actor put it, ''I live in the world.''

Poitier returned to the small screen for 1995's western drama *Children of the Dust.* As a presence, reported Chris Dafoe of the *Los Angeles Times,* ''it's apparent that he's viewed with respect, even awe, by virtually everyone on the set.'' Costar Michael Moriarty observed that Poitier lived up to his legendary status: ''You see a face that you've grown up with and admired, someone who was an icon of America, a symbol of strength and persistence and grace. And then you find out that in the everyday, workaday work of doing movies, he is everything he symbolizes on screen.''

Poitier continued to star in television movies with 1996's *To Sir With Love II* (directed by Peter Bogdanovich) and the 1997 Showtime docudrama *Mandela and de Klerk.* The latter tells the story of Nelson Mandela's last years in prison to his election as leader of South Africa. Both received mixed reviews.

For Poitier, the challenge of doing meaningful work involves transcending the racial and social barriers he helped tumble with his early film appearances. He has insisted that large budgets are not necessary to make a mark and that violence too often seems the only way to resolve conflicts on the screen. ''We suffer pain, we hang tight to hope, we nurture expectations, we are plagued occasionally by fears, we are haunted by defeats and unrealized hopes,'' he said of humans in general in his interview with Champlin, adding that ''when you make drama of that condition, it's almost as if words are not necessary. It has its own language—spoken everywhere, understood everywhere.''

Further Reading

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John Charles Polanyi

John Charles Polanyi (born 1929) was a Canadian scientist whose work with chemical reactions led to the construction of a ''chemical laser'' and to a share of the 1986 Nobel Prize in Chemistry.

John Polanyi was descended from a gifted Hungarian family. His grandfather, Mihaly Pollacsek, was a successful railway builder, and his grandmother was active in the intellectual life of Budapest. From a line of assimilated Jews, Mihaly gave the family its Hungarian name, Polanyi. Among their remarkable children, Laura was an intellectual whose ideas of ''rural sociology'' influenced Tito. One son, Adolph, became an engineer and moved to Brazil. Another, Karl (1886-1964), was one of the century's influential critics of market capitalism. John's father, Michael, was an accomplished chemist and philosopher. When Hitler came to power, Michael moved his family from Berlin, where John was born (January 23, 1929), to England. He joined the faculty of Manchester University, where as a professor of chemistry he did pioneering work on the mechanisms of elemental reactions. He spent his later years writing books of philosophy.

During World War II Polanyi was sent to safety in Toronto, along with other children who were ''adopted'' by faculty of the University of Toronto. He entered Manchester University in 1946 and received his Ph.D. in chemistry in 1952 on the basis of his work measuring the strengths of chemical bonds in compounds that have been subjected to very high temperatures. That same year he accepted a postdoctoral fellowship at the National Research Council of Canada (NRC) in Ottawa, where he worked with E.W.R. Steacie and spent a few months in the laboratory of future

Nobel laureate Gerhard Herzberg. Polanyi had already directed his work to the study of the motions of newly-born reaction products and to the telltale imprints of the forces that created them. After two years at Princeton University, he returned to Canada in 1956 as a lecturer in chemistry at the University of Toronto, where he served as a university professor after 1974.

In 1958 Polanyi and his graduate student assistant, Kenneth Cashion, published their first findings on infrared chemiluminescence (the emission of light by an atom or molecule that is in an excited state). By introducing newly-formed atomic hydrogen into a stream of chlorine gas at low temperatures, they found that instead of losing their energy in collisions, the newly-formed hydrogen chloride molecules discharged it in a cascade of infrared photons. In one of those coincidences of discovery that mark the history of science, Arthur Schawlow (a graduate of the University of Toronto) and Charles H. Townes almost concurrently developed the principle of the laser, for which they shared a Nobel Prize in 1964. Polanyi was quick to realize that his findings could have important practical implications for the construction of a powerful ''chemical laser.'' In 1964, J.V.V. Kasper and G.C. Pimentel were able to construct such a laser based on chemical reactions. Since then these ''vibrational'' lasers have made enormous contributions to science, medicine, and industry. Beyond this considerable practical benefit, Polanyi's discoveries provided a new way of investigating the very nature of chemical reactions themselves.

Polanyi's contributions to science were recognized on a global scale in 1986 when he shared the Nobel Prize in Chemistry with Dudley Herschenbach and Yuan T. Lee for developing ''a new field of research in chemistry . . . in which the extremely weak infrared emission from a newly-formed molecule is measured.'' His later work focused on the use of spectroscopy (the science that deals with the analysis of the light spectrum) to gain an insight into what he called the ''molecular dance'' in chemical reactions, the process by which chemicals change partners.

Polanyi was an articulate and urbane man whose interest and influence ranged far beyond his contributions to chemical science. He was a vocal critic of short-sighted government science policies that look skeptically on the value of ''pure'' research because it may not have immediate practical or economic benefit. His own work is a testament to the value of fundamental research, not only in the practical development of the laser but in its contribution to a deeper human understanding of nature. He asked potential sponsors if they could have foreseen that his obscure work on ''infrared luminescence'' would lead to the development of lasers.

Polanyi was active in the peace and disarmament movements as founding chair of the Canadian Pugwash Group and as a speaker and prolific author. In 1996 he forcefully argued that war-torn Bosnia would only have a future if western peace keepers remained. He also spoke widely on the nature of science and its relation to creativity, art, and as a force for positive change in society. In a 1994 speech at University of California at Berkeley, he emphasized the responsibility scientists have to forging peace and solving world problems: ''Science is an enterprise that can only flourish if it puts the truth ahead of nationality, ethnicity, class and color.'' He received numerous honors in addition to the Nobel Prize, including Canada's highest civilian honor, Companion of the Order of Canada (1979). He was co-winner of the Wolf Prize in 1982, received the Izaak Walton Killam Memorial Prize (1988), the Royal Medal of the Royal Society of London (1989), the Bakerian Prize (1994) and more than two dozen honorary doctorates from universities in six countries. In the 1990s Polanyi, still a professor of physical, polymers and materials chemistry at University of Toronto, continued his research on the photochemistry of absorbed molecules.

Further Reading

There is no book on John Polanyi, though Tyler Wasson, ed., *Nobel Prize Winners* (1987) and Laylin K. James, ed., *Nobel Laureates in Chemistry 1901-1992* (1993) contain good information on the scientific discoveries and can be used to trace other developments of the laser. *Science* (November 7, 1986), *New Scientist* (October 23, 1986), and *Scientific American* (December 1986) describe the scientific discoveries. *Maclean's* (October 27, 1986) and *Saturday Night* (February 1987) also contain information on Polanyi. Peter Drucker's *Adventures of a Bystander* deals with the Polanyi family. Polanyi himself published over 180 papers in scientific journals and produced a film, ''Concepts in Reaction Dynamics'' (1970). Internet sources for information about Polanyi include the University of Toronto chemistry department Web site (www.chem.utoronto.ca), the GSC Society Web site

(www.science.ca/css/gcs/scientists/Polanyi/polanyi.html); the Web site for the ''Nobels for the Future'' conference in Milan, 1993 (www.smau.it/nobel/nobel94/homes94.titm), and the Berkeley chemistry department Web site, (www.cchem.berkeley.edu/Publications/Newsletter/Volume2/Polanyi_Story.html.) □

Further Reading

No complete biography or bibliography of Polanyi's work has been published. An analysis of Polanyi's economics is in the introduction to George Dalton, ed., *Primitive, Archaic and Modern Economies: Essays of Karl Polanyi* (1968). □

Karl Polanyi

Karl Polanyi (1886-1964) was a Hungarian economic historian. His view of laissez-faire capitalism as a fleeting episode in history and of a new world economy as having evolved from it led to better understanding of nonmarket economies.

Born in Vienna on Oct. 25, 1886, Karl Polanyi was the son of a prosperous entrepreneur. The family fortune suffered reverses, however, and while attending the University of Budapest, he had to serve as a tutor to support his family. His problems were intensified by radical political activities which led to his banishment. He completed his education and received his degree in law at Kolozsvár in July 1909 and was called to the bar in 1912.

Polanyi was general secretary of the Radical Citizens party of Hungary for a short time and served in the army during World War I. The close of the war found him gravely ill, and he was taken to Vienna to convalesce. There he met and, in 1923, married Ilona Duczynska. From 1924 to 1933 he wrote on world affairs for two periodicals. With the rise of fascism, Polanyi emigrated to England. He lectured and conducted tutorial classes for the Workers Educational Association and the extramural programs of Oxford University and the University of London (1937-1940). He also made tours in the United States, lecturing on international affairs. He was resident scholar at Bennington College, Vt. (1940-1943), and during this period wrote *The Great Transformation* (1944).

Polanyi was a visiting professor at Columbia University (1947-1958). Even after his retirement, his productive work continued. Out of the Interdisciplinary Project on Economic Aspects of Institutional Growth, which was the joint responsibility of Polanyi and Conrad M. Arensberg, came *Trade and Market in the Early Empires,* a book that greatly influenced the course of economic anthropology as well as economic history. Polanyi founded the journal *Co-Existence* as a means of stimulating objective and scientific discussion of the problems of peaceful coexistence. The first issue was published shortly after his death on April 23, 1964.

Perhaps the central motif of Polanyi's thought is that although 19th-century laissez-faire capitalism was a brief and unique episode in man's history, orthodox economics proceeds upon the assumption that the relation between the economy and society that prevailed in that period still prevails. Existing categories and modes of analysis being inappropriate, he set out to develop new and broader ones. His work along these lines has been of lasting value, particularly to the understanding of nonmarket economies.

Michael Polanyi

Michael Polanyi (1891-1976), a medical doctor, physical chemist, social thinker, and philosopher, made his most important contribution in the area of humanizing scientific inquiry. He proposed a new theory of knowledge based on an appreciation of the role of the individual and the individual's and society's values in the seeking and finding of truth.

Michael Polanyi was born on March 11, 1891, in Budapest, Hungary, the fifth child of Michael Pollacsek and Cecilia Wohl. His family life was marked by a rich and stimulating intellectual world that combined theoretical and practical concerns and artistic, literary, and social issues. His father was a civil engineer, and his mother was the center of a circle of poets, painters, and scholars. His two brothers and two sisters were all in their own ways distinguished. In his lifetime Michael Polanyi had four careers—medical doctor, physical chemist, social thinker, and philosopher. Leaving medicine early for the attraction of scientific research, he achieved international recognition in his other fields. His talent and breadth of knowledge made him a polymath and prepared him for the philosophical creativity that crowned his life with a vision and proposal for a new theory of knowledge—a theory intended to save advanced scientific culture from its own self-destruction by its dehumanized notion of objective detachment.

From the time of his entrance to the University of Budapest in 1908 until his death on February 22, 1976, Polanyi's life was devoted to the pursuit of scientific knowledge and to its meaning for the life of humanity. In the first part of his professional life, the advancement of scientific knowledge was his livelihood and the understanding of the implications of science for society was his avocation. In the later part of his life, the understanding of science's intellectual impact on society became his profession for the purpose of maintaining the basis of creative scientific research and for the liberation of humanity from the tyrannies based on scientism.

At the University of Budapest he was a founder in 1908 of the Galilei Circle, a progressive-minded student society devoted to discussions of science, politics, and religion. Barely 19 years old, he published his first scientific paper in 1910 and graduated as a Doctor of Medicine in 1913. His scientific interests led him to further study in chemistry at the Technische Hochschule, Karlsruhe, Germany. During this time he published several papers on the second law of thermodynamics, but the outbreak of World War I involved

him as a medical officer and his scientific research was curbed until he contracted diptheria. During his convalescence he wrote a Ph.D. thesis on the adsorption of gases by solids, which not only earned him his doctorate in 1917 but also the attention of Einstein and of Fritz Haber, head of the Kaiser Wilhelm Institute of Physical Chemistry in Berlin. In 1920 he was appointed a member of the Kaiser Wilhelm Institute for Fiber Chemistry, where he developed new methods of X-ray analysis pertinent to fibrous structures, metals, and crystals. His success led to his appointment in 1923 to the Kaiser Wilhelm Institute for Physical Chemistry, where he made contributions not only in crystallography but also in reaction kinetics.

Never a one sided person, Polanyi maintained his interest in social and intellectual issues and in 1928 formed a study group on Soviet affairs with Leo Szilard, Eugene Wigner, and John Von Neumann (all became distinguished scientists). In 1933, in protest against Hitler's dismissal of Jewish professors, he resigned his position at the Kaiser Wilhelm Institute. Within a few months he was invited to take the chair of physical chemistry at the University of Manchester in England, and he moved there with his wife and two sons that autumn. He had married Magda Kemeny in 1921, herself an able chemist and author of a dictionary on textile chemistry. Their two sons, George and John, became respectively an economist and a physical chemist.

During the years in Manchester he continued to be productive in research in chemical reaction rates and in transition state theory, but Polanyi's inherent concern for the relations of science and society led him into basic questions about scientific reality and the importance of human freedom. He believed from his experience in science that there was a necessary connection between the premises of a free society and the discovery of scientific truths. Around him, in the Soviet Union and in Nazi Germany, and even among some leaders in Great Britain, Polanyi saw science changing toward control by the state and losing its creative independence and search for truth.

In 1938 he joined with J. R. Baker and others in forming the Society for the Freedom of Science. Between 1935 and 1946 he visited the Soviet Union and published critiques of planned economy, did a film on economics and unemployment, and advocated reform of the patent law. These political and economic concerns were about the way a dehumanized understanding of science was supporting totalitarianism and centralized government control of science in democratic societies. Everywhere Polanyi saw a mistaken view of science as impersonal and strict detachment denying the importance of personal and shared values. In 1946 he published *Science, Faith and Society,* which set forth a new philosophy to refute scientific objectivism and to restore belief in commitment to the independence of thought guided by the principles of liberty. This paramount problem and Polanyi's grasp of it led his university in 1948 to offer him a chair in social thought in exchange for his chair in physical chemistry.

In 1951 and 1952 Polanyi gave the Gifford Lectures that became his magnum opus, *Personal Knowledge: Towards a Post-Critical Philosophy* (1958). In a comprehensive treatment of human knowing he proposed overturning the last three centuries' habit of thinking that our most genuine knowledge is found by a method that separates the observer from the subject of study and proceeds by neutrally collecting data and drawing conclusions from it. Instead, Polanyi showed from the practice of science that discovery of scientific reality is guided by a passionate dedication nurtured by a conscientious community of inquirers. He upheld objective knowledge as ''personal knowledge'' because it involved human participation in strategic and significant ways. Polanyi's view meant that the most exact facts could not be separated from the values of the knower and the traditions that guided them. The foundations of a free society that saw the truth of reality as independent of people yet found by individuals seeking the truth, stating their findings, and establishing agreement by open discussion are fundamental to the pursuit of science and knowledge generally. Many modern ideologies had produced totalitarianism and nihilism by a belief in naked truth separated from moral convictions that called for respect for persons and ideals.

Polanyi's proposal gained international attention, and he lectured at many universities throughout the world. His theory meant that the truths of science, religion, and art shared a common ground. In 1958 he became senior research fellow at Merton College, Oxford University. Despite the wide recognition he attained in the intellectual world, academic philosophers sometimes ignored Polanyi as too comprehensive and not specialized enough. Polanyi refined his view into a theory called ''tacit knowing'' that showed more specifically the personal component with its faith-like structure and its decisive role in the nature of all knowing. In the United States and Great Britain societies pursuing Polanyi's thought have developed on a multi-field basis.

Further Reading

Besides the books mentioned in the article, other major works of Michael Polanyi are: *The Logic of Liberty* (1951), *The Study of Man* (1959), *The Tacit Dimension* (1966), and, with Harry Prosch, *Meaning* (1975). Works about Polanyi are: Richard Gelwick, *The Way of Discovery: An Introduction to the Thought of Michael Polanyi;* Paul Ignotus et. al, *The Logic of Personal Knowledge;* Thomas A. Langford and William Poteat, editors, *Intellect and Hope* (1968), and Harry Prosch, ''Michael Polanyi,'' *The International Encyclopedia of the Special Sciences,* vol. 18, David L. Sills, editor (1979). □

Angelo Poliziano

The Italian poet Angelo Poliziano (1454-1494), or Politian, wrote works in both Latin and Italian. Although he considered himself a humanist, he advocated free artistic creation, unencumbered by reliance on the great classical writers of antiquity.

Angelo Poliziano was born Angelo Ambrogini on July 14, 1454, at Montepulciano, Tuscany, the son of a lawyer. When he was 10, his father was murdered, and the boy was sent to live with relatives in Florence, at the Studium of which he was educated by humanists. Poliziano's dedication to Lorenzo de' Medici of a partial translation of the *Iliad* marked the beginning of a lifelong friendship with the Medici ruler, and for some time he headed Lorenzo's chancellery and was tutor to his two sons. When he lost the latter position in 1479, Poliziano abruptly left the Medici villa at Cafaggiolo in May, and after a short stay at the Medici villa in Fiesole he moved to Mantua and the patronage of Cardinal Gonzaga. The following year, however, having made his peace with Lorenzo, he returned to Florence and at the Studium obtained the chair of Greek and Latin eloquence. In 1477 Poliziano became prior of S. Paolo, and in 1486 he was named canon of the Cathedral, S. Maria del Fiore. He carried out several political missions for Lorenzo and, with Giovanni Pico della Mirandola, scouted north Italian cities for books and manuscripts for the Medici Library in 1491. The later years of Poliziano's life were spent between Fiesole, where Lorenzo had given him a villa, and Florence, where he died on Sept. 28/29, 1494.

Poliziano was a prolific writer of epigrams, both in Greek and Latin, and his partial translation of the *Iliad* (books 2-5) gained him the patronage of the Medici. His Latin odes and elegies revealed a true lyrical talent. His most important Latin writings, however, include the *Praelectiones* (or *Silvae*), which are introductions to classical authors treated in his courses at the Studium. The most important of them, *Nutricia* (1491), is an attempt at a history of poetry from the days of Orpheus to Poliziano's own time. In 1489 Poliziano published the *Centuria prima miscellaneorum,* consisting of textual criticism and new interpretations of doubtful passages in the classics.

Of greater interest and importance for the history of Italian literature are Poliziano's writings in the vernacular. His *Stanze per la giostra* were begun in 1475 in honor of Lorenzo's brother Giuliano. Written in ottava rima, the Stanze demonstrate Poliziano's eclectic approach to poetry, combining reminiscences of classical as well as vernacular poetry with a refined sense of style. Poliziano chose the Orpheus myth as the theme for his only drama in the vernacular and the first in Italian literature, *La favola di Orfeo*. According to its author, the play was written in 2 days in June 1480 for a celebration at the Gonzaga court in Mantua. Though the play's technique is still close to the *sacra rappresentazione,* the myth had lost its medieval Christian connotations and is transposed into the world of the pastoral.

Poliziano's poetry preferentially employed such popular poetic forms as the one-stanza rispetto and the ballata and avoided the more complex features of sonnet, sestina, and canzone. The subject of his poetry was the uncomplicated love of this world, and he often directly varied Petrarchan themes in an *imitazione al contrario*. Poliziano's activities as a translator of Greek and Roman literature were remarkable (Callimachus, Epictetus, Galen, Hippocrates, and Moschus), and his editorial attempts—such as the *Pandects*—remain respectable examples of early textual criticism.

Further Reading

Major studies of Poliziano are in Italian. A good discussion is in E. F. Jacob, ed., *Italian Renaissance Studies* (1960), and another is in Cecilia M. Ady, *Lorenzo dei Medici and Renaissance Italy* (1962). Other useful works recommended for general historical background are Jacob Burckhardt, *The Civilization of the Renaissance in Italy* (3d rev. ed., trans. 1950); Paul Oskar Kristeller, *Studies in Renaissance Thought and Letters* (1956); and André Chastel, *The Age of Humanism: Europe, 1480-1530* (trans. 1963). □

James Knox Polk

The administration of James Knox Polk (1795-1849), eleventh president of the United States, saw America at war with Mexico. As a consequence, Polk added more territory to the United States than had any other president except Thomas Jefferson.

James K. Polk was born on Nov. 2, 1795, in Mecklenburg County, N.C. As a child, he moved to an area in Tennessee settled by his grandfather, a land speculator. After graduation from the University of North Carolina in 1818, he studied law under Congressman Felix Grundy and was

admitted to the bar in 1820. Elected to the legislature in 1822, Polk became known as an opponent of the state's banks and land speculators. He supported Andrew Jackson, who was an old friend of his father, for the presidency in the election of 1824.

As a Jacksonian, Polk was elected to the U.S. House of Representatives in 1825, becoming a leader of his party. He advocated a strict states'-rights position, emphasizing the desirability of an economical government. As chairman of the powerful House Ways and Means Committee from 1833 to 1835, he supported Jackson's banking policies, including removal of the government's deposits from the Bank of the United States. As a reward for his support, Polk was elected Speaker of the House of Representatives in 1835 and served until 1839. He vastly increased the powers of the Speaker's office by assuming the burden of guiding administrative measures through Congress. He was governor of Tennessee from 1839 until 1841; he was defeated for reelection in 1841 and again in 1843.

Polk received the Democratic nomination for president in 1844; he was the compromise candidate among several contenders. The first ''dark horse,'' he defeated the better-known Whig nominee, Henry Clay, in an extremely close election. During the campaign Polk skillfully reconciled the various Democratic factions. To attract John C. Calhoun's partisans, Polk adopted an expressionistic platform, emphasizing the incorporation of all the Oregon Territory and the annexation of Texas. Clay's last-minute endorsement of Texas annexation cost him the election, as it forced 15,000 antislavery Whigs to defect to the Liberty party.

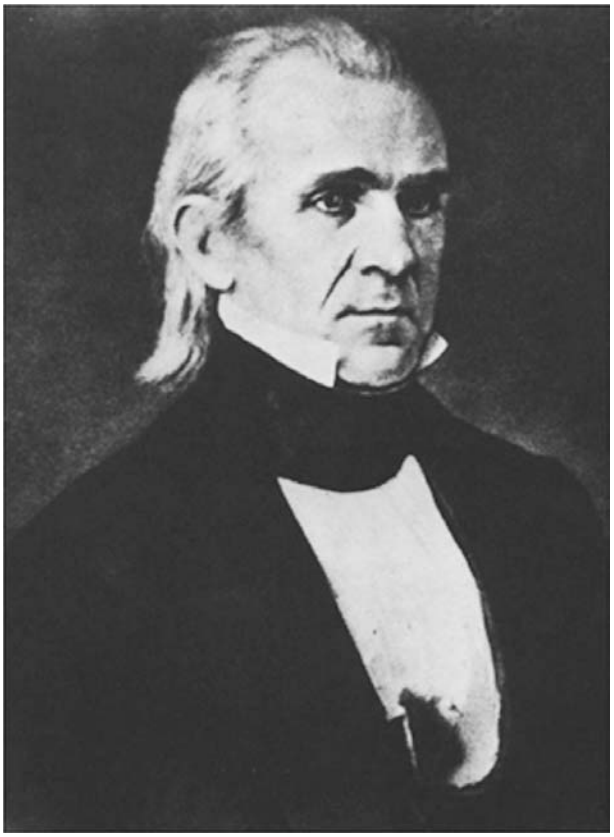

The Presidency

Polk's cabinet, one of the most able of the antebellum period, included Secretary of State James Buchanan, Secretary of the Treasury Robert J. Walker, Secretary of the Navy George Bancroft, and Secretary of War William L. Marcy. They represented most factions of the Democratic party. Their renunciations of all presidential ambitions while in the administration, as well as Polk's decision not to run for a second term, were aimed at limiting friction within the party. This failed because of the alienation of Martin Van Buren from Polk and the commitment of antislavery Democrats to a free-soil policy in the territory acquired from Mexico after 1846.

Polk maintained a tight control over all decisions. As an administrator, he was extremely innovative. Introducing a real executive budget, he tightened up the bookkeeping operations in the various departments, which resulted in a considerable savings of money. His success as president may be determined in part by how well he achieved his goals. In his inaugural address, he set four major tasks for himself: reestablishment of the independent treasury, lowering of the tariff, settlement of the Oregon dispute with England, and acquisition of California. By his retirement in 1849 he had achieved all of these. Passage of the independent treasury completed the hard currency campaign the Democrats had begun more than a decade earlier. The basic feature of this system, in which the government received and paid its debts in specie, remained the dominant element in the American banking system until the Federal Reserve Act in 1913. Polk's commitment to a low tariff resulted in the passage of the Walker Tariff, whose rates were not substantially revised until the Civil War.

Foreign Policy

The most significant events of Polk's administration occurred in foreign policy. Since 1818 the United States and Great Britain had maintained joint occupation of the Oregon Territory. This solution no longer was workable after Polk, in his presidential campaign, laid claim to the whole region up to the southern boundary of Russian-controlled Alaska. Once he became president, he sought a more amiable solution, suggesting the extension of the 49th parallel, which already divided the United States from Canada east of the Rockies. British rejection of this position led to a minor war scare, lasting until the outbreak of the Mexican War. On the eve of that conflict, the question was settled in approximately the terms suggested by Polk.

After the annexation of Texas, which occurred as a result of a joint resolution of Congress on the last day of John Tyler's administration, Mexico broke off diplomatic relations with the United States. Polk wanted to eliminate all boundary disputes with Mexico, settle claims Americans had against the Mexican government, and acquire California. He hoped that the acquisition of California and Oregon would help to reunite the nation. Polk's emissaries failed to negotiate a treaty. When Mexico expelled John Slidell, the minister to Mexico, Polk decided upon war. He was given his opportunity when Gen. Zachary Taylor was fired upon in territory under dispute with Mexico above the Rio

Grande River. The war resolution passed the House of Representatives on May 11, 1846.

War with Mexico

Despite the outbreak of war, Polk hoped to secure California and New Mexico by diplomacy. He financed Antonio López de Santa Ana's return to Mexico after the former dictator promised to negotiate peace. However, Santa Ana took command of the army as soon as he returned home. Another plan to set up a $2 million fund to purchase peace with Mexico met with defeat in Congress.

The war was won on the battlefield, as Polk proved an exceptionally adept commander-in-chief. Taylor advanced south to the heart of Mexico, while Gen. Winfield Scott invaded Mexico through Veracruz. Polk, distrusting both men as potential Whig candidates for president, kept close control over the Army. Scott captured Mexico City in April 1848.

The final diplomatic negotiations were conducted by a State Department clerk who joined Gen. Scott in Mexico City and arranged the Treaty of Guadalupe Hidalgo. Mexico gave up California and New Mexico as well as all claims to Texas for $15 million. Thus, by the Oregon and Guadalupe Hidalgo treaties, Polk had rounded out the continental United States, except for a small piece in the Southwest, purchased from Mexico in 1853.

Polk's hope that the war and the acquisition of the West Coast would end the growing sectional agitation that was threatening to break up the Union proved forlorn. During the course of the conflict, considerable opposition to the war developed both inside and outside Congress. That most of this opposition came from the Whigs did not obscure the fact that the war had intensified sectional disharmony. This was especially evident when a group of radical Democrats led by Congressman David Wilmot introduced the Wilmot Proviso, which would have barred slavery from the territories acquired as a consequence of the war. Twice this measure passed the House of Representatives to be defeated in the Senate. But the controversy would spread during the next decade and eventually lead to the Civil War. On this issue, Polk sought a compromise that would eliminate sectional friction. Although he was a slaveholder, he attempted to revive the Missouri Compromise of 1820, whereby slaves were to be prohibited above the 36°30′ parallel in the new territories. By 1848 this compromise was unacceptable to both the North and the South.

True to his commitments 4 years earlier, Polk stepped aside, supporting Lewis Cass for the presidential nomination. Zachary Taylor, the Whig candidate, defeated Cass in November. In a sense, this Democratic defeat resulted directly from Polk's administration. Van Buren broke with his party and, running as the Free Soil candidate, drew votes from Cass. The Free Soil party attracted radical Democrats and some Whigs who supported the Wilmot Proviso.

Polk had taken few vacations while in office, and when he left the presidency, his health was broken. He died in Nashville, Tenn., on June 15, 1849, just 3 months after leaving office.

Historians have generally considered Polk as one of America's ''Ten Greatest Presidents.'' During his term he strengthened the office, achieved his legislative goals, and added a great new empire. But these goals were achieved at a great cost: the destruction of the party and the increased polarization of the sections.

Further Reading

Polk's writings are in Milo Milton Quaife, ed., *The Diary of James K. Polk during His Presidency, 1845-1849* (4 vols., 1910). The definitive biography is the first two volumes of a projected three-volume study of Polk by Charles Grier Sellers: *James K. Polk, Jacksonian, 1795-1843* (1957) and *James K. Polk, Continentalist, 1843-1846* (1966). A useful old biography with an emphasis on Polk's public life is Eugene Irving McCormac, *James K. Polk: A Political Biography* (1922; repr. 1965), which concentrates particularly on Polk's role in Tennessee politics.

Polk's presidential election is covered in Arthur M. Schlesinger, Jr., ed., *History of American Presidential Elections* (4 vols., 1971). An interesting account by a political scientist of the development of the presidency during Polk's term is Charles A. McCoy, *Polk and the Presidency* (1960). The standard account on the war with Mexico is Justin Smith, *The War with Mexico* (2 vols., 1919). Glenn W. Price, *Origins of the War with Mexico: The Polk-Stockton Intrigue* (1967), implicates Polk in Commodore Robert Stockton's attempt to launch an attack on Mexico. □

Leonidas Lafayette Polk

Leonidas Lafayette Polk (1837-1892), American agrarian crusader, editor, and orator, ranks among the foremost of the South's post-Civil War champions of the farmer.

Of sturdy yeoman stock, Leonidas L. Polk was born on April 24, 1837, in Anson County, N.C. He bypassed formal education to become a farmer like his father. During the Civil War, he served two terms in the state legislature and also saw military duty with two North Carolina regiments. He was a valued member of the state constitutional convention summoned immediately after the conflict.

Polk's heart, however, was always in farming. In 1870 he began an almost one-man crusade for the creation of a state department of agriculture. When such an agency was created 7 years later, he became its first commissioner. He held this post until 1880, when he assumed editorship of the *Raleigh News and Observer* and began an even more concerted drive to improve agricultural standards in his state.

In 1886 Polk established the *Progressive Farmer*. This newspaper became a leading organ of southern farm sentiment. At first his editorials treated the technical aspects of agriculture, but his writing quickly developed political overtones. He urged readers to organize ''farmers' clubs'' so as to exert greater lobbying influence on the state legislature. One direct result was the establishment in Raleigh of a

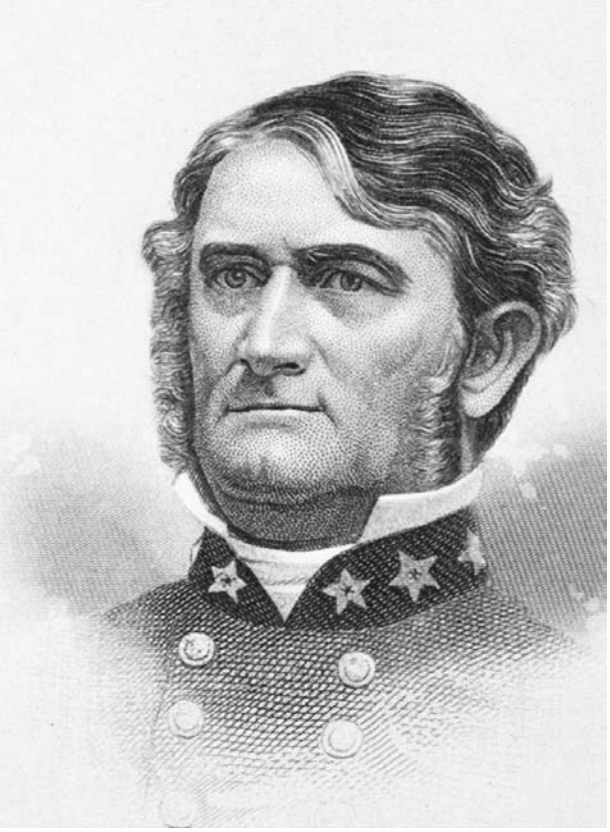

land-grant agricultural college (now North Carolina State University).

Meanwhile, the rural-dominated National Alliance movement had rapidly spread across the nation and become the leading influence in the Democratic party of the South. When the Alliance movement reached North Carolina, Polk eagerly joined and was soon head of the state organization. In 1887 he was elected national vice president of the Alliance; 2 years later, he became its president. The Alliance reached its zenith under Polk's leadership.

The rise of the Populist party in the early 1890s seemed to Polk to offer the only hope for widespread agrarian reform. He transferred his energies to that third political party and was soon one of its key spokesmen. He was a leading candidate for first or second place on the Populist presidential ticket of 1892 but died on June 11.

Polk was a rough and forceful speaker who appealed to the masses. He never forgot—nor would he let his listeners forget—that he was a product of the land. His settling hand checked much of the turbulence within the Alliance and the Populist party.

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The one comprehensive and reliable treatment of Polk is Stuart Noblin, *Leonidas Lafayette Polk: An Agrarian Crusader* (1949). For varying interpretations of Polk's reform measures see W. Scott Morgan, *History of the Wheel and Alliance and the Impending Revolution* (1889); Simeon A. Delap, *The Populist Party in North Carolina* (1922); and Theodore Saloutos, *Farmer Movements in the South, 1865-1933* (1960).

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Antonio Pollaiuolo

Antonio Pollaiuolo (ca. 1432-1498), Italian painter, sculptor, goldsmith, and engraver, was a master of anatomical rendering and excelled in action subjects, notably mythologies. This "most Florentine of artists" appealed especially to the circle of Lorenzo de' Medici.

Antonio Pollaiuolo was born in Florence. Most of the dated documents refer to his activity as a goldsmith, in which trade he began. The varied nature of his work may be observed in the following commissions: a silver cross for S. Giovanni (1457), a reliquary for the prior of S. Pancrazio (1461), a silver belt and chain for Filippo Rinuccini (1461-1462), two candelabra for S. Giovanni (1465), and the embroidery designs for two tunics, a chasuble, and a cope (1465).

In 1468 Pollaiuolo bought property near Pistoia, and his success as both artist and businessman is attested by the purchase of additional property in and near Florence in the 1480s. In 1472 he was called upon to decorate the helmet of the Duke of Urbino, and that year his name first appeared in the register of the guild of Florentine painters.

Pollaiuolo's monumental *Martyrdom of St. Sebastian* (completed 1475), his most ambitious painting, is a milestone in Renaissance art in showing muscular figures in action. Other paintings are the tiny *Apollo and Daphne,* the *Rape of Deianira,* and the elegant *Profile Portrait of a Lady*. The famous studies of concentrated muscular energy shown in the panels of *Hercules and the Hydra* and *Hercules and Antaeus* are tiny replicas of lost canvases of the Labors of Hercules painted about 1460 for the Medici palace. Pollaiuolo again used the subject of *Hercules and Antaeus* for a bronze statuette, which, like the damaged fresco painting of the frenetic *Dancing Nudes* in the Villa la Gallina near Florence, reveals his fanatical interest in the nude in action.

Pollaiuolo also executed one engraving, the famous *Battle of the Nudes* (ca. 1465). It is a masterful synthesis of his main artistic ideal: the decorative beauty, in violent posturings, of the male nude.

Pollaiuolo's most important commissions for sculpture were executed not in Florence but Rome. He was called, with his artist brother Piero, to the Vatican in 1484 to do the tombs of Sixtus IV and Innocent VIII, masterpieces of bronze casting. Though the former tomb was not finished until 1493, the artist evidently returned to Florence in 1491 to take part in a competition for the facade of the Cathedral. In 1494 he was commissioned to make a bronze bust of Condottiere Gentile Orsini. Pollaiuolo died in Rome.

Further Reading

Although old, the monograph by Maud Cruttwell, *Antonio Pollaiuolo* (1907), is still useful. Pollaiuolo's sculpture is discussed in John Pope-Hennessy, *Italian Renaissance Sculpture* (1958), and Charles Seymour, *Sculpture in Italy, 1400-1500* (1966). □

Albert Frederick Pollard

The English historian Albert Frederick Pollard (1869-1948) specialized in the Tudor period. He was influential in developing historical studies in British universities.

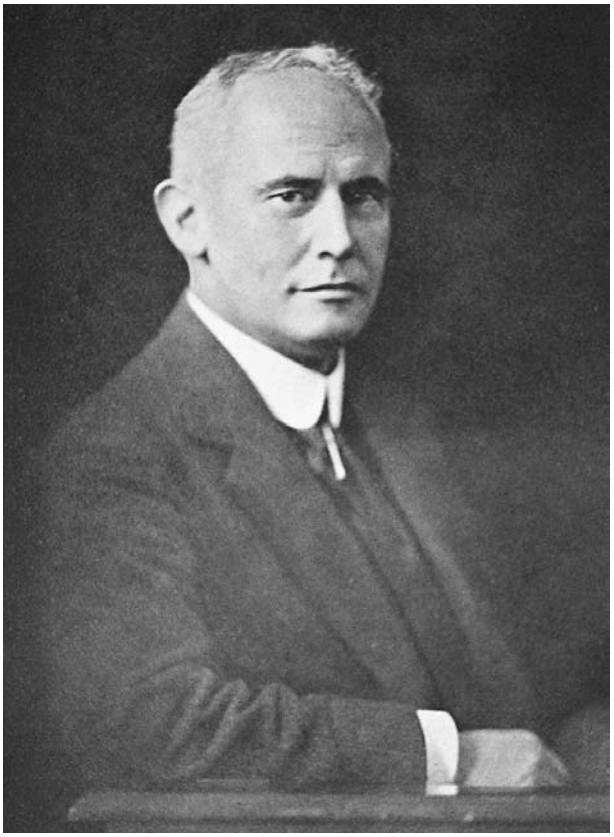

Albert Pollard was born on the Isle of Wight on Dec. 16, 1869, the son of a pharmacist. He attended Jesus College at Oxford, where he was one of the first pupils of R. L. Poole, the famous medievalist. Pollard received his degree in 1891 and won an award in scholarship in 1892 which led to his appointment as an assistant editor of the prestigious *Dictionary of National Biography* in 1893, for which he wrote approximately 500 articles. While working on the dictionary he also completed two biographical studies, *England under Protector Somerset* (1900) and *Henry VIII* (1902).

In 1903 Pollard was elected to the newly established chair of constitutional history at University College, London, which he held until 1931. At his appointment there was little interest in historical studies and few scholars in that area at University College, although the field was beginning to develop in other British universities. In his inaugural lecture Pollard set forth a program to develop historical studies, and he worked arduously on this for the next 35 years, developing curricula and requirements for degree courses.

In 1906 Pollard founded the Historical Association, which served as a link between university professors and teachers in the secondary schools, and he served as president from 1912 to 1915. In 1916 he was largely instrumental in persuading the association to acquire a foundering periodical, *History*. He edited it for the next 6 years, during which it grew immensely in circulation, quality, and influence. In 1920 he was the major force behind the founding of the university's Institute of Historical Research, which he served as director from 1920 to 1931 and as honorary director until 1939. According to one authority, Pollard was able to accomplish as much as he did for the development of historical studies because he hacked his way through the tangle of London academic politics virtually single-handedly. The institute became a national center for the research of subjects suitable for study in the libraries and archives of London, cooperating with other British universities, sponsoring conferences in conjunction with American scholars, and publishing its own *Bulletin* beginning in 1923.

Pollard was a member of a government committee on the League of Nations and served on the Committee on Parliamentary Records of 1929. He also ran unsuccessfully for Parliament twice as a Liberal candidate.

Pollard's main interest was in the Tudor period. He wrote a three-volume *Reign of Henry VII from Contemporary Sources* (1913-1914) and a life of Cardinal Wolsey (1929). He was also instrumental in promoting the modern study of parliamentary history. Generally speaking, his point of view in his many historical works has been characterized as Protestant, English, and liberal. As Pollard was not especially comfortable in handling philosophical or political ideas, his works are characterized by a preoccupation with times, places, and individual actors in history. He also often devoted an unusual amount of space to the minute analysis of words. His literary style is felicitous.

Toward the end of his life Pollard was offered a knighthood but declined it. He died on Aug. 3, 1948, at Milford-on-Sea, Hampshire.

Further Reading

Pollard's life and career are recounted in Matthew A. Fitzsimons and others, eds., *The Development of Historiography* (1954). An obituary notice by Vivian H. Galbraith is in *Proceedings of the British Academy,* vol. 25 (1949). □

Jackson Pollock

American painter Jackson Pollock (1912-1956) was the leading figure in abstract expressionism, a style that evolved after World War II and radicalized the history of American painting and modern art in general.

Before World War II modern painting was dominated by European developments. Although American painters were aware of them, they generally did not participate in their origin or contribute significantly to their evolution. With the advent of World War II the mainstream of modern art shifted dramatically. The numerous European artists who sought refuge in the United States exerted a profound influence on younger American painters and sculptors. From this cultural collision emerged a style whose roots lay abroad—for the most part in cubism and surrealism—but whose look and meaning were without precedent. The style became known as abstract expressionism, or ''action'' painting, because it frequently resulted from a direct and unpremeditated relationship between an artist and his medium.

Among American artists, Jackson Pollock was probably the single most powerful figure in giving shape to this new direction. With his example, moreover, American painting assumed a position of leadership within the international scope of modern art.

Early Work

Pollock was born on Jan. 28, 1912, in Cody, Wyo. His father was a surveyor, and Jackson spent most of his childhood in Arizona and northern California. In 1925 the family settled in southern California. Largely through the influence of his oldest brother, Jackson became interested in art. Between 1925 and 1929 he attended Manual Arts High School in Los Angeles, involved first with sculpture and later with painting.

In 1929 Pollock moved to New York City to study with Thomas Hart Benton at the Art Students League. He stayed for 2 years. Between 1931 and 1935 he made several trips to California and then decided to settle in New York. He worked on the Federal Arts Project from 1938 to 1942, and in 1940 he enjoyed his first New York exhibition—a group show which also included works by Willem de Kooning and Lee Krasner. Here Pollock met Lee Krasner, and they married in 1944.

Pollock's first one-man show took place in 1943 at the Art of This Century Gallery in New York. Owned by the celebrated collector Peggy Guggenheim, the gallery became famous during the 1940s as a showroom for unknown but gifted American artists and for the recent works of established European masters. By offering both European and American styles, the gallery played a primary role in the genesis of abstract expressionism. In 1946 Pollock and his wife moved to Easthampton, L.I., where they remained until his death.

Pollock's art during these years reveals his effort to come to grips with advanced European developments, particularly cubism and surrealism. He seems to have struggled desperately with both styles, as though they were foreign to his sensibility and could not accommodate his ambitions. An outstanding example of the struggle, *Male and Female* (1942) is dominated by two totemlike figures, symbols of man and woman, that stretch the full length of the canvas. Essentially, the figures are composed of the flat planes of synthetic cubism, with secondary planes linking them to one another and to their surrounding space. But while the figures are cubist in formal terms, their interpretation by the artist is inspired by surrealist thought. This is apparent in the mysterious symbols which are strewn across the canvas—arithmetic notations, suggestions of floating eyes, and so forth—and by the grotesque, nightmarish heads of the figures: the woman looks like a frightening cat, and the man, with gaping mouth, resembles a devouring demon. Such creatures arise from a world beyond conventional reason and visible reality.

That Pollock was struggling with his pictorial means, however, is apparent in the way *Male and Female* is painted. The paint is thickly and roughly applied. In some places the artist forced or scrubbed it onto the canvas, whereas in others he scribbled it into abstract configurations that seem determined to obscure the principal figures. As a whole the surface appears painfully executed, a torturous expression of Pollock's desire to break free from his inherited stylistic limits.

Classic Period

Between 1947 and 1950 Pollock's art matured with astonishing rapidity. He also began to receive national and international recognition. In 1948 Peggy Guggenheim included his work in an exhibition of her collection presented in Venice, Florence, Milan, Amsterdam, Brussels, and Zurich. In 1950 she organized his first European one-man exhibition, which was shown in Venice and Milan. In New York, Pollock showed twice at the Betty Parsons Gallery in 1949.

These shows clearly established Pollock as the leading figure of the new American painting. Along with the sheer quality of his work, however, his radical techniques also attracted widespread attention. About 1947 Pollock gave up conventional easel painting in favor of dripping his paint—from sticks, brushes, or syringes—onto lengths of unstretched canvas laid out on the floor of his studio. Instead of maintaining a fixed relationship to his canvas, he would work from all of its sides, frequently walking across it or through it during the creative act. This spontaneous method of working inspired the term ''action'' painting. Its intensely personal meaning is revealed in Pollock's statement in 1947: ''When I am *in* my painting, I'm not aware of what I'm doing. It is only after a sort of 'get acquainted' period that I see what I have been about. I have no fears about making changes, destroying the image, etc. because the painting has a life of its own. I try to let it come through. It is only when I lose contact with the painting that the result is a mess. Otherwise there is pure harmony, an easy give and take, and the painting comes out well.''

Although Pollock's radical techniques productively enabled his breakthrough to maturity, they also provoked considerable hostility among the general public. Not unexpectedly, *Time* led the assault, referring to the artist as ''Jack the dripper.'' Pollock felt such hostility deeply. As Frank O'Hara wrote: '' . . . Pollock was also sustaining frivolous and damaging criticism, aimed mostly at his methods, and he received them with bitterness. He was especially vulnerable because of the personal nature of his work. It is terrible to be great alone, and the public had not yet recognized with its scorn the greatness of his American contemporaries. Where Gorky had suffered from lack of attention, Pollock suffered from attention of the wrong kind.''

Pollock's ''drip'' paintings constitute his masterpieces. Among others, these include *Full Fathom Five* (1947), *Number 1* (1948), and *Autumn Rhythm* (1950). In these he transcends the tensions and anxieties that characterize his earlier efforts. On a formal level the flat planes of cubism give way to a pictorial space generated exclusively by line. But the quality of Pollock's line is unique: as it accelerates across the surface, changing color, twisting upon itself, and generating an intricate overall web, it is experienced as a purely optical phenomenon. That is, the line is freed from all functional associations, particularly from its traditional function of describing shapes or objects. Thus, Pollock's line is felt to be exclusively pictorial—to reveal the capacity of line within the realm of painting. As O'Hara said, ''There has never been enough said about Pollock's draftsmanship, that amazing ability to quicken a line by thinning it, to slow it up by flooding, to elaborate that simplest of elements, the line—to change, reinvigorate, to extend, to build up an embarrassment of riches in the mass by drawing alone.''

But the ''drip'' paintings also embody a new relationship to surrealist thought—that is, in terms of Pollock's freewheeling method of working. Where previously he had sought to tap his unconscious self by painting images of it—mythic creatures, fantasies, and so on—the ''drip'' technique allowed him simply to ''let go,'' to release spontaneously the psychic and bodily energies that surrealist theory had encouraged the artist to explore during the creative act. Thus, although the ''drip'' paintings do not look surrealist, their genesis owes much to that European style.

Last Years

During the 1950s Pollock exhibited regularly at the Sidney Janis Gallery in New York. But while his reputation continued to grow, he began to suffer intense self-doubt and anxiety. The most pervasive artistic problem in these years concerned figuration: Pollock seems to have wanted to accommodate human or abstract figures within the dripped webs that characterize his masterpieces of 1947-1950. His effort to do so can be seen in the black-and-white paintings of 1951-1952 and in the richly colored *Blue Poles* (1952). Many of these works have extraordinary power, but they generally lack his earlier lyrical harmony. With their crowded surfaces, they frequently appear desperate, even tragic, in the way they bare their thwarted ambitions.

Pollock never emerged from this crisis. He died in an automobile accident on Aug. 11, 1956, in Southampton, N.Y. That year a memorial exhibition at the Museum of Modern Art honored him.

Further Reading

Excellent monographs on Pollock are Frank O'Hara, *Jackson Pollock* (1959), and Bryan Robertson, *Jackson Pollock* (1960). Also useful is the New York Museum of Modern Art publication *Jackson Pollock* by Sam Hunter (1956).

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To a violent grave: an oral biography of Jackson Pollock, New York: G.P. Putnam, 1985. □

Marco Polo

The Venetian traveler and writer Marco Polo (ca. 1254-ca. 1324) left Venice for Cathay, or China, in 1271, spent 17 years in Kublai Khan's realm, and

returned to Venice in 1295. His account of his travels is one of the most important travel documents ever written.

The scion of a noble family of Venetian merchants, Marco Polo began his long experience with Cathay through the adventures of his father, Niccolo, and his uncle, Maffeo Polo, partners in a trading operation at a time when Venice was the world leader in foreign commerce. Marco's trip to China was preceded by the prolonged odyssey of his father and uncle all the way to Peking and back. In China they were well received by the recently established Mongol prince Kublai Khan in 1266. The Polos impressed Kublai Khan with their intelligence and their familiarity with the world. For these reasons he retained their services for several years. In 1269 he sent them to Rome as his envoys with a request that the Pope send 100 Europeans to share their knowledge with him.

The Polos' mission received little attention in Rome, but in 1271 the Polo brothers, in search of further profit and adventure, set out to return to China. It was this second trip that provided the occasion for the 17-year-old Marco Polo to make his debut as a world traveler. The return to China, over land and sea, desert and mountain, took slightly more than 3 years.

Despite the failure of their mission to Rome, the Khan welcomed the Venetians back and again took them into his service. He became increasingly impressed with the youngest Polo, who, like his father and uncle, demonstrated not only his ability in travel but also his facility for the Mongol language and for using his remarkable powers of observation.

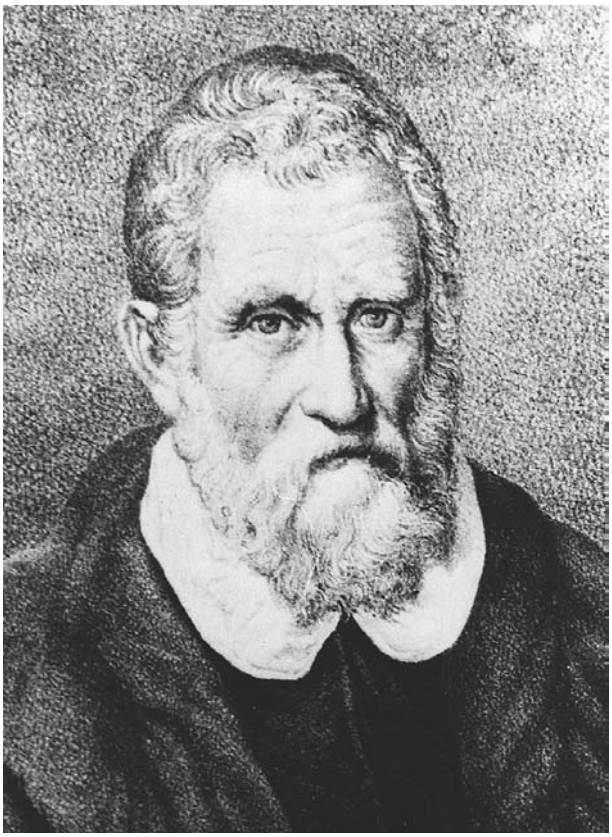

Under the benevolence of Kublai Khan, the Polos initiated widespread trading ventures within his domain. While on these business trips around the empire Marco Polo first demonstrated his perceptiveness and his ability to relate what he saw in clear, understandable terms. His reports, which formed the basis of his famous account of his travels, contained information on local customs, business conditions, and events. It was in these reports that he displayed his talent as a detached and accurate observer. Kublai Khan read and used these reports to keep abreast of developments within his empire.

All three of the European visitors were maintained as envoys and advisers. Marco was used on several extended missions that sent him traveling over much of China and even beyond. By his own account he skirted the edge of Tibet and northern Burma. This business-diplomatic relationship between the Polos and Kublai Khan lasted more than 16 years, during which Marco served as the Khan's personal representative in the city of Yangchow.

Although the Polos enjoyed the profits of their enterprise, they began to long to return to Venice to enjoy them. They were detained primarily because of the unwillingness of Kublai Khan to release them from his service. Their chance to return to Europe came in 1292, when they were sent on a diplomatic mission, first to Persia and then to Rome. The assignment represented the Khan's way of releasing them from their obligations to him. In Persia they were to arrange a dynastic marriage between one of the Khan's regional rulers and a Mongol princess. They were detained in Persia for nearly a year when the prince died and a new marriage had to be arranged. From the Persian court, the Venetians continued their journey home, arriving in 1295, after an absence of nearly a quarter century.

Marco Polo did not return to Asia again. He entered the service of Venice in its war against the rival city-state of Genoa. In 1298 Marco served as a gentleman-commander of a galley in the Venetian navy. In September 1298 he was captured and imprisoned in Genoa. His fame as an adventurer had preceded him, and he was treated with courtesy and leniency. He was released within a year. Little is known of Marco Polo's life after his return to Venice. He apparently returned to private life and business until his death about 1324.

During his captivity in Genoa, Marco Polo dictated the story of his travels. The man he told his story to was a fellow prisoner named Rusticiano, a Pisan who wrote in the romantic style of 13th-century literature. A combination of Marco Polo's gift of observation and the literary style of Rusticiano emerged in the final version of Marco Polo's travels. The book included Marco Polo's personal recollections as well as stories related to him by others.

In his book, which was translated into most languages, Marco left a wealth of information. His cartographical information has proved remarkably accurate when tested by modern methods. His observations about customs and local

characteristics have also been verified by subsequent research.

Further Reading

Ronald Catham translated *The Travels of Marco Polo* (1958). The standard biography is Henry Hersch Hart, *Venetian Adventurer: Being an Account of the Life and Times and of the Book of Messer Marco Polo* (1942), updated and reissued as *Marco Polo: Venetian Adventurer* (1967). Other works on Polo include Maurice Collis, *Marco Polo* (1960), and Hildegard Blunck, *Marco Polo: The Great Adventurer* (1966). □

Pol Pot

Pol Pot (born 1928) was a key figure in the Cambodian Communist movement, becoming premier of the government of Democratic Kampuchéa (DK) from 1976 to 1979. He directed the mass killing of intellectuals, professional people, city dwellers—perhaps one-fifth of his own people.

Pol Pot was born Saloth Sar on May 19, 1928. He was the second son of a conservative, prosperous, and influential small landowner. Pol Pot's father had social and political connections at the royal court at the Cambodian capital of Phnom Penh, some 70 miles south from Prek Sbau, the small hamlet in Kompong Thom, the province where Pol Pot was born. Visits by court officials—and, on at least one occasion, even by King Monivong himself—to Pol Pot's father's home appear to have been common. Pol Pot consistently denied that he was Saloth Sar, probably because his family and educational background clashed with Communist proletarian perceptions and because his tactical and organizational skills seemed to have flourished best in an atmosphere of extreme secrecy. Even after he had become premier of the victorious Communist Democratic Kampuchéa (DK) regime in Phnom Penh on April 5, 1976, there was widespread uncertainty about who he was.

The Education of a Radical

Pol Pot's intellectual development showed a sharp break from traditional toward radical values. He was educated in a Buddhist monastery and a private Catholic institution in Phnom Penh and then enrolled at a technical school in the provincial quiet and security of the town of Kompong Cham to learn carpentry. Despite his later claims, there is no evidence that as early as his mid-teens he joined Ho Chi Minh's Viet Minh resistance for a while. He seemed at first destined for a trade in carpentry. However, the program of French colonial policymakers to accelerate development of a more diversified ''polytechnic'' elite in the overseas territories enabled Pol Pot in 1949 to obtain a government scholarship to study radio and electrical technology in Paris.

In France Pol Pot joined a small circle of leftist Cambodian students—some of whom later became prominent Marxist and/or Communist Party leaders (such as Ieng Sary, the future DK foreign minister, and Hou Yuon, an independent Marxist radical who repeatedly served in Prince Norodom Sihanouk's cabinets until his death in 1975 in the Pol Pot holocaust). Pol Pot soon became an anti-colonialist, Marxist radical. Among the European countries he visited during this period was Yugoslavia, whose determination to chart its own national Communist course of thoroughgoing reform reportedly particularly impressed him.

Upon his return to Cambodia in 1953, Pol Pot first drifted into the Viet Minh ''United Khmer Issarak (Freedom) Front'' of underground Cambodian Communists and radical nationalists. After 1954 the Issarak's principal above-ground organizational mainstay became the Krom Pracheachon (''Citizens Association''). The Front, along with other Cambodian political groups, opposed both the remnant of French colonial power in Cambodia and the government of Sihanouk. The latter was perceived by many Cambodians to be a French puppet. Pol Pot served for several months with Viet Minh and Issarak units, some of whom had joined in the loose leftist radical resistance groups supervised by the Krom Pracheachon. But Cambodia's 1954 achievement of independence from the French also found him increasingly involved in the organization of the Khmer People's Revolutionary Party (KPRP), the first Cambodian Communist party, founded in 1951.

In the post-independence era Pol Pot appears to have resented as much the continued heavy Communist Vietnamese influence in the KPRP and its armed units as the hothouse atmosphere of partisan political intrigues in the capital deftly manipulated by the wily Sihanouk. Pol Pot's contempt for intellectuals and politicians jockeying for favor and power was greatly increased and helped shape his own ruthless radical reforms once he assumed power. Pol Pot's mentor in these years was Tou Samouth, the onetime Unified Issarak Front's president and later the KPRP's secretary general. Like Pol Pot, Samouth was primarily interested in building the KPRP into a genuinely Cambodian, broad-based organization capable of rallying all opposition elements among peasants, urban workers, and intellectuals against the Sihanouk regime. This effort led to tensions with the Vietnamese, who continued to try to dominate the left and anti-Sihanouk Cambodian resistance.

Building a Revolutionary Party

On September 28, 1960, Pol Pot, Tou Samouth, Ieng Sary, and a handful of followers reportedly met in secret in a room of the Phnom Penh railroad station to found the ''Workers Party of Kampuchea'' (WPK). Samouth was named secretary general and Pol Pot became one of three Politburo members. But on February 20, 1963, at the WPK's second congress, Pol Pot succeeded Samouth as party secretary. The latter had disappeared on July 20, 1963, under mysterious circumstances and subsequently was reported to have been assassinated. Whether Pol Pot was involved in Samouth's murder remains uncertain.

For the next 13 years, as the WPK increasingly seemed to distance itself from Hanoi, Pol Pot and other top WPK cadres virtually disappeared from public notice. They set up their main party encampments in a remote forest area of

Ratanakiri province. During this period Pol Pot appears not only to have been consolidating his own leadership position in the WPK, but he also gradually and successfully contested pro-Hanoi elements in the anti-Sihanouk resistance generally. However, Pol Pot at this time carefully avoided an open breach with the Vietnamese Communists, who were consolidating their hold on the Ho Chi Minh trail and adjacent pockets of Cambodian territory. Nevertheless, a 1965 visit by Pol Pot to Hanoi designed to win acceptance as top party leader was shrouded in mutual mistrust. More successful was Pol Pot's journey and extended stay in Beijing in the same year. He remained in China for some seven months, during which time he likely received ideological and organizational schooling. Pol Pot's pro-Chinese orientation became more pronounced upon his return to Cambodia in September 1966. The WPK soon changed its name to Communist Party of Kampuchea (CPK).

CPK-instigated demonstrations against the Sihanouk regime now steadily mounted. The prince's blanket denunciation and execution of scores of what his government termed the *Khmer Rouge* (''Red Khmers'') solidified the CPK-led opposition. At the same time it made that opposition appear more formidable than it actually was. In December 1969 and January 1970 Pol Pot and other CPK leaders again visited Hanoi and Beijing, evidently in preparation for a final drive against the Sihanouk regime. But the drive was preempted as on March 18, 1970, a right-wing coup in Phnom Penh overthrew Sihanouk, bringing Lon Nol to the Cambodian presidency.

Although some CPK members and other Communist Pracheachon resistance leaders—including Pol Pot's colleague the future DK President Khieu Sampan—rallied to Sihanouk's call for a united front against Lon Nol, Pol Pot himself remained aloof. After Sihanouk's fall, Hanoi had begun infiltrating some 1,000 Vietnamese-trained Cambodian Communists into Cambodia. But on orders of Pol Pot most of these were identified and quickly killed. Despite this action and clashes with Pol Pot's followers in Kompong Chom province, Hanoi avoided rupture in the interest of winning first a decisive Communist victory throughout Indochina.

In mid-September 1971 a new CPK congress reelected Pol Pot as secretary general and as commander of its ''Revolutionary Army.'' Tensions between Hanoi and Pol Pot increased further when the CPK refused a Vietnamese request to negotiate with the Lon Nol regime and the United States as Vietnamese-U.S. discussions took place in Paris. In keeping with the Paris Accords, the Vietnamese in the early months of 1973 left some of their Cambodian encampments. But CPK ''Revolutionary Army'' units quickly took their place as Pol Pot further strengthened his power base. Clashes between Lon Nol's forces and Pol Pot's guerrillas, as well as new ''Revolutionary Army'' raids on pro-Hanoi Cambodian resistance units and on followers of Sihanouk's coalition exile government continued, however. Yet throughout 1974, in letters to Hanoi and Vietnamese party leaders and in public messages, Pol Pot affirmed his friendship and gratitude.

A Holocaust on His Own People

On April 17, 1975, Phnom Penh fell to several Communist Cambodian and Sihanoukist factions. The CPK and Pol Pot slowly managed to establish hegemony over the capital. Fighting continued between Pol Pot's ''Revolutionary Army'' and Vietnamese troops in disputed border territories and on islands in the Gulf of Thailand. At a meeting with Vietnamese representatives along the border in early June 1975, Pol Pot reportedly apologized for his troops' ''faulty map reading.'' Tensions between Pol Pot and his associates and the Vietnamese did not abate, however, despite another Pol Pot visit to Hanoi in order to suggest a friendship treaty.

For nearly a year Pol Pot and other Cambodian Communists, as well as the embattled Norodom Sihanouk, struggled for power in the newly proclaimed state of ''Democratic Kampuchea.'' Another CPK party congress in January 1976 reaffirmed Pol Pot's position as secretary general but also revealed emergent leadership rifts between Pol Pot and some outlying zone organizations of the party. Relations with Hanoi continued to worsen. On April 14, 1976, after CPK-controlled elections for a new ''People's Representative Assembly'' and the resignation as head of state of Sihanouk, a new DK government was proclaimed. Pol Pot, who officially had been elected to the assembly as a delegate of a ''rubber workers organization,'' now became premier.

However, his authority still was being contested both by Hanoi-influenced party cadres and rival party zone leaders. Beginning in November 1976 Pol Pot accelerated extensive purges of rivals, including cabinet ministers and other top party leaders. This provoked repeated explosions of unrest in Kompong Thom and Oddar Meanchey.

Meanwhile, the fury of Pol Pot's social and economic reform policies carried out by the mystery-shrouded *Angka,* or ''inner'' party organization, eventually was to make Pol Pot's name synonymous with one of the modern world's worst holocausts. Forced evacuation, through extended death marches, of the inhabitants of major cities and resettlement and harshly exploitive labor of tens of thousands in agricultural work projects; deliberate withholding of adequate food and medical care; systematic mass killings of all ''old dandruff''—i.e., suspected subversives, especially those who had white collar or intellectual occupations or political experience—all these reflected Pol Pot's brand of ideology in which Rousseauist purism and Stalinist terrorism were uniquely blended. Great emphasis was placed in Pol Pot's policies on the training of the young and on the creation of a ''New Man'' in Cambodia. Even after Pol Pot was driven from power, young teenagers remained among his dedicated followers in the DK's ''Revolutionary Army.'' But the killings and deliberate neglect by the Pol Pot regime cost some 1.6 million Cambodians their lives—nearly 20 percent of the country's total population.

Regime policies prompted mounting opposition among divisional commanders and party cadres. Pol Pot's visit to China and North Korea in September and October 1977 solidified his standing among other Asian Communist leaders, even as fighting with Vietnamese border forces intensi-

fied. On December 31, 1977, all diplomatic relations with Hanoi were severed, Pol Pot charging that the Vietnamese were seeking to impose their hegemony on both Laos and Cambodia through an ''Indochinese Federation.''

The Fall of a Dictator

On May 26, 1978, Eastern Zone party leaders and their followers rose up in revolt against Pol Pot. But the rising failed, and thousands of cadres either were killed or, like Heng Samrin (who would succeed Pol Pot as premier), made good their escape to Vietnam. Some Eastern Zone leaders charged Pol Pot with selling Cambodia to the Chinese. Vietnamese attacks on and military penetration of DK territory became more severe and extensive during the second half of 1978. Pol Pot's premiership also became more precarious and his overtures toward the Chinese to deter Vietnamese intervention found little response. In the wake of a final Vietnamese military drive, Pol Pot and other DK leaders were forces to flee Phnom Penh on January 7, 1979. They eventually regrouped their forces and established an underground government in Western Cambodia and in the Cardamom mountain range.

On July 20, 1979, Pol Pot was condemned to death *in absentia,* on grounds of having committed genocide. The verdict was issued by a ''People's Tribunal'' of the new government of the ''People's Republic of Kampuchea,'' installed with the aid of Vietnamese forces. As growing world attention focussed on the plight of wartorn Cambodia and on the bloody violence of the Pol Pot era, Pol Pot himself increasingly became a liability to his Chinese backers and the underground DK leaders. At a CPK congress on December 17, 1979, Pol Pot stepped down as DK prime minister, and the post was taken over by DK President Khieu Sampan. However, he remained as party secretary general and as head of the CPK's military commission, making him in effect the overall commander of the DK's 30,000-man guerrilla force battling the Vietnamese in Cambodia. (But throughout most of the 1980s the Vietnamese army controlled Cambodia (Kampuchea) under the presidency of Heng Samrin.)

After leaving his premiership little was known of Pol Pot's whereabouts or activities. Reportedly he repeatedly sought medical attention for a cardio-vascular condition in Beijing in the course of 1981-1983. On September 1, 1985, the DK's clandestine radio announced that Pol Pot had retired as commander of the DK's ''National Army'' and had been appointed to be ''Director of the Higher Institute for National Defense.''

Pol Pot was married to Khieu Ponnary, a former fellow student activist of his Paris days and later the CPK women's movement leader in Phnom Penh.

Captured at Last

After several years of living underground, Pol Pot was finally captured on June 18, 1997 by a rival faction of his own comrades. The Khmer Rouge had suffered from internal factionalism in recent years, and finally splintered into opposing forces, the largest of which, in the northern zone, joined with the government of Cambodia under Sihanouk and hunted down their former leader. Upon capturing him, the guerrillas sentenced Pol Pot, leader of the modern day reign of terror, to life in prison.

Further Reading

Pol Pot kept out of the limelight even during his premiership, and no comprehensive full length biography of him as yet exists. Various stages of his life and career are dealt with in Ben Kiernan and Stephen Heder, ''Why Pol Pot? Roots of the Cambodian Tragedy,'' *Indochina Issues* (Center for International Policy, Washington, D.C.), 52 (December 1984); Serge Thion, ''Chronology of Khmer Communism, 1940-1982,'' in David P. Chandler and Ben Kiernan, editors, *Revolution and Its Aftermath in Kampuchea* (Yale University Southeast Asia Studies, Monograph Series, no. 25, 1983); Ben Kiernan and Chanthou Boua, editors, *Peasants and Politics in Kampuchea, 1942-1981* (1982); Michael Vickery, *Cambodia, 1975-1982* (1984); and David P. Chandler, *A History of Cambodia* (1983). For the PRK view of Pol Pot see Say Phouthong, ''Fidelity to the Chosen Path,'' *World Marxist Review* (February 1985). The horror of the Pol Pot holocaust was reported by Elizabeth Becker in *When the War Was Over: The voices of Cambodia's revolution and its people* (1986). □

Polybios

The Greek historian Polybios (ca. 203-120 B.C.) is considered by some the greatest ancient historian after Thucydides. His view of Roman history presumed to provide the reader with historical means for individual self-improvement.

Polybios was born in Megalopolis in Arcadia, the son of Lycortas, general and statesman of the Achaean League. Through his father Polybios became involved early in the Achaean League, which he served both as ambassador to Egypt and as cavalry commander. Polybios tried to maintain the independence of the League, although in 169 B.C. he was dispatched to aid the Romans (who declined his help) in their combat against Perseus of Macedon.

Suspected by the Romans of halfhearted support of the Roman cause, Polybios, along with a thousand others, was shipped to Rome as a hostage in 166 B.C. and remained there until he obtained permission to return to his native land in 150 B.C. While in Rome, he was admitted to the most important circle of Aemilius Paulus (who had defeated Perseus of Macedonia in 168 B.C.), who appointed him tutor of his sons Fabius and Scipio the Younger. Polybios became the very close friend of Scipio, whom he accompanied to Africa in 147-146 B.C. and elsewhere upon his return from Greece.

Polybios was present at the capitulation of Carthage in 146 B.C.; and when Corinth was destroyed by the Romans in the same year, the Achaean League crushed, and Greece turned into a Roman province, it was Polybios who was entrusted with the task of reorganizing the Greeks. Apparently he did so to the satisfaction of Greeks and Romans alike, because he was honored by both. His later years were

devoted to writing his *Histories*. It is reported that he died as the result of a fall from his horse while in his early 80s.

His Work

Polybios was an eyewitness to the great historical events of his day, including the war against Antiochus III of Syria (192-189 B.C.), the Third Macedonian War (171-168 B.C.), the Third Punic War (149-146 B.C.), and the defeat of Carthage and the conquest of Greece in 146 B.C. Polybios originally intended to write a universal history, with special emphasis on Rome's conquest of the then known world, which would conclude at 168 B.C. However, the sack of Corinth and destruction of Carthage were necessary additions.

Of Polybios's 40-book work only the first 5 books have survived. Because of the great mass of information which he covers (from 220 to 145 B.C.), Polybios is very generous with his explanatory notes. His first two books are large preludes to the main history, which does not begin until the third book. Polybios was influenced greatly by Thucydides and believed that a knowledge of history is an absolutely necessary guide to present action. His pragmatic view emphasizes the didactic element in history. For Polybios—no antiquarian—history was practical knowledge needed in present experience. Three essentials for the historian, according to Polybios, are geographical knowledge; a knowledge of practical politics, including the art of war; and the ability to collect, classify, and synthesize written sources.

Polybios lacked the artistic qualities of Herodotus or Thucydides, but he insisted on travel to the spots where history was made, closely examined written and oral evidence, invoked his own military experience and that of others, and utilized firsthand knowledge.

It was Polybios, a Greek, who illuminated the rise of the Roman Empire. He does not merely recount; he analyzes in terms of causal relations. In Polybios Greek and Roman historiography merge because the whole Mediterranean world was merging with Rome.

Further Reading

It is virtually impossible to find a work in English devoted to Polybios exclusively, aside from texts and commentaries. The Loeb Library translations of Polybios's *The Histories,* by W. R. Paton (6 vols., 1922-1927), are always valuable and useful. A recent translation of *The Histories* is by Mortimer Chambers, edited, abridged, and with an introduction by E. Badian (1967). Dealing with the manuscripts is John Michael Moore, *The Manuscript Tradition of Polybius* (1965). Frank William Walbank's projected three-volume work, *A Historical Commentary on Polybius* (2 vols., 1957-1967), is a scholarly, encyclopedic work that will become the standard commentary on Polybios. Walbank, in *Ancient Societies and Institutions: Studies Presented to Victor Ehrenberg on His 75th Birthday,* edited by E. Badian, deals with ''The Spartan Ancestral Constitution in Polybius.'' Also useful is Kurt von Fritz, *The Theory of the Mixed Constitution in Antiquity: A Critical Analysis of Polybius' Political Ideas* (1954). For a discussion of Polybios and his place in ancient historiography see Stephen Usher, *The Historians of Greece and Rome* (1970). □

Polykleitos

Polykleitos (active ca. 450-420 B.C.), one of the great innovative Greek sculptors of the 5th century, stands alone in his concentration on the problems of the nude, male human body, for which he evolved a standard of proportion and representation that in one way or another influenced the subsequent development of sculpture in Western civilization.

Polykleitos, the elder of two sculptors of this name, was a master bronze caster of the Argive school. His earliest works, probably done about 450 B.C. or a little earlier, are statues of victors in athletic contests. The end of his career cannot have come long after 423, when the old temple of Hera in Argos burned and Polykleitos made a gold-and-ivory seated cult statue of Hera for the new temple.

In contrast to his contemporary Phidias, whose favorite subjects were gods and goddesses, Polykleitos portrayed mortals. He is most famous for creating an ideal nude male figure and explaining it in a book, calling both the *Canon,* that is, ''rule'' or ''example.'' The *Doryphoros,* or spear bearer, a statue of a standing nude youth, has been identified as this statue, which Cicero and Pausanius plausibly attributed to Polykleitos. The original statue was in bronze; it is known from many copies, including excellent marble copies (Museo Nazionale, Naples; Uffizi, Florence). The figure is squarely built and stands in a relaxed *contrapposto* position, weight on right leg, left hand bent backward to hold a spear shaft over his shoulder. The identification most often suggested for the *Doryphoros* is Achilles. The face still preserves traces of early classical severity. Here, the human body now reacts in a relaxed, organic manner, with every part of the figure responding naturally to the principal action. The stocky torso is treated in an almost architectonic fashion, with chest and abdominal areas sharply separated from one another. That the figure was painstakingly designed cannot be denied; the system of proportions that Polykleitos embodied in his *Canon,* however, has so far eluded scholars.

The second work that can be attributed with reasonable probability to Polykleitos is a more slender and graceful athlete, the *Diadoumenos,* or youth tying a victor's fillet around his head. It is likely that this statue is considerably later than the *Doryphoros,* perhaps finished about 430 B.C. While tectonic organization, pose, and modeling all show a close relationship to the *Doryphoros,* extension of the arms horizontally away from the body at shoulder height in a more complex and active gesture points to a later, more evolved stage in Polykleitos's stylistic development. Of the numerous copies, an over-life-size marble version from Delos (National Museum, Athens) and a large terra-cotta statuette (Metropolitan Museum, New York) are outstanding. In one interpretation, the figure represents Apollo, the personification of victory; however, a specific, although unknown, human victor seems more likely.

A Herakles and a Hermes are attributed by Cicero (*Deoratore*) and Pliny (*Natural History*) to Polykleitos. The Herakles is still relatively little known; while several excellent heads have been shown with some probability to represent the Hermes, the position of the body remains unknown. Among many other athlete statues associated with Polykleitos, one may mention the *Diskophoros,* probably an early work, and the ''Westmacott Athlete'' and ''Dresden Boy,'' both statues of very young athletes, done toward the end of his career.

Polykleitos's only well-known statue of a female subject is his wounded Amazon, which Pliny (*Natural History*) tells us was the winning entry in the contest at the Artemision in Ephesus. E. Berger (1966) is undecided between the ''Sciarra'' and the ''Capitoline'' types, both of which exhibit the *contrapposto* pose characteristic of works like the *Doryphoros*. Further study and discoveries will be necessary before Polykleitos's Amazon can be convincingly reconstructed. Of his other female figures, his gold-and-ivory cult statue of Hera, made for the new temple of Hera in Argos, is unique. Pausanias describes it as seated, holding a scepter in one hand, on which a cuckoo rests, and a pomegranate in the other; his observation that she wore a diadem, worked with Charites and Horai, finds partial confirmation in the decorated *polos* work on the head of Hera on late classical Argive coins. The sculpture may have been smaller than the gold-and-ivory statues of *Athena Parthenos* at Athens and *Zeus* at Olympia by Phidias.

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Marquês de Pombal

The Portuguese statesman Sebastião José de Carvalho e Mello, Marquês de Pombal (1699-1782), one of the most important men in the history of Portugal, became virtual dictator of his country during the reign of King Joseph I. He used his powers to introduce much-needed reforms.

The future Marquês de Pombal was born on May 13, 1699, at Soure, a small village not far from the town of Pombal, from which he later took his title. Little is known of Pombal's childhood. He derived from a rural family of the lower nobility and probably received a good education. He served in the cavalry for a while and eventually went to Lisbon, where, after working in the Academy of History, he eloped with a niece of the powerful Count of Arcoa. This marriage opened many doors for Pombal. From 1740 to 1744 he was ambassador to London, in which post he came to understand and to resent his country's economic subservience to England.

Soon after his return to Portugal in 1744, Pombal's wife died. In 1745 he was sent as his government's representative to Vienna, where he married again. Upon his return to Lisbon in 1749, Pombal was named junior minister in the government of King John V.

Not long after Pombal's appointment, John V died and was succeeded by his son, the indolent and pleasure-seeking Joseph I (reigned 1750-1777). Pombal quickly consolidated his position within the government, and by the end of 1755, after his energetic handling of the great crisis produced by the Lisbon earthquake, he was virtual dictator of Portugal, taking complete control of the machinery of government.

In his early years in power Pombal faced strong opposition both from the great noble families, which had formerly dominated the government, and from the powerful Jesuit order, whose power and influence Pombal sought to curb. On Sept. 3, 1758, an attempt was made to assassinate the King. Pombal grabbed the occasion, resolutely implicating both the high nobility and the Jesuits in the plot. In January 1759 some of the highest nobles of the land were publicly executed. Later that year the Jesuit order was expelled from Portugal forever.

Secure in power, Pombal now concentrated on his goals of strengthening the Portuguese economy and of curbing British economic preeminence in Portugal and its colo-

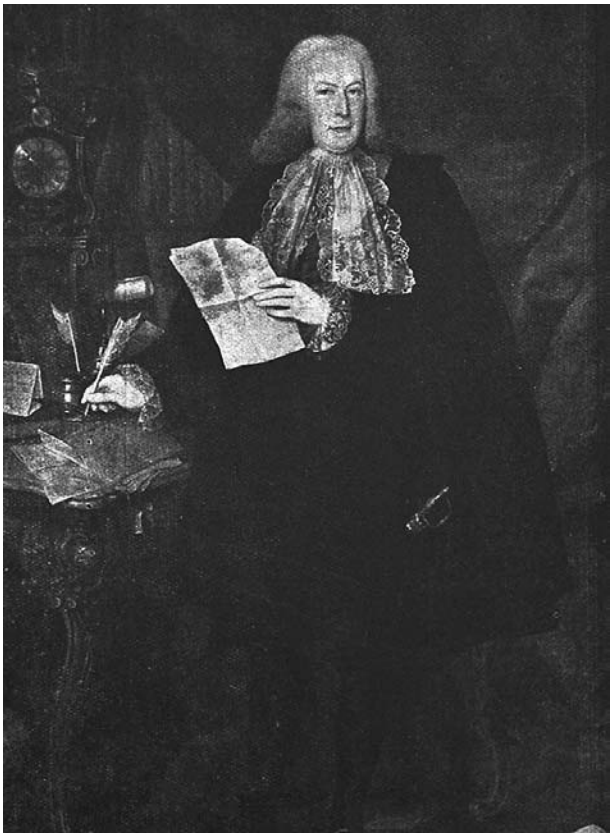

nies. A series of administrative reforms brought Portugal and Brazil under greater central surveillance, and a series of important economic and financial reforms followed.

Pombal reformed the University of Coimbra and set up a board of censorship to control education. He organized the state-run Company for Trade with Asia and, in 1755, the Grao-Para Company, the first of three companies intended to monopolize trade with Brazil. Pombal also reorganized the Brazilian mines, regulated the trade in tobacco and sugar, and in 1771 took over the Brazilian diamond trade for the state.

Many of Pombal's schemes were successful; others died at birth. Although he did a great deal for Portugal, he failed to put an end to its commercial subservience to England and to the generally bad economic situation in both Portugal and Brazil. The closing years of the reign of Joseph I saw no relief from financial difficulties.

King Joseph I died in January 1777. He was succeeded by his daughter Maria I and by her uncle and husband, Pedro III. They could not tolerate the dictatorial rule of Pombal. In March 1777 Pombal was dismissed, and a new ministry was chosen from the nobility. The fallen dictator first retired to his palace at Oiras. His enemies, however, had him banished to the town of Pombal. Various charges were brought against him, and he was found guilty at his trial in August 1781. However, Pombal, now ill and 82 years old, received a pardon. He died on May 8, 1782.

Further Reading

Pombal's *Memoirs* (2 vols., 1843) are important and revealing. The most useful biography of him in English is Marcus Cheke, *Dictator of Portugal: A Life of the Marquis of Pombal* (1938). A scholarly account of the political, economic, and social condition of Portugal in Pombal's lifetime is in H. V. Livermore, *A New History of Portugal* (1966).

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Pompey

Pompey (106-48 B.C.) was a Roman general and statesman and the dominant figure in Rome between the abdication of Sulla in 79 B.C. and his own defeat by Julius Caesar at Pharsalus in 48 B.C.

Pompey or Cnaeus Pompeius Magnus, was born on Sept. 29, 106 B.C., into a family of moderate distinction at Rome. His father, Pompeius Starbo, was one of the most successful and independent Roman generals in the war against Rome's former Italian allies (90 B.C.). Pompey himself first came to public attention when he raised troops for the support of Lucius Cornelius Sulla when Sulla returned from the East to challenge the followers of Gaius Marius. Pompey won victories for Sulla in Sicily and exacted a triumph from him.

Soon after the abdication of Sulla, Pompey showed that he did not regard himself bound by the strict provisions of the Sullan constitution. He secured from the Senate a special command against the rebel proconsul M. Aemilius Lepidus (77 B.C.), in spite of the fact that he was below the age established by the Sullan constitution for magistracies and commands. His success against Lepidus was followed by another special command against Sertorius. Sertorius, a former supporter of Marius, had fled to Spain after the defeat of the Marian faction and was waging a series of masterful guerrilla wars against Roman armies sent against him.

Pompey arrived in Spain in 76 B.C. A series of indecisive campaigns followed, with Pompey gaining slight advantages until Sertorius was murdered by one of his officers in 72 B.C. Following his victory, rather than spreading massive destruction, Pompey pursued a humane policy of granting citizenship and founding permanent settlements in Spain to ensure peace.

Consul and Reformer

After 5 years' absence, Pompey returned to Italy. He took some of the credit for the suppression of Spartacus's revolt by eliminating some elements of the gladiators' army. The result of these successes propelled Pompey together with M. Licinius Crassus, the real victor over Spartacus, into the consulship for the year 70 B.C. This again was contrary to the Sullan decrees, since Pompey had held no previous

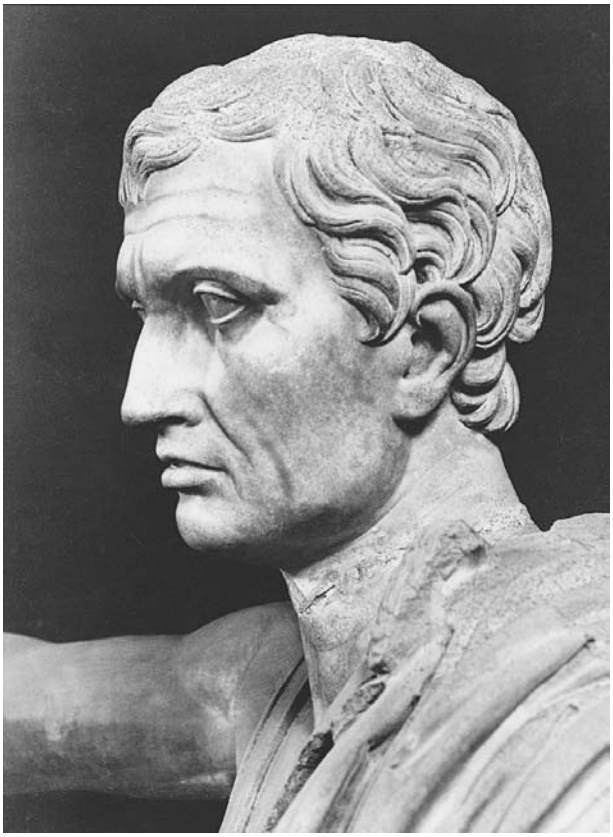

regular political office in Rome. The two men presided over the dismantling of certain elements of Sulla's constitution.

The tribunate, which had been used by the Gracchi in the late 2nd century to push popular reform, had been stripped of almost all power by the conservative Sulla. Now Pompey and Crassus restored most of its old strength, and it became a potent instrument in the power struggles of the last years of the republic. Gaius Sempronius Gracchus had limited membership on the courts which tried Roman governors for extortion to the financial class (equestrians), and Sulla had returned control to the Senate. Now the courts were entrusted to a mixed body of senators and equestrians.

Pirate Wars and Mithridates

The next major challenge came to Pompey in 67 B.C., when he was charged with suppressing the pirates. The piratical menace had grown as the result of Rome's short-sighted suppression of the power of the Greek island of Rhodes in the 2d century B.C. Rhodes had for years kept the Mediterranean free of pirates. Now they even raided the Roman seaport of Ostia.

Pompey received a command which provided him with complete power at sea and power equal to that of any governor for 50 miles inland. Furthermore, he was granted the right to appoint 24 legates so that he could divide the Mediterranean among various subordinates and coordinate the sweeps against the pirates. The success of his planning was shown by the fact that the pirate danger was eliminated within a year. In victory, Pompey again showed a sensible humanity by settling pacified pirates in communities where they could follow peaceful activities.

This amazing triumph over the pirates led to Pompey's command against Rome's second current menace, Mithridates. This king of Pontus had been a thorn in the side of Rome for nearly 20 years. Several times he had been defeated but had always recovered. Now the Roman general Lucullus, who seemed to have finally suppressed Mithridates, was faced with an army in mutiny and political resistance at home. When Pompey received this command, which granted him almost unlimited powers in the East, in 66 B.C., Mithridates saw his days numbered and had himself killed by one of his own bodyguards. Pompey then toured the East, absorbing territories such as Syria into the empire, making treaties with many of the Asiatic princelings, founding cities, and building up vast support for himself.

The Triumvirate

However, in 62 B.C. Pompey had to return to Rome to get his agreements ratified by the Senate and rewards provided for his soldiers. He had relatively little experience in senatorial politics and discovered that the senatorial oligarchy tended to unite against powerful individuals. Pompey's political program was soon in trouble, and he had to turn to the wealthy and influential Crassus and to Julius Caesar, the consul for 59 B.C. They formed the political alliance known as the Triumvirate. Caesar used his own skill, as well as Pompey's and Crassus' resources, to pass the bills that Pompey wanted.

In spite of his difficulties with the Senate, Pompey was still the most important individual in Rome. His wealth from his Eastern connections was enormous, and he displayed it by such activities as building Rome's first stone theater. The next decade was to test all his skills. By 58 B.C. Rome was virtually ruled by political mobs like that led by P. Clodius Pulcher. Pompey was not able to control these and at one time was even forced to barricade himself in his house. Still he was the man to whom Rome turned in hours of crisis. In 57 B.C., when there was a shortage of grain, Pompey again received a special commission to deal with the crisis. In 55 B.C., after the Conference of Luca had patched up the Triumvirate, he was again consul. Following this, he received the proconsulship of the two Spains with the right to administer provinces in absentia. In 52 B.C., when after the murder of Clodius rioting engulfed Rome, he was chosen sole consul, an unprecedented step.

Meanwhile, events outside Rome were shifting the balance of power and the alliance of parties. In 59 B.C. Caesar had been a useful but not an overly powerful individual. After years of successful campaigning in Gaul, he had enormous prestige, great wealth, and a tough, loyal army. Gradually the links between him and Pompey were dissolved. The Conference of Luca had temporarily patched up their alliance. However, in 54 B.C. a major link between the two was broken when Julia, daughter of Caesar and wife of Pompey, died. She had been loved by both men and must have done much to hold them together. The sense of confrontation was increased in 53 B.C., when the third triumvir, Crassus, was killed fighting the Parthians. The fear of Caesar now drove Pompey and the Senate increasingly together.

The real crisis erupted when Caesar's command in Gaul came to an end. A faction in Rome was awaiting the day when Caesar lost his proconsular immunity and could be tried for his activities as consul and proconsul. Caesar saw this and demanded the right to stand for the consulship without leaving his province. Pompey was caught in the middle between the ambitious Caesar and an obdurate band of senators. Finally, the Senate forced the issue, and Caesar chose war.

Civil War

Pompey decided quickly that his best chance of success lay in rallying his support in the East. He abandoned Italy to Caesar and moved to Greece. Although he had the reputation of being Rome's greatest marshal, he had not been to war for over a decade, so the loyalty of old soldiers had cooled. Caesar, on the other hand, came fresh from the field of battle with a hardened army. Moreover, Caesar fought for his own interest, whereas Pompey was the general of the Senate. As such, he had to pay heed to the numerous senators who crowded his camp. In the end Caesar proved the superior strategist and tactician.

After securing his position in Italy and the West, Caesar moved against Pompey in Greece. Pompey managed to avoid being trapped at Dyrrhachium and followed Caesar's army as he retreated into Greece. The two met on the field of Pharsalus (Aug. 9, 48 B.C.), and Caesar, although outnumbered, displayed greater tactical ability, and Pompey

fled in defeat. When he landed in Egypt, he was murdered at the orders of Ptolemy, the ruler of Egypt.

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The only surviving ancient biography of Pompey is by Plutarch. For contemporary impressions of Pompey, Cicero's letters and speeches are invaluable. A study of Pompey is William Scovil Anderson, *Pompey, His Friends, and the Literature of the First Century B.C.* (1963). A briefer study of him is in Charles Oman, *Seven Roman Statesman of the Later Republic* (1934). Ronald Syme, *The Roman Revolution* (1939), places Pompey in the whole background of the fall of the republic.

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Georges Pompidou

Georges Pompidou (1911-1974) was the second president of the French Fifth Republic (1969-1974). He played a major role in solidifying the new system that gave France more than a generation of effective government and economic growth.

There was nothing in Pompidou's early years to suggest a career at the top of French political life. He was born on July 5, 1911, in a small town in central France. His parents were rural school teachers with strong peasant roots. Like many children of teachers, Pompidou aspired to an academic career. In 1931 he entered the prestigious Ecole normale supérieure, and by 1934 he had also passed the *aggrégation* exam (that qualifies one to teach in universities) and received a diploma from the Ecole libre des sciences politique. The small town boy, grandson of peasants, had joined the French elite.

Pompidou spent the rest of the pre-World War II years teaching, first in Marseilles and then at the noted Parisian Lycée Henri IV. He fought in an infantry regiment in World War II, and after the French defeat in 1940 Pompidou resumed his teaching duties. Quietly, Pompidou worked in the Resistance and became personal secretary to Gen. Charles de Gaulle while he was head of the provisional government between 1944 and 1946.

His relationship with General de Gaulle made it difficult for Pompidou to return to the national bureaucracy or educational system, so he took a position with the Rothschild family bank. For the entire Fourth Republic (1946-1958) and the first years of the Fifth (1958-present),

Pompidou worked at establishing his business career while discreetly maintaining ties with de Gaulle and his inner circle. He did not join de Gaulle when he returned to power in 1958, but he did serve as an informal adviser, especially in preparing the new constitution, drafting the economic recovery plan that followed, and establishing contacts with the Algerian revolutionaries.

From Businessman to Prime Minister

Georges Pompidou's formal political career started only in 1962, but it started at the top. President de Gaulle asked for and received the resignation of his first prime minister, Michel Debré. It marked the first time in French history that a president had removed a prime minister and sharpened the hostility between de Gaulle and members of Parliament, who considered it to be their responsibility to determine who served in the cabinet. That hostility mounted when de Gaulle named Pompidou to the prime ministry, since he not only was not a parliamentarian, but had never even run for elective office before. The new prime minister quickly became the main object of that hostility. When President de Gaulle proposed a referendum of questionable legality on the direct election of the president, the members of Parliament had finally had enough and passed a vote of censure (no confidence) in the Pompidou government. But instead of accepting the Pompidou government's resignation, de Gaulle dissolved the National Assembly, provoking legislative elections as well as the controversial referendum. The Gaullists won both handily, returning Pompidou and his cabinet to power with the first firm parliamentary major-

ity in French republican history. Pompidou was to remain at the Palais Matignon until July 1968.

Those were years of tremendous accomplishment for the new republic and its prime minister. Its base of support shifted from the personal popularity of de Gaulle to a firmer foundation in mass approval of the new institutions he created. Pompidou played a critical role in that process in two respects.

First, he was the prime architect of the Gaullist political party that provided the parliamentary majority the government needed. Though the party changed its name from election to election, it quickly became a more disciplined machine than anything the French center or right had seen before. Pompidou and his collaborators began by controlling party nominations for office so that only politicians loyal to the national leadership would end up in Parliament. They also sought local notables—not the ambitious men and women of the Fourth Republic, but individuals willing to subsume their personal goals to the greater needs of the party. In particular, the Gaullists recruited candidates from the Parisian bureaucratic intellectual elite—men like Pompidou himself—who were ''parachuted'' into districts throughout the country.

Second, Prime Minister Pompidou played an important role in modernizing the French economy. President de Gaulle had come to power again in 1958 vowing to restore French ''grandeur.'' For many, including Pompidou, that meant restructuring the French economy so that it could be competitive in the increasingly interdependent domestic and international markets. The Gaullists used the planning machinery they had helped establish during the liberation years in the mid-1940s. But even more they relied on the powerful but informal network of former bureaucrats who shared their image of a modern France and who dominated both Gaullist and business circles. For most of the 1960s and 1970s France had one of the most dynamic economies of the world, out performing even the West Germans.

From Prime Minister to President

Pompidou's years as prime minister were not trouble free. The government was almost too successful and generated hostility among those who felt they had lost out during the first decade of Gaullist rule. That hostility erupted in May 1968, when a minor student protest turned into a nationwide general strike that almost toppled the regime. No Gaullist leader came out of the ''events of May'' looking good, but none did better than Pompidou at maintaining order and trying to find a solution. To end the crisis de Gaulle once again dissolved the National Assembly, and the Gaullists once again won a landslide victory at the polls. Pompidou, however, was not named prime minister again. Instead, de Gaulle named the bland diplomat and former foreign minister Maurice Couve de Murville to head the new government, leaving Pompidou ''on reserve for the Republic.''

Pompidou did not have to wait long. In early 1969 de Gaulle called for a referendum to restructure the largely powerless Senate and local governments. When that referendum was defeated, de Gaulle did what he had threatened to do—he resigned.

Presidential elections were held in June, and Pompidou won an easy victory over the divided leftist and centrist opposition. As president, he continued the broad lines of Gaullist policy, but did so in a seemingly more pragmatic way. Economic growth, spurred by a variety of state policies, continued. The welfare state was expanded to provide more benefits for the working class and the poor. The Gaullist party strengthened its roots, especially in small towns where the old notables frequently still held sway. Only in foreign policy was there much change, as President Pompidou brought France closer to the United States and the North Atlantic Treaty Organization (NATO) and ended French opposition to British entry into the Common Market.

Pompidou's presidency lacked the luster and obvious success of de Gaulle's. Moreover, his accomplishments were limited by the effects of the OPEC (Organization of Petroleum-Exporting Countries) oil embargo and its implications for all Western economies and by his own increasingly crippling illness, which finally took his life on April 2, 1974. Still, Georges Pompidou will be remembered as a chief architect of the most successful republic France had known, a man who successfully presided over the transition from a charismatic leader to one who had to rely on more normal mechanisms.

Further Reading

As is the case for most French politicians, there are no biographies of Pompidou available in English. For material on his political and economic accomplishments see Jean Charlot, *The Gaullist Phenomenon* (London, 1971) and John Ardagh, *The New French Revolution* (1967), respectively. □

Pietro Pomponazzi

The Italian Aristotelian philosopher Pietro Pomponazzi (1462-1525) was associated with the rationalist and humanist currents that swept Padua, Bologna, and other northern Italian universities in the early 16th century.

The fame of Pietro Pomponazzi rests principally on the *De immortalitate animae,* published in Bologna in 1516. In this work he concluded that the immortality of the soul, a cardinal doctrine in Christianity, could not be proved by philosophical argument.

Pomponazzi was born in Mantua on Sept. 16, 1462. At the University of Padua he studied natural philosophy under Nicoletto Vernia and Pietro Trapolino, metaphysics under Francesco Securo da Nardò, and medicine under Pietro Roccabonella. After 1487, with some interruptions, he taught philosophy at Padua, where he began his commentary on Aristotle's *De anima* and had as a pupil the future cardinal and Catholic reformer Gasparo Contarini. The siege of Padua and the closing of the university in 1509

compelled Pomponazzi to move to Ferrara, where he resided for a year, finally settling in Bologna, where he remained until his death on May 18, 1525.

In his most celebrated work, the *De immortalitate animae,* Pomponazzi elaborated on Aristotle's conception of the soul as it had been interpreted and transmitted by the Alexandrians. In his concern for the new humanistic view of the worth and dignity of the individual soul, Pomponazzi came to oppose the prevailing impersonal and collectivist view of human nature held by the Averroist school. Through a series of subtle technical arguments he parted with the Averroist concept of a single, corporate, but transcendent and immortal Intellect—a concept within which there was no place for human individuality.

Pomponazzi's insistence on the soul's perishability was clearly in conflict with Catholic eschatology and moral theory—with the Church's contention that rewards and punishments for human actions are reserved for the hereafter. Pomponazzi substituted what he considered a higher ethic: the essential reward of virtue is virtue itself, and the real punishment of evil is evil itself. Pomponazzi avoided official condemnation for this view in his own lifetime, despite the great anger of Pope Leo X. However, he was compelled to make at least a partial retraction, which he did in two writings, the *Apologia* (1517) and the *Defensorium* (1519).

The rationalist and humanist bent of Pomponazzi's mind continued to exhibit itself in his later writings. In the *De incantationibus* and the *De naturalium effectuum causis* he sought natural explanations for the miracles described in the Bible. In the *De fato* he attempted to reconcile human freedom and Providence. In his efforts to separate science and philosophy from theology, Pomponazzi stands as a pioneer in the progressive secularization of thought that has characterized the modern period.

Further Reading

An English translation of the *De immortalitate animae,* with an excellent introductory essay by John Herman Randall, is in Ernst Cassirer and others, eds., *The Renaissance Philosophy of Man* (1948). The essay is reprinted, with some revisions, in Randall's *The School of Padua and the Emergence of Modern Science* (1961). The only comprehensive monograph on Pomponazzi in English is Andrew Halliday Douglas, *The Philosophy and Psychology of Pietro Pomponazzi* (1910). □

Juan Ponce de León

The Spanish conqueror and explorer Juan Ponce de León (1460-1521) conquered the island of Puerto Rico and explored the coastline of Florida, which he claimed for the Spanish crown.

Juan Ponce de León was born in San Servas. Although of noble lineage, he was penniless and like so many destitute bluebloods sought fame and fortune as a soldier. He served in the 10-year conquest of the Moslem kingdom of Granada in southern Spain. Afterward, he heard exaggerated accounts of Columbus's discovery and migrated to the island of Hispaniola (modern Dominican Republic and Haiti).

After he had put down an Indian uprising in the eastern province of the island in 1504, the Indians told Ponce de León that he would find gold on a neighboring island to the east, called Boriquien (Puerto Rico). Four years later he crossed over and conquered the island. During the conquest he shared the honors with a famous greyhound dog named Bercerillo. It was said that the Indians were more afraid of ten Spaniards with the dog than one hundred without him. Ponce de León governed Puerto Rico until the King removed him from office in 1512.

Dispossessed of his office, Ponce de León obtained a royal grant to discover and settle the island of Bimini, which was believed to lie somewhere to the northwest. An incidental objective was to locate the wondrous spring whose waters would restore youth to the aged. The myth, repeated to Ponce de León by the Indians, was of European origin. According to the legend, the spring was in the Garden of Eden, which was located somewhere in Asia—the early Spaniards believing America to be Asia.

On March 3, 1513, Ponce de León sailed from Puerto Rico and a month later anchored near the mouth of the St. Johns River on the northeast coast of Florida. Impressed with its floral beauty and having landed at Eastertide, he named

Ponce de León (right)

the land Florida, from the Spanish *Pascua florida,* ''flowery Easter.'' While voyaging southward he encountered the strong current of the Gulf Stream as it poured through a channel. He had discovered the Bahama Channel, which later became the route of the treasure ships on their return voyage to Spain. He continued exploring the east coast and then sailed up the Gulf coast to Pensacola Bay. During his return voyage to Puerto Rico he sighted several small islands crowded with tortoises and named them the Tortugas, ''tortoises.''

In 1514 Ponce de León returned to Spain, where he received another grant, to colonize the ''Island of Florida'' at his own expense. In February 1521 the colonizing expedition landed on the Florida coast near Charlotte Harbor. The Native Americans attacked with such ferocity and persistence that the settlement was abandoned. Ponce de León, mortally wounded in battle, died a few days after having returned to Cuba. He was buried in Puerto Rico, the epitaph on his sepulcher reading, ''Here rest the bones of a valiant LION [León], mightier in deeds than in name.''

Further Reading

Accounts Ponce de León's life include Florian A. Mann, *The Story of Ponce de León* (1903); Frederick A. Ober, *Juan Ponce de León* (1908); and Edward W. Lawson, *The Discovery of Florida and Its Discoverer, Juan Ponce de Leon* (1946). Excellent accounts of his career are in Woodbury Lowery, *The Spanish Settlements within the Present Limits of the United States, 1513-1561* (1905); Herbert E. Bolton, *The Spanish Borderlands* (1921); and Anthony Kerrigan's translation of Andres Barcia, *Chronological History of the Continent of Florida* (1951). □

Elena Poniatowska

Elena Poniatowska (born 1933) was a feminist Mexican journalist, novelist, essayist, and short-story writer.

Elena Poniatowska was born on May 19, 1933, in Paris, France. Her father was French of Polish ancestry and her mother a Mexican who was raised in France. When she was nine Poniatowska's family moved to Mexico City. She grew up speaking French and learned English in a private British school. However, her knowledge of Spanish came from talking with the maids, so her written Spanish was largely colloquial. Poniatowska developed ties with the Mexican lower class in her youth and thus gained a sense of belonging to and an understanding of the Mexican culture. She felt and thought of herself as completely Mexican and of Spanish as her native language. Her works include characters who belong to the underprivileged classes, and she often gave voice to the powerless of her country.

She started writing as a journalist in 1954 and interviewed many famous Mexican and international writers. Many of these interviews can be found in her *Palabras Cruzadas* (1961; *Crossed Words*) and later in her *Todo México* (1990; *All of Mexico*). Besides her famous interviews, she also wrote several novels, short stories, chronicles, plays, and poems.

Among her novels are *Hasta no verte, Jesús mío* (1969; *Until I see You, My Jesus*), which earned her the Mazatlan Prize; *Querido Diego, te abraza Quiela* (1978; *Dear Diego, love Quiela*); *La ''Flor de Lis''* (1988; *The ''Flower of the Lily''*); and *Tinísima* (1992; *Tinisima*). Other narratives include *Lilus Kikus* (1954; *Lilus Kikus;* later an expanded edition appeared as *Los cuentos* [*The Accounts*] *de Lilus Kikus* in 1967); *De noche vienes* (1979; *You Come at Night*); *Ay vida no me mereces* (1985; *Life, You Don't Deserve Me*); *Domingo 7* (1982; *Seventh Sunday*); *Gaby Brimmer* (1979; *Gaby Brimmer*); *Todo empezó el domingo* (1963; *Everything Started on Sunday*); and *El último guajolote* (1982; *The Last Turkey*).

Her chronicle *La noche de Tlatelolco* (1971; *Massacre in Mexico*) earned her the Javier Villarrutia Prize. She refused to accept it because she did not want to identify herself with then-President Echeverría's political establishment. Other chronicles include *Fuerte es el silencio* (1980; *Silence Is Strong*), and *Nada, nadie: las voces del temblor* (1988; *Nothing, Nobody: The Voices of the Earthquake*).

In theater, her play *Melés y Teleo* (1956; *Melés and Teleo*) uses a word game in the title, meaning ''you read to me and I read to you.'' Finally, her poetry can be found in the Spanish publications *Rojo de vida y negro de muerte, Estaciones,* and *Abside*.

Ponistowska's skill as a novelist was her ability to combine fact with fiction. She lent her voice to the voiceless, but at the same time she took a step back and let the victims come forward to express their needs and pain, letting the Mexican people speak through her. Her settings were mostly in Mexico, and her characters were either Mexicans or people such as Angelina Beloff (*Querido Diego, te abraza Quiela*) or Tina Modotti (*Tinísima*) who lived important passages of their lives in Mexico. Many of her female characters are at the mercy of men. Their lives are ruled by a world made up of double standards. They try to do the right thing, but in the end they lose the men they loved and for whom they sacrificed. It is clear then that these women are never really appreciated.

Poniatowska had a great affinity with women and liked to write about them. But she also was interested in the poor, the weak, the street children, and the powerless. Interviewing the common people of Mexico became her trademark. After her first publication (*Lilus Kikus,* 1954), her writings became more and more political. For example, in *Querido Diego* (1978) Quiela's story is completely personal. It focuses upon her and her lover, the famous painter Diego Rivera. By comparison, in *Tinísima* (1992) Poniatowska reveals not just Modotti's emotional life but also her professional and political life as a communist.

However, Poniatowska's style often made it difficult for readers outside Mexico to appreciate her. Critics often attacked her docudrama plot twists where famous events and people coincided in remarkable meetings. For instance, *Tinísima,* published in the U.S. in 1996, received lukewarm reviews. ''When history is offered in the form of fiction, caveat emptor,'' warned a reviewer for the *New York Times*. Explaining Poniatowska's embrace of the unique Latin-American *testimonio* form, feminist Doris Sommer wrote somewhat critically,''*Testimonio* is precisely not fiction. It is a first-person narrative in Latin America that, like other oral histories, can be elicited by sympathetic intellectuals who interview illiterate or semiliterate working people.''

It has been said that Poniatowska does not offer solutions to the problems raised in her texts. This may be true, but many feel that without her chronicles, people (including many Mexicans) would still be unaware of the issues addressed. Her writings, especially her chronicles, are an excellent cultural, political, sociological, economic, and historical source of information about Mexico and its people.

Further Reading

Writings about Poniatowska have appeared mostly in Spanish. The sources listed here in chronological order are the best available in English.

Elizabeth Starcevic's chapter on Poniatowska in *Literatures in Transition: The Many Voices of the Caribbean Area: A Symposium* (1982) primarily emphasizes Poniatowska's role as the voice for the oppressed in Mexico who otherwise would not be heard. Bell Gale Chevigny discusses Poniatowska's presentation of female characters and her attention to political and social issues in an article in *Latin American Literary Review* (1985). In *Spanish American Women Writers: A Bio-Bibliographical Source Book* (1990), Beth Jörgenson provides an excellent overview of Poniatowska's major themes in her works, plus a helpful survey of the critical commentary about Poniatowska. Doris Sommer provides a feminist look at Poniatowska's work in the *Signs: The Journal of Women in Culture and Society* (Summer 1995.) An even more thorough discussion of the author's work can be found in Jörgenson's book, *The Writing of Elena Poniatowska: Engaging Dialogues* (1994). □

Pontiac

Pontiac (ca. 1720-1769), Ottawa chief and leader of the famed uprising that bears his name, was a pawn in the fight between the British and the French for supremacy in the Great Lakes region.

Pontiac was born probably on the Maumee River, of a Chippewa mother and Ottawa father. His youth is obscure, but he grew to become a sachem (chief) of the combined Ottawa, Chippewa, and Potawatomi tribes. Possibly he was present at the Chippewa defeat of Gen. Edward Braddock in 1755, when his tribes were under French influence during the French and Indian War.

In 1760, when British and American colonial troops marched to fight the French at Detroit, Pontiac met the force and learned of the British victory at Quebec. He smoked the peace pipe with the British and even helped them take Detroit, but he did not get the recognition for this that he felt he deserved. Thus in 1762, when he heard that the French were going to reinvade, he turned against the British and tried to organize a vast Indian conspiracy against them.

Pontiac rallied tribes in the vicinity of the Great Lakes to a great conference near Detroit in April 1763. Here he made a stirring speech, calling the tribes simultaneously to attack the nearest British posts. He personally led the attack on Detroit on May 7, 1763. However, his plan became known to the British, and all he could do was lay siege to the post, eventually retreating. The Conspiracy of Pontiac, as this uprising was known, did succeed in capturing 8 of the 12 posts attacked, and it inflamed the entire western frontier. And Pontiac did manage one victory, the Battle of Bloody Ridge on July 31, 1763, at which his warriors killed 60 of the 250 British troops.

Yet Pontiac's confederation quickly fell apart. In October 1763 part of the Ottawa made peace with the British, and Pontiac followed in a preliminary peace on October 31. Yet he continued to fight sporadically, not concluding a final peace with the British until July 1766.

In the spring of 1769 Pontiac visited the vicinity of St. Louis, and there on April 20 he was clubbed to death by a Peoria Indian warrior, possibly at British urging. Some contemporary accounts referred to Pontiac as a coward, and others spoke of him as only a local renegade; however, he did achieve a remarkable confederation of dissident Native American tribes, and he caught the popular imagination to become a romantic figure.

Further Reading

The standard, if somewhat romantic, account of Pontiac and his rebellion is Francis Parkman, *The History of the Conspiracy of Pontiac* (1851). More reliable is Howard H. Peckham, *Pontiac and the Indian Uprising* (1947). Milo M. Quaife edited some of the contemporary accounts in *The Siege of Detroit in 1763: The Journal of Pontiac's Conspiracy, and John Rutherfurd's Narrative of a Captivity* (1958). □

Pontormo

The Italian painter Pontormo (1494-1556) was an innovator of the mannerist style whose works influenced the subsequent development of Florentine mannerism.

Pontormo whose real name was Jacopo Carrucci, was born at Pontorme near Empoli. Apprenticed in rapid succession to several painters, including Leonardo da Vinci and Piero di Cosimo, when he was about 18 Pontormo became an assistant to Andrea del Sarto. Pontormo's first big commission, a fresco, the *Visitation* (1514), in Saints Annunziata, Florence, was part of a cycle of scenes from the life of Mary to which Andrea also contributed; it was such a success in Andrea's style that it aroused his jealousy.

The break with the classical style of the High Renaissance came about when the skill in realistic rendering had apparently reached a point in the work of Leonardo and other artists that could not be surpassed. Andrea and his contemporaries rearranged these realistic observations in handsome compositions which thus tended toward academic schemes, smooth and idealized. Andrea's pupils, in turn, formalized these patterns at one remove from nature. The mannerist artist emphasized the figure, as earlier High Renaissance painters had done, but he distorted its proportions and its relationship to space.

Pontormo's *Visitation* presents grandly robed, symmetrically grouped people in a niche, much as Andrea had done in his art, but in a series of small paintings of Joseph in Egypt (1515-1518) Pontormo scattered the figures over the picture surface, whimsically linked by impossible staircases. In the altarpiece (1518) for St. Michele Visdomini in Florence, black shadows separate the people and hide any spatial coordinates, and in the lunette fresco (1520) of the Medici villa at Poggio a Caiano, depicting the pastoral myth of Vertumnus and Pomona, the figures sit and gaze at us, making no gesture that links them in a narrative. All the figures are convincingly modeled, and his countless figure drawings are brilliant.

Of Pontormo's Passion frescoes (1523-1524) in the Certosa of Galluzzo, *Christ before Pilate* is the most famous. The figures, influenced by Albrecht Dürer, are sharply elongated, and the receding space is titled almost vertically upward. The *Deposition* altarpiece (1526) in St. Felicita in Florence is the climax of the artist's career, a mound of

rising figures in odd shades of pink and green, each crisply drawn. This painting is a masterpiece of early Florentine mannerism.

Little of Pontormo's late work has been preserved. In the 1530s he painted stylized portraits and works closely derived from Michelangelo, another phase of the use of completed art as a tool that is basic to mannerism. Pontormo's last frescoes (1546-1556; destroyed), in St. Lorenzo in Florence, executed with a new style of fluid line, were generally disliked. He died in Florence in late December 1556.

Further Reading

Frederick M. Clapp, *Jacopo Carucci da Pontormo: His Life and Work* (1916), is excellent but outdated. Janet C. Rearick, *The Drawings of Pontormo* (2 vols., 1964), is thorough and trustworthy. Pontormo is discussed in Walter Friedlaender, *Mannerism and Antimannerism in Italian Painting* (1957). □

Alexander Pope

The English poet and satirist Alexander Pope (1688-1744) was the greatest poet and verse satirist of the Augustan period. No other poet in the history of English literature has handled the heroic couplet with comparable flexibility and brilliance.

Alexander Pope inherited from John Dryden the verse from that he chose to perfect. He polished his work with meticulous care and, like all great poets, used language with genuine inventiveness. His qualities of imagination are seen in the originality with which he handled traditional forms, in his satiric vision of the contemporary world, and in his inspired use of classical models.

Pope was born on May 21, 1688, in London, where his Roman Catholic father was a linen merchant. After the Glorious Revolution of 1688 his family moved out of London and settled about 1700 at Binfield in Windsor Forest. Pope had little formal schooling, largely educating himself through extensive reading. Sir William Trumbull, a retired statesman of literary interests who lived nearby, did much to encourage the young poet. So did the dramatist and poet William Wycherley and the poet-critic William Walsh, with whom Pope became acquainted when he was about 17 and whose advice to aim at ''correctness'' contributed to the flawless texture and concentrated brilliance of Pope's verse.

A sweet-tempered child with a fresh, plump face, Pope contracted a tubercular infection in his later childhood and never grew taller than 4 feet 6 inches. He suffered curvature of the spine (necessitating the wearing of a stiff canvas brace) and constant headaches. His features, however, were striking, and the young Joshua Reynolds noticed in his ''sharp, keen countenance . . . something grand, like Cicero's.'' His physical appearance, frequently ridiculed by his enemies, undoubtedly gave an edge to Pope's satire; but

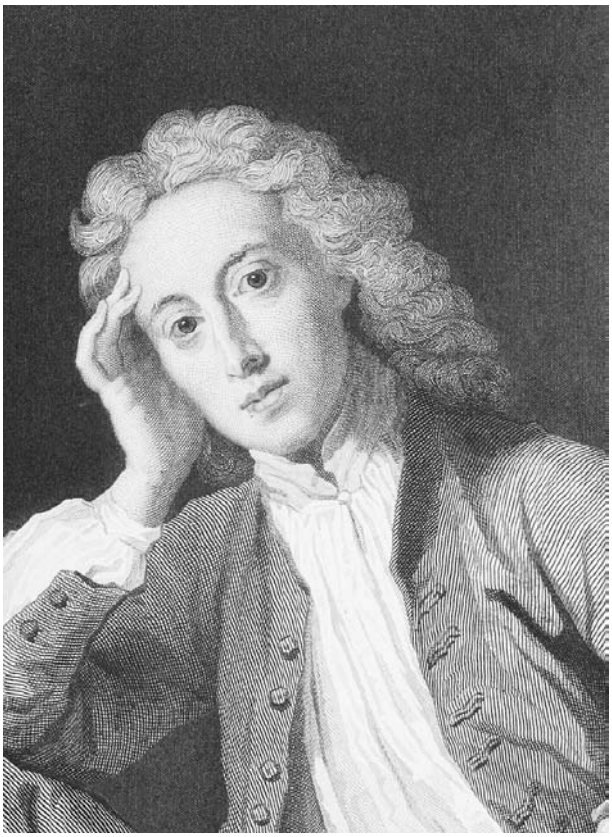

he was always warmhearted and generous in his affection for his many friends.

Early Poems

Precocious as a poet, Pope attracted the notice of the eminent bookseller Jacob Tonson, who solicited the publication of his *Pastorals* (1709). By this time Pope was already at work on his more ambitious *Essay on Criticism* (1711), an illuminating synthesis of critical precepts designed to expose the evils and to effect a regeneration of the contemporary literary scene.

The *Rape of the Lock* (1712, two cantos) immediately made Pope famous as a poet. The cutting off of a lock of Miss Arabella Fermor's hair by Robert, Lord Petre, had caused an estrangement between these prominent Catholic families; and Pope's friend John Caryll had suggested that he write a poem ''to make a jest of it, and laugh them together again.'' In the poem Fermor is represented as Belinda and Lord Petre as the Baron. Adopting a mock-heroic style in the manner of Nicholas Boileau's *Le Lutrin,* Pope showed how disproportionate it was to treat the event overseriously, at the same time glancing good-humoredly at vanity and at the rococolike glitter of the *beau monde*. Rejecting Joseph Addison's advice not to enlarge his design, Pope published an extended version (1714, five cantos) containing the ''machinery'' of the sylphs (adopted from the Rosicrucian system) and various other epic motifs and allusions. These not only heightened the brilliance of the poem's world but also helped to place its significance and that of the ''rape'' in proper perspective.

Several other poems published by 1717, the date of the first collected edition of Pope's works, deserve a brief mention. ''Windsor Forest'' (1713), written in the tradition of Sir John Denham's ''Cooper's Hill,'' celebrated the peace confirmed by the Treaty of Utrecht. A rich tapestry of historical and poetic allusions, it showed the Stuarts, and especially Queen Anne, in a quasi-mythical light. In 1717 appeared the sophisticated yet moving ''Elegy to the Memory of an Unfortunate Lady'' and ''Eloisa to Abelard,'' an example in the Ovidian manner of the currently popular form of heroic epistle. The representation of the cloistered Eloisa's conflicting emotions toward her former lover (the scholar Peter Abelard), the denouement, and the concluding epilogue make this poem, in effect, a drama in miniature.

Translations of Homer

Pope also engaged in poetic imitations and translations. His *Messiah* (1712), published by Sir Richard Steele in the *Spectator,* was an imitation of Virgil's fourth Eclogue, based on passages from Isaiah; and his early ''translations'' of Chaucer included the *Temple of Fame* (1715). In later life Pope published reworkings of several of John Donne's satires. But Pope's versions of Homer were his greatest achievement as a translator.

From an early age a frequenter of Will's Coffeehouse, Pope was for a time friendly with men of both political parties. He wrote the prologue for Joseph Addison's Cato (1713), and the Whigs naturally hoped to secure his talents for their party. But growing opposition between him and Addison's followers (who met at Button's) made inevitable Pope's adherence to his other and more congenial group of literary friends—Jonathan Swift, Dr. John Arbuthnot, John Gay, and Thomas Parnell. Together they combined to form the Scriblerus Club, which aimed at a burlesque treatment of all forms of pedantry and which indirectly contributed to the creation of such works as *Gulliver's Travels* and the *Dunciad*. In 1715 Addison tried to forestall the success of Pope's translation of the *Iliad* by encouraging Thomas Tickell to publish a rival version, and this caused Pope a great deal of anxiety until the superiority of his own translation was acclaimed.

Pope undertook the translation because he needed money—the result of a sharp drop in the interest from his father's French annuities. The translation occupied him until 1720, and it was a great financial success, making Pope independent of the customary forms of literary patronage. Parnell and William Broome were among those who assisted with the notes, but the translation was entirely Pope's own. It has been highly praised by subsequent critics.

From the time his *Iliad* began to appear, Pope became the victim of numerous pamphlet attacks on his person, politics, and religion, many of them instigated by the infamous publisher Edmund Curll. In 1716 an increased land tax on Roman Catholics forced the Popes to sell their place at Binfield and to settle near the Earl of Burlington's villa at Chiswick. The next year Pope's father died, and in 1719 the poet's increased wealth enabled him to move with his mother to a semirural villa at Twickenham. There he improved house and gardens, making a special feature of the grotto, which connected house and gardens beneath the intervening road. At Twickenham, Lady Mary Wortley Montagu soon became Pope's neighbor. Several years earlier she had rivaled Martha Blount as an object of Pope's affection, but later a good deal of enmity existed between her and Pope, and she joined Lord (John) Hervey in attacking him.

During the 1720s Pope was engaged on a version of the *Odyssey* (1725-1726). Broome and Elijah Fenton were his collaborators, completing half of the translation between them. It was Pope's name, however, that sold the work, and he naturally received the lion's share of the profits (Pope earned about £9,000 from his translations of Homer). It was this translation that led to Pope's association with the young Joseph Spence, who wrote a Judicious and engaging criticism of it and who later recorded his valuable *Anecdotes* of Pope.

Editorial Work

Pope also undertook several editorial projects. Parnell's *Poems* (1721) was followed by an edition of the late Duke of Buckingham's *Works* (1723), subsequently suppressed on account of its Jacobite tendencies. The trial of his friend Francis Atterbury, Bishop of Rochester, for complicity in a Jacobite plot also caused Pope a good deal of concern. Then, in 1725, Pope's edition of William Shakespeare appeared. Pope's emendations and explanatory notes were notoriously capricious, and his edition was attacked by Lewis Theobald in *Shakespeare Restored* (1726), a work that revealed a superior knowledge of editorial technique and that gained for its author the unenviable distinction of becoming the original hero of the *Dunciad*.

The *Dunciad*

In 1726-1727 Swift was in England and a guest of Pope. Together they published three volumes of *Miscellanies* in 1727-1728, in the last of which the *Peri Bathous; or the Art of Sinking in Poetry* was included. Renewed contact with Swift must have given a great impetus to Pope's poem on ''Dulness,'' which appeared as the three-book *Dunciad* (1728). Theobald was the prime dunce, and the next year the poem was enlarged by a ponderous apparatus (including ''Notes Variorum'') intended as a burlesque on the learned lumber of commentators and textual critics.

Clearly Pope used the *Dunciad* as personal satire to pay off many old scores. But it was also prompted by his distaste for that whole process by which worthless writers gained undue literary prominence. ''Martinus Scriblerus'' summarized the action of the poem as ''the removal of the imperial seat of Dulness from the city to the polite world,'' and this parody of Virgil's epic was accompanied by further mock-heroic elements—the intervention of the goddess, the epic games of the second book, and the visit to the underworld and the vision of future ''glories,'' with the former city-poet Elkanah Settle acting the part of the sybil. Indeed, despite its devastating satire, the *Dunciad* was essentially a phantasmagoric treatment of the forces of anticulture by a great comic genius.

In 1742 Pope published a fourth book to the *Dunciad* separately, and his last published work was the four-book

Dunciad (1743), which incorporated the new material and enthroned the brazen laureate Colley Cibber as prime dunce in place of Theobald. This revenge on Cibber, who had recently exposed a ridiculous escapade of the poet's youth, provided the poem with a more considerable hero. It also gained in artistic completeness, since the action of the fourth book depicted the fulfillment of Settle's prophecy.

Epistles and *An Essay on Man*

''The Epistle to Burlington'' (1731), reminiscent of the *Dunciad* in its vivaciously satiric portrait of ''Timon,'' was designed as part of a ''system of ethics in the Horatian way'' of which *An Essay on Man* (1733-1734) was to constitute the first book. Though this plan was never realized, the poem illustrates, along with its companion, ''Epistle to Bathurst'' (1733), antithetical vices in the use of riches. These two epistles were subsequently placed after those ''To Cobham'' (1734) and ''To a Lady'' (1735), which were thus intended to provide the projected *magnum opus* with an introductory section on the characters of men and women. ''To Cobham'' fits easily into this scheme, but ''To a Lady'' is rather a deliciously witty portrait gallery in Pope's best satiric manner.

''To Burlington'' also compliments a nobleman friend of long standing who influenced Pope's appreciation of architecture as did Allen Bathurst his appreciation of landscape gardening. To these pursuits Pope devoted much of his time, being disposed to regard a cultivated esthetic taste as inseparable from a refined moral sense.

Pope's friendship with the former statesman Henry St. John Bolingbroke, who on his return from exile had settled a few miles from Twickenham, stimulated his interest in philosophy and led to the composition of *An Essay on Man*. Some ideas were doubtless suggested by Bolingbroke; certainly the argument advanced in Epistle 4—that terrestrial happiness is adequate to justify the ways of God to man—was consonant with his thinking. But Pope's sources were predominately commonplaces with a long history in Western thought, the most central being the doctrine of plenitude (expressed through the metaphors of a ''chain'' or ''scale'' of being) and the assertion that the discordant whole is bound harmoniously together. Even Pope's doctrine of the ''ruling passion'' was not original—though he gave it its most extended treatment. In essence, however, the *Essay* is not philosophy but a poet's apprehension of unity despite diversity, of an order embracing the whole multifarious creation.

The Correspondence

In 1733 Pope's mother died. The same year he engaged in a cat-and-mouse game with Curll to have his letters published in the guise of a pirated edition. Appearing in 1735, this edition allowed him to publish an authoritative edition in 1737. Such maneuvers are not easy to justify. Nor is the careful rewriting and fabrication, designed to reflect the author in the best possible light. But at least Pope's letters suggest the extent of his many friendships and something of the hospitality he enjoyed whenever he indulged his love of traveling.

Imitations of Horace

The 1730s were also the years of the *Imitations of Horace* (1733-1738), pungent and endearing by turns. How congenial to Pope were the conversational framework and Horatian independence of tone is evident from the fact that they read not like ''imitations'' but have the freshness of originals. Indeed, the best of them—the ''Epistle to Arbuthnot'' (1735) and the ''Dialogues'' (1738)—have no precise source. The ''Epistle,'' with its famous portrait of Addison (''Atticus'') and searing indictment of Hervey (''Sporus''), was both the satirist's *apologia pro vita sua* and his vindication of personally oriented satire. The two ''Dialogues'' continued this theme, introducing an additional element of political satire.

As Pope grew older, he came to rely more and more on the faithful Martha Blount, and to her he left most of his possessions. He described his life as a ''long disease,'' and asthma increased his sufferings in his later years. At times during the last month of his life he became delirious. He died on May 30, 1744, and was buried in Twickenham Church.

Further Reading

The definitive edition of Pope's works is *The Twickenham Edition of the Poems of Alexander Pope,* edited by John Butt (10 vols., 1951-1967), a monumental and illuminating scholarly achievement. Pope's *Poetical Works,* edited by Herbert Davis (1967), presents the poems, without annotation, as in their original format.

George Sherburn, *The Early Career of Alexander Pope* (1934), is a scholarly literary biography of Pope to about 1726. A less scholarly but readable, reliable, and up-to-date biography is Peter Quennell, *Alexander Pope: The Education of Genius, 1688-1728* (1968), the first volume of a projected two-volume study. Marjorie Nicolson and G.S. Rousseau, *''This Long Disease, My Life'': Alexander Pope and the Sciences* (1968), is a good treatment of Pope's illness and a history of science of the time. A short but colorful biography is Bonamy Dobrée, *Alexander Pope* (1951). See also Samuel Johnson, *The Lives of the English Poets* (3 vols., 1779-1781; several recent editions); Emily Morse Symonds, *Mr. Pope, His Life and Times* (2 vols., 1909); Edith Sitwell, Alexander Pope (1930); Norman Ault, *New Light on Pope* (1949); and William K. Wimsatt, *The Portraits of Alexander Pope* (1965).

Useful critical studies of the poetry include Geoffrey Tillotson, *On the Poetry of Pope* (1938) and *Pope and Human Nature* (1958); Aubrey L. Williams, *Pope's Dunciad* (1955); Reuben A. Brower, *Alexander Pope: The Poetry of Allusion* (1959); Thomas R. Edwards, *This Dark Estate: A Reading of Pope* (1963); and Maynard Mack, comp., *Essential Articles for the Study of Alexander Pope* (1964; rev. ed. 1968).

Recommended for general reading are James R. Sutherland, *A Preface to Eighteenth Century Poetry* (1948); Ian Jack, *Augustan Satire* (1952); and Geoffrey Tillotson, *Augustan Poetic Diction* (1964). □

John Russell Pope

The American architect John Russell Pope (1874-1937) was the major exemplar of the classical tradi-

tion in the United States. More than any other, he was responsible for the stylistic showcase of classical elegance demanded by the federal government and by wealthy private citizens during the first third of the 20th century. His work is mostly on the East Coast, with Washington, Baltimore, and the New York City area being major centers.

John Russell Pope was born in New York City on April 24, 1874. His father, a portrait painter of renown who had been elected to the National Academy of Design in 1857, died when Pope was only six years old. The family claimed descent from John Pope, who arrived in Massachusetts in the 1630s. His mother's family (Loomis) were also pre-Revolutionary War residents of America.

To this family background, Pope added an extraordinary talent and capacity for hard work. His family originally intended for him to study medicine, and he first attended the College of the City of New York with this in mind. After three years he enrolled at Columbia University to study architecture under William R. Ware, a major force in the training of a generation of architects. Pope excelled at his architectural studies; he served as an assistant to Ware and worked with Charles F. McKim of the distinguished firm of McKim, Meade, and White.

At graduation from Columbia in 1894 Pope won two major competitions: the university's Schermerhorn travelling fellowship for a year of study abroad and the first architecture fellowship of the American School (later Academy) in Rome. He spent the years 1895-1897 in Italy, Sicily, and Greece in serious study. Years later one commentator was to marvel at the number of measured drawings and reconstructions of ancient monuments Pope made during this time. At the conclusion of the fellowship Pope enrolled in the Ecole des Beaux Arts in Paris, completing the full course of study in less than the two years usually required. As critic Henry Russell Hitchcock wrote, ''Americans, not Frenchmen, were . . . the worthiest products of the Ecole des Beaux Arts, and thus heirs of the strongest academic traditions in the world.''

Launching His Career

After returning to the United States in 1900 Pope worked for three years for the architectural firm of Bruce Price before opening his own office in New York City. In the next few years he was joined by Daniel Paul Higgins and Otto R. Eggers, his life-long partners.

In 1912 Pope married Sadie G. Jones, daughter of Sarah Pembroke Jones of Wilmington, North Carolina, and Newport, Rhode Island, one of the queens of Newport society. Shortly after the death of her husband, Sarah Jones married Henry Walters of Baltimore, thus formally linking Pope to the ''richest man in the South.'' Although the social standing of the Jones family helped to make Pope's firm visible, it was Pope's business methods and design talent that made the practice flourish and earned the numerous honors which marked his career.

Almost all of Pope's early designs were for very large houses for influential bankers, businessmen, and other prominent people. He worked successfully in the Georgian, Federal, Italian Renaissance, and 18th-century French styles. His houses have been described as setting a new standard by ''achieving archaeological correctness while retaining the qualities of livability demanded'' by Americans. Pope's houses, no matter what their ''style,'' were equally elegant in design and materials. His affinity for formal design clearly shows in his Georgian and Federal houses; his Tudor houses, including his own house at Newport, were probably the most ''correct'' seen in the United States up to that time.

After about 1910 Pope's practice grew to include churches (he built four notable ones), one important commercial building (Union Station in Richmond, Virginia), and master plans for five colleges and universities (Hunter, Dartmouth, Johns Hopkins, Syracuse, and Yale). But it was the monumental public buildings that truly characterized Pope's work and on which his reputation rests. These buildings show his adherence to the classical tradition and demonstrate his belief that monumental architecture must have its roots in ancient Greece or Rome.

The Classical Tradition in Washington, D.C.

Beginning with the Washington [D.C.] Scottish Rite Temple (finished in 1915, based on the mausoleum at Halicarnassos), which was honored by the Architectural League as the finest building of the year, Pope's attention

appears to have been captured by the development of the nation's capital. Earlier, in 1901, the U.S. Senate Park Commission (sometimes called the McMillan Commission) had restored the L'Enfant plan as the basic guideline for the development of the District. Then in 1910 the Commission of Fine Arts, under the chairmanship of D. F. Burnham, was created to oversee the architecture and planning of Washington, D.C., Pope was appointed to this commission in 1917 and served for five years. The waiting room in his office contained the framed letter from President Wilson appointing him to the commission and the letter from President Harding thanking him for his services when his term expired in 1922.

After 1922 Pope's contributions to Washington turned from words of advice into marble. Constitution Hall was completed for the Daughters of the American Revolution in 1929 (Pope took no commission for the building, seeing it as a memorial to his mother, who had been an active member of the organization) and the National City Christian Church in 1930. The American Pharmaceutical Institute (1933) was followed by the National Archives Building (1935) and the plans [unbuilt] for the Theodore Roosevelt memorial (1935). The National Gallery of Art (1939) and the Jefferson Memorial (1941) were completed by Pope's partners after his death. There were also a number of mansions designed by Pope in the city, most of which are still standing, although they are now used as embassies or by organizations rather than for private homes.

Some other buildings designed by Pope and worthy of note (it has been said that Pope designed more monumental buildings than any other architect of his generation) include: the Lincoln Memorial in Hodgenville, Kentucky (1925); the Roosevelt Memorial portion of the Museum of Natural History in New York (1936); the American Battle Monument at Montfaucon, France (1937); and the Duveen addition to the British Museum for the Elgin marbles (1937) and the Tate Gallery sculpture hall (1937), both in London.

Pope died of cancer in New York on August 27, 1937. His obituary in the *New York Times* remarked that when King George VI opened the Tate addition he ''paid tribute to the genius of Mr. Pope by characterizing the building as 'the world's finest sculpture gallery.''' President Hoover had also extolled Pope's talent when he laid the cornerstone of the National Archives Building, describing the structure as ''one of the most beautiful'' in America. But by the time he died the ''international'' style had captured the leading architecture schools, and Pope's severe classicism was anathema. Published attacks on the design for the Jefferson Memorial included descriptions as ''a cadaver,'' ''a servile sham,'' and ''decadent stylism''; whereas the more polite criticism of the National Gallery followed the British description ''contemporary architecture's greatest flashback.'' The architect himself was sometimes derisively called ''the last of the Romans.'' Only recently have scholars begun to reevaluate John Russell Pope and to understand and appreciate him for what he was: a true classicist whose work is never out of style.

Further Reading

There is neither a biography of John Russell Pope nor an extensive critical study of his work. His own drawing may be seen in *Pencil Points* (December 1924); his business methods are documented in ''Office Manual of John Russell Pope, Architect—Routine and Procedure,'' *Architectural Record* (February-March 1931). Biographical information and some evaluations of his work may be found in various publications issued at the time of his death: *American Architect and Architecture* (October 1937), *Architectural Record* (October 1937), *Architectural Forum* (October 1937), and *Journal of the Royal Institute of British Architects* (November 22, 1937). George Gurney, *Sculpture and the Federal Triangle* (1985) contains a chapter documenting Pope's involvement with the sculpture on the National Archives Building. The best short essay evaluating Pope's work is Phoebe Stanton, ''A Note on John Russell Pope, Architect, 1874-1937,'' *Baltimore Museum of Art Annual: Studies in Honor of Gertrude Rosenthal* (1972). □

William James Popham

Educator William James Popham (born 1930) was a leading figure in the movement that promoted criterion-referenced measurements and was active and productive in the area of educational test development.

W. James Popham was born July 31, 1930, to William James and Anne I. Popham of Portland, Oregon. He grew up in Portland and attended the University of Portland, where he graduated *cum laude* with a Bachelor's degree in philosophy in 1953 and received his Master's degree in education a year later. After receiving his doctorate from Indiana University in 1958, Popham accepted an assistant professorship at Kansas State College in Pittsburg, Kansas. He stayed there for two years. He then accepted a position at San Francisco State College, where he taught for two years until he was appointed as an assistant professor in the Graduate School of Education at the University of California at Los Angeles (UCLA).

Popham taught at UCLA, earning associate and full professorships. In 1968 he won the UCLA Distinguished Teaching award. Upon his retirement in June, 1991, he was named professor emeritus. Popham won several teaching awards throughout his career as an educator, including a 1985 distinguished alumnus award from the Indiana University School of Education.

Popham was an active leader in regional and national organizations that promoted educational evaluation. He served on the editorial boards of several major research and evaluation journals, including *Educational Research Quarterly, Journal of Personnel Evaluation in Education,* and *Evaluation and the Health Professions*. In 1969-1970 he served as the president of the California Educational Research Association. An active member of the American Educational Research Association (AERA), he acted as chairperson for the AERA's Division B Committee on In-

structional Objectives in 1968 and was vice president for AERA's Division D (Measurement and Research Methodology) from 1971 to 1972. Popham was elected president of the American Educational Research Association in 1977 and served one year in that position. From 1978 to 1981 he acted as the founding editor of *Educational Evaluation and Policy Analysis,* a quarterly journal published by AERA.

While teaching at UCLA, Popham created and served as the director of the Instructional Objectives Exchange, a clearinghouse for behavioral objectives for educators, and also worked with the Southwest Regional Laboratory for Educational Research and Development. Throughout his career he promoted the field of educational evaluation by presenting papers, creating videotapes for use in the classroom, and editing and writing books, including *Educational Evaluation,* one of the first singly-authored textbooks on that subject to be used in introductory level education classes.

In the field of educational evaluation, Popham based his work on that of B.F. Skinner, the noted behavioralist. He became involved with the programmed instruction movement, which focused on carefully sequenced learning experiences and clarified expectations for results. However, teachers using the programmed instruction method began to ask how they could evaluate when students were ready to move on with the learning sequence. These questions led to the development of more effective evaluation, which was the basis for the referenced-based movement.

Robert Glaser, in 1963, was the first to note the distinction between norm-referenced measurement and criterion-referenced measurement. The former is an evaluation of a student's performance relative to others, or the ''norm,'' while the latter is an evaluation of a student's performance in relation to what he/she can or cannot do; that is, to determine an individual's status with respect to a defined behavioral domain. The late 1960s and early 1970s was a period of growth and optimism in the field of educational evaluation. During this time there was an increased preference for criterion-referenced measurement because it provided an ''absolute'' interpretation about whether a student had mastered a defined set of criteria and was more compatible with the requirements of educational evaluation.

Popham's interests and involvements mirrored this shift from programmed instruction to norm-referenced measurement and, eventually, to criterion-referenced measurement. In 1969, in his article ''Implications of Criterion-Referenced Measurement'' in the *Journal of Educational Measurement,* Popham stated that criterion-referenced measurement provided more suitable assessment devices than norm-referenced measurement and could be used to enhance instruction, evaluation, and decision-making by teachers. In his book *Criterion-Referenced Measurement* (1978) Popham said that ''a criterion-referenced test is designed to produce a clear description of what an examinee's performance on the test actually means.'' The criterion-referenced measurement movement had a profound impact on the field and was the foundation for the movement toward curriculum-based assessment and measurement. Curriculum-based assessment and evaluation was considered the cutting edge in educational evaluation in the 1990s, and it appeared to be the direction toward which the field was moving. This shift, however, could not have happened without Popham's innovative work in criterion-referenced measurement in the 1960s and 1970s. Popham believed that the role of evaluation and measurement in education would continue to grow and be ''instructionally catalytic.'' Test material and results could be expected to increasingly influence what was taught in the classroom.

Popham's success and influence in his field was partly due to his lively, clear writing style and ability to make complex issues understandable. For example, in explaining the concept of ''authentic assessment'' in a 1993 article in the *Phi Delta Kappan* journal, he described a theoretical prehistoric class, ''Sabertooth Tiger Hunting 101.'' ''When prehistoric students completed a course . . . they were probably required to display their mastery by taking part in an actual tiger hunt,'' he wrote. ''The target tiger's teeth were sufficiently sharp so that all examinees recognized that the assessment activity could induce a premature, yet thoroughly authentic, death.''

After retiring from UCLA, Popham served as director of IOX Assessment Associates (formerly Instructional Objectives Exchange), a center for test development. In the 1990s, he also was active in evaluating and appraising HIV educational programs and curricula. He directed an AIDS-related technical assistance project for the U.S. Centers for Disease Control, helping teachers evaluate the effectiveness and caliber of AIDS education programs, which in a 1993 article in *Phi Beta Kappan,* Popham called ''deplorable.'' He wrote a text-book on educational statistics with K.A. Sirotnik in an attempt to make statistics seem more like common sense to students. In 1995 he wrote *Classroom Assessment: What Teachers Need to Know,* a basic guide for classroom teachers. In 1997, he remained active as IOX director, living and working in southern California. Popham was well-liked and respected by his colleagues for his contributions to the field of educational evaluation. But above all, according to Popham himself, ''Students are my main reason for staying active in the field of evaluation and measurement.''

Further Reading

Brief bits of biographical information can be pieced together from the forewords and introductions of Popham's textbooks and edited collections, but no definitive collection of biographical information exists. His philosophy and beliefs about educational evaluation and assessment can be gleaned from his numerous writings. A partial listing of his textbooks and articles follows: *Classroom Assessment: What Teachers Need to Know* (1995); *Educational Evaluation* (3rd edition, 1993); *Understanding Statistics in Education,* with Kenneth A. Sirotnik (1992); and *Criterion-Referenced Measurement* (1978). See also the following articles by Popham: ''Wanted: AIDS Education That Works,'' *Phi Beta Kappan* (March 1993); ''Circumventing the High Costs of Authentic Assessment,'' *Phi Beta Kappan* (February 1993); ''Educational Testing in America: What's Right, What's Wrong? A Criterion-Referenced Perspective,'' *Educational Measurement* (January 1993); ''Combating AIDS on the Front Lines,'' *School Administrator* (August 1992); ''Two-plus Decades of Educational Objectives,'' *International Journal of Educational Research* (January 1987); ''Well-Crafted Criterion-Referenced Tests,'' *Educational Leadership* (February 1978); and, with T.R.

Husek, ''Implications of Criterion-Referenced Measurement,'' *Journal of Educational Measurement* (January 1969). □

Liubov Sergeevna Popora

Liubov Sergeevna Popova (1889-1924) was one of the preeminent artists of the Russian and Soviet avant-garde during the early 20th century.

Liubov Popova was born just outside of Moscow, near the village of Ivanovskoe, on April 24, 1889. Her family's wealth—her father was a textile merchant—and philanthropic interests ensured a thorough education in the arts and humanities, which led her, after completing gymnasium in 1906, to initially pursue a degree in literature.

Although she received instruction in painting and drawing throughout her childhood, Popova's first serious encounter with art dates from 1907-1908, when she entered the Moscow studios of Stanislov Zhukovski and Konstatin Yuon. Both artists favored a landscape tradition influenced by Impressionism, a style that in Popova's hands was rapidly modified to suit her interests in the works of Cézanne, van Gogh, and Gauguin, as well as the Neoprimitivism of Natalia Goncharova. By the end of 1908 her painting had moved well beyond naturalism to a distinct post-Impressionist treatment employing simplified forms, cloisonné, and unmodulated colors.

The next several years were marked by an ambitious travel schedule that greatly enhanced Popova's artistic development. Between the summers of 1909 and 1911 she experienced a wide diversity of art, ranging from the icons in Novgorod and Pskov to Mikhail Vrubel's symbolism in Kiev, and from the frescoes of Giotto in Italy to the Old Masters of the Hermitage in St. Petersburg. The impressions garnered during these excursions encouraged her to explore a style more independent from the direction she had taken under the guidance of Zhukovski and Yuon. In the fall of 1911, together with her friend Liudmila Prudkovskaia, she opened her own studio.

In 1912 Popova joined the collective studio organized by Vladimir Tatlin known as The Tower, where in her examinations of the human figure she confronted the synthetic conflict between direct observation and the construction of the drawing, which Picasso and Braque had resolved a few years earlier. This work, along with an introduction to European modernism through her visits to the Sergei Shchukin collection in Moscow, encouraged her to visit Paris during the winter of 1912-1913 in order to study French Cubism. There she enrolled in the ''Académie La Palette,'' where under the instruction of Jean Metzinger and Henri Le Fauconnier she received a version of Cubism considerably modified from the purely analytical approach developed by Picasso and Braque. At the same time she became familiar with Futurism through the sculptural work of Umberto Boccioni, whose three-dimensional explorations of the relationship between the object and its surrounding space soon became central to her own painting.

When Popova returned to Russia in the fall of 1913, she was fully prepared to play a role in the uniquely Russian confluence of French Cubism and Italian Futurism. Her work over the next few years, bolstered by a second trip to Paris and Italy in 1914, focused on balancing the cubist analysis of a static object with the representation of movement and light favored by the futurists. In 1915 she showed a number of her Cubo-Futurist canvases in two important Petrograd exhibitions–''Tramway V: The First Futurist Exhibition of Paintings,'' which opened on March 3, 1915, and in December, ''The Last Futurist Exhibition of Paintings: 0.10.''

At the latter exhibition Kasimir Malevich demonstrated the path he had taken through Cubo-Futurism to abstraction with several of his Suprematist paintings. Although all the time Popova was closely allied with Tatlin's direction—several of her entries in the ''0.10'' exhibition were constructions similar to Tatlin's three-dimensional counter-reliefs—she was so taken by the radical departure of Malevich's non-objectivism that within a year she had fallen within the Suprematist orbit. The association resulted in a series of paintings entitled *Painterly Architectonics,* compositions of overlapping planes of color, which by 1917 had become completely nonreferential.

Like many of her colleagues, Popova was integrally involved with the cultural response to the social upheavals caused by the October Revolution of 1917. She worked on public projects, designed propaganda posters, and in 1918 joined the faculty of Svomas (Free State Art Studios, reorganized in 1920 as Vkhutemas: Higher State Art-Technical Studios), where her foundation course on color helped to form a curriculum oriented toward fusing art and industry. In March of 1918 she married the Russian art historian Boris von Eding, and in November gave birth to her son. A year later, while on a summer trip to Rostov on the Don, her husband died of typhoid fever. She nearly died of the illness herself.

In 1920 Popova became active in Inkhuk (Institute of Artistic Culture), the eventual bastion of Constructivism that oversaw the gradual rejection of aesthetic valuation in favor of art created with real materials and in real space for utilitarian purposes. Although for a time Popova attempted to reconcile her work with the three-dimensional Constructivist ideal by asserting that her paintings were essentially two-dimensional constructions, by the fall of 1921 she too had accepted the inclination within Inkhuk toward production art. In the catalogue to the exhibition ''$5 \times 5 = 25$,'' which opened in September 1921 with the intention of being the final display of painting as an expressive medium, she described her contributions as ''a series of preparatory experiments for concrete material constructions.'' In November of the same year she was one of 25 Inkhuk artists to sign a proclamation renouncing easel painting altogether.

Popova turned her attention toward the theater in 1922. She joined Gvytm (State Higher Theater Workshops), where she taught a course in set design and created Constructivist sets and costumes for Vsevolod Meyerkhold's

productions of *The Magnanimous Cuckold* and, in 1923, *Earth in Turmoil*. At the same time she devoted herself to production work, executing designs for posters, book covers, porcelain, and, beginning in the fall of 1923, textiles and clothing. Her efforts in this direction were unfortunately short-lived. On May 25, 1924, a few days after her son, she died of scarlet fever.

Further Reading

There are two publications in English on Popova: Dmitri V. Sarabianov and Natalia L. Adaskina, *Popova,* trans. Marian Schwartz (1990), a thorough examination of her life and work; and Magdalena Dabrowski, *Liubov Popova* (1991), a catalogue that accompanied the 1991 Popova exhibition at the Museum of Modern Art in New York City. For an overview of the avant-garde in Russia and the Soviet Union, start with Camilla Gray, *The Russian Experiment in Art, 1863-1922,* revised and enlarged by Marian Burleigh-Motley (London, 1986). Other good texts include Angelica Z. Rudenstein, ed., *The George Costakis Collection: Russian Avant-Garde Art* (1981); Christina Lodder, *Russian Constructivism* (1983); *Art into Life: Russian Constructivism, 1914-1932,* exhibition catalogue (1990); and *The Great Utopia, the Russian and Soviet Avant-Garde, 1915-1932,* exhibition catalogue (1992). □

Sir Karl Raimund Popper

The Austrian philosopher Sir Karl Raimund Popper (1902-1994) offered an original analysis of scientific research that he also applied to research in history and philosophy.

Karl Popper was born in Vienna on July 28, 1902, the son of a barrister. He studied mathematics, physics, and philosophy at the University of Vienna. Though not a member of the Vienna Circle, he was in sympathy with some, if not all, of its aims. His first book, *The Logic of Scientific Discovery* (1935), was published in a series sponsored by the Circle. In 1937 Popper accepted a post in New Zealand as senior lecturer in philosophy at Canterbury University College in Christchurch.

At the end of World War II, Popper was invited to the London School of Economics as a reader, and in 1949 he was made professor of logic and scientific method. Popper then made numerous visits to the United States as visiting professor and guest lecturer. In 1950 he gave the William James Lectures at Harvard University. In 1965 Popper was knighted by Queen Elizabeth II.

Foundations of Popper's Theory

Popper's first book laid the foundations for all the rest of his work. It offered an analysis of the procedure to be used in scientific work and a criterion for the meaning of the statements produced in such work. According to Popper, the researcher should begin by proposing hypotheses. The collection of data is guided by a theoretical preconception concerning what is relevant or important. The examination of causal connections between phenomena is also guided by leading hypotheses. Such a hypothesis is scientific only if one can derive from it particular observation statements that, if falsified by the facts, would refute the hypothesis. A statement is meaningful, therefore, if and only if there is a way it can be falsified. Hence the researcher should strive to refute rather than to confirm his hypotheses. Refutation is real advancement because it clears the field of a likely hypothesis.

Understanding History and Society

Popper later applied his analysis of knowledge to theories of society and history. In *The Open Society and Its Enemies* (1945) he attacked Plato, G. W. F. Hegel, and Karl Marx as offering untenable totalitarian theories that are easily falsifiable. *The Open Society* is often considered one of Popper's most influential books of this century. It also was responsible for the prevalent use of the term ''open society.'' Critics argue that Popper succeeded in this book and in its sequel, *The Poverty of Historicism* (1957), in formulating a deterministic theory about general laws of historical development and then refuting it. A lively controversy ensued on the issue of which philosophers, if any, held the doctrine Popper refuted. Popper found himself embroiled in a decade of polemics, particularly with partisans of Plato. Popper was thus credited with a convincing logical refutation but one misdirected in its targets.

Popper's later works *Objective Knowledge* (1972) and *The Self and Its Brain* (1977) combined his scientific theory with a theory of evolution. In the 1980s, Popper continued to lecture, focusing mainly on questions of evolution and the role of consciousness. Karl Popper died of complications from cancer, pneumonia, and kidney failure on September 17, 1994 at the age of 92.

Further Reading

A work in progress edited by Paul A. Schilpp, *The Philosophy of Karl Popper,* will contain a biographical sketch, critical essays, and Popper's replies and should become the definitive work. In the interim the best study is Mario Bunge, ed., *The Critical Approach to Science and Philosophy* (1964), a *Festschrift* for Popper's sixtieth birthday containing essays by distinguished scholars and a bibliography complete to 1964.

Additional Sources

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The New York Times, September 18, 1994. □

Giacomo della Porta

The Italian architect Giacomo della Porta (ca. 1537-1602) was the leading Roman architect in the last quarter of the 16th century.

It was formerly thought that Giacomo della Porta was a Lombard, like many of the artists active in Rome in the 16th century, and that he was related to the sculptor Guglielmo della Porta. His earliest biographer, however, stresses that Giacomo was Roman ''by birth and by skill,'' and this is now accepted as correct, especially as his career was crowned by his appointment as ''architect to the Roman people.''

Della Porta may have been apprenticed to Giacomo da Vignola, whose Roman career began about 1550, but he first emerges as a follower of Michelangelo. Della Porta designed the central window of the Palazzo dei Conservatori on the Capitol (ca. 1568) after Michelangelo's death, but it is so fantastic that it surpasses even Michelangelo's daring inventions, and for this reason it was long regarded as the work of another man, since on the whole della Porta's work is quiet, restrained, and sometimes rather dull. In any case, the mannerist extravagance of the Capitoline window soon faded.

Della Porta built a new facade for Vignola's Gesù (less elegant than Vignola's original design) and the dome of St. Peter's (1588-1590). The dome was undertaken with the best engineer-architect of the age, Domenico Fontana, and they modified Michelangelo's original design considerably. It is still not known whether they increased the height of the dome by about 27 feet because they thought that had been Michelangelo's intention or because they were forced to do so by the engineering problems they encountered. Michelangelo certainly planned a dome which was a perfect hemisphere, but he also designed one in the slightly pointed shape of the executed dome. What is certain is that they created one of the most beautiful domes ever built.

During the 1580s, della Porta built a number of churches in Rome, since this was a period of active church building, when the reforms instituted by the Council of Trent were being vigorously prosecuted. He worked on at least six churches. The two most interesting are St. Atanasio and St. Luigi dei Francesi, primarily because they derive from the model, made 60 years earlier, by Michelangelo for St. Lorenzo in Florence; they have rectangular facades instead of having the center higher than the sides. Towers were also planned, but only those of St. Atanasio were built.

Della Porta was also active as a domestic architect. His most interesting civil buildings are the great loggia at the rear of the Farnese Palace (1589) and his last work, the Villa Aldobrandini at Frascati (1598-1604). The villa has an enormous broken pediment which gives it a picturesque skyline from a distance, but it is clumsy when seen close to. In 1602 della Porta was coming back from Frascati in a coach with his patron, Cardinal Aldobrandini, when he was taken ill at the gate of Rome and died on the spot.

Della Porta's work lacks the personal and inventive genius of Michelangelo's and is less correct and studied than Vignola's, yet it constitutes an aspect of late-16th-century Roman architecture which remains to this day typical of the city and of the epoch.

Further Reading

There is no work on della Porta in English. For background material see Peter Murray, *The Architecture of the Italian Renaissance* (1963). □

Giambattista della Porta

The Renaissance scientist and dramatist Giambattista della Porta (1535-1615) is noted for his biological index of personality tendencies. He wrote 17 plays.

In the course of his writings Giambattista della Porta made misstatements about his age, presumably because he enjoyed posing as a man of mystery or perhaps because, in making himself younger than he was, he would become known as a child prodigy. In spite of his own misrepresentation, the year of his birth has been reliably established as 1535. He came from minor Neapolitan nobility.

In the spirit of the Renaissance his father's house was a kind of academy where young della Porta and his two brothers were introduced to the arts and sciences. Giambattista was tutored by an uncle. Along with the humanism of the Renaissance, his program of studies emphasized the sciences, pure and applied. In his youth he got his first taste of drama, and it is probable that some of his plays are later revisions of what he had written as a young man. From his older brother he learned astrology, and from his younger one he obtained a collection of crystals and of geological specimens.

Sometime in the 1550s, della Porta founded the Academy of the Segreti. In this group, interest was divided between genuine scientific observations and what is now recognized as magic. The *Magiae naturalis* (1558; 2d ed. 1559), destined to be one of his two most famous works in natural science, probably grew out of this first academy. It relates experiments on herbs, chemicals, and magnetism and includes opinions on the occult.

About 1580, della Porta was denounced before the Inquisition for works in magic and prophecy and was commanded to give up his practice of illicit arts. About this time also, he was befriended by the influential Cardinal Luigi d'Este, who invited him to Rome and later to Venice. During the Venetian period he worked on the parabolic mirror and on an *occhiale,* probably a magnifying glass. His work on lenses led to the false claim, which he encouraged, that he invented the telescope.

In della Porta's most renowned scientific work, *De humana physiognomia* (1586), he maintained that the physical characteristics of human beings are clues to their personalities. By viewing such physical traits as tendencies rather than as determining factors, della Porta was able to avoid fatalism and affirm individual responsibility.

In 1603 della Porta joined in an effort to keep alive a society that was later to bloom as the Academy of the Lincei and that was to claim Galileo as a member. Meanwhile, della Porta wrote works on science and mathematics and authored 17 plays, most of them comedies, which proved him to be a true Renaissance type, a humanist as well as a scientist.

Further Reading

Louise George Clubb, *Giambattista della Porta: Dramatist* (1965), deals with the literary work. For Della Porta's scientific work see George Sarton, *Six Wings: Men of Science in the Renaissance* (1957), and Lynn Thorndike, *A History of Magic and Experimental Science,* vols. 7 and 8 (1958). □

Diego José Víctor Portales Plazazuelos

The Chilean statesman Diego José Víctor Portales Plazazuelos (1793-1837) laid the foundations, after the anarchy of the postindependence years, of orderly government, respect for law, financial probity, and a strong sense of Chilean nationhood.

Diego Portales was born in Santiago of a good family. He played no part in the wars of independence against Spain but entered commerce and became drawn into politics through operating the tobacco monopoly, the proceeds from which were intended to amortize the Chilean foreign debt. Though a pragmatist rather than an orthodox party man, he championed the conservative side against the democratic liberalism which had animated the founders of independence but had led to anarchy and factionalism in political life. He was particularly opposed to the cult of the *caudillo,* or personal leader, which he strove to replace by a respect for law, constitutional processes, and the office, rather than the person, of those in power.

Portales held a succession of ministerial offices but refused to stand for the presidency himself. After withdrawing into private life for a few years to observe the effect of his reorganization of the state finances and administration, he again took over the portfolios of war and the interior in 1835 and again became the right-hand man of his friend President Joaquin Prieto. After the suppression of an attempted coup by the turbulent *caudillo* Gen. Ramón Freire, who had been exiled to Peru, Portales became convinced that Peru, which had been united in a confederation with Bolivia under the ambitious Gen. Andrés Santa Cruz and seemed to threaten Chile, must be taught a lesson. Though Chile was far inferior in population and resources, Portales prepared his country for war.

Portales did not live to see the success of Chilean arms. Though he had reorganized the army and founded a military academy to promote a spirit of professionalism and to attract the sons of good families, his authoritarian actions and caustic tongue had won him many enemies. Santa Cruz had also been stirring up the anti-Portales faction. When, on June 6, 1837, Portales went to Quillota near Valparaíso to review the troops, he was seized by a group of mutinous officers and murdered.

Though he himself fell a victim to turbulence and factionalism, Portales had succeeded in laying the foundations in Chile of honest, efficient government by civilians. Though often criticized for his high-handed ways with opponents and troublemakers, Portales was far from being a typical dictator. He hated personal display and bombast, used power for what he believed to be the indifferent to money and fame. Though admiring the pragmatic spirit of the English and believing that the Chileans, like them, should become a commercial and seafaring nation, he distrusted abstract thinking and foreign models and held that every nation must work out for itself the institutions best adapted to its own needs.

Further Reading

There is an extensive literature in Spanish on the controversial Portales. In English see the essay by Lewis W. Bealer in Alva C. Wilgus, ed., *South American Dictators during the First Century of Independence* (1937). □

Cole Albert Porter

American composer Cole Albert Porter (1891-1964) wrote songs (both words and music) for over 30 stage and film musicals. His best work set standards of sophistication and wit seldom matched in the popular musical theater.

Cole Porter was born in Peru, Ind., on June 9, 1891, the son of a pharmacist. His mother was as determined that her only son become a creative artist as his wealthy midwestern pioneer grandfather was that he enter business or farming. Kate Cole's influence proved stronger, and Porter received considerable musical training as a child. By 1901 he had composed a onesong ''operetta'' entitled *The Song of the Birds;* then he produced a piano piece, ''The Bobolink Waltz,'' which his mother published in Chicago.

Porter attended Worcester Academy, where he composed the class song of 1909. At Yale (1909-1913) he wrote music and collaborated on lyrics for the scores of several amateur shows presented by his fraternity and the Yale Dramatic Association. Porter then entered Harvard Law School; almost at once, however, he changed his course of study to music. Before leaving Harvard he collaborated on a comic operetta, *See America First* (1916), which became his first show produced on Broadway. It was a complete disaster.

In 1917 Porter was in France, and for some months during 1918-1919 he served in the French Foreign Legion. After this he studied composition briefly with the composer Vincent d'Indy in Paris. Returning to New York, he contributed songs to the Broadway production *Hitchy-Koo of 1919,* his first success, and married the wealthy socialite Linda Lee.

The Porters began a lifetime of traveling on a grand scale; they became famous for their lavish parties and the circle of celebrities in which they moved. Porter contributed songs to various stage shows and films and in 1923 composed a ballet, *Within the Quota,* which was performed in Paris and New York. Songs such as ''Let's Do It'' (1928), ''What Is This Thing Called Love'' (1929), ''You Do Something to Me'' (1929), and ''Love for Sale'' (1930) established him as a creator of worldly, witty, occasionally risqué lyrics with unusual melodic lines to match.

In the 1930s and 1940s Porter provided full scores for a number of bright Broadway and Hollywood productions, among them *Anything Goes* (1934), *Jubilee* (1935), *Rosalie* (1937), *Panama Hattie* (1940), and *Kiss Me Kate* (1948). These scores and others of the period abound with his characteristic songs: ''Night and Day,'' ''I Get a Kick out of You,'' ''You're the Top,'' ''Anything Goes,'' ''Begin the Beguine,'' ''Just One of Those Things,'' ''Don't Fence Me In,'' ''In the Still of the Night,'' and ''So in Love.''

Serious injuries in a riding accident in 1937 plagued Porter for the remainder of his life. A series of operations led, in 1958, to the amputation of his right leg. In his last years he produced one big Broadway success (*Can-Can,* 1953). He died on Oct. 15, 1964, in Santa Monica, Calif.

Porter's songs show an elegance of expression and a cool detachment that seem to epitomize a kind of sophistication peculiar to the 1930s. He was also an authentically talented creator of original melodies. Like George Gershwin, he frequently disregarded the accepted formulas of the conventional popular song (usually a rigid 32-measure framework) and turned out pieces of charm and distinction.

Further Reading

Porter's life and career are comprehensively covered in George Eell, *The Life That Late He Led* (1967); the author's acquaintance with Porter, his access to documents, private papers, and music manuscripts, and his sympathetic yet detached approach give the book an authoritative stamp. Robert Kimball, ed., *Cole* (1971), contains a biographical essay by Brendan Gill, a good selection of Porter's lyrics, and many interesting illustrations.

Additional Sources

Citron, Stephen, *Noel and Cole: the sophisticates,* New York: Oxford University Press, 1993.

Grafton, David, *Red, hot & rich!: an oral history of Cole Porter,* New York: Stein and Day, 1987.

Howard, Jean, *Travels with Cole Porter,* New York: Abrams, 1991.

Morella, Joe, *Genius and lust: the creative and sexual lives of Noel Coward and Cole Porter,* New York: Carroll & Graf Publishers, 1995.

Schwartz, Charles, *Cole Porter: a biography,* New York: Da Capo Press, 1979, 1977. □

Katherine Anne Porter

The works of Katherine Anne Porter (1890-1980), American writer, were characterized by delicate perceptions and painstaking craftsmanship.

Katherine Anne Porter was born on May 15, 1890, in Indian Creek, Texas. She was a descendant of Jonathan Boone, brother of Daniel Boone, and a cousin of O. Henry (Sidney Porter). After the death of her mother in 1892, Porter and her four siblings went to live with their paternal grandmother. After her grandmother died in 1901, Porter was sent to several convent schools in Texas and Louisiana.

In 1906 Porter ran away from school and got married; she was divorced 3 years later. In 1911 she went to Chicago to work on a newspaper. She returned to Texas in 1914 and worked briefly as an entertainer, singing Scottish ballads.

From early childhood Porter had been writing stories, an activity she described as the unifying passion of her life, but her writing career began with hackwork, chiefly book reviews and political articles. In 1917 she joined the staff of the *Critic,* a Fort Worth weekly newspaper, and in 1918-1919 worked for the *Rocky Mountain News* in Denver. She then moved to New York, where she resumed her hackwork, which included some ghost writing. During the 1920s she traveled often to Mexico, wrote articles about the country, and studied art. She also worked on a biography of Cotton Mather (never finished) and did some book reviewing.

Porter's first volume of stories, *Flowering Judas* (1930), impressed critics with its flawless, unobtrusive style, but the book sold modestly—a fate common to most short-story collections. The title story, a masterpiece, is set in Mexico and turns brilliantly on a character contrast: Braggioni, the fat, sensual, egotistical revolutionary, and Laura, the beautiful, sensitive, sexually frigid idealist who is a mere dilettante in the revolutionary cause. Porter's use of Christian symbolism gives density to this paradoxical study of power and beauty. The title echoes what she described as the theme of her lifetime: self-betrayal in all its forms.

Flowering Judas won a Guggenheim fellowship for Porter to study abroad, and after a brief stay in Mexico she sailed in 1932 from Veracruz to Bremerhaven (which provided the setting for a novel completed 30 years later, *Ship of Fools*). A second volume of stories, *Hacienda* (1934), and a short novel, *Noon Wine* (1937), followed her marriage in 1933 to Eugene Pressly, a member of the U.S. Foreign Service in Paris. After divorcing Pressly, she married Albert Russell Erskine, Jr., whom she divorced in 1942.

Pale Horse, Pale Rider (1942) consists of three short novels, including *Noon Wine*. The title work is a bitter, tragic tale of a young woman's love for a World War I soldier who dies of influenza. It further established Porter's place in American literature: the impeccable artist of meager output. The title story of *The Leaning Tower and Other Stories* (1944), set in Berlin, deals with the menace of Nazism. *The Days Before* (1952) is a collection of essays, chiefly critical.

Porter's only novel, *Ship of Fools* (1962), was an immediate best seller but drew mixed reviews. Based on *Das Narrenschiff,* Sebastian Brant's 15th-century moral allegory, it examines the lives of an international group of voyagers; their human folly thwarts their personal lives and blinds them as well to the incipience of German fascism.

Porter became widely acknowledged outside her native Texas, where she was considered the best author who ever hailed from the state, even supplanting her cousin, the author O. Henry (*Texas Monthly,* May 1997). Among her many writing honors were a Texas Institute of Letters fiction award for *Ship of Fools,* and a Pulitzer Prize for her *Collected Stories* in 1966.

Porter's early life in Texas fostered a distaste for the lack of rights for women and social injustice had spurred her to leave, and later became entwined in her writings. The state, which still revered cowboys and the old west, for years failed to accord her status. What local critics sometimes dismissed as overly ''genteel,'' outsiders termed ''perfection of form and style'' (*Texas Monthly,* May, 1997).

Porter chose the University of Maryland as site of her personal library, begun with donations of some personal papers (she had received a honorary degree from the univer-

sity in 1966). In Texas, her childhood home in Kyle was turned into a museum, a smaller structure in reality than her later reminiscences.

But one of the more unusual bits of Porter memorabilia was claimed by the Southwestern Writers Collection at Southwest Texas State University in San Marcos. It was her typewritten recipe for a ''genuine Mole Poblana,'' Mexico's ''National Dish,'' she wrote, with chili and chocolate (*Texas Monthly,* January 1997). Apparently learned during two years living there, it was a testament to her exciting, nomadic life after her conversion to Catholicism and abandonment of an early, strict Protestant influence during childhood.

Porter died on September 18, 1980, at the age of 90, in Silver Spring, Maryland. Her ashes were buried at Indian Creek beside her mother's grave. However, her writing continued to live on. The *Letters of Katherine Anne Porter* were published a decade later.

Further Reading

There has been very little written about Porter. George Hendrick, *Katherine Anne Porter* (1965), is a competent critical biography. See also Harry John Mooney, *The Fiction and Criticism of Katherine Anne Porter* (1957). Articles of interest can be found in two issues of *Texas Monthly* (January 1997 and May 1997). Information on the Katherine Anne Porter Library at the University of Maryland can be accessed on the Internet at http://www.lib.umd.edu/UMCP/RARE/797hmpgM.html (July 29, 1997). Porter's obituary appeared in the September 19, 1980 edition of the *New York Times.* □

Cândido Portinari

The Brazilian painter Cândido Portinari (1903-1962) is best known for his murals, which fuse nativist and expressionist elements in a powerful and individual style.

Cândido Portinari was born of Italian immigrant parents in the town of Brodosque in the coffee-rich state of São Paulo. No formal education was available to the boy beyond the first years of grade school. He attributed his interest in art to the fact that at the age of 8 he began helping a house painter. He went to Rio de Janeiro when he was 15 and worked as an artists' apprentice. He was always to approach his work in a disciplined and methodical way, regarding art as a handicraft or skill that could be consciously perfected.

Portinari won admission to the National Fine Arts School and in 1928 received the coveted annual travel fellowship to Europe. The experience shook him loose from the academic style he had been taught and brought him into the so-called Brazilian modernist artistic movement.

The first canvases Portinari executed are dominated by the dark reddish brown of the soil of his native region. *Café* (1935), depicting coffee pickers at work, suggests his somewhat impressionistic early approach in which individuals play a very small role. Soon he was working in a geometric semiabstractionist style, for example, the *Stevedores*. His attention then turned to the depiction of antinaturalistic figures in massive, statuesque proportions. Finally, he began to combine groups and individuals in a way that lends his work a spatial ambiguity or tension between foreground figures and distant groups.

In 1937 Portinari received a commission to fresco the main halls of the Ministry of Education in Rio de Janeiro. His four murals (1941) for the Hispanic Foundation in the Library of Congress, Washington, D.C., monumental and vividly colored, depict the experiences of Hispanic Americans in dominating the land and resolving intercultural conflicts. Especially striking are the frenzied pattern and grasping gestures that depict mining activity. For the church of St. Francisco at Pampulha near Belo Horizonte, he executed murals and mosaics (1942-1943) and for the United Nations Building, New York City, the murals *War* and *Peace*.

From the 1940s until his death in Rio de Janeiro, Portinari kept up an active pace, doing murals, portraits, lithographs, book illustrations, and drawings. In the *Crying Woman,* one of his late paintings, he uses somber and muted colors to convey deep emotion; the facial features are barely suggested, and the hands and forearms are greatly exaggerated, creating a powerful effect.

Further Reading

Josias Leão, *Portinari: His Life and Art* (1940), includes some biographical material and has good color plates. See also the catalog by the Museum of Modern *Art, Portinari of Brazil* (1940). □

Gaspar de Portolá

The Spanish explorer and colonial governor Gaspar de Portolá (ca. 1723-ca. 1784) headed the Spanish expedition that established the first missions in Alta California.

Gaspar de Portolá was born at Balaguer in the province of Catalonia. As a young man, he joined the army and soon rose to the rank of captain of dragoons in the España Regiment. In 1767, as a reward for his services, Charles III named Portolá governor of Baja (Lower) California, and Portolá set out for Mexico to assume his new post. His first task as governor was an unpleasant one. The Spanish monarch had decreed the expulsion of the Jesuit order from Spain and its dominions, and Portolá was charged with removing the Jesuits from Baja California, an assignment he carried out with compassion and dispatch.

About this time fear of Russian intrusion from the north convinced the Spaniards of the need to expand their settlements into Alta (Upper) California. José de Gálvez, visitor general of New Spain, quickly organized a plan of occupation under the overall command of Portolá. Two ships, the *San Carlos and San Antonio,* sailed north early in 1769, while two land parties, one commanded by Rivera y Moncada and Fray Juan Crespi and the other under Portolá accompanied by Fray Junípero Serra, left a few months later. With the Rivera party ahead to open the trail, the two groups moved north. Rivera reached San Diego in May, and Portolá's party arrived in late June.

Although food was critically short and many of the men were ill, Portolá immediately set out to find the reported harbor of Monterey. Moving north from San Diego, he selected several possible mission sites, passed Monterey without recognizing the spot, and explored the region around San Francisco Bay before returning to San Diego in late January 1770. During the spring Portolá returned north and successfully located Monterey, where he and Serra established Mission San Carlos. Shortly thereafter Portolá returned to Baja California, where he remained as governor for several years.

In 1776 Portolá became governor of Puebla. Probably at this time he published his *Diario histórico,* the journal of the California expedition. Portolá served in Puebla until 1784, when he retired from active service and returned to Spain.

Further Reading

Portolá's diary of the 1769 expedition was translated by Donald E. Smith and Frederick J. Teggart as *Diary of Gaspar de Portolá during the California Expedition of 1769-1770* (1909). There has been less written about Portolá than about his more famous companion, Fray Junípero Serra. Zoeth S. Eldredge, *The March of Portolá and Discovery of the Bay of San Francisco* (1909), contains much interesting material. The best firsthand account is in Francisco Palóu, *Life of Fray Junípero Serra* (trans. 1955). See also Richard F. Pourade, *The Call to California* (1968).

Additional Sources

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Charles William Post

A pioneer in the manufacture and mass marketing of breakfast cereals and other consumer products, Charles William Post (1854-1914) attempted to use his wealth to affect various aspects of early 20th-century American life.

Charles William Post, who preferred to be called C.W., was born on October 26, 1854 in Springfield, Illinois, his parents having migrated there from New England. The gift for language that would make Post's advertisements famous may have been nurtured by his mother, Caroline, whose poetry was published in several magazines. A restless, peripatetic nature passed from Post's father, Charles Rollin Post, who pursued a variety of occupations as he traveled throughout the country, including time at the California gold rush as a forty-niner.

Post's formal education ended at the Illinois Industrial College (later to become the University of Illinois), where he completed only a botany course and withdrew at the age of 15. In 1876 he borrowed $500 from his mother and started a general store in Independence, Kansas. Within a year Post sold his interest in the store and returned to Springfield. There he married Ella Merriweather and engaged in the design and manufacture of agricultural implements. The failure of the manufacturing enterprise and a nervous breakdown led Post to Texas, where he developed residential real estate near Fort Worth. A second nervous breakdown in 1890 compelled Post to seek the care of a doctor, John Harvey Kellogg, who operated the Battle Creek (Michigan) Sanitarium on behalf of the Seventh Day Adventist Church. At the sanitarium Post was fed a grain-intensive vegetarian diet featuring a variety of products formulated by Kellogg himself.

Post left the sanitarium after a few months and briefly attempted to operate a competing clinic, La Vita Inn, in Battle Creek. During this time he published a book, *I Am Well!*, which promoted ''mind-cure,'' a belief then fashionable among some American businessmen and intellectuals who denied illness as artificial and proclaimed the human mind capable of overcoming all physical disorders. La Vita Inn never attained significant success.

Early in 1895 Post began the manufacture of Postum, a grain product intended as a coffee substitute, similar to one of Kellogg's concoctions. The manufacture of Grape-Nuts, based on another Kellogg item, began the following year. Post named his new company Postum Ltd., after his original product. Postum Ltd. achieved wide-scale distribution of its products through massive spending on advertising in newspapers and magazines. Post viewed advertising as the most significant component of his business, stating that he didn't care who managed production or sales, as long as he wrote the advertising. His advertisements appealed to the health concerns of the American public, telling consumers that his products would put them on the ''road to Wellville'' and claiming that his breakfast items made red blood.

By the early 1900s Postum products were available nationwide and Post had become one of the top five advertisers in the country, spending over $1 million annually. His company's success made Post a millionaire. But success caused Post to grow restless, so he hired a team of professional managers to operate his company and turned his attention on other matters.

In 1902 Post proposed a type of mail currency, the ''Post Check,'' similar to today's money order. His efforts to gain congressional support for the item met strong opposition from New York Senator Thomas C. Platt, who was the president of the U.S. Express Company, which sold its own form of postal currency. The Post Check proposal also antagonized small-town merchants who feared that the new currency would facilitate the business of large mail-order houses at their expense. Mindful that those merchants carried his cereal products, Post eventually dropped his efforts on behalf of the Post Check.

Soon after, Post began to purchase what eventually became a total of more than 200,000 acres in rural west Texas. There he built an ambitious planned community, Post City. Distressed by the arid conditions in the region, Post personally oversaw a series of experiments using large quantities of explosives in an attempt to ''dynamite'' rain out of the sky.

Post also devoted much of his time to supporting the ''open shop,'' joining the leaders of other small-to medium-sized business firms in attacking labor unionism. He lectured throughout the country and published full-page anti-union tirades in dozens of newspapers. Labor unions responded by organizing boycotts against Post's cereal products.

Failing health and an unhappy home life contributed to Post's death by suicide on May 9, 1914 in Santa Barbara, California. Marjorie Merriweather Post, C.W.'s only child, became Postum Ltd.'s sole owner. Under the guidance of Marjorie's second husband, the stockbroker Edward F. Hutton, Postum conducted an aggressive campaign to purchase other grocery brands, beginning with Jell-O in 1923. In 1929 Postum, which began in a barn, was transformed into the widely held General Foods Corporation.

Further Reading

C.W. Post is listed in the *National Cyclopaedia of American Biography,* the *Dictionary of American Biography,* and the *Biographical Dictionary of American Business Leaders.* Gerald H. Carson's *Cornflake Crusade* (1957) discusses the rise of the breakfast cereal industry in Battle Creek and chronicles the activities of Post, the Kelloggs, and the many others who came to Battle Creek to exploit the early 1900s' breakfast cereal fad. Nettie Leitch Major's *C.W. Post—the Hour and the Man* (1963), a biography published privately under the sponsorship of Marjorie Merriweather Post, is available in many libraries. Although this book benefits from Major's access to the Post family's papers, her treatment of Post's life also possesses the shortcomings of a commissioned work. □

Emily Price Post

For many years a leading authority on socially correct etiquette from birth to burial, Emily Price Post (1873-1960) provided solutions to social problems. With a name synonymous with proper manners, she was a successful author, daily newspaper columnist, and radio commentator.

Born into a wealthy, socialite Eastern family, the date of birth variously reported as October 3, 27, or 30, 1873, Emily Price was the only child of Bruce Price, a distinguished Baltimore architect, and Josephine Lee Price. She was educated at home and attended Miss Graham's finishing school in New York where her family had moved. She grew up in an era of footmen, servants,

chaperones, and cotillions. A popular debutante, she married society banker Edwin Main Post in 1892 and had two sons, Edwin M. Jr. (1893) and Bruce Price (1895).

The Posts drifted apart, and although society frowned on divorce at that time her husband's infidelity caused the marriage to end in a divorce in 1905. She asked no alimony since there had been a small crash in the stock market in which her husband had suffered a severe financial reversal. To supplement a small income and support herself and her sons, Emily Post wrote short stories which were published in the popular fiction magazines *Ainslie's* and *Everybody's*. She also produced several novels, the first—*The Flight of a Moth*—about a young American widow attracted to an unscrupulous Russian nobleman, which was published in 1904.

As a successful writer and a woman of social position she was encouraged by an editor at Funk and Wagnalls publishers to write a book on etiquette. Emphasizing the social graces, she wrote *Etiquette—The Blue Book of Social Usage*. First published in 1922, it quickly became a best seller, going through ten revisions and 89 printings and bringing her fame and fortune.

Post's guiding precept was that good manners began with consideration for the feelings of others and included good form in speech, knowledge of proper social amenities, and charm of manner. She believed that there was a right or best way to do almost everything and that that was the way that pleased the greatest number of people and offended the fewest. Before her book had been out a month readers deluged her with questions the book had not addressed, and these formed the basis of later revisions. Originally written for the newly rich who presumably wanted to live, entertain, and converse like the wealthy, the heroine of later editions was ''Mrs. Three-In-One,'' a wonder woman who performed the functions of cook, waitress, and charming hostess at small, informal dinner parties without a maid. Post also started a syndicated column of questions and answers which appeared in 150 newspapers and received as many as 26,000 letters annually at her New York office in addition to those sent to newspapers in other cities. During the 1930s she had her own radio program three times weekly which continued for eight years.

Although her advice on social behavior changed over the years, her Victorian upbringing made her reluctant to part, in later editions of the book, with the chaperone. She adhered to an earlier convention that considered it improper to visit a man alone in his apartment or to go on overnight automobile trips. Her ''Blue Book,'' which was the American standard of etiquette for decades, was reported to be second only to the Bible as the book most often not returned or stolen from libraries.

Emily Post maintained her social position, travelled extensively in Europe, and always spent the hot summer months away from New York City at a home in Tuxedo Park, New York (designed and built by her father) and later in life at Edgartown, Martha's Vineyard, in a summer home she remodelled. Besides her writings on etiquette, she wrote *The Emily Post Cook Book* (1951); *The Personality of a House* (1930), partly based on her experiences rebuilding and remodeling her summer home at Martha's Vineyard; *Children Are People* (1940), much of it derived from hours she spent with her grandson; *How To Behave Though a Debutante* (1928); and other books. In 1946 she formed the Emily Post Institute to study problems of gracious living and relinquished a great deal of her work to the staff of the institute, headed by her surviving son, Edwin.

She remained active throughout her life, awakening early, but remaining in bed to devote time to letters and the daily column. She always made her first appearance of the day at luncheon, which was served promptly at one. The arbiter of American etiquette, whose name became a household word, died in her New York apartment on September 25, 1960, at the age of 86.

Further Reading

A book about her adult life, *Truly Emily Post* (1961), is a warm and sentimental remembrance written by her son Edwin. A biography appears in *Notable American Women: The Modern Period* (1980). Among many articles, see James Cate, ''Keeping Posted,'' *Univ. of Chicago Mag.* (May/June 1972); Hildegarde Dolson, ''Ask Mrs. Post,'' *Reader's Digest* (April 1941); and *Newsweek* (April 25, 1955 and October 10, 1960). Her obituary appeared in the *New York Times* on September 27, 1960. □

Grigori Aleksandrovich Potemkin

The Russian administrator and field marshal Grigori Aleksandrovich Potemkin (1739-1791), a favorite of Catherine the Great, is best known for his work in the economic development of southern Russia.

Grigori Potemkin the son of a minor nobleman, was born on Sept. 13, 1739, in Chizhovo, a village of western Russia. At an early age he was taken to Moscow, where his formal education began. Intelligent and alert, he did commendably well in his preparatory studies. Later, while attending the University of Moscow, he lost all interest in scholarly pursuits and became so negligent that, in 1760, he was expelled. He left Moscow then, going to St. Petersburg to serve in the Horse Guards Regiment.

Two years later Potemkin took part in the coup that placed Catherine II (the Great) on the throne. In so doing, he gained the favorable attention of the new empress, who was inclined to be very generous to her supporters. She promoted Potemkin in rank and rewarded him with both money and land. In addition, she admitted him to her small circle of friends, where his charm and vivacity easily won him acceptance. Potemkin, both ambitious and able, took advantage of every opportunity for advancement.

As a military man, Potemkin moved ahead rapidly. By the end of the Russo-Turkish War of 1768-1774, during which he fought with distinction, he had attained the high rank of lieutenant general.

Potemkin's career then took a new turn: Catherine II began an affair with him and began to treat him with the lavishness that had marked her treatment of previous lovers. She gave him vast estates, large sums of money, and high honors. She also persuaded Joseph II of Austria to make Potemkin a prince of the Holy Roman Empire. Potemkin differed from other lovers of the Empress in having not only the inclination to assume governmental responsibilities but also the ability to carry them out successfully. Consequently, since Catherine was eager to entrust him with important tasks, he soon became one of the major forces in the empire. He became also one of the richest men in Russia; but, being profligate in his habits, he often had to appeal to the Empress for funds to meet his debts.

Although Catherine ended her affair with Potemkin in 1776, she continued to respect his capabilities and to trust his judgment (even in the selection of her lovers). He therefore retained his importance in the empire and continued to serve her—as diplomat, general, and administrator. His most important service was in the posts of governor general and military head of the region including New Russia (an expanse north of the Black Sea that Russia had taken from Turkey), Azov, and Astrakhan. Potemkin's task was to make this area militarily secure and to strengthen its economy. In order to accomplish these ends, he initiated and carried out ambitious projects for attracting settlers from Russia and abroad, building cities (including Sevastopol, Kherson, Nikolaev, and Yekaterinoslav), establishing a Russian fleet on the Black Sea, and improving the military units under his command. Meanwhile, with Catherine's approval, he conquered the Crimea and added it to the area he administered. As a reward for these achievements, he was advanced to the rank of field marshal and given the title of prince of Taurida.

The many activities connected with his work in the south did not consume all of Potemkin's energies. He made frequent trips to St. Petersburg, where he advised Catherine, served on the State Council, helped to reorganize the imperial army, and acted in diplomatic negotiations.

Nevertheless, Potemkin's chief concern remained Russia's southern affairs, and he continued to maintain a dominant place in them. He faced an important test when, in 1787, Catherine named him commander in chief of the army to oppose the Turks, who had declared war on Russia. Although an able officer and a conscientious commander, Potemkin was not a strategist, and the course of his exceptionally successful career might have been altered at this time had he not been fortunate enough to have two brilliant generals, Aleksandr Suvorov and Mikhail Kutuzov, serving under him. The war was a long and hard one. By mid-1791, however, the Turks were ready to discuss peace terms.

Potemkin was selected to negotiate with the Turkish representatives. He met them in Jassy (Iaši) to undertake this assignment, which proved to be his last. While negotiations were still underway, he died on Oct. 5, 1791, of malaria complicated by exhaustion.

Further Reading

George Soloveytchik, *Potemkin: A Picture of Catherine's Russia* (1938), is a well-balanced biography. Another study is Jerome Dreifuss, *Catherine and Potemkin: An Imperial Romance* (1937). There is also extensive material on Potemkin in Ian Grey, *Catherine the Great: Autocrat of All Russia* (1962). □

David M. Potter

The American historian David M. Potter (1910-1971) was trained as a Civil War historian, but earned his reputation for his book *People of Plenty* (1953), which was one of the significant texts of the era. He wrote extensively on the American society, the American character, and historiography.

Following year. It was seven years, however, before he received his Ph.D. from Yale. He began his graduate study under Ulrich B. Phillips, a historian of the South, but completed work under Ralph H. Gabriel, an American intellectual historian. These two scholars influenced his choice of subjects for the rest of his life.

Potter began his teaching career as an instructor of history at the University of Mississippi in 1936. He taught there for two years before moving to Rice University. While in Texas he married his first wife, Ethelyn Henry, in 1939. He left Rice in 1942 to become master of Timothy Dwight College at Yale.

The reason for the summons to Yale was the publication of his dissertation under the title of *Lincoln and His Party in the Secession Crisis* (1942). The book achieved instant acclaim; Sir Denis Brogan characterized it as the best revised thesis since Arthur M. Schlesinger's. While at New Haven Potter divorced his wife in 1945; he remarried three years later to Mary Roberts. Potter's career continued its rapid advance in the 1940s. He became Harmsworth Professor and fellow of Queen's College, Oxford, in 1947, a singular honor for a scholar who was but 37 years old and who had written only one major book.

Not that Potter was unproductive in this period. In 1945 he edited *Trail to California: The Overland Diary of Vincent Geiger and Wakeman Bryarly,* and in 1948, along with J. H. Croushare, he edited *A Union Officer in the Reconstruction,* an account by John William De Forest. That same year he published *The Lincoln Theme and American National Historiography*. The following year he co-authored two books with T.G. Manning; they were *Nationalism and Sectionalism in America* and *Government and the American Economy*. In 1949 as well he became editor of the *Yale Review,* a post he held for two years.

In 1950 Potter became Coe Professor; in a mere eight years at Yale he had earned an endowed chair. That same year he gave the Walgreen Lectures at the University of Chicago. These lectures, published three years later as *People of Plenty: Economic Abundance and the American Character,* won Potter the reputation of being one of the best American historians of the time. The book employed insights from the social sciences, particularly anthropology, to argue that American productivity was both a cause and a result of the American character. The book expanded the Turnerian thesis and was a landmark book in American historiography.

Potter left Yale for an endowed chair at Stanford in 1961. During the 1950s and 1960s he wrote penetrating essays on American society, the American character, and historiography. These added to his fame as ''one of the truly great interpreters of American history,'' and he became a fellow of the American Academy of Arts and Sciences as well as a member of the American Philosophical Society. He did complete two books in the 1960s: *Issues in American History: Views and Counterviews* (1966) with Curtis R. Grant and, better known, *The South and the Sectional Crisis* (1968). He also continued to give lectures, presenting the Commonwealth Fund Lecture at University College, London, in 1963 and the Walter L. Fleming Lectures at Louisiana State University in 1968.

Potter died February 18, 1971, before he could finish the many projects he had set for himself. He was unable to deliver the presidential addresses for either the Organization of American Historians or the American Historical Association. His colleagues at Stanford did complete other works. Carl Degler and Don E. Fehrenbacher edited his Fleming Lectures, which were published as *The South and the Concurrent Majority* in 1972. Fehrenbacher put a number of Potter's articles together into a book, *History and American Society* (1973). In 1976 Fehrenbacher completed *The Impending Crisis 1848-1861* (a volume in the New American Nation Series), which won a Pulitzer Prize, as well as *Freedom and Its Limitation in American Life,* a collection of essays.

Further Reading

The best evaluation of Potter's writings is by Sir Denis Brogan in Marcus Cunliffe and Robin W. Winks, editors, *Pastmasters: Some Essays on American Historians* (1969). Potter's historical ideas can also be found in an interview contained in John A. Garraty, editor, *Interpreting American History: Conversations with Historians* (1973). His work is mentioned briefly in John Higham, *History: Professional Scholarship in America* (1965). □

Dennis Potter

Dennis Potter (1935-1994) was a British essayist, playwright, screenwriter, and novelist best known as a prize-winning writer of television drama.

In the world of British popular culture, Dennis Potter was an important figure. He came to the attention of American audiences when *Pennies From Heaven,* a miniseries, was broadcast on public television stations in the late 1970s, then adapted for a Hollywood film in 1981. Though

the series gathered many viewers the screenplay was nominated for an Academy Award, he first became widely known in the United States seven years later when New York's television station WNET aired his autobiographical drama *The Singing Detective*.

Potter was born May 17, 1935, in Berry Hill, Gloucestershire, the Forest of Dean, and often is the sights and sounds of this coal mining region to which he returns in his work. In *The Singing Detective,* for instance, the middle-aged protagonist must relive scenes of his childhood in the Forest of Dean in order to sort out the conflicts of his life. Potter went to Bell's Grammar School in Coleford after attending Christchurch Village School. Potter was said to be a shy child, somewhat of an introverted loner. He lived with his mother, Margeret, and siblings in the home of his paternal grandparents, but because of limited space, his mother was forced to take the children to live with her family in Hammersmith. When Potter was 14, the family moved to London, where he attended St. Clement Danes Grammar School on a scholarship.

In 1953, Potter joined the National Service at the Intelligence Corps. And remained there for two years. Later, he was sent from Sussex to Bodmin in Cornwall. He then joined the Russian Course leading to duty as a Russian Language clerk at the war office in Whitehall. When his national service ended, he won a scholarship to New College in Oxford to study Philosophy, Politics, and Economics. There, he was involved in the fortnightly Oxford Union debates, and onstage productions (Marlowe's *Dr. Faustus*) including others. He also submitted his work to the *Isis* literary magazine and later became the editor. He resigned from the editor's seat after a misunderstanding with the owners of the magazine. Around the same time, Potter began writing for *New Statesman*.

After graduating from New College in Oxford in 1959, Potter wrote pieces for the BBC as a trainee, the *London Daily Herald* (he became its TV critic), and the *London Sun*. In 1960, the BBC produced a documentary, *Between Two Rivers,* which he wrote and narrated about the village where he was born. It was not until 1964, when he was defeated as the Labour candidate for a seat in the House of Commons, that he began to look upon writing as his vocation. By then, he was married to Margaret Morgan and had three children to support. He was also motivated by the onset of psoriatic arthropathy, a disease which causes both pain and weakness to the joints and severe scaling of the skin. About twice a year attacks were disabling enough to require hospitalizations; the rest of the time they were controlled by medication. His illness, Potter said, made him introspective, reclusive. ''For me, writing is partly a cry of the soul. But at the same time, I'm bringing back the results of a journey that many people don't get a chance to make. . . .''

Potter tried his hand at movies. In 1988 he wrote the screenplay for a Nicolas Roeg film, *Track 29*. In addition to *Pennies From Heaven,* he adapted Martin Cruz Smith's *Gorky Park* for the screen. His favorite medium, however, remained television. After *Stand Up, Nigel Barton* (1965), a political satire, he produced over 30 original plays and several adaptations for British television. He also served as director when the BBC wanted to film his novel *Blackeyes* (1988). Because television uses pictures rather than words it satisfied his dream of ''a common culture.'' ''The thought of all sorts of people from all sorts of backgrounds in all sorts of circumstances seeing the same thing at the same time I find thrilling.''

Potter wrote about politics, religion, popular culture, and intimate relationships, and he focused on disillusionment, infidelity, and betrayal. Some critics consider the sex scenes and language too explicit, the themes offensive and blasphemous. *Brimstone and Treacle,* his story of a brain-damaged girl raped by the devil, could not be shown by the BBC until 1987, 11 years after it was made. *Son of Man* (1969), which depicted Jesus as a common workingman, brought him four hundred pieces of hate mail a week. In addition, Potter distorted time and space, reality and fantasy, in ways no other television writer has tried. In *Pennies From Heaven* and again in *The Singing Detective* characters suddenly sing popular songs of the 1930s and 1940s which represent their fantasies or comment on the action. In *The Singing Detective,* scenes from the real world of the protagonist, hospitalized with psoriatic arthropathy, mesh with scenes from a detective novel he is writing, personal recollections, and hallucinations. The first broadcast was in 1986. After that, Potter began directing with a drama based on his novel *Blackeyes* and then a feature film *Secret Friends,* both of which were complete failures. He went back to what he knew best, the musical comedy serial *Lipstick on Your Collar*.

Potter can be looked upon as both realistic and optimistic. He liked nonnaturalistic narrative because it accurately reflects the way in which people see the world, the interpenetration of what is ''out there'' with their moods and memories, hopes and regrets. And he believed that as his characters came to terms with the facts of their lives through trauma and crisis, they became ''sovereign human beings''; they know who they are. Despite his affinity for controversy, Potter came to be admired as an exciting and complex writer. In 1988 the *New York Times* critic Vincent Canby said of him, ''He's made writing for television respectable and, possibly, an art.''

February 1994, Potter was afflicted with cancer of the pancreas and liver and was given only a few months to live. Because of this, he put his energy into completing his serial *Karaoke* (1993) and the sequel *Cold Lazarus*. Both were broadcasted in 1996. In March 1994, Potter taped his last interview which aired in April. Interviewed by Melvyn Bragg, Potter talked about his life, work, ideals, and his futile future. On May 29, 1994, Potter faced the death of his wife and just a week later, his own on June 7, 1994.

Further Reading

Among the Dennis Potter works or adaptations on videotape are *Pennies From Heaven* (the 1981 film with Steve Martin), *Brimstone and Treacle* (1982), *Gorky Park* (1983), *The Singing Detective* (1986), *Track 29* (1988), and *Christabel,* his 1989 adaptation of Christabel Bielenberg's *The Past Is Myself*. These and a number of other screenplays, as well as miscellaneous nonfiction and fiction, are also available in print. Updated biographical sites can be found in the Dennis Potter Homepage online. A complete account of Potter's life and work exists in *Fight & Kick & Bite* written by W. Stephen Gilbert (1996).

The best source of biographical and critical material is periodicals, including book reviews. A summary of his life and a partial list of his works can be found in Volume 107 of *Contemporary Authors* and in *Contemporary Dramatists,* 3rd edition (1982). Two useful articles are: Alex Ward, ''TV's Tormented Master'' in the *New York Times Magazine* (November 14, 1988) and Graham Fuller, ''Dennis Potter'' in *American Film* (March 1989). □

Francis Poulenc

Francis Poulenc (1899-1963) was in many ways the most ''typical'' of the group of French composers known as Les Six, and he represents a trend of 20th-century music that is characteristically French.

Francis Poulenc was born in Paris to a family that was artistic, musical, and affluent. His mother was a fine pianist, and Francis began lessons at the age of 5. Later he studied with Ricardo Vines, a friend of Claude Debussy and Maurice Ravel who had played the first performances of much of their piano music. While still in his teens Poulenc met Erik Satie, who left a permanent mark on his musical ideals.

When Poulenc was 18, he wrote *Rapsodie nègre* baritone, string quartet, flute, and clarinet. Its lighthearted irreverence and music-hall atmosphere established his right to be a charter member of Les Six when the group was formed a few years later. He spent most of his life in Paris, except for concert tours that included several trips to the United States after World War II, where he accompanied baritone Pierre Bernac, who specialized in singing his songs.

Poulenc's gift was lyric; he was at his best when he was setting words to music. As the composer of over 150 songs with piano accompaniment, he is perhaps the most important songwriter of his time. He usually set the verses of poets he knew: Guillaume Apollinaire, Jean Cocteau, Paul Éluard, and Max Jacob; he performed the same service for these poets that Debussy did for the symbolists. Poulenc's early set of songs, *Cocardes* (1919), written to Cocteau's poems, suggest the Paris streets. The accompaniment, consisting of cornet, violin, bass drum, and trombone, resembles the little street bands that still play there. A later cycle, *Tel jour, tel nuit* (1937), celebrates the quiet pleasures of life with sincerity and directness.

Poulenc's two operas differ strikingly from each other. *Les Mamelles de Tirésias* (1944) is a risqué, surrealist farce; *Les Dialogues des Carmélites* (1957) is a serious and moving account of the spiritual development of a nun during the French Revolution. His religious choral works, particularly the *Litanies à la Vierge noire* (1936) and a *Stabat Mater* (1950), are frequently performed. He also wrote numerous piano solos, a sonata for two pianos, and concertos for

piano, two pianos, organ, and harpsichord. Among chamber works there are sonatas for various instruments and piano and a sextet for piano, flute, oboe, clarinet, bassoon, and horn.

Poulenc avoided large, dramatic gestures. He accepted his natural limitations and was content to write music in the spirit of the composers he most admired: Wolfgang Amadeus Mozart, Frédéric Chopin, Debussy, and Igor Stravinsky.

Further Reading

A book-length study of Poulenc is Henri Hell, *Francis Poulenc* (trans. 1959). There is a short biographical study and analysis of his work in Joseph Machlis, *Introduction to Contemporary Music* (1961).

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Poulenc, Francis, *Selected correspondence, 1915-1963: echo and source,* London: V. Gollancz, 1991. □

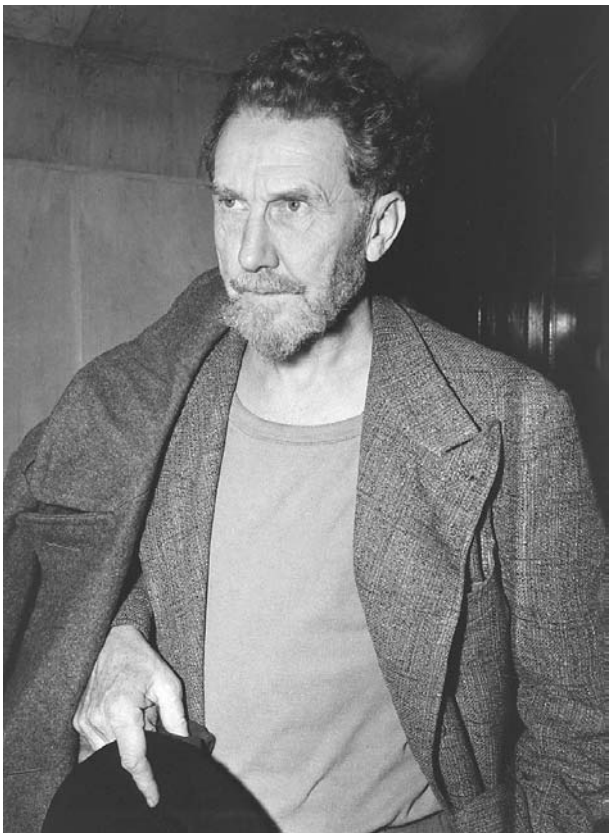

Ezra Loomis Pound

Ezra Loomis Pound (1885-1972), American poet, translator, editor, critic, and esthetic propagandist whose life was surrounded by controversy, is best known for his *Cantos* (1925-1960), an epic version of the history of civilization.

Pound founded the imagist movement in American poetry and was an influential poet. He was the first to promote and publish T.S. Eliot's poetry. Recently it was discovered that Pound's suggested revisions for Eliot's *The Waste Land* (1922) were adopted in the final version of the work, revealing Pound as a sort of invisible ''co-author'' of one of the 20th century's most influential poems. Unfortunately, Pound's positive role as a teacher and promoter of modernist poets and poetics and as a translator of Oriental and Anglo-Saxon verse has been largely overshadowed by the spectacle of the vehemently reactionary anti-Semite and racist who actively supported the Fascists during World War II, was indicted for treason following the war, and was declared legally insane in 1945.

Ezra Loomis Pound was born on Oct. 30, 1885, in Hailey, Idaho, but spent most of his youth in Pennsylvania. In 1901 he began attending the University of Pennsylvania and then, two years later, transferred to Hamilton College in Clinton, New York, from which he graduated in 1905. He received a master of arts degree from Pennsylvania in 1906, where he taught while engaged in his studies. Among his pupils was poet William Carlos Williams. After teaching French and Spanish at Wabash College, Indiana, Pound left for London in 1908 on a cattle boat, where he lived until 1920.

Imagist Movement

A Lume Spento (1908), Pound's first published volume, was followed in 1909 by *Personae of Ezra Pound and Exultations of Ezra Pound*. Most of his early work was late romantic in style, heavily imitative of Robert Browning, and probably influenced as well by his study of Provençal chansons. The ''credo'' Pound stated in 1917, calling for a new ''imagist'' poetry of austerity, directness, and emotional freedom, a poetry ''nearer the bone,'' was realized in the poem *Portrait d'une femme,* published in *Ripostes* (1912), which was probably inspired by Henry James's novel *Portrait of a Lady* and which may have influenced T.S. Eliot's later poem of the same name.

Pound founded and edited the revolutionary literary magazine *Blast* in 1914 and later became the European editor of Harriet Monroe's Chicago *Poetry,* using his influence to promote and encourage Eliot. Harriet Monroe later said, ''It was due more to Ezra Pound than to any other person that 'the revolution' was on.''

Pound effectively preached the gospel of modernism during this period, but his own poetry for the most part did not live up to his teachings. He developed his own voice as a poet much more slowly than did Eliot, who by the time he left Harvard had already developed his mature style. Through his ''creative translations'' of Chinese poems in *Cathay* (1915) and his ''Homage to Sextus Propertius''

(1918 and 1919) Pound's characteristic mature style gradually emerged. By the time *Hugh Selwyn Mauberley* appeared in 1920, with its echoes of Eliot's ''The Love Song of J. Alfred Prufrock,'' Pound had achieved his artistic maturity.

In 1918 Pound began investigating the causes of World War I, the earliest evidence of his lifelong obsession with economic and political theory, to explain the failures of modern democratic society. From 1920 to 1924 Pound lived in Paris, where he was associated with Gertrude Stein and her brilliant circle of American expatriates. He dominated the avant-garde literary movements of the period. He moved to Italy in 1924, where he spent most of the rest of his life. The first of the *Cantos,* his magnum opus, appeared in 1925. In the years before World War II he published, in addition to his poetry, books on economics, art, and Oriental literature and lectured at the Bocconi University in Milan on Thomas Jefferson and Martin Van Buren.

In 1941 Pound began to broadcast propaganda from Rome attacking the American war effort. The broadcasts, which expressed his complete disillusionment with democratic culture, were largely personal diatribes on the proper nature and function of art and the artist in society—thus, his indictment for treason by the American government after the war was condemned by most artists and critics. The Italian government had faithfully observed Pound's request that he not be compelled to say anything contrary to his conscience or to his duties as an American citizen; his broadcasts were misguided attempts to ''save'' his homeland from what he felt was a debilitating democracy rather than calls for its destruction.

Pound was returned to the United States in 1945 under indictment for treason but never stood trial. After his lawyer successfully entered a plea of insanity, Pound was committed to St. Elizabeth's Hospital in Washington, D.C. His *Pisan Cantos* were given the Bollingen Award in 1949, largely through the influence of Eliot, who, along with William Carlos Williams and many other prominent figures in American letters, was instrumental in having Pound's indictment dismissed in 1958. That same year Pound was released from St. Elizabeth's under a storm of controversy and returned immediately to Italy.

When Pound returned to Naples he gave a fascist salute to assembled photographers and claimed he was the greatest living poet. He returned to his home in Merano and began gardening, planting grapes and, of course, writing. This period in his life was cut short by a heart attack in 1962. Afterwards he became very elusive and rarely talked to anyone. He continually worked on one singular project, trying to find a ''paradise'' to end his *Cantos* series. He took long walks along the streets of Venice and, as friends said, tried to come to terms with himself and his life.

There seemed to be many others as well who were trying to come to terms with Pound. The year of his death the American Academy of Arts and Sciences had turned down a request by other writers and critics to award Pound their Emerson-Thoreau Medal. By a 13 to nine vote, the Academy voted not to award Pound even though they stated that he was a great writer. They cited Pound's political views and past behavior as the reasoning behind denying him the award.

Pound died on November 1, 1972 in Venice's Civil Hospital from an intestinal blockage after falling ill at his home near St. Mark's Square.

His Writings

Pound's early imagism, a confused and ambiguous esthetic, was an attempt to make poetry scientifically respectable. Through it he hoped to be able to present in verbal images the exact equivalent of the actual object described, so that the experience of the poem would create in the reader the same sensations caused by direct experience of the object itself. Pound never acknowledged the amount of conscious and unconscious selection and control that went into the making of an imagist poem, and his own work exemplified a personalism that belied his objectivist theory. He never admitted, even to himself, that the creations of the human mind must invariably be conditioned by the process of that mind.

Perhaps the best example of Pound's imagism is ''In a Station of the Metro,'' which has only two lines: ''The apparition of these faces in the crowd; Petals on a wet, black bough.'' The poem is similar in format to Japanese haiku poetry, which he cited enthusiastically as authority for his later theory of the ''ideogrammatic method'' but which he never fully understood in its indigenous religious implications. Characteristically, Pound cited examples from the entire body of world literature in support of his various esthetic theories with little regard for their actual context or meaning; everything was shaped to fit the contours of his own mind.

''The Seafarer'' (1912), one of Pound's earliest and best creative translations, brilliantly reproduces the unique consonantal ''sound'' of Anglo-Saxon poetry, but, characteristically, its detail and incident are considerably revised to suit his individual purposes. Many of the later *Cantos* show his command of Anglo-Saxon sonics. *Hugh Selwyn Mauberley* marked Pound's creation of the persona that would serve him throughout the *Cantos*. A debt to Walt Whitman is suggested in the very conception of the *Cantos,* a lifelong series of explorations of the self in the context of world history. But the *Cantos* fundamentally proceed through the accretion of established *literal* history, whereas Whitman's method was more organic, fashioning a personal myth which moved out to metaphorically envelop the world.

Pound's reputation as a poet ultimately must rest on the *Cantos,* which are notoriously uneven in quality. Longer than Whitman's *Song of Myself* or Herman Melville's *Clarel,* to which they might be compared, except for a few early examples they are noticeably less successful because of their obsessiveness, moral insensitivity, and unreadability. Despite Pound's claims for their scientific objectivity, the *Cantos* are in fact highly subjective and morally irresponsible. In spite of his arguments for the ''ideogrammatic method,'' the treatment of history as self-evident ''fact'' in the manner of the image in an imagist poem cannot be either morally or philosophically defended. In a sense there are no real people in the *Cantos,* only stereotyped heroes

and villains; it is a poem about history that fails to present humanity acting and suffering at its very center. As William Butler Yeats said of Pound's villains, he presents them as ''malignants with inexplicable characteristics and motives, grotesque figures out of a child's book of beasts.'' Pound's best known slogan was ''Make it new!'' He might better have exhorted himself to ''make it human.''

Although the *Cantos* are part of a long American tradition of epic attempts to use history as a clue to the meaning of present experience, and despite their Emersonian emphasis on fact as the clue to form, their main thrust remains Pound's own fundamentally sentimental nostalgia for ''nobler,'' more ''heroic'' past ages and his alienation from the contemporary world. His best poetry is in his creative translations, not in the major work of his career.

As early as the publication of *Mauberley* in 1920, Pound ceased developing as an artist and thinker. His final *Cantos* differ intellectually only in their degree of compressed allusion from the antidemocratic implications of his earliest fully achieved work, in which he described the modern world as ''an old bitch gone in the teeth . . . a botched civilization.'' The immense historical erudition and intellectual idiosyncrasy of the *Cantos* make them virtually indecipherable to many readers. Indeed, the late ''Rock Drill'' *Cantos* are apparently intended to be unreadable, being arranged on the page as spatial sculpture rather than as understandable poetry.

Pound's influence on contemporary poets is small in comparison with that of William Carlos Williams, who more accurately exemplifies the current interest in Zen and Whitman. But those who explore the ''deep image'' find in Pound's work clues to a new poetics.

Further Reading

A paperback selection of Pound's poems was published in 1957. For Pound's theories see *A B C of Reading* (1934), *The Letters of Ezra Pound* (1950), and *The Literary Essays of Ezra Pound* (1954), which was edited by T. S. Eliot.

A full-length biography of Pound is Charles Norman, *Ezra Pound* (1960). For discussions of Pound's works see Peter Russell, ed., *An Examination of Ezra Pound: A Collection of Essays* (1950); the section on Pound in Babette Deutsch, *Poetry in Our Time* (1952); Harold H. Watts, *Ezra Pound and the Cantos* (1952); Lewis G. Leary, ed., *Motive and Method in the Cantos of Ezra Pound* (1954); Clark M. Emery, *Ideas into Action: A Study of Pound's Cantos* (1958); Macha L. Rosenthal, *A Primer of Ezra Pound* (1960); George S. Fraser, *Ezra Pound* (1961); George Dekker, *The Cantos of Ezra Pound: A Critical Study* (1963); L.S. Dembo, *The Confucian Odes of Ezra Pound: A Critical Appraisal* (1963); Walter E. Sutton, ed., *Ezra Pound: A Collection of Critical Essays* (1963); and the section on Pound in Hyatt H. Waggoner, *American Poets, from the Puritans to the Present* (1968). Pound's obituary can be found in the November 2, 1972 issue of the *New York Times*. □

Roscoe Pound

Roscoe Pound (1870-1964), American jurist and botanist, furthered the development of sociological jurisprudence, which significantly altered American legal thought.

Roscoe Pound was born at Lincoln, Nebr., on Oct. 27, 1870, the son of a judge. After graduating from the University of Nebraska in 1888, he earned a master of arts degree in 1889 and then attended Harvard Law School for a year. He passed the bar exam in 1890 and began practicing law, teaching at the University of Nebraska Law School, and working toward his doctorate in botany, which he earned in 1897. For several years he directed the botanical survey of Nebraska and discovered a rare lichen (later designated the ''roscopoundia''). His botanical writings are still considered important.

As commissioner of appeals of the Supreme Court of Nebraska (1901-1903), Pound wrote 102 opinions that have often been cited. He was commissioner for uniform state laws for Nebraska (1904-1907) and dean of the law department at the University of Nebraska (1903-1907). He taught law at Northwestern University (1907-1909) and at the University of Chicago (1909-1910).

Pound's vast erudition included all phases of the law and jurisprudence as well as the classics and foreign languages. He often worked 16 hours a day and had a phenomenal memory and great intellectual curiosity. He became the leading exponent of sociological jurisprudence, that is, applying pragmatism to the law to make it amenable to society's needs rather than adhering to inapplicable precedents. Pound first set forth his concept of sociological jurisprudence in a 1906 address and continued to expound it for nearly a generation. At about the same time, he also began expressing his ''formative era'' concept, which stated that an indigenous new law for the country was evolved by American judges between 1789 and 1860.

In 1910 Pound became professor of law at Harvard. He was dean from 1916 to 1936 during what was called Harvard Law School's ''golden age''. He helped shape a faculty and program of legal education equipped to implement his concept of sociological jurisprudence. A large number of the law school graduates were active in formulating policies of Franklin D. Roosevelt's New Deal, and Pound supported many of its early measures. But though he had once felt that the law stifled administration, he came to feel that courts must serve as a bulwark against potential dictatorship. Similarly, he became critical of the legal realists of the 1930s, whose thinking was founded in Pound's earlier work; he felt that they placed value only on experience in setting legal standards.

In 1936 Pound resigned as dean and was assigned to one of the first Harvard ''roving professorships''; for the next 11 years he taught everything from law to the classics. In 1938 he was named director of the National Conference of Judicial Councils. He received the American Bar Associa-

tion's medal for ''conspicuous service to the cause of American jurisprudence'' in 1940. He served as adviser to the Nationalist China Ministry of Justice (1946-1949), which was reorganizing its judicial system. When he returned to the United States, he was extremely critical of America's China policy, because of its ineffective support of Chiang Kai-shek.

Pound retired from Harvard in 1947 but continued to teach at a number of law schools for several years and maintained his steady flow of publications. In all, he authored over 1,000 items, including his massive fivevolume *Jurisprudence* (1959). He died in Cambridge, Mass., on July 1, 1964.

Further Reading

Pound's own *Roscoe Pound and Criminal Justice* was edited by Sheldon Glueck in 1965. Studies of Pound include Paul Lombard Sayre, *The Life of Roscoe Pound* (1948), and Arthur Leon Harding, ed., *The Administration of Justice in Retrospect: Roscoe Pound's 1906 Address in a Half-century of Experience* (1957).

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Nicolas Poussin

Nicolas Poussin (1594-1665), one of the greatest French painters, rationally synthesized the diverse tendencies of French and Italian art. His work is a salient example of lucid control by the mind over the senses.

The art of Nicolas Poussin is a visual record of progression from the chaos of youth to self-awareness, from self-control to intellectualism, and from wisdom to harmony. In the 19th century Paul Cézanne conferred the ultimate tribute: ''Every time I come away from Poussin I know better who I am.''

Poussin was born in the hamlet of Villers near Les Andelys, Normandy, in June 1594. His father, who had certain claims to ancient but minor nobility, came from Soissons; he was a military man turned farmer. His mother was the widow of a lawyer, and Nicolas was destined for the law. The boy, who knew Latin from childhood, received a sound education until he was 18. His proclivity for art provoked the disapproval of his parents, and in 1612 the presence of Quentin Varin, a minor mannerist painter, in the neighborhood occasioned Poussin's flight from home.

After a brief sojourn with the painter Noël Jouvenet in Rouen, Poussin went to Paris, where the patronage of a young nobleman from Poitou enabled him to frequent the studios of the portraitist Ferdinand Elle and the mannerist painter Georges Lallemand. About 1614 his noble friend took Poussin home to his château in Poitou, but his patron's mother did not like the alliance, and the artist departed on foot, reaching Paris exhausted and ill from malnutrition. After a year's rest with his family at Les Andelys, Poussin returned to Paris to begin a productive career.

Except for a trip to Florence about 1620-1621 and another to Lyons shortly thereafter, Poussin spent the years between about 1616 and 1624 establishing his position in Paris. He studied architecture, perspective, and anatomy; the mannerist frescoes of Francesco Primaticcio at Fontainebleau; antique sculpture; and the High Renaissance paintings of Raphael, Leonardo da Vinci, and Titian and the engravings of Giulio Romano. He frequented intellectual and artistic circles and met the Italian poet Giambattista Marino, for whom he executed a series known as the Massimi drawings. Poussin received commissions from the Jesuit Collège de Clermont in Paris and Notre Dame in Paris. When he left for Rome in 1624, he was a mature artist. On the way he stopped in Venice, where the works of Titian and Paolo Veronese profoundly influenced him.

Works, 1624-1630

Between 1624 and 1630 Poussin's life was characterized by professional vicissitudes and artistic experimentation. He vacillated, though always brilliantly, between his Paris style, based upon the study of Giulio Romano and antique sarcophagi (*Victory of Moses,* 1624-1626), the current Roman baroque style of Pietro da Cortona (*Madonna del Pilar*), the Venetian High Renaissance style of Veronese

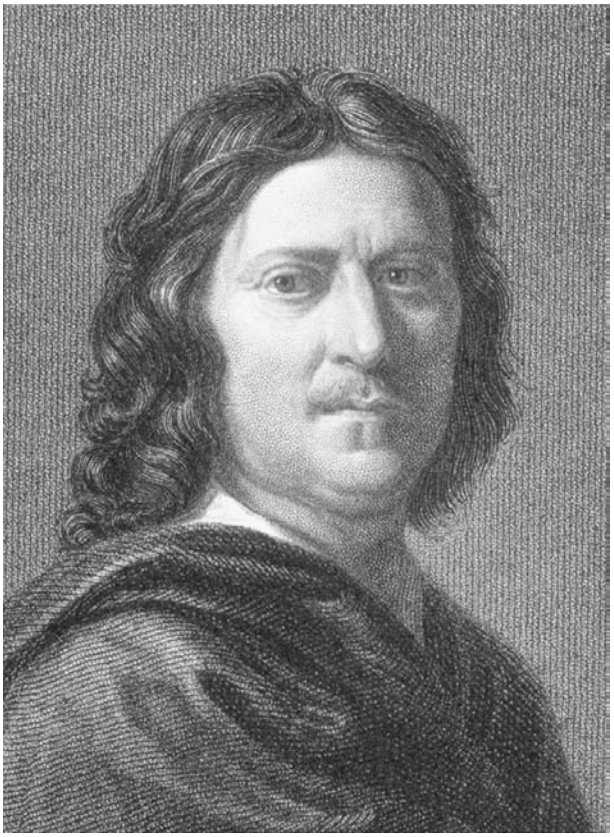

(*Marriage of St. Catherine*) and Titian (*The Inspiration of the Poet*), and the realistic style of Caravaggio (*Massacre of the Innocents*). The conspicuous success of this period was the *Martyrdom of St. Erasmus* (1628-1629) for an altar in St. Peter's.

In spite of the patronage of the Barberini family, the confusion resulting from Poussin seeking his own style among the multiple possibilities afforded him in Rome and the fierce competition of Italian, Flemish, and French artists resulted in another illness. After being nursed back to health in the house of the French pastry cook Jacques Dughet, he married the daughter Anne Marie in 1630. Poussin decided to abandon the field of official commissions, and from then on he devoted himself exclusively to the execution of small cabinet pictures, fastidious in workmanship, for a private and cultivated clientele.

Works, 1630-1640

In the 1630s friendship with Cassiano dal Pozzo, amateur of the antique, led Poussin into a milieu of modest but genuine scholars. At this time his concern was poetical, focused upon the dramatic themes of Tasso (*Rinaldo and Armida*) and the melancholy of Ovid (*Arcadian Shepherds*). Between 1633 and 1637 his subject matter shifted to the pageantry of the Old Testament (*Adoration of the Magi*), mythology (*Bacchanals* for Cardinal Richelieu, and ancient history (*Rape of the Sabines,* two versions). During this time the coloristic fluidity of Titian, which had characterized Poussin's previous period, gave way to a statuesque plasticity of figure style, recalling Raphael's *Mass of Bolsena*. Compositions were oriented parallel to the picture plane and delineated by a controlled, linear perspective.

Between 1637 and 1640 this rational tendency increased. Poussin used various pictorial methods of painting to elicit a specific response in the educated observer, trained to understand his expressive purpose in any given work. These were the ancient Greek and Roman modes. His earlier works had been mainly in the Hypolydian mode for joyful subjects of divine glory and paradise and the Ionic mode for festive, bacchanalian subject matter. Now they became more austere, in the Dorian mode for stable, grave, and severe themes (*The Israelites Collecting Manna*); or martial, in the Phrygian mode for intense and violent themes. Poussin's fondness for the modes was motivated, according to his letter of Nov. 24, 1647, to P. F. de Chantelou, by a desire for didactic clarity in communication. For the sake of readability his compositions, from the late 1630s, were cautiously planned, the figures sculpturally modeled, the tones restricted to primary colors insistently repeated, and the psychological content underlined by emphatic, sometimes histrionic gesture and facial expression.

Return to Paris, 1640-1642

Louis XIII and Cardinal Richelieu had been urging Poussin's return to Paris since 1638, and in 1640 he did so. He was given the title of first painter to the king, a yearly pension, and lodging in a pavilion of the Tuileries Palace. His princely reception provoked the resentment of the artistic coterie. The official circle expected him to create a French ''style'' and be able to direct teams of artists and artisans. But Poussin was used to a contemplative atmosphere and to concentrating on a single, meticulously executed work, and the constant demand for adaptability and glib fluency in the creation of altarpieces, decorative ceilings, and designs for books, tapestries, and furniture was exhausting. Of his many Paris works the best products of that unhappy sojourn were the decorative schemes for the ceilings of the Orangerie in the Luxembourg Palace and for the Grande Galerie of the Louvre.

Mature Period, 1643-1653

In September 1642 Poussin returned to Rome, ostensibly to fetch his wife; Richelieu and Louis XIII died soon after Poussin reached Rome, enabling him to remain in his adopted country permanently. He passed the rest of his life modestly and placidly in his house in the Via Paolina, refusing countless honors, including the directorship of the Academy of St. Luke. The most important fruit of his Paris visit was a patronage truly worthy of his talents. Intellectual conservatives of the French upper bourgeoisie, like Chantelou, called forth, through their commissions, the best of the artist's talents, the embodiment of the French classical ideal.

Between 1643 and 1653 Poussin came to grips with the fundamental premise of his creative being, the triumph of human will over the passions, manifest in his works in the domination of intellect over emotion. The *Holy Family on the Steps* (1648), for example, reveals his rational procedure for achieving biblical truth. The observer is infallibly guided, through the selective simplicity and lucid formality of the essential compositional elements, to the climax of the representation, the enthronement of a nobly modest family on monumental stairs, and to the denouement, the movement of the Holy Family toward the observer.

In executing his works Poussin proceeded in the following manner. After a thorough reading of the primary sources, he made a preliminary sketch; he then constructed a small model stage upon which he could move, like chessmen, actual miniature figures made of wax. After making further drawings and altering the positions of the figures as he progressed, he made larger models. From these he painted the final scene, referring occasionally to living models to avoid sterility. Thus, by steady, almost pedestrian degrees the potentially dramatic theme was simplified to a lofty understatement. Such laborious procedures, dangerously susceptible to stereotyping by imitators, were adopted until 1690 for teaching purposes by Charles Le Brun in the Paris academic program; they also explain the objection, among even cultivated critics, to Poussin's not infrequent statuesque sterility and coloristic coldness in the works of his mature period.

Late Period, 1653-1665

In Poussin's late period he moved beyond the somewhat self-conscious and mechanical means just described. The triumph of human will over the passions, or intellect over emotion, became an ultimate statement of the reign of universal harmony over the seeming chaos of nature and

human life. This final conviction is most telling in such works as *Apollo and Daphne* (1664), sometimes called his spiritual testament to the world, and *Summer* and *Autumn,* two of the cycle of the four seasons (1660-1664). Figures are set in wildly animated landscapes of fertility or desolation, forms are reduced to nearly cubistic abstraction, and action is drastically simplified. Poussin died in Rome on Nov. 19, 1665.

Further Reading

A great deal has been written about Poussin. By far the most reliable works in English are Anthony Blunt, *The Paintings of Nicolas Poussin: A Critical Catalogue* (1966) and *Nicolas Poussin* (2 vols., 1967), and Walter Friedlaender, *Nicolas Poussin: A New Approach* (1966).

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Terence Vincent Powderly

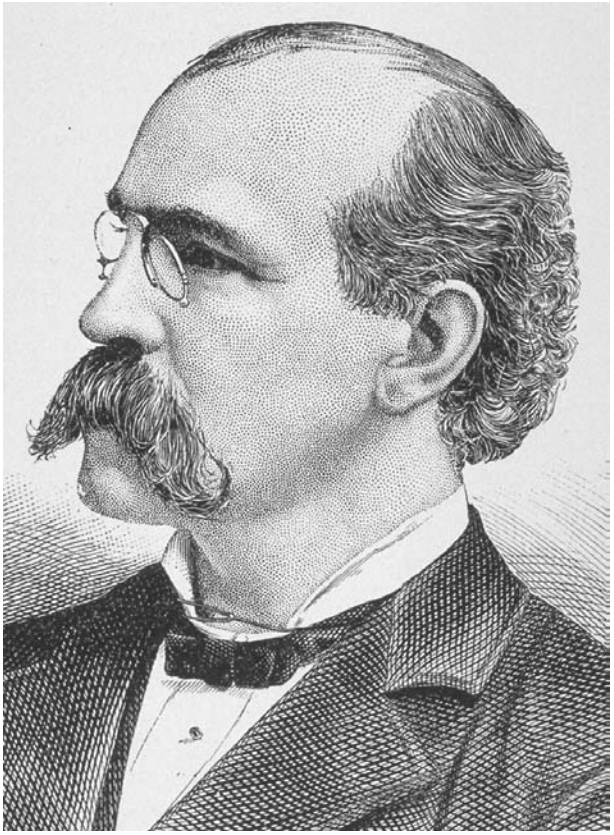

American labor leader Terence Vincent Powderly (1849-1924) presided over the Knights of Labor during the union's remarkable growth and rapid decline in the 1880s.

Terence V. Powderly was born in Carbondale, Pa., on Jan. 22, 1849. His parents were Irish immigrants. At 13 he began work in a railroad yard. At 17 he apprenticed himself to a machinist and began to practice the trade in 1869 in the shops of the Delaware and Western Railroad in Scranton, Pa. Interested in labor unionism, he joined the International Union of Machinists and Blacksmiths in 1871 and, in 1874, was an organizer for the Industrial Brotherhood. That year he was initiated into the Noble and Holy Order of the Knights of Labor, a small secret society centered on Philadelphia. Powderly organized the Knights' local assembly in Scranton and was elected its master workman in 1876; he was also an officer in district assembly no. 5.

In 1878, at the age of 29, Powderly was elected mayor of Scranton on the Greenback-Labor ticket. He was reelected three times. Meanwhile, in 1879, he was elected the Knights' grand master workman (general master workman after 1883). His accession marked a significant departure in Knights' policy. His predecessor, a Baptist, had been indifferent to the Catholic Church's opposition to the Knights. Powderly, although a Mason, was also a Roman Catholic and realized that the American Catholic hierarchy must be placated if the Knights were to flourish among Catholic workers. He persuaded the union to abandon its secrecy and to remove scriptural references from its ritual.

Powderly disapproved of strikes, considering them too costly for the small benefits gained. He was a humanitarian visionary, interested in the long-term goals of abolishing the wage system and instituting a cooperative society rather than in short-term gains. With his approval, various local assemblies of the Knights set up 135 producers' and consumers' cooperatives, including a coal mine.

However, as head of the union (1879-1893), Powderly had to devote much time to settling strikes the various locals became involved in. ''Just think of it!'' he wrote, ''Opposing strikes and always striking . . . battling with my pen in the leading journals and magazines of the day for the great things we are educating the people on and fighting with might and main for the little things.''

The Knights were involved in a series of dramatically successful strikes during the early 1880s. The most notable involved a strike against the railroads of financier Jay Gould. Such victories resulted in an incredible growth: in mid-1885 there were about 100,000 Knights in 1,610 local assemblies; a year later membership stood at 700,000 in almost 6,000 locals. Powderly was uncomfortable with such rapid growth, and his lack of enthusiasm in another strike against Gould (1886) contributed to the Knights' defeat and, ultimately, their decline. By 1893, when Powderly was ousted from his position, there were only 75,000 dues-paying members.

Part of Powderly's weakness as the union's leader was his interest in other than union affairs. During his first 6 years as grand master workman, he was also mayor of Scranton. He studied law, served as a county health officer, partly owned and managed a grocery store, served as vice president of the Irish Land League, tried to become the first

U.S. commissioner of labor in 1884, took great interest in political campaigns, and was an active prohibitionist. Frequently complaining about the Knights' demand upon his time, he resigned once and threatened to resign several times.

In addition, Powderly was temperamentally unsuited to the industrial turmoil of the 1880s. Disliking strikes and other conflicts, he constantly looked forward to an age of cooperation. Nor did he look the part of a labor organizer. Slender, even frail, he wore delicate spectacles and a magnificent drooping mustache and dressed impeccably. His manners were formal, even haughty. He was considered something of a snob. Ultimately these qualities neutralized his competence as an organizer and administrator, his considerable abilities as a speaker and correspondent, and his tact and diplomacy.

After retiring from leadership of the Knights, Powderly practiced law and was named commissioner general of immigration (1897). He became chief of the Division of Information in the Immigration Bureau in 1907. He died on Jan. 24, 1924.

Further Reading

The basic sources for studying Powderly are his autobiographical *Thirty Years of Labor, 1849-1924* (1889; rev. ed. 1890) and *The Path I Trod: The Autobiography of Terence V. Powderly* (1940). The most comprehensive discussion of Powderly is in Norman J. Ware, *The Labor Movement in the United States, 1860-1895* (1929). Information on Powderly can be found in any standard labor history of the period; the best is probably Foster Rhea Dulles, *Labor in America* (1949; 3d ed. 1966).

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Adam Clayton Powell Jr.

The political leader and Harlem Baptist minister Adam Clayton Powell, Jr. (1908-1972) was a pioneer in civil rights for black Americans.

Adam Clayton Powell, Jr. was born on November 29, 1908, in New Haven, Connecticut, moving with his parents at the age of six to Harlem, New York City. His father was a successful clergyman and a dabbler in real-estate. Adam was sent to Hamilton, New York, to Colgate University (1930, A.B.) and afterwards to Columbia University (Teachers College, 1932, M.A.) and studied for the ministry at Shaw University (1935, D.D.).

He was heir-apparent to his father at the Abyssinian Baptist Church in Harlem and succeeded him as pastor in 1937. Upon his return to Harlem from Colgate in 1930 he had launched a career of agitation for civil rights, jobs, and housing for African Americans. It was the era of the Depression. He led demonstrations against department stores, Bell Telephone, Consolidated Edison, and Harlem Hospital, among others, to hire African Americans.

Elected to the city council in 1941, he continued to press for civil rights and for jobs for African Americans in public transportation and the city colleges. As editor of the militant *People's Voice* from 1942, and with a reputation gained from his church for doing something about the destitute (he directed a soup kitchen and a relief operation that fed and clothed thousands of Harlem indigents), he was a force to be reckoned with in the Depression. Leader of the largest African American church in the nation (13,000 members—a sizeable basis of support), he was ready to use his ample skill in political demagoguery and his charisma in defense of African American nationalism. At the age of 15 he had joined Marcus Garvey's African Nationalist Pioneer Movement, so he understood African American nationalism. The Emperor Haile Selassie of Ethiopia had awarded him a gold medallion for his work of relief in Harlem: he wore it everywhere. Powell's picket lines at the headquarters of the World's Fair in the Empire State Building resulted in hundreds of jobs for African Americans in 1939 and 1940.

But it was after his election to Congress that he really made his stand. He took his seat in 1945 for central Harlem. He was the first African American from an Eastern ghetto and the second African American in Congress—the first was William Dawson of Chicago. Dawson was more moderate than Powell.

As a freshman congressman Powell was appalled at being barred from public facilities in the House of Representatives: dining rooms, steam baths, showers, and barbershop. He instantly used those facilities; with political instinct, he got his staff to use them also. He engaged Southern segregationists in debate. He tried to bring about an end to segregation in the military, to get African American newsmen admitted to the Senate and House press galleries, to introduce legislation to outlaw Jim Crow in transport, and to inform Congress that the Daughters of the American Revolution were practicing discrimination.

The Southern segregationists were mainly in his own party, the Democratic Party. In 1956 Powell supported Dwight Eisenhower, a Republican seeking a second term, and did not go with Adlai E. Stevenson, the Democratic nominee. He advised Stevenson to reject Southern bigots like Long of Louisiana, Eastland of Mississippi, and Tallmadge of Georgia—all of whom were in the Democratic Party. Eisenhower won, and some Democrats were prepared to punish Powell for his defection. Some critics accused him of currying favor with the federal government over alleged tax irregularities by voting for Eisenhower. Many Democrats had switched to the Republican Party for the presidential choice, as he did, but they were not African American congressmen. Powell was his own man.

Nevertheless, Powell was a Democrat; he welcomed the advent of a new president, Democrat John F. Kennedy in 1960, and became the new chairman of the House Committee on Education and Labor. Despite a high absentee record in the House, his accomplishments as chairman were extraordinary. As Powell himself said: ''You don't have to be there if you know which calls to make, which buttons to push, which favors to call in.'' The committee authorized more important legislation than any other: 48 major pieces of social legislation, embodying more than $14 billion. Kennedy's ''New Frontier'' and Lyndon Johnson's ''Great Society'' programs were intimately involved with this committee: education, manpower training, minimum wages, juvenile delinquency, and the war on poverty were all at stake. Presidents Kennedy and Johnson both sent Powell letters of thanks.

All the same, Powell claimed something for his African American constituents with each bill that was laid before him: this was the ''Powell Amendment.'' It called for a stop of federal funds to any organization which practiced racial discrimination. As chairman he had great power to block Great Society legislation; he occasionally held his ground until the Powell Amendment was included in the bill.

As an African American politician and minister he was controversial; as a personality he was extravagant and irreverent. He liked the playboy image, the good life. His first wife was Isabel Washington, a Cotton Club dancer; he had to bully his father into consenting (1933). The marriage lasted ten years. ''I fear I just outgrew her,'' he said. Wife number two was Hazel Scott, a singer and pianist; they had a good life together from 1945 to 1960, when he divorced her. His third wife was Yvette Marjorie Flores Diago, a member of an influential Puerto Rican family. His affairs were front-page news.

In March 1960 he was interviewed on a television show. He happened to call Esther James a ''bag woman'' during a debate on police corruption. She sued. Powell refused to make a settlement. He ignored all seven subpoenas and eight years of legal battles. He was wanted for criminal contempt of court by New York State. Finally he escaped to Bimini (Bahamas) in 1966, taking his congressional receptionist, Corinne Huff (former Miss Ohio), with him. She had been with him on a trip on the *Queen Mary* to Europe in 1962 when she was 21, together with Tamara Hall (an associate labor counsel for Education and Labor). A select committee of the House recommended public censure for Powell, a loss of seniority (his chairmanship), and the dismissal of Huff. The House voted to exclude him altogether (March 1967).

At a special election two months later Powell received a stunning victory—and he did not even campaign in Harlem. Contributions from his supporters and profits from a phonograph record (''Keep the Faith, Baby'') were used to pay the damages in the James suit. In March 1968 Powell returned to Harlem triumphantly, and in January 1969 he was seated in Congress yet again, although without seniority. The Supreme Court ruled that the House acted unconstitutionally when he was unseated. Powell quipped: ''From now on, America will know the Supreme Court is the place where you can get justice.''

In 1970 he was defeated in the Democratic primary. He died on April 4, 1972, of prostate cancer; his ashes were scattered over Bimini. His death caused a legal squabble between his current mistress and his estranged third wife. Powell was a pioneer civil rights worker 30 years before it was fashionable; his legacy to African Americans was his ''sassiness.''

Further Reading

For the best reading about this subject, see Adam Clayton Powell, Jr., *Adam by Adam* (1971). Andy Jacobs' *The Powell Affair: Freedom Minus One* (1973) is the story of the vote in the House of Representatives (1967) which unseated Powell. There is an obituary in the *New York Times,* April 5, 1972, which provides additional information. □

Anthony Powell

The English novelist Anthony Dymoke Powell (born 1905), a distinguished writer of social comedy, is best known for his duodecalogy called *A Dance to the Music of Time.*

Anthony Dymoke Powell was born in Westminster, London on Dec. 21, 1905, the son of a Lieutenant Colonel in the British Army. He was educated at Eton and at Balliol College, Oxford, from which he received a bachelor of arts degree in 1926. After graduation Powell entered the publishing business in London and launched his career as a writer in 1931 with the publication of *Afternoon Men,* featuring a hero who lacks all ambition and who drifts

aimlessly through bohemian circles, finding meaning nowhere. Powell's next novels—*From a View to a Death* (1933), *Agents and Patients* (1936), and *What's Become of Waring* (1939)—deal with variations on the theme of prostituted talent and the will to dominate personal relationships.

Powell married Lady Violet Pakenham in 1934, the third daughter of the Fifth Earl of Longford. In 1936 he joined Warner Brothers on a six month contract as a script writer. He soon left Warner Brothers and became a full-time writer after traveling the United States and Mexico

Sometime in the late 1930s he had the idea for a novel sequence, *A Dance to the Music of Time,* designed to illustrate the responses to change of the British upper classes. The advent of World War II, however, forced Powell to put aside all writing. From 1939 to 1941 he served in the Welsh Regiment, and from 1941 to 1945 he was a liaison officer in the intelligence Corps. Powell was decorated often and raised to the rank of major.

The first volume in Powell's series, *A Question of Upbringing,* appeared in 1951. This novel introduced many of the characters who reappeared in succeeding novels and established one of them—Nicholas Jenkins—as the narrator who is a participant in, as well as an observer and recorder of, the multiplicity of events. *A Question of Upbringing, A Buyer's Market* (1952), and *The Acceptance World* (1955) form the first trilogy in the sequence. Covering the period after World War I up to the Depression, they depict the lives of Nick and his associates as they reflect upon and attempt to understand the effect of family and schooling upon character, as they examine what the world offers in the way of work and love, and as they quit their aimless wanderings and come to realize what decisions they may be capable of making.

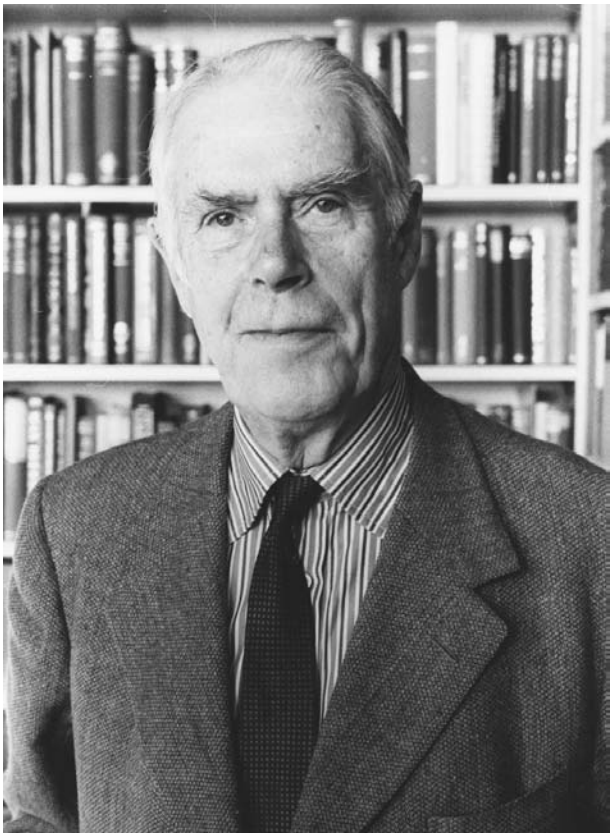

The second trilogy covers the period from the Depression to the beginning of World War II. *At Lady Molly's* (1957), *Casanova's Chinese Restaurant* (1960), and *The Kindly Ones* (1962) show, respectively, the complexity of deepening commitments, the struggles and the failures of marriage, and a fresh appraisal of 20 years of personal history on the eve of political chaos.

The third trilogy, which covers the years of World War II, is made up of *The Valley of Bones* (1964), *The Soldier's Art* (1966), and *The Military Philosophers* (1968). These novels follow Nick through his realization that war is hardly romantic and that a fighting unit is only as effective as the men who are in it, to his perceptions of the powerful men who have directed the war and his often melancholy musings on the state of Europe and his own life.

The fourth and final trilogy *Books do Furnish a Room* (1971), *Temporary Kings* (1973), and *Hearing Secret Harmonies* (1975) closed out the series and covers the post-World War II years with all of its changes and modern dilemmas. In 1987 the entire twelve volume set was published as *The Album of Anthony Powell's Dance To The Music of Time*.

After publishing the novella *The Fisher King* (1986). The book is about two down-on-their-luck men who meet by happenstance and strike up a friendship even though they would initially seem to have nothing in common. In 1991 *The Fisher King* was adapted as a feature film directed by Terry Gilliam (of Monty Python's Flying Circus fame) and starring actors Jeff Bridges, Robin Williams, and Mercedes Ruehl.

Powell is a reserved man and in keeping with his bashful tendencies (he was offered, and turned down, a knighthood from the Queen of England in 1973) now lives quietly with his wife in Somerset, England and still contributes pieces to publications. His most recent work, *Journals 1990-1992,* was published in 1997 and is a still further look into the man and his personal art of writing.

Further Reading

A useful overview of Powell's work can be found in Robert K. Morris *The Novels of Anthony Powell* (1968). See also the essay on Powell in Charles Shapiro *Contemporary British Novelists* (1965). Powell's memoirs up to 1992 have been published in a four volume set as *To Keep The Ball Rolling* (5th ed. 1983), from 1982 to 1986 as *Journals 1982-1986* (1995), *Journals 1987-1989* (1996), and *Journals 1990-1992* (1997). Powell and his works are discussed at length in George Lilley *Anthony Powell: A Biography* (1994), Neil Brennan *Anthony Powell* (1974), and John Russell *Anthony Powell, A Quintet, Sextet and War* (1970). A brief biography of Powell and a list of his accomplishments appears in the 1997 edition of *Who's Who*. An extensive chronology of Powell's works and life is available on-line at *Keith Marshall's Zen Mischief* Website located at www.ftech.net. □

Colin Luther Powell

American Army officer Colin Luther Powell (born 1937) served as national security adviser to President Ronald Reagan, and under President George Bush became the first African American to serve as chairman of the Joint Chiefs of Staff (1989-1993).

Colin Luther Powell was born in Harlem, New York City on April 5, 1937, the son of a shipping clerk and a seamstress, both of whom were immigrants from Jamaica. Powell spent most of his childhood in the South Bronx, then regarded as a step up from Harlem. Despite the urgings of his parents that he should ''strive for a good education'' in order to ''make something'' of his life, Powell remained an ordinary student throughout high school. At City College of New York, Powell discovered himself; his retentive mind and leadership abilities made him a conspicuous success in the Army's Reserve Officers' Training Corps (ROTC). He graduated from the program in 1958 with the rank of cadet colonel, the highest awarded, and was commissioned a second lieutenant in the U.S. Army. He was then assigned to duty in West Germany. In 1962, while stationed at Fort Devens, Massachusetts, Powell met and married Alma Vivian Johnson. The couple had three children.

Powell's next overseas assignment was in South Vietnam, where he was wounded in action. He then studied at the Command and General Staff College at Fort Leavenworth, Kansas, finishing second in a class of more than twelve hundred officers. During a second tour in Vietnam he received the Soldier's Medal for pulling several men from a burning helicopter.

The army then provided Powell the time to study for a Master's degree in business administration at George Washington University. He received the degree in 1971, after which he worked as an analyst at the Pentagon before securing what he called a ''dream job'': an appointment as a prestigious White House fellow in the Office of Management and Budget under the director, Caspar Weinberger, and his deputy, Frank Carlucci, two men of rising influence in Washington who perceived Powell's uncommon abilities and who would help shape his career.

A man of commanding presence at six feet one inch and 200 pounds, Powell was assigned to South Korea in 1973 to command a battalion troubled by racial animosities. ''I threw the bums out of the army and put the drug users in jail,'' he recalled. ''The rest, we ran four miles every morning, and by night they were too tired to get into trouble.'' Powell's prescription worked, and the tensions that had led to race riots before his arrival abated.

After additional service in Washington and an assignment as a brigade commander in the 101st Airborne Division at Fort Campbell, Kentucky, Powell returned to Washington in the late 1970s, attaining the rank of major general and holding advisory posts in the Pentagon and briefly in the Department of Energy. He next served at Fort Carson, Colorado, and at Fort Leavenworth before becoming military assistant to Weinberger, then secretary of defense in the Reagan administration, in 1983. While Powell was assisting Weinberger, the National Security Council (NSC) began looking at the possibility of sending American missiles to Iran in the hope of expediting the release of American hostages in the Middle East and turned to Powell to provide certain information about the missiles desired by Iran. Powell complied but subsequently questioned the scheme in writing, reminding the NSC leadership that there was a legal obligation to inform Congress of the proposed arms transfer. When it was pointed out that the plan had presidential authorization, Powell did what was requested of him. The illegal missile transfer was later exposed as a key element in the controversial Iran-Contra scandal. Powell's demonstrated record of opposition to the illegality of the transfer and his excellent demeanor in testifying before congressional investigating committees served him well. In June 1986 Powell received a choice corps command in West Germany but left it after six months at President Reagan's request to become Frank Carlucci's deputy on the National Security Council. Carlucci was endeavoring to rebuild the NSC after the Iran-Contra debacle.

In 1987 Powell replaced Carlucci as national security adviser, a post he held for the duration of the Reagan administration. Arms control and attempts to topple the Sandanista government of Nicaragua ranked high on the agendas of Powell and of other key policy-makers during this period. When President-elect George Bush advised Powell that he wished to name his own national security adviser, Powell

could have chosen to leave the army to earn a substantial income on the lecture circuit or perhaps in the business world. Money, however, was not sufficient inducement for Powell to retire; promoted to full (four star) general, he took over the army's Forces Command, which had responsibility for overseeing the readiness of over a million regular, reserve, and National Guard personnel based in the United States. Selected over three dozen more senior generals, Powell was nominated by President Bush in 1989 to become chairman of the Joint Chiefs of Staff (JCS), the nation's most prestigious military position. Powell was the first black officer to hold this post.

As chairman of the JCS, Powell held a key role in formulating and refining plans for the December 1989 operation that eliminated the corrupt Manuel Noriega regime in Panama. Television appearances in which Powell explained the purpose of the operation brought him to the favorable attention of the American public. ''In a performance that left politicians and viewers marveling,'' observed a *Wall Street Journal* reporter, ''he laid out the details in tough but carefully measured tones that may have done more than anything else to reassure lawmakers and the public about the predawn invasion.''

Powell became similarly conspicuous during the first stages of Operation Desert Shield, the joint effort by the United States and several other nations through blockade and the mobilization of substantial forces in and near Saudi Arabia to pressure Iraqi dictator Saddam Hussein into removing his forces from neighboring Kuwait. This small, oil-rich nation had been occupied by Iraqi troops in August 1990. It soon became apparent that this operation, unlike the earlier one in Panama, would take months to decide and involved the risk of substantial casualties if and when hostilities broke out between the Iraqis and the international forces, the bulk of them American. It was thus uncertain whether Powell's largely unblemished record for excellent judgment and leadership would remain intact.

When Desert Shield turned into Desert Storm on January 16, 1991, Powell again demonstrated his successful leadership. Six weeks later the Iraqi army was crushed; the multinational forces stood completely victorious. For his part in this Persian Gulf War, General Powell, as well as field commander General H. Norman Schwarzkopf, was awarded a congressional gold medal.

When Powell was named to head the JCS, a former White House colleague remarked of his appointment: ''No one ever thinks of Colin as being Black; they think of him as being good.'' Powell, however, never ignored his background in New York City or the prejudice he encountered in the 1960s when off base at various army posts in the South, ''I've made myself very accessible to the Black press,'' he once told an *Ebony* reporter, ''and I do that as a way of just showing people, 'Hey, look at that dude. He came out of the South Bronx. If he got out, why can't I.'' Powell believed that his position as the nation's foremost military leader and spokesman provided a unique opportunity to deliver a positive message to African American youth.

As the youngest man to serve as chairman of the Joint Chiefs, Powell would have ample opportunity to accomplish even more should he choose to remain in public service. His name had even been mentioned in connection with the vice presidency by both liberals and conservatives.

Powell remains an active figure in government. During the 1996 presidential race, it was announced that Powell would run. He declined, citing various reasons. The withdrawal was disappointing to many Americans. Powell spends his time lecturing, writing and speaking.

Further Reading

In the absence of a full biography of Colin Powell, those seeking further information can consult several articles about him, including Simeon Booker, ''Colin L. Powell: Black General at the Summit of U.S. Power'' in *Ebony* (July 1988); Thomas M. DeFrank, ''The Ultimate No. 2' for NSC'' in *Newsweek* (November 16, 1987); Carl T. Rowan, ''Called to Service: The Colin Powell Story'' in *Reader's Digest* (December 1989); Marshall Brown, ''Powell Reaches the Pinnacle of Pentagon Power'' in *Black Enterprise* (October 1989); Barrett Seaman with Dan Goodgame, ''A 'Complete Soldier' Makes It'' in *Time* (August 21, 1989); Lou Cannon, ''Antidote Ollie North'' in *Washington Post Magazine* (August 7, 1988); and Laura B. Randolph, ''Gen. Colin L. Powell: The World's Most Powerful Soldier'' in *Ebony* (February 1990). Information regarding Powell's political career can be read in an article by J.F.O. Mcallister entitled ''The Candidate of Dreams'' *Time* (March 13, 1995). □

John Wesley Powell

American geologist, anthropologist, and scientific explorer, John Wesley Powell (1834-1902) made the first dramatic descent of the Colorado River through the Grand Canyon. His life was dedicated to exploring and conserving the natural resources—scientific, scenic, economic, and human—of the American West.

John Wesley Powell was born on March 24, 1834, on a farm in western New York. During John's childhood the family migrated from Ohio to Wisconsin to Illinois, so his education was sporadic. He attended Wheaton and Oberlin colleges but obtained no degree. Powell early demonstrated interest in botany and traveled extensively, collecting specimens as part of his self-education. He joined the Illinois Society of Natural History at the age of 20 and was soon elected secretary. Prior to the Civil War, he worked as a schoolteacher and lyceum lecturer. Powell joined the Union Army and lost his right arm in the bloody Battle of Shiloh.

Released from service, Powell became professor of natural history at Illinois Wesleyan College. He transferred to the Illinois Normal University as curator of the museum, thereby gaining time and financial support for western exploration. In 1867 he conducted a party of students and amateur scientists to Colorado; he and his wife ascended Pike's Peak and explored the Grand River. The next year he

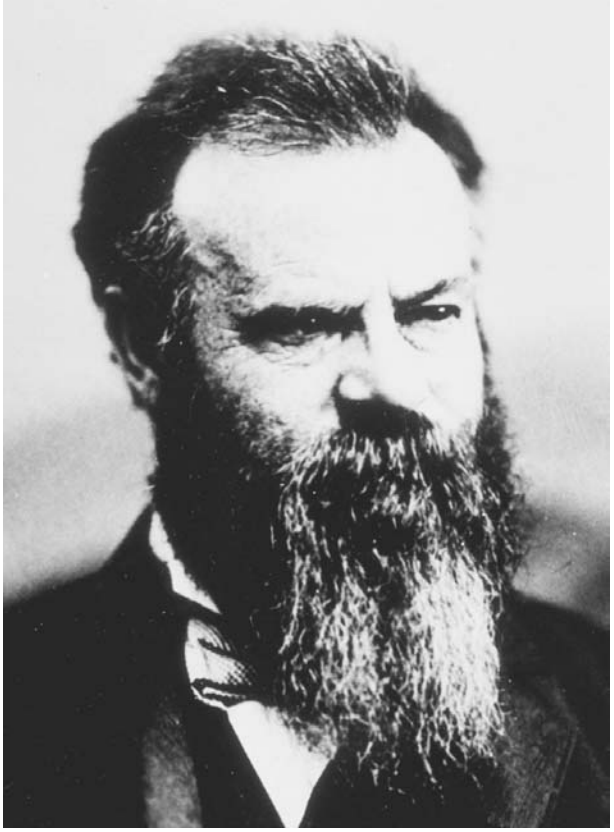

took a party of 21 men to the Rockies. In 1869 Powell and a small party descended the Colorado River through the Grand Canyon, a feat never before accomplished.

In 1871-1872 Powell voyaged down the Green and Colorado rivers a second time and for the remainder of the decade, with the financial support of Congress, explored the Colorado Plateau. His reports and lectures on natural history and the Native American tribes made him a national hero. His importance as a scientific explorer was recognized when he became director of the U.S. Geological Survey in 1880.

As a geologist, Powell provided detailed explanations of how the erosion of rivers creates gorges during periods when a rocky region is undergoing gradual elevation. His findings were published in *Explorations of the Colorado River of the West and Its Tributaries* (1875) and revised in *Canyons of the Colorado* (1895). An early conservationist, Powell was obsessed by the idea that a vast wasteland was being created in the West by farmers who, by breaking the earth's cover, were inviting erosion. He believed that water monopolists and lumbermen were excessively exploitative. Powell urged Congress to modify the land laws in the West in his *Report on the Lands of the Arid Regions of the United States*. His proposal ultimately led to the creation of the Bureau of Reclamation.

While traveling among the tribes of the High Plains, Powell took notes on their languages and customs. In 1879 he organized the Bureau of American Ethnology in the Smithsonian Institution; he directed it for 23 years. His classification of American Indian languages is still valuable. He was also responsible for the Irrigation Survey (1889), a systematic appraisal of the land and water resources of the West that became the basis for all irrigation legislation in the United States.

Perhaps Powell's greatest contribution was as an administrator who recognized that government and science should work in partnership. He urged creation of a Federal department to consolidate all government activity in the scientific field. As director of the Geological Survey, he coordinated the scientific efforts of many men and institutions. He also sponsored extensive publication programs by the Federal government, including the bulletins (begun 1883) and monographs (inaugurated 1890) of the Geological Survey. Most important was the series of atlases (from 1894).

Powell's contribution was recognized with honorary degrees from Harvard and Heidelberg universities. He died on Sept. 23, 1902, in Haven, Maine.

Further Reading

The best biography of Powell is William Culp Darrah, *Powell of the Colorado* (1951). An excellent interpretation of his career is Wallace Stegner, *Beyond the Hundredth Meridian: John Wesley Powell and the Second Opening of the West* (1954). Elmo Scott Watson tells of Powell's first western venture in *The Professor Goes West* (1954). Frederick S. Dellenbaugh, *A Canyon Voyage* (1908), is the most complete published narrative of Powell's second expedition along the Colorado River. His career within the national pattern of exploration and scientific achievement is delineated in Richard A. Bartlett, *Great Surveys of the American West* (1962), and William H. Goetzmann, *Exploration and Empire: The Explorer and the Scientist in the Winning of the American West* (1966). Young people will find a colorful account of Powell's first trip down the Colorado in Leonard Wibberly, *Wes Powell: Conqueror of the Grand Canyon* (1958).

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Lewis F. Powell Jr.

Lewis F. Powell, Jr. (born 1907) was a corporate lawyer who became a U.S. Supreme Court justice. He became the intellectual leader of the Court's moderate center until his 1987 retirement.

Lewis F. Powell, Jr. was born on September 19, 1907, in Suffolk, Virginia, son of a comfortable middle-class family. Powell attended Washington & Lee College, from which he graduated in 1929, and Harvard Law School, where he studied under Felix Frankfurter, completing a

L.L.M. degree in 1932. Powell married Josephine M. Rucker on May 2, 1936, and was the father of three daughters and a son. Admitted to the Virginia bar, he entered private practice in Richmond in 1937 and became a partner in the prestigious Richmond firm of Hunton, Williams, Bay, Powell & Gibson. During World War II he served as an Air Force intelligence officer in North Africa. Returning to his Richmond practice, he gained national recognition as a corporate lawyer, subsequently serving on the board of directors of 11 major companies. A pillar of the American legal establishment, Powell served as president of the American Bar Association (1964-1965), president of the American College of Trial Lawyers (1968-1970), and president of the American Bar Foundation (1969-1971). His service as vice president of the National Legal Aid and Defender Society was instrumental in securing support of the organized bar for government-subsidized legal service for poor people.

Active in community affairs, Powell was chairman of the Richmond School Board, where during the late 1950s and 1960s he urged a moderate course in complying with *Brown* v. *Board of Education* and kept the Richmond schools open despite calls for ''massive resistance'' to desegregation. He led in the voluntary desegregation of Washington & Lee University. He was not, however, a leader in bringing racial equality to the South. The Fourth Circuit Court ruled in 1965 that practices of the Richmond School Board under Powell's leadership unconstitutionally perpetuated racial segregation (*Bradley* v. *School Board of Richmond*).

Appointed to the Supreme Court by Richard Nixon in 1972, Powell was viewed as cautious and pragmatic, with a skepticism for doctrinaire solutions. He was also distrustful of governmental interference in private affairs and committed to logical analysis as an aid to predictability and principled decision making. Powell quickly emerged as the intellectual leader of the Court's moderate center. He also sought to limit access to the courts by persons seeking to litigate generalized grievances. In *U.S.* v. *Richardson* (1974) he went out of his way to warn of the dangers to a democratic society of an overly activist judiciary. His personal biases also came out in business cases, where his decisions failed to strike the note of reasoned moderation that prevailed through much of the rest of his jurisprudence.

Powell was generally charry toward government regulation. On anti-trust opinions he tended to favor the business attacked. He voted against organized labor and was unenthusiastic about environmental and consumer protection, urging an extremely narrow reading of the Truth-In-Lending Act to exclude many installment transactions from its coverage (*Mourning* v. *Family Publications Service, Inc.* [1973]).

Powell's balance did show in a number of fields. In criminal law he generally ruled to increase the authority of law enforcement officials to obtain information and to decrease the zone of privacy that the individual had against government. He tended to narrow the Fifth Amendment's guarantees against self-incrimination. He refused to sustain the government's power to wiretap, however, maintaining that wiretapping was search and seizure within the meaning of the Fourth Amendment (*U.S.* v. *U.S. District Court* [1972]). On the other hand, he rejected the contention that the Fourth and Fifth amendments interlocked to provide a broad privacy area immune from governmental intrusion. Instead, he took the literal language of each amendment and read it narrowly. On the ''exclusionary'' rule, Powell was hostile, arguing it impeded successful law enforcement. He rejected the view that capital punishment violated the Eighth Amendment, but also the view that no constitutional constraints restricted its use. Rather, he favored a middle course, suggesting the states enact mandatory capital punishment laws (*Furman* v. *Georgia* [1972]).

In the civil liberties area, Powell was strongly separationist on matters of church and state, striking out particularly at various forms of aid to parochial schools (*Committee for Public Education and Religious Liberty* v. *Nyquist* [1973]). He supported the Court's decision in *Roe* v. *Wade* (1973) and wrote a strong opinion reasserting women's constitutional right to end their pregnancies in 1983. In *First National Bank of Boston* v. *Bellotti* (1978) he found the public's right to know more important than the state's interest in regulating corporations and wrote a seminal opinion granting First Amendment protection to corporate speech.

In the equal protection field Powell was more critical of racial discrimination in employment than he was in education, although he agreed that the 1966 Civil Rights Act reached discrimination in private schools (*Runyon* v. *McCrary* [1976]). He joined Justice William O. Douglas in denouncing the distinction between *de facto* and *de jure*

segregation, calling for enforced national standards in that area. On bussing to achieve integration, he opposed large-scale, long-distance bussing requirements in metropolitan areas.

Powell's best known opinion was in *California Board of Regents* v. *Bakke* (1978), where he cast the deciding vote and wrote the authoritative individual opinion. In it he invalidated rigid racial quotas in admissions, but upheld the discretion to use race as a factor in establishing an affirmative action program. The opinion reflected Powell's judicial experience, representing a careful move between polar extremes which enabled compromise and supplied sensitive—if conservative—guidelines for future rulings.

In the preface of a 1994 biography on Justice Powell, the author mentions that shortly before Lewis Powell retired from the Supreme Court, a civil liberties leader called him ''the most powerful man in America.'' The statement, the author continues, refers to Powell's ideological center of a divided Court, and revealed the remarkable degree to which liberals had come to depend on the conservative from Virginia. President Nixon had not anticipated Powell's role as an occasional liberal when he appointed him to the Court sixteen years earlier. Unlike the other Nixon appointees, Powell proved to be highly independent, open to argument and willing to reconsider his own preconceptions.

He retired from the Supreme Court in 1987 citing age and health problems. In addition to urological problems, he suffered at night from a concerning pain in his legs. He had a blood infection in 1988 and in 1989, he contracted pneumonia while sitting on an appeals court in Florida. Powell then began to black out for no apparent reason until it was discovered that cardiac arrhythmia was to blame. A cardiac pacemaker remedied the problem, only after he suffered a fall with a resultant broken hip. His recuperation kept him sidelined until early 1991. Despite his setbacks, he continued to work, maintaining an office in the Supreme Court with a secretary, a messenger, and one clerk.

Fearing a lack of activity, he decided to chair Chief Justice Rehnquist's committee on habeas corpus in capital cases, to deliver lectures, to spend several weeks in residence at the University of Virginia and Washington and Lee, to receive various awards and honorary degrees and to sit on appeals courts in Richmond and elsewhere. He continued to do the work in which he had devoted his life.

Further Reading

Powell's career through the late 1970s is detailed well in Leon Friedman, editor, *The Justices of the United States Supreme Court: Their Lives and Major Opinions,* vol. V (1978). Useful sketches are also included in Catherine A. Barnes, *Men of the Supreme Court: Profiles of the Justices* (1978), and in the Congressional Quarterly *Guide to the U.S. Supreme Court* (1979). J. Harvie Wilkinson, *Serving Justice: A Supreme Court Clerk's View* (1974) is an interesting and sympathetic account of the author's association with the justice as well as a revealing look at the inside of the Court.

For Powell's impact on the Supreme Court and on the nation, see John C. Jefferies, Jr., *Justice Lewis F. Powell, Jr.* (1994). The book does not make an attempt to survey the nearly three thousand decisions rendered by the Supreme Court while Powell was a member, instead it focuses on six areas of commanding interest: desegregation, abortion, Watergate, the death penalty, affirmative action, and sexual equality. □

Hiram Powers

Hiram Powers (1805-1873) was the most famous and significant of all the American neoclassic sculptors.

Hiram Powers was born on July 29, 1805, in Woodstock, Vt. The family soon moved to Cincinnati, where Powers grew up. He began his artistic career modeling wax figures for Dorfeuille's Western Museum in Cincinnati. His efforts then were noticed by the novelist Frances Trollope, who, years later, was of great assistance to him.

In 1834 Powers went to Washington, D.C., where he executed plaster portrait busts of such clients as Andrew Jackson and Daniel Webster. When Powers settled in Florence, Italy, in 1837, he made marble reproductions of these busts. He spent the rest of his life in Florence. The American sculptor Horatio Greenough, who was in Florence at that time, aided Powers socially and artistically. He also received encouragement from Bertel Thorvaldsen, then the most famous European neoclassic sculptor.

Powers continued to sculpture portraits throughout his lifetime. His patrons were visiting Americans and Europeans, some of noble heritage or of great repute. It was in the area of ideal works, however, that he made his reputation. He began creating such works as his bust *Ginevra* soon after arriving in Florence and followed this with his first full-length sculpture, *Eve Tempted*. His second full-length nude female figure, the *Greek Slave,* won him international acclaim; six full-size replicas were made. The statue became the best-known American sculpture of the 19th century because of its exhibition at the Crystal Palace in England in 1851 and the tour of several versions of the sculpture in the United States. The piece was emulated by other sculptors, both American and European.

Power's *Greek Slave* was followed by other full-length works, such as *California, America, Eve Disconsolate,* and *The Last of the Tribe,* as well as busts of these, and *Faith, Hope, Charity, Psyche, Diana,* and *Proserpine*. Over 130 replicas of *Proserpine* are known to have been made. The great disappointment of his life was the lack of serious governmental patronage; this was accorded, instead, to his contemporary Thomas Crawford. Powers did, however, furnish the U.S. Capital with sculptures of Benjamin Franklin and Thomas Jefferson.

Powers died in Florence on June 27, 1873. The entire contents of his studio, including all his plaster models, about 20 marble sculptures, and his tools, casts, and manuscripts, were later acquired by the Smithsonian Institution in Washington, D.C.

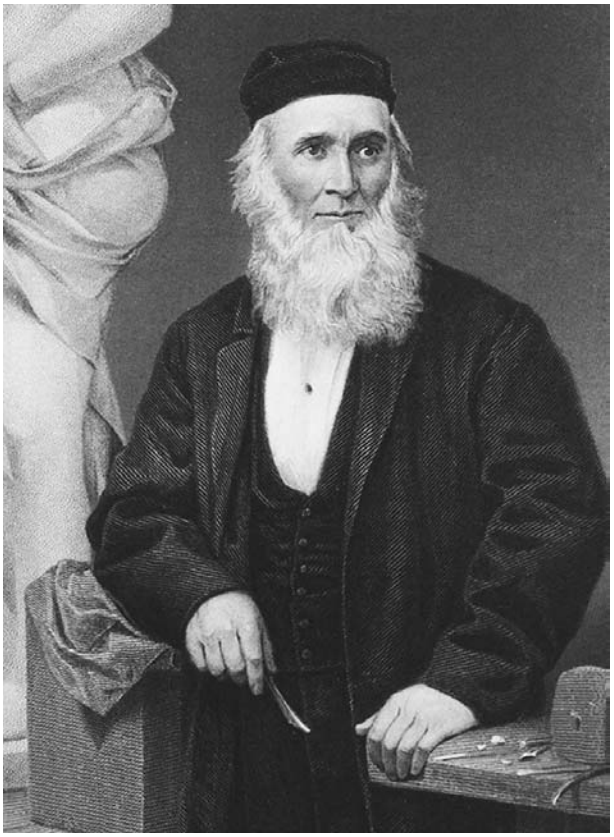

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Powhatan

Powhatan (ca. 1550-1618) was chief of a confederation of Algonquian Indians in Virginia at the time of the British colonization of Jamestown.

Powhatan was the son of a chief reportedly driven from Florida by the Spaniards. Settling in Virginia, the chief soon conquered about five local tribes and confederated them under his leadership. Powhatan inherited this confederacy and continued to conquer other tribes so that, by the time of the colonization of Jamestown, he ruled about 30 tribes comprising some 8,000 people.

Powhatan made his headquarters at Werowocomoco, a village on the north side of the York River 15 miles from Jamestown. However, his home was at the falls of the James River (near present Richmond). This site was known as Powhata, thus the English colonists called him Powhatan.

As chief of this confederation, Powhatan was noted for ruling with rigid discipline. He was said to be very cruel to prisoners, and he always maintained a personal guard of 30 to 40 warriors. He had several wives, 20 sons, and 10 daughters, one of whom was Pocahontas.

In 1607 Powhatan was described by John Smith as a ''tall, well proportioned man'' with gray hair and thin beard who had an aura of sadness about him. The early colonists came to Powhatan to beg for corn, for, as the Native Americans later said, they were yet too weak to steal it. Powhatan was suspicious of the newcomers, refusing to sell them corn. He ordered ambushes of small parties of Englishmen, and several workers were murdered in the fields.

In 1608, according to a story of debated authenticity, Capt. John Smith had been captured and was about to be

Powhatan (standing, far right)

clubbed to death when he was saved by Powhatan's daughter Pocahontas. This incident did not change Powhatan's attitude toward the English. Nor did his crowning when, in 1609, acting under orders from the Virginia Company, Capt. Christopher Newport, using a gilded crown brought from England for the purpose, crowned Powhatan ''Emperor of the Indies.'' John Smith said that Powhatan appreciated the gifts he received but could be persuaded only with difficulty to stoop to allow the crown to be put on his head.

In 1610 Smith's unsuccessful attempt to capture Powhatan triggered Indian retribution. However, in 1613 Samuel Argall captured Pocahontas and held her hostage for the good behavior of the Powhatan confederacy. An uneasy truce followed.

In 1614 John Rolfe, one of the English settlers, asked to marry Pocahontas. Governor Sir Thomas Dale agreed to the marriage, as did Powhatan, and it took place in Jamestown that June. Powhatan did not trust the colonists sufficiently to attend the wedding and sent his brother in his place.

With the marriage of Pocahontas and Rolfe, Powhatan made a formal treaty of peace with the English which he kept until his death in April 1618. He was succeeded by his second brother, Itopatin (or Opitchepan), who in a few short years would go to war with the Virginia settlers again.

Further Reading

The information about Powhatan is in Capt. John Smith, *The Generall Historie of Virginia* . . . (1624; several later editions). Also consult Frederick W. Hodge, *Handbook of American Indians North of Mexico* (2 vols., 1907-1910); Kate D. Sweetser, *Book of Indian Braves* (1913); and John R. Swanton, *The Indian Tribes of North America* (1952). □

Manuel Prado Ugarteche

The aristocratic Peruvian political leader Manuel Prado Ugarteche (1889-1967) was twice president, and although elected by conservative and centrist groups, he attempted to reduce the tensions within his nation by incorporating more popular elements.

Manuel Prado was born in Lima on April 21, 1889. His father, Gen. Mariano Ignacio Prado, was president of Peru for two short periods in the latter half of the 19th century. Manuel Prado graduated from the National School of Engineering in 1915. In 1918 he married Enriqueta Garland, and a son and daughter were born; after 40 years the marriage was annulled, amid popular outcry, and he then married Clorinda Málaga.

After getting his engineering degree, Prado became involved in the management of his family's properties, developing as his speciality the direction of the family banking interests. He also found time for other undertakings: between 1915 and 1919 he taught mathematics at San Marcos and was, in that same period, the editor of the university's *Science Review*.

Prado also initiated his political career in those years, becoming a member of the Lima Municipal Council in 1915. He then became a member of the Peruvian Congress in 1919 and, even though he had not made himself particularly notable, was forced into exile in 1921 by the dictator-president Augusto Bernardino Leguía. Prado shared that fate with most of the reformist-minded Peruvians of his day, though he himself was hardly an enthusiast for reform. He remained in exile until 1932 and did not resume his political career until 1939.

First Term

When Manuel Prado was elected president in 1939, he had apparently been chosen because of his moderation; he did, in fact, bring a considerable degree of political peace to his nation through his attempts to smooth over divisions and to reduce tensions. He had, it was rumored, reached a secret understanding with the leftwing non-Marxist APRA (Alianza Popular Revolucionaria Americana) before the election, committing himself to the legalization of the party. He did not, in fact, grant the party a legal status, but he did reduce the pressures upon it.

Although no serious attacks were made during Prado's first administration upon the fundamental problems of Peru, he became a popular president. He also managed to stay in office for his full term, something no other civilian president had done since 1914. His administration was able to capitalize upon the defeat of an Ecuadorian force in a border war in 1942, and the diplomatic settlement gave Peru title to vast areas of Amazon territories.

In 1945 Prado cooperated with a newly emerged political force, the National Democratic Front, which represented moderates, including some elements within the APRA itself. The coalition's candidate, José Luis Bustamente y Rivero, was elected as Prado's successor; but soon there was a renewal of violence at the same time that there was a virtual stalemate in government. In October 1948 the army, led by Gen. Manuel A. Odría, deposed Bustamente, outlawed the APRA once again, and established a government which lasted until 1956.

By 1956 a change seemed to be indicated: the era of prosperity under Odría had come to an end, and with it had come the collapse of the public works projects. Also at an end was the political truce that had come into existence. To ward off the threatened renewal of violence, a patchwork coalition of moderate and conservative elements persuaded Manuel Prado to accept the presidency. He took office once again in July 1956.

Second Term

Prado had received the support of the APRA, as well as that of Odría, largely because of the threat of a new reform group, the National Front of Democratic Youth, led by Fernando Belaúnde Terry.

The years of Prado's second administration were ones of crisis. The decline in Odría's last years threatened to become an economic collapse. Government revenues fell off, and, increasingly, the effects of a government-tolerated inflation were felt. Although the Prado regime had the support of a majority, including the APRA, whose adherents were named to Cabinet posts, it still had great difficulty in governing. Some of its economic problems were solved when, in 1959, Pedro Beltrán, a leading spokesman for conservative economic doctrines, was persuaded to accept the premiership and allowed to design new fiscal policies.

These policies, however, brought great unpopularity to the government since they included the elimination of subsidies on foods, gasoline, and many other necessities, as well as the adoption of various belt-tightening reductions in public expenditures. Nationalist elements were infuriated by the allegedly greater profits of foreign-owned oil companies; conservatives were embittered by the apparent dependence of the Prado government upon the APRA and the rumored ''deal'' that would allow the APRA to capture the coming elections. To the clamor of these two groups was added that of the reformers, represented by Belaúnde.

The election was held in early June 1962, but none of the three principal candidates (Odría, Haya de la Torre, and Belaúnde) managed to get the majority needed. When it was reported that an agreement between the followers of Odría and the APRA had been reached, elements of the army moved upon the presidential palace in the early hours of July 18 and replaced Prado with a three-man junta representing the military services. Prado was soon allowed to go into exile and remained in Paris until his death on Aug. 15, 1967.

Further Reading

There is no biography of Prado in English. For an adequate account of Peru during the years of his political prominence see Frederick B. Pike, *The Modern History of Peru* (1967). □

Michael Praetorius

The German composer and theorist Michael Praetorius (ca. 1571-1621) was a devout Lutheran who believed that music was the ''handmaiden of theology.'' He composed a comprehensive musical repertory for the Evangelical Church.

Born in Creuzburg (Thuringia), Michael Praetorius was raised in Torgau, a small town famous for its Lutheran school. He studied at the University of Frankfurt an der Oder, and for part of the time he was organist of the university church. In 1595 he entered the service of Heinrich Julius, Duke of Brunswick, at the courts of Gröningen and Wolfenbüttel. At first installed as organist and subsequently advanced to music director (1604), Praetorius composed music for all court activities until the duke's death in 1613.

During the next 7 years Praetorius had no fixed post but was employed intermittently by several north German courts (Magdeburg, Kassel, Halle, Dresden) as musical consultant and director of musical festivities. In 1620 he was recalled to Wolfenbüttel; he died the following year.

Praetorius's voluminous output only partly reveals his overall plan for a complete corpus of secular and sacred music for all occasions. Of his secular works only one volume of dances, *Terpsichore* (volume 5 of his projected *Musa Aonia*), has come down to us. Thousands of sacred pieces are extant, most constructed on Lutheran hymn texts and tunes known as chorales. The contents of his 9-volume *Musae Sioniae* (1605-1610) range from simple *bicinia,* or two-part pieces, to enormous polychoral works for as many as 12 voices.

Baroque pieces with basso continuo, concertizing instruments, and separate choirs for soloists and chorus are first noted in Praetorius's late publications *Polyhymnia caduceatrix* (1619), *Polyhymnia exercitatrix* (1620), and *Puericinium* (1621). These mature compositions underscore his importance in transmitting Italian concerted music to Germany. Although these works are modeled on examples by Giovanni Gabrieli and Claudio Monteverdi, Praetorius, ever bound to the German chorale, rarely employed the affective style favored by the Italian innovators.

As a pendant to his music, and in part to explain its performance, Praetorius wrote a three-volume treatise, *Syntagma musicum* (1615-1620), which deals with three subjects: the history of ancient sacred and secular music, the nature and construction of musical instruments, and the performance practices of his time. Especially valuable are his definitions and explanations of early-17th-century terms

and practices. In the second volume, *De organogrpahia,* he discusses the history and construction of musical instruments. Unparalleled for its time is the appendix to this volume, the *Theatrum instrumentorum,* or pictorial atlas of instruments.

Further Reading

Praetorius's work is discussed in Manfred F. Bukofzer, *Music in the Baroque Era* (1947), and in the *New Oxford History of Music,* vol. 4 (1968). The background of the baroque musical style is treated in Paul Henry Lang, *Music in Western Civilization* (1941). □

Jakob Prandtauer

The Austrian baroque architect Jakob Prandtauer (1660-1726) is famed chiefly for his monastic and religious buildings, notably the abbey and church of Melk.

Jakob Prandtauer, born in mid-July 1660 in Stanz in the Tirol, was the son of a master mason, and he too learned the trade. He also studied sculpture and architecture, however, for by the time he was 19 he was working as a sculptor in Sankt Pölten, a city in Lower Austria not far from Vienna. By 1700 he was a master builder (*Baumeister*), working on many projects in Sankt Pölten.

From 1701 until his death Prandtauer worked for the monastery of Melk on the Danube in Lower Austria, totally rebuilding the church and all the buildings of the huge monastic complex, one of the largest of its kind. Like his great contemporaries Johann Bernhard Fischer von Erlach and Johann Lucas von Hildebrandt, Prandtauer turned to Italianate forms for his inspiration, but, as did the others, he also introduced highly personal notes into his architecture. The huge church at Melk, whose towers dominate the landscape over the Danube Valley, is embedded into the structure of the whole monastery by two wings projecting forward on either side and bound together with a curved terrace; the whole ensemble juts up out of the rock over the river. Here he created one of the most thrilling examples of baroque architecture. The stately interior, a harmony of dark-red marble and gilded ornament with golden-toned frescoes by Johann Michael Rottmayr, is reminiscent of Roman baroque examples, although Prandtauer could only have known them through engravings.

While Melk remains his most famous creation, Prandtauer also built the beautiful pilgrimage church on the Sonntagberg (1706-1728) and the monastery at Garsten near Steyr (1703-1708), and he reconstructed the monastery of Sankt Florian near Linz, taking over the works from Carlantonio Carlone. There he built the grand staircase (1706-1714) and the great hall (Marmorsaal; 1718-1724). From 1708 on he was also in charge of works at Kremsmünster, and from 1720 at Herzogenburg, both monasteries. In every case, as was usually the practice during the period, Prandtauer not only was the architect but was actually in charge of all aspects of the construction and of the exterior and interior decoration of a project, his early training as a mason and a sculptor standing him in good stead in all these enterprises.

Prandtauer is often cited as an example of the local architect who, without training in Italy, nevertheless was able to create great buildings in the baroque style, displaying a native inventiveness and imagination which brought his work to a level of quality equal to that of Fischer von Erlach and Hildebrandt, his more formally trained contemporaries.

When Prandtauer died on Sept. 16, 1726, at Sankt Pölten, most of his projects were still unfinished. They were completed by his pupil, assistant, and cousin Joseph Mungenast, whose famous tower at Dürnstein (1721-1725) is thought to have been largely inspired by his master.

Further Reading

Information on Prandtauer can be found in John Bourke, *Baroque Churches of Central Europe* (1958; 2d ed. 1962); Nicholas Powell, *From Baroque to Rococo* (1959); and Eberhard Hempel, *Baroque Art and Architecture in Central Europe* (1965). □

Rajendra Prasad

Rajendra Prasad (1884-1963) was an Indian nationalist and first president of the Republic of India. He was an important leader of the Indian National Congress and a close coworker of Gandhi.

Rajendra Prasad was born in Saran District, Bihar State, eastern India, on Dec. 3, 1884, into the Kayastha, or scribe, caste. A devout Hindu, he received his early education in Bihar and then attended Presidency College, Calcutta. The Swadeshi movement and particularly the Dawn Society influenced him to become a nationalist. He continued his education, earned advanced degrees in law, and practiced law in Calcutta and then in Patna.

When Mohandas Gandhi arrived in Bihar in 1917 to assist the peasants in Champaran, Prasad soon joined in this activity, becoming a lifelong disciple of Gandhi. Following Gandhi's lead, Prasad joined the Indian National Congress and participated in the noncooperation campaigns of 1919 and 1921-1922. Forsaking his law practice almost entirely, he became principal of the National College in Bihar, edited nationalist papers, and mobilized peasant support for the movement. During the internal split in the Congress during the 1920s, he was a spokesman for the No-Changer group, which whole-heartedly supported Gandhi's constructive program, particularly the production of indigenous cloth (or khadi) by hand spinning.

In the 1930s Prasad, along with Vallabhbhai Patel and others, led the Gandhian Old Guard, which usually dominated the Congress organization. They opposed the Congress Socialists. Prasad was Congress president in 1934 and at Gandhi's request again served as president after the serious internal struggle of 1939. Prasad was a member of the Congress Parliamentary Board, which directed the election campaign of 1936-1937. While spending most of World War II in prison, he wrote his *Autobiography* in Hindi (trans. 1958) and a book opposing Moslem proposals for the partition of India, *India Divided* (1946).

After serving as minister for food and agriculture in the interim government, Prasad became president of the Constituent Assembly that eventually completed the constitution of the Republic of India in 1949. He was chosen interim president of his country and was elected the first president in May 1952. Five years later he was reelected for a second term. During his presidency, he toured India and many countries of Asia. In his speeches he stressed national and communal unity, the need for a national language, the scarcity of food and the ways to increase food production, and the achievements of Indian culture. He often drew upon the words and achievements of his mentor, Gandhi, and gave importance to the need for more extensive educational programs, particularly the implementation of Gandhi's basic education scheme. The difficulties of the postindependence years were eased by the close cooperation between President Prasad and Prime Minister Jawaharlal Nehru. Prasad died on Feb. 28, 1963, in Patna.

Further Reading

For more detailed information on Prasad the reader should consult Prasad's own massive *Autobiography* (1957; trans. 1958). The most useful biography is Kewal L. Panjabi, *Rajendra Prasad: First President of India* (1960).

Additional Sources

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Prasad, Rajendra, *Dr. Rajendra Prasad, correspondence and select documents,* New Delhi: Allied, 1984. □

Praxiteles

Praxiteles (active ca. 370-330 B.C.) was one of the leading Greek sculptors of the 4th century B.C. His style, refined and graceful, greatly influenced the art of his own time and the succeeding epochs.

Praxiteles was probably the son of Kephisodotos, an Athenian sculptor, since he named one of his own sons Kephisodotos, and the same name ran in families in alternate generations. Pliny the Elder, in his *Naturalis historia,* places Praxiteles in the 104th Olympiad, or 364-

361 B.C., and the base of a portrait statue from Leuktra bearing an inscription stating that Praxiteles the Athenian made it dates from about 330 B.C. These are the only definite dates we have regarding him.

At the beginning of the 4th century B.C. Athenian civilization had undergone profound changes. The disillusionment with civic values caused by the Peloponnesian War had turned artistic taste away from the idealism of Phidias's art toward a more humanized, personal view of the world and the gods. Praxiteles brought the gods down to a human level; he made them less majestic but gave them a consummate grace.

The marble *Hermes Holding the Infant Dionysos* was found in 1877 in the Heraion at Olympia, where Pausanias, who ascribes it to Praxiteles, had seen it in the 2d century A.D. Whether it is a Greek original, a Greek copy, or a good Roman copy, the statue is one of the finest ancient works preserved and shows the salient characteristics of the sculptor's style. Praxiteles softened the precisely articulated rendering of musculature of the previous century into a softer, fluid harmony of subtly modulated surfaces; and for the architectonically balanced composition of Polykleitos he substituted a languid S-curve. This curve, often called the ''Praxitelean curve,'' is a hallmark of his sculpture.

In antiquity the most famous work by Praxiteles was the marble *Aphrodite* (*Venus*) *of Knidos*. His openly sensuous treatment of the nude female form was a new feature in Greek art and created an ideal type that endured until the end of antiquity. Pliny tells us that this work made the city of Knidos famous and that it was ''the finest statue not only by Praxiteles but in the whole world.'' Athenaios adds that Phryne, Praxiteles's mistress, was the model. There are a number of Roman copies of the statue, and it is reproduced on Roman coins from Knidos.

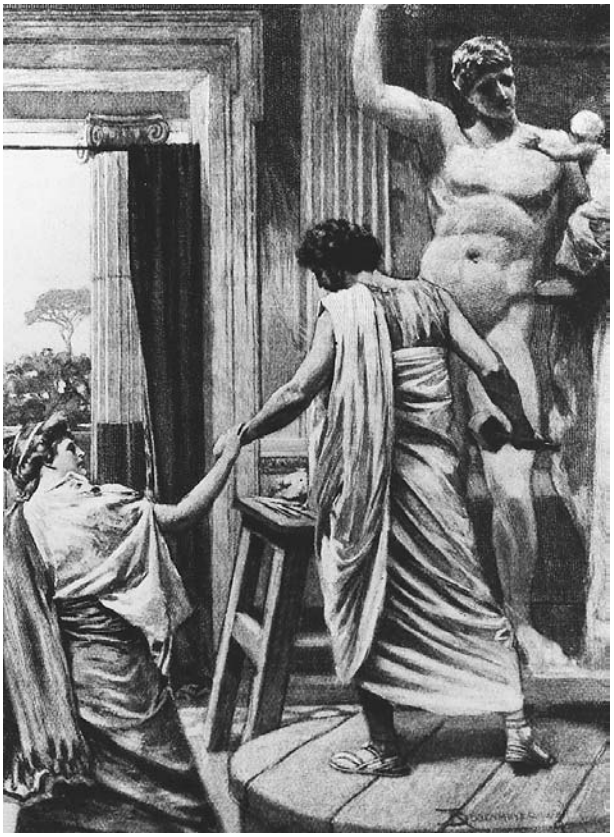

Praxiteles (on podium, center)

According to Pausanias, the base of Praxiteles's statue *Leto and Her Children* at Mantinea was decorated with a scene depicting Apollo, Marsyas, and the Muses. Three slabs from the base were found in 1877 at Mantinea: two show three Muses each, lovely draped figures, and the third depicts Marsyas playing the flute and Apollo with his Phrygian slave. The base may have been executed by one of Praxiteles's students, working from the master's designs.

The *Apollo Sauroktonos* (''lizard slayer'') by Praxiteles is known from Pliny's description of it, fairly accurate Roman copies in both marble and bronze (Pliny lists it with the sculptor's bronze works), and the Roman coins from Philippopolis in Thrace and Nikopolis on the Danube. Apollo is represented as a boy leaning against a tree trunk waiting to kill a lizard with an arrow. The sinuous figure of the dreamy god perhaps illustrates better than any other work by Praxiteles how his vision of the gods differed from the emotionally neutral images of his 5th-century predecessors.

Ancient authors mention many other works by Praxiteles, and almost all have been connected with anonymous originals or copies in various museums. These include the famous *Eros,* which Pausanias says Phryne dedicated in her native city, Thespiai; a young satyr pouring wine, a bronze statue seen by Pausanias in the Street of the Tripods in Athens; the cult image of *Artemis Brauronia* on the Acropolis in Athens; and an image of Eubouleus, the swinehered of Eleusinian myth, at Eleusis.

Praxiteles's two sons, Kephisodotos and Timarchos, worked in the tradition of their father. The Praxitelean school profoundly influenced Hellenistic sculpture in its choice of themes and their formal realization. The soft fusion of planes and delicate expression of his style can be seen in particular in early Hellenistic sculpture and minor arts, for example, the Tanagra terra-cotta figurines.

Further Reading

The best work is in Italian: G. E. Rizzo, *Prassitele* (1932). Praxiteles is discussed in all general surveys of ancient Greek sculpture, among the finest of which is Gisela M. A. Richter, *The Sculpture and Sculptors of the Greeks* (4th ed. 1970). □

Raúl Prebisch

Raúl Prebisch (1901-1986) was known primarily for his work as a scholar specializing in international and development economics and for his leadership as an executive in various agencies of the United Nations. His greatest contribution to economics is known as the Prebisch thesis.

Raúl Prebisch was born on April 17, 1901, in Tucumán, Argentina. After studying economics at the University of Buenos Aires he joined the faculty of its School of Economics and was professor of political economy from 1925 to 1948. During this period he also held several important positions in the Argentine public sector. These included deputy director of the Argentine Department of Statistics (1925 to 1927), director of economic research for the National Bank of Argentina (1927 to 1930), under-secretary of finance (1930 to 1932), and first director-general of the Argentine Central Bank (1935 to 1948). In 1948 he joined the United Nations Economic Commission for Latin America (ECLA) and was appointed its executive secretary, a position he held until 1963. From 1965 to 1969 he was secretary-general of the United Nations Conference on Trade and Development (UNCTAD). After 1969 he was director-general of the United Nations Latin American Institute for Economic and Social Planning.

Prebisch achieved his greatest fame as an economist while serving with the Economic Commission for Latin America. There he began to formulate and publish his views on international trade and development, which were to have a significant impact on future Latin American policy making. Prebisch's views on international trade were a direct attack on classical-orthodox trade policy based on the theory of comparative advantage which was developed by British economist David Ricardo (1772-1823). Under comparative advantage a country was suppose to specialize in the production of those goods in which the country's efficiency was greatest. Thus, Latin America and other lesser developed regions would specialize in the production of primary products such as foodstuffs (e.g., tropical fruits, sugar, and coffee) and raw materials (e.g., copper, tin, and bauxite), while the United States and other advanced countries would specialize in the production of manufactured goods (e.g., capital goods and machinery). Trade between nations would distribute these goods and also the benefits of international specialization and division of labor.

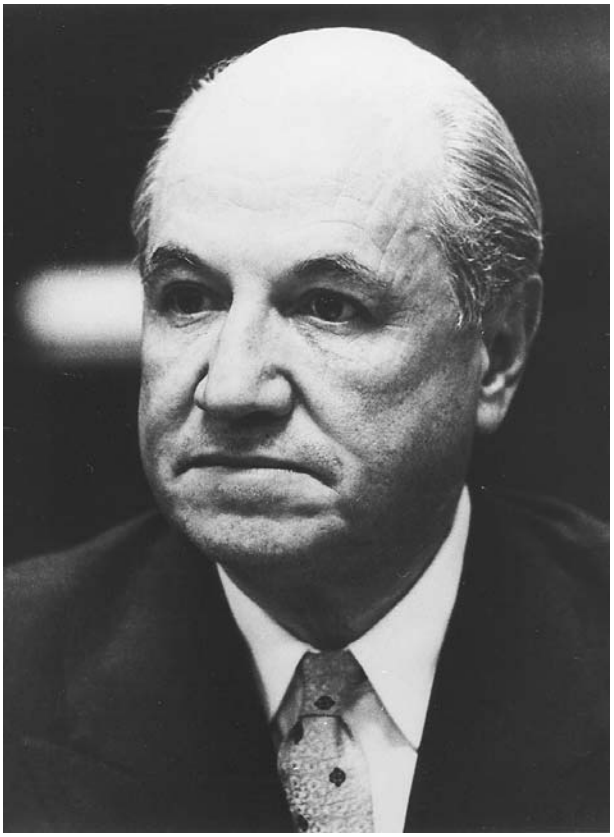

Prebisch challenged this view of the world and set forth what has become known as the Prebisch thesis. This theory asserts that the gains of international trade and specialization have not been equitably distributed and that the advanced, industrialized countries have reaped far greater benefits than have the lesser developed regions of the world. This was due to the fact that the relative price of manufactured exports from industrialized countries was increasing, while the relative price of primary exports from lesser developed countries was decreasing. As a result, the commodity terms of trade (a country's export prices divided by its import prices) had been moving against Latin America and other lesser developed regions for several decades.

Prebisch reached this conclusion after examining various export and import price indices for the 1876-1947 period. He explained that this secular decline in the Latin American terms of trade was due to unique demand factors and the uneven impact of technological change. Lesser developed countries exported primary products, the demand for which grows at a slow rate, while advanced countries exported manufactured goods, the demand for which grows at a rapid rate. The net results of such a relationship will be export prices of manufactured goods (Latin American imports) increasing at a more rapid rate than export prices of primary products (Latin American exports).

Prebisch also argued that technological change was more favorable to the advanced countries of the world. Primary products were sold in competitive markets so that productivity increases caused the price of raw materials and foodstuffs to decline. Industrial products, however, were produced in oligopolistic markets, typified by administered prices and price rigidity. Productivity gains in such non-competitive markets did not result in a decline in the price of manufactured goods but were instead used to augment the incomes of capital and labor.

The Prebisch thesis had significant policy implications for Latin America. Since the price of manufactured goods was rising relative to the price of primary products, Prebisch argued that Latin America should embark upon its own process of industrialization. This process, known as import substituting industrialization, involves producing domestically manufactured goods that were previously imported. Prebisch and the Economic Commission for Latin America repeatedly stressed the need for Latin American countries to utilize industrialization as an instrument of economic growth. Latin American policy makers responded enthusiastically, and industrialization became the primary means of growth for most Latin American nations during the post World War II period.

In order to achieve industrialization Prebisch and the Economic Commission for Latin America advocated poli-

cies that were in sharp conflict with prevailing Western economic orthodoxy. They urged government to take an active role in fostering the process of industrialization. Governments were urged to implement high tariffs and restrictive import quotas in order to severely limit, and often eliminate, the importation of those manufactured goods that Latin American nations were beginning to produce themselves. Such high levels of protection would remove the threat of international competition and would provide a highly favorable environment for the profitable local production of manufactured goods.

The most critical role that the government was to perform was that of allocating foreign exchange. Large amounts of foreign exchange are required to import the machinery and capital goods necessary for the establishment of new industries. Since foreign exchange is extremely scarce in almost all lesser developed countries, Prebisch argued that the government must implement exchange controls in order to allocate foreign exchange only to those industries that it considers to be of high priority to the growth and development of the country. Thus it is by its foreign exchange policies that a government decides which industries to encourage. This decision can only be made in a rational manner if the government first engages in economic planning to determine priority sectors of the economy. This emphasis on government planning is diametrically opposed to the Western orthodox view that free market forces should determine what goods will be produced. Nevertheless, most Latin American governments have adopted policies of protection, exchange controls, economic planning, and growth strategies based upon industrialization.

Prebisch was in Santiago, Chile, advising ECLA when he died of a heart attack in 1986. He was survived by his wife Liliana and son Raul.

Many scholars believe that Raäl Prebisch has had greater influence than any other single individual in focusing and shaping Latin American development policy.

Further Reading

To appreciate fully the breadth of Prebisch's work the reader should consult *Towards a Dynamic Development Policy for Latin America* (United Nations) and *Change and Development: Latin America's Great Task* (Inter-American Development Bank). Two excellent summaries of Prebisch's work are to be found in *International Economics and Development,* Luis Eugenio Di Marco (editor). See ''The Evolution of Prebisch's Economic Thought'' by Luis Eugenio Di Marco and ''The Impact of Prebisch's Ideas on Modern Economic Analysis'' by Aldo Antonio Dadone and Luis Eugenio Di Marco. The views of the Economic Commission for Latin America are summarized in *Development Problems in Latin America* (ECLA). □

Fritz Pregl

The Austrian physiologist and medical chemist Fritz Pregl (1869-1930) developed the methods of quantitative organic microanalysis.

Fritz Pregl was born on Sept. 3, 1869, in Laibach, now Ljubljana in Yugoslavia, but then a provincial capital in the Austro-Hungarian Empire. After the death of his father, a bank official, he moved in 1887 with his mother to Graz, the seat of a university. There he studied medicine and obtained his medical degree in 1894.

As a student, Pregl had been interested in physiology and upon graduation became a teaching assistant in the Physiological Institute of the university. He remained in this field as he rose on the academic ladder to attain the rank of associate professor in 1904. However, he had meanwhile also been attracted to, and become quite adept in, organic chemical laboratory research, and indeed his publications from that period reveal a strong predilection for the chemical aspects of physiology as well as for the methodological. This partial switch in his research interests became complete when, after taking a long leave of absence, he transferred his activities to the Institute of Medical Chemistry in Graz. In 1910 Pregl was called to the University of Innsbruck as full professor and head of the Institute of Medical Chemistry, only to return 3 years later in the same capacity to Graz, where he remained until his death on Dec. 13, 1930.

Pregl's great contribution to chemistry and medical science was the creation, in the years 1910-1917, of the methods of quantitative organic microanalysis. This made it possible to determine quantitatively the elements and some functional groups in organic compounds in samples weighing far less (3-5 milligrams) than was required in the procedures previously in use (100-200 milligrams).

Pregl's micromethods quickly became an invaluable tool to the organic chemist and a truly indispensable one to the biochemist. The micromethods greatly aided and accelerated the elucidation of the chemical structure of many biologically active substances of natural origin, such as hormones and vitamins, and were generally instrumental in the solution of a host of important biochemical problems. Of the many scientific honors bestowed on Pregl in recognition of this achievement, the most outstanding was the Nobel Prize for chemistry in 1923.

Pregl was an inspiring teacher who knew how to flavor his lectures with instructive experiments as well as with humor. In the 1920s chemists from all over the world flocked to his laboratory to receive instruction in microanalysis, often by him personally, in courses given practically free of charge.

Further Reading

A good profile of Pregl is in Eduard Farber, ed., *Great Chemists* (1961). There are also short biographies in Aaron J. Ihde, *The Development of Modern Chemistry* (1964), and Nobel Foundation, *Chemistry: Including Presentation Speeches and Laureates' Biographies,* vol. 2 (1966). □

Prem Tinsulanonda

Prem Tinsulanonda (born 1920), a leading military and political figure in Thailand, became prime minister of his country in 1979.

In the rapidly shifting arena of Thai military politics since 1932, the date of the end of the absolute monarchy and the introduction of representative government under a constitutional monarch, Prem Tinsulanonda gained a certain distinction. Although he was one of a large number of top generals who shifted to civilian politics, he remained as premier for a longer period than any previous premier since 1973. He did so with the clear and explicit sanction of King Bhumibol.

Like many other leading figures in Thai politics, Prem succeeded first in his military life. Born on August 26, 1920, in Songkhla, he attended the prestigious Suan Kularb High School in Bangkok and then the elite Chulachomklao Royal Military Academy. Starting as a sublieutenant in 1941, he rose gradually through the ranks until he was in 1968 commander of cavalry headquarters. He was royal aide-de-camp in 1968 (and also later in 1975). From 1973 to 1977 he was first deputy commander-in-chief and then commander-in-chief of the 2nd Army. He became commander-in-chief of the Thai armed forces in September 1978.

During the period 1977-1979 he was also deputy minister of the interior (the organization that controls the Thai police). On March 3, 1979, he was nominated to be prime minister by an overwhelming majority (399 votes of 500) of the National Assembly, and on the same day his nomination was forwarded to the royal palace for approval. He held this post into the late 1980s. He was concurrently the minister of defense, and he was the chairman of the Petroleum Authority of Thailand from 1981 to 1983.

Prem's importance lay in the stability he brought to the Thai political scene at its apex. This political longevity was threatened by an attempted military coup against his government in 1981, but the prime minister, with the strong backing of the royal family, weathered that storm. Prem's strength, in fact, was due both to the loyalty he exhibited to the monarchy and to the king's support of his position, but also to his reputation for personal integrity and his capacity to engender consensus.

In a nation that since 1932 had witnessed continued military bickering over the plums of political power, Prem had the capacity to retain support from a broad spectrum of military figures. He was not without rivals, however, and he skillfully managed the clear but unarticulated challenge to him in 1984 by Gen. Arthit Kamlang-ek over the need to devaluate the Thai currency by 17 percent, a move that was as unpopular as it was necessary.

Although the prime minister made his first official visit to the United States in October 1981 and his second in April 1984, he was no stranger to foreign travel. He attended the U.S. Army War College in 1960 and the U.S. National Defense College in 1966.

As prime minister, Prem played a positive role in the strengthening of the six country Association of Southeast Asian Nations (ASEAN) and of their cooperation. As both a general and a civilian political leader, he had to deal with the Vietnamese invasion of Cambodia and the resulting economic, social, and political issues connected with the many refugees crossing the Thai border. These were the major foreign policy and military concerns of the government. He survived coup attempts in 1981 and 1985.

After resigning as Prime Minister in 1988 Prem served as a member of the King's Privy Council and continued to have considerable influence on Thai affairs.

Further Reading

There is no English language biography of Prem. References to specific aspects of his government may be found in the standard studies on contemporary Thai politics. The Public Relations Department of the Royal Thai Government has published a booklet entitled *The Thai Prime Minister and His Task* (Bangkok, no date). □

Ranasinghe Premadasa

A long-time leader in the United National Party, Ranasinghe Premadasa (1924-1993) became the second president of Sri Lanka in 1988.

Ranasinghe Premadasa, the ninth prime minister and second president of Sri Lanka, was born on June 23, 1924, in Colombo. He came from a family of mod-

est means. Politically a self-made man, he was the first ''commoner'' to be at the helm of affairs, breaking a tradition of the top leadership being in the hands of high caste landed aristocracy or those coming from affluent families.

Educated in a Christian missionary college in Colombo, Premadasa initially opted for a career as a journalist. He was a prolific writer in his mother tongue, Sinhala, including a translation of the autobiography of Jawaharlal Nehru. Keenly interested in neighborhood welfare affairs since his youth, he became increasingly involved in municipal politics, which led to his election to the Colombo Municipal Council at the early age of 26. Five years later he became Colombo's deputy mayor. Premadasa took an active part in the freedom movement during the 1930's and was imprisoned several times.

Initially Premadasa joined the Ceylon Labour Party led by A.E. Goonesinha, one of the pioneer labor leaders of the country. In 1955 he became a member of the United National Party (UNP). The UNP nominated him to contest one of the parliamentary constituencies in Colombo in March 1960 and, except for a break in the July elections of 1960, Premadasa had the rare distinction of holding the constituency for his party from 1965 into the 1990s.

Recognizing Premadasa's commitment to grassroots political institutions, Dudley Senanayake, then the prime minister of the UNP government, nominated him as the parliamentary secretary to the minister of local government and to the minister of information and broadcasting in 1965. In 1968 he was elevated to be the minister of local government.

Ranasinghe Premadasa (foreground)

With the UNP losing the elections of 1970 and its strength being reduced from 66 in 1965 to 17 in the 1970 elections, Premadasa became the chief opposition whip and also a member of the Constituent Assembly which drafted the first post-colonial constitution for the country under which the island came to be known as Sri Lanka, discarding the colonial name given to it (Ceylon).

In the elections of 1977, however, it was the turn of the ruling Sri Lanka Freedom Party (SLFP) to lose the poll as badly or worse than the UNP had done in the 1970 elections. The UNP secured an unprecedented majority of more than four-fifths of the 168 seats in the Parliament, with the architect of this victory, J.R. Jayewardene, being elected as the prime minister. Premadasa became the deputy leader of the party as well as, once again, the minister of local government, housing and construction. He was also made chairman of the Parliamentary Select Committee, which drafted the second constitution in 1978 heralding a presidential system in place of the parliamentary system under which the country had been governed since 1948 when it attained independence.

With Jayewardene becoming the first president of the Sri Lankan Republic in 1978, Premadasa was elected as the prime minister, a position which he held for a decade. In 1988 he won the presidential election, defeating the SLFP leader, Sirimavo Bandaranaike.

On assuming office as the president, Premadasa was confronted with the formidable challenges of coping with the separatist Tamil insurgency in the north under the leadership of the Liberation Tigers of Tamil Eelam (LTTE) and the anti-systemic insurgency of the Janata Vimukti Peramuna (JVP, People's Liberation Front) in the south with its appeal addressed to Sinhalese chauvinist sentiments. While he succeeded in containing the JVP, he continued to battle with the LTTE after an infructuous bout of negotiation (for two years) with the LTTE leadership.

Despite the unsettled domestic situation in the country, Premadasa went ahead with the implementation of his schemes and programs for economic and social reconstruction. The main thrust of his approach in this respect was the launching of the village awakening movement (known in Sinhalese as *gam udawa*) as well as the *Janasaviya,* which literally means extending a ''helping hand to the people.''

Gam udawa envisages a civic society of self-governing village republics. *Janasaviya* aims at providing those families living under the poverty line (nearly half of the country's population) not only with a dole in the form of food stamps but also with an investment allowance. Under this scheme of poverty alleviation to be implemented in a phased manner throughout the island, the poor families would be provided with a sum of 25,000 rupees (about $6,250) over a period of two years as a modest capital requirement for the acquisition of the means of production. The object of this scheme, as stated by the president in his address to the Parliament on April 4, 1990, was ''to transform a population

that subsisted on food stamps into persons engaged in productive livelihood and enterprises.''

Premadasa was a regional leader in the fight against terrorism and violence in South-East Asian countries. He was chairman of a regional organization devoting his energies to the development of an atmosphere of cooperation, and working for the economic uplift of poor people throughout the region. Concerned about poor pilgrims making the sacred journey to pilgrimage centers in India he was able to secure Sri Lanka donations and worked with representatives of India to inaugurate a housing project. He worked hard to promote trade, social development and improve the welfare of women and children in the region.

During the early 1990s domestic and political turbulence in Sri Lanka increased. On May 1, 1993 Premadasa died in a brutal assassination. World leaders sent their condolences, recognizing his many contributions to the people of Sri Lanka and South-East Asia. U.S. President William Clinton sent the following communique: ''As Prime Minister and then as President, he worked tirelessly to promote his country's development and raise the standard of living of all Sri Lankans. His efforts made a real difference to his fellow citizens.—Hillary and I wish to extend the sympathy of the American people to the people of Sri Lanka at the loss of their leader. We send our sincere condolences to the family of President Premadasa at this tragic time.''

Further Reading

There is no official biography except a slim volume entitled *A Profile of Ranasinghe Premadasa—Prime Minister of the Democratic Socialist Republic of Sri Lanka,* printed by the Sri Lankan Government Press (n.d.). Another official publication entitled *People's President: Ranasinghe Premadasa—His Vision and Mission* has, in addition to some of the major policy speeches during 1988-1989, a brief biographical sketch. A testimonial edited by Christie Cooray was *Ranasinghe Premadasa. A Felicitation Volume* (Colombo: 1985). A biographical sketch also appears in the *Ceylon Daily News, Parliament of Sri Lanka, 1977* (Colombo: 1980), which provides a who's who of the members of Sri Lankan Parliament. Though a number of his speeches are available in pamphlets, his select speeches under one cover are available only for the years 1979-1980 and 1989. The former is entitled *Time for Action,* complied by Christy Cooray (Colombo: 1980); the latter is *Selected Speeches of His Excellency R. Premadasa—President of the Democratic Socialist Republic of Sri Lanka* (Colombo: 1989). Accounts of his assassination can be found in Sri Lanka newspapers. □

Premchand

The Indian novelist and short-story writer Premchand (1880-1936) was the first major novelist in Hindi and Urdu. His writings describe in realistic detail the political and social struggles in India of the early 20th century.

Premchand, whose real name was Dhanpatrai Srivastava, was born in the small village of Lamhi a few miles from Benares. His immediate forebears were village accountants in Lamhi. His intimate acquaintance with village life began here and continued when, as a schoolteacher and subdeputy inspector of schools, he traveled extensively for 21 years through Uttar Pradesh State.

Premchand's early writing was all done in Urdu, but from 1915 he found that writing Hindi was more profitable. Hindi, using the Sanskrit-based script and borrowing heavily from Sanskrit vocabulary, was strongly promoted by the Hindu reform group called the Arya Samaj, and within a few years Hindi publications numerically outstripped those written in Urdu.

Premchand's early work in Urdu reveals the strong influence of Persian literature, particularly in the short stories. These were usually romantic love stories in which, the course of love not being smooth, various unusual devices are used to bring lovers together again. In these romantic stories and novels, however, also appear evidences of patriotic fervor and descriptions of Indian and foreign heroes who died bravely for their countries. Premchand's first collection of short stories, *Soz-e-Vatan,* brought him to the attention of the government. The British collector of Hamirpur District called them seditious and ordered that all copies be burned and that the author submit future writing for inspection. Fortunately, a few copies survived, and Premchand, in order to evade censorship, changed his name from Dhanpatrai to Premchand.

In 1920 Premchand resigned from a government high school and became a staunch supporter of Mohandas Gandhi, whose influence strongly marked Premchand's work from 1920 to 1932. With realistic settings and events, Premchand contrived idealistic endings for his stories. His characters change from pro-British to pro-Indian or from villainous landlord to Gandhi-like social servant in midstream; the frequent conversions tend to make the stories repetitious and the characters interesting only up to the point of conversion.

Premchand's last and greatest novel, *Godan,* and his most famous story, *Kafan* (The Shroud), both deal with village life. However, whatever the setting, his late work shows a new mastery. The characters appear to have taken over their own world. The claims of social, moral, and political tenets are secondary to the claims of artistry. Premchand died from a gastric ulcer. One son, Amrtrai, was a noted Hindi writer, and the other, Sripatrai, a talented painter.

Further Reading

Premchand's novel *Godan* was translated by Gordon C. Roadarmel as *Gift of a Cow* (1968). *The World of Premchand,* translated by David Rubin (1969), brings together some of the stories. A critical study of the short stories that includes a biographical introduction is Robert O. Swan, *Munshi Premchand of Lamhi Village* (1969). □

Maurice Brazil Prendergast

American painter Maurice Brazil Prendergast (1859-1924) pioneered in introducing new directions in American painting. He was the only true American postimpressionist of his generation.

Maurice Prendergast was born in St. John's, Newfoundland, on Oct. 10, 1859. When his father's grocery business failed in 1861, the family moved to Boston. He and his younger brother Charles finished their formal education by the time each was 14. Maurice worked in a dry-goods store, lettered show cards, and began sketching landscapes and cattle. In 1886, he and his brother worked their way to England on a cattle boat; they may have gone to Paris as well. Returning to Boston, they worked at routine jobs in order to save $1,000 for a return to Europe. Maurice went to Paris in 1891 and studied with Jean Paul Laurens at the Académie Julian. He made rapid progress in 3 years, working from the model rather than from casts. He was fascinated with the life and movement in the parks, boulevards, and cafés.

When he returned to America in 1894, Prendergast was an accomplished watercolorist and had assimilated qualities from Édouard Manet, James McNeill Whistler, Edgar Degas, Henri de Toulouse-Lautrec, Pierre Bonnard, and Édouard Vuillard and from Japanese prints. He was the first American artist to appreciate and understand the importance of Paul Cézanne. Until 1905 the Prendergast brothers lived together in Winchester, Mass., their principal means of support being a frame-making shop. Maurice's work was included for the first time in a public exhibition at the Pennsylvania Academy of Fine Arts in 1896; there was a one-man show in Boston the next year, and from this time until his death his paintings appeared in many exhibitions.

In 1898 Prendergast went to Venice, where he created some of his most enchanting watercolors. Arthur B. Davies invited him to join with other artists in the famous exhibition of ''The Eight'' in 1908, organized as a protest against the conservative tendencies of the National Academy of Design. Prendergast was in France again in 1909 and in Italy in 1911. The influence of Paul Signac is perhaps to be observed from this period.

The seven watercolors that were included in the celebrated Armory Show in 1913 revealed Prendergast as a major figure in American painting, probably the greatest of his generation. He was perhaps the first to deliberately abandon a primarily representational approach to art and to let the subject matter be dominated by purely artistic means.

Prendergast went to Europe for the last time in 1914. On his return he and his brother (also a painter) moved to New York, where Maurice spent his last decade working in a studio in Washington Square. During summers in New England, he painted in oil and watercolor brightly clad figures on beaches and in parks, often using a kind of pointillism which gives his work a tapestrylike quality, sometimes with almost expressionistic intensity, but relying even more on pure color, loosely applied in abrupt areas, to suggest form, movement, and texture. There is a combination of wistfulness and gaiety, a sense of elegance and innocence in his paintings. He characteristically introduces large numbers of figures; a sense of individuality is avoided, but there is always warmth and charm.

Prendergast was increasingly isolated in his later years because of deafness. He died in New York on Feb. 1, 1924.

Further Reading

Prendergast's *Sketches, 1899* was published in facsimile (1960). An excellent critical and biographical study, with numerous reproductions in color, is Hedley Howell Rhys, *Maurice Prendergast, 1859-1924* (1960). Margaret Breuning, *Maurice Prendergast* (1931), is a brief, useful picture book. Valuable material is in the comprehensive exhibition catalogs from retrospective shows at the Whitney Museum of American Art, New York, *Maurice Prendergast Memorial Exhibition* (1934), and the Phillips Academy, Addison Gallery, Andover, Mass., *The Prendergasts* (1938). □

William Hickling Prescott

William Hickling Prescott (1796-1859) was one of the greatest American historians. The theme that absorbed him for over 30 years was the rise and decline of the Spanish Empire.

William Hickling Prescott was born in Salem, Mass., on May 4, 1796. His father, Judge William Prescott, was a prominent Federalist. William graduated from Harvard in 1814; at college he lost sight in his left eye during a dining-hall fracas. Despite this disaster and illness (which plagued him all his life), he determined to follow a literary career. He began to contribute to the *North American Review,* the leading magazine in the country, in 1821. A former schoolmate and lifelong friend, George Ticknor, urged Prescott to devote himself to Spanish studies. Thus began a career which resulted in histories that still enchant.

Other scholars had been drawn to Spain's history before Prescott entered the field in 1826, but he gave it an unmatched sheen. At Christmas, 1837, his *Ferdinand and Isabella* (3 vols.) was published; it still holds its own as the classic of this period. He then turned to Spain's conquest of Mexico. In *The Conquest of Mexico* (3 vols., 1843) he narrated the exploits of Hernán Cortés in words never surpassed. The story, thought Prescott, was ''an epic in prose, a romance of chivalry.'' The work was his masterpiece; its material was so drenched in an air of romanticism that it seemed difficult to treat it as sober history. But he carefully sought to distinguish fact from fiction. He had many heroes and heroines but few villains. ''One likes a noble character for his canvas,'' he said.

Prescott next published *A History of the Conquest of Peru* (2 vols., 1847). It included important material on the

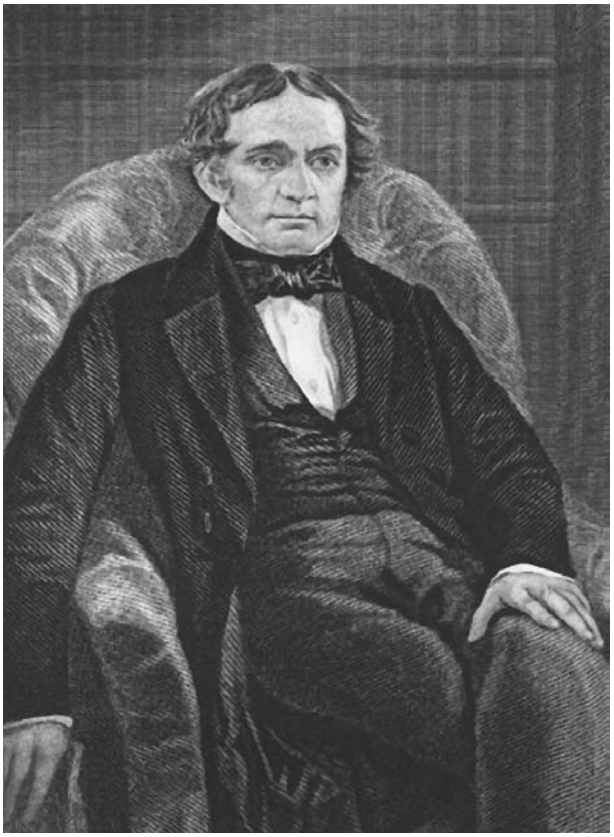

civilization of the Incas. Some scholars still consider it the standard authority.

The last installment of Prescott's project was *A History of the Reign of Philip the Second* (3 vols., 1855-1858). Although he tried to be impartial, he could not overcome his bias in favor of Protestant Christianity. To him the fall of the Aztecs was unregretted, for their civilization was inferior to that of their conquerors.

Critics dislike the excessive space Prescott gave to military affairs. But he believed his function as historian was storytelling, narrating the deeds of the chevalier, the swashbuckler, the statesman. His work, based on sound scholarship and clothed in gifted language, still entrances readers more than a century after his death in Boston on Jan. 28, 1859.

Further Reading

C. Harvey Gardiner edited Prescott's histories and also materials relating to Prescott in *Literary Memoranda* (2 vols., 1961) and *Papers* (1964). Roger Wolcott, ed., *The Correspondence of William Hickling Prescott, 1833-1847* (1925), provides indispensable details. The standard biography is by Prescott's friend George Ticknor, *Life of William Hickling Prescott* (1864). A modern biography is C. Harvey Gardiner, *William Hickling Prescott: A Biography* (1969). Harry T. Peck, *William Hickling Prescott* (1905), gives important analyses of Prescott's works. William Charvat and Michael Kraus, *William Hickling Prescott* (1943), contains a biography, selections from Prescott's writings, a study of his attitudes toward history, his political ideas, and his literary style. □

Elvis Aron Presley

Elvis Aron Presley (1935-1977), the "King of Rock 'n' Roll," was the leading American singer for two decades and the most popular singer of the entire rock 'n' roll era.

Elvis Aron Presley was born in Tupelo, Mississippi, on January 8, 1935, to Gladys and Vernon Presley. His twin brother, Jesse Garon Presley, died shortly after birth. Elvis's singing ability was discovered when he was an elementary school student in Tupelo, and he participated in numerous talent contests there and in Memphis, Tennessee, where the family moved when Elvis was 13.

It was in 1953, after he graduated from L. C. Humes High School in Memphis, that Elvis, working as a truck-driver, began paying his own way into the Memphis Recording Services studio to cut his own records. Less than a year later he recorded "That's All Right Mama" for Sun Records. It became his first commercial release, selling 20,000 copies.

Elvis reached the top of the country charts with "Mystery Train" in 1955. His first number one song on the so-called "Hot 100" was "Heartbreak Hotel" (1956), which held its position for seven of the 27 weeks it was on the chart. This song also reached the top of the country charts, and it became emblematic of his ability to combine country singing with rhythm and blues, as well as with the new rage that had grown out of rhythm and blues: rock 'n' roll. The rest of the 1950s brought Elvis "living legend" status with records that included "Hound Dog" (1956), "Don't Be Cruel" (1956), "Blue Suede Shoes" (1956), "Love Me Tender" (1956), "All Shook Up" (1957), and "Jailhouse Rock" (1957). He started the 1960s in similar fashion with "It's Now or Never" (1960) and "Are You Lonesome Tonight?" (1960).

He was universally proclaimed the "King of Rock 'n' Roll" and led the new music from its beginnings in the 1950s to its heyday in the 1960s and on to its permanence in the music of the 1970s and the 1980s. His impact on American popular culture was second to none, as he seemed to affect manner of dress, hairstyles, and even behavior. John Lennon would later cite him as one of the most important influences on the Beatles. Even his gyrating hips became legendary as he continued his rock 'n' roll conquest to the extent of 136 gold records and ten platinum records. Ultimately he had the most records to make the rating charts and was the top recording artist for two straight decades, the 1950s and the 1960s.

Elvis was an instant success in television and movies as well. Millions watched his television appearances on *The Steve Allen Show, The Milton Berle Show, The Toast of the Town,* and a controversial appearance on the *The Ed Sullivan Show,* in which cameras were instructed to stay above the hips of "Elvis the Pelvis." He was an even bigger box office smash, beginning with *Love Me Tender* in 1956. Thirty-two movies later, Elvis had become the top box office

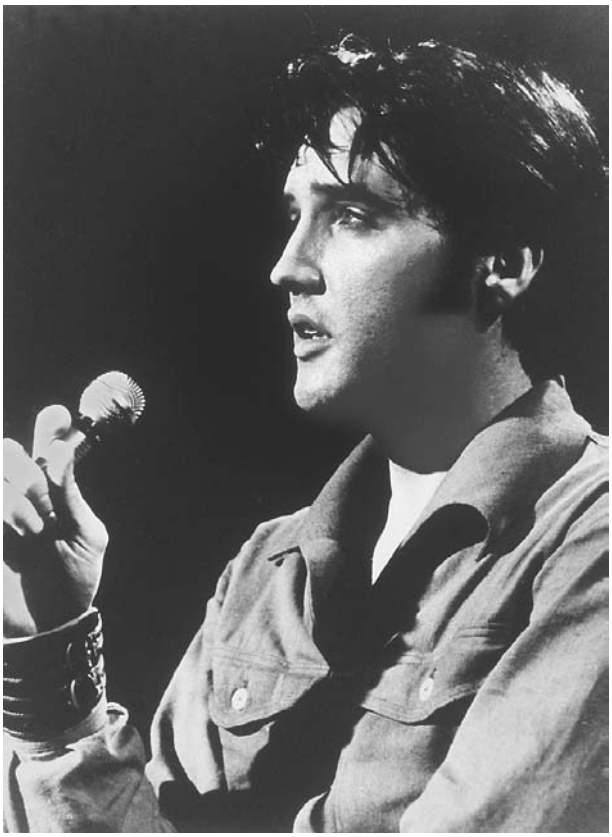

draw for two decades, grossing over $150 million. Although few of his motion pictures received critical acclaim, they showcased his music and extended his image and fame. His movies included *Jailhouse Rock* (1957), *King Creole* (1958), *G. I. Blues* (1960), *Blue Hawaii* (1961), *Girls! Girls! Girls!* (1962), *Viva Las Vegas* (1964), and *Spinout* (1966). *Wild in the Country* (1961), based on the J. R. Salamanca novel *The Lost Country,* marked his debut in a straight dramatic role.

Elvis began a well-publicized stint in the army in 1958. That year, while he was stationed in Fort Hood, Texas, his mother, to whom he was closely attached, died. The remainder of his military service was spent stationed in Germany, until his discharge in 1960. It was in Germany that he met Priscilla Beaulieu, his future wife.

Elvis's success in the entertainment industry was accompanied by numerous failures in his personal life. He arranged to have Priscilla, still a teenager, live at his new Memphis home, Graceland Mansion, while she finished high school there. He married her in 1967, and she bore him his only child, Lisa Marie Presley, in 1968. In 1973 he and Priscilla were divorced. During this time, and for his entire career, his personal manager, Col. Tom Parker, controlled his finances. As Elvis's millions grew, so too did the fiscal mismanagement of Parker, a known gambler. Parker was later prosecuted for his financial dealings, but he was acquitted. Elvis made an estimated $4.3 billion in earnings during his lifetime, but he never acquired a concept of financial responsibility. This caused frequent litigation during and after his lifetime among his management people and several record companies. Elvis had similar luck with his friendships, and frequently surrounded himself with an entourage of thugs to shield him from an adoring public.

A weight problem became evident in the late 1960s, and in private Elvis became increasingly dependent on drugs, particularly amphetamines and sedatives. His personal doctor, George Nichopoulos, would later be prosecuted, but acquitted, for prescribing and dispensing thousands of pills and narcotics to him.

Though his weight and his drug dependency were increasing, Elvis continued a steady flow of concert performances in sold-out arenas well into the 1970s. On August 16, 1977, the day before another concert tour was about to begin, Elvis was found dead in Graceland Mansion by his fiance, Ginger Alden. The official cause of death was heart disease, although the post-mortem revelations of his drug dependency created a media event. His death caused unparalleled scenes of mourning.

Elvis continued to be celebrated as superstar and legend as much in death as he was in life. Graceland Mansion, which he had purchased in 1957 for $102,500, is the top tourist attraction in Memphis and has attracted hundreds of thousands of visitors from both America and around the world.

Further Reading

More than 200 books and countless periodical articles are available on Elvis Presley, exemplifying the intensity of his fandom. Many of the accounts are biased to an ''Elvis could do no wrong'' extreme. Other books merely capitalized on the sensationalism that surrounded his death. Paul Lichter's *The Boy Who Dared To Rock: The Definitive Elvis* (1978) is an excellent, though somewhat reverent, biography. *The Elvis Presley Scrapbook* (1977) by James Robert Parish is interesting. The best starting points for Presley facts are the references, particularly Wendy Sauers' *Elvis Presley: A Complete Reference* (1984) and *Elvis Presley: Reference Guide and Discography* (1981) by John A. Whisler. A personal account is *Elvis and Me* (1985) by his wife Priscilla Beaulieu Presley. □

Luiz Carlos Prestes

Luiz Carlos Prestes (1898–1990) was an almost mythical Brazilian guerrilla-war leader in the 1920s. He became leader of the Brazilian Communist party in the 1930s and continued in that position for almost 40 years.

Luiz Carlos Prestes first gained national prominence in 1924, when, as a young captain of engineers, he led a group of army mutineers in the state of Rio Grande do Sul against the government of President Arturo Bernardes. Hard-pressed by troops loyal to the government, Prestes led his men several hundred miles north to a juncture with another group of rebels, from the state of São Paulo, who had retreated to the area of the great Iguassú Falls on the Argentine border.

From Iguassú, the rebels began an epic march through the interior of Brazil. They fought an almost classic guerrilla war against army and state police forces in a dozen states. Prestes was chief of staff of this rebel group, which became famous as the Prestes Column.

Exile and Travels

Soon after the rebels were finally driven into Bolivia, Prestes went to Buenos Aires, where he remained for several years. Until 1930 he remained titular head of the *Tenentes,* the former military rebels, and some civilians who had joined them to form a conspiratorial political movement.

In Buenos Aires, Prestes was courted by both Stalinist and Trotskyite Communists. Although he did not immediately join either, he did assume a much more radical position than the vague social nationalism of the Prestes Column. He opposed the revolution of October 1930—led by the former governor of Rio Grande do Sul, Getulio Vargas, and supported by the great majority of the *Tenentes*—on the grounds that it was ''petty bourgeois.''

In 1931 Prestes went to the Soviet Union, where he was employed on various engineering projects, became a Communist, and was elected to the Executive Committee of the Communist International. Early in 1935 Prestes returned to Brazil, where he was immediately elected to the Politburo of the Communist party. He was also named honorary president of the Alianca Nacional Libertadora (ANL), a broad left-wing opposition to President Vargas. Prestes and the Communists spoke in the name of the ANL without the authorization of its non-Communist leaders; and when the ANL was outlawed, Prestes led an attempted military insurrection in its name. When it failed, virtually all left-wing politicians were rounded up by the government. Prestes himself was captured a few weeks after the revolt, was reportedly badly tortured, and was finally sentenced to a long prison term. He remained in jail until May 1945, and his wife, a German Communist, was deported to Nazi Germany, where she died in a concentration camp.

National Politics

After Vargas had been forced to agree to end his dictatorship and had called elections for December 1945, he proclaimed a general political amnesty. It was widely rumored that before Prestes's release under this amnesty an agreement had been reached between him and Vargas. In any case, upon his release Prestes called on the Communists to support maintenance of Vargas in office until a new constitution had been written. In turn, Vargas legalized the Communist party and gave the Communists complete freedom in the labor movement.

In spite of efforts by Vargas, his supporters, and the Communists to keep him in power, he was ousted late in October 1945. In the election 6 weeks later, the Communists ran as presidential candidate Yeddo Fiuza, a former Vargas official, and presented candidates for Congress. Prestes was elected senator, and the Communists also elected 15 deputies.

Between 1945 and 1947 the Communists represented about 10 percent of the national electorate and gained extensive influence in organized labor. However, early in 1947 the Communist party was outlawed by the Supreme Electoral Tribunal, and in the following year Prestes and the Communist deputies lost their seats in Congress. Prestes went into hiding for the next 11 years.

During this period, Prestes was largely out of contact with the Communist rank and file and lower leadership. However, when a strong dissident movement against the Prestes ''cult of the personality'' arose in 1956, after Nikita Khrushchev's denunciation of Joseph Stalin at the Twentieth Congress of the Soviet Communist party, Prestes took the lead in purging the dissidents.

In the democratic atmosphere of the Juscelino Kubitschek administration, Prestes came out of hiding, went before a court, and purged the sedition charges pending against him. During the next 5 years, he traveled widely throughout the country in his capacity as secretary general of the Communist party. When the group who had run the party while he was in hiding tried to challenge Prestes's control, they were expelled in 1961 and established a rival pro-Chinese Communist party.

During the João Goulart administration (1961-1964), the Communists made considerable headway in organized labor and general politics. Prestes on several occasions appeared on the same platform with the President at political rallies.

However, with the overthrow of Goulart on April 1, 1964, Prestes again went into hiding, leaving behind a

notebook with names and addresses of many of his associates which was captured by the police. Prestes remained secretary general of the Communist party, although his control was apparently contested by elements opposed to what they conceived to be his inept leadership. He remained the principal leader of the underground Communist party. In 1971, upon instructions from the party, Prestes moved to Moscow. He returned to Brazil in 1979, but was removed from his seat of secretary general and was eventually expelled from the party altogether. No longer a member of his party, Prestes spent his final days supporting the political ambitions of Leonel Brizola. Prestes died on March 7, 1990.

Further Reading

Useful material on Prestes's early career is in Robert M. Levine, *The Vargas Regime: The Critical Years, 1934-1938* (1970). His later career is covered in two studies by John W. F. Dulles, *Vargas of Brazil: A Political Biography* (1967) and *Unrest in Brazil: Political-Military Crises, 1955-1964* (1970). See also the excellent study by Thomas E. Skidmore, *Politics in Brazil, 1930-1964: An Experiment in Democracy* (1967).

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Andries Pretorius

Andries Pretorius (1798-1853) was a South African political leader and general and till his death the most prominent and colorful Afrikaner figure.

In November 1838 the Voortrekker leader Pieter Retief and his companions were murdered at the village of the Zulu chief Dingane, and afterward the Voortrekker camp were massacred by Zulu warriors. The first efforts of both Boer and Briton to avenge these horrors met with dismal failure, leaving the Boer emigrants in a serious plight. At this stage Andries Pretorius was invited to become their leader and command a punitive expedition against Dingane.

Andries Pretorius was born on Nov. 27, 1798, at Graaff Reinet in the Cape Colony. It is unfortunate that only the scantiest details of his early life are available. He was taught by wandering teachers but in later life could express himself well in word and writing. A female admirer wrote of him as ''a handsome, tall figure of between six and seven feet, upright, friendly, and captivating.'' The historian Theal said of him that ''his knowledge and his opinions, as well as his virtues and his failings, were those of the seventeenth, not of the nineteenth century.'' He had his human share of temperamental imperfections and was often quick to anger, but he had no unreasoning obstinacy.

Farmer and Voortrekker Leader

Pretorius enters the historical scene in 1837 as a prosperous townsman at Graaff Reinet; he also owned farms in the district. He does not appear to have been consulted in the early projects of the border farmers, but he soon displayed a deep interest in the emigration movement. Before he finally joined the Voortrekkers in Natal, he paid a preliminary visit to the interior. He took part in the battle of Mosega, in which Mzilikazi and his Matabele (Ndebele) warriors were put to flight. Thereafter he purchased a farm near Port Natal and returned to Graaff Reinet only to sell his property. At this stage a deputation arrived from the stricken Voortrekkers in Natal and implored him to lead an expedition against Dingane. He accepted the invitation, hastened his departure, and reached the main laager in Natal on Nov. 22, 1838.

Setting out with a commando of 464 men, from the outset Pretorius insisted on the maintenance of proper discipline, which certainly had been lacking in previous cases. Though a man of decision, he never acted without calling a council of his officers.

On December 9 the Voortrekkers took the famous ''Vow.'' It was the desire of Pretorius that the Voortrekkers make a collective promise to God that if He granted them victory they would celebrate the day of triumph, each year, as a Holy Sabbath to the glory of His name and that they would impress this duty upon their children.

Battle of Blood River

By December 15 the commando marched up the west bank of a tributary of the Buffalo named Income (Cattle River) by the Zulu but ever since known as Blood River. Under his inspired leadership his small force put to flight the vast Zulu army of more than 10,000 men in one of the most fateful battles ever fought in South Africa.

The rejoicing which greeted the commando on its return was dampened by the grim tidings that British troops had arrived at Port Natal to occupy the territory temporarily because ''of the disturbed state of the native tribes'' resulting from the ''unwarranted occupation'' of the interior by the Voortrekkers.

Republic of Natal

The Voortrekkers remained undaunted, ignored the British, and proceeded under Pretorius to establish their own republic on the land granted by Dingane. Assisted by regiments of Dingane's brother Mpande, Pretorius in 1840 succeeded in finally overthrowing Dingane. Meanwhile the British troops had also left, and the Voortrekkers had at last achieved the independence they had been looking for. Within 3 years, however, the British were back, this time to remain. Pretorius defeated them at Congella and besieged them for over a month. After their relief, an uneasy peace followed for a year, and then Britain annexed Natal.

Differences with England

Pretorius settled near Pietermaritzburg, resigned his office, and became a British subject. In 1847 he journeyed to

Grahamstown to protest before Sir Henry Pottinger, the representative of the Crown, the injustices the Natal Voortrekkers felt they had suffered. Pottinger unwisely refused to see him. This cavalier treatment infuriated Pretorius and aroused great indignation throughout South Africa.

In 1848 Sir Harry Smith, who had succeeded Pottinger, met Pretorius and a number of Voortrekkers at the foot of the Berg in Natal. The meeting was cordial, but unfortunately both men viewed the position from a totally different aspect: Smith was determined that Natal remain British, and Pretorius was adamant on the question of his people's independence. The result was that Pretorius and his followers cast off their allegiance to England.

Pretorius established himself in Rustenburg (Transvaal) and then took the bold, if unwise, step of urging burghers in Transvaal to join him in a campaign against England. Although he succeeded in evicting the British Resident from Bloemfontein, he was defeated at Boomplaats by Sir Harry Smith. He was proclaimed a rebel, and a reward of £2,000 was offered by the Cape government for his apprehension.

Sand River Convention

Meanwhile, discord ruled among the Voortrekkers in Transvaal. There were three parties, two attached to the persons of the Voortrekker leaders Pretorius and Potgieter, and that of the Volksraad, whose authority was not clearly defined. Pretorius recognized that affairs in Transvaal would never be satisfactorily settled until recognition of the independence of its people was obtained from England. At his instigation the Volksraad decided that representations should be made to the British government for peace and a permanent understanding.

In August 1851 the burghers at Winburg, who were not reconciled to life under British rule, invited Pretorius to take upon himself the government of the territory between the Orange and Vaal rivers. Being an outlaw from that territory, Pretorius could not accept the invitation, but he informed the British authorities that he had received it.

To prevent Pretorius from interfering outside Transvaal, his outlawry was reversed, and two commissioners were instructed to effect a settlement regarding the burghers beyond the Vaal. Acting without the blessing of the Volksraad, Pretorius met them and signed the Sand River Convention on Jan. 17, 1852, whereby England recognized the independence of Transvaal. It was ratified by the Volksraad after Pretorius and Potgieter had at last become reconciled.

After the bitterness of the Anglo-Boer struggles had died down, Pretorius frequently came into amicable intercourse with British officials, who invariably spoke of him in terms not merely of high respect but of warm friendliness. Perhaps the highest testimony to the regard in which he was universally held is the fact that, as he lay on his deathbed, several native chiefs who had heard of his illness and had come to pay their respects exhibited intense grief "as they knelt successively and kissed his hand." He died on July 23, 1853, at Magaliesberg.

Further Reading

South African historiography lacks an objective biography of Pretorius. Gustav Preller, who had an intense admiration for Pretorius and an almost naive partisanship for the Afrikaner people, published a biography, *Andries Pretorius* (1939), but the book, meritorious for its thrilling and picturesque accounts, is far from a critical study. Recommended for general background are Sir George E. Cory, *The Rise of South Africa* (6 vols., 1910-1940); Eric Anderson Walker, *The Great Trek* (1934; 4th ed. 1960); Manfred Nathan's outstanding work, *The Voortrekkers of South Africa* (1937); and George McCall Theal, *History of South Africa,* vol. 6 (1964).

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Abbé Prévost

The French novelist, journalist, and cleric Abbé Prévost (1697-1763) was an adventurer who lived by his intrigues and his pen. His best-known work is the novel "Manon Lescaut."

Antoine François Prévost d'Exiles, who is known as the Abbé Prévost, was first exposed to conventual discipline when he entered a Jesuit school at the age of 14, following his father's death. In the years that ensued, he alternated military service, love affairs, and intense literary activity with periods as first a Jesuit and then a Benedictine novice. He was ordained a Benedictine priest in 1721 and for 8 years engaged in study, teaching, and scholarly work in a variety of Benedictine communities.

Restless and unhappy, he settled for a time at St-Germain-des-Prés in Paris, where he began to write in secret the fictional compendium *Les Mémoires et aventures d'un homme de qualité qui s'est retiré du monde*. In 1728 he threw his vow of stability to the winds and fled to London. He traveled through England, eventually becoming companion and tutor to one Sir John Eyles. *Les Mémoires* was published in part in 1728. Two years later Prévost left England for Holland, and there he worked at translating works of Samuel Richardson and also published the fifth, sixth, and seventh volumes of *Les Mémoires*.

Les Mémoires is an original work written to promote broader understanding of England in France. At a time when England was regarded by Frenchmen as a bloody and barbarous nation, Prévost had learned to love that country. Unlike most previous Frenchmen who had attempted to write about England, Prévost had learned English; he had also traveled in the provinces, gathering folklore from the peasants. His book is an impassioned plea for religious tolerance. It expresses a deep admiration for the comparative ease with which the different social classes in England mingled.

Prévost recognized that the return to nature as source and subject matter of poetry was a unique phenomenon in

English literature, and he was one of the first to introduce this essential romantic theme to France. Of all the works written about England in the 18th century by foreign travelers, *Les Mémoires* is the most complete, the most unprejudiced, and the most reliable.

Once more in England, Prévost began the publication of his serial novel, *Le Philosophe anglais ou les mémoires de Cleveland* (generally known as *Cleveland*), a task that extended from 1732 to 1739. In 1733 he also began publishing the periodical *Le Pour et le contre*. Upon his return to France and his reconciliation with the Church in 1734, he published *Le Doyen de Killerine* (1735). *L'Histoire d'une grecque moderne* and *Marguerite d'Anjou,* a historical novel, were published in 1740.

After his brief exile, Prévost produced numerous translations, most notably bowdlerized versions of Richardson's novels. He also worked on anthologies of fiction and moral essays, and he served as editor for several large publishing enterprises. In 1754 he collaborated on the *Journal étranger* and was commissioned to work on the history of the Condé family.

The seventh volume of *Les Mémoires* was published separately in France 2 years after its original publication in Holland. This highly condensed novel, *L'Histoire du chevalier des Grieux et de Manon Lescaut,* has achieved, of all Prévost's works, the most lasting success. Des Grieux, its childlike hero, is unaware of life, unaware of his own desires, when suddenly he is swept away by his passion for Manon, who is all charm and sensuality. *Manon Lescaut* is one of a handful of novels that constitute a genre uniquely French—the *roman personnel,* or personal novel. It is highly compressed, direct, sparing in style and episode; characteristically, it unfolds through a series of psychological revelations. The operas *Manon* (1884) by Jules Massenet and *Manon Lescaut* (1893) by Giacomo Puccini are based on this work.

From 1754, when Prévost was asked to write a history of the Condé family, he resided at Saint-Firmin in order to be close to the family archives in Chantilly. He died suddenly from apoplexy (or from a ruptured aorta) returning home at night through the forest of Chantilly.

Further Reading

The translation of *Manon Lescaut* by Burton Rascoe (1919) is a readable version of the novel. The Modern Library translation includes a brief introduction in English by Guy de Maupassant. The best works on Prévost are in French. A useful study in English is George R. Havens, *The Abbé Prévost and English Literature* (1921). □

Leontyne Price

Leontyne Price (born 1927) was a prima donna soprano acclaimed in most circles as one of the finest opera singers of the 20th century.

Mary Leontyne Price was born in Laurel, Mississippi, on February 10, 1927. Educated in public schools in Laurel, she then attended Central State College in Wilberforce, Ohio, where she received her Bachelor of Arts degree in 1948. Her particular interest was singing in the glee club at Central State, where she displayed an abundance of musical talent, and she decided to make a career of singing. Subsequently she entered New York's Juilliard School of Music where she studied until 1952. At the same time she took private lessons under the tutelage of Florence Page Kimball. Price was the first black singer to gain international stardom in opera, an art form previously confined to the upper-class white society. Her success signified not only a monumental stride for her own generation, but for those that came before and after her.

While still at Juilliard, Price exhibited her soprano ability at various concerts and in her appearance as Mistress Ford in Verdi's *Falstaff*. Virgil Thomson took notice of her performance and provided her with her Broadway stage debut in the Broadway revival of his *Four Saints in Three Acts*. Her ability then earned her the role of Bess in George Gershwin's *Porgy and Bess* in a touring company that met with great successes in London, Paris, Berlin, and Moscow. She also played Bess when the company appeared in the Broadway revival of *Porgy and Bess*. During the tour she married baritone William Warfield, who sang the role of Porgy. Other composers took note of Price's ability, and in 1953 she sang premieres of works of Henri Sauget, Lou Harrison, John La Montaine, and Igor Stravinsky, among others.

Price received overwhelming critical acclaim in her 1954 Town Hall concert in New York City and followed that with her first performance in grand opera, in 1955, as Floria in Puccini's *Tosca* on network television with the NBC Opera. She made her first opera stage appearance in 1957 as Madame Lidoine in Poulenc's *Dialogues of the Carmelites* with the San Francisco Opera Company. Price also toured Italy successfully that year and sang *Aida* at La Scala in Milan. She continued to sing with the San Francisco Opera, as well as with the Lyric Opera of Chicago and other major opera houses in North America.

In 1960 Price portrayed Donna Anna in *Don Giovanni* at the Salzburg Festival in Austria. On January 27, 1961, she made her debut in New York's famous Metropolitan Opera as Leonora in *Il Trovatore,* which earned a thunderous ovation and moved opera critics to regard her as one of the greats of the 20th century. She also sang the title role at the Met in *Madame Butterfly* and the role of Minnie in *La Franciulla del West* (*The Girl of the Golden West*). Price appeared in 118 Metropolitan productions between 1961 and 1969. In 1965 she was awarded the Presidential Medal of Freedom by President Lyndon Johnson, who said, ''Her singing has brought light to her land.''

One of Price's greatest triumphs was her creation of the role of Cleopatra in Samuel Barber's *Antony and Cleopatra*. Its premiere opened the 1966 Metropolitan Opera season as well as the beautiful new Metropolitan Opera House in Lincoln Center. Her best and favorite performances were as Verdi heroines Elvira in *Ernani,* Leonora in *Il Trovatore,* Amelia in *The Masked Ball,* and especially as Aida.

Price made other worldwide tours that included Australia and Argentina's Teatro Colon in Buenos Aires in 1969. In the 1970s Price drastically cut the number of opera appearances, preferring to focus instead on her first love, recitals, in which she enjoyed the challenge of creating several characters on stage in succession. In 1985, Price gave her final performance at New York's Lincoln Center in the title role of Verdi's *Aida*. She was 57 years old.

Price made numerous recordings of music outside of opera because of her phenomenal voice and had honorary degrees conferred upon her from Dartmouth College, Howard University, and Fordham University, among others. Separated, and finally divorced, from Warfield, she lived in her homes in Rome and New York. Music critics universally lavished praise on her voice and her portrayals.

Further Reading

A brief biography of Leontyne Price is *Leontyne Price: Opera Superstar* (1984) by Silvia Williams. A more detailed study is Hugh Lee Lyon, *Leontyne Price: Highlights of a Prima Donna* (1973). Useful information can also be found in *Baker's Biographical Dictionary of Musicians* (1984) by Theodore Baker, *The New Grove Dictionary of American Music* (1986), and *The Biographical Dictionary of Afro-American and African Musicians* (1982) by Eileen Souther. □

Richard Price

The English Nonconformist minister and political philosopher Richard Price (1723-1791), who supported the American and French revolutions, devoted his life primarily to preaching.

Richard Price was born at Tynton, Glamorganshire, on Feb. 23, 1723. The son of a dissenting minister, he himself served as Unitarian minister to congregations in London, Stoke Newington, and Hackney for about 50 years.

Price's major work in moral philosophy is *The Review of the Principal Questions in Morals* (1758). The central issue with which this work is concerned is the question: why is an action right? Right, Price argues, is a real character of actions that is discerned by the understanding rather than by a moral sense. Right and wrong are simple ideas because they are not finally definable. Like Samuel Clarke, Price held that right and wrong are immutable. Price argues, in part, that both introspection and common sense indicate that rightness and wrongness are necessary truths known through the understanding by intuition.

Price's *Four Dissertations* (1767) included a vindication of the probability of miracles in opposition to David Hume's view of a ''complete impossibility of miracles.'' Price and Hume, evidence from letters indicates, remained good friends in spite of their differences. Price and Joseph Priestley, also good friends, although philosophical opponents, published jointly *A Free Discussion of the Doctrines of Materialism and Philosophical Necessity* (1778).

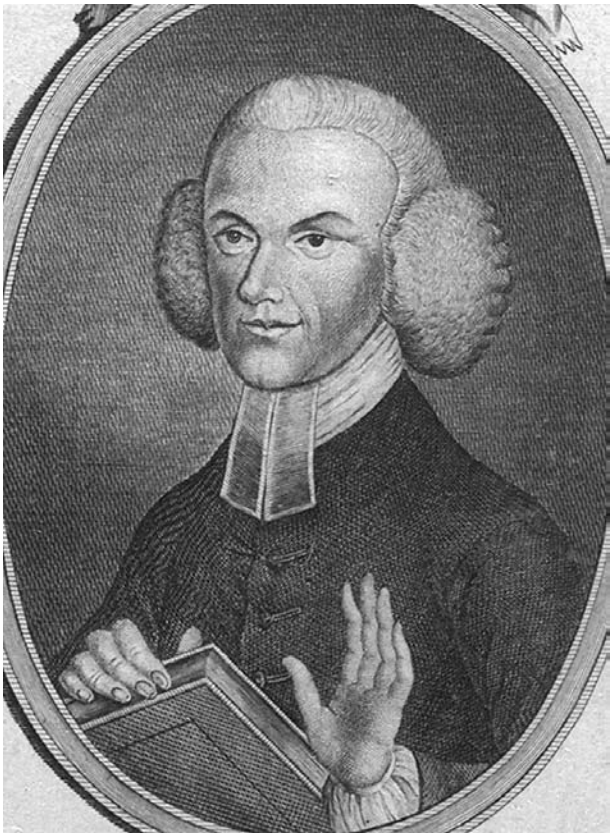

This work is a group of letters in which Priestley defends materialism and philosophical necessity, while Price attacks both of them.

An outstanding mathematician, Price was chosen a fellow of the Royal Society in 1765 for his essay resolving a difficult problem concerning probability. A few years later he applied his own solution to actuarial questions in *Observations on Reversionary Payments* (1771). In this work he laid the foundation for a modern system of life insurance and pensions.

Price's contribution to financial management was also notable. At the request of William Pitt the Younger, he formulated a program for dealing with the national debt in *An Appeal to the Public on the Subject of the National Debt* (1772). His ability in this area was so widely acknowledged by his American friends, including Benjamin Franklin, that Price was asked by the U.S. Congress to advise the new government on finance in 1778.

Price's most widely read works were those supporting the American and French revolutions. His *Observations on the Nature of Civil Liberty, the Principles of Government, and the Justice and Policy of the War with America* (1776), *Additional Observations* (1777), and *The Love of Liberty* (1789), the last sermon supporting the French Revolution, were all widely read in England, the United States, and France. Price died on April 19, 1791.

Further Reading

The most thorough analysis of Price's theories is Carl B. Cone, *Torchbearer of Freedom: The Influence of Richard Price on Eighteenth Century Thought* (1952). Also useful is Antonio S. Cua, *Reason and Virtue: A Study in the Ethic of Richard Price* (1966).

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Diana García Prichard

Diana García Prichard (born 1949) is a research scientist who conducts fundamental photographic materials research for the Eastman Kodak company, and whose graduate work on the behavior of gas phases was lauded for its inventiveness and received unusual attention and recognition by the scientific community. She is also an active leader in the Hispanic community and has garnered numerous awards for her work.

Prichard was born in San Francisco, California, on October 27, 1949. Her mother, Matilde (Robleto) Dominguez García, was originally from Granada, Nicaragua. Her father, Juan García, was from Aransas Pass, Texas, and was of Mexican and Native American descent. He worked as a warehouse foreman at Ray-O-Vac. Although both of her parents received little education, they knew well the value of schooling and saw that Prichard appreciated the worth and the joys of learning. After graduating from El Camino High School in South San Francisco, Prichard entered the College of San Mateo and received her LVN degree (nursing) in 1969.

After taking some years to care for her two children, Erik and Andrea, Prichard chose a dramatic career shift and reentered academia in 1979. Interested in things scientific ever since she was young, and always intrigued and attracted by the thinking process and creativity required to do real scientific research, she enrolled at California State University at Hayward and earned her B.S. degree in chemistry/physics in 1983. She then continued her post graduate education at the University of Rochester in New York, obtaining her M.S. degree in physical chemistry in 1985. Continuing at Rochester, she entered the doctoral program and earned her Ph.D. in chemical physics in 1988.

Her graduate studies at Rochester emphasized optics, electronics, automation, vacuum technology, and signal processing with data acquisition and analysis. During this

graduate work on the high resolution infrared absorption spectrum (which basically involves telling how much or what type of atoms or molecules are present), she was able to construct the first instrument ever to be able to measure van der Waals clusters. Named after Dutch Nobel prize-winning physicist, Johannes Diderick van der Waals, the van der Waals equation accounts for the non-ideal behavior of gases at the molecular level. An ideal or perfect gas is one which always obeys the known gas laws. The van der Waals equation allows scientists to predict the behavior of gases that do not strictly follow these laws by factoring in specific corrections. Van der Waals clusters are weakly bound complexes that exist in a natural state but are low in number. Prichard's work allowed other scientists to produce these rare clusters by experimental methods and thus be able to study them. Her graduate publications on this subject were themselves cited in more than one hundred subsequent publications.

Upon graduation, Prichard accepted a position with Eastman Kodak of Rochester, New York. A research scientist in the firm's PhotoScience Research Division, she conducts basic studies in silver halide materials for photographic systems. A member of Sigma Xi and Sigma Pi Sigma honor societies as well as a national board member of the Society for Hispanic Professional Engineers (SHPE) and a charter member of the Hispanic Democratic Women's Network of Washington, D.C., she also served on the Clinton/Gore Transition Cluster for Space, Science and Technology in 1992.

Prichard founded a program in Rochester called ''Partnership in Education'' that provides Hispanic role models in the classroom to teach science and math to limited English proficient students. She has also co-founded, within Eastman Kodak, the Hispanic Organization for Leadership and Advancement (HOLA). She is married to Mark S. Prichard, also a research scientist at Eastman Kodak. As to what she is most proud of in her career, she says that it is the fact that although her parents had little schooling, she was nevertheless able to come to love learning, obtain an advanced degree, and work in a professional field that she truly loves. □

Pridi Phanomyong

Pridi Phanomyong (1901–1983) was a civilian political leader in Thailand. He was popularly associated with opposition to military dominance and was known as a proponent of parliamentary democracy.

Pridi Phanomyong was born in Ayudhya Province, the son of a prosperous Chinese farmer and merchant by his Thai wife. From local Buddhist schools he went to Bangkok to attend secondary school and the Royal Law School, from which he graduated in 1920. Awarded a government scholarship, he studied law in Caen (1921-1924) and Paris, where he gained a doctorate in 1927. In Paris he became a leader among Thai students pressing their grievances against the Thai minister. He was also strongly influenced by French socialism.

The Rebel Inside and Out

On his return to Bangkok in 1927 Pridi was made secretary to the Department for Drafting Legislation, was given the title by which he is often known, Luang Pradit Manutham, and was assigned to teach law at Chulalongkorn University. In the general discontent with royal absolutism, exacerbated by the growing economic crisis, he was drawn into the group of officials and military officers who planned and executed the coup d'etat of June 24, 1932, which abolished the absolute monarchy and established a parliamentary regime.

The intellectual leader of the group, Pridi also took a lead in drafting the first constitutions of Thailand. His national economic policy of 1933, advocating a utopian sort of state socialism, split the government and brought about his temporary exile. He returned to serve as minister of interior (1935-1936), founded the University of Moral and Political Science (Thammasat), and, as foreign minister (1936-1938), directed the renegotiation of treaties with the Western powers. He served as minister of finance under Phibun Songkhram (1938-1941) but resigned to protest against increasing collaboration with Japan and became regent for the absent boy-king Ananda Mahidol (reigned 1935-1946).

As regent during the war, when Thailand was a nominal ally of Japan, Pridi came to direct the anti-Japanese underground Free Thai movement and was responsible for the overthrow of Phibun in 1944. Pridi's work with the Free Thai gained American support, which assisted Thailand's recovery after the war. This included establishing Thailand as an independent sovereign state. Attempting to maintain power from behind the scenes, he finally had to take leadership as prime minister in March 1946.

Resignation and Exile

Pridi's radical reputation and the economic chaos of the postwar years made his task difficult, and he did not have sufficient support to weather unsubstantiated rumors that he was responsible for the unexplained death of young King Ananda in June 1946. Pridi soon had to resign, and his power evaporated with the resurgence of military rule in 1947. He was then forced into exile. He reappeared in Communist China in 1949, associated with a Thai underground movement there, but left China to return to France in 1970. Pridi lived in Paris with his wife until he died of a heart attack on May 2, 1983.

Further Reading

Frank C. Darling, *Thailand and the United States* (1965), provides a spirited defense of Pridi. Also see (Devine, Elizabeth, ed.) *The Annual Obituary 1983,* St. James Press, 1984. □

Ivy Maude Baker Priest

A long-time activist in the Republican Party, Ivy Maude Baker Priest (1905-1975) served eight years as treasurer of the United States under President Dwight Eisenhower. She also twice won election as treasurer of California under Governor Ronald Reagan.

Ivy Maude Baker Priest was born on September 7, 1905, in Kimberly, Utah. She was the first born of the three daughters and four sons of Orange Decatur Baker and Clara Fearnley Baker. Her father was the grandson of one of the earliest Utah settlers and worked as a miner in Kimberly. Her mother was a domestic worker prior to her marriage. Orange and Clara met while on a mission to England for the Church of the Latter Day Saints.

Ivy Baker spent her school years in the Utah mining town of Birmingham, about 30 miles southwest of Salt Lake City. After her father was disabled in a mining accident, she came home from school each day to assist her mother in running a boarding house for 30 miners. She also helped her mother, who was known locally as ''Mrs. Republican,'' by babysitting for voters on election days. In this manner Priest received her first practical political experience.

Ivy Baker graduated from Bingham Canyon High School. She had hoped to go on to college or to law school, but her family's poverty led her to take a job selling tickets at a movie theater in order to help support the Baker household. In 1924 she married Harry Howard Hicks, a North Carolina travelling salesman. The marriage to Hicks was unsuccessful, and in 1929 the couple divorced. Baker returned to her family, now living in Salt Lake City. Here she continued to help support the Baker household, first as a long distance telephone operator and then as a department store merchandiser. After the work day ended at the department store, she made her way to a night school where she taught classes in American history.

Baker married Roy Fletcher Priest on December 7, 1935. Priest, 21 years older than Baker, was a travelling wholesale furniture salesman based in Bountiful, Utah. Moving to Bountiful, Priest was able to deepen her involvement in Utah Republican politics. She quickly proved herself to be a dynamic public speaker as well as a woman with superb organizing ability. From 1934 to 1936 she served as the president of the Utah Young Republicans. From 1936 to 1940 she was the chairwoman of the Young Republicans for 11 Western states. From 1937 to 1939 she also served as Republican committeewoman for Davis County, Utah, and as the president of the Utah Legislative Council. From 1944 to 1952 she served as the Republican national committeewoman from Utah. During these years Baker-Priest made two bids for office, both unsuccessful. The first was in 1934, when she ran for the Utah state legislature; the second, in 1950, when she ran for Congress against Reva Beck Bosone, the Democratic incumbent. Among Baker Priest's political projects during this period were her efforts to enact the first minimum wage law for Utah's working women.

The Priests had four children: Patricia Ann, Peggy Louise, Nancy Ellen, and Roy Baker Priest. Ivy Baker Priest later said that her church taught her to believe that each individual is given a particular set of talents that must be used. Her mother and husband encouraged her political activity when it was most difficult to continue, especially after the death of daughter Peggy in 1939.

Ivy Baker Priest was an early supporter of the presidential candidacy of Dwight D. Eisenhower in 1952. During Eisenhower's successful campaign she served as the assistant chairwoman of the Republican National Committee in charge of women's affairs. Her efforts for Eisenhower earned her an appointment as the 30th treasurer of the United States. She was the second woman to hold this position. Priest chose to be a politically active, visible member of the administration, averaging ten speeches a month. She was also a skilled administrator in her Treasury post, overseeing the federal government's banking facility and the issuance of much of the nation's currency. While a member of the Eisenhower administration she was also active in the American Red Cross, the International Soroptimist Club, and the Utah National Safety Council. She was chosen as one of the 20 outstanding women of the 20th century by the Women's Newspaper Editors and Publishers Association and received many honorary degrees.

Roy Priest died in 1959. Two years later Ivy Baker Priest retired from her position as treasurer and moved to Califor-

nia. There, on June 20, 1961, she married Sidney Williams Stevens, a Beverly Hills real estate developer. In 1966 she ran a successful campaign for treasurer of California, her first elective office. She served two four-year terms under Governor Ronald Reagan. In office, she worked to fulfill her campaign promise to invest California's revenues for high returns. She retired after two terms in office, choosing not to seek reelection because of failing health. Ivy Baker Priest died of cancer in June 1975 in Santa Monica, California.

Further Reading

Ivy Maude Baker Priest's personal papers are held by her family. They will be deposited at the University of Utah in the future and thus will be available to the public. Her autobiography, *Green Grows Ivy,* was published in 1958 and covers her life through the period when she was United States treasurer. No full biography of Priest has yet been done. Other sources do exist, however, including a news-clipping file on Priest maintained by the Utah Department of Development Services and extensive obituary notices that appeared in the Salt Lake City *Tribune* and in the *New York Times* on June 25, 1975. □

J. B. Priestley

Called by some the last "sage" of English literature, J. B. Priestley (1894-1984) had a career which spanned more than 60 years and included authoring novels, essays, plays, and screenplays.

John Boynton Priestley was born in Bradford, Yorkshire, in the North of England on September 13, 1894, the son of Jonathan Priestley, a schoolmaster. His early education was at the Bradford School, but this career was interrupted, as happened to many of his contemporaries, by service in World War I. He served with both the Duke of Wellington's and the Devon regiments from 1914 to 1919. After the war he matriculated at Trinity Hall, Cambridge, where he studied history and political science as well as English literature. Already writing and publishing as an undergraduate, he was able to pay some of his university bills by selling articles to provincial and London newspapers. In 1922 he settled in London, rapidly establishing a reputation as essayist, critic, and novelist.

From his earliest writings, Priestley may be described as a comic rationalist. The contradictions and absurdities of the human situation, he wrote, could best be borne by a stance of ironic detachment. This perspective is perhaps closest to that of Priestley's predecessor, the novelist George Meredith (1828-1909). Not surprisingly, one of the best of Priestley's early critical works is a biography of Meredith in the English Men of Letters series (*George Meredith,* 1926). Another early influence was Meredith's father-in-law, the satirist Thomas Love Peacock, subject of another fine Priestley biography in the same series in 1927.

About this time Priestley achieved great popularity himself as a novelist through two works centering on the comic interplay of people engaged in a common calling. *The Good Companions* (1929) is about the joys and sorrows of the members of a repertory company in the north of England. It was a success in the United States as well as in England. The following year *Angel Pavement* appeared, whose characters worked in a small London business firm. Other notable and popular novels followed: *They Walk in the City* (1936), *The Doomsday Men* (1938), *Let the People Sing* (1939), and *Festival at Farbridge* (1951). All of these are fairly long novels, each with a lively balance between memorable, accurately-observed character and meticulously-crafted, suspenseful plot, featuring often rogueish heroes on the move—another recrudescence of the English picaresque in a tradition going back to the 1740s, beginning with Henry Fielding's *Joseph Andrews.* A strain of sentimentality is often present, but it is usually corrected by the "silvery laughter" of Priestley's comic spirit. Other novels of this author combine autobiographical detail with a social criticism less bitter than Priestley's 1930s contemporary George Orwell. Examples of this type include *English Journey* (1934), *Midnight on the Desert* (1937), and *Rain Upon Godshill* (1939).

One aspect of all of Priestley's fiction is its theatricality—from the beginning he had a fine flair for dialogue; in fact, soon after its success as a novel he adapted *The Good Companions* into a play (1931, with E. Knoblock). The next year saw the debut of Priestley as a bonafide dramatist with *Dangerous Corner;* it was a resounding success and was performed all over the world. This acclaim encouraged the author to organize his own company, for which he wrote plays of consistently high quality. Some

were comedies, such as *Laburnum Grove* (1933) and *When We Are Married* (1938). As a dramatist Priestley was influenced by the theories of time and recurrence propounded by the philosopher J. W. Dunne (1875-1949), especially as developed in *Experiment with Time* and *The Serial Universe*. Dunne's concepts are dramatized in Priestley's serious ''metaphysical'' plays, such as *Time and the Conways* (1937), *I Have Been There Before* (1938), and *Johnson over Jordan* (1939).

After World War II, J. B. Priestley took an active role in the international cultural community. He was a United Kingdom delegate to United Nations Educational, Scientific, and Cultural Organization (UNESCO) conferences in 1946 and 1947. He was chairman of theater conferences in Paris in 1947 and in Prague the following year. In 1949 he served as president of the International Theatre Institute. Back home he was chosen chairman of the British Theatre Conference (1948) and also served as a member of the National Theatre Board (1966-1967). In 1973, then nearly 80 years of age, he served his home city of Bradford as Freeman.

To Priestley's assets of longevity and versatility we may add flexibility—his adapting of the printed word to newer media of communication during and after World War II. During the war he became even more well known than before through his talks on radio; because of his understanding of and sympathy for the average citizen he was able to make a direct personal appeal using this medium. His film credits include screenplays for *The Foreman Went to France* (1942) and *Last Holiday* (1956). Back in the world of theater, he helped the novelist Iris Murdoch translate her hit novel *A Severed Head* into a successful play (1963).

Priestley had a son and four daughters through earlier marriages; in 1953 he became part of a famous husband-wife literary team when he married the archeologist and writer Jacquetta Hawkes. She had also worked for UNESCO and in the film industry. Together they wrote the play *Dragon's Mouth* (1952) and *Journey Down a Rainbow* (1955). A stay in New Zealand enabled him to write the travel piece *A Visit to New Zealand* (1974). Priestley's autobiography, *Instead of the Trees,* appeared three years later.

Still more evidence of this writer's versatility includes the libretto for an opera, *The Olympians* (1948); *Delight,* a book of essays (1949); *The Art of the Dramatist,* criticism (1957); and *The Edwardians,* social history (1970). J. B. Priestley died quietly at his home in Stratford-on-Avon on August 14, 1984.

Further Reading

Other books by Priestley include *Ape and Angels* (1928), *The Prince of Pleasures and His Regency* (1969), and *Victoria's Heyday* (1972). His essays of five decades were collected and edited by Susan Cooper in 1969.

Two excellent assessments of Priestley's work are *J. B. Priestley* by John Braine (1978) and *J. B. Priestley, Last of the Sages* by John Atkins (1980). Perhaps Priestley will be most enduringly known for his contribution to the theater. Analysis of his contribution to this genre is made by Gareth Lloyd Evans in *J. B. Priestley: The Dramatist* (1964).

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Joseph Priestley

The English clergyman and chemist Joseph Priestley (1733-1804) contributed to the foundation of the chemistry of gases and discovered the role of oxygen in the animal-plant metabolic system.

Joseph Priestley was born on March 13, 1733, at Fieldhead. His mother died when he was 6, and he was reared by an aunt. Because of ill health he was unable to go to school and was educated partly by a Nonconformist minister and partly by private study. He had a gift for languages and learned about 10. He became a minister when he was 22.

Priestley moved about the country a great deal, preaching and teaching. About 1758 he began to add experiments in ''natural philosophy'' to his students' activities. In 1761 he moved to Warrington to teach languages in an academy established by Dissenters. There he began to take even more interest in science in general and had an opportunity to attend a few lectures in elementary chemistry.

On a trip to London in 1766 Priestley met Benjamin Franklin, who interested him in electricity. This led to fruitful experimentation—Priestley discovered the conductivity of carbon in 1766, found that an electrical charge stays on the surface of a conductor, and studied the conduction of electricity by flames—and his *History and Present State of Electricity* (1767), which at that time was definitive.

In 1767 Priestley moved to Leeds, where he lived next to a brewery. He became interested in the gases evolved during fermentation and soon discovered that carbon dioxide was being formed. He began preparing this gas at home for study and found that it could be absorbed by water. This discovery of ''soda water'' brought him much attention and the Royal Society's Copley Medal.

Thus stimulated, Priestley turned his attention to the preparation and study of other gases. He decided to collect them over mercury rather than water and was therefore able to prepare for the first time a variety of gases at random. His greatest discovery came in 1774, when he prepared oxygen by using a burning glass and solar heat to heat red oxide of mercury in a vacuum and collected the evolved gas over mercury. In accordance with the phlogiston doctrine, to

which he remained loyal to his death, he called the new gas ''dephlogisticated air,'' for he found that it greatly improved combustion. He realized that this gas must be the active component in the atmosphere and that the concept of air being a single substance was incorrect. Three years earlier he had discovered that plants had the capacity to restore to air the ability to support combustion after a candle had been burned in it. He could now identify oxygen as the agent involved in the animal-plant metabolic cycle.

Between 1772 and 1780 Priestley held the not very demanding post of librarian and companion to Lord Shelburne, and much of his best work was done through this patronage. Priestley then settled in Birmingham, where he became a member of the Lunar Club.

Priestley hated all oppression, openly supported the American and French revolutions, and denounced the slave trade and religious bigotry. As a result of his continued attacks on the government, public resentment rose against Priestley and in 1791 a mob sacked and burnt his house and laboratory. He and his family escaped to London, where he encountered harassment and snubs, and in 1794 he emigrated to the United States. He was offered various positions, including that of the presidency of the University of Pennsylvania, all of which he declined, but he did pass on much of his experimental techniques to American chemists and preached from time to time. President John Adams was among those who attended his sermons, and George Washington made him a welcome visitor to his home. Priestley died at his home in Northumberland, Pa., on Feb. 6, 1804.

Further Reading

Among the biographies of Priestley are Anne Holt, *A Life of Joseph Priestley* (1931); John G. Gillam, *The Crucible: The Story of Joseph Priestley* (1954); and Frederick W. Gibbs, *Joseph Priestley: Revolutions of the Eighteenth Century* (1967). Bernard Jaffe's treatment of Priestley in his *Crucibles: The Lives and Achievement of the Great Chemists* (1930) is readable and interesting. There is also a study of Priestley in James G. Crowther, *Scientists of the Industrial Revolution* (1963).

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Francesco Primaticcio

The Italian painter, sculptor, and architect Francesco Primaticcio (1504-1570) was instrumental in transplanting mannerist palace decoration from Italy to France and in giving French mannerist art its individual character.

Francesco Primaticcio was born in Bologna on April 30, 1504. He worked in Mantua from 1525 or 1526 until 1532 under Giulio Romano. In the Palazzo del Te, Giulio carried out one of the most elaborate programs of mannerist art in all Italy. He represented a series of mythological scenes and motifs in frescoes and stucco reliefs in a decorative style that his teacher, Raphael, had created only a few years earlier.

In 1532 Primaticcio was called to France to work on the decorations of the royal palace of Francis I at Fontainebleau. He came equipped with all the things Giulio Romano had taught him: a rich vocabulary of classical nymphs and satyrs and Roman gods and goddesses plus the fashionable new mode of paintings combined with stuccoes. Giorgio Vasari in his *Lives* (2d ed. 1568) states that ''the first works of stucco done in France and the first frescoes of any account originated with Primaticcio.'' Together with Il Rosso, Primaticcio developed this tradition in the form that set the general direction of French palace decoration for the next 150 years.

In 1541 the King made Primaticcio one of his chamberlains. Three years later he appointed him abbot of St-Martin at Troyes, a position that carried no duties or responsibilities

but an abundance of prestige and money. Meanwhile the King commissioned him to decorate one room after another at Fontainebleau with his paintings and stucco figures.

Gradually, under the influence of Parmigianino, Primaticcio's style began to change. His figures, which until now had had normal proportions, started to become fantastically elongated. Tiny heads appeared on top of long, thin, curving necks. Arms and legs tapered down to tiny hands and feet. These strange creatures lounged languidly and effortlessly in poses that were always elegant though sometimes bizarre. This figure type that Primaticcio created at Fontainebleau was endlessly repeated by French artists throughout the remainder of the 16th century and even into the 17th.

Primaticcio's works in architecture are much less well known. The most striking is the small Grotto of the Pines (ca. 1543) at Fontainebleau. Here sculptured giants appear to grow out of rough-hewn stones, and at the top of each arch the keystone seems about to slip out of place, giving the impression—quite intentionally-that the whole structure might at any moment collapse. Primaticcio designed the circular chapel for Henry II and his wife, Catherine de Médicis (ca. 1560; destroyed), at St-Denis and added a wing, the Aile de la Belle Cheminée (1568), to the palace at Fontainebleau. He died in Paris sometime between May 15 and Sept. 14, 1570.

Further Reading

The main work on Primaticcio is in French: Louis Dimier, *Le Primatice* (1928). Giorgio Vasari, *Lives of the Most Eminent Painters, Sculptors, and Architects* (many editions), contains a good although incomplete biography of Primaticcio. The best modern account is in Anthony Blunt, *Art and Architecture in France, 1500-1700* (1953). □

Miguel Primo de Rivera y Orbaneja

The Spanish general Miguel Primo de Rivera y Orbaneja (1870-1930) ruled Spain as a dictator from 1923 to 1930.

Miguel Primo de Rivera was born in Cadiz on Jan. 8, 1870, of a middle-class family that later became landowners in the Andalusian town of Jerez. He entered the General Military Academy in Toledo in 1884 and first saw service in Africa in 1893, where he won the Cross of San Fernando. Two years later he went to Cuba as an aide to Gen. Martinez de Campos. When his uncle, Gen. Fernando Primo de Rivera, was named captain general of the Philippines in 1897, Miguel went to Manila as an aide. A major in 1898, he was prevented by the collapse of Spanish military power from becoming a lieutenant general until 1919, the interim being filled with campaigns in Morocco, a stormy military governorship of Cadiz (1915), and service as an observer at the western front during World War I.

Public notice did not come Primo's way until 1922, when, as captain general of Barcelona, he attempted to reestablish law and order at just the moment that antiwar sentiment and social unrest were pointing toward revolution. Almost by chance Primo was selected as the chief figure in the military coup d'etat that on Sept. 12, 1923, overthrew parliamentary government (possibly with the aid of King Alfonso XIII) and imposed a military dictatorship. Overnight Primo became the most important political figure in Spain.

Primo has been described as a ''glorified café politician'' who, though he had made no preparation for rule, nevertheless aspired to political greatness. Order was restored by suspending constitutional guarantees, dissolving the Parliament, and imposing martial law. A new party, the Patriotic Union, became Primo's political vehicle and the only legal party in the country. Aside from the King's support of it, however, it had been put together so fast that it never developed great strength. Only because Primo was able to concentrate resources and to rally the army and defeat Abd el-Krim and the Moroccans did the new regime gain some respite from political dissension. The ending of the Moroccan War in December 1925 became Primo's one solid triumph.

Internal problems, surprisingly, continued to mount. Liberals rejected Primo's local government reforms and an-

ticentralism, and radicals, despite the addition of a Socialist, Largo Cabellero, to his Cabinet, did not feel that the regime was moving fast enough in making social reforms. University students and intellectuals, fearing that Primo was another Benito Mussolini, led the opposition from 1925 on, and one of Spain's most distinguished intellectuals, Miguel de Unamuno, went into exile. Primo in fact was far from being a Fascist like Mussolini; if anything he had a paternalistic view of the state that unfortunately was out of step with the growing ideological sensitivities of the Spaniards.

By 1928, as the revolt of the cadets at the Academy of Segovia showed, even the army was dissatisfied with Primo, mainly because law and order were breaking down. The next 2 years witnessed one act of rebellion after the other, but King Alfonso XIII delayed replacing Primo because the monarchy had used the regime to hide its involvement in a series of disastrous political and military setbacks just prior to the dictatorship. Finally, however, Primo had no other recourse than to resign on Jan. 28, 1930, when he left for exile in Paris. He died in Paris on March 16, 1930.

Primo's son, José Antonio, frequently defended his father during the next few years of growing political bitterness, and many aspects of his father's paternalism could be found in José Antonio Primo de Rivera's much more overtly fascist philosophy. José Antonio founded the Falange party and became the martyr of the nationalist movement.

Further Reading

Dillwyn F. Ratcliff, *Prelude to Franco: Political Aspects of the Dictatorship of General Miguel Primo de Rivera* (1957), covers Primo de Rivera's regime. Good accounts of his career are in Gerald Brenan, *The Spanish Labyrinth: An Account of the Social and Political Background of the Civil War* (1943; 2d ed. 1950), and Raymond Carr, *Spain, 1808-1939* (1966). There is also extensive material on Primo de Rivera in Charles Petrie, *King Alfonso XIII and His Age* (1963). □

V. S. Pritchett

V. S. Pritchett (1900–1997) was an English short story writer, novelist, literary critic, journalist, travel writer, biographer, and autobiographer. Though not an innovator in terms of style, he was nevertheless an interesting and highly competent writer.

V. S. Pritchett, who was born on December 16, 1900, in Ipswich, England, to Sawdon and Beatrice (Martin) Pritchett, told the story of his life in two volumes. The first of these is *A Cab at the Door: A Memoir* (the British subtitle is *Childhood and Youth, 1900-1920*), and the second is *Midnight Oil* (1971). His account of his life is humorous at times and rather detached. His father, a religious seeker, found refuge in later years in Christian Science. Micawber-like, Sawdon Pritchett was optimistic about the get-rich-quick schemes which left the family in straitened circumstances and which accounted for the title, *A Cab at the Door*. The family had to move frequently, with disastrous consequences for Pritchett's formal education. The mother, Beatrice Martin, was a sometimes vain and sometimes foolish woman of a decent lower class family.

Pritchett loved literature and read Dickens and Hardy. He felt that he lacked grounding in mathematics and science. When his father, in 1915, decided that the son must learn a trade, the youth was upset at having his education interrupted. Though he didn't like his work in the leather trade, he did enjoy meeting and associating with people. At 20 he left for Paris. He continued to read not only British authors and poets but the more important modern French ones. He acquired a fluency in French of which he was very proud.

It was almost by chance that he submitted three pieces for publication in 1921. The *Christian Science Monitor* published one of these, and his career was launched. During his two-year stay in Paris he made friends with other young people, though he was rather shy and certainly innocent by today's standards. He longed for the love of a young woman and ultimately lost his innocence. Evidently there was something about this short, shy youth that brought out the maternal instinct in older women: more than once he was mothered and advised by a woman older than himself.

In 1923 he returned to London and was asked by the *Christian Science Monitor* to write a series of articles about Ireland. The extended visit to Ireland, as well as a subsequent visit to Spain, led to a series of travel books written over a span of nearly 40 years. Pritchett traveled to various

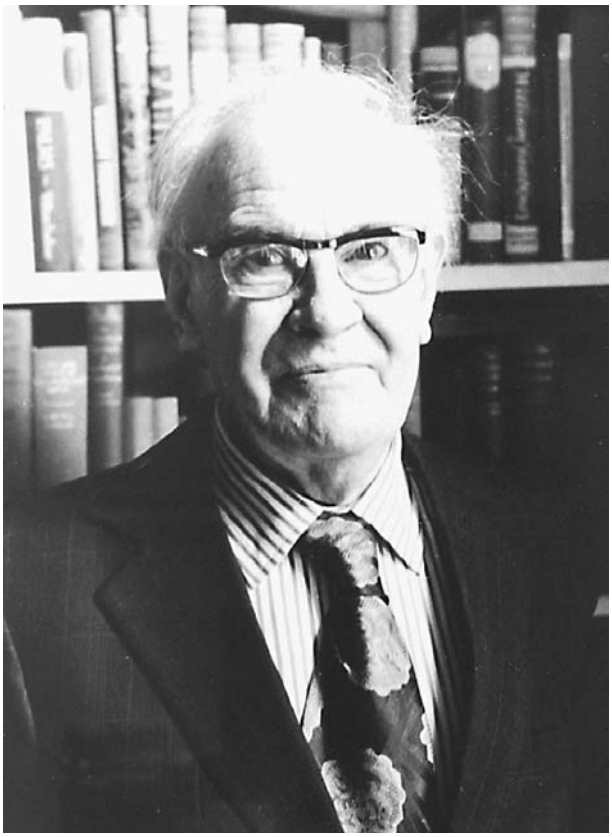

parts of Ireland to acquire first-hand material for his articles and in the process developed an admiration for the Irish, though an occasional dreariness of the landscape depressed him. When he visited Spain he was impressed with the country, and it provided him with the setting for some of his stories and furnished him with journalistic material. He published his first novel, *Clare Drummer,* in 1929 and a collection of short stories, *The Spanish Virgin and Other Stories,* in 1930. Neither book was a critical success. These were followed by another novel, *Elopement Into Exile*—or *Shirley Sanz,* to give it its British title. This book was not a critical success either.

Nothing Like Leather, which appeared in 1935, traces the material success and moral disintegration of Matthew Burkle when by dint of hard work he begins to rise in the leather tannery where he is employed. The industrial town in which the novel is set is vividly and realistically described. In 1935 *Dead Man Leading* appeared. Its setting—the jungles of Brazil—was more exotic. As in Conrad's *Heart of Darkness,* there is a symbolic journey motif, and two of the men who make the journey, Philips and Johnson, attempt to find in Wright a father figure.

After 15 years, in 1951, another novel, *Mr. Beluncle,* appeared. Like Pritchett's own father, Beluncle, the protagonist, is searching for religious fulfillment. Brendan Gill, writing in the *New Yorker,* admitted that the novel amused, yet he thought it only partially successful because he found it also ''forced and cold.'' In *Midnight Oil* Pritchett mentions in passing that his father thought that he saw himself in the novel, and the author nowhere denies that the protagonist was based on his father, whose penchant for schemes of easy wealth has already been mentioned. It may be that the objectivity that can be achieved by the lapse of time between actual events and their recollection had not yet been reached.

Certainly Pritchett's biography of the great 19th-century novelist Honoré de Balzac deserves mention. Though Millicent Bell pointed out that in *Balzac* (1974) he broke no new ground, she found him good at ''describing persons and scenes'' and considered that he wrote ''in a sinewy and witty style.'' There can be no doubt that his sympathies lie with his subject, and Balzac's lover, Madame Hanska, who might have treated the author more handsomely than she did (though she did fulfill on his deathbed her promise to marry him), comes out a decided second best.

In reviewing his *Collected Stories* (1982), Valentine Cunningham, who called Pritchett ''the best living English author,'' commented that he was ''always on the alert for the illustrative moment,'' that he turned ''human moments into epiphanies,'' and that he was ''celebrating the heroicism of banal life.'' The last comment rings true, for the lives examined are only *seemingly* banal and the deep current beneath them is all. Cunningham singled out for special praise ''Many Are Disappointed''; however, another superior story, ''Blind Love,'' which deals with a blind man and his housekeeper who hides from the world a disfiguring birthmark that the blind man cannot see, truly illustrates that a rich and turbulent life can exist beneath an outwardly placid, banal one. In 1983 *More Collected Stories* was published. Both this collection and the earlier one go back many years. *A Man of Letters: Selected Essays* by Pritchett was published in 1986.

As a literary critic Pritchett was incisive, and in a happy choice of phrase he could lay bare for the reader an author's method of approaching his subject. In *The Myth Makers: Literary Essays* (1979) he said of Jean Genet that ''he proceeds from criminal ritual to the literary without losing his innate interest in violence,'' and again, ''Genet is the natural product of an age of violence, a cult figure for those who feel guilty because they have escaped martyrdom.'' In his essay on Gustave Flaubert he says of Madame Bovary of his famous novel *Madam Bovary:* ''She is dignified by a real fate—not by a false word 'Fate,' one of the clichés Flaubert derided,'' and he described Flaubert himself as ''her fellow adolescent.'' Of Gabriel Garcia Márquez's method in *One Hundred Years of Solitude,* he said that ''Marquez seems to be sailing down the blood stream of his people,'' and spoke of ''the slippery comedies and tragedies of daily life'' as depicted in that novel.

In an essay on the British writer Henry Yorke, Pritchett called the author ''sensitive to that rarity which is buried in people who outwardly might be commonplace,'' and he went on to say that he thought that Yorke's characters ''were living in the imagination and this made him a master of comedy of what can only be called the human underground.'' These words aptly fit Pritchett's own method and characters.

Pritchett himself preferred his travel books, short stories, and novels to his reviews, but he was wrong to so belittle his talents as a critic, and his critical ability, if anything, grew with the passage of time. Cunningham shared Pritchett's own belief that the short stories he wrote in the 1920s were merely ''apprenticeship work'' and that he came into his own in the 1930s. At his very best he endowed his stories with an interest and understanding of the human condition that will be felt by readers yet unborn.

Even into his eighties, Pritchett took on an enormous workload, writing reviews nearly full time and publishing his final biography, of Chekhov, in 1988. V.S. Pritchett died in London's Whittingham Hospital on March 21, 1997, at the age of 96.

Further Reading

For additional information see ''V. S. Pritchett'' in *Contemporary Literary Criticism,* Vols. 1-5 (1975), and Harry Marks, ''V. S. Pritchett,'' *Dictionary of Literary Biography,* Vol. 15, Pt. 2 (1983), to which this article is in some part indebted. Brendan Gill, ''One Yes, Two Maybes,'' the *New Yorker* (October 13, 1951), contains a review of Pritchett's *Mr. Beluncle;* Millicent Bell, ''Balzac Set Forth With Lavish 'Furnishings,''' *Sewanee Review* 50 (Summer 1974), is a sympathetic review of *Balzac;* B. L. Reid, ''Putting in the Self,'' *Sewanee Review* 85 (Spring 1977), deals essentially with *A Cab at the Door* and *Midnight Oil* and sheds some light on Pritchett's style in autobiography; Valentine Cunningham, ''Coping with Bigger Words,'' *Times Literary Supplement* (June 25, 1982), provides a review of Pritchett's *Collected Stories* and deals with his progress as a writer. S. S. Prawer, ''The Soul of Brevity,'' *Times Literary Supplement* (August 17, 1984), includes a review of Pritchett's *The Other Side of the Frontier: A V. S. Pritchett*

Reader and his *Collected Stories* and is important for the comments of one first-class writer on the quality and methods of another. Additional works by Pritchett include ''An Interview'' conducted by Douglass A. Hughes, *Studies in Short Fiction* 13 (Fall 1976); ''Henry Yorke, Henry Green,'' *Twentieth Century Literature* 29 (Winter 1983), which appears in an issue devoted to essays on Yorke—Pritchett evaluates the writer's work and in the process tells the reader much about his own literary values and interests. □

Proclus Diadochus

Proclus Diadochus (410-485) was a Byzantine philosopher and the last of the great Neoplatonists of antiquity. His philosophy indirectly influenced Christian thought, and he directly influenced many Renaissance thinkers.

Proclus was born in Constantinople (modern Istanbul) of Lycian parentage. He received his elementary education in Xanthus and then continued his studies in Alexandria. Among his teachers were the Sophist Leonas of Isauria and the Egyptian grammarian Orion as well as a number of Roman teachers, who taught him Latin. His basic study was rhetoric, since his intention originally was to enter the legal profession. However, on a trip to Constantinople with Leonas, Proclus appears to have been ''converted'' to philosophy, and on his return to Alexandria he studied Aristotle and mathematics. At the age of 19 he went to the Platonic Academy in Athens, where he studied under Plutarch of Athens, founder of the Athenian school of Neoplatonism, and Syrianus, Plutarch's immediate successor.

Syrianus greatly influenced Proclus's philosophical development, and he regarded Proclus both as his pupil and as his successor at the Academy. Under Syrianus's tutelage, Proclus read widely in Plato and Aristotle, and at 28 he had produced a number of sophisticated commentaries on different dialogues of Plato, including the monumental commentary on the *Timaeus*. When Syrianus died, the chair passed briefly to Domninus of Larissa, and it was then assumed by Proclus, who held it until his death.

According to a contemporary biographer, Proclus possessed great bodily strength and endurance and striking physical beauty. He was a practicing magician, a vegetarian, and a man of great personal asceticism. Apart from his professional teaching and writing, he must have at least occasionally spoken his mind on politics, since he left Athens at one time for a year, when political enemies were attempting to put him on trial.

In addition to his commentaries on Plato's dialogues and a commentary on Plotinus's *Enneads,* Proclus wrote important works on systematic philosophy and theology. They include the *Elements of Theology* and the *Platonic Theology,* as well as smaller treatises: *Doubts about Providence, Providence and Fate, The Continuance of Evil,* and *Conduct*. He also wrote commentaries on the Chaldean oracles, the first book of Euclid's *Elements,* and the poets Hesiod and (possibly) Homer, several astronomical treatises, a treatise on the elements of physics, and a large number of hymns to different gods.

Further Reading

As examples of Proclus's work the reader can examine the Thomas Taylor translation of *The Commentaries of Proclus on the Timaeus of Plato* (1820) or E. R. Dodds's celebrated edition and translation of *The Elements of Theology* (1933; 2d ed. 1963). A detailed and sympathetic introduction to the life and work of Proclus is Laurence Jay Rosan, *The Philosophy of Proclus: The Final Phase of Ancient Thought* (1949). See also Thomas Whittaker, *The Neo-Platonists: A Study in the History of Hellenism* (1901; 4th ed. 1961). □

Procopius of Caesarea

The Byzantine historian Procopius of Caesarea (ca. 500-ca. 565), the last of the great classical Greek historians, was an eyewitness to, and prime reporter of, events in the reign of Emperor Justinian I.

Born in Palestinian Caesarea between 490 and 507, Procopius was thoroughly educated and probably trained in law. In 527 he was made advisor and secretary to the young general Belisarius, then imperial commander in Mesopotamia against the Persians. In this capacity Procopius accompanied Belisarius on many of his campaigns, witnessing not only the Persian hostilities but also the suppression of the Nika Riots (532), the conquest of the Vandal kingdom of North Africa (533-534), and—after a term of service in North Africa (534-536)—the first war against the Ostrogoths in Italy (535-540). Procopius was in Constantinople in 542, where he observed the beginnings of the terrible plague that struck the empire. Presumably, Procopius did not join Belisarius on his second Italian campaign. He seems to have held government posts in the capital for the remainder of his career.

Drawing upon his experiences, Procopius began during the 540s a formal history of military and political events of his day, his *History of the Wars,* written in excellent Greek. Of its eight books, the first two narrate the empire's Persian Wars, from early in the 5th century to about 550. The next two books describe the Vandalic Wars and subsequent events in North Africa to the late 540s. Three more books describe both phases of the Ostrogothic Wars, from 535 to 551. A supplementary eighth book covers events generally between 548 and 554.

Meanwhile Procopius's attitude seems to have undergone a drastic change. Apparently cool personally to Justinian and his consort Theodora, he seems at least to have shared the aspirations of their reign's early years. The subsequent disasters and disillusionments soured him—a process increased, it is thought, by his failure to obtain all the advancements he expected. Consequently, about 550, Procopius composed *The Unpublished Sections* (*Tà*

anékdota), now known as the *Historia arcana,* or *Secret History*. The *Wars,* a public and semiofficial history, had been meant for circulation. In this secret memoir, not intended for publication, Procopius poured out his frustrations in terms of ridicule and abuse of Belisarius, of his wife Antonina, of Empress Theodora, and, above all, of Justinian himself. The Emperor is depicted as malicious, rapacious, a destroyer of all established order and traditions, and, in effect, an evil demon.

Though objective and skeptical about religious matters, Procopius planned an ecclesiastical history of Justinian's reign, but this work was either lost or unrealized. In the mid-550s, however, Procopius composed an account of Justinian's architectural program entitled *On the Buildings*. Organized geographically into six books, it is incomplete as planned, lacking a section on Italy.

Procopius seems to have received some higher positions at court late in life. He is last specifically heard of in 559, and the date of his death is unknown.

Further Reading

The complete works of Procopius are most readily available in the Loeb Classical Library series (7 vols., 1914-1940), with the Greek text and English translation by H. B. Dewing and G. Downey. The *Secret History* is available in paperback translation by R. Atwater (1963) and G. A. Williamson (1966). There is no comprehensive study of Procopius in English, but all major works on the age of Justinian discuss him at length. See, for example, John Bagnell Bury, *History of the Later Roman Empire from the Death of Theodosius I to the Death of Justinian* (1923). □

Sergei Sergeevich Prokofiev

The Russian-Soviet composer Sergei Sergeevich Prokofiev (1891-1953) was a key figure in modern music. He was prolific in all genres and was a master craftsman. His works are probably the most played of 20th-century composers.

The accomplishment of Sergei Prokofiev, together with that of Dmitri Shostakovich, very nearly sums up the contribution of Soviet music in the 20th century. Although Prokofiev was a brilliant pianist and writer for piano, he sought his creative beginnings in opera. Yet very often the end product, through his lifelong habit of rewriting and recasting, was a dazzling orchestral work. His particular idiom remained distinctive although attenuated in later years under the pressure to succeed in terms not his own.

Prokofiev was born in Sontsovka (now Krasnoe) in the Ekaterinoslav Guberniya of the Ukraine, where his father managed the Sontsov family estates. Sergei's mother, a woman of considerable cultural pretension, indulged her only child's precocity. Indeed, young Prokofiev was so musically industrious that it would have been difficult to stop him. By the age of 10 he had written a number of pieces, including an opera, *Giant*. The young boy was taken to the Moscow Conservatory, and, for the next two summers, Reinhold Glière went to Sontsovka to tutor him.

At the age of 12 Prokofiev entered the St. Petersburg Conservatory. He spent the next 10 years there, and, although he later had very little good to say of the institution, its traditions, or its teachers, he received an impressive technical grounding. More important to him through the conservatory years were contacts with his fellow students Boris Asafiev and Nikolai Miaskovsky, with prominent (and rich) musical figures like Serge Koussevitsky, and with the growing body of internationally minded artists and entrepreneurs in the capital city. Prokofiev traveled to London in 1914, heard Igor Stravinsky's *Rite of Spring,* and established a liaison with the impresario Serge Diaghilev. Prokofiev was already a successful musician, published and performed, and the Diaghilev contact was the all but final stamp of Russian creative maturity in 1914.

Years Abroad

Prokofiev longed for a sustained stay and impact abroad—the Russian tradition most recently confirmed by Alexander Scriabin, Sergei Rachmaninov, and Stravinsky. But the war, Russia's faltering role therein, and the two revolutions of 1917 caused Prokofiev's Western contacts to pause. The ''angels'' that had financed others failed to materialize at first, and Diaghilev was not encouraging. In mid-1917 Prokofiev reached an understanding with the Chicago

industrialist Cyrus McCormick. By this time Prokofiev had composed a number of piano pieces, the *Scythian Suite* for orchestra (a recasting of a ballet, *Ala and Lolli,* commissioned but rejected by Diaghilev), the First (*Classical*) Symphony, the First Violin Concerto, and the First and Second Piano Concertos, the Third being in the works. With these behind him, McCormick's invitation in his pocket, and the consent of the new Soviet government, the composer left for the United States in 1918.

In 1921 Prokofiev's *Love for Three Oranges* was premiered in Chicago. The American years were fitful ones financially, not the least because of competition from other Russian émigrés. He began in America the opera *Flaming Angel,* which, though never performed in his lifetime, was to dominate his thinking for many years. In 1922 he moved to Ettal in the Bavarian Alps. Here he lived with his mother and with his first wife, Caroline Codina, working mostly on the *Flaming Angel* and on piano and vocal works. Eventually he settled in Paris with his family and made that the center of his activity until 1936.

The Western years were productive ones, and it is well to emphasize the point, since Soviet thinking insists that they were ''unproductive years of rootless desperation.'' He completed (for Diaghilev) the ballets *Le Pas d'acier* (1925), *Prodigal Son* (1928), and *On the Dnieper* (1930); the operas *Love for Three Oranges* (1919) and *Flaming Angel* (1927); a number of vocal works; the Third, Fourth, and Fifth Piano Concertos; chamber works, including opus numbers 34, 35, 39, 50 and 56; and many other works. He worked constantly, often on more than one piece at a time, and no small part of his effort was directed toward casting works for other mediums in symphonic form. Much of his work appears in the original version and in an orchestral version or versions. This includes all the ballets, parts of the Piano Sonatas, chamber works, and even his beloved opera *Flaming Angel* (as the Third Symphony).

Return to Soviet Union

In 1927 Prokofiev visited the Soviet Union and was well received. But on a second visit in 1929 the conservative Russian Association of Proletarian Musicians (RAPM) dominated the musical press and attacked the reluctant émigré. In late 1932 he was encouraged to visit again: the RAPM had been abolished, and his friends Miaskovsky, Asafiev, and Glière were enthusiastic about creative prospects in the Soviet Union. Prokofiev still hesitated, still visited, and sought and probably got assurances from high party and government sources. He finally moved to Moscow in 1936. He had done well in the West, but he was dissatisfied: as a concert pianist he had stood in Rachmaninov's shadow; and he had failed to capture that creative leadership enjoyed by Arnold Schoenberg and Stravinsky.

Through 1938 Prokofiev continued to tour the West, but the Nazi-Soviet Pact of 1939 brought on a politically anti-international period, and he never went abroad again. He was simultaneously in the throes of separation from his wife, herself an international symbol. For these reasons his autobiographical memoirs, a substantial part of which was written during the pact, are unfortunately inaccurate in discussing the West. In his memoirs he characterized his own style as shaped from four main lines of development: first, the lyric, singing line; second, the classical grounding; third, the urge to seek and innovate; and fourth, a relentless, motoric, toccatalike pulse.

Prokofiev had already begun, in his Soviet period, to write movie scores (*Lieutenant Kijé,* 1934; *Alexander Nevsky,* 1938), patriotic works (*Cantata for the Twentieth Anniversary of the October Revolution,* 1937), and works of lighter genre and direct appeal (*Peter and the Wolf,* 1936). He held at this time the notion of multiple styles for the contemporary composer. In 1939 he began another opera, *Semyon Kotko,* based on a story by Valentin Kataev. The opera dealt with Germans as enemies and was difficult to mount during first a pro-German then an anti-German period. In it Prokofiev worked out a usage for those idioms and experiments too advanced for the increasingly conservative official view of art: the depiction of inimical forces. Prokofiev's coworker, the famous director Vsevolod Meyerhold, was arrested and sent to a labor camp (where he died) for creative errors. Prokofiev seemed immune to such reprimands and punishments, which were common in the late 1930s.

During World War II Prokofiev, with his second wife, Myra Mendelson, was evacuated to a series of Eastern centers. He worked on more film scores, including *Ivan the Terrible* with Sergei Eisenstein, his opera *War and Peace,* and on the Second (*Kabardinian*) String Quartet. He completed the Fifth Symphony in 1945. That year he incurred

the illness, hypertension, that was finally to prove fatal, and it became clear that he was beginning to draw critical fire from official and semiofficial sources. In 1948 he was a principal target in the party and government criticism and punishment of artists. He did not live to see that criticism rescinded, as Shostakovich did. Prokofiev died on March 5, 1953.

In the works of his last 8 to 10 years Prokofiev added at least two more lines of development to those he had specified earlier. One of these was the unabashed heroic element, first used to any great extent in the Fifth Symphony. This work, with its ''heroism,'' indicated that he had noted the combinations so successful in Shostakovich's Seventh Symphony. The other line, perhaps involuntarily developed, was that of the ingenuous—the deliberately but sincerely naive. This involved light, vulnerable, singable tunes and harmonies and showed scant trace of the caustic, irreverent treatment he often reserved for such simplicity.

In his final years Prokofiev's performances were officially limited because of his clouded political situation and were generally confined to children's concerts and children's performing groups. His last works, including the Seventh Symphony and the ballet *Stone Flower,* reflected this. He even spoke of a refreshed awareness of his own childhood. Since his death his more mature works, and especially those of his foreign period, have had increasing influence on younger composers.

Further Reading

The primary source on Prokofiev available in English is the *Autobiography, Articles, and Reminiscences* (trans. 1958), published by the Foreign Languages Publishing House. The autobiographical part was written in the late 1930s and early 1940s. The official biography is that of Israel Nestyev, published in English translation by Florence Jonas in 1960. This is an enlargement of an earlier book, and a comparison of the two is politically interesting. There are a number of biographies by Westerners, although the late ones in English—Lawrence and Elizabeth Hanson (1964), and Victor Seroff (1968)—are popular rather than accurate items. Malcolm Brown, *Symphonies of Prokofiev* (in press), should prove authoritative. No book on contemporary music is without its chapter on Prokofiev. A generous treatment is afforded in William Austin, *Music in the Twentieth Century* (1966); and a chapter with recent information appears in Stanley D. Krebs, *Soviet Composers and the Development of Soviet Music* (1970).

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Gabriel Prosser

Gabriel Prosser (ca. 1775-1800) was the African American slave leader of an unsuccessful revolt in Richmond, Va., during the summer of 1800.

Gabriel Prosser, the slave of Thomas H. Prosser, was about 25 years old when he came to the attention of Virginia authorities late in August 1800. Little is known of his childhood or family background. He had two brothers and a wife, Nanny, all slaves of Prosser. Gabriel Prosser learned to read and was a serious student of the Bible, where he found inspiration in the accounts of Israel's delivery from slavery. Prosser possessed shrewd judgment, and his master gave him much latitude. He was acknowledged as a leader by many slaves around Richmond.

With the help of other slaves, especially Jack Bowler and George Smith, Prosser designed a scheme for a slave revolt. They planned to seize control of Richmond by slaying all whites (except for Methodists, Quakers, and Frenchmen) and then to establish a kingdom of Virginia with Prosser as king. The recent, successful American Revolution and the revolutions in France and Haiti—with their rhetoric of freedom, equality, and brotherhood—supplied examples and inspiration for Prosser's rebellion. In the months preceding the attack Prosser skillfully recruited supporters and organized them into military units. Authorities never discovered how many slaves were involved, but there were undoubtedly several thousand, many armed with swords and pikes made from farm tools by slave blacksmiths.

The plan was to strike on the night of Aug. 30, 1800. Men inside Richmond were to set fire to certain buildings to distract whites, and Prosser's force from the country was to seize the armory and government buildings across town. With the firearms thus gained, the rebels would supposedly easily overcome the surprised whites.

On the day of the attack the plot was disclosed by two slaves who did not want their masters slain; then Virginia governor James Monroe alerted the militia. That night, as the rebels began congregating outside Richmond, the worst rainstorm in memory flooded roads, washed out bridges, and prevented Prosser's army from assembling. Prosser decided to postpone the attack until the next day, but by then the city was too well defended. The rebels, including Prosser, dispersed.

Some slaves, in order to save their own lives, testified against the ringleaders, about 35 of whom were executed. Prosser himself managed to escape by hiding aboard a riverboat on its way to Norfolk. In Norfolk, however, he was betrayed by other slaves, who claimed the large reward for his capture on September 25. Returned to Richmond, Prosser, like most of the other leaders, refused to confess to the plot or give evidence against other slaves. He was tried and found guilty on Oct. 6, 1800, and executed the next day.

Further Reading

There is no full-length biography of Gabriel. There are short biographical accounts in Herbert Aptheker, *Essays in the History of the American Negro* (1945) and in Wilhelmena S. Robinson, *Historical Negro Biographies* (1968). The best account of his rebellion is in Joseph C. Carroll, *Slave Insurrections in the United States, 1800-1865* (1938). Additional information is contained in Herbert Aptheker, *American Negro Slave Revolts* (1943; new ed. 1969), and in Robert McColley, *Slavery and Jeffersonian Virginia* (1964). Arna Bontemps, *Black Thunder* (1936), is a fictionalized treatment of Gabriel and his conspiracy. □

Protagoras

The Greek philosopher Protagoras (ca. 484-ca. 414 B.C.) was one of the best-known and most successful teachers of the Sophistic movement of the 5th century B.C.

Protagoras was born in Abdera, the native city of Democritus, and spent much of his life as an itinerant Sophist, traveling throughout the Greek world. He was a frequent visitor to Athens, being a friend of Pericles, and was said to have aided in framing the constitution for the colony of Thurii, which the Athenians established in southern Italy in 444/443 B.C. Plato said that Protagoras spent 40 years teaching and that he died at the age of 70. Stories about an indictment against Protagoras by the Athenians, the burning of his books, and his death at sea are probably fictitious.

Sophist Philosophy

Protagoras earned his livelihood giving lectures and instruction to individuals and groups. The system he taught had little to do with philosophy or the pursuit of an absolute truth; instead it imparted to its adherents the necessary skills and knowledge for success in life, especially in politics. These skills consisted mainly of rhetoric and dialectic and could be used for whatever ends a person desired. It was for this reason, for teaching people ''to make the weaker cause the stronger,'' that Protagoras came under attack, indirectly by Aristophanes in *The Clouds* and directly by Plato in several of his dialogues.

Protagoras wrote on a wide variety of subjects. Fragments of some of his works survive, and the titles of others are known through later comments on them. His famous dictum ''man is the measure of all things'' is the opening sentence of a work variously called *Truth or Refutatory Arguments*. He also wrote *On the Gods,* a fragment of which survives. In it he says that the obscurity of the subject and the shortness of human life prevent any definite conclusions. Other works include *The Great Argument, Contradictory Arguments, On Mathematics, and The Art of Eristics*. The list of titles preserved in the works of the Greek biographer Diogenes Laertius may represent sections of larger works, whereas such titles as *On Ambition, On Virtues, On Human Errors,* and *Trial Concerning a Fee* almost certainly represent discussions of the common themes of Sophistic speeches. The chronology of these works is unknown.

Protagoras was a perfect example of the 5th-century Sophist. Careful thinkers could, of course, easily undermine the basis of his relative theory of knowledge; but the attractiveness of his theory and the pervasive influence of his teachings were so great that no less an opponent than Plato went to great lengths to expose the fallacies and potential evil of what he represented.

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The surviving fragments of Protagoras's works are collected in H. Diels and W. Kranz, Die *Fragmente der Vorsokratiker,* translated in Kathleen Freeman, *Ancilla to the Pre-Socratic Philosophers* (1948), and discussed in her *The Pre-Socratic Philosophers* (1946; 3d ed. 1953). An excellent discussion of the Sophists and their contributions to Greek culture is in Werner Jaeger, *Paideia: The Ideals of Greek Culture,* translated by Gilbert Highet, vol. 1 (1939; 2d ed. 1945). A brief but useful account of Protagoras's importance can be found in Albin Lesky, *A History of Greek Literature* (1966). □

Pierre Joseph Proudhon

The political philosopher and journalist Pierre Joseph Proudhon (1809-1864) was the greatest of the French anarchists. His insistence that a new society should be created by moral methods led to his disavowal of revolutionary violence.

Pierre Joseph Proudhon was born of a poor family in Besançon. His poverty, which persisted throughout most of his life, in no small measure explains his hatred of the existing economic order. At 19 he was apprenticed to a printer and a few years later supervised the printing of Charles Fourier's classic *Le Nouveau monde industriel et sociétaire,* which made a great impression on him. Lacking formal education, he taught himself Latin, Greek, and Hebrew, and, despite his loss of faith in religion, theology.

In 1838 Proudhon won a pension enabling him to devote himself to scholarship in Paris, and he began his prolific writing career. *Qu'est-ce que la propriété?* (What Is Property?), completed in 1840, won him notoriety because of his claim that owning property was theft. In fact, he was referring only to unjustly acquired property, rejecting communism because of its denial of human independence. He envisaged an anarchist society of largely agrarian small producers, bound together by free contracts.

A new element, however, was added to Proudhon's thought by his move to Lyons. He remained there for several years, learning about industry and becoming involved with the Mutualists, an illegal workers' association. In this kind of workers' association, properly organized for cooperative production and exchange of goods, he began to see, still

somewhat vaguely, the force for radical societal change. He insisted in *De la création de l'ordre dans l'humanité* (1843) that economic forces were the chief motivating factors of society.

In the years before the Revolution of 1848 Proudhon made the acquaintance of the leading European leftists, including Karl Marx, but refused the latter's invitation to participate in founding an international organization because he sensed Marx's intellectual authoritarianism. He also completed one of his most interesting works, *Système des contradictions économiques* (1846), in which he claimed that contradiction and conflict were the basic characteristics of society and economics. These contradictions could never be overcome, but the different forces could be balanced, as socialism, in fact, was attempting to do, so that struggle would become constructive rather than destructive. The book placed him among the leading thinkers of French socialism, important enough to merit Marx's book *The Poverty of Philosophy,* which was directed against Proudhon's ideas.

During the Revolution of 1848, Proudhon accepted the editorship of the daily *Le Représentant du Peuple,* which became one of the most popular and controversial newspapers among workers in Paris because it criticized all parties, including the new republican government. The newspaper was suppressed, but Proudhon founded a new one which became even more popular. Finally, after a series of bitter attacks against the newly elected president, Louis Napoleon, he was sent to prison, where he spent the better part of the next 3 years.

There Proudhon continued editing his newspaper and producing books. His thoughts entered a more positive stage, and he began to give a more concrete and instructive exposition of his political ideas. In *L'Idée générale de la révolution au XIX siècle* (1851) he wrote that revolution could be brought about by workers' associations which denied the rule of governments and of capitalists and which would eventually take over industry. The new society would be regulated by contracts, and mutual undertakings would be facilitated by easy credit, available on the basis of productivity. This would effectively disperse concentrated economic power and preserve economic opportunities for the petty bourgeoisie. In *La Philosophie du progrès* (1853) he rejected all order and formula in favor of progress and continual movement.

In 1857 Proudhon completed *De la justice dans la révolution et dans l'église,* in which he attacked the Catholic Church for hindering man's freedom and for perpetuating a corrupt moral order. Prosecuted for ''outraging public and religious morals,'' he was again condemned to prison. He fled to Belgium, where he wrote *La Guerre et la paix* (1861), in which he characterized war as a consequence of capitalism. He felt that by renewing economic equilibrium there would no longer be a necessity for war and that conflict and aggression would be transformed into constructive forces. He resolved the problem of the conflict between state and individual through his concept of federalism. The basic elements of his federalism were local units of administration, small enough to be under the direct control of the people. Larger confederal groupings would act primarily as organs of coordination among local units. Ultimately, Proudhon believed that Europe would be transformed into a federation of federations.

In the last years of his life, Proudhon continued to fight the Bonapartist regime in France. He also risked unpopularity by opposing Polish and Italian nationalism because of their concern for a national central state. Nevertheless, he wielded immense influence among French workers, urging them to separate themselves from other classes and from political parties claiming to represent them. His ideas were assimilated into the French workers' movement, and the French section of the First International followed Proudhon's program in almost every detail.

Further Reading

Many of Proudhon's works are available in English translation. By far the best introduction to Proudhon is George Woodcock's excellent study, *Pierre-Joseph Proudhon: A Biography* (1956). S. Y. Lu, *The Political Theories of P. J. Proudhon* (1922), and Henri de Lubac, *The Un-Marxian Socialist* (1948), are somewhat dated treatments of specific aspects of Proudhon's thought. See also Denis William Brogan, *Proudhon* (1934). The essays on Proudhon in Roger Soltau, *French Political Thought in the 19th Century* (1931), and in G. D. H. Cole, *A History of Socialist Thought* (5 vols. in 7, 1953-1960), provide adequate introductions.

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E. Annie Proulx

E. Annie Proulx (born 1935) won the 1993 PEN/Faulkner Award for her novel *Postcards* and a Pulitzer Prize in 1994 for her next novel, *The Shipping News.*

While she was certainly not an overnight sensation, having written stories from the age of ten and published short fiction since her early 20s, E. Annie Proulx did present her own remarkable success story, one characterized by hard work and a fierce independence. The measure of her success was impressive; with her first attempt at long-form fiction, Proulx won the respected PEN/Faulkner Award and the accolades of critics and fellow authors. David Bradley, writing for the *New York Times,* dubbed *Postcards* an example of ''The Great American Novel.'' This acclaim snowballed with the publication of *The Shipping News,* which garnered three major prizes for Proulx and brought comparisons to legendary authors William Faulkner, Theodore Dreiser, and Herman Melville. There was an overwhelmingly positive response to what Sara Rimer, writing for the *New York Times,* characterized as Proulx's ''offbeat, darkly comic voice and vivid sense of place.''

From Free-lance Journalist to Novelist

Proulx was transformed into a novelist after 19 years of work as a free-lance journalist. She wrote articles for magazines on a myriad of topics, of which she offered these examples to *Contemporary Authors:* ''weather, apples, canoeing, mountain lions, mice, cuisine, libraries, African beadwork, cider and lettuces.'' Her work appeared in publications such as *Country Journal, Organic Gardening,* and *Yankee.* In the early 1980s Proulx produced a shelf full of on-assignment ''how-to'' books on food, gardening, and carpentering, including *Sweet & Hard Cider: Making It, Using It, and Enjoying It, The Fine Art of Salad Gardening,* and *Plan and Make Your Own Fences and Gates, Walkways, Walls and Drives.* Another journalistic venture cast Proulx as the founder and editor of a rural newspaper, the *Vershire Behind the Times,* from 1984 to 1986. The financial rewards for such work were meager; devoting time to writing short stories was a luxury—Proulx averaged two a year, nearly all of which were published.

In tiny backwoods towns in Vermont, Proulx indulged her passion for fishing, hunting, and canoeing and lived the self-made, from-scratch lifestyle suggested by her free-lance assignments. She told *Washington Post* writer David Streitfeld of her love for places ''where things are still done with a sort of awkward and almost tiresome physical input that's always so very satisfying. I can do these little chores—getting in my wood or planting in the garden—and feel quite enriched.'' Proulx also relishes the smallest details in her environment; she told *Time* 's John Skow of her interest in ''everything . . . from tree branches and wild mushrooms to animal tracks. . . . It's excellent training for the eye. Most of us stagger around deaf and blind.'' This focus is something instilled in Proulx by her mother, a painter and amateur naturalist. As a child she was taught to observe the activities of ants, whom her mother would give voices, and to notice every particular, the texture of fabrics and the distinctive characteristics in a face.

An early chapter in Proulx's life could have led to a very different existence for the author. After receiving her B.A. and M.A. in history, Proulx completed doctoral orals in Renaissance economic history, the Canadian North, and China; but in 1975 she abandoned academia for fear of not finding a teaching job. As she told *Contemporary Authors,* this was jumping ''from the frying pan into the fire,'' and left her in ''brutally poor circumstances. Compensations were silence and decent fishing, both vanished now.'' Generally reticent about her private life, Proulx admits that she was, well, ''wild'' during those years. She told David Streitfeld, ''I liked the rough side of things, always.'' The end of her academic career coincided with the end of her third marriage; as a result, Proulx raised her three sons as a single parent.

Publishes First Book

In 1983 Proulx's career as a fiction writer was boosted by a notice in *Best American Short Stories,* an honor that was repeated in 1987. Proulx published her first book, *Heart Songs and Other Stories,* in 1988. This collection introduced the reading public to Annie Proulx's gritty themes and deft, if unconventional, use of language. Against the starkly beautiful backdrop of the New England countryside and in the guise of hunting and fishing stories, Proulx depicts the struggles of men trying to cope with their emotionally and morally tangled lives. Proulx illustrates the stories with vivid verbal pictures, such as a man who eats a fish ''as he would a slice of watermelon'' or a woman who is as ''thin as a folded dollar bill, her hand as narrow and cold as a trout.''

With the addition of two new stories, a 1995 edition of *Heart Songs* was released under the same title. Kimberly G. Allen, writing for the *Library Journal,* suggested that perhaps the subject matter would not interest every reader, but concluded that ''the stories flow effortlessly and the prose is elegant.'' In the *New York Times,* Kenneth Rosen noted that the stories are ''most compelling when they're rooted in a coarse rural sexuality. At these times, their sometimes enigmatic, often lyrical images seem to complement New England's lavish but barren beauty.''

When Scribner's editor Tom Jenks drew up Proulx's contract for *Heart Songs* he suggested that they include a novel in the agreement. Positive critical response to the short stories prompted her next editor, John Glusman, to reiterate the idea that she should try her hand at a novel. The resulting work, *Postcards,* proved to be a liberating experience for Proulx, who had never before considered undertaking such a task. With characteristic fervor she plunged into the assignment; it took her half an hour to form the plan for her first novel. She told the *New York Times,* ''It was astonishing how easy writing a novel was compared to writing a short story. . . . I had room to expand. It was like getting into a warm bathtub. I haven't been able to write a short story since.''

In many ways, *Postcards* resembles the stories found in *Heart Songs* given a larger scope. The main character is again an emotionally tortured man from New England, but Loyal Blood is cast out into a new world when he flees the family farm after accidentally killing his fiancee. Proulx plotted Blood's cross-country wanderings with her own trip across America doing research. David Bradley of the *New York Times* described the resulting book as ''episodic and picaresque, a '*Huckleberry Finn*' without the laughter, '*The Grapes of Wrath,*' without the hope.'' Postcards Postcards is as much a novel about the land, however, as it is about a man. From a description of the Vermont farm, likening it to the opened pages of a Bible, to a Florida sky marked by ''a fan of clouds like crimson knife blades,'' Proulx luxuriates in her freedom to sharply define the various settings in the sweeping tale.

''It was astonishing how easy writing a novel was compared to writing a short story. . . . It was like getting into a warm bathtub. I haven't been able to write a short story since.''

Won Several Awards for Fiction

Postcards was undoubtedly a professional and personal success; it proved Proulx's skill and comfort working in the new form. The most tangible evidence of her achievement was receiving the 1993 PEN/Faulkner Award for fiction and its $15,000 bonus. Proulx also enjoyed the distinction of being the first woman to be so honored; the resulting *New York Times* headline read: ''Shutout Ends: It's Men 12, Women 1.'' The accompanying article noted: ''Ms. Proulx's novel was widely praised by critics for the vastness of its physical landscape and the intimacy of its language.''

The very next year, Proulx capped this success by writing *The Shipping News.* This novel is a dark but comic tale set in Newfoundland, the story of a luckless newspaper reporter named Quoyle. It is packed with details of the island's landscape, weather, food, and language, all drawn in a choppy yet vibrant style. An oft-quoted passage describing the protagonist illustrates this method: ''A great damp loaf of a body. At six he weighed eighty pounds. At sixteen he was buried under a casement of flesh. Head shaped like a crenshaw, no neck, reddish hair ruched back. Features as bunched as kissed fingertips.'' The book resulted in a steady stream of awards: first, the Heartland Prize from the *Chicago Tribune,* followed by the Irish Times International Award and the National Book Award. These honors were all topped by the 1994 Pulitzer Prize for Fiction.

In the media, the response was almost unanimously positive, even doting. An exception was a review by Verlyn Klinkenborg. Writing for the *New Republic,* she viewed these awards with a cynical eye: ''*The Shipping News* is an out-and-out crowd-pleaser, a book that will certainly not diminish the commercial value of the National Book Award even as that award (and the Pulitzer Prize) increases this book's sales.'' Klinkenborg suspected that under the ''powerfully descriptive'' writing there was a dramatic and emotional vacuum. More often, however, the novel was heaped with praise; in the *Yale Review,* Walter Kendrick remarked, ''*The Shipping News* reverberates with voices, each possessing a distinctive twang that Proulx exuberantly sings along with. . . . She loves dense, chewy presumably local words: stribbled, streeling, skreel, marl, scrawn, thunge, drenty, glutch. . . . People, landscape, and language fit together like rocks in an unhewn wall, forming a marvelous composite portrait of North America's last margin.'' In *New Statesman & Society* Roz Kaveney noted how, with the book's improbable twists of plot, ''Proulx's triumph is that she makes us swallow all of this. Her work not only describes, but is imbued with, a chancy decency that looks us forthright in the eye and challenges disbelief. This is an artful novel.''

The Shipping News was the result of a canoeing trip to Newfoundland, followed by careful research. After falling in love with the place, the author took at least seven trips to the island, talking to residents and absorbing the atmosphere. She pulled her characters' names from telephone directories and words from the *Dictionary of Newfoundland English.* Here the journalist and historian in Proulx surfaced, both in her interest in seemingly arcane details, and in her passion for ''getting it right.'' She told *Time*'s John Skow, ''I

believe if you get the landscape right . . . the characters will step out of it, and they'll be in the right place. The story will come from the landscape.''

Write about What You Don't Know

With this approach to writing fiction, Proulx breaks with the standard advice to ''write what you know.'' Skow explained, ''She says that the autobiographical content of her fiction is 'zero' and urges young novelists to ignore the customary preachment,'' and instead, ''she says 'Write about what you'd like to know.''' In an interview for the *Rhode Islander Magazine,* Proulx elaborated, ''I don't much like the kind of book that is nothing but interior self-examination. I think part of the fault lies with the bad advice writers have been getting for years. . . . Sometimes what you know is pretty boring.''

In researching her next novel, Proulx became an expert on accordion music. She studied not how to play the instrument, but how to take one apart and then reconstruct it. Various magazine articles reveal that *Accordion Crimes* is about the music of immigrants and specifically about different kinds of accordion music. The author described the work in the *Rhode Islander* as ''stories of immigrant lives and music on both borders—la frontera and la frontière.'' In this there is a hint of autobiographical interest: Proulx's father's family came to the United States from Quebec.

Reluctant Celebrity

In the wake of her fame, Proulx was hard-pressed to find the time she needed to research and write. In 1994 she managed to publish short stories in *Atlantic Monthly* and *Esquire*. On top of her schedule of book signings and readings, she was inundated with requests for interviews, many of which took place in her remote Vermont home. The resulting articles are sprinkled with her comment that the house is for sale. Proulx soon bought a second place in Newfoundland, and by the spring of 1995 had moved to Wyoming. After a visit to Arizona State University that April, the *Arizona Republic* sported the headline: ''Pulitzer-winning author shuns spotlight to write'' and found Proulx ''prickly and bored, a master of the withering look and stony reply.'' The *Phoenix Gazette* offered: ''Proulx . . . is not a people person. A reluctant celebrity after the publication of her second novel, she has developed a heat shield against the scorching intrusions into her private life that come with fame.''

The media also revealed that Hollywood has been courting Proulx with offers to turn *The Shipping News* into a movie. The author dismissed this topic, as she has the filmmakers' offers; what interested her most was completing *Accordion Crimes,* which was released in 1996, and pressing on with other writing projects. Almost a year earlier, Proulx had told Sara Rimer of the *New York Times,* ''I have at the moment three novels sitting in my head, waiting to get on paper, and I know exactly how each one is going to go.'' She was faced with the ''Catch-22'' of her celebrity status: having the financial security to become a full-time fiction writer, and yet being overwhelmed by the so-called duties of celebrity. If the past is any indication, however, the author's demand for privacy and independence will prevail and the reading public can look forward to many more novels from E. Annie Proulx.

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Marcel Proust

The French novelist Marcel Proust (1871-1922) ranks as one of the greatest literary figures of the 20th century. He abandoned plot and traditional dramatic action for the vision of the first-person narrator confronting his world.

Marcel Proust was born to wealthy bourgeois parents on July 10, 1871, in Auteuil, a suburb of Paris. The first son of Dr. Adrien Proust and Jeanne Weil, the daughter of a wealthy Jewish financier, he was hypersensitive, nervous, and frail. When he was 9 years old, his first attack of asthma, a disease that greatly influenced his life, nearly suffocated him. In 1882 Proust enrolled in the Lycée Condorcet. Only during his last 2 years of study there did he distinguish himself as a student, attracting the interest of his philosophy professor, Marie-Alphonse Daru. After a year of military service, Proust studied law and then philosophy.

In the meantime, Proust was creating a name for himself in high society as a brilliant conversationalist with an ear for speech patterns that enabled him to mimic others with devastating ease and accuracy. His verve, dark features, pale complexion, and elegant taste fascinated the hosts of the smart Parisian set that he eagerly courted. Although he soon earned the reputation of a snob and social climber, Proust's intimate friends saw him as generous, extremely intelligent, capable of serious thinking, and as an excellent intellectual companion. But he irritated through his eagerness to please, his intensity of emotion, and his indecisiveness. Proust was not indecisive, however, about his commitment to writing.

Early Works

In 1892 and 1893 Proust contributed a number of critical notes and sketches and two short stories to the ephemeral journal *Le Banquet* and to *La Revue blanche*. He published his first work in 1896, a collection of short stories, short verse portraits of artists and musicians, and incidental pieces written during the preceding 6 years. *Les Plaisirs et les jours* (*Pleasures and Days*) received cursory notice in the press despite its preface by Anatole France. The book did little to dispel the prevalent notion of Proust as an effete dandy. His interest in analysis of rare and exquisite feelings, his preoccupation with high society, and his refined style

were all too familiar to allow his readers to see a talented and serious writer groping for eternal truths and a personal style.

In 1895, even before he published *Les Plaisirs et les jours,* Proust had made a first attempt at a major work. Unable to handle his material satisfactorily, unsure of himself, and unclear about the manner of achieving the goals he had set, Proust abandoned the work in 1899. It appeared, under the title of *Jean Santeuil,* only in 1952; from thousands of notebook pages, Bernard de Fallois had culled and organized the novel according to a sketchy plan he found among them. As a consequence the novel is uneven; many passages announce, duplicate, or are variations of passages in Proust's masterpiece, and others are incoherent or apparently irrelevant. Some, however, are beautifully lyric or analytic. *Jean Santeuil* is Proust's first attempt to come to grips with material that later yielded so much in *À la recherche du temps perdu. Jean Santeuil* is the biography of an imaginary character who struggles with himself, his family, and his environment in order to discover, justify, and affirm his artistic vocation. Through episodes and sketches Proust traced Jean Santeuil's progress toward maturity, touching upon many of the themes he later developed more fully: the impact of nature upon the sensibility; the silent work of the imagination in involuntary memory; memory bridging gaps in time; the effects of events such as the Alfred Dreyfus case upon society; the snobbery of social intercourse; the self-oriented nature of love; and the liberating power of art.

After abandoning *Jean Santeuil,* Proust returned to his studies. Although he read widely in other literatures, he was limited to translations. During 1899 he became interested in the works of John Ruskin, and after Ruskin's death (Jan. 20, 1900), Proust published an obituary of the English critic in *La Chronique des arts et de la curiosité* (Jan. 27, 1900) that established him as a Ruskin scholar. Proust's *Pélerinages ruskiniens en France* appeared in *Le Figaro* in February and was followed by several more articles on Ruskin in *Le Mercure de France* and in *La Gazette des beaux-arts*. With the help of an English-speaking friend, Marie Nordlinger, and his mother, Proust translated Ruskin's *The Bible of Amiens* (1904) and *Sesame and Lilies* (1906). Grappling with Ruskin's ideas on art and its relationship to ethics helped him clarify his own esthetic ideas and move beyond the impasse of *Jean Santeuil*.

In 1903 Proust's father died. His own health, deteriorating since 1899, suffered an even greater shock following the death of his mother in September 1905. These setbacks forced Proust into the sanatorium of Dr. Paul Sollier (in December 1905), where he entertained hopes of curing his asthma. Undoubtedly preferring his illness to any cure, Proust left, ''fantastically ill,'' in less than 2 months. After more than 2 years of seclusion, he emerged once again into society and into print with a series of articles and pastiches published in *Le Figaro* during 1907 and 1908. From 1905 to 1908 Proust had been mysteriously working on a novel; he abandoned it, too, in favor of a new one he had begun to plan when he realized the necessity of still another dress rehearsal. He wrote pastiches of Honoré de Balzac, Gustave Flaubert, Edmond de Goncourt, Charles Sainte-Beuve, and others (February-March 1908), and this activity led Proust inadvertently to problems of literary criticism and to a clearer formulation of a literary work as an art object. By November 1908 Proust was planning his *Contre Sainte-Beuve* (published in 1954; *On Art and Literature*), a rebuttal of Sainte-Beuve, the recognized master of historical literary criticism. The true writer expresses a self, Proust felt, that is completely hidden beneath the one manifested ''in our habits, in society, in our vices. If we want to try to understand that self, it is only by trying to re-create it deep in ourselves, that we can succeed.'' By reacting to Sainte-Beuve, Proust formulated, in terms applicable to the artist as well as to the reader, the notion that lies at the heart of *À la recherche du temps perdu,* Proust finished *Contre Sainte-Beuve* during the summer of 1909 and began almost immediately to compose his great novel.

Remembrance of Things Past

Although Proust had, by 1909, accumulated and reworked most of the material that was to become *À la recherche du temps perdu* (*Remembrance of Things Past*), he still had not fully grasped the focal point that would enable him to structure and to orchestrate his vast material. In January 1909 he had a series of experiences that bore belated fruit during the early summer of that year. The sudden conjunction of flavors in a cup of tea and toast evoked in him sensations that recalled his youth in his grandfather's garden at Auteuil. Although he had had similar experiences in the past and had considered them important, he had not

realized that not only were these experiences a key element in an artist's work but also they could serve as the organizing principle of his novel. They revealed the hidden self that Proust had spoken of in *Contre Sainte-Beuve,* a present self identical to the one in various moments of past time. This process of artistic resurrection and the gradual discovery of its effectiveness, he realized, was the focal point his novel required. *À la recherche du temps perdu,* like Balzac's *La Comédie humaine,* depicts the many facets of a whole society in a specific period of history. Political events, such as the Dreyfus case; social transformations, such as the rise of the bourgeoisie and the decline of the nobility; artistic events; evaluations in music, art, and literature; and different social milieus from the working class to bohemian circles—all found their place in Proust's panorama of French life during the decades around the turn of the century. But Proust was primarily concerned with portraying not reality but its perception by his narrator, Marcel, and its capacity to provoke and reveal Marcel's permanent self, normally hidden by habit and social intercourse. From the very first words of his predominantly first-person narrative, Marcel traces his evolution through a multiplicity of recalled experiences to the final realization that these experiences, processed and stored in his memory, reflect his inner life more truly than does his outer life, that their resuscitation in their immediacy destroys spans of elapsed time, that their telling answers his long search for an artistic vocation, and that they form, in fact, the substance of his novel. A key event in the resolution of the novel is the narrator's discovery of the powers of involuntary memory.

Proust began his novel in July 1909, and he worked furiously on it until death interrupted his corrections, revisions, and additions. In 1913, after several rejections, he found in Grasset a publisher who would produce, at the author's expense, the first of three projected volumes (*Du Côté de chez Swann, Le Côté de Guermantes,* and *Le Temps retrouvé; Swann's Way, The Guermantes Way,* and *Time Regained*). After the appearance of the first volume, André Gide, who had earlier rejected Proust's manuscript on behalf of Gallimard, changed his mind and in 1916 obtained the rights to publish the subsequent volumes. Meanwhile, World War I interrupted publication but not Proust's continued expansion of his work. *À l'ombre des jeunes filles en fleur* (*Within a Budding Grove*), originally only a chapter title, appeared late in 1918 as the second volume and won the Goncourt Prize the following year. As volumes appeared, Proust continually expanded his material, inserting long sections as close to publication as the galley stage. *Le Côté de Guermantes* appeared in 1920; *Sodome et Gomorrhe* (*Cities of the Plain*), Part 1, appeared in 1921 and the two volumes of Part 2 in 1922. Feeling his end approaching, Proust finished drafting his novel and began revising and correcting proofs, expanding the text as he went along with what he called ''supernourishment.'' Proust had completed revisions of *La Prisonnière* (*The Captive*) and had begun reworking *Albertine disparue* (*The Sweet Cheat Gone*) when, on Nov. 18, 1922, he died of bronchitis and pneumonia contracted after a series of violent asthma attacks. The final volumes of his novel appeared owing to the interest of his brother, Robert, and to the editorial supervision of Jacques Rivière: *La Prisonnière,* two volumes, 1923; *Albertine disparue,* two volumes, 1925; and *Le Temps retrouvé,* two volumes, 1927.

Further Reading

The major critical biography of Proust is George D. Painter, *Proust* (2 vols., 1959-1965). There are numerous critical studies of Proust's work in English. The most useful general introduction is Germaine Brée, *The World of Marcel Proust* (1966), which contains an extensive annotated bibliography. Other valuable studies are J. M. Cocking, *Proust* (1956); William S. Bell, *Proust's Nocturnal Muse* (1962); and Roger Shattuck, *Proust's Binoculars: A Study of Memory, Time and Recognition in ''A la recherche du temps perdu''* (1963). See also the chapters on Proust in Edmund Wilson, *Axel's Castle: A Study in Imaginative Literature of 1870-1930* (1931), and Harry Levin, *The Gates of Horn: A Study of Five French Realists* (1963). For general and historical background see Alfred Cobban, *A History of Modern France* (2 vols., 1957-1961; 3d ed., 3 vols., 1966-1967), and Barbara W. Tuchman, *The Proud Tower: A Portrait of the World before the War, 1890-1914* (1966). □

William Proxmire

William Proxmire (born 1915) was a Democratic senator for Wisconsin for three decades. He was committed to careful government spending, budgetary restraint, and consumer protection.

William Proxmire was born on November 11, 1915, in Lake Forest, Illinois, a wealthy suburb of Chicago. His father was a surgeon and served as chief of staff of Lake Forest Hospital. William spent his high school years in Pottstown, Pennsylvania, at the Hill Preparatory School where he was at the head of his class academically and considered to be the ''biggest grind'' by his fellow students. His success there paved the way for his undergraduate years at Yale University, where, in addition to graduating with a B.A. in English in 1938, he boxed and played football.

Proxmire went on to Harvard Business School where he took his M.B.A. in 1940. Afterwards, he joined the investment firm of J. P. Morgan & Co. but left six months later to join the U.S. Army. He served in the intelligence branch of the army until the end of the war. By 1948 he had received a M.P.A. from Harvard's Graduate School of Public Administration. It was during this second tour at Harvard that Proxmire became a Democrat, much to his father's chagrin.

Although he taught for a time at Harvard and worked again for J. P. Morgan & Co. in New York, Proxmire was eager to begin a career in politics. He chose to settle in Wisconsin, taking a job as a political and labor reporter on a newspaper in the state's capital, Madison. Less than a year later Proxmire announced his candidacy for the Wisconsin State Assembly, and he won his first election that November. To win, he established a political strategy which he followed ever after: a low budget, press-the-flesh campaign

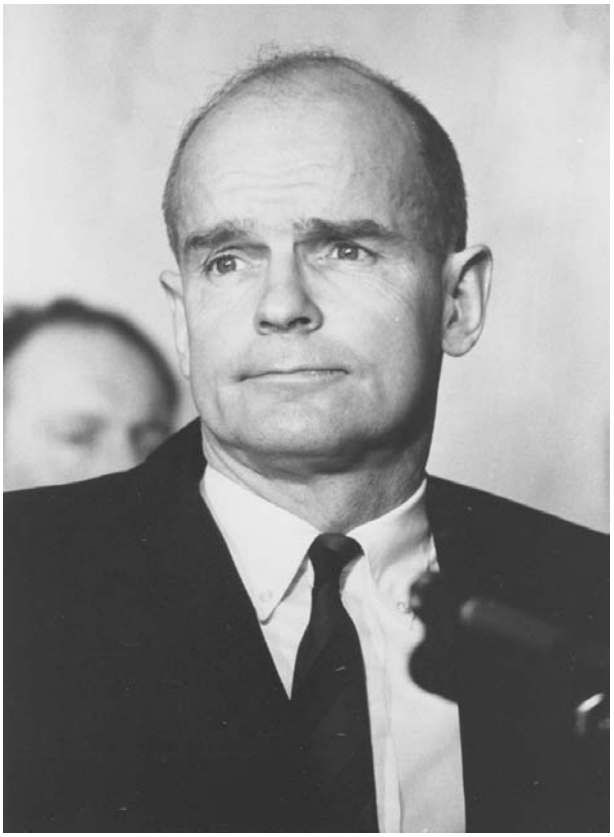

involving long hours and as much personal contact with voters as possible. As an assemblyman Proxmire started what became a life-long interest in careful spending, budgetary restraint, and consumer protection. Deciding against reelection in 1952, Proxmire ran for governor three successive times—in 1952, 1954, and 1956. He lost all three times, and it looked as if his political career had come to an end.

The death of Senator Joseph R. McCarthy in 1957, however, brought Proxmire into the special election held to fill the seat for the balance of the late senator's term. Having won the Democratic primary, Proxmire faced Walter Kohler, a man who had defeated him twice for the governorship. Although considered the underdog, Proxmire decisively defeated Kohler in the special election and then in 1958 won election to his first full term in the U.S. Senate. He served in that body for five terms, winning reelection in 1982 with 64 percent of the vote.

Proxmire's years as a senator were characterized by an independent, often idiosyncratic, stance. In his first term he quickly came up against the strong, well-organized Democratic leadership of Lyndon B. Johnson and Sam Rayburn. His attacks on these two congressional leaders as well as his opposition to major legislation proposed by President John F. Kennedy marked him early on as a legislator of independent mind. It was a role he continued to play, neither hesitating to vote against presidential appointments (in 1961 he opposed the nomination of John Connally as secretary of the navy and in 1981 he opposed the nomination of William French Smith as attorney-general) nor to stage filibusters in an attempt to block legislation (in 1961, a 19-hour filibuster; in 1981, a 16-hour one).

Proxmire was the ranking minority member of the Senate Appropriations Committee, and much of his influence stemmed from his concern for economy in government spending. He uncovered government waste and cost overruns in nearly all branches of government, as several of his books, including *Report from Wasteland: America's Military-Industrial Complex* (1970) and *Uncle Sam: The Last of the Bigtime Spenders* (1972), testify. To highlight government practices that were costing taxpayers millions of dollars, Proxmire established a monthly ''Golden Fleece'' award in 1975 for ''the biggest or most ridiculous or most ironic example of government waste.'' The awards received a great deal of publicity, but critics thought they diverted attention from larger, more substantial issues.

The flip side of Proxmire's concern for how tax dollars were spent was his interest in consumer protection. As chairman and later ranking minority member of the Banking, Housing, and Urban Affairs Committee, Proxmire kept a close watch on the consumer credit industry and criticized the easy loan practices of the nation's banks. Proxmire sponsored the Consumer Credit Protection Act, which required lenders to inform borrowers of finance charges in writing, and the Fair Credit Reporting Act of 1970, which granted people the right to correct personal credit files maintained by credit agencies.

Proxmire's life revolved around the Senate. His energies were fully focused on business there and his colleagues attested to his grasp of the issues and the careful research he brought to his positions. He kept in close touch with his Wisconsin constituents and did not miss a rollcall between 1966 and 1985. He has been recognized as a master of campaigning and of free publicity, and, if not always the most liked, one of the most widely imitated members of the Senate. Asked to explain the intensity and energy with which he concentrated on his job, Proxmire once said, ''Politics is my hobby. I eat, breathe, and sleep politics.'' Nevertheless, in 1987, citing his age, he announced that he would not seek reelection.

After retiring from the U.S. Senate in 1988, Proxmire continued to stir up publicity by writing a twice-weekly column for the United Feature Syndicate, focusing on national and international economic issues. At least once a month, Proxmire gives his ''Golden Fleece Award'' to the person or organization that is most wasteful of federal funds. Upon leaving the Senate and starting his column, Proxmire said ''I started as a newspaper reporter, and after 31 years in the U.S. senate, I'm coming home to my first love at last. There's so much to complain about, apologize for, and brag about in this country. I can't wait to write about it.''

Further Reading

William Proxmire has been the subject of a biography, *Proxmire* by Jay Sykes (1972), and of several magazine articles, including those in the *Atlantic* (December 1970) and the *New York Times Magazine* (April 1971 and May 1978). For more material see the yearly indexes of *Facts on File*. □

Pierre Paul Prud'hon

The work of the French painter Pierre Paul Prud'hon (1758-1823) stands between neoclassicism and romanticism. Best known for his allegorical paintings, he was also a successful portraitist.

Pierre Paul Prud'hon was born at Cluny on April 4, 1758. In 1774 he went to Dijon to study painting. He was so successful as a student that in 1780 a nobleman of the district made it possible for him to go to Paris to study at the Royal Academy. In 1784 Prud'hon won the Prix de Rome, an award given by the academy to allow promising artists to study in Italy. He was in Italy until 1788.

In 1791 Prud'hon began showing his paintings in the Paris exhibitions (Salons). During the Revolutionary turmoil of the early 1790s he retreated to Burgundy, but after 1796 he resided in Paris and by 1800 was moving in the highest circles surrounding Napoleon, the new ruler of France. Prud'hon was appointed drawing master to Empress Josephine, Napoleon's first wife, and to Empress Marie Louise, Napoleon's second wife. He also enjoyed substantial patronage from the Napoleonic government for the execution of various art projects.

During Prud'hon's career, painting in France was pervaded by a severe neoclassicism and ruled by Jacques Louis David, the painter who brought the neoclassic style to its culmination and who dominated the arts in France from about 1785 to 1815. Prud'hon was well aware of the prevailing style, and one of his best friends was Antonio Canova, the leading neoclassic sculptor of the period. However, French painting was turning away from the precise draftsmanship and sculptural solidity of neoclassicism even before 1815. Within this context of shifting styles and a transitional period, Prud'hon developed an individualistic style which stands apart from the classicism of his period; his work looks back to the soft, decorative painting of the rococo and also forward to the bravura and drama of 19th-century romanticism.

In the *Union of Love and Friendship,* an allegorical work of 1793, Prud'hon makes obvious reference to classical antiquity, but the delicacy with which the graceful nude forms are rendered, the decorative composition, and the soft atmospheric tonality are very different from David's hard classicism. By 1808, the date of *Divine Vengeance Pursuing Crime,* Prud'hon had moved decisively in the direction of early romanticism. This painting, with its swooping forms, its air of desperate drama, and its shadowy lighting, links him to the romantic style which was to replace neoclassicism about 1820 and reach its height of expression in the work of Eugène Delacroix. Prud'hon was a respected portraitist, and his most famous work in this area is *Portrait of the Empress Josephine* (1805), which shows the Empress reclining languidly in a romantic, leafy glade.

The fall of the Napoleonic regime in 1815 inevitably damaged Prud'hon's artistic career, and his later years were also marred by personal unhappiness. He died in Paris on Feb. 16, 1823.

Further Reading

There is no biography or monograph on Prud'hon in English, and reference to him must be sought in general works. Recommended surveys include Walter Friedlaender, *David to Delacroix* (trans. 1952); Fritz Novotny, *Painting and Sculpture in Europe, 1780-1880* (1960); and Jean Leymarie, *French Painting: The Nineteenth Century* (trans. 1962). An excellent analysis of the complex period in which Prud'hon began working is Robert Rosenblum, *Transformation in Late Eighteenth-Century Art* (1967). □

Nikolai Mikhailovich Przhevalsky

Nikolai Mikhailovich Przhevalsky (1839-1888) was a Russian general and traveler whose explorations were major contributions to the geography of central Asia.

Of Polish descent, Nikolai Przhevalsky was born on March 31, 1839, in Kimbory in the Smolensk district. His education was at the gymnasium in Smolensk. His military career started in 1855 with an ap-

pointment as a subaltern in an infantry regiment. In 1855 he was appointed as an officer, and in 1860 he entered the academy of the general staff. From 1864 to 1866 he taught geography at the military school in Warsaw. In 1867 he became a general officer and was assigned to Irkutsk near Lake Baikal.

Przhevalsky's first serious exploration was of the valley of the Ussuri River from its source at Lake Khanka in eastern Manchuria to its junction with the Amur River, with particular emphasis on the highlands of the Ussuri River and the foothills of the Sikhote Alin Range. The Vladivostok leg of the Trans-Siberian railway was laid out along this route.

Przhevalsky made five major expeditions. The first lasted from November 1870 to September 1873. With three men he set out from Kyakhta, south of Lake Baikal, traveled through Urga (Ulan Bator), crossed the Gobi Desert, and reached Kalgan, 100 miles northwest of Peking. On the return he explored the Ordos Plateau to the Ala Shan Range and Koko Nor and mapped parts of the upper Hwang Ho and the upper Yangtze. Finally he penetrated Tibet and reached the Drechu River.

The main objective of the second expedition (1877-1878) was to reach Lhasa through east Turkistan. Starting from Kuldja (44°N, 82°E), Przhevalsky went by way of the Tien Shan Range and Takla Makan Desert, traveling 200 miles along the foot of the Astin (Altyn) Tagh Range. He claimed to have rediscovered the great salt lake of the Chinese classical writers, Lop Nor, in the desert at 41°N, 91°E. This was one of the most interesting, yet controversial, of all his discoveries. Von Richthofen disputed the claim on the grounds that the lake was of fresh, not salt, water and that it was too far south. Sven Hedin, in two visits to Lop Nor (1895, 1900), established that Przhevalsky's lake shifts west as a result of wind and sandstorms. Hedin also found a dried salt basin, presumably the old original Lop Nor, and a number of lakes of recent origin. Kozlov dated some of these from 1750, thus agreeing with Hedin.

The third expedition tried to reach Lhasa (1879-1880). Setting out from Lake Zaysan near the northern border of Sinkiang, Przhevalsky crossed the Dzungaria region to Hami (43°N, 93°E). Thence he went south over the Astin Tagh Range and penetrated the Tsaidam swamp and the great valley of the Kyaring Tso. Reaching Nagchu Dzong, 170 miles north of Lhasa, he was turned back by order of the Lama. He went northeast, reached the upper Hwang Ho, and crossed the Gobi Desert to Kyakhta (51°N, 47°E).

Przhevalsky's fourth journey was in the mountains between Mongolia and Tibet (1883-1885). Starting from Urga, he crossed the Gobi Desert to Koko Nor and the Tsaidam region and thence to the Astin Tagh and the Shan Kunlun. He revisited Lop Nor and confirmed his previous findings of 1878 on this interesting region. He returned to Siberia by crossing the Tien Shan to Issyk Kul, a lake on the west border of Sinkiang.

Przhevalsky's fifth and final expedition was toward Lhasa (1888), a goal he always held but never reached. On Nov. 1, 1888, Przhevalsky died at Karakol on Issyk Kul. As a monument, a large cross was set up, and as a memorial, the town of Karakol was renamed Przhevalsk.

This explorer's success depended upon small parties, moving fast. For the first expedition he chose three Cossacks. In the fourth expedition, they logged some 15,000 miles in 3 years, a tribute to their physical strength and resourcefulness in coping with severe environments, difficult terrain, and delicate relations with sometimes hostile natives.

Further Reading

Gerald Roe Crone, ed., *The Explorers: Great Adventurers Tell Their Own Stories of Discovery* (1962), has a short discussion of Przhevalsky and a selection of his writings. His career is briefly recounted in Percy Sykes, *A History of Exploration: From the Earliest Times to the Present Day* (1934; 3d ed. 1949), and Joachim G. Leithaüser, *Worlds beyond the Horizon* (trans. 1955).

Additional Sources

Rayfield, Donald, *The dream of Lhasa: the life of Nikolay Przhevalsky (1839-88) explorer of Central Asia,* Athens: Ohio University Press, 1976. □

Ptolemy I

Ptolemy I Soter (367/366-283 B.C.) was a Macedonian general under Alexander the Great, founder of

the Ptolemaic dynasty of Egypt, and biographer of Alexander.

Born in the upper Macedonian region of Eordaia to the Macedonian nobleman Lagos and Arsinoë, Ptolemy grew up in the royal court at Pella. In 343 B.C. he joined Alexander at Mieza and there studied for 3 years with Aristotle.

Ptolemy returned to Pella with Alexander by 340 B.C. and supported his younger friend's quarrel with his father, Philip, in 337 B.C. Alexander left Macedonia with his mother Olympias, Ptolemy, and his close friends for Epirus and Illyria but soon returned to Macedonia. Alexander remained estranged from Philip, who banished Ptolemy from the court because he considered him a dangerous adviser to his son.

Alexander's Adviser and General

In 336 B.C. when Philip was assassinated by a conspiracy of nobles, Ptolemy returned to the court and supported Alexander's claim to the feudal throne. Alexander, in turn, appointed him Companion, Life-guard, and Seneschal. Ptolemy accompanied Alexander on his campaigns to the Danube in 336 B.C. and to crush the Corinthian League's rebellion and to destroy perfidious Thebes in 335 B.C.

Ptolemy encouraged and aided Alexander's invasion of Asia Minor to liberate the eastern Greeks from the Persian Empire of Darius III and to invade Syria and conquer Persia.

Ptolemy fought at Issos in 333 B.C. and, riding beside Alexander, pursued Darius into the hills; he accompanied Alexander through Phoenicia and in the siege of Tyre in 332 B.C. and marched through Jerusalem to Egypt.

In Egypt, Ptolemy aided Alexander's peaceful conquest of the country and the founding of Alexandria in the western delta, and probably accompanied his king to the temple of Zeus Ammon in Siwa. Ptolemy quickly realized the immense value of Egypt, its structure as a geographical entity, and he developed keen interests in the region.

From Egypt, Ptolemy accompanied Alexander to northern Mesopotamia and the third and final major conflict with Darius's armies, at Gaugamela in 331 B.C. During the next 6 years Ptolemy campaigned with Alexander through western India and along the Indus Valley. Ptolemy recognized Alexander's claim to the Persian throne and tiara without hesitation and revealed to Alexander the instigation of Callisthenes in the conspiracy of the royal pages to assassinate him. In India, Ptolemy fought beside Alexander and in one melée saved his king's life.

At Susa in 324 B.C., when Alexander bade his Companions marry Persians, Ptolemy dutifully married Artacama, the daughter of the Persian nobleman Artabazos. But after Alexander's death Ptolemy quickly divorced her.

Ruler of Egypt

With Alexander's death in Babylon on June 13, 323 B.C., Ptolemy's political and military ambitions were freed. He momentarily recognized the faulty co-rulership of Alexander's epileptic half brother Arrhidaeios and his posthumous son Alexander and immediately claimed Egypt as his satrapy. Ptolemy strongly opposed Perdikkas, to whom Alexander gave his signet ring and the regency of the empire.

Ptolemy brought Alexander's body for burial to Memphis, though Alexander had wished to be buried at Siwa. Ptolemy built an altar there for Alexander but retained the body at Memphis until a suitable mausoleum could be built in Ptolemy's new capital, Alexandria.

Perdikkas's regency rapidly fell to violent warfare among Ptolemy, Lysimachos who held Thrace, Antigonus the ''One-Eyed'' in Greater Phrygia, and Seleucus who desired Syria. Until 281 B.C. the ''successors'' fought bitterly. In 306 B.C. Antigonus assumed the title of king and claimed all of Alexander's empire. In opposition, Ptolemy declared Egypt's independence, proclaimed himself king of Egypt, and established a dynasty which lasted until Cleopatra's suicide in 30 B.C.

After Ptolemy I divorced Artacama, he married the Macedonian noblewoman Eurydice. Unhappy with this political alliance, Ptolemy put her aside and by 317 B.C. married his widowed half sister and mistress, a niece of Eurydice, the girl Berenice (I), almost 27 years his younger. Berenice gave birth to two children, Arsinoë (II) and Ptolemy (II).

In Upper Egypt, Ptolemy I founded the city Ptolemais. As satrap of Egypt, he clashed violently with Cleomenes of Naucrates, whom Alexander in 332 B.C. had appointed

financial manager of Egypt and administrative chief of the eastern delta and had entrusted with the completion of Alexandria. Cleomenes, however, had assumed the satrapship, but Alexander had pardoned him. In 321 B.C. Ptolemy charged Cleomenes with embezzlement of funds and executed him, thereby removing a political rival.

Between 306 B.C. and 286 B.C. Ptolemy concentrated on the development of his empire. He gained control of Cyrene and conquered Palestine, coastal Syria, and Cyprus. In 286 B.C. he became protector of the southern Cycladic islands and their center at Delos. Throughout his empire he established the well-constructed Ptolemaic administration: he built the legal and military organizations and the military settlements, raised mercenary armies, and conscripted native levies.

Ptolemy wrote an excellent history of Alexander and his campaigns for which he utilized Alexander's daily *Journal* and other official materials. Arrian's *Anabasis* (2d century A.D.) preserves much of Ptolemy's study.

In 285 B.C. Ptolemy abdicated in favor of his 22-year-old son, Ptolemy II. Two years later Ptolemy I died and was deified by the young king in 279 B.C. and given the title Theos Soter, ''God and Savior.''

Further Reading

Edwyn Bevan, *The House of Ptolemy* (1927), remains the major study of Ptolemy I and Ptolemaic Egypt. Charles Alexander Robinson, Jr., *The Ephemerides of Alexander's Expedition* (1932), discusses in detail the *Journal* used in Ptolemy's biography of Alexander. A general view of the period is in W. W. Tarn and G. T. Griffith, *Hellenistic Civilisation* (1927; 3d ed. 1963). See also J. P. Mahaffy, *The Empire of the Ptolemies* (1895). □

Ptolemy II

Ptolemy II (308-246 B.C.) was a king of Egypt, the second and greatest of the Lagid dynasty of Macedonian kings who ruled Egypt between 323 and 30 B.C. He was later known by the epithet Philadelphus, ''Brother-loving,'' which he shared with his wife Arsinoë.

Ptolemy was born in Cos, the younger son of Ptolemy I by his favorite wife, Berenice. Small and slightly built and of delicate constitution, Ptolemy II succeeded his father, who abdicated in his favor in 285 B.C.; his elder brother, Ptolemy Ceraunus, was made king of Macedonia.

Consolidation of an Empire

Ptolemy inherited Palestine and resisted the attempts of Antiochus I, the Seleucid king of Syria, to wrest it from him. Ptolemy's ships controlled the eastern Mediterranean, and he was master of Cyprus, the Phoenician coast, and part of northern Syria, while his second marriage brought him possessions in the Aegean. A further Syrian war with Antiochus II ended with the marriage of the Seleucid king to Ptolemy's daughter Berenice Syra. After the defeat of Pyrrhus in 275 B.C., Ptolemy concluded a treaty with Rome to which he remained faithful during the Punic Wars.

Ptolemy II was an able administrator and a farseeing statesman. At home he had two main problems: to integrate the Greeks into the essentially alien environment of the ancient land of Egypt and to increase the kingdom's productivity and prosperity. Like his father, he took pains to make himself acceptable to the Egyptian priesthood. His marriage to his sister, which scandalized the Greeks, was in the pharaonic tradition. He founded a ruler cult, deifying members of the dynasty and instituting priesthoods in their honor.

Ptolemy encouraged learning and built the great library at Alexandria, making the city a brilliant center of art and learning; the city's lighthouse, the Pharos, became known as one of the Seven Wonders of the World. In order to promote commerce, Ptolemy established a network of trading posts on the coasts of the Mediterranean, the Red Sea, and East Africa and redug the ancient canal joining the Nile to the Red Sea.

Ptolemy also undertook great schemes of land reclamation, especially in the Fayyum, where he planted Greek colonists in new towns. New methods of agriculture were introduced and the growing of vines and olives encouraged, and livestock was improved by the introduction of new breeds. Trade in many commodities became a royal monopoly, from which the Crown gained large revenues. The

luxury and profligacy of his court were unparalleled in the world of his time.

Further Reading

There is no work devoted to Ptolemy II. The best study of the age in which he lived is M. Rostovtzeff, *The Social and Economic History of the Hellenistic World* (3 vols., 1941). For Egypt under the Ptolemies see Edwyn Bevan, *The House of Ptolemy* (1927). A less detailed treatment is H. I. Bell, *Egypt from Alexander the Great to the Arab Conquest* (1948). □

Claudius Ptolemy

The Greek astronomer, astrologer, and geographer Claudius Ptolemy (ca. 100-ca. 170) established the system of mathematical astronomy that remained standard in Christian and Moslem countries until the 16th century.

Ptolemy is known to have made astronomical observations at Alexandria in Egypt between 127 and 141, and he probably lived on into the reign of Marcus Aurelius (161-180). Beyond the fact that his *On the Faculty of Judgment* indicates his adherence to Stoic doctrine, nothing more of his biography is available.

The *Almagest*

The earliest and most influential of Ptolemy's major writings is the *Almagest*. In 13 books it establishes the kinematic models (purely mathematical and nonphysical) used to explain solar, lunar, and planetary motion and determines the parameters which quantify these models and permit the computation of longitudes and latitudes; of the times, durations, and magnitudes of lunar and solar eclipses; and of the times of heliacal risings and settings. Ptolemy also provides a catalog of 1,022 fixed stars, giving for each its longitude and latitude according to an ecliptic coordinate system.

Ptolemy's is a geocentric system, though the earth is the actual center only of the sphere of the fixed stars and of the ''crank mechanism'' of the moon; the orbits of all the other planets are slightly eccentric. Ptolemy thus hypothesizes a mathematical system which cannot be made to agree with the rules of Aristotelian physics, which require that the center of the earth be the center of all celestial circular motions.

In solar astronomy Ptolemy accepts and confirms the eccentric model and its parameters established by Hipparchus. For the moon Ptolemy made enormous improvements in Hipparchus's model, though he was unable to surmount all the difficulties of lunar motion evident even to ancient astronomers. Ptolemy discerned two more inequalities and proposed a complicated model to account for them. The effect of the Ptolemaic lunar model is to draw the moon close enough to the earth at quadratures to produce what should be a visible increase in apparent diameter; the increase, however, was not visible. The Ptolemaic models for the planets generally account for the two inequalities in planetary motion and are represented by combinations of circular motions: eccentrics and epicycles. Such a combination of eccentric and epicyclic models represents Ptolemy's principal original contribution in the *Almagest*.

Canobic Inscription

This brief text was inscribed on a stele erected at Canobus near Alexandria in Egypt in 146 or 147. It contains the parameters of Ptolemy's solar, lunar, and planetary models as given in the *Almagest* but modified in some instances. There is also a section on the harmony of the spheres. The epoch of the *Canobic Inscription* is the first year of Augustus, or 30 B.C.

Planetary Hypotheses

In the two books of *Planetary Hypotheses,* an important cosmological work, Ptolemy ''corrects'' some of the parameters of the *Almagest* and suggests an improved model to explain planetary latitude. In the section of the first book preserved only in Arabic, he proposes absolute dimensions for the celestial spheres (maximum and minimum distances of the planets, their apparent and actual diameters, and their volumes). The second book, preserved only in Arabic, describes a physical actualization of the mathematical models of the planets in the *Almagest*. Here the conflict with Aristotelian physics becomes unavoidable (Ptolemy uses Aristotelian terminology but makes no attempt to reconcile his views of the causes of the inequalities of planetary motion with Aristotle's), and it was in attempting to remove the discrepancies that the ''School of Maragha'' and also Ibn al-Shatir in the 13th and 14th centuries devised new planetary models that largely anticipate Copernicus's.

The *Phases*

This work originally contained two books, but only the second has survived. It is a calendar of the *parapegma* type, giving for each day of the Egyptian year the time of heliacal rising or setting of certain fixed stars. The views of Eudoxus, Hipparchus, Philip of Opus, Callippus, Euctemon, and others regarding the meteorological phenomena associated with these risings and settings are quoted. This makes the *Phases* useful to the historian of early Greek astronomy, though it is certainly the least important of Ptolemy's astronomical works.

The *Apotelesmatica*

Consisting of four books, the *Apotelesmatica* is Ptolemy's contribution to astrological theory. He attempts in the first book to place astrology on a sound scientific basis. Astrology for Ptolemy is less exact than astronomy is, as the former deals with objects influenced by many other factors besides the positions of the planets at a particular point in time, whereas the latter describes the unswerving motions of the eternal stars themselves. In the second book, general astrology affecting whole states, societies, and regions is described; this general astrology is largely derived from Mesopotamian astral omina. The final two books are

devoted to genethlialogy, the science of predicting the events in the life of a native from the horoscope cast for the moment of his birth. The Apotelesmatica was long the main handbook for astrologers.

The *Geography*

In the eight books of the *Geography,* Ptolemy sets forth mathematical solutions to the problems of representing the spherical surface of the earth on a plane surface (a map), but the work is largely devoted to a list of localities with their coordinates. This list is arranged by regions, with the river and mountain systems and the ethnography of each region also usually described. He begins at the West in book 2 (his prime meridian ran through the ''Fortunate Islands,'' apparently the Canaries) and proceeds eastward to India, the Malay Peninsula, and China in book 7.

Despite his brilliant mathematical theory of map making, Ptolemy had not the requisite material to construct the accurate picture of the world that he desired. Aside from the fact that, following Marinus in this as in much else, he underestimated the size of the earth, concluding that the distance from the Canaries to China is about 180° instead of about 130°, he was seriously hampered by the lack of all the gnomon observations that are necessary to establish the latitudes of the places he lists. For longitudes he could not utilize astronomical observations because no systematic exploitation of this method of determining longitudinal differences had been organized. He was compelled to rely on travelers' estimates of distances, which varied widely in their reliability and were most uncertain guides. His efforts, however, provided western Europe, Byzantium, and Islam with their most detailed conception of the inhabited world.

Harmonics and *Optics*

These, the last two works in the surviving corpus of Ptolemy's writings, investigate two other fields included in antiquity in the general field of mathematics. The *Harmonics* in three books became one of the standard works on the mathematical theory of music in late antiquity and throughout the Byzantine period. The *Optics* in five books discussed the geometry of vision, especially mirror reflection and refraction. The *Optics* survives only in a Latin translation prepared by Eugenius, Admiral of Sicily, toward the end of the 12th century, from an Arabic version in which the first book and the end of the fifth were lost. The doubts surrounding its authenticity as a work of Ptolemy seem to have been overcome by recent scholarship.

His Influence

Ptolemy's brilliance as a mathematician, his exactitude, and his masterful presentation seemed to his successors to have exhausted the possibilities of mathematical astronomy and geography. To a large extent they were right. Without better instrumentation only minor adjustments in the Ptolemaic parameters or models could be made. The major ''improvements'' in the models—those of the School of Maragha—are designed primarily to satisfy philosophy, not astronomy; the lunar theory was the only exception. Most of the deviations from Ptolemaic methods in medieval astronomy are due to the admixture of non-Greek material and the continued use of pre-Ptolemaic elements. The *Geography* was never seriously challenged before the 15th century.

The authority of the astronomical and geographical works carries over to the astrological treatise and, to a lesser extent, to the *Harmonics* and *Optics*. The *Apotelesmatica* was always recognized as one of the works most clearly defending the scientific basis of astrology in general, and of genethlialogy in particular. But Neoplatonism as developed by the pagans of Harran provided a more extended theory of the relationship of the celestial spheres to the sublunar world, and this theory was popularized in Islam in the 9th century. The *Harmonics* ceased to be popular as Greek music ceased to follow the classical modes, and the *Optics* was rendered obsolete by Moslem scientists. Ptolemy's fame and influence, then, rest primarily on the *Almagest,* his most original work, justly subtitled *The Greatest*.

Further Reading

There is no comprehensive study of Ptolemy's life and works. Most of the scholarly discussion of Ptolemy is contained in critical editions of the Greek texts (there is still no critical edition of the *Geography*) and in numerous scholarly periodicals. One fairly complete bibliography is William H. Stahl, *Ptolemy's Geography: A Select Bibliography* (1953). For general background see H. F. Tozer, *A History of Ancient Geography* (1897; 2d ed. 1955); Percy Sykes, *A History of Exploration* (1934; 3d ed. 1950); James Oliver Thomson, *History of Ancient Geography* (1948); and C. Van Paassen, *The Classical Tradition of Geography* (1957).

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Giacomo Puccini

The Italian composer Giacomo Puccini (1858-1924) was the most successful follower of Verdi, continuing the line of Italian operatic composers into the 20th century.

Born in Lucca on Dec. 22, 1858, into a family whose members had composed operas of local success for several generations, Giacomo Puccini learned the rudiments of music from the best local teachers, served as a church organist, and composed sacred choral works while still in his teens. A pension in 1880 from Queen Margherita made it possible for him to go to Milan for study at the conservatory. His most important teacher was the composer Amilcare Ponchielli, who encouraged him to write his first opera, *Le Villi,* in 1884. The work was entered in a competition sponsored by the Teatro Illustrato but received no recognition there; it was performed with such success at one of the smaller Milanese theaters that it was put on the stage at the famous La Scala opera house in 1885.

Edgar, done at La Scala in 1889, was a failure, but *Manon Lescaut,* performed in Turin in 1893, was favorably received and soon became a popular work throughout Italy and abroad. Puccini's first spectacular triumph came in 1896 with *La Bohème,* to a libretto by Giacosa and Illica, premiered in Turin. Its touching portrayal of episodes in the lives and loves of students in Paris and the simplicity and accessibility of the music in gay, romantic, and pathetic scenes excited and moved audiences from the first performance on, and its popularity has continued to the present day in all countries that enjoy opera.

Tosca, again to a libretto by Giacosa and Illica, which was given in Rome in 1900, was a more serious and melodramatic work, with relatively few moments of lyricism, but it was almost as successful and has also become a mainstay of the standard repertory. *Madama Butterfly,* set in Japan, was the first work in which Puccini used scales and melodies of non-Western music. It was poorly received at the first performance at La Scala in 1904 but has since become every bit as popular as *La Bohème* and probably for the same reasons: there are long passages of lush and sentimental music, tunes that are easy to remember, effective scenes of pathos, and well-calculated bits of stage business. *Madama Butterfly* was also his last completely successful work.

Welcoming the opportunity to visit America, Puccini wrote a new work for the Metropolitan Opera in New York City: *The Girl of the Golden West* (*La fanciulla del West*). The first performance, in 1910, was received with the expected enthusiasm, but the opera was not so well received later and is rarely performed today. He endeavored to capture the local color of the American West; there are scenes of gambling and saloons and an attempted lynching, and some of the tunes try to sound like American songs. But in the end the music sounds just like Puccini, and not Puccini at his best.

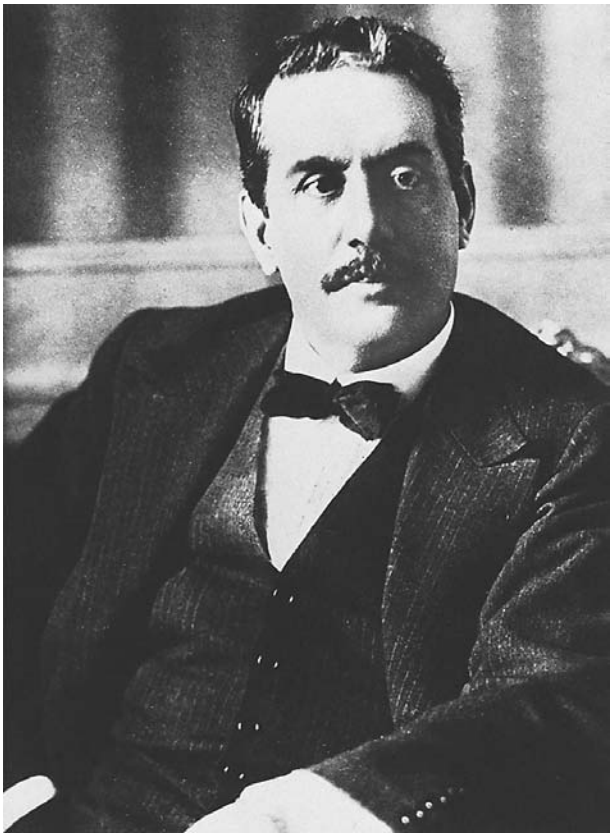

A comic opera, *La Rondine,* given in Monte Carlo in 1917, has not held the stage. The following year Puccini wrote three one-act operas, *Il trittico,* designed to be done together as an evening's entertainment, and premiered in New York. The first, *Il tabarro,* is melodramatic, much in the style of parts of *Tosca; Suor Angelica,* set in a convent and written for women's voices, is lyric and subdued; and *Gianni Schicchi,* the most successful and often done separately, is his best comic work, rapid-paced with some fine moments of contrasting lyricism.

Death took Puccini before he could complete his last work, *Turandot.* He was nearing the end of the work when he was stricken by throat cancer and taken for an operation to Brussels, where he died on Nov. 29, 1924. The opera was completed by Alfano and first performed at La Scala, conducted by Arturo Toscanini, in 1926. It has some fine lyric moments and unusually effective dramatic ones, and in some places it makes more effective use of such pseudo-Oriental devices as pentatonic scales than did *Madama Butterfly,* but the work as a whole lacks some cohesion and has not been as perennially popular as some of his earlier operas.

Puccini's strengths are his delicate and sensitive handling of both voices and orchestra in lyric and pathetic scenes and occasionally in lively scenes as well and his ability to write melodies that audiences learn quickly and apparently never tire of hearing. His best scenes are those for one or two characters; ensemble writing in his operas rarely approaches the excitement common in the works of such predecessors as Gioacchino Rossini and Giuseppe Verdi.

Music was undergoing dramatic stylistic changes in the last decades of Puccini's life with the works of such men as Igor Stravinsky, Arnold Schoenberg, and Béla Bartók. Puccini clung to the harmonic and melodic language of the late 19th century. The problem of reconciliation between radical changes of musical language and the venerable form of opera has been a thorny one, and it should be noted that the last operas to be truly successful in terms of wide acceptance by audiences and retention in the repertory are those of Puccini and Richard Strauss, two men who remained on the periphery of the widespread innovation so characteristic of the first decades of the 20th century.

Further Reading

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Tito Puente

Tito Puente (born 1923) is widely considered to be the godfather of Latin jazz and salsa, devoting more than six decades of his life to performing Latin music and earning a reputation as a masterful percussionist. Noted for merging Latin American rhythms with contemporary jazz and big band music, Puente's prolific output encompasses over 100 albums recorded between 1949 and 1994.

Tito Puente was born in New York City's Spanish Harlem in 1923, where the hybrid of Afro-Cuban and Afro-Puerto Rican music helped create salsa music (the Spanish word for ''spice'' and ''sauce'' is salsa). By the time Puente was ten years old, he played with local Latin bands at neighborhood gatherings, society parties, and New York City hotels. Puente first performed as a young boy with a local band called Los Happy Boys, at New York City's Park Place Hotel, and by the age of 13, he was considered a child prodigy by his family, neighbors, and fellow bandmembers. As a teenager, he joined Noro Morales and the Machito Orchestra. Puente was drafted into the Navy in 1942 at the age of 19 to fight in World War II, which entailed a three-year reprieve from music.

In the late 1930s Puente had originally intended to become a professional dancer, but chose to continue performing and composing music after injuring his ankle in a bicycle accident. Puente befriended bandleader Charlie Spivak while in the Navy, and through Spivak, Puente became interested in big band composition. When Puente returned from the Navy after serving in nine battles, he received a Presidential Commendation and completed his formal musical education at the Juilliard School of Music, studying conducting, orchestration, and musical theory under the G.I. bill. He completed his studies in 1947, at the age of 24.

While at Juilliard, and for a year after he completed his studies, Puente played with Fernando Alvarez and his Copacabana Group, as well as Jose Curbelo and Pupi Campo. When Puente was 25 in 1948, he formed his own group—or conjunto—called the Piccadilly Boys, which soon became known as the Tito Puente Orchestra. He recorded his first hit, ''Abaniquito,'' on the Tico Records label a year later. Later in 1949, he signed with RCA Victor records and recorded the single ''Ran Kan Kan.''

Puente began churning out hits in the 1950s while riding the crest of mambo's popularity, and recorded dance favorites such as ''Barbarabatiri,'' ''El Rey del Timbai,'' '' Mambo la Roca,'' and ''Mambo Gallego.'' RCA released *Cuban Carnival, Puente Goes Jazz, Dance Mania,* and *Top Percussion,* four of Puente's most popular albums in the 1950s, between 1956 and 1960. Puente established himself as the foremost mambo musician of the 1950s, and in the late 1950s, fused Cuban ''cha-cha-cha'' beats with big band compositions.

In the 1960s Puente began to collaborate more widely with other New York City-based musicians; he played with trombonist Buddy Morrow, Woody Herman, and Cuban musicians Celia Cruz and La Lupe. He remained flexible and open to experimentation by collaborating with others and fusing various musical styles such as mambo, jazz, salsa, and the big band sound of the 1940s. Puente epitomized the Latin-jazz crossover movement in music at the time. In 1963 on Tico Records, Puente released ''Oye Como Va,'' which was a resounding success and is now considered a classic. Four years later in 1967 Puente performed a program of his compositions at the Metropolitan Opera at Lincoln Center.

Puente hosted his own television show called ''The World of Tito Puente,'' broadcast on Hispanic television in 1968, and he was asked to be the Grand Marshall of New

York City's Puerto Rican Day Parade. In 1969 Mayor John Lindsay gave Puente the key to New York City as a gesture of appreciation.

Puente's music was not categorized as salsa until the 1970s, as it contained elements of big band composition and jazz as well. When Puente's classic hit ''Oye Como Va'' was covered by Carlos Santana in the early 1970s, a new generation was introduced to Puente's music. Santana also covered Puente's ''Para Los Rumberos,'' which Puente recorded in 1956. Puente and Santana eventually met in 1977 in New York City's Roseland Ballroom.

In 1979 Puente toured Japan with his ensemble and discovered an enthusiastic new audience as well as the fact that he had achieved worldwide popularity. After returning from Japan, the musician and his orchestra played for U.S. President Jimmy Carter as part of the president's Hispanic Heritage Month celebration. Puente was awarded the first of four Grammy Awards in 1979 for *A Tribute To Benny More*. He also received Grammy awards for *On Broadway* in 1983, *Mambo Diablo* in 1985, and *Goza Mi Timbal* in 1989. In the course of his long career, Puente received eight Grammy Award nominations, more than any other musician in the Latin music field before 1994.

Puente recorded his last big band albums in 1980 and 1981. He toured European cities with the Latin Percussion Jazz Ensemble, and recorded albums with them as well in the 1980s. Puente continued to devote himself to composing, recording, and performing music throughout the 1980s, but his interests broadened at this time.

Puente founded the Tito Puente Scholarship Foundation to benefit musically talented children; the foundation later signed a contract with Allnet Communications to provide scholarships to music students nationwide. He appeared on The Cosby Show, and performed in a commercial for Coca-Cola with Bill Cosby. Puente also made guest appearances in the films *Radio Days* and *Armed and Dangerous*. Puente received an honorary doctorate degree from the College at Old Westbury in the 1980s and appeared at the Monterey Jazz Festival in 1984.

On August 14, 1990, Puente received a Hollywood Star in Los Angles for posterity. Puente's talent was elevated to an international audience in the mid-1980s, and he spent time in the early 1990s performing for audiences overseas. In 1991 Puente appeared—most appropriately—in the film *The Mambo Kings Play Songs of Love,* which prompted another new generation's interest in his music.

In 1991, at the age of 68, Puente released his 100th album, titled *El Numero Cien,* distributed by Sony for RMM Records. Puente released *Master Timbalero* with his Golden Latin-Jazz Allstars—comprised mainly of other band leaders—in 1994, covering classics such as ''The Peanut Vendor'' and ''Nostalgia in Times Square,'' as well as the album In Session with a separate ensemble of musicians called the Latin-Jazz Allstars, is his regular touring group. Puente was awarded ASCAP's most prestigious honor—the Founders Award—in July of 1994. *Billboard* 's John Lannert wrote, ''As Puente stepped up to the microphone, a segment of the audience broke into an impromptu rendition of the Puente anthem 'Oye Como Va.'''

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Baron Samuel von Pufendorf

The German jurist and historian Baron Samuel von Pufendorf (1632-1694) is best known for his influential writings on international and natural law. His works became standard textbooks for both juristical and historical students in the 17th and 18th centuries.

Samuel von Pufendorf was born on Jan. 8, 1632, near Chemnitz, Saxony. The son of a Lutheran minister, he began his higher education with the study of theology at the University of Leipzig. His dislike of theological studies caused him to change to legal studies, which he pursued at the University of Jena. In 1658 he traveled to Copenhagen, where he became a tutor to the children of the Swedish ambassador to Denmark. As a result of war between Denmark and Sweden, the Swedish official and his entire retinue were arrested. Pufendorf, consequently, spent 8 months in prison. He apparently used this time to reflect on his previous legal studies, for, after his release, he went to Leiden and published in 1660 a complete system of universal law in his *Elementorum jurisprudentiae universalis libri duo* (*The Two Books of the Elements of Universal Jurisprudence*). This work was dedicated to the ruler of the Palatinate, who rewarded Pufendorf by creating a new chair of political and natural law at the University of Heidelberg. While in Heidelberg, he published *De statu imperii Germanici* (*On the State of the German Empire*), a critical analysis of the organization of the Holy Roman Empire.

In 1670 Pufendorf accepted a new professorial position at the University of Lund in Sweden. There in 1672 he published his greatest work, *De jure naturae et gentium libri octo* (*The Eight Books on the Law of Nature and Nations*). A summary was published the following year, entitled *De officio hominis et civis* (*On the Duty of Man and Citizen*). In these works Pufendorf expanded upon the theories of Hugo Grotius and Thomas Hobbes. He rejected Hobbes's view of

man in his natural state by maintaining that the state of nature was one of peace, not of war. Pufendorf developed a concept of secularized natural law, holding that natural law was concerned with man in this life and was derived from human reason.

In 1677 Pufendorf virtually gave up his preoccupation with law and turned to historical studies. In that year he became the official historian to the Swedish king. As a result, he wrote histories of the reigns of Gustavus II and Charles Gustavus. Called to the service of Elector Frederick William of Brandenburg and his successor, Elector Frederick III, Pufendorf completed a history of the former's reign, but he had barely begun one on Frederick III when he died on Oct. 26, 1694. Although his historical works were rather stilted, they were based on archival material and demonstrated a respect for truth. Pufendorf's general history of Europe, also written during this period of his life (1682), became the ''first modern textbook in European history.''

Further Reading

There is little biographical material on Pufendorf in English. A study of his life and ideas is Leonard Krieger, *The Politics of Discretion: Pufendorf and the Acceptance of Natural Law* (1965). See also George Louis Bissonnette, *Pufendorf and the Church Reforms of Peter the Great* (1962). General background is in Harry Elmer Barnes, *A History of Historical Writing* (1937), and Herbert Butterfield, *Man on His Past: The Study of the History of Historical Scholarship* (1960). □

Emelyan Ivanovich Pugachev

The Russian Cossack soldier Emelyan Ivanovich Pugachev (1742-1775) led the peasant rebellion in Russia in 1773-1775.

Emelyan Pugachev, a Don Cossack, was born in the village of Zimoveiskaya. The main course of his life was influenced initially by the fact that, as a Don Cossack, he was subject, when of age, to duty in the Russian army. In 1770, during a Russo-Turkish conflict in which he was serving, he was given a temporary leave and, at its expiration, refused to return to his regiment. Arrested, he managed to escape, thus beginning his life as a strong-willed fugitive.

In the course of his subsequent wanderings Pugachev was struck by the bitter unrest he found among the lower classes in Russia. What he saw convinced him that the time was ripe for revolt, and being a rebel by nature and having a bent toward leadership, he took upon himself the task of directing a revolt. As a basis for appeal, he decided to assume the character of Czar Peter III, having observed that many credulous people distrusted the official report that Peter had died in 1762.

With about 80 Cossacks committed to his scheme, in September 1773 Pugachev proclaimed himself Peter III and called on the oppressed to follow him in an uprising against Catherine II (the Great). He began his campaign along the Yaik (now called the Ural) River, gathering followers among disgruntled Cossacks, fugitive serfs, released convicts, religious dissenters, Bashkirs, and Tatars. Although the force he assembled was neither well trained nor well disciplined, it was large enough to defeat local military units sent against it. To widen his campaign, Pugachev undertook the capture of Orenburg (Chkalov), the major center of government strength on the Yaik River, setting up headquarters and laying siege to the city. Meanwhile, news of the revolt prompted bloody uprisings against landlords and government officials along the Volga River and in the region east of it. Thousands left their homes to join the rebel army, and they increased its numbers to about 25,000.

Late in 1773 Catherine II, judging the revolt dangerous enough to warrant her action, sent a large force to suppress it. Pugachev was compelled to end the siege of Orenburg, but he eluded capture by the government forces. Again he marshaled a sizable following and, in July 1774, was able to resume the offensive and capture the city of Kazan. At the same time, serf uprisings took place near Nizhni Novgorod (Gorki) only 275 miles east of Moscow.

Catherine, now deeply alarmed by the nearness of the revolt, sent new contingents against Pugachev. They succeeded in destroying most of his army, near Tsaritsyn (now Volgograd), but he once again evaded efforts to capture him. Still determined, Pugachev made his way to the Yaik Cossack region, hoping that Yaik and Don Cossacks would provide him with a new army. Instead of being given sup-

port, however, he was betrayed. A group of Cossacks opposed to his aims seized him and handed him over to the authorities.

Taken in chains to Moscow, Pugachev was tried and sentenced to death. On Jan. 10, 1775, he was beheaded and quartered before a large Moscow crowd.

Further Reading

The best account, in English, concerning Pugachev is in Philip Longworth, *The Cossacks* (1970). An excellent analysis by Marc Raeff of the causes of the Pugachev revolt is in Robert Forster and Jack P. Greene, eds., *Preconditions of Revolution in Early Modern Europe* (1971). □

Augustus Welby Northmore Pugin

Augustus Welby Northmore Pugin (1812-1852) was the most influential English ecclesiastical architect of his day and the principal theoretician of the Gothic revival.

Born in London on March 1, 1812, A. W. N. Pugin was the son of, and early assistant to, Augustus Charles Pugin, the producer of pattern books of Gothic building, such as *Examples of Gothic Architecture* (1831). The younger Pugin's conversion to Catholicism in 1834 led to a series of publications defending his chosen religion against the Established Church and advocating a correct Gothic style for its buildings. These publications had a great influence beyond the small circle of aristocratic Catholic restorationists, such as Lord Shrewsbury, who were Pugin's principal patrons.

Pugin's propaganda campaign began with the publication, at his own expense—since it was too controversial for a commercial publisher—of his intemperate *Contrasts* (1836; 2d ed. enlarged, 1841). The theme of contrast between the unity and goodness of the Middle Ages and the pluralism and degeneracy of the industrialized 19th century was common in intellectual circles of the time, but Pugin gave it architectural expression through a series of plates contrasting medieval with modern, classically inspired buildings. The final plate, in which buildings from the two periods are weighed on the scales of Truth and the modern ones ''found wanting,'' summed up Pugin's attitude. This work established architectural criticism on an ethical basis. Only good men (that is, Christians, and more specifically, Catholics) build good buildings (that is, Gothic ones; classical buildings are pagan). John Ruskin made this a fundamental principle of architectural criticism in his popular *Seven Lamps of Architecture* (1849).

Pugin's *The True Principles of Pointed or Christian Architecture* (1841) explained the Gothic as a rational, utilitarian architectural system in stone and announced the ''two great rules for design'' as ''1st, that there should be no features about a building which are not necessary for conve-

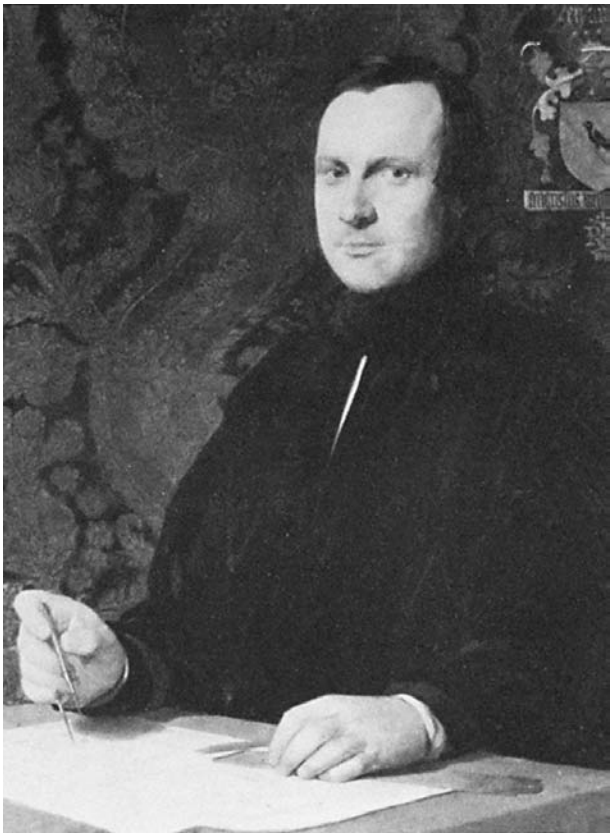

nience, construction, or propriety; 2nd, that all ornament should consist of enrichment of the essential construction of the building.''

In *Apology for the Revival of Christian Architecture in England* (1843) Pugin added nationalism to religion as a justification for using Gothic forms. Christian or Gothic architecture is ''the only correct expression of the faith, wants, and climate of our country . . . whilst we profess the creed of Christians, whilst we glory in being Englishmen, let us have an architecture, the arrangement and details of which alike remind us of our faith and our country.'' The classically inspired buildings of his contemporaries had no place in England because they were not Gothic and therefore neither Christian nor English.

The Present State of Ecclesiastical Architecture in England (1843), illustrating and describing Pugin's own church designs, pointed out his religious use of Gothic. His ornamental contributions in the English Perpendicular style to Charles Barry's Houses of Parliament (1836 onward) demonstrated the application of Gothic in the cause of nationalism.

Pugin's influence through these publications was farreaching, but his buildings, some 70 in all, also represent an impressive achievement. They range from small parish churches such as St. Giles's, Cheadle, Staffordshire (1841-1846), to cathedrals such as St. Chad's, Birmingham (1839-1841), and from great country houses such as Alton Towers, Staffordshire (1840-1844), the seat of Lord Shrewsbury, and Scarisbrick Hall, Lancashire (after 1837), to monastic and other institutional buildings such as St. John's Hospital, Alton, Staffordshire (1840-1842). Quality varies with the budget in these works, but all are more Victorian than Gothic, and they reflect the infant state of medieval studies of the period.

Pugin died on Sept. 14, 1852, in Ramsgate, Kent, and was buried there in the church of St. Augustine, designed and built (1846-1851) at his own expense.

Further Reading

The older biographies of Pugin by Benjamin Ferry, *Recollections of A. N. Welby Pugin* (1861), and by Michael Trappes-Lomax, *Pugin* (1933), have been superseded by Phoebe Stanton's well-illustrated *Pugin* (1970). For a brief account of Pugin's role in English Catholicism see Denis R. Gwynn, *Lord Shrewsbury, Pugin and the Catholic Revival* (1946). His buildings are discussed in the context of the architecture of his time in Henry-Russell Hitchcock, *Early Victorian Architecture in Britain* (1954). There are good chapters on Pugin's life and work in Kenneth Clark, *The Gothic Revival* (1928), and in Alexandra Clark, *Victorian Architecture,* edited by Peter Ferriday (1963).

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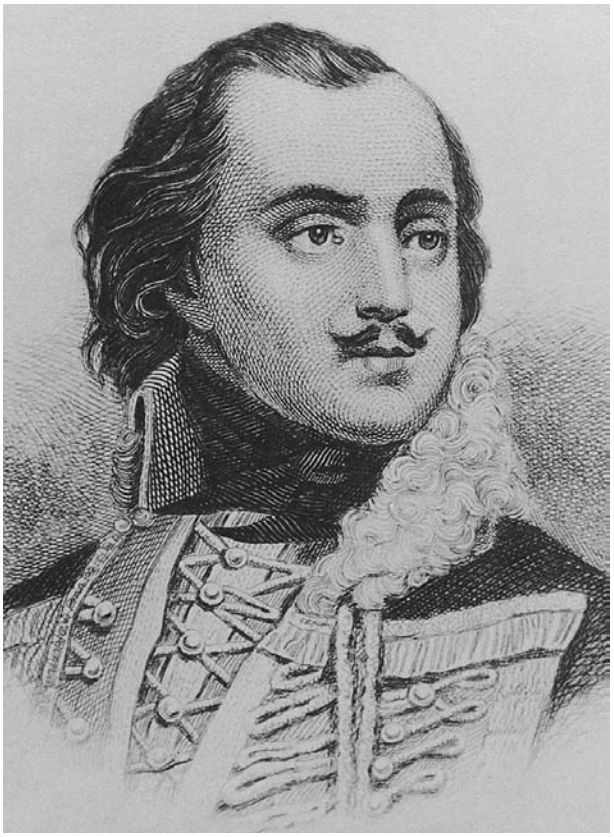

Casimir Pulaski

Casimir Pulaski (1747-1779), Polish patriot and American Revolutionary War hero, fought unsuccessfully against foreign control of his native Poland and then journeyed to America to fight in the American Revolution.

Born in Podolia, Casimir Pulaski was the eldest son of Count Joseph Pulaski. After brief service in the guard of Duke Charles of Courland (now a part of Latvia), Pulaski returned home to Poland. In 1768 he joined forces with the Confederation of Bar, a movement founded by his father, in a revolt against Russian domination of Poland. The confederation, however, proved to be too small to be victorious and was decisively defeated. Pulaski's estates having been confiscated, in 1772 at the time of the first partition of Poland he fled to Turkey. Here he remained for several years in a vain attempt to provoke the Turks into an attack on Russia. Finally, penniless and destitute, he left for Paris to seek other employment.

In the spring of 1775, as the American Revolution was beginning, the American commissioners to France gave Pulaski money to make the voyage to Boston. He arrived there armed with a letter of introduction to Gen. George Washington. Shortly after a meeting with Washington in August of that same year, Pulaski became a volunteer member of the general's staff. Distinguishing himself at the Battle

of the Brandywine in September, he was consequently given command of a newly created cavalry troop in Washington's army. During the winter of 1777 he and his men served at Trenton, at Flemington, and at Valley Forge, where Pulaski shared responsibility with Gen. Anthony Wayne for the provisioning of the starving Americans. But difficulties with Wayne and some of the junior officers caused Pulaski to resign his command in March 1778.

As a result, later that same month the Continental Congress, on the advice of Washington, authorized Pulaski to raise an independent cavalry corp in the Baltimore, Md., area. Anxious for an active command, he was sent to Egg Harbor, N.J., to protect supplies there but was badly mauled by a surprise British attack on Oct. 15, 1778. He was next dispatched to defend Minisink on the Delaware River from further attacks by Native Americans. The command was too tame for Pulaski's liking, however, and 3 months later he obtained orders to join in the siege of Charleston. He reached that city on May 8 and promptly directed a headlong attack on advancing British forces. Badly defeated there, Pulaski sought vainly to redeem himself. Five months later while leading another heroic charge, this time during the siege of Savannah, he was mortally wounded. He died on board the American ship *Wasp,* probably on Oct. 11, 1779.

Further Reading

Two biographical studies in English of Pulaski are Clarence A. Manning, *Soldier of Liberty* (1945), and Wladyslaw Konopczynski, *Casimir Pulaski* (trans. 1947).

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Luigi Pulci

The Italian poet Luigi Pulci (1432-1484), an early Renaissance poet associated with the Medici family, wrote *Il Morgante maggiore,* the first literary treatment of popular Italian romances of chivalry.

Luigi Pulci was born in Florence on Aug. 15, 1432, of an impoverished noble family. When his father died in 1451, leaving a destitute widow and five children, Luigi worked for a time as clerk and bookkeeper. In 1453 Pulci married Lucrezia degli Albizzi, who bore him four sons. In 1461 he was introduced to the Medici and formed a close friendship with Lorenzo. He was devoted also to Lorenzo's mother, Lucrezia Tornabuoni, at whose request he began the *Morgante,* probably in 1461. Pulci's collection of *Letters* reflects his warm affection for Lorenzo and Lucrezia over many years.

Lorenzo de' Medici became ruler of Florence in 1469. Soon Pulci was entrusted with various diplomatic missions. Meanwhile the Pulci family's finances had been utterly mismanaged by Luigi's brothers Luca (who died in debtors' prison in 1470) and Bernardo.

Pulci had both friends and enemies among the men of letters in the Medici household. He profoundly respected the young poet and humanist Angelo Poliziano. His most bitter adversary was Matteo Franco, with whom he exchanged a series of fiercely polemical sonnets between 1474 and 1475. The Platonist Marsilio Ficino became his opponent, perhaps because of Pulci's interest in magic and witchcraft.

The earliest edition of the *Morgante,* published in 1478, consisted of 23 cantos. It was immediately criticized by the Florentine Platonic Academy. The first complete edition, enlarged to 28 cantos and entitled *Il Morgante maggiore,* was published in Florence in 1483. Pulci adapted two 14th-century poems: *Orlando,* which narrates Roland's adventures among the pagans in the Orient, and *La Spagna,* which relates Charlemagne's war in Spain, Roland's death at Roncesvalles, and the punishment of Gano, the traitor. Pulci, however, thoroughly transformed these popular tales. Uninterested in chivalric ideals, he took his inspiration from the humble reality of bourgeois and mercantile Florence. Gano's intrigues, instead of heroism, motivate the action. The title reveals Pulci's exuberant imagination and his lightly mocking tone. Morgante, the powerful and good-natured giant, becomes the hero of the story instead of Roland. Two characters are of Pulci's invention: Margutte, the half giant, archscoundrel, and glutton whose shrewdness contrasts with Morgante's slow wit, and Astarotte, the learned devil-theologian. Pulci's language shares the picturesque efficacy of popular Florentine speech.

Toward the end of his life, Pulci's relationship with Lorenzo de' Medici may have changed, possibly because of his antagonism toward Matteo Franco. During the last 10 years of his life, Pulci had stable employment with the condottiere Roberto Sanseverino. In 1484, while traveling to Venice with Sanseverino, he became ill and died in Padua in October or November.

Further Reading

Studies of Pulci include Lewis D. Einstein, *Luigi Pulci and the Morgante Maggiore* (1902); John Raymond Shulters, *Luigi Pulci and the Animal Kingdom* (1920); and Giacomo Grillo, *Two Aspects of Chivalry: Pulci and Boiardo* (1942). □

Joseph Pulitzer

Joseph Pulitzer (1847-1911), Hungarian-born editor and publisher, was instrumental in developing yellow journalism in the United States.

Joseph Pulitzer's father was a well-to-do grain dealer. Joseph was born in Budapest in April 1847. Thin, weak-lunged, and with faulty vision, he was unable to have an army career in Europe. In 1864 he emigrated to America, enlisted in the Union cavalry, and became a mediocre soldier. The 6-foot 2-inch red-bearded youth was among the jobless at the end of the Civil War. In St. Louis, where a large German colony existed, Pulitzer worked as mule tender, waiter, roustabout, and hack driver. Finally, he gained a reporter's job on Carl Schurz's *Westliche Post*.

A short time after joining Schurz, Pulitzer was nominated for the state legislature by the Republicans. His candidacy was considered a joke because he was nominated in a Democratic district. Pulitzer, however, ran seriously and won. In the legislature he fought graft and corruption. In one wild dispute he shot an adversary in the leg. He escaped punishment with a fine which was paid by friends.

Newspaper Acquisitions

Industrious and ambitious, Pulitzer bought the *St. Louis Post* for about $3,000 in 1872. Next, he bought a German paper which had an Associated Press membership and then sold it to the owner of the *Globe* at a $20,000 profit. In 1878 Pulitzer purchased the decaying *St. Louis Dispatch* at a sheriff's sale for $2,700. He combined it with the *Post*. Aided by his brilliant editor in chief, John A. Cockerill, Pulitzer launched crusades against lotteries, gambling, and tax dodging, mounted drives for cleaning and repairing the streets, and sought to make St. Louis more civic-minded. The *Post-Dispatch* became a success.

In 1883 Pulitzer, then 36, purchased the *New York World* for $346,000 from unscrupulous financier Jay Gould, who was losing $40,000 a year on the paper. Pulitzer made the down payment from *Post-Dispatch* profits and made all later payments out of profits from the *World*.

In the 1880s Pulitzer's eyes began to fail. He went blind in 1889. During his battle for supremacy with William Randolph Hearst, publisher of the *New York Journal,* Pulitzer had to rely on a battery of secretaries to be his eyes. In New York he pledged the *World* to ''expose all fraud and sham, fight all public evils and abuses'' and to ''battle for the people with earnest sincerity.'' He concentrated on lively human-interest stories, scandal, and sensational material. Pulitzer's *World* was a strong supporter of the common man. It was anti-monopoly and frequently pro-union during strikes.

Pulitzer in the early part of his career opposed the large headline and art. Later, in a circulation contest between Hearst and Pulitzer in the 1890s, the two giants went to ever larger headline type and fantastic ''x-marks-the-spot'' art and indulged in questionable practices until Pulitzer lost stomach for such dubious work and cut back. Pulitzer defended sensationalism, however, saying that people had to know about crime in order to combat it. He once told a critic, ''I want to talk to a nation, not a select committee.''

Pulitzer died aboard his yacht in the harbor at Charleston, S.C., on Oct. 29, 1911. In his will he provided $2 million for the establishment of a school of journalism at Columbia University. Also, by the terms of his will, the prizes bearing his name were established in 1915.

Further Reading

Biographies of Pulitzer include Don C. Seitz, *Joseph Pulitzer: His Life and Letters* (1924); James W. Barrett, *Joseph Pulitzer and His World* (1941); and Iris Noble, *Joseph Pulitzer: Front Page Pioneer* (1947). A particularly interesting book written by one of Pulitzer's secretaries is Alleyne Ireland, *An Adventure with a Genius* (1914; rev. ed. 1937). Julian S. Rammelkamp, *Pulitzer's Post-Dispatch* (1967), focuses on Pulitzer's early career, and George Juergens, *Joseph Pulitzer and the New York World* (1966), deals with the middle and late years and contains an excellent analysis of the appeal of the *New York World*. □

George Mortimer Pullman

George Mortimer Pullman (1831-1897) was an American industrial innovator who developed the railroad sleeping car and built a big business with it. He was one of the last industrialists to operate a company town.

George Pullman was born on March 3, 1831, in Brocton, N.Y., but his parents soon moved to Portland, N.Y. His upbringing in the Universalist Church greatly affected his later philosophy of labor. His formal education ended at the age of 14, and in 1845 he

started work in a general store. After his father died, Pullman agreed to finish his father's contracts to move some homes in the path of an Erie Canal widening. Upon completion of that work in 1855 he moved to Chicago, where he entered the business of raising buildings onto higher foundations to avoid flooding because much of Chicago's land area was only a few feet above the level of Lake Michigan.

The idea of a sleeping car for railroads was not new, and various efforts had been made to construct and operate such cars before Pullman joined the field. He formed a partnership with Benjamin Field, who had the rights to operate sleepers on the Chicago and Alton and the Galena and Union railroads. Pullman remodeled two passenger cars into sleepers, using the principle of an upper berth hinged to the side of the car and supported by two jointed arms. Business grew slowly but steadily until the Civil War. In 1862 he went to the Colorado goldfields, where he operated a trading store and in his spare time continued to develop his sleeping car.

Returning to Chicago, Pullman and Field constructed the ''Pioneer'' sleeping car, which became a classic in rail history. Its initial trip conveyed Abraham Lincoln's widow from Washington to Springfield, Ill. Other railroads began to use the Pullman car. In 1867, the year of Pullman's marriage, the Illinois legislature chartered the Pullman Palace Car Company, which eventually became the world's largest such building concern. Initially, Pullman contracted for his cars; in 1870 he began construction in Detroit, although the headquarters remained in Chicago. The Pullman company always leased sleeping cars; it never sold them.

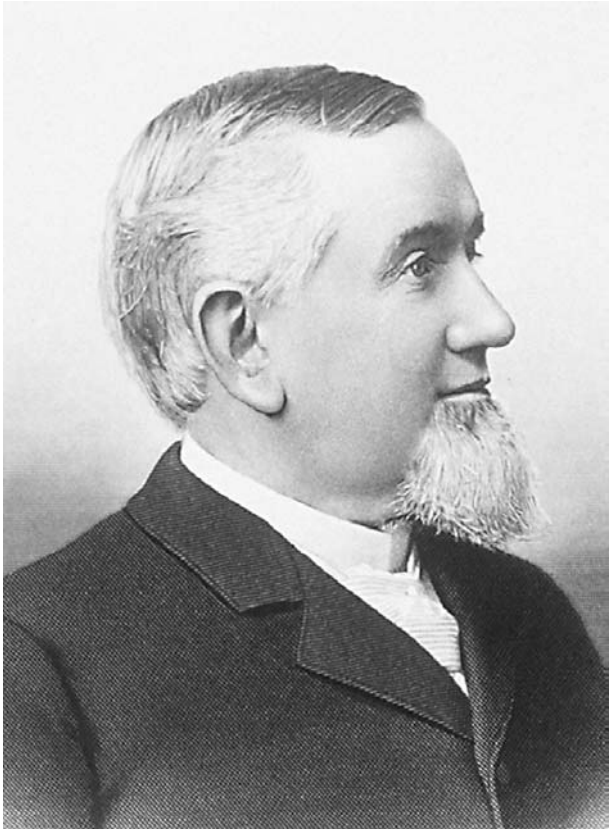

By 1880 Pullman had acquired land in the Calumet region of Chicago, where he constructed a new factory and a company town. Deeply disturbed by depressing urban conditions, he envisioned his town as a model of efficiency and healthfulness, though it was planned to return a 6 percent profit. The town cost over $5 million. A serious strike in 1894 marked the beginning of the separation of factory and town. Pullman died in Chicago on Oct. 19, 1897.

Further Reading

Pullman's life and work are discussed in Joseph Husband, *The Story of the Pullman Car* (1917); Stewart H. Holbrook, *The Story of American Railroads* (1947); August Mencken, *The Railroad Passenger Car* (1957); and Stanley Buder, *Pullman: An Experiment in Industrial Order and Community Planning, 1880-1930* (1967). □

Michael Idvorsky Pupin

The Serbo-American physicist and inventor Michael Idvorsky Pupin (1858-1935) is recognized for his contributions to telephony and telegraphy, his invention of electrical tuning, and his discovery of secondary x-ray radiation.

Michael Pupin was born on Oct. 4, 1858, at Idvor in Banat Province, a part of Austria (now of Yugoslavia) settled by Serbs in 1690. The son of illiterate but highly intelligent parents who sacrificed to give their son an education, Pupin soon left the village school to study at Pančevo and then at Prague. Following the death of his father, Pupin sailed to the United States in 1874. Arriving without funds or friends, he held farm and factory jobs, learned English, and in 1879 entered Columbia College.

Pupin subsequently became the first holder of Columbia's Tyndall fellowship in physics. By then he was pursuing his studies abroad, at Cambridge and Berlin, studying mathematical physics and physical chemistry. Receiving his doctorate in 1889, he returned to Columbia as an instructor in its new department of electrical engineering. Pupin combined effective teaching with a program of experimental research. His preliminary work and first publications dealt with electrical charges passing through gases and then with distortions in alternating currents and a general theory of wave propagation. This work led to his development of the electrical resonator (1893), later used in radio tuning, and then to the Pupin coils, inductance coils which when spaced properly along telephone circuits reinforced the vibrations and permitted long-distance calls (1894). Subsequently Pupin expanded upon this work, developing multiplex telegraphy and means to overcome static in wireless communications.

When Wilhelm Roentgen announced his discovery of x-rays in December 1895, Pupin made an x-ray tube and, within 2 weeks, discovered secondary x-radiation; he used

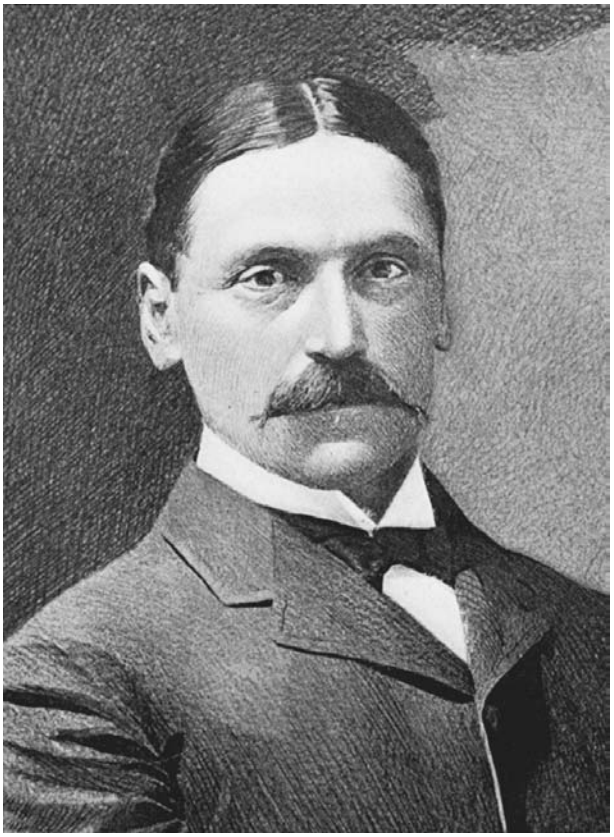

this discovery to make short-exposure x-ray photographs, a procedure of obvious medical importance later. The Bell Telephone Company acquired the rights to his line-loading coils in 1901, as did the Siemens and Halske Company in Germany, and long-distance telephony soon became a reality.

Concern over the people in his native land led Pupin to an increasingly active role in public affairs during the Balkan War and World War I, and he headed many philanthropic and humanitarian efforts on behalf of other Serbs. He was a popular and eloquent platform speaker and a skillful interpreter of scientific learning to laymen. Pupin published approximately 70 technical articles and reports during his lifetime, obtained 34 patents, and received many awards and distinctions. He died in New York City on March 12, 1935.

Further Reading

The best source on Pupin's life remains his charming and inspiring autobiography, *From Immigrant to Inventor* (1923), for which he received the Pulitzer Prize. His other major writings are *The New Reformation: From Physical to Spiritual Realities* (1927) and *Romance of the Machine* (1930). There is a short sketch of Pupin's work in Orrin E. Dunlap, Jr., *Radio's 100 Men of Science: Biographical Narratives of Pathfinders in Electronics and Television* (1944).

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Henry Purcell

The English composer and organist Henry Purcell (1659-1695) was the only great figure of English opera until recent times. In all his works he achieved a happy merger of English traditional styles with the new baroque principles from Italy.

Henry Purcell was probably born in Westminster, then a city separate from London. Son of Henry Purcell, Gentleman of the Chapel Royal and Master of the Choristers at Westminster Abbey, he learned early the fundamentals of his art. His parents lived in Great Almonry near the abbey, until his father died in 1664, at which time the family removed to nearby Tothill Street South. Young Henry was adopted by his uncle Thomas Purcell. Those proposing that Thomas was Henry's father uphold a theory that cannot be substantiated. The weight of the evidence still indicates that this Thomas was young Henry's uncle.

Very little is known of Purcell's schooling. The earliest official document bearing his name is the royal warrant for his dismissal from the Chapel Royal choir, dated Dec. 17, 1673, sometime after his voice had changed. In the Westminster School rolls a Henry Purcell, very likely the composer, is named as a scholar. Shortly after his dismissal from the choir, Henry was apprenticed to John Hingeston, Royal Keeper and Repairer of the Instruments. He also was paid small amounts as a copyist and for tuning the organ at the abbey. In 1677, upon the death of Matthew Locke, Purcell became a member of the Chapel Royal as composer-in-ordinary for the violins and in 1679 succeeded John Blow as organist at the abbey.

Shortly thereafter Purcell married Frances (?) Peters, who bore him six children, only two of whom survived infancy. By then Purcell had become one of England's most promising composers. In 1677 he set a beautiful and moving elegy to Matthew Locke (''Gentle Shepherds, ye that know'') for which he may also have written the text. By the end of 1680 he finished not only almost all the elegant, deeply expressive fantasias and innomines but many of the trio sonatas and early songs as well. Stylistically all these were related to England's musical traditions but owed much to French and Italian models, as Purcell acknowledged in his trio sonatas published in 1683.

On July 31, 1682, Purcell's uncle Thomas died. The following year, perhaps merely as a formality, Purcell was required to take the sacrament of the Church of England in public, an event which may point to some suspicion that he had Papist sympathies. By then, though, he was firmly established as Charles II's chief composer. Among the best-known works from this period are the incidental music for Nathanial Lee's *Theodosius,* the Service in B-flat Major, the anthems ''Rejoice in the Lord'' and ''They that go down to the sea in ships,'' and the song ''Bess of Bedlam.''

Purcell's first compositions for James II, who ascended the throne in 1685, reflect a change in style, as may be seen

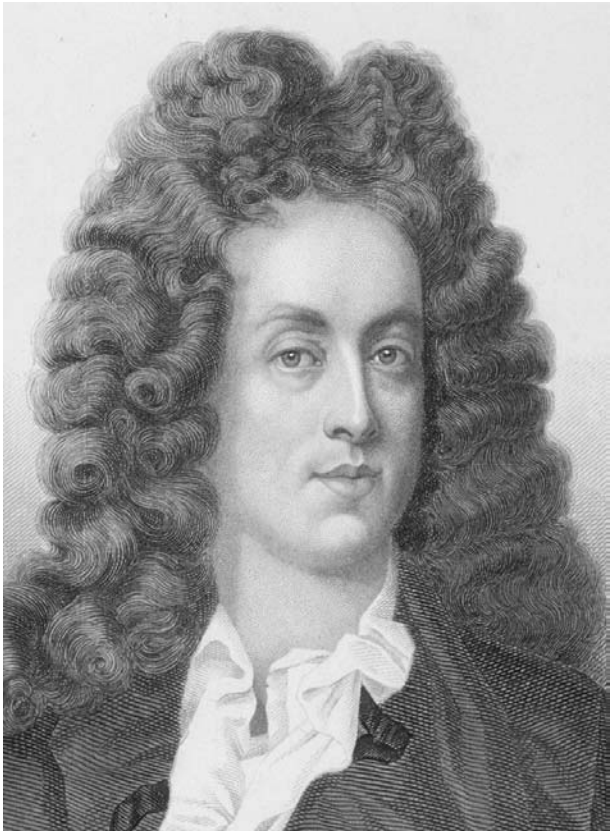

in such works as the coronation anthem ''My heart is inditing'' and the ode ''Why are all the muses mute?'' Other differences in style, which in general reveal larger formal conceptions, are longer and more varied phrase constructions and evidence of greater attention to word illustrations and color contrasts. During the 3 years of James II's reign Purcell's reputation as a songwriter developed rapidly, and scarcely a collection or stage piece came out in London during this time without his participation.

Purcell was commissioned to supply music for the coronation ceremonies of William and Mary, which took place on April 11, 1689. Again a change in Purcell's music may be detected, for after the Glorious Revolution he turned to opera, to semiopera (a combined opera, stage play, ballet, and masque), and to more impressive sets of incidental music, showing a mastery of dramatic expression which no English composer ever surpassed.

Purcell began the new trend in 1689 with the opera *Dido and Aeneas,* which contains the moving lament ''When I am laid in earth.'' He continued thereafter with at least one major dramatic composition each year. In 1690 he produced the heroic semiopera *Dioclesian* and in 1691 *King Arthur,* based on John Dryden's play; both operas relate topically to contemporary events. *The Fairy Queen* was produced in 1692, the incidental music for William Congreve's *The Double Dealer* in 1693, and the incidental music for *The Married Beau* in 1694. Purcell died while composing *The Indian Queen* in 1695, and his brother Daniel was asked to write the additional act.

During Purcell's last years he also wrote a great many other important works, including the *Ode to St. Cecilia* of 1692, six birthday odes for Queen Mary, the *Te Deum and Jubilate* in D Major, and a host of songs and dialogues. In addition, he found time to rewrite and revise portions of John Playford's *Introduction to the Skill of Music* (1694) and to carry out all his official duties as instrument repairer, organist, performer, and teacher.

Further Reading

The definitive single work on Purcell is Sir Jack A. Westrup, *Purcell* (1947), which provides a concise and perceptive account of the man and his music. A broader account of Purcell's life and times is in the projected three-volume work of Franklin B. Zimmerman, two volumes of which have been published: *Purcell's Musical Heritage: A Study of Musical Styles in Seventeenth Century England* (1966) and *Henry Purcell, 1659-1695: His Life and Times* (1967). For an analysis of Purcell's music see Zimmerman's *Henry Purcell, 1659-1695: An Analytical Catalogue of His Works* (1963). The best book on Purcell's stage music is Robert E. Moore, *Henry Purcell and the Restoration Theatre* (1961), which combines literary and musical insights in a fascinating study. For background, see Percy Young, *History of British Music* (1967).

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Westrup, J. A. (Jack Allan), *Purcell,* Oxford; New York: Oxford University Press, 1995.

Zimmerman, Franklin B., *Henry Purcell, 1659-1695: his life and times,* Philadelphia: University of Pennsylvania Press, 1983.

□

Robert Purvis

Robert Purvis (1810-1898) was a radical African American abolitionist and reformer as well as a prosperous gentleman farmer and businessman.

Robert Purvis was born on Aug. 4, 1810, in Charleston, S.C., of a free woman of Moorish ancestry and a wealthy abolitionist-oriented English cotton broker. In 1819 Robert's father established a school for colored children in Philadelphia at his own expense. There Robert obtained a sound education. He continued his studies at Pittsfield Academy and then at Amherst College.

Purvis became actively involved in the antislavery movement when William Lloyd Garrison, while visiting his home, unfolded plans for publishing the *Liberator*. Purvis became a regular contributor to this paper. In 1833 he was one of the founders of the American Antislavery Society and served as vice president. He also helped organize the Pennsylvania Antislavery Society, serving as president and member of the executive committee.

Only through the intercession of President Andrew Jackson did Purvis receive passports for himself and his bride to go abroad, where they met numerous opponents of slavery. Returning to the United States, Purvis single-handedly rescued Basil Dorsey from the court house in Doylestown, Pa., in 1836, just as the slave catchers appeared with the magistrate's warrant to return him to slavery. Purvis then escorted Dorsey to safety.

In 1838 Purvis published a pamphlet protesting the legislative proposal to disenfranchise African Americans in Pennsylvania. That year he further organized the Underground Railroad with agents, black and white, in Newbern, N.C., Baltimore, Md., and Wilmington, Del. He condemned the Dred Scott decision in the harshest terms and risked his life to publicly praise John Brown. He continually attacked the movement to colonize African Americans in Africa.

Purvis worked unremittingly to convince the U.S. government to place the Civil War on an antislavery basis and to establish a new union from which slavery would be excluded forever. He urged not only utilization of black soldiers but also appointment of black officers. He softened his antislavery stand only when Abraham Lincoln issued the Emancipation Proclamation, which Purvis felt recognized blacks as citizens. His antislavery work ceased with the passage of the 15th Amendment in 1870. In 1888 he presided at the semicentennial meeting of the Antislavery Society.

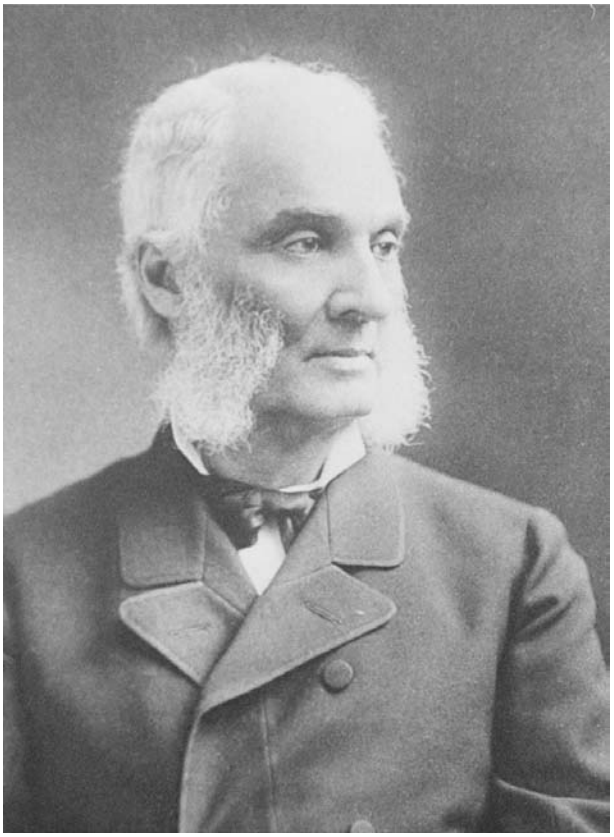

Purvis was also active in such organizations as the American Moral Reform Society, the Woman Suffrage Society, and the Committee of 100 for the Purification of Municipal Affairs in Philadelphia. As a gentleman farmer, he developed a showplace at Byberry and prizewinning livestock. He also owned a second farm and several pieces of real estate in Philadelphia, including mercantile property on Market Street. He died on April 15, 1898, in Philadelphia.

Further Reading

Biographical sketches of Purvis appear in Richard Bardolph, *The Negro Vanguard* (1959), and Wilhelmina S. Robinson, *Historical Negro Biographies* (1967). William Wells Brown reports personal impressions of Purvis in his *The Black Man: His Antecedents, His Genius, and His Achievements* (rev. ed. 1863). For commentary on Purvis's writings see Vernon Loggins, *The Negro Author: His Development in America* (1931). James M. McPherson, *The Struggle for Equality: Abolitionists and the Negro in the Civil War and Reconstruction* (1964), and Benjamin Quarles, *Black Abolitionists* (1969), discuss Purvis. □

Martin Puryear

Martin Puryear (born 1941) was one of the first African American artists to receive international recognition. His art was a fusion of cultures and of categories, such as sculpture, architecture, and craft. The result was an art that functions between "fine art" and "craft" and transcends national styles and topical issues.

Martin Puryear was born in Washington, D.C., on May 23, 1941. As an adolescent he showed an interest in nature by making detailed drawings of birds and insects, but he also demonstrated an aptitude for building functional objects, such as a guitar, a canoe, bow and arrows, and furniture. He entered Catholic University as a biology major but changed the emphasis of his studies to painting during his junior year. A favorite instructor there was Nell Sonneman, who presented art as a pursuit of truth through self-sacrifice. He graduated with a Bachelor of Arts degree in 1963.

Eager to travel, Puryear joined the Peace Corps and was assigned to a remote village in Sierra Leone, West Africa, where he taught biology, French, English, and art at the secondary school level. The village carpenters who made furniture for his classroom impressed him with the level of their craftsmanship. He especially admired their belief that true creativity can be achieved only through the mastery of one's craft.

Upon the completion of his two-year commitment to the Peace Corps in 1966, Puryear moved to Stockholm, Sweden, where he entered the printmaking program of the Swedish Royal Academy of Art. His choice of Sweden was prompted by his fascination for the Scandinavian landscape and modern furniture design. While there he undertook a

long backpacking trip above the Arctic Circle through the Lapland of Sweden and Norway, during which he observed the traditional basketry and quillwork of the local residents. Back in Stockholm, he briefly apprenticed himself to the renowned cabinetmaker James Krenov, whom he admired as a knowledgeable, dedicated craftsman as well as for his skills and designs. Various aspects of his training and experience began to reinforce each other. He realized that the teachings of Sonneman and Krenov confirmed what he had observed in the carpenters of Sierra Leone. By combining his artistic impulses with his interest in craft, he recognized that construction was a legitimate way to make art. He returned to the United States in 1969 to study sculpture at Yale University.

After earning a Master of Fine Arts degree from Yale in 1971, Puryear taught at Fisk University in Nashville for two years, and then at the University of Maryland for four years. It was during this period that his career as an exhibiting artist blossomed. In 1972 he received his first one-person exhibition at the Henri 2 Gallery in Washington, D.C. While teaching at the University of Maryland and simultaneously maintaining a studio in Brooklyn, New York, he was awarded several grants, including a National Endowment for the Arts Individual Artist fellowship. In 1977 he was given a solo exhibition at the Corcoran Gallery in Washington, D.C., and received his first commission for an outdoor sculpture.

Unfortunately, that same year a fire in his Brooklyn studio destroyed many of his sculptures and tools. The following year he relocated his studio to Chicago, where he taught at the University of Illinois at Chicago. In 1979 he received a National Endowment for the Arts Planning Grant for Art in Public Places, which resulted in a number of major outdoor sculptures. Among his notable pieces are *The Black Circle* (1980, University of Illinois, Chicago); *Sentinel* (1982, Gettysburg College, Pennsylvania); and *Knoll* (1983, National Oceanographic and Atmospheric Administration, Seattle, Washington.) While the public sculptures were successful, his studio pieces are what brought him national and international recognition. ''It is Puryear's combination of enigma and skill that makes him so strong an artist,'' wrote art critic Jonathan Goodman in 1995, reviewing two studio pieces, *Alien Huddle* and *No Title*. In 1984 the University Gallery of the University of Massachusetts at Amherst organized a ten-year retrospective exhibition that traveled to four other museums. In the same year Puryear had sculptures included in two important exhibitions at the Museum of Modern Art, New York: ''An International Survey of Recent Painting and Sculpture'' and ''Primitivism in Twentieth Century Art: Affinity of the Tribal and the Modern.'' In 1984 he was also awarded a John S. Guggenheim Memorial Foundation grant, which enabled him to travel to Japan to study domestic architecture and gardens. He accepted an invitation in 1986 to be a visiting artist in residence at the American Academy in Rome. In 1989 he was awarded a MacArthur Foundation grant and also was the sole representative of the United States to the 1989 Sao Paolo Bienal, where he was awarded the grand prize; the following year he won the Skowhegan Award. In 1991 the Art Institute of Chicago organized a large exhibition of his work that traveled to the Hirshorn Museum in Washington, D.C. and then nationally.

A member of the American Academy of Arts and Letters, Puryear's reputation increased in the 1990s. In 1991, he collaborated with musician Wynton Marsalis and playwright Garth Fagan in designing a dance production, ''Griot New York.'' By 1997, he was living in upstate New York, continuing his teaching and art from there. He was a visiting artist at Penland School of Crafts in North Carolina in the spring of 1997; meanwhile, a major retrospective of his work was prepared for a European tour, opening in Madrid, then going to Sweden, the country where he once studied.

The emergence of Puryear's sculpture in the 1970s provided a welcome alternative to the waning minimalist styles of the previous decade. Like the minimalists, Puryear recognized the power of simple abstract forms, but he imbued his shapes with vaguely figurative references. Many of his hand-crafted constructions resemble man-made implements and structures, such as tools, vessels, or huts, and others are biomorphic, suggesting plants or animals; however, they all resist singular interpretations. In fact, duality is a recurring theme. His pieces may appear at once to be organic and geometric, natural and machine-like, massive yet transparent, random yet structured, crude yet elegant. For example, *Sanctuary* (1982), a sculpture consisting of a square wooden box anchored to a wall and connected to a wheel on the floor, reflects the artist's ambivalence between the stability of a permanent home and the liberation of mobility. Pertinent to this age of world travel and informed by his experiences, cultural adaptability is another important theme of Puryear's sculpture. Through his virtuoso craftsmanship, his sensitivity to his materials and borrowed forms, Puryear paid homage to the international craft traditions to which he was indebted. By learning traditional skills and understanding traditional methods, he sought to recover creative possibilities lost to our industrialized society.

Puryear's sculpture is in the collections of many major American museums, including the Art Institute of Chicago, Hirshorn Museum, the Museum of Modern Art and the National Gallery.

Further Reading

The most comprehensive publication on the artist and his sculpture is *Martin Puryear,* the 1991 exhibition catalogue by the Art Institute of Chicago, with essays by Neal Benezra and Robert Storr. It includes a concise chronology and an extensive bibliography. Another exhibition catalogue of the same title was published in 1984 by the University of Massachusetts, with essays by Hugh M. Davies and Helaine Posner. Two general surveys of contemporary art which include discussions of Puryear are Arnason, H.H., *History of Modern Art* (Third Edition, 1986) and Wheeler, Daniel, *Art Since Mid-Century: 1945 to the Present* (1991). More information is in Cummings, Paul, *Dictionary of Contemporary American Artists* (1994). A critique of a Puryear exhibition by Jonathan Goodman can be found in *ARTnews* (Sepember 1995). □

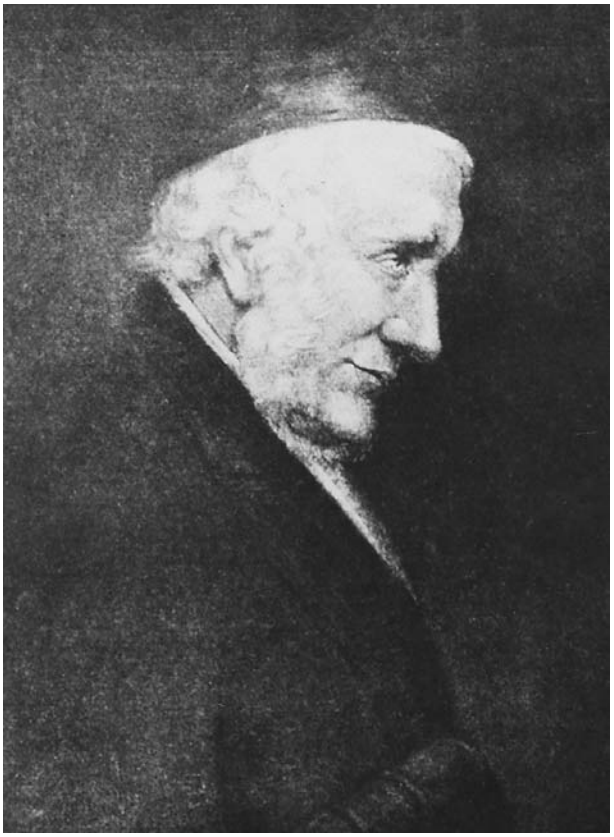

Edward Bouverie Pusey

The English clergyman and scholar Edward Bouverie Pusey (1800-1882) was one of the major figures of the Oxford Movement, which began at Oxford in 1833 to overcome the dangers threatening the Church of England.

Edward Pusey's lineage was noble. His father had inherited the estate of Pusey, in Berkshire, where Edward was born on Aug. 22, 1800. His childhood was calm and self-assured but isolated. He accepted his mother's High Anglican teaching and moved confidently toward a clerical vocation by way of Eton and Oxford. As a student, Pusey labored endlessly, reading for as much as 17 hours a day. He won a first-class degree at Christ Church, Oxford, and then in 1823 was elected a fellow of Oriel College, where he met John Keble and John Henry Newman.

Pusey then determined ''to devote my life to the Old Testament,'' and he studied theology and Semitic languages at the universities of Göttingen and Berlin between 1826 and 1828. On his return his father permitted him to marry Maria Barker, whom he had loved for many years, and that same year Pusey was ordained. Late in 1828 he became regius professor of Hebrew at Oxford and was appointed canon of Christ Church. He also published a critical history of German theology.

Late in 1833 Pusey gravitated toward the Oxford Movement. He wrote tracts on the advantages of fasting (1834) and on baptism (1836) in the series *Tracts for the Times*. From the standpoint of public prestige, his adhesion to the Oxford Movement, Newman said, supplied it with ''a position and a name.'' The movement was sometimes known as ''Puseyism'' throughout the later 1830s.

In 1836 Pusey began his influential editorship of the *Library of Fathers,* beginning with the works of St. Augustine, Ultimately 48 volumes in this series were published, and Pusey contributed several studies of patristic works.

When Newman withdrew from the Oxford Movement, Pusey became its leader. In 1843 Pusey, who had defended Newman's Tract No. 90, was charged with preaching heresy in a sermon on the Eucharist, ''The Holy Eucharist, a Comfort to the Penitent.'' In secret proceedings of questionable fairness he was privately suspended from preaching at Oxford for 2 years. In 1845 he assisted in the establishment of the first Anglican sisterhood, and throughout the rest of his life he assisted in establishing Anglican orders. In 1846 Pusey claimed in his sermon ''The Entire Absolution of the Penitent'' that the Church of England possessed the right of priestly absolution, thus inaugurating the Anglican practice of private confession.

In his remaining years at Oxford, Pusey fought for Tractarian objectives but without major successes. He opposed the increasing secularization of the university, in which intellectual life was being segregated from a moral and spiritual base. He also worked for Christian unity, but he was defeated partly by the new assertions of Roman authority under the papacy of Pius IX. His sermon ''The Rule of Faith'' (1851) did, however, check English conversions to Roman Catholicism.

Pusey's private life exemplified the personal holiness that marked the Tractarians' purpose. His wife died of consumption in 1839, and his only son became a chronic invalid and a cripple. Only one child survived him. For Pusey these tragedies, and the public hostility he encountered, were spurs to greater penitence, humility, and submission. He practiced simplicity, self-denial, and works of charity.

Pusey's *Eirenicon* (3 parts, 1865-1870) was an attempt to find common ground for reuniting Roman Catholicism and the Church of England. Its publication caused much controversy, being answered by Newman. Pusey died at Ascot Priory, Berkshire, on Sept. 16, 1882.

Further Reading

The basic biography of Pusey is Henry P. Liddon, *Life of Edward Bouverie Pusey, D.D.*. (4 vols., 1893-1897). A brief panegyric by Charles C. Grafton, *Pusey and the Church Revival* (1902), is useful as an explication of Anglo-Catholic theology. Newman's comments on Pusey are in his famous autobiography, *Apologia pro vita sua* (1864). Of the large literature on the Oxford Movement generally, an early and deeply sympathetic account by a disciple is Richard W. Church, *The Oxford Movement* (1897). Among the later histories are a broad and fair treatment by Yngue T. Brilioth, *The Anglican Revival* (1933), and Geoffrey C. Faber, *Oxford Apostles* (1933), a lively work full of psychological insight but not unfriendly. A

useful anthology of primary readings is Owen Chadwick, ed., *The Mind of the Oxford Movement* (1960).

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Aleksandr Sergeevich Pushkin

The Russian poet and prose writer Aleksandr Sergeevich Pushkin (1799-1837) ranks as the country's greatest poet. He not only brought Russian poetry to its highest excellence but also had a decisive influence on Russian literature in the 19th and 20th centuries.

Aleksandr Pushkin is Russia's national poet. He established the norms of classical Russian versification, and he laid the groundwork for much of the development of Russian prose in the 19th century. His work is distinguished by brilliance of language, compactness, terseness, and objectivity. His poetry is supremely untranslatable, and consequently Pushkin has had less influence on world literature than on Russian literature. He may be described as a romantic in subject matter and a classicist in style and form.

Pushkin was born on May 26, 1799, the son of a family of the middle nobility. On his father's side he was a descendant of one of the oldest lines of Russian nobility, and on his mother's side he was related to an Abyssinian, Abram Petrovich Hannibal, who had been kidnaped in Africa, brought to Constantinople, and sent as a gift to Peter I (the Great). Pushkin was brought up in an atmosphere that was predominantly French, and at a very early age he became acquainted with the classic works of 17th- and 18th-century French literature. Several of the important figures of Russian literature—including Nikolai Karamzin and Vasily Zhukovsky—were visitors to the Pushkin home during Aleksandr's childhood.

Between 1811 and 1817 Pushkin attended a special school established at Tsarskoye Selo (later renamed Pushkin) by Czar Alexander I for privileged children of the nobility. Pushkin was an indifferent student in most subjects, but he performed brilliantly in French and Russian literature.

Early Works, 1814-1820

After finishing school, Pushkin led the reckless and dissipated life of a typical nobleman. He wrote about 130 poems between 1814 and 1817, while still at school, and these and most of his works written between 1817 and 1820 were not published because of the boldness of his thoughts on political and erotic matters. In 1820 Pushkin completed his first narrative poem, *Russlan and Ludmilla*. It is a romance composed of fantastic adventures but told with 18th-century humor and irony. Before *Russlan and Ludmilla* was published in June 1820, Pushkin was exiled to the south of Russia because of the boldness of the political sentiments he had expressed in his poems. His ''Ode to Liberty'' contained, for example, a reference to the assassination of Paul I, the father of Czar Alexander I. Pushkin left St. Petersburg on May 6 and he did not return to the capital for more than 6 years.

South of Russia, 1820-1824

Pushkin spent the years 1820-1823 in various places in the Caucasus and in the Crimea, and he was at first charmed by the picturesque settings and relieved to be free of the intoxications and artificialities of the life of the capital. Subsequently, however, he felt bored by the life in small towns and took up again a life of gambling, drinking, and consorting with loose women. He was always short of money, for his salary in the civil service was small and his family refused to support him. He began to earn money with his poetic works, but these sums were seldom sufficient to permit him to compete comfortably with his affluent friends. In 1823 he was transferred to Odessa, where he found the life of a large city more to his liking.

The poet's life in Odessa in 1823-1824 was marked by three strong amorous attachments. First, he fell in love with Carolina Sobansky, a beauty who was 6 years older than he. He broke with her in October 1823 and then fell violently in love with the wife of a Dalmatian merchant, Amalia Riznich. She had many admirers and gave Pushkin ample cause for jealousy. Amalia, however, inspired some of Pushkin's best poems, such as ''Night'' and ''Beneath the Blue

Sky of Her Native Land,'' and he remembered her to the end of his life. His third love was for the wife of the governor general, the Countess Eliza Vorontsov. She was a charming and beautiful woman. Vorontsov learned of the affair, and having no special liking for Pushkin he resolved to have him transferred from Odessa. He was aided in this endeavor by an unfortunate letter that Pushkin had written to a friend in which he had questioned the immortality of the soul. The letter was intercepted, and because of it Pushkin was expelled from the service on July 18, 1824, by the Czar and ordered to the family estate of Mikhailovskoye near Pskov.

Pushkin's poetic work during the 4 years that he spent in the south was rich in output and characterized by Lord Byron's influence, which can be seen in ''The Caucasian Captive'' (1820-1821), ''The Fountain of Bakhchisarai'' (1822), and ''The Gypsies'' (1824). These poems are mellifluous in verse and exotic in setting, but they already show the elements of Pushkin's classic style: measure, balance, terseness, and restraint.

Mikhailovskoye, 1824-1826

On Aug. 9, 1824, Pushkin arrived at Mikhailovskoye. His relations with his parents were not good. The father felt angry at his son's rebelliousness and on one occasion spread a story that his son had attempted to beat him. The family left the estate about mid-November, and Pushkin found himself alone with the family nurse, Arina Rodionovna, at Mikhailovskoye. He lived fairly much as a recluse during the next 2 years, occasionally visiting a neighboring town and infrequently entertaining old Petersburg friends. During this period he fell in love with a Madame Kern, who was married to an old general and who encouraged the attention of many men. Also at this time the nurse told Pushkin many folk tales, and it is generally believed that she imbued him with the feeling for folk life that manifested itself in many of his poems.

Pushkin's 2 years at Mikhailovskoye were extremely rich in poetic output. He completed ''The Gypsies,'' wrote the first three chapters of *Eugene Onegin,* and composed the tragedy *Boris Godunov*. In addition he composed many important lyrics and a humorous tale in verse entitled *Count Nulin. Boris Godunov* is a chronicle play. Pushkin took the subject from Karamzin's history, and it relates the claims of the impostor Demetrius to the throne of the elected monarch Boris Godunov.

Maturity, 1826-1831

After the end of his exile at Mikhailovskoye, Pushkin was received by the new czar, Nicholas I, who charmed Pushkin by his reasonableness and kindness. The Czar placed Pushkin under a privileged tyranny by promising him that his works would be censored by the Czar himself. The practical consequences of this arrangement were that Pushkin was placed under an honorable promise to publish nothing that was injurious to the government; in time this ''privileged'' censorship became increasingly onerous.

Pushkin continued his dissipated life after 1826 but with less gusto. Although he was still in his 20s, he began to feel the weight of his years, and he longed to settle down. On April 6, 1830, he proposed to Nathalie Goncharova for the second time and was accepted. She came from a noble family that had fallen on hard times financially. The Goncharovs were dissatisfied with Pushkin's standing with the government and were unimpressed by his reputation as a poet. Pushkin had to ask for economic favors for the Goncharovs from the government, and he persuaded his father to settle an estate on him.

Pushkin's output in the years 1826-1829 was not so great as in the years 1824-1826, but it was still impressive. He continued to work on *Eugene Onegin,* wrote a number of excellent lyrics, worked on but did not finish a prose novel entitled *The Nigger of Peter the Great,* and wrote *Poltava,* a narrative poem on Peter the Great's struggle with Charles XII which celebrates the Russian victory over the Swedes. This poem shows the continuing development of Pushkin's style toward objectivity and austerity.

In the fall of 1830 Pushkin left the capital to visit a small estate by the name of Boldino, which his father had left him, with the intention of spending a few weeks there. However, he was blocked from returning to the capital by measures taken by the authorities because of a cholera epidemic, and he was forced to return to Boldino. During that autumn at Boldino, Pushkin wrote some of his greatest lyrics; *The Tales of Belkin;* a comic poem in octaves, ''The Little House in Kolomna''; and four small tragedies; and he virtually finished *Eugene Onegin*.

Eugene Onegin was begun in 1824 and finished in August 1831. This novel in verse is without doubt Pushkin's most famous work. It shows the influence in theme of Byron's *Don Juan* and in style of Laurence Sterne's novels. It is a ''novel'' about contemporary life, constructed in order to permit digressions and a variety of incidents and tones. The heart of the tale concerns the life of Eugene Onegin, a bored nobleman who rejects the advances of a young girl, Tatiana. He meets her later, greatly changed and now sophisticated, falls in love with her. He is in turn rejected by her because, although she loves him, she is married.

Pushkin's four little tragedies are models of spare, objective, and compact drama. The plays are short and vary in length from 240 to 550 lines. *The Feast during the Plague* is a translation of a scene from John Wilson's *The City of the Plague; The Stone Guest* is a variation of the Don Juan theme; *Mozart and Salieri* treats the tradition of Antonio Salieri's envy of Wolfgang Amadeus Mozart's effortless art and the injustice of Nature in dispensing her gifts; and *The Covetous Knight* has as its theme avariciousness and contains the famous monologue of the baron on his treasures.

The Tales of Belkin consists of five short stories: ''The Shot,'' ''The Snowstorm,'' ''The Stationmaster,'' ''The Undertaker,'' and ''The Peasant Gentlewoman.'' The stories are models of swift, unadorned narration.

Marriage, Duel, and Death, 1831-1837

After 1830 Pushkin wrote less and less poetry. ''The Bronze Horseman'' (1833) is considered by many to be his greatest poem. The setting is the great flood of 1824, which inundated much of St. Petersburg. The theme of the poem is the irreconcilable demands of the state and the individual.

The Golden Cockerel (1833) is a volume of Russian folktales. Pushkin's masterpiece in narrative is the short story ''The Queen of Spades'' (1834), about a gloomy engineer who is ruthless in his efforts to discover the secret of three winning cards. Mention should also be made of his *The History of the Pugachev Rebellion* (1834) and *The Captain's Daughter* (1837), a short novel about the Pugachev rebellion.

Pushkin married Nathalie Goncharova on Jan. 19, 1831. She bore him three children, but the couple were not happy together. She was beautiful and a favorite at court, but she was also somewhat uneducated and not free of vulgarity. She encouraged the attentions of Baron George d'Anthes, an exiled Alsatian Frenchman and a protégé of the minister of the Netherlands at St. Petersburg. Pushkin provoked D'Anthes to a duel on Jan. 26, 1837, and the duel took place the next day. Pushkin was wounded and died on January 29. There was great popular mourning at his death.

Many of Pushkin's works provided the basis for operas by Russian composers. They include *Ruslan and Ludmilla* by Mikhail Glinka, *Eugene Onegin* and *The Queen of Spades* by Peter Ilyich Tchaikovsky, *Boris Godunov* by Modest Mussorgsky, *The Stone Guest* by Aleksandr Dargomijsky, and *The Golden Cockerel* by Nicolai Rimsky-Korsakov.

Further Reading

Eugene Onegin is available in many translations. Recommended are those by Dorothea Prall Raddin and George Z. Patrick (1937) and by Vladimir Nabokov (4 vols., 1964); the Nabokov translation is accompanied by massive documentation. Among the excellent biographies of Pushkin are Ernest Simmons, *Pushkin* (1937), a full and readable account; Henry Troyat, *Pushkin: A Biography,* translated by Randolphe Weaver (1950), vivid and engrossing; and another work on Pushkin's life, David Magarshack, *Pushkin: A Biography* (1967). Walter N. Vickery, *Pushkin: Death of a Poet* (1968), is a work on the final days of Pushkin's life.

The most readable and informative review of Pushkin's works is Prince D. S. Mirsky, *Pushkin* (1926). Mirsky's *A History of Russian Literature* (2 vols., 1927) is recommended for general historical and literary background; this same work is available in a one-volume abridgment edited by Francis J. Whitfield (1958). □

Israel Putnam

Israel Putnam (1718-1790), American soldier, was a Revolutionary War general. Although known for his courage and energy in combat, he was an incompetent commander.

Israel Putnam was born in Salem Village, Mass., on Jan. 7, 1718. He had very little education and remained nearly illiterate all his life. In 1738 he married Hannah Pope and the following year moved to Connecticut, where he bought land and farmed successfully, soon becoming a man of substance. When the French and Indian War broke out in 1756, Putnam was commissioned a lieutenant in the Connecticut militia and served throughout the conflict, rising steadily in rank until he reached a colonelcy by the time it ended in 1763. He fought in numerous engagements, earned a reputation for bravery and resourcefulness, and gained valuable military experience.

With the coming of peace, Putnam returned to farming and also operated a tavern. He took part in the developing conflict between England and the Colonies, helping organize the Sons of Liberty in 1765. He participated in the political life of Connecticut as a representative to the General Assembly in 1766 and 1767. In 1774 he headed the local Committee of Correspondence and accepted appointment as lieutenant colonel of a regiment of Connecticut militia. When the fighting began in the spring of 1775, Putnam entered active service and in June was appointed by the Continental Congress one of the four major generals under George Washington's command. It was not a wise appointment, for although Putnam was a good soldier and an inspiring and able leader, he did not have the qualities needed for planning major operations, commanding large units, or executing grand strategy.

Putnam was at Bunker Hill, at the siege of Boston, and in New York to plan the defenses there. He was in command at the Battle of Long Island in August 1776 until Washington's arrival, and that American defeat has been blamed by one historian on ''the incapacity of Israel Putnam.'' In subsequent assignments his performance was no better. Washington ordered him to Princeton early in 1777, but Putnam delayed. He was then sent to command an

important post on the Hudson River, but in December 1777, after 7 months of inefficiency, he was removed. A court of inquiry convened to investigate his record in one action, but he was exonerated. It was clear, however, that he was unfit for a command. Washington sent Putnam to be chief of recruiting in Connecticut in 1779. In December of that year, a paralytic stroke ended his military career. He returned to his farm in Connecticut, where he died on May 29, 1790.

Further Reading

The best account of Putnam's career is William Farrand Livingston, *Israel Putnam, Pioneer, Ranger, and Major-General, 1718-1790* (1901). Two other biographies are useful: David Humphreys, *The Life and Heroic Exploits of Israel Putnam* (1835), and I. N. Tarbox, *Life of Israel Putnam* (''*Old Put*''), *Major-General in the Continental Army* (1877).

Additional Sources

Humphreys, David, *An essay on the life of the Honorable Major-General Israel Putnam,* New York: Garland Pub., 1977.

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Pierre Puvis de Chavannes

Pierre Puvis de Chavannes (1824-1898) occupied a unique position in 19th-century French painting: he was one of the few academic painters whose work was deeply admired by the avant-garde artists of his day.

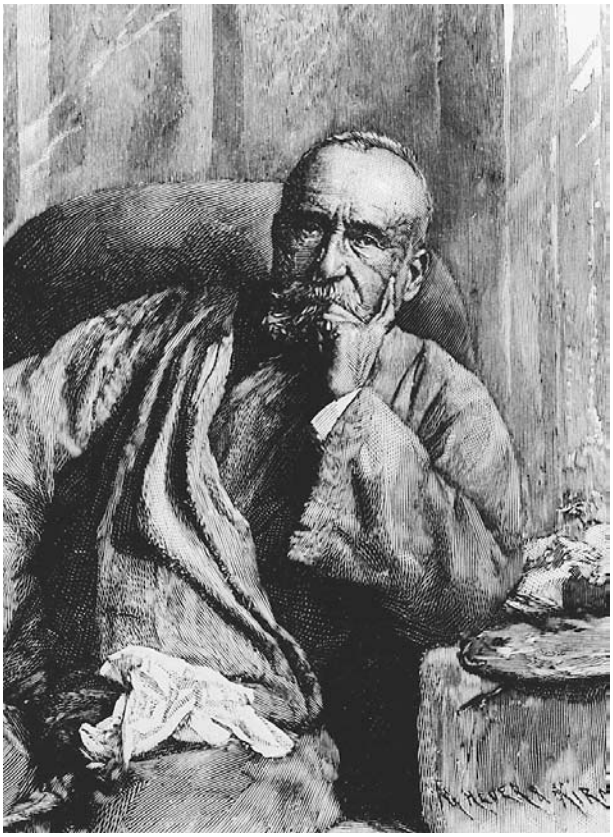

Born in Lyons on Dec. 14, 1824, Pierre Puvis de Chavannes belonged to the generation of Gustave Courbet and Édouard Manet, and he was fully aware of their revolutionary achievements. Nevertheless, he was drawn to a more traditional and conservative style. From his first involvement with art, which began after a trip to Italy and which interrupted his intention to follow the engineering profession that his father practiced, Puvis pursued his career within the scope of academic classicism and the Salon. Even in this chosen arena, however, he was rejected, particularly during the 1850s. But he gradually won acceptance. By the 1880s he was an established figure in the Salons, and by the 1890s he was their acknowledged master.

In both personal and artistic ways Puvis's career was closely linked with the avant-grade. In the years of his growing public recognition, when he began to serve on Salon juries, he was consistently sympathetic to the work of younger, more radical artists. Later, as president of the Société Nationale des Beaux-Arts—the ''new Salon,'' as it was called—he was able to exert even more of a liberalizing influence on the important annual exhibitions.

Puvis's sympathy to new and radical artistic directions was reflected in his own painting. Superficially he was a classicist, but his personal interpretation of that style was unconventional. His subject matter—religious themes, allegories, mythologies, and historical events—was clearly in keeping with the academic tradition. But his style eclipsed his outdated subjects: he characteristically worked with broad, simple compositions, and he resisted the dry photographic realism which had begun to typify academic painting about the end of the century. In addition, the space and figures in his paintings inclined toward flatness, calling attention to the surface on which the images were depicted. These qualities gave his work a modern, abstract look and distinguished it from the sterile tradition to which it might otherwise have been linked.

Along with their modern, formal properties, Puvis's paintings exhibited a serene and poetic range of feeling. His figures frequently seem to be wrapped in an aura of ritualistic mystery, as though they belong in a private world of dreams or visions. Yet these feelings invariably seem fresh and sincere. This combination of form and feeling deeply appealed to certain avant-garde artists of the 1880s and 1890s. Although Puvis claimed he was neither radical nor revolutionary, he was admired by the symbolist poets, writers, and painters—including Paul Gauguin and Maurice Denis—and he influenced the neoimpressionist painter Georges Seurat.

During his mature career Puvis executed many mural paintings. In Paris he did the *Life of St. Genevieve* (1874-1878) in the Panthéon and *Science, Art, and Letters* (1880s) in the Sorbonne. In Lyons he executed the *Sacred Grove,* the *Antique Vision,* and *Christian Inspiration* (1880s) in the Musée des Beaux-Arts. He painted *Pastoral Poetry* (1895-

1898) in the Boston Public Library. These commissions reflect the high esteem with which Puvis was regarded during his own lifetime. Among his most celebrated oil paintings are *Hope* (1872) and the *Poor Fisherman* (1881). He died in Paris on Oct. 10, 1898.

Further Reading

François Crastre, *Puvis de Chavannes* (1912), and Jean Laran, *Puvis de Chavannes* (1912), are biographical studies containing some reproductions of the paintings. Frank Gibson, *Six French Artists of the Nineteenth Century* (1925), includes a chapter on Puvis. A background study which briefly discusses Puvis is Jean Leymarie, *French Painting: The Nineteenth Century* (trans. 1962). □

Ernie Pyle

Ernie Pyle (1900-1945) was America's most beloved and famous war correspondent during World War II. His sympathetic accounts of the ordinary GI made him the champion of American fighting men.

Born in a little white farmhouse near Dana, Indiana, on August 3, 1900, to William C. and Maria Pyle, Earnest (Ernie) Taylor Pyle later wrote in one of his columns: ''I wasn't born in a log cabin, but I did start driving a team in the fields when I was nine years old, if that helps any.'' He attended Indiana University for three and a half years, majoring in journalism because his classmates considered it ''a breeze.''

A few months before graduation in 1923 he quit college to take a job as a cub reporter on the *La Porte* (Indiana) *Herald-Argus*. Soon after, he was hired as a copy editor by the *Washington Daily News*. There he met Geraldine Siebolds of Stillwater, Minnesota. In 1926 they were married. Pyle quit his job, drew out his savings to purchase a Model-T Ford roadster, and the young couple began the first of their many driving trips together around the United States. Ending their vacation in New York City, Pyle went to work as a copyreader on the *Evening World* and on the *Evening Post*. In 1928 he returned to the *Daily News* as telegraph editor, then aviation columnist, and from 1932 to 1935 as managing editor.

Wearied of desk work, Pyle started writing pieces as a roving reporter for the Scripps-Howard chain of newspapers in 1935. In the next six years he and his wife, known to millions of readers as ''that girl who rides with me,'' travelled over 200,000 miles ''by practically all forms of locomotion, including piggyback,'' Pyle wrote in one of his columns in 1940. Visiting every country in the Western Hemisphere but two and crossing the United States some 30 times, ''we have stayed in more than eight hundred hotels . . . flown in sixty-six different airplanes, ridden on twenty-nine different boats, walked two hundred miles, gone through five sets of tires and put out approximately $2,500 in tips.'' Each day's experience became material for a column: a Nebraska town on relief, old men with wooden legs, a leper colony, Devil's Island, zipper-pants difficulties. Written simply and sensitively, like a letter to a friend back home, they revealed the world to millions of farm-bound and pavement bound Americans who could never make such journeys.

In the fall of 1940 Pyle flew to London to report the Battle of Britain. His vivid, grim accounts of England under Nazi German bombings tore at his readers' hearts, and the ''little fellow''—I weigh 108 pounds, eat left-handed, am 28 inches around the waist, and still have a little hair left''—previously content to write about little things soon eclipsed the seasoned war correspondents in his cables back home. When American troops arrived in Europe, Pyle lived with them in Ireland; when they went into combat in Africa, his columns communicated all the hurt, horror, and homesickness the soldiers felt. Then Pyle marched with American troops in Sicily and Italy and landed with them in Normandy, France.

His warm, human stories about the GIs became a daily link between the fighting men and millions of American newspaper readers. His writings were read in some 300 newspapers in the United States like personal letters from the front. Throughout the war Pyle championed the common soldier; he spoke the ordinary GI's language and made it a permanent part of American folklore. His published collections of columns, *Here Is Your War* and *Brave Men,* quickly became best-sellers and were purchased by Hollywood as the basis for a motion picture on Pyle's wartime career entitled ''GI Joe.'' Although his dispatches never glorified war, Pyle, more than any other correspondent,

helped Americans to understand the true heroism and sacrifices of the GIs in battle.

In January 1945 Pyle went to report on the war in the Pacific. He did not relish going. He had already achieved fame and wealth. He had frequent premonitions of death—''I feel that I've used up all my chances, and I hate it. I don't want to be killed.'' But he journeyed across the Pacific to begin writing from foxholes again ''because there's a war on and I'm part of it. . . . I've got to go, and I hate it.'' He landed in Okinawa with the Marines and trudged along the trails with the foot soldiers. On April 18, 1945, while riding a jeep toward a forward command post on the island of le Shima to cover the front-line combat, Ernie Pyle was hit by a Japanese machine-gun bullet in his left temple. He died instantly. Secretary of the Navy James V. Forrestal announced Pyle's death the next day, saddening the many Americans who eagerly read his column each day and all those servicemen who thought of him as their friend and spokesman. President Harry Truman best summed up Pyle's meaning to the World War II generation of Americans: ''No man in this war has so well told the story of the American fighting man as American fighting men wanted it told. . . . He deserves the gratitude of all his countrymen.''

Further Reading

Ernie Pyle's character and personality are clearly communicated in his writings: *Ernie Pyle in England* (1941), *Here Is Your War* (1943), and *Brave Men* (1944). His wartime reporting is analyzed in John Morton Blum, *V Was for Victory, Politics and American Culture During World War II* (1976) and in Richard R. Lingeman, *Don't You Know There's a War On? The American Home Front 1941-1945* (1970). In a title that highlights Pyle's work, David Nichols edited *Ernie's War: The Best of Ernie Pyle's World War II Dispatches* (1986). Biographical data appears in his obituary in the *New York Times* (April 19, 1945).

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Francis Pym

The British statesman Francis Pym (born 1922) was foreign secretary during the Falkland Islands War of 1982.

Francis Leslie Pym was born on February 13, 1922, in Abergavenny, Monmouth County, Wales, into a family that had provided political leaders to Britain for centuries. One of his ancestors was John Pym, a leader of the parliamentary cause in the 17th-century civil war. When he entered the House of Commons for the first time in 1961, representing a Cambridgeshire district where his family had long been prominent, he was the fifth Pym to serve his country there. His father, Leslie Ruthven Pym, was a member of Parliament who became Conservative Party whip as well as a wealthy real estate broker.

Brought up in a privileged background, Pym was educated at the traditional training grounds for the nation's ruling elite, Eton College, and at Magdalene College of Cambridge University. He entered the army in 1942 and served with distinction as an officer in the Royal Lancers in Italy and North Africa. After returning to civilian life in 1946, he entered the business world working for a department store chain in Birmingham and Liverpool. He married Valerie Fortune Daglish in 1949, and they had two sons and two daughters. In 1959 he entered politics, contesting Rhonda West as a Conservative, but he was defeated.

In 1961 he won his election from Cambridgeshire, beginning a parliamentary career that made him one of the most respected Conservatives of his era. He quickly gained office as assistant government whip from 1962 to 1964, and when the Labour Party ousted the Conservatives in 1964 Pym became an opposition whip (1964-1967) and then deputy chief whip for the opposition (1967-1970). An able parliamentarian with a talent for compromise, Pym was well placed to assume office when the Conservatives returned to power in 1970. Prime Minister Edward Heath chose him as parliamentary secretary to the treasury and government chief whip. He was in effect the floor manager for the government in the House of Commons, lining up the votes which the prime minister needed to get his programs enacted.

Pym found an assignment which not only tested his skills but also allowed him to work for something he strongly believed in—British entry into the European Economic Community (European Union). This was an issue which cut across party lines, and Pym managed to get the votes for passage. He had less success in his next assignment, as secretary of state for Northern Ireland from 1973 until the Heath government fell in 1974. In opposition again, Pym became his party's spokesman first on agriculture and then on Commons affairs and devolution (1976-1978) and foreign and commonwealth affairs (1978-1979).

Although Pym represented the more moderate and traditional wing of his party, he won the support of the right-winger who became Conservative leader in 1975, Margaret Thatcher. When she took office in 1979, Pym was passed over for foreign secretary, but he did win the position of secretary of state for defense. Thatcher's plans to cut back Britain's defense budget left Pym ill at ease and eventually led to his leaving the Defense Ministry in 1981 to become the leader of the House of Commons as well as chancellor of the duchy of Lancaster. In 1982, when the Falkland Islands War with Argentina began and Lord Carrington, the foreign secretary, was blamed for not heading off the trouble, Thatcher asked Pym to replace him.

As foreign secretary Pym not only had to deal with the Falklands and serve as a member of the prime minister's war cabinet, directing the conduct of the campaign, but he also had to handle a tense situation regarding Britain's contributions to the European Common Market. Thatcher gained immense public support for her role as a war leader, and as she headed towards a sweeping reelection victory in 1983 it became obvious that she intended to replace Pym with someone who represented her own kind of conservatism. During the elections Pym made a widely quoted comment that huge majorities were not good for governments. The prime minister publicly criticized him for this. When she won she dropped Pym from her government.

Pym was then free to speak his mind as an independent, and he began to elaborate on his criticisms of Thatcherism in 1984. He had always felt uneasy about the prime minister's monetarist economic policies which led to unemployment and what he felt caused unneeded suffering among the poor. In his speeches and in his book *The Politics of Consent* Pym explained why Thatcher's combative policies were at odds with the true Conservative approach. Pym's book gained support with some, while others claimed that it merely glossed over important topics—long on rhetoric and providing little substance. In May 1985, Pym launched an anti-Thatcher movement within the Conservative Party, the ''Conservative Centre Forward,'' but this failed to attract the support of leading members of the party and was given little chance of success. In fact, Thatcher swept to an easy reelection victory in 1987, taking 43 percent of the vote in a three-party race. While his attempts to revamp the Conservative Party eventually fizzled, Pym accepted a peerage in 1987 for his lifetime service to his country, and was given the title Baron Francis Leslie Pym of Sandy.

Further Reading

Pym's book *The Politics of Consent* (1984) provides the best insights into his thinking. He is discussed in Alan Sked and Chris Cook, *Post-War Britain, A Political History* (1984), and in Peter Riddell, *The Thatcher Government* (1983). □

John Pym

The English statesman John Pym (1584-1643) led the House of Commons in the opening years of the English civil war.

John Pym was the son of a lesser landowner of Somerset. When he was a boy, Pym's views on religion were molded by his stepfather, Sir Anthony Rous, who was a devout Puritan. The defeat of the Spanish Armada was his first memory of public events, and the Gunpowder Plot occurred when he reached his majority. These high points of foreign and domestic Catholic aggression were determinants of Pym's public career. In 1599 he entered Oxford and in 1602 took up his legal studies at Middle Temple. He entered Parliament in 1614, probably in the interest of the Earl of Bedford. The earl's family had long favored the Pyms, and the 4th earl remained John Pym's patron until the earl's death in 1641.

In the Parliament of 1614 and again in 1621, Pym was most active in the matter of enforcing penalties against Catholics. He advocated an oath of loyalty by all Englishmen. A popular defense of English liberties was also a hallmark of Pym's political life.

After Charles I dissolved Parliament in 1629, Pym became treasurer of the Providence Company, which projected colonies in Connecticut and then on Providence Island (Isla de Providencia) off the coast of Central America. Although the company had religious and economic ends, its chief importance was as a political rallying point for the opposition during Charles I's personal government.

When Charles called Parliament in 1640, Pym was the most experienced leader of the Commons, and he immediately assumed leadership of that body. In the ''Short'' Parliament, Pym stressed the desire of the Commons for legal security, but when Parliament was summarily dissolved by the King, Pym keynoted the ''Long'' Parliament with a speech which stressed that the country was in danger because of its Catholic queen and its proto-Catholic clergy. It was an inflammatory call for the widest popular support for Parliament in a mortal struggle with the King. Pym's first order of business was the impeachment of the Earl of Strafford.

Charles went to Scotland in August 1641 in order to find evidence of the complicity of Pym and others in the 1638 Scots invasion of England. When Charles returned to England in November 1641, Pym faced his greatest trial as leader of the Commons. There was a wave of support for the King, and the rebellion of the Irish in October gave Charles an excuse to raise an army which might have destroyed

Parliament before it suppressed the Irish. Pym narrowly gained approval for the Grand Remonstrance, which recited the old faults of the King. Then, on Jan. 4, 1642, he maneuvered the King into making an unconstitutional entry into the House of Commons in order to arrest Pym and the other ''Five Members.'' In that moment popular initiative returned to Pym and Parliament. They, not the King, were able to raise troops to suppress the Irish and prepare to meet the inevitable attempt of Charles to forcibly regain political mastery, which came on Aug. 14, 1642.

Pym secured the passage of the militia and assessment ordinances by Parliament despite their flagrant violation of strict legality. He also secured the passage of the unpopular excise tax to finance the parliamentary war effort and organized associations of counties to administer the war; Cromwell's Eastern Association became the most famous and effective of these. Politically, he was also able to keep persons of such diverse values as the Earl of Essex, Oliver Cromwell, and Oliver St. John steady in their combined defense of Parliament. Pym's last act was to arrange for the entry of the Scots into the war on the side of the hard-pressed parliamentary forces in September 1643. That alliance was sealed by the covenant which bound all Englishmen to support Parliament. With that final program of popular unity, Pym succumbed to cancer and was buried in Westminster Abbey on Dec. 15, 1643.

Further Reading

Jack H. Hexter, *The Reign of King Pym* (1941), is the best study. A standard biography of Pym is Sidney Reed Brett, *John Pym, 1583-1643: The Statesman of the Puritan Revolution* (1940).

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Thomas Pynchon

The American novelist Thomas Pynchon (born 1937) is best known for *V., The Crying of Lot 49,* and *Gravity's Rainbow, Vineland,* and *Mason & Dixon,* complex fictions noted for their encyclopedic erudition and parodistic, labyrinthine plots.

Thomas Ruggles Pynchon, Jr. was born in Glen Cove, New York, on May 8, 1937, of a prominent family. Among Pynchon's ancestors were a 16th-century London high sheriff, a 17th-century Massachusetts Bay Colony patentee and treasurer who was also a founder of both Roxbury and Springfield, Massachusetts, and a 19th-century Trinity College president, after whom Pynchon was named by his father, Thomas Sr., an industrial surveyor in East Norwich, New York.

In 1953 Pynchon graduated from Oyster Bay High School, where he was class salutatorian and recipient of an English award at graduation. He matriculated at Cornell University, where he enrolled in engineering physics, transferring in his sophomore year into the College of Arts and Sciences. Pynchon's early academic interest and excellence in the sciences was evident later in his fiction, where scientific theories serve as suggestive and complex metaphors.

After his sophomore year Pynchon enlisted in the Navy for two years, returning to complete his B.A. in English at Cornell in 1959 ''with distinction in all subjects.'' Among his teachers was Vladimir Nabokov, who was soon to become a famous novelist.

During his junior and senior years Pynchon had begun to write short stories that were later to be published in literary journals: ''The Small Rain,'' ''Mortality and Mercy in Vienna,'' ''Entropy,'' ''Lowlands,'' and ''Under the Rose.'' Most of these can be found in a 1984 collection, *Slow Learner: Early Stories*. One other short Pynchon piece also deserves mention: ''A Journey into the Mind of Watts,'' an article he published in the June 12, 1966, issue of the *New York Times Magazine*.

Although Pynchon's minor work received some popular and academic attention, his reputation rests largely on five major works: *V.* (1963), *The Crying of Lot 49* (1966), *Gravity's Rainbow* (1973), *Vineland* (1990), and *Mason & Dixon* (1997). After graduating from Cornell, Pynchon

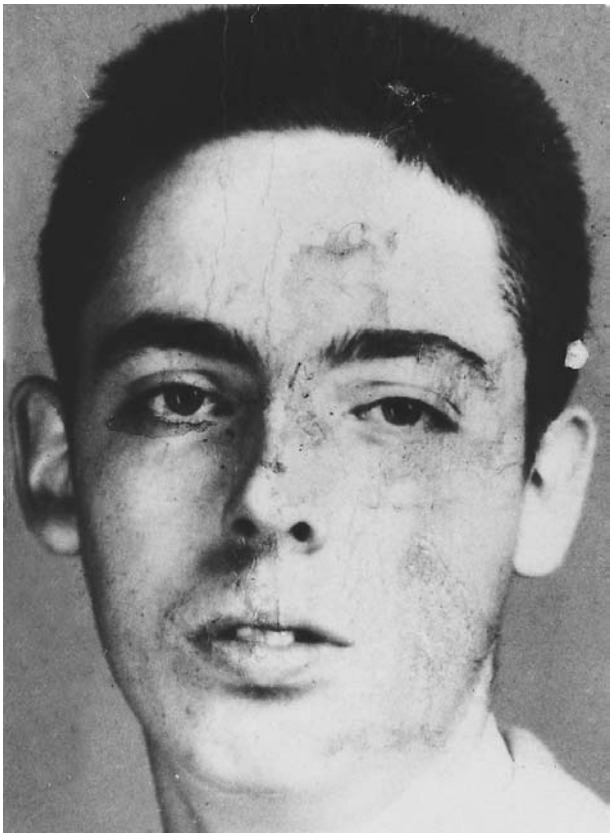

turned down a teaching offer there to work on *V.,* which he wrote in New York City, Seattle (where he worked for a time as an engineering aide for the Boeing Company), California, and Mexico. His efforts were rewarded when *V.* won the William Faulkner Foundation Award in 1963 as the best first novel.

A diffuse and discontinuous fiction, *V.* comprises two, essentially alternating, tales. The first, the picaresque adventures of Benny Profane, a passive drifter just discharged from the Navy who ''yo-yos'' from place to place principally in the eastern United States in late 1955 and 1956. The second, Herbert Stencil's imagined, sprawling, historical narrative of *V.,* the mysterious woman whom Stencil believes to be connected in some way to the 20th century's apocalyptic meaning and whose narrative ranges from 1898 Egypt to 1922 South-West Africa. The two narratives enclose a kind of polar vision of possibilities: the random disorder of Profane's present and the compulsive order of Stencil's past. Yet Pynchon's text refused to take itself seriously; both Stencil and Profane are comic, self-mocking characters, and their respective quest and non-quest function as parodies that ridicule such totalizing extremes.

Pynchon's second book, *The Crying of Lot 49,* won the Richard and Hilda Rosenthal Foundation Award of the National Institute of Arts and Letters. Unlike *V., The Crying of Lot 49* is a tightly plotted narrative focussing on a single protagonist, California housewife Oedipa Maas. Oedipa is named executrix of a former lover's wealthy estate and during the course of attempting to disentangle it is herself entangled in evidence of the apparent existence of a secret, subversive postal organization named the Tristero. Oedipa's quest for the Tristero, whose origins date back to 16th-century Europe, becomes increasingly obsessive, and while the narrative implies that she may be paranoid, her search leads to encounters with a variety of equally obsessed, comic characters. At the end of the narrative Oedipa awaits definitive proof of the Tristero's existence at an auction, uncertain of the eventual outcome but having emerged from her previous insularity and ignorance.

Gravity's Rainbow may deservedly be called Pynchon's *magnum opus* and, along with *Moby Dick,* one of America's great fictions. The book is an impressive and bewildering labyrinth of characters and settings, plots and styles. Taking place primarily in England, France, and Germany near the end of World War II, *Gravity's Rainbow* traces the quest of American Tyrone Slothrop to learn the truth of his secret infant conditioning by scientist Laszlo Jamf of the German firm IG Farben. The central character of *Gravity's Rainbow,* however, is not Slothrop, nor is it even human. It is the inanimate German V-2 rocket, connected to Slothrop by virtue of his conditioning and fetishized by virtually all the book's characters. At the book's end Slothrop ''scatters'' as a character and a special V-2, the 00000, fails to escape gravity, killing a sacrificial German boy launched with it.

The literary importance of *Gravity's Rainbow* is beyond dispute. It shared the National Book Award for fiction with a collection of stories by I. B. Singer and won the Howells Medal of the National Institute of Arts and Letters and the American Academy of Arts and Letters (which Pynchon declined). *Gravity's Rainbow* was also nominated for but ''lost'' the Pulitzer Prize when the advisory board rejected the original committee's unanimous decision on the grounds that the book was ''turgid,'' ''overwritten,'' ''obscene,'' and ''unreadable.'' Despite the negative publicity, critics continued to associate it favorably with such books as *Ulysses* and have come to regard it with similar respect and admiration.

Nearly 17 years elapsed between the publication of *Gravity's Rainbow* and Pynchon's next novel, *Vineland.* On one level the title of this work alludes to America as it was discovered by Leif Ericson prior to the arrival of Columbus. It also refers to a fictitious county on the northern coast of California, the state's last uncharted wilderness. In the 1980s Vineland serves as a refuge for middle-aged veterans of the 1960s counterculture who have sought refuge from government repression. The novel focuses primarily on Prairie Wheeler's search for her long-lost mother, Frenesi Gates, a beautiful former member of a defunct radical group dedicated to exposing the corruption and hypocrisy of the Nixon administration. Although the novel contains many subplots and characters, combining elements of soap opera and political thriller, it is generally considered less ambitious in scope, thematic complexity, and historical range than Pynchon's earlier works.

Referred to as ''the best 18th-century novel anyone has written in a long time,'' *Mason & Dixon* garnered wide critical praise when it was published in 1997. In addition to displaying Pynchon's patented multiple plots and encyclo-

pedic knowledge in a dozen disciplines, it was generally recognized that this novel was at once darker and more humane than the novelist's previous work. The central narrative re-imagines the lives of two historical figures, astronomer Charles Mason and surveyor Jeremiah Dixon, who were hired by the Royal Society in 1764 to settle the boundary dispute between Maryland and Pennsylania and who created the famous Mason-Dixon line dividing the yet-to-be-born nation into North and South, free states and slave states. Appearing in the novel along with the real characters of George Washington, Ben Franklin, and Thomas Jefferson are a large cast of human, animal, and mechanical fictional characters, including a Chinese martial arts expert, a talking dog, and an amorous mechanical duck. Pynchon's most consciously literary novel, *Mason & Dixon* contains echoes of Kipling, Kafka, Lawrence, Conrad, Hawthorne, Melville, and Twain.

Rumored to live in California, Mexico, and most recently, New York City, Pynchon has remained reclusive and largely unknown, but his reputation as a significant American writer is assured.

Further Reading

Pynchon's celebrated reclusiveness was to a large extent effective; no biography of him exists, although Mathew Winston, ''The Quest for Pynchon,'' in George Levine and David Leverenz, editors, *Mindful Pleasures: Essays on Thomas Pynchon* (1976), does an admirable job in a critical vacuum. Two other general collections of essays are helpful: Edward Mendelson, editor, *Pynchon: A Collection of Critical Essays* (1978), and Richard Pearce, editor, *Critical Essays on Thomas Pynchon* (1981). Useful introductions to Pynchon and his work include Joseph Slade, *Thomas Pynchon* (1974); Douglas Mackey, *The Rainbow Quest of Thomas Pynchon* (1980); and Tony Tanner, *Thomas Pynchon* (1982). More rigorous critical analyses of Pynchon's texts are contained in William Plater, *The Grim Phoenix: Reconstructing Thomas Pynchon* (1978); David Cowart, *Thomas Pynchon: The Art of Allusion* (1980); Thomas Hill Schaub, Pynchon: *The Voice of Ambiguity* (1981); Peter Cooper, *Signs and Symptoms: Thomas Pynchon and the Contemporary World* (1983); and Molly Hite, *Ideas of Order in the Novels of Thomas Pynchon* (1983). □

Pythagoras

The Greek philosopher, scientist, and religious teacher Pythagoras (ca. 575-ca. 495 B.C.) evolved a school of thought that accepted the transmigration of souls and established number as the principle in the universe.

Born on the island of Samos, Pythagoras was the son of Mnesarchus. He fled to southern Italy to escape the tyranny of Polycrates, who came to power about 538, and he is said to have traveled to Egypt and Babylon. He and his followers became politically powerful in Croton in southern Italy, where Pythagoras had established a school for his newly formed sect. It is probable that the Pythagoreans took positions in the local government in order to lead men to the pure life which their teachings set forth. Eventually, however, a rival faction launched an attack on the Pythagoreans at a gathering of the sect, and the group was almost completely annihilated. Pythagoras either had been banished from Croton or had left voluntarily shortly before this attack. He died in Metapontum early in the 5th century.

Religious Teachings

Pythagoras and his followers were important for their contributions to both religion and science. His religious teachings were based on the doctrine of metempsychosis, which held that the soul was immortal and was destined to a cycle of rebirths until it could liberate itself from the cycle through the purity of its life. A number of precepts were drawn up as inviolable rules by which initiates must live.

Pythagoreanism differed from the other philosophical systems of its time in being not merely an intellectual search for truth but a whole way of life which would lead to salvation. In this respect it had more in common with the mystery religions than with philosophy. Several taboos and mystical beliefs were taught which sprang from a variety of primitive sources such as folk taboo, ritual, and sympathetic magic and were examples of the traditional beliefs that the Greeks continued to hold while developing highly imaginative and rational scientific systems.

An important underlying tenet of Pythagoreanism was the kinship of all life. A universal life spirit was thought to be present in animal and vegetable life, although there is no evidence to show that Pythagoras believed that the soul could be born in the form of a plant. It could be born, however, in the body of an animal, and Pythagoras claimed to have heard the voice of a dead friend in the howl of a dog being beaten.

The number of lives which the soul had to live before being liberated from the cycle is uncertain. Its liberation came through an ascetic life of high moral and ethical standards and strict adherence to the teachings and practices of the sect. Pythagoras himself claimed to remember four different lives. Followers of the sect were enjoined to secrecy, although the discussions of Pythagoras's teachings in other writers proved that the injunction was not faithfully observed.

Mathematical Teachings

The Pythagoreans posited the dualism between Limited and Unlimited. It was probably Pythagoras himself who declared that number was the principle in the universe, limiting and giving shape to matter. His study of musical intervals, leading to the discovery that the chief intervals can be expressed in numerical ratios between the first four integers, also led to the theory that the number 10, the sum of the first four integers, embraced the whole nature of number.

So great was the Pythagoreans' veneration for the ''Tetractys of the Decad'' (the sum of 1 + 2 + 3 + 4) that they swore their oaths by it rather than by the gods, as was conventional. Pythagoras may have discovered the theorem

which still bears his name (in right triangles, the square on the hypotenuse equals the sum of the squares on the other sides), although this proposition has been discovered on a tablet dating from the time of the Babylonian king Hammurabi. Regardless of their sources, the Pythagoreans did important work in systematizing and extending the body of mathematical knowledge.

As a more general scheme, the Pythagoreans posited the two contraries, Limited and Unlimited, as ultimate principles. Numerical oddness and evenness are equated with Limited and Unlimited, as are one and plurality, right and left, male and female, motionlessness and movement, straight and crooked, light and darkness, good and bad, and square and oblong. It is not clear whether an ultimate One, or Monad, was posited as the cause of the two categories.

Cosmological Views

As a result of their religious beliefs and their careful study of mathematics, the Pythagoreans developed a cosmology which differed in some important respects from the world views of their contemporaries, the most important of which was their view of the earth as a sphere which circled the center of the universe. The center of this system was fire, which was invisible to man because his side of the earth was turned from it. The sun reflected that fire; there was a counterearth closer to the center, and the other five planets were farther away and followed longer courses around the center. It is not known how much of this theory was attributable to Pythagoras himself. Later writers ascribe much of it to Philolaos (active 400 B.C.), although it circulated as a view of the school as a whole.

The systematization of mathematical knowledge carried out by Pythagoras and his followers would have sufficed to make him an important figure in the history of Western thought. However, his religious sect and the asceticism which he taught, embracing as it did a vast number of ancient beliefs, make him one of the great teachers of religion in the ancient Greek world.

Further Reading

Pythagoras left no written works. A first-rate technical book, J. A. Philip, *Pythagoras and Early Pythagoreanism* (1966), separates the valid from the spurious among the legends that surround Pythagoras and his views. An excellent and thorough treatment of the evidence for his life and teachings is in W. K. C. Guthrie, *A History of Greek Philosophy* (3 vols., 1962-1969). A good account of Pythagoras and his followers is in Kathleen Freeman, *The Pre-Socratic Philosophers* (1946; 3d ed. 1953), and G. S. Kirk and J. E. Raven, *The Presocratic Philosophers* (1962). Briefer treatments of the Pythagoreans and the intellectual currents of their time are in the standard histories of Greek literature, such as Albin Lesky, *A History of Greek Literature* (trans. 1966), or in accounts of Greek philosophy, such as John Burnet, *Greek Philosophy* (1914). □

Pytheas

Pytheas (c. 380 B.C.-c. 300 B.C.), a Greek explorer from the city of Massalia in southern France, traveled all the way around Britain and wrote the first account of Scandinavia.

Pytheas was born in the Greek colony of Massalia on the south coast of France (now called Marseilles) in about 380 B.C. Sometime toward the end of the fourth century B.C., he was sent out by the merchants of his native city to find a route to the tin mines of southern Britain, which were the source of that valuable metal for all of Europe and the Mediterranean. The trade in tin was controlled by the Carthaginians (from the city of Carthage in present-day Tunisia), and the Greeks would have been glad to break their monopoly.

At that time, the Pillars of Hercules (the Straits of Gibraltar), the exit from the Mediterranean into the Atlantic, were controlled by the Carthaginians. So Pytheas either avoided them by going overland or he went during a time of Carthaginian weakness: possibly between 310-306 B.C. when Carthage was fighting a war with Syracuse in Sicily. In any case, he made it to the port of Corbilo at the mouth of the Loire River. From there he sailed to the island of Ouessant off the tip of Brittany.

Pytheas sailed from Brittany to Belerium (Land's End) in Cornwall, the southwestern tip of Britain, which was the source of tin. He described what he found: ''The inhabitants of Britain who dwell about the headland of Belerium are unusually hospitable and have adopted a civilized manner of life because of their intercourse with foreign traders. It is they who work the tin, extracting it by an ingenious process. The bed itself is of rock but between are pieces of earth which they dig out to reach the tin. Then they work the tin into pieces the size of knuckle bones and carry it to an island that lies off Britain and is called Ictis (St. Michael's Mount, Cornwall); for at the time of ebb tide the space between this island and the mainland becomes dry, and they can take the tin in large quantities over to the island on their wagons.''

From Cornwall, Pytheas sailed north through the Irish Sea between Britain and Ireland all the way to the northern tip of Scotland, probably going as far as the Orkney Islands. Along the way, he stopped and traveled for short distances inland and described the customs of the inhabitants. Beyond northern Scotland, Pytheas described another land called the ''Island of Thule.'' (Ever since, the far northern extremes of the earth have had the poetic name of Thule: it is now given to the northernmost town in Greenland.) It is not clear whether Pytheas actually went to Thule or merely reports what he heard about it.

According to Pytheas, Thule is six days' sail north of Britain. In midsummer, the sun retires to its resting place for only two or three hours. The inhabitants lived on wild berries and ''millet'' (in this case, probably oats) and made mead (a drink) from wild honey. From his description, Thule

was probably Norway in the present region of the city of Trondheim, although other locations have been suggested. North of Thule he was told of a land where the sea became solid and the sun never set in summertime. These reports seemed so crazy to the people of the Mediterranean world that his report was not believed and was ridiculed for years later.

From Thule, Pytheas sailed back to Britain and down its east coast and then crossed the North Sea to the North Frisian Islands off the coast of Germany and to the island of Heligoland, which he called Abalus. He said: ''In the spring the waves wash up amber on the shores of this island. The inhabitants use it as fuel instead of wood . . . and also sell it to their neighbors the Teutons.'' From there Pytheas sailed back along the coast of Europe and returned home.

Further Reading

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Q

Qaboos ibn Sa'id

Qaboos ibn Sa'id (born 1940), ruler of Arabia's strategically important Sultanate of Oman, defeated a Communist-inspired insurgency and guided an extensive socio-economic modernization of his once backward realm.

Qaboos ibn Sa'id headed Arabia's oldest reigning dynasty, the Al Bu Sa'id, rulers of Oman since 1744. Born on November 18, 1940, in Salalah, capital of Oman's southern province of Dhofar, he was the only son of Sultan Sa'id ibn Taymur, who died in 1972. His mother was daughter of a shaykh (sheik) of the Bayt Mu'ashani clan of Dhofar's dominant Qara tribe.

Until the mid-19th century Oman was a leading maritime state in the Indian Ocean and Arabian Gulf region. Then disaster overtook the country, and by the early 20th century its increasingly impotent rulers were dependent upon British support; its economy was stagnant and its society was disintegrating as many emigrated to more prosperous lands.

This decline was reversed only after Sultan Qaboos' father became ruler in 1932. By 1960, Sultan Sa'id had reasserted his dynasty's prestige and his personal absolutism by recovering his independence from British tutelage and establishing effective sovereignty over all Oman. Oil was discovered in the interior in 1964, but when Sa'id decided to restrict the kind of petroleum-driven modernization that was transforming the rest of eastern Arabia he provoked opposition that later brought his downfall. A rebellion, eventually taken over by Communist leadership, swept Dhofar and, ultimately, conservative supporters of Al Bu Sa'id rule decided to oust Sultan Sa'id in order to save the dynasty. On July 23, 1970, a bloodless coup seated 29-year-old Qaboos ibn Sa'id on Oman's throne.

Little known when he became sultan, Qaboos had had few contacts with his countrymen during his childhood in Salalah. Sent to England in 1958, he spent two years in Suffolk preparing for Sandhurst, Britain's military academy, from which he graduated in 1962. A short stint with the British army in Germany was followed by several months studying local government with the Bedfordshire County Council and, finally, a world tour. But after Qaboos' return to Oman in 1964 his suspicious father denied the prince a responsible post and kept him confined studying Islamic law. Resenting his enforced isolation and fearing Oman's ominous drift, Qaboos regretfully joined the movement to oust his father after it received Britain's encouragement.

During the first seven years of Qaboos' reign he consolidated his personal ascendancy over Oman's political system, led his country irrevocably into socio-economic modernization, and regained control of Dhofar province. By the early 1970s this erstwhile guerrilla action had escalated into full-scale war. South Yemen and various Communist and radical Arab states aided the insurgents, while British, Jordanian, and Iranian troops helped the sultan, who diverted most of his oil revenues to military purposes and increased his army to 15,000 troops. Although minor skirmishing occurred as late as 1978, the war was virtually over when the sultan proclaimed victory in December 1975. Nevertheless, military expansion remained a high priority. By 1985 Oman's military mustered 24,000 well equipped troops, including air and naval units, plus 9,000 police and internal security units. In 1980 a cooperative Omani-American defense relationship was initiated. The United States

financed modernization of Omani military bases and enjoyed access to them in emergencies.

Sultan Qaboos' prestige soared after he won the Dhofar war. During the first year of his reign he shared power with his urbane, strong-willed uncle, Tariq ibn Taymur, but this ended when it appeared Tariq was becoming too powerful. The two were later reconciled, and Tariq's influence at the palace was emphasized in March 1976 when his daughter, Kamila, then 14, married Qaboos.

The Sultan's absolutism was always tempered by the influence of an oligarchy of advisers drawn from the ruling family, Omani businessmen, and influential British, American, and Arab experts. In 1981 the sultan appointed a State Consultative Council, a possible step toward democratization. Abandoning the isolationism of his father, he vigorously pursued an independent but staunchly pro-Western foreign policy. In a relatively short time, Qaboos brought about unprecedented prosperity to his country, and made Oman a leader among Arab nations. He sought the diverse aid from neighboring countries and the West necessary to tap Oman's natural resources and to improve his country's standard of living.

While post-1970 Oman witnessed fundamental socioeconomic change, the sultan tried zealously to preserve both the outward forms and the inner values of Oman's distinctive culture rooted in its Ibadi version of Islam. Initially, development concentrated on facilitating petroleum production and basic requirements such as ports, roads, hospitals, and schools. Economic diversification emphasizing private enterprise came later. Throughout all this growth, Qaboos strove to maintain the traditional character of his country, preserving ancient buildings and limiting tourism. Nevertheless, change had its price, including social dislocation, especially in rural areas, and some official corruption.

Once internal conflict and instability were quelled within his country, the Sultan sought to improve Omani relations abroad, not only with Gulf states but nations throughout the world. The Sultan constantly sought ways to improve long term peace and stability in the Middle East, taking steps that sometimes defied the traditional stance of Arab leaders. In 1981, he helped to form the Gulf Cooperation Council (GCC), an alliance between conservative Gulf countries to provide a joint security effort in the region. Later, he called for direct talks between Israel and Palestine to settle the Arab-Israeli conflict. In 1993, in the aftermath of the Gulf War, Qaboos signed the last of the border treaties with Oman's neighbors. Throughout his reign as sultan, Qaboos adopted a policy of peace, striving to improve Oman's prosperity through the security of the Gulf region.

Unsure and nervous in 1970, Sultan Qaboos was later known for his assurance, forceful speeches, and well groomed appearance. Dignified, soldierly, and somewhat withdrawn, he combined an appreciation for music and reading with a love of fast cars, horses, and well-appointed palaces. Sultan Qaboos has presided over an era of unprecedented change, continuing the transformation of Oman begun by his father and encouraging stability in the volatile Middle East.

Further Reading

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Qianlong

Qianlong (1711–1899) was the emperor of China and an ideal Confucian ruler during the height of the last dynasty, the Qing (Ch'ing).

Qianlong (Ch'ien-lung, Hung-li) was born into the Aisin Gioro clan of the Manchu people, a semi-nomadic race living in Manchuria. During the closing years of the Ming dynasty (1368-1644), the Aisin Gioro clan, led by the great warrior Nurhaci (1559-1626), consolidated power in Manchuria and northern China. Weakened by corruption and economic decline, the Ming presented an irresistible target to the Manchus, and in 1644

they conquered the Ming capital at Beijing (Peking) and proclaimed the last of the Chinese dynasties, the Qing (Ch'ing; 1644-1911).

The Chinese political system was dominated by an all-powerful emperor who passed on the throne to his descendants. Each period occupied by one such family is termed a ''dynasty.'' The Manchus had long lived in close proximity to the Chinese and understood Chinese culture and political practices. Because the Manchus could present themselves as Confucian rulers, and because the Ming had been so corrupt, the Manchus were accepted by the Chinese people as legitimate rulers.

The early Manchu emperors faced a number of significant problems, consolidation of their rule against Ming loyalists, and creation of political institutions which were acceptable both to the Chinese people and to the Manchu clans upon whose support the throne would depend for some time. The Manchus were fortunate in that the first several emperors were very capable men, strong in the warrior virtues of the Manchus and able to hold the throne, but intelligent enough to see the changes which were necessary to consolidate their rule. The fourth emperor (actually he was the second, but the Manchus proclaimed two of their early leaders emperors posthumously, to honor their achievements in preparing for the founding of the dynasty), the emperor Kangxi (K'ang-hsi; r. 1662-1722) was particularly capable. Kangxi lived a long life; he reigned for a longer period than any other Chinese emperor, the first of whom sat upon the Chinese throne in 221 b.c. During the reign of Kangxi, most of the outstanding problems of the new dynasty were solved, the Manchus were fully accepted by the Chinese people, and the institutions which would bring China to its highest level of cultural and political achievement were created.

The Kangxi emperor, like all Chinese emperors, had a harem of wives and concubines. The harem was primarily a political institution which strengthened the throne by ensuring the support of the powerful families whose daughters were invited into the harem, all of whom hoped to become the mother of an emperor. These women sometimes numbered in the hundreds, and many of them rarely saw the emperor. But emperors often had a series of primary and secondary wives as well as numerous concubines. The Kangxi emperor had 56 children. He was succeeded by his son, the emperor Yong Zheng (Yung-cheng; r. 1723-35), father of Qianlong.

Qianlong's mother had entered the harem of the future Yong Zheng emperor in 1704 while Kangxi was still on the throne. Entering the harem at the age of 11, she was a member of the powerful Niohuru clan, which had been close to the Aisin Gioro clan since the days of Nurhaci. Such an early entry was not unusual as girls of good families were often raised in the harem. In 1711 at the age of 18, she gave birth to her son Qianlong, who grew up at the court of his grandfather, the Kangxi emperor.

It is difficult to ascertain the truth of many stories and tales which circulated at the court, most of which were intended to glorify the achievements of emperors, sometimes out of all proportion to reality. But it is evident that many of the stories told about the future Qianlong emperor were true, as he was a capable boy—both strong and intelligent. One such story said that while he was only 12 years old he accompanied the royal court on one of the favorite pastimes of the Manchus, a mounted hunt. The hunt was not only a recreation which permitted the Manchus to celebrate their roots as mounted archers, but it was also practice for war, requiring the coordination of thousands of men over vast distances as the game was driven for days to a selected area before the killing began. In this hunt, the 12-year-old Qianlong reportedly sat on his horse calmly while a bear charged him before an archer could kill it. Kangxi himself observed the incident and was genuinely impressed with the bravery of his grandson.

As emperors were very busy and often had many children, they rarely had a close relationship with their children. The young princes and princesses were educated by tutors and grew up in the imperial harem. Their relationship with their mother was usually a close and intimate one as the two shared not only the common bond between mother and child, but also common interests in the intensely political atmosphere of the royal court, riddled with rumors, gossip, and intrigue. Qianlong was particularly close to his mother and showered her with honors in his years as emperor, often going to unusual lengths to spend time with her, such as taking her on imperial trips which were designed primarily for her pleasure. Taken from C.B. Malone's book, *History of the Peking Summer Palaces under the Ch'ing Dynasty,* Qianlong's regard for her shows in this poem he

wrote to commemorate a visit to a Buddhist temple which he had built for her:

> My mother's benevolent heart sincerely honors the doctrines of Buddhism. She is charmed with the scene, she claps her hands in devotion, and her face beams with joy, a joy which comes partly from what I have done for her.

One of the major problems facing the imperial institution was succession to the throne. While the emperor could in theory select any of his sons, the assumption was always that it would be the eldest son if he were capable. But for an emperor to name his successor before his own death invited trouble as cliques would invariably form around the future emperor and self-interested men would try to gain his ear. If an emperor lived for a long time, heirs might even grow impatient and plot to kill or imprison the emperor so that they might succeed him. But the alternative, to not name an heir, was hardly preferable as this option created the same cliques around all possible successors who were tempted to plot and intrigue against each other to clear their own way to the throne.

The Kangxi emperor, because he had ruled for more than 60 years, had a number of such problems and made and unmade several heirs. In his old age, these problems became critical, and he entered his decline without naming an heir. Qianlong's father seized the opportunity, organized supporters and shouldered aside other possible heirs, ascending the throne in 1723, though he cloaked his actions in Confucian respectability. Perhaps because of the problems of the Kangxi succession, Yong Zheng named his heir secretly and early: Qianlong. Raised in an unusually secure atmosphere (a series of early deaths of other children made him the obvious heir), Qianlong was systematically trained and educated from a young age to be the future emperor of China. He particularly loved the study of history, one of the foundations of Confucian learning. He was also interested in Western science, which had been brought to China by a series of Jesuit missionaries who hoped to win the soul of the Chinese emperor for Christianity. Including Jesuits among his teachers, Qianlong also had a high regard for Western technology.

The most important part of any emperor's education was the classical studies of Confucianism. Confucius (c. 551-479 b.c.) was an early Chinese philosopher who became the inspiration for later Chinese values and political institutions. Elite status in Chinese society depended in part upon a good foundation in the classical works of Confucianism, and all boys of good family were expected to be fully grounded in a study of them. Qianlong was an adept student and fully appreciated the importance of Confucian stereotypes in creating the public aspects of the imperial institution. He presented himself throughout his life as an ideal Confucian ruler who loved his parents, study, and Confucian wisdom, based his conduct on the values of the Confucian tradition; respected historical precedent; took a strong paternalistic interest in the welfare of the common man; and appreciated the fine arts of calligraphy, poetry, and painting. Harold Kahn, who has written the most comprehensive study of the monarchical institution under Qianlong, *Monarchy in the Emperor's Eyes,* argues that Confucian models were so strong that it is impossible to separate out the character of the Qianlong emperor from them: he made himself the ideal Confucian emperor.

Qianlong's father was a competent emperor who inherited the strong and stable foundation created by the Kangxi emperor. Furthering the process of improving upon the traditional Chinese political institutions, Yong Zheng created a stable and wealthy country. When he died in 1735, Qianlong succeeded him without incident.

Like that of all Chinese emperors, Qianlong's personal life was complex. He married before ascending the throne, to the Empress Xiao-Xian in 1727. She bore him a son who lived for only eight years. He took a second wife, a Manchu woman Ula Nara who bore him additional children. She broke with him in 1765 to become a Buddhist nun for reasons which are unclear. Ultimately fathering 17 sons and ten daughters by several wives and concubines, Qianlong does not seem to have been particularly close to any of his children save as the usages of the monarchy required. This is very much within the Confucian family tradition, where relationships between fathers and children are distant and frequently troubled.

Qianlong had a long and prosperous reign. His success was in part the result of the cumulative contributions of his predecessors. With the strong financial base created by the reforms of Kangxi and Yong Zheng, Qianlong was able to finance a series of military campaigns which saw the Chinese empire expand in all directions to reconquer lands claimed by earlier dynasties, raising the empire to its greatest extent. These campaigns included wars against Burma, Annam (Vietnam), Taiwan, Turkestan, the Zungars, and the Ghurka. His victories in the north against Turkestan and the Zungars were truly significant, bringing vast areas under Chinese control and destroying the power of the northern nomads, a constant threat to Chinese security. Although Qianlong sometimes claimed to be, like his forebears, a military genius, the evidence suggests that his ability lay in selecting and rewarding men with true military talent.

This military power was equalled by the brilliance of Chinese culture. Qianlong patronized poets and painters; his palaces became a series of great buildings stuffed with riches from all over the world, and resplendent in gilt, precious gems, and metals. In 1793, the British ambassador to the Chinese court, Lord McCartney—cited in Wakeman's study *The Fall of Imperial China*—wrote: (The buildings are) . . . furnished in the richest manner, with pictures of the Emperor's huntings and progresses; with stupendous vases of jasper and agate; with the finest porcelains and japan, and with every kind of European toys and sing-songs; with spheres, orreries, clocks and musical automatons of such exquisite workmanship, and in such profusion, that our presents must shrink from comparison.

Like the ideal Confucian monarch, Qianlong was a competent if uninspired poet who wrote over his lifetime hundreds, perhaps thousands of poems. He collected famous works of art and curios, and his collection, originally housed in the palace in Beijing, is now the heart of the

collection of the world's greatest storehouse of oriental art treasures, The Palace Museum in Taipei, Taiwan.

But if he had the strengths of the ideal Confucian monarch, Qianlong also had his weaknesses. Confucianism was an extremely hierarchical and authoritarian system which permitted those with power to oppress those without it. The emperor of China was all-powerful, and as a result difficult to criticize or reproach. While he posed as a patron of scholarship and art, Qianlong also undertook a systematic purging of the Chinese literary corpus in 1773, setting censors to scrutinize all existing written works for their attitude toward the Manchu line and the rule of the emperors. Works deemed satisfactory were assembled into a great imperial collection which is still a major tool utilized by those studying China. But works deemed unsatisfactory were destroyed and their authors punished, in some cases executed or sold into slavery for some real or imagined slight of the dynasty.

Qianlong's administration, like that of previous emperors, also suffered from problems created by clique struggles and corrupt favorites who so enjoyed the protection of the emperor that they could abuse all accepted standards of ethical conduct. One of these men was Heshen (Ho Shen), a young and physically attractive Manchu guardsman at the palace who caught the emperor's eye in 1775. Qianlong was then 65. Heshen rose rapidly in the emperor's favor, some say, because the two enjoyed a homosexual relationship of the type not at all uncommon in Chinese history and culture. Whatever the nature of their relationship, Heshen took full advantage of it and placed his supporters in key positions at every administrative level in the empire. Heshen engaged in systematic theft and corruption at which he was so successful that at his death in 1799 his personal fortune was greater than the imperial treasury itself.

The Qianlong emperor, conscious as always of the necessity to respect tradition and his ancestors, decided that his own reign should not surpass in its length that of his imperial grandfather, the Kangxi emperor. In 1795, he decided upon an action almost without precedent in Chinese history and stepped down from the throne of his own accord, without threat or pressure, in favor of his son Jiaqing (Chia-ch'ing; r. 1796-1829). This created a very awkward situation however, as he kept the reins of power firmly under his own control, while Jiaqing was restricted to ceremonial observances, lacking real power. As Heshen continued to take advantage of Qianlong's support, the accumulated costs of military campaigns and a greatly enlarged army, coupled with the thefts of Heshen, seriously damaged the fiscal health of the country.

The imperial institutions do much to cloak the personal life of an emperor and it is particularly difficult to distinguish the fine line between bad judgment and senility in an aging emperor. We cannot be certain as to the cause of the problems of the last decade of Qianlong's rule. Some feel that he had grown senile and Heshen cleverly used that decline to increase his own depredations, others simply see the evil tendencies inherent in the Chinese imperial institutions carried to an extreme.

On February 7, 1799, Qianlong died. The direct causes were a severe cold, but he was simply old and infirm. Jiaqing waited a scant five days before arresting and executing Heshen.

Qianlong was a talented and strong emperor, and he had inherited stable institutions, but the closing years of his reign saw the final decline of imperial China. China was soon to face a variety of challenges, from within as rapid population growth began to overwhelm traditional institutions, and from without, as the ambitious Western powers led by Great Britain began to cast covetous eyes on the wealth of the empire. During these gathering crises, the throne, like the Qianlong emperor himself, was isolated by custom and tradition, prevented by its own past successes from perceiving the need for rapid and revolutionary changes necessary to confront those challenges. It might be said that the strengths of the Qianlong emperor were his own: he was intelligent, diligent, and conscientious. His faults, perhaps, were those of the Confucian system. He lived and died the ideal Confucian monarch, the last which imperial China would ever see as it entered upon its final decline.

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Salvatore Quasimodo

The Italian poet, translator, and critic Salvatore Quasimodo (1901-1968) was one of the chief exponents of Italian hermetic poetry.

Salvatore Quasimodo was born on Aug. 20, 1901, in Modica, Sicily, where his father was a stationmaster with the Italian railroads. After several moves throughout Sicily, the family in 1908 settled in Messina, where Quasimodo finished his education and remained until 1919. Subsequently he moved to Rome to study engineering at the Politechnical Institute but did not complete his studies. For some time he worked in different jobs until he moved to Reggio Calabria in 1926 as an employee of the Civil Engineering Board. Through Elio Vittorini, his brother-in-law, he was introduced to literary circles during a visit to Florence in 1929. Among others he met Eugenio Montale and Alessandro Bonsanti, the editor of *Solaria,* which in 1930 published his first poetry.

In 1931 Quasimodo was transferred to Imperia and, after a short interlude in Sardinia, eventually was assigned to duty in Milan. There he left his job in 1938 to become editor of the weekly *Tempo* until he was named in 1941 professor of Italian literature at the Giuseppe Verdi Conservatory of Music. Quasimodo was the recipient of several literary prizes, such as the Etna-Taormina in 1953 and the Viareggio in 1958. In 1959 he was awarded the Nobel Prize for literature. Quasimodo died on June 14, 1968.

Quasimodo's poetics is characterized by a belief in the ''magic of the word.'' Such an avowal eventually leads to the concept of an ''absolute word'' whose alliterative properties are stressed over its logical aspects. Quasimodo's later notion of the social potentialities of poetry does not necessarily indicate a break with his earlier manner but may be seen as a logical continuation, as he himself once said: ''the words 'island' and 'Sicily' may be identified with my search for contact with the outside world.'' He refused to be associated with French symbolism, declaring that his work might better be seen in the tradition of ''stilnovistic'' poetry.

The goals of Quasimodo's poetics are already visible in his first collection of verse, *Acque e terre* (1930), in which the word no longer appears in a subordinate syntactic function but asserts its own immediate value. *Òboe sommerso* (1932), *Odore di Eucalyptus ed altri versi* (1933), and *Erato e Apòllion* (1936) are verse collections which are most characteristic of Quasimodo's hermetic approach, and it is here that his poetics of the absolute word is most clearly delineated and evident (''I divest myself by syllables,'' *Parola*). The themes are autobiographical, those of an odyssey and the search for a lost paradise. The almost realistic aspects of *Acque e terre* have disappeared; the technique of the analogies has become more daring; and the metaphors have become more tightened. The equilibrium between realistic and hermetic elements characteristic of the first collection is no longer existent.

Nuove poesie (1938) reiterates the old nostalgic feeling of *Acque e terre* for Sicily. Although retaining its hermetic aspects, the syntax has attained a higher degree of clarity, fusing with ease human elements with those of nature in a poised synthesis, as in the poem on Ilaria del Carretto. *Ed è subito sera* (1942), representing a stylistic and structural revision of all Quasimodo had written up to that time, arranged the poems in a chronological order and imparted the feeling of greater ease and of solutions that allowed a more detached attitude on the part of the reader.

The postwar collections *Giorno dopo giorno* (1947), *La vita non è sogno* (1949), and *Il falso e vero verde* (1956) seek a more direct relationship and dialogue with the reader, and Quasimodo himself referred to them as ''poesia sociale.'' *La terra impareggiabile* (1958) is still oriented toward the social and dialogical approach, but it is somewhat weaker than the earlier collections.

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Matthew Stanley Quay

Matthew Stanley Quay (1833-1904) was a U.S. senator and Republican party boss in Pennsylvania. His political genius made "Quayism" a synonym for shrewd, even ruthless, politics in the "gilded age."

Matthew Quay was born on Sept. 30, 1833, in Dillsburg, Pa., the son of a Presbyterian minister. In 1850 he graduated from Jefferson College (now Washington and Jefferson) and in 1854 was admitted to the bar. He mastered several languages and boasted one of America's finest private libraries.

Quay's political career began modestly when, in 1856, he was elected prothonotary of Beaver County. His work in the gubernatorial election of 1860 gained the attention of state politicians. He served with distinction in the Civil War and won the Congressional Medal of Honor. In 1865 he was elected to the state House of Representatives.

Initially opposed to the state organization of Republican boss Simon Cameron, Quay turned from politics in 1867 to edit and publish the *Beaver Radical*. A twist in state politics brought him into the Cameron fold in 1872. The Cameron-Quay machine was as ruthless as the more famous Tweed organization of New York. As secretary of the Commonwealth of Pennsylvania (1872-1878, 1879-1881), Quay played a pivotal role in attempts to weld local organizations in Pittsburgh and Philadelphia to the state machine. An especially blatant attempt to capture Philadelphia in 1878 by making him city recorder collapsed under public protest. Although implicated in a scandal in the state treasurer's office, he was elected state treasurer by an overwhelming margin in 1885. In 1888 Quay managed the presidential victory of Benjamin Harrison but broke with Harrison over distributing patronage. Intimate knowledge of his state, control of patronage, and insistence on party loyalty made Quay supreme in Pennsylvania. Shrewdly laconic, he knew, as one observer noted, "how to keep silent in fifteen languages."

Serving in the U.S. Senate (1887-1899, 1901-1902), Quay championed the protective tariff and little else. Controversy also marked his Senate career. When the Pennsylvania Legislature failed to fill his seat in 1899, the governor appointed Quay for a third term, only to have the Senate refuse to seat him. He was reelected in 1901. His public record, as with other bosses of the period, was no measure of his great influence within the national councils of his party. He was a partisan of minority rights, defending Indian tribes and opposing Chinese exclusion. His brand of politics, under attack when he died in 1904, helped nationalize American politics during years of rapid industrial and social change.

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J. Danforth Quayle

J. Danforth Quayle (born 1947) became the second-youngest member of Congress in history when he was elected to the United States House of Representatives in 1976. He was the first person from the "baby boom" generation to win a spot on a national ticket and was the fifth youngest vice president ever elected in the United States.

Dan Quayle was born in Indianapolis on February 4, 1947. He was the son of James C. and Corinne Quayle and the grandson of Eugene Pulliam, the founder of Central Newspapers Inc., a national chain of conservative papers. Quayle received his secondary education in the publics schools of Huntington, Indiana, his

hometown. In 1969 Quayle graduated from DePauw University, where he was a member of the Delta Kappa Epsilon fraternity. He attended law school at night at Indiana University, Indianapolis, and graduated in 1974. He was admitted to the Indiana Bar that same year. In 1972 Quayle married Marilyn Tucker, a fellow law student at Indiana University. The Quayles had three children—Tucker Danforth, Benjamin Eugene, and Mary Corinne.

After receiving his education, Quayle had very few jobs before running for public office. From 1969 to 1975, during law school, Quayle was a member of the Indiana National Guard. Also during law school he held several appointed positions in the Indiana state government. Afterwards, he worked as an associate publisher for the Huntington Herald press, a family owned paper, and founded Quayle and Quayle, a law office, with his wife. In 1976, with no political experience, he ran as a conservative Republican against Edward Roush, an eight-term incumbent Democrat, for a seat in the House of Representatives and won, becoming the second youngest representative in history. Quayle proved himself to be consistently conservative on all significant votes, enough so that the National Conservative Political Action Committee helped him in his bid for reelection, as they had in 1976. Much was made of Quayle's poor attendance record in the House during the 1978 campaign, but the bad press did not affect his popularity and he won by an overwhelming majority.

In 1980 Quayle ran for a seat in the Senate against another incumbent Democrat. This time his opponent was 18-year incumbent Birch Bayh, whom he also defeated.

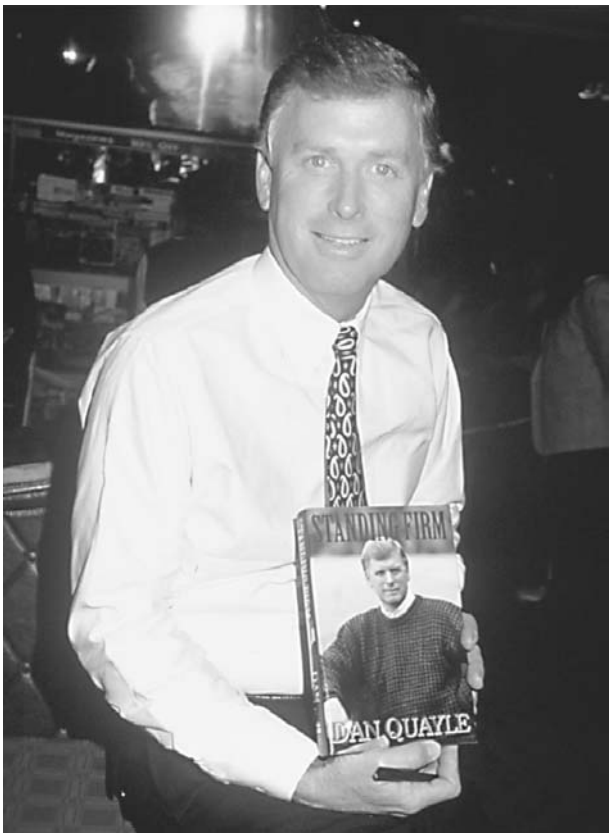

Quayle had no difficulty winning reelection to the Senate in 1986. The term was to last until 1993 but his selection as the Republican Party's vice presidential candidate, and subsequent election, resulted in his resignation. In the Senate Quayle had again voted conservatively, especially in areas related to national defense. However, his votes did not always fall along party lines. The most significant example of his independence from the right was the Job Training Partnership Act of 1986, which he introduced with Senator Edward Kennedy in 1982. His bipartisan efforts sometimes put him at odds with the Reagan administration, but he was not concerned with the possible alienation of the administration.

On August 18, 1988, in New Orleans, George Bush announced that his running mate for the presidency would be Dan Quayle. The public, the media, and both conservative and liberal politicians were caught off-guard by Bush's selection. Outside of Indiana very few people had heard of Dan Quayle. The primary reasons that Bush selected Quayle as a running mate were Quayle's conservative reputation, his Midwest origin, his relative lack of prominence, and no doubt his young age and good looks.

However, Quayle also brought undesirable scrutiny from the media. During his speech at the GOP national convention Quayle made reference to his time spent in the Indiana National Guard during the Vietnam conflict, which made people wonder if he was dodging the draft. This investigation revealed that Quayle might have used his connections through family-owned papers to gain admittance to the Guard. The media then examined almost every facet of his life and career. Among the issues brought into question were Quayle's admission to the Guard and to law school (without the usual requirements) and his privileged lifestyle. These facts, compounded by several poorly handled speaking engagements, led some members of the GOP to express reservations about Quayle's appointment, but Bush never expressed any thoughts about replacing him. Despite the excessively negative media coverage the George Bush/ Dan Quayle ticket did very well, overwhelming the Michael Dukakis/Lloyd Bentsen ticket at the polls.

Once elected, Quayle was given several jobs by the president, most notably a trip to several South American countries to gather information about the war on drugs. After a short time, the media became less interested in the spectacle of Dan Quayle and he was left alone to perform his duties as the vice president. After two years of his first term in that office, many conservatives hailed Quayle as an excellent vice president and as a conservative who remains non-compromising in his political orientation.

Yet Quayle did not return to the White House after the 1992 election, as Bill Clinton's victory forced Bush out of office. Even though Quayle would no longer be the Vice President, his stint in politics and the public eye was not yet over. In 1994, he published a book entitled *Standing Firm*. Quayle announced in 1995 that he would not seek election in the Presidential race, citing family and personal reasons for his decision.

Further Reading

The only biography of Quayle is *The Making of a Senator: Dan Quayle,* by Richard F. Fenno Jr., published in 1989. Although widely covered in the media during the campaign, the best periodical sources on Quayle are political journals such as *Congressional Quarterly Weekly Reports* and the *National Journal.* □

Jacopo della Quercia

Jacopo della Quercia (1374-1438), an Italian sculptor and architect, was a major sculptural innovator of the Early Renaissance.

Documentation concerning Jacopo della Quercia is scant. He was born in Siena. In 1401 he entered the competition for the bronze doors of the Baptistery in Florence, along with Filippo Brunelleschi and Lorenzo Ghiberti (the winner). The panel Della Quercia submitted is lost. In 1406 he executed the marble tomb of Ilaria del Carretto in the Cathedral of Lucca, and 2 years later he was in Ferrara, where he carved the *Seated Madonna* (now in the Cathedral Museum).

The major sculptural cycle from Della Quercia's middle period is the Fonte Gaia in the square in front of the Palazzo Pubblico in Siena. (The present fountain is a replica; the dismantled marble fragments of the original are in the Palazzo Pubblico.) It was commissioned in 1409, but he did not begin work on it until 1414; it was completed in 1419. Featured in relief sculpture was the nearly life-sized Virgin and Child, Mary being the patron saint of Siena, while in niches on either side of a rectangular parapet were eight female personifications of the Virtues. The bodies no longer sit quietly, in the Gothic fashion, but twist and turn in powerful angles that show the new energy of the Renaissance.

In 1422 Della Quercia received payment for the wooden group of the Annunciation in the Pieve of S. Gimignano; the following year he finished the Trenta Altar in S. Frediano, Lucca. In 1425 he was commissioned to design the main portal of S. Petronio in Bologna, and he made trips to Verona, Venice, and Milan to acquire stone. Before the portal was completed, in 1438, the master received and executed in 1430 the commission for the bronze relief *Zaccharias Driven from the Temple* for the Baptistery font in Siena.

In 1436 Della Quercia was named master architect of the Cathedral in Siena. The next year the Signoria of the city intervened between him and the Bolognese, who claimed that the artist had not kept his promise to them. After a trip to Bologna he became ill, and he died in Siena on Oct. 20, 1438.

In the 10 well-preserved marble relief panels on either side of the portal of S. Petronio in Bologna, Della Quercia elevated the depiction of the human body, both nude and draped, to a level of inherent dignity, power, and beauty which was to be achieved by no other sculptor before Michelangelo. The panels tell the stories of the creation and fall of Adam and Eve and of Cain and Abel. Della Quercia abjured Ghiberti's delicately constructed nudes, and the voluptuous body of Eve in Della Quercia's *Temptation* was surely influenced by an ancient statue of Venus. It is clear that the noble male in his *Creation of Adam* was the prototype used by Michelangelo for his ceiling composition in the Sistine Chapel in Rome.

Further Reading

A fine scholarly study in English on the Fonte Gaia is Anne Coffin Hanson, *Jacopo della Quercia's Fonte Gaia* (1965). For general background see John Pope-Hennessy, *Italian Gothic Sculpture* (1955), and Charles Seymour, Jr., *Sculpture in Italy, 1400-1500* (1966). □

Gonzalo Jiménez de Quesada

Gonzalo Jiménez de Quesada (1509-1579) was a major Spanish conquistador. His conquest of the Chibchas brought one of the important American culture areas under Spanish rule.

Gonzalo Jiménez de Quesada was born at Cordova, probably of a converted Jewish family. He studied at a university, presumably Salamanca, and practiced law for several years before the Royal Audiencia of Granada. In 1535 Pedro Fernández de Lugo, newly appointed governor of Santa Marta on the Caribbean, offered Jiménez de Quesada the post of chief magistrate there, and he accepted.

When Lugo's large expedition reached Santa Marta, it found the infant colony in bad condition, with food scarce and disease prevalent. The governor's son, Alonso de Lugo, soon absconded to Spain with the first gold supply discovered, but the elderly Don Pedro remained hopeful. He sent Quesada, in whom he had discovered qualities of leadership, into the interior with most of the available manpower.

Conquest of the Chibchas

With about 800 men and several brigantines, Quesada ascended the Magdalena River with no precise objective. The ascent provided great hardships, as the men died rapidly of hunger, fever, snakebite, and the attacks of Indians and wild beasts. When Quesada reached the Opón, a Magdalena tributary, 9 months after leaving Santa Marta, he was near the semicivilized Chibcha (or Muisca) Indian country, rich in gold and precious stones. He had 166 men and 62 horses left with which to undertake the conquest.

Though the Chibchas had a warlike history, their conquest proved rather easy, as they seemed psychologically cowed by the Spaniards. Entering their land early in 1537, Quesada soon defeated and slew their most powerful chief-

tain, Zipa Bacatá, and took his city. He also made short work of the second in power, the Zaque of Tunja. By August 1538 Quesada had the plateau of Cundinamarca under fairly firm control. Next, Sebastián de Benalcázar from Popayán and Nikolaus Federmann from Coro in Venezuela brought their own expeditions to the Chibcha country, lured by reports of gold. Questions of jurisdiction arose, and the three decided to go together to Spain for a royal judgment.

Quesada proved slow in getting to the court and damaged his reputation by frequently gambling, being once arrested in Lisbon for gaming after hours. These delays caused the thieving Alonso de Lugo to be preferred over him—Don Pedro having meanwhile died—and Alonso received both Santa Marta and New Granada, as Quesada's conquest was called. Lugo went to Bogotá, but the general knowledge of his former misconduct and the corruption of his government forced him soon to leave.

Quesada left Spain and settled for some years in France and Flanders. In 1549, his fortune spent, and no longer young, he petitioned in Spain for some appointment in New Granada and received the title of marshal of Bogotá. He went there in 1550 and, despite his poverty, became the leading citizen of the area and was virtually governor de facto.

In 1569 Quesada led an expedition into the interior of South America in search of fabled El Dorado. It lasted 3 years and explored the tributaries of the Orinoco and Amazon, from which he and a few disappointed survivors returned. He died in 1579 and is said to have been a leper, but many skin ailments were then called leprosy and his disease cannot be diagnosed with certainty.

Further Reading

Biographies of Jiménez de Quesada are R. B. Cunninghame Graham, *The Conquest of New Granada, Being the Life of Gonzalo Jiménez de Quesada* (1922), and Germán Arciniegas, *Knight of El Dorado* (1939; trans. 1942). Each has some merits, yet neither is entirely reliable. Walker Chapman, *The Golden Dream* (1963), has a chapter on the Chibcha conquest. Jesús M. Henao and Gerardo Arrubla, *History of Colombia,* translated and edited by J. Fred Rippy (1938), provides reliable material on Quesada.

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Lambert Adolphe Jacques Quételet

The Belgian statistician and astronomer Lambert Adolphe Jacques Quételet (1796-1874) is considered the founder of modern statistics and demography.

Adolphe Quételet was born in Ghent on Feb. 22, 1796. When he finished secondary school at the age of 17, he took a job teaching mathematics in a secondary school. A professor of mathematics at the newly established University of Ghent influenced Quételet to study mathematics. In 1819 he received his doctorate in mathematics with a dissertation in which he claimed to have discovered a new curve. The work was heralded as an important contribution to analytic geometry.

That year Quételet was appointed to the chair of elementary mathematics at the Athenaeum, and shortly thereafter he was elected to membership in the Royal Academy of Sciences and Belles-lettres of Brussels. He wrote numerous essays in mathematics and physics, founded and edited a journal, delivered lectures on science in the Brussels Museum, and published introductory works in mathematics and natural science. In 1828 he became the first director of the Royal Observatory, a position held until his death on Feb. 17, 1874, in Brussels.

In Paris gathering technical knowledge for the building of the observatory, Quételet met a number of leading French scientists and mathematicians who were actively engaged in laying the foundations of modern probability theory. Although they were working in the natural sciences and mathematics, in the course of their studies some of them had occasion to analyze empirical social phenomena. What fascinated Quételet was the possibility of using statistics as an instrument to deal with social problems.

Quételet believed that statistical theory and research could be used to determine whether human actions occur with the expected regularity. If so, it would indicate that there are social laws which are as knowable as are the laws which govern the movements of the heavenly bodies. He thought that there were such social laws. He thus developed his famous notion of the ''average man.''

Quételet's concept of the average man was intended to be a construct of the mind or a model which would enable social ''scientists'' to express the differences among individuals in terms of their departure from the norm. This theory led to his ''theory of oscillation.'' According to this hypothesis, as social contacts increase and racial groups intermarry, differences between men will decrease in intensity through a process of social and cultural oscillation, resulting in an ever-increasing balance and, eventually, international equilibrium and world peace. Thus, as Quételet saw it, the task of the academic and scientific communities in the immediate future was to develop a new social science, based on empirical observation and the use of statistics. This new science of ''social physics'' would discover the laws of society upon which human happiness depends. Quételet's subsequent works represent an attempt to formulate this new field of social physics.

To accomplish this goal, it was necessary to refine the techniques used in the collection of statistical data, since Quételet believed that through the analysis of such data empirical regularities or laws could be discovered. He was a moving force behind many of the governmental agencies and professional organizations involved in the gathering of statistical data, and he exerted an international influence on

this area. His application of quantitative methods and mathematical techniques has been judged as anticipatory of the guiding principle of contemporary social science, especially his efforts to change statistics from a mere clerical function into an exact science of observation, measurement, and comparison of results.

Further Reading

Several of Quételet's major works are available in English translation. The best study in English of his significance is Frank H. Hankins, *Adolphe Quételet as Statistician* (1908), which includes a biographical sketch. See also George Sarton, *Sarton on the History of Science,* edited by Dorothy Stimson (1962), for the reasons why Sarton considers Quételet rather than Auguste Comte as the ''founder of sociology,'' and Quételet's work *On Man and the Development of His Faculties* as ''one of the greatest books of the nineteenth century.'' □

Francisco Gómez de Quevedo Y Villegas

The Spanish poet, satirist, novelist, and wit Francisco Gómez de Quevedo y Villegas (1580-1645) ranks as one of the major writers of Spain's Golden Age.

Francisco de Quevedo was born in Madrid to an aristocratic family and orphaned very young. He studied the humanities at the University of Alcalá and theology at Valladolid. He learned Latin, Greek, Hebrew, and several modern languages and became a classics scholar. He published his first poem at the age of 25. In 1613 he accompanied the Spanish viceroy, the Duke of Osuna, to Italy to serve as diplomatic adviser. Quevedo became involved in a political conspiracy in Venice in 1618 and was recalled to Madrid in disgrace and kept under house arrest.

Freed but unchastened, Quevedo engaged in acrid literary and political controversies. His adverse criticism of the government soon incurred the disapproval of the Conde-Duque de Olivares, who was the royal favorite, and Quevedo was imprisoned in León from 1639 until 1643. He went to Villanueva de los Infantes, where he died 2 years later.

Quevedo's name is used as the butt of jokes throughout the Spanish-speaking world. Because he always wore nose glasses, his name in the plural, *quevedos,* came to mean pince-nez.

In its manifold variety, Quevedo's writing dazzles the intellect. Quevedo the theologian produced about 15 books on theological and ascetic subjects, such as *La cuna y la sepultura* (1612; *The Cradle and the Grave*) and *La providencia de Dios* (1641; *The Providence of God*). Quevedo the critic and literary gadfly published *La culta latiniparla* (*The Craze for Speaking Latin*) and *Aguja de navegar cultos (Compass for Navigating among Euphuistic Reefs*), both aimed against Gongorism—the Spanish counterpart of euphuism.

Quevedo the satirist produced profoundly melancholy buffoonery and grotesque cosmic nonsense in *Los sueños* (1627; *Dreams*). He scourged doctors, tailors, judges, Genoese bankers, barbers, bores, poets, dramatists, and every age and sort of woman, spattering them with scatological humor. His books of political theory were products of many years of earnest thought and of his own political experience. Two of the most important are *La political de Dios* (1617-1626; *The Politics of the Lord*) and *La vida de Marco Bruto* (1632-1644; *The Life of Marcus Brutus*).

Quevedo the poet produced an enormous bulk of verse, much of it extremely witty and sarcastic—no few poems based on the subjects of metaphysical anguish, the brevity of beauty, the loss of love, inexorable time, and death. Quevedo the novelist is perhaps best known through his picaresque novel *La vida del buscón* (1626; *Paul the Sharper* or *The Scavenger*), in which he followed the usual episodic pattern of the picaresque novel, intermixing sardonic wit. In this novel he sought to entertain, to ridicule, and to hold up fraud and dishonesty to scorn, but he rarely moralized directly, as did other picaresque novelists of his time.

Further Reading

Translations of Quevedo into English are difficult to find. A translation of *El buscón,* entitled *The Scavenger,* was done by Hugh H. Harter in 1962. This volume contains an introduction expressly for the American reader. In 1963 the University of Illinois Press reprinted *Visions—As Translated by Sir Roger L'Estrange* from Quevedo's *Los sueños;* J. M. Cohen wrote the introduction, which contains significant comments on both L'Estrange and Quevedo. Charles Duff translated selections of Quevedo's work in *Quevedo: The Choice Humorous and Satirical Works* (1926). This volume includes the work of several translators and a study by Duff of the life and writings of Quevedo, with a list of English translations, none later than 1892. Quevedo's place in Spanish literature is discussed in Gerald Brenan, *The Literature of the Spanish People* (2d ed. 1953). For general historical background see Louis Bertrand and Sir Charles Petrie, *The History of Spain* (trans. 1934; rev. ed. 1952), and John Armstrong Crow, *Spain: The Root and the Flower* (1963). □

Manuel Luis Quezon

Manuel Luis Quezon (1878-1944) was the first president of the Commonwealth of the Philippines. He prepared the groundwork for Philippine independence in 1946.

Manuel Quezon was born on Aug. 19, 1878, to Lucio Quezon and Maria Molina, both schoolteachers, in Baler, Tayabas (now Quezon) Province, in Luzon. Manuel enrolled at San Juan de Letran College, after which he was appointed lecturer at the University of Santo Tomás. There he studied law, but his studies were interrupted by the outbreak of the Spanish-American War.

Quezon was considered ''bright but lazy''; but when he joined the revolutionary forces of Gen. Emilio Aguinaldo during the revolution against Spain, Quezon displayed his fearless, bold, and quick-tempered style of fighting. He was promoted from private to major until, in 1899, he surrendered to the Americans, spent 6 months in jail, and then returned to Manila.

Early Public Offices

In 1903 Quezon passed the bar examination and set up practice in Baler. He gave up private practice to assume the post of provincial fiscal of Mindoro and later of Tayabas. In 1906 he was elected provincial governor. His campaign showed his native political wisdom when he sided with popular issues in a somewhat opportunistic manner. Often he abandoned consistency for the sake of pursuing what to his enemies was nothing but plain demagoguery.

In 1907 Quezon ran successfully as candidate for the Philippine Assembly on the Nacionalista party platform. In the Assembly he was elected floor leader, and Sergio Osmeña, his archrival, became Speaker of the House. Quezon served as resident commissioner in Washington, D. C. (1909-1916), where he became notorious as a romantic dancer, playboy diplomat, and shrewd lobbyist. He was instrumental in having a law revised so that Filipinos would form a majority in the Philippine Commission, the highest governing body in the Philippines. In February 1916 he cosponsored the Jones Act, which gave the Filipinos the power to legislate for themselves subject to veto by the American governor general. With this act, Quezon returned home a hero.

In 1916 Quezon was elected to the Senate, and soon became its president. Here he began attacking Osmeña for the latter's theory of ''unipersonal'' leadership. Quezon's ''collectivist'' idea of leadership won in the 1922 election. Soon, however, the two warring factions of the Nacionalista party united in the Partido Nacionalista Consolidado, headed by Quezon, who then became president of the party.

In 1933 a bill providing for the future independence of the Philippines, the Hare-Hawes-Cutting Bill, was passed by the U.S. Senate. Quezon opposed the new law because ''America would still hold military and naval bases in the Philippines even after the latter's independence, and, moreover, export duties regulated in the law would destroy both industry and trade.'' He was referring to what has since become the most troublesome cause of conflict between the Philippines and the United States: the right of jurisdiction over military bases and the special trade concessions given to landlords, compradors, and bureaucrat-capitalists with interests in export industries.

The real cause of Quezon's opposition to the law, apart from his objection to specific provisions, was the fact that it was identified with the Osmeña faction. Quezon led a mission to the United States to work for a bill generally similar to the Hare-Hawes-Cutting Law, the Tydings-McDuffie Law, known also as the Philippine Independence Act. This law provided for Philippine independence in 1946 and tax-free importation of Philippine products such as sugar, coconut oil, and cordage into the United States and the diplomatic negotiation of the military bases issue.

President of the Philippines

In September 1935, under the banner of a coalition party, Quezon was elected first president of the commonwealth, with Osmeña as vice president. Quezon's first act as chief executive was to push a national defense bill through the rubber-stamp unicameral legislature, which he controlled. This bill made him chairman of the Council for National Defense, with the chief of staff of the armed forces directly subordinate to him.

On Aug. 10, 1940, influenced by the growing Japanese imperialist encroachment, Quezon jammed through the National Assembly the Emergency Powers Bill, which vested him with dictatorial powers. Passed by a vote of 62 to 1, the bill gave Quezon the authority to change even the social and economic structure of the country: he was given the authority to require civilians to render service to the government, to outlaw strikes, to commandeer shipping and other transportation, to control fuel resources, to revise the educational system, and so forth.

In November 1941 Quezon was reelected president of the commonwealth. When the Japanese forces occupied Manila in 1942, Quezon and his Cabinet fled from the Philippines and set up an exile government in Washington in May 1942. Quezon died on Aug. 1, 1944, a year before the liberation of the Philippines.

Assessment of Quezon

Although Quezon lived through the most turbulent times in Philippine history, when the peasantry—who composed 75 percent of the people—was rebelling against social injustice and age-old exploitation, he failed to institute long-lasting reforms in land tenancy, wages, income distribution, and other areas of crisis. Essentially a politician who was both tactful and bullheaded, supple and compulsive, Quezon served mainly the interest of the Filipino elite, or ruling oligarchy (about 200 families), who owned and controlled the estates and businesses.

Quezon became a popular hero when he attacked the racist policies of Governor Leonard Wood with his declaration that he preferred ''a government run like hell by Filipinos to one run like heaven by Americans.'' Senator Claro M. Recto, a contemporary, pronounced the most balanced and acute judgment when he described Quezon as ''a successful politician . . . because he was a master of political intrigue. He knew how to build strong and loyal friendships even among political opponents, but he knew also how to excite envy, distrust, ambition, jealousy, even among his own loyal followers.''

Further Reading

The most authoritative source on Quezon's life is his autobiography, *The Good Fight* (1946). For his career and the historical circumstances surrounding it, the following are standard references: Carlos Quirino, *Quezon: Man of Destiny* (1935); Joseph R. Hayden, *The Philippines: A Study in National Development* (1942); Teodoro A. Agoncillo and Oscar M. Alfonso, *History of the Filipino People* (1960; rev. ed. 1967); Theodore Friend, *Between Two Empires: The Ordeal of the Philippines, 1929-46* (1965); and Teodoro A. Agoncillo, *A Short History of the Philippines* (1969).

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Edith H. Quimby

A pioneer in the field of radiology, Edith H. Quimby (1891-1982) helped develop diagnostic and therapeutic applications for X rays, radium, and radioactive isotopes when the science of radiology was still in its infancy. Her research in measuring the penetration of radiation enabled physicians to determine the exact dose needed with the fewest side effects.

In addition to her accomplishments in the field of radiology, Edith H. Quimby worked to protect those handling radioactive material from its harmful effects. While a radiology professor at Columbia University, she established a research laboratory to study the medical uses of radioactive isotopes, including their application in cancer diagnosis and treatments. In recognition of her contributions to the field, the Radiological Society of North America awarded her a gold medal for work which ''placed every radiologist in her debt.''

Quimby was born on July 10, 1891, in Rockford, Illinois, to Arthur S. Hinkley, an architect and farmer, and Harriet Hinkley (whose maiden name was also Hinkley). The family—Quimby was one of three children—moved to several different states during Quimby's childhood. She graduated from high school in Boise, Idaho, and went on a full tuition scholarship to Whitman College in Walla Walla, Washington, where she majored in physics and mathematics. Two of her teachers at Whitman, B. H. Brown and Walter Bratton, were major influences in directing her toward a career in scientific research. After graduating in 1912, Quimby taught high school science in Nyssa, Oregon, and then went to the University of California in 1914 to accept a fellowship in physics. While in the graduate program there, she married fellow physics student Shirley L. Quimby. She earned her M.A. in 1915 and returned to teaching high school science, this time in Antioch, California. In 1919, when her husband moved to New York to teach physics at Columbia University, she went with him. The move to New York was a pivotal point in Quimby's

career, as she began working under Dr. Gioacchino Failla, chief physicist at the newly created New York City Memorial Hospital for Cancer and Allied Diseases. This began a scientific association that was to last forty years.

Quimby began studying the medical uses of X rays and radium, especially in treating tumors. At that time, physicians and researchers knew extremely little about this area; before Quimby's research, each doctor had to determine on a case-by-case basis how much radiation each patient needed for treatment. Quimby focused her attention on measuring the penetration of radiation so that radiotherapy doses could be more exact and side effects minimized. After several years of research, she successfully determined the number of roentgens (a now obsolete unit of radiation dosage) per minute emitted in the air, on the skin, and in the body. Her research on the effects of radiation on the skin was especially noteworthy to the scientific community, and her study was frequently quoted in the professional literature for many years.

From 1920 to 1940, Quimby conducted numerous experiments to examine various properties of radium and X rays. During this period she wrote dozens of articles for scientific journals, describing the results of her research and listing standards of measurement. In 1940 Quimby was the first woman to receive the Janeway Medal of the American Radium Society in recognition of her achievements in the field.

From 1941 to 1942, Quimby taught radiology courses at Cornell University Medical College. The following year she became associate professor of radiology at Columbia University College of Physicians and Surgeons, where she taught radiologic physics. While at Columbia, she and Failla founded the Radiological Research Laboratory. There they studied the medical uses of radioactive isotopes in cooperation with members of Columbia's medical departments. They focused their research on the application of radioactive isotopes (different forms of the same element whose unstable nuclei emit alpha, beta, or gamma rays) in treating thyroid disease, and for circulation studies and diagnosis of brain tumors. These inquiries made Quimby a pioneer in the field of nuclear medicine.

Quimby participated in other aspects of radiology research as well. She researched the use of synthetically produced radioactive sodium in medical research, and devoted considerable efforts to investigating ways to protect those handling radioactive substances from the harmful effects of exposure. Very early on, Quimby foresaw the potential for increased diagnostic and therapeutic use of atomic energy in medicine through radioactive isotopes.

In addition to her research and lecturing, Quimby worked on the Manhattan Project (which developed the atom bomb). She also worked for the Atomic Energy Commission, acted as a consultant on radiation therapy to the United States Veterans Administration, served as an examiner for the American Board of Radiology, and headed a scientific committee of the National Council on Radiation Protection and Measurements. A prolific writer, Quimby published a considerable amount of literature on various aspects of the medical uses of X rays, radium, and radioactive isotopes. She also coauthored a widely respected book entitled *Physical Foundations of Radiology.*

After her official retirement in 1960 as professor emeritus of radiology, Quimby continued to write, lecture, and consult well into the 1970s. She was a member of several radiology societies, including the American Radium Society, for which she served as vice president. In her nonprofessional life, Quimby was a member of the League of Women Voters.

On Quimby's death on October 11, 1982, at the age of ninety-one, Harald Rossi of Columbia University wrote in *Physics Today* that ''all too often the creative achievements of scientific pioneers are overshadowed by further developments made by others or simply become anonymous components of accepted practice. Fortunately, Quimby's exceptional service to radiological physics was widely recognized.''

Further Reading

New York Times, October 13, 1982, p. 28.
Physics Today, December, 1982, pp. 71–72. □

Willard Van Orman Quine

Willard Van Orman Quine (born 1908), American philosopher, is best known for his advocacy of the logical regimentation of ordinary language.

On June 25, 1908, W. V. Quine was born in Akron, Ohio. He earned the bachelor of arts degree *summa cum laude* in 1930 from Oberlin College. At Harvard University Graduate School he concentrated on logic under the supervision of Alfred North Whitehead. He received his doctorate in 1932. Quine then traveled to Vienna, Austria. He was there when the circle of logical positivist philosophers flourished, studied mathematical logic at Warsaw, and in Prague, befriended Rudolf Carnap, a leader of the logical positivist movement.

Quine's *A System of Logic* (1934) contributed significantly to the development of mathematical set theory. In 1936 he joined the Harvard faculty. His essay ''New Foundations of Mathematical Logic'' (1937) retained in principle Bertrand Russell's theory of types (a revision of set theory) but sought to avoid its complexities. Nevertheless, Quine's new theory had drawbacks. In *Mathematical Logic* (1940) he presented a superior system. His *Set Theory and Its Logic* (1963) traced relations between his own system of set theory and others.

Explaining Ontic Theory

Two articles, ''Steps toward a Constructive Nominalism'' (1947) and ''On What There Is'' (1948), represent Quine's widely considered doctrines in ontology. Ontology—in Quine's words, ''ontic'' theory—consists of assertions of existence. He made clear that accepted scientific theories allow for more than one ontic theory and that it

is incorrect to seek to determine that one such ontic theory is true. He proposed a method for explaining the ontic importance of a theory, calling for formulation of the statements which a theory contains into symbolic expressions with existential importance. The primacy of mathematical logic in Quine's ontology is evident in his celebrated definition of being: ''To be is to be the value of a variable.''

A Reverse in Logic

Quine's ontology was originally nominalistic, maintaining that only particular individuals exist and that universals or abstract entities do not exist, except perhaps as linguistic symbols. In 1947 Quine denied the existence of abstract entities and proposed the construction of logical and mathematical systems without resort to such entities. In *Word and Object* (1960), however, Quine abandoned his earlier nominalism by acknowledging the existence of abstract entities. He contended that language consists of dispositions, acquired by conditioning, to respond acceptably to socially observable stimuli. His *Pursuit of Truth* (1990) also puts forth this argument.

Quine's main contribution to epistemology (the theory of knowledge), signaled by his article ''Two Dogmas of Empiricism'' (1951), was his denial of the validity of the analytic-synthetic distinction. According to this distinction, every statement in any system of knowledge is either synthetic or analytic. A synthetic statement is true or false as a matter of fact, and an analytic statement is true or false without reference to fact but with reference to meanings or formal rules within the language in which the statement is expressed. In challenging this central distinction in recent epistemology, Quine had a decisive impact on the field. He pointed out that the distinction was never made satisfactorily and, in fact, argued that it could not be made.

In 1955 Quine was appointed Edgar Pierce professor of philosophy at Harvard. President of the Association of Symbolic Logic (1953-1956), in 1957 he was elected president of the Eastern Division of the American Philosophical Association. In 1968 he inaugurated the John Dewey Lectures at Columbia University. In December 1971 he delivered the prestigious Carus Lectures before the American Philosophical Association. In 1996, Quine received the Kyoto Prize, one of Japan's most prestigious awards given by a private foundation. He was awarded the $460,000 prize in the category of creative arts and moral sciences.

Quine's philosophy at first seemed utterly fragmentary. Despite fundamental shifts in doctrine, however, his philosophy later assumed growing systematic coherence. Quine's publications include *From a Logical Point of View* (1953), *Word and Object* (1960), *Selected Logic Papers* (1966), *The Ways of Paradox* (1966), *Ontological Relativity and Other Essays* (1969), *Philosophy of Logic* (1970), and *Pursuit of Truth* (1990).

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Quin Shi Huang-Di

First emperor of the Qin Dynasty, Quin Shi Huang-di (259 B.C.-210 B.C.) unified China in 221 B.C. and turned the country into a centralized empire.

Before Qin Shi Huang (Ch'in Shih Huang-ti) unified China in 221 b.c., the country was torn apart by wars between the regional kingdoms. From the 8th century b.c., the rival principalities were constantly engaged in warfare during the later Zhou Dynasty. By 403 b.c., only seven major kingdoms remained, of which the Kingdom of Qin gradually became the strongest. These kingdoms continued their fighting until 221 b.c., when Qin's king, later known as Qin Shi Huang-di, defeated all the other kingdoms. His unification of China not only ended six centuries of wars but also started a centralized imperial system which was to last for over 2,000 years.

After his father's death, Qin Shi Huang acceded to Qin's throne in 247 b.c. He was only 13 years old. Lü Bu Wei, prime minister of the former king, continued to hold his position under the new king, who was now called Qin Wang Zheng (King Zheng of Qin). In 238 b.c., the ninth year of his kingship, King Zheng reached the age of 22, the legal age to rule the kingdom by himself. When he left for the old capital Yong for his coronation, Lao Ai, the Queen mother's lover, attempted a coup d'etat. Lao Ai's conspiracy was immediately discovered by King Zheng, who had him executed. Later, the king learned that his prime minister Lü Bu Wei was also involved in the attempted coup and banished Lü to Shu (today's Sichuan), which was a remote area at that time. Desperate, Lü committed suicide by poison in 235 b.c.

After the removal of Lü Bu Wei, King Zheng used the scholar Li Si as his major adviser in planning the conquest of China's six other kingdoms. Han, Zhao, and Wei were the three kingdoms directly to the east of Qin; beyond these were Yan in the north, Chu in the south, and Qi in between. King Zheng accepted Li Si's proposal to first launch frontal attacks upon Han, Zhao, and Wei, and then attack Yan and Chu, before finally taking over Qi for the final unification. Han, the weakest kingdom, was conquered in 230 b.c. In 228 b.c., Qin besieged Han Dan, the capital of the Zhao kingdom, and captured the king of Zhao. After Zhao's fall,

Qin presented a great threat to the kingdom of Yan. In the hope of preventing Qin's attack, in 227 b.c. the crown prince of Yan sent an assassin to kill King Zheng. After the attempt failed, the king of Yan killed the crown prince to make peace with Qin. In the five years between 225 b.c. and 221 b.c., Qin defeated and conquered the rest of the regional kingdoms and brought China to unification.

Following his triumph, King Zheng discussed with his ministers an appropriate title for the new ruler of China. Praising the King for his accomplishments, the court suggested the most respectable title of Ancient China: *Tai Huang.* But King Zheng, for his part, believed he incarnated the virtues and achievements of *San Huang Wu Di* (''Three Monarchs and Five Emperors,'' meaning all the great emperors of Ancient China). He, therefore, dropped *Tai* and added *Di* to *Huang* to form *Huang-di,* which can be translated as august emperor. Convinced he had established an eternal empire, of which he was the first emperor, he called himself, appropriately, Shi Huang-di, or the first emperor. Thus, King Zheng of Qin became Qin Shi Huang-di, or first emperor of the Qin Dynasty. With the conquest complete and the establishment of his emperorship, Qin Shi Huang began a series of reforms to consolidate his rule.

In the central government, the emperor was the highest ruler, followed by *San Gong Jiu Qing* (three *Gong* and nine *Qing;* the titles distinguishing their hierarchical status) who assisted the emperor in ruling the country. The three *Gong* were: (1) *Cheng Xiang,* or prime minister, the highest administrative official of the central government; (2) *Tai Wei,* the highest military officer who advised the emperor on military affairs (without, however, the power to move troops); and (3) *Yu Shi Dai Fu,* the general supervisor, who was to provide assistance to *Cheng Xiang* in his administrative work. In theory, the three *Gong* would exert checks on each other, while all power was concentrated in the hands of the emperor. Below the three *Gong,* there were nine *Qing,* whose major responsibilities included caring for the palace, the royal family, and the emperor.

For the local administration, Qin Shi Huang accepted Li Si's suggestion to abolish the old system of enfeoffment (feudalism) and establish a new system of administrative districts throughout the country. Qin Shi Huang divided the empire into 36 *Jun* (prefectures), under each of which were a number of *Xian* (counties). Under each county, were a number of *Xiang* (towns), under each town were a number of *Ting,* and under such *Ting* were 10 *Li,* the smallest rural administrative units. All the officials of prefectures and counties were appointed by the emperor with fixed salaries; their positions were not hereditary, and they were subject to recall or removal by the emperor. Most of the appointees were military officers who distinguished themselves in battles. This hierarchical system of administration achieved political unification and strongly reinforced the central government.

In order to prevent conspiracy, Qin Shi Huang ordered that all weapons belonging to civilians be gathered in the capital for melting down. From the meltdown, 12 ''gold men'' (bronze) were molded, each weighing 120 tons; they were placed in the front hall of his new palace. At the same time, Qin Shi Huang forced the 120,000 most powerful and wealthiest households in the empire to move into Xian Yang the capital, thereby, first, making the capital look prosperous and, second, making such powerful families easier to watch over. As for the old noble families of the conquered six kingdoms, Qin Shi Huang had some of them sent to Nan Yang and Ba Shu (southwest of China) from their native places, hoping that by forcing them to leave their hereditary lands, he was helping to reduce their power.

To tighten his rule of the empire, Qin Shi Huang also unified the code of laws, establishing laws regarding the responsibilities of government officials and punishment for the neglect of their duties. Officials at the basic levels, for example, were to report on time to county officials about agricultural and farming situations such as floods, droughts, storms, and insect pests. One law said that peasants were not allowed to drink liquor in ''field huts''; if they did, they were punished. Criminal law enforcement was extremely cruel: the penalty for even small theft was cutting off the left foot or branding the face. The heaviest punishments included being torn apart by a chariot or the elimination of an entire family.

Prior to the unification, the writing of the same Chinese characters had varied in different regions of the kingdoms. Although all characters came from the script of the early Zhou Dynasty, known as the Large Seal Script, literature produced during the later Zhou Dynasty (known as the Period of Spring and Autumn and the Warring States, 770 b.c.-b.c.). brought about chronological and regional changes in the writing of Chinese characters. When Qin Shi Huang asked Li Si to help unify the script of Chinese language, Li Si and other scholars wrote a number of literary texts through which a new, simplified, standardized script, known as the Small Seal Script, was universalized throughout China.

Qin Shi Huang promoted the use of the reformed measuring system of his former kingdom, in which six feet equaled one *Bu* (Chinese double paces); 240 *Bu* equaled one *Mu;* and ten feet equaled one *Zhang.* In 221 b.c., a short imperial edict (of 40 Chinese characters) was promulgated on the unification of this measuring system, and it was required that all officially accepted measuring instruments must bear the edict's words.

In addition to writing and measuring systems, at the time of unification, different regions used different currencies. Qin Shi Huang reformed the currency system by declaring two types of currency: gold and copper. Gold was called upper currency, using *Yi* (24 ounces) as its unit, while copper was called the lower currency, which appeared in round coins with a square hole in the middle, each weighing a half *Liang* (half an ounce).

The second year after unification saw the beginnings of three major imperial highways, known as *Chi Dao.* With Xian Yang, the capital, as their center, the highways stretched northeast (reaching areas of the former kingdoms of Yan and Qi); southeast (reaching the former kingdoms of Wu and Chu); and north and south, about 800 kilometers (496 miles) with Wu Yuan (near today's Bao Tou in Inner Mongolia) at the northern end; and Ling Ling (in today's

Hunan province) at the southern end. These highways were 50 *Bu* (300 feet) wide with pine trees planted along the sides at intervals of three *Zhang* (30 feet). Remnants of *Chi Dao* survive today. With the total length of the Qin imperial highways stretching approximately 6,800 kilometers (4,216 miles), the completion of *Chi Dao* greatly increased the convenience of transporting troops and their supplies. In comparison, the total length of the Roman road system (ca. 150 a.d.) from Scotland to Rome and then to Jerusalem was about 5,984 kilometers (3,710 miles).

When Qin Shi Huang conquered the six kingdoms, he had specifications for all the palaces of the conquered kingdoms copied down so that they could then be rebuilt in the north of Xian Yang. But, thinking them too small, Qin Shi Huang proved dissatisfied with these palaces and so began the building of a new palace, called *A Fang Gong* in the southwest of Xian Yang. In his *General History of China,* Fan Wen-lan describes the grandeur of the palace's front hall:

> 500 Bu from east to west and 50 Zhang from north to south. It could hold 10,000 seats and flags of five Zhang height could stand in the Hall. . . . Magnetite was used . . . to detect people coming into the palace with hidden weapons.

It was estimated that more than 700,000 people worked on the palace, though Qin Shi Huang would not live to see its completion. His son, the second emperor, continued the building of the palace, but three years after his father's death Xiang Yu, a rebellious general, would enter the capital with his troops and set the palace on fire. *A Fang Gong* would burn for three months before falling in ashes.

Another large construction project undertaken by Qin Shi Huang was the building of the Emperor's tomb. Upon succession to the throne, Qin Shi Huang immediately began work on his mausoleum in Li Shan (black horse mountain). After the country's unification, over 700,000 corvée laborers (conscripts) were forced to work on the tomb which was more than 50 *Zhang* high with a radius of five *Li* (1.55 miles). There were palace halls in the tomb, providing seats for the hundred high officials. Mercury was used to create moving rivers and seas in the tomb. The inner tomb was protected by arrows that automatically discharged should anyone try to enter.

In 215 b.c., Qin Shi Huang sent General Meng Tian on an expedition to the north. In command of 300,000 troops, Meng Tian defeated the Xiongnu (Huns) and recovered the territories previously lost to them. According to *Shi Ji* (Historical Records), 34 counties were established in the recaptured areas, and a large number of people were sent there to cultivate the land. To prevent further attacks of Xiongnu, Qin Shi Huang began to repair and link up the old defensive walls built by the former kingdoms of Qin, Zhao, and Yan, beginning the world-famous construction of the Great Wall. Starting in the west in present-day Gansu province, the wall ended in the east in present-day Liaoning province. From east to west, it extended the length of 10,000 Chinese *Li* (over 1,400 miles). Tens of thousands of people were sent to build the wall, of whom more than half would die due to harsh living conditions and heavy labor.

In 214 b.c., Qin Shi Huang appointed Tu Sui as commander of 500,000 troops for the subjugation of areas in the south (today's Fujian, Guangdong and Guangxi). Tu Sui took over these areas without meeting much resistance. The newly conquered territories were divided into four prefectures, to which a large population of the Qin people were shifted to live with the native minorities. By this time, Qin Shi Huang had driven out the Xiongnu in the north and subdued minority tribes in the south, thereby greatly increasing and securing the whole empire.

Despite such methods of expansion and unification, the country remained far from intellectually unified. In 213 b.c., at Qin Shi Huang's birthday banquet in Xian Yang Palace, 70 scholars came forward to wish him longevity. One of them started to praise the emperor for his triumph over the rival kingdoms and the establishment of the new system of administrative districts throughout the country; but this praise induced a response from another scholar who thought that the new system of prefectures and counties was not as good as the old system of enfeoffment and that Qin Shi Huang should learn from the old dynasties. Remarked the scholar: ''It's never heard that a government that does not model upon its predecessors ever lasts long.'' Li Si, now the Emperor's prime minister, refuted this fervently:

> The five emperors never repeated each other; the three dynasties never inherited; they ruled by themselves not because they tried to be different but because times had changed. . . . Now the empire is established and all laws come from one source. . . . Men of letters should learn the laws. However, you scholars do not learn from the present but the past so as to criticize the present time and confuse the ordinary people.

Li Si's recommendation was that all books—except the history books about Qin—be burned. All the books of lyrics and the writings of the various schools of thought should be brought to governors of prefectures for burning; those who had these books and would not burn them within 30 days were to have their faces branded before being sent to labor for four years on the Great Wall. Those who dared to talk about these books were to be executed. Those who quoted the past to criticize the present were to be killed together with their entire families. Those who knew and did not report violations were to suffer the same punishment. The only books that were not to be burned were books on medicine, divination, and tree-planting. Qin Shi Huang approved of Li Si's plan and books were burned across the empire.

During the next year, 212 b.c., some Confucian scholars and magicians talked among themselves, criticizing the emperor of being power hungry, prone to kill and punish, and neglectful of intellectuals. When Qin Shi Huang learned of their dissent, he ordered a thorough investigation, during which the scholars blamed each other, rather than admitting to the criticisms. Finally, it was discovered that more than 460 scholars were involved. Qin Shi Huang ordered them all buried alive in the capital.

In 210 b.c., Qin Shi Huang made his fifth inspection tour around the country. When he reached a place called Sha Qiu (in today's Hebei province), he became seriously ill. Aware that he would soon die, he gave orders that his eldest son, Fu Su, should succeed him. But Zhao Gao, a favorite eunuch of the emperor and tutor of his second son, Hu Hai, changed the emperor's will. He issued a false edict ordering Fu Su to commit suicide and placed on the throne Hu Hai, who in three years lost the empire.

Meanwhile, the body of the first emperor was carried back to the capital. At his funeral, all the concubines who had not borne him sons were buried with him. Before they could escape, all the artisans who helped construct the emperor's tomb were also buried with him. In this way, the tomb was thought to be safe, because no one alive knew its secrets.

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Quintilian

Quintilian (ca. 35-ca. 99) was a Roman rhetorician and literary critic. His influence on rhetoric, literary criticism, and educational theory was profound.

Quintilian, or Marcus Fabius Quintilianus, was born at Calagurris in Spain, the son of a rhetorician. He studied mainly in Rome, under the orator Domitius After and perhaps the great grammarian Remmius Palaemon, among others. He then went back to Spain, probably as a teacher in his hometown, and returned to Rome in 68, the only certain date in his life. As a teacher of rhetoric, he became wealthy and famous from his lectures and was also an advocate in the law courts. Under the emperor Vespasian he was made a professor of rhetoric with a salary from the state. Among his pupils was Pliny the Younger.

At some time, probably in the early 80s, Quintilian married a very young woman. She died at the age of 18, after giving birth to two sons, who soon died as well. After 20 years of teaching, perhaps in 90, Quintilian retired and devoted himself to writing. Sometime after this, but before Domitian's death in 96, Quintilian was appointed by him as tutor to his two grandnephews; and through the influence of their father, Flavius Clemens, he received the insignia and privileges of a consul. The date of Quintilian's death is uncertain: Pliny the Younger, writing about 100, speaks of him in terms which suggest that he was already dead.

His Work

Only one work of Quintilian's has been preserved, the *Institutio oratoria* (On the Education of an Orator) in 12 books, composed about 92-96, the distillation of his long and successful career as a teacher. It treats of the education of an orator, beginning with the most elementary education. Book 1 sets the tone of the whole collection: it is moderate and practical, based on long experience with the actual behavior and psychology of children and careful attention to the smallest details of pedagogical practice. Book 2 treats of the more advanced education of the orator, and books 3 through 11 are more technical, dealing with the structure, argumentation, style, and delivery of orations.

Book 10 contains a discussion of the relative merits of the great Greek and Latin authors which has exercised a profound influence on subsequent literary criticism. Book 12 is based on a deeply moral conception of the importance of character as well as learning to the orator and of the

necessity for the style to be appropriate to the subject; it rounds out the work on an impressive note of grave dignity.

A complete text of Quintilian was rediscovered in the early 15th century. His educational aims, based on Cato the Elder's definition of an orator as ''a good man, skilled in speaking,'' and looking toward the education of literate, humane, well-rounded, and useful citizens, were congenial to the ideals of the Renaissance.

Two further works, collections of declamations, survive under the name of Quintilian, but the fantastic nature of many of their subjects, an abuse specifically attacked by Quintilian, has led most scholars to dismiss them as spurious.

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Elpidio Quirino

Elpidio Quirino (1890-1956) was the second president of the Philippine Republic. During his administration, the Philippines passed through a period of revolutionary turmoil marked by widespread corruption, demoralization, economic crisis, and political terrorism.

Elpidio Quirino was born on Nov. 16, 1890, in Vigan, Ilocos Sur, the son of the warden of the provincial jail. Quirino taught school while studying at Vigan High School and then went to Manila, where he worked as junior computer in the Bureau of Lands and as property clerk in the Manila police department. He graduated from Manila High School in 1911 and also passed the civil service examination, first-grade.

After graduating from the College of Law, University of the Philippines, in 1915, Quirino served as law clerk in the Philippine Commission and then as secretary to Senate president Manuel Quezon. In 1919 Quirino won the post of congressional representative from the first district of Ilocos Sur. He opposed Sergio Osmeña, the leader of the Nacionalista party, and joined Quezon's Collectivista faction of the party. In 1925 Quirino was elected to the Senate. Quezon appointed him chairman of the Committee on Accounts and Claims and of the Committee on Public Instruction and to other important congressional bodies. In 1931 Quirino was reelected to the Senate. In the controversy surrounding the Hare-Hawes-Cutting Law of 1933, he sided with Quezon.

In 1934 Quirino became secretary of finance. He was also one of the drafters of the constitution approved on May 15, 1935. When the Philippine Commonwealth was inaugurated on Nov. 15, 1935, he held the position of secretary of finance (1935-1936) and then became secretary of interior (1936-1938). In 1941 he was elected as senator-at-large. When World War II broke out, Quirino refused to join the puppet government of José Laurel and became an underground leader of the Filipino resistance movement against the Japanese. He was captured and imprisoned by the Japanese military police in Ft. Santiago, and his wife, two daughters, and a son were murdered by the Japanese forces.

In 1945 Quirino became the leader of the majority in the Philippine Congress and then assumed the post of president pro tempore of the Senate. On the inauguration of the Philippine Republic in 1946, he occupied the post of vice president and first secretary of foreign affairs. In 1947 Quirino (who belonged to the class of landlords, compradors, and bureaucrat-capitalists) urged the adoption of the anomalous ''parity amendment,'' imposed by the U.S. government in exchange for independence, war damage payments, and other loans.

When President Manuel Roxas died on April 15, 1948, Quirino succeeded him as president of the republic. For his weakness in tolerating rampant graft and corruption in his party, permitting immorality in the armed forces, and ne-

glecting the impoverished plight of the majority of Filipinos, he was very unpopular, and in 1953 he was defeated by Ramon Magsaysay.

As president, Quirino was many times justly accused by Filipino nationalists of being extremely pro-American and even subservient to alien economic interests. To maintain peace and order for the sake of national unity, he granted amnesty to the Huk guerrillas on June 21, 1948; but this measure proved futile in solving the deep-rooted social injustice and exploitation inherent in the country's semifeudal economy. Although Quirino saw the need for increasing the appeal for loans from the United States and establishing controls to protect local Filipino industries and conserve natural resources, he failed to act vigorously and sincerely in implementing drastic agrarian reforms.

Quirino was elected president in 1949, when, according to historians and newspaper reports, widespread terrorism and violation of legal electoral processes occurred. He died on Feb. 29, 1956.

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Horacio Quiroga

Horacio Quiroga (1878-1937) was a Uruguayan writer. His short stories are ranked among the best to emerge from Latin America.

Horacio Quiroga was born on December 31, 1878, in Salto, Uruguay, and died on February 19, 1937, in Buenos Aires, Argentina. Though born and raised in Uruguay, he spent most of his years in neighboring Argentina. His life was crammed with adventure and filled with recurrent tragedy and violence. When he was only a babe in arms his father was accidentally killed when a shotgun went off on a family outing. Later his step-father shot himself, and in 1902 Quiroga accidentally shot and killed one of his best friends and literary companions. In 1915 his first wife, unable to endure the hardships of life in the jungle of northern Argentina where Quiroga insisted on living, committed suicide by taking a fatal dose of poison, leaving the widower with two small children to raise. Quiroga himself, when he realized he was incurably ill with cancer, took his own life.

His love affairs and marriages were also turbulent. He married twice, both times to younger women; his second wife, a friend of his daughter, was nearly 30 years his junior. The first marriage ended with his wife's suicide; the second, in separation. All this violence in his personal life undoubtedly explains a great deal about the obsession with death so marked in his work.

Quiroga's love of adventure and the attraction the jungle hinterland of northern Argentina held for him are also biographical details that have great impact on his writings. His first trip to Misiones province took place in 1903, when he accompanied his friend and fellow writer Leopoldo Lugones as photographer on an expedition to study the Jesuit ruins there. In 1906 he bought some land in San Ignacio, Misiones, and from then on divided his time chiefly between the hinterland and Buenos Aires. While living in the jungle Quiroga tried various experiments, such as distilling an orange liqueur. These endeavors ended in failure but provided him with good materials for his stories, as did all his activities there, such as building his bungalow, his furniture, and canoes and hunting and studying the wildlife of the region.

Quiroga began writing under the influence of Modernism, a literary movement which dominated Spanish Ameri-

can Literature at the turn of the century. Soon, however, he reacted against the artificiality of his first book in this mode, published in 1901, *Coral Reefs* (*Los arrecifes de coral*), a collection of prose poems and poetry, and turned to writing tales firmly rooted in reality, although they often emphasized the strange or the monstrous. Many of these early stories are reminiscent of Edgar Allan Poe, whose influence marked much of his work. ''The Feather Pillow'' (''El almohadón de pluma'') is a good example of his expert handling of the Gothic tale. The effects of horror, something mysterious and perverse filling the atmosphere, are there from the beginning of the story, with a sensational revelation at the end.

For three decades in the early 20th century Quiroga continued writing and publishing stories in great quantity—his total output ran over 200—and many of them are of impressive quality. His several attempts at novels were relative failures. Among the various collections of his stories, two should be singled out as high points: *Stories of Love, Madness, and Death* (*Cuentos de amor, de locura, y de muerte,* 1917) and *The Exiled Ones* (*Los desterrados*), published in 1926. The splendid title of the first of these volumes sets forth his major themes and could properly be the heading for his entire work.

Quiroga also achieved great popularity with his *Jungle Tales* (*Cuentos de la selva*) in 1918, with its title reminiscent of Rudyard Kipling. This collection is made up of stories in a fable mold, with talking animals and usually an underlying moral. They are filled with humor and tenderness and are appropriate for children of all ages. Another of his celebrated tales, *Anaconda* (1921), describes a world of snakes and how they battle men and also one another. This long story moves at a slower pace than is usual in Quiroga's work and has a spun-out plot. Its reptilian characters are more compelling than believable, and the animal characterization, though good, is not quite as striking as in some of his shorter narratives.

If we examine Quiroga's stories carefully, we will find them full of vision concerning mankind. He had a sharp awareness of the problems besetting man on every side—not only the pitfalls of savage nature but also those referring to human relationships. Quiroga pointed out man's weaknesses and failings, but he also stressed the heroic virtues of courage, generosity, and compassion in many of his best stories.

All this rich human material is shaped into story form by a master craftsman. Quiroga was conscious of the problems involved in the art of the short story, and, like Poe, he wrote about them. He described his technique in what he called his ''Manual of the Perfect Short Story Writer,'' which consists of ten commandments. Warnings stressing economy of expression are here; others are concerned with careful advance planning. His final suggestion for writing good stories is perhaps the best: ''Tell the tale as if the story's only interest lay in the small surroundings of your characters, of which you might have been one. In no other way is *life* achieved in the short story.'' Quite rightly Quiroga emphasized here the word life, which lies at the core of his stories.

Usually Quiroga practiced the economy he preached in this manual. Feats of condensation are common, as in ''The Dead Man,'' where he shows his powers in dramatic focus on a single scene describing a dying man, or in ''Drifting,'' a stark story in which everything seems reduced to essentials, where the brief opening scene of a man bitten by a viper contains the germs of all that comes afterward. The language is terse, the situation of great intensity, the action straightforward and lineal. There is also much suggestion and implication, rather than outright telling, in his best work.

Quiroga did not seem to have a social axe to grind, although some of the most cutting social commentary in Spanish American fiction can be found in his stories, particularly those about the exploitation of the Misiones jungle lumberjacks, like ''The Contract Workers'' (''Los mensú''). Setting, as well as technique, is important to Quiroga because it is inseparable from the real, day-to-day experience of human existence. His feelings are bound up in place, especially in Misiones, where most of his best stories occur. He makes us feel the significance of this setting, the symbolic strength of the rivers and the hypnotic force of its snake-infested jungles.

Recognition for his mastery of the short story came to Quiroga fairly early in his career, and he continued to enjoy fame throughout his lifetime. In the Spanish-speaking world he is still much admired today, though the type of story he excelled at, in which man is pitted against nature and rarely if ever wins out, is no longer commonly composed in Latin America. Quiroga knew his trade inside and out, he was universal in his appeal and subjected his themes to dramatic form. He wrote tautly and described with intensity so that his stories would make their mark on the reader.

Further Reading

Quiroga is listed in such guides as *The Oxford Companion to Spanish Literature* (1978) and Foster and Foster, editors, *Modern Latin American Literature* (1975). For longer studies, see Jefferson Spell's chapter on Quiroga in *Contemporary Spanish American Fiction* (1944) or the excellent critical work in Spanish on his life and works by Emir Rodríguez Monegal, *The Exile: Life and Works of Horacio Quiroga* (*El desterrado: vida y obra de Horacio Quiroga,* 1968). Aside from scattered translations of Quiroga's stories in anthologies and the collection *South American Jungle Tales* (1959), there is available in English a book which includes a dozen of his best tales, *The Decapitated Chicken and Other Stories* (1976). □

Juan Facundo Quiroga

Juan Facundo Quiroga (1788-1835) was an Argentine caudillo who mastered a large part of northern Argentina for several years.

Juan Facundo Quiroga, often known as Juan Facundo, was born into a ranching family in La Rioja Province. Although his father was moderately wealthy, Juan had little formal schooling, learning only the basics of reading and writing. He spent most of his boyhood working on the family ranch, showing qualities of leadership and shrewdness. He left home in 1806, having gambled away the proceeds from his father's cattle sale.

Quiroga spent several years in and out of military service. He joined both cavalry and infantry units but disliked the discipline and regimentation of formal military life. Finally he was discharged—or he deserted—and returned home, where he was reconciled with his father.

From 1816, when he became a captain in the provincial militia, Quiroga began his rise in political and military affairs. By 1823 he was virtual dictator of La Rioja. Skilled in battle, of unflinching courage and daring ruthlessness, he had an almost mystical ability to command the absolute loyalty of his mounted troops.

From his power base in La Rioja, Quiroga extended his sway to surrounding provinces and was soon caught up in national politics. Argentina had declared its independence from Spain in 1816, but the nation's leaders could not agree on a permanent from of government. In 1826 Bernardino Rivadavia became president and attempted to establish a unitary system of government with control emanating from Buenos Aires. Quiroga joined other provincial *caudillos* in opposition and helped force Rivadavia's resignation in 1827. After a series of seesaw battles, Quiroga finally fragmented unitary forces in the interior of the country in 1831, and the various provinces became virtually independent.

Quiroga soon moved to Buenos Aires Province, where Juan Manuel de Rosas was trying to fasten his dictatorial hold. The two were never close, for Quiroga insisted that Argentina must have a truly national government, a concept Rosas always resisted. For more than a year the backwoods *caudillo* enjoyed the delights offered by the chief city of the nation and indulged his passion for gambling. Late in 1834 Rosas persuaded him to undertake a mission as mediator between quarreling provincial governors far in the interior. While returning from this assignment in 1835, Quiroga was killed in an ambush. The ''Tiger of the Plains,'' champion of provincial autonomy, was a harsh man who lived in harsh times, when leadership was tested at the point of a lance and intellectual ability was valued less than raw courage. He gave northern Argentina a measure of stability in chaotic times, but he left no heritage of stable or progressive institutions, no base on which to build a greater Argentina.

Further Reading

Domingo F. Sarmiento, *Life in the Argentine Republic in the Days of the Tyrants: or, Civilization and Barbarism* (trans. 1961), viewing Quiroga as representative of the ''barbarism,'' recounts his life and times in a sensational and anecdotal fashion. Frederick A. Kirkpatrick, *A History of the Argentine Republic* (1931), and Ricardo Levene, *A History of Argentina,* translated and edited by W. S. Robertson (1937), place Quiroga in the larger scope of Argentina's history.

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R

Jean Joseph Rabearivelo

The Malagasy poet Jean Joseph Rabearivelo (1901-1937) was the first major French-language poet in Africa. Some of his most powerful poetry arose from the conflict between his intimacy with two cultures, Malagasy and French, and his estrangement from two societies, native and colonial.

Jean Joseph Rabearivelo was born on March 4, 1901, in Tananarive (Madagascar) into a noble family which had been impoverished as a result of the abolition of slavery by the French authorities soon after the colonial conquest in 1895. He left school at 13 in order to earn a precarious livelihood as proofreader in a local printing shop.

Tananarive in the early 1920s was a focus of intense literary and journalistic activity in the vernacular, and Rabearivelo was one of the first Malagasy poets to use the French language as his medium of literary expression. His early collections, *La Coupe de cendres* (1924), *Sylves* (1927), and *Volumes* (1928), were in the romantic-academic manner of such French 19th-century poets as appeared on the school curriculum in those days. But through his friendship with Pierre Camo—a French official who was also a minor poet—Rabearivelo became acquainted with contemporary symbolist poetry and managed to free himself of the shackles of conventional versification and diction. His best poems are to be found in *Presque-songes* (1934) and *Traduit de la nuit* (1935).

The poet's love of France, its language, and its literature was apt to take weird ritualistic forms. His wide reading in romantic and postromantic poetry had somehow driven him to the notion that poetic genius was inevitably associated with various forms of abnormality, such as reckless extravagance, chronic lack of money, almost permanent debauchery, ill health (usually tuberculosis), and suicidal tendencies. With pathetic conscientiousness, he was thus striving to mimic the most futilely morbid aspects in the lives of Balzac, Baudelaire, Verlaine, and a host of other, minor, if even more wildly aberrant, writers.

This ill-advised imitation of alien models was uneasily coupled with considerable pride in the literary achievements, oral and written, of Malagasy culture, even though, as a former aristocrat and a Frenchified intellectual, he felt some contempt for the illiterate masses. He was thus rejected by his more tradition-minded or nationalistic fellow citizens. As a native, he was also rejected by the local French society of petty traders and administrators. In his bulky diaries, which have never been edited in their entirety, he described his tragic predicament as that of a Latin mind under a black skin but also as that of a proud Malagasy eager to shed the Christian and Western disguise imposed upon him. His habit of wearing the traditional robe, the *lamba,* over his Westernstyle clothes illustrated this duality more than it could hide—let alone solve—it.

This dual allegiance and this dual rebellion imbue Rabearivelo's poetry. Although he mostly wrote in French, in part of his work he sought to bend the alien language to native themes, experiences, and even literary forms such as the *hainteny*. Aware of his uncommon gifts, yet confined to his underprivileged status, Rabearivelo found the best of his inspiration in an all-pervading, tragic sense of alienation, which finds adequate utterance in images of exile and death, rootlessness and sterility. He committed suicide on June 22, 1937.

Further Reading

There is no biography of Rabearivelo in English. Information on him is in Ulli Beier, ed., *Introduction to African Literature* (1967), and in Norman R. Shapiro, ed. and trans., *Negritude: Black Poetry from Africa and the Caribbean* (1970). □

François Rabelais

The French humanist, doctor, and writer François Rabelais (ca. 1494-ca. 1553) is acclaimed a master of the comic for his creations *Pantagruel* and *Gargantua.*

Unfortunately there are more legends than facts about François Rabelais The dates of his birth and death are only scholarly guesses. No record of his activities for long periods has survived. Most certainly born in the closing years of the 15th century, Rabelais consequently experienced a time of considerable ferment in the history of France's institutions and intellectual life. Unless one grasps the issues and the attitudes in this crisis, much of Rabelais's work is meaningless or subject to misinterpretation.

Central to the problems that faced Rabelais's contemporaries were the decline of scholasticism and the rise of humanist activity. (A humanist is defined here as a scholar of the language and literature of ancient times, including biblical research.) After the constructive work of St. Thomas Aquinas and Albertus Magnus, scholastic philosophy became increasingly dominated by the nominalists, who, in distinguishing between the realm of reason and the realm of faith, placed faith firmly beyond the reach of reason. As a consequence, a scholastic education evolved into an endless exercise of rational proof that displeased many believers who felt such training failed to respond to the spiritual side of man. Humanist inquiry completed the crisis of confidence in inherited institutions by revealing the great ignorance of many scholastics and the inaccuracy of their work. At the same time, the newly studied texts, such as Plato, and the reinterpreted texts, such as St. Paul, seemed more and more to offer the inspiration of which scholasticism had proved incapable.

During the first 30 years of the 16th century in France, the gamut of attitudes on such matters was great. Some merely studied ancient texts; others, like Lefèvre d'Étaples, brought their scholarly actions to bear on doctrinal questions without contemplating separation from the Church. Still others, like John Calvin, felt confronted by the necessity to form a new faith, a new church. All liberal minds felt disturbed by the evident disparity between, on the one hand, the sterility of scholastic pedagogy and the corruption of the Church and, on the other, the excitement in humanist studies and the vibrant faith of early Christianity.

Early Years

Rabelais's native land was the old province of Touraine, where his father, Antoine, practiced law. There is reason to believe that Rabelais was instructed according to scholastic methods. On March 4, 1521, he wrote a letter from the Franciscan monastery of Puy-Saint-Martin to Guillaume Budé, one of France's foremost humanists. Furthermore, in 1523 Rabelais's superiors confiscated his Greek books, and although the texts were returned, François soon left both his monastery and his order to become the secretary of Geoffroy d'Estissac of the Benedictines. He is next seen at Montpellier (1530), where he obtained a degree in medicine and taught the writings of Hippocrates and Galen from the original Greek text. In 1532 he settled in Lyons, where he was named physician at the Hôtel-Dieu and where, the same year, he published several works, including the first volume of his celebrated novel, *Horribles et espouventables faictz et prouesses de tres renommé Pantagruel, roy des Dipsodes.*

In addition to Rabelais's evident link with the humanists and his own scholarly accomplishments, certain critics have made much of his gradual separation from the monastery, implying that Rabelais's acts signify as well a separation from the Church (and religion). Nothing is more suspect. Rabelais wanted to study medicine, and this was not then possible if one remained a member of the regular clergy. If his books were seized, they were also returned, and the papal permission Rabelais received to change orders, too, intimates that he was far from being considered an

errant atheist. Another papal authorization—this time to legitimize two children of Rabelais's (1540)—reveals that Rabelais could not recognize all the rules of monastic life, but this is not tantamount to saying that he could not recognize the tenets of the Church.

Pantagruel and *Gargantua*

Although *Gargantua* (1534) followed *Pantagruel* in order of publication, all modern editions place it at the beginning of the novel since the events it relates predate those of *Pantagruel*. The creation of *Gargantua,* the story of Pantagruel's father, attests to the success of the first volume. Rabelais, following the example of many medieval writers of *chansons de geste,* expands his material through a portrait of the hero's antecedents. The rapprochement with medieval literature is not gratuitous. In conception (the life and chivalric episodes of a family of giants) and execution (use of the vernacular, love of language, puns, mixture of popular and learned styles) the first two volumes of Rabelais's novel reflect practices well developed in medieval literature and known to Rabelais through the French and Italian chivalric romances, their parodies, and *Les Grandes et inestimables croniques du grand et énorme géant Gargantua*. Judging by the light and simple nature of Pantagruel, where traces of Rabelais's important themes are not always evident, it seems unlikely that the writer foresaw the volumes to follow or even the serious use to which his novel might be put.

It would also be incorrect to portray *Pantagruel* as devoid of any controversial material. It and *Gargantua* were signed by a pseudonym, Alcofrybas Nasier, an anagram of François Rabelais. The Sorbonne condemned both books. *Pantagruel* is not just Panurge's wild jokes or the fantastic war between the Dipsodes and Amaurotes. In portraying Pantagruel's adventures with legal cases and debating, Rabelais good-heartedly satirizes the bumbling ''learned,'' so contemptible to the humanists. When Pantagruel visits the Library of Saint Victor, he finds such titles as *The Codpiece of the Law* and Béda's *Of the Excellence of Tripe*. If the first title is pure comedy, the second casts a satirical barb at Noël Béda, a conservative Catholic and notorious enemy of the reformers.

Contemporary religious questions keep reappearing and no doubt explain the Sorbonne's condemnation. Before a battle, Pantagruel promises God that if he is victorious, he will have God's word preached ''purely, simply and wholly, so that the abuses of a host of hypocrites and false prophets will be eradicated from [his] land.'' Rabelais's sympathy with the reform could not be clearer. Mention should be made as well of Gargantua's letter to Pantagruel, in which the father contrasts the ignorance of his day with the new learning. It shows that the idea of a renaissance in France at this time was common among the humanists themselves.

There are striking contrasts between *Pantagruel* and *Gargantua*. Although both discuss religion and war, *Gargantua* gives these subjects an extended treatment in which Rabelais's serious thoughts direct the discussion instead of appearing sporadically as in *Pantagruel*. The reader first learns how Gargantua was taught by a (scholastic) theologian (changed in later editions to ''sophist''). Gargantua studies those texts long discredited by humanist scholarship and proves his worth by learning to memorize texts backward. Under other sophists, he rises late, spends little time on studies or exercising but eats, drinks, and hears from 6 to 30 Masses. Then Gargantua receives a tutor schooled in the new humanist and religious thought. The tutor consults a doctor so that Gargantua's regime will benefit body as well as mind. The boy rises early and reads a page of the Scriptures. During the day not an hour is lost as the pupil strives to learn his lessons clearly and to absorb the great variety of skills required of a ''renaissance man.'' There are limits to Rabelais's educational reform. He still emphasized memorization, and there can be no doubt about the continued importance of religion. His reform affects more the methods of education than its aims.

The battles against Picrochole are intended to show Rabelais's hatred of war. War is portrayed as interrupting more important pursuits, such as learning, and having an irrational basis. When Picrochole has been defeated, an entire chapter is devoted to Gargantua's treatment of the vanquished. His acts embody Christian charity. Only the King's evil minister and two instigators of the war receive a punishment (a very humanist punishment): they turn Gargantua's printing press!

The closing chapters of *Gargantua* are devoted to the Abbaye de Thélème, a utopian spot, where the motto is ''Do What You Will.'' The phrase has been interpreted both as a frank statement of Rabelais's immorality and of his express confidence in the innate goodness of humanity. The text upholds neither interpretation. The rooms at Thélème have a chapel for worship, and Rabelais carefully enumerates those who are excluded from Thélème (hypocrites, lawyers, usurers, and jealous troublemakers) or invited (noble lords, ladies, and those who actively expound on the Scriptures). Religion is hardly absent from this abbey that also is not for everyone, and the inclusion of the aristocrat probably says more about Rabelais's association (a traditional one) of nobility of birth with nobility of soul than about his attitude toward original sin. In all three elements of *Gargantua*—education, war, Thélème—Rabelais's remarks are constructive and positive.

Later Life

Rabelais's continued association with the most able men of his time is attested to by trips he made to Rome in the party of Jean du Bellay (1534 and 1535) and by his presence at a dinner given for Étienne Dolet (1537). The same year he gave an anatomy lesson at Lyons. In 1546 he published the *Tiers livre des faictz et dictz héroïques du noble Pantagruel,* which Rabelais dared to sign with his own name and which the Sorbonne immediately condemned.

Firm traces of Rabelais now become increasingly difficult to find. The kindness of Jean du Bellay permitted him to visit Rome a third time, where he appeared definitely in 1548. That year saw published in Lyons a partial edition of the *Quart livre*. The full edition was printed in 1552. A fifth volume, called first *L'Isle sonante* in a truncated text of 1562 and then the *Cinquième livre* in a much enlarged printing of

1564, continues to bear, as it did then, the name of Rabelais, but its authenticity is yet to be confirmed. When, in January 1553, Rabelais signed away the rights to two ecclesiastical posts, he performed his last certain act.

Tiers livre and *Quart livre*

The *Tiers livre* contains much of Rabelais's most obscure writing. The romanesque battle scenes and the general hilarity of gigantic exploits no longer furnish him with a narrative line, although Pantagruel and Gargantua appear in the book. Even Panurge, the impish, amoral prankster of the first volume, shares the less funny and more disquieting quality of the *Tiers livre,* for which he provides a central theme. Panurge wonders whether he should marry and whether his wife will deceive him. The book enumerates all the efforts expended by Panurge to help him make a decision.

The complexity of the *Tiers livre* resides primarily in the portrait of Panurge. Pantagruel early states that Panurge must decide what is his will and act. If all else in life is fortuitous, man has his will and an obligation to use it. (Rabelais did not share John Calvin's views on predestination.) From this perspective the *Tiers livre* is a criticism of Panurge, who will not act and will not accept the advice given him. It has also been argued that much of the advice is open to discussion and that Panurge's final decision to consult the Dive Bouteille is a positive reaction before the need for self-knowledge. However one reads the *Tiers livre,* there is no missing its allusions to the gathering tensions in France after the reformers lost royal support.

The *Quart livre,* an account of Panurge's adventures on the voyage to the Dive Bouteille, contains the famous episode of Dindenault and his sheep, as well as Rabelais's final definition of *Pantagruélisme:* ''a certain gaiety of spirit filled with contempt for fortuitous things.'' There is a chapter here devoted to the Papefigues (those who mocked the Pope). Their land was once rich and free. Its inhabitants are now poor, the subjects of the Papimanes (supporters of the Pope).

Later Pantagruel meets two groups of men, the Engastrimythes (ventriloquists) and the Gastrolates (adorers of the stomach). Rabelais specifically states that Pantagruel—generally so tolerant—''greatly detested them.'' In both cases there is a religious overtone. The Engastrimythes are prophets who fool the simple; the Gastrolates depict those enemies of the Cross who, in the words of St. Paul, have made Belly their God. By 1552, a mere decade before the outbreak of the religious wars, France had left far behind the optimism of the 1530s. Its evolution is well mirrored in the changing tones of Rabelais, who incorrectly but not unfortunately is remembered only as the jovial embodiment of Renaissance enthusiasm.

Further Reading

The most solid modern biography of Rabelais is Jean Plattard, *The Life of François Rabelais* (1930). Excellent studies of Rabelais's work include M. A. Screech, *The Rabelaisian Marriage* (1958); A. J. Krailsheimer, *Rabelais and the Franciscans* (1963); and Abraham C. Keller, *The Telling of Tales in Rabelais* (1963). Aspects of Rabelais's influence are well treated in Huntington Brown, *Rabelais in English Literature* (1933).

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Isidor Isaac Rabi

The American physicist Isidor Isaac Rabi (1898-1988) pioneered in the development of precision atomic-and nuclear-beam measurements.

Isidor Rabi was born on July 29, 1898, in Rymanov in what was then Austria-Hungary. As an infant, he was brought to the United States, where his father engaged in the real estate business in New York City. Rabi attended Cornell University (1916-1919), obtaining a bachelor's degree in chemistry. Deciding to pursue graduate study in physics, he returned to Cornell (1922-1923) and then transferred to Columbia University, where in 1927 he obtained his doctoral degree. In 1926 he married Helen Newmark. The couple had two daughters.

Rabi studied in Europe (1927-1929), working with some of the most outstanding physicists. Otto Stern, with whom he remained for about a year, made the deepest impression on Rabi.

Work on Atomic and Molecular Beams

Immediately on his return to the United States, where he had accepted a position as lecturer in physics at Columbia, Rabi and his student V. Cohen exploited the atomic-and molecular-beam techniques Rabi had developed in Stern's laboratory. Together they proved that the sodium atom has four ''hyperfine-structure'' energy levels, which unambiguously fixed the ''spin angular momentum'' of its nucleus at a definite value, equal to 3/2 in units of $2\pi/h$. A few years later, by using beams of atomic hydrogen and deuterium, Rabi and his coworkers confirmed the surprisingly large value for the magnetic moment of the proton which Stern had found in 1933. It was during the course of this work that Rabi developed still another new method, the resonance method, that has since become the basis for all precision atomic-and molecular-beam measurements.

From the point of view of ''pure physics,'' perhaps the most important measurements that have been made by exploiting Rabi's method have been those on the anomalous magnetic moment of the electron, the quadrupole moment of the deuteron, and the Lamb shift in hydrogen (which has become of great importance for the development of quan-

tum electrodynamics). From the point of view of ''practicality,'' Rabi's method has found numerous applications, for example, in the highly precise time measurements associated with ''atomic clocks,'' in precise measurements of magnetic fields, and in the development of the laser, an exceedingly important and versatile instrument. For his atomic-and molecularbeam work and for his discovery of the resonance method, Rabi was elected to the National Academy of Sciences in 1940 and received the 1944 Nobel Prize.

War Work and Postwar Concerns

In 1937 Rabi achieved the rank of full professor at Columbia. Three years later he became associate director of the radiation laboratory at the Massachusetts Institute of Technology (MIT), recently established to develop microwave radar and related equipment for military uses. This work, which was closely related to Rabi's past researches and which relied heavily on British contributions, was eminently successful. In 1948 he received the United States Medal of Merit and the King's Medal for Service in the Cause of Freedom for his wartime efforts.

Rabi was executive officer of the physics department at Columbia (1945-1948), during which time he increased the strength of the department, especially in high-energy and microwave physics. He was also instrumental in establishing the Brookhaven National Laboratory on Long Island in 1945, and he started the movement that resulted in the large high-energy laboratory (CERN) in Geneva, Switzerland. He was the chairman of the General Advisory Committee of the Atomic Energy Commission and served on the President's Science Advisory Committee and the United Nations Science Committee.

One of Rabi's most satisfying postwar achievements was his organization of a number of international United Nations Conferences on the Peaceful Uses of Atomic Energy. Like most physicists, he was deeply impressed by the awesome destructive power of the atomic bomb and worked unrelentingly to find means to ensure that the bomb would never be used again.

Communication is essential to understanding, and understanding is essential to unity: this was a major theme in Rabi's life, especially after the war. It applies not only to countries but also to intellectual disciplines. ''What the scientist really desires,'' Rabi wrote, ''is for his science to be understood, to become an integral part of our general culture, to be given proper weight in the cultural and practical affairs of the world. Like the poet, the scientist would rather be read than praised.'' According to Rabi, what people of all disciplines sorely require is wisdom: ''Without it, knowledge is dry, almost unfit for human consumption, and dangerous in application. . . . Wisdom makes itself most manifest in the application of knowledge to human needs.''

Granted his sincere search for unity, it is not surprising that Rabi, after holding the Higgins professorship of physics for seven years (1957-1964), became the first university professor at Columbia. This professorship is without ties to any particular department. The last subject Rabi lectured on before his retirement in 1967 was ''The Philosophical and Social Implications of 20th Century Physics.'' Rabi explained to his Columbia students, in reference to atomic weapons, ''just because we got their first doesn't mean that we should have the power of life and death over the whole world.'' Rabi died of a long-term illness on January 11, 1988 in New York City.

Further Reading

Rabi's brief *My Life and Times as a Physicist* appeared in 1960. Although Rabi did not deliver a Nobel lecture, a short biographical sketch of him appears in the Nobel Foundation, *Nobel Lectures in Physics* (3 vols., 1964-1967). See also Tina Nellie Levitan, *Laureates: Jewish Winners of the Nobel Prize* (1960). Norman F. Ramsey, *Molecular Beams* (1956), contains detailed technical information on Rabi's contributions to physics.

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Yitzchak Rabin

Yitzchak Rabin (1922–1995) served his native Israel as chief-of-staff of the Israel Defense Forces, Minis-

ter of Defense, Prime Minister from 1974 to 1977, and again from 1992 to his death in 1995.

Yitzchak Rabin was born in Jerusalem in 1922, the son of Russian-Zionist pioneers Rosa and Nechemia Rabin. At the age of 14, intent on becoming a farmer, he entered the Kadoorie Agricultural School at Kfar Tabor, graduating in 1940. Plans to go on to college work in irrigational engineering at the University of California were disrupted by World War II, however. Rabin joined the Palmach, the commando unit of the Jewish underground army, the Haganah, which later became the nucleus for the Israel Defense Forces (IDF).

In the beginning of his brilliant military career Rabin took part in several operations behind the lines against the Vichy French in Syria and Lebanon in 1941 on behalf of the British and in defense of Palestine. By 1944 he had reached the rank of deputy battalion commander in the Palmach. After the war Anglo-Jewish cooperation ended as British opposition to Jewish independence intensified. Rabin himself was involved in anti-British underground activity, and at one point in 1946 he was caught and sentenced to six months in a detention camp. He was released in early 1947 in time to participate in the final struggle over Palestine.

Promoted to deputy commander of the elite Palmach, Rabin fought with distinction against the invading Arab forces during Israel's war of independence in 1948. He played a role in the defense of Jerusalem, helping to keep open the vital supply road from Tel-Aviv and the coastal plain to the besieged city. In late 1948, now a colonel, he also fought on the southern front against Egypt. Then in the spring of 1949 Rabin served as military representative on the Israeli delegation to the Rhodes conference which resulted in a series of Arab-Israel armistice accords.

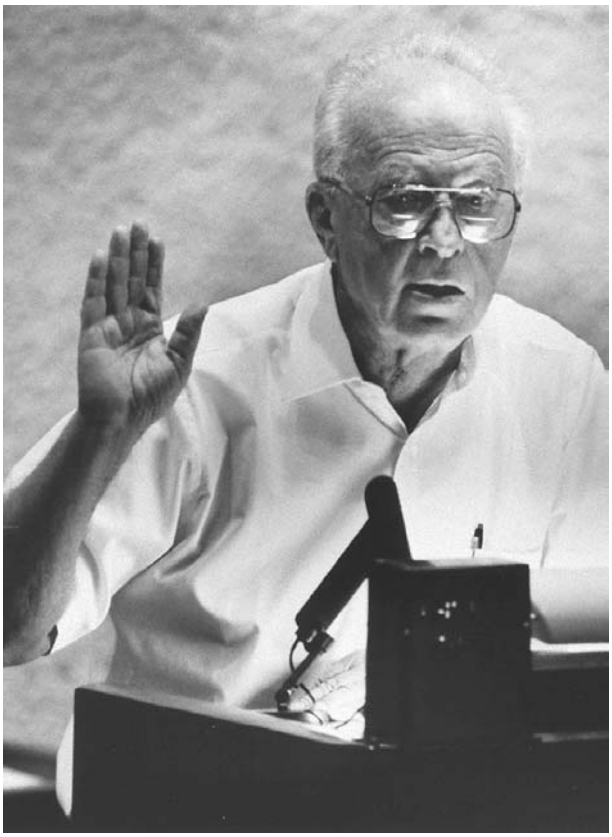

Having determined to pursue a military career, the post-1948 years saw Rabin advancing up the army hierarchy. He served successively as an armored brigade commander in the Negev, acting commander of the southern front (1949-1950), chief of tactical operations (1950-1952), head of the training branch (1954-1956), commanding officer of the northern front (1956-1959), and head of the manpower branch (1959-1960). During that period he was able to complete a year's study program at the British Staff College. Then from 1960 to 1963 Brigadier General Rabin filled two additional positions: deputy chief of staff and chief of the general staff branch. Finally, in January 1964 he was appointed chief-of-staff, remaining in that position until his retirement from the army in January 1968.

It was during his term of office as chief of staff that the 1967 Mid-East crisis occurred. Confronted by a military alliance of Egypt, Jordan, and Syria, the Israeli government authorized a preemptive war which began on June 6. Within six days the Israel Defense Forces, acting under Rabin's command and according to contingency plans drawn up under his instructions, had gained a spectacular victory. The Six Day War ended with Israel in control of the Sinai Peninsula, the Golan Heights, and all of the West Bank territories of Judea and Samaria up to the Jordan River. And Rabin found himself a national hero.

This newly-acquired prestige led to his being appointed Israel's ambassador to Washington in March 1968. During his time in the United States Rabin was involved intensely in various Middle East peace efforts—none of which was successful—and deepening American-Israel relations, especially in terms of U.S. military assistance to Israel during the Johnson and the Nixon administrations.

In March 1973 Rabin left the United States and returned to Israel in order to enter politics, joining the dominant Labour Party. The national elections that year were interrupted in the fall by the surprise Egyptian-Syrian attack. In the wake of the Yom Kippur War, in which Rabin had no official or military role, the elections were finally held in December 1973. Although Labour's parliamentary strength declined, Rabin gained a seat in the Knesset and was appointed minister of labor in the new cabinet headed by Golda Meir. However, the government lasted only a month due to Meir's decision to resign, which led to formation of a new government and selection by the Labour/Alignment of a premier-designate. In April 1974 the party's central committee turned to Rabin, entrusting him with the task of putting together a viable coalition, which he succeeded in doing by late May. The Rabin government was approved by the Knesset on June 3, 1974, making Rabin the fifth, and youngest, premier; he was also the first native-born Israeli to achieve that high position.

Rabin's stay in power only lasted until 1977 and was a troubled one from the outset. In the Knesset his fragile three-

party coalition had only the barest majority—a single seat—meaning it could fall at any moment. Domestically, the Yom Kippur War's aftermath caused demoralization and created structural problems in the economy under the weight of the defense burden. Diplomatically the years 1974-1977 coincided with Henry Kissinger's shuttle diplomacy and efforts at pressuring Israel, thereby straining the U.S.-Israeli relationship. Nor did it help that sharp interpersonal rivalries within the cabinet further weakened the government's effectiveness. Finally, early in 1977 a coalition crisis led to the government's downfall. In the subsequent elections Labour and the Alignment were turned out of office; although re-elected to the Knesset, Rabin was soon replaced as party head by his arch-rival, Shimon Peres.

Nevertheless, upon formation of the National Unity government in September 1984, based on a unique power-sharing system of rotation between the Alignment and the Likud, Yitzchak Rabin was the agreed-upon candidate for the post of defense minister. Chosen to serve for the full four-year period, Rabin succeeded in improving his working relations with Prime Minister Peres and in gaining broad public confidence. He concentrated his efforts specifically on extricating the Israel Defense Forces from southern Lebanon, on reorganization plans for the defense forces, and on strengthening strategic cooperation with the United States.

Rabin's strong response to Palestinian insurrections gained him enough political support to make another bid to be prime minister in 1992. His victory came on promises of ending the conflict with the Palestinians. Secret talks with Palestinian Liberation Organization leader Yasser Arafat led to a conference in Oslo, Norway where an agreement was reached in 1993. In 1994, Rabin led negotiations with Jordan's King Hussein which led to peace between those two countries. In December 1994, Rabin was awarded the Nobel Prize for Peace, along with Foreign Minister Shimon Peres and PLO Chariman Yasser Arafat. On November 4, 1995, as he was departing a peace rally in Tel Aviv, Rabin was assassinated by a 27-year-old Jewish law student, Yigal Amir.

Further Reading

Robert Slater's *Rabin of Israel* (1993) is the most complete treatment of Rabin's life. A more personal perspective is offered in *Rabin: Our Life, His Legacy* (1997) by Leah Rabin, his wife. Rabin's own autobiography, *The Rabin Memoirs* (1979) and his book *Yitzhak Rabin Talks with Leaders and Heads of State* (1984) are the best sources of additional material. See also Bernard Reich, *Israel: Land of Tradition and Conflict* (1985). □

Rabindranath Tagore

Rabindranath Tagore (1861-1941) was a Bengali poet, philosopher, social reformer, and dramatist who came into international prominence when he was awarded the Nobel Prize for literature in 1913.

Rabindranath Tagore or simply Rabindranath as he is known in India, was born into an affluent and brilliantly talented Calcutta family on May 7, 1861. His grandfather Dwarkanath Tagore (1794-1846) had amassed great wealth through investment and speculation in coal mines, indigo, and sugar. Despite the fact that the family was an outcast Brahmin one, belonging to the group called *pirali brahman*—Brahmins who had been made ritually impure by sometimes forced contact with Moslems—the dynasty he founded gave Bengal and all of India some of its most prominent painters, poets, musicians, and religious leaders.

Family and Schooling

Dwarkanath's own views were iconoclastic; his wife left him, for example, because he had violated Hindu practice by eating meat. Rabindranath's father, Debendranath (1818-1905), was outstanding in fields of learning ranging from mathematics to ancient scripture and was a man of profound religious concern. He was one of the founders of the religious society called the Brahmo Samaj, which, confronted by Christianity, attempted to purge popular Hinduism of ''idolatry'' and to reconstruct the ''pure monotheism'' of classical Indian religion.

The house in which Rabindranath grew up was the home of a vast joint, or extended, family; there were sometimes as many as 200 Tagores living in the complex known as Jorasanko, in northern Calcutta. These included the painters Abinindranath and Gaganendranath and, among Rabindranath's own 11 elder brothers and sisters, the writer and philosopher Dvijendranath, the musician Jyotirindranath, and Bengal's first woman novelist, Svarnakumari Devi, who also edited a literary magazine.

With his father frequently away and his mother ill, Rabindranath was cared for in his early childhood largely by servants and teachers who confined him strictly, breeding in him, as he later wrote, a longing for the freedom of the outside world and a detestation of conventional and restrictive scholastic education. The boy showed unmistakable poetic talent, and as early as 8 he was urged by his brothers and cousins to express himself in poetry. This encouragement, which continued throughout his formative years, caused his talent to flourish. And when he was 11, his father took him on a trip to upper India and the Himalaya Mountains. Alone in the mountains, Debendranath instructed him in Sanskrit, English, and astronomy and taught him the ancient Hindu religious texts.

Such attention from his distinguished father, together with his own talent, brought him to the forefront of his extraordinary family. Rabindranath's first public recitation of his poetry came when he was 14 at a Bengali cultural and nationalistic festival organized by his brothers; his poem on the greatness of India's past, expressing sorrow at its present state, under British rule, was acclaimed. When he was 17, his brother Satyendranath, the first Indian ever admitted to the Indian civil service, took him on a trip to England; and the pattern of his life was established. These three elements occur throughout his life: a profound desire for freedom, both personal and national; an idea of the greatness of

Asia's, and especially India's, contribution to the world of the spirit; and poetry expressing both of these.

Social Consciousness

Although Rabindranath cherished freedom and had great pride in India and in Bengal, his gentle heart caused him to withdraw from the radical political activity with which many of his countrymen were trying to drive the British from their shores. Like Mohandas Gandhi, whom he knew well, Rabindranath abhorred terrorism; but he could not agree even with Gandhi on such political moves as boycott and burning of British-made goods. Rabindranath chose to express himself in other, more personal ways, such as resigning in 1919 the knighthood which he had received from the British crown and establishing a school and later a university at Shantiniketan, the ideals of which were education in a free atmosphere, in the open air, untrammeled by traditional restrictions, and the participation of students from all countries in common experience.

Rabindranath's social consciousness showed itself in many other ways as well. He spent many years as overseer of his family's vast estates in East Bengal and during that time worked hard for the betterment of the tenant farmers, being repaid by learning to know and love the songs and poetry of the people of the countryside; the folk arts of rural Bengal deeply influenced his own later work. And his experimental village called Sriniketan anticipated by many years the Village Development Program instituted by independent India and paralleled Gandhi's own experiments with the village as a viable economic and social unit.

Literary Fame

Rabindranath's ideas of Asia's unity, and later of the unity of the world, and his longing for personal freedom were both expressed in his continual and almost compulsive travel-to Japan, China, Europe, and the United States. In all of these places he lectured and wrote, and it was on one trip to England in 1912 that he fatefully found himself in the company of William Butler Yeats and Ezra Pound. He had prepared some prose versions of his Bengali collection of poems called *Gitanjali* (*Song Offerings*), religious poems for the most part of a lyrical and devotional sort very much akin to the songs of the ancient Hindu sect called Vaishnava. These he read to Yeats, who was entranced by them; and Pound, then representing Harriet Munroe's *Poetry* magazine of Chicago, cabled the editor to hold the next edition for the inclusion of some ''very wonderful'' poems by Tagore. *Gitanjali* was then published as a book, with an introduction by Yeats, and in 1913 came the Nobel Prize.

Rabindranath looked upon the award as a mixed blessing. In the years previous to its receipt he had retired more and more from the world to devote himself to writing, and he foresaw, correctly, that his peace would be disturbed by fame. He was beleaguered not only in his homeland, where the people, their pride rubbed raw by British dominance, suddenly saw him as a hero, but especially in the United States, where the atmosphere was right for the advent of a tall, handsome, whiterobed, and bearded wise man from the East. The reaction in India he greeted with disappointment; he saw his sudden prominence as nothing more than shallow chauvinism. And his reaction to the West's acclaim was confusion: he began to wonder whether India was as spiritual, and the West as materialistic, as he had thought. And this doubt was compounded by the fact that he had to look to the West for material support of his many projects, although he longed to live a simple life in the groves and fields of his ''golden Bengal.''

The deaths of almost all of his beloved immediate family in rapid succession, and painful illness, did not diminish Rabindranath's spirit. Until his death he remained a simple, tender man full of humor and love of life, deep in his sympathy, and strong in his ideals. His last poems, some of them dictated when he became too weak to hold a pen, show his love of nature and of man. He died on Aug. 7, 1941, in Calcutta.

Multifaceted Man

It would be a mistake to consider Rabindranath, as many, especially in the West, do, as only a poet. Late in his life he took up brush and ink, and his moody and often humorous wash drawings are a unique contribution to modern Indian art. Collections of essays like *The Religion of Man* and *Sadhana* (originally a series of lectures at Harvard) are thoughtful and provocative additions to the huge religious and philosophical literature of India. The essays in *Toward Universal Man* show him as a social and political theorist.

Such novels as *Gora, Seser kavita* (*Farewell My Friend*) and *Ghare baire* (*The Home and the World*) demonstrate not only Rabindranath's skill with the novel form but, even in translation, some of the innovations he brought to the Bengali novel: social realism, colloquial dialogue, light satire, and psychologically motivated plot development. His dramas, one of which was produced on Broadway as *The King of the Dark Chamber,* sometimes bordering on whimsy and fantasy, are often complex political or social commentary. His stories, some of the best of which are collected in translation under the title *The Housewarming and Other Stories,* range from ghost stories to lighthearted humor to scathing social satire to gentle warmth, the last being illustrated by the famous *Kabuliwalla* (*The Man from Kabul*).

An accomplished musician, Rabindranath was a vocal performer as well as composer. He developed a new style of vocal music which is called, after him, *Rabindra-sangit*. Never afraid to break the canons of the rigidly structured classical music of India, Rabindranath combined ragas (modes in the classical tradition strictly associated with time and place), brought in elements of the folk music of boatmen and wandering religious, mingled these with semiclassical forms of love songs, and drew from it all a unique style and form of music immensely popular on every level of Bengali society.

Themes of His Poetry

The words of the songs too were his own. Through them, in a way traditional to his culture but with a spirit unique to him, he expressed his love of God and man, his vision of the beauties of nature and the human heart, and his pride in his native land. The images he used were some-

times the old religious ones of the love between man and woman as representative of the love between man and God; sometimes they were the earthy images of the boatmen of the vast rivers or the country marketplace; and sometimes they were drawn from the complex life of Calcutta. They were always images which touched something deep in the hearts and memories of the Bengali people.

One of the aspects of Rabindranath's genius is his use of the Bengali language, for his musician's ear caught natural rhythms and his free mind paid little attention to classical rules of poetry. The forms he created were new; and even in the poetry which he intended to be read rather than sung, rhythms, internal rhyme and alliteration, and a peculiar sonorousness almost make the poems sing themselves. These are things that cannot even be suggested in translation. The translations of Rabindranath's poetry available in English are hardly representative of his total work. *Gitanjali,* on which his reputation in the West is largely based, shows nothing of the humor, for example, or intellectual rigor of which he was capable. Rabindranath's published work is largely, though not completely, contained in 26 substantial volumes.

It is sometimes said that Rabindranath was the last of the great traditional Indian poets. It is true that despite his independence of mind he looked for his inspiration to the past, to nature, and that his theme is man's relation to these and to God; he was never consumed with the complexities of psychology, as many poets who followed him in Bengal have been. He may have achieved his great and lasting popularity just because he was a poet of hope. Toward the end of his life he was stricken with horror by the Nazi march through Europe and Japan's ravages in China. And yet the keynote of his life was struck in such lines as these, from his collection called *Kaplana:*

''Even though slow and sluggish/ evening comes,/ and stops as with a gesture/ your song;/ even though you are alone/ in the infinite sky,/ and your body weary,/ and in terror you utter/ a silent mantra/ to horizons hidden by the veil-/ bird, O my bird,/ though it is darkening/ do not fold your wings.''

Further Reading

A useful selection of Rabindranath's writings is Amiya Chakravarty, ed., *A Tagore Reader* (1961). *Rabindranath Tagore, 1861-1961: A Centenary Volume,* published by Sahitya Akademi (1968), contains translations of selected pieces, numerous and mostly adulatory essays by friends and critics, and reproductions of Rabindranath's art. Several biographies of Rabindranath are Marjorie Sykes, *Rabindranath Tagore* (1943); Krishna Kripalani, *Rabindranath Tagore: A Biography* (1962); and G. D. Khanolkar, *The Lute and the Plough: A Life of Rabindranath Tagore* (trans. 1963). Critical studies of his work include Sarvepalli Radhakrishnan, *The Philosophy of Rabindranath Tagore* (1918); John E. Thompson, *Rabindranath Tagore: Poet and Dramatist* (2d rev. ed. 1948); Benay G. Ray, *The Philosophy of Rabindranath Tagore* (1949); Sisirkumar Ghose, *The Later Poems of Tagore* (1961); and Stephen Hay, *Asian Ideas of East and West: Tagore and His Critics in Japan, China, and India* (1970).

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Sergei Vasilievich Rachmaninov

Sergei Vasilievich Rachmaninov (1873-1943) was a highly successful Russian composer, an unrivaled pianist, and a distinguished conductor. ''I have followed three hares,'' he once said. ''Can I be certain that I have captured one?''

Sergei Rachmaninov was born in Novgorod on April 1, 1873, at the estate of his aristocratic, impoverished family. His paternal grandfather gave up his career in the army so that he could practice 5 hours a day; he was an amateur because at that time it was considered demeaning for men of his social class to be professional pianists. Sergei's parents were also musical, and his mother was his first piano teacher.

When Sergei was 9, his parents separated, and the mother and children moved to St. Petersburg. This was one of the most interesting and artistic cities in the world. The musical life centered on the conservatory, where Sergei was accepted as a student. He learned little from his teachers, so in 1885 his mother sent him to Moscow, Russia's other great musical and cultural center. He studied piano at the conservatory with Nicolai Sverev and lived at his teacher's house.

Rachmaninov became a fine pianist, but he was more interested in composing after he entered Anton Arensky's and Alexander Taneiev's classes. In 1892 Rachmaninov graduated in piano and also received the Gold Medal in composition, the conservatory's highest honor. His final project in composition, the one-act opera *Aleko,* was considered so outstanding that it received a professional production.

Diversified Activities

During the next 3 years Rachmaninov supported himself by teaching piano at two girls' schools, an occupation he did not enjoy. Among the pieces he wrote at this time was his Prelude in C-sharp Minor, which soon became one of the most popular piano pieces in the world. Its dark, ''Russian'' quality was irresistible, and it did more to make his name known than any of his other accomplishments.

In 1897 Rachmaninov's First Symphony was played in St. Petersburg; it was a fiasco, and the critics' reviews were merciless. The composer was aware of the symphony's

weaknesses, and he became seriously depressed and unable to compose. He accepted an offer to become assistant conductor at an opera house but resigned after a year to conduct and play in London. Still suffering from a psychological block, he sought help from Nicolai Dahl, a physician who used hypnosis and suggestion to cure mental depression. The treatments were successful. In 1901 Rachmaninov completed his Second Piano Concerto, which he dedicated to Dahl. It had an immediate success and became one of the most frequently performed of all concertos. The concerto embodied the best traits of the composer's style, from the brooding sonorities of the opening chords, and the lyricism of the slow movement, to the brilliance of the third.

In 1902 Rachmaninov married his cousin, Natalie Satin, and continued his diversified activities. He found it difficult to follow his ''three hares.'' He neglected composition when, in 1905, he became conductor at the Grand Theater Opera, a very important post in the musical life of Moscow. He soon resigned and moved to Dresden, Germany, to devote himself to composing. Two of his best works were completed in 1907: *The Isle of the Dead,* a tone poem; and the Second Symphony, whose high emotional level and colorful orchestration show a strong Tchaikovsky influence. By the time this symphony was composed, Debussy had written *La Mer,* Richard Strauss had written *Salome,* and Scriabin had written *The Poem of Ecstasy,* but Rachmaninov remained loyal to the ideals and idioms of late-19th-century romantic music.

In 1909 Rachmaninov visited the United States. He played the first performance of his Third Piano Concerto with the New York Symphony Orchestra and conducted the Boston Orchestra, as well as the New York Philharmonic. He was offered the post of conductor of the Boston Symphony but declined.

In 1910 Rachmaninov was named vice president of the Russian Imperial Music Society, which controlled all higher music schools in the country, including the conservatories in Moscow and St. Petersburg. He concentrated on improving the smaller provincial schools and established an important one in Kiev. All the while he was composing. Among his most important works were those for piano: Thirteen Preludes (1910), Six Études Tableaux (1911), and Nine Études Tableaux (1917). He wrote over 70 songs with piano accompaniment; *The Bells,* a choral symphony for soprano, tenor, and baritone (1913); and a Vesper Mass for boys' and men's voices (1913).

The Move to America

The turning point of Rachmaninov's life was the 1917 Revolution in Russia. He was in Moscow during the early uprisings, but he realized that it would be impossible to remain and accepted an invitation to play a series of concerts in Scandinavia. His family soon joined him, and they never returned to Russia. To support his family he became a concert pianist—something he never wanted to be. He rented a house in Copenhagen and started practicing to learn recital programs; up to this time he had played his own compositions almost exclusively.

In November 1918 Rachmaninov sailed for New York and began a career as a touring virtuoso. Each season was divided between the United States, England, and the Continent. Whenever he could, he would go to his house in Lucerne, Switzerland, where he enjoyed boating, driving his car, and composing. His Fourth Piano Concerto (1927), Third Symphony (1936), and Symphonoic Dances for Orchestra (1941) were not successful, but his *Rhapsody on a Theme by Paganini* for piano and orchestra (1934) became a favorite of pianists and audiences alike and soon rivaled the Second Concerto in popularity. With the outbreak of World War II he moved to Beverly Hills, Calif. He died there on March 28, 1943.

Rachmaninov's life was not a happy one. He thought of himself as a composer, but he was never able to devote himself entirely to composition. Furthermore, although some of his compositions achieved worldwide popularity, most of the critics condemned them for being old-fashioned and reactionary, and he felt that he was out of step with the times. He hated concertizing, and his standards were so high that he was rarely pleased with his playing. His ''six and a half foot tall scowl,'' as his friend Igor Stravinsky called it, was famous.

Further Reading

Although Rachmaninov spoke disparagingly about the book by Oscar von Riesemann, *Rachmaninov's Recollections* (1934), it contains many interesting insights. Other biographies are Victor I. Seroff, *Rachmaninoff* (1950), and Sergei Bertensson and Jay Leyda, *Sergei Rachmaninoff: A Lifetime in Music* (1956). A critical analysis of each composition is in John Culshaw, *Rachmaninov: The Man and His Music* (1950).

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□

Jean Baptiste Racine

The French dramatist Jean Baptiste Racine (1639-1699), admired as a portrayer of man's subtle psychology and overwhelming passions, was the author of 11 tragedies and a comedy. His work is the greatest expression of French classicism.

Jean Racine was born in La Ferté-Milon and baptized there on Dec. 22, 1639. Both of his parents died within a few years, and the young Racine went to live with his paternal grandparents. There he was cared for by his grandmother and by his aunt, both of whom lived in close contact with the Jansenist convent of Port-Royal-des-Champs near Paris. Racine was educated in the schools of Port-Royal, receiving what was perhaps the best education available in his times. Sent on to the Jansenist-influenced school in Beauvais, Racine learned ancient Greek in addition to his other studies, before completing his education at Port-Royal and in Paris.

First Dramas

At some time before 1660 Racine entered the service of the Duke of Luynes in Paris, working as an assistant to a cousin who was the duke's steward. In his spare time Racine interested himself in poetry, made the acquaintance of Jean de La Fontaine, the poet and fabulist, and wrote an official poem, *La Nymphe de la Seine* (1660). He also wrote two tragedies, both refused by the theatrical troupes of the day and now lost. Apparently discouraged, Racine spent perhaps a year in Uzés preparing to enter the priesthood, but in 1663 he returned to Paris and to literature.

Racine was approached by the great comic writer and actor Molière, whose troupe wished to commission a tragedy, *La Thébaide,* to compete with one being put on by a rival troupe. Racine agreed to write such a tragedy according to Molière's instructions, and the play was first performed in 1664. Although it was indifferently received, Molière requested another play from Racine. Racine's *Alexandre* (1665) was his first success in the theater.

French Theatrical Situation

During this period the French theater was influenced profoundly by the famous neo-Aristotelian precepts for good literature. Playwrights observed with ever greater severity the famous ''three unities'' of time, place, and action, and the principles of verisimilitude and theatrical *bienséance* (seemliness). Without renouncing the influence of Pierre Corneille, they nevertheless tended more and more to set their plays within a single stage decor, using fewer and fewer personages, simplifying their plots, and concentrating them in shorter texts. Contemporary playwrights thus presented less and less dramatic action, interesting themselves rather in the passions of their personages—and transforming the regular or ''ruleconscious'' theater of the 1630s and 1640s into the disciplined and passion-oriented classicist theater of the following decades. While Racine's *Thébaide* and *Alexandre* show both Corneillian and later classical tendencies, Racine expressed more purely classicist literary ideals in his third tragedy, *Andromaque*.

Andromaque and La Du Parc

Between the first performances of *Alexandre* and the first performances of *Andromaque* in 1667, Racine's way of life changed considerably. Apparently dissatisfied with Molière's production of his *Alexandre,* he secretly rehearsed the play with the actors of another troupe, who played *Alexandre* in competition with Molière in December 1665. The resulting theatrical scandal gave Racine the reputation of a devious and unscrupulous young man. As if to confirm this evil reputation, an ungrateful Racine also published a pamphlet against Jansenism, attacking his former teachers of Port-Royal. One year later Racine took as his mistress a notorious actress, Thérèse du Parc. It was apparently for ''La Du Parc'' that Racine wrote *Andromaque,* in which she played the title role.

The action of *Andromaque* takes place some years after the conclusion of the Trojan War. The play begins with the arrival of Oreste, the son of the Greek king Agamemnon, at the court of Pyrrhus, son of the Greek hero Achilles. Ostensibly, Oreste has come as the ambassador of all the Greeks to ask for the execution of Astyanax, son of the Trojan hero Hector, whom Pyrrhus is holding prisoner. In reality, however, Oreste has come to see Hermione, daughter of Helen of Troy, with whom he is in love. Hermione, however, is in love with Pyrrhus and indeed is engaged to marry him. Pyrrhus, however, is in love not with Hermione but with Andromaque, the disconsolate widow of Hector and the mother of Astyanax.

The rest of the tragedy turns less upon the action than upon the psychological interaction of these four personages, each of whom passionately and jealously loves someone who passionately loves someone else. When Andromaque rebuffs Pyrrhus, he threatens to carry out the Greeks' request and kill Astyanax. When Pyrrhus breaks off his engagement to Hermione and prepares to marry Andromaque, Hermione persuades Oreste to kill him. But

when the unfortunate Oreste and his followers succeed in doing so, she repudiates him. Oreste goes mad and Hermione commits suicide, leaving Andromaque and Astyanax to initiate another round, some day, in the Trojan War against the Greeks.

Personal Characteristics

During the following years Racine retained his reputation for deviousness, ambition, and ingratitude. Through his mistress, La Du Parc, he came to know something of the shady side of court life. He may finally have secretly married La Du Parc, and after her death in mysterious circumstances in 1668 he was accused of poisoning her. Racine subsequently was compromised with the dead La Du Parc and others in the infamous ''poison affair,'' and he may narrowly have escaped arrest. In any case, he took as his next mistress another actress, La Champmeslé. But during this period he also consolidated his reputation as the greatest playwright of his times, writing one comedy, *Les Plaideurs* (1668), and numerous tragedies for the Parisian stage.

Britannicus and *Bérénice*

In his succeeding tragedies Racine continued to explore passionate love and passionate jealousy. In *Britannicus* (1669) Racine shows the young Roman emperor Néron (Nero) torn between the wise counsel of his teacher Burrhus and the influence of his domineering mother, Agrippine. Jealously in love with Junie, who loves the young prince Britannicus, Néron finally poisons the latter, revealing himself as the tyrant so well remembered in Roman history. In *Bérénice* (1670) the Roman Senate demands that the emperor Titus renounce his plans to marry Bérénice, a ruler of a foreign state and thus politically suspect. The play proceeds with no action other than successive confrontations between the various personages. With the action essentially reduced to nothing, the play relies exclusively on the beauty of Racine's verse and his analysis of the passions of his personages. Although Racine's numerous enemies attempted to conspire against the play and although the elderly Corneille wrote a *Tite et Bérénice* to compete with it, Racine's play was a remarkable success, followed by *Bajazet* (1672), *Mithridate* (1673), *Iphigénie* (1674), and *Phèdre* (1677).

Racine's Masterpiece, *Phèdre*

When it became known that Racine was preparing a play on the subject of Phèdre, the Duchess of Bouillon and other friends of the aging Corneille apparently attempted to hurt Racine's play by commissioning another playwright, Nicolas Pradon, to write one on the same subject. Apparently based on a stolen copy of Racine's text, Pradon's *Phèdre et Hippolyte* opened in Paris only 2 days after Racine's play. The two works were the occasion of a bitter literary quarrel in which insulting sonnets and other writings were exchanged, but Racine's play eventually triumphed over its rival.

In Racine's *Phèdre,* Hippolyte, son of the absent King Thésée, states his intention of leaving his palace of Trézène in order to search for his father. Although at first it appears he is ashamed of his love for Aricie, sister of some of his father's enemies, it soon becomes clear that he really wishes to avoid his stepmother, Phèdre. Phèdre is in love with Hippolyte and, in a memorable scene, declares her love for him. He at first pretends not to understand but finally can only flee her presence. When Thésée returns unexpectedly, Phèdre allows her nurse, Oenone, to accuse Hippolyte of making advances. In a rage Thésée asks the god Neptune to kill Hippolyte as he flees Trézène, hoping to marry Aricie and escape with her. Thésée learns his error too late to prevent the death of Hippolyte. Phèdre and Oenone commit suicide, leaving Thésée alone to pardon Aricie.

In *Phèdre,* as in Racine's other tragedies, critics have admired first the very refined, pure poetry of Racine's verse and second Racine's very incisive, though pessimistic, view of human psychology. A contemporary critic, Jean de La Bruyère, remarked that although tragedies on love and duty and heroic *gloire* had presented ''man as he should be,'' Racine presented man as he really was. Man, as Racine presents him, often displays a sense of personal insecurity and self-doubt not unlike modern psychological ''complexes.'' The Racinian character's self-doubt leads him—like Racine himself, as described by his enemies—to fight desperately and destructively to gain his ends, with inevitably tragic results. Some modern critics have ascribed this view, rather than to any Racinian observation of human nature, to the influence of Jansenism and its somber view of human helplessness before God. In any case, Racine has long been admired as one of the most perfect of French writers—that is, in another modern view, as the French writer who most successfully matches his poetic images to his psychology, his psychology to his plot, and his plot to the structure and neo-Aristotelian view of the tragedy, giving his plays a kind of total inner coherence unequaled in France's *grand siècle*.

Later Life

Yet in spite of Racine's genius—and almost as if he had written his sublime tragedies only to gain a place in society—he stopped writing tragedies after *Phèdre*. Six months after the premiere of *Phèdre,* Racine married. In October of the same year, 1677, he accepted a post as King Louis XIV's historiographer. At the same time, he announced his return to the Jansenist faith of his childhood. During the following years Racine lived comfortably and raised a family of seven children. As director of the French Academy, he eulogized his former bitter rival, Corneille, and published a new edition of his own works, from which he had removed remarks offensive to his enemies.

Although Racine apparently intended definitively to retire from the theater, he was persuaded by Louis XIV's morganatic wife Madame de Maintenon to write two more plays, of a slightly different character than his previous works. These were *Esther* (1689) and *Athalie* (1691)—tragedies written on specifically Christian themes and without any love interest, intended to be presented by the young ladies of Saint-Cyr, a girls' establishment protected by Madame de Maintenon. More and more a respectable citizen

and favorite of the King in his later years, Racine died in Paris on April 21, 1699.

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A. R. Radcliffe-Brown

The English anthropologist A. R. Radcliffe-Brown (1881-1955) pioneered the study of social relations as integrated systems. His analyses of kinship relations in Australia and in Africa have had a powerful influence on modern social anthropology.

Alfred Reginald Brown was born in Birmingham, England, in 1881. In 1926 he would add his mother's maiden name to his own, becoming famous as A. R. Radcliffe-Brown. Born into a family of modest means, he left school at 17 to work in the Birmingham library. On the urging of his brother, Brown began premedical studies at the University of Birmingham. Though he had aspired to a degree in the natural sciences, Brown was convinced by a Cambridge tutor to enter Trinity College as a student in the moral sciences. Among his Cambridge teachers was the psychologist W. H. R. Rivers, who had recently returned from the Torres-Strait expedition to Melanesia in the South Pacific—the first major anthropological expedition sponsored by Cambridge.

In 1906-1908 Radcliffe-Brown undertook his first field work in the Andaman Islands in the Indian Ocean, research which led in 1922 to the publication of his classic monograph *The Andaman Islanders*. His other major field research was a survey of different kinship systems among the aboriginal groups of Western Australia, undertaken in 1910-1912.

The rest of his professional life was taken up with teaching and writing theoretical papers. Over the course of three decades, Radcliffe-Brown held major teaching posts at the University of Capetown in South Africa, the University of Sydney in Australia, the University of Chicago in the United States, and Oxford University, where he was appointed to the first professorship in anthropology in 1937. In Sydney he founded the influential journal *Oceania*.

By force of personality and intellect, Radcliffe-Brown shaped the course of British anthropology throughout the decade of the 1940s. Whereas the influence of Bronislaw Malinowski, the other important British anthropologist of the time, was to set a high standard of field work and data collection, Radcliffe-Brown's influence was more theoretical. Malinowski had argued that cultural institutions had to be understood in relation to the basic human psychological and biological needs they satisfied. Radcliffe-Brown, however, stressed a ''structural-functional'' approach to social analysis which viewed social systems as integrated mechanisms in which all parts function to promote the harmony of the whole.

Here the influence of the great French sociologist Emil Durkheim was evident. Like Durkheim, Radcliffe-Brown thought that social institutions should be studied like any scientific object. The job of the social anthropologist was to describe the anatomy of interdependent social institutions—what he called social structure—and to define the functioning of all parts in relation to the whole. The aim of such analysis is to account for what holds a functioning society together.

This approach led Radcliffe-Brown to undertake somewhat abstract and clinical analyses of social institutions in the search for general social laws. Among his most famous analyses is that of ''joking relationships'' in tribal societies. In his famous essay ''On Joking Relationships,'' published originally in 1940, he described an often noticed custom whereby certain individuals (often in-laws) are expected to engage in formalized banter. He proposed that one could only understand such strange customs by studying the specific joking relationships in the context of the total patterning of social relations in the society.

This highly formal approach to the study of social customs led Radcliffe-Brown to a number of other famous analyses. His early survey of Western Australian aboriginal societies, for instance, led to the first sophisticated account of complicated aboriginal kinship systems as a set of variations on a few structural themes. He was able to identify a set of relationships between kinship terminologies and marriage rules that made sense for the first time of the ''structure'' of aboriginal society. These studies are still the cornerstone of the social anthropology of aboriginal Australia.

In an early paper, ''The Mother's Brother in South Africa,'' published in 1924, Radcliffe-Brown made sense of what had been thought to be isolated and peculiar customs observed in African societies whereby a boy has a special relationship with his maternal uncle (his mother's brother) that is distinct from his relationship with any other uncle or with his own father. Again, by examining this relationship in light of the total abstract pattern of kinship relations and the pattern of relations between different social groups, Radcliffe-Brown was able to show the structural-functional ''logic'' of an apparently irrational custom.

In yet another illuminating analysis, Radcliffe-Brown provided the basis of a coherent explanation of ''totemism''—the set of associations between social groups and species of plants or animals. Radcliffe-Brown argued

that totemic beliefs create solidarity between nature and human society. Nature was, through totemism, domesticated. Furthermore, Radcliffe-Brown insisted that oppositions between natural species of animals or plants served to symbolize differences between one social group and another. This approach to totemism, once again stressing analyzing specific social institutions in relation to their total encompassing social context, was a major advance in the understanding of such beliefs and paved the way for the more modern work of structuralists such as Claude Levi-Strauss.

Radcliffe-Brown's list of publications is not especially long. Yet in a series of powerfully argued papers he was able to transform the face of anthropology in his time. Throughout his career Radcliffe-Brown insisted that the proper aim of anthropology was the careful comparison of societies and the formulation of general social laws. When he went into anthropology exotic cultures were usually studied as collections of separable customs and cultural anthropology was the history of how such customs were ''diffused'' between cultures by borrowing or conquest. Radcliffe-Brown was a major part of a movement to understand human society as integrated systems, open to scientific analysis. This elegant and often abstract approach to social analysis has had its critics and its defenders. But Radcliffe-Brown's analysis of social patterns left an important mark on all of modern social anthropology.

Further Reading

The most influential of Radcliffe-Brown's essays have been published together under the title *Structure and Function in Primitive Society* (1952). The most informative account of Radcliffe-Brown's life and work is contained in the book *Anthropology and Anthropologists: The Modern British School* (1983) by Adam Kuper. Other extensive discussions of his impact on anthropology may be found in Marvin Harris, *The Rise of Anthropological Theory* (1968) and in David Bidney, *Theoretical Anthropology* (1967). □

Karl Bernardovich Radek

The Russian Communist leader and publicist Karl Bernardovich Radek (1885-1939) is best known for his brilliant and acerbic polemics. He was an outstanding apostle of internationalism.

Karl Radek was born Karl Sobelsohn in Lvov (then in Austrian Poland) to an Austrophile Jewish family. As a youth, he rejected his family's outlook and became involved in political agitation, moving to Switzerland in 1904. There he joined the left wing of Polish socialism, returning to Poland in 1905 to participate in revolutionary activity in Warsaw. After a brief prison term, Radek spent the next decade building his reputation, in both Poland and Germany, as a talented but volatile and often irresponsible journalist. His barbed comments so irritated leading Socialists that he was successively expelled from the Polish and German Socialist parties.

During World War I Radek returned to Switzerland, where he alternately collaborated with and contended with V. I. Lenin in the Zimmerwald Movement, an organization of antiwar Socialists. After the overthrow of the Czar in March 1917, Radek accompanied Lenin in the ''sealed train'' across Germany, but he was not allowed to enter Russia. He then spent several months in Stockholm organizing Bolshevik support among European Socialists, and after the Bolshevik coup in November 1917 he proceeded to Moscow. There he became responsible for foreign-language propaganda, accompanying Leon Trotsky to Brest Litovsk, where he propagandized German troops. At the end of 1918, after the collapse of the imperial regime in Germany, Radek returned to Berlin in order to help organize the German Communist party. Though he counseled against a German uprising, the ''Spartacus'' Putsch of January 1919 led to his incarceration for almost a year.

Upon his return to Moscow, Radek was assigned major roles in the Communist International (Comintern), where he enjoyed great influence, particularly in the German Communist party. His multilingual talents, his bizarre personal appearance—some of his contemporaries likened him to an ape—and his extraordinary sense of humor made him a great favorite of journalists in Moscow. From 1919 to 1923 Radek enjoyed considerable prominence both within and without Russia.

However, his political enemy Grigori Zinoviev used the collapse of the German revolution of 1923 to exclude Radek from the Comintern and high party posts. Under the influence of his new mistress, Larissa Reissner, Radek withdrew from party politics, and in 1925 he became rector of Sun Yat-sen University in Moscow. When Larissa died in 1926, Radek openly joined the Trotskyite opposition, with which he had long been identified; in 1927 he was expelled from the Bolshevik party and subsequently exiled to Siberia. In 1929 Radek renounced Trotsky and returned to Moscow to become once again a major publicist—for Stalin—although he never recovered his Comintern or party posts.

In 1936 Radek was one of the coauthors of the new Soviet constitution. However, later that year he was arrested for treason, and in a show trial in January 1937 Radek was sentenced to 10 years' imprisonment. Though rumors of his survival persisted, Radek apparently died in prison sometime in 1939.

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Sarvepalli Radhakrishnan

Sarvepalli Radhakrishnan (1888-1975) was an Indian philosopher, statesman, and articulate interpreter of Hindu tradition to the West.

Radhakrishnan was born near Madras into a Brahmin family of orthodox Hindu persuasion. However, he was educated in Christian missionary institutions and was exposed both to routine religious criticisms of Hindu tradition and to the mainstream of Western philosophy. As his religious and philosophical sensibilities developed, he found himself more and more drawn to the values of the Vedanta. From the very first, he had felt himself imbued with a ''firm faith in the reality of an unseen world behind the flux of phenomena.'' He was offended by the dogmatic and ill-informed criticisms leveled at Hindu culture by some of his teachers; and his sense of pride in his own tradition was deeply aroused by the eloquence of Vivekananda and Rabindranath Tagore.

The Idealist Thinker

Radhakrishnan resolved to explore his own tradition in fuller detail and wrote his master's thesis, *The Ethics of Vedanta* (1908), in part to refute the Western prejudice that the Vedanta simplistically affirmed the ''illusory'' (*maya*) nature of the world and lacked ethical content and power.

At the same time, Radhakrishnan found that he could not ignore the paralyzing superstitions which dominated Hindu social institutions and the life of the masses as integral features of their deepest religious commitments. He was encouraged by some of his more sensitive Western teachers to continue his research into Hindu philosophy in order to probe its innovative and universal potentials. He found much in Western philosophy—particularly in the idealists and the work of Henri Bergson—which was tangent to the Hindu and specifically Vedantic validation of mystical intuition and the spirituality of the universe.

Radhakrishnan was persuaded that philosophical enterprise must not simply provide rational verification and analysis but must give a profound and transforming insight into the spiritual content of existence in its personal and historical dimensions as an antidote to the dehumanizing values increasingly predominant in Western civilization. For Radhakrishnan, the unique strength of the Vedanta was its validation of personal spiritual striving for deeper penetration into the meaning of life itself.

Radhakrishnan combined this commitment with a humanistic focus on the need for social change and reform which he mediated in part by a reinterpretation of traditional Hindu religious forms and texts. His translation and interpretation of the *Bhagavad Gita* (Song of the Lord) strives to move traditional Hindu institutions (for instance, the caste system) in the direction of ''democratic'' values. He proved himself capable of performing this potentially awkward synthetic task by stressing the more profound aspects of Hindu philosophy which inherently transcend the provisional historical and social forms associated with normative Hinduism. Some of his other major works—*An Idealist*

View of Life and *Eastern Religions and Western Thought*—and his scholarly commentaries on Vedantic materials are also marked by a distinctive ''this-worldly'' humanism uniquely imbued with Vedantic mysticism.

There is an equally powerful psychological emphasis in much of Radhakrishnan's work on the therapeutic consequences of personality integration through intuition of the essential relation of the self to the sacred force from which all phenomena spring. And this he combines with a theory of history which affirms that its most important dimension is the evolution of human spiritual consciousness. Hindu mysticism and related techniques are, therefore, not modes of withdrawal from reality but are means for strengthening personal autonomy, active capacity for love, and conscious participation in the unfolding destiny of the universe.

This evolutionary historical perspective had a marked impact on Radhakrishnan's interpretation of the traditional doctrine of *Karma* (action—the law of ethical retribution). The individual is responsible not only for his own destiny within a static cosmology of personal transmigration but for the welfare of all men. Each person acts (or does not act) to promote future possibilities. In this way individual salvation is tied to the fate of mankind and the ultimate goal of the historical process itself. Although his concept of ''true humanity'' is deeply steeped in Vedantic teaching, he has several specific human models who embody his own commitment to reforms incorporating Western values within the deeper matrix of Hindu spirituality: they are Rabindranath Tagore, Mohandas Gandhi, and Jawaharlal Nehru. For Radhakrishnan, these paradigms of modern Indian creativity show an extraordinary ability to synthesize conflicting value systems by employing the pristine mystical and ascetic models which lie at the heart of Hinduism. It is with these men in mind that he asserts, ''Man is not a detached spectator of a progress immanent in human history, but an active agent remolding the world nearer to his ideals.''

Radhakrishnan's understanding of the role of the traditional yoga is also shaped by this commitment. Its aim is to provide a disciplined framework which facilitates the fulfillment of worldly obligations while continually reinforcing the universal search for spiritual perfection. The yoga renders the individual more capable of acting in the world and serving his fellowmen.

From Theory to Practice

Many of Radhakrishnan's writings seem to be ''apologetic''—designed for popular consumption by Western readers; and he engaged in debates with Western theologians and philosophers who criticized Indian forms of spirituality. But the great bulk of his work is distinguished by a power clearly evident in the development of his own distinctive philosophy of life. His work as an educator and cultural ambassador to the West and his many public services to the Indian government are further evidence of his many talents. He served variously as professor of philosophy and religion at the universities of Mysore, Calcutta, and Oxford, and he had many teaching engagements at major universities in the United States. From 1949 to 1952 he was ambassador to the Soviet Union, returning to India to serve for ten years as vice president of India and chancellor of Delhi University. He was also President of the United Nations Educational, Scientific, and Cultural Organization (UNESCO) from 1952-54. From 1962 to 1967 Radhakrishnan was president of India. He combined these activities with a continuing program of productive writing and lecturing, all of which made him a living embodiment of the values which he espoused. Radhakrishnan died on April 17, 1975 in Madras, India. The Indian Government ordered a week-long state of mourning.

Further Reading

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Paul Radin

Paul Radin (1883-1959) was an American anthropologist and ethnographer who specialized in the ethnology of religion and mythology and the ethnography of Native Americans.

Paul Radin was born on April 2, 1883, in Poland, and in his early childhood lived in New York City. He received his bachelor's degree in 1902 at City College and after a short period abroad went to Columbia University to study history and anthropology under Franz Boas, receiving a doctorate in 1911. By studying with Boas at Columbia he joined a group of young scholars that became a major influence in the subsequent 4 decades of American anthropology. He did fieldwork among the Winnebago, the Ojibwa, the Fox, the Zapotec, the Wappo, the Wintun, and the Huave. Of these, the Winnebago were his specialty and provided him with material for numerous monographs and articles as well as many extensive examples for his more general writings.

One central theme ran through the greatest portion of Radin's work—the manner by which particular individuals respond to the vicissitudes of their immediate cultural environment. This theme is particularly evident in his three major works. Thus *Primitive Man as a Philosopher* (1927)

cogently argues that reflective individuals are to be found quite as readily among primitives as elsewhere. In *Primitive Religion* (1937) he demonstrates that for any given culture the degree of religiosity to be found varies from indifferent to deep, depending on the proclivities and intelligence of the individual. The position of the individual was the explicit theme of *Crashing Thunder* (1926), for here Radin obtained, translated, and edited the autobiography of a member of the Winnebago tribe. This book was a landmark in American anthropology. It was the first and probably the best of a long line of similar autobiographical accounts of individual Indians that was published by subsequent anthropologists.

Other important works by Radin included the *The Story of the American Indian* (1927), *Social Anthropology* (1927), *The Method and Theory of Ethnology* (1933), *The Culture of the Winnebago, as Described by Themselves* (1949), and *The Trickster* (1956).

Radin never stayed at any one academic institution for more than a few years. He found the institutionalized aspect of intellectual life uncongenial and preferred to remain throughout his career an independent scholar. At various times he held posts at Berkeley, Mills College, Fisk University, Black Mountain College, Kenyon College, the University of Chicago, and, finally, Brandeis University, where he was made a Samuel Rubin professor and became head of the anthropology department. Radin died on Feb. 21, 1959.

Further Reading

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Pierre-Esprit Radisson

The French explorer and soldier of fortune Pierre-Esprit Radisson (ca. 1636-1710) is the most romantic and least known of all the famous explorers of the Canadian North and West. He was one of the originators of the Hudson's Bay Company.

Pierre-Esprit Radisson was born in France, but virtually no information survives concerning his early life. When still quite young, he somehow made his way to New France, where his half sister Marguerite lived. After her husband's death at the hands of the Iroquois, Marguerite married again. Her second husband, Medard Chouart Des Groseilliers, was to share much of the adventurous life of Radisson.

From his own sketchy account of his career, it appears that Radisson was captured by the Iroquois in the early 1650s, was adopted by an Indian family, and spent some 2 years traveling and hunting with his captors. He escaped in 1654, sailed to Amsterdam, and arrived back in Three Rivers late the same year. Apparently, Radisson remained in New France for the next 4 years, except for one more trip made to the Iroquois territory near Albany.

Radisson's first trip west was undertaken with his brother-in-law in 1659. They wintered southwest of Lake Superior in Sioux country. It was probably during this trip that the two men first heard of Hudson Bay and the treasure of beaver to be found in that area. In the spring Radisson and Des Groseilliers returned to Montreal laden with furs, most of which were promptly confiscated by corrupt officials. From this point on, patriotism played little part in the adventures of Radisson.

From 1662 to 1664 the two men operated from New England and tried—unsuccessfully—to reach Hudson Bay by sea. In 1664 they were persuaded to go to London. Their ship was captured by the Dutch, with whom England was then at war. After being put ashore in Spain, the two eventually turned up in London in time to witness the great fire and the ravages of the Black Death. They were able to interest some English merchants in the exploitation of the fur trade around Hudson Bay, with the assistance of a successful trip there by Des Groseilliers. Radisson remained in London and composed his Voyages. On May 2, 1670, the Hudson's Bay Company was formally chartered and began its long and generally prosperous career. For the next 15 years, Radisson and his brother-in-law served the company either in the bay or in the capital.

Pierre-Esprit Radisson (left)

In 1675 the two adventurers left the company, for reasons that are not at all clear, and resumed their French allegiance. It was not a rewarding transfer. Des Groseilliers settled in Three Rivers, and Radisson entered the service of the French navy and went campaigning in the Caribbean. He was back at Hudson Bay again in 1681 and was rejoined there by Des Groseilliers. They were successful in contending with the English for control of the territory around the Nelson River and in their trading ventures. But once again, they felt that rewards were unsatisfactory in the employ of the French. When his brother-in-law returned to Canada, Radisson turned up in the service of the Hudson's Bay Company once more, in 1684.

The company sent him back to the bay, where he succeeded in persuading the French at Ft. Nelson (which he had established) to abandon their allegiance and all their furs. Radisson made his last trip to Hudson Bay in late 1685 and remained there for 2 years, but he was unable to work in harmony with the other officers of the company. He returned to England and finally settled near London. Radisson married three times during his peripatetic life and was survived by several children.

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13

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Sir Thomas Stamford Raffles

Sir Thomas Stamford Raffles (1781-1826) was an English colonial administrator, historian, and founder of Singapore. A man of vision, industry, and feeling, he made incalculable contributions to the knowledge of the Malay Archipelago and to the British overseas empire.

Born on July 6, 1781, off the coast of Jamaica on board a ship under the command of his father, Benjamin Raffles, Stamford Raffles became a clerk in the office of the East India Company in London at the age of 14. In 1805 he was sent to Penang to serve as assistant secretary. Prior to his departure he married a widow, Mrs. Olivia Fancourt, who died in 1814.

On the trip out, Raffles studied the Malay language intensively, and his proficiency in this then little-known language was remarked upon by those who came in contact with him. Three years after his arrival his health broke, and he was sent to Malacca to recuperate. The East India Company was on the point of abandoning this port, but a report which Raffles prepared and in which he argued the superiority of Malacca over Penang as a potential port persuaded the company to rescind its order.

Java Annexation

Lord Minto, the governor general of India, was so impressed with the report that he called Raffles on 2 months' leave to Calcutta. During his visit Raffles convinced Lord Minto of the necessity of annexing Java, then in French hands, and the governor general appointed him agent to the governor general of the Malay States. Raffles then returned to Malacca and participated in preparations for the attack on Java.

In August 1811 a British fleet of some 100 ships with an expeditionary force of about 12,000 men arrived off Batavia, and the city fell without a struggle. Gen. Janssens retreated to Semarang on the north-central coast of Java; in September he capitulated to the British. Lord Minto thereupon appointed Raffles lieutenant general of Java and admonished him, ''While we are in Java, let us do all the good we can.''

Raffles introduced numerous reforms, among which were the division of Java into 16 residencies, the introduction of a land tax, and improvements in the legal and judicial system; he also attempted to abolish slavery. He himself regarded his new land-tenure system, which prevented the native rulers from exacting feudal services, as the most solid accomplishment of his administration. The lands which were withdrawn from the control of feudal rulers were leased on a short-term basis at a moderate rental and were assessed at the value of two-fifths of the rice crop, with the remainder of the yield free of assessment and the growers exempt from personal taxes.

In spite of his excellent intentions and superb knowledge of the people, their language, and their customs, Raffles was not able to make Java a profitable enterprise. His hope of turning Batavia into the hub of a new British insular empire was dashed, and when the Netherlands regained its independence, Lord Castlereagh vigorously opposed British retention of the Dutch holdings in the East.

Raffles sent in a report explaining the great importance of Java to Britain, but his failure to make Java financially viable, together with Britain's desire to conciliate the Dutch, militated against a reversal of Lord Castlereagh's decision,

and in March 1816 Raffles was removed from office and recalled. The following year he married Sophia Hull in London. His lasting contributions in Java can be seen in the fact that when the Dutch received this island back they adopted many of his reforms.

Founding of Singapore

In November 1817 Raffles, now Sir Stamford, departed England for Ft. Marlborough (or Benkoelen), in southern Sumatra, where he assumed the residentship of this town. He and Col. R. J. Farquhar, former British resident at Amboina, were on the lookout for a strategically situated way station in the Malay Archipelago which would play in the East the role Malta was playing in the West.

On Jan. 28, 1819, they landed on the Island of Singapore and immediately recognized it as ideal for their purpose. They arrived at an agreement with the Sultan of Johore, and on February 6 a treaty was signed marking the establishment of Singapore as a British settlement. Farquhar was installed as its first governor under the supervision of Raffles at Benkoelen. As Charles E. Wurtzburg (1954) wrote, ''It would be difficult to imagine that, had there been no Raffles, there would have been any Singapore.''

During the next 4 years four of Raffles's children died in Benkoelen; his health and that of his wife deteriorated; and in 1823 he submitted his resignation. Before leaving for England, however, he decided to pay a final visit to Singapore, where he remained 9 months. He planned the city, prepared laws, and laid the foundation of the Singapore Institution, a Malay school.

In 1824 Raffles returned to England to face a charge brought against him by the East India Company, which required him to repay to it a substantial sum for salaries and expenses that had been disbursed to him and only years later disallowed by the court of directors. Raffles was endeavoring to arrange payment when he became seriously ill again. On July 5, 1826, less than 3 months after receiving the court's letter demanding repayment, Raffles died of an apoplectic stroke.

In his short span of life Raffles had suffered numerous crushing blows which would have felled a lesser man. That he survived them in spite of a less than robust constitution can be explained, in part at least, by his tremendous interest in, and enthusiasm for, every aspect of life in the East. He was, at once, amateur natural scientist, archeologist, Oriental philologist, and reviver and active president of the Batavian Society of Arts and Sciences. An enduring monument to his knowledge and indefatigable industry is his famed *History of Java* (2 vols., 1817), which was the first comprehensive work on this subject and, although outdated, is still regarded as a classic in its field.

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Akbar Hashemi Rafsanjani

Raised on a pistachio farm, Akbar Hashemi Rafsanjani (born 1934) rose to become the most important political leader in revolutionary Iran. Known as a shrewd survivor, Iran's ''smiling powerbroker'' worked towards building a ''kinder, gentler'' Iran.

Akbar Hashemi was born in 1934 as the second of nine children of Ali Hashemi, a modest farmer and local clergyman in the remote Kermanian town of Rafsanjan—thus the family name, Rafsanjani. At age 14, Akbar Rafsanjani traveled to Qom to pursue advanced Islamic studies. He soon was involved in the ''Devotees of Islam'' agitation for nationalization of Iran's oil industry. After the demise of Premier Mussadiq's nationalist movement, Ayatollah Borujerdi, one of Rafsanjani's eminent mentors, prevailed upon clergy not to criticize politicians. During this period of quietism Ayatollah Rohollah Khomeini had the greatest impact upon Rafsanjani's formal education, which resulted in his clerical recognition as hojatolislam, a rank just below an ayatollah.

With Borujerdi's death in 1961, Ayatollah Khomeini organized mass protests against the westernizing ''White Revolution'' of Mohammad Reza Shah Pahlavi. After the Shah's agents stormed the Qom Seminary and forced Khomeini into exile, Rafsanjani became a key operative link in Khomeini's underground resistance. Along the way, Rafsanjani's writings included two significant books that presaged subsequent thinking. *The Story of Palestine* angrily chronicles a ''Black Record of Colonialism.'' His 1967 biography of Amir Kabir admires the 19th-century Iranian prime minister's early conception of foreign policy non-alignment.

The Shah's agents suspiciously watched Rafsanjani and meted out periodic imprisonments, tortures, and even an illegal forced stint in military service. According to an official biography, his 1975 imprisonment resulted from his efforts to ''correct the ideological thinking'' of the Mujahedin-e-Khalq guerrilla organization, an organization Khomeini later condemned as hypocritically melding Marxism and Islam.

Disciplinarian of the Revolution

As a prominent revolutionary player, some observers perceived Rafsanjani as a mere opportunist who aligned himself with whichever directions the revolutionary winds blew. Others denounced his moderate appearances as sheepskin covering for a hard-line ''wolf.'' However, Rafsanjani is best understood as a principled pragmatist whose coalition and consensus building efforts help explain the continuing survival of the Islamic revolution.

In early revolutionary phases Rafsanjani was Khomeini's clerical liaison to diverse dissident groups, including secular nationalists and communists. Rafsanjani later rationalized his collaboration with the Mujahedin as part of a strategy which ''considered any form of struggle against SAVAK [the Shah's secret police] a blessing.'' Rafsanjani's revolutionary credits include: organizer of local revolutionary *Komitehs,* crisis foreman of Abadan oil production, member of the secret Islamic Revolutionary Council, co-founder of the Islamic Republican Party, and deputy interior minister. In May 1979 he was nearly assassinated by the Furqun (Distinction), a shadowy group claiming pious opposition to clerics in government. Rafsanjani arguably sought to slow the momentum towards extremism. When the nationalists sought elections for a constitutional review assembly, Rafsanjani warned that they would regret the resulting ''fistful of ignorant and fanatic fundamentalists'' who will ''do such damage.''

Rafsanjani subsequently was elected to the new Majlis (Islamic Consultative Assembly), which he presided over as parliamentary speaker for nearly a decade. In September 1980 Iraq's invasion of Iran energized hawkish sentiment, Rafsanjani included. As a populist Friday prayer leader in Tehran and as a Khomeini representative to the powerful Supreme Defense Council, Rafsanjani helped undermine remaining nationalist ''doves'' by advocating harsh retribution as Iran's war aim. Rafsanjani also backed a severe 1982 crackdown on the Mujahedin. Given Mujahedin assassinations of over 1,200 regime leaders, Rafsanjani later explained that without the ''imperative'' execution of over 4,000 Mujahedin guerrillas, ''Iran would have become Lebanon.'' Grave circumstances demanded ''determined'' means.

With militant opposition crushed and Iraq on the defensive, Speaker Rafsanjani deftly maneuvered amidst years of raucous Majlis bickering over the precise social, economic, and international implications of Islamic governance. Often enigmatically seeming to be all things to all sides, his calls for just wealth redistribution did not square neatly with his reassurances to business interests about the sanctity of private property. Yet Rafsanjani could also resourcefully break impasses, as with his 1986 theatrical use of television to intimidate ''conservative'' recalcitrants from ''standing up'' to vote against an emotion laden, yet long blocked, land reform bill. (Rafsanjani's educated [University of California] brother directed Iranian television.)

Rafsanjani's most dangerous innovation was in foreign policy. Recognizing the severe costs of Iran's international pariah status, Rafsanjani sought to break Iran's isolation through openings to both eastern and western countries. Outraged purists leaked the arms dealings with the United States and Israel in what became known to the West as the ''Iran-contra'' affair. Yet Khomeini squelched recriminations with the admonition that ''the path to hell is paved with discord.''

As the warfront deteriorated in 1988, Khomeini turned over personal command of all Iranian armed forces to Rafsanjani. Still the coalition builder, Rafsanjani ended the destructive rivalries among regular, ideological, and paramilitary forces by integrating them under one command. Following American pummeling of Iranian naval units and the shooting down of an Iranian civilian airliner, Iran's radicals called for a river of American blood. But

Rafsanjani and President Ali Khamenei quietly convinced Khomeini that the time had come to accept a ''poisonous chalice'' cease-fire. Rafsanjani's nationally broadcast sermon simply asserted that ''the main issue is that we can stop making enemies without reason.''

A Powerful, Pragmatic President

After Khomeini's death in June 1989, Rafsanjani soon emerged as Iran's most powerful leader. He was a key architect of Ali Khamenei's swift selection to Khomeini's post as supreme spiritual guide. Policy differences between Khamenei and Rafsanjani were real, yet common bonds were much stronger. Khamenei supported Rafsanjani's presidential election, along with the simultaneous constitutional reforms that vastly strengthened the presidency's authority. Despite howls from the Majlis, Rafsanjani's cabinet excluded all prominent radicals.

As president, Rafsanjani continued the momentum towards pragmatic policies. In social policy Rafsanjani candidly advocated such reforms as liberalized laws on women's privileges. In defending pursuit of Western loans and private investments, Rafsanjani castigated ''statists'' and fanatics with ''religious pretensions'' for being ''frozen in their beliefs . . . and unable to adjust themselves to the circumstances of the day. Dams cannot be built by slogans.''

Events will reveal Rafsanjani's popularity with the masses. His relatively easygoing, often witty, Friday ''prayer sermons'' genuinely seemed to delight Tehran crowds, though grandiloquence at times undercut his pragmatic efforts. In May 1989, during services commemorating Jerusalem day, Rafsanjani opined that Palestinians could end Israeli repression if they killed five Americans for every martyred Palestinian. Official Iranian news sources quickly toned down such remarks as simply emphasizing that Israel's depredations would be impossible without American financing.

Overall, Rafsanjani's presidency was marked by increasingly candid and pragmatic rationales for recasting revolutionary principles in light of necessity. In November 1989 Rafsanjani delighted geographic neighbors with an unprecedented renunciation of Iran's historical policeman role for the Persian Gulf in favor of cooperative strategies. Soon thereafter Rafsanjani characterized Ayatollah Khomeini's death decree against author Salman Rushdie for blasphemy as a mere ''expert'' religious opinion. (However, many Shiites vowed to carry out the sentence.) Such rationalization continued after Iraq's August 1990 invasion of Kuwait. Rafsanjani supported full compliance with international sanctions against Iraq, despite massive U.S. military involvement in the Gulf.

Rafsanjani was reelected to a second four-year term in June 1993, but only received 63.2 percent of the vote with his opponent, Ahmad Tavakkoli, receiving 27 percent. Analysts said that the failure of Rafsanjani to win a landslide victory indicated that Iranians had lost confidence in the Islamic regime—particularly in regard to its handling of economic conditions.

Further Reading

Within the growing literature on Iran's revolution and its regional and world impact, several well written and widely circulated English studies stand out: Shaul Bakhash, *The Reign of the Ayatollahs: Iran and the Islamic Revolution* (1984); R. K. Ramazani, *Revolutionary Iran: Challenge and Response in the Middle East* (1988); Robin Wright, *In the Name of God: The Khomeini Decade* (1989); and R.K. Ramazani, editor, *Iran's Revolution: The Search for Consensus* (1990). English translations of key Iranian speeches can be found in the Foreign Broadcast Information Service, available at most U.S. Government depository libraries. □

Karl Rahner

The German theologian Karl Rahner (1904-1984) was a major influence on 20th-century Roman Catholic thought. His work is characterized by the attempt to reinterpret traditional Roman Catholic theology in the light of modern philosophical thought.

Karl Rahner was born on March 5, 1904, in Freiburg im Breisgau in what is now the German Federal Republic. He followed his older brother Hugo into the Society of Jesus in 1922 and pursued the Jesuits' traditional course of studies in philosophy and theology in Germany, Austria, and Holland. He was ordained a priest in 1932 and continued his studies at the University of Freiburg. After receiving his doctorate in philosophy in 1936, he taught at the universities of Innsbruck and Munich. In 1967 he was appointed professor of dogmatic theology at the University of Münster. He was a *peritus* (official theologian) at the Second Vatican Council (1962-1965), and in 1969 he was one of 30 appointed by Pope Paul VI to evaluate theological developments since the Council.

Thomism, Kantianism, and contemporary phenomenology and existentialism are the three sources of Rahner's thought. During his early years of seminary training, he studied the works of Immanuel Kant and Joseph Maréchal, along with the works of the great medieval theologian St. Thomas Aquinas. While at the University of Freiburg he came under the influence of Martin Heidegger. The overriding concern of all his work was the need to bring the best thought of the past into contact with the best thought of the present.

Rahner's Theology

Often linked with Bernard Lonergan as a ''transcendental Thomist,'' Rahner employed a method characterized by an attempt to discover the general principles underlying the various doctrines of the Roman Catholic faith. In his first work, *Geist in Welt* (1936; *Spirit in the World*), he presented his interpretation of Aquinas's doctrine of knowledge, indicating that man's capacity to know, although rooted in the data of the senses, is nonetheless a capacity open to the infinite or to being as such. This ability

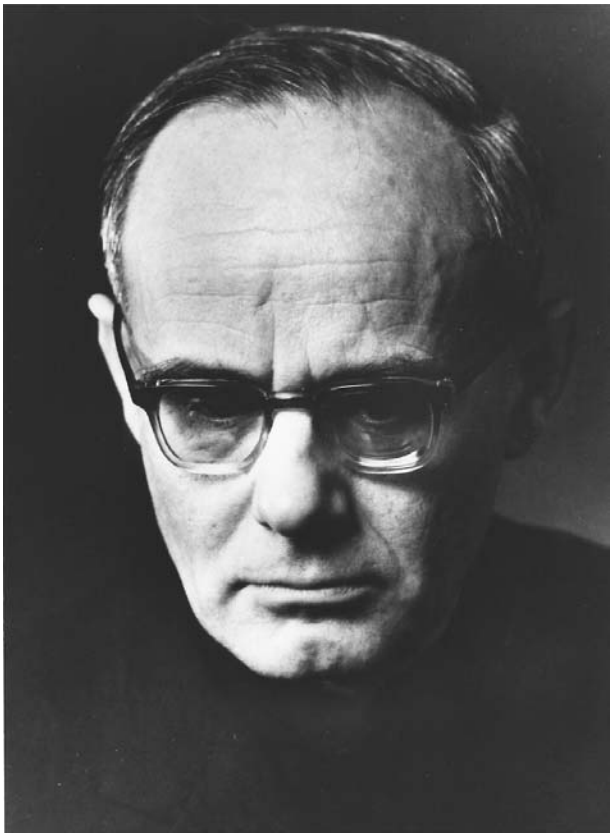

to transcend particular being allows man to think metaphysically—to analyze the general structure of being necessary for the actual condition of the world known through the senses. *Spirit in the World,* in conjunction with Rahner's second major work, *Hörer des Wortes* (1941; *Hearers of the Word*), established the epistemological and speculative foundation of his later thought.

Rahner's thought is best described as a theological anthropology. Beginning with the nature of man as a being open to the infinite, Rahner's thought sees a person's quest for fulfillment satisfied only in union with the God of Christian revelation, the God who became man in Jesus Christ. A proper understanding of humans cannot be divorced from an understanding of God and the context of relationships uniting humans and God. The fundamental fact underlying the existence of the world is that it stands in relation to God. Rahner calls this situation the supernatural existential and sees in this fundamental fact the root of all further explanations of sin, grace, and salvation. Rahner's vision of theology can also be understood through his work *Foundations of Christian Faith: An Introduction to the Idea of Christianity* (1976). While most religious scholars see Rahner as one of the most influential theologians of the 20th century, he also encountered critics along the way. Some within the Catholic Church found his writings too radical—in the early 1960's, Rahner's writings could only be published after approval from the Jesuits in Rome.

In March of 1984, after a birthday celebration that also honored his scholarship, Rahner fell ill from exhaustion in Innsbruck, Austria. He did not recover and died on March 30. Rahner was buried at the Jesuit church of the Trinity in Innsbruck.

Further Reading

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Lala Lajpat Rai

Lala Lajpat Rai (1865-1928) was an Indian nationalist leader and was well known for his many publications regarding national problems.

Lala Lajpat Rai was born in the Ferozepore district of the Punjab to a respectable Hindu family. He studied law in Lahore and in 2 years passed the first examination, which qualified him to practice. While a student, he became active in the nationalist and revivalist Arya Samaj Society of Swami Dayananda. Rai joined the Samaj in 1882 and soon emerged as a prominent leader in its ''Progressive,'' or ''College,'' wing. He also taught at the Anglo-Vedic College, run by the Samaj; his fiery nationalism was largely the product of this involvement.

In 1886 Rai moved to Hissar, where he practiced law, led the Arya movement, and was elected to the Municipal Committee (of the local government). In 1888 and 1889 he was a delegate to the annual sessions of the National Congress. He moved to Lahore to practice before the High Court in 1892.

In 1895 Rai helped found the Punjab National Bank, demonstrating his practical concern for self-help and enterprise among Hindus. Between 1896 and 1898 he published popular biographies of Mazzini, Garibaldi, Shivajee, and Swami Dayananda. In 1897 he founded the Hindu Orphan Relief Movement to keep the Christian missions from securing custody of these children. In the National Congress in 1900 he stressed the importance of constructive, nation-building activity and programs for self-reliance.

In 1905 Rai went as a Congress delegate to London, where he fell under the influence of the Hindu revolutionary Shyamji Krishna Varma. Later, in the 1905 Congress ses-

sion, Rai joined Bal Tilak and Bipin Chandra Pal in support of a militant program around boycott, *swadeshi* (homemade goods), and *swaraj* (self-rule for India). In 1906 he tried to play the role of mediator between the moderates and the extremists in the Congress. The following year the Punjab government arrested and transported him without trial to Burma; he was released in time for the 1907 meetings of the National Congress, when Tilak backed him for the presidency. Rai refused to accept the office for fear of a split in the ranks of that body.

Rai lived in the United States from 1914 until 1920. He founded the Indian Home Rule League in New York City and published several important volumes on the Indian problem. Soon after his return to India he was elected president of the Calcutta session of the Congress. In 1925 he entered the Imperial Legislature as a member of the ''Swarajist'' group. In 1926 he broke with the leaders of the Swarajist group and formed his own ''Nationalist party'' within the legislature.

In 1928 Rai led the demonstrations against the Simon Commission on Indian constitutional reforms. He was injured by the police in a mass demonstration and died a few weeks later, mourned as a nationalist martyr.

Further Reading

Among Rai's many books see especially *Young India: An Interpretation* (1917) and *Unhappy India* (1928). Extensive selections from his writings are in the works edited by Vijaya C. Joshi: *Lal Lajpat Rai: Writings and Speeches* (2 vols., 1965-1966), which also contains information on Rai's life, and *Autobiographical Writings* (1965). N. N. Kailas, ed., *Laj Patrai: His Relevance for Our Times* (1966), contains articles on and by Rai. Works on his life and influence include P. D. Saggi, ed., *Life and Work of Lal, Bal, and Pal: A Nation's Homage* (1962), and Naeem Gul Rathore, *Indian Nationalist Agitation in the United States: A Study of Lala Lajpat Rai and the India Home Rule League of America, 1914-1920* (1966). □

Chakravarti Rajagopalachari

Chakravarti Rajagopalachari (1879-1972) was a prominent Indian nationalist leader, first Indian governor general of his country, and founder of the Swatantra party. He also wrote a popular version of the ''Mahabharata.''

Chakravarti Rajagopalachari was born in a village in Madras and graduated from the Central Hindu College of Bangalore. He then took a law degree from the Madras Law College. In 1921 Rajagopalachari was chosen general secretary of the Indian National Congress under Mohandas Gandhi's leadership. Soon thereafter his daughter married into Gandhi's family. In subsequent years he was intermittently a member of the all-powerful Congress Working Committee, the top executive arm of the National Congress, and worked very closely with Gandhi.

Government Loyalist

In 1937, when the Congress won the provincial elections in several Indian provinces, Rajagopalachari became chief minister of Madras. He held this position until the outbreak of World War II caused all of the Congress provincial ministries to resign.

In 1942, at the time of the Cripps mission from the British Parliament to India, Rajagopalachari was among the minority of top Congress leaders who favored acceptance of the offer made by Cripps in an effort to end the political deadlock. In 1946 Rajagopalachari maintained his posture as a moderator when he advised acceptance of the Pakistan demand as the price which had to be paid for independence. Also in 1946, he became minister in the interim government which guided India in the final months up to partition and independence.

Parting Ways

Rajagopalachari was the first Indian governor of West Bengal after independence in 1947. In 1948 he was named the first Indian governor general of India, succeeding Lord Mountbatten, the last English governor general. In 1950 Rajagopalachari was named home minister in the Jawaharlal Nehru Cabinet, and in 1952 he returned to Madras as chief minister. He, however, disagreed with the Nehru government's socialist leanings. Soon thereafter Rajagopalachari parted company with the Nehru Congress, and in 1959 he was instrumental in the creation of the anti-Congress Swatantra party, which became the chief propo-

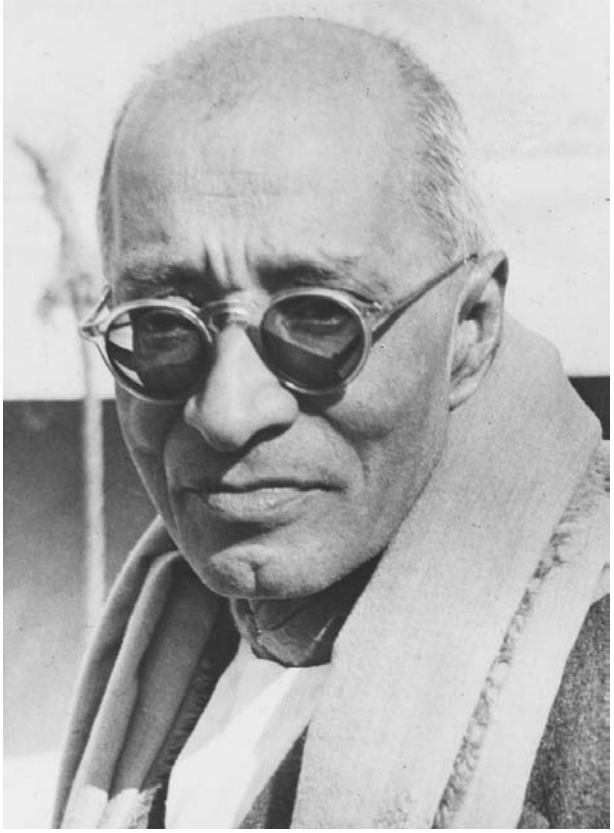

nent of the free-enterprise philosophy in the Republic of India. In 1971, Rajagopalachari organized a right-wing coalition against Indira Gandhi, but it was soundly defeated.

Rajagopalachari played a prominent role in the international Ban-the-Bomb movement. Among other causes not popular with the Congress government was his campaign for religious instruction in the public schools. He also published a highly regarded, abridged edition of the Hindu epic *Mahabharata* . Rajagopalachari repeatedly denounced the government of India for alleged corruption, bureaucracy, inefficiency, and lack of impartiality. He died on December 26, 1972 in Madras. The Indian government proclaimed seven days of mourning for his death.

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Rajaraja I

Rajaraja I (reigned 985-1014) was possibly the greatest of the Cola kings of southern India. He made the Colas the paramount power in southern India, Sri Lanka, and the southern seas. A political and organizational genius, he was also a grand patron of religion and the arts.

Traditional Cola territories center on the fertile lands around Tanjore in southern India (about 220 miles south of Madras city). Representatives of the family seem to have been agents of the Pallavas during the period of that dynasty's great achievements and subsequently to have broken away. When Rajaraja (meaning ''king of kings'') took the throne, the Colas were still suffering the consequences of invasions from the Deccan earlier in the century.

Rajaraja first reduced traditional Cera rivals in the southwest (present-day Kerala) and then subdued the Pandya contenders in the extreme south. Thereafter he invaded and took control of the island kingdom of Ceylon, now Sri Lanka. Next, Rajaraja's armies conquered the territories in what is present-day Mysore State. In less than a decade Rajaraja had become master of southern India.

Accompanying Rajaraja's undoubted military genius was a talent for political and economic administration. He elaborated a network of subordinate administrators and perfected a set of procedures which assured a reliable and efficient cohesion in his ''empire'' while allowing great autonomy to the local units. Most famous of the deeds of Rajaraja is the building of the ''Great Temple,'' the Rajarajesvara, at Tanjore. The mighty tower (*vimana*) that surmounts the central shrine rises 216 feet to dominate the city and the adjacent land. The stone sculpture on the tower and its base is Cola art at its most vigorous. The many inscriptions at the temple provide vital information concerning the dynasty.

Rajaraja's son Rajendra I (reigned 1012-1044, initially with his father) extended the Cola sway. One military expedition reached the Ganges. The Cola navy was strengthened, and profitable campaigns were waged in Southeast Asia. Rajendra built a new capital city, Gangaikondacolapuram (''city of the Cola who brought the Ganges''), and, emulating his father, he crowned it with an exquisite ''sister'' temple to the Tanjore shrine.

Under Rajendra, the Cola dynasty flourished, as did art and literature. Though he surpassed his father's achievement, Rajendra owed to Rajaraja the conditions and the examples without which his own achievement would have been inconceivable.

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Bhagwan Shree Rajneesh

Bhagwan Shree Rajneesh (1931-1990) was a religious leader who developed a following which included many Americans at Poona, India. In 1981 he and many followers moved to a large ranch in central Oregon in the United States and there began to build a small city as a home for his devotees. His unusual form of Indian spirituality, especially known for its encouragement of free sexual activity, attracted many followers as well as considerable controversy.

Bhagwan Shree Rajneesh was born at Kuchwada, India, on December 11, 1931, and received the name Rajneesh Chandra Mohan at about six months of age. He graduated from high school in Gadarwara in 1951 and went to Jabalpur, where he enrolled at Hitkarini College. He received a B.A. degree from Jabalpur University in 1955 and an M.A. in philosophy from Saugar University in 1957.

Filled with doubts which were spurred in part by his college philosophy courses, Rajneesh spent a year engaged in meditation and personal struggle. During this time he also suffered severe headaches. All of that came to a peak on March 21, 1953, when, he said, he was enlightened. Seven days earlier he had decided that his effort to achieve enlightenment was futile, and in a feeling of helplessness he had abandoned the search. As he described what then happened, ''Those seven days were of tremendous transformation, total transformation. And the last day the presence of a totally new energy, a new light and new delight, became so intense that it was almost unbearable, as if I was exploding, as if I was going mad with blissfulness.''

Following his enlightenment Rajneesh went on to finish his studies. In 1957 he received a teaching position at Raipur Sanskrit College. The next year he became a professor of philosophy at Jabalpur University. Frenetic activity, including far-flung travels around India and controversies surrounding his unconventional ideas, marked his years there. In 1964 he began to hold organized meditation camps. In 1966 he resigned from the university. He then became more outspoken, challenging prevailing ideas about such issuesas sex, Hinduism, socialism, and the teachings of Mahatma Gandhi. In 1968 he jolted Indian traditionalists by giving a lecture in which he advised his listeners that ''sex is divine,'' that through sex one could achieve the first step toward ''superconsciousness.''

In 1970, at Bombay, Rajneesh introduced what has come to be called ''Dynamic Meditation,'' which Rajneesh synthesized from Yoga, Sufism, Tibetan Buddhism, and contemporary psychological thought. Rajneesh taught that meditation properly began with the body, not the mind; thus Dynamic Meditation involved such activities as screaming, shouting, and the removal of clothing. Rajneesh's disciples became extremely devoted to him, feeling deeply moved simply by being in his presence, and later in 1970 he founded a *sannyas* (discipleship) movement for those wanting to commit themselves to him and his work. Many who joined the *sannyas* movement were Western, not Indian. They adopted new Indian names, wore *malas* (beaded necklaces with lockets containing Rajneesh's picture), and orange and red clothing, representing the many who became *sannyasin* (members of the *sannyas*).

Rajneesh had until then been using the title ''Acharya,'' which means ''teacher.'' In 1971 he felt that he had outgrown that role, so he assumed the title ''Bhagwan,'' which means ''God.'' The change, he said, was symbolic rather than literal, indicating that his work would now not be intellectual, but a matter of direct heart-to-heart communication.

Rajneesh and the *sannyasin* outgrew their quarters in Bombay, and Rajneesh, suffering from diabetes and asthma, believed that Bombay's climate was a part of the reason for his bad health. Thus in 1974 they moved to a six-acre compound in Poona, 80 miles away. There at the Ashram Rajneesh welcomed ever-increasing numbers of followers, especially from Europe and the United States. Daily life there involved Dynamic Meditation, listening to discourses by Rajneesh, and working at an assigned job for six hours a day. Various psychological therapeutic practices were part of the program, and many trained psychologists were among those who joined the movement. Arts and crafts flowered, especially pottery and weaving. There were cultural activities, including a theatrical troupe. By the late 1970s, the six acres of the Ashram could not hold the growing numbers of *sannyasin* , and new land was secured 20 miles away. In 1979 the new commune at Jadhavwadi was opened.

But opposition mounted as well. Dynamic Meditation, with its overt sexuality, had never been fully accepted by conservative Indians, and the movement had become one largely composed of Westerners. Criticism from outside was constant and came to a peak in 1980 when an Indian opponent tried to kill Rajneesh during a morning discourse.

In 1981 Rajneesh took a vow of silence, following the example of certain other Eastern religious leaders. Now communication between Bhagwan and his followers would be purely heart to heart. That phase lasted until 1984, when Rajneesh began to give limited spoken presentations again.

Continuing opposition, some of it violent, to the movement in India led to a decision to relocate in the United States. After some searching the leaders found a venerable cattle ranch for sale in an isolated spot in central Oregon, comprising an area of 100 square miles—surely a vast enough expanse to encompass any foreseeable future growth. His followers—and soon Rajneesh himself—began moving to the ranch in 1981 and started building a city which they called Rajneeshpuram. Heated disapproval from neighbors arose at once, and both public officials and

private organizations acted to restrict or remove Rajneeshpuram on the grounds that it violated the state's land-use planning laws. The prosperous commune, however, fought back in court and continued to expand its presence in Oregon, amid enormous controversy.

Finally, in November 1985, the United States charged Rajneesh with immigration fraud. He pled guilty with the understanding that he would be allowed to leave the country. After a time Rajneesh returned to a commune in Poona. Meanwhile, the community's assets—including 93 custom-built Rolls Royces—were auctioned off. Thirteen of his lieutenants were convicted of crimes ranging from attempted murder to wiretapping.

After returning to India in 1986, Rajneesh directed his followers to stop using the term ''Bhagwan.'' After a time failing health caused him to stop giving discourses, and word came to his followers that the name Rajneesh was also being dropped. He began to be called ''Osho,'' which he said was derived from an expression of the American psychologist of religion William James, ''oceanic experience.'' The commune in India was thereafter called the Osho Institute and Osho Meditation Centers could be found in major cities around the world.

Rajneesh died of heart disease at Poona, India, January 19, 1990.

Further Reading

Rajneesh's discourses have been tape recorded for many years, and the tapes have often been transcribed into books; hundreds of those books of his teachings have been published by the Osho (formerly Rajneesh) Foundation International, and hundreds of tapes of his discourses are available. Several of his books have been published by commercial publishers; probably the most important is *My Way: The Way of the White Cloud* (1978). A three- volume digest of Rajneesh's teachings on many subjects is *The Book* (1982).

A biography of Rajneesh by a disciple, published by a major commercial press, is Vasant Joshi's *The Awakened One: The Life and Work of Bhagwan Shree Rajneesh* (1982). □

Sir Walter Raleigh

The English statesman Sir Walter Raleigh (ca. 1552-1618) was also a soldier, courtier, explorer and exponent of overseas expansion, man of letters, and victim of Stuart mistrust and Spanish hatred.

Born into a prominent Protestant Devonshire family, Walter Raleigh (or Ralegh) spent time at Oriel College, Oxford, before leaving to join the Huguenot army in the French religious war in 1569. Five years in France saw him safely through two major battles and the massacre of St. Bartholomew's Day. By 1576 he was in London as a lodger (not a law student) at the Middle Temple and saw his verses, prefixed to George Gascoigne's *Steele Glas,* in print. His favorite poetic theme, the impermanence of all earthly things, was popular with other Renaissance poets. However, Raleigh's verse differs from theirs: for their richly decorated quality and smoothly musical rhythms, he substituted a colloquial diction and a simplicity and directness of statement that prefigured the work of John Donne and the other metaphysical poets.

After 2 years in obscurity Raleigh accompanied his half brother, Sir Humphrey Gilbert, on a voyage ostensibly in search of a Northwest Passage to the Orient but which quickly degenerated into a privateering foray against the Spanish. On their return in 1579, Raleigh and Gilbert faced the displeasure of the Privy Council. Raleigh's subsequent conduct did little to placate the Council: he engaged in several altercations and was imprisoned twice in 6 months for disturbing the peace. Once out of jail, and at the head of a company of infantry, he sailed to serve in the Irish wars.

In Ireland, Raleigh spent less than 2 years on campaign. He helped condemn one of the leaders of the rebellion, bombed a Spanish-Italian garrison into surrender, and then oversaw their massacre. After some minor but well-fought engagements, he was appointed a temporary administrator of Munster. Not satisfied, he criticized his superiors and by the end of 1581 had been sent back to London with dispatches for the Council, £20 for his expenses, and a reputation as an expert on Irish affairs.

Progress at Court

Extravagant in dress and in conduct (whether or not he spread his costly cloak over a puddle for Elizabeth to step on, his contemporaries believed him capable of the ges-

ture), handsome, and superbly self-confident, Raleigh at first rose rapidly at court. His opinion on Ireland was sought and apparently taken by Elizabeth; when he obtained a new commission for service there, the Queen kept him home as an adviser. He received more concrete tokens of royal favor as well: a house in London, two estates in Oxford, and, most lucrative, the monopolies for the sale of wine licenses and the export of broadcloth all came from Elizabeth in 1583-1584.

Raleigh was knighted in 1584 and the next year became warden of the stannaries (or mines) in Devon and Cornwall, lord lieutenant of Cornwall, and vice admiral of the West (Devon and Cornwall). Although he was hated for his arrogance at Westminster, in Devon and Cornwall his reforms of the mining codes and his association with local privateering ventures made him very popular; he sat for Devonshire in the Parliaments of 1584 and 1586.

In 1586 Raleigh succeeded Sir Christopher Hatton (newly made lord chancellor) as captain of the Queen's Guard—his highest office at court.

Overseas Ventures

The patent under which Gilbert had led his expedition of 1578 had authorized him not merely to explore but to claim unknown lands (in the Queen's name, of course) and to exploit them as he saw fit. By 1582 Gilbert had organized a company to settle English Catholics in the Americas. Although forbidden by Elizabeth to accompany his half brother, Raleigh invested money and a ship of his own design in the venture. After Gilbert's death on the return from Newfoundland, Raleigh was given a charter to ''occupy and enjoy'' new lands. A preliminary expedition sailed as soon as Raleigh had his charter, reached the Carolina shore of America, and claimed the land for the court-bound empire builder.

At the same time, Raleigh sought to entice Elizabeth into a more active role in his proposed colonizing venture: not only did he name the new territory Virginia (after the Virgin Queen) but he sponsored Richard Hakluyt's *Discourse of Western Planting* and brought this great imperialistic treatise to Elizabeth's attention. Although unconvinced, she gave a ship and some funds; Raleigh remained at court and devoted his energies to financing the scheme. The first settlers were conveyed by Raleigh's cousin Sir Richard Grenville. Quarrels, lack of discipline, and hostile Indians led the colonists to return to England aboard Francis Drake's 1586 squadron, bringing with them potatoes and tobacco, both hitherto unknown in Europe.

John White led a second expedition the next year. The coming of the Armada delayed sending supplies for more than 2 years. When the relief ships reached the colony in 1591, it had vanished. Raleigh sent other expeditions to the Virginia coast but failed to establish a permanent settlement there; his charter was revoked by James I in 1603.

Retirement from Court

Raleigh played a minor role in the defeat of the Spanish Armada in 1588. He organized the Devon militia and was a member of Elizabeth's War Council but did not participate in the naval battle. When he returned to court, he clashed with Elizabeth's new favorite, Robert Devereux, Earl of Essex. After the Privy Council halted an incipient duel between them, Raleigh left for Ireland, where he cultivated his estates and the friendship of his neighbor, the poet Edmund Spenser, whom he introduced to Elizabeth in 1590.

The next year Raleigh was to have gone to sea in search of the Spanish plate fleet, but again Elizabeth refused permission. Grenville, who went in his stead, was trapped by Spanish galleons, and Raleigh raised a new fleet to avenge his cousin. At sea finally, he was immediately summoned back by Elizabeth. Upon his tardy return he was imprisoned in the Tower, for the Queen had discovered his alliance with Elizabeth Throgmorton, one of her own maids of honor. (Raleigh later married Elizabeth Throgmorton.) After the return of an enormously wealthy prize taken by Raleigh's sailors, and after Elizabeth took an inordinate share of the profits, she permitted the Raleighs to go to their estate of Sherborne in Dorset.

Forbidden access to the court, Raleigh devoted time to study and speculation about the nature of matter and the universe. During this time he sat in Parliament, joined the Society of Antiquaries, assisted Hakluyt in preparing his *Voyages,* and joined Ben Jonson and Shakespeare at the Mermaid Tavern in London.

By the end of 1594 Raleigh had regained enough of Elizabeth's favor to obtain her consent for a prospecting expedition to Guiana (Venezuela). From this he brought back many samples of gold ore and a belief in the existence of a rich gold mine.

In 1596 Raleigh and his rival Essex led a brilliantly successful raid on Cadiz, and he seemed to have finally placated Elizabeth. He was readmitted to court, continued to serve in Parliament, was given a monopoly over playing cards, held more naval commands, and became governor of the island of Jersey, where he proved again to be an excellent administrator. With Essex's execution for treason, Raleigh's place as favorite seemed secure. But the Queen herself was near death, and Raleigh's enemies lost no time in poisoning the mind of James Stuart, her heir apparent and successor, against him.

His Imprisonment

Upon James I's accession, Raleigh was dismissed as captain of the guard, warden of the stanneries, and governor of Jersey. His monopolies were suspended, and he was evicted from his London house. Soon after, he was implicated (falsely) in a plot against James and, upon being committed to the Tower, tried to commit suicide. A farcical trial before a special commission at Winchester at the end of 1603 resulted in a death sentence, followed by a reprieve and imprisonment in the Tower for 13 years.

James stripped Raleigh of all his offices and even took Sherborne on a technicality to give to his own favorite, Robert Carr. The remainder of his property was restored, and Raleigh was well treated: his family joined him in a large apartment in the Bloody Tower; his books were brought as well. Raleigh attracted the sympathy and friendship of James's eldest son, Henry, who sought his advice on

matters of shipbuilding and naval defense. Raleigh dedicated his monumental *History of the World,* written during this period of imprisonment, to the prince. Henry protested Raleigh's continued incarceration but died before he could effect his release.

Last Voyage

From 1610 on, Raleigh, aware of James's need for money, sought permission to lead another search for the gold mine of his earlier Guiana voyage and at last got his way. Freed early in 1616, he invested most of his remaining funds in the projected voyage. The expedition, which sailed in June of the following year, was a disastrous failure. No treasure and no mine were found, and Raleigh's men violated James's strict instructions to avoid fighting with Spanish colonists in the area. Still worse, during the battle with the Spaniards, Raleigh's older son, Walter, was killed.

Upon his empty-handed return Raleigh was rearrested; James and Sarmiento, the Spanish ambassador, wished him tried on a charge of piracy, but as he was already under a sentence of death, a new trial was not possible. His execution would have to proceed from the charge of treason of 1603. James agreed to this course, and Raleigh was beheaded on Oct. 29, 1618.

Further Reading

Raleigh's *History of the World,* first published in 1614, has been reissued many times. *A Report of the Truth of the Fight about the Isles of Acores* (1591) and *The Discovery of . . . the Empire of Guiana* (1596) are published in *Works of Sir Walter Ralegh* (8 vols., 1829), which also contains works published posthumously. The standard edition of Raleigh's poetry is *The Poems of Sir Walter Ralegh,* edited by Agnes M. C. Latham (1929).

There is no completely satisfactory biography of Raleigh. Edward Edwards, *The Life of Sir Walter Ralegh Based on Contemporary Documents . . . Together with His Letters* (2 vols., 1868), lacks much material that is now available. Among the most useful works are Edward Thompson, *Sir Walter Ralegh: The Last of the Elizabethans* (1935), and Willard M. Wallace, *Sir Walter Raleigh* (1959). Raleigh's role in natural philosophy and his connection with Thomas Hariot are treated in Robert Kargon, *Atomism in England* (1966). His contact with Christopher Marlowe is explored at length in M. C. Bradbrook, *The School of Night: A Study in the Literary Relationships of Sir Walter Relegh* (1936), and in Ernest Albert Strathmann, *Sir Walter Raleigh: A Study in Elizabethan Skepticism* (1951). A. L. Rowse's *The England of Elizabeth: The Structure of Society* (1950) and *The Expansion of Elizabethan England* (1955) provide a valuable general view of the period. □

Rama Khamhaeng

Rama Khamhaeng (ca. 1239-ca. 1299) was king of Sukhothai in Thailand and the founder of Thai political power in central Indochina. He remains the Thai model of the patriarchal ruler.

Rama Khamhaeng was the third son of King Sri Indraditya, who had seized power in Sukhothai from the Cambodian empire of Angkor between 1219 and 1245. When Rama's brother, King Ban Müang, died, he inherited a small kingdom in the foothills of north-central Siam. By a combination of shrewd alliances, careful diplomacy which ensured the neutrality of rivals, and forceful military campaigns, especially in the 1290s, he extended his kingdom to Luangprabang and the Vientiane region in Laos to the north, westward to the Indian Ocean coast of Burma, and south to Nakhon Si Thammarat on the Malay Peninsula.

Apart from colorful but unreliable myth, almost all that is known of Rama Khamhaeng comes from his great inscription of 1292, the oldest known inscription in the Thai language and script. That lengthy document portrays the King as a father to his subjects, available day and night to petitioners for justice, liberal in his gifts and in his treatment of his vassals, merciful in warfare, and pious in his devotion to Buddhism. His state is depicted as happy and prosperous: ''This state of Sukhothai is good. In the waters there are fish; in the fields there is rice.'' Implicit in this account are policies strongly in contrast to the bureaucratic complexity, impersonality, and economic rigidity of Angkor. Sukhothai under Rama Khamhaeng was a simple state with no pretensions, where justice was to be had, trade could flourish, and peace would reign. These policies, and the strong leadership of the King, were responsible for the kingdom's phenomenal success in detaching so much territory from mighty Angkor. Still experimenting with political institutions, however, Rama Khamhaeng's son and successor, Lö Thai (reigned ca. 1299-1346), was unable to hold the state together in the face of challenges from other Thai princes to the south, and the kingdom of Ayudhya (1350-1767) ultimately reduced Sukhothai to a province (1438).

The 1292 inscription, lost for many centuries, was rediscovered by King Mongkut, then a Buddhist monk, in 1834, and the image of Rama Khamhaeng, resurrected, became a powerful ideal for subsequent rulers.

Further Reading

The kingdom of Sukhothai, still relatively neglected by scholars, may be studied in George Coedès, *The Making of South East Asia,* translated by H. M. Wright (1966), and in Alexander B. Griswold's marvellous *Towards a History of Sukhodaya Art* (1967). □

Sri Ramakrishna

Sri Ramakrishna (1833-1886) was an Indian mystic, reformer, and saint who, in his own lifetime, came to be revered by people of all classes as a spiritual incarnation of God.

Born in a rural Bengal village, Ramakrishna was the fourth of five children. His parents were simple but orthodox Brahmins deeply committed to the maintenance of traditional religious piety. As a child, he did not like routine schoolwork and never learned to read or write. Instead, he began to exhibit precocious spiritual qualities, which included ecstatic experiences, long periods of contemplation, and mystical absorption in the sacred plays of the Indian epic tradition, especially with the roles of the gods Shiva and Krishna. During his formal initiation ceremony into the Brahmin caste, he shocked his highcaste relatives by openly accepting a ritual meal cooked by a woman of low caste.

Though Ramakrishna resisted orthodox priestly studies, at the age of 16 he went to Calcutta to assist his brother, who was serving as a priest for a number of local families. He was disturbed by the gross commercialism, spiritual drabness, and inhumanity of the urban environment. However, when his brother was asked to become a priest at a large temple complex at Dakshineswar near the Ganges outside Calcutta, Ramakrishna found a new and ultimately permanent environment for his spiritual maturation and teaching.

Spiritual Struggles

That temple complex—one of the most impressive in the area—had been built by a wealthy widow of low caste whose spiritual ideal was the mother goddess Kali. This great deity traditionally combines the terror of death and destruction with universal motherly reassurance and is often embodied in a statue of ferocious appearance. She represents an immense spectrum of religious and human emotions, from the most primitive to the most exalted, and consequently has a symbolic universality not easily contained within conventional religious forms.

Ramakrishna was selected to serve as priest in the Kali temple, and it was in this context that he had a series of crucial religious experiences in which he felt that Kali was calling him to a universal spiritual mission for India and all mankind. His ecstatic, unorthodox, and often bizarre behavior during this period of spiritual transformation was interpreted by many as a sign of madness; but it clearly represents an aspect of his struggles to free himself from routine religious patterns and achieve a new and more profound spirituality: he imitated the actions of the god-monkey Hanuman (a sign of humility and service); he fed animals from the same food prepared for Kali (a blasphemy to the orthodox); he cleaned an outcaste's hovel with his hair (a terrible defilement for a Brahmin); he sang and danced wildly when the spirit moved; he rejected his Brahminical status, asserting that caste superiority was spiritually debasing—all of this symbolizing his inward spiritual transformation.

Spiritual Maturity

When Ramakrishna was 28, his emotional confusion subsided, and he began studying a wide variety of traditional religious teachings. His teachers were astounded at his powers of assimilation, prodigious memory, and innate spiritual skill. He was openly proclaimed a supreme sage. At the age of 33 he began to study Moslem tradition, and after a short period of instruction he had a vision of a ''radiant figure''—interpreted as Mohammed himself, which confirmed his universal religious calling.

In 1868 Ramakrishna undertook an extensive pilgrimage; but despite the honors accorded him he was saddened by the poverty of the masses and took up residence with outcaste groups to dramatize their plight, insisting that his rich patrons make formal efforts to alleviate their condition. He was always a man of the people, simple, full of affective warmth, and without artificial intellectualism or religious dogma.

World Mission

By now Ramakrishna had a wide following from all classes and groups. He was not merely a great teacher; he was regarded as an embodiment of the sacred source of Indian religious tradition and of the universal ideals toward which all men strive. His spiritual vitality and magnetism were combined with a sharp sense of humor—often aimed at himself or his disciples when the hazards of pride and self-satisfaction seemed imminent.

During the last decade of his life, one of the most important events was the conversion of his disciple Vivekananda, who was destined to organize and promote Ramakrishna's teachings throughout India, Europe, and the United States. In 1886, when Ramakrishna was near death, he formally designated Vivekananda his spiritual heir.

Ramakrishna's teachings do not appear in systematic form. He wrote nothing. His disciples recorded his words only in the context of the spiritual force of his personality, and consequently in collected form these sayings have the character of a gospel—a message of salvation centered in the spiritual paradigm of his own life. He rejected all efforts to worship him personally; rather, he suggested that his presentation of man's spiritual potentialities serve as a guide and inspiration to others. Above all, Ramakrishna had a ''grass-roots'' appeal equaled by few others in any religious tradition, marked by his love of all men and his enthusiasm for all forms of spirituality.

Further Reading

The sayings of Ramakrishna are available in several editions, such as *The Gospel of Ramakrishna* (1907) and *The Gospel of Sri Ramakrishna,* translated and introduced by Swami Nikhilananda (1942). Among the many works devoted to Ramakrishna's life and influence are Friedrich Max Mueller, *Ramakrishna: His Life and Sayings* (1898); Romain Rolland, *The Life of Ramakrishna* (trans. 1931); Christopher Isherwood, *Ramakrishna and His Disciples* (1965); and Nalini Devdas, Sri Ramakrishna (1966). □

Sir Chandrasekhar Venkata Raman

The Indian physicist Sir Chandrasekhar Venkata Raman (1888-1970) was awarded the Nobel Prize in 1930 for his work on the scattering of light and the discovery of the Raman effect, which has to do with changes in the wavelength of light scattered by molecules.

On Nov. 7, 1888, C. V. Raman was born at Trichinopoly, Madras, where his father taught physics in a church college. A few years later the family moved to Vizagapatam, when the father was appointed as lecturer in the local college. Raman received his early education there until he entered Presidency College in Madras in 1902. He graduated with a bachelor's degree in 1904, standing first in his class and winning the Gold Medal in physics. By the time he completed his master's degree in physics in 1907, he had already done original work in optics and acoustics, but since at that time there was little scope for scientific research in India, he took the competitive examination for a post in the Finance Department of the government of India. Again he won first place and as a result was appointed assistant accountant general in the central government offices in Calcutta.

During the next 10 years, while working in the Finance Department, Raman continued his scientific researches on his own in the laboratory of the Indian Association for the Cultivation of Science. The importance of his work was recognized by his appointment in 1917 to the first endowed chair in physics at Calcutta University. He kept this post until 1933.

Raman's years at Calcutta University were marked by great creativity and intellectual excitement, although by Western standards his laboratory facilities were meager. Many honors came to him as the significance of his work was acknowledged in India and abroad, as in 1929, when he was invited to do research at the California Institute of Technology. The most tangible evidence of this recognition came in 1927, when the British government conferred a knighthood on him, and in 1930, when he was awarded the Nobel Prize.

Raman Effect

Raman's early scientific interests were centered on phenomena associated with the scattering of light, the most familiar example of which is the effect created when light enters a darkened room through a small hole. The beam of light is then clearly seen because the light is scattered by the particles of dust in the air. That scattered light contained wavelengths in different proportions from the wavelengths of the main beam of light had been known since Tyndall's experiments in 1868, but a fully satisfactory analysis of the phenomenon had not been made.

It was this and related problems that Raman was studying at Calcutta when he discovered that when an intense light was passed through a liquid and was scattered by the molecules in the liquid, the spectrum of the scattered light showed lines not in the spectrum of the incident light. This

discovery was the Raman effect, which had such great influence on later work on molecular structure and radiation that Raman was recognized as one of the truly seminal minds in the history of modern physics.

After Raman retired from Calcutta University, he became director of the Indian Institute of Science in Bangalore, where he remained until 1948, when he became head of the new Raman Research Institute in the same city. Here he continued to guide research and to inspire his students and coworkers. They spoke of his intense enthusiasm and volcanic energy and of his great generosity in acknowledging the contribution of others. According to one former student, he would ''give away whole lines of research which lesser men would be tempted to keep for themselves.''

Raman's attractiveness as a person was rooted in his esthetic approach to science, with his choice of subjects for investigation reflecting his love of music, color, harmony, and pattern. He told how his great discovery of the Raman effect was stimulated during a voyage to Europe in 1921, when he saw for the first time ''the wonderful blue opalescence of the Mediterranean Sea'' and began to think that the phenomenon was due to the scattering of sunlight by the molecules of water.

Raman influenced Indian scientific development through the *Indian Journal of Physics,* which he helped found and which he edited. He was also a gifted popularizer of modern scientific ideas, and he lectured widely to lay audiences. He died in Bangalore on Nov. 21, 1970.

Further Reading

Raman sets forth his own views on modern science in an attractive way in his *The New Physics* (1951). Some biographical details and a brief account of his scientific work are in Niels H. de V. Heathcote, *Nobel Prize Winners in Physics, 1901-1950* (1953). A more technical discussion is S. Bhagavantam, *Scattering of Light and the Raman Effect* (1940). A consideration of Raman's many-sided contribution to science is made by his students and colleagues in *Proceedings of the Indian Academy of Sciences,* vol. 28 (1949). □

Srinivasa Ramanujan Aiyangar

The Indian mathematician Srinivasa Ramanujan Aiyangar (1887-1920) is best known for his work on hypergeometric series and continued fractions.

Srinivasa Ramanujan, born into a poor Brahmin family at Erode on Dec. 22, 1887, attended school in nearby Kumbakonam. By the time he was 13, he could solve unaided every problem in Loney's *Trigonometry,* and at 14 he obtained the theorems for the sine and the cosine that had been anticipated by L. Euler. In 1903 he came upon George Shoobridge Carr's *Synopsis of Elementary Results in Pure and Applied Mathematics.* The book, its coverage reaching 1860, opened a whole new world to him, and he set out to establish the 6,165 theorems in it for himself. Having no contact with good books, he had to do original research for each solution. Trying to devise his own methods, he made some astounding discoveries, among them several new algebraic series.

Ramanujan became so absorbed in mathematics that when he entered the local government college in 1904 with a merit scholarship, he neglected his other subjects and lost the scholarship. Despite two later attempts, he never qualified for the first degree in arts. Ramanujan married in 1909, and while working as a clerk he continued his mathematical investigations; in 1911 he started to publish some of his results.

In January 1913 Ramanujan sent some of his work to G. H. Hardy, Cayley lecturer in mathematics at Cambridge. Hardy noticed that whereas Ramanujan had rediscovered, and gone far beyond, some of the latest conclusions of Western mathematicians, he was completely ignorant of some of the most fundamental areas. In May the University of Madras gave Ramanujan a scholarship.

In 1914 Ramanujan went to Cambridge. The university experience gave him considerable sophistication, but his mind, by this time somewhat hardened, generally continued to work according to the old pattern, in which intuition played a more important role than argument. In Hardy's opinion, if Ramanujan's gift had been recognized early, he could have become one of the greatest mathematicians of all time. In hypergeometric series and continued fractions, ''he was unquestionably one of the great masters.'' His patience, memory, power of calculation, and intuition made him the greatest formalist of his day. But his passionate, prolific, and in some ways profound work in the theory of numbers and his work in analysis were seriously marred by misdevelopment.

In 1918 Ramanujan was elected a fellow of the Royal Society and a Fellow of Trinity College, Cambridge. He died on April 26, 1920.

Further Reading

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Matemela Cyril Ramaphosa

Matemela Cyril Ramaphosa (born 1952) became general secretary of the powerful National Union of Mineworkers (NUM) in South Africa beginning in 1982. A prominent figure in extra-parliamentary politics in the 1980s through his work in NUM and the Congress of South African Trade Unions (COSATU), he was elected secretary general of the African National Congress in 1991.

Cyril Ramaphosa was born in Johannesburg, South Africa, on November 17, 1952, to Erdmuth and Samuel Ramaphosa. His father was a policeman. He grew up in the sprawling black township of Soweto and, in his late teens, moved (like many urban young people) to complete his schooling at a rural boarding school. He finished his high school in Sibasa in the northern Transvaal in 1971 and enrolled in law at the local Bantustan university, the University of the North (Turfloop), the scene in later years of particularly violent clashes between black African students and the South African state. At the university he was heavily involved in student politics, becoming in 1974 chairman of the local branch of two black consciousness organizations, the South African Student's Organisation and the Student Christian Movement. He knew, and like a large number of his peers, was greatly influenced by Steve Biko. In 1974 he served on various committees of the Black People's Convention while serving with a firm of attorneys in Johannesburg.

In the mid 1970s, along with many other student activists, Ramaphosa spent time in detention. On the first occasion, in 1974, he was detained for eleven months in Pretoria Central Prison. In 1976, following the outbreak of the Soweto uprising, he spent six months in the infamous John Vorster Square detention center in Johannesburg. Only his high political profile and position of leadership in the National Union of Mineworkers prevented further periods of harassment and detention in the 1980s.

Ramaphosa completed his law degree by correspondence in 1981 through the University of South Africa and, disillusioned with private legal practice, joined the independent trade union movement as a legal adviser to the black consciousness-oriented Council of Unions of South Africa (CUSA). In mid 1982, in a momentous decision that was to transform labor relations in the wealthy South African mining industry, the Chamber of Mines and the South African Government announced that they would allow black African mineworkers to join unions. Union rights had always been denied to black African mineworkers, who were cruelly exploited, low-paid migrant workers living in single-sex, regimented barracks known as compounds or hostels. Access to the compounds was denied to families, union organizers, and other outsiders. The change of policy prompted a number of unions to try and organize the country's 700,000 black mineworkers. CUSA detailed Ramaphosa to undertake the task, and in mid-1982 the National Union of Mineworkers was born.

As first general secretary of the NUM Ramaphosa embarked on an exhausting round of union organizing, collective bargaining, and public activities that showed few signs of abating even in the 1990s. Under his skillful direction the NUM grew rapidly, learning from its mistakes and concentrating its organizing efforts on those mines where management was most receptive. Within five years the NUM had a membership of over 300,000 workers, making it the fastest growing union in the world and one of South Africa's largest and most powerful unions. The NUM focused its campaigns on wages and working conditions and on the color bar that for years had reserved skilled mining jobs for whites only. The NUM won some significant victories in the courts and at the bargaining table. Mineworkers, denied a voice for many decades, became far more assertive and militant. In ''Comrade Cyril'' they had an articulate and confident spokesman who, though he had never been a mineworker himself, enjoyed enormous personal credibility and popularity with mineworkers.

In 1987, after the breakdown of wage talks between the NUM and the Chamber of Mines, Ramaphosa and NUM president James Motlatsi led the union out on a three-week work stoppage that turned out to be the longest and costliest

strike in the history of the mining industry. The strike was also costly for the NUM. In breaking the strike, the mining companies fired over 40,000 workers. Afterwards, they made life much more difficult for union organizers and officials. The union began the slow and painful task of rebuilding morale and worker support.

Ramaphosa, meanwhile, was increasingly drawn into the national political arena. In 1985 the NUM broke with CUSA and threw its weight behind the giant Congress of South African Trade Unions (COSATU). COSATU espoused a ''charterist'' approach to national politics and forged links with the exiled political movement, the African National Congress (ANC). In 1986 Ramaphosa was part of a COSATU delegation to meet the ANC leadership in Lusaka, Zambia. In 1987 the NUM membership elected the imprisoned ANC leader, Nelson Mandela, as its honorary life president and endorsed the political platform outlined in the ANC's ''Freedom Charter.'' When Nelson Mandela was released from prison in early 1990 and made his first public speech in 30 years from the steps of City Hall in Cape Town, Ramaphosa was at his side and introduced the veteran politician to the crowd.

Mandela's confidence in Ramaphosa was evident when he chose Ramaphosa as secretary general for the ANC on July 5, 1991. This position was second only to that of President Mandela. During the next few years Ramaphosa played a crucial role in negotiations with the former South African regime to bring about a peaceful end to apartheid and to set the stage for the country's first democratic elections held in April 1994. He was re-elected to the general secretary post that same year and at the insistence of Mandela, also took the job of co-chairing the Constitutional Assembly. His negotiating talents and skill in building and leading effective teams made a significant difference.

When pressured by ANC party politics not to seek the Minister of Fiance post, a position to which he aspired, Ramaphosa announced that he would enter private business in early 1996. Within six months he had been appointed as Deputy Chairman of New Africa Investments Limited (NAIL) and chairman of the National Empowerment Consortium (NEC). The one time activist and union founder quickly adopted to the business world. By November 1996, he was described by a reporter for the *Weekly Mail & Guardian* as one of South Africa's newest millionaires with ''immaculate pin-stripe suit, sober ties and gun-metal grey BMW.''

Further Reading

Interviews with Ramaphosa on labor and political issues have appeared in *Leadership S. A.* (1989) and in *South African Labour Bulletin* (1987). Consistent with the antielitism of many union leaders, he declined to be interviewed on personal matters. The history of the gold mining industry is considered in F. Wilson, *Labour to the South African Goldmines* (1972) and in A. Jeeves, *Migrant Labour in South Africa's Mining Economy* (1985). The best overview of the Black union movement in South Africa is S. Friedman, *Building Tomorrow Today: African Workers in Trade Unions* (1987), which contains a chapter on the rise of the NUM. Later studies of the NUM include J. Crush, ''Migrancy and Militance: The Case of the National Union of Mineworkers of South Africa,'' in *African Affairs* (1989) and J. Leger, ''From Fatalism to Mass Action: The South African National Union of Mineworkers' Struggle for Safety and Health,'' in *Labour, Capital and Society* (1988).Information on Ramaphosa can also be found in South African newspapers such as the *Weekly Mail & Guardian.* □

Ram Camul Sen

Ram Camul Sen (1783-1844) was a Bengali intellectual and entrepreneur. Part of a group that inaugurated the Bengal renaissance, he proved less a prolific writer and scholar and more a gifted organizer and administrator.

A Kashatriya by caste and, according to his own account, a descendant of the medieval Bengali king Ballal Sena, Ram Camul Sen left a Hooghly village for Calcutta in 1790, at the age of 7. His father was proficient in Persian and secured clerical positions, and Ram Camul himself learned English, Sanskrit, and Persian in the manner of the sons of the Calcutta elite.

Ram Camul found his first job in 1803, as a subordinate clerk's assistant in the Calcutta chief magistrate's office. The chief magistrate was evidently impressed with Ram Camul's industrious work habits. In 1804 two scholars associated with the Asiatic Society of Bengal invited Sen to work for the Hindoostanee Press as a compositor.

Despite a very low salary of 8 rupees a month, Ram Camul always performed far more than was expected of him, profited from his knowledge of English, and extended his range of contacts. In 1810, after he met the eminent Orientalist Horace H. Wilson at the Press, Ram Camul's fortunes took a rapid upward swing. The two men developed a warm friendship that lasted until Sen's death. Under Wilson's sponsorship, and utilizing the skills and techniques acquired during his employment at the Hindoostanee Press, Ram Camul began his extraordinary rise as an intellectual entrepreneur. By 1814 he had been appointed the ''native'' manager of the Hindoostanee Press.

In 1829 Wilson, then secretary of the Asiatic Society, proposed that members of the Bengali intelligentsia, including Ram Camul Sen, be admitted to membership in that association. In December 1833, shortly before Wilson's departure for England to be Oxford University's first Sanskritist, Sen reviewed his ''29 years with the Society'' in a letter accepting the post of native secretary.

A year later Ram Camul completed a project by publishing the second volume of his *Dictionary of the English and Bengalee Languages,* one of the best efforts of its kind in the 19th century and the earliest accurate and comprehensive dictionary of the Bengali language compiled by a Bengali. The introduction to the second volume is important not only for a linguistic analysis of Bengali but for its history of modern Bengali prose from 1800, when the missionary

William Carey was hired to teach that language to civil service trainees at the College of Fort William.

Ram Camul, however, was best known during his own time as an efficient, activist intellectual whom the British frequently employed to help manage their newly introduced institutions, especially educational facilities. During the last 20 years of his life, he became the most influential Asian in associations as diverse as the Hindu College and the Calcutta Mint. Largely as a result of such administrative endeavors, when Sen died in August 1844, he left an estate estimated at 1 million rupees.

Further Reading

There is only one full-length biography of Ram Camul Sen in English, Peary Chand Mitra, *Life of Dewan Ram Camul Sen* (1880). As with most figures of the 19th-century Bengali intelligentsia, aspects of Sen's life and career are continually referred to in numerous books on modern Indian history, but he has not been the subject of a serious scholarly monograph. Some attempt to update Sen's role in the light of modern scholarship is made in David Kopf, *British Orientalism and the Bengal Renaissance* (1969). □

Jean Philippe Rameau

Jean Philippe Rameau (1683-1764) was a French theoretician of music and a composer. His theoretical works provided the scientific basis for the development of traditional, functional harmony in the 18th century. His operas were the first national creations to rival those of Lully.

Jean Philippe Rameau was born in Dijon on Sept. 25, 1683, the son of a provincial organist. It is presumed that he studied with his father, no other formal training being known. He was in Italy in 1701 and then served as organist for a time at Clermont-Ferrand. In 1706 he was in Paris, where his first collection of harpsichord pieces was published. Rameau dropped out of sight for nearly a decade, returning sometime about 1715 to his former position at Clermont-Ferrand. Here he wrote his famous *Treatise on Harmony Reduced to Its Natural Principles* (1722).

In 1731 Rameau came under the patronage of one of the wealthiest, most remarkable 18th-century French aristocrats, La Pouplinière. Rameau was active as a teacher, harpsichordist, conductor, and composer in his establishment until 1753. His patron provided the necessary arrangements for Rameau to attempt his hand at opera composition.

In 1733 *Hippolyte et Aricie,* to a libretto by the Abbé Pellegrin, was presented in Paris; it was Rameau's first major public success. *Les Indes galantes* followed in 1735, and *Castor et Pollux,* generally considered to be his crowning triumph in the music theater, in 1737. These works challenged the then-prevailing taste for simpler, more tuneful diversions and entertainments, as well as the belief that Jean Baptiste Lully was the only significant composer of French

operas. The ensuing quarrels in French intellectual circles over the respective merits of Lully and Rameau and later over the merits of Italian versus French music assured Rameau of lasting fame. In 1745 the King awarded Rameau a lifetime pension on the basis of his pleasure with *La Princesse de Navarre,* a *comédie-ballet* (a unification of stage play and ballet) composed for the marriage of the Dauphin to Maria Theresa of Spain.

In his keyboard music Rameau followed in the steps of François Couperin. Nearly 20 years elapsed between Rameau's first publications in 1706 and a second collection of orderly, elegant pieces for the harpsichord, *Pièces de clavecin avec une méthode pour la mécanique des doigts* (1726). The *Pièces de clavecin en concert avec un violon ou une flûte et une viole ou un deuxième violon* (1741) is generally acknowledged as his masterpiece of chamber music. He died in Paris on Sept. 12, 1764.

Rameau's keyboard music is of exceptionally high quality, but he is even more widely acclaimed as a theorist. He was the only major composer who gained a reputation as a theorist before being acclaimed for composition. All his life he fought against the widely held erroneous notion that to be ''scientific'' in music is to be mechanical and lifeless.

Rameau's *Treatise on Harmony* established the primacy of triadic harmony as the central ''law'' of music. He claimed that melody must be subordinated to harmony and that harmonic considerations alone should dictate composition. He established the significant theoretical concept that the inversions of chords did not create new chords but were

further manifestations of a single harmony. While Rameau's ideas were much debated and attacked, their importance for the future of theory and practice cannot be overestimated. His codification of functional harmony provided much of the theoretical basis for traditional composition well into the 19th century.

Further Reading

The standard biography and study of Rameau's music is Cuthbert Girdlestone, *Jean-Philippe Rameau: His Life and Work* (1957; rev. ed. 1970). See also Donald J. Grout, *A Short History of Opera* (1947; rev. ed. 1965) and *A History of Western Music* (1960). □

Ram Mohun Roy

Ram Mohun Roy (1772-1833) was a Bengali social and religious reformer thoroughly identified with the cultural self-image of the people. He has been called the father of modern India.

Ram Mohun Roy was born to a Kulin Brahmin family at Radhanagar, Hooghly District, West Bengal. According to early biographers, as a result of wanderings over Asia in search for religious truth, he became a gifted linguist in Persian, Arabic, Sanskrit, Hebrew, and Greek before he was 22. New evidence suggests that his father, a *zamindar* (landowner) of the traditional ruling class of Bengal, lost his property in 1800, went to jail, and died a ruined man in 1803.

It appears that between 1799 and 1802 Ram Mohun lent money to British civil servants in Calcutta as a livelihood. In 1804 he joined the East India Company as a subordinate official and was evidently employed in that fashion until 1814, when he retired from government service with a lucrative income from landed property.

After settling in Calcutta in 1815, Ram Mohun challenged the orthodox defenders of the contemporary religious and social systems. In the *Abridgement of the Vedanta* (1815), *Translation of the Cena Upanishad* (1816), and the *Defense of the Monotheistical System of the Vedas* (1817) he condemned such common practices as caste distinction, idolatry, Kulin polygamy, and sati (or suttee; burning widows on the funeral pyres of their husbands) as excrescences upon the authentic Hindu tradition. Scripturally, that authentic tradition consisted of the *Vedas,* the *Upanishads,* and the *Vedanta Shastras*. Historiographically, his differentiation between a pure Hinduism of a remote past and the aberrational form in existence during his own time contributed to a new historical outlook among the intelligentsia, who increasingly divided the Indian past into a golden age and a subsequent dark age.

In the 1820s Ram Mohun's aim was to provide the means for awakening India and to guide it back again into the mainstreams of world progress. He sought an ideology of religious modernism which would be compatible with India's authentic tradition and equally in line with the dynamic and progressive forces shaping contemporary western Europe and America. He chose Christian Unitarianism for its rationalism and liberalism. With the assistance of a former Baptist named William Adam, Ram Mohun actually formed a Calcutta Unitarian Committee. In 1828 he and his followers founded the Brahmo Sabha, precursor of the Brahma Samaj (Society of God), which for most of the century was India's most effective indigenous agency for social and religious reform.

From 1830 Ram Mohun lived in England. In 1833 in Bristol a meeting was arranged of Unitarian leaders representing three continents: Ram Mohun of Asia, Joseph Tuckerman of the United States, and Lant Carpenter of Great Britain were the delegates. Ram Mohun died before the conference took place.

Further Reading

Perhaps the best book on Ram Mohun Roy is the 1962 Sadharan Brahma Samaj edition of Sophia Dobson Collet's *The Life and Letters of Raja Rammohun Roy* (1962), originally published in 1900. Dilip Kumar Biswas and Prabhat Chandra Ganguli coedited the volume, updating it with extensive supplementary notes. The most useful collection of Ram Mohun's writings in English is *The English Works of Raja Rammohun Roy* (6 vols., 1945-1951), edited by Kalidas Nag and Debajyoti Burman. See also U. N. Ball, *Rammohun Roy: A Study of His Life* (1933), and Igbal Singh, *Rammohun Roy* (1958). □

Fidel Valdez Ramos

Fidel Valdez Ramos (born 1928) was inaugurated president of the Philippines in June 1992. He had the mandate to continue the democratic reforms gained by the country during Corazon Aquino's peaceful people-power revolution of 1986.

The eighth president of the postwar Philippine Republic, Fidel Valdez Ramos was known as a hero of the 1986 people-power revolution, the bloodless coup that ousted dictator Ferdinand Marcos. Corazon Aquino, the widow of Marcos' assassinated archenemy, was installed in the presidency at that time.

People power was Ramos' idea of how to fight the weapons of the Marcos regime when the dictator, losing confidence in Constabulary Chief Fidel Ramos and his defense minister, Juan Ponce Enrile, set out to destroy them. Ramos asked Jaime Cardinal Sin to send people to protect their fortress, the Constabulary Camp at EDSA (Epifanio de los Santos Avenue). Cardinal Sin appealed to the people by radio, and millions of people surrounded the camp to protect Ramos, Enrile, and the soldiers who joined them. The people at EDSA thwarted tanks and armored vehicles, and in four days in 1986 caused the flight to Hawaii of Marcos and his family. Corazon C. Aquino, who may have won a controversial election against Marcos weeks before, be-

came president, and democracy was restored after 20 years of autocratic rule.

After the EDSA victory, ''Eddie'' Ramos, who had been a soldier all his adult life, served President Aquino as chief of staff of the armed forces of the Philippines and later as secretary of national defense. During the six years of Aquino's administration Ramos defeated seven coup attempts, two of them serious. His successful maneuvers against the coups earned for him the trust and confidence of President Aquino, who, towards the end of her term, openly supported him to be her successor to the presidency.

Ramos won in the May 1992 elections over six other candidates, garnering only 24 percent of the votes but winning 800,000 votes more than his closest rival. Within his first year in office he was able to win over to his side a majority of the people, who developed confidence in his government. He gained their support through a strategy of reconciliation and a strong hands-on leadership. The restoration of democracy was a long, difficult task, while at the same time Ramos had to attend to major economic and social problems that had grown during the Marcos years.

Under Ramos' presidential leadership, the Phillipines became known as the ''Asian Tiger.'' He was widely credited for reviving the country's economy, and it grew at a brisk pace of seven percent annually through the mid-1990s. Admirers of his businesslike approach called him ''Steady Eddie,'' and many foreign investors poured money into the country. He also ended crippling regulation of the telecommunications, banking, insurance, shipping and oil industries. Meanwhile, Ramos quieted long-standing troubles with Communist guerrillas, right-wing military offices and Muslim separatists, making life in the Phillippines more stable than it had been in decades.

Ramos grew up with a sense of government. His father served the Philippine Republic in the 1960s as secretary of national defense. He also came to the job of president educationally prepared, with a degree from the United States Military Academy at West Point and an engineering degree from the University of Illinois at Champaign-Urbana. In a country where law is the typical training for the presidency, Ramos came with atypical qualifications. He had only a short stint as a member of a political party, the ruling LDP (*Lakas ng Demokratikong Pilipino* or Fight of Democratic Filipinos), which then spurned him as their nominee for the presidency. However, Ramos ascended to the highest post in the land via a new party, the *Lakas ng EDSA* (Strength of EDSA) or NUCD (National Union of Christian Democrats). Lastly, in a country that was 85 percent Catholic, Ramos was the first Protestant president. He was married and the father of five daughters.

The unusual people-power revolution at EDSA enabled an unusual person like Ramos to lead the Philippines. In December 1996, Ramos had surgery to remove a life-threatening blockage in the artery to his brain, but he recovered. Near the end of his term, supporters advocated changing the country's young Constitution to allow him to run for a second six-year term in 1998. They wanted to continue his steady leadership and the Phillippine economic rennaissance, arguing that no other candidate could fill his shoes as president. However, many others, including former president Aquino and the nation's 100 Roman Catholic bishops, strongly objected. They urged respect for the Constitution, warning any such change could plunge the country back to a Marcos-like dictatorship. Ramos, ever low-key, did not reveal his plans, but told reporters ''I would not want the policies, the momentum, the tremendous progress we have achieved wasted.''

Further Reading

For a biography of Ramos before his election see Jose Apolinario L. Lozada, *Who's Afraid of Eddie Ramos?* (Manila, 1991). The president's own writing may be found in Fidel V. Ramos, *To Win the Future: People Empowerment for National Development* (Manila, 1993). See also *The First 365 Days* (Manila, Office of the Press Secretary, 1993). Accounts of Ramos' years as president can be found in *The New York Times* (Dec. 26, 1996 and April 4, 1997); *The Economist* (April 12, 1997); *Business Week* (Oct. 28, 1996); and *Newsweek* (Dec. 2, 1996). □

Shridath Surendranath Ramphal

Shridath Surendranath Ramphal (born 1928), a Guyanese barrister, politician, and international civil servant, was the secretary-general of the Com-

monwealth of Guyana. An architect of regional integration in the Caribbean, he helped to increase the role of Guyana in world affairs.

Shridath S. Ramphal—''Sonny,'' as he was widely known—was born on October 3, 1928, in New Amsterdam, British Guiana. His ancestors were Indians who arrived there in the 1880s. The eldest of five children, his father, James I. Ramphal, was a Presbyterian schoolteacher and a pioneer of secondary education in Guiana. He later became the first Guyanese to be appointed to a senior government post when he was made a commissioner in the Department of Labour soon after the outbreak of World War II.

Ramphal attended a private school founded by his father in the capital city, Georgetown. He was also educated at the Modern Educational Institute, which also was run by his father. During those early years his father had a profound influence on his life, and Ramphal wrote that his father's ''passionate belief in the basic goodness within all men'' made a deep impression on him. He completed his secondary education at Queen's College, a government school in Georgetown.

In 1947 he began his legal training at King's College, London, and was called to the bar from Gray's Inn in 1951. As a pupil in chambers, he worked with a distinguished barrister and politician, Dingle Foot, who at the time was chairman of the Liberal Party. He continued his studies for a Master's degree in law and did part-time work in the Legal Section of the Colonial Office to support himself.

He returned to British Guiana in 1953 and served as crown counsel in the Attorney General's Office. It was during this period that he became interested in constitutional law and started his enthusiastic support for the creation of a West Indian federation. However, the next five years were unhappy ones, primarily because of serious ideological differences between him and the Marxist People's Progressive Party leader, Cheddi Jagan. In 1958 he joined the federal government of the West Indies as legal draftsman. The following year he was appointed solicitor-general, and in 1961 he became assistant attorney-general. However, the federation was short-lived, and after a referendum in Jamaica it broke up.

Ramphal then went to Harvard Law School for a year as a Guggenheim Fellow. He returned to Kingston, Jamaica, in 1962 and entered private practice. In 1965, while he was still in Kingston, he was invited by Forbes Burnham, the prime minister of British Guiana, to return home and become the country's attorney-general and to begin drafting Guyana's independence constitution. This was the beginning of his ten years in national politics.

In 1967, the year after Guyana's independence, Ramphal was appointed minister of state for foreign affairs. In 1972 he became minister of foreign affairs, and a year later he took on the portfolio of justice minister as well. He was instrumental in shaping Guyana's foreign policy—which is based on the principle of non-alignment—and in establishing its foreign service. He was actively involved in Caribbean politics and in the major international organizations of which Guyana is a member—the United Nations, the Commonwealth, the Group of 77, and the Non-Aligned Movement. He also strengthened relations between the countries of the Caribbean and those of Latin America. He was a key spokesman for the developing countries of Africa, the Caribbean, and the Pacific in the negotiations with the European Community which resulted in the Lomé Convention of 1975.

At the Commonwealth heads of government meeting in Kingston, Jamaica, in 1975, Ramphal was unanimously appointed the Commonwealth's second secretary-general, the first from the Third World. Articulate, dynamic, and self-confident, he was a strong advocate of the interests of the Third World, the need for a new international economic order, and the need to end apartheid in South Africa. Soon after his appointment he challenged a statement by Henry Kissinger that the international economic system had worked well and argued that the developing countries had not been well served by it. He stressed the importance of increased North-South cooperation, and he played an important role as a member of the Independent Commission on International Development Issues, the Brandt Commission. He had a deep commitment to human rights and served as a member of the International Commission of Jurists beginning in 1970. After the end of his term as secretary-general of the Commonwealth in 1989, he served as head of the World Conservation Union and played an important role in the Earth Summit in 1992. His book *Our Country, the Planet* (1992), published just in advance of the Summit, expresses his commitment to the causes of international economic reform and environmental protection. In all he served on five international commissions on global development and the environment.

Ramphal joined many leading international legal, political, economic, and humanitarian organizations. He received honorary degrees from universities all over the world and awards from various national governments. Although he received a knighthood in 1970, he preferred the simple title of ''Mr.'' He married Lois Winifred Ramphal (née King) in 1951, a nurse whom he met while he was a student in London. They had four children, two sons and two daughters.

Further Reading

There is as yet no biography of Ramphal nor any detailed account of his work as secretary-general of the Commonwealth. However, *One World to Share* (1979), which is a selection of his speeches as secretary-general from 1975 to 1979, and *Inseperable Humanity* (1989), a selection of speeches and essays from 1971 to 1987, have much relevant material on his views on major international issues. In addition to these and *Our Country, the Planet* (1992), he had two other publications: *Nkrumah and the Eighties* (1980) and *Sovereignty or Solidarity* (1981), in which he argued that national sovereignty should yield to international solidarity. □

David Ramsay

David Ramsay (1749-1815) was a second-line political figure of the American Revolution but a first-rate and most important contemporary historian of that epoch.

David Ramsay was born in Pennsylvania on April 2, 1749, of substantial landowning parents. He graduated from the College of New Jersey (now Princeton University) and, after teaching for a while, took a medical degree from the University of Pennsylvania in 1772.

Ramsay settled in Charleston, S.C., and made it his home for the remainder of his life. The beginning of his political career coincided with the outbreak of the American Revolution. Much of that career was spent in the legislature of his adopted state, but he also served for 2 years in the 1780s in the Continental Congress, where he emerged as an early supporter of a strong federal government. After the ratification of the Constitution, Ramsay served in the upper house of South Carolina and on three occasions was named president of that body.

In these years Ramsay earned his way rather precariously by practicing medicine. He also used his ample talent as a writer to turn out occasional first-rate essays on the history of medicine. These did not pay anything, though, and Ramsay was in chronic financial need. Despite his talents, he proved a poor businessman. He speculated in land with such disastrous consequences that even a steady medical practice could not recoup his losses. He went bankrupt in 1798, having opposed leniency to debtors throughout his political career. He died in Charleston on May 8, 1815.

Ramsay is best remembered as the author of the most objective and sophisticated contemporary account of the Revolution. His *History of the American Revolution* (1789) forms the basis today for most of the multicausation theories of that epoch. Like many historians writing at this time, he relied heavily for information on the *Annual Register,* a British publication that summarized events each year; like contemporary historians, too, Ramsay was not always careful with the truth. But his interpretations were his own, and he was the first—and for a century the only—historian to suggest that a variety of motives had induced men and governments to support independence first and the Constitution later.

Ramsay emphasized the key role of ''independent men'' in motivating American nationalism, creating changes in the social structure, and capitalizing on expanding economic opportunity in the young republic. In approaching his assessment of the era in this sophisticated way, Ramsay, as one historian has suggested, may have ''penetrated further into the essential meaning of the Revolution than the more arduous researches of twentieth-century historians have done.''

Further Reading

There is no book-length biography of Ramsay. For a brief biographical sketch and an excerpt from Ramsay's writings see Edmund S. Morgan, *The American Revolution: Two Centuries of Interpretation* (1965).

Additional Sources

Shaffer, Arthur H. *To be an American: David Ramsay and the making of the American consciousness,* Columbia, S.C.: University of South Carolina Press, 1991. □

Sir William Ramsay

The British chemist and educator Sir William Ramsay (1852-1916) discovered the rare gases and did important work in thermodynamics.

William Ramsay was born at Queen's Crescent, Glasgow, on Oct. 2, 1852. Both his father, a civil engineer, William Ramsay, and his mother, Catharine Robertson Ramsay, came from families noted for scientific attainment. Ramsay studied the classics, mathematics, and literature at the University of Glasgow (1866-1869) and then entered Robert Tatlock's laboratory while attending scientific lectures at the university. In 1870 he joined Robert Bunsen at Heidelberg, but he left there in 1871 to work with Rudolf Fittig at Tübingen, where he received the doctorate in 1872. On his return to Glasgow he

became an assistant at Anderson's College and later an assistant in the department of chemistry at the University of Glasgow. University College, Bristol, appointed him professor of chemistry in 1880 and principal in 1881. In 1887 he succeeded Alexander W. Williamson to the chair of general chemistry at University College, London. He retired in 1912 to Hazelwood, in Buckinghamshire, where he also built a small laboratory. He had been made a fellow of the Royal Society in 1888; in 1902 he was knighted; and in 1904 he received the Nobel Prize. He died on July 23, 1916.

While Ramsay was at Glasgow, he worked as an organic chemist, synthesizing pyridine in 1877, and showing how close the relationship was between this compound and the alkaloids quinine and cinchonine. At Bristol he worked primarily as a physical chemist and, with his assistant, demonstrated the complexity of the molecular structure of pure liquids by studying the variation in their molecular surface energy with temperature. In London, Ramsay gradually shifted his attention to making very accurate determinations of the density of gases. He noted the small difference between the density of atmospheric nitrogen and that of ''chemically pure'' nitrogen. Together with Lord Rayleigh he discovered in 1894 a new element, christened ''argon'' because of its apparent chemical inertness; they announced their discovery in early 1895. Subsequently Ramsay was able to show that the gas given off when the mineral clevite was heated had a spectrum identical with that of helium.

Ramsay, now convinced that there was an entire group of elements missing from the periodic table, embarked upon a diligent search for them. In 1898, with the assistance of M. W. Travers, by careful fractional distillation of liquid air, Ramsay found three other elements: neon, krypton, and xenon. In 1903 he and Frederick Soddy announced the isolation of the final member of the series, radon, which they called ''radium emanation.'' Ramsay also showed that the disintegration of radium proceeds with the emission of charged helium nuclei—alpha particles. For a while he believed that he had produced transmutations of copper to lithium and of thorium to carbon by exposing those materials to the products of radium disintegration. These claims were shown to be mistaken but were, nonetheless, important, for they suggested that the energy and particles from natural nuclear disintegrations might possibly be used to effect changes in more stable nuclei.

Further Reading

The chief sources of biographical information on Ramsay are Sir William A. Tilden, *Sir William Ramsay . . . Memorials of His Life and Work* (1918); and Morris William Travers, *William Ramsay and University College London, 1852-1952* (1952) and *A Life of Sir William Ramsay* (1956). □

Ramses II

Ramses II (reigned 1304-1237 B.C.) was the third ruler of the Nineteenth Dynasty of Egypt. A great warrior, he was also the builder of some of Egypt's most famous monuments.

Ramses, or Ramesses, was the son of Seti I. Prior to his accession as sole ruler in 1304 B.C., Ramses had been coregent with his father. During the last years of Seti I the reins of government had slackened, and the first 3 years of Ramses' reign seem to have been occupied with setting in order the internal affairs of Egypt. Early in his reign he undertook the task of securing an adequate water supply for the gold-mining expeditions to and from the Wadi el-Allaqi in Lower Nubia.

Ramses' royal residence, known as Per-Ramesse, the ''House of Ramses,'' was situated in the Delta. Its site is still a matter of debate; various scholars have identified it with the cities of Tanis and Qantir in the eastern half of the Delta. The situation of the residence in this area was convenient for a pharaoh so concerned with events in Palestine and Syria.

Hittite Campaigns

The outstanding feature of Ramses II's reign was his protracted struggle with the Hittites. An inscription of year 4 of his reign, at the Nahr el-Kalb near Beirut, records his first Asiatic campaign. In year 5 he launched a major attack on the Hittite Empire from his base in northern Palestine and Phoenicia. During the course of this offensive, Ramses at Qadesh fought the greatest battle of his career. Although neither side could claim victory, Ramses never ceased to boast on his monuments of his own part in the battle. Strategically, however, the result was a defeat for the Egyp-

tians, who were obliged to retire homeward. The sight of the Pharaoh's army retreating encouraged many of the petty states of Palestine to revolt, and in year 6 or 7 and in year 8 Ramses was obliged to suppress uprisings in the area.

By year 10 Ramses was again on the Nahr el-Kalb, and the next year he broke the Hittite defenses and invaded Syria. Although he penetrated deep into Hittite territory, he found it impossible to hold indefinitely against Hittite pressure territories so far away from base, and in year 21 a treaty was concluded which terminated 16 years of hostilities between Egypt and the Hittites. After the restoration of peace, relations between the two powers became friendly, and a regular exchange of diplomatic correspondence ensued. In year 34 Ramses married the eldest daughter of the Hittite king. In addition to his wars in Palestine and Syria, Ramses vigorously combated Libyan incursions into the Delta.

No pharaoh ever surpassed the building achievements of Ramses II. Among the most famous of his constructions are his temple at Abydos, his funerary temple, known as the Ramesseum, at Thebes, and the great rockcut temple at Abu Simbel in Nubia.

Further Reading

An excellent account of Ramses II's reign is given by R. O. Faulkner in volume 2 of *The Cambridge Ancient History* (12 vols., 1924; 2d rev. ed. 1966). See also A. H. Gardiner, *Egypt of the Pharaohs* (1961). □

Arthur Michael Ramsey

The Right Reverend and Right Honorable Arthur Michael Ramsey (1904-1988) was the 100th archbishop of Canterbury. He also served as archbishop of York and bishop of Durham and was a leading ecumenical churchman and a president of the World Council of Churches. Ramsey was Regius Professor of Divinity at Cambridge University and an influential Anglican theologian.

Arthur Michael Ramsey was born November 14, 1904, in Cambridge, England. His father was a nonconformist and a mathematics don (and later president) at Magdelene College. Michael spent his childhood in the late Victorian academic environment of Cambridge and attended the famous Choir School of King's College and then Sandroyd in Surrey. He won a scholarship to Repton, one of the most respected English public schools. The young headmaster was Geoffrey Fisher, later to be Ramsey's immediate predecessor as primate of all England.

On leaving Repton in 1922 Ramsey won a scholarship to Cambridge and the next autumn entered Magdelene College. He established himself as one of the most skilled speakers in the student union and served as president of the Cambridge Union in 1926. His reading of William Temple and the lectures of the New Testament scholar Edwyn Hoskyns especially impressed Ramsey. He received a second class in the classical tripos or examinations in 1925. By then he had decided to study for the Anglican priesthood. After a year of graduate study he received a first class in the theological tripos.

Ramsey entered Cuddesdon College near Oxford in July 1927 to commence his seminary training. That year his mother died in an automobile accident and shortly after that tragic event his brother Frank, a brilliant economist at Trinity College, also died suddenly. Ramsey underwent a period of acute depression and did not return to Cuddesdon for a term. In September 1928 he was ordained a deacon at the Church of Our Lady and St. Nicholas near the Liverpool docks, a parish he served for two years. This was a sharp break with his previous sheltered academic life. Ramsey was ordained a priest on September 22, 1929.

In 1930 he accepted the call to be sub-warden of Lincoln Theological College, an Anglican seminary in the cathedral town. It was at Lincoln that Ramsey published his first book, *The Gospel and the Catholic Church,* in 1936. The book was widely acclaimed and gave him a position of some prominence in the Church of England. In the fall of 1936 he moved to Boston Parish Church, England's largest parish church, to serve as lecturer—that is, preacher.

Two years later, in December 1938, he left Boston to become vicar of St. Benedict's Church, Cambridge, where he remained only one year before moving to Durham to be canon of Durham Cathedral and professor of divinity at Durham University. In April 1942 Ramsey married Joan Hamilton. His second book, *The Resurrection of Christ,* was

published in 1944. It was during his ten years at Durham (1940-1950) that Ramsey's interest in the Eastern Orthodox Church became widely known, as did his support of Anglo-Catholicism in the English Church.

In 1950 Ramsey was appointed Regius Professor of Divinity at Cambridge and a Fellow of Magdelene College. Expecting to settle in the academic life in Cambridge for life, he was, nevertheless, soon asked by Prime Minister Winston Churchill to permit his name to be submitted to the queen for nomination as bishop of Durham. He was consecrated bishop in York Minster on September 29, 1952. A seat in the House of Lords came as a prerogative of the See of Durham. In 1954 Ramsey took an active, if critical, role in the deliberations of the World Council of Churches at its meetings in Evanston, Illinois.

On April 25, 1956, Ramsey was enthroned as primate of England and 92nd archbishop of York, the second highest position in the Church of England. His rapid rise was a remarkable accomplishment for a man just past 50. During his five years as archbishop he travelled extensively—to the Soviet Union, the United States, and Africa—on behalf of the church. He also had major responsibilities for the Anglican Lambeth Conference in 1958.

In 1960 his sixth book appeared, entitled *From Gore to Temple*. It is an interpretation of a half century of Anglican theology from the 1880s to World War II. The essay reveals Ramsey's own Catholic predilections and his disapproval of the Modernist theology which had gained a following in the English Church in the early years of the 20th century. Ramsey's cordiality toward Catholicism and his ecumenical concerns were further demonstrated in 1960 when he appeared on television with J. C. Heenan, the Roman Catholic archbishop of Liverpool, to discuss the recent meeting between the archbishop of Canterbury and Pope John XXIII in Rome. Later, at Lambeth, Ramsey was to meet with Augustin Cardinal Bea, who headed the Vatican Secretariat for Promoting Christian Unity, and with Patriarch Benedictos of Jerusalem.

Ramsey was enthroned as the 100th Archbishop of Canterbury on June 27, 1961, about three weeks after his formal election by the Greater Chapter (the canons) of Canterbury Cathedral. Like previous primates of all England, Ramsey and his wife took up residence at Lambeth Palace in London. A few months after his enthronement, Ramsey attended the third assembly of the World Council of Churches in New Delhi, India, where he again played an important role. He served as president of the World Council of Churches from 1961 to 1968.

Ramsey presented an especially imposing figure in his regalia as archbishop. A large, rugged, yet gentle and jovial man, he looked far older than his years. He was almost a caricature of a great ecclesiastical figure. A writer commented that in the presence of Ramsey ''you feel that all the power and authority of Christendom is concentrated in his stooping presence. The wisdom of the ages seems entombed in his craggy head.'' The slow, sonorous cadences of his speech had a musical, even mystical effect, fitting High Church ritual and a man of his ecclesiastical position.

While stressing the Catholic tradition of the church, Ramsey was essentially a theological liberal, certainly no reactionary. He said he could only be happy in Anglicanism because ''in Anglicanism there exists Catholic religion and intellectual liberty.'' His liberal theological views were reflected in his comments about the virgin birth and hell. On the virgin birth: ''It is possible to believe that Jesus is divine without believing in the virgin birth, though if you do believe him divine then the virgin birth becomes congruous.'' On hell: ''It is certainly not a physical place. It is a state of those who make hell for themselves by denying God a place in their lives.'' He thoroughly disliked and opposed evangelistic emotionalism and fundamentalism in the church.

Ramsey resigned as archbishop of Canterbury in 1974 at the age of 70. He retired to Durham. However, he remained active, a fact reflected in his writing of four books and numerous additional undertakings. Ramsey was a Life Peer and received innumerable honors. He was an honorary fellow of Magdelene College and Selwyn College, Cambridge, and of Merton College, Keble College, and St. Cross College, Oxford. He was honorary master of the bench, Inner Temple (1962); trustee of the British Museum (1963-1969); and honorary Fellow of the British Academy (1983). He held honorary degrees from Durham, Leeds, Edinburgh, Cambridge, Hull, Manchester, London, Oxford, Kent, and Keele and from a number of overseas universities.

Further Reading

In addition to Ramsey's works mentioned above, the following books will be of interest: *The Glory of God and the Transfiguration of Christ* (1949); *F. D. Maurice and the Conflicts of Modern Theology* (1951); *Durham Essays and Addresses* (1956); *Canterbury Essays and Addresses* (1964); *Sacred and Secular* (1965); *God, Christ and the World* (1969); with Cardinal Suenans, *The Future of the Christian Church* (1971); *The Christian Priest Today* (1972); *Canterbury Pilgram; Holy Spirit* (1977); *Jesus and the Living Past* (1980); and *Be Still and Know* (1982). No critical biography of Ramsey has been written to date. James B. Simpson's *The Hundredth Archbishop of Canterbury* (1962) deals with his life to 1962; it does not cover the period as archbishop of Canterbury, nor is it an adequate treatment of his theology. □

Frank Plumpton Ramsey

The English mathematician and philosopher Frank Plumpton Ramsey (1903-1930) was recognized as an authority in mathematical logic.

Frank Ramsey was born on Feb. 22, 1903. His father, Arthur Ramsey, was president of Magdalen College. Ramsey's excellent work at Winchester College won him a scholarship to Trinity College, Cambridge. He was Allen University scholar in 1924 and in the same year was elected a fellow of King's College and appointed lecturer in mathematics at the university.

Ramsey's precocious talents were legendary at Cambridge. From about his sixteenth year he was consulted by theorists in mathematics and other subjects in which mathematics is largely used. The economist John Maynard Keynes reported, ''Economists living in Cambridge have been accustomed from his undergraduate days to try their theories on the keen edge of his critical and logical faculties.'' And indeed in his brief life Ramsey made two important contributions to economic theory: ''A Mathematical Theory of Saving'' and ''A Contribution to the Theory of Taxation.'' Of the first of these, Keynes wrote that it is ''one of the most remarkable contributions to mathematical economics ever made.''

But Ramsey's contributions to the subject that taxed the best abstract theorists of the day, the foundations of mathematics, were even more impressive. At the age of 22 he presented a brilliant defense of the mathematical theories of Bertrand Russell and Alfred North Whitehead against Continental critics. Using the *Tractatus* of Ludwig Wittgenstein, which he was among the first to appreciate, Ramsay succeeded in removing some of the most serious objections to the logicist theory. He showed how the ad hoc axiom of reducibility, one of the most vulnerable parts of *Principia Mathematica,* by Russell and Whitehead, could be eliminated, and he offered ways of improving the concept of identity used in that work.

Ramsey also made important contributions to the philosophy of science. In an effort to clarify the role played by theory in science, he introduced the important idea that scientific laws could be regarded as ''inference licenses,'' a theme that was developed further by Gilbert Ryle and S. E. Toulmin. Taking up the work of the American philosopher C. S. Peirce on inductive logic, Ramsey sought to provide sharper criteria for the acceptability of beliefs.

On the question of whether there are important truths inaccessible to language, Ramsey went still further than his friend and colleague Wittgenstein. He gave an answer that was repeated by a generation of Cambridge students: ''What we can't say, we can't say and we can't whistle it either.''

Ramsey was widely regarded as having no equal in his generation for sheer power and quality of mind and in the originality and promise of his work. A man of large, ''Johnsonian'' build, he was straightforward and blunt in conversation and modest about his exceptional gifts. He died after an operation at the age of 26 on Jan. 19, 1930, survived by his wife and two daughters.

Further Reading

Ramsey's most important essays were published posthumously by R. B. Braithwaite, *The Foundations of Mathematics and Other Logical Essays* (1931), which also contains a eulogy by G. E. Moore and a bibliography of the remaining works. Further background is in John Maynard Keynes, *Essays in Biography* (1933; rev. ed. 1951). □

Norman Foster Ramsey Jr.

American physicist Norman Foster Ramsey, Jr. (born 1915) was both an experimentalist and theoretician, who was awarded the Nobel Prize in Physics for his invention of the separated-oscillatory-field method and its use in the hydrogen maser.

Norman Foster Ramsey, Jr., was born in Washington, D.C., on August 27, 1915. His father, a West Point graduate, was an officer in the Army Ordnance Corps, and, as is characteristic of life in the military, the Ramsey family moved frequently from place to place. Norman, a gifted student, benefited from these moves as he was twice advanced a grade when he enrolled in a new school. As a high school student in Fort Leavenworth, Kansas, Ramsey became interested in science and won a scholarship to the University of Kansas; however, his father was transferred to Governor's Island, New York, so Ramsey entered Columbia University at age 16 and graduated in 1935 with a Bachelor of Arts in mathematics.

Ramsey majored in mathematics, but by the time he graduated from Columbia it was physics that aroused his curiosity. Thus, with a Kellett fellowship provided by Columbia University, Ramsey entered Cambridge University, England, as an undergraduate in physics. At that time the Cavendish Laboratory at Cambridge was a leading center of physics, and in this active environment it was an essay Ramsey wrote for his tutor that first stimulated his interest in

molecular beams. When he obtained his second bachelor's degree, he returned to New York City in 1937 and joined I.I. Rabi's molecular beam group at Columbia University.

It was an auspicious time to join Rabi's research group. In 1937 Rabi's molecular beam research had evolved to the point where the magnetic resonance method was about to break on the scene and Ramsey, the first graduate student to work with the new method, shared in the discovery of the quadrupole moment of the deuteron. In 1940 Ramsey received his Ph.D. from Columbia University for his studies of the rotational magnetic moments of molecules. Ramsey's Ph.D. came during the early years of World War II, and for the duration of the war he was involved in the war effort: first with the development of radar at the MIT Radiation Laboratory (1940-1943) and later at Los Alamos with the Manhattan Project (1943-1945). When the war ended Ramsey returned to Columbia (1945-1947) and to molecular beam research. In 1947 he accepted a position at Harvard University where he founded an active research program in molecular beam physics, particle physics, and neutron-beam physics. By the time he retired as Higgins Professor of Physics in 1986, Ramsey had guided 84 graduate students through their theses research.

At Harvard, Ramsey began his own laboratory with the objective of carrying out accurate molecular beam magnetic resonance experiments. Plagued by difficulties in obtaining magnetic fields with sufficient homogeneity to achieve the desired accuracy, Ramsey created his separated-oscillatory-field method. In this method, the effective path length of the region in which quantum transitions of the beam particles are induced can be increased without maintaining a homogeneous magnetic field over the entire path length. This increase in path length means that beam particles spend more time in the resonance region, which results in a dramatic decrease in the width of the observed resonance peaks and, consequently, in increased precision. With the separated-oscillatory-field method, Ramsey and his students measured nuclear spins, nuclear magnetic dipole and electric quadrupole moments, rotational magnetic moments of molecules, spin-rotational interactions, spin-spin interactions, and electron distributions in molecules.

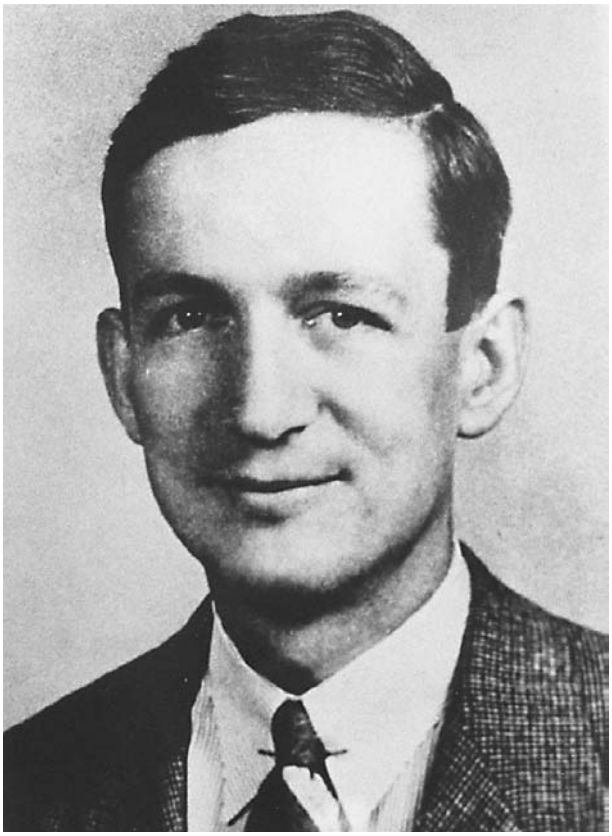

In Ramsey's molecular beam experiments, the time spent in the resonance region was determined by the spatial separation of the first and second oscillating fields. Ramsey's desire to increase still further this time factor and thereby to increase the precision of his magnetic resonance measurements led to the invention of the hydrogen maser in 1960. In this device, atoms of hydrogen were sent into an enclosure where they resided for approximately 10 seconds, which is 1,000 times longer than the time spent in a typical molecular beam apparatus; thus the line widths were reduced by a factor of 1,000. The hydrogen maser was used for extremely accurate measurements of the hyperfine separations of atomic hydrogen, deuterium, and tritium. Since its invention, the hydrogen maser has become one of the most accurate atomic clocks, and it has been used in applications ranging from sensitive tests of the theory of general relativity to the tracking of Voyager II in its encounter with Neptune.

Ramsey was primarily an experimental physicist; however, he was one of those rare physicists who was adept as both an experimentalist and a theoretician. In addition to developing theories of nuclear interactions in molecules that were directly related to his experimental work, Ramsey was the first to develop a successful theory of chemical shifts that has been central to the analysis of nuclear magnetic resonance spectra. He also published a paper providing the theory of thermodynamics and statistical mechanics at negative absolute temperatures.

In addition to his scientific work, Ramsey was an active leader in the world of physics. Together with Rabi, Ramsey initiated the discussions that led to the formation of the Brookhaven National Laboratory on Long Island, and he served as Brookhaven's first head of the Physics Department. On the 50th anniversary of the lab in 1995 he delivered the keynote speech. He held many administrative positions, including director of the Harvard Cyclotron; chairman of the MIT-Harvard committee in charge of the construction of the Cambridge electron accelerator; president of Universities Research Association, the governing body of Fermilab in Illinois; president of the American Physical Society; and chairman of the board of governors of the American Institute of Physics. Ramsey was also the first assistant secretary general for science in the North Atlantic Treaty Organization (NATO), where he initiated the NATO programs for advanced study institutes, fellowships, and research grants.

As might be expected, Ramsey was the recipient of many honors. In 1989 he won the Nobel physics prize for ''the invention of the separated-oscillatory-field method and

its use in the hydrogen maser and other atomic clocks.'' He has also received the Presidential Certificate of Merit, the E.O. Lawrence Award, the Davisson-Germer prize, the IEEE Centennial Medal, the IEEE Medal of Honor, the Rabi prize, the Rumford premium, the Compton medal, the Oersted Medal, and the National Medal of Science.

After his retirement from Harvard, Ramsey continued to receive recognition and honors for his contributions to physics and science. In 1995 he was selected by the National Science Board to receive the Vannevar Bush Award. That same year the country of Guyana issued a stamp in his honor. Ramsey actively supported the advancement of scientific research. He was one of sixty Nobel Prize winners signing a letter sent to President Clinton and Congress, on June 19, 1996, asking for increased federal funding to support university-based research.

Further Reading

Information on his work can be found in Norman F. Ramsey, ''The Method of Successive Oscillatory Fields,'' *Physics Today* (July 1980). There is a biography of Ramsey in Volume I of the *McGraw-Hill Modern Men of Science and Engineering* (1980). Additional information on his work can be found in John S. Rigden, *Rabi: Scientist and Citizen* (1987). Press releases on Ramsey have been issued by the National Science Foundation. □

Petrus Ramus

The French humanist logician and mathematician Petrus Ramus (1515-1572) founded the anti-Aristotelian philosophical school of Ramism.

Petrus Ramus was born Pierre de La Ramée in the village of Cuth in Picardy. He worked and studied at the College of Navarre at Paris until he took his master of arts degree in 1536, having defended his thesis that ''everything which Aristotle said is invented or contrived'' (''quaecumque ab Aristotle dicta essent, commentitia esse''—the exact rendering in English of Ramus's dictum is still disputed, but the common translation of ''commentitia'' as ''false'' is now generally rejected). In 1543 he published his criticism of Aristotelian logic, called *Aristotelicae animadversiones*. This and further editions brought on Ramus the ire of his colleagues at the University of Paris, who accused him of heretical tendencies contrary to true religion and philosophy. Modern commentators do not see his departure from Aristotle as being as dramatic as his Parisian contemporaries did—his main differences with Aristotle are now considered to be more in pedagogical method than in logic. His case, however, was first taken before a civil magistrate, then before the Parlement of Paris, and eventually before Francis I, who in March 1544 issued a decree prohibiting Ramus's works and preventing his teaching of philosophy. Ramus left Paris and turned to mathematical studies until the decree was rescinded in 1547 by Henry II.

Ramus was a brilliant lecturer and the prolific author of more than 50 works. His adoption of Protestantism in 1561 rekindled his colleagues' hostility toward him, and he fled from Paris again in 1562. He returned in the next year, when Charles IX was able to conclude a tenuous peace with the Protestants. Ramus reclaimed his chair of philosophy and continued teaching until the religious civil wars resumed in 1567. This began a period of flight from France during which he traveled extensively and lectured at various universities throughout Europe. In August 1570 he returned to France. For 2 more years he lectured and published, but on April 24, 1572, his opponents seized the opportunity of the St. Bartholomew's Day Massacre to murder Ramus.

Ramus was a considerable influence in the humanist development of anti-Aristotelian, antischolastic, antimedieval thinking; he was a major contributor to the ''new philosophy'' then challenging the assumptions of the Middle Ages. His influence was especially strong (according to their own testimony) among the English and Scottish Ramists (including John Milton and Sir William Temple), in the German universities (Johann Sturm and Johann Friege), and among the Puritans of New England. Nonetheless, the controversies which he aroused in the 16th century now seem merely tendentious.

Further Reading

A readable biography of Ramus is Frank Pierrepont Graves, *Peter Ramus and the Educational Reformation of the Sixteenth Century* (1912). Indispensable for a thorough study of Ramus are the works of Father Walter J. Ong, *Ramus: Method, and the*

Decay of Dialogue (1958) and *Ramus and Talon Inventory* (1958). Wilbur Samuel Howell, *Logic and Rhetoric in England, 1500-1700* (1956), contains helpful chapters on the English Ramists. For Ramus's influence in colonial times see Perry Miller, *The New England Mind: The Seventeenth Century* (1939). □

A. Philip Randolph

The American labor and civil rights leader A. Philip Randolph (1889-1979), considered the most prominent of all African American trade unionists, was one of the major figures in the struggle for civil rights.

The son of an itinerant minister of the African Methodist Episcopal Church, A. Philip Randolph was born in Crescent City, Florida, on April 15, 1889. He attended Cookman Institute in Jacksonville, Florida, after which he studied at the City College of New York. Following his marriage in 1914 to Lucille E. Green, he helped organize the Shakespearean Society in Harlem and played the roles of Hamlet, Othello, and Romeo, among others. At the age of 21 Randolph joined the Socialist party of Eugene V. Debs. In 1917 he and Chandler Owen founded the *Messenger,* a radical publication now regarded by scholars as among the most brilliantly edited ventures in African American journalism.

Out of his belief that the African American can never be politically free until he was economically secure, Randolph became the foremost advocate of the full integration of black workers into the American trade union movement. In 1925 he undertook the leadership of the campaign to organize the Brotherhood of Sleeping Car Porters (BSCP), which would become the first African American union in the country. The uphill battle for certification, marked by fierce resistance from the Pullman Company (who was then the largest employers of blacks in the country), was finally won in 1937 and made possible the first contract ever signed by a white employer with an African American labor leader. Later, Randolph served as president emeritus of the BSCP and a vice- president of the American Federation of Labor and Congress of Industrial Organizations.

In the 1940s Randolph developed the strategy of mass protest to win two significant Executive orders. In 1941, with the advent of World War II, he conceived the idea of a massive march on Washington to protest the exclusion of African American workers from jobs in the defense industries. He agreed to call off the march only after President Franklin Roosevelt issued Executive Order 8802, which banned discrimination in defense plants and established the nation's first Fair Employment Practice Committee. In 1948 Randolph warned President Harry Truman that if segregation in the armed forces was not abolished, masses of African Americans would refuse induction. Soon Executive Order 9981 was issued to comply with his demands.

In 1957 Randolph organized the Prayer Pilgrimage to Washington to support civil rights efforts in the South, and in 1957 and 1958 he organized a Youth March for Integrated Schools. In August 1963, Randolph organized the March on Washington, fighting for jobs and freedom. This was the site of Martin Luther King Jr.'s famed ''I Have a Dream,'' speech, and a quarter million people came in support to the nation's capital. Randolph was called ''the chief'' by King. And in 1966, at the White House conference ''To Fulfill These Rights,'' he proposed a 10-year program called a ''Freedom Budget'' which would eliminate poverty for all Americans regardless of race.

The story of Randolph's career reads like a history of the struggles for unionization and civil rights in this century. He lent his voice to each struggle and enhanced the development of democracy and equality in America. Randolph always said that his inspiration came from his father. ''We never felt that we were inferior to any white boys. . .'' Randolph said. ''We were told constantly and continuously that ('you are as able,' 'you are as competent,' and 'you have as much intellectuality as any individual.')'' Randolph died on May 16, 1979.

However, Randolph's message lived on. Seventeen years after his death, Randolph's civil rights leadership and labor activism became the subject of a 1996 PBS documentary, *A. Philip Randolph: For Jobs and Freedom* . The tribute that took him from ''obscurity'' to a force that ''moved presidents,'' was presented in conjunction with Black History Month, in February, telling his story through reenactments, film footage and photos.

Included were powerful images of the quest, including the formation of the National Association for the Promotion of Labor Unionism Among Negroes in 1919 and the 12-year battle to organize porters in spite of the Pullman Company's use of spies and firings to thwart it.

Throughout his years as a labor and civil rights leader, Randolph rocked the foundations of racial segregation, pressuring presidents and corporations alike to recognize the need to remedy the injustices heaped on African Americans. Embracing a nonviolent, forward looking activism, Randolph will be remembered as both a ''radical subversive'' and ''Saint Philip.''

Further Reading

There are two biographies available on Randolph. Jervis Anderson's *A. Philip Randolph: A Biographical Portrait* (1986) and Sally Hanley's *A. Philip Randolph* (1989), as well as Taylor Branch's *Parting the Waters: America in the King Years, 1954-1963* (1988) will provide good insight. There were two useful sites available through the internet. A guest editorial on Randolph's work was accessed at http://www.ai.mit.edu/people/ellens/ NCRA/randolph.html (July 29, 1997). Information on the aforementioned PBS special can be accessed at http://www2.pbs.org/weta/apr/aprprogram.html (July 29, 1997). His career and life were discussed in numerous books on African Americans and the labor movement. Among the older studies are Sterling D. Spero and Abram L. Harris, *The Black Worker* (1931); Bruce Minton and John Stuart, *Men Who Lead Labor* (1937); and Edwin R. Embree, *13 against the Odds* (1944). More recent studies are Saunders J. Redding, *The Lonesome Road: The Story of the Negro's Part in America* (1958); Herbert Garfinkel, *When Negroes March* (1959); Arna W. Bontemps, *100 Years of Negro Freedom* (1961); Russell L. Adams, *Great Negroes: Past and Present* (1963; 3d ed. 1969); and Roy Cook, *Leaders of Labor* (1966). □

Edmund Randolph

Edmund Randolph (1753-1813), American statesman and lawyer, was an exceedingly influential public figure from 1780 to 1800.

Edmund Randolph's father, of a family long prominent in Virginia, was king's attorney and returned to England before the American Revolution. Edmund, however, graduated from the College of William and Mary, and influenced by his uncle Peyton who was a firm patriot, broke with his father. In August 1775 he joined George Washington's army. When Peyton Randolph (president of the first Continental Congress) died a few months later, Edmund returned to Virginia. He served in the Virginia Convention of 1776, was mayor of Williamsburg, and was attorney general of Virginia before his twenty-fifth birthday. His marriage in 1776 to Elizabeth Nicholas, daughter of Robert Nicholas, consolidated his position in Virginia's public life.

In 1781 Randolph began serving as a delegate to the Continental Congress. There and in the Virginia Legislature he worked with James Madison to strengthen the union of the states. At the same time Randolph became one of Virginia's leading attorneys, distinguished for his learning and oratory. He was elected governor of Virginia in 1786.

Randolph's national service resumed in 1786 at the Annapolis Convention, and in 1787 he became a Virginia delegate to the Federal Constitutional Convention. Though not as thorough a nationalist as Washington or Madison, Randolph presented Madison's centralizing Virginia Plan to the Convention. He impressed the Convention with his ''most harmonious voice, fine person, and striking manners,'' as well as with his keen sense of the dangers of tyranny. But his reservations about ''energetic government,'' a concern for the special interests of Virginia, and a kind of indecisiveness caused him to refuse to sign the Constitution. Responding to Madison's tactful persuasion, though, he finally came out for the Constitution and played a key role at Virginia's ratifying convention.

Appointed attorney general of the United States (1789), Randolph soon became Washington's mediator in the bitter quarrels between Alexander Hamilton and Thomas Jefferson. As secretary of state (1794), he sought to maintain friendly relations with both England and France. He approved Jay's Treaty with England as well as the contradictory mission of James Monroe to conciliate republican France. Though he earned Washington's respect and gratitude, Jefferson declared him ''a perfect chameleon,'' while Timothy Pickering aroused Washington's anger by alleging Randolph's subservience to France. Humiliated, Randolph resigned and wrote a *Vindication* of his conduct.

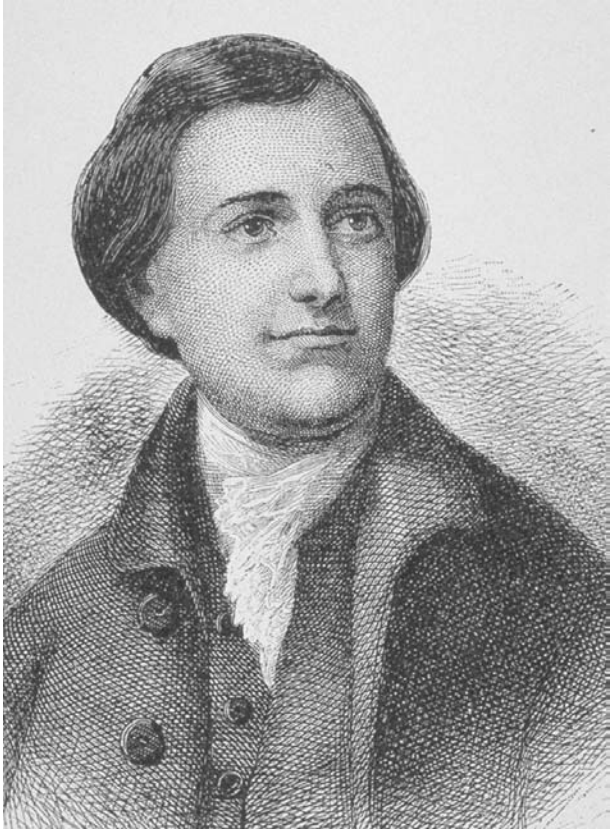

Randolph resumed his large law practice. In 1807 he was senior counsel for Aaron Burr in his treason trial. Randolph's health failed, however, and after writing a valuable manuscript history of the Revolution in Virginia, he died on Sept. 12, 1813.

Further Reading

The biography of Randolph by John J. Reardon, in progress, should become the standard work. Samuel F. Bemis, *Jay's Treaty: A Study in Commerce and Diplomacy* (1923; rev. ed. 1962), covers Randolph's career as secretary of state.

Additional Sources

Reardon, John J. *Edmund Randolph; a biograp,* New York, Macmillan 1975, 1974. □

John Randolph

John Randolph (1773-1833), half-mad, half-genius American statesman, foreshadowed John C. Calhoun, who developed Randolph's states'-rights premises into a political philosophy.

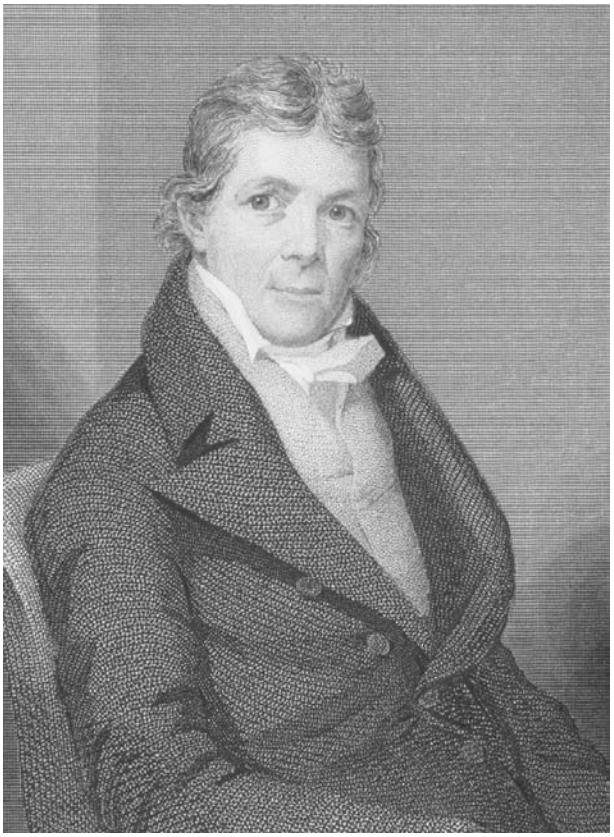

Scion of a great Virginia family, John Randolph was born on June 2, 1773, at his grandfather's plantation in Prince George County. Through his stepfather, St. George Tucker, he was indoctrinated with a worldly wisdom beyond his years. Before he was 12 he had read widely in Shakespeare and the Greek and Roman classics. His formal education was at Columbia and Princeton, and he read law in the office of his uncle, Edmund Randolph. As a schoolboy, he witnessed the inauguration of George Washington and early sessions of the first Congress, thus igniting his interest in politics.

At the age of 25, after a ''great debate'' with Patrick Henry, Randolph entered the U.S. House of Representatives. His genius was soon recognized. As floor leader for his cousin Thomas Jefferson and as chairman of the Ways and Means Committee, he cracked the whip over the House members. But his eccentricities soon caught up with him. He badly muffed the impeachment trial of Judge Samuel Chase (1804), and he disqualified himself as foreman of the Aaron Burr conspiracy trial (1807) because of his long-cherished prejudices against Burr.

Randolph broke openly with Jefferson in 1806 over the attempted Florida purchase, demanding a return to the principles of 1798 and emerging as founder of the first of America's ''third'' political parties, the Quids. Randolph was defeated for reelection in 1813 because of his opposition to the War of 1812. He served again in the House in 1815-1817, 1819-1825, and 1827-1829, and he also served a single term as U.S. senator from 1825 to 1827. During this time he was often ill and suffered from mental disorder.

Randolph's well-known opposition to the Missouri Compromise of 1820-1821 (though he hated slavery, he disapproved of interference with that institution), his fear of forced emancipation, and his brilliant defense of states' rights stirred the somber intellect of John C. Calhoun. Randolph was a delegate to the Virginia Convention of 1829-1830 and fiercely opposed any constitutional change. For a few months in 1830 he served as minister to Russia. He broke bitterly with Andrew Jackson over the nullification crisis of 1832 and wished that he could have his dying body strapped to his horse, Radical, and ride to the defense of South Carolina. On May 24, 1833, he died in Philadelphia.

Further Reading

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Charles B. Rangel

Charles B. Rangel (born 1930) was a Democratic member of the U.S. House of Representatives from New York City for more than 15 years. His major concern was the effects of narcotics on people and society.

Charles B. Rangel was born June 11, 1930, in Harlem in New York City. In 1948 he dropped out of high school to join the army. He was soon sent to Korea, where he received both a Purple Heart for being injured and a Bronze Star for bravery. The wounded Rangel led 40 of his comrades for three days behind enemy lines rather than surrender.

After his discharge from the army in 1952 Rangel worked in New York's garment district while completing high school. After receiving his diploma in 1953 he enrolled in New York University and graduated with a degree in accounting in 1957. In 1960 he received a law degree from St. John's University Law School and was soon admitted to the New York State Bar. From 1961 to 1962 Rangel served the southern district of New York as an assistant U.S. attorney.

Rangel was more interested in politics than in prosecuting criminals, and in 1966 he was elected to the first of two terms in the New York State Assembly. As an assemblyman Rangel was deeply concerned about the people in his district, which included Harlem. He walked the streets and talked with the people he represented. Rangel concluded that narcotics which threatened the stability and lives of thousands of youth were the major problem confronting his constituents, contending that ''the country should treat this as a threat to national security. I don't think we should do anything less than we should do if missiles were pointed at our country.'' Rangel also advocated legalized gambling. He claimed that ''for the average Harlemite, playing numbers . . . is moral and a way of life.''

In 1970 Rangel sought the 19th district congressional seat held by Adam Clayton Powell. Rangel defeated the once powerful congressman in a close Democratic primary race. He did so with the endorsement of the Republican Party, and in the general election he defeated candidates representing the Liberal, Conservative, Communist, and Socialist Workers parties. As a congressman, Rangel continued his attack on the narcotics problem. He believed drugs to be the curse of the African American community and responsible for much of the crime there. In 1971 he attacked police corruption in New York City, accusing officers of drug trafficking. He also charged the U.S. State Department with ''being involved in a conspiracy'' with the French and Turkish governments which grew and processed narcotics ''for the purpose of illegally importing'' them into the United States. Later that year, President Richard Nixon telephoned Rangel to inform him that Turkey had agreed to end its production of opium poppies within a year.

Charles Rangel (speaking into microphones)

Rangel concentrated most of his energy on the drug problem. Education, housing, and health were all affected by drugs, he argued, and he proposed that economic aid to foreign countries who refused to act against the illegal drug traffic be ended. He was also influential in getting such a law passed. Rangel later chaired the House Select Committee on Narcotics Abuse and Control which examined the problems of drug abuse and trafficking.

With his appointment as deputy whip to the Democratic Steering and Policy Committee in 1983, Rangel joined the inner sanctum of the House Democratic leadership. He was appointed in 1974 as the first African American to serve on powerful Ways and Means committee. He also chaired the Subcommittee on Oversight and Investigations. As an influential member of the Ways and Means committee, he was instrumental in getting before the Congress the concept of economic aid for beleagured cities in the from of ''Enterprise Zones,'' a combination of grants and tax breaks for businesses that invest in inner cities. The concept was put into law in 1993.

In his many years of winning reelection as a U.S. representative, Rangel has become an influential and highly respected member of Congress. He is considered by some of his colleagues to be one of the most liberal members of the House. He is also the New York representative with the broadest power base. Although his power and influence increased in the nation's capitol, Rangel maintained close

ties with his constituents. He regularly attends meetings on community problems with state legislators and city councilmen from his district. He ran on all three party lines in New York and attended the annual political dinners of the Democratic, Republican, and Liberal parties. In the congressman's Washington office hangs a portrait of Adam Clayton Powell as "a reminder of what can happen in Washington." Elected for his fourteenth term in 1996, he became the ranking Democrat on the Ways and Means committee. Rangel's ambition to be speaker of the U.S. House of Representatives might someday become a reality.

Further Reading

For additional information on Rangel's House career and voting patterns see the bi-annual editions of Barone, Ujifusa, and Matthews, *The Almanac of American Politics*. See also editions of Allen Ehrenhalt, *Politics in America*. □

Ranjit Singh

Ranjit Singh (1780-1839) was a ruler of the Punjab. His kingdom was so powerful that friendship with this "Lion of the Punjab" remained for 3 decades the sheet anchor of British policy in western India.

Ranjit Singh was heir to the Sukerchakia *misl,* one of the 12 *misls* which had been established by the warlike Sikhs during the 18th century and which ruled the greater part of the Punjab. Ranjit came into his own after the death of his widowed, dominating mother in 1796. Almost immediately he gathered a force of 10,000 to 12,000 horsemen.

At this time the Afghan king, Zaman Shah, was campaigning in the Punjab. The Afghans occupied but soon lost Lahore, traditionally the capital of a unified Punjab. Apparently acting in Zaman Shah's name but actually for himself, Ranjit captured Lahore in 1799. Soon he subjugated Jammu and Kasur, won the friendship of the strong Ahluwalia *misl,* the important Kanheya *misl* being already linked with him by marriage, and started on a career of expansion which by 1810 made him the supreme ruler of the Punjab north of the Sutlej.

To the south, Ranjit was checked by a treaty of mutual noninterference across the Sutlej with the British; the agreement, however, allowed Ranjit to consolidate his territories in the Punjab and systematically absorb Kashmir and much of the Punjab hills. In spite of fierce opposition from the Afghans, he also occupied areas beyond the Indus extending as far as the boundaries of Afghanistan proper, thus reversing a centuries-old pattern of military conquest in northwestern India.

Ranjit's success was primarily based on a large, loyal, well-drilled, excellently equipped, superbly led, and amazingly mobile standing army. He also pursued a wise civilian policy. He was genuinely motivated by the desire to unify the Sikhs in a Sikh state but one that would give equal participation and benefits to Sikhs and non-Sikhs. He gave his people a government under which living conditions improved noticeably. His dedication to the cause of good government won over most of the victims of his policy of absorption, and they served him loyally.

In his foreign policy, Ranjit was extremely cautious, never alienating a neighbor unless it involved certain improvement of his own position. Perhaps he practiced this policy to an excess, appeasing the English too long. Aware that war with the English was inevitable, he might have saved his kingdom from dissolving soon after his death had he risked a conflict.

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Otto Rank

The Austrian psychotherapist Otto Rank (1884-1939) taught and practiced a form of psychotherapy based upon his own trauma-of-birth theory and will therapy.

Otto Rank was born in Vienna on April 22, 1884, into a disintegrating lower-middle-class Jewish family. His father is said to have been indifferent to the family and to have drunk. As a child, Otto found solace in the music of Richard Wagner. For intellectual nourishment he read Henrik Ibsen, Arthur Schopenhauer, and Friedrich Nietzsche. Then he discovered the early works of Sigmund Freud. They were a revelation.

When Rank was 21 he met Freud, who persuaded him to attend the gymnasium and the University of Vienna and to study psychoanalysis. Freud read a manuscript which Rank had written; with the help of Freud's criticism, Rank rewrote it. The book, *Der Künstler* (1907; *The Artist*), was well received. He followed it with *Der Mythus der Geburt des Heldens* (1909; *The Myth of the Birth of the Hero*), a work strongly influenced by Freud. In *Das Inzest-Motiv in Dichtung und Sage* (1912; *The Incest Motive in Poetry and Legend*) Rank identified many motifs from myth and poetry with the Oedipus complex.

Rank saw service during World War I. The war transformed him from a shy over deferential person to ''a wiry tough man with a masterful air.'' He became friends with Sándor Ferenczi, and together they published *Entwicklungsziele der Psychoanalyse* (1924; *The Development of Psychoanalysis*). In *Das Trauma der Geburt* (1924; *The Trauma of Birth*) Rank maintained that all anxiety, hence neurosis, came as a result of the infant's first shock at being separated from the mother. Freud was at first impressed by this new idea of his favorite disciple, but he later cooled considerably. One report states that Freud himself had planted this new idea in the head of Rank in the first place.

In 1924 Rank tore himself away from Freud and went to America. Because Freud represented a father image, Rank suffered fear, conflict, and illness at being separated from him. By 1926 he was recognized by some Americans as a psychoanalytic leader. His therapy (which he called psychotherapy rather than psychoanalysis) consisted mainly in having the patient reexperience the birth trauma, the psychological consequences of the separation of the child from the mother's womb. This trauma had in turn caused ''separation anxiety,'' hence neurosis. Many if not all human activities, from thumb-sucking to lovemaking, were, as interpreted by Rank, substitutions for the original pleasures of existence in the mother's womb.

Between 1924 and 1936 Rank traveled extensively between New York and Paris for teaching and practicing psychotherapy. In 1936 he settled in New York City, where he had some influence among social workers. His influence was especially strong in Philadelphia, where at the Pennsylvania School of Social Work his methods were adopted to a large extent. Rank favored a short analysis which could take weeks or months instead of years.

Later in life Rank came to a realization that knowledge is not fundamentally curative. ''It is illusions that cure,'' he contended, ''but first of all the patient must learn to get along at all—to live; and to do this he must have illusions.'' Psychotherapy, far from removing illusions, should help the patient to sustain them.

Rank died in New York City on Oct. 31, 1939, five weeks after Freud had passed away in London.

Further Reading

A study of Rank's life is Jessie Taft, *Otto Rank: A Biographical Study Based on Notebooks, Letters, Collected Writings, Therapeutic Achievements and Personal Associations* (1958). Fay Berger Karpf, *The Psychology and Psychotherapy of Otto Rank* (1953), presents a three-part view of Rank: one section is devoted to his life and role in the psychoanalytic movement, one to the influences on his thought and work, and another to the essentials of his psychotherapy. An exposition of Rank's will therapy is the chapter ''Rank's Will Psychology'' in Lovell Langstroth, *Structure of the Ego* (1955).

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Leopold von Ranke

Leopold von Ranke (1795-1886) was a German historian and one of the most prolific and universal modern historians of his time. He imparted his expertise and methodology through the introduction of the seminar as an informal but intensive teaching device.

Leopold von Ranke was born on Dec. 21, 1795, in the rural Thuringian town of Wiehe, which then belonged to electoral Saxony. Although Ranke was born into the era of the French Revolution, his bourgeois, small-town, generally well-ordered, and peaceful background and upbringing did not provide much contact with the violent events of the times. After receiving his early education at local schools in Donndorf and Pforta, he attended the University of Leipzig (1814-1818), where he continued his studies in ancient philology and theology.

In the fall of 1818 Ranke accepted a teaching position at the gymnasium (high school) in Frankfurt an der Oder. His teaching assignments in world history and ancient literature, for which he disdained the use of handbooks and readily available prepared texts, as well as the contemporary events of the period, led him to turn to original sources and to a concern for the empirical understanding of history in its totality.

Making use of materials from the Westermannsche Library in Frankfurt and from the Royal Library in Berlin, Ranke produced his first work, *Geschichten der romanischen und germanischen Völker* (1824; *Histories of the Romanic and Germanic Peoples*), which earned him a professorial appointment at the University of Berlin in 1825, where he was to remain for the rest of his life except for extended research trips abroad.

Although this first work was still lacking in style, organization, and mastery of its overflowing detail, it had particular significance because it contained a technical appendix in which Ranke established his program of critical scholarship—''to show what actually happened''—by analyzing the sources used, by determining their originality and likely veracity, and by evaluating in the same light the writings of previous historians ''who appear to be the most celebrated'' and who have been considered ''the foundation of all the later works on the beginning of modern history.'' His scathing criticism of such historians led him to accept only contemporary documents, such as letters from ambassadors and others immediately involved in the course of historical events, as admissible primary evidence.

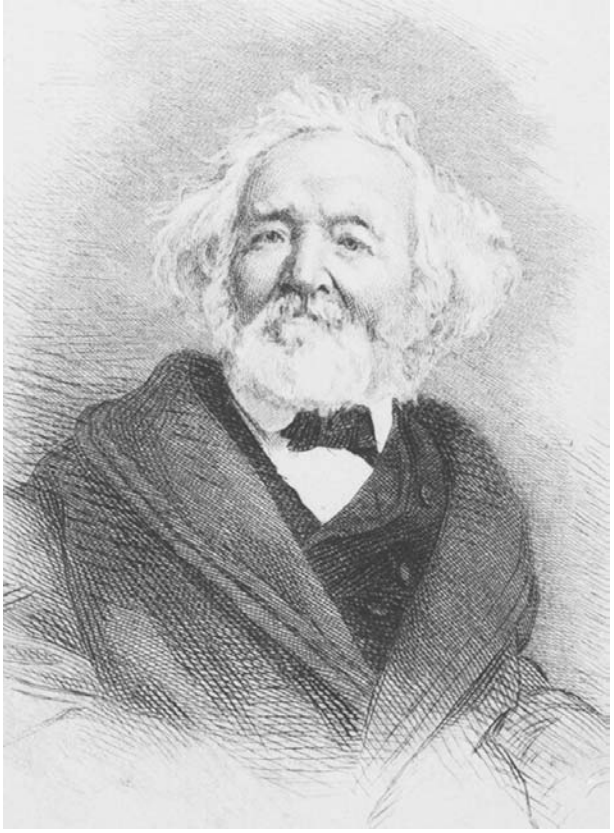

With Ranke's move to Berlin, the manuscripts of Venetian ministerial reports of the Reformation period became available to him and served as the basis for his second work, *Fürsten und Völker von Süd-Europa* (1827; *Princes and Peoples of Southern Europe*), which was republished in his complete works as *Die Osmanen und die spanische Monarchie im 16. und 17. Jahrhundert* (vols. 35 and 36; *The Ottomans and the Spanish Monarchy in the Sixteenth and Seventeenth Centuries*).

Travels and Research

The limited collection in Berlin whetted Ranke's appetite to investigate other European libraries and archives, especially those of Italy. Armed with a travel stipend from the Prussian government, he proceeded at first to Vienna, where a large part of the Venetian archives had been housed after the Austrian occupation of Venetia. A letter of introduction brought acquaintance with Friedrich von Gentz, who, through intercession with Prince Metternich, not only opened the Viennese archives to Ranke but also brought him into immediate contact with the day-to-day politics of the Hapsburg court. During his stay in Vienna he wrote *Die serbische Revolution* (1829), republished in an expanded version as *Serbien und die Türkei im 19. Jahrhundert* (1879; *Serbia and Turkey in the 19th Century*).

In 1828 Ranke traveled to Italy, where he spent 3 successful years of study visiting various public and private libraries and archives, although the Vatican Library remained closed to him. During this period he wrote a treatise, *Venice in the Sixteenth Century* (published 1878), and collected material for what is generally considered his masterpiece, *Die römischen Päpste, ihre Kirche und ihr Staat im 16. und 17. Jahrhundert* (1834-1836; *The Roman Popes, Their Church and State in the 16th and 17th Centuries*).

Returning from Italy in 1831, Ranke soon became involved in the publication of a journal designed to combat French liberal influence, which had alarmed the Prussian government in the aftermath of the revolutionary events of 1830. Although the *Historisch-Politische Zeitschrift,* with Ranke as editor and chief contributor, contained some of the best political thought published in Germany during this time, it lacked the polemical quality and anticipated success of a political fighting journal and was discontinued in 1836. In the same year Ranke was appointed full professor and devoted the rest of his life to the task of teaching and scholarly work. A Protestant counterpart to his *History of the Popes* was published as *Deutsche Geschichte im Zeitalter der Reformation* (1839-1847; *German History during the*

Era of the Reformation), which was largely based on the reports of the Imperial Diet in Frankfurt.

Last Works

With the following works Ranke rounded out his historical treatment of the major powers: *Neun Bücher preussischer Geschichte* (1847-1848; *Nine Books of Prussian History*); *Französische Geschichte, vornehmlich im 16. and 17. Jahrhundert* (1852-1861; *French History, Primarily in the 16th and 17th Centuries*); and *Englische Geschichte, vornehmlich im 16. und 17. Jahrhundert* (1859-1868; *English History, Primarily in the 16th and 17th Centuries*). Other works, dealing mainly with German and Prussian history during the 18th century, followed in the 1870s.

During the last years of his life Ranke, now in his 80s and because of failing sight requiring the services of readers and secretaries, embarked upon the composition of his *Weltgeschichte* (1883-1888; *World History*), published in nine volumes. The last two were published posthumously from manuscripts of his lectures. He died in Berlin on May 23, 1886.

The complete work of Ranke is difficult to assess. Not many of his works achieved the artistic high point of *The Roman Popes* or its appeal for the general reader. Yet there is hardly a chapter in his total enormous production which could be considered without value. His harmonious nature shunned emotion and violent passion, and he can be faulted less for what he wrote than for what he left unwritten. His approach to history emphasized the politics of the courts and of great men but neglected the common people and events of everyday life; he limited his investigation to the political history of the states in their universal setting. Ranke combined, as few others, the qualities of the trailblazing scholar and the devoted, conscientious, and innovative teacher.

Further Reading

Considerable biographical information is in T. H. Von Laue, *Leopold Ranke: The Formative Years* (1950). A comprehensive and fair study which emphasizes an evaluation of Ranke's major works and provides a useful bibliography is G. P. Gooch, *History and Historians in the Nineteenth Century* (1913; rev. ed. 1952); it also discusses Ranke's critics and pupils and provides a chapter on the Prussian school of historical scholarship that paralleled Ranke's career. An assessment critical of Ranke as historian appears in James W. Thompson, *A History of Historical Writing,* vol. 2 (1942). Historian Pieter Geyl discusses Ranke in his *Debates with Historians* (1955; rev. ed. 1958). Carlo Antoni, *From History to Sociology: The Transition in German Historical Thinking* (1940; trans. 1959), and Ferdinand Schevill, *Six Historians* (1956), contain chapters on Ranke. For general background see Georg G. Iggers, *The German Conception of History: The National Tradition of Historical Thought from Herder to the Present* (1968).

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Jeannette Pickering Rankin

Jeannette Pickering Rankin (1880-1973) was the first woman elected to the U.S. Congress. She served two terms, one beginning in 1917 and the other in 1941. A pacifist, she was the only congressperson to vote against both World War I and World War II. She was active in the women's suffrage movement and in peace movements throughout her life.

Jeannette Rankin was born on a ranch near Missoula, Montana Territory, on June 11, 1880. She was the eldest of seven children of Olive Pickering, an elementary school teacher, and John Rankin, a successful rancher and lumber merchant. An indifferent student, she graduated from the University of Montana in 1902 with a B.S., but spent the next eight years casting about for a satisfying vocation. She taught school briefly, apprenticed as a seamstress, learned furniture design, and became a social worker. To qualify herself for social work, she studied at the New York School of Philanthropy in 1908 and briefly practiced in Montana and Washington state. However, feeling suffocated by social work, she quit and enrolled in the University of Washington. While a student she became involved in the successful 1910 campaign for women's suffrage in Washington, which proved to be a decisive event in her life. She became a suffrage worker, which led directly to her career as a social reformer and peace advocate.

Returning to Missoula for Christmas, Rankin learned that a suffrage amendment was being introduced in the Montana legislature in the session beginning January 1911. She quickly organized the Equal Franchise Society, asked to address the legislature on suffrage, and became the first woman to speak before the Montana legislature. Although the amendment narrowly failed, Jeannette Rankin had been launched on a political career. The national suffrage leaders noticed her, and in the next five years she was constantly involved in suffrage efforts across the nation, especially after becoming a field secretary for the National American Woman Suffrage Association (NAWSA). She was the driving force in the victorious Montana campaign in 1914, and the experience helped her to decide to run for Congress in 1916.

First Woman Elected to Congress

Montana had two congressional seats elected at large. Rankin always maintained that this arrangement made possible what seemed impossible for a woman in 1916. In the Republican primary she captured one of the two places on the ticket, far outdistancing the seven men who ran. She carried the women's vote and seemed to be the second choice of everyone else. Running at large in the general election also favored her as she had become one of the best known figures in the state. She campaigned for national woman suffrage, prohibition, child welfare reform, tariff revision, and staying out of World War I in Europe. But before she could take her seat in Congress Germany resumed

unrestricted submarine warfare and Wilson decided to ask Congress for a declaration of war.

She took her seat in the House of Representatives on April 2, 1917, and four days later voted against war with Germany. Fifty-six other members of Congress also voted against war, but her vote spoke the loudest: she was the first woman in Congress. She had evolved a peace position during her suffrage days. The leadership of the woman suffrage movement, social work, and child welfare campaigns had many women, such as Jane Addams, who were pacifists, and they helped to shape Rankin's views. Ironically, most of her suffrage friends urged her to vote for war. Carrie Chapman Catt, head of NAWSA, feared that Rankin's vote would damage the suffrage cause by seeming to prove that women were sentimental and irresponsible.

Rankin saw herself as the women's representative, and she pressed the social feminist agenda of suffrage, equal pay, child welfare, protection of working women, birth control, infancy and maternity protection, and independent citizenship. (A 1907 law stripped citizenship from American women who married aliens.) Although she voted for a later declaration of war on Austria-Hungary and for war expenditures and Liberty Bonds, her first anti-war vote eroded her support in Montana. In addition, she sided with the miners in a bitter struggle with the Anaconda Copper Company in 1917. The company-dominated legislature then divided the state into separate congressional districts and gerrymandered Rankin's district so that it was overwhelmingly Democratic. Seeing little chance to retain her seat in the House of Representatives in 1918, she ran for the Senate instead. Losing in the Republican primary, she then ran a hopeless race in the general election on a third party ticket. After leaving Congress she was a delegate with Jane Addams and other peace activists to the 1919 Women's International Conference for Permanent Peace. Out of this came the Women's International League for Peace and Freedom (WILPF), and Rankin was named vice-chairwoman of its executive committee.

Activist for Social Reform and Peace

After her duties abroad she returned to the United States to become a field secretary for the National Consumers' League (NCL) under the direction of Florence Kelley. As such, she lobbied in Washington, D.C., for many of the reform measures that she had introduced in Congress. In 1921 she helped to bring about the passage of the Maternity and Infancy Protection Act, a bill that she had first introduced in 1918. She saw independent citizenship approved in 1922, and she worked to get the Child Labor Amendment passed in 1924. That autumn she resigned from the Consumers' League position to aid her brother's unsuccessful bid for the Senate. She could not know it, but her greatest accomplishments had all been made and her greatest frustrations were yet to come. Her energies, which had encompassed the broad range of social feminist reform, increasingly narrowed to the peace movement.

Discouraged with the militarism of Montana, she made a second home in Georgia, which she naively thought would be more receptive and responsive to her peace crusade. She organized the Georgia Peace Society in 1928 and tried to make Georgia a center of the peace effort, but she was to be sorely disappointed. She became a field secretary for the WILPF, but resigned within a year over disagreements with the national staff.

In April 1929 she became a paid lobbyist of the Women's Peace Union, a group trying to get a constitutional amendment to outlaw war, but soon resigned because of disagreements with the leadership. The National Council for the Prevention of War (NCPW) immediately engaged her as a Washington lobbyist. She remained with the NCPW from 1929 to 1939, resigning finally out of exasperation with the NCPW chairman and in disagreement with its tactics. In the 1930s she worked for the anti-war amendment, fought Navy appropriations, lobbied for U.S. adherence to the World Court, supported the neutrality laws, and whole-heartedly embraced the ''devil theory of war,'' the view that the United States had been dragged into World War I by the ''merchants of death''—the bankers and munitions makers.

Adamant Against All Wars

By the mid-1930s the guns of war had begun in China, Africa, and Spain. Rankin could see no justification for the United States to intervene in foreign wars, and she came to believe that President Franklin Roosevelt was plotting involvement. She strongly supported the America First Committee, and her passion for peace blinded her to the character of the likes of Father Charles Coughlin because he, too, opposed involvement. As the world slid into war,

she concluded that lobbying efforts were ineffective, so she returned to Montana and ran for Congress in 1940.

Despite having been absent from Montana's political scene for 15 years, she won as a Republican pledged to keep America out of the war. In Congress, she fought a losing battle against military appropriations, the draft, and the war itself. This time, she stood alone, casting the only vote against the declaration of war against Japan after Pearl Harbor. She was the only person to have voted against war in 1917 and 1941, and the second time she experienced almost universal condemnation. Her political career was finished. She came to believe that Roosevelt deliberately provoked the Japanese attack.

From 1942 to 1968 she disappeared from the public's view. She travelled and tended to family affairs, but she was so forgotten that most people did not know that she was still alive. A reprise came during the Vietnam War when the leaders of the Women's Strike for Peace asked her to head the procession in the Jeannette Rankin Brigade in their march on Washington. Nearly 88 years old, she marched at the head and presented the women's petitions to the House and Senate leadership. In the following years she took part in many peace demonstrations, and, having regained the public's attention, she advanced her ideas about peace, preferential presidential elections, a unicameral Congress, and representation-at-large. She died in her sleep on May 18, 1973, almost 93 years old.

Further Reading

An admiring, rather uncritical biography of Jeannette Rankin is Kevin S. Giles, *Flight of the Dove: The Story of Jeannette Rankin* (1980). Hannah Josephson knew Jeannette Rankin for over 20 years before publishing *Jeannette Rankin: First Lady in Congress* (1974). Also see: Hope Chamberlin, *A Minority of Members: Women in the U.S. Congress* (1973), *Notable American Women: The Modern Period* (1980), and an obituary in the *New York Times* on May 20, 1973. □

Prince Norodom Rannaridh

Prince Norodom Rannaridh (born 1944) became first prime minister of Cambodia in 1993. He came to the government along with his father, Prince Sihanouk, restored to rule after 23 years in exile.

Prince Norodom Rannaridh's career was as a politician, lawyer, professor, journalist, military commander, and aide and confidant of his father, Prince (onetime King) Norodom Sihanouk. Having received much of his advanced education abroad, and with Cambodia falling under the control of rival communist regimes during much of the 1970s and 1980s, Prince Norodom Rannaridh seemed at one point inclined to accept a comfortable life in exile. By the late 1980s, however, international efforts provided a settlement that gave a new formal position and legitimacy to Prince Norodom Sihanouk as head of Cambodia. As a result, Rannaridh himself was increasingly drawn into work on his father's behalf, including leading the political and combat organizations of Sihanouk supporters, known as the ANS (Armée Nationale Sihanoukiste). During the 1980s the ANS was a 30,000 member armed faction operating in Cambodia. Diplomatic, political, and—eventually—military experience allowed Rannaridh to enter more and more into domestic Cambodian politics and its internal rivalries for power.

Prince Norodom Rannaridh was born on January 2, 1944, in the royal palace in Phnom Penh. He was the second child and the first son of Prince Norodom Sihanouk and of Sihanouk's first wife, Neak Moneang Phat Kanhol (died 1969). Rannaridh's formative years were spent at the Royal Khmer court in the turbulent years at the end and during the aftermath of World War II. In 1941 King Monivong, Rannaridh's grandfather, had died. France, which since the 1860s had progressively imposed colonial power upon Cambodia, chose Prince Norodom Sihanouk to succeed him. Although in the royal line, he was only 20 years old and without government experience. But Sihanouk did not prove malleable to French rule, scheming early on to restore Cambodia's independence and upsetting the delicate power balances at the Cambodian court.

A Royal Family Beset with Problems

Some deep ambivalances in life values helped shape Rannaridh's youth. During his early years Cambodia saw much political turbulence, as his father, King Sihanouk, under Japanese occupation power, proclaimed Cambodia to be an independent nation on March 13, 1945. Then, as bitter fighting raged in nearby Vietnam, Cambodian and Vietnamese communists began pressing for the overthrow of Sihanouk and for the establishment throughout Indochina of a ''people's democracy.'' Not until July 1953 did the French agree to grant Cambodia full independence (along with the other Indochinese states, Vietnam and Laos).

Despite widening Cambodian desire for complete freedom from French colonialism, the atmosphere in Rannaridh's family and at the Phnom Penh court remained heavily ''Frenchified.'' Royal family members, like Cambodia's upper classes, more readily spoke French among themselves than the Cambodian language of Khmer. Their tastes and lifestyles generally mirrored those of the top classes of French society. There was no question that Rannaridh would further his education in France. Then too, Rannaridh was brought up in the opulent traditional Cambodian royal style and the almost religious veneration for the monarchy felt among the mass of Cambodians even today. This was a sharp paradox with the change in political atmosphere in Cambodia brought first by the Japanese occupation during World War II and subsequently by radical Cambodian and Vietnamese nationalists and communists as they battled to expel first the French and then the Americans from Indochina.

Rannaridh had a superb master of politics in the figure of his own father, who could seem ambivalent even toward the Cambodian communists. Sihanouk abdicated as king on March 1, 1955, and still, as Samdech (prince), retained his

royal aura and influence among the mass of his countrymen.

As the neighboring Vietnamese war grew in intensity, Rannaridh plunged into the highly politicized print media of Cambodia, eventually becoming editor of the principal French-language daily in Phnom Penh, *Le Courier Khmer,* in 1967. The paper was the voice of the pro-Sihanouk Cambodian upper strata, nationalist but not radical, and distrustful of Vietnamese ambitions. There also was political training. In the middle 1950s when Cambodian reformers had begun calling for a more democratic government in which the king would be a constitutional monarch, Sihanouk had formed his own political party, the Sangkum. Rannaridh rose to a leadership position in the party. Rannaridh also was drawn to the good life, but his royal status protected him from scandal.

Rannaridh Leaves a Troubled Country

In the turbulent 1960s, as the struggle in Vietnam became ever more intense and Americanized, Rannaridh went as his father's personal representative to neighboring Southeast Asian countries (1967-1968). His concern was that the United States might enlarge its military operations and encroach further on Cambodia (quite justified, as it turned out). Sihanouk also feared that a coup by anti-communist, American-supported, Cambodian military would topple him from power. In the midst of these controversies, Rannaridh was appointed a delegate of the Cambodian mission to the United Nations General Assembly (1968-1969). This was to be his last excursion into affairs of state for a while.

Cambodia was now gradually unraveling. Sihanouk was beginning to lose the confidence of Cambodia's upper strata, the bureaucracy, and the educated. While he was temporarily out of the country (1967-1968), local Cambodian military attempted to crush peasant rebellions with great severity, producing renewed resistance. Rannaridh now moved in new directions. On September 14, 1968, he married Eng Marie, a member of an old aristocratic Cambodian family. She was an accomplished musician. They had three children, Prince Norodom Chakravuth (born 1970), Prince Norodom Sihariddh (born 1972), and Princess Norodom Rattana Devi (born 1974).

In January 1969 he began his studies for a doctorate of law at the University of Aix-en-Provence in France. It was a timely decision. On March 18, 1970, King Norodom Sihanouk was declared deposed in a coup d'état led by General Lon Nol, former prime minister. The coup was supported by senior Cambodian military commanders as well as by the United States.

As Sihanouk in exile embarked on creating a united front and a ''royal government of national unity'' in opposition to the new Lon Nol regime, Rannaridh seemed to withdraw from political life. He concentrated on maritime law and toyed with the idea of pursuing a maritime insurance career in France. Meanwhile, the war in Cambodia intensified, including U.S. bombing raids, giving added strength to the appeals for peace and freedom by Cambodian communist guerrillas known as the Khmer Rouge and their leader, Pol Pot (Saloth Sar). After the United States and the North Vietnamese signed the Paris Peace Accords on January 27, 1973, ending further American military involvement in the war, it was but a matter of time before the Khmer Rouge, aided by the Vietnamese, established their ''democratic'' government in Phnom Penh.

During the later 1970s a harrowing nightmare descended on Cambodia as first the blood-soaked Khmer Rouge regime (1975-1978) cost more than a million Cambodian lives through executions and mistreatment; and then a Vietnamese invasion (December 25, 1978) established a new communist, but Hanoi-dominated, People's Republic of Kampuchea (PRK). Most members of Rannaridh's family, including his father, Norodom Sihanouk, had escaped abroad. Rannaridh lost an uncle and three cousins during the blood-soaked Khmer Rouge regime.

Rannaridh Becomes Involved

As his father sought to restore his own government, Rannaridh seemed initially to turn to the life of the scholar. In 1974 he had acquired his doctorate in law and by 1979 he was a full professor of law at the University of Aix-en-Provence. Most of the Cambodians in France came from the better educated and higher social strata in Cambodian society. Some of them came to see Rannaridh as a younger, less mercurial, and more trustworthy leader than his father. Rannaridh also began to make contacts with the various pro-Sihanoukist resistance groups in Cambodia. Among these was the National Liberation of Kampuchea, known by its French acronym as Moulinaka.

By the early 1980s Rannaridh's scholarly career was shelved. He traveled to Bangkok and by mid-1983 had become his father's official representative in Thailand, a center of anti-communist Cambodian resistance groups. In 1981 Moulinaka merged with other pro-Sihanoukist factions into a broad-based, well-financed, and well-organized opposition, headquartered in Bangkok and called the National United Front for an Independent, Neutral, Peaceful and Cooperative Cambodia (FUNCINPEC). After serving on its executive committee for two years under his father's overall direction, Rannaridh in mid-1985 became secretary general of FUNCINPEC.

The struggle for power in Cambodia, meanwhile, increasingly turned to low-key civil war. As other Cambodian factions, including the Khmer Rouge and the government of the People's Republic of Kampuchea, maintained their own armed organizations, FUNCINPEC spawned a 15,000-member army of its own, the earlier-mentioned *Armée Nationale Sihanoukiste* (ANS). At the beginning of 1986 Rannaridh assumed the title of commander-in-chief and chief of staff of the ANS, although actual military tactics and planning was left to his subordinates. He was preoccupied with preparing for the time when the Sihanoukists might participate in United Nations supervised elections in Cambodia.

The prospect of such elections was becoming ever more likely toward the close of the 1980s. Finally, in Paris on October 23, 1991, as the last Vietnamese troops had already withdrawn three months earlier, a Cambodian Peace Agreement was signed by the principal Cambodian factions and with the approval of the U.N. Security Council.

The agreement called for a United Nations Temporary Administration in Cambodia (UNTAC) to control a cease-fire among the warring Cambodian factions and to ensure the holding of free and fair elections in Cambodia. The agreement also established a Supreme National Council (SNC) composed of representatives of all the warring Cambodian factions to be the official representative body of the Cambodian people during the transition period. Rannaridh was appointed a member of the SNC, which was headed by his father, Norodom Sihanouk, as head of state.

The United Nations Lends a Hand

Not until March 1992 did U.N. troops and support groups (eventually numbering nearly 16,000) arrive in Cambodia. During the next year and a half there were numerous outbursts of violence. Nevertheless, from May 23 to 28, 1993, as scheduled, some four million Cambodians went to the polls in a general election widely considered to have been free and fair. FUNCINPEC, led by Rannaridh, won a plurality, 58 of the 120 seats at stake in the new National Assembly, entitling the Sihanoukists to shape most of the government. The now defunct PRK government, led by its premier Hun Sen, won 51 seats, with a small third party winning most of the rest.

The Khmer Rouge, which had boycotted the elections, won no seats but said they would support Sihanouk as head of state. Within days the new National Assembly had granted Sihanouk broad powers as head of state (the title of king was studiously avoided). On June 14, 1993, the assembly accepted Rannaridh as first prime minister and Hun Sen as second prime minister. Most of the cabinet consisted of FUNCINPEC or CPP stalwarts (Rannaridh's younger brother, Norodom Siriwudh, was named foreign affairs minister). On September 21, 1993, the Constituent Assembly adopted a constitution creating a parliamentary monarchy, and Sihanouk was enthroned as king for the second time.

Things Fall Apart

The uneasy partnership between Rannaridh and Hun Sen began to unravel in 1996 as preparations began for national elections scheduled for 1998. The two prime ministers met less and less often and their parties attacked each other in the press. The Khmer Rouge, which had remained an armed opposition in remote parts of the country, split, with more moderate splinter groups announcing alignment with one party or the other. Each party courted the various Khmer Rouge leadership factions. In June 1997 came the surprising announcement that Pol Pot, the notorious hardliner who had led the Khmer Rouge for decades, had been deposed and taken in custody by other Khmer Rouge leaders.

Hun Sen brought the dual leadership to an end in July 1997 by sending troops against FUNCINPEC facilities and arresting key leaders. He accused Rannaridh of various crimes, most significantly, illegally negotiating with the Khmer Rouge. Rannaridh himself had been alerted and had left the country the day before the coup.

Further Reading

There is no published full-length biography of Norodom Rannaridh, but a useful summary of all the important events in the lives of the members of the royal Cambodian family, including Rannaridh, can be found in Justin J. Corfield, *The Royal Family of Cambodia* (Melbourne, Australia, 1990). A comprehensive survey of Cambodian history and politics, along with general information on the country and an extensive bibliography, is provided by Russell R. Ross, ed., *Cambodia. A Country Study* (1990). Other historical-political background accounts are: David P. Chandler, *The Tragedy of Cambodian History* (1991); Craig Etcheson, *The Rise and Demise of Democratic Kampuchea* (1984); Ben Kiernan, *Genocide and Democracy in Cambodia* (1993); and Justus M. van der Kroef, ''Paths to a Solution in Cambodia: Problems and Prospects,'' *Asian Thought and Society. An International Review* (October-December 1991). For Rannaridh's own political outlook see his interview by Barbara Crosette in *The New York Times* (January 3, 1987) and in *Newsweek,* byline by Ron Moreau (June 14, 1993). Cambodian events, including Rannaridh's views and decisions, are reported regularly in the weekly *Far Eastern Economic Review* (Hong Kong; see especially its issues of June 3, 1993, and December 9, 1993). □

John Crowe Ransom

John Crowe Ransom (1888-1974), American poet, critic, and agrarian champion, was the center of the ''Fugitive'' group, of the Southern Agrarians, and of the New Critics.

John Crowe Ransom was born in Pulaski, Tennessee., on April 30, 1888. He received his bachelor of arts degree from Vanderbilt University in 1909. He was appointed a Rhodes scholar and was in residence at Christ Church, Oxford, from 1910 to 1913, earning a bachelor of arts degree. From 1914 to 1937 he was a member of the faculty at Vanderbilt, except for the World War I years, when he was a first lieutenant in the U.S. Army. In 1920 he married Robb Reavell; the couple had three children.

Vanderbilt and the Fugitives

As a young instructor at Vanderbilt, Ransom assembled a group of poets, calling themselves ''Fugitives''; he created and edited the magazine for their expression, the *Fugitive*. They opposed both the traditional sentimentality of Southern writing and the increased pace of life that emerged during the war years and the early 1920s. Ransom's own poetry eventually appeared in the volumes *Poems about God* (1919), *Chills and Fever* (1924), *Grace after Meat* (1924), *Two Gentlemen in Bonds* (1927), and *Selected Poems* (1945, 1963). Ransom was much influenced by the ballad poetry of the romantic revival, though he totally altered it by irony and wit. His best-known poems are ''Bells for John Whiteside's Daughter,'' ''Captain Carpenter,'' and ''The Equilibrists.'' He won the Bollingen Prize in 1951 and the National Book Award for his poetry in 1964.

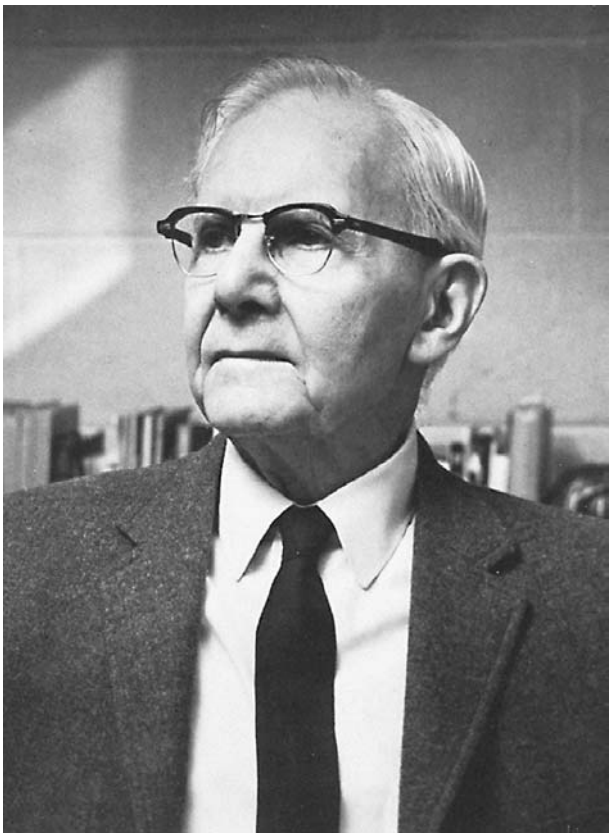

With the beginning of the Great Depression, Ransom joined the intellectual group of southerners, centered on Vanderbilt, who felt that the South could escape the ills of the times by rejecting the technology and financial complexities ''imposed'' by the North and by returning to antebellum agrarianism. Their views found expression in two symposia, *I'll Take My Stand* (1930) and *Who Owns America?* (1936).

The Kenyon Years

In 1937 Ransom became Carnegie professor of poetry at Kenyon College and there founded the *Kenyon Review,* which he edited until his retirement in 1958. He also founded the unit at Kenyon that became the Summer School of Letters at Indiana University. Ransom's leaving Nashville symbolized his achievement of a larger position in American literature. From the 1920s Ransom had mixed in the healthy discussions of criticism going on in the magazines, solidifying his position in *God without Thunder* (1930), *The World's Body* (1938), and *The New Criticism* (1941). He is given credit for applying the term ''New Criticism'' to the dedicated search for the intrinsic in poetry. In defining ''New Criticism,'' Ransom and his fellow proponents contrasted their theory with romanticism's commitment to self expression and naturalism's deduction from fact as a basis of evaluating art. Instead, the New Critics looked upon art as an object in itself. They did not believe in outside influences such as the circumstances under which the art was created. Ransom's best-known essay on this subject is ''Criticism as Pure Speculation,'' a lecture given at Princeton in 1940. Whether considered poet or critic, Ransom brought much to both fields through his teaching and writing. Ransom died on July 3, 1974 in Gambier, Ohio.

Further Reading

J. L. Stewart, *John Crowe Ransom* (1962), is the only study of the ''whole man.'' Thomas Daniel Young, ed., *John Crowe Ransom: Critical Essays and a Bibliography* (1968), discusses Ransom as poet and critic. Ransom as poet is treated in Randall Jarrell, *Poetry and the Age* (1953). For information about the ''Fugitives'' see John M. Bradbury, *The Fugitives: A Critical Account* (1958), and Louise Cowan, *The Fugitive Group: A Literary History* (1959).

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Raphael

The Italian painter and architect Raphael (1483-1520) was the supreme representative of Italian High Renaissance classicism.

Raffaello Sanzio, called Raphael, was born on April 6, 1483, in Urbino. His father, Giovanni Santi, was a painter and doubtless taught Raphael the rudiments of technique. Santi died when his son was 11 years old. Raphael's movements before 1500, when he joined the workshop of Perugino, are obscure, but he evidently fully absorbed the 15th-century classicism of Piero della Francesca's paintings and of the architecture of the Ducal Palace at Urbino and the humanist tradition of the court.

During his 4 years with Perugino, Raphael's eclectic disposition and remarkable ability to assimilate and adapt borrowed ideas within a very personal style were already apparent. Many works of this period, such as the *Mond Crucifixion* (1502/1503), are in stylistic detail almost indistinguishable from Perugino's gentle sweetness, but they have an inherent clarity and harmony lacking in Perugino's work. Raphael's last painting before moving to Florence, the *Marriage of the Virgin* (1504), is primarily modeled on Perugino's version of the same subject, but the compositional design is reinterpreted with greater spatial sensitivity, the figures are more accurately built, and the dramatic significance is transmitted without the artificiality of pose and gesture of the prototype.

Florentine Period

When Raphael arrived in Florence late in 1504, it must have been evident to him that his Peruginesque style was dated and provincial compared with the recent innovations of Michelangelo and Leonardo da Vinci. It was to the latter's work that he was temperamentally more attracted, and

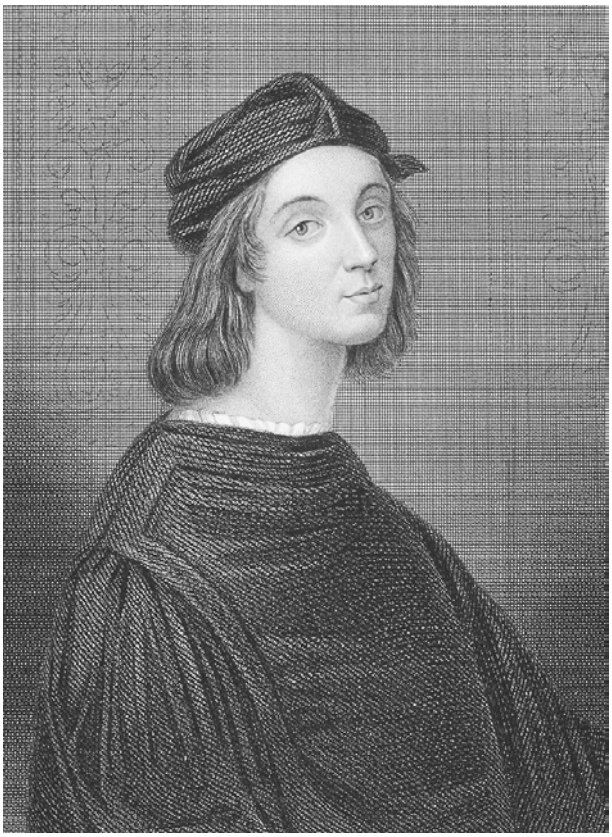

during the next 3 years he executed a series of Madonnas that adapted and elaborated compositions and ideas of Leonardo's, culminating in *La Belle jardinière* (1507). Here Raphael's own artistic personality was somewhat submerged in his fervent examination of the principles of Leonardesque design, modeling, and expressive depth. Raphael adopted Leonardo's *sfumato* modeling and characteristic pyramidal composition, yet the essential sense of clarity deriving from his 15th-century classical background was not undermined.

It was principally, however, Michelangelo's *Battle of Cascina* rather than Leonardo's companion piece, the *Battle of Anghiari,* that provided the dramatic ideas used by Raphael in his most ambitious Florentine work, the *Entombment* (1507). But perhaps unable yet to understand entirely the imaginative power of Michelangelo's works from which he borrowed, Raphael here failed to combine the figures, expressions, and emotions with the unforced balance and harmony of his later narrative works.

Stanza della Segnatura

Raphael left for Rome in 1508 and seems to have been at work in the Vatican Stanze by early 1509. Pope Julius II's enlightened patronage stimulated the simultaneous creation of the two greatest High Renaissance fresco cycles: Michelangelo's Sistine Chapel ceiling and Raphael's Stanza della Segnatura. Whereas Michelangelo's frescoes are a masterpiece of titanic creative imagination, Raphael's are the epitome of classical grandeur and harmony, disciplined in overall conception, artistic thought, and clarity of individual compositions and figures.

The theme of the Stanza della Segnatura (completed in 1511), eminently suited to Raphael's thoughtful humanism, is divinely inspired human intellect in four spheres: theology, poetry, philosophy, and law. The earliest of the principal scenes to be painted, the *Disputà* (representing Theology), shows Raphael still developing from his Florentine style in the light of the enormous challenge of the stanza: never before had he undertaken a decorative scheme on this scale. It is not until the so-called *School of Athens* (representing Philosophy), the zenith of pure High Renaissance culture, that Raphael reaches complete, independent artistic maturity.

The disposition of each figure in this great fresco is so precisely calculated as, paradoxically, to achieve the impression of absolute freedom. The ingenuity with which the grand, harmonious space is mapped out by the figures, emphasized by the superbly rich Bramantesque architecture behind, is concealed by the overall compositional balance and the monumentally calm atmosphere. The compositional lines and the distant arch focus attention on the two central figures, which set the tone of the painting in their expressive contrast: the idealist Plato points heavenward, while Aristotle, the realist, gestures flatly toward the ground. Around them are grouped many other classical philosophers and scientists, each indicating clearly by expression and gesture the character of his intellect—yet never obtrusively, for detail is throughout subordinated to the total balanced grandeur of effect.

Stanza d'Eliodoro

Divine intervention on behalf of the Church was the theme of the Stanza d'Eliodoro (decorated between 1511 and 1514). This subject gave Raphael greater scope for dynamic composition and movement, and the influence of Michelangelo's Sistine Chapel ceiling, completed in 1512, is noticeable. Compositional unity is achieved in Raphael's *Expulsion of Heliodorus* by the balance of emotional and expressive contrasts. This fresco and the *Liberation of St. Peter,* a brilliant display of the dramatic possibilities of unusual light sources, witness the beginnings in Raphael's work of expansion away from the dignity and purity of the *School of Athens*.

During the progress of the second stanza Julius II died. He was succeeded in 1513 by Leo X, who appears in the *Repulsion of Attila,* the last of the Stanza d'Eliodoro frescoes, executed primarily by Raphael's pupils. At this stage Raphael's assistants began to play an increasingly important role in the production of work to his designs, partly because Leo X's dispatch of Michelangelo to work on a Medici project in Florence left Raphael undisputedly the major artist in Rome.

Late Paintings

Commissions of all sorts poured into Raphael's workshop during the last 6 years of his life. The frescoes in the Stanza dell'Incendio (1514-1517) were based on his design

but executed almost entirely by assistants, as was the fresco and stucco decoration of the Vatican loggias (1517-1519).

The monumental cartoons (in the Victoria and Albert Museum, London) depicting the lives of Saints Peter and Paul, the decoration (begun 1519) of the Villa Farnesina in Rome, and Raphael's largest canvas, the *Transfiguration* (commissioned in 1517 but incomplete at his death), all show a new dynamism and expressiveness. The cartoons were sent to Flanders to be worked into tapestries for the Sistine Chapel and were partly responsible for the dissemination of Raphael's late style, with its emphasis on gesture and movement, throughout Europe.

His Portraits

In portraiture Raphael's development follows the same pattern. His earliest portraits closely resemble those of Perugino, whereas in Florence Leonardo's *Mona Lisa* was a basic influence, as can be seen in the portraits of Agnolo and Maddalena Doni (1505). Raphael adapted Leonardo's majestic design as late as 1517 in the portrait of Baldassare Castiglione, which, like most of his finest portraits, is of a close friend. Castiglione is portrayed with great psychological subtlety, a gentle, scholarly face perfectly suited to the man, who in *The Courtier* defined the qualities of the ideal gentleman. Descriptions of Raphael's urbane good humor and courteous behavior in fact recall the very qualities that Castiglione wished to find in his perfect courtier.

His Architecture

So Bramantesque is the architecture of the *School of Athens* that it seems probable that Raphael was working with Donato Bramante as early as 1509, perhaps in preparation for his succession to the post of *capomastro* of the rebuilding of St. Peter's after Bramante's death in 1514. During the next 6 years, however, progress on St. Peter's was very slow, and his only contribution seems to have been the projected addition of a nave to Bramante's centrally planned design.

As early as the *Marriage of the Virgin* (1504), Raphael's painted architecture shows the pure classical spirit epitomized in Bramante's Tempietto at St. Pietro in Montorio, Rome (1502). This same unadorned structural clarity characterizes Raphael's first architectural work, the chapellike St. Eligio degli Orefici, Rome, designed in collaboration with Bramante (1509). The Chigi Chapel in St. Maria del Popolo, Rome (ca. 1512-1513), however, shows a much more ornate decorative idiom, although structurally it is almost identical with S. Eligio. A similar development in richness of texture and detailing can be seen between Raphael's two Roman palaces. The Palazzo Vidoni-Caffarelli is directly dependent on Bramante's so-called House of Raphael, but the richly ornamented facade decoration of the Palazzo Branconio dell'Aquila (ca. 1520; destroyed) is essentially unstructural. As in Raphael's last paintings, the tendency in these late architectural projects is toward a form of mannerism and away from the serene classicism of Bramante.

At the time of his death in Rome on Good Friday, 1520, at the age of 37, Raphael's art was developing in new directions, paralleled in his own very different way by Michelangelo in his Medici Chapel sculptures. The zenith of classical harmony and grandeur, reached about 1510, had passed, and it was left to Raphael's pupils to interpret and exploit the trends toward mannerism in the last works of their great master.

Further Reading

Studies of Raphael in English are limited. An important monograph in English is Oskar Fischel, *Raphael* (1948). John Pope-Hennessy, *Raphael* (1970), an excellent introduction to Raphael's art, concentrates on his working methods and reproduces many drawings and large details. See also Ettore Camesasca, *All the Paintings of Raphael* (1963). A fine specialized study is John Shearman, *Raphael's Cartoons in the Royal Collection and the Tapestries for the Sistine Chapel* (1972). Sydney Freedberg, *Painting of the High Renaissance in Rome and Florence* (1961), is a very useful survey of the period in general. □

George Rapp

The German-American George Rapp (1757-1847) was the founder of the "Harmonist" sect and community, the most successful utopian association in America in the 19th century, and an inspiration for comparable ventures.

Born Johann Georg Rapp in Iptingen, Württemberg, Germany, on Nov. 1, 1757, Rapp followed his well-to-do father into farming. Rapp read earnestly in religious lore, the Swedish mystic Emanuel Swedenborg, among others, affecting his study of the Bible. Rapp's simple eloquence and fundamentalist views attracted followers, and by 1787 he was preaching. In a few years he counted some 300 families committed to attaining heavenly conditions on earth. Subjected to persecution by Lutheran clerics and magistrates, they looked abroad for friendlier surroundings.

In 1803 Rapp went to America and purchased 5,000 acres of unimproved land near Pittsburgh, Pa., and with additional followers prepared the site of "Harmony." By February 1805 they had organized the Harmony Society, with Rapp as leader. With a common fund, a simple and uniform style of dress and routine, and a mild approach to community offenders, the hardworking Rappites built a prosperous community.

Two years later the Rappites chose celibacy, a product of biblical interpretation. However, they enjoyed family life, food and wine (though no tobacco), art, singing, and other amenities. They did not separate men from women and emphasized cooperation rather than compulsion in most matters.

In 1814 the Rappites concluded that lack of water routes, limited space, and other conditions made moving necessary. They purchased some 38,000 acres in a southwest corner of Indiana on the Wabash River. Once again

they prospered under their able leader and his adopted son Friedrich, sending wine, woolen goods, and other products as far as New Orleans.

Nevertheless, within several years they tired of the uncivilized area and early in 1825 sold their holdings to the British communitarian Robert Owen. They returned to Pennsylvania to build ''Economy'' on 3,000 acres on the Ohio River below Pittsburgh. Their fame as farmers and manufacturers, as well as their exemplary community life, brought distinguished visitors to view their homes and mills. Although celibacy precluded an indefinite career for the Harmonists, the group persisted even beyond its founder's death and counted 250 members as late as 1890. Rapp remained in full control of his faculties until his death on Aug. 7, 1847. In accordance with Harmonist traditions he was buried in an unmarked grave.

Further Reading

Studies of Rapp tend to be written as appendages to studies of Robert Owen and New Harmony, although Rapp's colonies were successful and Owen's were not. An exception is William E. Wilson, *The Angel and the Serpent: The Story of New Harmony* (1964). John S. Duss, *The Harmonists: A Personal History* (1943), best retains the flavor of the Rappite outlook. The treatment of Rapp in John Humphrey Noyes, *History of American Socialisms* (1870), is particularly interesting since Noyes's Oneida Community differed drastically from Rapp's colonies. □

Rashi

The Medieval scholar and commentator Rashi (1040-1105) wrote the greatest commentaries in Jewish exegeses on the Old Testament and the Talmud. His commentaries are still important in Jewish life.

Rashi was born Shelomoh Yitzhaki in Troyes, France. The name he is known by is an abbreviation of Rabbi Solomon bar Isaac. Rashi's father died when the boy was young, and his family's circumstances did not allow him to pursue his ambition of spending his life studying at Talmudic schools in Germany. After studies at Mainz and Worms, he returned to Troyes in 1065, when he was 25 years old. Forced by economic circumstances to manage his father's vineyards, Rashi limited his scholarly activities to reading and writing. In the next years he created his famous commentaries on the Old Testament (except for a few books) and on the Talmud. These exegeses were received and read with great attention, and Rashi's reputation was established by them.

After 1096 Rashi's commentaries became even more popular because during the zeal that surrounded the First Crusade rabbinic centers of learning in the Rhineland were destroyed, their teachers killed, and their students dispersed. Students gradually were attracted to Troyes, and Rashi then opened his own academy. It rapidly became one of the most important and celebrated rabbinic centers in Europe; simultaneously it became a rallying point for Ashkenazic Jewry and a center of Jewish scholarship.

Rashi then entered the high period of his achievement. He altered several rabbinic traditions of learning; he induced his students to commit many oral traditions to writing; he developed a personal style of exegesis; and he fostered many Jewish scholars who later spread across Europe. Rashi had no sons, but his three daughters married outstanding scholars. His students of special note included two sons-in-law, Rabbi Judah ben Nathan, commentator of the Talmud, and Rabbi Meir ben Semuel; his grandson Rabbi Semuel ben Meir, known as Rasbam, also a commentator; Rabbi Shemaiah, compiler of the *Sefer ha-Pardes* (The Book of Paradise); and Rabbi Simcha, compiler of the *Mahzor Vitry*.

Rashi's commentaries and tractates spread throughout Europe and the Near East after his death at Troyes on July 13, 1105. His commentary on the Talmud has been in universal use among Talmudic students and scholars since then. The text of the Talmud is usually printed side by side with Rashi's commentary and with the tosaphist additions dating from the two subsequent centuries. Rashi's commentary on the Pentateuch (printed 1475) has enjoyed a similar popularity. It has been the subject of numerous commentaries by both Jewish and Christian scholars. Nicholas of Lyra, whose work was one of Martin Luther's main sources in composing his Bible translation, used Rashi's commentary extensively. Rashi's school at Troyes produced custumals (collections and digests of customs and habits) and rabbinic tractates that maintained a wide influence among Jews of later generations.

Because of the wide range of Rashi's commentaries and the unique and personal character of his exegeses, he more than any other Jewish scholar has molded modern rabbinic commentary and interpretation of the Bible. He ranks as high as any ancient scholar as theologian, Bible commentator, and Talmudist.

Further Reading

An older study of Rashi is Maurice Liber, *Rashi* (trans. 1906). More recent studies include Samuel M. Blumenfield, *Master of Troyes: A Study of Rashi, the Educator* (1946), and Herman Halperin, *Rashi and the Christian Scholars* (1963). Harold Louis Ginsberg, ed., *Rashi Anniversary Volume* (1941), contains biographical material and commentary on Rashi. See also Meyer Waxman, *A History of Jewish Literature,* vol. 1 (1930; rev. ed. 1943).

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Knud Johan Victor Rasmussen

The Danish Arctic explorer and ethnologist Knud Johan Victor Rasmussen (1879-1933) was an authority on the folklore and history of the Greenland Eskimos.

Knud Rasmussen was born on June 7, 1879, in Jakobshavn on Disko Bay in southwestern Greenland. His father, Christian Rasmussen, was a Danish missionary who had been in Greenland 28 years and who had married a part-Eskimo girl. Knud learned both Danish and Eskimo ways and languages. He was sent to school in Copenhagen as a young man and hoped to become a writer.

In 1900 Rasmussen went as a correspondent for the *Christian Daily* on a trip to Iceland led by Ludwig Mylius-Erichsen and a year later took a trip to Swedish Lapland to gather material for literary works. He took part in Mylius-Erichsen's sledge journey to the Yap York district of west Greenland (1902-1904). Rasmussen became interested in the ethnology of the northern non-Christian Eskimos. His first book about the Eskimos was written in 1905. A book about Lapland, *People of the Polar North,* appeared in 1908, the year he married Dagmar Anderson.

Rasmussen established a trading station at North Star Bay in 1910 among the northern Greenland Eskimos, also called Polar Eskimos or Arctic Highlanders, and named it Thule, the classical word for the northernmost inhabited land. In 1912, with Peter Freuchen and two Eskimos, Rasmussen crossed the inland ice of Greenland from the Clements Markham Glacier at the mouth of Inglefield Gulf on the west coast to Denmark Fjord on the east coast in what he called the first Thule expedition.

There were seven Thule expeditions in all. Rasmussen's narrative of the fourth expedition is *Greenland by the Polar Sea* (1921). His books about the Eskimos include *Eskimo Folk Tales* (1921) and *The Eagle's Gift* (1932).

The most ambitious of the Thule expeditions was the fifth (1921-1924). It visited all of the existing northern Eskimo tribes. Several scientists accompanied the early part of the expedition to Greenland, Baffin Island, and vicinity, mapping, gathering ethnographic data, and taking movies. Rasmussen traveled across northern Canada and Alaska visiting Eskimo tribes; he always traveled and hunted as the Eskimos did. His narrative of this expedition is *Across Arctic America* (1927). On the seventh Thule expedition (1932-1933) he got food poisoning, contracted influenza and pneumonia, and died on Dec. 22, 1933, upon his return to Copenhagen.

Rasmussen was an outstanding leader. He had a unique ability for understanding the Eskimo mentality and being able to explain it to non-Eskimos. He did his ethnological studies at a critical time when it was still possible to record primitive Eskimo folklore and history. His mapping of parts of Greenland and crossing of its ice cap were valuable scientific contributions.

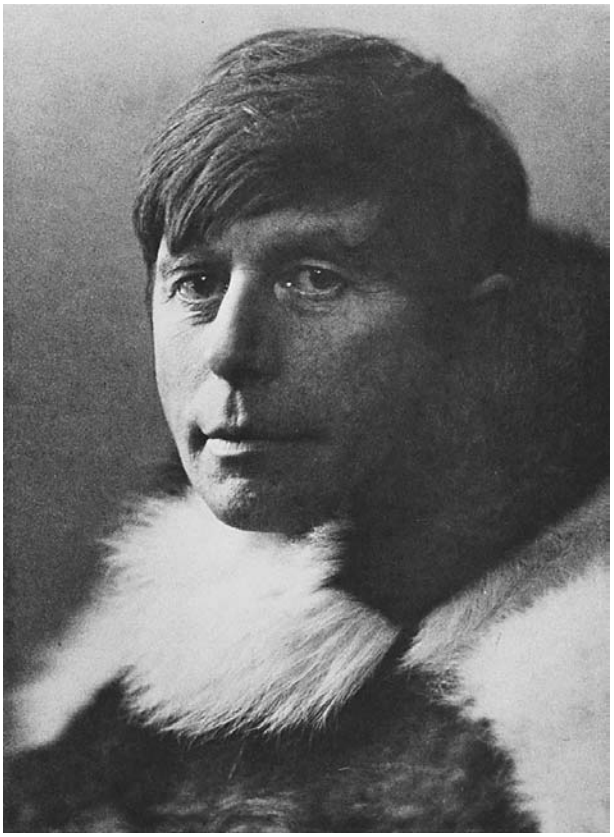

Further Reading

The only biography of Rasmussen in English is Peter Freuchen, *I Sailed with Rasmussen* (1958), which treats only his early years. For general background information consult L. P. Kirwan, *A History of Polar Exploration* (1960), and Paul-Émile Victor, *Man and the Conquest of the Poles* (1962; trans. 1963). □

Grigori Efimovich Rasputin

The Russian monk Grigori Efimovich Rasputin (1872-1916) gained considerable influence in the court of Czar Nicholas II.

Grigori Rasputin was born in the Siberian village of Pokrovskoe. His conduct in the village became so infamous that Bishop Anthony of Tobolsk commissioned the village priest to investigate it, with the result that the case was handed over to the civil authorities. In the meantime Rasputin disappeared into the wilderness of Russia. He wandered over all Russia, made two pilgrimages to Jerusalem, and roamed both in the Balkans and in Mesopotamia.

On Dec. 29, 1903, Rasputin appeared at the religious Academy of St. Petersburg. According to Illiodor, a student for the monkhood, Rasputin was a man who had been a great sinner but was now a great penitent who drew extraordinary power from his experiences. As such, Rasputin was welcomed by Theophan, inspector of the academy and, for a time, confessor to the Empress. Another of his early supporters was the vigorous bishop of Saratov, Hermogen. He soon had more powerful backing by one of the principal adepts of fashionable mysticism in St. Petersburg, the Grand Duchess Militsa. In St. Petersburg, Rasputin became a social favorite.

Rasputin was highly recommended to the royal family by Militsa and her sister Anastasia. It was the illness of the Czar's son, Alexis, that brought Rasputin to the palace. The date of Rasputin's entry into the palace is fixed by a note in the Czar's diary. He wrote on Nov. 14, 1905, ''we have got to know a man of God—Grigori—from the Tobolsk Province.''

Rasputin was able to stop Alexis' bleeding. Mosolov, an eyewitness to Rasputin's healing power, speaks of his ''incontestable success in healing.'' Alexis' last nurse, Teglova, writes, ''Call it what you will, he could really promise her [the Empress] her boy's life while he lived.'' Nicholas II was by no means always under Rasputin's influence. Dedyulin, at one time commandant of the palace, expressed to Nicholas his vehement dislike for Rasputin; the Czar answered him: ''He is first a good, religious, simple-minded Russian. When in trouble or assailed by doubts I like to have a talk with him, and invariably feel at peace with myself afterwards.'' Rasputin had greater influence on Empress Alexandra. He was a holy man for her, ''almost a Christ.''

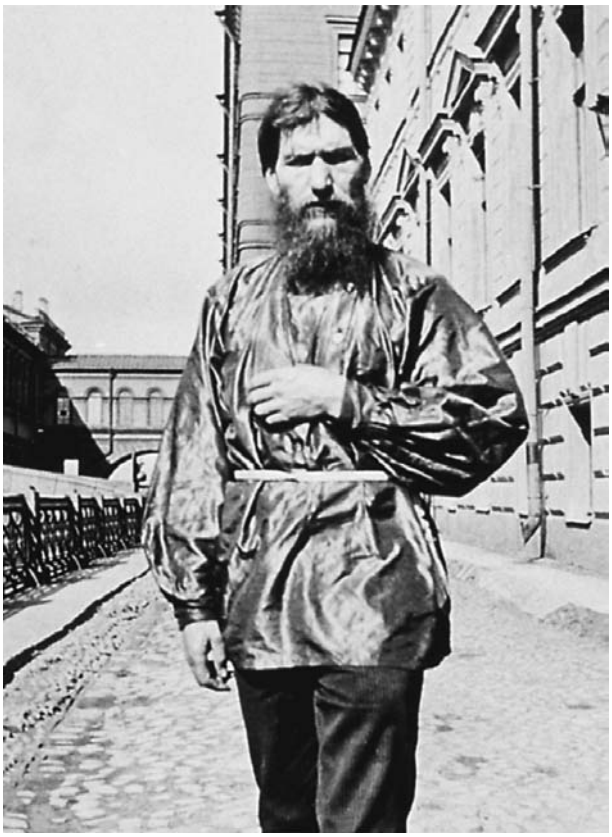

At his first meeting with Nicholas II and Alexandra, Rasputin addressed them as if they were fellow peasants, and his relationship to them was as if he had the voice of God. In addition, Rasputin represented for the Czar the voice of the Russian peasantry. He informed him about ''the tears of the life of the Russian people.'' Rasputin abhorred Russian nobility and declared that class to be of another race, not Russian.

Rasputin had experienced success in several of the big salons and took a peasant's delight in enjoying this world of luxury and extravagance. He made a point of humiliating the high and mighty of both sexes. There is not an iota of truth in the easy explanation that was so often given that Rasputin became the tool of others. He was far too clever to sell himself to anyone. Rasputin was showered with presents without his asking. On many occasions he took from the rich and gave to the poor.

Rasputin had already become a concern to the chief ministers. When Stolypin's children were injured by the attempt on his life in 1906, Nicholas II offered him the services of Rasputin as a healer. At his interview with Stolypin, Rasputin tried to hypnotize this sensible man. Stolypin made a report on Rasputin to the Emperor. In 1911 Stolypin ordered Rasputin out of St. Petersburg, and the order was obeyed. Stolypin's minister of religion, Lukyanov, on the reports of the police, ordered an investigation that produced abundant evidence of Rasputin's scandalous deeds. From this time on, the Empress detested Prime Minister Stolypin. After Stolypin was assassinated, the Empress brought Rasputin back to St. Petersburg.

Beletsky, the director of the police department, reckons that ''from 1913 Rasputin was firmly established.'' Kokovtsev states that Rasputin had no political influence before 1908 but that he was now ''the central question of the nearest future.'' Rasputin was constantly saying to the Emperor, ''Why don't you act as a Czar should?'' Only the autocracy could serve as cover for him; and he himself said, ''I can only work with sovereigns.'' The strong movement for Church reform and the call for the summons of a Church council, which had accompanied the liberal movement of 1907-1910, had been opposed by Rasputin with the words ''there is an anointed Czar,'' a phrase which constantly recurred in the Empress's letters. Rasputin was assassinated by a group of Russian noblemen on Dec. 31, 1916, in an endeavor to rid the court and the country of his influence.

Further Reading

A full study of Rasputin is by René Fülöp-Miller, *Rasputin: The Holy Devil,* translated by F. S. Flint and D. F. Tait (1928). An engaging if sensational and unreliable account is by Colin Wilson, *Rasputin and the Fall of the Romanovs* (1964). Rasputin is discussed in a useful background work by Bernard Pares, *The Fall of the Russian Monarchy* (1939). □

Taupotiki Wiremu Ratana

Taupotiki Wiremu Ratana (1870-1939) was the founder of the Ratana Church and a major force in the spiritual, political, and material development of the New Zealand Maori people.

Taupotiki Wiremu (Bill) Ratana was born on January 25, 1870, to Urukohai, or Wiremu Kowhai, a farmer reputedly possessed of prophetic powers, and Ihipera. His upbringing appears to have given little indication of the role he was later to play, although the formative influence of an aunt, Mere Rikiriki, should be noted. She was renowned as something of a prophet, and in 1912 she indicated that her nephew would become the focus of the aspirations and striving of his people.

His relative lack of formal education—he ended his school career in the fourth grade—served to distinguish him from other Maori leaders such as those active in the Young Maori Party, but this lack of a high level of European style education did not disadvantage him. The post World War I era saw some disillusionment with things European and with the traditional hierarchial structure of Maori society. Returning soldiers who had fought for a better society saw little in the way of change for the better. More Maori land had been alienated and little seemed likely to change. One of their concerns was to find a leader with a standing based upon achievement recognized within their own society rather than upon things European.

The outbreak of the influenza epidemic in 1918 produced a major shock to the society. It is said that the Maori mortality rate, at over 22 per thousand, was more than four times that of the European population. One result of the shock was to produce an audience whose mood was receptive to Ratana's accounts of religious experiences that he had at this time. War and influenza provided the catalysts which speeded the development of Ratana's influence.

The spiritual message he offered was timely for the many affected by the loss of family and friends. Ratana himself was only slightly affected by the epidemic although many of his close kin died. In November 1918 he experienced a vision when a cloud rose out of the Tasman sea and moved towards him. A voice told him:

> Ratana, I appoint you as the mouthpiece of the God for the multitude of this land. He became convinced that the prophecy of his aunt and the earlier voices he had heard in the fields were sufficient to mark him as one who had been called to promote the causes of Christianity and unity among his people and to act against superstitions and tribal affiliations and structures.

He had many examples of previous leaders who had been held in awe as having religious standing as well as political. King Tawhiao, Te Ua Haumene, Te Kooti Rikirangi, and Te Whiti O Rongomai had all held power at least partially derived from their espousal of religious beliefs fundamentally based upon the Judaic-Christian message of the Bible.

Spiritualist faith healing formed a fundamental part of the way in which the early movement spread. Ratana's fame spread directly from the cure of his own son, Omeka, in 1918 to the cure of some one hundred at the Christmas 1920 gathering of 3,000 people. This took the form of a multi-denominational celebration under the control of his second cousin, Robert Tahupotiki Haddon, a minister of the Methodist Church.

The Ratana Church grew rapidly and initially attracted support from the established church. A settlement developed which became known as Ratana Pa, and at its peak the movement had approximately 20,000 members, about two-thirds of Anglican Church membership.

From an early date, however, political issues were woven in with the religious ones. Ratana's journey overseas in 1924 with a petition on the Treaty of Waitangi followed the steps of Parore in 1882 and Tawhiao in 1884. No interview with the British king or prime minister was achieved by Ratana, and a visit to Geneva found the League of Nations not in session.

By 1924 there was a break with the established church. Ratana Church matters were left increasingly to others, and from 1928 the political aims absorbed most of Ratana's energies. A dual role was always emphasized, both in statement and in the pictorial presentation of the movement. The Bible contained the spiritual message while the Treaty of Waitangi signed by Maoris and the British in 1840 represented the political one. The events of the Depression in the 1930s boosted support for the movement. An informal alliance was struck with the Labour Party, and this led to the exertion of some degree of influence as eventually all of the four Maori seats in the House of Representatives were won by Ratana members. Ratana himself took an active part in these events up until his death on September 18, 1939.

Ratana had associated himself with the ordinary people, rather than with the traditional leaders. His Christianity was couched in terms that were easily understood rather than cloaked in intellectual mystique, and it was a Christianity which was strongly tinged with socialist leanings. His movement had challenged the existing order. He saw, in the 1930s, the demise of both Coates, as representative of that order among the Europeans, and, in the political defeat of Sir Apirana Ngata in 1934, the demise of the more traditional alternative leadership among the Maoris.

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Tauhupotiki Wiremu Ratana is listed in the standard works of history and biography on New Zealand, including: *A Dictionary of New Zealand Biography,* G. H. Scholefield, editor (1940), vol. 2; *New Zealand Encyclopaedia,* Gordon McLauchlan, editor-in-chief (1984); *The Oxford History of New Zealand,* W. H. Oliver, editor (1981); and *The New Zealand Book of Events,* Bryce Fraser, editor (1986). Longer accounts of his life are to be found in J. McLeod Henderson, *Ratana: The Man, the Church, the Political Movement* (1972) and in H. H. Bolitho, *Ratana, the Maori Miracle Man* (1921). □

Eleanor Rathbone

British politician and social reformer Eleanor Rathbone (1872-1946) was one of the first women members of Parliament, known principally for her successful advocacy of family allowances.

Eleanor Florence Rathbone was born in London on May 12, 1872, into a family of social reformist politicians. Her father was William Rathbone, heir to a family tradition of political commitment and social responsibility and for many years a reformist member of Parliament. Her mother, Emily Acheson Lyle, raised ten children, the next to youngest of whom was Eleanor. Her childhood was alternately spent in Liverpool, where the Rathbone family was rooted, and London, where she attended Kensington High School.

She matriculated at Oxford (at Somerville College) in 1893 in the field of humanities and received second class honors in 1896. After graduation she intended to pursue studies in philosophy, but soon found herself more interested in the real social, economic, and political problems of the Liverpool environment.

One of the first issues that attracted her attention was the plight of widows under the existing Poor Law. Her investigations led her to realize the need for family allowances (or social security allotments for needy children in families whose income was insufficient to support them). Her first book on the subject was *The Disinherited Family* (1924), which became known as a classic introduction to the topic. In 1940 she published *The Case for Family Allowances,* and throughout her political life she continued to agitate for this reform. In 1945 her efforts were rewarded when legislation establishing family allowances was passed.

In 1909 she was elected as an independent to the Liverpool city council. In that capacity she concerned herself primarily with housing problems. During World War I she held an administrative position managing military separation allowances. At the same time she became active in the women's suffrage campaign, which achieved limited success in 1918 when British women over 30 were granted the right to vote. (It was not until 1928 that the age limit was reduced to 21, the same as for men). In 1919 she became president of the constitutional branch of the suffrage movement, which came to focus primarily on various legislative reforms pertaining to women's legal status and economic well-being. Her feminist interests were long-standing. In 1917 she contributed an article, ''The Remuneration of Women's Services'' to Victor Gollancz's *The Making of Woman,* and in 1936 she authored a piece for Rachel Conn Strachey's *Our Freedom and Its Results,* published by Virginia and Leonard Woolf's Hogarth Press.

In 1929 she ran successfully for Parliament (she had run unsuccessfully in 1922). She was elected as an independent representing the Combined English Universities, a position she held for nearly two decades. She claimed that her principal motivation for seeking office was her growing awareness of the unjust situation of women in other parts of the British commonwealth, particularly India. Thus, while she continued to be concerned with the interests of her university constituency, her primary focus from this point on was international. She worked intensely on extending Indian women's voting privileges and in 1934 published *Child Marriage: The Indian Minotaur,* an exposé that led to legislative reform in this area.

During the 1930s she took a strong position to the British government's policy of ''appeasing'' German dictator Adolf Hitler in his quest for territorial aggrandizement. In 1937 she published *War Can Be Averted,* which condemned the appeasement policy, as well as the Italian invasion of Ethiopia (or Abyssinia) in 1935 and the failure of the Western democracies to help the leftist forces in the Spanish Civil War (1936-1939) against the fascists headed by Francisco Franco. (The abject policy of the democracies was called ''non-intervention.'')

After World War II broke out in 1939 Rathbone became increasingly concerned about the plight of refugees. She organized numerous relief programs and performed many acts of assistance to individuals. Her encounters with Jewish exiles led her to an awareness of Nazi atrocities against Jews. In 1943 she published a commission report documenting this persecution entitled *Rescue the Perishing,* and in 1944 she put out *Falsehoods and Lies about the Jews.* By the end of the war she had developed strong sympathy for the Zionist cause. (At that time Palestine was a British protectorate; the state of Israel was not proclaimed until

May 1948.) Her own home in London was destroyed in the blitz.

Eleanor Rathbone died in London on January 2, 1946. She had left her mark as a tireless campaigner for social and economic justice and as a pioneer of women's participation in government.

Further Reading

The basic biography is Mary D. Stocks, *Eleanor Rathbone, A Biography* (1949). Other sources of information are Vera Brittain's *The Women at Oxford* (1960) and Jane Lewis's *Women in England (1870-1950)* (1985), which provides information on the political and social context in which Rathbone lived and worked. □

Walther Rathenau

The German industrialist and statesman Walther Rathenau (1867-1922) pioneered the public management of raw materials in his country during World War I. As postwar foreign minister, he inaugurated a new policy of reconciliation with Germany's former enemies.

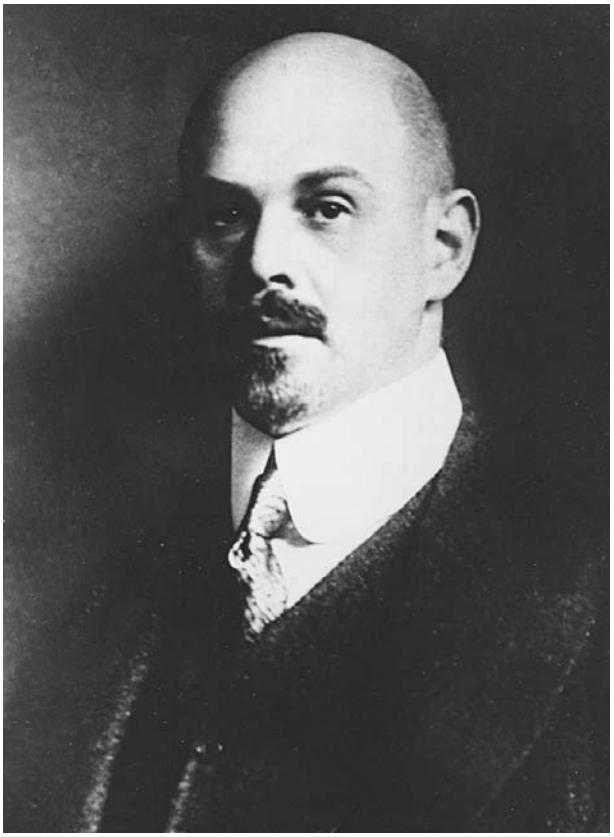

Walther Rathenau, born in Berlin on Sept. 29, 1867, was the son of the famed German-Jewish entrepreneur Emil Rathenau (1838-1915), founder (1883) and president of AEG, the mammoth German General Electric Company. Trained as an electrochemist, he earned a doctorate in 1889. He served an apprenticeship as a researcher and manager from 1890 to 1900 before joining his father's company initially as a director, then in 1915 becoming successor to the older Rathenau as AEG president.

Vigorous and innovative as an entrepreneur associated with almost a hundred businesses, Rathenau wrote over a dozen books and many articles on philosophy, politics, and economics, in which the mechanization and suppression of modern man are overriding preoccupations. He saw the tyranny of technology and capital as fundamentally an irrational, chaotic one which he hoped would be replaced by an economy organized for the common social good without excessive politico-economic centralization (for which he believed inheritance in particular responsible) and the suppression of the working poor.

Concerned with Germany's insufficient economic preparation, Rathenau offered his services to the government at the outset of World War I and from September 1914 to March 1915 organized the German War Raw Materials Department, which was to become a crucial part of the German war effort. At the same time his inclinations and his intimate knowledge of Germany's potential made him a persistent advocate of an early, negotiated peace and a severe critic of the dominant military caste.

After the war Rathenau was brought into the government by Finance Minister Joseph Wirth in March 1920 as a member of the Socialization Committee and subsequently attended the Spa Conference on Disarmament as a technical assistant (July 1920). When Wirth became chancellor in May 1921, he appointed Rathenau to the Ministry of Reconstruction. Here Rathenau organized an extensive program of rationalization for German industry and launched his new ''foreign policy of fulfillment,'' that is, reconciliation with the victorious powers by negotiating on the basis of the established peace treaty (Wiesbaden, October 1921; Cannes, January 1922). He became foreign minister in January 1922. The most memorable event of his brief tenure of office was a pact of peace with the Soviets, the Treaty of Rapallo, signed unexpectedly under the strain of failing reparations talks at the Genoa Conference in April 1922. The hope for international reconciliation was shattered, however, by the virulent attacks of a chauvinistic, anti-Semitic, and antirepublican right, which climaxed in the assassination of Rathenau by two young nationalists in Berlin on June 24, 1922.

Further Reading

Of Rathenau's own numerous writings, *In Days to Come* was translated by Eden and Cedar Paul (1921) and *The New Society* by Arthur Windham (1921). Several important volumes of personal writings remain untranslated. The best biographical studies of Rathenau in English are Count Harry Kessler, *Walther Rathenau: His Life and Work,* translated by W. D. Robson-Scott (1928) and by Lawrence Hyde (1930), a sensitive portrayal by a close friend; and the chapter on Rathenau in James Joll, *Three Intellectuals in Politics* (1961). An authori-

tative specialized study is David Felix, *Walther Rathenau and the Weimar Republic: The Politics of Reparations* (1971).

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Simon Denis Rattle

In resisting the present tendency among conductors to leave a post at the first attractive opportunity, Simon Denis Rattle (born 1955) transformed England's City of Birmingham Symphony Orchestra from second-rate to world-class status. His imaginative programming and brilliant performances made him, his orchestra, and the city of Birmingham the toast of the musical world.

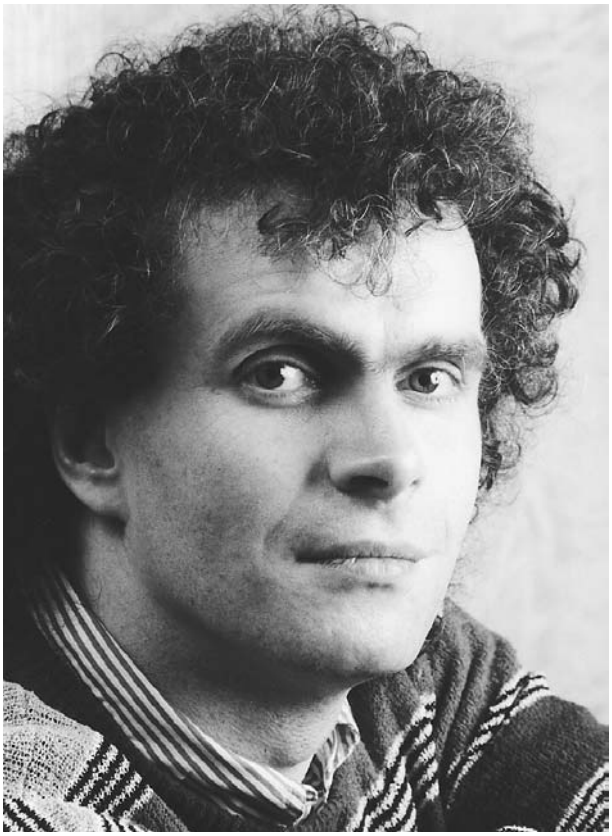

Simon Rattle was born in Liverpool on January 19, 1955. Family members provided his earliest musical influences. His father, the managing director of an import-export company, played the piano, as did his mother. His sister, elder by nine years, taught him to read scores and introduced him through recordings to much music that would remain important in his musical life. But the music of both father and sister was not that which would normally serve in grooming the leader of a world-class orchestra; not the standard symphonic works from Haydn through Brahms. Instead, Gershwin or jazz on the piano and Bartok, Mahler, Schoenberg, and other early 20th-century masters on the phonograph served as Rattle's first musical encounters.

Rattle showed an early aptitude for music making and study, taking up percussion instruments at about the age of four, having been impressed by the tympani player at Merseyside Youth Orchestra rehearsals to which his father would take him. At age six or seven he took up the piano, which he would study seriously until his first year at the Royal Academy of Music, when he dropped it in order to devote more time to conducting. At about the same time that he began to play the piano he became intrigued by Berlioz's *Treatise on Instrumentation*.

His practice of playing the percussion part along with recordings, this often taking the form of ''concerts'' in the home for family and friends, furthered his progress. By the age of ten he had become a percussionist with the Merseyside Youth Orchestra. The following year he won a studentship from the Liverpool Education Authority allowing him to study the piano with a prominent teacher, Douglas Miller. Within two years he had mastered the Mozart piano concerto K488, which he played with orchestra in a concert of the Annual European Summer School for Young Musicians in Mödling, Austria (outside Vienna), in 1967. It was there that he also received some of his first opportunities to conduct.

Apart from musical talent, Rattle's conducting debut in England displayed in abundance his energies for organization and promotion when, at age 15, he pulled together a large *ad hoc* orchestra and conducted a charity concert at Liverpool College Hall. While attending Liverpool College, Rattle founded and conducted a percussion group, Percussionists Anonymous, but he was to remain there for only a short time before being accepted at the Royal Academy of Music. His conducting teacher at the latter was Maurice Miles.

He would not graduate from the Royal Academy of Music either. In 1974, after his third year, he won the John Player International Conductor's Award, sponsored by the Bournemouth Symphony Orchestra and engaging him with that orchestra until 1976. Although this must be regarded as the first major breakthrough in his career, he was at the same time becoming known through other channels. He had been conducting the Merseyside Youth Orchestra since 1971 and regularly since 1973, and his activities at the Royal College of Music had attracted the notice of Martin Campbell-White, an agent from the prestigious management company of Harold Holt Ltd.

The combination of an important award and enthusiastic management quickly threw him into the spotlight, but at the same time brought about a couple of serious problems. The first was that of repertoire. As was mentioned earlier, Rattle's taste was not that of the usual concert-going citizen,

and he had insufficient experience with the staples of symphonic literature. Added to this was the fact that he had never conducted a professional orchestra of seasoned veterans, musicians who, as it turned out, resented his youth and inexperience. His early mentor, the conductor John Carewe, commented on Rattle's musicianship at the beginning of his career: ''At that stage music just wandered for him—lovely sounds, but no appreciation of how it was actually built up.'' Rattle would spend years correcting the problem.

Following his tenure at Bournemouth he held posts as assistant conductor of the BBC Scottish Symphony Orchestra, Glasgow, and associate conductor of the Royal Liverpool Philharmonic Orchestra. Rattle first conducted the City of Birmingham Symphony Orchestra in May 1976 and accepted the post of principal conductor in September 1980. It was at first regarded by many as detrimental to the career of a young and gifted conductor that he should remain at the same post for so long rather than moving on to better-known orchestras. But in retrospect Rattle's decision benefitted not only his own career but all parties concerned.

Rattle deplored the modern tendency among conductors of switching orchestras frequently and of extensive guest conducting, claiming that the musical result in such cases will always be a compromise between what the orchestra has been previously taught and what the present conductor wishes. Budgeting considerations limit rehearsal time so that only standard works that the orchestra already knows can be performed, thus not allowing new or neglected pieces to enter the repertoire.

Rattle's commitment to the City of Birmingham Symphony Orchestra resulted in quite the opposite set of circumstances. When he assumed his post, the orchestra was failing both musically and financially, but he built it to compete with the best orchestras in the world. In 1989 Rattle stipulated that the renewal of his contract was contingent on the city of Birmingham meeting four demands: a new concert hall; enlargement of the orchestra's string section and the employment of additional experienced string principals; improved pay and working conditions for musicians; and the permission to undertake adventurous and enterprising tours and to explore the contemporary literature. With his exciting programming and the high level of performance, Rattle had already raised concert attendance to 98 percent capacity; this fact, coupled with the alternative prospect of losing him altogether, compelled the city to grant him all the terms of his contract.

This whole-hearted endorsement enabled Rattle to expand his already wide horizons. In addition to increasing his abilities in the standard repertoire, he ventured into historical performances of earlier masters such as Mozart and Haydn. Among his many accomplishments in the field of contemporary music were premiere performances of works by Oliver Knussen and Peter Maxwell Davies and the founding of the concert series ''Toward the Millenium,'' which covered by decade works of the 20th century. A frequent performer in vocal works was his wife, the American soprano Elise Ross, whom he married in 1980.

While he received acclaim for performances of earlier masters, his greatest strength probably was with the moderns—Mahler, Bartok, Stravinsky, Britten, Janacek, Debussy, Messiaen, and others. He remained hesitant to accept guest engagements but was affiliated with the Aldeburgh Festival, the London Sinfonietta, and Age of Enlightenment Orchestra. Operatic successes included Gershwin's *Porgy and Bess* (recorded for his usual label, EMI) and Janacek's *The Cunning Little Vixen* and *Katya Kabanova*. The Rattle/City of Birmingham Symphony Orchestra recording of the film score for Kenneth Branagh's *Henry V* reached the top of the Billboard charts. In 1987 he was awarded the Commander of the Order of the British Empire, and in 1994 he was made a Knight Bachelor on the Birthday Honours List.

Further Reading

Rattle's activities continue to be charted by all classical music publications both in America and abroad. These publications include *American Record Guide, Stereo Review, Classic CD, Musical America,* and *Grammophone*. A particularly good, though short, essay by Herbert Kupferberg appeared in the November 1992 issue of *Stereo Review*. A full-length monograph on the conductor, *Simon Rattle: The Making of a Conductor,* by Nicholas Kenyon, was published in England in 1987. Though it received excellent reviews and contains a balance of praise and criticism in many interviews with colleagues, the book deals almost exclusively with his musical life so that one learns little of the person behind the baton. □

Friedrich Ratzel

The German geographer Friedrich Ratzel (1844-1904) was the author of several books on ethnology and human and political geography in which he described his observations during extensive travels in Europe and the Americas.

The father of Friedrich Ratzel was the manager of the household staff of the Grand Duke of Baden, and Friedrich was born on Aug. 30, 1844, at Karlsruhe. He went to a high school in Karlsruhe for 6 years before he was apprenticed to an apothecary in 1859. Ratzel stayed with him until 1863, when he went to Rappeswyl on the Lake of Zurich, Switzerland, where he began to study the classics. After a further year as an apothecary at Mörs near Krefeld in the Ruhr area (1865-1866), he spent a short time at the high school in Karlsruhe and became a student of zoology at the universities of Heidelberg, Jena, and Berlin. In 1868 Ratzel presented a thesis on the characteristics of worms and, a year later, a book on the work of Charles Darwin, whose *Origin of Species* had appeared in 1859. But Ratzel's work was overshadowed by Ernst Haeckel's.

Journalist and Geographer

Partly by good fortune Ratzel had the opportunity of traveling with a French naturalist, and he wrote up his

experiences for a Cologne newspaper. Ratzel's travel and journalism were interrupted by a short but distinguished army career in the Franco-Prussian War of 1870-1871. In 1871 he went through the Hungarian plains, where he was fascinated by the signs of recent agricultural settlement, and the Carpathians, where he found German-speaking communities. In 1874 he went to North and Central America, where he once again saw successful German settlers. In 1876 he published a thesis on Chinese emigration, partly from his own experience in America, and in 1878 and 1880 he published two large books on North America.

In 1875 Ratzel joined the staff of the Technical High School in Munich, and in 1886 he moved to the University of Leipzig. Always an avid journalist, he also published several large books during these years, including *Völkerkunde* (2 vols., 1885-1888; Ethnology), *Anthropogeographie* (2 vols., 1882-1891; Human Geography), *Politische Geographie* (1897; *Political Geography*), and *Die Erde und das Leben* (2 vols., 1901-1902; Earth and Life).

Some of Ratzel's work was of uneven quality, for example, in the world survey of ethnology, but much of it was based on acute observation in his wide travels. He was anxious to interpret the observed movements of plant and animal life—and of people—to settle and establish themselves in a new environment, and he saw in biogeography the essential link between scientific and human phenomena. Immensely industrious throughout his life, he died of a stroke on Aug. 9, 1904, while on holiday with his wife and daughters in Ammerland, Bavaria.

Further Reading

A terse biography of Ratzel is Harriet Wanklyn, *Friedrich Ratzel: A Biographical Memoir and Bibliography* (1961). Background is in Robert H. Lowie, *The History of Ethnological Theory* (1937), and Marvin Harris, *The Rise of Anthropological Theory* (1968). □

Johannes Rau

Johannes Rau (born 1931) served as deputy chairman of the German Social Democratic Party (SPD), as minister-president of the powerful state of North Rhine-Westphalia, and in 1994 as candidate for chancellor and the federal presidency.

Johannes Rau was born on January 16, 1931, in Wuppertal-Barmen, the son of a businessman who became a Protestant minister and the grandson of a stonemason. He was one of five children, all of whom had close relationships with their parents. Early on, young Rau was attracted to the church and to the study of the Bible. His religious interest earned him, in his political career, the nickname ''Brother Rau.''

In 1949, after having attended secondary school, Rau became an apprentice in a publishing house. Three years later he was a sales representative for nine Protestant publishers. From 1954 to 1967 he served as executive director and director of a Protestant youth publishing house in Wuppertal.

In the early 1950s his interest in politics surfaced, especially when the conservative government led by Chancellor Konrad Adenauer decided to establish a German army. Opposed to the decision, Rau joined the newly-founded German People's Party, which stood for pacifism and neutrality in the East-West confrontation. The party was headed by Gustav Heinemann, who eventually became federal president and whom Rau admired for his devout Protestant and pacifist convictions.

When the small party was dissolved in 1957, Rau, following Heinemann's example, joined the Social Democratic Party (SPD), the chief left-of-center opposition party to Adenauer's government. Although initially Rau had some doubts about joining the SPD, which in the past had been anti-clerical, he and other applicants from the defunct German People's Party were assured that the party welcomed religious progressives who supported the SPD's moderate reformist and non-Marxist program, which was then being formulated.

As a result of his many acquaintances and friendships with politicians and religious leaders, Rau, as a new SPD member, rose swiftly in state politics. Already in 1958, less than one year after he joined the SPD, he won a seat in the state legislature. There he served for a time as chairman of the youth and cultural committees. In 1967 he was elected chairman of the SPD parliamentary group. From 1969 to

1970 he was also mayor of the Ruhr city of Wuppertal. In 1970, following a renewed victory of the SPD in the state election, the SPD minister-president appointed him head of the Ministry of Education and Research. As a result of severe overcrowding in universities in North Rhine-Westphalia, Rau founded six new universities, including an open university giving degrees to students studying by mail. In 1978 Rau became minister-president, a post that he had long coveted. Despite severe economic problems and high unemployment in the ailing coal and steel industries, Rau proved to be a popular minister-president who was repeatedly reelected to his post, gaining a sizable number of votes for his party. His record was the more remarkable when compared to the party's many electoral setbacks in other states.

Rau's climb up the ladder in the SPD was as swift as that in state politics. Soon after joining the SPD he served for four years as the chairman of the Young Socialists in Wuppertal and for six years as deputy chairman of the regional SPD. Beginning in 1968 he was a member of the party's national executive committee; from 1977 chairman of the North Rhine-Westphalia state branch of the SPD; from 1978 a member of the party's national presidium, the top policymaking body; and beginning in 1982—the period in which the SPD once again was in opposition at the national level—he served as one of the deputy chairmen of the party. Thus Rau, a pragmatic leader in the party's centrist-rightist wing who was an effective conciliator between the party's warring factions, remained one of the few party veterans still active in the inner circle of policymakers in the early 1990s.

The party nominated Rau to be its chancellor candidate for the 1987 election, but it lost the election, as it had in 1983, to the Christian Democratic Union/Christian Social Union (CDU/CSU), headed by Chancellor Helmut Kohl. Although Rau, a populist and folksy leader, was popular in his home state and among trade union members, whose backing the party needed, he could not gain enough support among the increasing number of ''floating'' voters, many of whom were civil servants and salaried employees. The party also could not recapture support from dissatisfied voters on the left who had voted for the environmentalist Green Party. Rau supported environmental protection but was a staunch opponent of the Greens, considered to be too radical. Thus, he opposed any national coalition with them should the two parties have enough parliamentary seats to form a government.

When Willy Brandt, former SPD chancellor and party chairman, resigned his party post in 1987, the SPD Old Guard, including Rau, carried on but groomed younger leaders to assume the top posts. After young Björn Engholm, newly-elected chairman in 1991, unexpectedly resigned his post two years later as a result of an earlier scandal, Rau for several months became acting chairman until the party selected Rudolf Scharping as new chairman. As a reward for Rau's dedication to the party and his national renown, SPD leaders chose him to become the party's candidate for federal president in 1994. But in a close election Rau lost to the CDU candidate, Roman Herzog. In 1995 he led his party to a record fourth absolute majority in his state and so continued as Prime Minister of North Rhine-Westphalia.

Rau married in 1982. His wife, daughter of a factory owner and granddaughter of former federal president Heinemann, was a political scientist. They had three children. Rau was an excellent skat player, collected stamps, and appreciated fine literature and art.

Further Reading

For additional biographical information and personal recollections of Rau, see the edited book by Werner Filmer and Heribert Schwan, *Johannes Rau* (1986). A large selection of his speeches and essays can be found in *Johannes Rau: Ausgewählte Reden und Beiträge*. □

Robert Rauschenberg

The American painter and printmaker Robert Rauschenberg (born 1925) experimented freely with avant-garde concepts and techniques. His wild inventiveness and frank eclecticism were tempered by his almost unerring sense of color and design.

Robert Rauschenberg was born in Port Arthur, Texas, of German and Cherokee lineage. He attended the local public schools before becoming a naval corpsman. He began his formal art education at the Kansas City Art Institute in 1946. The following year he went to Paris to study at the Académie Julian.

In 1948 Rauschenberg returned to America to study with Josef Albers at Black Mountain College in North Carolina. Albers stressed design as a discipline, and Rauschenberg felt he needed such training. He later admitted that Albers was the teacher most important to his development. About 1950 Rauschenberg began to paint his all-white, then all-black, paintings. From these ascetic exercises in total minimalism he turned to making giant, richly textured and colored collage-assemblages, which he called ''combines.''

In 1952 Rauschenberg traveled in Italy and North Africa. The following year he was living in New York City and developing his concept of the combine. His best-known and most audacious combines are the *Bed* (1955), an upright bed, complete with a patchwork quilt and pillow, that has been spattered with paint; and the amazing *Monogram* (1959), a collagelike painting-platform resting flat on the floor, in the center of which stands a stuffed, horned ram with a rubber tire around its middle. About his art Rauschenberg explained: ''Painting relates to both art and life. I try to act in the gap between the two.'' In the 1950s he participated in ''happenings,'' an improvisational type of theater.

In 1958 Rauschenberg had an exhibition in New York City that catapulted him to prominence, and his paintings soon entered the collections of every large museum in America and abroad. Not satisfied with cultivating his ca-

reer as a painter, in 1963 he toured with the Merce Cunningham Dance Theater as an active participant. In 1964 Rauschenberg received first prize at the Venice Biennale. In the late 1960s he concentrated on developing series of silk-screen prints and lithographs. *Current* (1970), a set of giant silk-screen prints, was politically inspired.

Rauschenberg remains active in the art world. Started in the late 1980s, he created the Rauschenberg Overseas Cultural Exchange. The exchange was created to broaden cultural ties. In each county he visited, he would create art and leave one piece behind. The others were added to the ever growing collection.

Rauschenberg remained active with his art throughout the 1990s as well. In 1994, the World Federation of United Nations Associations selected his painting to appear on a stamp. He continues to create unique pieces of art.

Further Reading

The most extensive monograph on Rauschenberg is Andrew Forge, *Rauschenberg* (1969), which offers a comprehensive collection of illustrations, 47 of them in color, biographical material, and a brief autobiography. An essay on Rauschenberg and background material are in Calvin Tomkins, *The Bride and the Bachelors: The Heretical Courtship in Modern Art* (1965). □

Walter Rauschenbusch

The American clergyman Walter Rauschenbusch (1861-1918) broke the complacency and conservatism of late-19th-century American Protestantism, propounding a Social Gospel capable of responding to the challenges of an industrial, urban era.

Walter Rauschenbusch was born on Oct. 4, 1861, in Rochester, N.Y., the son of a German missionary, and reared in a pietistic environment. Years of study in his youth in Germany provided him with scholarly intellectual equipment and introduced him to the then revolutionary ideas shattering traditional dogmas. On graduation from the Rochester Theological Seminary in 1886, he was ordained to the Baptist ministry.

Rauschenbusch's first pastorate was on the edge of New York City's infamous Hell's Kitchen area, and daily observance of the terrible poverty of his block led him to question both laissez-faire capitalism and the relevance of the old pietistic evangelism with its simple gospel. As he observed during the depression of 1893, ''One could hear human virtue cracking and crumbling all around.'' In these New York years he edited a short-lived labor paper; founded the Brotherhood of the Kingdom, a band of prophetic ministers; and formulated a theology of Christian socialism. In 1897 he left parish work for a professorship at Rochester Seminary, partly because deafness was reducing his ministerial effectiveness.

A series of books now came from Rauschenbusch's pen, most notably *Christianity and the Social Crisis, Christianizing the Social Order, A Theology for the Social Gospel,* and *Prayers of the Social Awakening*. These volumes, widely translated, reached hundreds of thousands. Penetrating in his critique of society, solidly grounded in theology, he towered above all the other prophets of the Social Gospel in the Progressive era.

Rauschenbusch believed that men rarely sinned against God alone and that the Church must place under judgment institutional evils as well as individual immorality. He held that men are damned by inhuman social conditions and that the Church must end exploitation, poverty, greed, racial pride, and war. The Church must not betray, as it had done since Constantine, its true mission of redeeming nations as well as men. But he was no utopian. He recognized the demonic in man, understood the power of entrenched interest groups, and predicted no easy or early establishment of God's reign of love. Therefore his theology, unlike that of so many bland modernists of the Progressive era, continues to speak for contemporary tragic conditions. Rauschenbusch died on July 25, 1918, deeply saddened by World War I, by the failure of pacifism to check the holocaust, and by the hatred poured out on all things German.

Further Reading

Dores Robinson Sharpe, *Walter Rauschenbusch* (1942), is a satisfactory but not definitive biography. Vernon Parker Bodein, *The Social Gospel of Walter Rauschenbusch and Its Relation to Religious Education* (1944), covers its limited subject well. Three fine studies of the Social Gospel are Charles H. Hopkins, *The Rise of the Social Gospel in American Protestantism, 1865-1915* (1940); Henry F. May, *Protestant Churches and Industrial America* (1949); and Robert T. Handy, ed., *The Social Gospel in America, 1870-1920* (1966). □

Maurice Joseph Ravel

The French composer Maurice Joseph Ravel (1875-1937) wrote works in an impressionistic idiom that are characterized by elegance and technical perfection.

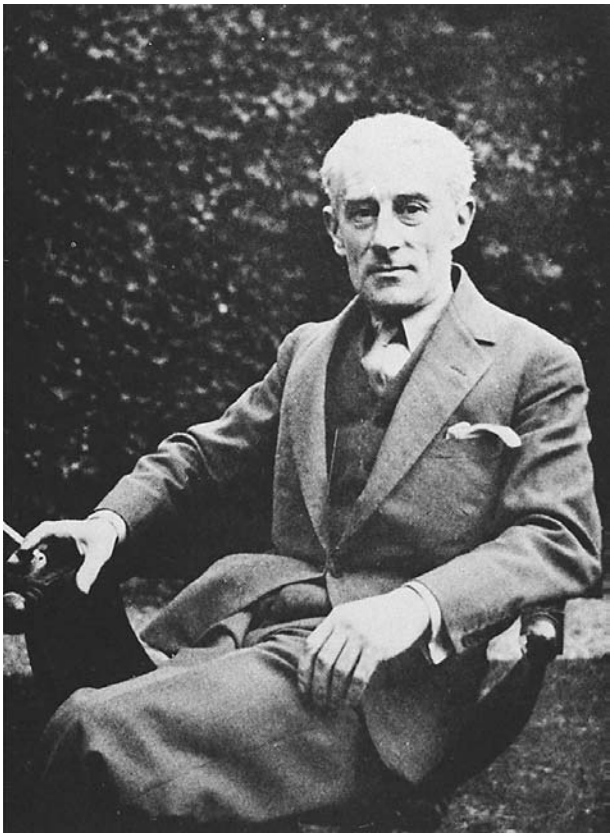

Maurice Ravel was born on March 7, 1875, at Ciboure, Basses-Pyrénées. From his Swiss father, a gifted engineer and inventor of a petroleum engine and combustion machine, he seems to have inherited that feeling for precision which dominates his scores and which once prompted Igor Stravinsky to characterize them (not unsympathetically) as the products of a ''Swiss watchmaker.'' From his Basque mother Ravel learned to love the Basque and Spanish cultures. In later life there would be the summers spent in Saint-Jean-de-Luz (twin city of Ciboure). There would also be, spanning his entire creative life, works on Spanish themes: *Habañera* (1895) for piano, later orchestrated and incorporated in the *Rapsodie espagnole* (1907); *Pavane pour une infante défunte* (1899); *Alborada del gracioso* (1905); the opera *L'Heure espagnole* (1907); and *Boléro* (1928), virtually synonymous with the composer's name.

Although Ravel was continually attracted to cultures outside his immediate sphere of acquaintance as sources of musical inspiration—Greece (*Mélodies populaires grecques,* 1907), the Near East (*Schéhérazade,* 1903), Palestine (*Mélodies hébraïques,* 1914), Vienna (*Valses nobles et sentimentales,* 1911; *La Valse,* 1920), and Africa (*Chansons madécasses* , 1925)—the imprint of Spain in his work has special significance. The Spanish elements in his music, although they did not alter his natural style, are an inseparable part of it.

Ravel grew up in Paris, where his family moved 3 months after his birth. It was natural for a boy of his talents to enter the conservatory at age 14, less natural to emerge at age 30. That Ravel, already the author of *Jeux d'eau* (1901) and the String Quartet (1903), chose to remain in Gabriel Fauré's composition class is testimony to a certain humility. But there were political reasons as well: his enrollment at the conservatory qualified him for the coveted Prix de Rome. Ironically, the prize was never to be his. After three unsuccessful attempts (1901-1903) he was denied the right to compete in 1905.

In the next few years Ravel wrote many of the works for which he is best remembered: *Ma mère l'oye* (1908), *Gaspard de la nuit* (1908), *Daphnis et Chloë* (1912), and the Piano Trio (1914). During World War I he served as an ambulance driver at the front. The war, coupled with the loss of his mother in 1917, left him physically and spiritually debilitated.

In 1921, sensing the need for further isolation in the interests of his work, Ravel moved to the village of Montfort l'Amaury. At this point his music changed radically. Unlike Claude Debussy, for whom understatement was a natural language capable of expressing the most elemental thoughts, Ravel had been an impressionist in sound only, not in spirit. The seductive sonorities of impressionism were now abandoned for a sparer texture, of which the Duo for Violin and Cello (1922) and the Sonata for Violin and Piano (1927) are the most austere examples. In spite of their less appealing surface, these pieces continued to enhance Ravel's reputation in France and abroad. His American tour of 1928 was a triumph, and that year Oxford awarded him an honorary doctorate.

In 1932 Ravel suffered a concussion in an automobile collision. After the accident he never finished another piece. The first symptoms of brain damage manifested themselves in his handwriting and then in his speech; the intelligence, unimpaired, continued to produce beautiful ideas, but the concentration necessary to put them together could not be sustained. In 1937 he consented to a brain operation; it was not successful, and he died on December 28.

An Evaluation

The case of Ravel remains something of an enigma. His position as a composer of the first rank is unquestioned, yet his achievement, viewed historically, had little consequence. His formal procedures, however masterfully they were realized, were not very innovative.

From the esthetic standpoint, Ravel's work poses a number of paradoxes. In 1912 he stated, ''My aim is technical perfection . . . in my view, the artist should have no other goal.'' But in other places he spoke of the dependence of invention on instinct and sensibility and stressed the importance of emotionality over intellectuality in the creative process. In 1928 he wrote, ''A composer . . . should create musical beauty straight from the heart and feel intensely what he composes.''

Furthermore, according to Ravel a work of art exists in and of itself; the composer must take care not to write himself into it. However sincerely meant, this is something of a fallacy; an artistic creation is necessarily a reflection of its creator, if only in the sense that it owes its existence to him and is imbued with his esthetic intention. Ironically, Ravel may be present in his music much more than he would have wished—in the form of that ''reticence'' which was a determining factor in his emotional makeup. ''People are always talking about my having no heart. It's not true. But I am a Basque and the Basques feel very deeply but seldom show it, and then only to a very few.''

Opinion has traditionally refrained from conferring the epithet ''great'' on Ravel's total accomplishment. However, of the 60 works he wrote, perhaps not one is lacking in distinction. The works must finally speak for themselves: they continue, even the less famous ones, to be played; their powers of attraction seem not to have diminished over the years.

Further Reading

Rollo H. Myers, *Ravel: Life and Works* (1960), and Hans Heinz Stuckenschmidt, *Maurice Ravel: Variations on His Life and Work* (trans. 1968), are not intended as scholarly works, but they are dependable and useful. Material on Ravel and general background information are in Joseph Machlis, *Introduction to Contemporary Music* (1961).

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John Rawls

The American philosopher John Rawls (born 1921) was one of the most important political philosophers in the late 20th century. His *A Theory of Justice* developed principles of justice for a liberal society and challenged utilitarian political philosophy.

John Rawls, son of William Lee Rawls and Anna Abel Stump, was born in Baltimore, Maryland, on February 21, 1921. He graduated from the Kent School in 1939, completed a BA at Princeton University in 1943, and received his Ph.D. from Princeton in 1950. He was also a Fulbright Fellow at Oxford University (1952-1953). Rawls married Margaret Warfield Fox in 1949, and they had four children.

His academic career ranged from being an instructor at Princeton University (1950-1952) to serving as assistant and associate professor at Cornell University, where he became full professor in 1962. Beginning in 1979 he was James Bryant Conant Professor of Philosophy at Harvard University. His achievements included serving as president of the American Association of Political and Legal Philosophers (1970-1972) as well as of the Eastern Division of the American Philosophical Association (1974). He was also a member of the American Academy of Arts and Sciences. The author of numerous articles, Rawls was best known for his monumental *A Theory of Justice* (1971).

In *A Theory of Justice* Rawls returned to basic problems of political philosophy. He claimed to be working with the social contract tradition begun by such thinkers as John Locke, Jean Jacques Rousseau, and Immanuel Kant. Rawls held that justice is the first virtue of social institutions and that the good of the whole society cannot override the inviolability that each person has founded on justice. Given this, his position is a challenge to utilitarianism, which holds that the good of the community can override the claims to justice by the individual.

Rawls was concerned only with social justice in *A Theory of Justice*. As a contractarian, he claimed that the principles of justice which form the basic structure of society are ones won through agreement. In his words, they are ''the principles that free and rational persons concerned to further their own interests would accept in an initial position of equality as defining the fundamental terms of their association.'' These principles, Rawls argued, are to regulate further agreements and associations. This way of understanding the principles of justice he calls ''justice as fairness.'' Given this, Rawls developed an argument for justice as fairness and a ''principle of equality'' crucial to his contractarianism.

Rawls rejected traditional contractarian arguments about a primitive state of nature which generates the need for human political association. He developed an argument for what he called the ''original position'' noting that in ''justice as fairness the original position of equality corresponds to the state of nature in traditional theory of the

social contract.'' The original position is not then an actual historical state of affairs and even less a primitative social structure. Rather, it is a hypothetical notion characterized in order to lead to a certain idea of justice. Since it is not a primitive condition or historical reality, the original position can be entered conceptually any time in order to explore the principles of justice.

Rawls depicted the original position as one in which persons are ignorant of social status, differences in ability, fortunes, and even intelligence. Behind this ''veil of ignorance,'' as he calls it, the principles of justice are chosen. Thus ''justice as fairness'' generates from that hypothetical situation wherein persons are asked to make decisions about what is just ignorant of the impact of these decisions and the possible benefits or cost to them. In such a situation of radical equality, the principles of justice as fairness are chosen. These principles, Rawls argued, are motivated by a ''thin theory of good'' since all are ignorant of specific character traits, abilities, or needs that would prompt one to argue for certain goods. Behind the ''veil'' that would be chosen as good are rational life plans and the conditions for self respect. The principles of justice regulate the distribution of these and other primary goods.

In the original position two principles of justice emerge. As Rawls noted, the first ''requires equality in assignment of basic rights and duties, while the second holds that social and economic injustices . . . are just only if they result in compensating benefits for every one, and in particular for the least advantaged members of society.'' Having secured these principles, Rawls then explored institutions. His concern here was with distributive justice within the social good of liberty and the demands for justice as fairness. Given the demand for equality, the goods of society, and especially liberty, had to be distributed fairly. Finally, he explored the good for the political order entailed in justice as fairness. The crucial social good is self respect, and Rawls argued that justice as fairness furthers the equal distribution of the conditions necessary for this good.

In 1993 Rawls published *Political Liberalism,* based in part on lectures and work published since 1971 but much more than a collection of essays. The book refines and corrects some shortcomings of *A Theory of Justice,* but beyond that it gives a new focus to the central concerns of the earlier work. *Political Liberalism* does not depart from the principles put forth in the earlier work, but recasts them in a specifically political context. The question Rawls seeks to answer in this book is not the general one of how social justice can be established, but rather how a free, just and stable political order can be maintained in the present historical and social situation marked by pluralism of religious, philosophical and moral doctrines.

Not only is Rawls' work a seminal one in its own right, but *A Theory of Justice* also sparked a revival in political philosophy. *Political Liberalism* in turn generated additional discussion and debate. Given this, the contribution of his thought is difficult to assess. There is little doubt, however, that *A Theory of Justice* is one of the most important works in philosophy in the latter half of the 20th century. It is also a work that reached beyond the confines of the academy to help influence the reality about which it speaks: the world of our political order.

Further Reading

For helpful works on Rawls, see N. Daniels, *Reading Rawls* (Oxford, 1975); R.P. Wolff, *Understanding Rawls* (1977); and *John Rawls' Theory of Social Justice,* edited by H.G. Blocker and E.H. Smith (1980). □

Dixy Lee Ray

Dixy Lee Ray (1914-1994) was a marine biologist interested in environmental issues. Concerned about the energy supply, she was appointed to the Atomic Energy Commission. After also serving in the State Department, she was elected to one term as governor of Washington.

Dixy Lee Ray was born in Tacoma, Washington, on September 3, 1914. Her parents, Alvin Marion Ray, a commercial printer, and Frances (Adams) Ray, already had one daughter and could not decide on another girl's name. The birth certificate read simply ''Baby Ray, female.'' As she grew up, she was affectionately called ''the little Dickens,'' later shortened to Dick. When she turned 16 she chose her own name, taking Dixy in place of Dick and picking Lee for her Southern grandmother, who was related to General Robert E. Lee.

Dixy Lee Ray graduated from high school with an outstanding record and several scholarship offers. She picked Mill's College, a women's school in Oakland, California, where she paid her way waiting tables and painting fences and houses. A strong, sturdy girl, she relished jobs that called for muscle.

Although Ray began her college career studying drama and theater, she soon switched to science. Tide pools fascinated Ray, perhaps because as a child she had vacationed on Puget Sound. She earned her Bachelor's degree in zoology Phi Beta Kappa in 1935 and received a Master's degree and a teaching certificate the following year.

Ray liked teaching and remained in Oakland until 1942, teaching science in the public schools and working part-time on her doctoral degree by traveling to Stanford University's Hopkins Marine Biological Station in Pacific Grove on weekends. In 1942-1943 a fellowship allowed her to pursue her doctorate on a full-time basis. In 1945 she received her Ph.D. and took a position in the zoology faculty of the University of Washington in Seattle.

In her 27 years at the University of Washington, Ray addressed herself to environmental issues relating to the sea. She served on numerous scientific and governmental panels dealing with oceanography and sailed as chief scientist aboard the Stanford research ship *Te Vega* on the International Indian Ocean Expedition. In 1963 she became director of the Pacific Science Center in Seattle. Under her

direction the center evolved into a multipurpose facility, including a museum, laboratories, and a center for scientific symposia. Ray also became a local television personality when she developed a weekly series called ''Animals of the Sea,'' which proved a great popular success. In 1967 Seattle named Ray its Maritime Man of the Year in recognition of her success in bringing science to the people.

In 1972 President Richard M. Nixon appointed Ray to the Atomic Energy Commission (AEC). A marine biologist, not a nuclear physicist, Ray at first seemed an odd choice. But she was already deeply concerned about the nation's energy supply and brought to her new position a keen interest in nuclear power. On her way to Washington to accept her appointment she drove across the country so that she could inspect nuclear power stations.

In 1973 Ray became chairperson of the AEC. A colorful and often controversial figure, Ray championed the expansion of nuclear power facilities and often found herself at odds with environmentalists. Convinced that nuclear power could be made absolutely safe, she urged construction of more nuclear power plants. In Washington, D.C., Ray continued to be outspoken, blunt, and something of a maverick. She lived in her camper on a lot outside the city with her two dogs, a 100-pound deer-hound and a miniature poodle. At meetings and on the street she wore her usual comfortable attire, which often included knee socks.

When the AEC was abolished in 1974 and replaced by a new agency, Ray moved to the State Department as assistant secretary of state for oceans and international environmental and scientific affairs. But, frustrated in her attempts to gain a larger diplomatic role for scientists, she resigned after six months, got into her camper, and drove home to Washington state.

Convinced that scientists should take a more active role in politics, she ran in the Democratic gubernatorial primary in 1976. With limited funds but unlimited energy she barnstormed the state, urging the voters to fight bureaucracy and put a scientist in the governor's office. After a narrow victory in the primary she went on to become the first woman governor in Washington's history. Once in office, however, she soon made enemies. Her support for nuclear power plants, her enthusiasm for growth and development, and her insistence that huge oil tankers be allowed to dock in Puget Sound led environmentalists to call her Ms. Plutonium and to sport ''Nix on Dixy'' bumperstickers. A feud with Senator Warren Magnuson also cost her support. In 1980 Ray was defeated in the Democratic gubernatorial primary by State Senator James A. McDermott. She then retired to her 60-acre farm on Fox Island.

Following her retirement from active political life, Ray continued to write and speak. Her outspoken views on the lack of sound scientific knowledge demonstrated by environmental groups were expressed in two books, as well as in numerous magazine articles and television interviews. Ray died on January 3, 1994 at age seventy-nine of complications following a bronchial infection.

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For a recent biography see Louis R. Guzzo, *Is It True What They Say About Dixy?* (1980). *TIME* magazine's cover story ''Dixy Rocks the Northwest'' (December 12, 1977) offers a glimpse of the controversy Governor Ray stirred in her state. See also *Newsweek,* ''Can Dixy Rise Again?'' (July 14, 1980). Ray is treated in Iris Noble, *Contemporary Women Scientists of America* (1979) and in Esther Stineman, *American Political Women: Contemporary and Historical Profiles* (1980). □

John Ray

The English naturalist John Ray (1627-1705) was an early botanical and zoological systematist who divided plants into monocotyledons and dicotyledons.

John Ray was born on Nov. 29, 1627, at Black Notley, Essex, where his father was the village blacksmith. At the age of 16 he entered Catharine Hall at Cambridge. In 1646 he transferred to Trinity College, where he graduated and was elected a fellow in 1649.

Early Exploration and Writing

In 1650 Ray fell ill, and, as he himself recounted, this led to a deepening of his interest in botany: ''I had been ill, physically and mentally, and had to rest from more serious study and so could ride or walk. There was leisure to contemplate by the way what lay constantly before the eyes and were so often trodden thoughtlessly underfoot, the vari-

ous beauty of plants, the cunning craftsmanship of nature.'' For 6 years Ray studied the literature, explored the countryside around Cambridge, and grew plants in the garden by his room in college. Only then was he able to start on his book, which was finished in 1659 and called *Catalogus plantarum circa Cantabrigiam nascentium* (*Cambridge Catalogue*). This small, unpretentious pocketbook contained a great store of information and learning and was destined to initiate a new era in British botany.

During the writing of the *Cambridge Catalogue,* Ray had the encouragement of several friends at Cambridge, one of whom was Francis Willughby. In 1659, before the *Cambridge Catalogue* had been published, he had written to Willughby proposing a much more ambitious project: a complete British flora. However, life at Cambridge was becoming difficult for Ray because of religious controversies. In 1660 he was ordained as a priest, according to the requirements of the college statutes, but in 1662 he refused to accept the Act of Uniformity, resigned his offices in the college, and returned to his native village. Because of his integrity he was now unemployed, cut off forever from the resources of the university, and yet he was free; all he asked was that his friends should not desert him.

Earlier in 1662 Ray had visited Wales with Willughby, and the journey deepened their friendship. Both shared the conviction that, for the naturalist, museum studies and the literature must be subordinate to firsthand knowledge of the organism in its wild environment and that classification must take into account the way of life, the function as well as the structure.

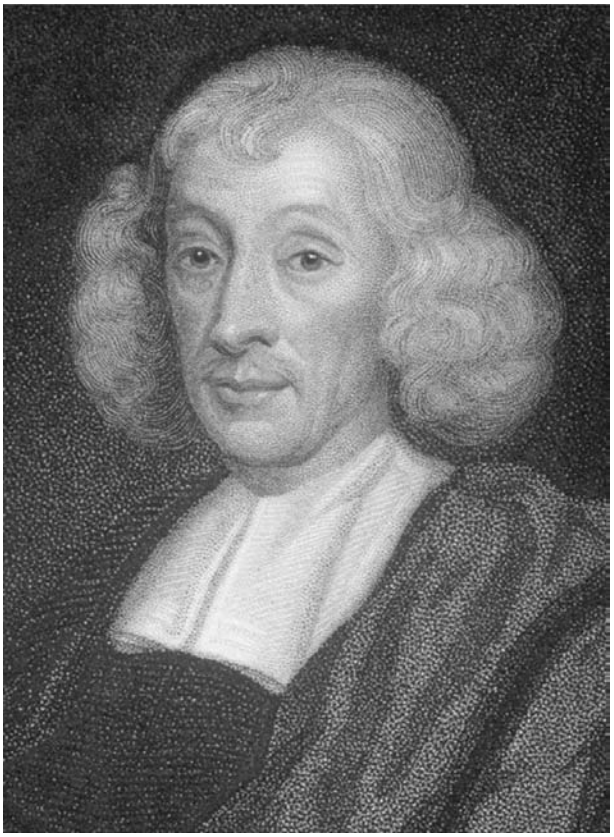

For 3 years (1663-1666) Ray, Willughby, and two other friends traveled throughout Europe, studying and recording the flora and fauna. Ray's journeys gave him the data for his lifework and also introduced him to the centers of learning in Europe. The fruit of these researches was harvested at intervals during the next 30 years in the series of volumes which helped to lay the foundations of botany and zoology. His tours in Britain had a more immediate sequel, for in 1670 he published the *Catalogus plantarum Angliae et insularum adjacentium,* which was a flora of the British Isles, modeled on his earlier *Cambridge Catalogue*. It contained a long section on the medicinal use of plants, which denounces astrology, alchemy, and witchcraft and is ruthless in its demands for evidence. In 1671 Ray was elected a fellow of the Royal Society.

Willughby died in 1672, and for the next 10 years Ray concentrated on preparing books based on Willughby's material; these were *Ornithologia* (1676) and *Historia piscium* (1686). In *Ornithologia,* 230 species of birds personally observed by the authors are described and classified: the book laid the foundations of scientific ornithology.

Biotic Classification Schemes

In 1673 Ray married a girl of 20 who was to bear him four daughters. The following year Ray sent a paper to the Royal Society which laid the foundation for his classification of plants. The paper, ''A Discourse on the Seeds of Plants,'' distinguished between plants with a single seed leaf and those with two such leaves. A second paper by Ray, also sent to the Royal Society in 1674, laid down the definition of a species in terms of the structural qualities alone. This was a highly original approach which was to bear fruit later.

Ray's first serious essay in classification, the *Methodus plantarum nova* (1682), raises his observations on seed leaves (soon to be called cotyledons) to a principle of great importance. He states that ''from the difference in seeds can be derived a general distinction of plants, a distinction in my judgment the first and by far the best of all—that is into those which have a seed plant with two leaves, and those whose seed plant is analogous to the adult.'' This is the division into dicotyledons and monocotyledons which all subsequent botanists have adopted.

Following the publication of the *Methodus,* Ray decided to apply the principles he had discovered to a large-scale study of all the plants of the world. This occupied him for the rest of his life and was published in three volumes: *Historia generalis plantarum* (1686, 1688, 1704), each of about 1,000 pages. The book described about 6,100 species which he knew himself, but it was handicapped in its general appeal by having been written in Latin and having no illustrations.

Still inspired by Willughby's interest in zoology, Ray wrote an important work on mammals and reptiles (*Synopsis animalium quadrupedum et serpentini generis,* 1693) in which he rejected Aristotle's classification and introduced the names ungulates (animals in which the toes are covered with horny hoofs) and unguiculates (animals in which the toes are bare but carry nails). In about 1690 Ray

began to collect insects, mainly Lepidoptera. He recorded his observations on some 300 species in *Historia insectorum* (1710), which was never completed and was published posthumously.

One of Ray's most famous books, *The Wisdom of God Manifested in the Works of the Creation,* was first published in 1691. In it Ray turns from the preliminary task of identifying, describing, and classifying to that of interpreting the significance of physical and physiological processes and the relations between form and function. He not only drew attention to these fascinating subjects but argued that this was a proper exercise of man's faculties and a legitimate field for Christian inquiry. He died at Black Notley on Jan. 17, 1705.

Ray's greatness as a scientist lies in his refusal to concentrate upon the study of one part of an organism to the exclusion of the whole and in his refusal to supplement his observations by speculation. He not only saw the need for precise and ordered knowledge but was able to provide, by his personal observations, classifications which form the basis of much of modern botany and zoology.

Further Reading

A biography of Ray is Charles E. Raven, *John Ray, Naturalist: His Life and Works* (1942). Ray is discussed in Charles Singer, *A History of Biology* (1931; 3d ed. 1959). See also Geoffrey Keynes, *John Ray: A Bibliography* (1951).

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Raven, Charles E. (Charles Earle), *John Ray, naturalist: his life and works,* Cambridge Cambridgeshire; New York: Cambridge University Press, 1986. □

Man Ray

Man Ray (1890-1976), painter, photographer, and object maker, was the principal American artist in the Dada movement.

Man Ray was born in Philadelphia, Pa. on August 27, 1890. In 1908 he studied painting at the National Academy of Design in New York City. He made his first abstract painting in 1911 and held his first one-man show in 1912. Before meeting the Dadaist artist Marcel Duchamp in 1915, Ray worked in a quasi-cubist fashion. His oil painting *The Rope Dancer Accompanies Herself with Shadows* (1916) shows the influence of synthetic cubism in the way forms are put together; but the influence of Duchamp is evident in the concern with movement, as seen in the repetitive positions of the skirts of the dancer.

After 1917, the year that Ray became important in the New York Dada group, he gave up conventional methods of painting. He became an object maker and adopted various mechanical and photographic methods of image making. A 1918 version of the *Rope Dancer* combined a spray-gun technique with pen drawing. Among his ''ready-mades'' was the *Gift* (1921), a flatiron with metal tacks. His *Enigma of Isidore Ducasse* featured a mysterious object (a sewing machine) wrapped in a cloth tied with cord. At that time he was working, too, with airbrush on glass, as seen in the *Aerograph* (1919).

In 1920 Ray helped Duchamp make his first machine, the *Rotary Glass Plate,* which was composed of glass plates turned by a motor—one of the earliest examples of kinetic art. With Katherine Dreier and Duchamp in 1920 Ray was instrumental in founding the Société Anonyme, an itinerant collection which in effect was America's first museum of modern art. (The collection was given to the Yale University Art Gallery in 1941). Before settling in Paris in 1921, Ray teamed up with Duchamp to publish the one issue of *New York Dada* (1921).

Ray was interested in obtaining unusual effects through certain photographic processes. In 1921 he created his Rayographs, which were made without the use of a camera, by directly exposing to light sensitized papers on which various objects were placed. Strangely abstract forms resulted. He published an album of 12 Rayographs entitled *Les Champs délicieux* (1923). Ray also exploited the photographic technique of solarization, a process of over-and underexposing negatives which resulted in prints with

strange ''bleached'' effects. The photograph of André Breton (1931) is an example of this process.

By 1924 Ray was associating with many of the surrealists in Paris, and that year he contributed illustrations to the first issue of *La Révolution surréaliste*. In 1926 he had a retrospective exhibition of his paintings and objects at the Gallerie Surréaliste. In 1928 he made the film *L'Étoile de mer,* and, the following year, at the home of the Vicomte de Noailles, he filmed *Les Mystères du château de dés*. In 1933 Ray participated in the surrealist group show ''Exposition Surréaliste.'' He participated in many major surrealist exhibitions, took up surrealist causes, and illustrated surrealist publications.

In 1940 Ray returned to America and settled in California, where he taught photography. He contributed to Hans Richter's film *Dreams That Money Can Buy* (1944). In 1947 Ray participated in the last major surrealist group show in Paris. After 1949 he maintained a studio in Paris, where he evolved new methods for printing color photographs.

From the early 1950s until his death in 1976, Man Ray lived in France. He spent that time working on a variety of different projects. He was one of the first artists to begin working with airbrush. He spent the last years of his life experimenting with photography, organizing exhibits and writing. He is still considered the pioneer of the 1960's style of pop art.

Further Reading

Ray's autobiography, *Self Portrait* (1963), is rich in personal and historical material. Los Angeles County Museum of Art, *Man Ray* (1966), contains texts by Ray and his associates. For Ray's early years see the chapter on him in George Wickes, *Americans in Paris* (1969), a vividly written study of the self-exiled American artists in Paris after World War I. □

Satyajit Ray

The Indian film director Satyajit Ray (1921-1992) was noted for his refined and subtly moving studies of native family life. His creations possess a humanistic warmth, crystalline purity, and mythic evocativeness which enable them to transcend the barriers of alien cultural sensibility.

Satyajit Ray was born in Bengal into one of the nation's most prominent artistic families. His grandfather was a painter, a poet, and a scientist who edited the first children's magazine in Bengal. Ray's father was the author of, among other works, Bengal's classic *Book of Nonsense*. In 1940 Satyajit Ray graduated with a degree in economics from the University of Calcutta. With the encouragement of Rabindranath Tagore, the great Indian writer-philosopher and close friend of the Ray family, the youth undertook graduate courses in painting and graphics at the Santiniketan Institute. Ray was subsequently hired as an art director for the Calcutta branch of a British advertising agency in 1945. Sometime later he was transferred to the firm's London office, where, besides his regular assignments, he designed a new abridged edition of Bibhui Banerji's popular two-volume novel, *Pather Panchali*. With the cinematic version already germinating in his mind, Ray, a movie enthusiast from childhood, attended all the current films of John Ford and William Wyler; he was particularly impressed by Vittorio de Sica's *Bicycle Thief;* and, in addition, he studied the cinema theories of Sergei Eisenstein and Vsevolod Pudovkin.

When Ray returned to India in 1950, he met the French film maker Jean Renoir, who, while completing the location shooting of *The River,* gave Ray invaluable technical training. Stimulated by Renoir's personal interest, Ray began work on the scenario for the Banerji story. Produced on an extremely tight budget and employing such De Sica devices as the use of nonprofessional actors in their natural environs, Ray's sensitive visualization of the life of a poor Brahmin family, released in 1955, earned over 100 international film awards and fervent critical praise. Ray continued the events of Banerji's tale in his next production, *Aparajito,* a film as lyrical as the first, though more advanced technically and structurally. Before undertaking the concluding portion of the trilogy, the director shifted his focus from the physical hardships of the impoverished to the spiritual malaise of the declining aristocracy, creating *The Music Room* (1958). The final chapter in Ray's national epic, *The World of Apu* (1960), contrasting the joys of married life and childbirth with the desolation of defeat and bereavement, pro-

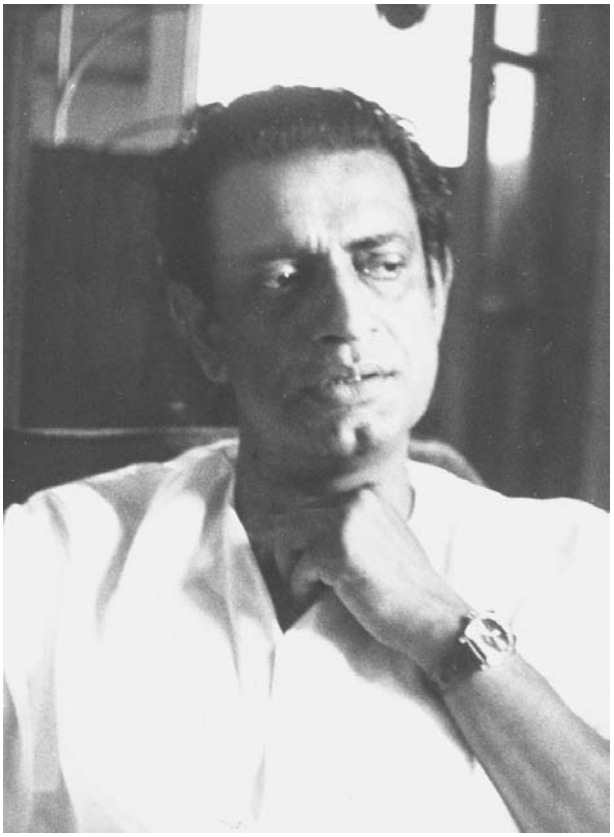

vided an ideal ending for a work of art which functioned with equal intensity on the particular and mythical levels. ''It is fascinating to note,'' wrote critic Stanley Kauffmann (1966) of the trilogy, ''how in the most commonplace daily actions—gesturing, walking, carrying a jug—these people move beautifully, how in the poorest homes the bowls and platters, the windings of the ragged shawls, have some beauty . . . not dainty aestheticism but an ingrained ethos.''

With *Devi* (1960) Ray examined with intelligence and compassion the controversial problem of Hindu superstition, and in *Two Daughters* (1961) he explored the tension resulting from unyielding family ritual. *Kanchenjanga* (1962), the director's first color film, again dealt with domestic conflict.

In 1992 he was honored with a special Academy Award for Lifetime Achievement. He died on April 23, 1992. His funeral ceremony was conducted with full state honors and declared an official holiday by the government of West Bengal. Over one million mourners attended.

Further Reading

Ray gives his views in Hugh Gray's revealing interview with him, recorded in Andrew Sarris, ed., *Interviews with Film Directors* (1967). The most thorough and perceptive analysis of Ray's cinematography is in Erik Barnouw and S. Krishnaswamy, *Indian Film* (1963). See also sections of Pauline Kael, *I Lost It at the Movies* (1965); Eric Rhode, *The Tower of Babel* (1966); and Stanley Kauffmann, *A World on Film* (1966). □

Samuel Taliaferro Rayburn

Samuel Taliaferro Rayburn (1882-1961) served as Speaker of the U.S. House of Representatives longer than any man in the nation's history.

Sam Rayburn was born in Roane County, Tenn., on Jan. 6, 1882, the eighth of 11 children. When he was 5 years old, his family moved to northern Texas. At the age of 16 he entered Mayo Normal School (now East Texas State University) and graduated in 1903.

Following a 3-year stint teaching in nearby rural schools, Rayburn won election to the Texas House of Representatives. While serving in the legislature, he attended the University of Texas law school and passed the state bar exam in 1908. Two years later he was elected Speaker of the Texas House of Representatives. In 1912 he led a field of eight candidates for U.S. representative in the Democratic party primary, thus assuring his election in overwhelmingly one-party Texas. He was renominated and reelected 23 times.

Rayburn was above all a devoutly loyal party man. Although the national platforms of an increasingly liberal Democratic party often conflicted with the social prejudices and economic conservatism of his Texas constituents, he almost always fell into line behind his party's leaders. Yet over his many years in Washington, Rayburn himself introduced and worked to get through Congress a substantial amount of progressive legislation, including bills to police stock market transactions under the Securities and Exchange Commission, to provide Federal aid to rural power cooperatives under the Rural Electrification Administration, and to break up the pyramiding of public utilities companies. In 1937 he became Democratic majority leader in the House and, 3 years later, Speaker.

Except for 4 years, Rayburn held the speakership for the next 21 years. During the two 2-year intervals of Republican House majorities (1947-1949 and 1953-1955), he resumed his duties as Democratic minority leader. He also served as permanent chairman of the Democratic national conventions of 1948, 1952, and 1956, relinquishing his post in 1960 to manage Lyndon Johnson's unsuccessful bid for the presidential nomination. Rayburn died on Nov. 16, 1961, in Bonham, Tex.

Further Reading

The only full-length biography of Rayburn is C. Dwight Dorough's laudatory *Mr. Sam* (1962). Rayburn's role in national politics and government is treated in Arthur S. Link, *Wilson* (5 vols., 1947-1965); Harry S. Truman, *Memoirs* (2 vols., 1955-1956); William E. Leuchtenburg, *Franklin D. Roosevelt and the New Deal, 1932-1940* (1963); Dwight D. Eisenhower, *Mandate for Change, 1953-1956: The White House Years* (1963) and *Waging Peace, 1956-1961: The White House Years* (1965); and Arthur M. Schlesinger, Jr., *A Thousand Days: John F. Kennedy in the White House* (1965).

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3d Baron Rayleigh

The English physicist John William Strutt, 3d Baron Rayleigh (1842-1919), was one of the last of the great individual classical physicists whose interests spanned all disciplines.

John William Strutt was born in Maldon, Essex, on Nov. 12, 1842, the eldest son of the 2d Baron Rayleigh, a prosperous Essex farmer and landowner. His talent in mathematics was recognized early, and in 1861 he entered Trinity College, Cambridge. Under the tutelage of a great teacher, E. J. Routh, he captured in 1865 the coveted position of senior wrangler and also won the Smith's Prize. At Terling Place, the family seat in Essex, he converted the stables into a laboratory. There he commenced experimental studies in photography, optics, electricity, and acoustics, working alone for the next 50 years. He remained active in his laboratory until a few days before his death on June 30, 1919.

In 1870 Strutt derived theoretically, and verified experimentally, the mechanism of the scattering of light by small particles (Rayleigh scattering), thus explaining the blue of the sky and red of the sunset. In 1872 he spent 3 months in Egypt convalescing from an attack of rheumatic fever; and although far from any library, he occupied his mind by writing a large part of his book *The Theory of Sound* (1879), which is still considered the bible of acoustics. On the death of his father in 1873, Strutt became the 3d Baron Rayleigh. After the death of James Clerk Maxwell in 1879, Lord Rayleigh served as the second Cavendish professor of physics at Cambridge, from 1880 to 1885. There he commenced a series of experimental investigations in electricity which led to new standard definitions of the volt, the ohm, and the ampere.

In 1891 Rayleigh succeeded John Tyndall as professor of physics at the Royal Institution in London. In studying carefully the densities of several common atmospheric gases, including hydrogen, oxygen, and nitrogen, he observed that nitrogen separated from the atmosphere was very slightly (1 part in 2,000) heavier than ''chemical'' nitrogen obtained by the dissociation of ammonia. He suspected the presence of an impurity and cooperated with the chemist William Ramsay, though both worked separately and in great secrecy. They astonished the scientific world in January 1895 by announcing that they had isolated a new element which they named argon (because of its inert chemical nature). They even proposed a new zeroth column for such elements in the periodic table. For this Rayleigh received the Nobel Prize in physics in 1904.

By his marriage to Evelyn Balfour, Rayleigh was brought close to high government circles: her uncle, the Marquis of Salisbury, was prime minister from 1885 to 1901, and her brother, Arthur Balfour, was also prime minister. Consequently, Rayleigh was influential in many government policies relative to science.

Rayleigh's honors are almost too numerous to mention. He was one of the original members of the Order of Merit and was secretary and later president of the Royal Society.

Further Reading

Robert John Strutt, 4th Baron Rayleigh, wrote *John William Strutt, Third Baron Rayleigh* (1924; rev. ed., 1968, entitled *Life of John William Strutt, Third Baron Rayleigh*). Biographical information on Rayleigh can be found in Nobel Foundation, *Physics* (3 vols., 1964-1967), a collection of Nobel laureates' lectures and biographies. Rayleigh's life and contribution to science are discussed in James Gerald Crowther, *Scientific Types* (1970). □

al-Razi

The Persian physician al-Razi (ca. 865-925), also known as Rhazes, prepared compilations that were influential in Western medicine for centuries. His monograph on smallpox and measles is still considered a medical classic.

Abu Bakr Muhammad ibn Zakariya al-Razi was born at Ray, a city not far from modern Teheran in northeastern Iran. He is believed to have devoted his early years to the study of music and philosophy. An accomplished lute player and singer, he enjoyed music throughout his life and even compiled an encyclopedia on the subject. According to one Islamic biographer, however, he never truly grasped the purpose of metaphysics and finally abandoned philosophy for more practical pursuits. He may even have earned his living for a time as a banker or money changer.

Authorities differ on precisely when al-Razi began to study medicine. Some maintain that he first left Ray and journeyed to Baghdad as a mature man, and others that he was still a youth when he arrived in the capital city of the Abbasid empire. As Baghdad at that time was the cultural and intellectual center of the Islamic world, there seems to be little doubt that he learned much about the healing art in Baghdad's well-equipped hospitals and remarkable libraries and in the research institutes that the Abbasid caliphs had richly endowed.

Returning to Ray, al-Razi was appointed chief administrator of the municipal hospital. He was soon summoned again to Baghdad, having been offered the post of chief physician and director of a great hospital in the capital. His appointment occurred during the caliphate of al-Muktafi, who reigned at Baghdad from 902 to 907.

His Practice

Al-Razi's success as chief physician of Baghdad is indisputable, and his services were in constant demand. Much of the remainder of his life was spent in traveling from city to city attending rulers and nobles as well as the poor, to whom he bestowed alms and ministered without charge.

Diet was a fundamental therapeutic procedure in al-Razi's medical methodology. He emphasized the importance of consulting the wishes of the patient concerning food, especially during the period of convalescence. Theoretically, no single factor in the treatment of the sick was more important to al-Razi than was the doctor-patient relationship. He stressed that a physician by a cheerful countenance and encouraging words should instill hopes of recovery in his patient even when the practitioner doubted that the case could terminate successfully. He also advised patients always to choose a physician in whom they had confidence and then to abide by his instructions exclusively. In practice, however, al-Razi's relations with his own patients were scarcely ever as placid as these calm injunctions would seem to indicate.

His Works

Al-Razi's writings, according to one authority, number over 230 and range in subject matter from medicine and surgery to mathematics, chess, and music. During the Middle Ages his most esteemed composition in the West was the concise handbook of medical science that he wrote for a ruler named Mansur, generally believed to be Mansur ibn Ishaq, who was appointed governor of Ray in 903. Called by al-Razi the *Kitab al Mansuri,* the Latin translation was known in Europe as the *Liber de medicina ad Almansorem or Liber Almansoris,* and its ninth book in particular formed part of the medical curriculum of almost every European university through the 16th century.

Al-Razi's most important medical work, the *Kitab al-Hawi,* is a compilation of the notes on his thoughts, reading, and practice that he amassed throughout his entire medical life. Perhaps never intended to appear as a single book, it was assembled posthumously by al-Razi's friends and students. In consequence, though the complete title of *al-Hawi* in Arabic means ''System of Medicine,'' the book lacks the unity of design that only its author could have given it. Because of its immense size, copies of this medical encyclopedia were always rare, and even in the Islamic world it was not until modern times that a complete Arabic text was compiled for publication.

Since it is composed of extracts drawn from the writings of Greek, Islamic, and Hindu physicians enriched by al-Razi's own observations and comments, the book's utility was recognized early in the West, where a Latin version, entitled *Continens,* was prepared for Charles of Anjou, King of Sicily, in 1279 by the Jewish scholar Farj ibn Salim, who was known also by his Latin name, Farragut. The first Latin edition of the *Continens,* published at Brescia in 1486, is the largest and heaviest book printed before 1501. The *Continens* has been termed one of the most valuable and interesting medical books of antiquity, and al-Razi's reputation as the greatest Islamic clinician rests in large part on the case histories recorded in this work.

The most highly esteemed of al-Razi's works today is the monograph on smallpox and measles. Although smallpox had been described earlier, his account is astonishingly original and seems almost modern. Composed late in his life, the small work was translated from Arabic first into Syriac and Greek. The earliest Latin edition of the work, printed at Venice in 1498, was a translation from the imperfect Greek text, but in 1747 a more accurate version was prepared on which the first translation into English was based.

In his declining years, al-Razi was hindered by the slow deterioration of his sight. An anecdote relates that when urged to have the films removed from his eyes surgically, the old man rejected the proposal, replying that he had already seen enough of the world. Though the place and date of his death are uncertain, one rather reliable Islamic chronologer places it at Ray on Oct. 26, 925.

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Biographical material on al-Razi is in Edward G. Browne, *Arabian Medicine* (1921), and Cyril Elgood, *A Medical History of Persia and the Eastern Caliphate* (1951). See also Donald Campbell, *Arabian Medicine and Its Influence on the Middle Ages* (2 vols., 1926); George Sarton, *Introduction to the History of Science,* vol. 1 (1927); and Henry E. Sigerist, *History of Medicine,* vol. 2 (1961). □

1st Marquess of Reading

The English lawyer and statesman Rufus Daniel Isaacs, 1st Marquess of Reading (1860-1935), known for his brilliant legal career, was an international figure during and immediately after World War I.

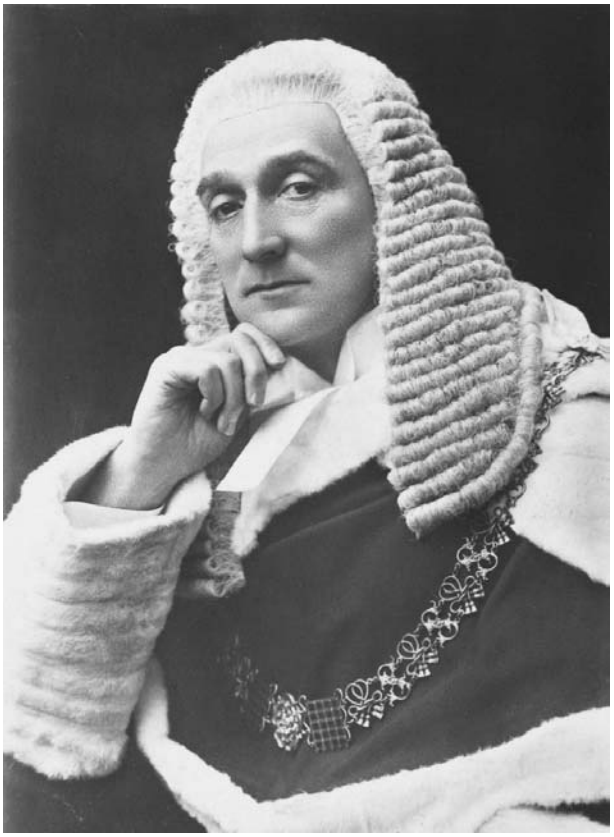

Rufus Isaacs, the fourth child and second son of Joseph and Sarah Davis Isaacs, was born on Oct. 10, 1860, in London. At 13 he entered the University College School and completed a year there.

At 15 years of age Rufus left school and entered the family business. His parents, however, desiring to instill a sense of discipline into his life, arranged to have him go to sea for several years. In 1876 he sailed as a shipboy on board the *Blair Athole*. He returned home 2 years later, having decided against a career at sea.

In the years following his adventure at sea, Isaacs returned to his father's business for a while and then spent 4 years at the stock exchange. Then in 1884 he unexpectedly decided to study law in order to pay off debts he had incurred during the financial slump of that year. Isaacs entered the Middle Temple in 1885, and 2 years later he was admitted to the bar. As a lawyer and later as a justice, he gained great repute for his tact, hard work, and suavity. He was attorney general from 1910 to 1913 and in 1913 was appointed lord chief justice. During these years Isaacs also actively engaged in politics and rose to prominence in the Liberal party. He was the first person to be knighted by George V when he became king; in December 1914 he was created a baron, Lord Reading of Erleigh.

Before and during World War I, Reading's counsel was sought frequently on financial questions; during the war he led several missions to the United States, and in January 1918 he became ambassador to Washington. Although he served as ambassador for just a little over a year, he quickly won the respect of high-ranking officials of both the United States and England and was a great champion of Anglo-American goodwill.

After the war Reading reached the pinnacle of his career when, in 1921, he was appointed viceroy of India. In the 1920s confusion and ill feeling were widespread in India. Mohandas Gandhi was advocating passive resistance, there was agitation against the dyarchy system, and the populace was aroused by the massacre of Indian nationalists in Amritsar in 1919. Throughout these troubled years Reading continued to display the dignity, sagacity, and sense of duty for which he had gained international fame. In 1926 he returned to England and was made a marquess; he became the first commoner since the Duke of Wellington to be so honored. He played a leading role in the Round Table Conferences of 1930 and 1931, which attempted to resolve the Indian problem. In 1931 he served briefly as foreign secretary, and in 1934 he was appointed lord warden of the Cinque Ports. Reading died in London on Dec. 30, 1935.

Further Reading

The best biography of Reading is that by his son, Gerald Rufus Isaacs Reading, 2d Marquess of Reading, *Rufus Isaacs, First Marquess of Reading* (2 vols., 1942-1945). It is a detailed study of all phases of Reading's life; the chapters on his viceroyalty of India are of particular value. An older study is Stanley Jackson, *Rufus Isaacs, First Marquess of Reading* (1936). H. Montgomery Hyde, *Lord Reading* (1967), is a well-written and sympathetic recent biography. For his legal career see Derek Walker-Smith, *Lord Reading and His Cases: The Study of a Great Career* (1934). W. B. Fowler, *British-American Relations, 1917-1918* (1969), is also useful.

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Ronald W. Reagan

Beginning as a radio sports announcer, Ronald W. Reagan (born 1911) enjoyed success as a motion picture actor and television personality before embarking on a political career. After two terms as governor of California (1967- 1975), he defeated incumbent Democrat Jimmy Carter for the presidency in 1980 and was easily re-elected over Walter Mondale in 1984.

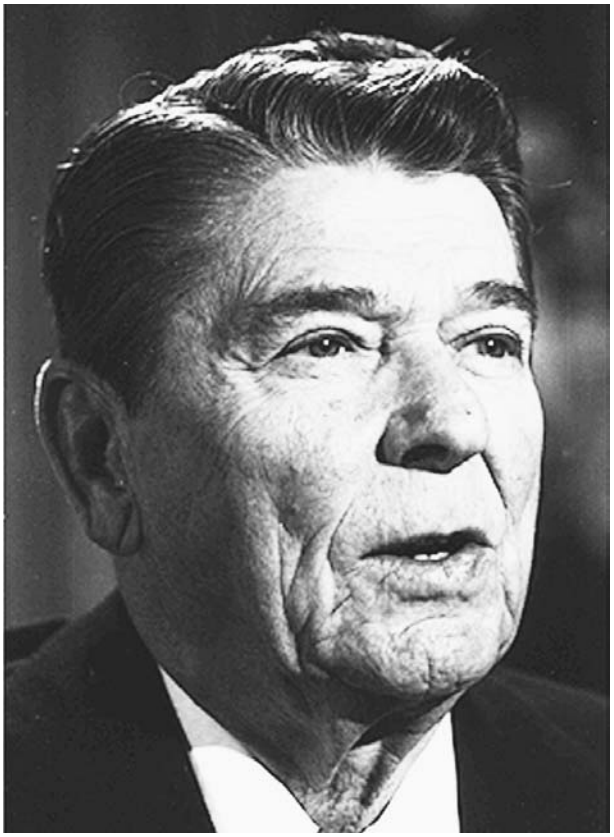

Born on February 6, 1911, in Tampico, Illinois, Ronald Wilson Reagan was the second son of John Edward (''Jack'') and Nelle Wilson Reagan. His parents were relatively poor, as Jack Reagan moved the family to a succession of small Illinois towns trying to establish himself in business. After living briefly in Chicago, the Reagans moved to Galesburg, Monmouth, and then—when Ronald was nine—to Dixon, where he grew to adulthood.

Nicknamed ''Dutch,'' young Reagan liked solitude, but was popular; he enjoyed nature, reading, and especially sports. The elder Reagan's heavy drinking caused problems at home, but Nelle, a staunch member of the Disciples of Christ, exerted a powerful stabilizing influence. Ronald was raised a member of his mother's church. He graduated from Dixon High School in 1928 as a star athlete and student body president and enrolled the following fall at Eureka College, a small (250-student) Illinois school related to his church.

At Eureka Reagan held a partial athletic scholarship, earning additional income by washing dishes in his fraternity house, Tau Kappa Epsilon. He first demonstrated his skills in persuasive oratory as freshman representative in a successful student strike. Never a highly motivated student, he made an undistinguished record as an economics and sociology major but was well known on campus as a football player and swimmer. He also turned to theater—with such success that at least one faculty member urged him to turn professional. Reagan graduated from Eureka in 1932, later serving two terms on the school's board of trustees and receiving from it an honorary doctorate of humane letters.

On the Air and Screen

Graduating in the middle of the Great Depression, Reagan was unsuccessful in his job hunt in Chicago, but was finally hired by Davenport, Iowa, radio station WOC as a freelance sports announcer. His skill earned him a regular staff position at WOC in January 1933, and shortly afterward he moved to WHO in Des Moines, where one of his chief duties was to reconstruct Chicago Cubs baseball game broadcasts from telegraphic reports. In this role ''Dutch'' Reagan perfected a spontaneous speaking style and won at least a degree of fame throughout the Midwest. He sent a significant portion of his income home to his family, his father having suffered a series of heart attacks; he also helped pay his brother Neil's college expenses.

In 1937 Reagan persuaded the radio station to send him to cover the Cubs' spring training games in California. His real motive was to try to launch an acting career in Hollywood. A screen test with Warner Brothers netted him an initial seven-year contract. Unlike many performers, he chose to retain his own name.

As an actor Reagan received decent reviews, but not especially good roles. After a series of unmemorable films in which he typically played the innocent ''good guy,'' in 1940 he landed a role which made him famous: that of Notre Dame football star George Gipp (''the Gipper'') in *Knute Rockne—All American*. In January 1940 Reagan married starlet Jane Wyman. With her he had a daughter, Maureen, in 1941, and adopted a son, Michael, in 1945; another infant born to them died in June 1947.

The finest role of Reagan's movie career came in *King's Row* (1941), in which the character he played woke up to a double amputation crying out, ''Where's the rest of me?'' Reagan later used this line as the title for his autobiography, published in 1965; the role won him a new seven-year, million-dollar contract.

Reagan's film career was interrupted by World War II, which he spent as a second lieutenant in the Army Air Corps making training films (including one preparing pilots for the important bombing raids on Tokyo). Discharged in December 1945 as a captain, he resumed his film career, but with less artistic success. His income sufficient to sustain a playboy's life-style, Reagan encountered bad luck: in 1947 he contracted a nearly fatal viral pneumonia and, following

his wife's miscarriage, his marriage failed. In June 1948 Jane Wyman divorced him on grounds of ''extreme mental cruelty,'' winning custody of both children.

Actor-Politician

Part of the cause for the divorce was apparently Reagan's near-obsession in the late 1940s with the business of the Screen Actors Guild (he served as president from 1947 to 1952 and again in 1959), and particularly with its anti-communist activities. Reagan emerged from the ballyhooed hearings of the House Committee on Un-American Activities (HUAC) that produced contempt citations for (and ''blacklisted'') ten Hollywood figures in 1947 as a champion of civil liberties with strong anti-Communist views. He skirted the ''blacklist'' issue by denying that such a list existed.

In his acting career, Reagan found himself limited mainly to uninspired, unsuccessful comedies (including, in 1951, the unfortunately titled *Bedtime for Bonzo,* for which he was ridiculed in his later political career). Personally, however, Reagan achieved happiness with his marriage in March 1952 to actress Nancy Davis, who shelved her own career ambitions to be his full- time wife. They had two children, Patricia Ann (1952) and Ronald Prescott (1958).

Disillusioned by his diminishing movie opportunities and financially pressed, Reagan tried a stint as a Las Vegas nightclub entertainer, but soon found his preferred medium in television. (He continued to make occasional films, the last in 1957.) Signed by General Electric in 1954 as host and sometime star for the company's weekly half-hour dramatic series, *General Electric Theater,* Reagan was a success. Capitalizing on their television host's polish, popularity, and personableness, G.E. insisted that he go on personal appearance tours; during the shows' eight-year run, he spoke to about 250,000 workers at 135 G.E. plants.

Within a few years, he perfected ''the speech'': a paean to private enterprise and condemnation of the ''rising tide of collectivism,'' combined with a salespitch for G.E. products. Though some critics later contended that his rightward political drift was due to the influence of Nancy (daughter of a strongly conservative Chicago physician), Reagan travelled the political path of many successful Americans in the post-World War II years: having voted Democratic through 1950, he backed Republicans Dwight Eisenhower in 1952 and 1956 and Richard Nixon in 1960. Then, in 1962, he formally registered as a Republican.

Avidly sought as a speaker by business and civic groups, Reagan became too controversial for G.E., and the show was cancelled in 1962. He continued as a television host on another series for a time, but gradually became a full-time political activist, narrating anti-Communist films, speaking at rallies, and becoming a member of the advisory board for Young Americans for Freedom. Reagan captured national attention and temporarily boosted Barry Goldwater's presidential campaign with an impressive televised speech in October of 1964.

By early 1965 a group of prominent California conservatives decided Reagan should run for governor of their state. Benefitting from massive financial support, shrewd campaigning, and a strong conservative trend in the California electorate, Reagan easily won the Republican primary. Then, pressing the ''law and order'' issue by linking Democratic Governor Edmund G. (Pat) Brown with unrest in the cities and on California's campuses, he bested Brown in the 1966 gubernatorial election, receiving nearly 58 percent of the vote.

Governor and Presidential Candidate

Facing a state cash-flow shortage and large deficit, Reagan took immediate and dramatic action as governor, approving across-the-board budget reductions and a hiring freeze for state agencies. From the outset, the new governor jousted with higher education in the state, as he successfully sought increases in student fees and on several occasions detailed state troopers to quell campus antiwar protests. Combining the image of an ideological conservative with pragmatism in action, Reagan agreed to an increase in state income tax rates in 1967.

Re-elected with nearly 53 percent of the vote in 1970, Governor Reagan pressed for a major welfare reform act the next year. That law, the centerpiece of his second term, tightened eligibility requirements for welfare aid, strengthened family planning, and required the able to seek work, while increasing aid to the ''truly needy.'' State spending increased more than inflation over the course of his eight years as governor, but Reagan firmly established a reputation for sound fiscal management as the state became solvent once again.

During his first term Reagan made a last-moment but energetic run for the 1968 Republican presidential nomination, and nearly managed to block Richard Nixon's victory by winning support in southern delegations. Though he did not contest Nixon's renomination four years later, Reagan's brief campaign of 1968 established him as a future presidential possibility, and in 1975—after rejecting at least two offers of cabinet posts from Nixon's successor, Gerald Ford—he once again declared his availability.

After a poor beginning in the 1976 primaries, Reagan gave President Ford a hard race for the nomination, campaigning as a strong conservative. He could not recover politically from his earlier ill-advised proposal for the massive transfer of federal programs to the states, however. Having been graceful in defeat at the GOP convention, Reagan became his party's frontrunner for the 1980 nomination after Ford was defeated by Democrat Jimmy Carter in the 1976 election. By means of his own syndicated newspaper column Reagan maintained high visibility during Carter's term, strongly attacking the Democrat on a wide range of issues.

Early White House Years

After announcing his candidacy once again in late 1979, Reagan defused the issue of his age (68) and campaigned aggressively and successfully in the primaries. Nominated easily, he selected his chief rival for the nomination, George Bush, as his running mate. Reagan's campaign against the incumbent Carter went well, despite some early gaffes, and his masterful performance in a televised debate

with the president in late October sealed his victory. Taking 51 percent of the popular vote against Carter and Independent candidate John B. Anderson, Ronald Reagan became the nation's 40th president by an electoral vote of 489 to 49 for Carter. His election was viewed by many as a ''new beginning,'' as the Republicans also won control of the Senate for the first time in 26 years.

As chief executive Reagan established an effective image of strong-mindedness tempered by occasional self-deprecation. Despite jibes by political opponents that he was lazy and lacked knowledge on many issues, he maintained generally high ratings in the public opinion polls. An assassination attempt by John Hinckley in March 1981 wounded him slightly, but served also to boost further his popular support.

Reagan appointed the first female Supreme Court justice, Sandra Day O'Connor, in July 1981. This particular move irritated his most conservative supporters, but he retained most of his following on the right through dogged adherence to the goals of reduced taxes and increased defense spending coupled with domestic program cuts (''Reaganomics''). Holding true to the precepts of the ''supply-side economics'' he had embraced since 1978, Reagan persuaded Congress to pass in 1981 a large, three-year reduction in income tax rates, even though federal deficits were well over $100 billion per year.

The skill displayed by Reagan with the media (which won him the nickname ''the Great Communicator'') enabled him to deflect most criticisms, including those aimed at his role in perpetuating huge federal deficits, his opposition to the Equal Rights Amendment and to abortion, and his seeming indifference to the issue of minority civil rights. His media talents also allowed him to become, more than any of his recent predecessors, the spokesman and symbol of the political movement that elected him.

Reagan's actions as president were not always as aggressive as his rhetoric. He did not launch an all-out assault on federal programs, for example, despite threats to do so. And—though he darkly characterized the Soviet Union as ''evil''—he ended the Carter-imposed embargo on grain shipments to that country. He committed a large contingent of U.S. Marines to help police the civil war in Lebanon, but removed them, rather than escalating the effort, after a commando attack resulted in 240 American deaths. He launched a successful paratroop strike against Communist insurgents on the island of Grenada in late 1983—a feat generally applauded by the American public.

Despite suffering numerous setbacks in Congress (notably on his ''social agenda'' issues such as banning abortion and permitting school prayer), Reagan appeared difficult to beat for reelection in 1984. And so it proved, as Democratic challenger Walter Mondale was unable to capitalize on the ever-increasing deficit or criticisms of Reagan's policies in Central America and South Africa (where he refused to apply sanctions to oppose apartheid). In the 1984 election, Reagan defeated Mondale easily, with 58 percent of the popular vote and 525 of the 538 electoral votes.

Holding On—The Second Term

After his reelection, Reagan continued to talk a hard line against the Soviet Union, while simultaneously pursuing a new arms limitation agreement with that nation. Two summit meetings with Soviet leader Mikhail Gorbachev—in Geneva (1985) and Reykjavik, Iceland (1986)—accomplished little and Reagan pressed ahead with an aggressive (and costly) program of national defense, including the MX missile and the Strategic Defense Initiative (''Star Wars'').

Economic problems proved intractable during Reagan's second term, as the deficit continued at record-high levels and the nation's negative trade balance grew steadily worse. Hoping to bring the deficit under control, Reagan endorsed a 1985 congressional measure mandating a series of large annual budget cuts (the Gramm-Rudman-Hollings Act), but the law had little real impact before its enforcement mechanism was voided by the Supreme Court the following year.

In late 1986, following substantial Democratic gains in the off-year elections, Reagan ran into serious problems due to the ''Iran-contra'' deal. At issue were the administration's secret sale of arms to Iran, apparently to gain the release of American hostages (and in contravention of Reagan's announced policy never to ''yield to terrorist blackmail''), and subsequent diversion of the proceeds to the Nicaraguan ''contras'' (in seeming violation of a congressional ban on such aid). Joint congressional hearings on the Iran-contra episode captured headlines through the spring and summer of 1987, revealing significant misstatements by Reagan and, more damagingly, excessive arrogation of power by the president's national security adviser and others. Though the resulting decline in Reagan's public support was relatively slight, revelations from the hearings severely damaged his image, calling into question the degree to which he was in control of policy.

Despite these problems, in mid-1987 the resilient president seized the initiative from his detractors by means of three bold actions. The most controversial was his dispatch of American forces to the Persian Gulf in order to protect Kuwaiti oil tankers from attacks by the warring Iraqis and Iranians. Political opponents charged that the action called for invoking the 1973 War Powers Resolution, but neither Reagan nor Congress acted to do so. The president also kept his domestic critics busy by nominating a strongly conservative federal judge, Robert Bork, for a seat on the Supreme Court, and then—just as the divisive hearings on his confirmation were beginning—announcing a tentative agreement with the Soviets on limitation of intermediate range missiles. The Bork nomination backfired—the Senate rejecting the nomination by a vote of 58 to 42. But success in both of his other ventures held the potential of neutralizing any harm to Reagan's reputation produced by the hearings held earlier in the year.

As Reagan's second term drew to a close, with the Democrats once again in control of the Senate and looking optimistically to the 1988 presidential election, it was clear that he had not effected the ''revolution'' predicted in 1980. A number of domestic programs had been cut back, but

aside from the 1981 tax cuts (and perhaps the Gramm-Rudman- Hollings Act), no truly significant legislation had been produced. The president even found himself in the ironic position of appearing to oppose reduction of the deficit, as he tried to fend off efforts by Congress either to cut defense spending or increase taxes. But an important part of Reagan's political legacy was the increased conservatism of the Supreme Court; although the Bork nomination failed, his ''replacement'' (actually the opening provided by the resignation of Justice Lewis Powell), Anthony Kennedy, represented Reagan's fourth conservative appointment to that body, following the appointments of Justices O'Connor and Antonin Scalia, and the elevation of William Rehnquist to be Chief Justice.

After his return to private citizenship in 1989, Reagan continued to be a popular and active public figure. Shortly after his retirement, the Ronald Reagan Presidential Library was opened in Simi Valley, California. By the mid-1990s Reagan had been diagnosed with Alzheimer's disease, an ultimately fatal degeneration of the central nervous system. He and Nancy publicized his condition in an attempt to create greater public awareness and to gain support for research into treatment. As his condition deteriorated, Reagan gradually withdrew from public appearances.

Through a mix of conservative dogma, pragmatic action, and mastery of the media, Ronald Reagan retained throughout his presidency a hold on public affection unequalled since Dwight Eisenhower's years in the White House. Paradoxically, he accomplished this feat even though polls showed that a majority of the voters consistently disagreed with his policies. Many people would agree that Ronald Reagan, whatever the verdict of history on his presidency, truly possessed that hard-to-define quality, political charisma.

Further Reading

Reagan's early life and film career are well covered in Anne Edwards, *Early Reagan: The Rise to Power* (1987), and in two comprehensive biographies: Lou Cannon, Reagan (1982) and Frank Van der Linden, *The Real Reagan: What He Believes, What He Has Accomplished, What We Can Expect From Him* (1981). Reagan's 1965 autobiography, *Where's the Rest of Me?,* written with Richard G. Hubler, does not deal with his political career but illuminates the character of the man. His 1990 autobiography, covers his personal and political life through the end of his second term in office. A second personal perspective is offered by Nancy Reagan's (1989). Solid treatments of the 1980 election include Elizabeth Drew, *Portrait of an Election: The 1980 Presidential Campaign* (1981), and John F. Stacks, *Watershed: The Campaign for the Presidency, 1980* (1981). Rowland Evans, Jr., and Robert D. Novak, *The Reagan Revolution* (1981), treats Reagan's political rise through his election to the presidency.

Strong assessments of Reagan's presidency may be found in John Palmer, editor, *Perspectives on the Reagan Years* (1986), and—though it covers only the first two years—Laurence I. Barrett, *Gambling With History: Ronald Reagan in the White House* (1983). Two critical appraisals, written from very different perspectives, are Garry Wills, *Reagan's America: Innocents Abroad* (1986) and Michael P. Rogin, *''Ronald Reagan,'' the Movie, and Other Episodes in Political Demonology* (1987). □

Robert Recorde

Robert Recorde (1510-1558), the founder of the English school of mathematics, introduced algebra into England; he is also given credit for the introduction of the equals sign.

Robert Recorde was born in Wales. For a time, he taught mathematics at Cambridge and Oxford universities. He had first attended Oxford but received the medical degree from Cambridge in 1545. He then went to London, where he was court physician to Edward VI and Mary Tudor. The fact that Recorde graduated in medicine and was a practicing physician did not detract him from studies in mathematics; he published four books on that subject and only one on medicine.

Recorde's first book, *The Ground of Artes* (1540), was very popular. At the time of its publication, England had not made nearly the progress in mathematical books that was typical of the Continent, and his book served, in part, to close the gap. It was intended to be a basic arithmetic but has been described as a book of commercial arithmetic. It went through 18 editions in the 16th century and 12 in the 17th. In the preface Recorde introduces a dialogue between the teacher and the scholar in which the teacher explains the usefulness of arithmetic, mentioning, among other subjects, how much music, physics, and law depend on numbers and proportions. He also lists the number of occupations, such as those of merchant, steward, bailiff, army officer, and treasurer, in which, the master claims, a knowledge of arithmetic is an absolute necessity.

Recorde's other books included *The Castle of Knowledge* (1551), a work on astronomy which served to bring the Copernican hypothesis to the attention of the English reading public. *The Pathewaie to Knowledge* (1551) contains an abridgment of Euclid's *Elements of Geometry*. Of more importance was *The Whetstone of Witte* (1557), where the modern equals sign first appeared in print. The work also showed methods for extracting roots, the Cossike practice (algebra), the rule of equation, and ''the woorkes of Surde [irrational] Nombers.''

The *Ground of Artes,* Recorde's most important book, appeared at a time when commerce and finance were flourishing as never before. The England of Elizabeth I welcomed a book which told its merchants and investors how to compute with both Arabic numerals and with counting machines, how to establish proportions, the methods of fractions, and many other commercial forms and topics which had been established in Renaissance Italy well before Recorde's time.

For a time Recorde held the post of comptroller of mints and monies in Ireland, but his life ended in King's Bench Prison, Southwark, London. It is said that he was in prison for debt, but some evidence indicated that he was involved in a scandal concerning Irish mines.

Further Reading

A biographical sketch of Recorde, as well as a selection from *The Ground of Artes,* is in James R. Newman, ed., *The World of Mathematics,* vol. 1 (1956). The older work of David Eugene Smith, *History of Mathematics,* vol. 1 (1923), gives a concise discussion of English mathematics in the early modern period. □

Claro M. Recto

Claro M. Recto (1890-1960) was a Philippine nationalist leader and president of the 1934 constitutional convention. He was one of the most vocal advocates of Philippine political and social autonomy.

Claro M. Recto was born in Tiaong, Tayabas, on Feb. 8, 1890. He worked for a bachelor of arts at the Ateneo de Manila and finished a master of laws degree at the University of Santo Tomas in 1914. From 1916 to 1919 he served as legal adviser to the Philippine Senate. In 1919 he was elected as representative of the third district of Batangas and served as House minority floor leader. He was reelected in 1922 and 1925.

Framing of the Constitution

In 1924 Recto went to the United States as a member of a parliamentary independence mission. In the same year he was admitted to the U.S. bar by the Supreme Court. In 1934 a constitutional convention was held in accordance with the provisions of the Tydings-McDuffie Act, which required the drafting of a constitution as part of the steps leading to Philippine independence. Recto was elected president of the convention. It was due mainly to Recto's sagacity and intellectual acumen that the convention succeeded in framing and approving on Feb. 8, 1935, a constitution which would truly reflect the Filipinos' capacity to frame laws and principles that would govern their lives as free, responsible citizens in a democracy.

In 1931 Recto was elected to the Senate on the platform of the Democrata party. He acted as minority floor leader for 3 years. In 1934 he became majority floor leader and president pro tempore of the Senate. He subsequently resigned his Senate seat when President Franklin Roosevelt appointed him as associate justice of the Supreme Court. Recto left the Supreme Court in 1941 and was elected anew as senator. In 1949 he was reelected on the Nacionalista party ticket. In 1957 he ran for president but was defeated.

Apart from his numerous legal treatises and literary works in Spanish, Recto is noted for his staunch nationalist stand on questions regarding political sovereignty and economic independence.

World War II and Rehabilitation

Recto served in the wartime Cabinet of José Laurel during the Japanese occupation and was subsequently arrested and tried for collaboration. He wrote a defense and explanation of his position in *Three Years of Enemy Occupation* (1946), which convincingly presented the case of the ''patriotic'' conduct of the Filipino elite during World War II. Recto fought his legal battle in court and was acquitted.

On April 9, 1949, Recto opened his attack against the unfair impositions of the U.S. government as expressed in the Military Bases Agreement of March 14, 1947, and later in the Mutual Defense Treaty of Aug. 30, 1951, and especially the Tydings Rehabilitation Act, which required the enactment of the controversial parity-rights amendment to the constitution.

A Radical Gadfly

Recto's wit, irony, and sharp analytic powers exposed the duplicity of the diplomatic agreements with the United States and revealed the subservience of Filipino opportunists to the dictates of American policy makers. Recto opposed President Ramon Magsaysay on a number of fundamental issues, among them the Philippine relations with the Chiang Kai-shek regime in Taiwan, the Ohno-Garcia reparations deal, the grant of more bases to the United States, the American claim of ownership over these bases, the question of expanded parity rights for Americans under the Laurel-Langley Agreement, and the premature recognition of Ngo Dinh Diem's South Vietnam government. In all those issues, Recto's consistent stand in favor of Philippine sovereignty and security was proved right by the turn of events.

In perspective, Recto revived the tradition of the radical dissenter fighting against feudal backwardness, clericofascist authoritarianism, and neocolonial mentality and imperialism. He strove to reawaken the consciousness of the Filipinos to the greatness of their revolutionary heritage and emphasized the need to transform the character of the national life by reaffirming their solidarity as a sovereign, free people.

Recto was preparing to launch his Filipinist crusade in the tradition of the Propaganda Movement of the 1880s when he died of a heart ailment in Rome, Italy, on Oct. 2, 1960.

Further Reading

For Recto's ideas and attitudes see his own books, *Three Years of Enemy Occupation: The Issue of Political Collaboration in the Philippines* (1946); *My Crusade* (1955); and *Recto Reader,* edited by Renato Constantino (1965). The best biographical account from a nationalistic sociocultural point of view is Constantino's *The Making of a Filipino: Story of Philippine Colonial Politics* (1969). For other information about Recto's career consult Hernando J. Abaya, *The Untold Philippine Story* (1967). For a thoughtful appraisal of Recto's progressive tendencies by a young intellectual see José Maria Sison, *Recto and the National Democratic Struggle* (1969).

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Red Cloud

Chief of the proud Oglala Sioux tribe, Red Cloud (1822-1909) saw his people defeated and forced onto United States reservations.

Born on a tributary of the North Platte River in Nebraska, Red Cloud early distinguished himself as a warrior. By the 1860s Makhpiyaluta (his Native American name) was leading his own band of warriors and had gained an important reputation. In the Sioux War of 1865-1868 he was war chief of all the Oglala. In 1866 he learned of the U.S. government's intention to build the Bozeman Trail and to construct three forts along it; this road would run through land guaranteed by treaty to the Sioux. Red Cloud gathered 1,500 to 2,000 warriors and in December lured Capt. W. J. Fetterman and 80 soldiers into a trap and massacred them. Only the severe cold of winter prevented his overrunning the post itself.

Though at the famous Wagon Box Fight of August 1867 Red Cloud saw the deadly accuracy of the U.S. Army's new rifles, the government conceded defeat in 1868. The Bozeman Trail was closed and the forts abandoned. The Sioux happily set fire to these forts while Red Cloud went to Ft. Laramie, Wyo. Here on Nov. 6, 1868, he signed a treaty that, unknown to him, provided for reservations and the cession of certain tribal lands. Finding out the terms of the treaty, angry young warriors turned more and more to the militant leader Crazy Horse. In 1870 Red Cloud journeyed to New York and Washington, D.C., to clarify the treaty and to speak in defense of the Sioux. His speeches aroused public opinion to the extent that the government revised the treaty. A special agency for the Oglala Sioux was created on the North Platte River.

Thereafter Red Cloud counseled his people to remain peaceful. He frequently charged the government agents with fraud, graft, and corruption, but he advised the Oglala to be loyal to the U.S. government. During the final Sioux War, of 1875-1876, though he opposed the war faction led by Crazy Horse, he refused to cede the Black Hills. In 1881 Red Cloud was removed as chief. Thereafter he declined in prestige and importance. His tribe was moved to the Pine Ridge Agency in South Dakota following the final Sioux War. He became blind in his later years and died at the Pine Ridge Agency on Dec. 10, 1909.

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Frontier as Cowboy, Hunter, Guide, Scout, and Ranchman (1923; new ed. 1957). □

Red Jacket

Red Jacket (1758–1830) was a Seneca Tribal Commander who lent support to the British during the Revolutionary War. He also fought to prevent conversions to Christianity among the Iroquios.

Red Jacket (1758-1830) supported the British during the American Revolution (1777-83) and later became a spokesman for his people in negotiations with the U.S. government. Red Jacket was also a staunch opponent of Christianity and worked to prevent Iroquois conversions to Christianity.

Although Red Jacket eventually allied himself with other Indian nations in support of the British during the American Revolution, he was originally hesitant about the affiliation. This ambivalence perhaps explains why he did little fighting during the conflict. According to a number of accounts, Red Jacket's reluctance to fight was perceived as cowardice by some Iroquois war leaders such as Cornplanter and Joseph Brant.

After the war, Red Jacket became a principal spokesman for the Seneca people. He was present at treaty negotiations in 1794 and 1797 in which major portions of Seneca land in upstate New York were ceded or partitioned into smaller reservations. During this era, Red Jacket also became an outspoken opponent of Christianity and an advocate for preserving traditional Iroquois beliefs. His efforts to protect traditional beliefs culminated in the temporary expulsion of all Christian missionaries from Seneca territory in 1824. Red Jacket and the so-called Pagan Party were undermined in the ensuing years, however, by accusations of witchcraft and Red Jacket's own problems with alcohol. In 1827, Red Jacket was deposed as a Seneca chief. He died three years later, after his own family had converted to Christianity.

Red Jacket is immortalized in a now-famous painting by Charles Bird King. In this historical painting, Red Jacket is depicted with a large, silver medal that was given to him in 1792 by President George Washington during a diplomatic visit to the then U.S. capital at New York City.

EXPANDED BIOGRAPHY

Red Jacket was an influential leader of the Seneca Indian Tribe and of the Iroquois confederation of tribes from the 1770s until the 1820s. He was primarily a political rather than a military figure. In fact, he was often accused of cowardice during the American Revolution. He was a very talented orator, in the opinion of both Indians and whites who heard him. Many of his speeches have been preserved in translations written down by whites. Partly because of problems of translation, the speeches, though undoubtedly impressive, often conceal as much as they reveal of the real

thought of the man. He acquired a reputation among both whites and Indians for deviousness and double-dealing. Contemporaries and later writers have differed greatly both on the basic character and personality of the man and on the interpretations to be placed on most of the major events of his life.

Various years from 1750 to 1758 have been given as that of Red Jacket's birth, but 1756 is the one most commonly cited. He was born somewhere in the territory occupied by the Seneca tribe, probably near either Seneca Lake or Cayuga Lake in the northwestern part of what is now the state of New York. He was a member of the Wolf clan of the Seneca tribe or ''nation,'' which was the largest of the six closely related tribes that made up the confederation of the Iroquois. He was given the Seneca name Otetiani in his youth and that of Sagoyewatha when he later became a chief of the tribe. His English nickname ''Red Jacket,'' by which he is usually known, was given to him after British army men had given him a red jacket during the American Revolution; he wore it or later replacements of it through most of his life. Nothing is known of his early life.

Urges Neutrality During American Revolution

Red Jacket first came to some prominence during the American Revolution. He participated in a council with British representatives at Oswego in the early summer of 1777, during which the Senecas and three other tribes of the Iroquois confederacy decided to abandon neutrality and

enter the war on the British side. Red Jacket urged continued neutrality and was therefore pronounced a coward by the militant Mohawk war chief Joseph Brant. In fact Red Jacket seems to have been reluctant to participate in combat, and he was reported to have fled from the battle of Oriskany on August 6, 1777, after hearing the first sound of gunfire. He was also supposed to have refused to participate in the attack on the American settlement at Cherry Valley, New York, in 1778. When a large American army was assembled in 1779 to lay waste the villages and agricultural lands of the Iroquois confederacy, Red Jacket first urged that the Indians surrender and then once again fled the scene during a battle at Newtown. He had been correct in his belief that the Indians would suffer disaster during this campaign, but his actions did not enhance his reputation among the Iroquois leadership.

Red Jacket came into his own as a leader of the Seneca tribe in the years following the American Revolution, when he first displayed his talent as an orator. At some time during this period he became one of the principal civil chiefs of the Seneca and hence an influential figure in the Iroquois confederation. One of the most controversial questions about the role of Red Jacket in the 1780s and 1790s is in regard to his stand on the sale of Seneca and Iroquois lands in the state of New York to white Americans. In tribal councils and in negotiations with the whites, Red Jacket always argued strongly against such sales. However, after his fellow leaders agreed to the sales, he usually placed his mark on the written agreements. One biographer, Arthur C. Parker, believes that he did so merely in order to preserve the customary formal unanimity of the tribal chiefs. Other scholars, however, have maintained that he signed the agreements in order to curry favor with the whites.

Meets George Washington

An impressive example of the importance and influence which Red Jacket had obtained in the Seneca tribe and the Iroquois confederation was his inclusion among some fifty tribal chiefs who visited Philadelphia in March and April, 1792 to confer with President George Washington and other officials of the United States government. Speaking through interpreters, Red Jacket was one of the principal spokesmen for the Indian leaders during this meeting. Among other things, he expressed the desire of the chiefs for a closer friendship between their tribes and the United States. He also professed interest in and agreement with Washington's strong desire to have the Indians educated in the ways of white civilization. Washington was so impressed with Red Jacket's conduct during the conference that he presented the Indian leader with a large silver medal bearing an image of the American President extending his hand to an Indian. Red Jacket wore the medal proudly for the rest of his life.

In 1797, Red Jacket was heavily involved in the most controversial of all the sales of Seneca tribal land rights. The white American financier Robert Morris had acquired title to most of the land occupied by the Seneca tribe west of the Genesee River in western New York. He needed to eliminate all Seneca claims to a total of some four million acres so that he could complete a sale of the land to a land company. Morris sent his son Thomas Morris to negotiate with the Senecas in August, 1797. The younger Morris proposed to buy the tribe's rights for $100,000. At first, Red Jacket and other Seneca political leaders refused to consider the offer, and Red Jacket at one point declared the meeting to be over. However, Morris and other white negotiators then persuaded the women of the tribe, who had the ultimate authority, to take the negotiations out of the hands of the political leaders and place them in the hands of the war leaders. The new negotiators agreed to Morris's terms. Red Jacket was reportedly in a stupor, perhaps induced by alcohol, at the end of the talks. At any rate, he once again signed the final agreement. The Seneca tribe was left with only a few small reservations within their former lands, including one where Red Jacket lived for the remainder of his life, located near the present Buffalo, New York.

After about 1800 Red Jacket became a strong traditionalist who wished to preserve as much as possible of the old Seneca way of life. He began to oppose the efforts of white Americans to educate the Indians in the ways of white civilization. He was particularly opposed to Christianity and to the attempts of white missionaries to spread the Gospel among the Seneca. His position was greatly complicated by the rise of a new Indian religion established by the Seneca prophet Handsome Lake. Red Jacket found himself caught in the middle between the new Indian zealot on the one hand and white and Indian Christians on the other. His opposition to the religious teachings of Handsome Lake led the prophet to charge him with witchcraft in about 1801. Handsome Lake also accused him of being primarily responsible for the sale of Indian lands to the whites. Red Jacket successfully defended himself against the charges, which could have resulted in his condemnation to death, in a Seneca tribal council.

Opposes Christianity and Cultural Assimilation

Despite the attacks of Handsome Lake and his followers, Red Jacket was probably at the height of his influence with his tribe at the time of the War of 1812. Though he was now strongly opposed to the introduction of American ways among the Indians, he consistently followed a policy of friendship toward the United States government. He opposed the efforts of the Shawnee tribal leader Tecumseh to create a new Indian confederation to halt the westward expansion of the United States. When war broke out between Great Britain and the United States in 1812, he urged the Seneca and the other tribes of the Iroquois confederacy to remain neutral. Later the Seneca Indians did go to war on the side of the United States. Red Jacket, though now approaching 60 years of age, fought bravely in several battles during this conflict.

By the 1820s, Christianity was gaining many adherents among the Seneca tribesmen, including many of its political leaders. Red Jacket's strong opposition to Christianity, as well as his increasing tendency to alcoholic excess, led the so-called ''Christian party'' to initiate a council in September of 1827 to remove his chieftainship. Twenty-five chiefs

set their marks to the document that deposed him. Red Jacket then went to Washington, where he told his story to the Secretary of War and the head of the Indian Bureau. They advised him to return home and show a more conciliatory attitude toward the Christian party. He did so and a second meeting of the tribal council restored him to his leadership post.

Red Jacket's final years were not happy. His second wife and her children had become Christians. This so distressed Red Jacket that he left her for a time, though they were ultimately reconciled. He was once again commonly believed to be drinking heavily. He died on January 20, 1830, at his tribal village near Buffalo. His wife had him buried in a Christian cemetery following a Christian religious service, neither of which he would have approved. In 1884, his remains, along with those of other Seneca tribal leaders, were reinterred in Forest Lawn Cemetery in Buffalo, where a memorial now stands.

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Robert Redfield

The American anthropologist Robert Redfield (1897-1958) specialized in Meso-American folk cultures. He was concerned with socially relevant applications of social-science skills and researches.

Robert Redfield was born on Dec. 4, 1897, in Chicago, Ill., the son of an attorney. In 1915 he entered the University of Chicago to study law. During World War I he served as a volunteer ambulance driver, returning to the university to receive his bachelor's degree in 1920 and his law degree in 1921. Although he then joined a Chicago law firm, he had already been drawn toward social science by Robert Park (whose daughter he had married in 1920) of the sociology department of the University of Chicago. A 1923 trip to Mexico confirmed Redfield's interest in primitive cultures. He became an instructor in sociology at the University of Colorado in 1925 and the following year received a fellowship for his first Mexican fieldwork.

In 1927 Redfield returned to Chicago to an anthropology department which had just attained independence from sociology. After receiving his doctorate in 1928, he became an assistant professor. He was promoted to associate professor in 1930 and full professor in 1934, simultaneously becoming university dean of social sciences. The position as dean reinforced his broad conception of the integrated nature of the social sciences. Ties of the Chicago anthropology department to sociology encouraged him to concentrate on social anthropology, effectively excluding the archeology and linguistics which Franz Boas and his students considered integrally related to it. Redfield became chairman of the anthropology department in 1948 and Robert Maynard Hutchins distinguished service professor in 1953.

Redfield's fieldwork produced *Tepoztlan* (1930) and *Chan Kom: A Maya Village* (1934), the latter in collaboration with the village schoolteacher, Alfonso Villa. *Folk Culture of Yucatan* (1941) compared the effects of civilization on four Yucatan communities that shared a Mayan heritage but differed in amount of external communication. *Chan Kom: A Village That Chose Progress* (1950) dealt with the effort of Mexican peasants to adjust to the modern world.

Redfield's prevailing concern was with the effect of technological change on primitive peoples and the consequent responsibility of the social scientist for defining the resulting disruption of life-styles. He defined, within an established sociological tradition, two ideal types—''folk'' and ''urban'' culture. *The Primitive World and Its Transformations* (1953) attempted to describe conflicts of the ''moral order'' accompanying the spread of civilization. Redfield's ideal types have been criticized primarily by students of Boas, who prefer to work with descriptions of particular

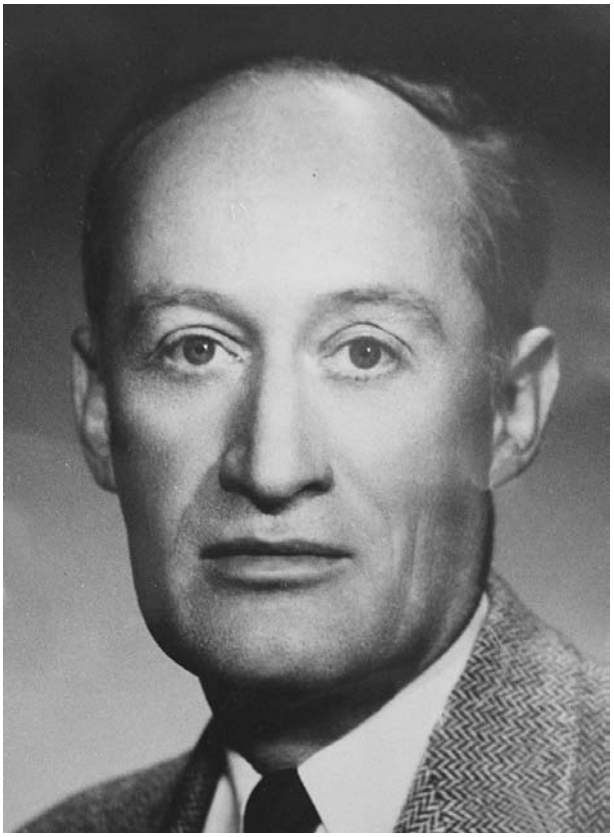

culture histories rather than to find ways of comparing types of community.

The last book by Redfield, *The Little Community* (1955), drew on studies of Indian civilization. Although his own fieldwork in India was cut short by illness, he defined and contrasted a ''great tradition'' of urban intellectual life and a persistent ''little tradition'' of the villages. As in Mexico, communication rather than geography was crucial.

Redfield shared with Boas and many of his students a concern for social problems, maintaining that man and anthropologist were necessarily inseparable. During World War II he advised the War Relocation Authority; he participated in the initial UNESCO conferences in Europe; he became director of the American Council on Race Relations in 1948; and he served as president of the board of the American Broadcasting Company. He died on Oct. 16, 1958.

Further Reading

Although articles have appeared criticizing various aspects of Redfield's theoretical formulations, there is no significant biographical study of him. Some background is in Don Martindale, *The Nature and Types of Sociological Theory* (1960). □

Vanessa Redgrave

The British actress Vanessa Redgrave (born 1937) has had a well-celebrated career as a theater, film, and television actress of substance. She is also a controversial, committed political activist.

Vanessa Redgrave has been described as the ''crown princess of a trans-Atlantic show business royal family.'' Her father was the noted classical actor Sir Michael Redgrave; her mother was a respected actress who performed under the name Rachel Kempson. Lynn Redgrave, the popular stage, screen, and television actress, and Corin Redgrave, an actor better known for his radical politics, were her siblings.

Born in London on January 30, 1937, Vanessa Redgrave was educated there, attending Queensgate School and later, 1955 to 1957, the Central School of Speech and Drama. (She joined the board of governors of the latter in 1963). Her first love was the dance. She initially trained for a career in ballet, but her height (she is nearly six feet tall) caused her to choose the stage instead. After some roles in stock she made her London theatrical debut in 1958 as the daughter of a schoolmaster, played by her father. Redgrave was married from 1962 to 1967 to the director Tony Richardson; they had two daughters, Joely and Natasha, both of whom became actresses. Redgrave also had a son Carlo, born in 1969. The father was the Italian actor Franco Nero, with whom she had a long relationship. He played Lancelot to her Guinevere in the film of the musical *Camelot* (1967).

During her acting career she undertook a wide variety of roles, including important parts in George Bernard Shaw's *Major Barbara* and Anton Chekov's *The Seagull*. She played leads in various Shakespeare plays, including *The Taming of the Shrew,* and was for a time a member of the Royal Shakespeare Company. In 1966 she originated the title role in the well-received dramatization of Muriel Spark's novel *The Prime of Miss Jean Brodie*. During the 1970s her stage roles included Polly Peachum in *The Three Penny Opera* and Gilda in Noel Coward's *Design for Living* as well as parts in various Shakespeare plays. In the 1980s she again appeared in *The Seagull* and *The Taming of the Shrew* as well as other plays, including a dramatization of Henry James' *The Aspern Papers*. She also appeared in productions of Eugene O'Neill's *A Touch of the Poet* and a spirited revival of Tennessee Williams' *Orpheus Descending*.

Her reviews were not always euphoric, but generally she has been well-received by the critics, such as considering her as possibly ''the greatest actress of the English-speaking theater.'' Her stage performances won her numerous awards, including the prestigious English *Evening Standard* Drama Award as Actress of the Year (1961, 1967) and the Laurence Olivier Award (1984).

Her screen career was more uneven, but not without distinction. Her film debut came in 1958, but she did not receive her first important movie role until 1966, as the dazzling ex-wife in *Morgan*. It was followed by an enigmatic role in Antonioni's *Blow-Up,* a confused blend of fantasy and reality set in ''swinging London.'' She did not always choose her screen roles wisely, and among her more than 25 movies were pot boilers like *Bear Island* (1980), a

weak adaptation of an adventure novel; *The Devils* (1971), an overheated version of an Aldous Huxley work about the excesses of religion in 17th-century London; and *Steaming* (1985), a failed attempt by Joseph Losey to film a feminist play. But Redgrave also had to her credit such films as *Julia* (1977), in which she played the fiery anti-Fascist eponymous heroine; *The Bostonians* (1984), a version of the James novel in which she played a betrayed feminist; *Prick Up Your Ears* (1987), a fascinating film about the career and death of homosexual writer Joe Orton in which she played his literary agent; and *The Ballad of the Sad Cafe* (1991), based on the novella of Carson McCullers.

Many of her directors commented on her ability before the cameras; Fred Zinneman said she ''is *being* rather than acting.'' Redgrave garnered various awards for her film roles, including Academy Award nominations for her performances in *Morgan, Isadora,* and *The Bostonians;* an Academy Award as best supporting actress for *Julia;* and New York Film Critics Award, best supporting actress, for *Prick Up Your Ears*. She twice won the Cannes Film Festival Best Actress Award (*Morgan, Isadora*).

Her television credits also cover a wide range of roles and won her various awards. She appeared as the Wicked Queen in a ''Faerie Tale Theatre'' version of *Snow White* (1985), in a three-part ''American Playhouse'' dramatization of the Salem witchcraft trials (*Three Sovereigns for Sarah,* 1985), and in 1986 the nine-part miniseries *Peter the Great* (as his sister, for which she received an Emmy Award nomination). Redgrave also received an Emmy nomination for her role as a transsexual tennis pro and doctor (*Second Serve,* 1986). She won an Emmy for her performance in *Playing for Time* (1980) as Fania Fenelon, a Jewish musician who survives Auschwitz.

Jewish groups strongly criticized the casting of Redgrave as Fenelon because of her outspoken pro-Palestinian sympathies. In 1977 she had produced and narrated a tough anti-Israeli film, *The Palestinians,* and she had made clear her support for the Palestine Liberation Organization (PLO). A woman of definite political beliefs, Redgrave was also active in ''ban-the-bomb'' groups. A member of England's left Radical Workers Revolutionary Party, she stood as their candidate for Parliament from Moss Side in 1979. She described her ''leisure interest'' as ''changing the status quo.'' Her politics led to a suit Redgrave filed in 1984 after the Boston Symphony Orchestra canceled her contract to narrate a performance of Stravinsky's *Oedipus Rex*. A jury awarded her $100,000 damages for breach of contract but rejected her charges that the dismissal was for political reasons.

Before her political notoriety surfaced she was made (1967) a Commander, Order of the British Empire (C.B.E.).

Her single-minded commitment to political causes was notorious. By Redgrave's account, her daughter Natasha once pleaded with her to stop traveling and spending time on political causes and spend more time at home. Redgrave said ''I tried to explain that our political struggle was for her future and that all the children of her generation.'' Undaunted by her daughter's emotional plea, Redgrave continued to spend most of her time on activism. Her theater and movie career suffered from her controversial causes leading to lesser and smaller roles being offered. Other acting assignments included: *Howards Way* (1995) with Emma Thompson; *Two Mothers for Zachary* (1996), a made for TV movie based on a famous child custody case, with Balerie Bertinellia; and *Sense of Snow* (1997), cameo role in Danish author Peter Hoeg's best-thriller of the same name. Redgrave demonstrated her vast theatrical talents, directing and acting in a 1997 Shakespearean mini-series, stagged at the Alley Theater in Houston, Texas. However one may respond to her political zealousness, she remains an actress of distinction.

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Odilon Redon

The French painter and graphic artist Odilon Redon (1840-1916) was a leading symbolist and a forerunner of surrealism.

Odilon Redon was born on April 20, 1840, in Bordeaux. His father was a rich French colonist in the southern United States; his mother, of French descent, was from New Orleans. Odilon lived on his uncle's estate in Peyrelebade until 1851, and he spent summers there from 1874 to 1897.

Redon began to study drawing in 1855 with Stanislas Gorin in Bordeaux. At his father's wish Redon started to study architecture in 1860. Four years later he was accepted in the painting class of the École des Beaux-Arts in Paris. He exhibited some prints in the Salon of 1867. During 1870-1871 he served in the Franco-Prussian War.

In 1878 Redon visited Belgium and the Netherlands, studied the works of Rembrandt, and learned from Henri Fantin-Latour the technique of lithography. He produced his first lithographic series, *In the Dream,* in 1879; his second, *For Edgar Allan Poe,* in 1882; and his third, *The Origins,* in 1883. In 1884 Redon became known in avant-garde literary circles through J. K. Huysman's symbolist novel *Against the Grain,* in which Huysman said Redon's drawings ''were outside of any known category; most of them leap beyond the boundaries of painting, innovating a very special fantasy, a fantasy of sickness and delirium.'' That same year Redon exhibited in the first Salon des Indépendants, which he had helped to create.

Redon's next lithographic series were *Homage to Goya* in 1885 and *The Night* in 1886. He exhibited with the impressionists in Paris and with ''The Twenty'' in Brussels in 1886. He did three series of lithographs for Gustave Flaubert's *The Temptation of St. Anthony*—1888, 1889,

1896—and a series for Charles Baudelaire's *Fleurs du mal* in 1890.

Not until 1890 did Redon produce his first pastels and oils. At this time he replaced Paul Gauguin as a mentor of the young Nabis. The lithographic series *Dreams* was produced in 1891, and his last series, the *Revelation of St. John,* in 1899. Redon also produced some fine portraits, decorative screens, and wall ornaments, and he executed designs for tapestries.

In 1900 Redon began a series of flower studies, turning away from the macabre subjects and nightmare visions of his black-and-white lithographs and drawings to paint in the most voluptuous colors, as in *Flowers in a Vase* (ca. 1905) and *Vase with Anemones* (1912-1914). He was more fully represented at the famous Armory Show of 1913 in New York City than any other artist. He died in Paris on July 6, 1916.

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John Silas Reed

John Silas Reed (1887-1920), American revolutionist, poet, and journalist, became a symbol in many American minds of the Communist revolution in Russia.

John Reed was born in the mansion of his maternal grandparents outside Portland, Ore., on Oct. 22, 1887. His father sold agricultural implements and insurance. Reed was a frail youngster and suffered with a kidney ailment. He attended Portland public schools and graduated from Harvard in 1910. Although he felt like an outsider, Reed had been active at the university.

Reed went to work for *American Magazine,* of muckraking fame, and *The Masses,* a radical publication. Journalists Ida Tarbell and Lincoln Steffens awakened his liberal feelings, but he soon bypassed them as a radical. In 1914 *Metropolitan Magazine* sent Reed to Mexico, where he boldly walked within the lines of Pancho Villa's army. Villa reportedly made Reed a staff officer and called the journalist ''brigadier general.'' Reed next gave sympathetic coverage to striking coal miners in Colorado. He went to Europe for *Metropolitan Magazine* when World War I broke out in 1914. He covered the battle fronts in Germany, Russia, Serbia, Romania, and Bulgaria.

Reed and his wife, Louise Bryant, were in Russia during the October Revolution. In reporting the Bolshevik effort to gain control, Reed won V. I. Lenin's friendship. Here Reed gathered materials for his most noted work, *Ten Days That Shook the World* (1919). It is generally recognized that the book lacks factual accuracy, but Bertram Wolfe (1960) contends that ''as literature Reed's book is the finest piece of eyewitness reporting the revolution produced.''

In 1918 Reed was named Russian consul general at New York, a status never recognized by the United States. In 1919, after he had been expelled from the National Socialist Convention, he formed the Communist Labor party in the United States. He was arrested several times for incendiary speeches and finally, after printing articles in the *Voice of Labor,* was indicted for sedition. He fled to the Soviet Union on a forged passport. The thing usually unreported about Reed among the Muscovites was his unrelenting contention that decisions should be made democratically and his opposition to a monolithic society under dictatorial control. Twice he tried to return to the United States but was unsuccessful. Stricken by typhus, he died on Oct. 19, 1920, in Moscow. He was given a state funeral and buried in the Kremlin.

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Thomas Brackett Reed

As Speaker of the U.S. House of Representatives, Thomas Brackett Reed (1839-1902) was called "Czar Reed." He was one of America's greatest parliamentarians.

Thomas B. Reed was born on Oct. 18, 1839, in Portland, Maine, an origin stamped in the nasal drawl in which he delivered the corrosive witticisms for which he became famous. Graduating from Bowdoin College in 1860, he studied law, traveled to California, and taught school briefly. In 1865 he joined the Maine bar and entered politics, becoming state legislator (1867-1868), state senator (1869-1870), and attorney general (1870-1873). Elected congressional representative in 1876, he served in the House until 1899.

Congressman Reed's first important assignment was to the "Potter Committee," appointed in 1878 to investigate alleged fraud in the Hayes-Tilden presidential election of 1876. Representing the Republican minority, Reed demonstrated that his party was not alone in fraud and even managed to implicate the nephew of Democratic candidate Samuel J. Tilden. During the 1880s Reed emerged as a leading party regular. As Speaker of the House (1889-1891, 1895-1899), he struggled to revise House rules, especially those that allowed the Democratic majority to avoid action through filibustering or absenteeism. His physical appearance, a towering height of 6 feet 3 inches and a weight of almost 300 pounds, contributed to his impressiveness. Although later congresses lessened his power, he helped establish the principle of party responsibility.

Reed was fiercely partisan. Democrats, he said, never spoke without diminishing the sum of human knowledge. "A statesman," he noted in his most quoted epigram, "is a successful politician who is dead." Supporting the tariff, hard money, and internal improvements for national purposes, he believed business stability essential to progress. In advance of his time, he opposed capital punishment and advocated woman's suffrage.

In his later years neither party nor country entirely pleased Reed. "The convention could do worse," he said of his presidential ambitions in 1896, "and probably will." He resigned from the House in the aftermath of the Spanish-American War and then practiced law in New York. He died on Dec. 7, 1902, in Washington.

Considered an archconservative by those who opposed his economic views, Reed displayed a genuine humanity and broad learning in his speeches and articles. As a master of the parliamentary skills that make representative government effective, he has rarely been equaled.

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Walter Reed

Walter Reed (1851-1902), American military surgeon and head of the U.S. Army Yellow Fever Commission, is widely known as the man who conquered yellow fever by tracing its origin to a particular mosquito species.

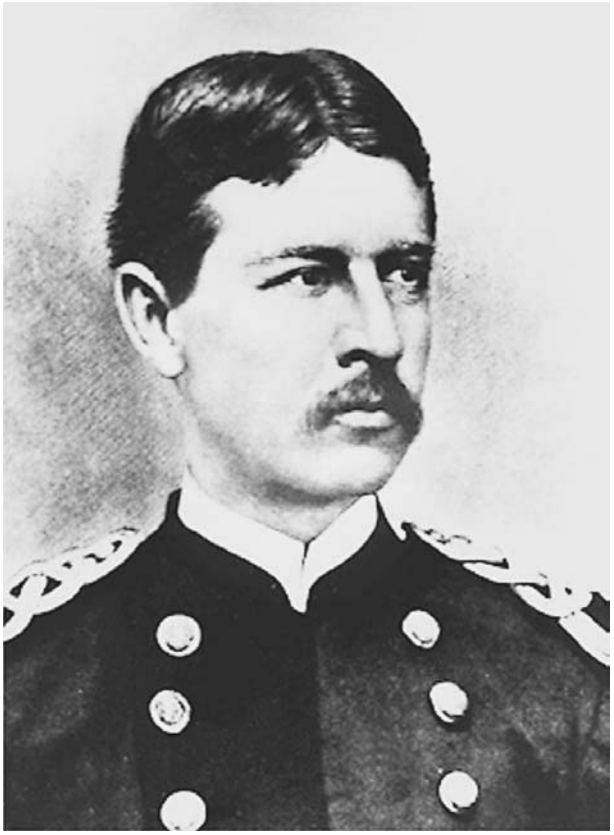

Walter Reed was born on Sept. 13, 1851, at Belroi, Va., the son of a Methodist minister. After attending private schools, Reed entered the University of Virginia, where he received his medical degree in 1869, after completing only 2 years. He then went to New York, where he received a second medical degree from the Bellevue Hospital Medical College in 1870. After working for the Board of Health of New York and of Brooklyn, Reed was commissioned an assistant surgeon in the U.S. Army with the rank of first lieutenant in June 1875. Then followed 11 years of frontier garrison duty, further study at Johns Hopkins Hospital while on duty in Baltimore, and an assignment as professor of bacteriology and clinical microscopy at the newly organized Army Medical School in Washington in 1893.

When yellow fever made its appearance among American troops in Havana, Cuba, in 1900, Reed was appointed head of the commission of U.S. Army medical officers to investigate the cause and mode of transmission. After some months of fruitless work in searching for the cause of the disease, Reed and his associates decided to concentrate upon determining the mode of transmission. Carlos Juan Finlay first advanced the theory that yellow fever was transmitted by mosquitoes (he blamed it on the *Stegomyia fasciata,* later known as the *Aedes aegypti*) and proved it by experiments, but physicians generally did not credit the possibility. Walter Reed confirmed Finlay's findings by using human subjects. In fact, there was no alternative to experimentation with humans; Reed and his associates argued persuasively that the results would justify the procedure. Mosquitoes that had been fed on yellow fever-infected blood were applied to several of Reed's associates, including Dr. James Carroll, who developed the first experimental case of the disease.

Then followed a series of controlled experiments with soldier volunteers. In all, 22 cases of experimental yellow fever were produced: 14 by mosquito bites, 6 by injections of blood, and 2 by injections of filtered blood serum. At the same time, in order to eliminate the possibility of transmission by contact, Dr. Robert P. Cook and a group of soldiers slept in a detached building in close contact with the clothing and bedding of yellow fever patients from the camp hospital. Since no case of illness resulted from any of these contacts, the theory was conclusively proved.

The value of the commission's work quickly became evident. In 1900 there had been 1,400 cases of yellow fever in Havana; by 1902, after the attack, mounted because of the commission's report, on the mosquito had been under way for over a year in Cuba and the Panama Canal Zone, there was not a single case. Now that its mode of transmission is known, there is no danger of yellow fever in any country with adequate control facilities.

Reed returned to Washington, D.C., in February 1901 and resumed his teaching duties at the Army Medical School. In 1902 Harvard University and the University of Michigan gave him honorary degrees. Only a few days before his death in Washington on Nov. 22, 1902, he was appointed librarian of the Army Medical Library. The Walter Reed Hospital in Washington was named in his honor.

Further Reading

Howard A. Kelly, *Walter Reed and Yellow Fever* (1906; 3d ed. rev. 1923), includes a bibliography of Reed's writings. See also Albert E. Truby, *Memoir of Walter Reed: The Yellow Fever Episode* (1943).

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Lloyd Frederic Rees

Australian artist Lloyd Frederic Rees (1895-1988) featured landscapes and architecture in his drawings and paintings.

Lloyd Frederic Rees was born in 1895 on the east coast of Australia in a small town named Yeronga near Brisbane in Queensland. His father, Owen Rees, was of Welsh ancestry, and his mother, Angéle Burguey, was of Mauritian and French descent.

When he was 21 years of age Rees was to visit Sydney in New South Wales for the first time, as well as Melbourne in Victoria. He worked in the Sydney studio of Smith and Julius at the invitation of Sydney Ure Smith, legendary art publisher and originator of ''Art in Australia.'' After several years of this full-time employment, Rees visited Europe for the first time in 1923, returning to Australia the following year. He married Dulcie Metcalfe in 1926; she died in 1929. In 1931 he married Marjory Pollard.

In 1934 Rees' only child, Alan Lloyd Rees, was born, and the family moved to Northwood, a suburb of Sydney, where Rees was to spend almost 50 years, visiting Europe on several occasions in the 1950s, 1960s, and 1970s. Rees traveled to Tasmania in 1967, the first of many visits, and died there, in Hobart in December 1988.

Almost half of Lloyd Rees' life was spent drawing in different media. As a young man the earliest works were undertaken in Brisbane; then from 1917 creative drawing was cast done in many locations including Italy and Sydney, New South Wales. The focus tightened on Sydney in the 1930s, a passionate tribute to a city to which he remained devoted for the rest of his life.

During the next 20 years, until the mid-1950s, he was able to perfect a painting style that, by his own admission, was comparable to his drawing technique. Following various trips to Europe in the 1950s and 1960s, during which he drew extensively, he was able to develop these drawings into paintings subsequently completed in Australia. These later works are vigorous and brilliant, but with superb sensitivity, and all are redolent of a visionary regard and involvement with landscape and with architecture. Soft ground etchings and lithographs came later, adding as superb amalgamations to all that had been learned from the earlier drawings and the confident, muscular later paintings. The resultant totality expresses superbly a major artist's response to all that was held dear in the landscape about him.

Rees was honored by many exhibitions of his work in Australia as well as in Chicago and Paris. From 1946 to 1986 he was lecturer and instructor in art at the University of Sydney's School of Architecture. He was awarded an Honorary Doctor of Letters by the University of Tasmania in 1984 and a Companion of the Order of Australia (AC) the following year. During the Australian Bicentennial Rees was chosen as one of the ''Two Hundred People Who Made Australia Great.''

Further Reading

The fullest account of Lloyd Rees is in the two volumes of his memoirs—*The Small Treasures of a Lifetime* (1969) and *Peaks and Valleys* (1985). A similar volume of looking back is Renee Free's *Lloyd Rees—An Artist Rémembers* (1987). Free published two earlier books on the artist—*Lloyd Rees* (1972) and *Lloyd Rees—The Later Works* (1983).

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Rees, Jancis, *Lloyd Rees: a source book,* Sydney, N.S.W.: Beagle Press, 1995.
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Rees, Lloyd Frederic, *The small treasures of a lifetime: some early memories of Australian art and artists,* Sydney: Collins, 1984.
□

Tapping Reeve

Tapping Reeve (1744-1823), an American jurist and founder of the Litchfield Law School, helped bring order to the law through systematic and integrated instruction.

Tapping Reeve, the son of a Presbyterian minister, was born in Brookhaven, Long Island, in October 1744. He entered the College of New Jersey (now Princeton) at 15 and graduated first in his class in 1763. In 1771 Reeve left his post as tutor at Princeton to read law in the traditional way in a judge's office in Hartford, Conn. In a year he was admitted to the bar, and he moved to the remote village of Litchfield, Conn., to begin his practice.

As his reputation grew, young prospective lawyers began to seek Reeve out to supervise their legal preparation. But he soon went beyond the usual procedures (which gave the clerks little or no overview in their reading and only a perfunctory knowledge of established legal forms) to introduce them to the substantive principles and concepts of law. In the absence of accessible textbooks and reports, he inaugurated in 1782 a series of formal and connected lectures which embraced the whole field of jurisprudence. Two years later, with students overflowing home and office, he erected a small frame building near his home and assembled his law library there. In this school he met his classes of from 10 to 20 men. On Saturdays the students were examined on the week's lectures, and Monday evenings were reserved for moot court sessions.

For 14 years Reeve conducted the school alone, but when, in 1798, he was appointed a judge of the superior court, James Gould began to share the teaching duties. The notes from their lectures, as the school catalog noted in 1828, ''constitute books of reference, the great advantage of which must be apparent to every one of the slightest acquaintance with the . . . Law.''

Before the school closed in 1833 because of increased competition from New York, New Haven, and Boston, Reeve and Gould graduated more than 1,000 lawyers. The roster of names reads like a ''Who's Who in Nineteenth-century America,'' including 2 U.S. vice presidents, 3 Supreme Court justices, 6 Cabinet members, and 116 congressmen.

After 16 years on the state supreme court Reeve was elevated in 1814 to chief justice. He retired the next year, at

the age of 70. He published *The Law of Baron and Femme* (1816), a legal analysis of domestic relations that went into four editions. Financially straitened and flagging with age, he withdrew from his school partnership in September 1820 and died in Litchfield on Dec. 13, 1823.

Further Reading

Samuel H. Fisher, *The Litchfield Law School, 1775-1833* (1933), contains a good description of the activities and alumni of Reeve's school and a sympathetic characterization of its teachers. □

Donald Regan

Donald Regan (born 1918) directed America's leading brokerage house (Merrill, Lynch, Pierce, Fenner, and Smith) to new heights of success in the 1970s, before serving consecutively as secretary of the treasury and White House chief of staff under President Ronald Reagan.

Born in Cambridge, Massachusetts, on December 21, 1918, Donald Thomas Regan attended Cambridge Latin School and Harvard University, graduating from the latter with a B.A. in English in 1940. While a student he ran a local guide service which netted him, in addition to his college expenses, savings of $2,000 by the time he graduated. Abandoning law school after less than a year, he enlisted in the Marine Corps and during World War II he served in five major campaigns, including Guadalcanal and Okinawa. After rising to the rank of lieutenant colonel, Regan left the corps in 1946; he subsequently credited his experience in the Marines for teaching him a sense of organization. In 1942 he married Ann Gordon; the couple had four children: Donna, Donald, Richard, and Diane.

Up the Business Ladder

In 1946 Regan was determined to join a corporation with an effective training program; narrowing his choices to two, he chose the nation's leading brokerage house, Merrill, Lynch, Pierce, Fenner, and Smith, Inc. He would spend his entire professional career at Merrill Lynch until entering the government 35 years later. Regan served for two years as a broker in the Washington office of Merrill Lynch, after which he was transferred to the New York office, where he was made manager of the over-the-counter department in 1952. Two years later he became a partner in the firm—at 35, the youngest in Merrill Lynch's history.

Regan's rise in the company continued at a rapid rate. From 1955 to 1960 he managed the Philadelphia office, then returned to New York in 1960. He served successively as director of the administrative division (1960-1964), executive vice president (1964-1968), president (1968-1971), and board chairman and chief executive officer (1971-1980).

Innovative Business Leader

During his years at the helm, Merrill Lynch diversified its services in a revolutionary way, entering into a wide range of financial services including money market funds, issuance of credit cards, and provision for check-writing by investors. Under Regan's leadership, the firm—which had originated the ''chain-store'' concept among brokerage houses—became a ''supermarket'' for financial services. Regan's performance in these years earned him a reputation as a corporate ''maverick,'' a term he always rejected. (Mavericks, he contended, wander away from the herd, while it was always his purpose to lead.)

His leadership was profitable for the corporation and for himself. Merrill Lynch's annual revenues increased sixfold in the 1970s, while Regan amassed a personal fortune consisting of over 240,000 shares of the company's stock (estimated to be worth $8.5 million) by 1979.

Despite his prominence and formal membership in organizations of the nation's leading business executives (such as the Committee for Economic Development, the Council on Foreign Relations, and the Business Roundtable), Regan kept a low profile in national politics. Although a member of the influential 44-member Policy Committee of the Business Roundtable from 1978 on, his views on specific policy issues remained something of a mystery to the public. Even as a chief executive officer, Regan guarded his time and his privacy, earning a reputation as an ''eight-to-five'' executive and retreating with his

wife to their colonial home in Mount Vernon, Virginia, for weekends.

Service in the Reagan Administration

When President-elect Ronald Reagan selected Regan to be secretary of the treasury in December 1980, press reaction was generally favorable but reserved. His reputation as a staunch supporter of the free market appealed to the financial community; yet many conservatives feared he would not give high priority to the tax reductions mandated by ''supply-side'' economic theory. As treasury secretary, however, Regan proved to be an effective advocate for tax reform, playing a key role in securing congressional passage of a three-year tax cut in August 1981. Recognized quickly as an effective agency head, Regan did not emerge immediately as the administration's chief economic spokesman. By 1982, however, he assumed that role, eclipsing the heads of the Office of Management and Budget and the Council of Economic Advisers.

Though Regan frequently offered blunt public comments suggesting internal disagreements in the administration (for example, blaming Federal Reserve Board policies for high interest rates and suggesting the need for tax increases in 1982 and 1984), his influence with Reagan rose steadily, culminating in his appointment as White House chief of staff (in an exchange of positions with James A. Baker, III) in early 1985. This appointment—and Regan's prominence, generally, in the Reagan White House—symbolized the power of non-economists in an administration which was almost certain to be remembered for its leadership in directions of economic change. True to his background as a Wall Street innovator, Donald Regan was positioned to play a major role in this revolutionary activity in the final four years of the Reagan presidency.

For almost two years of Reagan's second administration, Regan maintained a fairly high profile as a no-nonsense chief of staff. In this role he carried the president's support over those who disagreed on issues and personalities. But when the Iran-contra scandal broke in November 1986 Regan came under attack for not better advising/protecting the president. With the publication of the Tower report on the scandal (named for the committee's chairman John Tower, former senator from Texas) Regan saw his position as chief of staff so weakened that he resigned February 27, 1987. (He was replaced by another former senator, Howard Baker of Tennessee.)

In 1988 Regan published a memoir of his years in the government, *For the Record*. The book received mixed reviews. Perhaps the most valanced appraisal was given by Morton Kondracke in the *New York Times Review of Books* (May 20, 1988), who called it ''a substantial (if self-serving) memoir of the reagan Presidency and a riveting tale of political downfall and human agony.''

Further Reading

No biography of Regan has been produced, nor was there any systematic study of his tenure as secretary of the treasury and White House Chief of Staff apart from his own memoir *For the Record* (1988). The best sources on his personal history were *Fortune* (March 23, 1981) and several profiles that appeared when he was named to the Treasury position, including *U.S. News & World Report* (December 22, 1980) *and National Journal* (December 20, 1980). His impact on Merrill Lynch was best discussed in *Fortune* (March 23, 1981). □

Regiomontanus

The German astronomer and mathematician Regiomontanus (1436-1476) constructed the first European observatory and established trigonometry as a separate area of study in mathematics.

Regiomontanus, called after the Latinized form of his birthplace, Königsberg, in the duchy of Coburg, was born Johann Müller on June 6, 1436, the son of a miller. At the age of 12 he began the study of classical languages and mathematics at the University of Leipzig. In 1452 he moved to Vienna and became the favorite pupil of Georg Peurbach, astronomer and mathematician, who interested Regiomontanus in securing a truly reliable version of Ptolemy's *Almagest*.

A year after Peurbach's death in 1461, Regiomontanus went to Italy and established close contacts with Cardinal Bessarion, the leading Greek scholar of the time. Regiomontanus made quick progress in Greek and studied various Greek mathematical and astronomical texts in addition to Ptolemy's *Almagest*. The study of this latter work enabled him to complete Peurbach's *Epitome in Cl. Ptolemaei magnam compositionem,* but it saw print only in 1496.

The most important work of Regiomontanus, completed in 1464 but printed in 1533, was the first fullfledged monograph on trigonometry, *De triangulis omnimodis libri quinque* (Five Books on All Kinds of Triangles). The first two books dealt with plane trigonometry, while the rest were largely devoted to spherical trigonometry. Although Regiomontanus relied heavily on Arabic and Greek sources, such as al-Battani, Nasir al-Din al-Tusi, Menealos, Theodosius, and Ptolemy, his work was the starting point of a new development leading to modern trigonometry.

In 1468 Regiomontanus went to the court of King Matthias Corvinus of Hungary at Buda to serve as librarian of one of the richest collections of codices in existence in Europe. There he completed his *Tabulae directionum et projectionum,* the first European study of Diophantes' *Algebra*.

In 1471 Regiomontanus went to Nuremberg at the invitation of Bernhard Walther, a rich citizen who provided him with the means to set up the first observatory in Europe. It was equipped with instruments of Regiomontanus's own making, which he described in *Scripta de torqueto, astrolabio armillari,* first printed in 1544. His most important observations concerned the great comet of 1472 (probably Halley's comet). Walther also set up a printing press and published Regiomontanus's calendars and pamphlets.

Regiomontanus published Peurbach's planetary theory, *Theoricae novae planetarum,* and his own ephemerides for 1474-1506, which contained a method of calculating longitudes at sea on the basis of the motion of the moon. The book was used by the leading navigators of the times.

At the summons of Pope Sixtus IV, Regiomontanus, a newly appointed titular bishop of Ratisbon, journeyed to Italy in the fall of 1475 to undertake the reform of the calendar. He died on July 6, 1476, probably the victim of an epidemic.

Further Reading

There is a chapter on Regiomontanus in Lynn Thorndike, *Science and Thought in the Fifteenth Century* (1929). Also useful are J. L. E. Dreyer, *A History of Astronomy from Thales to Kepler* (1905; rev. ed. 1953); Lynn Thorndike, *A History of Magic and Experimental Science* vols. 5 and 6 (1941); and A. C. Crombie, *Augustine to Galileo: The History of Science A.D. 400-1650* (1953). □

William Hubbs Rehnquist

William Hubbs Rehnquist, (born 1924) one of the most Conservative members of the Supreme Court, became the court's Chief Justice when he succeeded Justice Warren Burger in 1986.

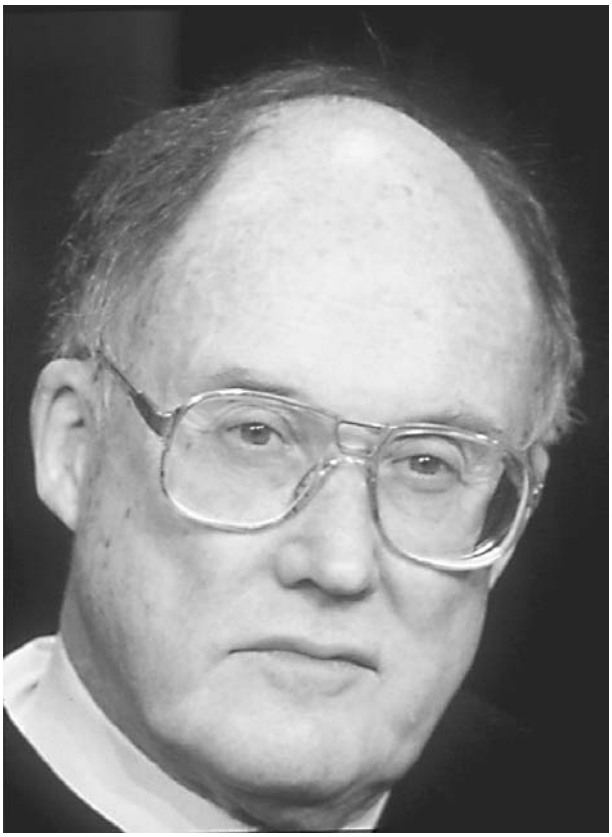

William Hubbs Rehnquist was born in Milwaukee, Wisconsin, on October 1, 1924. He grew up in the well-to-do Milwaukee suburb of Shorewood where his father, a first generation American of Swedish parentage, was a wholesale paper salesman. His mother, a graduate of the University of Wisconsin, was a housewife and a civic activist and, fluent in five foreign languages, worked as a freelance translator for local companies. At an early age he embraced his family's respect for such leaders of the Republican Party as Alf Landon, Wendell Wilkie, Herbert Hoover, and Robert A. Taft. As a child, he once told a teacher that his career plans were to ''change the world.''

Rehnquist attended public schools and as feature editor of the paper of the all-white Shorewood high school was critical of such news commentators as Walter Winchell whom he believed interpreted rather than reported the news. At 17 during World War II the young Rehnquist volunteered as a neighborhood civil defense officer. After attending one year of college on scholarship, he joined the Army Air Corps as a weather observer, serving principally in North Africa from 1943 to 1946. When he returned from Africa he first used his G.I. Bill benefits, then worked various part-time jobs to attend Stanford University in California. Rehnquist was an excellent student; majoring in political science he graduated Phi Beta Kappa in 1948. He received Master's degrees from Stanford and Harvard universities before completing a law degree at Stanford, where he was editor of the law review and graduated first in his class in 1952. His conservative views were solidly established by this time and he was a willing and able debater on any political issues of the day. Such impressive accomplishments earned Rehnquist a prestigious 18-month clerkship in 1952-1953 with Associate Justice Robert H. Jackson of the U.S. Supreme Court. In 1953 he married Natalie Cornell, a fellow Stanford student.

Republican Activist and Assistant U.S. Attorney General

After completing his clerkship, the Rehnquists moved to Phoenix, Arizona, a city noted for its conservative bent. Once there, Rehnquist established a private practice and became increasingly involved in Republican politics. He soon achieved prominence and in 1958 was chosen as a special Arizona state prosecutor involved in bringing charges against several state officials accused of state highway frauds. He publicly opposed a number of legislative initiatives over the years, including one that would institute busing to achieve racial integration of the schools.

Rehnquist associated with conservative Senator Barry Goldwater and Richard G. Kleindienst, and who served as chairman of the state party and as national field director for the presidential campaigns of Goldwater in 1964 and Richard M. Nixon in 1968. Among the liberals he targeted for criticism during this period were Justices Earl Warren, William O. Douglas, and Hugo L. Black, whom he termed ''left-wing philosophers'' of the Supreme Court, accusing them of ''making the Constitution say what they wanted it to say.''

Following his election in 1968, Nixon appointed Kleindienst as deputy attorney general. Kleindienst then chose Rehnquist as assistant attorney general responsible for the Office of Legal Counsel. During his two and a half years at the Justice Department Rehnquist turned what had been an obscure position into a focus of publicity and a target for criticism from liberals and Democrats. Among other controversial positions, Rehnquist defended the constitutionality of the president's policies in Indochina, Nixon's orders barring disclosure of certain government documents, and the mass arrest of peaceful demonstrators. He strongly supported the administration's stringent law-and-order program, including ''no-knock'' entries, pretrial detention, wire tapping, and electronic surveillance, and repeatedly stated the view that the Supreme Court had been too vigilant in defending the rights of the accused. Such positions were consistent with Nixon's desire to appoint ''judicial conservatives'' to the Supreme Court, and the president nominated Rehnquist and Lewis F. Powell, Jr., a noted Virginia lawyer, to be associate justices on October 21, 1971.

A Conservative on the Supreme Court

A few liberal senators opposed Rehnquist, but after he softened his law-and-order image and admitted having acquired a more sympathetic attitude toward civil rights, he was confirmed. Rehnquist and Powell then filled the seats on the Court vacated by Justices Hugo L. Black and John M. Harlan.

Rehnquist was easily the most conservative member of the Warren Court. He joined a tribunal that was just beginning to reconcile years of judicial activism maintained under the leadership of Chief Justice Earl Warren with a more restrained approach to decisions symbolized by the new chief, Warren Burger. Even though Nixon had tried to fill the Court with ''judicial conservatives,'' no radical shift to the right immediately occurred. Instead, the Court pursued an uneven course, sometimes adhering to a conservative position, at other times to a liberal one. There was, however, never a doubt about where Rehnquist stood. When the Court in *Roe* v. *Wade* (1973) overturned state laws against abortions, he dissented, arguing in favor of state power. Similarly, when the majority upheld bussing as a means to bring about desegregation in *Keyes* v. *School District No. 1, Denver, Colorado* (1973), Rehnquist wrote a stinging dissent. Often the only dissenter, he opposed school desegregation, women's rights, civil-service jobs for aliens, and health care for the poor, among others. Especially during the early years on the Court, his one-man dissents occurred so often that Rehnquist's law clerks presented him a Lone Ranger doll, referring to their boss as the ''lone dissenter.'' He remained unpopular with liberals who argued that his unwavering support on such issues as states rights served to endorse blatant discrimination against minorities and women. Nevertheless, he was also recognized as an extremely intelligent and well organized addition to the Court, and some note that his lone dissents became important in later shaping majority decisions.

No decision illustrated better Justice Rehnquist's orientation than his remarkable decision in *National League of Cities* v. *Usery* (1976). The issue was whether the federal minimum-wage law applied to all state and local government employees. In an earlier case the majority of the Court had decided in favor of the federal government. Rehnquist alone had dissented, arguing against decades of opinions decided since the *New Deal* that the wage law violated state sovereignty. But in *National League of Cities* four justices accepted the reasoning of his previous dissent and Rehnquist wrote for a 5-4 majority that ''this Court has never doubted that there are limits upon the power of Congress to override state sovereignty.''

By the early 1980s Justice Rehnquist found himself more often in the majority. This occurred not because he changed, but because the Court did. With President Ronald Reagan's appointment of Justice Sandra Day O'Connor in 1981 Rehnquist and Chief Justice Burger gained a reliable third vote, which made it much easier to put together a majority whose views favored Rehnquist's views. Of 28 cases decided during the October 1984 term by a 5-4 vote, for example, the former ''lone dissenter'' was in the majority in 17. Slowly, the Court seemed to be shifting toward a discernibly conservative position more consistent with Rehnquist's views. Yet even so, the future was cloudy. Early in 1985 the Court overturned Rehnquist's *National League of Cities* opinion in *Garcia* v. *San Antonio* by a 5-4 vote.

When Chief Justice Burger resigned in 1986, President Reagan impressed with Rehnquist's intellect and conservative stances nominated him to be the nation's 16th chief justice, with Antonin Scalia named to the open associate justice slot. Liberals, and members of Congress who had long been at odds with Rehnquist were alarmed at the nomination. Allegations of past misdeeds (including a charge that he had harassed minority voters in Phoenix) were raised to try and thwart the confirmation, but nothing could stick in view of his years on the Supreme Court. The Senate confirmed both nominations.

Rehnquist proved an excellent administrator, lessening the Court's burgeoning case workload. Although he remained one of the most conservative justices, he also maintained a strong sense of independence. He had to endure charges that his opinions reflected his own personal politics more than actual judicial philosophy. However, when examined, it was noted that he often stood with the majority even if it crossed the established Republican line. In *Morrison v Olson* (1988) he upheld Congress' right to appoint independent counsel to investigate and prosecute government officials, over the strenuous objects of the Reagan administration, who had been responsible for his appointment to the Supreme Court. In 1996, he clashed openly with Republicans over their criticism of President Clinton's judicial appointments. As Chief Justice, Rehnquist brought order to the court and won striking support for judicial restraint from his colleagues. His belief that any move to weaken judicial independence would only serve to undermine the effectiveness of the federal courts was the cornerstone of his tenure at the Court. In a 1996 speech he said ''Change is the law of life, and judiciary will have to change

to meet the challenges which will face it in the future. But the independence of the federal judiciary is essential to its proper functioning and must be retained.'' Rehnquist was a pillar of conservative judicial thought on the nation's highest court.

Further Reading

The best treatment of Justice Rehnquist's role on the Supreme Court can be found in *The Burger Court: The Counter-Revolution That Wasn't,* Vincent Blasi, editor (1983). For Rehnquist's own views see his *The Supreme Court: How It Was, How It Is* (1987). An excellent article that covered both the course of Rehnquist's career and his ideas was ''The Partisan: A Talk With Justice Rehnquist,'' by John A. Jenkins in *New York Times Magazine* (March 3, 1985). A specialized but nonetheless very good piece was Jeff Powell's ''The Complete Jeffersonian: Justice Rehnquist and Federalism,'' *The Yale Law Journal* 91 (June 1982), which dealt especially with judicial theory and the *National League of Cities* opinion. Peter Iron's *Brennan vs. Rehnquist: The Battle for the Constitution* (1994) compared the conservative and liberal interpretations of the constitution and the courts. David Savage examined the rightward swing of the court in *Turning Right: The Making of the Rehnquist Supreme Court* Rehnquist's own views of the role of the federal judiciary can be found in a speech given May 1, 1996 in *Vital Speeches* May 1, 1996, p 418 *The Future of the Federal Courts.* □

Steve Reich

The American composer Steve Reich (born 1936) was the creator of ''phase'' and ''pulse'' music. A leading composer of minimalism in the 1960s and 1970s, Reich continued to expand his compositional resources to achieve striking expressiveness in his vocal pieces in the 1980s. His music, although very complex, was completely accessible.

One of the foremost composers of minimalism, Steve Reich was the creator of ''phase'' and ''pulse'' music, both of which rely on the gradual alteration of repetitive rhythmic patterns to create subtle changes in musical texture. Concerned with the manipulation of aural perception, he directed the listener to focus on one of the many rhythmic patterns occurring concurrently in his music by reinforcing one pattern through changes in dynamics and timbre. Although he was responsible for the invention of the ''phase-shifting pulse gate,'' a device used to aid performers in measuring minute rhythmic changes, Reich avoided the use of electronic instruments in performance. Most of his pieces feature large percussion ensembles with the addition of standard concert string and wind instruments and voice. His later works required orchestras and large vocal ensembles.

Born in New York City on October 3, 1936, Reich spent most of his youth shuttling between the East and West coasts. His parents separated when he was very young, and although he spent most of his time with his father, an attorney in New York, Reich's interest in music may be attributed to the influence of his mother, a singer/songwriter who appeared in several musicals during the 1950s. He studied piano until the age of 14, when the influence of jazz compelled him to take up percussion with Roland Kohloff, the principal tympanist of the New York Philharmonic.

Reich's composition career began after his graduation in 1957 from Cornell University, where he received a degree with distinction in philosophy. During 1957 and 1958 he studied composition with Hall Overton, before entering the Julliard School of Music, where he received instruction from William Bergsma and Vincent Persichetti until 1961. He received an M.A. in 1963 from Mills College, where he studied with Darius Milhaud and Luciano Berio.

Creating ''Phase'' Music

Reich's first experiments with repetitive sounds occurred in 1965 and 1966 with the manipulation of taped voices. His method of rigging the tape recorders with tape loops that doubled back on one another resulted in the gradual dissection and reconstruction of the sounds called ''phasing.'' Reich drew his material from voices that he found in the environment—*It's Gonna Rain,* which used a phrase from a Pentecostal minister delivering a sermon on Noah's flood, and *Come Out,* the text of which was derived from the testimony of a young African-American man injured in a public disturbance. Further experiments with phasing through live performance with the addition of taped sound proved unsatisfying, and the composer began to search for other musical materials.

Reich's interest in African music dated back to 1962, when he discovered A. M. Jones's *Studies in African Music.* With the aid of a travel grant from the Institute for International Education he studied drumming in Accra, Ghana, in 1970. He also acquired an interest in Balinese Gamalan and studied with Balinese masters in Seattle, Washington, and Berkeley, California, during the summers of 1973 and 1974. But Reich never felt comfortable using non-Western instruments or scales in his music. He retained Western tonality and musical instruments in all his works; he also did not consciously borrow the concepts of cyclic rhythms and ensemble playing found in non-Western cultures, for these were present in his music from the start. His acquaintance with non-Western music simply confirmed the validity of his musical intuition.

In 1966 the composer organized a performing group which later became known as the Steve Reich Ensemble. It was created out of necessity, for no existing ensemble was either capable of or interested in performing his early works. Reich composed *Piano Phase, Violin Phase, Phase Patterns,* and *Four Organs* between 1962 and 1970. These works, which explored the controversial ''phasing'' technique, provoked strong public reaction. A 1973 performance of *Four Organs* at Carnegie Hall divided the audience into two warring factions so vocal that the performers had to count out loud to keep their places in the music. Nevertheless, public acceptance grew steadily throughout the 1970s. The Steve Reich Ensemble, which at times numbered 18 or more

musicians, performed over 300 tours across the United States, Canada, and Europe after 1971.

Drumming (1971) was the last and largest work which employed ''phasing'' techniques. One and one-half hours of music was divided into four parts, which were performed without pause. Each section used a different arrangement of instruments: section one featured four pairs of tuned bongo drums and male voice; the second used three marimbas and female voices; the third employed three glockenspiels, whistling, and piccolo; and the fourth used the entire ensemble of instruments and voices. However, the sections were unified by one rhythmic pattern which occured continuously throughout the piece. Reich systematically explored phasing by moving identical instruments playing the same pattern out of synchronization. He also introduced several new techniques: the gradual change of timbre while pitch and rhythm remained constant, the gradual substitution of rests for beats (or beats for rests) within the constant regular rhythmic pattern, and the imitation of the exact sounds of the instruments by the human voice.

Changing to ''Pulse Music''

Several minor works followed *Drumming*. These included *Clapping Music* (1972), a work for two performers who clap their hands, and *Six Pianos* (1973), composed for performance in a retail piano store. Reich's next major work, *Music for 18 Musicians,* was composed in 1976. One critic cited it as one of the ten most important works to have emerged during the 1970s. Based on a cycle of 11 chords, the rhythmic patterns revolved around two underlying beats carried by the voices and the mallet instruments. Changes from chord to chord were triggered internally by the performers. In this way each member of the ensemble exercised a certain measure of control over the musical composition during performance.

Music for 18 Musicians was an excellent example of ''pulse'' music. All of the instruments or voices played or sang pulsing notes within each chord. At first only briefly introduced, the chords later returned to pulse for five or more minutes as the foundation for small musical pieces.

Reich's reliance on melody and harmony as well as rhythm in his later works indicated a move away from minimalism, which usually suppressed one or more of these. Indeed, *Tehillim* (1982), his successful vocal work, represented a significant change in his compositional style. A broad melodic structure supplanted the short repetitive patterns which characterized his earlier works. The four solo voices conveyed the five Jewish psalm texts in whole, much in contrast to his earlier works, which used voices only as a sonorous addition to the ensemble. Furthermore, the psalm texts clearly prescribed the musical direction. The final ''hallelujah,'' for example, was exhilirating.

Desert Music (1984) was a later work in the solo vocal and orchestral idiom. Scored for 27 voices and an 88-piece orchestra, it was by far his most ambitious work to that point. Reich derived the text from the poems of William Carlos Williams. Although it was a somber commentary on nuclear war, Reich was still able to instill the music with joy, excitement, and humor.

Aside from his concert pieces, Reich collaborated with several choreographers, including Elliot Feld, Alvin Ailey, and Laura Dean. Jerome Robbins set his *Eight Lines* to dance for the New York City Ballet on 1985.Up to this point, Reich had avoided composing for the theater.

Music of Human Speech

The transformation of human speech into music shaped his work in the late 1980s and 1990s. For *Different Trains* (1988) he recorded the voices of Holocaust survivors, transcribed the most melodious phrases into musical motation, and developed the entire musical structure from this. In performance the taped voices stored in a sampling keyboard which enabled them to be precisely integrated with the live musicians.

Reich collaborated with his wife, the video artist Beryl Korot, to create *The Cave* (1993), a two-and-a -half hour multimedia opera for ensemble, voices, tape, and video. The cave in the title refered to the Cave of Machpelah, the traditional burial place of the Hebrew patriarchs and matriarchs, and so sacred to Jews, Muslims and Christians. Taped voices and video footage of Israelis, Palestinians and Americans were combined with graphics, songs and chants of Biblical and Koranic texts and the music of a 13 member ensemble. As K. Robert Schwarz wrote in *Opera News* (October 1993), ''Reich and Korot have painstakingly constructed a unique hybrid - not quite music video, not quite docu-drama, not quite opera, but owing sonething to them all. [Audiences] may be glimpsing the face of music theater in the twenty-first century.''

Steve Reich was the recipient of numerous grants and fellowships from the Rockefeller Foundation, the National Endowment for the Arts, and the Guggenheim Museum. He received commissions from Radio Frankfurt, the San Francisco Symphony, and the Ensemble Intecontemporain of Paris. His recordings can be found on CBS-Odyssey, Columbia Masterworks, Deutsche Grammaphon, ECM, Angel Records, and Elektra Nonesuch.

Further Reading

The reader is encouraged to consult Steve Reich's *Writings on Music* edited by K. Koenig (Halifax, Nova Scotia, 1974). Although not particularly well-written, this collection of essays provided insight into his compositional development as a journey of discovery rather than decision. Two interviews, one by M. Nyman in *Musical Times* 62 (1971), and one by E. Wasserman in *Art Forum* (May 1972), addressed his popular success in the 1970s. An article in the German periodical *Melos/Neue Zeitschrift für Musik* 1 (1975) examined his innovations in musical form and structure. Articles also appeared in the *New York Art Journal* 17 (1980) and *Virtuoso* (June 1981). A more detailed biographical essay can be found in David Ewen's *American Composers* (1982). □

Tadeus Reichstein

The Polish-Swiss organic chemist Tadeus Reichstein (1897-1996) shared the Nobel Prize in Physiology or

Medicine for his discoveries relating to the hormones of the adrenal cortex.

The son of Isidor Reichstein, an engineer, Tadeus Reichstein was born in Włocławek, Poland, on July 20, 1897. In 1914, shortly after his family moved to Zurich, he became a naturalized Swiss citizen. He began the study of chemistry at the State Technical College at Zurich in 1916, qualified in 1920, and in 1922 graduated as a doctor of philosophy in chemistry. For some years thereafter he investigated the cause of the flavor of coffee. In 1929 he became lecturer in organic and pharmaceutical chemistry at the Zurich Technical College, where in 1934 he was appointed titular professor, and in 1937 associate professor, of organic chemistry. In 1933 he synthesized ascorbic acid, independently of (Sir) Norman Haworth and by a different process.

In 1938 Reichstein was appointed professor of pharmaceutical chemistry, and in 1946 also of organic chemistry, in the University of Basel. From 1948 to 1952 he supervised the design of the new Institute of Organic Chemistry at Basel, of which, having meanwhile relinquished the chair of pharmaceutical chemistry (1950), he was director until 1960.

Chemistry of the Adrenal Cortex

In 1929 a long-standing rheumatoid arthritic was, because of an acute attack of jaundice, referred to Philip Showalter Hench of the Mayo Clinic, Rochester, Minnesota. Within a few days most rheumatoid symptoms disappeared. During the next five years Hench saw 16 further cases, all of which were improved by the intercurrent jaundice. He concluded that the beneficial effect might be due to excess of a normal bile constituent or to an abnormal substance present in jaundice. He and his co-workers therefore administered bile and bile salts to rheumatoid arthritics, but no beneficial effects were observed. In 1931 Hench noted that female arthritics sometimes improved during pregnancy, and over several years he and his co-workers confirmed this fact. Hench now assumed that the improvement was due to the presence of a substance X, which was the same in jaundiced cases as in pregnant women. About 1938 he concluded that substance X was probably not derived from the bile but was a hormone found in both males and females.

About 1929 scientists first prepared extracts of the adrenal cortex which checked the symptoms following removal of the adrenals in animals and also those of Addison's disease in human patients. These extracts were named ''cortin,'' and it seemed desirable to elucidate its composition and to prepare it in a pure state.

In 1934 E. C. Kendall, of the University of Minnesota, found that an extract thought to be pure cortin was really a mixture. In 1934 also Reichstein entered this field, and he and Kendall soon isolated about ten compounds from the adrenal cortex. Their detailed chemical investigation was mainly due to Reichstein. He soon proved that all such substances are steroids, and he continued to isolate new steroids from the cortex. By 1950, 29 were known.

The steroids were characterized by the presence of a complex nucleus, consisting of four rings bound together in a certain order to form a chain. This nucleus contained 17 carbon atoms, each bound to one or two hydrogen atoms. The nature of a particular steroid was determined by the nature of any substituent groups attached to carbon atoms in the nucleus. Of the 29 steroids isolated from the cortex by 1950, six were biologically active and not found in any other organ. They all contained 21 carbon atoms, that is, four additional to the 17 contained in the nucleus. The biological activity was dependent on the presence of a double bond. These cortical steroids were shown to influence the fluid balance of the body, the storage of sugar, and the metabolism of carbohydrates and proteins.

In 1934 both Reichstein and Kendall became interested in four of the active steroids, which Kendall called compounds A, B, E, and F. Compound E was isolated by Kendall in 1935 and about the same time by Reichstein. It was found to be 11-dehydro-17-hydroxycorticosterone. It was also found that it did not prolong the life of adrenalectomized animals but that it restored the power of their muscles to contract.

These substances were present in the adrenals in such minute amounts that to obtain enough for clinical purposes it was necessary to synthesize them. In 1937 Reichstein, starting with a bile acid, synthesized the simplest member of the group, deoxycorticosterone. Deoxycorticosterone acetate (DOCA) was soon available on an industrial scale and was satisfactorily used in treating Addison's disease.

For a long time other corticosteroids eluded synthesis. Manufacturers were not interested, as there were few patients with Addison's disease. In 1941 Hench and Kendall considered that Hench's substance X was probably Kendall's compound E, and they decided to administer compound E to rheumatoid patients as soon as a supply was available. In 1941 also the National Research Council of the United States, believing that the corticosteroids might be valuable in war, urged that attempts be made to synthesize compound A preparatory to the synthesis of compound E.

In 1943 Reichstein synthesized compound A from deoxycholic acid. His method could not be applied on a large scale, but in 1944 Kendall synthesized it by a more practical method. In 1947 Lewis H. Sarett, of the Merck Laboratories, synthesized a very small quantity of compound E from compound A. In August 1948 Hench, still searching for the hypothetical substance X, reaffirmed his decision to try Kendall's compound E on arthritics, and on September 4 he formally asked the firm of Merck for a supply sufficient for clinical trials. The small amount prepared was sent to Hench, and on September 21 his co-worker Charles H. Slocumb began to administer it to a rheumatoid arthritic. The excellent results led rapidly to the treatment of many other patients by Hench, Slocumb, and Howard F. Polley at the Mayo Clinic, and at the end of 1948 the name of compound E was changed to ''cortisone.'' In February 1949 these workers obtained a small supply of the pituitary adrenocorticotropic hormone (ACTH), and this was also used successfully in treating rheumatoid arthritis, alone and in association with cortisone. Good results were also obtained in acute rheumatism, asthma, and the collagen diseases. The first report on the new treatment, by Hench, Kendall, Slocumb, and Polley, was presented on April 20, 1949. By the end of 1950 several thousand patients in many parts of the world had been successfully treated. In 1950 Reichstein shared with Kendall and Hench the Nobel Prize in Physiology or Medicine for their work in this field.

Later Life

After 1950 Reichstein discovered many other cortical steroids, including aldosterone, a hormone that regulates the salt balance of the body. He also worked on plant glycosides, especially the aglycones of the digitalis and strophanthus groups. His published work was entirely in the form of scientific papers.

In 1947 Reichstein became an Honorary Doctor of the University of Paris, and in 1951 he was awarded the Cameron Prize of the University of Edinburgh. In 1952 he was elected a Foreign Member of the Royal Society, and in 1968 he was awarded its highest honor, the Copley Medal.

By the late 1960s Reichstein had been hard at work for 45 years and the time had come to slow down. He stepped down from his post at the University of Basel, but had no intention of being completely idle. He continued to work in his laboratory until 1987, when his ninetieth year began. Then, his name appeared in print just once more before he died in 1996. Along with 62 other Nobel laureates in 1992, he signed an appeal to the worlds' governments to end the fighting in Bosnia and Herzegovina.

Further Reading

There was a biography of Reichstein in *Nobel Lectures, Physiology or Medicine, 1942-1962* (1964), which also included his Nobel Lecture, as well as those of Kendall and Hench. For an account of the earlier work see R. D. H. Heard, *The Hormones,* vol. 1 (1948). For related aspects of the corticosteroids see A. White, P. Handler, and E. L. Smith, *Principles of Biochemistry* (3d ed. 1964). Also see *New York Times* August 6, 1996. □

Thomas Reid

The Scottish philosopher, clergyman, and teacher Thomas Reid (1710-1796) originated the school of thought known as the philosophy of common sense.

Thomas Reid was the son of Lewis and Margaret Reid. He was born on April 26, 1710, at Strachan, Kincardineshire. Until he was 12 years old, he was educated at home and in the local parish school; he then entered Marischal College, from which he graduated in 1726. During the next decade he studied theology and read widely, and in 1737 he became a Presbyterian minister of the Church of Scotland. In 1740 Reid married his cousin Elizabeth Reid, and during their long life together they raised nine children. In 1752 he gave up his ministry at New Machar to become a professor of philosophy at King's College, Aberdeen. His best-known work, *An Inquiry into the Human Mind on the Principles of Common Sense* (1764), was derived essentially from material he had presented to the local philosophical society, which he had established.

Although David Hume claimed that his own major work, *A Treatise on Human Nature* (1739), ''fell stillborn from the press,'' Reid seems to have been one of its few original readers. The two Scots, who were contemporaries, conducted an infrequent but complimentary correspondence, and Reid wrote, ''I shall always avow myself as your disciple in metaphysics.'' In 1753 Reid succeeded Adam Smith, the famous economist, as professor of moral philosophy at Glasgow. He continued teaching until he retired at the age of 71. For the remaining 15 years of his life Reid published extensively. The two most important works of this period were *Essays on the Intellectual Powers of Man* (1785) and *Essays on the Active Powers of Man* (1788). Reid died on Oct. 7, 1796.

The philosophy of common sense took its point of departure from Hume's skepticism toward impressions and ideas. One of the chief tenets of modern classical philosophy is the representative theory of perception, which assumes that the immediate object of sensation is, in fact, a mental image that presents man with a world of material objects. Likewise, the relations between conceptual ideas are brought about by associations from past experience that are imaginatively projected into the future. Hume's skepticism led him to conclude that inferences on the basis of impressions and ideas are a matter of custom and belief rather than logical inference or demonstration. Reid's pur-

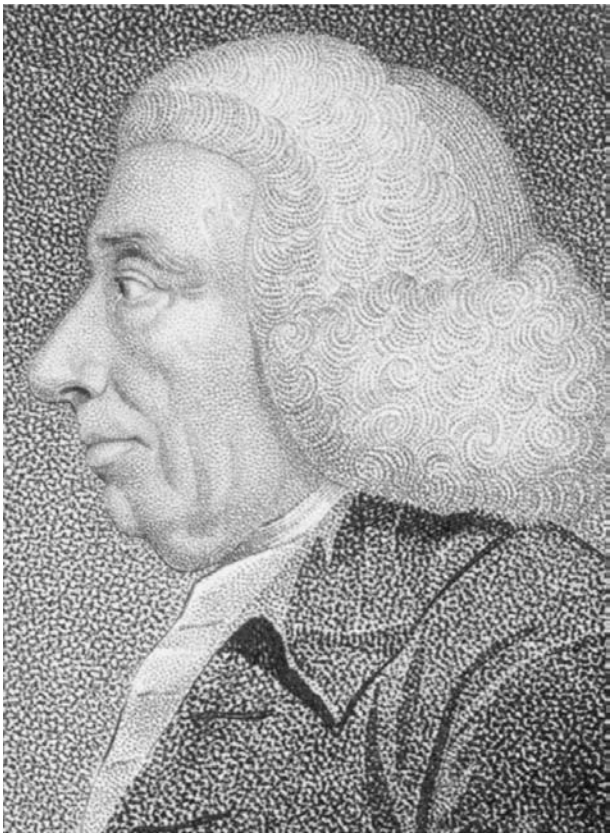

pose was to reject such analysis as ''shocking to common sense'' and to rely on a description of the way in which perception, conception, and belief work together to produce an instinctive conviction of the validity of man's sensations of the external world and of other selves.

Further Reading

Renewed interest in Reid's work is evident in Timothy Duggon's edition of Reid's *An Inquiry into the Human Mind* (1970). It partially supplements *The Works of Thomas Reid,* edited by Sir William Hamilton (2 vols., 1846-1863). This collection also contains Dugald Stewart's *Account of the Life and Writings of Thomas Reid* (1903). Studies of Reid include A. Campbell Fraser, *Thomas Reid* (1898), and Olin McKendree Jones, *Empiricism and Intuitionism in Reid's Common Sense Philosophy* (1927).

Additional Sources

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William Ronald Reid

William Ronald (Bill) Reid (born 1920) was a Canadian artist who played a pivotal role in the resurgence of Northwest Coast Indian art, particularly that of the Haida.

Bill Reid was born January 12, 1920, in Victoria, British Columbia. He was the son of a Haida mother, Sophie Gladstone, from Skidegate Mission, Queen Charlotte Islands, and a Scottish-German American father, William Ronald Reid (Senior). During his childhood his family made several moves between Victoria and Hyder, Alaska; he later lived and worked in Vancouver, British Columbia.

Reid was the first artist born in this century to master the complex principles of northern Northwest Coast art—the art of the coastal Indian tribes of northern British Columbia. He began his task in the early 1950s, in a period when knowledge of the highly conventionalized formal structure that characterizes this art had largely been lost. The cumulative impact of colonization on the Haida, Northern Kwagulth, Tsimshian, and Tlingit peoples had meant the breakdown of these flourishing cultures by the late 1800s, destroying as well the traditional impetus for artistic expression.

With no knowledgeable practicing Haida artists to guide him, Reid had to search out the art far from his mother's and grandfather's native villages, in the museums that now house the finest works, and in the ethnographies written by anthropologists. By studying and sometimes copying these objects and images, he began to uncover the traditional design principles and understand the artistic process behind them. He was thus gradually able to create original images within Haida tradition, and later to extend the boundaries of that tradition by blending Northwest Coast iconography and Western naturalism.

Reid was raised entirely in the European/North American society of his father; as a teenager he first became aware of his Haida heritage. In 1943, when Reid was in his early twenties, he got to know his maternal grandfather, Charles Gladstone (1877-1954), the last in a direct line of Haida silversmiths who had learned their craft from their elders. Gladstone had lived and studied in his youth with his uncle, the renowned Haida artist Charles Edenshaw (c. 1839-1920). The work of Edenshaw, in turn, became Reid's initial artistic inspiration.

Reid's artistic career was preceded by a career in public broadcasting, first in commercial radio and from 1948 until 1958 with the Canadian Broadcasting Corporation (CBC). While working for the CBC in Toronto, Reid enrolled in a jewelry-making course offered by the Ryerson Polytechnical Institute. There, he spent two years studying conventional European jewelry techniques, followed by a partial apprenticeship at the Platinum Art Company.

Before leaving CBC, he wrote and narrated a television documentary that explored Totem Poles of the Queen Charlotte Islands and narrated a film documenting the ''People of Potlach'' Exhibition at the Vancouver Art Gallery. He returned to the Canadian west coast in 1951 to establish himself as a designer of contemporary jewelry. On a subsequent trip to the Queen Charlotte Islands, however, he saw a pair of bracelets engraved by Charles Edenshaw and decided to devote his creative energies to Haida jewelry, applying the European techniques he had learned.

In 1968 Reid spent a year at the Central School of Design in London, England, on a Canada Council senior fellowship to improve his goldsmithing techniques. Upon his return to Canada, he set up a workshop in Montreal and remained in that city for three years. His London experience strongly influenced all his subsequent production, which included pieces of both Haida and contemporary international design. Highly acclaimed works created during this period included his gold and diamond necklace (1969), the gold *Beaver, Human, and Killerwhale Box* (1971), the gold *Bear Mother Dish* (1972), and the intricate boxwood carving, *The Raven Discovering Mankind in a Clamshell* (1970). The 4.5-ton cedar version of the latter carving was completed ten years later for the University of British Columbia (UBC) Museum of Anthropology (*The Raven and the First Men,* 1980).

Reid considered himself primarily a goldsmith, but in addition to his jewelry he created massive and miniature works in wood, ivory, argillite, and bronze, as well as drawings, lithographs, and silkscreen prints. In 1958 Reid was commissioned by UBC to recreate a section of a Haida village, including two houses and seven poles. This allowed him to quit his broadcasting career and devote full time to his art. *Haida Village* was completed in 1962 with the assistance of Kwagulth carver Douglas Cranmer.

In 1978 Reid completed a 17-meter totem pole for the new Skidegate band council office, Queen Charlotte Islands. It was the first pole to be raised in his mother's village in more than a century. Reid's 15.2-meter ocean-going cedar canoe, *Lootas* (''Wave Eater''), was launched in 1986, and in 1989 it was paddled up the Seine River to be exhibited at the Musee de l'Homme in Paris, France. Among his large bronze works is *The Spirit of Haida Gwaii,* also called *The Black Canoe* (1991), at the Canadian Embassy in Washington, D.C. In creating his large sculptures, Reid utilized the skilled assistance of other Haida and non-Haida carvers and specialists, most notably sculptor George Rammell.

Through the 1990s Reid continued to be recognized for his tireless efforts to preserve the Haida art form. In 1990 he received the $100,000 Royal Bank Award for outstanding Canadian Achievement. Reid was the first recipient of the Lifetime Achievement award presented by the Canadian Native Arts Foundation in 1994. That same year he was inducted into the Order of British Columbia. The Canada Post Corporation issued a stamp on April 30, 1996 featuring ''The Spirit of Haida Gwaii''. He continued writing about Haida folklore and co-authored *The Raven Steals the Light: Native American Tales* (1996), with Robert Bringhurst. Reid received honorary doctoral degrees from the University of British Columbia, University of Victoria, Simon Fraser University and other schools as well.

Reid's role in recognizing and revitalizing the highest standards of traditional Haida craftsmanship was significant in helping to place Northwest Coast art on the world stage and in giving younger artists a foundation upon which to build their own understanding of Haida form. His acceptance as a 20th-century artist demonstrated the extent to which Haida iconography became for him a means of personal expression, no longer belonging only to the past. His growing concern with social and environmental issues, particularly those affecting native peoples' self-determination, also found expression in his art and in his many publications.

Further Reading

Two biographies of Reid have been published: *Bill Reid* by Doris Shadbolt (1986) and *Bill Reid: Beyond the Essential Form* by Karen Duffek (1986). Both were accurate and contained many illustrations; Shadbolt's book was a larger and more extensive study. Much has been written about Reid in exhibition catalogues and popular media. Useful among these were *Bill Reid—A Retrospective Exhibition* (Vancouver Art Gallery, 1974) and ''The Myth Maker'' by Edith Iglauer (*Saturday Night,* 1982).

Reid himself wrote, illustrated, and collaborated on many books and essays. Two important examples in which he discussed Northwest Coast art include ''The Art—An Appreciation'' in *Arts of the Raven* (Vancouver Art Gallery, 1967) and *Indian Art of the Northwest Coast—A Dialogue on Craftsmanship and Aesthetics* by Reid and Bill Holm (1975). Reid's powerful and often witty poetry and prose was exemplified in three publications: *Out of the Silence* by Reid and Adelaide de Menil (1971); *The Haida Legend of the Raven and the First Humans* (UBC Museum of Anthropology, 1980); and *The Raven Steals the Light* by Reid and Robert Bringhurst (1984). For a general discussion on past and present Northwest Coast Indian art, including Reid's role, see *The Legacy* by Peter Macnair, Alan Hoover, and Kevin Neary (1980). Terren Iiana Wein, *The Black Canoe: Bill Reid and the Spirit of Haida Gwaii* (1996) provided a penetrating look at Reid and an in-depth analysis of his Haida masterpieces. □

Max Reinhardt

The talent and accomplishments of Max Reinhardt (1873-1943) contributed to the modern idea of the director as creative artist. He was an innovator and experimentor with both space and stage techniques and was one of the first directors to develop repertory companies.

Max Reinhardt was born Max Goldman in Baden, near Vienna, on September 9, 1873. His family moved to Vienna in 1877, and it was there he began acting under the name of Max Reinhardt in 1890. For the next ten years he played many roles, first in Vienna, then in Berlin under Otto Brahm at the Deutsches Theatre, and gradually established himself as a performer.

His first production as a director occurred in 1900 when he directed Ibsen's *Love's Comedy*. Shortly thereafter he opened his own cabaret in Berlin. He left Brahm and the Deutsches Theatre and became director of the Kleines Theatre and the Neues Theatre in 1903. During the next two years he would direct *Midsummer Night's Dream,* open an acting school, and purchase the Deutsches Theatre. These actions marked the beginning of a long career in which Reinhardt owned or managed many theaters, directed or produced over 500 plays in a variety of settings; toured

Germany, Europe, and the United States; and established himself as a most versatile and innovative director.

As a director Reinhardt was always in search of the ''right'' theater for each play he worked on. He used small cabaret and chamber theaters for intimate productions and arena theaters for his more spectacular ones. In the smaller spaces he presented such works as *Salome* and *The Lower* Depths because of the strong actor-audience proximity. The Neues and the Deutsches theaters were larger and better suited for such works as *The Merchant of Venice* or *King Lear*. In his famous playhouse, Kammerspiel, he directed *Ghosts, Man and Superman,* and *Lysistra*. But in his arena theater the Circus Schumann, which was later to become the Grosses Schauspielhaus, Reinhardt tried to realize his dream of a ''Theatre of Five Thousand.'' He hoped to have a playhouse on the scale of the Greek and Roman theaters, one in which spectacle and ritual reached a large number of spectators who would be part of the communal-like event. The Grosses Schauspielhaus, which he built in 1919, was a vast domed arena that seated 3,000 people and had a giant thrust stage and a large revolve. There were no curtains, and behind the stage there was a permanent cyclorama. Such spaces were ideal for his productions of classics such as Aeschylus' *Oresteia*.

Among his other experiments with space were his spectacles such as *The Miracle,* a play for which he converted the interior of the Olympia theater in New York into a gothic cathedral; his outdoor productions such as *Faust,* for which a Faust City was built and added to each year when the play was produced; and his famous presentation of Hofmannsthal's *Everyman* at the annual Salzburg festival. The play was staged in front of the cathedral and utilized buildings in the town as part of the production. Another spectacular work of Hofmannsthal's that Reinhardt directed at the festival was *The Salzburg Great Theatre of the World*. He also directed a production of *A Midsummer Night's Dream* at Oxford and used the natural outdoor setting to enhance the play.

Reinhardt was not only an innovator and experimentor with space, he was also an innovator and experimentor with stage techniques. An eclectic as a director, Reinhardt broke with those who favored realism and tried his hand at symbolic drama, impressionism, and naturalism. He also rejected the limitations of the proscenium stage. He favored more the freedom of the Elizabethan stage where actor and audience were in close contact with one another and where the stage could be used with great flexibility. He believed in the fluid use of set and symbolic use of lighting and was among the first to use the revolve for quick scene changes. He experimented repeatedly with the concept that a dramatic work was a total work of art, one that depended upon a mixing of the arts—of the visual, aural, scenic, and musical elements in drama.

Reinhardt also believed that the most important factor in the play was the actor. He was at the center of the art of the theater. Theater was at its best when the director, writer, designer, and composer had all imaginatively assumed the actor's part. While it is the case that Reinhardt held the actor in high regard and was one of the first directors to develop repertory companies, he was such a formidable force in the theater that he greatly enhanced the role of the director. His talent and accomplishments contributed to the modern idea of the director as a creative artist, a person capable of making aesthetic decisions. Reinhardt represented a controlling intelligence that guided the entire production in a vital and peculiarly identifiable manner.

In the early 1930s the Nazi regime forced Reinhardt to give up his theaters. In 1934 he signed a contract with Warner Brothers. He also directed *A Midsummer Night's Dream* in California and Chicago. Then in 1935 he made a film version of the play for Warner Brothers. He emigrated to the United States in 1937 and later opened the Max Reinhardt Actors Workshop for Stage, Screen, and Radio in Hollywood. He suffered a stroke in 1943 and died in New York City.

Further Reading

A critical biography is J. L. Styan, *Max Reinhardt* (1982). Other useful works include Huntley Carter, *The Theatre of Max Reinhardt* (1969) and Oliver M. Sayler, *Max Reinhardt and His Theatre* (1968).

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Erich Maria Remarque

The German author Erich Maria Remarque (1898-1970) was a popular novelist whose "All Quiet on the Western Front" was the most successful German best seller on the subject of the soldier's life in World War I.

Erich Maria Remarque whose real name was Erich Paul Remark, was born on July 22, 1898, in Osnabrück. He attended the Teachers' Training College there and afterward the University of Münster. Toward the end of World War I he served in the army. After the war he worked variously as a press reader, clerk, and racing driver. The immense success of *Im Westen nichts Neues* (1929; *All Quiet on the Western Front*) established him as an author. This novel falls into a clearly distinguishable class of antiwar and antimilitary fiction that grew rapidly in Germany in the later 1920s—Arnold Zweig's *Sergeant Grischa* is another famous example. These books belong in general to that school known as neorealism and are characterized by a matter-of-fact, unpretentious, often colloquial style approximating the newspaper or magazine report.

Although Remarque conceals little of the squalor and bloodiness of life in the trenches, at the same time there is in this book an undeniable sentimental vein which is maintained strongly right through to the pathetic last pages, in which, following the death of his friend, the hero himself falls 2 weeks before the armistice, on a day when all is reported quiet at the front. This novel was translated into some 25 languages and has sold over 30 million copies.

Remarque continued in a similar vein with another war novel, *Der Weg zurück* (1931; *The Road Back*). *Drei Kameraden* (1937; *Three Comrades*) deals with life in postwar Germany at the time of the inflation and is also a tragic love story. By 1929 Remarque had left Germany and from that time lived abroad. The pacifism implicit in his works and their strong sense of pathos and suffering could scarcely endear them to the Nazi government. In 1938, in fact, Remarque was deprived of his German citizenship. In 1939 he arrived in the United States and became an American citizen in 1947. His next novel, *Liebe deinen Nächsten* (1940), was published in America under the title *Flotsam*. After World War II Remarque's productivity increased, and he turned more and more to the study of personal relationships set against a topical background of war and social disintegration. *Arc de Triomphe* (1946), the story of a German refugee surgeon in Paris just before World War II, reestablished his name in the best-seller lists. His later works include *Zeit zu leben und Zeit zu sterben* (1954; *A Time to Love and a Time to Die*), *Der schwarze Obelisk* (1956; *The Black Obelisk*), *Der Funke Leben* (1957; *Spark of Life*), *Der Himmel kennt keine Günstlinge* (1961; *Heaven Has No Favorites*), and *Die Nacht von Lissabon* (1962; *The Night in Lisbon*). All these novels are competent and gripping narratives and are skillful stories of personal crisis, escape, adventure, and intrigue. Remarque also had one play

produced, *Die letzte Station* (1956; *The Last Station*). He died in Locarno, Switzerland, on Sept. 25, 1970.

Further Reading

Despite his immense popularity there have been no general studies of Remarque in English or German. His career is briefly summarized in Harry T. Moore, *Twentieth-century German Literature* (1967). Useful for general background is Ernst Rose, *A History of German Literature* (1960). □

Rembrandt Harmensz van Rijn

Rembrandt Harmensz van Rijn (1606-1669) was the paramount artist of the great age of Dutch painting. In range, originality, and expressive power his large production of paintings, drawings, and etchings has never been surpassed.

In the attempt to grasp the full measure of the achievement of Rembrandt, the mistake has sometimes been made of interpreting his works as an autobiography. This they are not. His experiences are reflected in his works not directly, but transfigured into art. The events of art are different in nature from the events of life, and we understand very

little about the relations between these two different realms of being. The few mundane facts we know about Rembrandt's life do not begin to explain his works or account for his extraordinary capacities.

Rembrandt was born in Leiden on July 15, 1606, next to the last of the nine or more children of the miller Harmen Gerritsz van Rijn and the baker's daughter Neeltgen Willemsd van Zuytbroeck. For 7 years Rembrandt was a student at the Latin school, and then, in 1620, he enrolled at the university. After only a few months, however, he left to become a painter. He was an apprentice for 3 years of the painter Jacob Isaacsz van Swanenburgh, who had studied in Italy.

In 1624 Rembrandt went to Amsterdam to work with Pieter Lastman, a painter of biblical, mythological, and historical scenes. In the 16th and 17th centuries art theory ranked ''history painting'' as superior to all other fields, and Lastman was one of the most respected specialists in this kind of subject matter in Holland at the time. Anecdotal painting like Lastman's came to be overshadowed in Rembrandt's time by other themes, such as landscape and still life. In fact, Rembrandt and his school were virtually the only painters of importance who continued to concern themselves with narrative subject matter, mainly based on biblical stories, through the second and third quarters of the century. Unlike Lastman, though, Rembrandt and his followers depicted a great variety of other subjects as well. Yet years later, even after Lastman's death in 1633, Rembrandt continued to borrow his teacher's subjects and motifs, for instance, in *Susanna Surprised by the Elders*. Rembrandt made a drawing in red chalk after Lastman's 1614 painting of the subject, and in 1647 he freely adapted this composition in a painting.

Works of the Leiden Years

It was Lastman's ability to tell a story visually that impressed his youthful pupil. The earliest works by Rembrandt that we know, beginning with the *Stoning of St. Stephen* (1625), show an only partially successful imitation of Lastman's style, applied to scenes in which a number of figures are involved in a dramatic action.

By 1625 Rembrandt was working independently in Leiden. He was closely associated at this time with Jan Lievens, also a student of Lastman's. The two young men worked so similarly that even in their own lifetime there was doubt as to which of them was responsible for a particular painting. They used the same models and even worked on each other's pictures. Rembrandt's paintings were small in size and scale in these years, however, while Lievens preferred a larger format with life-size figures.

In addition to his narrative subjects, Rembrandt was practicing with pen, brush, and etcher's needle the depiction of emotions conveyed by facial expressions. Throughout his career he was his own most frequent model. Other sitters have been identified as members of his family, but this is conjectural, except in the case of a drawing inscribed with his father's name in a contemporary hand. Rembrandt liked to have his models wear such embellishments as gold chains and plumed hats, testing his skill at depicting varied textures.

By 1631 Rembrandt was ready to compete with the accomplished portrait painters of Amsterdam. His portrait of the Amsterdam merchant Nicolaes Ruts (1631) is a dynamic likeness executed with a degree of assurance that makes it clear why its author was in demand as a portraitist. A major commission soon came to him: *Dr. Nicolaas Tulp Demonstrating the Anatomy of the Arm* (1632). For this large canvas Rembrandt devised a new unified composition for the traditional ''anatomy lesson.''

Early Amsterdam Years

In 1631 or 1632 Rembrandt moved to Amsterdam, where he had already achieved some recognition as a portraitist. Both his career and his personal life prospered. On a charming silverpoint drawing of a pensive young woman holding a flower, he wrote, ''This was drawn after my wife when she was 21 years old, the third day after our engagement—June 8, 1633.'' After an engagement of more than a year, he married this well-to-do young woman, Saskia van Uijlenburgh. In 1639 the young couple set themselves up in a fine house in the Breestraat, now maintained as a museum, the Rembrandthuis.

Like many prosperous men of his time, Rembrandt soon began to collect works of art, armor, costumes, and curiosities from far places. He used some of these objects as props in his paintings and etchings. The vast collection of drawings and prints that he amassed in the course of time made him familiar with works by artists distant in time and place, as well as by contemporaries. It was, in a way, a

substitute for travel; he was quoted as saying, at the age of 23, that he could learn about Italian art without leaving Holland. He had the opportunity to see some Italian paintings in the flourishing mercantile city of Amsterdam, but he would have had to rely mainly on prints to bring Italian art to him. His works reflect his responsiveness to art of the most diverse types, from monumental painting of the High Renaissance to Mogul miniatures.

Rembrandt's works of the middle 1630s were his most baroque; indeed he seemed to be deliberately challenging the enormous prestige of Peter Paul Rubens. This is most explicit in the scenes from the *Passion of Christ* (1633-1639) that Rembrandt painted for the stadholder Frederick Henry. The etching *Angel Appearing to the Shepherds* (1634) shows how the same drama and excitement, the combination of fine detail with a grandiose new sweep based largely on unification of the composition through light and shadow, and the choice of the crucial moment—all characteristic of Rembrandt's baroque style—permeated his graphic works as well as his paintings in this period. The mysterious landscape that adds so strikingly to the emotional communication of this great etching had its parallels in the landscape paintings that also occupied Rembrandt about this time, such as the *Landscape with an Obelisk*.

Middle Period

The *Visitation* (1640) serves well to sum up Rembrandt's style at this transitional point in his development. The rather fussy large-leaved plants and birds in the left foreground are still reminiscent of Lastman. The architecture is pure fantasy; Rembrandt usually represented, in both exterior and interior views, structures that were never seen in reality and, indeed, in many cases could not be built because they were not based on a rational ground plan. The landscape, too, has nothing to do with the innovative Dutch realistic landscape of the 17th century. Its function is to suggest the long distance that Mary has traveled to visit her cousin. Instead of a baroque thrust into depth, the figures are deployed parallel to the picture plane, and prominent horizontal and vertical elements stabilize the composition in the ''classicizing'' manner that was to predominate in the works of Rembrandt, as in Dutch painting in general, in the middle of the century. Most significant is the fact that the picture dwells on the meaning of the story in a human sense. It demonstrates Rembrandt's unique ability to communicate the inmost emotions of the participants in the scene. The arbitrary use of light is a major expressive resource; this was the hallmark of his genius throughout his career.

One of Rembrandt's largest and most famous paintings is the group portrait known since the mid-18th century as the *Night Watch*. This is, in fact, not a night scene at all, and it is correctly titled the *Militia Company of Captain Frans Banning Cocq*. For this important commission, completed in 1642 but probably begun in the late 1630s, the artist devised an original, dynamic composition in the baroque style which he had already begun to abandon by this time. The painting was unfortunately cut down in the 18th century. Attempts have been made to relate this scene to an actual historical event, to a contemporary drama, and to emblematic ideas. These different interpretations reflect the persistent impression that this is something more than a group portrait.

There is no foundation at all for the legend that Captain Cocq and his company were dissatisfied with their painting and that this failure initiated a decline in Rembrandt's fortunes that persisted until the end of his life. On the contrary, there is considerable evidence that the picture was highly praised from the start. Such difficulties as Rembrandt had were not caused by any rejection of his work.

Having had three children who died in infancy, Saskia gave birth to a fourth child, Titus, in September 1641. In June 1642 Saskia died. Acrimony entered Rembrandt's household with the widow Geertge Dircx, who came to take care of Titus. Hendrickje Stoffels, who is first mentioned in connection with Rembrandt in 1649, remained with him until her death in 1663. She left a daughter, Cornelia, who had been born to them in 1654.

About 1640 Rembrandt developed a new interest in landscape which persisted through the next 2 decades. A series of drawings and etchings show keen observation of nature, great originality in composing, and marvelous economy. The etched *View of Amsterdam* (ca. 1640) was the forerunner of the splendid panoramic landscape paintings of Jacob van Ruisdael. The tiny painting *Winter Landscape* (1646) has all the earmarks of having been painted from life, on the spot. This would be a rare case in 17th-century Dutch landscape, which customarily was painted in the studio from sketches.

In contrast with Rembrandt's dramatic religious compositions of the earlier period, those of the 1640s tend to be quiet, with exquisitely controlled light casting an almost palpable spiritual glow on scenes that might otherwise seem to depict humble everyday life. The painting *Holy Family* (1646) exemplifies this tender and compassionate quality, as does the *Hundred Guilder Print,* one of the most renowned of the master's etchings, on which he probably worked from about 1645 to 1648. Bustlength paintings of Christ, such as the one in Detroit, from the later 1640s, have a similar emotional tone. Richness of paint surface and warm, harmonious color add luster to the paintings of this period.

Later Years

The ruinous effect on commerce of the first Anglo-Dutch War (1652-1654) may have played a part in Rembrandt's financial difficulties, of which there is evidence from 1653 on. In 1656 he filed a petition of insolvency. In connection with this, an inventory was made listing all his possessions. This list of 363 items is an invaluable source of information as to the objects, and particularly the works of art, that Rembrandt had collected. It included numerous portfolios of drawings and prints. All these prized possessions were sold at auction, beginning in December 1657. In 1660 Rembrandt, Titus, and Hendrickje moved to a smaller house.

The idea that the formerly renowned artist was now friendless and neglected is a fiction. In fact the record shows that several prominent men who were his friends stood by

Rembrandt through these misfortunes. Though it is true that fashionable taste in art began to favor a more highly finished and elegant type of painting at this time, nevertheless Rembrandt continued to receive commissions and to work productively.

In 1652 a Sicilian nobleman who was a discerning collector commissioned a painting from Rembrandt. If the painting was satisfactory, two more were to be ordered. *Aristotle Contemplating a Bust of Homer* was completed in 1653 and shipped off to Sicily, and the two additional pictures were sent in 1661. The meaning of the *Aristotle* is not yet fully understood, but its quality is unquestionable. The lavish impasto, the scintillating white and gold contrasted with velvety blacks, and the quality of inwardness and self-communion are characteristic features of Rembrandt's style at this time.

Even commissioned portraits, such as the one Rembrandt painted of his old friend, the Amsterdam patrician Jan Six (1654), were built up of the bold patches of paint that invite the eye of the beholder to see the solid form beneath the surface. Another important commission for a group portrait came to Rembrandt in 1656: the *Anatomy Lesson of Dr. Joan Deyman,* of which only a fragment has survived. A pen drawing, however, shows the symmetrical composition, with the surgeon standing in the center behind the cadaver, which is seen in sharp foreshortening, perpendicular to the picture plane. Other figures are grouped symmetrically on either side. The difference between this composition and the diagonal in depth that unified the *Dr. Tulp* (1632) is a measure of the change not only in Rembrandt but in the dominant style in Dutch painting between the 1630s and the 1650s.

Rembrandt's regal *Self-portrait* (1658; Frick Collection, New York) shows the aging artist seated squarely before us, meeting our eyes with forthright gaze, and wearing a fantastic costume whose sharp horizontals and verticals stress the composition based on right angles that epitomizes this period. A number of admirable etched portraits also date from this time, as well as etchings of religious subjects, such as the impressive *Ecce homo* (1655), which reflects an engraving made in 1510 by the great Dutch graphic artist Lucas van Leyden.

It is noteworthy that even in his full maturity Rembrandt adapted features from many sources. It may be that making the inventory and facing the loss of his collection caused him to give special attention to the prints and drawings in his portfolios. In 1658, for instance, he painted the small and sensitive *Jupiter and Mercury Visiting Philemon and Baucis,* which was based on a painting by Adam Elsheimer, whose work had greatly impressed Rembrandt's teacher, Lastman, when he was studying in Rome. Rembrandt could have known the Elsheimer painting through an engraving made after it by Goudt in 1612.

In 1660-1661 Rembrandt painted an enormous canvas commissioned for the splendid new town hall in Amsterdam. It was the *Conspiracy of the Batavians,* or the *Oath of Julius Civilis,* known to us through the remaining fragment and a pen-and-wash drawing of the entire composition. The 17th-century Dutch, who in 1648, after 80 years of war, had succeeded in finalizing their freedom from Spanish rule, considered themselves the descendants of the Batavians, who had rebelled against the Romans. The scene of the oath was painted broadly, to be viewed from a distance, and in the most luminous colors. For reasons not entirely understood, the painting was removed after hanging in the town hall for a time. Perhaps it was unacceptable because the style was too far from the traditional treatment of patriotic subjects for public places.

In any case, Rembrandt was even at this time held in high regard. In 1662 he painted the *Sampling Officials of the Drapers' Guild,* a group portrait whose vitality and psychological penetration certainly justified these dignified officials in their choice of a portraitist. The boldness of his brushstroke, the effulgence of his color, glowing like embers in a dark room, and the command of emotional content increased as he grew older. The beautiful pair of late portraits, *Man with a Magnifying Glass* and *Lady with a Pink,* have few peers in all the realm of art.

Hendrickje died in 1663. In February 1668 Titus married Magdalena van Loo; he died in September. The lonely Rembrandt continued to paint. His last *Self-portrait* (Mauritshuis, The Hague) is dated 1669. When he died, on Oct. 4, 1669, a painting, *Simeon with the Christ Child in the Temple,* was left unfinished on his easel.

Rembrandt the Teacher

Throughout his career Rembrandt was much sought after as a teacher, and the fees his pupils paid yielded considerable income. Even as early as the Leiden years students came to him; Gerard Dou was working in his studio by 1628, and it has been conjectured that it is Dou who is represented in Rembrandt's typical small painting of that year, the *Painter at His Easel*. Later pupils included Jacob Adriaansz Backer, Ferdinand Bol, Govaert Flinck, Phillips Koninck, Gerbrand van den Eeckhout, Samuel van Hoogstraten, Carel Fabritius, Abraham Furnerius, Lambert Doomer, Willem Drost, Abraham van Dyck, Heyman Dullaert, and Aert de Gelder.

It was common studio practice for the master to retouch or overpaint the drawings and paintings of his pupils and to sign works done in his studio even if they were not from his own hand. Rembrandt's students worked from life, but they also copied his works. These customs have added to the difficulties in attribution. Deliberate falsification has of course also contributed to the problems in determining the authenticity of Rembrandt's works.

Further Reading

Concise introductions to Rembrandt and his work are Christopher White, *Rembrandt and His World* (1964); Joseph-Émile Muller, *Rembrandt* (1969); and Henry Bonnier, *Rembrandt* (1970). Bob Haak, *Rembrandt: His Life His Work, His Time* (trans. 1969), has an excellent text and many reproductions. Scholarly studies of the artist include Jakob Rosenberg, *Rembrandt: Life and Work* (rev. ed. 1964), and Otto Benesch, *Rembrandt,* edited by Eva Benesch (1970).

The standard catalog of the paintings is Abraham Bredius, *Rembrandt: The Complete Edition of the Paintings,* revised by Horst Gerson (1969), although its reproductions leave much

to be desired. Far more satisfactory are the plates in Horst Gerson, *Rembrandt Paintings* (1968), which includes excellent essays on Rembrandt's life and his place in Dutch painting. The way in which our understanding of Rembrandt can best be increased, through the study in depth of individual works, is admirably demonstrated by Julius S. Held, *Rembrandt's ''Aristotle'' and Other Rembrandt Studies* (1969). Arthur M. Hind, *A Catalogue of Rembrandt's Etchings* (1923; 2d rev. ed. 1967), is the standard catalog of the prints; and Otto Benesch, *The Drawings of Rembrandt* (6 vols., 1954-1957), is the basic reference work on the drawings.

Recommended for general background are Paul Zumthor, *Daily Life in Rembrandt's Holland* (1959; trans. 1963); Pieter Geyl, *The Netherlands in the Seventeenth Century* (2 vols., 1961-1964); Jakob Rosenberg, Seymour Slive, and E. H. ter Kuile, *Dutch Art and Architecture, 1600-1800* (1966); and Johan H. Huizinga, *Dutch Civilization in the Seventeenth Century and Other Essays,* selected by Pieter Geyl (1968). □

Charles Lennox Remond

Charles Lennox Remond (1810-1873), African American leader, was one of the first black abolitionists and a delegate to the World Antislavery Convention held in London in 1840.

Charles Lennox Remond was born in Salem, Mass., on Feb. 1, 1810, the son of a free West Indian barber who had voluntarily emigrated to the United States. Remond was well educated and, like many of the free, middle-class African Americans of his day, was an ardent abolitionist and a major figure in the Antislavery Convention movement that served as a forum for black Americans after 1830.

Remond was one of the original 17 members of America's first Antislavery Society. The first African American to become a regular lecturer for the Massachusetts Antislavery Society, he was an ardent supporter of William Lloyd Garrison. In 1838 Remond was elected secretary of the American Antislavery Society and vice president of the New England Antislavery Society.

For several years Remond was the most distinguished black abolitionist in America. When his uniqueness was challenged by Frederick Douglass, Remond reacted bitterly. While he never got over his jealousy of Douglass, on several occasions the two found themselves allied. One occasion was the national antislavery convention at Buffalo, N.Y. (1843), at which Henry Highland Garnett challenged the slaves to liberate themselves by any means necessary. Remond and Douglass led the opposition that rejected the address as the sentiment of the convention. Neither man was at this time committed to violence, or even to political action, as a means of liberation.

As time passed, Remond grew increasingly frustrated over the injustice of color discrimination. He protested segregated travel in Massachusetts and was so incensed by the Dred Scott decision (1857) that he felt he could ''owe no allegiance to a country . . . which treats us like dogs.'' For African Americans to persist in claiming citizenship under the U.S. Constitution seemed to him ''mean-spirited and craven.'' Eventually he moved very close to the radical position of the fiery Garnett. Speaking at the State Convention of Massachusetts Negroes in New Bedford (1858), he urged that the convention promote an insurrection among the slaves, declaring that he would rather see his people die than live in bondage.

During the Civil War, Remond recruited for the Negro 54th Massachusetts Infantry. After the war he served as a clerk in the Boston customhouse until his death on Dec. 22, 1873.

Further Reading

Useful information on Remond is offered by Herbert Aptheker, ed., *A Documentary History of the Negro People in the United States* (1951), and by August Meier and Elliot Rudwick, eds., *The Making of Black America: Essays in Negro Life and History* (2 vols., 1969). See also John Daniels, *In Freedom's Birthplace: A Study of the Boston Negroes* (1914; repr. 1968); Carter G. Woodson and Charles H. Wesley, *The Negro in Our History* (1922; 11th rev. ed. 1966); and Wilhelmena S. Robinson, *Historical Negro Biographies* (1967; 2d rev. ed. 1969). □

Ernest Renan

A French author, philologist, archeologist, and founder of comparative religion, Ernest Renan (1823-1892) influenced European thought in the second half of the 19th century through his numerous writings.

Ernest Renan grew up in the mystical, Catholic French province of Brittany, where Celtic myths combined with his mother's deeply experienced Catholicism led this sensitive child to believe he was destined for the priesthood. He was educated at the ecclesiastical college at Tréguier, graduating in 1838, and then went to Paris, where he carried on the usual theological studies at St-Nicolas-du-Chardonnet and at St-Sulpice. In his *Recollections of Childhood and Youth* (1883) he recounted the spiritual crisis he went through as his growing interest in scientific studies of the Bible eventually made orthodoxy unacceptable; he was soon won over to the new ''religion of science,'' a conversion fostered by his friendship with the chemist P. E. M. Berthelot.

Renan abandoned the seminary and earned his doctorate in philosophy. At this time (1848) he wrote *The Future of Science* but did not publish it till 1890. In this work he affirmed a faith in the wonders to be brought forth by a science not yet realized, but which he was sure would come.

Archaeological expeditions to the Near East and further studies in Semitics led Renan to a concept of religious studies which would later be known as comparative religion. His was an anthropomorphic view, first publicized in

his *Life of Jesus* (1863), in which he portrayed Christ as a historical phenomenon with historical roots and needing a rational, nonmystical explanation. With his characteristic suppleness of intellect, this deeply pious agnostic wrote a profoundly irreligious work which lost him his professorship in the dominantly Catholic atmosphere of the Second Empire in France.

The *Life of Jesus* was the opening volume of Renan's *History of the Origins of Christianity* (1863-1883), his most influential work. His fundamental thesis was that all religions are true and good, for all embody man's noblest aspirations: he invited each man to phrase these truths in his own way. For many, a reading of this work made religion for the first time living truth; for others, it made religious conviction impossible.

The defeat of France in the Franco-Prussian War of 1870-1871 was for Renan, as for many Frenchmen, a deeply disillusioning experience. If Germany, which he revered, could do this to France, which he loved, where did goodness, beauty, or truth lie? He became profoundly skeptical, but with painful honesty he refused to deny what seemed to lie before him, averring instead that ''the truth is perhaps sad.'' He remained sympathetic to Christianity, perhaps expressing it most movingly in his *Prayer on the Acropolis of Athens* (1876), in which he reaffirmed his abiding faith in the Greek life of the mind but confessed that his was inevitably a larger world, with sorrows unknown to the goddess Athena; hence he could never be a true son of Greece, any more than any other modern.

Further Reading

Little has been written in English about Renan. Two of the best studies are by Richard M. Chadbourne: *Ernest Renan as an Essayist* (1957) and *Ernest Renan* (1968).

Additional Sources

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Ruth Rendell

Ruth Rendell (born 1930) was one of the world's most skillful and popular writers of mysteries and suspense thrillers.

Ruth Grasemann was born on February 17, 1930, in London, England, and was educated at Laughton High School in Essex. She worked as a newspaper reporter and sub-editor in West Essex from 1948 to 1952. In 1950 she married Donald Rendell, whom she later divorced, then remarried in 1977. They had one son.

Rendell was variously described as the ''new Agatha Christie,'' the ''new First Lady of Mystery,'' and the ''British Simenon.'' While she was hailed primarily for her creation of character, she was also praised for her inventive plots, her keen social observation and incisive social criticism, her evocative settings, and her startling and often grim endings. But what especially raised her writing above the level of much detective fiction was her masterly control of elements of style (figurative language, dialogue, and irony) more often associated with ''serious'' fiction.

A prolific writer with consistently high standards, Rendell completed 27 novels and three short story collections. These works fall into two separate sub-genres of crime fiction. The first is the straightforward British police procedural, set in Kingsmarkham, which features Inspector Wexford as the central figure. The second is the individual psychological suspense thriller, with no detective and with no recurring characters. As noted by Francis Wyndham, Rendell excels equally in both forms: ''Ruth Rendell's remarkable talent has been able to accommodate the rigid rule of the reassuring mystery story (where a superficial logic conceals a basic fantasy) as well as the wider range of the disturbing psychological thriller (where an appearance of nightmare overlays a scrupulous realism).''

The Kingsmarkham Series

It was in her first novel, *From Doon with Death* (1964), that Rendell introduced her central character, Detective Chief Inspector Reg Wexford of Kingsmarkham, a particularly murder-prone village in Sussex. In this and the 14 Wexford novels that followed the reader is given a realistic portrayal of an intelligent and admirable human being. Wexford is a great reader with a ready supply of literary quotations. Frequently these quotes are thematically or symbolically pertinent to the plot, and sometimes a quotation fragment serves as the book's title.

A civilized man with decent values, Inspector Wexford is unusually tolerant and compassionate. His success in case-solving is often based on his ability to see in people emotions and motivations that other detectives would overlook. In *Some Lie and Some Die* (1973), a novel centered around a rock music festival, it is Wexford's understanding of young people and his acceptance of their values which are instrumental to his solution of the case.

After his first appearance in the series at the age of 52, Wexford continued to grow, coping with domestic problems, conflicts with superiors, and personal illness. He is a vulnerable and thereby appealing character: a detective who transcends his crime-solving function.

To add texture and density to the series, Rendell created a ''company of players'' who were featured from novel to novel. Accounts of these characters (Wexford's family members, friends, and associates) are more than entertaining narrative digressions. They act as foils or provide frames for characters involved in the crimes, and they contribute to the development of the plot. For example, in the story ''Inspector Wexford on Holiday,'' Dora, his supportive and sympathetic wife, plays an essential role in uncovering the clue which solves the mystery. In *A Sleeping Life* (1978), his daughter Sylvia's personal crisis serves as a catalyst for an examination of sexuality and the women's movement, both pertinent to the crime at hand. Wexford's loving relationship with his actress daughter Sheila offsets and highlights the selfish and unhealthy relationship of the Fanshawes, the key characters in *The Best Man To Die* (1969).

An important character in the series is Detective Inspector Michael Burden, Wexford's aide and friend. Though 20 years younger than Wexford, he is older in temperament. Rigid, prudish, and generally conservative at the outset, Burden matures and becomes more charitable as a consequence of his association with Wexford. An important stage in his growth takes place in *No More Dying Then* (1971), in which Burden's personal tragedy, the death of his wife, is central to the plot, and later, in *Put on by Cunning* (1981), there are signs that Burden may even have become a cultural match for Wexford.

Rendell's portrayal of the ongoing friendship between the two men creates a continuity in the series. In sharp contrast to the sick fantasies and perverse behavior they, as policemen, must deal with, their own psyches are normal, their view of life and humanity realistic, and their relationship with each other symbiotic and healthy.

The Suspense Thrillers

Rendell once stated that the creation of character was her primary interest, and it is characterization that invests the Wexford series with extraordinary richness and depth. Her fascination with character is even more apparent in the non-series books, the suspense thrillers.

Here she specialized in examining the inner guilt and darkness of her characters, whether they were drably commonplace or alarmingly aberrant. In fact, Rendell achieved suspense precisely by combining the more traditional elements of crime fiction with her rare gift for psychologically astute character study. In her muted, understated style, she leads the reader into uneasy identification with a compulsive strangler (*A Demon in My View,* 1976), a failed writer (*The Face of Trespass,* 1974), an illiterate housekeeper (*A Judgement in Stone,* 1977), and a soulbartering teenager (*The Killing Doll,* 1984). The reader experiences the desperate alienation of these characters and is absorbed into the excitement of spotting and tracking the victims all the way to the murderous conclusions.

In 1986 two more novels were published—*Live Flesh,* a psychological suspense story in which the main character is a rapist and murderer, and *A Dark-Adapted Eye,* written under the pen name of Barbara Vine, which deals with intimations of various crimes within a conventional family. Two more ''Barbara Vine'' novels were published in 1987—*A Fatal Inversion* and *Talking to Strange Men.*

Rendell's mastery of crime fiction was widely recognized and honored. She received many awards, including the Mystery Writers of America's Edgar Allen Poe Award for short story and the Crime Writers Association's Gold Dagger Award. Her works have been translated into 14 languages. More than a million copies have been printed in English. Rendell continues to write mysteries from her home in Suffolk, England.

Further Reading

To date there are no biographical studies of Ruth Rendell. Reviews and critical articles abound; among the most helpful are Jane S. Bakerman's chapter in *10 Women of Mystery* (1981), edited by Earl F. Bargainnier, and an ''Interview with Ruth Rendell,'' by Diana Cooper-Clark in the Spring 1981 edition of the *Armchair Detective.* □

Guido Reni

The Italian painter Guido Reni (1575-1642) is known for the gentle, highly decorative form of baroque classicism he developed.

Guido Reni was born in Bologna on Nov. 4, 1575. He began his apprenticeship under the mannerist painter Denis Calvaert and then entered the new, more progressive art school run by the Carracci. Their influence was to prove decisive. The Carracci opposed mannerism and urged instead a return to the generalized realism of the great masters of the High Renaissance, above all to Raphael, Titian, and Veronese.

Reni's personal life is a delight to those who insist that artists must be peculiar. He was, according to contemporary reports, neither heterosexual nor homosexual but absolutely sexless. His obsessive fear of women reached the point where he believed their slightest touch might poison him. The discovery of a woman's blouse that had found its way into his laundry left him terrified. Even in his own day there was thought to be a relationship between the asceticism of his life and the subdued, withdrawn quality of his art.

During the first years of the 17th century Reni spent much time in Rome. At first the fame of Caravaggio overwhelmed him. In the *Crucifixion of St. Peter* (ca. 1603) Reni tried as best he could to imitate Caravaggio's rough peasant types and deep shadows. At the same time, through the rather formal poses of the figures and the careful symmetry of the composition, he attempted to maintain his native Bolognese classicism.

But Reni soon abandoned this uneasy compromise. By 1609 he had replaced Annibale Carracci as the leader of baroque classicism in Rome. The *Aurora* fresco that Reni painted in the Casino of the Pallavicini-Rospigliosi palace in Rome (1614) is justly famous for its crisp, Hellenistic elegance.

After Reni returned to Bologna in 1614, his formalism became still more accentuated. In *Atalanta and Hippomenes* (ca. 1625) the coldly impersonal nude figures, though shown in the act of running a race, are frozen like fragments of ancient marble statues that have been cemented into a wall so as to form abstract linear patterns.

Late in life Reni developed what 17th-century critics called his second manner. In paintings such as *Cleopatra* and *Girl with a Wreath* (ca. 1635) we no longer see elaborate arrangements of poses or garment folds. Their place is taken by a play not of line but of color, of paint laid on thinly in loose, open brushstrokes. The many pale, commingled hues are all grayed over, so that their color harmonies, at times almost painfully delicate, can be read only with intensive study. Reni died on Aug. 18, 1642, in Bologna.

Further Reading

The standard work on Reni is in Italian. In English, see the sections on him in Rudolf Wittkower, *Art and Architecture in Italy, 1600-1750* (1962; 2d ed. 1965), and in E. K. Waterhouse, *Italian Baroque Painting* (1962; 2d ed. 1969). The chapter on Reni in Robert Enggass and Jonathan Brown, *Sources and Documents in the History of Art: Italy and Spain, 1600-1750* (1970), gives an interesting picture of Reni's strange personality as seen through 17th-century eyes.

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Karl Renner

The Austrian statesman and president Karl Renner (1870-1950) provided his nation with vigorous and able leadership after both world wars.

Karl Renner was born on Dec. 14, 1870, the eighteenth and last child of impoverished peasants in the Moravian village of Unter-Tannowitz near the Austrian border. Forced to leave home at age 14, he eventually studied law at Vienna, where he first became active in the Social Democratic party. Upon receiving a doctor of laws degree in the spring of 1896, he secured a position in the library of the Austrian Parliament, where he remained until his election to Parliament as a Social Democrat in 1907. He established his political reputation primarily in the theoretical realm with the publication of numerous significant treatises on the crucial issues of nationalities and constitution plaguing the Austro-Hungarian Empire at that time. Combining Socialist thought with national sentiment, he envisioned a democratic Austria as the nucleus and model for a Central European confederation of autonomous nationalities.

Always a pragmatic Marxist, Renner devoted himself during World War I primarily to questions of food supply, social security payments, and tax burdens for the lower classes—beyond a continued and impassioned plea for peace and a solution of the nationalities question. He was selected provisional chancellor on Oct. 30, 1918, and then permanent chancellor in February 1919. In this position, which he held until June 11, 1920, he prepared for the abdication of the Emperor, presided over the establishment of the republic, defended the young republic against virulent attacks from extreme left and right, led the Austrian delegation to the peace negotiations of Saint-Germain (1919), and—as chancellor and as foreign minister until October 1920—struggled in vain for unification with Germany.

With the Socialists out of power, Renner, with the exception of his tenure as president of the National Assembly from April 1931 to March 1933, faded increasingly into the background and, during the fascist era of Engelbert Dollfuss, was branded a traitor and briefly imprisoned in

1934. Withdrawn in seclusion during the Nazi occupation and World War II, he was recalled as provisional chancellor by the Soviet occupation authorities on April 27, 1945. Beyond restoring governmental functions in Austria, he used this position with great skill to preserve the unity of Austria and secure free parliamentary elections through difficult negotiations with the Soviets and the Western Allied authorities. As the Second Republic's first president from Dec. 20, 1945, he secured vital respect and legitimacy for the republic both at home and abroad. He died in office in Vienna on Dec. 31, 1950.

Further Reading

Neither Renner's memoirs nor the major biography of him has been translated into English. For background information on Renner and Austria see Richard Hiscocks, *The Rebirth of Austria* (1953); Friedrich Funder, *From Empire to Republic* (1956; trans. 1963); Wenzel Jaksch, *Europe's Road to Potsdam* (1958; trans. 1963); and Martin Gilbert, *The European Powers, 1900-45* (1965). □

Janet Reno

One of the most popular United States attorneys general in recent times, Janet Reno (born 1938) was identified as a major figure in the Clinton administration. With 15 years of experience as a state attorney in Florida, Reno sought new frontiers for the Justice Department, which is the most powerful department in the Cabinet in terms of effecting social change.

Janet Reno, the 78th attorney general of the United States and the first woman ever to hold the nation's top law enforcement job, was born on July 21, 1938, in Miami, Florida. The eldest of the four children of journalists Henry and Jane (Wood) Reno, she grew up in a rather unconventional middle-class family in South Dade County. Her father, a Danish immigrant who is reported to have changed his surname from Rasmussen to one he selected from a map of Nevada, was a police reporter for the *Miami Herald* for 43 years before his death in 1967. Her mother, an investigative reporter for the now defunct *Miami News,* was described at her death in 1992 as an eccentric intellectual who wrestled alligators, read poetry, befriended the Seminole Indians, and built the family homestead on the edge of the Everglades with her own hands. It has been said that Janet Reno was deeply affected by her parents' strong attachment to the reporter's credo ''to afflict the comfortable and to comfort the afflicted.''

A product of the Dade County Public Schools, Reno attended Cornell University, where she earned an A.B. degree in Chemistry in 1960. Following graduation she enrolled at Harvard University Law School, becoming one of 16 women in a class of 500. As evidence of the road-blocks encountered by women in the legal profession, in 1962 Reno was denied a summer job ''because she was a woman'' by a prominent Miami law firm that 14 years later

would offer her a partnership. In 1963, however, with a law degree in hand, she entered a profession that was largely dominated by men and unfriendly to women interlopers.

Professional Background in Florida

Reno's earliest employment in the legal profession was with the Miami firm of Brigham and Brigham (1963-1967); this stint was followed by a junior partnership with the firm of Lewis and Reno (1967-1971). In 1971, adding political experience to her professional background, she was named staff director of the Judiciary Committee of the Florida House of Representatives (1971-1972), where she helped draft a revision of the state constitution that would make possible the reorganization of the court system in the state. In the spring of 1973 she served as counsel for the Florida Senate's Criminal Justice Commission for Revision of the Criminal Code. These experiences were followed by a job as assistant state attorney for the Eleventh Judiciary Circuit of Florida (1973-1976). In 1976 Reno returned to the private practice of law when she accepted a partnership in the firm of Steel Hector and Davis (1976-1978). Two years later Florida Governor Reubin Askew appointed Reno state attorney for Dade County, the first woman ever named to the position of top prosecutor for the county in Florida. Reno held the position for 15 years until nominated for the position of attorney general of the United States by President Bill Clinton in 1993.

As Dade County prosecutor, Reno was criticized for several early failures during her tenure. She was blamed for failing to obtain a conviction in a highly publicized case against four white Miami police officers accused in the beating death of an unarmed and handcuffed African-American insurance salesman. Riots followed in African-American sections of Miami, which resulted in deaths and destruction of property. Critics also cited a below-average rate of convictions and blamed her for what they deemed a lack of aggressiveness in pursuing public corruption cases at the local level, charging that she too often deferred to federal prosecutors in the investigation and prosecution of such cases. Reno's successes in prosecuting certain violent crimes and her fearlessness in dealing with Miami's crime problem helped to promote her reputation as a tough prosecutor and to win approval from opponents. She received praise from some in the minority communities for her efforts to use the prosecutor's office to tackle social ills affecting society.

A Lawyer for the People

Described as part social worker and part crime fighter who was ''equally dogged about both,'' Reno advocated a holistic approach to law enforcement, a position that was not popular across all political spectrums. Juvenile justice emerged as her prime focus of reform. She became known for attempts to employ innovative alternatives to the incarceration of youth and to deal with troubled youths at the earliest possible age. Stressing the linkages between a nurturing childhood and the prevention of crime, she is said to have ''identified with the problem of fighting crime in the early years and . . . struggled to get the resources for children and education.''

She aggressively prosecuted child abuse cases; pursued delinquent fathers for child support; introduced innovations in drug courts; established a domestic crime unit; and worked with social agencies to provide nurturing environments for abandoned crack babies, to set up shelters for battered women, and to organize centers for the assessment of children experiencing or observing violence. In her opinion, ''recreating families and community [was] the only way to break the cycle of poverty, ignorance, and rage that causes the everyday tragedies—child abuse, rape, domestic violence, drug addiction, senseless murder and mayhem—that afflict society.''

Unanimously confirmed as U.S. attorney general by the Senate after smooth hearings, Reno took office on March 12, 1993. In this position she saw to the enforcement of policies on crime, race relations, immigration, corruption, and other legal issues that affect nearly every aspect of American life. In the area of crime and law enforcement, Reno's emphases represented a reorientation from the strategies of increased incarceration and rampant prison building stressed by Republican predecessors in the office. She focused on broad anticrime programs involving rehabilitation and treatment as well as gun control and hiring of additional police.

She argued that the Justice Department must see that the power of the federal government is harnessed in a way that ensures protection for the innocent and accords strict principles of due process and fair play in the prosecution and conviction of the guilty. She argued also for broad court reforms that provide ordinary citizens greater access to the justice system. Seeking to ''revolutionize law enforcement (as well as) how America thinks about crime,'' Reno talked about addressing the root causes of crime and violence. She criticized mandatory sentencing for nonviolent offenses and advocated alternative sentences to permit the use of prison cells for dangerous offenders and persistent recidivists as well as major drug traffickers and distributors. She was reported to be personally opposed to the death penalty.

A National Agenda for Reform

The heart of Reno's agenda involves programs for the nation's children. As attorney general she pushed for reforms that would provide assistance to troubled youths at the earliest possible age, believing in the possibilities for redirecting children from careers in crime. For the youthful offender the idea was to use a measured carrot and stick approach that eliminated penal restrictions as increased responsibility was assumed for work, conduct, and education and that provided for coordinated reintegration into the community.

Reno advocated developing programs in the public schools that teach peaceful conflict resolution and proposed the development of teams of social workers, police officers, and public health officials to address the range of issues affecting youth. Reno's other concerns ranged broadly from commitments to aggressive civil rights enforcement in order to promote diversity and economic eq-

uity to the elimination of discrimination based on sexual preferences to tougher enforcement of environmental laws. The basic challenge Reno faced in her assignment involved translating her populist goals into real and substantive changes in the practice of law enforcement and the administration of justice.

As the first woman ever to hold the office of Attorney General, Janet Reno continues to make her mark in United States history. Her involvement in both the Branch Davidian seize in Waco, Texas and the Oklahoma City Bombing have brought her worldwide recognition.

Further Reading

Excellent coverage of Attorney General Janet Reno's personal background, law enforcement philosophy, and proposed programs is provided in a variety of news magazines and professional journals. These include the following: Elaine Shannon, ''The Unshakable Janet Reno,'' *Vogue* (August 1993); W. John Moore, ''The Big Switch,'' *National Journal* (June 19, 1993); and Stephanie B. Goldberg and Henry J. Reske, ''Talking with Attorney Janet Reno,'' *ABA Journal* (June 1993). See also Paul Anderson's *Janet Reno—Doing the Right Thing* (1994). □

Pierre Auguste Renoir

The French painter Pierre Auguste Renoir (1841-1919) was one of the central figures of the impressionist movement. His work is characterized by an extraordinary richness of feeling, a warmth of response to the world and to the people in it.

During the 1870s a revolution erupted in French painting. Encouraged by artists like Gustave Courbet and Édouard Manet, a number of young painters began to seek alternatives to the traditions of Western painting that had prevailed since the beginning of the Renaissance. These artists went directly to nature for their inspiration and into the actual society of which they were a part. As a result, their works revealed a look of freshness and immediacy that in many ways departed from the look of Old Master painting. The new art, for instance, displayed vibrant light and color instead of the somber browns and blacks that had dominated previous painting. These qualities, among others, signaled the beginning of modern art.

Pierre Auguste Renoir was a central figure of this development, particularly in its impressionist phase. Like the other impressionists, he struggled through periods of public ridicule during his early career. But as the new style gradually became accepted, during the 1880s and 1890s, Renoir began to enjoy extensive patronage and international recognition. The high esteem accorded his art at that time has generally continued into the present day.

Renoir was born in Limoges on Feb. 25, 1841. Shortly afterward, his family moved to Paris. Because he showed a remarkable talent for drawing, Renoir became an apprentice in a porcelain factory, where he painted plates. Later,

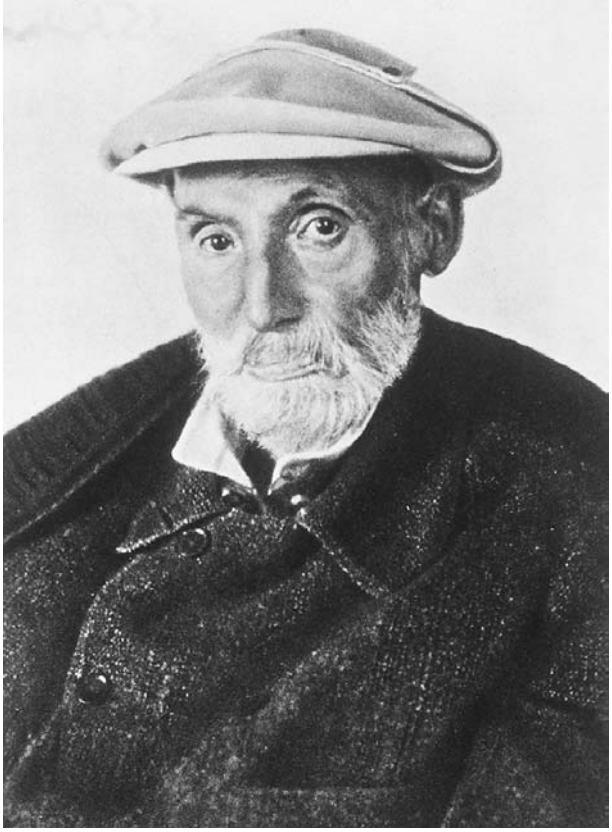

after the factory had gone out of business, he worked for his older brother, decorating fans. Throughout these early years Renoir made frequent visits to the Louvre, where he studied the art of earlier French masters, particularly those of the 18th century—Antoine Watteau, François Boucher, and Jean Honoré Fragonard. His deep respect for these artists informed his own painting throughout his career.

Early Career

In 1862 Renoir decided to study painting seriously and entered the Atelier Gleyre, where he met Claude Monet, Alfred Sisley, and Jean Frédéric Bazille. During the next 6 years Renoir's art showed the influence of Gustave Courbet and Édouard Manet, the two most innovative painters of the 1850s and 1860s. Courbet's influence is especially evident in the bold palette-knife technique of *Diane Chasseresse* (1867), while Manet's can be seen in the flat tones of *Alfred Sisley and His Wife* (1868). Still, both paintings reveal a sense of intimacy that is characteristic of Renoir's personal style.

The 1860s were difficult years for Renoir. At times he was too poor to buy paints or canvas, and the Salons of 1866 and 1867 rejected his works. The following year the Salon accepted his painting *Lise*. He continued to develop his work and to study the paintings of his contemporaries—not only Courbet and Manet, but Camille Corot and Eugène Delacroix as well. Renoir's indebtedness to Delacroix is apparent in the lush painterliness of the *Odalisque* (1870).

Renoir and Impressionism

In 1869 Renoir and Monet worked together at La Grenouillère, a bathing spot on the Seine. Both artists became obsessed with painting light and water. According to Phoebe Pool (1967), this was a decisive moment in the development of impressionism, for ''It was there that Renoir and Monet made their discovery that shadows are not brown or black but are coloured by their surroundings, and that the 'local colour' of an object is modified by the light in which it is seen, by reflections from other objects and by contrast with juxtaposed colours.''

The styles of Renoir and Monet were virtually identical at this time, an indication of the dedication with which they pursued and shared their new discoveries. During the 1870s they still occasionally worked together, although their styles generally developed in more personal directions.

In 1874 Renoir participated in the first impressionist exhibition. His works included the *Opera Box* (1874), a painting which shows the artist's penchant for rich and freely handled figurative expression. Of all the impressionists, Renoir most consistently and thoroughly adapted the new style—in its inspiration, essentially a landscape style—to the great tradition of figure painting.

Although the impressionist exhibitions were the targets of much public ridicule during the 1870s, Renoir's patronage gradually increased during the decade. He became a friend of Caillebotte, one of the first patrons of the impressionists, and he was also backed by the art dealer Durand-Ruel and by collectors like Victor Choquet, the Charpentiers, and the Daidets. The artist's connection with these individuals is documented by a number of handsome portraits, for instance, *Madame Charpentier and Her Children* (1878).

In the 1870s Renoir also produced some of his most celebrated impressionist genre scenes, including the *Swing* and the *Moulin de la Galette* (both 1876). These works embody his most basic attitudes about art and life. They show men and women together, openly and casually enjoying a society diffused with warm, radiant sunlight. Figures blend softly into one another and into their surrounding space. Such worlds are pleasurable, sensuous, and generously endowed with human feeling.

Renoir's ''Dry'' Period

During the 1880s Renoir gradually separated himself from the impressionists, largely because he became dissatisfied with the direction the new style was taking in his own hands. In paintings like the *Luncheon of the Boating Party* (1880-1881), he felt that his style was becoming too loose, that forms were losing their distinctiveness and sense of mass. As a result, he looked to the past for a fresh inspiration. In 1881 he traveled to Italy and was particularly impressed by the art of Raphael.

During the next 6 years Renoir's paintings became increasingly dry: he began to draw in a tight, classical manner, carefully outlining his figures in an effort to give them plastic clarity. The works from this period, such as the *Umbrellas* (1883) and the *Grandes baigneuses* (1884-1887), are generally considered the least successful of Renoir's mature expressions. Their classicizing effort seems self-conscious, a contradiction to the warm sensuality that came naturally to him.

Late Career

By the end of the 1880s Renoir had passed through his dry period. His late work is truly extraordinary: a glorious outpouring of monumental nude figures, beautiful young girls, and lush landscapes. Examples of this style include the *Music Lesson* (1891), *Young Girl Reading* (1892), and *Sleeping Bather* (1897). In many ways, the generosity of feeling in these paintings expands upon the achievements of his great work in the 1870s.

Renoir's health declined severely in his later years. In 1903 he suffered his first attack of rheumatoid arthritis and settled for the winter at Cagnes-sur-Mer. By this time he faced no financial problems, but the arthritis made painting painful and often impossible. Nevertheless, he continued to work, at times with a brush tied to his crippled hand. Renoir died at Cagnes-sur-Mer on Dec. 3, 1919, but his death was preceded by an experience of supreme triumph: the state had purchased his portrait *Madame Georges Charpentier* (1877), and he traveled to Paris in August to see it hanging in the Louvre.

Further Reading

An intimate biography of Renoir is by his son, Jean Renoir, *Renoir: My Father* (trans. 1962). A standard monograph on the artist is Albert C. Barnes and Violette De Mazia, *The Art of Renoir* (1935). Renoir's drawings are richly represented in *Renoir Drawings,* edited by John Rewald (1946). For a complete survey of impressionism and Renoir's relation to the movement see Rewald's *The History of Impressionism* (1946; rev. ed. 1961). A more general survey, also of high quality, is Phoebe Pool, *Impressionism* (1967). □

James Renwick

The American architect James Renwick (1818-1895) designed churches, hotels, commercial buildings, and homes for the rich.

James Renwick was born on Nov. 1, 1818, in New York City. His father was a professor at Columbia College and an engineer. In 1836 James graduated from Columbia College. Following his father's example, he turned to engineering as a profession, taking a position with the Erie Railroad and then supervising construction for the Croton reservoir and aqueduct.

Renwick abruptly shifted to architecture by winning the competition for Grace Church (1843-1846) at Broadway and 10th Street in New York City. The design of the church, mainly late English Gothic in style, is remarkably coherent, except for the spire that was added later to replace the earlier wooden one. Following this success, he gained many commissions for churches in New York, such as Calvary

Church (1846), Church of the Puritans (1846), Saint Bartholomew's (1872), and Saint Patrick's Cathedral (1853, dedicated 1879, completed 1887). Saint Patrick's is generally considered his finest church. Its west facade is as well composed as any Gothic revival building in America.

The Smithsonian Institution (1846-1855), Washington, D.C., though burned in 1865 and repaired by another architect, is as interesting a design as any conceived by Renwick. In its complete lack of harmony with the established classical style of the Mall, this building has an aura of romance, of a colorful fairyland of picturesque angles, turrets, towers, and gingerbread decorations. Also in Washington, Renwick built the first Corcoran Gallery of Art (1859), which became the U.S. Court of Claims. Built of brick and brown stone, it is well proportioned and owes much to Jacques Lemercier's work on the Louvre in Paris. This is noticeable in the square dome, mansard roof, and imitative decoration.

Secure in his profession, Renwick was commissioned to build banks, hotels, and many private residences for well-to-do clients in New York, Staten Island, and Newport, R.I. In order to meet these obligations, he hired several young architects, among them John W. Root and Bertram Goodhue. (Both men were recognized as superior in the next generation.)

The Charity Hospital on Welfare Island in New York City (1858-1861), though esthetically unsuccessful, was considered otherwise by the Board of Governors, who commented that ''Its truly magnificent structure presents the appearance of a stately palace.'' Renwick based this design on the Tuileries Palace in Paris. Its gray stone was quarried by prisoners on Welfare Island; its quoins and lintels were of a lighter shade, and purple slate covered the roof. He designed the first major building for Vassar College, Poughkeepsie, N.Y. (1860-1861). Built of red brick, with blue stone trim and a green and purple mansard roof, the structure is chiefly noted for its fireproofing, central heating from a separate building, cast-iron columns, and colorful, though awkward, appearance. Renwick died in New York City on June 23, 1895.

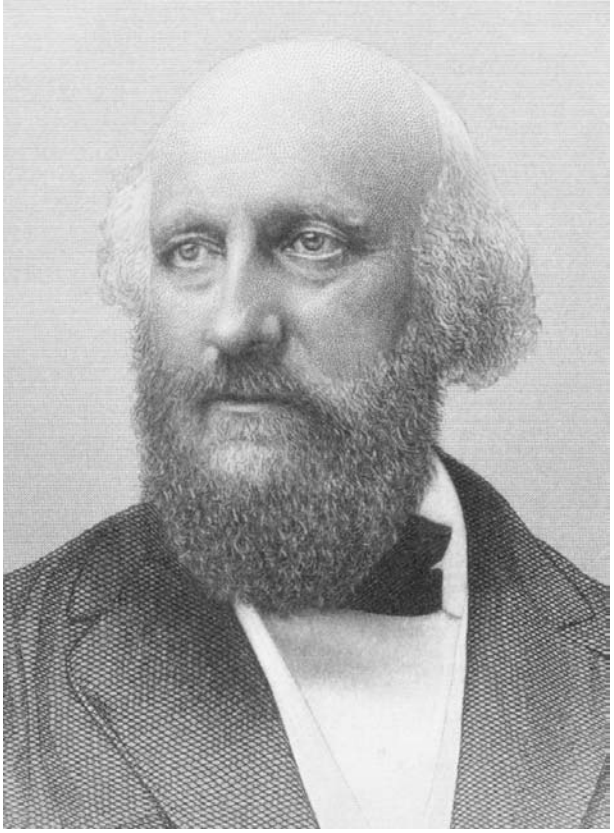

Further Reading

There is no biography of Renwick, but some information on his life is in William R. Stewart, *Grace Church and Old New York* (1924). □

Ottorino Respighi

The rather conservative eclecticism of the music of the Italian composer Ottorino Respighi (1879-1936) made it immediately popular. His skill in writing for orchestra was unsurpassed.

The father of Ottorino Respighi was a professional musician and teacher at Bologna's Liceo Musicale, where Ottorino received his first musical training. He was a gifted violinist, and it was not until after his graduation from the conservatory that he definitely decided to be a composer rather than a violin virtuoso. Realizing that he needed a broader musical background than that supplied at home, he went to St. Petersburg to study with Nicolai Rimsky-Korsakov and later to Berlin to study with Max Bruch, a rather conservative German composer.

After his return to Italy, Respighi was appointed professor of composition at the prestigious Conservatory of Santa Cecilia in Rome, and in 1923 he became its director. Tours of Europe and the United States in 1925, 1928, and 1932, in which he conducted his compositions with leading orchestras, spread his fame.

Respighi is chiefly remembered as the composer of two tone poems, the *Fountains of Rome* (1916-1917) and the *Pines of Rome* (1924), brilliantly orchestrated evocations of the Eternal City. In a preface to the score of the former the composer wrote, ''In this symphonic poem the composer has endeavored to give expression to the sentiments and visions suggested to him by four of Rome's fountains, contemplated at the hour in which their character is most in harmony with the surrounding landscape, or in which their beauty appears most impressive to the observer.'' The *Pines* also has four sections, depicting the Villa Borghese, a catacomb, the Janiculum, and the Appian Way. These are very effective programs because they allowed the composer to write music of contrasting moods and varying associations, both pictorial and historical.

These compositions show Respighi's complete mastery of modern orchestration. His use of solo woodwinds and

brass reveals what he learned from Rimsky-Korsakov, but it is also apparent that he knew the scores of Claude Debussy, Maurice Ravel, Igor Stravinsky, and Richard Strauss as well. In the third section of the *Pines,* Respighi introduces a recording of an actual nightingale's song into the score.

Other compositions of Respighi are the operas *The Sunken Bell,* produced at the Metropolitan Opera in New York in 1928, *Maria Egiziaca* (1932), and *La Fiamma* (1934); a ballet commissioned by Sergei Diaghilev, *La Boutique fantasque* (1919), written on themes by Gioacchino Rossini; and a *Concerto Gregoriano* (1922) for violin and orchestra, based on Gregorian chant.

Further Reading

There is no biography of Respighi in English, but his wife, Elsa Respighi, wrote a memoir, *Ottorino Respighi* (trans. 1962). He is discussed in Paul Collaer, *A History of Modern Music* (1955; trans. 1961), and David Ewen, *The World of Twentieth-century Music* (1968).

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Ottorino Respighi, Torino: ERI, 1985.

Respighi, Elsa, *Fifty years of a life in music, 1905-1955,* Lewiston: E. Mellen Press, 1993. □

James Barrett Reston

The American journalist James Barrett Scotty Reston (1909-1995) was one of the most important political commentators in the United States from the 1950s to the 1980s. His column in the *New York Times* was widely read by leading politicians and diplomats.

Born November 3, 1909, in Clydebank, Scotland, James Barrett (''Scotty'') Reston was the second child of James and Johanna Reston. His family emigrated to the United States in 1920 and settled in Dayton, Ohio. Raised in a strict Presbyterian home, Reston thought seriously of becoming a preacher. He also considered a career as a professional golfer but ultimately went into journalism and became recognized as one of the nation's foremost political writers.

After graduating from the University of Illinois in 1932, Reston took a job as a sportswriter for the *Springfield* (Ohio) *Daily News*. He then worked for the Ohio State University sports publicity office and as a press secretary for the Cincinnati Reds baseball team. In 1934 he accepted a position with Associated Press in New York writing sports features and a column, ''A New Yorker at Large.'' He was sent to London in 1937 to cover international sporting events and the British foreign office.

In 1939 Scotty Reston was hired by the *New York Times* to work in its London bureau. In 1941 he was cov-

ering the State Department in Washington, D.C. After publishing the book *Prelude to Victory* (1942), in which he stressed that the war effort must be a national crusade, he went to London to help organize the U.S. Office of War Information.

He returned to Washington, D.C., as the *Times'* diplomatic correspondent in 1944. While covering the Dumbarton Oaks conference which organized the United Nations, he obtained a full set of top-secret Allied position papers from an unhappy Chinese delegation. This major scoop earned him the 1945 Pulitzer Prize for national reporting.

A successful and valued reporter, Reston was named Washington bureau chief in 1953. He recruited a team of interns and young writers who formed an enterprising and powerful staff and developed into leading national journalists. While supervising the office he still managed to write about 5,000 words a week. In 1957 he received a second Pulitzer Prize for a series on America's lack of national purpose. Featured in a *Time* magazine cover story in early 1960, he was called ''a crack reporter, a good writer, a thoughtful columnist and an able administrator of the biggest bureau in Washington.''

In March 1960 Reston began the thrice-weekly political column which solidified his stature as one of Washington's most influential journalists. In the introduction to a collection of his essays, *Sketches in the Sand* (1967), he observed that columns are motivated by a wide range of objectives, from ideological interpretation to investigation. He saw his own purpose as if he were writing an informative letter to a thoughtful friend. *Life* magazine described it as ''a highly intelligent summary of what policy makers are thinking and worrying about; Reston does not so much argue for or against their policies as clarify them with a readable prose style and stamp them with his own healthy point of view.''

Distinguishing his style from another pre-eminent columnist, Walter Lippmann, who was known as a systematic thinker, Reston acknowledged that he did not profess a particular philosophy. ''I'm a reporter of other men's ideas,'' he said. Critics and admirers both agree that Reston had the ability to cultivate powerful political figures such as Henry Kissinger.

Coming from a poor immigrant background, Reston saw America as a land of opportunity. Expecting its leaders to act in an exemplary manner, he was deeply disappointed after the bombings of Cambodia and the Watergate affair. Yet, a conservative man with traditional values, he was optimistic about the country's future.

Based on a moral outlook reflecting his Calvinist roots, Reston's message of hope appealed to the Sulzberger family which owned the *Times*. There was always mutual affection between the *Times* and Reston. According to one journalist, Reston ''is not so much a man of the left or right as he is a man of the Times.''

In 1960 Reston cautioned the *Times* not to print advance information it held about the imminent Bay of Pigs invasion. In 1965 Reston toured South Vietnam to take a personal look at the war. In 1967 he delivered a series of lectures which were published as *The Artillery of the Press: Its Influence on American Foreign Policy* in which he advocated a more skeptical and less nationalistic role for the press. In 1971 he recommended that the *Times* publish the secret study of the Vietnam War, *The Pentagon Papers*. Later that year, at the height of his influence, he visited the People's Republic of China and conducted the first indepth interview of Premier Chou En-lai.

In 1964 Reston gave up his position as Washington bureau chief in order to become associate editor and devote more time to his column. In 1968 he served briefly as executive editor in New York before returning to Washington as vice president in charge of news production. After 1974 Reston was a director of the New York Times Company while continuing to write his column. In 1987 he gave up his regular column and retired except for writing a piece only now and then. In 1991, he wrote *Deadline,* a memoir of his life.

He was a stocky man with a square, reddish face. He married Sarah Jane Fulton in 1935 and they had three sons. They lived in Washington, D.C., but spent time in Fiery Run, Virginia, and in Martha's Vineyard, where Reston bought the weekly paper in 1968.

In addition to his Pulitzer Prizes Reston received many journalism awards and honorary degrees, including the Presidential Medal of Freedom, the Roosevelt Four Freedom medal, and the Commander, Order of the British Empire. James Reston died on December 8, 1995.

Further Reading

For Reston's own writings, see his collection of essays *Sketches in the Sand* (1967) and *The Artillery of the Press* (1967). He is frequently cited in two books about *The New York Times, The Kingdom and the Power* by Gay Talese (1966) and *Without Fear or Favor* by Harrison E. Salisbury (1980). He wrote his memoirs in a book titled *Deadline* (1991). □

Pieter Retief

Pieter Retief (1780-1838) was a South African emigrant leader. Some historians call him the first ''president'' of the Dutch-speaking people of South Africa. He gave expression to the racial policies of his people and formulated their republican ideals.

Pieter Retief was born on Nov. 12, 1780, at Wagenmakersvallei (modern Wellington, South Africa), strangely enough to pureblood French parents, although a century had elapsed since the Huguenot emigration. There was not much prospect of a livelihood for all 10 children on the family's wine farm, so Pieter became a clerk in a store. Later on, his employer entrusted him with a stock of goods, and he went trading eastward, reaching the border of the Cape Colony.

Retief's letters show him to have been an intelligent and refined person. He had an irrefutable record of moral

integrity, honesty, and benevolence. He was a restless person, driven by an enterprising nature and boundless energy.

Life as a Frontiersman

In 1814 Retief married Lenie Greyling. He bought a farm on the Koega River but afterward moved to Grahamstown, where he became one of its wealthiest men. He eventually fell prey to his less scrupulous business partners and ended up bankrupt. Retief returned to farming—in the Great Winterberg. He soon regained solvency and proved himself a brave, respected, and esteemed commandant, a favorite with the authorities and trusted leader of his fellow citizens.

Spokesman for His People

As mediator in all dealings between citizens and the government, Retief was the embodiment of cooperative force, a man who did his utmost to procure permanent peace and safety on the frontier. As time went by, these attempts proved futile, and he eventually despaired. He then planned and prepared the orderly emigration of the dissatisfied Boers northward to the country beyond the Orange and Vaal rivers.

Retief summarized the reasons for this Great Trek and formulated the ideals of the emigrant farmers. To check the frequent losses and disturbances experienced on the eastern frontier, he visualized a Voortrekker government in the interior that would be the embodiment of an orderly state, where there would be ''prospects for peace and happiness for their children'' and where ''with resoluteness, the principle of true freedom will be esteemed''—a government with ''proper laws,'' based upon the fundamental concept of ''righteousness.'' He issued a manifesto on Jan. 22, 1837, which was the declaration of independence of the Voortrekker farmers.

Retief was elected governor of the Voortrekker community then assembled at Thabanchu in the interior. In September he undertook to explore Port Natal and to barter with the Zulu king Dingane. He arrived in November at the laager. His ambition to reside in the promised land between the Tugela and Umzimvubu rivers was almost fulfilled. Upon Dingane's request, Retief punished Sekonyela in January 1838 for the latter's theft of Zulu cattle. Then he proceeded to the Zulu capital to settle the ceding of the territory in Natal to the emigrant farmers.

But tragedy awaited the man who had done so much for the betterment of his fellow citizens. On February 6, 1838 Zulu warriors—acting upon Dingane's command ''Kill the wizards!''—slaughtered Retief and his company in the hills of Umgungundlovu.

An Evaluation

The death of Retief deprived the Voortrekkers of a talented, far-seeing statesman. Two letters illustrate his genius. On July 18, 1837, Retief wrote to native captains in the neighborhood. This letter not only outlined the Voortrekker principles of segregation, that is, the stillheld notion of separate development of European and non-European in South Africa, but also the all-important idea of the peaceful coexistence between nations. The racial policy of the Afrikaner had developed long before he wrote this letter, but Retief, as leader of the Voortrekkers, for the first time gave expression to these principles.

Three days later he wrote to the governor of the Cape Colony, declaring that the Voortrekker community desired to be acknowledged as ''a free and independent people.'' This request was refused, but for the first time the republican notions of the Afrikaner were expressed at the international level. Perhaps Preller did not exaggerate when he concluded his biography on Retief by saying, ''[It is] Retief's greatest virtue that in his deeds and in his death, he compelled the Dutch-Afrikaans Emigrants to believe that they were not merely isolated, roaming individuals, but that everyone was a participant in a great national bond, with one concern and one destination.''

Further Reading

Major biographies of Retief are in Afrikaans. Recommended for general historical background are George M. Theal, *A History of South Africa* (1904); George E. Cory, *The Rise of South Africa* (1910); Manfred Nathan, *The Voortrekkers of South Africa* (1937); R. U. Kenney, *Piet Retief: the Dubious Hero* (1976) and Eily and Jack Gledhill, *In the Steps of Piet Retief* (1980). □

Johann Reuchlin

The German humanist and jurist Johann Reuchlin (1455-1522) was one of the greatest Hebraists of early modern Europe. He was involved in a great controversy concerning Hebrew literature that culminated in the famous ''Letters of Obscure Men.''

Johann Reuchlin was born at Pforzheim. He studied at Freiburg, Paris, Basel, and Rome; became a doctor of law; and began an impressive career as a public official and jurist. Reuchlin's studies in Italy had acquainted him with humanism, and his command of Greek and Latin was as accomplished as that of any scholar north of the Alps. A second journey to Italy, in 1492, caused Reuchlin to become interested in Hebrew, which he then studied intensely and described in a short book in 1494. Reuchlin soon became the most accomplished Gentile Hebraist of the Renaissance, and in 1506 he produced a grammar of Hebrew entitled *Rudimenta Hebraica*. His linguistic studies led Reuchlin to a genuine interest in Judaism and also into one of the most famous controversies in the history of anti-Semitism.

In 1506 a converted Jew named Johann Pfefferkorn began to produce a series of pamphlets in which he condemned Jewish ''errors,'' ritual, and learning. He urged the forcible conversion of all Jews and obtained imperial permission to confiscate Jewish books. In 1509-1510 Pfefferkorn became more powerful, and Reuchlin's remarks in 1510 that Jewish books should not be burned but, indeed, chairs of Hebrew should be established in German universi-

ties made him a target not only of Pfefferkorn but also of the Dominican order at Cologne. In 1511, 1512, and 1513 Reuchlin issued pamphlets defending his own position and the value to Christian scholars of Hebrew literature. Although Reuchlin by no means believed that Jewish literature did not contain errors dangerous to Christians, his spirited defense of Hebrew and of the Jews remains one of the earliest modern Christian attacks on anti-Semitism. In 1514 Reuchlin was acquitted of charges of heresy by the bishop of Speyer, but his enemies then managed to transfer the case to Rome.

In 1514 Reuchlin issued a collection of letters in his defense written by the greatest humanistic scholars in Europe, the *Letters of Eminent Men*. In 1515 another collection of letters, the *Epistolae obscurorum virorum* (*Letters of Obscure Men*), appeared. Ostensibly serious letters from monks supporting the persecution of Reuchlin, the collection was in fact a withering satire on Reuchlin's opponents. The *Letters of Obscure Men* caused a furor: it was a superb example of humanist scorn not only of bigotry and stupidity but also of the ecclesiastical circles in which these traits dominated. Both Sir Thomas More and Erasmus applauded this work, written by Crotus Rubianus and Ulrich von Hutten.

Reuchlin's enemies, however, attacked him with even greater savagery, finally securing a papal condemnation of his position in 1520. Reuchlin was severely hurt by the final condemnation. He spent the last few years of his life teaching and lecturing, honored by some of his contemporaries for his courage and learning and viciously condemned by others for his persistent defense of Hebrew literature and the Jews.

Further Reading

Reuchlin's life and work are discussed in the historical introduction to Francis G. Stokes, trans. and ed., *Epistolae obscurorum virorum* (1909), and in Lewis W. Spitz, *The Religious Renaissance of the German Humanists* (1963). Particular aspects of Reuchlin's work are discussed in S. A. Hirsch, *A Book of Essays* (1905), and Joseph Leon Blau, *The Christian Interpretation of the Cabala in the Renaissance* (1944). □

Walter Philip Reuther

American labor leader Walter Philip Reuther (1907-1970) pioneered in unionizing the mass-production industries. In a movement traditionally preoccupied with bread-and-butter goals, he dedicated his career to broadening labor's political and social horizons.

Walter Reuther was born on Sept. 1, 1907. His father headed the central labor body in Wheeling, W.Va., and the five children spent their evenings earnestly debating social problems. Walter left school at the age of 15 to work in a steel mill; 4 years later he moved to Detroit, resumed his schooling, and worked at night as a tool-and-die maker in automobile factories.

Reuther began preaching unionism before President Franklin D. Roosevelt's New Deal put a legal foundation under collective bargaining. The result was Reuther's dismissal from the Ford Company in 1933. On a trip around the world he worked for over a year in a Soviet auto plant. Returning to Detroit, he helped build the United Automobile Workers (UAW), the union that became the launching pad for his influence in national affairs.

The dynamic redheaded Reuther slithered through national guard lines in the 1937 sit-down strikes at General Motors; he was beaten by Ford Company guards in a strike later that year. Even after the UAW was well-established, thugs made him a target. In 1948 a shotgun blast fired through a window of his Detroit home left his right hand permanently crippled. Later his brother, Victor, the union's education director, lost an eye in an almost identical attack.

Under Reuther's leadership the UAW grew to 1.5 million members. It pushed collective bargaining into innovative fields that provided workers and their families with cradle-to-grave protection as an adjunct of their regular pay. Perhaps the most spectacular success was a 1955 employer-financed program that gave auto workers almost as much take-home pay when laid off as when at work.

Reuther consistently fought corruption, communism, and racist tendencies within labor. Convinced in 1955 that the American Federation of Labor (AFL), led by George Meany, had also become a foe of such influences, he renounced the presidency of the Congress of Industrial Organizations (CIO) to accept a secondary role in a merged labor

movement. However, disenchanted by what he considered the AFL-CIO's standstill policies, he led his union out again in 1968.

The UAW joined the International Brotherhood of Teamsters, the biggest American union, in forming an Alliance for Labor Action. Its aim was to organize the working poor, especially in ghetto areas, and crusade for far-reaching social reforms. This venture reflected Reuther's social vision, but it died a year after his own death.

Reuther always looked forward to transforming the economy along lines of industrial democracy and social justice. He authored dozens of ''Reuther plans'' for the solution of problems ranging from housing and health to disarmament. Yet he found himself increasingly isolated from the general labor movement. He was killed in an airplane crash in Michigan on May 10, 1970.

Further Reading

A well-balanced study of Reuther is William J. Eaton and Frank Cormier, *Reuther* (1970). More specialized is Alfred O. Hero, *Reuther-Meany Foreign Policy Dispute* (1970). Older studies are Irving Howe and B. J. Widick, *The UAW and Walter Reuther* (1949), and the section on Reuther in Paul Franklin Douglass, *Six upon the World: Toward an American Culture for an Industrial Age* (1954).

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Carew, Anthony, *Walter Reuther,* Manchester; New York: Manchester University Press; New York: Distributed exclusively in the USA and Canada by St. Martin's Press, 1993.

Lichtenstein, Nelson, *The most dangerous man in Detroit: Walter Reuther and the fate of American labor,* New York, NY: Basic Books, 1995. □

Bernard Revel

Bernard Revel (1885-1940), Talmudic scholar and educator, directed the Rabbi Isaac Elchanon Theological Seminary from its shaky beginnings to become the renown Yeshiva University with a comprehensive program of Judaic studies integrated with modern scholarship.

Bernard Dov Revel was born in 1885 in Kovno (now in Lithuanian S.S.R.), a center of traditional Jewish learning, the son of the second marriage of the scholar Nahum Shraga Revel of Pren (a son from the first marriage was Nelson Glueck, dean of the Reform Jewish seminary, the Hebrew Union College-Jewish Institute of Religion). As a youth he gained the reputation of a scholar and was influenced by the Musar movement, which offered an ethical and talmudic system of study to counteract the inroads of modernity among traditional Jews. Many of the innovations which Revel brought to the Rabbi Isaac Elchanon Theological Seminary in New York were inspired by that movement.

Early Career as Rabbi

His rabbinic ordination occurred in 1901, and he combined this expertise with a sensitivity to the modern world. He qualified by passing the Russian gymnasium examinations, demonstrating a command of secular studies. His awareness of political concerns led him to join the Jewish Bund, a socialist revolutionary group, retaining his traditionalism all the while. Participation in the bund, however, led to his arrest and imprisonment in 1906. After his arrest he emigrated to the United States.

While in the United States he continued his combination of rabbinic and secular studies. As secretary to Rabbi Bernard Leventhal he was guided in his preparation for becoming a leading exponent of American Jewish Orthodoxy. He published articles in Jewish journals and was an associate editor and contributor to *Otzar Yisrael,* a Hebrew encyclopedia. His studies included a Master's degree from New York University, which included a thesis on the medieval Jewish ethical author Bachya Ibn Pakuda, and a Ph.D. from Dropsie University (a unique Jewish institution for graduate studies only begun in 1909 and from which Revel was the first Ph.D. graduate), for which he wrote a scholarly dissertation on the relationship between the heretical sect of the Karaites and earlier Jewish tradition.

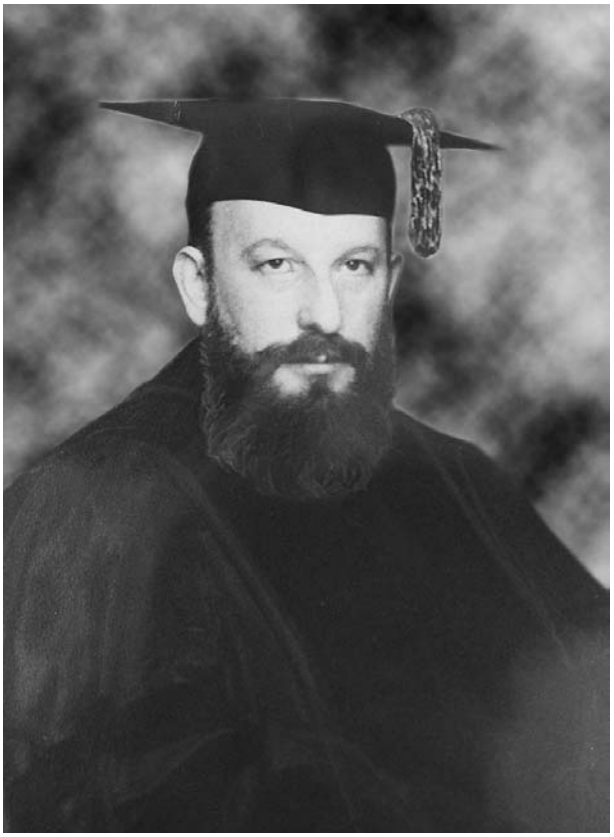

His marriage in 1909 to Sarah Travis brought him into a wealthy family engaged in the oil business. For some time he too was active in the business, but in 1915 the Rabbi Isaac Elchanon Theological Seminary and the Yeshivat Etz Chaim merged and Revel was called to guide the new institution. It was said that he chose ''Torah over oil'' to accept the call. He broadened the curriculum of the rabbinical school, introducing such subjects as homiletics, pedagogy, and some secular instruction. In 1916 he founded the Talmudical Academy, which was the first Jewish high school to combine a complete secular curriculum with an in-depth program of Jewish learning. He set the institution on the road to becoming a fully modern Orthodox center of learning in which rabbis would be fully traditional, but trained to understand and respond to the needs of the American environment.

During the 1920s pressing problems in the family business caused him to relinquish his position. After a number of stopgap measures, however, the seminary called him back, and in 1923 he gave up his business endeavors to devote himself permanently to the upbuilding of the seminary. In 1928 he began Yeshiva College, which integrated secular studies and Judaica. Despite opposition from Reform Jews who opposed a Jewish college and traditionalists who opposed secular studies the college became a success. Revel's leadership brought many new facets to the school—he attracted European Jewish scholars (Roshei Yeshiva), introduced intercollegiate sports, and published the journal *Scripta Mathematica,* which became widely respected in its field. He continued teaching the higher level classes in Talmud to the seminary students. On November 19, 1940, he conducted his last class in Jewish codes; during that class he suffered a stroke from which he never recovered. He died on December 2, 1940, mourned by the entire Jewish community.

Struggles for American Jewish Orthodoxy

Revel's enduring importance lies in laying the foundations for a vital American Jewish Orthodoxy. His efforts often met with opposition, and the controversies in which he engaged are a guide to the development of American Jewish Orthodoxy. At first American Jews refused to believe that an institution for Jewish Orthodoxy was needed. The Jewish Theological Seminary of the Conservative Movement sought to speak for all traditional Jews. While Conservative Judaism still claims to be the true representative of traditional Judaism, many traditional Jews consider its innovations unacceptable. Later Revel faced opposition from traditionalists who were uncomfortable with his innovations. His use of non-Jewish workers in the Yeshiva cafeteria, the inclusion of such controversial subjects as the theory of evolution in Yeshiva's curriculum, and the giving of honorary degrees to non-Orthodox Jews (although Revel distinguished between the non-Orthodox and those identified with sectarian movements such as Reform or Conservatism) alienated many within his constituency.

Within the institution itself Revel faced problems. The presence of non-Orthodox students in both Yeshiva College and in the Teacher's Institute was problematic. Graduates of the seminary faced the dilemma of congregations in which men and women sat together. Questions arose when Jews formerly married to Gentile wives sought to reaffiliate with an Orthodox synagogue. Revel confronted these issues as a traditionalist firmly committed to Orthodox Jewish law. His replies to these dilemmas reveal a man who understood the needs of his time and the timelessness of his tradition.

Further Reading

Aaron Rothkoff has written a lively and vivid biography, *Bernard Revel: Builder of American Jewish Orthodoxy* (1972). Sidney B. Hoenig, who wrote the informative essay on Revel in the *Encyclopedia Judaica,* presents a scholarly investigation of Revel's writings in *Rabbinics and Research: The Scholarship of Bernard Revel* (1968). Useful references to Revel are found in Gilbert Klapperman, *The Story of Yeshiva University* (Toronto, Canada, 1969).

Additional Sources

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Hiram Rhoades Revels

Hiram Rhoades Revels (1822-1901), African American clergyman and university administrator, was the first black American to sit in the U.S. Senate.

Hiram Revels was born of free parents on Sept. 27, 1822, in Fayetteville, N.C. His early education was limited, since it was illegal in North Carolina at that time to teach African Americans, slave or free, to read or write. As soon as he was able, he moved to Union County, Ind., to further his education at a Quaker seminary. After completing his work there, he moved to Ohio to attend another seminary. Eventually he moved to Illinois and graduated from Knox College at Bloomington. In 1845 he was ordained a minister of the African Methodist Episcopal Church in Baltimore, Md.

As a minister, Revels served African American churches in Ohio, Kentucky, Illinois, Indiana, and Tennessee. He finally settled in Baltimore, where he became minister of a church and principal of a school for blacks. When the Civil War began in 1861, he helped organize the first two regiments of black soldiers from the state of Maryland.

In 1863 Revels moved to St. Louis, established a school for African American freedmen, and recruited another regiment of black soldiers. In 1864 he joined the Federal forces in Mississippi as chaplain to an African American regiment. For a short time he was provost marshal of Vicksburg. For 2 years he worked with the Freedmen's Bureau and established several schools and churches for African Americans near Jackson and Vicksburg.

In 1866 Revels settled in Natchez, Miss. He joined the Methodist Episcopal Church in 1868, the year he was elected alderman. In 1870 he was elected as a Republican to fill an unexpired term in the U.S. Senate, where he served

until March 1871. As a senator, he was dignified and respected; his political views, however, were somewhat conservative.

After retiring from the Senate, Revels returned to Mississippi to serve as president of Alcorn College (1871-1874). He was removed from his post for political reasons but was appointed president of Alcorn again in 1876. Following this second term, he returned to church work in Holly Springs, Miss. While attending a church conference at Aberdeen, Miss., he died on Jan. 16, 1901.

Further Reading

Revels's unpublished papers are in the Library of Congress. There is no full-scale biography of him. Biographical sketches are in Wells Brown, *The Black Man: His Antecedents, His Genius, and His Achievements* (1863; new ed. 1968); Benjamin Brawley, *Negro Builders and Heroes* (1937); and William J. Simmons, *Men of Mark* (1968). The best book for general reading on the Afro-American in Congress is W. E. B. Du Bois, *Black Reconstruction* (1935). Other useful sources of information on this period are Samuel Denny Smith, *The Negro in Congress, 1870-1901* (1940); Lerone Bennett, *Black Power, 1867-1877* (1969); and Maurine Christopher, *America's Black Congressmen* (1971). □

Paul Revere

Paul Revere (1735-1818), American patriot, silversmith, and engraver, is remembered for his ride before the Revolutionary War to warn American patriots of a planned British attack. His silverware was among the finest produced in America in his day.

Paul Revere was born on Jan. 1, 1735, in Boston, Mass., the son of Apollos De Revoire, a French Huguenot who had come to Boston at the age of 13 to apprentice in the shop of a silversmith. Once Revoire had established his own business, he Anglicized his name. Paul, the third of 12 children, learned silversmithing from his father. On Aug. 17, 1757, he married Sarah Orne and eventually became the father of eight children.

As early as 1765, Revere began to experiment with engraving on copper and produced several portraits and a songbook. He was popular as a source for engraved seals, coats of arms, and bookplates, and he began to execute engravings which were anti-British. In 1768 Revere undertook dentistry and produced dental devices. The same year he made one of the most famous pieces of American colonial silver—the bowl commissioned by the Fifteen Sons of Liberty. It is engraved to honor the ''glorious Ninety-two Members of the Honorable House of Representatives of the Massachusetts Bay, who, undaunted by the insolent Menores of Villains in Power . . . Voted not to rescind'' a circular letter they had sent to the other colonies protesting the Townshend Acts. Revere's virtuosity as a craftsman extended to his carving picture frames for John Singleton

Copley, who painted the famous portrait of Revere in shirt sleeves holding a silver teapot.

Paul Revere's Ride

Revere became a trusted messenger for the Massachusetts Committee of Safety. He foresaw an attempt by the British troops against the military stores which were centered in Concord, and he arranged a signal to warn the patriots in Charlestown. During the late evening of April 18, 1775, the chairman of the Committee of Safety told him that the British were going to march to Concord. Revere signaled by hanging two lanterns in the tower of the North Church (probably the present Christ Church). He crossed the river, borrowed a horse in Charlestown, and started for Concord. He arrived in Lexington at midnight and roused John Hancock and Samuel Adams from sleep; the two fled to safety. Revere was captured that night by the British, but he persuaded his captors that the whole countryside was aroused to fight, and they freed him. He returned to Lexington, where he saw the first shot fired on the green. It is this ride and series of events which have been immortalized by Henry Wadsworth Longfellow in his poem ''Paul Revere's Ride.''

In the same year, 1775, the Massachusetts provincial congress sent Revere to Philadelphia to study the only working powder mill in the Colonies. Although he was only allowed to walk through the mill and not to take any notes about it, he remembered enough to establish a mill in Canton. During the Revolutionary War, he continued to play an active role. He was eventually promoted to the rank of lieutenant colonel.

After the war Revere became a pioneer in the process of copper plating, and he made copper spikes for ships. In 1795, as grand master of the Masonic fraternity, he laid the cornerstone of the new statehouse in Boston. Throughout the remainder of his life, he continued to experiment with metallurgy and to take a keen interest in contemporary events. He died in Boston on May 10, 1818.

The Silversmith

Revere is also remembered today as a craftsman. His work in silver spanned two major styles. His earliest work is in the rococo style, which is characterized by the use of asymmetric floral and scroll motifs and repoussé decoration; this was done before the Revolution. From this, he evolved a neoclassic style after the Revolution. This style, developed in England, was based on the straight lines and severe surfaces of Roman design. In 1792 Revere produced one of the acknowledged American masterpieces in this style—a complete tea set commissioned by John and Mehitabel Templeman of Boston. The type of ornamentation employed in this tea set was being used in Massachusetts architecture by Charles Bulfinch and Samuel McIntire.

Revere's silver is marked with the initials ''P R'' in a block. This was the usual type of marking on American silver of the 18th century. Revere commanded a very distinguished Boston clientele and was called on to make a number of memorial and commemorative pieces. Like many silversmiths of the period, he also worked in brass.

Master Engraver

Revere was also a master of engraving. An on-the-spot reporter, he recorded the events leading up to and during the Revolution with great accuracy. These engravings were advertised in Boston newspapers and were eagerly purchased by the public. In 1770 the *Boston Gazette* advertised for sale Revere's engraving *A View of Part of the Town of Boston in New England and British Ships of War Landing Their Troops, 1768*. Revere added to the print a description of the troops, who paraded ''Drums beating, Fifes playing . . . Each Soldier having received 16 rounds of Powder and Ball.'' Today, all his silver and engravings are eagerly sought by collectors.

Further Reading

A full-length study of Revere is Esther Forbes, *Paul Revere and the World He Lived In* (1942). For information on his work see the publication of the Boston Museum of Fine Arts, *Colonial Silversmiths: Masters and Apprentices,* edited by Richard B. K. McLanathan (1956). □

Conde de Revillagigedo

Juan Vicente Güemes Pacheco y Padilla, Conde de Revillagigedo (1740-1799), was viceroy of New Spain and one of its ablest and most efficient administrators.

Juan Vicente Güemes Pacheco was born in La Habana, Cuba. His father was viceroy of New Spain from 1746 until 1755. The young and ambitious Juan Vicente joined the Spanish military service, gaining renown during the Spanish siege of Gibraltar against England.

Viceroy of New Spain

As viceroy of New Spain (1789-1794), Revillagigedo gained the respect and admiration of its people. He strove to make effective José de Gálvez's reforms and inaugurated the intendant system. He improved the administration of finances and justice, enlarged the school system, and reorganized the colonial militia. He founded the General Archives and inaugurated in 1793 the Museum of National History. To keep himself informed of the desires and grievances of the people, he placed a locked box in a public place for petitions and communications.

Perhaps one of Revillagigedo's most notable accomplishments was the transformation of Mexico from an unhealthy, filthy city into a modern metropolis. He ordered the principal streets paved, cleaned, and lighted. The great central plaza was cleared of street vendors, and new markets were set up in various parts of the city. He suppressed banditry, making Mexico a safer city. Concerned over the abuses being committed by some members of the clergy against the Indians, particularly in remote areas, he issued special instructions ordering that the Indians should not be

compelled to perform personal services or to pay tribute to the clergy.

Administrative Reforms

Revillagigedo was particularly critical of the sale of public offices in New Spain and throughout the New World, for the system had led to corruption and inefficiency. Officials who came from Spain expected to recover at least a share of their investment, and many showed little interest in colonial affairs. Revillagigedo expressed his disapproval of the system, explaining that the greater efficiency of appointed officials would more than compensate for the loss of the royal treasury. The system, however, was not officially abolished until 1812, and even then the sale of offices continued for several years.

Revillagigedo was also critical of the complicated and overlapping system of taxation; he increased the major taxes and abolished the minor ones. An efficient and honest official, he increased revenues, and New Spain enjoyed years of prosperity. The budget, which suffered a deficit during the previous administration, enjoyed a surplus during his tenure of office. He used some of the funds to encourage the planting and growing of cotton and other textile fibers.

Revillagigedo also encouraged explorations of the California and northern Pacific coast as far as the Bering Straits. However, under his administration Spain was forced to yield to England—as a result of the Nootka Sound controversy—territories on the northwest Pacific coast, thus acknowledging that Spain could not claim territories not effectively occupied.

At the end of his enlightened administration in 1794, Revillagigedo left a more modern and prosperous Mexico with an efficient and honest government. He returned to Spain, where he died on May 12, 1799.

Further Reading

Valuable information on Revillagigedo's administration is in Donald E. Smith, *The Viceroy of New Spain* (1913), and C. H. Haring, *The Spanish Empire in America* (1947). Further background can be found in three works by Lillian E. Fisher: *Viceregal Administration in the Spanish American Colonies* (1926), *The Intendant System in Spanish America* (1929), and *The Background of the Revolution for Mexican Independence* (1934). □

Alfonso Reyes

Alfonso Reyes (1889-1959), one of Mexico's most distinguished men of letters, was especially well known as an essayist.

Alfonso Reyes was born on May 17, 1889, in Monterrey, Nuevo León. He attended the Escuela Nacional Preparatoria (National Preparatory School) and the Facultad de Derecho (Law School) in Mexico City. In 1909 he was one of the founders of the Ateneo de la Juventud (Athenaeum for Young People). He served as secretary of the Faculty for Advanced Studies, where he also taught the course on the history of the Spanish language and Spanish literature. His first book, *Cuestiones estéticas* (Esthetic Questions), appeared in 1911.

Reyes received his law degree in 1913, and that year he was appointed second secretary of the Mexican legation in France. In 1914 he went to Spain, where he devoted himself to literature and journalism, working in the Centro de Estudios Históricos (Center for Historical Studies) in Madrid. His book *Visión de Anáhuac* was published in 1917.

In 1920 Reyes was named second secretary of the Mexican legation in Spain. From that time on he occupied various diplomatic posts: chargé d'affaires in Spain (1922-1924), minister to France (1924-1927), ambassador to Argentina (1927-1930), ambassador to Brazil (1930-1936), and again ambassador to Argentina (1936-1937).

When Reyes returned to Mexico in 1939, he became president of the Casa de España en México (Spanish House in Mexico), which later became the Colegio de México. He was one of the founders of the Colegio Nacional. In 1945 he won the National Prize in Literature, and he was a candidate for the Nobel Prize. He served as director of the Academia Mexicana de la Lengua (Mexican Academy of the Spanish Language) from 1957 to 1959.

The works by Reyes that have enjoyed the greatest success are *Simpatías y differencias* (1921; Likes and Dislikes); *La experiencia literaria* (1942; Literary Experience); *El deslinde* (1944), a treatise on literary criticism which is

considered his masterpiece; and *La X en la frente* (1952; X on the Forehead). His works have been more frequently translated into foreign languages than those of any other contemporary Mexican author.

Reyes symbolizes the humanist par excellence. To his immense intellectual curiosity and his vast culture he added a gift of style which made his prose creations peculiarly his own. He was a wise and penetrating critic, a short-story writer prodigal in surprises, and a poet of delicate sensitivity; educated in the school of Góngora and Mallarmé, he was learned in both classical and modern writers.

Reyes died in Mexico City on Dec. 27, 1959. He was buried in the Rotonda de Hombres Ilustres (Rotunda of Illustrious Men).

Further Reading

Most biographical and critical work on Reyes is in Spanish. For English translations of his works see *The Position of America, and Other Essays* (1950) and *Mexico in a Nutshell and Other Essays* (1964), both translated by Charles Ramsdell with a foreword by Arturo Torres-Ríoseco. He is discussed in Carlos González Peña, *History of Mexican Literature* (3d ed., trans. 1968). □

Rafael Reyes

Colombian military and political leader Rafael Reyes (1850-1920) assumed the presidency following a disastrous civil war and established an absolutist regime which contributed to recovery from the excesses of the fighting.

Born in Santa Rosa, Rafael Reyes grew into a vigorous and robust youth addicted to outdoor life. At the age of 24, with two brothers, he undertook the exploration of the Putumayo River, which links Colombia with the upper Amazon Basin. For over a decade he charted jungle routes and located resources of rubber and quinine. One brother died of fever, and the other was killed by Native Americans.

Reyes distinguished himself in the civil wars of both 1885 and 1895. During the 3 years' bloody fighting which commenced in 1899, however, he was outside Colombia. In 1904, with the support of the Conservatives, he ascended to the presidency.

Coming to power in the wake of disastrous bloodletting and Colombia's loss of its province of Panama, Reyes first attempted to institute a policy of compromise, dedicating himself to the resurrection and strengthening of national unity. Unable to secure cooperation from dissident political elements, he established a highly centralized and authoritarian government which was committed to material change and economic development. Dissolving by executive decree an uncooperative Congress, he jailed many of its members, declared martial law, and assumed full dictatorial powers. Reyes sought the aura of legality by appointing a National Assembly whose task was to ratify his decisions. Impatient of dissent and uninterested in free elections or constitutional government, he turned to the improvement of material conditions.

Reyes adopted a series of stern measures. In 1905 he merged the finance and treasury ministrie s in order to tighten financial control and to reorganize the economy. The floating of foreign loans helped restore Colombian credit in world markets, and coffee production was encouraged. Public works included the building of highways and railroads, especially along the Magdalena River Basin.

In his early years in power Reyes encountered little opposition from a war-weary populace, but despite his efficiency the political situation grew stormy. He survived several attempts on his life, and the National Assembly voted to extend his term to 1914. In 1909 he negotiated treaties with Panama and the United States as final settlement of the independence movement in the former and was met by national protests and by student demonstrations. Although he withdrew the treaties, he was forced to resign in June 1909. After years of exile he returned home in 1919, where he died the following year.

Further Reading

The best analysis of Reyes's career within the context of national history is Jesús María Henao and Gerardo Arrubla, *History of Colombia,* translated by J. Fred Rippy (1938). A North American historical survey which also places Reyes in historical perspective is Hubert Herring, *A History of Latin America* (1955; 3d ed. 1968). □

Albert Reynolds

Albert Reynolds (born 1932) became prime minister of Ireland in 1992, reflecting a new generation of Irish leaders. Entering politics after success in business, he won leadership of the Fianna Fail Party and was able to build a governing coalition with a progressivist and socially liberal Labour Party.

Albert Reynolds was born in Rooskey, County Roscommon, on November 3, 1932, and was educated at Summerhill College in Sligo. He married Kathleen Coen, and they had two sons and five daughters. He became the owner of a chain of dance halls that flourished during Ireland's ''show band'' craze of the 1960s. Reynolds then got into the pet food business; next he purchased a local newspaper. The president of the Longford Chamber of Commerce from 1974 through 1978 and a member of the Longford County Council from 1974 through 1979, he was elected to the Irish parliament, Dail Eireann, in June 1977. He was part of the overwhelming majority won in that election by Fianna Fail, the Eamon de Valera-founded party that dominated Irish politics after 1932, as it again returned to power after four years in opposition.

In 1979 he was one of a group within the party that brought Charles J. Haughey to the leadership and to the post of taoiseach (prime minister). Reynolds occupied two positions, minister for post and telegraph and minister for transport, in that Haughey government, which lasted until June 1981. The election of that date, which was held while Irish Republican Army (IRA) prisoners were on hunger strike in Northern Ireland, resulted in Fianna Fail narrowly losing power to a fragile coalition headed by Garret FitzGerald of Fine Gael. That coalition government lasted only until early the next year when another election brought Haughey and Fianna Fail back into power, but with a plurality rather than a majority of seats in Dail Eireann, making them dependent on the votes of a handful of independent members.

Reynolds became minister for industry and commerce. However, that government fell in November 1982 and a Fine Gael-Labour coalition was returned in yet another election with enough support so as to govern until 1987. While in opposition, Reynolds served as front bench spokesman first on industry and employment and, from October 1984, on energy. Haughey and Fianna Fail were returned to power in March 1987, but again without an absolute majority. Reynolds again served as minister for industry and commerce until he became minister for finance in November 1988.

In June 1989 Haughey called an election, hoping to get an absolute majority for his party. He failed and, consequently, for the first time in the history of the Fianna Fail Party, had to form a coalition government. His partners were the Progressive Democrats, a party made up of many ex-Fianna Fail members with a record of hostility toward Haughey, with a conservative economic position but a liberal social outlook.

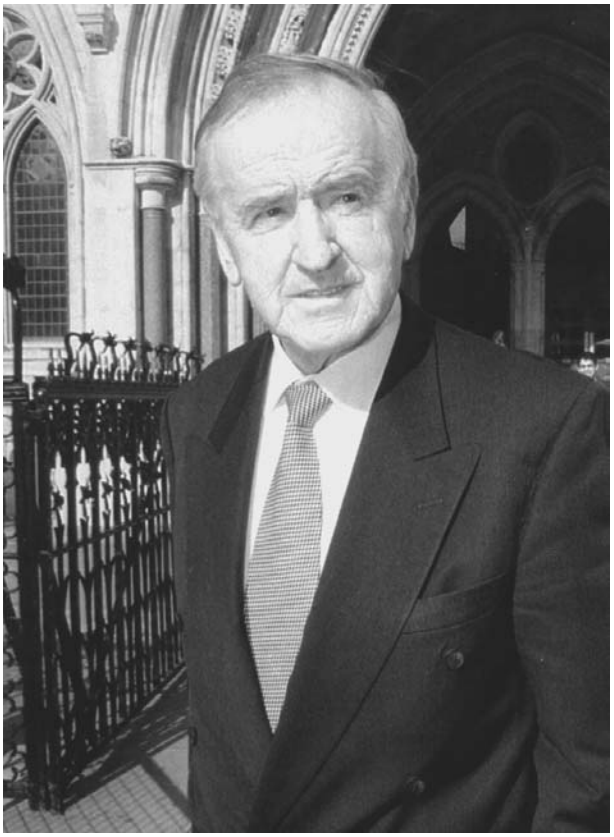

Although he had considerable success in bringing Irish inflation and national indebtedness under control, Haughey remained plagued by allegations of scandal. In the fall of 1991 Reynolds led an unsuccessful effort within the party to replace Haughey and, naturally, then had to resign as finance minister. But a couple of months later charges about Haughey's awareness of the wire tapping of journalists a decade earlier prompted his resignation. Reynolds was then selected to replace him by the votes of 61 of the 77 Fianna Fail TDs (members of Dail Eireann), and he became taoiseach on February 11, 1992. In office he ousted many of the Haughey loyalists from the cabinet. The following June he successfully led the campaign for popular endorsement in a referendum of Ireland's signing of the Maastricht Agreement that further intensified the process of European political and economic unification.

Two matters did plague him. One was the controversy arising from an Irish Supreme Court ruling that allowed an unmarried 14-year-old girl to travel to Britain to have an abortion. The Supreme Court's logic was that the concern for the life of the mother expressed in the existing constitutional prohibition of abortion would permit the girl to travel to have the abortion, since she had threatened suicide because of her pregnancy. The other problem was increasing hostility from his coalition partners, the Progressive Democrats, especially from their leader, Desmond O'Malley. The latter had given testimony in a quasi-judical tribunal about alleged government favors for beef exporters, with the implication of responsibility on Reynolds' part, since he had been minister for industry and commerce. Reynolds went on the offensive against O'Malley, ultimately accusing him of dishonest testimony. O'Malley and colleagues thereupon resigned, provoking a national election in November 1992.

The election occurred the same day, November 25, as a referendum on a three-part amendment to the constitution that the Reynolds government had proposed to rectify confusion resulting from the court decision on abortion. Two parts, which permitted travel outside the state for abortions and the dissemination of information about the availability of abortion abroad, were approved by the voters. The other section, which continued the prohibition of abortion except where the life of the mother was endangered (for causes other than the threat of suicide), was defeated. The latter section was unsatisfactory to both opponents and advocates of the availability of abortion and left observers confused as to actual Irish opinion.

In the election Fianna Fail suffered substantial losses, while the only big gainer was the Labour Party, the former regular coalition partner of Fine Gael. Several weeks of negotiations finally resulted in a Fianna Fail-Labour coalition with a combined total of 101 votes in a Dail of 166 members. The numerical strength of the coalition suggested endurance; however, there remained potential internal disagreements between business-oriented, socially-conservative, and nationalist-populist Fianna Fail and progressivist, socially-liberal Labour.

Reynolds' government was noteworthy for its participation in a since-suspended conference with the British Government and the rival constitutional parties of Northern Ireland on the question of a political restructuring of that province. Later, on December 15, 1993, Reynolds issued jointly with British Prime Minister John Major an appeal to the men of violence in Northern Ireland to lay down their weapons and enter negotiations for a settlement in which the ultimate determiners of Irish unity would be the people of Ireland. Both premiers agreed, however, that such unification would be dependent on majority consent in both the Republic of Ireland and in Northern Ireland.

Reynolds continued efforts to depopularize the IRA's armed struggle for unification and to expand the peace dialog with the Major government. Reynolds' government fell during the delicate negotiations surrounding the Clinton peace initiative brokered by Special Advisor to the President and Secretary of State for economic initatives in Ireland, George Mitchell. The dark comic events resulting in Reynolds' ouster were precipated by delays in the extradition of a priest to Northern Ireland on charges of child sexual abuse. A series of allegations emerged about Reynolds-appointed President of the High Court, Harry Whelehan, whom Reynolds had elevated to that post from Attorney-General in the midst of the affair. The charges implicated Whelehan, then serving as Attorney-General, in delaying the extradition to spare Reynolds the political embarrassment and risk likely to accompany compliance with the Northern Irish request.

Reynolds government fell shortly thereafter. One important effect of his demise was a delay in the peace process. In the months after Reynolds' fall, rumors surfaced in Dublin and Washington, based on likely CIA and FBI sources, that the entire affair had been orchestrated by British intelligence as a test to bring down Reynolds who was perceived as having too effective influence over Major. The priest in question was revealed to have paid four documented visits to the North with the the knowledge of authorities, yet no effort had been made to apprehend him.

In 1995, Reynolds was appointed to membership on the Board of Governors of the European Investment Bank and Governor for Ireland of the World Bank and the International Monetary Fund.

Further Reading

There is no biography of Reynolds. The best reporting would be in internationally circulating weeklies such as the *Economist* and the *New Statesman and Society*. Good introductions to modern Irish political history included J.J. Lee, *Ireland: 1912-1985* (1989), Terence Brown, *Ireland: A Social and Cultural History, 1922 to the Present* (1985), Padraig O'Malley, *The Uncivil Wars: Ireland Today* (1983), and Tim Pat Coogan, *The Troubles* (1996). □

Sir Joshua Reynolds

Sir Joshua Reynolds (1723-1792), the outstanding intellectual force among English artists of his age, virtually created a new type of portraiture by interpreting the humanity of his sitters in terms of the heroic tradition of Old Master history painting.

Joshua Reynolds was born on July 16, 1723, at Plympton, Devon, the third son and seventh child of the Reverend Samuel Reynolds, master of the Plympton Grammar School and sometime fellow of Balliol College, Oxford. Joshua was enabled by education, ability, and inclination to move all his adult life with ease and distinction in literary and learned circles. A vocation for art was confirmed by reading as a boy Jonathan Richardson's *Essay on the Theory of Painting* (1715), with its program for restoring portraiture to the dignity of high art, and at the age of 17 Joshua was apprenticed to Richardson's son-in-law, Thomas Hudson, in London.

Reynolds set up on his own in 1743 and practiced in Plympton and London. His work of this period shows the influence of Anthony Van Dyck and the innovations introduced by William Hogarth, then at the height of his powers.

In 1749 Reynolds sailed for Italy as the guest of Commodore Augustus Keppel. In Rome, Reynolds studied the Old Masters with a single-mindedness unmatched by any earlier English painter. His only diversion was a small number of caricature paintings in the manner of his fellow Devonian Thomas Patch. Raphael was Reynolds's hero, but on his way back to England he visited northern Italy and

came under the spell of the Venetian painters and Correggio.

Reynolds settled in London in 1753 and established his reputation as the foremost portrait painter with *Captain the Hon. Augustus Keppel* (1753-1754), the first of a long series of portraits ennobled by a borrowed pose, here taken from the *Apollo Belvedere*. He used borrowed attitudes in two ways: as a mode of elevation and as a species of wit. As Horace Walpole noted, both usages are controlled by intellect and taste, manifested in the aptness of his application to the sitter's character, achievement, or role in society.

After his election as foundation president of the Royal Academy in 1768 until his death in London on Feb. 23, 1792, Reynolds's life was too closely intertwined with the artistic, literary, and social history of his time for a summary to be adequate. A small group of portraits of men of genius with whom he was intimate, headed by Dr. Johnson, is unique in European art in that each is accompanied by a written character sketch which is a masterpiece of psychological assessment.

Reynolds delivered 15 discourses to the members and students of the Royal Academy between 1769 and 1790. They upheld the ideal theory in art and constituted the classic formulation of academic doctrine after more than 2 centuries of debate.

Reynolds's main types of portraiture commemorate naval and military heroes, civil and ecclesiastical dignitaries, the English landowning oligarchy in both its public and private aspects, actors and actresses, and children in fanciful roles, related in their vein of sentiment to ''fancy pictures'' like the *Age of Innocence* (1788). His most ambitious translation of a subject picture into a portrait is the group of the daughters of Sir William Montgomery, the *Graces Adorning a Term of Hymen* (1774), a Miltonian bridal masque in which the rite of worship to the God of Wedlock is performed by three famous beauties, one recently married, another preparing for marriage, and the third still to be betrothed. Among the finest of his heroicized military portraits in a battle setting are *Colonel Banastre Tarleton* (1782) and *George Augustus Eliott, Lord Heathfield* (1788).

A visit to Flanders and Holland in 1781 renewed Reynolds's enthusiasm for Peter Paul Rubens and was followed by a decade of prodigious creative energy. To this final phase belong most of Reynolds's history paintings, including those commissioned for John Boydell's Shakespeare Gallery and the *Infant Hercules* (1788), commissioned by the Empress of Russia. *Sarah Siddons as the Tragic Muse* (1784) shows the actress flanked by emblems of Open and Secret Murder and assembles motives borrowed from Michelangelo, with whose name he closed his last discourse.

As the foundation president of the Royal Academy, Reynolds guided its destinies in its momentous first phase, devoting his immense influence to the single goal of forming a national school of history painters choosing their exalted themes not only from the Bible and classical antiquity but also from Shakespeare and the national past. Courteous, affable, and open to new ideas, he steered a liberal and tactful course and stamped a character of devotion to high art on the institution that lasted into the age of J. M. W. Turner and even beyond.

Further Reading

The definitive edition of Reynold's *Discourses on Art* was edited by Robert R. Wark (1959). Frederick Whiley Hilles edited *Letters of Sir Joshua Reynolds* (1929) and Reynolds's *Portraits* (1952), which contains written character sketches of Oliver Goldsmith, Samuel Johnson, David Garrick, and others. The monumental study of Charles Robert Leslie and Tom Taylor, *Life and Times of Sir Joshua Reynolds* (2 vols., 1865), should be supplemented by Frederick Whiley Hilles, *The Literary Career of Sir Joshua Reynolds* (1936). See also Derek Hudson, *Sir Joshua Reynolds: A Personal Study* (1958). The best-illustrated and most critical study of Reynolds's art is Ellis K. Waterhouse, *Reynolds* (1941).

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□

Reza Shah Pahlavi

Reza Shah Pahlavi (1878-1944) was the founder of the Pahlavi dynasty. He rose from the ranks to become minister of war, prime minister, and then shah of Iran. As a reformer-dictator, he laid the foundation of modern Iran.

Reza Khan, later Reza Shah Pahlavi, was born in the Caspian province of Mazandaran. He was orphaned in infancy, and at the age of 14 he chose the military career of his father and enlisted in the Persian Cossack Brigade, which was under the command of Russian officers. A tall and rugged young man, Reza Khan rose by sheer courage and ability. He was highly intelligent without any formal education, had vision without much information, and was a champion of Westernization without having seen any other country but Iran.

Reza Khan was also very sensitive, and from his youth he must have been disgusted with the despicable condition of the country and also of the army. As a soldier, he took part in many engagements, but what bothered him most was the fact that he was under the command of foreign officers. After the Russian Revolution, some of the Russian officers in the brigade left, but the White Russians, who could not go, remained in command. In 1920 Reza led his fellow Persian officers in ousting the Russians, and he himself became commander of the brigade.

Coup d'Etat

On Feb. 21, 1921, he, together with Sayyed Ziya al-Din Tabatabai, a brilliant journalist, overthrew the government in Tehran. Sayyed Ziya became prime minister and Reza Khan minister of war and commander in chief of the armed forces. During the next 3 months it became evident that the

civilian and the soldier could not agree on specific goals or methods. Since Reza Khan was the stronger of the two, it was Sayyed Ziya who was forced to leave the country. From 1921 to 1925, as minister of war and later as prime minister, Reza Khan built a strong modern army, subdued the rebellious tribes, and brought about a peace and security which the country had not experienced for a century.

Ahmad Shah, the last of the Qajar kings, was so overshadowed by the popular Reza Khan that he left for an indefinite stay in Europe. The creation of a republic in Turkey influenced many Persians, including Reza Khan. For a time there was a movement to create a republic, but it soon became evident that, although Persians did not mind changing kings, they were reluctant to do away with the monarchical principle. So on Oct. 21, 1925, the Majles (Parliament) deposed the absent Ahmad Shah and in December of the same year proclaimed Reza Khan as the shahanshah (king of kings) of Iran.

The Persian Revolution, which had started in 1906, had at last produced a leader to implement its ideals, even though some of the early revolutionaries had not envisaged the methods used by Reza Shah. He was at first popular among the masses and peasants because he gave them security. He was also popular among the educated classes because he was for modernization and reform.

In the field of foreign affairs he ended the system of capitulation; created an autonomous customs; terminated the right of the British Bank to issue currency notes; and in 1931 negotiated a new oil agreement with the Anglo-Persian Oil Company which, he believed, was more advantageous to Iran.

Internal Reforms

Reza Shah's main activity, however, was in internal reforms, which he carried out with the help of the army, which remained the object of his special devotion. He built roads, established a wireless service, and took over the management of the telegraph service from the British. He was rightly proud of the trans-Iranian railway from the Persian Gulf to the Caspian, which he had built without a loan from any foreign government. He set up trade monopolies, thus limiting the freedom of the merchants, and established the National Bank of Iran.

Like his predecessors Shah Abbas I and Nader Shah, Reza Shah tried to break down the power and prestige of the clergy. Islamic law was partially discarded; Islamic education was abandoned; religious processions were forbidden; the Islamic calendar was replaced by the old Persian-Zoroastrian solar calendar; mosques were modernized, and some of them were equipped with pews; the call to prayer was frowned upon; and pilgrimage to Mecca was discouraged.

All titles were abolished, and people were asked to choose family names; Persian men were ordered to don European attire and headgear, and Persian women were encouraged to discard the veil. Reza Shah founded the University of Tehran in 1934 and established the Persian Academy, whose task was to rid the Persian language of borrowed Arabic and other foreign words.

These and many other far-reaching and essential reforms in a country ridden with illiteracy, superstition, and vested interests could not be accomplished without the use of force. So, in order to silence the critics of the reforms, all criticism was banned. In order to have internal security, the army had to be strengthened, but this very act made tyrants of a number of officers who suppressed the masses.

Reza Shah's greatest weakness was his desire to amass wealth, especially real estate. In the acquisition of property he had to depend upon others, who in the process acquired wealth for themselves. Being a self-made man, he was loathe to delegate power to others. Unlike other reformers, he had no ideology, no party, and no well-defined program. Being in complete control of every aspect of life, he improvised and made decisions on the spot as he saw fit. Perhaps his ideas of modernization were superficial, but undoubtedly he forced the country to face the necessity of change, without which modernization would not be possible.

At the outbreak of World War II, Iran declared its neutrality. When Germany attacked the Soviet Union, Iran, already important to the allies for its oil, became the best supply route to Russia. Reza Shah failed to comply with the Russo-British plan of using Iran as a supply route and with their demand to deal effectively with the German agents active in Iran. On Aug. 26, 1941, Russian and British troops entered Iran; the Persian army put up a token resistance which lasted less than a week. Reza Shah abdicated the throne in favor of his son, Mohammad Reza Shah Pahlavi. Reza Shah died in exile in South Africa.

Further Reading

There is no adequate biography of Reza Shah. A sketch of his life is in his son's *Mission for My Country* (1961). Ramesh Sanghvi, *The Shah of Iran* (1969), is less a study than an enumeration of Reza Shah's political achievements. A brief, but probably the most sophisticated, treatment of him is in Richard Cottam, *Nationalism in Iran* (1964). The Shah is discussed in Peter Avery, *Modern Iran* (1965; 2d ed. 1967), and Yahya Armajani, *Middle East: Past and Present* (1970). □

Syngman Rhee

Syngman Rhee (1875-1965) was a leader in Korean independence movements. He was elected the first president of the Republic of Korea in 1948. His government was overthrown in 1960.

Yi Sŭng-man, who Westernized his name to Syngman Rhee, was born on April 26, 1875, only son of Yi Kyŏng-sŏn, a member of the local gentry in the village of Pyŏng-san in Hwanghae Province. Rhee's boyhood name was Sŭng-yong. When he was very young, the family moved to Seoul, the capital city of a dynasty in rapid decline. He studied Chinese readers and classics before enrolling in the Paejae Haktang (academy), a Methodist mission school, in 1894. Upon graduation from Paejae, he was employed by the academy as an English instructor. He

became interested in Western enlightenment ideas and joined reform movements which bitterly criticized the anachronistic and impotent Korean government. He was arrested and imprisoned in 1897. His conversion to Methodism came while he was a political prisoner. He was released from prison in 1904.

In the winter of the same year, Rhee traveled to the United States with a hope of appealing to President Theodore Roosevelt for assistance to Korea in its desperate efforts to maintain its independence from Japan. The appeal was futile, as the American-Korean treaty of 1882 had lost meaning and as the U.S. government was eager to cooperate with the Japan that was emerging victorious from the Russo-Japanese War. The Portsmouth Treaty led to the Japanese protectorate over Korea, and the United States promptly withdrew the American legation from Seoul.

Education in the United States

While Syngman Rhee was pursuing his elusive goal of attempting to save Korean independence through hopeless appeals, he also enrolled, in the spring of 1905, as a student in George Washington University. Upon graduation in 1907, he decided to do postgraduate work in the United States and was admitted to Harvard University. He began to read extensively in international relations. When he received his master's degree in the spring of 1908, unstable conditions in his homeland prompted him to continue his education in the United States. He received his doctorate in political science from Princeton University in 1910, the year in which Japan formally annexed its Korean protectorate.

The topic of his dissertation was ''Neutrality as Influenced by the United States.''

Rhee returned to Korea in 1910 as a YMCA organizer, teacher, and evangelist among the youth of Korea. When an international conference of Methodist delegates was held in Minneapolis in 1912, Rhee attended the meeting as the lay delegate of the Korean Methodists. After the conference, Rhee decided to stay in the United States and accepted the head position at the Korean Compound School—later the Korean Institute—in Honolulu in 1913.

President of Provisional Government

On March 1, 1919, a Korea-wide demonstration for the independence of the country took place as 33 leading Koreans signed a declaration of independence which was then read to crowds in the streets. The Japanese reaction to the massive ''Mansei Uprising,'' which was partly inspired by the Wilsonian doctrine of self-determination, was swift and cruel. An outcome of the ''Samil movement'' was that a group of independence leaders, meeting in Seoul in April 1919, formed a Korean provisional government with Syngman Rhee—still in the United States—as the first president. The provisional government was subsequently located in Shanghai, and Rhee continued to lead the independence movement mostly from the United States, where he was best known. When Kim Ku became the president of the ''government in exile,'' Rhee acted as its Washington representative.

In early 1933 Rhee was in Geneva attempting to make an appeal on behalf of Korea to the delegates attending the League of Nations, where Japan's military conquest of Manchuria was under discussion. His mission was once again frustrating, as major powers were then unwilling and unable to check the expansionist Japan. It was in Geneva that Rhee first became acquainted with Miss Francesca Donner, the eldest of three daughters of a well-to-do iron merchant in Vienna. She was in Geneva serving as a secretary to the Austrian delegation to the League. After Rhee's return to the United States via Moscow, Miss Donner entered the United States under the Austrian immigration quota. They were married in October 1933, saying the vows in both Korean and English. He was then almost 58. Francesca shared his life as a devoted wife. (After Rhee's death in 1965, she lived in Vienna.)

Return to Korea

When Korea was liberated from Japanese colonial domination in 1945 by the Allied Powers, Rhee was flown back to the country that he had not seen for some 33 years. He was given a hero's welcome by the American military government that was ruling the southern half of Korea and by the Korean people, who were overjoyed with the prospect of independence. Rhee quickly became the leader of conservative, right-wing political forces in South Korea, thanks to his background as a leader of the ''exile government.'' Rhee's only potential rival in South Korea politics, Kim Ku, who had led the ''exile government'' in China, was assassinated.

When the first general elections in Korean history, to elect the members of the National Assembly, were held on May 10, 1948, under the supervision of the UN Temporary Commission on Korea, Rhee's Association for the Rapid Realization of Independence won a plurality of seats. When the National Assembly convened for the first time, on May 31, 1948, Rhee was elected as Assembly chairman—a first step to the presidency of the Republic of Korea.

President of the Republic

The National Assembly adopted the 1948 constitution of Korea, providing for an essentially democratic, presidential system of government. As one of its first official acts under the new constitution, the National Assembly elected Rhee as the republic's first president. The Republic of Korea was proclaimed on the third anniversary of VJ-day, thus ending the 3-year administration of South Korea by the U.S. military government.

In the first few months of the Rhee administration, what may be called a ''personalism'' of the strong-willed president, as opposed to ''institutionalism,'' was established in the republic. The crisis conditions under which the Rhee government had to function in the southern half of the divided peninsula tended to accelerate the process. Communist-inspired mutinies in the Yŏsu-Sunchŏn areas, for instance, made normal operations of the government difficult already in October—barely 2 months after the inauguration of the government. When the Communist army of North Korea invaded the Republic of Korea on June 25, 1950, the Rhee administration quickly adjusted to the wartime situation, and Rhee became increasingly autocratic.

While UN action led by the United States was being resolutely taken to repulse the armed aggression, and while numerous South Korean troops were engaged in fierce combat against Communist troops, the Rhee administration initiated a ''political crisis'' in and around the wartime capital of Pusan, which was placed under martial law.

The executive thoroughly intimidated the legislature in the early summer of 1952 to adopt a series of constitutional amendments that Rhee desired. By now, Rhee was unlikely to be reelected as president by the National Assembly according to the Constitution of 1948. The 1952 amendments provided, among other things, for a direct popular election of the president and vice president. Rhee and his running mate, Ham T'ae-yŏng, were elected by an overwhelming majority of south Korean voters in the Aug. 5, 1952, elections. By the time the Korean truce agreement was signed in a wooden hut in P'anmunjŏm in July 1953, the political position of President Rhee and his Liberal party was supreme.

After the victory of the Liberal party in the May 20, 1954, Assembly election, the Rhee administration again proposed on September 6 a long series of constitutional amendments. The more important provisions of these amendments, which were adopted on November 27, eliminated the two-term restriction on presidential tenure and abolished the office of the prime minister. Rhee won his third presidential term in the May 15, 1956, election. Rhee had won this election with only 56 percent of the vote, however, compared to 72 percent in the wartime election of 1952. Furthermore, Korean voters had elected Chang Myŏn (John M. Chang) of the opposition party as the vice president. Many commentators observed that the 1956 election was a partial repudiation by the people of Rhee's administration and his Liberal party, which were becoming increasingly more oppressive.

Aware of the mounting discontent of the people, the administration and the Liberal party extensively ''rigged'' the March 15, 1960, presidential election, although the opposition candidate, Cho Pyŏng-ok, had died of complications resulting from an operation at the Walter Reed Hospital. When all the votes were ''counted'' after March 15, it was announced that there were, astoundingly, no recorded ''posthumous'' votes for Cho; it was claimed by the government that Rhee had ''won'' 92 percent of the vote; the remaining votes were simply termed ''invalid.'' The opposition groups in the National Assembly, the only public gathering where a semblance of free speech still remained under the Rhee government, protested the elections vigorously. They charged that a number of votes, equal to 40 percent of the total electorate, had been fabricated and used to pad the Liberal party vote.

Student Uprising

Pent-up frustrations of the Korean people at these political manipulations exploded in the April 19, 1960, ''Student Uprising.'' The Rhee administration attempted to blame ''devilish hands of the Communists'' for disturbances throughout South Korea. President Rhee himself asserted that the Masan riot, which had touched off the uprising, was the work of communist agents. President Rhee declared martial law and made it retroactive to the moment when the police guarding his mansion fired against the demonstrators.

Heavily armed soldiers were moved into the capital. When bloody showdowns seemed imminent, the soldiers, under the martial law commander, Lt. Gen. Song Yo-ch'an, showed no intention of shooting at demonstrating students. In fact, the army seemed to maintain strict ''neutrality'' between the Rhee administration and the demonstrators. While the very life of the Rhee administration trembled in the balance, the coercive powers of the regime thus evaporated. President Rhee resigned on April 26, 1960. He flew to Hawaii in May to live out his life in exile. He died of illness on July 19, 1965.

Rhee's presidency for about 12 years was marked principally by his stern anti-communism, anti-Japanese policies, awesome ''personalism,'' and paternalistic leadership. It was partly due to his prestige and leadership, however, that South Korea could maintain war efforts during the Korean conflict of 1950-1953. The first presidency of the Republic of Korea would have been an extremely difficult task for anyone; Rhee's evident obsession to prolong his regime turned it into a tragic one—for himself and for the country that he served so long.

Further Reading

An exceptionally thorough, well-researched biography that is extremely favorable to Rhee is Robert T. Oliver, *Syngman Rhee: The Man behind the Myth* (1954), although it is now dated. A fairly objective and sometimes critical biography is Richard C. Allen, *Korea's Syngman Rhee: An Unauthorized Portrait* (1960). For an analysis of Rhee as president of the Republic of Korea see John Kie-chiang Oh, *Korea: Democracy on Trial* (1968).

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Robert Barnwell Rhett

Robert Barnwell Rhett (1800-1876), American statesman, was a U.S. congressman and senator and the spokesman for Southern independence.

Robert Barnwell Rhett was born Robert Barnwell Smith on Dec. 21, 1800, in aristocratic Beaufort, S.C. His family had enjoyed a notable reputation in South Carolina history. At the age of 37 he changed his name from the plebeian Smith to the patrician Rhett. Although Rhett's schooling was irregular, at the age of 21 he was admitted to the South Carolina bar. He lived in the manner of the Carolina aristocracy throughout his life, owning two plantations and a succession of town residences.

In 1826 Rhett was elected to the state legislature, where he quickly became prominent in the protective tariff controversy. Initially he argued passionately for resistance, but he came to accept John C. Calhoun's theory of peaceful, constitutional nullification.

From 1837 to 1849 Rhett served in the U.S. House of Representatives. He worked closely with Calhoun, then senator from South Carolina, in propagating the notion that the Constitution, ''rightly interpreted,'' protected the South. He also promoted Calhoun's plans for controlling the Democratic party. In 1844, when Calhoun failed to secure the presidential nomination, the Democrats deserted the South on the tariff issue; Rhett, defying Calhoun, led a movement for separate state action on the tariff.

When Calhoun died in 1850, Rhett was elected U.S. senator. By this time he had begun a campaign to promote South Carolina's secession from the Union. He was convinced that its withdrawal would encourage other Southern states to secede. The next year, however, South Carolina rejected Rhett's leadership by accepting the Compromise of 1850.

Although in political retirement throughout the 1850s, Rhett remained in contact with Southerners of secessionist persuasion. In the aftermath of the critical 1860 election, he was so influential in spreading secession ideas in South Carolina that he was called the father of secession. His most

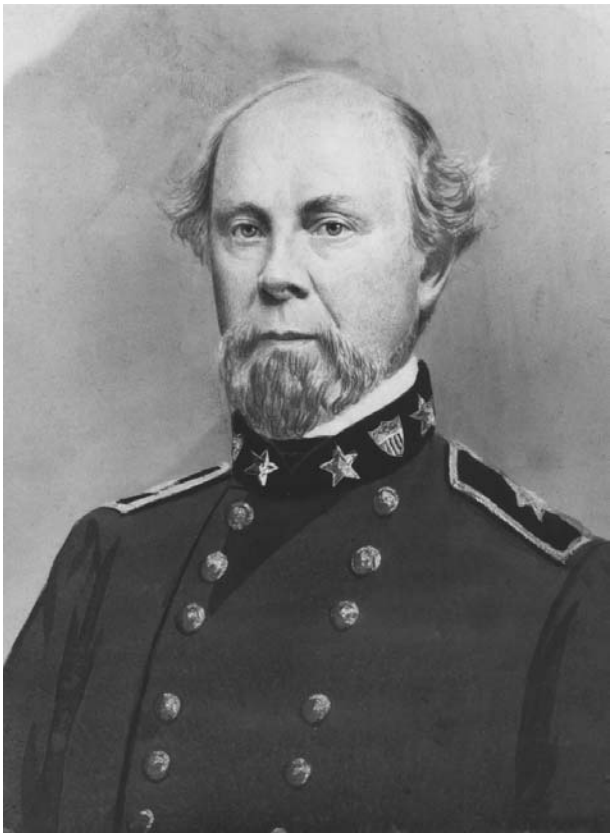

effective forum was the *Charleston Mercury,* a newspaper owned by his son after 1857. In early 1861 Rhett attended the Southern Convention at Montgomery. While not a member of the convention, he did lobby to defeat measures he deemed too conciliatory toward the North, and he was chosen by the convention to compose an address to the people of the slaveholding states. He failed, however, to secure the presidency of the Confederacy and was ignored in the Cabinet appointments.

Rhett attacked the Confederate administration for its attempts at centralization. He was twice defeated for a seat in the Confederate lower house and spent his last energies defending Southern civilization against the Confederate proposals to arm, and free, the slaves. On Sept. 14, 1876, Rhett died in Louisiana.

Further Reading

The best study of Rhett is Laura Amanda White, *Robert Barnwell Rhett: Father of Secession* (1931), a significant contribution to Confederate history, especially in its treatment of causative factors and immediate prewar events. □

Cecil John Rhodes

The English imperialist, financier, and mining magnate Cecil John Rhodes (1853-1902) founded and controlled the British South Africa Company,

which acquired Rhodesia and Zambia as British territories. He founded the Rhodes scholarships.

Cecil Rhodes was born on July 5, 1853, at Bishop's Stortford, Hertfordshire, one of nine sons of the parish vicar. After attending the local grammar school, his health broke down, and at 16 he was sent to South Africa. Arriving in October 1870, he grew cotton in Natal with his brother Herbert but in 1871 left for the newly developed diamond field at Kimberley.

In the 1870s Rhodes laid the foundation for his later massive fortune by speculating in diamond claims, beginning pumping techniques, and in 1880 forming the De Beers Mining Company. During this time he attended Oxford off and on, starting in 1873, and finally acquired the degree of bachelor of arts in 1881. His extraordinary imperialist ideas were revealed early, after his serious heart attack in 1877, when he made his first will, disposing of his as yet unearned fortune to found a secret society that would extend British rule over the whole world and colonize most parts of it with British settlers, leading to the ''ultimate recovery of the United States of America'' by the British Empire!

From 1880 to 1895 Rhodes's star rose steadily. Basic to this rise was his successful struggle to take control of the rival diamond interests of Barnie Barnato, with whom he amalgamated in 1888 to form De Beers Consolidated Mines, a company whose trust deed gave extraordinary powers to acquire lands and rule them and extend the British Empire. With his brother Frank he also formed Goldfields of South Africa, with substantial mines in the Transvaal. At the same time Rhodes built a career in politics; elected to the Cape Parliament in 1880, he succeeded in focusing alarm at Transvaal and German expansion so as to secure British control of Bechuanaland by 1885. In 1888 Rhodes agents secured mining concessions from Lobengula, King of the Ndebele, which by highly stretched interpretations gave Rhodes a claim to what became Rhodesia. In 1889 Rhodes persuaded the British government to grant a charter to form the British South Africa Company, which in 1890 put white settlers into Lobengula's territories and founded Salisbury and other towns. This provoked Ndebele hostility, but they were crushed in the war of 1893.

By this time Rhodes controlled the politics of Cape Colony; in July 1890 he became premier of the Cape with the support of the English-speaking white and non-white voters and the Afrikaners of the ''Bond'' (among whom 25,000 shares in the British South Africa Company had been distributed). His policy was to aim for the creation of a South African federation under the British flag, and he conciliated the Afrikaners by restricting the Africans' franchise with educational and property qualifications (1892) and setting up a new system of ''native administration'' (1894).

Later Career

At the end of 1895 Rhodes's fortunes took a disastrous turn. In poor health and anxious to hurry his dream of South African federation, he organized a conspiracy against the Boer government of the Transvaal. Through his mining company, arms and ammunition were smuggled into Johannesburg to be used for a revolution by ''outlanders,'' mainly British. A strip of land on the borders of the Transvaal was ceded to the chartered company by Joseph Chamberlain, British colonial secretary; and Leander Jameson, administrator of Rhodesia, was stationed there with company troops. The Johannesburg conspirators did not rebel; Jameson, however, rode in on Dec. 27, 1895, and was ignominiously captured. As a result, Rhodes had to resign his premiership in January 1896. Thereafter he concentrated on developing Rhodesia and especially in extending the railway, which he dreamed would one day reach Cairo.

When the Anglo-Boer War broke out in October 1899, Rhodes hurried to Kimberley, which the Boers surrounded a few days later. It was not relieved until Feb. 16, 1900, during which time Rhodes had been active in organizing defense and sanitation. His health was worsened by the siege, and after traveling in Europe he returned to the Cape in February 1902, where he died at Muizenberg on March 26.

Rhodes left £6 million, most of which went to Oxford University to establish the Rhodes scholarships to provide places at Oxford for students from the United States, the British colonies, and Germany. Land was also left to provide eventually for a university in Rhodesia.

Further Reading

Rhodes's letters and papers have not yet been edited and published, but Vindex (pseudonym for Rev. F. Verschoyle) published *Cecil Rhodes: His Political Life and Speeches, 1881-1900* (1900). There are a number of biographies: Sir Lewis Michell, *The Life of the Rt. Hon. Cecil John Rhodes, 1853-1902* (2 vols., 1910), comprehensive but eulogistic; Basil Williams, *Cecil Rhodes* (1921), which is still useful; Sarah Gertrude Millin, *Cecil Rhodes* (1933); and Felix Gross, *Rhodes of Africa* (1957), faulty in research, sometimes hostile, but suggesting interesting if often farfetched interpretations. J. G. Lockhart and C. M. Woodhouse, *Cecil Rhodes: The Colossus of Southern Africa* (1963), used the Rhodes papers and much new material, but the definitive biography remains to be written. A recent account of Rhodes's relationship to the Princess Radziwell and of the Jameson raid is Brian Roberts, *Cecil Rhodes and the Princess* (1969), an exciting piece of historical reconstruction.

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James Ford Rhodes

James Ford Rhodes (1848-1927), American historian, wrote an influential multivolume political narrative of the Civil War and Reconstruction.

James Ford Rhodes was born on May 1, 1848, in Ohio City, Ohio, now a part of Cleveland. His father was a prosperous businessman. After a year of education beyond high school, Rhodes went into business. The business proved to be very successful, and Rhodes, who had literary interests, was able to retire in 1884 to pursue his desire to write history. He had in mind a general history of the United States from 1850 to 1888. After completing the first two volumes, covering the period from 1850 to 1860, in Cleveland, he moved to Cambridge, Mass., in 1891, hoping to find more congenial surroundings and a more intellectual atmosphere.

When the first two volumes appeared in 1892, they received almost universal acclaim. Rhodes, being a thoroughly middle-class American, found it easy and natural to say what middle-class America wanted to hear. According to Rhodes, the Civil War was a moral contest over slavery in which the North was entirely justified, although the South fought nobly to defend its views. Reconstruction was an unmitigated disaster; he believed, caused by the misguided attempt to elevate ''inferior'' African Americans to supremacy over superior whites.

Rhodes viewed history as a branch of literature, and he had an intensely personal view of the field. To Rhodes, the essence of history was the struggle between good people and bad people and not the result of conflicts between broad social forces. His historical views were attractive to the general reading public. As his subsequent volumes appeared, Rhodes came to be acknowledged as the leading authority on the Civil War and Reconstruction.

Despite declining health and his concern over World War I, Rhodes managed to publish the last two volumes of his history in the early 1920s, bringing his account up to the end of Theodore Roosevelt's first presidential administration. These books were not received as favorably as his earlier ones. Critics noted his exclusive preoccupation with political history, his failure to dig deeply into the forces causing historical change, his partiality for conservative business ideals, and his antipathy toward African Americans, immigrants, and workers.

Rhodes was one of the last men to write American history as a multivolume political narrative. He was also one of the last important amateurs in American historical writing. He died on Jan. 22, 1927.

Further Reading

The best book on Rhodes is Robert Cruden, *James Ford Rhodes: The Man, the Historian, and His Work* (1961), which contains biographical details and penetrating analyses of Rhodes's ideas and methods. Raymond Curtis Miller's essay on Rhodes in William T. Hutchinson, ed., *The Marcus W. Jernegan Essay in American Historiography* (1937), is brief but valuable. M. A. DeWolfe Howe, *James Ford Rhodes: American Historian* (1929), is adulatory and virtually ignores Rhodes's historical ideas but contains a large number of his letters. □

Jusepe de Ribera

Jusepe de Ribera (1591-1652) was a Spanish painter and etcher who worked in Naples. Stylistically, his paintings show the progression from the early to the late baroque.

Information concerning the life and personality of Jusepe de Ribera is sparse. He was born the son of a shoemaker in Játiva, Valencia Province. He appears to have gone to the city of Valencia while still a boy, but nothing is known of his possible artistic training there. As an adolescent, he traveled to Italy and spent time in Lombardy. Next he was in Parma, from which, it is said, he was driven by the contentious jealousy of local artists. He located himself in Rome until an accumulation of debts forced him to flee. Finally he settled in Naples, where in 1616 he married Caterina Az-

zolino, the daughter of a painter, by whom he had seven children between the years 1627 and 1636.

The Academy of St. Luke in Rome elected Ribera to membership in 1625, and 6 years later the Pope conferred upon him the Order of Christ. It is understandably speculated that Ribera revisited Rome for these events. Being sought after in Naples by the Church and the various Spanish viceroys who ruled there in the name of the Spanish monarchy, he dismissed the idea of returning to his homeland. He was quoted as saying that he was honored and well paid in Naples and that Spain was a cruel stepmother to its own children and a compassionate mother to foreigners. Nevertheless, he generally added his nationality when he signed his works. This practice inspired the Italians to nickname him ''the Little Spaniard'' (Lo Spagnoletto).

The last decade of Ribera's life was one of personal struggle. He suffered from failing health, the taunts of other artists that his fame was ''extinct,'' and difficulty in collecting payments due him. Nevertheless, he kept it from being a tragic defeat by continuing to paint until the very year of his death in Naples. Actually, he was the victim of the local politics and finances. Naples was in the throes of a severe economic depression for which the foreign rulers, the patrons of Ribera, were naturally blamed, and the desperate citizenry was rioting in the streets. It is significant that Ribera continued to receive commissions in such a time, even if there was a dearth of payments.

Ribera was inventive in subject matter, ranging through visionary spectacles, biblical themes, genre, portraits, mythological subjects, and portraits of ascetics and penitents. Three stylistic periods are pointed out by Elizabeth du Gué Trapier (1952): 1620-1635, dramatic chiaroscuro, dry and tight technique with the major influence from Caravaggio, as in the *Martyrdom of St. Andrew* (1628); 1635-1639, soft luminosity, sensitive line, and heavy impasto with influences from the Carracci, Guercino, Guido Reni, and Correggio, exemplified in the *Ecstasy of Mary Magdalene* (1636); and 1640-1652, looser brushstroke and less detail with a return to the Caravaggesque manner, for example, the *Communion of the Apostles* (1651). In etching he employed a painterly technique, refined and precise in the details.

Further Reading

The definitive work on Ribera is Elizabeth du Gué Trapier, *Ribera* (1952). See also George Kubler and Martin Soria, *Art and Architecture in Spain and Portugal and Their American Dominion, 1500-1800* (1959). □

David Ricardo

The English economist David Ricardo (1772-1823) was a founder of political economy. His economics armed reformers attacking the agricultural aristocracy's political, social, and economic privileges.

David Ricardo was born in London on April 19, 1772, the son of a Jewish merchant-banker émigré from Holland. Ricardo joined his father as a stockbroker at the age of 14. When he married a Quaker, his orthodox father cut him off. Ricardo became a Unitarian, and at 22, with a capital of £800 and support from the financial community, he became an independent stockbroker. At 42 he retired with a fortune of about £1 million and established himself as a landed proprietor.

Ricardo was an independent member of Parliament for the pocket borough of Portarlington from 1819 until his death. He supported a tax on capital to pay off the national debt; currency reform; abolition of the Corn Laws protecting British wheat; parliamentary, poor-law, legal, and military reform; a secret ballot; and Catholic emancipation; he also condemned political repression.

Ricardo's reputation rests upon *On the Principles of Political Economy and Taxation* (1817; rev. 3d ed. 1821), an analysis of the distribution of a fixed amount of wealth among three classes: the owner of land who receives rent, the owner of capital who earns profits, and the laborer who gets wages. Ricardo set out to ''determine the laws which regulate this distribution'' in relation to both the rate of capital growth and the yield of wheat per acre. Although the analysis is abstract, often ambiguous, and disorganized, seven related economic laws can be extracted.

First, prices are determined by the cost of production. Second, the value of any item is set by the quantity of labor used to produce it. In the revised edition of 1821, Ricardo

suggested that value might also be influenced by the cost of production. A third law, a theory of rent, was based upon Malthus's prediction of increasing population. When population increases, more food is needed and less fertile land is planted. Rent is the difference in the price of wheat per acre between the most and least productive land. As population grows, rent increases at the expense of capital's profits and labor's wages. The interests of landlords were not only antithetical to the rest of the community, but landlords and capitalists were necessary enemies.

The fourth and fifth laws deal with the wages fund and the natural price of labor. These laws assumed that the price of labor, like other market prices, fluctuated with supply and demand; but at any given time there was a fixed supply of money for the payment of wages. This wages fund was the amount of capital in circulation. As capital increased, population grew, less fertile land was planted, rent increased, capital profits decreased, and wages dropped. Ricardo held that population will tend constantly to rise above the wages fund, especially in old countries like England, causing the working man's standard of living to fall. Disaster was arrested only by population reduction, essentially through infant mortality. Ricardo, like Thomas Malthus, never anticipated either population control or technological increase of food supplies. If wages fell below subsistence level, population decreased; when wages neither increased nor decreased the labor supply, they reached their ''natural'' or subsistence level. Popularizers of Ricardo's general model interpreted this to mean that most people were doomed inexorably to bare subsistence.

The sixth law argues the ''diminishing returns'' of profits, the earnings of the most useful class. As increasingly inferior land is cultivated, rent and food prices rise, and profits fall since the higher wages required for subsistence wages come out of the existing amount of circulating capital. The final law, the quantity theory of money, applies value theory to gold: the rise or fall in prices depends inversely upon the amount of money in circulation.

Ricardo's other important writings were *The High Price of Bullion* (1810); ''An Essay on the Influence of a Low Price on Corn on the Profits of Stock'' (1815); ''Funding System'' (1820), published posthumously in the *Encyclopaedia Britannica: Supplement* (1824); and the ''Plan for the Establishment of a National Bank'' (1824), also published posthumously. He died at Gatcombe Park, Gloucestershire, on Sept. 11, 1823.

Further Reading

The definitive edition of Ricardo's *Works and Correspondence* is edited by P. Sraffa with the collaboration of M. H. Dobb (10 vols., 1951-1955). A helpful guide through the intricacies and inconsistencies of the Ricardian system is Oswald St. Clair, *A Key to Ricardo* (1957). Mark Blaug, *Ricardian Economics: A Historical Study* (1958), deals with Ricardo within the general context of his time. A chapter on Ricardo in Robert Lekachman, *A History of Economic Ideas* (1959), provides a lucid, less technical discussion of Ricardo's ideas. □

Matteo Ricci

Matteo Ricci (1552-1610) was an Italian Jesuit missionary who opened China to evangelization. He was the best-known Jesuit and European in China prior to the 20th century.

Born at Macerata on Oct. 6, 1552, Matteo Ricci went to Rome in 1568 to study law. In 1571 he entered the Society of Jesus. After studying mathematics and geography at a Roman college, he set out for Goa in 1577 and was ordained there in 1580. In 1582 he was dispatched to Macao and started to learn Chinese.

Soon after the Jesuits established themselves at Chaoch'ing west of Canton, Ricci and a fellow Jesuit, Michele Ruggieri, went there on Sept. 10, 1583. When the Chinese governor general ordered the expulsion of the Jesuits in 1589, Ricci managed to acquire a place in Shaochou, north of Kwangtung, where he soon established amicable relations with the officials and with members of the educated elite.

Ricci's ambition, however, was to go to Peking and establish himself in the imperial capital. Early in 1595 he set out to the north but was halted in Nanking, as all foreigners were held under suspicion following the Japanese invasion of Korea; hence he retreated to Nanchang, Kiangsi. In 1598 he found another opportunity to go north when the Nanking minister of rites, Wang Hunghui, expressed willingness to escort him. They reached the gates of Peking but were again

turned back due to the Sino-Japanese conflict. Ricci thereafter settled in Nanking, where he received warm welcome from the literate as a result of his broad knowledge of the Western sciences and deep understanding of the Chinese classics.

Ricci and his escort made another effort to go to Peking in 1600, but their entrance was delayed by the intrigue of the eunuch Ma T'ang, who had tried to take possession of the gifts brought for the Ming emperor. Eventually they arrived at the capital on Jan. 24, 1601, and subsequently received a warm welcome from the Emperor. This imperial favor provided Ricci with an opportunity to meet the leading officials and literati in Peking, some of whom later became Christian converts.

Finally, Ricci obtained a settlement with an allowance for subsistence in Peking, after which his reputation among the Chinese increased. Besides the missionary and scientific work, from 1596 on he was also superior of the missions, which in 1605 numbered 17. When he died on May 11, 1610, he was granted a place for burial in Peking. Some of the outstanding Chinese literati with whom Ricci had contact later became his converts, including the famous scholar-officials Hsü Kuang-ch'i, Li Chih-ts'ao, and Yang T'ing-yün. Ricci's writings include about 20 titles, mostly in Chinese, ranging from religious and scientific works to treatises on friendship and local memory. The most famous of these are the *Mappamondo* (World Map) and the *True Idea of God*.

Ricci owed his success, apart from his personality and learning, largely to his ''accommodation method''—an attempt to harmonize the Christian doctrine with the Chinese tradition, which laid the foundation of the subsequent success of the Roman Catholic Church in China. Though the unhappy rites controversy (ca. 1635-1742) brought the mission to near ruin, the name of Ricci and his work left an indelible imprint on subsequent Chinese history.

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Anne Rice

In her fiction, Anne Rice (born 1941) seduces her readers through an ornate prose style and a painstaking attention to detail. With her careful blend of accurate historical elements with such themes as alienation and the individual's search for identity, she has acquired a legion of devoted fans.

Anne Rice was born in New Orleans, Louisiana, on October 4, 1941. She was originally named Howard Allen O'Brien (her father's first name was Howard and her mother's maiden name was Allen), but she disliked this name from an early age and it was legally changed when she was seven years old. Rice's father was a postal worker who also worked on sculpture and writing. Rice lost her mother, an alcoholic, when she was fourteen, and the family moved to Texas. Throughout her childhood Rice attended a Catholic church, but abandoned it when she was eighteen because she felt it was too repressive. She married her high school sweetheart, the poet Stan Rice, when she was twenty, and she held a variety of jobs, including cook, waitress, and insurance claims adjuster. She gave birth to a daughter, and wrote sporadically during these years; but when her daughter died of leukemia at the age of five, Rice channeled her grief into her first vampire novel, *Interview with the Vampire,* which she completed in only six weeks. The book was deemed a success, but Rice's depression was severe enough to cause her and her husband to drink heavily. Though she continued to write, and even completed *The Feast of All Saints,* their productivity was limited until their son was born. Finally overcoming her

Anne Rice (right)

alcohol problem, Rice continued to write more vampire novels, as well as several volumes of erotica, and a new series involving a sect of witches in New Orleans.

The success of *Interview with a Vampire* spurred more vampire books based on secondary characters in her original book; these include *The Vampire Lestat, Queen of the Damned, Tale of the Body Thief,* and *Memnoch the Devil.* Under the pseudonyms Anne Rampling and A. N. Roquelaure, she wrote several volumes of lightly sadistic erotica, including a trilogy based on the fairy tale of Sleeping Beauty.

Although some readers find Rice's subject matter disturbing, others take great interest in her treatment of otherworldly beings. Critics have compared her *Vampire Chronicles* favorably with Mary Shelley's *Frankenstein,* and several have commented on her ability to use language to convey different moods. Many reviewers have said that the popularity of Rice's books lies not only in her skill as a storyteller, but with the lurid fascination readers have with such creatures as vampires, mummies, and witches.

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Elmer Rice

Elmer Rice (1892-1967) was an American playwright and novelist. Often innovative in style, his plays reveal a concern with individual freedom confronted by the tyranny of impersonal institutions and destructive passions.

Elmer Rice was born Elmer Reizenstein on Sept. 28, 1892, in New York City. After 2 years of high school, he began working at the age of 14. He passed the regents' examinations and entered the New York Law School, from which he graduated *cum laude* in 1912. He passed the bar examinations but decided to try writing instead. His play *On Trial* (1914) was a resounding success. In 1915 he married Hazel Levy. Although not a member of any political party, Rice inclined toward socialism. After World War I he spent 2 years in Hollywood before moving to East Hampton, Conn.

Following *On Trial,* he had several plays produced in New York, but it was not until *The Adding Machine* (1923), an expressionistic tragic-comic portrait of dehydrated man, that he showed his true power. Two more plays, written in collaboration, were produced before he directed his powerful *Street Scene* (1929), a realistic presentation of environmental influences on character relationships. It won the Pulitzer Prize. *The Subway* (1929), a rather underrated play much on the order of *The Adding Machine,* had a short run. In 1930 he published a novel, *A Voyage to Purilia,* and had an unsuccessful production of *See Naples and Die*. But in 1931 his *The Left Bank,* dealing with American expatriates, and *Counsellor-at-law* enlarged his reputation.

The impact of the Great Depression and Rice's trip to Russia and Europe in 1932 was manifested in the controversial *We, the People* (1933). After the production of *Judgment Day and Between Two Worlds* (1934), Rice excoriated New York critics and announced his retirement from the commercial theater. Nonetheless, between 1935 and 1938 he served with the Federal Theater Project, published a novel, helped organize The Playwrights' Company, and had his *American Landscape* produced.

After his divorce in 1942 Rice married Betty Field. During the war he worked for the U.S. Office of War Information, was active in the American Civil Liberties Union, and was president of the Dramatists' Guild. *Dream Girl* (1945), a psychoanalytical fantasy, was his final popular success. His novel *The Show Must Go On* appeared in 1949.

Rice's final work included essays, *The Living Theatre* (1959); an autobiography, *Minority Report* (1963); and ad-

ditional plays. He received an honorary doctor's degree from the University of Michigan in 1961. Divorced again, in 1966 he married Barbara Marshall. He died of a heart attack on May 8, 1967.

Further Reading

Rice's *Minority Report* (1963) gives autobiographical details and personal accounts of his plays. The major critical work is Robert G. Hogan, *The Independence of Elmer Rice* (1965). Joseph Mersand, *The American Drama since 1930* (1949), and Allan Lewis, *American Plays and Playwrights of the Contemporary Theatre* (1965), provide additional criticism.

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Joseph Mayer Rice

Joseph Mayer Rice (1857-1934) was part of the Progressive education reform movement of the 1890s that sought to untangle the public school system from the web of political corruption in which it was floundering.

Joseph Mayer Rice was a Progressive education reformer of the nineteenth century who believed that the moral duty of society was to improve the conditions of those who were weak and underprivileged. Children were seen by many to be the most helpless of American citizens, and so education reform became one of the most pressing concerns of many Progressives.

Advocated Improving a Child's Environment

As American society had become more industrialized throughout the nineteenth century, schools were viewed by many as the training ground for the future industrial work force. As such they emphasized discipline, punctuality, and the rote memorization of facts, rather than personal growth. In addition, school systems had been modeled after corporations, centralizing power with school superintendents and principals trained in management techniques. Progressive reformers called for the separation of politics and education and for the implementation of the latest educational theories, which were grounded in experience and based on scientific principles of how the child's mind best develops.

As the son of German immigrants, Rice was himself educated in the public schools of Philadelphia and New York City. He studied at the College of the City of New York and later at the College of Physicians and Surgeons of Columbia, which granted him an M.D. in 1881. He practiced in the hospitals of New York from 1881 to 1884 and had a private practice there from 1884 to 1888. It was during this time that he became interested in the prevention of disease among children. He came to believe, in true Progressive fashion, that the improvement of the child's social environment could best ensure the child's resistance to disease. This gradually led him to give up his medical practice and launch an extensive eight-year study of the school systems in Europe and the United States.

Took Survey of Public Schools

From 1888 to 1890 Rice studied psychology and pedagogy at the German universities of Jena and Leipzig. In Jena he studied under Wilhelm Rein, an influential educational theorist who inspired many American reformers. Rein's philosophy of education placed greater emphasis on the building of moral character over the consumption of information, an idea which gained much currency among Progressive reformers. When he returned to the United States, Rice undertook an exhaustive survey of the public schools. The research lasted from January 7 to June 25, 1892 and took him from the East Coast to the Midwest. Taking stock of his observations, Rice published a series of muckraking articles on urban education in the magazine *The Forum* in 1892 and 1893 that proved to be his most influential work. His criticism mobilized parents against the corrupt politicians who, in practicing graft and patronage, had allowed many public schools to fall into lamentable disrepair.

The nine articles Rice published in *The Forum* were collected in the 1893 publication *The Public School System of the United States*. In this book, Rice presented the results of his study of the public schools in thirty-six cities. The

foundation of his work, he wrote, was the idea that the school was meant to serve the best interests of the child, not school officials or teachers; therefore, the spirit in which the book was written was ''the same as that in which an advocate pleads for his client.'' He made a special plea to parents, using language charged with the urgency he felt in pursuit of his cause: ''It is indeed incomprehensible,'' he wrote, ''that so many loving mothers . . . are willing, without hesitation, to resign the fate of their little ones to the tender mercies of ward politicians, who in many instances have no scruples in placing the children in class-rooms the atmosphere of which is not fit for human beings to breathe, and in charge of teachers who treat them with a degree of severity that borders on barbarism.''

A Wake-Up Call to Parents and School Administrators

The book was essentially a wake-up call to parents and administrators, exposing the inhumane conditions of many schools and giving examples of some ''progressive'' schools which could provide models for improvement. Rice found gross inequalities among the schools, concluding that those of St. Louis were ''the most barbarous schools in the country'' and that those in Minneapolis, St. Paul, Indianapolis, and LaPorte, Indiana, met his highest standards. He also outlined the differences between the ''old'' and ''mechanical'' forms of instruction, which relied on rote memorization and the recitation of ''cut-and-dried facts,'' and the ''new'' and ''progressive'' methods of education, which emphasized the development of the child ''in all his faculties, intellectual, moral, and physical.'' Most importantly, according to Rice, the old methods precluded any sympathetic bond between children and their teachers, who tended to view their roles as that of ''lord and master'' rather than ''friend and guide,'' as the proponents of the new education preferred. The book was ultimately optimistic that school conditions would improve—provided that those in charge were made aware of the cruel, demoralizing atmosphere of so many institutions. Rice's work rested on the Progressive belief that the authority's task is to expose inhuman conditions and instill the desire for betterment; it is thus that improvement will follow.

Rice was chosen as the chief editor of *The Forum* and served in that capacity from 1897 to 1907. In 1898, Rice published *The Rational Spelling Book,* based on his studies of how children learn to spell. He argued against the popular theory that the more time children spent on a particular subject, the more they would learn. Instead, he discovered that ten minutes of spelling a day was sufficient to produce the results of those who had spent the entire day on spelling exercises. On October 10, 1900, Rice married Deborah Levinson, daughter of private language tutor Ludwig Levinson; they had two children. He later published two more books: *Scientific Management in Education* (1913) and *The People's Government* (1915). Rice also founded the Society of Educational Research in 1903. He died on June 24, 1934, in Philadelphia.

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Adrienne Rich

Adrienne Rich (born 1929) perhaps more than any other contemporary poet crystallized in her work and life the deeply complex, awakening consciousness of modern women.

The daughter of Arnold Rich, a professor of medicine, and Helen, a trained composer and pianist, Adrienne Rich described her early upbringing as ''white and middle-class . . . full of books, with a father who encouraged me to read and write.'' From her father's well-stocked library she was reading such writers as Rosetti, Swinburne, Tennyson, Keats, and Blake before officially attending grade school. In fact, since both her parents believed that they could educate their children better than a public school, neither she nor her sister was sent to class until fourth grade. However, by the time Rich graduated from high school she was writing concise and carefully constructed poetry.

In 1951, the year Rich turned 22 and graduated Phi Beta Kappa from Radcliffe College, *A Change of World* was published. Chosen by W. H. Auden for the Yale Younger Poets Award, it was praised for ''its competent craftsmanship, elegance and simple and precise phrasing.'' Rich herself stated years later that being praised for meeting traditional standards gave her the courage to break the rules in her more mature work.

Rich won a Guggenheim fellowship in 1952 and began studying in Europe and England. In 1953 she married Alfred H. Conrad, a Harvard economist, and moved to Cambridge, Massachusetts. Two years later she gave birth to her first child, David, and saw the publication of her second volume, *The Diamond Cutters and Other Poems,* which received the Ridgely Torrence Memorial Award.

In 1957 and 1959 two more sons, Paul and Jacob, were born, and Rich, burdened already under the demands of motherhood, grew even more frightened by the sense that she was losing her grip on her art and her self. Those early years of motherhood are described with unflinching honesty and vivid detail in ''When We Dead Awaken: Writing as Revision,'' an essay in which she chronicles her anger, fatigue, and frustration as a young mother who feared she had failed both as a woman and as a poet.

Despite her fears Rich did continue to write, publishing *Snapshots of a Daughter-In-Law* in 1963 and *Necessities of Life,* which won the National Book Award, in 1966. By then Rich's metamorphosis from housewife to active feminist was underway, and many of her new poems were illustrating that change. Gone were the traditional rhymed stanzas and the detached tone. In their place a new, bolder lan-

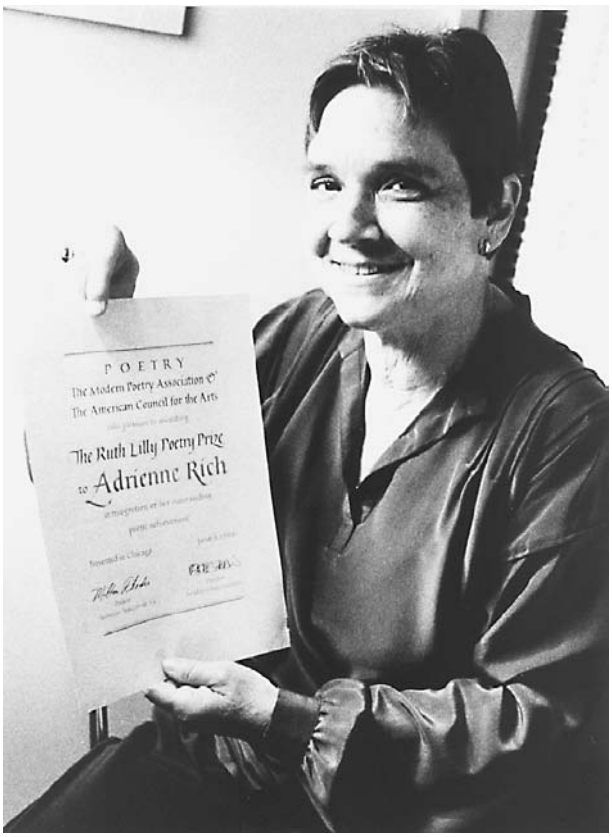

guage asserted itself, signalling a new and bolder Rich who was no longer reluctant to deal with personal issues or to express her outrage over social and political conditions. Poetry had become for her a means of changing people's ideas and attitudes about themselves and their world.

In the late 1960s Rich moved to New York City with her husband and began teaching at Swarthmore College, at the graduate school of Columbia University, and then in the open admissions program at the City College of New York. In 1969 *Leaflets,* a collection of poems about the political turmoil of the 1960s, was published, and Rich's reputation as an activist poet was established.

Throughout the 1970s Rich's work continued to reflect her deepening commitment to feminism, to nature, and to social involvement. Her collections *The Will To Change* (1971), *Diving into the Wreck* (1973), and *The Dream of a Common Language* (1978) all deal in some sense with these themes. Most critics agree, however, that the title poem ''Diving into the Wreck'' transcends any easy thematic labeling because of its sheer artistic beauty and metaphorical brilliance.

Of Woman Born: Motherhood as Experience and Institution, published in 1976, revealed another side of the poet. An historical and political study of immense scope, the book confirmed her ability as a competent scholar and researcher.

As Rich's confidence in her own abilities as a powerful poet and woman grew her poems became more open, sensual, and lyrical. In *Twenty-One Love Poems* she proved she was not afraid to express in clear, direct images her erotic love for another woman, and in ''The Floating Poem, Unnumbered,'' her bold celebration of lovemaking becomes a tribute to her artistic honesty.

> Your travelled generous thighs
> between which my whole face has come and
> come-
> the innocence and wisdom of the place my
> tongue has found there-
> the live, insatiate dance of your nipples in my
> mouth-
> . . . Whatever happens, this is.

In 1979 Rich saw the publication of her next major work, *On Lies, Secrets, and Silence: Selected Prose 1966-1978,* a collection of essays on a wide range of subjects, including Emily Dickinson, Anne Bradstreet, Charlotte Bronte, Anne Sexton, Jane Eyre, motherhood, education, and writing. The work not only illustrates Rich's talents as a literary critic but also outlines her personal and poetic development and reemphasized the belief so central to her artistic philosophy that the poet is a seer who must speak a common language for those ''who do not have the gift.'' Hers was the ancient concept of the poet and the ideal toward which she gave all her creative energy. In 1986 she won the first Ruth Lilly Poetry Prize, a $25,000 award believed to be the largest given to U.S. poets. In 1994 she was named a MacArthur Fellow. In 1997 Rich made headlines when she rejected a National Medal for the Arts. When growing numbers of people are being marginalized, impoverished, scapegoated and beleaguered, I don't feel I can accept an award from the government pursing these policies, Rich said, in the July 15, 1997 edition of *The News Journal* (Wilmington, DE).

In her varied roles as wife, mother, teacher, poet, radical feminist, lesbian, political activist, and essayist she explored those experiences that contributed to her growth as a woman and artist. In all her work, from her earliest collection of poetry, *A Change of World* (1951), to her later efforts as a political feminist determined to reject a suppressive patriarchal culture, the richness of her vision, her creativity, and her willingness to experiment with controversial themes are evident. But it was her ability to sense the shifting ideas, perceptions, and experiences of American women and to give them shape in language at once original and stark that transformed her into a popular and powerful poet.

Further Reading

An excellent source of commentary for a wide perspective on Rich's work is *Adrienne Rich's Poetry* (1975), edited by Barbara and Albert Gelpi. In addition to a selection of her poems and essays, this critical edition contains essays by several major writers, including W. H. Auden, Randall Jarrell, Erica Jong, Nancy Milford, and Robert Boyers. Judith McDaniel's *Reconstituting the World: The Poetry and Vision of Adrienne Rich* (1979) is a full-length study of the poet's work. *The New York Review of Books* (March 20, 1975) features an informative interview entitled ''Susan Sontag and Adrienne Rich: Exchange on Feminism,'' and *The New Woman's Survival Sourcebook* (1975), edited by Susan Rennie and Karen

Grimstead, offers a dialogue between Adrienne Rich and Robin Morgan on poetry and women's culture. Both interviews reveal Rich as an informed and spirited conversationalist. Other sources of critical analysis are Robert Boyers' ''On Adrienne Rich: Intelligence and Will,'' *Salmagundi* 22-23 (Spring-Summer 1973); Albert Gelpi, ''Adrienne Rich: The Poetics of Change,'' in *American Poetry Since 1960,* edited by Robert B. Shaw (Cheadle, U.K., 1973); Randall Jarrell, ''New Books in Review,'' *Yale Review* 46 (September 1956); David Kalstone, *Five Temperaments* (1977); Alicia Ostrike, ''Her Cargo: Adrienne Rich and the Common Language,'' *American Poetry Review* 8 (July-August 1979); and Helen Vendler, ''Ghostlier Demarcations, Keener Sounds,'' *Parnassus* 2 (Fall-Winter 1973). A recent work is *Dark Fields of the Republic: Poems 1991 - 1995.* □

Richard I

Richard I (1157-1199), called the Lion-hearted, reigned as king of England from 1189 to 1199. He is famous for his exploits on the Third Crusade.

Born on Sept. 8, 1157, Richard I was the third son of Henry II of England and Eleanor of Aquitaine. From an early age he was regarded as his mother's heir and from 1168 lived with her in her duchy, chiefly at Poitiers. He was enthroned as duke in 1172; in the next year he and his brothers allied with the king of France against their father in a wide-ranging conspiracy. They were defeated, but Henry left Richard in Aquitaine, where he made his reputation as a soldier suppressing local risings. The death of his elder brother (1183) made Richard heir to the throne. He resisted by force his father's proposed transfer of Aquitaine to his brother John, being determined to keep for himself all his father's French lands. In November 1188 he did homage for them to Philip II of France and campaigned with him against Henry II. Henry was defeated and had to grant all their demands before his death (July 6, 1189).

Richard succeeded his father without difficulty; he was installed as Duke of Normandy (July 20) and crowned king of England on September 3. His principal object was now to raise money for a crusade; everything was for sale, including offices and privileges, and Richard even released the king of Scots from vassalage for 10,000 marks.

Leaving England to a council of regency, Richard set out in 1190, traveling through Sicily. There he recognized Tancred as king, offending Emperor Henry VI, who was claiming the throne in the right of his wife. On his way east Richard seized Cyprus from its Greek ruler and there married Berengaria of Navarre. Richard twice defeated Saladin, at Arsuf (Sept. 7, 1191) and Jaffa (July 1192), and twice got within 12 miles of Jerusalem, but his military skill was offset by his quarrels with the other leaders. The crusade failed to reestablish the Latin kingdom, and Richard, deeply disappointed, left Palestine (September 1192) after concluding a truce that gave the Christians a narrow coastal strip and access as pilgrims to the holy places. On his way home he was captured and handed over to the Emperor, who demanded £100,000 as ransom and kept him a prisoner till February 1194, when a large part of the money was handed over.

The last years of Richard's life were spent in France, meeting the attacks of the King. Philip made no headway against Richard's superior generalship, but Richard's early death (April 6, 1199) in a minor foray opened the way for the conquest of Normandy and Anjou a few years later.

Further Reading

The standard biography of Richard I is Kate Norgate, *Richard the Lion Heart* (1924). A popular account is by Philip Henderson, *Richard Coeur de Lion* (1959). Steven Runciman, *A History of the Crusades,* vol. 2 (1952), describes Richard's crusade. A contemporary account is translated by Merton Jerome Hubert, *The Crusade of Richard Lion Heart, by Ambroise* (1941). A short account of Richard's activities in France by F. M. Powicke is in *The Cambridge Medieval History,* vol. 6 (1929); and Austin L. Poole, *From Domesday Book to Magna Carta* (1955), describes the government of England. □

Richard II

Richard II (1367-1400) was king of England from 1377 to 1399. His reign, which ended in his abdication, saw the rise of strong baronial forces aiming to control the monarchy.

Richard II, known as Richard of Bordeaux from his birthplace, was born on Jan. 6, 1367, the younger son of Edward, Prince of Wales (the Black Prince), and Joan, daughter of Edmund, Earl of Kent. After his father's death, Richard became the heir apparent, was created Prince of Wales in the later part of 1376, and on June 22, 1377, succeeded Edward III, his grandfather, as king of England. While he was underage, the control of the government had been left to a regency that came increasingly under the influence of the Duke of Lancaster (John of Gaunt), one of his uncles. In 1381, during the revolt led by Wat Tyler, Richard showed his leadership potential by going out to meet the rebels and pacifying them after Tyler was killed.

After his marriage on Jan. 20, 1382, to Anne, the sister of King Wenceslaus and daughter of the emperor Charles IV, Richard attempted to end the regency's control of his minority and to take the leadership in national affairs, but Parliament was not eager to give up its powers. The following year, without consulting Parliament, Richard appointed Michael de la Pole as chancellor; and in 1384, hoping to check the opposition of his uncle Lancaster, he made his other uncles dukes of York and Gloucester.

As the barons under Gloucester's leadership hoped to rule Richard, he started to create a ''new'' nobility, raising Pole to Earl of Suffolk and Robert de Vare to Duke of Ireland, which resulted in Gloucester's forcing the King to accept a commission of 11 nobles with powers for reform in 1386. Using the law courts, Richard was able to have the commission declared unlawful in August 1387, but the barons were determined to retain the upper hand, and in the ''Merciless'' Parliament, which met that winter, those who supported the King were attacked, and some were executed.

Although he was able to regain ministers of his own choosing in the spring of 1389, Richard hoped to win over the barons by a policy of conciliation, but this failed partly because of his own weakness and partly because of the death of his first wife in June 1394 and his second marriage to Isabella, daughter of Charles VI of France, in November 1396. This marriage to the traditional enemy caused a loss of popular goodwill, and Gloucester called for the resumption of the French war. Fearing that a second attempt might be made by the barons to limit his royal powers, Richard was able to get the leaders of the opposition, Gloucester, Arundel, and Warwick, in his power by July 1397, and in the Parliament that met in the autumn of the following year these men were condemned to death. This Parliament, after moving from Westminster to Shrewsbury in 1398, undid the acts of the Merciless Parliament. Now Richard was in full control and started to act in an arbitrary manner, alienating both barons and lesser subjects.

In February 1399, on the death of the Duke of Lancaster, Richard refused the inheritance to Lancaster's son, the exiled Henry of Bolingbroke; 2 months later Richard went to Ireland to avenge the death of the Earl of March, who had been killed on royal service. As soon as Henry of Bolingbroke heard of the King's absence, he landed in Yorkshire and raised a force to try to replace the King. Richard returned but, failing in an effort to raise an army, went into hiding in the north and after several months surrendered to Henry on Aug. 19, 1399, in North Wales. Henry, already acting as Henry IV, forced Richard's abdication on September 29 and imprisoned him. Richard died on Feb. 14, 1400, while at Pontefract.

Further Reading

Of the many biographical studies of Richard II, the most important is Anthony Steel, *Richard II* (1941). See also Harold F. Hutchison, *The Hollow Crown: A Life of Richard II* (1961). Gervase Mathew, *The Court of Richard II* (1969), is a scholarly and interesting study of the court life, the social milieu, and the arts of the time; and Richard H. Jones, *The Royal Policy of Richard II: Absolutism in the Later Middle Ages* (1968), plays down Richard's personality and emphasizes the political imperatives of the time. For general historical background see Sir James H. Ramsay, *Genesis of Lancaster, 1307-1399* (2 vols., 1913); May McKisack, *The Fourteenth Century, 1307-1399* (1959); and the excellent work of Arthur Bryant, *The Atlantic Saga,* vol. 2: *The Age of Chivalry* (1964).

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Richard III

Richard III (1452-1485), last Yorkist king of England, reigned from 1483 to 1485 during the Wars of the Roses. He is generally considered a usurper and is suspected of the murder of Edward V and his brother.

Born on Oct. 2, 1452, at Fotheringhay Castle, Richard was the eleventh child and youngest son of Richard, Duke of York, and Cecily Neville. His father's 1454 and 1460 regencies for Henry VI caused Lancastrian opposition that brought York to his death in the Battle of Wakefield (Dec. 30, 1460). Richard and his brother George were fugitives until their 18-year old brother gained the throne as Edward IV in 1461. Thereafter George became a disloyal Duke of Clarence and Richard an able Duke of Gloucester. Richard shared command in the Yorkist victories at Barnet (April 14, 1471) and Tewkesbury (May 4).

Richard's 1472 marriage to 16-year-old Anne Neville caused disputes with Clarence, husband of Anne's older sister Isabella Neville, over the division of the estates of their late father, the Earl of Warwick. Clarence's treasonable habits led him to challenge the legitimacy of the King and his children, whereupon Edward's Parliament attained Clarence as ''incorrigible,'' resulting in his execution in 1478 and the disinheritance of his son, Edward of Warwick. This reduced the contention for influence to a rivalry between Richard and the Woodville relatives of Edward's queen.

His Regency

The April 9, 1483, deathbed will of Edward IV left his 12-year-old heir, Edward V, to the regency and protectorship of Richard; yet the late king's children, treasure, and ships were in Woodville custody. At Middleham Castle in Yorkshire, Richard learned from Lord Hastings of the queen mother's attempts to dominate the council and of the preparations of Anthony Woodville, Lord Rivers, for bringing the new king from Wales to London with an escort of 2,000 men. Richard added the Duke of Buckingham's troops to his own, confronted the King at Stony Stratford on April 30, and persuaded Edward V to accept the arrest of Rivers and other leaders of the royal escort. Richard and Buckingham accompanied Edward to London House, while the queen mother and her other children sought sanctuary at Westminster.

As protector, Richard retained most government officials but moved to gain control of Woodville-held ships and forts. Buckingham's council motion removed Edward V to the Tower on May 19, 1483, ''until his coronation,'' and on June 10, Richard wrote to the city of York for armed help against adherents of the queen mother. At a June 13 council in the Tower, Richard had Hastings killed, John Morton and former Chancellor Rotherham imprisoned, and Lord Stanley confined to quarters. A royal herald explained this to Londoners as suppression of a plot against the Protector and denounced the immoral liaison of Hastings and Jane Shore.

Accession to the Throne

On June 16, 1483, Richard invested Westminster with troops, and Queen Mother Elizabeth allowed 9-year-old Richard of York to join his brother in the Tower. Then commenced the ''Richard for King'' movement. From June 22 to 25, several meetings about London heard Buckingham and others claim the illegitimacy of Edward V and his brother and the need for the Protector to assume the crown. Richard was persuaded to occupy the throne on June 26, and on July 6 he was crowned with unusual ceremony as Richard III. Numerous pardons were given, although the June 25 execution of Lord Rivers, Lord Richard Grey, and Sir Thomas Vaughan showed little mercy for the Woodvilles. These deaths, the uncertain fate of the princes in the Tower, and the confinement of Clarence's son, Edward of Warwick, were evidence of at least some legal and moral confusion surrounding the new king.

In July, Richard commenced a royal progress through western and northern England, culminating in the September 8 ceremonies at York investing his only legitimate son, 10-year-old Edward, as Prince of Wales. At Lincoln on October 11, Richard learned that Buckingham was preparing a revolt in support of the exiled Henry Tudor on the claim that the princes in the Tower were dead by Richard's orders. Richard collected troops that dispersed Buckingham's forces and drove off Henry in October 1483. For this rebellion the duke was executed, but many of the rebels were pardoned.

In April 1484 Edward, Prince of Wales, died, leaving Richard with no successor who would have a clear title and the ability to continue the compacts of feudal loyalty beyond the King's lifetime. Richard eventually selected as his heir the Earl of Lincoln, son of the Duke of Suffolk and Richard's sister Elizabeth.

As Queen Anne declined with tuberculosis in 1484, Richard seems to have considered the possibility of a second marriage, to his niece, Elizabeth of York, already the object of Henry Tudor's political affections. However, Anne's death on March 16, 1485, started the canard that Richard had poisoned her in order to be free to marry again. Richard publicly denied all intention of marriage to his niece and sent her from the court.

On Aug. 7, 1485, Henry Tudor landed at Milford Haven with 2,000 men and gained swift support from his fellow Welshmen. From Nottingham, Richard ordered an array of troops, and on August 22 the opposing forces met at Bosworth Field. Richard led a charge on Henry's bodyguard in the hope of slaying his rival but was himself killed by Lord Stanley's soldiers. The victor was proclaimed King Henry VII, and Richard's corpse was stripped and carried on horseback to exposure at Leicester and burial at the Grey Friars.

Further Reading

The biography by Paul Murray Kendall, *Richard the Third* (1955), provides a thoughtful interpretation and comprehensive bibliography. Also useful is Sir Clements Markham, *Richard III: His Life and Character* (1906; repr. 1968). James Gairdner, *Richard III* (1898), is a fair appraisal, accurate in its use of sources. The biography attributed to Sir Thomas More in 1513, *The History of King Richard III* (1963), inspired much of the Tudor propaganda on Richard as ''royal monster.'' Recommended general political histories for the period are E. F. Jacob, *The Fifteenth Century* (1961); S.B. Chrimes, *Lancastrians, Yorkists and Henry VII* (1964); J. R. Lander, *The Wars of the Roses* (1966); and A. L. Rowse, *Bosworth Field* (1966). □

Ann Willis Richards

Ann Willis Richards (born 1933) was elected Democratic governor of Texas in 1990, the second woman ever to hold that position in the state's history.

Ann Willis Richards was born in a one bedroom frame house in Lakeview, Texas, located eight miles from Waco. She was an only child of Iona Warren and Cecil Willis. When her father, who worked for a pharmaceutical company, was drafted during World War II, the family moved to San Diego to be near him. After the war they returned to Texas and moved to Waco. While attending Waco High School, Richards participated in debate and represented her school at Girls State, an annual gathering in which two representatives from each Texas high school came to Austin and set up a mock government. Fascinated by the elected officials whom she heard speak, Richards got herself elected to Girls Nation, the national equivalent held in Washington, D.C. Upon graduating from high school in 1950, Richards attended Baylor University on a debating scholarship. Following her junior year at Baylor she married David R. Richards, a high school sweetheart. They had four children: Cecile, Dan, Clark, and Ellen.

Ann Richards graduated from Baylor in 1954 and moved to Austin so her husband could enroll in law school at the University of Texas. She earned her teacher certification at the University of Texas and taught social science studies at Fulmore Junior High School during this time. In addition, she became active in the liberal wing of the Texas Democratic Party. The couple moved to Dallas in 1957, where David Richards joined Mullinax, Wells, Morris & Mauzy, the premier labor law firm in the state of Texas.

After a brief stay in Washington, D.C., the Richards returned to Dallas in 1962. Ann divided her time between family and Democratic politics during these years. She serve as president of the North Dallas Democratic Women, and she helped organize the Dallas Committee for Peaceful Integration. Richards left Dallas in 1969 and returned to Austin with her husband and children. There she successfully managed Sarah Weddington's campaign for a seat in the Texas House of Representatives. In 1974 Richards joined Weddington's staff as an administrative assistant and worked for her for one legislative session. That same year she also participated in Wilhelmina Delco's successful campaign to become the first Black to represent Austin in the Texas legislature.

In 1975 Richards ran for the post of county commissioner in Travis County. Her effective grass-roots organization helped her to win the Democratic primary and to beat her Republican opponent easily. She continued to serve in that capacity until 1982. During her years as commissioner, Richards served on a variety of committees. On the state level, Lieutenant Governor Bill Hobby placed her on the Special Committee on the Delivery of Human Services; while on the national level, President Jimmy Carter appointed her to the President's Advisory Committee on Women. Richards also played an active role in the National Women's Political Caucus.

During the early 1980s Richards experienced some personal turmoil but also achieved political success. In 1980 she sought and successfully completed treatment for alcoholism. She and her husband of 26 years also separated that December. They divorced four years later. Despite these setbacks, Richards successfully ran for state treasurer of Texas in 1982, becoming the first woman to win a statewide office in 50 years in Texas.

As treasurer of Texas, Richards helped modernize the Treasury to earn the greatest possible interest for the state of Texas. According to one estimate, the Treasury under Richards made more than $1.8 billion for the state of Texas, a vast improvement over the past. During this time she also gained a reputation as a witty, engaging speaker and one of the most intriguing figures in Texas politics.

Richards also proved an effective state leader in formulating plans to bring water and sewers to the impoverished communities of the Lower Rio Grande Valley. For her pub-

lic service efforts she was named to the Texas Women's Hall of Fame in 1985.

Richards came to national prominence in 1988 when she gave the keynote address at the Democratic National Convention in Atlanta. Two years later she secured the Democratic nomination for the governorship of Texas in what the *New York Times* called an ''extraordinarily bitter campaign that revolved around allegations of drug use and personal attacks.'' To secure the Democratic nomination, Richards defeated former Governor Mark White and State Attorney General Jim Mattox. Strong support from the state's two largest urban centers, Houston and Dallas, gave Richards 57.1 percent of the vote against Mattox in the Democratic primary runoff.

In the general election in November of 1990, Richards defeated the Republican candidate, West Texas oil man Clayton Williams, in another rough-and-tumble campaign. Her narrow victory made her the only Texas woman governor besides Miriam A. (Ma) Ferguson, elected in 1924 as a stand-in candidate for her husband and former governor, James (Pa) Ferguson. She was known for her hands-on approach to governing. When asked about leading the state she said ''I'm not afraid to shake up the system, and government needs more shaking up than any other system I know.'' After her election she marched into two state agencies unannounced and demanded resignations from what she deemed inept management. This was followed by unannounced midnight bus rides to nursing homes to get state agencies to improve a much neglected and scandalized state problem. Defeated by George W. Bush (son of President Bush) in 1994, Richards devoted time to her family, traveling and serving on corporate boards. In 1997 she was working with her daughter Cecile in the Texas Freedom Network to publicly denounce the extreme right.

Richards was known for her quick wit and humor. She once described President Bush as being ''born with a silver foot in his mouth.'' In an interview with Evan Smith, appearing in Mother Jones (March-April 1996) Richards was asked about *Time* magazine's decision to name Newt Gringrich as Man of the Year. She replied, ''If I had guessed who it was going to be, I wouldn't have thought of Newt Gringrich. I would have said O.J. Simpson.'' She was also known for her sincere and honest concern for the people of her state. In an interview appearing in *Texas Monthly,* Richards was asked about her memories of the Governor's Office, she said ''Most of all, I remember those children in the classrooms and those kids who grabbed me around the knees, and I think of the old people who really need a voice when they're trapped in wheelchairs in dirty nursing homes. The person in this office really must have a conscience to know that how they direct this government dramatically affects the lives of those people.''

Further Reading

More information about Richards' life can be found in her autobiography, *Straight from the Heart* (1989). For information on her early months in office see Richard Woodbury, ''Winds of Change Sweep the Lone Star State'' (*TIME,* April 29, 1991) and David Maraniss, ''With 'Bubba' Mind'' (*The Washington Post,* July 15, 1991). Articles on the former governor can be found in *Texas Monthly.* □

Ellen H. Richards

Ellen H. Richards (1842-1911), a chemist and leader in applied science, was instrumental in creating the field of home economics and in broadening opportunities for women in science education.

Peter and Fanny Swallow valued a good education, and they instilled in their only child Ellen (''Nellie'') a passion for learning and meticulous attention to detail that later became the foundation for her life's work. Ellen Richard's parents met while attending New Ipswich Academy in New Hampshire and after their marriage, Peter Swallow combined teaching with farming. Born on the Swallow family farm in Dunstable, Massachusetts, on December 3, 1842, Richards, described as a tomboy, helped with the farm work from an early age. Though her father was said to have taken a keen interest in the way household tasks were performed, it was under the tutelage of her ''deft and dainty'' mother that she became proficient at housework, earning prizes as a 13-year-old at the country fair for an embroidered handkerchief and the best loaf of bread.

Richards was educated largely at home by her teacher-parents until 1859 when her father moved the family to Westford, Massachusetts. There, she assisted with her father's new business venture, the village store, and attended Westford Academy, studying, among other things, mathematics and Latin—subjects in which she later tutored to earn money for college. To enlarge his business, her father moved the family to nearby Littleton in 1863; while Richards focused her energy on assisting him in the store and fulfilling the social obligations of small town life, she remained determined to further her education. Though she taught school hoping to save money to attend college, her mother was often ill and caring for her frequently took precedence over teaching. ''I am the same Nellie as of old,'' she wrote in 1865 to her cousin Annie, ''full of business, never seeing a leisure hour, never finding time to study or read half as much as I want.'' Managing to attend lectures in Worcester during the winter of 1865-66, she had set her sights on receiving a higher education, only to find few doors open to ambitious women at that time. No colleges in New England were open to women (the two well-known women's colleges, Wellesley and Smith, were founded some ten years later), and Vassar, while a women's college, was so new that it was only just beginning to build a reputation. Frustrated by the seeming impossibility of realizing her goal, Richards experienced a period of ill health and deep depression: ''I lived for over two years in Purgatory. . . . I was thwarted and hedged in on every side.'' Finally, in September 1868, at the age of 25, she entered Vassar College as a special student. The following year, she was admitted to the senior class.

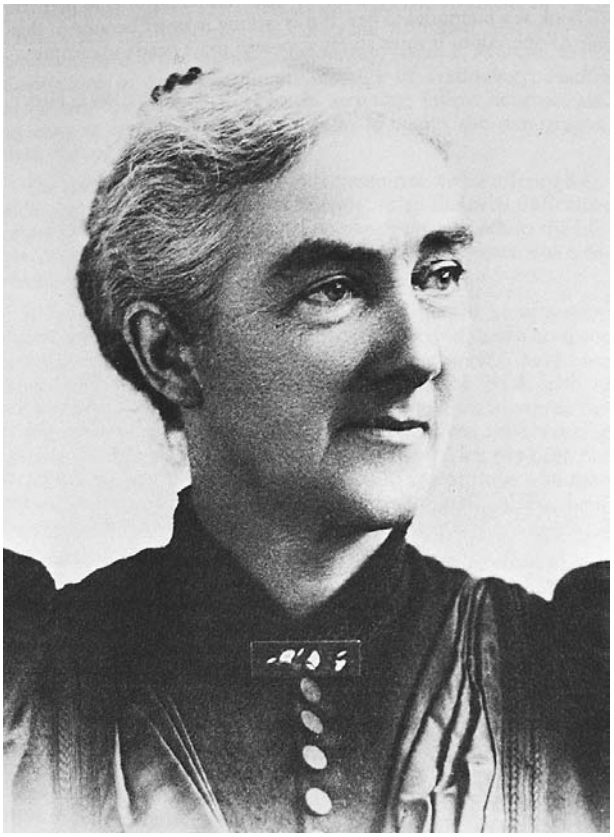

A conscientious and enthusiastic student, Richards excelled at Vassar as her natural interest in science was encouraged and influenced by astronomer Maria Mitchell, the most important woman scientist in 19th-century America and one of the first women professors of science. It was, however, another Vassar scientist, chemistry professor Charles A. Farrar, whose influence ultimately led her into chemistry and developed in her the idea, advanced for the time, that science should help in the solution of practical problems.

After graduation, she had intended to teach in Argentina, but when war broke out there, she decided to continue her studies; again, however, she found opportunities limited. She wrote to a friend: ''I have quite made up my mind to try Chemistry for a life study and have been trying to find a suitable opportunity to attempt it. . . . But everything seems to stop short at some blank wall.'' Then, in December 1870 good news arrived: Richards was accepted to the five-year-old Massachusetts Institute of Technology in Boston, the first woman admitted to that school, and, as she said, ''as far as I know, any scientific school.''

Her acceptance, however, did not constitute a signal that MIT was willing to open its doors to any woman who applied (the institute didn't begin admitting women directly until 1878). The university accepted her as a special student in chemistry, without charge, not because of financial need, as she assumed, but so that the president of MIT ''could say I was not a student, should any of the trustees or students make a fuss about my presence. Had I realized upon what basis I was taken, I would not have gone.''

While unaware of the underlying conditions of her acceptance, she nevertheless understood the important role she played as the only woman admitted to the institute, writing in 1870: ''I hope in a quiet way I am winning a way which others will keep open. Perhaps the fact that I am not a Radical or a believer in the all powerful ballot for women to right her wrongs and that I do not scorn womanly duties, but claim it as a privilege to clean up and sort of supervise the room and sew things, etc., is winning me stronger allies than anything else.'' Three years later, she received a B.S. degree from MIT and an M.A. from Vassar. Continuing her studies at MIT for another two years, Richards never received a doctorate, because the institute—it has been said—did not want a woman to receive the school's first graduate degree in chemistry.

During her years at MIT, she worked as an assistant to Professor William R. Nichols who was engaged in water analysis, a new branch of chemistry, for the Massachusetts State Board of Health. She also met Professor Robert Hallowell Richards, who was developing the institute's metallurgical and mining engineering laboratories. Professor Richards proposed to Ellen Swallow, appropriately enough, in the chemistry laboratory shortly after she received her MIT degree; they were married on June 4, 1875. Both devoted scientists, Professor Richards supported his wife's work while she helped him prepare lectures and keep up with the many scientific journals that came to their Jamaica Plains home. She also acted as her husband's chemist for a project in which he experimented with methods of concentrating copper ores. Elected to the American Institute of Mining and Metallurgical Engineers, she was its first woman member.

The late 19th century saw a shift in women's roles, with the woman's suffrage movement gaining strength, and both educational and employment opportunities increasing for middle-class women. Science, however, was still viewed as the domain of men. Richards worked to change that image and to make scientific study more accessible to other women. While an MIT undergraduate, she helped teach an experimental course in chemistry, financed by the Woman's Education Association (a fledgling group devoted to promoting better education for women), at the Girls' High School in Boston to a class composed largely of teachers.

Then in November 1875, she received funds for the establishment of a women's laboratory at MIT; the following year, the Woman's Laboratory opened under the direction of Professor John Ordway, and Richards served as his assistant. The Woman's Education Association provided money for the laboratory apparatus, books, and scholarships, while Richards personally donated $1,000 annually for the seven years of the laboratory's existence. Clearly, not everyone at MIT supported the notion of women studying science; another MIT graduate recalled that the laboratory was ''a sort of contagious ward located in what we students used to call the 'dump'.'' Nevertheless, Richards persisted, trying to provide her students with the individual attention required to learn the laboratory techniques that had been omitted during their previous education; she was also the unofficial ''dean of women'' at the Woman's Laboratory and, through-

out her career at the institute, she made certain that these pioneering women did not in the words of one student, ''do anything to give any setback to the status of women students at the Institute.''

During her years at the Woman's Laboratory, Richards began stressing the importance of chemistry to the homemaker. Her consulting work for private industry included testing wallpapers and fabrics for arsenic, and she also looked at the adulteration of staple groceries for the State Board of Health while having her students in qualitative analysis assist in testing common household articles and cleaning materials. As a result of these efforts, in 1881 she published *The Chemistry of Cooking and Cleaning* which was followed in 1885 by *Food Materials and Their Adulterations.* Keenly aware of the lack of science education for middle-class women at home, in September 1876 she became head of the science section for the Society to Encourage Studies at Home, a correspondence school for women.

After MIT began admitting women directly in 1878, thus lessening the need for a separate Woman's Laboratory, Richards was suddenly out of a job. When the laboratory closed its doors in 1883, she wrote: ''I feel like a woman whose children are all about to be married and leave her alone.'' But the feeling didn't last long. The following year, she was appointed an instructor of sanitary chemistry in MIT's new sanitation laboratory—probably the first such laboratory in the nation—and held the position until her death some 27 years later. In the sanitation laboratory, she assisted MIT professors in analyzing the state's water samples for the board of health, a monumental undertaking that became a classic in the field of sanitation and led to her position at MIT teaching the analysis of water, sewage, and air.

Richards's conviction, as stated by former pupil Dr. Alice Blood, ''that if people knew better, they would do better,'' served as her driving force while seeking the practical application of scientific knowledge. In the late 19th century, this credo led her to concentrate on what came to be known as the home economics movement for which she coined the term ''euthenics''—the ''science of the controllable environment.'' In 1890, she opened the New England Kitchen which offered scientifically prepared food for home consumption at a low cost, with the cooking area open to the public for demonstration purposes. Though the New England Kitchen proved a failure, it led to other successful projects, including an exhibit at the 1893 Chicago World's Fair. The exhibit, ''Rumford Kitchen,'' offered nutritious and scientifically prepared lunches to visitors for 30 cents. Again, the cooking area was open to the public, and food values—protein, fat, carbohydrates, and calories—were computed and noted on the bills of fare, a practice not followed by restauranteurs until nearly 100 years later. This interest led to Richards's work with the Boston School Committee, which in 1894 contracted with the New England Kitchen to prepare school lunches. Soon considered an expert on the subject of school lunches, she was consulted by other school systems, as well as other institutions, for information regarding food and nutrition. Her work laid the foundation for the now nationally accepted school lunch program and helped create the field of dietetics as a vocation for women. Among her many books and articles are pamphlets written for the Department of Agriculture on nutrition and food chemistry.

In 1899, together with Melvil Dewey, director of the New York State Library and author of the ''Dewey Decimal System'' of book classification, Richards organized the first meeting of diverse individuals interested in what became known as home economics. As chair of these summer conferences in Lake Placid, New York, she helped determine the shape and objectives of this emerging field while developing model curricula. In 1908, at its tenth conference, the group formed the American Home Economics Association and elected Richards its first president, a position she held until 1910 when she insisted on retiring. She also helped found, and finance, the *Journal of Home Economics.*

During the last 15 years of her life, she was a prolific writer, publishing ten books and many scientific papers and magazine articles, and was in demand as a lecturer and consultant. Appointed to the council of the National Education Association in 1910, she was charged with supervising the methods of teaching home economics in schools.

Described by a colleague as ''[s]mall, compactly built, and absolutely unafraid,'' Richards was a fighter. As one student recalled: ''Mrs. Richards carried out in her own household all the principles of home economics which she was so vigorously and effectually promulgating.'' Her home was always open to her students. In addition to her work with the women students at MIT, in 1882 Richards was one of the founders of the Association of Collegiate Alumnae, later the American Association of University Women, and was a leader in the group's efforts to broaden women's opportunities for graduate education and develop physical education classes in colleges. She helped organize a school of housekeeping at the Woman's Educational and Industrial Union in Boston in 1899, which later became the department of home economics at Simmons College. In 1910, she received an honorary degree of doctor of science from Smith College and served as a trustee of Vassar.

Ellen Richards was active until the end of her life. Four days before her death, she presented a paper for the Baptist Society Union entitled, ''Is the Increased Cost of Living a Sign of Social Advance?'' She died at her Boston home on March 30, 1911, and is survived by the numerous home economics schools and clubs named for her and fellowships awarded in her name.

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Ivor Armstrong Richards

Ivor Armstrong Richards (1893-1979), English-born American semanticist and literary critic, crusaded to have "Basic" English adopted as a fundamental English vocabulary.

On Feb. 26, 1893, Ivor Armstrong Richards was born at Cheshire. He was educated at Clifton College in Bristol and Magdalen College in Cambridge. In 1922 he became a lecturer in English and moral science at Cambridge and four years later was made a fellow of Magdalen. He had collaborated with C. K. Ogden and Charles Woods, Cambridge psychologists, on the *Foundations of Aesthetics* (1921). With Ogden he collaborated on *The Meaning of Meaning* (1923), a pioneer study in semantics, in which they established that what is known as "meaning" resides in the recipient as well as in the originator of the thought.

Richards's first independent book, *Principles of Literary Criticism* (1924), was revolutionary in the development of modern criticism. Deriding "bogus" esthetic terms, like "beauty" which has no "entity," Richards held that all value judgments reside in the communicant, not in the object or poem itself or in the communicator or poet. His principles of judgment are developed from this position. *Science and Poetry* (1925) treats, in terms of vocabulary, experiences that he terms "critical" and "technical." In 1926 he married Dorothy Eleanor Pilley.

In 1929 Richards published *Practical Criticism,* a report on the sad results of testing value judgments by presenting a class with specimens of writing whose authorship was not revealed. In 1929-1930 Richards was visiting professor at Tsing Hua University, Peking. He was a lecturer and later a professor at Harvard, retiring in 1963. During the 1930s he wrote *Mencius on the Mind* (1932) and *Coleridge on Imagination* (1935), careful examinations of the systems of these protean thinkers. He also completed *Interpretation in Teaching* and *How to Read a Page* (both 1934).

Richards joined his former collaborator C. K. Ogden in a crusade for the use of "Basic" English, which consisted of the 850 words most commonly used in the English vocabulary. To elaborate on his theories, Richards wrote three tracts: *Basic English and Its Uses* (1943), *Nations and Peace* (1943), and *So Much Nearer* (1968). His translations into "Basic" included *The Republic of Plato* (1942), *Tomorrow Morning, Faustus!* (1962), and *Why So, Socrates?* (1963). Two volumes of verse, *Good Bye, Earth* (1958) and *The Screens* (1960), won him the Loines Poetry Award in 1962.

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The best treatment of Richards is W. H. N. Hotopf, *Language, Thought, and Comprehension: A Case Study of the Writings of I. A. Richards* (1965); see also Stanley Edgar Hyman, *The Armed Vision: A Study in the Methods of Modern Literary Criticism* (1948). For the English reaction to Richards see D. W. Harding and F. R. Leavis in Eric Bentley, ed., *The Importance of Scrutiny* (1948). Collections of his works include: *Internal Colloquies: Poems and Plays of I.A. Richards (1960-70)* (1972); *Poetries: Their Media and Ends: a Collection of Essays by I.A. Richards* (1974), published to celebrate his 80th birthday; *Richards on Rhetoric: I.A. Richards, Selected Essays (1929-1974)* (1991); *New & Selected Poems by I.A. Richards* (1978); and *Complementarities: Uncollected Essays* (1976). □

Theodore William Richards

The American chemist Theodore William Richards (1868-1928) ushered in a new age of accuracy in chemistry by determining the atomic weights of many elements.

Theodore W. Richards was born on Jan. 31, 1868, in Germantown, Pa. His father, William Trost Richards, was a prominent landscape and marine artist; his mother, Anna Matlock Richards, was a poet and a woman of great cultivation. Until he entered college, his education was at home under his mother's direction. At age 14 he entered Haverford College as a sophomore, uncertain whether to become an astronomer or a chemist. He had defective eyesight, however, and by the time of his graduation he had decided on a career in chemistry.

In 1885 Richards entered Harvard as a senior and the following year was granted the bachelor's degree. Two years later he was awarded the doctorate with a dissertation on the atomic weights of hydrogen and oxygen. He won a Harvard grant for a year of travel and study in Europe. On his return to Harvard in 1889, he became an assistant and subsequently an instructor in analytical chemistry.

Atomic Weight Determinations

To Richards, atomic weights were the most fundamental constants in nature, and he associated them with deep questions about the universe. They offered more promise of contributing to the understanding of the universe than any other area of chemistry. By very thorough, painstaking work he published revised atomic weights for copper, zinc, barium, strontium, magnesium, and calcium.

In 1894 Richards introduced two new devices to overcome the two most prevalent sources of error in atomic weight work: the presence of moisture and the loss of traces of precipitate. His bottling apparatus enabled him to fuse, handle, and weigh solids under absolutely dry conditions. His nephelometer (cloud measurer) enabled him to determine traces of unrecovered precipitate by measuring the turbidity of the filtrate.

Along with his research Richards was teaching quantitative analysis. In 1894 he was promoted to assistant professor. Harvard sent him to Germany for a year of training in physical chemistry. On his return from Europe in 1896 he married Miriam Stuart Thayer.

Over the next few years Richards corrected the atomic weights of nickel, cobalt, iron, uranium, and cesium. In

every instance his results became the official ones of the International Commission on Atomic Weights. His revision of the atomic weights of J. S. Stas involved correcting for errors in purification, drying, and weighing of materials, and it inaugurated a new era of accuracy. His papers published from 1905 to 1910 exceeded in accuracy any chemical research ever published.

In 1901 Richards was promoted to full professor, and in 1912 he became Erving professor of chemistry and director of the new Wolcott Gibbs Memorial Laboratory (1913), which was the finest chemical laboratory in the world.

By 1913 the study of radioactive decay led to the possibility that an element may have more than one atomic weight. Richards analyzed radioactive samples of lead, and all of his determinations were below the atomic weight of ordinary lead, the lowest being 206.08. He concluded that there was no doubt that uranium transmuted itself into a light variety of lead. Frederick Soddy announced the isotope concept in 1913, and Richards's experiments were the first confirmation of the new theory and the only conclusive evidence for isotopes until the development of the mass spectrograph.

Atomic weights have remained the most frequently required units by chemists in quantitative measurements of all kinds. Richards determined the atomic weights of 25 elements. His students, Gregory Baxter at Harvard and Otto Hönigschmidt at Munich, continued his work and were responsible for 30 additional elements.

Physical Chemistry

Of Richards's almost 300 papers, about one-half deal with atomic weights, the remainder being concerned with several aspects of physical chemistry. He was a leader in introducing this new field into the United States, and his laboratory was a center which prepared a new generation of physical chemists. Richards made investigations in thermochemistry, electrochemistry, and the physicochemical study of the properties of matter. In physical chemistry, as in atomic weights, his work represented an advance in precision and accuracy.

One of Richards's most productive areas of research was thermochemistry. In 1905 he introduced the adiabatic calorimeter to prevent the loss or gain of heat to and from the surroundings. He published over 60 papers on thermochemistry and for many years was a pioneer in precision calorimetry.

In 1899 Richards began a study of the atomic volumes and compressibilities of the elements after noting that the constant b occurring in the Van der Waals equation $(p + a/V^2)(V - b) = RT$ was not a constant but varied with pressure and temperature. Since b was the space occupied by the molecule, Richards asserted that the concept of the atom as a hard, rigid particle was incorrect. He proposed that atoms were compressible, the forces of affinity and cohesion exerting a compressing effect on atoms resulting in enormous internal pressures. He devised methods to determine the compressibilities of the elements up to 500 atmospheres pressure and tried to correlate this property with the other fundamental properties of the elements in the hope of discovering important relationships. He never completed these studies; nevertheless, his experimental data proved to be invaluable to atomic physics.

His Character and Honors

Richards was primarily an experimentalist of exceptional ability. Yet his measurements were only a means to an end; with them he searched for an understanding of the material structure of the universe.

Richards received many honorary degrees and medals. A Harvard professorship was endowed in his name in 1925. He received the Nobel Prize in chemistry in 1914, the first American chemist to be so honored. He was a man of noble character who made a deep impression on those who met him. The guiding principles of his life he described as ''kindliness and common sense.'' He died on April 2, 1928.

Further Reading

Richards presented his atomic weight research in *Determinations of Atomic Weights* (1910). In his Nobel Prize lecture, printed in Nobel Foundation, *Nobel Lectures: Chemistry, 1901-1921* (1966), he described both his research and his beliefs about the universe. Of the many biographical studies of Richards, the most informative are those in Benjamin Harrow, *Eminent Chemists of Our Time* (1927); Sir Harold Hartley, *Memorial Lectures Delivered before the Chemical Society* (3 vols., 1933); and Aaron J. Ihde, *Great Chemists* (1961). □

Henry Handel Richardson

Henry Handel Richardson was the pen name of Ethel Florence Lindesay Richardson (1870-1946), an expatriate Australian novelist. She based a series of novels on characters and incidents taken mainly from her life.

Born in Melbourne on Jan. 3, 1870, Ethel Richardson was the daughter of an Irish doctor who emigrated in the 1850s, living at first on the Victorian goldfields and later practicing in Melbourne. During a generally unhappy childhood she attended the Presbyterian Ladies' College, and after her father's death she taught briefly as a governess. At 17, she went abroad with her mother and sister; she studied music at Leipzig and in 1895 married a Scottish student, John G. Robertson, meanwhile studying the masters of the European novel.

Henry Handel Richardson began her literary career as a translator of *Niels Lyhne* by Danish novelist Jens Jacobsen; this was published as *Siren Voices* (1896). Jacobsen's style—''romanticism imbued with the scientific spirit, and essentially based on realism,'' in her view—profoundly influenced all her writing; imagery in character construction and meticulous realism in the detail of settings became her guideposts. Her first novel, *Maurice Guest* (1908), was autobiographical to the extent that the central character is an Australian girl studying music in Germany. The novel, somber and naturalistic, was coolly received, being stigmatized variously as dull, verbose, morbid, and erotic. However, because of its revealing attention to detail, it had a considerable influence among writers and was a forerunner of novels presenting amoral behavior dispassionately.

The *Getting of Wisdom* (1910) was an engaging study of school life; it won only limited praise. Nevertheless, proceeds from it made it possible for Henry Handel Richardson to visit Australia briefly in 1912 ''to test memories'' and to gather material for the first volume of the *Fortunes of Richard Mahony* trilogy.

The Trilogy

Marking a major expansion in Henry Handel Richardson's creative range, *Australia Felix* (1917) re-creates the mental climate as well as the sights and sounds of the goldfields life. Richard Mahony is portrayed as an intellectual groping for the unknown through spiritualism (just as the author's father had done) but unable to find contentment. Irony supplies much of the tension. Mahony voices his displeasure with life in the colony, which seems to have brought curses rather than blessings; the end of the novel marks his departure for England full of expectations.

In *The Way Home* (1925) Mahony's temporary pleasure at being able to relive the familiar within a richly civilized society turns quickly to disillusionment when he and his colonial-born wife experience its provincial narrowness. In Europe he learns of financial losses, which make it necessary for him to return to Australia. Back in Melbourne, he finds his fortune restored; now he can build the mansion he has dreamed of so long—to be named Ultima Thule—but here his mental and physical deterioration begins.

In the final volume, *Ultima Thule* (1929), the author overlays her own psychological interpretations on the facts of her father's life and suggests that the emptiness and barrenness of the setting in which the fictional Mahony finds himself are powerful causes of his final mental disintegration. The trilogy has been described as an unusually thorough analysis of the ''geographic disorientation'' that sensitive immigrants suffered.

With the success of the *Richard Mahony* trilogy, the author's identity, previously concealed, was revealed. Her earlier novels were reprinted and reassessed. Her final work, *The Young Cosima* (1939), reconstructs the life of Franz Liszt's illegitimate daughter, Cosima. Fictionalizing the turbulent and massive influence of the life of Richard Wagner (whom Cosima married in 1870, after having left Hans von Bülow in 1865), this documentary novel is richly redolent with fact in its re-creation of the atmosphere of the period and its portraits of the great musicians.

In 1939 Henry Handel Richardson began writing her autobiography to 1903; she died before completing it, and it ends in 1895. It was published in 1948 as *Myself when Young*. She died at Hastings, Sussex, on March 20, 1946.

Further Reading

A comprehensive exposition, accompanied by some personal recollections and correspondence, is given in Nettie Palmer, *Henry Handel Richardson: A Study* (1950). An interesting review of Henry Handel Richardson's method is contained in Leonie J. Gibson, *Henry Handel Richardson and Some of Her Sources* (1954). Her writing style, as well as literary influences, is discussed in H. M. Green, *A History of Australian Literature* (2 vols., 1961). A telling analysis of the novels, with special attention to her aim of ''scientific realism'' in writing, is given by Leonie Kramer in Geoffrey Dutton, ed., *The Literature of Australia* (1964).

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Henry Hobson Richardson

Henry Hobson Richardson (1838-1886), American architect, helped set the standard for innovative design from which modern American architecture grew.

Henry Hobson Richardson was born in St. James parish, La., on Sept. 29, 1838. He studied engineering at Harvard College (1854-1859). During 1859 he traveled throughout the British Isles, and the following year he entered the École des Beaux-Arts in Paris, enrolling in the atelier of Jules Louis André. Later, lacking funds as a result of the blockade of New Orleans during the Civil War, Richardson went to work for Théodore Labrouste and probably worked on the Hospice d'Ivry near Paris, begun in 1862. Richardson was the second American to study at the École. Following the lead of his predecessor, Richard Morris Hunt, he avoided using the architectural idioms of the French Second Empire when he returned to practice in the United States in 1865.

Richardson's early designs were an outgrowth of the High Victorian Gothic style as developed by English architects William Butterfield, Edward Godwin, and William Burges. The High Victorian Gothic influence was spread throughout the United States by the circulation of such English periodicals as the *Builder*. Godwin's Town Hall in Northampton, England (1861-1864), influenced Richardson's design for the Brookline, Mass., Town Hall (1870). It was also the basis for Richardson's American Merchants' Union Express Company Building, Chicago (1872), which introduced this style to the Midwest. Burges's entry in the competition for the London Law Courts (1866) influenced Richardson's Hampden County Courthouse, Springfield, Mass. (1871-1873). His Gothic style developed further in the Church of Unity, Springfield, Mass. (1866-1869); Grace Church, West Medford, Mass. (1867-1869); and the North Congregational Church, Springfield, Mass. (1868-1873). The English influence is also seen in his Cheney Building, Hartford, Conn. (1875-1876).

In 1870, when he won a design competition for the Brattle Square Church in Boston, Richardson introduced suggestions of a Romanesque revival style. The architectural historian Henry-Russell Hitchcock noted of the Brattle Square Church that Richardson ''had now definitely chosen certain lines, no longer French or English, but his own.'' This originality developed through Trinity Church, Boston, for which he won the design competition in 1872 (built 1873-1877), and culminated in his design for the Marshall Field Wholesale Store, Chicago (1885-1887; demolished).

Trinity Church has the centralized Byzantine Greek-cross plan of St. Mark's in Venice, a church that Richardson considered the ''most beautiful . . . in the world'' when he saw it during his European trip in 1882. The silhouette is also Byzantine, but the lantern is influenced by Spain's Salamanca Cathedral. The apse is typical of the Romanesque churches of the French Auvergne, and the western entrance and the porch (which was added in the 1890s) were taken from the Provençal church at Saint-Gilles-du-Gard. In the interior the wooden roof trusses show Burges's influence. Britishers William Morris and Edward Burne-Jones were commissioned to design some of the stained-glass windows, and other windows and murals were executed by John La Farge of the United States.

Richardson's domestic architecture, after initial mid-Victorian derivatives, became an American extension of the English Arts and Crafts movement as expounded by the British architect Norman Shaw. The F. W. Andrews House (1872), with its open plan, and the William Watts Sherman House (1874), both in Newport, R.I., have the American ''shingle'' and ''stick'' qualities in addition to the Shaw influence. The M. F. Stoughton House at Cambridge, Mass. (1882-1883), goes beyond stylistic associations and is comparable in its simplicity to the Marshall Field Wholesale Store.

Richardson's Marshall Field store, described by architect Louis Sullivan as ''massive, dignified, simple . . . four-square and brown . . . a monument to trade,'' had an arcaded masonry skin over an iron skeleton frame. Richardson's work should be judged by this building, by the stark simplicity of the Allegheny County Jail, Pittsburgh (1884-1886), and by the J. J. Glessner House, Chicago (1885-1887). These were his ultimate architectural expressions at the height of his career. He died in Brookline, Mass., on April 27, 1886.

Richardson's influence spread far and wide. The work of the Burnham and Root architectural firm in the Monadnock Building in Chicago (1890-1891) and the whole span of Louis Sullivan's work captured the spirit of Richardson without copying his stylistic traits. Others who copied the ''Richardson Romanesque'' style designed buildings throughout the United States. His influence spread to Europe, where a host of architects took up his manner, adding local vernacular and sometimes historical traditions. From this great amalgam emerged modern architecture.

Further Reading

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Samuel Richardson

The English novelist Samuel Richardson (1689-1761) brought dramatic intensity and psychological insight to the epistolary novel.

Fiction, including the novel told in letters, had become popular in England before Samuel Richardson's time, but he was the first English novelist to have the leisure to perfect the form in which he chose to work. Daniel Defoe's travel adventures and pseudobiographies contain gripping individual episodes and an astonishing realism, but they lack, finally, the structural unity and cohesiveness characteristic of Richardson's lengthy novels. Unlike his great contemporary Henry Fielding, who satirized every echelon of English society in such panoramic novels as *Tom Jones,* Richardson chose to focus his attention on the limited problems of marriage and of the heart, matters to be treated with seriousness. In so doing, however, he also provided his readers with an unparalleled study of the social and economic forces that were bringing the rising, wealthy English merchant class into conflict with the landed aristocracy.

Born in Derbyshire, Richardson was one of nine children of a joiner, or carpenter. He became an apprentice printer to John Wilde and learned his trade well from that hard master for 7 years. After serving as ''Overseer and Corrector'' in a printing house, he set up shop for himself in Salisbury Court, Fleet Street, in 1720, where he married, lived for many years, and carried on his business. Within 20 years he had built up one of the largest and most lucrative printing businesses in London. Although he published a wide variety of books, including his own novels, he depended upon the official printing that he did for the House of Commons for an important source of income.

Richardson claimed to have written indexes, prefaces, and dedications early in his career, but his first known work, published in 1733, was *The Apprentice's Vade Mecum; or, Young Man's Pocket Companion,* a conduct book addressed to apprentices. *A Seasonable Examination . . .* (1735) was a pamphlet supporting a parliamentary bill to regulate the London theaters.

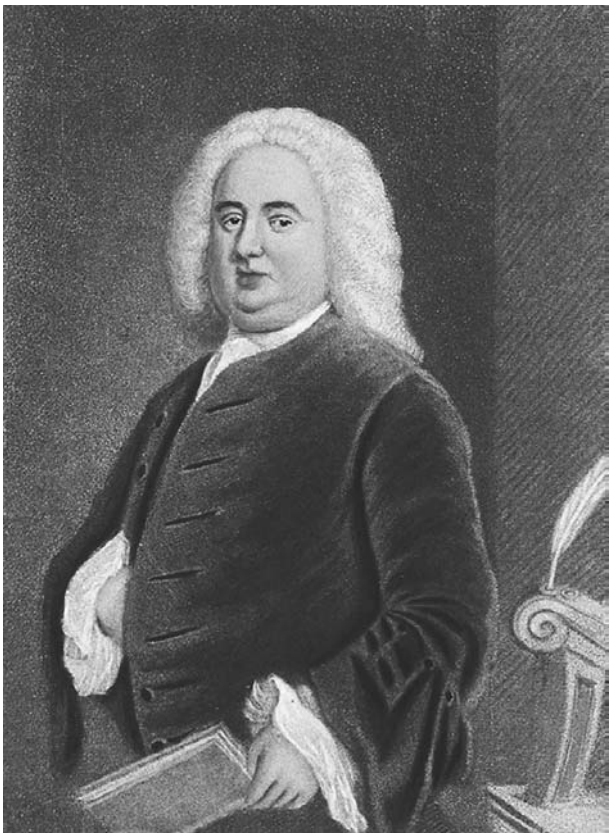

Pamela

In 1739, while at work on a book of model letters for social occasions proposed to him as a publishing venture by two booksellers, Richardson decided to put together a series of letters that would narrate the tribulations of a young servant girl in a country house. His first epistolary novel, *Pamela, or Virtue Rewarded,* was published in two volumes in November 1740 and became an instantaneous and enormous success. When its popularity led to the publication of a spurious sequel, Richardson countered by publishing a less interesting and, indeed, less popular continuation of his work in December 1741.

Richardson claimed in a letter to the Reverend Johannes Stinstra in 1753 that the idea for the story of Pamela had been suggested to him 15 years before, a claim he repeated to Aaron Hill. Regardless of the source for the story, however, Richardson's audience accepted and praised his simple tale of a pretty 15-year-old servant girl, the victim of the extraordinarily clumsy attempts at seduction by her young master, Squire B—(later named Squire Booby in the novels of Henry Fielding), who sincerely, shrewdly, and successfully holds out for marriage.

Richardson's use of the epistolary form, which made it possible for him to have Pamela writing at the moment, enabled him to give a minutely particular account of his heroine's thoughts, actions, fears, and emotions. Pamela's letters give the reader a continuous and cumulative impression of living through the experience and create a new kind of sympathy with the character whose experiences are be-

ing shared. But Richardson's decision to have the entire story told through Pamela's letters to her parents also raised technical problems that he was not to overcome until his second novel. Because she alone must report compliments about her charms, testify to her virtue, and relate her successful attempts to repulse Squire B—'s advances, she often seems coy and self-centered rather than innocent.

Richardson's continuation of *Pamela,* which describes her attempts to succeed in ''high life'' after her marriage to Squire B—, is a less interesting story, more pretentiously told and far less moving.

He followed his triumph with *Pamela* in 1741 by publishing the delayed *Letters Written to and for Particular Friends, Directing the Requisite Style and Forms . . . in Writing Familiar Letters,* a collection of little interest to the modern reader.

Clarissa

By the summer of 1742 Richardson had evidently begun work on what was to become his masterpiece. *Clarissa Harlowe* was published in seven volumes in 1747-1748. Although he had finished the first version of the novel by 1744, he continued to revise it, to solicit the opinions of his friends (and disregard most of their advice), and to worry about its excessive length. The massive work, which runs to more than a million words and stands as one of the longest novels in the English language, contains 547 letters, most written by the heroine, Clarissa Harlowe, her friend, Anna Howe, the dashing villain, Lovelace, and his confidant, John Belford. Letters of enormous length and incredible intensity follow Clarissa's struggle with her family to avoid marriage to the odious Mr. Soames, her desperate flight from her unbending and despicable family into the arms of Lovelace, her drugged rape, her attempts to escape from Lovelace by soliciting the aid of her unforgiving family, and her dramatic death. Before the final volumes of the novel were published, many of Richardson's readers had pleaded with him to give the novel a happy ending by allowing Clarissa to live. Richardson, however, had set out to show that in losing her innocence a girl might be ennobled rather than degraded, but that no matter how much of a paragon of virtue and decorum she might be in this world, she would find true reward for her virtue only in the next. The novel shows clearly the influence of the Christian epic, the English stage, and the funereal literature popular in the period. With specific debts to Nicholas Rowe's *Fair Penitent* and John Milton's *Paradise Lost,* it explores the problem of humanity desperately, if futilely, seeking freedom in a society where duty and responsibility are constant limitations upon that search. Although its great length has earned for it the title of ''one of the greatest of the unread novels,'' it maintains a commanding place in the corpus of major English fiction because of its exploration of property marriages in the shifting social milieu of mid-18th-century England, its dramatic and cumulative power, and its clear tie to such other great Western mythical stories as Romeo and Juliet and Tristan and Isolde.

Sir Charles Grandison

Richardson toiled for 5 years to depict the perfect Christian gentleman, especially in order to answer criticisms that he had allowed Lovelace to become too attractive a figure in *Clarissa.* His third and final novel, *Sir Charles Grandison,* was published in 1753-1754. Richardson's contemporaries, who had found Lovelace a fascinating and dramatic villain, thought Sir Charles chilly and priggish. Richardson's story of the earnest Christian gentleman who must choose between the English maiden, Harriet Byron, and the more attractive and more interesting Clementina della Porretta pleases few readers. Because Sir Charles is too faultless and too moral, he does not win the reader's sympathies.

After this Richardson wrote no more novels. He died in London on July 4, 1761.

Further Reading

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Armand Jean du Plessis de Richelieu

The French statesman and cardinal Armand Jean du Plessis de Richelieu (1585-1642) devoted himself to securing French leadership in Europe and royal domination of the existing social order in France.

The policies and personal conduct of Richelieu were distinguished by self-restraint, flexibility in response to changing opportunities, and alertness to remote consequences. His long-range intentions could be achieved only at the expense of Spain abroad and of the King's family and the great noblemen at home.

In the early 17th century a precarious balance existed between reasons of state and religious sectarianism as prin-

ciples for international action. A similar balance existed in France between the rights of the King and the particular rights of provinces, localities, classes, and persons. Each balance was tipped toward the first alternative during Richelieu's career. The alignments of European states shifted and their relative power changed. The French political system began to define anew the relation of each social group to the monarchy and thus to other social groups. These historical developments eventually went far beyond Richelieu's plans, but he played a significant part in them.

Armand du Plessis was born on Sept. 9, 1585, in Paris, fourth of the five children of François du Plessis, the lord of Richelieu, and Suzanne de La Porte. His father was provost of the King's central administrative establishment and grand provost of France under Henry III and conducted the investigation of the King's murderer in 1589; he remained in the same post serving Henry IV but in 1590 died of a fever. His mother, the self-effacing daughter of a learned, vain lawyer prominent in the Paris bourgeoisie, was placed in severe financial difficulties by early widowhood. She moved to the old stone manor house of Richelieu, a few miles east of Loudun in Poitou, to reside with her mother-in-law, a proud noblewoman originally of the Rochechouart family. About 4 years later, Armand returned to Paris to study grammar and philosophy at the College de Navarre, from which he went on to a military academy.

The Du Plessis family's plans appeared to be settled. The eldest son, Henri, was seeking to become established in the entourage of the new queen, Maria de' Medici. The second son, Alphonse, was destined to be bishop of Luçon; the mother received the income of the benefice. But Alphonse declined the nomination and became a Carthusian monk. Armand was designated instead, and in 1603 he began serious study of theology. Younger than the canonical age to become a bishop, he went to Rome for a papal dispensation in 1607 and was consecrated there. He returned to Paris, obtained his degree in theology, and lingered to multiply his acquaintances among clergymen and among the associates of his brother Henri.

Career as Bishop

At the end of 1608 Richelieu arrived in Luçon, then little more than a village amid the marshes, a short distance from the Atlantic and north of La Rochelle. He found it ''the most ignoble, mud-covered, unpleasant bishopric in France.'' He was an assiduous bishop, controlling his canons, carefully choosing parish priests, encouraging the preaching missions of the Capucin monks led by Father Joseph of Paris (François Le Clerc du Tremblay), and, while residing at his priory of Coussay between Loudun and Poitiers, cooperating with other active churchmen.

Richelieu's first important political opportunity came with the convocation of the Estates General in 1614. The clergy of Poitou elected him a deputy. At Maria dé' Medici's suggestion he was chosen to speak for the clergy as a whole at the last session of the Estates (Feb. 23, 1615). He then went back to Poitou but a year later returned to Paris, served her in negotiations with the Prince of Condé, and was appointed secretary of state for foreign affairs and war. He held the post for only 5 months because Louis XIII seized power in April 1617 and dismissed his mother's councilors. Further steps against them followed, and in 1618 the bishop of Luçon was ordered into exile in the papal city of Avignon.

From Poitou, in 1617, Richelieu had joined in a pamphlet controversy between the King's Jesuit confessor and four Protestant ministers. In *Les Principaux points de la foi de l'église Catholique,* he employed moderate terms and rejected force as a means of conversion. He answered the Protestant ministers on several issues and told them, ''You give to the people a power much greater than the one you deny to the pope, which is greatly disadvantageous to kings.'' In Avignon, in 1618, he finished a catechism he had been preparing in his diocese, *L'Instruction du Chrétien,* a calm, simple explanation of dogma and commandments which makes clear the sovereignty of God by comparing it to the sovereignty of the King.

Among Louis XIII's advisers, Father Joseph and others believed that Richelieu would be a moderating influence on the King's mother. Accordingly the King recalled him from Avignon in March 1619 and ordered him to resume serving her. Thereafter Richelieu's biography merges increasingly with the history of the monarchy. Representing the queen mother that spring, he negotiated an agreement with the King's commissioners that she would reside in Anjou. She designated his brother Henri de Richelieu as governor of the provincial capital; but 7 weeks later Henri was killed in a duel at Angoulême. This event, the personal sorrow of Armand de Richelieu's life, deprived him of a valued political ally.

The queen mother aspired to sit in the King's council. She also wanted the King to obtain Richelieu's nomination as a cardinal; for him this would mean undisputed political eminence, a voice in important decisions of state, and greater security than a bishop could expect. She hoped in the end to control royal policy through the influence Richelieu would exercise as a member of the King's council. These motives played an important part in the threat of an armed uprising in the summer of 1620 and in the tangle of duplicity and argument that ensued, with Richelieu in the role of mediator between the queen mother and her opponents. The resistance of the King and his ministers gradually crumbled. The queen mother was invited into the council at the beginning of 1622; in the following September, the Pope appointed Richelieu a cardinal; finally, the King called Richelieu to his council in April 1624 and designated him chief councilor 3 1/2 months later.

Position as Minister

Richelieu remained the King's principal minister until his death, and he was made a duke in 1631. He was never the only royal adviser, but he gradually built up in the council a group of men, his ''creatures,'' loyal to him as well as to the King. He was never free from potential rivals. He relied on his family, which he extended by carefully arranging marriages of his nieces and cousins into great families. Thus he used intensively the kind of patron-client relation that had assisted his early career. He made clear that the King was his patron, and he made sure that Louis XIII knew that Richelieu was the King's creature.

From the first, Richelieu encountered a strong current of ''devout'' Catholic opinion that regarded Protestants everywhere as the enemy or as possible converts and insisted on reforms within France. The queen mother, Maria, the queen consort, Anne, and the keeper of the seals, Michel Marillac, shared that opinion. Richelieu partly satisfied it for a time, negotiating the marriage of the King's sister Henriette to Charles I of England, conducting the siege of the Huguenot city of La Rochelle, and cooperating with Marillac on a program of proposed reforms. But he firmly advised Louis XIII to intervene in northern Italy, against the Spanish king and the Emperor, in order to maintain a foothold on the route between Madrid and Vienna. Over this question the queen mother finally broke with Richelieu in 1630. The King eliminated her clientele and influence from his court.

Opposition to Richelieu and his policies arose also from ambitious, dissatisfied noblemen. This led to plots sanctioned by the King's brother Gaston (1626, 1632, 1636, and 1642), Queen Anne (1633), and a second cousin of the King, the Comte de Soissons (1636 and 1641). These all failed. Three scions of great families were beheaded (the Comte de Chalais in 1626, the Duc de Montmorency in 1632, and the Marquis de Cinq-Mars in 1642).

Foreign Policy

Richelieu gave first priority to foreign policy. He concluded, probably very early, that war against Spain in the long run would be unavoidable. He strove to delay it by encouraging German resistance to the Hapsburg emperor in Vienna, thereby diverting into central Europe the resources and attention of the Hapsburg king in Madrid. In his German policy, he relied heavily on Father Joseph. He subsidized the Dutch Republic and the Swedish warrior king Gustavus Adolphus (Gustavus II) and in 1634 was prepared to aid the Bohemian general A. E. W. von Wallenstein against the Emperor.

From 1635 until his death Richelieu was preoccupied by an overt war against Spain and by the diplomacy it entailed. The fighting occurred principally on the northern and eastern frontiers of France, secondarily on the Mediterranean coast and in the Pyrenees. It was complicated by armed revolts of the populace, especially in western provinces. Richelieu negotiated often with emissaries of Spain but insisted on French control of Lorraine and French garrisons in northern Italy. The negotiations broke down. The war was still going on when Richelieu died on Dec. 4, 1642.

Further Reading

The best brief study of Richelieu in English is a thoughtful essay by Dietrich Gerhard in Leonard Krieger and Fritz Stern, eds., *The Responsibility of Power: Historical Essays in Honor of Hajo Holborn* (1968). A narrative concentrating on international relations is Daniel Patrick O'Connell, *Richelieu* (1968), with a good bibliography. A more personal treatment is provided in Carl J. Burckhardt's trilogy, *Richelieu and His Age* (1934-1966), of which two volumes have appeared in English: *His Rise to Power,* translated by Edwin and Willa Muir, and *Assertion of Power and Cold War,* translated by Bernard Hoy. Valuable special studies include Orest A. Ranum, *Richelieu and the Councillors of Louis XIII* (1963), and Aleksandra D. Lublinskaya, *French Absolutism: The Crucial Phase, 1620-1629,* translated by Brian Pearce (1968). □

Charles Robert Richet

The French physiologist Charles Robert Richet (1850-1935) was awarded the Nobel Prize in Physiology or Medicine for his discovery of the phenomenon of anaphylaxis.

Charles Richet, the son of Alfred Richet, a professor in the University of Paris, was born in Paris on Aug. 25, 1850. He studied medicine in Paris and intended to become a surgeon, but he soon abandoned surgery for physiology. He graduated at Paris as a doctor of medicine in 1869 and as a doctor of science in 1878. He became a lecturer in physiology in 1879 and in 1887 professor of physiology in the Faculty of Medicine at Paris.

Discovery of Anaphylaxis

In 1890 the phenomenon of antitoxic immunity was discovered, and in 1891 diphtheria antitoxin was first used in treating diphtheria. It was soon found that the guinea pigs used for testing diphtheria antitoxin became acutely ill if long intervals separated the test injections. About 1900, while cruising in tropical waters, Richet studied the poison

of the tropical jellyfish, the Portuguese man-of-war. Working with Paul Portier, he found that injection of a glycerol solution of the poison produced the symptoms of poisoning by the jellyfish. On their return to France they studied the toxins of local jellyfish. They determined the minimum dose that was fatal for dogs several days after its injection. Smaller doses than this produced only transient effects. But if a dog that had been injected with a small dose received a similar small dose after an interval of several weeks, a violent reaction killed the dog.

By 1902 Richet had studied this phenomenon in different animals. Reactions produced by the injection of antitoxins or minute doses of toxins had already been called prophylactic, or protective. Richet realized that in this new phenomenon the first dose sensitized the animal, so that the second injection produced a violent reaction. The first dose was the opposite of prophylactic, and he therefore called the phenomenon anaphylaxis. He showed clearly that the first injection of an animal toxin sensitized the test animal to even a very small second injection, and that, with very small doses, the violent symptoms following the second injection were out of all proportion to the mild symptoms following the first. He also established that, to produce the violent reaction, there must be an interval of several weeks between the injections.

In 1903 Nicolas Maurice Arthus of Lausanne described the Arthus phenomenon. If a rabbit was injected subcutaneously with repeated doses of horse serum, no effect was produced by the subsequent injections at first, but as the interval from the first injection lengthened, the injection site became swollen, hardened, and ulcerous. In 1905 Richard Otto showed that it was not the toxin in the ''diphtheria antitoxin'' (at that time a mixture of toxin and antitoxin was used) that produced serious effects in guinea pigs injected with repeated small doses at long intervals, but the horse serum in which the toxin was contained. Further, the reaction depended not upon the dose but upon the time interval. It was soon shown that a guinea pig injected with horse serum showed no hypersensitivity to the serum of other animals, and also that specific reactions occurred after the injection of milk, egg, or muscle extract. It was thus conclusively demonstrated that Richet's anaphylaxis was due to the injection of any protein, whether or not it was toxic on the first injection.

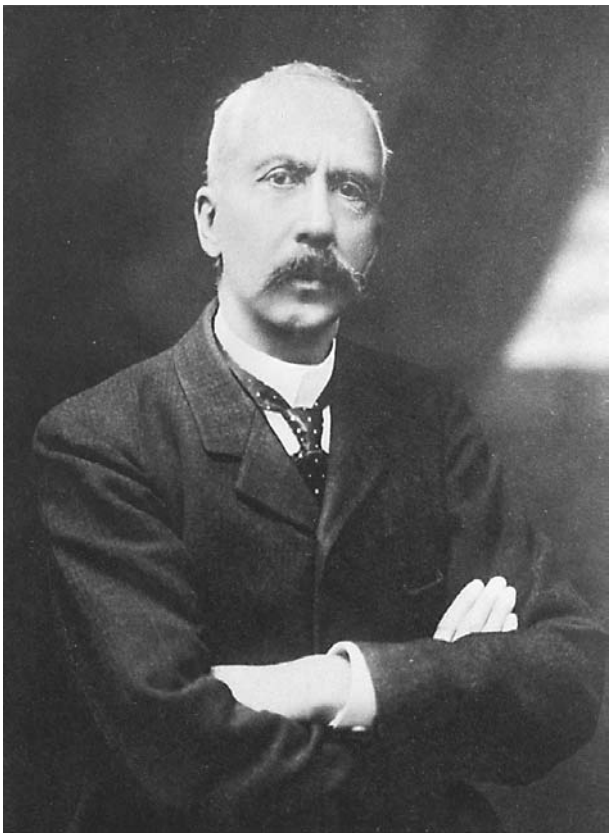

In 1907 Richet showed that, if the serum of an anaphylactic dog was injected into a normal dog, the latter became anaphylactic. The anaphylactic state could therefore be passively transmitted, and it was an antigen-antibody reaction. He continued to study anaphylactic phenomena, and for his work he was awarded the Nobel Prize in 1913. Anaphylaxis is closely associated with serum sickness and allergy, and later investigations of allergic diseases stem from Richet.

Richet wrote numerous works on physiology and edited two journals. He retired from his chair in 1927 and died in Paris on Dec. 4, 1935.

Further Reading

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Germaine Richier

The French sculptor Germaine Richier (1904-1959) explored the metamorphic dimensions of the insect-animal world. Technically, she exploited the deteriorating surface and the interior, felt structure of things.

Born in Grans near Arles, Germaine Richier enrolled in the School of Fine Arts in Montpellier in 1922. After completing her studies in 1925, she left for Paris, where she became a private pupil of the sculptor Antoine Bourdelle for the next 4 years. Her work of the 1930s won several awards, including the Blumenthal Prize of 1936, yet the forms were essentially extensions of the more classical sculpture of her teacher.

In the 1940s Germaine Richier began creating the sculptural vocabulary for which she is best known, the classical rendering of the figure undergoing dramatic changes. *L'Eau* (*L'Amphore,* 1944) is partially a female form and partially a Greek vase. Similarly, the working of the

piece changes from skeletal support in the lower portion of the piece to full female shape in the upper portion. This metamorphosis was carried further in the Insect series (*Spider* and *Small Grasshopper,* 1946) and found full expression in the *Bat Man* (1946), possibly the most powerful image of her career. Projecting from a central core are gauzelike wings, thinly threaded planes that suggest decay. This method of construction—an approach that defies both the material and gravitational limits—is one of many experimental techniques she used.

A more traditional freestanding figure conventionally modeled can be seen in the male *Thunderstorm* (1948) and the related female *Hurricane* (1949). These large metaphors of violent natural forces are now tamed, the expressive qualities being revealed in the expressionistic surface and dangling appendages. Another figurative treatment, closer to the eviscerated skeletal structures of Alberto Giacometti, can be seen in the *Large Don Quixote of the Forest* and the *Shepherd of the Landes* (both 1951).

Germaine Richier's formal language continued to enlarge and develop during the 1950s. She worked in stone, carving compact shapes with angular projections, as in the *Shadow of the Hurricane* (1956), seemingly an outgrowth of the more abstract ''Bird Man'' series of the early 1950s. Another set of problems, that of creating a context in the form of a perpendicular plane acting as a background or foil for smaller shapes played off against this plane, also found currency in her work at this time. She died in Montpellier.

Further Reading

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Charles F. Richter

Charles F. Richter (1900-1985) was one of the developers of the Richter Scale which is used to measure the magnitude of earthquakes.

Charles F. Richter is remembered every time an earthquake happens. With German-born seismologist Beno Gutenberg, Richter developed the scale that bears his name and measures the magnitude of earthquakes. Richter was a pioneer in seismological research at a time when data on the size and location of earthquakes were scarce. He authored two textbooks that are still used as references in the field and are regarded by many scientists as his greatest contribution, exceeding the more popular Richter scale. Devoted to his work all his life, Richter at one time had a seismograph installed in his living room, and he welcomed queries about earthquakes at all hours.

Charles Francis Richter was born on April 26, 1900, on a farm near Hamilton, Ohio, north of Cincinnati. His parents were divorced when he was very young. He grew up with his maternal grandfather, who moved the family to Los Angeles in 1909. Richter went to a preparatory school associated with the University of Southern California, where he spent his freshman year in college. He then transferred to Stanford University, where he earned an A.B. degree in physics in 1920.

Richter received his Ph.D. in theoretical physics from the California Institute of Technology (Caltech) in 1928. That same year he married Lillian Brand of Los Angeles, a creative writing teacher. Robert A. Millikan, a Nobel Prize-winning physicist and president of Caltech, had already offered Richter a job at the newly established Seismological Laboratory in Pasadena, then managed by the Carnegie Institution of Washington. Thus Richter started applying his physics background to the study of the earth.

As a young research assistant, Richter made his name early when he began a decades-long collaboration with Beno Gutenberg, who was then the director of the laboratory. In the early 1930s the pair were one of several groups of scientists around the world who were trying to establish a standard way to measure and compare earthquakes. The seismological laboratory at Caltech was planning to issue regular reports on southern California earthquakes, so the Gutenberg-Richter study was especially important. They needed to be able to catalog several hundred quakes a year with an objective and reliable scale.

Charles Richter (right)

At the time, the only way to rate shocks was a scale developed in 1902 by the Italian priest and geologist Giuseppe Mercalli. The Mercalli scale classified earthquakes from 1 to 12, depending on how buildings and people responded to the tremor. A shock that set chandeliers swinging might rate as a 1 or 2 on this scale, while one that destroyed huge buildings and created panic in a crowded city might count as a 10. The obvious problem with the Mercalli scale was that it relied on subjective measures of how well a building had been constructed and how used to these sorts of crises the population was. The Mercalli scale also made it difficult to rate earthquakes that happened in remote, sparsely populated areas.

The scale developed by Richter and Gutenberg, which became known by Richter's name only, was instead an absolute measure of an earthquake's intensity. Richter used a seismograph—an instrument generally consisting of a constantly unwinding roll of paper, anchored to a fixed place, and a pendulum or magnet suspended with a marking device above the roll—to record actual earth motion during an earthquake. The scale takes into account the instrument's distance from the epicenter, or the point on the ground that is directly above the earthquake's origin. Richter chose to use the term ''magnitude'' to describe an earthquake's strength because of his early interest in astronomy; stargazers use the word to describe the brightness of stars. Gutenberg suggested that the scale be logarithmic, so that a quake of magnitude 7 would be ten times stronger than a 6, a hundred times stronger than a 5, and a thousand times stronger than a 4. (The 1989 Loma Prieta earthquake that shook San Francisco was magnitude 7.1.)

The Richter scale was published in 1935 and immediately became the standard measure of earthquake intensity. Richter did not seem concerned that Gutenberg's name was not included at first; but in later years, after Gutenberg was already dead, Richter began to insist that his colleague be recognized for expanding the scale to apply to earthquakes all over the globe, not just in southern California. Since 1935, several other magnitude scales have been developed. Depending on what data is available, different ones are used, but all are popularly known by Richter's name.

For several decades Richter and Gutenberg worked together to monitor seismic activity around the world. In the late 1930s they applied their scale to deep earthquakes, ones that originate more than 185 miles below the ground, which rank particularly high on the Richter scale—8 or greater. In 1941 they published a textbook, *Seismicity of the Earth,* which in its revised edition became a standard reference book in the field. They worked on locating the epicenters of all the major earthquakes and classifying them into geographical groups. All his life, however, Richter warned that seismological records only reflect what people have measured in populated areas and are not a true representative sample of what shocks have actually occurred. He long remained skeptical of some scientists' claims that they could predict earthquakes.

Richter remained at Caltech for his entire career, except for a visit to the University of Tokyo from 1959 to 1960 as a Fulbright scholar. He became involved in promoting good earthquake building codes, while at the same time discouraging the overestimation of the dangers of an earthquake in a populated area like Los Angeles. He pointed out that statistics reveal freeway driving to be much more dangerous than living in an earthquake zone. He often lectured on how loss of life and property damage were largely avoidable during an earthquake, with proper training and building codes—he opposed building anything higher than thirty stories, for example. In the early 1960s, the city of Los Angeles listened to Richter and began to remove extraneous, but potentially dangerous, ornaments and cornices from its buildings. Los Angeles suffered a major quake in February of 1971, and city officials credited Richter with saving many lives. Richter was also instrumental in establishing the Southern California Seismic Array, a network of instruments that has helped scientists track the origin and intensity of earthquakes, as well as map their frequency much more accurately. His diligent study resulted in what has been called one of the most accurate and complete catalogs of earthquake activity, the Caltech catalog of California earthquakes.

Later in his career, Richter would recall several major earthquakes. The 1933 Long Beach earthquake was one, which he felt while working late at Caltech one night. That quake caused the death of 120 people in the then sparsely populated southern California town; it cost the Depression-era equivalent of $150 million in damages. Nobel Prize-

winning physicist Albert Einstein was in town for a seminar when the earthquake struck, according to a March 8, 1981 story in the *San Francisco Chronicle.* Einstein and a colleague of Richter's were crossing the campus at the time of the quake, so engrossed in discussion that they were oblivious to the swaying trees. Richter also remembered the three great quakes that struck in 1906, when he was a six-year-old on the Ohio farm. That year, San Francisco suffered an 8.3 quake, Colombia and Ecuador had an 8.9, and Chile had an 8.6.

In 1958 Richter published his text *Elementary Seismology,* which was derived from the lectures he faithfully taught to Caltech undergraduates as well as decades of earthquake study. Many scientists consider this textbook to be Richter's greatest contribution, since he never published many scientific papers in professional journals. *Elementary Seismology* contained descriptions of major historical earthquakes, tables and charts, and subjects ranging from the nature of earthquake motion to earthquake insurance and building construction. Richter's colleagues maintained that he put everything he knew into it. The book was used in many countries.

In the 1960s, Richter had a seismograph installed in his living room so that he could monitor quakes at any time. He draped the seismographic records—long rolls of paper covered with squiggly lines—over the backs of the living room chairs. (His wife, Richter maintained, considered the seismograph a conversation piece.) He would answer press queries at any hour of the night and never seemed tired of talking about his work. Sometimes he grew obsessive about speaking to the press; when a tremor happened during Caltech working hours, Richter made sure he would be the one answering calls—he put the lab's phone in his lap.

Richter devoted his entire life to seismology. He even learned Russian, Italian, French, Spanish, and German, as well as a little Japanese, in order to read scientific papers in their original languages. His dedication to his work was complete; in fact, he became enraged at any slight on it. For instance, at his retirement party from Caltech in 1970, some laboratory researchers sang a clever parody about the Richter scale. Richter was furious at the implication that his work could be considered a joke. During his lifetime he enjoyed a good deal of public and professional recognition, including membership in the American Academy of Arts and Sciences and a stint as president of the Seismological Society of America, but he was never elected to the National Academy of Sciences. After his retirement Richter helped start a seismic consulting firm that evaluated buildings for the government, for public utilities such as the Los Angeles Department of Water and Power, and for private businesses.

Richter enjoyed listening to classical music, reading science fiction, and watching the television series *Star Trek.* One of his great pleasures, ever since he grew up walking in the southern California mountains, was taking long solitary hikes. He preferred to camp by himself, far away from other people. But being alone had its drawbacks; once, he encountered a curious brown bear, which he chased away by loudly singing a raunchy song. After his marriage Richter continued his solo hikes, particularly at Christmas, when he and his wife would go their separate ways for a while. At these times Lillian indulged in her interest in foreign travel. The couple had no children. A little-known fact about them, according to Richter's obituary in the *Los Angeles Times,* is that they were nudists. Lillian died in 1972. Richter died in Pasadena on September 30, 1985, of congestive heart failure.

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Conrad Michael Richter

Conrad Michael Richter (1890-1968), American novelist and short-story writer, depicted the nation's early frontier life and westward expansion. His works, based on his own adventures and research into American folklore, protest man's destruction of his environment.

Conrad Richter was born on Oct. 13, 1890, in Pine Grove, Pa. As a boy he traveled with his father throughout the farm settlements and was enchanted by the pioneer life-style and idiomatic speech. Graduating from high school, he determined to be a writer and began reporting for a local paper. After first working at random jobs—mechanics, coal breaking, farming—at the age of 19 he became editor of a country weekly. Following experience with the *Pittsburgh Dispatch* (1910) and the *Johnstown Leader* (1911) he moved to Ohio. His ''Brothers of No Kin'' was accepted by a magazine and selected by the *Boston Transcript* as the best short story of 1913. But discouraged by the low prices paid for fiction, Richter decided ''to stick to business'' and ''write in my spare time only the type of story which would fetch a fair price, which I did.''

After marrying Harvena M. Achenbach in 1915, Richter established a publishing firm. He started writing children's stories and then began his own juvenile periodical, *Junior Magazine Book*. During the next years his writing appeared under some 125 pseudonyms in various magazines. His short stories were collected in *Brothers of No Kin and Other Stories* (1924).

Richter was concerned with the vanishing frontier as well as the dubious benefits resulting from advancing technology. Desiring to escape encroaching industrial urbanization, he sold his business and moved his family to New Mexico in 1928. A collection of short stories, *Early Americana* (1936), structured with the minute details of daily living on the frontier, resulted from his painstaking search for diaries, journals, and artifacts of the Old Southwest. In *Sea of Grass* (1937), his first novel, he dramatized the cattleman-homesteader battle for the ranges of Texas and

New Mexico at the turn of the century. It was later made into a motion picture.

A family migrating west from Pennsylvania is portrayed in *The Trees* (1940), the first of a trilogy. A saga of 18th century pioneer heroics, this was a best seller. *The Fields* (1946) rather episodically traces the development of Ohio from its 18th-century wilds to the farms of the 19th century. Critic Orville Prescott noted that ''seldom in fiction has the atmosphere of another age been so completely realized.'' *The Town* (1950) depicts the rise of industrialism in Ohio. The history is vivified in the simple and colloquial speech of the settlers.

Richter's novella *Tacey Cromwell* (1942), set in an Arizona mining town, effectively uses local color. *Always Young and Fair* (1947) is a sociopsychological exploration of a turn-of-the-century Pennsylvania town. Continuing the ''wilderness'' milieu, Richter produced nine novels in the next 17 years. *The Light in the Forest* (1953) and *A Country of Strangers* (1966) are critical of ''civilized'' man, contrasted with the ''white child raised by Indians.'' *The Lady* (1957) returns to older tales of the Southwest. *The Waters of Kronos* (1960) portrays an Easterner who returns home after a satisfying stay in the West to find his residence under the waters of a hydroelectric plant. This novel takes a vigorous stand against man's heedless tampering with natural resources and, in effect, eternity.

Although afflicted with a serious heart ailment during his later years, Richter produced such novels as *A Simple Honorable Man* (1960), *The Grandfathers* (1964), *Individualists under the Shade Trees in a Vanishing America* (1964), and *Over the Blue Mountain* (1967). *The Aristocrat* was published a month before his death on Oct. 18, 1968. With his protest against man's ecological destruction, his work has assumed increasing significance.

Further Reading

Richter's life and work are explored in Edwin W. Gaston, Jr., *Conrad Richter* (1965); Robert J. Barnes, *Conrad Richter* (1968); and the more specialized study by Clifford D. Edwards, *Conrad Richter's Ohio Trilogy: Its Ideas and Relationship to Literary Tradition* (1970).

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Hans Richter

German-born artist Hans Richter (1888-1976) was responsible for pioneering several major areas of 20th-century art—both the Zurich and the Berlin phases of Dada, abstract cinema (in collaboration with Viking Eggeling), International Constructivism, and filmmaking. His presence exerted a significant influence on American art following World War II.

Hans Richter (Johann Siegfried Richter) was born in Berlin on April 6, 1888. Following a brief program in architecture at the University of Berlin in 1906, Richter attended the Hochschule für Bildende Kunst in Berlin and in Weimar in 1908 and 1909, respectively. His early commitment to the arts was interrupted by service in the German army between 1914 and 1916, at which point he was wounded on the Russian front and given his discharge.

Moving to Zurich, neutral capital and international haven for pacifists and war resisters, Richter encountered the Dadaists in 1916. Although his participation in the movement was limited, he did contribute to their journal, *Dada,* and occasionally participated in their events. Richter's early Zurich style betrays strong roots in Expressionism, especially that of Wassily Kandinsky, as well as the influence of Hans Arp who, like Richter, resided in Zurich at the time. By 1918 this tendency began to give way to a more abstract style in which any traces of naturalism were almost completely suppressed. It was in 1916, while living in Zurich, that Richter received his first one man show at the Galerie Hans Goltz in Munich. Exhibitions of his work in Zurich included two group shows, *Dada* and *Die Neue Kunst: Dada,* in 1917 and 1918 at the Galerie Corray and the Salon Wolfsburg.

In 1918 Richter was introduced to Viking Eggeling, also a Dada sympathizer, with whom he worked closely for the

next seven years in the formulation of an abstract cinema. Although no films were actually made in Zurich, studies, often in the form of scrolls, were arranged contrapuntally. In their succession of images they suggested strong sources in and close analogies to music.

In 1918 Richter returned to Berlin, where Dada had preceded him by one year. In Kleinkolzig, near Berlin, he and Eggeling further pursued their work in the cinema. By the early 1920s Richter had produced his now-famous *Rhythm 21,* closely followed in time by *Rhythm 23* and *Rhythm 25*. Although loosely affiliated with the Berlin Dada group, his interests were quickly moving in the direction of International Constructivism, as were those of Raoul Hausmann and other members of the Berlin Dada group. Nevertheless, Richter clearly perceived Dada as an important part of his young career and in *Dada: Art and Anti-Art* (1965) provided the movement with one of its most complete and reliable memoirs.

Richter's new sympathies were clear from his substantial contributions to the Dutch journal *De Stijl*. Edited by Piet Mondrian and Theo van Doesburg, it became the publication organ of what was Western Europe's most systematic movement in the non-objective arts. These activities, spanning a period from 1921 to 1927, were paralleled by Richter's own publication, ''*G*'' (Gestaltung), in Berlin. For Richter, the Dada/Surrealist side of his nature was never in conflict with the Constructivist side. Thus in 1927 he worked on a film, never completed, with the Russian Suprematist Kasimir Malevich at the same time that he collaborated with the Surrealists on the film *Ghosts After Breakfast*. The latter was as full of typically irrational juxtapositions as the former was informed by rigor and discipline.

The 1920s and early 1930s were a time of intense activity for Richter's filmmaking. Following a short stay in Russia he returned to Switzerland in 1933 and began reinvestigating some of his earlier pictorial concerns. That same year his Berlin studio was raided by the Nazis and much of his work was destroyed. Richter's return to earlier concerns is partially reflected in his inclusion in 1937 in the exhibition *Konstruktivistern* in Kunsthalle, Basle.

In 1941 Richter emigrated to the United States. He was naturalized ten years later, in 1951, the year of his marriage to Frida Ruppel. Upon his arrival in America he joined the American Abstract Artists group—a distant cousin of De Stijl—and was exhibited in *Maitres de l'Art Abstrait* at the Helena Rubenstein Gallery in New York. From 1942 to 1956 Richter taught and served as director at the Institute of Film Techniques at the City College of New York. Richter's second one-man show was held in New York in 1946 at the Art of This Century Gallery, an organization founded by Peggy Guggenheim and of which Richter became president in 1948. One of his best works, *Dreams That Money Can Buy* (1946 to 1948), was made during these years in collaboration with Marcel Duchamp, Max Ernst, Fernand Leger, Man Ray, and Alexander Calder. Later in his career Richter, who always walked a fine line between spontaneity and structure, was much esteemed as one of the important founders of Concrete Art.

Among countless others, Richter received prizes at the Venice Biennale (1948) and at the Berlin International Film Festival (1971). He was awarded the Cross of Merit and the Grand Cross by the German government in 1964 and 1973 respectively. After a varied and important career, Richter died in Locarno, Switzerland, on February 1, 1976.

A major posthumous retrospective exhibition was held at the Akademie der Künst, Berlin (1982). Richter's work may be found in the collections of The National Gallery, Berlin; Museum 20 Jahrhunderts, Vienna; Galeria Nazionale d'Arte Moderna, Rome; Musée National d'Arte Moderne, Paris; and The Museum of Modern Art, New York, among many others.

Further Reading

Richter himself was an active and articulate author and began publishing in 1920; see *The Political Film* (1941), *Dada Art and Anti-Art* (1965), and *Hans Richter by Hans Richter* (1971). Besides these and other books, Richter wrote and published many articles on film history and theory and for extended periods worked as a film critic. *Hans Richter* (1965), introduced by Herbert Read, includes an extensive autobiographical text by the artist. Useful discussions of Richter are included in *The Pictorial Language of Hans Richter* by Roberto Sanesi (1975), although the best guide to his work is the catalogue for the Berlin exhibition *Hans Richter, 1888-1976: Dadaist, Film-pionier, Maler, Theoretiker* (1982). Additional material is readily available, including monographs, catalogues of various aspects of his work, and a large body of periodical literature.

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Johann Paul Friedrich Richter

The German humorist and prose writer Johann Paul Friedrich Richter (1763-1825), usually referred to as Jean Paul, achieved his greatest fame as a novelist.

On March 21, 1763, J. P. Richter was born at Wunsiedel, Fichtel Gebirge. As a boy, he went to school at the small town of Hof; then he moved to the University of Leipzig (1781-1784) to study theology. Financial difficulties forced him to become a tutor to various families. When he was 29, he called himself Jean Paul (after Jean Jacques Rousseau). Having given up the idea of entering the Church, he decided to become a writer. He was essentially a Platonist; Herder also had a profound influence on him, and they opposed Kant's speculative philosophy.

Jean Paul's early works were collections of satires about courtiers, society, and ladies: the *Grönländische Prozesse* (1783) and *Auswahl aus des Teufels Papieren* (1789). The first work that made him widely known and

appreciated was *Die unsichtbare Loge* (1793), whose appendix contains the famous *Leben des vergnügten Schulmeisterleins Maria Wuz in Auenthal*. This story is a supreme example of an idyllic situation depicting happiness and complete contentment in a rustic existence. After that his great works followed in quick succession: *Hesperus* (1795), *Biographische Belustigungen unter der Gehirnschale einer Riesin* (1796), *Leben des Quintus Fixlein* (1796), *Blumen-, Frucht-und Dornenstücke, oder Ehestand, Tod und Hochzeit des Armenadvokaten Siebenkäs* (1796/1797), *Der Jubelsenior* (1797), and *Das Kampaner Thal* (1797).

After the death of his mother (1797), Jean Paul left Hof for Leipzig, Weimar, Berlin, Meiningen, and Coburg, and in 1804 he settled in Bayreuth. In the meantime (1801) he had married Karoline Mayer. From 1808 on, his financial situation improved considerably, as he received from the prince-primate Reichsfreiherr von Dalberg a yearly pension of 1,000 florins.

About the turn of the century Jean Paul had reached the height of his artistic achievements. He had developed an original poetic language. One of his favorite images is that of man's emerging from the chrysalis state into a new existence; another one is the (Platonic) image of shadows upon the wall, of the soul imprisoned in a shell, and the concept of *Hohe Menschen,* who are condemned to endure an earthly life but whose real home is a higher, unselfish world.

The theme of *Hohe Menschen* is the key problem in Jean Paul's masterpiece, *Titan* (1800/1803). According to him, this novel should bear the title *Anti-Titan,* as it proves that an artist's ruthless single-mindedness must destroy the ideal of harmony. In his self-centered vehemence, Roquairol spends all energy in a state of extravagant imagination and empties life of true human feeling. *Die Flegeljahre* (1804/1805), too, depicts a poetic Schwärmer who has to fulfill several practical tasks (as piano tuner, gardener, proofreader, and so on) and thus learn how to come to terms with life.

These two great works were followed by a number of novels in which the comic, satirical, and even grotesque elements are stressed: *Dr. Katzenbergers Badreise* (1809), *Des Feldpredigers Schmelzle Reise nach Flätz* (1809), *Das Leben Fibels* (1806-1811), and *Der Komet, oder Nikolaus Marggraf* (1820-1822). Moreover, there are the wealth and depth of his theoretical and critical writings on esthetics, education, society, and politics, which not until the 20th century received full appreciation: *Vorschule der Aesthetik* (1804), *Levana order Erziehungslehre* (1807), *Friedenspredigt* (1808), and *Politische Fastenpredigten* (1817).

The last years were overshadowed by illness, misfortune, and disappointments. In 1821 his only son, Max, died of typhus. Lonely and almost blind, Jean Paul died in Bayreuth on Nov. 14, 1825.

Further Reading

An authoritative and readable study of Richter's visionary pieces is John William Smeed, *Jean Paul's Dreams* (1966), which also has a useful selective bibliography. For briefer discussions of Richter's work see George P. Gooch, *Germany and the French Revolution* (1920); Lawrence M. Price, *English Literature in Germany* (1953); and August Closs, ed., *Introductions to German Literature* (4 vols., 1967-1970; 3d vol. by E. L. Stahl and W. E. Yuill). □

Flavius Ricimer

Flavius Ricimer (died 472) was a Romanized German political chief and the central power in the Western Roman Empire in the mid-5th century.

Ricimer came from royal Germanic stock on both sides of his family. His father was the king of the Suevians; his mother was the daughter of the Visigothic king Wallia. He was a Christian but, like most Goths, belonged to the heretical Arian sect of Christianity. Along with many other Germans, he decided to make his career in the service of Rome. Details of his early career are not preserved, but he must have been successful in both the political and military spheres. He formed important friendships such as that with Majorian, the future emperor, and he was selected in 456 by the emperor Avitus to stop a threatened attack of the Vandals on Sicily. He succeeded and was awarded the rank of *comes*. Shortly thereafter he was raised to the rank of master of soldiers.

His Political Force

At the same time, Ricimer began to display his political strength. In 456 he cooperated with Majorian to depose Avitus. After a short interval Majorian was recognized as emperor by the Eastern Roman Empire. Ricimer was raised to the rank of patrician in 457, and in 459 Majorian rewarded him with the consulship. However, Majorian and Ricimer began to draw apart, and when the former failed in his expedition against Gaiseric and the Vandals, Ricimer had him deposed and executed (461). In November 461 Ricimer made Livius Severus emperor, but the appointment failed to win approval either in the East or with Gaiseric, who had emerged as an independent political force. In 464 Ricimer defeated Beorger, the king of the Alans, who had invaded Italy. In 465 Severus died, and a political compromise was worked out. Leo, the Eastern Roman emperor, sent Anthemius to the West to become emperor. Ricimer agreed to the appointment when he received the hand of Anthemius's daughter in marriage.

Hostility soon developed, however, and by 470 the split was complete. Anthemius executed friends of Ricimer, and Ricimer in turn attacked Anthemius at Rome. In 472 Anthemius was defeated and killed by Ricimer. Ricimer's next candidate for the emperorship was Olybrius, who was satisfactory to Gaiseric. Olybrius was installed as emperor but soon lost the services of Ricimer, who died in 472.

Ricimer was the last strong man in the Western Roman Empire. His military skill kept Italy relatively free of invasion. Being both a barbarian and a heretical Arian, however, he was forced to act behind a screen of temporary emperors whose rapid succession added little to the strength and stability of the Western Empire.

Further Reading

Some information on Ricimer appears in the poems of Sidonius Apollinaris. Colin Douglas Gordon, *The Age of Attila: Fifth-century Byzantium and the Barbarians* (1960), collects some of the fragments of the ancient historians on Ricimer. For the background of Ricimer's era see J. B. Bury, *History of the Later Roman Empire: From the Death of Theodosius I to the Death of Justinian, A.D. 395 to A.D. 565* (1923). □

Edward Vernon Rickenbacker

Edward Vernon Rickenbacker (1890-1973), early automobile race driver and America's top fighter pilot in World War I, went on to manage giant Eastern Air Lines during its expansion era.

Eddie Rickenbacker was one of those rare heroes who enjoyed enduring fame. His remarkable victories as a fighter pilot in 1918, his many brushes with death throughout a long life coupled with the courage with which he confronted danger, his willingness to express his views openly, and his success in the airline business—all these made him a renowned popular hero in his day and beyond.

Born simply Edward Rickenbacher (later Rickenbacker) on October 8, 1890, in Columbus, Ohio, he was one of eight children in a poor Swiss immigrant family. After the death of his father, William, when Eddie was 13, his mother, Elizabeth Basler Rickenbacher, helped support the family with money earned by the older children. Eddie dropped out of school and moved rapidly through a succession of industrial posts. During the course of these ever better paying jobs, he embraced the values of the early 20th century–the ethical value of work, thrift, independence, and a distrust of government power.

As a teenager he developed a consuming passion for automobiles and gravitated to a car maker who, like many others, promoted his vehicle by racing. Eddie, riding as mechanic, took correspondence courses in engineering and acquired experience. He quickly rose into management while passing through a succession of companies. Moving behind the wheel, he began racing and competing against the greats of the day. His courage and ability were demonstrated around the United States, including Indianapolis Speedway, where he later owned a controlling interest. At Daytona Beach he set a new record of 134 miles per hour. Even the loss of much of his vision in one eye did not deter him; typically, he learned ways to compensate. Off the track he consciously molded himself along the lines of better educated, successful men that he met. In 1916 World War I unexpectedly gave him an even more hazardous occupation.

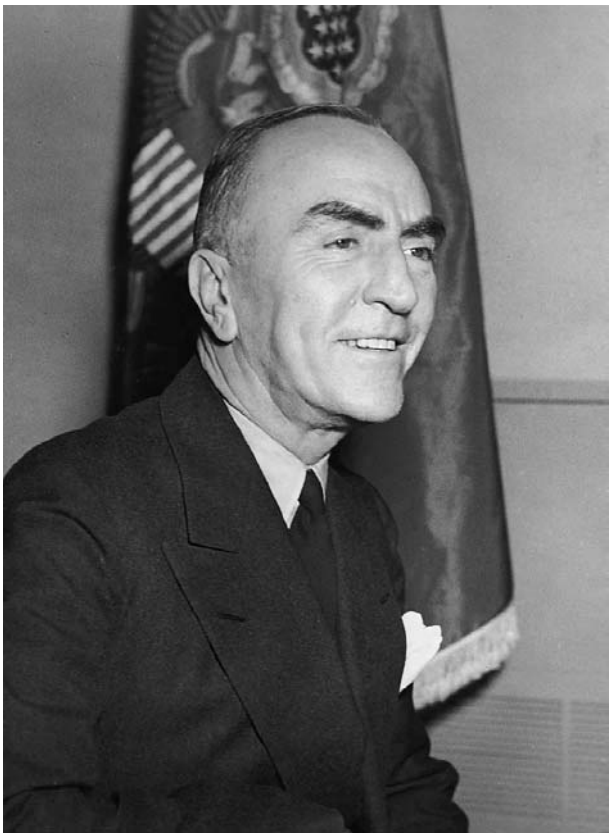

As soon as America took up arms Rickenbacker joined General Pershing and the first troops to go overseas. He was already interested in airplanes and used his opportunities, especially the support of Colonel Billy Mitchell, to move from the driver corps to the 94th Aero Pursuit Squadron and eventually to the cockpit of a fighter plane. At age 27 he was too old to be a combat pilot, but he falsified his age. He also lacked the gentleman's background expected of flyers, a deficiency that never showed itself in combat. The race track had provided him with experience that soon became apparent. In a little more than a month, a period that most new pilots did not survive, he was an ''ace'' with five kills to his credit. Between April and November 1918, he destroyed a remarkable toll of 26 enemy aircraft, becoming the United States' ''Ace of Aces.'' These victories earned him the French Croix de Guerre and later the U.S. Congressional Medal of Honor. Lionized throughout America, he wrote a popular account of flying against Germany's pilots.

The well-known hero had to find a peacetime occupation, and he began establishing connections while looking for a high industrial position. He also took part in a number of adventures intended to put him in the headlines, ultimately gravitating back to the auto industry. These ventures led him to build and sell a car bearing the Rickenbacker name. Many new autos failed, and by 1927 the Rickenbacker was one of them. He then accepted a position at General Motors to sell cars. When GM entered the aviation business, he assisted and moved through several executive positions. He was presiding over Eastern Air Lines in 1938 when GM decided to sell it to some investors, possibly leaving him in the cold. Captain Eddie felt betrayed and sought his own financing, which would put him in charge.

That Eastern grew and made profits consistently in an unstable industry was largely due to his efforts. He carefully watched expenses and attended to operating details. He ruled omnipotent, as did most airline presidents at that time, and was popular with his growing mass of employees. Then came disaster. He barely survived a crash in one of Eastern's ''Great Silver Fleet'' in 1941. The good fortune for which he was already known had not abandoned him.

In 1934 he had made himself unpopular in Washington, D.C., for criticizing President Franklin D. Roosevelt's hostility to the aviation industry. Nevertheless, Washington called on him to help establish a military air transport system and to make several special missions during the course of World War II. He was to evaluate air operations and bear important messages. And, although he had once opposed American participation, the renowned ''ace'' now made morale-building appearances with the troops.

On one such mission his aircraft went down, and he spent more than three harrowing weeks adrift in the Pacific Ocean. While given up for dead at home, to Rickenbacker it seemed his fate-ordained duty to survive and save his small party. Once rescued, he would complete this mission. On a later trip Rickenbacker, without White House approval, wrote himself an extra mission to Russia. But his unrequested evaluation of the Soviets was largely ignored in Washington. After the war his impolitic remarks found him allied with conservative causes.

Rickenbacker, who had turned a money-losing Eastern Air Lines into a profitable venture, continued this role after the war. War gave Eastern the opportunity to expand, and Rickenbacker's attention to costs kept the firm profitable when most airlines were not. However, Eastern began losing ground to competitors. It experienced opposition in Washington and alienated customers, problems largely attributed to Captain Eddie. Eastern in the late 1950s flew into financial turbulence. Ultimately, ''his'' airline forced his retirement in 1963 at age 73 but still fell victim to its problems and went bankrupt.

Captain Eddie remained a popular figure speaking in behalf of conservative causes. He died on July 23, 1973, in Switzerland, leaving his wife, the former Adelaide Frost, whom he had married in 1922, and two adopted sons, David Edward and William Frost. His obituaries particularly noted his victories in the air during World War I.

Further Reading

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Wesley Branch Rickey

Wesley Branch Rickey (1881-1965) was an innovative baseball executive who created baseball's farm system and integrated organized baseball when he signed Jackie Robinson in 1946.

Branch Rickey was born on December 20, 1881, in Stockdale, Ohio, and was raised in nearby Lucasville. Reared on his father's farm with a strict religious upbringing, young Branch excelled in academics and athletics. At the age of 19 Rickey enrolled at Ohio Wesleyan University, paying his way by playing semi-professional baseball and football and later coaching both sports. Upon graduation in 1904 he joined the Dallas baseball team in the Texas League. By the season's end the Cincinnati Reds of the National League purchased his contract, only to drop him from the squad when Rickey refused to play on Sundays. Over the next three years Rickey appeared as a catcher for the St. Louis Browns and for the New York Yankees, compiling a modest .239 life-time batting average.

Coaching and Managing

His playing career at an end, Rickey entered law school at the University of Michigan, once again financing his education by coaching. His legal career, however, proved short and unsuccessful. In 1912 St. Louis Browns owner Robert Hedges rescued Rickey from his failing Idaho law practice by offering him a position as his personal assistant. Two years later Rickey became the field manager of the team, and his emphasis on fundamentals and experimental training methods won him a reputation as a ''Professor of Baseball.'' In 1917 Rickey transferred his allegiance to the crosstown St. Louis Cardinals, where he served as field manager until 1925 and as general manager from 1925 until 1942.

With the Cardinals Rickey perfected the ''farm system,'' his first major contribution to the baseball industry. This ingenious scheme allowed a major league club to control a chain of minor league franchises through which it could develop young players before promoting the best to the parent team. The farm system allowed Rickey to assemble championship squads for the Cardinals as well as surplus players who were sold profitably to other teams. Under his leadership the Cardinals emerged as the most successful franchise in the National League.

Brooklyn Dodgers

In 1942, following a rift with Cardinal owner Samuel Breadon, Rickey became the general manager of the Brooklyn Dodgers. Rickey's early attempts to rebuild the Brooklyn club by trading and selling older stars and creating a minor league chain like that of St. Louis met with derision from cynical Dodger fans and reporters. Rickey's intense moralism and sermonlike speeches led sportswriters to dub him the ''Deacon'' or the ''Mahatma'' (after Indian leader Mahatma Gandhi), and his office became known as the ''Cave of the Winds.'' But by 1946 Rickey, now a part owner of the Dodgers, had once again constructed a pennant-contending team and his popularity soared.

Meanwhile, Rickey had embarked on a daring scheme to assure Dodger dominance in the post-World War II years. Since the late 1880s organized baseball had barred African Americans from participation. Rickey, who believed that segregation was immoral, correctly recognized that political pressures would soon bring about the integration of baseball and perceived that the first owner to tap this new source of players would benefit both in the standings and at the box office. In 1945, under the guise of creating a new Negro League, the Dodger organization secretly began scouting African American players. After carefully assessing the skills and background of dozens of players, Rickey chose Jackie Robinson, a former collegiate football star, to become the first African American major leaguer in the 20th century.

Rickey moved slowly and cautiously in bringing Robinson to the Dodgers. He studied the work of sociologists like Frank Tannenbaum and Dan Dodson and met with leaders of the African American community urging restraint in the enthusiasm of African American fans. He sent Robinson first to play for the Dodgers' top farm team, the Montreal Royals, in 1946 and started other talented African American players at lower levels of the Dodger minor leagues. Rickey's elaborate planning may have been unnecessary, but it reflected both his own complex personality and the racial perceptions of the era.

The choice of Robinson as his standard bearer proved an inspired one. Despite tremendous pressures and numerous instances of discrimination, Robinson led the International League in batting in 1946. The following year Rickey put down a rebellion among several Dodger players seeking to prevent Robinson's promotion and installed the African American athlete as the team's first baseman. Robinson led the Dodgers to the National League pennant and was named Rookie of the Year. His presence attracted record numbers of fans in every National League city. Over the next nine years Robinson established himself as one of the outstanding stars in baseball history, and the Dodgers, in large part due to Robinson and other African American players, became the dominant team in the National League.

In the aftermath of the Robinson experience Rickey became a prominent spokesman on behalf of civil rights. In the late 1940s he challenged Jim Crow laws by scheduling Dodger exhibitions throughout the South, forcing local officials to integrate their facilities or lose a sell-out crowd. In 1950 Rickey lost control of the Dodgers to Walter O'Malley and left the club. In subsequent years he worked for the Pittsburgh Pirates and the St. Louis Cardinals, but he was never able to recreate his earlier successes. In November 1965 he collapsed in Columbia, Missouri, while speaking

on personal courage. He never regained consciousness and died on December 9, 1965.

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The best biography of Branch Rickey is Arthur Mann, *Branch Rickey: American in Action* (1957). Other biographies include David Lipman, *Mr. Baseball: The Story of Branch Rickey* (1966) and Murray Polner, *Branch Rickey* (1982). See also Branch Rickey, *The American Diamond* (1965). For accounts of the integration of baseball see Jules Tygiel, *Baseball's Great Experiment: Jackie Robinson and His Legacy* (1983) and Carl T. Rowan and Jackie Robinson, *Wait Till Next Year: The Life of Jackie Robinson* (1960).

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Hyman George Rickover

Hyman George Rickover (1900-1986) was an officer in the U.S. Navy who played a significant and controversial role in ushering the Navy into the nuclear age. On active duty for almost 60 years, Rickover greatly influenced many nuclear power technicians who later served in the nascent military and civilian nuclear power industries.

Hyman George Rickover was born on January 27, 1900 (1898 according to school records), in the village of Makow, then in the Russian Empire, some 50 miles north of Warsaw. His father, Abraham, a tailor, emigrated to New York at the turn of the century. Around 1904 the senior Rickover sent for his family, wife Rachel (née Unger), daughter Fanny, and Hyman. Four years later they moved to the Lawndale neighborhood of Chicago, where Hyman attended public schools while working at various jobs as he grew older. He entered the U.S. Naval Academy in 1918.

Accounts of his years at Annapolis stress that he was a loner, perhaps because of anti-Semitism, but more likely because he preferred to concentrate on his studies. Commissioned an ensign in 1922, Rickover put in four years of sea duty before studying engineering at the Naval Postgraduate School. He then completed requirements for a Master's degree in electrical engineering at Columbia University in 1928. Promoted to lieutenant while at Columbia, Rickover met Ruth Masters, a student in international law and subsequently a scholar of some distinction. The two carried on a correspondence courtship and in 1931 were married by an Episcopal minister. They had one son, Robert Masters Rickover. Two years after his wife's death in 1972, Rickover married Eleonore Bednowicz, a navy nurse who retired thereafter and who survived him.

Sea Commands Elude Rickover

Accepted into submarine school in 1929, Rickover spent the next four years of his career in that branch of the navy. By the time his tour as engineer officer and then executive officer of *S-48* was completed in 1933 Rickover hoped to receive command of a submarine. Instead, he did a two-year tour at a naval facility in Philadelphia, after which he served two years in engineering on the battleship *New Mexico*. In 1937 Rickover was promoted to lieutenant commander and given command of the antiquated minesweeper *Finch*. His hard-driving ways seem to have caused resentment, and he was relieved after three months.

Convinced by his assignment to *Finch* that his aspirations for a conventional career of command at sea would not be fulfilled, Rickover had already requested a transfer to the status of ''Engineering Duty Only.'' Since 1916 the navy had officially differentiated between unrestricted line officers and EDO officers. Line officers were trained to command ships, being rotated to a variety of duties at sea and on shore to familiarize them with many aspects of the navy. In contrast, an EDO officer could design, maintain, modernize, and repair ships but could not command one.

His first billet as an EDO was at the Cavite Navy Yard in the Philippines, where he spent nearly two years. From Cavite he returned to the United States for assignment to the Bureau of Engineering, consolidated with another shore establishment into the Bureau of Ships (BuShips) in 1940. The navy was expanding rapidly, and Rickover's duties as head of the Electrical Section of BuShips put him in a key post to

develop and improve electrical apparatus. His style of command—which in time would become a major part of his public persona—was considered unconventional as he ignored rank among his section's personnel and thought nothing of working on Sundays and late into the evenings.

Rickover, after 1942 a (temporary) captain, appealed for duty in a combat zone and in 1945 went to Okinawa with orders to develop and operate a ship repair base. The war ended soon thereafter, and, like many other officers in a postwar navy due for retrenchment, Rickover's future was in doubt.

Father of the U.S. Nuclear Navy

Within a decade, however, Rickover was to become world-famous as the father of the nuclear navy. Although popular accounts credit Rickover alone with the founding of the nuclear navy, the idea of a nuclear-powered submarine had been batted around within the navy since 1939. His immediate superior, Admiral Earle Mills, was in favor of it, as were others. In 1946 Rickover was sent as one of a team of engineering officers to Oak Ridge, Tennessee, to learn about nuclear technology. Rickover then served as Mills' assistant for nuclear matters until 1948 when the navy made a firm commitment to develop nuclear propulsion. Rickover then received two choice assignments: head of the Nuclear Power Branch of BuShips and, in 1949, chief of the newly established Naval Reactors Branch of the Atomic Energy Commission (AEC).

These dual posts gave Rickover a great deal of autonomy in that he could initiate action from either his naval billet or from his post in the civilian-run AEC chain of authority. He gathered around him a group of bright and loyal officers who worked diligently to overcome the myriad problems in harnessing a nuclear reactor for shipboard power. By the early 1950s Rickover, still a captain, had succeeded in making himself known to the media and to influential congressmen as an officer who got things done, presumably indispensable to the navy's nuclear propulsion program. Although he was twice passed over for promotion to rear admiral—meaning that by navy regulations he would have to retire—pressure from congressional leaders led the secretary of the navy to order a reconsideration of Rickover's status, and he was promoted to rear admiral in 1953. Two years later *Nautilus,* the world's first nuclear submarine, was launched, and Rickover was about to become a living institution, compared most frequently to J. Edgar Hoover of the Federal Bureau of Investigation as a master of bureaucratic ways.

As the navy added more nuclear submarines to the fleet, and then surface ships, Rickover was retained on active duty through a series of special two-year reappointments that allowed him to serve long past the mandatory retirement age of 64. He was promoted to vice admiral in 1963 and a decade later to admiral. By insisting that safety considerations required him to personally approve officers of all nuclear-powered ships Rickover exerted influence far beyond his official position. As later assignments took these officers throughout the navy, Rickover's impact was felt in many quarters.

By no means was his reputation confined to the navy. His organization, with some private funding, developed the nation's first nuclear-powered electrical generating facility at Shippingport, Pennsylvania, in 1957. Rickover himself had little more to do with it following completion, but many men who learned their trade with the Naval Reactors Branch went on to become major figures in the growing nuclear power field in the 1960s. After the launching of Russia's Sputnik satellite called into doubt America's supremacy in science, Rickover for a while also gained recognition as an authority on American education. He wrote several books criticizing what he considered its shortcomings and calling for standards of excellence like those he had always imposed upon himself.

Not until 1981 was he retired from active duty, and even then he remained well-known, ironically making the news several times in 1984 when it was revealed that he had received—indeed requested—expensive gifts from many contractors he had dealt with. Regardless of those accusations—and Rickover did not deny them in their entirety—his naval career will rank as one of the most important and controversial of all time.

His detractors claim that by the 1960s Rickover had become a conservative force in the navy, hindering both innovation in submarine design and the adoption of gasturbine technology for surface ships by placing excessive emphasis on a comparatively few costly nuclear-powered ships at the expense of more numerous, less expensive, conventionally-powered ships which could perform many missions just as well. His admirers, however, were numerous and pointed to his role in ushering the navy into the nuclear age and his stress upon excellence at a time when laxness seemed to be pervading the armed forces and society as a whole. He summed up his own philosophy in the saying, ''The more you sweat in peace the less you bleed in war.''

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Paul Ricoeur

Paul Ricoeur (born 1913) was a leading exponent of hermeneutical philosophy. He developed a theory of metaphor and discourse as well as articulating a comprehensive vision of the relation of time, history, and narrative. Ricoeur's work influenced scholarship in virtually all of the human sciences.

Paul Ricoeur was born on February 27, 1913, in Valence, France, the son of Jules and Florentine Favre Ricoeur. He was married to Simone Lejas in 1935 and had five children. His education included a Licencié ès Lettres from the University of Rennes (1932), Agrégation de Philosophie from the Sorbonne (1935), and the Doctorat ès Lettres in 1950. He taught at the University of Starbourg (1948-1957) and the University of Paris-X, Nabterre, beginning in 1957; from 1971 to 1985 he was the John Nuveen Professor of the History of Philosophy at the University of Chicago. He won the Prix Cavailles in 1951 as well as the Hegel Prize for his *Temps et Récit III,* published in 1985. Ricoeur held numerous honorary degrees from universities around the world. In addition to his own writing he was editor of the collection *Éditions du Seuil,* the editor of *Revue de Métaphysique et Morale,* and a member of the Institut International de Philosophie.

Ricoeur's work is best understood as an interplay of three philosophical movements: reflexive philosophy, phenomenology, and hermeneutics. Reflexive philosophy reaches back to Plato, finding modern expression in Descartes' concern for the *cogito,* Kant's critical philosophy, and recent post-Kantian French philosophy. The central concern of this tradition is with the possibility of self-understanding. Reflexivity is the act of thought turning back on itself to grasp the unifying principle of its operation—that is, the subject or ''I.'' Ricoeur continued the task of reflexive philosophy. His original intention was to develop a comprehensive phenomenology of the will. While not finished, this project was carried out through several works: *Freedom and Nature: The Voluntary and the Involuntary* (1966); *Fallible Man* (1965); and *The Symbolism of Evil* (1976). All of these works explore dimensions of human subjectivity and its world.

As a student of phenomenology, Ricoeur acknowledged that consciousness has an intentional structure; consciousness is always consciousness of something. Given this, there is no immediate self-transparency of the self to itself, even by a reflexive act. Thus the journey to self-understanding must involve, in Ricoeur's terms, a detour of interpretation. The ''I think'' knows itself only relative to the act of intending and the intended ''sense,'' or what Husserl called the *noema*. That is, the self knows itself reflexively relative to intentional objects of consciousness which must be interpreted to disclose their import for self-understanding.

With the realization that understanding involves interpretation, Ricoeur follows Heidegger's hermeneutical turn of thought. Hermeneutical philosophy insists that the human way of being in the world is one of understanding. Humans understand themselves through the interpretation of the cultural and linguistic world in which they find themselves. Thus the journey to self-understanding is deepened yet again, since one must interpret the manifold signs, symbols, and texts which disclose the character of human life and its world. This led Ricoeur into studies of the problem of evil and the character of religious language, as well as numerous works on the philosophy of history.

Hermeneutical thinkers also argue that language is the primary condition for all experience and that linguistic forms (symbols, metaphors, texts) disclose dimensions of human beings in the world. To understand oneself, therefore, is to understand the self as it confronts a linguistic expression that discloses possibilities for existence. Ironically, then, while Ricoeur's work remains in the tradition of reflexive philosophy, he has qualified the focus on the self and any pretense to immediate self-knowledge. Self-understanding is always hermeneutical and is reached through interpretation within the medium of language.

Crucial to all of Ricoeur's works was the development of what he called the ''hermeneutical arch'' of understanding detailed in his *Interpretation Theory: Discourse and the Surplus of Meaning* (1976). By this ''arch'' he means that interpretation begins with the pre-reflective dimensions of human life. In order to reach an understanding of our pre-reflexive being in the world it is necessary to undertake the interpretation of the texts, symbols, actions, and events that disclose the human situation. At this level of interpretation Ricoeur, as opposed to some other hermeneutical thinkers, argued for the importance of various explanatory sciences. He explored the importance of psychoanalysis (*Freud and Philosophy,* 1970), structural linguistics and phenomenology (*The Conflict of Interpretations,* 1974), theory of myth and symbol (*The Symbolism of Evil,* 1967), and narrative theory (*Time and Narrative,* 1984 [Vol. I] and 1986 [Vol. II]), all as part of the hermeneutical task. However, Ricoeur was adamant that the moment of explanation, while necessary, is not sufficient for understanding. This is because understanding is an act of appropriation by the ''reader'' of what the text, symbol, or event discloses about human being in the world. Explanation of the human situation complements but does not answer the task of understanding.

Ricoeur's emphasis on the interpretive shape of understanding required reflection on the power of texts, symbols, and myths to disclose something about the human and its world. Central to his interpretation theory was work on the referential power of texts through studies of metaphor (*The Rule of Metaphor,* 1976) and narrative (*Time and Narrative*). Ricoeur's semantic theory escapes easy characterization. His main contention, however, is that meaning is generated

when there is a clash of literal claims at the level of the sentence or when human time and action are configured as a whole through narration. Accordingly, texts refer to the world, but do so in an indirect way: they disclose a different vision of the world as possible for the reader. Ricoeur's theory of metaphor and text has had considerable import for the study of myth, literature, and religious language.

Ricoeur's thought was the creative convergence of dominant strands in modern philosophy. By exploring the hermeneutical arch and the manifold ways in which humans try to understand themselves (psychoanalysis, storytelling, myth, and so forth) he made substantive contributions to a wide array of disciplines. Moreover, Ricoeur's philosophy of metaphor and narrative continues to influence work in all of the human sciences. There is little doubt that Ricoeur's vast corpus of thought provides keen insight for the self-understanding of our age.

Ricoeur has kept up his pace in the publication of articles, mostly on the theories of justice of John Rawls and others and on the relation between ethics and politics. In the fall of 1995, he published two shorter books, one, entitled *Reflections accomplies,* contains his Intellectual Autobiography, along with several articles. The other, called *Justice,* is a collection of his recent articles on justice and its application in the modern world. His rediscovery in France is evidenced by the numerous interviews on television and in the newspapers. He was invited by President Mitterand to attend a state dinner at the Elysee Palace in honor of President and Mrs. Clinton in June of 1994. A book about his life, *Paul Ricoeur, His Life and His Work* was published by the University of Chicago Press in 1996.

Further Reading

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Sally Ride

Sally Ride (born 1951) is best known as the first American woman sent into outer space. She also served the National Aeronautics and Space Administration (NASA) in an advisory capacity, being the only astronaut chosen for President Ronald Reagan's Rogers Commission investigating the mid-launch explosion of the space shuttle *Challenger* in January, 1986, writing official recommendation reports, and creating NASA's Office of Exploration.

Both scientist and professor, Sally Ride has served as a fellow at the Stanford University Center for International Security and Arms Control, a member of the board of directors at Apple Computer Inc., and a space institute director and physics professor at the University of California at San Diego. Ride has chosen to write primarily for children about space travel and exploration. Her commitment to educating the young earned her the Jefferson Award for Public Service from the American Institute for Public Service in 1984, in addition to her National Spaceflight Medals recognizing her two groundbreaking shuttle missions in 1983 and 1984. Newly elected president Bill Clinton chose her as a member of his transition team during the fall of 1992.

Sally Kristen Ride is the older daughter of Dale Burdell and Carol Joyce (Anderson) Ride of Encino, California, and was born May 26, 1951. As author Karen O'Connor describes tomboy Ride in her young reader's book, *Sally Ride and the New Astronauts,* Sally would race her dad for the sports section of the newspaper when she was only five years old. An active, adventurous, yet also scholarly family, the Rides traveled throughout Europe for a year when Sally was nine and her sister Karen was seven, after Dale took a sabbatical from his political science professorship at Santa Monica Community College. While Karen was inspired to become a minister, in the spirit of her parents, who were elders in their Presbyterian church, Ride's own developing taste for exploration would eventually lead her to apply to the space program almost on a whim. ''I don't know why I wanted to do it,'' she confessed to *Newsweek* prior to embarking on her first spaceflight.

The opportunity was serendipitous, since the year she began job-hunting marked the first time NASA had opened its space program to applicants since the late 1960s, and the very first time women would not be excluded from consid-

eration. NASA needed to cast a wider net than ever before, as *Current Biography* disclosed in 1983. The program paid less than private sector counterparts and offered no particular research specialties, unlike most job opportunities in academia. All it took was a return reply postcard, and Ride was in the mood to take those risks. This was, after all, a young lady who could patch up a disabled Toyota with Scotch tape without breaking stride, as one of her friends once discovered. Besides, she had always forged her own way before with the full support of her open-minded family.

From her earliest years in school, Ride was so proficient and efficient at once, she proved to be an outright annoyance to some of her teachers. Though she was a straight-A student, she was easily bored, and her brilliance only came to the fore in high school, when she was introduced to the world of science by her physiology teacher. The impact of this mentor, Dr. Elizabeth Mommaerts, was so profound that Ride would later dedicate her first book primarily to her, as well as the fallen crew of the *Challenger.* While she was adaptable to all forms of sport, playing tennis was Ride's most outstanding talent, which she had developed since the age of ten. Under the tutelage of a four-time U.S. Open champion, Ride eventually ranked eighteenth nationally on the junior circuit. Her ability won her a partial scholarship to Westlake School for Girls, a prep school in Los Angeles. After graduating from there in 1968, Ride preferred to work on her game full time instead of the physics program at Swarthmore College, Pennsylvania, where she had originally enrolled. It was only after Ride had fully tested her dedication to the game that she decided against a professional career, even though tennis pro Billie Jean King had once told her it was within her grasp. Back in California as an undergraduate student at Stanford University, Ride followed her burgeoning love for Shakespeare to a double major, receiving B.S. and B.A. degrees in tandem by 1973. She narrowed her focus to physics for her masters, also from Stanford, awarded in 1975. Work toward her dissertation continued at Stanford; she submitted ''The Interaction of X-Rays with the Interstellar Medium'' in 1978.

Ride was just finishing her Ph.D. candidacy in physics, astronomy, and astrophysics at Stanford, working as a research assistant, when she got the call from NASA. She became one of thirty-five chosen from an original field of applicants numbering eight thousand for the spaceflight training of 1978. ''Why I was selected remains a complete mystery,'' she later admitted to John Grossmann in a 1985 interview in *Health.* ''None of us has ever been told.'' Even after three years of studying X-ray astrophysics, Ride had to go back to the classroom to gain skills to be part of a team of astronauts. The program included basic science and math, meteorology, guidance, navigation, and computers as well as flight training on a T–38 jet trainer and other operational simulations. Ride was selected as part of the ground-support crew for the second (November, 1981) and third (March, 1982) shuttle flights, her duties including the role of ''capcom,'' or capsule communicator, relaying commands from the ground to the shuttle crew. These experiences prepared her to be an astronaut.

Ride would subsequently become, at thirty-one, the youngest person sent into orbit as well as the first American woman in space, the first American woman to make two spaceflights, and, coincidentally, the first astronaut to marry another astronaut in active duty. She and Steven Alan Hawley were married at the groom's family home in Kansas on July 26, 1982. Hawley, a Ph.D. from the University of California, had joined NASA with a background in astronomy and astrophysics. When asked during a hearing by Congressman Larry Winn, Jr., of the House Committee on Science and Technology, how she would feel when Hawley was in space while she remained earthbound, Ride replied, ''I am going to be a very interested observer.'' The pair were eventually divorced.

Ride points to her fellow female astronauts Anna Fisher, Shannon Lucid, Judith Resnik, Margaret Seddon, and Kathryn Sullivan with pride. Since these women were chosen for training, Ride's own experience could not be dismissed as tokenism, which had been the unfortunate fate of the first woman in orbit, the Soviet Union's Valentina Tereshkova, a textile worker. Ride expressed her concern to *Newsweek* reporter Pamela Abramson in the week before her initial shuttle trip. ''It's important to me that people don't think I was picked for the flight because I am a woman and it's time for NASA to send one.''

From June 18 to June 24, 1983, flight STS–7 of the space shuttle *Challenger* launched from Kennedy Space Center in Florida, orbited the Earth for six days, returned to Earth, and landed at Edwards Air Force Base in California. Among the shuttle team's missions were the deployment of international satellites and numerous research experiments supplied by a range of groups, from a naval research lab to various high school students. With Ride operating the shuttle's robot arm in cooperation with Colonel John M. Fabian of the U.S. Air Force, the first satellite deployment and retrieval using such an arm was successfully performed in space during the flight.

Ride was also chosen for *Challenger* flight STS–41G, which transpired between October 5 and October 13, 1984. This time, the robot arm was put to some unusual applications, including ''ice-busting'' on the shuttle's exterior and readjusting a radar antenna. According to Henry S. F. Cooper, Jr., in his book *Before Lift-off,* fellow team member Ted Browder felt that because Ride was so resourceful and willing to take the initiative, less experienced astronauts on the flight might come to depend upon her rather than develop their own skills, but this mission also met with great success. Objectives during this longer period in orbit covered scientific observations of the Earth, demonstrations of potential satellite refueling techniques, and deployment of a satellite. As STS–7 had been, STS–41G was led by Captain Robert L. Crippen of the U.S. Navy to a smooth landing, this time in Florida.

Ride had been chosen for a third scheduled flight, but training was cut short in January, 1986, when the space shuttle *Challenger* exploded in midair shortly after takeoff. The twelve-foot rubber O-rings that serve as washers between steel segments of the rocket boosters, already considered problematic, failed under stress, killing the entire crew.

Judy Resnik, one of the victims, had flown as a rookie astronaut on STS–41G. Ride remembered her in *Ms.* magazine as empathetic, sharing ''the same feelings that there was good news and bad news in being accepted to be the first one.'' As revealed a few months later in the *Chicago Tribune,* program members at NASA began to feel that their safety had been willfully compromised without their knowledge. ''I think that we may have been misleading people into thinking that this is a routine operation,'' Ride was quoted as saying.

Ride herself tried to remedy that misconception with her subsequent work on the Rogers Commission and as special assistant for long-range and strategic planning to NASA Administrator James C. Fletcher in Washington, D.C., during 1986 and 1987. In keeping with the Rogers Commission recommendations, which Ride helped to shape, especially regarding the inclusion of astronauts at management levels, Robert Crippen was eventually made Deputy Director for Space Shuttle Operations in Washington, D.C., as well.

As leader of a task force on the future of the space program, Ride wrote *Leadership and America's Future in Space*. According to *Aviation Week and Space Technology,* this status report initiated a proposal to redefine NASA goals as a means to prevent the ''space race'' mentality that might pressure management and personnel into taking untoward risks. ''A single goal is not a panacea,'' the work stated in its preface. ''The problems facing the space program must be met head-on, not oversimplified.'' The overall thrust of NASA's agenda, Ride suggested, should take environmental and international research goals into consideration. A pledge to inform the public and capture the interest of youngsters should be taken as a given. Ride cited a 1986 work decrying the lack of math and science proficiency among American high school graduates, a mere six percent of whom are fluent in these fields, compared to up to ninety percent in other nations.

While with NASA, Ride traveled with fellow corps members to speak to high school and college students on a monthly basis. As former English tutor Joyce Ride once told a *Boston Globe* reporter, her daughter had developed scientific interests she herself harbored in younger days, before encountering a wall of silence in a college physics class as a coed at the University of California in Los Angeles. As Joyce remarked, she and the only other young woman in the class were ''nonpersons.'' Speaking at Smith College in 1985, Sally Ride announced that encouraging women to enter math and science disciplines was her ''personal crusade.'' Ride noted in *Publishers Weekly* the next year that her ambition to write children's books had been met with some dismay by publishing houses more in the mood to read an autobiography targeted for an adult audience. Her youth-oriented books were both written with childhood friends. Susan Okie, coauthor of *To Space and Back,* eventually became a journalist with the *Washington Post. Voyager* coauthor Tam O'Shaughnessy, once a fellow competition tennis player, grew up to develop workshops on scientific teaching skills.

Ride left NASA in 1987 for Stanford's Center for International Security and Arms Control, and two years later she became director of the California Space Institute and physics professor at the University of California at San Diego. She has flown Grumman Tiger aircraft in her spare time since getting her pilot's license. The former astronaut keeps in shape, when not teaching or fulfilling the duties of her various professional posts, by running and engaging in other sports, although she once told *Health* magazine she winds up eating junk food a lot. Ride admitted that she didn't like to run but added, ''I like being in shape.''

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Matthew Bunker Ridgway

Matthew Bunker Ridgway (1895-1993), American Army officer, served as supreme Allied commander in Korea and immediately thereafter as supreme Allied commander in Europe.

Matthew B. Ridgway was born on March 3, 1895, at Fort Monroe, Va. He graduated from the U.S. Military Academy in 1917. Ridgway's early career took him to China, Nicaragua, and the Philippines, where in 1932-1933 he served as technical adviser to the governor general. In 1935 he attended the U.S. Command and General Staff School and in 1937 the Army War College.

When World War II broke out in 1939, Ridgway was in the War Department's War Plans Division. In 1942 he rose to commander of the 82d Infantry Division, which he converted into the 82d Airborne Division. He led the 82d in the invasions of Sicily and Italy and in 1944 parachuted with his troops into Normandy, France. Later that year he took command of the 18th Airborne Corps in Belgium, France, and Germany. In 1945 he became chief of the Luzon Area Command. Ridgway married Mary Anthony in 1947, and the couple had one son.

After the war Ridgway commanded the Mediterranean theater. From 1946 until 1948 he was chairman of the Inter-American Defense Board and from 1948 to 1949 chief of the Caribbean Command. In 1949 he returned to Washington as Army deputy chief of staff. Late in 1950, during the Communist Chinese offensive in South Korea, Ridgway assumed command of the U.S. 8th Army and organized the counteroffensive which drove the Chinese and North Koreans out of South Korea. In 1951 he succeeded Gen. Douglas MacArthur as supreme commander for the Allied Powers in Japan, as commander of United Nations forces in Korea, and as commander of all United States forces in the Far East.

Unlike the other generals who directed the Korean War, Ridgway rejected MacArthur's strategy for victory—an Allied advance to the Yalu River. Instead, he conducted a limited war until President Harry Truman transferred him to Europe to succeed Gen. Dwight Eisenhower as supreme commander of the Allied Powers in Europe in 1952. Ridgway served as chief of staff of the U.S. Army from 1953 until he retired in 1955.

Ridgway's many military decorations included the Distinguished Service Cross, the Distinguished Service Medal, the Legion of Merit, and the Silver Star. In civilian life, he became a business executive. He served as a member of the board of Colt Industries and as chairman of the board of trustees of the Mellon Institute of Industrial Research.

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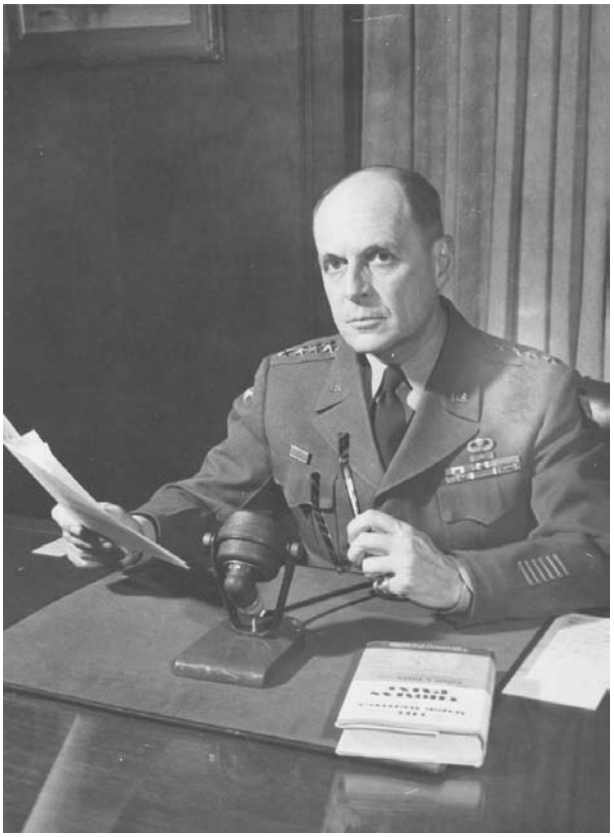

Leni Riefenstahl

The German film director Leni Riefenstahl (born 1902) achieved fame and notoriety for her propaganda film *Triumph of the Will* and her two part rendition of the 1936 Olympic Games, *Olympia,* both made for Adolf Hitler's Third Reich.

Leni Riefenstahl was one of the most controversial figures in the world of film. A talented and ambitious dancer, actress, and director, she had already made a name for herself in her native Germany and abroad when Adolf Hitler came to power in 1933. She admired him, as he did her, and with his friendship and support became the ''movie-queen of Nazi Germany,'' a position she much enjoyed but could not live down after the fall of the Third Reich. In spite of her energetic attempts to continue as a filmmaker and her protestations that she had done nothing but be an unpolitical artist, she never managed to complete another film. Eventually she turned to still photography, producing two books on the African tribe of the Nuba (*The Last of the Nuba,* 1974, and *The People of Kau,* 1976) and one of underwater pictures (*Coral Gardens,* 1978), for which she learned to scuba dive at the age of 73. These

photographs continued her life-long fascination with the beauty and strength of the human body, especially the male, and her early interest in natural life away from modern civilization.

Early Career as Dancer and Actress

Helene Berta Amalie Riefenstahl was born in Berlin on August 22, 1902. Her father, Alfred Riefenstahl, owned a plumbing firm and died in World War II, as did her only brother, Heinz. Early on she decided to become a dancer and received thorough training, both in traditional Russian ballet and in modern dance with Mary Wigman. By 1920 Riefenstahl was a successful dancer touring such cities as Munich, Frankfurt, Prague, Zürich, and Dresden.

She became interested in cinema when she saw one of the then popular mountain films of Arnold Fanck. With characteristic decisiveness and energy she set out to meet Fanck and entice him to offer her the role of a dancer in his *Der heilige Berg* (*The Holy Mountain,* 1926). It was well-received and Riefenstahl made up her mind to stay with the relatively new medium of motion pictures. Over the next seven years she made five more films with Fanck: *Der grosse Sprung* (*The Great Leap,* 1927), *Die weisse Hölle vom Piz Palü* (*The White Hell of Piz Palü,* 1929), *Stürme über dem Mont Blanc* (*Storms over Mont Blanc,* 1930), *Der weisse Rausch* (*The White Frenzy,* 1931), and *S. O. S. Eisberg* (*S. O. S. Iceberg,* 1933). She also tried acting in another type of film with a different director, but *Das Schicksal derer von Habsburg* (*The Fate of the Hapsburgs,* 1929) turned out to be an unsatisfactory venture. In Fanck's films Riefenstahl was often the only woman in a crew of rugged men who were devoted to getting the beauty and the dangers of the still untouched high mountains (and for *S. O. S. Eisberg,* of the Arctic) onto their action-filled adventure films. Not only did she learn to climb and ski well, she also absorbed all she could about camera work, directing, and editing.

The Blue Light

Eventually Riefenstahl conceived of a different kind of mountain film, more romantic and mystical, in which a woman, played by herself, would be the central character and which she herself would direct. *Das blaue Licht* (*The Blue Light,* 1932) was based on a mountain legend and was shot in remote parts of the Tessin and the Dolomites. It demanded—and received—a great deal of dedication from those involved, many of whom were former associates of Fanck's who continued to work with her on other films. She also obtained the help of the well-known avant-garde author and film theoretician Bela Balazs, a Marxist and Jew, who collaborated on the script and as assistant director.

The Blue Light tells the story of Yunta, a beautiful innocent mountain girl who falls to her death after greedy villagers find and take all the crystals in a grotto high up on a mountain where before only she had been able to climb. The crystals are the source of a mysterious blue light which sustained Yunta and fatally attracted the young men of the village. The theme, lighting, and camera angles of the film show the legacy of German Expressionism. Riefenstahl aimed at fusing the haunting beauty of the mountains with her legendary tale and, as she would continue to do, experimented technically with special film stock, special lenses, soft focus, and smoke bombs to achieve the desired mystical effect. *The Blue Light* won acclaim abroad, where it received the silver medal at the 1932 Biennale in Venice, and at home, where it also attracted the attention of Hitler.

Films for the Third Reich

When Adolf Hitler came to power he asked Riefenstahl to film that year's Nazi party rally in Nuremberg. *Sieg des Glaubens* (*Victory of Faith,* 1933) has been lost; presumably it was destroyed because it showed party members who were soon afterwards liquidated by Hitler. With his power consolidated he wanted Riefenstahl to do the 1934 rally as well, a task she claims to have accepted only after a second ''invitation'' and the promise of total artistic freedom.

Triumph des Willens (*Triumph of the Will,* 1935) is considered by many to be *THE* propaganda film of all times, even if its director later maintained that all she had made was a documentary. Carefully edited from over 60 hours of film by herself, with concern for rhythm and variety rather than chronological accuracy, it emphasizes the solidarity of the Nazi party, the unity of the German people, and the greatness of their leader who, through composition, cutting, and special camera angles, is given mythical dimensions. Filming Abert Speer's architechtural spectacle where the Nazi icons, swastika, and eagle are displayed prominently and, together with flags, lights, flames, and music, made a powerful appeal to the irrational, emotional side of the viewer, particularly the German of the time. Not surpris-

ingly, the film was awarded the German Film Prize for 1935. But it was also given the International Grand Prix at the 1937 Paris World Exhibition, albeit over the protest of French workers.

Riefenstahl's next film, the short *Tag der Freiheit: Unsere Wehrmacht* (*Day of Freedom: Our Armed Forces,* 1935) was in a way a sequel, shot to placate the German Armed Forces, who were not at all pleased about having received little attention in *Triumph of the Will*.

Another major assignment from Hitler followed: to shoot the 1936 Olympic Games held in Germany. *Olympia,* Part 1: *Fest der Völker* (*Festival of Nations*) and Part 2: *Fest der Schönheit* (*Festival of Beauty*) premiered in 1938, again to great German and also international acclaim. Elaborate and meticulous preparation, technical inventiveness, and 18 months of laborious editing helped Riefenstahl elevate sports photography—until then a matter for newsreels only—to a level of art seldom achieved. From the naked dancers in the opening sequence and the emphasis upon the African American athlete Jesse Owens to the striking diving and steeplechase scenes, the film celebrated the beauty of the human form in motion in feats of strength and endurance.

Immediately after completing *The Blue Light* Riefenstahl had made plans to film *Tiefland* (*Lowlands*), a project that was to be interrupted by illness, Hitler's assignments, and the war. When it was finished in 1954 all fire had gone out of this tale of innocence and corruption, high mountains and lowlands, based on the opera by the Czech Eugene d'Albert. Many of Riefenstahl's other projects, most notably her plan to do a film on Penthisilea, the Amazon queen, were never completed at all. This was due partly to the fact that she was a woman in a man's profession but mostly to the war and the choices she made under the Nazis and for them. Ultimately, all her work, in spite of the great talent and dedication it so clearly demonstrates, is tainted by the readiness and skill with which she put her art at the service of the Third Reich, no matter whether it was from conviction, political naivete, ambition, or, most likely, a combination of all three.

Although her film career had come to a halt, Riefenstahl's attention focused on still photography. She visited Africa many times in hopes of making a film, but eventually these trips resulted in two books of photography (*The last of the Nuba, 1974,* and (*The People of Kau, 1976* . Once again her work was praised for its beauty and castigated for its fascist art. When she was 70, Reinstahl learned to scuba dive and concentrated her photography on underwater coral life, resulting in a new book *Coral Garden,* 1976.

In 1993, when she was 91 years old, German director Ray Mueller made a film biography (*The Wonderful, Horrible Life of Leni Riefenstahl*. The release of the film coincided with the English translation of her autobiography *Leni Riefenstahl: A Biography* In both the film and the book, Riefenstahl claims her innocence and mistreatment, never realizing the effect that her films had on promoting the Nazi cause. Ray Muller was quoted in (*Time Magazine* as declaring ''she is still a 30's diva, after all and not accustomed to being crossed. By the second day, I was asking prickly questions and she was having choleric fits.'' In his review of the film, *New York Times* film critic Vincent Canby concluded ''Ms. Riefenstahl doesn't come across as an especially likable character which is to her credit and Mr. Muller's. She is beyond likability. She is too complex, too particular and too arrogant to be seen as either sympathetic or unsympathetic. There's the suspicion that she had always had arrogance and that it, backed up by her singular talent, is what helped to shape her wonderful and horrible life.''

Further Reading

Kampf in Schnee und Eis (*Battle in Snow and Ice,* 1933), *Hinter den Kulissen des Reichsparteitagsfilms* (*In the Wings of the Party Rally Film,* 1935), and *Schönheit im Olympischen Kampf* (*Beauty in Olympic Competition,* 1937) are contemporary accounts, the first ghostwritten, by Riefenstahl on her work. They are available only in German. *The Last of the Nuba* (1974), *The People of Kau* (1976), and *Coral Gardens* (1978), her later books of still photography, exist in English editions as well. After the end of the war Riefenstahl wrote a number of statements and letters to editors defending herself. She also worked on an autobiography. She gave a lengthy interview for *Leni Riefenstahl Part I and II* (one half-hour each), produced by Camera Three for 1973 broadcast by the CBS Television Network. Three full-length books on her are: Renata BergPan, *Leni Riefenstahl* (1980); David B. Hinton, *The Films of Leni Riefenstahl* (1978), the most apologetic; and Glenn B. Infield's more gossipy *Leni Riefenstahl, The Fallen Film Goddess* (1976), all in English. The most important article by an American film critic is Susan Sontag's ''Fascinating Fascism'' in the *New York Review of Books* (February 6, 1975). □

Louis Riel

Louis Riel (1844-1885) was a Canadian rebel who led uprisings in the west in 1870 and 1884-1885 on behalf of the Métis people.

Louis Riel was born at Saint-Boniface, Manitoba, on Oct. 23, 1844, of Métis parents. His quickness of mind was early recognized by the priests at Saint-Boniface, and Riel was sent east to study at the Seminaire de St-Sulpice in Montreal. Riel decided not to become a priest, however, and he returned to the Red River area. In 1869 he became the secretary of the Comité National des Métis, an organization created by the population of Assiniboia, who were of mixed Native American and European heritage. He attempted to preserve their rights when the Canadian west was transferred from the Hudson's Bay Company to the Dominion.

As the brightest and best educated of the Métis, Riel soon became the unchallenged leader of his people, although he was only 25 years old. Proclaiming himself president of the provisional government of the Northwest Territories, he dispatched emissaries to Ottawa to negotiate with the Canadian government, and he was successful in securing the early grant of provincial status for the territory, now named Manitoba, and promises of fair treatment for the

Métis. Unfortunately Riel was somewhat overzealous in maintaining order in his domain, and he ordered the execution of Thomas Scott, a troublemaker from Ontario. The execution roused passions in Ontario, a military force was sent to Manitoba, and Riel was forced to flee.

For the next 14 years Riel was in limbo. Although he was three times elected to Parliament by Manitoba constituencies, he was never able to take his seat. In 1875, in fact, he was declared an outlaw. For part of the time he was in an insane asylum, and he was teaching school in the American West in 1884, when events again brought him to the fore.

Riel was approached by representatives of the Métis and other dissident groups in 1884 and asked to return to Canada. He leaped at the chance and was soon leading yet another rebellion against Ottawa. By this time he was clearly mad, believing himself the Messiah and certain that God was on his side. Unfortunately for his rebellion, the Canadian Pacific Railway was on the side of the government, and troops moved west with surprising speed. After a few skirmishes the second Riel rebellion was crushed, and Riel found himself a prisoner.

Soon the rebel was brought to trial by a completely English-speaking court and jury, and predictably Riel was found guilty of high treason. An insanity commission reported that he was sane, the Cabinet refused to commute the sentence, and Riel mounted the gibbet at Regina on Nov. 16, 1885. His death stirred animosity between French and English in Canada to fever pitch, and relations between the two peoples remained strained ever thereafter.

Further Reading

Of the numerous biographies of Riel the best is George F. G. Stanley, *Louis Riel* (1963). See also Joseph Kinsey Howard, *Strange Empire: A Narrative of the Northwest* (1952), and George F. G. Stanley, *The Birth of Western Canada* (1961).

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Georg Friedrich Bernard Riemann

The German mathematician Georg Friedrich Bernard Riemann (1826-1866) was one of the founders of algebraic geometry. His concept of geometric space cleared the way for the general theory of relativity.

On Sept. 17, 1826, Georg Riemann was born in Breselenz. Shortly afterward, the family moved to Quickborn, Holstein, where his father, a Lutheran minister, assumed the pastorate. Riemann senior quickly recognized his younger son's mathematical talent. When Georg was 10 years old, he was placed under a mathematics tutor who soon found himself outdistanced by his pupil.

Riemann had planned on a career in the Church in accordance with his father's wishes. In 1846 he entered the University of Göttingen as a student of theology and philology. But mathematics called, and he had probably already decided to change his mind, should his father consent. He may have strengthened his argument by a grand attempt to prove Genesis mathematically. The proof was hardly valid, but Riemann senior appreciated the effort and gave his blessing to the mathematical career. In 1847 Georg transferred to the University of Berlin, where such vigorous innovators as K. G. J. Jacobi, P. G. Lejeune-Dirichlet, J. Steiner, and F. G. M. Eisenstein had created a livelier atmosphere for learning. In 1849 Riemann returned to Göttingen to prepare for his doctoral examinations under Wilhelm Weber, the famous electrodynamicist.

Riemann Surfaces

Riemann's doctoral dissertation was, in Karl Friedrich Gauss's words, the product of a ''gloriously fertile originality.'' Its novel ideas were further developed in three papers published in 1857. Here is a crude explanation of the principal novelty:

A complex number may be represented by a point in a plane. A function (single-valued) of a complex variable is a rule which pairs each point in one plane with a *unique* point

in another plane. Imagine a fly wandering about the surface of a plate-glass window. As the fly moves from point to point, its shadow moves from point to point on the floor of the room. Each point which the fly occupies on the window determines a *unique* point that its shadow occupies on the floor.

Now suppose that the floor is a highly reflective surface. The incoming light strikes the floor and is reflected to the wall, and we see a *second* image of our wandering fly. Now each position of the fly on the window determines two shadows—one on the floor and one on the wall.

But that is not quite right. There are some positions in which the fly still casts only one shadow. These are the points which throw the shadow on the line of intersection between floor and wall. Let us call these points branch points.

Now suppose that we replace the plate-glass window with *two* parallel sheets of plate glass (like a double window for insulation against cold). We endow the sheets with the following magical properties: any object on the outside sheet will cast a shadow only on the floor, and any object on the inside sheet will cast a shadow only on the wall. Furthermore, we join the two sheets along the line of branch points, so that they now form a single surface. Our fly may crawl from one sheet to the other, but to each point that he occupies on the glass surface, there once again corresponds one unique location of his shadow.

This is what Riemann did for multiple-valued functions of a complex variable. His surfaces restore single-valuedness to functions and at the same time provide a method of representing these functions geometrically. Moreover, it turns out that the analytic properties of many functions are mirrored by the geometric (topological) properties of their associated Riemann surfaces.

His Göttingen Lecture

After successfully defending his dissertation, Riemann applied for an opening at the Göttingen Observatory but did not get the job. He next set his sights on becoming a privatdozent (unpaid lecturer) at the university. There were two hurdles to surmount before he could obtain the lectureship: a probationary essay and a trial lecture before the assembled faculty. The former, a paper on trigonometric series, included the definition of the ''Riemann integral'' in almost the form that it appears in current textbooks. The essay was submitted in 1853.

For his trial lecture Riemann submitted three possible titles, fully expecting Gauss to abide by tradition and assign one of the first two. But the third topic was one with which Gauss himself had struggled for many years. He was curious to hear what Riemann had to say ''On the Hypotheses Which Lie at the Foundations of Geometry.''

The lecture that Riemann delivered to the Göttingen faculty on June 10, 1854, is one of the great masterpieces of mathematical creation and exposition. Riemann wove together and generalized three crucial discoveries of the 19th century: the extension of Euclidean geometry to n dimensions; the logical consistency of geometries that are not Euclidean; and the intrinsic geometry of a surface, in terms of its metric and curvature in the neighborhood of a point. In his synthesis Riemann demonstrated the existence of an infinite number of different geometries, each of which could be characterized by its peculiar differential form. Finally, he pointed out that the choice of a particular geometry to represent the structure of real physical space was a matter for physics, not mathematics.

The impact of the lecture was enormous but delayed. Riemann worked out some of the analytical machinery in a memoir of 1861 on the conduction of heat, but the lecture itself was not published until 1868. Twenty years later a respected historian noted simply that the paper ''had excited much interest and discussion.'' By 1908 the same historian was calling it a ''celebrated memoir'' which had attracted ''general attention to the subject of non-Euclidean geometry.''

''Riemann Hypothesis''

Riemann spent 3 years as a privatdozent. In 1857 he was appointed assistant professor, and 2 years later, when Dirichlet died, Riemann succeeded him in the chair of Gauss. After 1860 the honors, including international recognition, came thick and fast. He died on July 20, 1866, in Selasca, Italy.

Riemann's special genius was the penetrating vision that enabled him to see through a mass of obscuring detail and perceive the submerged foundations of a theory intuitively. This uncanny talent was most obvious in his geometric work, but the most remarkable instance occurs in analytic number theory. In an 1859 paper on prime numbers, Riemann proved several properties of what came to be called ''Riemann's zeta function.'' Several other properties of the function he simply stated without proof. After his death a note was found, saying that he had *deduced* these properties ''from the expression of it (the function) which, however, I did not succeed in simplifying enough to publish.''

To this day no one has the slightest idea of what this ''expression'' might be. All but one of the properties have since been proved. The last one, now called the ''Riemann hypothesis,'' still awaits its conqueror, despite the efforts of several generations of talented mathematicians.

Further Reading

The best biography of Riemann in English is in Eric T. Bell, *Men of Mathematics* (1937). He is discussed in the first volume of Ganesh Prasad, *Some Great Mathematicians of the Nineteenth Century: Their Lives and Their Works* (1933). The place of Riemannian geometry in relativity theory is discussed in Jagjit Singh, *Great Ideas of Modern Mathematics: Their Nature and Use* (1959). For a nontechnical introduction to non-Euclidean geometries see Richard Courant and Herbert Robbins, *What Is Mathematics?* (1941).

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Tilman Riemenschneider

Tilman Riemenschneider (1468-1531) was the most famous of all German late-Gothic sculptors. His style of carving is beautifully refined, with nervous, crackling drapery folds and superb surface finish of the alabaster, sandstone, or lindenwood with which he worked.

Tilman Riemenschneider was born in Osterode, Saxony. After traveling in the Rhineland and Swabia, he settled in the prince-bishopric of Würzburg in 1483. He became a citizen 2 years later and was mayor of the city in 1520-1521. As a Würzburg councilor, in 1525 he came into conflict with the Church authorities during the Peasants' War—an expression of the Reformation—and was imprisoned and tortured. He died in Würzburg on July 7, 1531.

Like his contemporaries at Nuremberg, notably Veit Stoss, Riemenschneider combined realism with picturesqueness. The figure groups on his altarpieces are crowded and expressively posed, and the folds of their garments are deep-cut and crisp. He developed a highly individual style characterized by a high-pitched sensibility and an intense seriousness. His figures are carefully posed and often seem to affect ungainly attitudes; their expressions are somewhat more restrained than the figures by Stoss.

Riemenschneider's chief early works are the wooden altarpiece of the parish church of Münnerstadt (1490-1492; portions are in Berlin and Munich, the rest are *in situ*); the stone figures of Adam and Eve carved for the portal of the Marienkapelle in Würzburg (1491-1493), which are among the earliest known realistically treated nude figure sculptures in Germany; and a sandstone Virgin for the Marienkapelle (all three in the Mainfränkisches Museum, Würzburg), of which many variations, generally in wood, made Riemenschneider the most famous sculptor of his day.

Between 1500 and 1520 Riemenschneider carved the superb *Assumption of the Virgin* wooden altarpiece for the little country church at Creglingen, the stone tomb of Bishop Rudolph von Scherenberg in the Cathedral of Würzburg, and the wooden Altar of the Holy Blood in the Jakobskirche in Rothenburg ob der Tauber (1501-1505). In the center of the Rothenburg altar is the *Last Supper;* on the wings are the *Entry of Christ into Jerusalem* and *Christ in Gethsemane,* brilliantly executed in low relief. Sensing the beauty of the wood itself, Riemenschneider frequently did not polychrome his altarpieces, a novelty at this time.

Riemenschneider's masterpiece of funerary sculpture is the monumental memorial of the emperor Henry II and his wife, Kunigunde, in Bamberg Cathedral (1499-1513), executed in marble. Relief carvings on the sides of the tomb depict legendary events from their lives in a style that reveals a new human understanding.

Further Reading

There is no monograph on Riemenschneider in English. Bernd Lohse and others, eds., *Art Treasures of Germany* (1958), contains some biographical information on Riemenschneider and reproductions of his works. See also Clara Waters, *Painters, Sculptors, Architects, Engravers and Their Works* (1899).

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Cola di Rienzi

The Roman popular leader Cola di Rienzi (1313-1354) was tribune of Rome during a period of the Avignonese papacy. He led a republican movement that restored for a time the dream, if not the reality, of Roman greatness.

Cola di Rienzo (incorrectly but popularly Rienzi; was born Niccola di Lorenzo Gabrini in Rome. His father was a tavern keeper whose Christian name, Lorenzo, had been shortened to Rienzo. As a boy, living at Anagni, Cola di Rienzi read voraciously of the heroes and deeds of ancient Rome. The poets and historians who told of the glories of the ancient city filled him with a burning zeal to restore its former greatness.

As a very young man, Rienzi attracted attention in Rome when, with eloquence and aided by the presence of monuments of antiquity all around him, he reminded his fellow citizens of the might of the empire. Rome had once bestowed order and justice first upon itself and then upon the world, and Rienzi believed it could do so again.

Rienzi became a notary and in 1343 was sent on a public mission to Avignon. In Avignon he won the favor of Pope Clement VI, whom he exhorted to return to Rome and to put an end to the corruption that prevailed there under the disorderly rule of the nobles. Rienzi returned to Rome in April 1344, and he then made plans for a general uprising, gathering ever greater support with a series of brilliant speeches.

On May 20, 1347, Rienzi appeared at the Capitol with the bishop of Orvieto, the Pope's vicar, and proclaimed to the Roman people that from that moment the republic was restored. Shouts of approval met his promises of equal justice and fair taxation, and he found himself at once in the possession of complete authority in Rome. The nobles fled in dismay, and Rienzi was given the title of tribune of the people.

Rienzi's rule began well. He dispensed justice impartially, gave attention to the storage of surplus food, and systematically drained nearby marshlands for cultivation. For a brief time, security and peace made the hearts of Roman citizens glad that the vicious and arbitrary rule of the aristocrats was past.

Cola di Rienzi (center, with arms extended)

On Aug. 1, 1347, representatives of the Italian cities, on Rienzi's invitation, met at Rome to consider the question of a united Italy. Many of the Italian communes, though not all, gave this plan and Rienzi's leadership their formal recognition. Dazzled by his own eloquence and apparent success, Rienzi then staged, on August 15, a ceremony of incredible pomp and ostentation in which he was installed and crowned tribune. Rienzi's extravagance led him to decree that all Italians were free and citizens of Rome and that only they had the authority to choose an emperor.

Pretensions such as these and the growing ostentation of Rienzi's habits soon caused popular enthusiasm to diminish, and the Roman barons, led by Stefano Colonna, made plans to overthrow him. Pope Clement VI, who had earlier supported Rienzi, was offended by his efforts to create a Roman empire based exclusively on the will of the people and was now most eager to be rid of him. On November 20 Rienzi set out boldly with a Roman militia and met and defeated the barons in a battle in which Colonna, his bitterest enemy, was killed.

This victory caused Rienzi to lose all moderation. He became more arrogant in behavior and more sumptuous in dress. He was deaf to all pleas of the papal vicar, with whom he supposedly shared authority. The exasperated pope issued a bull on December 3 branding Rienzi a criminal and calling upon the Roman people to drive him out. With opposition mounting, Rienzi lost his vaunted courage and abdicated on December 15. He then secluded himself for more than 2 years, appearing in Prague in July 1350. There he begged Emperor Charles IV to restore Italy to liberty, but Charles imprisoned him and then handed him over to the Pope in August 1352.

Clement VI died in December of that year, and his successor, Innocent VI, pardoned Rienzi, hoping to use him against the barons in Rome. The former tribune returned to Rome in August 1354 accompanied by the papal legate, Cardinal Gil Álvarez Carrillo de Albornoz. Rienzi was acclaimed and restored to power, but again he succumbed to the fatal weakness of failing to recognize the limits of his power. He grew insufferably tyrannical, and on Oct. 8, 1354, he was murdered by a Roman mob at the Capitol, and his body was then dragged through the streets.

Further Reading

The best account of Rienzi's life is in Ferdinand Gregorovius, *History of the City of Rome in the Middle Ages,* translated by Annie Hamilton (8 vols., 1900-1909). For a lively recent treatment see Will Durant, *The Renaissance* (1953). □

David Riesman

The American sociologist, writer, and social critic David Riesman (born 1909) was a leading authority on higher education and on developments in American society.

David Riesman was born in Philadelphia, Pennsylvania, in 1909. His father, also named David Riesman, was a well-known physician and professor of clinical medicine and later of the history of medicine at the University of Pennsylvania Medical School. Young Riesman attended William Penn Charter School, Harvard College, where he was one of the editors of *The Crimson,* and Harvard Law School, where he was one of the editors of the *Harvard Law Review*. In the following year he was a research fellow and worked with Professor Carl Friedrich of the Harvard Government Department, and the next year he served as a law clerk to Justice Brandeis of the U.S. Supreme Court.

After a year of law practice in Boston he spent four years at the University of Buffalo Law School. Riesman's interests were, from the beginning wider than research in, and the practice of law. During his years in Buffalo he published important articles on civil liberties and a major series of articles on the law of defamation and slander. He discussed in the latter, among other things, the then key question of whether a right to suit for group libel should be recognized, as in the case of anti-Semitic writings attacking Jews. By the mid-1940s these articles had been widely noted. In a year as a research fellow at the Columbia Law School he was able to discuss his rapidly developing wide-ranging interests—in community studies, in the new culture and personality orientation in anthropology, and in change

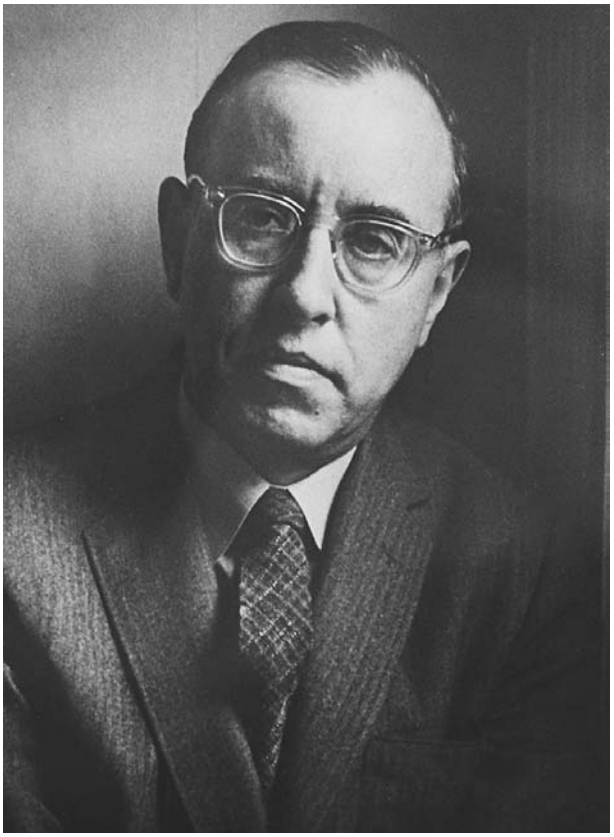

in American society—with Margaret Mead and Ruth Benedict and Robert and Helen Merril Lynd. In a further stay in New York during World War II as deputy assistant district attorney for New York County and with Sperry Gyroscope he was able to study psychoanalysis with Erich Fromm and Harry Stack Sullivan.

After the war Riesman joined the staff of the University of Chicago, then perhaps the most exciting enterprise in undergraduate education in America, and helped develop a course on culture and personality. In 1948, on a leave at Yale Law School, he began work on his first major book, *The Lonely Crowd* (with Nathan Glazer and Reuel Denney), followed by *Faces in the Crowd* (with Nathan Glazer). Riesman combined some new techniques in the social sciences, in particular long qualitative interviews, with analysis of popular culture, radio, and magazines and books to describe what was happening to American character. *The Lonely Crowd,* published in 1950, became (especially in a revised and shortened version published by Anchor Books-Doubleday in 1953) one of the seminal works of the 1950s and established Riesman as a leading commentator on trends in American life.

His style in inquiry was to take a conventional viewpoint and to question it sharply. He himself called his mode of analysis ''counter cyclical.'' He continued to sharpen a unique and remarkably insightful view of American society in discussions of youth, the relations between men and women, American education, and American foreign relations. His essays on these and other subjects, collected in *Individualism Reconsidered* (1954) and *Abundance for What* (1964), had wide influence. The latter volume in particular reflected his deep concern with the dangers of an uncontrolled nuclear arms race, which had led to his becoming one of the founders of the Committees of Correspondence in 1960, a group organized under the auspices of the American Friends Service Committee.

In 1958 Riesman moved from the University of Chicago to Harvard, where he became the first Henry Ford II Professor of Social Sciences. He made a deep and long-lasting commitment to undergraduate education at Harvard, teaching a famous course on ''American Character and Social Structure,'' serving on the faculty committee supervising the undergraduate social studies program, and connecting himself, both in research and as a faculty associate, with the life of the undergraduate houses at Harvard.

He had begun to work on higher education even before going to Harvard. He published *Constraint and Variety in American Education* in 1956, and from then on was engaged almost continuously in research and publication on American higher education. He published (with Christopher Jencks) the important *Academic Revolution* in 1968, *Academic Values and Mass Education* (with Joseph Gusfield and Zelda Gamson) in 1970, *The Perpetual Dream: Reform and Experiment in the American College* (with Gerald Grant) in 1978, and *On Higher Education: The Academic Enterprise in an Era of Rising Student Consumerism* in 1980, *Choosing A College President: Opportunities and Constraints,* and he contributed to and edited many other volumes on higher education.

Riesman carved out for himself a unique role in American intellectual life. While his research for more than 30 years centered on higher education, and he became known as perhaps the leading authority on this subject, serving on many committees and often consulted on searches for college presidents and other high officials, this was only one side of his interests. As the writer of some of the most insightful works on American character and society, he was regularly asked for his views on developments in American society. And because of his permanent concern with what he saw as the greatest danger facing mankind—nuclear war—he maintained a strong interest in foreign affairs and the development of American politics. In all this, he escaped labels. If any label was suitable, it was that of old-fashioned liberal, but he enrolled under no banner and his distinctive voice could never be mistaken as being part of a crowd.

Further Reading

The work of David Riesman is discussed in a volume published in his honor, *On the Making of Americans* (1979), edited by Herbert J. Gans, Nathan Glazer, Joseph R. Gusfield, and Christopher Jencks. This volume has a complete bibliography of his works up to 1979. Riesman wrote a number of autobiographical pieces, among them the essay ''Two Generations,'' which appeared in *Daedalus* in Spring 1964, and ''Becoming an Academic Man,'' which is to appear in a volume of autobiographical essays by sociologists edited by Bennett M. Berger. □

Gerrit Thomas Rietveld

Gerrit Thomas Rietveld (1888-1964), architect and furniture designer, was a member of the group of Dutch artists and architects known as de Stijl. He was the first to give its esthetic program visible form.

Gerrit Rietveld was born on June 24, 1888, in Utrecht and lived there most of his life. He was trained as a cabinetmaker by his father (1899-1906) and as a jewelry designer in the studio of C. J. Begeer (1906-1911). For the next 8 years he was self-employed as a cabinetmaker while studying and working with the architect P. J. Klaarhamer. Rietveld's career as an independent architect began in 1919.

A commission to copy from photographs furniture designed by the American architect Frank Lloyd Wright for a client of the Dutch architect Robert van't Hoff brought Rietveld into contact with de Stijl (the Style), founded in 1917. De Stijl advocated a ''pure'' artistic expression based upon the interrelationship in space of rectangles of primary colors. Rietveld was a member of this group from 1919 to 1931, but already in 1917-1918 he had designed the so-called Red-Blue chair. Composed of a modular grid of square or rectangular sticks painted black and with a sustaining seat and back of red and blue rectangular plywood planes, this design enabled each element to maintain its own absolute identity because of the color scheme and the joinery. It was the first executed object to exhibit the artistic principles of de Stijl.

Rietveld applied the same interplay of rectangles to an architectural design in his remodeling of the groundfloor shop front of the G. & Z. C. Jewelry Store, Amsterdam (1920; destroyed). In 1921 he began a period of collaboration with the designer Truus Schröder-Schräder, for and with whom he designed the paradigm of de Stijl architecture, the Schröder House, Utrecht (1924). The flexible design of the two-story house included an upper floor which could be made into one large room by sliding back the movable partitions. Its interior extended out into the surroundings through balconies, corner casement windows, projecting floor and roof planes, and large areas of glass. The exterior was a de Stijl composition of particolored, stuccoed brick planes and painted steel stanchions that suggested an inner volume dynamically defined by discrete lines and planes, but not actually enclosed. It set the standard for the progressive architecture of the 1920s in Europe.

De Stijl principles also formed the series of designs for shop fronts (1924-1929) which, with large-scale housing projects, comprised the bulk of Rietveld's work of the late 1920s. The only one exceptional design from this period was a garage and chauffeur's quarters in Utrecht (1927-1928; now altered). Here his concern was as much for technique as for form. He used precast concrete slabs held in place by a frame of steel I-sections expressed as a de Stijl grid on the exterior. In 1928 Rietveld was one of the co-founders of the CIAM (International Congress of Modern Architecture).

By the 1930s Rietveld's time seemed to have passed. Commissions became fewer, although he continued to design furniture (Zig-Zag chair, 1934) and buildings. Most of the latter were country houses displaying the canonical white stucco cubes, large areas of glass, and flexible, open planning of the mature International Style in Europe (Hillebrandt House, The Hague, 1935). With renewed interest in de Stijl following World War II, Rietveld continued to design private houses (Stoop House, Velp, 1951) and again received important commissions, including the Hoograven Housing complex, Utrecht (1954-1957), the Jaarbeurs, Utrecht (1956), and the De Ploeg textile factory, Bergeyk (1956). He died in Utrecht on June 25, 1964.

Further Reading

The only monograph on Rietveld is Theodore M. Brown, *The Work of G. Rietveld* (1958), which includes an illustrated catalog of Rietveld's work, a bibliography, and translations of some of his writings. Hans Ludwig C. Jaffé, *De Stijl* (1960), discusses Rietveld's connection with the group. □

Jacob August Riis

Jacob August Riis (1849-1914), Danish-born American journalist and slum reformer, created new standards in civic responsibility regarding the poor and homeless in his reporting of New York City slum conditions.

Jacob Riis was born May 3, 1849, in Ribe, Denmark, one of 14 children. His father was a school-teacher. Young Riis early showed a sensitive disposition and a faith in people that would sustain him through difficult days. Trained in carpentry, he emigrated to New York in 1870. Riis never forgot the bitter experiences with poverty and ill-treatment that followed, but they did not mar his hopeful outlook. In 1874 he became editor of the *South Brooklyn News* and began developing his skills as a reporter. In 1877 he joined the *New York Tribune* and was assigned to the Police Department in the slums of the lower East Side.

Although Riis was in some respects sentimental in outlook, he was able to investigate and report conditions that made cynics of less hardy journalists. Riis turned his energy and keen eye for human-interest stories into a weapon for rousing New Yorkers to the evil state of their slums. His articles for the *Tribune,* the *Sun* (which he joined in 1890), and elsewhere probed every aspect of human circumstances: sanitary conditions, family life, the fate of women and children, and even treatment of dead victims of hunger and cold. Riis's articles and exposés turned light on dark tenements, vice centers, lax police administration, firetraps, and other areas of civic neglect. *How the Other Half Lives* (1890) brought him fame and introduced him to his lifelong friend and associate Theodore Roosevelt, who termed him the most useful citizen in New York.

Although Riis never saw beyond the conditions to the causes, those conditions were so in need of correction that his reports constituted major reform. *Out of Mulberry Street* (1898), *The Battle with the Slum* (1902), and *Children of the Tenement* (1903) continued to report investigations which resulted not only in cleansing the city of sore spots but made Riis influential as writer and lecturer in cities throughout the land. Thanks to his efforts, Mulberry Bend, notorious for its crime and decay, became a park; its Jacob A. Riis Neighborhood House is symbolic of his benign crusades in behalf of children.

Riis married his childhood sweetheart in 1876 and raised a family. She died in 1905, and 2 years later he married his young secretary. Riis's energy and earnest concern took him about the country and finally cost him his health, which rest cures could not renew. He died May 26, 1914, at his summer house in Barre, Mass.

Further Reading

Riis's *The Making of an American* (1901; new ed. 1970) is a folk masterpiece. His childhood memoirs are in *The Old Town* (1909). A biography is Louise Ware, *Jacob A. Riis: Police Reporter, Reformer, Useful Citizen* (1938).

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James Whitcomb Riley

American poet James Whitcomb Riley (1849-1916), often called the ''People's Laureate'' or the ''Hoosier Poet,'' established a reputation for dialect poetry designed for recitation and easy reading.

James Whitcomb Riley was born on Oct. 7, 1849, in Greenfield, Ind. His father, a successful small-town lawyer, allowed him to shape his education by instinct rather than formal precedents. Oratory, drama, painting, and music took James's earliest attention. He idolized Charles Dickens. Poets Robert Burns, for dialect verse, and Henry Longfellow, for moral precepts, were his models. Young Riley wrote voluminously and saved every scrap, particularly the local-color sketches, incorporating anecdotes he heard from the country people around the courthouse. His musical ear was good; he played the violin, guitar, and banjo. His verbal ear was even better.

At the age of 16 Riley left school to become a ''house, sign, and ornamental painter,'' wandering around Indiana. He read law for a while but took to the road with a traveling medicine man from whose wagon he learned to entertain the public with recitations in dialect. When he returned to Greenfield, he started a career in journalism, beginning with the local paper and expanding his horizons gradually. At one time he was local editor of the *Anderson Democrat*.

The *Indianapolis Journal*'s invitation to join its staff was the door to success. Riley published his dialect poems under the name ''Benjamin F. Johnson of Boone,'' and by 1883 the demand was enough to issue a pamphlet edition. Calling his first collection *The Old Swimmin' Hole and 'Leven More Poems,* he did not need a public-opinion poll to tell him he had found his métier. He sold more than half a million copies of this book, followed it with 40 more books before his death, and on platforms across the country entertained audiences with homely philosophy and dramatic monologues. *Old-Fashioned Roses* (London, 1888) captured an English audience. *Pipes o' Pan at Zekesbury* (1888), *Rhymes of Childhood* (1890), and *Here at Home* (1893) expanded his American reputation.

Riley's attractions were personal, not cerebral. His winsome nature was contagious in a public gathering, and he was determined to give his listener ''simple sentiments that come from the heart.'' His poems were never burdened with ideas, complexities, ambiguities. He invented a whole gallery of Hoosiers; Riley was the first to admit that they spoke patent clichés in a dialect such as no real Hoosier ever spoke. At his best, he captured a tranquil America, wholesome, eccentric, sentimental, bucolic. ''The Raggedy Man,'' ''Little Orphant Annie,'' and ''Nine Little Goblins'' attest to his vitality within his limited range. He died on July 22, 1916.

Further Reading

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Rainer Maria Rilke

Rainer Maria Rilke (1875-1926) is considered the greatest lyric poet of modern Germany. His work is marked by a mystical sense of God and death.

Born in Prague on Dec. 4, 1875, Rainer Maria Rilke grew up in a middle-class milieu he called ''petit bourgeois,'' of which he later felt ashamed. In spite of his sensitive, almost feminine nature, he was expected to become an army officer and was forced to spend 5 years (1886-1891) in the military academies of St. Pölten and Mährisch-Weisskirchen. After graduation from high school, he enrolled for a year as a student of literature at the German University of Prague (1895-1896) before moving away from his family. He continued his studies at the University of Munich for the next few years.

Early Works

At 19 Rilke began his literary career by publishing at his own expense a collection of indifferent love poems, *Leben und Lieder* (1894; *Life and Songs*), written in the conventional style of the Heine tradition. This was followed in 1895 by a collection of poems, *Larenopfer,* revealing a sentimental attachment to his native Prague. Both of these slim volumes as well as the next ones, *Traumgekrönt* (1896; *Dream-Crowned*), *Advent* (1897), and *Mir zur Feier* (1899; *Celebrating Myself*), fail to show the sharpness of observation that characterizes his later verse. His prose tales of this period, *Am Leben hin* (1898; *On the Rim of Life*), also contain little to foreshadow his later genius.

In his second, religious or mystic, period (1899-1903), Rilke, opposed to the naturalism of his time, became an esthetic symbolist and, above all, a religious prophet and humanitarian. In August 1900 he settled in the north German artist colony Worpswede near Bremen, met a young sculptress, Clara Westhoff, and married her. There he wrote a monograph, *Worpswede* (1902), about the painters whose work he observed, and contributed book reviews to the *Bremer Tageblatt*. His marriage, doomed almost from the start, remained a brief episode, although it was never formally dissolved. A few months after the birth (Dec. 12, 1901) of his daughter, Ruth, he departed for Paris, leaving behind his wife and child.

Two books of poetry, written for the most part during his time in the painters' colony, eventually brought Rilke fame. One was *Das Buch der Bilder* (1901, 1906; *The Book of Images*), a volume of individual poems without a common theme, marked by intense musicality and the ability to conjure up moods almost independent of the meaning of the words that are used. The other volume contains a cycle of religious poems, *Das Stundenbuch* (1905; *The Book of Hours*), consisting of three parts, each marking a stage in his development: *Das Buch vom mönchischen Leben* (1899), *Von der Pilgerschaft* (1901), and *Von der Armut und vom Tode* (1903). Its genesis was Rilke's two trips to Russia, undertaken in 1899 and 1900. His delightful, childlike stories, *Vom Lieben Gott* (1900; *Stories of God*), reveal a ''circling around God,'' as he himself calls it, in which God and the believer are mutually interdependent. These early works are sincerely mystical, revealing his sense of humility and brotherhood, his simple faith and genuine compassion for the poor and exploited.

Life in Paris

Rilke's life in Paris (1902-1910) initiated a new phase, marked by the most significant turn in his poetic career: his new attitude toward objective reality and his attempt to apprehend the very essence of things, animate as well as inanimate. The commission to write a monograph on the great French sculptor Auguste Rodin had brought Rilke to Paris. He served Rodin for a while as secretary, and he admired him more than any other living artist. Rodin taught

Rilke not to wait passively for inspiration but rather to go out and look for subjects, to observe and study tangible objects. Rilke now developed a new concept of the artist as the hardworking craftsman. This new attitude manifests itself in those poems that appeared under the title *Neue Gedichte* (1907, 1908; *New Poems*). Here one finds his famous *Ding-Gedichte* (thing-poems), poetic re-creations of things he had seen and observed and which to him become impersonal symbols: animals and flowers, landscapes, and, above all, works of art.

During a trip to Sweden in 1904, Rilke composed the first version of *Die Weise von Liebe und Tod des Cornet Christoph Rilke,* a romantic, even melodramatic, sentimental account of the last hours of a young aspiring cavalry officer. Later he tried to disassociate himself from this poem that became his most popular work. After the publication of his *Neue Gedichte,* Rilke set about completing an autobiographical novel begun in Rome 4 years before. In this, his only major narrative work, *Die Aufzeichnungen des Malte Laurids Brigge* (1910 *Notebook of Malte Laurids Brigge*), he tells the story of his own inner suffering during his lonely Paris years.

With the completion of *Malte Laurids Brigge* in the winter of 1909/1910, Rilke's Paris time came to an end; he spent only 18 months of the next 4 1/2 years in Paris. These were the years of an inner crisis, and in his utter restlessness and despair he moved from country to country. Anxious to explore new territories, he traveled in the winter 1910/1911 to North African countries, Algiers, Tunis, and Egypt, and from November 1912 to February 1913 he lived in Spain. Amid the profound hopelessness and frustration of these years, however, was one event which was to change Rilke's whole literary career: Princess Marie of Thurn and Taxis offered him the hospitality of her Castle Duino, near Trieste, on the Dalmatian coast. Here in 1912 he began to compose a series of elegies that were to become his ultimate poetic achievement. They were not, however, completed until 10 years later.

Later Years

When the war broke out in August 1914, Rilke was caught in Leipzig and was forced to remain in Germany. Most of the next 5 years he spent in and around Munich, except for 7 months' service in the Austrian army. In the first days of the war, Rilke passed through a brief period of exaltation and wrote his patriotic *Fünf Gesänge* (Five Songs). But this initial enthusiasm and solidarity with his patriotic countrymen soon gave way to indifference and, finally, to outright opposition to the German war effort.

In June 1919 Rilke accepted an invitation for a lecture tour in Switzerland, where he remained, except for a few sojourns in Italy and France, including a 7-month stay in Paris in 1925, until the end of his life. During the first year or two, he searched desperately for a refuge where he could take up the cycle of poems that he had left unfinished for so long. He discovered in the summer of 1921 Muzot, a deserted medieval tower, hardly habitable, near Sierre in the canton of Valais. Here in February 1922 he completed within a few days the cycle of poems he had begun in Duino in 1912. Dedicated to his hostess and benefactress, Princess Marie, he called them in gratitude *Duineser Elegien* (*Duino Elegies*). Their publication in 1923 marked the high point of his career, and even Rilke himself, critical of his own work, regarded them as his most important achievement. The great themes of the *Elegien* are man's loneliness, the perfection of the angels, life and death, love and lovers, and the task of the poet. They were followed by the *Sonette an Orpheus* (*Sonnets to Orpheus*), a total of 55 poems which represent the other aspect of Rilke's vision: his sense of joy, affirmation, and praise.

In his last years (1923-1926) Rilke turned more and more to French literature, not only translating André Gide and Paul Valéry, but also writing poems in French (*Poèmes français*). He died of leukemia on Dec. 29, 1926, in a sanatorium in Valmont above Montreux.

Further Reading

A truly satisfactory biographical study of Rilke cannot be undertaken until all his papers become available. A first serious attempt was made by Eliza M. Butler in her monograph, *Rainer Maria Rilke* (1941), and later by Jean Rodolphe de Salis in a book which covers only the last 7 years of Rilke's life, *Rainer Maria Rilke: The Years in Switzerland* (1964). For analysis of Rilke's writings, the works of two American scholars are recommended: Frank H. Wood, *Rainer Maria Rilke: The Ring of Forms* (1958), and Heinz F. Peters, *Rainer Maria Rilke: Masks and the Man* (1960). Useful background material is in Cecil M. Bowra, *Heritage of Symbolism* (1943), and particularly in the short work on German literature by Ronald Gray, *The German Tradition in Literature, 1871-1945* (1965), which includes an incisive interpretation of some of the key works of Rilke.

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Jean Nicolas Arthur Rimbaud

Jean Nicolas Arthur Rimbaud (1854-1891), the marvelous boy-poet of French literature, established in a few short years his reputation for hallucinative verbal creation, only to give up poetry at the age of 19.

The tempestuous life of Arthur Rimbaud his relations with Paul Verlaine, his idea of the poet as seer and of the derangement of the senses are all part of the legend. His literary fame depends primarily upon the poem *Le Bateau ivre* and the remarkable volumes called *Les Illuminations* and *Une Saison en Enfer* . His abandonment of art and ''the ancient parapets of Europe'' has made Rimbaud a symptomatic and fascinating figure of alienation in the modern world.

A brilliant student in his native town of Charleville, Rimbaud published his first known French verses (*Les Étrennes des orphelins*) in *La Revue pour tous* for Jan. 2, 1870. Other early poems were *Sensation, Ophélie, Credo in Unam* (later called *Soleil et chair*), and *Le Dormeur du val. Les Chercheuses de poux* is a memorable example of beauty created from what seems at first a most unpromising subject; and *Voyelles,* with its coloring of the vowels (''A black, E white, I red, U green, O blue: vowels. . .''), aroused considerable interest in the aspect of synesthesia known as *audition colorée* (colored hearing).

On May 15, 1871, Rimbaud wrote his famous *Lettre du voyant* to a friend, Paul Demeny: ''I say that one must be a *seer,* make himself a *seer*. The Poet makes himself a *seer* by a long, immense and reasoned *derangement* of *all the senses*. . . . He exhausts in himself all the poisons, to preserve only their quintessences. . . . For he arrives at the *unknown* . . . .''

In late September 1871 Rimbaud joined Verlaine in Paris, bringing with him the manuscript of *Le Bateauivre,* one of the most remarkable poems of the century. It describes the adventures of a boat left free to drift down American rivers after its crew have been murdered by screaming Native Americans. The boat's progress is traced from its first exaltation at its freedom to its awakening on the stormy ''poem of the sea,'' through a wild tumult of snows and tides and suns and hurricanes, amid vast imagery from the beginning of the world, until it becomes at last only a waterlogged plank, nostalgic for Europe and no longer worth salvaging. The poem is a marvel of hallucinative evocation and seems in a way to foreshadow Rimbaud's own strange life.

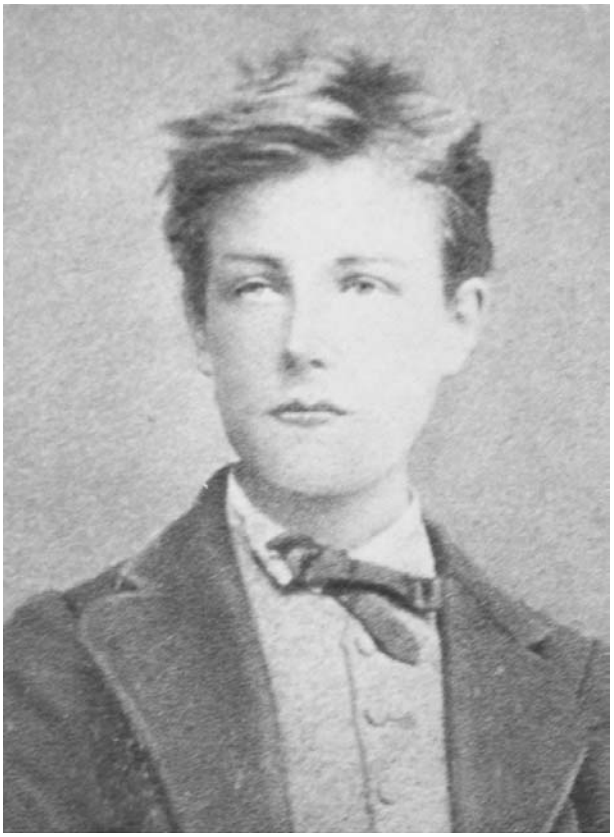

The turbulent relationship between Verlaine and Rimbaud ended finally with Verlaine in prison for shooting his friend in the wrist and with Rimbaud disoriented and restless. Rimbaud had *Une Saison en Enfer* printed in Belgium in 1873 and distributed a few copies, but he did not even claim the rest of the edition. *Les Illuminations* did not appear until Verlaine published the volume in 1886. Meanwhile, Rimbaud had given up poetry forever.

After years of wandering, Rimbaud lived as an African explorer, trader, and gunrunner. In 1888 he was at Harar working for an exporter of coffee, hides, and musk. A tumor of the knee forced his return to Marseilles in 1891, where his right leg was amputated. He died in the hospital there on Nov. 10, 1891, at the age of 37.

Critics have called Rimbaud one of the creators of free verse for such poems as *Marine* and *Mouvement* in *Les Illuminations*. Rimbaud had written in *Une Saison en Enfer:* ''I believed I could acquire supernatural powers. Well! I must bury my imagination and my memories!'' He apparently wrote nothing more after his farewell to letters at the age of 19.

Further Reading

Rimbaud's works have been extensively translated into English. Biographies in English are Enid Starkie, *Arthur Rimbaud* (1938; rev. ed. 1961), and Elisabeth M. Hanson, *My Poor Arthur: A Biography of Arthur Rimbaud* (1960). Useful critical studies of the poet include Cecil Arthur Hackett, *Rimbaud* (1957); Wilbur Merrill Frohock, *Rimbaud's Poetic Practice: Image and Theme in the Major Poems* (1963); John Porter Houston, *The Design of Rimbaud's Poetry* (1963); Gwendolyn Bays, *The Orphic Vision; Seer Poets from Novalis to Rimbaud* (1964); and Wallace Fowlie, *Rimbaud* (1966), a rewriting of his earlier *Rimbaud: The Myth of Childhood* (1946) and *Rimbaud's Illuminations* (1953).

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William Rimmer

William Rimmer (1816-1879) was probably the most individual and independent American sculptor in the 19th century. He was also a painter and a physician.

William Rimmer was born in Liverpool, England, on Feb. 20, 1816. At the age of 2 he was brought to Nova Scotia and at 10 to Boston, Mass., with which city he was primarily associated. In 1840 he began his artistic career as an itinerant portrait painter and also studied medicine, which he began to practice in the mid-1850s. At the same time he began carving directly in stone, producing such works as *St. Stephen,* a colossal granite head that is very personal in its display of fierce emotionalism and full of life. In his use of granite as a favored medium, he departed from the smooth, unbroken surfaces of the contemporary neoclassicists.

Falling Gladiator (1861), Rimmer's best-known sculpture, was done for his most important patron, Stephen Perkins. Although the work was classical in theme, the sense of strain and struggle in it was unlike any other sculpture done at the time, and here Rimmer's knowledge of anatomy was well utilized. The work, shown in the Paris Salon of 1863, appeared so lifelike that some thought it had been cast from a human model. In 1864 he received his one significant public commission, the statue of Alexander Hamilton for Commonwealth Avenue in Boston. Although rigorous and tense, this granite statue is more fussy and less vital than most of the artist's other works.

Rimmer lectured on art anatomy in Boston and conducted a school of drawing and modeling. From 1866 to 1870 he was director of the Cooper Union School of Design for Women in New York City. On his return to Boston, he taught at the school of the Boston Museum of Fine Arts. His last two surviving sculptures are *Fighting Lions* and the *Dying Centaur* (both 1871).

Rimmer has often been called the ''American Michelangelo'' because of his emphasis upon personal, tragic symbolism and his high standard of anatomical expressiveness. He had early come under the influence of the painter Washington Allston, whose personal, romantic classicism and sense of mystery undoubtedly contributed to the development of Rimmer's art. In the sensuous surfaces of his sculptures with their alternating patterns of light and dark, he anticipated the impressionistic sculpture of the French artist Auguste Rodin. Rimmer is considered primarily a sculptor, but his paintings are arousing interest today. He was also one of the greatest American draftsmen of the 19th century, and his book, *Art Anatomy* (1877), shows his ability as a draftsman and his anatomical knowledge. He died in South Milford, Mass., on Aug. 20, 1879.

Further Reading

Two studies of Rimmer are Truman H. Bartlett, *The Art Life of William Rimmer, Sculptor, Painter, and Physician* (1882), and Lincoln Kirstein, *William Rimmer, 1816-1879* (1946), published by the Whitney Museum of American Art. □

Nikolai Andreevich Rimsky-Korsakov

Nikolai Andreevich Rimsky-Korsakov (1844-1908), composer, conductor, and pedagogue, was a member of the Russian ''Mighty Five.'' He was largely responsible for establishing the rigor and uncompromising professionalism of the Russian school of the turn of the century.

Nikolai Rimsky-Korsakov was born in the town of Tikhvin near Novgorod on March 6, 1844. His father had served prominently in the provincial government, and, although the boy showed an early musical talent, he was duly entered in the St. Petersburg Naval Academy at the age of 12. While there he took violoncello lessons and later piano lessons from Feodor Kanille (Théodore Canillé), who encouraged his efforts at composition.

About 1861 Kanille introduced the young cadet to the circle of talented dilettantes who depended on Mili Balakirev for professional advice and guidance. This ''Balakirev Circle'' sought a Russian-based expression on the model of Mikhail Glinka. Its prominent members—Balakirev, Rimsky-Korsakov, Aleksandr Borodin, Modest Mussorgsky, and César Cui, became what the critic Vladimir Stasov much later called the ''Mighty Handful'' or ''Mighty Five.''

From 1862 through 1865 Rimsky-Korsakov cruised around the world with the Russian navy. His First Symphony, composed during this trip, was performed upon his return by Balakirev, who conducted the orchestra of the Free Music School, which he had founded.

Rimsky-Korsakov now devoted less time to navy affairs. He composed the symphonic poem *Sadko* (1867), returning to the theme much later for an opera, and the Second (*Antar*) Symphony (1868). In 1871 he became a professor at the St. Petersburg Conservatory, and in 1873 he resigned his naval commission. From 1874 to 1881 he directed the Free School, and he served as director of navy bands until 1884. He became convinced of the need for professional training, professional mastery, and a professional attitude. He embarked on a thorough study of harmony, counterpoint, and especially orchestration and urged a similar course on his colleagues. He published a harmony text in 1884 and an orchestration text in 1896. He displayed his orchestral expertise in his Third Symphony (1874) and in the delightful tone poems *Capriccio español* (1887), *Scheherazade* (1888), and *Dubinushka* (1905). But most of his energy went

into his operas, the most important of which are *Snow Maiden* (1882), *Sadko* (1898), *The Invisible City of Kitezh* (1907), and *The Golden Cockerel* (1909). The sources for these and other works were fairy stories, Eastern tales, and Russian folk epics.

During the political unrest of 1905 Rimsky-Korsakov vigorously protested police repression of the students. The conservatory was closed down and he was dismissed. Others, including Alexander Glazunov, resigned in protest. The conservatory eventually reopened on a more autonomous basis with Glazunov as director and Rimsky-Korsakov as head of the department of orchestration.

The orchestral color and the beguiling, if not authentic, ''orientalisms'' of Rimsky-Korsakov's work brought him considerable fame and popularity. He was by far the most prolific of the Five, with a long list of orchestral works, 15 operas, and a substantial amount of chamber and vocal music. Moreover, his major works were divisible with no great musical loss into small sections which could be put to utility concert and ''background'' use. Perhaps no less a contribution was his effort on the behalf of others' music: he finished, rewrote, and orchestrated many works of other Russian composers, including Alexander Dargomyzhsky's *Stone Guest,* Mussorgsky's *Khovanshchina* and *Boris Godunov,* and (with Glazunov) Borodin's *Prince Igor*.

Rimsky-Korsakov died on June 21, 1908. His establishment of professional mastery of technique as the exclusive route to musical legitimacy is a legacy still preserved in Russia.

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Faith Ringgold

Faith Ringgold (born 1930) was known for paintings, sculpture, and performances which expressed her experience as an Afro-American woman.

Faith Ringgold was born Faith Jones on October 8, 1930, in Harlem Hospital, New York City, the daughter of city truck driver Louis Jones and Willi Posey Jones, a dress designer. She lived all her life in Harlem, where she studied education at the City College of New York in the 1950s. Yasuo Kuniyoshi and Robert Gwathmey, two exponents of figurative painting at that time, were her teachers. Ringgold taught art in the New York City public school system from her graduation until 1973. Married twice, she had two daughters and divided her time between New York and a teaching position at the University of California at San Diego after the mid-1970s.

In the early 1960s Ringgold began to make overtly political paintings, in part inspired by reading James Baldwin and Amiri Baraka (then LeRoi Jones), who wrote of their lives as black men within a white American culture. She made a series of paintings entitled *The American People,* followed by the mural *The Flag Is Bleeding* and a large painting, *U.S. Postage Stamp Commemorating the Advent of Black Power,* which consisted of 100 frames of human faces cropped to reveal only eyes and noses. Presented in a grid, like a sheet of postage stamps, ten percent of the faces were black, reflecting the percentage of black Americans in the population at large. In the early 1970s Ringgold completed a series of *Slave Rape* paintings in which female figures, the victims of rape, were presented in lush brocade frames, inspired by Tibetan wall hangings. All her work of this period was figurative, executed in a simplified, cubist-like style which Ringgold claimed to be a derivation of African art.

By the mid-1970s she was making masks, heads of women she had known, which then evolved into large full size portraits made of stuffed fabric entitled *The Harlem Series*. These were of prominent Harlem residents such as politician Adam Clayton Powell, Jr. and basketball player Wilt Chamberlain, as well as southerner Martin Luther King, Jr., who was by then dead. Her mother helped her sew these portrait-sculptures made of foam rubber, coconut heads and yarn wigs, which later became props and characters in performances she created in collaboration with her two daughters, who wrote stories and scripts. In 1981 Ringgold made an assemblage sculpture about the chain of slayings of Black children in Atlanta, Georgia, in which she placed small stuffed figures bound in wire, each with the name and photo of a victim, against a white background, suggesting a chess board on which the children were pawns.

Later she made a series of narrative quilts, in appreciation of traditional women's handiwork, which contain pictures accompanied by texts telling their stories. One is titled ''Who's Afraid of Aunt Jemima?'' and another ''Street Story,'' which tells the story of a ghetto boy who goes through a series of family tragedies to finally become a wealthy writer in Hollywood, accompanied by pictures of the physical decline of the apartment building in which he grew up. She also worked on performances to accompany her story quilts.

Throughout her career as an artist Faith Ringgold was always politically involved in black and feminist issues. In 1966 she participated in the first black art exhibition in Harlem after its renaissance in the 1930s along with Romare Bearden, Ernie Crichlow, Norman Lewis, and Betty Blayton. In 1968 she joined the Art Workers' Coalition with critic Lucy Lippard and sculptor Carl Andre and demonstrated for the inclusion of Afro-American artists in exhibitions and purchases by major New York museums. In 1970 she participated in the Ad Hoc Woman's Art Group, which successfully pressured the Whitney Museum of American Art to include for the first time in its history the work of two black women artists—Barbara Chase-Riboud and Betye Saar—in its Sculpture Biennial. During that same year she was arrested for organizing ''The People's Flag Show'' at the Judson Church, which protested against laws governing the use of the image of the American flag. In 1985 she participated in the Guerrilla Girls all-woman exhibition at the Palladium in New York.

Although she always lived in New York and was knowledgable about contemporary art, Ringgold's work, like her life in Harlem, remained decidedly apart from what was generally considered mainstream American art. Because she was intent on using her life experience as a black woman living in a black subculture as the basis for her work, she was often overlooked or excluded by the art establishment, which was primarily white and male and whose aesthetics most often express these characteristics either directly or indirectly. This was especially true in the late 1960s when abstract art was the prominent manifestation of the notion of mainstream art.

The political ferment of the late 1960s caused considerable upheaval in the New York art world, and many artists collectively demanded that public institutions and museums expand their programs to include a broader range of art, to show and purchase artwork by artists outside the ''mainstream.'' New galleries opened, often publically funded, whose intention was not to sell or buy art but to show significant art that existed outside of the established system of commercial galleries and museums, which were often closed to outsiders.

Faith Ringgold participated in many of these protest activities and usually showed her work in alternative places. In 1967 and 1970 she had one-person shows at Spectrum Gallery in New York, an artist-run gallery in which she was the first black to participate. She was the subject of a ten-year retrospective exhibition at Rutgers University in 1973 and of a 20-year retrospective at the Studio Museum in Harlem in 1984 and at the College of Wooster Art Museum in 1985.

She received numerous awards, including the John Simon Guggenheim Foundation Award in 1987, and the Moore College of Fine Art's Honorary Doctorate Award in 1986. In 1991 Crown Press published her book *Tar Beach,* which she wrote and illustrated, and the following year published her book *Aunt Harriet's Underground Railroad in The Sky*.

Further Reading

While there is no complete monograph on her work, a short catalog was published in conjunction with her show at the College of Wooster titled *Faith Ringgold: Painting, Sculpture, Performance* (1985). Chapters about her were included in

Lucy Lippard's *From the Center* (1976) and in Eleanor Munro's *Originals: American Women Artists* (1979). Ringgold published an essay, ''Being My Own Woman,'' in *Confirmation: An Anthology of African American Women* (1983), edited by Amiri Baraka (LeRoi Jones) and Amina Baraka, and has been included in many documentary videotapes, including ''Art Protest Movement,'' made by the Archives of American Art and the Smithsonian Institution, and ''Black Artists in America,'' made by Oakley Holmes, Jr. Perhaps because of her position as an outsider in the art world and due to the fact that most of her exhibitions and performances have happened outside of established galleries and museums, critical response to her work is found in the general press rather than in art magazines. Articles on Faith Ringgold have appeared in *The Washington Post* (1979), *Ms. Magazine* (1979), the *Village Voice* (1981), the *New York Times Magazine* (1982), and the *Christian Science Monitor* (1984). □

Barão do Rio Branco

Jose Maria da Silva Paranhos, Barão do Rio Branco (1845-1912), was a Brazilian political leader whose success in defining Brazil's frontiers during the early years of the republic added extensive territory to the Brazilian patrimony and eliminated numerous causes of international friction.

Born in Rio de Janeiro, the Barão do Rio Branco is often confused with his equally famous father, the Viscount of Rio Branco, former minister of foreign relations and author of the ''Law of Free Birth.'' Rio Branco attended the law academies of São Paulo and Recife, graduating from the latter in 1866. He was a war correspondent for the Parisian paper *L'Illustration* during the Paraguayan War and from 1869 to 1875 served with little distinction as deputy from Mato Grosso.

After earning a reputation as a bohemian and playboy, Rio Branco underwent a severe change of character after being appointed consul to Liverpool in 1876. In 1884 he was named counselor of the empire. In recognition of his distinguished foreign service, he was given the title of Barão (Baron) do Rio Branco in 1888. In 1891 he became the director of the Brazilian immigration service in Paris.

A longtime member of the Brazilian Geographical and Historical Institute, Rio Branco took advantage of his trips throughout the Continent to visit libraries and museums and regularly submitted historical articles to Brazilian journals. This experience was invaluable for later diplomatic work, for he developed language skills, social and official contacts, and an affinity for spending hours in study and research.

In March 1893 Rio Branco represented Brazil in an old boundary dispute with Argentina over the province of Misiones. On Feb. 6, 1895, the arbiter, U.S. president Grover Cleveland, awarded the 13,680-square-mile territory to Brazil. In December 1900, thanks to Rio Branco's meticulous research and presentation, Brazil was awarded the 101,000-square-mile Amapá territory on the Brazilian-French Guianese border. He was appointed minister to Germany on March 28, 1901, but his stay there was a short one, for President Francisco Rodrigues Alves invited him to become minister of foreign relations in July of the following year. Apprehensively accepting the position, Rio Branco returned to Brazil for the first time in 26 years.

Yet Rio Branco's years in the foreign service had singularly well prepared him for his new task, and he had a profound understanding of Brazil's traditional diplomacy. His immediate task in 1902 was the demarcation of Brazil's 9,000-mile, ill-defined frontier, which touched all South American countries except Chile and posed a constant threat of international conflict. His most pressing problem was the dispute between Brazil and Bolivia over the rubber-rich area of Acre, where fighting had broken out just as he came to office. Obtaining a cease-fire, on Nov. 17, 1903, he negotiated the Treaty of Petrópolis, which gave Brazil 73,000 square miles of the rich territory. Between 1904 and 1909 Rio Branco won favorable decisions in boundary disputes with Ecuador, Venezuela, Surinam, Colombia, Uruguay, and Peru. In 15 years he had defined Brazilian boundaries, a cause of conflict for 4 centuries, and added almost 340,000 square miles to Brazilian national territory.

Besides his noted boundary successes, he jealously guarded Brazil's foreign coffee market and created numerous Brazilian diplomatic legations in all parts of the world. In 1905 he secured a cardinal for Brazil, which for 30 years was the only Latin American country that could boast of such a high Church official.

Rio Branco served four presidents and neither entered politics nor became involved in internal policies. He died in Rio on Feb. 10, 1912, after suffering a uremic attack.

Further Reading

The best work in English on Rio Branco is E. Bradford Burns, *The Unwritten Alliance: Rio Branco and Brazilian-American Relations* (1966), which includes more than the title suggests and gives a good biographical treatment. □

Richard Joseph Riordan

Richard Joseph Riordan (born 1930), a multimillionaire businessman and civic leader seeking public office for the first time, was elected mayor of Los Angeles on June 8, 1993. He had promised to revitalize the riot-torn city and put 3,000 more police on the streets. He won praise even from political adversaries for decisive leadership following the devastating January 17, 1994, Northridge earthquake.

Richard (Dick) Riordan was born to a wealthy family in Flushing, New York, on May 1, 1930, the youngest of eight children. Raised in comfortable surroundings in New Rochelle, he became an accomplished lawyer, businessman, and philanthropist.

Riordan attended Santa Clara, then transferred to Princeton, where he majored in philosophy and received his A.B. degree in 1952. Undecided between business and law, he made what he calls a ''mental flip of the coin'' and enrolled in the University of Michigan law school, graduating first in his class in 1956. That same year he was the sole recruit of the prestigious Los Angeles law firm of O'Melveny and Myers, where he became an expert in stock market and tax law. He founded his own firm in 1975 and parlayed an $80,000 inheritance into a $100 million fortune through the use of leveraged buyouts and vigorous investments in high-tech firms. Riordan's most notable business success came in rescuing financially troubled large firms such as Mattel Toys through restructuring.

At Princeton Riordan had become interested in the teachings of Jacques Maritain, an influential Catholic philosopher. Maritain taught the importance of ''universal truth'' and service to others. Riordan became highly active in philanthropic and service activities. He gave $3 million a year to charities, focusing on those that benefit children, and donated ''Read to Write'' computer labs to thousands of schools throughout the country. In East Los Angeles, where the population is overwhelmingly Latino, he financed purchase of the Puente Learning Center and then donated $1.5 million and 27 computers to the center to help children and adults learn to read and write English.

Riordan's life was marked by personal tragedies, and his friend and campaign manager Bill Wardlaw said that Riordan's generosity reflected a measure of ''Irish guilt or Catholic guilt'' as well as deep commitment to service.

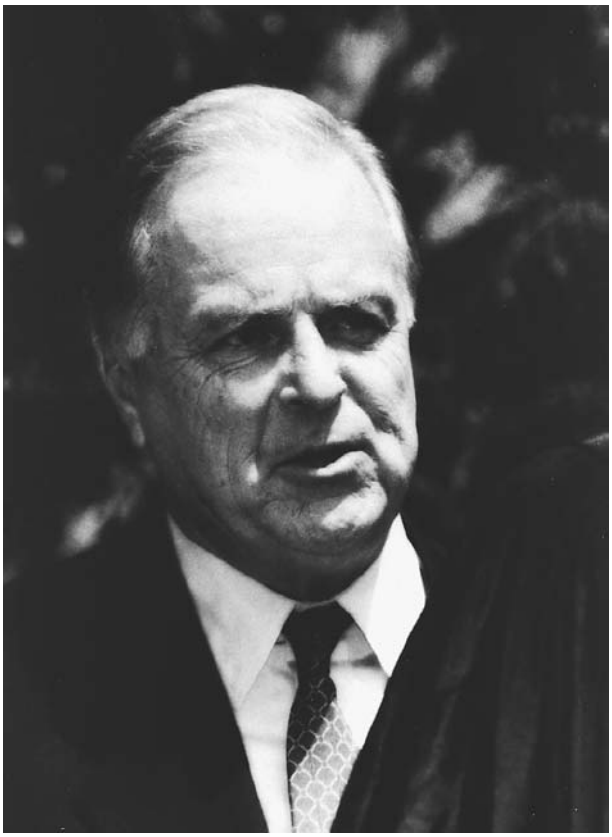

Riordan lost a 5-year-old sister to a brain tumor, a 35-year-old sister to a fire, and a 41-year-old brother to a mudslide. His only son drowned while diving in the ocean. One of his four daughters died of bulimia. His first marriage of 23 years ended in annulment, and his second in separation.

Riordan was a political unknown when he sought the Los Angeles mayoralty. His experience consisted of service on the Los Angeles Parks and Recreation Commission (of which he became president) and the Coliseum Commission, posts to which he had been appointed by Mayor Thomas Bradley. Six months before his election a poll showed Riordan with support of only 3 percent of the voters.

But Riordan ran for mayor at a time when California was disenchanted with politicians and Los Angeles was reeling from a long recession and the deadly April 1992 riots triggered by acquittal of four Los Angeles police officers charged in the videotaped beating of Rodney King, an African American. Mayor Bradley's popularity declined sharply after the riots, and he decided to retire after four terms. Riordan, proclaiming he was ''tough enough to turn L.A. around'' and spending heavily to boost his name recognition, emerged as a leading candidate to replace Bradley in the nonpartisan office of mayor.

Los Angeles is a culturally diverse city where Latinos and Asians form a majority of the population but only 12 percent of the electorate. Whites are two-thirds of the voters, and Riordan led all candidates in a multi-candidate April primary. His opponent in the June runoff was Councilman Michael Woo, a Democrat who tried to capitalize on the heavy Democratic majority among Los Angeles voters by making the race a partisan test. Woo depicted himself as the legitimate heir of the coalition of African Americans, Jews, and business interests that had elected Bradley 16 years earlier. Riordan, a Republican, was described as a conservative throwback to the era when a white oligarchy ruled the city. But Riordan's promise to put 3,000 new police on the streets in four years struck a responsive chord with voters. He won with 54 percent of the vote, receiving overwhelming support from whites, conservatives, and Republicans plus 40 percent of Democrats, 43 percent of Latinos, and 31 percent of Asians. Only African Americans gave Woo solid support.

The new mayor's initial performance was mixed. Riordan proved an awkward speaker who found the bureaucratic process difficult, was embarrassed by rapid turnover among top appointees, and acknowledged a high degree of frustration in dealing with the city council. But Riordan won a major victory in his fight to raise landing fees at Los Angeles International Airport and devote the proceeds to beefing up the city's thinly-spread and over-worked police force. He surprised partisans by developing a close working relationship with President Clinton.

Riordan's political epiphany occurred when the San Fernando Valley was devastated by the Northridge earthquake, which killed more than 50 people, left scores of thousands homeless, and devastated the region's transportation network by cutting three major freeways. Working closely with Police Chief Willie Williams, in contrast to the hostility between Bradley and Police Chief Daryl Gates that

hampered coordination during the riots, Riordan took charge of an emergency response that Housing and Urban Development Secretary Henry Cisneros called ''the best-organized and best-executed . . . that we have seen.'' Even the mayor's opponents praised him for demonstrations of leadership that included frequent appearances at disaster sites and tireless efforts to cut red tape for quake victims. ''I think people care about Los Angeles, and they're not going to give up on it,'' he said the day after the quake. ''I believe in making decisions. It's easier to get forgiveness later than to get permission now.''

Riordan's performance in this crisis put him in the forefront of the nation's mayors and gave him national visibility in a city that many, including Riordan, saw as a national harbinger of the multicultural society that the nation will become in the 21st century.

Riordan continues to draw attention as mayor of Los Angeles. He resides in the L.A. area.

Further Reading

For additional information on Riordan see ''And Now for Something Completely Different,'' the *Los Angeles Times Magazine* (July 11, 1993); ''Riordan Shows a Steady Hand in Leading a Rattled City,'' column by Bill Boyarsky in the *Los Angeles Times* (Jan. 23, 1994); ''Richard Riordan '52: Mayor of L.A.,'' *Princeton Alumni Weekly* (Dec. 8, 1993); and ''Richard Riordan on the Job,'' *Los Angeles Lawyer* (Dec. 1993). □

George Ripley

George Ripley (1802-1880), American clergyman and journalist, was a leader of the transcendentalist movement and a founder of the famous utopian community Brook Farm. He later became an able literary critic for the ''New York Tribune.''

George Ripley was born of Puritan ancestry on Oct. 3, 1802, in Greenfield, Mass., the son of a prosperous merchant. New England Congregationalism was bitterly divided in the years of his youth, and the Ripley family joined the Unitarian side. George attended Harvard College, where liberal religious views prevailed, and graduated at the head of his class in 1823. For 3 years he taught mathematics at Harvard and studied at the divinity school. In 1826 he was ordained minister of a new Unitarian church in Boston. In 1827 he married Sophia Willard Dana.

Ripley's years at Harvard had been years of what would now be called student unrest. Students found the instruction dry and unrelated to new romantic currents in European scholarship. They wanted more attention to the needs of mankind and less to inherited theological dogmas. By the mid-1830s Ripley was a recognized leader of the younger dissident ministers, some of whom were called transcendentalists. He wrote a series of brilliant attacks on conservatism in the *Christian Register*. He helped edit the *Specimens of Foreign Standard Literature* (1838), a 14-volume work translating into English many important Continental authors. The transcendentalists moved steadily from religious to literary interests, and in 1840 Ripley began to help edit their magazine, the *Dial*. In 1841 he resigned from the ministry.

In April 1841 Ripley became president of the Brook Farm Association; he and his wife were devoted to establishing a utopian community. The community, outside Boston, sought to combine hard work with intellectual growth. In 1845 the community began issuing a journal, the *Harbinger,* edited by Ripley. But a bad fire in 1846 debilitated the struggling community, and in August 1847 it disbanded, with Ripley assuming the debts.

Ripley moved to New York City, where he continued publishing the *Harbinger* for 2 years. In 1849 he became literary critic for the *New York Tribune,* establishing himself as one of the most influential arbiters of American taste. He helped found and edited *Harper's New Monthly Magazine* (1850) and the *New American Cyclopaedia* (1858-1863). His wife died in 1861, and 4 years later he married Louisa Schlossberger. Ripley died on July 4, 1880, while writing an editorial for *Harper's*.

Further Reading

A good scholarly biography is Charles R. Crowe, *George Ripley: Transcendentalist and Utopian Socialist* (1967). Octavius B. Frothingham, *George Ripley* (1882), is an affectionate memoir, less detailed and accurate but containing many letters by Ripley. A brilliant introduction to transcendentalist writings is

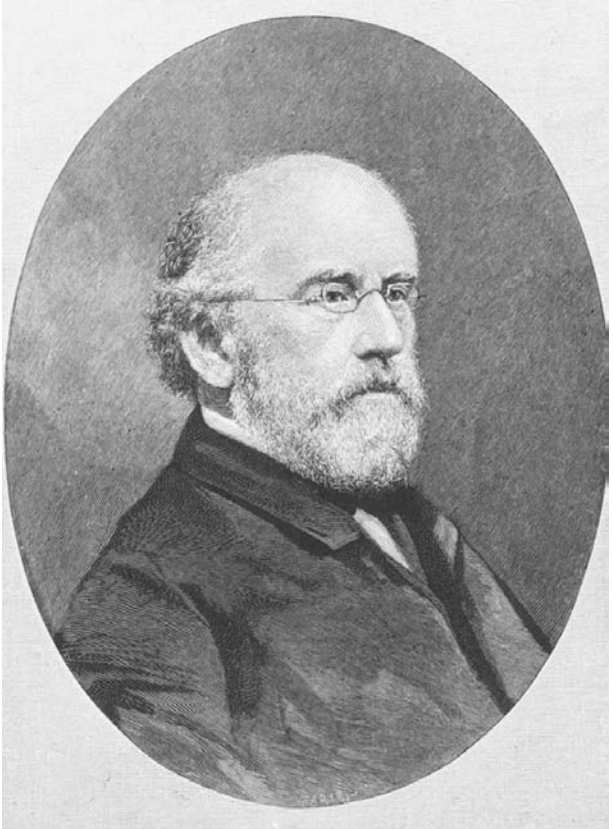

Perry Miller, ed., *The Transcendentalists* (1950), which describes Ripley's role in the movement. William R. Hutchison, *The Transcendentalist Ministers: Church Reform in the New England Renaissance* (1959), is useful on the controversies within Unitarianism. A good approach to Brook Farm is through the documents in Henry W. Sams, ed., *Autobiography of Brook Farm* (1958).

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Albrecht Benjamin Ritschl

The German theologian Albrecht Benjamin Ritschl (1822-1889) was an influential interpreter of the New Testament whose views were, for a time, an effective counterweight to the dominant romantic tendency of 19th-century German theology.

Albrecht Ritschl was born in Berlin on March 25, 1822, the son of a bishop and superintendent of the Evangelical Church in Pomerania. He studied philosophy and theology at Tübingen and other universities. His teaching career began at Bonn, where he was first lecturer (1846) and then professor (1852) of New Testament studies and patristics. In 1864 he accepted a call to Göttingen, where he remained as professor of theology until his death.

Early in his career, under the influence of Ferdinand Christian Baur, Ritschl subscribed to the speculative interpretation of the early Church introduced by G. W. F. Hegel and F. D. E. Schleiermacher. But he soon abandoned this in favor of an approach based solely on historical and theological interpretation of Scripture: no important Christian truth depends on metaphysical argument. At the same time, Ritschl firmly rejected all experiential approaches to religious truth as sheer sentimentalism: not what happens now in the subjective consciousness of the believer but what happened in history—this alone can be the starting point of theology. Ritschl therefore opposed all forms of mysticism, and in particular the Pietist movement, as being decadent relapses into pre-Reformation forms of piety.

Ritschl's historical work established, against the Baur interpretation, the important point that no sharp division exists between the account of St. Paul and the accounts of the other apostles. The tendency of Ritschl's constructive views, in spite of this emphasis on a historical basis, was toward regarding religion as a support, or a guarantee, for man's moral aspiration. Borrowing heavily from Immanuel Kant's moral philosophy, Ritschl asserts that ''in every religion what is sought . . . is a solution of the contradiction in which man finds himself as both a part of nature and a spiritual personality claiming to dominate nature.''

This theme is argued forcefully in Ritschl's major work, *Justification and Reconciliation* (3 vols., 1870-1874). The effect of faith is to free us from guilt consciousness, to restore harmony between God and man, and to reinforce man's spiritual dominion over nature. Critics like Sebastian Brunner and Karl Barth argue that this emphasis on inner-worldly moral ends does not sufficiently bring out the ''vertical,'' or transcendent, dimension of faith. Ritschl died in Göttingen on March 20, 1889.

Further Reading

Biographical studies of Ritschl are all in German. Interesting appraisals of him in English are in Hugh Ross Mackintosh, *Types of Modern Theology* (1937), and Karl Barth, *Protestant Thought: From Rousseau to Ritschl* (1959). A contemporary essay that draws heavily on themes from Ritschl is Philip J. Hefner, *Faith and the Vitalities of History* (1966).

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Ritschl in retrospect: history, community, and science, Minneapolis, Minn.: Fortress Press, 1995. □

David Rittenhouse

David Rittenhouse (1732-1796), American astronomer and instrument maker, was a noted amateur scientist who constructed the finest orrery made at that time.

David Rittenhouse was born on April 8, 1732, near Germantown, Pa., into a poor farming family. He was stimulated by some books and tools of his uncle's and evidently educated himself in mathematics and astronomy. With help and encouragement from an Episcopal clergyman, he continued to advance his mathematical knowledge. In 1763 his boundary survey for Pennsylvania was so accurate that it was later accepted by the English surveyors Charles Mason and Jeremiah Dixon.

In 1767 Rittenhouse began his masterwork, the finest and most accurate orrery of that period. This mechanical representation of the movement of the planets through the universe was used widely in teaching and demonstration in the 18th century and also served as a demonstration of the reasonableness of nature. Rittenhouse's first orrery was capable of reproducing the relations of the planets forward or backward 5,000 years and emitted music when in operation.

Rittenhouse was in demand over the next few years by colleges that wanted him to make orreries, and the Commonwealth of Pennsylvania awarded him £300 as an honor and £300 more to make an orrery "for the use of the public." The fame derived from his orrery guaranteed him support for his observations in 1769 of the transit of Venus, which was an opportunity to measure the solar parallax. Rittenhouse's observations, made in a specially constructed laboratory, with instruments of his own design, were highly accurate and were favorably considered by European scientists working on the same problem.

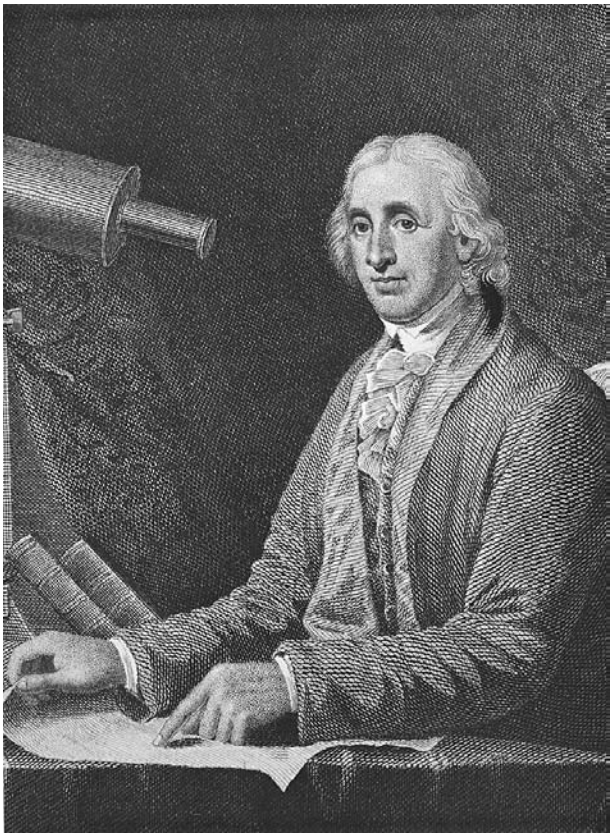

In 1770 Rittenhouse moved to Philadelphia, where he was able to pursue a more active scientific career. He became a member of the informal scientific circle presided over by Thomas Jefferson. With his own improved telescopes he continued to make astronomical observations and to produce scientific and surveying instruments for himself and others, while making his living as a clockmaker. There is some uncertainty as to whether he independently developed a system of calculus, but he did become mathematically sophisticated and made some contributions in this area.

During the Revolutionary War, Rittenhouse was an avid patriot, serving on councils and committees of public safety, devising harbor defenses and methods of saltpeter production for gunpowder, and substituting iron weights in pendulum clocks to get lead for bullets. His last public service was as director of the U.S. Mint from 1792 to 1795. He died of cholera on June 26, 1796. He is often cited as an example of the untutored genius springing from American soil.

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The best biography is Brooke Hindle, *David Rittenhouse* (1964). Edward Ford, *David Rittenhouse: Astronomer-Patriot, 1732-1796* (1946), is also useful. For general background relating to Rittenhouse and the Jeffersonian circle see Daniel J. Boorstin, *The Lost World of Thomas Jefferson* (1948), and Brooke Hindle, *The Pursuit of Science in Revolutionary America, 1735-1789* (1956).

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Karl Ritter

Karl Ritter (1779-1859) was a German geographer of international fame and a founder of the modern school of German geography. His time is often called the "classical period" among geographers.

One of six children, Karl Ritter was born at Quedlinburg on Aug. 7, 1779, into the much-respected family of F. W. Ritter, a medical doctor. Two years later his father died. Young Karl entered a school in which the pupils were taken out to study nature. Apparently inspired by the theories of Jean Jacques Rousseau, this school left a permanent mark on Ritter, who retained an interest in new ideas on education, including those of Johann Pestalozzi.

Much of Ritter's writing was based on Pestalozzi's ideas of the three stages in teaching: the acquisition of the material, the general comparison of material, and the establishment of a general system. Ritter was largely concerned with comparison; some interesting general ideas emerged in his work, such as those of the water and land hemispheres, the contrast between the Northern and Southern Hemi-

spheres, the contrast in form between the Old and the New World (the Old having great east-west length, and the New north-south), and the concept of the ''space relations'' of particular countries, meaning their position in relation to neighboring areas. Africa, he noted, had relatively the shortest and most regular coastline of all the continents, and the interior had little contact with the ocean. Asia was far better provided with sea inlets, but the interior was isolated from the margins. Europe was the most varied of all the continents, with a complex interpenetration of land and sea.

In 1796 Ritter went to Halle University for 2 years, and in 1798 he became a tutor for the Hollweg family, who were rich bankers in Frankfurt. He began to publish papers in 1802, and in 1804 and 1807 he published a two-volume work on Europe described as ''geographical, historical [and] statistical.'' He traveled widely in Europe but only once went to Asia and then only to Smyrna. The first volume of his great *Erdkunde* (Geography), of some 10,000 pages, dealt with Africa and appeared in 1817; the second edition, revised, of 1822, was the first of 19 volumes published at intervals to 1859.

Having married in 1819, Ritter became a history teacher in Frankfurt, but in 1820 he went to Berlin as professor of geography at the university and the Royal Military Academy. He was a founding member of the Berlin Geographical Society in 1828. Active almost to the last, Ritter died on Sept. 28, 1859, in Berlin.

Further Reading

An old biography is William L. Gage, *The Life of Carl Ritter* (1867). An appreciation of Ritter by H. Bögekamp is in Ritter's *Geographical Studies* (1863). Ritter's work is discussed in Richard Hartshoren, *The Nature of Geography* (1939); Gerald R. Crone, *Modern Geographers* (1955; rev. ed. 1970); and Thomas W. Freeman, *A Hundred Years of Geography* (1971). □

Bernardino Rivadavia

Bernardino Rivadavia (1780-1845) was a leader in Argentina's efforts to secure independence and after the break with Spain introduced a vast body of reforms to provide a sound basis for the newly independent country.

Bernardino Rivadavia was born a citizen of Spain's colonial empire. Reared and educated in Buenos Aires, capital of the viceroyalty of the Rio de la Plata, he was an early advocate of independence. In 1810 he joined the meeting of leading citizens which ousted the Spanish viceroy and secured virtual independence.

Newly independent Argentina was groping for stable government, and in 1811 a triumvirate replaced the revolutionary junta. Rivadavia served first as a secretary and then as a full member of the governing body. He was a zealous innovator, introducing all manner of reforms and institutions into the sociopolitical vacuum left by the disintegration of the colonial edifice.

With phenomenal breadth of interest, Rivadavia offered a staggering array of proposals for the developing nation. Greatly concerned with human rights, he supported decrees designed to guarantee civil liberties for all citizens, male and female. Logically, then, he sought to strip both the Roman Catholic Church and the military of the special privileges he felt inappropriate in the envisioned egalitarian society. He realized that a responsive and viable government would protect and encourage national growth, so he implemented electoral and structural reforms, making Buenos Aires a model for other provinces. The average citizen, he believed, needed education in order to operate the hoped-for democracy, so he pressed for educational improvements on all levels. He felt that happiness depended on at least a modicum of material prosperity and insisted on commercial reforms, ranging from freer commerce to the introduction of new mining and agricultural processes. These are but a sampling of the innovations, none of them an unqualified success, which leaped from Rivadavia's fertile mind.

Rivadavia also served his nation in the field of diplomacy, twice traveling to Europe on delicate missions and filling the office of foreign minister. His successes included persuading both Great Britain and the United States to recognize Argentina's independence from Spain. Further, his trips to Europe gave him the chance to savor the concepts of

such thinkers as Bentham, Adam Smith, Jovellanos, and Campomanes.

In 1826 a constitutional congress named Rivadavia president of Argentina. Although that body's action was technically without legal sanction, Rivadavia carried out his duties to the fullest extent. But he soon ran into difficulties. An inconclusive war with Brazil drained the government's resources and stirred much resentment. His promulgation of a rather centralist constitution excited the wrath of jealous provincial chieftains. Faced with unrelenting opposition, he resigned in 1827.

Forced into exile by his enemies, Rivadavia wandered in Latin America and Europe for several years. He died in Cadiz, Spain. He left a rich heritage of reforms and institutions which, in more fortuitous times, Argentina would eagerly resurrect.

Further Reading

Hubert Clinton Herring, *A History of Latin America: From the Beginnings to the Present* (1955; 3d rev. ed. 1968), gives an excellent short sketch of Rivadavia, putting him in proper historical perspective. A section on him is in George Washington University, *South American Dictators during the First Century of Independence,* edited by Alva Curtis Wilgus (1937). An outstanding account of Rivadavia's political work is in José Luis Romero, *A History of Argentine Political Thought* (1946; 3d ed. 1959; trans. 1963). □

Diego Rivera

Diego Rivera (1886-1957), Mexico's most famous painter, rebelled against the traditional school of painting and developed his own style, a combination of historical, social, and critical ideas depicting the cultural evolution of Mexico.

Diego Rivera was born in Guanajuato, Guanajuato State, on Dec. 8, 1886. He studied painting at the National School of Fine Arts, Mexico City, under Andrés Ríos (1897), Félix Para, Santiago Rebull, and José María Velasco (1899-1901).

In 1907 Rivera received a grant to study in Europe and lived there until 1921. He first worked in the studio of Eduardo Chicharro in Madrid and in 1909 settled in Paris. He was influenced by the impressionists, particularly Pierre Auguste Renoir. Rivera then worked in a postimpressionist style, inspired by Paul Cézanne, Paul Gauguin, Georges Seurat, Henri Matisse, Raoul Dufy, and Amedeo Modigliani.

The series of works Rivera produced between 1913 and 1917 are in the cubist idiom, for example, *Jacques Lipchitz* (*Portrait of a Young Man;* 1914). Some of them have Mexican themes, such as the *Guerrillero* (1915). By 1918 he was producing pencil sketches of the highest quality, exemplified in his self-portrait. Before returning to Mexico he traveled through Italy.

Rivera's first mural, the *Creation* (1922), in the Bolívar Amphitheater at the University of Mexico, painted in encaustic, was the first important mural of the century. From the beginning he sought for, and achieved, a free and modern expression which would be at the same time understandable. He had an enormous talent for structuring his works and a great hand for color, but his two most pronounced characteristics were intellectual inventiveness and refined sensuality. His first mural was an allegory in a philosophical sense. In his later works he developed various historical, social, and critical themes in which the history and the life of the Mexican people appear as an epic and as a specific example of universal ideas.

Rivera next executed frescoes in the Ministry of Education Building, Mexico City (1923-1926). The frescoes in the Auditorium of the National School of Agriculture, Chapingo (1927), are considered his masterpiece. The unity of the work and the quality of the component parts, particularly the feminine nudes, show him at the height of his creative power. The general theme is man's biological and social development and his conquest of nature in order to improve it. This idea, which sprang from positivist roots, is complicated by Rivera's sociohistorical criticism and by a revolutionary feeling under the symbol of the red star. The murals in the Palace of Cortés, Cuernavaca (1929-1930), depict the fight against the Spanish conquerors.

In 1930 Rivera went to the United States. In San Francisco he did the murals for the Stock Exchange Luncheon Club and the California School of Fine Arts. Two years later

he had an exhibition at the Museum of Modern Art, New York City. One of his most important works is the fresco in the Detroit Institute of Arts (1933), which depicts industrial life in the United States. He returned to New York and painted part of a mural for Rockefeller Center (1933; destroyed) and a series of frescoes on movable panels depicting a portrait of America for the Independent Labor Institute.

When Rivera returned to Mexico City, he executed the mural for the Palace of Fine Arts (1934), a replica of the one he had started in Rockefeller Center, and completed the frescoes on the monumental stairway in the National Palace (1935), which interpret the history of Mexico from pre-Columbian times to the present and culminate in the symbolic image of Marx. Rivera later continued the frescoes along the corridors, but he never completed them. The four movable panels he executed for the Hotel Reforma (1936) were withdrawn from the building because of their controversial nature. During this period he did the portraits of Lupe Marín and of Ruth Rivera and two easel paintings, *Dancing Girl in Repose* and the *Dance of the Earth*.

In 1940 Rivera returned to San Francisco to do a mural for a junior college on the general theme of culture in the future, which he believed would consist of a fusion of the artistic genius of South America with the industrial genius of North America. His two murals in the National Institute of Cardiology, Mexico City (1944), portray the development of cardiology and include portraits of the outstanding physicians in that field. His mural for the Hotel del Prado, *A Dream in the Alameda* (1947), was based on a historical and critical theme.

In 1951 a great retrospective covering Rivera's 50 years of activity as an artist took place in the Palace of Fine Arts. His last works were the mosaics for the stadium of the National University and for the Insurgents' Theater and the fresco in the Social Security Hospital No. 1. In 1956 he made his second trip to Russia (his first was in 1927-1928). He died in Mexico City on Nov. 25, 1957.

Further Reading

Rivera's own writings include *Portrait of America,* written with Bertram D. Wolfe (1934), and *My Art, My Life,* written with Gladys March (1960). Biographies are Wolfe's *Diego Rivera: His Life and Times* (1939) and *The Fabulous Life of Diego Rivera* (1963). □

Fructuoso Rivera

Fructuoso Rivera (ca. 1788-1854) was the first president of Uruguay. Better known for his military spirit and leadership than for his statesmanship, he was a principal actor in the first 45 years of the country's history.

Fructuoso Rivera was a rancher in his youth. He volunteered for the army fighting for Uruguayan independence under José Gervasio Artigas in 1810. Rivera rose gradually to general, although he was not one of Artigas's principal lieutenants. When Artigas was forced into exile in 1820 by occupying Brazilian troops, Rivera fought on for a time. Brazil finally settled with him, however, recognizing his rank and granting him a pension.

In 1825 Juan Lavalleja and his ''33 Immortals'' landed in Uruguay from exile in Argentina. With Argentine support, including troops commanded by the Argentine general José Rondeau, they made the Brazilian claims to the region untenable. Rivera was closely associated with Lavalleja from the beginning, although there is disagreement as to whether Rivera joined voluntarily. A skilled opportunist, Rivera was commander of troops at two important battles, Rincón and Sarandí. Disagreements forced him to leave the country for a year, and he was not present at the final battle of Ituzaingó in 1828.

As the newly independent government was being formed, Rivera returned and engaged Lavalleja in bitter feuding. Rondeau briefly became the compromise provisional president. Rivera was elected constitutional president for the term 1830-1835 but spent at least half this period leading troops against Lavalleja.

In 1835 Rivera designated Gen. Manuel Oribe as his choice for the presidency. Rivera stepped aside to become commander of the armed forces. Within a year, Oribe found it necessary to break with Rivera; although the two had joined in the field to defeat another uprising by Lavalleja, Rivera refused to recognize his subordinate role. The official excuse was Rivera's profligate habits with official funds, from 1830 onward. Civil war broke out, and Oribe was

defeated in 1838 and forced to flee to Buenos Aires. It was at this time that Oribe's followers, wearing white identifying colors, became the so-called Blanco political party; similarly, Rivera's followers became Colorados, or reds.

Rivera regained the constitutional presidency for the term 1839-1843. In the meantime Oribe accepted a commission from the ambitious Argentine president-*caudillo* Juan Manuel de Rosas to invade and occupy Uruguay. Thus began the Guerra Grande, or Great War. Rivera spent most of his presidential term in the field, leading troops against Oribe and his allies. Finally, in December 1842, Oribe defeated Rivera in the battle of Arroyo Grande. Rivera fled to Montevideo; Oribe established a parallel government for the rest of Uruguay, just outside Montevideo's walls, at Cerrito. In effect Montevideo became ''Colorado'' and the rest of the country ''Blanco.''

Rivera remained de facto chief of government until 1847. His eccentric behavior made him many enemies, and he finally was forced into exile in Brazil, where he remained until 1853. In September the constitutional president of Uruguay, Juan Francisco Giró, was forced to resign after a troop mutiny. A triumvirate of officers—Lavalleja, Rivera, and Gen. Venancio Flores—was organized to take power. Lavalleja died almost immediately; Rivera died in northern Uruguay, en route to Montevideo, in January 1854.

Rivera's colorful personality, personal *machismo,* and popular support permitted him to indulge in many irregularities. Especially during the siege of Montevideo, he was virtually a law unto himself. On the other hand, his stubborn resistance to Rosas's ambitions preserved Uruguayan independence, and his leadership of the Colorado party gave stability to the political system at a period of national crisis.

Further Reading

Works in English referring to Rivera are Philip Bates Taylor, *The Executive Power in Uruguay* (1951), and John Street, *Artigas and the Emancipation of Uruguay* (1959). □

José Eustacio Rivera

José Eustacio Rivera (1888-1928) was a Colombian novelist. He brought fresh vision to national literature and with ''La vorágine'' wrote perhaps the finest novel of the Latin American tropics.

Born in the southern Colombian town of Neiva, José Eustacio Rivera came from a provincial family of modest means. After becoming one of the first graduates of the recently organized teachers' college, he took a degree in law. For several years Rivera combined a law practice with modest literary activities and became a recognized member of Bogotá's urban intelligentsia. Named legal adviser and member of the Venezuela-Colombia Boundary Commission, he traveled first to the plains and then to the Amazon region. Exposed to these less well-known regions of the country, he lived with the Indians, for a time was lost in the jungle, and eventually contracted beriberi. During a period of convalescence he wrote *La vorágine* (*The Vortex*), one of the greatest Latin American novels. Its publication in 1924 assured Rivera lasting fame throughout the hemisphere and beyond, and it was translated into English, French, German, and Russian.

The Vortex, a kind of romantic allegory, was also a novel of protest. It was the first realistic description by a Colombian of the cowherders of the plains and the jungle rubber workers. Rivera attempted to arouse humanitarian feelings concerning the exploitation of these people, and he reflected a cultured urban gentleman's frightened vision of the barbarism foisted on them. The story is dominated by the magnificent yet savage setting, in which there is no law other than survival of the fittest.

Arturo Cova, the protagonist of the novel, is an urban man of letters who, forced to flee from Bogotá, encounters the brutal reality of life in the rural areas. Rivera's experience in the Amazonian jungle permits him to describe the tragedy of rubber exploitation. In publicizing the condition of the workers and their degradation at the hands of Colombian and European adventurers, Rivera provides an impassioned image of decay, death, and violence. *The Vortex,* a work romantic in spirit and poetic in style, strongly suggests that the veneer of civilization is thin. For Rivera, civilization should not be taken for granted.

Gaining swift recognition with his novel, Rivera was widely hailed both at home and abroad. While still enjoying his literary triumph during a trip to the United States, he died

prematurely of pneumonia in New York City. He also authored one collection of poetry, *Tierra de promisión* (1921), and a volume of sonnets and at his death left an unpublished drama in verse.

Further Reading

The only extended critical treatments of Rivera are in Spanish. Literary surveys in English which include passages on Rivera are Arturo Torres-Ríoseco, *The Epic of Latin American Literature* (1942; rev. ed. 1946), and Jean Franco, *The Modern Culture of Latin America: Society and the Artist* (1967). □

Larry Rivers

Larry Rivers (born 1923) was an American artist who, in the course of his career, was also a jazz musician, writer, and filmmaker. His painting, primarily figurative, combined his origins in "action painting" with an often witty use of historical and pop icons.

Yitzroch Loiza Grossberg was born on August 17, 1923, in the Bronx, New York. His name was soon "anglicized" to Irving Grossberg, and it was not until age 18 that the future painter became known as Larry Rivers. The change of name perhaps indicated the showmanship that would mark his life and artistic endeavors.

Rivers initially hoped to make it as a musician, studying piano, and later saxophone, during his formative years. From 1940 to 1942 he performed with various jazz bands, but interrupted his musical career by enlisting in the U.S. Army Air Corps. His military service was cut short by a nervous disorder which forced him to return to civilian life. He resumed his musical career and studied at the Juilliard School of Music in 1944 and 1945.

The year 1945 was a turning point for Rivers. While touring with a band in Old Orchard, Maine, he began to paint, encouraged by the artist Jane Freilicher, wife of a fellow bandmember. Also in that year Rivers married Augusta Berger. The marriage dissolved within the year, though Rivers fathered a son, Steven, as well as acquiring a stepson, Joseph. In a rather unconventional arrangement, Rivers and his two sons lived with his mother-in-law, Bertha "Berdie" Berger, in the mid-1950s.

Though he continued to support himself as a musician, Rivers' interest in painting grew. He studied with Nell Blaine in 1946 and with abstractionist Hans Hofmann in 1947 and 1948. Though teacher and pupil frequently clashed, Hofmann made art seem "glamorous" to Rivers, and this possibility sowed the seeds of his transition from professional musician to painter.

In 1948 Rivers studied art, with the hope of eventually teaching it himself, at New York University. At this time he

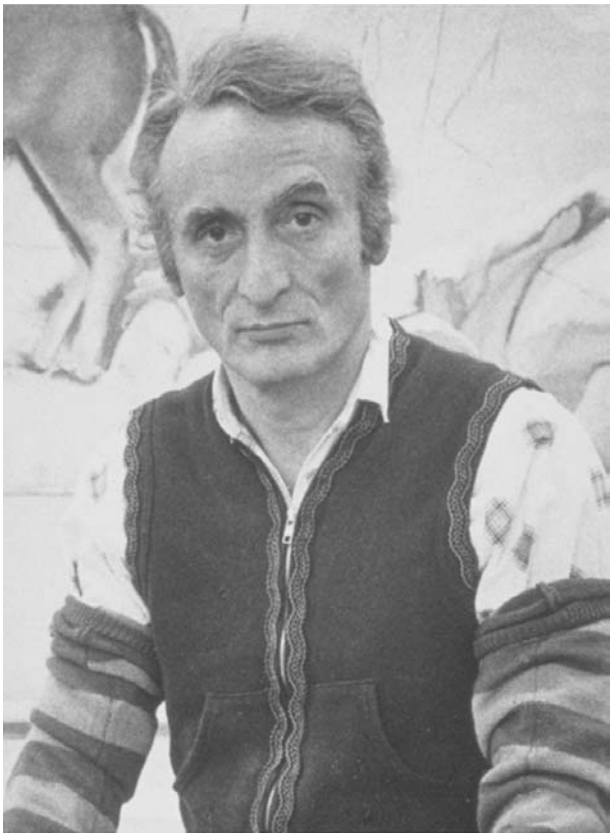

met William Baziotes (his teacher), Willem de Kooning, and other artists who were contributing to the birth of Abstract Expressionism and ''action painting.'' A retrospective in 1948 at the Museum of Modern Art of Pierre Bonnard's Post-Impressionist painting clarified what Rivers called ''the modern painter's ability to cope creatively with the tangible world.'' He began doing Bonnard-inspired pictures, such as the lushly colored *Interior, Woman at a Table* (1948). These representational pieces, at odds with the avant-garde style of his day, were exhibited in his first one-man show, at the Jane Street Gallery in 1949, and received favorable notices from several critics, including the influential Clement Greenberg.

Yet while Rivers became more entrenched in the downtown New York arts scene, meeting among others Franz Kline, Grace Hartigan, and Helen Frankenthaler, his confidence flagged. He spent much of his time with young contemporary poets, such as Kenneth Koch, John Ashbery, and, foremost, Frank O'Hara. In 1950 he left for eight months in Paris and found the large-scale history paintings in the Louvre an inspiration. *The Burial* (1951), a large oil canvas and his first to enter a public museum collection, drew on Jean Courbet's *Burial at Ornans* (1849), a grand treatment of a humble event. It also had as a source the funeral of Rivers' grandmother. This fusion of personal and public history, of nostalgia and grandeur, appears in much of Rivers' work.

The 1950s were years of experimentation as well as professional success for Rivers. He tried his hand at life-size plaster casts of figures that evoked ancient Roman statuary. He caused a sensation and much derision with his *Washington Crossing the Delaware* (1955), a heroic pastiche whose historical content and traditional draftsmanship deliberately flouted Abstract Expressionism. His mother-in-law was a frequent subject in the mid-1950s; the best known image of her is the candid nude, *Double Portrait of Berdie* (1955). Rivers divided his time during these years between New York City and Southhampton, Long Island.

Rivers was involved in many artistic collaborations dating back to 1952, when he designed sets for Frank O'Hara's play ''Try! Try!'' In 1957 he teamed again with O'Hara, this time on a lithographic series, *Stones,* produced by Tatyana Grosman's Universal Limited Art Editions. In 1960 Rivers worked with Kenneth Koch on several poetry-paintings. Other collaborators included Jean Tinguely (1961), LeRoi Jones (1964), and Terry Southern (1968-1977). In the late 1950s Rivers kept himself busy on many fronts, continuing to play jazz ''gigs,'' appearing in the beat generation film ''Pull My Daisy'' (1959), and, in perhaps his most fabulous exploit, winning $32,000 on a television game show in 1957.

Rivers' style around 1960, with its anecdotal appropriations of current culture, anticipated the Pop movement. In 1961 and 1962 he did take-offs of various cigarette ad campaigns, while his *Civil War Veteran* series, begun in 1959, was based on photographs from *Life* magazine. *Parts of the Body* (1963) and its successors derive from foreign-language texts and illustrate Rivers' interest in verbal and visual alliance.

Rivers did not forsake the ''big statement'' of his earlier work. His 1963 billboard design for the first New York Film Festival encompasses an elaborate set of images, while his monumental *A History of the Russian Revolution* (1965) revives history painting of an earlier era. Later Rivers' look at Judaism with its tongue-in-cheek title, *History of Matzoh* (1982-1984), involved large-scale public statement.

Rivers' second marriage, to Clarice Price, lasted from 1961 to 1967. In 1966 his long-time friend O'Hara died tragically. During these years Rivers made increasing use of mechanical techniques of stencilling, projected images, and airbrush. He also began making mixed-media constructions. The casual quality of his earlier work was replaced by a slicker surface, though his content was strongly personal, as in the aggressive ideology of the *Some American History* pictures (1969) or the autobiographical reflections of *Golden Oldies,* a series commissioned in 1978. A strong dose of sexuality is often present. Expanding his artistic pursuits, Rivers travelled to Africa in 1967 to help work on a television film and then acted in several others. Film and video took on greater importance for Rivers, especially after 1970.

In 1972 he taught at the University of California in Santa Barbara, and in 1973 he had exhibitions in Brussels and New York. In 1974 he finished his Japan series. He was represented at the documentary *6* in 1977. And later in 1980-81 he was given his first Eurpean retrospective at Hanover, Munich and Berlin.

Larry Rivers' restlessness led to a career of remarkable diversity. His offbeat synthesis of high and low culture, his union of private and public expression, and his defiant stance made him a true ''original.''

Further Reading

For a discussion of the cultural climate from which Larry Rivers emerged see Irving Sandler, *The New York* (1978). Both Sam Hunter, *Larry Rivers* (1969) and Helen A. Harrison, *Larry Rivers* (1984) are fine surveys of the artist. Carol Brightman and Larry Rivers, *Drawings and Digressions* (1979) provides a comprehensive view of the artist's outlook in his own words. Additional information about Rivers can be found on the Internet at the following web addresses: http://www.fi.muni.cz~toms/PopArt/Biographies/rivers.html, and http://www.nga.gov/cgi-bin/psearch?. □

José Rizal

José Rizal (1861-1896) was a national hero of the Philippines and the first Asian nationalist. He expressed the growing national consciousness of many Filipinos who opposed Spanish colonial tyranny and aspired to attain democratic rights.

José Rizal was born in Calamba, Laguna, on June 19, 1861, to a well-to-do family. He studied at the Jesuit Ateneo Municipal in Manila and won many literary honors and prizes. He obtained a bachelor of arts degree

with highest honors in 1877. For a time he studied at the University of Santo Tomas, and in 1882 he left for Spain to enter the Central University of Madrid, where he completed his medical and humanistic studies.

Gadfly and Propagandist

In Spain, Rizal composed his sociohistorical novel *Noli me tangere* (1887), which reflected the sufferings of his countrymen under Spanish feudal despotism and their rebellion. His mother had been a victim of gross injustice at the hands of a vindictive Spanish official of the *guardia civil*. Because Rizal satirized the ruling friar caste and severely criticized the iniquitous social structure in the Philippines, his book was banned and its readers punished. He replied to his censors with searing lampoons and diatribes, such as *La vision de Fray Rodriguez* and *Por telefono*. Writing for the Filipino propaganda newspaper *La Solidaridad,* edited by Filipino intellectuals in Spain, Rizal fashioned perceptive historical critiques like *La indolencia de los Filipinos* (The Indolence of the Filipinos) and *Filipinas dentro de cien años* (The Philippines a Century Hence) and wrote numerous polemical pieces in response to current events.

Of decisive importance to the development of Rizal's political thought was the age-old agrarian trouble in his hometown in 1887-1892. The people of Calamba, including Rizal's family, who were tenants of an estate owned by the Dominican friars, submitted a ''memorial'' to the government on Jan. 8, 1888, listing their complaints and grievances about their exploitation by the religious corporation. After a long court litigation, the tenants lost their case, and Governor Valeriano Weyler, the ''butcher of Cuba,'' ordered troops to expel the tenants from their ancestral farms at gunpoint and burn the houses. Among the victims were Rizal's father and three sisters, who were later deported.

Rizal arrived home on Aug. 5, 1887, but after 6 months he left for Europe in the belief that his presence in the Philippines was endangering his relatives. The crisis in Calamba together with the 1888 petition of many Filipinos against rampant abuses by the friars registered a collective impact in Rizal's sequel to his first book, *El filibusterismo* (1891).

Rizal's primary intention in both books is expressed in a letter to a friend (although this specifically refers to the first book): ''I have endeavored to answer the calumnies which for centuries had been heaped on us and our country; I have described the social condition, the life, our beliefs, our hopes, our desires, our grievances, our griefs; I have unmasked hypocrisy which, under the guise of religion, came to impoverish and to brutalize us. . . .'' In *El filibusterismo,* Rizal predicted the outbreak of a mass peasant revolution by showing how the bourgeois individualist hero of both novels, who is the product of the decadent feudal system, works only for his personal and diabolic interests. Rizal perceived the internal contradictions of the system as the source of social development concretely manifested in the class struggle.

Prison and Exile

Anguished at the plight of his family, Rizal rushed to Hong Kong for the purpose of ultimately going back to Manila. Here he conceived the idea of establishing a Filipino colony in Borneo and drafted the constitution of the Liga Filipina (Philippine League), a reformist civic association designed to promote national unity and liberalism. The Liga, founded on July 3, 1892, did not survive, though it inspired Andres Bonifacio, a Manila worker, to organize the first Filipino revolutionary party, the Katipunan, which spearheaded the 1896 revolution against Spain. Rizal was arrested and deported to Dapitan, Mindanao, on July 7, 1892.

For 4 years Rizal remained in exile in Dapitan, where he practiced ophthalmology, built a school and waterworks, planned town improvements, wrote, and carried out scientific experiments. Then he successfully petitioned the Spanish government to join the Spanish army in Cuba as a surgeon; but on his way to Spain to enlist, the Philippine revolution broke out, and Rizal was returned from Spain, imprisoned, and tried for false charges of treason and complicity with the revolution. His enemies in the government and Church were operating behind the scenes, and he was convicted. The day before he was executed he wrote to a friend: ''I am innocent of the crime of rebellion. So I am going to die with a tranquil conscience.''

The day of Rizal's execution, Dec. 30, 1896, signifies for many Filipinos the turning point in the long history of Spanish domination and the rise of a revolutionary people desiring freedom, independence, and justice. Rizal still continues to inspire the people, especially the peasants, workers, and intellectuals, by his exemplary selflessness and

intense patriotic devotion. His radical humanist outlook forms part of the ideology of national democracy which Filipino nationalists today consider the objective of their revolutionary struggle.

Further Reading

Among the many books on Rizal, the following are reliable: Austin Craig, *Lineage, Life and Labors of José Rizal* (1913); Carlos Quirino, *The Great Malayan* (1940); Camilo Osias, *José Rizal: Life and Times* (1949); Rafael Palma, *The Pride of the Malay Race* (trans. 1949); Leon Maria Guerrero, *The First Filipino* (1963); Austin Coates, *Rizal* (1969); and Gregorio Zaide, *José Rizal* (1970). Recommended for general background is Gregorio Zaide, *Philippine Political and Cultural History* (1949; rev. ed. 1957).

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Alain Robbe-Grillet

The French novelist Alain Robbe-Grillet (born 1922) achieved fame for his innovative techniques in writing fiction. Influential in avant-garde Paris intellectual circles, his controversial critical theories regarding the concept of the modern novel were fulfilled in his own narratives.

Born in Brest, Alain Robbe-Grillet was educated at the Lycées Buffon and St. Louis in Paris and at the Lycée de Brest. Having received his engineering degree from the National Agricultural Institute of France, he pursued a scientific career as an officer at the National Institute of Statistics in Paris from 1945 to 1948. Later, as an agronomist for the French Institute of Colonial Agriculture, he traveled extensively in the tropics, particularly Morocco, Martinique, and French Guinea, for 3 years. Robbe-Grillet joined the publishing house of Minuit as a literary director in 1955, married 2 years after, and was subsequently named a member of the High Committee for the Preservation and Expansion of the French Language.

Robbe-Grillet and his coterie—a select literary group composed of Nathalie Sarraute, Michel Butor, Bruce Morrissette, and Claude Simon—opposed the bourgeois, or Balzacian, novel of humanist tradition, preferring the geometrical precision and clinical exactitude of a scientific-literary approach. Robbe-Grillet, in particular, demonstrates a post-Sartrean sense of the alienated character and claims as the inspiration for his novels ''the first fifty pages of Camus's *The Stranger* and the works of Raymond Rousset'' (the latter is a little-known author who died in the 1930s). Critical analysis has also recognized the profound impact of the novels of Franz Kafka and Graham Greene on his work.

Known as the first ''cubist'' novelist and a ''chosist,'' for his obsessive focus on inanimate objects, Robbe-Grillet initially described the *nouveau roman* and became the leading exponent of the New Wave in contemporary French literature. His revolutionary theories are based on the premise that man's perception of his milieu is distorted by his bourgeois background and its resulting emotionalism. Condemning the metaphorical phrasing of many existentialists, Robbe-Grillet attempts to illustrate in his fiction that all illusionary language falsely indicates a possible relationship between man and the material universe. The world is not man's domain, the novelist's essays and narratives insist, and objects exist independently of the transitory emotional content of human life. Characterized by an objective accuracy in its detailed descriptions, his writing is bare of intangible, inferential adjectives.

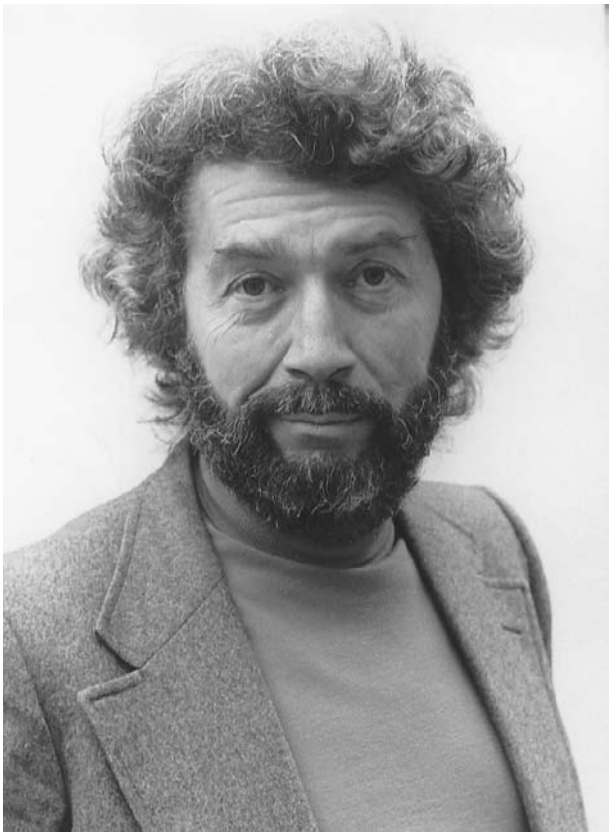

The Erasers (1953), Robbe-Grillet's first novel, appears to be a conventional detective thriller but thematically reworks Sophocles's *Oedipus Rex*. Intended as a comic parody, the narrative illustrates the chosist technique in its intense focus on the India rubber of the title as an antisymbol. *Le Voyeur* (1955) explores, without either conversation or interior monologue, the psychology of a rapist. The exaggerated realism of the physical descriptions imposes a dreamlike air of surrealism on this work.

The past, present, and future are juxtaposed in *Jealousy* (1957), an experiment with time and space elements, and humanity is characterized by mere behavior patterns, the identity of individuals being refined out of existence. The potential lushness of its tropical setting, based on Robbe-Grillet's equatorial travels, is deliberately reduced to a monochrome of color, measured distance, and tone and shape, with photographic precision. The antisymbol appears again, this time in the form of a centipede that to the nameless hero represents the image of jealousy itself. All indications of the subjective eye of the author are removed, resulting in a new literary mode. *In the Labyrinth* (1959) emphasizes the cinematic play of light and shadow over an endless expanse of snow. The Antonioni-like monotony of the landscape is reflected in the rhythm of language, and an unconventional attempt is made to suggest inner reality through the external vision.

At age 40 he embarked on a parallel career as screenwriter and director. Robbe-Grillet's finest effort may be the film scenario *Last Year at Marienbad* (1961), which reads like a novel and is written in the ''continuous present.'' The film, directed by Alain Resnais, created considerable critical controversy and captured the Golden Lion Award at the Venice Film Festival. In this scenario, the most objectively pictorial of Robbe-Grillet's fiction, space has been created as a function of psychological time, and the internal conscious reality exists in terms of external objects with endless repetitions of long, empty corridors, baroque ceilings, mirrored walls, and formal gardens. The surprising commercial success of the film permitted its author to undertake other cinema efforts, notably *The Immortal* (1963), the first film he both wrote and directed and and winner of the Louis Delluc prize and *Trans-Europe Express* (1967).

A central figure in France's last literary movement, *Le Nouveau Roman* or *New Novel,* Robbe-Grillet published *Towards a New Novel* (1962), a widely acclaimed collection of essays in which he defends his literary thesis against those who say it lacks humanity; *Snapshots* (1962), a collection of short stories; *Topology of a Phantom City* (1976) and *Recollections of the Golden Triangle* (1978), which are primarily collages of collaborations with artists and photographers; and *Djinn: a red hole between disjointed paving stones* (1982), a light, humorous novel originally written as a textbook, titled *Le rendez-vous* (1981), with Cal State Domingues Hills Professor Yvone Lenard. Evolving from Robbe-Grillet's interest in film were two *cinematic novels, The House of Assignation* (1965) and *Project for a Revolution in New York* (1970), so called because they have the feel of a film, but are remarkably anti-visual. Robbe-Grillet also wrote and directed the films: *The Slow Sliddings of Pleasure* (1974), *Playing with Fire* (1975), *The Fair Captive* ((1983), and *The Blue Villa* (1995).

Further Reading

A three-part imaginary autobiography of Robbe-Grillet includes: *Ghosts in the Mirror* (1991), *Angéleque, or the Enchantment* (1988), and *The Last Days of Corinthe* (1994). For Robbe Grillet in English, see *Understanding Robbe-Grillet* (1997); *The Erotic Dream Machine: Interviews with Alain Robbe-Grillet on his Films* (1992) by Anthony Fragola and Roch Smith; John Fletcher, *Alain Robbe-Grillet* (1983); Ilona Leki, *Alain Robbe-Grillet* (1983), Ben F. Stoltzfus, *Alain Robbe-Grillet and the New French Novel* (1964). See also Bruce Morrissette, *Alain Robbe-Grillet* (1965). Robbe-Grillet is discussed in John Sturrock, *The French New Novel* (1969) and Raylene Ramsay, *The French New Autobiographies* (1996). English criticisms of his work, include: Marjorie Hellerstein, *Inventing the Real World: the Art of Alain Robbe-Grillet* (1998); Lillian Dunmars Roland, *Women in Robbe-Grillet: a Study in Thematics and Diegetics* (1993); Raylene Ramsay, *Robbe-Grillet and Modernity: Science, Sexuality, and Subversion* (1992); Bruce Morrissette, *Novel and Film: Essays in Two Genres* (1985); Patricia Deduck, *Realism, Reality, and the Fictional Theory of Alain Robbe-Grillet and Anais Nin* (1982); and Victor Carrabino, *The Phenomenological Novel of Alain Robbe-Grille* (1974). □

Jerome Robbins

A major creative force on both the Broadway and ballet stages beginning in 1944, director/choreographer Jerome Robbins (born Rabinowitz 1918) extended the possibilities of musical theater and brought a contemporary American perspective to classical dance.

American director and choreographer Jerome Robbins was equally renowned for his work in musical theater and ballet and made auspicious debuts in both fields in 1944. On April 18, Ballet Theater (now American Ballet Theater) presented the world premiere of *Fancy Free,* which followed the exploits of three sailors on shore leave in New York. That ballet became the springboard for *On the Town,* a musical comedy which premiered eight months later and featured choreography by Robbins. Over the next 20 years, Robbins choreographed and/or directed 15 other musicals and ''show doctored'' five more. A partial list of his Broadway credits includes *High Button Shoes* (1947), *The King and I* (1951), *Pajama Game* (1954), *Peter Pan* (1954), *Bells Are Ringing* (1956), *West Side Story* (1957), *Gypsy* (1959), and *Fiddler on the Roof* (1964).

During and after the years he was active on Broadway he also earned a reputation as the greatest classical choreographer born in the United States. Working mostly with the New York City Ballet, he choreographed 61 ballets through 1989. Among his finest were *Interplay* (1945), *The Cage* (1951), *Afternoon of a Faun* (1953), *The Concert* (1956), *Dances at a Gathering* (1969), *The Goldberg Variations*

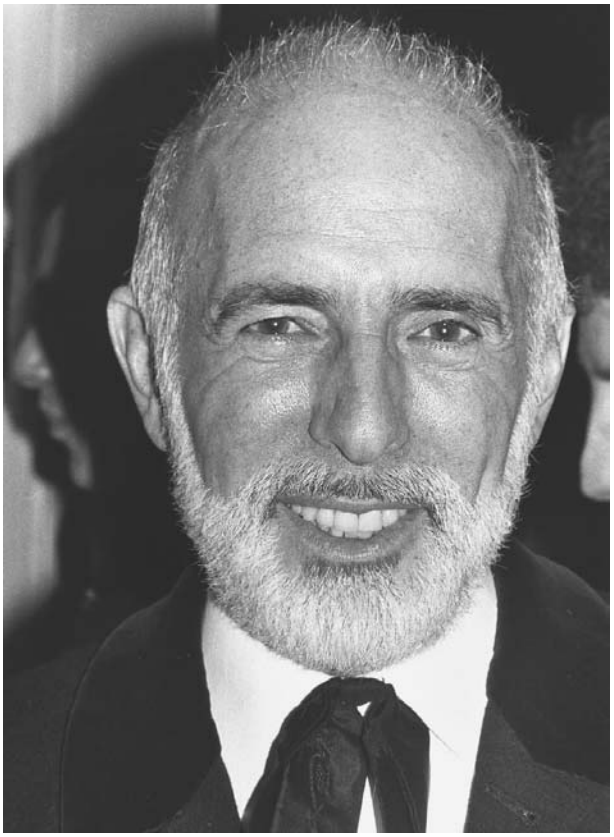

(1971), *In G Major* (1975), *Other Dances* (1976), *The Four Seasons* (1979), *Glass Pieces* (1983), and *Ives, Songs* (1988).

Robbins was born Jerome Rabinowitz in New York on October 11, 1918, to Russian Jewish parents who came to America to flee the pogroms. He grew up in Weehawken, New Jersey, and was in his late teens when he began studying at the Sandor-Sorel Dance Center in Brooklyn. He later took lessons in modern, Spanish, and Oriental dance.

Between 1937 and 1940 Robbins appeared in the chorus of four Broadway musicals and also danced at Camp Tamiment, a summer resort for adults where revues were staged by aspiring performers. It was there that he had his first opportunity to choreograph. In 1940 he joined the newly created Ballet Theater as a dancer and studied with the choreographers Antony Tudor and Eugene Loring. Ballet Theater had a particular penchant for Russian ballets—Robbins often said that he spent a good deal of time in ''boots, bloomers and a peasant wig''—and *Fancy Free* was, in part, a reaction to that repertoire.

Successful Musicals and Ballets

The ballet—in which Robbins danced ''the rumba'' sailor—was set to a commissioned score by the relatively unknown Leonard Bernstein and was an instant masterpiece. It was not just the jazz inflections or familiar, everyday gestures incorporated into the choreography that made the piece special. A ballet portraying contemporary American characters behaving in contemporary American fashion was virtually unheard of at the time, and wartime audiences recognized the people onstage at once.

Robbins then took his choreographic talents to Broadway with similar success. *On the Town* marked the first time that dance had been so fully integrated into a Broadway show, prompting one critic to suggest that it be called ''a ballet comedy instead of a musical comedy.''

For the next few years Robbins divided his time between Broadway and ballet. His choreography was singled out as the high point of *Billion Dollar Baby* (1946); *High Button Shoes* (1947); *Look Ma, I'm Dancin'* (1948), which he co-directed with George Abbott; *Miss Liberty* (1949); and *Call Me Madam* (1950). *High Button Shoes* earned him his first Tony award.

In 1949 George Balanchine invited Robbins to join the New York City Ballet as dancer, choreographer, and associate artistic director. During the next decade he created ten ballets for the company, and his moody, evocative dances were a wonderful contrast to Balanchine's plotless neoclassicism.

In 1951 Robbins choreographed Rodgers and Hammerstein's *The King and I,* the most sophisticated Broadway show of which he had thus far been a part. But the show that would forever cement his reputation as one of the most important figures in the history of Broadway was *West Side Story,* which opened in 1957 and continued to have an impact on the course of musical theater into the 1990s. This modern, updated Romeo and Juliet saga was the first musical conceived, choreographed, and directed by one man. It marked the culmination of many innovations that originally appeared in *On the Town* and earned Robbins his second Tony award for choreography.

Innovations in All His Work

In 1959 Robbins directed and choreographed *Gypsy,* another theatrical landmark. That same year he left City Ballet to devote his energies to his own company, Ballets: USA, which was formed in 1958 and disbanded in 1961. Among the works that came out of Ballets: USA was *Moves* (1959), a startling experiment in that it is performed without music. It was added to the repertory of City Ballet.

Robbins was back on Broadway with two shows in 1964. He was production supervisor on *Funny Girl* and director and choreographer of *Fiddler on the Roof. Fiddler* won nine Tony awards, with Robbins winning for both direction and choreography. It was Robbins who saw the universality in this simple tale about a milkman wrestling with his religious beliefs. He envisioned a work that depicted the dissolution of a community, which inspired lyricist Sheldon Harnick and composer Jerry Bock to write ''Tradition,'' the song that informs the entire musical.

Two years after *Fiddler,* Robbins established the American Theater Laboratory, an experimental workshop designed to explore theater forms involving dance, song, and speech. It lasted through 1968, but none of the work done by the group developed into a project that was seen by the public. Among those to participate was Robert Wilson, who later became known for his avant-garde creations. Robbins

won a Best Director Oscar for his work on the film version of *West Side Story* (1961) and also received a special Academy Award for his choreography. His work on the telecast of *Peter Pan* (1955) earned him an Emmy.

In 1969 Robbins returned to City Ballet as one of the company's ballet masters. The first work he choreographed was the hour-long *Dances at a Gathering,* which is set to various Chopin piano pieces and is regarded by many as his finest ballet. Ten dancers perform in various combinations—solos, duets, trios, quartets, and onward—expressing a range of moods and emotions, all the while suggesting a sense of community. The variety of the choreography is remarkable, and one critic called the piece ''a celebration of dance.''

Robbins was particularly productive during the 1970s, during which time he choreographed more than 20 pieces for City Ballet, including *The Goldberg Variations* (1971), a 90-minute exploration of the famous Bach score, and *Watermill* (1972), which borrows freely from Eastern theater techniques and elevates stillness to an art form. In 1976, for a non-City Ballet gala, he choreographed *Other Dances*—another Chopin ballet—for Mikhail Baryshnikov and Natalia Makarova. After Baryshnikov joined City Ballet for a year beginning in 1979, Robbins went on to choreograph two more works for him: *Opus 19, ''The Dreamer,''* and *The Four Seasons* , in which Baryshnikov danced the fall section.

In the 1980s Robbins continued to expand his vision. Robbins was the recipient of a Kennedy Center Honor in 1981. In 1983 he was named co-ballet master-in-chief of City Ballet (with Peter Martins), shortly before Balanchine's death. Robbins' ballet *Ives, Songs* premiered several months before his 70th birthday in 1988 and poignantly depicted a man looking back at his life. That same year Robbins literally delved into his past: He went to work recreating and reconstructing some of the highlights from his 20 years in musical theater for archival purposes and wound up creating a new show, *Jerome Robbins' Broadway*. The musical opened in February 1989, marked Robbins' return to Broadway after a 25-year absence, and earned him his fifth Tony award.

Robbins retired from City Ballet in 1990, but continued his creative pursuits. In 1994 he premiered *A Suite of Dances,* a solo work performed by Mikhail Baryshnikov set to music from Bach's unaccompanied suites. That same year the School of American Ballet premiered his *2 + 3 Inventions,* another dance set to the music of Bach. The next January (1995) a major work by Robbins, *Brandenburg,* was preformed by the City Ballet. *Brandenburg* was described by critic Terry Teachout as the ''missing link in Robbins's output.''

Throughout his career Robbins combined theatrical savvy with an unerring sense of movement to create potent, moving panoramas. The diversity of his work is astonishing, but if there is one thread linking much of his art, it is his repeated exploration of community. His ballets have been danced by many of the world's major companies, including American Ballet Theater, Dance Theater of Harlem, Joffrey Ballet, Royal Danish Ballet, England's Royal Ballet, Paris Opera Ballet, National Ballet of Canada, San Francisco Ballet, and Australian Ballet.

Further Reading

His work is examined in *Repertory in Review* (1977) by Nancy Reynolds; Broadway Musicals (1979) by Martin Gottfried; *Broadway Song & Story* (1985), edited by Otis. L. Guernsey, Jr.; and ''Robbin's 'Fancy'' by Tobi Tobias, which appeared in Dance Magazine in January 1980. A critical review of his choreography is provided by Terry Teachout in *DanceMagazine* (May 1997). □

Robert I

Robert I (1274-1329), or Robert Bruce, was king of Scotland from 1306 to 1329. Leader of the successful resistance to the threat of English domination of his country, Bruce is regarded as one of the great patriots of Scottish history.

Robert Bruce was the eighth male to bear that name in a direct line going back to the first Robert, who probably took part in the Norman conquest of England and died about 1094. The family subsequently gained considerable lands and prominence in Scotland. The fifth Robert Bruce (died 1245) married the niece of King William, ''the Lion,'' thus establishing a possible claim, albeit a distant one, to the Scottish throne. This claim was advanced by the sixth Robert on the highly complicated succession quarrel that arose in Scotland in 1290. William the Lion's grandson, Alexander III, had died in 1286, leaving as direct heir only a 3-year old granddaughter, Margaret, the ''Maid of Norway'' (her father was king of Norway). The problems of how to manage the minority reign of a small girl were grave enough, but when she died suddenly in 1290, some 13 competitors claimed to be her rightful successor as monarch of Scotland.

In this situation the commanding nature of England's king, Edward I, was the decisive factor. Any choice opposed by Edward would most likely be untenable, and the question was submitted to him for arbitration. The claims of two competitors clearly stood out: John Balliol, great-grandson of a brother of William the Lion by an eldest daughter; and Robert Bruce (VI), grandson by a younger daughter. Edward decided for Balliol; but before issuing his decision, he took oaths of allegiance from all the claimants, including Robert Bruce (VI) as well as his son Robert (VII).

This seventh Robert was the father of the patriotic leader and future king of Scotland; but, as has been seen, the position of the Bruces was originally that of appellants to, and sworn men of, the English King. Edward's decision had by no means settled the situation in Scotland. Balliol, suspected by the Scots of being an English puppet and by Edward of forswearing his oath, could not rule effectively, and the situation was complicated by the alliance of Scotland with France, an enemy of England. From 1296 Balliol was no longer a factor, and the only choices were direct

English domination or Scottish independence, which meant war with England. William Wallace emerged as the leader of the Scottish resistance, winning a great victory at Stirling Bridge in 1297; but he was in turn defeated by Edward at Falkirk the following year, and though he kept up sporadic guerrilla warfare until his capture and execution in 1305, he was no longer a serious threat to the English. Besides, Wallace's movement was, nominally, to restore Balliol, a cause uncongenial to many of the leading Scots.

His Accession

Robert Bruce the eighth (hereafter called just Bruce) first emerged importantly as one of the ''guardians'' of the kingdom in December 1298, ostensibly on behalf of Edward I. The other principal guardian was John Comyn, nicknamed ''The Red,'' whose affinity with the house of Balliol led to a lasting quarrel with Bruce from at least 1299. Bruce resigned as guardian in 1300, and though on the surface he was at peace with Edward, it is likely that he was thinking of the crown, especially after the death of his father (who had earlier transferred the Bruce claim to him) in 1304. He had apparently entered into a secret alliance with the patriotic Bishop Lamberton of St. Andrews, and perhaps through fear that his plans would be disclosed, he killed Comyn the Red in a church in Dumfries in February 1306. This violent and probably unpremeditated deed at once pushed Bruce to the head of the Scottish resistance. Within 6 weeks he was crowned as Robert I, King of Scotland.

In England, Edward I reacted strongly to the news and at the famous ''Feast of Swans'' swore to avenge Comyn's death and destroy Bruce (who had also been excommunicated by the Pope for profaning the church at Dumfries). Bruce was immediately in trouble from the well-led English forces, as well as from the adherents of Comyn, and soon found himself a king apparently without a following, hiding in the western highlands, or even in Ireland. But the long final illness and death of Edward I in 1307 marked a turning point. The new English king, Edward II, was from the first unpopular with his nobility and, as a military leader, was beneath comparison with his father. From spring 1307 Bruce's fortunes began to revive. Edward II was vacillating and indecisive in his actions, and Bruce was able to make headway against both the English and his remaining Scottish enemies. In March 1309 a truce was made with England, whose holdings in Scotland were reduced to only a few castles.

In the next few years expeditions were made into the northern parts of England, and the last possession of the English in Scotland, Stirling Castle, was heavily besieged. In a concerted effort to remedy the situation, Edward II in 1314 led a large army to the relief of Stirling, but it was defeated by Bruce and his outnumbered Scots at the Battle of Bannockburn. The English fled in confusion, and Bruce was undisputed master of his country. Though tensions with England continued, there was no further major threat from the English in Bruce's lifetime; nor was there further serious dissension in Scotland.

From 1309 Bruce was holding parliaments and could attend in a systematic way to the government of the country. Parliament addressed itself to the succession problem in 1315, 1318 (when Bruce's brother and heir presumptive, Edward, was killed in Ireland), and 1326 (after the birth 2 years earlier of Bruce's first son and eventual successor, David). Bruce's relations with the papacy remained strained, until the papal refusal to recognize Bruce as king was reversed by John XXII in 1328. The Scottish hierarchy had consistently supported the King. In his later years Bruce suffered from what was called, and may have been, leprosy. He died at his country estate at Cardross in June 1329, just before the marriage of his son David to the sister of the new English king, Edward III, as the final provision of a peace treaty between the two countries.

Further Reading

John Barbour's long poem, *The Bruce* (ca. 1375; modern translation by Archibald A. H. Douglas, 1964), is the principal narrative source. The major modern work on Robert I is G. W. S. Barrow, *Robert Bruce and the Community of the Realm of Scotland* (1965). Older studies are Sir Herbert Maxwell, *Robert the Bruce and the Struggle for Scottish Independence* (1898), and Agnes Mure Mackenzie, *Robert Bruce: King of Scots* (1934). For historical background see William Croft Dickinson, *A New History of Scotland,* vol. 1 (1961; 2d ed. 1965).

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Tranter, Nigel G., *A traveller's guide to the Scotland of Robert the Bruce,* Harrisburg, PA, USA: Historical Times, 1985. □

Robert II

Robert II (1316-1390) was king of Scotland from 1371 to 1390. For many years heir presumptive to David II and frequently regent of the kingdom, Robert is important primarily for his role in Scottish affairs before he came to the throne.

Robert Steward (or Stewart) was the son of Walter Steward (the third of that name in a line stretching back to Walter ''the Steward,'' ca. 1158) and Marjorie Bruce (daughter of Robert Bruce, who had become Robert I of Scotland in 1306). As early as 1318 the Scottish Parliament declared Robert Steward heir presumptive if the male line of Bruce should die out.

Robert first came to prominence at the battle of Halidon in 1333, where he was one of the commanders of the losing Scottish side and was in consequence dispossessed of his estates by Edward Balliol, the English-supported rival to Robert Bruce's son David II (born 1324; reigned 1329-1371). Robert Steward was among the leaders of the successful resistance to the puppet regime of Balliol and, as principal regent from 1338, paved the way for David's return 3 years later.

However, no love was lost between the two men (Robert being David's nephew and heir presumptive as well as being older and having controlled the regency), and contemporaries suspected that Robert treacherously fled the field at the crucial battle of Neville's Cross in 1346, at which David was taken prisoner by the English. Robert was again regent, for 11 years, but David's release in 1357 (obtained by a promise to pay a crushing ransom to the English) put him out of power, and in 1363 Steward joined a conspiracy against the King. This was unsuccessful, however, and David's attempt to get his ransom lowered by settling the Scottish crown on the English royal family (thus effectively disinheriting Robert) sealed the enmity between the two. Parliament rejected David's proposal, and on the King's death in 1371 Robert succeeded to the throne as Robert II.

The new king seems to have played very little part in the important events of his reign, being overshadowed by two of his many sons, first the Earl of Carrick (the future Robert III) and then the Earl of Fife. Robert was uninterested in, and powerless to stop, the renewed and increasingly bitter hostilities between the English and the Scots (the latter egged on by the French) culminating in the burning of Edinburgh in 1385 and the Scottish victory at Otterburn 3 years later. It is conjectured that Robert, now an old man, suffered physical, and perhaps mental, decline; and he had been put under a guardianship, tantamount to deposition, a few months before his death in 1390. He left a troubled succession, a quarrelsome and turbulent nobility, and a tradition of weak and largely ineffective kingship, all of which were to plague his country during the subsequent century.

Further Reading

There is no work solely on Robert II or his reign. The standard histories of Scotland give background information about his times: P. Hume Brown, *History of Scotland,* vol. 1 (1899), and William Croft Dickinson, *A New History of Scotland,* vol. 1 (1961; 2d ed. 1965). □

Robert III

Robert III (ca. 1337-1406) was king of Scotland from 1390 to 1406. Notable as king primarily for the weakness of his reign, he played a larger part in the affairs of the kingdom before his accession than as monarch.

The future Robert III (actually christened John) was born some years before the marriage of his parents, Robert Steward (who was to become king as Robert II in 1371) and Elizabeth Mure. The children of this union were subsequently legitimized, by papal dispensation, in 1347, the young John being styled Lord of Kyle. He was made Earl of Atholl by the King in 1367 and Earl of Carrick (as he is usually referred to) in 1368.

On the accession of Robert II in 1371, the Scottish Parliament, to forestall any possible doubts about legitimacy, firmly established the succession on Carrick and his line and, failing that, on his brothers. Carrick seems to have played an important part in the early years of his father's reign, negotiating with John of Gaunt in 1380 and being directed to restore order in the Highlands in 1384. But a kick from a horse, apparently sometime after 1385 (though some historians place it earlier), resulted in a disability and perhaps even a lifelong weakness, for in 1388 Carrick was relieved of his responsibilities in favor of his next surviving brother, Robert, Earl of Fife.

Nonetheless, on the death of Robert II, Carrick succeeded, taking as his regnal name Robert. The Earl of Fife continued, however, as the chief power in the kingdom. The new king's reign was constantly troubled by the lawlessness of great lords and the quarrels of clans, especially the celebrated combat between 30 men each of the clans Kay and Quele. Apparently, Fife's influence waned after 1393, and in 1399 the King's elder son, David, was appointed by the General Council as ''lieutenant'' of the kingdom for 3 years.

This young man had been created Duke of Rothesay the previous year, his uncle, the Earl of Fife, becoming Duke of Albany at the same time (the first dukes in Scotland). The rivalry between these two was a prime factor in the fortunes of the country during the next 3 troubled years. Resistance to the demands of the new English king, Henry IV, to have his overlordship of Scotland recognized was weakened by

treachery and dissension among the leading magnates. Finally in 1402 Rothesay, whose profligacy had earned him many enemies, was arrested by order of his uncle and died in prison shortly afterward.

In all these events Robert III was virtually a cipher. Probably seeing, and fearing, the unbreakable ascendancy of Albany (lieutenant of the kingdom from 1402), the King sent his remaining son, James (born 1394), to France in 1406; but the young boy was intercepted by kidnapers and handed over to the English for a captivity that was to last 18 years. Robert's death followed quickly after the news reached him. He reportedly requested as his epitaph ''Here lies the worst of kings and the most miserable of men.''

Further Reading

There is no work solely on Robert III or his reign. Background information on his times is given in standard histories of Scotland; recommended is William Croft Dickinson, *A New History of Scotland,* vol. 1 (1961; 2d ed. 1965). □

Frederick Sleigh Roberts

The British soldier and filed marshal Frederick Sleigh Roberts, 1st Earl Roberts of Kandahar, Pretoria, and Waterford (1832-1914), made his reputation in India and South Africa and then became the last commander in chief of the British army.

Frederick Roberts was born in Cawnpore, India, on Sept. 30, 1832, the son of Gen. Sir Abraham Roberts, a British soldier in Indian service. His family was Anglo-Irish, long settled in Waterford. Roberts was sent to Eton in 1845, entered Sandhurst in 1847, and then attended the East India Company's college at Addiscombe. In 1851 Roberts joined the Bengal Artillery.

Roberts began by serving with his father, who was experienced in the affairs of the North-West Frontier. During the Indian mutiny, Roberts was at the siege of Delhi and at the second relief of Lucknow and won the Victoria Cross at Khudaganj in January 1858. During the years that followed, he rose steadily in rank, and he was involved in the 1860s and 1870s with the affairs of the North-West Frontier, although in 1868 he accompanied Sir Robert Napier on the British expedition to Ethiopia. During this time Roberts became an advocate of a ''forward policy'' toward Afghanistan, arguing for control of that country in order to check a supposed Russian threat to India.

In 1876 Lord Lytton became viceroy of India, and Roberts's influence increased. In 1878 he took command of the Punjab Frontier Force and in autumn headed one of the columns that invaded Afghanistan following the Emir's rejection of a British envoy while welcoming a Russian one. The Emir was deposed in 1878, and his successor signed a treaty with the British in 1879. In the previous year Roberts had been promoted to major general and knighted. In September 1879 Sir Louis Cavagnari was murdered while on a mission to Kabul, and this led to the dispatch of Roberts and another British invasion of Afghanistan. Kabul was taken, and another Emir was installed on the throne. But the Afghans continued to resist, and in July 1880 they wiped out half a British brigade at Maiwand. Roberts force-marched his troops from Kabul and defeated the Afghans definitively at Kandahar in September, a victory that made him a popular hero in England, where he was feted after being given a baronetcy and made commander in chief of the Madras army (1881). Roberts tried unsuccessfully to persuade the government of William Gladstone to annex Kandahar.

In 1885 Roberts was named commander in chief in India. For the next 8 years he occupied himself with reorganizing military transport, increasing the training of troops, and developing obsessions about the Russian peril in the North-West Frontier. In 1892 he was created baron. From 1893 to 1895 Roberts held no official post, and he spent his time writing. In May 1895 he was given the rank of field marshal and appointed commander in chief in Ireland, where he served for the next 4 years.

In October 1899 the Boer War began, and the British soon suffered a series of disastrous defeats. Moreover, Roberts's son was killed at Colenso. In December, Roberts was appointed to command the British armies in the Boer War. He arrived in South Africa in January 1900 and immediately began reorganizing the poor transport, increasing the mounted troops, and planning a full-scale invasion of both Boer republics once reinforcements arrived. Roberts resisted pressures to scatter his troops in the relief of beleaguered garrisons, and the British advance began in

February. Almost everywhere that the Boers stood to fight they were defeated, and by mid-March Bloemfontein had fallen. On May 31 Roberts's forces entered Johannesburg, and Pretoria fell on June 5. By September the British had occupied most of the towns in the northern Transvaal, and in October President Paul Kruger fled to Europe. The war seemed won, and Roberts returned to a hero's welcome as the man who had quickly reversed the tide and won the war. His reputation was enormous. Queen Victoria gave him an earldom in one of her last acts, and he was made commander in chief of the British army.

In this post, which he held until 1904, Roberts's reputation began to dim. It soon appeared that the Boer War was far from won, and Gen. Kitchener had to face 2 years of guerrilla warfare led by Christian De Wet and Louis Botha. Roberts was then criticized for having concentrated on capturing Boer towns rather than on destroying the Boer armies in the field. At the War Office, Roberts—with his experience drawn entirely from India and his brief stay in South Africa—was put in charge of the organization of the British army. The Esher Commission on the organization of the War Office recommended the abolition of the post of commander in chief in 1903, and Roberts left the post in 1904.

Roberts then devoted his activity to the championing of conscription for home defense, becoming president of the National Service League in 1905. When World War I broke out in 1914, Roberts, then 82 years old, was appointed to command the Indian troops fighting in France. He did not live to reach the Western front, dying of a chill at Saint-Omer on Nov. 14, 1914. He was buried in St. Paul's Cathedral, London, as a national hero.

Further Reading

Among Roberts's own writings, the most important are his *Forty-one Years in India* (2 vols., 1897) and *Speeches and Letters on Imperial Defence* (1906). The best biography, based on Roberts's official and private correspondence, is David James, *Lord Roberts* (1954). □

Sir Dennis Holme Robertson

The English economist Sir Dennis Holme Robertson (1890-1963) was a major figure in the development of economic theory in the 20th century, particularly in the fields of monetary and business cycle theory and policy.

Dennis Robertson was born on May 23, 1890, the son of the Reverend James Robertson, clergyman and headmaster of Haileybury. Educated at Eton and at Trinity College, Cambridge, Robertson gained through his brilliance an abundance of medals, prizes, and honors. A large part of his first notable book, *A Study of Industrial Fluctuations* (1915), was written at the age of 22, when he was still in his third year of his economic studies. During World War I he served in Egypt and Palestine, winning the Military Cross and, according to rumor, narrowly missing the Victoria Cross.

Robertson was elected fellow of Trinity College in 1914 and reader in economics at Cambridge University in 1930; he remained at Cambridge until 1938. At that time he was named the Sir Ernest Cassel professor of economics at the University of London. He resigned this post in 1944 to return to Cambridge as professor of political economy, a position that he held until his retirement in 1957. He died of a heart attack at Cambridge on April 21, 1963.

A brief assessment of the contributions of any one of the Cambridge economists of the immediate post-World War I period is singularly difficult. The source of the difficulty is in large part in the close working relationship and in the free sharing of ideas among men like Robertson, A. C. Pigou, R. G. Hawtrey, and John Maynard Keynes. Keynes himself remarked at the difficulty of distinguishing his own original ideas from those of his co-workers. Nevertheless, in Robertson's *Banking Policy and the Price Level* (1926) and a number of articles, most of which are collected in *Economic Fragments* (1931), are to be found, partially concealed by clumsy mathematics and confusing terminology, attempts to work real factors (such as saving and investment) into a discussion that had been previously dominated by purely monetary variables (such as the quantity of money). Also to be found are the origins of period analysis, which became so useful to economists in the following decade.

With the publication of Keynes's *Treatise on Money* (1930) a rift developed between Robertson and Keynes for reasons that are not entirely clear. From this time on, Robertson was particularly critical of and unwilling to accept either Keynesian theory or Keynesian policies. Although it might be argued that his contributions would have been greater had he not approached Keynesian thought as he did, his criticisms did produce positive results. His work contributed to the clarification of the inconsistencies in Keynes's definitions of saving and investment as well as to a better statement of the liquidity preference theory of interest. During World War II Robertson handled financial relations between Great Britain and the United States and played an important role in the Bretton Woods Monetary Conference.

Further Reading

Ben B. Seligman, *Main Currents in Modern Economics: Economic Thought since 1870* (1962), devotes a chapter to Robertson's life and work. Also useful is Terence Wilmot Hutchinson, *A Review of Economic Doctrines, 1870-1929* (1953). □

Pat Robertson

Marion G. "Pat" Robertson (born 1930) was a television evangelist who founded and led the Christian Broadcasting Network. In 1988 he ran for president, doing well in several primaries and caucuses and succeeding at getting his religious agenda into the arena of public discussion.

Pat Robertson was born on March 22, 1930, the son of A. Willis Robertson and Gladys Churchill Robertson, in Lexington, Virginia. His father was a congressman and later a senator, a staunch conservative known for his expertise in taxation and banking and for his die-hard segregationist views on issues of race. Robertson grew up largely in Lexington, finishing high school at the elite McCallie School in Chattanooga and then returning home to attend college at Washington and Lee University. Following military service in Korea he enrolled at Yale Law School, where he met Adelia ''Dede'' Elmer. They were married in August 1954.

Upon completion of law school Robertson took the New York Bar examination and failed it. He became a management trainee with the W.R. Grace Company and seemed destined for a career in international business; then he resigned and joined two law classmates in founding an electronics company. Leaving that business as well, in 1956 he enrolled at what is now New York Theological Seminary. Before graduating in 1959 he had become involved with a circle of fellow believers who were early participants in the neo-charismatic movement, many of them speaking in tongues. He remained in the largely noncharismatic Southern Baptist denomination, however, and was ordained a minister there in 1961. (He resigned his ordination in 1987 prior to announcing his candidacy for president.)

Launched CBN

Robertson's first experience in religious broadcasting came shortly after he had completed seminary when, during a visit to the family home in Lexington, he was asked to substitute for a vacationing minister on a daily 15-minute radio program. Soon thereafter he was informed by a minister-friend of his mother's of a bankrupt television station for sale at a bargain price in Portsmouth, Virginia. After extensive negotiating Robertson managed to buy the station and raise enough money to begin operations on WYAH-TV, the first television outlet for the Christian Broadcasting Network (CBN). Programming was launched on October 1, 1961. Radio broadcasting had been started in WXRI-FM two months earlier.

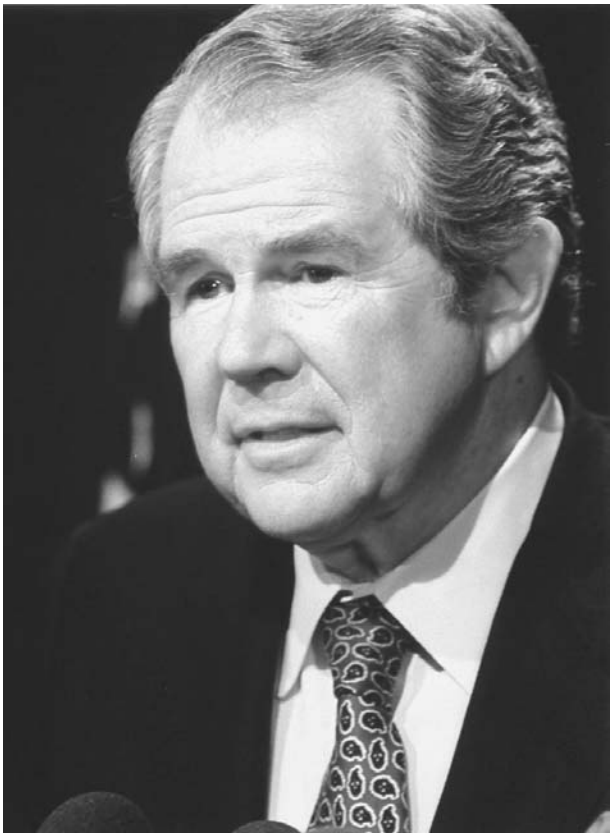

The shoestring operation slowly attracted viewers and financial contributions; among the early additions to the CBN staff were Jim and Tammy Bakker, whose initial responsibilities were in children's programming and who later left to start their own religious television operation. In 1963 the need to meet a $7,000-per-month budget with gifts from viewers led to a telethon in which 700 listeners were asked to pledge $10 per month each. These early supporters were called the ''700 Club,'' a name that endured on CBN. By 1965 CBN was operating in the black, poised for a meteoric rise in support that reached some $240 million per year by the late 1980s.

Auxiliary enterprises were added as CBN grew. CBN University was established in 1978; it was followed in the 1980s by several other organizations, including a political education society known as the Freedom Council and a legal-assistance project for fundamentalist Christian causes called the National Legal Foundation. Various other counseling, benevolent, and outreach programs were developed in the United States and abroad.

Presidential Campaign

Robertson's background as a son of a successful politician and his strong moral drive came to a head with his 1988 candidacy for the presidency. In 1986 he announced a campaign to secure three million signatures on petitions urging him to run, a set of signatures that amounted to an enormous mailing list for fund-raising and volunteer services for the campaign. Claiming to have exceeded that goal, he formally announced his candidacy for the Republican nomination on October 1, 1987. His campaign embraced themes commonly voiced in conservative America, promoting, for example, fiscal conservatism, opposition to most abortions, moral conservativism on such issues as sexual conduct and pornography, and the return of religious observances to the public schools. For someone who had never previously run for public office, Robertson did very well in the various caucuses and primaries of the 1988 campaign, although he ultimately lost the nomination to George Bush.

During the presidential campaign some of the relatively unorthodox side of Robertson's theology came to light. The most prominent example involved his claim to have changed the course of a hurricane in 1985 by praying, on the air, ''In the name of Jesus, we command you to stop where you are and move northeast, away from land, and away from harm.'' Indeed, Hurricane Gloria changed course and headed northeast, sparing the mainland. Later

Robertson suggested that his apparent success in averting bad weather helped confirm his decision to run for president: ''It was extremely important because I felt, interestingly enough, that if I couldn't move a hurricane, I could hardly move a nation.''

Controversy continued to follow Robertson after his 1988 run for the presidency (he declined to run in 1992). In 1993, for example, he was criticized when CBN invested $2.8 million of its nonprofit, donor-given monies in a for-profit vitamin and skin care company in which Robertson also had a substantial personal investment. Robertson, however, was never seriously damaged by controversy, and CBN continued its diverse operations in good health. Furthermore, Robertson was largely resposible for galvanizing the right-wing Christian movement, particularly the Christian Coalition. This small but well-organized group of fundamentalist Christians continues to be a powerful force in American politics.

Further Reading

An early autobiography, *Shout It from the Housetops* (1972), provides a good summary of Robertson's outlook. A relatively sympathetic biography is David Edwin Harrell's *Pat Robertson: A Personal, Religious, and Political Portrait* (1987). One of several critical works is *Salvation for Sale: An Insider's View of Pat Robertson* (1988), written by Gerard Thomas Straub, a former high-ranking CBN employee.

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Pat Robertson, *The End of the Age,* Word Publishing, 1996. □

Paul Leroy Robeson

Paul Leroy Robeson (1898-1976) was an American singer, actor, and political activist. He crusaded for equality and justice for black people.

Paul Robeson made his career at a time when second-class citizenship was the norm for all African-Americans, who were either severely limited in, or totally excluded from, participation in the economic, political, and social institutions of America.

Robeson was born on April 9, 1898, in Princeton, New Jersey. His father was a runaway slave who fought for the North in the Civil War, put himself through Lincoln University, received a degree in divinity, and was pastor at a Presbyterian church in Princeton. Paul's mother was a member of the distinguished Bustill family of Philadelphia, which included patriots in the Revolutionary War, helped found the Free African Society, and maintained agents in the Underground Railroad.

At 17 Robeson won a scholarship to Rutgers University, where he was considered an athlete ''without equal.'' He won an incomparable 12 major letters in 4 years. His academic record was also brilliant. He won first prize (for 4 consecutive years) in every speaking competition at college for which he was eligible, and he was elected to Phi Beta Kappa. He engaged in social work in the local black community. After he delivered the commencement class oration, Rutgers honored him as the ''perfect type of college man.''

Robeson graduated from the Columbia University Law School in 1923 and took a job with a New York law firm. In 1921 he married Eslanda Goode Cardozo; they had one child. Robeson's career as a lawyer ended abruptly when racial hostility in the firm mounted against him. He turned to acting as a career, playing the lead in *All God's Chillun Got Wings* (1924) and *The Emperor Jones* (1925). He augmented his acting by singing spirituals. He was the first to give an entire program of exclusively African-American songs in concert, and he was one of the most popular concert singers of his time.

Robeson starred in such stage presentations as *Show Boat* (1928), *Othello,* in London (1930), *Toussaint L'Ouverture* (1934), and *Stevedore* (1935). His *Othello* (1943-1944) ran for 296 performances—a remarkable run for a Shakespearean play on Broadway. While playing opposite white actress Mary Ure, he became the first black ever to do the role in England's Shakespeare Memorial Theater (*Jet,* Feb. 6, 1995).

His most significant films were *Emperor Jones* (1933), *Show Boat, Song of Freedom* (both 1936), and *Proud Valley* (1939). Charles Gilpin and Robeson, as the first black men to play serious roles on the American stage, opened up this

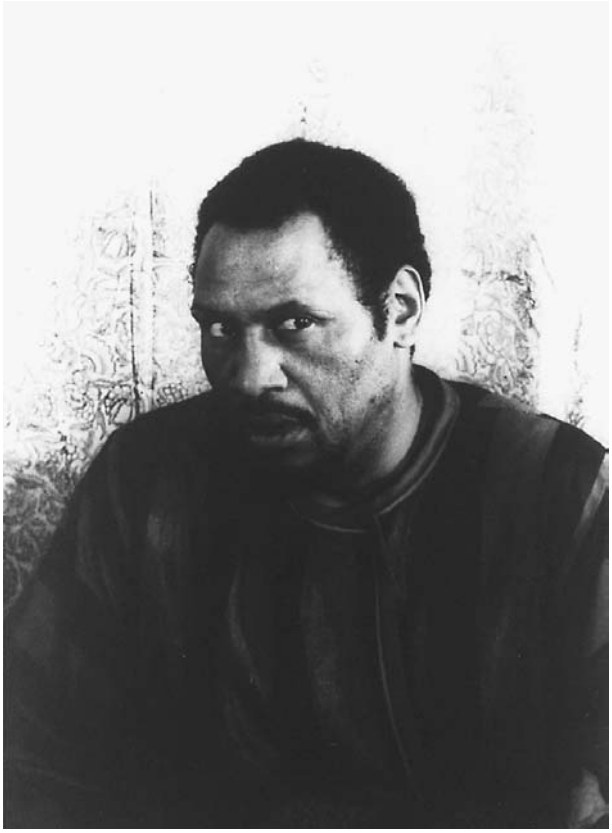

aspect of the theater for blacks. Robeson used his talents not only to entertain but to foster appreciation for the cultural differences among men.

During the 1930s Robeson entertained throughout Europe and America. In 1934 he made the first of several trips to Russia. He spoke out against the Nazis, sang to Loyalist troops during the Spanish Civil War, raised money to fight the Italian invasion of Ethiopia, supported the Committee to Aid China, and became chairman of the Council on African Affairs (which he helped establish in 1937). The most ardent spokesman for cultural black nationalism, and militant against colonialism in Africa, Robeson also continued to fight racial discrimination in America. While World War II raged, he supported the American effort by entertaining soldiers in camps and laborers in war industries.

After the war, Robeson devoted full time to campaigning for the rights of blacks around the world. In the period of anti-Communist hysteria, the American government and many citizens felt threatened by Robeson's crusade for peace and on behalf of exploited peoples. The fact that for over 15 years he was America's most popular black man did not prevent Robeson's being barred from American concert and meeting halls and being denied a passport to travel abroad.

During the repressive 1950s Robeson performed in black churches and for trade unions. After 8 years of denial, he won his passport, gave a concert in Carnegie Hall, and published *Here I Stand* in 1958. He went abroad on concert, television, and theater engagements.. He received numerous honors and awards: the NAACP's Spingarn Medal, several honorary degrees from colleges, the Diction Award from the American Academy of Arts and Letters, numerous citations from labor unions and civic organizations, and the Stalin Peace Prize.

Robeson had used an ''unshakable dignity and courage'' learned from his father to break stereotypes, tradition and limitations throughout his life. He added 15 spoken languages, a law degree, an international career as singer and actor, and civil rights activist to his long list of accomplishments in his effort to be ''the leader of the black race in America.''

He returned to America in 1963 in poor health and soon retired from public life. Slowly detiorating and living in reclusiveness, Robeson died on January 23, 1976 in Philadelphia, after suffering a stroke.

However, it took him 77 years to win the respect of the college sports world. During his outstanding, four-year football career at Rutgers University, Robeson was named All-American consecutively in 1917 and 1918, the first African-American to do so. In 1995, after his color and politics were less of a detriment and the awards were based more on merit, he was inducted posthumously into the College Football Hall of Fame at the new $14 million museum's grand opening in South Bend, Indiana. *Sports Illustrated* (Jan.30, 1995) called it a ''long-overdue step toward atonement.''

In a report in *Jet* (February 6, 1995) magazine, Robeson's son, Paul, Jr., who accepted the honor, talked about his father's influence on other black men and his dedication to causes. ''He felt it was a job he had to do for his people and the world as a whole,'' said the younger Robeson.

His songs, such as his trademark Ol' Man River, and acting have remained available in videos and new releases of his vintage recordings (*Opera News,* July 1995).

Further Reading

Robeson's autobiography, *Here I Stand* (1958), remains the best statement explaining his political activism. All of the works on Robeson are somewhat inadequate. The best comprehensive account of his life is Marie Seton, *Paul Robeson* (1958). His wife, Eslanda Goode Robeson, wrote a short, colorful biography, *Paul Robeson, Negro* (1930), a personal account of Robeson's early years which strongly reflects her own biases and sentiments. An erroneous and distorted study is Edwin P. Hoyt, *Paul Robeson: The American Othello* (1967). Further information on Robeson can be found in *Opera News* (July 1995); *Jet* (February 6, 1995); and *Sports Illustrated* (January 30, 1995). □

Maximilien François Marie Isidore de Robespierre

The French Revolutionary leader Maximilien François Marie Isidore de Robespierre (1758-1794) was the spokesman for the policies of the dictatorial government that ruled France during the crisis brought on by civil and foreign war.

Maximilien de Robespierre was an early proponent of political democracy. His advanced ideas concerning the application of the revolutionary principle of equality won for him the fervent support of the lower middle and working classes (the *sans-culottes*) and a firm place later in the 19th century in the pantheon of European radical and revolutionary heroes. These ideas and the repressive methods used to implement and defend them, which came to be called the Reign of Terror, and his role as spokesman for this radical and violent phase of the French Revolution also won for him the opprobrium of conservative opponents of the Revolution ever since.

Career before the Revolution

Robespierre was born on May 6, 1758, in the French provincial city of Arras. He was educated first in that city and then at the Collège Louis-le-Grand in Paris. Upon completing his studies with distinction, he took up his father's profession of law in Arras and soon had a successful practice. But he had developed a sense of social justice, and as the Revolution of 1789 loomed, he assumed a public role as an advocate of political change, contributing to the pamphlet and *cahier* literature of the day, and being elected at the age of 30 a member of the Third Estate delegation from Arras to the Estates General, where he quickly associated himself with the Patriot party.

Role in Early Revolution

During the first period of the Revolution (1789-1791), in which the Estates General became the National (or Constituent) Assembly, Robespierre spoke frequently in that body. But his extremely democratic ideas, his emphasis on civil liberty and equality, his uncompromising rigidity in applying these ideas to the issues of the moment, and his hostility to all authority won him little support in this moderate legislature. He favored giving the vote to all men, not just property owners, and he opposed slavery in the colonies. On both of these issues he lost, being ahead of his time.

Robespierre found more receptive listeners at the Paris Jacobin Club, where throughout his career he had a devoted following that admired him not only for his radical political views but perhaps even more for his simple Spartan life and high sense of personal morality, which won for him the appellation of ''the Incorruptible.'' His appearance was unprepossessing, and his old-fashioned, prerevolutionary style of dress seemed out of place. He lacked the warmth of personality usually associated with a popular political figure. Yet his carefully written and traditionally formal speeches, because of his utter sincerity and deep personal conviction, won him a wide following.

When his term as a legislator ended in September 1791, Robespierre remained in Paris, playing an influential role in the Jacobin Club and shortly founding a weekly political journal. During this period (1791-1792) he was an unremitting critic of the King and the moderates who hoped to make the experiment in limited, constitutional monarchy a success. Robespierre, profoundly and rightly suspicious of the King's intentions, spoke and wrote in opposition to the course of events, until August 1792, when events turned in his favor with the overthrow of the monarchy and the establishment of the First French Republic.

Period in Power

A Convention was quickly elected to perform the task of drafting a constitution, this time for a democratic republic, and to govern the country in the meantime. Robespierre was elected a member for Paris. As a spokesman for the Mountain, the radical Jacobin faction in the Convention, he played a prominent role in the successive controversies that developed. He was an uncompromising antagonist of the deposed king, who was finally placed on trial, convicted, and executed in January 1793.

The moderate Girondin faction had incurred the enmity of Robespierre and the leaders of the Mountain in the process, and for this and other reasons, both personal and political, there followed months of bitter controversy, climaxed by the victory of the Robespierrist faction, aided by the intervention of the Parisian *sans-culottes,* with the expulsion from the Convention and arrest of the Girondins (June 2, 1793) and the execution shortly thereafter of their leaders.

The dual crises of foreign war, in which most of Europe was now fighting against the Revolutionary government in France, and civil war, which threatened to overthrow that government, had led to the creation of the crisis machinery of government, the Reign of Terror. The central authority in this government was the Committee of Public Safety. For the crucial months from mid-1793 to mid-1794 Robespierre was one of the dominant members of and the spokesman for this dictatorial body. Under their energetic leadership the crisis was successfully surmounted, and by the spring of 1794 the threat of civil war had been ended and the French army was winning decisive victories.

Political controversy had continued, however, as Robespierre, having prevailed against the moderate Girondins, now faced new opposition on both the left and the right. The Hébertists, a radical faction that controlled the Paris city government and was particularly responsive to the grievances of the *sans-culottes* concerning wartime shortages and inflation, actively campaigned for rigorous economic controls, which Robespierre opposed. Nor could he support their vigorous anti-Christian campaign and atheistic Religion of Reason. Robespierre and his colleagues on the committee saw them as a threat, and in March 1794 the Hébertist leaders and their allies were tried and executed.

Two weeks later came the turn of the Indulgents, or Dantonists, the moderate Jacobins who, now that the military crisis was ended, felt that the Terror should be relaxed. Georges Jacques Danton, a leading Jacobin and once a close associate of Robespierre, was the most prominent of this group. Robespierre was inflexible, and Danton and those accused with him were convicted and guillotined.

Robespierre and his associates, who included his brother Augustin and his young disciple Louis de Saint-Just,

were now in complete control of the national government and seemingly of public opinion. He thus could impose his own ideas concerning the ultimate aims of the Revolution. For him the proper government for France was not simply one based on sovereignty of the people with a democratic franchise, which had been achieved. The final goal was a government based on ethical principles, a Republic of Virtue. He and those of his associates who were truly virtuous would impose such a government, using the machinery of the Terror, which had been streamlined, at Robespierre's insistence, for the purpose. Coupled with this was to be an officially established religion of the Supreme Being, which Robespierre inaugurated in person.

Downfall and Execution

Opposition arose from a variety of sources. There were disaffected Jacobins who had no interest in such a program and had good reason to fear the imposition of such high ethical principles. More and more of the public, now that the military crisis was past, wanted a relaxation, not a heightening, of the Terror. The crisis came in late July 1794. Robespierre spoke in the Convention in vague but threatening terms of the need for another purge in pursuit of his utopian goals. His opponents responded by taking the offensive against him, and on July 27 (9 Thermidor by the Revolutionary calendar) they succeeded in voting his arrest. He and his colleagues were quickly released, however, and they gathered at the city hall to plan a rising of the Parisian *sans-culottes* against the Convention, such as had prevailed on previous occasions. But the opposition leaders rallied their forces and late that night captured Robespierre and his supporters. In the process Robespierre's jaw was fractured by a bullet, probably from his own hand. Having been declared outlaws, they were guillotined the next day. With this event began the period of the Thermidorian Reaction, during which the Terror was ended and France returned to a more moderate government.

Further Reading

The best, and classic, work on Robespierre in English is the biography by James M. Thompson, *Robespierre* (2 vols., 1935; repr. 1968). A shorter and more popular study is Thompson's *Robespierre and the French Revolution* (1953). The imaginative fabrication by Henri Beraud, *My Friend Robespierre* (1938), provides a perceptive character analysis.

Robespierre's role as a member of the Committee of Public Safety is summarized in Robert R. Palmer, *Twelve Who Ruled* (1941). Excerpts from widely differing assessments of Robespierre which have been written since the Revolution are compiled by George Rudé in *Robespierre* (1967). The best advocate for Robespierre's cause was Albert Mathiez, who devoted his scholarly career to Robespierre's defense but who never wrote a biography; see, however, his *The Fall of Robespierre and Other Essays* (1927) and *The French Revolution* (1928). A more balanced but not unfriendly estimate of Robespierre's place in the history of the Revolution is in George Lefebvre, *The French Revolution* (2 vols., 1962-1964); and his place in the history of political thought is analyzed in two essays in Alfred Cobban, *Aspects of the French Revolution* (1968). □

Edwin Arlington Robinson

Edwin Arlington Robinson (1869-1935), American poet and playwright, was a leading literary figure of the early 20th century.

Edwin Arlington Robinson was born in Head Tide, Maine, on Dec. 22, 1869. He grew up in nearby Gardiner, which became the ''Tilbury Town'' of his poems. The story is told that for many months after his birth his parents called him ''the baby'' because they had not wanted a boy. The name ''Edwin'' was pulled from a hat by a stranger who happened to live in Arlington, Mass. Robinson hated his name, for it signified to him the accidental nature of man's fate. After studying at Harvard from 1891 to 1893, he returned to Gardiner.

Robinson published his first volume of poetry, *The Torrent and the Night Before* (1896), at his own expense. His early verse was largely ignored. In 1905 the struggling poet was presented with a way out of his oppressive poverty when President Theodore Roosevelt, who admired *Captain Craig* (1902), secured him a clerkship in the New York City Customs House. He resigned from this post in 1910 to devote himself to writing.

Eventually Robinson found a patron in Mrs. Edward MacDowell, who owned the MacDowell Colony in New Hampshire; here, from 1911, Robinson spent his summers. His talent was finally recognized with *The Man against the Sky* (1916). His prose dramas, *Van Zorn* (1914) and *The Porcupine* (1915), which anticipate in many ways the plays of T. S. Eliot, are virtually unknown today, yet they are possibly more worthwhile than many of his celebrated long poetic narratives, such as *King Jasper* (1935).

Robinson's late poetry was both symbolic and experimental, but his reputation chiefly rests on the austere, ironic ''Tilbury Town'' portraits, which express his feeling that all men are ''children of the night'' who find no star to guide them and get no answers to their questions. ''Luke Havergal,'' ''Cliff Klingenhagen,'' ''George Crabbe,'' ''Miniver Cheevy,'' ''Richard Cory,'' ''Reuben Bright,'' ''Bewick Finzer,'' ''Eros Turannos,'' and ''Mr. Flood's Party'' remain incisive explorations of early-20th-century despair.

Robinson won the Pulitzer Prize for poetry three times. He died in New York City on April 5, 1935.

Further Reading

The standard edition of Robinson's verse is the *Collected Poems of Edwin Arlington Robinson* (1937). A shorter edition is *Selected Poems of E. A. Robinson* (1965). His letters are contained in *Selected Letters of Edwin Arlington Robinson* (1940); *Letters of Edwin Arlington Robinson to Howard George Schmitt* (1945); *Untriangulated Stars: Letters . . . to Harry deForest Smith, 1890-1905* (1947); and *Edwin Arlington Robinson: Selected Early Poems and Letters* (1960).

Recommended studies of Robinson are Ellsworth Barnard, *Edwin Arlington Robinson: A Critical Study* (1952); Edwin S. Fussell, *Edwin Arlington Robinson: The Literary Background of a Traditional Poet* (1954); Wallace Anderson, *Edwin Arlington*

Robinson: A Critical Introduction (1967); and Louis Coxe, *Edwin Arlington Robinson: The Life of Poetry* (1969). See also the section on Robinson in Hyatt H. Waggoner, *American Poets from the Puritans to the Present* (1968).

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The Joan Robinson legacy, Armonk, N.Y.: M.E. Sharpe, 1991.

Turner, Marjorie Shepherd, *Joan Robinson and the Americans,* Armonk, N.Y.: M.E. Sharpe, 1989.

Brode, Patrick, *Sir John Beverley Robinson: bone and sinew of the compact,* Toronto; Buffalo: Published for the Osgoode Society by University of Toronto Press, 1984. □

Frank Robinson Jr.

Frank Robinson, Jr. (born 1935), was the only baseball player to win Most Valuable Player awards in each major league, the first African American player to manage a baseball team in each major league, and the first to be named Manager of the Year in the National as well as the American League.

Frank Robinson, Jr., was born on August 31, 1935, at Silsbee, Texas, the son of Ruth (Shaw) Robinson and her third husband, railroad worker Frank Robinson. Robinson was the last child born to his mother, whose previous two marriages had produced nine children. When separated from the senior Robinson, the mother moved to California with four-year-old Frank and his two half brothers, eventually settling in the Oakland area. Frank Robinson grew up in a poor, ethnically diverse neighborhood where he starred as an athlete. Excelling in baseball, the 15-year-old Robinson was a right-handed hitting and throwing outfielder on Coach George Powley's 1950 American Legion team, which won a second consecutive national title. Robinson later played under Cowley at McClymonds High School, whose baseball program also developed future outfield stars Vada Pinson and Curt Flood.

After graduating in 1953, Robinson signed with the Cincinnati Reds for a $3,500 bonus. Assigned to Ogden, Utah, in the Pioneer League, outfielder Robinson batted .348. The following year, after playing eight games at second base with the Tulsa, Oklahoma, team of the Texas League, Robinson played with the Columbus, Georgia, team of the South Atlantic (Sally) League, batting .336 with 25 homers and 110 RBIs (runs batted in). Over the winter he injured his right arm playing in Puerto Rico. In the spring of 1955 Robinson trained with the Cincinnati Reds, but reinjured his arm and was reassigned to the Columbus team. In his three-year minor league stint Robinson learned to cope with the racial discrimination that also marred his early years in the majors.

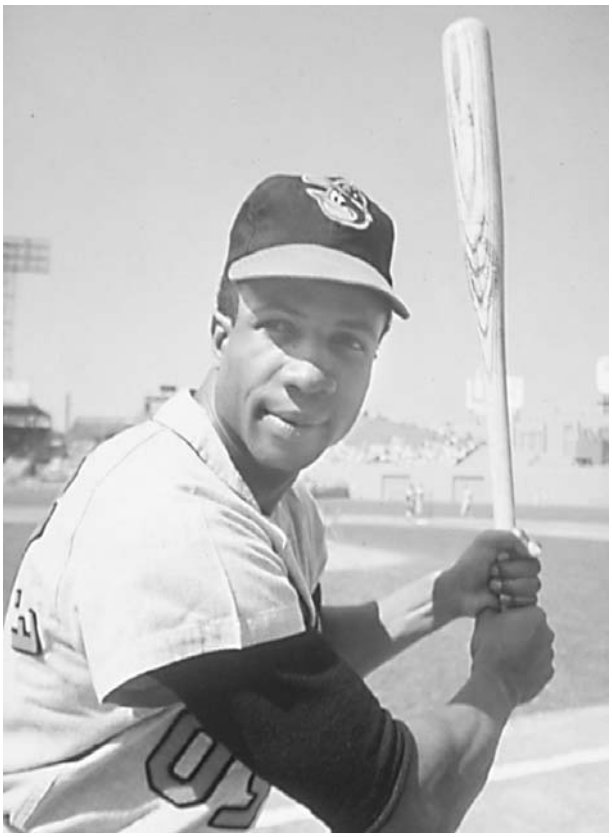

Following a strong second half performance at Columbus, Robinson joined the Cincinnati Reds in the spring of 1956. In a brilliant debut he batted .290 with 38 homers and a league-leading 122 runs scored and won National League Rookie-of-the-Year honors. An established star with the Reds, over the next nine seasons the 6 foot 1 inch outfielder topped the .300 mark five times, struck 25 or more homers eight times, led the league in slugging percentage over the years 1960 to 1962, and four times drove in 100 or more runs. During those years Robinson's harddriving, aggressive style of play earned him a reputation as a ''vicious'' player, but Robinson endured frequent injuries and perennially led the league in being hit by pitched balls.

In 1961, after being arrested and fined $250 for wielding a gun in a pre-season lunch counter fracas in Cincinnati, the contrite Robinson led the Reds to their first National League pennant since 1940. For batting .323 with 37 homers and 117 RBIs, he won the league's Most Valuable Player award. On October 28, 1961, Robinson married Barbara Ann Cole of Los Angeles; an enduring union, it produced a son, Frank Kevin, born in 1962, and a daughter, Nichelle, born in 1965.

In the wake of contract disputes with Cincinnati general manager Bill DeWitt, who labeled him ''an old 30 year old,'' Robinson was traded to the American League Baltimore Orioles following the 1965 season. In belying that judgment, Robinson's Triple Crown (.316-44-122) batting carried the Orioles to their first World Championship. After winning the World Series Most Valuable Player award, Robinson was voted the American League's Most Valuable Player, thus becoming the first player to win the honor in both major leagues. As a high-salaried star, Robinson's six years with the Orioles (1966-1971) saw his team win four pennants and two world titles; Robinson's contribution to these achievements included four .300 plus batting performances and five 25 plus homer seasons.

In 1972 Robinson was traded to the National League Dodgers, who dealt him to the American League California Angels in 1973. By then the aging Robinson was performing mostly as a designated hitter. In 1974 the Angels traded him to the American League Cleveland Indians, where Robinson soon realized his dream of becoming the first African American manager in the major leagues. In pursuit of that goal, over the past several winters Robinson had gained experience by managing the Santurce club of the Puerto Rican (winter) league.

Robinson's appointment as a manager of the Indians in October 1974 was a media event that drew a congratulatory telegram from President Gerald Ford. In his first game as playing manager in April 1975 Robinson homered in his first at bat to lead his team to victory. Robinson's 1975 Indians finished at 79-80, and the following year the team's 81-78 mark was Cleveland's first winning season since 1968. But when Cleveland faltered in 1977, Robinson became the first Black manager to be fired. By then Robinson's playing career had ended. As a player Robinson played 21 seasons in the majors, batting .294 with 2,943 hits. His 586 homers ranked him fourth among major league sluggers and his 1,829 RBIs ranked tenth.

After three seasons of coaching with the American League Angels and Orioles, including a 1978 managerial stint with the Orioles' Rochester, New York, club, Robinson became the National League's first African American manager in 1981 when he signed with the San Francisco Giants. In 1982 his team's 87-75 record won him National League Manager-of-the-Year honors; that year Robinson was also honored by election to the Baseball Hall of Fame. But after the Giants slumped in 1983 and in 1984, Robinson was fired.

Returning to the Orioles, Robinson coached under three managers, including Cal Ripken, under whose leadership the 1988 Orioles faltered badly. Replacing Ripken that year, Robinson directed the 1989 Orioles to a remarkable turnabout; mounting an 87-75 record, the Orioles finished a strong second in their division. That feat won Robinson recognition as National League Manager of the Year. But the following year (1990) the Orioles fell to 76-85 and when they started slowly, 13-24, in 1991 Robinson was replaced as manager by John Oates. The Hall-of-Famer then moved into the Oriole front office as assistant general manager. Robinson continues to remain active in the field of baseball.

Further Reading

Jules Tygiel's *Baseball's Great Experiment* (1984) surveys the struggles of Black players in gaining admission to the major leagues. David Q. Voigt's *American Baseball: From Postwar Expansion to the Electronic Age* (1983) and *Baseball: An Illustrated History* (1987) treat Black players both in the segregated leagues and in the era of integration in baseball's major leagues.

Robinson's three semi-popular autobiographies trace his major league baseball odyssey as a star player and as the first Black manager in both major leagues. The first, Frank Robinson with Al Silverman, *My Life in Baseball* (1968), covers his playing years to 1967 and offers important insights into his formative years, his encounters with racism in baseball, his views on hitting and fielding, and his aggressive style of play. A second volume, Frank Robinson with Russell Schneider, *The Making of a Manager* (1976), updates his playing career and furnishes a candid account of the trials and tribulations he encountered as the rookie manager of the Cleveland Indians. A third volume, Frank Robinson with Berry Stainback, *Extra Innings* (1988), covers Robinson's years as a manager of the Giants and offers forthright comments on problems of racial discrimination in major league baseball. □

Harriet Hanson Robinson

Harriet Hanson Robinson (1825–1911) wrote an account of her experince in the textile mills, helping to encourage women to flock to the mills for a chance to earn their own wages.

Harriet Hanson Robinson was born on August 2, 1825, in Boston, Massachusetts, the second of four children born to William and Harriet Hanson. When she was six years old, her father died, leaving her

mother with the difficult task of feeding and caring for four young children. At the time, it was not unusual for a family to break up because of financial need, but Robinson's mother was determined to keep her family together. When a concerned neighbor offered to ease her burden by adopting young Harriet, Mrs. Hanson said, ''No; while I have one meal of victuals a day, I will not part with my children.'' These words stayed with Robinson, who wondered for many years what the word ''victuals'' meant.

With help from her husband's friends, Mrs. Hanson set up a small shop in Boston, selling food, candy, and firewood. The family lived in a room behind the shop, sleeping in one bed, ''two at the foot and three at the head.'' In spite of their poverty, the children went to school every day and Robinson also attended a sewing school on Saturdays.

Mrs. Hanson's struggle to support her family became increasingly difficult. When her sister suggested she join her in Lowell, a booming mill town about twenty miles northwest of Boston, to manage a boardinghouse for mill workers, Mrs. Hanson did not hesitate. In 1832, she piled her four children into a canal boat and traveled the short journey up the Middlesex Canal to Lowell.

New England mill towns

Samuel Slater's introduction of spinning technology, combined with advances in weaving technology, such as power looms, pushed the cotton spinning and cloth weaving industries to the forefront of American industry. As businessmen rushed to profit from the booming textile industry, new mills were quickly constructed. Large mill towns began to spring up all over the New England countryside, along the region's powerful rivers, especially the mighty Merrimack.

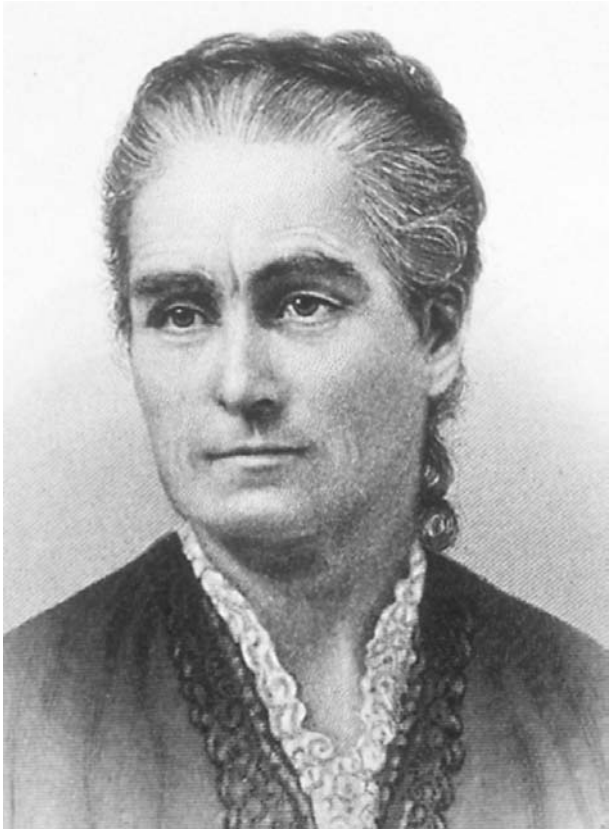

One of the most successful mill owners was Francis Cabot Lowell, a Harvard graduate from a wealthy Boston family. Taking advantage of the demand for cloth brought on by the War of 1812 and with financial help from his family, Lowell established the Boston Manufacturing Company. It was a mill complex that, under Lowell's guidance, used the power loom to its greatest advantage. Located at Waltham, the Boston Manufacturing Company was the first factory in which all processes from raw material to finished product were performed in one building. From the spinning of the cotton to the weaving of the finished cloth, all work was done in this one mill.

Young women over children

Instead of turning to very young children for labor, as Slater had done, Lowell believed that young women would suit his purposes perfectly. His employees did not need to be strong, only intelligent and hard working. Lowell knew, however, that in order to attract young women to the mills, he would have to offer safe, respectable working and living conditions. Single women living on their own feared for their safety and avoided circumstances that would stain their reputations. Lowell solved this problem by setting up boardinghouses run by responsible, trustworthy matrons, like Robinson's mother, and instilling a strict moral code in both the mills and the surrounding town.

Later, larger mills were built at Lowell, Massachusetts, along the Merrimack River. These mills used power looms, which required workers with nimble hands for smooth operation. The Merrimack Manufacturing Company employed both women and young girls, and the Hanson family moved to this new and larger city.

Life at the mills

In Lowell, Mrs. Hanson worked as hard as ever. She managed a house of forty boarders, taking care of all the cooking, cleaning, and shopping. Now her income was steady and secure. The children continued with their school, but also helped with the housework. Robinson washed many sinkfuls of dishes, standing on a crate to reach the sink.

At age ten, Robinson went to work in the mills. Her mother needed the extra income and Robinson wanted to help out. She was sent to work as a doffer—a worker who took full bobbins off the spinning frame and replaced them with empty ones. The work was fairly easy; doffers were needed only fifteen minutes out of every hour. ''The rest of the time,'' she later wrote, ''was their own, and when the overseer was kind, they were allowed to read, knit, or even to go outside the mill-yard and play.''

Drawing-in girl

When she was older, Robinson became a drawing-in girl, one of the more desirable positions in the mill. Drawing-in girls drew in the threads of the warp through the

harness and the reed, making the beams ready for the weaver's loom. (The warp is the thread that runs lengthwise in a fabric. The harness raises and lowers warp threads on the loom. The reed is a movable frame that separates the warp threads.) Though it required skill and a nimble and steady hand, this job was not very demanding. Since the drawing-in girls were paid by the piece, not by the hour, they could work at their own pace. If they chose to read, they could, and Robinson often took the opportunity to open a book while she worked. Throughout her childhood, books were extremely important to her. She spent much of the precious free time she had each day reading.

When she was fifteen, Robinson took two years off from working in the mills to attend Lowell High School. Here, in a wooden schoolroom located above a butcher shop, she learned French, Latin, and English grammar and composition. Her composition titles—including ''Poverty Not Disgraceful'' and ''Indolence and Industry''—give a glimpse into her attitudes about life. She felt that hardworking poor people were just as worthy as wealthy people and she hated laziness. A photograph of her during this time shows a strikingly beautiful young women with piercing black eyes, ringlets in her long hair, and a brave, confident face.

After high school, Robinson joined in many of the literary groups that had sprung up around Lowell. She even began writing and publishing her own poetry. In fact she met her husband, William Robinson, when she took some of her poetry to the Lowell *Journal,* where he worked as an editor.

Chronicle of early mill life

Robinson left the mills at age twenty-three. She later wrote of her experiences in a book called *Loom and Spindle, or Life Among the Early Mill Girls,* published in 1898. Although many historians believe that Robinson paints an overly bright and rosy picture of life in the mills during this time, Robinson claimed that hers was an accurate account of her experiences and that working conditions did not worsen until after she left in 1848. It is important to keep in mind, however, that Robinson's circumstances may have been more favorable than most. She lived with her family (many girls had left homes far away to work in the mills); she held a skilled but relatively easy job that allowed time for reading; and she worked in the very early days of the industry, when workers were still allowed to perform at their own pace. Nonetheless, her account captures a time in history when women began to see their position in society change as they had the opportunity to become wage earners and to educate themselves.

Who were the mill girls?

Assured of a safe environment and attracted by the cash wages and the chance to earn a living for themselves, women from all over New England flocked to the mill towns to work. They called themselves mill girls.

According to Robinson, mill girls included farmer's daughters aching for city life, women from fine families who did not really need the money but wanted to be in a cultured and stimulating environment, ''women with past histories,'' married women running away from husbands who had mistreated them, and unmarried women who had been dependent on relatives for their support.

Robinson's moving account of this last group gives a clear idea of how strongly women were affected by the opportunity to earn their own income: ''How well I remember some of these solitary ones! . . . I can see them now, even after sixty years, just as they looked,—depressed, modest, mincing, hardly daring to look one in the face, so shy and sylvan had been their lives. But after the first payday came, and they felt the jingle of silver in their pockets . . . their bowed heads were lifted, their necks seemed braced with steel, they looked you in the face, sang blithely among their looms or frames, and walked with elastic step to and from their work.''

Mills offered women the opportunity to make their own way in life. Becoming wage earners for the first time empowered these women with a new sense of confidence. Even the large numbers of women who worked in the mills to finance their brothers' education came away from the experience more confident and self-assured.

Working conditions

By today's standards, work in the mills during Robinson's time was demanding and difficult. Workers began their day at 5:00 in the morning and worked until 7:00 in the evening, with only two half-hour meal breaks in between. Robinson wrote that though she did not mind such a schedule, the worst part of it was having to get up so early: ''I do not recall any particular hardship connected with this life, except getting up so early in the morning, and to this habit, I never was, and never shall be, reconciled, for it has taken nearly a lifetime for me to make up the sleep lost at that early age.''

Inside the mills, the noise of so much machinery—pounding levers and grinding gears—could be deafening. As a drawing-in girl, Robinson worked in small rooms away from the busiest and noisiest part of the mill. In the early days of the mills, mill operators let workers progress at their own pace and did not force them to take on any more work than they could handle. As Robinson wrote, ''We were not hurried any more than was for our good, and no more work was required of us than we were able easily to do.'' As the years passed, however, and textile manufacturing became more competitive, workers were forced to labor at a quick pace, churning out products as fast as was humanly possible.

''The mill girl's alma mater''

One of the most fascinating aspects of mill life was the urgency with which many girls went about educating themselves. Mill life, where books and ideas were shared and discussed on a daily basis, offered many mill girls their first opportunity at real learning. Many had come from faraway villages and farms where the only book available was the family Bible. Robinson recalled one boarder in her mother's boarding house who had traveled from her farm in Maine to work in the mills ''for the express purpose of getting books.''

This boarder read from two to four books per week, renting them for about six cents each at the local lending library. In exchange for running to the library and back, the boarder let Harriet and her siblings read the books, too.

With work consuming fourteen hours of each day, mill girls had precious little free time, yet many spent their free hours reading, writing, and learning. It was not uncommon for mill girls to spend their evening hours participating in reading groups, attending night school, and going to lectures. One lecturer, A. P. Peabody, gave a stirring picture of mill girls listening to a lecture: ''The Lowell Hall was always crowded, and four-fifths of the audience were factory-girls. When the lecturer entered, almost every girl had a book in her hand, and was intent upon it. When he rose, the book was laid aside, and paper and pencil taken instead . . . I have never seen anywhere so assiduous note-taking. No, not even in a college class . . . as in that assembly of young women, laboring for their subsistence.''

The Lowell Offering

In October 1840, some of the mill girls got together to produce and publish, in the words of editor Abel C. Thomas, ''the first magazine or journal written exclusively by women in the whole world.'' The sixteen-page *Offering,* which sold for about six cents a copy, published poems, articles, and stories written by mill girls. Robinson contributed several poems to the journal and later became its historian. The *Offering* received praise from literary circles around the country and even the world. English novelist Charles Dickens claimed that it would ''compare advantageously with a great many English annals.'' In France, female writer George Sands hailed the work.

Strikes

In spite of the educational advantages, the spirited fellowship, and the income that the mills offered, workers were not always happy with the treatment they received. Robinson witnessed two strikes during her younger years, and participated in one of them. In 1834, when she was nine, workers left their posts at 11:00 on a Saturday morning, turning out to the streets to protest a 15 percent wage cut. The mill owners were surprised by this show of female resistance and called the striking workers ''Amazons.'' This strike was one of the first cases of organized protest in the history of the textile industry and did considerable damage. Some rooms in the mills were left completely empty and the town's banks were drained as fired workers withdrew their savings and returned home.

Two years later, when Robinson was eleven and working as a doffer, workers struck because of a proposed pay cut that would allow mill owners to pay more to the boardinghouse managers. This time, Robinson was directly involved in the strike, leading a room full of girls into the march. She wrote: ''I, who began to think they would not go out, after all their talk, became impatient, and started on ahead, saying, with childish bravado, 'I don't care what you do, I am going to turn out,' and was followed by the others.'' This time, thousands—one-quarter of Lowell's working population—marched in the streets. This turnout, which lasted a month, produced some effects; several of the mills reversed the wage cut. Only later did Robinson realize that her action hurt her mother, who, as a boardinghouse matron, could have used the extra income.

Worsening conditions

As early as 1841, when Robinson still worked in the mills, workers were complaining about the inhuman conditions, claiming they were treated like machines. The piece below, titled ''The Spirit of Discontent,'' was published in *The Offering:* ''I am going home, where I shall not be obliged to rise so early in the morning, nor be dragged about by the factory bell, nor confined in a close noisy room from morning to night. I shall not stay here. . . . Up before day, at the clang of the bell,—and out of the mill by the clang of the bell—into the mill, and at work in obedience to that ding-dong of a bell—just as though we were so many living machines.''

As years passed, mills sped up production and gave workers increased work loads. Wages dropped and working conditions worsened. Reporters described mill hands as working endlessly and ''when they can toil no longer, they go home to die.'' Housing became cramped as more and more workers moved to mill towns. In one home, reported the Lowell *Courier,* 120 people lived under the same roof; in another case, 22 people made their home in a basement.

Now, workers, with the support of the public, fought for a shorter working day (ten hours) and better wages. By the mid- to late 1800s, mill girls were replaced by immigrants—Irish, Italian, and Portuguese—who were willing to work for lower wages. As the twentieth-century approached, mill towns like Lowell, Lawrence, and Holyoke teemed with mill workers, many of them immigrant men. Housing became scarce and overcrowded. Cramped conditions, improper air circulation, and unclean surroundings caused outbreaks of tuberculosis, cholera, and typhoid. One out of every three spinners, many under the age of twenty-five, would die before completing ten years in the factory. It was a far cry from the dismal round of life in these mill towns to the pleasant, spirited days that Robinson wrote about.

Marriage and family

Robinson's marriage on Thanksgiving Day of 1848 to William Robinson ended her work in the mills. Her husband, who for a time published an antislavery newspaper, was politically active and his liberal views made him many enemies. The couple eventually moved to Malden, outside of Boston, and had four children, one of whom died in infancy. Robinson was content to live as a housewife while her husband worked. Later, however, after William's death, Robinson devoted much of her time to fighting for women's rights. She hoped to, but did not, see women get the vote in her own lifetime.

Suffragette

With her elder daughter, Hattie, Robinson joined the National Woman Suffrage Association, which promoted a woman's right to vote as well as her rights in the workplace

and in the home. In 1881, Robinson published a book, *Massachusetts in the Woman Suffrage Movement.* At one point she testified before Congress on the subject of suffrage. Robinson and Hattie also formed a women's club in Malden.

In her later years, Robinson often was asked to lecture about her life as a mill girl. At these lectures she met women who were working in the mills of the late 1800s and soon learned that the conditions they labored under were far worse than anything she remembered. She wrote:

''The wages of these operatives are much lower, and although the hours of labor are less, they are obliged to do a far greater amount of work in a given time. They tend so many looms and frames that they have no time to think. They are always on the jump.''

Robinson spent the last years of her life keeping active with her family, reading, writing, and sewing. She died on December 22, 1911, at the age of eighty-six. Death notices praised her contributions as a champion of women's rights. Years later, during the bicentennial celebration of the United States in 1976, Robinson's home in Malden was declared a landmark.

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Dunwell, Steve, *The Run of the Mill: A Pictorial Narrative of the Expansion, Dominion, Decline and Enduring Impact of the New England Textile Industry,* Boston: David R. Godine, 1978.

Robinson, Harriet Hanson, *Loom and Spindle, or Life Among the Early Mill Girls,* Originally published, 1898; reprint, Hawaii: Press Pacifica, 1976.

Selden, Bernice, *The Mill Girls: Lucy Larcom, Harriet Hanson Robinson, Sarah G. Bagley,* New York: Atheneum, 1983. □

Jack Roosevelt Robinson

Jack Roosevelt Robinson (1919-1972) was the first African American of the 20th century to play major league baseball.

Jackie Robinson was born on Jan. 31, 1919, in Cairo, Ga., the son of a sharecropper. After his father deserted his mother, the family moved in 1920 to Los Angeles. Robinson attended Muir Technical High School, where his athletic feats opened college doors. At Pasadena Junior College and at the University of California at Los Angeles, he won acclaim in basketball, football, and baseball. In 1941, when family financial problems forced him to leave the University of California without a degree, he played professional football. In 1942 he enlisted in the Army and in 1943 was commissioned a second lieutenant. He served as a morale officer, and his opposition to racial discrimination led to a court-martial for insubordination, but he was acquitted.

In 1944 Robinson began a professional baseball career, playing with the Kansas City Monarchs of the Negro Major League. His performance in the east-west championship games (1945) interested Branch Rickey, general manager of the Brooklyn Dodgers, who was scouting black players. A baseball innovator, Rickey knew that civil rights laws would soon end segregation in major league baseball, and he chose Robinson as a test case for integrating the sport. In 1946 Robinson signed a Dodger contract and was assigned to the Montreal team of the International League. Cautioned to prove himself worthy because other black players' futures depended on his success, Robinson maintained a subdued posture. He achieved stardom with the Dodgers, a team he joined in 1947, and in 1949 won the National League's batting championship and its Most Valuable Player Award.

With the admission of other African Americans to baseball, Robinson began to aggressively advocate more honest integration. His exposés of racial prejudice in baseball helped better the lot of black players but also branded him a troublemaker. He retired from the sport in 1956 and went into business. His lifetime batting average of .311 and his leadership prompted sportswriters in 1962 to vote him membership in Baseball's Hall of Fame.

As a businessman, Robinson fought for increased civil rights and economic opportunity for African Americans. For his civil rights work he received the Spingarn Medal from

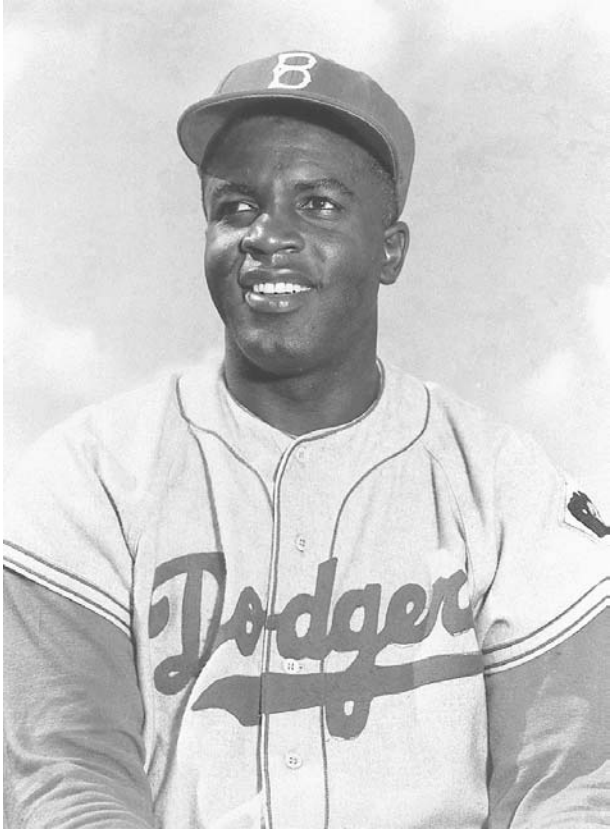

the National Association for the Advancement of Colored People in 1956. He died suddenly on Oct. 24, 1972, in Stamford, Conn.

Further Reading

Five semiautobiographies deal with Robinson's career, of which Carl. T. Rowan with Jackie Robinson, *Wait till Next Year: The Life Story of Jackie Robinson* (1960), is a candid portrayal. With other sportswriters Robinson coauthored *Jackie Robinson: My Own Story* (1948); *Jackie Robinson* (1950); *Baseball Has Done It,* edited by Charles Dexter (1964); and *Breakthrough to the Big League* (1965). Rickey's role in Robinson's breakthrough is described in Arthur Mann, *Branch Rickey: American in Action* (1957), and Branch Rickey, *The American Diamond* (1965). Richard Bardolph, *The Negro Vanguard* (1959), places Robinson's contribution in the context of the black civil rights movement, and David Q. Voigt, *American Baseball* (2 vols., 1966-1970), places him in the general history of baseball. □

James Harvey Robinson

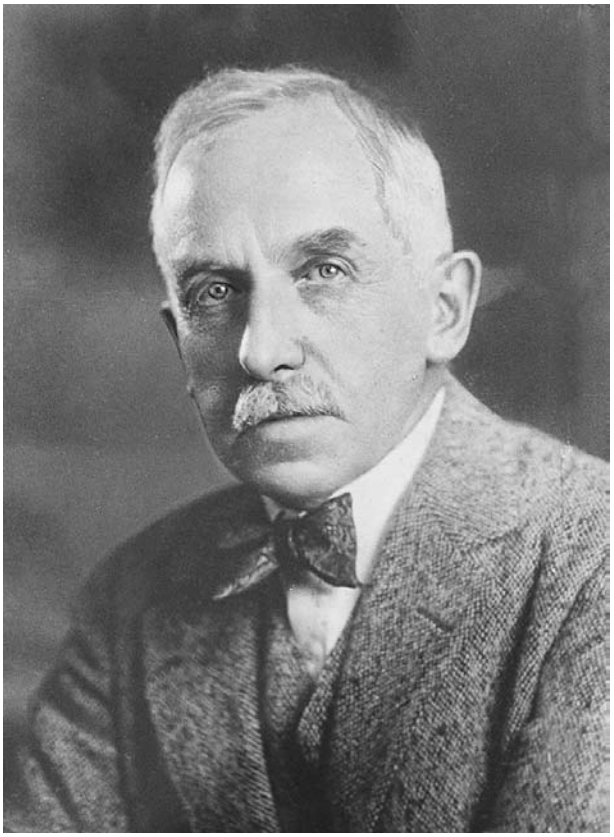

James Harvey Robinson (1863-1936), American historian, was the central figure in the New History movement, which attempted to use history to understand contemporary problems.

James Harvey Robinson was born on June 29, 1863, in Bloomington, Ill., the son of a local banker. He received his bachelor's and master's degrees from Harvard and did his doctoral work at the University of Freiburg. There he studied under Hermann von Holst, the constitutional historian, and wrote a dissertation on the Federal principle in the American constitution.

Robinson's first teaching position was in European history at the University of Pennsylvania, where the welfare economist Simon N. Patten, who had helped him secure the job, influenced him. After a year Robinson moved to Columbia University as an associate professor of European history and became active on the curriculum subcommittee of the National Education Association for history. In 1895 he became a full professor.

At Columbia, Robinson shared progressive, reformist views with colleagues like John Dewey and continued to develop his New History idea. This historiography movement believed in history as an instrument in helping solve contemporary problems, concentrated upon the life of the common man, and cooperated with other social sciences. Robinson's concepts appeared in his course, ''The Intellectual History of Western Europe,'' which his students called ''The Downfall of Christianity.''

Robinson's first textbook, *An Introduction to the History of Western Europe* (1902), although quite popular, was more conventional than innovative. The ideas of the New History did not appear in significant text form until *The Development of Modern Europe* (1907), written in collaboration with his most famous student, Charles A. Beard. A group of Robinson's essays, all but one previously published, appeared in *The New History* (1912). This book brought together his ideas and remains the representative work in the movement.

In 1919 Robinson resigned from Columbia to help found the New School for Social Research. There he was chairman of the executive committee and taught one course. He continued to write, producing two popular polemical books—*The Mind in the Making* (1921), a best seller, and *The Humanizing of Knowledge* (1923). These books held that a just social order could be created by applied intelligence. Robinson's ideas remained constant until his death on Feb. 16, 1936, in New York City; this is obvious in the collection of his essays edited by his student Harry Elmer Barnes and published posthumously as *The Human Comedy* (1937).

Further Reading

Luther V. Hendricks, *James Harvey Robinson: Teacher of History* (1946), is short but good and includes a comprehensive bibliography of Robinson's writings. Harry Elmer Barnes's sketch of Robinson in Howard Odum, ed., *American Masters of Social Science: An Approach to the Study of the Social Studies through a Neglected Field of Biography* (1927), is the appraisal of an enthusiastic disciple. Harvey Wish's introduction to the paperback edition of Robinson's *The New History* (1965) is balanced and succinct. □

Joan Violet Maurice Robinson

The English economist Joan Violet Maurice Robinson (née Maurice; 1903-1983) was one of the foremost economists of her generation and the most accomplished, productive, and eminent female economist. She stood as the leading heterodox or dissenting economist of her time.

Joan Violet Maurice was born in Camberley, Surrey, England, in 1903 into a distinguished family in which individuals sought achievement in both the military and the church and remained firm in their beliefs. She was educated at St. Paul's Girls' School in London and then at Girton College of the University of Cambridge. In 1926 she married another English economist, E.A.G. Robinson. They spent the first two years in India where he was a tutor of the Maharajah of Gwalior and she a sometime teacher in a local school. They returned to Cambridge in 1928 and she commenced a career of serious contemplation, theorizing, research, and writing. Her gender, coupled with her husband having a position in the same faculty, hindered her promotion. She did not become a professor until 1965, having been a lecturer and reader during the interim, positions of considerably lower stature. The low level of academic recognition accorded her reflects the discriminatory treatment of women while underscoring the enormity of her achievements. That Joan Robinson did not receive the Nobel Prize in Economic Science may reflect both her gender and her outspoken criticisms of economic orthodoxy. She did leave a group of dedicated students who themselves became productive scholars, working generally along the lines she set down.

Robinson's first major work, *The Economics of Imperfect Competition* (1933), was largely within mainstream economics. It involved the working out of a theory of imperfect competition; that is, of competition limited because a firm may sell products which are not, in consumers' minds, perfect substitutes for those of its nominal competitors. Perfect competition is suggested to be a special case in the real world. Robinson intended for her analysis to eclipse or replace that of perfect competition, but economists, desiring to use the competition assumption to reach determinate equilibrium results, generally tended to pursue analyses using the assumption of perfect competition. This restricted Robinson's analysis, and the comparable analysis of certain other economists, to a separate analytical compartment, thereby rendering it relatively impotent.

Yet Robinson's work in the theory of imperfect competition had two remarkable, if substantially unintended, results. On the one hand, it helped redirect the theory of price and resource allocation toward the theory of the firm, rather than to markets as such; on the other hand, it established the mathematical techniques which came regularly to be used by economists working on price theory and the theory of the firm. Robinson therefore provided the geometrical mode of economic discourse but not the substitution of her particular theory for the mainstream focus on perfect competition.

Four decades later it became widely known that, during the same period in which she developed her theory of imperfect competition, Robinson was a member of an informal group, called the Circus, that served as a sounding board for John Maynard Keynes when he was developing the ideas contained in his epochal *General Theory of Employment, Interest and Money* (1936). Robinson subsequently became a leading interpreter of Keynes, on the one hand opposing more conservative economists whose own interpretations would have, in her view, severely restricted, if not destroyed, the messages for macroeconomic theory and policy which Keynes was trying to convey; and on the other urging that Keynes' type of analysis could be expanded and extended to other fundamental economic questions.

Together with other writers, most notably Piero Sraffa, Robinson attempted to develop a new approach to political economy, one whose emphasis was on growth and distribution. It questioned the coherence and completeness of the mainstream theories of production, growth, and distribution by calling attention to certain points, fundamental but hitherto neglected. These points concern the coherence of the concept of capital and the relations of the quantity of capital to both the rate of aggregate economic growth and the distribution of income, especially in a world of disequilibrium, uncertainty, capital accumulation, alternative combinations of inputs in producing goods (called production functions) and (re)switching from one combination to another, and the institutional and power structure factors underlying the operations of these factors. Her approach centered in part on a vision of a dual relationship between profitability and economic growth: growth depends on (actual and expected) profits, and profitability depends on growth, a fundamental relationship involving complexities not readily absorbed by conventional economic theory and thereby largely ignored by its practitioners.

Finally, Robinson was an incisive interpreter of the history of economic thought. She believed that economics was both (1) a branch of theology and a vehicle for the ruling ideology of each period—that is, an instrument of social control—and (2) an attempt to produce objective scientific knowledge. She felt that economics was inevitably characterized by tensions between these two aspects and that the careful analyst had to separate the two, a task that was not easily accomplished and that likely would be done differently (or to different effects) by different thinkers. Because economics is a serious subject, one needs to be cautious and self-conscious, even skeptical, in its practice.

In 1971 Robinson presented the prestigious Richard T. Ely Lecture to the American Economic Association. Among her many awards was an honorary doctorate from Harvard University in 1980. She and her husband had two children, Ann, born in 1934, and Barbara, born in 1937. Joan Robinson died in 1983.

Further Reading

There is no complete biography of Joan Violet Robinson. The closest to such a biography is Marjorie S. Turner's *Joan Robinson and the Americans* (1989). Detailed summaries and bibliographies of her technical and other work can be found in the entry by Luigi L. Pasinetti in *The New Palgrave: A Dictionary of Economics* (1987), volume 4, and the essay by Geoffrey Harcourt in Henry W. Spiegel and Warren J. Samuels, editors, *Contemporary Economists in Perspective* (1984), volume 2. For a discussion of her *Economic Philosophy* (1962), see Warren J. Samuels, ''In Praise of Joan Robinson: Economics as Social Control,'' in *Society* (January/February 1989). □

Sir John Beverley Robinson

Sir John Beverley Robinson (1791-1863) was a leading member of the Family Compact and of the Tory party of Upper Canada and chief justice of Upper Canada for 33 years.

John Beverley Robinson was born on July 26, 1791, at Berthier in Lower Canada. He was the second son of the American loyalist Christopher Robinson and was educated for some years at Kingston and Cornwall under the tutelage of John Strachan, the future bishop of Toronto. Beginning in October 1807, Robinson read law for 3 years in the office of D'Arcy Boulton, then the solicitor general of Upper Canada.

In 1812 Robinson received a commission under Gen. Sir Isaac Brock and was present at the capture of Ft. Detroit and at the battle at Queenston, where Brock lost his life. From late 1812 until the end of the war in 1815, Robinson was the acting attorney general of Upper Canada, and for much of this period he was the only crown officer in the province. On Feb. 6, 1815, he became the solicitor general, and in September he sailed for England to study law in Lincoln's Inn and to qualify for admission to the English bar.

Robinson returned to Canada late in 1817 and was appointed attorney general on Feb. 11, 1818. In 1821 he entered actively upon a political career, being elected to the Legislative Assembly for York. He was appointed to the Legislative Council as well and from 1828 to 1840 was its speaker. Robinson had, by the mid-1820s, become one of the leaders of the Tory party and a prominent member of the Family Compact, an early Canadian power elite. On July 13, 1829, he was appointed the chief justice of Upper Canada and held this office until 1862.

Robinson opposed the union of the two provinces of Upper and Lower Canada, and in 1840 he published a book on the issue entitled *Canada and the Canada Bill*. Nevertheless he continued to hold the office of chief justice in the new union until, in 1862, he was appointed the first president of the Court of Error and Appeal. In 1853 he was elected chancellor of the University of Trinity College in Toronto and in 1854 was made a baronet.

Though often given to defending the status quo in political and social matters, Robinson acted in most cases with logic and common sense. A man of presence and of marked ability, he served the people of the colony ably for many years. He died at his home, Beverley House, in Toronto on Jan. 31, 1863.

Further Reading

The major biography of Robinson was written by his son, Charles W. Robinson, *The Life of Sir John Beverley Robinson, Bart.* (1904), which, although uncritical, contains valuable passages from many of Robinson's letters and journal entries. D. B. Read, *Lives of the Judges* (1888), is useful. For the earlier period of Robinson's life, Gerald M. Craig, *Upper Canada: The Formative Years, 1784-1841* (1966), offers a recent interpretation. □

Julia Robinson

Excelling in the field of mathematics, Julia Robinson (1919-1985) was instrumental in solving Hilbert's tenth problem—to find an effective method for determining whether a given diophantine equation is solvable with integers. Over a period of two decades, she developed the framework on which the solution was constructed.

In recognition of her accomplishments, Julia Robinson became the first woman mathematician elected to the National Academy of Sciences, the first female president of the American Mathematical Society, and the first woman mathematician to receive a MacArthur Foundation Fellowship.

Robinson was born Julia Bowman on December 8, 1919, in St. Louis, Missouri. Her mother, Helen Hall Bowman, died two years later; Robinson and her older sister went to live with their grandmother near Phoenix, Arizona. The following year their father, Ralph Bowman, retired and joined them in Arizona after becoming disinterested in his machine tool and equipment business. He expected to support his children and his new wife, Edenia Kridelbaugh Bowman, with his savings. In 1925, her family moved to San Diego; three years later a third daughter was born.

At the age of nine, Robinson contracted scarlet fever, and the family was quarantined for a month. They celebrated the end of isolation by viewing their first talking motion picture. The celebration was premature, however, as Robinson soon developed rheumatic fever and was bedridden for a year. When she was well enough, she worked with a tutor for a year, covering the required curriculum for the fifth through eighth grades. She was fascinated by the tutor's claim that it had been proven that the square root of two could not be calculated to a point where the decimal began to repeat. Her interest in mathematics continued at San Diego High School; when she graduated with honors in

mathematics and science, her parents gave her a slide rule that she treasured and named ''Slippy.''

At the age of sixteen, Robinson entered San Diego State College. She majored in mathematics and prepared for a teaching career, being aware of no other mathematics career choices. At the beginning of Robinson's sophomore year, her father found his savings depleted by the Depression and committed suicide. With help from her older sister and an aunt, Robinson remained in school. She transferred to the University of California, Berkeley, for her senior year and graduated in 1940.

At Berkeley, she found teachers and fellow students who shared her excitement about mathematics. In December of 1941, she married an assistant professor named Raphael Robinson. At that time she was a teaching assistant at Berkeley, having completed her master's degree in 1941. The following year, however, the school's nepotism rule prevented her from teaching in the mathematics department. Instead, she worked in the Berkeley Statistical Laboratory on military projects. She became pregnant but lost her baby; because of damage to Robinson's heart caused by the rheumatic fever, her doctor warned against future pregnancies. Her hopes of motherhood crushed, Robinson endured a period of depression that lasted until her husband rekindled her interest in mathematics.

In 1947 she embarked on a doctoral program under the direction of Alfred Tarski . In her dissertation, she proved the algorithmic unsolvability of the theory of the rational number field. Her Ph.D. was conferred in 1948. That same year, Tarski discussed an idea about diophantine equations (polynomial equations of several variables, with integer coefficients, whose solutions are to be integers) with Raphael Robinson, who shared it with his wife. By the time she realized it was directly related to the tenth problem on Hilbert's list, she was too involved in the topic to be intimidated by its stature. For the next twenty-two years she attacked various aspects of the problem, building a foundation on which Yuri Matijasevic proved in 1970 that the desired general method for determining solvability does not exist. While working at the RAND Corporation in 1949 and 1950, Robinson developed an iterative solution for the value of a finite two-person zero-sum game. Her only contribution to game theory is still considered a fundamental theorem in the field.

Robinson's heart damage was surgically repaired in 1961, but her health remained impaired. Her fame from the Hilbert problem solution resulted in her appointment as a full professor at Berkeley in 1976, although she was expected to carry only one-fourth of the normal teaching load. Eight years later she developed leukemia and died on July 30, 1985.

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Mary Bourke Robinson

In 1990 Mary Bourke Robinson (née Bourke; born 1944) became the first woman to be elected president of Ireland. She was named United Nations commissioner for human rights in 1997.

Mary Robinson was born in May 1944 in Ballina, County Mayo. Her father, Dr. Aubrey Bourke, was a general practitioner in that area for 50 years. Her mother, Tessa O'Donnell, came from County Donegal.

The only girl in a family of five, she attended Mt. Anville, an exclusive Catholic girls' boarding school in Dublin. Next she studied at Trinity College at a time when the Irish Catholic hierarchy disapproved of Catholics attending that then predominantly Protestant university. She was admitted to the bar in 1967 after having attended the King's Inn. Subsequently she went to Harvard where she earned a Masters in Law. In 1969 she became the youngest professor of law at Trinity College. She married Nicholas Robinson, a Dublin solicitor, and they had three children. Her marriage at first met familial disapproval because her husband was a Protestant.

In 1969 she was elected to Seanad Eireann, the senate or upper house of the Irish legislature, as the youngest ever member. She represented the Dublin University (Trinity College) constituency and was a member of the Irish Labour Party, a socialist democratic party which in the 1970s and 1980s would be a governing coalition partner with the larger Fine Gael Party, one of the two essentially conservative nationalist parties dominant in Ireland. She was continually reelected and served for 20 years—until she became president in 1990.

Both as a senator and as a barrister Robinson championed numerous causes that could most appropriately be categorized as civil libertarian and feminist. In 1974 she introduced an unsuccessful private member's bill to liberalize Irish legislation on contraceptives. In various courts, Irish and European, she appeared on behalf of such causes as the ending of discriminatory treatment of women in selecting of Irish jurors, the granting of the franchise to 18 year olds, the protection of archaeological excavations from building developers, the equitable treatment of children born outside of marriage, and the restriction of wire taps on journalists.

She campaigned for the losing side in two constitutional referenda. The first, a ''right to life'' amendment that added constitutional permanence to the existing Irish legislation against abortion, was approved by about a two to one margin by the electorate in 1983. The second, a 1985 proposed amendment that would change the existing constitutional prohibition of the dissolution of marriage and allow divorce in certain circumstances, was defeated by a comparable margin.

Robinson took an independent position on the Anglo-Irish Agreement of 1985, which many regard as the most

significant development in Irish history in the second half of the 20th century. The accord, in which Britain and Ireland acknowledged that the status of Northern Ireland would not be changed without the consent of the majority of the province's population, was attacked by hardline Irish nationalists as the ''copper-fastening'' of the partition of the island. Northern Irish Unionists, on the other hand, saw the extending of a quasi-consultative role to the Irish government on the governance of Northern Ireland as the first step on the ''slippery slope'' towards their being abandoned into a united Ireland. Mary Robinson resigned from the Labour Party, which was part of the coalition government that had signed the treaty, to register her disapproval. She was convinced that any democratic reconciliation in Northern Ireland must have the consent of the Unionists, who had not been a party to the negotiations leading to the agreement. Furthermore, she believed it was incumbent on the Republic of Ireland to so amend articles two and three of its constitution, where a *de jure* claim for the whole island is made, so as to transform the wording from a claim into an aspiration.

Five years later she was selected as the presidential candidate of the same Labour Party. She also received the support of the more left-wing Workers Party and the environmentalist Green Party. She entered the campaign months before the voting, something very unusual in the election to the primarily honorific post, and was not given a serious chance at success by most knowledgeable observers.

The major opposition party, Fine Gael, had great difficulty in getting any of its major figures to agree to run in what was felt would be a certain victory by the governing Fianna Fail Party, whose candidates had won all previous contested presidential elections. Fine Gael finally settled on Austin Currie, a member of the Irish parliament whose earlier political career had been in Northern Ireland as a member of the Social Democratic and Labour Party, the moderate constitutional party of the Catholic minority.

Brian Lenihan, the former foreign minister, defense minister, and deputy leader of the Fianna Fail Party, was the candidate of the latter and was expected to be an easy victor, in no small part because of his own immense popularity and a general high level of sympathy as a consequence of his having undergone serious surgery a year before. However, in the closing stages of the campaign an embarrassing contradiction appeared between Lenihan's public denial that he had several years earlier tried to influence the then president to install a Fianna Fail ministry without benefit of a general election and his actual admission of the same on a tape made of a private interview he gave to a graduate student of political science. Many in the electorate were incensed more at the apparent lack of veracity than at the politically inappropriate but legal lobbying.

Lenihan still topped the polls on November 7, 1990, with 44 percent of the vote, with Robinson in second place with 38 percent, but the victor must have an absolute majority. Therefore, the second choices on ballots for the eliminated third place contestant, Currie, were distributed to the two front runners. The result gave Robinson a clear majority. She was expected to fully utilize the educational potential of the presidency to draw attention to numerous general concerns, particularly the socially and economically disadvantaged, the environment, and human rights in general. She stills holds this position in 1997.

Throughout her career as president, Robinson has had to deal with wars, internal government scandal and trying to overcome the stigmas applied to her for being a woman. To her credit she has tried to right some of the Irish historical wrongs. She took office asking for tolerance between the Catholics and the Protestants. She memoralized women who worked in laundries run by the Roman Catholic Priests (from 1766 to the 1960's) as pennance for their ''immorality.'' She was present (Oct. 1996) when Gov. George Pataki signed a new law to make the Irish potato famine of the mid-19th Century a required lesson in New York public schools. And she was a key-note speaker at the 1996 International Women's Leadership Forum in Stockholm.

In 1997 Robinson was named the UN high commissioner for human rights, a move expected to invigorate the post created three years ago to promote civil liberties worldwide. Amnesty International, a critic of her predecessor Jose Ayala Lasso, welcomed the appointment and urged her to act quickly to confront human rights abuses in Congo, Sierra Leone, Colombia and elsewhere.

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Max Robinson

Max Robinson (1939-1988) broke racial barriers in the media industry when he became the first black television anchor in Washington, D.C., and again when he joined ABC's *World News Tonight* as a cohost in 1978. He fought for racial equality and more positive portrayals of African Americans throughout his career, making him a role model for many.

In 1981 noted media analyst Gerald Goldhaber wrote in *TV Guide* that ''the paradox of network news is that the success of the show has far less to do with its informational content than with the charisma of the personalities that bring us the news.'' Oddly enough, one of the personalities anchoring the national news during that time was living his own paradox. Even though Max Robinson was heralded by the black community for fighting racism and injustice to become the first black network news anchor, he was constantly trying to overcome his own personal demons, which made his journey more difficult. ''I think one of my basic flaws,'' he once told a *Washington Post* correspondent, ''has been a lack of esteem . . . always feeling like I had to do more. I never could do enough or be good enough. And that was the real problem.''

Robinson's quest to become a broadcast journalist and to overcome racial obstacles began in Portsmouth, Virginia, in 1959 when he applied for a ''whites only'' job at a local television station. The owner of the station courteously allowed him to audition for the job along with four white candidates. To his surprise, Robinson was given a job reading the news on the air, though his face was hidden behind a slide bearing the station's logo. ''One night,'' Clarence Page wrote in *Chicago,* ''[Robinson] ordered the slide removed so his relatives could see him. He was fired the next day. The station manager told him, 'Portsmouth isn't ready for color television.''' Thus began the controversial broadcasting career of Max Robinson.

''A Great Presence on the Air''

The next job Robinson landed was as a cameraman-reporter trainee at WTOP-TV (now WUSA) in Washington, D.C. Once again, he was forced to accept the racial prejudices of the times—he was given a salary that was $25 less per week than his white counterparts. Robinson made the most of this opportunity, however, and was soon promoted to full-time reporter. ''He had a great presence on the air,'' James Snyder, a co-worker at the time, told Burt Folkart of the *Los Angeles Times.* ''He was very meticulous about his on-air performance. He rarely made a mistake. He was very conscious that he was a role model.'' But many people were also beginning to talk about the personal problems that seemed to haunt Robinson. ''Friends said he labored under enormous pressure,'' Folkart continued, ''both because of his race and his fears of inadequacy.''

The troubles that plagued Robinson, though, didn't prevent him from furthering his career. It was less than a year after he began his career at WTOP that he was offered a job at another Washington, D.C., station, WRC-TV. Robinson wasn't looking forward to becoming the first black reporter at yet another station. Because he was unhappy with doing only traffic reports at WTOP, he took the job.

This move proved to be both a major stepping stone in Robinson's journalism career as well as a source of more racial prejudice. ''I can remember walking down the halls

and speaking to people who would look right through me,'' Robinson told Peter Benjaminson in *Contemporary Authors.* ''It was hateful at times . . . I've been the first too often, quite frankly. We firsts ought to get extra pay.''

Became Washington D.C.'s First Black Anchor

Even though Robinson was spending a great deal of time fighting racism, he was also being recognized as a consummate journalist. During his three and a half years at WRC he won six journalism awards for his coverage of such events as the 1968 riots after civil rights leader Martin Luther King, Jr.'s assassination, the antiwar demonstrations, and the national election. It was during this time that Robinson won two regional Emmys for a documentary he did on black life in Anacostia titled *The Other Washington.* Robinson, however, wanted more for his career; he aspired to be a television news anchor. The news director at WRC admitted to Robinson that he had the ability, but he wasn't convinced that Washington was ready for a black anchor. So, Robinson went back to his previous employer, WTOP, in search of an anchoring position. In 1969 he became the first black anchor in Washington, D.C., when he was given a job co-anchoring the midday newscast at WTOP. Two short years later, he was made co-anchor of the prestigious 6:00 pm and 11:00 pm newscasts with Gordon Peterson, the man that Robinson would later call the best partner he ever had.

Max Robinson had finally made it to the big time; he was now anchoring the top-rated newscasts in the city. ''On camera,'' Bart Barnes of the *Washington Post* wrote, ''Robinson had a quiet, authoritative delivery, a deep resonant voice and a serious demeanor that inspired trust and confidence in his viewers.'' But even with all the accolades that were being showered on him, there were those who worried about his mental health. *Washington Post* columnist William Raspberry observed, ''Even then, the demons had made themselves known. Indeed, it seemed to his friends that Max was forever the subject of some macabre competition between his demons and his manifest talent.'' In 1973 personal difficulties rendered Robinson a subject in the news, rather than just a reporter of it. Distraught over the death of his father, Maxie, Robinson fired a gun into the terrace of his apartment. A simple on-air apology, however, ended the incident and heightened his appeal as one of the city's premier media personalities.

A Controversial Figure at ABC News

In 1978 ABC News President Roone Arledge, impressed with the work that Robinson was doing, gave him the chance to be the first black network anchor, though it would not be a solo job. Arledge had decided to experiment with a new concept by offering America its first anchor trio featuring Frank Reynolds reporting from the Washington desk, Peter Jennings from the foreign desk in London, England, and Max Robinson from the national desk in Chicago, Illinois. So Robinson left his beloved Washington, where he was honored with a Max Robinson Day by the city council, to begin a new life in Chicago cohosting *World News Tonight.*

''Robinson arrived in Chicago triumphant,'' *Chicago'* s Page declared, ''with enough broadcast honors and viewer loyalty in Washington to make him a national hero. To all outward appearances, it was the top of Robinson's career, a time for enjoying his success, even for coasting.'' But, as Page concluded, ''it was to be a short ride.'' Almost immediately, Robinson took it upon himself to fight racism at every turn and at whatever cost he thought necessary. He was constantly embroiled with his network bosses over the way news stories portrayed black America and how they neglected to reflect the black viewpoint. Robinson's integrity as a journalist and his role as a leader in the fight against prejudice made him a mentor to many young black television journalists. Unfortunately, he never felt worthy of the admiration or satisfied with his accomplishments. It wasn't long before friends and coworkers began to notice a significant change in his behavior. He became stubborn and moody, began showing up late for work or not at all, and his fondness for alcohol took on epidemic proportions.

Management at ABC was getting frustrated with the image problems that Robinson was causing them. One particular incident, a 1981 speech for students at Smith College in Northampton, Massachusetts, began his fall from grace with network officials. ''He told an audience,'' Jeremy Gerard of the *New York Times* wrote, ''that the news media were 'a crooked mirror' through which 'white America views itself,' and that 'only by talking about racism, by taking a professional risk, will I take myself out of the mean, racist trap all black Americans find themselves in.'''' Though Robinson later apologized for the remark and assured management that he wasn't trying to single out ABC, the damage had been done.

Two years later, when Robinson skipped the funeral of his co-anchor, Frank Reynolds, where he was supposed to sit next to former First Lady Nancy Reagan, management responded by returning their network newscast to a single-anchor program. Peter Jennings was given the prime spot, while Robinson was named a weekend anchor and Washington correspondent. Frustrated about his demotion, Robinson abandoned ABC in 1978 to become the first black anchor for WMAQ-TV, a local television station in Chicago.

Even though he was reportedly being paid twice his $200,000 salary at ABC, Robinson could not find success in his new role. The local press was constantly finding fault with both his personal and professional life, which in turn pushed Robinson to vent his anger and frustration on colleagues. He claimed he was being sabotaged by coworkers who tried to make his life difficult. On one occasion, the city of Chicago got a firsthand glimpse at the extent of Robinson's personal turmoil. ''Once, while the credits were rolling,'' Raspberry reported, ''Max lit into the crew in language that would curl a sailor's hair. But the [microphone] had 'accidentally' been left open, and those choice words went out all over Chicago.''

Things only worsened for Robinson after that. His excessive drinking and bouts with depression repeatedly kept him off the anchor desk. Many times it was by the choice of management, but for the most part it was because he simply never showed up for work. His co-anchors would make

excuses for him at first. At one point the station announced to viewers that they had no idea where Robinson was. In 1985 his partnership with WMAQ ended.

Diagnosed With AIDS

Except for a few free-lance jobs, Max Robinson never again worked as a journalist. He spent a considerable amount of time in and out of treatment centers in the hopes of trying to recover from his alcoholism. Unfortunately, just when it appeared that he was about to put his life in order, he was hospitalized in Blue Island, Illinois, with pneumonia. It didn't take doctors long to figure out the cause of his ailment: acquired immunodeficiency syndrome (AIDS).

For the next year, Robinson was rarely seen in public, partly because of the shame he felt accompanied having the AIDS virus, but also because the illness had progressed quickly and powerfully. He did make an appearance in August of 1988 at the National Association of Black Journalists convention in St. Louis, Missouri. A few months later, he made his final public appearance when he spoke at a reception for Howard University's School of Journalism. Though his family and friends advised him to stay in Chicago, Robinson wanted to visit the city he loved one last time. Max Robinson died while in Washington, D.C., from complications of AIDS on December 20, 1988. Leaders in the black community, along with television news stars, including Peter Jennings and Dan Rather, joined civil rights activist Jesse Jackson at the Shiloh Baptist Church in Washington, D.C., to pay tribute to a man that had impacted both an industry and a culture. Bernard Shaw, co-anchor at Cable News Network (CNN) and one of the few blacks that has enjoyed a network anchor position, summed up his feelings for Judith Michaelson of the *Los Angeles Times:* ''His impact will go on for generations. He was Engine No. 1.''

Clarence Page offered a final tribute to his friend Max Robinson in *Chicago:* ''Some journalists are remembered for the stories they covered. Robinson will be remembered for *being* the story. Like Jackie Robinson, who broke baseball's color bar in 1947, Max Robinson won't be applauded for his home runs, but for the fact that he ran the bases.''

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Smokey Robinson

Motown star Smokey Robinson (born 1940), co-founder of the Tamla record label, has been a composer and performer for more than 30 years.

Smokey Robinson, the ''poet laureate of soul music,'' has been composing and singing rhythm and blues hits for more than three decades. As the lead singer of the Miracles, Robinson, who moved to SBK Records later in his career, helped to put Detroit and its Motown Records on the music map; his solo performances have netted Grammy Awards and praise from pundits who usually shun the pop genre. *People* contributor Gail Buchalter labeled Robinson ''one of the smoothest tenors in soul music,'' a romantic idol whose 60 million-plus in record sales ''helped turn Motown into the largest black-owned corporation in the world.''

According to Jay Cocks in *Time,* Robinson has written, produced, and performed ''some of the most enduring rhythm and blues [songs] ever made. The church kept easy company with the street corner in his rich melodies, and his lyrics had a shimmering, reflective grace that, at his pleasure, could challenge or seduce. With the Miracles, Smokey helped make a kind of soul music that balanced ghetto pride and middle-class ambition. Some of the group's best tunes . . . stayed true to the R & B roots even as they beckoned, and found, a larger pop audience.'' In *Rolling Stone,* Steve Pond concluded that Robinson has written ''some 4000 songs and recorded hundreds that have made him a true poet of the soul and a voice of the soul, too.''

The Miracles's Success Spawned Motown Records

William ''Smokey Joe'' Robinson, Jr., not only rose from obscurity, he brought along a number of other now-famous black recording stars when he began to find success. He was born and raised in Detroit, in the rough Brewster ghetto, where, as he recalled in *People,* ''you were either in a [music] group or a gang or both.'' Young Smokey grew up listening to his mother's records, including the works of B. B. King, Muddy Waters, John Lee Hooker, Sarah Vaughan, and Billy Eckstine. These black artists, he commented in *Rolling Stone,* were ''the first inspirational thing I had.'' When Robinson was ten, his mother died, and his sister Geraldine took him in, raising him along with her ten children. The family was poor but close-knit, and Robinson spent his youth writing songs and singing in local bands.

Robinson would not consider a professional career until he graduated from high school, and even then he tried barber school and courses in dentistry before giving his full attention to music. In 1954 he formed a rhythm and blues group called the Matadors; the name was changed to the Miracles three years later to accommodate a female singer, Claudette Rogers, who married Robinson in 1959. At first the members of the Miracles—who were each paid five dollars per week by their agent, Berry Gordy—found the music business difficult. ''For a while,'' Claudette Robinson related in *Essence,* ''we lived basically in one bedroom. But

we didn't stay in that house very long. Fortunately, the music started to happen.''

Robinson was lucky to have encountered Berry Gordy during an audition for another agent; Gordy, then a fledgling music producer on a shoestring budget, was equally fortunate to have found Robinson. Gordy began to produce the Miracles's singles in 1958, collaborating with Robinson on lyrics and tunes. Their first release, ''*Got a Job*'' —an answer to The Silhouettes's number one hit ''*Get a Job*'' — hit Number 93 on the nationwide Billboard Top 100 chart. The debut was encouraging, but nothing prepared Gordy and Robinson for the limelight they would attain in 1960. Late in that year they released an upbeat single, ''*Shop Around,*'' that became a chart-topping million-seller. The Miracles subsequently became a national phenomenon, and Gordy was able to launch Motown Records, a landmark production company that introduced such talents as Diana Ross and the Supremes, Stevie Wonder, Marvin Gaye, and the Temptations.

Became a Sought-After Songwriter

Robinson and the Miracles were Gordy's first star-quality group, and they continued their association with Motown as the company gained prestige. Indeed, Robinson wrote hit songs not only for his group but for other Motown headliners as well. He explained the Motown philosophy in *Rolling Stone:* ''We set out to make music for people of all races and nationalities. Not to make black music—we just wanted to make good music that would be acceptable in all circles. . . . All we were doing, man, was just putting good songs on good tracks, songs that anybody could relate to. We had good, solid songs that would fit your particular life situation if you were white or Oriental or Chicano or whatever you happened to be. And that made a world of difference.''

Throughout the 1960s, especially in the latter half of the decade, the Motown sound competed with the music of the British invasion for popularity among the young. Robinson and the Miracles were favorites among the Motown personnel, earning more than six gold records containing such hits as ''*The Tracks of My Tears,*'' ''*You've Really Got a Hold on Me,*'' ''*I Second That Emotion,*'' and ''*Ooo Baby Baby*.'' Still, Robinson was on the verge of quitting the group in 1968 when his son Berry was born. He reconsidered almost immediately, however, when the Miracles single, ''*Tears of a Clown,*'' became a Number One hit, first in England and then in the United States. Robinson noted in *Rolling Stone* that ''*Tears of a Clown*'' became the biggest record we ever had. It catapulted us into another financial echelon as far as what we made on dates, and I felt that the band was entitled to reap the benefits.'' The Miracles, a model group in terms of road behavior, endured until 1972, when Robinson quit.

For a time after leaving the Miracles, Robinson concentrated on his business duties as vice-president of Motown Records. He soon returned to recording, however, this time as a solo artist. His solo albums are, on the whole, more reflective and mellow than his work with the Miracles. All of them highlight the singer's particular talent—the creation and performance of meaningful love songs at a time when many erstwhile romantics have become jaded cynics. Stephen Holden summed up the reason for the immense popularity of Robinson's music in *Rolling Stone:* ''Smokey Robinson is that rare pop singer whose rhapsodic lyricism hasn't diminished with approaching middle age. Indeed, time has added a metaphysical depth to his art. . . . Smokey Robinson's faith in the redemptive power of erotic love continues unabated. In Robinson's musical world, sexual happiness isn't the product of spiritual equilibrium but its source. . . . Don't think, however, that Robinson's songs aren't filled with sex. They are. But in this man's art, sex isn't a fast roll in the hay, it's sweet manna shared during a leisurely stroll into paradise. Smokey Robinson creates that paradise every time he opens his mouth to sing.''

Inducted Into the Rock and Roll Hall of Fame

Robinson's records of the late 1980s, when he was well into his third decade in the music business, continued to garner popularity and the approval of critics. A *People* magazine reviewer found that on his 1986 album *Smoke Signals,* for example, the singer ''remains a uniquely resilient performer.'' His 1987's album entitled *One Heartbeat* was termed ''another winning package of sharp, sophisticated soul'' by a reviewer from *Rolling Stone.* Robinson hits like ''*Cruisin',*'' ''*Just to See Her*'' —a Grammy Award winner— and ''*Being With You*'' became both rhythm-and-blues and pop hits and were rendered in a voice *Essence* contributor Jack Slater hailed as ''a hypnotic, airy aphrodisiac that puts tens of thousands in the mood for love.'' Coupled with his success with the Miracles and as a prolific Motown songwriter, Robinson's solo achievements in the music industry led to his 1986 induction into the Rock and Roll Hall of Fame, and in 1989 he was named a Grammy Living Legend.

Coping with such enormous fame has not always been easy for Robinson. He chronicles his personal struggles in his 1989 collaboration with David Ritz, *Smokey: Inside My Life. Musician* contributor Jon Young remarked that the autobiography ''documents everything from [Robinson's] family history and the early days of the Miracles to his extramarital affairs and, most striking, a graphic account of two years in thrall to cocaine in the mid-'80s.'' When asked why he chose to provide such candid details about his drug addiction, Robinson responded to Young, ''I wrote it because it was God's will. . . . I was saved from drugs in 1986 when my pastor prayed for me. I never went to rehab or to a doctor. It was a miracle healing from God, so that I could carry the message about the perils of drugs. At the time I was saved, I was already dead. You are now speaking to Lazarus.''

Left Motown for SBK Records

With the onset of the 1990s, Robinson's contract with Motown Records expired, and after a long and productive career with the record company, he moved to SBK Records. According to Gary Graff of the *Detroit Free Press,* the singer said simply, ''My contract with Motown was up, and I was just out of there.'' He also pointed to the sale of Motown

Records to MCA and Boston Ventures in 1988 as one of the reasons for his departure. ''After we sold the company,'' he continued to Graff, ''it was never really quite the same for me.'' With SBK Records, Robinson released a well-received LP he co-produced and recorded in less than six weeks, 1991's *Double Good Everything*. ''It feels like a new day or something, man,'' he divulged to Graff. ''This is the first thing I've *ever* done outside of Motown; that's a big deal to me. . . . I feel like a new artist, almost.''

Also in 1991, Robinson ventured into previously unchartered areas of the music world, considering an album of country-western tunes and penning the score for a Broadway musical titled *Hoops,* which presents the history of the Harlem Globetrotters basketball team. ''I've written 22 pieces so far,'' Robinson told Young in February of 1992. ''I want this to be like [the Broadway musical] *South Pacific* and produce several hits. The title track is a funk thing that I can envision being a halftime song for the NBA [National Basketball Association].'' Robinson plans to continue his often hectic schedule of performing, comosing, and recording. ''If the world lasts until the twenty-second century,'' the enduring singer-songwriter declared to Young, ''I hope they're still playing my music.''

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Theodore Robinson

One of the leading American impressionist painters, Theodore Robinson (1852-1896) was instrumental in introducing impressionism into American painting.

Theodore Robinson was born in Irasburg, Vt., on June 3, 1852. He grew up in Evansville, Wis., where his father, a Methodist minister, ran a clothing store. At the age of 18 Robinson went to Chicago to study at the Art Institute. Chronically afflicted with asthma, he was sent to Denver for his health, after which he studied at the National Academy of Design in New York City. He was one of the founders of the Art Students League, whose name he suggested.

In 1877 Robinson went to Paris and studied with J. L. Gérôme and then with C. E. A. Carolus-Duran. In 1879 Robinson was in Venice, where James McNeill Whistler gave him a little picture and probably influenced his style. Robinson's stay in Venice was important in his artistic development. He returned to the United States in 1880.

Robinson was active in the Society of American Artists, which was formed in protest against the National Academy of Design. He taught, worked for 3 years for a decorating firm in Boston, and helped John La Farge on the decoration of the Vanderbilt house at Tarrytown.

In 1884 Robinson returned to his beloved France. In 1887 he went to Giverny to see Claude Monet, the decisive step of his career. Impressionism was on the way, and Monet drew Robinson to nature; for him and for a large part of American painting this marked the decisive shift from the Barbizon school to impressionism. From then on Giverny was the fixed point of his life, and he always passed through there on his trips back and forth to the United States. But he was in no sense a pupil of Monet's and did not receive criticism from him as did some other Americans. Despite his shyness and lack of self-confidence, Robinson was fiercely independent and it is most unlikely that he would have welcomed advice on his work.

A great traveler, Robinson would often disappear, and his numerous friends would not know where he was. He lived very frugally, almost secretively, and never married. He died in New York City on April 2, 1896.

A pioneer of impressionism in the United States, Robinson was one of the most brilliant and talented American artists of the period. It is a mistake to think of him merely as a follower of Monet, for he was a delicate and individual painter in his own right. Robinson said of himself that perhaps he was born to make sketches, but his fine and spirited little paintings have lasted far better than the monumental efforts of some of his contemporaries.

Further Reading

The only modern treatment of Robinson is John I. H. Baur, *Theodore Robinson, 1852-1896* (1946), which was responsible for the current revival of interest in Robinson's work and has not been superseded. The best account by a contemporary is in Will H. Low, *A Chronicle of Friendships, 1873-1900* (1908). □

Julio Argentino Roca

Julio Argentino Roca (1843-1914) was an Argentine general and the leader of the oligarchy that held political control of Argentina from 1880 to 1916. He was a typical 19th-century caudillo.

Julio Roca was born of a prominent and wealthy Argentine family in Tucumán on July 17, 1843. He received a degree from the National College in Uruguay. When he was approximately fifteen, he volunteered to fight for the interior provinces in the struggle against the forces of Buenos Aires and was commissioned a sublieutenant; thereafter he remained on the military rolls for a period of 55 years of continuous service.

After graduation Roca took part in further fighting between the city and the provinces, this time on the side of the city. In the subsequent war against Paraguay he fought in several battles, and he achieved the rank of colonel in helping to put down the revolt of López Jordán in Entre Ríos. Roca finally reached the rank of general when he defeated and captured Gen. Aredondo, who had revolted in 1874.

Upon the death of the secretary of war, Adolfo Alsino, Roca undertook a successful campaign against the Indians in the south and added extensive land to the national domain, most of which fell into his and his friends' hands. Also, the Indian captives were to all intents and purposes forced into slavery under the application of old colonial laws. The results of the successful campaign made Roca popular in powerful circles, and he was elected president in 1880.

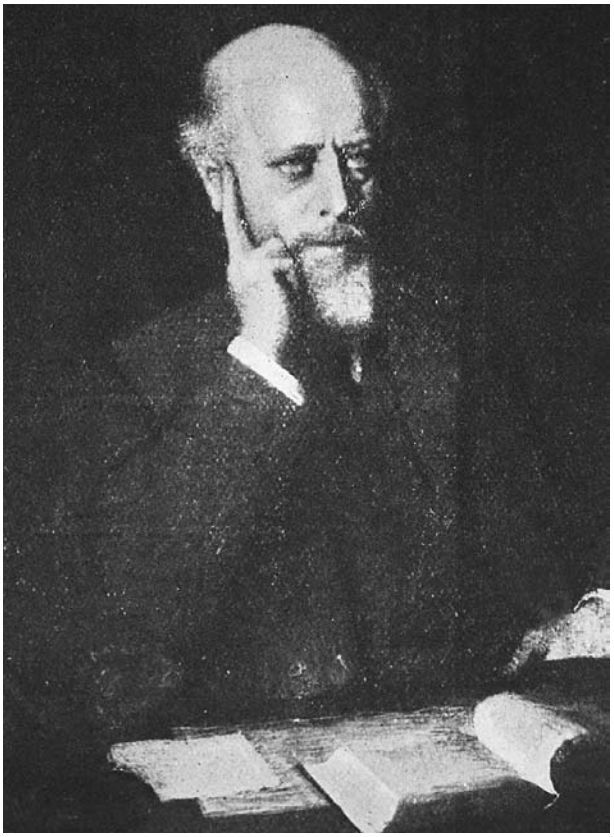

Rule by Oligarchy

Roca's administration ushered in a period of Argentine history known as the ''era of the oligarchy,'' which lasted until 1916. Its core was made up of the great landowners, and it exerted its power through what has been called the most powerful farmers' organization in the Western Hemisphere, plus certain commercial elements with close ties with the British. On the credit side of the ledger, his government was powerful enough to end the many years of political chaos which had preceded his assumption of office.

Roca's platform proposed improvement in communications and a stronger army. Since the newly acquired Indian lands were useless without railroads, he spent vast sums during his administration to connect the area with the city of Buenos Aires. By diverting funds to the army he was able to count on its political support.

At the close of his administration, Roca left for Paris but soon returned to assist in the overthrow of his successor, Miguel Juárez Celmán. Roca was rewarded with the office of secretary of the interior, which enabled him to augment his personal fortune. He was once again elected president (1898-1904), having in the interim been president of the Senate. Roca's second administration is notable for the resumption of diplomatic relations with the Vatican, the settlement of the boundary dispute with Chile, and the pronouncement of the Drago Doctrine, an Argentine protest against intervention.

Roca retired from public life in 1904 until his appointment in 1913 as ambassador to Brazil. He was always a skillful politician and managed to cooperate better than most with leaders of both parties and was successful in smoothing over political quarrels. He was helped during both administrations by the universal prosperity resulting from the technological improvements of the time, and there is a great similarity between his administrations and those of President Ulysses S. Grant in the United States. Roca died in Buenos Aires on October 19, 1914.

Further Reading

There are no full-length biographies of Roca in English. Biographical material on Roca can be found in Ricardo Levene, *A History of Argentina* (trans. 1937); John W. White, *Argentina: The Life Story of a Nation* (1942); and Henry Stanley Ferns, *Argentina* (1969). See also Hubert Clinton Herring, *A History of Latin America: From the Beginnings to the Present* (1955; 3d rev. ed. 1968). □

Michel Rocard

Michel Rocard (born 1930) was one of the most respected politician on the French left in the period from 1965 into the 1990s.

Michel Rocard was born on August 23, 1930, in the outskirts of Paris. His father was a nuclear physicist who worked on France's first atomic bomb. Like many politicians of his generation, he got his start by attending the National School of Administration (ENA) and then beginning his career in the civil service.

He was a leader of the student wing of the socialist party (SFIO), but gradually grew disenchanted with its conservatism and support for French war policy in Algeria. In 1958 Rocard was part of a group of socialists who left the SFIO and with other activists formed the new Unified Socialist Party (PSU). Throughout the early 1960s the PSU remained small and lacked a firm identity. Many party leaders advocated merging with other non-communist left groups following François Mitterrand's surprisingly strong (but unsuccessful) presidential campaign in 1965.

Rocard, on the other hand, realized there was a need for a party like the PSU that could be an incubator for new ideas, especially regarding democratic socialism and decentralization. Therefore, he spearheaded a campaign to save the party and was named its national secretary in 1967.

Still, Rocard was primarily a theoretician who was little known outside of Parisian intellectual circles. Then came the uprising of May and June 1968. The PSU enthusiastically supported both the students and the workers in their protests against the Gaullist regime. By the end of 1968 the PSU started calling itself a revolutionary party and based its appeal on the issues and enthusiasm of the revolt, especially on the idea of *autogestion* or self-managed, decentralized socialism. Rocard came to personify the ideas and enthusiasm that had burst into the open during those two months.

President Charles de Gaulle resigned in 1969. In the ensuing presidential elections, Michel Rocard did remarkably well, almost as well as the conventional socialist candidate, Gaston Defferre. That showing catapulted Rocard into the front ranks of French politicians. Public opinion polls for the next two decades showed him to be one of France's most popular politicians. Late in 1969 he won a seat in the National Assembly in a by-election in Paris' western suburbs.

Rocard began having troubles with the PSU at this time, however. The center of gravity of the party shifted further and further to the left. In the meantime, Rocard and his supporters came to the conclusion that revolution was not possible at the same time that a new reformist party (the Socialist Party [PS]) adopted many of the PSU's positions, including *autogestion*.

The PSU did quite poorly in the 1973 legislative elections. Rocard himself lost his seat in Parliament. On the other hand, the PS did extremely well, ending almost a generation of losses for social democratic parties. Rocard gave up the leadership of the party and returned to the civil service. Finally, in 1974, Rocard led his supporters into the PS, just after the presidential elections in which Mitterrand barely lost to Valéry Giscard d'Estaing.

Rocard became the PS national secretary for the public sector and saw his national popularity soar. In addition, as he began to grapple with both the economic and the electoral realities he shifted quickly to the right, shelving virtually all of his radical past except for *autogestion*.

Began His Ministerial Career

Rocard was reelected to the National Assembly in 1978. In 1980 public opinion polls showed him having the best chance of defeating President Giscard d'Estaing, but out of loyalty to François Mitterrand he withdrew his candidacy that October. When Mitterrand won the presidency the next May, Rocard began his ministerial career. Under Prime Minister Pierre Mauroy, Rocard served as minister of state for planning and regional development. Under Mauroy, and later Laurent Fabius, he also served as minister of agriculture. In both positions his influence was limited by his rivalry with President Mitterrand. Finally, in May 1985, Rocard resigned from the cabinet in opposition to the government's ''expedient introduction of proportional representation'' and the following month announced a tentative decision to run for the presidency when Mitterrand's term ended in 1988.

Appointed as Prime Minister

Rocard lost the 1988 presidential election to Mitterrand, but was named Prime Minister. Two days after his appointment, Rocard allocated 16 of the 26 cabinet posts to Socialists. This cabinet was the first minority government formed under the 30-year-old fifth republic. Rocard continued to be a popular politician with the public, winning a popularity poll in 1990 as the leader in whom the public had the most confidence. In May 1991 Mitterrand

replaced Rocard as Prime Minister with Edith Cresson, the first woman to claim the position. Rocard stated that he resigned the post to concentrate on the 1995 presidential campaign. In 1993 Rocard became the leader of the Socialist Party but resigned after only 14 months, when the party held a vote of no-confidence. This vote was due to poor election results for the Socialists, who received only 15% of the vote, the worst showing in two decades. This put an end to Rocard's presidential aspirations.

In 1995 Rocard was chosen to be one of the 15-member Canberra Commission for the Elimination of Nuclear Weapons, an international group formed by Australian Prime Minister Paul Keating and charged with helping to abolish nuclear weapons. He also was elected a board member of the International Crisis Group, founded in 1995 to help governments head off impending crises in unstable parts of the world.

Even though never achieving his goal to become president, Michel Rocard still had a remarkable influence in shaping French political life. He had a great ability to define issues and to set the agenda that politicians and intellectuals must discuss in confronting France's problems.

Further Reading

There is no biography of Michel Rocard in either French or English. On his PSU years, see Charles Hauss, *The New Left in France* (1978). On his years in the PS, see D.S. Bell and Byron Criddle, *The French Socialist Party: Resurgence and Victory* (1984). □

Comte de Rochambeau

The Frenchman Jean Baptiste Donatien de Vimeur, Comte de Rochambeau (1725-1807), commanded the French expeditionary force in the American Revolution. He was with Gen. George Washington at the Battle of Yorktown.

The Comte de Rochambeau was born at Vendôme on July 1, 1725. Educated for the Church, he entered the army at the age of 17 and fought with bravery and skill in the War of the Austrian Succession, serving in Bohemia, Bavaria, and along the Rhine. A colonel by 1747, he took part in the Seven Years War as a brigadier general and achieved distinction in the expedition to Minorca and battles in Germany.

As a lieutenant general, Rochambeau was named commander of the French forces sent to America, and in July 1780 he landed at Newport, R.I., with about 5,500 troops. Although he was to launch combined operations with the Americans against New York, he was blockaded by a British fleet and was forced to spend a year entrenched while he awaited the arrival of French naval forces.

Rochambeau conferred with Washington in the spring of 1781, and they agreed that together they could overwhelm Henry Clinton at New York or Charles Cornwallis in Virginia, but not both. They decided to have Adm. de Grasse sail from the West Indies to Chesapeake Bay to cut the British communications and prevent mutual support between Clinton and Cornwallis; to avoid Clinton; and to strike Cornwallis.

The French forces under Rochambeau joined the Americans at White Plains, N.Y., in June and marched to Williamsburg, Va., where they met the Marquis de Lafayette's army in September. Reinforced by 4,000 troops brought by De Grasse from Haiti, Washington and Rochambeau besieged the British forces under Cornwallis at Yorktown on October 2. De Grasse's naval forces turned back Adm. Graves's ships coming to Cornwallis's rescue and thereby prevented Cornwallis's escape or his reinforcement. On October 19 Cornwallis surrendered. Rochambeau spent the winter in Virginia, returned to Rhode Island in the fall of 1782, and went back to France in 1783.

In 1790, during the revolutionary period in France, Rochambeau commanded the Army of the North. He was made a marshal of France in 1791. In the following year, disenchanted with governmental policy and the conduct near Lille of poorly trained troops sent to him, he resigned his command and was succeeded by Lafayette. He was arrested for treason but escaped the guillotine.

In 1804 Napoleon made him a grand officer of the Legion of Honor. His two volumes of *Mémoires, militaires, historiques, et politiques* were published in 1809, after his death at Thoré on May 10, 1807.

A striking figure, Rochambeau was simple in his tastes and dignified in his behavior. He eschewed ostentation and airs of self-importance. In America, he placed himself without reservation under Washington's orders and ensured the Franco-American cooperation that finally defeated the British in the American Revolution.

Further Reading

The latest work on Rochambeau is Arnold Whitridge, *Rochambeau* (1965). See also Allan Forbes, *Rochambeau* (1925), and Jean-Edmond Weelen, *Rochambeau: Father and Son* (1936).

Additional Sources

Le Comte, Solange, *Rochambeau,* Paris: Lavauzelle, c1976. □

George Rochberg

The American composer George Rochberg (born 1918) produced important works in several distinct styles, both tonal and atonal.

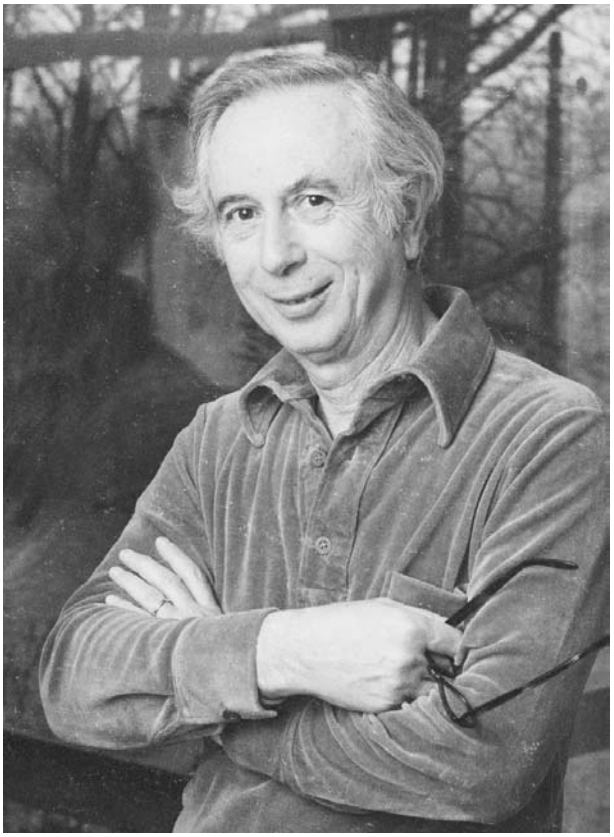

George Rochberg was born in Paterson, New Jersey, on July 5, 1918. He began studies in composition and counterpoint with Weisse, Szell, and Mannes at the Mannes School in 1939, after receiving a B.A. from Montclair State Teachers College. For a time in the 1930s he wrote popular songs under a pseudonym. In 1942 he interrupted his studies at Mannes for three years of military duty as a second lieutenant in the infantry. He was wounded in action. Resuming his education upon his return, he received degrees from the Curtis Institute (B.M., 1947), where he studied with Scalero and Menotti, and from the University of Pennsylvania (M.A., 1948).

Rochberg taught harmony, counterpoint, and form and analysis at Curtis from 1948 to 1954 and served first as editor and then as director of publications for the Theodore Presser Company from 1951 to 1960. In 1960 he accepted a post as chairman of the music department at the University of Pennsylvania. He resigned the chairmanship in 1968 to remain in the department in the 1980s as Annenberg Professor of Humanities. He also held several guest appointments, including those at the Temple Institute of Music (1969), the Oberlin Festival of Contemporary Music (1970), Testimonium, Jerusalem (1970-1971), and the Aspen Conference on Contemporary Music (1972). He retired from his position at the University of Pennsylvania in 1983.

Three Style Periods of Rochberg's Music

Rochberg's music falls into three distinct style periods, each major stylistic change being a response to a personal or social issue, rather than to a purely musical one. His first mature works reflect the influence of Bartók, Hindemith, and Stravinsky, but several of these works have either been considerably revised or withdrawn. Perhaps the best-known composition remaining in its original form is the Bartókian First String Quartet (1952).

The first major change in Rochberg's style resulted from his conversion to the principles of serialism after the war. Of this event, he wrote: ''The war years were much more than an interruption of my musical studies. . . . The war shaped my psyche and precipitated my internal development. I came to grips with my own time. I came to the necessity of the twelve-tone method independently of the few other American composers who turned to it after the war.'' A meeting with Dallapiccola while in Italy on Fulbright and American Academy fellowships in 1950 strongly reinforced Rochberg's decision to pursue the serial method. He produced his first works in that idiom, the *Twelve Bagatelles* for piano, in 1952. These pieces, with their Schoenberg-like concentration and intensity, have remained among his most frequently played. He orchestrated them in 1964 and retitled the set *Zodiac*. Rochberg continued in this Schoenbergian vein until 1956 and produced other major works, including the *Chamber Symphony* (1953), *David the Psalmist* for tenor and orchestra (1954), the *Duo Concertante* for violin and cello (1955), the Second Symphony (1955-1956), and the *Sonata-fantasia* for piano (1956).

In adapting the serial method to suit his own compositional needs, Rochberg arrived at a means of organizing the harmonic material by hexachords. His important theoretical treatise, *The Hexachord and Its Relation to the Twelve-Tone Row,* codifies these principles. The serial works of the later 1950s and early 1960s, including the *Cheltenham Concerto* for small orchestra (1958), the Second String Quartet (with

soprano, on a text by Rilke, 1959-1961), *Time Span* for orchestra (1962), and the *Blake Songs* for soprano and eight instruments (1961), all display the finely-detailed expressivity of Webern.

A fundamental change in the significance of musical duration also marked this phase of serial writing. What Rochberg referred to as ''spatial music'' replaced the concept of ''becoming,'' achieved through development and final arrival at some musical objective in metered time, with that of ''being,'' achieved through the initial statement of a completed idea in superimposed and changing meters and tempos. His extra-musical objective in this period was ''to project the permanence of the world as cosmos, the cosmos as the eternal present.''

Tragedy Altered His Music

The untimely death of his son in 1964 due to a brain tumor, marked the end of serial composition, which had proven ''hollow . . . meaningless'' for the expression of his grief. He grew increasingly discontent with modern music's self-conscious attempts to break from the past and with the idea of originality, in which the ''personal style of the artist and his ego are the supreme values.'' As a means of realigning himself with what he felt to be the historical continuum, Rochberg resumed experiments with quotation. When he first borrowed this device from Charles Ives to quote a short segment of Schoenberg's Op. 23 No. 1 piano piece in his own *Sonata- fantasia* he was unaware that other composers were moving in similar directions. His first major effort in quotation, *Contra Mortem et Tempus* for flute, clarinet, piano, and violin (1965), utilizes material from Boulez, Berio, Varèse, Berg, Ives, and Rochberg himself. However, most of these excerpts are not readily identifiable because, except for the Ives, they are divested of their original rhythms and because they are all modern pieces and well-integrated by Rochberg into his own style. Later compositions would include quotations from earlier composers in more recognizable statements; *Music for the Magic Theater* for 15 instruments (1965) incorporates the music of Mozart and the third symphony, J.S. Bach and Heinrich Schütz.

In carrying this return to tonality to its logical conclusion, Rochberg has written several pastiche works, often in styles of 19th-century Austrian or German masters. His Third String Quartet (1972) contains stylistic references to Beethoven, Brahms, Mahler, and Bartók. The three *Concord Quartets* (1978) contain similar references plus quotations. Later still, his opera *The Confidence Man* (based on the Melville novel, 1982), *Between Two Worlds* for flute and piano (1983), and the Oboe Concerto (1983) rely less on other composers and are increasingly chromatic and angular.

Although he embraced a wide range of current means of expression, Rochberg resisted several others, again for humanistic reasons. He rejected the post-Webern aesthetic of total-serialism, saying that ''music is not engineering, and I stick fast to my conviction that music retains a deep connection with existence as we feel, rather than think it.'' He responded to aleatoricism with ''an unshakable aversion to any type of art that ignores the human situation by avoiding responsible choice.'' He remained committed to acoustically produced sound, as he found electronic music lacking in passion. And he relied little on the new sounds being extracted from traditional instruments, with the exception of now-common devices such as flutter-tonguing or playing directly on the strings of a piano.

Awards and Recognition

Recognition of his work came early and continued without interruption, resulting in many prestigious awards, grants, and commissions. Among these were: The George Gershwin Memorial Award (1952) for *Night Music;* the Society for the Publication of American Music Award for the Bartókian First String Quartet (1952); a Koussevitzky Foundation commission (1956) for *Dialogues;* Guggenheim fellowships (1957, 1966); the Naumberg Recording Award (1961) for the second symphony; a National Institute of Arts and Letters grant (1962); a Lincoln Center Performing Arts commission (1966) for *Black Sounds;* a National Endowment for the Arts commission (1974) for the violin concerto; the Kennedy Center Friedheim Award (1979) for the fourth string quartet; a Chamber Music Society of Lincoln Center commission (1980) for the *Octet;* and the Brandeis Creative Arts Award (1985). Rochberg was elected into the American Academy and Institute of Arts and Letters in 1985. A television documentary was filmed of Rochberg in 1983 entitled ''George Rochberg and His Music.''

Further Reading

There is one biography on Rochberg titled, *George Rochberg: A Bio-Bibliographic Guide to his Life and Works* by Joan DeVee Dixon (1992). Another source is ''Change and Continuity in the Music of George Rochberg,'' a doctorate thesis by Daniel P. Horn, Julliard School of Music (1987). Throughout his career Rochberg was quite verbal in matters both theoretical and aesthetic. Seventeen of his most important articles, written over 30 years and sometimes somewhat contradictory in statement, have been gathered into a volume, *The Aesthetics of Survival: A Composer's View of Twentieth Century Music* (1984). Theoretical writings in addition to this book include an important article, ''The Harmonic Tendency of the Hexachord,'' in the *Journal of Music Theory* 3 (1959). Alexander Ringer has written articles on Rochberg for *The Musical Quarterly* 45 (1959), 47 (1961), and 52 (1966), of which the last contains especially thorough coverage to the end of his serial period. A dissertation entitled ''The String Quartets of George Rochberg'' was written by J. J. Smith (1976, Eastman School of Music). □

Kevin Roche

Kevin Roche (born 1922) was a brilliant designer best known for creating unique and distinctive images for corporate headquarters situated in urban and suburban areas.

Kevin Roche was born on June 14, 1922, in Dublin, Ireland. When he was 17 he received his first opportunity to design and build—a cheese warehouse for his father, a successful agricultural businessman in Mitchelstown, Ireland. During World War II he earned a Bachelors of Architecture degree (1943) from the National University of Ireland. In 1948, after working briefly for the Dublin architect Michael Scott and for Maxwell Fry in London, Roche decided to emigrate to the United States. In that same year he entered the Illinois Institute of Technology (ITT), studying under Mies van der Rohe and receiving his Masters of Architecture degree in 1949. In 1950 he joined the firm of Eero Saarinen and Associates where by 1954 he had become the principal associate in design, with basic authority for all their projects.

Following the death of Saarinen in 1961, Roche joined forces with John Dinkeloo, a partner in Saarinen's firm since 1956. Together the two men completed Saarinen's unfinished work, which included the Jefferson National Expansion Memorial, the TWA Terminal at JFK International Airport, and the Dulles International Airport Terminal in Northern Virginia. By 1966 the firm name was changed to Kevin Roche and John Dinkeloo and Associates. After the death of John Dinkeloo in 1978 Roche continued to use the firm name of Roche & Dinkeloo.

Roche's most important early design is the Ford Foundation Building (1967) in New York City. Here the architect employed Corten steel for the first time in the façade of an urban building. The 12-story structure consists of offices situated along two sides of a covered enclosed garden courtyard. The purity of the steel and glass walls are reminiscent of Mies van der Rohe and contrast with monumental granite-veneered supporting piers. Each office faces the courtyard, reinforcing a sense of community and family within the large corporate structure. The garden courtyard also functions as a public space, serving as a pedestrian link through the block. The concept of creating a community-oriented building and ''adding something more'' by making provisions of space for public use are recurring themes in Roche's work.

Another predominant theme in Roche's work is how his buildings respond to the automobile. He was one of the first architects to grasp the realities of an automobile society by consciously designing buildings with this view in mind. His design for the College Life Insurance Company (1967-1971) is a complex of identically designed blue-glassed pyramidal forms located on a rural site in Indiana at the intersection of two highways. These three 11-story tapered towers are composed on a monumental scale reminiscent of the visionary designs of the 18th-century French architect Claude Nicholas Ledoux. The simplicity and monumental scale of the pyramids make them visually effective for a person driving by in an automobile at 55 miles per hour.

This concern for architecture with a strong processional movement resulted in some of Roche's most successful designs. This concept was emphatically stated in his bold and simple composition for the Knights of Columbus building (1965-1969) in New Haven, Connecticut. Here Roche shared with his former mentor Saarinen the desire for strong and simple imagery. However, rather than the romanticized representational imagery of Saarinen, Roche was more of a rational designer incorporating a certain degree of abstraction and geometric purity.

Roche also acquired from Saarinen the ability to work with big corporate complexes and to supply them with a dominant commercial image. These became the cornerstone to Roche's practice and made up the largest part of his ouevre. His later corporate commissions reflected a move toward an abstracted neo-classicism which was perhaps a response to the Post-modern acceptance of historical motifs. His design for the General Foods Headquarters (1977-1982) in Rye, New York, was a glistening white, symmetrically balanced building situated on an expansive suburban site.

General Foods was endemic of corporations in the 1970s and 1980s that escaped the chaos and skyrocketing real estate prices of the city and moved out to the comfortable surroundings of the suburbs. The juxtaposition of massive forms against steel and glass found in Roche's earlier work were replaced by pristine white panels and ribbon windows providing the building with a clean, delicate appearance. Classical devices such as the Palladian style atrium and pillared rotunda with a reflecting pool echo Roche's move toward a more formal architectural language. Again the automobile played a role in the design process. The visitor approaching by car is ceremoniously led down a central axis that leads directly underneath the main rotunda of the complex.

Roche continued to explore these themes in his later design for the Bouygues World Headquarters (1983-1989) outside Paris, France. Located a few minutes from Versailles, the Bouygues is symmetrically arranged and is approached by car along a formal axis with gardens, reflecting pools, a paved court enclosed by semi-circular wings, and symmetrical outlying buildings. Formal allusions to the Royal Palace are emphasized, with the president's office on the center point of the axis like that of the Sun King's at Versailles. Like the General Foods Headquarters, the Bouygues Headquarters (called ''Challenger'') is clothed in a thin skin of milky-white aluminum.

In addition to Roche's work as an architect, he was academician for the National Academy of Design; a member of the Academie d'Architecture; a trustee for the American Academy in Rome; and a trustee of the Commission of Fine Arts, Washington, D.C. He was also the recipient of numerous honors and awards, including the Academie d'Architecture Grand Gold Medal (1977) and the Pritzker Prize (1982), which is one of the most esteemed architectural awards. As the designer of such landmarks as California's Oakland Museum and the Ford Foundation headquarters in New York, he was named the winner of the 1993 American Institute of Architects' Gold Medal—one of architectrue's highest honors.

Spanning his career, Roche's accomplishment's also included, such well-known projects as the St. Louis Gateway Arch, the TWA building at New York's Kennedy Airport and Deer & Co. headquarters in Illinois; with the late Eero Saarinen. On his own, he was the architect for the master

plan for the Central Park Zoo in New York and the Nations Bank Plaza in Atlanta.

Further Reading

The best source on Roche is Franceso Dal Co's book, *Kevin Roche* (1985), which includes an extensive interview, an incisive analysis of his buildings, and an excellent bibliography. Other sources which are particularly good for their illustrations are ''Architecture and Urbanism'' (1987) and Y. Futagawa's, *Kevin Roche John Dinkeloo and Associates, 1962-1975* (1975). Discussions about Roche can also be found in Paul Heyer, *Architects on Architecture: New Directions in America* (1966); Heinrich Klotz, *The History of Postmodern Architecture* (1988); and Robert A.M. Stern, *New Directions in American Architecture* (1977). Updated information gathered from *LA Times* Sunday, January 10, 1993; Roche Wins Architects' Gold Medal. □

David Rockefeller

David Rockefeller (born 1915), son of John D. Rockefeller, Jr., was the chairman of the Chase Manhattan Bank and became one of the most prominent bankers in the world.

David Rockefeller, the fifth and youngest son of John D. Rockefeller, Jr., and Abby Aldrich Rockefeller, was born in New York City on June 12, 1915. He received his elementary and secondary education at the Lincoln School of Columbia University's Teachers College. He graduated from Harvard University in 1936 with a B.S. in English history and literature and later did post-graduate work in economics at Harvard and at the London School of Economics. He received his Ph.D. in economics from the University of Chicago in 1940. Rockefeller's doctoral dissertation, *Unused Resources and Economic Waste,* was published in 1941 by the University of Chicago Press.

In September 1940 Rockefeller married Margaret McGrath, and the couple eventually had six children: David, Abby, Neva, Margaret, Richard, and Eileen. To gain experience in city government, Rockefeller worked without salary for 18 months in 1940 and 1941 as one of 60 ''interns'' in New York City. He served as secretary to Mayor Fiorello H. LaGuardia. Rockefeller then became assistant regional director of the U.S. Office of Defense Health and Welfare Services in New York State. In 1942, after American entry into World War II, he joined the U.S. Army, enlisting as a private. In 1943 he attended the Engineer Corps Officers Training School and received further training in military intelligence. He served in North Africa and France, including six months as assistant military attache in Paris. He left the Army with the rank of captain in 1945 and was awarded the Italian Order of Merit, the French Legion of Honor, and the U.S. Legion of Honor.

Entry Into Business World

Rockefeller enjoyed politics and might have returned to it after the war, but instead decided to seek experience in business. In 1946 he joined the Chase National Bank, of which his maternal uncle, Winthrop W. Aldrich, had been chairman since 1933. Rockefeller began his banking career as assistant manager in the foreign department and rose to assistant cashier, second vice president, and vice president by 1949. As supervisor of the bank's business in Latin America he opened new branches in Cuba, Puerto Rico, and Panama and in 1950 established a quarterly economic publication, *Latin American Business Highlights*. Rockefeller's interest in foreign affairs in general and in Latin America in particular were reflected in his involvement in the Council for Foreign Relations and the Center for Inter-American Relations.

In 1951 Rockefeller became senior vice president and assumed responsibility for customer relations in the New York City area and for the economic research department. When Chase merged with the Bank of Manhattan in 1955, he was made executive vice president and given responsibility for the bank's development department. In 1956 he became chairman of the new New York Chamber of Commerce Committee on Lower Manhattan Redevelopment (now Downtown Manhattan Association, Inc.), concerned with the redevelopment of lower Manhattan. He was intimately involved in the bank's decision to remain and build a new headquarters in the area. In 1957 Rockefeller was promoted to vice chairman of the board with the responsibility

for the overall administration and planning of the bank. He also served as vice president of Chase International Investment Corporation, a foreign financing subsidiary of the bank. In 1961 Rockefeller was made chairman of the board of Chase Manhattan Bank, a position he held for 20 years. He served simultaneously as president and chairman of the executive committee from 1961 to 1968 and as chief executive officer from 1969 to 1980. During the most active part of his career Rockefeller found time to write a book about his profession, *Creative Management in Banking* (1964), and to form the International Executive Service Corps, a group of volunteers who provide technical and managerial assistance to businesses in developing countries. He became a familiar figure to ministers and heads of state of various countries around the world and to heads of multinational corporations.

In 1981 Rockefeller retired from active management, but he remained as chairman of the international advisory committee and continued many of his outside activities. He served as chairman of the Americas Society, an umbrella group which coordinates the activities of a number of cultural, educational, and economic organizations concerned with the development of Latin America. Rockefeller was chairman of the Council on Foreign Relations and North American chairman of the Trilateral Commission, which he helped found in 1973 to promote understanding and cooperation between North America, Western Europe, and Japan. He also helped establish the Council of the Americas.

Philanthropic and Family Obligations

Rockefeller was a director of several corporations, including B. F. Goodrich, Punta Alegre Sugar Corp., and American Overseas Finance Corp. With his brothers, he was also active in the family's philanthropic organizations, it has been said that he held a strong feeling of obligation to the public. In 1940 Rockefeller became a trustee of the Rockefeller Institute of Medical Research (now Rockefeller University), founded by his grandfather, and he was elected its first chairman in 1953. He was a director of Rockefeller Center and a member of its executive committee, chairman of the board of trustees of the Rockefeller Brother's Fund, and a trustee and vice chairman of the executive committee of the Museum of Modern Art, which was founded by his mother. He also served as a life trustee of the University of Chicago and served for several terms on the board of overseers of Harvard University, including a term as chairman of the executive committee.

Trouble With Rockefeller Center

In 1995 Rockefeller at age 80, fought to preserve his family ties to Rockefeller Center. The Rockefeller Group, Inc. sold 80% of the Center to Japan's Mitsubishi Estate Co. in 1989 for $1.4 billion. David Rockefeller was against the sale, but was outvoted by the trustees. In 1995 when Mitsubishi was threatening to declare bankruptcy of the Center, Rockefeller resigned as chairman of the Rockefeller Group and gathered investors to make a bid for part of the property. This new group, including Rockefeller and Goldman Sachs & Co., eventually paid $1.2 billion for their share in the Center, bringing at least part of the Center back into the family.

Rockefeller has been described as representing the end of an era, as the Rockefeller family becomes more numerous. Rockefeller himself stated in a 1995 *New York Times* interview, ''When a family multiplies the way ours has, it's hard to maintain the identity over time.'' He also stated that he ''would like to be thought of as having seen that there was an important role for the private sector in world affairs and cooperating with governments for the benefit of both sides.''

He has received honorary degrees from several universities and in 1994 was awarded the Hadrian Award of the World Mathematics Fund.

Further Reading

There is only one published biography, by William Hoffman, *David* (1971), but several studies of the Rockefeller family contain information on David Rockefeller, the best of which is Peter Collier and David Horowitz, *The Rockefellers: An American Dynasty* (1976). Another informative source is a profile from the *New York Times,* ''Last of the Big Time Rockefellers: A Profile of David Rockefeller (12/10/95). □

John D. Rockefeller Jr.

John D. Rockefeller, Jr. (1874-1960), American philanthropist, utilized the family fortune to establish scores of philanthropic enterprises and participated actively in their management. He also became widely known as an expert in industrial relations.

Born to substantial wealth on Jan. 29, 1874, in Cleveland, John D. Rockefeller, Jr., was brought up in a rigorously puritanical atmosphere. The social life of the family centered in the Baptist Church, and young Rockefeller and his four sisters were taught to live upright, religious lives. Educated at Brown University, from which he graduated in 1897, he was shy and serious, determined to carry out what he felt were his duties to his God, his family, and society.

After graduation from college, young Rockefeller—largely to please his father, to whom he was devoted—entered the offices of the family's Standard Oil Company in New York City to prepare himself to administer his father's vast business interests. But because of his retiring and extremely moralistic nature he disliked the bruising business world and occupied himself increasingly with managing his father's estates and philanthropic enterprises. The Rockefeller Institute for Medical Research, the General Education Board, and the Rockefeller Foundation were financed by the elder Rockefeller, but his son participated actively in management. The education board was concerned chiefly with improving education for African Americans in the South; the foundation became a vast holding company for hundreds of philanthropies.

From 1900 to 1908 John D. Rockefeller, Jr., became more closely involved with his father's business interests. But allegations of unfair competitive practices used by Standard Oil led him to separate himself from active policy making in his father's corporations in 1910. In 1913, however, because of a large family stockholding in the Colorado Fuel and Iron Company, he was implicated in a strike that not only shut down the company but threatened to balloon into a domestic insurrection. Although keenly hurt by accusations from liberals and labor leaders that he had helped intensify the strife by siding with an arbitrary and unsympathetic management, Rockefeller worked out a plan for worker representation in company affairs that became a model for industrial relations during the 1920s. Elaborating this scheme in speeches and periodical articles, he came to be considered a leading liberal in labor affairs.

Among the best-known philanthropies occupying Rockefeller from 1915 until his death were conservation and national park projects in the West, the Cloisters art museum in New York, and the Williamsburg restoration. He also planned and constructed Rockefeller Center in New York City and donated the land upon which the United Nations building now stands.

Modest, unaffected, and unostentatious, Rockefeller did much to remove the ''robber baron'' stigma from big business and to awaken businessmen to social responsibilities. He died on May 11, 1960, in Tucson, Ariz.

Further Reading

A good source of information on Rockefeller is the sympathetic biography by his friend and colleague Raymond B. Fosdick, *John D. Rockefeller, Jr.* (1956).

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John Davison Rockefeller

John Davison Rockefeller (1839-1937), American industrialist and philanthropist, founded the Standard Oil Company, the University of Chicago, and the Rockefeller Foundation.

John D. Rockefeller was born on July 8, 1839, in Richford, N.Y. His father owned farm property and traded in many goods, including lumber and patent medicines. His mother, a straitlaced puritanical woman, brought up her large family very strictly. The family moved west by degrees, reaching Cleveland, Ohio, in 1853, when it was beginning to grow into a city. John graduated from high school there and after three months of commercial college found his first job at the age of sixteen clerking in a produce commission house. In 1859, when he was nineteen, he started his first company with a young Englishman: Clark and Rockefeller. They grossed $450,000 in the first year of trading. Clark did the fieldwork; Rockefeller controlled office management, bookkeeping, and relationships with bankers.

Early Businesses

From the start Rockefeller revealed a genius for organization and method. The firm prospered during the Civil War. With the Pennsylvania oil strike (1859) and the building of a railroad to Cleveland, they branched out into oil refining with Samuel Andrews, who had technical knowledge of the field. Within two years Rockefeller became senior partner; Clark was bought out, and the firm Rockefeller and Andrews became Cleveland's largest refinery. A second refinery, the Standard Works, was opened in 1865 by another firm established by Rockefeller in his brother William's name; and a sales office was opened in New York City in 1866.

With financial help from S. V. Harkness and from a new partner, H. M. Flagler, who also secured favorable railroad freight rebates, Rockefeller survived the bitter competition in the oil industry. The Standard Oil Company, chartered in Ohio in 1870 by Rockefeller, his brother, Flagler, Harkness, and Andrews, had a capital of $1 million and paid a dividend of 40 percent a year later. Standard Oil controlled one-tenth of American refining, but competitive chaos re-

mained. The chief bottleneck was the transporting of the oil. Out of this situation came the controversial South Improvement Company scheme of 1872—a defensive alliance of Cleveland refiners to meet the bitter opposition of the oil producers of Pennsylvania. The sweeping freight rebate agreements in this scheme brought public opposition, and the plan was outlawed by the Pennsylvania Legislature. Meanwhile, a looser organization, a refiners' pool, also failed (1873).

Rockefeller still hoped to impose order on the oil industry. He bought out most of the Cleveland refineries, then acquired others in New York, Pittsburgh, and Philadelphia. He turned to new transportation methods, including the railroad tank car and the pipeline. By 1879 he was refining 90 percent of American oil, and Standard used its own tank car fleet, ships, docking facilities, barrel-making plants, draying services, depots, and warehouses. Strict economy and planning were enforced throughout. Rockefeller came through the Panic of 1873 still urging organization on the part of the refiners. As his control approached near-monopoly, he fought a war with the Pennsylvania Railroad in 1877, which created a refining company to try to break Rockefeller's control, but the bloody railroad strikes that year forced them to surrender to Standard Oil. Rockefeller's dream of order was near completion.

America's First Trust

By 1883, after winning control of the pipeline industry, Standard's monopoly was at a peak. Rockefeller created America's first great ''trust'' in 1882; since laws forbade one company's ownership of another's stock, ever since 1872 Standard had placed its acquisitions outside Ohio in the hands of Flagler as ''trustee.'' All profits went to the Ohio company while the outside businesses remained nominally independent. In 1882 this was regularized. Nine trustees of the Standard Oil Trust received the stock of 40 businesses and gave the various shareholders trust certificates in return. The trust had a capital of about $70 million; it was the world's largest and richest industrial organization.

In the 1880s the nature of Rockefeller's business began to change; he moved beyond refining oil into producing crude oil itself and moved his wells westward with the new fields opening up. He pioneered in this by acquiring oil land in Ohio before it was certain that this sulfuric oil could be refined successfully; then he employed the scientist Herman Frasch, whose process (1886-1889) made these fields yield an enormous profit. Standard also expanded its marketing facilities and entered foreign markets in Europe, Asia, and Latin America. From 1885 a committee system of management was developed to control Standard Oil's enormous empire.

Attacking the Trust

Public opposition to Standard Oil grew with the emergence of the muckraking journalists; in particular, Henry Demarest Lloyd and Ida Tarbell published harsh exposés of the oil empire. Rockefeller was condemned for various alleged practices: railroad rebates (a system he did not invent and which many refiners used); price discrimination; industrial espionage and bribery; crushing smaller firms by unfair competition, such as cutting off their crude oil supplies or restricting their transport outlets. Standard Oil was investigated by the New York State Senate and by the U.S. House of Representatives in 1888. The rising tide of reform sentiment brought in the Sherman Antitrust Act (1890). Two years later the Ohio Supreme Court invalidated Standard's original trust agreement. Rockefeller formally disbanded the organization; though the trustees handed in their trust certificates, in practice the organization remained unified, and the four presidents of the state firms (John D. Rockefeller for Standard of Ohio, William Rockefeller for New York, Flagler for New Jersey, and J.A. Moffett for Indiana) still met regularly to fix overall policy. In 1899 Standard was recreated legally under a new form as a ''holding company;'' this merger was dissolved by the U.S. Supreme Court in 1911, long after Rockefeller himself had retired from active control in 1897.

Perhaps Rockefeller's most famous excursion outside the oil industry began in 1893, when he helped develop the Mesabi iron ore range of Minnesota. By 1896 his Consolidated Iron Mines owned a great fleet of ore boats and virtually controlled Great Lakes shipping. Rockefeller was now an iron ore magnate in his own right and had the power to dictate to the steel industry. He made an alliance with the steel king, Andrew Carnegie, in 1896: Rockefeller agreed not to enter steelmaking and Carnegie agreed not to touch transportation. In 1901 Rockefeller sold his ore holdings to the vast new merger created by Carnegie and J. P. Morgan,

U.S. Steel. In that year his fortune passed the $200 million mark for the first time.

Philanthropic Endeavors

From his first employment as a clerk, Rockefeller sought to give away one-tenth of his earnings to charity. His benefactions grew with his income, and he also gave time and energy to philanthropic causes. At first he depended on the Baptist Church for advice; the Church wanted its own great university, and in 1892 the University of Chicago opened under the brilliant presidency of a man Rockefeller much admired, William Rainey Harper. The university was Rockefeller's first major philanthropic creation. He gave it over $80 million during his lifetime and left the university entirely independent under Harper. Rockefeller chose New York City for his Rockefeller Institute of Medical Research (now Rockefeller University), chartered in 1901. Among the institute's many achievements were yellow fever research, discovery of serums to combat pneumonia, advances in experimental physiology and surgery, and work on infantile paralysis. In 1902 he established the General Education Board.

The total of Rockefeller's lifetime philanthropies has been estimated at about $550 million. Eventually the amounts involved became so huge (his fortune reached $900 million by 1913) that he developed a staff of specialists to help him; out of this came the Rockefeller Foundation, chartered in 1913, ''to promote the wellbeing of mankind throughout the world.''

Rockefeller's personal life was fairly simple and frugal. He was a man of few passions who lived for his work, and his great talent was his organizing genius and drive for order, pursued with great single-mindedness and concentration. His life was absorbed by business and later by organized giving. In both areas he imposed order, efficiency, and planning with extraordinary success and sweeping vision. He died on May 23, 1937, in Ormond, Fla.

Further Reading

Rockefeller's *Random Reminiscences of Men and Events* (1909) remains interesting and important. The definitive life of Rockefeller is Allan Nevins, *Study in Power: John D. Rockefeller* (2 vols., 1940; rev. ed. 1953). A sympathetic account is Jules Abels, *The Rockefeller Billions* (1965).

For general economic history see the readings in Peter d'A. Jones, *The Robber Barons Revisited* (1968). The history of Standard Oil of New Jersey is treated in R. W. and M. E. Hidy, *History of Standard Oil Company: Pioneering in Big Business, 1882-1911* , vol. 1 (1955), and Standard is considered comparatively in Alfred D. Chandler, Jr., *Strategy and Structure: Chapters in the History of Industrial Enterprise* (1962). Standard's history in California to 1919 is described in Gerald T. White, *Formative Years in the Far West* (1962). For a broader history see Harold F. Williamson and Arnold R. Daum, *The American Petroleum Industry* (2 vols., 1959-1963). □

Nelson Aldrich Rockefeller

Nelson Aldrich Rockefeller (1908-1979), an heir to the enormous Standard Oil fortune amassed by his grandfather, forsook business for a career in state and national politics, which included four terms as governor of New York, several attempts at the presidency, and a brief tenure as vice-president of the United States.

Nelson Aldrich Rockefeller was born in Bar Harbor, Maine, July 8, 1908. He was the third of six children of John B. Rockefeller, Jr., and Abby Greene Aldrich. His grandfathers were John D. Rockefeller, Sr., founder of the Standard Oil Company, and U.S. Senator Nelson Aldrich (Republican, Rhode Island).

Despite his family's great wealth, Rockefeller had a fairly frugal upbringing. He attended the Lincoln School, which was composed of students from diverse economic strata. For college, he attended Dartmouth, where he majored in economics, taught a Sunday school class, and occasionally worked in the school cafeteria to earn spending money. In 1930 he graduated Phi Beta Kappa and *cum laude* from Dartmouth and married Mary Todhunter Clark, a Philadelphia socialite, two weeks later. (They subsequently had five children.)

An Expert on Latin America

Rockefeller began his professional career working for his family's companies. By the age of 30 he was president of the New York Rockefeller Center. Business did not retain his interest, however. Several trips to Latin America in the late 1930s convinced him of the region's importance to national security, and in 1940 he accepted his first major governmental position as the head of the Office of Inter-American Affairs. The office strove, through advertising and trade agreements with Central and South American countries, to lessen the influence of the Axis powers in those areas. In 1944 he was promoted to assistant secretary of state in charge of Latin American affairs, but a year later he resigned and resumed a private career. Despite his brief tenure, many of the Latin American countries rewarded his efforts. President Rios of Chile inducted Rockefeller into his country's Order of Merit in 1945. The following year Brazil made him a member of the National Order Southern Cross, and in 1949 Mexico enrolled him in the Order of the Aztec Eagle.

Although removed from government, Rockefeller continued his efforts to promote a higher standard of living in underdeveloped areas of the world through the American International Association for Economic and Social Development, a private agency he created with the aid of his family's funds. In 1950 Rockefeller resumed his public career by accepting President Harry Truman's appointment as the chairman of the International Development Advisory Board, which combatted Communism in underdeveloped nations by encouraging economic growth in depressed areas.

President Dwight Eisenhower advanced Rockefeller's political ascent in 1952 by appointing him chairman of the Advisory Committee on Government Organization. Recommendations submitted by his committee helped to reorganize such basic government agencies as the Defense Department, the Office of Defense Mobilization, and the Agriculture Department. In addition, under Eisenhower's orders Rockefeller organized a new agency, the Department of Health, Education, and Welfare, and then became its first undersecretary. Rockefeller believed that good government meant efficient management of resources. He once stated, ''The goal of society is to provide every individual with an opportunity to develop his highest potential as a citizen, as a productive member of society, and as a spiritual being.''

Rockefeller served as undersecretary until 1954, when President Eisenhower made him one of his special assistants. As a special assistant Rockefeller aided the president with Cold War tactics, helping to develop such proposals as the ''open skies'' plan, the Atoms-for-Peace Plan, and the Aswan Dam program.

A Mixed Success in Politics

In 1956, frustrated with his ability as an appointed official to merely implement, rather than to initiate, government policy, Rockefeller resigned as special assistant and created, with his own monies, the Special Studies Project. The project, directed by Henry Kissinger, researched and suggested solutions to some of America's most demanding social problems. A book, *Prospect for America* (1961), recorded the proposed solutions.

At 5 feet, 10 inches Rockefeller was physically compact and forceful. He once noted, ''nature gave me a strong body. I can keep going when a lot of other people fold up.'' He drew on his stamina heavily in 1958 during his successful campaign for governor of New York. His subsequent administration was notable for balancing the state budget and substantially reducing the state debt.

In 1961 Rockefeller divorced his wife. Despite some public disapproval of this, he maintained enough support in New York to win his second term as its governor the following year. In 1963 he married Margaretta Fitler ''Happy'' Murphy, who was 19 years younger than he and who would bear him two sons. Five weeks before marrying Rockefeller ''Happy'' Murphy had divorced her husband and had given him custody of their children. The remarriage caused so much public disenchantment with Rockefeller that a Gallup poll showed his decline after the remarriage from the frontrunner among the 1964 Republican presidential hopefuls to that of distant second behind Barry Goldwater. Rockefeller nonetheless announced his candidacy for the nomination. The Republican convention of 1964 chose Barry Goldwater, however, and Rockefeller continued his duties as governor.

Rockefeller won four gubernatorial elections in New York, but he lost three attempts for the presidency. On December 11, 1973, more than a year before his fourth term expired, Rockefeller resigned as governor in order to head the National Committee on Critical Choices for Americans and the Commission on Water Quality. He denied resigning to plan a rumored fourth presidential attempt.

Rockefeller once admitted to desiring the presidency ''Ever since I was a kid. After all, when you think of what I had, what else was there to aspire to?'' As early as 1967 he claimed to have lost his presidential cravings, but the political commentator Bill Moyers stated, ''I believe Rocky when he says he's lost his ambition. I also believe he remembers where he put it.''

Rockefeller nearly realized his presidential aspirations on December 19, 1974, when he was selected as vice-president under President Gerald Ford (who had moved to the White House following the resignation of Richard Nixon). After his two years as vice-president, however, Rockefeller began to substitute art for politics. Art had long intrigued him. The year of his college graduation he had become a trustee of the Metropolitan Museum of Art, and he served as president of the Museum of Modern Art in 1939. He founded the Museum of Primitive Art in 1957 and amassed extensive collections of modern paintings, sculpture, and all types of primitive art.

His own collections proved impressive enough to prompt the opening of a boutique which sold reproductions of his collected works. He also signed a contract with Alfred A. Knopf publishers to produce five books about his art collection. He only produced one of the contracted books, *Masterpieces of Primitive Art* (1978), before he died of heart failure on January 27, 1979.

Rockefeller wrote three other books: *The Future of Federalism* (1962), *Unity, Freedom and Peace* (1968), and *Our Environment Can Be Saved* (1970). In sum, Nelson Rocke-

feller's career in politics and philanthropy significantly contributed to the change in the family's reputation from that of avaricious manipulators to that of politically active philanthropists.

Further Reading

Among the extensive literature on Nelson Rockefeller is Stewart Alsop's *Nixon & Rockefeller: A Double Portrait* (1960). Robert H. Connery and Gerald Benjamin's *Rockefeller of New York: Executive Power in the Statehouse* (1979) documents Rockefeller's gubernatorial career. *The Rockefeller File* (1976) by Gary Allen harshly criticizes the Rockefeller wealth and power. *Nelson Rockefeller: A Political Biography* (1964) by James Desmond analyzes primarily the business and political aspects of Rockefeller's life. Frank H. Gervasi's *The Real Rockefeller: The Story of the Rise, Decline, and Resurgence of the Political Aspirations of Nelson Rockefeller* (1964) is one of the most favorable books about Rockefeller and chronicles his 1964 presidential attempt. *The Rockefeller Record* (1960) by James Poling anticipates a great political career for the then rising Rockefeller. *Rockefeller's Follies: An Unauthorized View of Nelson Aldrich Rockefeller* (1966) by William Rodgers portrays Rockefeller as a skilled administrator hindered by a shortsighted determination that his own will prevail. Michael Kramer and Sam Roberts *"I Never Wanted To Be Vice-President of Anything:" An Investigative Biography of Nelson Rockefeller* (1976) and *Nelson Rockefeller: A Biography* (1960) by Joe Alex Morris give additional political and character analyses.

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2d Marquess of Rockingham

The English statesman Charles Watson-Wentworth, 2nd Marquess of Rockingham (1730-1782), as prime minister and leader of the Whig opposition, advocated leniency toward the American colonies.

Charles Watson-Wentworth was born on May 13, 1730. He was educated at Westminster School and at Cambridge. In 1745, at the age of 15, he ran away without parental permission to join the Duke of Cumberland's army, which was fighting against Prince Charles Edward Stuart, who was known as Bonnie Prince Charlie or the Young Pretender. Between 1748 and 1750, Watson-Wentworth completed the grand tour of Europe.

On the death of his father in 1750, Rockingham succeeded to the family estates in Yorkshire, Northamptonshire, and Ireland, and in 1752 he augmented his inheritance by marrying Mary Bright, a Yorkshire heiress. In 1751 Rockingham also succeeded to his father's offices of lord lieutenant of the North and East Ridings of Yorkshire, was appointed a lord of the bedchamber, and took his seat in the House of Lords. For the next 15 years Rockingham divided his time between the Lords and his consuming passion for horse racing. In general he entered little into political issues, but in 1762, in protest against the signing of the Peace of Paris, he resigned his place in the bedchamber. In consequence, he was dismissed from his lieutenancies.

During the regency crisis of 1765 Rockingham and the elder William Pitt were approached by the Duke of Cumberland with a view to forming a coalition; and on Pitt's refusal to serve, Rockingham became prime minister. Rockingham was among those ministers inclined to act leniently on the American question. Nevertheless, it was not until the spring of 1766 that the government proposed and carried the repeal of the Stamp Act. The repeal was facilitated by a concurrent statutory declaration of the absolute supremacy of Parliament over the Colonies. George III, chagrined by the repeal of the Stamp Act, was further mortified by the coalition's refusal to grant an allowance to his brothers and by the passage of resolutions condemning general warrants. In July 1766 he dismissed Rockingham, and Pitt returned to power.

Disappointed, Rockingham, took little part in public affairs until the conclusion of the Franco-American alliance. Then he bitterly attacked Lord North's American policy, and in March 1778 he declared for the immediate recognition of

the independence of the Colonies. On the fall of North's administration in February 1782, Rockingham again became prime minister in a coalition government. This ministry conceded legislative independence to Ireland, and it considerably curtailed the political power of the Crown, chiefly by reducing the King's household. Rockingham's death on July 1, 1782, dissolved this short-lived administration. He was buried in York Minster.

Further Reading

Rockingham's relative unimportance in 18th-century politics is reflected by the absence of works devoted to his career. The only biographical study is short and deals with his life up to 1765: G. H. Guttridge, *The Early Career of Lord Rockingham, 1730-1765* (1952). A later study by Guttridge, *English Whiggism and the American Revolution* (1963), is important for the political philosophy of Rockingham and his associates. Recommended for general historical background is J. Steven Watson, *The Reign of George III, 1760-1815* (1960). □

Knute Rockne

Knute Rockne (1888-1931), a genius in the sport of football, became an American folk hero and left his stamp of greatness on the entire sport.

Knute Rockne was born on March 4, 1888, in Voss, Norway. In 1891 his father came to America to exhibit his carriage-building art at the World's Columbian Exposition in Chicago, and 18 months later he sent for his family. Swiftly absorbed in the Chicago melting pot, Knute played football and baseball (and had his nose permanently flattened by a carelessly swung bat). In high school he also ran on the track team and pole-vaulted.

Lacking the finances to enroll at the University of Illinois, Rockne worked in a post office for 4 years. For exercise he ran or vaulted. Two foot-racing buddies begged him to matriculate at Notre Dame University; he reluctantly joined them. Before he impressed athletic coaches with his physical prowess, Rockne dazzled professors with his brilliant mind. (He graduated *summa cum laude*.) His roommate was Gus Dorais, quarterback on the Notre Dame football team. In 1913 the two experimented with forward-passing techniques, a stratagem that was legal but little used.

That autumn top-ranking West Point invited little-known Notre Dame to fill a schedule opening: the result stunned the football world. Dorais passed to Rockne for the first touchdown; Notre Dame took the game. The forward-passing show revolutionized football.

After graduation Knute married Bonnie Skiles. Notre Dame named him assistant football coach, head track coach, and chemistry professor. By 1918 he was head football coach; a season later he had his first unbeaten team. As a strategist, Rockne was imaginative and inventive. With his Notre Dame team, he became the top-ranking coach in the history of intercollegiate football, with a winning average of .897. He produced five unbeaten and united teams. But it was Rockne's witty, dynamic personality that dominated every gathering. He was not only a spellbinding orator but a funny one as well.

Rockne had not even approached his peak when he died in a plane crash on March 31, 1931. The nation mourned. The President of the United States sent condolences to his widow; so did the king of Norway. Knute's death was front-page news in every paper in America, and editorials lavished praise on the immigrant boy who had become one of America's best-loved figures.

Further Reading

Generally regarded as authoritative biographies are Arthur Daley, *Knute Rockne: Football Wizard of Notre Dame* (1960), and Francis Wallace, *Knute Rockne* (1960). A wealth of detail on Rockne is in Wallace's *The Notre Dame Story* (1949).

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Norman Percevel Rockwell

Norman Rockwell (1894-1978) is remembered for his heartwarming illustrations of American life that appeared on covers of the *Saturday Evening Post* magazine for many decades. Marked by nostalgia and moral fortitude, the paintings remain popular with collectors.

When people use the expression ''as American as apple pie'' they could just as well say as American as a Norman Rockwell painting. Rockwell produced cover paintings for the *Saturday Evening Post,* a major magazine of its day, for several decades. In the process he became nationally renowned. His nostalgic vision and eye for detail brought him enormous popularity. ''He created a moral myth in which people were reassured of their own essential goodness,'' art critic Arthur C. Danto told Allison Adato of *Life* magazine. ''And that is a very powerful thing.'' Film director Steven Spielberg remarked to Adato, ''Growing up, we always subscribed to the *Post.* He [Rockwell] saw an America of such pride and self-worth. My vision is very similar to his, for the most part because of him.''

Summers in the Country

Rockwell was born on February 3, 1894, in New York City. His father worked for a textile firm, starting as office boy and eventually moving up to manager of the New York office. His parents were very religious and the young Rock-

well was a choir boy. Until he was about 10 years old the family spent its summers in the country, staying at farms that took in boarders. Rockwell recalled in his autobiography *My Adventures as an Illustrator,* ''I have no bad memories of my summers in the country,'' and noted that his recollections ''all together form[ed] an image of sheer blissfulness.'' He believed that these summers ''had a lot to do with what I painted later on.''

Rockwell enjoyed drawing at an early age and soon decided he wanted to be an artist. During his freshman year in high school, he also attended the Chase School on Saturdays to study art. Later that year he attended Chase twice a week. Halfway through his sophomore year, he quit high school and went full time to art school.

Started at Bottom in Art School

Rockwell enrolled first in the National Academy School and then attended the Art Students League. Because he was so dedicated and solemn when working at his art, he related in his autobiography, he was nicknamed ''The Deacon'' by the other students. In his first class with a live model, the location of his easel was not the best. The nude young woman was lying on her side and all Rockwell could see was her feet and rear end. So that is what he drew. Rockwell noted that, as Donald Walton wrote in his book *A Rockwell Portrait,* ''he started his career in figure drawing from the bottom up.''

At the Art Students League, Rockwell had two teachers who had a significant influence on him: George Bridgeman, a teacher of draftsmanship, and Thomas Fogarty, a teacher of illustration. Besides their expert instruction, Walton wrote, they conveyed their ''enthusiasm about illustration.''

While still at the school, Fogarty sent Rockwell to a publisher, where he got a job illustrating a children's book. He next received an assignment from *Boys' Life* magazine. The editor liked his work and continued to give him illustration assignments. Eventually Rockwell was made art director of the magazine. He regularly illustrated various other children's magazines after that. ''I really didn't have much trouble getting started,'' he remarked in his autobiography. ''The kind of work I did seemed to be what the magazines wanted.''

Paintings Made the *Post*

In March of 1916, Rockwell traveled to Philadelphia to attempt to see George Horace Lorimer, editor of the *Saturday Evening Post,* to show him some proposed cover paintings and sketches. It was his dream to do a *Post* cover. So he set out to sell Lorimer on his work. Since he did not have an appointment, the art editor came out and looked at his work, then showed it to Lorimer. The editor accepted Rockwell's two finished paintings for covers and also liked his three sketches for future covers. Rockwell had sold everything; his dream was not just realized but exceeded. This was the start of a long-term relationship with the *Post.*

His success with the *Post* made Rockwell more attractive to other major magazines and he began to sell paintings and drawings to *Life, Judge,* and *Leslie's.* Also in 1916 he married Irene O'Connor, a schoolteacher.

In 1917, shortly after the United States entered World War I, Rockwell decided to join the navy. He was assigned to the camp newspaper, related Walton, and he was able to continue doing his paintings for the *Post* and other publications. When the war ended in 1918, Rockwell got an immediate discharge.

Top Cover Artist

After the war, besides magazine works, Rockwell started doing advertising illustration. He did work for Jell-O, Willys cars, and Orange Crush soft drinks, among others. Also in 1920, he was requested to paint a picture for the Boy Scout calendar. He would continue to provide a picture for the popular calendar for over 50 years. During the 1920s, Rockwell became the *Post'* s top cover artist and his income soared. In 1929 he was divorced from his wife Irene.

In 1930, Rockwell married Mary Barstow. They had three sons over the next several years. In 1939, the family moved to a 60-acre farm in Arlington, Vermont. In 1941, the Milwaukee Art Institute gave Rockwell his first one-man show in a major museum.

Four Freedoms

After President Franklin Roosevelt made his 1941 address to Congress setting out the ''four essential human freedoms,'' Rockwell decided to paint images of those freedoms, reported Maynard Good Stoddard of the *Saturday Evening Post.* With the U.S. entry into World War II. Rock-

well created the four paintings during a six-month period in 1942. His ''Four Freedoms'' series was published in the *Post* in 1943. The painting portrayed Freedom of Speech, Freedom of Worship, Freedom from Want, and Freedom from Fear. The pictures became greatly popular and many other publications sent the *Post* requests to reprint.

Then the federal government took the original paintings on a national tour to sell war bonds. As Ben Hibbs, editor of the *Post,* noted in Rockwell's autobiography, ''They were viewed by 1,222,000 people in 16 leading cities and were instrumental in selling $132,992,539 worth of bonds.'' Then, in 1943, his studio burned to the ground. Rockwell lost some original paintings, drawings, and his extensive collection of costumes. The family then settled in nearby West Arlington.

Wide Array of Work

Over the years Rockwell did illustrations for an ever-widening array of projects. He did commemorative stamps for the Postal Service. He worked on posters for the Treasury Department, the military, and Hollywood movies. He did mail-order catalogs for Sears and greeting cards for Hallmark, and illustrated books including *The Adventures of Tom Sawyer* and *The Adventures of Huckleberry Finn.*

In 1953, Rockwell and family moved to Stockbridge, Massachusetts. In the summer of 1959, his wife Mary suffered a heart attack and died. During the 1960s, Rockwell painted portraits of various political figures, including all of the presidential and vice-presidential candidates. Most of these were done for *Look* magazine. In 1961, he was presented with an honorary Doctor of Fine Arts degree from the University of Massachusetts. That same year he received an award that he especially treasured, wrote Walton. He was given the Interfaith Award of the National Conference of Christians and Jews for his *Post* cover paining of the Golden Rule. Also in 1961, Rockwell married a retired schoolteacher by the name of Molly Punderson.

Rockwell's last *Post* cover appeared in December of 1963. Over the years he had done 317 covers. The magazine's circulation was shrinking at that time and new management decided to switch to a new format. After Rockwell and the *Post* parted ways, he began a different assignment, painting news pictures for *Look.* He also started painting for *McCall's.*

People's Choice

In 1969 Rockwell had a one-man show in New York City. Art critics often were less than flattering toward Rockwell's work; if they did not knock him, they ignored him. But the public loved his paintings and many were purchased for prices averaging around $20,000. Thomas Buechner wrote in *Life,* ''It is difficult for the art world to take the people's choice very seriously.'' Rockwell himself said to Walton, ''I could never be satisfied with just the approval of the critics, and, boy, I've certainly had to be satisfied without it.''

In 1975, at the age of 81, Rockwell was still painting, working on his 56th Boys Scout calendar. In 1976 the city of Stockbridge celebrated a Norman Rockwell Day. On November 8, 1978, Rockwell died in his home in Stockbridge.

Buechner noted that Rockwell's art ''has been reproduced more often than all of Michelangelo's Rembrandt's and Picasso's put together.'' In 1993, a new Rockwell museum was opened just outside of Stockbridge. Museum director Laurie Norton Moffatt cataloged his art in a two-volume book, wrote Landrum Bolling of the *Saturday Evening Post,* and listed over 4,000 original works. As Walton wrote, throughout his life, Rockwell followed the motto: ''Don't worry; just work.''

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Alexander Mikhailovich Rodchenko

Alexander Mikhailovich Rodchenko (1891-1956) was a Russian abstract painter, sculptor, photographer, and industrial designer who, as an early pioneer in Russian Constructivism, believed that art must serve as an agent for social change.

Alexander Mikhailovich Rodchenko was born in St. Petersburg (Leningrad) on November 23, 1891. Rodchenko was of humble origin. His father, Mikhail, was a theater craftsman while his mother, Olga Yevdokimovna, was a laundress. Little is known concerning Rodchenko's early childhood. It is believed that he left school in 1905 before finishing his formal education.

In 1910 Rodchenko enrolled at the Kazan School of Art in the city of Odessa. His earliest works from this period are figurative and exhibit a marked influence from European trends, particularly the flat decorative quality found in the art of Aubrey Beardsley. Rodchenko's earliest subject matter was derived from the world of the theater, where his father worked, and the circus. Within a short time Rodchenko began to move toward abstract painting. By the time he left the Kazan School of Art in 1914 he had already begun to experiment with abstract design.

Rodchenko's first purely abstract works date from 1915 after he moved to Moscow and registered at the Stroganov School. He began with abstract designs drawn with a compass and ruler. He also worked in collage by arranging pieces of paper on canvas.

The following year was an important one for Rodchenko. In 1916 he met Vladimir Tatlin, who was later to play an important role in Russian Constructivism. Through Tatlin Rodchenko was introduced to many of the leading figures of the Russian avant-garde, including Kasimir Malevich, Liubov Popova, and the poet Vladimir Mayakovsky. He also met Varvara Stepanova, whom he later married. In March of 1916 Rodchenko exhibited some of his pictures at Tatlin's Futurist exhibition entitled ''The Store.'' Independent though struggling, Rodchenko began to embrace leftist political ideas.

Throughout the revolutionary period in Russia (1917-1921) Rodchenko experimented with both Cubistic and Futuristic tendencies. He was also greatly influenced by the work of his friend Tatlin and the Suprematist Malevich. From Tatlin Rodchenko acquired an interest in surface textures, while from Malevich he learned to work with flat geometric shapes. However, Rodchenko's own attitude toward abstraction digressed from that of many of his fellow artists. His interest in physics, math, and geometry led to a rather scientific approach whereby abstraction became both a scientific and a creative means of revealing reality. Therefore Rodchenko tended to avoid the spiritual aspects of Kandinsky as well as the metaphysical concerns inherent in the work of Malevich. He considered their art evidence of an avoidance of reality. For Rodchenko, art had to serve the function of social change and reform. He felt that his scientific approach was best suited to deal with the problems that reality presented.

After the revolution, Rodchenko played an active and spirited role in the reformation of Russian society and culture. In 1918 he worked for IZO, the Department of Fine Arts of the People's Commissariat of Education. Between 1918 and 1926 Rodchenko taught at the Proletkult School in Moscow and at the *vkhutemas* (technical workshops) throughout the 1920s. Rodchenko also held memberships in various institutes—for example, INKHUK (the Institute of Artistic Culture).

Between 1918 and 1921 Rodchenko's earlier interest in the arrangement of flat geometric shapes on a two-dimensional surface developed into ''spatial constructions'' where he broke free from the confines of the canvas to create three-dimensional sculpture. These constructions were made from various materials, including wood, tin, and cardboard. As in his drawings and paintings, Rodchenko abstracted flat, planar, geometric shapes from nature and assembled them in a process akin to the factory worker, often creating a series based on a single theme. Always an experimenter, Rodchenko's constructions grew more elaborate and sophisticated. His *Hanging Construction* (1920) was one of the first constructed sculptures in Russia to include moving parts. In this work Rodchenko arranged a series of intersecting and concentric circles of wood that hang freely to be moved by the natural circulation of air. Rodchenko became one of the earliest pioneers of the Constructivist movement in Russia.

The 1920s were the busiest and most productive years for Rodchenko. Apart from his busy teaching duties, Rodchenko embarked on a wide range of artistic pursuits. He designed costumes and stage sets for the theater as well as designs in typography. In 1925 he designed the worker's club for the Soviet Pavilion at the Paris exhibition of decorative arts.

However, Rodchenko seemed to devote most of his energy in the 1920s to photography, a field in which he was most original. Known for his unique use of perspective and photomontage techniques, his photographs appeared on the covers of such Soviet magazines as *Lef* and *Novyi Lef* in the late 1920s. He also designed several photomontages for various editions of the Mayakovsky's poetry. Rodchenko's skills as a designer and photographer eventually led him to design numerous propaganda posters for the Soviet government. Such practical applications of Rodchenko's talents during the 1920s were indicative of the changes that Russia was experiencing. The revolutionary government began to discourage artists from working in the ''impractical'' mode of abstraction. Instead, artists were asked to serve the state and its ailing economy through more practical means. Rather than leave his homeland, as did so many other Russian artists during this period, Rodchenko chose to remain. His firm belief that art was created in the service of social reform was perfectly suited to a rapidly changing Russia.

By the 1930s Rodchenko's abstract painting and photography was increasingly losing favor as Russian taste grew even more conservative. Rodchenko's popularity began to wane. For the first time Rodchenko returned to the figurative painting and subjects of his youth.

During World War II Rodchenko was evacuated to Ochera, where he wrote articles and served as a photographer for several local newspapers while his paintings grew increasingly abstract and emotionally charged. The last years of his life were spent working on various literary projects with his wife. Alexander Mikhailovich Rodchenko died in Moscow on December 3, 1956.

Further Reading

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Richard Charles Rodgers

Richard Charles Rodgers (1902-1972), American composer, wrote the music for over 50 stage and film musicals and helped make the American musical a legitimate art form.

When Richard Rodgers, Lorenz Hart, and Dorothy Fields collaborated in 1925 on *Dearest Enemy,* ''an American musical play'' (as they called it), contributing respectively music, lyrics, and book, something new was added to the theatrical scene. Not only was the material original, charming, and witty, but the form and subject of the entertainment were distinctly unusual. Here was a play based on American history with unpredictable and pertinent musical sections. Rodgers and his lyricists, Hart and, later, Oscar Hammerstein II, were to repeat this sort of innovation on several occasions. Each occasion marked an important contribution to a more original, indigenous popular musical theater in the United States.

Richard Rodgers was born near Arverne, Long Island, New York, on June 28, 1902. His father was a successful physician and his mother, a well-trained amateur musician. Rodgers heard music in his home from earliest childhood and was regularly taken to the theater. He was especially delighted by the operettas of Victor Herbert and other popular composers. A little later he was inspired by the musicals of Jerome Kern, whose influence, Rodgers said, was ''a deep and lasting one.''

By the age of six Rodgers was playing the piano by ear and had begun receiving piano lessons. He attended secondary schools in New York. By the age of 14 he had written two songs in the popular vein (he was never interested in purely instrumental composition). His direction seemed fixed. Before he entered Columbia University in 1919, he had already written music for two amateur shows and had met Lorenz (Larry) Hart, a literate, amusing, somewhat driven creator of verse, with whom Rodgers would collaborate for the next 24 years. Their first published song was ''Any Old Place with You'' (1919), and hundreds followed. Rodgers left Columbia at the end of his second year to devote full time to musical studies at the Institute of Musical Art, where he spent another two years.

Collaboration with Hart

After working on amateur shows and on a few unsuccessful professional attempts, Rodgers and Hart won acclaim for their review *Garrick Gaieties* in 1925. *Dearest Enemy,* their second success, opened the same year. During the next decade they wrote three shows for the London stage and a number of Broadway musicals and Hollywood films. Though not all of them were successful, they were distinguished by a number of fine romantic ballads such as ''My Heart Stood Still'' (1927), ''With a Song in My Heart'' (1929), ''Dancing on the Ceiling'' (1930), and ''Lover'' (1932). Hart's lyrics always managed nicely to skirt sentimentality, and Rodgers matched them with tunes of grace and skill.

Among the nine stage shows written between 1935 and 1942 were several of Rodgers and Hart's most famous: *Jumbo* (1935); *On Your Toes* (1936), for which the distinguished Russian-born choreographer George Balanchine created the ballet *Slaughter on Tenth Avenue; Babes in Arms* (1937); *The Boys from Syracuse* (1938); and *Pal Joey* (1940). A number of the songs written during this time are among Rodgers and Hart's most durable: ''There's a Small Hotel,'' ''Where or When,'' ''My Funny Valentine,'' ''This Can't Be Love,'' and ''The Lady Is a Tramp.'' These are sophisticated pieces which display a firm control of the medium.

Collaboration with Hammerstein

After Hart died in 1943, Rodgers entered a period of unprecedented success with lyricist Hammerstein. Of their 10 musicals, 5 were among the longest-running and biggest-grossing shows ever created for Broadway: *Oklahoma* (1943), *Carousel* (1945), *South Pacific* (1949), *The King and I* (1951), and *The Sound of Music* (1959).

If the best work of Rodgers and Hart was marked by a considerable measure of wit and sophistication, the style of the Rodgers and Hammerstein collaboration was dominated by a basic, almost folklike, simplicity. In many songs both music and words seem stripped to the barest essentials. Romantic sentiment is a major ingredient.

Through touring productions, film versions, and recordings, the Rodgers and Hammerstein shows have become known around the world. Songs that have become standards in the popular repertory include ''Oh, What a Beautiful Morning,'' ''People Will Say We're in Love,'' ''If I Loved You,'' ''You'll Never Walk Alone,'' ''Some Enchanted Evening,'' ''Hello, Young Lovers,'' and ''Climb Every Mountain.'' After Hammerstein's death in 1960 Rodgers for the first time served as his own lyricist for the score of *No Strings* (1962).

Rodgers's long association with the popular musical theater was an important one. His best projects were aimed

at giving the musical play an ever more natural American expression. *Oklahoma,* especially, brought an engaging simplicity and earthiness to the form. On many occasions his choice of subject matter was unconventional, involving certain characters, situations, and themes of a seriousness seldom encountered previously in musical comedy. His work enriched and broadened a genre once regarded as little more than frivolous entertainment and helped make it into an authentic American art form.

Rodgers' death on December 30, 1972 didn't stop the popularity of his musical works, which enjoyed numerous revivals. Vintage original cast reissues and contemporary recordings, movies and videos, Broadway and community playhouse productions and even illustrated books abounded. They became the medium through which the timeless works credited with launching the 20th Century musical continued to exist.

Rodgers' shows didn't seem to lose dramatic impact. Their stories remained vividly current in *South Pacific,* encompassing the uncertainties of its World War II setting and *The King and I,* soon after, that began to deal with racism and the despotism of absolute authority.

Since music had to be hand-copied during most of Rodgers' lifetime, the musical scores from different productions did not always agree. Although there are some early recordings to follow for authenticity, it still left room for changes in interpretation or even omission of particular numbers during performances.

The original shows were lavished with honors, from an Academy Award for best song (*It Might as Well be Spring,* 1945 from *State Fair*) to another one 10 years later for best score for *Oklahoma!*. Three shows, *South Pacific* (1949); *The King and I* (1951); and *The Sound of Music* (1959) won Tony Awards for ''Best Musical.''

Later performances continued to bring notoriety and additional awards as top stars such as Julie Andrews and Patti LuPone starred in reissues and revivals. Rodgers himself was featured in one collection of vignettes on video in a scene of him conducting an orchestra on the fabled Ed Sullivan Show.

One of the biggest breakthroughs in perpetuating Rodgers' work was the transfer of a superior 1954 original movie of *Oklahoma!* to videotape. It surpassed a same-cast, second filming of inherently poorer quality and performance that had circulated for years. It took until 1994 when equipment finally was developed to transfer the ''original edition'' defunct Todd-AO process onto video for mass distribution.

Further Reading

David Ewen, *Richard Rodgers* (1957), a laudatory full-scale biography which contains lists of Rodgers's stage and film works, is quite comprehensive, although not without minor errors. Deems Taylor, *Some Enchanted Evenings* (1953), is a chatty, informal account of the Hammerstein collaboration and contains some musical analysis of Rodgers's songs and has numerous photographs. See also Stanley Green, *The Rodgers and Hammerstein Story* (1963). For additional information, see also *Publisher's Weekly* (July 18, 1994); *Entertainment Weekly* (January 20, 1995 and December 23, 1994); and *Newsweek* (May 15, 1995). □

Auguste Rodin

The French sculptor Auguste Rodin (1840-1917) conceived of his sculpture largely as volumes existing in space, as materials to be manipulated for a variety of surface effects. Thus he anticipated the aims of many 20th-century sculptors.

Auguste Rodin, the son of a police inspector, was born in Paris on Nov. 12, 1840. He studied drawing under Horace Lecoq de Boisbaudran and modeling under the sculptor Jean Baptiste Carpeaux at the School of Decorative Arts in Paris (1854-1857). Simultaneously Rodin studied literature and history at the Collège de France. Rejected three times by the École des Beaux-Arts, he supported himself by doing decorative work for ornamentalists and set designers.

In 1862, as a result of the death of his sister Maria, who had joined a convent, Rodin attempted to join a Christian order, but he was dissuaded by the perceptive father superior. Rodin continued as a decorator by day and at night attended a class given by the animal sculptor Antoine Louis Barye.

In 1864 Rodin began to live with the young seamstress Rose Beuret, whom he married the last year of his life. Also in 1864 he completed his *Man with a Broken Nose,* a bust of an old street porter, which the Salon rejected. That year he entered the studio of Carrier-Belleuse, a sculptor who worked in the light rococo mode of the previous century. Rodin remained with Carrier-Belleuse for six years and always spoke warmly of him. In 1870 he and his teacher went to Brussels, where they began the sculptural decoration of the Bourse. The next year they quarreled, and Carrier-Belleuse returned to Paris, while Rodin completed the work under A. J. van Rasbourg.

The Human Figure

In 1875 Rodin went to Italy, where he was deeply inspired by the work of Donatello and of Michelangelo, whose sculpture he characterized as being marked by both ''violence and constraint.'' Back in Paris in 1876, Rodin made a bronze statue of a standing man raising his arms toward his head in such a way as to project an air of uncertainty, a figure held in a pose of slight torsion suggestive of Michelangelo's *Dying Slave*. Rodin originally entitled the piece the *Vanquished,* then called it the *Age of Bronze*. When he submitted it to the Salon, it caused an immediate controversy, for it was so lifelike that it was believed to have been cast from the living model. The piece was unusual for the time in that it had no literary or historical connotations. After Rodin was exonerated by a committee of sculptors, the state purchased the *Age of Bronze*.

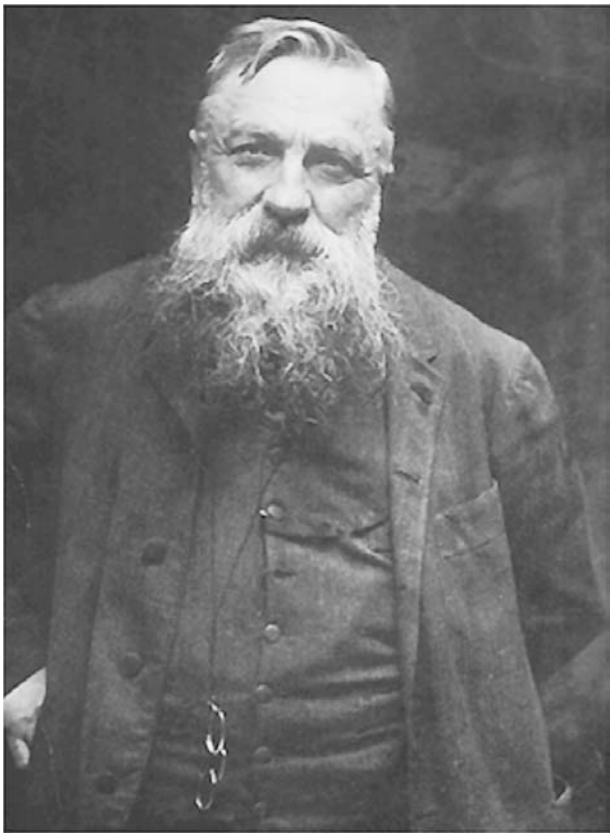

In 1878 Rodin began work on the *St. John the Baptist Preaching* and various related works, including the *Walking Man*. Lacking not only moral and sentimental overtones but a head and arms as well, the *Walking Man* was an electrifying image of forceful motion. Derived partially from some of Donatello's late works, it was based on numerous poses of the model in constant motion. Rodin raised the very act of walking into a subject worthy of concentrated study.

Rodin's interests continued to broaden. Between 1879 and 1882 he worked at ceramics, and between 1881 and 1886 he produced a number of engravings. By 1880 his fame had become international, and that year the minister of fine arts commissioned him to design a doorway for the proposed Museum of Decorative Arts. The project, called the *Gates of Hell* after Dante's *Inferno,* occupied Rodin for the rest of his life, and particularly in the next decade, but it was never finished. The *Gates* were cast in their incomplete state in the late 1920s.

For Rodin, the study of the human figure in a variety of poses indicative of many emotional states was a lifelong preoccupation. In the *St. John* the artist caught the prophet at the moment when he was moved deeply, gesturing automatically by the strength of the idea he was presenting. The gestures of Rodin's figures seem motivated by inner emotional states. In his bronze *Crouching Woman* (1880-1882) an almost incredibly contracted pose becomes something beyond a mere mannerism. The cramped posture of the woman suggests humility, perhaps a conviction of debasement.

One of Rodin's most ambitious conceptions was the group commissioned by the municipality of Calais as a civic monument. The *Burghers of Calais* (1884-1886), a group larger than life size, commemorates the episode during the Hundred Years War when a group of local citizens agreed to sacrifice their lives to save their city. The pathos and horror of the subject accord with the romantic sentiments of the time. One of the figures clutches his head, another exhorts his companion, an older man walks stoically ahead. Each of the burghers is individualized, even while they all move ahead to a common purpose. The psychological interactions of the figures were acutely observed, and a lifelike immediacy was achieved. The group was finally installed in 1895.

Portrait Busts

From the late 1880s Rodin received many commissions from private individuals for portrait busts and from the state for monuments commemorating renowned people. Most of the state commissions exist in the state of models, such as the monument to Victor Hugo (begun 1889), which was to have been placed in the Panthéon in Paris, and the monuments to James McNeill Whistler, Napoleon, and Pierre Puvis de Chavannes. Among Rodin's portrait busts are those of George Bernard Shaw, Henri Rochefort, Georges Clémenceau, and Charles Baudelaire.

In the *Head of Baudelaire* (1892), as in his other portraits, Rodin went beyond mere verisimilitude to catch the inner spirit. Baudelaire's face looks ahead with rapt attention, and the eyes seem to be transfixed upon something invisible. Remarkably, Rodin used as his model not Baudelaire, who had died in 1867, but a draftsman named Malteste, who, for the sculptor, had all the characteristics of the Baudelairean mask: ''See the enormous forehead, swollen at the temples, dented, tormented, handsome nevertheless. . . .''

In 1891 the Societé des Gens de Lettres commissioned Rodin to do a statue of Honoré de Balzac, a work that was subsequently rejected. It was not until 1939 that this work was placed at the Raspail-Montparnasse intersection in Paris. Here, too, Rodin went beyond the external appearance of the subject to catch the inner spirit. As is seen in a bronze of 1897, Balzac, wrapped in his dressing gown, is in the throes of inspiration. Details and articulations of the body are not indicated, all the better to call attention to the haughty yet grandiloquent pose of the inspired writer.

Almost single-handedly Rodin inaugurated the modern spirit in sculpture by freeing it from its dependence upon direct representation and conceiving of sculptural masses as abstract volumes existing in space. To conceive of his aims as being analogous to those of the impressionist painters is not entirely correct, for while the roughness of the surfaces of his sculpture may be connected with the loose handling of the painters, Rodin's painfully slow, intense realizations of the inward spirit of his subjects are foreign to the surface effects of most of the impressionists.

Rodin matured slowly, and his first principal work, the *Age of Bronze,* was not made until he was past 35, yet he achieved fame in his lifetime. After 1900 he knew intimately

many of the great men of his time, and his apprentices included Antoine Bourdelle and Charles Despiau. In 1916 Rodin bequeathed his works to the state. He died in Meudon on Nov. 17, 1917.

Gates of Hell and Related Compositions

The *Gates of Hell* was conceived in the tradition of the great portals of Western art, such as Lorenzo Ghiberti's *Gates of Paradise* in Florence. Rodin was unable to plan the *Gates* as a total organized design, and they remained a loose federation of groups. Yet certain of the isolated figures or groups of figures, when enlarged and executed separately, became some of Rodin's finest pieces: *Three Shades* (1880), *Crouching Woman* (1885), the *Old Courtesan* (1885), the *Kiss* (1886), and the *Thinker* (1888).

The *Thinker* on the upper lintel of the Gates regards the debauchery and despair in the sections below. The *Thinker* was formally inspired by Michelangelo's *terribilità,* and the motif of the right elbow crossed over the left thigh derives from Michelangelo's Medici tombs. In this piece Rodin conceived of man as beset by intellectual frustrations and incapable of acting: the figure is self-enclosed, completely introverted.

The *Three Shades* on the top of the portal also derives from Michelangelo, especially from the figures of the Slaves, but instead of repeating the inner torment of Michelangelo's figures, they seem beset by languor and utter despair.

The *Kiss* was derived from one of the pairs of intertwined lovers on the *Gates*. The over-life-sized marble figures, sitting on a mass of roughhewn marble, seem to emerge out of the unfinished block in the manner of Michelangelo. But the surfaces of the bodies of the lovers are soft and fluid and suggest the warmth of living flesh. As seen in the *Kiss,* Rodin was capable of unabashed eroticism.

The *Old Courtesan,* based on a study of an aged Italian woman, may have been inspired by a poem of François Villon. Here Rodin showed through the sagging breasts, wrinkled skin, and phlegmatic gestures a completely different conception of the human female form, but the response of the observer is not one of revulsion. In this old, tottering body Rodin captured not ugliness but an uncommon sort of beauty.

Further Reading

Albert E. Elsen, *Rodin* (1963), is a well-documented study of Rodin as the great innovator in 19th-century sculpture, with particular emphasis on the *Gates of Hell*. Elsen's *Auguste Rodin: Readings on His Life and Works* (1965) contains writings about Rodin by the poet Rainer Maria Rilke, who was his secretary, and by Truman H. Bartlett and Henri Dujardin-Beaumetz. Other studies of Rodin include Rainer Maria Rilke, *Auguste Rodin* (1945), and Denys Sutton, *Triumphant Satyr: The World of Auguste Rodin* (1967). Sommerville Story, *Rodin and His Works* (1951), and Robert Descharnes and Jean-François Chabrun, eds., *Auguste Rodin* (1967), are valuable for their illustrations. For background consult Louis W. Flaccus, *Artists and Thinkers* (1916), and Sheldon Cheney, *Sculpture of the World: A History* (1968). □

Peter Wallace Rodino Jr.

Peter Wallace Rodino, Jr. (born 1909) was a Democratic member of the House of Representatives, first elected from New Jersey's 10th Congressional District in 1948 and finally retiring in 1988. He was chair of the House of Representatives' Judiciary Committee during two historic events: when it held hearings on the confirmation of Gerald Ford as vice president in 1973 and when it approved three articles of impeachment against President Richard M. Nixon in 1974.

Peter Wallace Rodino, Jr. was born June 7, 1909, in Newark, New Jersey, a city that was his life-long home base. His parents were Peter and Margaret (Gerard) Rodino. A product of the local schools, he graduated from the New Jersey School of Law (which later became Rutgers University), earning the LL.B. degree in 1937. He was admitted to the New Jersey State Bar shortly thereafter and practiced law in Newark.

Rodino volunteered for military service during World War II in 1941. He served with the First Armored Division in North Africa and Italy. Rodino was one of the first enlisted men to be commissioned as an officer overseas. He was discharged as a captain in 1946. Rodino received the Bronze Star and other decorations, including some from the Republic of Italy.

Began Congressional Career

Rodino's long legislative career began in 1948, when he won election to the House of Representatives from New Jersey's 10th Congressional District, which included most of Newark and parts of surrounding counties. He had first sought that office in 1946, at which time he was narrowly defeated. He was reelected over 20 times and became the dean of the New Jersey congressional delegation.

In Congress Rodino was active in sponsoring and working for many important laws. He was in the forefront of civil rights legislation (especially open housing and voting rights), immigration matters, and making Columbus Day and Martin Luther King's birthday national holidays. Generally, Rodino had a liberal voting record, but he voted for law and order measures and against government aid for abortions. He opposed constitutional amendments to ban abortion and busing and to restore school prayer. He was an assistant to the majority whip of the House between 1965 and 1972.

The congressman was appointed to the Committee on the Judiciary of the House of Representatives, having first served on the Veterans Affairs Committee. Rodino became chair of the committee in January 1973. He headed the committee's hearings on the confirmation of Republican House Minority Leader Gerald Ford to be vice president in late 1973 (replacing the resigned Spiro Agnew). This was the first instance of filling a vacancy in that office under the

25th Amendment to the Constitution. The amendment, ratified in 1967, provided for a president to nominate a vice president with the confirmation of a majority vote of both Houses of Congress. When Ford became president upon Nixon's resignation he named Nelson Rockefeller his successor. Rodino had to preside over the committee once again to hold confirmation hearings for the new vice-president during 1974.

Conducted Nixon Impeachment Inquiry

As the Watergate affair cover-up came to be linked closer to the White House in 1973, members of Congress began to call for the impeachment of President Nixon. Impeachment is the process of removing a president from office by a majority vote of the House, followed by a two-thirds vote of the Senate in agreement. The task of an impeachment inquiry was assigned to the Judiciary Committee in late October 1973.

During the first half of 1974 the committee moved slowly and cautiously as evidence was sought. Effort was spent on trying to obtain copies of relevant tapes of conversations discovered to have been secretly recorded in the presidential offices. These were sought to show whether or not Nixon was involved in any cover-up or obstruction of justice activities related to the Watergate break-in.

Getting the tapes was not an easy task. Having been refused its request for specific tapes by the White House, the committee took an unprecedented action to issue a subpoena to the president on April 11. The group of tapes were released within a few weeks. The tapes and accompanying transcripts were rejected by the committee as containing deletions and inaccuracies. Additional material was subpoenaed three more times by the committee, but the president refused to comply. The White House claimed that it was an escalating invasion into the confidentiality of presidential conversation that would compromise the institution of the presidency.

The committee held closed meetings during late spring and early summer to consider evidence. Beginning July 24, 1974, the meetings were open and televised. On July 27 the committee voted for the first of three articles of impeachment against Nixon: obstruction of justice. On July 29 the second article was approved: misuse of power. And on July 30 the third was voted for: contempt of Congress by defying its subpoenas. The full House was set to start impeachment proceedings in mid-August. Nixon, facing certain impeachment and removal from office, resigned on August 9, 1974.

Rodino also served as Chairman of the Intergovernmental Committee for European Migration, Chairman of the Scientific and Technical Committee of the North Atlantic Assembly, and as Chairman of the Immigration and Nationality Subcommittee of the House Judiciary Committee.

Honors Received

Rodino received numerous awards in recognition of his civic duty from civil rights, religious, and ethnic organizations and many honors from various governments. Seventeen honorary degrees were conferred on him. He was nominated for the office of vice president at the 1972 Democratic National Convention and was considered for that position again in 1976. In 1988 he announced that he would not stand for re-election. In 1992 Seton Hall University Law School (Newark, NJ) named its law library after Rodino. The Peter W. Rodino, Jr. Law Library contains a collection of personal and public papers of Rodino, including materials related to the Watergate investigation, personal correspondence, and speeches.

Rodino married Marianna Stango, December 27, 1941. They had one daughter and one son.

Further Reading

There is no published book length biography of Rodino. For an incisive analysis of Rodino and the historic period during which he served, read Theodore H. White, *Breach of Faith* (1975). A descriptive account, showing Rodino's role, is in Bob Woodward and Carl Bernstein, *The Final Days* (1976). □

George Brydges Rodney

The British admiral George Brydges Rodney, 1st Baron Rodney (1718-1792), by winning notable victories in Caribbean waters over French, Spanish, and Dutch forces, contributed substantially to British command of the seas in the late 18th century.

Born in February 1718, George Rodney attended Harrow before volunteering for naval service at the age of fourteen. Stationed in the Mediterranean, he became first a lieutenant and then a post captain. In October 1747, in command of the 60-gun *Eagle,* he took part in Adm. Edward Hawke's victory over the French off Ushant and was cited for gallantry. Two years later he was named governor and commander in chief of Newfoundland with the rank of commodore. In 1751 he was elected to Parliament.

During the Seven Years War, Rodney commanded the 74-gun *Dublin* and took part in the expedition against Rochefort in 1757; served under Adm. Edward Boscawen in 1758 at the siege and capture of Louisbourg, Nova Scotia; in 1759 and 1760 destroyed French transports collected along the Normandy coast for an invasion of Britain; was appointed commander in chief of the Leeward Islands station in 1761; and in 1762 reduced Martinique and forced the surrender of St. Lucia and Grenada.

Rodney was promoted to vice admiral of the blue and created a baronet. Governor of Greenwich Hospital from 1765 to 1770, he was appointed rear admiral in 1771. From then until 1774 he commanded the Jamaica station. Having fallen into debt, he lived in Paris for 3 years in order to escape his creditors.

Recalled to England in 1778, Rodney was promoted to admiral of the white. Late in 1779, named commander in chief of the Leeward Islands, Rodney was ordered to sail with 22 ships of the line and a large convoy of transports to the West Indies and on the way to relieve Gibraltar, which had been under Spanish siege since July 1779. In January 1780 he captured a Spanish convoy off Cape Finisterre and defeated Adm. Don Juan de Langara's 11 ships in the so-called Moonlight Battle, fought off Cape St. Vincent at night. These feats relieved Gibraltar and brought Rodney international fame.

In September 1780, leaving half of his fleet in West Indian waters, Rodney sailed to New York and foiled George Washington's designs for a Franco-American land and sea assault on the city. Returning to the Caribbean in February 1781, Rodney captured the Dutch islands of St. Eustatius and St. Martin and confiscated huge stocks belonging to British merchants trading illegally with American Revolutionists, thereby crippling a contraband trade on which the Americans depended. For the rest of his life he was involved in lawsuits with British merchants over this action.

In April 1782, after a running engagement with a fleet of 29 ships under Adm. François de Grasse, Rodney and his 34 ships defeated the French off Dominica by bursting in an unorthodox manner through the middle of the French formation and fragmenting it. Called the Battle of the Saints, this action was Rodney's greatest victory. Britain thereby won supremacy of the seas, but the action was too late to affect the outcome of the American Revolution.

When Rodney returned to England, he received a barony and a pension. A bold and irascible man who had been addicted to expensive tastes and to gambling, Rodney lived quietly in the country until he died in London on May 24, 1792. Dominating the waters of the West Indies during his periods of active service, Rodney personified the might of British naval power.

Further Reading

The standard biography is Donald Macintyre, *Admiral Rodney* (1962). Francis Russel Hart, *Admirals of the Caribbean* (1922), contains a chapter on Rodney. See also Alfred T. Mahan, *The Influence of Seapower upon History, 1660-1783* (1890). □

José Enrique Rodó

José Enrique Rodó (1872-1917) was a Uruguayan essayist and literary critic. A stylist and moralist, he aimed especially to maintain Latin American thought and society on a basis of respect for traditional European humanistic and ethical values.

José Enrique Rodó was born in Montevideo on July 15, 1872. The son of a Catalan father who died when José was twelve, he was largely self-taught. He attended primary school but left secondary school for part-time employment. He read broadly in the library left by his father and in the library of the Ateneo of Montevideo. An intellectual center in the arts and humanities, the Ateneo also provided the atmosphere that nourished Rodó's growth. He was

greatly influenced by the works of French, Spanish, and British essayists and paid much attention to works on the United States.

Rodó's youth was a period of great, and occasionally violent, change in Uruguay. In March 1895, together with several other young men, Rodó founded the *Revista nacional de literatura y ciencias sociales*. Sixty issues appeared before its closing. Rodó had wanted to found an academy of literature and language, and this had been a compromise. Rodó's concerns for traditional values and proper use of the language were reflected in his publications. His work was unique to the extent that without signature it was recognized even in Spain for his control of ideas and of the *modernista* literary style.

The spiritual and intellectual unity of Latin America with Spain and Europe was Rodó's principal concern; he regarded even Brazil as a variation of this principle, and his main work, *Ariel* (1900), discussed his views in much detail. Latin America's peril lay in its enthusiasm for moral and intellectual change and the susceptibility to United States influence this produced.

Rodó admired some aspects of American life: its technology, spirit of personal liberty and open society, respect for useful labor, and rapid growth of political greatness. But these could entrap an uncritical society—and particularly the Latin masses. American materialism was an open challenge to Latin America.

Rodó praised the traditions of humanism and intellectual achievement of southern Europe's past and present. The

''hallowed cultural tradition and respect for genius'' should combine with the Latin Americans' sense of liberty and material progress but never to the disadvantage of the superior minority which maintains its values alive. A leveling process should never occur through mass education or populist technical change.

In 1897 a revolution overthrew the President, and Rodó closed his journal in the interests of political peace and shortly after accepted a professorship in literature in the National University. Indicative of the open atmosphere was Rodó's recommendation by Samuel Blixen, publisher of an avowed anti-Catholic newspaper, for his own post.

In 1902 Rodó accepted election to the national Chamber of Representatives, where he served for 8 years. He opposed the government's open anti-Church position under José Battle but made no headway. Rodó returned to intellectual work and supported himself by teaching and newspaper work. On July 14, 1916, he left for Europe as foreign correspondent for publications in Montevideo and Buenos Aires. He died in Palermo, Italy, on May 1, 1917.

Rodó's influence on the young intellectuals and idealists of his time, and Latin Americans up to the 1940s, was enormous. Since he never visited the United States, many of his ideas were less than accurate. But he stated strongly the principle of Latin uniqueness in contrast with the United States and set a standard that has retained importance.

Ariel was the third in a pamphlet series entitled *La vida nueva*. Other titles were *El que vendrá* (1897) and *Rubén Darío* (1899); the latter is a critical analysis of the work of the famed Nicaraguan poet. In 1906, reflecting his political experience, Rodó wrote *Liberalismo y jacobinismo,* a pamphlet. In 1909 he published a book, *Motivos de Proteo*. A posthumous work is *El camino de Paros,* a collection of pieces written in 1916 and 1917.

Further Reading

The most complete studies of Rodó in English are in Isaac Goldberg, *Studies in Spanish-American Literature* (1920); William Rex Crawford, *A Century of Latin-American Thought* (1944; rev. ed. 1961); and Arturo Torres-Rioseco, *New World Literature: Tradition and Revolt in Latin America* (1949) and *Aspects of Spanish American Literature* (1963).

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John Augustus Roebling

John Augustus Roebling (1806-1869), German-born American engineer, was noted for introducing the manufacture of wire rope to America and for constructing magnificent suspension bridges.

John Roebling was born in Mühlhausen, Thuringia (now part of Germany), on June 12, 1806. He obtained an excellent formal education, graduating from the Royal Polytechnic Institute at Berlin in 1826 with a degree in civil engineering. After working for 3 years on government road-building projects, he became dissatisfied with his life and opportunities in Germany. In 1831 Roebling and his brother, Karl, led a group of emigrants to the United States, where they established an agricultural community in western Pennsylvania.

Unsuccessful as a farmer, Roebling returned to engineering in 1837 and was employed by the state of Pennsylvania on various canal and railroad projects. He became interested in the Allegheny Portage Railroad linking the eastern and western sections of the Pennsylvania Canal, where he observed the difficulties involved in hauling bisected canal boats up and down the inclined planes of the railway. Roebling suggested using wire rope for hauling in place of the bulky and expensive fiber ropes which rapidly frayed and parted. He had read of experiments in Germany with ropes made of twisted wire but had not seen any. He made a number of experiments and eventually convinced the state Board of Public Works to test his idea; consequently, in 1841 Roebling manufactured the first wire cable in America. His small factory in Saxonburg, Pa., was equipped with machinery of his own design and fabrication. In the late 1840s the wire cable factory was relocated at Trenton, N.J., where Roebling subsequently made his home.

In 1844-1845 Roebling built his first structure utilizing his wire cables. He erected a wooden canal aqueduct across the Allegheny River. It consisted of seven spans, each 162 feet long, all supported by two 7-inch wire cables. Following this unprecedented achievement, Roebling built his first suspension bridge in 1845-1846; it was to carry a highway across the Monongahela River at Pittsburgh and consisted of eight spans of 188 feet each. Although he was anticipated in building wire suspension bridges by Charles Ellet, Jr., who in 1842 successfully introduced this type of design, Roebling achieved greater success and eminence in the field.

In many ways Roebling's most notable work was the pioneer railroad suspension bridge built at Niagara Falls between 1851 and 1855. This structure was begun in 1847 by Ellet, who withdrew from the job in 1849 after building a footbridge. Roebling built the railroad bridge, thus solidifying his reputation as the foremost suspension bridge builder in America. He subsequently built bridges over the Allegheny River at Pittsburgh (1860) and the Ohio River at Cincinnati (1867). Roebling's special building techniques included wrapping the numerous wires composing the cables. He also used special stiffening and bracing cables to protect against the weather and to add rigidity to the entire structure.

When plans for a bridge (the Brooklyn Bridge) over the East River connecting lower Manhattan and Brooklyn were revived in the 1860s, Roebling was appointed chief engineer of the mammoth project. His plans for the undertaking were approved in 1869, and work was about to begin when Roebling suffered the accident which cost him his life. On June 28, while he was working at the bridge site, a ferryboat rammed the piling on which Roebling was standing and crushed his foot. The injured toes were amputated, but tetanus set in and he died on July 22, 1869. The Brooklyn Bridge, completed 14 years later under the supervision of Roebling's son, Washington, remains an enduring monument to the Roeblings.

Further Reading

One of the best biography of Roebling is D. B. Steinman, *The Builders of the Bridge: The Story of John Roebling and His Son* (1945), a comprehensive, well-researched study presented with a lively style but with a partisan flavor; it is based on a book by Hamilton Schuyler, *The Roeblings: A Century of Engineers, Bridge-builders and Industrialists* (1931), which quotes from primary sources. A dated but useful work is Charles B. Stuart, *Lives and Works of Civil and Military Engineers of America* (1871). See also Gene D. Lewis's scholarly biography of another pioneer suspension bridge builder, *Charles Ellet, Jr.: The Engineer as Individualist, 1810-1862* (1968), and Carl W. Condit, *American Building Art: The Nineteenth Century* (1960), for the excellent chapters on bridges.

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Washington Augustus Roebling

Washington Augustus Roebling (1837-1926), American engineer and manufacturer, was a noted bridge designer and builder.

Washington Roebling was born on May 26, 1837, in Saxonburg, Pa., where his father, an engineer, had settled in 1831 with a group of German colonists. The boy was raised in a strict home; both German and English were spoken daily. At the age of 13 he moved with his family to Trenton, N.J., where his father set up a factory to manufacture wire rope. Roebling was educated by private tutor, at an academy, and finally at Rensselaer Polytechnic Institute in Troy, N.Y., then the leading civil engineering school in the United States. After graduating in 1857, he went to work at his father's factory. During this period he also helped his father build the Allegheny River Bridge at Pittsburgh.

At the outbreak of the Civil War, Roebling enlisted and saw considerable service, mostly as an army engineer. He built several suspension bridges for use by the Union forces and at one time rode in a captive balloon to observe Confederate movements. After the war he returned to civil engineering, working with his father on the construction of a bridge across the Ohio River at Cincinnati. When it was opened in 1867, this was the longest suspension bridge ever built. Roebling spent a year abroad learning about European bridge-building techniques but returned in time to assist his father's work on the Brooklyn Bridge.

Roebling's father, John Roebling, had pioneered the manufacture of wire rope in the United States and had originated the application of such cables to the building of suspension bridges. The Brooklyn Bridge, connecting Brooklyn to Manhattan, was to be John Roebling's greatest feat. Then, just as the actual construction was beginning, he died. His son carried on the work for 3 years, but in 1872, after an attack of the bends in one of the caissons, his health was broken. Within a few months he retired to a house on the Brooklyn side of the East River, and from there he observed the work through a telescope and directed construction.

After completion of the bridge in 1883, Roebling largely withdrew from active engineering work and from the family manufacturing business, of which he had become president in 1876. He spent his last years in Trenton, occupied with philanthropic and scientific pursuits. He died on July 21, 1926.

Further Reading

The standard sources for Roebling's life and work are Hamilton Schuyler, *The Roeblings: A Century of Engineers, Bridgebuilders and Industrialists* (1931), and D. B. Steinman, *The Builders of the Bridge: The Story of John Roebling and His Son* (1945). A good study of the Brooklyn Bridge, which traces its importance in art and literature, is Alan Trachtenberg, *Brooklyn Bridge: Fact and Symbol* (1965). □

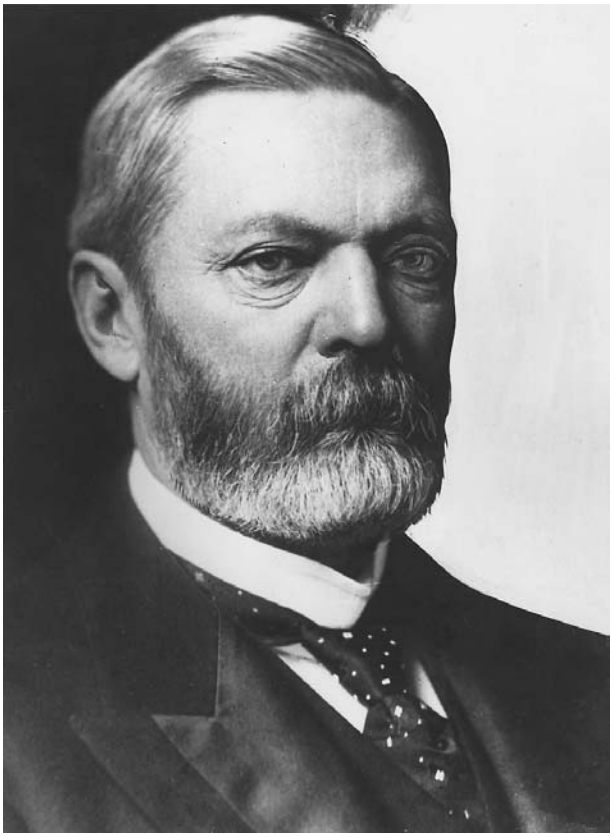

Theodore Roethke

American poet and teacher Theodore Roethke (1908-1963) is considered a major poet of his generation. He demonstrated a wide range of styles and growing awareness of how to transform his love of nature into a vehicle for expressing his mystical visions.

Theodore Roethke was born in Saginaw, Mich., on May 25, 1908. The family owned the largest greenhouses in the state. He called his home ''a wonderful place for a child to grow up in and around''—25 acres under glass in town and ''the last stand of virgin timber in the Saginaw Valley'' out in the country.

Roethke claimed to have hated high school; nevertheless, he continued his education, earning a bachelor of arts degree at the University of Michigan (1929) and spending 1930-1931 at Harvard. He began teaching at Lafayette College (1931), later taught at Pennsylvania State College, then moved to Bennington as assistant professor of English (1943). By 1947 he had settled at the University of Washington in Seattle. In 1962 he was appointed poet in residence in

addition to being professor of English. Awards and honors were frequent during these years, including a Pulitzer Prize (1953), the Bollingen Prize, the National Book Award (1958), and even a posthumous National Book Award for his last poems, *The Far Field* (1964).

Roethke began writing prose in high school but switched to poetry in graduate school (encouraged by Robert Hillyer and I. A. Richards). His first book, *Open House,* appeared in 1941. These short, intense lyrics demonstrated superior craftsmanship as well as a generous, ebullient personality: ''My heart keeps open house,/ My doors are widely swung./ . . . I'm naked to the bone,/ With nakedness my shield./ Myself is what I wear:/ I keep the spirit spare.'' Years later Roethke said: ''In those first poems I had begun, like the child, with small things and had tried to make plain words do the trick. Somewhat later, in 1945, I began a series of longer pieces which try, in their rhythms, to catch the movement of the mind itself, to trace the spiritual history of a protagonist (not 'I' personally but all haunted and harried men).''

The Lost Son and Other Poems (1948), a group of remarkable poems, traces Roethke's spiritual biography and celebrates growing up in the atmosphere of greenhouses. His moving elegy ''Frau Bauman, Frau Schmidt, and Frau Schwartze'' is almost equaled by ''Big Wind,'' ''Root Cellar,'' and ''The Lost Son.'' *Praise to the End!* (1951) was followed by *The Waking* (1953) and *Words for the Wind* (1958). By this time Roethke's reputation was firmly established as a superb metaphysical poet. ''I learn by going where I have to go,'' he wrote in an early poem, and in the last years of his life he was taking his verse into the province of his master, W. B. Yeats: visionary lyrics, interior monologues, projected *personae,* transmuted life. He died on Aug. 1, 1963, of a heart attack. Had Roethke lived longer, he might well have surpassed his masters.

Further Reading

Roethke's *Collected Poems* appeared in 1966. Ralph J. Mills, Jr., edited *Selected Letters* (1968) and a volume of selected prose, *On the Poet and His Craft* (1965). The only biography of Roethke is Allan Seager, *The Glass House: The Life of Theodore Roethke* (1968). The major critical study is Karl Malkoff, *Theodore Roethke: An Introduction to the Poetry* (1966). Arnold Stein, ed., *Theodore Roethke: Essays on the Poetry* (1965), contains an introduction by the editor and essays by critics.

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Roger II

Roger II (1095-1154), king of Sicily from 1130 to 1154, was the most able ruler in 12th-century Europe. He organized a multiracial, multinational kingdom in which Arabic, Byzantine, Lombard, Jewish, and Norman cultures produced a brilliant cosmopolitan state.

Roger II was the son of the ''Great Count'' Roger of Sicily and Adelaide of Savona, and the nephew of Robert Guiscard, the greatest Norman ruler of Apulia and Sicily. In 1101 Roger's father, who had been 64 when Roger was born, died, leaving his widow and two small sons to rule his turbulent and rebellious county of Sicily. Countess Adelaide managed to retain power in the county, and in 1105 her elder son, Simon, died, leaving Roger as sole heir. By 1112, when Roger II was knighted, he and his mother had made Palermo their capital. Roger, a member of the first generation of the Hauteville family to be born in their southern Italian domains, was raised in the cosmopolitan Arabic, Greek, and Norman culture of Sicily, and his subsequent character reflects that upbringing.

Adelaide died in 1118, and the 23-year-old Roger, his county somewhat pacified by the participation of many Norman knights in the First Crusade and in subsequent service in the Latin kingdom of Jerusalem, began to consider the exploitation of Sicily's strategic position along the Mediterranean trade routes. On the death of his cousin Duke William of Apulia in 1127, Roger claimed the mainland inheritance of his family as his own. In 1128 he was formally invested as Duke of Apulia by Pope Honorius II at

Benevento. By 1129 Roger had imposed his rule over the turbulent Norman barons of the mainland and had extracted from them a closely binding oath of personal loyalty to himself.

Norman Sicily and southern Italy had always been a subject of dispute between Normans, Byzantines, the German emperors, and the papacy. In the disputed papal election of 1130, Roger sided with the antipope Anacletus II against Innocent II. Therefore on Christmas Day, 1130, Anacletus crowned Roger king of Sicily at Palermo. The Norman adventure of the 11th century had reached its apex. At one stroke the dubiously gotten lands had been transformed into that most sacred of all Christian social structures, a kingdom. It was a kingdom, however, unlike any other European kingdom.

The first years of Roger's reign were spent in suppressing baronial revolts, countering the propaganda of Bernard of Clairvaux and Pope Innocent II, and defending his kingdom against the invading armies of the emperor Lothair. By 1139, however, Roger had succeeded in fending off all three dangers. The Emperor was dead, Roger was reconciled to Innocent II, and the last of the rebellious barons had been crushed. During the first 2 decades of his reign, Roger had begun to sponsor the architectural projects which were to make Norman Sicily one of the wonders of the world. The Cathedral at Cefalù, the Palatine Chapel at Palermo, and many other religious and secular buildings began to take on that unique combination of Greek, Arabic, and Norman artistic style which still fascinates the beholder. In 1140 Roger II promulgated the Assizes of Ariano, the most remarkable royal code of laws of the 12th century.

Not only did Roger and his officials patronize the arts and architecture, but they encouraged learning and literature. The great Arab geographer al-Idrisi dedicated his book to Roger, and Sicily, in continuous cultural contact with Byzantium, Islam, and Christian Europe, became not only a remarkable hybrid cultural meeting place but a center of Christian-Arab contacts from which much of Arabic and Greek learning would soon penetrate western Europe.

The old tensions among Sicily, Byzantium, and the German emperors were not, however, extinct. During the last years of his reign Roger had to counter a Byzantine-Western imperial alliance, and not until the death of the emperor Conrad III in 1152 was Roger able to cease his complex diplomatic efforts to neutralize this powerful threat to his independence. By 1153 Roger had once again vindicated his claims by his ability. In 1146 he had succeeded in establishing control of part of North Africa, and throughout his reign he succeeded in creating a stable political kingdom out of the most savagely opposed religious and racial factions which Christendom knew. His chancery issued documents in four languages: Arabic, Greek, Latin, and Hebrew, and his island and mainland kingdom knew a degree of racial and religious toleration and cross-cultural influence such as few societies have known before or since. Roger died on Feb. 26, 1154, leaving the kingdom to his son William; and his reputation as the most remarkable layman of the 12th century, to history.

Further Reading

The best work on Roger II in English is the two-volume study of John Julius Norwich, *The Normans in the South, 1016-1130* (1967) and *The Kingdom in the Sun, 1130-1194* (1970). David C. Douglas, *The Norman Achievement* (1969), surveys the entire Norman movement in France, England, and Sicily. Otto Demus, *The Mosaics of Norman Sicily* (1950), discusses the artistic style of Roger's period. □

Carl Ransom Rogers

Carl Ransom Rogers (1902-1987) was an American psychotherapist who originated person-centered, non-directive counseling.

Carl Rogers was born on January 8, 1902, in Oak Park, Illinois, the fourth of six children to Walter and Julia (Cushing) Rogers. His father, a successful contractor, engineer, and farmer, believed in the virtue of hard work. His mother had strong fundamentalist religious convictions and raised her six children (five boys) in a home where drinking, smoking, dancing, and playing cards were sinful. She believed that the elect people of God should not mingle with those whose actions indicated that they were otherwise.

Rogers later said that his attitude as a youth toward others outside the home ''was characterized by distance and aloofness . . . taken over from . . . parents.'' (*A Way of Being,* 1980). He had only superficial contacts with others, ''never having a real date in high school.'' He was a solitary boy who between numerous farm chores found time to read. His interests outside of school focused on science, reading his father's books on scientific farming, and studying systematically the life cycle of moths found in woods near his home.

From Seminarian to Education Student

Rogers' college years brought a break with the orientation of his parents and an end to his solitary life style. During those years at the University of Wisconsin (1919-1924) he began dating and soon developed a close relationship with his childhood friend Helen Elliot, whom he married upon graduation. During his sophomore year he changed majors from agriculture to history, thinking that the latter would be more suitable for a career in religious work. A six-month trip to China with other Christian youths during his junior year impressed upon him that sincere and honest people could hold divergent religious views.

The growing shift away from his parents' perspective was further evidenced by his choice of a liberal seminary for graduate studies, Union Theological Seminary in New York City (1924-1926). In a student initiated seminar at Union he came to the conclusion that although ''the possibility of the constructive improvement of life for individuals [was] of deep interest to me, I could not work in a field where I would be required to believe in some specific religious

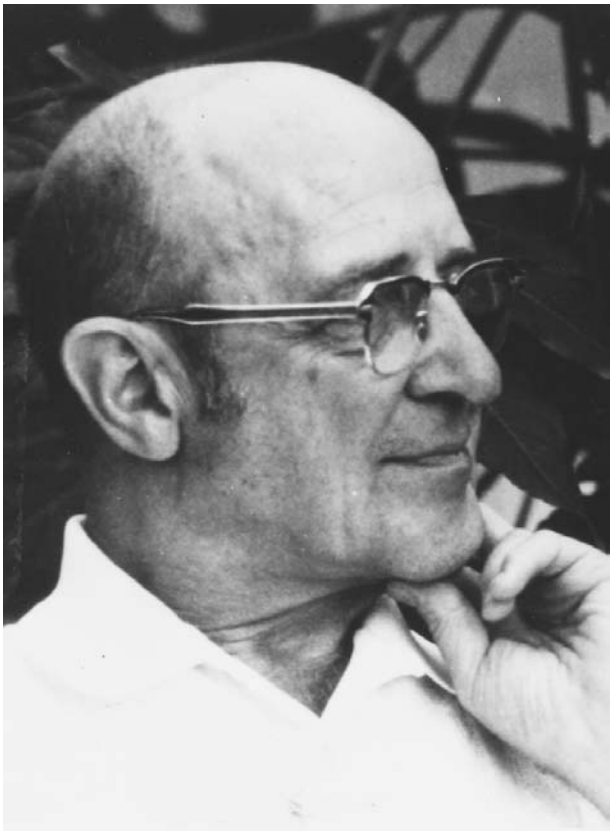

doctrines'' (from his 1967 autobiography). As a consequence, he moved across the street to Teachers College-Columbia University, a move which was easily facilitated by the close affiliation of the two schools. He majored in clinical psychology and child guidance and graduated with a master's degree (1926) and a doctorate (1931). He characterized his education in psychology at Teachers College as having a markedly measurement and statistics approach to the understanding of behavior.

In 1928 the Rogers family (now including a two-year-old son and a daughter on the way) moved to Rochester, New York, where he began work as a psychologist for the Society for Prevention of Cruelty to Children. In contrast to Teachers College, many colleagues in Rochester emphasized a psychoanalytic approach to behavior. Through the practical and personal experiences in this clinic, however, he began to recognize that the results of both measurement psychologists and psychoanalysts were ''never more than superficially effective.''

Several incidents in the Rochester clinic helped him ''to perceive . . . that it is the client who knows what hurts, what direction to go, what problems are crucial, what experiences have been deeply buried. It began to occur to me that unless I had a need to demonstrate my own cleverness and learning, I would do better to rely upon the client for direction of movement in the therapeutic process.'' For effective counseling, the psychotherapist, Rogers believed, is ''to be genuine and without a facade. . . . and to be empathetic in understanding. As a result the client begins to feel positive and accepting toward himself. . . . his own defenses and facade diminishes. . . . he becomes more open. . . . and he finds that he is free to grow and change in desired directions.''

Advocate of Person-Centered Counseling

During mid-career, as a college professor, Rogers was able to apply his approach to counseling and further test the ideas that had grown out of earlier experiences. This also was a period of wide involvement in professional organizations and much writing effort. His theory and method quickly grew in popularity, but many established psychiatrists remained dubious as to their scientific rigor and applicability. He worked at three midwestern universities: Ohio State (1940-1945) in clinical psychology; University of Chicago (1945-1957) in psychology and as director of the student guidance center; and University of Wisconsin (1957-1963) in psychology and psychiatry.

Other activities during this period included visiting professorships at several universities and the receipt of many honorary degrees. Throughout his career he was active in professional organizations including being elected president of the American Association of Applied Psychology (1944), the American Psychological Association (1946), and the American Academy of Psychotherapists (1956). He received both the First Distinguished Professional Contribution Award and the Distinguished Scientific Contribution Award from the American Psychological Association, the only psychologist to be thus doubly honored. Rogers was named to the American Academy of Arts and Sciences in 1961.

Late in his career Rogers was named a fellow to the Center for Advance Study in the Behavioral Sciences at Palo Alto, California (1962-1963). He joined the Western Behavioral Sciences Institute in 1964 and later the Center for the Study of the Person in La Jolla, California, where he continued to work into the 1980s. Over his lifetime he published approximately 260 articles and 15 books, which have had a significant influence on the development of psychology in the 20th century. He was prominent in the human potential movement, and his book on encounter groups had an impressive impact.

After the mid-1970s Rogers was especially interested in facilitating groups involving antagonistic factions, whether the hostilities arose out of cultural, racial, religious, or national issues. He facilitated a group from Belfast containing militant Protestants and Catholics from Ireland and the English. He was involved in intercultural groups whose participants came from many nations, including participants from the Eastern European bloc countries. He facilitated Black-White groups in South Africa. He was deeply interested in applying the principles of the person-centered approach to international affairs in the interest of world peace.

Further Reading

Insightful autobiographical sketches with personal anecdotes are found in chapters 2, 3, and 4 of *A Way of Being* (1980) and in chapter 1 of *On Becoming a Person* (1961). A comprehensive biography by Howard Kirchenbaum is *On Becoming Carl Rogers* (1979). Also, a brief autobiography was published in *A*

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Edith Nourse Rogers

Edith Nourse Rogers (1881-1960) was the first woman from New England to be elected to Congress. Reelected 17 times, she worked tirelessly for veterans' concerns throughout her congressional career.

Edith Nourse Rogers, daughter of Franklin Nourse and Edith Frances Riversmith, was born March 19, 1881, in Saco, Maine. Her family was well-to-do and they moved to Lowell, Massachusetts, in 1895, when her father became the manager for the second largest textile mill in Lowell. Edith was educated by private tutors and then at Rogers Hall School, a private girls' boarding school, graduating in 1899. Her parents sent her to a finishing school at Madame Julien's School in Paris. Upon her return she plunged into the social whirl and was married to John Jacob Rogers in October 1907.

John Rogers began a successful law practice before turning to politics and being elected to Congress in 1912. He carried his district six more times before dying in March 1925. Edith Nourse Rogers was urged to run for her husband's seat in the special election and easily won on June 25, 1925, becoming the first woman from New England to be elected to Congress. She intended to remain in Washington for only a few years, but won reelection 17 times. As her 19th campaign began in 1960, she was unopposed. Her 35 years of service in the House of Representatives was the longest of any woman.

Although an ardent suffragist, Rogers was not an ardent feminist, and she became famous for her interest and advocacy of veterans' affairs. Her transformation from a socialite to a person deeply and enduringly interested in veterans' affairs occurred during World War I when she accompanied her congressman husband to Europe to visit base and field hospitals. Upon her return to Washington in 1918 she became a seven-days-a-week volunteer worker at Walter Reed Hospital, continuing there until 1922. In recognition of her interests, President Warren Harding appointed her a dollar-a-year inspector of veterans hospitals, a commission renewed by President Calvin Coolidge (1923) and Herbert Hoover (1929).

Her concern for veterans became her principal interest in the House of Representatives. Over the years she served on the House Committee on Veterans' Affairs, becoming the ranking member and twice chairing it when the Republicans held the House majority. Not surprisingly, she had a hand in many major veterans' bills. In 1930 she persuaded Congress to appropriate the money to construct a nationwide network of veterans hospitals. She was one of the major drafters of the G. I. Bill of Rights for veterans of World War II and sponsored the Korean War Veterans Benefits Bill. She introduced the legislation which established the Women's Army Corps in 1942 and created a permanent Nurse Corps in the Veterans Administration. In addition, she secured the passage of hundreds of private bills for pensions and disability allowances for veterans.

No rubber-stamp Republican, she often went her own way. In 1933 she was one of the first members of Congress to speak out against Nazi persecution of the Jews; subsequently she voted against the 1937 Neutrality Act, which the isolationist Republican leadership favored, and for the Selective Service Act of 1940, which they opposed. Her actions and dedication to her constituency made her unbeatable in elections. She always won by landslide proportions and was unopposed in three elections, although Massachusetts was increasingly Democratic-dominated.

Her health began to fail after 1954; but even at age 79 in 1960 when she approached her 19th election, she was invincible to all challengers except death itself. She died of a heart attack on September 10, 1960, three days before the primary election.

Further Reading

A gook sketch of Edith Nourse Rogers is Victoria Schuck's entry in *Notable American Women: The Modern Period* (1980). Also see the popularly-written sketch by Hope Chamberlin, *A Minority of Members: Women in the U.S. Congress* (1973). Other sources include the *Dictionary of American Biography, Supplement Six: 1956-1960* (1980) and obituaries in the *New York Times, Washington Post,* and *Boston Globe* on September 11, 1960.

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John Rogers

John Rogers (1829-1904) was the most successful genre sculptor of mid-19th century America. His plaster groups sold by the thousands.

John Rogers was born in Salem, Mass., and spent his early life as a clerk in New England, New York, and the Midwest. He began to model sculpture before the middle of the century. In 1858 he went first to Paris and then to Rome for training. The ideals of contemporary neoclassicism, as practiced by both American and European sculptors in Italy, did not inspire him, however, and he turned his back upon his sculptural pursuits when he returned to Chicago.

However, Rogers was persuaded to continue modeling small genre figures of a type he had done previously. Their success led him to open a studio in New York City in 1859. A combination of his sculptural ability and shrewd marketing practices quickly made that venture a success too. His work consisted of small, very detailed sculptures in plaster, built around a metal armature, and painted a neutral earth color. His grasp of anatomy and sharp observation of details of costumes and accessories were combined with an ability at compositional massing of figures and an appealing, sympathetic expressiveness. Some of his earliest works related to the Civil War, appealing to patriotism and to the popular sentiment against deprivation, the horrors of war, and slavery.

The majority of Rogers's sculptures featured scenes of everyday life—in the schoolhouse, at the parsonage, in the home, more often rural or small town. Among his more ambitious works were scenes taken from literature, including three sculptures from Washington Irving's *Rip Van Winkle,* some from Goethe's *Faust,* and a number of Shakespearean interpretations; even these stressed anecdotal rather than dramatic qualities. There were a few small portrait sculptures, too, of Abraham Lincoln, George Washington, and Henry Ward Beecher. As time went on, Rogers's compositions tended toward greater looseness, and he also depicted more scenes of action. In all, there were about 80 so-called Rogers Groups, of which about 80,000 plaster reproductions were made. Rogers developed a mail-order business, and his works were often purchased as wedding presents. They cost about $10 or $15 each.

Rogers also executed a number of monumental sculptures, but these are far less significant than his plaster groups. They represent one phase of the reaction to the popular idealistic marbles, although in the 1850s some neoclassic sculptors were also producing genre works. Rogers had numerous imitators, but none achieved his renown.

Further Reading

Two full-length studies of Rogers are Mr. and Mrs. Chetwood Smith, *Rogers Groups: Thought and Wrought by John Rogers* (1934), and David H. Wallace, *John Rogers: The People's Sculptor* (1967). □

Richard Rogers

The British architect Richard Rogers (born 1933) was an avowed modernist who represented high tech architecture with his concern for advanced technology. He was best known for his joint design of the Centre Pompidou in Paris with Renzo Piano and for the Lloyd's of London Building in London.

Richard George Rogers was born in Florence, Italy, on July 23, 1933, to British parents. He served in the British Army (1951-1953) prior to attending the Architectural Association School (1953-1959) in London. He received the Diploma of Architecture in 1959 and in 1960 married the architect Su Brumwell. The following year he studied at the Yale University School of Architecture in New Haven, Connecticut on a Fulbright scholarship, and received the Master of Architecture degree in 1962. Returning from America, Rogers formed a partnership with Norman and Wendy Foster and Su Rogers (1963-1968) in London called Team 4. They completed an industrial building (1967) at Swindon, Wiltshire, England, for Reliance Controls Ltd. The Team 4 arrangement was followed by the partnership of Richard and Su Rogers (1968-1970).

Successful Collaboration With Renzo Piano

Rogers' collaboration with Renzo Piano began in 1970, and one of their earliest designs (1971-1973) was for the small office building located at the entrance to the B & B Italia factory in Novedrate, Como, Italy. Their use of chromatic effects, an open interior space that could be freely laid out and divided up, and the suspension of that space from an exterior trellis structure all look forward to the Centre Pompidou, or Beaubourg as it is more popularly known in Paris. Winning the competition for the Centre National d'Art et Culture Georges Pompidou (1971-1977) and then building it was an extraordinary achievement for Rogers and Piano. Criticism has been directed against the high tech appearance of the building, but the public's acceptance and use of the building contradict this controversy. It has been said that Pompidou has attracted seven million visitors a year, ''more than the Louvre and the Eiffel Tower combined.'' For Rogers, the aim of technology is to satisfy the needs of all levels of society. In Beaubourg the mechanical services and plant have been hung around the exterior of the building, thus leaving the interior spaces clear. These flexible spaces can accommodate new developments in information systems and communications. The multiple and varied functions of the Beaubourg are served well by the evolutionary nature of this building.

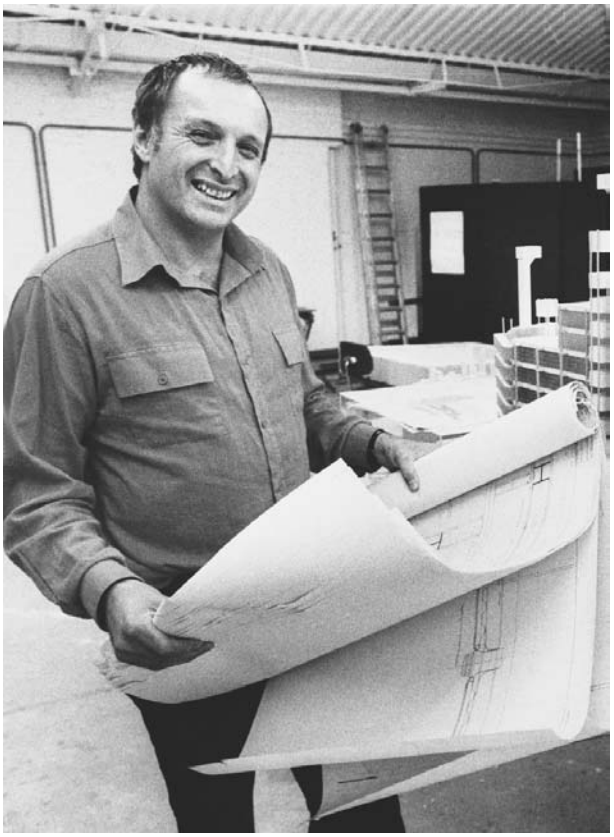

The most unique design to come from the Rogers and Piano collaboration was the one for the Institut de Recherche et Coordination Acoustique/Musique (IRCAM) in the center of Paris (1973-1977). This subterranean building with its roof at street level and improved acoustics contains studios, workshops, and an experimental concert hall. Scientific research and listening to music occur at IRCAM as scientists and musicians work side by side to explore the possibilities of abolishing the barrier that separates science and art.

Formed Richard Rogers Partnership

In 1973 Rogers married Ruth Elias and in 1977 formed the architectural firm of Richard Rogers Partnership with John Young, Marco Goldschmied, and Mike Davies. Lloyd's of London, the insurance underwriters, held a limited international competition in 1979 for a design to replace the 1925 headquarters designed by Sir Edwin Cooper. Richard Rogers & Partners presented the winning entry. Rogers' plan was a straightforward rectangular atrium office block, but by bringing the service elements (elevators, escape stairs, restrooms, and service ducts wrapped in gleaming stainless steel) out on to the facade, an ordinary building was dramatically altered. The technology of the Lloyd's building was not innovative, having been done before—mostly in the United States—but it was sophisticated. The design focus of the building is ''The Room,'' which is lit and dominated by the central atrium. Several features from earlier Lloyd's buildings were saved for use in this scheme: Cooper's pedimented entrance and library, Lutyens' war memorial design, and Adams' committee room.

The Inmos microchip plant (1982) in Newport, Gwent, Wales, presented Rogers with an exacting task just as IRCAM had, but instead of refined acoustics, a high degree of environmental control was needed. The necessity of cleanliness in the production of microchip wafers was the controlling factor in the design. Inmos also wanted a friendly environment for its employees and maximum flexibility for an evolving industry. The design had to be responsive to any site and capable of being built in a range of sizes. The key organizing element in Rogers' plan was a wide corridor that acted as a central spine. The clean room for production was placed to the north of the spine and the offices, restaurants, and testing labs to the south. Through the use of a standard bay system pre-fabricated off-site, Rogers was able to give Inmos an eight-bay building with the potential for enlargement to 20 bays.

A natural evolution from the Inmos plant is seen in the research and development facility Rogers designed for Patscenter International (1983) in Princeton, New Jersey. Rogers and Piano had built a facility near Cambridge, England, in 1975 for the parent company based on an open plan, but here in Princeton Rogers repeated his idea of open space ranged on either side of a central spine. The smaller size of Patscenter and less rigorous environmental requirements allowed for a simplified structure. The different approaches of the British and American construction industries are also reflected in Inmos and Patscenter.

A later project of a somewhat different nature was Rogers' plan for the development of a site in the London borough of Hammersmith on the Thames River (1983-1985). It included a new studio for his firm, start-up spaces for innovative companies, and private housing. By refurbishing already existing structures and building new ones, while maintaining the residential character of the area, it was hoped that the qualities of the riverside would be preserved and enhanced. A new public riverwalk served as a unifying element and provided access to river views for pedestrians.

In 1997 the Richard Rogers Partnership received a contract to design the Millennium Exhibition—a 130-acre site on London's Greenwich Peninsula that will hold a year-long event in the year 2000. The center piece of the exhibit will be the Millennium dome, which the architects described as being able to hold ''two Wembley Stadiums.''

In spite of attacks on modern architecture, Rogers remained a committed modernist. He was interested most in the imagery of technology and concerned himself with advanced technology in architecture. There is a consistent development in his works so that those designs singled out are more or less typical. Even though devoted to technology, Rogers remained faithful to the environment. He thought that people should live closer to their workplace, so there would be no need to commute: thus, less pollution. He believed that people in the cities need open spaces. In a 1995 interview in the *Los Angeles Times,* Rogers said that urban design must contain squares and open spaces. ''City squares are special,'' he said. ''People come to them to talk, demonstrate and celebrate.'' Rogers was awarded the 1985 Royal Gold Medal for Architecture by the Royal Institute of British Architects (RIBA). He served as president of RIBA and was an honorary member of the American Institute of Architects (AIA). He was an internationally respected architect of the latter half of the 20th century.

In 1996, Rogers was introduced into the House of Lords, taking the title ''The Lord Rogers of Riverside.'' He was given a Barony of the United Kingdom for life. In April 1997, Rogers received an honorary professorship from the Thames Valley University. He has written one book, *Architecture: A Modern View* (1991).

Further Reading

Books about Rogers and his work include: *Richard Rogers: A Biography* by Bryan Appleyard (1986); *The Architecture of Richard Rogers* by Deyan Sudjic (1995); *Lloyd's Building: Richard Rogers Partnership* by Kenneth Powell (1994); *Richard Rogers Partnership: Works and Projects* by Richard Burdett (1996); *Norman Foster, Richard Rogers, James Sterling: New Directions in British Architecture* by Deyan Sudjic (1986); and *Richard Rogers 1978-1988* (Architecture and Urbanism Extra Edition Series). There is also a collection of architectural monographs titled *Richard Rogers and Architects* edited by Barbie Campbell and Ruth Elias Rogers (1985). Numerous articles on Rogers may be found in international architectural journals such as *Architectural Review, The Architects' Journal, Building* , and *Architectural Design*. Rogers is listed in *Contemporary Architects,* edited by Muriel Emanuel (1980). Rogers, Piano, and others authored *The Building of Beaubourg* (1978). Current information can be found on the Richard Rogers Partnership Web site (www.richardrogers.co.uk/home.html). □

Robert Rogers

The colonial American Robert Rogers (1731-1795) was a frontiersman and army officer in the French and Indian War. Later he was extremely successful as a ranger, raider, and reconnaissance officer.

Robert Rogers was born in Methuen, Mass., on Nov. 18, 1731. He grew up in Dunbarton, N.H. Though formal education was slight in a frontier town like Dunbarton, his childhood in field and forest was ideal preparation for his career as a ranger officer.

Beginning service as a scout in King George's War (1744-1748), Rogers reentered service as a ranger officer when the French and Indian War (1755-1763) broke out, possibly because he was involved in alleged counterfeiting of the easily imitated colonial currency. Eventually, he commanded nine ranger companies and was promoted to major. He was in charge of reconnaissance, active in raiding around Lake Champlain, especially at Crown Point and Ticonderoga, and led the force that destroyed the St. Francis Indians (named after the Indian Village of St. Francis, northeast of Montreal), longtime terrors of the New England frontier. He was at the surrender of Montreal in 1760, which ended the French regime in Canada.

After the capitulation, Rogers led a party as far as Detroit to receive the surrender of the French garrison there and to persuade the Native Americans that they must henceforward look to the British as their ''fathers.'' The popular hero was not completely successful. The Native Americans attacked in Pontiac's Conspiracy, and Rogers was with the British troops that moved to relieve Detroit, fighting in the defeat at Bloody Run and commanding the men who covered the British withdrawal to Detroit again.

After brief service in the South and a trip to England, Rogers became commandant at the northwestern Mackinac post. Here he was accused of illegal trading with the Native Americans and other offenses, including treason; but a court-martial triumphantly acquitted him. Rogers had been unfortunate in business; the exact nature of his business is not clear, but it certainly included ventures in Native American trading. He also had difficulty with vouchers for ex-

penses incurred during his Native American fighting, so that his debts eventually reached £13,000. When he returned to England in 1769, he was thrown into debtors' prison but was released with the aid of his brother James.

Returning to America in 1775 as a half-pay British lieutenant colonel, Rogers showed patriot sympathies, which may have been feigned. George Washington distrusted him, and Rogers eventually joined the service of the British with no great distinction. He died in poverty in London on May 18, 1795.

Further Reading

Rogers's *Journals* are the best source for his military exploits. Rogers's *Ponteach* (1914) contains a biography by the editor, Allan Nevins. An excellent biography is John R. Cuneo, *Robert Rogers of the Rangers* (1959). The second volume of the 1937 edition of Kenneth Roberts, *Northwest Passage,* contains documents and a lengthy bibliography.

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Will Rogers

One of the most celebrated humorists and public figures of his day, Will Rogers (1879-1935) offered dry, whimsical commentaries on a plethora of political, social, and economic issues. His aphoristic, satirical observations, which he voiced in magazine articles and nationally syndicated columns, revealed the foibles and injustices of American society and reaffirmed the humorist's role as the voice of the "average" citizen.

Born in Oklahoma into a prosperous ranching family of mixed Cherokee descent, the young Rogers was an expert rider and lariat stuntman. He appeared in Wild West shows throughout the world, and in 1905 he made his vaudeville debut. In vaudeville he enlivened his performances with off-the-cuff lectures on the art of roping. Rogers's humorous chatter, nonchalant delivery, and southwestern drawl proved a popular combination, resulting in an invitation to join the Ziegfeld Follies. His wife suggested that he vary and supplement his material with comments on contemporary personages and events. Following this advice, he delighted audiences with his homely philosophy and pungent remarks, becoming a renowned humorist and interpreter of the news. Rogers's first two books, *The Cowboy Philosopher on the Peace Conference* and *The Cowboy*

Philosopher on Prohibition, were drawn from his Follies monologues. His subsequent works, such as *The Illiterate Digest, There's Not a Bathing Suit in Russia,* and *Letters of a Self-Made Diplomat to His President,* were garnered from the newspaper columns ''Will Rogers Says,'' ''The Worst Story I Ever Heard,'' ''The Daily Telegram,'' and also from his serialized correspondence from abroad appearing in *The Saturday Evening Post.* Rogers's death in a 1935 plane crash sent the entire country into mourning, prompting Carl Sandburg to reflect, ''There is a curious parallel between Will Rogers and Abraham Lincoln. They were rare figures whom we could call beloved without embarrassment.''

In his writings, as on the stage, Rogers affected a pose of ignorance, emphasizing his simple, rural background and lack of formal education. In reality he was a well-informed and thoughtful commentator, skilled in the use of the pun, metaphor, and hyperbole. By assuming the stance of a good-natured, naive country boy, Rogers was able to lampoon Congress, presidents, and foreign heads of state without occasioning offense or indignation. His *The Cowboy Philosopher on the Peace Conference,* for example, mocks the diplomatic stratagems of the Versailles talks, while *The Cowboy Philosopher on Prohibition* examines the futility and hypocrisy of the Volstead Act. Rogers's shrewd, fundamentally pessimistic point of view has been compared to Mark Twain's, as has his profound distrust of the motives and objectives of those in power. Unlike Twain, however, he was incapable of sustaining an idea at length. Rogers's forte was the pithy sentence—the short but highly suggestive statement calculated to effect an immediate response. While some critics no longer consider his topical humor relevant and find his intentional misspellings and grammatical errors excessive, others value his writings for the insight they provide into the concerns and opinions of the United States during the tumultuous 1920s and 1930s. Damon Runyon offered this assessment: ''Will Rogers was America's most complete human document. He reflected in many ways the heartbeat of America. In thought and manner of appearance and in his daily life he was probably our most typical native born, the closest living approach to what we like to call the true American.''

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Ruth Bryan Owen Rohde

Ruth Bryan Owen Rohde (1885-1954) was the first congresswoman from the South and the first woman to serve on a major congressional committee. In addition to championing women's issues in Congress, she was later active in international affairs, being the first American woman to hold a major diplomatic post.

Ruth Bryan Owen Rohde was born October 2, 1885, in Jacksonville, Illinois. Her father was William Jennings Bryan, three-time Democratic candidate for president. She grew up in a political atmosphere and learned politics and public speaking from her father, but she was deeply impressed by her mother, Mary Baird Bryan, a brilliant, college-educated woman who studied law and was admitted to the Nebraska bar in 1888. Ruth once declared that she wished to emulate her mother's mind and character. Ruth was five when her father was first elected to Congress, and she occasionally sat beside him on the House floor when he took part in congressional debates. The whole family travelled with him when he ran for president in 1896, and Ruth served as his secretary in his third run for the presidency in 1908.

She attended Monticello Female Academy in Godfrey, Illinois (1899-1901), before going to the University of Ne-

braska. She left college to marry a young artist, William Homer Leavitt, in October 1903; and they had two children before the unhappy marriage was dissolved in 1909. After the divorce Ruth Bryan went to Germany to study voice, where she met and married Reginald Altham Owen, a British officer in the Royal Engineers, in 1910. After three years in Jamaica the couple returned to England, where Ruth Owen gave birth to her third child in 1913. During World War I, while her husband campaigned in Palestine and Gallipoli, she worked for 15 months with Lou Henry Hoover in London as secretary-treasurer of the American Woman's War Relief Fund. She also studied nursing and in 1915 was posted to Cairo as an operating room nurse with the British Volunteer Aid Detachment.

Major Owen contracted a degenerative kidney disease in Gallipoli which ruined his health, so after the war the family returned to Florida, where Ruth Owen gave birth to her fourth child in 1920. Major Owen's failing health placed the responsibility for supporting the family upon his wife; therefore, she began lecturing on the Chautauqua and Lyceum circuits, becoming the highest paid woman lecturer on the circuit. She soon became a leader in various civic, cultural, educational, and patriotic organizations. In 1925 she was named vice-chairman of the board of regents of the newly established University of Miami and taught public speaking for the university extension service in 1927-1928.

In 1926 she entered the Democratic congressional primary; despite the complete opposition of the Democratic organization and the anti-suffrage prejudice of Florida, she lost by only 779 votes. Her husband died in December 1927. With the encouragement and help of her mother, she ran for Congress again in 1928. After an energetic campaign reminiscent of her father's campaigns, Owen won the Democratic primary and then swamped her Republican opponent by over 30,000 votes in the general election, becoming the first congresswoman from the South.

Her greatest legislative contributions derived from the controversy surrounding her being seated in Congress. Her defeated opponent challenged her right to the seat on the grounds that she had not been a citizen of the United States for seven years prior to her election, as required by the Constitution. Under a 1907 law, she had lost her American citizenship by marrying an alien, and she had not regained it until 1925 under the provisions of the 1922 Cable Act, an ''independent citizenship'' law demanded by the women's rights movement. The House Committee on Elections heard the challenge, and Ruth Owen presented her own case. She condemned the 1907 law as unfair in that it penalized only women for marrying aliens. No American man lost his citizenship by marrying a foreigner. In addition, she showed that the procedural flaws in the Cable Act itself had made it difficult for her, a woman supporting four children and a dying husband, to go through the process of repatriation. The Committee on Elections unanimously accepted her, and the entire House seated her without discussion or dissent. Her case focused attention on the defects of the Cable Act and led to corrective amendments which produced ''independent citizenship'' for women. She was reelected without opposition in 1930.

In 1929 she was appointed to the House Foreign Affairs Committee, making her the first woman to serve on a major congressional committee. In Congress she championed feminist issues, including the creation of a cabinet-level Department of Home and Child, the appointment of a woman to a cabinet office, and appropriations to send delegates to international conferences on health and child welfare. She came to grief over the prohibition issue in the 72nd Congress (1931-1933). She always voted ''dry'' on the question during the session, but the forces of repeal defeated her in the Democratic primary in 1932. In the lame-duck session that followed she accepted the wishes of her district and voted to repeal the prohibition amendment.

In 1933 President Franklin Roosevelt appointed her to be envoy extraordinary and minister plenipotentiary to Denmark, making her the first American woman to hold a major diplomatic post. Three years later she married Captain Borge Rohde of the Danish Royal Guards, which automatically made her a Danish citizen. This champion of independent citizenship found herself unable to continue in her diplomatic capacity because she now possessed dual citizenship. So she resigned and, with her husband and family, Ruth Rohde returned to live in the United States. She continued to lecture and write and in 1939 became a visiting professor at Monticello College.

In 1945 Roosevelt named her special assistant to the State Department to aid in the drafting of the United Nations Charter, and in 1949 President Harry Truman appointed her alternate delegate to the United Nations General Assembly. In 1954 she travelled to Denmark to accept the Order of Merit from King Frederick IX for her contributions to Danish-American friendship. While in Copenhagen, on July 26,1954, Ruth Rohde died of a heart attack and was buried there.

Further Reading

A lively biographical sketch of Ruth Bryan Owen Rohde is found in Hope Chamberlin, *A Minority of Members: Women in the U.S. Congress* (1973). Her early life is described in a memoir by her parents, *Memoirs of William Jennings Bryan: By Himself and His Wife Mary Baird Bryan* (1925). The Cable Act and the citizenship question are discussed in J. Stanley Lemons, *The Woman Citizen: Social Feminism in the 1920s* (1973). Also see Paolo Coletta, *William Jennings Bryan. I. Political Evangelist, 1860-1908* (1964); *Notable American Women: The Modern Period* (1980); *Dictionary of American Biography, Supplement Five: 1951-1955* (1977), and an obituary in the *New York Times,* July 27, 1954. □

Roh Tae Woo

After serving as a rather obscure military leader for many years, Roh Tae Woo (born 1932) became active in the South Korean government following the coup by Chun Doo Hwan. It was his part in this coup which landed him with a 17-year prison sentence. In

1987 Roh was elected as the 13th president of the Republic of Korea.

Roh Tae Woo, as president of South Korea's Sixth Republic, wished to be remembered as ''an ordinary man'' in the era of ''the common people.'' Although constitutionally elected as the 13th president of the Republic of Korea (ROK) on December 16, 1987, he received only 36.6 percent of the total popular votes. His ruling Democratic Justice Party also failed to capture the majority votes in the April 1988 National Assembly election, winning only 125 seats in the 299-member legislative body. As a result, President Roh's effectiveness as political leader was handicapped in the subsequent years.

Roh was a retired four-star general and a hand-picked successor to former President Chun Doo Hwan of the Fifth Republic (1980-1988). Roh was Chun's classmate in the 11th graduating class of the Korean Military Academy in 1955. Like Chun, Roh had his family roots in Taegu and served in Vietnam as commander of an ROK unit. When Chun carried out a coup on December 12, 1979, following President Park Chung Hee's assassination on October 26, Roh moved his 9th Infantry Division from the Demilitarized Zone to Seoul to support the coup.

Roh held several key army posts such as commander of the Capital Security Command in 1979 and commander of the Defense Security Command in 1980. After his retirement from the military in July 1981, Roh accepted Chun's offer of the post of minister of state for national security and foreign affairs. Later he also served as sports minister, home affairs minister, president of the Seoul Olympic Organizing Committee, and, in 1985, chairman of the ruling Democratic Justice Party.

Despite this clear record of his past activities, Roh worked to distance himself from both his military background and his ties with his mentor, now-disgraced expresident Chun. The reason is that Roh worked to carry out his own agenda for democratic reform. By agreeing on June 29, 1987, to meet opposition demands for political reforms with his eight-point proposal, including direct presidential elections, Roh successfully upstaged Chun and thereby boosted his own image as reformer. In the December 1987 presidential election, the candidate Roh promised to submit his leadership to a mid-term ''vote of confidence'' soon after the 1988 Seoul Olympics (this pledge, however, was subsequently rescinded on March 20, 1989). Roh won the election and was inaugurated February 2-5, 1988.

Roh was born on December 4, 1932, into a farming family in a small village, Talsong, near Taegu, north Kyongsang province. His father, a low-echelon civil officer in the district, died in a car accident when Roh was seven years old. With his uncle's help, Roh first enrolled at the Taegu Technical School but transferred to the local Kyongbuk High School where he was an above-average student. His high school record describes him as a ''gentle and hard-working student with a strong sense of responsibility.''

During the Korean War (1950-1953) Roh joined the army as an enlisted man and later entered the Korean Military Academy, completing it in the first class of the four-year program in 1955. He fought in the Vietnam War first in 1968 as a lieutenant colonel and later as commander of the ROK unit. Roh was indeed an ''ordinary man'' unknown to the public until he plunged himself into politics by helping his classmate Chun Doo Hwan to carry out a coup.

Roh's stance as president was activist in diplomacy and steadfast in the push toward political and socio-economic reforms at home. Democratization of politics, economic ''growth with equity,'' and national reunification were the three policy goals publicly stated by the Roh administration. Successfully hosting the 24th Summer Olympic in Seoul in 1988 was a major accomplishment, followed by his active diplomacy, including his address before the United National General Assembly in October 1988 and his meeting with U.S. President Ronald Reagan in the White House. During his subsequent U.S. trip in 1989, Roh also met with U.S. President George Bush and delivered a speech before a joint session of the U.S. Congress. He also conducted a five-nation European visit in December 1989.

On July 7, 1988, he launched an aggressive foreign policy initiative called the Northern Diplomacy, or Nordpolitik, which brought about benefits and rewards to his government. In 1989 Seoul established diplomatic relations with Hungary and Poland, followed by diplomatic ties with Yugoslavia, Romania, Czechoslovakia, Bulgaria, and Mongolia in 1990. South Korea's trade with China steadily increased, reaching the $3.1 billion mark in 1989 at the

same time as South Korea's trade with the East European countries and the Soviet Union increased to $800 million. Seoul and Moscow exchanged full consular general's offices in 1990.

Roh's emphasis on ''economic growth with equity,'' although well received by the public, led to the dwindling in the annual economic growth rate from the high of 12.3 percent in 1988 to 6.7 percent in 1989. As labor strikes and demands for higher wages intensified, the Roh government imposed an austerity plan to keep South Korea's export-oriented economy more competitive internationally. However, higher wages and the appreciation of the won in value against the U.S. dollar made Korean products less competitive internationally.

In order to overcome paralysis of governing due to lack of majority support in the National Assembly, the Roh government sought to attain ''a grand compromise'' in partisan politics. The surprising announcement of the party merger in January 1990 was an attempt to accomplish this political miracle. The ruling Democratic Justice Party merged with two opposition parties, Kim Young Sam's Reunification and Democracy Party and Kim Jong Pil's New Democratic Republican Party. The newly established Democratic Liberal Party, which commanded more than a two-thirds majority in the legislature, sought to establish political stability so as to enable socio-economic progress. On June 4 Roh Tae Woo, while visiting the United States, met with another presidential visitor, Mikhail Gorbachev of the U.S.S.R. The meeting ended 42 years of official silence between the two countries and paved the way for improved diplomatic relations.

The historical significance and legacy of Roh Tae Woo is the broad political reform which he helped to start rolling, steering the country toward greater democracy and pluralism.Yet, he may be just as well remembered for his ''trial of the century''.

On August 26, 1996 former South Korean President Chun Doo Hwan was sentenced to death, and former President Roh Tae Woo was given more than 22 years in prison, for seizing power in a 1979 mutiny. The sentences were later reduced to life and 17 years respectfully.

In addition, a three-judge panel confiscated war chests worth about $631 million illegally amassed by Chun and Roh during their dictatorships. They were convicted of masterminding a ''creeping coup'' which began with an army mutiny in 1979 and ended with a massacre of pro-democracy protesters in the southwestern city of Kwangju in 1980. At least 240 people were killed. Chun has insisted his actions were necessary to defend the country against a possible attack by North Korea in the unstable aftermath of the 1979 assassination of President Park Chung Hee.

Roh—designated Prisoner 1437—entered a Seoul courtroom on Dec. 19, 1995 without a hint of the power he once wielded as president. His head bowed and speaking in whispers, he answered more than 200 questions from prosecutors about the $650 million slush fund he admitted to amassing. ''I have never, ever intended to accept any bribes,'' Roh insisted in an irritated tone. ''I have received only donations. I have never swapped them for favors.''

Roh did not make a final appeal to the Supreme Court against his convictions for mutiny, treason and bribery. He stated he didn't want to cause any more worries to the public over this incident. The appeals court cut his prison sentence to 17 years from 22 1/2 years.

Further Reading

Additional information on Roh Tae Woo can be found in Ilpyong J. Kim and Young Whan Kihl, editors, *Political Change in South Korea* (1988). Updated information was gathered from *LA Times* ''S. Korea Court Overturns Ex-President's Death Sentence; Successor Roh Tae Woo's term cut by five years,'' Monday, December 16, 1996; ''2 Ex-Leaders Guilty of Mutiny in S. Korea, Chun Given Death,'' Monday, August 26, 1996; World in Brief, South Korea: ''Ex-Presidents Won't Appeal Convictions,'' Monday, December 23, 1996; *Chicago Tribune* ''200 Questions for S. Korea's Roh,'' 12/19/95, and ''Anger Flares at S. Korean Trial,'' 01/16/96. □

Gustavo Rojas Pinilla

Gustavo Rojas Pinilla (1900-1975) was a Colombian general and dictator-president. Though he interrupted briefly Colombia's civil war, his rule ultimately became an oppressive regime of terror.

Gustavo Rojas was born in ancient Tunja on March 12, 1900. After receiving his preuniversity education at Tunja Normal School, he began his military career in 1917, specializingin building airports. In 1927 he wrote a thesis at the Tri-State College of Engineering in Angola, Ind., on the building of airfields in Colombia. During the next 20 years, as he rose from lieutenant to general, Rojas was an engineer, building roads and airports. By 1945 he had become the director of civil aeronautics.

The *Bogotazo* riots of April 8, 1948, marked a turning point in Rojas's life and the start of his political career. He suppressed the Cali rioters with such efficiency and brutality that he won the hatred of the Liberals and the approval of the Conservative dictator, Laureano Gómez, who promoted him in 1950 to commander in chief of the armed forces and sent him in 1952 to Washington to represent Colombia on the Inter-American Defense Board and to Korea to inspect Colombian troops there.

In 1953, threatened with demotion and removal by Gómez, Rojas led a plot of army officers in a successful coup against the dictator and brought a brief stop to the bloody civil war in Colombia. Colombians were so thankful to Rojas for peace that they elected him president, but by June 8, 1954, Rojas had started his own violence.

Rojas used the army and police against all opposition in Colombia. Hundreds of thousands of Colombians fled burning villages for the comparative safety of mushrooming city slums. By the end of the Rojas regime, in 1957, over 300,000 Colombians were dead, and Rojas, the peacemaker and builder, had acquired a different reputation. Hubert Herring described him as a ''sadist . . . one of the

most savage and venal and altogether incompetent administrators in the history of the nation.'' Other historians were not so harsh. Vernon Lee Fluharty considered him a much-maligned reformer trying to modernize a semifeudal society which had been run for centuries by two small elite oligarchies. Fluharty saw these oligarchies as unwilling to give up their privileges or to ''cope with long-smoldering social revolution.'' Fluharty excused the violence but incorrectly predicted that the two rival oligarchies would never cooperate.

The new military coup against Rojas came suddenly on May 9, 1957. After months of secret negotiations in Spain and Colombia, the Conservative and Liberal leaders jointly ousted Rojas and instituted their unique 16-year plan for ''peace through alternation and parity.'' By this plan, Liberals and Conservatives alternated the presidency every 4 years after 1958, dividing the government jobs equally and giving Colombia years of comparative peace.

After a brief period of disgrace and exile, Rojas organized ANAPO, a rapidly growing party of left and right extremists who vowed to upset this ''frozen democracy.'' In 1970 they claimed to have won a third of the votes and the presidency. When the Conservative Misael Pastrana was officially declared the winner, Rojas promised revolution and was held under house arrest. Bogotá was tense, but Pastrana became president.

Further Reading

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Madame Roland

Marie-Jeanne Roland (1754–1793) was a French writer and political figure, who presided over a salon and was influential in her husband's career during the early years of the French Revolution until she was arrested and executed for treason.

Marie-Jeanne ''Manon'' Philipon, better known as Madame Roland, was born in Paris sometime in 1754. The only surviving child of a master engraver, she was born into an age of reason and wit, the France of the *philosophes.* After spending the first two years of her life with a wet-nurse, Manon returned to her parents' middle-class household where she watched her father and his apprentices make decorated snuffboxes, jewel and watch cases, elaborate buttons, and picture frames. Taught to read at an early age, her intellectual curiosity was insatiable. She devoured books on virtually every subject including history, philosophy, poetry, mathematics, and religious works. From her mother, she learned the domestic duties of cooking and sewing. It was reading, however, that remained her greatest joy, and she spent the majority of her waking hours engaged in study. As she herself noted: ''I need study as I need food.'' At the age of nine, Manon discovered Plutarch's *Lives* which made an indelible impression upon her. It was Plutarch, she later admitted, who made her a firm believer in the republican form of government.

Religion held a strong hold on the young girl who, at age 11, expressed an earnest desire to become a nun. Her parents agreed to a one-year trial and on May 7, 1765, she entered the Convent of the Ladies of the Congregation, in the Faubourg Saint-Marcel. Here, she met the Cannet sisters, Henriette and Sophie, who became her lifelong friends.

Convinced that the monastic life was not for her, Manon left the convent in the spring of 1776 to live for a year with her grandmother Philipon on the Ile Saint-Louis. It was during one of their infrequent social outings that Manon was introduced to Madame de Boismorel, a wealthy noblewoman who left an unfavorable impression on the young bourgeoisie. Madame Boismorel exhibited all of the pretentiousness and arrogance of the *ancien regime* aristocracy, and Manon maintained a critical and hostile attitude towards them for the rest of her life.

Upon her return home, Manon continued her extensive reading by making use of circulating libraries. Mastering Italian and with a good knowledge of English, she delighted

in reading the works of English novelists and poets such as Fielding, Richardson, Pope, and Shakespeare. Voltaire became one of her favorite authors and, from the age of 14, she began to have serious doubts about her religion. She eventually chose to reject the staunch Catholicism of her childhood and instead relied on a sentimental form of deism. Nonetheless, she concluded that orthodox Christianity was useful and necessary for poor people in order to give them hope. Historian Gita May has concluded that ''from her study of the *philosophes,* Manon came away a resolute optimist and a firm upholder of the dignity of the individual.''

Her optimism was temporarily shattered by the death of her mother in June 1775. Estranged from her father, whose heavy financial speculations began to destroy his business, Manon kept to herself, spending more and more time alone. In 1776, at the age of 22, she resolved to remain a spinster for the rest of her life. Rejecting the young suitors her father suggested, she preferred the company of older men, with whom she could enjoy intellectual and social companionship without the burden of physical attraction. It was during this period that she first read Rousseau. Gita May asserts that ''Rousseau . . . shaped her whole moral being and . . . determined her every important act both in her private and political life.'' In her *Memoirs,* Madame Roland discussed the philosopher's impact:

> Rousseau . . . made the same impression on me as had Plutarch when I was nine. . . . Plutarch had predisposed me to become a republican; he had inspired in me the true enthusiasm for public virtues and liberty. Rousseau showed me the domestic happiness to which I had a right to aspire and the ineffable delights I was capable of tasting.

Of all her elderly companions, Manon had not yet chosen a suitor whom she could consider marrying until January 1776 when she was introduced to Jean-Marie Roland de la Platière, an inspector of Commerce and Manufactures at Amiens. Twenty years her senior, M. Roland was a thin, slightly stoop-shouldered man who dressed like a Quaker and whose angular, sharp features gave him a somewhat striking appearance. Roland appeared more respectable than seductive, and Manon appreciated his broad range of interests and gravity of mind.

Their courtship was lengthy and often stormy. Roland spent long periods without visiting or corresponding with her. In addition, Manon's father disliked him intensely while Roland's family were wary of allowing their son to marry a dowerless bourgeoisie. In spite of these objections, they became engaged in April 1779 and, after Roland's procrastination, were finally married on February 4, 1780. As a couple the Rolands made an interesting sight. He looked more like her father than her husband while she, with her dark hair and pale complexion, radiated youth and vigor.

For the first six months of their marriage they lived in Paris even though Roland's office was in Amiens. During this time, he came to rely more and more upon his wife's literary and intellectual talents. Madame Roland helped him edit his writings, becoming not only his secretary, but also his copyist, editor, researcher, proofreader, and, finally, coauthor. In Paris, she became acquainted with men of letters and scientists with whom she was to maintain lifelong friendships. Louis Bosc, a botanist, and François Lanthenas, a businessman, quickly became enamored of her lively wit and charming personality. It was with some regret that she left Paris for Amiens in the autumn of 1780. One year later, on October 4, 1781, she gave birth to the couple's only child Marie-Thérèse Eudora.

For the next four years, Manon's life remained uneventful. She continued to work along side her husband, providing him with invaluable assistance. In spite of her intellectual abilities and obvious talents, Madame Roland was no feminist. In a letter addressed to her friend Bosc she confessed:

> I believe . . . in the superiority of your sex in every respect. In the first place, you have strength, and everything that goes with it results from it: courage, perseverance, wide horizons and great talents. . . . But without us you would not be virtuous, loving, loved, or happy. Keep therefore all your glory and authority. As for us, we have and wish no other supremacy than that over your morals, no other rule than that over your hearts . . . . It often angers me to see women disputing privileges which ill befit them. . . . [Women] should never show their learning or talents in public.

Her quiet life in Amiens was interrupted when she embarked on a trip to Paris in March 1784 in order to obtain a patent of nobility for Roland. They both believed that his long service of duty entitled him to recognition and respect. Unfortunately, her charm, intelligence, and perseverance did not win over the hostile attitudes which the officials held about her husband, although she did manage to obtain for him a transfer from Amiens to Lyon and a promotion to general inspector. After a brief trip to England in July 1784, the Rolands moved to his family home at Villefranche-sur-Saone. Much of their time, however, was spent at their country retreat, Le Clos, which Manon greatly admired and enjoyed. In spite of the abject poverty she encountered, she was content and serene.

This was not the situation in the rest of the country. The French monarchy had become increasingly unpopular from the mid-18th century, and revolutionary language was circulating in France after the revolt of the American colonies. By 1787, the royal treasury was bankrupt from the wars with Great Britain, and a disastrous harvest in 1788 caused food shortages and subsequent bread and grain riots. Louis XVI, in order to alleviate the crown's financial difficulties, summoned a meeting of the Estates General which had not met since 1614. The Third Estate, made up of mostly lawyers, doctors, engineers, and merchants, demanded double representation which the king and his finance officer, Jacques Necker, granted. It was a fatal move. The delegates, who had drawn up a number of grievances, or *cahiers,* were disappointed when the Estates General met on May 4, 1789, and the king failed to address their concerns. More important, he chose to ignore the question of whether the assem-

bly would vote by order, which usually ensured the dominance of the privileged estates, or by head, which would give the Third Estate control. Disappointed by the king's reluctance to decide upon this issue, the Third Estate took a momentous step and proclaimed itself the National Assembly on June 17. The king finally intervened by locking the delegates out of their meeting hall but, defying his will, they met in a nearby tennis court and bound themselves by a solemn oath not to separate until they had drafted a constitution for France. The French Revolution had begun.

Madame Roland's complacent and quiet life in the country was disrupted when news of the events taking place in Paris reached her. From the outset of the Revolution, she and her husband supported the goals of the insurgents. Convinced that the revolutionary movement would only be successful if it abolished the monarchy, she continued to suspect the King of plotting with counterrevolutionaries which turned out to be true. Remaining in Lyon, Manon and her husband became correspondents for a revolutionary newspaper, the *Patriote français* published by Jacques-Pierre Brissot, a lawyer whom they had met in 1787 and who was currently an active leader of the revolutionaries. In November 1790, sympathizers of the Revolution dominated the municipal council of Lyon, and Roland was subsequently appointed an officer.

The city was in the midst of an economic crisis due to its exorbitant debt, and Roland was appointed to negotiate for a loan from the National Assembly. Accompanying her husband to Paris in February 1791, Madame Roland opened her first political salon at the Hôtel Britannique in the rue Guénégaud. Many of the leading revolutionary figures attended, including Brissot, Petion, Robespierre, Buzot and Thomas Paine. Unlike other hostesses, she did not choose to be the center of attention, refraining from speaking until the meetings were finished.

By August 1791, with her husband's mission nearing its end, they decided to return to Le Clos. Their residence was short-lived. On September 27, the Inspectorate of Manufactures was abolished and Roland was consequently deprived of his profession. Having served for nearly 40 years, he felt that he deserved a pension and, as a result, the Rolands returned to Paris in December 1791 where they immediately became embroiled once again in revolutionary politics.

Louis XVI had signed the constitution on September 14, 1791, and from the first meeting of the Legislative Assembly on October 1, the question of war dominated its mood and work. The strongest advocates for war came from a group later known as the Girondists, whose unofficial leader was Roland's friend and fellow journalist Brissot. In speeches to the assembly and to the radical Jacobin Club, the Girondists advocated war with Austria as a means of rallying popular support for the Revolution, testing the loyalty of the king, and suppressing counterrevolutionaries. In March 1792, Louis XVI appointed a new cabinet which included Roland as minister of the interior. One month later, on April 20, war against Austria was finally declared.

Madame Roland, who had already proved a worthy partner to her husband, was now virtually indispensable. She was often present when colleagues and friends brought up matters of state with her husband at home. Enjoying his fullest confidence, she wrote much of his correspondence and provided advice and support for his policies. With the reopening of her salon, Madame Roland found herself at the social and political center of the new government.

In spite of his earlier cooperation, Louis XVI became increasingly intractable by consistently refusing to endorse Girondist legislation. Military losses contributed to growing accusations that the king was secretly encouraging the Austrians. Distrust between the king and the government reached a climax in May 1792 when he vetoed three Girondist decrees. On June 10, Roland addressed a letter to the king, actually written by his wife, reprimanding him for his veto and encouraging him to become more patriotic. Madame Roland's dislike for the monarchy was clear: ''I know that the stern language of truth is rarely welcomed by the throne, I know too that it is because truth is almost never heard there that revolutions become necessary.''

Louis XVI not only ignored the letter but dismissed all of the Girondist ministers including Roland. His action led to an armed uprising of the Paris populace on June 20 and heightened anxiety throughout the country. Political excitement continued to increase until August 10 when a crowd of armed Parisians marched on the palace at the Tuileries, forcing the royal family to flee for protection to the National Assembly. The crowd, however, was in control, and the assembly had no choice but to suspend Louis XVI from his functions. As the monarchical constitution was clearly dead, they ordered elections for a new body, the National Convention. Roland and his colleagues were reappointed, and Danton was named minister of justice.

Madame Roland was once again in a position of influence as helpmate to her husband, although she fell increasingly under attack from Robespierre and his Jacobin allies. The Girondists were rapidly losing support in the French capital, and when the convention held its first meeting on September 21, 1792, the divisions were clear. On one side were the Girondists; on the other sat the Jacobin deputation from Paris which became known as the Mountain (*Montagne*) from the high seats it took at the back of the assembly. The rest of the deputies formed the Plain (*Plaine*) and were uncommitted to either faction.

The fate of the king led to a struggle for control of the convention itself. Roland became a favorite target of the opposition who accused him of royalist sympathies and secret correspondence. The slander directed against the Roland ministry included his wife who was summoned before the bar of the convention on December 7, 1792. After a dramatic defense of her politics, she was not only cleared of the charges brought against her but was voted honors of the session. Her husband was less successful. The convention voted in favor of the king's execution by a majority of one vote, and Louis XVI was guillotined on January 21, 1793. Roland handed in his resignation the following day.

Historians have debated upon the real reasons for Roland's decision to resign at this particular time and, until recently, were unaware of the personal crisis he and his wife were undergoing. Sometime before her husband's resigna-

tion, Madame Roland confessed to him her romantic attraction to the Girondist deputy from Evreux, François Leonard Buzot. Faced with a painful dilemma but realizing his dependence on her, Manon chose to remain with Roland. Thus, they continued to live and work together although their relationship was strained not only for personal reasons but by the uncertainty and growing danger of their political position.

In spite of repeated requests and petitions, they were prohibited from leaving Paris. Manon's sense of doom was realized when 21 Girondist deputies were expelled from the convention and arrested on May 31, 1793. Engineering her husband's escape, she did not elude the authorities. For the next five months, she spent her time in prison writing her *Memoirs* and her autobiography entitled *An Appeal to Impartial Posterity.* Throughout her imprisonment, she maintained a calm composure. After visiting Madame Roland in prison, an Englishwoman noted that:

> She conversed with the same animated cheerfulness in her little cell as she used to do in the hotel of the minister. . . . She told me she expected to die; and the look of placid resignation with which she spoke of it, convinced me that she was prepared to meet death with a firmness worthy of her exalted character.

During her imprisonment she refused to agree to several plans for her escape; her fate was sealed when the Girondists, after a seven-day trial, were found guilty of counterrevolutionary activities and were executed on October 31, 1793. Madame Roland's trial before the Revolutionary Tribunal was set for November 8. Dressed in a gown of white muslin, she listened to witnesses against her but was forbidden to speak in her own defense. Pronounced guilty of a ''horrible conspiracy against the unity and indivisibility of the Republic, and the liberty and safety of the French people,'' she was ordered to be executed that very afternoon. On a bleak, wintry November day, Madame Roland traveled in a cart to the foot of the guillotine in the Place de la Revolution. Mounting the platform, her eyes fastened on the artist David's statue of Liberty as she exclaimed, ''Oh Liberty, what crimes are committed in thy name.''

Her death produced a grievous sense of loss in the two men who loved her. Two days after hearing the news of his wife's execution, Roland left his sanctuary at Rouen and was later found impaled upon his sword cane. Buzot, also heartbroken, met a similar fate when his body was found on June 25, 1794, half-devoured by wolves.

Further Reading

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John Rolfe

John Rolfe (1585-1622) was an English colonist who settled in Jamestown, Va., and pioneered in the cultivation of tobacco.

John Rolfe was born in the spring of 1585, the descendant of an old Norfolk family. His emigration to Virginia in 1609 was interrupted by a shipwreck on the newly discovered island of Bermuda. A child born to Rolfe's wife died while they were stranded in Bermuda. After almost a year the couple landed in Jamestown, Va.; the colony was in desperate condition. Apart from the danger of disease, which claimed Rolfe's wife shortly after their arrival, the province had no staple product, and there were constant threats of attack by the indigenous population.

Conceptions regarding colonization had proceeded no further in Rolfe's time than to think of plantations as trading ventures, places where quick returns might be won from a minimal investment. Finding neither precious metals nor other resources that could be exploited easily, the sponsors of Jamestown experienced continuing expense coupled with disappointment. The colony's settlers found the Native Americans growing and using tobacco, but its commercial possibilities seemed limited because the leaf tasted bitter.

Rolfe started to experiment with the cultivation of tobacco. In 1612 he planted seeds of tobacco plants that had been found originally in the West Indies and Venezuela and that offered a milder smoke. He also developed new methods of curing the leaf, thereby further enhancing its flavor and facilitating its shipment to England. Rolfe's experiments were very successful, and his first shipments to London in 1614 were the foundation of the staple production that underlay the southern economy before 1800.

Given the importance of Rolfe's contribution in the cultivation of tobacco, it is unfortunate that his fame is largely associated with his marriage in 1614 to Pocahontas, daughter of the chief Powhatan. Although Rolfe's marriage to Pocahontas grew out of mutual love, contemporaries also observed that it initiated an eight-year period of relative peace. A triumphant tour of England by Pocahontas and her entourage in 1616, during which she was received as a visiting princess, ended sadly in her death from consumption.

Rolfe's last years were busy and fruitful. He served as secretary of Virginia and as a member of the council, writing important letters describing the problems of Virginia. He was killed during the massacre of March 22, 1622, which was said to be perpetrated by the Native Americans. He left a third wife and daughter, as well as his son by Pocahontas, Thomas Rolfe.

Further Reading

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Romain Rolland

The French writer Romain Rolland (1866-1944) was the author of many works, all reflecting the conscience of a great humanist.

Romain Rolland was born on Jan. 29, 1866, in Clamecy (Burgundy). His family moved to Paris in 1880, where he graduated from the École Normale Supérieure in 1889 in history. During these years, disillusioned by the decadence of French society, having lost faith in Catholicism, but still looking for ideals, he turned toward the pantheism of Baruch Spinoza. In 1889 he arrived in Rome, where he discovered the Italian Renaissance and met Malvida von Meysenburg, who introduced him to the heroes of revolution and German romanticism; these various influences appear for the first time in his two unpublished dramas—*Empedocle* and *Orsino*.

Rolland returned to Paris in 1891, where he slowly turned toward the incipient socialism. In 1898, involved in the polemic aroused by the Dreyfus Affair, he wrote *Les Loups* (The Wolves), a play that transposed the case to 1793 and attempted to present objectively the arguments of both sides. The success of *Les Loups* encouraged him to write a whole cycle of plays on the French Revolution, whose spirit, he thought, must be carried into the future; among them were *Danton* (1900) and *Le Quatorze Juillet* (1902; The Fourteenth of July). Believing in the revolutionary role of culture, he wrote a series of essays in *Le Théâtre du peuple* (1903; The People's Theater).

In 1904 Rolland taught at the Sorbonne, inaugurating a course on the history of music. From 1904 to 1912 he wrote *Jean-Christophe,* a novel which shows the confrontation between an artist and a decadent society. Built like a symphony, *Jean-Christophe* is an affirmation of the German musical genius. *Colas Breugnon* (1914) is, on the contrary, a novel whose humor reminds one of François Rabelais. Meanwhile Rolland produced a series of biographies: *Beethoven* (1903), *Michel-Ange* (1906), and *Tolstoi* (1911).

Rolland spent the war years in Switzerland. He accused both France and Germany in a series of essays, *Au dessus de la melée* (Above the Battle). After the fall of Europe, only the Russian Revolution gave him some hope for the future. Opposing violence, he did not, however, join the Communist party. Throughout the 1920s he called for the unity of all truth-searching minds, regardless of political opinion, in *Déclaration d'indépendance de l'esprit* (1919; Declaration of the Independence of the Mind). His belief in nonviolence made him praise the Gandhian idea of revolution through his several books on Hindu thought.

Rolland meanwhile came back to his plays on the French Revolution; the last one was *Robespierre* (1939). In 1933 he published another novel, *L'Âme enchantée* (The Enchanted Soul), dealing with the problem of political action. Moved perhaps by the mounting fascism, he adhered more closely to communism; several essays show this evolution, in particular, *Quinze ans de combat* (Fifteen Years of Struggle).

In 1938 Rolland settled in Vézelay, where he composed his *Mémoires* and *Le Voyage intérieur* (Journey inside Himself), his spiritual autobiography. He died on Dec. 30, 1944.

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Richard Rolle of Hampole

The English prose and verse writer Richard Rolle of Hampole (ca. 1290-1349) gave the first formal expression to English mysticism and exerted a very important intellectual influence on the 14th century.

Richard Rolle of Hampole was neither a priest nor a monk but a simple layman. Born in the vicinity of Thornton-le-street, the son of William Rolle, a gentleman of Richmondshire, he was sent to Oxford by Thomas de Neville, who saw great intellectual promise in the boy. Rolle progressed well in his studies until at the age of 19 he had a deeply moving mystical experience of love and union with God. He returned home intent on serving God by contemplation as a hermit. He borrowed two gowns from his sister and a rain hood from his father to make a habit and tried to set up a hermitage in the nearby woods. He had an unsatisfactory time of it until one day he was recognized by John de Dalton, son of his former benefactor, as he donned a surplice in the Dalton chapel and, with ecclesiastical permission, preached a moving sermon. The Nevilles set him up on the estate with shelter, food, and suitable clothing.

It was not long before Rolle discovered that curious and intrusive friendship can destroy those essentials of a contemplative life, solitude and peace of mind. For a time he sought over the countryside for what he needed. At length he found a spot near the Cistercian convent of St. Mary's at Hampole. Here his freedom was unhampered, and he set-

tled down for a course of contemplative prayer. His experiences could not be contained, and they overflowed in passionate writing. At first he wrote in Latin, the language of the learned. Little by little, as his reputation for holiness spread, he was asked for advice and guidance. Since many who appealed to him were simple people, he turned to English, the vigorous, malleable Northumbrian dialect. His manuscripts were widely distributed and highly prized, some of the more than 400 extant being passed down in wills as family heirlooms.

Rolle died in Hampole in 1349, perhaps from the plague which was ravaging the country at the time. He had built an enduring reputation for holiness which encouraged the nuns at St. Mary's to write an office in view of a probable canonization. It is from this office that we learn most of the details of his life.

Rolle's writing was a stupendous achievement. Of the English prose tracts, some running to 10,000 words, the following are outstanding: *The Form of Perfect Living, Ego dormio et cor meum vigilat, A Commandment of the Love of God,* and the *Commentary on the Psalter*. With these, his Latin works, his many shorter prose tracts, and his many versified themes, he influenced people as dissimilar as the great mystic Walter Hilton and that bumbling seeker for true sanctity Margery Kempe. His style is passionate and personal but controlled by moderation, reasonableness, and a sense of humor.

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The Rolling Stones

The Rolling Stones, having outlasted nearly all of their 1960s contemporaries, continue to belt out hits well into middle age. Original members included lead singer Mick Jagger (Michael Philip Jagger, born July 26, 1943, in Dartford, Kent, England); guitarist Keith Richard (surname sometimes listed as Richards, born December 18, 1943, in Dartford, Kent, England); guitarist Brian Jones (Lewis Brian Hopkins-Jones, born February 28, 1942, in Cheltenham, Gloucestershire, England, drowned, July 3, 1969); drummer Tony Chapman; bass player Dick Taylor; and pianist Ian Stewart. Drummer Charlie Watts (Charles Robert Watts, born June 2, 1941, in Islington, England) replaced Chapman c. 1962; bass guitarist Bill Wyman (William Perks, born October 24, 1936 [some sources say 1941]) replaced Dick Taylor c. 1962; guitarist Mick Taylor (born January 17, 1948, in Hertfordshire, England) replaced Jones, July 1969; guitarist Ron Wood (born June 1, 1947, in London, England) replaced Mick Taylor, 1975; bass guitarist Darryl Jones replaced Bill Wyman, 1993. Current members include Jagger, Richard, Watts, Wood, and Jones.

Often billed as ''the world's greatest rock and roll band,'' the Rolling Stones have earned the title; if not for their musical prowess, then certainly for their longevity. Formation of the group began back as early as 1949 when Keith Richard and Mick Jagger, both from Dartford, England, went to school together. It would take another eleven years, however, before their paths would cross again. To their amazement, they discovered that both of them had grown up listening to the same great American bluesmen and rockers like Chuck Berry and Bo Diddley. The two formed a friendship that was based around one common interest: music.

The Rolling Stones (L-R Richard, Wood, Jagger, Watts)

At the time, Jagger was attending London's School of Economics while Richard was struggling at Sidcup Art College. Soon they found out about a local musician named Alexis Korner who held blues jams at the Ealing Club. After Jagger began to sing for Korner's Blues Incorporated, he decided to join a group that Richard was putting together. Other members included Ian Stewart, Dick Taylor, Tony Chapman, and a guitar player named Brian Jones.

Jones was quite different from the rest of the lads. Although only one year older than Jagger and Richard, he had already parented two illegitimate children by the time he was sixteen. And while Richard was more into the Berry school of rock guitar, Jones was pure blues and often referred to himself as Elmo Lewis (in reference to the slide guitarist, Elmore James).

Charlie Watts was already making a fair living drumming for a jazz combo when he was persuaded to replace Tony Chapman. The oldest member, a rocking bassist, Bill Wyman, hooked up immediately after to complete the rhythm section. With the shrewd talents of manager/publicist Andrew Loog Oldham, they began opening for Blues Inc. at London's Marquee Club in 1963, billed as '' Brian Jones and The Rollin' Stones'' (after a Muddy Waters tune). Dick Taylor was no longer in the band at this time.

With hair longer than any other group and an attitude that made the Beatles look like choir boys, the Stones took full advantage of their image as ''the group parents love to hate.'' ''That old idea of not letting white children listen to black music is true,'' Jagger told Jonathan Cott, ''cause if you want white children to remain what they are, they mustn't.'' Their negative public image was constantly fueled by Oldham, who also decided that Stewart's neanderthal presence did not fit in with the rest of the band and so delegated him to the background, never seen but often heard.

Oldham quickly secured the Stones a contract with Decca Records and in June of 1963 they released their first single, a cover of Chuck Berry's ''Come On'' backed with ''I Want to Be Loved.'' Reaction was good and it would only take another six months for the group to make it big. Continuing their eight-month residence at the Crawdaddy Club in Richmond, they released their version of the Beatles ''I Wanna Be Your Man'' followed by Buddy Holly's ''Not Fade Away,'' which made it to Number 3 in Great Britain. Their fourth single would climb all the way to the top in their homeland, ''It's All Over Now'' by Bobby Womack. Their next hit, ''Little Red Rooster,'' likewise reached Number 1 but was banned in the United States.

Satisfaction

The Rolling Stones already had two albums out in England by the time they broke the U.S. Top 10 with ''The Last Time,'' written by Jagger and Richard. And in the summer of 1965 they had a worldwide Number 1 hit with ''Satisfaction.'' Propelled by Richard's fuzz-tone riff and Jagger's lyrics of a man who couldn't get enough, the song immediately secured a seat in rock history. Oldham had played up the outlaw image of the band to the point where they became the image, and he was no longer needed.

Allan Klein took over as manager and in 1966, after having relied on other artist's songs, they released their first all-originals LP, *Aftermath.* The band was plagued with drug busts during the psychedelic era and in 1967 recorded their reply to the Beatles' *Sgt. Pepper's Lonely Hearts Club Band,* titled *Their Satanic Majesties Request.* The album paled in comparison to the Beatles' masterpiece and is noted mainly as the last album Brian Jones truly worked on, having become too involved in drugs.

With Jones largely out for the count, Richard came into his own on 1968's *Beggar's Banquet.* His acoustic guitar sounded as full as an orchestra on ''Street Fighting Man,'' and one of the most deadly electric solos of all time can be found on ''Sympathy for the Devil.'' It was obvious the Stones didn't need Jones dragging them down anymore and he officially quit (or was booted out) on June 9, 1969. Less than one month later he was found drowned in a swimming pool with the official cause listed as ''death by misadventure.''

Two days later, the Stones had their replacement in Mick Taylor, former guitarist for John Mayall's Bluesbreakers. His first gig was a free concert in memory of Jones at Hyde Park. Taylor's influence would bring the level of musicianship up a few notches until he quit in 1975. Their first album after he joined was still mostly a Richard album, however. *Let It Bleed* was released to coincide with an American tour and contained two haunting tunes, ''Midnight Rambler'' and ''Gimme Shelter.'' The latter be-

came the title of the movie documenting the Stones' free concert at Altamont, California, at which Hell's Angels members (hired as security guards) stabbed a youth to death right in front of the stage. The group also released an album from that tour, *Get Yer Ya Ya's Out.*

Exiles

In 1971 The Stones formed their own label, Rolling Stones Records, and began to expand their musical horizons. *Sticky Fingers* contained jazz with ''Can't You Hear Me Knockin,'' while the country-flavored ''Dead Flowers'' continued the trend of ''Honky Tonk Women.'' Their next album, *Exile on Main Street,* oddly enough, was dismissed by critics when it came out, but over the years has come to be regarded as probably their finest recording. With Richard hanging out with Gram Parsons, the country influence was stronger than ever but the album also contains gospel (''I Just Want To See His Face''), blues (''Shake Your Hips''), and full-tilt rock (''Rip This Joint''). It is four sides of vintage Stones at their tightest, and loosest.

Their next two albums, *Goat's Head Soup* and *It's Only Rock and Roll,* contain both outstanding tracks and what some critics considered real dogs. ''Time Waits For No One,'' with a beautiful solo by Taylor, shows just how much the Stones had changed, yet tracks like ''Star Star'' reveal just the opposite: the bad boys of rock just couldn't grow up. Five years was enough for Taylor and in 1975 he decided to walk away from one of the most sought-after positions in rock. ''The fact is I was becoming stagnant and lazy with the Stones. I really got off on playing with them, but it wasn't enough of a challenge,'' he told *Rolling Stone.*

Rumors about who would take Taylor's place included such guitar greats as Roy Buchanan, Jeff Beck, Peter Frampton, and Rory Gallagher, but the obvious choice was Faces guitarist, Ron Wood. Wood fit the Stones mold perfectly, with the same musical roots and a look that was almost a carbon copy of Richard. Wood pinch-hit for Taylor on the 1975 tour of America, bounding back and forth with the Faces before finally joining the Stones full-time. The first full album he contributed to was *Black and Blue* in 1976. Once again the Stones stretched out by dabbling in reggae (''Cherry Oh''), disco (''Hot Stuff''), and a smoky lounge lizard treatment on ''Melody.'' The group's future was in doubt in 1977 when Richard was busted in Toronto for heroin dealing, but his sentence did not include any jail time. ''Drugs were never a problem,'' he told Edna Gundersen. ''Policemen were a problem.''

After 1978's classic *Some Girls,* the next Stones' records seem indistinguishable from each other. The songs are vehicles for Richard's guitar hooks with nothing equaling the emotion of previous hits like ''You Can't Always Get What You Want'' or ''Moonlight Mile.'' Only the hit ''Start Me Up'' stands out from this period.

Everyone Was Hating Each Other

During the 1980s, rumors swirled constantly that the Rolling Stones would break up. Jagger would do nothing to dispel the rumors. Richard was reportedly not too happy when Jagger took time off to work on his solo album (even though Wyman and Wood both have records outside the group). Then Jagger refused to tour to support the Stones' *Dirty Work* LP, instead hitting the road to promote his own *She's The Boss*. ''Touring *Dirty Work* would have been a nightmare,'' Jagger told *Rolling Stone,* ''It was a terrible period. Everyone was hating each other so much; there were so many disagreements. It was very petty; everyone was so out of their brains, and Charlie was in seriously bad shape . . . It would have been the worst Rolling Stones tour. Probably would have been the end of the band.'' Richard, who had himself toured with Wood's New Barbarians in 1979, was outraged that Jagger would make the Stones a second choice. ''I felt like I had failed. I couldn't keep my band together,'' he told the *Detroit Free Press*. Pursuing his own solo project, he stated that the Stones will ''have to wait for me. They kind of pushed me into this solo thing, which I really didn't want, and now they're paying a price.'' Richard released his own album, *Talk Is Cheap,* with plenty of barbs for Jagger. ''I'm enjoying myself too much to all of a sudden stop,'' Richard said.

And for a while in the 1980s, it seemed that the Stones had in fact broken up. Jagger was pursuing his solo career, barely speaking to Richard. The partners took turns sniping at each other through the press. As Jagger related in *Rolling Stone,* ''Everyone was bored playing with each other. We'd reached a period when we were tired of it all. Bill [Wyman] was not enthusiastic to start with—there's a guy that doesn't really want to do much. . . . You've got Charlie overdoing it in all directions . . . Keith the same. Me the same . . . We just got fed up with each other. You've got a relationship with musicians that depends on what you produce together. But when you don't produce . . . You get difficult periods, and that was one of them.''

Still the World's Greatest Rock and Roll Band

But rumors of the band's breakup had to be put on hold in 1989, when the Stones announced plans for a new album and a world tour. A favorite with critics, *Steel Wheels* quickly sold over two million copies. The tour, however, which was sponsored by Anheuser-Busch, was attacked by many for being blatantly over-commercialized. Despite the criticism, the *Steel Wheels Tour*—which reportedly raked in over $140 million—was a hit with music reviewers and fans. The 1990 *Rolling Stone* readers' and critics' polls selected the Stones as best band and artist of the year, and cited *Steel Wheels* as 1989's best tour.

The group's ability to overcome internal dissension and the toll of more than 25 years in rock and roll's fast lane to put together the industry's success story of the year surprised some observers, but not the Stones themselves. ''The Stones, it's a weird thing, it's almost like a soap opera,'' Richard told *Rolling Stone.* ''We needed a break to find out what you can and can't do on your own. I had to find myself a whole new band. . . . But then I realized maybe that's the way to keep the band together: leaving for a bit. . . . I never doubted the band, personally—but I'm an incredible optimist where this band is concerned. It never occurred to me that they might not be able to cut it. Absolutely not.''

But *Steel Wheels* was to be Bill Wyman's last album and tour with the Stones—he announced his retirement in 1993. With Darryl Jones replacing Wyman, the Stones next released *Voodoo Lounge,* an album that in many ways was meant to recall the classic Stones sound of the early 1970s. The announcement for the subsequent tour was greeted with complaints from some critics that the Stones were simply too old, just going through the motions. But that album would go on to sell four million copies, and the supporting tour, which featured 22 songs from the band's 30-year history, went on to become the highest grossing tour of all time.

The years when a Rolling Stones breakup seemed a certainty have passed. As a change of pace from their usual mammoth concert tours, the Stones made a brief sweep of Europe, playing in far smaller venues, typically of less than 1,000 seats, such as the Paradiso in Amsterdam. For that tour, the Stones presented a more stripped down, more acoustic set, featuring songs like the Stones chestnut ''The Spider and the Fly,'' ''Shine a Light,'' from *Exiles,* and the Bob Dylan classic ''Like a Rolling Stone.'' From that tour, the group released the live album ''Stripped.''

The experience seemed to bring new life to the band, and more certainty to the band's future, although the band remains noncommittal. ''I don't think Charlie's wildly enthusiastic, nor am I,'' Jagger told *Rolling Stone,* ''But I dare say the Rolling Stones will do more shows together . . . I don't know exactly what framework [that] would take . . . But I'm sure there will be Rolling Stones music and there will be Rolling Stones songs.''

Selected recordings on London Records include *England's Newest Hit Makers—The Rolling Stones,* 1964; *12x5,* 1964; *The Rolling Stones Now!,* 1965; *Out of Our Heads,* 1965; *December's Children,* 1965; *Big Hits (High Tide and Green Grass),* 1966; *Got Live If You Want It!,* 1966; *Between the Buttons,* 1967; *Flowers,* 1967; *Their Satanic Majesties Request,* 1967; *Beggar's Banquet,* 1968; *Through the Past Darkly,* 1969; *Let It Bleed,* 1969; *Get Yer Ya Yas Out,* 1970. On Rolling Stone Records, except as noted: *Sticky Fingers,* 1971; *Hot Rocks: 1964-1971,* London Records, 1972; *Exile on Main Street,* 1972; *More Hot Rocks (Big Hits & Fazed Cookies),* London Records; *Goat's Head Soup,* 1973; *It's Only Rock 'n' Roll,* 1974; *Made in the Shade,* 1975; *Metamorphosis,* ABKCO, 1975; *Black and Blue,* 1976; *Love You Live,* 1977; *Some Girls,* 1978; *Emotional Rescue,* 1980; *Sucking in the Seventies,* 1981. On Virgin Records: *Tattoo You,* 1981; *Undercover,* 1983; *Dirty Work,* 1986; *Steel Wheels,* 1989; *Voodoo Lounge,* 1993; *Stripped,* 1995; *The Rolling Stones Rock & Roll Circus,* ABKCO, 1996.

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Rollo

The Viking adventurer Rollo (ca. 860-ca. 932) founded the line of the dukes of Normandy. He established Viking control of the lands at the mouth of the Seine River and thus began what became the most powerful French dukedom.

Probably born in Norway, Rollo, or Rolf, was the son of Rögnvald, Earl of Möre. Chronicle sources, which are not always reliable, note that he was exiled from Norway because of lawlessness, probably about 900. Rollo became a Viking raider and for a time was successful. He went to Scotland, where he married a Christian woman by whom he had a daughter; and possibly from this marriage his son, later known as William Longsword, his successor in Normandy, also issued. Rollo then may have gone to Ireland, but with the waning of Norse power in Ireland he probably followed his compatriots who traveled to France, where raiding parties could find richer opportunities for looting.

Rollo probably arrived in Gaul between 905 and 911. During these years he became famous, and stories about him circulated in his homeland: ''Rolf [Rollo] was a great Viking: he was so big that no steed could bear him, so that he was called Rolf 'the Ganger.'''' Rollo's name figured prominently in the treaty between King Charles the Simple of France and the Seine Vikings in 911. By that famous agreement, the Vikings received control of the territory at the mouth of the Seine in return for certain services to the King. Rollo himself was granted Upper Normandy (the terri-

tory between the Epte River and the sea), and he was converted to Christianity and baptized by the archbishop of Rouen. Rouen was the capital of the ecclesiastical province of Normandy, which Rollo's successors later added to their initial territory.

In 924 Rollo added the lands of Bessin and Maine to his holdings, and after his death his successor, William Longsword, completed the construction of the duchy by adding the lands of the Cotentin and the Avranchin to Rollo's acquisitions. Rollo's conversion to Christianity, however, and his gift of land from the king of France should not be misinterpreted. Very likely Rollo's Christianity was of a very limited character, and his supposed loyalty to the king of France could not be counted upon. Early Norman domination of the lower Seine Valley contributed to the disintegration of ecclesiastical and economic institutions in that area, but Rollo's able successors shaped a strong and flourishing duchy in the territory that their vigorous and bloodthirsty ancestor had conquered. Rollo was the great-great-great-grandfather of William the Conqueror (William I of England).

In 927 Rollo abdicated in favor of William Longsword.

Further Reading

There is no biography of Rollo in English. A good recent survey of the Normans is David C. Douglas, *The Norman Achievement, 1050-1100* (1969), recommended as an introduction for the general reader. See also Richard W. A. Onslow, *The Dukes of Normandy and Their Origin* (1947). □

Ole Edvart Rölvaag

The Norwegian-American writer Ole Edvart Rölvaag (1876-1931) was a powerful, realistic chronicler of the lives of Norwegian immigrants on the farms of the midwestern United States. His work is grimly pessimistic.

Ole Edvart Rölvaag was born on April 22, 1876, on the island of Dönne, Norway; his family had been fishermen and seafaring people for generations. After a meager education Rölvaag worked for several years as a fisherman, but in 1896 he emigrated to the United States to work on his uncle's farm in Elk Point, S. Dak. He worked his way through Augustana College, S.Dak., from 1897 to 1901 and through St. Olaf's College, Minn., where he received a bachelor of arts degree in 1905. He then returned to Norway to spend a year at the University of Oslo.

Returning to America in 1906, Rölvaag joined the faculty of St. Olaf's College. In 1908 he became a United States citizen and married Jenny Berdahl; they had four children. In 1910 Rölvaag received his master of arts degree from St. Olaf's.

Rölvaag had begun writing during his early teaching years. His first book, written in Norwegian, appeared in 1912 under the title *Amerika-Breve* (Letters from America); with a succeeding volume, *På Glente Veie* (1914; On Forgotten Paths), it portrayed the life of the young immigrant in the Midwest. His next novel, *To Tullinger* (1920; Two Fools), is the study of a miser's temperament; it was translated into English a decade later under the title *Pure Gold* (1930). His most poetic and mystical work is *Laengselens Boat* (1921), which concerns a legendary vessel symbolic of the heartache caused by emigration. It was translated into English as *The Boat of Longing* (1933).

Rölvaag's artistic vision was doubtless shaped by the harshness of his life—the years of hard work and hard study and especially the tragic deaths of two of his children. His novels are strong reminders of life's severity, and this is nowhere truer than in his masterpiece, *Giants in the Earth* (1927), written with the assistance of a friend, Lincoln Colcord, who helped Rölvaag translate idiomatically from the Norwegian. Rölvaag dedicated the book ''To Those of My People Who Took Part in the Great Settling, To Them and Their Generation.'' The *Nation* called *Giants in the Earth* ''the fullest, finest and most powerful novel that has been written about pioneer life in America.''

The last book by Rölvaag, *Their Father's God* (1931), consists of intensely dramatic projections of the Minnesota—South Dakota prairie and of the whole westward movement in America. Toward the end of his life, he was appointed head of the Norwegian department at St. Olaf's, where he hoped to institute a center of Norwegian culture, a plan that was aborted by his death on Nov. 5, 1931, from a heart attack.

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Archbishop Oscar Romero

Until his assassination by right-wing gunmen, Archbishop Oscar Romero (1917-1980) of San Salvador spoke out courageously in defense of human rights and social justice in strife-torn El Salvador.

Oscar Arnulfo Romero y Galdámez was born in Ciudad Barrios, El Salvador, on August 15, 1917. His father, the town postmaster and telegraph operator, apprenticed him to a carpenter when he was 13, but the younger Romero felt a vocation for the Roman Catholic priesthood and left home the following year to enter the seminary. He studied in El Salvador and in Rome and was ordained in 1942.

Romero spent the first two and half decades of his ministerial career as a parish priest and diocesan secretary

in San Miguel. In 1970 he became auxiliary bishop of San Salvador and served in that position until 1974 when the Vatican named him to the see of Santiago de María, a poor, rural diocese which included his boyhood hometown. In 1977 he returned to the capital to succeed San Salvador's aged metropolitan archbishop, Luis Chávez y González, who had retired after nearly 40 years in office.

Romero's rise to prominence in the Catholic hierarchy coincided with a period of dramatic change in the Church in Latin America. The region's bishops, meeting at Medellín, Colombia, in 1967 to discuss local implementation of the recommendations of the Second Vatican Council (1962-1965), had resolved to abandon the hierarchy's traditional role as defender of the status quo and to side, instead, with the continent's poor in their struggle for social justice. This radical departure divided both the faithful and the clergy. Conservative laymen complained of ''Communist'' priests, while many clerics refused to accept the new role the Church was creating for itself in Latin American society.

In El Salvador, an extremely conservative society where the privileged few enjoyed great wealth at the expense of the impoverished majority, younger priests, among them many foreigners, grasped the new ideas enthusiastically, but the only prelate who encouraged them was Archbishop Chávez y González. During this period Oscar Romero's reputation was as a conservative, and on more than one occasion he showed himself skeptical of both the Vatican II reforms and the Medellín pronouncements. For this reason his appointment as archbishop in 1977 was not popular with the politically active clergy, to whom it appeared to signal the Vatican's desire to restrain them. To their surprise, Romero emerged almost immediately as an outspoken opponent of injustice and defender of the poor.

By Romero's own account, he owed his change of attitude to his brief tenure as bishop of Santiago de María, where he witnessed firsthand the suffering of El Salvador's landless poor. Increasing government violence against politically active priests and laypersons undermined his trust in the good will of the authorities and led him to fear that the Church and religion themselves were under attack. The assassination on March 12, 1977, of his longtime friend Jesuit Father Rutilio Grande brought a stinging denunciation from Romero, who suspended masses in the nation's churches the following Sunday and demanded the punishment of the responsible parties.

As Romero spoke out more and more frequently over the coming months, he gathered a large popular following who crowded into the cathedral to hear him preach or listened to his sermons over YSAX, the archdiocesan radio station. In his youth Romero had been a pioneer of broadcast evangelism in El Salvador, and he now turned the medium to great effect as he denounced both the violence of El Salvador's developing civil war and the deeply-rooted patterns of abuse and injustice which bred it. In a country whose rulers regarded dissent as subversion, Romero used the moral authority of his position as archbishop to speak out on behalf of those who could not do so for themselves. He soon came to be known as the ''Voice of the Voiceless.''

When a coup d'état overthrew the Salvadoran government on October 15, 1979, Romero expressed cautious support for the reformist junta which replaced it. He soon became disenchanted, however, as the persecution of the poor and the Church did not cease. In February 1980 he addressed an open letter to U.S. President Jimmy Carter in which he called upon the United States to discontinue military aid to the regime. ''We are fed up with weapons and bullets,'' he pleaded.

Romero's campaign for human rights in El Salvador won him many national and international admirers as well as a Nobel Peace Prize nomination. It also won him enemies, however. On March 24, 1980, a group of unidentified gunmen entered a small chapel in San Salvador while Romero was celebrating mass and shot him to death. The archbishop had foreseen the danger of assassination and had spoken of it often, declaring his willingness to accept martyrdom if his blood might contribute to the solution of the nation's problems. ''As a Christian,'' he remarked on one such occasion, ''I do not believe in death without resurrection. If they kill me, I shall arise in the Salvadoran people.''

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Carlos Romero Barceló

Carlos Romero Barceló (born 1932), Puerto Rican political leader, the fifth elected governor of the Commonwealth of Puerto Rico, and a representative in the U.S. Congress under territorial status, was one of the foremost advocates of U.S. statehood for his country.

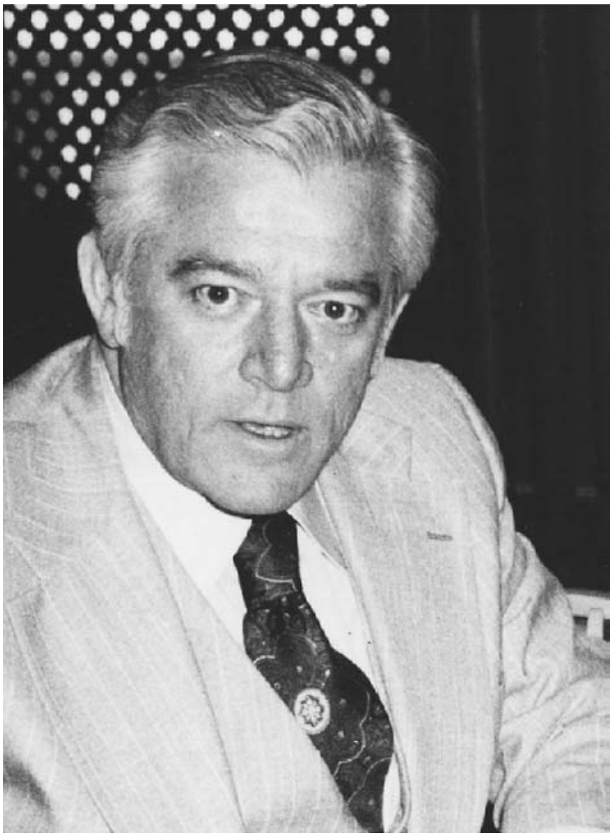

Carlos Romero Barceló was born on September 4, 1932, in San Juan, Puerto Rico, and was reared in a family atmosphere in which public affairs and politics were considered important. His father, Antonio Romero Moreno, was a lawyer and engineer and served as a superior court judge. His maternal grandfather was Antonio R. Barceló, who had been one of Luis Muñoz Rivera's close associates, the first president of the Puerto Rico Senate (elected in 1917) and the founder of the Liberal Party in the early 1930s. His mother, Josefina Barceló, became the president of the Liberal Party shortly after her father's death.

Romero Barceló received his primary education in San Juan private schools and his high school education at Phillips Exeter Academy in Exeter, New Hampshire. He attended Yale University, from which he received his bachelor's degree in 1953, having majored in political science and economics. He then studied law at the University of Puerto Rico and received his law degree in 1956.

Founded the New Progressive Party

Upon graduation and until the mid-1960s he conducted a private law practice, specializing in civil cases, mainly damages and torts and corporate and tax matters. His long-nurtured interest in and aptitude for politics and his unswerving commitment to the cause of U.S. statehood for Puerto Rico soon led him into the public arena. In 1965 he joined an organization called Citizens for State 51 and later became its chairman. In 1967 this organization became a part of a new movement, founded by Luis Ferré, called United Statehooders, which was created to campaign for the statehood alternative in the status plebiscite held in July of that year. The following month Romero joined with Ferré in founding the New Progressive Party. Ferré became the party's victorious candidate for governor in 1968.

As a co-founder of the new pro-statehood party, and as one who proved to be a particularly aggressive, outspoken, and hard-working spokesman for the statehood ideology, Romero captured the party's nomination for mayor of San Juan in 1968 and won the post convincingly. During his stint as mayor of San Juan he was also elected second vice-president of the National League of Cities and in 1974 became its president. In 1972 Ferré was defeated by Popular Democrat Rafael Hernández Colón, but Romero handily won re-election in San Juan, and after serving three years as party vice-president he became the undisputed president in 1974. He held this position until 1984.

As head of the New Progressive Party, Romero ran for governor in 1976 and defeated the incumbent, Hernández Colón. In 1980 he won re-election after a hard-fought campaign by only about 3,000 votes. In 1981 Romero was elected chairman of the Southern Governors Association. In the elections of 1984 he lost to Hernández, but he continued as the chairman of the New Progressive Party.

The First Lady during Romero's administration was Kate Donnelly, from Baldwin, New York, whom Romero married in 1966. They had two children, born while Romero was mayor of San Juan. He also had two sons by a previous marriage.

Fought for Statehood for Puerto Rico

Throughout his political career Romero was an undaunted believer in statehood for Puerto Rico and in the compatibility of statehood with Puerto Rican cultural, linguistic, and psychological identity. He was a combative campaigner with a simple, direct, and unpretentious style. Under his direction the statehood cause became an important mass-based movement and the party system was transformed into something radically different from what it was during the time of the domination of the Popular Democratic Party and Luis Muñoz Marín.

After two terms as governor, Romero returned to private practice of law in 1985. One year later, he was elected to the Puerto Rico Senate, where he served until 1988. In 1989 he again was elected President of the New Progressive Party. Romero won a seat in the House of Representatives of the U.S. Congress in 1992 with the campaign theme, ''On the Road to Equality.'' As a Representative of Puerto Rico, Romero had all the privileges of any other member of Congress, except the right to vote on the final passage of amendments. In the 104th Congress, he served on the Committee on Resources and the Committee on Economic and Educational Opportunities. As a delegate, he could vote and deliberate like any other member in those committees. In 1993 (the 103rd Congress) Romero became the first representative of the people of Puerto Rico to obtain limited voting rights in the House. However, this right was taken away by the Republican Party in the 104th Congress.

In 1997 House Bill 856 was proposed by Rep. Don Young of Alaska that would pave the path for Puerto Rican statehood, a dream come true for Romero, who is a cosponsor on the bill. Entitled the ''United States-Puerto Rico Political Status Act, it required that a referendum be held by December 31, 1998, on Puerto Rico's political status for either 1) retention of its Commonwealth status; 2) full self-government leading to independence; or 3) full self-government through U.S. sovereignty leading to statehood. Another inclusion in the bill, which Romero opposed, is that English should be the official language of the Federal Government in Puerto Rico. In a statement before the House in 1997, Romero declared that ''It is time for Congress to permit democracy to fully develop in Puerto Rico, (Puerto Ricans) are citizens without political rights, including a vote in Congress.''

Romero received an honorary doctorate from the University of Bridgeport in 1977, and received the James J. and Jana Hoey Award for Interracial Justice from the Catholic Interracial Council of New York that same year. In 1981 he was awarded the U.S. Attorney General's Medal.

Further Reading

There are no books in English dealing specifically with Romero Barceló or his administration. A good source for his activities in the U.S. Congress, including a biography, is the House of Representatives Web site (www.house.gov/romero-barcelo/). For more information on the issue of Puerto Rican statehood and Romero's involvement, refer to the Puerto Rico Statehood Web site (www.puertorico51.org/english/). Some good general works on Puerto Rico contain useful material on Romero and his activities. Examples are Kal Wagenheim, *Puerto Rico: A Profile* (1970); Jorge Heine and J. M. Garcia-Passalacqua, *The Puerto Rican Question,* Foreign Policy Association Headline Series #266 (Nov./Dec. 1983); Jorge Heine, ed., *Time for Decision* (1983), especially chapters 1, 8, and 9; and Raymond J. Carr, *Puerto Rico: A Colonial Experiment* (1984). Several of Romero's speeches have been published in *Vital Speeches of the Day.* □

Erwin Rommel

The German field marshal Erwin Rommel (1891-1944), known as the ''Desert Fox,'' achieved fame as a brilliant desert-warfare tactician in World War II.

Erwin Rommel was born in Heidenheim near Ulm on Nov. 15, 1891, into an old Swabian middle-class family. After a traditional classical education, he joined the 124th Infantry Regiment as an officer cadet in 1910 and was commissioned as second lieutenant 2 years later. In World War I he served on the Western front in France and immediately distinguished himself as an outstanding soldier. In 1915 he was awarded the Iron Cross Class I. From autumn 1915 to 1918 he served in a mountain unit in Romania and on the Italian front, where, for unusual bravery in his capture of Monte Matajur, he was cited for the highest award offered in the German army, the Pour le Mérite, at the unprecedented age of 27.

After the war Rommel spent the 1920s as a captain with a regiment near Stuttgart. In the fall of 1929 he commenced his distinguished career as an infantry instructor at the infantry school in Dresden, where he stayed until 1933. After a two-year command of a mountain battalion, he continued his teaching career at the Potsdam War Academy in 1935 and finally—after the annexation of Austria in 1938—took over the command of the war academy in Wiener Neustadt as full colonel.

On the eve of the war Rommel was selected as commander of Hitler's bodyguard and served in that capacity in Hitler's first drives to the east into the Sudetenland, Prague, and finally Poland. His first field command in World War II was at the head of the 7th Tank Division, which swept toward the English Channel in May 1940.

Rommel's appointment in February 1941 as commander of the Afrikakorps with the rank of lieutenant general marked the beginning of his fame as a desert-war tactician. Initially he met with brilliant success. By June 1942 he had driven the British troops from his starting point in Libya all the way to El Alamein and was rewarded with a promotion to field marshal that same month—the youngest in the German armed forces. Because of lack of reinforcements he failed to take Alexandria and advance to the Suez Canal as hoped and was subsequently driven back by Field Marshal Bernard Montgomery's counterattack to Tunis, where he encountered fresh American troops under Gen. Dwight Eisenhower and lost the final, decisive battle at Médenine on March 5, 1943. Five days later he left for Germany on sick leave.

During the summer and fall of 1943 Rommel acted as a special adviser and troubleshooter for Hitler, a task which took him to Italy as commander of the newly formed Army Group B in a last effort to prop up the regime of Benito Mussolini. By December 1943 he was needed at the ''Atlantic Wall,'' the coastal defenses along the coast from Norway to the Pyrenees, and in January 1944 he took over the command of all German armies from the Netherlands to the Loire River. He was unable to prevent the Allied landing in Normandy, however, and on July 17, 1944, was seriously wounded in an air raid, forcing him to return to his home in Herrlingen near Ulm.

Rommel had by this time become increasingly critical of Hitler and the Nazi party, of which he had never been a member. Although he disapproved of an assassination of Hitler, he maintained close contact with the officers who staged the unsuccessful coup of July 20, 1944, and he was to have succeeded Hitler as supreme commander in the event of success. Nazi investigators therefore sought him out at his home in Herrlingen on Oct. 14, 1944, and gave him the choice of taking poison or standing trial before the Nazi People's Court. Rommel chose the former. Hitler ordered national mourning and a state funeral with all honors.

Further Reading

Rommel's own draft narrative of the African campaign was edited by Capt. B. H. Liddell Hart, together with pertinent letters and notes by Rommel, under the title *The Rommel Papers* (1953). The best-known biography of Rommel in English, and still the standard work, is Desmond Young, *Rommel, the Desert Fox* (1950), a compassionate yet carefully researched work of a British brigadier general with considerable experience in desert warfare. It has been supplemented and updated by Ronald Lewin's work, *Rommel as Military Commander* (1968), which concentrates almost entirely on Rommel's most active years in the field, from 1940 to 1944. Paul Carell's beautifully written, exciting, and meticulously researched account of the African campaign, *The Foxes of the Desert* (1960), was skillfully translated by Mervin Savill. See also Hans Speidel, *Invasion of 1944: Rommel and the Normandy Campaign* (1950), and Siegfried Westphal, *The German Army in the West* (1951). □

George Romney

George Romney (1734-1802) was one of the most sought-after portrait painters in England. His portrait style is free, swift, and bold.

The son of a cabinetmaker, George Romney was born in Dalton, Lancashire. He was apprenticed in 1755 to Christopher Steele, a provincial portrait painter, but was largely self-taught. Romney's ambition was to become a history painter. In 1762 he moved to London, where he studied the Duke of Richmond's collection of casts of antique sculpture and established himself as a portraitist. He went to Italy in 1773, and after his return in 1775 he became the favorite painter of high society.

Morbidly sensitive and retiring, Romney kept aloof from the social world of his sitters and from the Royal Academy. By 1782 he was under the spell of Emma Hart, later Lady Hamilton and the mistress of Nelson, who sat for him as Circe, a Bacchante, Cassandra, the Pythian Priestess, Joan of Arc, St. Cecilia, Mary Magdalene, and other impersonations he suggested. In the 1780s he executed a number of Eton leaving portraits, which established him as the supreme interpreter of aristocratic adolescence in his age.

For much of his life in London, Romney was under the wing of the poet William Hayley, who encouraged him in the choice of subjects from Milton and Shakespeare as well as the Bible and Greek tragedy. Romney's history paintings are today chiefly known from engravings, like the dramatic *Tempest* (1787-1790) commissioned for John Boydell's Shakespeare Gallery. A large number of drawings for these projects survive.

Romney had married early in life an uneducated woman whom he did not bring to London but to whom he returned when his health finally gave way. Ill health and the facility with which he converted his early realistic style into a fashionable sketchlike formula for idealizing his sitters probably account for an unevenness of execution that has partially justified his critics.

Unlike Joshua Reynolds, Romney did not enter into the character of his sitters, unless they possessed nervous traits like his own, for example, the moving portrait *William Cowper*. But he was psychologically involved with the generalized charms of youth, beauty, and breeding that he admired in his aristocratic sitters, and by combining a neoclassic purity of line with free but masterly brushwork he achieved a number of incomparable images which transcend the realism of portraiture. This is exemplified in *Mrs. Lee Acton* (1791); with a faraway gaze which borders on the apprehensive, her fingers nervously clasped, she strays through a formless landscape menaced by storm clouds. In such paintings Romney is the ''man of feeling'' celebrated in Henry Mackenzie's novel (1771) with that title, just as the

best of his sketches earn him an honorable place in the neoclassic avant-garde headed by William Blake and Henry Fuseli. Romney died in Kendal, Westmorland.

Further Reading

The best biography of Romney is still Arthur B. Chamberlain, *George Romney* (1910), richly documented from the memoirs of the time. For one of the rare appreciations of Romney's history paintings see W. Moelwyn Merchant, *Shakespeare and the Artist* (1959). □

Carlos P. Rómulo

Carlos P. Romulo (1899-1985) was an author and the foremost diplomat of the Philippines. He was the only Filipino journalist to win the Pulitzer Prize and the first Asian to serve as president of the UN General Assembly (1949). He also gained prominence as America's most trusted Asian spokesman.

Carlos Romulo was born on Jan. 14, 1899, in Manila; but his well-to-do parents lived in Camiling, Tarlac. His father, Gregorio, was a Filipino guerrilla fighter with the Philippine revolutionary government of Emilio Aguinaldo during the Filipino-American War. Rómulo claimed to have witnessed his grandfather tortured by the water cure administered by American soldiers. After early schooling in Tarlac, Rómulo entered the University of the Philippines, where he received a bachelor's degree in 1918. After getting a master of arts from Columbia University in 1921, he returned to work as professor of English and chairman of the English department of the University of the Philippines (1923-1928).

Rómulo became editor in chief of TVT Publications in 1931 and publisher and editor of the *Philippines Herald* (1933-1941). In 1929 he was appointed regent of the University of the Philippines. Previously he had served as secretary to Senate president Manuel Quezon (1922-1925) and as member of the Philippine Independence Mission, headed by Quezon. Rómulo belonged to the elite, the oligarchic stratum of the Filipino ruling class, by virtue of his role as defender of the interests of the propertied minority.

In 1941 Rómulo received the coveted Pulitzer Prize for a series of pioneering articles on the Southeast Asian political situation in which he recorded his extensive travels in China, Burma, Thailand, Indochina, Indonesia, and elsewhere. Nonetheless, in spite of his candid reporting, he confessed in an interview, ''I held back a lot because as a writer I knew hatred is created by incidents.'' This revealed Rómulo's gift for shrewd diplomacy and somewhat ''opportunistic'' manner of dealing with people and events.

With the outbreak of World War II in 1941, Rómulo joined the staff of General Douglas MacArthur as press relations officer. He also served as secretary of information and public relations in Quezon's wartime Cabinet (1943-1944). He retreated with MacArthur from Bataan to Corregidor and

then to Australia (1941-1942). While in Corregidor he broadcast for the Voice of Freedom. He served as aide-de-camp to MacArthur and rose from the rank of colonel (1942) to brigadier general (1944).

In 1945 Rómulo acted as Philippine delegate to the United Nations Organization Conference in San Francisco. He was Philippine ambassador to the United Nations from 1946 to 1954. He distinguished himself as the first Asian to become president of the UN General Assembly (Fourth Session, Sept. 20, 1949). In 1950-1951 Rómulo acted as secretary of foreign affairs of the Philippine Republic and, from 1952 on (with some interruptions), as Philippine ambassador to the United States.

After serving as president of the University of the Philippines and secretary of education (1963-1968), Rómulo was appointed by President Marcos to the post of secretary of foreign affairs. Rómulo was the recipient of more than a hundred honorary doctorates, awards, and medals, given by American and Asian universities, organizations, and foreign governments.

Rómulo's prolific pen is attested to by his books, such as *I Saw the Fall of the Philippines* (1942), *Mother America* (1943), *My Brother Americans* (1945), *I See the Philippines Rise* (1946), *Crusade in Asia* (1955), *The Magsaysay Story* (1956), *I Walk with Heroes* (1961), and *Identity and Change* (1965).

Further Reading

Romulo's autobiography, with Beth Day Romulo, is *Forty Years: A Third World Soldier at the UN* (1986). His other books also are informative, since most of them are autobiographical in some sense. Full-length works on him are Grace S. Youkey (pseudonym: Cornelia Spencer), *Romulo: Voice of Freedom* (1953); Romulo figures prominently in Manuel Luis Quezon, *The Good Fight* (1946); Teodoro A. Agoncillo, *The Fateful Years: Japan's Adventure in the Philippines, 1941-45* (2 vols., 1965). □

Candido Mariano da Silva Rondon

Candido Mariano da Silva Rondon (1865-1958) was a Brazilian military man and Indianist. He explored much of the Brazilian interior and studied and helped the Indians of the region.

Candido Rondon was born in Cuiabá in the state of Mato Grosso on May 5, 1865. He entered the army in 1881 and by 1890 was substitute professor of mathematics in the Praia Vermelha Military School in Rio de Janeiro. That year he accepted a post with the Telegraphic Commission, which was extending telegraph lines into the deep interior of Brazil.

When Rondon began his career in the Amazonian region, the larger part of it had not been explored by civilized man, and Brazil's claim to sovereignty in the region was largely symbolic. He and his coworkers established the first contacts with the outside world for many parts of the Brazilian interior. During his long service with the Telegraphic Commission, he studied intensively the flora and fauna of the Amazon region. He became an expert on the vegetation and inhabitants of the Brazilian interior.

Rondon's work brought him into close contact with the Indian tribes who lived isolated in the forests and plains of the Amazon Valley. He became outraged at the way in which some were being exploited and degraded by outsiders and how contacts with the outside world were tending to destroy the culture and sometimes the very existence of these tribes.

Rondon convinced the Brazilian government to establish the Servico Nacional de Proteção aos Indios (National Service for Protection of the Indians) to help save the indigenous peoples from exploitation and disintegration. He headed this service until 1940, and during his tenure the service gained an international reputation for its struggle on behalf of the tribes and for its efforts to introduce the Indians peacefully and slowly into modern civilization. However, a decade after Rondon's death the service was wracked by scandals surrounding its mistreatment of those it was supposed to protect.

In 1913 Rondon accompanied former U.S. president Theodore Roosevelt on his expedition of exploration in the Amazon Valley. From 1927 to 1930 Rondon conducted an inspection trip that completely covered the land frontiers of his country. In 1934 he was the Brazilian representative on a commission which successfully settled a long-standing border dispute between Peru and Colombia which had led to open warfare in that year.

During his career in the Telegraphic Commission and the Indian Service, Rondon rose steadily in military rank. In 1955, on his ninetieth birthday, the Brazilian Congress passed a special law raising him to the rank of marshal, the highest in the nation's military service. He received many honors from his own and foreign governments. The new Amazonian territory and its capital city were named Rondonia in commemoration of his work there. Rondon died on Jan. 19, 1958.

Further Reading

There is a good discussion of Rondon's career in Donald Emmet Worcester, *Makers of Latin America* (1966). Theodore Roosevelt recounts an expedition with Rondon in his *Through the Brazilian Wilderness* (1914). Some of Rondon's explorations are discussed in Charles E. Key, *The Story of Twentieth-century Exploration* (1938). □

Pierre de Ronsard

Pierre de Ronsard (1524-1585) was the greatest French poet of his day. His verse influenced French poetry well into the 17th century.

Pierre de Ronsard was born at La Poissonnière on Sept. 11, 1524. He was the son of Loys de Ronsard, an aristocrat whose nobility, if unquestionable, afforded him neither fame nor fortune. Pierre became a page in the royal house, where he attended briefly Francis I's eldest son and then the third son, Prince Charles. When James V of Scotland married Madeleine of France (1537), Charles gave the young page to his sister. Ronsard accompanied Scotland's new queen to her country but appears not to have stayed there more than a year. By 1540 he was acquainted with Lazare de Baïf, diplomat and humanist of distinction, who would help determine Ronsard's future. It began to take shape when an illness left the boy partially deaf and unsuited for a military career.

In 1543 Ronsard was tonsured. The act did not make the future poet a priest, but it did permit him to receive income from certain ecclesiastical posts—potentially an important source of revenue and one he would exploit. After his father died in 1544, Ronsard accepted an invitation from Lazare de Baïf to study in Paris with his son Jean Antoine under the direction of Jean Dorat. When Dorat became principal of the Collège de Coqueret in 1547, he took his pupils with him. Joined by Joachim du Bellay, the youths followed a strict but enlightened discipline that brought them into intimate contact with the languages, forms, and techniques of the ancient poets. In this way, the nucleus of that school of French poets known as the Pléiade was formed.

Odes and *Amours*

With the publication of *Les Quatre premiers livres des odes* (1550), the story of Ronsard's life is inseparable from the chronology of his works. Ronsard determined to open his career with éclat and chose to imitate the long, difficult odes of Pindar written in praise of Olympic heroes. The subjects of Ronsard's odes are the royal family and court dignitaries, but the length and difficulty remain.

With the *Amours* of 1552, Ronsard attempted to prove his ability to rival yet another great poet, Petrarch. Indeed, the *Amours,* addressed to Cassandra (identified as a Cassandra Salviati), so seek to capture the traits of the Italian's famous love poems to Laura that the existence of a woman named Cassandra at that time must be considered as incidental. Poetry in the 16th century was an affair of imitation and skill but rarely biography. The sonnets, in decasyllabic verse, are highly conventional, and whereas some critics find an appealing ''baroque'' quality in certain of them, many poems are so obscure, poorly constructed, and basely derivative that even Ronsard's contemporaries found fault with them.

During the remainder of the 1550s, Ronsard published his licentious *Livret de folastries* (1553, unsigned), his philosophical *Hymnes* (1555-1556), and more love poetry, the *Continuations des Amours* (1555-1556). The love sonnets of the cycles, addressed primarily to a Marie, are often no different in style from those of 1552. The greatest innovation lies in Ronsard's experimentation—the use of the Alexandrine and the increased quantity of nonsonnet material, for example. Yet even here, especially in the songs in imitation of Marullus, mannered phrases betray the relative simplicity of Ronsard's *style bas*.

The Wars and an Epic

Ronsard had official as well as personal reasons for becoming involved in the tensions that in 1562 brought Catholics and Huguenots to war. That year he composed his most important works on France's troubles: the *Discours des misères de ce temps,* the *Continuation du Discours des misères de ce temps,* and the *Remonstrance au peuple de France*. With eloquent virulence Ronsard depicts the desperate situation created by a divided France. He begs Beza, John Calvin's lieutenant, to help restore peace.

With the *Remonstrance,* Ronsard's tone rises to the satiric as he scourges Calvinism. Adhering to the principle of one king, one law, and one faith, he maintained that disregard for the last of these elements was bringing in its wake disobedience for the first two. Moreover, whereas he admitted that the Church needed reform, nothing he saw assured him that Calvinism was a more Christian, charitable sect. His personal feud with the Protestants stemmed from an attack by them on Ronsard as a pagan and a mediocre poet. Ronsard replied in his *Réponse aux injures et calomnies de je ne sais quels prédicants et ministres de Genève* (1563) with a proud (and revealing) defense supported by devastating satire.

In 1572 Ronsard published *Les Quatre premiers livres de la Franciade*. The remaining books were never written; it

was obvious even to Ronsard that the poem was a failure. Why did this versatile poet fail in the epic when he had been so successful in numerous other genres? Critics have pointed to the verse form (decasyllabic verse, not the Alexandrine) and to the subject (a learned myth tracing France's royal house back to Troy). No less revealing are Ronsard's own words about the epic genre he published in a preface to the *Franciade*. Here the poet makes clear that only an epic written on the pattern set by Homer and Virgil is acceptable and that this pattern is to be followed in the greatest detail. Ronsard is so true to his own principles that the *Franciade* is often little more than a sustained reproduction of a traditional form.

Final Years

Ronsard's failure in the *Franciade* is more than offset by a new collected edition of his works printed in 1578. It contains two of his best-known sonnets, *Comme on voit sur la branche* and *Quand vous serez bien vieille*. The former was inserted among the previously published Marie poems but was most certainly written at the death of the King's mistress, Marie de Clèves. *Quand vous serez bien vieille* belongs to an entirely new cycle of love poems, the *Sonnets pour Hélène,* inspired in part by Hélène de Surgères, a lady of the court. The cycle reproduces much of the Petrarchan material used in 1552 and 1555. Its remarkable qualities—to be found also in *Comme on voit sur la branche*—lie in the poet's ability to manipulate the tradition and the sonnet form. The best sonnets of 1578 abandon the nervous style of 1552 and achieve with the same Petrarchan commonplaces a simplicity that is not without richness of expression and emotion.

Ronsard died on Dec. 27, 1585, at the priory of StCosme near Tours. In his late works he was the forerunner of 17th-century French classicism.

Further Reading

Both the contemporary and modern biographies of Ronsard are unreliable mixtures of fact, fiction, and romance. Recent studies of his poetry include Isidore Silver, *Ronsard and the Hellenic Renaissance in France* (1961); Donald Stone, Jr., *Ronsard's Sonnet Cycles: A Study in Tone and Vision* (1966); and Elizabeth T. Armstrong, *Ronsard and the Age of Gold* (1968). Grahame Castor, *Pléiade Poetics: A Study in Sixteenth-century Thought and Terminology* (1964), discusses Ronsard's theoretical writings, and Richard A. Katz, *Ronsard's French Critics, 1585-1828* (1964), considers his influence. □

Wilhelm Conrad Röntgen

For the first two decades of his scientific career, Wilhelm Conrad Röntgen (1845-1923) studied a fairly diverse variety of topics, including the specific heats of gases, the Faraday effect in gases, magnetic effects associated with dielectric materials, and the compressibility of water. He is most famous, however, for his discovery in 1895 of X rays, which had a revolutionary effect not only on physics but also on a number of other areas, particularly medicine, and for this he was awarded the first Nobel Prize in physics in 1901.

Wilhelm Conrad Röntgen was born in Lennep, Germany, on March 27, 1845. He was the only child of Friedrich Conrad Röntgen and the former Charlotte Frowein. His father was a textile merchant who came from a long line of metal workers and cloth merchants. His mother had been born in Lennep but then moved with her family to Amsterdam, where they had become wealthy as merchants and traders. When Röntgen was three years old, his family moved to Apeldorn, Holland. Otto Glasser speculates in *Dr. W. C. Röntgen* that the revolution of 1848 may have been a factor in this move because the family lost its German citizenship on May 23, 1848, and became Dutch citizens a few months later. In any case, Röntgen received his primary and secondary education in the public schools of Apeldorn and at a private boarding school in Middelann.

In December 1862, Röntgen enrolled at the Utrecht Technical School. His education at Utrecht was interrupted after about two years, however, when a childish prank went awry. He confessed to having drawn a caricature of an unpopular teacher for which another student had been responsible. As punishment, Röntgen was expelled from school, and his education was stalled until January 1865,

when he was given permission to attend the University of Utrecht as an irregular student. There he attended classes on analysis, physics, chemistry, zoology, and botany. His future still seemed bleak, however, and, according to Glasser, ''both Wilhelm and his parents had become resigned to his seeming inability to adjust to the requirements of the Dutch educational system and to obtain the credentials necessary to become a regular university student.''

A friend of Röntgen's told him about the liberal admission policies at the Swiss Federal Institute of Technology in Zurich. Röntgen applied and was admitted at Zurich, and he arrived there to begin his studies in the mechanical technical branch of the institute on November 16, 1865. Over the next three years, Röntgen pursued a course of study that included classes in mathematics, technical drawing, mechanical technology, engineering, metallurgy, hydrology, and thermodynamics. On August 6, 1868, he was awarded his diploma in mechanical engineering. His degree had come in spite of his rather irregular attendance at classes. He later told Ludwig Zehnder that the lake and mountains surrounding Zurich were ''too tempting.'' As a result, he became a devoted mountain climber and boater but an undistinguished student. Only when one of his professors told Röntgen that he would fail his examinations did he settle down to his studies.

At Zurich, the most important influence on Röntgen was the German physicist August Kundt. Kundt suggested to him that he do his graduate studies in physics rather than engineering, and Röntgen took his advice. On June 22, 1869, he was granted his doctoral degree for a thesis entitled ''Studies about Gases.'' Kundt then asked him to become his assistant, an offer he quickly accepted. A year later, when Kundt was offered the chair of physics at the University of Würzburg in Germany, he brought Röntgen with him as his assistant.

While still in Zurich, Röntgen had met his future wife, Anna Bertha Ludwig, the daughter of a German revolutionary who had emigrated to Switzerland. They were married on January 19, 1872, after his move to Würzburg. The couple never had children of their own, although in 1887 they did adopt his wife's six-year-old niece Josephine Bertha.

After two years at Würzburg, Kundt moved once more, this time to the newly established University of Strasbourg in France. Again, he asked Röntgen to accompany him as his assistant. At Strasbourg, in March 1874, Röntgen finally achieved a long-delayed ambition: He was appointed a privatdozent at the university, his first official academic appointment. The appointment was the result of more liberal policies at Strasbourg; his lack of the necessary credentials had prevented him from receiving a formal appointment in any German university.

In 1875, Röntgen accepted a position as professor of physics at the Hohenheim Agricultural Academy. Missing the superb research facilities to which he had become accustomed in Strasbourg, however, he returned there in 1876 as associate professor of physics. Three years later he was appointed professor of physics at the University of Giessen in Germany, where he remained until 1888. He then returned to the University of Würzburg to take a joint appointment as professor of physics and director of the university's Physical Institute. Röntgen would remain at Würzburg until 1900, serving as rector of the university during his last six years there.

Röntgen wrote forty-eight papers on a diverse range of phenomena including the specific heats of gases, the heat conductivity of crystals, the Faraday and Kerr effects, the compressibility of solids and liquids, and pyroelectricity and piezoelectricity. Probably his most significant contribution during this period was a continuation of research originally suggested by James Clerk Maxwell's theory of electromagnetism. That theory had predicted that the motion of a dielectric material within an electrostatic field would induce a magnetic current within the dielectric material. During his last year at Giessen, Röntgen completed studies that confirmed this effect, a phenomenon for which Hendrik Lorentz suggested the name ''röntgen current.''

Yet there is no doubt that the discovery for which Röntgen will always be most famous is that of X rays. In 1894 Röntgen began research on cathode rays, which was then one of the most popular topics in physics. Much of the fundamental research on this topic had been carried out in the 1870s by the English physicist William Crookes. Crookes had found that the discharge of an electrical current within a vacuum tube produces a beam of negatively charged rays that causes a fluorescence on the glass walls of the tube. A number of scientists had followed up on this research, trying to discover more about the nature and characteristics of Crookes's cathode rays.

After repeating some of the earlier experiments on cathode rays, Röntgen's own research took an unexpected turn on November 8, 1895. In order to observe the luminescence caused by cathode rays more clearly, Röntgen darkened his laboratory and enclosed the vacuum tube he was using in black paper. When he turned on the apparatus, he happened to notice that a screen covered with barium platinocyanide crystals about a meter from the vacuum tube began to glow. This observation was startling, because Röntgen knew that cathode rays themselves travel no more than a few centimeters in air. It was not they, therefore, that caused the screen to glow.

Over the next seven weeks, Röntgen attempted to learn as much as he could about this form of energy. He discovered that its effect could be detected at great distances from the vacuum tube, suggesting that the radiation was very strong. He learned that the radiation passed easily through some materials, such as glass and wood, but was obstructed by other materials, such as metals. At one point, he even saw the bones in his hand as he held out a piece of lead before it. He also discovered that the radiation was capable of exposing a photographic plate. Because of the unknown and somewhat mysterious character of this radiation, Röntgen gave it the name *X strahlen,* or X rays.

On December 28, 1895, seven weeks after his first discovery of X rays, Röntgen communicated news of his work to the editors of a scientific journal published by the Physical and Medical Society of Würzburg. Six days earlier, he had made the world's first X-ray photograph, a picture of

his wife's hand. Within weeks, news of Röntgen's discovery had reached the popular press, and the general public was captivated by the idea of seeing the skeletons of living people. On January 13, 1896, Röntgen was ordered to demonstrate his discovery before the Prussian court and was awarded the Prussian Order of the Crown, Second Class, by the Kaiser.

Röntgen actually devoted only a modest amount of attention to his momentous discovery. He wrote two more papers in 1896 and 1897, summarizing his findings on X rays, and then published no more on the subject. Instead, he went back to his work on the effects of pressures on solids. Röntgen chose not to ask for a patent on his work and refused the Kaiser's offer of an honorific ''von'' for his name. He did, however, accept the first Nobel Prize in physics, awarded to him in 1901. Even then, however, he declined to make an official speech and gave the prize money to the University of Würzburg for scientific research. His discovery had generated a surprising number of personal attacks, with many dismissing it as an accident or attributing it to other scientists. Glaser speculates that ''Röntgen's reticence, bordering on bitterness with advancing years, was doubtless a defense against these attacks.''

Röntgen had declined offers from other universities for many years, but in 1900, at the special request of the Bavarian government, he abandoned his chair at Würzburg in order to accept a similar position at the University of Munich. The decision was not an easy one for Röntgen because, as Zehnder later noted, ''the nice quiet laboratory at Würzburg suited him so well.'' Röntgen remained at Munich until 1920 when he retired, a decision he made at least partly because of his grief over his wife's death a year earlier. She had suffered from a lingering disorder during which she became addicted to morphine. Zehnder was later to write that she was always ''Röntgen's most understanding and truest friend.''

Germany's defeat in World War I also had its effect on Röntgen: The inflationary period following the war resulted in his bankruptcy. He spent the last few years of his life at his country home at Weilheim, near Munich. He died there on February 10, 1923, after a short illness resulting from intestinal cancer. Among the many awards given to him were the Rumford Medal of the Royal Society (1896), the Royal Order of Merit, Bavarian (1896), the Baumgaertner Prize of the Vienna Academy (1896), the Elliott-Cresson Medal of the Franklin Institute (1897), the Barnard Medal of Columbia University (1900), and the Helmholtz Medal (1919).

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Eleanor Roosevelt

Anna Eleanor Roosevelt (1884-1962), wife of the thirty-second president of the United States, was a philanthropist, author, world diplomat, and resolute champion of liberal causes.

Eleanor Roosevelt was born in New York City on Oct. 11, 1884, into an economically comfortable but troubled family. Her father was Elliott Roosevelt, the younger brother of Theodore Roosevelt, a future president of the United States. Although handsome and charming, Elliott was plagued by frequent mental depressions and by alcoholism. Her mother, beautiful but neurotic, was preoccupied with the family's image in upper-class society and embarrassed by Eleanor's homeliness. Eleanor's father entered a sanitarium for alcoholics when she was a child. When Eleanor was 8 years old, her mother died, and she and two younger brothers went to live with their maternal grandmother in New York. Shortly thereafter the older brother died, and when Eleanor was not yet ten, she learned that her father was dead. Her grandmother sheltered her from all outside contacts except for family acquaintances.

Eleanor Roosevelt began discovering a world beyond the family at Mademoiselle Souvestre's finishing school at South Fields, England, where she went at 15. Mademoiselle Souvestre taught a sense of social service and responsibility, which Eleanor began to act upon after her return to New York. She plunged into social work, but soon her tall, handsome cousin, Franklin Delano Roosevelt, began courting her. They were married in March 1905. She now had to contend with a domineering mother-in-law and a gregarious husband who did not really understand his wife's struggle to overcome shyness and feelings of inadequacy.

Beginnings of a Public Career

Between 1906 and 1916, the Roosevelts had six children, one of whom died in infancy. The family lived at their estate at Hyde Park, from which Franklin pursued his political ambitions in the Democratic party. He served a term in the New York State Senate before President Woodrow Wilson appointed him assistant secretary of the Navy in 1913. Although Eleanor did much Red Cross relief work during World War I and even toured the French battlefields shortly after the armistice, she remained obscure.

A major turning point in Eleanor's life came in 1921, when Franklin contracted polio and permanently lost the use of his legs. Finally asserting her will over her mother-in-law (who insisted that Franklin quietly accept invalidism), Eleanor nursed him back into activity. Within a few years he had regained his strength and political ambitions. Meanwhile, she entered more fully into public life. Speaking and working for the League of Women Voters, the National Consumers' League, the Women's Trade Union League, and the women's division of the New York State Democratic Committee, she not only acted as Franklin's ''legs and ears'' but began to acquire a certain notoriety of her own. During Franklin's New York governorship she saw the last of her children off to boarding school and kept busy inspecting state hospitals, homes, and prisons for her husband.

President's Wife

Roosevelt's election to the presidency in 1932 meant, as Eleanor later wrote, ''the end of any personal life of my own.'' She quickly became the best-known (and also the most criticized) First Lady in American history. She evoked both intense admiration and intense hatred but almost never passivity or neutrality.

Besides undertaking a syndicated newspaper column and a series of radio broadcasts (the income from which she gave to charity), she traveled back and forth across the country on fact-finding trips for Franklin. She assumed the special role of advocate for those groups of Americans—working women, blacks, youth, tenant farmers—which Franklin Roosevelt's New Deal efforts to combat the Depression tended to neglect. Holding no official position, she felt she could speak more freely on issues than could Roosevelt, and she also became a key contact within the administration for officials seeking the President's support. In short, Eleanor became an intermediary between, on the one hand, the individual citizen and his government and, on the other, the President and much of his administration.

Of particular concern to her was securing equal opportunities for women under the New Deal's work relief projects; ensuring that appropriate employment for writers, artists, musicians, and theater people became an integral part of the Works Progress Administration (WPA) program; promoting the cause of Arthurdale, a farming community built by the Federal government for unemployed miners in West Virginia; and providing work for jobless youth, both white and black (accomplished under the National Youth Administration, set up in 1935). Much more than her husband, she denounced racial oppression and tried to aid the struggle of black Americans toward full citizenship. Largely because of her efforts, African Americans, for the first time since the Reconstruction years, had reason to feel that the national government was interested in their plight.

World Figure

As the United States moved toward war in the late 1930s, Eleanor Roosevelt spoke out forcefully in favor of the adminstration's policy of aiding antifascist governments. She accepted an appointment as deputy director in the Office of Civilian Defense. She applied herself diligently to her new job but proved inefficient as an administrator and resigned in 1942 in the face of growing congressional criticism. That was her first and last official position under Roosevelt. Once the United States formally entered the war, she made numerous trips to England, Europe, and the Pacific area to boost troop morale and to inspect Red Cross facilities.

After Roosevelt's death in April 1945, Eleanor was expected to retire to a quiet, uneventful private life. By the end of the year, however, she was back in public life. President Harry S. Truman appointed her American delegate to the United Nations Commission on Human Rights. As chairman of the Commission, she worked the other delegates overtime to complete the Universal Declaration of Human Rights, adopted by the UN General Assembly in 1948. She remained in her post at the UN through 1952. She became the target for virulent right-wing attacks during the presidential campaign of that year. After the election of Republican Dwight D. Eisenhower, she gave up her UN post, but continued to work for international understanding and cooperation as a representative of the American Association for the United Nations.

During the last decade of her life Eleanor Roosevelt traveled to numerous foreign countries, including two trips to the Soviet Union, and authored several books. She continued to articulate a personal and social outlook which, while never profound and sometimes banal and obtuse, still inspired millions. But by the early 1960s, although she had accepted three new government appointments from President John F. Kennedy (delegate to the U.N., adviser to the

Peace Corps, and chairman of the President's Commission on the Status of Women), her strength was waning. She died in New York City on Nov. 6, 1962.

Further Reading

Her candid autobiographical writings are invaluable: *This Is My Story* (1937); *This I Remember* (1949); and *On My Own* (1958). These works are combined with an additional updated chapter in Autobiography (1961). An even more intimate view of Eleanor can be gained from Joseph P. Lash, *Eleanor and Franklin: The Story of their Relationship Based on Eleanor Roosevelt's Private Papers* (1971) and *Eleanor: The Years Alone* (1972). Also helpful is Tamara K. Hareven, *Eleanor Roosevelt: An American Conscience* (1968). James R. Kearney, *Anna Eleanor Roosevelt: The Evolution of a Reformer* (1968), is less a biography than a topically organized analysis of various facets of Roosevelt's public life. Less critical though useful are Alfred Steinberg, *Mrs. R.* (1959); Joseph P. Lash, *Eleanor Roosevelt: A Friend's Memoir* (1965); and Archibald MacLeish, *The Eleanor Roosevelt Story* (1965). Information about Roosevelt's role in relation to her husband's career is in Frank Freidel's uncompleted biography *Franklin D. Roosevelt* (3 vols., 1952-1956); Alfred B. Rollins, *Roosevelt and Howe* (1962); and James MacGregor Burns, *Roosevelt: The Lion and the Fox* (1963). □

Franklin Delano Roosevelt

Franklin Delano Roosevelt (1882-1945), thirty-second president of the United States, led the nation out of the Great Depression and later into World War II. Before he died, he cleared the way for peace, including establishment of the United Nations.

Franklin Roosevelt was born on Jan. 30, 1882, of his father's second marriage, to Sara Delano, the daughter of a prominent family. The Roosevelts had been moderately wealthy for many generations. Merchants and financiers, they had often been prominent in the civic affairs of New York. When Franklin was born, his father was 51 years old and semiretired from a railroad presidency, and his mother was 28. Franklin was often in the care of governesses and tutors, until at the age of 14 he went to Groton School. Here he received a solid classical, historical, and mathematical training and was moderately good at his studies. His earnest attempts at athletics were mostly defeated because of his tall, ungainly frame.

Roosevelt wanted to go to Annapolis, but his parents insisted on preparation for the position natural for the scion of the Delano and Roosevelt families, so he entered Harvard University. He was a reasonably good student and found a substitute for athletics in reporting for the Harvard newspaper, of which he finally became editor. While seeming to be a Cambridge socialite, he spent an extra year studying public affairs. He also met and determined to marry his cousin, Eleanor, to his mother's annoyance. Eleanor was the daughter of Elliott Roosevelt, a weak member of the family who had died early. Raised by relatives, she received a lady's education but little affection. She was shy and retiring, but Franklin found her warm, vibrant, and responsive.

Despite his mother's opposition, they were married in 1905, and Franklin entered Columbia University Law School. He prepared for the bar examinations and without taking a degree became a lawyer and entered a clerkship in the Wall Street firm of Carter, Ledyard and Milburn. He took his duties lightly, however, and it was later recalled that he had remarked to fellow clerks that he meant somehow to enter politics and finally to become president. There was never any doubt of his ambition.

Roosevelt's chance came in 1910. He accepted the Democratic nomination for the New York Senate and was elected. Opportunity for further notice came quickly. Although his backing had come from Democrats affiliated with New York City's notorious Tammany Hall, he joined a group of upstate legislators who were setting out to oppose the election of Tammany's choice for U.S. senator. The rebels were successful in forcing acceptance of another candidate.

Much of Roosevelt's wide publicity from this struggle was managed by Albany reporter Louis McHenry Howe, who had taken to the young politician and set out to further his career. (This dedication lasted until Roosevelt was safely in the White House.) The Tammany fight made Roosevelt famous in New York, but it also won him the enmity of Tammany. Still, he was reelected in 1912. That year Woodrow Wilson was elected president; Roosevelt had been a campaign worker, and his efforts had been noticed by

prominent party elder Josephus Daniels. When Daniels became secretary of the Navy in Wilson's Cabinet, he persuaded Wilson to offer Roosevelt the assistant secretaryship.

Assistant Secretary of the Navy

As assistant secretary, Roosevelt began an experience that substituted for the naval career he had hoped for as a boy. Before long he became restless, however, and tried to capture the Democratic nomination for U.S. senator from New York. Wilson and Daniels were displeased. Daniels forgave him, but Wilson never afterward really trusted the brash young man. This distrust was heightened later by Roosevelt's departure from the administration's policy of neutrality in the years preceding World War I. Roosevelt openly favored intervention, agitated for naval expansion, and was known to be rather scornful of Daniels, who kept the Navy under close political discipline.

America soon entered the war, however, and Roosevelt could work for a cause he believed in. At that time there was only one assistant secretary, and he had extensive responsibilities. Howe had come to Washington with him and had become his indispensable guardian and helper. Together their management of the department was creditable.

Though Roosevelt tried several times to leave his civilian post to join the fighting forces, he was persuaded to remain. When the war came to an end and Wilson was stricken during his fight for ratification of the Versailles Treaty, there was an obvious revulsion throughout the United States from the disappointing settlements of the war. It seemed to many that the effort to make the world safe for democracy had resulted in making the world safe for the old empires.

The Allied leaders had given in to Wilson's insistence on the creation of the League of Nations only to serve their real interest in extending their territories and in imposing reparations on Germany. These reparations were so large that they could never be paid; consequently the enormous debts the Allies owed to the United States would never be paid either. The American armies had saved Europe and the Europeans were ungrateful. Resentment and disillusion were widespread.

The Republican party had the advantage of not having been responsible for these foreign entanglements. In 1920 they nominated Warren G. Harding, a conservative senator, as their presidential candidate. The Democrats nominated Governor James Cox of Ohio, who had had no visible part in the Wilson administration; the vice-presidential candidate was Roosevelt.

It was a despairing campaign; but in one respect it was a beginning rather than an ending for Roosevelt. He made a much more noticeable campaign effort than the presidential candidate. He covered the nation by special trains, speaking many times a day, often from back platforms, and getting acquainted with local leaders everywhere. He had learned the professional politician's breeziness, was able to absorb useful information, and had an infallible memory for names and faces. The defeat was decisive; but Roosevelt emerged as the most representative Democrat.

Victim of Poliomyelitis

Roosevelt retreated to a law connection in New York's financial district again and a position with a fidelity and deposit company. But in the summer of 1921, vacationing in Canada, he became mysteriously ill. His disease, poliomyelitis, was not immediately diagnosed. He was almost totally paralyzed, however, and had to be moved to New York for treatment. This was managed with such secrecy that for a long time the seriousness of his condition was not publicized. In fact, he would never recover the use of his legs, a disability that seemed to end his political career. His mother, typically, demanded that he return to Hyde Park and give up the political activities she had always deplored. He could now become a country gentleman. But Eleanor, joined by Howe, set out to renew his ambition.

Roosevelt's struggle during the convalescence of the next few years was agonizing and continually disappointing. Not much was known then about rehabilitation, and he resorted to exhausting courses of calisthenics to reactivate his atrophied muscles. In 1923 he tried the warm mineral waters of Warm Springs, Ga., where exercise was easier. He was so optimistic that he wrote friends that he had begun to feel movement in his toes. It was, of course, an illusion.

Roosevelt invested a good part of his remaining fortune in the place. It soon became a resort for those with similar ailments. The facilities were overwhelmed, but gradually an institution was built up, and the medical staff began to have more realistic knowledge of aftereffects. There were no cures; but lives could be made much more tolerable. Meanwhile Roosevelt, realizing that cures were impossible, turned to the encouragement of prevention. (Ultimately, an effective vaccine was found.)

New York Governor

While at Warm Springs in 1928, Roosevelt was called to political duty again, this time by Al Smith, whom he had put in nomination at the Democratic conventions of 1924 and 1928. Almost at once, however, it became clear that Smith could not win the election. He felt, however, that Roosevelt, as candidate for governor, would help to win New York. Roosevelt resisted. He was now a likely presidential candidate in a later, more favorable year for the Democrats; and if he lost the race for the governorship, he would be finished. But the New Yorkers insisted, and he ran and was narrowly elected.

Roosevelt began the 4 years of his New York governorship that were preliminary to his presidency, and since he was reelected 2 years later, it was inevitable that he should be the candidate in 1932. Since 1929 the nation had been sunk in the worst depression of its history, and Herbert Hoover's Republican administration had failed to find a way to recovery. This made it a favorable year for the Democrats.

First Term as President

It would be more true to say that Hoover in 1932 lost than that Roosevelt won. At any rate, Roosevelt came to the presidency with a dangerous economic crisis at its height. Industry was paralyzed, and unemployment afflicted some

30 percent of the work force. Roosevelt had promised that something would be done, but what that would be he had not specified.

Roosevelt began providing relief on a large scale by giving work to the unemployed and by approving a device for bringing increased income to farmers, who were in even worse straits than city workers. Also, he devalued the currency and enabled debtors to discharge debts that had long been frozen. Closed banks all over the country were assisted to reopen, and gradually the crisis was overcome.

In 1934 Roosevelt proposed a comprehensive social security system that, he hoped, would make another such depression impossible. Citizens would never be without at least minimum incomes again. Incidentally, these citizens became devoted supporters of the President who had given them this hope. So in spite of the conservatives who opposed the measures he collectively called the New Deal, he became so popular that he won reelection in 1936 by an unprecedented majority.

Second and Third Terms

Roosevelt's second term began with a struggle between himself and the Supreme Court. The justices had held certain of his New Deal devices to be unconstitutional. In retaliation he proposed to add new justices who would be more amenable. Many even in his own party opposed him in this attempt to pack the Court, and Congress defeated it. After this there ensued the familiar stalemate between an innovative president and a reluctant Congress.

Nevertheless in 1940 Roosevelt determined to break with tradition and run for a third term. His reasons were partly that his reforms were far from finished, but more importantly that he was now certain of Adolf Hitler's intention to subdue Europe and go on to further conquests. The immense productivity and organizational ability of the Germans would be at his disposal. Europe would be defeated unless the United States came to its support.

The presidential campaign of 1940 was the climax of Roosevelt's plea that Americans set themselves against the Nazi threat. He had sought to prepare the way in numerous speeches but had had a most disappointing response. There was a vivid recollection of the disillusion after World War I, and a good many Americans were inclined to support the Germans rather than the Allied Powers. So strong was American reluctance to be involved in another world war that in the last speeches of this campaign Roosevelt practically promised that young Americans would never be sent abroad to fight. Luckily his opponent, Republican Wendell Willkie, also favored support for the Allies. The campaign, won by a narrow majority, gave Roosevelt no mandate for intervention.

Roosevelt was not far into his third term, however, when the decision to enter the war was made for him by the Japanese, whose attack on Pearl Harbor caused serious losses to American forces there. Almost at once the White House became headquarters for those who controlled the strategy of what was now World War II. Winston Churchill came immediately and practically took up residence, bringing a British staff. Together the leaders agreed that Germany and Italy must have first attention. Gen. Douglas MacArthur, commander in the Pacific, was ordered to retreat from the Philippines to Australia, something he was bitterly reluctant to do. But Roosevelt firmly believed that the first problem was to help the British, and then, when Hitler turned East, to somehow get arms to the Soviets. The Japanese could be taken care of when Europe was safe.

Hitler's grand strategy was to subdue the Soviet Union, conquer North Africa, and link up with the Japanese, who were advancing rapidly across the Eastern countries. Roosevelt wanted an early crossing of the English Channel to retake France and to force Hitler to fight on two fronts. Churchill, mindful of the fearful British losses in World War I, instead wanted to attack the underbelly of Europe, cut Hitler's lines to the East, and shut him off from Africa. The invasion of Europe was postponed because it became clear that elaborate preparation was necessary. But Allied troops were sent into Africa, with Gen. Dwight Eisenhower in command, to attack Field Marshal Erwin Rommel from the rear. Eventually an Allied crossing to Sicily and a slow, costly march up the Italian peninsula, correlated with the attack across the English Channel, forced the Italian collapse and the German surrender.

Meanwhile MacArthur was belatedly given the support he needed for a brilliant island-hopping campaign that drove the Japanese back, destroyed their fleet, and endangered their home island. After the German surrender, the Pacific war was brought to an end by the American atomic bomb explosion over the Japanese cities of Hiroshima and Nagasaki. By this time Roosevelt was dead. He had not participated in that doubtful decision; but he had been, with Churchill, in active command during the war until then.

Roosevelt had gone to Warm Springs early in 1945, completely exhausted. He had recently returned from a conference of Allied leaders at Yalta, where he had forced acceptance of his scheme for a United Nations and made arrangements for the Soviet Union to assist in the final subjugation of Japan. The strain was visible as he made his report to the nation.

At Warm Springs he prepared the address to be used at San Francisco, where the meeting to ratify agreements concerning the United Nations was to be held; but he found himself unable to enjoy the pine woods and the gushing waters. He sat wan and frail in his small cottage, getting through only such work as had to be done. He finished signing papers on the morning of April 12, 1945. Within hours, he suffered the massive cerebral hemorrhage that killed him.

A special train carried Roosevelt's body to Washington, and there he lay in the White House until he was taken to Hyde Park and buried in the hedged garden he himself had prepared. His grave is marked by a plain marble slab, and his wife is buried beside him. He had given the estate to the nation, and it is now a shrine much visited by those who recall or have heard how great a man he was for his time.

Further Reading

Samuel I. Rosenman, ed., *The Public Papers and Addresses of Franklin D. Roosevelt* (1938-1950), includes selected mes-

sages to Congress, speeches, executive orders, and transcripts from press conferences. There is also a collection of Roosevelt's letters edited by Elliott Roosevelt, *F. D. R.: His Personal Letters* (4 vols., 1947-1950). Eleanor Roosevelt, *This I Remember* (1949), is a frank account by Roosevelt's wife. Frances Perkins, *The Roosevelt I Knew* (1946), and Samuel I. Rosenman, *Working with Roosevelt* (1952), personal accounts, are helpful in assessing Roosevelt's character and work methods.

The only full biography of Roosevelt is Rexford G. Tugwell, *The Democratic Roosevelt* (1957). Frank B. Freidel's biography, *Franklin D. Roosevelt* (3 vols., 1952-1956), was never completed. Rexford G. Tugwell's briefer *F. D. R.: Architect of an Era* (1967) studies the man and his work, and his *The Brains Trust* (1968) tells the part played in Roosevelt's presidency by a group of helpers, mostly from Columbia University. The presidential elections involving Roosevelt are covered in Arthur M. Schlesinger, Jr., ed., *History of American Presidential Elections* (4 vols., 1971). James MacGregor Burns, *Roosevelt: The Lion and the Fox* (1956), ranks Roosevelt among the great presidents. Basil Rauch, *Roosevelt: From Munich to Pearl Harbor, a Study in the Creation of a Foreign Policy* (1950), is a detailed, accurate history of events during this period. Written by an Albany newspaper correspondent when Roosevelt was governor, Ernest K. Lindley, *The Roosevelt Revolution: First Phase* (1933), helped establish Roosevelt as a progressive leader. An authoritative and readable history of Roosevelt's era is provided in the two volumes by Arthur M. Schlesinger, Jr., *The New Deal in Action, 1933-1939* (1940) and *The Crisis of the Old Order* (1957). Another account of the period is Basil Rauch, *The History of the New Deal, 1933-1938* (1944). □

Theodore Roosevelt

The first modern American president, Theodore Roosevelt (1858-1919) was also one of the most popular, important, and controversial. During his years in office he greatly expanded the power of the presidency.

A strong nationalist and a resourceful leader, Theodore Roosevelt gloried in the opportunities and responsibilities of world power. He especially enlarged the United States role in the Far East and Latin America. At home he increased regulation of business, encouraged the labor movement, and waged a long, dramatic battle for conservation of national resources. He also organized the Progressive party (1912) and advanced the rise of the welfare state with a forceful campaign for social justice.

Roosevelt was born in New York City on Oct. 27, 1858. His father was of an old Dutch mercantile family long prominent in the city's affairs. His mother came from an established Georgia family of Scotch-Irish and Huguenot ancestry. A buoyant, dominant figure, his father was the only man, young Roosevelt once said, he ''ever feared.'' He imbued his son with an acute sense of civic responsibility and an attitude of noblesse oblige.

Partly because of a severe asthmatic condition, Theodore was educated by private tutors until 1876, when he entered Harvard College. Abandoning plans to become a naturalist, he developed political and historical interests, was elected to Phi Beta Kappa, and finished twenty-first in a class of 158. He also began writing *The Naval War of 1812* (1882), a work of limited range but high technical competence. Four months after his graduation in 1880, he married Alice Hathaway Lee, by whom he had a daughter.

Early Career

Bored by the study of law in the office of an uncle and at Columbia University, Roosevelt willingly gave it up in 1882 to serve the first of three terms in the New York State Assembly. He quickly distinguished himself for integrity, courage, and independence, and upon his retirement in 1884 he had become the leader of the Republican party's reform wing. Though his reputation was based on his attacks against corruption, he had shown some interest in social problems and had begun to break with laissez-faire economics. Among the many bills he drove through the Assembly was a measure, worked out with labor leader Samuel Gompers, to regulate tenement workshops.

Roosevelt's last term was marred by the sudden deaths of his mother and his wife within hours of each other in February 1884. After the legislative session ended, he established a ranch, Elkhorn, on the Little Missouri River in the Dakota Territory. Immersing himself in history, he completed *Thomas Hart Benton* (1886) and *Gouverneur Morris* (1887) and began to prepare his major work, the four-volume *Winning of the West* (1889-1896). A tour de force distinguished more for its narrative power and personality

sketches than its social and economic analysis, it won the respect of the foremost academic historian of the West, Frederick Jackson Turner. It also gave Roosevelt considerable standing among professional historians and contributed to his election as president of the American Historical Association in 1912. Meanwhile, he published numerous hunting and nature books, some of high order.

Politics and a romantic interest in a childhood friend, Edith Carow, drew Roosevelt back east. Nominated for mayor of New York, he waged a characteristically vigorous campaign in 1886 but finished third. He then went to London to marry Carow, with whom he had four sons and a daughter.

In 1889 Roosevelt was rewarded for his earlier services to President Benjamin Harrison with appointment to the ineffectual Civil Service Commission. Plunging into his duties with extraordinary zeal, he soon became head of the Commission. He insisted that the laws be scrupulously enforced in order to open the government service to all who were qualified, and he alienated many politicians in his own party by refusing to submit to their demands. By the end of his six years in office Roosevelt had virtually institutionalized the civil service.

Roosevelt returned to New York City in 1895 to serve two tumultuous years as president of the police board. Enforcing the law with relentless efficiency and uncompromising honesty, he indulged once more in acrimonious controversy with the leaders of his party. He succeeded in modernizing the force, eliminating graft from the promotion system, and raising morale to unprecedented heights. ''It's tough on the force, for he was dead square . . . and we needed him,'' said an unnamed policeman when Roosevelt resigned in the spring of 1897 to become President William McKinley's assistant secretary of the Navy.

As assistant secretary, Roosevelt instituted personnel reforms, arranged meaningful maneuvers for the fleet, and lobbied energetically for a two-ocean navy. He uncritically accepted imperialistic theories, and he worked closely with senators Henry Cabot Lodge and Alfred Beveridge for war against Spain in 1898. Although moved partly by humanitarian considerations, he was animated mainly by lust for empire and an exaggerated conception of the glories of war. ''No qualities called out by a purely peaceful life,'' he wrote, ''stand on a level with those stern and virile virtues which move the men of stout heart and strong hand who uphold the honor of their flag in battle.''

Anxious to prove himself under fire, Roosevelt resigned as assistant secretary of the Navy in April to organize the 1st U.S. Volunteer Cavalry Regiment (the ''Rough Riders''). He took command of the unit in Cuba and distinguished himself and his regiment in a bold charge up the hill next to San Juan. In late summer 1898 he returned to New York a war hero.

New York's Governor

Nominated for governor, Roosevelt won election in the fall of 1898 by a narrow margin. His 2-year administration was the most enlightened to that time. By deferring to the Republican machine on minor matters, by mobilizing public opinion behind his program, and by otherwise invoking the arts of the master politician, Roosevelt forced an impressive body of legislation through a recalcitrant Assembly and Senate. Most significant, perhaps, was a franchise tax on corporations. As the Democratic *New York World* concluded when he left office, ''the controlling purpose and general course of his administration have been high and good.''

Roosevelt accepted the vice-presidential nomination in 1900. A landslide victory for McKinley and Roosevelt ensued. Then, on Sept. 14, 1901, following McKinley's death by an assassin's bullet, Roosevelt was sworn in. Not quite 43, he was the youngest president in history.

First Presidential Administration

Roosevelt's first three years in office were inhibited by the conservatism of Republican congressional leaders and the accidental nature of his coming to power. He was able to sign the Newlands Reclamation Bill into law (1902) and the Elkins Antirebate Bill (1903); he also persuaded Congress to create a toothless Bureau of Corporations. But it was his sensational use of the dormant powers of his office that lifted his first partial term above the ordinary.

On Feb. 18, 1902, Roosevelt shook the financial community and took a first step toward bringing big business under Federal control by ordering antitrust proceedings against the Northern Securities Company, a railroad combine formed by J. P. Morgan and other magnates. Suits against the meat-packers and other trusts followed, and by the time Roosevelt left office 43 actions had been instituted. Yet he never regarded antitrust suits as a full solution to the corporation problem. During his second administration he strove, with limited success, to provide for continuous regulation rather than the dissolution of big businesses.

Hardly less dramatic than his attack on the Northern Securities Company was Roosevelt's intervention in a five-month-long anthracite coal strike in 1902. By virtually forcing the operators to submit to arbitration, he won important gains for the striking miners. Never before had a president used his powers in a strike on labor's side.

Foreign Policy

Roosevelt's conduct of foreign policy was as dynamic and considerably more far-reaching in import. Believing that there could be no retreat from the power position which the Spanish-American War had dramatized but which the United States industrialism had forged, he stamped his imprint upon American policy with unusual force. He established a moderately enlightened government in the Philippines, while persuading Congress to grant tariff concessions to Cuba. He settled an old Alaskan boundary dispute with Canada on terms favorable to the United States. And he capitalized on an externally financed revolution in Panama to acquire the Canal Zone under conditions that created a heritage of ill will.

At the instance of the president of Santo Domingo, Roosevelt also arranged for the United States to assume control of the customs of that misgoverned nation in order to avert intervention by European powers. He had about the

same desire to annex Santo Domingo, he said, ''as a gorged boa constrictor might have to swallow a porcupine wrong-end-to.'' But he had already forestalled German intervention in Venezuela in 1902 and was anxious to establish a firm policy against it. So on May 20, 1904, and again in December he set forth what became known as the Roosevelt Corollary to the Monroe Doctrine. The United States, he declared, assumed the right to intervene in the internal affairs of the Latin American nations in the event of ''chronic wrongdoing'' or ''impotence.''

Roosevelt's first administration was also marked by a revitalization of the bureaucracy. The quality of appointees was raised, capable members of minority groups were given government posts (in 1906 Roosevelt named the first Jew, Oscar Straus, to a Cabinet position), and the civil service lists were expanded. At the same time, however, the President ruthlessly manipulated patronage so as to wrest control of Republican party machinery from Senator Mark Hanna and secure his nomination to a full term in 1904. ''In politics,'' he disarmingly explained, ''we have to do a great many things we ought not to do.'' Overwhelming his conservative Democratic opponent by the greatest popular majority to that time, Roosevelt won the election and carried in a great host of congressional candidates on his coattails.

Second Administration

Although the resentment of the Republican party's Old Guard increased rather than diminished as his tenure lengthened, Roosevelt pushed through a much more progressive program in this second term. His ''Square Deal'' reached its finest legislative flower in 1906 with passage of the Hepburn Railroad Bill, the Pure Food and Drug Bill, an amendment providing Federal regulation of stockyards and packing houses, and an employers' liability measure. Yet he probably did even more to forward progressivism by using his office as a pulpit and by appointing study commissions such as those on country life and inland waterways. Several of his messages to Congress in 1907 and 1908 were the most radical to that time. In the face of the Old Guard's open repudiation of him, moreover, he profoundly stimulated the burgeoning progressive movement on all levels of government.

Conservation Program

In conservation Roosevelt's drive to control exploitation and increase development of natural resources was remarkable for sustained intellectual and administrative force. In no other cause did he fuse science and morality so effectively. Based on the propositions that nature's heritage belonged to the people, that ''the fundamental idea of forestry is the perpetuation of forests by use,'' and that ''every stream is a unit from its source to its mouth, and all its uses are interdependent,'' his conservation program provoked bitter conflict with Western states'-rightists and their allies, the electric power companies and large ranchers. In the end Roosevelt failed to marshal even a modicum of support in Congress for multipurpose river valley developments. But he did save what later became the heart of the Tennessee Valley Authority (TVA) by vetoing a bill that would have opened Muscle Shoals to haphazard private development.

By March 1909 Roosevelt's audacious use of executive power had resulted in the transfer of 125 million acres to the forest reserves. About half as many acres containing coal and mineral deposits had been subjected to public controls. Sixteen national monuments and 51 wildlife refuges had been established. And the number of national parks had been doubled. As Roosevelt's bitter enemy Senator Robert M. La Follette wrote, ''his greatest work was inspiring and actually beginning a world movement for . . . saving for the human race the things on which alone a peaceful, progressive, and happy life can be founded.''

Foreign Policy

Roosevelt's pronounced impact on the international scene continued during his second term. He intervened decisively for peace in the Algeciras crisis of 1905-1906, and he supported the call for the Second Hague Conference of 1907. But it was in the Far East, where he gradually abandoned the imperialistic aspirations of his pre-presidential years, that he played the most significant role. Perceiving that Japan was destined to become a major Far Eastern power, he encouraged that country to serve as a stabilizing force in the area. To this end he used his good offices to close the Russo-Japanese War through a conference at Portsmouth, N.H., in 1905; for this service he received the Nobel Peace Prize. He also acquiesced at this time in Japan's extension of suzerainty over Korea (Taft-Katsura Memorandum).

By 1907 Roosevelt realized that the Philippines were the United States' ''heel of Achilles.'' He had also come to realize that the China trade which the open-door policy was designed to foster was largely illusory. He consequently labored to maintain Japan's friendship without compromising American interests. He fostered a ''gentleman's agreement'' on immigration of Japanese to the United States. He implicitly recognized Japan's economic ascendancy in Manchuria through the Root-Takahira agreement of 1908. (Later he urged his successor, President William H. Taft, to give up commercial aspirations and the open-door policy in North China, though he was unsuccessful in this.)

Progressive Movement

Rejecting suggestions that he run for reelection, Roosevelt selected Taft as his successor. He then led a scientific and hunting expedition to Africa (1909) and made a triumphal tour of Europe. He returned to a strife-ridden Republican party in June 1910. Caught between the conservative supporters of Taft and the advanced progressive followers of himself and La Follette, he gave hope to La Follette by setting forth a radical program—the ''new nationalism''—of social and economic reforms that summer. Thereafter pressure to declare himself a candidate for the nomination in 1912 mounted until he reluctantly did so.

Although Roosevelt outpolled Taft by more than 2 to 1 in the Republican primaries, Taft's control of the party organization won him the nomination in convention. Roosevelt's supporters then stormed out of the party and

organized the Progressive, or ''Bull Moose,'' party. During the three-cornered campaign that fall, Roosevelt called forcefully for Federal regulation of corporations, steeply graduated income and inheritance taxes, multipurpose river valley developments, and social justice for labor and other underprivileged groups. But the Democratic nominee, Woodrow Wilson, running on a more traditional reform platform, won the election.

World War I

Within 3 months of the outbreak of war in Europe in 1914, Roosevelt began his last crusade: an impassioned campaign to persuade the American people to join the Allies and prosecute the war with vigor. He believed that a German victory would be inimical to American economic, political, and cultural interests. But he was also influenced, as in 1898, by his romantic conception of war and ultranationalism. As a result, he distorted the real nature of his thought by trumpeting for war on the submarine, or American-rights, issue alone. More regrettable still, he virtually called for war against Mexico in 1916.

Following America's declaration of war in April 1917, Roosevelt relentlessly attacked the administration for failing to mobilize fast enough. Embittered by Wilson's refusal to let him raise a division, he also attacked the President personally. He was unenthusiastic about the League of Nations, believing that a military alliance of France, Great Britain, and the United States could best preserve peace. He was prepared to support Senator Henry Cabot Lodge's nationalistic reservations to the League Covenant, but he died in his home at Oyster Bay, Long Island, on Jan. 6, 1919, before he could be effective.

Roosevelt's reputation as a domestic reformer remains high and secure. He was the first president to concern himself with the judiciary's massive bias toward property rights (as opposed to human rights), with the maldistribution of wealth, and with the subversion of the democratic process by spokesmen of economic interests in Congress, the pulpits, and the editorial offices. He was also the first to understand the conservation problem in its multiple facets, the first to evolve a regulatory program for capital, and the first to encourage the growth of labor unions. The best-liked man of his times, he has never been revered because his militarism and chauvinism affronted the human spirit.

Further Reading

Roosevelt can be studied through his own writings. Especially valuable are his *Letters,* edited by Elting E. Morison and John M. Blum (8 vols., 1951-1954), and a collection of his essays, books, and speeches, *The Works of Theodore Roosevelt,* edited by Hermann Hagedorn (24 vols., 1923-1925). A general collection, *Writings,* was edited by William H. Harbaugh (1967). Roosevelt's *An Autobiography* (1913) is revealing despite the usual deficiencies of such works.

William H. Harbaugh, *Power and Responsibility: The Life and Times of Theodore Roosevelt* (1961; rev. ed., entitled *The Life and Times of Theodore Roosevelt,* 1963), is a full-length biography. The best study of Roosevelt's early career is Carleton Putnam, Theodore *Roosevelt,* vol. 1: *The Formative Years* (1958); the best treatment of his governorship is G. Wallace Chessman, *Governor Theodore Roosevelt* (1965). John M. Blum, *The Republican Roosevelt* (1954; new ed. 1962), is a penetrating essay. The roots of Roosevelt's imperialism are examined in David H. Burton, *Theodore Roosevelt: Confident Imperialist* (1968).

Howard K. Beale, *Theodore Roosevelt and the Rise of America to World Power* (1956), is a seminal study. Fine short accounts are George E. Mowry, *The Era of Theodore Roosevelt, 1900-1912* (1958), and G. Wallace Chessman, *Theodore Roosevelt and the Politics of Power,* edited by Oscar Handlin (1969). □

Elihu Root

Elihu Root (1845-1937), a U.S. secretary of war and secretary of state and a senator from New York, was the most constructive conservative of his times.

Elihu Root was born at Clinton, N.Y., on Feb. 15, 1845. His father was a college professor of old New England stock. Elihu attended Hamilton College during the Civil War, graduating as valedictorian in 1864. After taking a law degree at New York University in 1867, he went into private practice in New York City. He married Clara Frances Wales in 1878; they had two daughters and a son and were a devoted family.

Root was a junior counsel to William Tweed during the notorious boss's trial in 1873. A decade later Root served briefly as U.S. attorney for the district of southern New York. An astute and resourceful legal counselor, he afterward became one of the nation's preeminent corporation lawyers. He advised the Havemeyer Sugar Trust on the reorganization that enabled it to gain control of 98 percent of the market, and he represented the Whitney-Ryan traction interests and numerous other combines. ''It is not a function of law,'' he explained, ''to enforce the rules of morality.''

Root opposed the encroachment of government upon individual rights, especially those involving property, but he never pursued the implications of corporate political and economic power. As he confessed in 1906, ''The pure lawyer seldom concerns himself about the broad aspects of public policy. . . . Lawyers are almost always conservative. . . . Through insisting upon the maintenance of legal rule, they become instinctively opposed to change.''

Secretary of War

Root accepted President William McKinley's urgent request in 1899 that he head the mismanaged War Department. His administration of the territories wrested from Spain was at once realistic and enlightened. In Puerto Rico, where the illiteracy rate was 90 percent, he instituted a highly centralized administration virtually devoid of popular participation. At the same time, he pushed public health measures and persuaded McKinley to exempt the colony from American tariff restrictions. In Cuba, Root arranged for almost immediate civil government but insisted that the United States maintain control of its foreign relations. This was accomplished through the Platt Amendment, which he drafted.

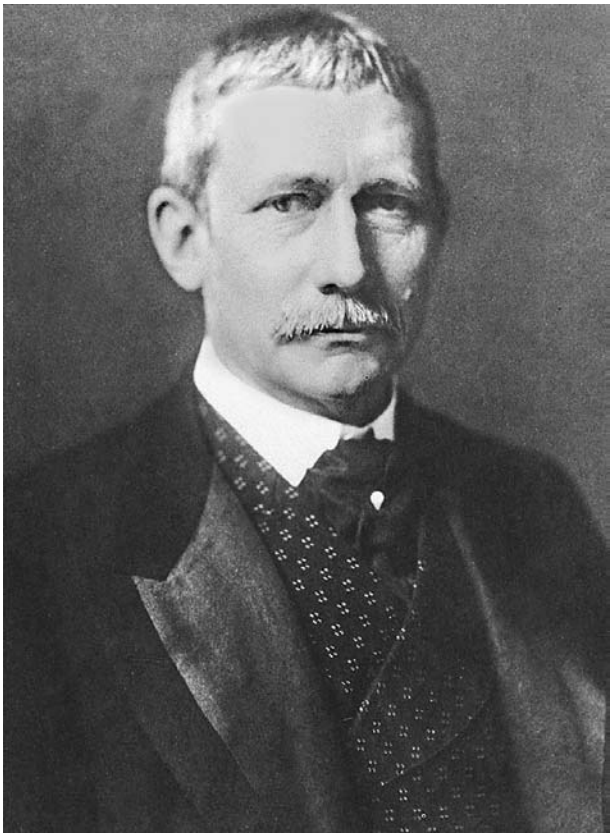

In the Philippines, Root also pushed civil government, including extension of the Bill of Rights. He formed the army that suppressed Emilio Aguinaldo's independence movement and was so sensitive to the honor of American troops that he failed to act promptly against American atrocities. Satisfied with the Philippine government that President William Howard Taft created under his broad direction, Root was unsympathetic in later years to the Democrats' insistence that it be liberalized in order to prepare the Filipinos for full independence.

Meanwhile Root reorganized the general staff, created the Army War College, and established the Joint Army-Navy Board. President Theodore Roosevelt valued him for his calm, incisive, and eminently practical judgment, and when Root resigned in 1904, the President wrote, ''I shall never have, and can never have, a more loyal friend, a more faithful and wiser adviser.''

Secretary of State

In 1905 Root returned to government service as secretary of state under Roosevelt. Continuing to complement Roosevelt admirably, he pacified the Senate, promoted friendly relations with Latin America, kept a wary eye on Germany, and otherwise comported himself with patience, tact, and cordiality. He supported the Second Hague Conference and worked hard and skillfully to maintain amicable relations with Japan. His crowning achievement was the negotiation of 24 bilateral arbitration treaties. He was awarded the Nobel Peace Prize in 1912.

Senator from New York

Root seemed unable to understand the nature or aims of the Progressive movement, and his 6 years (1909-1915) as a U.S. senator were among the least productive of his life. He disapproved much of the reform legislation under President Taft, and all of it under Woodrow Wilson. His attacks on Wilson's Mexican policy were also unfair and simplistic. Concluding that World War I was a struggle for ''Anglo-Saxon'' liberty, he was a strong proponent of American entry. In 1917 he headed an ineffective and imperceptive mission to Russia designed to keep the provisional government in the war.

During the fight over the League of Nations, Root was caught between his general approval of the League, his strong nationalistic strain, and his own and his party's partisanship. He tried, but failed, to play a constructive role by advocating American entry with nationalistic reservations. Root came out of retirement in late 1921 to serve on the American delegation to the Washington Conference. He also gave freely to the movement to adhere to the World Court and further invested himself in service to the Carnegie Endowment for International Peace and other Carnegie benefactions. He died on Feb. 7, 1937.

A charming, witty man in the company of intimates, Root lacked charisma in public. Aside from his obvious achievements in the War and State Departments, he is remembered for his embodiment of that which was wisest and most constructive in the conservative tradition.

Further Reading

Eight volumes of Root's writings and addresses up to 1923 were edited by Robert Bacon and James B. Scott and published between 1916 and 1925. The official biography is Philip C. Jessup, *Elihu Root* (2 vols., 1938), a full if somewhat adulatory account. It should be supplemented by Richard W. Leopold, *Elihu Root and the Conservative Tradition* (1954), a dispassionate work that benefits from recent scholarship. Considerable material on Root is contained in Julius W. Pratt, *America's Colonial Experiment: How the United States Gained, Governed, and in Part Gave Away a Colonial Empire* (1950), and in the biographies of Roosevelt, Taft, and other contemporaries.

Additional Sources

Leopold, Richard William, *Elihu Root and the conservative tradition,* Boston, Little, Brown 1954.

Root, Grace McClure Dixon (Cogswell) 1890-, *Fathers and sons* Clinton N.Y., 1971. □

Ned Rorem

Ned Rorem (born 1923) was widely regarded as the leading American composer of art songs. He was also well known as a diarist and essayist.

Ned Rorem was born in Richmond, Indiana, on October 23, 1923. He received his early music training in Chicago, where he took piano lessons and studied composition with Leo Sowerby at the American Conservatory in 1938 and 1939. He continued his studies at Northwestern University (1940-1942), the Curtis Institute (1943), and the Juilliard School of Music (1946, 1948), where he earned both Bachelor's and Master's degrees. In New York he also studied privately with Virgil Thomson, Aaron Copland, and David Diamond. In 1949 he went to Paris to study composition with Honegger. After a short stay in Paris he lived in Morocco for two years and then returned to Paris. Under the patronage of the Vicomtesse Marie Laure de Noailles he entered the musical circles of Paris and was befriended by Francis Poulenc, Georges Auric, Darius Milhaud, and Jean Cocteau, among others. In 1957 he returned to the United States, where he lived primarily in New York. From 1959-1961 he was composer-in-residence at the University of Buffalo and from 1966-1967 at the University of Utah.

Awards and Recognition

After first winning recognition in 1948 for *The Lordly Hudson* as ''the best published song of the year,'' he won numerous awards and prizes: the Gershwin Prize (for an orchestral work from his student days), the Lili Boulanger Award, Fulbright and Guggenheim fellowships, the Prix de Biarritz, and Ford Foundation grants. He received the ASCAP-Deems Tayor Award three times: in 1971 for his book *Critical Affairs;* in 1975 for *The Final Diary;* and in 1992 for an article on American Opera in *Opera News*. In 1976 he won the Pulitzer Prize for his *Air Music* (1974), an orchestral work commissioned by the Cincinnati Symphony.

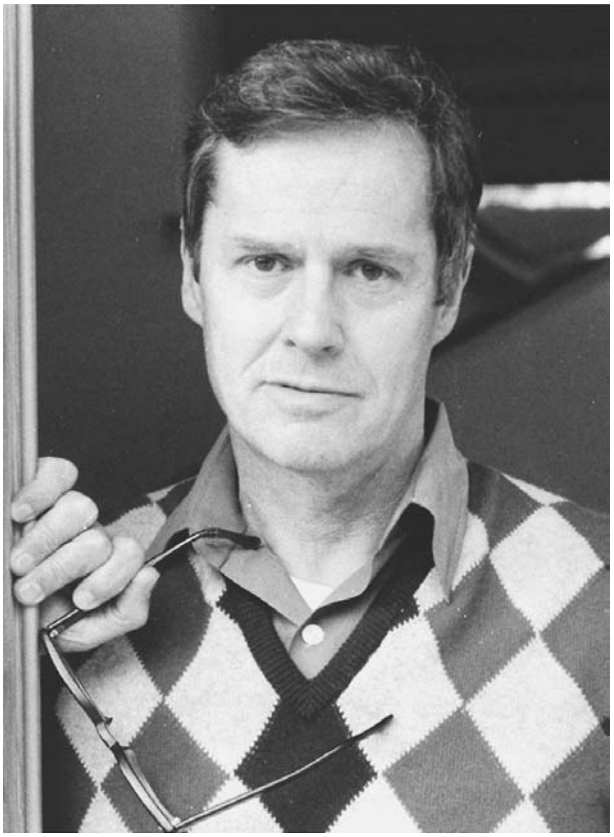

Rorem wrote about 300 songs for solo voice with piano accompaniment (including 17 song cycles), of which over 100 are unpublished. Some of his commissions for new works include: the Ford Foundation, the Lincoln Center Foundation, The Koussevitsky Foundation, the Atlanta Symphony, the Chicago Symphony, and Carnegie Hall. The Atlanta Symphony recording of the String Symphony, Sunday Morning, and Eagles, received a Grammy Award for Outstanding Orchestral Recording (1989).

Rorem's Songs

The considerable variety in his output-ranging from the short humorous *I Am Rose,* to the devotional *Cycle of Holy-Songs,* to the ''jazzy'' *Early in the Morning,* to the tragicomic *Visits to St. Elizabeth's*—results not only from the diverse compositional elements that make up his style, but also from his wide choice of texts. For his early songs he selected poetic texts from different literary periods, but after the mid-1950s he preferred the poetry of Walt Whitman and of 20th-century American poets such as Howard Moss, Paul Goodman, Theodore Roethke, and Kenneth Koch.

His songs are essentially lyrical, and their elegance, clarity, wit, and charm betray the influence of 20th-century French music, especially that of Ravel, Poulenc, and Satie. In his vocal writing Rorem showed a keen awareness of the capabilities of the human voice, and his melodies generally lie comfortably in the range of voice for which they were written. ''Write gracefully for the voice—that is, make the voice line as seen on paper have the arched flow which singers like to interpret'' was one of his mottoes for songwriting. In his melodies he was also able to capture the essential mood of the text.

In his early lyrical songs the melody was supported by full-textured chromatic accompaniment, while in the later ones a greater simplicity prevails, especially in the sparser, less chromatic accompaniments. In the Whitman songs and the dramatic songs of the late 1950s the vocal lines are more angular, have greater rhythmic variety, and alternate wide leaps with repeated-note passages. The piano parts of the more dramatic songs contain sharp contrasts in dynamics and texture and are as important as the voice in delineating the text.

In general, his songs are cast in the standard song forms, but some of the song cycles are unusual in structure. In *Poems of Love and the Rain* (1962), a cycle of 17 songs set to texts by American poets, Rorem set the same text (eight poems) twice, but in a contrasting manner. Each poem of the first half of the cycle receives a different setting in the second half and the poems appear in reverse order in the second half. The ninth poem is the central song and is set only once. In *Sun* (1967), for soprano and orchestra, the eight poems are presented as one continuous movement. Rorem's harmonic language, though basically tonal, was very much of the 20th century and showed the influence of Debussy, Stravinsky, and Hindemith. He used added-tone

chords, chords based on superimposed thirds, chords arranged in fourths, polychords, and parallel chords. The extensive use of seventh, ninth, and eleventh chords gives some songs a jazz flavor. Contrapuntal techniques—ostinatos, imitation, contrary motion—also play an important part in many of the songs.

Rorem's Other Compositions

Although the songs occupy a central position in his output, Rorem also wrote operas, choral music, orchestral pieces (including three symphonies), chamber music, piano music, ballets, and incidental music for plays. Like his songs, his early instrumental works were also influenced by 20th-century French composers. In his later instrumental compositions he explored coloristic possibilities and the expansion of tonality through altered chords, modality, polymodality, and tone clusters. In works of the 1960s he used modified serial techniques. After 1958 he put aside sonata form in orchestral works and wrote instead semi-programmatic tone poems, variation forms, or multi-movement pieces.

In 1993 the premiere of Rorem's *Piano Concerto for Left Hand and Orchestra* received international attention and praise. In 1994 the New York Philharmonic debuted Rorem's *Concerto for English Horn and Orchestra,* a commission form for the orchestra in honor of its 150th anniversary.

In 1994 in several venues around the country there were celebrations of Rorem's 70th birthday. The New York Festival of Song presented a Rorem tribute; the New York Philharmonic premiered his *Concerto for English Horn and Orchestra;* Rorem accompanied soprano Angelina Reaux on piano in his seven-minute opera ''Anna la Bonne;'' St. Thomas Church in Manhattan presented his choral works weekly through the spring of 1994; and Robert Shaw (described as the ''dean of American choral specialists) offered an overview of Rorem's choral music in Atlanta. Shaw stated that Rorem was ''the most significant American song writer of the last half-century.''

Literary Career

Rorem also enjoyed a distinguished literary career. He has authored thirteen books. As a writer he was best known for his diaries: *The Paris Diary of Ned Rorem* (1966), *The New York Diary* (1967), *The Final Diary* (1974), *The Later Diaries of Ned Rorem, 1961- 1972* (1983), and *The Nantucket Diary of Ned Rorem, 1973-1985* (1987). In these personal journals he recorded with great candor, wit, and elegance his observations of the world, people, friends, and culture and also offered a vivid and engaging portrait of himself. In a 1994 *New York Times* interview, Rorem (age 70) described himself as ''mellowing.'' He stated that he lived monogamously with James Holmes for 27 years, this in contrast to his younger, ''wilder'' years, when he claimed to have slept with 3,000 men. In addition to the diaries, he wrote the following books: *Music from Inside Out* (1967), *Music and People* (1969), *Critical Affairs: A Composer's Journal* (1970), *Pure Contraption* (1973), *An Absolute Gift* (1978), *Setting the Tone* (1983), and *Knowing When to Stop* (1994). He also contributed numerous articles to periodicals and newspapers. In spite of his abundant literary works, Rorem stated that he wanted to be remembered for his music. ''No newspaper article can be me,'' he said. ''My diaries have nothing to do with me, my music may be me.''

Further Reading

Rorem wrote on autobiographical memoir titled, *Knowing When to Stop* in 1994. He also wrote a series of essays, *Settling the Score: Essays on Music* in 1988. The following articles discuss Rorem and his music: J. Oestreich, ''At 70, an Enfant Terrible As Elder Statesman,'' *New York Times* profile (1994); G. Anderson, ''The Music of Ned Rorem,'' *Music Journal* 21 (April 1963); B. Middaugh, ''The Songs of Ned Rorem: Aspects of Musical Style,'' *National Association of Teachers of Singing Bulletin* 24 (May 1968); L.G. Rickert, ''Song Cycles for Baritone,'' *National Association of Teachers of Singing Bulletin* 23 (November 1967); and P. L. Miller, ''The Songs of Ned Rorem,'' *Tempo* (1978). Also recommended are Virgil Thomson, *American Music Since 1910* (1971) and John Gruen, *The Party's Over Now* (1972). □

Hermann Rorschach

Swiss psychiatrist Hermann Rorschach (1884-1922) was the developer of the inkblot personality test commonly known as the Rorschach test. The ten inkblot cards designed by Rorschach in the early twentieth century have continued to be used by mental health professionals as one of the standard means of compiling a subject's personality profile.

Swiss psychiatrist Hermann Rorschach was the developer of the widely-used personality evaluation method known as the Rorschach test. The Rorschach test involves the assessment by a psychiatrist or psychologist of a subject's responses when asked what he or she sees in a series of inkblots. Rorschach believed that this method could determine the amount of introversion and extroversion a person possessed, as well as clues about such characteristics as intelligence, emotional stability, and problem-solving abilities. In addition to general use in psychiatry and psychology, the test has come to be used by a wide-range of groups such as child development specialists, the military, prisons, and employers. Although the test was Rorschach's only contribution to the field of psychiatry, the popularity of the tool has made his name one that is recognized both inside and outside the profession.

Rorschach was born on November 8, 1884, in Zurich, Switzerland. He was the oldest of the three children of Ulrich Rorschach, an art teacher in Zurich schools; he also had a sister named Anna and a brother named Paul. His father's artistic interests may have been behind the young Rorschach's fascination with inkblots in his childhood. The boy's preoccupation with these random designs earned him the name ''Kleck,'' German for ''inkblot,'' from his classmates at school. In his adolescence Rorschach became an

orphan after his mother died when he was 12 and his father died when he was 18. A year after his father's death, the young man graduated from the local high school with honors.

Focused on Psychiatry in Medical Career

After leaving high school, Rorschach went on to college with the goal of earning a medical degree. He spent time at a number of medical schools—in Neuchâtel, Zurich, and Bern in Switzerland and Berlin in Germany—completing his studies in Zurich after five years. While taking courses in Zurich, he had been a top student of Eugene Bleuler and had worked in the university hospital's psychiatric ward. Continuing to pursue his interest in psychiatry, he undertook a residency at a mental institution in Munsterlingen, Switzerland, in 1909. At the asylum he met Olga Stempelin, a Russian employee there, and the two began a relationship that resulted in their marriage in 1910. The couple had their first child, Elizabeth, in 1917; their second child, Wadin, was born in 1919.

Rorschach earned his doctor of medicine degree from the University of Zurich in 1912. The following year, he and his wife accepted posts at a mental institution in Moscow, Russia, where they remained for one year. In 1914, Rorschach secured a job as a resident physician at the Waldau Mental Hospital in Bern, Switzerland. He advanced to a higher position two years later when he was hired at the Krombach Mental Hospital in Appenzell, Switzerland. Respected as a leading psychiatrist in his native country, he was elected vice president of the Swiss Psychoanalytic Society in 1919.

Developed Inkblot Test

As early as 1911, Rorschach had begun research on the potential uses of inkblots in determining personality traits. He had done some early experiments using schoolchildren as subjects during his medical training at the University of Zurich, and he had also read about the inkblot experiments of other psychology researchers, including Justinus Kerner and Alfred Binet. He found, however, that his predecessors in this subject had not developed a consistent method of administering and evaluating such a test. Over the next decade, Rorschach conducted studies to develop such a method, using both patients in the mental hospitals where he was employed as well as healthy, emotionally stable people. Based on the information he gathered, Rorschach was able to devise a system of inkblot testing that provided a systematic way of testing and analyzing a subject that could produce meaningful results for understanding a person's personality traits.

Rorschach presented his new system in his book *Psychodiagnostik* (1921), which appeared in English translation as *Psychodiagnostics: A Diagnostic Test Based on Perception* in 1942. The book not only outlined Rorschach's famous inkblot test, but also discussed his wider theories of human personality. One of his primary arguments was that each person displays a mixture of the ''introversive'' personality, one motivated by internal factors, and the ''extratensive'' personality, or one more influenced by external factors. He believed that the amount of each trait in a person could be measured by using his ink-blot test, which could also reveal an individual's mental strengths or their abnormalities.

Planned Improvements on Testing Method

For his inkblot test, Rorschach designed 10 cards, each with a different symmetrical inkblot pattern. The designs, while not depicting any particular objects, do contain shapes suggesting physical items. The cards also vary in color: five are only in black and white, two are primarily black and white with some color, and three are in color. The person administering the test is to show each card to the subject without displaying any reaction to the subject's answers. The subject is instructed to describe what he or she sees in the inkblot, and the subject's answers are then analyzed in several different areas, including the part of the picture focused on, the length of time to generate a response, the content of the response, originality, and the subject's attention to such details as color, shading, and form. The value and accuracy of the test were based in large part on the ability of the person administering the test to interpret the results properly. But it still presented one of the most effective means of evaluating personality ever devised. Rorschach, however, looked upon *Psychodiagnostik* as a preliminary work that he intended to develop further.

Rorschach's book was not immediately given much attention when it appeared. Psychiatrists at that time did not think that personality could be tested or measured, so they initially ignored his work. By 1922, however, the ideas in Rorschach's book had become the subject of some discussion, but most psychiatrists remained wary of his new methods and did not feel that they could yield useful results, although they did acknowledge the potential value for the free-association thought that the inkblots generated. Rorschach discussed his plans to improve upon his inkblot system at a meeting of the Psychoanalytic Society that year, but this work was never completed. A short time later, Rorschach contracted appendicitis and died in Herisau, Switzerland, on April 2, 1922.

Rorschach did not live to see the great success that his testing methods would enjoy. His original ten inkblot designs were put into use by his students and colleagues and quickly gained a popularity that has continued to the present time. While detractors continue to exist, numerous studies have compiled statistical data about results of the Rorschach test, providing practitioners with an even greater degree of accuracy in interpreting results. Rorschach's inkblots are still in use in a number of areas, but those who use it now tend to look upon the results simply as indicators of potential psychiatric traits or problems, rather than an absolute diagnosis. But Rorschach's contribution to the fields of psychology and psychiatry is still considered a valuable procedure that remains one of the standard testing methods used to compile a personality profile by mental health professionals.

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Richard Rorty

American philosopher and man of letters Richard Rorty (born 1931) gave new life to the pragmatist tradition and brought it into the public discussion of democracy and liberalism.

Richard Rorty had a major impact on American philosophy and culture. Within the world of academic philosophy he had the reputation of a thinker who, after mastering the most difficult challenges of analytic philosophy (in the tradition of G.E. Moore, Bertrand Russell, and Ludwig Wittgenstein), went on to challenge the notion of philosophy as an enterprise seeking truth in the manner of the sciences. He further suggested that philosophy was not so different from literature and so one need pursue no higher goals than making an edifying contribution to public conversation. From his perspective there could be no higher goal for philosophy to pursue. In a broader context, Rorty became known as a public intellectual, a man of letters more in the European mold rather than the American, insofar as he brought a wide and deep knowledge of history, philosophy, and literature to bear on questions concerning the nature of democracy, the relation between individuality and social cohesion, and feminism. Critics on the right attacked Rorty for being a relativist, while those on the left often claimed that he did no more than offer a bland defense of the status quo.

Born in New York City in 1931 to parents who were literate political radicals (they were followers of Trotsky), Rorty was intellectually precocious. He absorbed the Marxist theories and politics of his parents' circle, read voraciously, and developed aesthetic interests (for example, in wild orchids) that he feared were incompatible with the program for creating a classless society. As Rorty described himself, even after he outgrew Marxism, he felt a continuing tension between the literary and artistic cultivation of the self and the commitment to achieving social justice and articulating a conception of objective truth. On his account he was not able to reconcile these claims until relatively late in his career (and the achievement involved surrendering an objective notion of truth), but when he did so it was in a manner that was intended to be more than a mere individual solution.

Rorty enrolled at the University of Chicago when he was 15 (B.A. 1949) and received his Ph.D. in philosophy from Yale (1956). At Chicago Rorty absorbed the history of philosophy in an atmosphere where such thinkers as Leo Strauss and Richard McKeon wielded great influence. At Yale and as a young professor at Wellesley (1958-1961) and Princeton (where he taught 1961-1982), Rorty also immersed himself in analytic philosophy of the sort that had been brought to the United States by such German and Austrian emigres as Rudolf Carnap, Hans Reichenbach, and Alfred Tarski. He became caught up in the project, in which American philosophers sought to assimilate the later thought of Ludwig Wittgenstein.

Rorty was quickly recognized for his contributions to analytical philosophy of mind and language. The anthology he edited, called *The Linguistic Turn* (1967; the title was borrowed from Gustav Bergmann), seemed to establish a set of thinkers and issues that would be canonical for future work in philosophy.

During the 1970s Rorty's views shifted in important ways. What was new was not his broad historical and cultural interests (which already distinguished him from most of his colleagues) but his definitive abandonment of the search for foundations in knowledge and ethics, which was marked by the publication of *Philosophy and the Mirror of Nature* (1979). He now brought together John Dewey, Martin Heidegger, and the later Wittgenstein as the heroes of a nonfoundationalist philosophy, who in different ways sought to redirect the discipline to focus on social and historical change or on language as a human practice rather than on the illusory pursuit of timeless truths. Philosophy was to be reconfigured in terms of hermeneutics so as to be devoted to the interpretation of history (including the history of thought) and culture.

While his views were stirring up philosophical controversy, Rorty was demonstrating that he could be an adroit academic statesman. He became president of the Eastern Division of the American Philosophical Association in 1979, at a time when a number of scholars, making common cause as ''pluralists,'' claimed that Anglo-American analytic philosophy had attained a disproportionate and exclusionary power within the professional organization. As president, Rorty not only gave an address aimed at showing how his own perspective rendered a number of ostensibly different philosophical positions more compatible than the disputants supposed; he also took the lead in working out compromises and accommodations between the analysts and the pluralists that had a lasting effect on the American philosophical profession.

In 1981 Rorty was awarded a five-year fellowship from the MacArthur foundation. In 1982 he left Princeton to become university professor of the humanities at the University of Virginia. Both of these events marked Rorty's growing public status as a philosopher who had important things to say to an audience beyond the usual bounds of his discipline.

At the same time American intellectuals and academics were rapidly assimilating and confronting new waves of European thought, identified with thinkers such as Jürgen Habermas, Jacques Derrida, and Jean-Francois Lyotard. Rorty's critical essays on these figures became one of the primary means by which Americans who wanted to understand the significance of critical theory, deconstruction, and post-Modernism could inform themselves. His views were

becoming widely known in Europe and Japan; his writings were translated, and he became a thinker of truly international interest.

Rorty, however, came to identify himself increasingly as an American, rather than as a disembodied philosopher. Having called himself a pragmatist for some time, he now addressed questions of culture and politics even more explicitly. In *Contingency, Irony, and Solidarity* (1988) Rorty moved from a powerful new statement of his anti-foundationalism (contingency) to a defense of individual freedom that combined traditional liberalism with the motif of self-creation in European high culture (as in Nietzsche and Proust) to an argument that democracy can exist without foundations and is compatible with self-creation (solidarity). In this and other writings of the late 1980s and 1990s, Rorty evinced a growing suspicion of the way in which, as he saw it, many American intellectuals were using European theory in order to argue for a politics of difference that would undermine a sense of national identity.

From Rorty's point of view, it was important to recognize that liberal democracy (specifically in the American form that he ironically referred to as ''Postmodern Bourgeois Liberalism'') was simply the best and most hopeful social arrangement yet devised. This despite the fact that it could be justified by no transcendental argument and that it continued to struggle with enormous challenges in a difficult and radically uncertain world.

Rorty's anti-objectivist view concepts such as truth and knowledge stresses the importance of community perceptions of what is and the language used within that community to configure the world. Rorty wrote frequently on political issues, attempting to clarify issues and strategies in the light of his approach. Thus, since people are members of many groups simultaneously, democratic liberal activism and advocacy become in significant part a matter of projecting outward the world view of a particular group to people not identifying themselves as members of that group. This approach eschews the strategy of the 90's left, which more commonly seeks recourse to claims of rights, which Rorty, borrowing from Harvard legal philosopher Mary Ann Glendon, describes as ''unconditional moral imperatives,'' an approach which leads to a ''blind alley,'' a pointless, distracting discussion of which rights exist and which do not. Instead, Rorty argues that what is really needed is a strategy by advocacy groups to get non-members to put themselves in their shoes, to see and understand the world from their perspective.

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The best source for Rorty's thoughts are his own writings, including the essays collected in *Consequences of Pragmatism* (1982) and *Philosophical Papers* (2 vols., 1991) as well as those cited in the text. In addition, Rorty published a revealing autobiographical essay that gives its name to the collection *Wild Orchids and Trotsky,* Mark Edmundson, ed. (1993). Martyn Oliver of the University of Westminster conducted an interesting interview with Rorty, *Times Literary Supplement* (June 24, 1994). For an assessment and critique of Rorty''s overall approach, see Tibor Machan, ''Indefatigable Alchemist: Richard Rorty's radical pragmatism,'' *American Scholar* (Summer 1996). Rorty is exceptional among his peers in his willingness to write in publications more accessible to the non-academic reading public such as the *New York Review of Books,* the *London Review of Books,* the *New Leader,* the *New Republic, New York Review of Books, Dissent,* and in the op-ed pages of major U.S. and British dailies. See also ''What's wrong with rights'' (excerpt from a speech by Richard Rorty) (Transcript), *Harpers Magazine* (June 1996). □

Salvator Rosa

The Italian painter and poet Salvator Rosa (1615-1673) was one of the innovators of romanticism. His best-known paintings represent scenes of wild, untrammeled nature, populated with small genre figures.

Salvator Rosa was born in Naples on July 21, 1615. He first studied painting with his uncle, Domenico Greco, then with Jusepe de Ribera, and finally with Aniello Falcone. In 1640, after spending some time in Rome, Rosa moved to Florence, where he worked as a painter for the Medici court. In Florence he met Lucrezia, who became his mistress, and the poet Giovan Battista Ricciardi, who became his lifelong friend. Finding himself ill-adapted to court circles, in 1650 Rosa returned to Rome, this time permanently. There, on March 4, 1673, he married Lucrezia, with whom he had lived most of his adult life. Eleven days later he was dead.

Rosa emerges as a strangely touching figure, proud, melancholic, and fiercely independent. Alone among the major painters in the city, he had (by his own choice) no powerful patron. He rarely accepted commissions; instead, he tried to sell from his studio and to make himself known through public exhibitions, which were seldom and few. To a client who dared to suggest his own subject, Rosa said, ''Go to a brickmaker, they work on order.'' In contrast, Pietro da Cortona, Rosa's enormously successful rival in Rome, boasted that he never chose the subject of any of his paintings and if asked would refuse to do so. In his stand for artistic independence Rosa was far ahead of his time.

Rosa's protest is still clearer in his satirical poetry. Here he ridiculed the official art of the papal court, especially the work of Cortona and Gian Lorenzo Bernini. Later Rosa's attacks extended to the papacy. His poetry won him a host of enemies, an entry in the Index of Forbidden Books that lasted for 2 centuries, and a place in the history of Italian literature, which, though small, appears to be permanent.

Grotto with Cascades is typical of Rosa's small landscapes, which his friends called ''caprices.'' It is fully baroque in its painterly handling, open brushwork, dark shadows, and the silvery impasto that is used to suggest the sparkle of falling water. But it is also romantic. Above the tiny figures towers a gigantic natural bridge eroded by waterfalls. Man appears insignificant and irrelevant before the grandeur of nature.

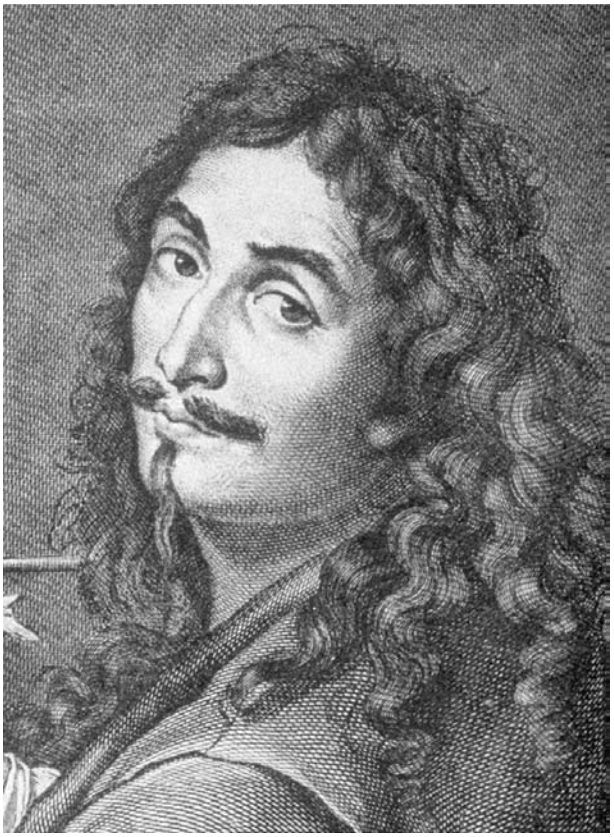

L'umana fragilità is characteristic of the more serious current that imbues Rosa's later work. The young woman in the foreground wears a wreath of widely opened roses (which are fragile and impermanent). On her lap sits an infant who, guided by a winged skeleton, writes the words, ''conceived in sin, born to pain, a life of labor, and inevitable death.'' Other symbols of impermanence are infants blowing soap bubbles and burning tufts of flax. In sharp contrast to his wild, untamed landscapes, the mood of these late works is one of quietude and resignation in the face of destiny; they reflect the then current revival of the philosophy of stoicism.

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Juan Manuel de Rosas

Juan Manuel de Rosas (1793-1877) was an Argentine dictator. He was the prototype of the caudillo dictators of South America and ruled supreme in the Argentine Confederation from 1829 to 1852.

Juan Manuel de Rosas was born in Buenos Aires on March 30, 1793, and claimed descent from a noble Asturian family through Count Ortiz de Rosas. The first of his parents' 20 children, he detested school and spent most of his childhood on the family estancias, where he became one of the best horsemen in the Argentine and later excelled in all of the techniques of the gaucho frontiersman. His mediocre education led to his personal animosity toward his more highly educated contemporaries.

Rosas commenced his long military career at 15, when he volunteered in the Buenos Aires forces to combat the second English invasion of his homeland. This experience led him to mistrust the motives of any European powers dealing with his government.

He married Encarnación de Escurra despite the objection of his mother at a time when marriages were usually arranged by the parents. Under Juan Martin de Pueyrredon, he organized a cavalry troop to fight against the Indians and welded his men into a disciplined army completely subservient to his orders. He soon entered the power struggle between the urban commercial leaders of Buenos Aires (the

portenos) and the landed aristocracy of the interior provinces on the side of the latter. When Rosas was victorious in battle, he seized control of the Buenos Aires government in 1829.

Supreme Dictator

At first Rosas was just a senior partner of the federalist leaders of the other provinces, but as these were overcome or liquidated, he became almost supreme in the Argentine. He then became the prototype of more recent 20th-century dictators. He destroyed the liberty of the press, dissolved Congress, organized a secret police (the Mazorca Club), and inaugurated a reign of terror which lasted until his final overthrow in 1852. He was a natural leader and a master of efficiency and ran the government like a well-organized estancia or a well-disciplined army.

Near the close of his first term Rosas turned over his office to Juan Ramón Balcarce and led an expedition to fight the Indians to the south. He was visited at his bivouac by Charles Darwin, who gives a flattering account of Rosas at this time. The campaign allowed Rosas to train and maintain a large armed force under his personal command.

Foreign Wars

During his absence, his wife and his former tutor, Dr. Maza, held the real reins of the government. Rosas resumed control of the government upon his return and became embroiled in constant warfare. In 1837 he was involved in a war with Andrés Santa Cruz of Bolivia. Victorious in this costly encounter, he was faced with the necessity of defending his government against an uprising by the *portenos,* under Juan Lavalle and aided by the French, who blockaded Buenos Aires. The French soon pulled out, and Rosas was once more victorious. When the defeated invaders took refuge in Uruguay, Rosas intervened in the political turmoil in that country and was drawn into a siege of Montevideo which lasted for 9 years. Britain and France intervened jointly, and once again the ports of the Argentine were blockaded. The Europeans were forced to give up their blockade, but Rosas was forced to withdraw from the Uruguayan venture.

Ouster and Exile

The blockade had curtailed commerce and caused a loss of customs revenues from which the Rosas government never recovered. The other provinces had been equally hurt, and Justo José Urquiza, governor of Entre-Ríos and a former Rosas lieutenant, turned against him and, in 1852, at the battle of Caseros, Rosas was overthrown and fled to England aboard the British ship *Locust.* He never returned to his native land and died in England in relative obscurity.

The new government tried Rosas in absentia and found him guilty of tyranny, violating natural law, and endangering the republic to satisfy his personal ambition. His immense fortune, consisting of lands and cattle, was confiscated, and most of his personal records were destroyed. Until the Juan Perón era no man's memory was more uniformly hated in Argentina, and to this day there are no monuments to his memory in his native land. Yet Rosas was the man who had done the most to keep Latin America free of European domination. Urquiza, who overthrew him, provided him with the necessary funds to enable him to sustain himself during his exile.

Rosas' life had been a series of contradictions. He had come to power as a federalist and had then centered the government in Buenos Aires and the power in his own hands. Lacking in imagination, he alienated all of the intelligentsia and instituted a reign of terror and bloodshed. Yet throughout, his love of country was unquestioned, and he served it in the only way he knew.

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Julius and Ethel Rosenberg

Julius (1918-1953) and Ethel (1915-1953) Rosenberg were a nondescript couple accused in 1950 by the United States government of operating a Soviet spy network and giving the Soviet Union plans for the atomic bomb.

The trial of the Rosenbergs became a political event of greater importance than any damage they may have done to the United States. It was one of the most controversial trials of the twentieth century, and it ended with their execution.

The arrest of the Rosenbergs was set in motion when the FBI arrested Klaus Fuchs, a British scientist who gave atomic secrets to the Soviets while working on the Manhattan project. Fuchs's arrest and confession led to the arrest of Harry Gold, a courier for Soviet spies. Gold in turn led investigators to David Greenglass, a small-time spy who confessed quickly. Greenglass then accused his sister Ethel and brother-in-law Julius of controlling his activities.

Julius Rosenberg was a committed communist who graduated from the City College of New York in 1939 with a degree in electrical engineering. He had married Ethel Greenglass in the summer of that year. She was a headstrong woman, active in organizing labor groups. The couple had two sons, Michael, born in 1943, and Robert, born in 1947.

Espionage Activities

Julius had opened a mechanic shop with his brother-in-law, but the business soon began to fail, largely due to a lack

of attention from Julius, who had begun to spy for the Soviets. He began by stealing manuals for radar tubes and proximity fuses, and by the late 1940s had two apartments set up as microfilm laboratories. He had become the coordinator of a large spy network.

Julius immediately realized the implications of Harry Gold's arrest and began to make arrangements to get out of the country, but the FBI moved swiftly and he was arrested in July 1950.

His wife was arrested in August. The government had little evidence against her, but hoped to use the threat of prosecution as a lever to persuade Julius to confess. The couple was charged with conspiracy to commit espionage, and their trial began on 6 March 1951. The prosecutor was attorney Irving Saypol, the judge was Irving Kaufman, and the defense was led by Emmanuel Bloch.

From the beginning the trial attracted national attention. Saypol and his young assistant, Roy Cohn, decided to keep the scope of the trial as narrow as possible, with establishing the Rosenbergs's guilt the main target, and exposing their spy ring a lesser concern. Nonetheless, the trial was punctuated by numerous arrests of spies associated with the Rosenbergs, some appearing in court to testify against them.

Defense Incompetence

From the beginning the defense had problems. Bloch tried to downplay the importance of the information the prosecution claimed the Rosenbergs had stolen, and then turned around and requested that all spectators and reporters be barred from the courtroom when the information was discussed. Bloch later said he was trying to impress the jurors with a bold move, but what he actually did was impress them with the importance of the information.

Bloch also accused David Greenglass of turning on his sister and her husband because of their failed business, but his efforts only elicited sympathy for a man who had been forced to turn in a family member. Greenglass damaged the Rosenbergs by testifying that Julius had arranged for him to give Harry Gold the design of the atomic bomb used on Nagasaki (which differed considerably from the Hiroshima bomb). When Gold himself testified, he named Anatoli Yakovlev as his contact. This directly tied the Rosenbergs to a known Soviet agent.

International Protests

After months in prison, the Rosenbergs still maintained their innocence and began to write poignant letters, which were widely published, protesting their treatment. The case was followed closely in Europe, where many felt the Rosenbergs were being persecuted as Jewish (though Judge Kaufman was also Jewish). A movement began to protest the ''injustice'' of the Rosenberg trial. Passions both for and against the Rosenbergs grew so great that they even threatened Franco-American relations, as the french were particularly harsh in their condemnation of the trial as a sham.

By the end of the trial the defense had all but collapsed under the weight of the evidence and Bloch's incompetence. His summation appealed to the jurors' emotions, while prosecutor Saypol ran cooly through the testimony. Although the evidence against Ethel was slight, the jury and the public had come to believe that she was the mastermind of the operation. Both she and Julius were found guilty and sentenced to death, a punishment more fitting a treason conviction than the lesser charge of espionage.

In the months between the sentencing and execution, criticism of the trial grew more strident, and major demonstrations were held. Nobel Prize winner Jean-Paul Sartre called the case ''a legal lynching which smears with blood a whole nation.''

In spite of attempts at appeal and a legal stay issued by Supreme Court Justice William O. Douglas, Julius and Ethel Rosenberg were executed on 19 June 1953, both refusing to confess.

Years after the execution the case still stirs debate. It can now be seen as arising from the height of Cold War hysteria fed by the Korean War, which had broken out the summer before the trial. It must be remembered that, although the Rosenbergs were communists and spies, they did not spy for an enemy of the United States, as the sentence might indicate, but rather for its wartime ally. Recent studies of the couple's activities show that the evidence against them was overwhelming. It is difficult, however, to imagine the execution of a married couple without understanding of the hysteria that the Cold War produced.

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Julius Rosenwald

The American retailer and philanthropist Julius Rosenwald (1862-1932) held executive offices in Sears, Roebuck and Company, America's leading mail-order house.

Julius Rosenwald was born in Springfield, Ill., on Aug. 12, 1862. He was active in the wholesale clothing business from 1879 until he joined Sears, Roebuck in 1895, just as the modern history of the company began. Rosenwald became vice president and owner of one-third of the company's stock.

Rosenwald succeeded Richard Warren Sears as president of Sears, Roebuck in 1908. As chief executive, he emphasized administration, system, and order. He was a careful merchandiser concerned with merchandise selection and restrained selling. He had great faith in the mail-order business and looked for long-run advantages. The company expanded enormously and entered the retail chain-store business during the years Rosenwald was a dominant figure.

In 1916 Rosenwald testified on wage policy for sales clerks before the Illinois Senate Committee on Vice. A highly successful profit-sharing plan for Sears, Roebuck employees instituted in 1916 was partly his achievement.

However, the Panic of 1920-1921—when wholesale and retail prices declined precipitously—caught Sears, Roebuck with an excessive inventory bought at high prices during World War I. To bail the company out, Rosenwald advanced money to Sears, Roebuck in 1921, though he was under no legal or moral obligation to act in this fashion. He ended his term as president in 1924 and became chairman of the board of directors, a position he held until he died.

Rosenwald was active in public service between 1916 and 1919 and was absent from his company's affairs for about the same time. He was appointed a member of the Council of National Defense and chairman of its committee on supplies. Philanthropy became more important to him after the Panic of 1920-1921. Rosenwald's philanthropy aimed at social welfare, and his donations benefited the Young Men's Christian Association and the Young Women's Christian Association, among other agencies. He was also active in a variety of Jewish organizations.

The most distinctive feature of Rosenwald's philanthropy was his interest in African Americans; the breadth of his involvement was unmatched by any other contemporary philanthropist. The Julius Rosenwald Fund, organized in 1917, stressed education and aided all levels of education from grade school to the university. Rosenwald also aided the National Urban League. His gifts on behalf of African Americans served as a stimulant to other donors. He died in Chicago on Jan. 6, 1932.

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Franz Rosenzweig

The German-born philosopher and writer Franz Rosenzweig (1886-1929) was important for his formulations and definitions of Jewish-Christian relations.

Franz Rosenzweig was born at Kassel on Dec. 25, 1886. Rosenzweig first took up medicine; but, not finding this to his liking and discovering also a certain dichotomy in his life, he turned to the study of history and philosophy. He followed this with law studies. His early upbringing and education inclined him more and more to conversion to Christianity. However, in 1913 he attended an Orthodox Day of Atonement service and suddenly decided to halt his drift to Christianity and to adopt seriously the religion of his Jewish forefathers. It was these three themes, Christianity, Judaism, and Atonement (redemption), that formed the kernel of his life achievement in religious research.

While serving in the German army during World War I, Rosenzweig initiated a lively correspondence with Eugen Rosenstock concerning the relationship of Jewish and Christian theology. This correspondence was published (1935) only after Rosenzweig's death. He also started at this time one of his outstanding works—*Der Stern der Erlösung* (1921). In this he expressed his full thought on the nature of religion and the mutual relationship of Judaism and Christianity. Religion for Rosenzweig was a three-way relationship; he distinguished God, man, and the world as three distinct beings, none of which could be confused with the other. The point was important for Rosenzweig because on it he broke with the German idealism of his day and foreshadowed the position later taken up by the existentialist philosophers of the 20th century. He then proceeded to define the triple relationship: between God and the world, it is one of creator and created; between God and man, it is one of revelator to the recipient (man) of that revelation; and between man and the world, it is one of redemption. Man has a redemptive function for the world: he helps to save it.

Rosenzweig then proceeded to define Jewish-Christian relations. He spoke of two Covenants, one between God and the Jews, the other between God and other men (the Christian Covenant). He considered the two Covenants as complementary elements in God's overall plan of redemption for the world and for man. Yet, Rosenzweig held, the two Covenants were mutually exclusive. This was a bold step for a Jewish thinker; it involved an admission that some limitation had to be placed on the Jewish claim of being exclusively and uniquely the Chosen People. Consequently, it involved much protest and controversy.

Rosenzweig started off as an idealist philosopher; he broke, however, with this philosophic idealism because his religious beliefs and studies interfered. In 1920 he also established his Freies Jüdisches Lehrhaus, an adult study center, at Frankfurt am Main. Its academic excellence and religious commitment provided an example on which many such institutions were founded in Germany. Unfortunately, he was attacked by a progressive paralysis in 1921. In 2 years he lost his ability to speak, write, or move. With his wife's help, however, he turned out several important minor works published as his *Kleinere Schriften* in 1937 together with an annotated version of 92 poems of Judah Halevi. He undertook (1925) a German translation of the Bible with Martin Buber, but he did not see its completion and publication (1938). He died on Dec. 9, 1929, at Frankfurt.

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Ileana Ros-Lehtinen

Ileana Ros-Lehtinen (born 1952) is the first Hispanic-American woman to serve in the United States congress.

Being first has become something that Ileana Ros-Lehtinen does quite well. In 1982, she became the first Cuban-born female to be elected to the Florida state legislature. Seven years later, after a successful career as a state legislator, she won a special election held on August 29, 1989, to fill the seat left vacant by the death of long-time Miami political powerhouse Claude D. Pepper. A few days after her victory, Ros-Lehtinen was sworn in as the first Cuban American, as well as the first Hispanic woman, ever elected to the U.S. Congress. ''As the first Cuban-American elected to Congress,'' *Boston Globe* commentator Chris Black noted, ''she also will be likely to become one of the most visible, most quoted Cuban-born politicians in the nation.''

Ros-Lehtinen (pronounced ross-LAY-teh-nin), who is known as Lily to her family and friends, was born July 15, 1952, in the Cuban capital city of Havana, to Enrique Emilio Ros, a certified public accountant, and Amanda Adato Ros. In 1960, she and her family—including her parents and a brother—fled to Miami from Cuba, a year after political leader Fidel Castro's revolution rocked that tiny island nation. Almost immediately, Ros-Lehtinen's parents became involved with other recent refugees in plotting the downfall of the Castro regime. But after the failure of an invasion attempt by anti-Castro forces at Cuba's Bay of Pigs in 1961, the possibility of returning to Cuba became more and more remote, and Ros vowed to raise his children as loyal Americans. His wife recalled in a *Boston Globe* article how strongly her husband felt about his decision: ''He said you cannot educate two kids without a flag and a country. This is going to be their country and they have to love it.''

Ros-Lehtinen earned her associate of arts degree from Miami-Dade County Community College in 1972 and her bachelor of arts degree in English from Miami's Florida International University in 1975. Eleven years later she completed requirements for a master of science in educa-

tional leadership from the same institution. Since then, she has continued her studies as a doctoral candidate in educational administration at the University of Miami. Before embarking on her political career, Ros-Lehtinen worked as a teacher and was principal for ten years at Eastern Academy, a school she founded. Her love of politics came as a legacy from her father who had concentrated so much of his life on the hope of restoring democracy to his native land. He is said to have been the chief architect of her political career and was at her side when she announced her victory in her U.S. Congressional race.

Launched Political Career as State Representative

Ros-Lehtinen's first elected office was in the Florida state legislature, where she served as a representative from 1982 to 1986 and as a state senator from 1986 to 1989. While in the state legislature she met her future husband, Dexter Lehtinen, who was also at the time a member of that legislative body. Although early in her career Ros-Lehtinen showed a tendency to focus on issues of a global nature rather than on those affecting her constituents in a personal way, Black wrote in the *Boston Globe* that Ros-Lehtinen eventually became ''a politician of the opposite extreme, a pragmatic legislator focused almost exclusively on the most parochial of issues. One Miami political reporter now describes her as 'a pothole kind of legislator,' much more concerned with the specific needs of individuals and businesses in her district than broader changes in public policy.''

When Ros-Lehtinen resigned her seat in the state senate shortly before the August 3, 1989, primary, it appeared—much to the dismay of the Miami area's non-Hispanic voters—that the race to fill Florida's 18th congressional district seat might be a head-to-head battle between two Cuban American women. Early favorites included Ros-Lehtinen on the Republican side and Miami City Commissioner Rosario Kennedy for the Democrats. However, the opponent who emerged from the primary was Gerald F. Richman, an attorney, a former president of the Florida Bar Association, and a Jew. The Ros-Lehtinen-Richman campaign was marked by deep cultural and racial tensions and came to be one of the most ethnically divided congressional races in Florida's history. A highlight of an otherwise brutal contest came from President George Bush who not only gave Ros-Lehtinen his personal endorsement, but made a special trip to Miami to deliver a speech on her behalf.

Most of the controversy surrounding the campaign grew out of a response to Republican party chair Lee Atwater's announcement that since the district was 50 percent Hispanic, electing a Cuban American to the seat was of utmost importance. Richman, the Democratic candidate, was quoted in a *Time* article as having countered Atwater's claim with the assertion, ''This is an American seat.'' Cuban American and other Hispanic voters were deeply offended by Richman's reply and the implication it carried that Hispanics are not truly Americans. Spanish-speaking radio stations in the Miami area assured their listeners that a vote for Richman would be the equivalent of voting for Castro. Another source of division during the campaign came from the National Republican Congressional Committee (NRCC) which, according to reports in *National Review,* attempted to run Ros-Lehtinen's campaign from Washington. William McGurn explained the problem with a quote from a Republican insider: ''The NRCC treated this district like a colony. . . . Their attitude was that they knew Florida's 18th better than the people who live here.''

Won Turbulent Race for U.S. Congressional Seat

Triumphing over the bitterness of the campaign, Ros-Lehtinen emerged victorious from the race, capturing 53 percent of the vote. Post-election analysis showed that voters largely seemed to cast their ballot based on their ethnic heritage: 96 percent of blacks and 88 percent of non-Hispanic whites voted for Democratic candidate Richman; while 90 percent of Hispanics, who voted in record numbers, voted for Ros-Lehtinen. In her victory speech, the new congresswoman maintained that she would work to heal the wounds caused by the campaign. ''It's been a terrible divisive campaign,'' she told the *New York Times.* ''But now it's time for healing. I know that there are a lot of people out there who feel alienated.'' Ros-Lehtinen's win was also seen as a victory for the Republican party because the seat she had captured had belonged to the Democrats for 26 years. When Ros-Lehtinen's seat came up for election in 1990, she received 60 percent of the vote and a decisive mandate to continue her political career.

During her tenure, Ros-Lehtinen has been a member of the Foreign Affairs committee and has served on its subcommittee on Human Rights and International Organizations as well as its subcommittee on Western Hemisphere affairs. She has also been involved with the subcommittee on Employment and Housing, where she is the ranking minority member. In an article focusing on Hispanic political candidates, which appeared in *Hispanic,* Anna Maria Arias described Ros-Lehtinen's stand on issues important to voters in her district. According to Arias, Ros-Lehtinen supports bilingual education, is ''in favor of a seven-day waiting period for the purchasing of guns, and voted for a bill that would improve veterans' benefits.'' Ros-Lehtinen is also vehemently anti-abortion, except to save a woman's life, favors a constitutional amendment to ban flag burning, and advocates the death penalty for convicted organizers of drug rings.

True to her ethnic roots, Ros-Lehtinen remains a staunch adversary of Castro and an equally outspoken champion of a free Cuba. In 1990, she expressed her strong opposition to South-African leader Nelson Mandela's visit to Florida during his eight-city tour of the United States. a trip that engendered a virtual hero's welcome for him in the other states to which he traveled. While there seemed to be a near unanimous outpouring of praise for Mandela and his efforts to end apartheid (racial segregation) in his native country, Ros-Lehtinen felt she could not honor a man who had not only publicly embraced such advocates of violent revolution as the Palestine Liberation Organization's Yasser Arafat and Libya's Muammar Gaddafi, but who also was on record as a strong supporter of Castro. She pointed out that Cuban Americans longing for a return to democracy in their country of origin could not forget that members of Mandela's African National Congress had received military training on Cuban soil.

Voiced Opposition to 1991 Pan American Games

Ros-Lehtinen again spoke out against Castro when she condemned participation in the Pan American Games, an Olympics-like international sports competition, held in Cuba during the first two weeks of August in 1991. She argued that Castro's bid to have the Games in his country was merely a ploy to bolster Cuba's ailing economy and to provide ready propaganda supporting his regime. In a *Christian Science Monitor* article on the topic, the congresswoman wrote: ''Castro has his circus for now, but despite the fanfare of the Pan American Games, he is an anachronism in a world that values democracy and freedom. It will not be long till he follows the path of the dinosaurs into extinction. Cuba's economic crisis is so desperate that Castro would shave his own beard if that would give him the American dollars which he holds so dear.''

The ethnic pride Ros-Lehtinen inherited from her father remains strong in the politician, and perhaps because of this, she is very conscious of her position as a role model for Hispanics. She also values the achievements made by other Hispanic women, and when presented with a special award from *Hispanic* magazine in 1992, she praised their successes. ''[The Hispanic woman] is an accomplished writer, or a computer programmer, or an attorney, or a doctor, as well as a loving wife and mother.'' She also believes that Hispanic women will continue to make contributions in the future. ''Now, more than ever,'' she wrote in *Vista,* ''we Hispanic women must re-energize and refocus our efforts to realize the vast potential that lies within our grasp.''

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Antonio Rosmini-Serbati

The Italian philosopher and priest Antonio Rosmini-Serbati (1797-1855), who supported the Risorgimento, was one of the few churchmen of his day who endeavored to lay a philosophical and theological foundation for Roman Catholic involvement in national politics.

Antonio Rosmini-Serbati was born at Rovereto on March 24, 1797. After the usual studies, he was ordained a priest in 1821. Up to his time and for some time after, the Church forbade Roman Catholics in Italy to take part in national politics. Rosmini's studies led him to consider in what way Catholics could actively engage in politics, social reform, and the study of science without having to renounce the principles of their faith. He perceived that the educational methods of the Roman Church and its presentation of doctrinal matters were not suited either to the minds or to the tempers of his contemporaries. He also saw great deficiencies in the training of the clergy.

In 1828 Rosmini-Serbati established his Institute of Charity (Rosminians) at Monte Calvario near Domodossola. He modeled it on the Jesuit order, whose devotion to the Church and multifaceted activities he admired; it was approved by Pope Gregory XVI in 1839. The institute was established in England by Father Luigi Gentili, and there it played a part in the revival of Catholicism.

At this time the two major forces with which the Roman Catholic Church contended were nationalism and philosophic idealism. Nationalism was to change the face of Europe within a hundred years. Philosophic idealism supplied Karl Marx and Friedrich Engels with the bases of their theories and influenced the scientific thought of men such

as Charles Darwin and Sigmund Freud. To Rosmini's credit, he understood the importance of both movements. But in trying to change the minds of his contemporaries, he was like a man with his shoulder against a mountain.

The election of Pope Pius IX in 1848 seemed providential to Rosmini. The new pope was known as the "pope of progress" because of his liberal views. When war broke out between Italy and Austria in 1848, Pius declared the papacy to be neutral because of its universal significance for all men. By this time Rosmini was known for his views. The Piedmontese government empowered him to negotiate a settlement with Pius. Rosmini wrote an account of this mission called *Della missione a Roma . . . negli anni 1848-49* (1881). Pius soon changed from his earlier liberalism to a hard-core conservatism, and Rosmini fell into disfavor. He was attacked, his teachings were declared suspect, and he had to retire from all active participation in public life and teaching.

Rosmini's philosophy and teaching were based on an adaptation of current idealism. He placed at the center of his system what he called "ideal being." This was a hybrid sharing traits of the Neoplatonist ideal of Renaissance thinkers and the abstract Kantian idea of the unknowable *Ding-an-Sich*. Rosmini held that the "ideal being" was a reflection of God to be found in every man. He rescued the Kantian idea from its unknowability by declaring that not only was it most knowable but that it was the foundation of all else: the rights of the individual and man's concepts of truth and logic, and of his political and legal system. He expounded his theories in a series of books: *Maxims of Christian Perfection* (1830); *New Essay on the Origin of Ideas* (3 vols., 1838); *Theodicy* (1845); and *Psychology* (1850). His political thought was expressed in his *Of the Five Wounds of the Holy Church* and *The Constitution according to Social Justice* (both 1848).

When Rosmini fell into disfavor, Pius IX had all his works examined for possible error. But on examination by the Roman Congregation of the Index, they were declared free from error. Rosmini died on July 1, 1855.

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Betsy Ross

Although the evidence is not solid, most historians point to upholsterer Betsy Ross (1752-1836) as the woman who sewed the first U.S. flag.

On June 14, 1777, the Continental Congress, on a motion from John Adams, adopted the stars and stripes as the national flag. History leaves its students with very few clues as to who designed and created the original flag, but it has been long attributed to the Philadelphia seamstress and upholsterer Betsy Ross. So widely accepted is the story of this legendary flagmaker, the United States government issued a commemorative postage stamp in 1952 in celebration of the two hundredth anniversary of her birth.

Elizabeth Griscom was the eighth of 17 children born to Samuel and Rebecca Griscom. Her father operated a building business, which had been established by her great-grandfather Andrew Griscom, who had emigrated from England in 1680. Raised and educated as a Quaker, she was disowned by the Quaker church, the Society of Friends, in 1773 when she eloped to Gloucester, New Jersey, to marry John Ross, an Episcopalian.

Opened Upholstery Shop

Ross and her husband returned to Philadelphia, where they opened an upholstery and sewing shop on Arch Street, which also served as their home. John, a member of the state militia, was killed three years later in an explosion while on guard duty. After the death of her husband, Betsy continued the day-to-day operations of the shop.

On June 15, 1777, Ross married Captain Joseph Ashburn, at Old Swedes' Church. Together they had two daughters. As with Ross's previous husband, Ashburn's military career once again made her a widow. The first mate of the brigantine Patty, he was captured at sea by the British Navy. He died on March 3, 1782, in the Old Mill Prison, Plymouth, England.

The news of her husband's death was brought to Ross by John Claypoole, a lifelong friend of both Ross and Ashburn. This friendship quickly grew into more, and the two were married May 8, 1783. Together, they continued to run the upholstery shop. Returning to her Quaker roots, Betsy and her husband joined the Society of Free Quakers. Before he died in 1817, he and Ross had five daughters.

After her third husband's death, Ross lived the remainder of her life with one of her daughters and continued to work in the shop until 1827, when she turned it over to her daughter. Upon her death on January 30, 1836, she was buried in Mount Moriah Cemetery, Philadelphia. The house where she purportedly made the flag was marked as a historical landmark in 1887.

Birth of a Legend

There is very little evidence to support the story that Ross was the creator of the original flag. The story of her contribution to the design and creation of the first flag of the United States was first put forth by her grandson, William Canby, in March of 1870 before a meeting of the Historical Society of Pennsylvania. He claims that as an 11-year-old boy, his grandmother told him of her involvement with the stars and stripes while on her deathbed. According to *Who Was Who in the American Revolution,* the legend stated: ''(George) Washington, (George) Ross, and Robert Morris came to Mrs. Ross's house in June 1776 and asked her to make a flag for the new country that was on the verge of declaring its independence. She suggested a design to Washington, he made a rough pencil sketch on the basis of it, and she there upon made the famous flag in her back parlor. She is supposed also to have suggested the use of the five- rather than the six-pointed star chosen by Washington.''

Although there is no written record to support this story, there is ample evidence, in the form of receipts, that she made numerous flags for the Pennsylvania State Navy, and many efforts to refute the legend have failed. The millions of members of the Betsy Ross Memorial Association would have one accept the story as fact, but until further evidence is revealed, it cannot be either proved or disproved.

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Diana Ross

Diana Ross (born 1944), once the lead singer for the Motown supergroup the Supremes, was the most successful female singer of the Rock 'n' Roll era. In the next few decades, she continued to enjoy success with a solo career and numerous television and film appearances.

Diana Ross was born on March 26, 1944, in Detroit, Michigan. She was the second of six children of Fred and Ernestine Ross, who lived in Brewster-Douglass, one of Detroit's low income housing districts. While her family was active in the Baptist church choir, Diana learned secular music from a cousin. She played baseball and took tap dance and majorette lessons at Brewster Center.

At age 14 Ross tried out for a part in a school musical, but was turned down. The brief failure turned into good fortune, as she was invited to sing with the Primettes, a girls' vocal group that included Florence Ballard and Mary Wilson among its members. She sang with the Primettes throughout her high school years at Cass Technical High School, where she took sewing and fashion design courses. The male counterparts of the Primettes were called the Primes, and their members included Paul Williams and Eddie Kendricks, who would later form part of the Motown superstar group the Temptations.

Yet another Motown superstar, Smokey Robinson, introduced Ross and the Primettes at Motown Studios, where they visited frequently until they met Motown producer Berry Gordy. Gordy instructed Ross and her friends to finish high school and come back, which they did in 1962. Ross, Ballard, and Wilson then signed a contract with Motown, and Ballard selected a name for the group—the ''Supremes''—a name which Ross disliked.

The Supremes released a number of singles and often sang background vocals for Marvin Gaye and Mary Wells at local Detroit record hops. ''Let Me Go the Right Way'' became the first Supremes song to register on the national charts, and it enabled the group to join the touring Motor Town Revue. ''Where Did Our Love Go?'' was their first national number one hit, selling over two-million singles, and the Supremes became the Revue's opening act. Ross' ambition and talent helped the trio turn the fierce competition for recording songs at Motown in their favor, and she became the group's lead singer.

The Supremes proceeded to lead Motown and its outstanding artists into its heyday in the 1960s with a series of number one hits that included ''Baby Love'' (1964), ''Stop! In the Name of Love'' (1965), ''Back in My Arms Again'' (1965) and ''I Hear a Symphony'' (1966). A popular television group, the Supremes continued to skyrocket in popularity along with the Motown label, and their principal songwriting team—Eddie Holland, Lamont Dozier, and Brian Holland—produced many more of their number one songs, including ''You Keep Me Hangin' On'' (1966), ''You Can't Hurry Love'' (1966), ''Love Is Here and Now You're Gone'' (1967), and ''The Happening'' (1967).

Holland-Dozier-Holland left Motown in 1967, and the Supremes entered their next phase with a new billing as Diana Ross and the Supremes. Florence Ballard was replaced by Cindy Birdsong, also in 1967. The year 1968 brought ''Love Child,'' yet another top hit, this one written by themselves. By this time rumors had begun to circulate about Ross leaving the group, and they reached their peak when her performance in the 1969 television special ''Like Hep'' outdid co-stars Lucille Ball, Dinah Shore, and comedians Rowan and Martin. Diana Ross' last single with the group was, ironically, the number one hit ''Someday, We'll Be Together'' (1969). Indeed, she began her solo career after their last appearance together in January of 1970.

Things would only get better for Ross. Motown Records invested heavily in her new career, which debuted with ''Reach Out and Touch (Somebody's Hand)'' (1970). Many changes began to take place in her personal life as well. She had helped the Jackson 5 get its start with Motown with her well-developed business acumen that she had learned from Berry Gordy, and she had moved into her new Beverly Hills home. In 1971 Ross was married to Robert Silberstein, a pop-music manager, with whom she had three daughters—Rhonda, Tracee, and Chudney.

Diana Ross was cast as the legendary jazz singer Billie Holiday in the Motown film production *Lady Sings the Blues*. Her critically acclaimed performance earned her an Academy Award nomination for best actress. In 1973 she returned to her customary position atop the national record charts with ''Touch Me in the Morning.'' Her next film was *Mahogany* (1975), from which her ''Theme From Mahogany'' (1976) was nominated for the Academy Awards' best song in a motion picture and topped the record charts again. After her third daughter was born in 1975 she and Silberstein were divorced.

Ross' hit parade continued with the number one ''Love Hangover'' (1976). She closed out the decade with a Broadway show entitled ''An Evening With Diana Ross'' (1976-1977); a March 6, 1977, television special that featured her alone; and a portrayal as Dorothy in Motown's film production of the Broadway show *The Wiz* (1978).

Ross continued to perform in concerts, in Atlantic City and Las Vegas casinos, and in charity functions. Her 1980 single ''Upside Down'' was her 16th number one hit, a record surpassed only by the Beatles. She moved to Connecticut with her three daughters and in 1985 married Norwegian shipping tycoon Arne Naess, Jr. In 1989, Ross made a return to Motown with a new album titled ''Workin' Overtime'', and in 1991 collaborated with Stevie Wonder and other artists to make ''The Force Behind the Power'', a group of contemporary ballads. In January of 1994, she received critical acclaim for her role as a schizophrenic in the ABC television movie *Out of Darkness*.

But tragedy marred Ross' new-found success in film in 1996 when her brother, Arthur Ross, and his wife, Patricia Ann Robinson, were found smothered to death on June 22, in Oak Park, Michigan. Ross and her family put up a reward of $25,000 for any information leading to an arrest. In Sep-

tember of 1996, two men, Ricky Brooks and Remel Howard, were charged with the killings. Police had no motive at the time, only to say that drugs were involved. ''Like all survivors,'' quotes *The Harmony Illustrated Encyclopedia of Rock,* ''Ross has adapted well, handling pop, soul, disco and rock masterfully.'' And as evident in a recent interview with Ross and her daughters, she was handling her life in that same fashion.

Further Reading

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Edward Alsworth Ross

Edward Alsworth Ross (1866-1951), one of the founders of American sociology, is best remembered for his ''Social Control.''

Edward A. Ross was born in Virden, Ill., on Dec. 12, 1866. His father was a farmer, and his mother a schoolteacher. At 20 Ross graduated from Coe College in Cedar Rapids, Iowa; at 22, after two years as a teacher at the Ford Dodge Commercial Institute, he left for graduate study at the University of Berlin; and at 24 he received his doctorate in political economy at Johns Hopkins University.

In 1893 Ross was appointed full professor at Leland Stanford University, where he remained until his celebrated dismissal, in 1900, over the question of his right to speak out as a reformer on public issues. After five years at the University of Nebraska, he left in 1906 for the University of Wisconsin, famed for its Progressive-minded faculty and teachings. He spent the rest of his career at Wisconsin, first as professor of sociology and then as department chairman. He retired in 1937 and died in Madison.

Ross achieved national fame as a writer and popular lecturer. He authored 27 books and over 300 articles. His work can best be understood as the creative response of a reform-minded sociologist to the problems produced by the rapid industrialization and urbanization of the nation. *Social Control* (1901), a classic in American sociology, surveyed the institutions and values that would be needed to maintain individual freedom and social stability in an industrial order. *Social Psychology* (1908), the first textbook published in that field in the United States, similarly delineated the role of public opinion, custom, ceremony, and convention in maintaining social stability. *The Principles of Sociology* (1920, 1930, 1937), for many years one of the most popular texts in the field, stressed the role that the social processes can play in ensuring human progress.

More explicitly reformist in outlook were Ross's many books for the layman. *Sin and Society* (1907) established Ross as a major figure in Progressive thought; other popular works advocating social reform include *Changing America* (1909) and *The Social Trend* (1922). He also published many books on social conditions in Europe, Asia, and Africa. In 1917 he went to Russia to report on the Bolshevik Revolution and for many years advocated recognition of the Soviet Union by the U.S. government and an appreciation of the improvements the Soviets brought to the economic and social life of the Russian people.

For a time Ross was active as a nativist. In his early career he espoused the superiority of the Anglo-Saxon peoples and advocated immigration restriction to prevent a large-scale influx of southern and eastern Europeans to the United States. In the 1920s his nativism included a program of eugenics and the nationwide prohibition of liquor. By 1930 Ross shed these notions and spent the greater part of his efforts promoting the New Deal reform and the freedoms of the individual. He served as the national chairman of the American Civil Liberties Union (1940-1950).

As a popularizer of the notion that the purpose of sociology is the reform of society, Ross had no peer among American sociologists in his lifetime. An erudite scholar, inspiring lecturer, courageous reformer, and uncompromising champion of freedom for the individual, he fulfilled the role he established for himself admirably.

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Harold Ross

Harold Ross (1892-1951) founded the *New Yorker* and remained at its helm for a quarter century. His idiosyncratic direction molded the magazine, with its blend of urbane wit and moral purpose.

Harold Wallace Ross was born November 6, 1892, in Aspen, Colorado, to George and Ida (Martin) Ross. His father was then in the lead mining industry and later worked at contracting and wrecking. Ross grew up in Salt Lake City and attended high school there, the

whole extent of his formal education. At age 13 he went to work as a reporter for the *Salt Lake City Tribune*. In 1908 he and a friend left town, bumming their way west. Ross made it as far as Needles, California, where he briefly worked as a timekeeper before returning to Salt Lake City.

In 1910 he went back to California in earnest, working as a reporter, first for the *Marysville Appeal,* then for the *Sacramento Union*. By 1912 he was in the Panama Canal Zone, employed by the *Panama Star and Herald*. His itinerant journalistic career continued in New Orleans (for the *Item*), in Atlanta (for the *Journal*), and in San Francisco (for the *Call*). It was at the *Call* that he earned the nickname ''Rough House.'' He was noted for such exploits as leading a former king of Siam on an incognito tour of the local night life and spiriting an excellent set of wicker furniture from the Danish pavilion at the Pacific Exposition, bestowing it on the local press club.

In 1917 Ross enlisted in the Army's Railway Engineer Corps, but he spent little time in those ranks, volunteering instead to work on *Stars and Stripes*. He was immediately made editor of that publication. His editorial board included a number of men who were to prove important in his later life, notably the belle-lettrist Alexander Woollcott. While in Paris with the army he married Jane Grant, the first of his three wives. She was a reporter for the *New York Times* and an ardent feminist. At that time Ross also founded a circle of wits he called the ''Thanatopsis Literary and Inside Straight Club,'' which was publicized by Franklin Pierce Adams (F.P.A.) in his *New York World* column. This cabal was eventually to mutate into the famed Algonquin Round Table.

Founding the New Yorker

Returning to New York, Ross made an unsuccessful attempt to continue *Stars and Stripes* in peacetime as the *Home Sector Magazine,* but he soon found himself working on various tasks for the Butterick Publishing Company. In 1921 he became editor of the *American Legion Weekly,* but he left two years later, feeling that the publication was becoming too politicized. He worked for a year (1924) as editor of the humor magazine *Judge*. Sometime that year Ross got together with yeast magnate Raoul Fleischmann, with the idea of starting a magazine. The proposal was drawn up in the winter and signed by a group of advisory editors: Ralph Barton, Heywood Broun, Marc Connelly, Edna Ferber, Rea Irvin, George S. Kaufman, Alice Duer Miller, Dorothy Parker, Laurence Stallings, and Alexander Woollcott. The *New Yorker* began publication in February 1925.

The cover of that first issue, the work of Rea Irvin, has become familiar to all who read the *New Yorker,* since the magazine revives it for a late February issue each year. It depicts a Regency dandy, whom humorist Corey Ford dubbed ''Eustace Tilley,'' inspecting a butterfly through a lorgnette. Many of the magazine's features were new and startling, mostly in their insistence on the primacy of the text over the identity of its authors. There was, for example, no table of contents (although one was introduced in 1960 and remains to this day) and bylines appeared—in smallish type—at the end of pieces, rather than following the title. For all its innovation and wit, the *New Yorker* was not an initial success. Its humor was judged drab in comparison to the hilarity provided by the then-satirical *Life* and Ross's former vehicle, *Judge*. Circulation, which began at 15,000 for the first issue, had by that August plummeted to a mere 2,700. This was an impoverished period when, as James Thurber relates, Ross once inquired of Dorothy Parker why she had not come into the office to write a particular piece, and she replied, ''Someone was using the pencil.''

The *New Yorker* nearly met its death then, but somehow Ross persuaded Fleischmann to pour more money in, and by and by the publication stabilized. Ross' acquaintance with the members of the Round Table at the Algonquin Hotel did much both in terms of supplying writers and material and in terms of building a legend around the young magazine. The spirit of those famous wits—Parker, Woollcott, George Kaufman, Marc Connelly, Charles MacArthur, Robert Benchley, and Herman Mankiewicz, among others—permeated the *New Yorker's* style. Ross also had considerable success, both through acuity and luck, in hiring young talent. By the later 1920s he had engaged both James Thurber and E. B. White, who were to be mainstays of the magazine. Thurber, White, and Russell Maloney devised ''The Talk of the Town,'' the magazine's flagship rubric, composed of anecdotes, overheard items, and miniature essays, all unsigned and distinguished by the editorial first person plural. White for many years was in sole charge of the ''newsbreaks,'' the page-bottom items reprinting fe-

licitous misprints and solecisms from other publications. Ross signed up a legion of young cartoonists, including Peter Arno, Helen Hokinson, Gluyas Williams, Mary Petty, Otto Soglow, and later Charles Addams and William Steig, whose various styles were also to be forever associated with the *New Yorker*.

Ross the Editor—Ross the Man

In spite of his good fortune in hiring contributors, Ross never really succeeded in finding his ideal managing editor. Such an enormous burden of expectation was placed on this post that its incumbents—who were variously referred to as ''Jesuses,'' ''geniuses,'' and ''miracle men''—seldom occupied the chair for more than a few months. The long parade of ''geniuses'' under Ross included such otherwise famous names as Thurber, Ralph Ingersoll (later editor of *PM*), Ogden Nash, Joseph Moncure March, and James M. Cain. Ross was a perfectionist and a stickler for accuracy at the same time that he was idiosyncratic and often harebrained. He originated the *New Yorker's* ironclad fact-checking system (modeled on the one used by the *Saturday Evening Post*) and insisted on editing all copy and reviewing everything—including advertisements—himself.

Ross was a tall, awkward man who betrayed his western origins even while at the helm of the epitome of metropolitan sophistication. He split infinitives with abandon while enforcing the magazine's grammatical rigor and instituted a prohibition on anything even remotely sexual in implication while talking like the proverbial mule-skinner. He was noted for his ''Rossisms,'' a species of inspired malapropism akin to Goldwynisms. He once exclaimed, ''I don't want you to think I'm not incoherent,'' and one time leaned into a room at the office to enquire of the assemblage, ''Is Moby Dick the whale or the man?'' Ross had a mobile face; big lower lip; large, uneven teeth; and a mop of hair which, in his early days, stuck straight up, a phenomenon which he claimed to be the result of a stagecoach accident in childhood.

As an editor he was formidable, brilliant, unpredictable, and furiously dedicated. He insisted on making every sentence of copy clear to the least informed reader and could not abide suggestions that seemed contrary to logic. A well-known story concerns his struggle with a Peter Arno cartoon: a shower booth has completely filled up with water, and the man inside, holding his nose, his legs floating upward, tries to get his wife's attention. Ross long resisted publishing the cartoon because, he maintained, even if the door were stuck and the faucets jammed, there would still be a space at the door's bottom through which the water could escape.

Ross's contradictions inspired an odd mixture of exasperation and love in those around him. The English artist Paul Nash told Thurber, ''He is like your skyscrapers. They are unbelievable, but they are there.'' Someone else once said, ''His mind is uncluttered by culture. That's why he can give prose and pictures the clearest concentration of any editor in the world.'' Ross, in fact, was noted for reading few books and being deeply suspicious of high culture. Thurber himself wrote, ''The *New Yorker* was created out of the friction produced by Ross Positive and Ross Negative.'' The heat produced by this friction was impressive enough to raise the magazine's circulation to some 200,000 by the early 1940s, around that same period establishing the highest advertising revenues of any magazine in the country.

Meanwhile, almost every American writer of note had published in the *New Yorker* at least once. The magazine was equally shrewd about developing its local talent. Besides Thurber and White, there was the satire of S.J. Perelman, the reportage of Wolcott Gibbs and of Morris Markey, the ''cliché expert'' casuals by Frank Sullivan, the H*Y*M*A*N*K*A*P*L*A*N saga by Leonard Q. Ross (Leo Rosten), Ruth McKenny's stories of her sister Eileen, Richard Lockridge's tales of Mr. and Mrs. North, and Clarence Day's anecdotes about his father. After World War II the magazine became more serious, but without sacrificing its famous light touch. In 1946 an entire issue was devoted to John Hersey's long article on the bombing of Hiroshima, a major coup and a journalistic milestone. Ross earlier had solved the problem of ''miracle men'' by establishing a team of managing editors. The ''fact editor'' who urged Ross to publish *Hiroshima* was William Shawn, and he was soon to be named Ross' successor as editor-in-chief. After a bout with cancer, Ross died in Boston on December 6, 1951.

Further Reading

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Sir James Clark Ross

The English admiral and polar explorer Sir James Clark Ross (1800-1862) is known for his discovery of the North magnetic pole and his magnetic surveys of the Antarctic.

James Clark Ross was born in London on April 15, 1800, the son of George Ross and a nephew of Rear Adm. John Ross. He entered the Royal Navy in 1812, serving with his uncle in four ships and accompanying him on his first Arctic voyage, in 1818. He was in William Edward Parry's four Arctic expeditions. The first was in 1819-1820 aboard the *Hecla;* the second was between 1821 and 1823 in H.M.S. *Fury*. Ross received a promotion on Dec. 26, 1822, and sailed as lieutenant of the *Fury* on Parry's 1824-1825

Arctic expedition. He was also with Parry in 1827-1828 during the latter's unsuccessful attempt to reach the North Pole by sledge from West Spitsbergen.

Ross was promoted to commander on Nov. 8, 1827. From 1829 to 1833 he again served on one of his uncle's Arctic expeditions. On this trip James Clark Ross led a party across Boothia Isthmus, reaching the North magnetic pole on May 31, 1831. After his return home in 1833, Ross was promoted to captain and undertook the relief of whalers in Baffin Bay in 1836 and conducted a magnetic survey of Great Britain from 1835 until 1838.

In September 1838, with Ross as commander, H.M.S. *Erebus* and *Terror* sailed to the Antarctic to discover the South magnetic pole, examine Antarctica, and conduct numerous scientific tests according to directions of the Royal Society. They penetrated the ice belt as far south as latitude 78°9'30'' in January 1841, reaching open water and discovering the Ross Sea. They continued to sail south and discovered Victoria Land (now part of New Zealand's Ross Dependency). The Ross Shelf Ice barred their way further south, and they were forced to turn back. In November 1841 they sailed again, from New Zealand, to solve the ''Great Barrier Mystery'' and failed owing to bad weather conditions. This time they wintered in the Falkland Islands, but they were no more successful on their third attempt. Finally they sailed for home and reached England in September 1843.

This voyage gave Ross ''a distinguished place amongst the most successful votaries of Science, and the brightest ornaments of the British Navy.'' He received gold medals from geographical societies in London and Paris; in 1844 he was knighted; and in 1848 he was elected a fellow of the Royal Society. He led the first naval expedition in 1848-1849 to search for Sir John Franklin, missing with H.M.S. *Enterprise* and *Investigator,* but this was unsuccessful. Until his death, Ross was frequently consulted as ''the first authority on all matters relating to Arctic navigation.'' He died at Aylesbury, England, on April 3, 1862.

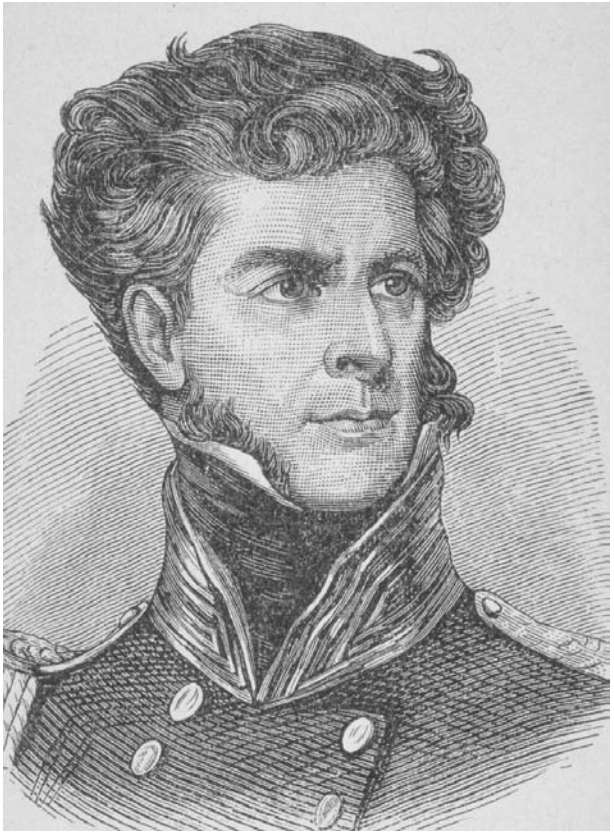

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John Ross

John Ross (1790-1866), chief of the American Cherokee Indians, headed his tribe during the saddest era in its history, when it was removed from its ancestral lands to Oklahoma.

John Ross was born near Lookout Mountain, Tenn., on Oct. 3, 1790. His Indian name was Cooweescoowe. His father was a Scotsman; his mother was one-quarter Cherokee and three-quarters Scot. Ross was educated by private tutors and then at Kingston Academy in Tennessee.

Ross's rise to prominence began in 1817, when he was elected a member of the Cherokee national council. Two years later he became president of the council, a position he held until 1826. In 1827 he helped write the Cherokee constitution and was elected assistant chief. The following year he became principal chief of the tribe, and he remained in this position until 1839.

In 1829 the state of Georgia ordered the Cherokees removed. Ross became a leader of the faction of the tribe that opposed removal, and he led in challenging the state ruling before the U.S. Supreme Court. His appeal was successful, but Georgia officials refused to obey the higher court's ruling.

In 1835 the U.S. government signed a treaty of removal with a small faction of the Cherokee tribe. Ross drafted an appeal against this treaty, saying that it was obtained by fraudulent means, and addressed it to President Andrew Jackson. Jackson approved the policy of removal, however, as did Martin Van Buren, and when Gen. Winfield Scott arrived in Georgia with troops, Ross and the Cherokee were

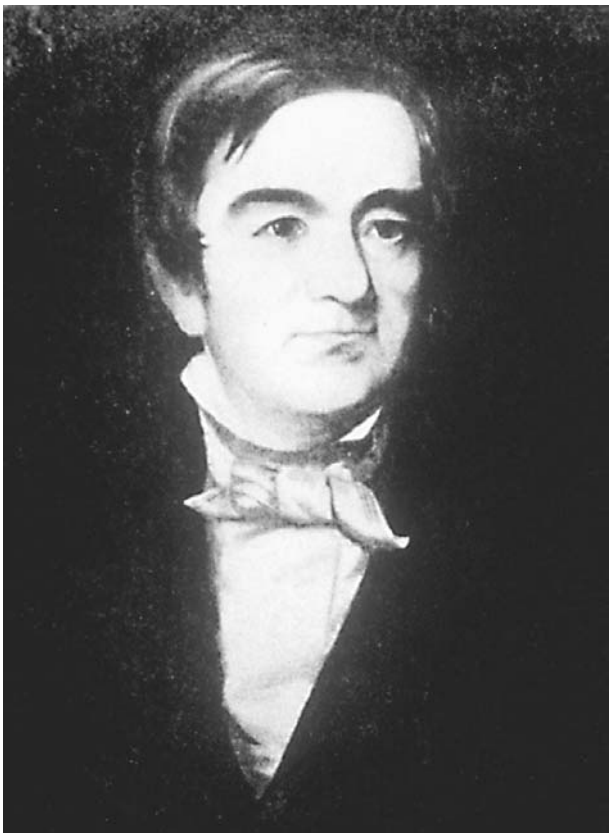

forced to acquiesce. In 1838-1839 Ross led his people in the removal westward (known as the ''Trail of Tears'') to the Indian Territory (Oklahoma).

Once there, Ross was instrumental in drafting a Cherokee constitution that united the eastern and western branches of the tribe. That year he was also chosen chief of the united tribe, an office he held until his death. He settled near Park Hill in Oklahoma, where he erected a mansion and farmed, using his many slaves to cultivate his fields. His first wife, a Cherokee, Quatie, died in 1839. In 1845 he married a white woman who died in 1865.

Ross believed that the Cherokee Indians should not participate in the Civil War, and on May 17, 1861, he issued a proclamation of Cherokee neutrality. However, slave-owning Cherokee brought sufficient pressure to force a council resulting in a treaty of alliance with the Confederacy signed in October 1861. When Union troops invaded Oklahoma in 1862, Ross moved to Philadelphia and repudiated the Confederate alliance. This move caused some Confederate sympathizers in the tribe to dispute his right as chief. Ross lived in Philadelphia until the end of the Civil War. He died while negotiating a treaty for his tribe in Washington, D.C., on Aug. 1, 1866.

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Mary G. Ross

American engineer Mary G. Ross (born 1908) made notable contributions in aerospace technology, particularly in areas related to space flight and ballistic missiles.

Mary G. Ross was part of the original engineering team at Lockheed's Missile Systems Division, where she worked on a number of defense systems, and contributed to space exploration efforts with her work relating to the Apollo program, the Polaris reentry vehicle, and interplanetary space probes.

Born in Oklahoma in 1908, Ross took pride in her heritage as a Cherokee Indian. Her great-great-grandfather, John Ross, was the principal chief of the Cherokee Nation between 1828 and 1866. Ross was later to remark that she had been brought up in the Cherokee tradition of equal education for both boys and girls. She was, however, the only girl in her math class, which did not seem to bother her. Indeed, her early interests were math, physics, and science.

Armed with these interests and a sense of purpose, Ross graduated from high school when she was sixteen. She attended Northeastern State Teacher's College and graduated from there in 1928, when she was twenty. After graduating from college, Ross taught mathematics and science for nine and one-half years in public schools. She also served as a girls' advisor at a Pueblo and Navajo school for boys and girls. Ross returned to school herself, this time to Colorado State Teachers College (now the University of Northern Colorado at Greeley), where she graduated with a master's degree in mathematics in 1938.

With the growth of the aviation industry in the early part of World War II, Ross found a position in 1942 as an assistant to a consulting mathematician with Lockheed Aircraft Corporation in Burbank, California. Her early work at Lockheed involved engineering problems having to do with transport and fighter aircraft. Meanwhile, with the support of Lockheed, Ross continued her education at the University of California, Los Angeles, where she took courses in aeronautical and mechanical engineering.

When Lockheed formed its Missiles Systems Division in 1954, it selected Mary Ross to be one of the first forty employees, and she was the only female engineer among them. As the American missile program matured, Ross found herself researching and evaluating feasibility and performance of ballistic missile and other defense systems. She also studied the distribution of pressure caused by ocean waves and how it affected submarine-launched vehicles.

Her work in 1958 concentrated on satellite orbits and the Agena series of rockets that played so prominent a role in the Apollo moon program during the 1960s. As an ad-

vanced systems engineer, Ross worked on the Polaris reentry vehicle and engineering systems for manned space flights. Before her retirement from Lockheed in 1973, Ross undertook research on flyby space probes that would study Mars and Venus. After Ross retired she continued her interests in engineering by delivering lectures to high school and college groups to encourage young women and Native American youths to train for technical careers.

Ross authored a number of classified publications relating to her work in national defense and received several awards during her career. A charter member of the Los Angeles chapter of the Society of Women Engineers since 1952, Ross has received a number of honors. In 1961 she garnered the *San Francisco Examiner*'s award for Woman of Distinction and the Woman of Achievement Award from the California State Federation of Business and Professional Clubs. Ross was elected a fellow and life member of the Society of Women Engineers, whose Santa Clara Valley Section established a scholarship in her name. She has also been the recipient of achievement awards from the American Indian Science and Engineering Society and from the Council of Energy Resource Tribes. In 1992 she was inducted into the Silicon Valley Engineering Hall of Fame.

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Nellie Tayloe Ross

American politician Nellie Tayloe Ross (1876-1977) gained fame in the 1920s when she was elected governor of Wyoming, becoming the first woman in the country to hold such a post. After leaving that office, she had an active career in national Democratic politics and was named director of the U.S. Mint by President Franklin D. Roosevelt in the 1930s, a position she held for nearly 20 years.

Although she had never planned a career in politics, Nellie Tayloe Ross became one of the best-known politicians of the first half of the twentieth century in the United States. After the death of her husband, William Bradford Ross, the governor of Wyoming, in 1924, Ross was elected to replace him, becoming the first woman to serve as a governor in the United States upon her inauguration on January 5, 1925. As a Democrat in a primarily Republican state, Ross did not accomplish much as governor, but she became active in the national Democratic Party after her term was completed. She was a strong supporter of Franklin D. Roosevelt during his presidential campaign of 1932; when he was elected to office, he named Ross to the federal post of director of the United States Mint, making her the first woman to hold that post.

Ross was born Nellie Davis Tayloe on November 29, 1876, in St. Joseph, Missouri. The daughter of James Wynn Tayloe and Elizabeth Blair Green Tayloe, she had distinguished ancestors on both sides of her family. Her father came from an influential Southern family that had included the builder of the famed Octagon House in Washington, D.C., the home of President James Madison and First Lady Dolley Madison after the burning of the White House in the War of 1812. Her mother's family boasted a distant relationship to President George Washington. Despite such a background, Ross's early years were not remarkable. She attended both private and public schools and in addition received some private instruction. After her family moved to Omaha, Nebraska, she entered a teacher training program for two years and then spent a short time teaching kindergarten.

Ross met the young lawyer William Bradford Ross while visiting relatives in Tennessee. The two fell in love, and after William Ross moved to Cheyenne, Wyoming, to begin a private law practice, they were married in 1902. A year later, the twin boys George Tayloe and James Ambrose were born to the couple. A third son, Alfred Duff, was born in 1905 but died before he was a year old. In 1912, their fourth son, William Bradford, was born. Ross was a devoted wife and mother who was content to spend her time at home and in assisting in educational self-improvement programs with the Cheyenne Woman's Club.

Husband Elected Governor

Her husband, however, was more active in the public sphere and his increasing interest in politics led him to run for various posts as a Democrat. Because the state was primarily Republican, however, he did not have much success. But his fortunes changed in 1922 when a group of Progressive Republicans joined the Democrats in supporting his nomination for governor and he was elected. Ross was not excited about the changes this created in her life, but she supported her husband's work and acted as a confidant who listened to his problems and ideas during his tenure as governor. The transition to her role as governor's wife may have been difficult, but the changes that were to occur over the next few years would prove to be even more of a challenge to Ross.

In September of 1924, William Ross underwent an appendectomy and developed complications from the surgery. He died on October 2, 1924. Because his death occurred only a few weeks before the November 4 general elections for the state, an election to name a successor to complete the last two years of the governor's term was required by Wyoming law. The Democrats asked Ross to run as their candidate; while she did not respond to their inquiry, it was assumed that by not answering, she was not declining their offer. She was named the Democratic nominee on October 14. The Republicans chose the attorney Eugene J. Sullivan as their candidate.

Elected First Woman Governor

Ross did not have any previous political experience, but she felt that she was the person who best understood

what her husband had intended to do as governor and she wanted to carry on his work. She did not publicly campaign for office, but limited her efforts to two open letters to voters that outlined her plans as governor. She made it clear that a vote for her would be a vote for the programs begun by her husband. Wyoming residents sympathized with her role as a widow, perhaps her greatest advantage in the election. The idea that Wyoming could elect the nation's first woman governor also was attractive to the state's citizens. Wyoming had been the first state to legalize the vote for women, and the additional achievement of the first woman governor would be a source of pride for residents. The pressure to elect Ross was increased by the likely election of a female governor in Texas that year, Miriam A. Ferguson, wife of former governor James A. Ferguson, who had been impeached. The negative publicity attending Ross's competitor, Sullivan, due to his connections with the oil industry recently embarrassed by the Teapot Dome scandal, also helped Ross's chances in the election.

Although many other Democrats were defeated in Wyoming's 1924 elections, Ross emerged victorious. On January 5, 1925, she was inaugurated as governor, earning the distinction of being the nation's first woman in that office (Miriam Ferguson had also won her election, but was not sworn into office until January 25). Still wearing mourning clothes in memory of her husband, Ross addressed the crowd attending the ceremony with the message that the administration and policies of her husband would continue during her time in office. She began her term in a relatively strong position, with the advantages of having an administration in place and having the sympathy and support of many voters.

Received Nationwide Attention

Ross was aware that as the first woman governor she carried a special responsibility. She was careful not to do anything that would make people question whether women were able to hold such a post. Her role also brought her a great deal of notoriety; her office and the porch of her home were continually filled with people hoping to get a glimpse of the female governor. She even received such attention when she traveled to Washington, D.C., to participate in the inauguration day parade for president Calvin Coolidge—her presence drew the loudest applause from parade spectators that day. But despite numerous invitations to give lectures and appear across the country, she did not accept any of these offers, preferring to stay in Wyoming and focus on her political duties.

Her tenure as governor was not particularly fruitful, however. The Republican-dominated state house was reluctant to support her proposals, although she was able to reach some compromises on banking reform and other issues. Some of the other plans she initiated were assistance programs for the agricultural industry, legislation to protect women and children in the workplace, and cuts in state taxes and spending. One controversial move that she made was vetoing a bill calling for a special election to fill an unexpected vacancy in the U.S. Senate seats from Wyoming. Traditionally, the governor had appointed a replacement in these cases, but Republicans saw that an elderly Republican senator was not likely to survive his latest term and they wanted to avoid a Democratic appointee in the post. Ross later claimed that it was this issue that caused her to lose her bid for reelection in 1926.

Supported Democratic Presidential Candidates

Ross was renominated by Democrats in the gubernatorial election of 1926, but she no longer had the sympathy of voters that had overridden their party preferences in 1924. The Republican candidate, Frank C. Emerson, carried the election and Ross ended her only term in elected office. She began to give the lectures she had previously declined and also wrote a number of articles for magazines. She did not leave politics altogether, though. As a committee member from Wyoming for the Democratic National Committee (DNC), she joined in national political issues, later becoming a vice chair of the DNC. She worked with future first lady Eleanor Roosevelt in the 1928 presidential campaign of Alfred E. Smith, heading the Democratic Party's Women's Division's efforts in gaining support for the candidate and giving speeches around the country; she also was given the honor of seconding Smith's nomination at the Democratic convention that year. Smith was not elected, but Ross continued with her work for the Democratic Party in the 1932 elections, serving with the party's Women's Speaker's Bureau in campaigning for nominee Franklin D. Roosevelt.

After Roosevelt became president, he made it clear that he planned to name a number of women to high government posts. One of the women he selected for his administration was Ross, who received the assignment of directing the United States Mint. Ross was extremely successful in her new position. She cut costs and increased efficiency at the Mint by introducing automated processes, which also allowed her to reduce the Mint's staff by 75 percent. Her stellar performance in this position allowed her to remain in the post throughout all of Roosevelt's years in office and through the administration of president Harry S. Truman. It was not until the election of Republican president Dwight D. Eisenhower that Ross was finally replaced in 1952 after nearly 20 years at the Mint. Ross continued to live in the nation's capital for the rest of her life. She died on December 19, 1977, at the age of 101. While her most effective years in politics and government took place after her work in Wyoming, Ross's place in United States history still greatly rests on her role as the first woman in the country to serve as a governor.

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Christina Georgina Rossetti

The English poet Christina Georgina Rossetti (1830-1894) wrote poems of love, fantasy, and nature, verses for children, and devotional poetry and prose.

Christina Rossetti was born on Dec. 5, 1830, in London, the youngest of the four remarkable Rossetti children. Educated entirely at home, she spoke English and Italian with ease and read French, Latin, and German. Her first verses were written to her mother on April 27, 1842. Her first published poems were the seven she contributed in 1850 to the Pre-Raphaelite magazine, the *Germ,* under the pseudonym Ellen Alleyne.

When her father died in 1854, Christina became the close companion of her mother and followed her older sister's example in becoming a devout Anglican. Though mild and virtuous, she was frequently anxious about her self-presumed sinfulness. She is said to have pasted strips of paper over the more blasphemous passages in Swinburne's poetry. Yet she remained devoted to her brother, Dante Gabriel, whose life was far from a model of conventional virtue. At 18 she fell in love with James Collinson, a minor Pre-Raphaelite painter, but broke off her engagement to him 2 years later, when he became a Roman Catholic. In 1862 she fell deeply in love with Charles Bagot Cayley. But she again refused to marry, this time because Cayley had no firm religious faith. These two broken love affairs are reflected in many of her poems, especially the sonnet sequence *Monna Innominata*. In other poems a melancholy regret for lost love is mixed with a disturbing obsession with death. Because she suffered long and frequent periods of poor health, Rossetti came to regard life as physically and emotionally painful and to look forward to death both as a release and as the possible moment of joyful union with God and with those she had loved and lost.

Rossetti's three major volumes of poetry were *Goblin Market and Other Poems* (1862), *The Prince's Progress and Other Poems* (1866), and *A Pageant and Other Poems* (1881). She also published *Commonplace* (1870), a book of short stories; *Sing-song: A Nursery Rhyme Book* (1872), beautifully illustrated by Arthur Hughes and a favorite of Victorian children; and *Speaking Likenesses* (1874), a book of tales for children. But her poetry alone has secured her fame. Her poems, like those of the later Victorian poet Gerard Manley Hopkins, reveal a dual, self-contradictory sensibility. They express a sensuous attraction to physical beauty fused with a mystical and saintly religious faith. They are sometimes highly sentimental in tone yet scrupulously austere in diction and form. And throughout many of them one may find a quiet sense of humor that controls the sentimentality and keeps contradictions in balance. ''Goblin Market'' is certainly her finest poem and her most disturbing in its presentation of the conflict between sisterly love and destructive passion.

From 1871 through 1873 Rossetti was stricken by Graves' disease, which ruined her beauty and brought her close to death. When she recovered, she turned almost exclusively to religious writing, publishing a number of devotional books: *Annus Domini* (1874), *Seek and Find* (1879), *Called to Be Saints: The Minor Festivals* (1881), *Letter and Spirit* (1882), *Time Flies: A Reading Diary* (1885), *The Face of the Deep: A Commentary on the Revelation* (1892), and *Verses* (1893). In 1891 she began to suffer from cancer and died, after a long and painful illness, on Dec. 29, 1894, in London.

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Dante Gabriel Rossetti

The English painter and poet Dante Gabriel Rossetti (1828-1882) was a cofounder of the Pre-Raphaelite Brotherhood. His works show an impassioned, mystic imagination in strong contrast to the banal sentimentality of contemporary Victorian art.

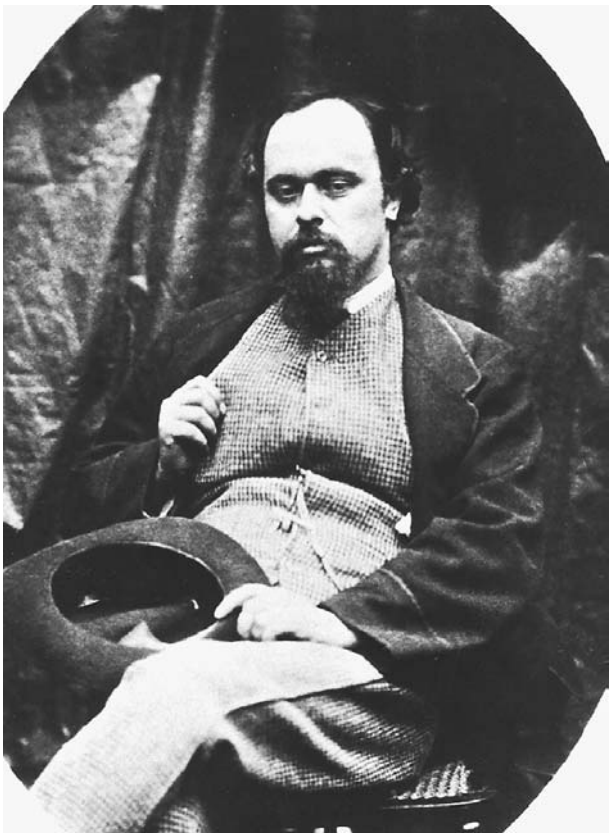

Born on May 12, 1828, of Anglo-Italian parentage, Dante Gabriel Rossetti was steeped throughout childhood in the atmosphere of medieval Italy, which became a major source of his subject matter and artistic inspiration. After 2 years in the Royal Academy schools he worked briefly under Ford Madox Brown in 1848.

Shortly after Rossetti joined William Holman Hunt's studio later that year, the Pre-Raphaelite Brotherhood was formed, in Hunt's words, ''to do battle against the frivolous art of the day.'' An association of artists so varied in artistic style, technique, and expressive spirit as the Pre-Raphaelites could not long survive, and it was principally owing to Rossetti's forceful, almost hypnotic personality that the Brotherhood held together long enough to achieve the critical and popular recognition necessary for the success of its crusade.

His Paintings

Rossetti did not have the natural technical proficiency that is evident in the minute detail and brilliant color of a typical Pre-Raphaelite painting, and his early oil paintings, the *Girlhood of Mary Virgin* (1849) and the *Ecce Ancilla Domini* (1850), were produced only at the expense of great technical effort. In the less demanding medium of watercolor, however, Rossetti clearly revealed his intense, compressed imaginative power. The series of small watercolors of the 1850s culminates in such masterpieces as *Dante's Dream* (1856) and the *Wedding of St. George and the Princess Sabra* (1857), characteristic products of Rossetti's inflamed sensibility, with typically irrational perspective and lighting, glowing color, and forceful figures.

In almost all his paintings of the 1850s Rossetti used Elizabeth Siddal as his model. Discovered in a hatshop in 1850, she was adopted by the Brotherhood as their ideal of feminine beauty. In 1852 she became exclusively Rossetti's model, and in 1860 his wife. Beset by growing melancholy, she committed suicide 2 years later. Rossetti buried a manuscript of his poems in her coffin, a characteristically dramatic gesture which he later regretted. *Beata Beatrix* (1863), a posthumous portrait of Elizabeth Siddal, the Beatrice to his Dante, is one of Rossetti's most deeply felt paintings: it is his last masterpiece and the first in a series of symbolical female portraits, which declined gradually in quality as his interest in painting decreased.

His Poetry

Although early in his career poetry was for Rossetti simply a relaxation from painting, later on writing gradually became more important to him, and in 1871 he wrote to Ford Madox Brown, ''I wish one could live by writing poetry. I think I'd see painting d——d if I could. . . .'' In 1861 he published his translations from Dante and other early Italian poets, reflecting the medieval preoccupations of his finest paintings. In 1869 the manuscript of his early poems was recovered from his wife's coffin and published the next year.

Rossetti's early poems under strong Pre-Raphaelite influence, such as ''The Blessed Damozel'' (1850; subsequently revised) and ''The Portrait,'' have a sensitive innocence and a strong mystical passion paralleled by his paintings of the 1850s. As his interest in painting declined, Rossetti's poetic craftsmanship improved, until in his latest works, such as ''Rose Mary'' and ''The White Ship'' (both included in *Ballads and Sonnets,* 1881), his use of richly colored word textures achieves a sumptuous grandeur of expression and sentiment.

At his death on April 9, 1882, Rossetti had reached a position of artistic prominence, and his spirit was a significant influence on the cultural developments of the late 19th century. Although his technique was not always the equal of

his powerful feeling, his imaginative genius earned him a place in the ranks of English visionary artists.

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Aldo Rossi

A renowned Italian architect, Aldo Rossi (born 1931), was instrumental in the emergence of a renewed interest in architectural tradition after the 1960s. Examples of his work can be found in Italy, Germany, the United States, and Japan.

Aldo Rossi was born in Milan, Italy, on May 3, 1931. He entered the Polytechnic of Milan in 1949, graduating from the Faculty of Architecture in 1959. While still a student he began contributing to *Casabella-continuita,* the leading architectural journal in Italy, and served as editor of the magazine from 1960 to 1964. From this position Rossi participated in an ongoing Italian critique of the functionalism and progressivism of the Modern movement, particularly as embodied in the International Style.

In 1966 Rossi's research culminated in an influential first book, *The Architecture of the City,* which proposed a fundamental continuity between the principles of architecture and urban design. In contrast to a functionalist emphasis on political and economic forces, Rossi suggested a renewed focus on the description of the city as a constructed tangible artifact, an ''urban science'' founded on an important analytical tool, the concept of type. A typological system of classification was based on the identification, by formal and programmatic similarities, of archetypal urban institutions such as the courtyard, the street, and the house. In stressing traditional urban configurations, Rossi re-established the study of architecture as a relatively autonomous discipline with a specific body of knowledge.

From the early 1960s he maintained an office in Milan and collaborated (most frequently after 1971 with Gianni Braghieri) on competitions for public buildings and housing. He completed the exhibition design for the 13th Milan Triennale (1964) and saw one of his competition-winning designs, a monumental fountain, built in Segrate, Italy (1965). These early designs showed a preoccupation with the axial arrangement of simple neo-classical elements such as bridges, courtyards, porticos, and towers.

In 1969 Rossi began work on a larger project, the Gallaratese 2 housing complex in Milan. Consisting of two contiguous slab blocks, the design's most significant feature was a colonnade which extended over five hundred feet in length, its relentless rhythm broken only by four cylindrical columns marking the break between the two blocks. Similar typological elements were used in an addition to the cemetery of San Cataldo in Modena, a 1971 competition-winner. Completed in 1984, the project involved a perimeter colonnaded columbarium enclosing a cubic shrine, a series of ossuary blocks, and a conical chimney-like tower marking the common grave.

An exhibition of Rossi's work with that of his contemporaries (known collectively as the neo-rationalists or *Tendenza*) at the 15th Milan Triennale (1973) brought them to international attention. Appointed chair of architectural composition by Venice University (1973), he accepted academic appointments at several U.S. universities, including Yale, Cornell, and Cooper Union. School buildings made up a significant part of his work at this time, including the elementary school of Fagnano Olona (1972-1976) and the more centralized secondary school at Broni (1979-1981), both organized around courtyards.

His continued interest in the institution of theater was reflected in the Teatro del Mondo, a floating theater and entrance portal he designed for the 1980 Venice Biennale. Seating an audience of 250 people, it was inspired by elements as diverse as the lighthouse and the barge. A steel structure clad in wood, it was towed from its construction site to a promontory in Venice where it remained only for the duration of the Biennale.

In 1981 Rossi published his second book, the episodic record of a decade of recollections entitled *A Scientific Autobiography*. Balancing his earlier emphasis on classification, here the private and poetic aspects of architecture were stressed. The rationale for design was now based on the connective logic of analogy, inspired by personal memory and evoking the collective unconscious. Confirming, in this autobiographical text, the power of ''small things,'' Rossi expanded his activities to include product and furniture design, including a tea service (1980) and several coffee makers (1984-1988) for Alessi.

During the 1980s Rossi was increasingly awarded commissions outside his native country. Two housing projects completed in Berlin for the International Building Exhibition displayed a brick and steel vocabulary and similar concerns for maintaining the street edge and front/rear distinctions within units. The Rauchstrasse apartment building

(1983-1985) in the Tiergarten district was an urban villa on a corner site, and the Sudliche Friedrichstadt housing complex (1981-1988) formed a perimeter around a central urban garden. In 1988 Rossi won first prize in a competition for the design of the Museum of German History in Berlin.

Projects of increasing scale continued to be built in Italy. Public commissions ranged from a civic center and urban redevelopment for Perugia (comissioned in 1982) to a town hall for Borgorrico (1983-1988), both planned around entry courtyards. In a controversial strategy, Rossi's competition-winning project for the Carlo Felice Theater in Genoa (1983-1990) reconstructed the exterior of the original theater while inserting a new interior and an enlarged stage tower. Commercial projects included the Casa Aurora (Turin, 1984-1987); the GFT company headquarters, a street building with a large public arcade; and the Centro Torri, a shopping center in Parma (1985-1988) named after the monumental brick towers which advertise its presence.

In 1987 Rossi opened a small satellite office in New York to supervise projects in the United States and Japan. In non-European environments he sought to establish a source of urban coherence for his designs. In the University of Miami School of Architecture (begun in 1990) a campus lake with a library at the water's edge is connected to the main building by a palm-lined avenue. The hotel/restaurant complex in Fukuoka, Japan (1987-1989), a hotel tower entered from a plaza-topped public plinth, was oriented toward the nearby river.

The cumulative power of his achievements was recognized in 1990 with the award of the prestigious Pritzker Architecture Prize. As his career progressed his palette of materials expanded from the minimal stucco and bluepainted metal of his early work to a variety of masonry and metal textures. In both theoretical and built work, Rossi consistently rejected avant-garde experimentalism in favor of collective expression drawn from classical/vernacular sources. However, his architecture invokes, not a sentimental reconstruction of the past, but a continual obsessive reassemblage of a few small elements, the estranged enigmatic fragments of a lost order.

Rossi did not limit his designs to architecture. In 1994 he also designed a full five-piece setting of porcelain dinnerware. Designed for Rosenthal's Studio-Linie it resembles a lighthouse, or at least was inspired by the maritime tower's clean lines and geometric shape.

In 1995 Rossi began designing a $250-million timeshare resort for the Walt Disney Company. To be built along the Newport Coast, the resort would offer sweeping ocean vistas, gondola rides along quiet man-made canals and overnight camping for children.

The 76-acre hillside resort is designed as an Italian-style Mediterranean village of 650 condominiums and comes complete with two restaurants, several tennis courts, volleyball nets, pools and a golf course. The main entrance features a six-story ''main estate'' building flanked by twin 109-foot towers. The earth-tone buildings are to have tile roofs and a fake Roman aqueduct that spills into the swimming pool.

Further Reading

Books by Rossi include *The Architecture of the City* (1966) and *A Scientific Autobiography* (1981). The most comprehensive monograph on his work until 1985 is *Aldo Rossi Buildings and Projects* (1985), compiled and edited by Peter Arnell and Ted Bickford, with essays by Vincent Scully and Rafael Moneo. Rossi is listed in *Contemporary Architects,* edited by Muriel Emanuel (1980), and many of his drawings are reproduced in *Il Libro Azzuro: My Projects* (1981) and in *Aldo Rossi in America 1976-1979,* an IAUS exhibition catalogue with an essay by Peter Eisenman. Other useful English-language references are *Aldo Rossi: Projects and Drawings* (*1962-79*), edited by Francesco Moschandi, for documentation on the early projects; and *Aldo Rossi,* edited by John O'Regan, for translations of the early writings. Well-illustrated Italian texts on the early work include *l'architettura di Aldo Rossi* (Vittorio Savi) and *Aldo Rossi* (Gianni Braghiere). Selected projects have been published in several architectural journals, including *Casabella, Domus, Progressive Architecture,* and *Architectural Record.* Journals of special interest include *Aldo Rossi: Three Cities* (a *Lotus* document with an essay by Bernard Huet) and compilation issues of *Architecture and Urbanism* (November 1982) and *Architecture d'Aujourd'hui* (June 1989).Updated information was gathered from: *LA Times* Thursday, February 23, 1995, ''Disney Unveils Newport Resort Plans; Development'' and *The Chicago Tribune*, ''That's Just Beachy,'' 07/24/94. □

Luigi Rossi

The Italian composer Luigi Rossi (ca. 1598-1653) wrote important works in the field of the chamber cantata.

Luigi Rossi was born in Torremaggiore, but records that could document his specific birthdate were destroyed in earthquakes of 1627 and 1638. He studied in Naples with Jean de Macque and was subsequently employed by the Duke of Traetta. Quite early in his career Rossi moved to Rome, and this became his permanent residence. He was first employed in Rome by Marc'Antonio Borghese.

In 1627 Rossi married Costanza de Ponte, a harpist and an outstanding musician in her own right. When the Rossis visited the Florentine court in 1635, Costanza de Ponte was highly acclaimed for her performances.

In 1633 Rossi took on the additional post of organist at the church of S. Luigi dei Francesi. Although he retained this post for the rest of his life, it was secondary to his main interests and activities, for he was essentially a composer of secular music who was suited to court life.

Of Rossi's several aristocratic patrons, the most important was Cardinal Antonio Barberini. The Barberini family was famous for its patronage of the arts, and Cardinal Antonio was the most lavish of all in his support of music. When Rossi entered the service of the cardinal in 1641, he joined a sizable musical establishment of brilliant singers and instrumentalists. Not only chamber music but theatrical music was presented at the Palazzo Barberini. Operas, complete

with star singers and splendid productions, had been given there since 1632.

Soon after his appointment to the Barberini establishment, Rossi began work on his first opera, *Il palazzo incantato,* with a libretto by Giulio Rospigliosi, after Ariosto's *Orlando furioso*. This was performed several times at the Palazzo Barberini in 1642. Rossi's second and only other opera, *Orfeo,* with a libretto by Francesco Buti, was performed not in Rome but in Paris in 1647. Rossi went to Paris himself to organize the performances of *Orfeo*. It was performed six times and had a marked success. Two of the performances were in honor of the Queen of England, a guest of the French court at the time. One of the earliest operas given in France, it was highly influential on the subsequent development of French opera.

Rossi's chamber cantatas also proved to be very popular in French musical circles. Indeed, his success in France was so great that he was called to Paris again in 1648. He died in Rome on Feb. 19, 1653.

Rossi also wrote some Latin motets; probably some Italian oratorios (the authorship of these is uncertain); one harpsichord piece; and about 300 chamber cantatas, with Italian words, which represent his most important contribution. The great majority of the cantatas are composed for solo voice, usually soprano, accompanied by thorough-bass. Many others are written for two voices and thorough-bass. Some are for three or four voices and thorough-bass.

All sizes and varieties of the contemporary cantata appear in Rossi's output: short, simple pieces; long works in sophisticated forms; light airs; sorrowful laments; and pieces containing the most varied musical styles. His cantatas were copied and performed throughout Italy and abroad. They are outstanding examples of the Italian chamber cantata.

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Gioacchino Rossini

The operas of the Italian composer Gioacchino Rossini (1792-1868), particularly those in the comic genre, were among the most popular works of the entire 19th century. His best-known work is "The Barber of Seville."

Gioacchino Rossini was born in Pesaro on Feb. 29, 1792, into a musical family: his father was a trumpeter and horn player; his mother became a successful operatic singer. When he was 4 years old, Gioacchino's mother took him to Bologna, where she sought and found singing engagements and where the child received instruction in singing, theory, keyboard, and several other instruments. By the time he was in his early teens, he was an accomplished accompanist, sometimes played horn with his father in the orchestra at the opera, and had begun writing music.

During Rossini's formal musical training at the Liceo Comunale in Bologna (1807-1810) he composed prolifically. His first opera was *Demetrio e Polibio,* written in 1809, but his first work to be put on the stage was the comic opera *La cambiale di matrimonio,* composed in 1810 and performed successfully at the Teatro di S. Moisè in Venice that year.

Success came quickly to the young composer. He wrote rapidly and fluently, in a style pleasing to singers and audiences alike. *La pietra del paragone* was staged to great acclaim at La Scala in Milan in 1812; Tancredi became a genuine international hit following its premiere in Venice the following year. Operas flowed from his pen at the rate of three or four a year. In 1815 the San Carlo and Del Fondo theaters in Naples engaged him as musical director, and his duties included writing a new opera every year for each theater. *Elisabetta, regina d'Inghilterra,* his first work for Naples, enjoyed enormous success. This was the first opera, incidentally, in which he wrote out the ornamentation he

expected from his singers rather than leaving this matter to them.

Rossini was in Naples until 1822; during this period he also composed works for such cities as Rome, Milan, Venice, and Lisbon. *Almaviva, ossia l'inutile precauzione,* based on Pierre Caron de Beaumarchais's *Le Barbier de Séville,* was poorly received on the occasion of its first performance in Rome in 1816, but soon (renamed *Il barbiere di Siviglia*) it enjoyed incredible success in Italy and all over the world, becoming one of the most widely sung works in the entire history of opera. *La Cenerentola,* based on the Cinderella story and premiered in Rome in 1817, was almost as successful; and these two comic operas established Rossini beyond question as the most successful operatic composer of the day.

The year 1822 was a critical one for Rossini in many ways. He went to Vienna for performances of several of his operas in German, married the famous singer Isabella Colbran, who had performed with great success in many of his operas, and worked with even greater care than usual on the new opera, *Semiramide,* for Venice. The poor reception of this work persuaded him that Italian audiences were no longer the proper ones for what he wanted to compose, and he resolved to write no more operas for performance in his native country. Later in the year he traveled—by way of Paris—to England, where he was royally received and realized a good profit from various performances of his works. He also sang some of his own vocal compositions.

In 1824 Rossini accepted an engagement as musical director of the Théâtre Italien in Paris. He revised a number of his earlier operas to suit the conventions of the French stage, presenting them to great acclaim. He wrote his last two operas for Paris: *Le Comte Ory* (1828) is one of the most brilliant and witty French comic operas of all time; and *Guillaume Tell* (1829), a spectacular five-act work integrating soloists, chorus, orchestra, dancers, and elaborate staging, became a model for an entire generation of French grand opera. He remained in Paris until 1836, when he returned to Bologna, where he served as honorary director of the Liceo Comunale. Political disturbances forced a move to Florence in 1847, the year after his marriage to his second wife, Olimpia Alessandrina Pélissier. In 1855 he returned to Paris, remaining there until his death on Nov. 13, 1868.

The most curious aspect of Rossini's later years is that he wrote no operas after 1829. He retained a lively interest in the musical scene, composed occasional cantatas, such religious works as the *Stabat Mater* and *Petite Messe solennelle* of 1864, and several hundred small ''album'' pieces for piano, voice and piano, and various instruments, but he never again attempted a work for the stage. He was a wealthy man, charming and witty, much in demand socially, and comfortable even with those men whose ideas about music were in conflict with his own. Much of his large estate went to the endowment of a conservatory of music in Pesaro. In 1887 he was reburied in the church of Sta Croce, Florence.

Rossini's 38 operas run the gamut from brief one-act comic works to the monumental and historic five-act *Guillaume Tell.* Some of his contemporaries and some historians, misled by the facility and speed of his writing, his habit of using portions of unsuccessful or forgotten works over again in new operas, and the easy charm of his solo arias and ensembles, have considered him a clever but superficial composer of no outstanding importance in the development of opera. But his works show remarkable craftsmanship, and in their brilliant integration of solo, ensemble, and orchestral writing and their sharp character delineation they are the most important link in the Italian operatic tradition between the late Italian works of Wolfgang Amadeus Mozart and the first works of Giuseppe Verdi. And Rossini's *Guillaume Tell* altered the entire course of French opera.

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Il Rosso

The Italian painter Il Rosso (1495-1540) was one of the leaders in the development of the mannerist style of painting, which he was the first to implant in France.

Giovanni Battista di Jacopo, known as Il Rosso or Rosso Fiorentino, was born in Florence. He began studying art as a boy but had difficulty finding a teacher to his liking since, as Giorgio Vasari tells us, ''He had an opinion of his own in opposition to their styles.'' About 1512 he entered the workshop of Andrea del Sarto, where he met Pontormo.

Il Rosso and Pontormo brought Florentine mannerism into being. This new style, which contrasts dramatically

with the order and calm of High Renaissance art, is well illustrated by Il Rosso's *Deposition* (1521). In this painting, sharply angular, emaciated figures climbing up and down ladders surround the twisted body of Christ, which has turned green in death. His *Moses Defending the Daughters of Jethro* (ca. 1523) is even stronger. Great muscular nudes (derived from his studies of Michelangelo's cartoon for the *Battle of Cascina*) fill the crowded canvas. Wildly they lunge and twist, falling in a contorted heap that fills the foreground.

In 1523 Il Rosso moved to Rome, where he met Michelangelo and members of Raphael's circle. In 1527, when the city was sacked by troops under the emperor Charles V, Il Rosso was captured by the dreaded Germans. On his release he fled to Perugia. The next 3 years he spent wandering from town to town in search of commissions. Following a brawl with some priests in Borgo San Sepolcro he fled to Venice, where he was befriended by the writer Pietro Aretino.

Il Rosso ''always hoped to end his days in France,'' wrote Vasari, ''and thus to escape the misery and poverty to which, so he said, those who work in Tuscany are exposed.'' The call to France came in 1530, and he became a success overnight. The king, Francis I, granted him a generous pension, a town house in Paris, and commodious quarters at Fontainebleau (then the chief seat of the French court), ''where he lived like a lord.''

Il Rosso executed frescoes (1532-1535; destroyed) for the Pavilion of Pomona at Fontainebleau. For the Grand Gallery of Francis I at Fontainebleau he and his assistant and successor, Primaticcio, created an entirely new style of palace decoration that combined paintings set into the wall with complex stucco reliefs and intricately carved wooden panels (1534-1537). The influence of these two major decorative projects on French art in the following centuries was enormous.

The painter died in Paris. Vasari tells us that, filled with remorse at having mistakenly accused a friend of theft, Il Rosso took his own life.

Further Reading

The only recent study of Il Rosso is in Italian: Paola Barocchi, *Il Rosso Fiorentino* (1950). By far the best account in English of his work at Fontainebleau is in Anthony Blunt, *Art and Architecture in France, 1500-1700* (1953). Giorgio Vasari, *Lives of the Most Eminent Painters, Sculptors and Architects* (many editions), contains a lively biography of Il Rosso. □

Medardo Rosso

Medardo Rosso (1858-1928), an Italian sculptor, broke with the prevalent classic and romantic attitudes of 19th-century sculpture and in doing so became one of the first truly modern sculptors. Rosso's work is viewed as being Impressionist, as well as being related to a lesser extent to Realism, Symbolism, and Expressionism.

Rosso was born in Turin, Italy, in 1858, the youngest of three children of a middle-class family. His attachment to his mother seems to have had a profound effect that later appeared in the tender, poetic way that he treated his favored themes—women, motherhood, and children. In 1870 the family moved to Milan, where Rosso spent much of his time in the workshop of a stonecutter. Because he had already decided to become an artist, this experience may have later influenced his having become a sculptor. The three year period of his enlistment in the army, 1879 to 1882, was unpleasant as Rosso was temperamentally unable to adapt to the necessary discipline.

Upon being discharged from the army Rosso immediately enrolled in anatomy and sculpture courses at Milan's Brera Academy. His earliest works, such as the *Hooligan* and the *Unemployed Singer,* both small bronzes of 1882, use his characteristic themes of that period, lower and lower-middle class life of the street. It may have been the example of Giuseppe Grandi (1843-1894), a Milanese sculptor noted for his small figures inspired by everyday life, which drew him in this thematic direction, as well as his own despondency and the impoverished conditions in which he lived.

Development of a Personal Style

In examples such as *Kiss Under the Streetlamp* (1882), Rosso captured what could be described as a snapshot effect. His figures were caught in telling but natural and unselfconscious poses, like random glimpses of life that are probably the most revealing. Under the streetlamp a young man with impetuous tenderness has stolen a kiss from his female companion. What Rosso captured was the emotion and gesture of the kiss without the details of the scene. It was an event momentarily viewed from a distance. In the recollection of this instant the artist remembered only what was to him most significant. This recollected vision characterized his sculpture thereafter. Rosso's technique was one of sketchiness and brevity. Only the lamppost and the kissing gesture are recorded. There is an awareness of the modeling of the clay (from which a mold was made and the bronze in turn cast) and a feel for the medium. Its manipulation is apparent in the varied, textured surfaces. This is related to Impressionist painting in its consciousness of the medium and the technique—paint, canvas, and individual brush strokes that have a meaning and visually pleasing effect aside from any representational quality.

In 1883 a disagreement and scuffle with a fellow student brought about his expulsion from the academy. The exhibition of four sculptures at the Exposizione di Belle Arti in Rome less than a month later must have given Rosso encouragement. Indicative of this was his productiveness and the emergence of a personal style.

The *Flesh of Others* (wax over plaster, 1883) is an early instance of Rosso's unprecedented use of these materials.

He normally worked initially in clay without the benefit of preparatory sketches. The clay was used as a model for a copy in plaster. From this a mold was made with duplicates being produced in bronze or plaster. Possibly when coating his plaster with wax in preparation for making the mold, Rosso was fascinated by the intermediary effects. He had created an image with subtle transitions of value as light reflects off its surfaces. There is a fluidity as forms lose distinctness and flow together. Instead of the solidity and opacity of traditional sculptural materials—stone, wood, and clay—Rosso created a translucent white surface that variedly reflected the light around it.

The ''unfinished'' quality of his bronze and wax over plaster figures can be thought of as following the esthetic of a sketch-like effect in which the figure is caught in the process of evolution. This is related to the ''non finito'' of many of Michelangelo's sculptures. One has the awareness of an image coalescing out of Rosso's manipulatable, translucent wax. Eugène Carrière's (1849-1906) monochromatic brown paintings, in which his figures emerge out of a dense atmospheric fog as if they are visions produced in a trance, come to mind. This striving for the essence of a spiritual or emotional reality would ally Rosso to the Symbolist movement emerging in the mid-1880s. In cases where more than one duplicate was made, in each wax-over-plaster he varied the details by allowing the working of the wax to direct the creative process rather than simply replicating earlier versions of the same sculpture.

Mixed Recognition in Paris

In 1884 Rosso went to Paris and worked in the studio of the sculptor Jules Dalou, where he met Rodin, whom Rosso would come to view as his major competitor for fame. The death of his beloved mother forced his return to Milan before the end of the year.

This next period in Milan proved to be personally and artistically beneficial. In 1885 he married Giuditta Pozzi, who by the end of that year bore him a son, Francesco. From 1886 to 1889 he received several commissions and had sculptures shown at both the official and ''independents salons'' in Paris. He also participated in a major show in Venice in 1887. In 1889 he returned to Paris for the honor of exhibiting his sculptures in the Universal Exhibition, but certainly also with the intention of staying there to secure his place in the art world. Emile Zola's purchase of his *Concierge* (1883) must have given hope to the near-penniless Rosso.

His *Sick Boy* (1893)—which was done in both wax-overplaster and bronze versions—with its indistinct or veiled features captures the mood of the Symbolist poetic trance found in his earlier work. Paris broadened his subject matter, as is evident in his *Conversation in the Garden* (1893, wax-over-plaster). This work consists of three forms which share a common base. Two of these forms appear to be seated, behatted ladies who have been talking; the third, upright, form presumably represents Rosso addressing one of the two ladies. What is obviously globs of wax equally appears to be three figures. There is a charge of mental communication between the standing figure and the central form. Like most of his sculptures this is small—only 17 inches high. It has been observed in this instance and others that if a work is viewed from an elevated position with the light coming from above the mood and effect of the sculpture is much clearer. That Rosso often conceived his pieces to be viewed from a particular position and with specific lighting is also apparent in the duplication of this effect in photographs of his sculptures which he took himself or directed.

The importance given to visual perception as a factor of conception had appeared earlier, as in Rosso's *Impression in an Omnibus* (1883-1884). This consists of five seated, closely spaced figures whose clothing merges while their heads are silhouetted by what would be the light from the windows behind them. The two end figures are much less distinctly executed and suggest that he may have been thinking of a softening of focus in peripheral vision. While the theme recalls the realism of Honoré Daumier (1810-1879), the effect of a recollected glimpse is distinctly Rosso.

Starting in 1898 his productivity diminished to the point that Rosso rarely produced new works; he merely created copies and variations on older pieces. Conversely, it was in this period that he exhibited most extensively. In 1896 he was included in a Pre-Raphaelite show in London. An exhibition of his sculptures travelled through Germany in 1901, and in 1903 he showed at the Vienna Secession. In the same year he visited Leipzig, Berlin, and Brussels and returned to Paris, where he was one of the founding members of the Salon d'Automne, which had a one-man show of his work in 1904. Thereafter there were frequent exhibitions of his work in salons and galleries, particularly in Italy, where he was in effect discovered at last by his countrymen.

Madame X (wax-over-plaster), variously dated 1896 or 1913, is likely a sketch of 1896 which Rosso finished by coating and working wax over the earlier plaster. It is certainly his most simple piece, being only a ghost-image of a face. Periodically his creativity was resurrected, as in *Ecce Puer* (1906-1907, wax), the head of a child viewed as if with a softened focus. It is not so much the image of a pure, innocent child as it is the purity and innocence of a child that he captured. The controversy over Rodin's debt to him in regard to the *Balzac,* shown in 1898, and Rosso's general stylistic influence on his friend's work created such a bitterness over what Rosso felt was the lack of recognition of his genius that it seemingly inhibited further development.

A Growing Reputation

The poetic tone and Symbolist mood of his sculpture broke with the purely representational standards of the past. Ironically, by the time of his greatest fame during his lifetime—the first quarter of the 20th century—Rosso's work was no longer revolutionary, though the Italian Futurists praised his sculptures and drew upon his artistic experience. During his lifetime and after his death the significance of Rosso's sculpture and his place in the history of art was subject to debate. His work was always associated with that of the prolific French sculptor Auguste Rodin (1840-1917), whose reputation greatly exceeded that of Rosso and negatively affected the perception of Rosso's importance. De-

spite his having shown frequently and the support of critics and patrons, militating against Rosso's renown are his modest production as well as his having lived and worked so much of his career away from Paris, where Rodin was well established. Furthermore, Rosso had a volatile, bitter, and sometimes outrageous personality in contrast to Rodin's congeniality. A reappraisal of Rosso's work occurred after the 1960s, and his important contribution to the development of 20th-century sculpture has finally been acknowledged.

Rosso's uniqueness and importance in the history of sculpture is established by his having approached his medium as a way of seeing, feeling, and creating images that reject what to that point had been the concept of sculpture as solid and static. As Rosso said: ''It is all a question of light. There is no matter in space.''

Further Reading

Most of the writings on Rosso are in Italian. The best source to present him in relation to 20th-century sculpture is C. Giedioa-Welcker, *Contemporary Sculpture: An Evolution in Volume and Space* (1955, rev. ed. 1961). The most thorough study on Rosso is M. Scolari Barr's *Medardo Rosso* (1963). □

Michael Ivanovich Rostovtzeff

Michael Ivanovich Rostovtzeff (1870-1952), Russian-born American historian and the foremost classical scholar of his day, specialized in the social and economic movements of Greece and Rome.

Michael Rostovtzeff was born on Nov. 10, 1870, in Kiev, where he went through the university, earning master and doctorate degrees in classical philology. From 1895 to 1898 he traveled throughout the classical lands. He then became professor of Latin at the University of St. Petersburg, a post he occupied until 1918.

Rostovtzeff and his wife left their country in 1918 because of the Russian Revolution and went to England. His *Proletarian Culture* (1919), published under the auspices of the Russian Liberation Committee, showed his revulsion against the principles of the Russian Revolution. In 1920 he became professor of ancient history at the University of Wisconsin, a position he held until 1925, when he went to Yale as Sterling professor of ancient history and archeology. In 1928 he directed Yale's archeological expedition to Dura-Europos on the Euphrates River in Syria. He continued as director and remained as editor of the excavation reports after he retired from teaching in 1944.

At the same time, Rostovtzeff was writing monographs and more general books. Two of his studies, *A Large Estate in Egypt in the Third Century B.C.* and *The Iranians and Greeks in South Russia* (both 1922), showed his interest in economic and cultural development. His *Social and Economic History of the Roman Empire* (1926) is considered one of the principal modern contributions to Roman historiography. In his popular text *A History of the Ancient World* (2 vols., 1926-1927) Rostovtzeff devoted considerable space to art and literature, and he extended this interest to Chinese art in his next book, *Inlaid Bronzes of the Han Dynasty in the Collection of C. T. Loo* (1927). He continued to write on topics such as Italy, Seleucid Babylonia, the animal style in Russia and China, and the art of Dura-Europos. The *Social and Economic History of the Hellenistic World* (3 vols., 1941) is his most famous work. He died in New Haven on Oct. 20, 1952.

Rostovtzeff believed that the past had meaning for the present. He thought the ancient world displayed features similar to the modern and argued that the economic development of the ancient world roughly approximated that of the present, although it did not reach the full stage of industrial capitalism. He favored the open Greek economic system in contrast to the closed Egyptian one and the urban middle class over a rural aristocracy. He attacked the notions that the ancient world was a stage from which modern economic development evolved and that economic factors were the sole cause of cultural change.

Further Reading

Rostovtzeff presents his ideas about history in the preface to his *A History of the Ancient World* (2 vols., 1926-1927). Herman Ausubel, *Historians and Their Craft: A Study of the Presidential Addresses of the American Historical Association, 1884-1945* (1950), considers Rostovtzeff the greatest classicist since Mommsen. □

Walt Whitman Rostow

Walt Whitman Rostow (born 1916) was an educator, economist, and government official.

Born in New York City on October 7, 1916, Walt Whitman Rostow was the son of Russian immigrants Victor Aaron and Lillian (Helman) Rostow. He attended Yale University, receiving a B.A. in 1936. Following graduation, Rostow continued his studies, first as a Rhodes scholar at Baillol College, Oxford University, 1936-1938, and then as a graduate student at Yale University, 1938-1940. After receiving a Ph.D. in economics from Yale University in 1940, Rostow taught for one year as an instructor in economics at Columbia University.

With the outbreak of World War II Rostow joined the Office of Strategic Services, soon achieving the rank of major. Stationed in London, one of his primary responsibilities was to recommend enemy targets to the U.S. Air Forces. For his additional work with the British Air Ministry in 1945 he was awarded the Legion of Merit and was made an honorary member of the Order of the British Empire.

Following the war he entered the Department of State as assistant chief of the German-Austrian Economic Division. In 1946-1947 Rostow was named the Harmsworth

Professor of American History at Oxford University. After a two year stint in Geneva as assistant to the executive secretary of the Economic Commission for Europe, an organ of the United Nations, he took another academic position in England serving as Pitt Professor of American History and Institutions at Cambridge University, 1949-1950. His first book, *The American Diplomatic Revolution* based on his inaugural lecture at Oxford University in November 1946, was published in 1947. The next year saw the publication of another book, *Essays on the British Economy of the Nineteenth Century*.

In 1950 Rostow was appointed professor of economic history at the Massachusetts Institute of Technology. The following year he was also named a staff member of the Center for International Studies at that university. Rostow continued in both posts until 1961. During those years Rostow wrote an impressive number of books, articles, and reviews on a wide range of topics. Among those works are: *The Process of Economic Growth* (1953, 2nd ed. 1960); *The Growth and Fluctuation of the British Economy, 1790-1850* (with others, 1953, 2nd ed. 1975); *The Dynamics of Soviet Society* (with others, 1953); *The Prospects for Communist China* (with others, 1954); *An American Policy in Asia* (with R. W. Hatch, 1955); *A Proposal: Key to an Effective Foreign Policy* (with M. F. Millikan, 1957); *The Stages of Economic Growth: A Non-Communist Manifesto* (1960); *The United States in the World Arena* (1960); *Rich Countries and Poor Countries: Reflections from the Past, Lessons for the Future* (1987); and *Theorists of Economic Growth from David Hume to the Present* (1990). These works helped establish Rostow's reputation as an original and influential economic theorist as well as an astute observer of contemporary international affairs.

In *The Stages of Economic Growth,* perhaps his most influential work, Rostow advanced a theory that sought ''to generalize the pattern of modern economic history in the form of a series of stages of economic growth'': 1) traditional society, 2) the preconditions for take-off, 3) take-off, 4) the drive to maturity, and 5) the age of high mass consumption. As its subtitle—''a non-communist manifesto''—indicated, Rostow's book argued for the efficacy of the capitalist development model, an argument aimed especially at the newly developing nations of the Third World.

After serving as an aide to John F. Kennedy during the 1960 presidential campaign, Rostow was appointed deputy special assistant for national security affairs by the president-elect in 1961. Later that year he moved to the Department of State, where he remained until 1966 as chairman of the Policy Planning Council. From 1964 to 1966 he also served as a U.S. member of the Inter- American Committee for the Alliance for Progress with the rank of ambassador. In 1966 President Lyndon B. Johnson named Rostow to replace McGeorge Bundy as special assistant to the president for national security affairs. In that post Rostow became one of Johnson's principal foreign policy advisers, especially with regard to the Vietnam War. Beginning with a special mission that he undertook for President Kennedy in late 1961, Rostow had paid close attention to the deepening American involvement in Southeast Asia. His optimistic projections about the U.S. war effort and his consistent support for the use of air power to accomplish U.S. objectives embroiled him in much controversy. Even in later writings he continued to defend the American war effort as well as his own policy positions.

In 1969 Rostow returned to teaching, accepting an appointment at the University of Texas at Austin. In the 1980s he was Rex G. Baker Professor of Political Economy in the Departments of Economics and History at that university. He received the Association of American Publishers Award for outstanding book on social sciences in 1990. In 1992 Rostow was named Chairman of the Board and CEO of the Austin Project. This group's goal was to solve the problems of urban America, starting with the city of Austin, Texas. The idea of the project was to start with the expansion of public and private programs that are aimed at prenatal care and aiding disadvantaged children. Rostow's philosophy was to invest in the young people. He compared the problems of today's cities to Vietnam: ''The way we fought the Vietnam War reminds me of the way we are trying to deal with the cities, running after all the symptoms and putting Band-Aids on them instead of going for the cause.''

Rostow continued his prolific scholarship, writing a series of books during this period on history, economics, and international affairs. Among these are: *East-West Relations: Is Detente Possible?* (with William E.Griffith, 1969); *Politics and the Stages of Growth* (1971); *The Diffusion of Power* (1972); *How It All Began: Origins of the Modern Economy* (1975); *The World Economy: History and Pros-*

pect (1978); *Getting from Here to There* (1978); *Why the Poor Get Richer and the Rich Slow Down* (1980); *Pre-Invasion Bombing Strategy: General Eisenhower's Decision of March 25, 1944* (1981); *The Division of Europe After World War II: 1946* (1981); *Europe After Stalin: Eisenhower's Three Decisions of March 11, 1953* (1982); *Open Skies: Eisenhower's Proposal of July 21, 1955* (1982); *The Barbaric Counter-Revolution: Cause and Cure* (1983); *The United States and the Regional Organization of Asia and the Pacific, 1965-1985* (1986); and *Stages of Economic Growth: A Non-Communist Manifesto* (1991).

Further Reading

There is no full-length biography of Rostow, but references to his work can be found in numerous studies of economic development theory. In addition, Rostow's role within the Kennedy and Johnson administrations has been treated in a series of general studies of American foreign policy during those years, many focused specifically on the Vietnam War. Of the latter, David Halberstam's *The Best and the Brightest* (1972) contains a brief biographical sketch. □

Mstislav Leopoldovich Rostropovich

"A thorough going Romantic" describes the musicality of Russian-born Mstislav (Slava) Leopoldovich Rostropovich (born 1927). While also active as a pianist and composer, he achieved international renown as a cellist and conductor.

Mstislav Rostropovich was born in Baku, the capital of the Soviet Republic of Azerbaijan, on March 27, 1927. The family was musical, his father being a professional cellist, his mother an accomplished pianist, and his sister a violinist with the Moscow Philharmonic. Rostropovich received his first lessons on both the cello and piano from his parents while quite young and, when the family moved to Moscow, he attended the Gnesin Institute where his father taught.

In 1943 he entered the Moscow Conservatory, studying with Semyon Kozolupov (cello) and Dmitri Shostakovich and Vissaryon Shebalin (composition), among others. He graduated with the highest distinction.

Rostropovich had won competitions for his cello playing in Moscow, Prague, and Budapest by the late 1940s. In 1956 he received a post as cello professoshipr at the Moscow Conservatory. By now an international career was well established, documented by numerous prizes and tours of Europe and the United States. His American debut took place at Carnegie Hall, New York, in April 1956. During the same period he met his future wife, Galina Vishnevskaya, then a soprano with the Bolshoi Opera. He occasionally served as her piano accompanist in song recitals. Their two daughters are both musicians.

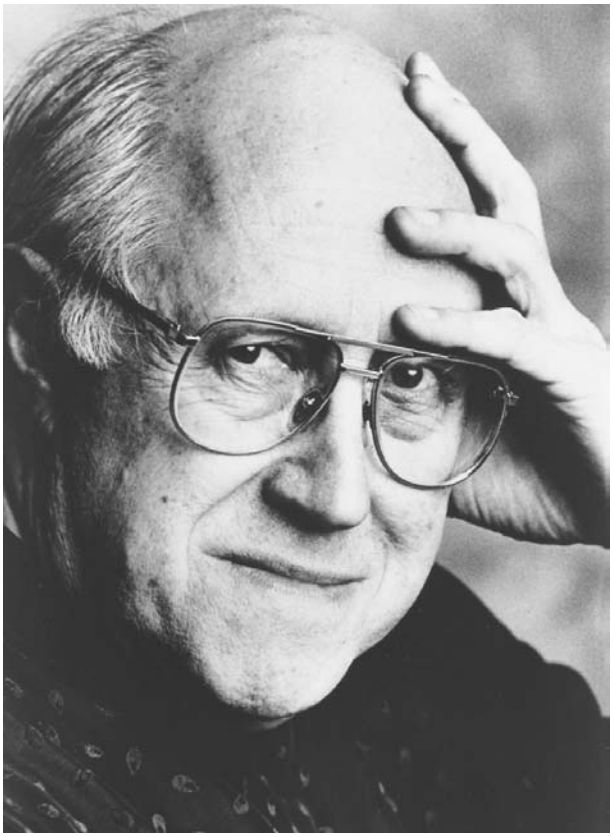

Rostropovich brought to his performances a complete command of the cello and a display of emotional intensity that were at once apparent to the audience. His technique maintained both accuracy of pitch and fullness of tone through the entire range of the instrument, and he excelled in producing a wide variety of tone colors. Flaws in his playing were more often of a musical, rather than technical, nature, such as his occasional tendency to overplay and his lapses in phrasing continuity. His repertoire extended from Bach to the moderns, several of whom wrote works for him. The list includes Shostakovich, Prokofiev, Penderecki, Lutoslawski, and Britten.

Beginning in 1975 Rostropovich played a cello, the "Duport," created by Antonio Stradivari in 1711. The instrument was in perfect condition except for a mark on its lower body, said to have been put there by Napoleon who, after hearing Duport play, asked to examine the instrument and accidentally bumped it with his spur.

Although Rostropovich had been interested in conducting since childhood, his career in this art did not pick up until after 1968, when he made his debut at the Bolshoi Theater in Moscow with Tchaikovsky's *Eugene Onegin*. He credited much of his ability to the observations he was able to make while performing as a soloist under various conductors. While he once made the statement that "no performer's identity is as important as the composer's," he was criticized for exaggerated and sometimes sentimental interpretations, tendencies also found in his cello playing. He was therefore most comfortable with music where these qualities are more appropriate—emotional works of the Ro-

mantic and Post-Romantic periods. He had, though, surprising success with some of the more ''difficult'' moderns, including Penderecki, Lutoslawski, and C. Halffter.

A defender of personal freedoms, Rostropovich ran afoul of the Soviet State for coming to the aid of his friend Alexander Solzhenitsyn, who was refused admittance into Moscow after the publication in the West of *The First Circle* and *Cancer Ward*. Rostropovich first allowed the writer to stay with him for an extended period and then, when Solzhenitsyn won the Nobel Prize for Literature in 1970 and was still not allowed to publish in Russia, wrote a letter to the press on his friend's behalf. The letter, which attacked Soviet censorship of the arts, the suppression of human rights, and the incompetence of those in administrative positions in the arts, remained unpublished in Russia but was picked up by foreign presses. Then began an official harassment of the careers of both Rostropovich and his wife. Their passports were confiscated and all tours outside the country canceled. At home they were limited to lesser engagements in remote places and when performances were broadcast their names were removed from the list of credits. A letter from Rostropovich to Brezhnev went unanswered. Finally, the intercession of several prominent people in the United States, including Leonard Bernstein and Senator Edward Kennedy, persuaded officials to allow Rostropovich and his family a two-year absence from the country during which they would be based in Britain. Both he and his wife were stripped of their Soviet citizenship in March 1978.

A successful concert he had given in Washington, D.C., with the National Symphony Orchestra led to a post as music director with that orchestra beginning in 1977. He was also a regular guest conductor with the London Philharmonic Orchestra for several years and it was with this orchestra that he made the first recording of Shostakovich's opera, *Lady Macbeth of Mtsensk,* his wife singing the role of Katerina. While with the London Philharmonic Orchestra he recorded the complete symphonies of Tchaikovsky, a composer he regarded more highly than do most musicians.

When he heard of the right-wing coup in the U.S.S.R. on August 19, 1991, Rostropovich flew immediately to Moscow. Continuing his dedication to freedom, he spent the next three days in the Russian parliament building while the coup collapsed around him. He called this time ''the best days of my life.'' Those types of days became even more frequent. In May, 1997, wrapped in an emotional visit to his native Azerbaijan he offered his music or even his life to prevent new fighting in the region. During his five-day stay he offered to play for the presidents of Armenia and Azerbaijan for as long as it took to settle the long dispute over the enclave of Nagorno-Karabakh. Leaving for Moscow, he said, ''If there is a new outbreak of hostilities in the conflict zone, I will go there, stand between the forces and say: Better kill me.''

Although not originally known as a composer, Rostropovich retained an active interest in writing music throughout his career. He dismissed his student works as ''bad imitations of Prokofiev,'' but occasionally included some later pieces in his own cello recitals. His compositions include two piano concertos, a work for a string quartet, various piano and cello pieces, and a satirical cantata.

His composing career has given him several widely acclaimed distinctions. In June, 1994, he conducted his last subscription concert as music director at the John F. Kennedy Center for the Performing Arts. The program, Verdi Requiem, more or less personified its leader: big, impassioned and extroverted and topped off his 17 seasons as the conductor of the National Symphony Orchestra.

In October, 1995, he returned to Russia to fight for a new cause-the costly and controversial reconstruction of Moscow's Christ the Savior Cathedral. It was said, that hundreds of wealthy and well-dressed Russians paid $1,000 apiece to hear Rostropovich conduct and play cello in the Moscow Conservatory.

April, 1997 gave Rostropovich the distinction of being the last conductor to play the Chicago Symphony Orchestra Hall before the $105 million renovation and expansion transformed the Orchestra Hall into Symphony Center.

Rostropovich did not give up his cello. In March of 1997, he, at age 70, played works by Marcello, Beethoven, Bach, Rachmaninoff and Shostakovich at the music festival in Monaco, dedicated to the memory of Princess Grace.

Among his numerous awards and distinctions were the Stalin Prize (1951); the Gold Medal of the Royal Philharmonic Society, London (1970); honorary doctorates from Harvard (1974) and Cambridge (1975) universities; Officer of the French Légion d'honneur (1982); the Anti-Defamation League Award (1985); and was made an honorary knight in 1987.

Further Reading

As Rostropovich divided his career between the cello and conducting, so the curious reader must consult different sources for either branch of his activities. The monthly periodical *The Strad* followed his life as a cellist very closely, scarcely an issue being without some mention of him. *The Washington Post* contained updates on his conducting engagements with the National Symphony Orchestra. This newspaper is indexed separately as well as in the *National Newspaper Index,* the latter being perhaps the more current. Helena Matheopoulos devoted a chapter to Rostropovich the conductor in her book *Maestro: Encounters with Conductors of Today* (1982). Rostropovich himself described the harassment of his and his wife's careers in an article in the *New York Times* (March 6, 1975). See also *Chicago Tribune*, ''Grand Finale,'' 04/26/97; ''CSO Announces 1996-97 Schedule,'' 02/09/96; ''Famed Conductor Performs For Cathedral In Moscow,'' 10/23/95; ''Verdi Requiem Is Swan Song For Rostropovich,'' 06/17/94. *New York Times* ''Music Festival In Monaco,'' March 16, 1997. *LA Times* ''World in Brief, Azerbaijan, Rostropovich Offers Music, Life for Peace,'' May 4, 1997. □

Philip Roth

The American author Philip Roth (born 1933) used his Jewish upbringing and his college days for the basis of many of his novels and other works.

Roth used his experiences in growing up in the Weequahic section of Newark, New Jersey, and his days as a college student in Rutgers and Bucknell as material for many of his works. He also employed his own writings and the public, and critical reaction to them, as the focus of much of his later material. For example, in two of his novels, *Zuckerman Unbound* (1981) and *The Anatomy Lesson* (1983), Roth expended thousands of words on the question of whether the novel he may be best known for, *Portnoy's Complaint* (1969), could be considered anti-Semitic.

Roth's critics found elements in his writing that reminded them of Saul Bellow, Norman Mailer, J.D. Salinger, and Bernard Malamud. He introduced Franz Kafka as a character in his essay-story ''Looking at Kafka,'' in which he had the Czech writer coming to Newark to be his Hebrew teacher at the age of nine. In *Professor of Desire* (1977) Roth's character David Kepesh journeys to Prague to visit Kafka's home and discuss him with a Czech professor who is devoted to Melville. Henry James' *Portrait of a Lady* becomes a point at issue with the hero of *Letting Go* (1962) and the woman he is involved with, and *The Breast* (1972) concerns the overnight change of a professor of literature into a six-foot mammary gland, recalling Gogol's *The Nose* and Kafka's *The Metamorphosis*.

Born in 1933 to Herman Roth, an insurance salesman, and the former Bess Finkel, the writer grew up in a Jewish neighborhood in Newark, the city that was to serve as the home of the protagonist of his highly successful *Goodbye, Columbus* (1959), for which he won the National Book Award when he was only 26 and which was later made into a film. It is the story of a poor young Jewish man from Newark, Rutgers, who has an affair with a wealthy young Jewish woman from the nearby New Jersey suburbs. The romance ends because of their differences in values. Alfred Kazin compared Roth's observations of the ways of the rich in this novella to F. Scott Fitzgerald's. Saul Bellow called him a virtuoso, and Irving Howe wrote that he had achieved the kind of a voice writers strive a lifetime to find. However, in ''Philip Roth Revisited'' (*Commentary,* 1972), Howe wrote a stinging assessment of the writer's works up to that point, declaring that he thought well of only one of his stories, ''Defender of the Faith,'' which appeared with four other short stories in the *Goodbye, Columbus* collection. Later, in *The Anatomy Lesson,* Roth, through his alter ego, Nathan Zuckerman, describes an attack on his work by a Jewish intellectual whom critic Joseph Epstein names as Howe.

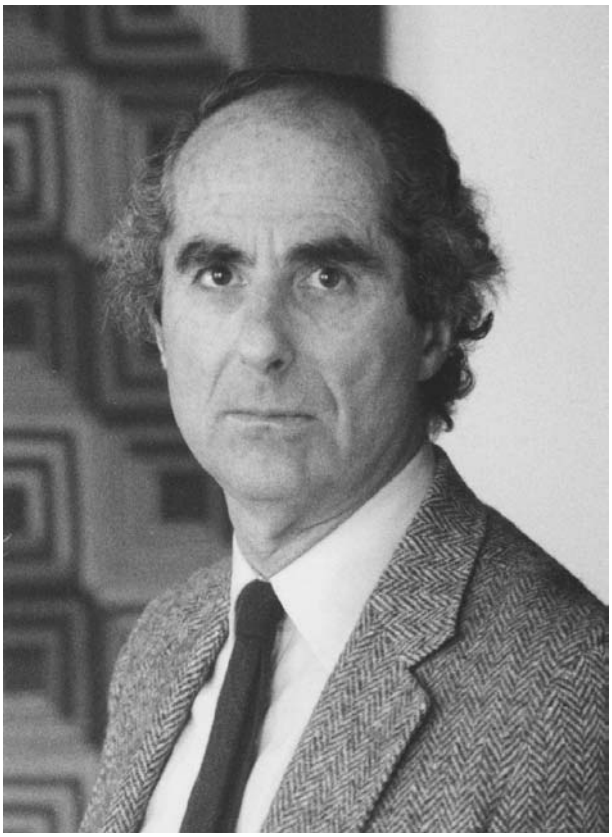

It was when he wrote of the suffocating restrictions of his Jewish youth in Newark in his best-selling *Portnoy's Complaint* that Roth leaped into public and critical scrutiny. He was praised for having written an amusing sex novel in the fashion of Henry Miller. It was described as hilariously lewd, capable of making the reader laugh out loud, although not without its touching moments. But, it had its detractors as well. Some found it obscene and revolting, declaring it pictured Jewish life in a degrading manner. Others thought it was a novel that led nowhere. Irving Howe, one of the major challengers to the value of Roth's work, said that ''the cruelest thing anyone can do with *Portnoy's Complaint* is to read it twice.'' Later critics said that both of Roth's popular works, *Goodbye, Columbus* and *Portnoy's Complaint,* seemed somewhat dated by the end of the 1980s.

Many of the characters in his novels suggest Roth himself. In *My Life as a Man* (1970), which some critics hold as one of his best works, he depicts a novelist, Peter Tarnopol, recounting the sexual adventures of his fictional alter ego, Nathan Zuckerman, who will return as the author of *Carnovsky,* a sensational best-seller about sexual liberation that seems like *Portnoy's Complaint*. The Roth Tarnopol-Zuckerman character reappears in the Zuckerman trilogy—*The Ghost Writer* (1978), *Zuckerman Unbound,* and *The Anatomy Lesson*—as the hero confronts the relationship between life and literature and experiences the joys and sorrows of fame.

Not all of Roth's novels follow the theme of the male Jewish writer at work. In *When She Was Good* (1967) his main character is a Protestant female, and the novel is set in the Midwest. *Our Gang* (1971) is a political satire of the early 1970s opening with a quote from then President Richard Nixon that ''the unborn have rights'' that are ''recognized in law, recognized even in principles expounded by the United Nations.'' Roth goes on to have his main character, whom he calls Tricky, argue that he ''could have done the popular thing and come out against the sanctity of human life,'' but he decided to risk losing a second term by defending the rights of the unborn.

When Roth published *The Facts: A Novelist's Autobiography* in 1988, some of his readers though that the facts of his life might be here separated from the fiction he had been creating. But the form of the work helps to leave the issue in doubt. Roth begins by writing a letter to Nathan Zuckerman, hero of *The Counterlife* (1986) and so many of his previous novels, asking him for his candid opinion of the book. Then, 160 pages later, Zuckerman responds. He tells him not to publish it and, instead of trying to ''accurately'' report on the life of Philip Roth, to continue writing about Zuckerman. In *Deception* (1990) he challenged both reader and critic to decide what was fiction and what was autobiographical, when the male character (Philip) complains to the woman in the novel, ''I write fiction and I'm told it's autobiography. I write autobiography and I'm told it's fiction, so since I'm so dim and they're so *smart,* let them decide.''

Other major works published during the 1990's included: *Patrimony* (1991), a story about his 86-year-old father's struggle with an incurable brain tumor, received the National Book Critics Circle Award; *Operation Shylock: A Confession* (1993), winner of the 1994 Pen/Faulkner Award for Fiction and *Time* magazine's Best American Novel award; *Sabbath's Theater* (1995), National Book Award for Fiction; and *American Pastoral* (1997) an account of the effect that the Vietnam War had on the family of Seymour (Swede) Levov, a high school hero the fictional Zuckerman.

Further Reading

For additional information on Philip Roth from critics, including Roth himself, see Philip Roth, *Reading Myself and Others* (1975); Martin Green, ''Introduction'' in *A Philip Roth Reader* (1980); Sanford Pinsker, ''Zuckerman's Success,'' *Mainstream* (December 1981); Julian Webb, ''Nathan Agonistes,'' *The Spectator* (March 3, 1984); Joseph Epstein, ''What Does Philip Roth Want?'' in *Plausible Prejudices: Essays on American Writing* (1985); Jonathan Brent, ''What Facts? A Talk With Philip Roth,'' and Justin Kaplan, ''Play It Again, Nathan,'' both *The New York Times* (September 25, 1988); and Fay Weldon, ''Talk Before Sex and Talk After Sex,'' the *New York Times* (March 11, 1990). Murray Baumgarten and Barbara Gottfried provided a critical review of major works in *Understanding Philip Roth* (1990, Columbia Univ Press). □

Mark Rothko

The American painter Mark Rothko (1903-1970) was one of the original abstract expressionists who emerged in New York after World War II. His mature painting emphasized pure color.

Mark Rothko was born on Sept. 25, 1903, in Gvinsk, Russia, and emigrated to the United States in 1913. He attended Yale University (1921-1923), and he began painting in 1925, when he studied with Max Weber at the Art Students League in New York. He later traveled extensively in Europe.

In 1935 Rothko cofounded ''The Ten,'' an organization of expressionist artists in New York. During 1936 and 1937 he worked on the government's Federal Arts Project. In 1948 he joined Robert Motherwell, Barnett Newman, and William Baziotes in founding a New York art school called ''Subjects of the Artist.'' For extensive periods throughout his career Rothko taught at colleges and universities, including the Center Academy in Brooklyn (1929-1952), the California School of Fine Arts in San Francisco (summers of 1947 and 1949), Brooklyn College (1951-1954), the University of Colorado (1955), and Tulane University (1956).

Rothko's first important one-man show in 1945 at the Art of This Century Gallery in New York City established him as a leading figure in postwar American painting. During the 1940s and 1950s he exhibited regularly. In 1958 his work was included in the Venice Biennale, and in 1961 the Museum of Modern Art in New York City held a retrospective exhibition. Among Rothko's special awards were his election to the National Institute of Arts and Letters in 1968 and the honorary degree of doctor of fine arts from Yale University in 1969. Rothko committed suicide in New York on Feb. 25, 1970.

Like nearly all the advanced American painters who matured during the 1940s, Rothko's early work was founded on the tenets of both cubism and surrealism. This meant that his art leaned both toward the problems of formal abstraction and toward a more traditional notion of conceptualized subject matter. By the late 1940s, however, he gradually broke through to a style that rejected both cubism and surrealism, and his work became linked with

the abstract expressionism of men like Jackson Pollock and Willem de Kooning. Rothko's bestknown paintings of the 1950s and 1960s continued to be associated with this general style.

But Rothko's art reveals a distinct and personal interpretation of the abstract expressionist style. From his first emergence as a mature artist, he eschewed the gestural brushwork and the dense, painterly surfaces that became celebrated in the work of De Kooning, Franz Kline, and others. Instead, Rothko concentrated on expression through color alone, and to this end he radically simplified his imagery. In his best paintings, the imagery consists of two or three rectangles of color that float within an abstract space. Generally, the areas of color dissolve softly into one another, denying all traces of either hard or tactile edges. The softness is a function of the artist's delicate, feathery brushstrokes, and it results in an expanding pictorial space that seems to consist of pure color rather than colored objects. In many of Rothko's paintings his colors appear to generate their own magical or divine light.

Further Reading

The catalog of Rothko's Museum of Modern Art retrospective exhibition, *Mark Rothko,* by Peter Selz (1961) is especially rich with illustrations. Rothko's place within the abstract expressionist movement is presented in Barbara Rose, *American Art since 1900* (1967). □

Johann Michael Rottmayr

Johann Michael Rottmayr (1654-1730) was the first native-born Austrian painter of the 18th century to achieve preeminence over the Italians, thus beginning the great century of Austrian baroque painting.

Johann Michael Rottmayr born in Laufen, a small town near Salzburg, on Dec. 10, 1654, probably learned the rudiments of his craft from his mother, who was a painter. About 1675 he went to Venice, entering the workshop of Karl Loth, an expatriate Bavarian, with whom he remained for 13 years. About 1688 he returned to Austria and soon entered the service of the prince-bishop of Salzburg, Johann Ernst Graf Thun, who favored German artists over the Italians, who still dominated art north of the Alps.

Rottmayr's lifelong friendship and collaboration with the architect Johann Bernhard Fischer von Erlach began in Salzburg. Rottmayr painted altarpieces and frescoes for most of Fischer's buildings in Salzburg—the Church of the Trinity (ca. 1702), the Church of the Hospital of St. John (1709), and the University Church (1721-1722)—as well as for the Residenz (1689, 1710-1714) and other secular and religious buildings in the city. The two men also collaborated at Frain Castle (Vranov) in Moravia (1695), creating, in the so-called Ancestral Hall, the first of their huge oval cupolas, where through painted illusionistic foreshortening and perspective the impression is given of seeing the open sky filled with mythological beings glorifying, in this case, the family of the owner. Rottmayr's early style, though very much like that of his master, Loth, is characterized by his own bright local color, massive forms, and strong movement.

Rottmayr moved to Vienna about 1699, where he continued to work with Fischer on such projects as Schönbrunn Palace (1700). But Rottmayr also began to receive other commissions, notably the fresco decoration of the Jesuit Church in Breslau (1704-1706) and of the Liechtenstein Summer Palace outside Vienna (1706-1707), as well as paintings for the Council Chamber of the Vienna City Hall (1712).

In Vienna, Rottmayr's style became more fluid, with subtler, more ingratiating color and more harmonious compositions, suggesting the influence of the works of Peter Paul Rubens and Anthony Van Dyck available to him there; yet it retained the strong plasticity and dynamic movement of his early years. During the first 2 decades of the 18th century he was the leading painter of Vienna and the Hapsburg domains. Although he continued to work intermittently elsewhere in the Holy Roman Empire—Salzburg, Franconia, and Bohemia—his work from this time on was largely in Vienna and its environs. He decorated the interior of the church of the monastery of Melk with frescoes and altarpieces (1716-1722), and in the Karlskirche in Vienna, Fischer von Erlach's most famous creation, Rottmayr painted the *Glorification of St. Charles Borromeo* in the dome as well as the entire fresco decoration of the church (1725-1729). One of his last important commissions was the frescoes for the church of the monastery of Klosterneuburg outside Vienna (1729).

A painter of great imagination, Rottmayr imbued his essentially idealized figures with a robust liveliness and naturalism of great appeal. His color, especially in his maturity, is often of enchanting beauty and refinement. The visionary effect of his ceiling paintings is sometimes reduced by the massiveness of his figures, but all are eminently effective in their swirling compositions.

Rottmayr was ennobled in 1704 with the title ''von Rosenbrunn.'' He died in Vienna on Oct. 28, 1730, almost literally with his brush in his hand.

Further Reading

There is no monograph on Rottmayr in English. He is discussed in Eberhard Hempel, *Baroque Art and Architecture in Central Europe* (1965). Edward A. Maser, *Disegni inediti di Johann Michael Rottmayer* (1971), in Italian, dealing with his drawings, is illustrated in color. □

Georges Rouault

Georges Rouault (1871-1958), a French painter and graphic artist, was one of the most outstanding religious painter of the modern movement.

Georges Rouault was born on May 27, 1871, in Paris. His father was a cabinet-maker, and the family had artistic interests. Between 1885 and 1890 Rouault worked as an apprentice to stained-glass painters on the restoration of medieval windows and attended evening classes at the École des Arts Décoratifs. His predilection for luminous colors and black outlines had its origin in these early experiences.

In 1890 Rouault entered the École des Beaux-Arts, and the following year Gustave Moreau became his teacher. Henri Matisse and Albert Marquet were fellow students. Rouault became Moreau's favorite pupil, and his early works (mainly religious themes, with some portraits and somber landscapes) were painted in a traditional manner very like his teacher's. Rouault competed twice for the Prix de Rome (1893 and 1895), both times without success. In 1894, however, the artist won both a prize and a competition.

In 1901 Rouault spent some time in the Benedictine abbey at Ligugé, where the author J. K. Huysman tried to organize a brotherhood of artists. In 1903 Rouault became the first curator of the Moreau Museum and participated in the foundation of the Salon d'Automne with Matisse and Marquet. In 1904 Rouault met the Catholic writer Léon Bloy and, influenced by him, sought to depict the tragedy of the human condition. At that year's Salon d'Automne a large number of Rouault's watercolors appeared, depicting prostitutes, clowns, and acrobats painted in gloomy colors. Although he exhibited with the Fauves in 1905, he did not belong to this or any other group.

Rouault's *Prostitute before Her Mirror* (1906) is depicted with fierce loathing and revulsion. The series of judges and politicians, in which he attacked injustice and hypocrisy, began in 1908 and continued to about 1916. He also painted the poor and the humble. His indignation was expressed not only in subject matter but also in his brushwork.

In 1908 Rouault married Marthe Le Sidaner; they had four children. His first one-man show took place in Paris in 1910. In 1911 he moved to Versailles, where the philosopher Jacques Maritain and his wife were neighbors. In 1917 Ambroise Vollard became Rouault's dealer and set him up in a large studio in Paris. Between 1917 and 1927 Vollard commissioned illustrations for several books (*Père Ubu, The Circus, Les Fleurs du mal, Miserere,* and *Guerre*). Rouault developed a new and complex technique in his graphic work and worked in etching, wood engraving, and color lithography.

In 1918, when Rouault abandoned watercolor and gouache for oil, his palette became lighter and more jewellike. The artist's fury was replaced by compassion, as in his tender faces of Christ. His mature work has a vibrant luminosity, and heavy black outlines define the forms. Masterpieces of this style are the *Old King* (1937) and the *Head of Christ* (1937-1938).

Rouault wrote both prose and poetry. He also published autobiographical books, such as *Souvenirs intimes* (1926) and *Stella Vespertina* (1947). He produced designs for tapestries, stained-glass windows (church in Assy), and enamels. In 1929 he executed the sets and costumes for Sergei Diaghilev's ballet *The Prodigal Son*.

Between 1940 and 1956 large restrospective exhibitions of Rouault's work took place in many European and American museums and even in Japan. He died in Paris on Feb. 13, 1958, and was given a state funeral.

Further Reading

The most comprehensive study of Rouault is Pierre Courthion, *Georges Rouault* (1962), which contains a classified catalog, bibliography, list of exhibitions, and index. A useful survey of his life and work is Lionello Venturi, *Rouault: Biographical and Critical Study* (1959). For reproductions and commentary on his work see the two publications of the New York Museum of Modern Art: *Georges Rouault: Paintings and Prints,* by James Thrall Soby (1945; 3d ed. 1947), and *Georges Rouault, Miserere,* with a preface by Rouault and an introduction by M. Wheeler (1952).

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□

Francis Peyton Rous

The American pathologist and virologist Francis Peyton Rous (1879-1970) received the Nobel Prize

in medicine for his pioneering work on the relation of viruses to cancer.

Peyton Rous was born in Baltimore, Md., on Oct. 5, 1879. He attended Johns Hopkins University in Baltimore, from which he received a bachelor's degree in 1900 and a medical degree in 1905. From 1905 to 1906 he served as resident house officer at the Johns Hopkins Hospital and from 1906 to 1908 was an instructor in pathology at the University of Michigan. In 1909 Rous went to the Rockefeller Institute for Medical Research in New York City, where he remained until his death on Feb. 16, 1970.

At the Rockefeller Institute, Rous began a series of studies of tumors in chickens. It was then widely believed that cancers were caused by chemical agents and that they could be transmitted from one animal to another only through the actual transplantation of cancerous cells. By 1911 Rous was able to show that tumors in chickens could be transferred from one chicken to another through a cell-free filtrate. The implication of this work was that the particular cancer being studied was caused by a virus. However, although Rous's observations were indicative of what would one day be a widely held belief, that is, that some cancers are virusinduced, his work was not well accepted in 1911.

Rous next attempted to show that a virus was present as a causative agent in mammalian tumors, but he failed, and it was not until the mid-1930s that he again turned to this line of research. In the interim he developed methods of cultivating cancer viruses in test tubes and in chick embryos, did research in liver and gallbladder physiology, and was a principal figure in the development of blood banks. The last-mentioned contribution was made during World War I, when, working with J. R. Turner, Rous found that whole blood could be preserved for many weeks under refrigeration when it was put in a citrate solution.

In the early 1930s Richard Shope, a member of the Rockefeller Institute and friend of Rous, demonstrated that a virus caused large warts in wild rabbits. Working with this fact, Rous and his laboratory associates were soon able to show that the virus causing these warts sometimes produced cancer. With this demonstration that viruses were associated with mammalian cancers, the virus theory made great progress. By the mid-1940s, that viruses were one cause of cancer was generally accepted; in 1966, at the age of 87, Rous was awarded the Nobel Prize in medicine. The prize was shared with Charles Brenton Huggins, a pioneer in the treatment of cancer.

Rous received many other awards and much public recognition. He was a member of the Board of Scientific Consultants of the Sloan Kettering Institute for Cancer Research and was coeditor of the *Journal of Experimental Medicine*.

Further Reading

Details on Rous's life and work are in George W. Corner, *A History of the Rockefeller Institute, 1901-1953* (1964). *McGraw-Hill Modern Men of Science,* vol. 1 (1966), includes an autobiographical sketch. Isaac Berenblum, *Men against Cancer* (1952), and Greer Williams, *Virus Hunters* (1959), are useful in placing Rous's work in an overall framework. □

Henri Rousseau

The Frenchman Henri Rousseau (1844-1910) was the greatest modern European primitive painter. His works are infused with fantasy of a naively charming character.

Henri Rousseau was born in Laval on May 21, 1844. At the age of 18 he enlisted in the army, where he played the saxophone in an infantry band. It is usually assumed by biographers, following Rousseau's own account, that he was stationed in Mexico from 1862 to 1866 as part of the French force supporting the emperor Maximilian.

Rousseau left the army in 1866, worked for a while as a clerk in a lawyer's office, and married in 1869. In 1871 he served as a corporal in the army in the Franco-Prussian War. Upon demobilization that year he took a minor position with the customs service (hence he is often called Rousseau le Douanier, ''the Customs Officer''), where he remained until his early retirement in 1885.

Given a small pension, Rousseau settled in humble quarters and devoted himself to painting. In 1884 he had begun to copy in the Louvre. He studied briefly with the academic painter Jean Léon Gérôme at the École des Beaux-Arts. In 1886 Rousseau exhibited for the first time at the Salon des Indépendants, where he showed fairly regularly until his death. He helped support himself by giving lessons in painting, diction, and music—he was a skilled violinist. Though many ridiculed him, Paul Gauguin, Odilon Redon, Georges Seurat, Camille Pissarro, and Henri de Toulouse-Lautrec admired his work. Rousseau believed himself a great artist: in an autobiographical account of 1895 he wrote that he was becoming ''one of France's best realist painters.''

Of a generous and trusting nature, Rousseau was well liked by other artists, whom he invited to his soirées, but he was often made the object of practical jokes. In 1908 he was given a party by Pablo Picasso, whom he came to consider as one of the two greatest living painters, the other being himself. Rousseau died in Paris on Sept. 2, 1910, and Constantin Brancusi chiseled on his tombstone a eulogy composed by the poet Guillaume Apollinaire.

The power of Rousseau's paintings is derived from a remarkable combination of fantasy and actuality. His scenes are grounded in actuality, but even as he has tried to realize the concreteness of each event, they have been transformed into a quaint private world. Neither modeling nor atmospheric perspective, a technique in which objects are blurred to suggest distance from the observer, is used. He depicted weddings and family reunions of friends; cityscapes and landscapes of Paris and its suburbs, like the *Village Street* (1909); and, most remarkable of all, jungle scenes.

Rousseau's jungle pictures are an amalgamation of memory images of his Mexican trip (if, indeed, he ever was in Mexico), visual experiences from visits to botanical gardens and zoos, and depictions of plants and wild animals he had seen on postcards and in photographs. In the *Sleeping Gypsy* (1897) a Negress, in a picturesque costume, lies asleep in the midst of a desert with a mandolin and a pitcher beside her. The moon is shining (it echoes in form the curved mandolin), and a lion sniffs curiously at her. The *Dream* (1910) may be connected with a youthful romance of Rousseau, who had been enamored of a Polish girl named Yadwigah (he wrote a poem to her in connection with this work). A nude woman lies on a couch in the middle of jungle. About her grows lush foliage in which fierce animals, surprisingly tame, lurk. His jungle scenes, though based on real objects and perhaps certain events, in their totality clearly existed only in his mind's eye.

Further Reading

A study that takes into account most previous research on Rousseau is Dora Vallier, *Henri Rousseau* (1964). Other works on him include Daniel Cotton Rich, *Henri Rousseau* (1942; rev. ed. 1946), and Jean Bouret, *Henri Rousseau* (1961). For Rousseau and his times see Roger Shattuck, *The Banquet Years: The Arts in France, 1885-1918* (1958; rev. ed. 1968).

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Jean Jacques Rousseau

The Swiss-born philosopher, author, political theorist, and composer Jean Jacques Rousseau (1712-1778) ranks as one of the greatest figures of the French Enlightenment.

Both Jean Jacques Rousseau the man and his writings constitute a problem for anyone who wants to grasp his thought and to understand his life. He claimed that his work presented a coherent outlook; yet many critics have found only contradictions and passionate outbursts of rhetoric. One interpreter has called Rousseau ''an irresponsible writer with a fatal gift for epigram.'' In the eyes of others Rousseau was not a ''serious thinker'' but only a mere feeler who occasionally had a great thought. Still others have found Rousseau a mere juggler of words and definitions. Even those who turn to him as an innovating genius have been at odds concerning what he advocated. Rousseau has been variously applauded or denounced as the founder of the romantic movement in literature, as the intellectual father of the French Revolution, as a passionate defender of individual freedom and private property, as a socialist, as a collectivist totalitarian, as a superb critic of the social order, and as a silly and pernicious utopian. Some few critics notably Gustave Lanson and E. H. Wright—have taken Rousseau at his word and believe that he attempted to answer only one question: how can civilized man recapture the benefits of ''natural man'' and yet neither return to the state of nature nor renounce the advantages of the social state?

For Rousseau's biographers the man himself has been as puzzling as his work—a severe moralist who lived a dangerously ''relaxed'' life, a misanthrope who loved humanity, a cosmopolitan who prided himself on being a ''citizen of Geneva,'' a writer for the stage who condemned the theater, and a man who became famous by writing essays that denounced culture. In addition to these anomalies, his biographers have had to consider his confessed sexual ''peculiarities''—his lifelong habit of masturbation, his exhibitionism, his youthful pleasure in being beaten, his 33-year liaison with a virtual illiterate, and his numerous affairs—and, characteristic of his later years, his persecution suspicions that reached neurotic intensity.

Three major periods characterize Rousseau's life. The first (1712-1750) culminated in the succès de scandale of his *Discours sur les sciences et les arts.* The second (1750-1762) saw the publication of his closely related major works: *La Nouvelle Héloïse* (1761), *L'Émile* (1762), and *Du contrat social* (1762). The last period (1762-1778) found Rousseau an outcast, hounded from country to country, his books condemned and burned, and a personnage, re-

spected and with influential friends. The *Confessions, Dialogues, and Les Rêveries du promeneur solitaire* date from this period.

Youth, 1712-1750

Rousseau was the second child of a strange marriage. His mother, Suzanne Bernard, had at the age of 33 married Isaac Rousseau, a man less wellborn than she. Isaac, exhausted perhaps by his frequent quarrels over money with his mother-in-law, left his wife in 1705 for Constantinople. He returned to Suzanne in September 1711. Jean Jacques was born on June 28, 1712, at Geneva, Switzerland. Nine days later his mother died.

At the age of 3, Jean Jacques was reading and weeping over French novels with his father. From Isaac's sister the boy acquired his passion for music. His father fled Geneva to avoid imprisonment when Jean Jacques was 10. By the time he was 13, his formal education had ended. Apprenticed to a notary public, he was soon dismissed as fit only for watchmaking. Apprenticed again, this time to an engraver, Rousseau spent 3 wretched years in hateful servitude, which he abandoned when he found himself unexpectedly locked out of the city by its closed gates. He faced the world with no visible assets and no obvious talents.

Rousseau found himself on Palm Sunday, 1728, in Annecy at the house of Louise Eleonore, Baronne de Warens. She sent him to a hospice for catechumens in Turin, where among ''the biggest sluts and the most disgusting trollops who ever defiled the fold of the Lord,'' he embraced the Roman Catholic faith. His return to Madame de Warens in 1729 initiated a strange alliance between a 29-year-old woman of the world and a sensitive 17-year-old youth.

Rousseau lived under her roof off and on for 13 years and was dominated by her influence. He became her *Petit;* she was his *Maman*. Charming and clever, a born speculator, Madame de Warens was a woman who lived by her wits. She supported him; she found him jobs, most of which he regarded as uncongenial. A friend, after examining the lad, informed her that he might aspire to become a village curé but nothing more. Still Rousseau read, studied, and reflected. He pursued music and gave lessons. For a time he was a not too successful tutor.

First Publications and Operas

In 1733, disturbed by the advances made to Rousseau by the mother of one of his music pupils, Madame de Warens offered herself to him. Rousseau became her lover: ''I felt as if I had been guilty of incest.'' The sojourn with Madame de Warens was over by 1742. Though she had taken other lovers and he had enjoyed other escapades, Rousseau was still devoted to her. He thought that the scheme of musical notation he had developed would make his fortune in Paris and thus enable him to save her from financial ruin. But his journey to Paris took Rousseau out of her life. He saw her only once again, in 1754. Reduced to begging and the charity of her neighbors, Madame de Warens died destitute in 1762.

Rousseau's scheme for musical notation, published in 1743 as *Dissertation sur la musique moderne,* brought him neither fame nor fortune—only a letter of commendation from the Académie des Sciences. But his interest in music spurred him to write two operas—*Les Muses galantes* (1742) and *Le Devin du village* (1752)—and permitted him to write articles on music for Denis Diderot's *Encyclopédie; the Lettre sur la musique française,* which embroiled him in a quarrel with the Paris Opéra (1753); and the *Dictionnaire de musique,* published in 1767.

From September 1743 until August 1744 Rousseau served as secretary to the French ambassador to Venice. He experienced at firsthand the stupidity of officialdom and began to see how institutions lend their authority to injustice and oppression in the name of peace and order. Rousseau spent the remaining years before his success with his first *Discours* in Paris, where he lived from hand to mouth the life of a struggling intellectual.

In March 1745 Rousseau began a liaison with Thérèse Le Vasseur. She was 24 years old, a maid at Rousseau's lodgings. She remained with him for the rest of his life—as mistress, housekeeper, mother of his children, and finally, in 1768, as his wife. He portrayed her as devoted and unselfish, although many of his friends saw her as a malevolent gossip and troublemaker who exercised a baleful influence on his suspicions and dislikes. Not an educated woman—Rousseau himself cataloged her malapropisms—she nonetheless possessed the uncommon quality of being able to offer stability to a man of volatile intensity. They had five children—though some biographers have questioned

whether any of them were Rousseau's. Apparently he regarded them as his own even though he abandoned them to the foundling hospital. Rousseau had no means to educate them, and he reasoned that they would be better raised as workmen and peasants by the state.

By 1749 Diderot had become a sympathetic friend, and Rousseau regarded him as a kindred spirit. The publication of Diderot's *Lettre sur les aveugles* had resulted in his imprisonment at Vincennes. While walking to Vincennes to visit Diderot, Rousseau read an announcement of a prize being offered by the Dijon Academy for the best essay on the question: has progress of the arts and sciences contributed more to the corruption or to the purification of morals?

Years of Fruition, 1750-1762

Rousseau won the prize of the Dijon Academy with his *Discours sur les sciences et les arts* and became ''l'homme du jour.'' His famous rhetorical ''attack'' on civilization called forth 68 articles defending the arts and sciences. Though he himself regarded this essay as ''the weakest in argument and the poorest in harmony and proportion'' of all his works, he nonetheless believed that it sounded one of his essential themes; the arts and sciences, instead of liberating men and increasing their happiness, have for the most part shackled men further. ''Necessity erected thrones; the arts and sciences consolidated them,'' he wrote.

The *Discours sur l'origine de l'inégalité des hommes,* written in response to the essay competition proposed by the Dijon Academy in 1753 (but which did not win the prize), elaborated this theme still further. The social order of civilized society, wrote Rousseau, introduced inequality and unhappiness. This social order rests upon private property. The man who first enclosed a tract of land and called it his own was the true founder of civilized society. ''Don't listen to that imposture; you are lost if you forget that the fruits of the earth belong to everyone and the earth to no one,'' he wrote. Man's greatest ills, said Rousseau, are not natural but made by man himself; the remedy lies also within man's power. Heretofore, man has used his wit and art not to alter his wretchedness but only to intensify it.

Three Major Works

Rousseau's novel *La Nouvelle Héloïse* (1761) attempted to portray in fiction the sufferings and tragedy that foolish education and arbitrary social conventions work among sensitive creatures. Rousseau's two other major treatises—*L'Émile ou de l'éducation* (1762) and *Du contrat social* (1762)—undertook the more difficult task of constructing an education and a social order that would enable men to be natural and free; that is, that would enable men to recognize no bondage except the bondage of natural necessity. To be free in this sense, said Rousseau, was to be happy.

Rousseau brought these three works to completion in somewhat trying circumstances. After having returned to the Protestant fold in 1755 and having regained his citizenship of Geneva that same year, Rousseau accepted the rather insistent offer of Madame Louise d'Épinay to install Thérèse and himself in the Hermitage, a small cottage on the D'Épinay estate at Montmorency. While Rousseau was working on his novel there, its heroine materialized in the person of Sophie, Comtesse d'Houdetot; and he fell passionately in love with her. He was 44 years old; Sophie was 27, married to a dullard, the mistress of the talented and dashing Marquis Saint-Lambert, and the sister-in-law of Rousseau's hostess. Rousseau was swept off his feet. Their relationship apparently was never consummated; Sophie pitied Rousseau and loved Saint-Lambert. But Madame d'Épinay and her paramour, Melchior Grimm, meddled in the affair; Diderot was drawn into the business. Rousseau felt that his reputation had been blackened, and a bitter estrangement resulted. Madame d'Épinay insulted Rousseau until he left the Hermitage in December 1757. However, he remained in Montmorency until 1762, when the condemnation of *L'Émile* forced him to flee from France.

La Nouvelle Héloïse appeared in Paris in January 1761. Originally entitled *Lettres de deux amants, habitants d'une petite ville au pied des Alpes,* the work was structurally a novel in letters, after the fashion of the English author Samuel Richardson. The originality of the novel won it hostile reviews, but its romantic eroticism made it immensely popular with the public. It remained a best seller until the French Revolution.

The notoriety of *La Nouvelle Héloïse* was nothing compared to the storm produced by *L'Émile and Du contrat social*. Even today the ideas promulgated in these works are revolutionary. Their expression, especially in *L'Émile,* in a style both readable and alluring made them dangerous. *L'Émile* was condemned by the Paris Parlement and denounced by the archbishop of Paris. Both of the books were burned by the authorities in Geneva.

L'Émile and *Du contrat social*

L'Émile ou de l'éducation remains one of the world's greatest speculative treatises on education. However, Rousseau wrote to a correspondent who tried to follow *L'Émile* literally, ''so much the worse for you!'' The work was intended as illustrative of an educational program rather than prescriptive of every practical detail of a proper education. Its overarching spirit is best sensed in opposition to John Locke's essay on education. Locke taught that man should be educated to the station for which he is intended. There should be one education for a prince, another for a physician, and still another for a farmer. Rousseau advocated one education for all. Man should be educated to be a man, not to be a doctor, lawyer, or priest. Nor is a child merely a little man; he is, rather, a developing creature, with passions and powers that vary according to his stage of development. What must be avoided at all costs is the master-slave mode of instruction, with the pupil as either master or slave, for the medium of instruction is far more influential than any doctrine taught through that medium. Hence, an education resting merely on a play of wills—as when the child learns only to please the instructor or when the teacher ''teaches'' by threatening the pupil with a future misfortune—produces creatures fit to be only masters or slaves, not free men. Only free men can realize a ''natural social order,'' wherein men can live happily.

A few of the striking doctrines set forth in *L'Émile* are: the importance of training the body before the mind, learning first through ''things'' and later through words, teaching first only that for which a child feels a need so as to impress upon him that thought is a tool whereby he can effectively manage things, motivating a child by catering to his ruling passion of greed, refraining from moral instruction until the awakening of the sexual urge, and raising the child outside the doctrines of any church until late adolescence and then instructing him in the religion of conscience. Although Rousseau's principles have never been fully put into practice, his influence on educational reformers has been tremendous.

L'Émile's companion master work, *Du contrat social,* attempted to spell out the social relation that a properly educated man—a free man—bears to other free men. This treatise is a difficult and subtle work of a penetrating intellect fired by a great passion for humanity. The liberating fervor of the work, however, is easily caught in the key notions of popular sovereignty and general will. Government is not to be confused with sovereignty of the people or with the social order that is created by the social contract. The government is an intermediary set up between the people as law followers and the people as law creators, the sovereignty. Furthermore, the government is an instrument created by the citizens through their collective action expressed in the general will. The purpose of this instrument is to serve the people by seeing to it that laws expressive of the general will of the citizens are in fact executed. In short, the government is the servant of the people, not their master. And further, the sovereignty of the people—the general will of the people—is to be found not merely in the will of the majority or in the will of all but rather in the will as enlightened by right judgment.

As with *L'Émile, Du contrat social* is a work best understood as elaborating the principles of the social order rather than schematizing the mechanism for those general principles. Rousseau's political writings more concerned with immediate application include his *Considérations sur le gouvernement de la Pologne* (1772) and his incomplete *Projet de constitution pour la Corse,* published posthumously in 1862.

Other writings from Rousseau's middle period include the *Encyclopédie* article *Économie politique* (1755); *Lettre sur la Providence* (1756), a reply to Voltaire's poem on the Lisbon earthquake; *Lettre à d'Alembert sur les spectacles* (1758); *Essai sur l'origine des langues* (1761); and four autobiographical *Lettres à Malesherbes* (1762).

Exile and Apologetics, 1762-1778

Forced to flee from France, Rousseau sought refuge at Yverdon in the territory of Bern. Expelled by the Bernese authorities, he found asylum in Môtiers, a village in the Prussian principality of Neuchâtel. Here in 1763 he renounced his Genevan citizenship. The publication of his *Lettres écrites de la montagne* (1764), in which he defended *L'Émile* and criticized ''established'' reformed churches, aroused the wrath of the Neuchâtel clergy. His house was stoned, and Rousseau fled to the isle of St. Pierre in the Lake of Biel, but he was again expelled by the Bernese. Finally, through the good offices of the British philosopher David Hume, he settled at Wotton, Derbyshire, England, in 1766. Hume managed to obtain from George III a yearly pension for Rousseau. But Rousseau, falsely believing Hume to be in league with his Parisian and Genevan enemies, not only refused the pension but also openly broke with the philosopher. Henceforth, Rousseau's sense of persecution became ever more intense, even at times hysterical.

Rousseau returned to France in June 1767 under the protection of the Prince de Conti. Wandering from place to place, he at last settled in 1770 in Paris. There he made a living, as he often had in the past, by copying music. By December 1770 the *Confessions,* upon which he had been working since 1766, was completed, and he gave readings from this work at various private homes. Madame d'Épinay, fearing an unflattering picture of herself and her friends, intervened; the readings were forbidden by the police. Disturbed by the reaction to his readings and determined to justify himself before the world, Rousseau wrote *Dialogues ou Rousseau, Juge de Jean-Jacques* (1772-1776). Fearful lest the manuscript fall into the hands of his enemies, he attempted to place it on the high altar of Notre Dame. Thwarted in this attempt, he left a copy with the philosopher Étienne Condillac and, not wholly trusting him, with an English acquaintance, Brooke Boothby. Finally, in 1778 Rousseau entrusted copies of both the *Confessions* and the *Dialogues* to his friend Paul Moultou. His last work, *Les Rêveries du promeneur solitaire,* begun in 1776 and unfinished at his death, records how Rousseau, an outcast from society, recaptured ''serenity, tranquility, peace, even happiness.''

In May 1778 Rousseau accepted Marquis de Giradin's hospitality at Ermenonville near Paris. There, with Thérèse at his bedside, he died on July 2, 1778, probably from uremia. From birth he had suffered from a bladder deformation. From 1748 onward his condition had grown worse. His adoption of the Armenian mode of dress was due to the embarrassment caused by this affliction, and it is not unlikely that much of his suspicious irritability can be traced to the same malady. Rousseau was buried on the île des Peupliers at Ermenonville. In October 1794 his remains were transferred to the Panthéon in Paris. Thérèse, surviving him by 22 years, died in 1801 at the age of 80.

Further Reading

Rousseau himself is the best introduction to his own thought. Everyman's Library offers translations of *Emile* and a volume containing *The Social Contract* and the two *Discourses*. The *Confessions* is available in a Modern Library edition. The most accessible English version of Rousseau's novel is *Julie, or the New Eloise,* translated and abridged by J. H. McDowell (1968). A sampling of Rousseau's letters appears in *Citizen of Geneva: Selections from the Letters of J.-J. Rousseau,* edited by C. W. Hendel (1937). Useful biographies include Matthew Josephson, *J. J. Rousseau* (1931); R. B. Mowat, *Jean-Jacques Rousseau* (1938); and Lester G. Crocker, *Jean-Jacques Rousseau: The Quest, 1712-1758* (1968).

The literature on Rousseau is vast. An excellent introduction to his thought as a whole is E. H. Wright, *The Meaning of Rousseau* (1929). A critical study of Rousseau's life and writ-

ings is Frederick C. Green, *Jean-Jacques Rousseau* (1955), valuable for his life but less illuminating on the works. Ronald Grimsley, *Jean-Jacques Rousseau: Study in Self-awareness* (1961), focuses on Rousseau's attempts to answer the riddle of his personal existence. See also Grimsley's *Rousseau and the Religious Quest* (1968). Ernst Cassirer, *The Question of Jean-Jacques Rousseau* (1932), presents Rousseau as offering a non-Christian interpretation of the universe; and in his *Kant, Rousseau, Goethe* (1945), Cassirer suggests that Rousseau was a profound influence on Kantian thought. Roger Masters, *Political Philosophy of Rousseau* (1967), examines an important aspect of Rousseau's work. Frederika Macdonald, *Jean-Jacques Rousseau: A New Criticism* (2 vols., 1906), presents Rousseau as a victim of Madame d'Épinay's vilification. For a helpful review of fairly recent Rousseau literature see Peter Gay's chapter on Rousseau in his *The Party of Humanity* (1964). □

Théodore Rousseau

The French painter and draftsman Théodore Rousseau (1812-1867) was the most representative artist of the Barbizon school and an intermediary between the Dutch landscapists of the 17th century and the impressionist school.

Born in Paris, Théodore Rousseau seems to have been initially stimulated to paint landscape by a cousin. The example of Dutch painting supplemented the formal instruction that Rousseau received from minor artists of his own time. A precocious artist who was painting from nature at the age of 15, he combined an analytical eye with a romantic heart.

In the 1830s Rousseau established himself with a series of boldly painted and dramatic scenes from the Auvergne, such as the *Torrent* (ca. 1830). Among the pictures done in northern France, the *Forest of Fontainebleau, Bas-Bréau* (begun 1837-1839, completed 1867) is especially characteristic. The *Valley of Tiffauge* (1837-1841) is another outstanding illustration of an almost Flemish type of visual analysis.

Made controversial by his nonclassical bias, Rousseau was not able to exhibit at the Salon between 1837 and 1847. By that time he had settled at Barbizon, where he exploited the pictorial and ''moral'' qualities of oak trees and sunlight. At the same time, fine drawings such as *Country Road with Poplars* (1830-1840) reveal how sensitively he could interpret a flat, featureless plain like those of Berry, where he worked in the 1840s.

In spite of the fact that Rousseau did not show at the Salon for many years, he was widely acclaimed as a landscape artist. In the 1845 Salon the poet and critic Charles Baudelaire even went so far as to maintain that Rousseau was superior to Camille Corot. In 1864, however, Baudelaire modified his enthusiasm and remarked that the artist showed ''too much love for detail, not enough for the architecture of nature.''

Luminosity, which Rousseau considered the ''great secret'' of nature, is very much in evidence as early as 1842, when he painted the *Lowland Marsh* in surprisingly high-keyed, dramatically contrasted tones. The intensity of his response to nature is reflected repeatedly in active, dynamic scenes such as *Storm Effect, Road in the Forest of Fontainebleau* (1860-1865). But sometimes the painter of Barbizon, who, according to one critic, ''never painted a stroke without thinking of Ruisdael,'' became dull in his ''patient inventory of nature,'' heavy in his application of paint, and overripe in his use of color, as in *Sunset near Arbonne* (ca. 1865).

Rousseau's fundamentally romantic spirit is well expressed in one of his own statements: ''I also heard the voices of the trees . . . whose passions I uncovered. I wanted to talk with them . . . and put my finger on the secret of their majesty.''

Dependent though he was on Dutch and, to lesser degree, on English painting, Rousseau was also inspired directly by nature, as were his successors, the impressionists. Like them, he put a particular emphasis on light, but on a light that has a more symbolic and a less naturalistic character.

Further Reading

Little has been written about Rousseau in English. David Croal Thomson, *The Barbizon School of Painters* (1890), gives a 19th-century view of this group of artists. See also Charles Sprague Smith, *Barbizon Days* (1903). The most outstanding study is Robert C. Herbert, *Barbizon Revisited* (1962). □

Albert Roussel

Albert Roussel (1869-1937) was one of the most important French composers of his time. His early compositions reflect the main styles of the day; his later works were more advanced than those of his contemporaries.

Albert Roussel was born in Tourcoing, a town close to the Belgian border, where his grandfather was mayor. Destined for a career in the navy, he studied at the Collège Stanislas in Paris and joined the service in 1887. After he was commissioned, he served several years at sea, mostly in the Far East.

Roussel started composing while on his long voyages, and when he received encouragement for his efforts, he resigned his commission in 1894 and went to Paris to study composition at the relatively advanced age of 25. He entered the newly established Schola Cantorum, where he studied with Vincent d'Indy, its founder. D'Indy was conservative in that he held out against Claude Debussy's impressionism and based his instruction on a thorough knowledge of earlier musical styles.

Roussel's first published composition, a piano piece, appeared in 1898. In 1902 he became a teacher of coun-

terpoint at the Schola, a post he held until 1914, when he resigned to enter the French army during World War I. He served as a transportation officer and saw duty at Verdun and the Battle of the Marne. When his health broke down, he returned to Paris, where he spent the rest of his life.

The best known of Roussel's early works is the ballet *Le Festin de l'araignée* (1912; The Spider's Feast), a skillfully orchestrated tone poem, somewhat reminiscent of Camille Saint-Saëns's music in the transparency of the writing. This was followed by a large ballet-opera, *Padmavati* (1914-1918), based on an Indian legend and employing Indian melodies and scales, a result of Roussel's visits to the East as a naval officer. His ballet *Bacchus et Ariane* (1930) reflects the sumptuousness of Sergei Diaghilev's Ballets Russes that influenced so many composers of the time. This rich score shows Roussel's mastery of the impressionist idiom.

Roussel's later compositions reveal other ideals. Already in the Suite in F (1926) and in his Third and Fourth Symphonies (1930 and 1934) he wrote neoclassic pieces, shown in their avoidance of programs, economy of means, clarity of form, 18th-century textures, and driving rhythms. Igor Stravinsky was the chief exponent of neoclassicism, and Roussel was one of its principal exponents. In these compositions the astringent harmonies, wide-ranging melodies, strong rhythms, and bitonality bring Roussel close to the younger composers of the time.

It has been said that Roussel ''possessed every quality but that of spontaneous invention.'' Even though he was not a pathbreaker, he was one of the most important French composers of the first half of the 20th century.

Further Reading

Roussel is discussed in Aaron Copland, *The New Music, 1900-1960* (1941; rev. ed. 1968); Wilfrid Mellers, *Studies in Contemporary Music* (1947); and Joseph Machlis, *Introduction to Contemporary Music* (1961).

Additional Sources

Deane, Basil, *Albert Roussel,* Westport, Conn.: Greenwood Press, 1980, 1961.

Demuth, Norman, *Albert Roussel: a study,* Westport, Conn.: Hyperion Press, 1979. □

Carl T. Rowan

The journalist and author Carl T. Rowan (born 1925) was U.S. ambassador to Finland (1963-1964) and director of the U.S. Information Agency (1964-1965).

Carl Thomas Rowan was born on August 11, 1925, in Ravenscroft, Tennessee. He was one of five children (two boys and three girls) born to Thomas David and Johnnie B. Rowan and was raised in McMinnville, Tennessee. As a youth Rowan worked hoeing bulb grass for 10 cents an hour, later performing hard manual labor for 25 cents an hour when there was work available. Like many other African American youths, Rowan's childhood was deeply affected by the ''Jim Crow'' attitudes so prevalent in the South. While the economic and social situation was dismal, Rowan was determined to get a good education. He excelled in high school graduating from Bernard High School in 1942 as class president and valedictorian.

Rowan left McMinnville for Nashville with 77 cents in his pocket and the dream of a college education. In order to earn his tuition for college, he moved in with his grandparents and got a job in a tuberculosis hospital the summer before enrolling in the Tennessee Agricultural and Industrial State College in Nashville in the fall of 1942. During his freshman year Rowan participated in a training program that led to his becoming one of the first 15 African American persons in United States history to gain a commission as an officer in the U.S. Navy. He was trained at Oberlin College in northern Ohio and at the Naval Midshipmen School at Fort Schuyler, The Bronx. Following his service with the Navy during World War II where he was assigned sea duty (and excelled as deputy commander of the communications division), Rowan returned to complete his studies at Oberlin College. He earned his bachelor's degree in 1947 majoring in mathematics. He received his master's degree in journalism from the University of Minnesota, supporting himself by writing for two weekly newspapers, the Minneapolis *Spokesman* and the St. Paul *Recorder*. In 1950 Rowan married Vivien Louise Murphy, a public health nurse; their children were Barbara, Carl Jr., and Geoffrey.

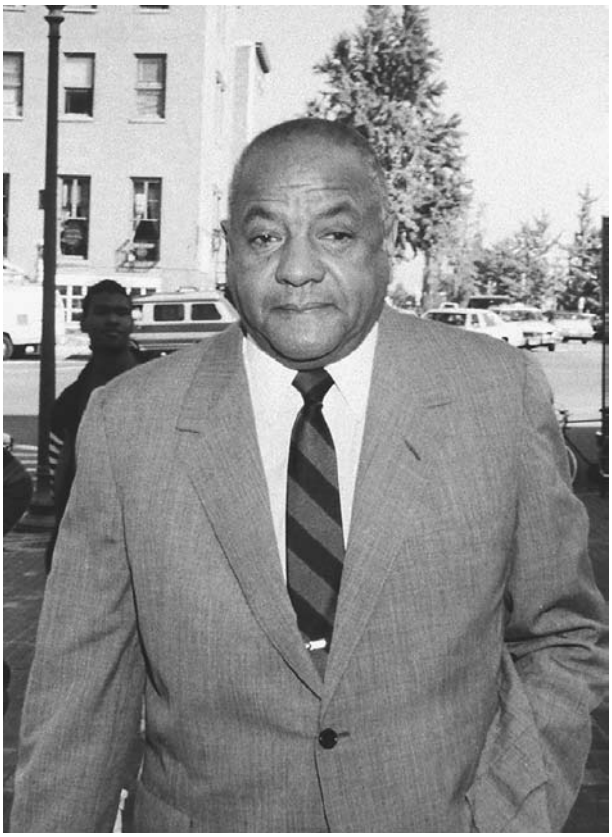

Upon completion of his graduate studies Rowan joined the Minneapolis *Tribune* as a copyreader. He became a general assignment reporter in 1950. Among his early pieces were a series of columns entitled *How Far from Slavery?* which he wrote after returning to the South to study racial issues. The articles earned several local accolades and contributed to Rowan being the first African American recipient of the Minneapolis ''Outstanding Young Man'' award. The articles also served as the basis for *South of Freedom,* his first book (1952).

He then spent a year in India, Pakistan, and Southeast Asia writing columns during 1954. These led to a second well-received book: *The Pitiful and the Proud* (1956), which was based upon his observations while in the Orient. A third book, *Go South to Sorrow,* was published in 1957. While his books received favorable acclaim, Rowan's writing skills were most commonly acknowledged for his journalism. He was the only journalist to receive the coveted ''Sigma Delta Chi'' award for newspaper reporting in three consecutive years: for general reporting in 1954; for best foreign correspondence in 1955; and for his coverage of the political unrest in Southeast Asia in 1956.

In January 1961 Rowan accepted an appointment as deputy assistant secretary of state for public affairs in the Kennedy administration. He was responsible for press relations of the State Department. He was involved in the area of news coverage of increasing US military involvement in Vietnam and was also part of the negotiating team that secured the exchange of Francis Gary Powers, who was shot down over the Soviet Union. He accompanied then Vice President Johnson on a tour through Southeast Asia, India and Europe. During this time, Rowan became the center of controversy with the rejection of his application for membership in the prestigious Cosmos Club—whose membership qualifications included meritorious work in science, literature, the learned professions, and public service—on racial grounds. The Cosmos Club then passed a rule prohibiting discrimination on the basis of race, but Rowan's nomination was never resurrected. The controversy resulted in the withdrawal of President Kennedy's application to the club when Kennedy's sponsor resigned in protest.

Rowan went on to serve in both the Kennedy and Johnson administrations as ambassador to Finland (January 1963 to January 1964) and as the director of the U.S. Information Agency (January 1964 to July 1965). In serving as director of the U.S.I.A., Rowan became the first African American to hold a seat on the National Security Council. With a staff of 13,000, Rowan oversaw a vast government communications network that included the international Voice of America, the daily communiques to U.S. embassy personnel around the world, and a massive psychological warfare program to assist the Vietnam War effort. This last assignment brought him criticism, as it was felt that he was drawing away from other USIA activities. Rowan resigned from USIA in 1965 and returned to his first love—journalism, by accepting an offer to write a national column for the Field Newspaper Service Syndicate and to do three weekly radio commentaries for the Westinghouse Broadcasting Company.

As a national columnist and commentator, Rowan developed a reputation for being independent and often controversial. He publicly made statements, such as urging Dr. King to lessen his anti-war stance, because it was hurting the thrust of the Civil Rights movement and calling for the resignation of J. Edgar Hoover, the powerful FBI Director, citing abuses of power and corruption that brought him criticism. While Rowan has always been a spokesperson for civil and economic rights for African Americans, he has also been critical of those he feels should more aggressively address those issues affecting themselves.

Rowan received the George Foster Peabody Award for his television special ''Race War in Rhodesia'' and was awarded an Emmy for his documentary ''Drug Abuse: America's 64 Billion Dollar Curse.'' His newspaper column was syndicated by the Chicago *Sun-Times* and reached nearly half of homes receiving newspapers in the United States. He was on numerous public affairs television programs and was a permanent panelist on ''Agronsky and Company.'' He also aired ''The Rowan Report,'' a daily series of commentaries on radio stations heard across the nation. He served as a roving reporter for the *Reader's Digest* and regularly published articles in that magazine. He was one of the most sought-after lecturers in the United States, speaking on college campuses and at conventions of teachers, business people, civil rights leaders, and community groups.

He once told Publisher's Weekly, ''you gotta get tired before you retire'' and went on to publish a number of books. They included: *New York Times* bestseller that ''appeals to the whole spectrum of readers. *Dream Makers, Dream Breakers: The world of Thurgood Marshall* and *The Coming Race War in America: A Wake-Up Call*

Further Reading

For additional information, see Rowan's own works: *South of Freedom* (1952); *The Pitiful and the Proud* (1956); *Go South to Sorrow* (1957); and *The Coming Race War in America: A Wake-Up Call Breaking Barriers.* □

Henry Augustus Rowland

The American physicist Henry Augustus Rowland (1848-1901) made fundamental contributions to magnetism and to celestial physics.

Henry Augustus Rowland was born on Nov. 27, 1848, in Honesdale, Pa., the descendant of a long line of clergymen. He studied at Phillips Academy, Andover, Mass., and then graduated from the Rensselaer Polytechnic Institute with a degree in civil engineering. During the next 2 years he did some work in his profession and taught natural science at Wooster University, Ohio. In the spring of 1872 he returned to Rensselaer as instructor in physics. While at Rensselaer he published an important paper on magnetism which brought him favor-

able attention from the English physicist James Clerk Maxwell and an appointment as professor of physics at the newly established Johns Hopkins University, designed to be the model of a graduate school. This early paper brought lasting fame to Rowland, for it proved to be the starting point for all calculations for the design of dynamos and transformers.

One of Rowland's first actions upon arrival at Johns Hopkins was the development of a workshop in which the apparatus for fundamental research could be produced; the machines that he himself devised were among his most valuable contributions to science. Becoming interested, for example, in the spectrum of the sun and the spectra of the elements, he designed a ruling machine to produce gratings for spectrum analysis more accurate than any previously known. Dissatisfied with the results obtained with the plane gratings of Joseph von Fraunhofer and Ernest Rutherford, he combined the principle of the grating with that of the concave mirror, eventually producing concave gratings of about 100,000 lines of 6 inches in length. With these superb diffraction gratings which split light into its components, he mapped the solar spectrum more thoroughly than anyone before him had done. Making possible the direct photography and higher resolution of spectra of the heavenly bodies, this work started a new era in spectroscopy.

In the field of measurements, in addition to his work on spectra, Rowland obtained long-accepted values for the mechanical equivalent of heat, the ohm, and the ratio of the electric units and the wavelengths of various spectra. In most cases, he designed his own measuring instruments.

Although Rowland had an engineer's training and always remained interested in practical applications—among his inventions was a printing telegraph and several other commercial instruments—he was primarily known as an ardent campaigner for the importance of basic research, and from his post at Johns Hopkins he trained many students who were imbued with this viewpoint. He was the first president of the American Physical Society. Rowland was married to Henrietta Troup Harrison of Baltimore in 1890. He died of diabetes on April 16, 1901.

Further Reading

The only biographical account of Rowland is Thomas C. Mendenhall's memoir, which appears in Mendenhall's edition of *The Physical Papers of Henry Augustus Rowland* (1902), in the *Biographical Memoirs* of the National Academy of Sciences, vol. 5 (1905), and is reprinted in Bessie Zaban Jones, ed., *The Golden Age of Science:* Thirty *Portraits of the Giants of 19th-Century Science by Their Scientific Contemporaries* (1966). A profile of Rowland and an interesting selection of documents and letters are in Nathan Reingold, ed., *Science in Nineteenth-century America: A Documentary History* (1964). □

Manuel Roxas

Manuel Roxas (1892-1948) was the last president of the Commonwealth and the first president of the Republic of the Philippines. His administration demonstrated decisively that political sovereignty without economic independence encourages reaction, perpetuation of social injustices, and exploitation.

Manuel Roxas was born in Capiz, Capiz Province, on Jan. 1, 1892. In 1914 he graduated from the College of Law of the University of the Philippines. In 1916 he became provincial governor. In 1922 he was elected to Congress, becoming Speaker of the Philippine Assembly.

In December 1931 Roxas, together with Senate president pro tempore Sergio Osmeña, left for the United States to secure the Hare-Hawes-Cutting Act from the U.S. Congress, which would grant Philippine independence after a transition period of 10 years. This bill was rejected by the opposition forces led by Manuel Quezon. In 1934 Roxas was elected to the constitutional convention. In 1938 he was appointed secretary of finance by Commonwealth president Quezon and then became his trusted adviser. In 1941 Roxas ran for the Senate and won.

On Dec. 8, 1941, at the outbreak of the war, Roxas served as lieutenant colonel in the U.S. Army Forces in the Far East (USAFFE). He refused to join Quezon in fleeing to the United States because he wanted to preserve the morale of the Filipino soldiers fighting in Bataan and Corregidor. He was captured in 1942 by the Japanese forces in Malaybalay, Bukidnon, and was forced to serve in the puppet government of José Laurel. Roxas accepted the position of chair-

man of the Economic Planning Board in Laurel's wartime Cabinet. During the Japanese retreat he allegedly escaped from the Japanese high command in Baguio on April 15, 1945.

Because of Gen. Douglas MacArthur's unexplained intervention, Roxas was never tried as a collaborator, though he had served officially in Laurel's Japanese-sponsored administration. When the Philippine legislature convened during the liberation, Roxas was elected president of the Senate on June 9, 1945. He broke with President Osmeña and formed the Liberal party, which he led to victory as presidential candidate on April 23, 1946. Roxas thus became the last president of the Commonwealth and the first president of the Republic of the Philippines when it was inaugurated on July 4, 1946.

Owing to the unfair demands of the Bell Trade Relations Act of 1945, which called for a revision of the Philippine constitution to give parity rights to Americans in exchange for rehabilitation money, Roxas found himself surrendering his country's freedom and its right to determine its own destiny. Faced by the unified opposition of workers and peasants, the majority of the people, Roxas sided with the oppressive landlord class and the colonialistic merchants to put down by force the legitimate aspirations of the electorate.

It is public knowledge that most of Roxas's policies were dictated by Gen. MacArthur and U.S. high commissioner Paul V. McNutt. Not only did Roxas lack the vision to foresee the causes that would strain Philippine-American relations later (for example, the Military Bases Agreement of March 14, 1947), but he also failed to sympathize with the plight of the majority of the poor.

Roxas was committing the Philippines to the side of the United States at the start of the cold war in a speech at the Clark Air Force Base when he suffered a heart attack on April 14, 1948. Loyal to the United States to the last, he died on American soil.

Further Reading

Two useful biographies of Roxas are Felixberto G. Bustos, *And Now Comes Roxas* (1945), and Marcial P. Lichauco, *Roxas* (1952). For Roxas's position in the collaboration issue see Hernando J. Abaya, *Betrayal in the Philippines* (1946), and David Joel Steinberg, *Philippine Collaboration in World War II* (1967). □

Lucille Roybal-Allard

Lucille Roybal-Allard is the first woman of Mexican American ancestry to be elected to the U.S. Congress.

She became the 33rd Congressional District's representative in November 1992. The oldest daughter of a political family, Roybal-Allard's father is the highly esteemed California Congressman Edward Roybal. After 30 years of Congressional service, Ed Roybal, often called the dean of California Latino legislators, retired in 1992. Congresswoman Roybal-Allard, a Democrat, previously served in the California State Assembly, representing the 56th District from 1987 to 1992. There she served on a number of influential committees, including the Assembly Rules committee and the very powerful Ways and Means committee, which oversees the distribution of public monies. She was also the chair of the Ways and Means subcommittee on Health and Human Services. Her political style, described as quiet and conciliatory, has contributed to her many legislative victories. She won passage of what some have hailed as landmark environmental legislation, as well as new laws in the areas of domestic violence and sexual harassment. Roybal-Allard is especially proud of her work to empower local communities. As she related in an interview with Diana Martínez: ''People often don't know how their lives are impacted by what's going on in Sacramento or Washington, D.C. People can take control of their lives. They can be involved in the political process and make a difference.''

Roybal-Allard was born and raised in the Boyle Heights section of Los Angeles, California, a predominately Mexican American area. She attended Saint Mary's Catholic School before she earned her B.A. from California State University, Los Angeles, in 1961. She has warm memories of working on her father's campaign; he was a great example to her, but Roybal-Allard is quick to give equal credit to her mother. ''My mom has been a tremendous role model,'' she revealed to Martínez. ''She's really the one who has helped to support and spearhead my father's career. She

used to run his headquarters, which used to be our home when we were kids because they couldn't afford a headquarters. So she has always been there, helping him get elected, walking precincts, registering voters, doing all the things that needed to be done. At the same time, she'd be at his side whenever he needed to be at public events. She's worked very hard and is greatly responsible for his success, because it really does take a partnership. In politics it takes the cooperation of your family; otherwise it's almost impossible to succeed.''

In an interview with the *Civic Center News Source,* Roybal-Allard says she remembers working on her father's political campaigns as early as age seven. ''We used to fold and stuff and lick stamps. When I got a little bit older they used to call us 'bird dogs,' and we would do voter registration. So I was a bird dog for a few years.''

There was a downside to political involvement as well. As Roybal-Allard explained to the *Civic Center News Source,* ''I think for me the main part of it was the lack of privacy and lack of personal identity. When my sister and I would go to a dance where people might not know who we were, we used to decide on a different last name so we could just be anonymous and have fun . . . I remember as a freshman in college in a political science class I raised my hand to answer a question and after I finished the professor said 'Well, now we know what you're father thinks,' and went on to the next student.''

Experiences such as these led Roybal-Allard to the conclusion that she did not want to be a politician. She continued to be involved in her father's campaigns and those of other Latino politicians but chose a career of community and advocacy work for herself. As Roybal-Allard explained to Martínez, her decision to work in community service was a direct result of her upbringing. ''When I think you have a role model like both my father and my mother who have really dedicated their lives to the community and have taught human values and understand the value of people, it really has an impact on one's life.'' She served as the executive director of the National Association of Hispanic CPAs, in Washington, D.C., was the assistant director of the Alcoholism Council of East Los Angeles, and worked as a planning associate for United Way. She enjoyed community work, but as time went on she became more and more frustrated by the barriers created by political policy makers. In 1987 a combination of political opportunity and personal circumstances changed Roybal-Allard's mind about running for office.

Decided to Pursue Political Career

The 1987 election of Assemblywoman Gloria Molina to the newly created seat on the Los Angeles City Council left Molina's assembly position vacant. Roybal-Allard knew Molina through their mutual community activities and she had worked on the assemblywoman's campaign. Molina asked Roybal-Allard to consider running for the vacant assembly position. Her personal situation and the request of her friend led to her decision to run. As she explained to *Hispanic,* ''The timing was just right for me. My children were grown and my husband's job called for a lot of travel.'' Roybal-Allard's second husband, Edward Allard III, has his own consulting firm whose clients are mostly on the East Coast. Roybal-Allard told Martínez that she received no pressure from her father to run. ''I'm sure that his involvement in politics ultimately was one of the reasons . . . that I wound up getting involved in politics. But, he has always been one that believed that we needed to be independent and make decisions on our own, and if we need guidance he will be there.'' Once she decided to run for California's State Assembly, she received help from both her father and Gloria Molina. She easily defeated nine other candidates and won with 60 percent of the vote.

As a newly elected Assemblywoman, one of Roybal-Allard's first tasks was to continue the fight against building a prison in East L.A. A tremendous challenge for a new politician considering that her principal foe was the governor of California. In 1986, Governor George Deukmejian proposed a site near a heavily Mexican American residential area as the location for a State prison. Deukmejian tried to steamroll the opposition to get the prison built but had his plans flattened instead. For seven years Roybal-Allard, along with Gloria Molina and other local Latino politicians, worked with grassroots organizations, professional groups, and church leaders to prevent the prison from being built. As an expression of her philosophy of local empowerment, Roybal-Allard assisted community women in organizing ''The Mothers of East L.A.'' which was implacable in its opposition to the prison. A series of legal maneuvers halted construction of the prison but did not kill it. Deukmejian left office in 1990, but the struggle against the prison continued

until September 1992 when Governor Pete Wilson signed a bill, amended by Roybal-Allard, which eliminated the funds for the construction of the East L.A. prison. This victory, coming as Roybal-Allard left the California Assembly for the U.S. Congress, gave her cause to reflect on her own feelings and what the political struggle meant to her community. As she stated in a press release, ''I started my assembly career when the East Los Angles prison bill was approved and it feels great to be leaving the assembly on this victory note. . . . This is a victory for the entire community. For seven years our community has marched against the prison, we have fought in the courts and in [California capital] Sacramento—this fight has empowered us. This community was once viewed as powerless. However, the Mothers of East Los Angeles and other community groups have served notice to the state's powerbrokers that ignoring the desires of the East Los Angeles community will no longer be accepted.''

The prison was not the only struggle Roybal-Allard waged to improve the quality of life in her district. She fought against a toxic waste incinerator, again aided by the highly respected grass roots organization, Mothers of East Los Angeles. As a result of that struggle Roybal-Allard authored a bill which entitles every community in California to an environmental impact report before a toxic incinerator is built or expanded, a protection that was often omitted prior to her efforts. This bill, along with her strong voting record on the environment, earned her the Sierra Club's California Environmental Achievement Award.

Took Action on Women's Issues

Roybal-Allard has also authored a series of laws which place her in the forefront of women's issues. Included is a requirement that the courts take into consideration an individual's history of domestic violence in child custody cases. She has also worked for legislation requiring colleges to provide information and referrals for treatment to rape victims and enacted two laws that strengthen the legal position of sexual assault victims by redefining the meaning of ''consent.'' Another of her bills requires the California State Bar to take disciplinary action against attorneys who engage in sexual misconduct with their clients. This is the first such law adopted by any state in the country.

For her legislative efforts, Roybal-Allard has received a number of prestigious awards and commendations, including honors from the Los Angeles Commission on Assaults Against Women, the Asian Business Association, and the Latin American Professional Women's Association. Roybal-Allard was also honored in 1992 by the Mexican American Women's National Association (MANA) in Washington DC. She was presented with the ''Las Primaras'' Award for ''her pioneering efforts in creating a better future for the community through the political process.

Ironically, when Roybal-Allard was first elected to the California Assembly many thought her to be too demure to be effective. But as she explained to *Hispanic* her conciliatory style is long-range effective, ''People may be your enemies today on one issue, but they may be your allies tomorrow on another issue. So I've learned to work well with groups on both sides of the aisle, even with those who I oppose bitterly on particular issues.'' Her track record on political effectiveness to date has been impressive. A number of community members, and political observers, have speculated that when the senior Roybal left Congress in 1992, his daughter followed in his steps, continuing the Roybal legacy of effective representation.

Further Reading

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Josiah Royce

The American philosopher Josiah Royce (1855-1916) was the last and the greatest spokesperson for systematic philosophical idealism in the United States.

Josiah Royce was born on Nov. 20, 1855, at Grass Valley, Calif. His forceful mother gave him his early education. He attended school in San Francisco, where the family moved when he was 11 years old. At the University of California the precocious youth's interests shifted from mining engineering to literature and philosophy.

When Royce graduated in 1875, his burgeoning intellectual powers won him a year of graduate study in Germany, where he immersed himself in philosophical idealism. On his return to the United States in 1876, he accepted a fellowship to Johns Hopkins University and took his doctorate in 1878. After teaching literature and composition at the University of California for 4 years, Royce was invited to teach philosophy at Harvard in 1882. The rest of his life as teacher and philosopher centered at Harvard.

His mother had impressed on Royce a concern for basic religious issues; his youth in California and his own solitary disposition had posed the problem of the relationship between the individual and the community. All of his philosophical writings revolved around these issues. His first major work, significantly entitled *The Religious Aspect of Philosophy* (1885), presented the central ideas that his later writings elaborated and refined. He developed this philosophy in a series of major works, the most important of which were *The Spirit of Modern Philosophy* (1892), *The Conception of God* (1897), *Studies of Good and Evil* (1898), *The World and the Individual* (2 vols., 1900-1902), and his summary statement, *The Problem of Christianity* (2 vols., 1913).

Royce's philosophy rested on the conviction that ultimate reality consisted of idea or spirit. ''The world of dead facts is an illusion,'' he wrote. ''The truth of it is a spiritual life.'' His central conception was the Absolute. The world

exists in and for an all-embracing, all-knowing thought, Royce explained. This amounted to a philosophical conception of God, the Absolute which united all thought and all experience. Given this reality, the individual's task is to understand the meaning of the Absolute and to adopt its purposes freely.

Royce's ethical theory rested on his striking principle of loyalty, which he presented most effectively in *The Philosophy of Loyalty* (1908). He argued that loyalty was the cohesive principle of all ethical behavior and of all social practice. The moral law, he thought, could be reduced to the precept ''Be loyal.'' Loyalty also linked the individual to the community. The loyal man was one who gave himself to a cause, but each individual must choose his cause so that it would advance the good of all. He should act to further loyalty to the very principle of loyalty.

In his later years Royce's increasing concern about the practical bearings of philosophy was reflected in his *War and Insurance* (1914) and *The Hope of the Great Community* (1916). By the time of his death on Sept. 14, 1916, Royce had become one of America's most important philosophers. His influence on his contemporaries was a tribute to his intellectual power and to his concern with fundamental religious issues.

Further Reading

The Letters of Josiah Royce, edited by John Glendenning (1970), is the companion volume of Royce's *Basic Writings* (2 vols., 1969). Stuart Gerry Brown edited two collections of Royce's writings and provided excellent introductory essays: *The Social Philosophy of Josiah Royce* (1950) and *The Religious Philosophy of Josiah Royce* (1952).

A fine presentation of Royce's complete ethical philosophy, using Royce's unpublished papers, is Peter Fuss, *The Moral Philosophy of Josiah Royce* (1965). Thomas F. Powell, in *Josiah Royce* (1967), argues that Royce's philosophy is relevant to contemporary religious thought. Vincent Buranelli, *Josiah Royce* (1964), gives considerable attention to Royce as a literary figure. For background see also Clifford Barrett, *Contemporary Idealism in America* (1932); and for a description of the rise of scientific methodology of inquiry during Royce's time at Harvard see Paul Buck, ed., *Social Sciences at Harvard, 1860-1902: From Inculcation to the Open Mind* (1965).

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Agnes Maude Royden

As an internationally known British preacher, lecturer, and author, Agnes Maude Royden's (1876-1956) involvements spanned the issues of women's rights—political, social, and religious—social justice for the poor and disenfranchised, and world peace.

Born in Liverpool, England, in 1876, Agnes Maude Royden was the youngest of eight children and the sixth daughter. The family fortune was built on ships, and her eldest brother, Sir Thomas Royden, became chairman of Cunard Steamship Company. Intellectually more precocious than her elder sisters, Maude (as she would always be called) persuaded her parents to continue her education beyond high school. She graduated from Cheltenham Ladies College in 1896, and in 1897 went to Oxford University to continue her studies at Lady Margaret Hall. She read history and achieved second-class honors. It was here that she formed two important and enduring friendships, with Evelyn Gunter and Kathleen Courtney, who shared her strong desire to make a contribution to the world. The three of them worked together for the cause of women's suffrage and world peace.

In 1899, with her formal education at an end, Royden returned to her family home, Frankby, outside Liverpool to consider her future. She had no financial need to work but she longed to make herself useful. Maude suffered all her life from lameness, and when it was eventually diagnosed as dislocated hips there was little that could be done. Her success in conquering this handicap throughout her life was remarkable, but it did at times overtax her strength. Nevertheless, in 1900 she entered into settlement work and worked at the Victoria Women's Settlement in Liverpool for 18 months.

It was also during this period that she experienced something of a spiritual crisis. Like the rest of her family she was an Anglican, but she was attracted to Roman Catholicism, especially to the grandeur of its liturgy. While she was to remain within the Church of England, her love of the Roman liturgy can be seen in her writings on beauty in religion. This spiritual quest was the topic of many of the letters that crossed among the three friends, and it was Evelyn Gunter who suggested that she come to Oxford to take counsel with the Reverend Hudson Shaw. Hudson was an Anglican priest and a popular and dynamic lecturer for the University Extension Service, a continuing education service for ordinary citizens. The meeting with Hudson Shaw was the pivotal point in Royden's life.

Following their Oxford meetings they continued their conversations by mail, and within a few months of their meeting Shaw invited Royden to come and live with him and his wife, Effie, in his rural parish at South Luffenham. She would serve both as a parish assistant and as a companion to Effie while Hudson was away lecturing during the week. The triune bond of friendship which took shape in these first months was an unusual one. Years later, in 1947, when both Effie and Hudson were dead, Royden wrote the story of their friendship in the book entitled *A Threefold Cord*. She said that it was Effie who first understood the love between her husband and Maude, but she wished nothing more than that the relationship among the three of them continue. Effie was an unusual woman, intelligent and gifted, but mostly terrified of the world. Despite their love for each other, Hudson's and Maude's commitment to the sanctity of marriage and their religious vocations meant that the relationship never became physical. Instead, they poured their energy into their work and into a mutual devotion to Effie. After Effie's death in the early 1940s Maude and Hudson married, but by this time Hudson was 84 years old and he lived only two months beyond the wedding day.

It was Hudson who was instrumental in enlisting Royden in the ranks of University Extension lecturers. Royden had an unusually good education for a woman and she was no stranger to the platform. Her ''trial'' lecture at the Summer Meeting in Oxford in 1903 was well received, and while there was some hesitation about listing A. Maude Royden—because she was a woman—among the staff of traveling lecturers, she proved a popular speaker and for the next two years maintained a steady schedule of lecturers. In 1905 she moved to Oxford, and this marked the beginning of her involvement in the suffrage movement.

Royden's work among settlement women had heightened her awareness of the situation of women in society, but it wasn't until 1905 that she embraced the suffrage movement as a whole, and this with a certainty of commitment which she had never known before. Royden anchored her belief in the suffrage movement in Christian belief. For her it was crystal clear that what Jesus taught was the equality of all persons regardless of sex. She believed that the women's movement was ''the most profoundly moral movement . . . since the foundation of the Christian Church.'' She was strongly opposed to violence and could not condone many of the actions of the more militant Women's Social and Political Union headed by the Pankhursts. Indeed, she believed that women were natural pacifists, and that their goals would be achieved through a combination of prayer and education. Royden, along with Evelyn Gunter and Kathleen Courtney, joined the National Union of Women's Suffrage Societies, under the leadership of Millicent Fawcett. Royden was a tireless speaker for the cause, and she became editor and a major contributing writer to the NUWSS's weekly publication, *Common Cause,* a position she held until 1915. In the fall and winter of 1911-1912 she traveled to the United States, where she gave a series of lectures in several major cities and conferred with American suffrage leaders.

Royden's goals went beyond the vote. She sought better working conditions for women as well as equal pay for equal work; the protection of children; and equality of sexual standards for men and women. Her concern for society's sexual mores was at the same time both modern and staunchly Christian. She abhorred the ''double standard'' which, as she saw it, created two categories of women, the good (chaste wives) and the bad (prostitutes). The one was needed so that men could be assured both of the legality of their children and the sexual purity of their wives, but prostitutes were needed because males were not expected to control their passions. Prostitutes became society's ''untouchables'' and were treated with great cruelty. Royden insisted that if women must confine their sexual life to marriage so should men. She preached a positive approach to sexuality within marriage and, contrary to the Church of England's position, she approved of birth control.

Her book *Sex and Common Sense* was published in 1922, and she often addressed sexual issues in her lectures and sermons.

The outbreak of World War I brought a halt to most suffrage activity in England, and it also brought Royden into conflict with a number of her colleagues in the movement. Royden promoted the idea that the women's movement should stand for peace and refuse to support the war effort. She joined the Fellowship of Reconciliation and the Women's International League and wrote and spoke on pacifism. But pacifism was not a popular position in World War I, and Royden found herself both alienated from friends and under attack. After an especially ugly incident outside a small town in the Midlands, she changed her focus to one of structuring a peaceful society once the war was over.

In 1918 Royden adopted a baby girl (Helen) orphaned by the war, and as a response to the terrible plight of children in the postwar famine in Europe she also fostered a young Austrian boy, Friedrich Wolfe, for several years.

Her belief in the deep religious significance of the women's movement naturally propelled Royden to carry her cause for women's rights into the Church of England. In 1909 she became the first chair of the Church League for Women's Suffrage, which, following the passage of the suffrage act, would reform itself as the League of the Church Militant, dedicated to promoting women's equality within the church. As Royden revealed in her popular pamphlet *Women and the Church of England* (1916), not only were women barred from the priesthood but they were forbidden nearly every office in the church, despite the fact that they comprised the majority of the congregations and performed most of the parish work. There were many who supported her—lay and clergy—but a division existed between those who would accept women priests. Many, including Hudson Shaw, felt that the ordination of women was ''premature.'' By 1919 the church had confirmed the rights of women as voting members on church councils, but the issue of ''speaking'' in churches was hotly debated.

Royden was in the forefront of these struggles and felt a deep commitment to the Anglican church, but she also felt she had a ''calling'' to the ministry, so when in 1917 the membership of City Temple, the famous nonconformist church in London, invited her to serve as a pulpit assistant, a position equivalent to associate pastor, she accepted. She was a gifted speaker and her sermons, many of which were later published in book or pamphlet form, always drew large audiences.

Several non-conformist Protestant churches then ordained women to the ministry, and this was a path that Royden could have chosen, but she refused because she wished to remain an Anglican. In 1920 she resigned her position at the City Temple in order to join with an Anglican cleric, Dr. Percy Dearmer, also chair of ecclesiastical art at King's College, London, to form a Christian fellowship that they called the Fellowship Guild. This was not a church, nor even an official arm of the Anglican church, but with its Anglican leadership and governing board it retained strong ties to the Church of England. Membership included both Anglicans and non-conformists, and it proved to be the kind of ecumenical venture which set an example for the reunion of Christendom which Royden and many of her friends sought. In addition to the popular Sunday evening worship services, the fellowship sponsored a variety of study groups on social and political issues. The fellowship ''adopted'' Albert Schweitzer's hospital in Lambarene, and Dr. Schweitzer once addressed the membership on a visit.

Royden's reputation as a preacher and spokesperson for peace grew to international proportions and she traveled to the United States in 1923 for the Women's International League. In 1928 Royden went on a round-the-world preaching tour, which took her again to the United States and then to China, Japan, New Zealand, Australia, and India, where she visited Gandhi. In 1930 she was awarded the Companion of Honour by the British Government.

In 1936 Royden, then 60 years old, resigned from the leadership of the fellowship but continued to travel widely and was one of the pioneers in religious broadcasting, carrying on a pastoral ministry over the BBC until the early 1950s. She died at the age of 80 in 1956.

Further Reading

Because of her varied involvements—in the suffrage movement, the peace movement, social issues, and as a religious feminist and pastor—there are sources for Maude Royden's life in the literature of these movements. *Common Cause,* the publication of the National Union of Women's Suffrage Societies, and church publications such as the *Church Militant* and the *Church Times* are good resources, as well as the newspapers of the period. Royden herself published over a dozen books and numerous pamphlets and articles. The breadth of her interests and involvements are represented in their titles: *The Church and Woman* (1924), *Women and the Sovereign State* (1917), *Woman's Partnership in the World* (1941), *Political Christianity* (1922), and *Sex and Common Sense* (1921). Her analysis and historical survey of the status of women anticipate the religious feminist movement of the 1970s and 1980s. Several of her books are more inspirational in nature, including *Prayer as a Force* (1922), *Beauty in Religion* (1923), and *I Believe in God* (1927). *The Guildhouse Monthly,* the periodical of the Fellowship Guild, 1928-1955, is an excellent source for information about Royden's life and work during this period. The letters between Royden and Kathleen Courtney are available at Lady Margaret Hall in Oxford, and the Fawcett library in London is another source for Royden correspondence. Brian Heeney's 1983 study *The Women's Movement in the Church of England* places Royden in the context of the larger movement. Royden's own ''partial'' autobiography, *The Threefold Cord* (1947), should be read in concert with a biography (1989) by Sheila Fletcher entitled *Maude Royden: A Life.* □

Mike Royko

Born into a tavern-owning family in a rough Polish neighborhood in the northwestern part of Chicago, Mike Royko (1932-1997) became one of America's premier political and social commentators.

In their work *Chicago's Public Wits: A Chapter in the American Comic Spirit,* Kenny William and Bernard Duffy detail the writings of Chicago humorists. During the heyday of such humor Peter Finley Dunn, known to almost all American history students as ''Mr. Dooley,'' and George Ade dominated the Chicago newspapers with their columns capturing the wit of the streets and the insight of the ethnic communities. Mike Royko, once feature writer for the Chicago *Sun-Times* and its syndicated wire service (until Rupert Murdoch bought the *Sun-Times*) and later columnist for the *Chicago Tribune,* followed in this tradition. He was a columnist who understood the language of the streets and the neighborhoods, a writer with a sense of what troubles and amuses the people. While Royko was at his best when commenting on the problems of ordinary people, those problems frequently called attention to larger issues.

Mike Royko was born on September 19, 1932, to Michael (a Ukrainian-American saloon keeper) and Helen Zak (a Polish-American saloon keeper) Royko. He grew up in a predominately Polish neighborhood on Chicago's northwest side. Reports on his early education range from his leaving school at 16 to his holding jobs as a bartender from the ages of 13 to 19 to his being sent to Montefiore High School after several arrests. He attended Wright Junior College, left when he was 19, and served in Korea as an Air Force radio operator. After reassignment near Chicago, he claimed to have been a writer for the *Chicago Daily News* and secured a job as editor of the base newspaper. This was the beginning of his newspaper career.

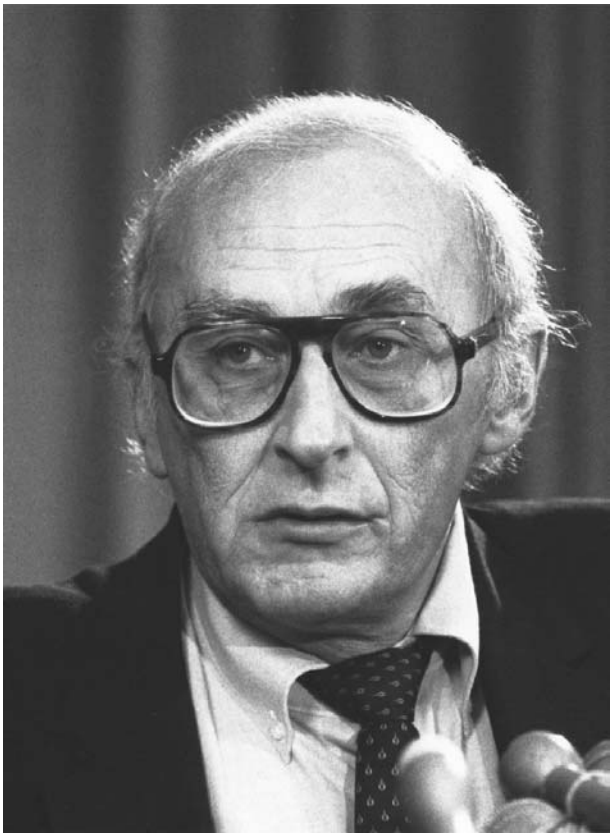

After discharge from the Air Force, Royko returned to Chicago and began a series of low-paying newspaper jobs, in time actually securing employment with the *Daily News*. In 1962 he was given a weekly column called ''County Beat'' with the assignment of commenting on local government and politics. This proved a popular feature, particularly as he made fun of the ''payrollers,'' those who avoided ever working even though paid by Cook County or the city of Chicago. By 1963 he was awarded a daily column, ''Mike Royko,'' where he could write on any subject that took his fancy. This column continued until 1978 when the *Daily News* ceased publication. Royko moved to the *Chicago Sun Times* until 1983 when he shifted to the *Chicago Tribune* where he wrote a daily column, three of which were syndicated each week by Tribune Media Services to nearly 600 newspapers.

Royko was ostensibly a liberal journalist, but a liberal journalist with a sense of the outrage of the common citizen. Therefore, he was at the forefront of those who questioned Gary Hart's judgment rather than his morals, had a nationally celebrated fight with AT & T, and wrote a column castigating those social workers who were attempting to get men in pool rooms to find regular jobs. Additionally, he was generally unsupportive of political correctness, of those who are young and fail to function within the political system, of police departments that fail to protect the average person, and of those politicians who see people as part of the problem. Royko was credited with first calling former California Governor Jerry Brown ''Governor Moonbeam,'' and he rarely saw virtue in those who voiced the idea of the criminal as the victim.

Viewed as one of the few political or social journalists with ''clout,'' Royko was seen as influential on both the Chicago and the national scenes. Despite this vision of influencing politics, Royko was at his best when writing through the voice of his *alter ego,* Slats Grobnik, the stereotypical beer-drinking, pool-playing, bar-sitting, white male Chicago ethnic. Slats spoke with Royko's concept of the common man, the person who cannot make sense of racism, ethnic purification, political correctness, the Chicago Cubs, police corruption, or television evangelists. Once when commenting on the problems of the governor of Alaska, who was accused of helping his friends, Slats questioned what politics was all about. It certainly wasn't about helping your enemies.

Royko retained his links to his own and other families. In 1954 Mike Royko married Carol Duckman. They had two sons, David, born in 1960, and Robbie, born in 1964. In 1979 Carol died of a cerebral hemorrhage. In 1985 Royko married Judy Arndt, and they had two children, a son Samuel and a daughter Katherine. John Culhane, a colleague from his days on the *Daily News,* noted that one of Royko's ''funniest and saddest'' columns was written after two men robbed Royko. Royko mused on the fact that his father had once kicked a robber in the face and had run over him with a truck. He wrote, ''An hour after I was robbed I was depressed because I wasn't my father's son.''

Royko published several books, mostly, as with *Slats Grobnik and Some Other Friends* or *Like I Was Saying,* these

were collections of his columns. The exception was his 1971 work on Richard Daley, mayor of Chicago, *Boss: Richard J. Daley of Chicago. Boss* was a significant exploration of machine politics in a big city. Though the book received mixed reviews from both professional politicians and urban scholars, there is no doubt it was a valuable, insightful, amusing artifact of what might be the last of the great urban political machines.

In 1972 Royko received the Pulitzer Prize for commentary. He was actively involved as a writer for four decades and in the mid 1990s demonstrated no sign of future inactivity. He suggested that he might eventually write only about golf but, fortunately for the reader, he continued to pierce, with ridicule and humor, those who use and abuse authority.

By the mid-90s, Royko's earthy, blue collar perspective ran him afoul of activist identity groups. A number of his columns offended gays and lesbians, women, Mexican-Americans, and African-Americans. He also managed to offend Croatian-Americans and the police. He survived demands that he be fired and retained his intensely loyal reader base and his wide circulation.

Royke died at age 64, on April 29, 1997, while vacationing in Florida. In Chicago, his death was covered in a manner befitting a major public figure with television team coverage from his favorite hangouts and from the offices of the *Chicago Tribune*. The outpouring of tributes and accolades rank him with Ben Hecht, Ernest Hemingway, and Carl Sandburg, all of them Chicago journalists who earned national literary stature. Fellow Chicagoan Studs Terkel wrote of Royko on his death, ''If somebody says, 'What was Chicago like in the last half of the 20th century?' you'd say read Royko. He captured the city like no one else has ever captured a city and Chicago was his metaphor for the rest of the country.''

Further Reading

There is no single biographical work on Mike Royko. Some good individual articles are John Culhane, ''The World According to Royko,'' *Reader's Digest* (April 1992); Tricia Drevets, ''Commentary from a Chicago Columnist,'' *Editor and Publisher* (June 27, 1987); Rodger Schiffman, ''He's Mr. Chicago,'' *Golf Digest* (June 1990); Daniel Le Duc, ''Mike Royko remembered for capturing the essence of Chicago,'' *The Philadelphia Inquirer* (April 30, 1997); and Stephen McFarland and Corky Siemaszko, ''Pulitzer Prize-winning Columnist Mike Royko dies,'' *New York Daily News* (April 29, 1997). □

Peter Paul Rubens

The Flemish painter and diplomat Peter Paul Rubens (1577-1640) was not only the unquestioned leader of the Flemish baroque school but one of the supreme geniuses in the history of painting.

During the last troubled decades of the 16th century the Flemish school of painting fell into a kind of tepid and uninventive mannerism which gave little promise of bringing forth a great master. Yet it was in this school that Peter Paul Rubens received his first training as an artist and acquired that belief in the humanistic values of classical antiquity that was to continue undiminished throughout his career.

Within his own lifetime Rubens enjoyed a European reputation which brought him commissions from Italy, Spain, France, England, and Germany as well as from his homeland, the southern Netherlands. His boundless imagination, immense capacity for work, and sheer productivity were legendary. In 1621, when he was not yet 45 years old, an English visitor to Antwerp described him as ''the master workman of the world.'' And at almost the same moment Rubens said of himself, without boasting, ''My talent is such that no enterprise, however vast in number and in diversity of subjects, has surpassed my courage.'' It reveals something of the many-sidedness of this extraordinary man that, without interrupting his artistic activity, he was able to engage in a demanding career of public service and also to conduct an extensive correspondence with learned men on scholarly and archeological matters.

Jan Rubens, the painter's father, was a lawyer of Antwerp who, because he was a Calvinist, fled to Germany in 1568 to escape persecution at the hands of the Spaniards. In Cologne he entered into an adulterous relationship with the wife of William the Silent, Prince of Orange, as a result of which he was thrown into prison. Released after 2 years

owing to the devoted and untiring efforts of his wife, Maria Pypelinckx, Jan Rubens was permitted to take up residence at Siegen in Westphalia. It was there that their second son, Peter Paul, was born on June 28, 1577. The family, which had now become Catholic, lived for some years in Cologne until Jan Rubens died in 1587, at which time his widow returned to Antwerp, bringing her three children with her.

After a period of schooling which included instruction in Latin and Greek, the young Rubens became a page to a noblewoman, Marguerite de Ligne, Countess of Lalaing. This early experience of court life, though he was glad to be released from it, was undoubtedly useful to the future artist, much of whose time was to be passed in aristocratic and royal circles. Returning to his home in Antwerp, he now decided to follow the profession of painter. He studied under three masters—Tobias Verhaecht, Adam van Noort, and Otto van Veen—and in 1598 was accepted as a master in the Antwerp Guild of St. Luke, the painters' guild.

Italian Period, 1600-1608

In 1600 Rubens set out on a journey to Italy, where within a short time he entered the service of Vincenzo Gonzaga, Duke of Mantua, whose palace housed a notable art collection. Since Rubens was not expected to remain always at the ducal court in Mantua, he found time to visit other cities in Italy, especially Rome, Florence, and Genoa. In Rome, Rubens completed his education as an artist, studying with unfailing enthusiasm the sculptures of antiquity and the paintings of the High Renaissance, especially those of Raphael and Michelangelo. During his first sojourn in the papal city (1601-1602) he painted three altarpieces for the Church of Sta Croce in Gerusalemme (now in the Hospital at Grasse).

In 1603 Duke Vincenzo sent Rubens on a diplomatic mission to Spain; here he made the impressive equestrian portrait of the Duke of Lerma and saw for the first time the Spanish royal collection, with its wealth of paintings by Titian.

Late in 1605 Rubens was again in Rome; he now contrived to remain there for almost 3 years. During this time he was commissioned to decorate the high altar of S. Maria in Vallicella—an extraordinary honor for a foreigner. His first solution, an altarpiece showing the Madonna and Child with St. Gregory and other saints (now in the Museum at Grenoble), did not make a good impression owing to unfavorable lighting conditions in the church, and he obligingly replaced it by a set of three pictures painted on slate. In October 1608, before this work had been unveiled, there came word that Rubens's mother was seriously ill, and the artist left at once for Antwerp. Though he did not know it at the time, he was never to see Italy again.

Antwerp Period, 1609-1621

Rubens arrived at his home to learn that his mother had died before he left Rome. Although it was surely his intention to return to Italy, he soon found reasons for remaining in Antwerp. The Archduke Albert and his consort, Isabella, the sovereigns of the Spanish Netherlands, appointed him court painter with special privileges. In October 1609 Rubens married Isabella Brant, and a year later he purchased a house in Antwerp. The charming painting *Rubens and His Wife in the Honeysuckle Arbor* was painted about this time.

The humanistic atmosphere of Antwerp that appealed so strongly to Rubens is epitomized in the so-called *Four Philosophers*. In reality this is a commemorative picture representing the late Justus Lipsius, the eminent classical scholar, with two of his pupils, one of whom is Rubens's brother Philip (also recently deceased); the artist himself stands a little to one side, an onlooker rather than a participant in the symposium.

The first big project to be undertaken after Rubens's return from Italy was the *Raising of the Cross,* a triptych (1609-1611) for the church of St. Walburga (now in the Cathedral of Antwerp). With this bold and intensely dramatic work Rubens at once established himself as the leading master of the city. It was followed by another triptych, equally large and no less successful, the *Descent from the Cross* (1611-1614) in the Cathedral. Rubens's baroque imagination found new outlets in subjects chosen from both the sacred and profane worlds: in the *Great Last Judgment* he conjured up an apocalyptic vision of the torments of the damned; the same tempestuous energy is encountered in the artist's hunting pieces, with their ferocious combats of men and wild beasts.

Rubens's workshop was now in full operation, and he was able, with the aid of his pupils and assistants, to achieve an astonishing output of pictures. The ablest and most brilliant of these assistants was Anthony Van Dyck, who entered his studio about 1617/1618 and who undoubtedly helped in the execution of a number of important commissions. Nevertheless it must not be concluded that the master took no responsibility for his paintings but was simply content to let them be carried out by his studio. The principal works exhibit no falling off in quality. Indeed the masterpieces crowd so closely upon one another at this time that it is difficult to select a few representative examples. Of the mythologies the *Rape of the Daughters of Leucippus* is one of the most dazzling. Among the finest of the ecclesiastical works are the two altarpieces glorifying the first saints of the Jesuit order, the *Miracles of St. Ignatius of Loyola* and the *Miracles of St. Francis Xavier,* which fairly overwhelm the observer by their huge scale, richness of color, and depth of feeling.

In 1620 Rubens was commissioned to execute a series of 39 ceiling paintings for the Jesuit church in Antwerp. It was the largest decorative cycle that the artist had yet undertaken, and as such it called into play all his powers of invention and organization. The entire complex of ceiling paintings was destroyed by fire in 1718.

International Fame, 1621-1630

The Jesuit cycle was followed by an even larger commission from France. In 1622 Rubens was in Paris to sign a contract for the decoration of two great galleries in the Luxembourg Palace, the residence of the queen mother, Marie de Médicis. The first of these projects, the incomparable series of 21 large canvases illustrating the life of Marie (now in the Louvre, Paris), was finished in 1625. The subject

matter was decidedly unpromising, but Rubens, undaunted as always, succeeded in transforming the dreary history of the Queen into one of the most brilliant and most spectacular of all baroque decorative programs. Work on the second cycle, which was to deal with the life of Marie's late husband, King Henry IV, was repeatedly delayed, and Rubens at length gave up the project in disgust.

There were other decorative schemes to occupy Rubens's attention during this period. For King Louis XIII of France he designed the tapestry series, the *History of Constantine the Great,* and several years later the Infanta Isabella commissioned him to design an even larger tapestry cycle, the *Triumph of the Eucharist,* for the Convent of the Descalzas Reales in Madrid.

Despite his being involved in these and other great undertakings, Rubens found time to paint important altarpieces for churches in Antwerp: the *Adoration of the Magi* (now in the Antwerp Museum) was made for St. Michael's Abbey in 1624; the *Assumption of the Virgin* for the high altar of the Cathedral in 1626; and—perhaps the most beautiful of all—the *Madonna and Saints* (sometimes called the *Mystic Marriage of St. Catherine*) for the church of the Augustinians in 1628. Some of his most memorable portraits also belong to these years. They range from the fresh and luminous *Susanna Fourment,* known as *Le Chapeau de paille,* to the stern and masterful *Thomas Howard, Earl of Arundel.*

In Windsor Castle is the famous *Self-portrait* (1623/1624) which Rubens painted at the request of the Prince of Wales, later King Charles I of England. It shows a strong and handsome face, with bold moustaches and curling hair and beard; the broadbrimmed hat not only lends animation by its sweeping oval shape but serves also to conceal the artist's baldness (about which he seems to have been rather sensitive).

Rubens's diplomatic activity, which had begun some time earlier, reached a peak in the years 1628-1630, when he was instrumental in bringing about peace between England and Spain. As the agent of the Infanta, he went first to Spain, where in addition to carrying out his political duties he found a new and enthusiastic art patron in King Philip IV and renewed his acquaintance with the works of Titian in the royal collection. His mission to England was equally successful. Charles I knighted the artist-diplomat, and the University of Cambridge awarded him an honorary master of arts degree. Rubens returned to Antwerp in March 1630.

Last Years, 1630-1640

Isabella Brant, Rubens's first wife, had died in 1626. In December 1630 he married Helena Fourment, a girl of 16. Though he had hoped, on returning to Antwerp, to withdraw from political life, he was obliged to act once more as confidential agent for the Infanta in the frustrating and unsuccessful negotiations with the Dutch. At length he succeeded in being released from diplomatic employment. In 1635 he purchased a country estate, the Castle of Steen, situated some miles south of Antwerp, and henceforth divided his time between this rural retreat and his studio in town.

In the last decade of his life Rubens's art underwent a surprising expansion in variety and scope of subject matter. The enchanting *Garden of Love,* with its complex interweaving of the classical and the contemporary, may serve as an illustration. A new interest in nature, inspired perhaps by his residence in the country, found expression in a series of magnificent landscapes, among them the *Castle of Steen*. The portraits of this period, especially those of his wife, Helena, and their children, are characterized by informality and tender intimacy.

A lyrical quality pervades even the traditional Christian and classical subjects. In the *Ildefonso Altarpiece* the scene of the saint receiving a vestment from the Virgin Mary is transfigured by a silvery radiance. The secular counterpart to this work is the *Feast of Venus,* in which Rubens pays tribute both to the art of antiquity and to the paintings of Titian. The almost dreamlike poetry of the late mythologies is beautifully exemplified by the *Judgment of Paris* and the *Three Graces,* in which the opulent nudes seem to glow with light and color.

Rubens continued to carry out monumental commissions during his last decade. For Charles I he executed the ceiling paintings of the Banqueting House at Whitehall—the only large-scale decorative cycle by the artist that still remains in the place for which it was designed. In the Whitehall ceiling, which is a glorification of King James I and the Stuart monarchy, the artist profited from the experience gained in the decoration of the Jesuit church some years earlier. In 1635, when the new governor of the Netherlands, Cardinal Infante Ferdinand, made his ''joyous entry'' into Antwerp, Rubens was given the task of preparing the temporary street decorations. Swiftly mobilizing teams of artists and craftsmen to work from his designs, the master created a stupendous series of painted theaters and triumphal arches which surpassed all expectations by their magnificence. His last great project was the provision of a vast cycle of mythological paintings for the decoration of Philip IV's hunting lodge near Madrid, the Torre de la Parada.

Toward the end of his life Rubens was increasingly troubled by arthritis, which eventually compelled him to give up painting altogether. One of the most moving documents of the last years is the *Self-portrait* in Vienna, in which the master, though already touched by suffering, wears an air of calm and serenity. He died in Antwerp on May 30, 1640.

Further Reading

Rubens's letters are available in a first-rate translation by Ruth S. Magurn, *The Letters of Peter Paul Rubens* (1955). The standard biography is Max Rooses, *Rubens,* translated by H. Child (2 vols., 1904), which, although dated in some particulars, remains unsurpassed as a detailed, authoritative, and readable account of the artist and his times. Two shorter biographies, both handsomely illustrated, are recommended: C. V. Wedgwood, *The World of Rubens, 1577-1640* (1967), and Christopher White, *Rubens and His World* (1968). Also enlightening is the lengthy essay by the 19th-century historian Jacob Burckhardt, *Recollections of Rubens,* translated by M. Hottinger, with an introduction and additional notes by H. Gerson (1950).

On Rubens's drawings, abundant information is in J. S. Held, *Rubens: Selected Drawings* (1959), and Ludwig Burchard and R.-A. d'Hulst, *Rubens Drawings* (2 vols., 1963). A scholarly discussion of the influences on Rubens is Wolfgang Stechow, *Rubens and the Classical Tradition* (1968). □

Helena Rubenstein

Polish-born beauty expert Helena Rubenstein (1870-1965) was among the first to establish cosmetics as essential to a woman's toilette. Rubenstein's business acumen enabled her to build a multi-million dollar empire based on the sale of beauty products.

Helena Rubenstein was born on December 25, 1870, in Cracow, Poland. The oldest of eight girls, she was raised in an upper middle class family. Her father favored Helena's intellect, her mother emphasized beauty and charm. Together, Rubenstein's parents shaped her career as the creator and financial genius of what was to become a multi-million dollar beauty empire.

In 1888, after rejecting both medical school and a suitor, Rubenstein travelled to Coleraine, Australia, to live with relatives. Elegant and fastidious, she introduced the neighbors to a special facial creme, the product of Hungarian chemist Jacob Lykusky. She soon moved to Melbourne and established a small beauty salon to which Australian women came to offset the drying effects of sun and wind. Within two years Rubenstein's reputation was assured. She had repaid an original $1,500 loan and was lured by the thought of greater financial success.

Returning to Europe, Rubenstein settled in London. She purchased Lord Salisbury's former residence on Grafton Street, a four-story house with 26 rooms. She redecorated in lavish color schemes influenced by theater designers Leon Bakst and Alexandre Benois. Shortly after her marriage to American newspaperman Edward William Titus, Rubenstein opened the ''Salon de Beaute Valaze.''

Rubenstein launched her salon at a time when makeup was worn only on stage. But society women once entertained by Lord Salisbury were curious about the Grafton Street establishment. Gradually, Rubenstein found them willing to pay ten guineas (about $50) for 12 beauty treatments. Her special product was a facial creme based on Lykusky's product, but she had developed other items, including face powder and rouge. Rubenstein planned for the time when conservative attitudes toward facial makeup relaxed and ladies considered it part of their daily toilette.

Rubenstein's treatments relied on her understanding of diet, skin anatomy, and body metabolism, all of which she had learned from French chemist Marcellin Berthlot of the University of Paris. One of Rubenstein's earliest staff members was Viennese doctor Emmie List, who introduced a skin peeling treatment for severely blemished complexions. But Rubenstein was not content to remain in the laboratory. She and her husband entered a social circle that included

Margot Asquith, Baroness d'Erlanger, sculptor Jacob Epstein, and young pianist Artur Rubenstein.

In 1909 Rubenstein was expecting a child. She and Edward moved out of the Grafton Street apartment where they lived above the salon and purchased a separate residence. Simultaneously, Rubenstein opened a shop in the rue St. Honore in Paris, France. By now several of her sisters had joined the business—Ceska was in the Melbourne salon, Manka was part of the London establishment, and Pauline had responsibility for the Paris salon. Rubenstein's son Roy was born in late 1909 and another son, Horace, in 1912.

In 1914 they all moved to Paris, where Rubenstein threw herself into running the salon. Her ambition was rewarded, and soon society leaders and art and stage personalities crowded the appointment book. Rubenstein was an unqualified success.

World War I caused an abrupt, unanticipated change in the business. Due to her husband's nationality the family moved to the United States in January 1915. There Rubenstein discovered a new market. Most American women were just as reluctant to adopt facial make-up as their European counterparts had been. This untapped clientele represented a potential gold mine.

Greenwich, Connecticut, became home for the Titus family. Here Rubenstein planned new products based on the beauty needs of American women. Little more than a year after her arrival Rubenstein opened the first Maison de Beaute in New York City, located in a West 49th Street

brownstone. She decorated the interior in dark blue velvet. The single salon soon proved inadequate and she rapidly opened salons in Boston, Chicago, Philadelphia, San Francisco, Washington DC, and Toronto, Canada.

In 1928, hoping to concentrate on her European business, Rubenstein sold controlling interest in her United States holdings to Lehman Brothers. They paid $7.3 million. One year later, deciding that Lehman could not maintain the quality she had established for her business, Rubenstein purchased back the controlling stock for $1.5 million.

Despite the Depression years, Rubenstein's beauty empire grew. An avid collector, she became famous for her collections of paintings, sculpture, and jewelry. In 1938 she and Edward Titus divorced, and later that same year Rubenstein married a Russian, Prince Artchil Gourielli-Tchkonia. Under his tutelage she met and mingled with the world's rich and titled. Together they established a gentlemen's product line through the House of Gourielli in New York City. In 1953 the Helena Rubenstein Foundation was established to help fund research and education and to support the America-Israel Foundation.

Widowed in 1955, Rubenstein maintained a demanding schedule. An early riser, she often conducted business meetings in her New York bedroom ensconced in a lucite bed with fluorescent head and footboard. Several times annually Rubenstein travelled to key cities throughout the world, alternately chiding and praising her agents there.

Rubenstein reportedly knew all the ingredients of every one of her beauty products. Her personal style was at once dictatorial and generous. At times parsimonius to the point of obsession, she reveled in her million-dollar jewelry collection while wearing $4.99 nightgowns. (She kept her jewelry in a dress box under her bed.)

In 1964 Rubenstein was burglarized in her Park Avenue apartment. Several servants were bound and gagged and Rubenstein was tied to a chair and threatened. She refused to reveal the location of a key to her safe, and the robbers left empty-handed as she shrieked for help.

Princess Gourielli—Madame Helena Rubenstein—died of natural causes in a New York hospital on April 1, 1965. She was 94 years old.

Further Reading

Patrick O'Higgins wrote a lively, impressionistic biography of Helena Rubenstein in *MADAME, an Intimate Biography* (1971). For a glimpse of Rubenstein's early years, a good source is her autobiography, *My Life for Beauty* (1964). Both volumes include extensive photographs showing Rubenstein in various settings throughout the world. □

Richard L. Rubenstein

Richard L. Rubenstein (born 1924) was an American Jewish theologian and writer who defined the agenda of post-Holocaust theology for Christians and Jews.

Richard Lowell Rubenstein was born on January 6, 1924, in New York City. The eldest son of an assimilated, educated, poor Jewish family, he did not have a Bar-Mitzvah, the traditional rite affirming a 13-year-old as an adult member of the Jewish community. Educated at the prestigious Townsend Harris High School, as a teenager Rubenstein considered converting to Unitarianism and becoming a minister. When the pastor advised him to change his last name, Rubenstein began his slow journey back to Judaism.

Ordained as a Rabbi

In 1942, during the height of the Holocaust, Rubenstein entered the Hebrew Union College in Cincinnati (Reform Judaism's rabbinical seminary) and simultaneously continued his studies at the University of Cincinnati. While millions of Jews were being slaughtered in Europe, Rubenstein was taught an anti-Zionist theology of religious liberalism, which spoke of the evolving perfection of man and enthusiastically welcomed modernity. Increasingly disillusioned, Rubenstein left the Hebrew Union College for the Jewish Theological Seminary. He was ordained a Conservative rabbi in 1952, prior to which he had also studied at an Orthodox yeshiva. The death of his infant son on the eve of the Day of Atonement triggered a personal and theological crisis for Rubenstein.

After ordination, Rubenstein worked as a pulpit rabbi and began a Ph.D. program at Harvard, completing his dissertation on a psychoanalytic understanding of rabbinic legends. Rubenstein served as the chaplain to Jewish students at Harvard (1956-1958) and later at the University of Pittsburgh (1958-1970), where he also was the Charles E. Merrill Adjunct Professor of Humanities (1966-1970). He subsequently moved to Florida State University, where he was the Robert D. Lawton Distinguished Professor of Religion and co-director of the Humanities Institute.

Literary Works

In 1966 Rubenstein published his first book, *After Auschwitz: Radical Theology and Contemporary Judaism*. An innovative, controversial work, it suggested that no Jewish theology could afford to ignore the twin revolutions of modern Jewish history—the Holocaust and the reborn state of Israel. Rubenstein argued that the Holocaust overturned traditional Jewish teaching regarding the God of history. To portray history as an expression of God's will is to maintain that God wanted Auschwitz—an idea which Rubenstein dismissed as thoroughly obscene. Like his teacher Mordecai Kaplan, Rubenstein rejected the concept of Jewish chosenness. Jews must recognize, Rubenstein argued, "that we are, when given normal opportunities, neither more nor less than any other men, sharing the pain, the joy, and the fated destiny that Earth alone has meted out to all her children."

Influenced by Freud's psychoanalytic theory, Rubenstein nevertheless affirmed the priestly functions of religious life. Religion is the arena in which people celebrate the joys and vicissitudes of life, its tragedies and triumphs. Though he denied the God of history, Rubenstein did not abandon

the idea of divinity. He offered an ultimately tragic theological vision: ''omnipotent nothingness is the Lord of all creation.''

After Auschwitz took the Jewish community by storm. It was widely considered *the* Jewish contribution to the ''death of God'' theologies popularized in the 1960s. Yet, unlike other death of God theologians, Rubenstein viewed God's death not as an event in the divine life but as a mournful statement of the human condition. ''We live in the time of the death of God,'' he wrote. *After Auschwitz* set the theological agenda of the Jewish community for the next period. It forced Christian theologians to confront the Holocaust but also reinforced Rubenstein's growing estrangement from the Jewish establishment.

Over the next eight years Rubenstein wrote four books: *The Religious Imagination* (1968), a psychoanalytic study of rabbinic myth which won the Portico d'Ottavia Literary Prize in Rome in 1977; *Morality and Eros* (1970), an examination of ethics in a permissive society; *My Brother Paul* (1972), a psycho-biography of Paul's struggles with Jewish tradition and his relevance for contemporary religious life; and *Power Struggle* (1974), Rubenstein's autobiography detailing his formative years, his failed first marriage, his happy remarriage to Betty Rogers Rubenstein, and his relationship to his three children. The memoir also deals with Rubenstein's struggles with Jewish tradition and authority.

In 1975 Rubenstein published *The Cunning of History,* in which the Holocaust is portrayed not as an aberration from Western tradition but an extreme expression of the deepest tendencies of civilization—demographic, religious, political, and economic.

According to Rubenstein, Western societies have been producing superfluous populations—people who could not find a place within the economic system—for the past 350 years. For most of that time, superfluous Europeans went to settle the new world or colonize Asia and Africa. Once the gates of the new world were shut, the Nazis undertook the next logical step: they murdered the people they deemed superfluous (Jews, Poles, Gypsies, homosexuals, and the retarded).

He felt that Christianity believes that it has superseded Judaism, a relic religion that will disappear in time. The Nazis took Christianity's target and sought to make the world *Judenrein,* free of Jews. On a political level, Nazism represented the perfection of bureaucracy. The Nazis could successfully destroy millions because they employed a highly disciplined bureaucratic system. Economically, I. G. Auschwitz, the corporately-sponsored slave-labor camp adjacent to the death camp, represented the perfection of human slavery. Human beings were reduced to a consumable raw material expended as a by-product of manufacturing. In *The Age of Triage* (1983) Rubenstein further developed the theory suggested in *The Cunning of History* and expanded his discussion of modernization. *The Cunning of History* had marked Rubenstein's transition from a Jewish theologian into a major theoretician of modernization and its consequences.

Rubenstein's works have been translated into Dutch, Swedish, Hungarian, Italian, and Japanese. As the president of the Washington Institute for Values in Public Policy (a conservative think-tank that explored religion and politics in the 1980s), Rubenstein traveled extensively in the Far East and Europe lecturing and consulting. Later he wrote on the crisis of modernization in the East and West.

In 1986 Rubenstein co-authored with John Roth *Approaches to Auschwitz* (1986), a scholarly and diverse text on the Holocaust. It is methodologically eclectic, incorporating history, ideology, theology, literature, philosophy, and the social sciences from a humanistic perspective. Other publications include *Modernization: The Humanist Response to Its Promises and Pitfalls* (1982); *The Dissolving Alliance: The United States and the Future of Europe* (1987); Spirit Matters: The Worldwide Impact of Religion on Contemporary Politics (1987); The Dissolving Alliance: The United States and NATO (1987); and *After Auschwitz: History, Theology and Contemporary Judaism* (1992).

Rubenstein retired from Florida State University in 1995 and became the president of the University of Bridgeport in Connecticut. He was a bold, innovative thinker whose approach to Judaism and religion was informed by the social sciences and then transformed by a fertile imagination.

Further Reading

Rubenstein's wife, B.R. Rubenstein and M. Berenbaum were the editors for a series of essays entitled *What Kind of God? Essays in Honor of Richard Rubenstein* (1997). Aside from reading Rubenstein's own work, the reader can find an understanding of Richard Rubenstein's early work in Michael Berenbaum's *The Vision of the Void* (1979); Steven Katz *Post-Holocaust Dialogues* (1983); and Eugene Borowitz's *Contemporary Jewish Theology*. William Styron's chapter ''Hell Revisited'' in *This Quiet Dust* (1982) deals with Rubenstein's later work. An advanced student might want to read a full length Ph.D. dissertation on Rubenstein: Jocelyn Hellig, *The 'Death of God' in the Thought of Richard L. Rubenstein* (The University of Witswatersrand, Johannesburg, South Africa, 1982). □

Jerry Rubin

Jerry Rubin (1938—1994), activist, writer, lecturer, and businessman, was best known as a leader of the counter-culture in the 1960s.

Jerry Rubin was born in Cincinnati, Ohio, on July 14, 1938. He was educated at the University of Cincinnati (B.A., 1961), Hebrew University, and the University of California at Berkeley. A journalist during his student years, Rubin became a full-time agitator in response to the Vietnam War. He was an organizer of Berkeley's Vietnam Day Committee (VDC) in 1965 which held the world's largest teach-in against the war. During a march on the Oakland Army Terminal, the VDC was attacked by both police and Hell's Angels (outlaw bikers who were extreme patriots and regarded the anti-war movement as a ''mob of traitors'').

In 1967, with Abbie Hoffman, he founded the Youth International Party. The party mixed political activism and the unbuttoned bohemianism of the period. The ''yippies,'' as they were known, staged theatrical events and stunts that were intended to discredit authority and by means of cultural insurgency to bring on the social revolution. They failed in this, but succeeded in reaping a harvest of publicity that maddened and enraged the power structure. Rubin did much to further this process when he was called before the House Committee on Un-American Activities to explain his subversive ways. He was advised to rely upon his First Amendment right of free speech but explained that was not enough as the movement had to be ''as exciting as the Mets.'' In that spirit Rubin attended the hearings dressed as a Revolutionary War soldier, subsequently appearing before committees as a bare-chested guerrilla and as Santa Claus.

Rubin showed himself to be a master organizer and publicist capable of transforming conventional protests into media happenings. In 1967 he was made project director of a flagging effort to demonstrate against the military in Washington. The novelist Norman Mailer later wrote that, ''to call on Rubin was in effect to call upon the most militant, unpredictable, creative—therefore dangerous—hippie-oriented leader available to the New Left.'' What resulted was the celebrated March on the Pentagon, when some 75,000 protesters including Mailer, the poet Robert Lowell, critic Dwight Macdonald, Dr. Spock, Noam Chomsky, and many others rallied and railed against the war.

Jerry Rubin (foreground)

In 1968 Rubin and Hoffman, in connection with various peace groups, led what proved to be a far more violent anti-war protest. They planned to hold a yippie ''Festival of Life'' in Chicago during the Democratic National Convention. Crying out that ''the streets belong to the people,'' yippie demonstrators made the streets unusable by setting fires, building barricades, and carrying out other acts of vandalism. This inspired the police (whom Rubin called ''Czechago pigs'') to beat and arrest them. It was a source of particular satisfaction to Rubin that bystanders and members of the press also fell victim to police enthusiasm. Whether the resulting publicity did the anti-war movement more harm than good is debatable. But Chicago authorities, led by the peerless Mayor Richard Daley, were not content with what they had accomplished, and Rubin and six others (including Hoffman and Tom Hayden of the Students for a Democratic Society), who came to be called the ''Chicago Seven,'' plus Bobby Seale of the Black Panthers were tried for conspiracy to incite riot. The trial was scandalous in the extreme. The defendants vilified Judge Julius Hoffman, who at one point had Seale bound and gagged, finally separating his case from the others. Ultimately all eight—plus their lawyers—were found to be in contempt of court. Though convicted on lesser counts by a jury, none of the defendants went to jail as the trial had been a farce and the verdicts did not stand up on appeal.

Like most movement activists Rubin was ''forcibly retired,'' as one interviewer put it, in the 1970s. Rubin differed from his colleagues by embarking on a relentless campaign of self-improvement, few therapies escaping his notice. Among the cults and techniques he sampled were EST, Esalen, meditation, massage, acupuncture, hypnotism, health foods, tantric yoga, and rolfing. He established, perhaps, a new record and certainly gave the phrase ''open to experience'' a new meaning. Never an intellectual, Rubin gave up reading anything that did not concern self-help. Even in his wildest days he had never been as radical or crazy as he used to seem, Rubin said over and over again, which anyone seeing the new, clean-cut, boyishly earnest Rubin of the post-revolutionary era could well believe. This was confirmed when he took up a new career as a stockbroker in 1980 with the brokerage firm of John Muir & Co., having discovered that capitalism was nicer than he had previously supposed.

Rubin continued his capitalistic pursuit with the creation of Business Networking Salons, Inc., a business in which Rubin and his wife, Mimi, would host weekly ''parties'' at New York's Studio 54 for the business crowd. For $8, patrons would receive a venue for swapping business cards, discussing deals, and socializing. In 1992 Rubin, living in California, joined a multilevel sales company called Omnitrition International, which sold powdered drink mixes. This company and Rubin were hit in 1992 with a class action suit claiming the company was involved with an illegal pyramid scheme.

In November, 1994, Rubin was hit by a car while jaywalking in Hollywood. He died 14 days later in a UCLA hospital bed. In a biography printed in the *Los Angeles Times* after Rubin's death, fellow Chicago Seven member

and friend Tom Hayden stated: ''Rubin was a great life force, full of spunk, courage, and wit. I think his willingness to defy authority for constructive purposes will be missed. Up to the end, he was defying authority.''

Further Reading

With Abbie Hoffman and Ed Sanders, Rubin was the author of *We Are Everywhere* (1970). His *Doing It!* (1969) is autobiographical and liberally ornamented with nudes and four letter words, the tools of his trade at that time. *Growing* (*Up*) *at 37* (1976) is a more conventional memoir. He wrote *The War Between the Sheets* with Mimi Leonard in 1980. There is no biography of Rubin, but he has been the subject of numerous magazine and newspaper articles. An especially good one is John Leonard, ''A New Jerry Rubin: Grown Up, Reflective,'' *New York Times* (February 11, 1976). □

Margaret Fogarty Rudkin

Entrepreneur of quality bakery products, Margaret Fogarty Rudkin (1897-1976) was founder and president of Pepperidge Farm Inc., the largest U.S. independent baking company.

The oldest of five children of Joseph and Margaret (Healey) Fogarty, Margaret Fogarty was born in New York City on September 14, 1897, during the time of cobblestone streets and gas lampposts. The family lived in a four-story brownstone with an Irish grandmother who taught ten-year-old Margaret about cooking, starting with biscuits, cream sauce, and chocolate cake. When she was 12 the family moved to Flushing, Long Island, where she attended public schools and graduated as valedictorian of her high school class.

Interested in a career in business, she went to work as a bookkeeper for a local bank and eventually was promoted to teller. Four years later, in 1919, she took a position with McClure, Jones & Co., a member of the New York Stock Exchange, where she met Henry Albert Rudkin, a partner in the firm. They were married on April 8, 1923, and had three sons—Henry Jr. (1924), William (1926), and Mark (1929), all of whom attended Yale University.

In 1926 the prosperous family purchased 125 acres of property near Fairfield, Connecticut, built a Tudor mansion, a garage for five automobiles, and stables for 12 horses. They named the estate Pepperidge Farm after pepperidge trees on the property. Her husband enjoyed golf and shooting and served for years as president of the Fairfield Hunt Club, whose polo grounds were called Rudkin Field. Margaret Rudkin lived the life of a woman of leisure, exhibiting at horse shows and winning many ribbons. Their life of ease and social grace was curtailed by the Depression and by a serious polo accident in 1932 which forced Henry Rudkin to remain at home for six months. Margaret Rudkin dismissed most of the servants, sold the horses and all but one automobile, and raised money for the farm by selling apples from their orchard of 500 trees and turkeys which they raised.

When her youngest son became ill with asthma at the age of nine, Margaret Rudkin developed an interest in proper food. She got out her Irish grandmother's recipe for whole wheat bread with its old-fashioned ingredients—stone-milled flour, honey, molasses, sugar syrup, milk, cream, and butter—and baked her first loaf of bread at the age of 40. The first loaf was ''hard as a rock'' but further experimentation produced a quality loaf. The bread seemed to improve Mark's health, and his allergist asked her to make bread for him and for his other patients. In 1937 Margaret Rudkin began making small batches with the help of a servant, later setting up a small bakery in an abandoned farm building and selling extra loaves to her own grocer. Expanding to an old-fashioned white bread made with unbleached flour, she tested it on the manager of Charles & Co., a specialty food store in New York City, who ordered 24 loaves daily, delivered at first by her husband on his way to Wall Street. Soon the order was 1,200 loaves a week, necessitating trucking. In a year the bakery was producing 4,000 loaves weekly.

Demand grew rapidly although the bread sold for twice the price of mass-produced bread. Enthusiastic articles in the *New York Journal and American, Herald Tribune,* and *World Telegram* promoted the products, and an article in the December 1939 *Reader's Digest* brought orders from all over the United States, Canada, and several foreign countries. To meet the demand, Rudkin had to borrow $15,000 in 1940 to move the bakery to Norwalk, Connecticut, where

weekly volume exceeded 50,000 loaves of bread the first year. She refused to compromise on quality as business expanded.

In the years that followed, Pepperidge Farm grew into a major national firm. Margaret Rudkin served as president and looked after the daily production. Her husband gradually gave up his Wall Street position to handle finances, marketing, and sales as chairman. Two sons, Henry and William, were vice presidents of the firm. They moved to a bigger plant in Norwalk and later opened plants in Pennsylvania in 1947 and Illinois in 1953. Several restored grist mills stone-ground the flour, and Rudkin supplied her own top grade wheat bought in Minneapolis.

Initially, the firm had done little advertising, letting the products stand on their own merits and word-of-mouth reputation. In 1950 that policy changed with the appearance of Margaret Rudkin in television commercials. During this decade the list of products expanded as she purchased a frozen pastry line from a New Hampshire company and fancy cookie recipes from a firm in Belgium. Expansion eventually included 58 products including rolls, coffee cake, pound cake, Melba toast, herb-seasoned stuffing made from stale loaves returned by grocers, and fancy cocktail snacks called Goldfish.

The Rudkins sold the business to the Campbell Soup Company in 1960, exchanging the Pepperidge Farm assets for Campbell stock worth about $28 million. Even so, Margaret Rudkin continued to operate Pepperidge Farm as a separate company and, in addition, became a director of Campbell Soup. In 1962 she yielded the presidency to her son William and replaced her husband as chairman. Five months after her husband's death she retired in September 1966 and died on June 1, 1967 at the age of 69 of cancer. At that time the annual sales were 70 million loaves of bread.

Her interest in food led Margaret Rudkin to collect ancient cookbooks. She drew on her knowledge of food in writing *The Margaret Rudkin Pepperidge Farm Cookbook* (1963), which became a best seller. Her business acumen was recognized by invitations to lecture at the Harvard School of Business Administration. In later years the Rudkins maintained a home at Hobe Sound, Florida, and an ancestral manor house and 150 acres, purchased in 1953, at County Carlow, Ireland, where they spent summers.

Further Reading

Biographical information appears in Sicherman and Green's *Notable American Women: The Modern Period* (1980). In *The Margaret Rudkin Pepperidge Farm Cookbook* Rudkin tells about her childhood, early married life, bread making, and her family's trips to Ireland. Articles appear in *Reader's Digest* 35 (December 1939); *Time* 50 (July 14, 1947) and 75 (March 21, 1960); *Newsweek* 20 (September 21, 1942); *The New Yorker* (November 16, 1963); and *New York Times* (December 4, 1949); and her obituary appeared in the *New York Times* on June 2, 1967. □

Rudolf I

Rudolf I (ca. 1218-1291), or Rudolf of Hapsburg, was Holy Roman emperor-elect from 1273 to 1291. He was the first of a long line of Hapsburg emperors.

The struggle between the emperor Frederick II and Pope Innocent IV had shattered the power of the imperial office in both Germany and Italy. The "emperors" who reigned between 1250 and 1273—William of Holland, Alfonso X of Castile, and Richard of Cornwall—were powerless because of their absenteeism and the lack of cooperation they had received in Germany. When an imperial election was called in 1273, the German princes whose responsibility it was to elect the new emperor wanted neither a powerful nor an ambitious ruler, and their choice fell on Rudolf, a wealthy but not potentially dangerous German noble.

However, not only did Rudolph's reign enhance the wealth and power of the minor Hapsburg house, but it also gave his dynasty a foothold in the imperial office, which was eventually secured in the 15th century and not relinquished until the 19th. In the face of considerable opposition, Rudolf managed to impose a temporary peace upon the warring German Estates and princes, to subdue the powerful Premysl dynasty of Bohemia, and to heal the rift between the imperial office and the papacy, which had destroyed imperial power 25 years before.

Rudolf was a compromise candidate for the imperial office. In 1273 the strongest prince in the empire was the Premysl line's Ottocar II, King of Bohemia. In order to block Bohemian power, the electoral princes turned to Rudolf. Rudolf's first task as emperor was to quell Bohemian power, which he accomplished in 1276 at Vienna and again at the battle of Marchfeld in 1278, thus permanently defeating the possibility of Bohemian domination of Germany and the imperial office. After these victories, Rudolf made Vienna the Hapsburg capital, which it remained until the 20th century.

The Emperor's second step was to heal the wounds of the Church, still smarting after its long bout with the imperial Hohenstaufen dynasty. In 1279 Rudolf renounced many of the imperial claims in Italy, gave the Romagna to the Pope, and thoroughly subordinated the powers of the imperial office and its incumbent to the authority of the Church in matters spiritual and temporal.

Rudolf's accomplished effectiveness as both diplomat and general gave Germany nearly 2 decades of peace. His next undertaking—and that of the Nassau, Wittelsbach, and Luxembourg dynasties, which each provided emperors in the century following Rudolf's death—was the extension and increase of his family power and wealth, for only by this method could any imperial dynasty sustain itself in the troubled 13th and 14th centuries. Ecclesiastical fear of the public resources of the imperial office had grown so great, and the imperial office had become so fragmented, that only the private family resources of individual emperors could

sustain imperial power. From 1282 to 1286 Rudolf worked for the increase of the house of Hapsburg. His favor toward his son Albert of Bavaria, his lack of sufficient resources to quench the rivalry between German princes and cities, and his rivalry over Burgundy with the French king Philip IV troubled the last years of his reign. His eldest son, Rudolf, died at the age of 20, and Rudolf I then turned toward the advancement of the fortunes of his second son, Albert, later King Albert I.

Rudolf's reputation as a capable and intelligent ruler, well aware of the limits of his real power, yet successful in the imposition of peace upon a torn Germany, stood him in good stead. Although his son did not succeed him directly, Rudolf worked for his succession up to the time of his own death. Rudolf died on July 15, 1291, at Speyer, attempting to the end to establish the house of Hapsburg on the throne, which it would, within 2 centuries, make a virtual family possession.

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Paul Marvin Rudolph

The American architect Paul Rudolph (born 1918) sought to integrate into modern architecture a spatial drama, a concern for urbanism, and an individuality which he found lacking in his training under Walter Gropius.

The son of a Methodist minister, Paul Marvin Rudolph was born on October 28, 1918, in Elkton, Kentucky. He attended the architecture school at the Alabama Polytechnic Institute in Auburn, and after graduating in 1940 he entered the Harvard Graduate School of Design, where he studied under Walter Gropius, the former head of the Bauhaus in Germany. Rudolph's graduate studies were interrupted by a period of service as an officer in the U.S. Navy (1943-1946). He supervised ship construction in the Brooklyn Navy Yard, which provided a valuable learning experience in executing large building tasks within a bureaucracy. After receiving his master's degree from Harvard in 1947, he spent the next year traveling in Europe (on a Wheelwright Scholarship), where he began to develop a strong interest in urban design, a subject which he felt had been neglected in his education under Gropius.

Starting on a Small Scale, and Building

In 1948 Rudolph formed a partnership with Ralph Twitchell in Sarasota, Florida. On the modest scales of guest houses, Rudolph began to explore the lessons he had learned at Harvard. In such early works as his Healy Guest House (1949) in Siesta Key, Sarasota, the functions are carefully accommodated while the innovative structure (a centenary curved roof held in tension) is clearly articulated. However, during the 1950s he began to rebel against Gropius' teachings. Rudolph ended his partnership with Twitchell in 1952 and totally rejected Gropius' ideal of teamwork. Rudolph preferred a more personal and artistic approach to architecture. He also felt limited by Gropius' emphasis on function and structure. Through the siting, massing, silhouette, scale, and even decoration of Rudolph's first major building, the Jewett Arts Center (1955-1958) at Wellesley College in Massachusetts, he attempted to respond to the broader environmental context of the existing campus of collegiate gothic buildings. He also began to explore a richer approach to the spaces of architecture, as defined by planes rather than by linear structure, in such works as his Sarasota High School (1958-1959) in Florida.

Rise to Prominence

By attempting to expand the language and responsibilities of modern architecture, Rudolph quickly rose to prominence. From 1958 to 1965 he was chairman of the School of Architecture at Yale University in New Haven, Connecticut, where he built his most famous and controversial work, the Art and Architecture Building (1958-1964). This structure responded to its urban context by dramatically turning the corner on which it stands. It was also designed to allow for

future expansion, since Rudolph believed that architects should realize that their buildings will not be frozen in time. In an age characterized by the anonymous glass boxes of Ludwig Mies van der Rohe, Rudolph had created a highly dynamic and heroic monument which dominated its surroundings. He had combined the rough sculptural qualities of the late concrete buildings of Le Corbusier with the dramatic spatial flow of Frank Lloyd Wright's pinwheel plans. The intensity of Rudolph's orchestration of a building as a moving spatial experience reached a new extreme: labyrinth-like passages opened up to grand central spaces in this seven story building incorporating some 37 different floor levels. His distinctive use of vertically ribbed concrete created richly textured walls sensitive to light and shadow on a smaller scale, while avoiding the negative effects of weathering. (When the building later burned, Rudolph remarked that he felt as if someone had died.)

In his works after the late 1950s he consistently explored several themes. His desire to create psychologically stimulating spaces is perhaps best seen in his churches, where space is dynamically sculpted by the inner surfaces of the buildings and animated by natural light from above. Good examples of such works are his Interdenominational Chapel (1960-1969) at the Tuskegee Institute in Alabama and the William R. Cannon Chapel (1979-1982) at Emory University in Atlanta.

His fascination with the broader urban implications of architecture found early expression in New Haven with the expressway scale of his grandly monumental Temple Street Parking Garage (1959-1963) and the conscious arrangement of repetitive units into a village in his original design for married students' housing (1960-1961) at Yale. In 1965 Rudolph left Yale and moved his practice to New York City.

New York Megastructures

In New York, Rudolph combined his interests on an appropriate 20th-century urban scale with the potentials of cellular construction in his project for the Graphic Arts Center (1967), where prefabricated modules, trucked to the site like mobile homes, were to be suspended from the skyscrapers' superstructure in a terraced, pinwheel fashion providing great variety within the huge scale of this megastructure. The building was not built as planned due to clashes with local trade unions over his proposed use of modular-built structures from non-union factories outside the region, but Rudolph predicted the idea had an inevitability that would lead it to completion somewhere, sometime in the future. ''The mobile home is the 20th century brick,'' Rudolph said, but the modules planned for this structure had little in common with the majority of factory-fabricated structures to roll down the highway by the end of that century. Rudolph's modules were designed to fit on a truck, yet be combined and unfolded into a variety of grand spaces. The modules would be hung in place, all wired, with completed bathrooms and kitchens. The roof of one would become a garden space for another, giving New York tenants more outdoor space and better views than they were accustomed to having. The megastructure was to include two high-rise office buildings, schools, restaurants, industrial space, recreational opportunities, traffic-free streets, and parking for 2,100 cars, all blended seamlessly with 4050 apartments next to the Hudson River . . . a steel city within the city.

''I want to put homes in the sky,'' said Rudolph of the ill-fated project. ''Psychologically, it makes a great deal of difference for people living closely together in cities.

Rudolph further expanded his proposal of megastructure for New York in his study for a lower Manhattan expressway (1967-1972). In this project an A-framed structure spanned the air-rights of the two mile long expressway, resulting in a man-made terraced ridge into which modules for housing, schools, stores, and offices could be plugged.

Rudolph also undertook such large complexes as the uncompleted Boston Government Service Center (1962-1971), where a megastructure accommodating a variety of functions scaled up to the street along its perimeter and was scaled down, through terraces, to an interior pedestrian court. In his Southeastern Massachusetts Technological Institute (1963-1966) at North Dartmouth he organized interlocking buildings along a ''spiraling mall,'' inspired by Thomas Jefferson's lawn at the University of Virginia. Rudolph respected the future in this design by leaving it open-ended, thereby assisting rather than hindering expansion.

Rudolph's work in the early 1980s included the City Center Towers (1982-1984) in Fort Worth, Texas. Rather than using the rough texture and monumental appearance of his most characteristic material, concrete, these towers had steel frames and glass curtain walls. Nonetheless, plasticity and a sculptural quality were achieved through the buildings' pinwheel plans. At the base of each building the curtain walls were set back, eroding the mass and exposing the steel structure. This served to address several urban concerns: a smaller scale was achieved, respecting the context of the older buildings in this historic district, and the more public oriented functions of the buildings' bases were acknowledged. This work summarized Rudolph's long held and pioneering concerns for an architecture with evocative spaces which was also responsible to its urban situation.

Rudolph made it clear that he was more interested in building than in collaboration or teaching, even within his own office. ''Architecture is a personal effort, and the fewer people coming between you and your work the better.'' Despite this almost surly rejection of communication with colleagues, he focused much of his attention in his work to the ''psychology of the building,'' the interactions of space and light with the human occupants, rather than merely on the lines of the building. His success in this endeavor led to many awards and accolades, including an Emmy Award in 1984 and a Creative Arts Award from Brandeis University in 1986.

Rudolph's later work included the Harbour Road mixed-use structure in Hong Kong, winner of an International Design Competition (1989), the Cheng Residence and Institution Hill condominiums in Singapore (1989), and the Wireless Road Project in Bangkok (1990).

Paul Rudolph's lasting effects in the field of architecture might be guessed from his statement: ''Architecture, at least for me, is to a degree an art, and I feel fundamentally that it's the business of art to always question, to always turn everything upside down so that one sees it anew. It seems to me that this is the real business of art, though it is very disconcerting to most people; it gives them nothing to hold onto.''

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Wilma Rudolph

Wilma Rudolph (1940-1994) became the first American woman runner to win three gold medals in the Olympic games.

Wilma Rudolph made history in the 1960 Summer Olympic games in Rome, Italy, when she became the first American woman to win three gold medals in the track and field competition. (At those same Olympic games, Rafer Johnson, winner of a silver medal at the 1956 Olympics and a gold medal at the 1959 Pan American Games for the decathlon, won a gold medal for the same event and was the first African American to carry the American flag during the opening ceremony.) Rudolph's brilliant accomplishments were all the more remarkable because she came from modest circumstances and endured a childhood of sickness and disability. Prior to her death on November 12, 1994, Rudolph was still busy coaching underprivileged children and encouraging minority interest in amateur athletics. ''It's a good feeling to know that you have touched the lives of so many young people,'' the mother of four told the *Chicago Tribune.* ''I tell them that the most important aspect is to be yourself and have confidence in yourself.''

Rudolph's confidence may have flagged at times in her childhood, when it seemed she might spend a lifetime in leg braces or even a wheelchair. Through the efforts of her devoted family—and then her own steely determination to strengthen herself—she rose from disability to Olympic glory. Her victories in Rome in 1960 helped to set the stage for a life dedicated to the principles and practices that helped her to succeed. ''Believe me, the reward is not so great without the struggle,'' she told the *Chicago Tribune.* ''The triumph can't be had without the struggle. And I know what struggle is. I have spent a lifetime trying to share what it has meant to be a woman first in the world of sports so that other young women have a chance to reach their dreams.''

Almost every circumstance was stacked against Rudolph from the day she was born on June 23, 1940. Her family was very large. Ed Rudolph had eleven children by a first marriage. His second marriage yielded eight more, of which Wilma was the fifth. At birth she weighed only four and one-half pounds. Her mother, Blanche, a domestic, feared for Wilma's survival from the outset. The family lived in tiny St. Bethlehem, Tennessee, a farming community about 45 miles southeast of Nashville.

Shortly after Wilma was born, the Rudolphs moved to nearby Clarksville, Tennessee, where they lived in town. Her father worked as a porter on railroad cars, and her mother cleaned house six days a week. Older siblings helped care for the sickly baby who had come into the world prematurely.

Wilma Rudolph (center)

At the age of four, Wilma contracted polio. The disease weakened her and made her vulnerable to pneumonia and scarlet fever. She survived the illnesses, but she lost the use of her left leg. Specialists in Nashville recommended a routine of massage for the limb, and Mrs. Rudolph learned it and taught it to some of the older children. Thus, Wilma's legs were massaged a number of times each day, helping her to regain strength. Medical history aside, she was a normal child. ''When I was about 5, I spent most of my time trying to figure out how to get my [leg] braces off,'' she told the *Chicago Tribune.* ''And you see, when you come from a large wonderful family, there's always a way to achieve your goals, especially when you don't want your parents knowing them. I would take off my braces, then station my brothers and sisters all through the house and they would tell me if my parents were coming and then I'd hurry and put the braces back on.''

Once a week—on her day off—Blanche Rudolph would drive her daughter 45 miles to Nashville for physical therapy. The long drive provided Wilma with chances to daydream about her future, but the outlook was grim. ''I would visualize myself in this gigantic white house on the hill and being married and having children,'' she said in the *Chicago Tribune.* ''But as I began to understand life, those dreams vanished very quickly.''

Staged a Comeback from Physical Disability

After five years of treatment, Wilma one day stunned her doctors when she removed her leg braces and walked by herself. She had been practicing—with the help of those siblings—for quite some time. Soon she was able to walk even better with the help of a supportive shoe. This she wore until she was eleven. After that, she not only left braces and orthopedic shoes behind, she confounded every prediction that she would be a disabled adult. Soon she was joining her brothers and sisters in basketball games in the Rudolph backyard and running street races against other children her age. ''By the time I was 12,'' she told the *Chicago Tribune,* ''I was challenging every boy in our neighborhood at running, jumping, everything.''

Rudolph desperately wanted to play high school basketball, but she simply could not convince the coach to put her on the team. When she finally worked up the nerve to ask him for a tryout, he agreed to coach her privately for ten minutes each morning. Still she was cut in her freshman year. She finally earned a position on the roster at Burt High School in Clarksville because the coach wanted her older sister to play. Her father agreed to allow the sibling onto the team *only* if Wilma could be on it too.

Rudolph soon blossomed into a fine basketball player. As a sophomore she scored 803 points in 25 games, a new state record for a player on a girls' basketball team. She also started running in track meets and found that her greatest strengths lay in the sprint. She was only fourteen when she attracted the attention of Ed Temple, the women's track coach at Tennessee State University. Temple told her she had the potential to become a great runner, and during the summer recesses from high school she trained with him and the students at Tennessee State.

The Olympic Games were a far-off dream to a young black woman in Tennessee. She was a teenager before she even learned what the Olympics were. Rudolph caught on fast, though. In four seasons of high school track meets, she never lost a race. At the tender age of sixteen, she qualified for the Summer Olympics in Melbourne, Australia, and came home with a bronze medal. Rudolph told the *Chicago Tribune:* ''I remember going back to my high school this particular day with the bronze medal and all the kids that I disliked so much or I thought I disliked . . . put up this big huge banner: 'Welcome Home Wilma.' And I forgave them right then and there. . . . They passed my bronze medal around so that everybody could touch, feel and see what an Olympic medal is like. When I got it back, there were handprints all over it. I took it and I started shining it up. I discovered that bronze doesn't shine. So, I decided I'm going to try this one more time. I'm going to go for the gold.''

Rudolph entered Tennessee State University in the fall of 1957, with a major in elementary education. All of her spare time was consumed by running, however. The pace took its toll, and she found herself too ill to run through most of the 1958 season. She rebounded in 1959, only to pull a muscle at a crucial meet between the United States and the Soviet Union in Philadelphia. Ed Temple, who would prove to be a life-long friend, supervised her recovery and by 1960 Rudolph was ready to go to Rome.

Rudolph was not the first black woman to receive an Olympic gold medal: that distinction goes to Alice Coachman-Davis, who took first place in the high jump at the 1948 Olympic Games in London, England. A dozen years later at the 1960 Olympics, Rudolph won all three of her gold medals in very dramatic fashion. In both the 100-meter dash and the 200-meter dash, she finished at least three yards in front of her closest competitor. She tied the world record in the 100-meter and set a new Olympic record in the 200. Rudolph also brought her 400-meter relay team from behind to win the gold. The French called her ''La Gazelle.'' Without question, Rudolph's achievements at the 1960 Olympic Games remain a stand-out performance in the history of Olympic competition.

The Price of Fame

Wilma Rudolph became an instant celebrity in Europe and America. Crowds gathered wherever she was scheduled to run. She was given ticker tape parades, an official invitation to the White House by president John F. Kennedy, and a dizzying round of dinners, awards, and television appearances. Rudolph remembered in *Ebony* magazine that the royal treatment she received was rather shallow—she was treated like a star, but not given the money to live like one. Today, beautiful young women athletes can count on endorsements for commercial products and hefty fees for personal appearances. That was not so in Rudolph's era, especially for a black athlete. She told *Ebony:* ''You become world famous and you sit with kings and queens, and then your first job is just a job. You can't go back to living the way you did before because you've been taken out of one setting

and shown the other. That becomes a struggle and makes *you* struggle.''

Rudolph made one decision that she stuck to firmly: she refused to participate in the 1964 Olympic games. She felt that she might not be able to duplicate her achievement of 1960, and she did not want to appear to be fading. She retired from amateur athletics in 1963, finished her college work, and became a school teacher and athletic coach. She also became a mother, raising four children on her own after divorcing two husbands.

Talent Didn't Go to Waste

For more than two decades, Wilma Rudolph sought to impart the lessons she learned about amateur athletics to other young men and women. She was the author of an autobiography, *Wilma,* that was published in 1977—and the subject of a television movie based on the book. She lectured in every part of America and even served in 1991 as an ambassador to the European celebration of the dismantling of the Berlin Wall. Rudolph helped to open and run inner city sports clinics and served as a consultant to university track teams. She also founded her own organization, the Wilma Rudolph Foundation, dedicated to promoting amateur athletics.

''I think the thing that made life good for me is that I never looked back,'' Rudolph told *Ebony.* ''I've always been positive no matter what happened.'' Rudolph added that she has always believed in herself and her abilities, and that the phrase *''I can't''* never applied to her.

Rudolph was a member of the United States Olympic Hall of Fame *and* the National Track and Field Hall of Fame. She traveled frequently and was well known for her motivational speeches to youngsters. ''I love working with kids. It's the motherly instinct in me,'' she told *Newsday.* And in an interview with *Ebony,* Rudolph claimed that her moment of Olympic glory ''sort of sent my way all the other positive things and feelings that I've had. That one accomplishment—what happened in 1960—nobody can take from me. It was something I worked for. It wasn't something somebody handed to me.''

Asked what she felt was her greatest achievement, Rudolph looked past 1960 to all the work she had done since. ''My thoughts about my life, my great moment, if I left the Earth today, would be knowing that I have tried to give something to young people,'' she commented in the *Chicago Tribune.* ''Hopefully, for the first time, I'm beginning to see that young black women in America are making a large contribution in sports. The impression is that together we can make a first. And that makes me very happy.''

On November 12, 1994, Wilma Rudolph died at her home in Brentwood, Tennessee of a malignant brain tumor. She is survived by two sons, two daughters, six sisters, and two brothers.

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Abraham Ruef

An American political boss in San Francisco, Abraham Ruef (1864-1936) was convicted of bribery in a famous antigraft trial.

Abraham Ruef, the son of French-Jewish immigrants, was born in San Francisco, Calif., Sept. 2, 1864. A precocious young man, he graduated in 1883 from the University of California with high honors. He studied at Hastings College of Law in San Francisco and was admitted to the bar in 1886. Cultivated, moderately well-to-do, and dynamic, he was first attracted to politics as a reformer, but reform proved too uncertain an avenue to power.

About 1888 Ruef shifted his loyalties to San Francisco's corrupt Republican political machine. As ''Boss Ruef,'' leader of the Latin Quarter (North Beach) district, he became an engaging campaign speaker and fully mastered the fine points of ward politics.

Ruef's desire for power and advancement led him to break with the Republican leadership in 1901. He first tried to defeat the organization in primary elections and, failing that, allied himself with the Union Labor party movement. San Francisco was a strong union town, but the party's leadership needed an experienced political ''kingmaker.'' Ruef was adept at just such behind-the-scenes services. After selecting Eugene Schmitz, the handsome president of the musicians' union, as the party's candidate for mayor, Ruef masterminded Schmitz's successful campaign in 1901 and his reelection in 1903 and 1905. The 1905 election was an especially triumphant one, since not only Schmitz but Ruef's handpicked board of supervisors were elected.

However, Ruef's triumph was also in large part the source of his downfall. Since Schmitz's first victory, large corporations had sought Ruef out as their ''confidential attorney,'' paying him lucrative fees as a way of assuring the administration's friendship. Initially, these fees were retainers, not outright bribes. After 1905, however, Ruef's greedy allies sought direct payment for their votes on many measures: restaurant licenses, street railway franchises, utility rates, permits for boxing matches. Ruef became the middleman in an alliance between influential corporations and political grafters, demanding huge sums of money to distribute to the pliant supervisors.

In 1906 a small group led by Fremont Older of the *San Francisco Bulletin* brought legal indictments against Ruef. After a spectacular, and sometimes bizarre, trial Ruef was convicted of bribery in 1908. When his appeals were turned down, he entered San Quentin Penitentiary in 1911. Largely

owing to the efforts of former enemies such as Older, Ruef was paroled in 1915 and pardoned in 1920. Avoiding politics, he tried his hand at real estate investments. He prospered in the 1920s but went bankrupt during the Depression years. He died in San Francisco on Feb. 29, 1936.

Further Reading

The colorful story of Ruef's career is told in vivid detail by Walton Bean, *Boss Ruef's San Francisco* (1952). See also Lately Thomas, *A Debonair Scoundrel* (1962).

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Rosemary Radford Ruether

Rosemary Radford Ruether (born 1936) was an internationally acclaimed church historian, theologian, writer, and teacher specializing in the area of women and religion. She was a major voice in raising a feminist critique of the traditionally male field of Christian theology.

Rosemary Radford was born on November 2, 1936, in St. Paul, Minnesota, to Rebecca Cresap Ord and Robert Armstrong Radford. In 1957 she married Herman J. Ruether. They had three children: Rebecca, David, and Mimi. She resided in Evanston, Illinois.

Her collegiate career began at Scripps College where she received her B.A. in philosophy and history in 1958. At Claremont Graduate School she earned both her M.A. in ancient history in 1960 and her Ph.D. in classics and patristics in 1965. Her doctoral dissertation was entitled *Gregory Nazianzus Rhetor and Philosopher*. During her graduate work at Claremont, she was a Danforth fellow in 1960-1961 and held a Kent fellowship from 1962 to 1965.

Ruether was the Georgia Harkness Professor of Applied Theology at Garrett-Evangelical Seminary in Evanston, Illinois, and a faculty member in the joint doctoral program with Northwestern University. She previously taught at Immaculate Heart College in Los Angeles (1964-1965) and Howard University School of Religion (1965-1975). She was a visiting lecturer at Princeton Theological Seminary, Yale Divinity School, Harvard Divinity School, Boston College, Sir George Williams University, and Heythrop College, University of London. She was also a Danforth Lecturer at the Universities of Lund and Uppsala in Sweden. She held honorary degrees from St. Olaf's College, Minnesota; St. Xavier's College, Chicago; Wittenburg College, Ohio; Emmanuel College, Boston; Hamilton College, New York; Walsh College, Ohio; and Dennison College, Ohio.

Political Action

Active beginning in the early 1960s in civil rights and peace movements, and later in the feminist movement, Ruether was thoroughly Catholic and radically reformist in her scholarly approach to various topics essential to contemporary religious discussions. Her works in areas such as the history of women in Western religions, liberation theology, and the relationship between Judaism and Christianity were based on theological and historical data, utilized methods taken from the different liberation theologies, and drew upon a variety of personal experiences of and reflections on the condition of powerlessness. During the 1960s she worked in the Watts section of Los Angeles and with Delta Ministry in Mississippi. She traveled worldwide, including trips to Asia, Nicaragua, and the Middle East.

Ruether felt the church had two parallel traditions, one which identified with the state and institutions of the church and was inherently conservative, and another which traditionally defended the downtrodden. Feminist theology, liberation theology, and other forms of social activism fell solidly in the tradition of what she called prophetic faith. Indeed, she said, liberal causes, historically as well as currently, were often spearheaded by groups with strong religious convictions. Far from being on a political/religious fringe, Ruether felt she was firmly in one of two parallel mainstreams.

In a 1986 article in *America,* Ruether said Catholicism faced three major challenges: that of democratic values and human rights in the institution of the church, reacting to feminism and a crisis of sexual morality in church teaching,

and responding to third world liberation struggles. ''How the Catholic community responds to these three challenges will determine in large part whether Catholicism will be able to use its enormous human resources as a witness for truth and justice in this critical period of human history or whether it will lose its creative leadership and its opportunity for both its own renewal and its witness to the world.'' she wrote.

Publications

One of the most prolific and readable Roman Catholic theologians, she was the author of nearly 500 articles and more than 30 books. She also contributed to numerous anthologies. Ruether's work represents a significant contribution to contemporary theology, especially in the area of women and the church. Among her best known works are *The Church Against Itself* (1967); *Communion Is Life Together* (1968); *Liberation Theology: Human Hope Confronts Christian History and American Power* (1972); *New Woman/New Earth: Sexist Ideologies and Human Liberation* (1975); and *Mary—the Feminine Face of the Church* (1977). With Eugene Bianchi she co-authored *From Machismo to Mutuality: Essays on Sexism and Woman-Man Liberation* (1976).

Acting as both editor and contributor, Ruether produced two major anthologies on women and Western religious history: *Religion and Sexism: Images of Women in the Jewish and Christian Traditions* (1974) and *Women of Spirit* (1979) with Eleanor McLaughlin. In collaboration with Rosemary Skinner Keller, Ruether published a three volume docu-history, *Women and Religion in America* (1986). A contributing editor to *Christianity and Crisis* and *The Ecumenist,* Ruether was also published in such periodicals as *America, The Christian Century, Commonweal, Cross Currents, Dialog, Explor, Fellowship, National Catholic Reporter, Theological Studies,* and *Theology Today*.

Both the theory and the practice of religion came under her scrutiny as she spoke out against theologically based discrimination. For example, in *Faith and Fratricide: The Theoretical Roots of Anti-Semitism* (1979), she examined traditional Christology and discovered that it is inherently anti-Semitic in both theory and application. In *To Change the World: Christology and Cultural Criticism* (1981), Ruether's method was that of deconstructing traditional categories; in a later related work, *Sexism and God-Talk: Toward a Feminist Theology* (1983), she set out to reconstruct a new theology based on previously excluded women's sources and experience. In two later books, *Womanguides: Readings Toward a Feminist Theology* (1985) and *Woman-Church: Theology and Practice of Feminist Liturgical Communities* (1986), she moved beyond criticism and reconstruction of the past, seeking to create a new culture through women's stories and liturgies. In *The Wrath of Jonah* (1989), a book she co-authored with her husband, she cast her eye toward the origins of Zionism, Christian support for Zionism, and attempts to accommodate both Israeli and Palestinian claims to disputed lands in the Middle East.

Other recent books by this much-published author include *Contemporary Roman Catholicism: Crises and Challenges* (1987); *Disputed Questions: On Being a Christian* (1989); *Beyond Occupation: American Jewish, Christian and Palestinian Voices for Peace,* edited by Marc H. Ellis (1990); *Gaia & God: An Ecofeminist Theology of Earth Healing* (1992); *A Democratic Catholic Church: The Reconstruction of Roman Catholicism,* edited with Eugene C. Bianchi (1992); '*The Woman Will Overcome the Warrior*' : *A Dialogue With the Christian/Feminist Theology of Rosemary Radford Ruether* (1994); *God and the Nations,* with Douglas John Hall (1995); *At Home in the World: The Letters of Thomas Merton and Rosemary Radford Ruether,* written with Merton and edited by Mary Tardiff (1995); and *In Our Own Voices: Four Centuries of American Women's Religious Writing,* edited by Rosemary Skinner Keller (1995).

Ruether was a member of numerous professional associations, including the Society for Religion in Higher Education, the American Theological Association, and the Society for Arts, Religion and Culture. She served with Ross Kraemer and Lorine Getz as national co-chair of the Women's Caucus: Religious Studies and was a board member of the Program of Women and Religion at Harvard Divinity School and of Chicago Catholic Women.

Further Reading

Rosemary Radford Ruether is listed in the *Who's Who of American Women*. No biographies of Ruether have appeared to date. However, she published an autobiographical essay under the title ''Beginnings: An Intellectual Autobiography,'' in *Journeys,* Gregory Baum, ed., (1975). An introduction to her work by Mary Hembrow Snyder appeared in 1988, entitled *Christology of Rosemary Radford Ruether: A Critical Introduction*.

Among her hundreds of articles were these cited above: ''Crises and Challenges of Catholicism Today'' in *America* (March 1, 1986); and ''Jerusalem's Future'' in *The Christian Century* (Feb. 28, 1996). □

Edmund Ruffin

Edmund Ruffin (1794-1865), American editor and publisher, was a prominent scientific agriculturist as well as his period's most renowned advocate of establishing an independent Southern nation.

Edmund Ruffin was born in Prince George County, Va. Educated at home until he was 16, he attended the College of William and Mary for a year before he was dismissed. He saw brief military service in the War of 1812 and then began a life as a Southern planter. Agriculture in Virginia was in a depressed state, largely because of the dominant farming practices of the time. Ruffin developed methods of restoring the fertility of soils and described them in ''An Essay on Calcareous Manures.'' This discovery and others, which Ruffin announced in his publication, the *Farmer's Register,* were adopted by large numbers of Vir-

ginia planters and led to an agricultural revival. Thereafter he contributed systematically to agricultural science—popularizing, distributing, writing, speaking, and informing Southern farmers of theoretical as well as practical, progressive agricultural methods.

In 1841 Ruffin was appointed a member of the Board of Agriculture of Virginia and became its secretary, and a year later he became agriculture surveyor of South Carolina. His detailed and clearly written *Report of the Commencement and Progress of the Agricultural Survey of South Carolina* became a landmark in the agricultural history of the state. On his estate, Malbourne, in Hanover County, Va., he applied his scientific farming ideas so successfully that the plantation became a showplace where record harvests were almost commonplace.

Ruffin is most widely known as a radical spokesman for Southern nationalism. Early in his career he became convinced that blacks were inferior and that a slave system was necessary and generally superior. He was the first outspoken advocate of Southern secession, viewing the competition of the North and South for advantage in the Union as one which would inevitably end in Southern defeat. The South as an independent nation would enjoy great advantages: direct trade with Europe, the end of the hidden subsidy by the South of Northern industries in the form of tariffs on imports, and a general strengthening of the slave society.

Ruffin announced his views in assorted publications which he sometimes printed and distributed at his own expense. He advocated secession at the Democratic convention in Charleston in 1860; welcomed the election of Abraham Lincoln as a portent of the impending separation of the South from the Union; fired the first shot on Ft. Sumter to initiate the war; and fought in the Battle of Bull Run. He committed suicide when Confederate defeat became a fact.

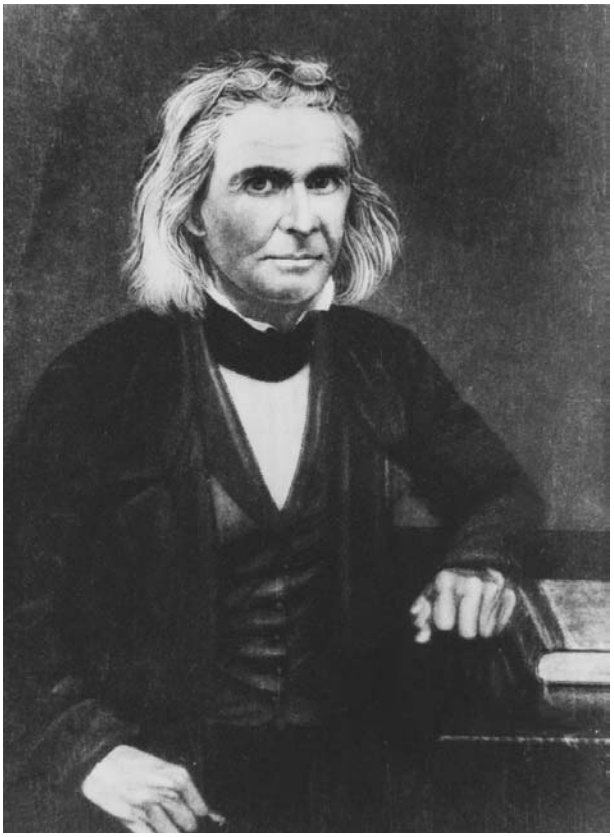

Further Reading

The best biography of Ruffin is Avery O. Craven, *Edmund Ruffin, Southerner: A Study in Secession* (1932). His agricultural work is recounted in Albert Lowther Demaree, *The American Agricultural Press, 1819-1860* (1941).

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Harold Rugg

Teacher, engineer, historian, educational theorist, and student of psychology and sociology, Harold Rugg (1886-1960) was one of the most versatile educators associated with the progressive education movement.

Harold Ordway Rugg, son of Edward and Merion Abbie (Davidson) Rugg, was born in Fitchburg, Massachusetts, on January 17, 1886. His father was a carpenter. Following his graduation from high school in Fitchburg, Rugg worked for two years in a textile mill before he enrolled in Dartmouth College. At Dartmouth he earned his B.S. degree in 1908 and a graduate degree in civil engineering in 1909.

Upon leaving Dartmouth, Rugg worked briefly for the Missouri Pacific Railroad and then taught civil engineering for about a year at James Millikin University in Decatur, Illinois. In 1911 he entered the University of Illinois, where he taught engineering and did graduate work in education and sociology under the direction of William C. Bagley. On September 4, 1912, Rugg married Bertha Miller; they adopted two children. The marriage was the first of three for Rugg, two of which ended in divorce. Rugg completed his Ph.D. program in 1915 and in the fall of that year moved on to the University of Chicago, where he taught and carried on research in the fields of administration and educational statistics under Charles H. Judd. The experience Rugg gained at Chicago led in turn to a post with Edward L. Thorndike's U.S. Army Committee on the Classification of

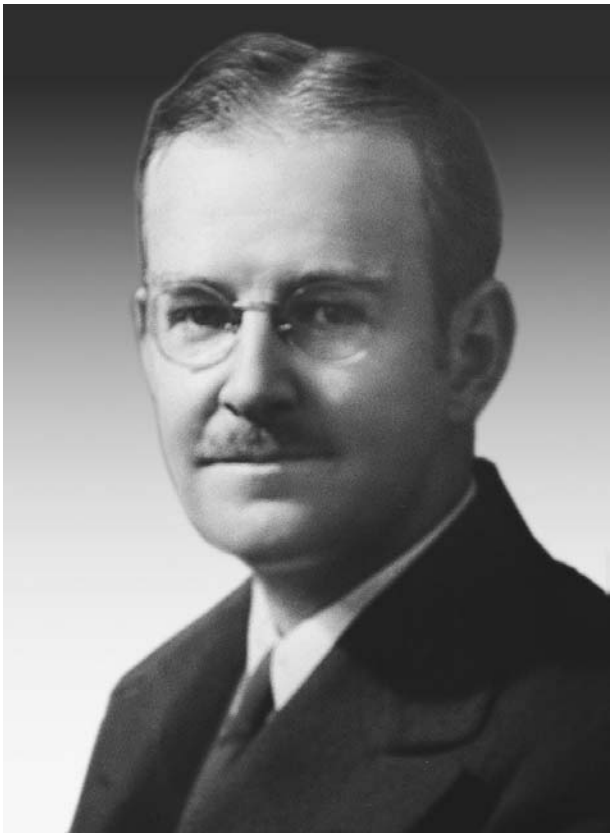

Personnel during World War I. The work with Thorndike was noteworthy in that it was the first widespread attempt to test adults for aptitudes and intelligence.

Rugg returned to Chicago after the war and spent another year working with Judd. He left Chicago in January of 1920 to accept an appointment at Teachers College, Columbia University, and remained a member of the Teachers College faculty for some 30 years.

During his stint with the Thorndike committee, Rugg had become interested in the work of a number of contemporary social critics, and his intellectual interests began to shift from engineering and statistics to the social sciences. These new interests continued to develop during his early years at Columbia, and Rugg quickly gained national recognition, as well as lasting influence, as a leader in the field of curriculum design. He was noted both for his innovative efforts to unify the social sciences and for his empirical methods of selecting content for the social studies curriculum.

Many of Rugg's novel ideas concerning curriculum development were implemented in his 14-volume social studies textbook series, published under the general title ''Man and His Changing Society'' between 1929 and 1940. (Louise Krueger, who had become Rugg's second wife on August 25, 1930—they had one child—assisted with the preparation of eight of the books.) Rugg's attempt to provide an accurate account of the strengths and weaknesses of American society in the textbooks brought him a degree of notoriety rarely duplicated in academic circles. Although the books were warmly received and widely read when they first appeared, the series was considered subversive in some conservative quarters and as a result was eventually dropped by most of the school districts that had used it. The controversy over the Rugg books led to one of the stormiest and most sensational cases of textbook censorship in the history of American education. It is still a highly instructive case study.

Apart from his professorship at Teachers College, where he also served as educational psychologist at the experimental Lincoln School, Rugg was involved in a number of other significant educational activities. He was, for instance, one of the charter members of the John Dewey Society and one of the founders of the National Council for the Social Studies. In 1934 he helped organize *The Social Frontier,* a journal highly regarded for its social and educational analysis from the liberal point of view. Rugg later edited the journal after it had been renamed *Frontiers of Democracy*. He also served for over a decade as social studies editor of *Senior Scholastic* and for 11 years as editor of the *Journal of Educational Psychology*. At various times in his career he was an educational consultant or visiting lecturer in the Middle East, the Far East, Western Europe, South Africa, Australia, and New Zealand. In addition, he came to be generally acknowledged as an unofficial delegate of the American Progressive Education Association to the international New Education Fellowship.

Rugg's work reflected most of the significant developments in American education during the first half of the 20th century, when progressive education was in its ascendancy. Early in his career—between 1915 and 1920, for example—he was involved in the pioneering attempts to apply the quantitative methods of science to educational problems. Then in the 1920s he was identified with the popular ''child-centered'' approach to teaching. His two most important books during this early phase of his career were *Statistical Methods Applied to Education* (1917), which became a standard in the field, and *The Child-Centered School* (1926, with Ann Shumaker), which historian Lawrence A. Cremin refers to as ''the characteristic progressivist work of the twenties.''

During and after the 1930s Rugg was a leading spokesperson for the reconstructionist point of view—that is, the view that formal education could, and should, be utilized as an agent of social change. Indeed, by virtue of his textbooks Rugg was the only reconstructionist who managed to present his views to significant numbers of students, at least temporarily. In 1947 he published *Foundations for American Education,* long the most comprehensive treatment of the subject, and the 1950s found him in the front rank of those searching for the secrets of the creative process.

Rugg is probably best remembered for his contributions to social reconstructionism during the Great Depression. In that period he published three of his most important books: *Culture and Education in America* (1931), *The Great Technology* (1933), and *American Life and the School Curriculum* (1936). All three were concerned with the problems of contemporary American society and the role of the school

in solving them. Taken together, these three volumes are a comprehensive statement of Rugg's mature thought.

Due to his concern with creativity, Rugg's reconstructionism differed somewhat from that of his colleagues. Rugg was convinced that in addition to the social engineering endorsed by other reconstructionists, the good society required personal integrity on a large scale and, further, that integrity could be nurtured through creative self-expression. Consequently, he consistently sought to enlarge the scope of creative activities in the school curriculum.

Following his retirement in 1951, Rugg continued his study of creativity for the remaining nine years of his life. He died in 1960 at Woodstock, New York, his home since his marriage in 1947 to his third wife, Elizabeth May Howe Page.

Rugg's final book, *Imagination,* which represented the culmination of his career-long effort to understand the creative process, was published posthumously in 1963.

Further Reading

Although there is no full-scale biography of Rugg, his own *That Men May Understand* (1941) is a semi-autobiographical work. Biographical sketches may be found in *National Cyclopedia of American Biography* (1943-1946) and *Twentieth Century Authors: First Supplement* (1955). William H. Fisher provides a good overview of Rugg's career in *The Educational Forum* (March 1978), and Lawrence A. Cremin's *Transformation of the School* (1961) is an excellent background study. Peter F. Carbone, Jr., *The Social and Educational Thought of Harold Rugg* (1977), is the only book-length, published study of Rugg's work. Carbone also analyzes Rugg's theory of knowledge and views on creativity in *The Journal of Creative Behavior* (Spring 1969) and the *History of Education Quarterly* (Fall 1971). Franklin Parker describes the Rugg textbook controversy in the *Midwest Quarterly* (Autumn 1961), and Sanford W. Reitman discusses Rugg's reconstructionism in *Educational Theory* (Winter 1962). The July 1960 issue of *Educational Theory* contains a four-part memoir on Rugg. □

Jacob van Ruisdael

The Dutch landscape painter Jacob van Ruisdael (c. 1628-1682) raised to the highest level of quality and variety the painting of landscapes based on the observation of the visible world.

Jacob van Ruisdael was born in Haarlem, the son of the painter Isaak van Ruisdael, whose works are unknown to us, and the nephew of the gifted landscape painter Salomon van Ruysdael. Jacob's youthful works reflect the influence of his uncle and other painters of the Haarlem school, who played a leading part in the development of Dutch realistic landscape painting from the early years of the 17th century. He was already an independent master by 1648, when he became a member of the Haarlem guild. Paintings dated as early as 1645 and 1646 confirm that he was an accomplished painter while still very young.

The flat countryside around his native town provided subject matter for Ruisdael's brush again and again. Within the area of a small canvas, the level fields, on which the linen cloth that was a major product of Haarlem was stretched out to bleach, appear to extend on both sides as far as the eye can see. Cloud formations dapple the fields with sunlight. On the distant horizon, the buildings of the town join earth to sky. Such a picture is based on nature, but with the elements selected, emphasized, and reorganized so that the natural scene is transformed into an esthetic unity. It is a poetic transfiguration of reality.

Shortly after 1650 Ruisdael became familiar with a different kind of landscape, hilly and wooded, through travels in the border areas of eastern Holland and western Germany. Reminiscences of this experience appear in many of his paintings. In the *Wooden Bridge* (1652) a new monumentality is incorporated into a rugged landscape, whose structural strength is characteristic of Dutch painting about 1650. Ruisdael enriched the basic framework of the composition with a remarkable counterpoint of gently undulating contours, in which the curves of the meandering river, the paths, hills, clouds, and branches and crowns of trees underline, echo, and complete one another. The oak tree that dominates the left side of the composition is full of vitality and individuality. The richness of color and plasticity of forms of his mature works are evident here.

About 1656 Ruisdael moved to Amsterdam, where he seems to have spent the rest of his life. His extraordinary gift for evoking a higher reality in nature was embodied in a series of masterpieces. The brooding, emotion-filled *Ceme-*

tery, or Jewish Cemetery at Ouderkerk (ca. 1660; two versions), is unique in its explicitly allegorical intent. Death and the destruction of both natural and man-made objects is contrasted with the rainbow, symbol of resurrection. The preparatory drawings that he made for this painting show that the tombs were drawn from observation, the landscape background was imaginary, and the architecture was altered from a simple country church to a romantic ruin.

Paintings by his friend Allaert van Everdingen, who had traveled in Scandinavia, probably provided the vocabulary of rocky mountain streams and fir trees that began to appear in Ruisdael's paintings about 1660. These compositions tend to heroic grandeur, sometimes overstated. The *Waterfall with Castle* (mid-1660s) is an example of Ruisdael at his best in this type of theme, with an almost tangible differentiation of the textures of various materials, dramatic contrasts of light and dark, and intense local color, unified by firm compositional control.

Ruisdael painted as many as 50 seascapes, beginning in the mid-1660s. In these his energetic brushstroke and strongly contrasted values are particularly effective. This can be seen in *Stormy Sea* (ca. 1670), which might be called a portrait of the wind as it is reflected in sea and sky. He also painted forests, beaches, snow scenes, and town views. The figures in his paintings were often added by another artist. A number of drawings and some etchings by Ruisdael, mainly antedating 1650, have also come down to us.

By the mid-1670s Ruisdael's style had weakened. His most impressive pupil, Meindert Hobbema, carried on his tradition in a delightful but rather attenuated manner. Ruisdael's impact is seen in the great English landscapes of the 18th century, especially early works by Thomas Gainsborough, and in French landscapes of the 19th century, notably by Gustave Courbet.

Further Reading

The best book in English for the study of Ruisdael is Wolfgang Stechow, *Dutch Landscape Painting of the Seventeenth Century* (1966). See also Neil MacLaren, *The Dutch School* (1960). □

José Martínez Ruíz

The Spanish writer José Martínez Ruíz (1873-1967), who wrote under the name Azorín, was a spokesman for the Generation of 1898. He is famous for his impressionistic sketches and essays which evoke the essence of traditional and modern Spain.

José Martínez Ruíz was born on June 8, 1873, in Monóvar in Alicante Province. He spent his childhood in Yecla, later evoked in the autobiographical novel *Las confesiones de un pequeño filósofo*. He studied law in Valencia, Granada, and Salamanca but preferred literature and newspaper work. In 1896 he went to Madrid and wrote for several republican, anticlerical newspapers. He soon became known as an outspoken republican with anarchist sympathies, symbolically expressed by his persistent use of a red umbrella.

In 1900 Ruíz published his first important work, *El alma castellana 1600-1800,* in which he revealed the essence of Spain, symbolized in Castilian towns and landscapes. Three novels followed: *La voluntad* (1902), *Antonio Azorín* (1903), and *Las confesiones de un pequeño filósofo* (1904). Their protagonist is Antonio Azorín, whose name Ruíz adopted in a kind of personal identification with his fictional character. The novels, which lack plot or any significant action, portray in three separate stages the anxieties and reminiscences of a hypersensitive intellectual surrounded by the decadence of modern Spain.

But Ruíz's lyrical, fragmentary style was much more suited to short sketches than to the longer novel form. Books such as *Los pueblos* (1905), *La ruta de don Quijote* (1905), and *Castilla* (1912) manifest his art in its purest form. Preoccupied with the past, Ruíz evoked poetically the beauty and inner life of familiar scenes and things, ultimately revealing the recurrence of the past in present life. The paradox of time visualized as eternal repetition became one of his chief concerns.

Ruíz also wrote literary criticism. He offers in *Lecturas españolas* (1912), *Clásicos y modernos* (1913), and *Almárgen de los clásicos* (1915) original views of the classics and many forgotten authors. He is the spokesman for the Generation of 1898, having defined that group of writers in a famous essay.

Gradually Ruíz became politically more conservative. He was elected deputy to the Cortes (1907, 1914) and served as undersecretary of education (1917, 1919). In 1924 he was admitted to the Spanish Academy but renounced membership when Gabriel Miró Ferrer was refused entrance. During the 1920s Ruíz wrote three more novels and a few unsuccessful plays, among them *Old Spain* (1926) and *Brandy, mucho Brandy* (1927). During the Civil War he lived in Paris, returning to Madrid in 1940. His subsequent works are inferior to his earlier works. He died on March 2, 1967, in Madrid.

Further Reading

The best work on Ruíz is Anna Krause, *Azorín, the Little Philosopher* (1948). His early novels are well analyzed in Katherine P. Reding, *The Generation of 1898 in Spain as Seen through Its Fictional Hero* (1936). □

Juan Ruiz

The Spanish poet Juan Ruiz (c. 1283-c. 1350), the archpriest of Hita, was the author of the "Libro de buen amor," one of the most extraordinary poetic creations of the Middle Ages.

Practically nothing is known of the life of Juan Ruiz except for what can be reconstructed from his poem. However, since the history of literature repeatedly proves that such a biographical technique is dangerous, it is best to carefully weigh all such evidence. In his poem he says that he was born in Alcalá de Henares (V: 1,510), a fact that agrees with the knowledge of geography shown in the poem. He gives an alleged self-portrait in stanzas 1,485-1,489, but scholars have pointed out that before these lines can be accepted as a physical picture of Ruiz, the weight of rhetorical tradition in literary portraiture—the physical correlates that medieval medical sciences attributed to psychological characteristics—and the fact that the description is made by a go-between, Trotaconventos, must be taken into consideration.

Lastly, the colophon to one of the manuscripts in which Ruiz's poem has survived explains that the work was composed while its author was in prison by order of Gil Álvarez Carrillo de Albornoz, Archbishop of Toledo. Since the poet also mentions a prison at the beginning of the *Libro de buen amor* (The Book of Good Love), scholars have argued that the reference in the poem is to the symbolic prison of Christian man and that this reference was interpreted literally by the scribe. Documentary proof gives evidence that by 1351 Ruiz was no longer archpriest of Hita. It is assumed that he died sometime earlier.

The *Libro* has survived in three main manuscripts, each one incomplete at different points. Two of the manuscripts represent a version of the poem finished in 1330. The third one represents an amplification of that version finished in 1343. Some fragments are also extant, including one of a Portuguese translation. Leaving aside the prose introduction (the *Libro* contains four different preliminary pieces before it expounds its *propósito,* or purpose), the poem has 1,728 stanzas, mainly narrative and in *cuaderna vía* (a learned 14-syllable poetic form) but with frequent lyrical outbursts in a variety of meters. The poem is supposedly an erotic autobiography written with a moral purpose, more in the medieval Ovidian tradition (as evidenced in the *Pamphilus de amore,* and mainly in the still-unpublished *De vetula*) than in the tradition of the Arabic and Hebrew works that have been pointed out as possible models. Spiritually, the poem is a hybrid product, typical of 600 years of coexistence of Christians, Moors, and Jews on the Iberian Peninsula.

Ruiz's poetic imagination and individualism were such, however, that no poetic tradition or literary theme employed by him has remained the same after his treatment of it. He was ''one of the greatest poets of the Middle Ages, the equal of Chaucer,'' according to one modern critic.

Further Reading

E. K. Kane's notorious 1933 translation of *The Book of Good Love* was reissued in 1968. The *Libro* is analyzed at length in Anthony N. Zahareas, *The Art of Juan Ruiz, Archpriest of Hita* (1965). Américo Castro, *The Structure of Spanish History* (1948; trans. 1954), and María Rosa Lida de Malkiel, *Two Spanish Masterpieces* (1961), are good presentations of the case for Semitic influences; and Otis H. Green, *Spain and the Western Tradition,* vol. 1 (1963), presents the case for Occidental influences. □

Adolfo Ruiz Cortines

Adolfo Ruiz Cortines (1890-1973) was president of Mexico from 1952 to 1958. Not a flamboyant politician, he did lead Mexico on a steady course, the hallmarks of which were moderation and integrity. He believed in a ''balanced revolution'' in which private enterprise and the state would cooperate in the modernization process.

Adolfo Ruiz Cortines was born to a relatively poor family in the Gulf state of Veracruz on December 30, 1890. His father, a low ranking customs official in the port city, died when he was only a few months old. Although he did complete his primary education in his home state, he dropped out of school at the age of 16 to help support his family. Working for a short time as a bookkeeper's assistant and later in a textile mill, he did not abandon the idea of returning to school, but the outbreak of the Mexican Revolution in November of 1910 disrupted his plans for obtaining a university degree.

Ruiz Cortines played no major role in the early revolution. He did join the revolutionary army and served briefly in Venustiano Carranza's secret service in the fight against President Victoriano Huerta. When that movement succeeded in overthrowing Huerta, Ruiz Cortines became the personal aide to the newly named governor of the Federal District, Alfredo Robles Domínguez. For the next 20 years, 1920-1940, he served in various minor government positions, both civilian and military, and garnered a well-earned reputation for honesty and administrative efficiency.

Many Mexican political observers believed that Ruiz Cortines' inconspicuous career had culminated when, at the age of 54, he became governor of Veracruz, but during his governorship he cultivated a close personal relationship with Miguel Alemán, a rising political star, also from the state of Veracruz. Shortly after Alemán won the Mexican presidency in 1946 he decided to bring Ruiz Cortines into the cabinet as secretary of gobernación (government). He resigned his governorship to accept the cabinet post. It was a good decision, as he now had a strong patron and a national political base. Not at all characteristic of Mexican politicians in the post World War II period, as a cabinet minister Ruiz Cortines continued to live an austere life. He refused the government's offer of a chauffer and limosine and drove himself to work in his own car from his modest house. In 1952, with Alemán's backing, he won the presidential nomination of the Partido Revolucionario Institucional and in December of that year, at the age of 62, was inaugurated as president of Mexico.

Ruiz Cortines entered the Mexican presidency at a time when it was necessary to rekindle confidence in the country's political system. He proved to be most suited for this task as his personal honesty was above reproach. His predecessor and close friend, Miguel Alemán, had presided over an administration notorious for its widespread graft and corruption. Ruiz Cortines announced in his inaugural ad-

dress that he would demand strict honesty from all public officials; high level government employees for the first time were required to publicly disclose their assets when they entered and left office. His own assets, public records disclosed, amounted to only $30,000. Hoping to instill a sense of professionalism in public servants, he authorized substantial increases in salary and benefits for government employees. Nevertheless, during his first three years in office he found it necessary to fire a number of bureaucrats found guilty of peculation. In another major political reform, in 1953 President Ruiz Cortines prodded his congress to pass legislation enfranchising the Mexican women in all elections. This long overdue political reform culminated years of active campaigning by women's organizations throughout the country.

Ruiz Cortines presided over a healthy Mexican economy. At a time when inflation was beginning to cripple other Latin American economies, he was able to keep it in check. He tightened monetary and fiscal policies and the Mexican gross national product responded by recording impressive gains during each year of his administration. The country weathered the world recession of 1952 with but few ill effects. Foreign capital and stepped up government financing encouraged rapid industrial growth. The exploitation of newly discovered oil fields provided a reliable source of government revenue, as did the exploitation of natural gas reserves. With the solid economic foundation in place and with improvements recorded in tax collection procedures the president was able to step up some important social services. Most significant was the expansion of the Instituto Mexicano de Seguro Social, Mexico's social security agency. Concerned that rural Mexico was not receiving its fair share of the benefits of a productive Mexican society, Ruiz Cortines extended social security coverage to the rural areas for the first time in the country's history. Throughout his administration relations with the United States were excellent.

Ruiz Cortines is not remembered for having initiated many new grandiose public works projects. Rather, he sought to consolidate the series of programs begun by his predecessors. Initial fears that he would be dominated by Miguel Alemán proved groundless. Not a man motivated by ideology, he set a good example with his own integrity and firmness. His years in the presidency were successful ones. In his own quiet way he restored confidence in the Mexican political system and brought an enviable measure of unity to his country. History remembers his presidency most kindly.

Further Reading

No adequate biography of Ruiz Cortines exists either in English or in Spanish. Political aspects of the presidential administration, however, can be traced in Frank Brandenburg, *The Making of Modern Mexico* (1964); Howard F. Cline, *Mexico: Revolution to Evolution, 1940-1960* (1964); and Robert E. Scott, *Mexican Government in Transition* (1959). Economic policies are treated in Raymond Vernon, *The Dilemma of Mexico's Development: The Role of the Private and Public Sectors* (1963). □

Count Rumford

The American-born British physicist Benjamin Thompson, Count Rumford (1753-1814), is best known for his attacks on the caloric theory of heat.

Benjamin Thompson was born on March 26, 1753, in Woburn, Mass. He received only 2 years of formal education and at 13 was apprenticed to a local merchant. At the age of 19, while teaching in Concord, N.H., he married a wealthy widow, 14 years his senior. He thus acquired not only an extensive estate but social and political influence as well.

Thompson's open support of the British crown, however, made his position increasingly precarious as political tensions mounted in the Colonies. As a result of his loyalist activities, he was forced in December 1774 to flee to Boston, abandoning his wife and infant daughter. He spent the next 15 months actively spying for the British government, supplying them with detailed reports on the condition and activities of the assembling colonial forces. When the British abandoned Boston in March 1776, Thompson departed for London.

Thompson arrived in London a confident, aggressive young man with a very useful knowledge of the colonial military situation; within 4 years he had risen to the position of undersecretary of state for colonial affairs. He also found time to pursue his scientific interests, and he soon gained a reputation as a productive natural philosopher as well. He undertook a series of studies on the explosive force of gunpowder, and his published report of these experiments was influential in his election as a fellow of the Royal Society in 1781. In that year he suddenly left London and returned to the Colonies, where he spent an undistinguished 2 years as a commanding officer in the British forces. He then returned to London and from there set out for the Continent.

Social Reform

In 1784 Thompson settled down in Munich as an aide-de-camp and confidential adviser to Elector Karl Theodor of Bavaria. Thompson did much to advance the stature of the Bavarian court by promoting scientific and technological advances and by instituting reform in the military, educational, and economic structure of the country. His standing was such as to guarantee him both the financial and technical support necessary for his varied, and often grandiose, projects, and in return for his activities he was in 1793 made a count of the Holy Roman Empire. He chose as his title Count Rumford, Rumford being the original name of Concord, N.H.

While in Munich one of Rumford's chief responsibilities was reorganizing the Bavarian army. In an effort to find more efficient and economical means of feeding and clothing the troops, he undertook an extensive study of the thermal conductivity of various types of cloth, in the process discovering the principle of heat transfer through what are today known as convection currents. Unable to persuade

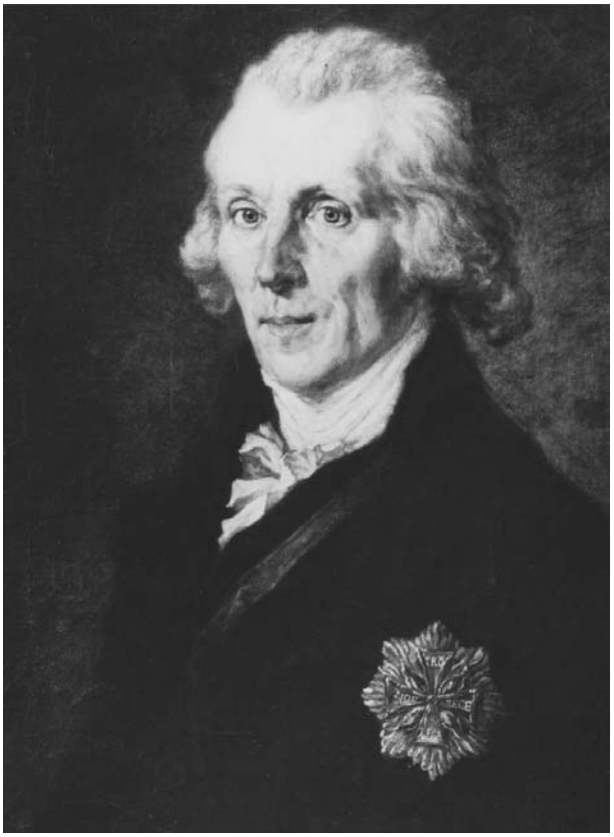

any commercial manufacturer to adopt the results of this research, Rumford set up what he called a ''military workhouse'' for producing the new military uniforms and in so doing became actively involved in social reform. Munich at the time was noted for its swarms of beggars, and on New Year's Day, 1790, Rumford had the Bavarian army arrest and jail every beggar in the city. These were then trained in his workhouse to manufacture the desired uniforms and in return for their labor received shelter, food, and education. The operation of this workhouse also involved Rumford in the associated practical problems of nutrition, heating, and lighting.

Theory of Heat

Rumford is best known today, however, for his contributions to the theory of heat. At the end of the 18th century the predominant theory of heat was the so-called caloric theory, according to which heat was a fluid substance that flowed into bodies when they were heated and flowed out of them as they cooled. The success of this theory in explaining then known phenomena is reflected in many terms, such as ''heat flow'' and ''calorie,'' still used by physicists today. During his earlier gunpowder studies, however, Rumford had observed certain anomalies which the caloric theory seemed unable to explain, and for the remainder of his life he was constantly on the lookout for additional experimental evidence which might refute this theory.

Rumford's famous cannon-boring experiments present perhaps the most graphic evidence. One of his positions in Munich was inspector general of artillery for the Bavarian army, and, in the course of supervising work in the Munich arsenal, he was struck by the large amount of heat produced in boring a brass cannon. He devised an experiment in which, by utilizing a blunt borer to maximize the heat produced, he was able to boil large quantities of water with the resultant heat. The important aspect of this experiment, as Rumford himself noted, was the seemingly endless supply of heat that could be thus produced. According to the caloric theory, the boring tool produced heat by squeezing the caloric fluid out of the bodies rubbed together, but, as Rumford pointed out, anything which could be produced without limitation could not be a material substance such as caloric fluid. It should be emphasized, however, that although Rumford also produced numerous other experiments to refute the caloric theory, these experiments did not alone disprove the caloric theory, and not until much later in the 19th century was the concept of heat as a mode of motion generally adopted.

Royal Institution and Later Life

Rumford's position in Munich had always been somewhat precarious. His privileged status, the rapidity and success of his numerous innovations, and his ruthless disdain for his political opponents did nothing to silence the clamor of his enemies, and in 1798 the elector found it expedient to appoint him minister plenipotentiary to England, a position of honor which nonetheless effectively removed him from Munich politics. Arriving in London, he discovered that George III refused to accept a British subject (which Rumford still was) as minister from a foreign country.

Finding himself without a job, Rumford settled down in London to the task of establishing the Royal Institution. Justly renowned today for its research and popular lectures, the institution at its founding was part science museum and part technical school, reflecting Rumford's concern for the practical application of his researches. In 1801, after financial and personality difficulties, Rumford dissociated himself from the institution.

In 1804 Rumford moved to Paris and there, the following year, married Madame Lavoisier, the widow of the famous French chemist. A fashionable, though discordant, marriage, it lasted but 2 years, and in 1807 Rumford retired to the village of Auteuil near Paris. He became a member of the National Institute of France, as the Academy of Sciences was then called, and was a frequent contributor to its sessions and debates, as well as actively working to adapt his theoretical researches to practical applications. He died at Auteuil on Aug. 21, 1814.

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A new edition of Rumford's works is being edited by Sanborn C. Brown, *Collected Works of Count Rumford,* of which volume 1 is *The Nature of Heat* (1968). Of the full-length biographies the reader may most profitably consult W. J. Sparrow, *Knight of the White Eagle: A Biography of Sir Benjamin Thompson, Count Rumford* (1964). Sanborn C. Brown, *Count Rumford: Physicist Extraordinary* (1962), is an excellent, brief account. Other studies are James A. Thompson, *Count Rumford of Massachusetts* (1935), and Egon Larsen, *An American in Europe* (1953).

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Jalai ed-Din Rumi

The Persian poet and Sufi mystic Jalai ed-Din Rumi (1207-1273) was a brilliant lyrical poet who founded his own religious order, the Mevlevis. His poetry showed original religious and wonderfully esoteric forms of expression.

The unsurpassable peak of all Sufi thought was reached in the thought of Jalal ed-Din Rumi, born in Balkh. He migrated to Konya in Asia Minor at a young age with his father, fleeing the Mongol invader of his day, Genghis Khan. On this trip in the city of Nishapur the young Rumi was presented to the famous old poet Attar, who, according to legend, predicted his future greatness and gave him his *Book of Secrets*. Then Rumi and his father traveled through Baghdad, Mecca, Damascus, and Erzincan, finally reaching Konya about 1226 or 1227, where he resided for most of his remaining life. His father was appointed to a high post in the empire of the Seljuks of Rum. Rumi inherited this post in 1231, when his father died. Thus Rumi was a man of means and could devote his efforts to more esoteric fields.

Religious Inspiration

The event which had the greatest influence on Rumi's intellectual and moral life was his meeting with the Sufi mystic Shams ed-Din Tabrizi. The latter, in the course of his wanderings, visited Konya and thoroughly inspired Rumi with religious fervor. As a result of this friendship, Rumi dedicated most of his writings to this wandering Sufi. Because of this also, Rumi founded the Mevlevi order of dervishes—the dancing dervishes. The unique trait of this order was that, contrary to general Moslem practice, Rumi gave a considerable place to music (the drum and reed) in the ceremonies.

The principal work of Rumi is his massive *Mathnawi*. This work is a compendium of poems, tales, anecdotes, and reflections—all meant to illustrate Sufi doctrine, the result of 40 years of work by Rumi. He also wrote a shorter *Diwan* and a prose treatise entitled *Fihi Ma Fihi* (What Is Within Is Within).

Rumi was a poet of the first rank. His style was simple and colloquial. His tales possessed diverse qualities: variety and originality, dignity and picturesqueness, learning and charm, depth of feeling and thought. The *Mathnawi* is no

doubt very disjointed; the stories follow one another in no apparent order. But it is filled with lyrical inspiration. Each small tale may be read separately, and one cannot help but be impressed with its succinctness.

As a philosopher, Rumi is less original than as a poet. His subject is Sufism, expressed with glowing enthusiasm. But it is not systematically expounded, and lyrical fervor seems to run rampant. But it can be said that just as Ibn Arabi summed up and gathered into a single system all that had been said on mysticism in Arabic before him, so Rumi in his famous *Mathnawi* comes the closest to this in Persian.

As with other Sufi poets, many Neoplatonic ideas abound in Rumi's writing. Ties to Christian mysticism can also be found. But in the last analysis, Rumi was a Moslem of very special interest. He was philanthropic and strongly emotional, and his writings seem easily to fit in with the excitement of the dance of the whirling dervishes.

Further Reading

A. J. Arberry's translation of Rumi's *Mathnawi* (2 vols., 1961-1963) contains short but useful introductions. Arberry also translated the *Discourses of Rumi* (1961) and *The Mystical Poems of Rumi* (1968), both with biographical introduction.
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a comprehensive discussion of the Sufi thought of Rumi see A. J. Arberry, *Sufism: An Account of the Mystics of Islam* (1950), and Idries Shah, *The Sufis* (1964). □

Karl Rudolf Gerd Von Rundstedt

Field marshal Karl Rudolf Gerd von Rundstedt (1875-1953), the senior German field commander in World War II, directed the German war effort on the Western front from 1942 to 1945.

Gerd von Rundstedt was born on Dec. 12, 1875, in Aschersleben near Magdeburg. His family was of old Prussian nobility with a long military tradition dating back to the Middle Ages. His father was a general, and his brother was a major. Rundstedt received all of his education in military schools, and in 1891 he entered the Prussian infantry. In 1906 he received his first general-staff assignment.

In World War I Rundstedt took part in the Battle of the Marne in the autumn of 1914, and then he alternately served on the Eastern and Western fronts in army corps chief of staff positions. By the end of the war he had become the chief of staff of the 15th Army Corps with the rank of major. From 1919 to 1932 Rundstedt held several staff and command positions related to the secret rearmament of Germany. During the time of troubles preceding the take-over of Adolf Hitler, he held, as a lieutenant colonel, the politically sensitive position of commander of the Berlin Military District. In this capacity in July 1932 he executed the eviction of the duly elected Social Democratic government of Prussia on the order of the German chancellor, Franz von Papen. A few weeks later Rundstedt advanced to commander in chief of the entire Army Group I (Berlin and central Germany).

During his term as Army Group I commander in chief, Rundstedt did much to improve and reform the infantry, most notably through the reequipment and reorganization of infantry commands into small, self-sufficient units, or *Einheiten*. By 1938 he had become increasingly alarmed at Hitler's policies toward the general staff and at the growing war preparations, and he expressed these concerns by signing an officers' petition circulated by the chief of the general staff, Gen. Ludwig Beck. In October 1938 Rundstedt asked for and obtained permission to retire.

Even before the outbreak of World War II, however, Rundstedt was recalled from retirement. In the invasion of Poland (1939), he commanded the group of German armies in the south that swept through Galicia toward Warsaw with brilliant precision. In the German attack on France in May 1940, Rundstedt led the vital drive of the centrally located Army Group A through the Ardennes and behind the French fortifications of the Maginot Line. He was rewarded for his brilliant success with a promotion to the rank of field marshal on July 19, 1940. In the summer of 1941, Rundstedt commanded the southern group of German armies in their rapid advance into Russia. He overwhelmed the army of Marshal Semyon M. Budyenny on the southern flank of the Soviets and subsequently occupied the mineral-rich Ukraine. Once again, however, the field marshal expressed disagreement with Hitler's plans and demanded a general retreat of his forces to the Mius Line. In the ensuing quarrel, Rundstedt offered his resignation, which was accepted in December 1941.

Following the entry of the United States into the war in December 1941 and the consequent increase in the likelihood of an Allied invasion of the Continent, Hitler once again turned to Rundstedt, and on March 1, 1942, Hitler appointed him commander in chief West. After the sinking of the French navy in November, Hitler added military commander of France to Rundstedt's titles. In this capacity Rundstedt prepared French defenses against an Allied invasion, which, however, he was unable to prevent. After the landing on June 6, 1944, Rundstedt withdrew German troops to the Seine River, which brought his dismissal and replacement on July 6. After his successor failed to reverse the situation and committed suicide, Rundstedt once again returned to the position of commander in chief West in September. In the following months he oversaw the declining fortunes of the German defense and watched with great consternation as Hitler's last gamble, the Ardennes offensive (Battle of the Bulge), failed in December 1944.

Thoroughly disenchanted and quite ill, Rundstedt entered final retirement on March 13, 1945. He was captured

by American troops in Bavaria on May 1 and was turned over to the British for trial. Because of Rundstedt's poor health, his trial never took place, and on May 26, 1946, he was released from a British military hospital. He died in Hanover on Feb. 24, 1953.

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One major biographical source on the field marshal is the work of an admiring friend, Gen. Guenter von Blumentritt, *Von Rundstedt: The Soldier and the Man,* translated by Cuthbert Reavely (1952). A section on Rundstedt is in Siegfried Westphal, *The German Army in the West* (1951).

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Rurik

The legendary Norman warrior Rurik (died ca. 873) was the founder of the first Russian state and of the dynasty that ruled in Russia until the death of Feodor I in 1598.

According to the first Russian annals, the *Primary Chronicle,* Rurik was a Scandinavian ''from the tribe of the Rus'' whom the people of Novgorod invited in 862 to assume rule over them, as they had been unable to govern themselves. Accompanied by his family and retinue, Rurik settled in Novgorod, and his brothers took control of adjacent regions. The area under their authority came to be called ''the land of the Rus'' and eventually Rus'. The descendants of Rurik continued to rule over this region following his death about 873.

Although this account of the origins of the first Russian state and dynasty enjoyed considerable credibility among older historians, modern scholars no longer accept it in its entirety and even question the actual existence of Rurik. The story of Rurik contains inconsistencies and information that cannot be confirmed from other sources. The origin of the name Rus' has never been satisfactorily explained. Scholars are certain only that the Scandinavians frequently invaded and migrated into Russia in the 9th century and that the origin of the names of early Russian princes, including the name Rurik, derives from the Normans. Though possibly reflecting earlier records or legends that have not been preserved, the *Primary Chronicle* has obviously used the story of Rurik to explain, justify, and antedate the rule of the Rurik dynasty, during which the chronicle was written and compiled (early 12th century).

The notion of Rurik's having been invited to rule in Russia seems in particular to be a product of such efforts. The original Rurik, if one existed at all, might have been one of the Norman chieftains who went to Russia from Scandinavia either as conquerors or as hirelings of local communities in which they often subsequently usurped power. At best, Rurik might have been invited to Novgorod as an auxiliary to one of several local parties competing for power. The establishment of his own power there under these circumstances was probably achieved through usurpation.

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A standard translation of the *Primary Chronicle,* with a balanced commentary on its contents, is *The Russian Primary Chronicle: Laurentian Text,* edited and translated by Samuel Hazzard Cross and Olgerd P. Sherbowitz-Wetzor (1953). Compare with N. K. Chadwick, *The Beginnings of Russian History: An Enquiry into Sources* (1946). Varying interpretations of these events are reflected in a number of works on old Russia: Vilhelm Thomsen, *The Relations between Ancient Russia and Scandinavia and the Origin of the Russian State* (1877); V. O. Kliuchevskii, *A Russian History,* vol. 1 (1911); George Vernadsky and Michael Karpovich, *A History of Russia,* vol. 1 (1943); and Boris D. Grekov, *Kiev Rus* (trans. 1959). □

Benjamin Rush

Benjamin Rush (1745-1813), physician, patriot, and humanitarian, represented the epitome of the versatile, wide-ranging physician in America. He insisted on a theoretical structure for medical practice.

Benjamin Rush was born on Dec. 24, 1745, on a plantation at Byberry near Philadelphia. He graduated in 1760 from the College of New Jersey (now Princeton) and then studied medicine in Philadelphia until 1766. He completed his medical education at the University of Edinburgh, Scotland. Here he studied under many of the greatest medical teachers of the time, most notably William Cullen, proponent of the concept of rational rather than empirical medical systems. Rush received his doctorate in 1768, then returned to Philadelphia.

Rush practiced medicine and was soon made the first professor of chemistry in America at the College of Philadelphia. He joined the American Philosophical Society and became a permanent part of Philadelphia's scientific and medical circle, though his outspoken views made as many enemies as friends. In 1774 he helped organize the Pennsylvania Society for Promoting the Abolition of Slavery and became an outspoken defender of American rights in the brewing quarrel with Great Britain. In 1775 Rush suggested that Thomas Paine write a tract in favor of American independence under the title *Common Sense;* Paine did and the pamphlet was very influential in turning public opinion toward independence. Rush continued to be active in the American independence movement, was a member of the Continental Congress, and signed the Declaration of Independence.

Appointed surgeon general of the armies of the Middle Department in 1777, Rush found the medical services disor-

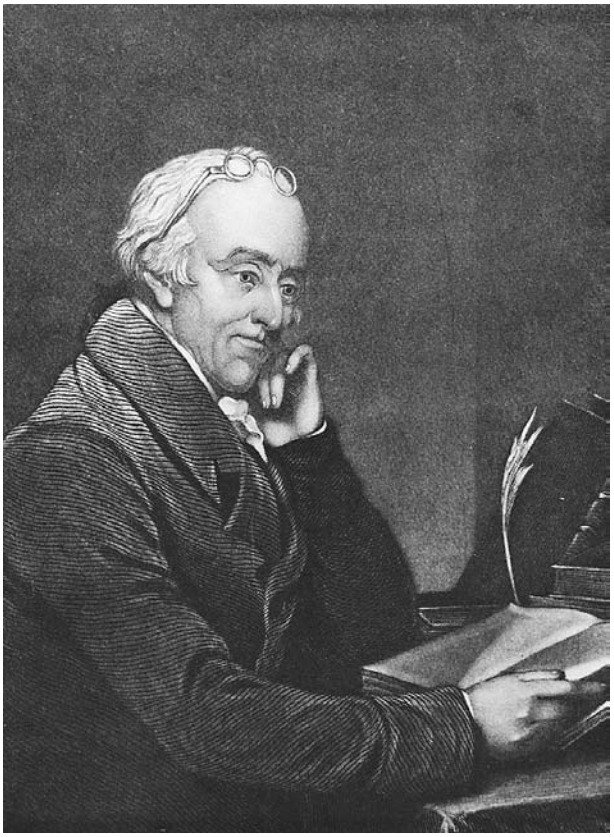

ganized and mounted an attack on William Shippen, the director general of medical services. When George Washington upheld Shippen, Rush resigned and resumed his medical practice. He began delivering lectures at the University of the State of Pennsylvania in 1780 and joined the staff of the Pennsylvania Hospital in 1783. By 1789 he was professor of theory and practice in the university. He became professor of the institutes of medicine and clinical practice in the University of Pennsylvania in 1792 and professor of theory and practice in 1796. From this base he developed a wide following.

Rush's great reputation as a teacher made him appear a more important innovator than he was. His major contribution was to introduce Cullen's concept of a rationally deduced medical system to replace empirical folk practice. He also supported the theory of John Brown of Edinburgh proposing a single cause for all disease—imbalance of the nervous energies. According to this theory, all illness was attributable to excesses or deficiencies in nervous energies; moderation in all things was the preventive medicine, but once illness occurred, either bleeding or purging was necessary. Rush was a zealot on bleeding and in extreme cases would remove as much as four-fifths of a patient's blood. His excesses in this brought much criticism, but his emphasis on moderation as a preventive was popular. He was thus led to advocate temperance, and he is sometimes regarded as the founder of the temperance movement in America.

Rush also became interested in the plight of the mentally ill and the poor, established the first free dispensary in the United States, and campaigned against public and capital punishment and for general penal reform. He also concerned himself with education, advocating education for women, less emphasis on classics and more on utilitarian subjects, and a national educational system capped by a national university. His ideas were behind the founding of Dickinson College in 1783.

The test of Rush's medical theories came during the yellow fever epidemic of 1793. His initial theory that the epidemic was partly caused by poor sanitation resulted in ostracism by fellow physicians. Rush bravely stayed in Philadelphia to treat yellow fever victims, while many other medical men fled. His treatment was bleeding, and he was charged with causing many more deaths than he prevented. Although Rush held to his theory, he was either unwilling or simply unable to keep records so that the theory could be checked against fact. However, his published accounts of the epidemic, especially his suggestion that poor sanitation was an ultimate cause, attracted attention in Europe.

Rush also did pioneering work relating dentistry to physiology and was influential in founding veterinary medicine in America. Both fields had been considered beneath the dignity of the professional. His observations on the mentally ill seem to presage modern developments in psychoanalytic theory, especially his *Medical Inquiries and Observations on the Diseases of the Mind* (1812).

Rush's insistence on a rational, systematic body of knowledge for the medical profession certainly helped set the stage for the later medical revolution in America. He died in Philadelphia on April 19, 1813.

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William Rush

William Rush (1756-1833) was the most significant American sculptor to emerge from the folk-art and figurehead carving tradition of the early years of the republic.

William Rush was born in Philadelphia. His father was a ship carpenter, and as a boy William occupied himself by carving ship models. He was apprenticed to learn the trade of carving, probably before the Revolution; his earliest known commissions for figureheads date from about 1790. As time went on, Rush became famous as a carver, and he employed a number of apprentices. He was the only sculptor to become one of the founders, in 1794, of the short-lived Columbianum, the first art organization in America; and he was also one of the first directors of the Pennsylvania Academy of Fine Arts.

Probably because of his superior skill at figurehead carving, Rush was able to advance to a position beyond that of purely artisan work, and he received a number of significant commissions in the realm of ''pure'' sculpture. His first important works were the figures *Comedy* and *Tragedy* (1808) for the Chestnut Street Theater in Philadelphia. The following year he was commissioned to create what was probably his best-known sculpture, the *Water Nymph and Bittern*. In 1824, on the occasion of Lafayette's triumphal tour of the United States, Rush not only carved his portrait but also executed two monumental sculptures, *Wisdom* and *Justice,* which were placed atop a Philadelphia triumphal arch erected in Lafayette's honor. His last major works were two reclining figures, *Schuylkill River Chained* and *Schuylkill River Freed* (ca. 1828).

Rush executed a number of portraits. His subjects included Benjamin Rush, George Washington, Oliver Hazard Perry, Andrew Jackson, and Winfield Scott. Two of his finest works were portraits of himself and of his daughter, Elizabeth.

Rush was primarily a woodcarver, and the deep undercutting, broad planes, and general columnar form of many of his statues bear witness to his respect for his medium. He never worked in marble. Some of his portrait busts exist in plaster and some in terra-cotta, mediums in which he was also proficient. Stylistically, he was closer to the decorative rococo tradition of the 18th century than to the prevailing neoclassicism of his own time. Yet his allegories were not unlike those carved by European artists of his day, and his *Schuylkill River Chained* certainly relates to statues of classical river gods. While some critics have claimed that Rush was the first American sculptor, he really represents the apogee of the artisan tradition of woodcarving, for American sculpture would develop in the future along the lines of neoclassic marble carving.

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A biographical study of Rush is Henri Marceau, *William Rush, 1756-1833: The First Native American Sculptor* (1937). □

Salman Rushdie

The Indian/British author Ahmed Salman Rushdie (born 1947) was a political parablist whose work often focused on outrages of history and particularly of religions. His book *The Satanic Verses* earned him a death sentence from the Iranian Ayatollah Ruhollah Khomeini.

Although he was called a writer to watch after the appearance of his first novel and was awarded one of the most prestigious literary prizes in Europe for his second, Salman Rushdie became a household word because of the enemies his fiction made rather than the admirers. *The Satanic Verses,* published in 1988, earned him a death sentence from Ayatollah Ruhollah Khomeini, then religious sovereign of Iran and spiritual leader to millions of fundamentalist Moslems worldwide.

Born Ahmed Salman Rushdie on June 19, 1947, to a middle-class family in Bombay, India, Rushdie was educated in England and eventually received his M.A. from King's College, Cambridge. After a brief career as an actor he made a living as a freelance advertising copywriter in England from 1970 to 1980. The experience of expatriation, which he shared with many writers of his generation who were born in the Third World, is an important theme in his work.

However, Rushdie's opus in particular expanded the meaning of the word ''expatriate'' to possibly its total linguistic limits. For instance, *Midnight's Children* (1981) is in part the story of a baby who was not only the result of an extramarital affair, but who was then switched at birth with a second illicit child. The hero of the novel is doubly removed from his true patrimony: His mother's husband is

not his father, and the Englishman with whom his Indian mother slept—who his mother thinks is his father—is not his real father either. In addition, the hero is caught between the two great religions of Indian, Islam and Hinduism, neither of which he can claim as his own. Finally, he spends his life being shunted back and forth by circumstance between the Indian republic and its antithesis, Pakistan.

Rushdie unfailingly took the stance of a lifelong member of the diaspora, which may be the most consistently autobiographical aspect of his work. Long before his hurried exile from the public eye, in an interview published after *Midnight's Children* received the Booker McConnell Prize, Rushdie presciently said: ''I have a fear that it may, at some point, become necessary to make choices among [India, England, and America], and that it will be very painful.''

Another characteristic of Rushdie's work is its reliance on the fantastic. In fact, Rushdie's first book, *Grimus* (1979), was classified as science fiction by many critics. It is the story of Flapping Eagle, an American Indian who is given the gift of immortality and goes on an odyssey to find the meaning of life. *Shame* (1983) has a Pakistani heroine, Sufiya Zinobia, who blushes so hotly with embarrassment at her nation's history her body boils her bath water and burns the lips of men who attempt to kiss her. The title *Midnight's Children* refers to the 1,001 infants born in the first hour of India's independence, all of whom have para-human powers. And *The Satanic Verses* opens with the miraculous survival and transfiguration of two Indian men who fall out of the sky after their jumbo jet to England is blown up in midair by Sikh terrorists.

Rushdie always used the element of the fabulous to make painfully incisive political commentary (among other varieties of observation). *Shame* is so thinly disguised a parody of recent Pakistani history as to be transparent, and the hero of *Midnight's Children* was described as a man ''handcuffed to history'' by the political journal *Commonweal*. Rushdie is often compared with Lawrence Sterne as well as Jonathan Swift as a political parablist, but according to *The New York Times Book Review,* ''It would be a disservice to Salman Rushdie's very original genius to dwell on literary analogues and ancestors.''

Rushdie also made a career out of poking fun at religious fanatics of every stripe. One technique of Rushdie's in furtherance of this aim was to infuse common objects with enormous symbolic significance. In *Midnight's Children,* for instance, pickled chutney is one of the main images for India's cultural and social maelstrom; in *The Satanic Verses,* bad breath plays a vital role in telling good from evil. Few other writers dare to found entire symbolic structures on items as replaceable as a sheet with a hole in the middle, but to Rushdie it undoubtedly seems a worse exercise in illogic to kill people over the contents of a so-called ''holy'' book.

Rushdie's habit of using the outrages of history—especially religious outrages and religious history—made *The Satanic Verses* (1988) a book of frightening precognition. In the novel, Rushdie has a writer sentenced to death by a religious leader. The writer in the book is a scribe meant to chronicle the life of a prophet who—as the writer of the book enjoys riddling—both ''is and is not'' Mohammed. Creating this character, who exists within a psychotic dream of one of the two men who fell from the airplane, was a natural extension of Rushdie's personal horror at fundamentalist Islamic rule. It is this dream sequence which ignited fatal riots in India and garnered Rushdie the Ayatollah Khomeini's death sentence.

The title of the novel refers to verses from the Koran, which were struck out by later Islamic historians, describing an episode in which Mohammed briefly wavered in his adherence to belief in a single god and allowed mention to be made of three local goddesses. The dream section in the book details, from the point of view of a schizophrenic Indian actor who fancies himself an archangel, how the holy prophet yielded to temptation and then reversed himself. There are other ''satanic'' verses in the book, notably those a modern-day husband anonymously sings over the phone to drive his wife's lover insane with jealousy. But the contemporary aspect of the novel has been almost completely overlooked by the controversy surrounding it.

Khomeini's death threat extended not only to Rushdie himself, but to the publishers of *The Satanic Verses,* any bookseller who carried it, and any Moslem who publicly condoned its release. Several major bookstores in England and America had bomb scares, and the novel was temporarily removed from the shelves of America's largest book selling chains. Two Islamic clerics in London were murdered, ostensibly for questioning the correctness of Rushdie's death sentence on a talk show. Numerous book-burnings were held throughout the world.

Rushdie himself, and his possible disguises in hiding, became an established figure of black humor. During the 1990 Academy Awards presentation, which was seen worldwide by an estimated one billion viewers, comedian Billy Crystal joked that ''the lovely young woman'' who usually hands Oscar statuettes to their recipients ''is, of course, Salman Rushdie.''

Rushdie's wife of 13 months, author Marianne Wiggins, went into hiding with him when the death threat was announced. She soon emerged and indicated that their marriage was over.

In 1990 Rushdie released the fantasy novel *Haroun and the Sea of Stories,* written for his son (by a first marriage), Zafar. That same year Rushdie publicly embraced Islam and apologized to those offended by the *The Satanic Verses*. He made several appearances in London book-stores to autograph his newest work. But even after the Ayatollah's death, his successor, Iran's President Hashemi Rafsanzani, refused to lift the death edict. Rushdie continued to appear in public only occasionally, and then under heavy security.

Although the severity of the Ayatollah's sentence was at least partially a political gambit to aid his regime in its final days, it carried the force of gospel for many terrorists who regard America—and the freedom of speech espoused in the American Constitution—as the ''Great Satan.'' Rushdie will live in danger until the last Khomeini loyalist has passed away. As if in a scene from one of his novels, the innocent speaker of a personal truth is surrealistically threatened with slaughter by his opposite, who claims a patent on universal truth. Rushdie has already been acclaimed as a supreme

artist; one can only hope, for his sake as well as ours, that his life will no longer imitate his art.

Rushdie continues to live an isolated life. He has remarried, however, and become a father for the second time. Occasionally he makes radio appearances, but, they are usually unannounced. Rushdie's novel entitled *The Moor's Last Sigh* was published in 1995. This book drew hostile and negative reactions from Hindu militants in India.

Further Reading

Contemporary Authors, volume 111 (1984), edited by Hal May, contains selected reviews of *Grimus, Midnight's Children,* and *Shame,* as well as a comprehensive selection of reviews and news stories surrounding *The Satanic Verses.* A lengthy interview by Gerald Marzorati appeared in *The New York Times Magazine* (November 4, 1990). In 1991 Rushdie published *Imaginary Homelands: Essays and Criticism, 1981-1991,* a kind of intellectual autobiography. Rushdie was mentioned in ''People'' *Time* (Septmeber 18, 1995) □

David Dean Rusk

America's 54th secretary of state and second only to Cordell Hull in length of service, Dean Rusk (1909-1994) presided over the Department of State during the turbulent Kennedy-Johnson years of the Vietnam War.

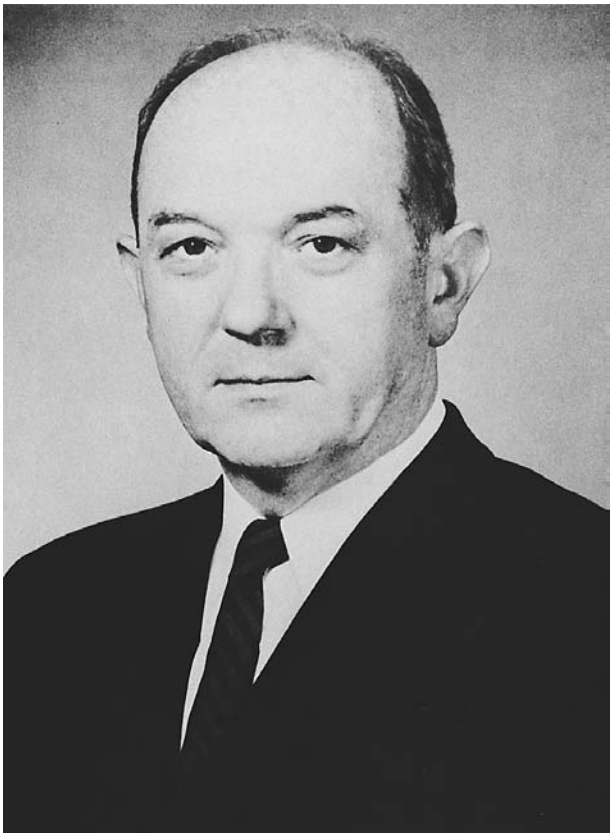

The life and career of David Dean Rusk, 54th Secretary of State of the United States, is a textbook case of barefoot poverty to black tie success. It must almost inevitably begin: ''Where else but in America . . . ?'' This judgment should be modified, however, by recognition of the family, character, and personality traits which marked his life and by the nebulous but indispensable final element luck which often accounts for greatness.

Early Years

On February 9, 1909, David Dean Rusk was born to school teacher Frances (Clotfelter) Rusk and her minister-farmer husband Robert Rusk. The latter, a Presbyterian minister, had taken up farming in Georgia's Cherokee county after a throat condition forced him to retire from his vocation. Four years after Rusk's birth, the family moved to Atlanta, where Dean's father became a postal worker. There, in the city's public school system, Dean Rusk was educated through secondary school. His two sisters and two brothers excelled in school and, as the fourth child of this family, Rusk profited from sibling example and parental encouragement.

By scrimping and with some scholarship assistance, he successfully matriculated in politics at North Carolina's Davidson College. At Davidson he was accepted into Phi Beta Kappa, participated in student government and other school activities including Reserve Officers Training Corps (R.O.T.C.), and graduated with honors in 1931.

Reception of a Rhodes scholarship gave Rusk three years at Oxford, where he earned a Master's degree in 1934. Specializing in international relations, he wrote an essay on Britain's international relations, thereby winning the coveted Cecil Peace Prize.

World War II Brings Career Change

On his return from Oxford he was hired as an assistant professor to teach international relations and politics at Mills College in Oakland, California. During the next few years he married, took up the study of law at the Berkeley campus of the University of California, and served as dean of faculty at Mills. So the war found him.

Rusk was commissioned a captain in December 1940, spending the year before Pearl Harbor performing a variety of military tasks. His qualifications and performance brought him transfer to Army Intelligence in Washington, where he specialized in Britain's Asian empire, then under Japanese siege.

Sent overseas in 1943 to the China-Burma-India Theater, he came to the attention of General Joseph Stilwell, serving as ''Vinegar Joe's'' deputy chief of staff. Already a skilled administrator, service with Stilwell sharpened his abilities further, bringing him to the attention of General George C. Marshall's recruiters, then assembling talented leaders for postwar duties.

Colonel Rusk, therefore, did not return to higher education after his 1946 discharge; instead he briefly joined the State Department and later that year moved to the War

Department. Less than a year afterward, in 1947, he returned to State as successor to Alger Hiss as of Director of the Office of Special Political Affairs, coming under the wing of Under Secretary Dean Acheson and his boss, newly named Secretary George C. Marshall.

Serving in the State Department

Rusk served in his first State Department post for five years, his work involving United Nations and Far Eastern affairs. When Acheson became secretary of state, Rusk moved up to the critical post of assistant secretary of state for Far Eastern affairs three months before the North Korean Communists crossed the 38th parallel. In this crisis Rusk played a significant role in every Korean War decision: the armed American response; U.N. Security Council involvement; Seventh Fleet protection for Taiwan; and the recall of MacArthur.

In 1952 he accepted the presidency of the Rockefeller Foundation. This choice reflected Rusk's deep commitment to an international policy of old fashioned Christian morality. His frequent speeches and articles were always based on the self-help ethic, government non-intervention in citizens' lives, a dedication to peace through international organization, and the desire to help the world's impoverished peoples. Permeating all this was a quiet but unyielding anti-Communism which made him a strong supporter of Chiang Kai-shek's Republic of China and a vigorous advocate of containment of Communism as developed and interpreted under Acheson.

When the John F. Kennedy administration began its staffing, several choices were considered for the post of Secretary of State, including Adlai Stevenson and J. William Fulbright. After much consideration, President-elect Kennedy invited Rusk for a meeting in December 1960 and selected him immediately.

Thus began a career which would make Rusk Secretary of State during one of the most turbulent and contentious eras in American history and for a length of service exceeded only by one other secretary, Cordell Hull. From January 21, 1961, to January 20, 1969, Rusk served Presidents Kennedy and Johnson, two of the most different and difficult bosses any public servant ever had. As their principal foreign policy adviser, Rusk made it a cardinal rule never to disagree with his boss in public and never to deny him the benefit of his advice in private, however much it diverged from the president's own views.

Rusk was not as much at home with the New Frontier as he became in the Great Society. Such men as Ambassador John Kenneth Galbraith, who served Kennedy in India, and Arthur M. Schlesinger, Jr., a Kennedy special assistant, led the so-called Eastern Liberal Establishment in their suspicion of him. At meetings, Schlesinger reported, ''Rusk would sit quietly by, with his Buddha-like face and halfsmile . . . .'' It was also reported by Schlesinger that the president called all cabinet members by their first names, with the single exception of Rusk.

Rusk disapproved of the Bay of Pigs invasion and played an important part in scaling down American air cover, a factor which brought him blame from conservative quarters. He opposed an air strike against Russian offensive weapons in 1962 during the Cuban missile crisis, supporting the naval quarantine alternative ultimately adopted. In these instances he was, a biographer noted,'' . . . the good soldier. He opposed the operation, expressed his dissent to the President privately, and accepted the President's decision. . . .''

Vietnam War Ends Public Career

It was in the Vietnam War that Rusk's instincts and loyalties were most tested. Initially he strongly opposed Kennedy's introduction of ground troops to South Vietnam in 1961 and disapproved of the regime of President Ngo Dinh Diem. Yet his loyalty to the chief executive and his strong anti-Communism caused him to support the war unwaveringly from that time until he left office in 1969.

The succession of Lyndon B. Johnson to the presidency dramatically changed Rusk's relationship with the White House. This alteration is remarkably recorded by historian Henry Graff, who sat in on the weekly luncheons held by L.B.J. and his top advisers. Flanked by Rusk and Secretary of Defense Robert McNamara, President Johnson at these ''Tuesday Cabinet'' sessions wrote '' . . . the scenario for the conduct of the war. . . .''

Johnson's contribution to the Vietnam War was to magnify American involvement and to treat North Vietnam as a logical bombing target. Both of these decisions were initially privately opposed by Rusk, although he would advocate them once the decision became public. The vast ''Americanization'' and militarization of the war moved its locus of responsibility to the Defense Department. Yet Rusk was still totally involved and, like McNamara and the president himself, his movements around the country were marked by well-publicized and frequently ugly demonstrations.

During his career Rusk achieved eminence while remaining a somewhat enigmatic and unassuming person, regardful of others and their ideas and unfailingly civil to all. One insightful observer, journalist Joseph Kraft, saw his secret in '' . . . a quality native to the pious poor of the South, . . . a quality of respect.''

His day to day conduct of foreign relations was praised for its technical competence, and he won the respect of the American foreign policy apparatus. Nevertheless, as his biographer asserts, ''Inevitably, he will be remembered as the man who defended the long and unpopular war in Vietnam.''

Back to Academia

Upon leaving office Rusk returned to his homeland as the Samuel H. Sibley Professor of International Law at the University of Georgia, a post he held until his death in 1994. That institution honored Rusk in the summer of 1996 with the dedication of a campus building constructed in his name. The Dean Rusk Hall became home to the Dean Rusk Center for International and Comparative Law and the Institute of Continuing Judicial Education. The Center, first established in 1977, was pledged to the service of state, national, and international leaders.

With characteristic reserve, the elder statesman resisted temptations to tinker with historians' assessments of his State Department career, insisting his collected papers at the University of Georgia, the Lyndon B. Johnson and John F. Kennedy Presidential Libraries, and the National Archives should be left to speak for themselves, ''If anyone is interested. . .''

Instead, Rusk chose in his later years to spin an optimistic world view for his audiences, sprinkled with a folksy wisdom borne of his humble origins and years of public service. Speaking in 1985 at his alma mater following Davidson's dedication of a new program of international studies in his name, Rusk asserted a faith in the ultimate sanity and good sense of world leaders, ''frail human beings'' though they might be. Admitting, ''I have never met a superman or a demigod,'' Rusk still preferred to believe that those holding the ultimate fate of humanity in their hands would act responsibly.

Closing his Davidson address, Rusk predicted, ''You will not have many dull moments in the decades that lie ahead. I shall not be able to go with you on that journey, but I have no doubt about how it is going to come out. You are going to make it. In any event, you carry with you the best wishes and the blessings of an old man.''

Further Reading

Warren I. Cohen *Dean Rusk* (1981) is the most complete account of Rusk's life and career. Much information can be gleaned from Henry Graff, *The Tuesday Cabinet* (1970); Arthur M. Schlesinger, Jr. *A Thousand Days* (1965); Lyndon B. Johnson, *The Vantage Point* (1971); and memoirs of other principals. Some of Rusk's writings and speeches appear in Ernest K. Lindley, ed., *The Winds of Freedom* (1963); *The Owens-Corning Lectures 1968-69* (1969); and Alva Myrdal, Arthur J. Altmeyer, and Dean Rusk, *America's Role in International Social Welfare* (1967).

Rusk shared his later views on the abilities of world leaders to transcend human frailties in an address at Davidson College entitled, ''The Threat of Nuclear War,'' reprinted in 1986 in *Vital Speeches of the Day* (January 15, 1986). Information about the Dean Rusk Hall and personal papers resides on the Internet on a site maintained by the University of Georgia, at www.libs.uga.edu/russell/ruskdoc.html. □

Ernst August Friedrich Ruska

The German engineer Ernst August Friedrich Ruska (1906-1988) designed and built the first electron microscope, for which he was awarded the Nobel Prize in Physics in 1986.

The electron microscope, like many other complex technological developments based upon current scientific research, cannot be associated exclusively with a single inventor. In the early 1930s several laboratories were at work on a super-microscope that would use electron waves, instead of light waves, to magnify a microscopic specimen. However, it is generally agreed that the German engineer Ernst Ruska designed and built the first working electron microscopes (1931-1933). Ruska's contribution to the science of physics, and to its applications in the fields of biology and medicine, was recognized in 1986 when he was awarded the Nobel Prize along with two other pioneers of modern microscopy, Gerd Binnig and Heinrich Rohrer.

Ernst August Friedrich Ruska was born in Heidelberg, Germany, on December 15, 1906. His immediate family and his closest relatives were all involved with the sciences in academic settings and it was assumed that Ernst would enroll at a German university in order to pursue a degree in science. But Ruska, who had long been fascinated by the technological progress of the early 20th century, had other plans. He entered technical colleges in Munich and Berlin to study first aeronautics and then electrical engineering. Ruska was awarded a Doctorate degree by the Berlin Institute of Technology in 1934. The topic of his doctoral dissertation was electron optics and the technology of electron microscopy.

For the next decade Ruska worked in engineering research for several German firms and in 1944 he received his *Habilitation,* the highest degree offered by the German university system. After World War II Ruska held a number of distinguished posts in German universities, including the directorship of the Institute of Electron Microscopy, Fritz Haber Institute, West Berlin (1957-1988).

Beginning in 1939 he had received numerous prizes and awards from German and foreign institutions, culminating in the 1986 Nobel Prize for Physics. He was honored for his contributions to physics, electronic technology, microscopy, and medicine. Ruska died in West Berlin on May 30, 1988.

The electron microscope is a technological device that draws upon the work of modern physicists, and Ruska possessed the ability to move easily between the worlds of physics and electrical engineering. As a student he was fortunate to have had professors who encouraged him in research projects that brought him close to the frontiers of modern physics. The invention of the electron microscope could only have been successfully completed by someone who had a deep understanding of the theoretical and practical aspects of electricity.

Quantum mechanics supplied the theoretical basis for electron microscopy. This theory was developed early in the 20th century to explain small-scale physical events such as the motion of electrons. In 1924 the French physicist Louis de Broglie claimed that electrons moving at very high speeds have a wave-like nature. De Broglie's wave particle hypothesis opened the way for the establishment of wave mechanics in physics and suggested that a microscope might be built using electron waves. Because the wavelength of an electron is about 12,500 times smaller than the wavelength of visible light, an electron microscope is much more powerful than a magnifying system using ordinary light. Specifically, a visible light microscope magnifies an object up to 2,000 times its original size; an electron microscope, 1,000,000 times its original size.

The first order of business for a designer of an electron microscope is the construction of a set of ''lenses'' to focus the beam of electrons. In 1928 Ruska's professor, Max Knoll, assigned him this task. Within three years Ruska constructed an electron microscope using two specially-designed magnetic coils to focus the electron beam for the purposes of magnification. Ruska's primitive model of 1931 was able to magnify a mere 17 times, but it yielded a sharp image and proved that an electron microscope could be built.

Within a few days after Ruska announced his new microscope one of his German competitors, Reinhold Rüdenberg, applied for several patents covering electromagnetic and electrostatic magnification of electron beams. Although Ruska was forestalled from obtaining the first patent for his invention this did not stop him from embarking upon plans to develop a commercial model of an electron microscope. By 1938 Ruska, working with a team at the Siemens electrical company, had constructed prototype electron microscopes capable of magnifying 30,000 times.

As the electron microscope moved towards commercialization and eventual mass-production, there were several problems that had to be overcome. First, there was the need to improve the magnification and resolution of the instrument in order to produce sharp images that revealed the fine details of the specimen under observation. Second, it was necessary to devise ways to expose biological specimens in the electron microscope without their being destroyed. The intense electron beam incinerated samples of living matter placed in its path.

Solutions to these and other problems were undertaken by Ruska, but groups of physicists, biologists, and engineers in Europe and America joined in the work of improving electron microscopes. These groups refined the electron microscope, making it a standard instrument in advanced laboratories of biology, medical science, metallurgy, and crystallography. Although the modern electron microscope has been put to many different uses, it has proved to be crucial in the investigation of the cellular structures of living material.

Further Reading

Some information on Ernst Ruska can be found in Frank N. Magill, *The Nobel Prize Winners: Physics,* volume 3 (1989) and in Bertram Schwarzschild, ''Physics Nobel Prize Awarded for Microscopes Old and New,'' *Physics Today* (January 1987). Dennis Gabor, *The Electron Microscope* (1944); L. Marton, *Early History of the Electron Microscope* (1968); and Peter W. Hawkes, editor, *The Beginnings of Electron Microscopy* (1985) cover the history of electron microscopy and Ruska's contributions to its development. □

John Ruskin

The English critic and social theorist John Ruskin (1819-1900) more than any other man shaped the esthetic values and tastes of Victorian England. His writings combine enormous sensitivity and human compassion with a burning zeal for moral value.

John Ruskin's principal insight was that art is an expression of the values of a society. Though he sometimes applied this insight in a narrow—even a bigoted—way, it nevertheless gave him an almost messianic sense of the significance of art to the spiritual wellbeing of a nation. Ruskin awakened an age of rapid change, uncertain taste, and frequently shoddy workmanship to the meaning of art. But because art was for Ruskin the evidence of society's underlying state of being, he gradually turned his attention, with a reformer's zeal, more and more from art to the transformation of society itself. Though his prose tracts were much abused, they were important and influential contributions to radical criticism of the dominant social and political philosophy of the age. Ruskin's art criticism found the most likely focus to interest a people whose leading concerns were more moral than esthetic.

Ruskin was born on Feb. 8, 1819, in London. His parents were of Scottish descent and were first cousins. His father was a well-to-do wine merchant with a fondness for art. His mother was stern and devout. Both parents lavished attention and supervision on their only child, recognizing his precociousness, but Ruskin's childhood was isolated and his education irregular. He was encouraged in reading, however, and received some instruction in art. In 1837 Ruskin matriculated at Christ Church, Oxford, but his stud-

ies were interrupted by ill health and consequent travel abroad so that he did not receive his degree until 1842.

"Modern Painters"

Ruskin had early begun to write both poetry and prose, and by the time he left Oxford he had already published articles on architecture and on other subjects. After leaving Oxford, he undertook his first major work, *Modern Painters;* it testified to his love of nature, especially of Alpine scenery, and to his reverence for J.M.W. Turner as the supreme modern interpreter of "truth" in landscape. The first volume of *Modern Painters,* published anonymously in 1843, was a success with the discerning public, but it was attacked by professionals, who spotted the author's tendency to dogmatize on an insufficient foundation of experience and technical study. Ruskin then set about to remedy his deficiencies through a firsthand study of the Italian painters, particularly those of the Florentine and Venetian schools. Ruskin's Italian tour of 1845 culminated in his discovery of Tintoretto, who, together with Fra Angelico, displaced Turner to become the heroes of volume 2 of *Modern Painters* (1846).

In 1848 Ruskin married Euphemia Chalmers Gray. The parents of the bridal couple were old friends, and the match was arranged without any bond of deep affection on either side. Ruskin and his bride honeymooned in Normandy, where he studied the Gothic cathedrals. The pair, unfortunately, were not suited to one another, and the marriage was annulled in 1854. Euphemia Ruskin had by then fallen in love with the painter John Everett Millais, whom she subsequently married.

Architectural Criticism

The weight of Ruskin's interest had now shifted to architecture as the most public of the arts. If, as Ruskin thought, all art expresses the spirit of its maker, architecture then most fully expresses the whole spirit of a people. His religious emphasis was implicit in the title of his next book, *The Seven Lamps of Architecture* (1849), as well as in his emphasis upon "truth of expression" in materials and in structure. This book and its successor, *The Stones of Venice* (1851-1853), a great Protestant prose epic of the decline and fall of the Venetian Republic, became the bibles of the Victorian Gothic revival. Ruskin's style in this period was powerfully evocative and readily expanded into sermonic flourishes that cloaked many historical inaccuracies. Once again professionals, though fascinated by his works, were moved to demur on many points where theory had replaced a concrete knowledge of the facts of architectural practice. Perhaps Ruskin's most enduring contribution to the development of modern style was his hostility to classicism. He himself was too devoted to ornament and too hostile both to the machine and to standardized construction ever to figure as a grandfather of functionalism. However, his celebrated chapter on the nature of Gothic in *The Stones of Venice* can be taken as the main testament of Victorian esthetic values.

Social Criticism

Ruskin had interrupted the composition of *Modern Painters* for his architectural studies. He now returned to the earlier work, completing it with volumes 3 and 4 in 1856 and volume 5 in 1860. He also lectured on art and defended the Pre-Raphaelites, but his concerns were inevitably drifting further toward social criticism as a way of transforming society. In reality, he had dropped the integument of art from his sermons, and following the lead of Thomas Carlyle, he began to inveigh directly against the values of the political economists. The year 1860 marks the official turning point in his interests, for Ruskin published a series of social essays in the *Cornhill Magazine* that he later collected as *Unto This Last.* Ruskin's attack on the dehumanized ethic of modern industrial capitalism drew a bitter response from readers, but it influenced the thinking of many reformers in the developing Labour movement.

Another series of articles on economic subjects, published in *Fraser's Magazine* (1862-1863) and collected as *Munera pulveris* (1872), drew a similar outcry from the public. Ruskin now began to lecture frequently, and he later published two collections derived from his lectures, *Sesame and Lilies* (1865) and *The Crown of Wild Olive* (1866). Both volumes circulated widely and brought him a popular following. In 1869 Ruskin was appointed the first Slade professor of art at Oxford, a post that he held with some interruption until 1885. These years, however, were turbulent and troublesome for Ruskin. His religious faith had been undermined, and he was tormented by frustrated love for Rose LaTouche, a girl 30 years his junior, whom he had first met when she was a child.

Last Years

On the death of his father Ruskin became independently wealthy. The variety and fever of his activities were an indication of his deeply disturbed condition. In 1871 he began to publish *Fors clavigera,* a periodical that lasted until 1884. An attack on James McNeill Whistler in *Fors* in 1887 occasioned a celebrated libel suit which was decided against Ruskin. He also endowed and led a variety of welfare and socialist schemes, thereby consuming most of his inheritance. In 1878 Ruskin suffered his first clear attack of mental illness. Seizures recurred until 1888, when he fell victim to a severe mental breakdown which confined him to his house at Brantwood in the Lake District until his death. In lucid intervals between 1885 and 1889 Ruskin worked on his unfinished autobiography, *Praeterita,* one of the most moving and revealing of his works. He died on Jan. 20, 1900.

Further Reading

The standard biography of Ruskin is E. T. Cook, *The Life of John Ruskin* (2 vols., 1911). Important, more recent works are Derrick Leon, *Ruskin: The Great Victorian* (1949), and Joan Evans, *John Ruskin* (1954). The best introductions to Ruskin's thought and work are R. H. Wilenski, *John Ruskin: An Introduction to Further Study of His Life and Work* (1933), and John D. Rosenberg, *The Darkening Glass: A Portrait of Genius* (1961). The chapter on Ruskin in Graham Hough, *The Last Romantics* (1947), is very helpful. For intellectual and social background see G. M. Young, *Victorian England: Portrait of an Age* (1936; 2d ed. 1953), and Jerome Hamilton Buckley, *The Victorian Temper* (1951). □

Bertrand Arthur William Russell

The British mathematician, philosopher, and social reformer Bertrand Arthur William Russell, 3d Earl Russell (1872-1970), made original and decisive contributions to logic and mathematics and wrote with distinction in all fields of philosophy.

Bertrand Russell was born at Ravenscroft, Monmouthshire, Wales, on May 18, 1872, into an aristocratic family with many distinguished and some eccentric members. By the time he was 4 years old, his parents were dead, and his paternal grandparents, overturning his parents' will specifying that the child be reared by two atheist friends, became his guardians. Russell's grandfather, Lord John Russell, twice prime minister to Queen Victoria, died 3 years later, and young Bertrand was left in the care of his grandmother, a lady of strict puritanical moral views who nevertheless gave him great affection and ''that feeling of safety that children need.''

Early Life and Education

Russell's early education was provided at home by tutors, and in retrospect he found his childhood a happy one. In adolescence, however, he experienced intense loneliness, relieved by ''one of the great events of my life, as dazzling as first love.'' His brother introduced him to the *Elements* of Euclid. ''I had not imagined there was anything so delicious in the world. From that moment until [Alfred North] Whitehead and I finished *Principia Mathematica,* when I was 38, mathematics was my chief interest and my chief source of happiness.''

At Trinity College

When he was 18 years old, Russell entered Trinity College, Cambridge. Alfred North Whitehead was the first to sense Russell's extraordinary talent, and he quickly undertook to sponsor Russell among the Cambridge literati. In his second year at Cambridge Russell was elected to the Apostles, a weekly discussion group that since 1820 has included among its members many of the people of intellectual eminence at Cambridge. There he met and formed close friendships with, among others, G. Lowes Dickinson, G. E. Moore, and John McTaggart, and a little later with John Maynard Keynes and Lytton Strachey. Of his generation at Cambridge, Russell later wrote, ''We believed in ordered progress by means of politics and free discussion.''

After graduation Russell stayed on at Cambridge as a fellow of Trinity College and lecturer in philosophy. In 1916 he was dismissed because of a scandal over his conviction and fine for writing about the case of a conscientious objector in World War I. His association with Cambridge meant a great deal to Russell, and he was deeply wounded by its abrupt termination.

First Marriage and Mathematical Writings

In 1894, after overcoming the opposition of his family, Russell married an American girl, Alys Pearsall Smith. The first years of their marriage were largely spent traveling in Europe and in the United States, where Russell gave some lectures. From this period his first book, comprising a set of lectures on German socialism, and his fellowship dissertation, *An Essay on the Foundations of Geometry,* date. The latter work established Russell's reputation. The year 1900 was another turning point for Russell, for at the International Congress of Philosophy, he met Giuseppe Peano, the Italian mathematical theorist, and immediately saw the significance of Peano's work. Enormously stimulated, he began to rethink his own ideas about the fundamental notions of mathematics, and during the fall of 1900 he finished most of his first major work, *The Principles of Mathematics.* ''Intellectually,'' he later wrote, ''this was the highest point of my life.''

A few years later Russell's views on mathematics deepened further, and he became ''reluctantly convinced'' that mathematics consists of tautologies. With Whitehead he undertook the enormous project of trying to show that mathematics—in particular, arithmetic, but in principle, all mathematics—was an extension of logic, that no underived concepts and no unproved assumptions need be introduced other than those of pure logic. The results were published as *Principia Mathematica* in three volumes (1910-1913). Russell and Whitehead each had to put up £50 toward publica-

tion costs. In spite of mistakes and later improvements, the work remains a landmark in the history of mathematics.

While serving a 6-month prison term in 1918 for writing an article about the British government and the American army that was judged libelous, Russell wrote his *Introduction to Mathematical Philosophy*. But Russell's interest was deflected from these abstract topics by the ''vast suffering'' caused by World War I; in the face of this tragedy his earlier work now seemed to him ''thin and rather trivial.'' Increasingly thereafter, Russell's work showed a marked reformist bent. Seldom, indeed, has a philosopher shown such a sense of social responsibility.

Theory of Knowledge and Metaphysics

Russell's views in epistemology and metaphysics, though influential, show less originality than his work on logic and on social questions. His views in these fields constitute, in effect, refinements or further developments in the tradition of British empiricism. Following a principle that he called the supreme maxim in scientific philosophy, ''Wherever possible substitute constructions out of known entities for inferences to unknown entities,'' Russell argued that one's own private sense-data were the things most directly known. In *Our Knowledge of the External World* Russell tried to show that physical objects are logical constructions out of actual and possible sense-data. In his *Analysis of Mind* (1921) Russell went still further to argue that from sense-data, regarded as neutral elements, one can construct both mind and matter.

In his *Inquiry into Meaning and Truth* and *Human Knowledge: Its Scope and Limits,* Russell offered provocative opinions about the ways truth claims can be assessed, and he outlined a set of principles for use in defending the validity of inductive reasoning.

Travel and Controversy

After World War I Russell visited China and the Soviet Union. Initially sympathetic to the Bolshevik Revolution, he quickly saw its threat to the value he prized above all others—liberty—and he wrote a book, *The Practice and Theory of Bolshevism,* that proved prophetic regarding the developing course of the Russian Revolution. Russell also stood three times for election to Parliament, each time unsuccessfully.

In 1927, with his second wife, Dora, Russell founded a progressive school at Beacon Hill. There he tested the educational theories propounded in his books *Education Especially in Early Childhood* and *Education and the Social Order* (1932).

In the late 1930s Russell lectured frequently in the United States, and in 1940 he was appointed to teach at the College of the City of New York. Immediately he was subjected to a barrage of criticism in the American press by clergymen and city officials. These worthies had been offended by Russell's advocacy, in *Marriage and Morals* (1929), of temporary marriages for college students. A New York Supreme Court judge voided Russell's appointment on the grounds that he was an alien and an advocate of sexual immorality.

In the wake of this scandal Russell was offered a lectureship by the Barnes Foundation in Merion, Pa. The lectures prepared for this position formed the basis of Russell's *History of Western Philosophy* (1945), perhaps his most widely circulated book. However, in 1943 Russell was summarily dismissed from his Barnes post under circumstances that enabled him to bring a successful suit for redress of grievances.

Radical Sage

In 1944 Russell returned to England and was reelected a fellow of Trinity College, Cambridge. Honors began to pour in upon him. He was made an honorary fellow of the British Academy in 1949, and in the same year he received the Order of Merit. In 1950 Russell won the Nobel Prize for literature, being cited for ''his many-sided and significant writings, in which he appeared as the champion of humanity and freedom of thought.''

Russell had abandoned his pacifism at the outset of World War II, but immediately thereafter he resumed his activities in the peace movement. He led the ''Ban the Bomb'' fight in England, taking part in a sit-down demonstration at the age of 89, for which he served a 7-day jail sentence. Russell tried to intervene in the Cuban missile crisis, and he vigorously opposed American involvement in Vietnam.

Russell was an essentially shy man, yet brilliant and witty in conversation. He had a remarkable capacity for friendship. Though unhappy in his first three marriages, he finally found, late in life, ''ecstasy and peace'' in his fourth marriage, to Edith Finch in 1952. Although frail in appearance, he was vigorous and active throughout most of his life, embroiled in social and political controversies to the very end. He died at Penrhyndendraeth, Wales, on Feb. 2, 1970.

Further Reading

Perhaps the most useful introduction to Russell's work is his *Basic Writings, 1903-1959,* edited by Robert E. Egner and Lester E. Dennon (1961), and his *My Philosophical Development* (1959). The most interesting accounts of his life are by Russell himself: a half-dozen earlier autobiographical essays were crowned by his *The Autobiography of Bertrand Russell* (3 vols., 1967-1969). Biographies include Alan T. Wood, *Bertrand Russell: The Passionate Sceptic* (1957), and Herbert Gottschalk, *Bertrand Russell: A Life* (1965). Russell published a great deal, and critical commentary on his work is considerable. An excellent bibliography is in Paul Schilpp, ed., *The Philosophy of Bertrand Russell* (1944; rev. ed., 2 vols., 1963), which also includes a large number of critical essays by eminent authors together with Russell's replies. □

Charles Edward Russell

Charles Edward Russell (1860-1941), American writer and reformer, was a leading Socialist and muckraker.

Charles Edward Russell was born in Davenport, Iowa, on Sept. 25, 1860, the son of the abolitionist editor of the *Davenport Gazette*. Charles learned newspaper skills and attended the St. Johnsbury (Vt.) Academy, from which he graduated in 1881. He then returned to become the *Gazette*'s managing editor. He later became an editor in Minneapolis and Detroit and then moved on to New York City. In 1894 he was city editor of Joseph Pulitzer's *World* and then a Hearst editor in New York and Chicago.

During his newspaper years Russell was interested in democratic politics; in Populist, single-tax, and other causes; and in music, theater, and poetry. In 1902 his health broke, and he left newspaper work. After traveling abroad, he returned to begin a literary career. His first book, *Such Stuff as Dreams* (1902), was a volume of verses. *Thomas Chatterton: The Marvelous Boy* (1908) retraced the writings and career of the English poet.

Meanwhile a literature of protest (muckraking) had appeared on the American scene, and Russell found himself part of it. *The Greatest Trust in the World* (1905) muckraked the beef trust in Chicago. In the popular magazines he effectively exposed a wide range of social evils, from New York church-owned slums to southern prison camps. *The Uprising of the Many* (1907) and *Lawless Wealth* (1908) summed up some of the reasons why he joined the Socialist party. His writings earned him a national reputation. He campaigned for governor, mayor, and U.S. senator in New York State. In 1916 he declined the Socialist party's presidential nomination.

Russell sided with the Allied Powers during World War I and was expelled from the Socialist party. An admirer of Woodrow Wilson, he became a member in 1917 of the American diplomatic mission to revolutionary Russia. *Unchained Russia* (1918), *After the Whirlwind* (1919), and *Bolshevism and the United States* (1919) were earnest but perishable efforts to interpret the revolution. *The Story of the Non-partisan League* (1920) and *The Outlook for the Philippines* (1922) were Russell's efforts to rejoin the reform movement. As early as 1912, he had begun his memoirs in *The Passing Show. Julia Marlowe: Her Life and Art* (1926) was an outgrowth of his interest in the arts, as was *The American Orchestra and Theodore Thomas* (1927), for which he won the Pulitzer Prize.

Russell was eventually reconciled with the right wing of the Socialist party. He was a member of Clarence Darrow's National Recovery Administration Review Board and a staunch defender of oppressed people. He died in Washington, D.C., on April 23, 1941.

Further Reading

Russell's autobiography, *Bare Hands and Stone Walls: Some Recollections of a Sideline Reformer* (1933), throws light on his causes and attitudes. He figures significantly in Louis Filler, *Crusaders for American Liberalism* (1939; new ed. 1950). □

Charles Marion Russell

Charles Marion Russell (1864-1926), American painter, left one of the most extensive and accurate pictorial records of the Old West.

Charles Marion Russell was born on March 19, 1864, in St. Louis, Mo., to a comfortable family. As he was hard to control, his parents sent him to military school in Burlington, N.J. In 1880 he left for Montana and for the next twelve years worked as a sheepherder and cowpuncher. In 1888 he spent six months with the Blood Indians in the Northwest Territory. All the while, he drew and painted, seldom selling his work, more often giving it away.

Starting in 1890-1891 in Lewiston, Mont., Russell began to sell his paintings; he also executed a mural for a bank there for which he received $25—the most money he had ever earned for a single work. In 1891 a bartender in Great Falls, Mont., contracted for all of Russell's work. The following year he ceased riding the range.

In 1896 Russell married, and in 1903 he established his studio in Great Falls. That year he went to New York City to sell some of his paintings. As a result of the trip, his pictures were published in *McClure's, Leslie's Illustrated Weekly,* and other magazines. By 1906 he was known throughout Montana, and his work was featured in the Mint in Great Falls, an old-time saloon that functioned as a museum. Russell's first major show in New York was held in 1911. By the early 1920s he was so successful that a single small painting could fetch a price of over $10,000. He was also a gifted writer, and his *Rawhide Rawlins Stories* are among the finest sagas in western literature. He died in Great Falls on Oct. 24, 1926.

Russell vividly caught the blood-stirring action of the Old West in his paintings of Native American war parties, brawling cowboys, Native American buffalo hunts, and bucking broncos. A *Tight Dally and a Loose Lattice* (1920) depicts the movement called the dally: the half hitch a cowboy took around his saddle horn after lassoing a steer. *Loops and Swift Horses Are Surer than Lead* (1916) portrays cowboys lassoing a bear which was chasing a pack of horses. In the *Holdup* (1899) Russell memorialized the last crime of the notorious outlaw Big Nose George—the holdup of a stagecoach. *When Horse Flesh Comes High* (1909) pictures a posse charging two outlaws who fire while crouching behind their horses.

Russell also executed many small bronze sculptures of cowboys, Native Americans, and animals and modeled a few small groups in wax. One of these, the *Poker Game* (ca. 1893), depicts a Chinese person, a cowboy, and a Native American sitting on the grass around a blanket on which the cards are placed.

Further Reading

A readable, anecdotal biography of Russell was written by his nephew: Austin Russell, *C.M.R., Charles M. Russell: Cowboy*

Artist (1957); it is rather short on the paintings themselves. Beautifully illustrated and copiously annotated is the catalog of the Amon G. Carter Museum of Western Art, *Charles M. Russell: Paintings, Drawings, and Sculptures* (1966), which also includes a biographical essay.

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Taliaferro, John, *Charles M. Russell: the life and legend of America's cowboy artist,* Boston: Little, Brown, 1996.

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Charles Taze Russell

Charles Taze Russell (1852-1916), American religious leader, founded a sect known as Russellites or Millennial Dawnists, which provided the nucleus for the Jehovah's Witnesses sect.

Charles Taze Russell was born on Feb. 16, 1852, in Pittsburgh. His parents awed him at an early age with grim tales of hellfire and damnation. While helping his father build the family's chain of clothing stores, Russell began to question the validity of including the concept of eternal damnation in Christian dogma. Bible study, fascination with the Millerite, or Adventist, movement, and his own inability to reconcile hell with the Christian concept of mercy caused him to develop a personal theology which he began to teach others.

Unlike other Adventists, Russell believed that Christ's Second Coming might be invisible. When others were disappointed because Christ's much-predicted advent did not seem to occur in 1874, Russell, who believed it had happened invisibly, wrote *The Object and Manner of Our Lord's Returning*. He and a like-thinking Adventist, N. H. Barbour, published *Three Worlds or Plan of Redemption* (1877), which declared that a 40-year harvest of souls had begun which would end in 1914 with the termination of the time of the Gentiles and the coming of God's Kingdom. In 1879, having broken with Barbour, Russell started his magazine, *The Watch Tower and of Herald of Christ's Presence,* destined to become a major voice in religion in the United States and abroad. In ensuing years he wrote his major theological work, the six-volume *Studies in the Scriptures,* which served as the dogma for Russellites during his lifetime.

After 1900 Russell encountered agonizing problems. His wife, Maria Frances Ackley, left him in 1897, after 18 years of childless marriage, amid tension over her role as

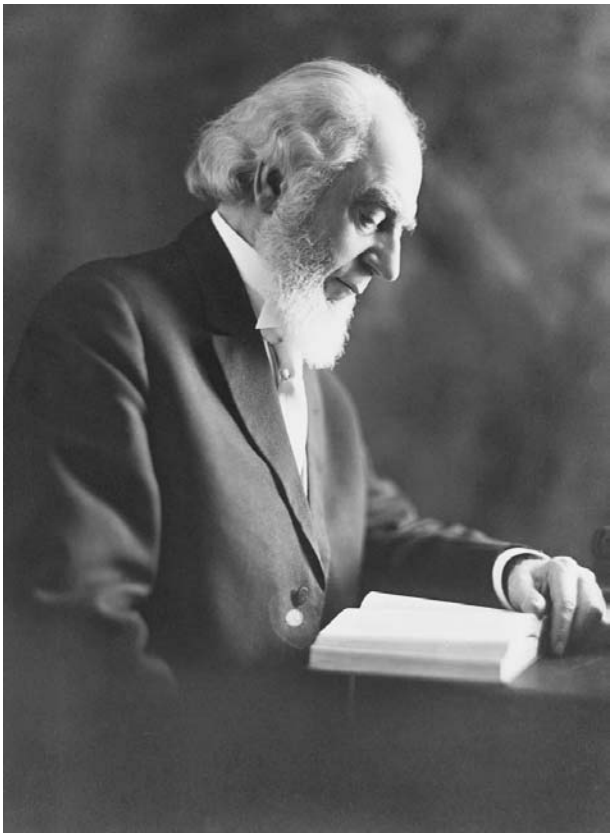

associate editor of the *Watch Tower*. In 1903 she sued for divorce, and a scandalous case involving accusations of alleged affairs between Russell and women parishioners was dragged through the courts. In 1909 Russell moved his headquarters to Brooklyn, New York City. In 1911 the *Brooklyn Eagle* charged the ''Pastor'' with profiteering in the church's sale of ''miracle wheat'' to members, who were told it would produce fantastic yields. In 1914 the long-awaited end of the age of the Gentiles did not materialize, forcing Russell to revise his texts.

Russell was still popular in many quarters and was something of a hero to Zionists, whose cause he championed. He traveled widely to visit his many congregations and while in Texas on Oct. 31, 1916, died of a heart attack. His last request, to die in a toga, was adhered to by using Pullman sheets.

Further Reading

There is no standard biography of Russell, but he is discussed in a number of studies of Jehovah's Witnesses, some laudatory, some denunciatory, few balanced. Some useful sources are Milton S. Czatt, *The International Bible Students: Jehovah's Witnesses* (1933); Herbert Stroup, *The Jehovah's Witnesses* (1945); and William J. Whalen, *Armageddon around the Corner* (1962). □

Elizabeth Shull Russell

Through the efforts of Elizabeth Shull Russell (born 1913), laboratory mice populations—which include dozens of strains exhibiting particular characteristics that make them desirable for research—are available to scientists worldwide. Russell has also used the mice for her own ongoing research in mammalian genetics and the study of such conditions as hereditary anemias, muscular dystrophy, cancer, and aging.

The Roscoe B. Jackson Laboratory in scenic Bar Harbor, Maine, has been the professional home of geneticist Elizabeth Shull Russell since the late 1930s. For the last five decades it has also been the birthplace of millions of laboratory mice which have been meticulously bred and characterized by Russell and the center's staff.

Russell was born on May 1, 1913, in Ann Arbor, Michigan. Her mother, Margaret Jeffrey Buckley, held a master's degree in zoology and was a teacher at Grinnell College in Iowa during an era when few women even attended college. Her father, Aaron Franklin Shull, was a zoologist and geneticist who taught at the University of Michigan. Both the Buckleys and the Shulls had scientists in their families. Elizabeth's uncle on her mother's side was a physicist, and on her father's side there was a geneticist, a plant physiologist and a botanical artist. Her parents met in 1908 when both attended a summer course at the laboratory in Cold Spring Harbor on Long Island, New York. It seemed quite natural that Russell became interested in the plants and animals in her surroundings; as a girl she carefully catalogued every flowering plant near their summer home.

Entering the University of Michigan at the age of sixteen, Russell graduated in 1933 with a degree in zoology. This was during the midst of the Great Depression, however, and few jobs were available teaching science. Upon hearing of a scholarship program at Columbia University, her father convinced her to participate in it. Russell's coursework at Columbia included genetics, which was to prove her greatest interest. She became influenced by a paper written by Sewall Wright of the University of Chicago, entitled ''Physiological and Evolutionary Theories of Dominance.'' He proposed that the specific way in which characteristics are inherited must be from either the nucleic acids or proteins on the chromosomes (geneticists now know that inheritance is controlled by the nucleic acid DNA). Upon receiving her master's degree, Russell went to the University of Chicago where she obtained an assistantship and did further graduate work under Wright. Her doctoral thesis explored the effect of genes in the pigmentation of guinea pigs.

Russell received her Ph.D. at Chicago in 1937 and married a fellow graduate student, William L. Russell. They moved to Bar Harbor, Maine, when he was appointed to a position at the Roscoe B. Jackson Memorial Laboratory. As was the general practice of most institutions at the time, only one member of a family could be employed by the laboratory, so she was invited to work as an independent investigator, which she did from 1937 to 1946.

While pursuing her research, Russell spent much of her time at the laboratory working with precollege, college and graduate students that came to Jackson each summer. That first summer of 1937 she had twelve summer students. As several other members of the Jackson family were also named Elizabeth, she soon became known as Tibby, a name that stuck. Over the next several years, the Russells started a family. They would eventually have three sons and a daughter together.

Although Russell had begun her investigations into how a gene controls characteristics by using fruit flies, during the 1940s she helped build up a population of laboratory mice that could be used in researching many more genetic questions. She characterized each strain, whether it be by coat color or the presence of a hereditary disease. With great precision Russell managed the genetically controlled inbred populations, and in 1946 she officially became a member of the research staff. The following year, she and her husband divorced. Russell—with four young children—now pursued her career in earnest even as the lab was starting to appreciate her great potential as a researcher.

In October, 1947, a devastating fire spread across Bar Harbor, destroying the Jackson Laboratory. Almost one hundred thousand laboratory mice perished—animals which had been carefully bred by Russell and others. In the years following, however, the team helped to once again build up the mouse population.

One day in 1951, while studying the source of mouse skin pigmentation, Russell looked in a cage and observed a most unusual mouse, a female that was dragging its feet in a peculiar way. The mouse was not injured. It appeared that it was born with some kind of muscular defect and Russell named it ''Funnyfoot.'' By breeding Funnyfoot's brothers and sisters, the same trait cropped up in subsequent generations, leading the team to conclude that Funnyfoot and her related offspring had a genetic disease similar in some ways to muscular dystrophy in humans. This particular fact became of great interest to other researchers working on muscular dystrophy. At once, scientists flooded the lab with requests for mice with the funnyfoot trait. There was a big problem, however—the funnyfoot females were unable to reproduce and the mice died young.

Russell devised a plan for breeding more funnyfoot mice, transplanting the ovaries of funnyfoot females into those of normal females without the characteristic. The ovaries contained egg cells (ova) in which the chromosomes carried the faulty gene. When the normal females mated, many funnyfoot offspring were produced, which were then sent to researchers. Alongside the cages of funnyfoot mice were many other strains that were meticulously bred by Russell and her team. Each group of mice and its ancestry were clearly labeled and recorded. Some strains, for instance, had hereditary diseases like anemia, while others had characteristics that made them sterile or prone to tumors. Other mice were to be used for research on blood disease, the immune system, the endocrine system, diabetes, nutrition, or aging.

By 1953, Russell was named staff scientific director at the Jackson Laboratory. The following year she organized a conference at the laboratory where—for the first time—scientists from around the globe were invited to contribute what they were studying about mammalian genetics and its relationship to cancer. The conference was a success and in 1957 Russell became senior staff scientist. The following year Russell was awarded a Guggenheim Fellowship to review what was currently known about mammalian physiological genetics; the grant provided time and money to compile all the current research in one place, resulting in reference material useful to scientists the world over.

During her directorship, Russell's responsibilities were twofold—to provide the research mice that helped support the lab financially and to work on her areas of interest. One very important area of research at the lab under Russell involved studying blood cells of mice, especially the cells which provide the immune response (the ability to fight off invading foreign substances). This research became very important in an era in which there were a growing number of organ transplants. These mice were used in experiments that determined when tissue is accepted or rejected by an organism.

Russell also took an avid interest in blood hemoglobin—a substance which carries oxygen to all parts of a mammal's body—and was especially curious about how the hemoglobins develop. A mammal fetus inside its mother (including humans) has hemoglobin from a very early stage; after birth, however, that hemoglobin changes both its structure and the site of its production. Some of Russell's work concerned the processes of these developmental changes.

Other research topics Russell investigated include different kinds of cancers, blood diseases, and the process of aging. She has written or collaborated on over a hundred scientific papers and several books. Since 1978, Russell has been senior staff scientist emeritus. Throughout her long active career, Russell's role has also been one of mentor to many of the students that have come through the Jackson Laboratory, either as permanent staff working together on biochemistry and microbiology or the many summer graduate students that come from all over the world.

Russell has been made a member of the American Academy of Arts and Sciences and the National Academy of Sciences. During the 1970s she was an active member of the Academy's Council, acting to edit and evaluate scientific papers. She was also a member of the Genetics Society of America, becoming its vice president in 1974 and president from 1975 to 1976. In 1983 she was made a member of the American Philosophical Society. Russell holds an honorary degree from Ricker College and was a trustee of the University of Maine and the College of the Atlantic. Because of her work on the aging of mice she was asked to be a member of the advisory council to the National Institute of Aging. By attending discussion groups at the laboratory, she continued to closely monitor trends in genetics research.

Further Reading

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Russell, Elizabeth Shull, *Telephone interview with Barbara A. Branca,* conducted February 18, 1994. □

James Earl Russell

An early 20th-century educator and college dean, James Earl Russell (1864-1945) from 1897 to 1927 developed Teachers College into the nation's leader in the advanced training of elementary and secondary school teachers, administrators, and supervisors.

James Earl Russell was born at Hamden, New York, to Charles and Sarah (McFarland) Russell on July 1, 1864. The only son and eldest of nine children, Russell grew up on a farm and attended the one-room country school in the community. Young Russell was never close to his struggling but unsuccessful father, but was very fond of his mother Sarah, who urged him to seek an education beyond the common school.

Because of limited funds, the only realistic choice of a secondary school was the Delaware Academy, a private school in nearby Delhi. It was here that Russell prepared for college. Although his personal relations with his teachers while at the academy were pleasant, Russell was later to remember his ''academical training as a 'veritable nightmare' with considerable emphasis on learning the answers to former examinations.'' This early sensitivity to the ''rigid formalism'' of traditional secondary education was to influence Russell's later efforts to improve teaching at the secondary level.

College Studies Lead to Teaching Career

In 1883 Russell won the New York State Regents' scholarship for his district and enrolled at Cornell University, Ithaca, New York, in the face of some opposition from his home community, for ''every good Scotch Presbyterian of the community protested . . . that I would turn out an infidel if allowed to go to Cornell.'' In the 1880s Cornell was regarded in some quarters as an extremely liberal institution. It was co-educational and the scientific studies were equated with the classical studies. Students were even allowed to select their own pattern of work through the elective system.

At Cornell Russell came under the influence of two great teachers—Jacob Gould Schurman and Benjamin Ide Wheeler. It was Schurman who introduced him to Locke's *Essay on Human Understanding,* and Wheeler, the philologist, gave Russell an appreciation of Greek life and literature. Both teachers left a lasting impression on the young scholar with their ''radical concepts of education.''

Russell took the A.B. degree in 1887 with first honors in philosophy and decided on teaching as a career. He taught preparatory Latin and Greek for three years and became headmaster of the Cascadilla School, a private academy in Ithaca, New York. While in Ithaca he became review editor of the *School Review,* an educational journal established by Schurman. His first contribution as editor was a summary of an article from the London *Journal of Education* on the education of teachers in Germany. As a result of this publication and other similar work on the *Review,* Russell began to be recognized as an authority on European education.

In 1893 Russell, becoming increasingly dissatisfied with the rigid formalism of American secondary education, resigned his position at Cascadilla and made plans to study in Germany. There he studied pedagogy with Wilhelm Rein at Jena and in 1894 went to Leipzig and took his Ph.D. under Volkelt in philosophy and Wilhelm Wundt in psychology. He also studied secondary schools in Germany, France, and England. Russell was to retain a lasting but favorable impression of the training given to German teachers and the way the German system of education prepared students for their roles in society. He was, however, fundamentally distrustful of the anti-democratic tendencies and the authoritarian character of Germany's system of universal education. In spite of these misgivings Russell returned to the United States in 1895 convinced that a high degree of professional training was necessary and desirable for teachers and that education was an important subject for study and research at the university level.

Back in the United States, Russell accepted a position as professor of philosophy and pedagogy at the University of Colorado. He remained there for two years expanding the university's program for teacher training. While in Colorado Russell was beginning to achieve a national reputation

through his increasing activity in professional organizations and numerous publications.

Move to Teachers College

In 1897 Russell accepted an invitation to join the faculty of Teachers College in New York City as head of the Department of Psychology. The invitation had been extended by his old teacher Benjamin Ide Wheeler, who had temporarily accepted the presidency. Teachers College at that time was a struggling normal school whose loose affiliation with Columbia University was in danger of termination because of philosophical and jurisdictional disputes between the two institutions. To resolve the controversy, Russell offered an organizational plan in which Teachers College would become a professional school and a part of the university structure having the same rank as the law and medical schools. The president of Columbia was to become ex officio president of Teachers College. The plan was approved with some modification and the young educator, within three months of his arrival in New York, became dean of the newly structured school.

By 1900 Russell had developed a basic conception of professional education that would guide the school during its formative years. There would be four goals of teacher education: general culture (liberal education); special scholarship (the content area of teaching); professional knowledge (theory, psychology, and history of education); and technical skill (study and practice of pedagogy). Russell had returned from Europe recognizing that democracy requires a type of education closely linked to everyday life. Teacher education must not be confined to public education but must prepare leaders in such fields as nursing, scouting, adult education, rural education, and vocational education.

Important Contributions to Education

Very early Russell began to assemble a faculty of outstanding men and women still relatively unknown who would rise to national prominence in their respective fields. Among them were Edward L. Thorndike in psychology, David Snedden in educational sociology, Paul Monroe in history of education, George D. Strayer in educational administration, and William Heard Kilpatrick in philosophy of education. Although a member of Columbia's philosophy department, John Dewey lectured at Teachers College. Some have observed that Dewey's focus on educational liberalism, also found in Russell's philosophy, resulted in Teachers College becoming the ''intellectual crossroads'' of the Progressive movement.

Russell's strong convictions concerning the importance of research in education led to the establishment of two experimental schools: the Speyer School (1902) and the Lincoln School (1917). In 1921 the Institute of Educational Research was created to promote the scientific study of education in cooperation with several departments of Teachers College. Two other research institutes were established during Russell's tenure: the International Institute funded in 1923 by the International Education Board and the Institute of Child Welfare Research established in 1924.

Through Russell's leadership and efficient management, the enrollment of Teachers College grew from 169 students in 1897 to almost 5,000 in 1927. During this period the budget expanded tenfold and the physical plant grew from two buildings to 17.

Russell was married twice, first in 1889 to Agnes Fletcher, with whom he had four sons, and in 1929 to Alice Forman Wyckoff. When he retired as dean in 1927 he was succeeded by his son, William Franklin Russell.

Russell enjoyed a long and fruitful retirement. He was influential in organizing the American Association of Adult Education and served as its first president. A special avocational interest in the scientific breeding of cattle was maintained throughout his retirement. He remained active with the Boy Scouts, Girl Scouts, and 4-H clubs.

Russell died of cancer at the age of 81 in 1945. His ashes are buried in the cemetery at Lawrenceville, New Jersey.

Further Reading

Russell is listed in the *Dictionary of American Biography* (Supplement 3); *Biographical Dictionary of American Educators* (vol. 3); and *Who's Who in America,* (vol. 22, 1905). Two good critical treatments of Russell's contributions are found in Lawrence A. Cremin, David A. Shannon, and Mary Evelyn Townsend, *A History of Teachers College, Columbia University* (1954) and in Lawrence A. Cremin, *The Transformation of the School: Progressivism in American Education, 1876-1957* (1961). Numerous tributes to Russell appeared in *Teachers College Record* around the time of his retirement in 1927 and again at his death. A useful obituary filled with facts about his life and career appeared in the *New York Times* on Nov. 5, 1945.

Russell's numerous publications in periodicals and his *Annual Report of the Dean of Teachers College, 1898-1927* reveal much about his educational philosophy. Especially helpful are his books, which include *The Extension of University Teaching in England and America* (1895), *The Function of the University in the Training of Teachers* (1900), *German Higher Schools: The History, Organization, and Methods of Secondary Education in Germany* (1898), *Industrial Education* (1912), *The Trend in American Education* (1922), and *Founding of Teachers College* (1937). His last book, *Heredity in Dairy Cattle* (1945), reflected an avocational interest in the breeding of dairy cattle. □

John Russell

The English statesman John Russell, 1st Earl Russell of Kingston Russell (1792-1878), was the author of the Great Reform Bill of 1832 and one of the founders of the British Liberal party.

John Russell was born on Aug. 18, 1792, in London. He was the third son of the 6th Duke of Bedford. Russell was educated primarily by private tutors and at Edinburgh University.

Russell's parliamentary career began in 1813, when he was elected Whig member of Parliament for Tavistock. In poor health during his early parliamentary career, Russell rarely spoke in the Commons. His vanity was great, and he was easily disturbed by criticism. But he was a man of courage and conviction. In the 1820s he emerged as a champion of parliamentary reform and religious toleration. He worked for repeal of the Test and Corporation Acts and supported Catholic emancipation in 1829.

Russell was largely responsible for preparing the first Reform Bill and introduced it in the Commons in March 1831; the bill passed the Lords in June 1832. Russell was a member of the Whig Cabinets of Lords Grey and Melbourne in the 1830s, first as home secretary and then as secretary for war and the colonies (1839-1841). The Municipal Corporation Act of 1835, which expanded the electorate for town councils, was one of his contributions.

After the fall of Sir Robert Peel's second ministry in 1846 Russell became prime minister. He held this office for the next 6 years (1846-1852). During this period he faced the Great Famine in Ireland, but his relief measures were too cautious to succeed. The Ten Hours Act of 1847 was a turning point in the history of labor legislation. Russell sympathized with the popular outcry against the papal bull that restored a Roman Catholic hierarchy in England in 1850, and he sponsored the Ecclesiastical Titles Bill (1851), which forbade the assumption by Roman Catholic clergy of titles within the United Kingdom. A more liberal attitude characterized his actions in imperial affairs. The Australian Colonies Act of 1850 extended self-government to New South Wales.

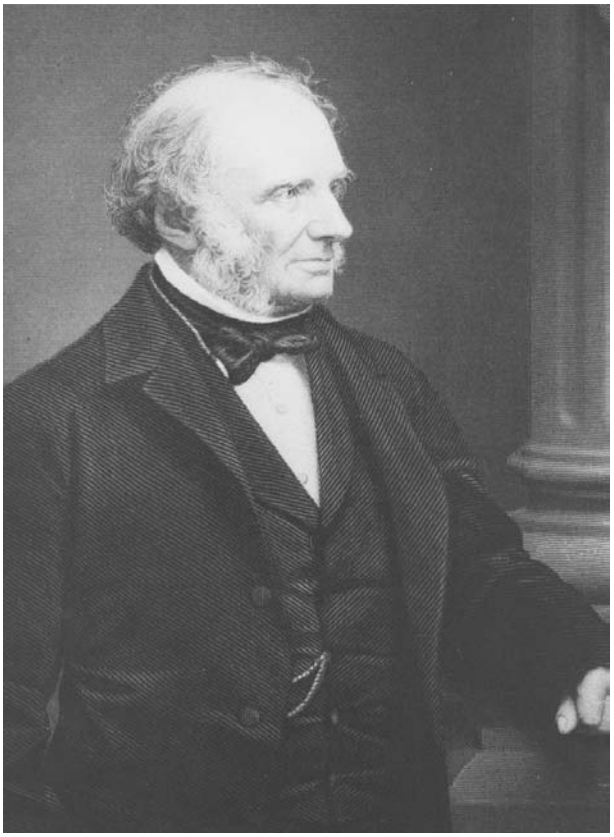

Lord Palmerston was the most controversial figure in the Russell Cabinet, and relations between the two were frequently strained. Palmerston was dismissed by Russell in December 1851 for having conveyed to the French ambassador Russell's approval of Louis Napoleon's coup d'etat. Two months later, however, Palmerston had his revenge when he successfully led the opposition in defeating the government's Militia Bill, and Russell resigned in 1852.

Russell served as foreign secretary for a few months in 1852-1853 in Lord Aberdeen's coalition and as colonial secretary for 5 months in Palmerston's Cabinet in 1855. He returned to the Foreign Office 4 years later in the second Palmerston ministry (1859-1865) and did much to preserve British neutrality during the American Civil War. Russell became prime minister for a second time in 1865, but he resigned the following year in a dispute over the specifics of a second Reform Bill. He then retired to a private life of writing, and he died on May 28, 1878.

Russell was known as ''Finality Jack'' to the British working classes, as one who opposed all further reform after 1832. This, however, was not true. He was active in the reform movement to the end of his life, and he helped to move the Whigs toward the new Liberal party under his immediate successor as party leader, William Gladstone.

Further Reading

The standard biography of Russell is Spencer Walpole, *Life of Lord John Russell* (2 vols., 1889; repr. 1968). A more recent, concise study is A. Wyatt Tilby, *Lord John Russell: A Study in Civil and Religious Liberty* (1930). Norman Gash, *Politics in the Age of Peel* (1953), is a penetrating study of the machinery of politics during the period of Russell's activities. □

John Brown Russwurm

John Brown Russwurm (1799-1851), African American and Liberian journalist, educator, and governor, was co-editor of the first African American newspaper. After he emigrated to Africa, he became governor of Maryland-in-Liberia.

John Russwurm was born on Oct. 1, 1799, in Jamaica, British West Indies, of a Creole woman and a white American father. When his father returned to the United States in 1807, the boy was sent to Canada for schooling. His father's new wife brought John to their Maine home and insisted that he be fully educated. He graduated from Bowdoin College in 1826, one of the first two blacks to graduate from any college.

Russwurm declined a position in Liberia and in 1827 joined Samuel Cornish, another free black, to edit *Freedom's Journal,* the first newspaper published by and for blacks. At first, following Cornish's lead and in line with the opinions of most articulate free blacks, the paper opposed

the American Colonization Society (ACS), sponsor of Liberia as a home for blacks. When Cornish left, Russwurm began shifting editorial policy concerning emigration. In February 1829 he announced support for colonization; antagonistic black subscribers let the newspaper die and heaped verbal abuse on Russwurm. By the end of the year he had settled in Liberia.

In 1830 Russwurm became superintendent of schools, and he also edited the *Liberia Herald*. Elected to office by the Liberian settlers, he served as secretary of the colony until ACS officials in the United States dismissed him in 1836. Angered by this refusal to let black men govern themselves, he left Monrovia and became governor of Maryland-in-Liberia, the African settlement sponsored by the Maryland Colonization Society.

Russwurm governed the colony from 1836 until 1851, ruling wisely although with a strong hand. He enabled the colony to survive by keeping peace with surrounding Africans. He found remedies for problems of finance, trade, agriculture, justice, representative government, and relations with American supporters of the colony. After Liberia became an independent republic in 1847, Russwurm worked to unite the two settlements, but differences between the settlers and between their two supporting societies in the United States prevented unification until after his death.

Russwurm was a man of administrative ability and intellectual accomplishment. He had a proud sense of destiny for the African race, maintaining that they were equals of all men and should govern themselves. He left a clear mark on African American history. Like other black nationalists, he despaired of gaining equality in the United States and rejected that nation for Africa. He died on June 17, 1851.

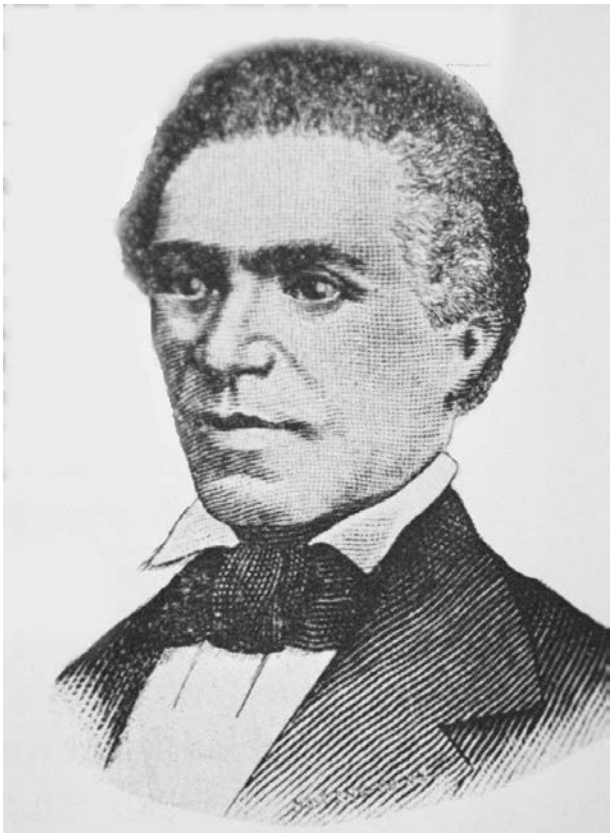

Further Reading

Mary Sagarin, *John Brown Russwurm* (1970), is a full, carefully researched biography. Accounts of Russwurm's Liberian career are in John H. B. Latrobe, *Maryland in Liberia* (1885), and Charles H. Huberich, *The Political and Legislative History of Liberia* (2 vols., 1947). His early life is briefly described in Nehemiah Cleaveland, *History of Bowdoin College,* edited by Alpheus Spring Packard (1882). Background on the attitudes of free blacks concerning emigration to Africa is in Howard Holman Bell, *A Survey of the Negro Convention Movement, 1830-1861* (1953; repr. 1969). □

Bayard Rustin

The pacifist Bayard Rustin (1910-1987) was committed to nonviolent strategies for working toward racial equality and economic justice. He worked through a variety of groups organizing demonstrations for civil rights and for peace.

One of 12 children, Bayard Rustin was born on March 17, 1910, in West Chester, Pennsylvania, a small town near Philadelphia where the Quakers had established a colony of Black freedmen before the Civil War. Raised by his grandparents, he acquired a gourmet appreciation of fine food from his grandfather, a caterer, and a lifelong commitment to nonviolence and racial equality from his grandmother, a dedicated member of the Society of Friends and local leader of the National Association for the Advancement of Colored People (NAACP). After graduating from West Chester High School as an honor student and three-letter star athlete, he drifted about the United States doing odd jobs and periodically studying history and literature at Cheney State Teachers College and Wilberforce University. In the mid-1930s, seeking an organization that shared his opposition to war and racism, he joined the Young Communist League (YCL). In 1938 he moved to Harlem as an organizer for the league, enrolling in the City College of New York and earning his livelihood by singing in nightclubs with Josh White and Huddie Ledbetter (''Leadbelly'').

In 1941 Rustin left the YCL and began a 12-year association with the Fellowship of Reconciliation (FOR), a pacifist, religious organization devoted to solving world problems through nonviolent means. As the FOR youth secretary, and then as director of its Department of Race Relations, Rustin served as an organizer for A. Philip Randolph's 1941 March on Washington. The demonstration convinced President Franklin D. Roosevelt to issue Executive Order 8802, which stipulated that all employers and unions with government defense contracts must cease racial discrimination and es-

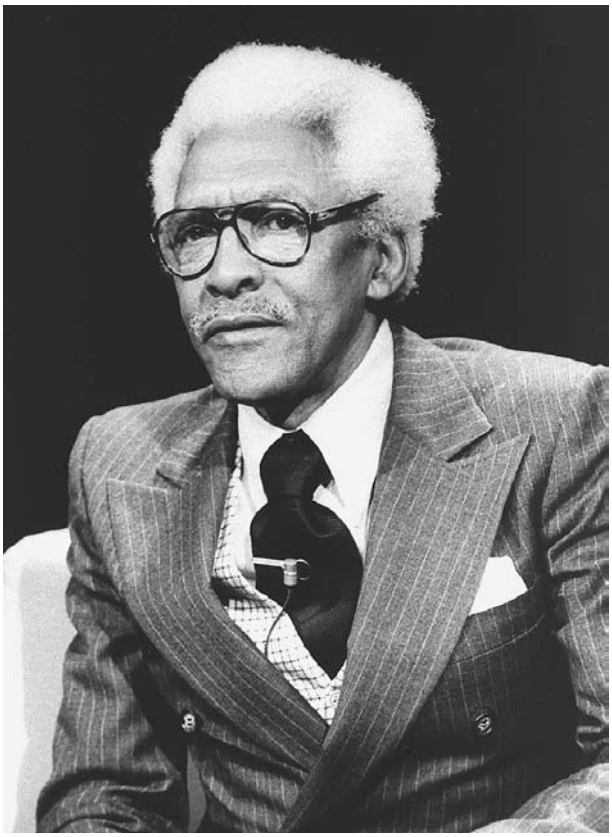

tablished a Committee on Fair Employment Practices to enforce the order. The following year, with James Farmer, he helped to form the Congress of Racial Equality (CORE) to challenge Jim Crow by nonviolent direct action. A conscientious objector to military service, Rustin was imprisoned for resisting the draft in 1943 and served nearly two and a half years in the Ashland Correction Institute and Lewisburg Penitentiary.

After the end of World War II Rustin became chairman of the Free India Committee and later went to India to study the Gandhi movement's nonviolent civil disobedience. In 1947 he organized a Journey of Reconciliation to 15 cities in the South to publicize segregation in interstate transportation and to encourage African Americans to insist on the rights they had won in the courts. Arrested in North Carolina, Rustin served 22 days on a chain gang. (Two years later North Carolina abolished chain gangs.) In 1948 he directed A. Philip Randolph's Committee Against Discrimination in the Armed Forces, which helped to persuade President Harry S. Truman to issue an executive order banning racial segregation in the military.

Early in the 1950s Rustin became active in the movement of African nationalists seeking independence from European colonialism and also headed the pacifist War Resisters League. As a peace activist he mobilized the first Aldermaston march for nuclear disarmament in England and joined a ban-la-bombe march in the Sahara to protest the first French nuclear-test explosion.

Joining Martin Luther King, Jr. first in the 1955 bus boycott in Montgomery, Alabama, Rustin served for a half dozen years as a special assistant to King and played a major role in planning the establishment of the Southern Christian Leadership Conference (SCLC). A master logistician, Rustin organized many of the key civil rights demonstrations of the late 1950s and early 1960s, and A. Philip Randolph again turned to him to orchestrate the massive March on Washington for Jobs and Freedom of August 28, 1963, which brought nearly a quarter of a million Americans to the Lincoln Memorial to petition for African American rights. In 1964, in the largest civil rights demonstration ever, he mobilized a boycott of the New York City public schools to protest racial imbalance. The eruption of violent race riots in the African American ghettoes of the nation and the emergence of the Black Power movement in the mid-1960s, however, forced Rustin from the forefront of African American protest and demonstrations.

After 1966 Rustin used his presidency of the A. Philip Randolph Institute to promote his Democratic-Socialist politics, particularly his belief that African American progress depends on a political coalition of African Americans and progressive whites united in their support of ''A Freedom Budget for All Americans.'' This was designed to cure the basic economic ills of the nation through federal programs for full employment, the abolition of slums, and the reconstruction of the educational system. Elegant in diction and dress, with the poise and manners of an aristocrat, Rustin was a connoisseur of African art and European antiques. He was the author of *Down the Line* (1971), *Strategies for Freedom* (1976), and *Which Way Out? A Way Out of the Exploding Ghetto* (1967). Rustin received numerous honors, including the Eleanor Roosevelt Award, Liberty Bell Award, Eugene V. Debs Award, Howard University Law School J.F.K. Award, and Man of the Year Award from the Pittsburgh chapter of the NAACP. He also chaired such notable organizations as the Social Democrats, U.S.A.; the Leadership Conference on Civil Rights; and the Black Americans to Support Israel Committee.

In his nearly half a century struggle for peace, civil rights, and economic justice, Rustin was arrested more than 20 times. He never softened his principles. As late as 1980 he said, ''You cannot give respectability to one terrorist group [meaning the Palestine Liberation Organization] without other groups benefiting from that respectability.'' Rustin died in New York City of a heart attack August 24, 1987.

Further Reading

Although Bayard Rustin has not yet been the subject of a full biography, many of his protest activities are chronicled in Jervis Anderson, *A. Philip Randolph* (1972); August Meier and Elliot Rudwick, *CORE: A Study in the Civil Rights Movement, 1942-1968* (1973); David L. Lewis, *King* (1970); and Harvard Sitkoff, *The Struggle for Black Equality, 1954-1980* (1981). His own views are best expressed in his books *Which Way Out? A Way Out of the Exploding Ghetto* (1967); *Down the Line* (1971); and *Strategies for Freedom* (1976). □

George Herman Ruth Jr.

George Herman Ruth, Jr. (1895-1948), American baseball player, was the sport's all-time champion, its greatest celebrity, and most enduring legend.

George Herman Ruth was born on Feb. 6, 1895, in Baltimore, one of eight children of a saloonkeeper. Judged as incorrigible at the age of 7, Ruth was committed to the St. Mary's Industrial School for Boys, where he learned baseball from a sympathetic monk. His left-handed pitching brilliance prompted Jack Dunn of the Baltimore Orioles to adopt him in 1914 to secure his release. That same year Dunn sold him to the American League Boston Red Sox. Ruth pitched on championship teams in 1915 and 1916, but his hitting soon marked him as an outfielder. In 1919 his 29 home runs set a new record and heralded a new playing style. Baseball had been dominated by pitching and offense; by 1920 Ruth's long hits inaugurated the ''big bang'' style.

In 1920 Babe Ruth was sold to the New York Yankees for $100,000 and a $350,000 loan. This electrifying event enhanced his popularity. His feats and personality made him a national celebrity. An undisciplined, brawling wastrel, he earned and spent thousands of dollars. By 1930 he was paid $80,000 for a season, and his endorsement income usually exceeded his annual income.

Ruth led the Yankees to seven championships, including four World Series titles. He was the game's perennial home run champion, and the 60 he hit in 1927 set a record for the 154-game season (Roger Maris hit 61 home runs in 1961, but on the extended game schedule). His lifetime total of 714 home runs is unsurpassed. With a .342 lifetime batting average for 22 seasons of play, many rate him the game's greatest player.

When his career ended in 1935, Ruth's reputation as being undisciplined frustrated his hopes of becoming a major league manager. In 1946 he became head of the Ford Motor Company's junior baseball program. He died in New York City on Aug. 16, 1948.

Further Reading

So much has been written about Ruth, both in his lifetime and since his death, that it is surprising to find no adequate biography of him. A popular biography of his playing career is by sportswriter Thomas Meany, *Babe Ruth: The Big Moments of the Big Fellow* (1947). Also useful is *Ruth's The Babe Ruth Story as Told to Bob Considine* (1948). An intimate, iconoclastic account of Ruth's personal life was written by his wife, Claire M. Ruth (with Bill Slocum), *The Babe and I* (1959). A Pulitzer Prize—winning sketch of Ruth, written at the height of his career, is included in Laurence Greene, *The Era of Wonderful Nonsense: A Casebook of the Twenties* (1939). Ruth's impact on baseball history is assessed in David Q. Voigt, *American Baseball* (2 vols., 1966-1970). □

Ernest Rutherford

The British physicist Ernest Rutherford, 1st Baron Rutherford of Nelson (1871-1937), discovered transmutation of the elements, the nuclear atom, and a host of other phenomena to become the most prominent experimental physicist of his time.

In searching for an experimental physicist to compare with Lord Rutherford, it is natural to think of Michael Faraday. Like Faraday, Rutherford instinctively knew what experiments would yield the most profound insights into the operations of nature; unlike Faraday, however, Rutherford established a school of followers by training a large number of research physicists. One of his colleagues observed that Rutherford always appeared to be on the ''crest of the wave.'' Rutherford, with no sense of false modesty, replied, ''Well! I made the wave, didn't I?'' Then, after a moment's reflection, he added, ''At least to some extent.'' Most physicists would agree that it was to a very large extent.

Ernest Rutherford was born on Aug. 30, 1871, in Spring Grove (Brightwater), near Nelson, New Zealand. His father, a Scot, was a wheelwright, farmer, timberman, and large-scale flax producer. Rutherford attended Nelson College, a secondary school (1886-1889), and then studied at Canterbury College in Christchurch, receiving his bachelor's de-

gree in 1892. The following year he took his master's degree with honors in mathematics and physics.

First Research

Rutherford's interest in original research induced him to remain at Canterbury for an additional year. Using the rather primitive research facilities available to him, he proved that iron can be magnetized by the rapidly oscillating (and damped) electric field produced during the discharge of a Tesla coil. This indicated that electromagnetic (Maxwellian or Hertzian) waves might be detectable if they were allowed to demagnetize a magnetized wire, and by the end of 1894 he was sending and receiving these ''wireless'' signals in the laboratory.

In 1895 Rutherford arrived in Cambridge, where he became the first research student to work under J. J. Thomson at the Cavendish Laboratory. He improved his earlier instrumentation and was soon transmitting and receiving electromagnetic signals up to 2 miles' distance, a great achievement in those days. Thomson asked Rutherford to assist him in his own researches on the x-ray—induced conduction of electricity through gases. Within a year these studies led Thomson to his discovery of the electron.

Rutherford then explored still another recent find, A. H. Becquerel's 1896 discovery of radioactivity. Rutherford soon determined that the uranium rays were capable of ionizing gases. He also discovered something new, namely, that uranium emits two different types of radiation, a highly ionizing radiation of low penetrating power, which he termed alpha radiation, and a much lower ionizing radiation of high penetrating power, which he termed beta radiation.

Rutherford remained with Thomson at the Cavendish Laboratory until 1898; he was therefore extremely fortunate in being at precisely the right place at precisely the right time. His scientific horizons broadened enormously during these years; and his confidence increased greatly owing to Thomson's open recognition of his exceptional ability.

Radioactive Transformations

Rutherford's first professorship was the Macdonald professorship of physics at McGill University in Montreal. In 1900 he married Mary Newton; the following year their only child, Eileen, was born.

Concerning research, Rutherford knew precisely the area he wished to study: radioactivity. On his suggestion, R. B. Owens, a young colleague in electrical engineering, had prepared a sample of thorium oxide to study the ionizing power of thorium's radiations. Owens found, oddly enough, that the ionization they produced apparently depended upon the presence or absence of air currents passing over the thorium oxide. Nothing similar had ever been observed with uranium. It was this mystery that Owens, going on vacation, left for Rutherford to solve.

Rutherford designed a series of masterful experiments from which he concluded that thorium somehow produces a gas, which he called ''thorium emanation.'' It was this gas that Owens's air currents had transported, thereby influencing the recorded ionization. Rutherford also found that any thorium emanation produced soon disappeared before his very eyes! By passing some thorium emanation through a long tube at a constant rate, Rutherford discovered that half the amount present at any given time disappeared (''decayed'') roughly every minute—its ''half-life.'' He also found that, if thorium emanation came into contact with a metal plate, the plate would acquire an ''active deposit'' which also decayed but which had a half-life of roughly 11 hours. Further studies revealed that pressure or other external conditions did not influence these half-lives. In addition, the ''activities'' of the substances as a function of time decayed exponentially, which Rutherford realized was possible only if the activity was directly proportional to the number of ''ions'' (atoms) present at any given time. In this way Rutherford discovered the first known radioactive gas, thorium emanation, and explored its behavior.

In 1900 Rutherford was joined by Frederick Soddy, a member of McGill's chemistry department. Together they resolved to isolate the sources of thorium's radioactivity by chemical separation techniques. By the end of 1901 their most important conclusions were, first, that thorium emanation is an inert gas like argon and, second, that thorium emanation is produced, not by thorium directly, but by some unknown, and apparently chemically different, element which they termed ''thorium X.'' This was a key insight into the understanding of radioactivity, for it suggested that one element, thorium, can decay into a second element, thorium X, which in turn can decay into a third element, thorium emanation.

Item after item now fell into place. Soddy, turning from thorium to uranium, found that it decayed into a new radioactive element, ''uranium X.'' Next, Rutherford came to understand the crucial fact that each radioactive transformation is accompanied by the *instantaneous* emission of a single alpha or beta particle. Rutherford also proved by a simple calculation that in radioactive transformations enormous quantities of energy are released, which, he argued could be derived only from an internal atomic source.

Although some links were still missing, Rutherford's revolutionary theory of radioactive transformations was essentially complete by early 1904. He summarized the results of all of his own researches, as well as those of the Curies and other physicists, in his Bakerian lecture, ''The Succession of Changes in Radioactive Bodies,'' of May 19, 1904, which he delivered before the Royal Society of London. In this lecture, one of the classics in the literature of physics, he presented the complete mathematical formulation of his theory, identified the four radioactive series—uranium, thorium, actinium, and radium (neptunium)—and established the principle, albeit tacitly, that any radioactive element can be uniquely identified by its half-life.

Rutherford also delivered a lecture at the Royal Institution in which he dwelled at some length on an important consequence of his theory—its implications for the age of the earth. He realized that lead, a stable element, is the end product of each radioactive series. This meant that, by determining the relative amounts of, say, uranium and lead in a sample of rock, its age can be calculated—which is the basis of the radioactive dating method.

Rutherford's researches attracted a number of scientists to McGill. His activities there—teaching, experimenting, writing his famous book *Radioactivity*—were prodigious. Recognition came to Rutherford early: he was elected a Fellow of the Royal Society in 1902, was awarded the society's Rumford Medal in 1905, and delivered the Yale University Silliman Lectures and received his first honorary degree in 1906. In 1908 he received the Nobel Prize—in *chemistry!* Rutherford later remarked that he had in his day observed many transformations of varying periods of time, but the fastest he had ever observed was his own from physicist to chemist. He refused to disappoint the Nobel Committee, however, and titled his Nobel lecture ''The Chemical Nature of the Alpha-Particles from Radioactive Substances.''

Nuclear Atom and Artificial Transmutations

In 1907 Rutherford arrived at the University of Manchester to succeed Sir Arthur Schuster as Langworthy professor of physics. Rutherford seems to have enjoyed teaching at Manchester more than at McGill. As he later wrote to his friend B.B. Boltwood of Yale University: ''I find the students here regard a full professor as little short of Lord God Almighty. . . . It is quite refreshing after the critical attitude of Canadian students.''

By early 1908 Rutherford was ready to test some new ideas. One of the first questions he wanted to settle was the nature of alpha particles. He devised a very simple scheme for capturing alpha particles, from purified radium emanation, in a glass enclosure. There the alpha particles acquired free electrons and formed a gas which spectroscopic analysis proved to be helium. This work took on much broader significance as a result of another observation, namely, that alpha particles can be scattered by various substances. His coworkers, H. Geiger and E. Marsden, allowed alpha particles to strike various metal foils (for example, gold and platinum) and counted that between 3 and 67 alpha particles per minute—or about 1/8000 of those present in the incident beam—were scattered backward, that is, through more than a right angle.

Two years elapsed before Rutherford achieved the insights necessary for a satisfactory explanation of Geiger and Marsden's experiments. He had to realize that the alpha particle is not of atomic dimensions but that it can be considered to be a point charge in scattering theoretical calculations and that the number of electrons per atom is relatively small—on the same order of magnitude, numerically speaking, as the atom's atomic weight. He also had to realize the extreme improbability of obtaining Geiger and Marsden's results if the alpha particle was multiply scattered by presumably widely separated electrons in the atom, as a 1904 atomic model, as well as a 1910 scattering theory, of Thomson's suggested. In early 1911 Rutherford became convinced, through rather extensive calculations, that Geiger and Marsden's alpha particles were being scattered in hyperbolic orbits by the intense electric field surrounding a dense concentration of electric charge in the center of the atom—the nucleus. The nuclear atom had been born.

No one, however, noticed the new arrival. It was apparently not even mentioned, for example, at the famous 1911 Solvay Conference in Brussels, which Rutherford, Albert Einstein, Max Planck, and many other prominent physicists attended. Whatever novelty contemporary physicists attached to Rutherford's paper seems to have been to his scattering theory rather than to his model of the atom—which was only one of many models present in the literature. Only after Niels Bohr exploited the nucleus in developing his famous 1913 quantum theory of the hydrogen atom, and only after H.G.J. Moseley attached to the nucleus a unique atomic number through his well-known 1913-1914 x-ray experiments, was the full significance of Rutherford's nuclear model generally appreciated. Only then, for example, did the concept of isotopes become generally and clearly recognized.

The researches that Rutherford fostered at Manchester—partly for which he was knighted in 1914—were not confined to alpha scattering and atomic structure. For example, he and his coworkers studied the chemistry and modes of decay of the radioactive elements; the scattering, the wavelengths, and the spectra of gamma rays; and the relationship between the range of alpha particles and the lifetime of the elements from which they are emitted.

Most of this immense activity was brought to a halt at the outbreak of World War I. Rutherford became associated with the Admiralty Board of Invention and Research early in the war, and he carried out experiments relating to the detection of submarines, devising a variety of microphones,

diaphragms, and underwater senders and receivers to study underwater sound propagation. He supplied American scientists with a vast amount of information when the United States entered the war in 1917.

In 1919 Rutherford and William Kay found, as the culmination of a long series of investigations, that when alpha particles strike hydrogen—or, in a more famous experiment, nitrogen—recoil ''protons'' (Rutherford's term) are produced. Rutherford realized at once that he had achieved the first artificial nuclear transmutation (alpha particle + nitrogen to proton + oxygen) known to man. He gave a full account of his and Kay's work in 1920 in his second Bakerian lecture, ''Nuclear Constitution of Atoms.'' One surprising prediction he made in this lecture was that of a ''kind of neutral doublet,'' perhaps a faint premonition of the neutron. Rutherford's discovery of artificial transmutation was, in general, a fitting capstone to his brilliant career at Manchester.

Cambridge and Honors

In 1919 Rutherford became Cavendish Professor of Physics and Director of the laboratory and, a bit later, Fellow of Trinity College, Cambridge. As the occupant of the most prestigious chair of physics in England, and, concurrently, as the holder of a Professorship of Natural Philosophy at the Royal Institution (1921), Rutherford was more and more called upon to deliver public lectures and serve in various professional offices. In 1923 he was elected President of the British Association for the Advancement of Science; in 1925, the same year in which he gained admittance into the coveted Order of Merit, he became President of the Royal Society for the customary 5-year term. In 1933 he accepted the presidency of the Academic Assistance Council, formed to aid Nazi-persecuted Jewish scholars. He died on Oct. 19, 1937, in Cambridge.

Portrait of the Man

C. P. Snow has provided the following portrait of Rutherford in mature life: ''He was a big, rather clumsy man, with a substantial bay window that started in the middle of the chest. I should guess that he was less muscular than at first sight he looked. He had large staring blue eyes and a damp and pendulous lower lip. He didn't look in the least like an intellectual. Creative people of his abundant kind never do, of course, but all the talk of Rutherford looking like a farmer was unperceptive nonsense. His was really the kind of face and physique that often goes with great weight of character and gifts. It could easily have been the soma of a great writer. As he talked to his companions in the streets, his voice was three times as loud as any of theirs, and his accent was bizarre. . . . It was part of his nature that, stupendous as his work was, he should consider it 10 per cent more so. It was also part of his nature that, quite without acting, he should behave constantly as though he were 10 per cent larger than life. Worldly success? He loved every minute of it: flattery, titles, the company of the high official world.''

Further Reading

Rutherford's scientific papers, together with introductory notes by James Chadwick and other physicists, were assembled in *The Collected Papers of Lord Rutherford of Nelson* (3 vols., 1962-1965). Selections from his papers are in J. B. Birks, ed., *Rutherford at Manchester* (1962), and Alfred Romer, ed., *The Discovery of Radioactivity and Transmutation* (1964). Lawrence Badash edited *Rutherford and Boltwood: Letters on Radioactivity* (1969).

Arthur S. Eve, *Rutherford: Being the Life and Letters of the Rt. Hon. Lord Rutherford* (1939), is a full-length biography; Eve and James Chadwick wrote the obituary notice of Rutherford in the Royal Society of London, *Obituary Notices of Fellows of the Royal Society,* vol. 3 (1936-1938). Three other full-length biographies are Ivor B. N. Evans, *Man of Power: The Life Story of Baron Rutherford of Nelson* (1939); John Rowland, *Ernest Rutherford: Atom Pioneer* (1955); and Edward N. da C. Andrade, *Rutherford and the Nature of the Atom* (1964). A brief biography is C. M. Focken, *Lord Rutherford of Nelson* (1938). Extremely interesting recollections by H.R. Robinson, J. D. Cockcroft, M.L. Oliphant, E. Marsden, and A.S. Russell were published between 1943 and 1951 and separately reprinted in 1954 by the Physical Society of London under the title *Rutherford: By Those Who Knew Him* (1954). For help with questions on physics see W.E. Burcham, *Nuclear Physics: An Introduction* (1963). □

John Rutledge

John Rutledge (1739-1800), American jurist and statesman, was Revolutionary War governor of South Carolina. He exemplified the conservative views of the mercantile and planter aristocracy.

John Rutledge was born in Charleston, S.C., into an affluent and politically active family. He was tutored at home and then went to England at 18 to study law. After being admitted to the English bar in 1760, he returned to Charleston, where he developed a successful practice. He served as the province's attorney general (1764-1765), but as a member of the Commons House of Assembly (1761-1776), he was more often in vigorous opposition to the royal administration.

At the Stamp Act Congress, Rutledge vigorously defended American rights. In 1769 he fought for the Commons' appropriation of funds in support of the English radical John Wilkes. In the general quarrel with Britain, however, Rutledge was a moderate. At the First Continental Congress he approved the Galloway Plan for a constitutional accommodation with the mother country, although he joined the movement for independence; in the Second Congress he urged the establishment of new state governments. He helped to frame the South Carolina constitution of 1776 and was immediately chosen president (governor) of the state, but his innate conservatism caused him to resign 2 years later.

When South Carolina was confronted by a British invasion in 1779, the state again chose Rutledge as governor,

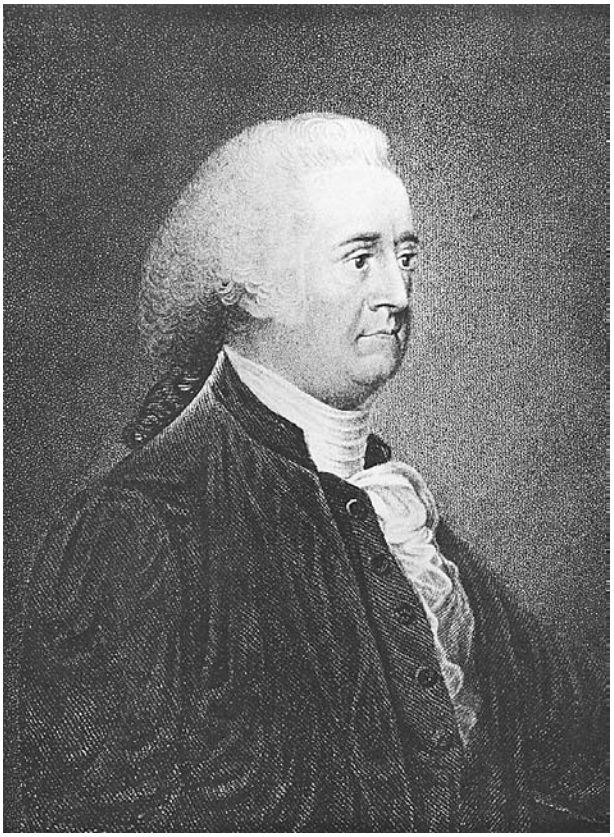

and for the next 3 years he provided energetic leadership in the war effort, with such broad emergency powers that he was called ''Dictator Rutledge.'' Resigning in 1782, he was elected to the state legislature and in 1784 was named to the state's chancery court. At the Constitutional Convention he resisted restrictions on the slave trade, urged property as a basis for representation, and sought election of the president by Congress, and of the Congress by state legislatures.

President George Washington named Rutledge to the Supreme Court when it was organized in 1789, but he resigned 2 years later, without ever having attended a single session of the Court, to become chief justice of South Carolina. In 1795 Washington appointed him chief justice of the United States, but Rutledge's violent speech against the Jay Treaty resulted in a Senate rejection of the nomination, even though he had presided at one term of the court. The ferocity of his tirade was symptomatic of a mental deterioration which had commenced a few years earlier upon the death of his wife. He died on July 18, 1800.

Further Reading

The only full-length biography of Rutledge is Richard H. Barry, *Mr. Rutledge of South Carolina* (1942); it is based on extensive sources and is highly readable. His political career in South Carolina may be traced in Edward McCrady, *History of South Carolina* (4 vols., 1897-1902), and David D. Wallace, *History of South Carolina* (4 vols., 1934-1935; rev. ed., 1 vol., 1951). Rutledge's career on the Supreme Court in discussed in Charles Warren, *The Supreme Court in United States History* (3 vols., 1923; 2 vols., rev. ed. 1935), and in Leon Friedman and Fred L. Israel, eds., *The Justices of the United States Supreme Court, 1789-1969* (4 vols., 1969).

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Jan van Ruysbroeck

The Flemish mystic Jan van Ruysbroeck (1293-1381) was the most important spiritual writer and mystic in the Low Countries in the 14th century.

Jan van Ruysbroeck was born in the village of Ruysbroeck a few miles from Brussels. For his education and religious training he was sent to Brussels at the age of 11 to live with his uncle, John Hinckaert, a priest and canon of the Cathedral of St. Gudule. There he also came under the spiritual influence of another canon, Francis van Coudenberg, who was a friend of his uncle, and these two men had a strong effect on the young man's career and religious development.

Ruysbroeck's personal inclinations as well as his environment eventually persuaded him to adopt the religious life, and in 1317 he was ordained to the priesthood. For more than a quarter century he lived in the area of St. Gudule in Brussels and attained a reputation as a preacher and orthodox religious thinker. In order to recapture the quiet, contemplative life of his early years, in 1343 Ruysbroeck retired with his two aging spiritual advisers, Hinckaert and Coudenberg, to a hermitage in the forest of Soignes called Groenendael on the southeast edge of Brussels. With the disciples that joined them, they formed themselves into a community in 1349 according to the rule of Augustinian canons. In this place of solitude Ruysbroeck wrote the mystical treatises on which his reputation is based, and he remained there until his death in 1381, at the age of 88.

Most of Ruysbroeck's writings describe how the soul of man can be joined with God in mystical union. He was careful to avoid heresy. He rejected pantheistic doctrines that did not distinguish clearly enough between God and the creature; he rejected the overly optimistic evaluation that man could approach God apart from grace; and he rejected quietistic tendencies that obliterated human activity in the mystical union or seemingly prolonged the experience.

In one of his most important works, however, written early in his stay at Groenendael, *The Adornment of Spiritual Marriage,* Ruysbroeck suggested the possibility of an intuitive vision of the divine essence as well as the idea that part of the soul might be uncreated. Although stated more cautiously in his later writings, these ideas led to an attack on Ruysbroeck not long after his death. His writings, however, have been judged orthodox by most. He forms a link be-

tween the Rhenish mystics of the early 14th century, especially the Dominican mystics like Meister Eckhart, Heinrich Suso, and Johannes Tauler, and the Devotio Moderna, the major spiritual movement of the 15th century in the Low Countries, northern France, and the Rhine Valley.

Further Reading

Most of Ruysbroeck's writings have been translated into English. Biographical studies of Ruysbroeck in English are Vincent Scully, *A Medieval Mystic* (1911), and Alfred Wautier d'Aygalliers, *Ruysbroeck the Admirable* (1923; trans. 1969). Additional material on Ruysbroeck is in Stephanus Axters, *Spirituality of the Old Low Countries* (trans. 1954). Almost any survey of medieval thought or late medieval mysticism includes a description of Ruysbroeck's thought, such as the work by Etienne Henry Gilson, *History of Christian Philosophy in the Middle Ages* (1955). □

Nolan Ryan

Nolan Ryan (born 1947) is considered one of the best pitchers of all time, known both for his fastball and as a role model for players and fans alike.

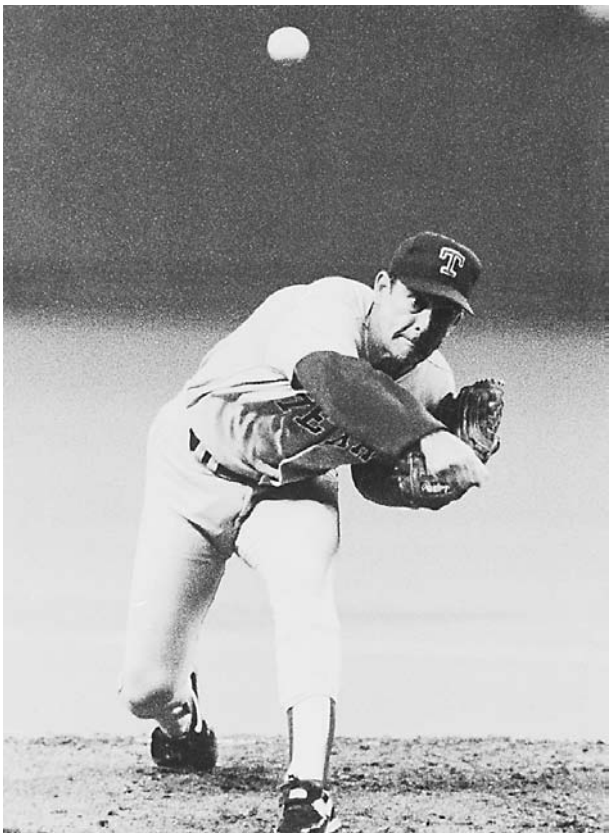

Ranked among the greatest pitchers of all time, Nolan Ryan struck out a record 5,714 batters and had 61 shutouts over a career that spanned from 1966 through 1993. Ryan's career saw 324 games won and 292 games lost. 1973 marked the beginning of what would later become a baseball legend when Ryan set a major league record of 383 strikeouts for a single season. However more important than his incredible blazing fast ball or his fantastic durability, Ryan brought back to baseball a concept that had been sorely missing—the idea of an American hero. Ryan was not only a player that others in the game could look up to as a professional role model, but he was also someone that mainstream America could look to as a role model as well. Ryan, unlike others who play the sport today, was never concerned with money. Although he was the first pitcher to earn a million dollar annual salary, Ryan played for the love of the game and it was this love that endeared him to the American populace.

Early Years

Lynn Nolan Ryan was born January 31, 1947, in Refugio, Texas. Ryan grew up in Alvin, Texas, where his father worked for an oil company and delivered papers for the *Houston Post.* Ryan credits his father for instilling in him the value of the work ethic. As mentioned earlier, Ryan never played baseball for the money even though he was the first million dollar pitcher. Ryan played the game for what he felt it was, a sport that required hard work and intense dedication. It was this spirit that permeated Ryan's game and allowed him to endure criticism and the tough times without making excuses that other players routinely did. Ryan was disgusted when other players blamed management decisions, biased reporting, lack of other players' skills, or a variety of other excuses for their own shortcomings. Ryan became a willing role model through his 27-year career and is probably the last who played or will play the game with the old-style courage and skill reminiscent of early baseball.

Baseball Beginnings

Ryan moved away from Alvin, Texas, in 1965 to Greenville, South Carolina, to begin playing a game that even he did not realize would become his career. Ryan was selected by the New York Mets during the 1965 free-agent draft and played in the West Carolinas League beginning on September 11, 1966. During Ryan's stint with this league, his teammates began to respect his fast ball. Before his playing, his teammates thought his fast ball was just a high school fantasy. Although Ryan lacked true ball control, he nonetheless frightened batters and catchers alike with his scorching fast ball. At times, his pitches had been recorded at speeds well over 90 miles per hour. Even with lack of ball control, it was enough for the Mets that Ryan possessed such pitching skill and as a result they called him up to play in the major leagues at the end of the 1966 season. Ryan had already won 17 games by the start of his major league career. The Mets at that time were in sore need of great players, because until 1969, the Mets had finished last or next to last in every season since the team was founded in 1962. Unfortunately for the Mets, the 1967 season did not bring the great plays expected. Ryan was often homesick and therefore missed much of the 1967 season due to illness, an arm injury, and service with the Army Reserves.

Marriage and Career Upswing

Ryan married his high school sweetheart, Ruth, in 1968. She moved to New York City to be closer to Ryan and help ease his homesickness. Her actions helped to improve Ryan's game during the 1968 season. Along with the improved playing ability Ryan achieved during that season, the New York Mets also improved as a team. The Mets added two key people to their pitching staff, Jerry Koosman and Tom Seaver, a strikeout leader in his own right from whom Ryan learned a great deal. This would later prove to be a valuable and much needed management contribution. With these two incidents, the Mets became positioned for their first-ever bid for the World Series in 1969. During the 1969 season, Ryan played as both a starting and relief pitcher, finishing the season with a six win and three loss record. This type of finish soon became the norm for Ryan as he concentrated more on striking out batters than on winning games. Regardless, it was primarily Ryan's pitching abilities that took the New York Mets to the league championships that year and later the World Series. Ryan saved the Mets' bid for the World Series title when in the third game of the series, Ryan made the crucial plays needed to earn the win. The Mets went on to upset the Baltimore Orioles after five games. The New York Mets had finally done the impossible; what no professional commentator thought they could do. With the help of Ryan, the New York Mets had won their first World Series title since arriving in the National League.

Team Movements

Even with a world championship title to his credit Ryan still felt uncomfortable and disillusioned in New York, and requested to be traded in 1971. Without much discussion, the Mets agreed to Ryan's request and traded him along with three other players to the California Angels. Because of this move, he was able to distance himself from the East and a climate and location he was never fond of. For Ryan and those three players, the New York Mets received Jim Fregosi, a third baseman. Looking back as players and managers often do, this trade is often considered the worst in the history of the Mets. Once in California, Ryan blasted his way into superstar status. He stayed with the Angels for eight seasons, from 1972 through 1979.

Team Accomplishments

With the help Ryan received from both the Mets and the Angels, he began to pitch in a much more controlled and compact fashion allowing for an unbelievably fast delivery across the plate. Ryan had finally reigned in his pitch to a truly skilled perfection of speed and balance. As a result he also struck out more than three hundred batters for the first time. To be more specific, Ryan finished the 1972 season with 19 wins, 16 losses, and 329 strikeouts. With this feat accomplished, Ryan became only the second right-handed pitcher since 1946, when Bob Feller accomplished it, to strike out three hundred or more batters in a single season. With the close of the 1973 season, Ryan became the first-ever pitcher to have back-to-back over three hundred strikeout seasons. Striking out 383 hitters, Ryan set an all-time major league record. This achievement is now challenged only by Roger Clemens of the Boston Red Sox. Additionally in the 1973 season, Ryan became only the fifth pitcher in baseball history to pitch two no-hit games in one season. His first no-hitter came against the Kansas City Royals on May 15. On July 15 against the Detroit Tigers, Ryan pitched his second no-hit game of 1973. The 1974 and 1975 seasons were also quite good for Ryan stat-wise. In the 1974 season, Ryan pitched his third no-hit game and completed a third season of over three hundred strikeouts. The 1975 season saw Ryan complete his fourth no-hit game. Ryan now became only the second pitcher in major league history to achieve this feat. This accomplishment was first achieved by Sandy Koufax during the 1960s while playing for the Los Angeles Dodgers. Critics and opponents of Ryan and his games believed his career was all but over when in 1975 he underwent elbow surgery. This surgery usually spells the end for a pitcher, therefore such criticism was expected. Not wanting to stay away from the game he loved, Ryan reappeared on the baseball season larger than life in 1976. Ryan closed the 1976 season with 17 wins, 18 losses, and 327 strikeouts. Impressing doubters even more, Ryan closed his 1977 season with 19 wins, 16 losses, and 341 strikeouts. Again Ryan completed back-to-back over three hundred strikeout seasons.

Move to Texas and Desperation

Although Ryan played some of his best games with the California Angels, he still longed for his native Texas. His break came when at the end of the 1979 season when he became a free agent. Ryan was immediately signed with the Houston Astros and became baseball's first pitcher to earn a million dollars a year. Although this amount is common by today's standards, when it was awarded to Ryan, such a sum was unheard of. After taking some time to readjust to a newer pitching style introduced by the National League, Ryan showed off his adjustment by pitching his fifth no-hit game in 1981. Effectively breaking Koufax's record, Ryan, it was widely thought, was well on his way to setting even more major league records. Unfortunately for Ryan, rather than setting records, he failed to even match his own prior performances. Essentially, from 1984 until the 1987 season, Ryan was continuously placed on the disabled or the injured reserve list. Ryan rarely pitched a game during this time and has always felt that it was the worst time of his professional career. He was especially concerned about his fellow teammates who had to make the difference even without Ryan to pitch his all-star games.

Game Picked Up

The 1987 season saw not only a rejuvenated Ryan, but new records as well. His legendary durability and willingness to play despite great personal discomfort, landed him his second ERA (Earned Run Average) title with a 2.76 average. Ryan's first ERA title was in 1981 in which he attained a 1.69 average. Additionally, Ryan became the first pitcher in baseball's history to attain 2,000 strikeouts in both the American League and the National League. After completing his contract with the Astros, Ryan again became a free agent at the end of the 1987 season. He again was

quickly picked up, this time by the Texas Rangers in time for the 1988 season. Ryan had hoped that perhaps with the Rangers, despite his age, he might again have a chance at playing the World Series again. With only four and one-half games separating the Rangers from the division leader, Chicago, this possibility seemed probable. This desire had followed Ryan since his departure from the Mets. Although, Ryan would not see a championship playoff with the Rangers, he did attain his sixth no-hit game and led the American League in strikeouts by the close of the 1990 regular season. Additionally, while playing for the Rangers, Ryan attained his record setting seventh no-hit game against the Toronto Blue Jays.

Called it Quits

On September 22, 1993, on Nolan Ryan Appreciation Day in Seattle, Washington, all that Ryan dreamed of and played for came to an abrupt halt. For the pitcher that was to strikeouts what Hank Aaron was to home runs, for the man who pitched more strikeouts and no-hitters than anyone who had played the game to that point—the final call was made for Ryan. Although he planned to retire at the end of the 1993 season, he expected to do so with the grace and dignity deserving of his accomplishments. Instead fate or should one prefer, Father Time, took that from Ryan. After feeling his right elbow pop with pain from a torn ligament in the middle of the Rangers game against the Seattle Mariners, Ryan knew his chances at the World Series were over. Ryan was sidelined for the rest of the game, giving him ample time to reflect on his 27-year career. Although Ryan had technically done little to help the Rangers in their bid for the American League West title, especially with his 115 days on the injured reserve list, he still felt somehow personally responsible. When it finally settled in on Ryan he was crushed. At 46, Ryan walked off the field that day giving to baseball and its fans something that will not be seen again. As an athlete, Ryan defined his own class and style. He attained the 5,000 strikeout mark at the age of 42, when most professional sports players had long since retired. A physical wonder, Ryan was still throwing out his legendary fast balls, clocked at 95 miles per hour at the age of 46. Fast ballers, so it was thought, were supposed to lose their edge, break down, and rely on deceptions to keep the ball ''unhittable,'' but not Nolan Ryan. Age only appeared to perfect his ability.

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Albert Pinkham Ryder

The painter Albert Pinkham Ryder (1847-1917) was the most original romantic artist of 19th-century America. His highly personal art, at the opposite extreme from the literal naturalism of his period, anticipated the expressionist and fantastic trends of modern art.

Albert P. Ryder was born on March 19, 1847, in New Bedford, Mass., then the world's busiest whaling port. His ancestors on both his father's and mother's sides were of old Cape Cod families. Many had been sailors, and his childhood was intimately associated with the sea. His education went no further than grammar school, as his eyes were oversensitive. Without professional training he began to paint landscape outdoors.

About 1870 Ryder moved with his family to New York, where he lived the rest of his life. At 23 (relatively late) he entered the National Academy of Design, where he studied for four seasons, mostly drawing from casts; but more important was the informal teaching he received from the portraitist and romantic painter William E. Marshall. This limited art education contrasted with the thorough academic training usual at the time.

Ryder's early paintings were landscapes, often including horses, cows, and sheep—memories of the country around New Bedford. Small in scale and relatively naturalistic in style, they were already marked by a dreamlike poetry and by extremely personal form and color. They were generally rejected by academy juries, and in 1877 Ryder was one of the founders of a new liberal organization, the Society of American Artists, with which he exhibited for the next decade.

By contrast with that of most American artists of his generation, Ryder's European experience was small. His first trip abroad was in 1877, when he spent a month in London. The next and longest trip was in the summer of 1882, when he visited France, Spain, Tangier, Italy, and Switzerland. In 1887 and 1896 he crossed and recrossed the Atlantic, for the sea voyages, spending only 2 weeks in London each time. These limited foreign contacts had little effect on his art.

About 1880, in his early 30s, Ryder embarked on the imaginative paintings which were his greatest achievements. They were based on the Bible, classical mythology, Chaucer, Shakespeare (his favorite poet), and 19th-century romantics such as Lord Byron, Thomas Campbell, Alfred Lord Tennyson, and Edgar Allan Poe. Two of his major paintings were based on Richard Wagner's operas. But Ryder's works were quite different from the ''literary'' pictures of the period. They were not illustrations but original works of art—great themes transformed by his imagination into highly personal visions. Nature always played an essential part. Youthful memories of the sea were embodied in his frequent image of a lone boat sailing the moonlit waters. But his major conceptions were more than simple nature po-

ems; their central motif was the human being in relation to superhuman powers. Ryder's art was fundamentally religious; he was one of the few artists of his time to whom religion was not mere conformity but intense, profound belief.

Ryder's art was never bound by the literal naturalism of his time. For him painting was not mere representation but creation in the language of color, form, and rhythmic movement. As he said, ''What avails a storm cloud accurate in form and color if the storm is not therein?'' He used the elements of nature far more freely than any American contemporary painter, shaping them to his creative sense of design.

Ryder worked long over his pictures, building them in layer on layer of pigment, often keeping them for years, so that his total production numbers only about 165 paintings. Unfortunately he had no sound technical knowledge, and many of his pictures have deteriorated to some extent. Because of the small number of his works and their increasing value, forgeries began to appear in his last years; and after his death the production increased until there are now about five times as many fakes as genuine works.

As a person, Ryder was completely unworldly. He cared nothing for money or reputation. As he said, ''The artist needs but a roof, a crust of bread and his easel, and all the rest God gives him in abundance. He must live to paint and not paint to live.'' He never married, and in later life he became a recluse except to a few old friends. He was utterly unable to cope with housekeeping, and the two rooms in which he lived were in a condition of incredible disorder, piled waist-high with all kinds of objects. After a serious illness in 1915, he lived with friends in Elmhurst, Long Island, where he died on March 28, 1917.

Though Ryder's art had little to do with the prevailing trends of his day, it had much to do with future trends. His freedom from literal naturalism, his relation to the subconscious mind, and the purity of his plastic creation were prophetic of much in modern art.

Further Reading

Three monographs on Ryder have appeared. Frederic Fairchild Sherman, *Albert Pinkham Ryder* (1920), is a sympathetic study, now outdated by recent research, especially as regards forgeries. Frederic Newlin Price, *Ryder* (1932), is unreliable, a considerable proportion of the works listed and illustrated being forgeries. Lloyd Goodrich, *Albert P. Ryder* (1959), gives the most complete biographical and critical account to date; all 81 works illustrated and referred to are unquestionably genuine. □

Adolphus Egerton Ryerson

Adolphus Egerton Ryerson (1803-1882) was a Canadian Methodist clergyman and educator. One of the leading Methodists in Upper Canada, he opposed the pretensions of the Anglican Church.

Egerton Ryerson was born on March 24, 1803, at Charlotteville, Norfolk County, Upper Canada. His father, Joseph, was a United Empire loyalist. Ryerson was educated at the district grammar school and then worked for a time on his father's farm. In 1821 he joined the Methodist Church and taught in the London district grammar school. In 1823 he returned to work on his father's farm once more, but in 1825 he was ordained a Methodist minister and assigned to the Niagara circuit. He was soon transferred to the Yonge Street circuit, which included York (Toronto), and he immediately entered into a strenuous campaign in opposition to the claims of the Church of England in Upper Canada to the income of the clergy reserves.

In 1829 he began to edit the *Christian Guardian* and remained its editor, with several interruptions, for the next decade. In 1833 he was sent as a delegate to the Wesleyan Methodist Conference in England and was a key figure in bringing about the uniting of the Wesleyans and the Methodist Episcopal Church in Canada. He returned to England in 1835 in search of financial support for a Methodist college in Upper Canada, and in 1841 Victoria College was incorporated, with Ryerson as its first president.

Ryerson at first favored the Reform cause in politics, but in the early 1830s he became disillusioned with many of the Reformers, and with William Lyon Mackenzie in particular, and increasingly gave his support to the governor's party. In the general election of 1844 he worked effectively on behalf of the administration of the new governor, Sir Charles Metcalfe.

In the same year he was appointed as the second superintendent of education for Upper Canada and thus began what, in effect, was the second of his careers. He studied schools and teaching methods in the United States, in England, and on the Continent and used his findings to remodel the educational system of Upper Canada.

In 1846 a school bill which incorporated many of Ryerson's ideas was passed by the legislature. After the Reformers obtained control of the government in 1848, they attempted to alter his system, but with the cooperation of Robert Baldwin, the attorney general for Canada West, Ryerson was able to maintain the basic structure intact.

Ryerson continued to administer the school system in the United Province of Canada and then, under confederation, the schools in the province of Ontario until he retired as superintendent in 1876. He died at Toronto on Feb. 19, 1882.

Further Reading

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Gilbert Ryle

The English philosopher Gilbert Ryle (1900-1976) ranked among the leaders of the contemporary analytic movement in British philosophy. His most original work was his analysis of the concept of mind.

Gilbert Ryle was born on Aug. 19, 1900, in Brighton, the son of a prosperous doctor. He was educated at Brighton College and then entered Queen's College, Oxford, where he took first honors in two subjects: classical honor moderations and the school of philosophy, politics, and economics. He was also captain of the Queen's College Boating Club.

As a result of his brilliant academic work, Ryle was appointed lecturer in 1924 and a year later tutor in philosophy, both appointments at Christ Church, Oxford. In 1940 he was commissioned in the Welsh Guards, serving for the duration of World War II and ending his military career as a major.

Ryle returned to Oxford to become Waynfleete professor of metaphysical philosophy, a post he held from 1945 to 1968. In 1947 he inherited from G. E. Moore the editorship of *Mind,* the most influential journal of English philosophy.

Early in his philosophical career, Ryle decided that the task of philosophy was ''the detection of the sources in linguistic idioms of recurrent misconceptions and absurd theories.'' In his Tanner Lectures, published as *Dilemmas* (1954), he showed how certain philosophical impasses could be dissolved by a clearer understanding of the concepts employed by the apparently contradictory views.

In his major work, *The Concept of Mind* (1949), Ryle mounted a devastating attack on Cartesian dualism and, in particular, on the view of mind as a separate substance apart from the body. He caricatured this view as the ''myth of the ghost in the machine'' proposed by Descartes. Ryle's own view of mental reality is that it consists in dispositions to behave in certain ways. He tried to show that mental concepts do not refer to private, unwitnessable events, maintaining against critics that his view was not identical with behaviorism.

In *Plato's Progress* (1966) Ryle exhibited an unexpected talent for ingenious speculation in an attempt to reconstruct the historical genesis of Plato's dialogues. Ryle, a bachelor, lived most of his life in college rooms. Friends said that ''the Common Room atmosphere fits him like a glove.'' Quick and formidable in debate, Ryle was also the writer of clear and witty prose. He took particular delight in exploding pompous views and in inventing fresh metaphors and vivid aphorisms. Though professing to dislike erudition and intellectual matters, Ryle was both learned and highly intellectual. He was said to distrust imagination and its works, but he had a typically British love of gardening.

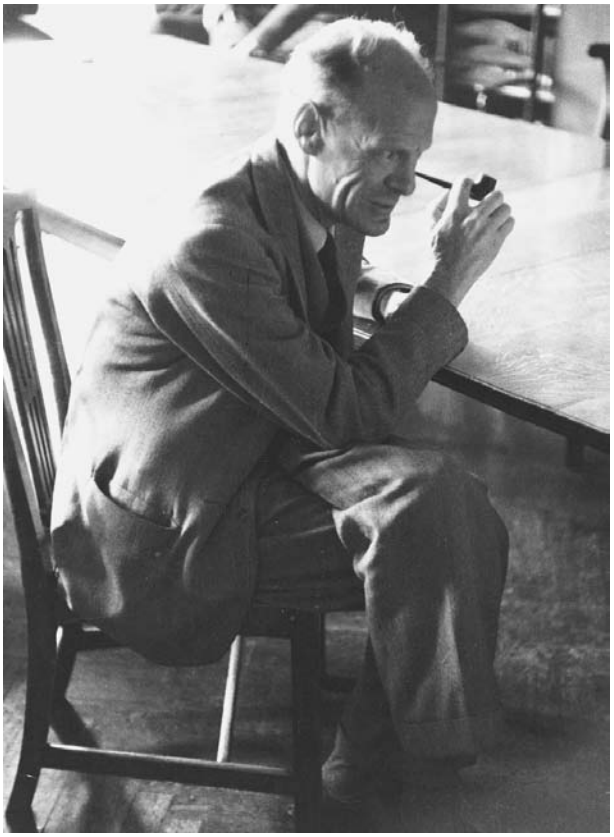

Further Reading

Ryle's works are eminently readable even for the general reader. *The Concept of Mind* (1949) and *Dilemmas* (1954) are the most important. The only study of any length is the highly critical one by Laird Addis in *Moore and Ryle: Two Ontologies* (1965). Also see William Lyons, *Gilbert Ryle: An Introduction to his Philosophy*, (1980) and Ira Altman, *The Concept of Intelligence: A philosophical Analysis* (1997). Collections of Ryle's works include: *Modern Studies in Philosophy* (1971) and *Logic and Language* (1978). □

S

Mem de Sá

Mem de Sá (1504-1572) was a Portuguese jurist and a governor general of Brazil who served from 1558 to 1572 and helped to bring a new stability and prosperity to Portuguese America.

Mem de Sá was born in Coimbra, Portugal. He studied law at the University of Salamanca. After receiving his law degree in 1528, he served as a judge in several of the highest courts of Portugal. A learned and able jurist, he enjoyed special favor with King João III. The Crown appointed him to be the third governor general of Brazil.

The cultured Sá brought peace and a certain degree of prosperity to Brazil after he assumed his duties in January 1558. Among others, the eminent Jesuit missionary Manuel da Nóbrega sang his praises: ''As soon as Mem de Sá took the reins of government, he began to show his prudence, zeal, and virtue both in the good government of the Christians and the Indians by putting everything in order as Our Lord showed him.'' To increase the base of economic prosperity, Sá encouraged agriculture in general and sugar culture in particular. The number of sugar mills multiplied, particularly in the captaincies of São Vicente, Rio de Janeiro, Espírito Santo, Bahia, and Pernambuco, where the huge sugar plantations and their mills quickly became powerful agricultural, industrial, and social organizations.

The Indians had proved to be an unsatisfactory answer to the labor shortage which plagued the colony, but they were pressed into service as the only available workers. The Church, most vocally the Jesuits, regarded the enslavement of the Indians as contrary to the Christian intentions of the King, and they intensified efforts to save them both physically and spiritually by gathering them into the Church-administered villages. The colonists loudly criticized the interference with their labor supply. Sá desired to bring the Indians within the pale of empire. On the one hand, he maintained close relations with the Jesuits and approved the continuation of the mission villages. On the other, he fought fiercely to pacify those Indians who had rebelled against Portuguese authority.

The perennial French threat demanded much of the governor's attention and resources. In 1555, Vice Admiral Durand de Villegaignon had founded France Antartique around Guanabara Bay. The French colony there threatened the Portuguese king's claims to the entire Brazilian coast. Sá attacked the French invaders on several occasions. On March 1, 1565, he established Rio de Janeiro as a base to fight against the stubborn French and after prolonged siege expelled them in 1567. After the defeat of the French, Rio de Janeiro grew rapidly in size and importance. The Crown manifested its delight with the accomplishments of Sá by retaining him as governor general long after his 4-year appointment expired. He stayed on until he died in office on March 12, 1572, in Salvador da Bahia.

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Saadia ben Joseph al-Fayumi

The Jewish scholar Saadia ben Joseph al-Fayumi (882-942) ranks as the most important medieval Jewish scholar of literature and history.

Little is known of the early life of Saadia ben Joseph except that he was born in Egypt, lived for sometime in Palestine, and finally settled in the Jewish communities of Babylonia. Saadia became affiliated with the academy at Sura, Babylonia, and became the *gaon* (head) of the academy in 928. Deposed in 930, he again became gaon in 936, holding this office until his death in 942. During this period the academy became the highest seat of learning among the Jews.

Saadia's numerous works were written for the most part in Arabic, which had become the vernacular and literary language of eastern Jews. When the Babylonian schools ceased to function in the middle of the 11th century and the Jews were expelled from Spain, Saadia's works ceased to be widely known until the late 19th and early 20th centuries. Their importance, however, cannot be exaggerated. In bulk, in range of interest, in breadth of knowledge, and in pioneer thinking, his works are a monument between the close of the Talmudic period in the 6th century and the rise of the Jewish Enlightenment in the 18th century.

At least 20 major works, apart from Saadia's translations and commentaries, exist. Saadia translated the Bible into Arabic and added a commentary. He composed a Midrashic work on the Decalogue, translated the five Megilloth (Song of Songs, Ruth, Lamentations, Ecclesiastes, and Esther), and also translated the Book of Daniel and added a commentary.

Saadia's major works divide into five categories: polemical tracts, exegetical writings, grammatical treatises, works on Talmudic subjects, and philosophic works. His polemical writings arose principally from his position in Sura. His *Book of the Festivals* was written against Ben Meir of Palestine in 922, when the latter attempted to make alterations in the Jewish calendar. Other writings were directed against the Karaite sect and against the skeptic Hivi of Balkh, David ben Zakkai, and others.

Of Saadia's grammatical works, only his treatise on the *hapax legomena* (words used once in the Bible) and a poem on the letters of the alphabet survive. His liturgical writings and poems survive in greater quantity. One poem, *Azharoth,* is a practical enunciation of the 613 Precepts. Saadia's philosophical works display his wide knowledge of Aristotle and of Christian, Moslem, and Brahmin teachings. In his *Kitab al-Amanat wal-Itiqadat* (933) Saadia expressed his views of religion and human destiny. He maintained that revealed religion and human reason do not clash but complement each other.

Saadia's health was broken by the continual controversies which surrounded his leadership of the Sura Academy, and he died in 942. His importance can be measured by the fact that without his extant works there would be no direct knowledge of the inner development of Judaism and Jewish literature between the 7th and the 10th century.

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Eliel and Eero Saarinen

Eliel (1873-1950) and Eero (1910-1961) Saarinen, father and son, were Finnish-American architects and industrial designers. Eliel had a profound interest in the total idea of the city. Eero developed new structural techniques for his eclectic works.

Eliel Saarinen was one of a small band of architects who rejected the architectural styles of the 19th century, stating, ''Architecture has gone astray; something has to be done about it; now is the time to do things.'' His designs show a continuous progression, and all bear his unmistakable stamp. Eero Saarinen borrowed from a wide range of sources; he lacked the unifying philosophy of design which can be discerned in his father's architecture. Eero defined architecture as a ''fine art'' and the architect as a ''form giver.''

Eliel Saarinen

Eliel was born in Rantasalmi on Aug. 20, 1873. He studied painting and architecture at the University and the Polytechnic Institute of Helsinki, respectively, and in 1896, a year before graduating, he entered into partnership with two other institute graduates, Herman Gesellius, brother of Eliel's wife-to-be, Loja, and Armas Lindgren.

Finnish architecture at the turn of the century reflected national romanticism verging upon Art Nouveau. Eliel's design for the Finnish Pavilion at the 1900 Paris Exposition, with its bulging tower and Art Nouveau decorations, reflects this trend. The flowing line of Art Nouveau was replaced in Eliel's own home at Hvittrask (1902) by a more geometricized decor.

That Eliel was influenced by the later English architects of the Arts and Crafts movement there can be no doubt. His own house bespeaks the idioms, which lingered in his work until the 1920s. The handmade bricks and tiles, bay windows with leaded lights, lead rainwater pipes, wrought-iron decoration, and hand-carved woodwork and furniture are the trademarks of the Arts and Crafts movement.

Eero Saarinen

The American Arts and Crafts developments, especially Henry Hobson Richardson's ''Romanesque revival'' and its outgrowth in the functionalism of Louis Sullivan, had also reached the Scandinavian countries. In 1904 Eliel won the competition for the Central Railroad Station, Helsinki (built 1910-1914). The building is antitraditional, with spacious interiors and monumental proportions, similar in character to the smaller buildings of Richardson and Sullivan.

In 1922 Eliel won the second prize in the Chicago Tribune Tower competition. His design, with a strong vertical emphasis and the upper portion set back, had the monumentality of a classical Mayan pyramid. That year he moved to the United States. He taught for a short while at the University of Michigan and then was invited to Bloomfield Hills, Mich., where he built the Cranbrook Academy of Art (1926-1943) in the Arts and Crafts tradition. He also headed the department of architecture and city planning there.

Eliel's later works, executed in collaboration with his son, include the Kleinhans Music Hall, Buffalo (1938-1940), the Tabernacle Church of Christ, Columbus, Ind. (1940-1942), the Christ Lutheran Church, Minneapolis (1949), and the projected Smithsonian Art Gallery, Washington (1939). All have a simple monumental dignity, with unadorned wall surfaces and a spacious light openness.

Eliel was always interested in city planning, and he became planning consultant to Budapest and to Estonia. He submitted an entry in the Canberra, Australia, competition and projected plans for Helsinki and other Finnish cities. Although his projects stressed organic informality, they usually included the mannerist and baroque motif of a long axis, terminated by a round point incorporating a monumental structure. Eliel abhorred skyscraper construction as the basis for increasing the value of the land, and he felt that low-cost housing was poorly constructed and thus expensive to maintain. He demanded social research, adequate and appropriate means and methods, and an architecture created to enhance the total environment.

Eliel's books, *The City: Its Growth, Its Decay, Its Future* (1943) and *Search for Form* (1948), as well as his ''Proposal for Rebuilding Blighted Areas'' and ''Outline for a Legislative Program to Rebuild Our Cities,'' prepared for discussions at Cranbrook in 1942, contained concepts far ahead of their time. He died at Bloomfield Hills on July 1, 1950.

Eero Saarinen

Eero was born in Kirkkonummi on Aug. 20, 1910. He studied sculpture in Paris (1930-1931) and architecture at Yale, earning a bachelor of fine arts degree in 1934. He worked for, and in collaboration with, his father from 1936 to 1950. The leadership of Eliel seems to have been dominant. ''As his partner,'' said Eero, ''I often contributed technical solutions and plans, but only within the concept he created.''

The two Saarinens designed the group of 25 buildings that make up the General Motors Technical Center, Warren, Mich. (1945-1956). Independently, in 1948, Eero won the competition for the Jefferson National Expansion Memorial, St. Louis (built 1962-1965). The memorial is a stainless-steel arch in the shape of an inverted weighted catenary curve. Eero designed the Kresge Auditorium and Chapel at the Massachusetts Institute of Technology, Cambridge (1953-1956); the auditorium was the first major shell construction in the United States.

In Eero's Trans World Airlines terminal at Kennedy Airport, N.Y. (1956-1962), the flow of space is dynamic. The quality of space is lost in the Dulles International Airport, Chantilly, Va. (1958-1962), where internal clutter negates the expression. The exterior of Dulles, however, has the splendor and grandeur of Versailles. At this airport Eero was attempting to solve the complex problem of passenger movement and access to aircraft by means of a mobile lounge system. His Morse and Stiles colleges at Yale University, New Haven, Conn. (1958-1962), are successfully integrated with the older buildings of the campus. Stylistically, the two colleges are dominated by the current trends.

Eero also designed the so-called womb chair (1948) and free-flowing plastic pedestal furniture (1958) capable of being mass-produced. He died in Bloomfield Hills on Sept. 1, 1961.

Further Reading

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Additional Sources

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Angel de Saavedra

The Spanish poet, dramatist, and statesman Angel de Saavedra, Duque de Rivas (1791-1865), is best known for his drama "Don Álvaro, or the Force of Destiny," which marked the triumph of romanticism in Spain.

Angel de Saavedra, later the Duque de Rivas, was born on March 10, 1791, in Cordova, the second son of a family of grandees. In 1800 the family moved to Madrid, where Saavedra studied at the Seminario de Nobles. In 1808, at the outbreak of the War of Independence against Napoleon, he joined the Castilian army. Badly wounded in 1809, he went to Cadiz, where he met Quintana and Martinez de la Rosa, two major literary figures. Between 1814 and 1820 he wrote drama and poetry in the classical manner, publishing various poems with the title *Poesías* in 1814.

By 1823 Saavedra had joined the liberals against the despotic rule of Ferdinand VII. He became a deputy and secretary of the Cortes and was among those who imprisoned the King at Cadiz. When Ferdinand regained power, Saavedra was condemned to death but escaped, emigrating with other Spanish intellectuals to London in 1823. For the next 10 years he lived abroad in England, Italy, Malta, and France. In Malta in 1825 he met John Hookham Frere, a noted English Hispanist who introduced him to the British romantics and urged him to search for poetic themes in Spanish history. In 1828 Saavedra wrote his poem *El faro de Malta* and in 1829 began writing the first successful Spanish *leyenda, El moro expósito,* published in 1834. It is a long epic poem in 12 cantos that reworks the medieval story of the Siete Infantes de Lara and their Moorish half brother Mudarra. In keeping with the romantic spirit, Saavedra changed Mudarra into an exotic hero and sought to recreate the atmosphere of the days of chivalry.

In 1830 Saavedra witnessed in Paris the premiere of Victor Hugo's *Hernani,* which formally established romanticism in France. Saavedra was back in Spain when amnesty was granted in 1834, the year that his elder brother died without issue. Saavedra inherited the family fortune and title by which he is generally known. He adopted more conservative political views and in 1835 became minister of the interior.

The performance of Rivas's play *Don Álvaro, o la fuerza del sino* (*Don Álvaro, or the Force of Destiny*) in 1835 signaled the advent of romanticism in Spain. Don Álvaro is a typically romantic hero, and the play is charged with violent action and melodrama. Yet Rivas balanced these romantic elements with expertly designed stage settings and scenes of local color in which minor characters enact realistic, often comic, situations.

In 1837 Rivas was exiled again, this time for being a conservative. He returned in 1838 and in 1841 published *Los romances históricos,* poems inspired by Spanish ballad literature and ancient chronicles. During 1844-1860 Rivas served as ambassador in Naples, Paris, and Florence, and in Spain he was elected president of the Cortes and Consejo de Estado. After 1860 he withdrew from politics but continued as president of the Spanish Academy until his death on June 22, 1865, in Madrid.

Further Reading

The best book on Rivas's life and work is Edgar Allison Peers, *Rivas and Romanticism in Spain* (1923). Rivas is discussed in two general background works: Gerald Brenan, *The Literature of the Spanish People* (1951; 2d ed. 1953), and Richard E. Chandler and Kessel Schwartz, A *New History of Spanish Literature* (1961).

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Paul Sabatier

The French chemist Paul Sabatier (1854-1941) is best known for his work in the field of catalyzed gas-phased reactions.

Paul Sabatier was born in Carcassonne on Nov. 5, 1854. After graduating from the École Normale Supérieure in 1874 and teaching a year in the lycée at Nîmes, he became a laboratory assistant at the Collège de France in 1878. Two years later he received his doctoral degree with a thesis on the thermochemistry of sulfur and the metallic sulfides. After serving as *maître de conference* in physics in the faculty of sciences at Bordeaux for a year, he took charge of the course in physics in the faculty of sciences at Toulouse, the school at which he remained for the rest of his life. He became professor of chemistry in 1884 and went on to become one of the most brilliant representatives of the French chemical school.

After completing his thesis, Sabatier turned his attention to a host of inorganic and physical problems related to the thermochemistry of sulfides, chlorides, and chromates. A detailed study of the rate of transformation of metaphosphoric acid, studies on absorption spectra, and measurement of the partition coefficients of a base between two acids were included in the first 2 decades of his work.

Sabatier's efforts in the field of organic chemistry began about 1897 and led to the enunciation of a theory of catalytic hydrogenation over finely divided metals such as nickel, copper, cobalt, iron, and platinum. With the help of his colleagues he not only carried out a large number of experimental studies on catalytic hydrogenation but also proposed a theory of catalysis that is still useful and sound.

He suggested that reactants combine with each other over catalysts as a result of forming unstable complexes or compounds with the catalyst surface. For this hypothesis and for his numerous experimental catalytic studies, science and industry will be eternally grateful.

The chemist received many honors. He was elected a member of the French Academy of Sciences, commander of the Légion d'Honneur, and an honorary member of the Royal Society of London, the Academy of Madrid, and the Royal Netherlands Academy of Sciences. He was awarded many prizes and medals as well, and ''for his method of hydrogenating organic compounds in the presence of finely divided nickel'' he received the Nobel Prize in chemistry in 1912.

Sabatier is described as being reserved and detached. He was fond of art and gardening. From his marriage to Mademoiselle Herail there were four daughters, one of whom married the Italian chemist Emile Pomilio. Sabatier died on Aug. 14, 1941.

Further Reading

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Ernesto Sábato

The novelist and essayist Ernesto Sábato (born 1911) was one of Argentina's most challenging 20th-century intellectuals, concerned with both surrealist and real interpretations of phenomena, in real and imagined life.

Ernesto Sábato was born in Rojas, a provincial town of Buenos Aires Province, on June 24, 1911. One of 11 children of immigrant Italian parents, he received secondary and university training in La Plata, the provincial capital. Receiving a university degree in physics in 1937, he worked on a scholarship at the Joliot-Curie laboratory in Paris in 1938 and at the Massachusetts Institute of Technology in 1939. In 1939 he published a professional paper on his specialty, cosmic radiation. From 1940 to 1945 he taught at the University of La Plata but was forced to resign by the Perón dictatorship as politically undesirable.

As a student, Sábato had been deeply involved in protest against the corrupting military manipulation of the country, and after discarding anarchism as a philosophy he became a leader of the Communist party's youth movement. In 1935 he attended the international Antifascist Congress in Brussels but refused to go to Moscow for indoctrination. After many months of traumatic self-examination in Paris, he broke with the party and returned to Argentina. To a degree, he remained a political iconoclast thereafter.

Simultaneously, Sábato became much interested in philosophy and literature. He credited Pedro Henríquez Ureña, the noted Mexican philosopher and writer, who was his teacher, with being the greatest early influence in his life. Sábato read with extraordinary breadth and increasingly skimped on his scientific work. By 1938 he already was doubted by his professional colleagues to some extent, and his expulsion from teaching in 1945 therefore was not a shock except to family income.

Sábato endured the Perón dictatorship through work for publishers and writing essays and articles. In 1955, when Perón fell, Sábato became director of *Mundo Argentino,* a reputable intellectual journal, but was removed when he took a dogmatic position against the torture of political opponents of the post-Perón military government of Pedro Aramburu. Sábato returned briefly to public life in 1958-1959, under Arturo Frondizi, but soon resigned.

Sábato's three novels, which have been translated into more than 30 languages, are in English*The Tunnel* (1948); *On Heroes and Tombs* (1961); and *The Angel of Darkness* (1974). His principal essays are *Uno y el universo* (1946); *Hombres y engranajes* (1951); *Heterodoxia* (1953); *El otro rostro del peronismo* (1956); *El escritor y sus fantasmas* (1963), and *Apologías y rechazos* (1979).

El túnel, a very short novel, is concerned with a figure unable to establish his own identity or effective relationships with others. Some autobiographical elements are suggested by the figure's anomie. Eventually the person resorts

to violence against others, seeking a general understanding and awareness. *Sobre héroes y tumbas* is a longer and sweeping work and examines a variety of Argentine types, mores, and scenes. Critics find Sábato's novels influenced to some degree by the torment and anxiety of prerevolutionary Russian works. He employs imaginative metaphors and many asides in narration, in the style of romantic German novels. On the other hand, his scientific and epistemological training seems to have effected a precision and use of clarifying comparisons, especially in his novels.

Sábato's essays derive from his social and political concerns for the most part. At first he dealt with man's search for self and identity in a technocratic and indifferent society. His work of the Perón period was aphoristic, sarcastic, and critical of political abuses, but his later political essays show greater maturity of understanding and emphasize social morality and the need for consensual action to establish the responsibility and dignity of the society as well as of the individual.

In his later years, Sábato's work yielded to public appearances throughout the world and to popular television activity in Buenos Aires. In 1985 he received the prestigious Cervantes Prize for a lifetime of literary achievement. In 1996 Sábato was presented an Honorary Doctorate Degree by the University of the Republic. He had married Matilde Kusminsky-Richter, a fellow student, and they had two children.

Further Reading

A work on Sábato in English is in the *Twayne World Authors* series, Harley Oberhelman, *Ernesto S&aacute* (1970). For discussions of his work see Enrique Anderson-Imbert, *Spanish-American Literature: AHistory* (1954; trans. 1963; 2d ed., 2 vols., 1969), and Jean Franco, *The Modern Culture of Latin America: Society and the Artist* (1967). A collection of his essays in English is *Selections: The Writer in the Catastrophe of Our Time, Ernesto Sábato* (1990) □

Sabbatai Zevi

The Jewish mystic and pseudo-Messiah Sabbatai Zevi (1626-1676), or Sebi, was the founder of the Sabbatean sect.

Sabbatai Zevi was born in Smyrna (modern Izmir), Turkey, of Spanish-Jewish parentage. At an early age he adopted the mysticism of Isaac ben Solomon Luria and began to lead an ascetic life. Sabbatai's continual prayer, prolonged ecstasies, and Messianic prophecies secured for him by the age of 22 a large and enthusiastic following.

Sabbatai's father was the local agent in Smyrna for an English firm. Perhaps through his father, Sabbatai heard excited talk about the English Fifth Monarch Men, a group that with Christian millennialists had fixed upon 1666 as the year of the Messiah and of millenarian fulfillment. The Jewish Cabalists had already proclaimed 1648 as the year of salvation. In that year Sabbatai announced himself as the coming Messiah, pointing to his birthday (the ninth day of the month Av) as the traditional birthday of the Messiah.

Sabbatai left Smyrna in 1651, lived at the Cabalist school of Salonika, and then proceeded to Constantinople, where he met a man who claimed to have been told by angelic voices of Sabbatai's coming as the Redeemer. From Constantinople he traveled to Palestine and Cairo. The treasurer of the Turkish governor of Egypt, Raphael Halebi, gave Sabbatai moral support and funds. In Cairo he married a girl named Sarah who had survived the Chmielnicki massacre; he attributed a mystical value to his marriage, basing it as much on his wife's survival as on her name.

Sabbatai returned to Jerusalem to organize his movement. In the summer of 1665 Nathan of Gaza recognized Sabbatai as the Messiah, and he proclaimed that Sabbatai would win the longed-for Messianic victory ''riding on a lion with a seven-headed dragon in his jaws.''

The rabbis of Jerusalem, however, did not accept Sabbatai, and they also feared that his activities would arouse the anger of their Turkish overlords. Privately they threatened him with excommunication; publicly they could do nothing to stem the delirium of expectation that swept the Jewish communities of Egypt, Palestine, and Turkey and even those of Europe.

Sabbatai returned to Smyrna in the autumn of 1665, as the year of salvation approached. Jews in Venice, Amster-

dam, London, Hamburg, southern Europe, and North Africa began to sell their belongings in expectation of being transported miraculously back to the restored Holy Land. At the beginning of 1666 Sabbatai went to Constantinople. Some reports say he was summoned by the Turkish authorities, who feared a popular uprising throughout their empire. He was arrested and imprisoned for 2 months in Constantinople and then transferred to the island of Abydos. Sabbatai's followers still believed in him, and in prison he held court, directed his movement, and lived like a king.

Denounced to the sultanate, Sabbatai was summoned to appear before the Sultan. To save his life he renounced Judaism and accepted Islam. Afterward, he was appointed doorkeeper to the Sultan. Later he was sent to Albania, where he died in complete obscurity. Long after his death many of his followers continued to believe in him. The influence of the Sabbatean movement survived into the 18th century.

Further Reading

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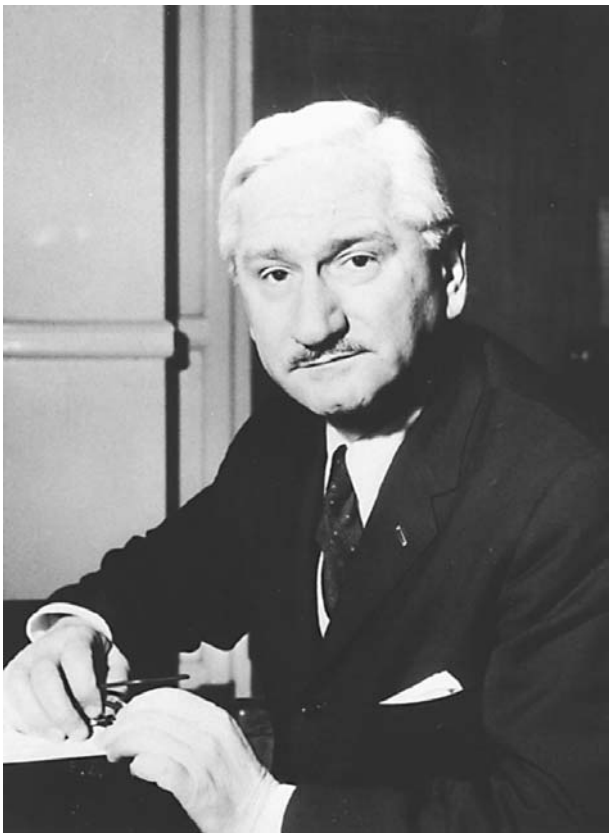

Albert Bruce Sabin

The Polish-American physician and virologist Albert Bruce Sabin (1906-1993) developed the first effective and widely used live virus polio vaccine.

Born in Poland, Sabin emigrated to the United States with his parents in 1921 in order to avoid persecutions directed against Jews. After attending New York University as a pre-dental student he switched to medical school and to an interest in microbiology. Upon receiving his medical degree in 1931, Sabin immediately began research on the nature and cause of polio, an acute viral infection that could result in death or paralysis. This disease had reached epidemic proportions affecting people around the world. During his internship at Bellevue Hospital in New York City, Sabin successfully isolated the B virus from a colleague who had died after a bite from a monkey. Sabin was soon able to prove the B virus's relation to the herpes simplex virus, the cause of herpes in humans.

Sabin joined the staff of the Rockefeller Institute in New York City in 1935 and four years later left for a post at the Children's Hospital Research Foundation in Cincinnati, Ohio. It was there that he proved that polio viruses not only grew in nervous tissue, as was generally assumed, but that they lived in the small intestines. By introducing the idea of *enteroviruses* —viruses that lived in the gut—Sabin established that poliomyelitis was essentially an infection of the alimentary tract. This discovery indicated that poliomyelitis might be vulnerable to a vaccine taken orally.

Sabin's work on a poliomyelitis vaccine was interrupted by World War II. In 1941 he joined the U.S. Army Epidemiological Board's Virus Committee and accepted assignments in Europe, Africa, the Middle East, and the Pacific. During this phase of his career Sabin developed vaccines for encephalitis (sleeping sickness), sand-fly fever, and dengue fever. At the war's end Sabin returned to Cincinnati and to his research on the polio virus.

Convinced that the polio virus in nature lived primarily in the intestines, Sabin resolved to make the human gut a hostile environment for it. This he intended to accomplish by isolating a mutant form of the polio virus that was incapable of producing the disease. The *avirulent* virus would then be propagated and introduced into the intestines, where it would reproduce rapidly, displacing the lethal *virulent* forms of the polio virus and protecting the human host from the disease. Sabin's goal from the outset was to find a live and safe variant polio virus that could be administered orally to combat poliomyelitis.

After an intensive investigation during which he discovered a number of new enteroviruses, Sabin managed to isolate the viruses he sought. Sabin and his research associates first ingested the live avirulent viruses themselves before they experimented on other human subjects. For two years (1955-1957) he gave the vaccine to hundreds of prison inmates with no harmful effects. At this point Sabin was ready for large-scale tests, but he could not carry them out in the United States. A rival polio vaccine developed by Dr. Jonas Salk in 1954 was then being tested for its efficacy in preventing the disease among American school children.

Whereas Sabin thought an attenuated live virus diluted and weakened would be effective, Salk was determined to create a vaccine using a killed form of the virus.

Some foreign virologists, especially those from the U.S.S.R., were convinced of the superiority of the Sabin vaccine, and hence it was first subjected to widespread tests outside the United States from 1957 to 1959. Millions of Russians, and millions more living in Latvia, Estonia, Czechoslovakia, Poland, Hungary, and East Germany, gained protection from poliomyelitis with Sabin's vaccine. A much smaller group of persons living in Sweden, England, Singapore, and the United States received Sabin's vaccine by the end of 1959.

In the meantime the Salk vaccine experienced some problems that made the American medical community more receptive to the solution proposed by Sabin. Salk's vaccine, which utilized killed virulent polioviruses, was accidently contaminated with some live virulent polioviruses which subsequently brought death or severe illness to several hundred school children. In addition, the Salk vaccine was somewhat difficult to administer (it was necessary to inject it into the body) and it was effective for a relatively short time (less than a year).

Sabin took advantage of this situation by vigorously promoting his vaccine. It was, he said, free of virulent viruses, easily administered orally, and effective over a long period of time. The battle that ensued between the supporters of the Salk and Sabin vaccines was finally won by the Sabin forces and hence it was a live virus vaccine that was used in the United States and the rest of the world to eradicate poliomyelitis. The battle between Salk and Sabin went on for years. Salk denounced Sabin's vaccine in 1973 as being unsafe and tried to persuade the public to use his vaccine again. But he was ignored by many, and by 1993 health organizations reported the near-extinction of the polio disease in the Western Hemisphere.

The success of his polio vaccine brought Sabin many honors at home and abroad. Always a tireless researcher, Sabin did not rest upon his laurels but moved on to a new field of study—the viral origins of human cancer. After more than a decade of work he was forced in 1977 to conclude that cancers were not caused by viruses as he had first assumed. During this time he served as research professor at the University of South Carolina until taking an emeritus status in 1982. In 1980 he traveled to Brazil to deal with a new outbreak of polio, and retired from medicine in 1986. Until his death on March 3, 1993, of heart failure, Sabin continued to add wood to the fire, speaking out against many ideals, including his doubts that a vaccine should be developed to fight the human immunodeficiency virus, or HIV, which causes AIDS.

Further Reading

Sabin's life and scientific achievements are treated in chapter 5 of Theodore Berland, *The Scientific Life* (1962) and in chapter 14 of Roger Rapoport, *The Superdoctors* (1975). The Salk-Sabin controversy is covered in Richard Carter, *Breakthrough: The Saga of Jonas Salk* (1966). *The Miracle Finders* by Donald Robinson and *The Health Century* by Edward Shorter are encouraged reading for learning of many other contributors to the world of virology. □

Florence Rena Sabin

Florence Rena Sabin's studies of the central nervous system of newborn infants, the origin of the lymphatic system, and the immune system's responses to infections—especially by the bacterium that causes tuberculosis—carved an important niche for her in the annals of science. She also researched and taught at Johns Hopkins School of Medicine and Rockefeller University.

In addition to her contributions to science, Florence Sabin's later work as a public health administrator left a permanent imprint upon the communities in which she served. Some of the firsts achieved by Sabin include becoming the first woman faculty member at Johns Hopkins School of Medicine, as well as its first female full professor, and the first woman to be elected president of the American Association of Anatomists.

Sabin was born on November 9, 1871, in Central City, Colorado, to George Kimball Sabin, a mining engineer and son of a country doctor, and Serena Miner, a teacher. Her early life, like that of many in that era, was spare: the house where she lived with her parents and older sister Mary had no plumbing, no gas and no electricity. When Sabin was four, the family moved to Denver; three years later her mother died.

After attending Wolfe Hall boarding school for a year, the Sabin daughters moved with their father to Lake Forest, Illinois, where they lived with their father's brother, Albert Sabin. There the girls attended a private school for two years and spent their summer vacations at their grandfather Sabin's farm near Saxtons River, Vermont.

Sabin graduated from Vermont Academy boarding school in Saxtons River and joined her older sister at Smith College in Massachusetts, where they lived in a private house near the school. As a college student, Sabin was particularly interested in mathematics and science, and earned a bachelor of science in 1893. During her college years she tutored other students in mathematics, thus beginning her long career in teaching.

A course in zoology during her junior year at Smith ignited a passion for biology, which she made her specialty. Determined to demonstrate that, despite widespread opinion to the contrary, an educated woman was as competent as an educated man, Sabin proceeded to chose medicine as her career. This decision may have been influenced by events occurring in Baltimore at the time.

The opening of Johns Hopkins Medical School in Baltimore was delayed for lack of funds until a group of prominent local women raised enough money to support the institution. In return for their efforts, they insisted that

women be admitted to the school—a radical idea at a time when women who wanted to be physicians generally had to attend women's medical colleges.

In 1893 the Johns Hopkins School of Medicine welcomed its first class of medical students; but Sabin, lacking tuition for four years of medical school, moved to Denver to teach mathematics at Wolfe Hall, her old school. Two years later she became an assistant in the biology department at Smith College, and in the summer of 1896 she worked in the Marine Biological Laboratories at Woods Hole. In October of 1896 she was finally able to begin her first year at Johns Hopkins.

While at Johns Hopkins, Sabin began a long professional relationship with Dr. Franklin P. Mall, the school's professor of anatomy. During the four years she was a student there and the fifteen years she was on his staff, Mall exerted an enormous influence over her intellectual growth and development into prominent scientist and teacher. Years after Mall's death, Sabin paid tribute to her mentor by writing his biography, *Franklin Paine Mall: The Story of a Mind.*

Sabin thrived under Mall's tutelage, and while still a student she constructed models of the medulla and midbrain from serial microscopic sections of a newborn baby's nervous system. For many years, several medical schools used reproductions of these models to instruct their students. A year after her graduation from medical school in 1900, Sabin published her first book based on this work, *An Atlas of the Medulla and Midbrain,* which became one of her major contributions to medical literature, according to many of her colleagues.

After medical school, Sabin was accepted as an intern at Johns Hopkins Hospital, a rare occurrence for a woman at that time. Nevertheless, she concluded during her internship that she preferred research and teaching to practicing medicine. However, her teaching ambitions were nearly foiled by the lack of available staff positions for women at Johns Hopkins. Fortunately, with the help of Mall and the women of Baltimore who had raised money to open the school, a fellowship was created in the department of anatomy for her. Thus began a long fruitful period of work in a new field of research, the embryologic development of the human lymphatic system.

Sabin began her studies of the lymphatic system to settle controversy over how it developed. Some researchers believed the vessels that made up the lymphatics formed independently from the vessels of the circulatory system, specifically the veins. However, a minority of scientists believed that the lymphatic vessels arose from the veins themselves, budding outward as continuous channels. The studies that supported this latter view were done on pig embryos that were already so large (about 90mm in length) that many researchers—Sabin included—pointed out that the embryos were already old enough to be considered an adult form, thus the results were inconclusive.

The young Johns Hopkins researcher set out to settle the lymphatic argument by studying pig embryos as small as 23mm in length. Combining the painstaking techniques of injecting the microscopic vessels with dye or ink and reconstructing the three-dimensional system from two-dimensional cross sections, Sabin demonstrated that lymphatics did in fact arise from veins by sprouts of endothelium (the layer of cells lining the vessels). Furthermore, these sprouts connected with each other as they grew outward, so the lymphatic system eventually developed entirely from existing vessels. In addition, she demonstrated that the peripheral ends (those ends furthest away from the center of the body) of the lymphatic vessels were closed and, contrary to the prevailing opinion, were neither open to tissue spaces nor derived from them. Even after her results were confirmed by others they remained controversial. Nevertheless, Sabin firmly defended her work in her book *The Origin and Development of the Lymphatic System.*

Sabin's first papers on the lymphatics won the 1903 prize of the Naples Table Association, an organization that maintained a research position for women at the Zoological Station in Naples, Italy. The prize was awarded to women who produced the best scientific thesis based on independent laboratory research.

Back at Hopkins from her year abroad, she continued her work in anatomy and became an associate professor of anatomy in 1905. Her work on lymphatics led her to studies of the development of blood vessels and blood cells. In 1917 she was appointed professor of histology, the first woman to be awarded full professorship at the medical school. During this period of her life, she enjoyed frequent trips to Europe to conduct research in major German university laboratories.

After returning to the United States from one of her trips abroad, she developed methods of staining living cells, enabling her to differentiate between various cells that had previously been indistinguishable. She also used the newly devised ''hanging drop'' technique to observe living cells in liquid preparations under the microscope. With these techniques she studied the development of blood vessels and blood cells in developing organisms—once she stayed up all night to watch the ''birth'' of the bloodstream in a developing chick embryo. Her diligent observation enabled her to witness the formation of blood vessels as well as the formation of stem cells from which all other red and white blood cells arose. During these observations, she also witnessed the heart make its first beat.

Sabin's technical expertise in the laboratory permitted her to distinguish between various blood cell types. She was particularly interested in white blood cells called monocytes, which attacked infectious bacteria, such as *Mycobacterium tuberculosis,* the organism that causes tuberculosis. Although this organism was discovered by the German microbiologist Robert Koch during the previous century, the disease was still a dreaded health menace in the early twentieth century. The National Tuberculosis Association acknowledged the importance of Sabin's research of the body's immune response to the tuberculosis organism by awarding her a grant to support her work in 1924.

In that same year, she was elected president of the American Association of Anatomists, and the following year Sabin became the first woman elected to membership in the National Academy of Sciences. These honors followed her 1921 speech to American women scientists at Carnegie Hall during a reception for Nobel Prize-winning physicist Marie Curie, an event that signified Sabin's recognized importance in the world of science.

Although her research garnered many honors, Sabin continued to relish her role as a professor at Johns Hopkins. The classes she taught in the department of anatomy enabled her to influence many first-year students—a significant number of whom participated in her research over the years. She also encouraged close teacher-student relationships and frequently hosted gatherings at her home for them.

One of her most cherished causes was the advancement of equal rights for women in education, employment, and society in general. Sabin considered herself equal to her male colleagues and frequently voiced her support for educational opportunities for women in the speeches she made upon receiving awards and honorary degrees. Her civic-mindedness extended to the political arena where she was an active suffragist and contributor to the Maryland *Suffrage News* in the 1920s.

Sabin's career at Johns Hopkins drew to a close in 1925, eight years after the death of her close friend and mentor Franklin Mall. She had been passed over for the position of professor of anatomy and head of the department, which was given to one of her former students. Thus, she stepped down from her position as professor of histology and left Baltimore.

In her next position, Sabin continued her study of the role of monocytes in the body's defense against the tubercle bacterium that causes tuberculosis. In the fall of 1925, Sabin assumed a position as full member of the scientific staff at the Rockefeller Institute for Medical Research (now Rockefeller University) in New York City at the invitation of the institute's director, Simon Flexner . At Rockefeller Sabin continued to study the role of monocytes and other white blood cells in the body's immune response to infections. She became a member of the Research Committee of the National Tuberculosis Association and aspired to popularize tuberculosis research throughout Rockefeller, various pharmaceutical companies, and other universities and research institutes. The discoveries that she and her colleagues made concerning the ways in which the immune system responded to tuberculosis led her to her final research project: the study of antibody formation.

During her years in New York, Sabin participated in the cultural life of the city, devoting her leisure time to the theater, the symphony, and chamber music concerts she sometimes presented in her home. She enjoyed reading nonfiction and philosophy, in which she found intellectual stimulation that complemented her enthusiasm for research. Indeed, one of her co-workers was quoted in *Biographical Memoirs* as saying that Sabin possessed a ''great joy and pleasure which she derived from her work . . . like a contagion among those around her so that all were stimulated in much the same manner that she was. . . . She was nearly always the first one at the laboratory, and greeted every one with a *joie de vivre* which started the day pleasantly for all of us.''

Meanwhile, she continued to accrue honors. She received fourteen honorary doctorates of science from various universities, as well as a doctor of laws. *Good Housekeeping* magazine announced in 1931 that Sabin had been selected in their nationwide poll as one of the twelve most eminent women in the country. In 1935 she received the M. Carey Thomas prize in science, an award of $5,000 presented at the fiftieth anniversary of Bryn Mawr College. Among her many other awards was the Trudeau Medal of the National Tuberculosis Association (1945), the Lasker Award of the American Public Health Association (1951), and the dedication of the Florence R. Sabin Building for Research in Cellular Biology, at the University of Colorado Medical Center.

In 1938 Sabin retired from Rockefeller and moved to Denver to live with her older sister, Mary, a retired high school mathematics teacher. She returned to New York at least once a year to fulfill her duties as a member of both the advisory board of the John Simon Guggenheim Memorial Foundation and the advisory committee of United China Relief.

Sabin quickly became active in public health issues in Denver and was appointed to the board of directors of the Children's Hospital in 1942 where she later served as vice president. During this time she became aware of the lack of proper enforcement of Colorado's primitive public health laws and began advocating for improved conditions. Governor John Vivian appointed her to his Post-War Planning

Committee in 1945, and she assumed the chair of a subcommittee on public health called the Sabin Committee. In this capacity she fought for improved public health laws and construction of more health care facilities.

Two years later she was appointed manager of the Denver Department of Health and Welfare, donating her salary of $4,000 to the University of Colorado Medical School for Research. She became chair of Denver's newly formed Board of Health and Hospitals in 1951 and served for two years in that position. Her unflagging enthusiasm for public health issues bore significant fruit. A *Rocky Mountain News* reporter stated that ''Dr. Sabin . . . was the force and spirit behind the Tri-County chest X-ray campaign'' that contributed to cutting the death rate from tuberculosis by 50 percent in Denver in just two years.

But Sabin's enormous reserve of energy flagged under the strain of caring for her ailing sister. While recovering from her own illness, Sabin sat down to watch a World Series game on October 3, 1953, in which her favorite team, the Brooklyn Dodgers, were playing. She died of a heart attack before the game was over.

The state of Colorado gave Sabin a final posthumous honor by installing a bronze statue of her in the National Statuary Hall in the Capitol in Washington, D.C., where each state is permitted to honor two of its most revered citizens. Upon her death, as quoted in *Biographical Memoirs,* the Denver *Post* called her the ''First Lady of American Science.'' Sabin's philosophy of life and work might be best summed up by words attributed to Leonardo da Vinci, with which she chose to represent herself on bookplates: ''Thou, O God, dost sell unto us all good things at the price of labour.''

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Sacajawea

In the early 1800s, Sacajawea accompanied Meriwether Lewis and William Clark on their historical expedition from St. Louis, Missouri, to the Pacific Ocean. Sacajawea is responsible in large part for the success of the expedition, due to her navigational, diplomatic, and translating skills.

Sacajawea was an interpreter and guide for and the only woman member of the Lewis and Clark Expedition of 1804-1806. She was born somewhere between 1784 and 1788 into the Lehmi band of the Shoshone Indians who lived in the eastern part of the Salmon River area of present-day central Idaho. Her father was chief of her village. Sacajawea's Shoshone name was Boinaiv, which means ''Grass Maiden.'' The primary documentation of Sacajawea's life is contained in the journals of Meriwether Lewis and William Clark, a lawyer and a clerk of a fur trading company who led an expedition authorized by President Thomas Jefferson in 1803 to explore the recently purchased Louisiana Territory. In addition, the Shoshone Indians have many stories in their oral tradition about Sacajawea, and many living Shoshone trace their ancestry to her. Nevertheless, there is much controversy surrounding the life of this intrepid woman.

Captured by Hidatsa War Party

In 1800, when the Shoshone girl, Boinaiv, was about 12 years old, her band was camped at the Three Forks of the Missouri River in Montana when they encountered some Hidatsa warriors. The warriors killed four men, four women and a number of boys. Several girls and boys, including Boinaiv, were captured and taken back to the Hidatsa village. At the Hidatsa camp, Boinaiv was given the name Sacagawea by her captors, which means ''Bird Woman.'' There is more than a little argument over the derivation and

Sacajawea (woman, second from left)

spelling of Sacajawea's name. Sacajawea is a name meaning ''Boat Launcher'' in Shoshone. The *Original Journals of Lewis and Clark* support a Hidatsa origin. On May 20, 1805, Lewis wrote of ''Sah-ca-ger-we-ah or Bird Woman's River'' as a name for what is now Crooked Creek in north-central Montana. Sometime between 1800 and 1804, Sacajawea and another girl were sold to (or won in a gambling match by) trader Toussaint Charbonneau, a French-Canadian who was residing among the Hidatsa. He eventually married both girls.

Joins the ''Corps of Discovery''

In 1803, Jefferson and the U. S. Congress authorized a ''Voyage of Discovery'' by which a group of men would explore the territory between the Mississippi and Columbia Rivers and attempt to find a water route to the Pacific Ocean. Jefferson's secretary and confidante, Lewis, and Lewis's friend Clark were assigned to lead the corps of explorers. The expedition of some 45 men left St. Louis, Missouri, on May 14, 1804. They arrived at the Mandan and Hidatsa villages near the mouth of the Knife River in North Dakota on October 26, 1804. There, they built cabins in a clearing below the villages and settled in for the winter.

On November 4, 1804, Clark wrote in his journal: ''a Mr. Chaubonie [Charbonneau] interpreter from the Gross Ventre nation came to see us . . . this man wished to hire as an interpreter.'' Clark's field notes for the same day state that both Charbonneau and Sacajawea were hired: ''a french man by name Chabonah who speaks the Big Belley language visited us, he wished to hire and informed us his 2 Squaws were Snake [Shoshone] Indians, we engaged him to go on with us and take one of his wives to interpret the Snake language.'' Lewis and Clark realized that they would need someone to help interpret and help secure supplies from the Shoshone when they passed through their territory. As it later turned out, the process of interpretation was a cumbersome matter. Sacajawea conversed with her husband in Gros Ventre. Charbonneau then passed on Sacajawea's words in French to another individual in the party who spoke French and English; that individual then relayed the information along to Lewis and Clark in English. Sacajawea also made extensive use of sign language, which many in the party could interpret.

At the time the party had come to the Mandan villages, Sacajawea was pregnant. Lewis duly noted in his journal the birth on February 11, 1805, of a ''fine boy,'' although Sacajawea's ''labor was tedious and the pain violent.'' The boy was named Jean Baptiste Charbonneau. Even with an infant, Sacajawea and her husband were hired as interpreters. On April 7, 1805, Sacajawea—carrying her infant in a cradleboard—accompanied the expedition out of the Mandan villages for the trek west. Clark listed among the 32 members of the party ''my servant, York; George Drewyer, who acts as hunter and interpreter; Sharbonah and his Indian squaw to act as Interpreter and interpretess for the Snake Indians . . . and Shabonah's infant.''

Sacajawea quickly demonstrated her knowledge of edible plants along the course. Lewis wrote on April 9 that when the expedition stopped for dinner Sacajawea ''busied herself in search for the wild artichokes. . . . This operation she performed by penetrating the earth with a sharp stick about some collection of driftwood. Her labors soon proved successful and she procured a good quantity of these roots.'' At many other points in the trip, Sacajawea gathered, stored, and prepared wild edibles for the party, especially a plentiful root called *Year-pah* by the Shoshones.

On May 14, the party encountered heavy winds near the Yellowstone River. Charbonneau was at the helm of the pirogue, or canoe, which held some supplies and valuables gathered during the expedition. Lewis noted that ''it happened unfortunately for us this evening that Charbono was at the helm of this perogue . . . ; Charbono cannot swim and is perhaps the most timid waterman in the world.'' Both Lewis and Clark were on shore and could only watch in horror at what occurred next. Clark wrote: ''We proceeded on very well until about 6 o'clock. A squall of wind struck our sail broadside and turned the perogue nearly over, and in this situation the perogue remained until the sail was cut down in which time she nearly filled with water. The articles which floated out were nearly all caught by the squaw who was in the rear. This accident had like to have cost us dearly; for in this perogue were embarked our papers, instruments, books, medicine, a great proportion of our merchandise.'' Lewis noted in his journal: ''The Indian woman, to whom I ascribe equal fortitude and resolution with any person on board at the time of the accident, caught and preserved most of the light articles which were washed overboard.'' About a week later, Lewis recorded that a recently discovered river was named in Sacajawea's honor, no doubt in recognition of her important service to the party. According to Lewis: ''About five miles above the mouth of Shell river, a handsome river of about fifty yards in width discharged itself into the Shell river on the starboard or upper side. This stream we called Sah-ca-ger-we-ah or 'Bird Woman's river,' after our interpreter, the Snake woman.''

On June 10, Sacajawea became ill and remained so for the next several days. This event is discussed at length in the journals of both Lewis and Clark, who were extremely concerned for her welfare. Both took turns tending to her. On June 16, Clark wrote that Sacajawea was ''very bad and will take no medicine whatever until her husband, finding her out of her senses, easily prevailed upon her to take medicine. If she dies it will be the fault of her husband.'' Lewis wrote that Sacajawea's illness ''gave me some concern as well for the poor object herself, then with a young child in her arms, as from the consideration of her being our only dependence for a friendly negotiation with the Snake [Shoshone] Indians on whom we depend for horses to assist us in our portage from the Missouri to the Columbia River.'' Sacajawea recovered from this illness, but a few days later, on June 29, she, her infant son, Charbonneau, and the servant York nearly drowned in a flash flood. Fortunately, Clark hurried the group to safer ground and all were spared.

Reunion with the Shoshones

On July 30, 1805, the party passed the spot on the Three Forks of the Missouri where Sacajawea was taken from her people some five years previously. A little over one

week later, at Beaverhead Rock, Sacajawea recognized her homeland and notified the expedition that the Shoshones had to be near. On August 13, Lewis took an advance party on ahead to find and meet the Shoshone while Clark remained behind with Sacajawea and the rest of the group. The next day, Charbonneau was observed by Clark on two occasions to strike his wife, for which Clark severely reprimanded him.

On August 17, Clark, Sacajawea, and the rest of the party came upon Lewis who had met the Lehmi-Shoshone chief Cameahwait. Clark described what happened: ''I saw at a distance several Indians on horseback coming towards me. The interpreter and squaw, who were before me at some distance, danced for the joyful sight, and she made signs to me that they were her nation.'' The Biddle edition of the journals of Lewis and Clark notes that Sacajawea was sent for to interpret between Lewis and Clark and Cameahwait: ''She came into the tent, sat down, and was beginning to interpret, when in the person of Cameahwait she recognized her brother; she instantly jumped up and ran and embraced him, throwing over him her blanket and weeping profusely . . . ; after some conversation between them she resumed her seat, and attempted to interpret for us, but her new situation seemed to overpower her, and she was frequently interrupted by tears.'' Sacajawea learned that her only surviving family were two brothers and a son of her eldest sister, whom she immediately adopted. She also met the Shoshone man to whom she had been promised as a child; however, he was no longer interested in her because she had borne a child with another man. While among her people, Sacajawea helped to secure horses, supplies, and Shoshone guides to assist in the expedition's trip across the Rocky Mountains.

Leaving her adopted son in the care of her brother Cameahwait, Sacajawea and the rest of the party traveled on, eventually following the Snake River to its junction with the Columbia, and on toward the Pacific Ocean. On October 13, 1805, Clark again commented on the value of having Sacajawea as a member of the expedition: ''The wife of Shabono our interpreter we find reconciles all the Indians as to our friendly intentions a woman with a party of men is a token of peace.'' In November 1805, a lead party from the expedition reached the ocean. Having heard that this group had discovered a beached whale, Sacajawea insisted that Lewis and Clark take her to see the ocean. Lewis wrote on January 6, 1805: ''The Indian woman was very importunate to be permitted to go, and was therefore indulged; she observed that she had traveled a long way with us to see the great waters, and that now that monstrous fish was also to be seen, she thought it very bad she could not be permitted to see either.''

When the party separated on the return trip in order to explore various routes, Sacajawea joined Clark, directing him through the territory of her people, pointing out edible berries and roots, and suggesting that Clark take the Bozeman Pass to rejoin the other members at the junction of the Yellowstone and Missouri rivers. Clark noted on July 13, 1806, that ''The Indian woman, who has been of great service to me as a pilot through this country, recommends a gap in the mountains more south which I shall cross.''

Two days after the parties were rejoined, on August 14, 1806, the expedition arrived back at the Mandan villages. Here Charbonneau and Sacajawea decided to remain. Clark offered to adopt their son Jean Baptiste, whom he had affectionately called ''Pomp'' on the trip. They accepted Clark's offer for a later time after the infant was weaned. On the return trip to St. Louis, Clark wrote a letter to Charbonneau, inviting him to come live and work in St. Louis and commenting: ''your woman, who accompanied you that long dangerous and fatiguing route to the Pacific Ocean and back, deserved a greater reward for her attention and services on that route than we had in our power to give her at the Mandans.'' While Charbonneau was paid for his services, Sacajawea, as his wife, received no financial remuneration separate from her husband.

Controversy Remains over Sacagawea's Later Years

There is strong evidence to indicate that Sacajawea lived for only a few short years after parting ways with the Lewis and Clark expedition. It may be that Charbonneau accepted Clark's invitation to come to Missouri and farm land. On April 2, 1811, a lawyer and traveler named Henry Brackenridge was on a boat from St. Louis to the Mandan, Arikara, and Hidatsa villages of North and South Dakota. He noted in his journal for that day (cited in Ella E. Clark's and Margot Edmonds's *Sacagawea of the Lewis and Clark Expedition*): ''We have on board a Frenchman named Charbonet, with his wife, an Indian woman of the Snake nation, both of whom had accompanied Lewis and Clark to the Pacific, and were of great service. The woman, a good creature, of a mild and gentle disposition, was greatly attached to the whites, whose manners and dress she tried to imitate; but she had become sickly, and longed to revisit her native country; her husband, also, who had spent many years amongst the Indians, was become weary of a civilized life.''

It is believed by many scholars that Charbonneau and Sacajawea, having left their son Jean Baptiste with Clark to raise in St. Louis (Jean Baptiste later became a respected interpreter and mountain man) took their infant daughter named Lizette, and traveled to the Missouri Fur Company of Manuel Lisa in South Dakota. An employee of the fur company, John C. Luttig, recorded in his journal on December 20, 1812: ''this Evening the Wife of Charbonneau, a Snake Squaw died of a putrid fever she was a good and the best Woman in the fort aged abt 25 years she left a fine infant girl.'' Sacajawea was buried in the grounds of the fort. In addition, William Clark published an account book for the period of 1825-1828, in which he listed the members of the expedition and whether they were then either living or dead. He recorded Sacajawea as deceased.

Another theory of Sacajawea's life, supported among others by an early biographer, Dr. Grace Hebard of the University of Wyoming, relates that Sacajawea actually left her husband, took her son Jean Baptiste and adopted son—named Bazil—and went to live with the Comanches. There

she married a man named Jerk Meat and bore five more children. Later, Sacajawea returned to her homeland to live with her Shoshone people at what was now the Wind River Agency. She was called Porivo (''Chief'') at Wind River and became an active tribal leader. She was reported by some Shoshones, Indian agents, and missionaries to have died at the age of about 100 in 1884 and to have been buried at Fort Washakie. Opponents of this theory argue that the woman who called herself Sacajawea was actually another Shoshone woman.

The Shoshones of Fort Washakie have started a project to document the descendants of Sacajawea. As of mid-1993, more than 400 Shoshones who can trace their ancestry to Sacajawea have been counted. Many among them believe that she indeed lived a long and full life.

From the time of her marriage, Sacajawea's life became inextricably bound to a group of Anglo explorers and their quest for westward expansion. In spite of separation from her people, illness, physical abuse from her spouse, and an infant to care for, Sacajawea made key contributions to the success of the Lewis and Clark Expedition. Her skills as an interpreter and as liaison between the Shoshone and the expedition, her knowledge of the flora and fauna and of the terrain along much of the route, and her common sense and good humor were key elements that contributed to the successful resolution of the journey.

Sacajawea has become one of the most memorialized women in American history. A bronze statue of her was exhibited during the centennial observance of the Lewis and Clark Expedition in St. Louis in 1904. Another statue was commissioned by a women's suffrage group in Oregon, with the unveiling set to coincide with the Lewis and Clark Centennial Exposition in Portland in 1905. Statues also reside in Idaho, Montana, North Dakota, Oklahoma, and Virginia. In addition to the river in Montana named for Sacajawea by Lewis and Clark, other memorials include three mountains, two lakes, and numerous markers, paintings, musical compositions, schools, and a museum.

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Sacco and Vanzetti

Nicola Sacco (died 1927) and Bartolomeo Vanzetti (1888-1927), Italian-born anarchists, became the subject of one of America's most celebrated controversies and the focus for much of the liberal and radical protest of the 1920s in the United States.

The execution of Nicola Sacco and Bartolomeo Vanzetti in Boston in 1927 brought to an end a struggle of more than 6 years on the part of Americans and Europeans who had become convinced that they were innocent of the crimes of robbery and murder. For a

sizable portion of the American intellectual community their case symbolized the fight for justice for ethnic minorities, the poor, and the politically unorthodox. The case had a catalytic influence on the subsequent development of leftist thought in America.

Sacco was born in Torremaggiore. When he was 17, he immigrated to the United States. He learned the trade of shoe edge-trimming and settled in Milford, Mass., working for a local shoe company. He married, fathered a son, and seemed to be building a stable and secure life.

Vanzetti, by contrast, was a bachelor and a wanderer. Born in Villafalletto, he went to the United States in early adulthood. He worked as a kitchen helper in New York, then at various menial jobs in the Boston area. There Vanzetti, already committed to anarchist principles, met Sacco. When the United States entered World War I, they fled to Mexico to escape military conscription. Within a few months Sacco returned to his family; Vanzetti traveled around the American Midwest for a year.

Returning to New England, Vanzetti worked at a succession of jobs and renewed his friendship with Sacco, who was employed at a shoe factory. Vanzetti spent much time reading and reflecting on prospects for the revolutionary transformation of industrial society. Sacco, though little interested in books and ideas, also accepted the anarchist vision of brotherhood, peace, and plenty without government. The two moved in a circle of anarchists and sometimes distributed revolutionary literature.

Sacco (left) and Vanzetti (right)

Arrest, Trial, Conviction

Such were the ostensible circumstances of the two men's lives in May of 1920, when they were arrested and charged with participating in the robbery of a shoe factory in South Braintree, Mass., on April 15 and murdering the plant's paymaster and payroll guard. They were arrested shortly after going to a garage to claim an automobile which had supposedly been seen near the South Braintree crime. Both were armed but protested they knew nothing of the crime and had planned to use the automobile to distribute anarchist literature.

Vanzetti, also charged with taking part in an attempted mail truck robbery the previous December, was speedily indicted, tried, convicted, and sentenced to 12 to 15 years' imprisonment. It was almost a year before Vanzetti and Sacco went on trial in Dedham for the South Braintree robbery and murders. Their trial turned into an extraordinarily vigorous and complicated legal struggle between the prosecutor and Fred H. Moore, who managed the Sacco and Vanzetti defense. After more than 6 weeks of listening to witnesses, to the presentation of ballistics evidence which supposedly matched a bullet from one of the victims with bullets from Sacco's pistol, and to grueling cross-examinations and closing speeches, the jury returned verdicts of guilty for both.

Posttrial Strategy

The Dedham trial received almost no publicity outside Boston while in progress; the anarchist issue was apparently of minor importance. But over the next 6 years Moore, William G. Thompson (who became chief defense counsel after Moore left), and the Sacco-Vanzetti Defense Committee (an array of anarchists, Boston free-thinkers from prestigious families, and middle-class liberals and radicals) reshaped the public image of the case into a political and ideological rather than a legal controversy. The thesis of the defense's campaign was that the trial had been conducted in an atmosphere of fear and repression and that the jury and especially Judge Webster Thayer had been prejudiced against the defendants. Therefore Sacco and Vanzetti stood convicted not because of the evidence but because of their radical political beliefs.

This strategy increasingly mobilized public sentiment as years passed and doubts multiplied regarding portions of the evidence. Some prosecution witnesses repudiated their identifications, then repudiated their repudiations. Another convicted murderer confessed that he had taken part in the South Braintree crime and that Sacco and Vanzetti had not been in the gang, but his story was sketchy and inconsistent. The defense lawyers repeatedly but unsuccessfully presented motions for a new trial. On April 9, 1927, after the Massachusetts Supreme Judicial Court affirmed the convictions, Judge Thayer sentenced Sacco and Vanzetti to die in the electric chair.

Final Failure

The fight to save Sacco and Vanzetti's lives continued. Governor Alvan T. Fuller, harassed on all sides, appointed a three-man panel to review the documents accumulated since 1920. The committee concluded that Sacco and Vanzetti should die. Desperate efforts to convince the U.S. Supreme Court to hear the case failed. On Aug. 22, 1927, as hundreds of heavily armed police faced crowds of demonstrators outside Boston's old Charles-town Prison, and as tens of thousands protested in the streets of New York and in many cities abroad, Sacco and Vanzetti were electrocuted.

The Sacco-Vanzetti case furnished a public cause around which American intellectuals of widely variant beliefs could unite. The case inspired a voluminous literary outpouring and seemed to dramatize the intolerance and injustice of American society. The movement to save Sacco and Vanzetti presaged the greater involvement of intellectuals with social issues that would mark the 1930s.

The Sacco and Vanzetti case remains a tragic chapter in United States history. The case has come to stand for the type of racial bigotry and breach of human rights the United States Constitution is to protect against. The legacy of Sacco and Vanzetti serves to protect others from racial and political prosecution.

Further Reading

Published material on the Sacco-Vanzetti case is voluminous. The classic brief for the defense is Felix Frankfurter, *The Case of Sacco and Vanzetti* (1927). G. Louis Joughin and Edmund M. Morgan, *The Legacy of Sacco and Vanzetti* (1948), an almost exhaustive résumé and analysis of the evidence, strongly upholds their innocence. Robert H. Montgomery, *Sacco-Vanzetti: The Murder and the Myth* (1960), concludes they were guilty, while Francis Russell, *Tragedy in Dedham* (1962), accepts the state's ballistics evidence and the guilty verdict for Sacco but exonerates Vanzetti. David Felix, *Protest: Sacco-Vanzetti and the Intellectuals* (1965), is more concerned with describing the development of the Sacco-Vanzetti ''myth'' and its impact on American intellectuals in the 1920s. Much of the atmosphere of the Sacco-Vanzetti protest movement can be gleaned from Upton Sinclair's novel Boston (1928) and John Dos Passos' *The Big Money* (1936) and *U.S.A.* (1937). □

Hans Sachs

The German poet Hans Sachs (1494-1576) made Nuremberg famous in his time as a center of Meistergesang.

Born in Nuremberg, the son of a tailor of the upper middle class, Hans Sachs was apprenticed to a shoemaker in 1508. As a journeyman, he traveled from one German town to another between 1511 and 1516 learning his trade. Simultaneously, he studied *Meistergesang* in the Singschulen, his principal teacher being Leonhard Nunnenbeck. *Meistergesang* is the German art of singing original poems to usually original tunes, according to the rules of the pedestrian craft of burgher poets; it was revived in the 19th century in parody form (as sung by Beckmesser in Richard Wagner's opera *Die Meistersinger*).

In Nuremberg in 1517 Sachs attained the rank of master in the shoemakers' guild and in *Meistergesang*. He declared himself in favor of Martin Luther in the poem *Die wittenbergische Nachtigall* (''The Nightingale of Wittenberg'') in 1523 and also in prose dialogues.

Sachs produced works in profusion: more than 4,000 *Meisterlieder;* 208 dramas, according to his own count; 85 Shrovetide plays; and many rhymed orations and other verses. During his lifetime three volumes of his verse appeared, and two more were issued posthumously. Other works remain unpublished in a collection in Zwickau, Saxony. His themes, derived from his reading in anecdotal and farcical literature of the time and from popularized and trivialized hero lore, cover a wide range from classical (Lucretia), biblical (Cain and Abel), and medieval (Siegfried) times to later periods. No matter what the subject or era, the time and locale are always those of Sachs's own Nuremberg; his characters talk like upright burghers of his age.

Sachs's so-called meistersinger dramas, a genre originating with his predecessor Rosenplüth, are merely dramatized dialogues, weak and heavy in the tragic mood, sprightly in the comic. Sachs excelled in the didactic-satiric manner. His best works are his later, exuberant Shrovetide plays, such as *Der fahrende suchüler im Paradies* (1550; *The Itinerant Scholar in Paradise*) and *Das heisse Eisen*

(1551; *The Hot Iron*), and such narrative skits as *St. Peter mit der Geis* (*St. Peter with the Goat*), all in rhymed doggerels.

Sachs's satire is good-natured, his humor never unduly coarse. He had a healthy moral instinct and a realistic bent, best employed on familiar ground. His comedies, performed in taverns and halls, though lacking dramatic quality, have influenced folk drama. Eclipsed after his death, Sachs's work was revived and popularized by Johann Wolfgang von Goethe in a poem of 1776; and in the opening scene of *Faust,* Goethe resuscitated Sachs's free doggerels. Sachs is the only German writer of his time whose short, witty, unsophisticated narrative poems and humble, jolly, dramatic Shrovetide skits can hold an audience today.

Further Reading

Some of Sachs's writings are in *Selections from Hans Sachs,* chosen by William M. Calder (1948). His work is discussed in Walter French, *Medieval Civilization as Illustrated by the Fastnachtsspiele of Hans Sachs* (1925). □

Nelly Sachs

The German-born poet and playwright Nelly Sachs (1891-1970), winner of the Nobel Prize, is noted for her austere but moving work, which constitutes a solemn monument to the hardships and sorrows of the Jewish people.

Born on Dec. 10, 1891, into a wealthy Jewish family, Nelly Sachs grew up in Berlin. After having studied dance and music with private tutors, she began at the age of 17 to write poetry. Her first collection of legends and sagas from the Middle Ages was published in 1921; this work reflected her fascination with the mystical elements of Christianity. Despite the influences of her own religious tradition, which can be traced throughout her poetry, in the years before the overt political persecution of the Jews accompanying Hitler's rise to power, she was not particularly concerned with her own religious origins. But with the advent of anti-Semitism, she turned to Orthodox Hasidism, where she discovered many of those occult aspects which had earlier attracted her to Christianity.

With the aid of Selma Lagerlöf, a well-known Scandinavian novelist, Sachs and her mother fled Germany in 1940 and settled in Sweden. While still working on her own poetry, she acquired sufficient knowledge of Swedish to earn a living translating Swedish works into German. Her postwar anthology of Swedish verse, *Wave and Granite* (1947), brought some well-deserved acclaim to little-known writers. Her first collection of poetry was *But Even the Sun Has No Home* (1948). Both this volume and *Eclipse of the Stars* (1951), which were written during her flight from Germany, deal with the annihilation of 6 million Jews under the Third Reich; for diverse reasons they received little critical attention.

In 1950 a group of Swedish friends issued a private edition, 200 copies, of Sachs's *Eli: A Miracle Play of the Suffering Israel,* which eventually found its way into Germany, where it became a widely acclaimed radio play. Like the other 11 plays written in this period, *Eli* was created in memory of those who had suffered and perished in Nazi concentration camps. Structurally the work has the simplicity of a medieval miracle play, but thematically it depicts a world devoid of trust and goodness, where innocence falls victim to evil.

Recognition of Nelly Sachs's gift as a lyric poet came in the late 1950s after the publication of *And No One Knows Where to Go* (1957) and *Flight and Metamorphosis* (1959). Once again the focus is on the black theme of the victims of the holocaust, as well as the author's personal loneliness. In the following decade she was the recipient of numerous honors, among which were the 1961 Nelly Sachs Prize, established by the city of Dortmund, and the Peace Prize of the German Book Trade at the Frankfurt Fair of 1965. In honor of her seventieth birthday, a Frankfurt publisher issued her collected works, containing a new series of poems, ''Journey to the Beyond,'' which was dedicated by the author to ''my dead brothers and sisters.''

Despite the esteem in which she was held by many German-language readers, Nelly Sachs was little known to the rest of the European and American public when she received the Nobel Prize for literature in 1966. She died in Stockholm on May 12, 1970.

Further Reading

There is no substantial study of Nelly Sachs in English. A chapter in Paul Konrad Kurz, *On Modern German Literature,* vol. 1 (1967; trans. 1970), provides biographical information and comments on her work; and Harry T. Moore, *Twentieth-century German Literature* (1967), includes brief biographical data. A recent, important background study is Peter Demetz, *Postwar German Literature: A Critical Introduction* (1970)

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Anwar Sadat

Anwar Sadat (1918-1981) was Egypt's president from 1970 until his assassination. He launched a surprise attack on Israel in 1973, then became the first Arab leader to sign a peace treaty with Israel. He shifted from Soviet to American patronage and relaxed Egypt's internal economic and political system.

Mohamed Anwar El-Sadat was born in 1918. His village, Mit Abul Kom, is about 40 miles north of Cairo in the Nile delta. Sadat lived with his grandmother while his father, a minor civil service clerk, was away in the Sudan with his Sudanese wife. The boy attended a village Quran (Moslem) school, then went briefly to a Coptic (Christian) school.

His parents returned to Egypt in 1925, and Sadat went to live with them in Cairo. In later years he relished visits to his village and spoke nostalgically of his humble rural origins. Sadat's father struggled to support 13 children on his modest salary. Poor grades led Sadat to shift from government to private secondary schools on two occasions, but in 1936 he earned the coveted secondary school certificate.

Plotting against British Rule and King Farouk

As a schoolboy, Sadat frequently demonstrated against the British, who occupied Egypt at that time. His heroes were all nationalists: Mahatma Gandhi, Adolf Hitler, Ataturk, and Egyptians Saad Zaghlul, Mustafa Kamil, and Mustafa Nahhas. He also admired a peasant martyr from Dinshaway (near Mit Abul Kom) whom the British had executed in 1906.

One result of the 1936 treaty which Prime Minister Nahhas signed with the British was the opening of the military academy to lower middle class youths like Sadat and Gamal Abdel Nasser. Sadat graduated from the academy in 1938 and was posted to Manqabad in Upper Egypt. There he first met Nasser, a natural leader, serious and somewhat aloof. The idealistic young officers talked politics, debating the best way to rid their country of the British.

Anwar Sadat

In 1939 Sadat entered the Signal Corps. While Nasser was off in the Sudan, Sadat plotted direct action against the British. Occasionally he met with Hassan Al-Banna, the Supreme Guide of the Muslim Brotherhood, a group of religious zealots who wanted to root out Western and secular influences and turn Egypt into a theocracy.

Axis forces based in Libya pushed into Egypt in 1941, hoping to seize the vital Suez Canal. In the following year the British arrested Sadat for plotting with two German spies who were living in a Nile houseboat and trying to send information to Rommel's army. Escaping from jail in October 1944, Sadat hid out until the end of the war made it safe for him to resurface. He then participated in an unsuccessful attempt on the life of former prime minister Nahhas, who had cooperated with the British during the war. Sadat's role in the killing of Amin Osman, an Anglophile politician, landed him back in jail in January 1946. Sadat's friendship with King Farouk's private doctor linked him to the Iron Guard, a secret palace organization which struck at the king's enemies.

The trial of Sadat and others in the Amin Osman case was overshadowed by the outbreak of the 1948 Arab-Israeli war. The principal defendant escaped; Sadat and the others were acquitted and released. After dabbling in business schemes for a year or two Sadat won reinstatement in the army. He reestablished contact with Nasser's circle, who were now calling themselves ''Free Officers'' and planning

to overthrow the corrupt and inept government. The riots of January 1952 destroyed foreign-owned businesses throughout Cairo and completed the public's disillusionment with the playboy king and the old politicians.

Nasser summoned Sadat to Cairo from his post in Sinai on the evening of July 22, 1952. But finding no further message from his chief, Sadat took his family to the movies and nearly missed the coup. However, it was Sadat who broadcast the news of the coup to the public on the morning of July 23. King Farouk was sent into exile and Brigadier Mohamed Naguib served as the Free Officers' front man until Nasser broke with him and put him under house arrest in 1954.

The posts Sadat held during the Nasser years were not quite at the center of power. He edited the regime's newspaper, *al-Gumhuriya*. He served as secretary-general of the Islamic Congress and of the National Union, the forerunner of the Arab Socialist Union and Egypt's only political party. During the 1960s he was speaker of the National Assembly. Sadat, along with Field Marshall Abdel Hakim Amer, bears much of the responsibility for Egypt's disastrous involvement in the Yemeni civil war (1962-1967). Then Egypt's defeat by Israel in the 1967 Six-Day War nearly destroyed Nasser's regime. Aware of his ill-health and of plots against him, Nasser named Sadat vice president at the end of 1969. Nicknamed ''Major Yes-Yes'' for his acquiescence to Nasser's wishes, Sadat had outlasted most of the other Free Officers who might have inherited the presidency.

Sadat Takes Command

Nasser died of a heart attack on September 28, 1970. A plebiscite quickly confirmed Sadat as his successor. Ali Sabri and others in the Arab Socialist Union, the army, and the intelligence organizations assumed Sadat could soon be shouldered aside. But Sadat's ''Corrective Revolution'' of May 1971 sent the plotters to jail and consolidated his grip on power. A treaty of friendship reassured the nervous Soviets a few days later.

Sadat liked to govern by surprises. In February 1971 he unexpectedly extended a ceasefire with the Israelis on the Suez front and announced plans to reopen the canal even though the enemy was entrenched on the opposite bank. Unable to obtain enough Soviet support for a military showdown and under increasing domestic pressure to act, Sadat pulled off another surprise in the summer of 1972. He expelled the numerous Soviet military advisers from Egypt.

Failing to win American attention as he had hoped, Sadat now openly declared his intention to fight Israel. No one took him seriously, so the Syrian-Egyptian attack on October 6, 1973, came as a surprise. Egypt's successful crossing of the Suez Canal contrasted with the 1967 fiasco, but the Israeli counter crossing under General Sharon left Egyptian forces in a critical position by the time U.S. and Soviet intervention produced a ceasefire. Sadat always portrayed the Yom Kippur War as an unqualified victory, calling himself ''The Hero of the Crossing.''

President Nixon and Henry Kissinger were paying attention at last. Sadat abandoned his Soviet option and risked all on Egyptian alignment with the United States. Kissinger's shuttle diplomacy produced limited Israeli pullbacks in Sinai in 1974 and 1975. Thereafter progress toward a settlement bogged down until Sadat's astonishing visit to Jerusalem in November 1977 to meet Prime Minister Menachem Begin and address the Knesset. President Jimmy Carter's personal diplomacy brought Begin and Sadat together at Camp David in September 1978. They signed two ''framework'' agreements, one providing for an Israeli-Egyptian peace treaty within three months, the other for a five-year transition toward autonomy and Palestinian self-government in the Israeli-occupied West Bank and Gaza Strip. Begin and Sadat signed the final treaty in March 1979, and they shared the Nobel Peace Prize for 1978. The Palestinian part of the agreement remained a dead letter, however, with Begin pursuing hardline policies toward the Palestinians and the other Arab states.

In renaming the United Arab Republic the Arab Republic of Egypt, Sadat signaled his intention to put Egyptian interests ahead of the Pan-Arabism of the Nasser era. Nothing practical became of the Federation of Arab Republics (Egypt, Libya, and Syria), a scheme he had inherited. The impetuous young Gaddafi of Libya, who saw himself as Nasser's true heir, turned hostile and plotted to overthrow Sadat. In July 1977 open warfare flared for a time on the Libyan-Egyptian border.

Syria, Jordan, Saudi Arabia, and the Palestinians saw the Camp David agreement as being made at Arab expense. Other Arab states agreed, and at an Arab League meeting in Baghdad the Arab states decided to withdraw their ambassadors from Egypt, sever political and economic ties, and move the headquarters of the league from Cairo to Tunis. The United States compensated somewhat for the loss of Egypt's Arab ties by massively increasing its aid to Sadat.

The October 1973 war made Sadat his own man in economic policies and domestic politics as well as in foreign affairs. In 1974 he turned sharply toward economic liberalization, in contrast to the statist policies of Nasser. He proclaimed an ''open door'' economy, hoping it would attract private investment from Western, Arab, and Egyptian businessmen. He returned some of the lands and businesses nationalized under Nasser to their former owners. A new class of free-wheeling entrepreneurs quickly made fortunes in land speculation, luxury apartment construction, and consumer imports.

Sadat's Regime Becomes Controversial

Sadat also planned his political liberalization with American audiences in mind. Abandoning Nasser's single-party system, he encouraged ''left'' and ''right'' splinters to break off from the Arab Socialist Union's ''center'' in 1976. He made sure, however, that his own center party (called the National Democratic Party since 1978) kept over-whelming control in the People's Assembly. Manipulation of the laws and government harassment kept the Progressive Unionist left, the New Wafd right, and the religious purists from mounting all-out public challenges to the regime.

Even before the signing of the treaty with Israel, the early hopes for the Sadat era were fading inside Egypt. The

''open door'' had brought in foreign banks, tourism, and luxury imports, and it had encouraged many Egyptians to earn quick fortunes in Egypt's oil-rich Arab neighboring countries. But there was little investment in productive industries. A contractor named Osman Ahmad Osman, whose son had married one of Sadat's daughters, came to symbolize the nepotism and opportunism of the new rich whom the public labeled ''fat cats.'' Student and worker opposition flared into full-scale riots in January 1977 when the government, acting under pressure from the International Monetary Fund, cut back the food subsidies which cushioned poverty for the average Egyptian.

The lifestyle of Sadat and his wife Jihan also aroused concern. Sadat divorced his rustic first wife on emerging from prison in 1948. His new wife, Jihan, was half-British, good looking, and considerably younger than himself. The couple developed a taste for the good life, ordering clothes from Paris designers. Sadat's first wife had followed Middle Eastern custom by remaining in the background, but Jihan enjoyed the limelight. She spoke up for women's rights, visited hospitals, and presided at official ceremonies. Reporters abroad were delighted with the couple's Western manner and their ready accessibility for interviews. Many Egyptians were not.

In his last years the Islamic religious groups which he had at first encouraged to balance off other opponents came back to haunt Sadat. The Muslim Brotherhood and its more radical offshoots deplored the Westernization and corruption of Egyptian public life. They opposed the treaty with Israel. The example of the Iranian revolution of 1979 and their own dismal career prospects also turned educated urban youths to fundamentalist Islamic groups in large numbers. The fears of the Coptic minority mounted simultaneously, and violence between Christians and Muslims broke out on several occasions.

In September 1981 Sadat struck out wildly at his diverse opponents. He arrested hundreds of politicians of all stripes, banned journals, stripped the Coptic Pope of his temporal power over his community, and expelled the Soviet ambassador.

Sadat had lost his political touch. On October 6, 1981, Muslim religious radicals shot him down as he reviewed a military parade commemorating the 1973 war. The shocked West paid tribute to Sadat by dispatching three former U.S. presidents and other prominent statesmen to his funeral. Prime Minister Begin also attended. Egyptians and Arabs reacted differently. The streets of Cairo, which millions of mourners had jammed when Nasser died, remained eerily silent. President Nimeri of the Sudan was the only Arab head of state to attend the funeral. Sadat had left a difficult legacy to his successor, Vice President Hosni Mubarak.

Further Reading

For Sadat's own story, see his *Revolt on the Nile* (1957) and *In Search of Identity: An Autobiography* (1978). The first book defers to Nasser, while the second plays up Sadat's own role in the 1952 revolution. Jimmy Carter's *Keeping Faith: Memoirs of a President* (1982) discusses his negotiations with Sadat and Israel's Begin. David Hirst and Irene Beeson, *Sadat* (1981) and Mohamed Heikal, *Autumn of Fury: The Assassination of Sadat* (1983) provide unfavorable interpretations. P. J. Vatikiotis, *Nasser and His Generation* (1978) analyzes the generation of army officers to which Nasser and Sadat belonged. *My Father and I* (1986) by Camelia Sadat provides more intimate glimpses of the personal, as well as political, aspects of his life. □

Jihan Sadat

Jihan Sadat (born 1933), the second wife of Anwar Sadat, she pioneered for women's rights in her country.

The woman who would become the second wife of Egyptian president Anwar Sadat was born near Cairo to an Egyptian father and an English mother. Her father was a surgeon and her family was upper-middle class. Sadat was raised as a Moslem according to her father's wishes. She attended a Christian school for girls and a secondary school in Cairo. It was in Cairo that Sadat met her future husband, Anwar Sadat. Her parents objected to the idea of their daughter marrying a divorced revolutionary; nonetheless, Jihan and Anwar were married in May 1949.

Jihan was the devoted wife of a rising political man and mother of their four children, but she was more than that. Although while a teenager she had been almost obsessed with Sadat as a local hero, even before meeting him, she always had an activist cosmopolitan streak. This led her to take bold (for a Muslim woman) initiatives, and, after her husband attained the presidency, controversial ones.

Jihan Sadat pioneered the cause of women's rights in her country. She set up cooperatives in Egyptian villages for peasant women. During her husband's presidency, two laws that gave women greater rights were issued. One law allowed for thirty seats to be filled by women in the Egyptian parliament. The second law provided women with the right to sue for divorce and retain custody of their children. Sadat was also concerned with various humanitarian causes. She established orphanages and a facility for rehabilitating the handicapped veterans of war in Egypt.

Sadat traveled outside the country on her own, something unprecedented for the wife of a Muslim leader. She returned to the university in 1974. In 1980 she earned a master's degree from the University of Cairo in Arabic literature. She received a doctorate in 1987, six years after her husband's death.

While many admire Jihan Sadat for her independent nature and activism, she has had her share of critics. Fundamentalist and traditionalist Arabs were scandalized by her Western mannerisms and willingness to grant personal interviews in Western magazines. One such interview was published in *Playgirl* although she seems to have been misled by her interviewer about where the article would appear. Others have found her typically bourgeois with more than a little taste for luxury and comfort.

Sadat's presence in the academic world has given her a place to continue her life following the death of her husband. She has taught in both Egypt, at the University of Cairo, and in the United States. Her pursuits in the U.S. have taken her to the American University in Washington, D.C., the University of South Carolina, Radford University in Virginia, and the University of Maryland. She has taught classes and led seminars on women's issues, Egyptian culture, and international studies. Sadat has also written a book on her life titled *A Woman of Egypt.*

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Saddam Hussein

Saddam Hussein (born 1937), the socialist president of the Iraqi Republic beginning in 1979 and strongman of the ruling Ba'th regime beginning in 1968, was known for his political shrewdness and ability to survive conflicts. He led Iraq in its long, indecisive war with Iran beginning in 1980. He was defeated in the six week Persian Gulf War in 1990 which was a result of his invasion of Kuwait.

Saddam Hussein al-Tikriti was born in 1937 to a peasant family in a village near Tikrit, a town on the Tigris River north of Baghdad. His father died before his birth and his mother died in childbirth. He was raised by his uncles, particularly his maternal uncle Khairallah Talfah, a retired army officer and an avid Arab nationalist who influenced his political leanings and served as a role model for Hussein. (In 1963 Saddam married Talfah's daughter Sajida.) In 1956 he moved to his uncle's house in Baghdad, where he was caught up in the strong Arab nationalist sentiments sweeping Iraq in the wake of the Suez war that year. In 1957 he joined the Arab Ba'th Socialist Party, founded in Syria in 1947 and dedicated to Arab unity and socialism. The party spread to neighboring Arab countries in the 1950s (including Iraq where it was an underground party) and was especially popular with students. From 1957 on Saddam's life and career were inextricably bound up with the Ba'th Party.

In 1959 Saddam Hussein was one of the party members who attempted to carry out the unsuccessful assassination of the Iraqi dictator, Major General Abdul Karim Qasim (Kassem). Although wounded, he was subsequently able to stage a daring escape to Syria and then Egypt, where he remained in exile until 1963. In Egypt he continued his political activities, closely observing the tactics and movements of Gamal Abdel Nasser and his politics.

In February 1963 a group of Nasserite and Ba'thist officers in Iraq brought down the government of Qasim, and Saddam returned to his country. However, this Ba'thist government did not survive in power past November of the same year, and Saddam was once again forced underground. Between 1963 and 1968 he was involved in clandestine party activities and was captured and jailed, although he later escaped. In 1966 he became a member of the Iraqi branch's regional command and played a major role in reorganizing the Ba'th Party in preparation for a second attempt at power. It was during this period that he formed a close alliance with Ahmad Hasan al-Bakr—a retired officer, a distant relative, and a leading spokesman of the party. It was in this period, too, that Saddam acquired his reputation as a tough, daring Ba'th Party partisan.

The Dual Rule: Bakr and Hussein

In July 1968, after two coups d'etat in short succession—in both of which Saddam played a key role—the Ba'th came back to power in Iraq, temporarily governing through the Revolutionary Command Council (RCC). Ahmad Hasan al-Bakr was elected president of the republic by the RCC and Saddam was elected vice president of the RCC in 1969. Between 1969 and 1979 Iraq was ruled outwardly by al-Bakr and behind the scenes by Saddam. Saddam who proved to be a shrewd manipulator and survivor. No major decisions in this decade were taken without his consent.

In domestic affairs the Ba'th regime implemented its socialist policy by bringing virtually all economic activity under the control of the government. In 1972 Iraq nationalized the foreign-owned oil company IBC, the first Middle Eastern government to do so. Minorities were given cultural rights, generally modeled on the Yugoslav experiment in

this field, and the Kurdish area of northern Iraq was given some self-rule in 1974.

Saddam Hussein also oversaw the rapid economic and social development of Iraq which followed the oil price increases of the 1970s. The country received major infusions to the infrastructure, especially schools and medical facilities. A major campaign to wipe out illiteracy was started in 1978 and compulsory schooling was effectively implemented. The status of women was substantially improved through legislation. Petrochemical and iron and steel industries were built.

In international affairs, Iraq improved relations with the Soviet Union and the socialist bloc, signing a treaty of friendship with the U.S.S.R. in 1972; at the same time Iraq distanced itself from the West, except for France. Iraq took a hard line on Israel and attempted to isolate Egypt after Anwar Sadat signed the Camp David agreements with Israel's Menachem Begin.

Between 1974 and 1975 Saddam was involved in a major Kurdish insurrection in northern Iraq; the Kurds were seeking more autonomy and were receiving support from the Shah of Iran. In an effort to bring the conflict to a close, in March 1975 Saddam signed an agreement with Iran, arranged by Algeria, which ended Iranian support for the Kurds in return for rectification of the border with Iran.

Saddam Hussein as President

Iraq was the country most affected by the Islamic revolution in Iran in 1979. Iraq needed more energetic leadership than that provided by the aging and ailing President Bakr. On July 16, 1979, al-Bakr resigned and Saddam was elected president of the Iraqi Republic. One of the first things he ordered were posters of himself scattered throughout Iraq, some as tall as 20 feet, depicting himself in various roles: a military man, a desert horseman, a young graduate. He carefully concocted an image of himself as a devoted family man. All in order to win the trust and love of the Iraqi people. He held the titles of Secretary General of the Ba'th party and Commander in Chief of the Armed Forces.

Throughout 1979 and 1980 relations with Iran had deteriorated, as Ayatollah Khomeini called on Iraq's Shi'ites to revolt against Saddam and the secular Ba'thist regime. (Iraq is about equally divided between members of the Shi'ite and Sunni branches of Islam.) Secret pro-Iranian organizations committed acts of sabotage in Iraq, while Iranians began shelling Iraqi border towns in 1980. In September 1980 the Iraqi army crossed the Iranian border and seized Iranian territory (subsequently evacuated in the course of the war), thus initiating a long, costly, and bitter war, which continued into the late 1980s.

With the continuation of the war, Saddam adopted a more pragmatic stance in international affairs. Relations with conservative countries such as Kuwait, Saudi Arabia, and Egypt improved since they provided Iraq with either financial or military aid. Diplomatic relations with the United States, cut in 1967 in protest against U.S. support for Israel in the Six-Day War, were restored in November 1984. However, Iraq did not change its friendly relations with the U.S.S.R. which, together with France, was the main source of its arms. In 1987 the United Nations formally called for a cease-fire, but the fighting continued.

Saddam Hussein was a man with the reputation for ruthless suppression of opposition. When he assumed power, he purged his party of officials and military officers due to an alleged Syrian plot to overthrow his government. He executed another 300 officers in 1982 for rebelling against his tactics in the war with Iran. In order to protect himself, Saddam surrounded himself with a coterie of family and friends in positions of trust and responsibility in the government. This however did not ensure that these individuals were safe from his rages. After Saddam had a much publicized affair with another woman, his brother-in-law, first cousin and childhood companion, and Minster of Defense Adnan Talfah was killed in a ''mysterious'' helicopter crash for standing by his sister (Saddam's wronged wife). He ordered the murders of his sons-in-law after they defected to Jordan in 1996. His image of a devoted family man was shattered with these acts.

On several occasions (1969, 1973, 1979, and 1981) the regime uncovered plots against it, and at least seven unsuccessful assassination attempts were made against Saddam. The main opposition came from the Kurds, the Communists, pro-Khomeini Shi'ites, and, on occasion, elements within the Ba'th Party itself.

In 1990, Saddam Hussein brought the wrath and combined power of the West and the Arab world down upon Iraq by his unprovoked invasion of Kuwait. The Persian Gulf War lasted for six weeks and caused Iraq's leader worldwide condemnation. However, there are still a great many proponents of Saddam scattered throughout the world. They see him as ''someone who is shaking an unacceptable status quo.'' Despite the sanctions imposed upon Iraq in the years subsequent to the war, Saddam maintained absolute power over his country. In 1997, citizens of Baghdad feared to overtly criticize Saddam and rumors abounded that he had put his wife under house arrest after his son Uday was shot. Whatever the case, Saddam Hussein remained a powerful strongman, in spite of an ongoing embargo of his country's oil, goods and services.

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Comte de Sade

The French writer of psychological and philosophical works Donatien Alphonse François, Comte de Sade (1740-1814), was also a libertine, debaucher,

pornographer, and sadist—a term derived from his name.

The Marquis de Sade has been traditionally viewed as the greatest incarnation of evil that ever lived. Recently, however, new interpretations of his life and writings have begun to appear. It is now generally agreed that despite his reputation, his works, which were ignored for over a century, must be considered as of the first rank. Sade has been termed the ''most absolute writer who has ever lived.''

Born on June 2, 1740, to Marie Elénore de Maille de Carman, lady-in-waiting to and relative of the Princess de Condé, and Jean Baptiste Joseph François, Comte de Sade, who traced his ancestry to the chaste Laura of Petrarch's poems, the Marquis de Sade may be the most typical and the most unusual representative of the other side of the Enlightenment, the side at which the *philosophes* railed.

Very little is known of Sade's life. He graduated from the Collège de Louis le Grand, was commissioned as a coronet in the French army, and later sold his commission. He was forced to marry the eldest daughter of a leading magisterial family, Renée Pélagie de Montreuil, who bore him three children. Because of his libertinage, which included the seduction of and elopement with his wife's sister, Anne Prospère, he incurred the unending enmity of his mother-in-law, who eventually had him imprisoned in 1781. Sade had tasted imprisonment before for libertinage and indebtedness, and he spent half of his adult life in prisons and asylums. Only three public scandals can be proved against him, and none of these seems to merit the punishment meted out to him, reinforcing his claim that he was an unjust victim of his reputation and others' hatreds.

During the Revolution, Sade was released from prison, served as secretary and president of the Piques section of Paris, and represented it at least once before the National Convention, where he addressed a pamphlet calling for the abolition of capital punishment and the enfranchisement of women. His attitudes and actions gained the hatred of Maximilien de Robespierre, who had him imprisoned (1793). He was saved only by the death of the ''Incorruptible.'' Released in 1794, Sade was arrested in 1801 for being the supposed author of a scandalous pamphlet against Napoleon. He spent the rest of his life at Charenton insane asylum, where he died on Dec. 8, 1814. His best-known books include *Justine; ou, Les Malheurs de la vertu* (1791) and its sequel, *Histoire de Juliette; ou, Les Prospérités du vice* (1797).

Thus the life of the Marquis de Sade. Who was he? Why did he acquire the unique reputation he possesses? There are no simple answers regarding the life of any man. For Sade, there is possibly no answer at all. Recent works on his life have justly sought answers in his literary works, and because of this most commentators tend to psychoanalyze him. Although many of these works have offered brilliant insights into the character of the man, none of them is definitive and most treat him out of context, as though his life and aberrations were apart from life. Most Sadean scholars tend to agree that his hostility to religion, to the established social and political order, and to the despotism of existing law was similar in many ways to that of the *philosophes.* Some writers believe that he carried the beliefs of the *philosophes* to the rational conclusions, which in the end negated the conclusions and opened for succeeding generations a moral abyss. Others focus on what is termed a philosophy of destruction found in Sade's writings. Sade's atheism is viewed as the first element in a dialectic which destroys divinity through sacrilege and blasphemy and raises to preeminence an indifferent and unfolding nature which destroys to create and creates to destroy. Nature itself is then destroyed by being constantly outraged because it takes on the same sovereign character as God. What emerges is the ''Unique One,'' the man who rises above nature and arrogates to himself the creative and destructive capacities of nature in an extreme form, becoming solitary, alone, unique in the conscious awareness that he is the creative force and all others are but the material through which his energy is expressed.

Further Reading

Many of Sade's works are available in English. Biographies include Geoffrey Gorer, *The Life and Ideas of the Marquis de Sade* (1934; rev. ed. 1953), and Gilbert Lély, *The Marquis de Sade* (trans. 1962). Recommended for literary background is Mario Praz, *The Romantic Agony* (trans. 1933; 2d ed. 1956).

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Sa'di

The Persian poet Sa'di (ca. 1200-ca. 1291) was the author of the classic literary works *Bustan* (translated as *The Orchard*) and *Gulistan* (translated as *The Rose Garden*). Moralistic books that contain teachings and stories on love, religion, and other aspects of life, these volumes by Sa'di are central to the literature of Iran and are the source of a number of popular proverbs in that culture.

The thirteenth-century poet Sa'di (pronounced SAH-dee) is regarded as one of the greatest figures in Persian literature. He is best-known for his major works *Bustan,* or *The Orchard* and *Gulistan,* or *The Rose Garden*.. Both of these works are filled with semi-autobiographical stories, philosophical meditations, pieces of practical wisdom, and humorous anecdotes and observations. The books are valued not only for their elegant language and entertaining style, but also for their role as a rich source of information about the culture in which Sa'di lived and worked. He is considered as having an influence on the culture and language of Iran that equals in significance the role of playwright and poet William Shakespeare in the history of English language and literature.

What is known about the life of Sa'di is primarily drawn from folk legend and his own semi-autobiographical stories, which were likely embellished to suit his literary needs. Therefore, the information that exists is somewhat suspect. It is generally believed, however, that the writer was born around the year 1200 in the town of Shiraz, Persia (now Iran). Shiraz was located in the region of Fars Province, which was known in antiquity as Persis, a name the Greeks used for the entire country, bringing about the name Persia. The popular name Sa'di was actually an assumed pen-name for the author, whose given name may have been Masharrif al-Din ibn Moslih al-Din, or some similar form of this name. The pseudonym was drawn from the names of the leaders who ruled Fars Province during his lifetime: Sa'd ibn Zangi, his son Abu Bakr ibn Sa'd, and grandson Sa'd ibn Abu Bakr. Sa'd ibn Zangi played an important role in Sa'di's life, taking the boy into his care and providing him with an education after the death of Sa'di's father, a court official for the ruler. After completing his studies in Shiraz, Sa'di was sent to Baghdad to attend Nizamiya College, possibly the finest institution of learning in the world at that time. But the young man was not much interested in academics; in his later writings he recalled his duties as a teaching assistant to be a tiring chore. He much preferred to spend his time in a more celebratory fashion and devoted a great deal of energy to socializing and enjoying himself.

Wandered Middle East for Thirty Years

After leaving the college, Sa'di entered a lengthy period in which he traveled extensively, simply traveling to various towns and countries in search of adventure. This phase of his life probably lasted about 30 years, and his wanderings led him all over the Middle East and to parts of Asia and Northern Africa, including such countries as Iraq, Syria, Palestine, Egypt, Arabia, Turkey, and perhaps India. It is thought that he began this style of life in order to escape the Mongol forces that were invading and conquering large parts of his homeland; it may also be that he was a follower of the Sufi dervishes, a nomadic mystical Moslem order that engaged in chanting and dancing to achieve religious ecstasy. Whether he was truly committed to Sufi doctrine or not, he benefitted from traveling with them, as it insured him a greater amount of safety and hospitality during these years.

Sa'di's books are filled with tales that are supposedly based on incidents from his itinerant years. In *The Rose Garden* he relates how he was captured in Palestine by Christian Crusaders and forced into manual labor digging moats. He was only released after a friend passed by and, upon recognizing Sa'di, bought his freedom from the captors for ten dinars. The friend later engaged his daughter to the writer with a dowry of 100 dinars. Sa'di's new wife was apparently a nagging woman and he probably left her. But she did provide him with good material for his book. He wrote that during one argument she attempted to put him in his place by reminding him that her father had saved him. Sa'di's quick response was that while it only cost his father-in-law 10 dinars to rescue him, it took 100 dinars to marry off his daughter. Sa'di is reported to have had another wife in Arabia, with whom he had a child who died. There is no indication that he remained with her either.

Wrote Classic Persian Texts

After a number of other troublesome adventures, including being run out of India for his insults to religious figures there, Sa'di finally ended his rambling life around 1250 and settled in his home town. There he lived a secluded life and engaged in writing the works that would make him famous. His first major work, *The Orchard,* was completed in 1257. This book is designed as a kind of guide on morality and other aspects of life and draws upon literary, religious, and folk themes to create pithy maxims and philosophical reflections. It is written mostly in verse form, utilizing the *mathnavi* style of rhymed couplets. His next and last important book was *The Rose Garden,* a 1258 work that also touches on ethical issues, but in a more informal, light-hearted manner than *The Orchard. The Rose Garden* contains verse, mostly written in quatrains, as well as prose writings such as humorous stories and instructive homilies. Both of the books are organized into chapters on topics

applying to specific areas of life, ranging from ''On Love, Intoxication, and Delirium'' to ''On the Advantages of Silence.''

Around 1258 Mongol invaders conquered the city of Baghdad, killing its entire population of more than one million people. While Sa'di was safe from such a threat, thanks to an arrangement made with the Mongols by the leader of Fars Province, he mourned the loss of the great center of Islamic culture and composed a lament on the occasion. This period also seemed to mark the end of Sa'di's literary prowess; while his two major works earned him great acclaim in his later years, he did not compose anything more of note. But his place as a literary icon was well secured. Copies of *The Orchard* and *The Rose Garden* began to be circulated throughout Persia and he was celebrated by his contemporaries as ''the Shaykh'' or ''wise old man.'' He was even invited to stay at the court of Abu Bakr ibn Sa'd, but Sa'di opted to continue his quiet private life. More than thirty years after the appearance of his best-known works, Sa'di died in Shiraz, probably around 1291.

Works Translated in the West

While the writings of Sa'di have been a central part of the literature of Iran for seven hundred years, English translations of his works did not appear until Victorian times. Western readers have since come to enjoy the wisdom and witticisms of Sa'di, but have also had some hesitation over his blatantly sexual content. Another aspect that may disturb modern readers is Sa'di obvious racism regarding Jews and blacks (a typical attitude for people of his culture during his time). But despite these cultural barriers to a complete appreciation of his work in the West, Sa'di remains a cultural treasure in Iran, where his sayings permeate the language to such a degree that it is said only the Koran is quoted more often. For the rest of the world, the writings of Sa'di serve as a lively means of studying the cultural beliefs and practices of thirteenth-century Persia, which in turn can illuminate the modern culture of that land.

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Shaikh Muslih-al-Din Sadi

The Persian poet Shaikh Muslih-al-Din Sadi (ca. 1184-1291) is known in Iran today as its greatest ethical and worldly-wise poet. His works have a poignancy seldom equaled in world literature.

Born in Shiraz, Sadi was the son of a minor poet. His father's patron was Sad ben Zangi, from whom the younger poet took his *takhallus,* or poetical pseudonym, of Sadi.

Unfortunately, all our knowledge of Sadi must be derived from his own writings. Generally his life is broken into three main periods. First, he is thought to have studied in Shiraz, his birthplace, and in Baghdad until 1226, leaving these cities only to go on pilgrimages to different religious shrines. While in Baghdad, he studied under the well-known Sufi Shaikh Shihabud-Din Suhrawardi, of whose unselfish piety Sadi makes mention in his first major work, the *Bustan*. He proved to be a very fine student and soon gained fame as a wit and poet of short descriptive passages. His early poetry on the whole represented well the clever, half-pious, half-worldly side of the Persian character.

It was during the second period, from 1226 to 1256, that Sadi traveled widely and gained the experiences that were to be expressed so cogently later in his works. He left Shiraz largely because the old social and political infrastructure was breaking down. This was a period of warring and chaos in Persia. Sadi visited central Asia, India, Syria, Egypt, Arabia, Ethiopia, and Morocco.

Major Works

Sadi then returned home to his native town of Shiraz in 1256 to record his many experiences. This marks the third distinct period in his life. A year after his return he finished the *Bustan* (*Fruit Garden*). This is a collection of poems on ethical subjects always evidencing a practical train of thought. Then, in 1258, he finished the *Gulistan* (*Rose Garden*), which is a collection of moral stories in prose interspersed with verse. His last major work, the *Diwan,* was

completed near the end of his life and is more biographical in nature.

Much has been said of the ''ethical'' nature of Sadi's writing, but this is so in a unique sense. The moral of the first story in the *Gulistan* is that ''an expedient falsehood is preferable to a mischievous truth.'' The fourth story tries to show that the best education of a man is useless if he has inherited criminal tendencies. The eighth warns that a cornered cat will scratch out the eyes of a leopard. The ninth reiterates the sad truth that often a man's worst enemies are the inheritors of his wealth. And the fourteenth commends a soldier who deserted because his pay was in arrears.

As a moralist, Sadi gained much from the vicissitudes of life that he experienced on his travels. His knowledge of the world adds much to his cosmopolitan view. He seems to look upon the world with sympathetic humor and not harsh satire. And yet he is sometimes Machiavellian. Revenge is sometimes recommended in place of mercy, insincerity in place of veracity. Above all, man is encouraged to keep his independence from other people.

The different aspects of Sadi's morality make it difficult to believe in his sincerity. However, with a Persian poet it is often difficult to separate what belongs to the poet himself and what are concessions to his patrons. In any case, his popularity in the Eastern world should not be overlooked. Sadi has shown himself in all his humanity, and he has satisfied the predilections of the Persians for moralizing, a trait they have had since pre-Islamic times.

Finally, when speaking to the philosophy of his day—mysticism—there is no doubt that Sadi was a diligent student and believer. But when referring to the Sufis of his day, he is always more of a moralizer than a mystic. It was precisely the perishability of the world that made it of value for Sadi. He preached a this-worldliness with only a moderate fatalism, and he disapproved of extreme piety.

Further Reading

Edward Rehatsek's translation *The Gulistan, or Rose Garden of Sa'di* (1964), includes an excellent biographical preface by W. G. Archer and a fine introduction by G. M. Wickens. There is no definitive full-length biography of Sadi. The best sources are Edward G. Browne, *A Literary History of Persia* (4 vols., 1906-1909), which discusses the full range of Persian literature and relates Sadi to many of his contemporaries, and Philip K. Hitti, *History of the Arabs* (1937; 10th ed. 1970). For good discussions of the Sufism of Sadi see A. J. Arberry, *Sufism: An Account of the Mystics of Islam* (1950), and Idries Shah, *The Sufis* (1964). □

Musa al-Sadr

Musa al-Sadr (1928-circa 1978), known as Imam Musa, was a Shi'ite Moslem religious and political leader who was instrumental in improving the lot of the ordinary Shi'ites in South Lebanon while reducing the power of the Shi'ite elites. Al-Sadr disappeared in 1978 under mysterious circumstances and is presumed dead.

Musa al-Sadr was born in Qum, Iran, in 1928, the son of an important Shi'ite Muslim religious leader, Ayatullah Sadr al-Din Sadr. He attended secondary and primary school in Qum and college in Tehran. He did not intend to study religion, but upon the urging of his father he discarded his secular ambitions and pursued an education in Islamic jurisprudence (*figh*). Initially, he studied in a Qum *madrasah* (religious school), and while still in Qum he edited a magazine, *Makatib-i Islami* (Islamic Schools), which is still published in Iran. One year after his father's death in 1953, he moved to Najaf, Iraq, where he studied under Ayatullah Muhsin al-Hakim.

Imam of Tyre

Al-Sadr first visited Lebanon, which was his ancestral home, was in 1957. During this visit he made a strong impression on his fellow Lebanese Shi'ites. Following the death of the Shi'ite religious leader of the southern Lebanese coastal city of Tyre, he was invited to become the Imam, or senior religious authority, in Tyre. In 1960 he moved to Tyre, with the active support of his teacher and mentor, Muhsin al-Hakim.

One of his first significant acts was the establishment of a vocational institute in the southern town of Burj al-Shimali. The institute, constructed at a cost of half a million Lebanese pounds (about $165,000), would become an important symbol of Musa al-Sadr's leadership. Today it still provides vocational training for about 500 orphans.

A physically imposing man of intelligence, courage, personal charm, and enormous energy—one of his former assistants claims that he frequently worked 20 hours a day—al-Sadr attracted a wide array of supporters. Imam Musa, as his followers referred to him, set out to establish himself as the paramount leader of the Shi'ite community, which was most noteworthy at the time for its poverty and general underdevelopment.

Imam Musa helped to fill a yawning leadership vacuum that resulted from the increasing inability of the traditional political bosses to meet the cascading needs of their clients. From the 1960s on, the Shi'ites had experienced rapid social change and economic disruption, and the old village-based patronage system was proving to be ever more an anachronism. Musa al-Sadr was able to stand above a fragmented and victimized community and see it as a whole. He reminded his followers that their deprivation was not to be fatalistically accepted. He felt that as long as they could speak out through their religion they could overcome their condition. As he once observed, ''Whenever the poor involve themselves in a social revolution it is a confirmation that injustice is not predestined.''

As a Political Leader

He shrewdly recognized that his power lay in part in his role as a custodian of religious symbols. But above all else he was a pragmatist. It is both a tribute to his political skill

and a commentary on his tactics that one well-informed Lebanese should have commented that nobody knew the position of Imam Musa.

He was often a critic of the Shah of Iran, but it was only after the Yom Kippur (October) War of 1973 that his relations with the Shah deteriorated seriously. He accused the Shah of suppressing religion in Iran, denounced him for his pro-Israel stance, and described him as an ''imperialist stooge.'' As Imam Musa's relations with Iran deteriorated after 1973, he improved his relations with Iraq, from which he may have received significant funding in early 1974.

Like the Maronite Christians, the Shi'ites are a minority in a predominately Sunni Muslim Arab world, and for both sects Lebanon was a refuge in which sectarian identity and security could be preserved. It is not surprising that many Maronites saw a natural ally in Imam Musa. He was a reformer, not a revolutionary. He sought the betterment of the Shi'ites in a Lebanese context. He often noted, ''For us Lebanon is one definitive homeland.''

Musa al-Sadr recognized the insecurity of the Maronites, and he acknowledged their need to maintain their monopoly hold on the presidency. Yet he was critical of the Maronites for their arrogant stance toward the Muslims, and particularly the Shi'ites. He argued that the Maronite-dominated government had neglected the south, where as many as 50 percent of the Shi'ites lived.

Musa al-Sadr was anti-Communist, one suspects not only on principled grounds but because the various Communist organizations were among his prime competitors for Shi'ite recruits. While the two branches of the Ba'th Party (pro-Iraqi and pro-Syrian) were making significant inroads among the Shi'ites of the south and of the Beirut suburbs, he appropriated their pan-Arab slogans. Although the movement he founded, Harakat al-Mahrumin (the Movement of the Deprived), was aligned with the Lebanese National Movement (LNM) in the early stages of the Lebanese civil war (1975-1976), he found its Druze leader, Kamal al-Jumblatt, irresponsible and exploitative of the Shi'ites. As he once noted, the LNM was willing ''to combat the Christians to the last Shi'ite.'' He imputed to Jumblatt the prolongation of the war.

Thus, he deserted the LNM in May 1976, when Syria intervened in Lebanon on the side of the Maronite militias and against the LNM and its Palestinian allies. He was a friend and confidant of Syrian President Hafez al-Assad, yet he mistrusted Syrian motives in Lebanon. It was, in Imam Musa's view, only the indigestibility of Lebanon that protected it from being engulfed by Syria. Nonetheless, the Syrians were an essential card in his serious game with the Palestinian resistance.

He claimed to support the Palestine resistance movement, but his relations with the Palestine Liberation Organization (PLO) were tense and uneasy at best. During the 1973 clashes between the PLO and the Lebanese army, Imam Musa reproached the Sunni Muslims for their chorus of support for the guerrillas. On the one hand he chastised the government for failing to defend the south from Israeli aggression, but on the other he criticized the PLO for shelling Israel from the south and hence provoking Israeli retaliation. He consistently expressed sympathy for Palestinian aspirations, but he was unwilling to countenance actions that exposed Lebanese citizens, and especially Shi'ite citizens of the south, to additional suffering.

After the 1970 PLO defeat in Jordan, the bulk of the PLO fighters relocated to south Lebanon, where they proceeded to supplant the legitimate authorities. Imam Musa prophetically warned the PLO that it was not in its interests to establish a state within a state in Lebanon. It was the organization's failure to heed this warning that helped to spawn the alienation of their ''natural allies''the Shi'ites'' who actively resisted the Palestinian fighters in their midst only a few years later. But his unremitting opponent was Kamil al-As'ad, the powerful Shi'ite political boss from the south, who quite accurately viewed al-Sadr as a serious threat to his political power base.

Chairman of the Supreme Shi'ite Council

In 1967 the Chamber of Deputies (or parliament) had passed a law establishing a Supreme Shi'ite Council, which would for the first time provide a representative body for the Shi'ites independent of the Sunni Muslims. The council actually came into existence in 1969, with Imam Musa as its chairman for a six year term—a stunning confirmation of his status as the leading Shi'ite cleric in the country, and certainly one of the most important political figures in the Shi'ite community. The council quickly made itself heard with demands in the military, social, economic, and political realms, including: improved measures for the defense of the south, the provision of development funds, construction and improvement of schools and hospitals, and an increase in the number of Shi'ites appointed to senior government positions.

One year after the formation of the Supreme Shi'ite Council, Musa al-Sadr organized a general strike ''to dramatize to the government the plight of the population of southern Lebanon vis-a-vis the Israeli military threat.'' Shortly thereafter the government created the Council of the South (Majlis al-Janub), which was capitalized at 30 million Lebanese pounds and was chartered to support the development of the region. Unfortunately, the Majlis al-Janub quickly became more famous for being a locus of corruption than for being the origin of beneficial projects.

By the early 1970s the existing social and economic problems of the Shi'ites were compounded by a rapidly deteriorating security environment in the south. While the Supreme Shi'ite Council seemed a useful vehicle for the promotion of the community's interests (as mediated by Musa al-Sadr, of course), the council was ineffectual in a milieu that was quickly becoming dominated by militias and extralegal parties. Hence in March 1974, Imam Musa launched a popular mass movement, the Harakat al-Mahrumin (the Movement of the Deprived). With this movement he vowed to struggle relentlessly until the social grievances of the deprived in practice, the Shi'ites were satisfactorily addressed by the government.

Lebanese Civil War

Just one year later, al-Sadr's efforts were overtaken by the onset of civil war in Lebanon. By July 1975 it became known that a militia adjunct to Harakat al-Mahrumin had been formed. The militia, *Afwaj al-Muqawama al-Lubnaniya* (the Lebanese Resistance Detachments), better known by the acronym AMAL (which also means ''hope''), was initially trained by al-Fatah (the largest organization in the PLO), and it played a minor role in the fighting of 1975 and 1976. Musa al-Sadr's movement was affiliated with the LNM and its PLO allies during the first year of the civil war, but it broke with its erstwhile allies when the Syrians intervened in June 1976 to prevent the defeat of the Maronite-dominated Lebanese Front.

Four months before the Syrian intervention President Sulaiman Franjiya (Suleiman Franjieh) accepted a ''Constitutional Document'' that Imam Musa indicated was a satisfactory basis for implementing political reform. The document ''which called for an increase in the proportion of parliamentary seats allocated to the Muslims, as well as some restrictions on the prerogatives of the Maronite president[APM1]'' seemed to offer a basis for restoring civility to Lebanon. When it was combined with the prospect of bringing the PLO under control through Syrian intervention, there appeared to be a prospect for a new beginning. Unfortunately, the opportunity to stop the carnage was more apparent than real. While the pace of fighting had decreased by the end of 1976, the violence continued.

The growing influence of Musa al-Sadr prior to the civil war was certainly proof of the increased political importance of the Shi'ites; however, it bears emphasizing that Imam Musa led only a fraction of his politically affiliated co-religionists. It was the multi-confessional parties and militias that attracted the majority of Shi'ite recruits and many more Shi'ites carried arms under the colors of these organizations than under AMAL's. Even in war the Shi'ites suffered disproportionately; by a large measure they incurred more casualties than any other sect in Lebanon. Perhaps the single most important success achieved by al-Sadr was the reduction of the authority and the influence of the traditional Shi'ite elites, but it was the civil war and the associated growth of extralegal organizations that conclusively rendered these personalities increasingly irrelevant in the Lebanese political system.

Whatever he may have been, despite his occasionally vehement histrionics, the Imam was hardly a man of war. (He seems to have played only a most indirect role in directing the military actions of the AMAL militia.) His weapons were words, and as a result his political efforts were short-circuited by the war. He seemed to be eclipsed by the violence that engulfed Lebanon.

Disappearance and Presumed Death

In August 1978 he flew from Beirut to Tripoli with two aides to attend ceremonies commemorating Libya's Muammar Gaddafi's ascent to power in 1969. When he was not seen in Tripoli, it was said he had left for Italy. Airline crews could not confirm he had ever flown from Libya to Italy, and he was never seen after that on either side of the Mediterranean. While his fate is not known, it was widely suspected that he was killed at the behest of Gaddafi, who may have viewed him as a religious rival. The Libyan government quickly claimed it had evidence that al-Sadr had left the country. The PLO, however, countered it had found al-Sadr's baggage in a Tripoli hotel and had uncovered no evidence of his arrival in Rome.

Other rumors surfaced, one saying al-Sadr had secretly returned to Qum to fight for the overthrow of the Shah of Iran. Another rumor had him kidnapped by the Shah. As months passed with no resolution to the mystery, tensions rose between Lebanon, Libya, and Iran, but no word surfaced to reveal al-Sadr's fate and he was presumed dead.

Ironically, it was al-Sadr's disappearance in 1978 that helped to retrieve the promise of his earlier efforts. Musa al-Sadr became a hero to his followers, who revered his memory and took inspiration from his words. The movement he founded, later simply called AMAL, became, after his disappearance, the most important Shi'ite organization in Lebanon and one of the most powerful.

Further Reading

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William Safire

The American journalist William Safire (born 1929) was one of the most influential political columnists in the United States into the 1990s. A former public relations executive and President Richard Nixon speechwriter, Safire contributed a conservative perspective to the *New York Times*.

Born December 17, 1929, in New York City, William Safire was the youngest of three sons of Oliver C. and Ida (Panish) Safir. (Safire later changed the spelling of the family name while in the army to ensure correct pronunciation.) His father, a successful thread manufacturer, died when Safire was four, and he was raised by his mother in Los Angeles and New York.

After graduating from the Bronx High School of Science in New York, Safire attended Syracuse University for two years. Through the help of his older brother Leonard, he got a job as a copyboy for Tex McCrary, a personality columnist for the *New York Herald Tribune* who also hosted a radio show and was involved in Republican politics. McCrary's ''kids'' included future media celebrities such as Barbara Walters, but Safire was regarded as the brightest of the

bunch, interviewing leading figures of the day. In 1952 he spent time as a correspondent in Europe and the Mid-East before entering the army. Assigned to public relations, he persuaded NBC to televise a July 4th ceremony awarding military decorations staged at the floor of the Statue of Liberty.

After leaving the army in 1954, Safire got a job with NBC producing a television and radio show featuring McCrary and his wife. In 1955 he was named vice-president of the Ted McCrary, Inc. public relations firm. In 1959, representing a household products firm at the American Exhibition in Moscow, he helped arrange the famous ''kitchen debate'' between Vice-President Richard Nixon and Soviet Premier Nikita Khrushchev, shooting the Associated Press photo of the event.

Through McCrary, Safire had organized in February 1952 an Eisenhower for President rally at Madison Square Gardens. He later received a political education from Wall Street lawyer Jack Wells, who introduced him to William Casey, Nixon's 1960 campaign manager. Much later, Casey, serving as President Ronald Reagan's director of the Central Intelligence Agency, became a target of Safire during the Iran-Contra affair.

In 1960 Safire acted as chief of special projects for Nixon's presidential bid. In the early 1960s he worked on a number of other Republican campaigns in New York City and state, and in 1964 he supervised public relations for New York Governor Nelson Rockefeller's presidential campaign.

In 1961 Safire opened his own public relations firm. In 1963 he wrote his first book, *The Relations Explosion,* followed by *Plunging into Politics* in 1964 (written with Marshall Loeb) which offered candidates advice on organizing, staffing, and financing campaigns.

In 1965 Safire volunteered as an unpaid speechwriter for Nixon and wasassigned to help Patrick Buchanan with Nixon's syndicated newspaper column. In 1968 he wrote the victory speech following Nixon's election and in 1969, after selling his company for a reported $335,000 cash, he joined the White House staff. As a presidential assistant he represented the moderate wing of the Republican Party and was responsible for major statements on the economy and Vietnam War. On loan to Vice-President Spiro Agnew in 1970, he was credited with coining such well-known phrases as Agnew's labeling of the liberal media as ''nattering nabobs of negativism.''

During Nixon's 1972 reelection campaign Safire wrote a series of signed articles for *The Washington Post* which ran as a debate with Senator George McGovern's campaign coordinator, Frank Mankiewicz. After the election Safire was courted by the *Post* to become a columnist, but then met *New York Times* publisher Arthur Punch Sultzberger at a charity dinner. Safire accepted Sultzberger's offer to become a columnist for the *Times,* an offer greeted with scorn by other *Times* editors and reporters, especially when Safire defended Nixon during the Watergate crisis.

He proved a hard-working reporter and in 1978 won a Pulitzer prize for commentary for exposing questionable financial dealings of President Jimmy Carter's budget director Burt Lance. But Safire, who espoused the philosophy ''kick them when they're up,'' later became a friend of Lance's after he was found innocent by a jury.

A self-labeled ''libertarian conservative,'' Safire showed tremendous loyalties to the Nixon White House and Israel, but he criticized friends if he felt they strayed from his sense of right. A militant on foreign policy—''I am a hard-liner and a hawk''—he once called Nixon soft on Communism for favoring detente. He attacked President Reagan for not being tough enough early in his administration, but also held him responsible for the Iran-Contra scandal, upsetting many on the political right.

Over the years Safire earned the admiration of other journalists, such as *Washington Post* editor Bob Woodward of Watergate fame, and even respect from early critics such as *New York Times* executive editor Max Frankel, who later believed opposing the hiring of Safire was his biggest mistake.

Described as ''a master of both puckish wit and earsplitting indignation'' by one critic, Safire was called ''America's best practitioner of the art of calumny.''

In addition to his twice-a-week political column, which appeared in over 300 papers, he was also known as a literary stylist, a pop grammarian, and the author of a weekly column, ''On Language,'' which appeared in the *New York Times Sunday Magazine* section.

In 1968 he published *The New Language of Politics,* a dictionary of words and slogans in the political arena, and

later he published several revisions as well as numerous other books on language.

He also turned his pen to fiction, writing *Full Disclosure* (1977) and *Freedom* (1987), a massive story about President Abraham Lincoln and the Civil War between 1860 and the signing of the Emancipation Proclamation.

Safire hoped to continue the column until he was 80. ''I have the greatest job in the world,'' he said. At 68, he's still cranking out weekly columns for the *Times* on politics, language usage and the way things ought to be. In 1996, as a token of his appreciation, he donated a number of books from his private collection to the E.S. Bird Library at New Yorks' Syracuse University.It was his way of paying the school back for a 1949 scholarship he'd received. He was living in a suburb of Washington, D.C., in 1997 with his British-born wife Helene. They had two children.

Further Reading

William Safire's column can be read in the *New York Times*. He is also the author of numerous books on politics and language: *The Relations Explosion* (1963), *Plunging into Politics* (1964), *The New Language of Politics* (1968), and again, *The New Language of Politics* (1972), *Before the Fall: Inside View of the Pre-Watergate White House* (1975), *Full Disclosure* (1977), *Safire's Political Dictionary,* (updated 1978), *Safire's Washington* (1980), *On Language* (1980), *What's the Good Word* (1982), *Good Advice* (1982), *I Stand Corrected: More on Language* (1984), *Take My Word for It: More on Language* (1986), *Freedom* (1987), *You Could Look It Up: More on Language* (1988), *Words of Wisdom: More Good Advice* (1989), *Language Maven Strikes Again* (1990), and *Leadership* (1990).

He was also featured in a couple of magazine profiles: Lally Weymouth, ''From Nixon to Lincoln,'' *New York* (August 31, 1987) and Walter Shapiro, ''Prolific Purveyor of Punditry,'' *TIME* (February 12, 1990). □

Carl E. Sagan

The American astronomer and popularizer of science Carl E. Sagan (1934-1996) studied the surfaces and atmospheres of the major planets, conducted experiments on the origins of life on earth, made important contributions to the debate over the environmental consequences of nuclear war, and wrote a number of popular books explaining developments in astronomy, biology, and psychology.

Carl Edward Sagan was born November 9, 1934, in New York City. Pursuing a boyhood fascination with the stars, he studied astronomy at the University of Chicago, receiving his undergraduate degree in 1954 and hisdoctorate in 1960. After holding teaching and/or research posts at the University of California-Berkeley, Harvard University, the Smithsonian Astrophysical Observatory, and Stanford University, Sagan became director of Cornell University's Laboratory for Planetary Studies and David Duncan Professor of Astronomy and Space Science (1970). In addition to his academic appointments Sagan served as a consultant to the National Aeronautics and Space Administration (NASA) and was closely associated with the unmanned space missions to Venus, Mars, Jupiter, and Saturn. Sagan's work in the popularization of science, which brought him public recognition as author, lecturer, andtelevision personality, won for him the Pulitzer Prize in 1978.

Carl Sagan's main contributions to science were made in the fields of planetary studies and the origin of life. His first major research effort was an investigation of the surface and atmosphere of Venus. In the late 1950s the prevailing scientific view was that the surface of Venus was relatively cool, life of some sort might exist on the planet, and the observed Venusian radio emissions had their origins in the activity of charged particles located in an atmospheric layer. Sagan (1961) overturned this by showing that the emissions could be explained by simply assuming that the Venusian surface was very hot, over 300 degrees Centigrade, and therefore hostile to life. He accounted for the high temperatures by positing the existence of a ''greenhouse effect'' that resulted from the sun's heat being trapped between the Venusian surface and the planet's carbon dioxide cloud cover. This hypothesis was confirmed by an exploratory space vehicle sent to Venus by the Soviet Union in 1967.

Solar System Research

The physical characteristics of the surface of Mars have long interested astronomers and science fiction writers. Tel-

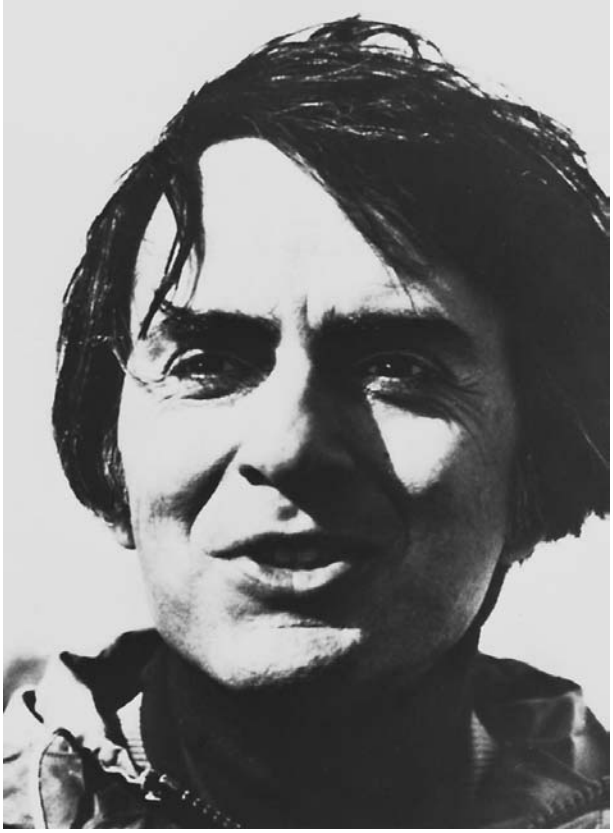

escopic observation of the planet revealed distinctive bright and dark areas on its surface. This led some to speculate that large regions of Mars were covered with vegetation subject to seasonal changes. So matters stood until the mid-20th century, when radar and other new means of surveillance were used to gather information on the topography, temperature, wind velocities, and atmosphere of Mars. Reviewing this newly collected data, Sagan concluded that the bright regions were lowlands filled with sand and dust blown by the wind and that the dark areas were elevated ridges or highlands. Hence there was no need to assume the existence of extensive Martian plant growth.

Sagan's scientific interest in planetary surfaces and atmospheres led him to investigate the origins of life on earth and to champion the study of exobiology (the biology of extraterrestrial life). In the mid-1950s Harold Urey and Stanley Miller successfully produced key organic compounds in the laboratory by simulating the physical and chemical conditions that prevailed upon earth shortly before the first forms of life appeared. Building upon this research, Sagan irradiated a mixture of methane, ammonia, water, and hydrogen sulfide. In these experiments he was able to produce amino acids and adenosine triphosphate (ATP), complex chemical compounds which are crucial to living cells. Sagan's foray into biochemistry contributed to a better understanding of the nature and origins of terrestrial life and testified to his competence in fields of science beyond astronomy.

Popular Writing

It is not his scientific achievements but his popular books and his television appearances that have made Sagan a well-known public figure. In 1973 he published *The Cosmic Connection,* a lively introduction to space exploration and the search for extraterrestrial life. Four years later there appeared his Pulitzer Prize winning book on the evolution of human intelligence, *The Dragons of Eden*. Drawing upon recent work in neuro-physiology and exploring the brain-computer analogy and studies of sleep and dreaming, as well as interpretations of mythology, Sagan created a highly readable, original, and witty account of the development of the human intellect. Another of Sagan's books, *Cosmos* (1980), deserves notice because it was written in conjunction with his well-received television series of the same name. In this work Sagan offered a summary history of the physical universe, showed how the cosmos came to be understood with the help of modern science, and warned that the earth was in danger of being destroyed by a nuclear holocaust.

In December of 1983 Sagan, with colleagues R. P. Turco, O. B. Toon, T. P. Ackerman, and J. B. Pollack, published ''Nuclear Winter: Global Consequences of Multiple Nuclear Explosions,'' an article which transformed the world-wide public debate over nuclear policy. The authors claimed that in a nuclear war tremendous quantities of soot and dust would be injected into the atmosphere to form a gigantic black cloud covering most of the Northern Hemisphere. This cloud would reduce the incoming sunlight by more than 95 percent for a period of several weeks and affect the climate on earth for a number of years thereafter. During the cold, dark nuclear winter the vegetation which animals and humans need for sustenance would be seriously depleted and great harm would be done to the ecosystem and to human society. In this instance, as so often during the course of his career, Sagan drew upon his extensive knowledge of the forces operating in the atmosphere. However, that knowledge was not used to explain the features of some remote planet but to send a message warning the entire human race of the terrible consequences of nuclear warfare.

Sagan continued to work and proselytize for the furthurance of science until his death in Seattle on December 20, 1996, of pneumonia brought on by a rare bone marrow disease. In July of the following year, upon successful touchdown and deployment on the surface of Mars, the Pathfinder Lander was renamed The Dr. Carl Sagan Memorial Station.

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Ruth Sager

Ruth Sager devoted her career to the study and teaching of genetics. She conducted groundbreaking research in chromosomal theory, disproving nineteenth-century Austrian botanist Gregor Johann Mendel's once-prevalent law of inheritance —a principle stating that chromosomal genes found in a cell's nucleus control the transmission of inherited characteristics.

Through her research beginning in the 1950s, Ruth Sager revealed that a second set of genes (nonchrosomomal in nature) also play a role in one's genetic composition. In addition to advancing the science of nonchromosomal genetics, she has worked to uncover various genetic mechanisms associated with cancer.

Born on February 7, 1918, in Chicago, Illinois, Ruth Sager was one of three girls in her family. Her father worked as an advertising executive, while her mother maintained an interest in academics and intellectual discourse. As a child, Sager did not display any particular interest in science. At the age of sixteen, she entered the University of Chicago, which required its students to take a diverse schedule of liberal arts classes. Sager happened into an undergraduate survey course on biology, sparking her interest in the field. In 1938, she graduated with a B.S. degree. After a brief vacation from education, Sager enrolled at Rutgers University and studied plant physiology, receiving an M.S. in 1944. Sager then continued her graduate work in genetics at Columbia University and in 1946 was awarded a fellowship to study with botanist Marcus Rhoades. In 1948 she received her Ph.D. from Columbia, and in 1949 she was named a Merck Fellow at the National Research Council.

Two years later, Sager joined the research staff at the Rockefeller Institute's biochemistry division as an assistant, working at first in conjunction with Yoshihiro Tsubo. There she began her work challenging the prevailing scientific idea that only the chromosomal genes played a significant role in genetics. Unlike many of her colleagues of the time, Sager speculated that genes which lay outside the chromosomes behave in a manner akin to that of chromosomal genes. In 1953 Sager uncovered hard data to support this theory. She had been studying heredity in Chlamydomonas, an alga found in muddy ponds, when she noted that a gene outside the chromosomes was necessary for the alga to survive in water containing streptomycin, an antimicrobial drug. Although the plant—which Sager nicknamed ''Clammy''—normally reproduced asexually, Sager discovered that she could force it to reproduce sexually by withholding nitrogen from its environment. Using this tactic, Sager managed to cross male and females via sexual fertilization. If either of the parents had the streptomycin-resistant gene, Sager showed, the offspring exhibited it as well, providing definitive proof that this nonchromosomal trait was transmitted genetically.

During the time she studied ''Clammy,'' Sager switched institutional affiliations, taking a post as a research associate in Columbia University's zoology department in 1955. The Public Health Service and National Science Foundations supported her work. In 1960 Sager publicized the results of her nonchromosomal genetics research in the first Gilbert Morgan Smith Memorial Lecture at Stanford University and a few months later in Philadelphia at the Society of American Bacteriologists. Toward the end of the year, her observations were published in *Science* magazine. As she continued her studies, she expanded her knowledge of the workings of nonchromosomal genes. Sager's further work showed that when the streptomycin-resistant alga mutated, these mutations occurred only in the non-chromosomal genes. She also theorized that nonchromosomal genes differed greatly from their chromosomal counterparts in the way they imparted hereditary information between generations. Her research has led her to speculate that nonchromosomal genes may evolve before the more common DNA chromosomes and that they may represent more closely early cellular life.

Sager continued announcing the results of her research at national and international gatherings of scientists. In the early 1960s Columbia University promoted her to the position of senior research associate, and she coauthored, along with Francis J. Ryan, a scientific textbook titled *Cell Heredity.* In 1963 she travelled to the Hague to talk about her work, and the following year she lectured in Edinburgh on nonchromosomal genes. In 1966 she accepted an offer to become a professor at Hunter College of the City University of New York. She remained in New York for nine years, spending the academic year of 1972 to 1973 abroad at the Imperial Cancer Research Fund Laboratory in London. The following year she married. Harvard University's Dana-Farber Cancer Institute lured her away from Hunter in 1975 with an offer to become professor of cellular genetics and head the Institute's Division of Cancer Genetics.

In the past twenty years, Sager's work centered on a variety of issues relating to cancer, such as tumor suppressor genes, breast cancer, and the genetic means by which cancer multiplies. Along with her colleagues at the Dana Farber Institute, Sager researched the means by which cancer multiplies and grows, in an attempt to understand and halt the mechanism of the deadly disease. She has likened the growth of cancer to Darwinian evolution in that cancer cells lose growth control and display chromosome instability. In 1983 she told reporter Anna Christensen that if researchers discover a way to prevent the chromosomal rearrangements, ''we would have a potent weapon against cancer.'' She speculated that tumor suppressor genes may be the secret to halting cancer growth.

Sager continued to publish and serve on numerous scientific panels. In 1992 she offered scientific testimony at hearings of the Breast Cancer Coalition. A member of the Genetics Society of America, the American Society of Bacteriologists, and the New York Academy of Sciences, Sager was appointed to the National Academy of Sciences in 1977. An avid collector of modern art, she was also a member of the American Academy of Arts and Sciences.

On March 29, 1997, Sager died of cancer. At her death, she was chief of cancer genetics at the Dana-Farber Cancer Institute in Boston, which is affiliated with the Harvard Medical School.

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Saicho

Saicho (767-822) was a Japanese Buddhist monk who bore the posthumous title Dengyo daishi. He was the founder in Japan of the Tendai sect, which he imported after a period of study in China.

In 783 the emperor Kammu decided to remove his capital from the city of Nara, where it had been since 710. By training, Kammu was Confucian and generally anti-Buddhist. He was opposed to the great power that the six Nara sects had amassed. He had been particularly alarmed when, in 764, the monk Dokyo had almost succeeded in having himself declared ruler of Japan. Kammu's decision to move was based on his desire to preserve the prerogatives of the imperial court. To counterbalance the influence of the old, still powerful Nara sects on his new capital of Heian (Kyoto), which he founded in 794, he encouraged the founding of two new sects, which were to maintain a close relationship with the new government: Tendai, established by Saicho and Shingon, by Kukai.

Of Chinese descent, Saicho was born in Shiga in the province of Omi, entered the priesthood at the age of 14, and was ordained in 785. He was, however, disenchanted with the worldliness of the Nara priesthood and was convinced of the need for a new location if there was to be a moral and ethical awakening. Thus, in 788, he founded a small temple, later called the Enryaku-ji, on Mt. Hiei. In 788 the area around Mt. Hiei was uncultivated marshland, but in 794 it was chosen as a site for the new capital of Heian. Perhaps Saicho was instrumental in the choice, for he enjoyed the patronage of the Emperor. He was asked to hold a ceremony for purification of the new emplacement, and in 797 the Emperor is said to have referred to Mt. Hiei as the true guardian of the empire.

Travel to China

In 804 Saicho was sent to China, forming part of the ambassadorial party of Fujiwara Kadonomaro. The Shingon master Kukai was a member of the group, but on a different ship, and it is not certain that the two men met. The purpose of this trip was most especially to obtain sanction for his temple on Mt. Hiei, Chinese approval being considered necessary for standing vis-à-vis the Nara sects. Saicho returned to Japan in 805.

It does not appear at first that Saicho wanted to found a new sect. His temple enshrined the Buddha of Medicine (Yakushi), as did many of the temples at Nara, but after a year abroad he was drawn to the universality of the T'ien-t'ai sect, which was flourishing at the time. The Tendai he introduced into Japan was essentially the same as the mother sect and was based on the Lotus Sutra. Nara sects, with the exception of Kegon, were all based on secondary sources—the commentaries—and Saicho considered Tendai superior to them, for it was based on the Buddha's own words, that is, a sutra. Tendai, for Saicho, was true Mahayana Buddhism.

Saicho's teaching was universal in that it claimed enlightenment for all. This universality stood against Hosso beliefs, for example, that some beings were excluded from Buddhahood by virtue of inborn defects. Tendai claimed that all men had the innate possibility of enlightenment. It also stressed the basic unity of the Buddha and other beings; even the wicked man is Buddha. For Saicho, Buddhist perfection was a life of moral purity and contemplation, and he strongly stressed moral perfection over metaphysics. In 807 Saicho held an ordination ceremony on a *Kaidan* (ordination platform) erected on Mt. Hiei. But such was the opposition of the Nara sects that further permission was denied until 827, five years after his death.

Tendai Sect

In contrast to Nara practice, Saicho demanded a severe discipline of the monks under him. In 818 he codified the rules for monks on Mt. Hiei. There they were obliged to remain 12 years, during which time they received the ''training of a bodhisattva.'' This meant study of Mahayana sutras, most especially the Lotus, and a kind of mystic concentration called *shikan*. It was Saicho's intent that Mt. Hiei should supply the nation with teachers and leaders.

There were three classes of monks who received training. The first was the ''Treasure of the Nation,'' those particularly gifted in actions and words. They would remain on Mt. Hiei and serve the country by religious practice. The less gifted would leave to serve the state: some would teach; others would engage in agricultural and engineering pursuits. Thus, unlike Nara Buddhism, the new sect was at the service of the court, and the Enryaku-ji was called the ''Center for the Protection of the Nation.''

Saicho's writing shows a streak of nationalism. His *Defense of the Country* (*Shugo kokkai sho*) considers Tendai teachings as a protection for Japan. He felt very strongly about the prestige of the court, and despite his Chinese origins he admired the ''Country of great Japan'' (*dai nippon koku*). Tendai monks were obliged to swear an oath which included acknowledgment of the sect's debt to the Emperor.

Kukai and Saicho

In 806 the emperor Kammu died, and Saicho and his sect were at once threatened, first by the Nara monks, who questioned his authority, and then by the return in the same year of Kukai, the Shingon ecclesiastic who gained the favor of Kammu's successor.

Relations between Kukai and Saicho were at first friendly. Saicho sincerely wanted to learn what Kukai had acquired and brought back with him from China. Indeed, Saicho was much impressed with Esoteric teachings. He went so far as to receive baptism from Kukai, and he borrowed works on Esotericism from him. Relations changed, however, when Saicho sent his favorite disciple, Taihan, to study with Kukai, for the latter refused to honor Saicho's request that his pupil return to Mt. Hiei. And when Saicho requested a loan of certain Esoteric sutras, Kukai's response was plainly impolite, if not insulting, and he suggested that if Saicho wished to learn he should become a regular student. Relations between the two men remained bitter until Saicho's death.

Saicho's contribution to Japanese Buddhism lies more in organization than in doctrine. His writing tends to be heavy and repetitious, lacking the distinction of Kukai's. His most winning feature, however, is his sincerity, his desire to know the truth, not only as it was propounded by his own sect but by others as well.

Further Reading

Examples of Saicho's writings and an essay on his impact on Japanese Buddhism may be found in Ryusaku Tsunoda and others, eds., *Sources of the Japanese Tradition* (1958). There is no full-length biography of Saicho. However, Sir Charles Eliot, *Japanese Buddhism* (1935), discusses Saicho and the Tendai sect. An excellent book depicting the times when Saicho lived is Ivan Morris, *The World of the Shining Prince: Court Life in Ancient Japan* (1964).

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Seyyid Said

Seyyid Said (1790-1856) was the energetic and resourceful sultan of Oman who transferred his capital from Arabia to Zanzibar, where he initiated clove production and greatly expanded the East African slave trade.

Seyyid Said became sultan of the Persian Gulf state of Oman in 1806. Although the area was neither rich nor easy to govern, Omani fortunes rose during the Napoleonic Wars, when European merchants relied heavily on Arab shipping throughout the northern and western Indian Ocean. This prosperity proved short-lived after Britain gained control of Indian Ocean ports, thereby enabling British companies to monopolize shipping in that ''English lake''; simultaneously the British navy worked to eliminate piracy in the Persian Gulf. Said's prolonged struggles with the fierce Wahhabis from the desert marshes of Oman finally convinced him of the futility of attempting any expansion of his power within the Arabian peninsula. Oman quickly descended to the depths of poverty as unemployment rose and discontent spread.

A flexible and ambitious man, Said sought alternatives to improve the lot of his countrymen and agreed to a treaty with Britain in 1823 that forbade slave trading between his Moslem subjects and any Christian power, at least in the Persian Gulf. The British in return offered friendship and support for Said's commercial interests elsewhere, especially on the East African coast, where he tried to reassert dynastic claims to govern that region of long-standing Omani trading activity.

Move to Zanzibar

Devoting more energy to his African dominions in the 1830s, Said eventually relocated his capital from the city of Masqat to Zanzibar in 1840 and thus became an East African ruler with possessions in Arabia. Although Said never entirely abandoned Oman, it thereafter ranked as an unruly distant province rather than as the heart and soul of his realm. Said used military and naval expeditions, diplomatic scheming, and the personal appointment of governors to exploit local dynastic disputes among the East African Mazrui rulers; thus by 1841 the establishment of his authority over all main coastal towns made him the first ruler ever to control the coast from Mogadishu (Somalia) to southern Tanzania.

A merchant prince rather than a soldier, Said depended on mercantile and maritime resources for his power in both Oman and Zanzibar. Recognizing the suitability of Zanzibar climate and soil, he initiated large-scale cultivation of cloves—an essential meat preservative in Europe prior to the advent of refrigeration—and soon after sought slaves as cheap labor to plant and harvest the biennial crop. In order to reach potential slaving areas in the African interior, it was necessary to finance and equip caravans for this egregious activity; resident Indians long active in Indian Ocean business ventures were attracted by possible high returns on labor investments and not only extended credit to Arab-led caravans but henceforth supplied most loans for slave purchases at Zanzibar.

Said functioned as a skillful liaison, bringing together the available Indian capital for use by his Arab adventurers. He stood between these two disparate groups, preventing wasteful arguments and quarrels, protecting Arabs from arbitrary exactions by Indians, and requiring the moneylenders to make loans only to caravans and plantations controlled by men who had Said's personal approval. Despite Arab prestige and commercial power in the interior, Said never actually ruled over any sizable number of Africans there; and in fact, wherever Arabs offended powerful tribes such as the Nyamwezi and Shambaa of Tanzania, they were often expelled.

Said's creation of the Zanzibar sultanate brought renewed prosperity to his Omani followers, and by 1850 he reported an annual income exceeding £100,000. Zanzibar Town developed into an important international entrepôt exporting slaves and ivory from regions of present-day Mozambique and Tanzania, and the mainland north of the island witnessed the major development of grain and coconut plantations. This entire pattern of economic growth was continually underwritten by Indian capitalists at Zanzibar and coordinated largely by Said's government at the coast. Seyyid Said ruled the East African coast in this way until his death in 1856; afterward the Arab-Indian alliance slowly collapsed because of British interference, succession disputes, and political squabbles.

What was Seyyid Said's contribution to East Africa? If the answer is based on what he left behind, then undoubtedly the increase in the Islamic faith and the spread of Swahili as the lingua franca of the coast and interior are the most enduring monuments of his rule. Although his economic revival helped launch the first sustained contact between the East African coast and interior, the Sultan must also be remembered for his part in at least a century-long pattern of domination and exploitation established, maintained, and encouraged by him and his successors.

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Takamori Saigo

The Japanese rebel and statesman Takamori Saigo (1827-1877) was the military leader of the Meiji restoration. His eventual revolt against the Meiji government in 1877 represented the resistance of the old warrior class to the swift and often ruthless policy of Westernization of Japan.

Takamori Saigo was born the eldest son of a lower-ranking samurai family on Feb. 7, 1827, in Kagoshima, the castle town of the Satsuma domain. As a youth, he showed much interest in both Wang Yang-ming Confucianism and Zen Buddhism, both of which stressed the importance of acting on individual conscience. After briefly attending the domain academy, he became a minor domain official. A huge man, physically powerful with a dark penetrating gaze and a commanding presence, he attracted the attention of the lord of the domain, Nariakira Shimazu, who agreed with his views that major domestic reforms were necessary to meet the challenge of the West. He acted as courier and confidant to Nariakira until the latter's death in 1858.

After an abortive attempt at suicide in 1858, Saigo remained in retirement until 1864, when he reemerged as a military leader in the domain. He led Satsuma troops in skirmishes with Choshu forces at Kyoto in 1864 and later in the shogunate's expedition against Choshu. Gradually, however, he became convinced that it was in the interest of both his domain and the country that Satsuma act in concert with Choshu to bring an end to continued domination of the country by the Shogun. In 1868 Saigo served as field commander of the imperial forces in campaigns against the military resistance of the shogunate. As a result of this experience, he won a reputation as a great military hero and the universal respect of the samurai who served under him.

Discontent with Meiji

Once the Meiji restoration was accomplished, Saigo found himself in growing disagreement with the leaders of the new imperial government. Although he was appointed minister of war in 1871 and became a field marshal and court councilor in 1872, he opposed the growing centralization of the government, the trimming of the legal and social privileges of the samurai class, and the rapid pace of Westernization. In 1873 he finally broke with the government when some of its members, who had returned from an extended trip to Europe, rejected his plan for an invasion of Korea to provide military glory for former samurai and to enhance Japan's international position.

Saigo returned to his native province, where there was much samurai discontentment with the abolition of their privileges and the shift of power from the feudal domains to the central government. Saigo seems to have remained politically inactive and even resisted pressure by discontented elements in other domains to revolt. But in 1877, when an army of former Satsuma samurai rebelled against the central government's attempts to end Satsuma's semi-autonomous administrative status, he agreed to lead them. On Sept. 24, 1877, he took his life in traditional samurai fashion during the final battle with government troops, which ended the rebellion.

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Arthur St. Clair

Arthur St. Clair (1736-1818), Scottish-born American soldier and politician, was the first territorial governor in United States history.

Arthur St. Clair was born on March 23, 1736, in Thurso. He attended the University of Edinburgh and had some training with the prominent London anatomist William Hunter. St. Clair joined the British army as an ensign in 1757 and served with Col. Jeffery Amherst in Canada. Three years later he married Phoebe Bayard, who bore him seven children. In 1762 he resigned his army commission and bought 4,000 acres of land in western Pennsylvania, which made him the largest resident landholder in that area.

This distinction brought St. Clair local responsibilities. He served as the agent for Governor William Penn in 1771 and justice of the Westmoreland County Court 2 years later. For several years he represented Pennsylvania in its fight with Virginia over the territory at Pittsburgh, but he had little success.

In 1775 St. Clair became a colonel in the American army, and a year later he became a brigadier general, serving with George Washington's forces in the American Revolution. By the spring of 1777 St. Clair had been promoted to major general and received command of Ft. Ticonderoga. When he evacuated that post, Congress recalled him. Although a court-martial cleared him in 1778, he received no further army assignments.

Returning to civilian life, St. Clair reentered politics. He was a member of the Pennsylvania Council of Censors in 1783; in 1785 he was elected to the Continental Congress, becoming president of that body 2 years later. When Congress established the Northwest Territory in 1787, St. Clair was appointed territorial governor.

St. Clair's career as governor was stormy. His territorial militia was dealt disastrous defeats by the Indians in 1790 and 1791. Meanwhile, his efforts to govern the territory caused considerable difficulty. He used his authority to obstruct legislation designed to curtail his power and democratize the territorial government. He opposed the move for statehood and, to delay it, tried to split the territory into smaller political units. When he denounced the Ohio Enabling Act as null, President Thomas Jefferson removed him from office. St. Clair then retired to his home near Ligonier, Pa., where he died on Aug. 31, 1818.

Further Reading

The most recent and only book-length biography of St. Clair is Frazer Ellis Wilson, *Arthur St. Clair: Rugged Ruler of the Old Northwest* (1944), which presents a laudatory account of his checkered career. William Henry Smith, *The St. Clair Papers: The Life and Public Services of Arthur St. Clair* (2 vols., 1882), ignores St. Clair's weaknesses, presenting only his virtues. For general studies of the problems encountered in settling the Northwest Territory see Richard L. Power, *Planting Corn Belt Culture* (1953), and John D. Barnhart, *Valley of Democracy* (1953). Randolph C. Downes discusses frontier Indian affairs in *Council Fires on the Upper Ohio* (1940). □

Ruth St. Denis

Ruth St. Denis (1878?-1968), American dancer and choreographer, was one of the founders of modern dance. Her work was characterized by its religious and Far Eastern content.

Ruth St. Denis, whose name was originally Ruth Dennis, was born in Newark, N.J., on January 20, probably in 1878, the daughter of an inventor father and a physician mother. At the age of 10 Ruth started dancing and gave her first solo performance in 1893 in a play produced by her mother.

Professional dance at this time presented two equally uninspiring alternatives: the world of vaudeville and the moribund classical ballet of opera. Miss St. Denis was delivered from this dilemma when she discovered an advertising poster for Egyptian Deities cigarettes showing the goddess Isis sitting on a throne. Immediately she saw the possibility of developing a dance on an Egyptian theme. While doing research on the culture and dance of Egypt, she discovered the dances of India.

With the help of some Indian friends, Miss St. Denis danced the *radha,* a freestyle Indian dance. She was the first in the Western world to introduce to a legitimate audience Oriental and Eastern dancing. The dances were accompanied by European music performed on Western musical instruments. American audiences were hostile to her experiments, labeling her the ''Jersey Hindoo'' and comparing her with the belly dancers at the local burlesque houses.

Miss St. Denis toured in Europe from 1906 to 1909, and her dances proved a great success. Like the dancer Isadora Duncan, Ruth St. Denis was also preoccupied with mysticism and was not concerned with steps but with the expressive movement of the body. But her style was more exotic and more lavishly theatrical—combining lights, scenery, costumes, music, and story in one unified experience—and her dances were much more religious.

In 1910 Miss St. Denis became the first solo dancer to play a New York theater as the evening star attraction. She continued to experiment with new dance forms. In 1913 she presented her *Egypta* dances and gave the first performance of *O'Mika,* a Japanese ballet based on her study of Japanese No theater.

In 1914 Miss St. Denis married her dancing partner, Ted Shawn, and they set up the Denishawn School of Dancing, the first serious school of dance in America with a

standard curriculum. From 1915 to 1931 it was *the* training ground for America's leading dancers and choreographers. Thirteen Denishawn tours of America helped create a basic audience for modern dance and establish dance in America as an accepted art form. The school's approach was eclectic and experimental. In 1925, for example, Miss St. Denis created *Tragica,* the first dance without music. In 1930 she and Shawn separated, and the school disbanded.

As a result of her study of Oriental systems of thought, Ruth St. Denis extended the religious implications of her dancing. In 1931 she founded the Society of Spiritual Arts to establish the dance as an instrument of worship. In 1947 she formed a Church of the Divine Dance in Hollywood, where she conducted dance masses and rituals. She continued to dance and experiment until her eighties. She died on July 21, 1968.

Further Reading

Ruth St. Denis's own account is *An Unfinished Life: An Autobiography* (1939). The authorized and most comprehensive biography is by a lifelong friend and dance critic, Walter Terry, *Miss Ruth: The "More Living Life" of Ruth St. Denis* (1969). An early appraisal was written by Ted Shawn, *Ruth St. Denis: Pioneer and Prophet* (1920). See also Walter Terry, *The Legacy of Isadora Duncan and Ruth St. Denis* (1959).

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Antoine de Saint-Exupéry

The French novelist and essayist Antoine de Saint-Exupéry (1900-1944), a pioneer commercial pilot, more than any other writer can be regarded as the poet of flight.

Antoine de Saint-Exupéry was born in Lyons on June 29, 1900; he attended Jesuit schools in France and Switzerland. He was a poor and unruly student but took great interest in the rapidly developing science of flight. In 1921 he began military service and learned to fly, later being commissioned as an air force officer. After 3 years in business, Saint-Exupéry became a commercial pilot in 1926, flying first from France to Morocco and West Africa. From his experiences he drew the novel that launched his literary career in 1929, *Courrier Sud* (*Southern Mail*). Here he portrays the pilot's solitary struggle against the elements and his sense of dedication to his vocation, stronger even than love.

In 1929 Saint-Exupéry was transferred to Buenos Aires, and he married in 1931. The same year he published his second book, *Vol de nuit* (*Night Flight*). Again the theme is the pilot's devotion to duty, and although, as in *Courrier Sud,* it ends in his death, this is seen not as defeat but as victory, a step forward in man's conquest of his environment. For Saint-Exupéry there are higher values than human life, and the novel achieves an almost tragic intensity.

During the following years Saint-Exupéry pursued his flying career, despite several crashes, but published no more books until 1939, when he brought out *Terre des hommes* (*Wind, Sand and Stars*). Less a novel than a series of essays containing the pilot's meditations, poetic in tone, on the spiritual aspects of the adventure of flight, it brought Saint-Exupéry to the height of literary fame.

In 1939 Saint-Exupéry rejoined the French air force and was decorated for bravery in 1940. After the French defeat, he went to the United States, where he wrote *Pilote de guerre* (*Flight to Arras*), published in 1942. This is the record of a reconnaissance mission in May 1940, during the German invasion of France, and the author's almost miraculous survival against enormous odds. In 1943 he rejoined his unit in North Africa, fighting with the Free French; although now overage, he insisted on undertaking reconnaissance missions. On July 31, 1944, his aircraft disappeared near Corsica, probably shot down by a German fighter; no trace was ever discovered.

Other works of Saint-Exupéry include a children's story, *Le Petit prince* (1943; *The Little Prince*); a long philosophical work published posthumously, *Citadelle* (1948; *The Wisdom of the Sands*); and volumes of correspondence and notebook jottings.

Further Reading

Curtis Cate, *Antoine de Saint-Exupéry: His Life and Times* (1970), is an excellent biography. Other studies, biographical as much as literary, include Richard Rumbold and Lady Margaret Stewart, *The Winged Life* (1955); Maxwell A. Smith, *Knight of the Air: The Life and Works of Antoine de Saint-Exupéry* (1956); and Marcel Migeo, *Saint-Exupéry* (trans. 1961). A good short study of him is in Henri Peyre, *French Novelists of Today* (1967).

Additional Sources

Saint-Exupéry, Antoine de, *Wind, sand and star,* London, Heinemann, 1970.

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Augustus Saint-Gaudens

Augustus Saint-Gaudens (1848-1907), the leading American sculptor of the late 19th century, is best known for his bronze historical memorials.

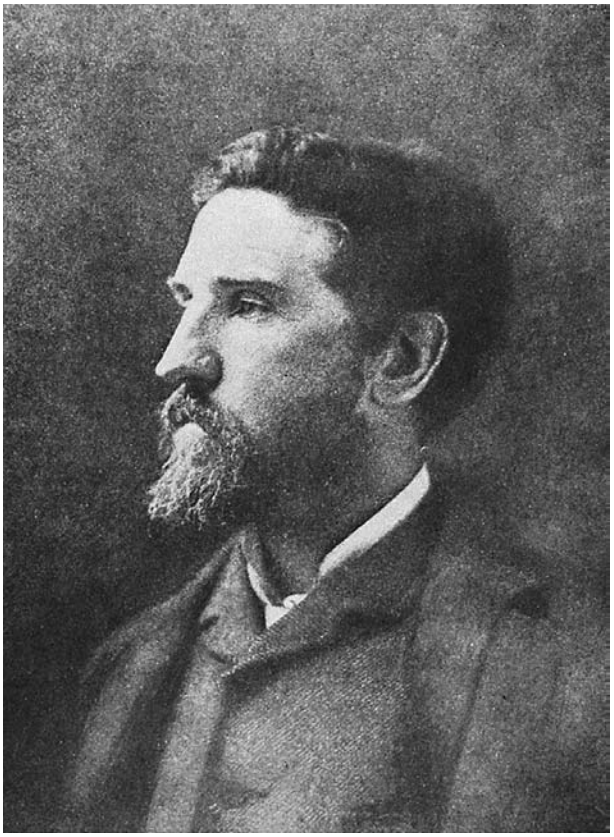

Augustus Saint-Gaudens was born in Dublin, Ireland, on March 1, 1848, and taken to America as an infant. He grew up in New York City. At the age of 13 he was apprenticed to a cameo cutter, and he later attended classes at Cooper Union and the National Academy of Design. In 1867 he went to Paris, where he studied at the École des Beaux-Arts, and in 1870 he left for Rome. His marble *Hiawatha* and *Silence,* carved in Rome, were his only significant works in the still prevalent neoclassic style.

Shortly after Saint-Gaudens returned to the United States in 1875, he received the commission for the Adm. Farragut monument in Madison Square, New York City. This work, which was completed in 1881, is imbued with the spirit of the early Renaissance, and it established his reputation. It was the first of a number of memorials relating to the Civil War. In the Farragut monument he combines the idealistic sense of the heroic with vivid portraiture. The base is adorned with extremely delicate low-relief sculptures, a form which Saint-Gaudens revived from the Renaissance. He had already achieved success in low-relief portraits.

Saint-Gaudens next executed a sculpture of Abraham Lincoln standing in front of a Renaissance chair (1887) for Lincoln Park, Chicago. As in the Farragut, he was associated with the architect Sanford White in constructing the base. Saint-Gaudens's *Puritan* (1887), a memorial to Deacon Samuel Chapin in Springfield, Mass., is an eloquent embodiment of early New England Puritanism. His next major Civil War monument was the complex memorial to Robert Gould Shaw (1884-1897), who had led the first regiment of Negro troops from Massachusetts and died during the conflict in 1863. This monument, opposite the State House in Boston, has a high-relief equestrian statue and other figures in varying depths of relief.

Probably Saint-Gaudens's best-known work is his memorial to Gen. Sherman (1892-1903) in Central Park, New York City, a work which blends realism and idealism. The figure of Victory is based on the ancient Victory of Samothrace, and the great equestrian statue is related to Donatello's 15th-century *Gattamelata*. Diana (1892; now in the Philadelphia Museum of Art) is Saint-Gaudens's one ideal nude. Perhaps his most moving and affecting sculpture is the figure sometimes entitled Grief (1891-1893), the monument to Mrs. Henry Adams in Rock Creek Cemetery, Washington, D.C. The inscrutable, enigmatic form is a touching embodiment of personal grief and tragedy, the greatest of all the allegories of death of the period.

Saint-Gaudens was eminently successful in his own time. He was the leader in the artistic community which grew up around his estate at Cornish, N. H. He died there on Aug. 3, 1907, and his house and studio have been preserved as the Saint-Gaudens Memorial.

Further Reading

A definitive study of Saint-Gaudens by John Dryfhout was in preparation as of 1972. Useful works are Royal Cortissoz, *Augustus Saint-Gaudens* (1907), and *The Reminiscences of Augustus Saint-Gaudens,* edited by Homer Saint-Gaudens (2 vols., 1913).

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Louis Antoine Léon de Saint-Just

Louis Antoine Léon de Saint-Just (1767-1794), a radical political leader during the French Revolution, was a member of the ruling Jacobin group in Paris during the Reign of Terror.

Louis de Saint-Just was born on Aug. 25, 1767, in Decize, the son of an army officer. After a period of schooling, he ran away from home to Paris, taking with him part of the family silver. He studied law for a time and also published a burlesque epic which was a mixture of the crudely erotic and of sharp criticism of the government and society of his day.

When the Revolution broke out in 1789, the youthful Saint-Just gave it his enthusiastic support, and he published in 1791 *The Spirit of the Revolution and of the Constitution of France*. He was too young to be elected to the Legislative Assembly that year, but in September 1792 he was elected a member of the Convention, whose task it was, now that the King had been deposed, to draft a new constitution and to govern France in the meantime. Saint-Just, handsome, proud, and self-possessed, spoke with the zeal of a dedicated revolutionist. He ruthlessly and brilliantly urged the trial and execution of the King; he participated actively in drafting the Constitution of 1793; and in the feverish atmosphere of foreign and civil war, he became the spokesman for the Jacobins in demanding the death of their moderate opponents, the Girondins.

In June 1793 Saint-Just became a member of the Committee of Public Safety, the executive body that ruled France in dictatorial fashion, using the so-called Reign of Terror as a means of repressing opposition. In October he was sent as a representative to the Army of the Rhine in Strasbourg, where the war was going badly and factionalism and opposition to the government in Paris were at their height. He was twice sent on similar missions to the Army of the North.

Back in Paris, Saint-Just defended the Terror in speeches and proposed a redistribution of the property of the disloyal rich, a plan that was never implemented. As spokesman for the Robespierrist faction, he denounced the extremist Hébertists; he also denounced Georges Jacques Danton and the Indulgents; and each time the objects of his scorn were sent to the guillotine.

Although a determined terrorist, Saint-Just was also an idealist. His unpublished *Fragments concerning Republican Institutions* reveals his Rousseauistic and Spartan utopianism. He and Robespierre were determined to fashion a new France, a ''Republic of Virtue,'' and for that goal the continuation of the Terror was essential. But a moderate trend had begun, prompted in part by the military victory of Fleurus, to which Saint-Just had contributed during his last mission to the army. For this and other reasons, a fatal split took place.

Saint-Just prepared a report denouncing his and Robespierre's opponents, to be delivered to the Convention on July 27, 1794. But he was interrupted by the opposition, and he, Robespierre, and their colleagues were arrested. Released by their supporters, they gathered at the city hall, hoping to prevail over their enemies with the aid of the Parisian populace. But shortly after midnight they were captured and executed. Saint-Just's youthful beauty and his terrible virtue have earned him the sobriquet of ''archangel of the Revolution.''

Further Reading

The most comprehensive and best biography, although sometimes unnecessarily detailed, is Eugene Newton Curtis, *Saint-Just: Colleague of Robespierre* (1935). A short and perceptive study is Geoffrey Bruun, *Saint-Just: Apostle of the Terror* (1932). Both studies are reasonably objective in their estimate of the man. Saint-Just's role as a member of the Committee of Public Safety is described in the excellent history of that organization by R. R. Palmer, *Twelve Who Ruled* (1941).

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Vinot, Bernard, *Saint-Just,* Paris: Fayard, 1985. □

Louis Stephen St. Laurent

Louis Stephen St. Laurent (born 1882) was a Canadian statesman. He was prime minister and leader of the Liberal party of Canada, and during his efficient government Canada experienced an economic boom.

Louis St. Laurent was born in Compton, Quebec, on Feb. 1, 1882, of French-and Irish-Canadian parents. Completely bilingual, St. Laurent was educated at Laval University, where he did brilliantly in legal studies. Until 1941 he was content to be a lawyer, building a large practice and earning a reputation for integrity and honesty.

In 1941, however, World War II was under way, and Ernest Lapointe, the minister of justice and French Canada's spokesman in Ottawa, had just died. Prime Minister Mackenzie King selected St. Laurent to be Lapointe's successor, and after giving serious consideration to the request, St. Laurent decided to accept for war service only.

The relations between French Canadians and English Canadians had always been delicate, but in wartime they were more so. St. Laurent played a major role in reconciling Quebec to conscription, and he quickly established himself as the Prime Minister's right-hand man. With the end of the war, he was persuaded to remain in the Cabinet as secretary of state for external affairs, and in this post he became one of the architects of the North Atlantic Treaty.

When Mackenzie King retired in 1948, St. Laurent was selected as his successor at a leadership convention, and in the next year he led the Liberals to a sweeping victory in a general election. St. Laurent's administration was fortunate to be in office in boom times, and with C. D. Howe, his English-Canadian lieutenant, St. Laurent opened the doors to foreign investment. The results in the short term were astonishing: Canada's gross national product climbed; population increased; the standard of living rose; and resources development proceeded apace. In 1953 the government was again victorious in a general election.

Although the boom continued, charges of arrogance and contempt for Parliament soon were leveled against the St. Laurent government, particularly after the extraordinary measures employed in the House of Commons during the great ''pipeline debate'' of 1956. St. Laurent's angry attacks on the policies of Britain and France during the Suez crisis of 1956 did little to improve matters, and in the general election of 1957 the government was defeated. St. Laurent continued as leader of the Liberal party until January 1958, after which he entered retirement. St. Laurent was a manager rather than a leader, and although he and his government were undoubtedly efficient, there were few tears shed over the end of his regime.

Further Reading

There are few serious studies of St. Laurent or his administration. The only biography, Dale C. Thomson, *Louis St. Laurent, Canadian* (1967), is uncritical. William Kilbourn, *Pipeline: Transcanada and the Great Debate* (1970), sheds interesting light on the pipeline debate of 1956. □

Abbé de Saint-Pierre

The French political and economic theorist Charles Irénée Castel, Abbé de Saint-Pierre (1658-1743), was an early philosophe of the Enlightenment. His pamphleteering expressed the intellectual upheaval and fascination with affairs of state which marked this era.

Of noble lineage, in 1680 Charles Irénée Castel, who is known as the Abbé Saint-Pierre, left his native Normandy and boyhood dreams of a monastic vocation for the ebullient intellectual atmosphere of Parisian university studies. For 5 years he followed every course available in the physical sciences, drifting further and further away from preoccupations with his ecclesiastical state as well as from what remained of his faith. After 1685 he experienced a brief return to the concerns of ethics and moral theology before abandoning the divine again for what would be the area of his real intellectual vocation—political theory. Henceforth his religion and his ''consecration'' to Holy Orders provided him with a comfortable living in sinecures which left him free to speculate on the art of government.

In 1712 Saint-Pierre composed his first important treatise, the *Project for an Everlasting Peace in Europe,* a text he would refine for years to come. He envisioned a confederation of European sovereigns who would renounce the use of arms and submit their differences to a council of arbitration. He was in fact simply modernizing a 1624 treatise of Henry IV's minister the Duc de Sully.

The basic political principle of Saint-Pierre's work was his refusal to accept as either inevitable or rational the divine right of kings. His treatise *La Polysynodie* (1718) represented, at the height of the regent's liberalization policies, an outright attack on individual sovereignty, suggesting rule by multiple councils and offering many unfavorable comparisons drawn from the recently ended rule of Louis XIV. The French Academy, to which he had been elected in 1694, was scandalized, and when Saint-Pierre refused to recant, he was summarily dismissed. His political influence was growing, however; the previous year he had issued *Mémoire sur la taille tarifiée,* suggesting tax reforms which amounted to the first version of proportional, declared revenue taxation. Historians consider this his most important contribution to governmental affairs, since some of its provisions actually found limited application after 1832.

In the ensuing years Saint-Pierre became a habitué of the salon of Madame de Tencin and a regular contributor to meetings of the Club de l'Entresol; it was here that the Baron de Montesquieu, who called Saint-Pierre his master, met him. The Abbé was very likely responsible for this progressive group's dissolution, however, when in 1731 A. H. de

Fleury suggested that he and others like him should refrain from discussing politics. In the last years of his life Saint-Pierre continued to write assiduously on governmental practice and management while pursuing his *Annales politiques,* a comprehensive, chronological treatment of the affairs of France eventually covering the years from 1658 to 1739; critics have compared this last work favorably to the *Siècle de Louis XIV* of Voltaire.

Curiously, Voltaire and most of the later *philosophes,* including Jean Jacques Rousseau, disdained the Abbé, readily placing him with cranks and inventors and remembering his chimerical *Trémoussoir* (a therapeutic chair which jolted its user like a carriage) better than his insightful projects for public assistance to orphans and the aged and infirm, the maintenance of highways in winter (complete with statistical evidence of its economic advantage), and Parisian postal reform. But Saint-Pierre lacked the doctrinaire assurance of the next generation; avoiding grandiose plans for human betterment, he continued to the end refining his practical suggestions, a modest reformer who died in 1743, before the age of prerevolutionary visions.

Further Reading

In English, a recent treatment of Saint-Pierre is Merle L. Perkins, *The Moral and Political Philosophy of the Abbé de Saint-Pierre* (1959), which contains an extensive bibliography. Partial studies of him appear in E. V. Souleyman, *The Vision of World Peace in Seventeenth and Eighteenth-century France* (1941); Carl Joachim Friedrich, *Inevitable Peace* (1948); and Francis Harry Hinsley, *Power and the Pursuit of Peace: Theory and Practice in the History of Relations between States* (1963). □

Charles Camille Saint-Saëns

The French composer Charles Camille Saint-Saëns (1835-1921) wrote music in almost every form and medium, characterized by polish and skill although lacking in ultimate depth or passion.

Born in Paris into a moderately poor family, Camille Saint-Saëns began his musical education by studying piano with his grandaunt. As a child, he exhibited considerable talent in performance and composition. He made his official concert debut as a pianist at the age of 11 and 2 years later was admitted to the Paris Conservatory. He studied composition with Jacques Fromentin Halévy and won prizes in organ in 1849 and 1851. Saint-Saëns's dexterity at this instrument, coupled with his ability to improvise, led in 1853 to his appointment as organist at the church of St-Merry and 5 years later at the Madeleine. From 1861 to 1865 he taught piano at the École Niedermeyer.

In 1871 Saint-Saëns helped found the National Society of Music, an organization devoted to the encouragement of young French composers, but he withdrew 5 years later as his essentially conservative nature had come into conflict with the changing interests of the younger composers. He resigned from his position at the Madeleine in 1877 and spent the following years touring North and South America, England, Russia, and Austria, conducting and performing his own compositions. Highly honored in his lifetime, he was admitted into the French Legion of Honor in 1868, gaining its highest order, the Grand-Croix, in 1913. He was outspoken against the music of Claude Debussy and the French impressionist school.

The compositions of Saint-Saëns include five Piano Concertos, of which the Second (1868) and the Fourth (1875) hold a secure place in the repertoire today. His *Introduction and Rondo Capriccioso* for violin and orchestra (1870) is better known than his other concertos. Among his symphonic poems the *Danse macabre* (1874) is probably his most popular composition. Its charm lies not only in its melodic appeal but in the delightful way in which Saint-Saëns imitates Death playing his out-of-tune violin and the rattling of the bones as the skeletons dance. Another composition that reveals his sense of humor is the *Carnival of Animals* (1866); the lovely cello solo ''The Swan'' comes from this work. More impressive than these occasional compositions is the Third Symphony (1886), the orchestration of which includes an organ as well as piano. His only operatic success, *Samson et Dalila* (1877), contains the well-known aria ''My heart at thy sweet voice'' and a colorful bacchanale.

In addition to his activities as composer and performer, Saint-Saëns was also the general editor of the complete works of Jean Philippe Rameau. The English conductor Sir

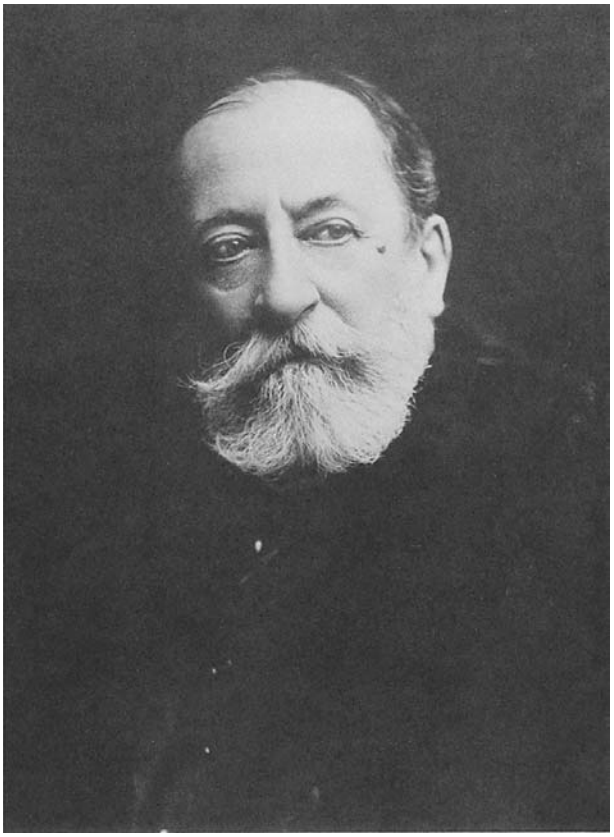

Thomas Beecham, in an oft-quoted statement, called Saint-Saëns the greatest second-rate composer who ever lived.

Further Reading

Considerable biographical information is in Saint-Saëns's autobiographical book, *Musical Memories* (1913; trans. 1919). James Harding, *Saint-Saëns and His Circle* (1965), is the most important study of the composer in English. Saint-Saëns is one of the subjects of Donald Brook, *Five Great French Composers* (1946).

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Smith, Rollin, *Saint-Saëns and the organ,* Stuyvesant, NY: Pendragon Press, 1992. □

Duc de Saint-Simon

The French writer Louis de Rouvroy, Duc de Saint-Simon (1675-1755), provides in his classic "Memoirs" a major source of information on the court of the "Sun King," Louis XIV.

The Duc de Saint-Simon was born on Jan. 16, 1675, in Paris. As a young aristocrat, he studied horsemanship and fencing as much as letters and entered the elite King's Musketeers at the age of 16. Three years later, apparently inspired by the memoirs of Marshal Bassompierre and others, which he read in the field, he began making notes for memoirs of his own.

Passed over for promotion in 1702, Saint-Simon abandoned his military career and went to live at the court of Versailles. He apparently continued to make notes and read extensively in the works of other memorialists and historians, to the point that his fellow courtiers often consulted him on questions of history, genealogy, and court etiquette. However, both his resignation from the army and his sometimes unwelcome knowledge of court traditions irritated Louis XIV, who excluded him from any official post for the rest of his reign.

After the death of Louis XIV in 1715, Saint-Simon played an important role as public and private counselor to the regent, Philippe II d'Orléans, retiring upon the death of the latter in 1723. After spending several years on such other historical projects as his *Notes on the Dukedoms and Peerages* and his *Additions* to the Marquis of Dangeau's *Journal,* he began revising and writing out his *Memoirs* in 1739.

In the *Memoirs,* Saint-Simon's observations allowed him to describe vividly both the elegance and the corruption of the court of Versailles. Despite some errors of fact and interpretation, his knowledge of history made him aware of the breakdown of traditional checks and balances that underlay Louis XIV's royal absolutism and which was to lead, in the next century, to the French Revolution. Saint-Simon's intensely written accounts of court intrigues and such events as the deaths of the Grand Dauphin, the Duke of Burgundy, and Louis XIV himself—as well as his incisive word portraits of his fellow courtiers—make him perhaps the world's greatest writer on the prestige, the ambitions, the uncertainties, and the ironies of public life. He completed his *Memoirs* in 1752. Saint-Simon died on March 2, 1755, in Paris.

Further Reading

Saint-Simon's *Memoirs* have never been completely translated into English. The most recent partial translation is by Lucy Norton, *Historical Memoirs of the Duc de Saint-Simon* (2 vols., 1967-1968). The best study of Saint-Simon in English is Edwin Cannan, *The Duke of Saint Simon* (1885). □

Comte de Saint-Simon

The French social philosopher and reformer Claude Henri de Rouvroy, Comte de Saint-Simon (1760-1825), was one of the founders of modern industrial socialism and evolutionary sociology.

The Comte de Saint-Simon was born in Paris to the poorer side of a prominent noble family. From childhood on he was filled with great ambitions that took him on many different paths. First commissioned into the army at 17, he served 4 years, during which he fought with some distinction in the American Revolution.

On his return to Europe, Saint-Simon tried a series of bold commercial ventures but had limited success before the French Revolution. During the Terror of 1793-1794 he was imprisoned for a year and barely escaped execution. This experience left him deeply opposed to revolutionary violence. After his release, for a short time he obtained a sizable fortune by speculating in confiscated properties, which he spent on a lavish Paris salon that attracted many intellectual and government leaders. But his funds were soon exhausted, and he lived his remaining years in constant financial difficulties.

In 1802 Saint-Simon turned to a new career as writer and reformer. In numerous essays and brochures written during the chaotic years of Napoleon's rule and the Bourbon restoration that followed, he developed a broad-ranging program for the reorganization of Europe. Although many of its ideas were commonplace, his program is distinctive for its blending of Enlightenment ideals, the more practical materialism of the rising bourgeoisie, and the emphasis on spiritual unity of restorationists.

All three strands are joined in Saint-Simon's evolutionary view of history—as a determined progression from one stable form of civilization to another—which gave his program a distinctive rationale. Each higher form was thought to be based on more advanced ''spiritual'' as well as ''temporal'' (that is, political-economic) principles, reflecting a more general process of cultural enlightenment. But each in turn also is destined to become obsolete as further cultural progress occurs.

Saint-Simon argued that all of Europe had been in a transitional crisis since the 15th century, when the established medieval order (based on feudalism and Catholicism) began to give way to a new system founded on industry and science. He wrote as the new system's advocate, urging influential leaders to hasten its inception as the only way to restore stability. In this he was one of the first ameliorators to argue for reform as an evolutionary necessity.

Saint-Simon's earlier writings, during Napoleon's reign (*Introduction aux travaux scientifiques du XIX siècle,* 1807-1808; and *Mémoire sur la science de l'homme,* 1813), stress the spiritual side of the transitional crisis. He argued that disorder was rampant because theistic Roman Catholicism, the spiritual basis of medieval society, was being undermined by the rise of science and secular philosophies. Although the trend was inevitable, Saint-Simon was highly critical of many scientists and intellectuals for their ''negativism'' in breaking down an established creed without providing a replacement. Instead, he called for the creation of an integrative social science, grounded in biology, to help establish a new ''positive'' credo for secular man in the emerging social order. This ''positivistic'' notion was developed by his one-time disciple Auguste Comte.

After Napoleon's downfall Saint-Simon shifted his attention from the ideology of the new system to its temporal structure and policies in a series of periodicals: *L'Industrie* (1816-1818); *La Politique* (1819); *L'Organisateur* (1819-1820); and *Du Système industriel* (1821-1822). These contain his main socialist writings, but his doctrines often are closer to venture capitalism and technocracy than to Marxism or primitive communalism. Saint-Simon's future society is above all one of productive achievement in which poverty and war are eliminated through large-scale ''industrialization'' (a word he coined) under planned scientific guidance. It is an open-class society in which caste privileges are abolished, work is provided for all, and rewards are based on merit. Government also changes from a haphazard system of class domination and national rivalries to a planned welfare state run by scientific managers in the public interest.

Saint-Simon's final work, *Le Nouveau Christianisme* (1825), inspired a Christian socialist movement called the Saint-Simonians, who were devoted to a secular gospel of economic progress and human brotherhood. After his death, his ideas were reworked by followers into the famous *Doctrine de Saint-Simon* (1829). This was the first systematic exposition of industrial socialism, and it had great influence on the Social Democratic movement, Catholic reforms, and Marxism.

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Charles Augustin Sainte-Beuve

The French literary critic Charles Augustin Sainte-Beuve (1804-1869), who developed a very personal technique of literary criticism, remains the most important literary arbiter of his century.

Born in Boulogne-sur-Mer, Charles Augustin Sainte-Beuve went to Paris in 1824 to study medicine. But by 1826 he was contributing actively to the *Globe,* where an article favorable to Victor Hugo won him the young poet's confidence and a place in his *Cénacle,* or coterie, among the most innovative literary talents of the time. Saint-Beuve's *Tableau historique et critique de la poésie française et du théâtre français au XVI siècle* (1828) not only rehabilitated the neglected Pléiade poets (Pierre Ronsard, Joachim du Bellay) but laid a claim to respectability for his contemporaries, ''romantic'' descendants of those forgotten giants of lyricism.

Saint-Beuve's own elegiac efforts in *Vie, poésies et pensées de Joseph Delorme* (1829) and Consolations (1830) enhanced a prestige among his peers that was not echoed by the public; his unhappy affair with Hugo's wife, Adèle (allusively chronicled in his novel *Volupté,* 1834), led to an open break with his most ardent supporters and initiated a period (mid-1830s) of spiritual upheaval during which he sought guidance in Saint-Simonism and even in the renewed Catholicism of Félicité Robert de Lamennais. His interest in the Jansenist community of Port Royal dates from these years, although he continued producing critical articles for the *Revue des deux mondes,* which would be collected in *Portraits littéraires, Portraits de femmes,* and *Portraits contemporains*. The *Histoire de Port-Royal* (3 vols., 1840-1848; originally a lecture series given in Lausanne in 1837-1838) remains his most important single contribution, however, and is often termed the most valuable and original work of literary criticism in the 19th century. Here his ideal role as ''naturalist of human spirits,'' seeking to classify by ''families'' and ''generations'' those writers whose interior lives he deliberately pursues, is clearly expressed. Sainte-Beuve sought here, as he would throughout his career, that ''relative truth of each thing'' by which literature remained for him a domain of vital and infinite variety.

The second half of Sainte-Beuve's career (1849-1869), marked by a hasty and widely criticized rallying to the regime of Napoleon III, saw his elevation to a place in the French Academy and finally (1865) a seat in the Senate. These were his most productive years, during which the *Causeries du lundi* (''Monday Chats'' in the *Moniteur*) regularly confirmed his official status as arbiter of national taste under the Second Empire. *Chateaubriand et son groupe littéraire* (1861; dating from a course given at Liège in 1848-1849) stands with *Port-Royal* as a major, unitary contribution. The *Lundis* and *Nouveaux Lundis,* however, best reveal that shifting, curious, always allusive talent with which he attempted to join ''physiology'' and ''poetry'' in an art of evocation and critical appraisal. Sainte-Beuve, by abandoning the dogmatic evaluations of his predecessors, made of criticism an inductive process based on detailed examination of the author's character, his life, and so his literary work. This historical, biographical method established Sainte-Beuve as the first ''modern'' literary critic.

Further Reading

There is no complete edition of Sainte-Beuve's works in either French or English, although many of his works have been translated. Two particularly useful critical biographies and appraisals are Harold Nicolson, *Sainte-Beuve* (1957), and Andrew George Lehmann, *Sainte-Beuve: A Portrait of the Critic, 1804-42* (1962). □

Kimmochi Saionji

Kimmochi Saionji (1849-1940) was the last elder statesman, or genro, of Japan. Catapulted by birth into high position, he played a major role in the Japanese government both during and after the Meiji restoration of 1868. He made the final recommendations for premiers until his death.

Born on Oct. 23, 1849, the second son of Kinzumi Tokudaiji, Kimmochi was adopted at the age of 2 by the Saionji family, who were court nobles (*kuge*) close to the imperial family. He served Emperor Komei as boy chamberlain and imperial guard and knew Mutsuhito as prince. When the latter became the Meiji emperor, Saionji at 19 was made a councilor (*sanyo*) and later was appointed a commander, assisted by Aritomo Yamagata, 10 years his senior.

After 10 years in France, imbibing liberal ideas, Saionji returned home in 1881 and was happy to find the Freedom and People's Rights movement in progress. He consented to head the *Toyo Jiyu Shimbun* (Oriental Liberal Newspaper) but was quickly ordered by the Emperor to step down.

Government Career

In 1882 Saionji accompanied Hirobumi Ito to Europe on his constitutional research mission and later spent 6 years as minister to Austria-Hungary, Germany, and Belgium. Returning home, Saionji became president of the Bureau of Decorations, then vice president of the House of Peers, and, when he was 46, during the Sino-Japanese War, minister of education in the second Ito Cabinet. It was thus natural for Saionji to assist Ito in founding the Seiyukai party in 1900 and later, after a turn at the presidency of the Privy Council, to follow Ito as party president. This in turn led to two premierships alternating with those of Taro Katsura, Yamagata's protégé. Yet on Yamagata's recommendation Saionji became *genro* in 1916 and was appointed chief delegate to the Paris Peace Conference in 1919, where he took part in founding the League of Nations. For this he was raised from marquis to prince.

With the death of Masayoshi Matsukata in 1924, Saionji became the only living *genro* and thus the ultimate "Cabinet maker." Although he was partial to the idea of a Cabinet based on a majority party, he could not find statesmen of real stature to choose from. This he blamed on the poor quality of the parties and the low level of the people's political understanding. As pressure from the military and support for aggression grew, Saionji lost confidence and considered resigning.

Fearing that civilians would be assassinated, Saionji recommended military men as premiers. In 1937 Saionji mistakenly thought that he had found an ideal premier in Prince Fumimaro Konoe, who could control the military. Saionji died on Nov. 24, 1940, still faintly hoping Japan could negotiate with Chiang Kai-shek and avoid war with the United States. Theoretically a bachelor, Saionji had three common-law wives and successive mistresses; he adopted a son who married his eldest daughter and became his heir, Hachiro Saionji. Saionji also distinguished himself as an author, a translator, and a musician on the biwa.

Further Reading

A scholarly study, *Prince Saionji* (trans. 1933), was written by Yosaburo Takekoshi, a noted Japanese historian. A fascinating fictionalized biography published before Saionji's death is Bunji Omura, *The Last Genro: Prince Saionji, the Man Who Westernized Japan* (1938), which contains glossaries. Although generally accurate and offering much background and personal detail, Omura did not have available the great amount of material that has since been published in Japanese by persons who knew Saionji personally. They include Sakutaro Koizumi, who edited Saionji's autobiography in 1949, and Kumao Harada, his personal secretary and official spokesman, who published a nine-volume work on him between 1950 and 1956, volume 1 of which, *Fragile Victory: Prince Saionji and the 1930 London Treaty Issue* (trans. 1968), is introduced and annotated by the translator, Thomas Francis Mayer-Oakes.

Additional Sources

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Andrei Sakharov

Andrei Sakharov (1921-1989), one of the Soviet Union's leading theoretical physicists and regarded in scientific circles as the "father of the Soviet atomic bomb," also became Soviet Russia's most prominent political dissident in the 1970s . From 1980 to 1986 he was banished from Moscow to Gorky and cut off from contact with family, friends, and scientific colleagues.

Andrei Sakharov was born in Moscow on May 21, 1921, the son of a physics teacher. A brilliant student, he studied at Moscow University under Igor Tamm, winner of the Nobel Prize for theoretical physics. During World War II Sakharov served as an engineer in a military factory. In 1945 he entered the Lebedev Institute in Physics and soon joined the Soviet research group working on atomic weapons. Author of numerous scientific articles in this period, his achievements were broadly recognized inside Soviet Russia and out. In 1953, at the age of 32, he became the youngest person ever elected to the Soviet Academy of Sciences.

Between 1950 and 1968 Sakharov conducted top secret research on thermonuclear weapons in a secret location. He also developed an acute awareness of the dangers of nuclear testing activity and the irreversible consequences of nuclear war. His activities as a dissident can be dated from the period of relative intellectual freedom under Nikita Khrushchev in the late 1950s, when Sakharov began to send letters to Soviet leaders urging a halt to nuclear testing. In November 1958 *Pravda* allowed him to publish a lengthy article criticizing a plan to send children talented in mathematics and physics to the countryside for farm work. He also published several prominent articles in *Atomnaia Energiia* and other Soviet journals arguing against continued nuclear testing and the arms race. His views apparently carried weight with Khrushchev and others, with whom Sakharov communicated directly, and influenced the Soviet decision to sign the first test ban treaty in 1963.

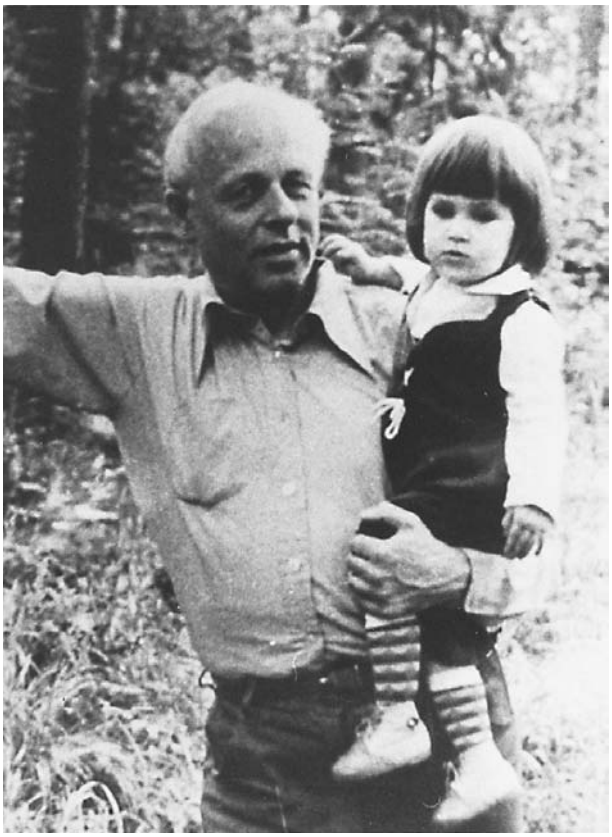

Andrei Sakharov (holding child)

The freedoms Sakharov and others enjoyed in these relatively liberal years had enormous effect. The ability to think and write openly about critical social issues was not easily repressed, despite the concerted efforts of Khrushchev's conservative successor, Leonid Brezhnev. In 1966 and 1967 Sakharov openly warned against efforts to rehabilitate Stalin and pressed for civil liberties. With the Soviet invasion of Czechoslovakia in 1968 and the brutal repression of the Prague Spring, Sakharov and others became more militant, expressing their criticism more openly and sometimes standing vigil at trials of those arrested for protest activities. It was at this time that Sakharov published his most prominent and eloquent political essay, *Reflections on Progress, Peaceful Coexistence and Intellectual Freedom,* urging cooperation between East and West, civil liberties, and an end to the arms race.

It was while standing vigil at one such trial in 1970 that Sakharov, a widower, met Elena Bonner, who soon became his second wife and strongest supporter. The publication of *Reflections* in the West resulted in Sakharov's removal from most of his scientific projects and his dismissal as principal consultant to the Soviet Atomic Energy Commission. It soon became difficult for him to publish scientific works as well, although he continued his research and writing. In these difficult circumstances, Sakharov, assisted by Bonner, rapidly assumed a leading role in the Soviet dissident movement.

His writings and protests throughout the 1970s generally touched four themes: the treatment of individuals, particularly other dissidents arrested or otherwise harassed for their political views; the suppression of civil liberties in the U.S.S.R. and elsewhere; attacks on Soviet ''totalitarianism,'' as he described it, and demands for political freedom in Russia; and the grave dangers of the arms race and nuclear development and testing plus the likely consequences of nuclear war. Sakharov's great international prestige as a nuclear physicist (and his particular knowledge of the Soviet Union's nuclear weapons program) gave special significance to his views and also for a time helped protect him from arrest and expulsion.

Toward the end of the 1970s Sakharov became increasingly alarmed about the Soviet arms build-up. A strong advocate of East-West parity in nuclear weapons, he saw the development of new Soviet missiles as a reflection of aggressive and expansionist designs. He frequently expressed his views to foreign reporters, and much of his *samizdat* writing appeared in the West. His outspoken criticism of the Soviet invasion of Afghanistan in late 1979 reflected these concerns and led, finally, to his detainment and expulsion from Moscow. In a celebrated incident, Sakharov was banished by administrative order to Gorky, a small city 250 miles east of Moscow, and cut off from open contact with friends and colleagues. Thus began a period of almost total isolation and constant harassment by the KGB (secret police).

Sakharov's plight became in the 1980s a constant sore in Soviet-American relations. In 1983 he reportedly consid-

ered emigration, but was refused because of his knowledge of Soviet state secrets. Continued protests against Soviet militarism resulted in new threats and warnings to him and to family members. On several occasions Sakharov engaged in hunger strikes to call attention to these threats and to gain the right of family members to go abroad. In 1983 President Reagan proclaimed May 21 ''National Sakharov Day'' in recognition of his courage and his contribution to humanity.

Sakharov was detained in Gorky for almost seven years, released at last by Mikhail Gorbachev in 1986. The remaining three years of his life were spent traveling abroad—something he had never previously done, despite his international fame. He died of a heart attack on December 14, 1989, in Moscow.

Three times named ''Hero of Socialist Labor'' (1953, 1956, 1962), winner of the Order of Lenin, the Stalin Prize, and the Lenin Prize, Sakharov also received the Nobel Peace Prize in 1975 for his tireless work for nuclear disarmament and his outspoken criticism of human rights violations everywhere, especially in his homeland. He was for many, inside the Soviet Union and out, a noble symbol of courage, intelligence, and humanity.

Further Reading

Articles by Andrei Sakharov can be found in translation in various places, including the journals *Chronicle of Human Rights, Russia;* and *New York Review of Books*. An important article, ''A Letter from Exile,'' was also published in the *New York Times Magazine* on June 8, 1980. Sakharov's major books in English are *Progress, Coexistence and Intellectual Freedom* (1972); and *Alarm and Hope* (1978). There is also a collection of essays, *Sakharov Speaks* (1974), edited by Harrison Salisbury.

Numerous articles about Sakharov have appeared in Western newspapers and journals, particularly *The Bulletin of Atomic Scientists* (1971, 1978, 1981, 1982, 1983, and 1984); *Science* (1973, 1975, 1981, and 1984); and *TIME;* and *Newsweek*. His activities as a dissident are chronicled in *Biographical Dictionary of Dissidents in the Soviet Union, 1956-75* (1982). Readers interested in examining particular aspects of his career more closely should consult the *New York Times* through its annual index. An ''Autobiographical Note'' appears in *Russia* (1981), but there is as yet no adequate biography.

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Saladin

Saladin (1138-1193), a Kurdish ruler of Egypt and Syria, is known in the West for his opposition to the forces of the Third Crusade and for his capture of Jerusalem.

From about 1130 Zengi, the Turkish atabeg (regent) of Mosul and his son, Nur-ad-Din (Nureddin), who succeeded him in 1146, undertook a holy war to unify Syria. Saladin Arabic, Salah-ad-Din Yusuf ibn Aiyub) served with his uncle, Shirkuh, under Nur-ad-Din and was strongly impressed with the need to complete the unity of Islam under orthodox rule.

After several expeditions into Egypt, where the Fatimid dynasty remained the most important of the successor kingdoms established after the fall of the Abbasid empire, Saladin assumed full military power on the death of Shirkuh in 1168. He was successful in repulsing the combined French-Byzantine invasion of Amalric, King of Jerusalem, a victory which opened the way for him to move his armies up into the Transjordan area. The Fatimid caliphate was crushed by 1171, and on the death of Nur-ad-Din 3 years later, Saladin began the conquest of the Frankish lands and of the old Zengid empire. He shortly occupied Damascus and married the widow of Nur-ad-Din. He thus faced increased hostility from two sides: from the Zengid rulers at Mosul, who were in no way enthusiastic about his conception of the *jihad,* or holy war, and from the Latin forces under Baldwin IV, the Leper King. The complexities of operating on two fronts at the same time were reduced somewhat by diplomatic negotiations with Baldwin and Raymond of Tripoli as well as with the Byzantine emperor

and certain of the Italian maritime cities. In the former case the result was essentially negative. A series of provisional treaties served to forestall an attack on the vulnerable western side, for Baldwin proved to be quite capable of containing Saladin, although he was unable to do him any damage. But in the latter case not only were assurances of nonintervention given, but material aid was obtained.

By the end of 1185 Saladin had imposed his authority in northern Syria and Mesopotamia, and he was ready to turn his full attention to the crusading kingdom. After the unfortunate betrayal of a peace treaty by a Western knight, the *jihad* was declared in the beginning of 1187. Drawing troops from Syria as well as from Egypt, Saladin brought his combined forces to face the Latin army at Hattin near Tiberias in July. The star-crossed monarchy in Jerusalem, born of the antagonisms among the leaders of the First Crusade, was never able to operate from a position of strength, and once again personal jealousies were responsible for the overwhelming defeat by the Moslem forces. Saladin set a trap for the crusaders; they marched into it and were annihilated. By any measure Hattin was a disaster for the West, and in rapid sequence most of the other important towns, Acre, Sidon, Jaffa, Caesarea, Ascalon, fell into Moslem hands. Finally, Jerusalem was occupied on October 2. Further campaigning reduced the extent of Frankish power in Syria to Tyre, Antioch, and Tripoli.

The kings of western Europe responded to the fall of Jerusalem by taking the cross and then by gathering their knights together in the expeditions known to history as the Third Crusade. Their chief victory was the successful siege and relief of Acre, which capitulated in July 1191. King Richard I of England defeated Saladin at Arsuf and then concluded an armistice in the fall of 1192 without having been able to retake Jerusalem. Nevertheless, Richard's presence in the East clearly prevented Saladin from capitalizing fully on his victory at Hattin. After 12 days of illness, Saladin died on March 4, 1193.

Saladin is described in the pages of his biographer, Baha ad-Din, as one who was entirely committed to the justice of the *jihad* against the unbelievers. Of medium height and gentle manners, courageous, even ruthless, but generous and humane, he was respected by his followers and by his adversaries for the steadfast manner in which he kept his promises. Strong in his faith, he was orthodox to the point of intolerance, as in the summary murder of as-Suhrawardi, a heretical preacher of Aleppo. It should be remembered that it was Saladin who carried on the work of Nur-ad-Din and completed the unity of Islam, although his success did not long survive him.

Further Reading

The fundamental full-length treatment of Saladin is S. Lane-Poole, *Saladin and the Fall of the Kingdom of Jerusalem* (1898; rev. ed. by H. W. C. Davis, 1926). Other works on him are Charles J. Rosebault, *Saladin, Prince of Chivalry* (1930), and G. E. T. Slaughter, *Saladin, 1138-1193* (1955). An important chapter on his early career by Sir H. A. R. Gibb is in Kenneth M. Setton, *A History of the Crusades,* vol. 1 (1969). □

António de Oliveira Salazar

The government of the Portuguese statesman António de Oliveira Salazar (1889-1970) once was considered to be the very model of a modern authoritarian political system.

António de Oliveira Salazar was born on April 28, 1889, in Vimieiro near Santa Comba Dão in the province of Beira Alta. His parents, owners of several small estates, as well as innkeepers, were António de Oliveira and María de Resgate Salazar, who, despite financial problems, saw to it that Salazar was well educated. He entered the seminary of Viseu in 1900, but after 8 years of religious training he decided to teach. In 1910 he began to study economics at the University of Coimbra, spending 4 years there as a student and another 7 as an economics professor. He obtained a chair of political economy in 1918. A knowledge of economics was valuable in underdeveloped Portugal, and soon Salazar was well known by the government for his monetary skills.

The emergence of Salazar as a national figure came at a difficult moment in Portuguese history. After more than a century of economic difficulties tied to imperial decline, political life had degenerated badly. The double assassination of Carlos I and the crown prince in February 1908 and the overthrow of Manuel II in October 1910 had led to creation of a republic which in the 16 years of its existence went from crisis to crisis. The University of Coimbra furnished many republican leaders in the first phase of the period, but spread of a deeper radicalism engendered a conservative reaction led by António Sardinha. He sought an ''organic monarchy'' that would be traditionalist and antiparliamentary, but chaos prevented any success.

Economic Policies

In the stalemate after 1918 Salazar's star rose. His economic thought was strongly influenced by Catholic corporatism and Leo XIII's *Rerum novarum*. He favored joint labor-management industrial commissions, compulsory arbitration, and Catholic trade unions. In January 1921 Salazar was one of three Catholic deputies elected to the Parliament, but turmoil was still so great that he attended only a few sessions before returning to the university. However, in May 1926, when a military dictatorship overthrew the republic, Salazar was offered the Ministry of Economic Affairs. He refused the position until 1928, when he received great powers which made him the most important figure in the government.

Salazar's reforms brought some national stability by prohibiting the import of foreign goods, cutting the state budget, and developing a new tax system. Soon he turned to a revision of the structure of government itself. ''In an administrative system in which lack of sincerity and clarity were evident,'' he said, ''the first requirement is a policy of truth. In a social order in which rights were competitive and unaccompanied by equivalent duties, the crying need is for a policy of sacrifice. And in a nation divided against itself by

groups and clashing interests which threatened its unity, the main need is a national policy.''

Ruler of Portugal

The national policy emerged during 1929 in the wake of Portugal's newfound stability, when Salazar's reforms stood the test of the Depression. The military leaders of the dictatorship no longer had as much prestige or interest in ruling, and Salazar informally became the strongest man in the regime. He immediately began to write a new constitution which was approved by plebiscite on March 19, 1933. It created a corporative state divided by levels into *sindicatos* (government unions by industry), *gremios* (guilds of employers), and *ordens* (white-collar organizations). Each of these handled welfare arrangements, employment of their members, and vocational training and negotiated national wage agreements. Each was also guided by special government secretariats that dictated policy. A fourth level was made up by the armed forces, although here there was more autonomy in honor of the role played by the services in establishing the new regime. All four levels elected representatives who then chose deputies for the national Parliament, giving the franchise to the corporative institutions rather than to the national electorate—a variation of the indirect franchise. Salazar's motto was ''control by stability,'' which was facilitated further by the provision that only his National Union party had official status. The president of the party became president of the republic with enormous executive powers, not the least being control of the newly established secret police, the PIDE.

Much of this structure had been modeled on Mussolini's Italy, and Salazar remained diplomatically close to Mussolini in the 1930s. He intrigued several times against the Spanish Republic, and when the Civil War broke out in Spain, he recognized Franco's Nationalists in December 1937. Portugal supplied funds and arms to the Burgos government until the end of the war, and on March 17, 1939, a pact of friendship and nonaggression was signed between the two countries which pledged eternal opposition to communism and created an ''Iberian bloc'' linking them together against outside attack. For Portugal it was the first time since 1640 that it had cooperated directly with Spain, but even so Salazar was restrained by long-standing treaties with Great Britain, which kept him from closer cooperation with either Franco or Mussolini. Portugal, as a result, remained correctly neutral during World War II until 1943, when Salazar granted the Allies bases in Portuguese territory. His anticommunism brought Portugal into NATO in 1949 and won him backing to join the United Nations at the same time.

Postwar Period

The postwar period, despite these successes, was troubled, first because of domestic economic difficulties and then because of colonial unrest in Angola and Mozambique. Government mismanagement of both problems led to renewal of opposition to Salazar's dictatorship in 1956. Two years later, an opposition candidate, Humberto Delgado, polled a quarter million votes for the presidency, which Salazar had occupied since 1951. The PIDE became more active, but the opposition continued to grow until 1965, when Delgado was assassinated in Spain. By that time Draconian measures in the colonies diminished the drive for independence to the point where there was less unrest in metropolitan Portugal, although vestiges of opposition continued to manifest themselves spasmodically until September 1968, when Salazar was incapacitated by a massive brain hemorrhage. His 36-year rule thus came to an end on September 27, when Marcelo Caetano of the National Union replaced him in the premiership. Salazar died on July 27, 1970, in Lisbon.

Further Reading

A biography of Salazar is Christine Garnier, *Salazar: An Intimate Portrait* (1952; trans. 1954). See also Gowan Pinheiro, *Oldest Ally: A Portrait of Salazar's Portugal* (1961). □

'Ali' Abdallah Salih

After rising through the military ranks and following a series of military coups, 'Ali' Abdallah Salih (born 1942) was elected president of the Yemeni Arab Republic (North Yemen) in 1978. After several years in which the legitimacy of his government grew along with his reputation as a consensus-builder, Salih became the first president of the United Republic of Yemen in 1990.

Brigadier General 'Ali' Abdallah Salih became the first president—officially, chairman of the Presidential Council—of the Arab world's newest state, the Republic of Yemen, in May 1990. With 13 million people, the fledgling republic was the Arabian peninsula's most populous country. It united the former Marxist, Russian-aligned People's Democratic Republic of Yemen (SouthYemen) with the more moderate tribal-and military-oriented Yemeni Arab Republic (North Yemen), over which 'Ali' Abdallah Salih had presided since July 1978.

Salih's rise to the presidency of a country which combined southwestern Arabia into one political entity was the culmination of a remarkable career. He was born in modest circumstances in 1942 in the small agricultural town of Bayt al-Ahmar. He was a member of the Sanhan tribe, a numerically and politically insignificant segment of the powerful Zaydi Muslim Hashid tribal confederation that had long dominated extensive districts southwest of the Yemeni capital of Sana'a. Salih's formal education was limited to a Koranic primary school in Bayt al-Ahmar.

He began his military career as a teen-aged private soldier in the Hashid tribal levies attached to the army of the Zaydi imams who had ruled Yemen for a thousand years. However, when the Hashid shaykh supported the military coup that toppled the royalist government in September 1962, Salih's allegiance was transferred to the new republican regime. But Imam Badr did not accept his deposition and ignited a six-year civil war in an ultimately unsuccessful attempt to restore royal rule. Nevertheless, Salih's career profited from the conflict because influential Hashid patrons secured him a commission as a second lieutenant in the republican army in 1963. The most important of these patrons was Colonel Ahmad Husayn al-Ghashmi, who was destined to become the army's chief-of-staff and, briefly in 1977-1978, the Yemeni Arab Republic's president.

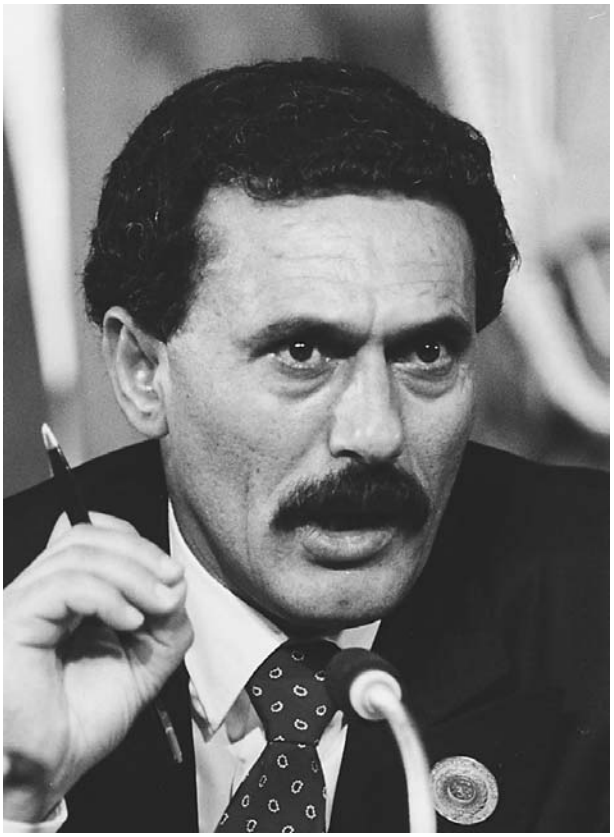

As an al-Ghashmi protege, 'Ali' Abdallah Salih's star rose steadily. Active in the civil war, he matured into a tough, effective soldier willing to take personal risks. He attended various service schools and successively advanced from junior officer to armored company commander, armored battalion commander, staff officer in the Armored Division, and chief of armaments in the Armored Corps. As his career progressed, Salih was increasingly drawn into Yemen's political affairs, especially after the 1974 coup when Ibrahim al-Hamdi took over as president. Salih's mentor, Colonel al-Ghashmi, one of the coup organizers, became Hamdi's army commander and arranged for his client's appointment to the twin-posts of brigade commander and military governor of the strategically important Ta'iz province with the rank of major. In 1977 Salih played a major role in the events which led to al-Hamdi's assassination and al-Ghashmi's subsequent assumption of the presidency. But after an eight-month rule, in June 1978 al-Ghashmi himself was killed by a bomb smuggled into his office. The Yemeni Arab Republic's fifth president—its third in less than a year—was about to take office.

Given the chaotic situation, the power to select the new president was essentially in the hands of the military. Salih, although seemingly little qualified for the presidency either by seniority, political experience, or education, had been promoted to lieutenant colonel and army deputy commander in the wake of al-Ghashmi's assassination. He was well-placed to bid for the post as the military's candidate. Thus, on July 17, 1978, after aggressive political maneuvering, 'Ali' Abdallah Salih was elected North Yemen's president and army commander-in-chief.

Salih's initial year in office was not promising. Dismissed by many as an opportunistic, rude-speaking, tribal fighting-man who could not master the rough-and-tumble of North Yemen's traditional politics, he barely survived assassination plots, coup attempts, and military disaster in border fighting with South Yemen. To stay in control, he relied heavily upon members of his tribe, close relatives, and especially his seven brothers, whom he placed in sensitive posts in the national security apparatus, the army, and the air force.

Nevertheless, eventually he converted North Yemen's chaotic political environment into a comparatively stable one. Like many in the military, Salih was an authoritarian nationalist and statist by nature. But he also championed the cause of national reconciliation. Thus, his leadership style tended to be center-oriented and friendly to compromise and consensus building. In time, this linked the aspirations of the military to those of left leaning statists, middle-of-the-road technocratic, professional, and business interests as well as conservative tribal and religious leaders. Moreover, because he allowed educated technocrats to operate the bureaucracy, the administrative effectiveness of the government rose significantly. Meanwhile, although Salih believed

in a ''no-party'' government, he also encouraged carefully controlled popular political participation through the thousand-member General People's Congress that met regularly after 1982. The enhanced legitimacy of Salih's regime plus his record as a consensus-building nationalist were among the chief reasons that South Yemen, after a decade of inconclusive talks, was willing in 1989 to address its increasingly discouraging internal political problems by uniting with North Yemen. Another stimulus for unification was the promise of economic benefits that would accrue to both parts of Yemen if they joined to cooperatively exploit the large oil deposits that were discovered in the mid-1980s along their common border. The South Yemenis were not disappointed in Salih, for after unification he moved leftward to accommodate them.

Initially, President Salih was unsure of himself when dealing with foreign leaders, but this changed as he gained experience. His extensive travels included visits to both the Soviet Union and, in January 1990, the United States. Family ties strongly influenced the course of President Salih's career, and his own marriage produced five children. In historical terms, however, 'Ali' Abdallah Salih's chief accomplishment was to surmount Yemen's traditional family-oriented factional politics to promote the political stability that allowed realization of his countrymen's long-held dream to unify all of southwestern Arabia into a single state.

In 1994, war broke out again. In June of that year, under his leadership, the war with South Yemen came to end after only two months and the two sides agreed to an eventual reunion. As late as 1997, Salih still held the position as President.

Further Reading

Outside of brief official sketches there is no biography of President Salih. Information is found in various newspapers such as the (London) *Times;* the *New York Times,* specialized magazines such as *The Middle East Journal,* and scattered in a few books such as Robert D. Burrowes, *The Yemen Arab Republic, The Politics of Development* (1987); J. E. Peterson, *Yemen, The Search for a Modern State* (1982); Brian Pridham (editor), *Contemporary Yemen; Politics and Historical Background* (1984); and Richard Nyrop (editor), *The Yemens, Country Studies* (1986).Updated information gathered from the *LA Times* North Reverses Self, Supports Truce in Yemen, Friday, June 3, 1994; U.N. Demands Yemen Halt Attack on Rebel City Aden, Thursday, June 30, 1994. □

Carlos Salinas de Gortari

Carlos Salinas de Gortari (born 1948) was elected president of Mexico in 1988. He quickly moved toward an economy based more on free market principles than on state control and toward better economic relations with the United States. He is, perhaps, best known for his role in negotiating the North American Free Trade Agreement (NAFTA).

Born on April 3, 1948, in the small town of Agualeguas, Nuevo León, only about 25 miles from the United States border, Carlos Salinas de Gortari was raised in a politically active Mexican family. His father, Raul Salinas Lozano, had served the state of Nuevo León in the national Senate and in 1958 became Mexico's secretary of industry and commerce, a position he held for six years. The younger Salinas, after having received his undergraduate degree in economics at the National Autonomous University of Mexico, entered the graduate program at Harvard University. Compiling an excellent academic record and writing a dissertation on ''Production and Political Participation in the Mexican Countryside,'' he was awarded a Ph.D. in political economy in 1978.

In 1982, Miguel de la Madrid, one of Salinas' former economic professors, became president of Mexico and appointed his ex-student to a major cabinet position secretary of planning and budget. After a few years of observing his young cabinet minister's high level of performance, the president also began grooming Salinas to succeed him in the nation's highest office. In the summer of 1988, Carlos Salinas de Gortari, then only 40 years old, won the Mexican presidency in the closest presidential election of the 20th century. With strong opposition from both the right and left, Salinas, the candidate of the Partido Revolucionario Institucional (P.R.I.), won the office with less than 51 percent of the popular vote. Some political analysts argued that the election had been fraudulent and that the winning candidate in reality had not received the constitutionally required majority vote.

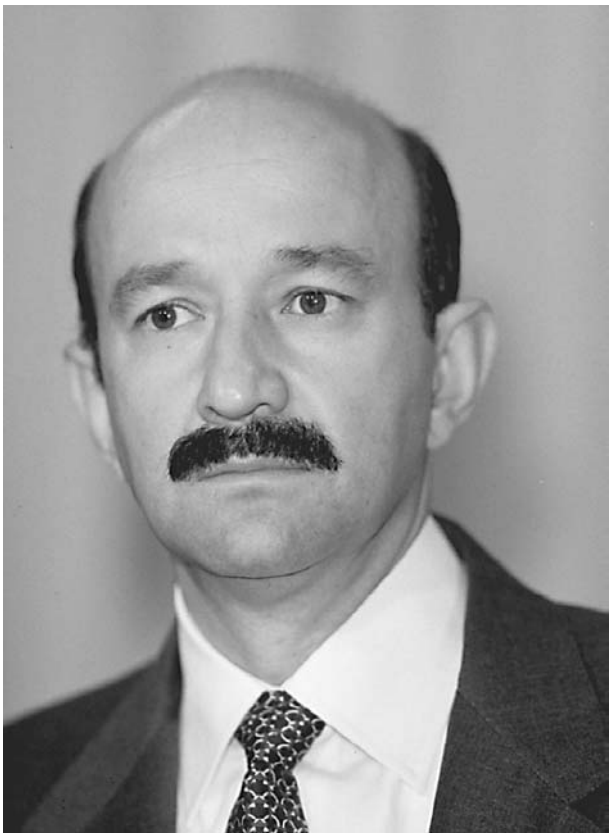

Inheriting a country in which the government's political legitimacy was in question and which many believed was on the verge of economic collapse, Salinas had an inauspicious start. Like many of his predecessors, he asked his citizenry to tighten their belts and accept a new round of austerity measures in the effort to bring about some semblance of economic stability. In effect, he was asking the poor to accept their miserable squalor. But he did have a plan, and within a year he had begun to depart noticeably from the more timid approaches of his immediate predecessors.

While never relinquishing the mantle of ''Revolutionary'' leadership, Salinas de Gortari demonstrated clearly that he planned to move his country in a more conservative direction during his first two years in office. He surprised many with an early announcement that Mexico, a country with a long history of anti-clericalism, should seek to normalize its relations with the Roman Catholic Church. In February 1990, the president named a personal representative to the Vatican and a few months later, during Pope John Paul II's visit to the country, indicated Mexico should establish formal diplomatic relations with the Holy See.

In an even more startling change of direction, President Salinas, observing the collapse of socialism in the Soviet Union and Eastern Europe, also let it be known that he would place his presidential faith less in continued statism and more in the dynamics of the free market. The new economic policy saw his government strike out against organized labor and adopt a strong stand against even the powerful petroleum workers and copper miners unions. The president also wanted the government to divest itself of costly, inefficient, and bureaucracy-laden government companies, the so-called parastatal corporations. He began selling off dozens of them to the private sector, including the government-owned airline, Aeromexico, and the large Cananea Copper Mines in the northern state of Sonora. A new, more lenient attitude to foreign capital became integral to government policy. Salinas believed that foreign capital should be encouraged, not feared, and had his congress enact legislation easing the 1973 foreign investment law which restricted foreigners to 49 percent ownership of Mexican enterprises.

The most dramatic shift of all was Salinas' announcement in the spring of 1990 that Mexico would enter into negotiations with the United States for the purpose of establishing a free trade agreement. This policy was in direct conflict with the economic model embraced by every Mexican president since the revolution. The historical tradition had been one of economic nationalism and the subsidizing of Mexican products for the purpose of keeping foreign competition out. Now, for the first time, a Mexican president, seeing trade barriers and international suspicions recede in Western Europe, admitted publicly that his country's economic future would inevitably be linked to that of the United States and that Mexico's interests could be best served by eliminating barriers to the free flow of goods and services across the international line that separated the two countries. It was a calculated gamble and one which precipitated a lively debate within the country. But many political realists agreed with the president's assessment. The idea of a Latin American common market continued to be no more than a chimera and Mexico found herself with few alternatives to stimulate badly needed economic development. Integrating Mexico's economy with that of the United States, Salinas concluded, was reasonable, prudent, and potentially beneficial.

Salinas' policy of restructuring the economy, providing social programs, and attacking corruption in government and some labor unions proved popular with the Mexican electorate. *Salinastroika* was the word coined to describe the transformation in Mexican economy when Salinas took office.

In the mid-term congressional elections of 1991 the P.R.I. candidates won by a margin far greater than the vote that put Salinas into office.

Salinas' critics belittled his attempts to improve the living for the Mexican populace. In 1993, statistics claimed more than 70 percent of the population earned less than needed to purchase food and meet basic nutritional requirements and about 30 percent had little or no access to health care. In 1994, these numbers were paired with the peso and foreign debt crisis that occurred shortly after he left his post, giving critics more fuel for their fire.

On March 23, 1994 presidential candidate and Salinas' rival Luis Donaldo Colosio was assassinated. Salinas has denied any involvement with the murder and rejected rumors he argued with Colosio days before the shooting. He alleged the death of Colosio was a personal and political blow against him.

Nov 30, 1994 was the last day of Salinas' presidential term . Less than one month later, the peso devaluation began, marking Mexico's most debilitating economic crisis to date.

Salinas' predecessor, President Ernesto Zedillo, exiled Salinas from Mexico in March of 1995. Since that time, reports and rumors of the ex-president in New York, Boston, Canada, Cuba, the Bahamas and Dublin, Ireland remain ambiguous.

The Mexican government moved against Salinas' brother, Ral Salinas, who allegedly stashed $83.9 million in Swiss bank accounts under false names while working in the government. Ral's wife, Paulina Castańón, was also jailed in Switzerland in a narcotics money-laundering investigation. Swiss authorities suggested the money in Rual Salinas' accounts might have come from drug traffickers, according to the *New York Times* . It is also alleged that Salinas' sister, Adriana, is under investigation for fraud that may have made her millions richer.

Salinas denied any involvement in the money scandal. ''My brother Raul's deception is unacceptable to me,'' Salinas said in a *New York Times* interview.

Further Reading

There is no English-language biography of Mexican president Carlos Salinas de Gortari. Two recent studies of Mexican politics, Judith Adler Hellman, *Mexico in Crisis* (2nd ed.,

1983); and Daniel Levy and Gabriel Székely, *Mexico Paradox of Stability and Change* (2nd ed., 1983), provide context for his economic policies. Michael C. Meyer and William L. Sherman's *The Course of Mexican History* (4th ed., 1990) contains a brief section on the Salinas administration. □

J. D. Salinger

Best known for his controversial novel *The Catcher in the Rye* (1951), Salinger is recognized by critics and readers alike as one of the most popular and influential authors of American fiction to emerge after World War II. Salinger's reputation derives from his mastery of symbolism, his idiomatic style, and his thoughtful, sympathetic insights into the insecurities that plague both adolescents and adults.

Salinger's upbringing was not unlike that of Holden Caulfield, the Glass children, and many of his other characters. Raised in Manhattan, he was the second of two children of a prosperous Jewish importer and a Scots-Irish mother. He was expelled from several private preparatory schools before graduating from Valley Forge Military Academy in 1936. While attending a Columbia University writing course, he had his first piece of short fiction published in *Story,* an influential periodical founded by his instructor, Whit Burnett. Salinger's short fiction soon began appearing in *Collier's, The Saturday Evening Post, Esquire,* and other magazines catering to popular reading tastes. Salinger entered military service in 1942 and served until the end of World War II, participating in the Normandy campaign and the liberation of France. He continued to write and publish while in the Army, carrying a portable typewriter with him in the back of his jeep. After returning to the States, Salinger's career as a writer of serious fiction took off. He broke into the *New Yorker* in 1946 with the story ''Slight Rebellion Off Madison,'' which was later rewritten to become a part of *The Catcher in the Rye*. Salinger quickly became one of the top contributors to the prestigious magazine. After *The Catcher in the Rye* was published, Salinger found himself at the center of a storm of controversy. His novel was lauded by many, but condemned by others for its language and social criticism. When it began to find its way onto the recommended reading lists of educational institutions, it became the target of numerous censorship campaigns. Salinger reacted to all the publicity by becoming increasingly reclusive. As years passed, and his continuing work on the Glass family saga drew increasing critical attacks from even those corners of the literary establishment that had once accorded him an almost cult-like reverence, he withdrew from publishing and public life altogether. His novella-length story ''Hapworth 16, 1924,'' which once again revolved around an incident in the Glass family, appeared in the *New Yorker* in 1965; it was his last published work. Since the early 1960s, he has lived in seclusion in New Hampshire. Reportedly, he continues to write, but only for his own satisfaction; he is said to be completely unconcerned with his standing, or lack of it, in the literary world.

The Catcher in the Rye and much of Salinger's shorter fiction share the theme of idealists adrift in a corrupt world. Often, the alienated protagonists are rescued from despair by the innocence and purity of children. One of the author's most highly-acclaimed stories, ''For Esme—With Love and Squalor'' (collected in *Nine Stories*) concerns an American soldier, also an aspiring writer, who encounters a charming young English girl just before D Day. Almost a year later, suffering serious psychic damage from his combat experiences, the soldier receives a gift and a letter from the girl. Her unselfish gesture of love heals him and he is once again able to sleep and write. In *The Catcher in the Rye,* Holden Caulfield is driven to the brink of a nervous breakdown by his disgust for the ''phoniness'' of the adult world which he is about to enter. He finds peace only in the presence of Phoebe, his young sister. Much like Holden, Franny Glass (whose story ''Franny'' is half of *Franny and Zooey*) undergoes a physical and nervous collapse due to the conflict between her involvement with a crude, insensitive boyfriend and her desire for a pure, spiritual love experience. In the ''Zooey'' section of *Franny and Zooey,* Franny's older brother attempts to help her resolve her confusion by discussing with her the worldly nature of religious experience. But for some of Salinger's characters, like Seymour Glass, the only relief from the anguish of living in the hellish modern world is the ultimate escape. In ''A Perfect Day for Bananafish'' (collected in *Nine Stories*), Seymour encounters an innocent young child on the beach and converses

with her; later that evening, he shoots himself in the head in his hotel room.

Beginning with *The Catcher in the Rye,* Salinger's work has provoked considerable comment and controversy. Critic James Bryan summarized the positive response to the work when he observed: ''The richness of spirit in this novel, especially of the vision, the compassion, and the humor of the narrator reveal a psyche far healthier than that of the boy who endured the events of the narrative. Through the telling of his story, Holden has given shape to, and thus achieved control of, his troubled past.'' The book has also been praised retrospectively for its author's early depiction of dissatisfaction with the repression and smugness that characterized post-World War II America. *The Catcher in the Rye* has recurrently been banned by public libraries, schools, and bookstores, however, due to its presumed profanity, sexual subject matter, and rejection of traditional American values. *Nine Stories* also drew widely varied response. The volume's first story, ''A Perfect Day for Bananafish,'' has been read alternately as a satire on bourgeois values, a psychological case study, and a morality tale. *Franny and Zooey,* along with several of the pieces in *Nine Stories,* stands as Salinger's most highly acclaimed short fiction. Critics generally applauded the satisfying structure of ''Franny,'' as well as its appealing portrait of its heroine, while ''Zooey'' was praised for its meticulous detail and psychological insight. *Raise High the Roofbeam, Carpenters and Seymour: An Introduction* proved less satisfying to literary commentators, who began to find the Glass clan self-centered, smug, perfect beyond belief, and ultimately boring. It was after publication of *Raise High the Roofbeam* that the cult of Salinger began to give way to an increasing perception that the author was too absorbed in the Glass saga to maintain the artistic control necessary for literary art. Whatever the flaws detected, however, few deny the immediacy and charm of the Glasses, who are so successfully drawn that numerous people over the years have reportedly claimed to have had personal encounters with relatives of the fictitious family. In the decades since Salinger has stopped publishing, a more balanced reading of his work has emerged—one that acknowledges the artistic value of much of his canon, his influence on the style and substance of other writers, and, above all, his place of honor among young readers who have continued to identify with the confusion and ideals of Holden Caulfield.

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3d Marquess of Salisbury

The English statesman and diplomat Robert Arthur Talbot Gascoyne-Cecil, 3d Marquess of Salisbury (1830-1903), was prime minister of Great Britain in 1885-1886, 1886-1892, and 1895-1902. His life spanned the period of England's greatest affluence and power.

Lord Robert Cecil was born at Hatfield on Feb. 3, 1830, the second son of James Brownlow William Gascoyne-Cecil, 2d Marquess of Salisbury, Lord Privy Seal and Lord President of the Council, and of his wife, Frances Gascoyne, an heiress. Educated at Eton and at Christ Church, Oxford, where he received a fourthclass in mathematics, he was elected in 1853 to a fellowship at All Souls College, Oxford, and in the same year was elected unopposed to the House of Commons for Stamford.

In July 1857 Cecil married Georgina Alderson, a woman of great ability. His father, however, objected to the marriage and cut off funds, so Cecil became partly dependent on his pen. He wrote for the *Standard* and the *Saturday Review,* but his most famous articles, such as ''The Conservative Surrender,'' were published in the *Quarterly*. Cecil revealed in these articles his deep distrust of democracy, considering the poor as subject to more temptations. Cecil reached a wide public with his articles, and his style was ''a rare model of restrained, pungent, and vigorous English.''

On the death of his elder brother in 1865, Cecil became Lord Cranborne, and in July 1866 he was appointed secretary of state for India. On the death of his father in 1868, he entered the House of Lords as Marquess of Salisbury and in 1869 became chancellor of Oxford University. In 1874 the Conservatives were back in office, and Lord Salisbury was again at the India Office, where he was censured for refusing to check the export of wheat during a famine in Bengal.

After Lord Derby resigned from the Foreign Office in April 1878, Salisbury was appointed in his stead. Twentyfour hours later he issued the ''Salisbury Circular,'' requiring all articles of the Treaty of San Stefano to be submitted to the proposed Berlin Conference. This speech did not prevent Salisbury from concluding a secret negotiation with the Russian ambassador to London by which the Balkans were to be divided. This secret convention was balanced by the Cyprus convention with Turkey, which secured for Britain the semblance of a diplomatic success at the Congress of Berlin (June 13-July 13, 1878). By the treaty provisions, Austria was to administer Bosnia and Herzegovina; the idea of a big Bulgaria was abandoned; and Russia received Kars, Ardahan, and Batum on condition it make Batum a free port.

In 1880 the Conservatives were defeated, and Salisbury became their leader in the Lords. In 1881 Benjamin Disraeli

died, and on June 12, 1885, the Liberals fell. Salisbury became prime minister and foreign secretary. He made the protocol of Sept. 18, 1885, securing the Zulfikar Pass to the emir of Afghanistan, and he secured the eastern frontier of India against the French by the annexation of Burma. In Parliament he promoted a bill for the housing of the working classes that penalized landlords for renting unsanitary tenements.

In December 1885 the general election left the Irish members in command, and the government was defeated. Later that year Gladstone was defeated on home rule. Salisbury said in a speech that some races, such as the Hottentots and the Hindus, were unfit for self-government. A month later he became prime minister again, making Lord Randolph Churchill his chancellor of the Exchequer. In December, Churchill left the government, thinking thereby to force Salisbury's hand on the army estimates, but the latter appointed George Goschen in Churchill's place. In 1887 Salisbury initiated the first colonial conference, and in 1888 he granted a royal charter to the British East Africa Company by which England recovered its hold over the upper sources of the Nile.

In 1890 Germany acknowledged a British protectorate of Zanzibar; in exchange Salisbury gave up Helgoland. In 1899 he encouraged the British South Africa Company under Cecil Rhodes to colonize Rhodesia. The Portuguese claimed Matabeleland, but Salisbury sent an ultimatum to Lisbon, and Portugal yielded. In 1888 Salisbury introduced the Life Peerage Bill, which was withdrawn, and in 1891 he got the Free Education Act passed. In 1895 a coalition of Salisbury and Joseph Chamberlain won a majority. In 1897 the Working Men's Compensation Act was passed.

From 1895 to 1900 Salisbury pursued a policy of brinkmanship with each of the four Great Powers. In the United States, President Grover Cleveland declared that the British refusal of arbitration between British Guiana and Venezuela was a violation of the Monroe Doctrine, but the U.S. Commission decided in favor of Britain. Salisbury allowed the United States a free hand in Cuba, surrendered British rights in Samoa to the United States, and abrogated the Clayton-Bulwer Treaty of 1850 by allowing the United States to build the Panama Canal under American control. He had to deal with the Germans in 1896 over the Kaiser's telegram to Paul Kruger congratulating him on suppressing the Jameson Raid, and with the French from 1897, when Gen. Horatio Kitchener dislodged the French flag from Fashoda after his victory at Omdurman, until 1899, when they abandoned all designs on the Sudan. In 1899 the Czar's rescript led to the Hague Conference.

In 1900, after Salisbury had refused foreign mediation, the largest army ever assembled by England set off to fight the Boers. In 1902 Salisbury negotiated the Anglo-Japanese Treaty, and on May 31 peace was signed with the Boers. In July, Salisbury resigned, and he died on Aug. 22, 1903.

Further Reading

Salisbury's life is recounted in Samuel Henry Jeyes, *Life and Times of the Marquis of Salisbury* (4 vols., 1895-1896), and in Aubrey Leo Kennedy, *Salisbury, 1830-1903: Portrait of a Statesman* (1953). Aspects of his career are covered in Rose L. Greaves, *Persia and the Defense of India, 1884-1892: A Study in the Foreign Policy of the Third Marquis of Salisbury* (1959); J. A. S. Grenville, *Lord Salisbury and Foreign Policy: The Close of the Nineteenth Century* (1964); Cedric J. Lowe, *Salisbury and the Mediterranean, 1886-1896* (1965); and Michael Pinto-Duschinsky, *The Political Thought of Lord Salisbury, 1854-1868* (1967). □

Harrison Evans Salisbury

The American journalist Harrison E. Salisbury (born 1908) was well-known for his reporting and books on the Soviet Union. A distinguished correspondent and editor for the *New York Times,* he was the first American reporter to visit Hanoi during the Vietnam War.

Born November 14, 1908, in Minneapolis, Minnesota, Harrison E. Salisbury was the son of Percy and Georgiana Salisbury. His family was descended from English emigrants to the United States in 1640. Departing from a long line of craftsmen and farmers, Salisbury's grandfather, after whom he was named, was a doctor in Minneapolis. His father had a harder life, working for a company which made bags for the flour milling industry. Salisbury grew up in a neighborhood with a large concentration of poor Russian Jews and, with one foot in that

culture, he eventually established his reputation as a writer on Russian affairs.

The Cub Reporter

A solitary child, Salisbury spent much of his time alone reading and writing. He graduated at age 16 from North Side High School where he edited the weekly newspaper. Enrolling at the University of Minnesota in 1925, he intended to study chemistry. After becoming editor of the campus daily and working as a reporter for the *Minneapolis Journal* he decided to pursue a career in journalism.

Expelled from school after attempting to set up a test case, with 20 comrades, of the library's no-smoking rule, Salisbury found a job working with United Press (UP) in St. Paul. He quickly became a star of the news service's eager but underpaid staff. He circulated through other UP bureaus in Chicago; Washington, D.C.; and New York before being sent to Europe in 1942. In London—a training ground during World War II for influential American journalists of the coming decades one of his fellow correspondents and friends was Walter Cronkite.

Dateline Moscow

In 1944, following a short tour of North Africa, Salisbury received his first assignment to Moscow, where he covered the Russian army's victory over the retreating German troops. After the war he returned to New York as the foreign-news editor of UP. His initial view of life in Russia appeared in a series of articles for *Colliers* magazine and later as a book entitled *Russia on the Way* (1946), the first of over 20 books Salisbury would write relating to Russian history and politics.

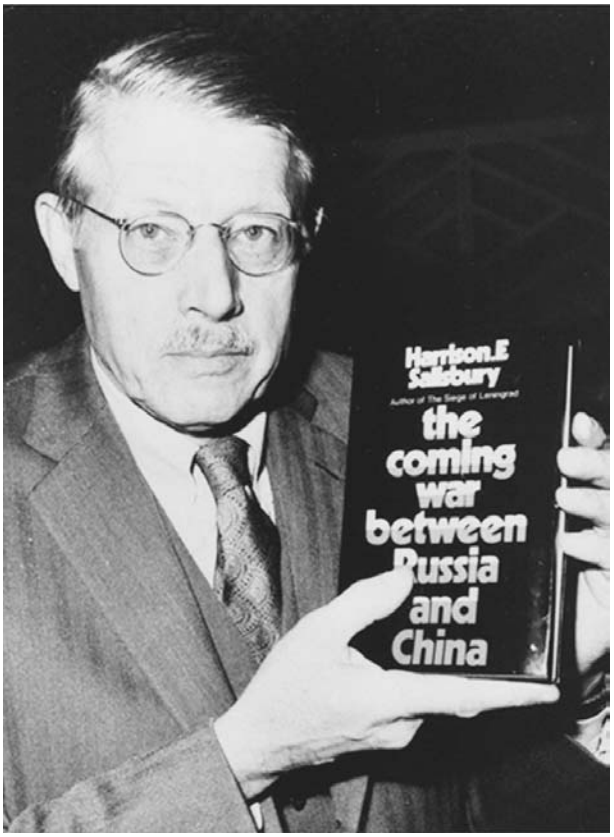

Dissatisfied working with UP, he sought a position at the *New York Times*. He did not want to return to the Soviet Union, but when the *Times* offered him a job as their Russian correspondent in 1949 he accepted. His reports coming out of Moscow were heavily censored, and in the McCarthy anti-Communist atmosphere prevailing in America at the time were seen as controversial.

In the spring of 1954 he traveled extensively through Siberia. His observations formed the basis for a 14-part report, written after his return to the United States and printed in the *New York Times* as ''Russia Re-viewed.'' The series received the 1955 Pulitzer Prize for international reporting.

When Salisbury returned to New York, he was placed on the *Times*' metropolitan beat. He turned an assignment on garbage collection in New York City into a major investigative story. An examination of teen-age gangs in Brooklyn was later republished in book form as *The Shook-Up Generation* (1958).

By the end of the decade Salisbury was focusing on the growing civil rights movement. Sent to cover race relations in the South in 1960, his reports led to a six million dollar libel suit against the *Times* which wasn't resolved in the *Times*' favor until 1964. In a landmark Supreme Court decision, the Sullivan case established a strict standard for the judgment of libel regarding a public figure.

Although barred from the Soviet Union for five years after receiving the Pulitzer Prize, Salisbury was able to tour Poland, Bulgaria, Rumania, and Albania in 1957, and his report on the deterioration of Communism in Eastern Europe led to a George Polk Memorial award for foreign news coverage. Allowed to visit the Soviet Union in 1959 and 1961-1962, Salisbury wrote several books describing the changes in the post-Stalin era. He also published *Moscow Journal: The End of Stalin* (1961), which included the censored dispatches from his earlier five-year residence in Moscow. His knowledge of Stalin's regime provided the background for his well-received first novel, *The Northern Palmyra Affair* (1962).

His Rise at the *Times*

In 1962 Salisbury was named national news editor of the *Times*. He supervised the paper's excellent coverage of President Kennedy's assassination and in 1964 became assistant managing editor.

As the United States became more heavily involved in the Vietnam War, Salisbury was eager to travel to North Vietnam, where no American journalists had visited. His patience and inquiries were finally rewarded in late 1966 when he received an invitation and a visa. In a two-week trip to Hanoi he surveyed the extent of property damage and civilian casualties inflicted by American bombing, which contradicted the benign impression presented by the Johnson administration. His reports were given the Overseas Press Club and George Polk Memorial awards. He elabo-

rated his experience in North Vietnam in the book *Behind the Lines* (1967).

While serving as *Times* editor Salisbury remained a prolific writer of books. He wrote *Orbit of China* (1967), the best-seller *The 900 Days: The Siege of Leningrad* (1969), and *War Between Russia and China* (1969).

In 1970 Salisbury became the first editor of the *New York Times*' Op-ed page. In 1972 he was elevated to the rank of associate editor. At the end of 1973 he reached the *Times*' mandatory retirement age.

Retirement

Leaving the *Times,* he continued to churn out books, publishing 12 of his 29 books after his retirement. Salisbury wrote about the Soviet Union in a series of books including *Black Night, White Snow* (1978); *One Hundred Years of Revolution* (1983); and *A Journey for Our Times: A Memoir* (1983), which also narrates his boyhood and early career as a journalist. His memoirs were elaborated in another book published in 1988, entitled *A Time of Change*. The retired Salisbury also took several trips to China and wrote a book describing following the course of the Long March [/*The Long March: The Untold Story,* (1985)].

Salisbury wrote an authorized but independent history of the *New York Times* which was published as *Without Fear or Favor* (1980). It discusses the shift in the paper from reporting the news to becoming more actively engaged in political events. Salisbury focuses his story on the decision of the *Times* to print the secret study of the Vietnam War, the *Pentagon Papers,* which provoked a confrontation with the Nixon administration.

Salisbury had two sons from his first marriage, which ended in divorce. In 1964 he married Charlotte Young Rand, and they lived in Manhattan and Taconic, Connecticut.

Salisbury donated his 600-box collection of papers and archival materials to Columbia University, which mounted a retrospective exhibit in the spring of 1997 chronicling Salibury's years as a reporter, from his coverage of Al Capone's trial to his presence at the 1989 Tianamen Square uprising [described in *Tianamen Diary: Thirteen Days in June* (1988)}.

Further Reading

A prolific writer, Salisbury authored 29 books in addition to pursuing a full career as a newspaper correspondent. For a sampling of Salisbury's work a reader should see his novel *The Northern Palmyra Affair* (1962); his best-seller *The 900 Days: The Siege of Leningrad* (1969); his account of his experience in North Vietnam, *Behind the Lines* (1967); his memoirs, *A Journey for Our Times* (1983); and *A Time of Change: A Reporter's Tale of Our Time* (1987); and his history of the making of the Chinese Red Army, *The Long March: The Untold Story* (1985). Those interested in the inner workings of the *New York Times* should see *Without Fear or Favor* (1980); and *The Kingdom and the Power* (1966), Gay Talese.

Other books written after his retirement included *Russia in Revolution* (1979); *The New Emperors: China in the Era of Mao and Deng* (1992); and his last, *Heroes of My Time* (1993). Multiple tributes to Salisbury can be found on the Internet at sites maintained by Columbia University and the Minnesota News Council. □

Jonas Edward Salk

The American physician, virologist, and immunologist Jonas Edward Salk (born 1914) developed the first effective poliomyelitis (polio) vaccine.

Jonas Salk was born in New York City on Oct. 28, 1914. At the age of 16 he entered the College of the City of New York with the thought of studying law. He decided instead to study medicine and in 1934 enrolled in the College of Medicine of New York University, from which he graduated in 1939. He interned at New York's Mount Sinai Hospital from 1940 to 1942, when he went to the University of Michigan, where he helped develop an influenza vaccine. In 1944 he was appointed research associate in epidemiology, and in 1946 he was made assistant professor.

In 1947 Salk accepted a position at the University of Pittsburgh as associate professor of bacteriology, where he carried out his researches on a polio vaccine. Polio vaccines had been attempted before but without success because, as was apparent by 1949, there were three distinct types of polio viruses. This provided a starting point for Salk, who, working under a grant from the National Foundation for Infantile Paralysis, prepared a killed-virus vaccine effective against all three types. Testing began in 1950, and the preliminary report on the vaccine's effectiveness was published in the *Journal of the American Medical Association* for 1953. National field trials were held in 1954, and in 1955 the vaccine was determined safe for general use.

Acceptance of the vaccine was not without problems for Salk. Fear, skepticism, opposition from medical colleagues who favored a live-virus vaccine, improper production of the vaccine by some pharmaceutical companies, and a glaring Hollywood-like promotion for the vaccine caused much scientific criticism of Salk. Many also felt that the National Foundation had improperly favored him. Although the Salk vaccine was effective, it was replaced largely by the Sabin oral vaccine, a live-virus vaccine which, unlike the Salk vaccine, provides permanent protection.

During his polio researches Salk was made research professor of bacteriology at Pittsburgh (1949-1954) and professor of preventive medicine (1954-1957). In 1957 he was named Commonwealth professor of experimental medicine. In 1963 he opened the Salk Institute for Biological Studies in San Diego, where he and his colleagues studied problems relating to the body's autoimmunization reaction; that is, why the body rejects foreign material, for example, an organ transplant.

Jonas Salk died in June 1995 at the age of 80 from heart failure. In his lifetime he was able to see the effects of his life's work. By the time Salk died, polio had been virtually disappeared from the United States.

Jonas Salk (left)

Further Reading

Richard Carter, *Breakthrough: The Saga of Jonas Salk* (1966), details the development of the vaccine and emphasizes Salk's dedication to humanity. A harsher view of Salk's role in developing the vaccine is John R. Wilson, *Margin of Safety* (1963). Several books contain well-balanced sections on Salk, such as Greer Williams, *Virus Hunters* (1959), and H. J. Parish, *A History of Immunization* (1965). Information regarding Salk's life and death can be found by reading ''The Good Doctor,'' *Time* (July 3, 1995) and '' When the Vaccine Causes The Polio,'' *Time* (October 30, 1995). □

David Salle

The American artist David Salle (born 1952) combined the human figure with abstract forms in many of his works, presenting disturbing meditations on our modern existence.

David Salle was born in Norman, Oklahoma, in 1952 and spent much of his youth in Wichita, Kansas, before going to California to study art at the age of 18. He received both his B.F.A. (1973) and M.F.A. (1975) from the California Institute of the Arts while studying under the artist John Baldessari. In 1975, at the age of 22, he moved to New York to embark on a career as a painter. His early years in New York, where he still resided in the early 1990s, were financially difficult ones, so much so that in 1976 he declared bankruptcy. As a result, he was forced to support himself by taking on odd jobs working alternately as a cook, teacher, and even a paste-up artist in the art department for *Stag* magazine, a pornographic publication.

Nevertheless, Salle's rise to the top of the art world was rapid and his success made him one of the most widely known artists of the 1980s. His first artistic triumph was in 1979 at an exhibition staged by a private dealer in New York. Once he was discovered by Mary Boone, one of the most prominent art dealers in New York, his career accelerated at a feverish pace. At the relatively young age of 37, Salle had participated in countless one man and group exhibitions throughout the world.

If the Post-Modern era can best be characterized by the term ''pluralism,'' then David Salle was the 1980s most representative artist. Salle's imagery and the unique manner in which he drew from a variety of sources sets his painting apart from the work by other artists clamoring for public and critical attention. He drew from such widely disparate artistic traditions as Pop Art, Minimalism, Abstract Expressionism, Cubism, and Realism as well as images from popular culture. Though his paintings often conformed to the 1980s call for a return to the figure and representational art, he often combined the figure with abstract forms and this juxtaposition typically resulted in a mode of painting that was at once accessible and unfamiliar.

One relatively early example was his *How To Use Words as a Powerful Aphrodisiac* (1982). Typical of Salle's style was the inclusion of the human form, usually monochromatically rendered and erotically posed, upon which he will often superimposed hastily sketched images drawn either from popular culture or works of art from both the recent and distant past. In this case, Salle, in the center panel of his unequally proportioned triptych, superimposed Picasso's *Cubist Head of a Woman* over a quickly painted monochromatic copy after a Coney Island scene painted by Reginald Marsh (1940). In the left panel Salle painted a vertically posed, academically rendered right arm and shoulder of a model. Were it not for the shocking red background one might think this was an anatomical study pulled from the portfolio of Salle's painted studies from life he made during his student days. The right panel, curiously cut off at the bottom, was completely non-representational and in the tradition of the best of the Abstract painters from the 1950s. The painting was therefore an odd juxtaposition of artistic modes of expression familiar to any student of art in the 20th century: the abstract or non-representational, the experimental, as well as the figurative.

Salle was not merely interested in the problems of the Post-Modern era's coming to terms with viable means of expression after the Modern period, but he was also interested in the phenomenon of mass consumption, mass media, and the objectification of intimate human contact and relationships, as was quite clear in his painting entitled *His*

Brain (1984). Here Salle presented us with a graphic image of a nude woman bent at the waist with her buttocks to the beholder. Again, superimposed upon this erotic image were sketches of Monet's floating studio, the ghostly image of a woman with her fingers in her mouth, and what seemed to be faint silhouettes of Abraham Lincoln. The left quarter of the canvas was dominated by a vertical strip of abstract painting that consists of repeating clusters of crisply delineated multicolored crescent shapes separated by vaguely zoomorphic forms. Pained over this pattern was a suggestively phallic form. This painting was typical of Salle's style through his seemingly haphazard combination of various images. The image was jarring and confrontative yet strangely distanced from our experience. It was this dichotomy that was the core of Salle's work. Yet the attempt to fathom the meaning in Salle's paintings often resulted in frustration. Salle's paintings refered to so many images and themes outside themselves that his art has been described as ''intertextual.'' As a result, his paintings tended to be discursive, passing from one subject to another in quick fashion, resulting in message that is not usually immediately forthcoming.

The notion of the impersonal nature of contemporary life and culture was also fertile ground for Salle and was best expressed in his characteristic use of coolly rendered grisaille figures, particularly those that bordered on the pornographic, as does the woman in *His Brain*. Though she offered herself to the viewer, she was rendered with such coldness and detachment as to stifle any romantic impulse. In this sense Salle seemed to be working in the tradition of Degas in the 19th century, detached and remote in his relationship to the subject. The absence of both color and human interaction made Salle's women mere objects—a consumer item, a commodity for the eyes like a pornographic photograph or an urban billboard. His pictures demanded a reaction and begged us to discover. His sketchy borrowings from the past, were strident comments on tradition, both historical and artistic. He called into question the very foundations of our own time and pondered with a certain cynicism the validity of the Modern era.

In the mid 1980s Salle's work became increasingly complex both in its formal construction and intellectual implications, as he often included real objects. Witness the light fixture in his *The Trucks Bring Things Home* or the wooden panel studded with pegs in his equally enigmatic *The Disappearance of the Booming Voice* of 1984. The upper portion of the latter painting consisted of a wooden panel with projecting dowels whose ends have been painted with green acrylic. Given the subject of the lower panel, the foreshortened raised legs and buttocks of a prone nude woman, there can be no doubt that these pegs carry a phallic meaning. Again, Salle combined the familiar and unfamiliar, along with the artistic and the erotic, in such a way as to pique our curiosity while at the same time purposely discouraging our efforts to ascertain his meaning.

Salle may be considered a kind of Post-Modern Pop artist with fangs as he repeatedly borrowed from artists like Andy Warhol, Jasper Johns, and James Rosenquist. He differed from them in that his paintings were introspective, enigmatic, often brooding and vaguely disturbing meditations on the contemporary world and our desperate search for meaning. In a society fixated on images and image making, Salle presented us with an unsettling mirror of our own existence.

Salle turned to stage decoration and in 1986 was awarded a Guggenheim Fellowship to create paintings for the theater and ballet. In December 1985 he devised the settings and costumes for the play *Birth of the Poet,* by Kathy Acker, which was performed at the Brooklyn Academy of Music. In the spring of 1986 the American Ballet Theatre premiered Karol Armitage's *The Mollino Room,* with sets and costuming by Salle. Some of the costumes resembled the garb of circus performers, while others were whimsical variations of ordinary street clothes. For example, Mikhail Baryshnikov, the lead character, wore a blue polo shirt with a smiling fish design. The sets (which some found striking) differed from his paintings in their lack of multipanel format and erotic content. Three of the five drops contained but a single image, the fourth was simply a monochromatic expanse of orange and the fifth was painted with an abstract rectangular design. Significantly, the title of the ballet refered to Carlo Mollino, a modern Italian architect whose belief that bad taste merited serious attention, may have lead the fascination of pop culture. Though not heralded as his finest accomplishments, his set designs were better received than his cinematography directing debut—*Search and Destroy,* 1995.

''The idea of a painter becoming a filmmaker is an intriguing one,'' John Petrakis, of the Chicago Tribune, wrote, ''and perhaps someday modern artist David Salle will direct an enticing piece of cinema. But he'll need a much better script than the one provided for him here by writer Michael Almereyda, based on Howard Korder's stage play. To put it bluntly, this movie is a mess.'' Though much ado was made about the opening and that this was his first attempt, little good was said about the production. Although it had infomercial hosts, closet scriptwriters —for slasher flicks, drug dealers, gangsters and a bit of love thrown in for good measure; some of the actors were ''dangerously out of control, the tell-tale sign of a rookie director.''

Further Reading

In a paperback volume, *David Salle* (1986), Janet Kardon traced the transition of the artist from the 1970s to the 1980s.

There were many critical articles and numerous museum catalogues concerned with the art of David Salle. Some excellent sources containing background material that place Salle within his historical context are H.H. Arnason, *History of Modern Art,* 3rd edition (1986), and Howard Smagula, *Currents: Contemporary Directions in the Visual Arts,* 2nd edition (1989). See also *Chicago Tribune* ''Puzzling 'Search' Self-Destructs,'' 05/12/95 and *Current Biography Yearbook* (1986), pages 488-491. □

Sallust

Sallust (86-ca. 35 B.C.), or Gaius Sallustius Crispus, was a Roman statesman and historian. Rejecting the annalistic method of writing history, he concentrated with improved accuracy and narrative technique on critical stages in the decline of the Roman Republic.

Sallust was born of plebeian stock in the small Sabine town of Amiternum. Joining the Popular faction, he was elected tribune of the people in 52 B.C. When Clodius was murdered by Milo, Sallust was instrumental in arousing public outrage against Milo. Sallust's motives probably went beyond loyalty to Clodius and certainty of Milo's guilt to revenge arising from the whipping Sallust endured for an adulterous relationship with Milo's wife. In 50 his immoral life and factionalism caused Sallust's name to be stricken from the senatorial roll.

With the outbreak of civil war in 49 B.C., Sallust joined Julius Caesar, who secured for him a quaestorship and command of a legion in the unsuccessful campaign against Pompey in Illyricum. Sallust continued to serve Caesar as praetor in Africa and was rewarded with a proconsular governorship of Numidia. Sallust plundered the province to amass his great wealth, but he either was not brought to trial or was acquitted. In 44 B.C. Sallust retired to Rome and the splendor of his residence, situated amid the famous Gardens of Sallust (Horti Sallustiani). The estate later was the residence of several Roman emperors. His last years were devoted to elegant leisure and the writing of history. He died in 35 or 34 B.C.

Sallust's first historical monograph, *The Conspiracy of Catiline* (*De Catilinae coniuratione*), was apparently published in 43 B.C. The work begins with a grave account of the moral decline of the Romans and narrates the career of Catiline with emphasis on the detection and suppression of the conspiracy. Despite Sallust's knowledge of the facts from personal experience and contemporary records, the work is more notable for brilliant speeches and character sketches.

The Jugurthine War (*Bellum Iugurthinum*), was published about 41 B.C. After a philosophical introduction and an account of the career of Jugurtha, Sallust narrates the war of the Romans against the Numidian king (111-106 B.C.). Sallust drew upon his own knowledge of Africa and literary sources which included translations of Punic documents, but he does falter on chronology and topography.

Probably after 39 B.C. Sallust composed his *Histories* (*Historiae*), in five books, devoted to the critical period from the death of Sulla in 78 B.C. to Pompey's rise to power in 67 B.C. Unfortunately, only fragments, including two letters and four speeches, survive.

Sallust was judged by Quintilian to rival Thucydides, and Martial ranked him as Rome's foremost historian. Some critics allege that Sallust's works are politically inspired in favor of Caesar. Whatever his biases may be, Sallust's avowed ambition was an impartial and trustworthy narrative. Rather than writing general or annalistic history, he deliberately selected subjects and portions of history on the basis of their interest and value. Like Thucydides, he fathoms character and motivation; thus his works are never dreary or monotonous but are dramatic, colorful, and concentrated. Sallust's polished, vigorous, and varied style shows a fondness for concise expression, neatly turned phrases, figurative language, archaisms, and colloquialisms.

Further Reading

Sallust, translated by John Carew Rolfe (1921), contains the major works. An excellent, incisive critique of Sallust, his work, and his cultural milieu is Ronald Syme's scholarly *Sallust* (1964). Also useful is D. C. Earl, *The Political Thought of Sallust* (1961). A brief but clear account of Sallust for the general reader is in Stephen Usher, *The Historians of Greece and Rome* (1970), which, since it reports the conclusions of modern scholarship, is more useful than the older works by J. B. Bury, *The Ancient Greek Historians* (1909), and Max Ludwig Wolfram Laistner, *The Greater Roman Historians* (1947). □

Charlotte Salomon

Charlotte Salomon (1917-1943), a young German artist, painted her autobiography in the midst of World War II.

During the war a German Jewish artist named Charlotte Salomon recorded the story of her life. She was 24 years old when she began her autobiography, a refugee from Nazi Germany living on the French Riviera. As autobiography, there is nothing like Salomon's work: *Life or Theater?: An Operetta.* It unfolds in 1,350 paintings of astonishing vividness and force, with acts and scenes, captions and narrative texts, dialogues, commentaries, and musical accompaniments. The characters, based on her own family and friends, have fictional names, and the whole work takes the form of a painted play. After 1980 it achieved international renown through publications, film, drama, and popular exhibits in Amsterdam, Berkeley, Los Angeles, Miami, Tel Aviv, Berlin, and elsewhere.

On April 16, 1917, Salomon was born in Berlin to a family distinguished in the medical profession. But the family kept secret the fact that five of its members, including Salomon's mother, had taken their lives before her birth or in her childhood. Her father, Albert Salomon, professor at Berlin University's Medical School, married again in 1930. Through her stepmother, Paula Lindberg, a well-known mezzosoprano, Salomon first experienced the demands of love, the commitment to art, the crisis for Jews. Through Alfred Wolfsohn, an impoverished and charismatic voice coach employed by her stepmother, Salomon discovered passion, artistic conviction, and faith in self-disclosure. These influences from her stepmother and her mentor inspired her later work.

When the Nazis came to power in 1933, Paula Salomon-Lindberg began working with the Jewish Cultural Association, the sole sponsor permitted for Jewish performers. Salomon was admitted to the famous Berlin Fine Arts Academy in 1935, a rarity for a Jewish student. Developing her considerable talent, she found affinities with artistic movements the Nazis were working to suppress—Expressionism, poster art, caricature, and avant-garde theater. *Life or Theater?* registers the impact of Nazi power on one family: her grandparents decide to leave Germany; her stepmother is banned from the public stage; her father is fired from the university and thrown into a concentration camp; she herself is forced to leave the academy in 1938, then in 1939 to leave her family and Germany.

Salomon joined her grandparents in Villefranche, near Nice in southern France, where they were suffering the stresses of exile. There in 1940 at age 23 she witnessed her grandmother's suicide and suddenly learned the whole truth about her relatives. Uncovering the legacy of suicide from her family and culture brought her to ''the question,'' as she put it: ''whether to take her own life or undertake something crazy and unheard of''—an autobiography in art. Reflecting back on events of the 1930s in Berlin, the autobiography helped redeem her losses by creating what she called a ''song of farewell to my native land.'' Her thousand-part self-portrait granted substance to a life that the German ''master race'' presumed expendable—merely young, female, Jewish.

Probably this work would not have come into being in 1941 and 1942 if Salomon had not faced the possibility of suicide in herself, had not known the danger of a Nazi-dominated Europe, and had not settled in one of its safer corners. On the French Riviera thousands of Jewish refugees found sanctuary, especially after the Italian occupation in late 1942, for the Italian authorities rejected Nazi demands to deport Jews to the deathcamp of Auschwitz in Poland. When Salomon finished the 1,300 paintings and hundreds of texts for *Life or Theater?* she gave them to a friend in Villefranche for safekeeping. Marrying another refugee, Alexander Nagler, she lived in relative security until the Germans occupied the Riviera in September 1943. Under the command of SS Captain Alois Brunner, the Gestapo conducted one of the most brutal roundups in Western Europe. Along with thousands of other Jews, she was arrested and sent by cattle transport to Poland.

Giving *Life or Theater?* away, she had said: ''Keep this safe: it is my whole life.'' Her whole life ended in October 1943 at the age of 26 in Auschwitz.

After the war her father and stepmother, who had survived hidden in the Netherlands, found *Life or Theater?* in Villefranche and brought it back to Amsterdam. The original paintings now reside in Amsterdam's Jewish Historical Museum.

Further Reading

Two books have reproduced Charlotte Salomon's work: a selection of 80 paintings in *Charlotte: A Diary of Pictures* (1963) and 769 paintings in *Charlotte: Life or Theater? An Autobiographical Play* (1981). The former includes an account of Charlotte's life in France by Emil Straus, and the latter includes excellent introductions by Judith Belinfante, Gary Schwartz, and Judith Herzberg. A film, ''Charlotte'' (BBC, 1981) by Judith Herzberg and Frans Weisz, shows both the work and the life. Articles about Salomon and her work include those by Gary Schwartz in *Artnews* (October 1981) and by Mary and John Felstiner in *Moment* (May 1982). A study by Mary Felstiner of Charlotte Salomon's life, work, and times is in progress.

Additional Sources

Felstiner, Mary Lowenthal, *To paint her life: Charlotte Salomon in the Nazi era,* New York, NY: HarperCollins, 1994.

Salomon, Charlotte, *Charlotte, life or theater?: An autobiographical play,* New York: Viking Press; Maarssen, The Netherlands: G. Schwartz, 1981. □

Gaetano Salvemini

The Italian historian and journalist Gaetano Salvemini (1873-1957) introduced economic and social analysis into Italian historiography. He spent his later years combating the Fascist dictatorship.

Gaetano Salvemini was born in Molfetta on Sept. 8, 1873, the second of nine children in a poor peasant family. As a child, he had little to read but the Bible and the novels of Alexander Dumas and Eugène Sue.

But his success on his school examinations led him to try for a scholarship at the Institute for Higher Studies at Florence, which he barely won.

In Florence he was soon caught up in the Socialist movement. His thesis on the Florentine knighthood in the Renaissance was followed by *Magnati e popolani nelle commune di Firenze 1280-1295* (1899), in which he described the origins of the Florentine Republic as the product of class conflict. Salvemini saw the history of this period as one of conflict between the aristocracy and the great merchants, in which economic change brought institutional change in its wake. Though the book sold very few copies, it was considered the manifesto of the new Italian historiography. The work won Salvemini a professorial chair in 1901 and a prize from the Accademia dei Lincei that allowed him to marry Maria Minervini, whose acquaintance he had made as a student.

In 1897 Salvemini had begun to contribute to the Socialist journal *Critica sociale*. After his professorial appointment he helped organize secondary school teachers and joined a campaign to promote universal suffrage and universal education. At the same time he wrote *La Rivoluzione francese* (1905; *The French Revolution*), introducing to the Italian reading public the work of the French historian Alphonse Aulard, and a study *Mazzini* (1905), the first major analysis of this Italian statesman's ideas in the European context. These productive years were brought to a sudden end when an earthquake at Messina killed Salvemini's entire family in 1908, a tragedy from which he only slowly recovered.

In 1910 and 1913 Salvemini stood for election to Parliament but was defeated by government-instigated electoral fraud. Meanwhile he founded a new socialist journal, *L'unità,* on whose pages he fought the exacerbated nationalism of the war and immediate postwar years. In 1919 he was elected to Parliament by a large majority. But parliamentary government was already in deep trouble; in 1921, after the Fascists had gained power, he withdrew from politics. Though this move probably saved him from an assassin's bullet, it deprived the opposition of one of its most courageous leaders.

In 1925, after being arrested for clandestine anti-Fascist activities, Salvemini managed to escape and flee the country. He went first to France and England, then in 1933 to the United States to teach the history of Italian civilization at Harvard. He worked to awaken the English and American world to the dangers of fascism. He returned to Florence in 1947 and died there on Sept. 6, 1957.

Further Reading

Salvemini's own works, which give considerable insight into his character, include *The Fascist Dictatorship in Italy* (1927) and, in collaboration with George LaPiana, *What To Do with Italy* (1943). Also of interest is his *Under the Axe of Fascism* (1936). For background see Charles F. Delzell, *Mussolini's Enemies: The Italian Anti-Fascist Resistance* (1961). □

Samory Touré

The African ruler and state builder Samory Touré (1830-1900) held the French at bay for 15 years and created one of the most powerful, best-organized states in the western Sudan. His military and administrative genius was compared to Napoleon's.

Samory Touré was born in the Milo Valley of the western Sudan. His family owned cattle and traded, but their once strong ties to Islam had been loosened for over a century. Traveling widely over western Africa in 1846-1851, Samory came into contact with Islam and was reconverted to the faith.

From 1870 to 1875 Samory succeeded in creating a large empire through military victories. Influenced by the example of African empire builders like al-Hajj Omar, in 1880 he began a new *jihad* (holy war) to convert the pagans and push out the Europeans if necessary. His first armed conflict with the French occurred in February 1882.

As the result of a series of battles lasting until 1885, Samory negotiated a treaty ending hostilities. He agreed to send his son to France as a hostage. In addition, Samory agreed not to cross the Niger River in search of further conquests. In 1891 war broke out again between Samory and colonialists, and this time hostilities continued bitterly for 7 years until the fall in 1898 of Sikasso, a great walled city of 40,000 inhabitants. Samory, captured alive, was exiled to Gabon, where he died on June 2, 1900.

By the time of his fall Samory had created an administrative structure of 162 former chiefdoms organized into 10 provinces. He invented tactics of guerrilla warfare reminiscent of modern insurgent tactics and also opened an arms factory with 300 to 400 men turning out modern weapons that supplemented those from Europe. He maintained an intelligence network that kept him informed of developments from what is today Mauritania to Nigeria at a time when other great African leaders were driving independently in holy wars against the Europeans. Had princes of the caliber of the sultan of Sokoto, to this day a power in Nigeria, accepted Samory's proffered invitation to unite, the story of colonial conquest in Africa might indeed have been quite different.

Further Reading

Although there is no good biography of Samory Touré, a good, brief summation of his significance is in Michael Crowder, *West Africa under Colonial Rule* (1968). A less sympathetic account is in John D. Hargreaves, *West Africa: The Former French States* (1967). See also Roland Oliver and Anthony Atmore, *Africa since 1800* (1967). □

Samudragupta

Samudragupta (reigned 350-375) was the second emperor of the Gupta dynasty of India. His reign ushered in the Golden Age of India, and he is remembered both as a benevolent imperial conqueror and as a patron of the arts and letters.

A detailed record of the reign of Samudragupta is preserved in the shape of an inscription—a *prasasti,* or panegyric, composed by the poet Harisena and engraved on the same pillar on which Emperor Asoka, centuries before, had had an edict carved. The two inscriptions make a contrasting reading: Asoka's, written in simple Pali, speaks of peace and righteousness; Samudragupta's, written in elegant and classical Sanskrit, glorifies war.

At the time of his accession, Samudragupta's territories comprised present-day north Bihar and north and west Bengal. Acting on his father's dying behest, the young ruler embarked upon *digvijaya,* a lofty Hindu political ideal to conquer the four quarters of the Aryan universe. The *prasasti* divides Samudragupta's opponents into four categories: rulers slain, whose dominions Samudragupta annexed outrightly; rulers defeated, but reinstated as tributaries; ''frontier'' kings, who were forced to pay homage; and ''distant'' kings, who acknowledged Samudragupta as an emperor by sending him embassies. Among the first were independent potentates of the Gangetic Basin; their extermination made Samudragupta the ruler of all territories from the Ravi in the west to the Brahmaputra in the east, and from the Himalayan foothills in the north to the Narbada in the south. In the second category were 12 potentates with territories between the Mahanadi and the Godavari. In the third category came more than a dozen tribal leaders of Assam, Malwa, Gujarat, and western Punjab and Rajputana. Lastly, Saka satraps of western India and Kushan rulers of northwest India and Afghanistan seem to have paid him homage. The ruler of Ceylon sent an embassy to secure privileges for Sinhalese monks at Bodhgaya. About 365 Samudragupta offered the horse sacrifice, the traditional symbol of lordship over Aryan India.

Samudragupta issued gold dinars: they weigh as much as 123 grains and have a gold content of 87 percent. One shows him performing the horse sacrifice; another shows him playing a harp. He was a gifted musician, a poet, and a person who took part in religious discussions. None of the many buildings he appears to have erected has survived. Though personally a Hindu, he extended his patronage to other religions, and one of his chief courtiers appears to have been the great Buddhist philosopher Vasubandhu. Not much is known of his administrative system, but he must have been an ideal ruler as is evidenced by the introductory portion of a late Javanese text, the *Tantri Kamandaka,* which refers to him in eloquent terms.

Further Reading

The best biography is Balkrishna Govind Gokhale, *Samudra Gupta: Life and Times* (1962). Information is also in John F. Fleet, ed., *Inscriptions of the Early Gupta Kings and Their Successors* (1888; rev. ed. 1963). □

Samuel

The prophet Samuel (ca. 1056-1004 B.C.) was the last judge of Israel and the first of the prophets after Moses. He inaugurated the monarchy by choosing and anointing Saul and David as kings of Israel.

Samuel was the son of Elkanah and Hannah, and he was born at Ramathaim-zophim in the hill country of Ephraim. Brought to the Temple at Shiloh as a young child to serve God in fulfillment of a vow made by his mother, he succeeded Eli as the high priest and judge of Israel. Because the Philistines had destroyed Shiloh, Israel's religious center, Samuel returned to Ramah, making it the center of his activity.

Samuel made annual circuits through the cities of Bethel, Gilgal, and Mizpah, judging the people, exhorting them to stop worshiping idols, and using his influence to hold the tribes together. He seemed able to penetrate the future, and the people looked upon him as a prophet.

Israel at this time was subjected to Philistine domination, constant threats from the Ammonites, and disunion among its own tribes. The people lacked respect for Samuel's corrupt sons, Joel and Abijah, whom he appointed to judge Israel in his stead. The elders urged Samuel to seek a forceful national leader to become king. Samuel acceded and chose Saul, son of Kish of the tribe of Benjamin, and he took an active role in Saul's coronation.

Samuel later broke with Saul because Saul twice disobeyed him. Samuel then proclaimed that Saul was rejected as king of Israel and that his dynasty would not continue on the throne. The prophet transferred his support to David, selecting him and secretly anointing him king of Israel. Samuel's last days are obscured by the conflict between Saul and David. The Bible makes a brief reference to his death and to his burial at Ramah.

Samuel, though counted among the greatest of the judges, like Moses, is also numbered among the prophets. He was not a warrior but, like Moses, was a hero who rallied the spirit of his people in the midst of oppression, keeping alive their hope and faith.

Further Reading

Although there is no single authoritative biography of Samuel, there are numerous volumes of fiction, making it difficult to distinguish between the historical and the legendary. The best short essays are in Rudolph Kittel, *Great Men and Movements in Israel* (trans. 1929), and James Fleming, *Personalities of the Old Testament* (1939). The best treatment of Samuel is, of course, in the Holy Scriptures, with commentaries published

by each of the major religious groups. Recommended for the historical background are Max I. Margolis and Alexander Marx, *A History of the Jewish People* (1944); William Foxwell Albright, *From the Stone Age to Christianity* (1940; 2d ed. with new introduction, 1957); Salo Wittmayer Baron, *A Social and Religious History of the Jews,* vol. 1 (2d ed. 1952; 2d rev. ed. 1969); and Martin Noth, *The History of Israel* (trans. 1958; 2d ed. 1960). □

Paul Anthony Samuelson

The American economist Paul Anthony Samuelson (born 1915) was the most distinguished of the economists who entered the profession during and after the mid-1930s—the "Keynesian generation." He was frequently referred to as the last of the generalists.

Paul Samuelson was born on May 15, 1915, in Gary, Indiana. He graduated from the University of Chicago in 1935 and pursued graduate study in economics at Harvard University, where he received the master's degree in 1936 and the doctorate in 1941 and was made a member of the prestigious Harvard Society of Junior Fellows. In 1940 he joined the faculty of the Massachusetts Institute of Technology.

Samuelson's *Foundations of Economic Analysis* and numerous pioneering articles on economic theory, statistics, mathematical economics, and the important postwar policy issues placed him among the select few of the world's leading economists by the 1940s. In 1947, he was awarded the John Bates Clark Medal, which acknowledged him as the outstanding American economic scholar under the age of 40.

A continuing steady stream of scientific books and articles and the appearance of Samuelson's textbook, *Economics: An Introductory Analysis* (1948), made him not only the most respected but also the best-known economist of his time. His *Economics* had been the standard textbook in the United States and throughout the world for more than two decades. Its unprecedented success was of course attributable to its overall greatness. However, high on the list of specific reasons were Samuelson's concern with the big, vital economic issues, his changing of these issues as appropriate with each new edition, and his sparkling and lucid writing style, which made these issues come alive to both teacher and student. He also wrote *Economics from the Heart: the Samuelson Sampler* (1983); and co-authored with William D. Nordhaus, *Microeconomics* (1989) and *Macroeconomics* (1989).

Samuelson was president of the Econometric Society (1951), the American Economic Association (1961), and the International Economic Association (1965-1968). In 1970 he was awarded the Nobel Memorial Prize in Economics, the first American economist to be so honored. In 1991 MIT established the Paul A. Samuelson Professorship in Economics in his honor. In 1996 Samuelson received the Medal of Science, the nation's highest award in science and engineering, for his contributions to economic science, education and policy and for establishing both the agenda of modern economics and scientific standards for economic analysis. He received honorary degrees from a host of colleges and universities. He delivered, among many other prestigious lectures, the Stamp Memorial Lecture (London, 1961), the Wicksell Lectures (Stockholm, 1962), and the Franklin Lecture (Detroit, 1962).

Samuelson, a leading figure in the new, more activist intelligentsia, was an advisor to President's Kennedy, Johnson and their Councils of Economic Advisers, government agencies, and other public and private institutions. His frequent appearances on television and radio and in the printed media made Samuelson's name, and his economic views on vital economic issues, widely familiar. He, along with several other MIT faculty members, made President Nixon's "enemies list" for his harsh criticism of the economic policies of the Nixon administration. The economics profession became accustomed, over three decades, to hearing MIT students proclaim, with justifiable pride, that they were taught by Professor Samuelson. In a much broader sense, he taught more economics to more of the world's citizenry than any other economist of the 20th century.

Further Reading

Information on Samuelson was in Lawrence Boland, *The Methodology of Economic Model Building: Methodology After Samuelson* (1989); John Cunningham Wood and Ronald

Woods, *Paul A. Samuelson: Critical Assessments* (1989); E. Cary Brown and Robert M. Solow, *Paul Samuelson and Modern Economic Theory* (1983); George Feiwel, *Samuelson and Neoclassical Economics* (1982); Marc Linder, *The Anti-Samuelson* (1977); Ben B. Seligman, *Main Currents in Modern Economics: Economic Thought since 1870* (1962); and in Robert Lekachman, *The Age of Keynes* (1966). □

Sanctorius

The Italian physician and physiologist Sanctorius (1561-1636) is noted for his application of quantitative methods to the study of human physiology and pathology.

Sanctorius, the Latin name of Santorio Santorio, was born on March 29, 1561, at Capo d'Istria. The University of Padua, the leading medical institution of the period, provided his medical education between 1575 and 1582. After receiving his medical degree, he practiced as a physician up to 1599 in Croatia (Yugoslavia), where he had been invited by some Croatian nobility. In 1611 he assumed the chair of theoretical medicine at Padua and held this distinguished post until 1624, when he went to Venice. He died in Venice on Feb. 22, 1636. He endowed an annual lectureship at Padua, which is still continued.

As is typical of many pioneers, Sanctorius, without realizing the full value of his ideas, recognized the necessity of measurement in medicine. Therefore he directed all his energies toward one goal: the development of instruments and appliances which would permit the physician investigator to quantify all known facts about the body.

Sanctorius's classic experiment was carried out over a period of 30 years, during which he spent as much time as possible seated in a chair rigged up to a balance so that he could weigh himself frequently. He also weighed all the food he ingested and all the excreta that he passed. These measurements provided convincing evidence for the existence of the then controversial ''insensible perspiration,'' by which volatile substances were supposed to leave the body. He published his results in *De medicina statica aphorismi* (1614), of which there were 32 editions up to 1784 and many translations into modern languages. Sanctorius's constant endeavors to conduct systematic measurements entitle him to rank among the founders of experimental medicine.

Sanctorius gave impetus to the iatrophysical school of medicine, that is, the school which explained all body processes and diseases and their treatments within a numerical and geometrical context. However, iatrophysics began to flourish outside of Italy only in the early 18th century, three-quarters of a century after Sanctorius's death.

Among the instruments Sanctorius invented or perfected for use in physiology and pathology are the balance, the thermometer, the hygrometer, the trocar (for removing excess water from the abdomen and the chest), and a catheter for removing kidney stones. The best-known of these instruments is the thermometer described by Sanctorius in his commentary on Arab medicine. He also developed an apparatus for measuring pulse rates by comparing them to the swings of a pendulum on strings of different lengths. Then, by comparing the string lengths, the pulse rates were calibrated as a function of time. Thus, medieval medicine and Renaissance physics were combined in the imaginative mind of Sanctorius to develop this important instrument.

Further Reading

There are no books on Sanctorius in English. Most biographical accounts are in Italian. The closest to a definitive biography is in Serbian by Mirko Drazen, *Santorio Santorio* (Zagreb, 1952); it includes a few pages of summary in English. For background see Henry E. Sigerist, *The Great Doctors: A Biographical History of Medicine* (trans. 1933); Ralph H. Major, *A History of Medicine,* vol. 1 (1954); and Katherine B. Shippen, *Men of Medicine* (1957). □

George Sand

The French novelist George Sand (1804-1876) was the most successful woman writer of her century. Her novels present a large fresco of romantic sentiment and 19th-century life, especially in its more pastoral aspects.

George Sand was born Armandine Aurore Lucille Dupin in Paris on July 1, 1804. On her father's side she was related to a line of kings and to the Maréchal de Saxe; her mother was the daughter of a professional bird fancier. Aurore's father, Maurice Dupin, was a soldier of the Empire. He died when Aurore was still a child.

At the age of 14, tired of being the ''apple of discord'' between her mother and grandmother, Aurore went to the convent of the Dames Augustines Anglaises in Paris. Though she did her best to disrupt the convent's peaceful life, she felt drawn to quiet contemplation and direct communication with God.

To save Aurore from mysticism, her grandmother called her to her home in Nohant. Here Aurore studied nature, practiced medicine on the peasants, read from the philosophers of all ages, and developed a passion for the works of François René Chateaubriand. Her eccentric tutor encouraged her to wear men's clothing while horseback riding, and she galloped through the countryside in trousers and loose shirt, free, wild, and in love with nature.

Marriage and Lovers

When her grandmother died, Aurore became mistress of the estate at Nohant. At 19 she married Casimir Dudevant, the son of a baron and a servant girl. He was goodhearted but coarse and sensual, and he offended her lofty and mystical ideal of love. Aurore soon began to seek her idealized love object elsewhere. For a time she maintained a platonic relationship with Aurélien de Sèze, but eventually this affair languished. She had begun to realize

that it was impossible to sustain love without physical passion.

At the age of 27 Aurore moved to Paris in search of independence and love, leaving husband and children behind. She began writing articles to earn her living and met a coterie of writers. Henri de Latouche and Charles Sainte-Beuve became her mentors.

Aurore fell in love with Jules Sandeau, a charming young writer. They collaborated on articles and signed them collectively ''J. Sand.'' When she published her first novel, *Indiana* (1832), she took as her pen name ''George Sand.''

George Sand made a home for Sandeau and for her daughter, Solange, but eventually she wearied of his jealousy and idle disposition. He, in turn, realized that he could never overcome her essential frigidity. She felt as though she had failed in marriage as well as in adultery. Several novels of disillusioned love were the fruit of this period of her life. Then she met the young poet Alfred de Musset, and they became lovers.

George Sand legally separated from her husband; she gained custody over Solange, while her husband kept the other child, Maurice. She now came to enjoy great renown in Paris both as a writer and as a bold and brilliant woman. She had many admirers and chose new lovers from among them. Her lovers included the Polish composer Frédéric Chopin and the doctor who attended Musset in Venice. Perhaps it was her inability to be aroused to physical passion that drove her from one lover to another. She compensated for this deficiency by the spiritual intensity of her love.

Political Views

George Sand was a democrat; she felt close to the people by birth, and she often praised the humble virtues of the urban and country poor in her novels. She was a Christian of sorts and advocated a socially conscious religion. Like Jean Jacques Rosseau, she believed that inherently good man was corrupted by civilization and faulty institutions.

Despite her own feminist leanings, George Sand never advocated political equality for women. It was in love that she demanded equality, in the free choice of the love object; the inequality of men and women before the law seemed to her a scandal.

Last Years

As she grew older, George Sand spent more and more time at her beloved Nohant and gave herself up to the intoxications of pastoral life, the entertainment of friends, the staging of puppet shows, and most of all to her grandchildren. Though she had lost none of her vital energy and enthusiasm, she grew less concerned with politics. Her quest for the absolute in love had led her through years of stormy affairs to the attainment of a tolerant and universal love—of God, of nature, of children. She died in Nohant on June 9, 1876.

Early Novels

Every night from midnight until dawn, George Sand covered her daily quota of 20 pages with her large, tranquil writing, never crossing out a line. All her novels are love stories in which her romantic idealism unfolds in a realistic setting. The characters are people she knew, although their sentiments are idealized.

The early works by George Sand are novels of passion, written to alleviate the pain of her first love affairs. *Indiana* (1832) has as its central theme woman's search for the absolute in love. *Valentine* (1832) depicts an aristocratic woman, unhappily married, who finds that a farmer's son loves her. *Lélia* (1854) is a lyrical but searching confession of the author's own physical coldness. Lélia is a beautiful woman loved by a young poet, but she can show him only maternal affection.

Socialist Novels

During the 1840s George Sand wrote a number of novels in which she exposed her socialist doctrine joined with a humanitarian religion. *Le Compagnon du tour de France* (1840), *Consuelo* (1842-1843), and *Le Péché de Monsieur Antoine* (1847) are typical novels of this period. Her socialism was of an optimistic, idealistic nature. She sympathized in these novels with the plight of the worker and the farmer. She also wrote a number of novels devoted to country life, most produced during her retreat to Nohant at the time of the 1848 uprising. *La Mare au diable* (1846), *La Petite Fadette* (1849), and *Les Maîtres sonneurs* (1852) are typical novels of this genre. They celebrate the humble virtues of a simple life and offer idealized portraits of the peasants of Berry.

George Sand's last works show a tendency to moralize; in these novels the characters become incarnated theories rather than human beings.

Further Reading

George Sand's appeal to biographers has inspired a number of good works. Elizabeth W. Schermerhorn, *The Seven Strings of the Lyre: The Romantic Life of George Sand, 1804-1876* (1927), is authoritative and carefully compiled. Felizia Seyd, *Romantic Rebel: The Life and Times of George Sand* (1940), is a straightforward account. André Maurois, *Lélia: The Life of George Sand* (1952; trans. 1953), is readable and emotionally compelling. Two books that emphasize George Sand's love life are Marie J. Howe, *George Sand: The Search for Love* (1927), and Frances Winwar, *The Life of the Heart: George Sand and Her Times* (1945). □

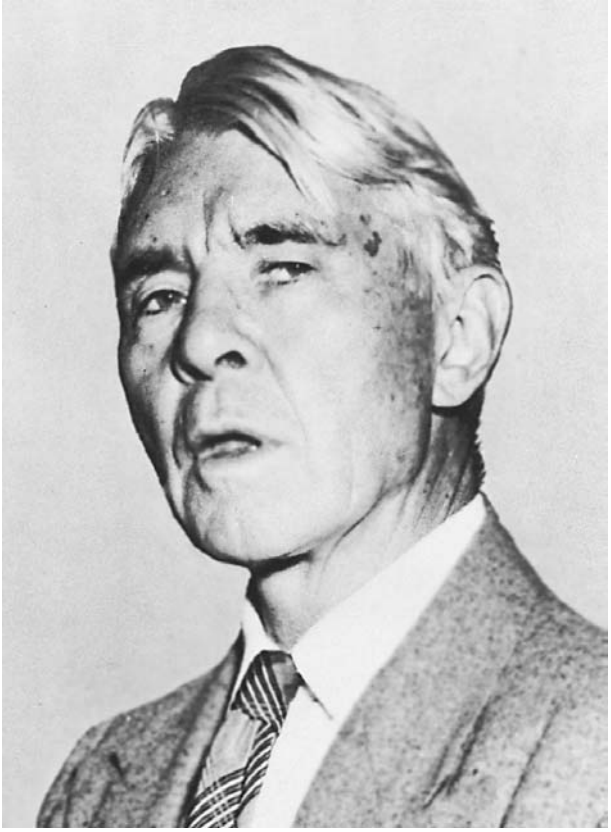

Carl Sandburg

An American poet, anthologist, singer of folk songs and ballads, and biographer, Carl Sandburg (1878-1967) is best known for his magnificent biography of Abraham Lincoln and his early "realistic" verse celebrations of Chicago.

The legend of Carl Sandburg as a raw, folksy poet of midwestern democracy has overshadowed his later development. From the time he wrote his moving elegy on the death of Franklin D. Roosevelt, "When Death Came April Twelve 1945," until his final volume of poetry, *Honey and Salt* (1963), he exhibited a newly achieved depth and originality that far surpassed his earlier work. His youthful career as an impassioned revolutionary socialist has largely been forgotten, and he died one of America's best-known and best-loved poets.

Sandburg was born in Galesburg, Ill., on Jan. 6, 1878, of a poor Swedish immigrant family. At the age of 13 he quit school to work as a day laborer. He traveled extensively through the West, where he began developing a lifelong devotion to his country and its people. Following Army service during the Spanish-American War, he entered Lombard (now Knox) College in Galesburg. Here he wrote his first poetry.

After graduation Sandburg worked as a newspaperman in Milwaukee, Wis. In 1907 and 1908 he was district organizer for the Social Democratic party in Wisconsin and served as secretary to Milwaukee's Socialist mayor (1910-1912). Later he moved to Chicago, becoming an editorial writer for the *Daily News* in 1917. Meanwhile his verse began appearing in the avant-garde *Poetry* magazine; his first volume, *Chicago Poems,* was published in 1916. His reputation as vital poet of the American scene was solidified with *Cornhuskers* (1918), *Smoke and Steel* (1920), and *Slabs of the Sunburnt West* (1922).

Early Writings

Sandburg's early poetry was as close to being "subliterary" as the work of any American poet of comparable stature. Meant to illustrate his humanitarian socialist ideology, his early verse is scarcely above the level of political oratory. "I Am the People, the Mob" from the *Chicago Poems* is characteristic. The ending of the poem is reminiscent of Walt Whitman at his most prosaic: "When I, the People, learn to remember, when I, the People, use the lessons of yesterday and no longer forget who robbed me last year, who played me for a fool—then there will be no speaker in all the world say the name: 'The People,' with any fleck of a sneer in his voice or any far-off smile of derision. The mob—the crowd—the mass—will arrive then."

Neither in use of language nor in metrics does this qualify even as free verse; in style it is closer to John Dos Passos' contemporary experiments in prose than to poetry. The revolutionary naturalistic esthetic of the time called for a poetry of direct imitation; but Sandburg's "imitations" exhibited little artistry.

Sandburg's early poetry not only tended toward excessively unshaped imitation of reality but also copied other poets as well. T. S. Eliot's "The Love Song of J. Alfred Prufrock" had appeared the year before Sandburg's "Fog" was published. Eliot's image of the fog as a cat has profound implications in the context of the rest of his poem; "Fog," which was hailed as a fine example of an imagist poem, has no context whatsoever and hence no meaning. In terms of

imagist poetics, ''Fog'' might be considered successful, but Sandburg had never counted himself a member of that movement; nor had he ever seriously considered its esthetic.

Similarly, Sandburg's ''Happiness'' compares unfavorably with Ezra Pound's ''Salutation,'' and his ''Buffalo Bill'' expresses mere nostalgia in relation to E. E. Cummings's more penetrating ''Buffalo Bill's.'' Some of the poems in *Cornhuskers* are more original and fully realized than those discussed here, but none meets the standards of the best of his contemporaries.

Later Work

From 1926 to 1939 Sandburg devoted himself primarily to writing the six-volume biography of Abraham Lincoln, presenting Lincoln as the embodiment of the American spirit; he received a Pulitzer Prize in history for this work (1939). He also was collecting the folk songs that made up *The American Songbook* (1927).

Honey and Salt (1963), a remarkable achievement for a ''part-time'' poet in his 80s, contains much of Sandburg's best poetry. Here the mellowness and wisdom of age are evident; the sound of an American idiom echoes through these poems more effectively than in the earlier ''realistic'' verse. By this time Sandburg had moved from his dependence on ideology to a deeply felt sympathy and concern for actual people. Tenderness replaces sentimentality; emotional control replaces defensive ''toughness.'' There is an explicitly religious consciousness in these last poems, only implicit in the earlier work, where it was often submerged in political ideology and naturalistic poetics.

Sandburg also published a collection of children's stories, *Rootabaga Stories* (1922). Other volumes of poetry are *Good Morning, America* (1928); *The People, Yes* (1936); *Collected Poems* (1950), which won a Pulitzer Prize; and *Harvest Poems, 1910-1960* (1960). *Remembrance Rock* (1948), an epic panorama of American history, was his only novel. He died in Flat Rock, N.C., on July 22, 1967.

Further Reading

Sandburg's autobiography is *Always the Young Strangers* (1953). A biography is Harry L. Golden, *Carl Sandburg* (1961). Good critical commentary includes ''Carl Sandburg's Complete Poems'' in William Carlos Williams, *Selected Essays* (1954); Newton Arvin's ''Carl Sandburg'' in Malcolm Cowley, ed., *After the Genteel Tradition: American Writers since 1910* (1959); Roy Harvey Pearce, *The Continuity of American Poetry* (1961); and Hyatt H. Waggoner, *American Poets: From the Puritans to the Present* (1968). □

Augusto C. Sandino

Augusto C. Sandino (1894-1934) was the leader of a Nicaraguan guerrilla movement which opposed United States Marine intervention in that country from 1927 to 1933. His opposition galvanized anti-American feeling throughout Latin America and helped convince U.S. policy makers that military intervention was often self-defeating.

Augusto Calderón (later he adopted César for his middle name) Sandino was born in the village of Niquinohomo on a date variously given but probably May 18, 1894, to Gregorio Sandino and Margarita Calderón, a servant girl. For several years Gregorio neglected his illegitimate son, who lived with his mother in poverty. At age 11 Augusto went to live in the house of his father, who had married América Tíffer. He attended primary school in his village and an institute in Granada, Nicaragua, after which he became a produce merchant. When he had trouble with a local political chief he left home for Honduras and Guatemala, eventually arriving in Mexico in 1923, where he worked in the oil industry around Tampico. There he observed Mexican nationalism, and when Mexicans chided Nicaraguans for their lack of patriotism he began thinking about United States interference in his native land. He formed a social and political philosophy that Nicaragua's problems lay in politicians and American imperialism.

Sandino returned to Nicaragua in 1926 during the political disturbances following Conservative Emiliano Chamorro's ouster of President Carlos Solorzano and Vice President Juan B. Sacasa (supported by the Liberals). He worked briefly for an American-owned gold mine, where he talked with workers about the need for a government to protect them from exploitation by captialists and foreign-owned

companies. According to one account he told them he was not a Communist but a socialist.

Sandino's decision to take up arms may have been influenced initially by his strong Liberal background reacting against Conservative control as much as by a reaction against the intervention. When his attempt at independent military action in the revolution against the Conservatives failed, he decided to join forces with the Liberals headed by Juan B. Sacasa, a claimant for the presidency who had returned from forced exile and set up a government on Nicaragua's east coast. Sandino's relationship with the Liberal military and political leadership was not close, but according to his own account he gave valuable service to the cause, even at one time preventing rout of the main Liberal force.

In April 1927 Henry L. Stimson, special representative of President Calvin Coolidge, arrived in Nicaragua to stop the fighting and, through threatened forcible disarmament, arranged a settlement in talks at Tipitapa with General José María Moncada, Sacasa's minister of war. The settlement provided for United States supervision of the next presidential election to meet the Liberal complaint that revolution was the only way for them to regain power since Conservative-controlled elections would not be fair. Despite general Liberal acceptance of the Tipitapa terms, Sandino refused them and escaped with a few followers to northern Nicaragua, where he launched a guerrilla campaign against U.S. Marines and the Nicaraguan government. Trying to hold his small force together, Sandino moved to San Rafael del Norte, where, on May 18, 1927, he married Blanca Arauz, a young telegrapher whom he had met earlier in the revolution.

At first Sandino's moves did not cause alarm because most of the revolutionaries surrendered their arms and the American military did not believe the others would offer effective resistance. Sandino's failure to stop Marine and Nicaraguan national guard occupation of northern towns seemed to confirm this view. Nonetheless, Sandino's attack on the Marine garrison at Ocotal on July 16, 1927, alarmed Washington and brought international attention to the Nicaraguan nationalist who might have won the battle but for the timely intervention of U.S. warplanes. Sandino's attack on a well-fortified enemy was a mistake and led his followers, the Sandinistas, to develop more refined methods of guerrilla warfare. Although the guerrilla leader was unable to prevent American supervision of the Nicaraguan elections of 1928, 1930, and 1932 or formation of an American-trained national guard, he was never captured and was able to win support in Latin America and the United States as he continued his hit and run tactics. Sandino's activities led Washington to reconsider the issue of military intervention and helped lay the groundwork for the principle of nonintervention in the Good Neighbor policy.

During Sandino's resistance, the Communists looked upon him as an important leader in the anti-imperialist struggle and sought to influence him. The relationship, one of convenience only, was strained when Sandino temporarily left for Mexico (1929-1930) and later, when Sandino made peace with Managua, there were charges of betrayal.

After U.S. Marines withdrew from Nicaragua in January 1933, Sandino and the newly-elected Sacasa government reached an agreement by which he would cease his guerrilla activities in return for amnesty, a grant of land for an agricultural colony, and retention of an armed band of 100 men for a year. There followed a growing hostility between Sandino and Anastasio Somoza Garcia, chief of the national guard, which led to Sandino's abduction and death during a visit to Managua on February 21, 1934. Sandino's death removed a major block to Somoza's drive for power and a Somoza family dictatorship which lasted from 1937 to 1979. Years later, Sandino's anti-imperialism influenced opposition to the Somozas and inspired formation of the Sandinista Front of National Liberation, which brought the downfall of the dictatorship in 1979.

Further Reading

Neill Macauley's *The Sandino Affair* (1967) details U.S. Marine activities against Sandino. Lejeune Cummins in his *Quijote on a Burro: Sandino and the Marines* (1958) reflects that Sandino crystallized Latin American sentiment against the United States and forced reexamination of policy. *A Search for Stability: United States Diplomacy Toward Nicaragua, 1925-1933* (1968) by William Kamman puts Sandino in the context of U.S.-Nicaraguan relations.

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Sir Edwin Sandys

Sir Edwin Sandys (1561-1629), a great figure in the British Parliament during the turbulent first quarter of the 17th century, was important in the English colonization of America.

Born on Dec. 9, 1561, in Worcestershire, Edwin Sandys was the son of an archbishop of the Church of England and thus a member of the English nobility. He was educated at Oxford University and the Middle Temple.

Sandys entered Parliament in 1586 and distinguished himself as an energetic legislator. He also traveled much and found time to write about religious matters, early displaying his liberalism. He was among James I's first supporters; under his patronage Sandys emerged as a prime mover in parliamentary circles.

Within a decade, however, Sandys deserted the Crown and took leadership of the opposition. He had come to believe that a king ruled *under* law and this imposed limitations on the rights of both the Crown and its subjects, and that if the former trespassed the latter's rights, he could

legally be overthrown. Thus it was that Sandys contributed immensely to the active leadership of the budding Whig (parliamentary) cause and to the dogma opposing the king's prerogative that grew out of it.

When the Crown suspended Parliament in 1613 (a suspension lasting 6 years), Sandys turned his attention to the growing colonial empire. He appeared first as a power in the East India Company, but the contributions for which he is remembered were to the Virginia Company. For several years treasurer of that overseas joint stock company, Sandys was in a position to influence policies both in London and the New World.

One historian has noted that Sandys ''was virtually managing'' the company from 1617 on. The Virginia Company's operations, then, became a natural source of enmity between the Crown and the Whigs during the 1620s, for the King ''cherished a grudge against Sandys'' and in 1624 dissolved the company. By that time, however, the Virginia Colony had been successfully established; Sandys had been instrumental during the colony's crucial years in settling large numbers to repopulate Virginia after the ''starving time.'' Sandys also gained a monopoly in England for Virginia's tobacco and tried to introduce manufactures into the colony.

However, with Virginia's economic well-being and population restored, Sandys became dispensable to the Crown; over the protests of the shareholders he was removed from the company's management by James I. ''It was the manipulations of Sandys,'' a historian has written, that played a crucial part in establishing the ''supremacy of Parliament [that] was embodied in the unwritten constitution'' of England. He was one of the few Englishmen who contributed significantly both to the establishment of the rule of law in the British Isles and to the expansion of England's overseas empire. He died in October 1629.

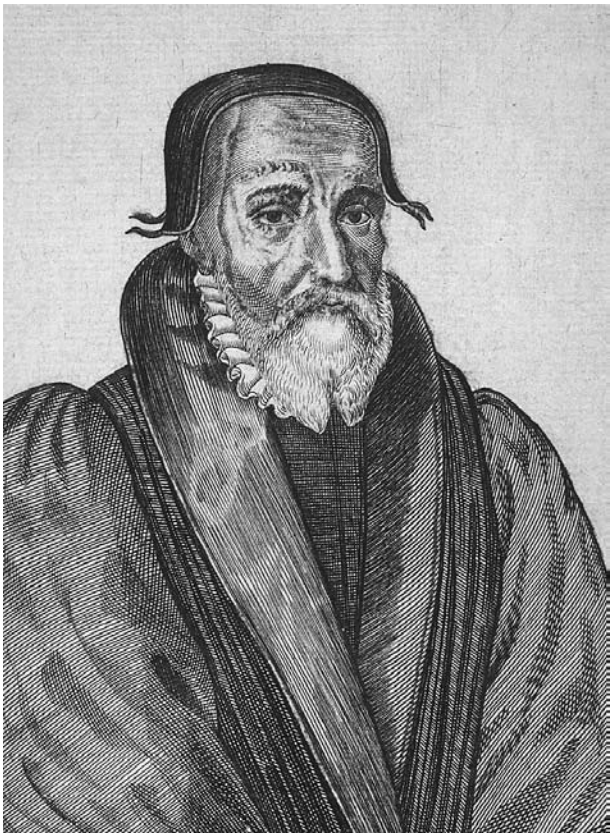

Further Reading

There is no modern acceptable biography of Sandys. For the period as a whole and for insights into Sandys's career see Wallace Notestein, *The English People on the Eve of Colonization, 1603-1630* (1954). □

The Sangallo family

The Sangallo family (active late 15th-mid-16th century) was a large and important clan of Florentine artists. The three most prominent figures were architects and military engineers.

Descended from the woodworker Francesco Giamberti, the family received the name Sangallo from its residence near the Porta S. Gallo in Florence. The chief members were Francesco's sons, Giuliano (ca. 1443-1516) and Antonio the Elder (ca. 1453-1534), and their nephew, Antonio the Younger (1483-1546). Giuliano, as leader of the second generation of Florentine Renaissance architects, refined the architectural style of Filippo Brunelleschi to suit the less heroic and more sensuous age of Lorenzo de' Medici. His brother, Antonio the Elder, who often assisted him, was more concerned with military engineering, but his late church at Montepulciano reflects the High Renaissance architectural style inaugurated by Donato Bramante.

Giuliano da Sangallo

Giuliano was trained as a woodcarver in the shop of Il Francione, a local woodworker and military engineer. Giuliano probably accompanied his master to Rome and was certainly there in 1465, as he notes on the title page of his large sketchbook of antiquities (in the Vatican Library). Although there has been some uncertainty about his identification in Roman documents, he was probably active in several of the papal building projects, such as the Palace of S. Marco (1469-1470), St. Peter's (1470-1472), and the benedictional loggia (1470) which once stood in front of old St. Peter's.

After Giuliano returned to Florence, he aided Il Francione with the fortification of Colle Val d'Elsa (1479) and prepared a model for the church of the Servi (1480). With Antonio the Elder, he completed a model for the church and monastery of the Badia (1482) and carved a crucifix for SS. Annunziata (1481-1483).

By the mid-1480s Giuliano was the most prominent architect in Florence and in favor with Lorenzo de' Medici. Nearby at Prato he designed the Church of the Madonna

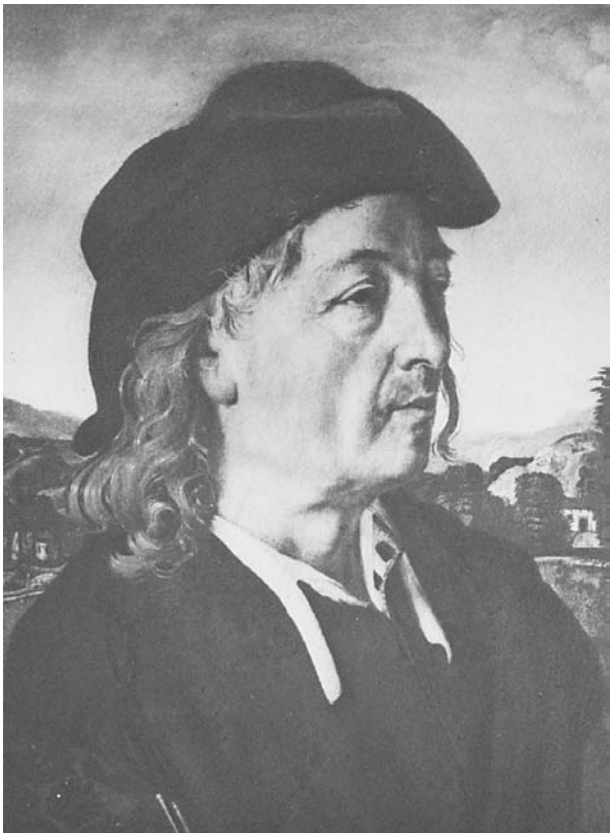

Giuliano da Sangallo

delle Carceri (1485-1491) on a Greek-cross plan of four equal arms with an interior melon-shaped dome over the crossing. The interior with its contrast of dark architectural moldings against the light wall surface is a reflection of the influence of Brunelleschi. The green-and-white marble revetment of the exterior conveys that element of elegance so characteristic of Giuliano. At the same time he built the villa at Poggio a Caiano (ca. 1485) for Lorenzo de' Medici. Organized with separate apartments at the corners of the large central salon, the living quarters of the villa are set in two stories above a great arcaded podium which serves as a terrace around the building. The rectangular mass of the villa is relieved by an entrance loggia designed as a temple front set into the center of the first floor. In 1488 Lorenzo de' Medici sent Giuliano to Naples to deliver to King Ferdinando I the model of a palace, whose plan is in the Vatican sketchbook.

On his return to Florence in 1489 Giuliano prepared the model for the Sacristy of Sto Spirito, and from September 1489 to February 1490 he was paid for the model of the Strozzi Palace. This massive palace was begun in 1490 by Benedetto da Maiano with some minor changes, particularly in the rustication of the stone, from Giuliano's model (preserved in the palace). The Gondi Palace, begun in 1490 after his designs, is a very refined descendant of Michelozzo's Medici Palace in Florence. In 1492 Giuliano traveled to Milan with the model of a palace for Duke Lodovico Sforzo, and the same year he designed the church of S. Maria dell'Umiltà at Pistoia.

Giuliano followed Cardinal Giuliano della Rovere to Lyons, France, in June 1494. By August, Giuliano had returned to Italy, probably to the cardinal's native city of Savona, where he designed a palace for the cardinal. With his appointment in 1497 as military engineer of Florence, Giuliano's activity was primarily in Tuscany.

The election in 1503 of his patron, Cardinal della Rovere, as Pope Julius II soon attracted Giuliano to Rome, where he remained until 1507. During this second residence in Rome he was involved in expanding the papal hunting lodge at La Magliana. In 1506 the Pope sent him and the great Florentine sculptor Michelangelo to view the ancient sculpture *Laocoon,* which had just been discovered, in anticipation of the Pope's acquisition of it for his collection in the Vatican Palace.

By November 1507 Giuliano was again in his native city of Florence, where he was principally active with fortifications at Pisa and Leghorn. When Leo X of the Medici family became pope in 1513, Giuliano immediately returned to Rome. In July he designed for the new pope a tremendous palace near the Piazza Navona which was never executed. On Jan. 1, 1514, Giuliano was appointed supervisor of work for the new St. Peter's, which the architect Bramante was building, and in April he continued in that position with Raphael, who succeeded Bramante.

Giuliano returned to Florence in July 1515. He prepared several unexecuted designs, preserved among his drawings, for the completion of the facade of Brunelleschi's S. Lorenzo. He died on Oct. 20, 1516. His son, Francisco (1494-1576), was a sculptor who was particularly known for his tomb monuments.

Antonio da Sangallo the Elder

Antonio the Elder was active with fortifications in and near Rome in the early 1490s. He worked on the Castel Sant'Angelo in Rome (1492-1493) and designed the citadel of Civita Castellana (1494). In 1517 he collaborated with Baccio d'Agnolo on the design of the loggia on the Piazza dell'Annunziata in Florence, matching that of Brunelleschi's Ospedale degli Innocenti.

Antonio's most important independent commission was the Church of the Madonna di S. Biagio at Montepulciano (1518-1529). The centralized Greek-cross plan of the church with independent towers in the reentrant angles of the facade and the tall dome on a drum over the crossing obviously reflect Bramante's ideas for St. Peter's.

Antonio da Sangallo the Younger

Antonio the Younger, whose real name was Cordini, was the son of a sister of Giuliano and Antonio the Elder. Accompanying Giuliano to Rome in 1504, Antonio the Younger soon assisted Bramante and served as master carpenter on the work of St. Peter's. In 1516 Antonio was appointed chief assistant to Raphael at St. Peter's. Antonio designed the Farnese Palace in Rome for Cardinal Alessandro Farnese. Work on the palace began in 1517 but was

interrupted about 1520, when Antonio succeeded Raphael as chief architect of the new St. Peter's.

For the next decade Antonio undertook numerous papal commissions, although little was executed because of the political and religious upheavals of the period. The Mint, or Zecca, in Rome (1523-1524; now the Banco di Sto Spirito) was designed with a slightly concave facade modeled on a triumphal arch motif above a rusticated ground floor. In 1525 Antonio was concerned with fortifications for Parma and in the following year for Piacenza. At Orvieto he built an amazing public well, the Pozzo di S. Patrizio (1528-1535), with double spiral ramps penetrating to the base of the well around an open core.

The election in 1534 of Cardinal Farnese as Pope Paul III brought renewed architectural activity for Antonio. He redesigned and enlarged the Farnese Palace, resulting in a tremendous three-story building arranged around a square central court. The palace was completed by Michelangelo after Antonio's death. Antonio practically rebuilt the Farnese town of Castro with fortifications, a ducal palace, and the Zecca (all destroyed in 1649). For the entry into Rome of the emperor Charles V in 1536, Antonio organized the artists of Rome to prepare the festival decorations, including temporary triumphal arches near the palace of S. Marco and at the entrance to the Vatican Borgo. Under the threat of Turkish attacks Antonio began in 1537 to prepare new fortifications for Rome, which work continued until his death, including the unfinished Porta di Sto Spirito near the Vatican.

Although Antonio had continued since 1520 to be the architect of the new St. Peter's, assisted by Baldassare Peruzzi, it was only with the Farnese pope that extensive work was accomplished. Antonio built a great wooden model (1539-1546) for a new design for the church (preserved in St. Peter's). The design is of a tremendous Greek-cross plan with a large additional entrance vestibule and twin-towered facade with a benedictional loggia. His actual work on the church was principally concentrated on the southern arm, but he also raised the floor level, changing the interior spatial proportions. In the Vatican Palace from 1539 Antonio was architect for the Sala Regia, where the Pope received royalty, and the adjacent Pauline Chapel. Antonio died at Terni on Aug. 3, 1546.

Further Reading

There are no monographs in English on the Sangallos. Biographical information on them is in Giorgio Vasari, *Lives of the Most Eminent Painters, Sculptors and Architects* (many editions), and in André Chastel, *The Studios and Styles of the Renaissance, Italy 1460-1500* (1966). □

Frederick Sanger

The English biochemist Frederick Sanger (born 1918) was awarded the Nobel Prize in Chemistry for his discovery of the chemical structure of insulin.

Frederick Sanger, son of Frederick Sanger, a medical practitioner, was born at Rendcombe, Gloucestershire, on Aug. 13, 1918. Entering St. John's College, Cambridge, in 1936, he graduated with the degree of bachelor of arts (in natural sciences) in 1939. In 1943 he received his doctorate of philosophy (in chemistry) with a thesis on lysine. He held a Beit Memorial Fellowship from 1944 to 1951 and then joined the staff of the Medical Research Council. He later became director of the Division of Protein Chemistry in the Council's Laboratory for Molecular Biology at Cambridge.

Sanger worked entirely on the chemical structure of the proteins, especially insulin. About 1900 Emil Fisher had succeeded in breaking down proteins into polypeptides, consisting of their ultimate constituents, amino acids. About 25 different amino acids occur in nature, and of these 20 are found in most mammalian proteins.

By 1943 it was known that proteins consisted of long chains of amino acid residues bound together by peptide linkages. A. C. Chibnall and others knew the 51 amino acid residues that composed insulin; they also knew that phenylalanine was at the end of one of the chains. The insulin molecule appeared to consist of a large number of polypeptide chains, and it was held that what was important biologically was the sequence in which the amino acids followed each other in the chains. This sequence was unknown for any protein.

Sanger introduced the reagent fluorodinitrobenzene (FDNB), which reacted with the free amino acid at the end

of a chain to form a dinitrophenyl derivative (DNP) combined with that amino acid. The DNP acids were bright yellow. If the chains were then split by hydrolysis, the colored terminal acid of each link could be identified by chromatographic and electrophoretic methods. Sanger at first thought that the insulin molecule contained four long chains; but he later concluded that it consisted of only two chains containing 21 and 30 amino acids respectively. He then split the bridges joining the chains by oxidation with performic acid and dealt with each chain individually. The chain was separated into successively shorter links, and in each link the terminal amino acid was identified. He was able to determine the exact sequence of amino acids in each chain.

Sanger then determined that the two chains were linked by two disulfide bridges of cystine residues, with a third bridge linking two parts of the short chain. The determination of the exact positions of these bridges enabled Sanger, after over 12 years of research, to give a diagram for the structure of insulin. For this work he was awarded the Nobel Prize in Chemistry in 1958.

In 1951 Sanger was awarded the Corday-Morgan Medal of the Chemical Society. In 1954 he was elected a Fellow of the Royal Society and a Fellow of King's College, Cambridge; and in 1958 he was elected a Foreign Honorary Member of the American Academy of Arts and Sciences.

In 1980 Sanger shared the Nobel Prize for Chemistry with two other scientists for work determining the sequences of nucleic acids in DNA molecules. Their combined work has been lauded for its application to the research of congenital defects and hereditary diseases. It also proved vitally important in producing the artificial genes that go into the manufacture of insulin and interferon, two substances which are used to treat a variety of diseases. Sanger retired from research in 1983.

Further Reading

There was a biography of Sanger in *Nobel Lectures, Chemistry, 1942-1962* (1964). This work also included his Nobel Lecture, which gave an admirable summary of his work. For the chemical background see P. Karrer, *Organic Chemistry* (4th ed. 1950). See also the article ''Sequences, Sequences, and Sequences'' in *Annual Review of Biochemistry* (1988, pages 1-28), and *Nobel Prize Winners* (H. W. Wilson, ed. 1987, pages 921-924). □

Margaret Higgins Sanger

The pioneering work of Margaret Higgins Sanger (1884-1966), American crusader for scientific contraception, family planning, and population control, made her a world-renowned figure.

Margaret Higgins was born on Sept. 14, 1884, in Corning, N.Y. Her father was a thoroughgoing freethinker. Her mother was a devout Roman Catholic who had eleven children before dying of tuberculosis. Although Margaret was greatly influenced by her father, her mother's death left her with a deep sense of dissatisfaction concerning her own and society's medical ignorance. After graduating from the local high school and from Claverack College at Hudson, N.Y., she took nurse's training. She moved to New York City and served in the poverty-stricken slums of its East Side. In 1902 she married William Sanger. Although plagued by tuberculosis, she had her first child, a son, the next year. She had another son by Sanger, as well as a daughter who died in childhood.

Margaret Sanger's experiences with slum mothers who begged for information about how to avoid more pregnancies transformed her into a social radical. She joined the Socialist party, began attending radical rallies, and read everything she could about birth control practices. She became convinced that oversized families were the basic cause of poverty. In 1913 she began publishing a monthly newspaper, the *Woman Rebel,* in which she passionately urged family limitation and first used the term ''birth control.'' After only six issues, she was arrested and indicted for distributing ''obscene'' literature through the mails. She fled to Europe, where she continued her birth control studies, visiting clinics and talking with medical researchers.

Sanger returned to the United States in 1916 and, after dismissal of the indictment against her, began nationwide lecturing. In New York City she and her associates opened a birth control clinic in a slum area to give out contraceptive information and materials. This time she was arrested under state law. She spent a month in prison, as did her sister.

Leaving prison in 1917, Sanger intensified her activities, lecturing, raising money from a group of wealthy patrons in New York, and launching the *Birth Control Review,* which became the organ of her movement for 23 years. Encouraged by a state court decision that liberalized New York's anti contraceptive statute, she shifted her movement's emphasis from direct action and open resistance to efforts to secure more permissive state and Federal laws. Although regularly in trouble with New York City authorities, she continued lecturing to large crowds and keeping in touch with European contraceptive research. Her brilliantly successful visit to Japan in 1922 was the first of several Asian trips. A year later she and her friends opened clinical research bureaus to gather medical histories and dispense birth control information in New York City and Chicago. By 1930 there were 55 clinics across the United States. Meanwhile Sanger obtained a divorce and married J. Noah H. Slee.

Margaret Sanger's fame became worldwide in 1927, when she helped organize and spoke before the first World Population Conference at Geneva, Switzerland. She and her follower continued to lobby for freer state and Federal laws on contraception and for the dissemination of birth control knowledge through welfare programs. By 1940 the American birth control movement was operating a thriving clinic program and enjoying general acceptance by the medical profession and an increasingly favorable public attitude.

For most Americans, Margaret Sanger *was* the birth control movement. During World War II her popularity continued to grow, despite her opposition to United States participation in the war based on her conviction that wars were the result of excess national population growth. In 1946 she helped found the International Planned Parenthood Federation. This was one of her last great moments. She was troubled by a weak heart during her last 20 years, although she continued traveling, lecturing, and issuing frequent statements. She died in Tucson, Ariz., on Sept. 6, 1966.

Further Reading

Margaret Sanger: An Autobiography (1938) incorporates much of Sanger's earlier *My Fight for Birth Control* (1931). The most recent biography is Emily Taft Douglas, *Margaret Sanger* (1969), a carefully researched and sympathetic account. See also Lawrence Lader, *The Margaret Sanger Story and the Fight for Birth Control* (1955). David M. Kennedy, *Birth Control in America: The Career of Margaret Sanger* (1970), focuses on her public career and examines the whole controversy over birth control. Less solid but of possible interest is the fictionalized biography by Noel B. Gerson, *The Crusader* (1969). Brief treatments of her are in Mary R. Beard, *Woman as a Force in History* (1946); Mark H. Haller, *Eugenics: Hereditarian Attitudes in American Thought* (1963); and Donald K. Pickens, *Eugenics and the Progressives* (1968). □

José de San Martín

The South American soldier and statesman José de San Martín (1778-1850) played an important role in winning the independence of several South American countries from Spain.

José de San Martín was born at Yapeyú, a village on the northern frontier of Argentina, where his father was an official of the Spanish colonial government. At the age of 7, San Martín returned to Spain with his parents. He entered the Royal Academy as a cadet and was educated there with sons of the nobility of Spain. As a member of the Spanish army, he fought in some of the campaigns against French forces in the Peninsular War and by 1811 had acquired the rank of lieutenant colonel.

Hearing of the revolt against Spain in his native Argentina, San Martín resigned from the Spanish army in 1812 and sailed for Buenos Aires to join the patriot forces. He took a prominent part in organizing Argentine troops and soon became military governor of the north to organize defense against Spanish troops in Upper Peru. In 1814 he secured the governorship of the province of Cuyo at the foot of the Andes. Here for 3 years he recruited and trained his Army of the Andes, since he believed that Argentina could not be safely independent unless Spanish forces were dislodged from Chile, Peru, and Bolivia.

In January 1817 San Martín led his army of Argentines and fugitives from Chile over the Andes and surprised the Spanish army in Chile. After having captured and occupied Santiago on February 15, San Martín was offered the supreme dictatorship of Chile but declined in favor of his

friend and colleague Bernardo O'Higgins. He made Chile completely free of Spanish troops by May 15, 1818, and began planning for an invasion of Peru.

San Martín was 2 years assembling a fleet which, under the able command of Lord Cochrane, swept Spanish shipping from the west coast of South America. In August 1820 the army of San Martín was transported toward Peru, convoyed by warships under Lord Cochrane. Within a year San Martín was able to occupy the capital, and on July 28, 1821, he proclaimed the independence of Peru from Spain. On August 3 he accepted the position of supreme protector of Peru.

However, considerable fighting was still needed before Peruvian independence was assured, since the bulk of the Spanish army had merely withdrawn into the mountains and was still a viable fighting force and a threat. San Martín considered that he did not have enough force to meet the Spaniards and would need the aid of the armies of Simón Bolívar, who had just liberated the areas of Venezuela, Colombia, and Ecuador. For that purpose, San Martín and Bolívar met at Guayaquil; that conference is one of the most disputed points in South American history.

Possibly they disputed over Guayaquil, which Bolívar had just occupied and which San Martín wanted to be a part of Peru. Possibly they disagreed on the type of government to be instituted in South America. San Martín did not believe that the South Americans were ready for democracy, and he probably preferred a constitutional monarchy, whereas Bolívar believed, at that time, in complete democracy. Possibly they disagreed on the terms by which the armies of Bolívar would be brought into Peru. At any rate, San Martín left the conference in a precipitous manner, returned immediately to Peru, resigned his power and positions to the Congress, and left Bolívar in undisputed leadership.

San Martín made his way to Argentina and then to Europe, where he spent the rest of his life. He died on Aug. 17, 1850, at Boulogne-sur-Mer.

Further Reading

The standard biography of San Martín is Bartolome Mitre, *The Emancipation of South America* (trans. 1893; new introduction, 1969), a good starting place for understanding the liberation of Chile and Peru. A popular short biography by an Englishman is John C. J. Metford, *San Martín: The Liberator* (1950). Other biographies include Anna Schoellkopf, *Don José de San Martín, 1778-1850: A Study of His Career* (1924); Margaret H. Harrison, *Captain of the Andes* (1943); and Ricardo Rojas, *San Martín: Knight of the Andes* (trans. 1945).

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Michele Sanmicheli

The Italian architect and military engineer Michele Sanmicheli (ca. 1484-1559) introduced to north Italy the Roman High Renaissance style of architecture. His work is generally characterized by a boldness and strength inspired by his military interests.

Born in Verona, Michele Sanmicheli went to Rome about 1500. With the counsel of the architect Antonio da Sangallo the Elder, Sanmicheli served from 1509 as supervisor of the completion of the facade of the Cathedral at Orvieto. His first involvement with military architecture was in 1526, when he inspected the papal fortifications in the Romagna with Antonio da Sangallo the Younger.

Returning to Verona about 1527, Sanmicheli began the Pellegrini Chapel (ca. 1528) attached to S. Bernardino. The interior of this circular, domed chapel is very richly decorated with relief sculpture and elegant Corinthian columns, some with spiral fluting. In 1529 he commenced work on the nearby fortifications of Legnago and was soon charged with the fortifications of many of the cities controlled by Venice, such as Verona (from 1530), Chioggia (from 1541), and Udine (from 1543). In 1535 he was appointed engineer of the state for lagoons and fortifications by the Venetian Senate, and from 1537 to 1539 he traveled to Corfu, Crete, and Dalmatia to design fortifications. Incorporated in these fortifications were powerful gates combining heavily rusticated stonework with massive Doric columns and prominent keystones, as in the Porta Nuova, Verona (1533-1550), the Forte di S. Andrea a Lido, Venice (1543-1549), and the Porta Palio, Verona (1548-1557).

The chronology of Sanmicheli's architecture in Verona is controversial. The spiral fluting of the half columns and the relief sculpture on the upper story of the Bevilacqua Palace resemble the interior of the Pellegrini Chapel, suggesting a date of about 1530 for the palace. The Canossa Palace (ca. 1530-1537) is much more planar and reveals the influence of Giulio Romano's work in Mantua. In the 18th century the roof was raised, drastically changing the character of the facade. The Pompei Palace (ca. 1550; now the Museo Civico) marks a return to the severe classicism of Donato Bramante, but the robust Doric order and large keystones resemble Sanmicheli's Porta Palio.

Sanmicheli designed two imposing palaces in Venice: the Cornaro a S. Polo Palace (after 1545-1564) and the Grimani Palace (ca. 1556-ca. 1567). On the mainland near Castelfranco Veneto he built the Villa La Soranza (ca. 1545-1550), of which only a portion of the service buildings is preserved. Originally the villa consisted of a casino flanked by separate one-story, arcaded service buildings. Built of brick covered with stucco lined in imitation of stone, it had a rustic character emphasized by the simplicity of architectural detail and omission of the classical orders.

The Lazzaretto, or pesthouse, outside Verona (1549-1603), attributed to Sanmicheli, was a large, rectangular, arcaded court lined with cells. In the center of the court was a circular chapel with dome on a high drum. At his death in August 1559 he had just begun another circular, domed church, the Madonna di Campagna (1559-1561) near Verona.

Further Reading

The only monograph in English on Sanmicheli is Eric J. Langenskiöld, *Michele Sanmicheli, the Architect of Verona: His Life and Works* (1938). Piero Gazzola edited *Michele Sanmicheli* (1960), a fully illustrated catalog for an exhibition of Sanmicheli's architectural work which contains a complete bibliography to 1960. Sanmicheli is discussed in Peter Murray, *The Architecture of the Italian Renaissance* (1963), and T. A. West, *History of Architecture in Italy* (1968). □

Jacopo Sansovino

The Italian artist Jacopo Sansovino (1486-1570) executed sculpture and architecture in Venice whose quality and extent create much of the effect of the city today.

Trained in Florence and active in Rome and Florence in the crucial early decades of the 16th century, Jacopo Sansovino became the man of destiny for Venetian architecture and trained so many young sculptors that Giorgio Vasari credited him with virtually running an academy. In his 40 years of service as principal architect to the city of Venice, Sansovino profited by his early Florentine training in his skillful use of sculpture to enrich and animate buildings distinguished by a breadth, grandeur, and structural harmony surely based on his close study and understanding of ancient and current Roman architecture.

Jacopo Tatti was born in Florence, the son of Antonio Tatti. In 1502 Jacopo entered the workshop of the sculptor and architect Andrea Sansovino and adopted his master's name. Jacopo followed Andrea to Rome in 1505; he may have assisted his teacher in the Rosso and Sforza tombs in S. Maria del Popolo, but he also worked independently restoring antiques and making one of the first copies of the newly excavated *Laocoon*.

Sansovino's earliest major commissions came shortly after he returned to Florence in 1511: the large statue *St. James* for the Cathedral of Florence and the nearly lifesize statue *Bacchus*. Both works reveal his technical facility; the ease in handling drapery invests the spare figure of St. James with a needed surface enrichment, and the graceful, swinging movement and dextrous carving makes the Bacchus instantly attractive.

After collaborating on the decorations for Pope Leo X's triumphal entry into Florence, Sansovino was disappointed in hopes for a share in the project to complete the facade of the Medici church of S. Lorenzo. He returned to Rome in 1518 and executed such varied works as the idealized *Madonna* in S. Agostino, the more taut and complex *St. James* in S. Maria del Monserrato, and the elaborate tomb of Cardinal St. Angelo in S. Marcello. He was also consulted on the preliminary designs for the Florentine church in Rome, S. Giovanni dei Fiorentini.

The violent disaster of the sack of Rome in 1527 proved ultimately a blessing for Sansovino, who, fleeing Rome for France, found in Venice a city that stimulated his full development as an artist and provided a totally congenial atmosphere. His first work there was the utilitarian but crucial problem of strengthening the dangerously weakened fabric of S. Marco. This led to his appointment as protomagister to S. Marco in 1529 and his decision to stay in Venice. While he soon became a leading figure in Venice, the friend of such men as Titian, Tintoretto, and Pietro Aretino and the easy associate of noble patrons, Sansovino never felt himself above a concern for the countless practical details that together affected the appearance of his adopted city.

Appointed principal architect of Venice in 1529, Sansovino also continued to execute sculpture, creating works ranging from the fluent precision and richness of his bronze sculpture for S. Marco (tribune reliefs, 1530s; statues of the Evangelists, 1553; doors, 1563) to the harsh colossal figures *Mars* and *Neptune* on the Scala dei Giganti of the Ducal Palaco (1550s). A more chilly and disciplined classicism characterizes his marble reliefs for the church of S. Antonio in Padua (1562).

Sansovino's most formidable assignments as an architect were centered in and near the Piazza di S. Marco. The Library, designed to provide handsomely for the collection left to the city of Venice by Cardinal Bessarion, the Mint, and the Loggetta involved different functions, but all demanded a careful adjustment to the preexisting buildings. The memorable impression of all these buildings in their relation to each other and to the one large open space in Venice, the Piazza di S. Marco demonstrates Sansovino's brilliance and originality as an architect. The Mint (1537-1554) is deliberately compact in its use of the severe Doric order and heavy rustication to emphasize its function as a secure treasury. The Library (1536-1554; completed by Vincenzo Scamozzi in 1588), with its long, horizontal facade kept low to harmonize with the Ducal Palace on the opposite side of the Piazzetta, is far richer in its architectural and sculptural detail and strong contrasts of light and shadow. The small Loggetta received the greatest amount of sculptural adornment in the form of a triumphal arch to act as a firm base for the soaring bell tower.

In addition to his major public buildings, Sansovino also regulated the markets, improved the city, and executed countless designs for churches, private dwellings, and mainland villas. While some of his designs were never executed or were completed by other architects, Sansovino's presence and the ideas expressed in his drawings and buildings exerted a strong and lasting influence on contemporary and later Venetian architects. His grand Corner Palace (begun 1537), for example, was decisive in its transformation of the lighter arcades and ornamental patterns of the persistent Venetian Gothic into the measured balance of the larger, simpler forms of Donato Bramante

and current Roman architecture, adapted to Venetian requirements.

Sansovino died in Venice; one son was a distinguished writer. The quality of Sansovino's life is touchingly conveyed by Vasari, who wrote that he was ''very dear both to the great and to the small and to his friends'' and that ''his death was a grief to all Venice.''

Further Reading

The fullest and most important study of Sansovino remains that by Giorgio Vasari in *Lives of the Most Eminent Painters, Sculptors, and Architects,* edited by Gaston du C. de Vere, vol. 9 (1915; abr. ed. 1959). There is no modern biography in English, but John Pope-Hennessy, *Italian High Renaissance and Baroque Sculpture,* vol. 2 (1963), includes a discerning presentation of Sansovino's work as a sculptor. For a discussion of his architecture see Peter Murray, *The Architecture of the Italian Renaissance* (1963), and T. A. West, *A History of Architecture in Italy* (1968).

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Antonio López de Santa Ana

The Mexican general and statesman Antonio López de Santa Ana (1794-1876) was often called the ''man who was Mexico.'' An unprincipled adventurer, he dominated Mexico for some 25 years, during which he served as president six times, switching parties and ideologies at will.

The Mexican struggle for independence was as bloody and destructive as any in the Western Hemisphere. The struggle, a bitter civil war, destroyed trade, farming, communications, and commerce. The ultimate victors, conservative churchman and soldiers, had no intention of sharing their power or wealth with their millions of poor countrymen, of either Indian or mixed blood.

The three decades following independence (1821) saw a continuation of civil war as the small ranchers and farmers of the north and west tried to break the economic, political, and social stranglehold of the colonial elites. Virtually the only beneficiary of this struggle was the United States, which violently seized over 50 percent of Mexico's territory. Gen. Antonio López de Santa Ana did not cause this tragic situation or Mexico's varied problems. A vain, pompous man with great leadership qualities, he only used the contemporary chaos to personal advantage. His very character epitomized one of the most unfortunate periods in Mexican history.

Early Career

Antonio López de Santa Ana was born in Jalapa, Veracruz. His family was Spanish and Caucasian. His father, a well-to-do Veracruz mortgage broker, had estates in Jalapa. When Santa Ana was 16, the family sent him to the military academy, from which he graduated in time to serve in the royalist army against the forces of independence. He fought against Miguel Hidalgo, the priest and original leader of the independence movement, in Texas and distinguished himself in battle. Apparently a gambling scandal delayed his promotion, and by 1821, despite a distinguished record in the Spanish army, Santa Ana had reached only the rank of captain. In that year he defected to the conservative but proindependence army of Gen. Agustín de Iturbide. The grateful rebels made him first a colonel and later a brigadier general.

Santa Ana did not remain loyal for long; he was one of the first to pronounce against Iturbide's empire, seizing the port of Veracruz in the name of the 1823 revolt which ended Iturbide's short-lived imperial experiment. In 1823 Santa Ana endorsed a republic but later admitted that a Jalapa lawyer had only briefly explained to him all that he knew about republicanism. He remained a political illiterate all his life, one year a rabid Jacobin liberal, the next a monarchist.

In the late 1820s the ''republican'' general Santa Ana served various Mexican governments as an officer first in Yucatän and later in Veracruz. In 1827 he was one of the principal supporters of the presidential bid of independence

hero Vicente Guerrero. The same year at Tampico he took the surrender of a small yellow fever-ridden Spanish force from Cuba which had attempted to invade Mexico. Now the ''hero of Tampico,'' he became an important figure in the chaotic world of Mexican politics. The liberal Congress elected him president, and he took office in 1833 with the determined anticlerical Valentín Gómez Farías his vice president.

Presidential Career

Santa Ana's first presidency never even got started. The newly elected president pleaded sick and remained on his hacienda, Magna de Clavo, in Veracruz, leaving Gómez Farías as provisional president. The latter attacked Church and military legal privileges and attempted to reduce the army's size. Santa Ana then posed as the champion of traditional interests and overthrew Gómez Farías. Calling himself ''liberator of Mexico,'' he assumed a dictatorship, dismissed Congress, restored military and ecclesiastical prerogatives, and exiled the leading liberals.

The result was a period of confusion: revolts and counterrevolts, with Santa Ana resigning and again taking office. In 1836 he led a Mexican army into Texas, and after some initial successes his forces were annihilated by Sam Houston at San Jacinto on April 21, 1836. Santa Ana, a prisoner of the Texans, signed the Treaty of Velasco, granting the withdrawal of Mexican troops and the ''independence'' of Texas. During a short sojourn as a prisoner in Washington, he conferred with President Andrew Jackson and returned to Mexico in February 1837.

While imprisoned in the United States, Santa Ana had been deposed by the conservative Congress, which had abrogated his agreement with the Texans and recalled former president Anastasio Bustamante. Still somehow a national hero, Santa Ana retired to Magna de Clavo for 18 months. In November 1838 he emerged to lead a Mexican force against a French squadron bombarding San Juan de Ulúa in the ''pastry war.'' Caught in a cannonade, he lost a leg to the invaders, a sacrifice which apparently greatly increased his political appeal. He was now the ''hero of Veracruz.''

In 1839, faced with a liberal revolt, President Bustamante named Santa Ana interim president, a post which he held from March to July. In a period of further confusion and fiscal bankruptcy, Santa Ana doggedly maneuvered through various alliances. By October 1841 he had returned to Mexico City, where he was once again president of Mexico by virtue of a conservative junta. This time his government lasted until 1842. He raised revenue by taxation but spent lavishly on festivals and a private army. In March 1843 he again resumed the executive and ruled until July 1844. He apparently began to see the possibilities of a monarchy as the solution to Mexico's problems.

Overthrown in 1844, Santa Ana again retreated to Veracruz. In 1845 the government captured him and exiled him to Cuba. He solicited aid from the United States, promising to amicably settle the Texas boundary dispute if he returned to power. Permitted to pass through the American blockade of the Mexican coast, he broke his promise and began to prepare Mexico for war. In December 1846 he became Mexico's president. In 1847 he once more led Mexican troops against American forces. The Mexicans, badly beaten owing in part to Santa Ana's incompetence and in part to internal quarrels, lost much valuable territory. In 1847, fleeing both his Yankee and Mexican enemies, the general took refuge on the British Island of Jamaica, but his incredible career had not yet closed. He spent 2 years in Venezuela, devoting his time to farming while Mexico sank further into chaos.

In 1853 the conservatives again seized power. Their leader, Lucas Alamán, sponsored Santa Ana as an interim president until a suitable monarch could be found. In April 1853 Santa Ana again returned as president of Mexico. But Alamán's constructive influence ended with his death in June, and Santa Ana continued to dissipate government funds. In April 1854 he signed the Gadsden Treaty, selling Arizona to the United States for $10 million. In August 1855 the liberals, led by Juan Álvarez, revolted against the increasingly corrupt regime. Santa Ana again fled. A decade later he attempted to stage yet another comeback during the European intervention, but he no longer had any following. He again went into exile but was allowed to return in 1873 to Mexico. No longer a danger, he lived out his last days in semipoverty, dying in Mexico City in June 1876.

Further Reading

Santa Ana's own account is *The Eagle: The Autobiography of Santa Ana,* edited by Ann Fears Crawford (trans. 1967). There is no definitive work on Santa Ana. The basic biography, although dated, is Wilfrid Hardy Callcott, *Santa Ana* (1936; repr. 1964); also useful is Callcott's general study *Church and State in Mexico, 1822-1857* (1926). Oakah L. Jones, *Santa Anna* (1968), scholarly and well written, is not distinctly different from Callcott's account. Useful for a flavor of the times are the memoirs of Frances Erskine Calderón de la Barca, *Life in Mexico* (1843; new ed. 1966). The war with the United States and Santa Ana's role are best related in George Lockhart Rives, *The United States and Mexico, 1821-1848* (2 vols., 1913; repr. 1969), and Justin H. Smith, *The War with Mexico* (2 vols., 1919). For life in Mexico during the war see José Fernando Ramírez, *Mexico during the War with the United States,* edited by Walter V. Scholes (trans. 1950). □

Andrés de Santa Cruz

The Bolivian military leader Andrés de Santa Cruz (1792-1865) was a supporter of a united Peru-Bolivia and was president of a short-lived confederation of the two.

Andrés de Santa Cruz was born on Dec. 5, 1792, in La Paz, the mestizo son of a Peruvian Creole and a Bolivian Indian heiress. After receiving a Church-directed education in La Paz and Cuzco, he elected to follow his father's army career. He was commissioned in a militia unit in 1809 and began active duty a year later, with the onset of the Wars of Independence. His royalist service

lasted until early 1821 and included military action in Bolivia (then Upper Peru) and Peru, as well as an interval as a prisoner of war in Argentina. In January 1821, when once again a captive, he volunteered for the patriot army and served the cause of liberation through the remaining 3 years of fighting.

Santa Cruz commanded units under both José de San Martín and Simón Bolívar, became chief of staff for the Peruvian units under the latter, and then was given a series of administrative assignments, first military and then, with the end of fighting, civilian ones.

In July 1825 Santa Cruz became prefect of Chuquisaca (now Sucre), the capital of the newly created Bolivia. He had opposed this Bolívar-designed transformation of Upper Peru, favoring a continued union with Peru. He nevertheless accepted a series of assignments, both in Bolivia and in Peru, given him by Bolívar. Santa Cruz was, in fact, serving in Lima as president of the Peruvian Council of State when, in September 1826, Bolívar left Peru to return to Colombia. In June 1827 Santa Cruz surrendered that office to an elected successor but, after a brief period in Chile, became the chief executive of Bolivia in early 1829. Until 1835 he gave his full attention to governing that country. Under his stern authority, order was restored and some economic gains were achieved.

Meanwhile, Peru was nearly torn apart by the rivalries of political and military factions. In 1835 Santa Cruz was invited to intervene and, with the help of Peruvian allies, established the Confederation of Peru and Bolivia. The new nation was to have three states, each with a large measure of autonomy but with overall control exercised by Santa Cruz, now named to the office of supreme protector.

The union was maintained, although shakily, until early 1839, when it was brought to an end by the united efforts of Argentina, Chile, and its Peruvian opponents. Santa Cruz, forced out of both Peru and Bolivia, spent the next 6 years, mostly in Ecuador, plotting a return to power. In 1845, when it was clear that Chile and the other nations would not allow this, he left for Europe, where he remained for the rest of his life.

Further Reading

There is no biography of Santa Cruz in English, although his career is partially discussed in several general histories of Peru and Bolivia, most notably Frederick B. Pike, *The Modern History of Peru* (1967), and Robert Barton, *A Short History of the Republic of Bolivia* (1968). For an understanding of Chile's opposition to the confederation see Robert N. Burr, *By Reason or Force: Chile and the Balancing of Power in South America, 1830-1905* (1965). See also Charles W. Arnade, *The Emergence of the Republic of Bolivia* (1957). □

Bartholomew Augustine Santamaria

Bartholomew Augustine Santamaria (born 1915), a Roman Catholic publicist and organizer in Australia, founded the Catholic Social Movement.

Bartholomew Santamaria was born in Brunswick, Victoria, on Aug. 14, 1915, the son of Italian immigrants. He was educated at the University of Melbourne and soon became prominent as a Roman Catholic ideologist and organizer in Victoria. In 1937 he became assistant director and, in 1947, director of the National Secretariat of Catholic Action. This organization had been founded to enlist the support of the laity in the pastoral work of the Roman Catholic Church and existed in all parts of the world under the patronage of the Pope. In 1943 Santamaria created, and became president of, the Catholic Social Movement, which was organized and largely recruited by the members of Catholic Action.

By the 1940s Santamaria's principal concern was the advance of communism in the Australian Labour party, and to counter it he sought to organize the Catholics in the trade union movement. He and his followers in the Labour party in Victoria regarded communism rather than capitalism as the enemy. They attempted to secure the elimination of communists from the leadership of the trade unions.

The Catholic Social Movement supported efforts of the non-Labour federal government of Robert Gordon Menzies to proscribe communism. Fearing socialism as a potential menace to the property of the Catholic Church, the organization was vigorously antagonistic to some of the more radical and dogmatic ideas of the Labour party. Santamaria's influence within the ranks of the Victoria Labour party steadily increased, causing much sectarian bitterness. In October 1954 the federal leader of the Australian Labour party, Herbert Vere Evatt, publicly denounced what he called ''a small minority of Labour members located particularly in the state of Victoria'' who, he said, had become ''increasingly disloyal to the Labour movement and the Labour leadership.''

This public accusation split the Labour party in Victoria; the supporters of Santamaria resigned from the party and formed themselves into what was termed the Anti-Communist Labour party and, later, the Democratic Labour party. In the elections in Victoria in May 1955, these dissident elements campaigned and voted independently of the Australian Labour party and contributed to the defeat of the state's Labour government. Similarly, in Queensland the split in the party resulted in the defeat of a state Labour government.

In the federal sphere, the Democratic Labour party, though never in a position to secure a substantial number of seats in Parliament, helped to destroy the Australian Labour party's chances of regaining office for the next decade and more. Santamaria himself, however, dropped out of public prominence, but he remained an important contributor to public debate on political problems facing Australia. He

became a regular political columnist for *The Australian* and wrote several books on Australian politics and political leaders, including: *Archbishop Mannix: His Contribution to the Art of Public Leadership in Australia* (1978); *Against the Tide* (1981); *Daniel Mannix, the Quality of Leaderhship* (1984; and *Australia at the Crossroads: Reflections of an Outsider* (1987).

Further Reading

Santamaria's own account of the Catholic Social Movement can be found in his *The Price of Freedom* (1968) and in his contribution to Henry Mayer, *Catholics and the Free Society* (1961). *Point of View* (1969) was a collection of his commentaries on Australian foreign policy and domestic affairs. Tom Truman, *Catholic Action and Politics* (1960), was a detailed discussion of the entire subject. □

Pedro Santana

The Dominican Republic military leader and president Pedro Santana (1801-1864) inflicted several decisive defeats on Haitian forces, at one time or another quarreled with all sectors of his country's society, and finally led the Dominican Republic into annexation by Spain.

Born in Hincha, Pedro Santana appears, from his portraits, to have been of mixed Caucasian, African, and Indian ancestry. Unlike his contemporary Buenaventura Baez, he was uneducated, rough, and uncouth; but like Baez, he did not lack for personal courage.

Fresh from military triumphs over the Haitians, on July 12, 1844, only 5 months after the Dominican declaration of independence, Santana and his troops deposed his country's provisional government. He called a convention which drafted the Dominican Republic's first constitution. It was promulgated on Nov. 6, 1844, and according to one of its provisions, that the convention select the president for the first two terms, Santana became his country's first constitutional president.

Baez acceded to the presidency after Santana's handpicked successor refused to serve. Beset by financial problems and the ever present possibility of revolt, Baez resigned on Aug. 4, 1848, but was recalled to inflict still another defeat on the Haitians, who were trying to reconquer the Dominican Republic. Santana then again deposed a president and was given the title of ''Liberator.''

From the ensuing electoral confusion, on Dec. 24, 1849, Baez was chosen president. At the end of his term, on Feb. 15, 1853, he passed the power back to Santana. This was one of the rare occasions when a Dominican president served out his term and constitutionally and personally delivered up the office to his successor. However, Santana and Baez soon fell out, and the next decade of Dominican history revolved around their quarrels.

By July 1853 Santana had exiled Baez, accusing him of treason. Baez countered with accusations of despotism, which appeared to be accurate as Santana constantly fought with his Congress, banishing or shooting his opponents. In 1854 Santana called another constitutional convention, extended his own term to 6 years, and established the office of vice president.

Under Santana's second presidency, on Dec. 22, 1855, the final Haitian invasion was defeated. Nevertheless, by March 26, 1856, he had again resigned. This paved the way for the return of Baez, who promptly exiled Santana. But by mid-1857 he was back, and after prolonged strife he was instrumental in toppling the Baez government on June 12, 1858. Using the 1854 Constitution, Santana had himself declared president on Jan. 31, 1859, repudiated many outstanding European debts, and appealed to Spain to annex the Dominican Republic. This was arranged, and on March 18, 1861, while the United States was distracted by its Civil War, the Dominican Republic again became a Spanish colony. Santana was named governor and captain general, with the rank of lieutenant general in the Spanish army.

True to form, Santana soon quarreled with his Spanish subordinates, who opposed his increasingly harsh methods of rule. He resigned on Jan. 7, 1862, and was granted a title and a lifetime pension.

By August 1863 the Dominicans revolted against the Spaniards. To help crush the revolt, Santana was given command of a Spanish force but because of insubordination was removed from this command. On the verge of being ship-

ped off in disgrace to Cuba, Santana died in the capital, Santo Domingo, on June 14, 1864. The revolt, known as the War of the Restoration, culminated in the final retreat of all Spanish forces on July 11, 1865, and the Dominican Republic was once again independent.

Further Reading

Probably the classic work on the Dominican Republic is Sumner Welles, *Naboth's Vineyard* (2 vols., 1928; new foreword, 1966), which explains and interprets the history, culture, and society of that nation. Another valuable work is Otto Schoenrich, *Santo Domingo* (1918). Current useful studies include Robert D. Crassweller, *Trujillo* (1966), and John Bartlow Martin, *Overtaken by Events* (1966). □

Franciso de Paula Santander

Francisco de Paula Santander (1792-1840), a Colombian general and statesman, was one of the leaders of Spanish American independence. He later served as first constitutional president of the Republic of New Granada.

Francisco de Paula Santander was born on April 12, 1792, at Rosario de Cúcuta near the Venezuelan border. His family were cacao planters, members of the local gentry. When the independence movement began in 1810, he was a law student at Bogotá, but he soon left his books to join the patriot forces. Although the first independent government was crushed in 1816, Santander escaped to the eastern plains, or *llanos,* and there helped organize a base of continuing patriot resistance.

Accepting the leadership of the Venezuelan Simón Bolívar, Santander took part in the expedition that climbed the Colombian Andes, won the decisive victory of Boyacá (Aug. 7, 1819), and finally expelled the Spaniards from Bogotá. Bolívar placed him in charge of administering the liberated provinces, and 2 years later he was chosen vice president of the new nation of Gran Colombia, which included present-day Venezuela, Colombia, Panama, and Ecuador. Since Bolívar, as president, preferred to continue fighting at the head of his armies, Vice President Santander became acting chief executive.

Administrator of Gran Colombia

Though he held the rank of general, Santander is chiefly remembered as a vigorous civil administrator. He lacked Bolívar's magnetism but was a man of impressive personal bearing and dignity. Highly conscious of his own prerogatives, he nevertheless generally respected legal formalities: Bolívar dubbed him the ''Man of Laws.'' As ruler, furthermore, he promoted a series of liberal reforms designed to curb clerical influence, aid economic development along lines of free enterprise, and extend public education.

Conflict with Bolívar

The stability of Gran Colombia was shaken in 1826 by the outbreak of a revolt in Venezuela under José Antonio Páez. Even more serious was a growing conflict between Santander and Bolívar, who later that year returned from Peru. Santander suspected Bolívar of seeking to change the constitution by illegal means and also resented his leniency toward Páez in finally settling the Venezuelan revolt. When Bolívar reassumed full control of the government in 1827, Santander drifted into open opposition, and in 1828 he was exiled on the charge, never really proved, of complicity in a plot against Bolívar's life.

After the dissolution of Gran Colombia in 1830, Santander's supporters gained control of the new Republic of New Granada, corresponding to modern Colombia plus Panama. Santander returned to serve as president from 1832 to 1837. He now showed greater caution in pressing liberal reforms, but he energetically repressed would-be conspirators, and he succeeded in organizing the national administration on a sound basis.

Santander retired briefly from public life on leaving the presidency, but he soon emerged to win a seat in the lower house of Congress. There he joined the opposition to his successor, the moderate liberal J. I. Márquez, whose election he had opposed. He was still serving in Congress at the time of his death in Bogotá on May 5, 1840.

Further Reading

Santander's political and administrative career, roughly from 1819 to 1827, is related in detail in David Bushnell, *The Santander Regime in Gran Colombia* (1954). He is also discussed in Jesús María Henao and Gerardo Arrubla, *History of Colombia* (1938). □

George Santayana

George Santayana (1863-1952), Spanish and American philosopher, developed a personal form of critical realism that was skeptical, materialistic, and humanistic.

George Santayana was unique among American and European philosophers during his long lifetime. While others strove to make philosophy ''scientific'' and to apply philosophy and science to society, Santayana proclaimed, ''My philosophy neither is nor wishes to be scientific.'' He rejected the inherited genteel tradition in American thought as well as his contemporaries' pragmatism, idealism, and positivism. He openly disliked the liberal and democratic drift of Western civilization. In his philosophy he strove to combine philosophical materialism and a deep concern for spiritual values. A prolific writer with a graceful style, he also published several volumes of poetry, and his most popular book was a novel, *The*

Last Puritan (1936). He is singular among American philosophers for the special flavor of his thought and for his treatment of religion and art.

Life, Career, and Personality

As a girl Santayana's mother was taken to the Philippines, where she met and married George Sturgis, a Bostonian. Santayana later observed that this ''set the background for my whole life.'' After being widowed, she tried to settle in Boston with her children but soon returned to Spain and remarried. The only child of this marriage was born in Madrid on Dec. 16, 1863, and christened Jorge Agustin de Santayana. He lived until the age of 9 in Ávila with his father, a lawyer and student of painting, then joined his mother, who was raising the children of her first marriage in Boston. Although he visited his father in Ávila and traveled in Europe frequently, Santayana lived and wrote in America for the next 40 years. As a boy he was quiet, studious, and lonely.

In spite of his connection to the Boston Sturgises and his American education, Santayana never felt fully at home in the United States. Indeed, he never felt fully at home anywhere. Dark-eyed, gentle, unobtrusive, witty, and very detached, he described himself as ''a stranger at heart.'' His philosophy is clearly marked by a sense of detachment. ''I have been involuntarily uprooted,'' he explained without regret. ''I accept the intellectual advantages of that position, with its social and moral disqualifications.''

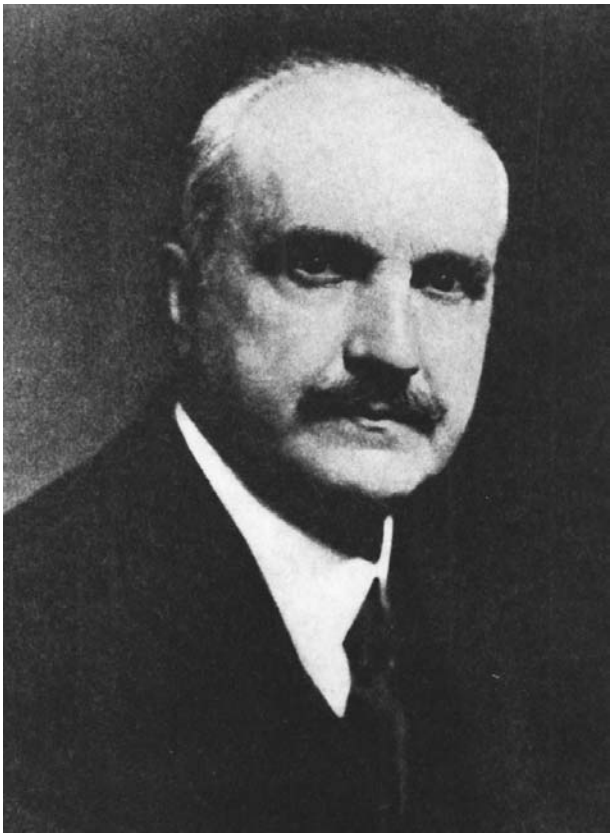

Santayana's years at Harvard College, which he attended after Boston Latin School, were generally happy and satisfying. After graduating from Harvard in 1886, he studied philosophy in Germany. He returned to America in 1888 and completed the work for his doctorate in philosophy under the direction of Josiah Royce at Harvard. In 1889 Santayana joined Harvard's department of philosophy, with the apparent intention of retiring as soon as it was financially possible. When he inherited a modest legacy, he resigned his professorship in 1912.

Santayana lived the remainder of his life in Europe, traveling extensively and eventually settling in Italy. He spent his final years in Calvary Hospital, Rome, under the care of the Sisters of the Little Company of Mary. He died on Sept. 26, 1952.

His Philosophy

Santayana's true life was intellectual. ''My career was not my life,'' he wrote. ''Mine has been a life of reflection.'' His philosophy reflected the diversity of his own experience. Spanish Catholic by cultural inheritance and personal inclination, Protestant American by education and environment, disengaged by circumstances and temperament, he regarded his philosophy as a synthesis of these traditions. It is not surprising that his philosophy is full of ironies and ambiguities. At the same time, he was consistent in his concerns, if not in his opinions, and in the mood and tone of his philosophy. His primary orientation was spiritual, although not in the conventional sense, and his primary interest was moral, in the broadest sense.

The philosophy of Santayana is characterized by its skepticism, materialism, and humanism. His skepticism is evident throughout his writings: ''My matured conclusion has been that no system is to be trusted, not even that of science in any literal or pictorial sense; but all systems may be used and, up to a certain point, trusted as symbols.'' His materialism or naturalism was ''the foundation for all further serious opinions.'' Unlike that of so many contemporaries, Santayana's materialism depended not on science but on his own experiences and observations, for which he found philosophical confirmation in the works of Democritus, Lucretius, and Spinoza. In addition, in Greek ethics he found a vindication of order and beauty in human institutions and ideas. His systematic reading and thought culminated in the writing of his masterwork, *The Life of Reason* (5 vols., 1905-1906), which he intended as a critical history of the human imagination. He developed his philosophy further in *Scepticism and Animal Faith* (1923), which served as an introduction to his philosophical consummation, *Realms of Being* (4 vols., 1927-1940).

Santayana's materialism, the foundation of his philosophy, was the conviction that matter is the source of everything; he held that there are purely natural or materialistic causes of all the phenomena of existence. Consequently, thought is the product of material organization and process. Throughout *The Life of Reason* he assumed that the whole life of reason was generated and controlled by the animal life of man in the bosom of nature. One critic has described him as a nondeterministic fatalist who believed that dark,

irrational, impersonal powers determined events. The human mind could not affect nature. Santayana wrote, ''We are creatures and not creators.'' This important feature of his thought is clear in his conception of essences, which he defined as the obvious features that distinguish facts from each other. Apart from the events they may figure in, essences have no existence. Ironically, the mind cannot know existence; it can know only essences. This means that there is no necessary relation between what is perceived (or thought) and what exists. Consequently, ''The whole life of imagination and knowledge comes from within.'' It is no wonder that Santayana was thoroughly skeptical about the possibility of attaining genuine knowledge.

It is also no wonder that Santayana believed that the works of the imagination ''alone are good; and [that] the rest—the whole real world—is ashes in its mouth.'' Religion, science, art, philosophy were all works of the imagination. But religion he regarded as ''the head and front of everything.'' In spite of his sympathies, Santayana was not a practicing Catholic and did not believe in the existence of God. He considered religion a work of the imagination: ''Religion is valid poetry infused into common life.'' The truth of religion was irrelevant, for all religions were imaginative, poetic interpretations of experience and ideals, not descriptions of existing things. The value of religion was moral, as was the value of art.

Beauty, to Santayana, was a moral good. He valued the arts precisely because they are illusory. Like religion, he explained, genuine art expresses ideals that are relevant to human conditions. ''Of all reason's embodiments,'' Santayana exulted, ''art is . . . the most splendid and complete.'' ''This is all my message,'' he wrote by way of summary, ''that morality and religion are expressions of human nature; that human nature is a biological growth; and finally that spirit, fascinated and tortured, is involved in the process, and asks to be saved.''

His Influence

Santayana had few disciples, but his philosophy has attracted considerable critical attention since his death. The grace and beauty of his prose and the strength of his intellect partly account for this interest. In addition, in the intellectual climate of the years following World War II his philosophy of disillusion struck a sympathetic chord. Santayana, like others of his generation, found himself confronted with a choice between Catholicism and complete disillusion. He did not hesitate or complain: ''I was never afraid of disillusion, and I have chosen it.''

Further Reading

Santayana's autobiography, *Persons and Places* (3 vols., 1944-1953), reveals his personality, character, and some of his key ideas. It is supplemented by his Letters, edited by Daniel Cory (1955). An excellent anthology is Irwin Edman, ed., *The Philosophy of Santayana: Selections from All the Works of George Santayana* (1936; rev. ed. 1953).

Valuable critical and descriptive essays on his philosophy and Santayana's replies are in Paul Arthur Schilpp, ed., *The Philosophy of George Santayana* (1940; 2d ed. 1951). Although there is no full intellectual biography of Santayana, Mossie M. Kirkwood, *Santayana: Saint of the Imagination* (1961), is a pleasant introduction. Willard E. Arnett, *George Santayana* (1968), compares Santayana's philosophy with that of his contemporaries. □

Alberto Santos-Dumont

Alberto Santos-Dumont (1873-1932) was a Brazilian inventor of dirigibles and airplanes. He was the first man to successfully combine the internal combustion engine with ballooning, and Europeans long believed him to be also the first to fly a heavier-than-air motorized plane.

Alberto Santos-Dumont the grandson of a French emigrant to Brazil, was born in the state of Minas Gerais. His father was an engineer, entrepreneur, and coffee planter, married to the daughter of a distinguished Brazilian family. In 1891 Alberto was sent to Paris to study mechanics and other sciences, more or less on his own. His father's death the next year left Alberto a fairly wealthy young man. After 4 years of desultory studies, the alternately dreamy and practical Brazilian began to devote all his money and energy to his inventions.

The idea of flight had long exerted a strange fascination for the boy; and as a wealthy and daring young man, he was also one of the first Parisians to invest in a gasoline-driven automobile. He made his first balloon flight in the spring of 1898, blown by the wind and depending for ascent and descent on the careful balancing of ballast and gas-produced lift. Like many others at the time, he was struck by the possibility of attaching a gasoline motor with propeller to a balloon and thus being able to drive against the wind as well as to change altitude by pointing the craft upward or downward. He was the first to succeed in doing so (fall 1898), 2 years before the successful flight of the rigid dirigibles later known as Zeppelins. In 1901, after several setbacks, he won the Deutsch de la Meurthe Prize of 100,000 francs and much acclaim for the first airship to complete a specified circuit around the Eiffel Tower and back within a half hour.

A few years later Santos-Dumont turned his attention to manned flight in craft that were heavier than air. In September 1906 he flew the ''14-bis,'' an awkward machine resembling a box kite, for a few feet, and within the next 2 months he won prizes for the first aircraft to fly 25 meters and the first to do 100. Three years earlier the Wright brothers had flown in the United States, but their feat had been at first ignored and then systematically denied by most of the American press, so that Europeans hailed Santos-Dumont as the first man to fly. As often happens with inventors, others were fast on his heels, and his own achievement hastened their work. A few months later he himself flew all over Paris in a new and graceful instrument of his design that resembled a modern airplane.

In 1910 Santos-Dumont retired from aviation, apparently because of the onset of multiple sclerosis. He then

entered a period of slow physical and mental decline ending in his suicide in Brazil at the age of 59.

Further Reading

Santos-Dumont's autobiography is *My Airships: The Story of My Life* (1904). Peter Wykeham, *Santos-Dumont: A Study in Obsession* (1963), is a balanced, fair account that avoids both adulation and deprecation, but it is inadequately documented. An older account is Henrique Dumont Villares, *Santos-Dumont: The Father of Aviation* (trans. 1956).

Additional Sources

Wykeham, Peter, *Santos-Dumont,* New York: Arno Press, 1980, 1962. □

Edward Sapir

Edward Sapir (1884-1939) was a distinguished American linguist and anthropologist who developed a basic statement on the genetic relationship of Native American languages and pioneered in modern theoretical linguistics.

Edward Sapir was born in Lauenburg, Germany, on Jan. 26, 1884, and emigrated in his early childhood to the United States, first living in Richmond, Va., and then moving to New York City, where he spent the greater part of his youth. As a student at Columbia University, he first studied Germanics, but under the influence of Franz Boas, the founder of modern American anthropology, Sapir switched to anthropology and linguistics. His main contributions concerned Native American, Indo-European, and general linguistics; American Indian and general anthropology; and what has come to be called culture and personality, or psychological anthropology. Beyond these scientific pursuits Sapir also made numerous contributions to American letters by publishing reviews and poems in such journals as *Poetry, the Dial, Freeman,* and the *Nation*.

Study of Native American Languages

Upon receiving a doctorate at Columbia, Sapir obtained his first important position, as head of the division of anthropology at the Canadian National Museum in Ottawa, in 1910. During the 15 years spent in Canada, Sapir studied the Native American languages of western Canada. This work, coupled with previous studies in the United States of Takelma, Chinook, Yana, and Paiute, permitted Sapir, in collaboration with his colleagues, to simplify and considerably clarify the earlier genetic classification of American languages.

Two important works were published during the Canadian years. The first, *Time Perspective in Aboriginal American Culture: A Study in Method* (1916), was a succinct account of the techniques available to ethnographers for the reconstruction, in the absence of written sources, of culture history. This short monograph represented a position paper, one of a number produced in those years by Franz Boas and his students, in counter-statement to the rather facile historiography promulgated by the various schools of evolutionary determinism that had been current from the 19th century until well into the first decades of the 20th.

The second work, Sapir's only full-length book, was an introduction to scientific linguistics *Language* (1921)—in which with great brilliance he delineated the full range of what the study of language, both structure and history, entails. *Language* included a discussion of phonetics as it was practiced at that time and a particularly subtle grammatical typology that took into account the great diversity of natural languages. In this book he also introduced the concept of linguistic drift, a theory arguing that grammatical change in language is never random but, rather, the result of certain systematic trends followed through in the course of a language or language family's history. He took as his main example the drift apparent in many Indo-European languages away from complex case systems in favor of syntactic position; that is, the grammatical function of a word tends to be indicated less by inflection than by its position in the overall sentence.

Linguistic and Cultural Theory

In 1925 Sapir accepted a teaching position in the newly created department of anthropology at the University of Chicago. During this period Sapir began publishing his most important papers in linguistic and cultural theory. The ideas and viewpoints set out in these papers had a deep and

lasting influence on the subsequent development of linguistics and anthropology.

In ''Sound Patterns in Language'' (1925) Sapir demonstrated that the sounds of language are not merely physical but also mental or psychological phenomena, in that for all languages any sound is part of a system of discrete contrasts that are altered and combined in ways determined by shared linguistic conventions rather than physical necessity. That the systematic and conventional nature of sounds is available to the intuitions of a native speaker was set out in a paper published a number of years later (''The Psychological Reality of the Phoneme,'' 1933).

These two papers, especially the first, laid the groundwork for much that was to follow in the field of phonemics (the study of conventionally relevant sounds) and in large measure converged with, and to a certain extent anticipated, similar discoveries made by European linguists who had been working under the inspiration and influence of the Swiss linguist Ferdinand de Saussure.

Recognizing the unconscious reality of both the phonological and grammatical aspects of language led Sapir to argue that culture should be considered as patterns of individually learned conventions (both conscious and unconscious) rather than external facts (''The Unconscious Patterning of Behavior in Society,'' 1927). That is, in more current phrasing, culture is best defined as learned rules for behaving rather than the results of conventional behavior.

Two other important ideas already implicit in earlier work were succinctly formulated by Sapir during his Chicago years in his short paper ''The Status of Linguistics as a Science'' (1929). First, language, because of its central place in culture, acts as a ''guide to 'social reality'" and to a large extent shapes, if not completely determines, an individual's and a culture's understanding and perception of the ''external world,'' or reality. Second, language, which yields to systematic analysis, can in its study provide tools for the systematic investigation of other, more elusive aspects of culture.

Last Years

In 1931 Sapir was offered and accepted a position at Yale University as Sterling professor of anthropology and linguistics. At Yale he continued refining aspects of his theoretical positions, writing a series of papers on language and various aspects of culture for the *Encyclopaedia of Social Sciences*. He also, more than previously, devoted time and interest to the relationship between culture and the individual personality, always arguing that both must be taken into account if meaningful statements about one or the other are to be made. The exploratory papers written as a result of these interests had great influence in defining the general subject of culture and personality.

During these last years of his life, Sapir continued to find time for detailed work on particular languages, though at this time his interest shifted (though never completely) away from Native American languages to problems of Indo-European and Semitic linguistics. He died on Feb. 4, 1939.

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Sappho

Sappho (ca. 625-570 B.C.), a Greek lyric poet, was the greatest female poet of antiquity. Her vivid, emotional manner of writing influenced poets through the ages, and her special quality of intimacy has great appeal to modern poetic tastes.

The poetry of Sappho epitomizes a style of writing evolved during the 7th and 6th centuries B.C. At that time the main thrust of Greek poetry turned away from the epic form, which was concerned mainly with telling the stories of heroes and gods, utilizing the traditional and highly formulaic dactylic hexameter. The poets of the 7th and 6th centuries wrote choral songs, which were sung and danced by a choir, and solo songs, in which the poet was accompanied by a lyre or flutelike instrument. Doubtless these types of composition had existed side by side with the epic tradition, but after 700 B.C. poets refined the techniques of the choral and solo song, employing a variety of meters and a wide range of subject matter. Among the most prominent features of this kind of poetry were the infusion of the poet's personality and a concentration on his own inner feelings and motivations. No poet of this period displays the personal element more than Sappho.

Her Life

Despite the highly personal tone of her poetry, Sappho gives very few details of her life. She was born either in the town of Eresus or in Mytilene on the island of Lesbos in the northern Aegean Sea and lived her life in Mytilene. She is said to have married a wealthy man named Cercylas, and she herself mentions a daughter, Cleis. Apparently Sappho came from one of the leading noble families in Mytilene, and, although she herself never mentions politics, tradition has it that her family was briefly exiled to Sicily shortly after 600 B.C.

Sappho had three brothers: Larichus, who served as a wine bearer in the town hall of Mytilene (an honor reserved for youths of good family); Charaxus, a merchant, whom Sappho scolds in her poetry for loving a prostitute in Egypt; and Eurygyus. There is some evidence that she lived to a fairly old age. Tradition relates that she was not beautiful but ''small and dark.'' A more charming description is a one-line fragment from another Aeolian poet, Alcaeus: ''Violet-haired, pure, honey-smiling Sappho.'' The legend that she

killed herself by leaping from the Leucadian Rock out of love for a young man named Phaon is one of many fictitious stories about her.

Her Works

We can only estimate how much Sappho actually wrote, but her output must have been large because her works were collected in nine books (arranged according to meter) in the 3d century B.C. Although she enjoyed great popularity in antiquity, changes in literary fashion, the general decline of knowledge in the early Middle Ages, and Christian distaste for a poet who was considered vile resulted in the loss of most of her poetry. Book 1 alone contained 1,320 lines; yet a total of fewer than 1,000 lines survive, many of them preserved by ancient grammarians citing peculiarities of the Aeolian dialect. Since the late 19th century many new fragments have been recovered from papyrus finds in Egypt.

Except for a few wedding songs and some narrative poems, most of what remains of Sappho's poetry may be termed ''occasional pieces,'' addressed to some person or to herself, very personal in content and manner. The subject is nearly always love and the attendant emotions—affection, passion, hatred, and jealousy—which Sappho felt toward the young girls who made up her ''circle'' or her rivals in love. Much scholarly controversy rages over the relationship between Sappho and the women about whom she wrote. On the one hand, it has been maintained that she was a corrupter of girls and instructed them in homosexual practices; on the other hand, it is said that she headed a kind of polite ''finishing school'' which prepared young ladies for marriage or that she was the leader of a *thiasos* (religious association), sacred to Aphrodite, in which girls were taught singing and other fine arts, with no hint of sexual irregularity. The precise nature of this circle of young women remains unclear. From the poems themselves it is clear that Sappho associated with girls, some of whom came from long distances, to whom and about whom she wrote poems detailing her frankly erotic feelings toward them.

Sappho's poetry is characterized by its depth of feeling and delicacy and grace of style. She wrote in her native Aeolian dialect, using ordinary vocabulary; her thoughts are expressed simply and unrhetorically but with exquisite care. Her grace and charm together with her technical skill in handling language and meter are most fully realized in the several longer fragments which have survived. One poem, ''He appears to me like a god,'' a masterpiece of erotic lyric poetry, was closely imitated by the Roman poet Catullus over 500 years later and suggests the esteem in which the ancients held Sappho. Plato called her ''the tenth Muse.''

Further Reading

An excellent modern translation of Sappho with Greek text and notes is Willis Barnstone, *Sappho* (1965). The best general account in English of Sappho's life and poetry is Sir Cecil M. Bowra, *Greek Lyric Poetry from Alcam to Simonides* (1936; rev. ed. 1961). A more detailed analysis of Sappho's works is Denys L. Page, *Sappho and Alcaeus: An Introduction to the Study of Ancient Lesbian Poetry* (1955; rev. ed. 1959). □

Sir Tej Bahadur Sapru

Sir Tej Bahadur Sapru (1875-1949) was an Indian lawyer and statesman. His career aptly illustrates the significance of the legal profession in the political and constitutional development of India.

Tej Bahadur Sapru was born in Aligarh into an aristocratic Kashmiri Brahmin family living in Delhi. He attended high school in Aligarh and matriculated at Agra College, where he took his law degree. After an apprenticeship at Moradabad he joined the Allahabad High Court in 1898. He was knighted in 1923 for outstanding legal contributions. He set impeccable standards in his personal and professional life and possessed a scholarly knowledge of Persian and Urdu as well as English.

Sapru was appointed a member of the governor general's executive council and served on the Round Table Conferences in London and on the Joint Parliamentary Committee. As a liberal favoring moderate change within the constitutional and legal framework, Sapru worked untiringly in the role of mediator between the British authority and Indian nationalists and between Hindu and Moslem leaders. He sought, for example, to mediate between the Congress and the British in the Round Table Conferences but was unable to exact concessions from either side. In other instances he was successful, as with the Gandhi-Irwin

Pact in 1931. He objected equally to Congress tactics of civil disobedience as prejudicial to compromise and to government imprisonment of Congress leaders.

Most notably he was chairman of the Sapru Committee, appointed in November 1944 by the Standing Committee of the Non-party Conference. The committee was charged with examining the whole communal question in a judicial framework following the breakdown of the Gandhi-Jinnah talks on communal problems. Sir Tej selected 29 committee members representative of all communal groups. The committee submitted proposals to the viceroy, Lord Wavell, in an attempt to break the political deadlock ensuing on the collapse of the Gandhi-Jinnah talks.

The committee's report contained a detailed historical analysis of proposals and claims of each community and a rationale for its constitutional recommendations. On the critical question of partition, the Sapru Committee made a final but fruitless plea to avert the creation of Pakistan. Sapru was also a member of the defense committee in the 1945 trials of Indian National Army officers for treason. The defenses argued that as the INA was an independent army representing an independent government-in-exile, its officers could not be prosecuted for treason.

Throughout the constitutional debates Sapru played a key moderating role, appealing at each stage to Hindu and Moslem and to Englishman and Hindu to conciliate their differences. He sought in the process to safeguard the rights of each communal group. He died on Jan. 20, 1949.

Further Reading

An excellent source of information on Sapru's career is an article about him by Donald Anthony Low in *Soundings in Modern South Asian History,* edited by Low (1968). Aspects of his career are also discussed in Cyril Henry Philips and Mary Doreen Wainwright, eds., *The Partition of India: Policies and Perspectives, 1935-1947* (1970). For general historical background see Romesh Chandra Majumdar and others, *An Advanced History of India* (1946; 3d ed. 1967).

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John Singer Sargent

John Singer Sargent (1856-1925) was America's most technically brilliant portrait painter. His work profoundly influenced his generation.

Born on Jan. 20, 1856, in Florence, Italy, of American parents, John Singer Sargent spent the greater part of his life in Europe but made frequent short visits to the United States. His father was a doctor from Gloucester, Mass.; his mother, who came from Philadelphia, preferred Continental life and persuaded her husband to give up his medical practice. Sargent was a born artist, very precocious, and fortunate in having his mother's encouragement. At the age of 9 he was sketching animals at the Paris Zoo. In 1868-1869 he worked in the studio of Carl Welsch in Rome, then attended school in Florence and took courses at the Accademia delle Belle Arti.

In 1874 the family settled in Paris, and Sargent worked at the École des Beaux-Arts, but in October he entered the studio of Carolus-Duran, a skillful portrait painter. In 1876 Sargent made his first trip to America, to establish his American citizenship. In 1877 he exhibited a portrait of Miss Watts, his first appearance at the Paris Salon. After an early period of realism he went through an impressionist phase, as seen in the two versions of *Luxembourg Gardens at Twilight* (1879). His most brilliant early portrait was of Mrs. Charles Gifford Dyer (1880). The tragic beauty of the face shows the artist's intuitive faculties. The *Pailleron Children* (1880) shows great sophistication and an almost Jamesian sinisterness. His great early success, more liked by fellow artists than by critics, was the *Daughters of Edward Darley Boit,* shown at the Salon of 1883. Four little girls are placed asymmetrically in a composition as remarkable for its subtle balances as for its luminous effect.

Sargent's most daring and brilliant portrait, known as *Madame X,* was of Madame Gautreau, one of the most elegant and fashion-conscious beauties of Parisian society. He painted her standing, wearing an extremely lowcut evening gown, and he made effective use of the contrast of her

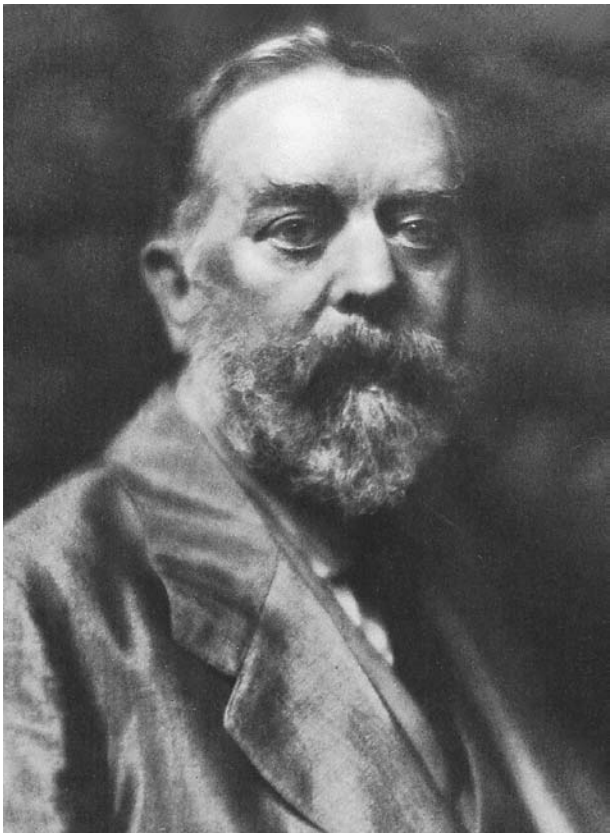

white skin with the black dress. When the picture was shown at the Salon of 1884, the public as well as her family were shocked, and Sargent was forced to withdraw it. Largely because of this, he left Paris and established himself in London, where he remained for the rest of his life.

In the mid-1880s Sargent painted two portraits of Robert Louis Stevenson, both brilliant, spontaneous, and sensitive portrayals of this frail and talented man. In 1887 Sargent went to America to paint the Marquands and a stark and commanding portrait of the austere matriarch Mrs. Adrian Iselin. By 1890 he was so firmly established that all the peeresses and notables of England clamored for the privilege of having him do their portraits. In 1898 Asher Wertheimer, a famous London art dealer, commissioned him to paint all the members of his family. One of the finest of this group is the portrait of Mrs. Wertheimer, which is elegant and impervious but facile and penetrating. His portrait of the great beauty Lady Sassoon, dressed in the highest fashion, is sparkling and vivacious and a technical tour de force. Although he painted men less often than women, one of his most dashing achievements was of Lord Ribblesdale in riding costume. The Duchess of Devonshire, the Duchess of Sutherland, the Countess of Warwick, and dozens of others were all painted with the same facile elegance. He also did groups such as the Marlborough family, the Sitwell family, and the Wyndham sisters.

Some of Sargent's greatest accomplishments were in watercolor, which he undertook mostly during summer trips to the Tirol, Italy, and Spain. These works are transparent, luminous, and brilliantly executed. In 1890 he was commissioned to do murals for the Boston Public Library (completed in 1916), the finest of which is the series of prophets. In 1916 he executed murals for the rotunda of the Museum of Fine Arts, Boston. He died in London on April 15, 1925.

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Biographies of Sargent include W. H. Downes, *John S. Sargent* (1925); Frederick A. Sweet, *Sargent, Whistler and Mary Cassatt* (1954); and Charles Merrill Mount, *John Singer Sargent* (1955). See also David McKibbin, *Sargent's Boston* (1956).

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Sargon II

The Assyrian king Sargon II (reigned 722-705 B.C.) was one of the chief architects of the late Assyrian Empire and the founder of its greatest line of kings.

Sargon II, upon his accession, took the name Sharrukin (Sargon is the biblical form), after the illustrious founder of the Akkadian dynasty, who had died 1,600 years before. This name and the fact that his predecessor, Shalmaneser V, reigned very briefly suggest that Sargon may have been a usurper. His first task was to restore order and overcome opposition at home; he then turned to the problems facing his army on the frontiers of the empire. He captured Samaria, the Israelite capital, and deported its inhabitants; next he defeated the rebel Syrian vassels at Qarqar. In the northeast, the turbulent Iranian tribes had been stirred into revolt by Assyria's old enemy, the Kingdom of Urartu. Punitive campaigns between 719 and 717 B.C. restored order, but trouble broke out again, and in 715 Sargon, in a demonstration of strength, marched round Lake Urmia to Van, Urartu's capital. Van held out, however, creating a stalemate on Assyria's northern frontier.

In 717 Sargon was faced with a revolt in the west encouraged by King Midas of Phrygia. Sargon's army overran northern Syria and the Taurus region, and by 710 all Syria and Palestine had submitted to Assyrian rule with the exception of Judah; Egypt was friendly. Only the Babylonians enjoyed virtual independence under their Chaldean leader, Merodach-Baladan; but when Sargon marched south in 708, Merodach-Baladan fled to Elam, and Sargon was crowned king of Babylon. The king of Bahrein sent gifts, and so did seven kings of Cyprus. Like his ancient namesake, Sargon could claim sway from the Upper Sea (the Mediterranean) to the Lower Sea (the Persian Gulf).

Sargon lived in Calah (modern Nimrud), the military capital, which he fortified and embellished. He also created a new residence city, Sargonsburg, 15 miles northeast of Nineveh, near modern Khorsabad. The city, which was inaugurated in 706, took 10 years to build. It was laid out in a rectangle, and its walls were pierced by eight gates. The great palace and temple, which stood on a 50-foot-high citadel platform, contained spacious halls decorated with stone reliefs. Colossal figures of man-headed bulls stood at the doorways. Early in 705 Sargon was called to the northwest, where he fell in battle against the nomadic Cimmerians.

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Sargon of Agade

Sargon of Agade (reigned ca. 2340-2284 B.C.) was the first Semitic king of Mesopotamia. He founded the Akkadian dynasty and was the first ruler in history to win and hold an empire. He became a heroic figure of literature.

Sargon was born, according to legend, in the city of Saffron on the banks of the Euphrates. His father was a nomad, his mother a temple votary who set him, like Moses, afloat in a basket. He was found by a peasant who adopted him and brought him up. He became cupbearer to the king of Kish, and later he himself became king. He founded Agade, or Akkad (the site of which is not known), as his new capital and, by defeating the paramount ruler of the Sumerian city-states, became master of all Mesopotamia. In 34 battles he conquered ''as far as the shore of the sea.''

In the first year of his rule Sargon marched northwest up the Euphrates to conquer Hit and Mari (near Deirez-Zor), and in the eleventh year he reached the Mediterranean coast, claiming dominion over the Cedar Forest (Lebanon or Amanus, the latter now called Alma Dag) and the Silver Mountain (perhaps the eastern Taurus). Legends credit him with the conquest of the land of Tin and the island of Crete and also with a successful expedition to central Anatolia. The text relating this incident, called the ''King of Battle,'' may be based on stories handed down by trading colonies established by the Akkadians in this rich mining area. Whether or not Sargon went as far as the Salt Lake (Tuz Lake, or Tuz Gölü), he undoubtedly reached the Mediterranean and could with right claim territories ''from the Lower Sea [the Persian Gulf] to the Upper Sea'' and from the rising to the setting sun.

In other remarkable campaigns, Sargon went east to conquer the lands of Elam and Barakhshe, in the Plain of Khuzistan and the Zagros Mountains, and north to Assyria. The king lists say that he reigned for 56 years. In later ages his name was synonymous with success, and his adventures became legend. An itinerary which survives in a late Assyrian version credits him with further conquests, including the lands around the Persian Gulf and Bahrein and, perhaps, the coast of Makran.

Further Reading

For a recent study of the Akkadian period, with an ample bibliography, see C. J. Gadd's ''The Dynasty of Agade'' (1921) in the revised edition of volume 1 of the *Cambridge Ancient History* (12 vols., 1967). The contemporary inscriptions are translated by George A. Barton in *Royal Inscriptions of Sumer and Akkad* (1929); and the later legends are discussed in Sidney Smith, *Early History of Assyria* (1928). □

Sarit Thanarat

The Thai army officer and prime minister Sarit Thanarat (1908-1963) overthrew the government of Phibun Songkhram in 1957 and was responsible for initiating major programs of economic development and social welfare.

The son of Maj. Luang Rüangdetanan (Thongdi Thanarat), an army officer whose career was spent mainly on the eastern frontier and who is remembered for his translations from Cambodian, Sarit was born in Bangkok on June 16, 1908. His youth was spent with maternal relatives in the remote frontier district of Mukdahan in Nakhon Phanom Province, an experience which gave him a lifelong interest in and affinity for the Lao provinces of northeast Thailand. He attended a monastery school in Bangkok and entered the royal military academy in 1919. Completing his studies there only in 1928, he was commissioned a second lieutenant in 1929.

Sarit at first rose slowly in the army ranks. The first decade of his military career was spent in infantry regiments and training schools in Bangkok and nearby Lopburi. A major at the outbreak of war in 1940, he saw service in northern Thailand and at the conclusion of the war was in command of Thai occupation troops in the Federated Shan States of northeast Burma.

Political Career

Unlike many of his fellow officers, Sarit did not take a prominent role in politics until 1947, when, as a colonel commanding an infantry battalion in Bangkok, he assumed a leading role in the military coup which overthrew civilian parliamentary government. This was the turning point in his public life. He was jumped in rank to major general and placed in command of the troops of the Bangkok military region and in 1949 was primarily responsible for crushing a navy and marine rebellion on behalf of Pridi Phanomyong. He then took charge of the 1st Army in Bangkok, which after 1932 always retained particular political significance. In that position he was responsible for suppressing a further attempted coup by the navy and marines in 1951.

Sarit's promotion in rank to lieutenant general in 1950 and general in 1952 served to confirm power he already had. The restoration of Phibun by the 1947 coup was in effect the assumption of power by a generation of army officers which, unlike Phibun and the leaders of prewar governments, had not had foreign training. They were slow in developing their own political leadership, and the coups and countercoups of the late 1940s and early 1950s saw a jockeying for power which by 1951 had resulted in a rivalry centering on two figures: Sarit—who became deputy commander of the army and deputy minister of defense in 1951 and commander in chief of the army in 1954—and Police Gen. Phao Siyanon, who became director general of the paramilitary police department in 1951 and acted as the strong arm of the regime.

Leader of a Coup

Phibun's power slipped rapidly in the 1950s as economic conditions worsened after the Korean War boom; official corruption became more blatant; and Phao's ruthless attacks on political rivals, the Chinese business community, and civilian political figures got out of hand. Sarit, having become a field marshal in 1956, was increasingly aloof from the regime, although he kept the loyalty of the armed forces and gained some popular support. When Phibun, in a bid for popular support to counterbalance his rivals, attempted a return to parliamentary government in 1957, Phao blatantly managed the elections in Phibun's favor. Sarit capitalized on the publicly displayed royal displeasure with Phibun, public outrage, and student demonstrations to call out his troops and overthrow the Phibun government in September 1957.

Leaving the government in the hands of a newly elected parliamentary regime under his deputy, Gen. Thanom Kittikachorn, Sarit flew hurriedly to the United States for urgently needed medical treatment. In his absence, representative government almost ground to a halt for lack of consensus and leadership, and economic conditions worsened. Returning quietly to Bangkok, Sarit staged a second coup in October 1958 and, with Thanom's consent, seized power.

The revolutionary government Sarit established then, legitimized by a new constitution styled on those of Gaullist France and the United Arab Republic, moved quickly and with great force to execute positive policies of economic development and social reform and services. A commanding executive, he early gained a reputation for getting things done, as when he personally wielded an ax to smash opium dens and arrested arsonists. He encouraged King Bhumibol Aduldej to travel, and he revived neglected royal ceremonies to bolster national identity.

Sarit traveled widely himself, often swooping down on remote villages in an army helicopter to chat with peasants. He attempted to restore some of the authority of specialist bureaucrats in the important ministries, though, through his army, he retained control of the Ministry of Interior. He promised an eventual return to parliamentary democracy but moved only slowly to implement this intention.

Economic Reformer

Sarit will be remembered for his effective policies of economic development, which brought the country rapidly to an annual growth rate of 8 percent in the gross national product, for his strong promotion of education, especially in rural areas, and for the special attention he devoted to the impoverished northeast, which had long been neglected by Bangkok governments. The statistics were only beginning to show the success of these policies when he died suddenly on Dec. 8, 1963.

An unusually tall, heavyset, and dark-complexioned man, with a booming, growling voice, Sarit is said to have been genuinely concerned that he be remembered in Thai history as one who revived the kingdom and gave it a clear direction. The successful continuance of his policies, and the beginning of a return to parliamentary democracy in the late 1960s, reflected favorably on his intentions and hopes.

Further Reading

There is no full biography of Sarit in any Western language, although numerous popular accounts of his life appear in Thai. The important events of his time are recounted in David A. Wilson, *Politics in Thailand* (1962), and Frank C. Darling, *Thailand and the United States* (1965). □

Domingo Faustino Sarmiento

The Argentine statesman, educator, and gifted journalist Domingo Faustino Sarmiento (1811-1888) was known as the ''Teacher President'' for his unremitting efforts to foster education in his country. He was also an intuitive writer with a prophetic gift who created a classic of Argentine literature.

Domingo Sarmiento was born on Feb. 15, 1811, in San Juan, an old and primitive town of western Argentina near the Andes, of humble, hardworking parents living in near poverty. His formal education was scanty, and he was largely self-taught, reading whatever came within his reach. Benjamin Franklin's *Autobiography* exercised a powerful influence on his young mind, and in later life he wrote, ''No other book has done me more good than that one.'' At the age of 15 Sarmiento taught in a country school; later he clerked briefly in a general store with little success, tried his hand at surveying, and entered politics at a youthful age, thus emulating Abraham Lincoln's early life. Sarmiento's features, about which he often joked, were also rugged and homely. Indeed, these statesmen from opposite ends of the Western Hemisphere had a certain affinity, and in the last decades of his life, Sarmiento always kept near him plaster busts of his ''household divinities''—Lincoln and the New England educator Horace Mann.

Sarmiento turned to politics with passionate dedication. The independent provinces of Argentina had lapsed into general anarchy, from which emerged the classic Latin American dictatorship of the cruel and despotic Juan Manuel de Rosas. Liberal and constructive elements of society fled into exile, and Sarmiento's opposition soon obliged him to seek asylum in Chile. In that hospitable land he promoted public schools and, with equal passion, assailed the dictator of Argentina with fiery pamphlets and newspaper articles. In the heat of this fray he wrote the classic *Civilization and Barbarism; or, The Life of Juan Facundo Quiroga* (1845), more succinctly known as *Facundo*.

This anomalous work in three parts is neither history, biography, a novel, nor sociology, yet it partakes of the characteristics of all of these. The first part is a geographical and social description of the vast pampas, or plains, of

Argentina. Isolated cities are oases of civilization in the empty wilderness, over which wild gauchos roam in semibarbarism. The influence of James Fenimore Cooper, particularly his novel *The Prairie,* is apparent in these pages, and it is of interest to note that neither writer at the time of composition had actually seen the region that he described with intuitive genius. The second part is a melodramatic biography of the *caudillo* Facundo, who symbolizes the barbarism of the pampas and the tyranny of the despot Rosas. The third part is a program of social and political reorganization after the overthrow of the dictator.

From 1845 to 1848, while Sarmiento was still an expatriate, the Chilean government enabled him to travel in Europe and the United States to study educational systems, and these journeys inspired some of his finest descriptive writing, in *Travels in Europe, Africa, and the United States* (1849-1851). On returning to Chile he wrote his nostalgic *Hometown Memories* (1850) to defend himself from political slander, and this work, describing his childhood and early home life, contains some of his most moving pages.

The comments on North American life and ways in his travel book are both humorous and penetrating. They clearly reveal his profound and unfailing admiration for all things American, particularly public education. His veneration for Horace Mann approached adoration and later extended to the Massachusetts educator's widow, Mary Tyler Mann, who became Sarmiento's confidante and correspondent for the remainder of his days.

With the fall of the Rosas dictatorship in 1852, Sarmiento returned from exile to devote his energies with ceaseless intensity to bringing unity and a sense of nationality to his people. From 1865 to 1868 he was again in the United States as minister plenipotentiary of Argentina, during which time he met Emerson, Longfellow, Ticknor, and many other North American notables. The most prized distinction that he received was an honorary doctorate from the University of Michigan in June 1868, on the eve of his return to Argentina to assume the presidency.

Sarmiento's term as chief executive, from 1868 to 1874, was one of frustration owing to the exhausting war with Paraguay and to other circumstances unfavorable for a cherished program of reform. Nevertheless, he did much to advance learning and to promote public schools, including arrangements for American women schoolteachers to go to Argentina under contract to give instruction in the newly established teacher-training institutions and in the primary schools of provincial towns and cities.

Despite a strong reluctance to step down from his high office at the end of his term, Sarmiento patriotically turned over the presidency to an elected successor. Then, in minor positions, he continued to work to unify his countrymen and to prepare them for civic participation. Deafness and ill health saddened his last years. compelling him to spend his winters in the milder climate of Paraguay, where he died on Sept. 11, 1888. Shortly before his death he wrote to a friend: ''I must soon start on one last journey. But I am ready . . . for I carry the only acceptable passport, because it is written in every language. It says: Serve mankind!''

Further Reading

A good selection of Sarmiento's writings is in Allison Williams Bunkley, ed., *A Sarmiento Anthology,* translated by Stuart Edgar Grummon (1948). Bunkley is also author of a full-length biography, *The Life of Sarmiento* (1952). Mary Tyler Mann provided a biographical sketch in the translation of Sarmiento's *Life in the Argentine Republic in the Days of the Tyrants; or, Civilization and Barbarism* (1868; repr. 1960).

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David Sarnoff

The American pioneer in radio and television David Sarnoff (1891-1971) was chairman of the board of the Radio Corporation of America.

David Sarnoff was born on Feb. 27, 1891, in the Russian-Jewish community of Uzilan close to Minsk. In 1895 his father left to try his luck in the United States; 5 years later he sent for his family. When the

father died in 1906, David, as the eldest son, became the family provider. He started as a messenger boy for the Commercial Cable Company. Six months later he became an office boy for the Marconi Wireless Telegraph Company of America.

Studying in his spare time, Sarnoff finally was promoted to wireless operator. While working at Sea Gage, N.Y., he completed a course in electrical engineering at Pratt Institute and later acquired practical experience as a marine radio operator on various ships. He then became the operator for John Wanamaker's New York station, where he was the first to pick up the distress call of the S.S. *Titanic* on April 12, 1912. This unfortunate incident proved rewarding for Sarnoff, for his dedicated work in the disaster won him an appointment as a radio inspector and instructor at the Marconi Institute. By 1914 he had risen to contract manager, and in 1919, when Owen D. Young's Radio Corporation of America (RCA) absorbed American Marconi, Sarnoff was commercial manager. In 1917 he married Lizette Hermant, who bore him three sons.

By 1921 Sarnoff was general manager of RCA and had revived an earlier idea to send music over the air. RCA's directors were reluctant to invest much money, but after Sarnoff broadcast the 1921 Dempsey-Cartier fight, they quickly changed their minds. Sarnoff became a vice president in 1922 as RCA began the manufacture of radio sets. He also was responsible for the creation of the National Broadcasting Company (NBC) in 1926.

Sarnoff is known as the father of American television. From the initial experiments in the early 1920s, he pushed its development to commercial feasibility. As president of RCA (since 1930), he appeared on the first public demonstration of television, in April 1939. Although NBC launched commercial telecasting in 1941, World War II retarded its growth. Sarnoff served as communications consultant to Gen. Dwight D. Eisenhower and emerged as a brigadier general.

In 1947 Sarnoff became chairman of the board of RCA, which grew into one of the world's largest corporations, its activities including leadership in black-and-white and color television and many other associated industries. He received honorary degrees from over 26 universities and numerous awards from foreign governments and technical institutes. He died on Dec. 12, 1971, in New York City.

Further Reading

For the serious student of communications, Sarnoff's own *Looking Ahead: The Papers of David Sarnoff* (1968) is valuable for its predictive glances into the future of electronics and masterful coverage of the history of broadcasting. A biography is Eugene Lyons, *David Sarnoff* (1966).

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Lewis, Thomas S. W., *Empire of the air: the men who made radio,* New York, NY: Edward Burlingame Books, 1991.

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□

William Saroyan

The skill of William Saroyan (1908-1981), American short-story writer, dramatist, and novelist, in evoking mood and atmosphere was noteworthy, and his imaginary world, peopled with common men, was warm and compelling.

William Saroyan was born in Fresno, California, on August 31, 1908, the son of Armenian immigrants. After his father's death in 1911, William spent four years in an orphanage. Selling newspapers at the age of eight, he attended public schools in Fresno until, as he said, ''I had been kicked out of school so many times that I finally left for good when I was fifteen.''

In 1928 Saroyan decided to become a writer, but it was 1934 before his short stories began appearing consistently in major magazines. His first book was *The Daring Young Man on the Flying Trapeze and Other Stories* (1934). At this time he concentrated on short stories. Seven collections appeared, from *Inhale and Exhale* (1936) to *My Name Is Aram* (1940). The works centered on memories of San Fran-

cisco and Fresno and show his joy in living. *My Name Is Aram* was particularly lyrical.

From 1939 through 1943 Saroyan was among America's most active playwrights. In *My Heart's in the Highlands* (1939) he departed from the current dramatic practice, for he believed that ''it is folly for emotionality to be prolonged as a means by which to achieve drama.'' Completely episodic, bonded by a tenuous mood deriving from free spirits, the play was distinctive. He created a similar piece in *The Time of Your Life* (1939). Awarded the Pulitzer Prize and the Drama Critics' Circle Award for this play, Saroyan rejected the former. *Love's Old Sweet Song* (1940) was less effective, but his firm grip was evident again in *The Beautiful People* (1941). *Hello Out There* (1942), atypical of Saroyan, was an effective realistic one-act play of human isolation. Another dark play, *Get Away Old Man* (1943), failed, but his film *The Human Comedy* (1943) won an Academy Award.

During World War II Saroyan served in the Army. In 1943 he married Carol Marcus. Divorced in 1949, they remarried in 1951 and were again divorced in 1952. Although he continued to write plays, his work was mainly novels, autobiographies, film and television scripts, short stories, and even songs. His most praised novels are *The Human Comedy* (1943), *The Assyrian* (1950), *Tracy's Tiger* (1951), *The Laughing Matter* (1953), and *Mama I Love You* (1956). He also wrote *I Used To Believe I Had Forever, Now I'm Not So Sure* (1968); *Escape to the Moon* (1970); and *The Tooth and My Father* (1974). He died on May 18, 1981 in Fresno, California.

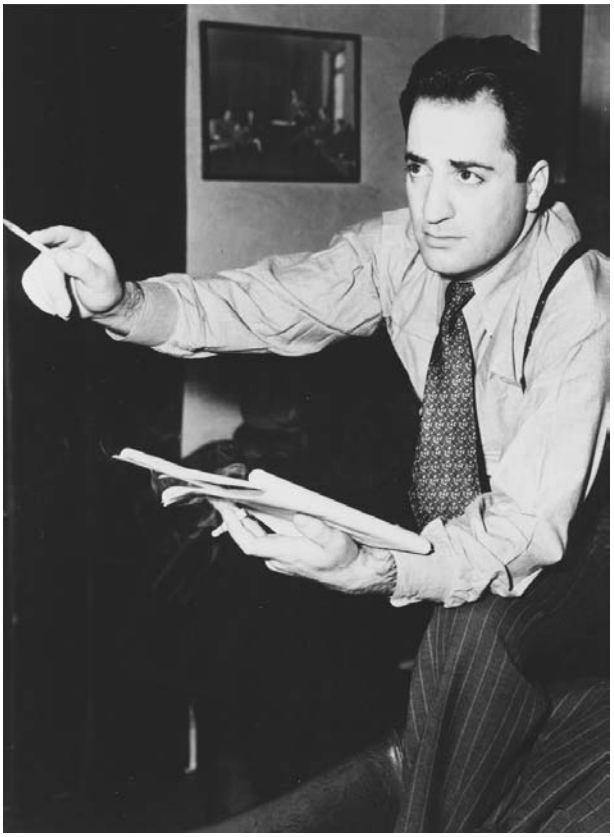

Further Reading

Saroyan's autobiographies were *The Bicycle Rider in Beverly Hills* (1952), *Here Comes: There Goes: You Know Who* (1961), *Not Dying* (1963),and a more extensive one, *Places Where I've Done Time* (1972), in which he recalled 68 key places in his life. Carol Matthau, former spouse of Saroyan, wrote about him in her memoir, *Among the Porcupines* (Publishing Mills, 1992). See, also, Saroyan, Aram, *William Saroyan* (Harcourt, 1983). A major critical work on him was Howard R. Floan, *William Saroyan* (1966). A major bibliographical work was David Kherdian, *A Bibliography of William Saroyan, 1934-1964* (1965). Useful insights were in John Mason Brown, *Broadway in Review* (1940); Brooks Atkinson, *Broadway Scrapbook* (1947); and George Jean Nathan, *The Magic Mirror: Selected Writings on the Theatre* (1960). □

Paolo Sarpi

The Italian prelate and statesman Paolo Sarpi (1552-1623) was one of the greatest historians of early modern Europe and a founder of the modern historical method.

Paolo Sarpi was born in Venice, the son of a merchant. His early education was supervised by a family friend, a member of the Servite order of friars. In 1565 Sarpi himself joined the Servites, and in 1574 he was ordained a priest. His intellectual gifts brought him into contact with some of the most important people and cities in Italy. He spent 3 years as court theologian in Mantua and then traveled to Milan. He returned to Venice, where he taught philosophy while studying at the nearby University of Padua, the intellectual center of Italy in this period. In 1579 he became provincial of the Venetian province of the Servites, and in 1584, at the age of 32, he moved to Rome as procurator general of the whole order.

Between 1588 and 1606 Sarpi lived in studious retirement in Venice, participating in the vigorous scientific life of Venice and Padua and making friends with such men as Galileo. In 1606 he was called out of retirement and made theologian and canon lawyer of the Republic of Venice. It was a critical moment in Venetian history: the republic had been laid under an interdict by Pope Paul V, and Sarpi's duties entailed the defense of the Venetian cause against the weight and authority of the Counter Reformation papacy. His role in the defense of Venice led him directly to the most important phase of his career, that of skilled and penetrating historian of the medieval and Renaissance Church.

Sarpi's first historical work was a long memorandum, intended for private circulation, of the events in Venice between 1605 and 1607. His second work was the great *History of Benefices* (1609), in which he relied upon his access to the secret archives of Venice and expressed his conviction that individuals and circumstances, political as well as economic, influenced this important chapter of ecclesiastical history. By 1616 Sarpi had completed his

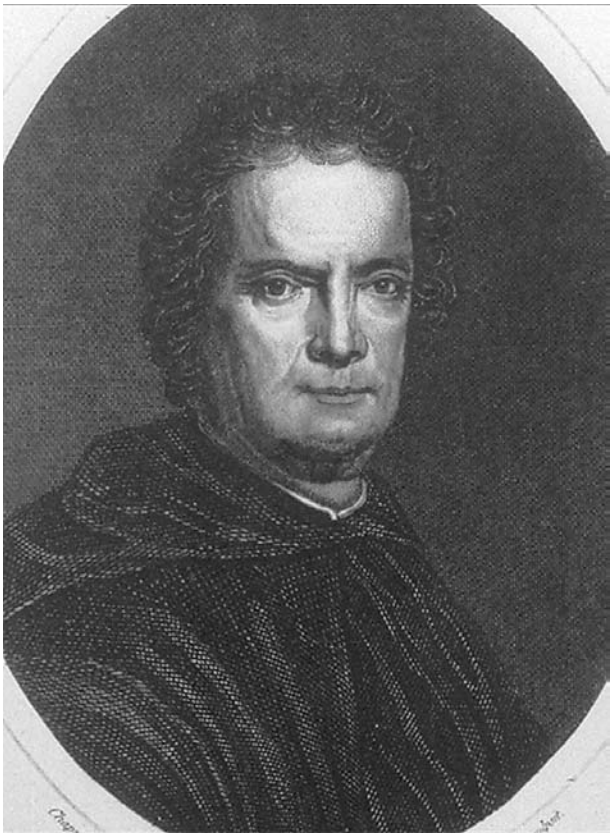

greatest work, *History of the Council of Trent,* which was published in Italian in London in 1619.

In these original historical works, Sarpi deals with limited topics, opens his analysis of causality to economic and political influences, and tries wherever possible to base his conclusions upon documentary evidence. His perception of complex human background made his *History of the Council of Trent* a landmark in the technique of ecclesiastical and institutional history.

During his lifetime Sarpi was honored and protected by the Republic of Venice, a popular and well-known figure. After his death, he became a revered civic hero, not only of the republic but of all Europe.

Further Reading

The introductory remarks that preface the selections from Sarpi's writings in translation by Peter Burke, *Sarpi: History of Benefices and Selections from the History of the Council of Trent* (1967), provide an excellent introduction to Sarpi's method. The best study of his life and ideas is William Bouwsma, *Venice and the Defense of Republican Liberty* (1968).

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Nathalie Tcherniak Sarraute

Nathalie Sarraute (born 1900) was one of the seminal figures in the emergence of France's "Nouveau Roman" ("New Novel") in the 1950s. Her work included not only novels but also plays and influential essays on literary theory.

Nathalie Tcherniak was born in Ivanovo-Voznessensk, Russia, the daughter of a chemist father and a writer mother. The date of her birth was July 18, 1900, but at one point in her career, evidently wishing to cut some years from her age, she gave the year of her birth as 1902, a figure still found in some reference works.

In 1902 her parents were divorced. She left Russia and lived with her mother in Paris, visiting her father for two months each year. In 1906 she and her mother returned to St. Petersburg; for the next two years she spent each summer with her father in France and Switzerland. In 1908 went to live with him and his second wife in Paris.

In 1920 she received a *licence* (equivalent to a degree) in English from the Sorbonne and began work toward a B.A. in history at Oxford, a project she abandoned. In 1922 she enrolled in the law school of the University of Paris, where the following year she met fellow student Raymond Sarraute. In 1925 she received her *licence* in law, was admitted to the Paris bar, and married. She practiced law from 1925 to 1939.

In 1932 and 1933 Sarraute composed two sketches described by some as prose poems, by others as experimental fiction. She titled these pieces *Tropismes* (*Tropisms*), and they were subsequently incorporated into her first book, which bore the same title and was published in 1939, receiving only one review.

Tropisms

The word *tropism* was taken from biology and was defined as the movement which, in response to an external stimulus, caused an organism or part of an organism to turn in a determined direction. As to her technique in applying this concept to literature, Sarraute wrote, "What I tried to do was to show certain inner 'movements' by which I had long been attracted. . . ."

She continued,

> These movements, of which we are hardly cognizant, slip through us on the frontiers of consciousness in the form of undefinable, extremely rapid sensations. They hide behind our gestures, beneath the words we speak and the feeling we manifest, all of which we are aware of experiencing, and are able to define. They seemed, and still seem to me to constitute the secret source of our existence, in what might be called its nascent state.

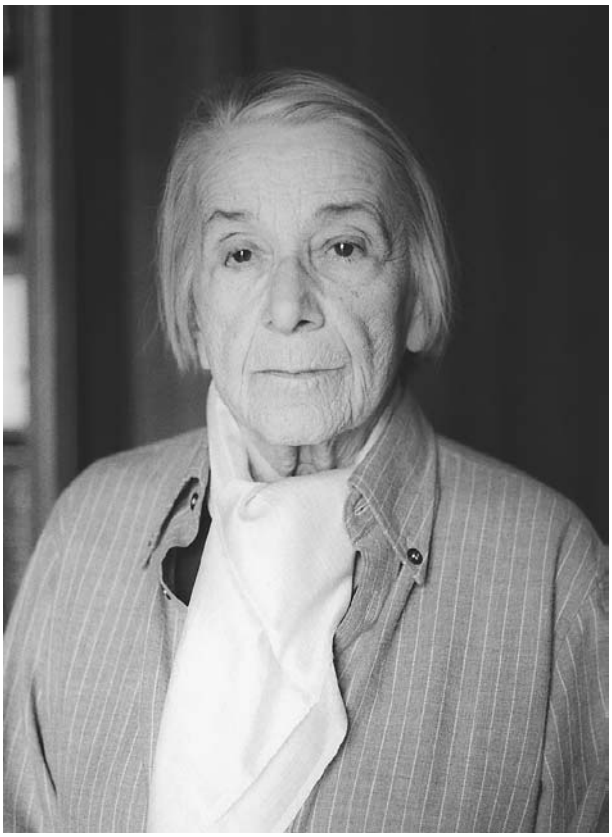

''Anti-Novels''

Her next two works were novels in which she put theories into practice: *Portrait d'un inconnu* (1948, published in the United States in 1958 as *Portrait of a Man Unknown*) and *Martereau* (1953, published in the United States in 1959 under the same title). The former novel received great attention because it was preceded by an introduction contributed by Jean-Paul Sartre, the foremost philosopher in France at the time and the father of the existentialist school.

Characterizing the work as an ''anti-novel,'' Sartre observed, ''She takes her characters neither from within nor from without, for the reason that we are, both for ourselves and for others, entirely within and without at the same time.'' He continued, '' . . . for her the human being is not a character, not first and foremost a story, nor even a network of habits, but a continual coming and going between the particular and the general.'' Sartre concluded that by '' . . . tenaciously depicting the reassuring, dreary world of the inauthentic, she has achieved a technique which makes it possible to attain human reality in its very *existence*.''

Viewed from the standpoint of the conventional novel, little happened in these books. In *Portrait of a Man Unknown* we watched the alienation of the participants from their own family, while in *Martereau* an orphan observed an unexceptional family as Martereau, who may or may not be the wife's lover, swindled them.

With these two works and the essay collection *L'ère du soupçon* (1956, published in the United States in 1963 as *The Age of Suspicion*), Sarraute took her place in the forefront of the practitioners of the so-called ''Nouveau Roman'' (''New Novel''). This literary school also included Alain Robbe-Grillet, Michel Butor, Samuel Beckett, Marguerite Duras, Claude Simon, and Robert Pinget and was strongly influenced by Dostoevski, Kafka, Joyce (particularly the stream-of-consciousness technique in *Ulysses*), and American novelists Dos Passos and Faulkner (especially *The Sound and the Fury*). As critic Henri Peyre wrote in *The Contemporary French Novel,* they were interested in the ''more dramatic models of interior monologue provided by Faulkner.'' He added that the '' . . . novelists of 1940-50 who have resorted to it . . . have avoided taking it overseriously and using it, as it were, pure and unadulterated.''

Sarraute's next novel was *Le planétarium* (1959, published in the United States in 1960 as *The Planetarium*). Although hailed as a classic example of the New Novel, this work had more plot than most of her fiction as Alain, a vague, weak intellectual, and Gisele, his wife, were allowed to occupy an apartment by their Aunt Berthe.

This was followed by her most successful work, *Les fruits d'or* (1963, published in the United States in 1964 as *The Golden Fruits*). This novel concerned an author who has published a novel titled *Les fruits d'or,* which was both acclaimed and attacked by some rather superficial critics. Such action as there was involved a man holding a shawl for a lady and the forgetting of an umbrella. *The Golden Fruits* won the International Prize for Literature in 1964.

Sarraute turned to drama in 1964 with her radio play *Le silence* (*The Silence*), which was broadcast in Germany, Switzerland, and Scandinavia. Two years later her second radio play, *Le mensonge* (*The Lie*), was broadcast simultaneously in French and German. In 1967 France's most famous actor-director, Jean-Louis Barrault, selected these two plays to open his new theater, the Petit Odéon. Other plays followed: *Isma* in 1970, C'est beau (*It's Beautiful*) in 1973, and *Elle est là* (*She Is There*) in 1975. All these dramatic works were collected in *Le théâtre de Nathalie Sarraute* (1978, published in the United States in 1981 as *Collected Plays*). Another play, *Pour un oui ou pour un non* (*For a Yes or for a No*), was written in 1982.

Sarraute did not abandon fiction, however, releasing *Entre la vie et la mort* in 1968 (published in the United States in 1969 as *Between Life and Death*); *Vous les entendez?* in 1972 (published in the United States in 1973 as *Do You Hear Them?*); ''*disent les imbéciles*'' in 1976 (published in the United States in 1977 as ''*fools say*''); and *L'usage de la parole* in 1980 (published in the United States in 1983 as *The Use of Speech*), a collection of short pieces around a unifying theme.

Later Works

Sarraute's literary output continued into ripe old age, as *Enfance* was published in 1983 and *Ici* followed in 1995. Interviewing her for the *New Yorker* (June 27, 1983), Jane Kramer wrote, ''Old age seems to have distilled her, leaving only the radiant, essential qualities that small children and great beauties have. Speaking about *Enfance* in a radio

interview recorded in the late 1980s while she completed *Tu ne t'aimes pas,* Sarraute said, ''It's the first time that I am speaking in my own name, so that makes it much easier for the reader. I didn't want to write an autobiography to say 'This is all my life.' I just tried to show certain moments separated from each other; it was just that I tried to show certain feelings, inward movements that I found interesting, because they gave birth to a certain way of writing.''

Elsewhere, Sarraute likened her work to poetry rather than prose. ''For me, the poetry in a work is that which makes visible the invisible,'' she wrote. ''You ask me whether I think my own works are poetic. Given what my view of poetry is, how could I possibly be expected not to think so?'' [Valerie Minogue's *Nathalie Sarraute and the War of the Words: A Study of Five Novels* (1981].

Critical opinion on Sarraute, as on all of the New Novelists, varied considerably. Among her supporters the most enthusiastic was Claude Mauriac, who declared in *The New Literature* that she was ''the only living author who has created anything new after Proust.'' In *Nathalie Sarraute* René Micha observed, ''She descends into the depths of the psyche, strives to seize something of it, especially the movement, to designate it, to retain it for an instant, when already it is half escaping her, transforming itself, disguising itself, to bring it to the light of day and to share it.'' Gretchen Besser commented, ''It is because she has used the medium of tropisms as a lens through which to view fundamental issues of human concern that Sarraute's work has attained a panoramic dimension. It is the recapitulation of certain universal themes. . . .''

Peyre, however, dissented, calling *Portrait of a Man Unknown* ''a failure, though an interesting one . . . an honest, pedestrian, and fumbling search for authenticity.'' He added, ''But good intentions count scantly in literature.'' He adjudged *Martereau* ''not a much better performance'' and labeled *The Age of Suspicion* ''overpraised.'' His summary: ''She is a serious but hardly an inventive or revolutionary novelist . . . ,'' although he conceded that she had a ''fine intellect.''

Further Reading

The best biography in English was *Nathalie Sarraute* by Gretchen R. Besser (1979). There were mentions and/or analyses in *The Contemporary French Novel* by Henri Peyre (1955), *French Novelists of Today* by Peyre (1955), and *The New Literature* by Claude Mauriac (1959). Excerpts from her writing can be found in *The French New Novel* by Laurent LeSage (1962). Other works of critical analysis included *Nathalie Sarraute (Collection Monographique Rodopi: En Literature Francaise Contemporaine Sous La Direction De Michael Biship, No 24* by Bettina Knapp (1994); *Nathalie Sarraute: Metaphor, Fairy-Tale and the Feminine of the Text (Writing About Women Feminist Literary Studies, Vol 13* by John Phillips (1994); and *Nathalie Sarraute and the Feminist Reader: Identities in Process* by Sarah Barbour (1993). □

George Sarton

The Belgian-born American historian of science George Sarton (1884-1956) founded the history of science in America.

George Sarton was born in Ghent on Aug. 31, 1884, the son of one of the directors and chief engineers of the Belgian national railroad system. Sarton studied philosophy at the University of Ghent and then turned to science, winning his doctorate in mathematics in 1911. He had, however, already become known as an author and scientist for his published novels and poems and his award-winning essay on chemistry (1908). Sarton emerged from his training with admiration for the insights of Auguste Comte and Henri Poincaré and a conviction that the basis of scientific philosophy was the history of science.

Sarton married an English artist, Eleanor Noble Elives, in 1911. In March 1913 he published the first issue of *Isis,* a journal of the history of science. At the beginning of World War I he fled to Holland, then to England, and, finally, to the United States. He arrived in 1915 and lectured at Harvard from 1916 to 1918, the first academic year in philosophy and the second in history of science. The appointment was not a regular one, and he was supported in the main by friends. The Lowell Lectures at Harvard in 1916 started Sarton on his lifetime project of tracing the history of science to Leonardo da Vinci.

The Carnegie Institution in Washington appointed Sarton a research associate in 1918, thus making him economically secure. He remained at Cambridge and, beginning in 1920, gave a course on the history of science in exchange for library space at Harvard. Meanwhile, he had published the second issue of *Isis* in September 1919. Sarton became an American citizen in 1924 and helped found the History of Science group the same year.

Sarton's major work, *Introduction to the History of Science,* consists of *From Homer to Omar Khayyam* (1927), *From Rabbi Ben Ezra to Roger Bacon* (1931), and *Science and Learning in the 14th Century* (1947-1948). During this time he went to North Africa and the Near East (1931-1932) to study Arabic and Islam; founded *Osiris* (1936), a journal designed for articles longer than those in *Isis;* and wrote and lectured.

In his writings Sarton used the model of a map maker. He combined biography and science, using secondary sources. As a result, he slighted Egyptian and Babylonian sources and relied heavily on Greek and medieval Arabic ones, which were more available to him. All of his works emphasized the continuity of science and its close affinity with magic.

Sarton officially became professor of the history of science at Harvard in 1940 and retired in 1951. He continued to lecture and write until his death on March 22, 1956.

Further Reading

Sarton's most important theoretical essays were collected in *Sarton on the History of Science,* edited by Dorothy Stimson (1962). May Sarton in *I Knew a Phoenix: Sketches for an Autobiography* (1959) treats her father sympathetically and poetically. His contributions to the history of science are critically analyzed in Joseph Agassi, *Towards an Historiography of Science* (1963). □

Jean Paul Sartre

The French philosopher and man of letters Jean Paul Sartre (1905-1980) ranks as the most versatile writer and as the dominant influence in three decades of French intellectual life.

Jean Paul Sartre was born in Paris on June 21, 1905. His father, a naval officer, died while on a tour of duty in Indochina before Sartre was two years old. His mother belonged to the Alsatian Schweitzer family and was a first cousin to Albert Schweitzer. The young widow returned to her parents' house, where she and her son were treated as ''the children.'' In the first volume of his autobiography, *The Words* (1964), Sartre describes his unnatural childhood as a spoiled and precocious boy. Lacking any companions his own age, the child found ''friends'' exclusively in books. Reading and writing thus became his twin passions. ''It was in books that I encountered the universe.''

Sartre entered the École Normale Supérieure in 1924 and after one failure received first place in the *agrégation* of philosophy in 1929. The novelist Simone de Beauvoir finished second that year, and the two formed an intimate bond that endured thereafter. After completing compulsory military service, Sartre took a teaching job at a lycée in Le Havre. There he wrote his first novel, *Nausea* (1938), which some critics have called the century's most influential French novel.

From 1933 to 1935 Sartre was a research student at the Institut Français in Berlin and in Freiburg. He discovered the works of Edmund Husserl and Martin Heidegger and began to philosophize in the phenomenological vein. A series of works on the modalities of consciousness poured from Sartre's pen: two works on imagination, one on self-consciousness, and one on emotions. He also produced a first-rate volume of short stories, *The Wall* (1939).

Sartre returned to Paris to teach in a lycée and to continue his writing, but World War II intervened. Called up by the army, he served briefly on the Eastern front and was taken prisoner. After nine months he secured his release and returned to teaching in Paris, where he became active in the Resistance. During this period he wrote his first major work in philosophy, *Being and Nothingness: An Essay in Phenomenological Ontology* (1943).

After the war Sartre abandoned teaching, determined to support himself by writing. He was also determined that his writing and thinking should be *engagé*. Intellectuals, he thought, must take a public stand on every great question of their day. He thus became fundamentally a moralist, both in his philosophical and literary works.

Sartre had turned to playwriting and eventually produced a series of theatrical successes which are essentially dramatizations of ideas, although they contain some finely drawn characters and lively plots. The first two, *The Flies* and *No Exit,* were produced in occupied Paris. They were followed by *Dirty Hands* (1948), usually called his best play; *The Devil and the Good Lord* (1957), a blasphemous, anti-Christian tirade; and *The Prisoners of Altona* (1960), which combined convincing character portrayal with telling social criticism. Sartre also wrote a number of comedies: *The Respectful Prostitute* (1946), *Kean* (1954), and *Nekrassov* (1956), which the critic Henry Peyre claimed ''reveals him as the best comic talent of our times.''

During this same period Sartre also wrote a three-volume novel, *The Roads to Freedom* (1945-1949); a treatise on committed literature; lengthy studies of Charles Baudelaire and Jean Genet; and a prodigious number of reviews and criticisms. He also edited *Les Temps modernes*.

Though never a member of the Communist party, Sartre usually sympathized with the political views of the far left. Whatever the political issue, he was quick to publish his opinions, often combining them with public acts of protest.

In 1960 Sartre returned to philosophy, publishing the first volume of his *Critique of Dialectical Reason*. It represented essentially a modification of his existentialism by Marxist ideas. The drift of Sartre's earlier work was toward a

sense of the futility of life. In *Being and Nothingness* he declared man to be ''a useless passion,'' condemned to exercise a meaningless freedom. But after World War II his new interest in social and political questions and his rapprochement with Marxist thought led him to more optimistic and activist views.

Sartre has always been a controversial yet respected individual. In 1964, Sartre was awarded but refused to accept the Nobel prize in Literature. Sartre suffered from detrimental health throughout the 1970s. He died of a lung ailment in 1980.

Further Reading

Sartre's *The Words* (trans. 1964) gave a highly unusual account of his childhood, subjecting his early years to the same ''existential psychoanalysis'' that he applied to Baudelaire and Genet. The autobiography of Simone de Beauvoir, *The Prime of Life* (trans. 1962), contained a detailed and intimate account of Sartre. Mary Warnock, *The Philosophy of Sartre* (1965), was a readable account of the philosophical writings. Philip Thody, *Jean-Paul Sartre: A Literary and Political Study* (1960), gave a thoughtful appraisal of the literary works. □

Sassetta

The Italian artist Sassetta (ca. 1400-1450), the greatest painter of the Sienese school in the 15th century, is noted for the gentle piety of his art.

The place and date of birth of Stefano di Giovanni, known as Sassetta are unknown. He may have been born in Cortona, the home of his father, Giovanni di Consolo. A baptismal record preserved in Siena dated Dec. 31, 1392, for one Stefano di Giovanni is widely accepted as evidence that he was born in Siena that year. Some scholars, however, would suggest a birth date not before 1400 on the basis of Sassetta's earliest dated work of 1423.

Sassetta's style was wholly Sienese in character, suggesting that he was trained in the shop of some Sienese master. Whether or not that master was Paolo di Giovanni Fei, as suggested by some critics, is unknown. In 1440 Sassetta married Gabriella di Buccio di Biancardo. The eldest of their three children was the sculptor Giovanni di Stefano. Sassetta died in April 1450, after contracting pneumonia the previous month while frescoing the Porta Romana, Siena.

On July 1, 1423, the wool guild (Arte della Lana) commissioned an altarpiece (now disassembled) from Sassetta for its chapel next to the church of S. Pellegrino, Siena. From 1426 to 1431 he was associated with the Cathedral Works, Siena. Among the documents from this period are records of payment dated December 1427 for a drawing of the baptismal font ''in the shape that it ought to take.'' This suggests that he may have collaborated with Jacopo della Quercia, the sculptor who built the font.

On March 25, 1430, Sassetta was commissioned to paint an altarpiece of the Madonna with Saints with the legend of the founding of S. Maria Maggiore, Rome, in the predella. The *Madonna of the Snow,* as it is called, was finished by mid-October 1432. His style in this work betrays the influence of Masaccio, especially in the broad modeling of the Virgin and Child and in the arrangement of figures in the predella. Little is known of Sassetta's activities between 1433 and 1436, though this is the period when he probably painted the *Crucifixion* for S. Martino (of which fragments remain) and the altarpiece for S. Domenico, Cortona.

The altarpiece of the Madonna with Saints Jerome and Ambrose, dated 1436, in the Church of the Osservanza, Siena, formerly attributed to Sassetta, is now generally attributed to another artist, the so-called Osservanza Master. Some critics would extend the oeuvre of the Osservanza Master to include the *Birth of the Virgin* in Asciano and the group of panels with the life of St. Anthony Abbot from an altarpiece dedicated to the saint. These panels still have advocates who attribute them to Sassetta.

Two small panels, the *Journey of the Magi* and the *Adoration of the Magi,* were probably once part of a single composition. The most important extant later work by Sassetta is the altarpiece (now dismembered) commissioned on Sept. 5, 1437, and completed by June 5, 1441, for the church of S. Francesco, Borgo San Sepolcro. His style in these panels is somewhat flatter and more decorative than in the *Madonna of the Snow*. When Sassetta died, he left at least two major works unfinished: the fresco decoration of the Porta Romana, Siena, and the *Assumption of the Virgin*.

Further Reading

John Pope-Hennessy's monograph *Sassetta* (1939) gives the facts of the artist's life. See also Bernhard Berenson, *A Sienese Painter of the Franciscan Legend* (1909). □

Siegfried Sassoon

The English poet Siegfried Sassoon (1886-1967) wrote a group of dramatic, intense lyrics in reaction to the horrors of World War I. His six volumes of partly fictionalized memoirs are a detailed record of the sensibilities of his age.

Siegfried Sasson was born in Brenchley, Kent, on Sept. 8, 1886, and spent his childhood at the family home in Weirleigh, in the protected and somewhat rarefied atmosphere of a family near the center of the late Victorian and Edwardian literary and artistic world. He was formally educated at Marlborough School and at Clare College, Cambridge, and began publishing poems privately in 1906. However, Sassoon's distinctive voice was not heard until the publication of his war poems—in *The Old Huntsman* (1917) and *Counter-attack* (1918). He was the first of the younger Georgian poets to react violently against sentimentally patriotic notions of the glories of war; these poems have an extraordinary vigor—a stridency of tone, in fact—expressing with unconcealed irony and in colloquial terms

a passionate hatred of the horrors of war. Some of Sassoon's contemporaries produced poems that addressed more seriously the confusion of values that World War I revealed; but none responded with such passion or with such hatred of the ignorance and folly that permitted such pain.

Sassoon's poems of the 1920s—represented in *Satirical Poems* (1926 and 1933) and in *The Road to Ruin* (1933—although they set out to satirize the corruptions and the pretensions of a disintegrating and confused materialistic society, were more controlled, artificial, less intense—and vastly less effective than the war poems.

Perhaps Sassoon's reputation will ultimately rest on his prose works. *The Memoirs of George Sherston* (1937), his three-volume fictional autobiography, describes, on one level at least, the way of life and the decline in influence of the educated, cultivated, English country gentry during the first quarter of the 20th century. More significantly, it delineates the decay of a culture and the character of an age. It is composed of *Memoirs of a Foxhunting Man* (1928), *Memoirs of an Infantry Officer* (1930), and *Sherston's Progress* (1936).

Sassoon later wrote three volumes of direct autobiography to complement his Sherston trilogy. They are brilliant evocations of characters and patterns of life in one period, but they remain fundamentally the explorations of a man whose own experience, whose own alienation, is by no means representative. These volumes are *The Old Century and Seven More Years* (1938), *The Weald of Youth* (1942), and *Siegfried's Journey* (1945).

The latter half of Sassoon's life was lived in semiretirement from the world of pressing public issues and changing literary values. His critical biography of George Meredith, published in 1948, valued Meredith largely for his ''freedom of spirit'' and for his unimpaired, instinctive love of nature. Sassoon died in Warminster, Wiltshire, on Sept. 1, 1967.

Further Reading

The absence of any full-scale biography of Sassoon is offset, to a degree, by his memoirs. Much incidental criticism of his work is available in periodicals, and his war poetry is evaluated in the many studies of Georgian and war poetry. Early evaluations are in Frank Swinnerton, *The Georgian Literary Scene* (1934; rev. ed. 1951), and Edmund Blunden, *The Mind's Eye: Essays* (1934), reprinted in *Edmund Blunden: A Selection of His Poetry and Prose,* edited by Kenneth Hopkins (1950). Joseph Cohen, in a sound and comprehensive critical essay, *The Three Roles of Siegfried Sassoon* (1957), distinguished three phases of Sassoon's poetry, but the only book-length study is Michael Thorpe, *Siegfried Sasson: A Critical Study* (1966). Geoffrey Keynes prepared *A Bibliography of Siegfried Sassoon* (1962). □

Satanta

Satanta (1830–1878) was a leader of the Kiowa tribe who fought an endless war to protect his tribe's land from being taken away from the U.S. government.

In the 1860s and 1870s, the Kiowa Indians waged an ongoing battle to protect their land and way of life from U.S. encroachment. Satanta (1830-1878), also known as White Bear, was a major Kiowa leader in favor of resistance. Besides his prowess as a warrior, Satanta was also a famed orator—a fact attested by his American-given nickname ''The Orator of the Plains.''

Satanta was born on the northern Plains, but later migrated to the southern Plains with his people. His father, Red Tipi, was keeper of the tribal medicine bundles or Tai-me. Much of Satanta's adult life was spent fighting U.S. settlers and military. He participated in raids along the Santa Fe Trail in the early 1860s, and in 1866 became the leader of the Kiowa who favored military resistance against U.S. military forces. In 1867, he spoke at the Kiowa Medicine Lodge Council, an annual ceremonial gathering, where, because of his eloquent speech, U.S. observers gave him his nickname. At the council, Satanta signed a peace treaty that obligated the Kiowa to resettle on a reservation in present-day Oklahoma. Shortly thereafter, however, he was taken hostage by U.S. officials who used his imprisonment to coerce more Kiowa into resettling on their assigned reservation.

For the next couple of years, Satanta participated in a number of raids in Texas where cattle ranchers and buffalo hunters were steadily pushing Kiowa and Comanche Indians onto reservations. It was one of these raids that eventually led to Satanta's capture. In May 1871, Satanta planned an ambush along the Butterfield Stage Route on the

Salt Creek Prairie. After allowing a smaller medical wagon train to pass, Satanta and his warriors attacked and confiscated the contents of a larger train of ten army freight wagons. Unfortunately for Satanta, the train he had allowed to pass was carrying General William Tecumseh Sherman, the famous Civil War general, then commander of the U.S. Army. Sherman took the attack as a sign that a more militant and coordinated offense was needed to subdue the Kiowa and Comanche, who were unwilling to settle permanently onto reservations. A short time later Satanta was lured into a peace council and then arrested and was sentenced to death. Humanitarian groups and Indian leaders protested the harsh sentence. In 1873, Satanta was paroled on the condition he remain on the Kiowa Reservation.

In 1874, during the Comanche and United States conflict called the Red River War, Satanta presented himself to U.S. officials to prove that he was not taking part in the hostilities. His demonstration of loyalty was rewarded with imprisonment. Four years later, an ill Satanta was informed that he would never be released. He jumped to his death from the second story of a prison hospital. □

Erik Satie

Erik Satie (1866-1925) was an eccentric but important French composer. His works and his attitude toward music anticipated developments of the next generation of composers.

Erik Satie was born in Honfleur to a French father and a Scottish mother. Because he showed musical talent, he was sent to the conservatory, but his real interest lay in the cafés of Montmartre, where he played the piano and for which he composed sentimental ballads.

From the beginning Satie had a flair for novel musical ideas, and his first serious compositions reveal this originality. The *Gymnopédies* for piano (1888) avoid all the clichés of the time and strike a note of chasteness, quite different from the feverish and sentimental music of the day. His *Three Sarabandes* for piano (1887) include some very interesting parallel ninth chords that later became an important feature of the styles of Claude Debussy and Maurice Ravel. In some of his compositions of the next few years Satie used Gregorian modes as well as chords built in fourths, again anticipating musical idioms that would be extensively developed in the next 25 years.

In 1898 Satie ''withdrew'' to Arcueil, a suburb of Paris, where he spent the rest of his life. He lived quietly, spending a day each week with Debussy, writing café music, and studying counterpoint. He gave the piano pieces he wrote at this time ridiculous, almost surrealistically humorous titles, such as *Three Pieces in the Shape of a Pear, Three Flabby Preludes for a Dog,* and *Desicated Embryos*—perhaps parodying the elaborately evocative titles Debussy sometimes

gave his compositions. Satie also included in his scores such puzzling directions as ''play like a nightingale with a toothache,'' ''with astonishment,'' ''from the top of the teeth,'' and ''sheepishly.''

Satie's tendency to underplay the importance of his compositions reached its climax in the music he wrote in 1920 for the opening of an art gallery. The score, for piano, three clarinets, and a trombone, consists of fragments of well-known tunes and isolated phrases repeated over and over, like the pattern of wallpaper. In the program he stated, ''We beg you to take no notice of the music and behave as if it did not exist. This music . . . claims to make its contribution to life in the same way as a private conversation, a picture, or the chair on which you may or may not be seated.''

This violently antiromantic attitude toward music attracted the attention of the group of young French composers who were to become known as ''Les Six'' and of Jean Cocteau, their poet-artist-publicity agent. Another group acclaimed Satie as the leader of the ''School of Arcueil.'' Serge Diaghilev commissioned Satie to write the music for a surrealist ballet, *Parade* (1917). Cocteau wrote the libretto, and Pablo Picasso designed the cubist sets and costumes. Satie's *Mercure* (1924) and *Rélâche* (1924), again with the collaboration of Picasso, anticipated surrealism with their noticeable lack of connection between the action on the stage and the mood of the music. A surrealist movie, part of the ballet, is accompanied by music that alternates between two neutral, ''wallpaper'' compositions.

Socrate (1919), for four solo sopranos and chamber orchestra, is a serious work. The words are fragments from three Platonic dialogues, one having to do with the death of Socrates. *Socrate* is distinguished by its atmosphere of calm and gentle repose. It is completely nondramatic, for one of the sopranos sings Socrates's words. The music consists of simple melodic lines and repetitive accompaniment figures. It is this simplicity, this avoidance of the big gesture that made Satie's music important and prophetic of an important branch of 20th-century musical developments.

Further Reading

Two studies of Satie's life and music are Pierre-Daniel Templier, *Eric Satie* (1932; trans. 1969), which contains many photographs of Satie's friends and family, and Rollo H. Myers, *Eric Satie* (1948). Roger Shattuck, *The Banquet Years* (1958), contains an interesting chapter on Satie in the context of Paris in the early years of the century.

Additional Sources

Gillmor, Alan M., *Erik Satie,* Boston: Twayne Publishers, 1988.
Harding, James, *Erik Satie,* New York: Praeger, 1975.
Satie remembered, Portland, Or.: Amadeus Press, 1995.
Templier, Pierre-Daniel, *Erik Satie,* New York: Da Capo Press, 1980, 1969. □

Eisaku Sato

Eisaku Sato (1901-1975) was a Japanese political leader who served as prime minister longer than anyone else in Japanese history. Under his leadership Japan gradually began to translate its immense economic strength into enhanced political power in the international environment.

Eisaku Sato was born on March 27, 1901, in Yamaguchi Prefecture into a family of samurai descent. His home province, Choshu, provided much of the leadership (including Sato's great-grandfather) in the movement that overthrew the Tokugawa shogunate in 1868 and established the new imperial government. During the first century after the Meiji restoration, Yamaguchi provided more premiers than any other prefecture.

Sato therefore grew up in an atmosphere highly charged with political concerns; his mother was reported to have impressed upon her sons a sense of obligation to serve the state. Sato's eldest brother, Ichiro, became a rear admiral, retiring just prior to World War II. Another older brother, Nobusuke Kishi, served in the Hideki Tojo Cabinet as minister of commerce and industry during the war and subsequently, after serving 3 years in prison as a Class A war criminal, became a leader of the Liberal Democratic party and served as Japanese prime minister from 1957 to 1960.

Career in the Bureaucracy

Like Kishi, Sato attended Tokyo Imperial University, a ladder to success in Japanese society, and graduated in 1924 after studying German law. For a time he was interested in working for the N.Y.K. steamship line or the Ministry of Finance, but neither yielded him an opportunity, and he eventually ended up in the Transportation Ministry. His rise in the bureaucracy was not meteoric in the way Kishi's was in the Ministry of Commerce and Industry. Starting in a minor provincial post, he slowly rose through the ministerial hierarchy to become director of the Automobile Bureau. He was reportedly demoted after an argument with the deputy minister and sent to Osaka. The fact that he was not at ministerial headquarters saved him from the postwar purge.

Immediately after the war Sato was named general director of the Railway Administration and was soon promoted to deputy minister of transportation, the highest rank a civil servant could aspire to. At this juncture he made a decisive departure from his bureaucratic career.

Career in Politics

The Occupation's purge of large numbers of the prewar political elite left room for new people to enter parliamentary politics. Shigeru Yoshida, the prime minister, was in the midst of building up a strong personal following in the Diet, composed mainly of former bureaucrats. One who came to his attention was Sato. It is said that Sato's handling of troublesome new labor unions caught the attention of Yoshida. However that may be, Yoshida asked Sato, in 1948, to become his chief Cabinet secretary, a position of considerable importance in running the affairs of the Cabinet and supervising relations with the party. Sato accepted and soon after won a seat in the Diet.

Sato's association with Yoshida lasted for several years, and he was intensely loyal to the old man. Yoshida suffered public criticism in the spring of 1954, when he rescued Sato from legal charges growing out of a scandal that involved shipping interests and many top leaders of Yoshida's Liberal party. Sato, who was serving as secretary general of the party, was accused of having received political bribes from shipbuilding executives. Yoshida employed the powers of his office to intervene and prevent the arrest of Sato, who thereafter always maintained his innocence.

Rise to Prime Minister

In late 1954 Yoshida, whose position had been weakened by the scandal and more basically by increasing factionalism among the conservatives, was unseated by Ichiro Hatoyama. The following year Yoshida's Liberal party merged with Hatoyama's conservatives to form the Liberal-Democratic party. Behind the thin facade of party unity, factional strife continued unabated. Sato had by this time built up a strong personal following which he threw behind his brother Nobusuke Kishi, who with Sato's help became prime minister from 1957 to 1960. Sato entered the Cabinet as minister of finance. The immense popular disturbances that attended the Security Treaty crisis in 1960 toppled Kishi, who was succeeded by Hayato Ikeda.

Sato himself gradually built up his own claims to the premiership. Ikeda defeated him in a bitter struggle for the party presidency in 1964; but later in the year Ikeda, dying of cancer, was forced to retire, and Sato succeeded to the party presidency and the premiership by acclamation.

The crisis in the universities and continuing problems of Japanese-American relations were two of the major challenges confronting Sato during his term as prime minister. To deal with campus disorders, which wracked nearly all the universities in Japan, Sato's response was a bill that would allow the Ministry of Education to take over a school if the disruption persisted more than nine months. It was evident in elections that Sato's party benefited from a hard line on student disorders.

In November 1969 Sato flew to Washington seeking to conclude negotiations for the reversion of Okinawa to Japanese sovereignty by 1972. Upon returning to Japan, he dissolved the House of Representatives, and in the general elections held on December 27 his party won a resounding victory. In June 1971 the United States and Japan signed a treaty to restore Okinawa and the other Ryukyu Islands to Japanese sovereignty in 1972; the accord was ratified by both countries in March 1972. In July the 71-year-old premier resigned. He was awarded the Nobel Peace Prize in 1974, along with Sean MacBride, for his policies on nuclear weapons that contributed to stability in the geographic area. He died the following year, on June 2, 1975, in Tokyo.

Further Reading

There was no reliable biography of Sato. For a perceptive analysis of the workings of Japanese politics see Donald C. Hellmann, *Japanese Foreign Policy and Domestic Politics* (1969). Another useful book for understanding the intricacies of the politics in Sato's party was Nathaniel B. Thayer, *How the Conservatives Rule Japan* (1969). Sato's policies were also discussed in Edwin O. Reischauer's *Japan: The Story of a Nation* (1989). □

Carl Ortwin Sauer

Carl Ortwin Sauer (1889-1975) was an American geographer and anthropologist with a strong interest in historical fieldwork and other forms of geographical research.

On December 24, 1889, Carl Sauer was born in Warrenton, Missouri. His father taught at the Central Wesleyan College, a German Methodist enterprise, since closed. His parents sent young Sauer to a school at Calur, Württemberg, and he gained his first degree from Central Western College before his nineteenth birthday. In 1915 he earned a doctorate of philosophy from the University of Chicago, and from 1915 to 1922 he served on the staff at the University of Michigan. In 1923 he went to the University of California, Berkeley, where he remained to his retirement in 1957.

Sauer's first paper was an ''outline for fieldwork'' in geography, published in 1915 and developed further in 1919 and 1921 in the *Geographical Review* and the *Annals of American Geographers*. Physical geographers in America already had a long and distinguished record of field survey, but Sauer, with a few other vigorous young men in the University of Chicago, saw the potential of land-use mapping, possibly with a view to evaluation of the most suitable use. In time he saw the fascination of human settlements and other patterns in relation to the culture of the people who established them.

Sauer recognized the difficulty of reconstructing past landscapes, even in America, where some areas had been settled only for a very few generations, and he turned with admiration to such studies as the 10-volume *Corridors of Time* series (1927-1956) of H. J. E. Peake and H. J. Fleure. Perpetually concerned with the human imprint on the landscape, he said in 1956 that the geographer need not fear the expression of a value judgment, for the use of resources will influence the lives of future generations for good or evil. He also organized the international Symposium on Man's Role in Changing the Face of the Earth, held at Princeton, New Jersey, in 1955.

Agricultural dispersals, the origins of various cultures, the destruction of plant and animal life, the strivings of man for life under adverse conditions, and the effects of climatic change all attracted the scholarly attention of Carl Sauer. Apart from a school text, *Man in Nature: America before the Days of the White Man* (1939); the Bowman Memorial Lectures, published as *Agricultural Origins and Dispersals* (1952); and *The Early Spanish Main* (1967); and *Seventeenth Century North America* (1971), virtually all his writing was in the form of articles, scholarly, fascinating, persuasive, and well documented, if at times arousing the opposition of readers. He died on July 18, 1975 and was interred in his hometown of Warrenton, Missouri.

Further Reading

Sauer's *Land and Life,* edited by John Leighly (1963), was a selection of his papers with an introduction by Leighly. Sauer's work was briefly discussed in Richard J. Chorley and Peter Haggett, eds., *Models in Geography* (1967), and Robert E. Dickinson, *The Makers of Modern Geography* (1969). □

Henri Sauguet

Henri Sauguet (1901-1989) was one of the most important composers, writers, and thinkers on French art and music in the latter half of the 20th century. He contributed notable works in all musical genres, particularly ballet and opera. He was the most important heir of the compositional style of Erik Satie, which was characterized by clarity and simplicity.

Henri Sauguet was born in Bordeaux, France, on May 18, 1901. As a young child Sauguet studied piano and was attracted to the music of Bizet, Schumann, and Debussy. He received organ lessons from Paul Combes, and after a brief appointment as an organist at a local church he studied composition under J. P. Vaubourgoin and Joseph Canteloube. He soon became interested in the music of Igor Stravinsky and Erik Satie.

After reading Jean Cocteau's *Le Coq et l'arlequin,* the most important work of this literary Dadaist, Sauguet organized the Bordeaux counterpart to the Parisian ''Les Six.'' ''Les Trois'' consisted of Sauguet, the composer J. M. Lizotte, and the poet Louis Emié. Sauguet actively corresponded with Darius Milhaud, who encouraged his compositional endeavors. In 1923 he produced his first collection, *Trois Françaises* for piano, which reflected the influence of Satie with its spontaneity, simple lines, and tender emotions.

Later that year Sauguet relocated to Paris, where he became involved with the ''*École d'Arcueil,*'' a collaborative group whose members included Cliquet-Pleyel, Maxime (Don Clement) Jacob, and Desormière. The group, named in honor of Satie's place of birth, gave their inaugural concert at the Sorbonne with the assistance of both Satie and Cocteau. As a result of this successful presentation, Sauguet received his first major commission for stage. When *Le Plumet du colonel* was presented on a double bill with Stravinsky's *L'Histoire du soldat* at the Théâtre des Champs-Elysées, Stravinsky congratulated the young Sauguet: ''22 years old; that's good. . . . Don't search for yourself. You've already found yourself . . . but work hard, and *seriously*.''

Sauguet excelled as a writer for the stage. His second commission, *Les Roses* (1924), was technically cohesive and critically successful. *La Chatte* (1927), danced by Balanchine, was a major success for Sergei Diaghilev and considerably furthered Sauguet's reputation as a composer. It was followed by *David,* written and danced by Ida Rubinstein, and *La Nuit* (1930), presented in London, based on a scenario by Kochno, with choreography by Lifar and scenery by Bérard. These led to the culmination of his stage work, *Les Fourains* (1945), first performed by Petit's company. Based on the story of a melancholy yet hopeful troop of traveling players, the work captured the playful manner of Chabrier.

Sauguet also wrote notable operatic works. After *Le Plumet du colonel,* Sauguet produced *La Contrebasse* in 1930, an opera buffa by Troyat, after a story by Chekhov. It was successfully revived in 1981. His *La Chartreuse de Parme* (1927-1936) remains his best work in this genre. While it has been described as a somewhat ''featureless'' work, it was directly emotional, containing the simple, flowing, melodic lines which perfectly embody the French sentiment of that period. *La Chartreuse de Parme,* revised for the Winter Olympic Games in Grenoble, France, in 1968, was well received.

Sauguet's chamber and orchestral works tended to be programmatic. The first of his four symphonies, *Expiatoire* (1945), was a heartfelt lament for the victims of World War II; *Concert des mondes souterrains* (1961-1963) suggested

the dripping water and strange lights of an underground grotto; *Melodie concertante* (1964), written for the famous cellist Mstislav Rostropovich, tried to recapture the vision of a young female cellist whose expressive interpretation of Debussy's music touched the composer in his youth; and *Suite Royale,* written and performed by Sylvia Marlowe in 1962, was reminiscent of the harpsichord suites of the 18th century and recalls the brief and tragic life of Marie Antoinette. The themes were tender and moving.

Satie was an important link in the genesis of the modern French symphony. Except for the two symphonies by Dom Clement Jacob (Maxime Jacob's name after he received religious orders), Sauguet's four works were the only embodiment of Satie's style in this genre.

Sauguet's career was marked by individuality. A neoromantic, he continued to write emotional music of unusual expressivity throughout his career. Sauguet avoided complicated and cluttered structures, preferring clarity and simplicity to create mood. According to the composer, art was saying something in everyday words that no one had ever said before.

Sauguet continued as a strong voice in the arts until his death in 1989.

Further Reading

Sauguet remained active as a composer, writer, and thinker of French art and music as an octogenarian. A member of the Académie des Beaux-Arts beginning in 1975, Sauguet contributed articles to the *Courrier de Musique France* (no. 38, 1972) and *Revue de Musicologie* (nos. 316-317, 1978). Two biographies were available, one by M. Schneider (Paris, 1959) and one by F. Y. Bril (Paris, 1967). Information on the composer may also be obtained from *Henri Sauguet: A Bio-Bibliography (Bio-Bibliographies in Music, No 39)* by David L. Austin (1991). □

Saul

The first king of Israel, Saul (reigned ca. 1020-1000 B.C.) was a man of valor who brought the virtues of modesty and generosity to his office.

The youngest son of Kish of the tribe of Benjamin, Saul was a modest shepherd boy, a resident of Gibeah, when the prophet Samuel, after a chance meeting, secretly chose and anointed him king of Israel. It was a period of national humiliation, for the Philistines had defeated the Israelites at Shiloh and captured the Ark of the Covenant, which symbolized the presence of God in their midst. This calamity convinced the Israelites that they must either strive for national unity with a king as leader or face complete and permanent subjugation.

Saul succeeded in freeing Israel of its enemies and extending its boundaries. He fought successfully against the Philistines, Ammonites, Moabites, Edomites, Arameans, and Amalekites. He also succeeded in drawing the tribes of Israel into a closer unity.

Saul's initial conflict with Samuel occurred after Saul offered a sacrifice to God, thereby assuming Samuel's office. Samuel rebuked Saul and proclaimed that Saul's dynasty would not be continued on the throne of Israel. Their second disagreement took place after Saul retained the war booty of the defeated Amalekites, Israel's traditional enemy, and spared the life of their king, Agag. Samuel publicly pronounced Saul's deposition from the throne. Saul fell into a state of melancholia that developed into an emotional disorder.

Saul's fits of depression and his moody, suspicious temperament caused him to attack the lad David, who had been brought into his household to soothe him by playing music. Jealous of David, Saul persecuted him, attacked him, sent him on perilous expeditions, and finally made him into an outlaw.

The Philistines then renewed their attack on Israel. Without David's support and depressed by the feeling that God had deserted him, Saul consulted a witch of Endor, seeking to recall the spirit of the dead Samuel. He was reproached and advised of his impending doom. In a battle against the Philistines Saul fought valiantly but vainly. His forces routed and his three sons slain, Saul died by his own hand. The tragic tale is told by David in an exquisite elegy lamenting the death of Saul and Jonathan. It is one of the most beautiful poems in the Bible.

The affection in which Saul was held is reflected in the action of the men of Yabesh-gilead, whose city he had saved in his first act as monarch. They risked their lives to rescue his body from the Philistines and gave it an honorable burial.

Further Reading

Although there is no single authoritative biography of Saul, there are numerous volumes of fiction, making it difficult to distinguish between historical and legendary accounts. An excellent short essay on him is in Rudolph Kittel, *Great Men and Movements in Israel* (trans. 1929). For historical background the following works are recommended: William Foxwell Albright, *From the Stone Age to Christianity* (1940; 2d ed. with new introduction, 1957); Max I. Magolis and Alexander Marx, *A History of the Jewish People* (1944); Salo Wittmayer Baron, *A Social and Religious History of the Jews,* vol. 1 (2d ed. 1952; 2d rev. ed. 1969); and Martin Noth, *The History of Israel* (trans. 1958; 2d ed. 1960). □

Sir Charles Edward Saunders

Sir Charles Edward Saunders (1867-1937) was a Canadian cerealist who developed early-maturing hard spring wheat—in particular, Marquis wheat, an early high-protein variety.

Charles Edward Saunders was born in London, Ontario, on Feb. 2, 1867, son of William and Sarah Agnes Robinson Saunders. He received his early education in the elementary and collegiate system in London and his university education at the University of Toronto, Johns Hopkins University, and the Sorbonne. He married Mary Blackwell of Toronto in 1892.

Saunders began an academic career as professor of chemistry and geology at Central University, Ky., in 1893. Within 2 years, however, he turned to a musical career in Toronto, where, in addition to acting as an agent, he gave lessons in singing and flute playing and wrote as music critic in a newspaper. His musical career was not a financial success, however, and in 1903 he accepted appointment as Dominion cerealist at the Experimental Farm in Ottawa. The new work was not a break with family tradition, for Saunders's father had founded the system of experimental farms established in Canada, and his brother, Percy, had done considerable work in cross-breeding strains of wheat.

Saunders turned enthusiastically to his new tasks. Following up his brother's research, he developed Marquis wheat in 1904, a variety which showed marked superiority in milling quality for bread flour over other varieties popular in western Canada. Marquis had the advantage of maturing 10 days earlier than its competitors—a factor of great importance in the Canadian wheat belt. The Indian Head Experimental Farm in Saskatchewan raised Marquis wheat for seed, and by 1909 its use was widespread. By 1920 90 percent of the wheat grown in western Canada was Marquis. However, Marquis was not resistant to stem rust. In seeking newer and better varieties Saunders developed three other strains of wheat—Ruby, Garnet, and Reward—specifically adapted to prairie conditions. He was also responsible for improved varieties of oats and barley.

In 1922 Saunders retired and turned to the study of French, a subject which had always attracted him. He spent the years 1922-1925 at the Sorbonne, returning to Canada to write a book, *Essais et vers,* in 1928. In recognition of his work in the French language he was decorated by the French government and was presented with the Medaille de l'Académie Française.

Saunders won honor in his own country also. He was elected a fellow of the Royal Society of Canada in 1921 and won the society's Flavelle Medal in 1925. He was knighted in 1933. He died on July 25, 1937.

Further Reading

The best book on Saunders and his family is Elsie M. Pomeroy, *William Saunders and His Five Sons* (1956). □

Augusta Christine Savage

Augusta Christine Savage (1892–1962) was a renowned sculptor and teacher who also fought for the civil rights of African Americans.

Despite a lifetime spent combatting the effects of racism and sexism, Augusta Savage's accomplishments were many. She was a talented sculptor, an admired teacher, and a fighter for the rights of African Americans. Her circumstances were never easy, though she was afforded financial help and artistic encouragement from several sources. In addition to her achievements in sculpture, she contributed to the history of art in America by helping to launch the careers of a number of other artists during the 1930s and 1940s.

The topsoil in the area where Augusta Christine Fells (later Savage) grew up in Florida was made of red clay, and the major industry there was brick making. It was in her own backyard that Savage learned to model with clay. Her family was very poor. She and her 13 brothers and sisters had no toys. But Savage found that she could amuse herself and others by making clay ducks, pigs, and other animals. She loved working the clay so much that she sometimes missed school to visit the town's clay pit. Savage's father was a minister, a deeply religious and very strict man. He did not approve of his daughter making images of ''God's creatures'' out of clay.

When Savage was about 15, her family moved to West Palm Beach, Florida. Their life improved greatly there. The principal of Savage's new school discovered her modeling talents and offered her a dollar a day to teach clay modeling classes. During this time Savage married John T. Moore and the couple had a daughter, born in 1908. Moore died a few years later. Savage continued to live with her parents. She

was married again around 1915, to James Savage, a carpenter. They were divorced in 1921.

Wowed county fair with clay animals

During this period Savage attended a state teacher's school (now Florida A & M University) for one year in Tallahassee, Florida. To earn money she convinced the superintendent of the local county fair, George Currie, to let her set up a booth to sell her animal sculptures. Fair officials at first objected to a black woman having her own booth, but they finally agreed. Savage's animals were very popular and she made about $150, more money than she'd ever had. Fair officials also awarded her a $25 prize for the most original exhibit.

Currie believed that Savage had a lot of talent. He encouraged her to go to New York and gave her a letter of introduction to a sculptor he knew in the city. Savage arrived in New York in 1921 with less than five dollars. But Currie's friend arranged for her to take art classes at a tuition-free school called the Cooper Union. She landed a job as an apartment caretaker to cover living expenses. Three months later, though, she lost her job and soon found herself penniless. Recognizing her talent, the Cooper Union Advisory Board voted to supply funds to meet Savage's living expenses. This was the first time the school sponsored a student.

Sculpted bust of W. E. B. DuBois

In New York Savage became interested in African art and spent a lot of time at the public library reading and doing research. She befriended the librarian there. When the librarian found out about Savage's dire financial straits, she arranged for the library to hire Savage to sculpt a bust of the famous African American thinker and writer W. E. B. Du Bois. This was Savage's first commission; several others followed, including one of another black leader, Marcus Garvey. These works earned Savage considerable recognition among the important figures of the Harlem Renaissance. Harlem was the predominantly African American neighborhood of New York. During the 1920s and 1930s this community was experiencing a particularly active and exciting period of creativity in the arts.

Stung by racism

In 1923 Savage's career received a setback when she encountered a fierce incident of racial prejudice. The French government was offering scholarships to 100 American women to study at a summer art school in Paris. Savage applied for the $500 scholarship and gathered pledges from friends and acquaintances to pay for her travel and other expenses. Her application was returned when the committee learned she was of African descent. Savage was disappointed and outraged. She decided to fight the rejection and gathered many prominent people behind her. Her cause garnered considerable publicity. In an article in the *New York World,* Savage explained that she was not raising a fuss just for herself. ''Other and better colored students might wish to apply sometime. . . . I don't like to see them establish a precedent.'' Still, Savage felt personally stung. ''My brother was good enough to be . . . [in a] regiment that saw service in France during the war, but it seems his sister is not good enough to be a guest of the country for which he fought. . . . How am I to compete with other American artists if I am not to be given the same opportunity?''

This experience inspired Savage to become active in the political and social issues concerning African Americans. Eventually, some factions of the art world began to consider her a ''troublemaker''; a few historians have even surmised that she was purposely excluded from exhibits and galleries because of the flap over the scholarship. But through the efforts of W. E. B. Du Bois, Savage was awarded a scholarship in 1925 to study in Italy. She desperately longed to go, knowing that European study would refine her sculpting techniques. But the little money she was earning working in a laundry was needed to feed her family, who had left Florida to join her in New York. This time she was not able to raise money from those who had supported her in the past.

Work earned needed scholarships

In the meantime, Savage continued to develop her style. She produced many small clay figures of people around the city. One became especially popular and is considered among her best works. It is the head of a boy, with his hat turned at a jaunty angle and a streetwise expression on his face. Savage called this piece *Gamin.* When it was featured on the cover of a magazine, it caught the eye of the head of the National Urban League. He asked the Julius Rosenwald Fund, a philanthropic organization established by the founder of the department store Sears Roebuck, to award Savage a scholarship. The grant afforded her enough money to cover living and travel expenses for two years. When her scholarship awards were announced, other groups raised money for her as well, including African American women's groups and teachers at her former school, Florida A & M. They understood the discrimination she had suffered at the hands of the French scholarship board and wished to support her.

Nurtured careers of budding artists

Savage's dream to study in Europe finally came true. In 1930 and 1931 she studied sculpture in Paris and traveled throughout the Continent. Her works were shown in numerous exhibitions and won awards from two. Moreover, an African figure she designed was selected to adorn a medal for an important French exposition. Savage continued sculpting on her return to New York in 1931. The Great Depression was making life very hard then, especially for African Americans. Nonetheless, the early 1930s were a very busy time for Savage; they found her creating portraits of many prominent African Americans, including abolitionist Frederick Douglass, poet James Weldon Johnson, composer W. C. Handy, and others. It was also during this period that she founded the Savage Studio of Arts and Crafts in Harlem, where she taught many classes, several for children. This studio became the focus of her career in the 1930s. She encountered many talented young people in Harlem and was instrumental in starting their careers. Her

students described Savage as a very inspirational teacher, while also acknowledging that she could be very stern and demanding. Jacob Lawrence, Gwendolyn Knight, and Norman Lewis are just three who benefited from Savage's help and encouragement.

As the 1930s continued, Savage spent less and less time on her own artworks and more on teaching and community activities. In 1937 she was appointed the first director of the Harlem Community Art Center, where she organized classes in art, education, and recreation. She also became an important figure in the government-sponsored programs of the Works Progress Administration, which were designed to help artists financially during the Depression. In 1939 Savage opened the Salon of Contemporary Negro Art, a gallery specializing in the art of African Americans. Despite her growing prominence in the community, it closed after a few years.

Created sculptures for World's Fair

The last major commission Savage received came when she was one of four women, and the only African American, asked to create sculptures for the 1939 New York World's Fair. She took as inspiration a line from a song known as the ''Negro National Anthem.'' Called *Lift Every Voice and Sing,* the huge sculpture bore the shape of a harp, each string a figure of a child with his or her mouth open in song. The piece became one of the most popular attractions at the fair. Nonetheless, the plaster cast displayed there was never rendered in stone or metal. It was destroyed after the event. This was the fate of many of Savage's works as her meager funds rarely enabled her to permanently cast them. Only a few of her many creations survive.

Around 1940 Savage moved to a farm in upstate New York; she cut all ties to friends and the art world. She produced few works, preferring to spend her hours laboring on the farm or teaching an occasional art class for local children. Perhaps the years of financial and artistic struggle, much of it the result of racism, exhausted her. When her health declined in the early 1960s, she returned to New York to live with her daughter. She died there in 1962.

At an exhibition of African American art in 1967, the largest ever held up to that time, Savage's spirit could be detected. Many of the artworks were by her former students. According to collage artist Romare Bearden, the work that ''attracted the most attention, the most favorable comments, was *Gamin* . . . created by Augusta Savage.'' Though often thwarted in her own artistic desires, her refusal to bow to the racism she encountered and her commitment to the black community, as well as the beauty of her sculpture, have remained an inspiration to artists of all colors.

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Michael Joseph Savage

Michael Joseph Savage (1872-1940) was a prime minister of New Zealand and a labor leader. He won a high place in his nation's esteem for the social and political leadership he offered in a time of depression and economic insecurity.

Michael Joseph Savage was born on March 23, 1872, near Benalla in Victoria, Australia. His parents were among the first Irish settlers of the colony. Educated up to the age of 14 at the local state school, Savage worked as a store hand for some years, during which he and his family experienced the full weight of the depression of the 1890s. After a period of unemployment and farm laboring in New South Wales, Savage returned in 1900 to Victoria, where he took up gold mining for a living. Already known as a fine debater, he helped establish and manage a cooperative and a local labor league.

In 1907 Savage emigrated to New Zealand in order to join friends who had moved there from Victoria. Instead of going to the mining areas on the west coast, he stayed on in the North Island working as a miller and later as a cellarman. He never married.

Union Leader

Savage represented Auckland at the National Conference of Trades and Labour Councils of 1910 and in the next year stood as a parliamentary candidate of the New Zealand Socialist party for the seat of Auckland Central. He was unsuccessful, and he again failed as a candidate for the Social Democratic party in 1914. Despite the splintering of the unionist groups, the burly Savage was emerging as a popular figure.

When the New Zealand Labour party was formed in 1916, he became a member and was eventually elected national secretary in 1919. In the general election of December 1919 he won the seat of Auckland West and kept this seat for the rest of his life. In 1923 he was voted deputy leader of the parliamentary Labour party.

Prominent for his championing of the working man, Savage concentrated during his political career on social questions. When Harry Holland died in October 1933, Savage had become sufficiently trusted by his colleagues to be elected leader of the Labour party, and in the depression years from 1933 to 1935 he made a great impression on the New Zealand public with his sympathetic manner, humane sincerity, and common sense.

His Government

The election of 1935 was a spectacular victory for Labour, which under Savage's leadership had gained a moderate, or middle-of-the road, reputation with the electorate. As prime minister, Savage bore responsibility also for external affairs, native affairs, and broadcasting. He had a flair for publicity and in 1936 introduced the broadcasting of parliamentary proceedings.

In 1937 Savage went to London to attend the Imperial Conference and sought guarantees from the British for defense against possible Japanese attack. On his failure to obtain specific agreements he initiated a defense conference with Britain and Australia at Wellington in April 1939. Reluctantly he became concerned that New Zealand should rearm heavily, and he threw his considerable influence behind the recruiting campaign which preceded the outbreak of war in September.

During Savage's time as prime minister the foundations were laid for a very comprehensive social security scheme. He was not by any means a doctrinaire socialist, and he referred to his Social Security Bill as ''applied Christianity.'' In 1938 his popularity assured the Labour party of an even more significant electoral victory than that of 1935.

In 1938 Savage's health deteriorated, however, and divisions within the party further sapped his strength and taxed his considerable skill in public relations. By August 1939 he was forced to hand over his duties to Peter Fraser, who became acting prime minister. Savage died in Wellington on March 27, 1940.

Not as well read or as able as Holland or Fraser, Savage was nevertheless an affable, popular, and shrewd father figure for a small democracy which seemed intent on giving high priority to personal and social security. His simplicity appealed to the plain man in the street and gave New Zealand government a human touch.

Further Reading

John A. Lee, *Simple on a Soap-box* (1964), is an autobiography by a former colleague of Savage and contains extensive material on him. His career is well covered in Bruce M. Brown, *The Rise of New Zealand Labour* (1962). For background material see Frederick L. W. Wood, *The New Zealand People at War* (1958), and Keith Sinclair, *A History of New Zealand* (1959; rev. ed. 1969).

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Friedrich Karl von Savigny

The German jurist Friedrich Karl von Savigny (1779-1861) advocated the doctrine of historical continuity, according to which historical rather than natural rights and actual historical facts rather than legal theory were the bases for legal systems.

Friedrich Karl von Savigny was born on Feb. 21, 1779, in Frankfurt am Main, one of 13 children. By the time he reached the age of 13, he had lost all his brothers and sisters and his parents.

In 1795 Savigny entered the University of Marburg, and in 1800 he received his doctor of laws degree. He began a teaching career as privatdozent (unpaid lecturer) the same year. His first major work, *Das Recht des Besitzes* (1803; *The Law of Possession*), was well received by other jurists.

In 1804 Savigny married Kunigunde Brentano, the sister of Clemens Brentano, the poet, and the young couple set out on an extended study tour through France and southern Germany to collect legal materials for Savigny's planned work on the history of medieval law. Upon their return in 1808, he accepted a professorship in Roman law at the University of Landshut in Bavaria. Two years later, at the instigation of Wilhelm von Humboldt, who was assembling a faculty at the new University of Berlin, Savigny moved to the Prussian capital as professor of Roman law. He joined the commission for the establishment of the university and organized the law faculty and a *Spruch-Collegium* as an extraordinary tribunal for the purpose of delivering opinions on cases submitted by lower courts.

In 1814 Savigny issued a protest pamphlet, *Vom Berufunserer Zeit für Gesetzgebung and Rechtswissenschaft* (On the Vocation of Our Age for Legislation and Jurisprudence), where he spoke out against the pamphlet by the famous Heidelberg jurist A. F. J. Thibaut entitled *On the Necessity of a General Code for Germany* (1814). Thibaut had advocated the establishment of a completely new civil and criminal code of German law, pointing out that the presently used chief sources were based on Roman law, ''the work of a nation which was very unlike us, and from the period of the lowest decline of the same.'' Savigny maintained that ''law comes into being through custom and popular acceptance, through internal, silently working forces and not through the arbitrariness of a law giver.'' The

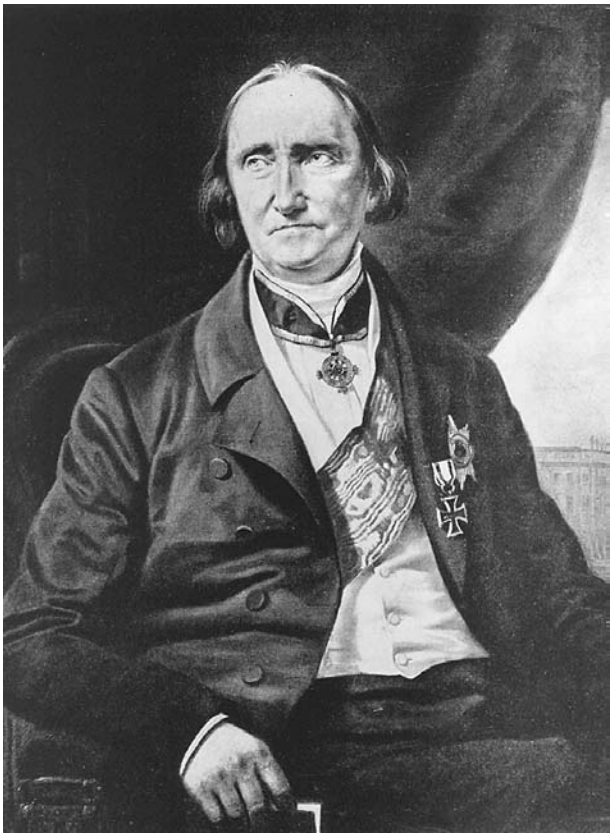

historical continuity prevalent in the sources of Roman law was a better foundation for a legal system than the arrogance and shallow philosophy of the so-called ''natural law.''

In 1815 Savigny, Karl Friedrich Eichhorn, the author of the multivolume *History of German Law and Institutions,* and the publisher Johann Friedrich Ludwig Göschen founded the *Zeitschrift für geschichtliche Rechtswissenschaft,* which became the organ of the new historical school of jurisprudence. The same year Savigny published the first volume of his monumental *Geschichte des römischen Rechts im Mittelalter* (6 vols., 1815-1831; *History of Roman Law in the Middle Ages*). He described the survival of Roman law in western Europe and stimulated at the same time historical writing based on actual source materials.

Between 1817 and 1822 Savigny served on various legal boards. Because of a serious nervous illness he sought relief and recuperation in travel, spending more than a year in Italy, where he completed a number of smaller writings while continuing work on his *History of Roman Law*. In the late 1830s he undertook another major research project which culminated in the publication of *Das System des heutigen römischen Rechts* (8 vols., 1840-1849; The System of Contemporary Usage of Roman Law).

In 1842 Savigny's teaching career came to an end when he was appointed *Grosskanzler* (high chancellor), a position which put him in charge of the Prussian Ministry of Legislation, which was being separated from the administration of justice. The main legal concerns during his tenure dealt with bills of exchange, divorce regulations, and questions of civil and criminal court procedures. He retired from office in 1848. In 1853 he added to his earlier writings on contemporary Roman law with the treatise *Das Obligationenrecht* (*The Law of Obligations*). He died on Oct. 25, 1861, in Berlin.

Although Savigny was not the founder of the historical school of jurisprudence, he was its most famous representative. Many of his interpretations were challenged during his lifetime and later, but by reintroducing the juridical methods of Roman law he provided an important impetus for the study of modern law.

Further Reading

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Jonas Malheiros Savimbi

Jonas Malheiros Savimbi (born 1934) was a founder and the leader of UNITA (National Union for the Total Independence of Angola) which first fought against Portuguese rule in Angola and later against the socialist government led by the Popular Movement for the Liberation of Angola (MPLA).

Jonas Malheiros Savimbi was born on August 3, 1934, at Munhango, in the Moxico province of central Angola. His father was a longtime employee of the Benguela railroad. Savimbi attended the Protestant missionary school in his father's home village in Bie province and later transferred to another missionary school at Dondi. He then attended secondary school, first at Silva Porto (now called Bie), the largest town in central Angola, and then at Sa da Bandeira (now called Lubango) in the south.

Savimbi had already received far more education than most Angolans, who under Portuguese colonial rule had little opportunity of going to school. In 1958 his abilities were further recognized when he won a scholarship from the United Church of Christ to study in Lisbon. In 1960 he transferred to Fribourg University and then to the University of Lausanne in Switzerland, where he studied political science.

The Struggle for Independence

He was soon to put his knowledge to practical use as one of the leaders of Angolan resistance to Portuguese colonialism. Savimbi, however, maintained that his real training in politics came through his participation in the struggle for independence itself.

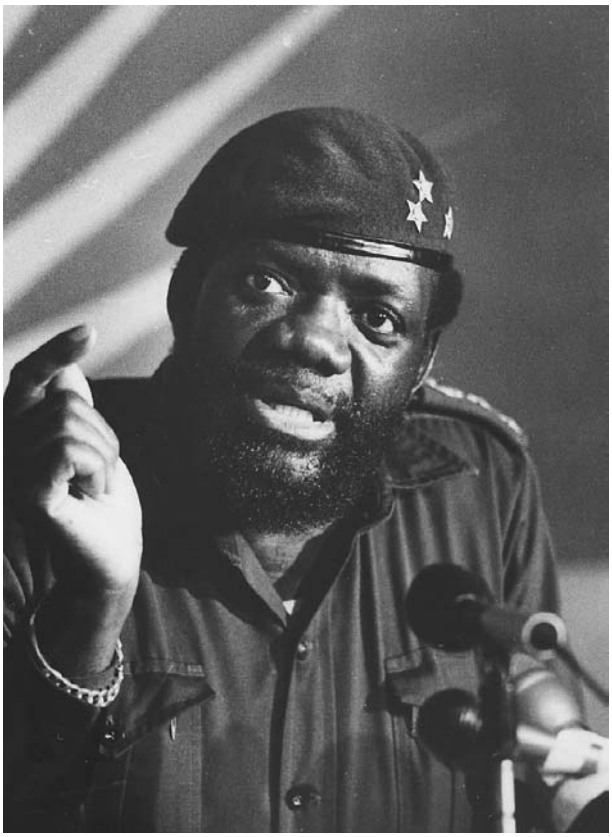

Savimbi credited the Kenyan nationalist leader Tom Mboya, whom he met at a students' conference in 1961, with persuading him to enter politics full-time. He joined a liberation movement called the Popular Union of Angola and within a year had been appointed first as general secretary and later as foreign minister of the government in exile. Disillusioned with the leadership of this group, Savimbi broke away and started to lay the groundwork for a new liberation front which was to draw most of its support from the people of central Angola, the Ovimbundu, to whom Savimbi himself belonged. In 1966 his work culminated in the founding of UNITA (National Union for the Total Independence of Angola) at a secret meeting in the remote bush country of eastern Angola. From this time Savimbi launched the armed struggle of UNITA against the Portuguese government in the Angolan capital, Luanda.

After the Portuguese dictatorship was overthrown in a military coup in 1974, Savimbi emerged from the guerrilla war to conclude a cease-fire with the new Portuguese leaders. He also signed an agreement with the two other Angolan liberation parties in 1975 in the hope that the three groups might come together and lead their fellow citizens in a peaceful transition to independence. This was not to be, however. Civil war broke out, and Jonas Savimbi then entered into one of the most controversial periods of his political career.

Civil War

Savimbi continued this war from 1975 into the 1990s. His enemies maintained that UNITA was a puppet organization in the hands of South Africa, the most hated regime on the African continent. UNITA also received arms and medical supplies from the United States and other Western powers. Savimbi claimed that he had a great deal of popular support among Angolans, especially in the central region of the country where the Ovimbundu live, a people downtrodden and dominated by their compatriots to the north during colonial rule. The success of UNITA early in the guerrilla war fluctuated. At times it controlled about one-third of the country, but mostly in thinly-populated regions in eastern and southeastern Angola. The most serious threat to the MPLA government was UNITA's sabotage of the Benguela railroad, which was crucial to the Angolan economy.

A Controversial Figure

Savimbi attracted some admiration throughout his career, for he was a natural politician, dynamic, charismatic, and a first-rate orator. He spent most of his time in the bush country of eastern and southern-eastern Angola, at his headquarters at Jamba, or traveling about in order to rally villagers to his party and to his guerrilla army. He also traveled in search of external support, as he did in 1986 when he was received at the White House and by some American congressional leaders who supported his resistance to the Cuban-supported government of MPLA. The burly, bearded guerrilla chief was seldom seen without his combat fatigues, beret, and swagger stick, in keeping with his image as a resistance fighter. In spite of his ability to gain foreign support (including from the United States during President Reagan's second term), the potential long-term success of Savimbi and UNITA was doubtful as a result of its association with the racist South African regime.

Still, Savimbi enjoyed considerable support among conservatives in the United States and other western countries, who saw UNITA as a foil to communist ambitions, here embodied by Cubans aiding the MPLA. Arms flowed to UNITA, despite U.S. leaders' reluctance to support the war effort openly for fear of antagonizing surrounding African countries. According to Savimbi, U.S. interests also subsidized the MPLA through $2 billion per year in oil revenues flowing into Luanda.

Critics of U.S. support for Savimbi argued he was a strange bedfellow for a country which purportedly despised tyrants. Savimbi was described variously as an opportunist and a butcher by those who found it strange that a former self-described Marxist would befriend a white racist South Africa, that a follower of Mao Tse-tung and Ché Guevara would be welcomed in the United States by conservative senator Jesse Helms. Savimbi, meanwhile, thundered that his Angolan opponent, Eduardo do Santes, was a puppet of Russian and Cuban imperialism.

Human rights watchers throughout the world worried that Savimbi was reported to participate actively in the execution of supposed witches, some of whom, coincidentally, were his opponents in UNITA. In September 1983, Savimbi allegedly participated in the burning of twelve women and three children accused of witchcraft, purportedly firing his trademark ivory pistol at one woman attempting to escape.

Elections

In December 1988, the logjam was temporarily broken by a tripartite agreement in which South Africa assented to granting independence to Namibia, Cuba agreed to pull out of Angola, and the warring sides in Angola began talks leading to elections. Zambian President Kenneth Kaunda hinted that Savimbi would go into voluntary exile, a report that proved incorrect as the UNITA leader went on the campaign trail instead after a cease-fire was negotiated to end the decade. For 17 months, a 16-year civil war which had left 350,000 people dead came to a standstill.

Savimbi's speeches were marred by threats of violence and statements, that by definition, an election would be unfair if he did not win. Despite the word of 300 foreign observers that the 1992 elections were indeed fair, Savimbi refused to accept a loss at the polls and resumed fighting six weeks later.

The civil war thus entered a particularly tragic chapter, during which another 150,000 people died and tremendous damage was done to what remained of a potentially prosperous country. Western support for Savimbi crumbled, though he was able to obtain enough weapons to regain control of about 70 percent of the country at first. By the mid-1990s, Savimbi's grip on the country weakened, however, and he once again entered talks with Dos Santos, agreeing to end 19 years of hostilities and demobilize

UNITA forces in exchange for a power-sharing arrangement between UNITA and the MPLA.

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Girolamo Savonarola

The Italian religious reformer Girolamo Savonarola (1452-1498) became dictator of Florence in the 1490s and instituted there, in the middle of the Renaissance, a reign of purity and asceticism.

Girolamo Savonarola was born in Ferrara on Sept. 21, 1452. He was the third of seven children of Niccolo Savonarola, a physician, and Elena Bonacossi. His father groomed Girolamo for the medical profession, but even as a youth he took more interest in the writings of the Schoolmen, particularly Thomas Aquinas. Savonarola had time for neither the comfortable, courtly life of his father's household nor youthful sports and exercises, so absorbed was he in the subtleties of the scholastics and their spiritual father, Aristotle.

Repelled by the corruption of the world around him, Savonarola withdrew ever further into solitude, meditation, and prayer. In 1475 he entered a Dominican monastery at Bologna. After living quietly there for 6 years, Savonarola transferred to the convent of S. Marco in Florence and began preaching in the church of S. Lorenzo. His style, laden with scholastic didacticism, was not appealing, and few came to hear him. In 1486, however, while preaching in Lombardy, he shed all syllogisms and circumlocutions and began to speak directly, simply, and passionately of the wrath of God. His popularity as a preacher grew immensely.

Savonarola's fame spread to Florence as he prophesied the doom of all tyrants who then prevailed in the world. In 1490, through the influence of Pico della Mirandola, he was called back to Florence and in July 1491 became prior of S. Marco. All the while he thundered against the vanity of the humanists and the viciousness of the clergy. Because he spared no one, Lorenzo de' Medici, the ruler of Florence, urged him to bridle his tongue. He would not yield, and in April 1492 Savonarola refused to grant Lorenzo absolution because the ruler would not give liberty to the Florentines.

Lorenzo's son and successor, Piero, was weak, and the 2-year period of his rule witnessed Savonarola's rise to the most powerful authority in the city. He acquired with difficulty the consent of the new pope, Alexander VI, to sever his convent from the Lombard Congregation of the Dominican order. Then, as leader of an independent monastic house, Savonarola instituted reforms that inspired respect and swelled the ranks of recruits. Admiration and wonder filled Florentine hearts when the prophecies that accompanied his fiery denunciations proved frighteningly accurate. He had predicted the deaths of Lorenzo and Pope Innocent VIII in 1492. Now Savonarola foretold the terrible fate about to descend upon Italy as punishment for the sins of its tyrants and priests. Early in 1494 he told his congregation that Charles VIII, King of France, would invade Italy and that this would be divine retribution. In September the prophecy was fulfilled.

Savonarola as Dictator

When Charles arrived in Florentine territory, Piero surrendered to the invader. When the Florentine Signory heard of this, they angrily deposed Piero and revived the republic. A delegation including Savonarola met Charles at Pisa and attempted to persuade him to moderate his demands. The King showed that he was not so disposed. After he entered Florence on Nov. 17, 1494, Charles insisted on exorbitant indemnities, yielding only to the eloquence of Savonarola, who persuaded him to reduce his demands and leave the city. Upon Charles's departure Florence's grateful citizens placed themselves in the hands of the monk.

Like the Medici before him, Savonarola held no public office, but under his guidance a new constitution was promulgated, establishing a new republic on June 10, 1495. He initiated the abrogation of arbitrary taxation and its replacement with a 10 percent tax on all real property. He undertook the immediate relief of the poor and the strict administration of justice. He also instituted a regime of austerity that seemed out of place in the Florence of the High Renaissance. Hymns supplanted profane songs, art objects and luxuries were cast aside or burned, and somber unadorned clothing was worn by all.

Fall from Power

At the height of his power, Savonarola made bitter enemies both at home and abroad. The Arrabiati, or Medicean adherents in Florence, and Pope Alexander VI were eager to rid Florence of the troublesome monk. Alexander's motives were mainly political, for he was angered by Savonarola's alliance with France. He was also displeased at the public criticism leveled by Savonarola against his scandalous pontificate. Twice in 1495 the Pope summoned Savonarola to Rome and ordered him to stop preaching, but the monk refused to obey. On May 5, 1497, encouraged by the Arrabiati, Alexander excommunicated him. Savonarola remained rebellious and continued to celebrate Mass. Alexander then warned the Signory that unless Savonarola was silenced he would place an interdict upon the city. On March 17, 1498, the Signory ordered Savonarola to stop preaching, and he obeyed.

By this time the Florentines had grown weary of puritanic life. Maddened by disappointment when an ordeal by fire to which Savonarola had been challenged did not take place because of rain, they joined the Arrabiati. With unexampled fickleness, the Florentines demanded Savonarola's arrest. A mob attacked the monastery of S. Marco, and peace was restored only when Savonarola himself begged all men to lay down their arms. Savonarola was tortured until he confessed many crimes, and on May 23, 1498, convicted falsely of heresy, he was burned at the stake in the Piazza della Signoria.

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Saw Maung

Senior General Saw Maung (born 1928) was the leader of the *tatmadaw,* the Burmese armed forces, which took power in a military coup on September 18, 1988. The new military regime renamed Burma as Myanmar, its name in the Burmese language.

Saw Maung was born in 1928 in Mandalay, the seat of Burmese culture. He was educated at the Mandalay Central Boys (now National) High School, where he completed Standard 8. He also studied electrical engineering between 1942 and 1948.

In 1949, shortly after independence, he joined the Burmese army as an enlisted man, and soon thereafter was promoted to sergeant. He was commissioned a lieutenant in 1952. From 1962, when the Burmese army under General Ne Win instituted a coup against the civilian government of Prime Minister U Nu, he was assigned to the 29th Regiment, where he remained until 1963. He also chaired the District Security Committee during that period. He joined the Burma Socialist Programme Party in 1964, which he chaired. It was the only legal party in the state and was controlled by the Burmese military.

Saw Maung served with the 5th Regiment from 1965 to 1967, and from 1967 to 1970 was with the 29th and the 47th Regiments. After this period of regimental duty he was rotated through a variety of key regional command posts. From 1970 to 1972 he was attached to the North-West Command, in 1972 becoming deputy commander of the Eastern Command; for the next three years he served as deputy commander of the Northeast Command. He also

served as chairman of the Northern Shan State Security Committee in 1972-1973.

In 1975 Saw Maung became deputy commander of the 99th Light Infantry Division, one of the elite strike units of the Burmese armed forces, for a brief period before he became its commander, a post that he held until 1976. Saw Maung became the commander of the Northern Command in 1976 and was Kachin State Security Committee chairman until 1979. At that time, he was promoted to brigadier general and became commander of the Southwest Command in May of that year, as well as Irrawaddy Division Security Committee chairman, a post he held until 1981.

In 1981 Saw Maung was promoted to adjutant general attached to the Ministry of Defense, and in 1983 became army vice chief of staff and the following year deputy minister of defense. In 1985 he was appointed chief of staff of the Defense Services, and in November 1988 he was promoted to general. Following the coup of that year, he was promoted along with the rest of the members of the State Law and Order Restoration Council (SLORC) to the rank of senior general. With General Saw Maung as its chairman, SLORC was formed with 18 officers to restore order in a chaotic situation of nation-wide popular unrest. The SLORC functioned under a martial law regime and promised to turn the government over to civilian elected officials at some point after a new constitution was written and promulgated.

Senior General Saw Maung, who spent all his adult life in the armed forces, was said to be close to General Ne Win, former commander of the Burmese Armed Forces and former chairman of the now defunct Burma Socialist Programme Party, which ran the country until the coup of 1988. In September the armed forces, led by General Saw Maung, seized control of the government. The military moved to suppress the demonstrations, and thousands of unarmed protesters were killed. Martial law was imposed over most of the country, and constitutional government was replaced by SLORC.

The SLORC, soon after the coup, agreed that the state would move from a single-party political system to a multiparty elected government. Under the stringent rules imposed by the martial law regime, 235 separate political parties registered for a national election, and 93 participated in the polling of May 27, 1990. During that time the military declared titular neutrality, but the opposition National League for Democracy swept the election with 392 of the 485 seats, even though its top leadership was either in jail or under house arrest. The voting was generally regarded as fair.

Senior General Saw Maung and his colleagues must determine how and when the SLORC will leave power and the nature of the process to reach that end. He had already reached the normal retirement age for the military by 1990 but agreed to continue in the service for a time.

The Saw Maung regime stirred worldwide condemnation by refusing to recognize the opposition National League for Democracy's victory in the 1990 legislative elections. The league's leader, Daw Aung San Suu Kyi, was placed under house arrest, where she remained even after winning the 1991 Nobel Peace Prize. As antigovernment protests continued, Saw Maung lost power, resigning as foreign minister in September 1991, as defense minister in March 1992, and as prime minister and council chairman in April 1992. He resigned citing health problems. ''Owing to heavy responsibilities undertaken continuously by Senior Gen. Saw Maung, his health failed, necessitating a complete rest as advised by his doctors,'' the official Yangon Radio said.

Further Reading

Reference works on the period of Saw Maung's participation in Burma's history included David I. Steinberg, *The Future of Burma. Crisis and Choice in Myanmar,* Asian Agenda Report #14, the University Press of America and the Asia Society (1990); Bertil Lintner, *Outrage* (Hong Kong: 1989); and Mya Than and Joseph L.H. Tan, editors, *Myanmar Dilemmas and Options.* See also *The Challenge of Economic Transition in the 1990s* (Singapore: 1990) and the April 24, 1992 editions of the *LA Times* and *Chicago Tribune.* □

Comte de Saxe

Hermann Maurice, Comte de Saxe (1696-1750), was a marshal of France. His active campaigns, methods of organizing and training troops, and general principles of warfare influenced both his own and later times.

Maurice de Saxe who is known as Marshal Saxe, was born in Dresden on Oct. 28, 1696, the first of the 354 acknowledged illegitimate children of Augustus II, Elector of Saxony and King of Poland. His mother was the Countess Aurora von Konigsmark. Like his father in ''his fabulous strength, the immensity of his appetites, and his limitless lust,'' Saxe also possessed a high intelligence.

When he was twelve years old, Saxe entered the Saxon army. He fought in the battle of Malplaquet under the Duke of Marlborough and Eugene of Savoy. By the time of the Peace of Utrecht, he had participated in four campaigns in Flanders and Pomerania and had commanded a cavalry regiment. He served under Eugene in the war against the Turks, and in 1717 he took part in the capture of Belgrade.

In 1720 Saxe went to Paris, becoming a camp marshal to the Duc d'Orléans. When his father died, he was offered the command of the Saxon army, but he preferred to remain in France. Saxe fought in the War of the Polish Succession (1733-1738) as a lieutenant general. In the War of the Austrian Succession (1740-1748), after leading his troops in a successful surprise attack on Prague in 1741, he restrained them from pillaging the city.

In 1743, made marshal of France, Saxe was placed in command of an army assembling at Dunkirk for a proposed invasion of England. When France declared war on England in 1744, he took operational command of the main army in

Flanders, led personally by Louis XV. Later Saxe took full control.

In May 1745 Saxe led his army of about 70,000 men to Tournai and invested the city, which was defended by 50,000 English troops. On May 10 he moved 52,000 troops to Fontenay to block an allied relief force, which he defeated. Then he took Tournai, Ghent, Bruges, Audenarde, Ostende, and Brussels. These battles, plus Rascoux in 1746 and the capture of Maastricht in 1748, firmly established Saxe's reputation. In gratitude for his services, Louis XV gave him life tenure of the château of Chambord.

There Saxe wrote *Mes rêveries* (*My Reveries*), his reflections on the art of war. His descriptions of how to raise and train recruits and how to establish garrison and field camps soon became standard procedure. Saxe stimulated acceptance of breech-loading muskets and cannon and invented a gun capable of accompanying the infantry. He rediscovered and initiated the practice of marching in cadence, lost since the Romans. He also modified the normal linear battle formations and tactics of his day by using an embryonic form of attack column that required less training and became the usual assault method a hundred years later.

A fearless man in battle, Saxe led a dissolute life of between campaigns. He died at Chambord on Nov. 30, 1750.

Further Reading

The standard works for information on Saxe are Leslie H. Thornton, *Campaigners Grave and Gay* (1925), and Jon Manship White, *Marshal of France: The Life and Times of Maurice, Comte de Saxe* (1962). See also Basil Henry Liddell Hart, *Great Captains Unveiled* (1927); Edmund B. D'Auvergne, *The Prodigious Marshal* (1931); and Thomas R. Phillips, ed., *Roots of Strategy* (1940).

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Jean Baptiste Say

The French economist Jean Baptiste Say (1767-1832), one of the founders of the classical school, is best known for his law of markets. He was the first academic teacher of economics in France.

Jean Baptiste Say was born on Jan. 5, 1767, in Lyons of a Protestant merchant family. Though he became a deist, he retained the deep-rooted sense of moral earnestness he inherited from the martyrs of the revocation of the Edict of Nantes. His outlook was no less affected by his mercantile upbringing and education. After serving two business apprenticeships in England, he entered an insurance firm in Paris, and at the suggestion of his employer he read Adam Smith's *Wealth of Nations*. Thereupon he decided to become an economist, abandoning business to write economic articles for a republican periodical, *La Décade philosophique,* of which he was editor.

During the French Revolution, Say espoused its principles and in 1792 fought in defense of the republic. Under the Consulate, he was made a member of the Tribunate, but when he refused on principle to acquiesce to Napoleon's financial policies, he was shorn of his high official position and became a successful textile manufacturer in the north of France, where he introduced the new cotton-spinning methods copied from England. After Napoleon's fall, Say returned to Paris and instituted a series of public lectures on political economy at the Athénée. In 1819 he was appointed the first incumbent of the chair in industrial economy at the Museum of Arts and Crafts, and in 1830 he became the first professor of political economy at the Collège de France.

In his major work, *A Treatise on Political Economy* (1803), Say improved upon Smith's *Wealth of Nations* in form and content. His tripartite division of the classical doctrine into production, distribution, and consumption set a precedent which was followed in standard treatises for more than a century. He gave precision to the concept of the entrepreneur, whom Smith had failed to distinguish from the capitalist investor. Viewing the entrepreneur as buyer and coordinator of the services of land, labor, and capital, Say envisaged production essentially as a market phenomenon. This led him to his famous ''law of markets,'' according to which production, by generating income flows without any leakage into monetary hoards, automatically assured effective demand for aggregate output. Siding with James Mill

and David Ricardo, but against Thomas Malthus, he held that general gluts were impossible. Controversy over ''Say's law'' continues to this day, especially since it was attacked by John Maynard Keynes. Moreover, Say repudiated the labor-cost theory of value and stressed utility as the cause of value. The subsequent development of general equilibrium economics owes much to Say's contribution.

Say's introduction to economics, the ideological flavor he imparted to it, and the social purpose he hoped it would fulfill are all reflections of his life and times. In his teaching, as in his voluminous writings, which include a *Catechism of Political Economy* (1817) and *A Complete Course in Practical Political Economy* (1828-1829), his aim was to lay a new moral foundation of society by revealing economics as a science of laws of nature which cannot be violated without bad effect. Say was thus an apostle of economic liberalism, utterly opposed to government intervention in business and to all socialistic schemes. For him, moral legitimacy attaches to a social order in which individual self-interest is the only guiding rule. After his death on Nov. 15, 1832, his son Horace and his grandson Léon, who were also economists, helped propagate this ultraliberal doctrine, which dominated French economics throughout the 19th century.

Further Reading

Although there is no book in English on the life and writings of Say, useful appreciations of his contributions and historical background are in J. A. Schumpeter, *History of Economic Analysis* (1954), and Leo Rogin, *The Meaning and Validity of Economic Theory* (1956). □

Francis Bowes Sayre

Francis Bowes Sayre (1885-1972) was an American law teacher and public official. He was responsible for negotiating the treaties with European powers which ended extraterritoriality in Thailand.

Francis Sayre was born on April 30, 1885, in South Bethlehem, Pa., the son of Robert Heysham Sayre (1824-1907), a civil engineer and official of the Lehigh Valley Railroad. He graduated from Williams College in 1909 and from the Harvard Law School in 1912. Theodore Roosevelt assisted in obtaining his first job, as a deputy assistant to the district attorney of New York County. He married Jessie Woodrow Wilson, daughter of President Woodrow Wilson, in a White House ceremony in 1913.

Offered a position as instructor in government and assistant to the president of Williams College, Sayre returned there in 1914 and then went back to the Harvard Law School in 1917 to study for the doctorate in jurisprudence, which he received in 1918. He remained on the Harvard faculty until 1934, teaching international, maritime, and criminal law, and taught the first course on labor law offered in any law school.

When Eldon James, third in a series of Harvard law professors to serve as adviser in foreign affairs to the government of Siam, returned to Cambridge in 1923, Sayre was chosen to succeed him and went to Bangkok intending to serve only a year. He went at a time when decades-long negotiations to end the unequal treaties of the previous century were stalled. Sayre gave new direction to discussions with the French in Bangkok and, on suggesting that more rapid progress could be made by negotiating with the European powers directly, he took charge of treaty negotiations in Europe in 1924-1925.

Against considerable obstacles, treaties with 10 nations were concluded which ended extraterritoriality and lifted restrictions on Thai import duties. A superbly effective and principled negotiator, Sayre was entitled *Phya Kalyan Maitri* and appointed permanent minister plenipotentiary and Siam's representative on the Permanent Court of Arbitration at The Hague.

Returning to Harvard as a full professor, Sayre again entered public service as Massachusetts state commissioner of correction in 1932 and then, in 1933, as an assistant secretary of state in charge of the negotiation of trade agreements in the first Roosevelt administration. Serving also as chairman of the interdepartmental commission on the Philippines, he was appointed U.S. high commissioner to the Philippines in 1939 and was evacuated by submarine in 1942.

Sayre became diplomatic adviser to the United Nations Relief and Rehabilitation Administration (1944-1947) and then U.S. representative on the Trusteeship Council of the UN (1947-1952), of which he was the first president. In 1952-1954 he was the personal representative in Japan of the presiding bishop of the Protestant Episcopal Church, service in which his high Christian ideals were more explicitly but no less strongly expressed than in his more public appointments. Sayre died in Washington, D.C., on March 29, 1972.

Further Reading

Sayre's autobiography, *Glad Adventure* (1957), is an unusually lively and expressive self-portrait. His views on international trade are in his *The Way Forward: The American Trade Agreements Program* (1939). For background information on Sayre as assistant secretary of state see Samuel Flagg Bemis, ed., *The American Secretaries of State and Their Diplomacy,* vols. 12 and 13 by Julius W. Pratt (1964). □

Sayyid Qutb

Sayyid Qutb (1906-1966) was an Egyptian writer, educator, and religious leader. His writings about Islam, and especially his call for a revolution to establish an Islamic state and society, greatly influenced the Islamic resurgence movements of the 20th century.

Sayyid Qutb was born in 1906 in the village of Mūshā in the Asyūt province of upper Egypt. His father was Hajjī Ibrāhīm Qutb, a well-to-do farmer of the region. The family, which traces its ancestry ultimately to Central Asia via India, in addition to father and mother consisted of two brothers and three sisters, of whom Sayyid Qutb was the eldest. His brother Muhammad and two of his sisters, Amīnah and Hamīdah, were also writers active in Islamic causes; all suffered arrest for their views along with their brother in 1965.

In his writings Sayyid Qutb attributed his strong bent towards religion to the influence of his parents. His mother, Fātimah Husayn 'Uthmān, had a particular love for the Koran (Qur'ān) which she inculcated in her offspring; she was determined that her children should all become buffāz (memorizers of the holy book). It was her custom to invite professional Koran reciters to the family home during the nights of the month of fasting (Ramadān), and Sayyid Qutb later recalled listening to the chanting of the sacred verses at his mother's side. He also mentioned the care exercised by his father to impress upon the youth the significance of the coming day of judgment.

Sayyid Qutb's earliest education was in the local village school where by the age of ten he had memorized the Koran. His mother was the sympathetic ear for his recitations during this time. At age 13 he went to Cairo for further study and there entered the Dār al-'Ulūm secondary school (established 1872), which offered an essentially secular education; among its purposes was the preparation of students for employment with government. At this stage of his life he was much influenced by the Westernizing tendencies prevalent in the school and among some Egyptian intellectuals. In 1929 he gained admission to Cairo University, where he earned the B.A. degree in education in 1933. After graduation he became a professor of the college, where he taught for some time before joining the Ministry of Education as inspector of schools.

A turning point came for Sayyid Qutb in 1949 when he was sent to the United States for higher studies in educational administration. Over a two year period he worked in several different institutions including what was then Wilson Teachers' College in Washington, D.C. and Colorado State College for Education in Greeley, as well as Stanford University. He also travelled extensively visiting the major cities of the United States and spent time in Europe on the return journey to Egypt. His reaction to the Western experience was decidedly negative; he found Western society hopelessly materialistic, corrupt, morally loose, and ridden with injustice. He was especially distressed by the disrespect shown to Arabs in the United States and the overwhelming support of its people for the state of Israel, founded in 1948. One of the most popular of his books, *Social Justice in Islam* (1948), reflects his critical attitude to the West.

Even before the journey to America Sayyid Qutb had begun to manifest interest in the teachings of the Society of Muslim Brothers (al-Ikhwān al-Muslimūn), the foremost of Egypt's resurgent Islamic organizations. Founded in 1929 by Hassan Al-Banna (Hasan al-Bannā'), the society had numerous followers and sympathizers and wielded much political influence. In 1949, however, it was banned, and many of its members were arrested after the assassination of the Egyptian prime minister, al-Nuqrāshī, by one of the Brothers. The society gained a new lease on life in 1952 with the coup d'état of the Free Officers which overthrew the Egyptian monarchy. Many of the Free Officers had long had clandestine and sympathetic relations with the Muslim Brothers. The society's members were released from prison, a new leader was chosen to replace al-Bannā' (who had been murdered in the violence of 1949), and Sayyid Qutb, formerly a mere member, emerged as one of the foremost figures. He was employed in the society's Bureau of Guidance and was placed in charge of the office that bore responsibility for the propagation of the society's Islamic views. In this position he exercised the function of intellectual leader of the Brothers, expressing his opinions in books and numerous articles in a variety of journals.

In July 1954 he was made editor of the society's newspaper, *al-Ikhwān al-Muslimu,* but held the post for only two months when the newspaper was closed by Gamal Abdel Nasser ('Abd al-Nāsir) because of its opposition to the Anglo-Egyptian pact of that year. Originally, the relations between the Muslim Brothers and the Free Officers had been close, but they soured as the Brothers began to oppose government policy. There was a complete rupture in 1954 after an attempt on the life of President Nasser by a Brother. Six members of the society were executed, thousands of others were arrested, and the society was again declared illegal.

Sayyid Qutb was among those arrested and was sentenced by the People's Court to 15 years' rigorous imprisonment. The experience was extremely difficult for Sayyid Qutb, especially the first three years, for he was a generally sickly man who suffered from a number of afflictions. It is alleged also that he was made to undergo torture of various kinds. Nevertheless, during the years in jail—which lasted until mid-1964—he completed his influential commentary on the Koran (*In the Shadow of the Qur'ān*) in 30 parts (eight volumes).

Sayyid Qutb was released from prison because of an appeal by Iraq's president Abdul Salam Areb to Nasser, but he remained under surveillance. However, he continued to write and to work for the Islamic cause. After less than a year of freedom he was again arrested on a charge of attempting to overthrow the Egyptian government by force. The basis of the charge was his last book, *Milestones,* which sanctioned force as a means to bring about an Islamic revolution and to transform society. On August 19, 1966, Sayyid Qutb and two companions were sentenced to death by a military tribunal, and the sentence was carried out on the morning of August 25 following. Sayyid Qutb is, thus, known as shahīd, or martyr.

In his personal intellectual evolution Sayyid Qutb passed from a westernizing tendency in his youth to a revolutionary Islamic radicalism in the years before his death. He is a hero and one of the principal ideologues of the Islamic resurgence in the last third of the 20th century. His writings have been translated into many languages, and

he is read wherever Muslims are found. His teachings concerning jihād and the Islamic revolution were major influences on 'Alī Sharī'atī' and the students who, following him, participated in the Iranian revolution.

Further Reading

There is an article on Sayyid Qutb by Yvonne Y. Haddad in *Voices of Resurgent Islam,* edited by John Esposito (1983). Detailed information on the Muslim Brothers and their history up to 1954 may be found in the work by Richard Mitchell, *The Society of the Muslim Brothers* (London, 1969). Many of Sayyid Qutb's beliefs are set forth in the paperback *Islam and Universal Peace* (1977). □

Oscar Luigi Scalfaro

Oscar Luigi Scalfaro (born 1918) was a prominent Christian Democratic leader for over forty years before becoming the president of the Italian Republic in May 1992 for a seven-year term.

Oscar Luigi Scalfaro became the president of the Italian Republic on May 25, 1992. His election took place in one of the periods of greatest political and social turmoil in the history of post-World War II Italy. Scalfaro was immediately invested with much of the responsibility for solving Italy's crisis.

Scalfaro, a native of the northwestern region of Piedmont, was known as an austere and incorruptible politician, as well as a devout Catholic attending Mass every day. This image indeed explains his election to the presidency, as the principal task at hand was to return Italian public and political life to a more moral course. Scalfaro's election was in fact prompted by harsh criticism against the government because of corruption among political leaders and ineffectiveness in several areas, especially in dealing with the seemingly all-powerful Mafia in Sicily and other parts of the country.

Votes for Scalfaro—who, according to the provisions of the Italian constitution, was elected by Italy's deputies and senators—reached the necessary majority immediately after the shockingly brutal murder of Sicilian magistrate Giovanni Falcone, along with his wife and bodyguards. Falcone had achieved national fame and popularity due to his courageous and outspoken anti-Mafia campaigns. Anger against the government erupted in the course of the Falcones' funerals, prompting many Italian members of Parliament to end political bickering over the presidential election. A 12-day stalemate was broken and conservative Scalfaro became president with the votes of the Christian Democrats as well as the Left, including the ex-Communist Democratic Party of the Left, the Greens, and the Radicals. Undoubtedly his ability to remain untainted by the widespread Italian political scandals, as well as his moral stature, were key to understanding this unusual vote of the Left for a conservative leader.

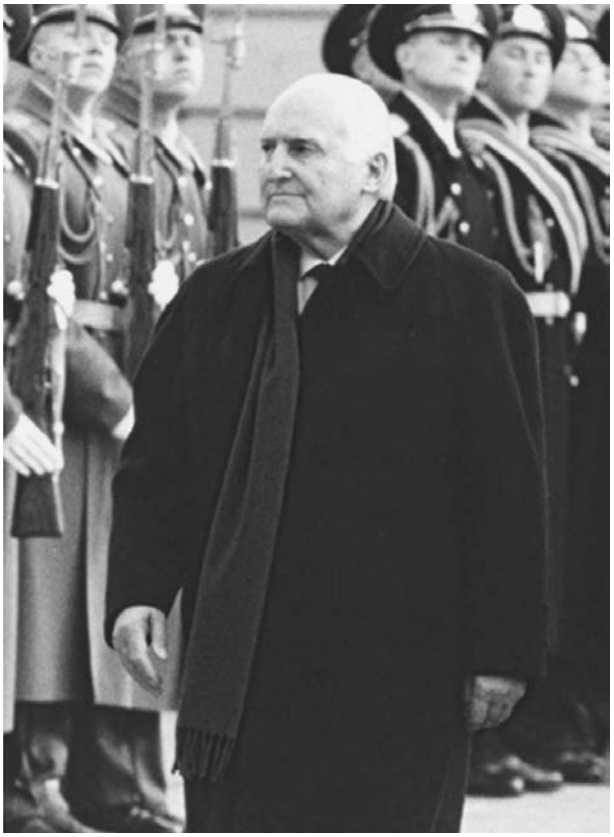

Scalfaro was born September 9, 1918, in Novara in the Piedmont. After graduating from the Catholic University Sacro Cuore in Milan and after the end of World War II, Scalfaro was continuously in public service and could indeed be considered one of the founding fathers of the Italian Republic—Italy ceased to be a monarchy in 1946. Elected to the Chamber of Deputies in 1948, he had represented the district of Turin without interruption since that time. Scalfaro was a prominent and independent-minded Christian Democratic member of Parliament for more than forty years. Over that period of time he also served as a prosecuting attorney and held several important government posts, such as minister of transportation (1966-1968), education (1972-1973), and the interior (1983-1987). Following the 1992 elections he became speaker of the Chamber of Deputies.

Despite this long and prestigious career, Oscar Luigi Scalfaro was not widely known by the public until he became president, perhaps because of his austere style. However, upon assuming the highest office in the Italian Republic, he immediately readapted the office to his own personality, creating a sharp contrast with his predecessor, Francesco Cossiga. Cossiga had distinguished himself primarily for his verbal attacks, at times quite violent, against the corrupt political practices rampant in Italy. The violence of the attacks, however, while attracting the public's attention to Italy's most fundamental leadership problems, also appeared to demean the office of the presidency. It was thus Scalfaro's task to restore a more decorous style to the presi-

dency. That he proceeded to do quite effectively as soon as he assumed office.

He signaled immediately his support for a far more decisive struggle against the Mafia and did not hesitate to break a political deadlock that had existed since the election in April 1992, shortly before Cossiga's resignation. The voters in fact had dealt a blow to the so-called governmental parties—those centrist and moderate leftist groups that had been the Christian Democrats' cabinet partners—and it was quite unclear how a new governing majority could be formed. Scalfaro did not hesitate to appoint as prime minister a Socialist leader who, like himself, had always been considered an outsider and had remained untainted by political scandals. This man, Giuliano Amato (and later Carlo Ciampi), proceeded to restore the Italian budget, plagued by the largest deficit in the republic's history, with full support from Scalfaro. Scalfaro's choices proved wise, as the new prime minister could undertake a number of fiscal measures that, even though unpopular, began the process of budgetary restoration.

After another magistrate, Paolo Borsellino, was murdered by the Mafia, the government took decisive steps to fight the Mafia. Scalfaro, who was Interior Minister, also played a key role in cleaning up police corruption and in the prosecutions of hundreds of Cosa Nostra leaders in Sicily prompted by the defection of informant Tommaso Buscetta. He missed no opportunity to provide moral leadership to enforce the necessary sweeping and painful police operations in Sicily and other regions of Italy.

During Scalfaro's presidency other scandals broke out that threatened the very existence of the Italian Republic. Magistrates in Milan and elsewhere exposed an exceedingly extensive system of political corruption: businessmen obtained contracts from local public administrations by paying bribes to elected officials. All public projects' costs were largely inflated, at the taxpayers' expenses, so that businesses could gain sufficient funds to sustain the widespread bribe system.

If Scalfaro's task as moral leader was difficult, he generally was praised for his efforts in removing the stain of corruption from the country he was elected to represent. When in 1993 he was briefly accused in connection with one of the scandals, a thoroughly demoralized public expressed fear that their ''last best hope'' was also corrupt. Yet Scalfaro's nationwide televised appearance, through which he indignantly denied any wrongdoing, was so convincing that rumors about his guilt vanished quickly. The high ratings of the program and the level of national anxiety raised in those circumstances were themselves a testimony of the extent to which Italians have become accustomed to Scalfaro's moral leadership.

In the March 1994 elections a disgusted Italian electorate gave short shrift to the heretofore dominant parties of Christian Democrats and Socialists. In a whirlwind campaign, media magnate Silvio Berlusconi, under the soccer slogan Forza Italia (Go Italy), put together a loose grouping of conservatives, federalists, and neo-fascists. Calling themselves the Freedom Alliance, the new party won a clear majority in the Senate and a strong plurality in the Chamber of Deputies. A granddaughter of former dictator Benito Mussolini was among those elected. President Scalfaro named Berlusconi prime minister, and he took office May 10, 1994, with a 25-member cabinet representing all shades of the political spectrum. Scalfaro had publicly warned Berlusconi not to choose anyone who might cause harm to Italy at home or abroad.

Scalfaro endured a very conflictual relationship with Berlusconi, who criticized the President as the spokesman and representative of the old guard, the ''First Republic.'' Berlusconi stopped just short of calling for Scalfaro's resignation to open the way to a ''Second Republic'' unencumbered by the weight of the corrupt, immobilized past. Scalfaro was implicated in that past by Berlusconi because he had been elected by the scandal-ridden 1992 Parliament and because he interpreted the Constitution very strictly, thus creating obstacles for many of Berlusconi's proposed and frequently self-serving electoral reforms.

In 1996, faced with a situation in which the big parties could neither agree on a feasible governing coalition nor resolve an ongoing conflict over changes to the new predominantly-winner-take-all parliamentary electoral system, Scalfaro took the drastic step of calling for elections three years ahead of schedule. The elections were held under the existing rules in which 3/4 of the seats were winner-take-all and 1/4 were elected by proportional rules. When the secessionist Northern League of Umberto Bossi emerged from those elections with a strong showing, Scalfaro was moved to address the nation in a strongly worded speech in which he declared that Italian unity must remain non-negotiable.

Scalfaro's presidency took place during a troubled and highly transformational period for Italy. The end of the Cold War and the collapse of communism in Eastern Europe dried up U.S. aid to the ruling Center-Right, which had held power since the end of World War II and which the U.S. had nurtured as the major countervailing force to the Italian Communist Party, the largest such party in the West; the increasing economic and resulting political pressure resulting from the effort to meet European Community standards; the existence of strong secessionist and federalist attitudes within the polity; and the enormous upheaval caused by the 1992 scandal revelations—- all took place during Scalfaro's term. In this time of upheaval, Scalfaro strengthened the presidency, bringing to it an aura of personal integrity, a resolute willingness to act forcefully and decisively, and an unbending committment to national unity.

Scalfaro was a widower with one child. He lived in the presidential palace, the Palazzo del Quirinale.

Further Reading

There was not much information published in the English language about Scalfaro, owing to his relative obscurity outside Italy before becoming president. *West European Politics* provided analytic articles on the Italian political system. For the anti-Mafia campaigns in Sicily, see Alexander Stille, *Excellent Cadavers* (1995). □

Antonin Scalia

Antonin Scalia (born 1936), a conservative jurist who advocated judicial restraint, was appointed to the Supreme Court by Ronald Reagan in 1986.

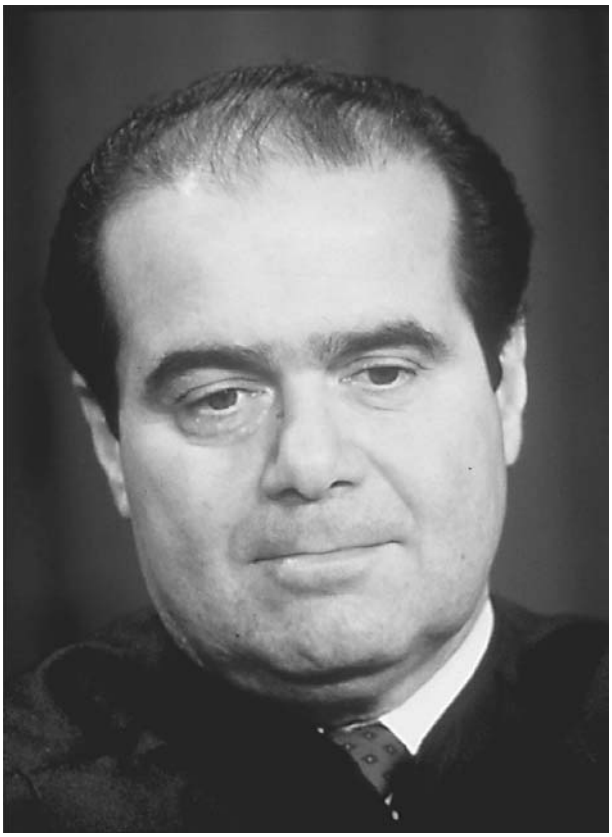

American political conservatives expected to find a friend on the Supreme Court after Antonin Scalia's appointment in 1986. Instead, they found a man dedicated to enforcement of the law and to a fair and equal justice system.

Antonin Scalia was born on March 11, 1936, in Trenton, New Jersey. His father was an Italian immigrant who taught Romance Languages at New York's Brooklyn College and his mother was a schoolteacher. After receiving his undergraduate degree *summa cum laude* from Georgetown University in 1957 Scalia went on to attend Harvard Law School. There he served as an editor on the prestigious Harvard Law Review. Upon graduation from law school, Scalia stayed on at Harvard as a post-graduate fellow from 1960-1961. In 1960 he married Maureen McCarthy. They would have nine children.

His education completed, Scalia joined the private law firm of Jones, Day, Cockley and Reavis of Cleveland, Ohio and remained there for six years. During this time, Scalia decided he was best suited to teaching the art of law more than practicing it. In 1967 he joined the faculty of the University of Virginia Law School.

In 1971 Scalia left the scholar's life to serve in a variety of government posts: general counsel, Office of Telecommunications Policy, Executive Office of the President (1971 to 1972); chairman, Administrative Conference of the United States (1972 to 1974); and assistant attorney general, Office of Legal Counsel, U.S. Department of Justice (1974 to 1977). Scalia returned to teaching in 1977 as professor of law at the University of Chicago, leaving for a year to serve as a visiting professor at Stanford University (1980-1981).

During the brief period between government service and his return to the university Scalia served as scholar-in-residence at the American Enterprise Institute, a leading center of conservative thought located in Washington, D.C. His association with the institute would prove to be fruitful for Scalia, in terms of the intellectual stimulation it provided him at the time and the prominent conservative contacts it afforded. His service as an editor of *Regulation,* the institute's journal, gave him a forum to develop ideas that would later find voice in law journals and judicial opinions.

Scalia was not among the nation's leading legal scholars, but he regularly published law review articles and established a reputation in his fields of specialty; administrative law and regulated industries. In his essays, he outlined a conservative philosophy that would mark his career on the appellate bench. Scalia was an advocate of judicial restraint. Judges, he believed, should refrain from promoting their political and social convictions through their opinions. He felt judges should not make laws in the same manner as the legislature. Rather, he felt that the proper role of a judge was to interpret the law and leave matters of legislation to the elected representatives of the people.

In 1982 Scalia was appointed to the U.S. Circuit Court of Appeals in Washington, D.C. by then President Ronald Reagan. Scalia quickly established himself as a leading conservative judge on what was generally acknowledged as the nation's most liberal appellate court. Frequently exercising his right to dissent, Scalia remained faithful to his earlier published views of the judicial role. In cases concerning libel law, sexual discrimination under the Civil Rights Act of 1964, and the Gramm-Rudman budget control measure, Scalia wrote opinions that expressed his judicial philosophy: strict interpretation of the Constitution and legislative statutes and maintenance of the power of traditional institutions and of the majority's right to make law.

These views, often noted in dissenting opinions from the court, revealed a respect for governmental authority as well as an impatience for the enforcement of minority rights.

When Chief Justice Warren Burger announced his retirement in 1986, President Reagan quickly acted to strengthen the conservative voice on the high bench by naming sitting Justice William Rehnquist as Burger's successor and by appointing Scalia to succeed Rehnquist. Confirmed unanimously by the Senate, Scalia became the first Italian-American to sit on the Supreme Court.

Predicting judicial performance on the Supreme Court has always been a tricky and imprecise business. An article in the November 5, 1990 issue of *Newsweek* noted that "Scalia sticks with his ideological cards. That tenacity, com-

bined with a sharp pen and mind, and the personal ebullience of Willard Scott, also have made him the most provocative justice.'' Conservatives considered him their ''savior,'' while liberals labeled him ''The Terminator.''

In 1992, in the case *R.A.V. versus City of St. Paul,* Scalia voted to strike down a St. Paul, Minnesota hate speech law as a violation of freedom of speech. Writing for the majority Scalia noted that ''special hostility towards the particular biases thus singled out. . . . is precisely what the First Amendment forbids.'' The decision affirmed that people could not be punished for their opinions, even if they took the form of a hate crime. That same year, he dissented in the case *Lee versus Weisman*. A 5-4 majority held that it was unconstitutional to recite a non-denominational prayer at a public high school graduation. In attacking the majority, he called the decision ''nothing short of ludicrous.''(*New Republic* January 18, 1993).

In 1996 Scalia, labeled as angry ''refused to join the rest of the court in holding that the tax-supported, men-only Virginia Military Institute violated women's right to equal protection of the laws.'' (*Time* July 8, 1996). The article went on to call Associate Justice Clarence Thomas ''his only dependable ally.''

Never one to avoid controversy or cave in to the majority, Scalia dissented in the controversial *Romer versus Evans* case. The court ruled that ''a state constitutional amendment denying legal redress for discrimination based on homosexuality violated the equal-protection clause.'' (*Time* July 8, 1996). Scalia wrote a ''withering'' dissent and openly ''scoffed at the majority opinion.'' (*Time* July 8, 1996).

In 1997 prominent Republicans mentioned Scalia as a possible presidential candidate for the year 2000, noting, ''Scalia is second to none, in terms of his potential for restoring the Reagan coalition.'' (*Insight on the News* (February 24, 1997). He also wrote a book *A Matter of Interpretation: Federal Courts and the Law* where he discussed theories of judging and the judicial system.

Further Reading

For information on the Supreme Court and the justices, see Leon Friedman *The Justices of the United States Supreme Court: Their Lives and Major Opinions* (New York:Chelsea House Publishers, 1997); and Steven G. O'Brien *American Political Leaders* (Santa Barbara: ABC-CLIO, 1991)

See also *Chicago Tribune* August 3, 1986; *Economist* March 14, 1987; *Los Angeles Times* June 18, 1986; June 29, 1986; and July 6, 1986; *Maclean's* June 30, 1986; *New Republic* January 18, 1993; *Newsday* June 18, 1986 and August 6, 1986; *Newsweek* June 30, 1986; August 18, 1986; October 6, 1986; and November 5, 1990; *New York Times* June 18, 1986; January 24, 1987; March 4, 1987; and March 17, 1995; *Reader's Digest* July, 1991; *Time* June 30, 1986; August 18, 1986; October 13, 1986; July 6, 1987; and July 8, 1996; *U.S. News & World Report* June 30, 1986; and July 6, 1992; *Wall Street Journal* June 19, 1986.

Additional sources of information regarding Scalia's career can be found in such standard sources as *Facts on File*. Scalia's articles in *Regulation,* the magazine of the American Enterprise Institute, offered a good introduction to his judicial philosophy (see especially ''Regulatory Reform—The Game Has Changed'' [January/February 1981] and ''Back to Basics: Making Law Without Making Rules'' [July/August 1981]). □

Arthur Scargill

Arthur Scargill (born 1938) was the militant, controversial president of the British National Union of Mineworkers who led the longest and most violent miners' strike in British history.

Arthur Scargill, the son and grandson of coal miners, was born in Worsborough, South Yorkshire, in 1938. The house in which he was born and in which he lived for his first three years had neither plumbing nor electricity. In time he and his family moved to a more comfortable, modern home in the town where he grew up.

Scargill was an only child, and his parents, Harold and Alice, doted on him. His father was a loyal member of the Communist Party, and *The Daily Worker* was read regularly in the Scargill household. As a boy Scargill read of starvation and injustice in such books as *The Ragged Trousered Philanthropists* and of the courage and nobility of the revolutionary working classes in *Twelve Months in Hell*. Spurred by the outrages he saw in capitalist society, the young Arthur vowed to work for a more equitable world.

In the Mines

After leaving Worsborough Dale School at 15, Scargill, unable to find other works, reluctantly followed his father into the pits. His first job was removing loose chunks of rock from the coal in the screening sheds of the Wooley Colliery, near Barnsley. Faced with the incredible heat and choking dust of the sheds, Scargill almost turned and ran on his first day from what he described as a scene from Dante's *Inferno*. He stayed, however, and as a self-appointed representative of the apprentices he soon began making demands for better working conditions. Experiencing first hand the plight of industrial laborers, Scargill wrote letters of complaint to a number of agencies and newspapers. The only response came from a representative of *The Daily Worker* who convinced him, at the age of 17, to join the Young Communist League of Britain. Within 18 months the energetic Scargill was sitting on the executive board of that organization.

At the age of 19 Scargill attended the 1957 world youth festival in Moscow as the representative of the Yorkshire miners. While there he met with such Russian leaders as Nikita Khrushchev and Nikolai Bulganin. Upon returning to Britain, he joined the Campaign for Nuclear Disarmament and was defeated when, in his first attempt to win political office, he stood as an independent Communist in a local council election. For reasons that remain unclear Scargill, who made no secret of his Communist beliefs, never formally joined the Communist Party and in his later years described himself as a socialist.

While working in various jobs in the mines for 17 years he continued to study economics, history, and industrial

relations in day release courses. He also began to rise in the ranks of his local union and in 1964, at the age of 26, was elected representative to the Yorkshire area meetings. Scargill first gained notoriety in the strike of 1972 when, as spokesman for the Yorkshire miners, he organized the system of flying pickets who rushed to mines or plants outside of their own area to assist fellow strikers. He played a prominent role in the much-publicized ''battle of Saltley Gate'' that closed the huge Saltley coke depot in Birmingham. This assured his election as financial secretary of the Yorkshire area, an important victory that gave him a seat on the national executive committee of the National Union of Mineworkers (N.U.M.). A few months later, in May 1973, he was overwhelmingly elected president of the Yorkshire mineworkers.

After the miners' strike of 1974, which brought down Edward Heath's Conservative government, the militant Left under Scargill's leadership made great strides within the structure of the N.U.M. The victory of the Conservatives under Margaret Thatcher in 1979, after another wave of strikes destroyed the Labour Party's majority, was met by the N.U.M.'s election of Scargill to the presidency in 1981 with over 70 percent of the vote. The expected conflict between Scargill's union and Thatcher's government erupted in early 1984 when the National Coal Board announced the planned closure of several ''uneconomic'' pits across the country. In a divisive, unpopular decision the executive of the N.U.M., at Scargill's urging, declined to permit a national vote by the membership before calling local work stopages to protest the closing of the pits.

The Strike of 1984

The strike, which began on March 12, 1984, lasted for a year before ending in failure. It was one of the most violent disputes in British labor history, and both Scargill and his wife were among the hundreds of strikers arrested. Support for the walkout varied in different parts of the country, with one third of the pits remaining open, and many miners and other workers who believed the strike was unconstitutional denounced Scargill personally for its failure. The Labour Party and Trade Union Congress leaders blamed ''the Scargill factor'' for fragmenting the labor movement and driving moderate voters into the ranks of the opposition. The Thatcher government strategy of refusing to legitimize the union by attempts at compromise marginalized the union, and dispirited strikers broke ranks to return to work by year's end.

Despite the failure of the strike and the anxiety caused by Scargill's neo-Marxist rhetoric and confrontational tactics, he clearly remained popular with the majority of miners. To demonstrate their loyalty to him in 1985 they supported controversial changes in national procedures that permitted Scargill to remain president of the N.U.M. for life.

Picking Up the Pieces

In the years following the miners' strike, the labor battle lost on the streets returned to the newspapers and airwaves. N.U.M. supporters claimed the conservative Thatcher government, learning from Heath's mistakes, adopted strategies to break the union even before the strike, increasing government subsidies to nuclear power and gas to undercut and weaken the nationalized coal industry. Once the government announced plans to close mines and lay off 20,000 workers, critics charged, Thatcher waged war on the union using tactics reserved for severe internal security threats. Government undercover agents infiltrated the union and wreaked havoc on public perceptions. At one juncture, a union official who later was alleged to be a Thatcher agent approached Libyan officials with great public fanfare asking for donations. That incident did much to turn public opinion against the miners' cause during the strike.

Scargill turned his attention to politics, leading disaffected members of the Labour Party to form a splinter Socialist Labour Party in 1996 after he concluded Labour leaders had betrayed the basic principles of the party constitution in a move to the right. While the first candidate backed by Scargill's new party was humiliated in polls, Scargill pressed on, despite political in-fighting which threatened to splinter the new SLP even further. Scargill personally entered the political fray for a second time in a run for parliament, but won scant support.

Scargill and his wife Anne, herself a miner's daughter and an active organizer of miners' groups, had one daughter, Margaret. They lived in the house Scargill grew up in Worsborough, South Yorkshire.

Further Reading

The best work on Scargill was Michael Crick, *Scargill and the Miners* (1985). See also V. L. Allen, *The Militancy of the British Miners* (1981); N. Hagger, *Scargill the Stalinist* (1984); and ''What Drives Arthur Scargill?'' *The Sunday Times* of London (July 15, 1984).

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Domenico Scarlatti

Domenico Scarlatti (1685-1757) was an Italian harpsichordist and composer. His harpsichord sonatas are highly distinctive and original.

Domenico Scarlatti was born in Naples on Oct. 26, 1685, the son of Alessandro Scarlatti, the most famous composer in Italy in the early 18th century. Other members of the Scarlatti family were active as professional musicians. This background may have helped Domenico, for it encouraged his musical gifts and provided contacts in the musical profession. On the other hand, it gave him the problem of developing in his own way while

under the influence of his father. Alessandro was not only a composer of genius, but a man of strong personality who did not get along well with some of his pupils and colleagues.

It is natural to assume, though there is no actual proof, that Domenico studied first with his father. As early as 1701, Domenico was appointed organist in the royal chapel at Naples. The following year he went to Florence with his father and stayed there for 4 months. Domenico then returned to Naples, where several operas of his were produced in 1703 and 1704.

A more important trip for Domenico occurred in 1708, when he went to Venice. There he became acquainted with Francesco Gasparini, a leading composer and the author of an excellent treatise on thorough-bass. It has been assumed, though again not proved, that Domenico studied with Gasparini in Venice. Also while he was in Venice, Domenico met and struck up a friendship with a young man, his exact contemporary, who was to become even more celebrated a composer: George Frederick Handel. It is from this period in Venice that we have our first report of Domenico's harpsichord playing. It describes how he played at a private musical gathering and astonished his audience by his brilliant virtuoso performance.

For the next 10 years Scarlatti worked in Rome. From 1709 to 1714 he was in the service of Maria Casimira, Queen of Poland, and for her private theater he wrote a number of operas. When Maria Casimira left Rome in 1714, Scarlatti became chapelmaster of the Portuguese ambassador. Then, from 1715 to 1719, he served as chapelmaster of the Cappella Giulia in the Vatican.

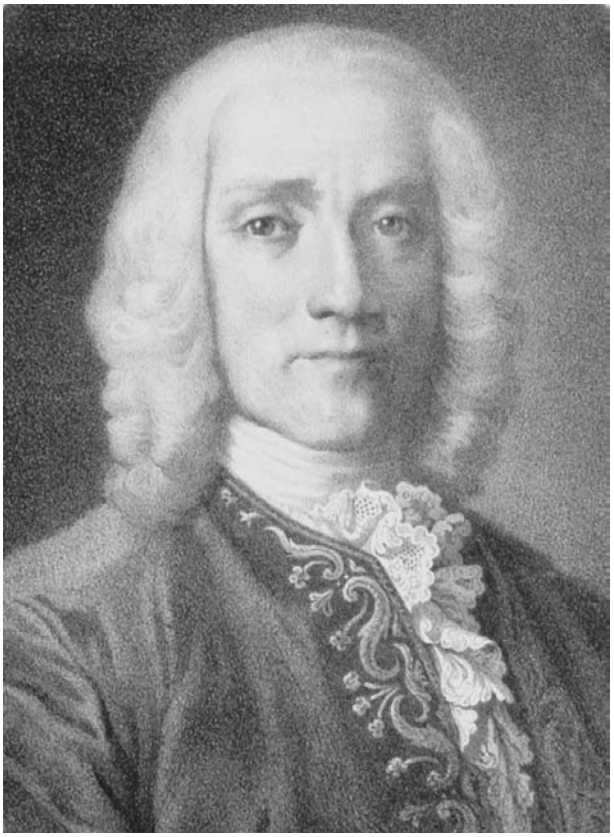

In 1720, or shortly before, Scarlatti left Italy; although he later returned to his native country, it seems that he never again took up a permanent post there. Probably in 1720 he was appointed chapelmaster of the royal chapel in Lisbon. This proved to be a most consequential appointment for Scarlatti. One of his duties was to teach members of the royal Portuguese family, and one of these members, the Infanta Maria Barbara, was a gifted and enthusiastic pupil. Her devotion to music was no passing fancy: she practiced and played the harpsichord apparently all her life. She also remained devoted to her teacher.

After Maria Barbara married Fernando, Prince of Asturias, in 1729, she moved to the Spanish court at Madrid, and Scarlatti went with her. He remained in her service for the rest of his life. He was knighted in Madrid in 1738; he married a Spanish woman, after the death of his first (Italian) wife; and he died in Madrid on July 23, 1757.

Scarlatti wrote 12 operas (2 of which were written in collaboration with other composers), chamber cantatas, sacred music, and over 550 sonatas for harpsichord. He composed much of his vocal music, both sacred and secular, before he settled in Spain. Most of it is characteristic music of the period: well composed but not particularly individual. A few of his vocal works are outstanding. But by and large Scarlatti was not at his best in writing for the voice. His true genius is revealed rather in his sonatas for harpsichord.

These sonatas are so individual, so varied in their forms and styles, that it is difficult to give a general description of them. One can say that the majority of the sonatas are built of two sections: they move from the tonic to the dominant key or to the relative major or minor and then back again to the tonic key. But within this basic form there are numerous substructures. And some of the sonatas are composed in forms altogether different.

The chronology of Scarlatti's sonatas has been much discussed and is still problematic. Most of his sonatas are preserved in copies made late in his life; but this does not necessarily mean that they were composed so late. Probably Scarlatti improvised his pieces, and perhaps wrote them down partially, during the course of his life. Then, at a later date, he had them written down in fair copies.

It seems that the earliest harpsichord pieces by Scarlatti are those in dance forms, or in forms similar to the toccatas of his father. Somewhat later Scarlatti began to compose those sonatas on which his fame rests: the brilliant virtuoso pieces with striking harmonies, bold dissonances, and sudden contrasts of texture. His sonatas are remarkable for the way they exploit the resources of the harpsichord—to musical advantage. They call for a large, two-manual harpsichord and for a highly proficient harpsichordist.

But brilliance and virtuosity do not account for the greatness of Scarlatti's sonatas. The best ones are perfectly realized works of art. Each one carries through its own, distinctive musical ideas, and each one is different from the others. This individuality is a central feature of Scarlatti's sonatas.

The characteristic, unique style of the sonatas seems to be original with Scarlatti himself. Although elements of his style can be traced to earlier keyboard music in Italy, Portugal, or Spain, there is nothing quite like the total effect. On the basis of his harpsichord sonatas, Scarlatti must rank as one of the most original creative minds in the history of music.

Further Reading

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Pietro Alessandro Gaspare Scarlatti

Pietro Alessandro Gaspare Scarlatti (1660-1725) was an Italian composer. Over 600 of his chamber cantatas survive; they represent the peak of the genre. The most outstanding and influential operatic writer of his day, he founded the so-called Neapolitan opera school.

The operas by Alessandro Scarlatti that primarily influenced his younger contemporaries were written during his first sojourn in Naples, when he felt obliged to cater to Neapolitan taste—one that preferred simple, immediately attractive melodies, embellished with coloratura, and that elevated the importance of the solo singer, especially the castrato, to unprecedented heights, and, as a result, severely limited the number of ensembles and the role of the orchestra. Three other important features of this period are the increasing use of the da capo form of aria, which by the turn of the century virtually ousted all other forms; the establishing of the so-called Italian overture, or sinfonia, as a tripartite form—quick, slow, quick—first introduced in the 1696 revival of Scarlatti's *Tutto il mal . . .* (1681); and the inclusion in most of the operas of two comic characters who are an integral part of the plot.

Scarlatti's greatest operas are those he wrote after he left Naples in 1702. In them the orchestra is more important and colorful, the melodies are more subtly expressive and phrased, the harmony is clearer and more varied, and the texture ranges from simple homophony to rich polyphony. It was these operas that influenced, in varying degrees and in different ways, such composers as George Frederick Handel, Johann Adolf Hasse, and Scarlatti's son Domenico, the last two being among the most significant figures in the transition period between the baroque and the Viennese school of the late 18th century.

Scarlatti was born in Palermo on May 2, 1660, the eldest son of Pietro and Eleonora d'Amato Scarlata. Details of his early life are sketchy; he probably went to relatives in Rome in 1672 in company with his two sisters, Anna Maria and Melchiorra, and, tradition has it, became a pupil of Giacomo Carissimi. This tradition is supported by the earliest record of Scarlatti as a musician, namely, a commission, dated Jan. 27, 1679, to compose an oratorio for the Arciconfraternità del SS. Crocifisso, for which Carissimi had written several similar works.

In April of the previous year Scarlatti married Antonia Anzalone; they had 10 children, of whom by far the most distinguished was Domenico. The first of Scarlatti's operas to bring him fame, *Gli equivoci nel sembiante* (1679), also brought him an appointment, for the libretto of his next opera, *L'honestà negli amori* (1680), describes him as chapelmaster (*maestro di cappella*) to Queen Christina of Sweden, who spent most of her life in Rome after her abdication.

In 1683 Scarlatti was put in charge of the entire opera season at Naples, producing in December his first original work for the city, *Psiche*. The following year he became chapelmaster to the royal chapel in Naples, an appointment that was largely, if not wholly, due to an influential official

whose mistress was Scarlatti's sister Melchiorra. In the ensuing scandal the highly esteemed second chapelmaster, Provenzale, who had expected to be promoted, resigned, the official was fired, and Melchiorra was ordered to leave the city or enter a convent!

During the next 18 years Scarlatti composed at least 38 operas, in addition to serenatas, cantatas, and church music; all but six of the operas were performed initially in Naples, and many of them received performances elsewhere. But although his fame was spreading, Scarlatti was becoming increasingly frustrated by the kind of music he was expected to produce. In 1702 he was granted 4 months' leave of absence, but once out of Naples it is clear he had no intention of returning, and for the next 7 years he looked in vain for a position that would satisfy his needs and wishes.

At first Scarlatti enjoyed the patronage of Prince Ferdinand de' Medici in Florence, for whose private theater he wrote several operas; no permanent position transpired, however, and in 1703 he accepted a very inferior post as assistant chapelmaster at the church of S. Maria Maggiore, Rome. In 1707 he became principal chapelmaster, but this did nothing to lessen his frustration, for in Rome at this time opera was virtually nonexistent, owing to strong papal disapproval. But he continued to write operas for Prince Ferdinand, most of which have not survived, and composed his first opera for Venice (1707), where he spent some months.

Although Scarlatti's operatic production had waned during this period, his reputation had not, and in 1709 he returned to his old post at Naples, with an increase in salary and free to compose as he wished. Here he remained until 1717, producing some of his best operas, notably *Tigrane* (1715), and receiving a knighthood from the Pope the following year. But Rome still held a great fascination for him, and in 1717, encouraged by a change in the papal attitude toward opera, he settled there. In the ensuing 5 years or so he composed his last works for the stage, including his one comic essay in the genre, *I trionfo dell'onore* (1718), and, according to the libretto, his 114th opera—*Griselda* (1721). (This is the last of 35 complete extant operas from a known total of 115.)

In 1722 or 1723 Scarlatti returned to Naples, where he lived in complete retirement, composing very little, and virtually ignored. In 1724 Hasse, then aged 25, became his pupil and close friend. Scarlatti died on Oct. 24, 1725.

Further Reading

An old but still useful biography of Scarlatti is Edward J. Dent, *Alessandro Scarlatti* (1905; rev. ed. 1960). He is discussed in Manfred F. Bukofzer, *Music in the Baroque Era* (1947), and Donald J. Grout, *A Short History of Opera* (1947; 2d ed. 1965). □

Hjalmar Horace Greeley Schacht

The German economist and banker Hjalmar Horace Greeley Schacht (1877-1970), widely admired and hated as Germany's "financial wizard," played a vital role in his country's economic recoveries after the inflation of 1923 and in the Hitler years.

Hjalmar Schacht was born in the small border town of Trigleff in German Schleswig on Jan. 22, 1877, shortly after his parents had returned from their emigration to America. After earning his doctorate in economics at the University of Kiel in 1900, he entered one of Germany's great Industrial "D"-banks, the Dresdener Bank, in 1903, where he remained for 13 years. During World War I he set up a new central bank in occupied Belgium to print and regulate the Occupation currency. At the end of the war—now director of the smaller National bank—Schacht participated in the founding of the new progressive liberal party, the Democratic party, to which he belonged until 1926.

Schacht first gained a national reputation when he became currency commissioner in 1923 and in that position played a vital role in the stabilization of the currency after the runaway inflation of 1922-1923 by the creation of the new Rentenmark. In December 1923 his fame as the "savior

of mark'' brought him an appointment to the presidency of the Central Bank, which he held until 1930. During this time he actively fought foreign credits, and in 1929 he took part in the negotiations for a new plan of reparations, the Young Plan. On his return from the conference, however, he immediately disowned the plan in the face of opposition by fellow nationalists. After the Hague Conference of March 1930 he resigned his position and openly blamed the German Republican government for the continuation of reparations in a pamphlet entitled *End of Reparations* (1931) and other writings. In October 1931 he was instrumental in the formation of the Harzburg Front, a loose coalition of industrialists, national conservatives, and Hitler, and in November 1932 he recommended to the old president of the republic, Paul von Hindenburg, that Hitler be appointed chancellor.

After the Nazi take-over, the grateful Hitler immediately reappointed Schacht to the Central Bank. From that position and from the office of minister of economics from 1934 to 1937, Schacht presided over Germany's second interwar recovery until, by 1938, mounting armament costs began to threaten his concept of a sound, balanced economy and brought on serious disagreement with Hitler. A blunt memorandum of warning in January 1939 brought his downfall and subsequent contacts with the Resistance. After the unsuccessful coup of July 1944 he was arrested but survived the end of the war and was found not guilty at the Nuremberg Trials. After the war he lived in retirement and was called upon for economic advice by several developing nations, most prominently by Indonesia and the Philippines. He died on June 4, 1970, in Munich.

Further Reading

Schacht's autobiography was published in the United States as *Confessions of ''The Old Wizard''* (trans. 1956). His self-defense against implication with Nazi crimes is set down in his *Account Settled* (trans. 1949). He wrote once more about his life experiences and his general views on finance in *The Magic of Money* (trans. 1967). The best general biography in English is Edward N. Peterson, *Hjalmar Schacht: For and against Hitler* (1954), a fair-minded, well-documented account. Norbert Mühlen, *Schact: Hitler's Magician* (trans. 1938), is a bitterly critical portrayal of Schacht as a ruthless economic dictator by a prominent journalist. The most recent biographical study in English is Earl R. Beck, *Verdict on Schacht* (1956), which deals with the question of Schacht's guilt as Hitler's chief economist.

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Philip Schaff

Philip Schaff (1819-1893) was a Swiss-born American religious scholar and a great historian of religion. His evolutionary view of Christian development led him to support ecumenical efforts in religion.

Philip Schaff (originally Schaf) was born on Jan. 1, 1819, in Chur, Switzerland. He studied in German schools. At the University of Berlin he came under the influence of the famous theologian August Neander, who impressed upon him the importance of historical insight to Christian understanding. Following his graduation in 1841, Schaff traveled in southern Europe as a private tutor, during which time he observed appreciatively the Christian heritage embodied in Roman Catholic culture.

On his return to Berlin Schaff joined the university faculty but soon accepted a post at the German Reformed Seminary in Mercersburg, Pa.; this post was apparently created to save German-Americans from religious error in the New World. He arrived in the United States in 1844. He was soon married and rapidly embarked upon an exceedingly fruitful collaboration with his brilliant Mercersburg colleague John Williamson Nevin. Schaff and Nevin, cosponsoring the ''Mercersburg theology,'' challenged several popular Protestant attitudes in the United States, particularly hatred of Roman Catholicism, belief that the Reformation marked a radical break from the Christian past, and fondness for revivalistic enthusiasm over organic growth. Shocked churchmen brought Schaff before the Pennsylvania Synod for heresy in 1845, but that body exonerated him.

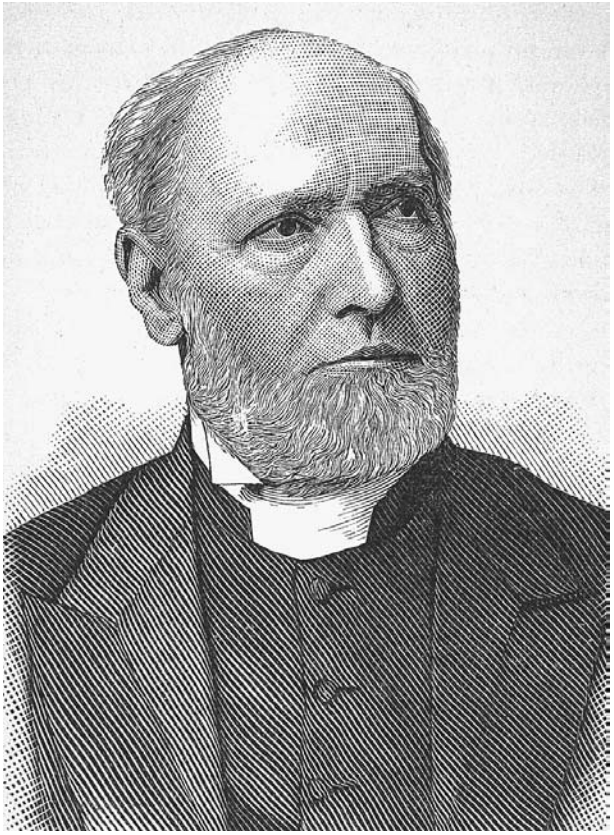

Schaff's reputation as historian and theological critic reached a new plane with publication abroad and in the United States of his *America: A Sketch of Its Political, Social, and Religious Character* (1854). In a series of lectures given during a visit in Germany, which were the basis for the book, Schaff criticized Puritanical, antihistorical, and denominational facets of American religion. But he also told his German audiences they might well admire the religious vitality of Americans, which he attributed to the voluntarism of churchly life in the United States.

Schaff moved to New York City in 1863, and in 1869 he accepted a professorship at Union Theological Seminary. He now produced many of his most important works, among them a 25-volume *Commentary of the Holy Scriptures* (1865-1880) and a 3-volume *Religious Encyclopaedia* (1882-1884), still a major reference source. He edited a 13-volume *American Church History Series* (1893-1897), a project of the American Society of Church History, which he founded in 1888. Schaff also participated in national and international ecumenical movements. He retired in 1893, and on October 20 he died. His dedication to religious history inspired succeeding generations of scholars.

Further Reading

Probably the best book on Schaff is by his son, David Schley Schaff, *The Life of Philip Schaff* (1897). James Hastings Nichols discusses Schaff's years with Nevin in *Romanticism in American Theology: Nevin and Schaff at Mercersburg* (1961). Also revealing is Perry Miller's introduction to the edition of Schaff's *America* which Miller edited (1961).

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Miriam Schapiro

Miriam Schapiro (born 1923) was one of the leaders of the Feminist Art Movement in the early 1970s. She was also one of the first artists to use the computer as a creative instrument and 14was among the founders of the ''Pattern and Decoration Movement'' in 1974.

Miriam Schapiro was born on November 15, 1923, in Toronto, Canada. Her artistic training began at age six when her father gave her weekly drawing assignments. She attended classes at the Museum of Modern Art and learned to draw from the nude model at age 14, when she attended Federal Art Project classes. She received both her undergraduate (1945) and graduate (1946, 1949) degrees in art from the University of Iowa, where she studied printmaking with Mauricio Lasansky.

While at the university, Schapiro met and married fellow artist Paul Brach. They moved to New York in 1951, when Abstract Expressionism was exerting a powerful influence. Schapiro's Cubist-derived style was transformed by that influence, leading her into a series of painterly, calligraphic figural and landscape works. Known as one of the ''second generation'' Abstract Expressionists, she began to show at the Andre Emmerich Gallery in 1958.

Beginning in 1960 Schapiro gradually eliminated the abstract expressionist brushwork from her paintings, introducing a variety of geometric forms. Rectangular window-like openings in some works were prophetic of her subsequent ''Shrine'' series.

Between 1963 and 1965 Schapiro painted variations on the ''Shrine'' motif: four framed compartments stacked vertically in a narrow strip and centered in a white rectangular field. The bottom compartment was a mirror (self-reflection); the next contained an egg (woman/creator); the third was an image fragment borrowed from the history of art; and the top frame contained the color gold (aspiration).

The ''Shrine'' series was pivotal in Schapiro's career and foreshadowed much of her mature work. Her use of self-referential symbols became increasingly important. Also, the motif of the centralized framed space would evolve into a womb, a house, a window, or a stage in later works.

Schapiro and Brach moved to California in 1967, where she taught at the University of California, San Diego. During the late 1960s Schapiro experimented with the window form and, aided by a computer, with strictly geometric structural compositions. In *Big Ox* (1968) a pink and orange hexagon frame surrounds a central open space, while four diagonal ''arms'' extend out from the hexagon. She later recognized the open central form as ''vaginal iconography,'' a common theme in many works by women artists. In the same year, Schapiro began to use the computer to design and develop her paintings. These abstract compositions featured rectilinear forms strongly projecting into space, using multiple vanishing points.

In 1970 Schapiro met Judy Chicago. The two artists shared a feminist viewpoint and a desire to confront their own life experiences as women through the medium of art. In 1971 they founded the Feminist Art Program at the California Institute of the Arts in Valencia. They formed a program for training women artists and with their students created a major project which involved the renovation of an old mansion. By 1972 ''Womanhouse,'' with rooms reflecting aspects of women's experiences, had become a feminist art gallery, a forum for women artists, and a stage for performance art.

Intensely involved in teaching, Schapiro stopped painting during this period. She and artist Sherry Brody created a dollhouse for ''Womanhouse,'' a project that became an inspiration for her subsequent work. The rooms within the dollhouse were chosen to illustrate women's roles within the home: nursery, living room, kitchen, seraglio, and a studio for the woman as artist. The dollhouse was a three dimensional realization of Schapiro's earlier ''Shrine'' series. As a part of the project she researched the traditional types of art that women had made—usually involving stitchery and fabric.

In 1972, when she began to paint again, Schapiro moved to a completely new style. She introduced the element of fabric collage, which seemed to burst forth from the paintings, dominating the old geometric forms. Schapiro cut pieces of patterned cloth and combined them with acrylic paint to create a beautifully orchestrated symphony of pattern and color. Schapiro and Melissa Meyer coined the term ''femmage'' to apply to this type of collage art form that would characterize her work from this time on. Femmage utilizes arts, materials, and techniques that historically have been associated with domesticity, and therefore with women: quilts, embroidery, lace, crochet, carpets, and fabric design. In combining these art forms with her paintings, Schapiro asks that we view them in a new light and that we re-evaluate the so-called ''decorative arts'' in this new context.

In 1974 Schapiro and Robert Zakanitch formed the Pattern and Decoration group of New York City artists. Schapiro and Brach moved back to New York in 1975, and she increased her involvement with artists who championed the elevation of pattern/decorative arts from a secondary to a primary classification. The movement became a strong force in the art world by the late 1970s.

In Schapiro's ''Collaboration'' series (1975-1976) femmage patterning was employed to frame works by women artists of the past. *Anatomy of a Kimono* (1976) was a monumental ten-panel work in which she explored the beauty of pattern and color relationships in the traditional ceremonial garment. In the late 1970s she also began to incorporate actual fabric items produced by women into her canvases, such as handkerchiefs and doilies.

During the years 1979-1980 Schapiro created large shaped canvases using the archetypal images of houses, fans, and hearts. In *Homage to Goncharova* (1979) she paid tribute to the theater and costume designs created by Natalia Goncharova for the Ballet Russes in the 1920s. Her interest in theater continued in the ''Presentation'' series of 1982-1983, in which an abstract ''figure'' was enclosed by two borders resembling a proscenium arch and curtain.

The figure finally asserted itself in Schapiro's work of the mid-1980s. *I'm Dancing as Fast as I Can* (1984) and *Master of Ceremonies* (1985) each presented three dancers on a stage. The lively abstract qualities of the dancers and cut out patterns owed a debt to artists such as Matisse, Kandinsky, Sonia Delaunay. Schapiro maintained her feminist viewpoint in these works. The image of creative woman/artist was contrasted with both the male figure and woman as ballerina/vamp.

Schapiro continued to work with dancing figures in large paintings such as *Ragtime* (1988) and in her monumental public sculpture, *Anna and David,* a 35-foot outdoor piece in Rosslyn, Virginia. Her 1989 book, *Rondo,* contained a colorful accordion foldout with a string of highly animated dancing figures as well as a series of Schapiro ''signature'' images: the kimono, the heart, pieces of fabric, a crocheted bag.

Miriam Schapiro has been the recipient of four honorary doctoral degrees; two of the institutions to honor her were the Minneapolis College of Art and Design, Minnesota and Miami University in Oxford, Ohio. She has received many awards including the Skowhegan Award, the John Simon Guggenheim Memorial Foundation Fellowship, the Woman's Caucus for Art honors award, the National Endowment for the Arts Fellowship and in 1996 the Rockefeller Foundation Grant for Artists Residency at the Bellagio Study and Conference Center, Italy. New York NARAL honored Schapiro on the occasion of their 25th Anniversary (fall 1996). Her published artist books included ''RONDO'', an accordion style art book published by Bedford Press and four ''BookMobiles'' for children published by Pomegranate Artbooks.

Her work can be found in numerous private and public collections. Selected Public Collections: The Museum of Modern Art and The Whitney Museum of Art, New York, New York; The Boston Museum of Fine Arts, Boston, Massachusetts; The National Gallery of Art and The Hirshhorn Museum, Washington, D.C.; The La Jolla Museum of Art, La Jolla, California; The Minneapolis Institute of Art, Minneapolis, Minnesota; The Indianapolis Museum, Indianapolis, Indiana. International Collections: The Luswig Museum, Aachen, Germany; The Australian National Gallery, Canberra, Australia; The Art Gallery of New South Wales, Australia.

Further Reading

For biographical information see *Miriam Schapiro: A Retrospective, 1953-1980,* a catalogue of her show at the College of Wooster, edited and curated by Thalia Gouma-Peterson; *American Women Artists,* by Charlotte Streifer Rubinstein (1982); and ''From 'Femmage' to Figuration,'' by Susan Gill, *Art News* (April 1986). Her chapter in *Working it Out,* edited by Sara Ruddick and Pamela Daniels (1977), provided a personal insight into her life and philosophy as an artist. For the context of both the Feminist and Pattern and Decorative Art movements see *The Pluralist Era: American Art, 1968-1981,* by Corrine Robins (1984). Articles by Schapiro appeared in *Heresies,* a magazine she helped create. Other information was gathered from Steinbaum/Krauss and The Smithsonian Institute. □

Gerhard Johann David von Scharnhorst

The Prussian general Gerhard Johann David von Scharnhorst (1755-1813) rebuilt the Prussian army after its collapse at Jena in 1806.

On Nov. 12, 1755, G. J. D. von Scharnhorst was born in Bordenau, the son of a former sergeant. In the Prussia of Frederick the Great his origins debarred him from an officer's career, so he took service as an artillery officer in the Hanoverian army, distinguishing himself by considerable valor in the war against revolutionary France. In 1801 he was able to transfer to the Prussian army, being appointed director of the military academy in Berlin.

Two years later he was made a member of the general staff. In the campaign of 1806-1807 he served as a staff officer. He did so well in that capacity that, after the collapse, he was appointed minister of war, chief of the general staff, and head of the Military Reconstruction Commission.

Scharnhorst was convinced that only thorough reform, closely tied to the proposed reform of the civil establishment under Baron Stein and Prince Hardenberg, could restore Prussia's army. Every vestige of the brutalized peasant-soldier of Frederick the Great, living in terror of the corporal's stick, would have to go. He insisted on the introduction of universal military service to replace the practice of pressing the sons of peasants and whatever foreigners could be rounded up—and won his point. As it was not possible to keep all those liable for service under the colors at any one time, this meant organizing a reserve, the Landwehr, which consisted of men who had returned to civilian life but were subject to immediate recall and were given occasional training to keep them in trim. This enabled him to keep within the limits that Napoleon allowed the Prussian army but to have a vast reserve on hand. This new citizen army differed radically from that of the 18th century. Beatings, formerly the universal means of enforcing discipline, were abolished. There were no more automatic commissions for the sons of the Prussian nobility. Instead of tedious and endless marching drills, the infantry was schooled in the use of its weapons, techniques of rapid firing, and deployment.

As soon as his reforms had begun to take effect, Scharnhorst urged on his government a war of revenge against Napoleon. This resulted in his dismissal as minister of war on French insistence, but he retained his other positions. In the campaign of 1813 he served as chief of Field Marshal Blücher's staff, was wounded in the battle of Grossgörschen, and died of his wounds in Prague on June 28, 1813.

Further Reading

Scharnhorst figures in a number of general works on German history: William Oswald Shanahan, *Prussian Military Reforms, 1786-1813* (1945); Koppel Shub Pinson, *Modern Germany* (1954); and Hajo Holborn, *A History of Modern Germany* (3 vols., 1959-1964).

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Rudolf Scharping

A member of the postwar generation of German political leaders, Rudolf Scharping (born 1947) was minister-president of Rhineland-Palatinate and chairman of the German Social Democratic Party and its chancellor candidate for 1994.

Born on December 2, 1947, Rudolf Scharping grew up in the small city of Lahnstein in Rhineland-Palatinate. He was the eldest of seven children whose father, an independent furniture dealer, ran into difficult economic times after World War II. When the father found a position in the state's statistical office, the family's situation improved.

After finishing secondary education in 1966, Scharping studied political science, law, and sociology at the University of Bonn. He financed part of his studies through work, including an assistantship to a German Social Democratic Party (SPD) deputy, Wilhelm Dröscher, the party's treasurer, who became his mentor. He received an advanced degree in 1974 after completing a thesis on a regional election campaign waged by the SPD in 1969. Married in 1971, he and his wife had three daughters.

Scharping had joined the party in 1966 and swiftly rose in its ranks. Soon he was selected as state chairman, and from 1974 to 1976 he served as national deputy chairman of the Young Socialists. He became a friend of Oskar Lafontaine, an SPD leader who later became minister-president of the Saarland and chancellor candidate in the 1990 election.

In 1975, after having served on city and district councils, the 28-year-old Scharping was elected a member of the Rhineland-Palatinate legislature. In 1986 he headed its SPD parliamentary group. In the party, the ambitious politician soon became executive secretary of the SPD's state branch and, beginning in 1985, its chairman. His diligence, honesty, reliability, politeness, and unassuming and provincial manners stood him well. In successive public opinion polls

he did better in popularity ratings than the state's minister-president, a member of the conservative Christian Democratic Union (CDU).

The national SPD leader, Willy Brandt, considered Scharping as one of the most reliable young party leaders, who were colorfully labeled Brandt's ''grandchildren.'' Brandt, before his death in 1992, advised his associates not to forget Scharping as a potential party chairman.

For some years Scharping had been consolidating his power in the state SPD. In the 1987 election he was the party's candidate for the minister-president post, but the CDU won. However, two years later the SPD became the strongest party in local and European Parliament elections held in Rhineland-Palatinate, partly because the party gained the support of middle-class voters whom Scharping had wooed.

In April 1991 the SPD mustered an unprecedented plurality of votes (nearly 45 percent) in the state election, ousting the CDU-led state government, which had been in power for 44 years. The SPD victory, much of it credited to Scharping, was partly due to his denunciation of Chancellor Helmut Kohl's failure to accurately predict the high outlays for assisting the economic recovery of eastern Germany after the 1990 unification. He convinced many voters in Rhineland-Palatinate, worried about higher taxes, to switch their votes from the CDU to the SPD.

Scharping became minister-president after forming a coalition government with the small, liberal Free Democratic Party. He also had held negotiations with the environmentalist Green Party, but differences on policies between them, Scharping reasoned, precluded a coalition that could govern effectively. He was pragmatically oriented and was wary of the ideological stance of the Greens.

As minister-president Scharping had to face serious economic problems in his state. He developed an expertise in economic affairs and worked closely with industrial and business leaders to encourage more private investments and to lighten the tax burden for small-and medium-sized businesses. He also sought to increase the efficiency of the state administration.

In 1990 Scharping became a member of the national executive committee of the SPD, but two years later he was unable, in a highly competitive contest, to win a seat on the party's presidium, the top policymaking organ. Nevertheless Scharping gained further national recognition when he pushed for an intraparty compromise on the political asylum issue that had pitted those who wanted Germany to provide unrestricted asylum to the politically persecuted against those who favored restrictions. As a result, the SPD was able to come to an agreement in 1993 with the other parties on changes in asylum policy. Similarly, Scharping, as a member of the Bundesrat, the upper house of Parliament, helped to arrange a compromise on unresolved questions concerning a solidarity pact to assist eastern Germany.

Scharping gained more public recognition, but he did not expect to become the SPD's national chairman. In the early 1990s the party's Old Guard decided that younger leaders needed to assume the post. In 1991 they chose Björn Engholm, minister-president of Schleswig-Holstein. However, in early 1993 Engholm unexpectedly resigned the chairmanship and his political posts as a result of an earlier scandal in his state. In an unprecedented move designed to expand grassroots democracy within the party, all SPD members were polled as to their choice of Engholm's successor as chairman. The 45-year-old Scharping won a plurality against two other contenders, a choice that a special convention in June 1993 sustained.

Scharping's selection also meant that he became the party's candidate for the post of chancellor in the October 1994 national election against CDU/CSU candidate Chancellor Kohl. Early pre-election polls had shown the SPD as likely to emerge from the federal elections as the largest party. but by September, intra-party conflicts and an attendant power struggle had lowered SPD popularity to its lowest point in 36 years. In an attempt at unity three weeks before the elections, the party agreed upon a collective leadership solution, a triumvirate shadow cabinet consisting of Scharping as chairman, Oskar Lafontaine as finance spokesman, and Scharping's chief rival, Gerhard Schroder, as economic spokesman. The CDU/CSU emerged as the winner in the elections but saw its governing coalition reduced to a thin 10-seat majority, leaving Kohl seek consensus with the opposition on important decisions.

Scharping was elected a member of the lower house of the Bundestag in the 1994 Federal elections as a member of the regional list for Rhineland-Palatinate and became deputy chairman of the federal SPD Bundestag. He became chairman of the Social Democratic Party of Europe in 1995.

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There was no full biography of Scharping in English. Ulrich Rosenbaum's *Rudolf Scharping: Biographie* was published in Germany in 1993. For a study of the SPD and its leaders, including Scharping, see Gerard Braunthal, *The German Social Democrats Since 1969: A Party in Power and Opposition* (1994). See also Elizabeth Pond, ''Rudolf Scharping: Is he Germany's Bill Clinton?'' *Europe (European Economic Community)* (July-August 1994); and Joe Klein, ''What's German for ''Ross Perot,'' *Newsweek* (January 31, 1994). □

Solomon Schechter

Solomon Schechter (1849-1915), Romanian-American scholar and religious leader, laid the foundation for the development of Conservative Judaism in the United States in his capacity as president of the Jewish Theological Seminary of America.

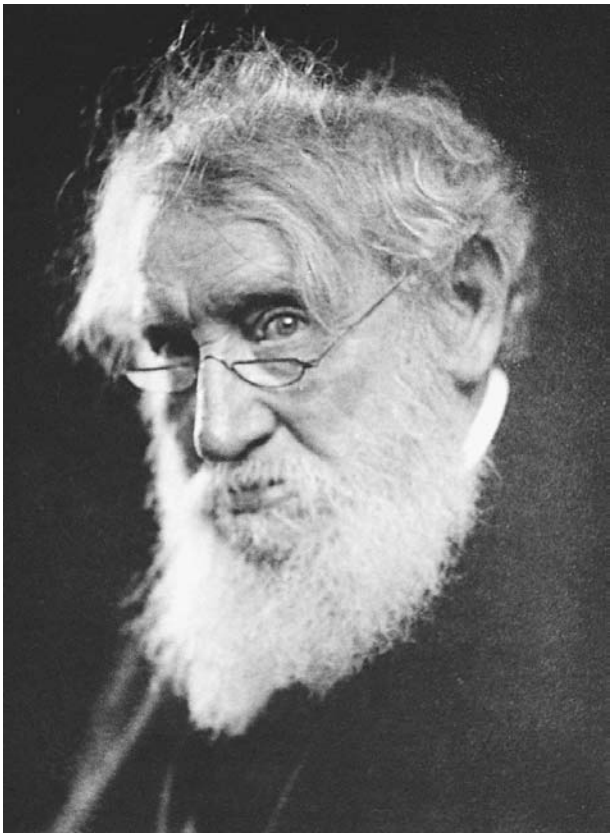

Solomon Schechter was born into a family of Hasidic background in Focsani, Romania, in December 1849. After a traditional education in Jewish schools in Romania and Poland, Schechter studied at the rabbinical seminary of Vienna and at the universities of Vienna and Berlin. In 1882 he settled in London as a tutor. In 1887 he married Matilda Roth. In 1890 he was appointed reader in rabbinics at Cambridge University. During the next twelve years he held several academic posts, including curator of Hebrew manuscripts in the Cambridge Library and professor of Hebrew at University College in London.

During this period, in addition to numerous journal articles on Jewish history and theology—later published in book form as *Studies in Judaism* (1896, 1908, 1924) and *Some Aspects of Rabbinic Theology* (1909—Schechter published critical editions of rabbinic texts: the Talmudic tractate *Aboth de Rabbi Nathan* (1887) and two Midrashic texts, one on the ''Song of Songs'' (1896) and one on Genesis (1902).

Schechter's most notable achievement, however, was bringing to England much of the archive of an ancient Cairo synagogue, including thousands of fragments of manuscripts and documents shedding light on a millennium of Jewish history. Schechter's scholarly work henceforth centered on this material. His chief works were *The Wisdom of Ben Sira* (with C. Taylor, 1899), portions of the Hebrew original of the Apocryphal Book of Ecclesiasticus; *Saadyana* (1903), new material on the 9th-century Jewish scholar Saadia Gaon; and *Documents of Jewish Sectaries* (1910), dealing with the 1st-century Zadokites and the Karaites, a medieval sect.

In 1902 Schechter assumed the presidency of the Jewish Theological Seminary of America in New York and devoted the rest of his life to developing this institution and its constituency. In England, Schechter had been mainly a scholar; he now became the spiritual leader of Conservative Judaism and, to a certain extent, a leader of American Judaism. He advocated the concept of the unity and solidarity of Jews throughout the world. He viewed ''the collective conscience of Catholic Israel as embodied in the Universal Synagogue . . . as the sole true guide for the present and future'' development of Judaism.

In 1913, attempting to unify American Jewry, he established, and served as first president of, the United Synagogue of America, an organization of Conservative Jewish congregations in America. Viewing the rebirth of Jewish nationalism as embodied in the Zionist movement as integral to the revival of Judaism, he was active in American Zionism. His other contributions included service as chairman of the committee that prepared the new English translation of the Bible later published by the Jewish Publication Society of America; editor of the department of Talmud for several volumes of the *Jewish Encyclopedia;* and coeditor of the new series of the *Jewish Quarterly Review*. He died on Nov. 20, 1915.

Further Reading

A collection of papers from Schechter's American period is in his *Seminary Addresses and Other Papers* (1915; repr. 1969). The best study of Schechter is Norman Bentwich, *Solomon Schechter* (1938). □

Karl Wilhelm Scheele

The Swedish pharmacist and chemist Karl Wilhelm Scheele (1742-1786) discovered chlorine and oxygen and isolated and characterized a variety of organic acids.

Karl Wilhelm Scheele was born on Dec. 9, 1742, at Stralsund in Swedish Pomerania. His formal education ended at age 14, when he was apprenticed to a pharmacist in Gothenburg. In this shop Scheele's scientific education began. Here was at hand a treasury of chemical materials and apparatus which excited the curiosity and latent talents of the young apprentice. In addition, he had access to his master's library, which included many of the most noteworthy chemical works of the 18th century.

Following 8 years' apprenticeship in Gothenburg, Scheele moved to Malmö as an apothecary clerk. Again he was fortunate in his master, who allowed him facilities and time for research. In Malmö, Scheele's talents received their first recognition in the person of Anders Johan Retzius, who was later to become professor of chemistry and natural history at the University of Lund. Retzius encouraged Scheele to keep a systematic record of his researches and brought his name to public attention in a paper on tartaric acid published in 1770 in the memoirs of the Royal Swedish Academy of Sciences.

Spurred by Retzius's encouragement, Scheele decided to seek employment closer to the intellectual and scientific centers of Sweden. From 1768 to 1770 he was an apothecary clerk in Stockholm and from 1770 to 1775 held a similar position in a pharmacy in Uppsala. He earned a leading position among the savants and university professors who formed the very notable elite of Swedish science at this time.

Chemical Researches

The bulk of Scheele's scientific work was published between 1770 and 1786 in the memoirs of the Swedish Academy of Sciences. He was also the author of one book, the famous *Chemical Treatise on Air and Fire* (1777). His researches cover such a broad range of topics that one can pinpoint only the highlights.

In the realm of inorganic chemistry Scheele's first important discoveries were made in 1774 in connection with a study of pyrolusite (manganese dioxide). He also discovered a new earth (baryta, or barium oxide) associated with pyrolusite. But the most important outcome of his researches on pyrolusite was his discovery of chlorine. This he prepared by heating a solution of pyrolusite in acid of salt (hydrochloric acid). He collected the greenish-yellow gas in a bladder and studied its highly reactive properties and noted its bleaching action. He thought this gas was acid of salt deprived of its phlogiston, and hence he called it dephlogisticated acid of salt.

In the realm of organic chemistry Scheele is noted for his isolation of a large number of organic acids derived from a variety of vegetables, fruits, and other sources. These included citric acid (from lemons), oxalic acid (from sorrel and rhubarb), malic acid (from apples and other fruits), gallic acid (from nut galls), lactic acid (from milk), and uric acid (from urine). These were among the first organic substances obtained in a chemically pure and well-identified form. Scheele has thus good claim to be considered the founder of modern organic chemistry.

Scheele's greatest claim to fame, however, rests on his discovery of oxygen. He performed his experiments on oxygen sometime between 1770 and 1773, but they were not published until 1777 in his *Chemical Treatise on Air and Fire,* by which time Joseph Priestley had published his independent discovery of the gas (1775). In this book Scheele first proved that common air was composed of two components: ''spoiled,'' or ''foul,'' air and ''fire'' air (oxygen). The latter was named fire air because only it will support combustion and it is therefore necessary for the production of fire. He prepared this fire air by heating a mixture of nitric and sulfuric acid in a retort and collecting the gas in a bladder attached to the neck. He also prepared the fire air by heating mercuric oxide (Priestley's method) and mixtures of manganese dioxide and sulfuric and phosphoric acids.

Later Career

In 1775 Scheele was admitted to the Royal Swedish Academy of Sciences—perhaps the only apothecary's assistant to be so honored. This same year he also achieved his lifelong ambition: his own pharmacy in the small town of

Köping. Although the time he could devote to his scientific research was reduced, he continued to work in a makeshift wooden laboratory behind the shop, and he produced some of the researches described above. By 1782 he had prospered sufficiently to build himself a new house and laboratory. He did not enjoy this newfound prosperity for long, however, for he died on May 26, 1786.

Further Reading

A selection of Scheele's works is *The Collected Papers of Carl Wilhelm Scheele,* translated by Leonard Dobbin (1931). See also J. Murray, *The Chemical Essays of Karl Wilhelm Scheele* (1901). Uno Boklund, distinguished Swedish historian of chemistry, is currently preparing a definitive biography together with editions of all Scheele's works. A very readable account of his life is in Sir Edward Thorpe, *Essays in Historical Chemistry* (1894). A well-illustrated account is in Georg Urdang, *Pictorial Life History of the Apothecary Chemist Carl Wilhelm Scheele* (1942). □

Friedrich Wilhelm Joseph von Schelling

The German idealist and romantic philosopher Friedrich Wilhelm Joseph von Schelling (1775-1854) developed a metaphysical system based on the philosophy of nature.

Born in Württemberg on Jan. 27, 1775, the son of a learned Lutheran pastor, F. W. J. von Schelling was educated at the theological seminary at Tübingen. He became friends with two older classmates, G. W. F. Hegel and Friedrich Hölderlin, and shared their ardent support of the French Revolution. Schelling read widely in the philosophies of Baruch Spinoza, Immanuel Kant, and Johann Gottlieb Fichte. His first two treatises, *Über die Möglichkeit einer Philosophie überhaupt* (1795; *On the Possibility of a Form of Philosophy in General*) and *Vom Ich als Prinzip der Philosophie . . .* (1795; *On the Ego as Principle of Philosophy*), were influenced by Fichte's philosophy of the Absolute Ego. Indeed Fichte's critics mockingly referred to Schelling as the ''street peddler of the Ego.''

Philosophy of Nature

In the second phase of his thought Schelling turned against Fichte's conception of nature. He then claimed that nature was not a mere obstacle to be overcome through the moral striving of the subject. Nature rather was a form of spiritual activity, an ''unconscious intelligence.'' This organistic, vitalistic conception of nature was developed in *Ideen zu einer Philosophie der Natur* (1797; *Ideas toward a Philosophy of Nature*), in *Von der Weltseele* (1798; *On the World Soul*), and in several works on the physical sciences published between 1797 and 1803. Schelling's brilliance was quickly recognized; owing to J. W. von Goethe's influence, he gave up his position as private tutor and assumed the rank of full professor at Jena. He was only 23 years old.

Jena was the center of German romanticism. This prestigious circle included Ludwig Tieck, the folklorist; Novalis, the poet; Friedrich and August von Schlegel, the translators of Shakespeare; Caroline, August's wife; and in nearby Weimar, Goethe and Friedrich von Schiller. Schelling was briefly engaged to Caroline's daughter by her first marriage, but she died under mysterious circumstances. His affection quickly turned to Caroline, a woman of tremendous wit and intelligence. In 1803, after divorcing Schlegel, Caroline married Schelling.

In 1800 Schelling published the most systematic statement of his philosophy, *System des Transzendentalen Idealismus* (*System of Transcendental Idealism*). In this work and in *Darstellung meine Systems der Philosophie* (1801; *An Exposition of My System*), Schelling argued for the absolute identity of nature and mind in the form of reason. Although this third turn in Schelling's thought was probably influenced by Hegel's philosophy, it earned him only Hegel's scorn.

Munich Period

From 1803 to 1806 Schelling taught at the University of Würzburg. In 1806 he was appointed secretary to the Academy of Arts at Munich, a post that allowed him to complete his most interesting work and to lecture at Stuttgart. During this period his most important work was the *Philosophische Untersuchungen über das Wesen der Menschlichen Freiheit*

(1809; *Of Human Freedom*). Schelling's emphasis on human freedom—''the beginning and end of all philosophy is freedom''—anticipates the major concerns of contemporary existentialism.

In just 14 years Schelling's kaleidoscopic philosophy had undergone several shifts. Hegel uncharitably remarked that Schelling ''carried on his philosophical education in public.'' Schelling was, however, a rigorous thinker, although he never constructed a complete metaphysical system. Schelling wrote eloquent and impassioned prose, liberating German philosophy from its turgid, jargonistic style.

Later Period

Schelling's wife died in 1809, and that same year marked the rising prominence of Hegel. These two events dampened Schelling's philosophical enthusiasm and self-confidence. Schelling was remarried in 1812—to Pauline Gotter, a friend of Caroline's—but did not publish another book in the remaining 42 years of his life. From 1820 to 1827 he lectured at Erlangen, and in 1827 Schelling became a professor at Munich. Extremely bitter about the success of Hegel, he accepted a post as Prussian privy councilor and member of the Berlin Academy in order to quell the popularity of Hegel's disciples, the so-called Young Hegelians.

To combat further the influence of Hegel, Schelling lectured at Berlin for 5 years. His lectures on mythology and religion signaled the last stage in his thought, the opposition of negative and positive philosophy. God cannot be known through reason (negative philosophy), but He can be experienced through myth and revelation (positive philosophy). This relatively neglected aspect of Schelling's philosophy has aroused considerable interest among today's Protestant theologians. Never regaining his early prominence, Schelling died on Aug. 20, 1854, at Bad Ragaz, Switzerland.

Schelling was called the ''prince of the romantics.'' With his immense charm, wit, and radiant spirit, he endeared himself to the coterie of intellectuals known as the German romantics. With them he celebrated, in both word and deed, the vision of artistic genius and the principles of organicism and vitalism in nature.

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14

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Egon Schiele

Egon Schiele (1890-1918) was an Austrian Expressionist painter and draftsman, whose reputation increased greatly through the years.

Egon Schiele was born in 1890 in Lower Austria as the third child in his family. His father was a rail-road civil servant who died in 1905. His uncle became his guardian but did not support his artistic career. Nevertheless, Schiele entered the academy in Vienna where he quickly ran into difficulties with his teacher, the then famous Professor Griepenkerl.

In 1907 he met Gustav Klimt, whom he admired, who assisted him in obtaining his first commissions and who influenced his early drawing style. Following Klimt's suggestion, Schiele entered four paintings in the Vienna International Exhibition of 1909, where works by Oskar Kokoschka and Vincent Van Gogh were also shown. In the same year he left the academy and, with other young artists, formed the short-lived artist group ''Neukunstgruppe''; however, the first exhibition was not successful. By 1910 he had found his own style with its strong emphasis on the contour line and vibrant colors.

In 1911 he moved to the small town of Krumau, where he painted a number of townscapes. His lifestyle caused problems in the town and he moved with his model Wally Neuziel to Neulengbach where in 1912 he was arrested and charged with immorality and seduction. Some of his drawings were confiscated; one was even burned by the judge in the courtroom. He spent 24 traumatic days in jail and returned to Vienna upon his release.

His first important exhibitions were held in Germany: in 1913 in the famous Galerie Goltz in Munich and in the Folkwangmuseum in Hagen, followed by one-man exhibits in Hamburg, Breslau, Stuttgart, and Berlin, where the Expressionist journal *Die Aktion* published his drawings as well as his poetry. In 1915 he married Edith Harms, and a few days later he was drafted into the army. After having been assigned to guard Russian prisoners of war, the *Die Aktion* journal published a special issue with his drawings and the Berlin Sezession exhibited his works.

In 1917 he was transferred to the Army Museum in Vienna, which provided him with some time to paint again. A portfolio of 12 drawing reproductions was published. He was invited to participate in exhibits in Munich, Dresden, Amsterdam, and Stockholm, but his poverty remained unchanged. The first truly great success came in 1918 with his exhibit at the Vienna Secession (no less than 19 paintings and several drawings). He received a number of commissions, and 25 of his works were exhibited in Zurich. Shortly thereafter, however, his wife—who was expecting a child—died of the Spanish influenza epidemic, and three days later the artist succumbed to the same disease.

Schiele was an extraordinary artist who—together with the young Kokoschka—must be considered the outstanding Austrian Expressionist. His dominating theme was the human body, which he depicts in truly singular forms. The many nudes, female as well as male, are devoid of any then-acceptable concept of beauty and are like psychograms emphasizing tensions and even tragedy. Likewise in his paintings of children he emphasized their awkward bodies and their earnest eyes, and yet, the impact of these works on the viewer is very strong because the depictions are forthright and direct. His eros knows more of unresolved tensions and painful dreamstates than of joy. Even his

marvelous townscapes frequently lack perspective dimensions and let the windows of the houses appear like blind eyes; they are expressions of the artist's mood more than topographical depictions; they are images of fall—with isolated, dry trees standing in the cold wind.

Schiele's symbolic works, such as ''Death and the Maiden,'' ''The Hermits,'' or even such seemingly happy themes as ''Mother with Two Children,'' show the same penetrating insight for which his portraits have become famous, giving less a literary likeness than a psychogram of the sitters and subjects. His many self-portraits are proof of his continuous struggle with what he considered the soul of the arts: the depiction of that truth which lies below the surface. While the subject matter seems to be depressing, his works prove otherwise. The extraordinary ability to form the three dimensional body through dominating contour lines, his choice of very strong and forthright colors, the frequently ambiguous spaces, and his extraordinary sensitivity, which transforms even a seemingly quick drawing into a complete work of art, have allowed Schiele's fame to continue to grow. The feverish erotic states which so frequently dominate Schiele's works have by now lost their shock and have been recognized as unique depictions of human life as seen by one of the great artists of the 20th century.

Further Reading

The oeuvre catalogues of Schiele's works (paintings as well as graphics) have been published by Otto Kallir-Nirenstein (1966; 1970). To these can now be added the 1973 volume by Rudolf Leopold. Arthur Roessler published Schiele's letters and prosepoems in 1921, and Christian M. Nebehay in 1979 published a biography together with many newly discovered letters and some of the poems. Special aspects of Schiele's life and works have been treated by contemporaries, such as Heinrich Benesch in *My Way with E.S.* (1965), and Alexandra Comini wrote a monograph on Schiele's portraits and a number of important articles. Of equal importance are the many exhibition catalogues, which not only attest to the artist's growing fame but frequently contain important critical contributions.

Additional Sources

Egon Schiele and his contemporaries: Austrian painting and drawing from 1900 to 1930 from the Leopold collection, Vienna, Munich: Prestel; New York: Distributed in the USA and Canada by te Neues Pub. Co., 1989.

Kallir, Jane, *Egon Schiele, the complete works: including a biography and a catalogue raisonne,* New York: H.N. Abrams, 1990. □

Jacob Henry Schiff

Jacob Henry Schiff (1847-1920) was the outstanding member of the American-German banking group that became important after the Civil War. He played a major role in railroads and in industrial mergers at the turn of the century.

Jacob Schiff was born in Frankfurt am Main, Germany, on Jan. 10, 1847, of a middle-class family and a long line of rabbis and bankers. At the age of fourteen he was apprenticed to a business firm. In 1865 he emigrated to New York and soon set up his own brokerage office. In 1872 Schiff went to Germany to go into banking.

When Schiff returned to New York in 1875, he was invited to join the private banking firm of Kuhn, Loeb and Company. He soon became a leading member of the house and in 1885 its senior partner. Interested in railroad financing, Schiff found his big chance when he and E. H. Harriman (America's greatest railroad man) took over the Union Pacific Railroad in 1897.

Schiff and Harriman set out to acquire the Northern Pacific Railroad from J. P. Morgan and James J. Hill by stock-exchange maneuvers. The result was a financial panic in 1901. The titans settled on a holding company, the Northern Securities Company, which owned the stock of the Northern Pacific, the Great Northern, and the Burlington railroads, with the Schiff-Harriman interests fully recognized. Thanks to Schiff and J. P. Morgan, this was the golden age of American railroading; and Schiff was recognized as Morgan's peer.

Also between 1895 and 1910 Schiff's firm headed banking syndicates (using European money markets for funds and as outlets for the new securities) that formed several important American industrial mergers. From 1897 to 1906 Kuhn, Loeb and Company cooperated with other firms to market over $800 million in securities; during 1907-

1912 it alone underwrote $530 million worth, and with other houses an additional $821 million. Schiff was imaginative enough to see that an American capital market had developed, and he floated dollar bonds to finance Mexican railroads and to raise money for Japan's war against Russia. Unlike Morgan, Schiff was not interested in voting trusts or in sitting on the boards of the companies he organized or reorganized, and he did not seek to become their depositories. His company did not control a group of banks or dominate credit agencies; to this extent, therefore, he did not earn the censure of the Pujo Committee's Money Trust Investigation of 1913.

As a devout Jew, Schiff became a spokesman for those Jews who believed in assimilation into American culture. He helped establish Jewish philanthropic agencies—hospitals, family-and child-care societies, recreation and settlement house centers—to help less fortunate coreligionists adjust to American life. Schiff also helped put the Jewish Theological Seminary on a sound footing, created the Semitic Museum at Harvard, and financed the departments of Semitic literature at the New York Public Library and the Library of Congress. He died in New York on Sept. 25, 1920.

Further Reading

Although *Jacob H. Schiff: His Life and Letters,* edited by Cyrus Adler (2 vols., 1928), is useful, more exciting and informative about Schiff's business life is Stephen Birmingham, *Our Crowd* (1967). Fritz Redlich, *The Molding of American Banking* (1968), is very good on Schiff and is the best discussion of investment banking extant. □

Edward Schillebeeckx

The Belgian Roman Catholic theologian Edward Schillebeeckx (born 1914) was one of the most influential Catholic thinkers of his day.

Edward Schillebeeckx was born November 12, 1914, in Antwerp, Belgium. The sixth of fourteen children of Johanna and Constant Schillebeeckx, he grew up in Flemish-speaking northern Belgium and attended a high school run by the Jesuits. His father was an accountant in the Public Records Office, and an older brother became a Jesuit missionary in India. But Edward found himself more attracted to the Dominicans, whom he joined when he was 19. He has said that the Dominicans seemed to him warmer, and that their stress on the doctrine of God in philosophy and on social questions in theology struck a responsive chord.

Schillebeeckx did his novitiate and philosophical studies in Ghent, Belgium, after which he performed his compulsory military service. The next stage in his formation was theological studies at the Catholic University of Louvain, where he found himself dissatisfied with the neoscholastic approach then in favor. On the advice of a Dominican superior, he began reading the works of Karl Adam, a Catholic theologian teaching at Tubingen, Germany. Adam was trying to restate Catholic faith in non-scholastic terms, by returning to the Bible and the patristic tradition. From the Jesuit theologian Pierre Rouselot, as well as Adam, Schillebeeckx learned to stress experience—both the believer's experiential struggles with faith and the human experience of Jesus. The works of the Dominican Yves Congar and the Jesuit Karl Rahner also helped him escape the impasse of neo-scholasticism.

Schillebeeckx was ordained a priest in 1941. His next period of study took place in France, at the Sorbonne and Le Saulchoir, the French Dominican house of studies. His doctorate in theology came from Le Saulchoir, and the greatest influence on him in those years was M.D. Chenu, a Dominican who was deeply interested in ''the signs of the times'' that theology had to read if it were to communicate the relevance of faith. Chenu supported the French worker-priest movement (an effort to meet the laboring classes, who were disaffected from the Church, on their own ground), and Schillebeeckx imbibed a deep sympathy for this approach to priestly ministry. Church authorities in Rome condemned Chenu's views, but he carried on peacefully. Years later, when Schillebeeckx himself was suspect in Rome, he kept in mind the fortitude that Chenu had shown.

From his experience in France, Schillebeeckx was convinced that theology ought to reflect on the practice of faith. Unless theologians were in touch with people's actual experience, including their efforts to establish a just social order, they would not be effective. This conviction anticipated the Latin American liberation theologians of the 1970s and

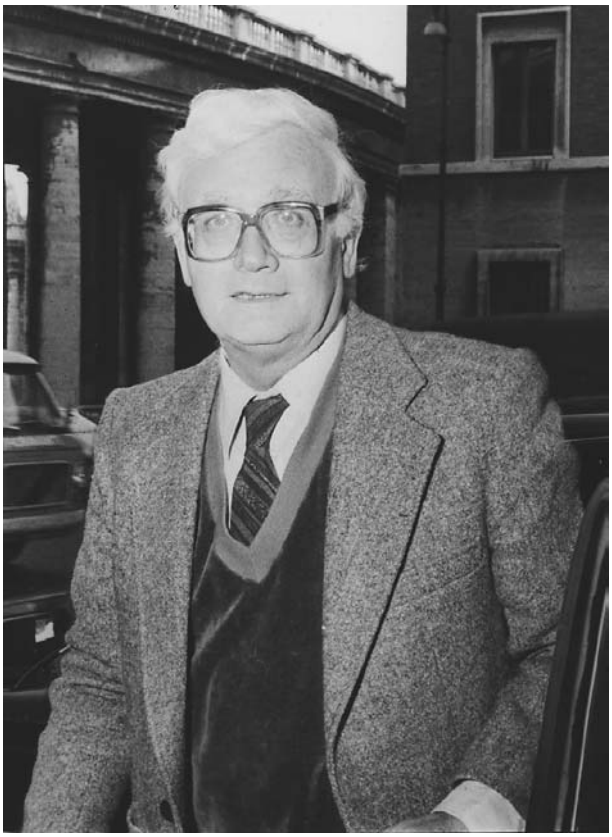

1980s, for whom Schillebeeckx later maintained great sympathy. Working with refugees one summer building houses, Schillebeeckx found that reflecting with students on this experience in the evenings brought a rich yield for theological investigation.

From 1943 Schillebeeckx was teaching theology at the Catholic University of Louvain. He was responsible for the entire curriculum of dogmatic theology (that which exposes the basic tenets of church doctrine), which was spread over a four-year cycle. Thus he was forced to consider the entire corpus of Catholic doctrine and think about the interrelations among the different tracts. His first publications, beginning in the early 1950s, dealt with sacramental theology. Translated into English as *Christ, The Sacrament of Encounter with God* (1962), his first book received a warm reception. Schillebeeckx was rethinking the sacraments in nonscholastic, personalist categories, searching for the presence of Christ in and through the signs of the sacramental ceremonies. His next book, on Mary, treated her in the context of Christology, rather than in the ecclesiastic context usually employed. The result was to humanize Mary, tying her to the humanity and work of Jesus. This focus, more limited than the previous tendency to associate Mary with the entire sweep of the history of salvation, was more congenial to Protestant theologians, who feared idolatrous overtones in Catholic devotion to Mary.

In addition to teaching dogmatic theology at Louvain, Schillebeeckx also gave spiritual direction to numerous students. His tendency in that work was to relax the previously rigid rules and support a training regime both permissive and progressive. This succeeded in reducing tensions between students and faculty, and it put into practice the positive, hopeful, humanistic theology that he was developing from his studies in the history of theology and the Bible. His goal was to be not so much a superior as a friendly, understanding, kindly older brother.

In 1957 Schillebeeckx was appointed to Nimegen University in Holland, where he wrote his most influential books. At first he was depressed by the conditions at Nimegen, which were considerably more constrictive than those at Louvain. But his work as a *peritus* (expert) before and during the Second Vatican Council (1962-1965) put him in contact with the leading bishops and theologians of the world-wide church and caught him up in the euphoria of an unprecedented effort to update the Church by bringing it into dialogue with the modern world. He gave numerous lectures to bishops, explaining recent advances in theology, and he contributed to the chapter on marriage and the family in the key conciliar document *Gaudium et Spes* (The Church in the Modern World). Reflecting years later, he found the achievement of the council to be ambiguous, because it brought some progress but by no means the radical reforms for which he had hoped. Popes Paul VI and John Paul II both put brakes on such reforms and clamped down on theologians who stressed freedom of conscience or democratic processes in the Church. Schillebeeckx found himself most sympathetic to the ''critical communities'' that arose in Europe after the council. These grass-roots churches sought to criticize church practice in view of its social and experiential impact, as well as its fidelity to tradition.

Schillebeeckx's greatest books, on Christology, appeared in Dutch in 1974 and 1977. Translated as *Jesus* (1979) and *Christ* (1980), they have set the standard for contemporary studies of Jesus. With great erudition, Schillebeeckx sought to retrieve the experience of both the man Jesus and the early Christian community that became convinced he was alive in their midst (through the resurrection). Together, these books were a *tour de force,* joining biblical scholarship with hermeneutical (interpretational) acumen and speculative power in a fresh synthesis. The two books brought Schillebeeckx under a cloud in Rome, because they do not use traditional language and do not make the formulas of the Council of Chalcedon (451), where the divinity and humanity of Jesus were defined classically, the template for all Christological reflection.

Schillebeeckx bore the attacks on his writings patiently, continuing to produce controversial studies in other areas. For example, his book on ministry (1980) argued for the ordination of women and against priestly celibacy. He also continued his leadership in Concilium, an international publishing venture designed to help theologians from all over the globe collaborate on important current issues.

Schillebeeckx retired from Nimegen in 1982, the same year in which he received the Erasmus Prize, one of Europe's most prestigious awards. He continued to study and write, remaining a quiet, soft-spoken advocate of a free, engaged, personalist Christian faith. He lived in a book-lined room at the Albertinum, a Dominican community residence in Nijmegan. The silver-haired theologian was in personality similar to his books; he spoke, sometimes opaquely, only to his peers and never tried to popularize. Dignified, reserved, soft-spoken, and somewhat nervous, he looked like the scholar he was. Schillebeeckx suffered from heart trouble. As for prayer, he said he has ''never found it difficult'' to ''speak to God'' as ''a man speaks to his friend.''

Further Reading

Schillebeeckx's major works are *Christ: The Sacrament of the Encounter with God, Jesus, Christ, Ministry,* and *The Church with a Human Face* (1985), an expanded version of *Ministry*. A good sampling of the major themes of his work are available in *The Schillebeeckx Reader,* edited by Robert Schreiter (1984). Schillebeeckx also published some of his sermons (*God Among Us,* 1986) and a short book *On Christian Faith*. The best introduction to his life and thought is his *God is New Each Moment* (1983), a series of interviews he gave to Dutch journalists. Also useful is John Bowden's *Edward Schillebeeckx* (1983). □

Johann Christoph Friedrich von Schiller

The German dramatist, poet, and historian Johann Christoph Friedrich von Schiller (1759-1805) ranks

as one of the greatest of German literary figures. He was a founder of modern German literature.

Friedrich von Schiller was born at Marbach, Württemberg, on Nov. 10, 1759. His father, Johann Kaspar Schiller, was an army captain in the service of Duke Karl Eugen of Württemberg. His mother, Elisabeth Dorothea, the daughter of a Marbach innkeeper, was a gentle and religious person. Schiller had four sisters, one older and three younger.

As a boy, Schiller, under the influence of Philipp Ulrich Moser, a parson, wanted to become a preacher. He attended the duke's military academy, the Karlsschule, near Stuttgart for two years. After the academy was moved to Stuttgart, Schiller endured five more years of harsh discipline there. He studied medicine because that was the domineering duke's will. In spite of frequent illnesses, fevers, stomach upsets, and headaches, he wrote his final dissertation on the interrelationship between man's spiritual and physical natures. At the same time he was writing his first play, *Die Räuber,* which was published in 1781. It ranks as one of the literary monuments of the German *Sturm und Drang* period.

Early Works

In December 1780 Schiller was appointed medical officer to a regiment stationed in Stuttgart at a pitiably low salary. A loan toward the publication of *Die Räuber* marked the beginning of a succession of agonizing debts that characterized Schiller's early career. In 1782 *Die Räuber* received its first stage performance, in Mannheim. It brought him both public acclaim and the wrath of the duke, who forbade him to write anything except medical treatises. That same year Schiller published the *Laura-Oden* in his *Anthologie auf das Jahr 1782*. The inspiration for these poems was a 30-year-old widow, Dorothea Vischer, who had three children. She had rented a simple ground-floor room to Schiller and another lieutenant.

Meantime, Schiller's conflict with the Duke of Württemberg forced him to flee Stuttgart in September 1782. A period of great deprivation and uncertainty followed until Schiller became dramatist at the Mannheim theater in September 1783. During this time he composed *Die Verschwörung des Fiesko zu Genua* (1783) and *Kabale und Liebe* (1784). He also began work on *Don Carlos, Infant von Spanien,* which appeared in 1785 and in its revised form in 1787.

In 1784 Schiller completed *Die Schaubühne als moralische Anstalt betrachtet,* which appeared in his *Rheinische Thalia,* a literary journal, in 1785. The second issue of *Thalia* contained Schiller's hymn *An die Freude,* which later inspired Ludwig van Beethoven to create his magnificent Ninth Symphony in D Minor. In the third issue of *Thalia* Schiller published part of *Don Carlos*. During this period Christian Gottfried Körner generously offered Schiller financial help and hospitality, becoming his patron and friend.

Don Carlos was important in Schiller's dramatic development not only for its use of a historical setting but also for its employment of blank verse. For the first time, too, Schiller accomplished the presentation of a perfectly drawn and perfectly convincing noblewoman. The character of Queen Elisabeth of Valois was to some extent based on that of Charlotte von Kalb, an intimate friend.

Schiller occupied himself for many years afterward with the themes he employed in this drama. In *Don Carlos* the conflict between love and the demands of the state was exalted into the idea of the dignity and freedom of man. The struggle against love is a struggle for a high goal, and it is not the love of Don Carlos for the Queen or his friendship for the Marquis of Posa that forms the crux of the play but the ideal of spiritual and national freedom.

In all of Schiller's earliest tragedies—*Die Räuber, Die Verschwörung des Fiesko,* and *Kabale und Liebe*—he presents either a great criminal, a great adventurer, or a great enthusiast. All of his characters speak in the grand style. Schiller captures the secret of great passion even in his earliest dramas. The robber chieftain Karl Moor of *Die Räuber* judges himself when he admits that two men like him would destroy the organic structure of the civilized world. Fiesko contemplates the idea that it is great to win a crown but that it is divine to be able to cast it off.

In 1787 Schiller paid a visit to his friend Frau von Kalb in Weimar, the residence of Johann Wolfgang von Goethe, who at that time was traveling in Italy. The two great German poets met the following year in the house of Frau von Lengefeld (later to be Schiller's mother-in-law) in Rudolstadt. They had met once before, in December 1779,

when Duke Karl August of Weimar and Goethe had come to the Karlsschule in Stuttgart to award the annual student prizes. Schiller had received three silver medals.

In 1788 Schiller's poems *Die Götter Griechenlands* and *Die Künstler* appeared, and that same year he published *Geschichte des Abfalls der vereinigten Niederlande,* a history of the revolt of the Netherlands against Spain. These works assured Schiller's fame and social position. Together with Goethe's support they gained him a professorship of history at the University of Jena in 1789. He held this position for 10 years. Schiller's inaugural, *Was heisst und zu welchem Ende studiert man Universalgeschichte,* caused a sensation. Afterward more than 500 students paid homage to the poet, but at later lectures the number of students in attendance dwindled considerably. Early in 1790 Schiller married Charlotte von Lengefeld, a gifted writer. In February 1803 he was created a nobleman.

Esthetic Theory

After 1790 Schiller became intensely interested in the philosophy and esthetics of Immanuel Kant. His *Geschichte des Dreissigjährigen Krieges,* a history of the Thirty Years War, appeared in 1791-1792. His studies in esthetics accompanied his historical researches. Schiller strove to capture the essence of ''freedom and art.'' He determined not to read the works of any modern writer for 2 years. In his poem *Die Götter Griechenlands* Schiller had looked upon Greece with the eyes of Johann Joachim Winckelmann, the classical archeologist and historian of ancient art. Under the influence of Winckelmann's conception of the ''schöne Antike,'' Schiller became convinced that only art can ennoble the barbarian and bring him culture. Art became, for Schiller, in the Platonic sense a basis of education. In 1795 he wrote in his *Über die aesthetische Erziehung des Menschen,* ''There is no other way to make the sensuous man rational and reasonable than by first making him esthetic.'' The iron necessity of man's daily existence degraded him, said Schiller, and utility became the idol of the masses. But by means of the esthetic form man can ''annihilate'' the material aspects of life and triumph over transient matter. Man thus becomes the creator of a pure and permanent world.

In his grandiose philosophic poem *Die Künstler,* Schiller venerated art as the ennobling power that can create a higher culture and disclose a world harmony. In the opening strophe of this work, man, standing on the threshold of a new century, is depicted as the master of nature. He is shown as free, enlightened, strong through laws, great in his gentleness, matured through time, proud, and manly. Art, said Schiller, teaches man how to overcome his desires. Art is the first step away from the bondage of the flesh into a realm where the nobility of the soul reigns. The artist frees form from material in the same manner that waves separate a reflection from its source. In nature the artist discovers the laws of beauty. For example, in a tree he perceives the form of a pillar, and in the crescent moon the artist becomes aware of the mystery of the universe. For Schiller reality was merely illusion; only in the higher, spiritual realm was truth to be found. Just as the stage had changed into a tribunal in his famous poem *Die Kraniche des Ibykus,* so to him true art changes into higher reality.

Schiller wrote his important essay in esthetics, *Über naive und sentimentalische Dichtung,* in 1795-1796. It forms the basis of modern poetry criticism. In it Schiller points out that the ''naive'' poet has an advantage over other poets in his powerful, sensitive, and inherent clarity, while the ''sentimentalische'' poet has an advantage in his power of moral enthusiasm. By now Schiller had reached an artistic maturity incompatible with moralizing. In his philosophical poem *Das Ideal und das Leben* (1795) the poet presents no clumsy didactic lesson. No mention of reward or recompense for the sufferer, or of moral striving after inner freedom, is made. The subject of this poem is purely the growth of a powerful personality beyond the confines of the self into a higher world.

Later Dramas

In 1798-1799 Schiller completed his great trilogy on Albrecht von Wallenstein, the condottiere of the Thirty Years War. These three plays—*Wallensteins Lager, Piccolomini,* and *Wallensteins Tod*—represent Schiller's most powerful tragedy. In them he comes nearest to the tragic grandeur of William Shakespeare and Heinrich von Kleist. The *Wallenstein* plays stress Schiller's view of man as a creative force, and they exhibit his concept of historical inevitability. Schiller ennobles Wallenstein as a great creative statesman who bows before inexorable fate. Wallenstein recognizes his guilt and acknowledges the justice of his end because he realizes that every evil deed brings with it its angel of revenge.

The famous literary friendship between Goethe and Schiller began in earnest in 1794. On July 20, 1794, after a meeting in Jena of a nature society of which both were honorary members, Goethe went to Schiller's house to continue a discussion on the interpretation of natural phenomena, the metamorphosis of plants, and the interrelationship or separation between idea and experience. Goethe believed he had ''observed with his own eyes'' tangible truths of nature that Schiller, however, called ''ideas.'' An important correspondence between the two poets followed. Schiller enjoyed the friendship of Goethe, with whom he began editing the literary journals *Horen* (1795-1797) and *Musenalmanach* (1796-1800). Goethe's residence in Weimar was a main reason for Schiller's move there, from Jena with his family, in 1799. During his Weimar years Schiller created many of his finest plays and poems.

Schiller wrote his most popular play, *Maria Stuart,* in 1800. He employed tragic irony as an artistic means in the memorable scene between the two queens in which Mary speaks daggers to Elizabeth but is hoist with her own petard. Mary remains a noble and tragic character right up to the scaffold. As with Elizabeth, the decisive factor in her fate lies in her personality and not in politics. Mary's death is subject not to ''poetic justice'' but to the justice of human conscience. By her death she atones for a previous guilt.

Schiller's next play, *Die Jungfrau von Orleans* (1801), is his poetically richest drama. Its theme is again guilt and redemption. Compared to *Maria Stuart,* it is loosely con-

structed, diffuse, and romantic not only in regard to the material itself but also in regard to the poetic character of the heroine. On the other hand, *Die Braut von Messina* (1803) is compact and stylized. Artistry dominates it at the cost of poetry. This play reflects Schiller's interest in classical antiquity. Its chorus has passages of lyrical and rhetorical magnificence.

In the preface to the first edition of this play, Schiller explained his views on the function of the chorus. The chorus, he wrote, should not be an accompaniment to the drama as in some ancient plays. Rather it should bring out the poetry of the play, thereby converting the modern world into a poetic one. The chorus should express the depth of mankind, and it should be a judging and clarifying witness of the actions in that it reflects them and endows them with spiritual power.

Schiller revealed his technical mastery at its most supreme in *Wilhelm Tell* (1804). Although this play is stylized, its artistry is less obvious than that of *Die Braut von Messina*. Schiller created the character of Wilhelm Tell as a manly hero without making him into a leader. When Gessler, the governor, brutally interferes with life and nature, the Swiss, and with them Wilhelm Tell, fight for family and freedom. In this play Schiller for once placed history and hero in favorable conjunction.

In the fragmentary drama *Demetrius,* Schiller unfolds a mysterious fate, revealing through his analytical dramatic technique a past crime more terrible to contemplate than any dread of the future. Whereas Oedipus in the hands of Sophocles subjects himself to divine command, Schiller's Demetrius defies his fate in order to perish.

Schiller's final tragedies are concerned with man's profoundest experience, the assertion and attainment of free will despite bodily claims or passion. After months of intermittent illness, Schiller died in Weimar on May 9, 1805.

Further Reading

An early biography of Schiller is Thomas Carlyle, *The Life of Friedrich Schiller* (1825; 2d ed. 1845). Of the many critical biographies see William Witte, *Schiller* (1949) and *Schiller and Burns* (1959). Other useful studies include Henry B. Garland's three works, *Schiller* (1949), *Schiller Revisited* (1959), and *Schiller: The Dramatic Writer* (1969); Ernst L. Stahl, *Friedrich Schiller's Drama: Theory and Practice* (1954); William F. Mainland, *Schiller and the Changing Past* (1957); and the essay on Schiller in Thomas Mann, *Last Essays* (trans. 1959). Other useful studies are Stanley S. Kerry, *Schiller's Writings on Aesthetics* (1961); Elizabeth M. Wilkinson and L. A. Willoughby, eds., *Schiller: On the Aesthetic Education of Man, in a Series of Letters* (trans. 1967), which has an extensive introduction about Schiller along with some of his works; and John Martin Ellis, *Schiller's Kalliasbriefe and the Study of His Aesthetic Theory* (1969). For a discussion of *Sturm and Drang* and Weimar classicism see the relevant chapters in Ernst L. Stahl and W. E. Yuill, *Introductions to German Literature,* vol. 3: *German Literature of the 18th and 19th Centuries,* edited by August Closs (1970). □

Solomon Schindler

Solomon Schindler (1842-1915), German-American rabbi and social theorist, contributed to the reform movement in Judaism and to the religious socialism of his era.

Solomon Schindler was born in Neisse, Germany, on April 24, 1842, the son of a rabbi. Although he was prepared for the rabbinate, his liberal religious tendencies caused him to enter the Royal Teachers' Seminary at Büren, from which he graduated in 1870. He had married Henrietta Schutz. His unusual conduct and ideas closed certain opportunities, and his openly antipatriotic stand during the Franco-Prussian War made it desirable for him to leave the country.

Schindler and his family arrived in America without resources. Reluctantly, because of financial need, he accepted a post as rabbi in Hoboken, N. J. In 1874 he became reader, teacher, and preacher of a temple in Boston. He proceeded to transform this temple into the Jewish church of his dreams, dispensing with many orthodox rituals and Americanizing the institution in every way possible. Although this lost him some of his congregation, he gained many more. In 1885 a new temple was dedicated with such liberal Protestant ministers as Phillips Brooks and Edward Everett Hale attending.

Schindler expanded his social concerns in ways that made him popular among Bostonians of various religions. He was a friend of the Catholic editor and poet John Boyle O'Reilly. His sermons collected as *Messianic Expectations and Modern Judaism* (1885)—critical of what he deemed outmoded and unwarranted illusions—were circulated by the *Boston Globe*. His hope for the world was social reform, particularly as expounded by Edward Bellamy in his novel *Looking Backward,* which Schindler translated into German. Schindler also wrote a sequel, *Young West* (1894).

Schindler's approach to religion and social reform brought him local popularity, so that from 1888 to 1894 he was elected to the Boston School Board by all factions. Nevertheless he lost his appeal for his congregation, which sought a native pastor and dismissed Schindler in 1893. He went on to found the pioneer Federation of Jewish Charities of Boston and was its superintendent until 1899. Thereafter until his retirement in 1909, he headed the Leopold Morse Home for Infirm Hebrews at Mattapan, Mass. Schindler in later years offered a sermon, ''Mistakes I Have Made,'' which modified the sweeping nature of his criticism of traditional Judaism. He died on May 5, 1915.

Further Reading

Schindler's reputation has been lost in the uncertain currents of the Christian Socialism of his time. The one treatment of him in modern times, an incomplete analysis, is in Arthur Mann, *Yankee Reformers in the Urban Age* (1954). See also B. O. Flower, *Progressive Men, Women and Movements of the Past Twenty-five Years* (1914), and Arthur E. Morgan, *Edward Bellamy* (1944). David Philipson, *The Reform Movement in*

Judaism (1907; new and rev. ed. 1931), does not include Schindler but develops some of the principles that influenced his thought. □

Karl Friedrich Schinkel

The German architect, painter, and designer Karl Friedrich Schinkel (1781-1841) was one of the most important and influential architects of his time. He was equally at home with the medieval and the classical tradition.

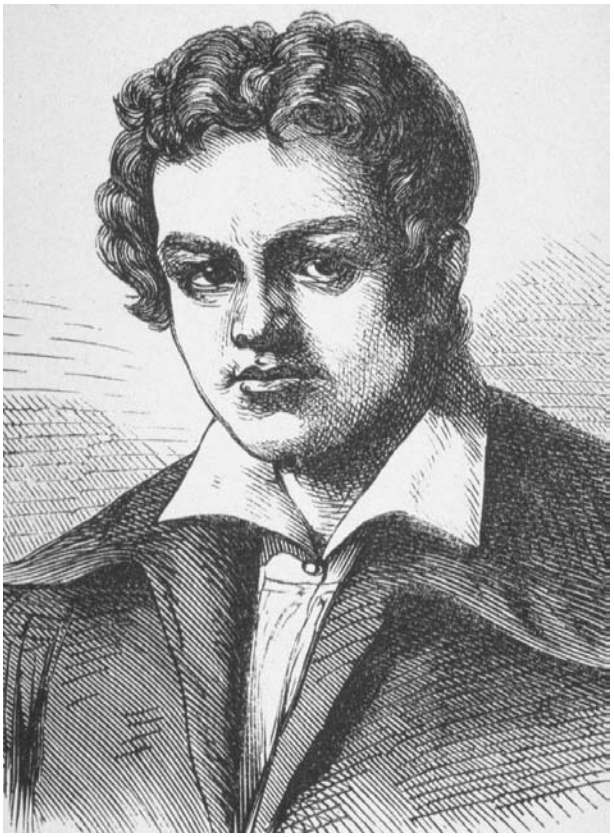

Karl Friedrich Schinkel was born on March 13, 1781, in Neuruppin west of Berlin; the family moved to the Prussian capital in 1794. Inspired by Friedrich Gilly's 1796 project for a monument to Frederick II (Frederick the Great), Schinkel turned to architecture and studied with Gilly (1798-1800). Schinkel traveled in Italy and France (1803-1804). He became a painter of romantic landscapes and panoramas (*Medieval City by the Water,* 1813) and stage sets (*Magic Flute,* 1815). In 1813 he designed the Iron Cross, Germany's highest military award. In 1815 Frederick William III appointed him Prussian state architect.

Although Schinkel designed important buildings for cities other than Berlin, such as the church of St. Nicholas in Potsdam (1826-1837) and the Guard House in Dresden (1833), his major works were erected in the capital. In fact, he reshaped the monumental center of the city, and before its destruction during WWII it was said that he who knew Berlin knew Schinkel. His first building was the Royal Guard House (Neue Wacht-Gebäude) on the Unter den Linden (1816). A stone block with Doric portico, it established Schinkel as a master of Neo-Greek forms.

The reshaping of the Lustgarten (now Marx-Engels-Platz), a square at the eastern end of the Unter den Linden in front of the Royal Palace (now demolished), occupied the architect's attention during the 1820s. He remodeled the Cathedral to the east, but his major work was a new museum (now the Altes Museum) opposite the palace (designed 1822; finished 1830). A low block with a central rotunda for sculpture flanked by courts and surrounded by galleries for paintings, the museum closed the north side of the square with a majestic row of 18 Ionic columns framed by a podium below, entablature above, and pilasters to either side. The museum was Schinkel's masterpiece, one of the principal monuments of European neoclassicism and a continuing source of inspiration for classically oriented architects of the 20th century, such as Ludwig Mies van der Rohe and Philip Johnson.

Schinkel's other notable buildings in Berlin show the variety of his work. The Theater (Schauspielhaus) on the Gendarmenmarkt (1818; gutted 1945) sat on a podium with its Ionic portico contrasting with the low, flat, pilastered wings. The whole was capped by sculpture-enriched pediments. It was meant to form a unit with the porticoed and domed French and German churches that flank it. The monument to Napoleon's defeat that still crowns the Kreuzberg is a cast-iron Gothic pinnacle designed in 1818 (finished 1821; site later altered). For the Friedrich Werder Church near the Lustgarten, Schinkel submitted alternative designs, one classical and one medieval; the existing church (finished 1831) is Neo-Gothic.

The School of Architecture (Bauakademie) on the Spree River near the Lustgarten (1831-1835; destroyed) was characteristic of Schinkel's later work. A simple redbrick block enriched on the exterior by shallow pilasters and restrained decoration, it was a direct statement of structure and enclosure without overt historical details. Schinkel was appointed professor of architecture at the academy in 1820, and through his students his influence continued long after his death. He died in Berlin on Oct. 9, 1841.

Further Reading

The basic works on Schinkel are in German. A brief discussion of Schinkel's buildings in the context of the architecture of the early 19th century is in Henry-Russell Hitchcock, *Architecture: Nineteenth and Twentieth Centuries* (1958). Schinkel as city planner of Berlin is discussed in Hermann G. Pundt, *Schinkel's Berlin: A Study in Environmental Planning* (1972). □

Phyllis Schlafly

Phyllis Schlafly (born 1924) was an American conservative political activist and author, noted for her vocal and well-organized opposition to the Equal Rights Amendment.

Phyllis Stewart was born August 15, 1924, in St. Louis, Missouri. She received a mainly Catholic education but transferred from a Catholic college to Washington University in St. Louis in 1942. While there she had a World War II defense job in an arms plant test-firing ammunition. After her graduation in 1944 she went on to Radcliffe, where she received an M.A. in government in 1945. She worked for a year in Washington, D.C., for the American Enterprise Association (now Institute). In 1946 she returned to St. Louis, where she became a research director for two banks and worked in a campaign to return a conservative congressman to office. In 1949 she married Fred Schlafly, a wealthy lawyer from Alton, Illinois, a devout Catholic, and an ultraconservative anti-Communist. The Schlaflys raised six children, four boys and two girls. Phyllis Schlafly received her law degree in 1978 from Washington University.

Political Action

In 1952, during the Korean War, Schlafly made her first unsuccessful run for Congress from the 24th Illinois District in a right-wing conservative, Cold War, and anti-Communist issues campaign against big government and the conduct of the war. Throughout the 1950s she made statewide speeches as a state officer and national defense chairman of the Daughters of the American Revolution. Schlafly self-published two bibliographical pamphlets, *A Reading List for Americans* (1954) and *Inside the Communist Conspiracy* (1959). She wrote and spoke for the Cardinal Mindszenty Foundation, co-founded by her sister and a missionary priest and, in 1971, co-authored *Mindszenty the Man* with the anti-Communist Hungarian prelate's secretary. She was president of the Illinois Federation of Republican Women from 1956 to 1964. In 1963 she was chosen Woman of Achievement by the St. Louis *Globe-Democrat*. A delegate to Republican national conventions beginning in 1956, she went to the 1964 convention pledged to the conservative Senator Barry Goldwater.

In 1964 Schlafly published *A Choice Not an Echo,* a paperback history of Republican national conventions that told how the ''kingmakers''—the party's eastern, internationalist wing—had cheated the ''grass roots'' of their choices. It championed Goldwater, and its three million copies were in part responsible for his winning the Republican presidential nomination. His landslide loss in the election to incumbent President Lyndon B. Johnson intensified a conservative-moderate power struggle that was developing within Republican ranks. In 1967 Schlafly lost a bitter fight for the presidency of the National Federation of Republican Women; founded the *Phyllis Schlafly Report,* a monthly newsletter for her growing corps of ultraconservative women supporters; and published *Safe—Not Sorry,* with comments on urban Black ghetto riots and other topics.

In 1970, during the unpopular Vietnam War and in a tense climate generated by the riots, she again ran unsuccessfully for Congress in Illinois, waging a militant law-and-order, Cold War issues campaign. She charged that federal bureaucrats had created a permanently impoverished welfare class and that civil rights and New Left groups ''saturated by Communists'' and federal poverty workers (among others) had organized the riots. She opposed the war as a no-win Soviet trap to divert U.S. resources from a strong defense.

Between 1964 and 1976 she wrote five books on national defense with retired Rear Admiral Chester Ward: *The Gravediggers* (1964); *Strike from Space* (1965); *The Betrayers* (1968); *Kissinger on the Couch* (1975); and *Ambush at Vladivostok* (1976). The books charged that an elite group of men—the ''gravediggers''—chief among them Robert S. McNamara, secretary of defense (1961-1968), and Henry A. Kissinger, secretary of state (1973-1976), had undermined American defenses during the 1960s and 1970s by negotiating U.S.-Soviet weapons agreements and détente and by scrapping U.S. weapons systems. The personal attack style of the books and their idiosyncratic conservative content offended liberals, moderates, and some conservatives—even the far-right John Birch Society.

The Equal Rights Amendment

During the 1970s Schlafly almost single-handedly prevented ratification of the Equal Rights Amendment (ERA), a proposed constitutional amendment guaranteeing equality of rights for women. In 1972 the amendment passed Congress, and 30 of the 38 state legislatures needed for ratification passed it. Schlafly opposed it for allegedly striking at traditionalist family and religious values (opening the door to legalization of homosexual marriage, abortion, and conscription of women), for tampering with financial support and protective labor laws for women, and for transferring state power to the federal government.

Throughout the 1970s she barnstormed the country with her supporters, lobbied state legislatures, and debated feminist leaders. Schlafly founded the Eagle Forum, a national organization of volunteers to champion conservative causes, in 1976. *The Positive Woman,* in which she compared a traditional wife and homemaker, pro-family and pro-defense ideal, to feminist ideals and values, was published in 1978. Her style and content again offended readers across the political spectrum, but some commentators acknowledged a strong vein of common sense in her arguments, and the women's movement became less insensitive to her constituency and changed some of its tactics. The ratification period for the amendment expired in June 1982.

After the ERA

Schlafly was awarded seven medals by Freedoms Foundation (1970) and in 1975 received the Brotherhood Award of the National Conference of Christians and Jews. In the 1980s she continued to lobby for ultraconservative and traditionalist causes—e.g., for school prayer and against equal pay for women for comparable work. For three decades she was a populist who spoke effectively to and for the resentments of her constituency and a salient precursor of a 1980s resurgence of conservatism. Her opponents found her to be an incredibly fierce and capable fighter for her views.

By the mid-1990s, the author of 16 wide-ranging books focused her considerable energies on Eagle Forum campaigns, a syndicated column appearing in 100 newspapers, a daily radio show on 270 stations, and a radio talk show on education broadcast weekly on 50 stations. She remained a spokeswoman for conservative causes, speaking around the country and presenting her views on day care, comparable worth, and the Family Medical Leave Act to the U.S. Congress. She weathered attempts to discredit her family-values message, most notably when the news media took great glee reporting in 1992 that her son was a homosexual. She was voted Illinois Mother of the Year that same year.

Further Reading

The only biography as of the mid-1990s of Schlafly was Carol Felsenthal's fair and thought-provoking *The Sweetheart of the Silent Majority* (1981). Other articles appeared in *Rolling Stone* (November 26, 1981); *Ms.* (January and September 1982); *Newsweek* (February 28, 1983 and September 28, 1992); and *National Review* (October 19, 1992). Articles by Schlafly appeared in *The Humanist* (May/June 1986); and *The Congressional Digest* (May and November 1988) as well as in dozens of other publications. An Internet site maintained by the Eagle Forum offers a large selection of Schlafly's writings. □

Friedrich von Schlegel

The critic and author Friedrich von Schlegel (1772-1829) was one of the chief founders of the German romantic movement. He is best known for his writings in literary theory and cultural history.

Friedrich von Schlegel was born in Hanover on March 10, 1772. He studied philosophy and literature at Göttingen University and later at Leipzig. Between 1794 and 1796 he lived in Dresden, later moving to Jena, making acquaintances in the literary circles of both cities. In Jena, Schlegel was especially influenced by the philosophy of Johann Gottlieb Fichte, whose teachings he later applied to literary theory.

In 1797 Schlegel moved to Berlin, where he associated with such romantic writers as Ludwig Tieck. In 1798 Schlegel published two essays, *Vom Studium der griechischen Poesie* (On the Study of Greek Poetry) and *Geschichte der Poesie der Griechen und Römer* (History of the Poetry of the Greeks and Romans), in which he expounded the thesis that the Greeks had achieved perfect harmony in their civilization and art. With other members of the romantic movement he edited the literary quarterly *Athenaeum* (1798-1800). In its pages he developed his literary theories—he considered romantic poetry to be a ''progressively universal poetry,'' expanding its subject matter to include all aspects of life. An example of such ''poetry'' was Schlegel's experimental novel, *Lucinde* (1799), in which he analyzed the psychological details of his relationship with Dorothea Veit, the daughter of the Jewish intellectual Moses Mendelssohn. Friedrich and Dorothea were married in 1804.

After teaching briefly at the University of Jena, Schlegel moved to Paris in 1802, where he studied Oriental literature and culture. In 1808 he went to Cologne, converted to Roman Catholicism, and published a study of Indian culture, *Über die Sprache und Weisheit der Indier* (On the Language and Wisdom of the Indians).

Although Schlegel had previously taught absolute freedom in thought and action and preached free love in his novel, in later years he tended toward increasing intellectual and political conservatism. He became affiliated with the Austrian government, at that time a reactionary force in European politics. In 1809 he became court secretary in Vienna, although he continued his literary activities. Between 1810 and 1812 he gave lectures in Vienna on medieval poets as forerunners of romanticism, and he perfected his philosophy of history, which viewed national cultures as organic developments. Among his translated lectures are

The Philosophy of History, The Philosophy of Life and the Philosophy of Language, and *The History of Literature.*

In 1815 Schlegel assisted the Austrian delegation at the Congress of Vienna. In his later years he served as editor of the conservative journal *Concordia*. He died in Dresden on Jan. 12, 1829.

Further Reading

The best extensive treatment of Schlegel, especially his theoretical writings, is in Oskar Walzel, *German Romanticism* (1932). Walzel demonstrates Schlegel's central importance as a romantic theorist. More general discussions of Schlegel's life and work are in Walter Silz, *Early German Romanticism* (1929), and Ralph Tymms, *German Romantic Literature* (1955).

Additional Sources

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Friedrich Ernst Daniel Schleiermacher

The German theologian and philosopher Friedrich Ernst Daniel Schleiermacher (1768-1834) held that man's consciousness of being springs from the presence of God within him. He believed that all morality is an attempt to unite man's physical nature with his mind.

Born on Nov. 21, 1768, Friedrich Schleiermacher was educated at Moravian Church schools and destined to be a pastor. Doubting religion, he studied at the University of Halle, becoming absorbed first in Kantian philosophy and then in Plato, Baruch Spinoza, and Johann Gottlieb Fichte. He became one of the early Berlin romantics and associated particularly with Friedrich von Schlegel. In 1799 he published his famous *Reden über die Religion,* in which he claimed that religion was separate and apart from morality and knowledge. His *Monologen* (1800) outlined his ethical system. His *Grundlinien einer Kritik der bisherigen Sittenlehre* (1803) was a philosophical work, and his *Die Weihnachtsfeier* (1806) outlined his views on Jesus. He was pastor at Stolp from 1802 to 1804 and then became a professor at Halle until 1809, when he moved to Berlin, where he remained until his death on Feb. 12, 1834.

Schleiermacher was the most influential thinker of 19th-century Protestantism. In philosophy, however, he was overshadowed by G. W. F. Hegel. Schleiermacher was an idealist, holding that human knowledge was at best a mere approximation to reality and that man arrives at this knowledge by a conflict (the *Dialektik*). All German idealism was somehow saddled with the a priori conviction that reality was either very difficult to reach or totally unreachable in

itself. Schleiermacher labored with this a priori in his attempt to establish his religious beliefs on a solid foundation. In this he was a child of the Enlightenment and a victim of the romantic illusion that in the final analysis it was only the ego or the individual who counted. This illusion cohered with his Protestant persuasion that the individual conscience was the ultimate criterion of what was correct in belief and good in morality.

Religion, Schleiermacher held, results from the feeling man has that he is absolutely dependent. He derived the structure of his theology from this basic notion. He considered Christianity to be the highest stage of the monotheistic urge in man. To Christ, Schleiermacher assigned a role of mediator, thereby leaving great doubts as to the divinity of Jesus and his identity with God. He reinterpreted the traditional Christian doctrines of sin, justification, Christology, Last Judgment, hell, and heaven.

Schleiermacher foreshadowed the later religious thought of the 19th and early 20th centuries. His doctrine concerning the rise of natural and supernatural religions is a foretaste of the later evolutionary theories. His attempt to bridge rationalism and supernaturalism invoked the theories and the principles which animated Ethical Culture movements of the 20th century.

Further Reading

Terence N. Tice, *Schleiermacher Bibliography* (1966), is highly recommended as an extensive guide to the literature by and about Schleiermacher. Aspects of his life and thought are discussed in Richard B. Brandt, *Philosophy of Schleiermacher* (1941), and Jerry F. Dawson, *Friedrich Schleiermacher: The Evolution of a Nationalist* (1966).

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Oskar Schlemmer

Oskar Schlemmer (1888-1943) was a German painter, sculptor, and stage designer. His single subject was the human figure, which he reduced to puppet-like, two-dimensional shapes that were expressive of the human body as a perfect system of proportions and functions analogous to the machine age.

Oskar Schlemmer was born on September 4, 1888, in Stuttgart to Carl Leonhard Schlemmer and his wife Mina Neuhaus. The youngest of six children, Schlemmer learned at an early age to provide for himself following the untimely death of both his parents around 1900. As early as 1903 the young Schlemmer was completely independent and supporting himself as an apprentice in an inlay workshop.

In 1906 Schlemmer enrolled at the Stuttgart Academy, where he studied under Landenberger until he left for Berlin to work independently in 1910. While in Berlin Schlemmer painted his first important pictures—some landscapes and two rare self-portraits. These early pictures anticipate Schlemmer's life-long search for the geometric order and structure that characterize his later figurative work. It is also during this period that he first became interested in dance and the theater.

By 1912 Schlemmer was back in Stuttgart, studying under the artist Adolf Hoelzel. He remained there until World War I found him fighting on the western front in 1914. After being wounded twice Schlemmer was appointed to a military cartography unit in Colmar, where he resided until the end of the war. In 1918 he was, once again, back in Stuttgart working under Hoelzel.

The following year Schlemmer turned, for the first time, to the art of sculpture. The relief sculpture entitled *Figure of a Youth in Components* (1919) typifies his approach to the human form, a subject from which he rarely strayed. Schlemmer depicted the profile of a male youth reduced to basic geometric shapes abstracted from nature to reveal the figure's basic structure. Thus he illustrated not a specific figure within a time-defined realm but, instead, a figure that embodies the idea of man and his never changing structure.

The 1920s were Schlemmer's most productive years. After his marriage to Helena Tutein in 1920 he accepted the post of master of form at Walter Gropius' Bauhaus in Weimar. At the Bauhaus Schlemmer was first appointed as a master of the mural painting and sculpture workshops before heading the theater workshop in 1923. Schlemmer's interest in the theater was essentially in the ballet. His *Triadic Ballet,* first performed in Stuttgart in 1922, was a great success at the Bauhaus in 1923. With music composed by Paul Hindemith, Schlemmer used three dancers dressed in puppet-like costumes before various backdrops. The ballet was choreographed to reveal the figures' relationships to each other as well as to the space around them. Schlemmer saw the puppet as an idealization of the human form, a form that was able to move with perfect machine-like grace once it was liberated from the earthbound realm by the puppetmaster. Thus Schlemmer created a human form that was at once timeless in the perfection of its parts and contemporary in its mechanical movement.

Schlemmer's paintings from this period reflect the spatial concerns evident in his theatrical productions. The *Dancer,* painted in 1923, shows a single puppet-like figure frozen in step. Unlike the earlier *Figure of a Youth* Schlemmer set this figure within a vague stage setting where the figure interacts with the surrounding space. In other pictures from this period Schlemmer often included several figures in the same composition.

The conservative political climate of the Weimar Republic in the 1920s forced the Bauhaus to move to Dessau in 1925. Schlemmer accepted the offer to head the experimental theater workshop in Dessau. He remained there until 1929, when he took a teaching post at the Breslau

Academy. While at Breslau, Schlemmer resumed work on the mural commission he received in 1928 for the Fountain Hall of the Folkwang Museum in Essen and designed stage sets for an opera and ballet by Igor Stravinsky.

The 1930s were difficult years for Schlemmer and his family. In 1933 he was dismissed from his teaching position at Breslau by the Nazis, who considered his art degenerate. The Schlemmers then moved to Eichberg near the Swiss border. Unable to show or sell his work, Schlemmer's painting took on a decidedly mystical tone. The former balance that Schlemmer achieved between the rounded conical forms of his figures and their placement on a two-dimensional surface gave way to very flat, almost transparent, figures bathed in a mystical light. In 1937 Schlemmer moved to Sehringen before his pictures were displayed at the National Socialist exhibition of ''Degenerate Art.''

Schlemmer's last years were spent working at a paint factory owned by Kurt Herbert in Wuppertal. The factory offered Schlemmer the opportunity to paint without the fear of persecution. His last series, the so called ''Window Pictures,'' were very small pictures painted while looking out the window of his house and observing neighbors engaged in their domestic tasks.

During the summer of 1942 Schlemmer fell ill. After clinical treatments at numerous hospitals Oskar Schlemmer died in Baden-Baden in April 1943.

Further Reading

Museum catalogues provide the fundamental information on Schlemmer's art. His letters and diaries are available in English translation edited by his wife: Tut Schlemmer, *The Letters and Diaries of Oskar Schlemmer* (1972). Useful background material may be found in H. H. Arnason, *History of Modern Art* (1968) and in Frank Whitford, *Bauhaus* (1984). □

Arthur Meier Schlesinger

The American historian Arthur Meier Schlesinger (1888-1965) was one of the pioneers in the study of the social aspects of American history.

Arthur M. Schlesinger was born in Xenia, Ohio, on Feb. 27, 1888, the son of a first-generation immigrant. Schlesinger graduated in 1910 from Ohio State University. As a graduate student at Columbia, he was influenced by Herbert Levi Osgood, James Harvey Robinson, and Charles A. Beard. His dissertation, finished in 1917, was *The Colonial Merchants and the American Revolution* (1918), which Sir Denis Brogan called ''perhaps the most remarkable Ph.D. dissertation in modern American historiography.'' Schlesinger had used Osgood's methods and Beard's insights.

While finishing his dissertation, Schlesinger taught at Ohio State, beginning in 1912. He became a full professor in 1917, the same year he received his doctorate. During his stay at Ohio State, he married Elizabeth Bancroft. In 1919 he moved to the State University of Iowa as chairman of the history department. In 1922 he inaugurated a course entitled ''Social and Cultural History of the United States,'' the first of its kind in the country. His *New Viewpoints in American History* (1922) presents his ideas on the craft and content of history. He joined Harvard in 1924 as a visiting professor of history and became Francis Lee Higginson professor of history in 1939. He was a charter member of the Social Science Research Council, an organization he later chaired (1930-1933).

The first four volumes of *A History of American Life,* under the joint editorship of Schlesinger and Dixon Ryan Fox, appeared in 1927. Schlesinger's own contribution was volume 10, *The Rise of the City, 1878-1898* (1933), an outstanding pioneer effort in social and urban history. The 13-volume series was completed in 1948 and was an original attempt to portray the everyday life of ordinary people, touching on health, public welfare, and recreation. Schlesinger also wrote college texts during this period. His interest in immigration led him to finish two books by Marcus Lee Hansen: *The Atlantic Migration, 1607-1860* (1940), which won a Pulitzer Prize, and *The Immigrant in American History* (1940). His presidential address to the American Historical Association in 1942, reprinted in his *Paths to the Present* (1949), again called attention to the study of American character.

Schlesinger retired from Harvard in 1953. He died on Oct. 30, 1965. His son, Arthur M. Schlesinger, Jr., became famous as a historian and also as part of President John F. Kennedy's intellectual group.

Further Reading

The best account of Schlesinger's professional life is his autobiography, *In Retrospect: The History of a Historian* (1963). His ideas are set forth in his *New Viewpoints in American History* (1922) and *Paths to the Present* (1949; rev. ed. 1964), as well as in John Higham, Leonard Kreiger, and Felix Gilbert, *History* (1965).

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Arthur Meier Schlesinger Jr.

Arthur Meier Schlesinger, Jr. (born 1917) was an outstanding historian of the United States and an influential activist in the Democratic Party. What was unique was the extent to which he brought his scholarship to bear upon his partisan politics.

Arthur M. Schlesinger, Jr. was born in 1917 with the name Arthur Bancroft Schlesinger, later changed by dropping his mother's maiden name and taking his father's full name. This emulation was one of many in the most famous father-son combination in the history of American historians, for Schlesinger Jr. was raised in the home of one of the leading historians of the 1920s and 1930s. Arthur Schlesinger, Sr. taught one of the first college courses in American social and cultural history (in the early 1920s), pioneered in the scholarship of social history, and, as a professor at Harvard between the two world wars, directed the graduate work of several students who became distinguished social and intellectual historians.

Precocious Arthur Jr. graduated from Harvard College *summa cum laude* at age 20 and published his honor's thesis one year later, *Orestes A. Brownson: A Pilgrim's Progress* (1939). He spent a year studying in England, but did not pursue further formal academic training. Membership in the Society of Fellows at Harvard allowed him to do the research for *The Age of Jackson,* published when he was only 27 in 1945. (After 1942 Schlesinger Jr. had been involved in the World War II effort in Washington, D.C. and overseas.) The Pulitzer Prize was awarded *The Age of Jackson,* and Schlesinger Jr. was appointed to the Harvard history department, where his father was still a professor.

Schlesinger Jr. moved his scholarly focus from the pre-Civil War period to that of the New Deal while he was a Harvard professor. Teaching American intellectual history from the colonies to the present, he concentrated his research upon the *Age of Roosevelt* and published the first three volumes covering the years to 1936: *The Crisis of the Old Order* (1957); *The Coming of the New Deal* (1958); and *The Politics of Upheaval* (1960). In the mid-1980s he resumed work on his multi-volume history of the New Deal.

If Schlesinger Jr. had only published these historical works he would be known to the educated public as well as to historians, for all of his books are well written and widely read. But it was his political involvements and the relation of his writing to these involvements which made Schlesinger a public figure of unusual interest.

He became the Albert Schweitzer Professor of Humanities at the City University of New York in 1966 and president of the American Institute of Arts and Letters in 1981.

Actively Supported Stevenson

Though Schlesinger Sr. (1888-1965) was a liberal, a Democrat throughout the 1920s, and a supporter of the New Deal, his scholarship did not visibly manifest his political views and his partisan political activity was slight. Schlesinger Jr. was more active personally in partisan politics, and his scholarship seemed to cast votes. *The Age of Jackson,* written during FDR's fourth term, argued that the pre-Civil War reform era was one of a series of alternating liberal cycles which followed conservative periods, each of which failed to address the nation's political, economic, and social problems. Schlesinger attempted to demonstrate that Jacksonian democracy was a conscious social movement emanating mainly from ''have-nots'' in the eastern and southern parts of the country. The alleged class conscious eastern radicalism and the regional alignment suggested, of course, links with the New Deal, and it was said that *The Age of Jackson* ''voted'' for Roosevelt, as well as Jackson.

In 1949 Schlesinger Jr. published *The Vital Center: The Politics of Freedom,* a history of American social thought organized around the political issues of the post-World War II years. *The Vital Center* voted retrospectively for Truman in the election of 1948, both in terms of domestic New Deal programs and in the formulation of opposition to totalitarianism, whether of fascism on the right or communism on the left. Written for the moment, *The Vital Center* remains a remarkably enduring testament for the mainstream of the Democratic Party almost 40 years after it was published.

An active supporter of Adlai Stevenson in his unsuccessful bids for the presidency in 1952 and 1956, Schlesinger Jr. switched his speech-writing to John Kennedy for the election of 1960. *Kennedy or Nixon: Does it Make Any Difference* (1960) made his case for JFK. After serving in the White House as a special assistant to Kennedy and resigning his Harvard faculty position, Schlesinger wrote *A Thousand Days: John F. Kennedy in the White House* (1965), for which he was again awarded a Pulitzer Prize.

His political visibility obscured the fact that Schlesinger Jr. remained an acute scholarly commentator in book reviews on the monographic works of other historians in American intellectual, political, and social history. In addition, he served as editor of the *History of American Presidential Elections* (4 volumes, 1971) and in 1986 wrote 14 stylish essays describing *The Cycles of American History*.

Old Ideals Recycled

Following Bill Clinton's proclamation of a new covenant in his 1992 presidential acceptance speech, Schlesinger asserted that a new era had begun. He based his assertion on the cycles of American history theory put forth by his father. The elder Schlesinger predicted in 1939 that the New Deal would run out of steam in the mid-1940s. It would give way to a conservative tide, he predicted, which in turn would yield a new liberal epoch starting in 1962. The next conservative phase would begin around 1978.

On the strength of this record, it was logical to predict, as the younger Schlesinger did in 1986, that at some point, shortly before or after the year 1990, there should come a sharp change in the national mood and direction. The reason each phase recurred at roughly 30-year intervals, Schlesinger asserted, was because generational change was the cycle's mainspring. But because each generation kept faith with its youthful dreams, Schlesinger argued, the forward momentum was guaranteed.

During the 1990s, Schlesinger was among an increasing number of writers, analysts and political observers who recognized that all was not well with multiculturalism and politically correct trends.

Further Reading

The best essay on Arthur Schlesinger, Jr. as a historian was by Marcus Cunliffe, ''Arthur M. Schlesinger, Jr.,'' in *Pastmasters: Some Essays on American Historians,* edited by Marcus Cunliffe and Robin Winks (1969). For an interesting analysis by Schlesinger Jr. of perhaps the most influential historian of his own age in his own field of scholarship see Schlesinger Jr., ''Richard Hofstadter,'' in *Pastmasters*. For background on the historical profession in the United States during Schlesinger Jr.'s lifetime, see John Higham, *History* (1965), chapters I-III. Schlesinger has been featured on the A&E Biography television program; a brief biography can be accessed at the Website www.biography.com (July 1997). He has authored more than a dozen books. □

James Rodney Schlesinger

James Rodney Schlesinger (born 1929) was an intelligent and strong-minded conservative whose professorial expertise led to a controversial career in government which included several appointments by President Nixon, one of which was secretary of defense, from which he was fired by President Ford, and his appointment by President Carter as secretary of energy, from which he was forced to resign.

James R. Schlesinger was born and reared in a middle-class Jewish family in New York City. His early years coincided with the Great Depression and World War II. But the most indelible mark left on him was that of the formative years of the Cold War, which he experienced as a student at Harvard where he earned A.B., A.M., and Ph.D. degrees in economics. During these years he toured Europe on a fellowship and emerged with a no compromise attitude towards the Soviet Union. He also converted to the Lutheran Church and married Rachel Mellinger. Together they had eight children (four sons and four daughters).

In 1955 Schlesinger began his professional career as assistant professor of economics at the University of Virginia. His first and only monograph, *The Political Economy of National Security* (1960), received mixed reviews, including one which noted a tendency to speak *ex cathedra*. Despite that early indication of an impolitic style, the conservative content attracted the favorable attention of the RAND Corporation, which Schlesinger joined in 1963. He rose to the position of director of strategic studies and also served as a consultant to the Bureau of the Budget.

With Richard Nixon's presidential victory in 1968 Schlesinger became assistant director of the Office of Management and Budget, where he earned a reputation for winning a six billion dollar cut in the Defense Department budget. This cutback did not stem from a ''dovish'' perspective. On the contrary, one of the central tenets of Schlesinger's thought was the belief that the Soviet leadership could not be trusted. A corollary was that the United States must maintain military supremacy at all costs. This ''hard line'' did not, however, lock Schlesinger into any one system or weapon. In 1974, for example, he proposed the development of the MX missile, yet as a member of the Scowcroft Commission in the early 1980s he opposed its further development.

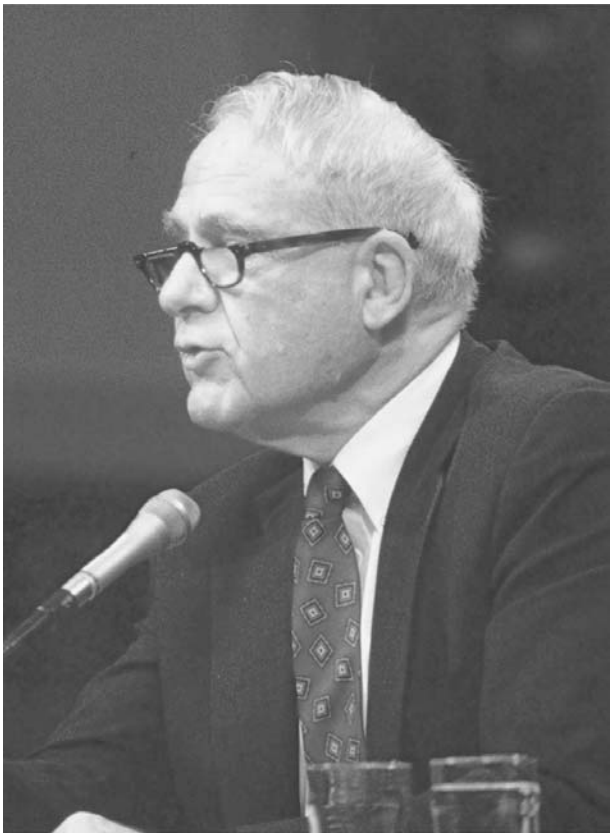

Environmentalists—Friends or Foes?

Another major element in his thinking was concern for the environment. This played a role in his appointment as chairman of the Atomic Energy Commission (A.E.C.) in 1971 and as energy secretary in 1977. In both instances his environmental concern was supposed to balance a known bias for the development of nuclear power. As A.E.C. chairman he did not halt a nuclear bomb test on an Aleutian island. Rather, he attempted to demonstrate its safety by taking his wife and two of his daughters to view it. As secretary of defense he approved the chemical extermination of hundreds of thousands of blackbirds which were causing problems at several military bases despite the pleas of environmentalists, especially bird-watchers, who had counted Schlesinger as one of their own.

Later, as energy secretary, he weighed the case of the snail darter—a rare, tiny fish whose survival since prehistoric times was now endangered by the Clinch River nuclear power project—and found it wanting. His minimizing of the danger at Three Mile Island proved to be the proverbial last straw, evoking a flood of verbal abuse from environmentalists and powerful politicians. Speaking for the environmentalists, Jane Fonda declared, ''Putting Energy Secretary James Schlesinger in charge of nuclear power is like putting Dracula in charge of the blood bank.'' Never timid, Schlesinger replied in kind, dismissing the *ad hominem* analogy as an expression of ''the same people who were for Ho Chi Minh.'' Senator George McGovern's description of Schlesinger's performance as a ''disaster'' was not so easily contradicted, and congressional opposition ultimately led to Schlesinger's resignation from the center stage of national politics.

Schlesinger's style was a constant problem. After one of his earliest meetings with Nixon, the president reportedly told an aide, ''Never bring him in here again,'' because he was put off by Schlesinger's abrasive challenges to more senior aides. Later, Nixon was offended by Schlesinger's condescending call for the president to use his forensic ability in getting the Soviets to yield in the SALT I talks, describing the comment as an insult to everyone's intelligence, ''particularly to mine.'' Gerald Ford's perception of Schlesinger as patronizing was even stronger, dating back to Ford's days in the House. Moreover, Ford perceived Schlesinger's relations with congressmen as a liability, so when they differed on the defense budget as well as the handling of the Mayaquez incident, Ford fired him. Schlesinger first allied with the Reagan camp. When this bid failed, he joined forces with Carter, forming an especially close personal relationship. This bond preserved his place in Carter's inner circle even after it was clear that Schlesinger's congressional opponents would not be satisfied until he was out of office. Their deep-seated opposition may also account for the fact that Schlesinger remained in academe after his resignation in August 1979, serving as a senior adviser and later as counselor at the Georgetown Center for Strategic and International Studies despite the return of conservative Republicanism to the White House in 1981.

When in 1990, President George Bush proposed arms reductions with Russia, Schlesinger argued that a U.S. presence in Europe of 75,000 to 100,000 would be sufficient to represent America's commitment to Europe and assure stability on the continent.

Aligned with Jesse Helms

In May of 1996 during the heat of the U.S. Presidential campaign, Schlesinger and two former secretaries of defense, Caspar Weginberger and Donald Rumsefeld, along with nuclear scientist Edward Teller and former CIA director James Woolsey, testified in favor of mandating the deployment of a nationwide system of satellites, radars, and missile interceptors by the year 2003. However, independent polls and focus groups showed little public interest, and soon Republican candidates began walking away, convinced that they should not raise the issue in their campaigns.

In April 1997 four former defense secretaries lined up with Senator Jesse Helms against the chemical weapons treaty. One of them was James Schlesinger, who said it would tie U.S. hands in developing defenses against the very weapons America was swearing off. Schlesinger argued that the treaty would ban use of crowd-control chemicals such as tear gas, impair development of defenses against chemical weapons, and open the way for industrial espionage in the chemical industry.

Further Reading

There were no published works or lengthy articles which focused exclusively on Schlesinger, and he has not published an autobiography. Hence, his career and character were best gleaned from the memoirs of Nixon, *RN: The Memoirs of Richard Nixon* (1978); Ford, *A Time To Heal* (1979); Carter, *Keeping Faith* (1982); and those of cabinet members such as Kissinger. Studies of the Department of Defense, such as Douglas Kinnard, *Secretary of Defense* (1981), also include treatment of Schlesinger. □

Friedrich Albert Moritz Schlick

The German physicist and philosopher Friedrich Albert Moritz Schlick (1882-1936) revived positivism as a leading force in 20th-century thought and was the founding spirit of the Vienna Circle.

Moritz Schlick was born in Berlin on Feb. 28, 1833, and educated there. His secondary school training was largely focused on mathematics and physics, and he pursued these subjects further in his university studies at Heidelberg, Lausanne, and Berlin. His doctoral thesis at Berlin, written under Max Planck, was *Reflection of Light* (1904).

By 1910 Schlick's interests had shifted from physics proper to epistemology and the philosophy of science. With his inaugural dissertation, ''The Nature of Truth in the Light of Modern Physics,'' he began his teaching career at Rostock. There he continued to follow developments in phys-

ics, partly through his friendship with Planck and Albert Einstein; and he wrote the first interpretation of the latter's relativity theory in 1917. Also during this period, Schlick worked out his fundamental ideas on scientific knowing and published them as *The General Theory of Knowledge* (1918). This earned him wide attention and a call to a professorship, first at Kiel in 1921 and a year later at Vienna.

At Vienna, Schlick quickly became the center of a group of men interested in scientific philosophy, logic, and mathematics. The group included among others Otto Neurath, Rudolf Carnap, Herbert Feigl, Friedrich Waismann, and Kurt Gödel and later the English philosophers Alfred Ayer and Susan Stebbing and an American, Charles Morris. There were weekly meetings to discuss fundamental questions in logic and the philosophy of science. Setting very exact (critics would say ''narrow'') criteria for knowledge, the group rejected metaphysical propositions as meaningless and severely limited the range of significant speech in ethics and esthetics. In 1929, on the occasion of Schlick's return from a guest lectureship at Stanford, Calif., he was presented with a pamphlet describing the history, membership, orientation, and goals of the group. It was called ''The Scientific View of the World: The Vienna Circle.''

The reading of Ludwig Wittgenstein's *Tractatus* in 1921 fundamentally altered Schlick's conception of the task of philosophy. He now held that philosophy's task was the analysis of the concepts used in science and the language spoken in everyday life. Widely propagated by members of the Vienna Circle, this is the dominant view in English and American philosophy today.

Schlick was shot by a deranged former student while on his way to lecture at the University of Vienna on June 22, 1936. Owing to his death and to the hostility of the Nazi regime after the Anschluss, the members of the Circle were widely dispersed to Scandinavia, England, and the United States.

Further Reading

There is no major work on Schlick. Victor Kraft, *The Vienna Circle: The Origin of Neo-positivism* (1953), gives an account of the history and central doctrines of the group. □

Heinrich Schliemann

Heinrich Schliemann (1822-1890) was a German merchant, world traveler, and archeologist. A man of enormous linguistic ability and personal determination, he combined a romantic enthusiasm and the calculating abilities of a practical realist in his search for the historical sites of Homeric Greece.

Heinrich Schliemann was born on Jan. 6, 1822, at Neubukow in Mecklenburg. The early death of his mother and the financially straitened circumstances of his poor pastor father made it necessary for the family to separate when Schliemann was 9 years old. He was brought up by an uncle, but further family misfortunes forced him to leave high school and to attend a commercial school, from which he graduated in 1836.

Apprenticed to a small grocer, Schliemann labored in unhappiness and desolation for 5 years until a working accident forced him to give up this life. Determined to seek a new situation, he embarked upon a voyage to Venezuela, where he hoped to find more congenial employment. Shipwrecked off the coast of Holland, he found a position with a commercial firm in Amsterdam and engaged in intensive language study during his spare time. He devised his own method and learned English and French in 6 months each, adding Dutch, Spanish, Italian, and Portuguese in even shorter periods of study.

In 1844 Schliemann became corresponding clerk and bookkeeper with B. H. Schröder and Company. This firm's Russian connections induced him to add that language to his linguistic accomplishments, and in 1846 his employers sent him to St. Petersburg as their commercial agent. Although he continued to represent the Dutch firm for 11 years, Schliemann founded a mercantile house of his own in 1847 to which he added a Moscow branch in 1852. His enterprises flourished, aided by the demand for war materials during the Crimean War, and he accumulated a huge fortune.

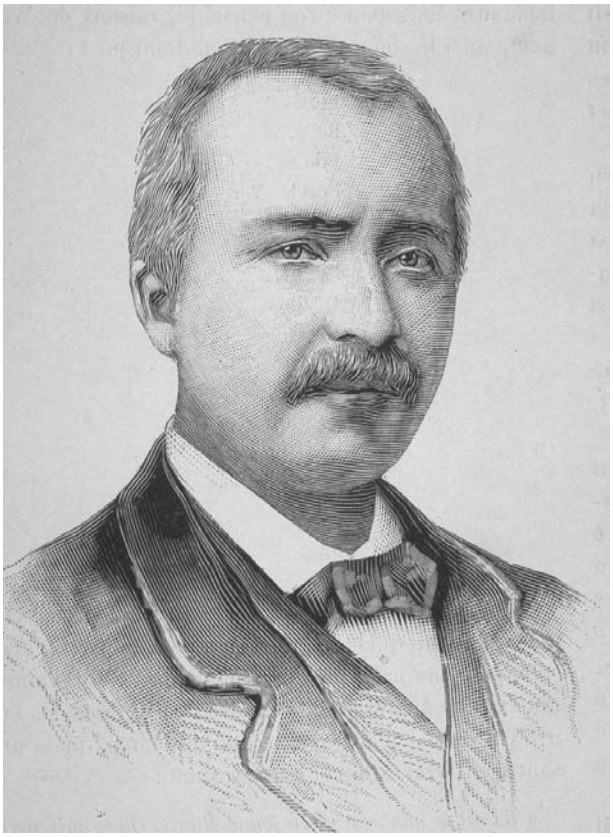

Travels of Leisure

In 1863 Schliemann gave up his Russian enterprises to devote his time and wealth to the pursuit of his childhood dream, the discovery of historical Troy and Homer's Greece. He set out in 1864 on a world tour which took him to Carthage, India, China, Japan, and America, where he received citizenship, for which he had applied during an earlier visit. He settled in Paris, published his first book, *La Chine et le Japon* (1865; *China and Japan*), and engaged in studies in preparation for his archeological search. In 1868 he proceeded to Greece, where he visited various Homeric sites. From these experiences he published the book *Ithaka, der Peloponnes und Troja* (1869), in which he advanced two theories (later to be tested and borne out) that Hissarlik, not Bunarbashi, was the true site of Troy and that the Atreid graves at Mycenae were situated inside the walls of the citadel. This work earned him a doctorate from the University of Rostock.

Excavation of Troy

In 1870 Schliemann's excavations at Troy began in earnest. He discovered a great treasure of gold jewelry and other objects and published his findings in *Antiquités troyennes* (1874). Largely because of poor illustrations and organizational shortcomings, the book was not well received. In addition, he encountered difficulties from the Turkish government regarding permission to continue his excavations. He went to Mycenae, where he began to dig near the Lion Gate, eventually unearthing the famous Dome Tombs, the burial place of the Mycenaean kings. The finds of gold, silver, bronze, stone, and ivory objects were enormous, perhaps the greatest treasure trove ever discovered, and eventually led to Schliemann's book *Mycenae* (1877).

In 1878 Schliemann returned to Troy to resume the excavations. His finds were published in *Ilios, City and Country of the Trojans* (1880). In 1881 he presented his Homeric treasures to the German people to be housed in specially designated Schliemann Halls in the State Museum of Berlin.

Having meanwhile worked at another Homeric site, Orchomenos, Schliemann returned to Troy in 1882, accompanied by Wilhelm Dörpfeld, whose archeological and architectural knowledge introduced much-needed professional methodology into the excavations. The resulting evaluations were published as *Troja* (1884) and were a much-improved sequel to Schliemann's *Ilios* of 1880.

The last 6 years of Schliemann's life were spent with further excavations at the citadel of Tiryns (1884) and at Orchomenos (1886), with plans for work in Egypt and Crete and with actual excavation starts on Cythera and in Pylos. On Dec. 25, 1890, while Dörpfeld was leading another dig at Troy, Schliemann died in Naples. He had had a life of great accomplishments, rushing impatiently and with insurmountable energy from project to project. Although his findings frequently lacked a correct final interpretation, his drive and enthusiasm subjected the world of Homer and the profession of archeology to a fresh breeze which blew away the cobwebs of established assumptions and ushered in a new era of archeological scholarship.

Further Reading

Schliemann's own account remains important as a basic source: *Mycenae: A Narrative of Researches and Discoveries at Mycenae and Tiryns* (1880; repr. 1967), which includes over 700 engravings and drawings. A sympathetic biography that contains many quotations from Schliemann's writings and letters is Emil Ludwig, *Schliemann of Troy: The Story of a Gold-seeker* (1931). Lynn and Gray Poole, *One Passion, Two Loves* (1966), describes Schliemann's life after 1869 and focuses on his close relationship with his second wife, Sophia. The most scholarly work on his excavations is Karl Schuchhardt, *Schliemann's Excavations: An Archaeological and Historical Study* (trans. 1891), which includes many sketches, pictures, and diagrams of the sites. Pierre S. R. Payne, *The Gold of Troy* (1959), with a chapter on Schliemann scholarship and a select bibliography, is useful for the general reader.

Additional Sources

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Burg, Katerina von, *Heinrich Schliemann: for gold or glory?,* Windsor: Windsor Publications, 1987.

Deuel, Leo, *Memoirs of Heinrich Schliemann: a documentary portrait drawn from his autobiographical writings, letters, and excavation reports,* New York: Harper & Row, 1977.

Traill, David A., *Schliemann of Troy: treasure and deceit,* New York: St. Martin's Press, 1996. □

Andreas Schlüter

Andreas Schlüter (ca. 1660-1714), German sculptor and architect, was the greatest exponent of the baroque style in northern Germany. His works are characterized by powerful, dynamic forms and great dignity.

Andreas Schlüter whose exact birth date is uncertain but which must have been in the early 1660s, came from the north of Germany, probably Hamburg or Danzig. Little is known of his early training. He worked in Warsaw as a sculptor (1689-1693). In 1694 he was working in Berlin as a sculptor, apparently called there by the prince-elector of Brandenburg, Frederick III, who later became King Frederick I of Prussia. In 1695 Schlüter was sent on a brief study trip to France and, in 1696, on one to Italy at the expense of the elector. Later that year Schlüter produced statues for the Long Bridge leading to the palace in Berlin, as well as over 100 decorative heads of warriors for the keystones of the arches of the Arsenal in Berlin. These heads were largely produced by his assistants after his models.

Monument to the Great Elector

In 1696 Schlüter began his designs for the bronze equestrian monument to the King's father, the Great Elector, his most famous work in sculpture. This overlife-size statue was executed between 1698 and 1700, and the four enchained warriors, symbolizing the four temperaments, at its base were completed in 1708. The monument was origi-

nally on the Long Bridge, but after World War II it was placed in front of the Charlottenburg Palace. Inspired by such monuments as the Marcus Aurelius on the Capitol in Rome and François Girardon's equestrian statue of Louis XIV, the monument of the Great Elector is noteworthy for its great vitality and movement. Yet the dynamism of its large forms is more reminiscent of Gian Lorenzo Bernini than the aforementioned classical or classicizing examples.

Berlin Schloss

In 1699 Schlüter was appointed surveyor general of works for the elector, in charge of all buildings, and began work on a new palace on the island in the Spree, the famous Berlin Schloss. For it he designed not only the massive block of the structure itself but also all decorative details and the interiors. His organizational abilities were as important as his architectural talents in this enterprise, for he held the same sort of position in Berlin during the first decade of the 18th century that Bernini had earlier held in Rome, controlling all aspects of every architectural undertaking.

The construction of the Schloss was under Schlüter's direction until 1707, after which work continued under his successors, such as Eosander von Göthe. Those parts that were after Schlüter's designs were the Great Court, the Great Portal, and the main rooms of the first floor. All revealed Schlüter's basically sculptural approach to architectural problems: his tendency to enliven large areas through the dramatic use of strongly projecting articulating elements. The sculptural decoration of the stairway and the ceiling of the Hall of the Knights (Rittersaal), representing the four continents, were also his. The Schloss, although less damaged during World War II than many other buildings in Berlin, was the victim of political considerations and was demolished by the East German authorities in 1950. Only the sculpture is preserved (Bode Museum, Berlin).

In Berlin, Schlüter also designed and executed such works as the pulpit in St. Mary's Church (1703), the Alte Post (1701-1704; destroyed in the late 19th century), and the Münzturm (1706), a water tower attached to the Mint. The imminent collapse of this tower, and the discovery of structural problems in his other buildings, notably the Arsenal, led to the downfall of the architect. Although he demolished the water tower himself and sought to justify his errors, his enemies at court thoroughly discredited him. He lost one office after another and became seriously ill. By 1710 he was in disgrace at court and was permitted to work only as a sculptor. The sarcophagus of the elector (1713) was his last important work in Berlin.

In 1714 Schlüter left for St. Petersburg, where he had been offered employment. He died there the same year shortly after his arrival.

Further Reading

The standard monographs on Schlüter are in German. In English only Eberhard Hempel, *Baroque Art and Architecture in Central Europe* (1965), deals with the artist to any degree. □

Helmut Schmidt

Social Democrat Helmut Schmidt (born 1918) served as chancellor of the Federal Republic of Germany (West Germany) from 1974 to 1982. He led his nation into a more prominent role in European and Atlantic alliance affairs and strengthened the West German economy.

Helmut Schmidt was born in a working class section of Hamburg on December 23, 1918. His stern father and his brother were teachers, and he married a teacher. Schmidt received a good education, becoming fluent in English and an accomplished musician. He maintained a student's passion to always learn and the schoolmaster's impatience with those who are lazy. He was 14 when Hitler came to power and was 16 or 17 when he was told and then guarded the dangerous family secret: his paternal grandfather was Jewish.

In 1937 Schmidt was drafted, spending eight years in the army, participating in the 1941 invasion of Russia, and earning an Iron Cross as an artillery officer before being captured by the English in April 1945. He became politicized in the prisoner of war camp, formally joining the Social Democratic Party of Germany (SPD) in 1946. He studied economics at the University of Hamburg and entered the administration of his native city. At age 35 in 1953, he was elected Social Democratic deputy, establishing himself in the capital in Bonn as an expert on transportation and as a quick thinker and good speaker, often sharp and sarcastic but rarely boring. In the late 1950s he gained prominence by denouncing the government's bid for West German atomic weapons as nationalist ''megalomania'' while also participating as a reserve officer in army maneuvers. His book *Defense or Retaliation* (1961) established his expertise in strategic matters.

Entered City Politics

Tiring of his role as deputy in a seemingly perennial opposition, Schmidt turned to city politics and immediately demonstrated his organizational skills in coping with Hamburg's devastating flood of February 16, 1962, which killed more than 300 people. Schmidt returned to the national scene after the election of 1965, helping to steer the Social Democratic Party into the ''Great Coalition'' with the reigning Christian Democratic Party. As party floor leader between 1966 and 1969, Schmidt established himself as a politicians' politician. In 1969 when Willy Brandt became the first Social Democratic chancellor since 1930, Schmidt became the first Social Democratic defense minister since 1920. His book *Balance of Power* (1969) pointed to a policy of détente.

In the months preceding the 1972 elections Schmidt replaced his one-time teacher Professor Karl Schiller as ''superminister''—minister of both finance and economics—when Schiller resigned over economic policy. As Brandt's crisis manager Schmidt restored confidence and

helped secure the election victory for the Social Democratic/Free Democratic coalition. But, unhappy with the increasingly lax leadership style of Brandt, Schmidt contemplated leaving national politics, but stayed on as finance minister. When Brandt resigned in May 1974 amidst a spy scandal, Schmidt was the obvious choice for his replacement. He was the one politician who could revive and redirect the five year ruling coalition, and no one else had his command of economics, defense, and diplomacy.

The transfer of power to Schmidt was orderly and peaceful. This remarkable stability is in great contrast to the Weimar Republic, which during its fourteen years had twenty-one governments. Unlike the visionary—at times messianic—leadership of Brandt, the pragmatic Schmidt was intent on grounding his countrymen and his allies in the ''given realities.'' In a matter-of-fact way he continued Brandt's policy of reconciling West Germany with her eastern neighbors, but he also made the West German presence more strongly felt in the Western alliance. ''We are not small enough to keep our mouths shut, but we are too small to do more than talk,'' he would say. Stalemated Western European unity and the strains in the Atlantic alliance made the international community more receptive to Schmidt, the spokesman of West Germany, the symbol of a divided Europe trying to make peace with itself. A close working relationship with French President Giscard d'Estaing consolidated the ties between the two countries. Schmidt's chancellorship expressed a new national self-assurance within the void created by an America preoccupied with Vietnam and Watergate and by an aging Kremlin leadership.

Prestige Abroad and a Firm Base at Home

Schmidt's astute handling of the West German economy in the aftermath of the oil crisis of 1973/1974 earned him prestige abroad and a firm base at home. Unlike Brandt, whose passionate following within the Social Democratic Party was never reflected in the German public, Schmidt's general popularity translated to only lukewarm support in and for his party. After the 1976 election he was chosen chancellor in Parliament by a one-vote majority. Yet Schmidt's prestige soared as he effectively rode out the wave of terrorism that reached its peak in 1977.

Germans have been the main beneficiaries of détente; they were also the most threatened by the decline of American nuclear superiority in Europe. Schmidt tried to steer the North Atlantic Treaty Organization (NATO) toward a two-track strategic policy: serious negotiations for arms control with the Russians while calling for medium-ranged nuclear weapons in Western Europe, mostly on German soil. Efforts to get superpower agreement on Euro-rockets led to frustration, and détente was undone by the ideological turn in world politics that came with the Soviet invasion of Afghanistan, the Polish crisis, and the election of Ronald Reagan in the United States.

The West German electorate repudiated Schmidt's conservative challenger, Franz Josef Strauss, in the 1980 elections, but Schmidt's party barely held its own. The chancellor found himself caught in the middle: the left-wing of his party was rebellious, while his junior coalition partner—the Free Democrats—moved to open defection and creation of a new conservative government under Helmut Kohl. Impaired by ill health, Schmidt's eight and a half years as chancellor came to an end in 1982.

In retirement Schmidt remained undaunted, as critical in *A Grand Strategy for the West* (1985) of the neutralists of his own party as he was of the American military build-up through deficit spending. In June of 1997, Schmidt called on his successor Helmut Kohl and Finance Minister Theo Waigel to resign over what he said was the government's fiscal mismanagement. Schmidt said he saw no way for Waigel to lead Germany out of its fiscal troubles and that Waigel himself was chiefly to blame. ''The only thing left to do is to make room for people with new ideas,'' said Schmidt. ''And that is even more applicable for his government chief.''

Further Reading

Jonathan Carr's *Helmut Schmidt, Helmsman of Germany* (London, 1985) employed candid interviews to create a clear picture of Schmidt's childhood and career. Wolfram F. Hanrieder (editor), *Helmut Schmidt, Perspectives on Politics* (1982) provides a selection of speeches and interviews. Alfred Grosser's *Germany in Our Time: A Political History of the Postwar Years* provides a useful synopsis of West German political, economic, and social developments. Also see *People and Politics: The Years 1960-1975* by former chancellor Willy Brandt. A number of review articles discuss significant recent interpretations of the Federal Republic's history and

politics: Peter J. Katzenstein's ''Problem or Model? West Germany in the 1980s,'' in *World Politics;* Wilhelm Bleek's ''From Cold War to Ostpolitik: Two Germanys in Search of Separate Identities,'' in *World Politics;* and Klaus Epstein's ''The German Problem 1945-50,'' in *World Politics*. Of more specific relevance: Helmut Schmidt's own *Men and Powers: a Political Retrospective* (1989), translated by Ruth Hein. □

Gustav Friedrich von Schmoller

The German economist Gustav Friedrich von Schmoller (1838-1917) broadened the study of economics by insisting that it be studied dynamically in the context of history and sociology.

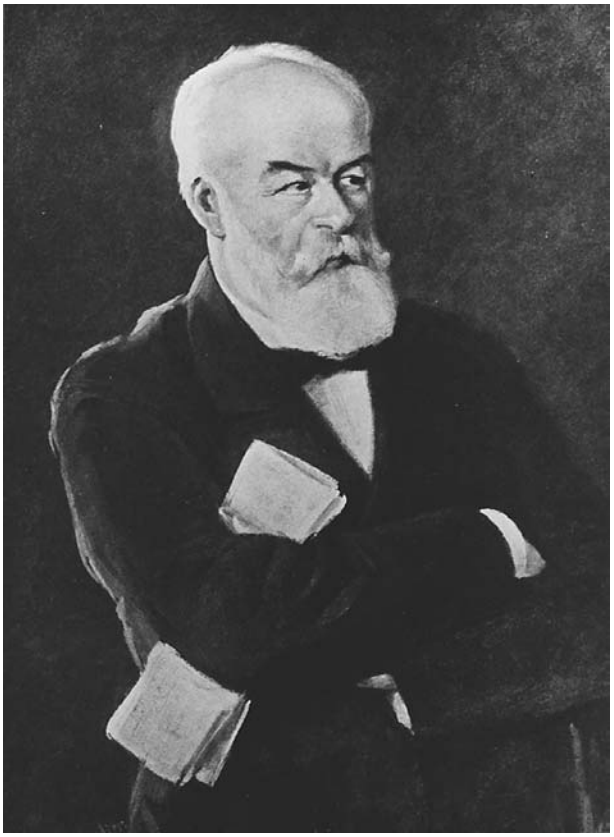

Gustav Schmoller was born on June 24, 1838, in Württemberg-Baden. He was from a family of civil servants and continued in that tradition. His studies in civic administration at the University of Tübingen included public finance, statistics, economics, administration, history, and sociology. He served as professor of civic administration at the universities of Halle (1864-1872), Strassburg (1872-1882), and Berlin (1882-1913). He was also a member of academies in Berlin, Munich, St. Petersburg, Copenhagen, Vienna, and Rome.

In the early 1860s Schmoller defended the commercial treaty between France and the German Customs Union, negotiated with Prussian leadership. This defense curtailed his career in Württemberg but gained favor for him with Prussian authorities, and he was appointed official historian of Brandenburg and Prussia in 1887. He became a member of the Prussian state council in 1884 and representative of the University of Berlin in the Prussian upper house in 1889. He died at Bad Harzburg on June 27, 1917.

Schmoller was the founder and leader of the Association of German Academic Economists. He was also editor of several publications series, one of which was later known as *Schmoller's Yearbook* (from 1881). One of the first great organizers of research in the social sciences, he dominated for several decades the development of economics and of related social sciences. During this time hardly a chair of economics in German universities was filled without his approval.

In political activities Schmoller was a royalist, favored strong government, and had high regard for the Prussian civil service. He was a conservative social reformer who wanted to improve working-class conditions by means of better education, government regulations, cooperatives, and other reforms.

Schmoller's contribution to economics was to reject its study in a narrow analytical view and to place it in the context of the other social sciences. Opposing a theoretical approach, he preferred to include in economics relevant aspects of history, statistics, sociology, social psychology, social anthropology, geography, and even ethics and philosophy. He was eclectic in assembling these aspects into a panorama of the social sciences. He was challenged as superficial by theoretical economist Carl Menger of Vienna in an 1883 pamphlet, by historian Georg von Below in 1904, and by others. Modern critics view Schmoller's long dominance of German social scientists as unfortunate because its effect was to retard development of economic theory in Germany. Outside Germany his influence in economics was small, although he did influence American institutional economics.

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Rose Schniederman

Rose Schneiderman (1882-1972) played a leading role in labor organizing and in the improvement of working conditions for women.

Rose Schneiderman was born in a Polish village on April 6, 1882. Her Orthodox Jewish parents both worked to support the family, her father as a tailor, her mother as a seamstress. In 1890 the family immigrated to the United States, settling in the lower East Side of New York City. When her father died two years later, her mother tried to make ends meet by taking in boarders and sewing, but she was forced to place her children in orphanages for more than a year.

At the age of 13 Schneiderman left school, where she had completed the ninth grade, to work as cash girl in a department store. Three years later she moved to a higher paying job manufacturing caps, even though her mother protested that factory work was not ''genteel.'' Schneiderman was introduced to socialism and trade unionism during a visit to Montreal in 1902. When she returned to New York the next year she organized a women's local in her shop for the United Cloth Hat and Cap Makers' Union. She quickly demonstrated her leadership abilities, and in 1904 she was elected to the general executive board of the national union, which sent her to organize women cap makers in New York and New Jersey.

In 1905 Schneiderman joined the National Women's Trade Union League (WTUL), a recently formed coalition of workers and middle- and upper-class reformers whose purpose was to organize women into unions and to promote legislation protecting women in the workplace. She soon became vice-president of the New York league and its paid organizer of Jewish women employed in East Side garment factories. Her impressive contributions to the organizing campaigns and strikes in the women's garment industry from 1909 to 1914 led to her election as an officer in two New York locals and to her employment as national organizer for the International Ladies' Garment Workers Union in 1915 and 1916. Frustrated by the male union leaders' refusal to entrust her with full responsibility, she resigned in 1917.

In 1908 Schneiderman had joined the Equality League of Self-Supporting Women, organized by Harriet Stanton Blatch to mobilize employed women in the woman suffrage campaign. As Schneiderman grew disillusioned with the male-dominated labor movement and with the difficulties of organizing women workers she increasingly saw the ballot as the essential pre-condition to obtaining protective legislation and to unionizing women workers. In 1913 the National American Woman Suffrage Association hired her to organize and speak for the Ohio referendum, and she worked in the New York campaigns in 1915 and 1917.

Schneiderman had begun her political life as a member of the Socialist Party. In 1919 she helped found the Labor Party in New York, and she ran on its ticket for the United States Senate in 1920. But shortly thereafter she became an active Democrat, in part through her growing association with Eleanor and Franklin Roosevelt. Eleanor Roosevelt had joined the WTUL in the early 1920s, and Schneiderman was among the individuals who instructed both Roosevelts about industrial work and labor unions. Their friendship grew, and Schneiderman was a frequent visitor at the Roosevelt homes in New York City and Hyde Park.

Schneiderman had become president of the New York WTUL in 1917 and in 1926 was elected to the national presidency. Throughout the 1920s the league focused its energies on the passage of protective labor legislation, an orientation in conflict with the National Woman's Party (NWP) and other feminists promoting an equal rights amendment to the U.S. Constitution. Because such an amendment would invalidate protective labor laws which applied only to women, Schneiderman and the WTUL vigorously opposed the amendment. At the same time, they found their efforts to pass minimum wage laws for women obstructed by the NWP. In the 1930s, however, Schneiderman enjoyed the fruits of her campaign when New York passed minimum wage and maximum hours laws.

Appointed by President Franklin Roosevelt in 1933 as the only woman on the labor advisory board of the National Recovery Administration (NRA), Schneiderman endeavored to see that workers were treated fairly in the codes written to standardize practices within industries. She described her work in the New Deal as ''exhilarating and inspiring,'' yet she was not able to eliminate the provisions in some of the

codes which established lower wages for women doing essentially the same work as men.

When the NRA was declared unconstitutional in 1935, Schneiderman returned to New York and was appointed secretary of that state's Department of Labor. Finding little to challenge her in this administrative job, she resigned in 1943. She remained president of the WTUL until it disbanded in 1950, and she continued to be active in the New York league. Its demise in 1955 marked the end of her public career. During retirement she wrote her autobiography, and she died in 1972 at the age of 90.

Further Reading

The most complete story of Schneiderman's life is her autobiography, *All for One* (1967). Her career as labor activist is discussed in Philip S. Foner, *Women and the American Labor Movement; from the First Trade Unions to the Present* (1982), and in Nancy Schrom Dye, *As Equals and as Sisters: Feminism, the Labor Movement, and the Women's Trade Union League of New York* (1980). □

Arthur Schnitzler

The Austrian dramatist and novelist Arthur Schnitzler (1862-1931) is at his best in one-act plays and novellas that often deal with extreme situations—death, sexual conflicts, and neurotic and even psychotic states.

Born of Jewish parents in Vienna, where he spent almost his entire life as a physician, Arthur Schnitzler looked upon himself primarily as a scientist and never gave up his medical practice. His first creative period (1893-1900) saw the publication of numerous poems and sketches, largely centered on themes of infidelity and jealousy, and two major works, his first novella, *Sterben* (1894; *Dying*), and his first successful play, *Anatol* (1893).

In the mid-1890s Schnitzler was associated for a short time with a literary movement of impressionist writers, including Hugo von Hofmannsthal, who were violently opposed to the naturalism then in vogue in Berlin. But soon he broke away from café society—the Jung-Wien group, which gathered in Vienna's famous Café Griensteidl—and he never again joined any literary circle.

The highlight of Schnitzler's second phase (1900-1912) was his famous play *Reigen* (1900; *La Ronde*), which Eric Bentley has called ''a great 'comedy' of sexual promiscuity.'' Banned, attacked, censored on its first appearance, and later withdrawn by Schnitzler himself, it has gradually won the reputation of a masterpiece of modern drama. *La Ronde,* in 10 brief dialogues between a man and a woman, reveals the attitudes of partners from all social classes before and after the act of love. Modern critics no longer see this play as pornographic but rather as a bitter, witty, and yet tender and melancholy examination of the

human condition expressed through the metaphor of man's endless ''round dance'' of sexuality and desire.

As a writer of fiction, Schnitzler developed early in his career the technique known as stream of consciousness and later made famous by James Joyce. The best examples are two of his stories, *Leutnant Gustl* (1900; *None but the Brave*) and *Fräulein Else* (1925). The former is a long interior monologue describing an unpleasant young lieutenant who, insulted by a baker, broods until he reaches the decision to commit suicide in order to preserve his honor, only to be saved accidentally by the knowledge that the baker has died of a heart attack. In *Fräulein Else* Schnitzler used the stream-of-consciousness technique to reveal a psychotic young girl's motives for disrobing in a hotel lobby.

Schnitzler's third and last period, from 1912 to the time of his death, has often been referred to as ''retrospective.'' To this phase belong such masterpieces as *Frau Beate und ihr Sohn* (1913; *Beatrice*) and *Casanovas Heimfahrt* (1918; *Casanova's Homecoming*) and the novella *Traumgekrönt* (1925; *Rhapsody*). In two important works, his long autobiographical novel, *Der Weg ins Freie* (1908; *The Road to the Open*), and the play *Professor Bernhardi* (1913), Schnitzler deals with racial and religious prejudice, specifically with anti-Semitism, which he sees as a problem of general human concern. He chooses many of his characters from the medical profession and assigns to them the role of the *raisonneur* who expresses his own tolerant views on life and love.

Further Reading

Schnitzler's *My Youth in Vienna,* translated by Catherine Hutter (1970), is his diary of his early years, through the 1870s. The most complete study of him in English is Solomon Liptzin, *Arthur Schnitzler* (1932). A good sampling of critical investigations is the eight papers delivered at the University of Kentucky in 1962: *Studies in Arthur Schnitzler: Centennial Commemorative Volume,* edited by Herbert W. Reichert and Herman Salinger (1963). The most comprehensive and reliable guide to the literature by and about Schnitzler is Richard H. Allen, *An Annotated Arthur Schnitzler Bibliography 1879-1965* (1966).

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Arnold Schoenberg

Arnold Schoenberg (1874-1951) was an Austrian composer whose discovery of the "method of composition with twelve tones" radically transformed 20th-century music.

The early music of Arnold Schoenberg represents the culmination of romantic musical ideals. His gigantic cantata *Gurre-Lieder* is, together with Gustav Mahler's Eighth Symphony, one of the last great works in the monumental style. It seemed impossible for music to develop any further in this direction. Thus, Schoenberg became one of the first 20th-century composers to write for small, specialized chamber ensembles. He transcended traditional tonal limitations and began to write "atonal" or "pantonal" music without a key center. This new style offered much freedom, but there was need of a system to control the new harmonic material thus made available.

After a period of experimentation, Schoenberg developed such a system: the method of composition with twelve tones. So far-reaching were the results of this discovery that Schoenberg's theories became, for a time, more famous than his compositions. However, since his death, his music has received more of the recognition that it deserves. Most important musical developments of the second half of the 20th century owe their impetus directly or indirectly to him.

Schoenberg was born in Vienna on Sept. 13, 1874. His interest in music began early. When he was eight years old, he started to learn the violin, and he soon began composing violin duets. His parents were not musicians—his father, Samuel, owned a shoe store—but they enjoyed music and were sympathetic to his musical development.

Early Works

In the amateur orchestra Polyhymnia, Schoenberg met Alexander von Zemlinsky. They became close friends, and Zemlinsky began to give Schoenberg instruction in composition, the only formal teaching of this sort that he ever had. The String Quartet in D Major (1897, published 1966) is a good example of the immediate results. This was Schoenberg's first work to be played publicly in Vienna. As its Brahmsian style was quite accessible to the conservative taste of the audience, it was well received.

Quite different is Schoenberg's *Verklärte Nacht* (Transfigured Night), a string sextet inspired by Richard Dehmel's poem of the same name. While the orchestral tone poem, or symphonic poem (a composition telling a story in music), was common in the 19th century, Schoenberg's work represents the first attempt to transfer this form to chamber music. It was written in the summer of 1899. Zemlinsky tried to have it performed that fall, but its Wagnerian style was rejected by the conservative program committee of the Tonkünstlerverein. It was finally premiered in 1903. At that time it was still considered controversial, and audience reaction was hostile. Since then it has become one of Schoenberg's most popular works, especially in its versions for string orchestra.

From 1901 to 1903 Schoenberg lived in Berlin, where he conducted at the Überbrettl cabaret and later taught composition at the Stern Conservatory. He became friendly with Richard Strauss, who suggested Maurice Maeterlinck's *Pelléas et Mélisande* to him as a good subject for an opera. Without knowing of Claude Debussy's opera based on this play, Schoenberg began to write a symphonic poem on the same subject; he completed it in 1902. It is his only orchestral tone poem in the tradition of Franz Liszt and Richard Strauss.

Development of Atonality

Back in Vienna, Schoenberg began to teach privately. He attracted talented pupils: Alban Berg and Anton Webern came to him at this time. A stylistic change was beginning to occur in Schoenberg's work. Tonality, which had been more and more freely treated in such pieces as his Second String Quartet, was finally abandoned. The date of completion of the piano piece Opus 11, no. 1 (Feb. 19, 1909), is an important one in the history of music, for this is the first composition to dispense completely with traditional tonality. In this new style any chord combination can be freely used, and there is no differentiation in the treatment of consonances and dissonances.

Writing about his new music in connection with a concert on Jan. 14, 1910, at which the piano pieces Opus 11 were premiered, Schoenberg said: ''I have succeeded for the first time in approaching an ideal of expression and form that had hovered before me for some years. Hitherto I had not sufficient strength and sureness to realize that ideal. Now, however, that I have definitely started on my journey, I may confess to having broken the bonds of a bygone esthetic; and if I am striving toward a goal that seems to me to be certain, nevertheless I already feel the opposition that I shall have to overcome. I feel also with what heat even those of the feeblest temperament will reject my works, and I suspect that even those who have hitherto believed in me will not be willing to perceive the necessity of this new development.''

Twelve-tone System

Schoenberg was right in his fears that he would be misunderstood. Even more misunderstood was his next stylistic change, which was gradually being prepared between 1916 and 1920. During those years he completed no major compositions; instead, he worked toward a solution of the structural problems of nontonal music. One day in July 1921 Schoenberg told his pupil Josef Rufer, ''Today I have discovered something which will assure the supremacy of German music for the next hundred years.'' It was the method of composition with twelve tones. The Prelude of Schoenberg's Piano Suite, Opus 25 (completed July 29, 1921), is probably the first twelve-tone composition.

In the twelve-tone method each composition is based on a row, or series, using all twelve notes of the chromatic scale in an order chosen by the composer. Besides being presented in its original form, the row may be inverted, played backward, played backward in inversion, or transposed to any scale step. All harmonies and melodies in a composition are derived from its special row; thus, unity is assured. While some critics feared that music written in this way might become mechanical and inexpressive, Schoenberg continued to write highly personal and expressive compositions, using the expanded resources made available by the new method. From time to time he would return to traditional tonality in one or more works. However, it really made no difference to him whether his compositions were tonal, atonal, or twelve-tonal. As he said once, ''I like them all, because I liked them when I wrote them.''

In the 1920s Schoenberg seemed to have reached a peak in his career. His appointment as director of a composition class at the Prussian Academy of Arts, Berlin, took effect in 1926. Four years later he began his great biblical opera, *Moses und Aron*. (He never finished this work, but in its incomplete, two-act form it became, after his death, one of his greatest popular successes.) Under normal circumstances he might well have spent the rest of his life in Berlin. However, when the Nazis assumed power in Germany, Schoenberg's Jewish heritage made him unwelcome. In September 1933 he was dismissed from the academy. The next month he sailed for America.

American Works

Schoenberg's first American teaching post was at the Malkin Conservatory in Boston (1933-1934). His health suffered from the climate, and he decided to move to Los Angeles. There, he taught first at the University of Southern California and then at the University of California, until age forced his retirement in 1944. He wrote some of his finest instrumental music in California: the Fourth String Quartet (1936), the Violin Concerto (1934-1936), the Piano Concerto (1942), and the String Trio (1946).

After his retirement, Schoenberg had hoped to find time to complete *Moses und Aron* and the oratorio *Die Jakobsleiter* (Jacob's Ladder), which he had begun in 1917. However, his poor health and the necessity of earning a living by private teaching made this impossible. During the last year of his life, he wrote a series of texts called *Modern Psalms,* which he described as ''conversations with and about God.'' He was still able to compose part of the first psalm; the last words he set to music are ''und trotzdem bete ich'' (and yet I pray). On July 13, 1951, he died in Los Angeles.

Further Reading

A representative collection of Schoenberg's correspondence is in *Letters,* edited by Erwin Stein (trans. 1964). Of Schoenberg's other writings, the collection of essays *Style and Idea,* edited by Dika Newlin (trans. 1950), has the greatest general interest. A useful preliminary biography, though not a definitive study, is H. H. Stuckenschmidt, *Arnold Schoenberg* (trans. 1959). Harold C. Schonberg, *The Lives of the Great Composers* (1968), briefly discusses Schoenberg. Dika Newlin, *Bruckner-Mahler-Schoenberg* (1947; rev. ed. in preparation), presents Schoenberg's work as the culmination of a historical development that can be traced back to the 18th-century classical Viennese School. René Leibowitz, *Schoenberg and His School* (trans. 1949), takes a similar viewpoint but carries the line of development to Berg and Webern. A helpful general discussion of twelve-tone music is George Perle, *Serial Composition and Atonality: An Introduction to the Music of Schoenberg, Berg and Webern* (1962; 2d rev. ed. 1968). K. H. Wörner, *Schoenberg's Moses and Aaron* (trans. 1963), offers a detailed musical and textual analysis of what is probably Schoenberg's most important work.

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Gershom Scholem

The Jewish scholar Gershom Scholem (1897-1982) was a noted authority on Jewish mysticism. He examined the origins and influence of the Cabalist movement.

Born in Berlin, Germany, on December 5, 1897, Gershom Scholem was educated at Berlin, Jena, Bern, and Munich universities. In 1923 he emigrated to Palestine, which became his permanent residence. In 1925 he became professor of Jewish mysticism at the Hebrew University, a post he retained until 1965. He was dean of the university from 1941 to 1943. In 1946 he was assigned the task of salvaging Jewish cultural treasures in the aftermath of World War II. He was a visiting professor and lecturer at many American universities, including Brown University (1956-1957).

Scholem's scholarly achievements were enormous in the field of Jewish mysticism. No other contemporary writer and, indeed, no former student of this field equaled him in breadth of knowledge, depth of perception, and power of synthesis. His publications were numerous, and they included *Das Buch Bahir* (1923); *Bibliografia Kabbalistica* (1927); *Major Trends of Jewish Mysticism* (1946); *The Beginnings of Kabbalism* (1949); *Sabbatai Zvi and the Sabbataian Movement* (2 vols., 1957); *Jewish Gnosticism and Talmudic Tradition* (1960); *Zur Kabbala und ihrer Symbolik* (1960); *Von der mystischen Gestalt der Gottheit* (1962); *Judaica* (1963); *On the Kabbalah and Its Symbolism* (1965); *Walter Benjamin* (1965); *The Messianic Idea in Judaism* (1971); *Kabbalah* (1974); and *On Jews and Judaism in Crisis* (1976).

Before Scholem's time academic study of Jewish mysticism was not well developed. Scholem set out to master the manuscriptal tradition and thus to provide himself with an indispensable and superb instrument for analyzing the origin, the nature, and the history of Jewish mysticism. His work emphasized the Cabalist movement, since this was the only genuine form of mysticism developed by Judaism. Scholem examined the 12th-century rise of Cabalism in Provence, France. He concentrated on the *Book of Bahir,* the oldest Cabalist text known in the 12th century, and the Cabalist works composed in Provence during the 12th century. His analysis of the *Bahir* led him back to the early Jewish Gnosticism of the Middle East. He showed that even in the early Middle Ages and in strictly rabbanate circles, Gnostic doctrines and ideas flourished. This was probably because of the proximity of Syrian Gnostic and Mandaean sects. Sometime around the end of the 11th and the beginning of the 12th century, this Gnostic tradition met with a very vibrant Neoplatonism in southern France. A century later a fresh school of Cabalist mysticism sprang up in Spain around the town of Gerona in Catalonia.

Scholem established relationships between the Kathari movement, the teaching of John Scotus Erigena, and these traditions, besides elucidating the lines and teaching of many renowned Cabalists. He also demonstrated the influence of Cabalism on the Haskalah and Hasidic movements of the 18th and 19th centuries and noted its impact on the Zionist movement. From 1968-1974, Scholem was president of the Israel Academy of Science and Humanities. He died in Jerusalem on February 20, 1982.

Further Reading

Scholem wrote his autobiography, *From Berlin to Jerusalem* in 1978. His work was often cited in Alexander Altmann, *Studies in Religious Philosophy and Mysticism* (1969). □

Martin Schongauer

The German engraver and painter Martin Schongauer (ca. 1435-1491) was the first identifiable maker of fine prints in Germany and the finest master of this medium before Dürer.

Martin Schongauer was the son of Caspar Schongauer, a goldsmith who moved from Augsburg to Colmar, on the upper Rhine, where he became a citizen in 1445. The earliest paintings of Martin have not been identified with certainty, but he apparently worked near Ulm about 1462. He is documented in 1465 as matriculating for a semester at the University of Leipzig, either to study or else to undertake some artistic commission; between that year and his reappearance in the records of Colmar in 1469, art historians have assumed a trip to the Netherlands.

The records show that Schongauer owned a house in Colmar in 1477. After 1488 he was working on the *Last Judgment fresco,* traces of which were uncovered in 1932, in the church at Breisach, where he died in 1491.

His Paintings

Schongauer's one certain extant panel painting is the magnificent *Madonna in the Rose Garden* (1473), a life-sized image commissioned by the church of St. Martin in Colmar. Monumental yet intimate, Mary bends her head in

humility as two angels hover above with a golden crown, her attribute as Queen of Heaven. The figure style is based on that of the Dutch painter Dirk Bouts, but the dense and minutely described trellis of rose vines and birds which enclose her betray the hand of an engraver.

Two other paintings, both small, reveal Schongauer's characteristic style and, because of their high quality, are probably by his own hand: a *Nativity* and a *Holy Family*. Both seem to reflect the mature style of his engravings from the late 1470s.

Late Gothic Master

It is as engraver that Schongauer's importance in the development of European art justly lies. Since original prints may exist in many ''originals'' and are highly mobile, the master's fame quickly spread in his own lifetime. The young Albrecht Dürer journeyed to Colmar to meet him—in vain, as it turned out, for the master had recently died.

Schongauer forms a link between the early engravers, as represented by Master E. S., and the Renaissance ideals first forcibly expressed by Dürer. In both subject matter and style his prints manifest the quintessence of the late Gothic spirit in a special way, as do the sculptures of Tilman Riemenschneider and the paintings of Rogier van der Weyden.

All of Schongauer's 115 engravings bear his monogram, but none is dated, so that time sequence is based on stylistic grounds. There is, however, a distinction between early and late in the rendering of the ''M'' of the monogram:

in the earlier the lines of the ''M'' are vertical, and in the later they are flared. The first period dates from about 1465 to 1475, the second from about 1475 until his death.

Quite a number of Schongauer's religious compositions were derived from paintings by the Flemish masters Jan van Eyck, Hugo van der Goes, Bouts, and especially Van der Weyden. Schongauer never slavishly copied but recreated their world of concrete forms, based on realistic observation, into a wonderfully spiritualized, late Gothic form world that is abstracted in the pure terms of black and white lines.

His Engravings

The *Virgin and Child with a Parrot,* one of his earliest engravings and dating possibly about 1465, with a half-length Madonna and nude Child in an abstracted architectural setting, is related to a painting by Bouts. Schongauer's progress in the technique of engraving over his predecessor, Master E. S., is evidenced by the use of modeling lines that follow the forms and reveal their shapes and of cast shadows and reflected lights. Whereas the background in this print is merely a filler, Schongauer soon developed this space so that it is filled with exciting and varied passages, as in the early *Nativity,* the figures of which are inspired by Van der Weyden's *Bladelin Triptych*. Schongauer's *Death of the Virgin* presents a dramatic perspective rendering which has a parallel in design and emotion in the painting by Van der Goes, dating about 1480. Finally, a lost painting by Jan van Eyck, the *Road to Calvary,* was the inspiration for Schongauer's largest and most famous print. The composition teems with caricatured figures in a dramatically pictorial landscape setting.

Strictly Schongauer's own invention is the famous *Temptation of St. Anthony* print, in which the resolute man of God is shown airborne, being assaulted by wildly imaginative zoomorphic creatures. Also original and unprecedented is the greatly detailed rendering of the *Censer,* a reminiscence in the artist's later years of his earliest years in his father's goldsmith shop.

Schongauer made series of prints unified in theme and size. In his late style are the 10 exquisite figures of the *Wise* and *Foolish Virgins,* silhouetted against the pure whiteness of the paper sheet. In his own day, and down to the present, the most famous series is the *Passion of Christ,* a set of 12 plates. Innumerable copies of these designs were made throughout Europe, and they achieved almost canonical importance in the art of the time.

Among other prints in Schongauer's mature style is the stunning pair of the *Annunciation,* with Gabriel and Mary on separate sheets. These decoratively abstracted figures possess a refined metallic brilliance and subtle tone expressive of the particular nature of engraving that can only be called classic. Schongauer's art, especially his prints, marks a milestone in the history of draftsmanship.

Further Reading

There is no book-length study of Schongauer in English. The paintings and engravings are most conveniently reproduced in the German edition by Julius Baum, *Martin Schongauer*

(1948). For the engravings alone, and for a fine text in English, see Alan Shestack, *The Complete Engravings of Martin Schongauer* (1969). □

Franz Xaver Schönhuber

Franz Xaver Schönhuber (born 1923) gained wide notoriety as leader of the right-wing political party, the Republicans, in what was then West Germany.

Franz Schönhuber was born on January 19, 1923, in the Bavarian town of Trostberg an der Alz. His father, a Catholic butcher, joined the Nazi Party in 1931. Young Schönhuber attended Catholic boarding school in Bavaria but finished his secondary education in Dresden and Munich, as his family moved to those cities.

In 1942, at age 19, Schönhuber volunteered for service in the elite military wing of the Nazi SS (Schutzstaffel), the Waffen-SS. He was posted to France, Corsica, Italy, and Yugoslavia. In 1943 he was decorated with the Iron Cross, Second Class. After the war he was interned by the British military forces and served the occupation authorities as an interpreter.

Returning to Bavaria, Schönhuber worked for a time as an actor in provincial theaters. He then turned to journalism and became editor of a tabloid newspaper in Munich. He married a woman from Hungary who was of half Jewish parentage, but they were divorced after the birth of a daughter. Later he married again, a lawyer who was for a time a Social Democratic deputy in the Munich city assembly. Between 1972 and 1982 Schönhuber was employed by the Bavarian State Radio, first as a reporter and then as host of a popular television show. He was dismissed following the publication in 1981 of his autobiography, in which he defended his wartime activities.

After he lost his job in television, Schönhuber became aligned with the new party of Republicans. It was founded in late 1983 by two former deputies of the conservative Bavarian Christian Social Union (CSU) in the West German parliament who had resigned from that party. They disapproved of CSU leader Franz Josef Strauss' domination of the party and also of his abandonment of hard-line anticommunism and acceptance of the West German government's policy of recognizing East Germany and extending financial aid to it in hopes of ameliorating the lot of the East German population.

By 1985 Schönhuber, whose television following and fiery oratory soon established him as the most magnetic personality among the Republicans, had become chairman of the Republicans. Under his leadership the new party espoused a conservative, nationalistic program and appealed particularly to West German discontent with the presence in their society of millions of workers from Turkey and other foreign countries who competed with Germans for increasingly scarce jobs while enjoying the full benefits of West Germany's elaborate and expensive welfare state. The Republicans also criticized the policy of conciliation toward East Germany followed by Chancellor Helmut Kohl of the Christian Democratic Union (CDU) and called for a crusade against communism. Despite Schönhuber's vigorous campaigning, his party tallied a mere three percent of the vote in the Bavarian state election of 1986.

During 1987 and 1988 Schönhuber's Republicans carried their organizing efforts into the northern parts of West Germany. In January 1989, to the surprise of political observers, they won 7.5 percent of the votes in West Berlin and captured 11 of the 139 seats in the city parliament. In June 1989 they gained 7.1 percent of West German ballots for the European Parliament by securing the support of over two million voters. Schönhuber and five other Republicans were elected to seats in the Strasbourg Assembly, where they soon aligned themselves with the French National Front of Jean-Marie Le Pen. The two rightist parties had much in common, drawing support from disgruntled elements of society who believed they were being treated unfairly by their governments and resented the presence of large numbers of foreigners in their countries.

The upheaval that brought down the East German regime in the fall of 1989 and set in motion the unification of the two Germanys eclipsed Schönhuber and the Republicans. In the midst of momentous events that were reshaping the German nation, their carping criticisms of the government of Chancellor Helmut Kohl came to sound increasingly petulant and irrelevant—when they were noticed at all. In March 1990 the party was excluded, on the grounds of extremism, from participation in the first free parliamentary election in East Germany. When voters went to the polls in May 1990 in two of West Germany's federal states, Lower Saxony and Rhineland-Westphalia, the Republicans tallied only 1.5 percent and 1.8 percent of the ballots, respectively.

At the end of May 1990 Franz Schönhuber resigned as chairman of the Republicans when the party executive withdrew its confidence from him. With the party's promise of national reunification through militant anticommunism rendered outdated by events, the Republicans displayed every sign of disintegration as the 1990 election of the first all-German postwar parliament approached. Nevertheless, the 67-year-old Schönhuber, reluctant to abandon a political career that had thrust him into national prominence, engaged during the summer and autumn of 1990 in a public struggle for control of what remained of the Republicans' organization against the increasingly strident opposition of younger party members.

Schönhuber was able to revive the Republican Party. In the 1992 and 1993 elections the Republican Party, still under his leadership, was able to muster votes, in a few districts. During this time reports of Nazi terrorism spread across Germany. Nazi activities were principally directed at refugees and at Roma people. As a member of the European Parliament Schönhuber may have legitimized the Nazi movement in the eyes of his true believers. By 1994 the Neo-Nazis were making use of modern technology and establishing electronic communication networks, as well as computer bulletin boards and Internet Web pages.

Further Reading

The greatest source of additional information on Franz Schönhuber was in his own book, *Ich war dabei* (Munich, 1981), which may be translated as ''I Was a Witness.'' For a dissident view of the union of the two Germanys see *Two States—One Nation* (1990) by the noted German writer Gunter Grass. A James Jackson article in *Time* (June 6, 1994), provided a summary of Neo-Nazi activities. □

Henry Rowe Schoolcraft

The American explorer and ethnologist Henry Rowe Schoolcraft (1793-1864) was one of the earliest writers on Native American culture and history.

Henry Schoolcraft was born on March 28, 1793, in Albany County, N.Y. His father was a glassmaker. After attending local schools, Schoolcraft took up glassmaking, which he combined with private study and lectures at Middlebury College.

Between 1810 and 1817 Schoolcraft managed factories in New York, Vermont, and New Hampshire and wrote a treatise on glassmaking. In 1818 he traveled westward to pursue his geological interests. *A View of the Lead Mines of Missouri* (1819) established his scientific reputation and won him a place with an expedition to the copper mines around Lake Superior. He wrote of this adventure in *Narrative Journal of Travels through the Northwestern Regions of the United States . . . to the Mississippi River* (1821).

By 1821 Schoolcraft was a well-known geologist, but he had become acquainted with the Native Americans living in the North, and in 1822 he was appointed Indian agent in Sault Ste. Marie, Mich. In 1823 he married Jane Johnston. He pursued Native American studies, carried on negotiations between the Native Americans and the government, and was promoted to superintendent of Indian affairs for Michigan. As Indian superintendent, he negotiated several important Native American treaties transferring land to the state.

Although as Indian agent Schoolcraft deprived the Native Americans of vast tracts of land, he demonstrated a sympathetic, if somewhat paternalistic, concern for their welfare. His treaty of 1836 provided for a system of annuities to be paid individually to the Native Americans rather than in lump sums to tribal chiefs. He supported government schools and mission schools as well, in the belief that it was necessary to ''Christianize'' Native Americans in order to educate them. He urged the teaching of agriculture to compensate for the loss of their hunting grounds and took a strong stand against alcohol.

Schoolcraft is best remembered as a scholar of Indian ethnology. Among his numerous volumes containing descriptions of Native American life and culture are *Algic Researches* (2 vols., 1839); *Oneóta* (8 vols., 1844-1845); *Notes on the Iroquois* (1847); *Personal Memories . . . of Thirty Years with the Indian Tribes* (1851); and *Historical and Statistical Information Respecting the History, Condition, and Prospects of the Indian Tribes of the United States* (6 vols., 1851-1857). These accounts of Native American life and folklore contributed greatly to anthropological science. Schoolcraft died on Dec. 10, 1864.

Further Reading

Schoolcraft is a neglected figure, but Chase S. and Stellanova Osborn have a long, appreciative account in *Schoolcraft, Longfellow, Hiawatha* (1942). See also Edmund W. Gilbert, *The Exploration of Western America, 1800-1850* (1933), and Rufus W. Griswold, *Henry Rowe Schoolcraft* (1849).

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Arthur Schopenhauer

The German philosopher Arthur Schopenhauer (1788-1860), whose pessimistic philosophy was widely known in the late 19th century in Europe and the United States, held that ultimate reality was

nothing but senseless striving or will, having no divine origin and no historical end.

Arthur Schopenhauer was born in Danzig on Feb. 22, 1788. His father, a successful Dutch businessman, had a taste for urbane living, travel, and bourgeois culture, while his mother aspired to the more exotic culture of writers and nonconformists. When Schopenhauer was 5, Danzig, formerly a free mercantile city, was annexed by Poland. As a consequence, his family moved to Hamburg, Germany, in search of a more congenial setting for his father's business. In 1797 Schopenhauer was sent to stay with a family in France, returning to Hamburg after 2 years to enter a private school. Later he became interested in literature, earning the disapproval of his father, who nonetheless gave him the choice of pursuing serious literary studies or traveling with the family for 2 years. Schopenhauer chose to travel.

His voyages over, Schopenhauer took a job as a clerk in a Hamburg merchant's office. That year, 1805, his father died, apparently a suicide. The mercantile world held only drudgery for young Schopenhauer, whose ambitions and desires were both unfocused and frustrated. Feeling constrained by a promise to his father, Schopenhauer remained at work until 1807, when he joyfully resigned in order to study Greek and Latin in a school at Gotha. Having enraged an unsympathetic instructor, he transferred to a school in Weimar, where his mother had already established herself as mistress of a literary salon frequented by Goethe and other notables. But Schopenhauer had earlier quarreled with his mother, whom he thought too free with her ideas and her favors. He therefore resided with his mentor, the philologist Franz Passow, who paid his tuition. Schopenhauer's studies went well, and in 1809, on acquiring a handsome legacy, he enrolled at the University of Göttingen. He studied mostly the sciences and medicine but eventually turned to philosophy.

Philosophical Studies

Schopenhauer's new passion for philosophy led him to the University of Berlin, where he hoped to cull the wisdom of Johann Gottlieb Fichte, then the foremost philosopher in Germany. He was disappointed in Fichte but remained at the university until 1813, when Prussia mobilized to expel the French after Napoleon's defeat. Seeing the dangers of staying in Berlin and having no heart for nationalistic fervor, Schopenhauer sought refuge in Rudolstadt. There he completed his doctoral dissertation, which he submitted successfully to the University of Jena. He published the dissertation at his own expense and then returned to Weimar. He met Goethe, who seemed sympathetic to his thinking. One fruit of their conversations was Schopenhauer's brief study *Über das Sehn und die Farben* (1816; *On Vision and Colors*).

The World as Will and Idea

Schopenhauer's unhappy relations with his mother finally terminated in open hostility, and he moved to Dresden. By this time the central and simple idea of his philosophy had taken hold in his mind. The principal source of this idea was his own experience and moods, but the expression of it owed much to the philosophies of Plato and Immanuel Kant and the mystical literature of India. He foresaw that his reflections would eventually lift him above the absurd stresses and conflicts of his life, and he thought that ultimately his writings would usher in a new era not only in philosophy but also in human history. Whereas former philosophies had been parceled into schools and special problems, his own, as he envisaged it, would be a single, simple fabric. The simplest expression of this potent idea is probably the very title of the book he wrote at Dresden, *Die Welt als Wille und Vorstellung* (*The World as Will and Idea*). The world is necessarily present to a subject that perceives it; thus the world is ''idea'' or ''representation.'' Yet the world is not created or constructed by the subject or the mind; its own nature is will, or blind striving. ''My body and my will are one,'' and in the final analysis one person's will is indistinguishable from every other form of willing.

The book was printed by a reluctant publisher in 1818 and failed to gain a public. Nevertheless, with two books to his credit, Schopenhauer was given a lectureship in philosophy at the University of Berlin. At that time G. W. F. Hegel was the center of attention, and Schopenhauer decided to compete with him by lecturing at the same hour. But he addressed an empty room, and shortly his academic career was over.

Other Writings

In 1831 cholera was epidemic in Berlin, and Schopenhauer fled to Frankfurt, where he stayed for the rest of his life. In 1836 he published a study of contemporary science, *Über den Willen in der Natur* (*On the Will in Nature*), showing that his philosophy was consistent with the sciences. In 1839 he won a prize from the Norwegian Scientific Society for an essay on freedom of the will. To this essay he added another, publishing them in 1841 as *Die Beiden Grundprobleme der Ethik* (*The Two Fundamental Problems of Ethics*). During these years he revised and augmented the text of *The World as Will and Idea,* which was republished in 1844 with 50 new chapters. In 1847 he republished his dissertation, *Über die vierfache Wurzel des Satzes vom zureichenden Grunde* (*On the Fourfold Root of the Principle of Sufficient Reason*). By now he was attracting some notice, but the fame he had predicted for himself was still only a dream.

Schopenhauer's style of life in his Frankfurt years has always both fascinated and puzzled his admirers. Though he wrote about the ultimate value of negating the will, he displayed unusual willfulness; though he extolled tranquility, he was always energetic; though he wrote savage diatribes against women, he could not forgo female company.

Parerga und Paralipomena

At last, in 1851, Schopenhauer published the book that brought him fame and followers. Titled *Parerga und*

Paralipomena, it was a collection of highly polished, insightful essays and aphorisms. Its style was probably the chief reason for the book's immediate success. Yet the ideas were important too, particularly the notion that will was primary over intellect. The pessimism that follows from such a notion was already in vogue, and Schopenhauer became its voice. Another reason for his fame was surely his appeal to the inner experience of moods and feelings, in contrast to the more traditional appeals to history, reason, authority, and objective evidence. His philosophy takes its source in ''the selfsame unchangeable being which is before us.'' Life is all suffering, he said, but it can be reflected upon, and then it will be seen to be ''nothing.'' Schopenhauer died on Sept. 21, 1860. By then he had countless followers, and he was idolized as a kind of savior.

Further Reading

Schopenhauer's own writings are readily available in translation. Particularly noteworthy is a selection of the essays and aphorisms from *Parerga and Paralipomena,* edited and translated by R. J. Hollingdale (1970), which includes an introduction containing biographical information. Patrick Gardiner, *Schopenhauer* (1963), is a study of the philosopher's life and works. Schopenhauer's life is presented in detail in Helen Zimmern, *Arthur Schopenhauer: His Life and Philosophy* (1876), and in William Wallace, *Life of Schopenhauer* (1890). A more critical assessment of Schopenhauer's work is in Frederick Copleston, *Arthur Schopenhauer: Philosopher of Pessimism* (1946).

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William Cornelius Schouten

William Cornelius Schouten (ca. 1580-1625) was a Dutch explorer and navigator. In 1616 he discovered a new route to the Pacific via Cape Horn.

The exact birth date of William Schouten is unknown, but the year was probably 1580 and the place Hoorn in what is now Holland. He became a seafarer and made three trips to the East Indies between 1601 and 1603. His reputation as a navigator and interest in exploring distant parts attracted the attention of Isaac Le Maire, a wealthy Amsterdam merchant who in 1615 appointed him to command the *Eendracht* on a voyage to the Pacific.

One object was to search for the great south land about whose existence and riches rumors abounded. Another was to find a route into the Pacific other than those then known to exist via the Strait of Magellan and the Cape of Good Hope. The Dutch East India Company alone was permitted to use these routes; thus it had a monopoly over trade in the Pacific. Le Maire, who had formed a rival trading company, believed that another entrance lay south of the Strait of Magellan. If it could be found, the trade of the Pacific would be open to his company.

The *Eendracht,* accompanied by the *Hoorn,* later destroyed by fire in Patagonia, sailed for South America on June 14, 1615. Schouten's official position was that of master mariner, and Le Maire's son Jacob accompanied the voyage as merchant and president. In January 1616 their first goal was attained when a new entrance to the Pacific around Cape Horn was discovered and named after their hometown.

From there they sailed across the Pacific, passing through some of the islands of the Tuamoto and Tonga groups. They moved on to New Ireland and to other islands of the Bismarck Archipelago and later spent some time examining the northern coastline of New Guinea. From there they sailed among more of the Pacific islands, arriving at Ternate on Sept. 17, 1616, where they encountered a large Dutch fleet under Adm. van Spilbergen.

Their efforts were favorably received, but at Batavia, their last port of call, the Dutch governor general, Jan Pietersz Coen, refused to believe that they had discovered a third route into the Pacific. Viewing them as trespassers who had broken the East India Company's charter, he confiscated their ship and sent them back to Holland under arrest. Eventually Le Maire succeeded in clearing their name and securing recompense for their treatment.

Following his release Schouten published a narrative of the voyage under his own name, thereby precipitating a clash with Jacob Le Maire, who objected to being given no credit. A later edition of the same work was issued by Le Maire, and some historians believe that he was justified in claiming most of the credit. Schouten in September 1619 captained a vessel of the Dutch East India Company and made several voyages to the East Indies. In 1625 bad weather forced him into Antongil Bay, on the east coast of Madagascar, where he died.

Further Reading

Biographical details about Schouten are scarce and mainly found scattered in Dutch sources. Accounts of Schouten's voyage are in Alexander Dalrymple, *Historical Collection of the Several Voyages and Discoveries in the South Pacific Ocean* (1770-1771; repr. 1967), and John C. Beaglehole, *The Exploration of the Pacific* (1934; 3d ed. 1966). See also Peter H. Buck, *Explorers of the Pacific* (1953). □

Erwin Schrödinger

The Austrian physicist Erwin Schrödinger (1887-1961) was the founder of wave mechanics and described the quantum behavior of electrons.

For nearly 5 decades, Erwin Schrödinger, one of the most creative theoretical physicists of the 20th century, contributed papers to the scientific literature. Yet, from the start, his intellectual life was broadly based. He illustrated the breadth of his interests when he described how he intended to fulfill the duties of a professorship he expected to receive in 1918 at Czernowitz, Austria: ''I was prepared to do a good job lecturing on theoretical physics . . . but for the rest, to devote myself to philosophy, being deeply imbued at the time with the writings of Spinoza, Schopenhauer, Mach, Richard Semon and Richard Avenarius.'' This professorship did not materialize. Nevertheless, throughout his life his philosophical concerns came to the surface, principally because he recognized that physics alone cannot provide an answer to Plotinus's ancient question, ''And we, who are we, anyway?'' Schrödinger's life was unified by his search for an answer to that simple but profound question.

Schrödinger was born on Aug. 12, 1887, in Vienna, the son of a successful and cultured businessman. In 1906 he entered the University of Vienna, where he was most stimulated by the experimental physicist Franz Exner and the theoretical physicist Fritz Hasenöhrl. After Schrödinger completed his doctoral degree in 1910, he remained as an assistant to Exner. In that capacity he explored various problems, many in solid-state physics.

In 1914 Schrödinger became privatdozent at Vienna but almost immediately found himself serving as an artillery officer in Italy. Shortly after he married Annamaria Bertel in 1920, he went to the University of Jena as an assistant to Max Wien. Within the next year he was called, first as associate professor to the Technische Hochschule in Stuttgart, then as full professor to the University of Breslau, and finally as full professor to the University of Zurich. His years at Zurich (1921-1927) were, scientifically speaking, the most productive in his career.

Discovery of Wave Mechanics

In the immediate post-World War I years, Schrödinger worked on a variety of problems in different areas of physics: general relativity, statistical mechanics, radiation theory, the theory of colors, solid-state physics, and atomic spectroscopy. Some of his results are of great historical interest but have been superseded by new insights; others have remained of permanent interest. All of this work was but a prelude to those famous 2 months in 1925/1926, when, in an outburst of genius, he discovered wave mechanics.

When Schrödinger learned of Louis de Broglie's ''matter-wave'' hypothesis, he immediately tried to use it to explain the bright line spectrum emitted by the hydrogen atom; that is, he tried to apply it to the case of a single electron electrically ''bound'' to a proton. The results of his investigations—the wave equation he postulated and to which he applied the appropriate ''boundary conditions''—were not in agreement with experiment. Discouraged, he put the work aside for some months—until one day in late 1925 the thought struck him that perhaps he should go against his instincts and not take account of the relativistic mass increase of the electron. The results were in striking agreement with experiment! Interestingly, it is now known that even Schrödinger's first, relativistic treatment of the problem is essentially correct—earlier, he had simply not taken account of the ''spin'' of the electron, a concept unknown to him at the time.

The nonrelativistic wave equation that Schrödinger assumed to govern the behavior of the electron in the hydrogen atom was of course the equation now universally known as the Schrödinger wave equation, the fundamental equation of wave mechanics. In less than 2 months he discovered his equation and began applying his elegant and beautiful theory to enough physical situations to carry complete conviction of its correctness. The capstone of his achievements was his proof of the logical equivalence of wave mechanics and ''matrix mechanics,'' the latter discovered almost simultaneously by Werner Heisenberg in 1926.

Later Scientific Work

In 1927 Schrödinger became Max Planck's successor at the University of Berlin, where he remained until the political events of 1933 and the accompanying anti-Semitic attacks on many of his colleagues forced him, as a matter of conscience, to resign his position. That year he received the Nobel Prize in physics, sharing it with Paul Dirac.

Schrödinger was a fellow at Oxford University from 1933 to 1936, when he accepted a professorship at the University of Graz. After Hitler annexed Austria in 1938, Schrödinger's outspoken anti-Nazism forced him to flee to Italy. As a member of the Pontifical Academy in Rome, he

was reasonably safe and began to explore an idea communicated to him earlier by Eamon De Valera, a mathematician who at the time was also president of the Irish Republic, to establish a research institute in Dublin modeled after the Institute for Advanced Study in Princeton. Schrödinger went to Dublin in 1939 as director of the institute's School of Theoretical Physics. By the time he left Dublin in 1956 for Vienna (where a special chair in theoretical physics was created for him), his health was badly damaged and his productive life in physics was over.

During the preceding 3 decades, however, Schrödinger had continued to contribute to the development of quantum theory. He explored the theory of the Compton effect and potential barrier-penetration problems, and he developed the elegant factorization (''ladder operator'') technique for generating solutions to the Schrödinger equation for some particular problems. In 1930 he demonstrated that a Dirac electron traveling in free space has superimposed on its motion a very small oscillatory motion, or *Zitterbewegung,* an insight which was subsequently of considerable theoretical importance for certain studies. Schrödinger carried out studies on relativity, cosmology, the unified field theory, meson physics, counter (detector) statistics, and statistical mechanics. He rarely worked with a colleague or student. Like Albert Einstein, he was a ''horse for single harness'' whose influence was disseminated and perpetuated not by a band of devoted followers but, rather, by his extensive writings.

Humanistic Concerns

Schrödinger was always deeply concerned with philosophical questions—not only those that pertain to scientific issues but also those that pertain to essentially humanistic issues. The fundamental reason for his concern with these issues was his full recognition of the limitations of science. He was convinced, for example, that Heisenberg's uncertainty principle has nothing whatsoever to do with the age-old question of human free will. He believed that to illuminate questions such as these—to obtain a complete world picture—one requires the union of all knowledge, the insights achieved in all disciplines.

Schrödinger's quest to understand the nature of science and self led him to the study of history, particularly ancient history. He regarded Thales of Miletus as the first scientist because of Thales's profound insight that nature is understandable or comprehensible and not characterized by a capricious interplay of superstitions and uncontrollable forces. A century later Heraclitus concluded that this comprehensibility is possible only if the world is so constructed as to appear the same to all sane, waking, persons—only if there exists a ''world in common.''

According to Schrödinger, this world in common is discovered through observation in combination with insights of a metaphysical nature—hunches, spontaneous creative thought, and the like—that guide the interpretation of the observations. He believed that this world in common, to be comprehensible, had to be to a large degree a deterministic, causal world. Chance elements could enter only through the ''intersection of causal chains''; these chance elements are precisely the sort of events that scientists prefer not to talk about, but that theologians and philosophers are profoundly interested in. Thus, once again, Schrödinger was led to conclude that the only way to achieve a complete world picture is to take account of nonscientific as well as scientific knowledge. He felt this to be particularly true when discussing questions like the origin and nature of life, as well as the profoundly interesting role that chance played in Darwinian evolution.

Schrödinger died in Vienna on Jan. 4, 1961.

Further Reading

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Patricia Scott Schroeder

Patricia Scott Schroeder (born 1940) served as the first U.S. congresswoman from Colorado beginning in 1973. She was outspoken about what she considered wasteful spending by the Defense Department and championed women's and children's issues. When she retired from Congress in January 1997, she was the longest-serving woman in Congress.

Patricia Scott Schroeder, daughter of Lee and Bernice Scott, was born July 30, 1940, in Portland, Oregon. She received her Bachelor's degree in 1961 *magna cum laude* from the University of Minnesota where she was a member of Phi Betta Kappa. While studying law at Harvard she met James Schroeder, whom she married in 1962.

After receiving her law degree in 1964 the Schroeders moved to Denver, Colorado. Patricia worked as a field attorney for the National Labor Relations Board until 1966. In 1968, she became Democratic precinct committeewoman and in 1969 she worked as a lecturer and law

instructor in Colorado. She served as a hearing officer for the Colorado Department of Personnel and as legal counsel to Planned Parenthood of Colorado from 1970-1972.

In 1972, Schroeder ran for Congress at the urging of her husband. Running on a liberal, anti-war platform, she was elected representative to the 1st District of Colorado. Schroeder had chosen not to assume a safe middle-of-the-road position. She was outspoken against the Vietnam War and asked for a reordering of national priorities with emphasis on health services, environmental protection, education, and health care. Although a virtually unknown candidate, she was able to capture the Democratic primary and upset the Republican incumbent with 51.6 percent of the vote. Schroeder would remain in office for 25 years.

As the first woman ever elected to the U.S. House of Representatives from Colorado in its 79-year history, she quickly became aware of entrenched attitudes against females in Congress. When a colleague asked her how she, a mother of two small children, could be a legislator at the same time, she responded, ''I have a brain and a uterus and I use them both.''

Schroeder surprised those who thought she would prefer a House committee dealing with quality of life or women's issues by negotiating a seat on the powerful Arms Services Committee, headed by F. Edward Hébert. There she tried to expose what she viewed as the waste and folly of defense policies and to channel ''saved'' funds into social welfare programs.

Soon she appeared to threaten the long standing, good relationship between the committee and the Pentagon. She denounced their Military Procurement Authorization Bill as ''frivolous,'' ''a boon-doggle,'' and a ''colossal waste of money.'' She chided those who thought that ''killing an enemy fifteen times over makes us more secure than if we can kill him only five times over,'' and condemned her committee as ''the Pentagon's lobby on the Hill.'' She accused the committee of being frightened of open debate on defense issues and challenged their logic in arguing either that ''the Russians are doing it and therefore we must do it in order to avoid falling behind'' or ''the Russians are NOT doing it and therefore we must do it in order to stay ahead.''

Her comments put her at odds with Hébert, who disliked having dissenting views aired in public, and he became openly critical of Schroeder. He once refused to approve her as a member of the U.S. delegation to a Strategic Arms Limitation Treaty (SALT) disarmament conference, telling her, ''I wouldn't send you to represent this committee at a dog fight,'' but she went after the rule requiring the chairman's approval and the rule was later dropped. Eventually Hébert was deposed and Schroeder claimed it as her greatest victory.

Schroeder was also active in women's and children's issues, attempting to eliminate gender inequities, introducing legislation providing funds for child-abuse centers, cosponsoring legislation to expand Head Start programs, and supporting year-round use of recreational facilities for poor children. As chairman of the National Task Force on Equal Rights for Women she called for federal payments for abortions. In March, 1985, she was a regular on news programs denouncing the violent tactics of anti-abortionists.

Although Schroeder believed some improvement had been made in women-related legislation, such as gains in the military and certain areas of credit, she felt that one of the most important issues of the 1980s was to solve problems such as pension and job inequities, Social Security, and other inequalities based on sex. She also believed it urgent that women become more politically active, although she was not optimistic that they would become office-holders in large numbers. Other crucial issues of the 1980s, she believed, were the continuing problems of environment, military expenditures, and the need to convince other countries to share more of their defense costs. In 1988 Schroeder was appointed chair of the Defense Burden Sharing Panel, a component of the House Armed Services Committee. Schroeder enthusiastically undertook a challenging cause: that of women and their participation in the military. In 1989, following the U.S. invasion of Panama, she introduced legislation which would afford women a greater chance of participation in all areas of the military

Other legislation introduced by Schroeder would also have a profound effect on the lives of American women and children. In 1993, the Breast and Cervical Cancer Mortality Prevention Act provided breast and cervical cancer screening to poor women and the National Child Protection Act provided for child care providers access to a national database of information on child abusers for the purpose of background checks. The Violence Against Women Act of

1994 was enacted to assist law enforcement professionals and victims rights organizations to fight rape and other forms of violent crime against women.

As a congresswoman Schroeder avoided the Washington social scene, preferring to be with her husband and children. She frequently returned to Colorado to report to her constituents. In 1987, however, she became more of a national figure as she travelled the country to see if she should become a candidate for president the following year. After five months of ''testing'' she decided not to enter the race.

The decision to retire from the House of Representatives came only after the 1994 Republican ''House cleaning'' that removed much of the power of the Democratic party within the House. She announced in 1995 that she would not seek another term, and she spent much of 1996 campaigning on behalf of President Bill Clinton and then turned to teaching and writing.

Further Reading

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Franz Peter Schubert

Franz Peter Schubert (1797-1828), an early romantic Austrian composer, is best known for his lieder, German art songs for voice and piano.

The lieder of Franz Schubert assumed great importance during the 19th century as a result of several concomitant cultural and sociological developments in Germany, which included the new profusion of lyric poetry, particularly in the works of Goethe, and the evolution of the piano into a highly complex mechanism. As a composer, Schubert possessed an astonishing lyric gift and at times turned out several songs in a day.

In musical history Schubert stands with others at the beginning of the romantic movement, anticipating the subjective approach to composition of later composers but lacking Beethoven's forcefulness and inventive treatment of instrumental music. Despite his more conservative tendencies, however, Schubert's contributions include the introduction of cyclical form in his *Wanderer Fantasy* for piano, the use of long-line melodies—instead of motto-type themes—in his piano sonatas and chamber music, and the increased emphasis on the role of the piano accompaniments in his lieder. Many of his large-scale instrumental pieces were unknown until after the middle of the 19th century. (The *Unfinished* Symphony, for example, did not receive its first public performance until 1865, 43 years after it was written!) Furthermore, unlike many of the other romantic composers, such as Carl Maria von Weber, Hector Berlioz, Franz Liszt, and Richard Wagner, Schubert did not engage in a literary career; nor was he a conductor or virtuoso performer. Consequently he did not achieve considerable public recognition during his lifetime.

Childhood and Training

Schubert was born in Vienna on Jan. 31, 1797, the fourth son of Franz Theodor Schubert, a schoolmaster, and Elizabeth Vietz, in domestic service in Vienna. Franz received instruction in the violin from his father, his older brother Ignaz, and Michael Holzer, the organist at the Liechtenthal parish church. In 1808, through a competitive examination, Franz was accepted into the choir of the Imperial Court Chapel as well as the Stadtkonvikt (Royal Seminary), where he received a fine education and his talents were encouraged by the principal. A 20-year-old law student, Joseph Spaun, who founded an orchestra among these students, formed a lifelong friendship with Schubert.

In 1814 the genius of Schubert was first manifest in *Gretchen am Spinnrade,* inspired by his reading of Goethe's *Faust*. His first Mass, which included solos for a young woman friend, Therese Grob, and his first symphony appeared about this time and showed the influence of Franz Joseph Haydn. Schubert modeled his earliest songs, particularly the ballads, for example, *Hage's Klage* (1811), after

those by Johann Rudolf Zumsteeg. Besides *Gretchen,* Schubert wrote five other Goethe songs that year. Before he died, he had set approximately 57 poems by the poet, at times exceeding in his music the high attainment of Goethe in the poetry.

Early Period, 1814-1820

By the end of 1814 Schubert was an assistant in his father's school and had begun to make the acquaintance of numerous poets, lawyers, singers, and actors, who soon would be the principal performers of his works at private concerts in their homes or in those of their more affluent friends. Spaun, now a student at the University of Vienna, introduced Schubert to his colleagues at the school, Johann Mayrhofer and Franz von Schober, the latter a dilettante in law, acting, writing, and publishing, who in turn introduced Schubert to the renowned singer Michael Vogl.

In 1816 Spaun sent a volume of Schubert's songs to Goethe for his consideration. All the songs were to texts by Goethe, and some, *Gretchen, Wandrers Nachtlied, Heidenröslein,* and *Erlkönig,* are among Schubert's most celebrated songs. Eventually Goethe returned the album, but he was unimpressed. Other 18th-century lyric poets whose works Schubert set include J. G. von Herder, the collector and translator of folk songs, and F. G. Klopstock. Friedrich von Schiller's poems account for 31 settings. None can compare, however, with the remarkable Goethe lieder. Even the uninitiated must respond to the excitement of the *Erlkönig,* where by means of changing accompaniment figures, sharp dissonance, and effective modulations Schubert differentiates the four characters of the ballad—narrator, father, son, and Erlking—and creates one of the masterpieces of romantic music.

The significance of Schubert's lieder tends to eclipse his equally fine choral writing in his six Masses. Unfortunately we cannot say the same of his approximately 11 completed works for the stage. Schubert's lyrical gift did not extend to large-scale dramatic works; his talents showed themselves most effectively in the more precise miniatures.

While still a schoolmaster, Schubert composed Symphonies No. 2 through No. 5, the outer two works being in the key of B-flat, a tonality he seems to have favored. At this time he also wrote many of the delightful dances, waltzes, and *Ländler* for which he was known during his lifetime. By 1817 Schubert was installed in the home of his friend Schober, where the presence of an excellent instrument may have inspired him to write several piano sonatas. In his father's house there had been no piano. Examination of the sonatas will prove Schubert to have been rather daring in his juxtaposition of keys, particularly in development sections.

In addition to instrumental compositions of 1817, lieder still flowed from Schubert's pen (50 that year). Among the best are Schiller's *Gruppe aus dem Tartarus;* the delightful *Die Forelle,* which later provided the theme for the variation movement of the so-called *Trout* Quintet; *An die Musik,* Schubert's hymn to music which was inspired by Schober's poem; and *Der Tod und das Mädchen* to words by the minor poet Claudius. This last song appears again as the theme of the variations in the second movement of the String Quartet *Death and the Maiden*. In July 1817 Schubert was appointed to the ménage of Count Esterhazy, who, with his wife and children, spent winters in an estate slightly north of Schönbrunn and summers at Zseliz in Hungary. There Schubert composed many of his four-hand works.

Middle Period, 1820-1825

Between 1820 and 1823 Schubert achieved his musical maturity. Two of his operettas and several of his songs were performed in public; amateurs and professional quartets sang his part-songs for male voices; and some of his works began to be published. Private concerts at the Sonnleithners and other middle-class residences soon brought Schubert a degree of renown.

In September 1821 Schubert and Schober left Vienna for the country with the intention of writing *Alfonso und Estrella,* his only grand opera. Shortly after his return to the city, he met Edward Bauernfeld, who introduced him to Shakespeare's works. In the fall of 1822, having completed his Mass in A-flat, Schubert began work on the Symphony in B Minor, which became known as the *Unfinished*. Three movements were sketched; two were completed. The reasons for the work being left incomplete are open to conjecture.

Schubert's health deteriorated, and in May he spent time in the Vienna General Hospital. Soon afterward, while working on the third act of another opera, *Fierabras,* he began his remarkable song cycle *Die schöne Müllerin* to the poetry of Wilhelm Müller. *Rosamunde,* a play for which Schubert had written incidental music—only the overture and ballet music are heard today—failed in 1823 and brought to a close his extended efforts to achieve a successful opera.

Schubert now turned to chamber music. At the Sonnleithners he had met Ferdinand Bogner, a flutist, and Count Troyer, a clarinetist. The latter commissioned Schubert's Octet for woodwinds and strings, which in style and number of movements closely resembles Beethoven's Septet, Opus 20. The A Minor and D Minor (*Death and the Maiden*) Quartets stem from 1824, the G Major from 1826. In 1825 Schubert moved again, this time next door to the artist Moritz Schwind. There, with Bauernfeld and Spaun, they formed the mainstay of the Schubertiads, evenings at which Vogl and others sang Schubert's songs. Schwind's illustrations of these evening musicales are among the best contemporary descriptions left to us.

Final Years, 1826-1828

In 1826 and 1827, despite a recurrence of his illness, Schubert wrote four masterpieces, each of which has remained a staple in the repertory: the String Quartet in G, the Piano Sonata in G, the Piano Trio in B-flat (all 1826), and the second Piano Trio in E-flat (1827). In his final years his style changed considerably. On March 26, 1827, Beethoven died, and Schubert, who, with the Hüttenbrenners, had supposedly visited the dying man on March 18, was one of the torchbearers at the funeral. Toward the end of that year Schubert completed his two series of piano pieces that he himself entitled *Impromptus,* thus enabling us to disregard

Robert Schumann's suggestion that D. 935 (Opus 142) was conceived as a sonata.

In 1828, the last year of his life, Schubert composed several first-rate works: the magnificent F-Minor Fantasy for piano duet dedicated to Esterhazy, the C-Major Symphony, the E-flat Mass, and nine songs to Ludwig Rellstab's poems, which Schubert may have intended as a cycle. Seven of these songs, six Heinrich Heine songs, and one setting of a poem by J. G. Seidl appeared as *Schwanengesang* (Swansong), a title given them by the publisher. On March 26, 1828, Schubert participated in the only full-scale public concert devoted solely to his own works.

On November 11, suffering from nausea and headache, he took to his bed in the house of his brother Ferdinand. Five days later the doctors diagnosed typhoid fever. One of the two doctors was a specialist in venereal disease; thus the suspicion that Schubert had syphilis is well founded. He was correcting the proofs of the second set of his song cycle *Die Winterreise* when he became delirious and died 2 days later on Nov. 19, 1828. Schubert's meager estate and all his manuscripts were left by default to his brother Ferdinand, who, fortunately for posterity, worked ceaselessly to enlist the aid of publishers, editors, and conductors in having them published.

In 1830 a subscription fund helped to raise money for a memorial stone over Schubert's grave. The dramatist Franz Grillparzer wrote this much-criticized epitaph: ''The Art of Music here entombed a rich possession but even far fairer hopes.'' Schubert's closest friends were unaware of his achievement. A wealth of scholarly material has been devoted to the composer in recent years. Nobody, however, has done as much to correct the record as the great scholar O. E. Deutsch, whose initial is now inextricably linked to each Schubert work in his catalog.

Further Reading

On Schubert's life, the two works edited by Otto E. Deutsch are definitive, *The Schubert Reader: A Life of Franz Schubert in Letters and Documents* (trans. 1947), with commentary designed to bring the documents into sharper focus, and *Schubert: Memoirs by His Friends* (1958). Two books by Maurice J. E. Brown, *Essays on Schubert* (1954) and *Schubert: A Critical Biography* (1958), are reliable. Marcel Brion, *Daily Life in the Vienna of Mozart and Schubert* (trans. 1962), describes the milieu in which Schubert lived and worked.

Alfred E. Einstein, *Schubert: A Musical Portrait* (1951), and Gerald Abraham, ed., *The Music of Schubert* (1947), offer valuable insights into the man and his music. Martin Chusid, ed., *Schubert's Unfinished Symphony* (1968), a critical edition of the score, treats a particular piece to a stylistic analysis, offering a historical essay, analytical notes, and a section on contemporary views and comments. Richard Capell, *Schubert's Songs* (2d ed. rev. 1957), is worth consulting. Ernest Porter, *Schubert's Song Technique* (1960), is easy to read. Particularly important is Otto E. Deutsch, *Schubert Thematic Catalogue* (1950), a list of all the works in chronological order. □

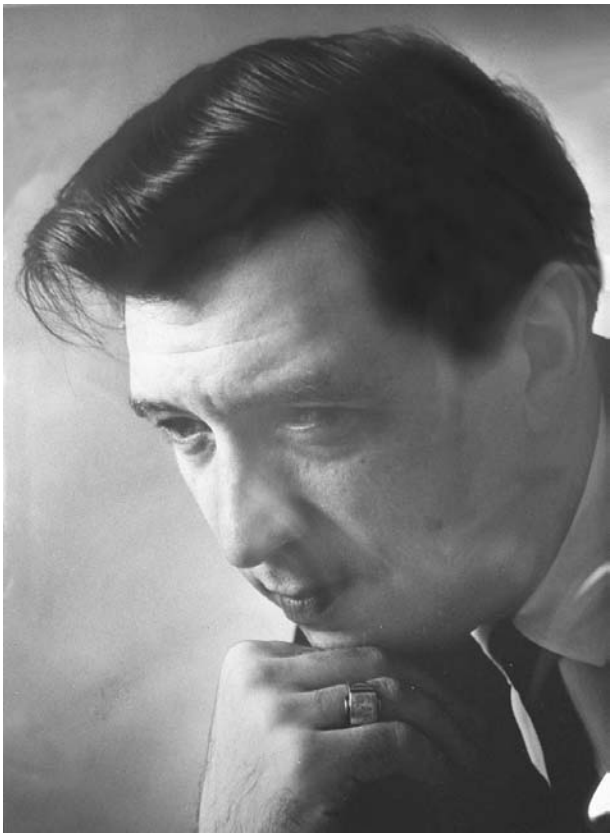

Gunther Schuller

The versatility of the American musician Gunther Schuller (born 1925) was recognized when he received the Alice M. Ditson Award from Columbia University in 1970: ''You have already achieved distinction in six careers, as conductor, as composer, as horn virtuoso and orchestral musician, and as author and educator.''

Gunther Schuller was born in New York City on November 22, 1925, the son of a New York Philharmonic Orchestra violinist. He sang as a boy soprano in the St. Thomas Church choir, studied flute and French horn privately, and studied music theory at the Manhattan School of Music. Before he was 20, he was a professional hornist, playing in the Ballet Theater Orchestra and later with the Cincinnati Symphony. From 1945 to 1959 he played with the Metropolitan Opera Orchestra.

Schuller's first published compositions date from 1950, but it was his *Seven Studies on Themes of Paul Klee* (1959) that brought him wide attention through performances by many orchestras and through recordings. In this piece Schuller revealed himself as a masterful orchestrator in complete control of a serialism inspired by Anton Webern. The piece had wit and charm, unusual components of serial compositions. In some of the Studies Schuller matched the

color of the pictures with orchestral color, and in others, such as ''The Twittering Machine,'' and the ''Arab Village,'' he reflected the mood and atmosphere of the pictures in the music.

There was a strong jazz influence in all of Schuller's compositions. The composer called the combination of jazz elements with serial practices ''third stream'' music, a term which has been generally adopted to describe this typically American musical development. During the 1960s Schuller received a number of grants that allowed him to devote himself entirely to composition.

In 1965, as composer-in-residence in Berlin, Schuller completed his opera *The Visitation,* first produced in Hamburg in 1966. For his libretto the composer adapted Franz Kafka's story *The Trial,* changing the setting to the American South and the characters to African-Americans. Thus altered, it became a powerful and timely statement of the plight of black Americans. The music was in Schuller's ''third stream'' manner with much jazz. *The Visitation,* a sensational success in its first European productions, was less successful when produced in the United States. He subsequently wrote two more operas, *The Fisherman and His Wife* (1970) and *A Question of Taste* (1989).

In 1968 Schuller published the first volume of his monumental history of jazz, proving himself to be the outstanding authority in this field. After teaching at Yale, he became president of the New England Conservatory in 1966, and a few years later, director of the Berkshire Music Center in Tanglewood as well (1970-1985). He was unrivaled among American musicians of his generation for the versatility and quality of his accomplishments. In 1993, Schuller received *Down Beat* magazine's prestigious Hall of Fame and Lifetime Achievement awards.

During the 1990s, Schuller broadened his conducting repertoire and also published *The Compleat Conductor* (1997), a detailed analysis of eight symphonic works in which he compared the composer's written intentions with the actual recorded performances of those pieces over the last 50 years.

Further Reading

David Ewen, *The World of Twentieth-century Music* (1968), provides biographical information and a discussion of Schuller's works. A short biography of him was in Gilbert Chase, ed., *The American Composer Speaks* (1966). He was profiled in *Down Beat* (September 1993). □

Charles M. Schulz

Cartoonist and creator of ''Peanuts,'' Charles M. Schulz (born 1922) was the winner of two Reuben, two Peabody, and five Emmy awards and a member of the Cartoonist Hall of Fame.

Charles Schulz was born in Minneapolis, Minnesota, on November 26, 1922, the son of Carl (a barber) and Dena (Halverson) Schulz. At school in St. Paul he was bright and rapidly promoted, which made him often the smallest in his class, a fact that may have been of psychological significance in his later development. Noting his aptitude for drawing, his mother encouraged him to take a correspondence course from the Federal School in Minneapolis.

In World War II Schulz was drafted and sent to Europe, mustering out after the war as a sergeant. He returned to Minnesota as a young man strongly imbued with Christian beliefs. For a while he free-lanced for a Catholic magazine and taught in the correspondence school, which had been renamed the Art Instruction Institute. Some of his work appeared in the *Saturday Evening Post,* and eventually he created a cartoon entitled ''Li'l Folks'' for the *St. Paul Pioneer Press,* signing it ''Sparky,'' a nickname conferred on him by an uncle.

In 1950 the United Feature Syndicate of New York proposed publication of a new comic strip, which Schulz wished to call ''Li'l Folks'' but which was named ''Peanuts'' by the company. In 1950 the cartoon made its debut in seven newspapers with the characters Charlie Brown, Shermy, Patty, and Snoopy. Within a year the strip appeared in thirty-five papers, and by 1956 in over a hundred. Characters were added slowly, and psychological subtleties were much developed. Lucy, Linus, and Schroeder appeared; then Sally, Charlie Brown's sister; Rerun, Lucy's brother; Peppermint Patty; Marcie; Franklin; Jose Peterson;

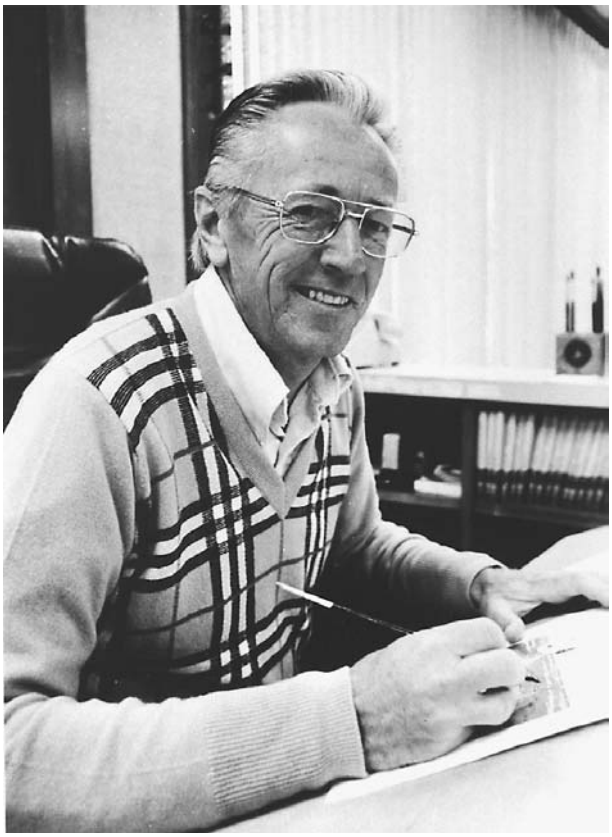

Pigpen; Snoopy's brother, Spike; and the bird, Woodstock. In 1955, and again in 1964, Schulz received the Reuben award from the National Cartoonists Society.

By this time Schulz' popularity was enormous and had become world-wide. ''Peanuts'' appeared in over 2,300 newspapers. The cartoon branched out into television, and in 1965 the classic ''A Charlie Brown Christmas,'' produced by Bill Melendez and Lee Mendelson, won a Peabody and an Emmy award. Many more television ''specials'' and Emmys were to follow. An off-Broadway production, ''You're a good man, Charlie Brown,'' staged in 1967, ran four years. In 1969, National Aeronautics and Space Administration astronauts named their command module ''Charlie Brown'' and their lunar lander ''Snoopy.'' Many volumes of Schulz' work were published in at least 19 languages, and the success of ''Peanuts'' inspired many licensed products in textiles, stationery, toys, games, etc. Schulz also authored a book, ''Why, Charlie Brown, Why?'' (which became a CBS television special) to make the dreaded subject of cancer understandable to children (his mother had died of cancer during World War II).

Besides the previously mentioned awards, Schulz received the Yale Humor Award, 1956; School Bell Award, National Education Association, 1960; and honorary degrees from Anderson College, 1963, and St. Mary's College of California, 1969. A ''Charles M. Schulz Award'' honoring aspiring comic artists was created by the United Feature Syndicate in 1980. The year 1990 marked the 40th anniversary of ''Peanuts.'' An exhibit at the Louvre, in Paris, called ''Snoopy in Fashion,'' featured 300 Snoopy and BELLE plush dolls dressed in fashions created by more than 15 world-famous designers. It later traveled to the United States. Also in 1990, the Smithsonian Institution featured an exhibit titled, ''This Is Your Childhood, Charlie Brown . . . Children in American Culture, 1945-1970.''

The ''Peanuts'' cartoons were centered on the classically simple and touching figures of a boy and his dog, Charlie Brown and Snoopy, surrounded by family and school friends. Adults were present only by implication, and the action involved ordinary, everyday happenings, transformed by childhood fantasy.

Charlie Brown was the quintessence of ordinariness, as his name and his visible form suggest. His round head had minimal features, half-circles for ears and nose, dots for eyes, a line for a mouth, the rest of the body compressed to pint size. He was a combination of ineptness and puzzlement in the face of problems that life and his peers dealt out to him: the crabby superiority of Lucy; the unanswerable questions of Linus, a small intellectual with a security blanket; the self-absorption of Schroeder the musician; the teasing of his school mates; and the behavior of Snoopy, the flop-eared beagle with the wild imagination and the doghouse equipped with a Van Gogh, who sees himself as a World War I Flying Ace trying to shoot down the Red Baron when he is not running a ''Beagle Scout'' troop consisting of the bird Woodstock and his friends.

Charlie Brown's inability to cope with the constant, predictable disappointments in life, the failure and renewal of trust (typified by Lucy's tricking him every time he tries to kick the football), his touching efforts to accept what happens as deserved, all were traits shared in a lesser degree by his companions. Even crabby Lucy cannot interest Schroeder or understand baseball; Linus puzzled over life's mysteries and the refusal of the ''Great Pumpkin'' to show up on Halloween. The quirks and defects of humanity in general were reflected by Schulz' gentle humor, which constituted the appeal of the cartoon to the public, as it pinpointed our own adult weaknesses in a diminished and entertaining form, with a dash of pathos.

Part of the pleasure of ''Peanuts'' was the readers' expectation fulfilled, as the build-up to the penultimate frame reached the let-down of the final. ''I realize . . . I am not alone . . . I have friends!'' says Charlie Brown, momentarily reassured by ''psychiatrist'' Lucy. ''Name one!'' retorts Lucy, returning to her usual role.

Some writers find a moral and religious gospel to be drawn from Charlie Brown's dilemmas. Schulz maintained that he was more preoccupied by getting the strip on the drawing board. However, even to the casual reader ''Peanuts'' offered lessons to be learned. Schulz employed everyday humor, even slapstick, to make a point, but usually it was the intellectual comment that carries the charge, even if it was only ''Good Grief!'' Grief was the human condition, but it was good when it taught us something about ourselves and was lightened by laughter.

Schulz was twice married, to Joyce Halverson in 1949 (divorced 1972) and to Jean Clyde in 1973. He had five children by his first marriage: Meredith, Charles Monroe, Craig, Amy, and Jill. He was an avid hockey player, had a passion for golf, and enjoyed tennis.

Charles Schulz and the ''Peanuts'' characters remained a mainstay in the late 1990s. Schulz's work was beloved by the masses. He has had two retrospectives dedicated to his work within the past 15 years. The first was in 1985 at the Oakland Museum in Oakland, California and the second occurred in 1990 at the Louvre's Museum of Decorative Art in Paris. As of the late 1990s the syndicated cartoon strip of the ''Peanuts'' ran in over 2000 newspapers throughout the world on a daily basis.

Further Reading

The most complete biography was Rheta Grimsley Johnson, *Good Grief: the Story of Charles M. Schulz* (1989). *The Funnies, An American Idiom,* edited by David Manning White and Robert H. Abel (Part V, 1963), contained interesting comment placing Schulz in the context of American cartoonists. *The Gospel According to Peanuts* (1964) by Robert L. Short pointed out the similarity between ''Peanuts'' and many passages of the Bible. *Charlie Brown & Charlie Schulz* (1970) by Lee Mendelson with Charles M. Schulz presented useful comments but is somewhat dated. *America's Great Comic-Strip Artists* (Part 16, 1989), edited by Richard Marschall, provided up-to-date commentary on Schulz and other cartoonists and some comparison.

Among Schulz' best-known works were: *Happiness Is a Warm Puppy* (1962); *Good Grief, Charlie Brown* (1963); *A Charlie Brown Christmas* (1965); *Charlie Brown's Yearbook* (1969); and *You're A Good Sport, Charlie Brown* (1976). Additional information may be obtained at http://www.unitedmedia.com (July 1997). □

Kurt Schumacher

Kurt Schumacher (1895-1952) was the leading German socialist statesman during the period of recovery and reconstruction following World War II. Although his views on the future organization of Germany were not accepted, he continued to exercise an important influence on the political ideas of his countrymen decades after his death.

Born into a West Prussian merchant family of liberal political views, Schumacher shared the exhilaration followed by disillusionment which so many young men of his generation experienced during World War I. He volunteered for military service, but after being seriously wounded he returned to the study of law. He felt increasingly drawn to politics, however, and in 1918 he joined the Social Democratic Party. Active at first as a journalist and politician in the state of Württemberg, Schumacher was elected to the Reichstag in 1930. His vigorous opposition to National Socialism led not only to his banishment from public life in 1933, but to imprisonment in a succession of concentration camps and to brutal hardship which permanently impaired his health. Learning in the last weeks of the war that his name was on a Nazi execution list, he went underground until the collapse of the Third Reich in the spring of 1945.

Welcomed as one of the ''good Germans'' who had resisted the Hitler tyranny, he immediately plunged into the work of rebuilding the Social Democratic Party. Fearing that a union with the Communist Party, which the Soviets were encouraging in their zone of occupation, would lead to domination by the Communists, he concentrated on the creation of a vigorous independent socialist movement in the parts of Germany occupied by the Western allies. At the first postwar convention of the Social Democratic Party in May 1946, he rejected the theory of class conflict, emphasizing the importance of political freedom and economic justice for all groups in society. He hoped thereby to broaden the social base of his party and to attract democratic forces within the bourgeois camp. He defined his brand of socialism as the ''economic liberation of the moral and political personality.'' Regarding the future organization of the German state, he favored a democratic federal union with a central government strong enough to maintain economic unity, financial independence, and social welfare. The administrative system, he insisted, should be ''as centralistic as necessary, but as federalistic as possible.''

His views soon brought him into conflict with the occupying powers. He charged, not without justice, that the Allied authorities (France, Great Britain, United States) opposed his socialist policies and that they therefore favored ''candidates of the bourgeois parties'' for key positions in politics, economics, and administration. Their disapproval was sharpened by his convictions regarding what the international position of the new Germany should be. Hoping to avoid the permanent division of his country into two hostile states, he advocated neutrality in the incipient Cold War between the United States and the Soviet Union. A believer in a united Europe, he nevertheless continued to cling to the concept of a strong German national state, embracing all four occupation zones (the Allies plus the Soviet Union), which could play an important role in the political affairs of the continent. Above all, he opposed the military alignment of his country with either East or West, maintaining that reunification could be achieved only by a policy of strict neutrality. His goal was a united, democratic, socialistic, and peaceful Germany acting as a diplomatic buffer between the two superpowers.

In the political battles of the early postwar years Schumacher was defeated by his opponent Konrad Adenauer, leader of the middle-of-the-road Christian Democratic Union. This was partly a result of the indirect support which the latter received from the Allied occupation authorities; partly it was due to Schumacher's own brusqueness and irritability, aggravated by his declining health. But the main reason was that most Germans, eager for American aid in the recovery of their ravaged economy and convinced that entry into the North Atlantic Treaty Organization (NATO) would hasten the political rehabilitation of their country, favored close ties to the West.

The German Federal Republic, as it developed in the period after its founding in 1949, did not follow the policies urged by Schumacher. While material prosperity and political respectability have been amply achieved, chances for the reunification of Germany seem as remote today as ever. Yet Schumacher's vision continues to appeal to many of his

countrymen. The concept of a socialist Germany in which the rights of property are subordinated to society's collective welfare is still central to the program of the Social Democratic Party, and the longing for the union of all Germans—those in the German Democratic Republic in the East with those in the German Federal Republic—remains undiminished. The ideals Schumacher advocated have survived the political disappointments and defeats he suffered during his lifetime.

Further Reading

Although Schumacher's speeches and writings have been published in several editions, none, unfortunately, has been translated into English. There is, however, a first-rate study of his public career: Lewis J. Edinger, *Kurt Schumacher: A Study in Personality and Political Behavior* (1965). In addition, any book dealing with the recovery of Germany after World War II is bound to contain information about him. See, for example, Richard Hiseacks, *Democracy in Western Germany* (1957) or Harold Zink, *The United States in Germany, 1944-1956* (1957). Finally, there are several contemporary articles by well-known journalists and scholars, among them Flora Lewis, ''The Hard-Bitten Herr Schumacher,'' *New York Times Magazine* (July 31, 1949); Theodore H. White, ''Kurt Schumacher: The Will to Power,'' *The Reporter* (December 11, 1951); and Felix Hirsch, ''Adenauer or Schumacher?'' *Current History* (February 1952).

Additional Sources

Kurt Schumacher, Dusseldorf; New York: ECON, 1988. □

Robert Schuman

The French statesman Robert Schuman (1886-1963) was the public author of the plan that pooled the French and German coal and steel industries into the European Coal and Steel Community.

Born in Luxembourg on June 29, 1886, into a prosperous family from Lorraine, Robert Schuman was educated in Germany as a lawyer. Of military age during World War I, he did not serve in the German army, although later his political opponents often made that accusation. After the Treaty of Versailles restored Lorraine to France in 1919, Schuman was elected to the French Parliament, a deputy of the Catholic Popular Democratic party.

Exerting a generally conservative influence, Schuman was a member of the parliamentary finance commission for 17 years and its president in 1940. Undersecretary of state for refugees in the Paul Reynaud government after March 1940, he was arrested by the Gestapo in September and confined at Neustadt. Schuman escaped in 1942 and immediately joined the resistance movement. During this time he played an important role in the creation of the Popular Republican Movement (MRP), which after 1945 replaced his former party as the major organ of French Christian democracy.

Elected to the Constituent Assembly in 1945, Schuman was appointed its finance chairman. Minister of finance under Georges Bidault and Paul Ramadier during 1946-1947, Schuman favored a program of austerity. Becoming prime minister in late 1947 amid widespread Communist-inspired strikes and disorders, Schuman and his interior minister, Jules Moch, stood firm, facing down the Communist challenge and enabling the Fourth Republic to survive its first great crisis. Forced to resign after only 7 months in office, Schuman held the post again for a few days in September 1948.

Schuman earned his greatest fame as foreign minister in 10 successive governments from July 1948 to December 1952. He stood as the foremost advocate of Franco-German reconciliation and European unity. He was the enthusiastic sponsor in 1950 of Jean Monnet's plan for combining French and German coal and steel production, which was later realized with the formation of the European Coal and Steel Community in June 1952. In 1950 Schuman also launched a plan for an integrated European army, but that project was defeated in the French Chamber in 1954.

In 1958 Schuman was elected first president of the European Parliamentary Assembly, the consultative body of the Common Market, a position in which he served for 2 years. For his efforts in the cause of European unity he was awarded the Charlemagne Prize by the city of Aachen in 1958 and the Erasmus Prize by the European Cultural Foundation in 1959. Schuman died near Metz on Sept. 4, 1963, after a long illness.

Further Reading

There is no biography of Schuman in English. His role in the Fourth Republic is extensively discussed in Alexander Werth, *France, 1940-1955* (1956). Useful works for historical background are Herbert Luethy, *France against Herself* (trans. 1955); John T. Marcus, *Neutralism and Nationalism in France* (1958); and Frederick F. Ritsch, *The French Left and the European Idea, 1947-1949* (1966). □

Robert Alexander Schumann

The music of the German composer and critic Robert Alexander Schumann (1810-1856) made a significant impact on the burgeoning romantic movement in its rhythmic novelty and harmonic and lyrical expressiveness.

Robert Schumann created no intrinsically new forms, but he infused them with a personal subjectivity and emotional intensity that transformed an inherited classical tradition into the quintessence of romantic experience. Much of his music is characterized by literary allusions and autobiographical references, which are ''nothing more than delicate directions for performance and understanding'' added to the music to indicate the composer's poetic intent. Yet he was not averse to experiment-

ing with the contrapuntal devices of a J. S. Bach or the symphonic structures of a Beethoven. He thus stands midway between the conservatives and ultraprogressives of the 19th century.

Schumann was born at Zwickau on June 8, 1810, the youngest of the five children of Friedrich Schumann, a bookseller and publisher, and Johanna Schumann. Robert spent hours in his father's bookshop and developed a lifelong interest in German literature, especially the works of Jean Paul (Richter), Heinrich Heine, and Joseph von Eichendorff. At 7 Robert went to a private school and studied piano with the local church organist, who introduced him to the works of C. P. E. Bach, Franz Joseph Haydn, and Wolfgang Amadeus Mozart. By the time Robert was 9, he had begun his first efforts at composition.

During his years in secondary school (1820-1828) Schumann continued to practice the piano, often participating in concerts at the school and in the salons of eminent patrons. By 1825 he had made such progress in improvisation and composition that his father tried to interest Carl Maria von Weber in becoming Robert's teacher, but Weber was on his way to England and nothing came of the attempt. The following year Schumann's sister, Emilie, committed suicide as the result of a mental disorder, and his father, also suffering from a nervous illness, died a few months later.

In 1828 Schumann began to study law at his mother's request at the University of Leipzig. After a short visit to Munich, where he met Heine, Schumann returned to his law studies in earnest. He continued his musical studies with Friedrich Wieck, an eminent piano teacher. At his teacher's home Schumann met Wieck's daughter Clara, already a remarkable pianist at the age of 9. In 1829 Schumann moved to Heidelberg, ostensibly to continue his law studies but essentially to study composition and piano. He frequented the home of the law professor Anton Thibaut, a musical amateur who was instrumental in reviving an interest in the choral music of the Renaissance and the baroque. That summer Schumann went on holiday to Switzerland and Italy and wrote the first part of his *Papillons* for piano.

A concert by Niccolo Paganini in 1830 in Frankfurt was the decisive factor that turned Schumann permanently to music. After some stormy correspondence with his mother, she finally agreed to let him continue his studies with Wieck. He took up residence in the Wieck home and concentrated on developing into a virtuoso pianist. In his anxiety to make rapid progress he experimented with a sling device to strengthen his fingers; by irrevocably straining his right hand he ruined all chance of becoming a virtuoso. He therefore decided to concentrate on his composition studies and worked with Heinrich Dorn, choirmaster at the Leipzig opera, under whom Schumann completed the second part of the *Papillons* and an Allegro for piano. He also embarked on an intensive study of the music of J. S. Bach.

In 1834 the first issue of the *Neue Zeitschrift für Musik* (New Journal for Music) appeared. It was the organ of the Davidsbündler, a group of musicians, named for the Old Testament King David, who concentrated their struggle against the musical Philistines of their own day. Schumann edited this reforming journal until 1844, and it became a model for music criticism. In order to observe music from all points of view, Schumann invented three artistic characters: the stormy, impetuous Florestan; the gentle, lyrical Eusebius; and the arbiter between the two, Master Raro. In later years Schumann signed many of his own compositions with these appellations.

Schumann's *Twelve Symphonic Études* appeared in 1834, and the next year saw the completion of *Carnaval* and the Piano Sonata, Opus 11. His mother died in 1836. He stayed on in Leipzig with the Wiecks, fell in love with Clara, and, over the strong objections of her father, became engaged to her in 1837. Through the success of his journal, Schumann became an eminent voice in cultural matters and an artistic critic of European rank, more famous for his writings than for his compositions, which most musicians found too difficult to play. Nevertheless, he kept on composing and produced such pianistic masterpieces as the *Études symphoniques,* the *Scenes from Childhood,* the *Kreisleriana,* and the *Fantasy*. On a visit to Vienna in 1838 to further the aims and influence of his journal, he made the sensational discovery of Franz Schubert's C-Major Symphony, which Mendelssohn eventually performed.

In February 1840 Schumann was honored by a doctorate from the University of Jena. A month later he met Franz Liszt, who played part of Schumann's *Carnaval* at a recital in Leipzig. Schumann married Clara, against her father's will, in September. Seven children were born of this union.

The ensuing years were a high point in Schumann's compositional activity. During 1840 he wrote a veritable outpouring of songs, including the cycles *Myrthen* (Myrtles), *Frauenliebe und Leben* (Women's Love and Life), and *Dichterliebe* (Poet's Love). The next year he composed his Symphony No. 1, the *Spring* Symphony and in 1842 he wrote many of his finest pieces of chamber music, including three String Quartets dedicated to Mendelssohn and the Quintet in E-flat for piano and strings. The Piano Concerto in A Minor and the Symphony No. 2 were also well under way.

A crisis of mental exhaustion followed on these productive years. A visit from Hector Berlioz in 1843, however, inspired Schumann to new activity, and he began his *Paradise and the Peri* for solo voices, chorus, and orchestra. That same year Mendelssohn called him to teach composition at the newly founded Leipzig Conservatory. In 1844, after a reconciliation with Wieck, the Schumanns embarked on a successful concert tour of Russia. On their return to Leipzig, Schumann suffered a serious nervous breakdown which caused him to resign as editor of the *Neue Zeitschrift*. The Schumanns moved to Dresden in December 1844, where they became acquainted with Richard Wagner, whose stage technique Schumann admired more than his music. In Leipzig, Schumann founded the Society for Choral Singing and taught privately for a living. Here he finished his Piano Concerto in A Minor, which was premiered by Clara in 1846, and the Symphony No. 2. He completed his opera *Genoveva* early in 1848.

In 1849 Schumann's health improved dramatically, and he composed more than 20 works that year, including the *Album for the Young,* the incidental music to Lord Byron's *Manfred,* and a group of short works for various instruments.

In 1850 Schumann became civic music director in Düsseldorf. The Düsseldorf years were not happy ones. Times of great inspiration in composition alternated with profound periods of melancholy and despondency, often lasting weeks or even months. His overall creativity began to lag so that one critic dared to write of him, ''Schumann has worked his way down from genius to talent.'' Nonetheless these years witnessed the completion of the *Scenes from Goethe's ''Faust,''* the *Waldscenen* (Woodland Scenes) for piano, innumerable songs, and Symphony No. 3, the *Rhenish*.

Wagner had once remarked on Schumann's ''strange lack of skill in conducting,'' and this unsuitability for the conductor's post led to constant bickering with the authorities in Düsseldorf. His choir also began to grow more and more recalcitrant. Eventually Schumann was left to conduct his own works only, and all the other conducting was entrusted to the concertmaster.

In 1853 Schumann's Symphony No. 4 was performed successfully at the Lower Rhine Festival, but his mental condition continued to deteriorate. The only bright spot in his life that year was a visit from Johannes Brahms, whom Schumann greatly admired and in whose behalf he wrote a laudatory article, ''New Paths,'' for the *Neue Zeitschrift*. There was also a brief concert tour of Holland with his wife and a visit to Hanover, where Joseph Joachim conducted Schumann's Symphony No. 4 and played the *Fantasy* for violin and orchestra.

Schumann went completely berserk on Feb. 27, 1854, when he threw himself into the Rhine in a suicide attempt. He was rescued by some passing fishermen, and at his own request he was taken to an asylum in Endenich. Clara, aided by their loyal friend Brahms, did all that was possible to bolster Schumann's spirits but to no avail. He died on July 29, 1856.

Further Reading

There is unfortunately no really good work on Schumann in English. Even the monumental German study, *Robert Schumann* by Wolfgang Boetticher (1941), is marred by Nazi overtones. Very useful are Joan Chissell, *Schumann* (1948), and Gerald Abraham, ed., *Schumann: A Symposium* (1952). Percy M. Young, *Tragic Muse: The Life and Works of Robert Schumann* (1957), is also worth examining. For general historical background Donald Jay Grout, *A History of Western Music* (1960), is recommended. □

Joseph Alois Schumpeter

Joseph Alois Schumpeter (1883-1950) was an Austrian economist who advocated the view that business cycles are an integral part of the process of economic development in a capitalist economy.

Joseph Schumpeter was born in Triesch in Moravia (now Czechoslovakia) on Feb. 8, 1883, the only son of Alois Schumpeter, a clothing manufacturer who died when Joseph was 4 years old. Because of his mother's remarriage 7 years later to the commanding general of all Austrian troops in Vienna, Schumpeter was raised in the manner traditional to the Austrian aristocracy. In 1901 he graduated with high honors from the Theresianum, a school distinguished for its classical education.

From 1901 to 1906 he studied law and economics at the University of Vienna, where he attended the seminars of Eugen Philippović, Friedrich von Wieser, and Eugen Böhm-Bawerk. He received the degree of doctor of law in 1906 and spent a brief period visiting England and practicing law in Egypt. In 1909 he returned to Austria, where he accepted a professorship in economics at the University of Chernovtsy. In 1911 he joined the faculty at the University of Graz, where, except for the academic year 1913/1914, he remained until 1918. During this period he had written his first major article and three important books and had established his preeminence in economic theory.

During World War I Schumpeter took part in the intrigues to negotiate a separate peace for Austria and in putting forward proposals for economic reconstruction. In 1919 he became finance minister in the coalition government of the Austrian Republic but was forced to resign before even presenting his financial proposals to Parliament.

Next, Schumpeter became president of a private bank in Vienna which, because of economic conditions and the dishonesty of some of his associates, failed in 1924. He returned to academic life, accepting a professorship at the University of Bonn in 1925. He visited Harvard in the following year and again in 1930 and, in 1932, moved there permanently. During his years at Harvard he produced several more major books, the last of which was in rough manuscript at his death and was edited and published by his wife, Elizabeth Boody Schumpeter. Schumpeter died in his sleep, of a cerebral hemorrhage, on Jan. 8, 1950.

Schumpeter's work, published in 15 books and pamphlets, over 200 articles, book reviews, and review articles, defies classification by school of thought or by methodology. Although his *Theory of Economic Development* (1912) is a classic in the abstract-deductive tradition of Léon Walras and Böhm-Bawerk, many of his articles and his *Business Cycles* (1939) demonstrate his interest in and capacity for statistical and econometric research. Finally, his writings on socialism, *Imperialism and Social Classes* (1951) and *Capitalism, Socialism and Democracy* (1942), and on the history of economic theory, *Economic Doctrine and Method* (1914) and *History of Economic Analysis* (1954), reveal an insight into the broad sweep of sociological and historical forces on economic ideas and events that can be compared only to that of Marx.

Further Reading

Seymour E. Harris, ed., *Schumpeter, Social Scientist* (1951), contains a number of excellent essays about Schumpeter's life and work. Richard V. Clemence and Francis S. Doddy, *The Schumpeterian System* (1950), is a study of his system of economic analysis. His career is discussed briefly in Joseph Dorfman, *The Economic Mind in American Civilization* (5 vols., 1946-1959), and Ben B. Seligman, *Main Currents in Modern Economics: Economic Thought since 1870* (1962).

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Carl Schurz

The most prominent foreign-born American in 19th-century public life, Carl Schurz (1829-1906) was soldier, statesman, and journalist. He was at the center of many political reform movements.

Carl Schurz was the foremost of a remarkable group of emigrés who went to the United States after the failure of the 1848-1849 revolution in Germany. In his adopted land Schurz crusaded against slavery, campaigned for his friend Abraham Lincoln, fought for the North in the Civil War, helped shape a Reconstruction policy that enfranchised the freed slaves, championed civil service reform, founded the Liberal Republican movement, was a leader of the ''Mugwump'' exodus from the Republican party, and denounced American imperialism in the Spanish-American War.

Carl Schurz was born on March 2, 1829, in Liblar near Cologne, Germany. He graduated from the gymnasium at Cologne and entered the University of Bonn in 1847 as a candidate for the doctorate in history. At the age of 19 he was a leader of the student movement that became the spearhead of democratic revolutionary ferment in many parts of Germany. In 1849 Schurz was commissioned a lieutenant in the revolutionary army, which was finally defeated by the Prussians. Knowing he would be shot if captured, he fled the country. He later returned under a false passport to rescue a professor from Spandau prison and spirit him out of Germany in the most daring exploit of the entire revolution.

American Civil War Record

After short residences in France and England, in 1852 Schurz went to the United States. He joined the antislavery movement and helped build the Republican party in Wisconsin, where he settled in 1856. An excellent orator, Schurz made speeches for John C. Frémont in the 1856 presidential election and for Lincoln against Stephen Douglas in the 1858 Illinois senatorial campaign. He was chairman of the Wisconsin delegation to the 1860 Republican convention. He campaigned tirelessly in the 1860 election and was gratified by a letter from Lincoln declaring that ''to the extent of our limited acquaintance, no man stands nearer my heart than yourself.'' Rewarded by appointment as minister to Spain, Schurz resigned that post in 1862 and returned to the United States to work for Union victory and emancipation.

Schurz's military experience was limited to a few weeks of fighting in Germany 13 years earlier, but he worked hard at mastering military strategy and was finally promoted to major general of volunteers in 1863. He was popular with his troops, but his battle record was mixed. After limited success as a division commander at Chancellorsville and a corps commander at Gettysburg, he was given charge of an instruction corps at Nashville. This was not to his liking, and in 1864 he obtained release from command to campaign for Lincoln's reelection. Schurz finished out the war as a chief of staff in William T. Sherman's army.

Postwar Political Career

In the summer of 1865 Schurz began investigating Southern conditions for President Andrew Johnson and a Boston newspaper. He found that many Southerners were defiant and recalcitrant, determined to keep Negroes subordinate. Schurz's long report contradicted the premises of Johnson's Reconstruction policy, and the President did not acknowledge the report. But congressional Republicans secured its publication and wide distribution. This document was of great influence in molding a radical Reconstruction policy based on Negro suffrage.

Schurz was Washington correspondent of the *New York Tribune,* then editor of the *Detroit Post,* and in 1867 he became part owner and editor of the German-language *St. Louis Westliche Post.* Schurz made the keynote address at the Republican national convention in 1868 and the next year was elected to the U.S. Senate from Missouri. His views on Reconstruction had become less radical; he advocated the removal of all political disabilities from former Confederates and was increasingly critical of Federal intervention in behalf of what he considered corrupt and oppressive Republican regimes in Southern states.

A proponent of civil service reform, Schurz was also repelled by the corrupt political atmosphere of Ulysses S. Grant's administration. In 1872 he led reformers out of the regular Republican party and organized the Liberal Republican party, which nominated Horace Greeley to run against Grant. Schurz's actions split the Republican party in Missouri and allowed the Democrats to capture the legislature, so he was not reelected to the U.S. Senate in 1875. In 1876 he returned to the regular Republican party and supported the presidential reform candidacy of Rutherford B. Hayes. Schurz was rewarded with appointment as secretary of the interior, and he made considerable progress in reform of Indian affairs and introduction of the merit system into the department.

Journalism and Reform

In 1881 Schurz returned to journalism, serving for 2 years as an editor of the *New York Evening Post* and of the *Nation.* For several years thereafter he free-lanced, and from 1892 to 1898 he was chief editorial writer for *Harper's Weekly.* In 1884 he joined the revolt of the ''Mugwumps'' (reform Republicans) against the party's presidential nominee, James G. Blaine, and supported Grover Cleveland. Schurz was president of the National Civil Service Reform League (1892-1900) and of the Civil Service Reform Association of New York (1893-1906). Opposing the Spanish-American War in 1898, he became a leading anti-imperialist, urging independence for the Philippines rather than American colonialism there. Schurz died in New York City on May 14, 1906. His wife had died some years before; he was survived by three of his five children.

Further Reading

The basic source for Schurz's life is *The Reminiscences of Carl Schurz* (3 vols., 1907-1908). Also of value are Frederic Bancroft, ed., *Speeches, Correspondence and Political Papers of Carl Schurz* (6 vols., 1913), and Joseph Schafer, ed., *Intimate Letters of Carl Schurz, 1841-1869* (1928). There is no biography of Schurz incorporating modern scholarship. The best account is Claude M. Fuess, *Carl Schurz, Reformer* (1932). □

Kurt von Schuschnigg

The Austrian statesman Kurt von Schuschnigg (1897-1977) served as chancellor of Austria from 1934 to 1938. He succeeded in preventing German absorption of Austria until he lost the support of Mussolini in 1937.

Kurt von Schuschnigg was born on December 14, 1897, at Riva on Lake Garda (now a part of Italy). He was the son of an Austrian army officer. Educated in a Jesuit gymnasium at Feldkirch, Schuschnigg served in the Austro-Hungarian army on the Italian front in World War I. He was decorated for bravery and was a prisoner of war during 1918-1919. In 1922 he received a doctorate in law from the University of Innsbruck.

After practicing law in Innsbruck, Schuschnigg became a candidate of the Christian Socialist party for Parliament and, through the backing of the influential Christian Socialist leader Ignaz Seipel, was elected to Parliament in 1927. In 1932 Schuschnigg was named Austrian minister of justice, and in 1933 he assumed the portfolio of the Ministry of Education in addition to his earlier post. After the assassi-

nation of the Christian Socialist chancellor Engelbert Dollfuss during the abortive Nazi putsch of July 25, 1934, Schuschnigg became Austrian chancellor, pledged to defend Austria's independence from Nazi Germany.

Schuschnigg's political views were characteristic of Austrian clerical conservatism. He was a zealous Catholic, staunch antileftist, vehement anti-Nazi, and fervent legitimist. He would have preferred to solve Austria's political problems through the restoration of the Hapsburg dynasty. Schuschnigg had no recourse but to follow Dollfuss's reliance on Italian premier Benito Mussolini's protection against Nazi Germany's desire for Anschluss. The imposition by the League of Nations of sanctions against Italy for its aggression against Ethiopia in 1935 drove Italy into the arms of Germany and rendered Mussolini unable further to defend Austrian independence from German encroachment.

On February 12, 1938, Adolf Hitler summoned Schuschnigg to Berchtesgaden, where he demanded that Schuschnigg order the amnesty of jailed Austrian Nazis and that he include Nazis in his Cabinet, particularly Artur Seyss-Inquart. Schuschnigg agreed to Hitler's demands, but on his return to Vienna he restated his vow to preserve Austria's independence. Hitler then ordered the Austrian Nazis to foment disorder throughout the country. When Schuschnigg ordered a plebiscite to ascertain the country's opinion of his determination to maintain Austria's independence, Hitler demanded the plebiscite's delay and he ordered troops to Austria's border on Schuschnigg's refusal. Schuschnigg then resigned, and he was succeeded by Seyss-Inquart, who called German troops into the country in March 1938.

After the German Anschluss, Schuschnigg was imprisoned by the Germans until 1945, when he was liberated by American troops. He then emigrated to the United States and became professor of political science at St. Louis University, Missouri, until 1967 when he returned to Austria and retired. He died in 1977.

Further Reading

There were few sources available in English for a study of Schuschnigg. His own works, such as *Farewell Austria* (1937; trans. 1938) and *Austrian Requiem* (1946), contained valuable information but must be used cautiously. Perhaps the best discussion of Schuschnigg's career as Austrian chancellor was in John A. Lukacs, *The Great Powers and Eastern Europe* (1953). See also Dieter Wagner and Gerhard Tompowitz, *Anschluss: The Week That Hitler Siezed Vienna* trans. 1972). □

Elisabeth Schüssler Fiorenza

Feminist biblical scholar and theologian Elisabeth Schüssler Fiorenza (born 1938) provided models, methods, and metaphors for biblical interpretations and a reconstruction of early Christianity in which women shared the center and were restored to human subjectivity.

One of the foundational maxims of the feminist movement—the personal is political—provided a significant lens through which to view the life of Elisabeth Schüssler Fiorenza. Born in Romania in 1938 and fleeing to what would become West Germany with her family during World War II, she desired, as a young German woman, to become a professional theologian in the Roman Catholic Church, which defined her role and mission as a ''lay'' woman within the world rather than within the church. Her 1963 licentiate thesis from the University of Würzburg, where she was the first woman to enroll in the theological course required of students for priesthood, was therefore her first public and political articulation of her work toward a redefinition of the Catholic Church so that it included women in their full personhood, able to exercise their gifts and power. This thesis was published in 1964 as her first book, *The Forgotten Partner: Foundations, Facts and Possibilities of the Professional Ministry of Women in the Church*.

As a professional theologian Schüssler Fiorenza's specialty, demonstrated in her doctoral thesis, ''Priest for God: A Study of the Motif of the Kingdom and Priesthood in the Apocalypse,'' for the Catholic Theological Faculty, Wilhelms-Universität, Münster, was biblical studies and the history of early Christianity. Through the publication of significant books, articles, and coedited projects as well as participation in numerous conferences and workshops both in the United States and internationally, she contributed to

the feminist redefinition of theological and biblical interpretation both within the academy and the churches. Her academic career took her from Germany to the United States, where she held positions at the University of Notre Dame, Indiana; the Episcopal Divinity School, Cambridge; and as Krister Stendahl Professor of Divinity at the Harvard Divinity School.

A collection of essays, *Discipleship of Equals: A Critical Feminist Ekklesia-logy of Liberation* (1993), provided a brief glimpse of her wide contribution to women in the churches as well as to a theoretical articulation of critical feminist theology of liberation. A reading of the summary that precedes each article highlighted Schüssler Fiorenza's courage within the struggle against patriarchal structures in both church and academy. This characterized her life and her writing, as did the mutual support, encouragement, and shared creative path-finding that came from the community or *ekklesia* of women similarly committed.

The publication of *In Memory of Her: A Feminist Reconstruction of Christian Origins* in English in 1983, and subsequently in a number of other languages, brought Schüssler Fiorenza's feminist framework for biblical interpretation and historical/theological reconstruction to international attention. She provided the first comprehensive articulation of a feminist critical model of historical-theological interpretation. It incorporated a hermeneutics (an interpretation) of suspicion that questioned the way in which women had been represented in the androcentric (male centered) documents of early Christianity. A hermeneutics of remembrance enabled a new reconstruction of the history of early Christianity so that it included the hints, the traces of women's agency within that history. In the following year the collection of essays *Bread Not Stone: The Challenge of Feminist Interpretation* further developed her hermeneutical framework, incorporating a focus on rhetorics and providing a comprehensive model of biblical interpretation.

As a teacher, Schüssler Fiorenza involved her students and workshop participants in the theological interpretive process. In this she not only taught but demonstrated the necessity of what she called ''liberative vision and imagination'' in order to retell the biblical stories in a variety of media and in a variety of settings so that women's suffering, struggles, agency, and dreams take their place at the center of the retold biblical story. One can experience this creativity in her 1992 book *But She Said: Feminist Practices of Biblical Interpretation*. She opened each chapter with a poem capturing an aspect of women's experience or vision as it shapes the interpretive process of that chapter. Most chapters closed with a creative re-telling or re-contextualizing of the story under consideration written by her students as they explored the gospel stories of women.

The personal and the political intersect in the pathfinding or path-creating dimensions of Schüssler Fiorenza's life and work. She was actively involved in a number of women's organizations that found their voice in the closing decades of the 20th century. With Judith Plaskow she founded and coedited the *Journal of Feminist Studies in Religion,* a forum for feminist inter-religious studies that more traditional journals failed to offer. She was likewise founding co-director of the section of Feminist Theology in *Concilium,* an international theological review within the Roman Catholic tradition. She was the editor of a three-volume work, *Searching the Scriptures,* the first volume of which was published November 1993. It entailed collaborative work with a wide range of authors and resulted in a collection that represented the multidimensional nature of feminist biblical interpretation. Being the first woman scholar to be elected president of the Society of Biblical Literature, she forged another path along which women could walk.

Schüssler Fiorenza's dream to become a professional biblical scholar and theologian would seem to have been realized far beyond even her own creative imagining. She stood within a host of feminist theologians and biblical scholars as co-worker, envisioning and enacting new possibilities for women in the academy, in church, and in society. She was model and mentor for those who followed in her footsteps or who opened up new paths in feminist biblical interpretation and in the redefinition of church and world. For her, however, the theological task would not be complete until all women were free, free from all patriarchal oppression. Her creative work helped shape her own life as well as that of many other women and men in the academies and in the churches.

In *Jesus: Miriam's Child, Sophia's Prophet: Critical Issues in Feminist Christology* (1994), Schüssler Fiorenza deconstructed Christian doctrine to allow new interpretations likely to prove more fruitful for women and all oppressed groups. She saw these doctrines not as truths but as rhetorical strategies that retarded liberation. She viewed her approach as more radically inclusive than Marxism on questions of gender, sexual orientation, and race, and as more positively disposed toward the roles of religion and ideology. While strongly supportive of a diversity of feminist groups with different experiences and voices, she warned against the balkanization of the movement and its fragmentation into racial, religious, sexual orientation, and age-determined special interest groups. Her work was regularly cited for its creativity and forcefulness of analysis. She was, however, criticized by some for being pedantic, jargonistic, and accessible only to a closed circle of theologians and academicians.

She was married to Francis Schüssler Fiorenza, a theologian who shared with his wife a professorship at the Harvard Divinity School. They had a daughter, Kristina.

Further Reading

Elisabeth Schüssler Fiorenza's best known work was *In Memory of Her: A Feminist Reconstruction of Christian Origins* (1983). *Bread Not Stone: The Challenge of Feminist Interpretation* (1984) supplemented this earlier volume and her hermeneutical model. She published numerous articles in both German and English for scholarly journals and for more generally accessible publications. She coedited five volumes of *Concilium* on feminist theology, one volume of *Semeia* on interpretation for liberation, and other collections of essays. *Revelation: Vision of a Just World* (1991) continued her work on the Book of Revelation begun in her doctoral studies. A

later book, *But She Said: Feminist Practices of Biblical Interpretation* (1992), supplemented her hermeneutical model with rhetorical reading strategies, while Discipleship of Equals: A Critical Feminist Ekklesia-logy of *Liberation* (1993) provided a ''cartography of struggle'' of this feminist theologian. As mentioned in the text, she edited *Searching The Scriptures—Volume 1: Feminist Introduction* (1993), and *Volume 2: A Feminist Commentary* (1995). Her *Jesus: Miriam's Child, Sophia's Prophet: Critical Issues in Feminist Christology* (1994), provides social and political contexts for the Christological issues in the light her position as a ''biblical scholar working within the discourses of feminist liberation theology.'' □

Heinrich Schütz

The German composer Heinrich Schütz (1585-1672) is credited with an important role in bringing the Italian baroque style to Germany.

Born in Köstritz, Saxony, to prosperous, middle-class parents, Heinrich Schütz learned the rudiments of music in the chapel choir of Moritz, Landgrave of Hesse-Cassel. In 1608 Schütz entered the University of Marburg to study law, but when the landgrave, who recognized his extraordinary musical gift, offered to support him, Schütz was able to leave for Venice in 1609 to study with Giovanni Gabrieli. Schütz returned in 1613 after his teacher's death.

While in Italy, Schütz published his first collection, *Il primo libro de madrigali* (1611), dedicated to Landgrave Moritz. These 19 chromatic madrigals reveal the close attention Schütz was always to give both the syntax and content of his texts. Even more Italianate are the *Psalmen Davids* (1619), published after the composer became kapellmeister to Johann Georg, Elector of Saxony, in Dresden. In these 26 works, composed for multiple groups of vocal and instrumental soloists, reinforced by two or more choruses, Schütz brought to northern Europe the colorful, polychoral methods of his beloved master, Gabrieli. The music, of overwhelming grandeur, was written for the enhancement of the Protestant liturgy and the edification of the court.

Schütz's *Historia der Auferstehung Jesu Christi* (1623), the Easter Story, was his first oratorio in the Italian style. While the Evangelist performs solos to the accompaniment of four viols, the roles of Jesus and Mary Magdalene are sung as duets over the basso continuo. In his next important work, the *Cantiones sacrae* (1625), Schütz seemed to return to the older polyphonic style. But their chromaticism, ''madrigalisms'' illustrating the text, and intensely subjective qualities relate these sacred songs more closely to the madrigals of 1611.

To fulfill his task of transforming church music through the southern concerted style, Schütz made a second pilgrimage to Italy in 1628. Now he studied the techniques of Claudio Monteverdi as he observed them in the vocal and instrumental writing of the great Italian. The first fruits of the visit appeared the following year as part 1 of Schütz's *Symphoniae sacrae*. Solo singing with obbligato instruments over the continuo—such was the new style exemplified by the masterpiece of this first collection, *Fili mi, Absalon*.

A short while after Schütz returned to Germany, he found musical activity severely curtailed because of the religious wars raging throughout Saxony. During the 1630s and early 1640s he stayed only intermittently at Dresden, obtaining permission from the elector to work in Copenhagen, Wolfenbüttel, Hanover, and Weimar. Because of limited resources, the master now wrote shorter compositions for one to five parts with continuo. Two such collections were issued in 1636 and 1639 with the title *Kleine Geistliche Konzerte*.

By 1647 conditions at the Saxon court had improved somewhat, and Schütz released part 2 of his *Symphoniae sacrae*. Unlike part 1, which had Latin settings for voices and various obbligato instruments, part 2 was set to German words and used only the strings and continuo. In part 3 of the *Symphoniae sacrae* (1650) Schütz joined the polychoral writing of his early *Psalmen Davids* with the soloistic style he learned from Monteverdi. The masterpiece *Saul, Saul, was verfolgst du mich?* is scored for a six-voice ensemble, two four-voice choruses, and two obbligato instrumental parts. In few of his later pieces did he go beyond the resources of these compositions, which are truly cantatas.

Although Schütz was the foremost German protagonist of the new baroque style, he did not foresee that his apparent deemphasis of counterpoint would persuade younger

compatriots to abandon it. By 1648 this danger had become so manifest that Schütz was persuaded to publish his *Geistliche Chormusik,* a collection of 29 motets in the older style, to show young composers ''before they proceed to concertizing music to crack this hard nut (wherein the true kernel and the right foundation of good counterpoint is to be sought) and to pass their first tests in this category.'' Schütz obviously viewed his artistic mission as a union of counterpoint and *stile recitativo, a cappella* and *concertato,* rather than as a rejection of the older Flemish style.

In 1665 Schütz completed three Passions according to Luke, John, and Matthew. What first impresses us in these works is their external austerity. Gone are the instrumentally accompanied recitative of the Easter Story and the polychoral writing with instruments in part 3 of the *Symphoniae sacrae*. Here the Bible narrative is sung *a cappella* with solo portions chanted in a ''Germanized'' plainsong.

Even though these works seem archaic, it would be incorrect to believe that Schütz rejected his entire mission of a concerted, soloistic church music. Only a year or two before, he had composed the *Historia der Freuden-und Gnaden-reichen Geburt Gottes und Marien Sohnes Jesu Christi,* the Christmas Story, in the richly concerted style he had espoused for over 50 years. In the Passions he abandoned the luxuriant apparatus for pure chant and polyphony, in part as an object lesson to younger composers and in part to demonstrate that his own era could still use the *a cappella* style of the past.

Schütz passed the last of his 55 years of service to the elector of Saxony in Weissenfels and in Dresden, where he died. Through his efforts German church music took on features we easily recognize as baroque. In the way he put polyphony on an equal footing with the new concerted style, Schütz resembles Monteverdi, who also brought the past into the present and subjected it to a new esthetic.

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Philip John Schuyler

The American Revolutionary War general Philip John Schuyler (1733-1804) was a leader in the political and commercial life of his state and nation.

Philip Schuyler was born in Albany, N. Y., on Nov. 11, 1733, into an old, aristocratic Dutch family, one of the colony's largest landholders. He received an excellent education. After commanding a company of New York militia in the French and Indian War, he managed the large estate left him by his father in the Mohawk and Hudson River valleys.

At the same time, Schuyler was active in supporting the colonial cause in the controversy with Great Britain. He argued the colonial position in the provincial Assembly in 1768 and went to the Second Continental Congress in May 1775 as delegate from New York. There he served with George Washington on a committee to make rules and regulations for the army. In June 1775, shortly after the Revolution began, Congress appointed him a major general, one of four to serve under Washington.

Schuyler's assignment was to command the Northern Department (consisting of New York) and to prepare an attack on Canada. After raising and supplying an army and strengthening Ticonderoga and Crown Point on the route north, he was forced by ill health to turn over command of the troops to Gen. Richard Montgomery. The attack failed, and Schuyler was given much of the blame. He had, actually, delayed too long in ordering the army to get under way and had been too slow and deliberate in executing his plan, but the true cause of the defeat lay in factors beyond his control. He also made some bad decisions during the course of the campaign of British general John Burgoyne in northern New York in 1777; one of these contributed to the loss of Ft. Ticonderoga, an American stronghold. Ac-

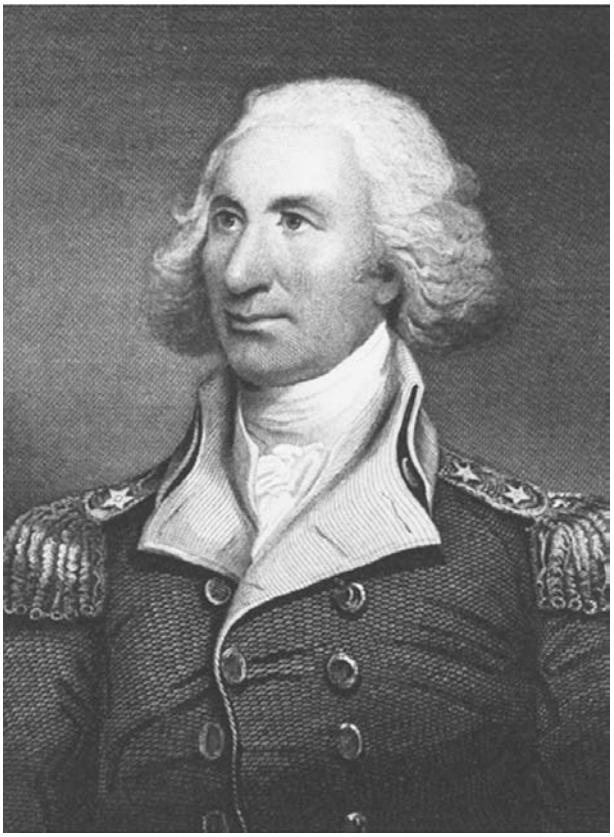

cusations of incompetence were leveled against him, along with a rumor of intrigue with the enemy. In 1778 Schuyler demanded a court-martial to air the charges. He was acquitted that October but felt it best to resign his commission.

After leaving the army, Schuyler was active in politics, holding office continually until 1798, when illness forced his permanent retirement. He served as state senator for 13 years and for 3 years as U.S. senator from New York under the new Federal Constitution, in whose creation he had played a leading role with his son-in-law, Alexander Hamilton. Schuyler died in Albany on Nov. 18, 1804.

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Charles Michael Schwab

Charles Michael Schwab (1862-1939), American industrialist, became a multimillionaire in the steel industry but died bankrupt.

Charles M. Schwab was born on Feb. 18, 1862, in Williamsburg, Pa. He graduated from high school in 1880 and 2 years later joined the steel enterprise of Andrew Carnegie as an unskilled manual laborer. In 6 months he was an assistant manager. He was appointed superintendent of Carnegie's Homestead Works in 1887. No wonder Carnegie declared about Schwab, ''I have never met his equal.''

The steel industry at the turn of the 20th century was in the throes of a competitive struggle in which Carnegie was the ruthless competitor and other firms attempted to achieve stability. Schwab served as the intermediary between Carnegie and banker J. P. Morgan, and the sale of Carnegie's company became the main step in organizing the U.S. Steel Corporation in 1901. Morgan chose Schwab as president of the new giant corporation. In 1903 Schwab left because of internal disagreements with his associates.

Schwab acquired control of the Bethlehem Steel Company in 1901. When the concern was merged into the United States Shipbuilding Company, Schwab's stock was exchanged for bonds. When this company failed owing to an improper financial policy, Schwab as the prime creditor became the owner. Bethlehem Steel Corporation, organized in 1904, was his own creation, and he made it a major steel producer and a worthy competitor of U.S. Steel. During World War I Bethlehem Steel became an important producer of materiel for the Allied war effort. He also spurred the American shipbuilding program to new heights after he was appointed director of the Emergency Fleet Corporation in April 1918.

After the war Schwab entered into semiretirement. He continued as the chairman of the board of directors of Bethlehem Steel until his death but delegated the responsibility to the president. During the 1930s Bethlehem was accused of having earned extortionate profits during the war, but the courts upheld the company's actions. Schwab died in London, England, on Sept. 18, 1939.

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Theodor Schwann

The German biologist Theodor Schwann (1810-1882) is considered a founder of the cell theory. He also discovered pepsin, the first digestive enzyme prepared from animal tissue, and experimented to disprove spontaneous generation.

Theodor Schwann was born at Neuss near Düsseldorf on Dec. 7, 1810. At the University of Bonn, which he entered in 1829, he met Johannes Müller, the physiologist, whom he assisted in his experiments. Schwann continued his medical studies at the University of Würzburg and later at the University of Berlin, from which he graduated in 1834. His doctoral dissertation dealt with the respiration of the chick embryo.

Contributions to Physiology and Anatomy

At the University of Berlin, Schwann again came into contact with Müller, who convinced him that he should follow a scientific career. Very soon after he began to work under Müller, he had his first success. From extracts which he made of stomach lining, Schwann demonstrated that a factor other than hydrochloric acid was operating in digestion. Two years later, in 1836, he succeeded in isolating the active principle, which he named pepsin.

Between 1834 and 1838 Schwann undertook a series of experiments designed to settle the question of the truth or falsity of the concept of spontaneous generation. His method was to expose sterilized (boiled) broth only to heated air in a glass tube, the result being that no microorganisms were detectable and no chemical change (putrefaction) occurred in the broth. He was convinced that the idea of spontaneous generation was false. His sugar fermentation studies of 1836 also led to his discovery that yeast originated the chemical process of fermentation.

At Müller's suggestion, Schwann also began research on muscle contraction and discovered striated muscles in the upper portion of the esophagus. He also identified the delicate sheath of cells surrounding peripheral nerve fibers, which is now named the sheath of Schwann.

Cell Theory

In 1838 Schwann became familiar with Matthias Schleiden's microscopic research on plants. Schleiden described plant cells and proposed a cell theory which he was certain was the key to plant anatomy and growth. Pursuing this line of research on animal tissues, Schwann not only verified the existence of cells, but he traced the development of many adult tissues from early embryo stages. This research and the cell theory which followed were summarized in *Mikroskopische Untersuchungen ueber die Uebereinstimmung in der Struktur und dem Wachstum der Thiere und Pflanzen* (1839; *Microscopical Researches on the Similarity in the Structure and the Growth of Animals and Plants,* 1847). This work, which in Schwann's own words demonstrated that ''the great barrier between the animal and vegetable kingdoms, viz. the diversity of ultimate structure, thus vanishes,'' established the cell theory to the satisfaction of his contemporaries.

Schwann proposed three generalizations concerning the nature of cells: First, animals and plants consist of cells plus the secretions of cells. Second, these cells have independent lives, which, third, are subject to the organism's life. Furthermore, he realized that the phenomena of individual cells can be placed into two classes: ''those which relate to the combination of the molecules to form a cell. These may be called plastic phenomena,'' and ''those which result from chemical changes either in the component particles of the cell itself, or in the surrounding cytoblastema [the modern cytoplasm]. These may be called metabolic phenomena.'' Thus Schwann coined the term ''metabolism,'' which became generally adopted for the sum total of chemical processes by which energy changes occur in living things.

Contributions to Histology

Schwann also contributed to the understanding and classification of adult animal tissues. He classified tissues into five groups: separate independent cells, such as blood; compacted independent cells, such as skin; cells whose

walls have coalesced, such as cartilage, bones, and teeth; elongated cells which have formed fibers, such as tendons and ligaments; and finally, cells formed by the fusion of walls and cavities, such as muscles and tendons. His conclusions were also basic to the modern concept of embryology, for he described embryonic development as a succession of cell divisions.

This generalization of the essential structural kinship of all living things had been denied for centuries by the old Aristotelian doctrine of vegetable and animal souls. Perhaps Schwann's findings were more disturbing than he liked to admit, since he realized that they supported an ultimate physical rather than a theological explanation. Schwann saw the implications of his discovery, and the idea of the world of life being nothing more than a machine appalled him. He found refuge in the Roman Catholic faith, choosing, as he said, a God ''more sensitive to the heart than to reason.''

In 1839 Schwann was appointed professor of anatomy at the University of Louvain, Belgium, where he remained until 1848, when he accepted a professorship at the University of Liège. He remained there until his retirement in 1880. After leaving the influence of Müller, Schwann's productivity practically ceased; in Belgium he published only one paper, on the use of bile. He was an excellent, conscientious teacher, loved and appreciated by his students.

Schwann's work was ultimately recognized by scientists in other countries, and in 1879 he was made a member of the Royal Society and also of the French Academy of Science. In 1845 he had received the Copley Medal. Death came to Schwann on Jan. 11, 1882, 2 years after his retirement, in Cologne.

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Norman Schwarzkopf

General Norman Schwarzkopf (born 1934) earned the moniker Stormin' Norman during the Persian Gulf War, when he became famous for planning a strategic military strike that almost immediately crippled Iraqi forces.

"As a commander you have to walk that difficult balance between accomplishing your mission and taking care of the men and women whose lives have been entrusted to you,'' *People* magazine quoted General Norman Schwarzkopf as saying. The four-star army general who led allied forces to victory in the Persian Gulf became the first bona fide U.S. military hero since the era of General and President Dwight D. Eisenhower.'' I don't consider myself dovish and I certainly don't consider myself hawkish,'' General Schwarzkopf told Eric Schmitt of the *New York Times.* ''Maybe I would describe myself as owlish—that is, wise enough to understand that you want to do everything possible to avoid war then be ferocious enough to do whatever is necessary to get it over with as quickly as possible in victory.'' At 6'3'' and 240 pounds, the general is a grizzly bear of a man with a teddy bear side, a rare blend, as *People* magazine put it, of ''martial mastery and human sensitivity.''

Commanded Over 500,000 Troops

As he commanded an allied force of over 500,000 troops in a quick mop-up of Iraqi forces, the commander emerged as a TV-ready hero perfect for the nightly news—a smooth composite of traditional and contemporary concepts of masculinity and leadership. ''Norman Schwarzkopf is America's hero,'' trumpeted *20/20,* ABC-TV's news magazine show. Described in appearance as a ''fatherly meatpacker'' by *Newsweek,* a ''230 pound pussy cat'' by one supermarket tabloid, and ''Stormin' Norman'' by innumerable headline writers, the General seemed to spend

most of his time in the aftermath of the Persian Gulf war explaining himself to America. ''I've been scared in every war I've ever been in,'' he told Barbara Walters, who interviewed him on *20/20.* ''Any man who doesn't cry scares me a little.'' A second-generation general, he told *Insight* magazine's Richard Mackenzie that his first priority in the war was protecting the well-being of his troops: ''I have loved soldiers since my first platoon, the first I ever commanded.''

Although Iraqi resistance crumbled faster than expected, the general did not claim tactical genius in orchestrating the victory. Although he was able to keep the enemy in the dark about allied troop position, he attributed victory largely to the poor quality of Iraqi military leadership, training, and morale. The enemy's forces, he said to *Newsweek*'s Tom Mathers, simply were inadequate. ''This was a lousy outfit. Lousy.'' His famous one-word answer when asked his opinion of Iraqi dictator Saddam Hussein? ''Hah.''

After the war ended Schwarzkopf had a more elaborate description. Ticking off Saddam's deficiencies on the fingers of one hand, the general declared the Iraqi commander was ''neither a strategist, nor is he schooled in the operational art, nor is he a tactician, nor is he a general, nor is he a soldier.'' Having run out of fingers, he added sarcastically, ''Other than that he is a great military man.'' Schwarzkopf also blamed Saddam's penchant for shooting his own soldiers. ''I gotta tell you,'' he remarked to *Newsweek,* ''a soldier doesn't fight very hard for a leader who is going to shoot him on a whim.''

In the years following the war, other issues arose for Schwarzkoph, namely evasive illnesses suffered by many Persian Gulf War veterans from the U.S. The medical problems suffered by U.S. forces are believed to be caused by biological and chemical weapons. Some officials claim that the disorders could have been caused by a chemical warfare antidote administered to soldiers by the U.S. military without approval. On January 29, 1997, Schwarzkopf told senators he knew nothing of the war's most notorious nerve gas release or that an antidote given to half a million soldiers lacked government approval. Government investigations, including examinations of Schwarzkoph's war log, have not uncovered an answer and medical disorders associated with the Persian Gulf remain a mystery.

Earlier in the war, especially at moments when the United States' victory seemed less than certain, the general displayed the four-star temper he tried to keep under wraps. Reporters who wrote stories he thought were less than favorable suddenly found their access to sources had dried up as fast as rainfall in the desert sand. One reporter who questioned Schwarzkopf's battlefield tactics got his answer fired back in the form of a question; ''You ever been in a minefield?'' Despite his thin skin for bad press, and little taste for what he saw as an argumentative and ill-informed media disdainful of security issues, he displayed a sure touch when he did see a use for the media. Dramatically dropping to his knees when he arrived to liberate Kuwait and bottling Kuwaiti sand to take home to his family, Schwarzkopf set a new definition of photo opportunity. On network prime-time TV he told Barbara Walters he would not rule out running for President: ''Never say never.''

Grew up an Army Brat

Born in Trenton, New Jersey, in 1934, the future war hero grew up an army brat, the only son of World War I general Herbert Norman Schwarzkopf (his father decided against passing on the name Herbert). The elder Schwarzkopf was between army stints when his son was born, serving as the founding commander of the New Jersey state police. In this capacity he had tracked down and arrested Bruno Richard Hauptmann, convicted of murder in the celebrated Charles Lindbergh baby kidnapping case, and the notoriety had brought him a weekly spot as narrator of a popular radio program, *Gangbusters.* One of his son's earliest memories is staying up late to listen to the broadcasts.

When world war broke out again, his father rejoined the Army. The remaining Schwarzkopf household was predominantly female, a fact the future general recalls as bearing no small impact on his developing personality. ''I wasn't your normal, tough, macho young boy,'' he told *Insight.* ''Maybe it was the influence of my mother and my sisters, the fact that I had this responsibility on my shoulders. I can remember being pushed around a lot. I can't really say why. I learned to hate the bully. I learned to hate the playground group that went around pushing other people around. I never ran with that bunch as a young boy.'' Later on he boarded at the Bordentown Military Institute near his hometown.

After the war ended his father was shipped out to Iran to establish a police force for the Shah, a strong ally. Young Norman went over to join his father in Teheran, and stayed several months before the rest of the family came over. He recalls being impressed by the admiration his father received from his subordinates. He himself admired his father as a war hero, much like General Eisenhower. ''My father was a very honorable man,'' he told *Insight.* ''He epitomized the best [West] Point graduate of his day that's totally committed to a sense of duty, totally committed to a sense of honor, totally dedicated to his country, and a selfless servant.''

He did have another role model: Alexander the Great. He told Charlayne Hunter-Gault of public television's *MacNeil/Lehrer NewsHour,* ''When I was a young man, everything was shades of black and white, and Alexander the Great was one of my heroes, because he conquered all the known world by the time he was twenty-eight.'' (His more enduring role models are two later generals, Ulysses S. Grant and Creighton Abrams, the latter his Vietnam commander, ''because they didn't worry about who got the credit. They just got the job done.'')

Schwarzkopf followed his father on other assignments. The military was helping to rebuild Europe under the Marshall Plan, and the general was shuttled from country to country for the next five years; first Italy, then Germany, then Switzerland. His classmates included Iranians, displaced Jews, Germans, Italians, Yugoslavians, and various other ethnic groups and nationalities. The experience permanently broadened his mind, he recalled years later to *Insight.* ''I came to understand that you judge a person as an individual. I also learned that the American way is great, but

it's not the only way. There are a lot of other ways things are done that are just as good, and some of them are better.''

Began Military Career

He eventually returned to the United States and entered West Point, as his father had done before him. He graduated 42nd out of 485 in the class of l956. Upon graduation he joined the army as a second lieutenant in the infantry, attending the Infantry Officer Basic course and Airborne School at the Army's Infantry School at Fort Benning, Georgia. In March l957 he was sent to Fort Campbell, Kentucky, where he served as a platoon leader and later as an executive officer in the 2nd Airborne Battle Group, the 187th. That assignment lasted about two years.

In July 1959 Schwarzkopf was sent to Germany for a year to serve as a platoon leader in the 6th Infantry. The following year he was named aide-de-camp to the commanding general of the Berlin Command. In September 1961 he shipped back to Fort Benning to continue advanced infantry officer training, then enrolled at the University of Southern California in Los Angeles and pursued a master's program in guided missile engineering, graduating in June 1964. He returned to West Point and taught in the department of Mechanics for a year.

Then came the Vietnam War. In June 1965 he was sent over with an airborne brigade and served his 300 days' duty in what the army calls an ''advisory capacity.'' He returned to a staff job in Washington, then returned to West Point to resume teaching there. He was back in the classroom as a student the next year, this time at General Staff College at Fort Leavenworth, Kansas. He returned to army headquarters for another staff job supporting efforts in Vietnam, then in December 1969 shipped over there for a second tour of duty as commander of the 1st Battalion, 6th Infantry, 198th Infantry Brigade of the 23rd Infantry Division. During this stint he was awarded two Purple Hearts and three Silver Stars.

Reputation Tarnished by Casualties

His reputation, however, was tarnished by casualties, including eight deaths, that occurred as a result of ''friendly fire'' from U.S. artillery. The callous way the army handled the incidents gave rise to a public sense that the army had lost control over the situation. Form letters that went out under the name of Lt. Colonel Schwarzkopf implicated him in the debacle. The incidents were recounted in the book *Friendly Fire,* published in 1976, and fictionalized by Hollywood in a feature film that appeared soon thereafter.

Schwarzkopf returned home from Vietnam livid over the way Washington had handled its part of the entire war effort. The war, he felt, had been lost by the politicians on the battlegrounds of the media. He told *Insight'* s Richard Mackenzie, ''The United States military did not lose the war in Vietnam period. In the two years I was in Vietnam I was in many battles. I was never in a defeat—came pretty close a couple of times, but we were never defeated. The outcome of the Vietnam War was a political defeat, but it was not a military defeat.''

Back in Washington, the soldier alternated administrative work and advanced military and technical training for several years. In October 1974 the lieutenant colonel was made deputy commander of the 172nd Infantry Brigade in Fort Richardson, Alaska, was appointed a full colonel in 1975, and made commander of the First Brigade, 9th Infantry Division, in Fort Lewis, Washington. He retained that post nearly two years.

Became General

In July 1978 he was sent to Hawaii to serve two years at the Pacific Command post at Camp H. M. Smith; when he returned to Washington he was made a general. In August 1980 he shipped out to Europe for two years, as assistant division commander of the 8th Infantry Division. Back in Washington he handled administrative work for a year, then was assigned to Fort Stewart, Georgia, as deputy commanding general of the 24th Infantry Division. From this post he served as deputy commander of the U.S. invasion of Grenada.

Schwarzkopf's high-visibility performance in Grenada did not escape attention from the Pentagon. After another year of staff work he was assigned to I Corps at Fort Lewis, as commanding general. Then, in August 1987, he returned to the capitol as senior army member of the Military Staff Committee of the United Nations. In November 1988 he was appointed full general and moved to the top of the U.S. Central Command. In this capacity he began planning U.S. military strategies in the event of a Persian Gulf showdown.

Much of the general's popularity rests on his family-man image. The general is married to the former Brenda Holsinger, whom he met at a West Point football game in 1967, when she was a 26-year-old TWA flight attendant. The couple married in 1968; they have three children plus a sizable household menagerie: a black Labrador retriever, a cat, a gerbil, and two parakeets. According to an account in *People,* the General's hobbies include hunting and fishing; dining on a thick cut of steak, rare, followed by Breyer's mint-chocolate chip ice cream. He likes to watch TV, tuning in *Jeopardy!* and *Cheers* as well as Clint Eastwood westerns and Charles Bronson flicks. To this list, he says, you can add opera. (During his senior year at West Point he conducted the academy choir.) The difference between conducting music and troops, he quipped to a *People* reporter, is that in war ''the orchestra starts playing, and some son of a bitch climbs out of the orchestra pit with a bayonet and starts chasing you around the stage.''

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Albert Schweitzer

Albert Schweitzer (1875-1965) was an Alsatian-German religious philosopher, musicologist, and medical missionary in Africa. He was known especially for founding the Schweitzer Hospital, which provided unprecedented medical care for the natives of Lambaréné in Gabon.

Albert Schweitzer, the son of an Evangelical Lutheran minister, was born on Jan. 14, 1875, in Kaysersberg, Alsace, which was then under German rule. Albert's early life was both comfortable and happy. One Sunday morning, when he was about 8, he had an experience that helped to shape his life. At the strong urging of another lad, he reluctantly aimed his slingshot at several birds which, as he later wrote, ''sang sweetly into the morning sunshine.'' Moved, he ''made a silent vow to miss. At that moment, the sound of church bells began to mingle with the sunshine and the singing of the birds. . . . For me, it was a voice from heaven. I threw aside my slingshot, shooed the birds away to protect them from my friend's slingshot, and fled home.''

When Albert was 10 years old, he went to live with his granduncle and grandaunt in Mulhouse so that he could attend the excellent local school. He graduated from secondary school at the age of 18. During these 8 years he learned directly from his elderly relatives the demanding ethical code and rigorous scholarly outlook of their early-1800s generation.

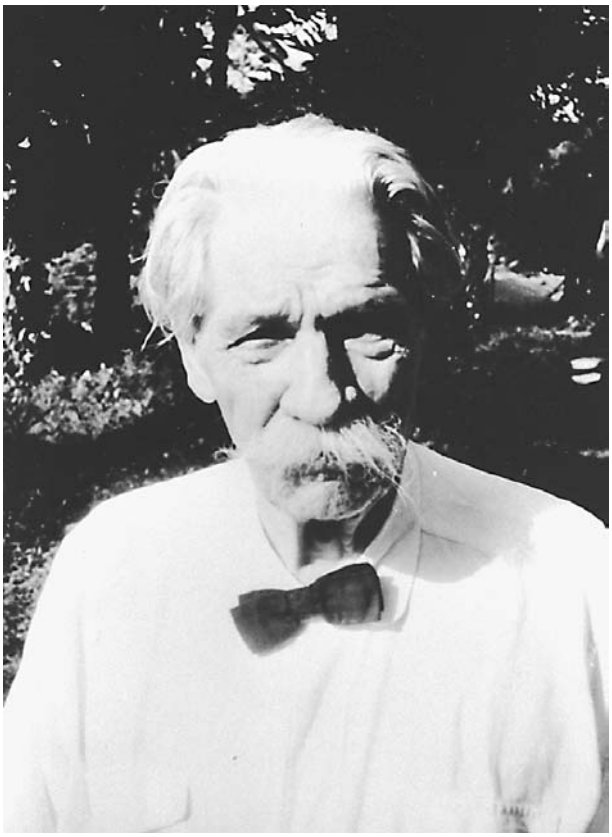

In 1893 Schweitzer enrolled at the University of Strasbourg, where, until 1913, he enjoyed a brilliant career as student, teacher, and administrator. His main field was theology and philosophy, and in 1899 he won a doctorate in philosophy with a thesis on Immanuel Kant.

Schweitzer also made a profound study of Nietzsche and Tolstoy, recoiling from Nietzsche's adulation of the all-conquering ''superman'' and being greatly attracted to Tolstoy's doctrine of love and compassion. The definitive influence, however, on Schweitzer was the life of Jesus, to whose message and messiahship he devoted years of research and reflection. His classic work *The Quest of the Historical Jesus* (1906) deals with major scholarly writings on Jesus from the 17th century onward; the volume was well received and quickly became a standard source book.

Renunciation and Dedication

Meanwhile, Schweitzer's biography of J. S. Bach, written in 1905, had also proved an immediate success. At 30 years of age Schweitzer was tall, broad-shouldered, darkly handsome, and a witty, charismatic writer, preacher, and lecturer: clearly, a bright future lay before him. However, one spring morning in 1905, he experienced a stunning religious revelation: it came to him that at some point in the years just ahead he must renounce facile success and devote himself unsparingly to the betterment of mankind's condition.

Accordingly, several years later, Schweitzer threw over his several careers as author, lecturer, and organ recitalist and plunged into the study of medicine—his aim being to go to Africa as a medical missionary. He won his medical degree in 1912. The year before, he had married Helene Bresslau, a professor's daughter who had studied nursing in order to work at his side in Africa; in 1919 the couple had a daughter, Rhena.

Establishment in Africa

In 1913 the Schweitzers journeyed to what was then French Equatorial Africa. There, after various setbacks, they founded the Albert Schweitzer Hospital at Lambaréné, on the Ogooué River, ''at the edge of the primeval forest.'' This area now lies within the independent West African republic of Gabon. Funds were scarce and equipment primitive, but native Africans thronged to the site, and in the decades that followed, many thousands were treated.

Reverence for Life

One hot afternoon in 1915, as he sat on the deck of an ancient steamboat chugging its way up the Ogooué, Schweitzer noticed on a sandbank nearby four hippopotamuses with their young. Instantly, ''the phrase Reverence for Life struck me like a flash.'' He had anticipated this phrase more than 3 decades earlier in his refusal to shoot his slingshot at the sweetly singing birds; now, it became the coping stone of his philosophical system and of his everyday life at the hospital.

Somewhat to Schweitzer's chagrin, the news of his lonely, heroic witness at Lambaréné spread abroad, and he became a world-famous exemplary figure. An American named Larimer Mellon, a member of the wealthy Mellon family, was one of the many whose lives were affected by Schweitzer. Inspired by Schweitzer's example, Mellon, then in his late 30s, returned to college, obtained his medical degree, and with his wife, Gwen, set up the Albert Schweitzer Hospital deep in a primitive rural area of Haiti. Many hundreds of lives were similarly changed by Schweitzer's charismatic witness.

Despite his demanding schedule at Lambaréné, Schweitzer found time to lecture in the United States in 1949, received the Nobel Peace Prize in 1952, and published in 1957 and 1958 notable appeals to the superpowers in the name of humanity, urging them to renounce nuclear-weapons testing. He died at Lambaréné on Sept. 4, 1965; at the time, he was still working vigorously on the third volume of his monumental *Philosophy of Civilization*. On his death his medical associates and his daughter, Mrs. Rhena Eckert-Schweitzer, took over direction of the hospital with the aim of carrying out Schweitzer's wish that its facilities be drastically modernized.

Further Reading

The best introduction to Schweitzer's thought and personality is through his own engagingly written autobiographical works: *At the Edge of the Primeval Forest* (1922), *Memoirs of Childhood and Youth* (1925), and *Out of My Life and Thought* (1933). One of the best studies of Schweitzer is George Seaver, *Albert Schweitzer: The Man and His Mind* (1947). Also valuable are Norman Cousins, *Dr. Schweitzer of Lambaréné* (1960), and Henry Clark, *The Philosophy of Albert Schweitzer* (1964).

Lively personal and pictorial introductions to Schweitzer are Erica Anderson, *Albert Schweitzer's Gift of Friendship* (1964) and *The Schweitzer Album: A Portrait in Words and Pictures* (1965). Two general, readable studies of Schweitzer are Dr. Joseph F. Montague, *The Why of Albert Schweitzer* (1965), which includes a bibliography of Schweitzer's writings, and Magnus Ratter, *Schweitzer—Ninety Years Wise* (1964). Also consult Hermann Hagedorn, *The Prophet in the Wilderness* (1947; rev. ed. 1962); Erica Anderson, *The World of Albert Schweitzer* (1955); Robert Payne, *The Three Worlds of Albert Schweitzer* (1957); and Werner Picht, *The Life and Thought of Albert Schweitzer* (trans. 1964). □

Kasper von Schwenckfeld

The Silesian nobleman and theologian Kaspar von Schwenckfeld (1489/1490-1561) formulated doctrines concerning the nature of Christ and the Eucharist that caused him to break with Luther and spend much of his life in exile as a religious outlaw.

Kaspar von Schwenckfeld was born in the town of Ossig in Silesia. After university training he became sympathetic to the principles of the early Lutheran Reformation, and his influence at the court of the Duke of Liegnitz was instrumental in bringing the Reformation to Silesia. Schwenckfeld, however, did not agree with Martin Luther on all points, and he disagreed particularly on the questions of ''real presence'' (that is, whether or not Christ is present in the Eucharist) and on the nature of Christ.

In 1525 Schwenckfeld went to Wittenberg to discuss his differences with Luther, but the two failed to agree. Another opponent of Luther, Ulrich Zwingli, then published a treatise by Schwenckfeld, and the ensuing difficulties in Silesia forced Schwenckfeld to leave his home in 1529, the first of many such journeys. From 1529 to 1533 Schwenckfeld lived in Strasbourg, the home of many Reformation exiles. In 1533, however, Schwenckfeld's doctrines came under heavy criticism from Martin Bucer, and their condemnation at the Synod of Strasbourg in 1533 caused Schwenckfeld to leave that city. From 1533 to 1538 Schwenckfeld lived in Ulm, but eventually another controversy arose over his Christological doctrines, and he left Ulm in 1538. Schwenckfeld's doctrines were again formally condemned at Schmalkalden in 1540.

At this time Schwenckfeld wrote his most important treatises on theology: *Vom Fleische Christi* (1540; *On the Body of Christ*) and *Grosse Confession* (1541; *The Great Confession*). From 1540 until his death, Schwenckfeld produced many letters and treatises, so many that Philip Melancthon referred to Schwenckfeld as a ''hundred-

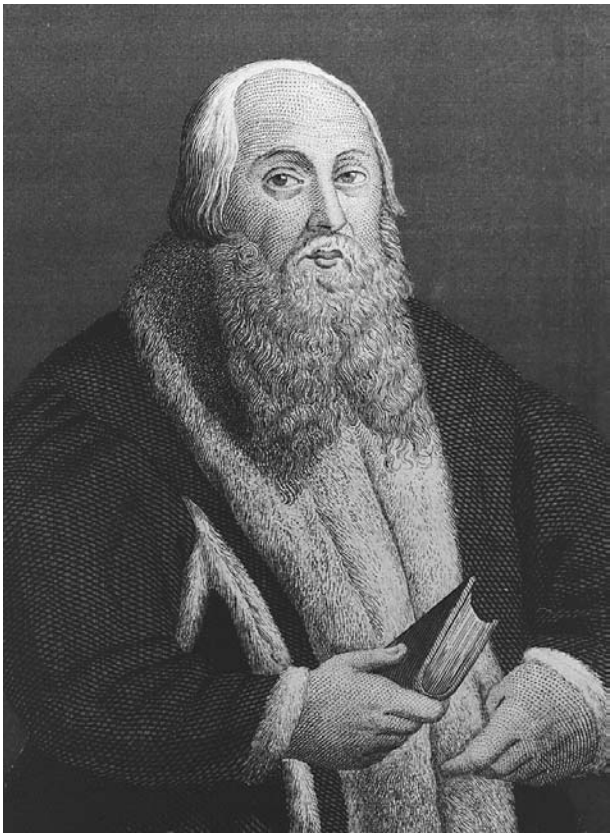

hander''—a man who wrote so much that he must have had a hundred hands. Schwenckfeld's chief influence lay in his Christological doctrines. He was particularly concerned with the process of human salvation and saw this process as an indwelling of Christ in the saved man. Besides this concern, however, there lay also his opposition to religious persecution and his persistent defense of freedom of conscience and religious liberty.

Schwenckfeld's place in the Reformation has long been obscured because of the many condemnations heaped upon him and his followers in their own time both by Protestants and by Catholics. Schwenckfeld's harried later years drew more opposition down upon him, and when he died, he was buried under the house of friends in Ulm so that his body could not be exhumed and burned as that of a heretic. After his death his followers published his works and lived in Silesia until the arrival of the Jesuits in 1719. They then emigrated to Saxony, to England, and finally to North America, where they settled in eastern Pennsylvania in 1734.

Further Reading

The best biography of Schwenckfeld in English is Selina Gerhard Schultz, *Caspar Schwenckfeld von Ossig* (1946). Schwenckfeld's place in the Reformation is examined in George H. Williams, *The Radical Reformation* (1962). His theology is discussed in the good study by Paul L. Maier, *Caspar Schwenckfeld on the Person and Work of Christ* (1959), which also contains further bibliographical references to Schwenckfeld's life and thought.

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Rosika Schwimmer

Rosika Schwimmer (1877–1948) was a Hungarian feminist and international peace activist during the First World War.

A spirited speechmaker and polemicist, Rosika Schwimmer was one of the first international feminists. First in her native Hungary, then throughout Europe, Britain, and the United States, she argued for women's rights and the dignity of working women. The outbreak of World War I diverted her energy into the cause of peace, but two years of intense work yielded few results. The war dragged on, her health and her spirit broke, and she lived a long, disappointing later life as an exile in America.

Born to a wealthy Jewish family in Budapest, Schwimmer was the daughter of an agricultural scientist. But when her father's efforts to develop grain hybrids were unsuccessful, the family fell on hard times. To help support them she went to work as a bookkeeper at the age of 18, and after two years, in 1897, volunteered to work with a trade union, the National Association of Women Office Workers. Before long she was its crusading president. In 1903, she founded the Hungarian Association of Working Women, then traveled to Germany as its delegate in the following year to attend the first meeting of the International Woman Suffrage Alliance (IWSA). Forming yet another association for Hungarian feminists on her return, this time helped by Budapest friend and teacher, Vilma Glucklich, Schwimmer inaugurated a campaign for women's votes which ultimately gained its objective in 1920 at the end of the First World War.

These early experiences led her to favor expanded job opportunities for women, dress reform, and improved legal rights. She shared with her American contemporary Charlotte Perkins Gilman the conviction that housework should be done by efficient women's collectives rather than separately in every household, freeing women for more interesting and rewarding pursuits. She translated into Hungarian Gilman's book *Women and Economics* in which these ideas were advanced and justified. In 1908 and then again in 1912 and 1913, she toured Eastern Europe with the American women's rights champion Carrie Chapman Catt, the two of them making brilliant speeches in support of women's suffrage and law reform. All who met Schwimmer were impressed by her dynamism and energy. Historian Caroline Moorehead writes:

> She was eloquent, tough, and indefatigable, producing opinions and pamphlets on everything from state

> child care to home economics and marriage in both Hungarian and German, writing short stories and a novel and delivering innumerable lectures. She wore brightly colored, loose fitting dresses and no corset, as was only proper for a follower of the dress-reform movement, and a pince nez. . . . [S]he referred to herself as a ''very, very radical feminist.''

The climax of Schwimmer's early work for women's rights came in 1913 when she hosted the IWSA annual conference in Budapest, with its record number of 3,000 participants. At the end of the conference, Catt, who was then president of IWSA, wrote her a warm letter of thanks, adding a memento of their first meeting:

> When I remember the young girl who could understand no English and who knew so little about the movement for the enfranchisement of women only nine years ago, and then see the wonders of your own development and growth, and the great work you have accomplished in Hungary, I am filled with amazement, gratitude, and pride.

In 1914, the year the First World War began, Schwimmer was at work in London as the press secretary to the IWSA and as a well-paid journalist for several European newspapers. This was a crucial moment in the history of the British women's suffrage campaign. Many prominent suffragists, led by Emmeline and Christabel Pankhurst, had undertaken the tactic of direct action in the last few years, smashing windows, sabotaging the mail, and defacing public monuments to publicize their cause. One feminist, Emily Davison, had dramatically rushed onto the Derby race course, snatched the bridle of the King's horse, and been trampled to death, becoming a martyr to the cause of suffrage. But as soon as the war began, many British feminists put the issue to one side and became fervent supporters of war against Germany and Austria. Others, with Schwimmer's support, believed that rights for women and world peace were inseparable issues and pledged themselves to advance their work despite the war.

By this time, Schwimmer had mastered nine languages, which was the ideal preparation for her international peace work in the following years. She was well-informed about Eastern European affairs from her extensive travels and had a huge circle of friends and acquaintances from her work in the IWSA. In 1909, she had been the first foreign woman to address the House of Commons Foreign Affairs Committee and was by now a familiar figure in Parliament. (She even had breakfast with Chancellor of the Exchequer David Lloyd George and pointed out that the assassination of the Austrian Archduke augured a world war. He admitted after the fighting began that she alone among his friends and advisors had had the prescience to grasp the consequences of the killing.)

Pacifism ran deep in Schwimmer's family. One of her uncles, Leopold Katscher, had founded the Hungarian Peace Society, while another uncle, Edler von Lederer, even though an army officer, also spoke out against militarism. When a family friend, Baroness Bertha von Suttner, had tried to organize a pan-European peace movement, Schwimmer appealed to the U.S. government to use its influence to prevent bloodshed. Just after the war began, she sailed for America to promote this scheme, believing that President Woodrow Wilson could convene a conference of neutral powers to preside over negotiations. Her repute was sufficient to win her an audience with Secretary of State William Jennings Bryan, himself very eager to keep out of the war, then with the President, who at this stage was also ardently opposed to intervention but made no promises. But when she spoke to the press afterwards, she angered Wilson by misrepresenting his remarks, and he refused to see any peace workers for several months. Undeterred, Schwimmer toured the country, making speeches against war to women's groups, again being helped by her friend from the IWSA, Carrie Catt. The two women were slightly at odds. With her country already at war, peace had become the overriding issue to Schwimmer, whereas women's suffrage remained uppermost in Catt's mind and she wanted to direct Schwimmer's marvelous oratory in support of it. During the tour, Schwimmer met Jane Addams, founder of the Hull House social settlement, in Chicago. A British feminist and peace worker, Emmeline Pethick-Lawrence, was also touring America on behalf of a negotiated peace, and the two women joined forces.

Although they were technically enemies with their countries at war, Schwimmer and Pethick-Lawrence, speaking dramatically side by side, were the first to suggest a specifically women's peace movement. But given their situation they needed the help of renowned indigenous American women, such as Addams, who had already written *Newer Ideals of Peace* (1907) and who had a national reputation. The stirring lectures given by the two Europeans led to the creation of emergency peace committees in several cities, including Boston, Nashville, St. Paul, and Chicago. Addams agreed to call a peace meeting in Washington, D.C., in January 1915, with a view to forming a Women's Peace Party (WPP), but Schwimmer, afraid that the meeting had been hijacked by divisively militant suffragists, at first declined to take part except as a journalist. Reassured by the irenic (''conciliatory'') tone of the meeting, Schwimmer changed her mind and spoke in praise of the American women's action. She added that peacemaking and women's votes went hand in hand because at present the women in her audience were ''voiceless to prevent some incident'' that might ''bring for your children what has happened to our children.''

Three months later, Schwimmer sailed back to Europe and spoke at the International Congress of Women, convened by the talented Dutch feminist Dr. Aletta Jacobs. Although the Congress was to have met in Berlin, the German faction—realizing that women from enemy nations would be excluded—settled for The Hague instead. As it was, most of the British women who had hoped to attend were denied passports by the British government, which also declared Schwimmer an enemy alien, so that she could not return. The conference participants passed resolutions urging an end to the fighting, immediate peace talks, the right of all peoples to self-government, and equal rights for women—some of which would show up again in 1918 among Woodrow Wilson's ''Fourteen Points.'' Schwimmer

wanted members of the conference to take the resolution personally to heads of government in the belligerent and neutral nations, and made a passionate floor speech to promote the idea of personal missions: ''When our sons are killed by millions, let us, mothers, only try to do good by going to the kings and emperors, without any other danger than a refusal!'' Though many had misgivings about the value of these excursions, the delegates voted in favor, and Schwimmer was asked to lead a group of representatives to Denmark, Norway, Sweden, Russia, and the Netherlands. The government officials they met were polite but noncommittal, and the women's actions generated a disappointingly small amount of discussion and publicity.

Back in America in mid-1915, Schwimmer, always eager for prompt and dramatic action, learned that the automobile magnate, Henry Ford, was devoting himself to peacemaking. An American woman named Rebecca Shelly, who was convinced that God was directing her to make peace, arranged a massive antiwar demonstration in Detroit to draw Ford's attention when he refused to meet her in person. Schwimmer spoke to the meeting and won an audience with Ford on November 18, explaining to him her plan for a mediated peace. Louis Lochner, head of the National Peace Federation, joined them the next day, and together they persuaded Ford of the plan's viability. Ford in turn approached President Wilson and asked him to establish an official neutral commission which he, Ford, would finance. Wilson politely declined.

The Women's Peace Party tried to increase the pressure on Wilson by holding a large demonstration in Washington, D.C., on November 26 with Schwimmer as keynote speaker. Unfortunately, when Henry Ford followed her to the podium after another of her rousing speeches, he claimed that he would find a way to ''get the boys out of the trenches by Christmas,'' then only a month away. This assertion was bound to be refuted by the facts and helped undermine rather than strengthen the movement. Ford also financed a ship, the *Oscar II,* to take peace delegates to a second European conference the following week. Schwimmer, now marked by the press as Ford's ''expert assistant,'' was making a poor impression on many of the leading American pacifists, who considered her hotheaded and thoughtless. Her calls for immediate peace negotiations seemed not to be backed by consideration of the political complexities of the issue, and some WPP women, concluding that she was hurting rather than helping their cause, declined to join the peace ship.

The voyage of the *Oscar II* received much adverse publicity, and many of the journalists traveling on it (there were almost as many newspapermen as delegates) treated the whole venture as a joke. Fear of being torpedoed by a German submarine, overcrowding, and a rough winter sea led to constant animosities among the passengers. Schwimmer, whose behavior historian Barbara Steinson describes as ''secretive and authoritarian,'' asserted that she had a bagful of documents proving that the warring powers were ready to negotiate, but when she showed them to eager passengers they turned out to be no more than the vague promises her earlier mission had elicited. She declared that Ford had promised the International Committee $200,000, but no money was forthcoming.

Tiring of the venture in Christiana, Sweden, when it yielded no quick results, Ford soon slipped away, while Schwimmer and Lochner carried on with the project, setting up a Neutral Conference for Continuous Mediation in Stockholm. Finally the two of them fell out and Schwimmer resigned in protest from the Conference, pursued by malicious rumors that she was actually an agent being paid by the Central Powers (for which Hungary was fighting) to bring the peace process into disrepute. Almost at once she collapsed with a serious heart condition and had to take an unaccustomed three-month break from work. She spent the rest of the war in Stockholm, depressed at the mounting casualties and the seeming futility of all the peace efforts to date, but returned to Hungary in November 1918.

At the end of the war the Austro-Hungarian Empire collapsed. Count Michael Károlyi, one of Schwimmer's friends, overthrew Emperor Charles I in a bloodless coup and invited Schwimmer to become a member of his National Council of Fifteen. The liberal-minded Károlyi then invited Schwimmer to become ambassador to Switzerland, making her the first woman ambassador in Hungarian history. While there, she worked on another women's peace conference but had hardly started her official duties when she was recalled to Budapest, partly because she had equipped herself as ambassador by using state funds for a fur coat, an expensive apartment in Berne, and a chauffeured limousine. At a time when people all over Europe, including Hungary, were starving to death, these seemed like outrageously provocative purchases, even if they were designed to bolster her dignity as ambassador. The next month, Károlyi was overthrown by the Communist coup d'état of Béla Kun. Denied a passport, Schwimmer was unable to attend the fourth Women's International Congress at Zurich. Delegates sent her letters of encouragement (though some were secretly relieved by her absence), and then constituted themselves as the Women's International League for Peace and Freedom (WILPF).

The Communists treated Schwimmer as a bourgeois (''middle class'') enemy for her work in the Károly regime and denied her the right to work, but worse was to follow. The fascist regime of Admiral Nicolas Horthy, which soon overthrew the Hungarian Communists, began to purge the Jews and singled out Schwimmer for extermination. Loyal friends, Quakers, and American peace workers managed to smuggle her out of Hungary on a Danube steamer and into Vienna in 1920, and from there she was able to make her way to the United States. But America was then undergoing a ''Red scare'' of its own, a panicky reaction to the Russian Revolution abroad and labor militancy at home. In the worst violation of civil rights since slavery, the Attorney General, A. Mitchell Palmer, was summarily deporting, without trial, hundreds of foreign-born citizens suspected of radical sympathies. Not surprisingly in this atmosphere, the old accusation that Schwimmer was a spy came up again, along with the allegation that her peace work between 1914 and 1917 had been aimed at neutralizing America for the benefit of the Central Powers. Other critics suggested, ludi-

crously enough, that she might be the source of Henry Ford's growing anti-Semitism.

Her sister Franciska, a New York pianist, and her friend Lola Maverick Lloyd, a wealthy woman whom she had first met in 1914, supported Schwimmer when she was at first denied the right to work. By now she was suffering from a severe case of diabetes and found it more difficult than previously to lead an active life. Hoping nevertheless to resume her work as a journalist and lecturer, Schwimmer applied for citizenship, but the oath taken by new citizens required candidates to swear that they would bear arms in defense of America if necessary. As a pacifist she refused to take the oath, but sued for citizenship nevertheless, declaring that as a point of conscience she would be unable to take up arms for any country or any cause. The case went all the way to the Supreme Court which ruled, in 1929, that she should not be granted citizenship. Justices Oliver Wendell Holmes and Louis Brandeis dissented from the majority opinion, claiming that her case should be considered as a First Amendment freedom of thought issue. Holmes wrote: ''The applicant seems to be a woman of superior character and intelligence, obviously more than ordinarily desirable as a citizen of the United States.'' Superior character and intelligence did not make her likable, however, and even her supporters were finding her dogmatic and high-handed ways hard to endure.

Permitted to stay in America as a stateless person, she remained intensely devoted to the peace cause. In 1925, she attended the first Conference on the Cause and Cure of War, in Washington, D.C., but found it too halfhearted in its approach. The second conference, the following year, seemed even worse to her, especially as all 30 of the lecturers were men, and Schwimmer rebuked the organizer—her old friend Carrie Catt—for this gender imbalance. Catt was not the only one she annoyed. Gradually, as she aged, she became increasingly abrasive, launching a succession of libel suits against journalists who had handled the peace ship scheme roughly; she also began a prolonged correspondence with Henry Ford and his associates, who she believed had wronged her and damaged her reputation.

Despite her deteriorating health, Schwimmer kept busy in America. She and Lola Maverick Lloyd founded the Campaign for World Government in 1937, in the years when another world war seemed imminent and the hopeless failure of the League of Nations was apparent to all. At first the organization was a small antiwar group dedicated to world government, but its ranks swelled during the Second World War, especially after the Hiroshima and Nagasaki nuclear bombings of 1945. She started, but never finished, an autobiography and began to work at creating a world center for women's archives, but once again her personal tactlessness alienated many of the people whose help and cooperation she needed. Schwimmer died in 1948 of bronchial pneumonia after living largely on her sister's and Lloyd's charity for 27 years. It was a disappointing end for the woman who had seemed incandescent to her associates before, and in the early days of, the First World War.

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Kurt Schwitters

The painter, collagist, typographer, and poet Kurt Schwitters (1887-1948) was the creator of MERZ-art, which is two and three dimensional collage-like works using paper and discarded objects of everyday use.

Kurt Schwitters was born in 1887 in Hannover, Germany. His parents were reasonably well-to-do retailers who made possible his studies at the Arts and Crafts school in Hannover and four years at the Art Academy in Dresden (1909-1914). He then settled in Hannover, married Helma Fischer, served for a short time in the army, and turned away from figurative painting and began to write his first poems. In 1918 he created his first ''MERZ'' picture. The name derived from a piece of paper with the word ''Kommerz''—the letter-head of a bank—which formed part of the collage. He had his first exhibition of these new works in 1919 at the famous Der Sturm Gallery in Berlin, directed by Herwarth Walden, who was also the editor of the *Sturm* journal. Schwitters' only son Ernst was born while Schwitters studied two more semesters in Hannover. In 1919 he published several articles and poems in the *Sturm* journal, including his famous ''Anna Blume'' poem, and established friendships with several avant-garde artists in Germany. His apolitical stance caused Richard Huelsenbeck, one of the leaders of the Berlin Dada group, to exclude him from their activities, but the friendship with another member of this group—Raoul Hausmann—lasted through Schwitters' lifetime. In 1920 the Societe Anonyme of Katharine Dreyer in New York showed some of Schwitters' works for the first time in the United States.

At the Dada congress in Weimar in 1922 he met the Dutch artist Theo van Doesburg and thus established connections with the De Stijl movement. In 1923 he began to publish (in irregular intervals) the MERZ magazine and saw the first of his works bought by a museum (Dresden). In 1924 a record was cut of his recitation of the ''Ursonate,'' a sound-poem in the Dada tradition, originally inspired by Raoul Hausmann.

At this time Schwitters began to work on his MERZ column (which he called ''Cathedral of Erotic Misery'' [Kathedrale des erotischen Elends]), a stalactite-like three-dimensional construction of many different materials which

filled not only his studio but grew so high that the removal of the ceiling became necessary for its further expansion. The witty title referred in part to the many small ''caves'' (later covered) in which he imbedded small objects which were tokens of memory to various friends as well as objects which he found here and there. He considered this sculpture the most important part of his life's work; it was destroyed by bombs during World War II. He started a second one during his exile in Norway (which was destroyed by fire) and a third one in England. From 1930 on he spent considerable time every year in Norway, emigrating there in 1937 after the Nazis had confiscated 13 of his works from various museums and exhibited four of them in the infamous ''Degenerate Art Exhibit'' in Munich in 1937. When the Germans invaded Norway in 1940 he escaped to England, where he was for 17 months, after which he lived with his son in London. After suffering a stroke in 1944 he moved to the Lake District. In 1945 his wife died in Hannover. The Museum of Modern Art in New York, which had exhibited his works since 1936, provided him a grant to recreate the MERZ column. After prolonged illnesses, Schwitters died on January 8, 1948, in Kendal near Ambleside, England.

Schwitters' fame rests on his MERZ pictures, his collages and assemblies, the MERZ column (preserved only photographically), and his poetry, as well as on his inventiveness as a typographer and advertising designer. He freed the various materials from their original intent and fused them into singular works of art. A stylistic development can be recognized moving from the early expressionistic collages and drawings to the incorporation of constructivist and De Stijl (The Style) elements. His humor and wit (sometimes expanded to the titles of his works) can also be seen in his charming children books (in collaboration with Kate Steinitz). It is revealing that from 1918 on Schwitters incorporated in his works the discarded trash of the everyday, thus creating something like an analogue to the old Germany's collapse after World War I. He always believed that art represented liberation and should provide enjoyment at the same time. That the general public was shocked by his works as well as by recitations of his poetry (often taking on the forms of an ''event''), he accepted, since art was to him ''a spiritual function of man with the task to liberate him from the chaos and the tragedy of life. . . .''

Further Reading

The most comprehensive monograph on the artist is by Werner Schmalenbach (Cologne, 1967), which includes many illustrations and an extensive bibliography by Hans Bolliger. Since the comprehensive retrospective of Schwitters' works in 1956 which traveled from Hannover to Berne, Amsterdam, and Brussels his fame has grown, and the catalogues of later exhibitions have become important contributions to the understanding of the artist. The 1920 defense of the artist by his publisher Christof Spengemann, ''Die Wahrheit ueber Anna Blume'' (''The Truth concerning A.B.'') provides a good sketch of the spirit of the times. Kate Steinitz published her memories of the artist (1918-1930) in 1963 in Zurich, which in an enlarged form (translated by R. B. Haas) was published by the University of California Press in 1968. John Elderfield's catalogue for the 1985 retrospective of New York's Museum of Modern Art is lucid and thorough.

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Publius Cornelius Scipio Africanus Major

Publius Cornelius Scipio Africanus Major (236-184 B.C.) was a Roman official during the Second Punic War. He defeated Hannibal in the Battle of Zama and was a champion of both Roman imperialism and the enlightened pro-Hellenic spirit of a new age.

Scipio was married to Aemilia, sister of Lucius Aemilius Paullus (victor of Pydna in 168 B.C.), and became the father of Cornelia, mother of the Gracchus brothers.

As a youth of about 18, Scipio was credited with having saved his father's life at the Battle of the Ticinus (Ticino) in 218, and as military tribune in 216, he rallied the survivors after the disastrous defeat of Cannae. The young Scipio held the office of curule aedile in 213. When, in 211, Lucius and Gnaeus Scipio, his father and uncle, fell in Spain, he was appointed by vote of the Roman people to their proconsular command, the first *privatus* (private citizen) in Roman history to obtain this privilege.

Punic Wars

In Spain, Scipio seized New Carthage, the enemy's headquarters, but won great sympathy by his humane treatment of his Spanish captives. In 208 he defeated Hasdrubal Barca at Baecula but was unable to prevent the enemy's escape and march across the Pyrenees. After defeating two other enemy armies at Ilipa, he captured Gades (Cadiz), the last stronghold of the Carthaginians in Spain. In 206 he left for Rome to stand for the consulship.

As consul in 205, Scipio was assigned the province of Sicily and, after strong senatorial opposition, also the province of Africa. In 204 he crossed to Africa with 35,000 men. He besieged Utica for 40 days until the beginning of winter forced him to encamp on a nearby headland. Early in the following year he defeated the Carthaginians at Campi Magni, overran their territory, and captured Tunis. Scipio granted the enemy an armistice to seek peace terms in Rome, but late in 203 Hannibal returned to Africa to renew the war. Landing his troops at Leptis, Scipio headed for Zama, a 5 days' march west of Carthage. Here the decisive battle took place, ending in a complete victory for Scipio and King Masinissa, his Numidian ally. Scipio concluded the peace and returned to Rome, where he celebrated his triumph. Henceforth he carried the honorary cognomen Africanus.

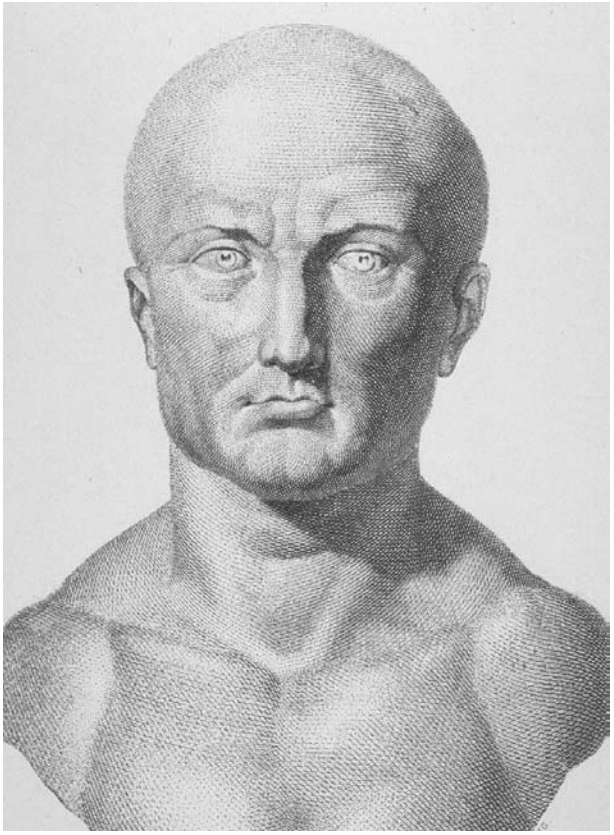

Elected censor in 199, Scipio became *princeps senatus* (leader of the Senate) till the end of his life. Consul for the second time in 194, he was thwarted by the Senate in his desire to obtain the province of Macedonia, where he hoped to pursue his pro-Hellenic policy against the threat of the Syrian king Antiochus III. In the following year he was sent to Africa to arbitrate in a border conflict between Carthage and King Masinissa. In 190 Scipio was instrumental in obtaining for his brother Lucius, consul of the year, the command against Antiochus by offering to accompany him as legate on his campaign.

Seriously ill in Asia Minor, Scipio Africanus took no part in the decisive victory of Magnesia in 189 but was active again during the peace negotiations at Sardis. When the two brothers returned to Rome, they were immediately attacked by the party of Cato the Elder, a vigorous opponent of the pro-Hellenic policy of the Scipios.

Lucius was accused of embezzling the money paid by Antiochus as a war indemnity to the Roman people. Asked to produce the account books, Scipio Africanus tore them up before the eyes of the senators. When, according to one tradition, he was himself accused of accepting bribery from Antiochus, he invited the people to follow him up to the Capitol in order to give thanks to Jupiter for the victory of Zama. His power broken, Scipio left Rome as a private citizen, disillusioned and ill, to retire on his estate at Liternum in Campania.

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Publius Cornelius Aemilianus Scipio Africanus Minor

Publius Cornelius Aemilianus Scipio Africanus Minor (c. 185-129 B.C.) was a Roman official and general in Africa and Spain. He was also the brilliant leader of the so-called Scipionic Circle, a group of pro-Hellenic philosophers, poets, and politicians.

The second son of Lucius Aemilius Paullus, Scipio was adopted by Publius Cornelius Scipio, son of Scipio Africanus Major, and married Sempronia, sister of the Gracchus brothers. As a youth of 18 years, Scipio accompanied his father to Greece in 168 B.C., fought in the Battle of Pydna, and participated in his father's triumph. Among the Achaean hostages was the historian Polybios, who remained in the house of Paullus and won the friendship of young Scipio. In 151, although assigned to the province of Macedonia, Scipio volunteered to serve as military tribune with Lucullus in Spain. Scipio distinguished himself in single combat with a Spanish horseman, won the mural crown, and negotiated the surrender of the city of Intercatia.

War against Carthage

Sent by Lucullus to Africa to procure elephants for the Celtiberian War, Scipio mediated peace between the Carthaginians and the Numidian king, Masinissa. Back in Rome he aided in the release of Polybios and the other Achaean hostages. In 149 Scipio served as military tribune under Manilius in Africa, where he won the crown of siege by saving a beleaguered force against the attack of Hasdrubal.

After the death of King Masinissa in 148, Scipio settled the succession to the Numidian kingdom by dividing it among the King's sons. Returning to Rome to stand for the aedileship, Scipio was elected consul instead. The vote of the people exempted him from the laws on legal age and granted him the command against Carthage without the lot.

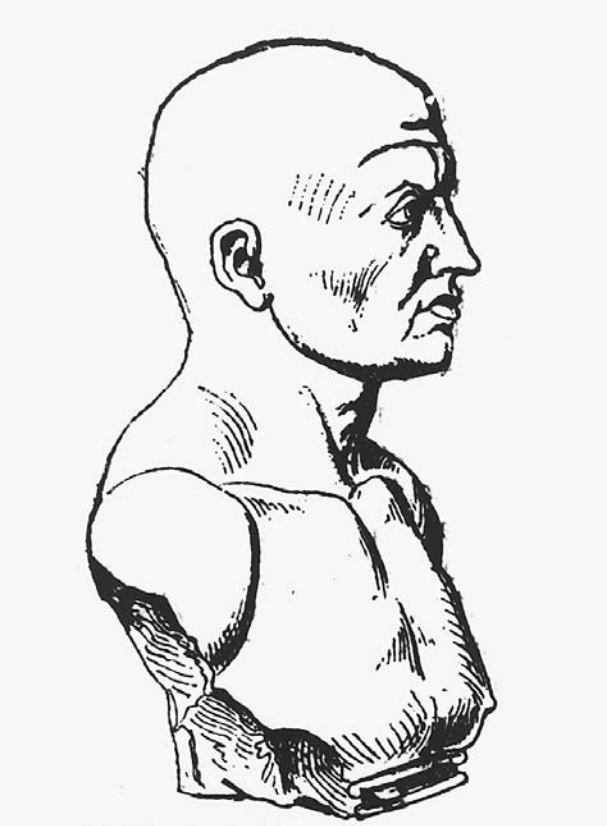

Crossing over to Utica, Scipio blockaded Carthage and in 146 captured and destroyed the city. Tradition reports that Scipio, while gazing at the city in flames and meditating on the uncertainties of human events, feared for his own city and wept. At any rate, he cursed the site, sold the remaining population into slavery, organized the new province of Africa, and returned to Rome to celebrate a brilliant triumph, accepting his inherited cognomen, Africanus, for his own merits.

During his censorship in 142, which gained him a reputation for severity, Scipio completed the building of the Aemilian Bridge. As head of an embassy to the East in 140, he observed and settled Roman relations with the Eastern allies. In 134 a special dispensation exempted him from the law on reelection to the consulship, and, again, he was granted a military command by popular vote, this time in Hither Spain (Tarraconensis). After restoring discipline in the army, he blockaded and destroyed the Spanish stronghold of Numantia in 133.

Civil War in Rome

While still in Spain, Scipio received the news of the stormy tribunate and death of Tiberius Sempronius Gracchus and expressed his undisguised hostility to Gracchus's agrarian program and unconstitutionality. After celebrating his second triumph Scipio continued to oppose the pro-Gracchan party by rejecting the proposal of the tribune Carbo to legalize repetition of the tribunate and by sponsoring a measure which deprived the Gracchan land commission of its judicial function.

Tension rose to a climax during the Latin Festival of 129, when Scipio faced the populace in a public address which ended in hostile altercations. Escorted home by an impressive throng, he withdrew to his bedroom to compose another speech for the next day. In the morning he was found dead. Carbo, Gaius Gracchus, Scipio's wife Sempronia, and his mother-in-law Cornelia were all suspected of responsibility for his death. However, the eulogy written by his friend Gaius Laelius made no mention of a violent death.

Scipio, though liberal in culture and a great admirer of Greek literature and learning, was basically a political conservative who vigorously supported senatorial control of the constitution and Roman dominion in the provinces. Emerging as the ideal statesman during the century of revolution, Cicero chose Scipio as the central figure for his dialogue *On the Commonwealth* and celebrated Scipio's lifelong friendship with Laelius in his essay *On Friendship*.

Further Reading

Ancient sources on Scipio's life are Livy, Polybios, and Cicero. The definitive modern biography is A. E. Astin, *Scipio Aemilianus* (1967). For an understanding of Scipio and his friends see Ruth M. Brown, *A Study of the Scipionic Circle* (1934). Recommended for general historical background are Tenney Frank, *Roman Imperialism* (1914); J. B. Bury and others, eds., *The Cambridge Ancient History,* vol. 8 (1930); and Howard H. Scullard, *Roman Politics 220-150 B.C.* (1951). □

Martin Scorsese

Martin Scorsese (born 1942) is a director and writer of highly personal films about intense loners who struggle against their own inner demons and the violence of their urban environments. While many of his works reflect his experience as an Italian-American growing up in New York City, he has also made highly regarded movies of great works of literature and other stories.

Film director Martin Scorsese was born on November 17, 1942, in Flushing, New York to Charles, a clothes presser, and Catherine, a seamstress. They raised their son in the Little Italy neighborhood of New York City. Plagued by severe asthma as a child, Scorsese was fascinated with movies. He watched films on television and attended local theaters frequently while his healthier peers engaged in sports and more social activities. After initially pursuing a career in the priesthood, Scorsese dropped out of the seminary after a year and entered the prestigious Film School at New York University. Scorsese's *It's Not Just You Murray!* won the Producer's Guild Award for best student film in 1964, and he also received awards for other film shorts that he made as an undergraduate.

Drew from Own Urban Experience

After graduating, Scorsese remained at New York University as an instructor in basic film technique and criticism while at the same time beginning his career as a director. His 1968 short film, *The Big Shave,* won Le Prix de L'Age d'Or at Ledoux's Festival of Experimental Cinema. Scorsese's first feature film, *Who's That Knocking at My Door,* was first screened in 1969. It was produced by Haig Moonigan, one of Scorsese's teachers at New York University. This strongly autobiographical film about an Italian-American youth also introduced the actor Harvey Keitel, who became a frequent participant in Scorsese's works. The director also frequently casts his mother, Catherine, in his films, and Scorsese himself has acted in some of his own films and those made by others.

Outraged by the killing of four Kent State Student protesters and the Vietnam War in general, Scorsese and some of his students formed the New York Cinetracts Collective in 1969 as a means to film student protests against the conflict. The result was *Street Scenes,* screened at the 1970 New York Film Festival, which called for a withdrawal of U.S. troops from Vietnam as well as an end to military ROTC activities on all U.S. college campuses.

Scorsese worked as a film editor before his directing career was established, most notably as a co-supervising editor of the documentary *Woodstock* in 1970. (Many years later his interest in music would lead him to direct a music video for pop legend Michael Jackson's ''Bad.'') He also had a brief stint with the CBS television unit covering Hubert Humphrey during the 1972 presidential election. In the early 1970s he moved to Hollywood and met the producer/director Roger Corman, who asked him to direct a sequel to his *Bloody Mama.* Instead, Scorsese directed Corman's *Boxcar Bertha,* a 1972 gangster film somewhat resembling *Bonnie and Clyde.* According to Ephraim Katz in *The Film Encyclopedia, Boxcar Bertha* ''gave the young director [Scorsese] the opportunity to work within the Hollywood system and paved the way to his phenomenal rise in the coming years.''

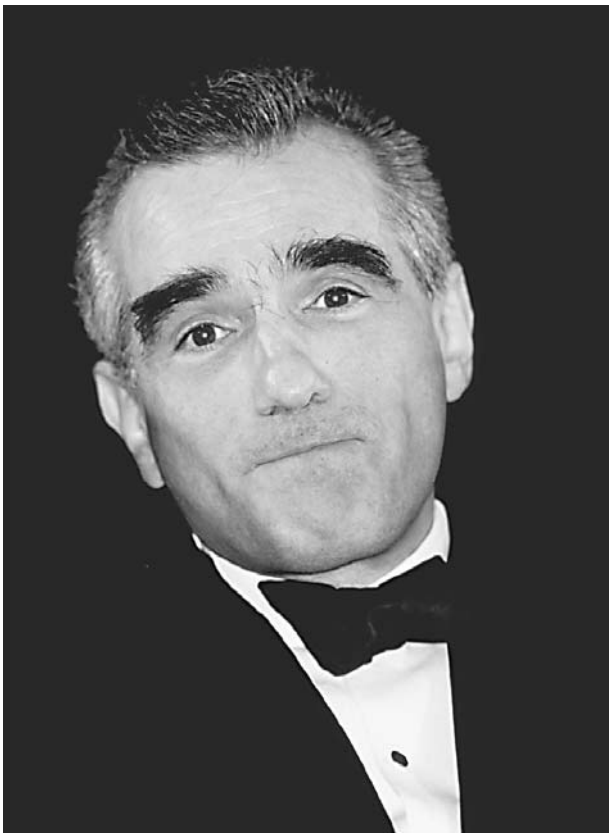

Began Successful Collaboration with De Niro

Next on the filmmaker's career path was a return to familiar turf in *Mean Streets,* a 1973 release about a young Italian-American trying to get by in a low-life environment. Emphasizing character development over plot, *Mean Streets* featured a jumpy cinematic style of quick cuts that foreshadowed Scorsese's later work *Taxi Driver.* It also marked the director's first creative pairing with the actor Robert De Niro, whom Scorsese had grown up with in Little Italy. Their partnership evolved into one of the most successful director/actor collaborations in modern film. Years later in 1981, *Taxi Driver* gained some notoriety when John Hinckley, Jr. claimed that Jodie Foster's role in the film was his inspiration for trying to assassinate President Ronald Reagan.

Scorsese also began directing documentaries in the 1970s. These included *Italianamerican,* a profile of his parents released in 1974, and *American Boy,* a 1978 account of a friend who had immersed himself in the drug culture of the 1960s. He veered away from his usual movie themes with *Alice Doesn't Live Here Anymore* in 1975, a film about a recently widowed mother trying to find herself. According to Leslie Halliwell in *Halliwell's Film Guide,* the *New Yorker* claimed the movie was ''full of funny malice and breakneck vitality.'' Scorsese followed with his major hit, *Taxi Driver,* in which he returned to his usual urban setting. Halliwell called it an ''unlovely but brilliant made film'' that ''haunts the mind and paints a most vivid picture of a hell on earth.'' *Taxi Driver* was awarded the International Grand Prize at the Cannes Film Festival.

The director's nostalgic look at his city after World War II called *New York, New York* proved a critical failure in 1977, despite having the star power of Robert De Niro and Liza Minnelli. Halliwell said that it was ''hampered by gross overlength, unattractive characters and a pessimistic plot.'' Scorsese became depressed as well as physically ill and required hospitalization following the making of this film. A failed marriage and drug problems further debilitated him. He returned to documentaries in the late 1970s by directing a film of The Band's final concert entitled *The Last Waltz.* Then he got back on track in feature films after De Niro convinced him to direct *Raging Bull,* a saga of the boxer Jake LaMotta. The movie earned Scorsese the National Society of Film Critics Award for Best Director, as well as his first Academy Award nomination. *Raging Bull* was later named the best film of the decade in a movie critics' poll.

King of Comedy, a 1983 film about a failed comic who kidnaps a famous talk-show host, was one of Scorsese's less

successful efforts. In *Partisan Review,* Morris Dickstein called it ''a pointless and irritating film with a few brilliant touches.'' Accolades came his way again, though, for his direction of *After Hours,* an unusual black comedy about a mild-mannered New York City resident who gets involved in a series of late-night mishaps. ''A film so original, so particular, that one is uncertain from moment to moment exactly how to respond to it,'' said film critic Roger Ebert about the 1985 release, according to *Halliwell's Film Guide.* Scorsese was honored with the Best Director Award at the Cannes Film Festival for this effort.

Box-office success greeted Scorsese's *The Color of Money* in 1986, a sequel to *The Hustler* starring Paul Newman. It represented one of Scorsese's few big-budget productions up to that time. Certain religious groups were outraged by his next release, 1988's *The Last Temptation of Christ,* which dealt with an alternative interpretation of Jesus' acceptance of his role on earth. Although *Variety* as cited by Halliwell called *Last Temptation* ''a film of challenging ideas,'' its pre-release notoriety and long running time hampered its success at the box office. Scorsese returned to more comfortable cinematic ground in 1990 with *Goodfellas,* a violent tale of Mafia hoodlums in New York City that earned him Best Director Awards from the National Society of Film Critics, New York Film Critics, and Los Angeles Film Critics.

Showed Versatility with Period Piece

After the 1991 release of his remake of *Cape Fear,* Scorsese surprised the film community by his filming of *Age of Innocence,* the Edith Wharton novel set in nineteenth-century New York City. ''I had the script in my mind for two years and wrote it in two and half weeks, with Jay Cocks,'' Scorsese told *Interview* about the film in 1993. Lavishly produced and slowly paced, it resembled nothing in Scorsese's directorial past. It proved not to be a trend, however, as Scorsese jumped back to modern times with a tale of greed and deception in Las Vegas with his 1995 release, *Casino.*

Scorsese showed his support of film history in 1990 by becoming president of the Film Foundation, an organization dedicated to film preservation. He has also been very active in promoting independent film makers, and in 1994 became a member of the advisory board for the Independent Film Channel on cable television. On October 9, 1996, the American Film Institute announced that Scorsese would be awarded its 1997 Life Achievement Award, which he accepted on February 21, 1997. In addition, he received the prestigious Wexner Prize in March 1997, for originality in the arts. His next film, *Kundun,* the story of Tibet's exiled spiritual leader, the Dalai Lama, was released in September 1997. A director of 20 feature films and documentaries, he has also written a number of screenplays since his first film was released in 1968. His steady output as a filmmaker is expected to continue into the twenty-first century.

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Dred Scott

Dred Scott (1795-1858), in an effort to gain his freedom, waged one of the most important legal battles in the history of the United States.

Dred Scott was born a slave in Southampton County, Va. in 1795. Industrious and intelligent, he was employed as a farmhand, stevedore, craftsman, and general handyman. In 1819 his original owner moved to Huntsville, Ala., and later to St. Louis, Mo. In 1832 he died, and Scott was sold for $500 to a surgeon in the U.S. Army who took Scott to the free state of Illinois in 1834 and on to Wisconsin Territory. Later the doctor returned with Scott to Missouri.

When the surgeon died, Scott passed to John Sanford. During these years he had married and had two daughters. Scott had tried unsuccessfully to escape from slavery and later to buy his freedom. In 1846 he filed suit in the Missouri state courts for his freedom on the grounds that residence in a free territory had liberated him.

Scott's suit finally came before the U.S. Supreme Court. On March 6, 1857, in *Dred Scott v. John Sanford,* after much debate the Supreme Court ruled against Scott 7 to 2, with Chief Justice Roger B. Taney giving the majority opinion. According to Taney, Scott could not sue Sanford because he was not a U.S. citizen. The justice argued that Scott was not a citizen because he was both a black man and a slave. Taney's remarks that black men ''had no rights which the white man was bound to respect'' came as a severe blow to abolitionists.

This crucial decision electrified the country, for Taney had ruled that African Americans were not citizens of the United States and that an act of Congress (the Missouri Compromise of 1820) was unconstitutional. He also had redefined the relationship between the states and the Federal government, making possible the expansion of slavery into the territories. Southerners rejoiced at the verdict; abolitionists denounced it and even went as far as discrediting the legitimacy of the Court itself.

A few months after the decision, on May 26, 1857, Scott's owner freed him. Scott continued to live in St. Louis until his death on Sept. 17, 1858. Although African Americans would not become citizens of the United States until the ratification of the 14th Amendment (1868), Scott's bid for freedom remained the most momentous judicial event of the century.

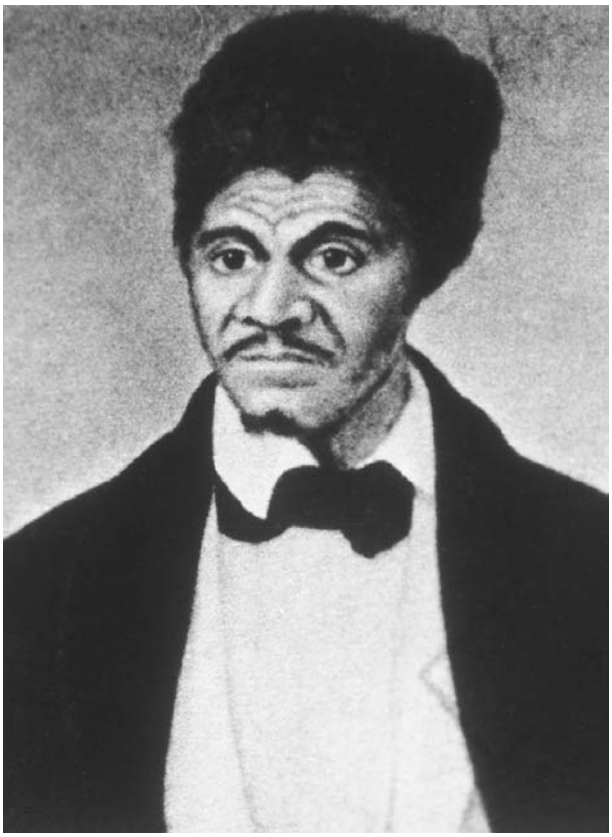

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The best account of Scott and his case is Vincent C. Hopkin, *Dred Scott's Case* (1951). Alfred H. Kelly and Winfred A. Harbison, *The American Constitution: Its Origins and Development* (4th ed. 1970), is a useful text in examining the constitutional questions. Stanley I. Kutler, *The Dred Scott Decision: Law or Politics?* (1967), provides a critical assessment of the controversial issues and implications surrounding the case. Another invaluable aid in understanding the case and its ramifications is Loren Miller, *The Petitioners: The Story of the Supreme Court of the United States and the Negro* (1966). An excellent background study is John Hope Franklin, *From Slavery to Freedom: A History of American Negroes* (1947). □

Francis Reginald Scott

The poet, political activist, and constitutional theorist Francis Reginald Scott (1899-1985) was a catalyst in the struggle for Canadian political, legal, and literary independence; for human rights and fundamental freedoms in Canada; and for Quebec nationalism.

Francis Reginald Scott was born in Quebec City in 1899, the son of a well known poet and Anglican clergyman, Canon F. G. Scott. The young Scott inherited his father's social concerns and his poetic interest in the Canadian northland. A Rhodes scholar at Oxford University, he received a B.A. in 1922 and a B. Litt. in 1923. He then returned to Canada, where he graduated from McGill University with a B.C.L. in 1926. As a young man who came of age in the 1920s—a strongly nationalist period in Canadian history—Scott became a catalyst in the struggle for Canadian political, legal, and literary independence.

A shaping component in F. R. Scott's nationalism was the land itself. After his three years abroad he found Canadian culture superficial. Canada had nothing in the way of an historical past to match that of Europe—nothing, that is, except the vast, open stretches of the pre-Cambrian shield. He recalled that ''the Laurentian country was wonderful, open, empty, vast, and speaking a kind of eternal language in its mountains, rivers, and lakes. I knew that these were the oldest mountains in the world. . . . Geologic time made ancient civilization seem but yesterday's picnic.'' For Scott, the great age of the land seems to have been transmuted into a substitution for an historical past. Yet because of its association with the new Canadian nationalism (''the true north strong and free''), and because it was unpeopled, the land was a clean canvas for the artist's impression. He soon realized that it was on this natural landscape that Canada's new literature must be built:

> Who would read old myths
> By this lake
> Where the wild duck paddle forth
> At daybreak?

With the poet-critic A. J. M. Smith, Scott helped found the avant-garde *McGill Fortnightly Review* (1925-1926), a little magazine now synonymous with modernism in Canadian poetry. He was also co-editor of its short-lived successor, *The Canadian Mercury* (1928-1929). In 1936 he helped edit the first anthology of modern Canadian poetry, *New Provinces: Poems of Seven Authors*. In 1942 he was one of the organizers of *Preview,* the dominant literary magazine of the decade. In March 1944 he received the Guarantor's Prize from *Poetry: A Magazine of Verse* for a group of war poems.

Scott's first collection of poems, delayed by the Depression, was *Overture* (1945), followed by *Events and Signals* (1954); a collection of satires, *The Eye of the Needle* (1957); *Signature* (1964); *Selected Poems* (1966); *Trouvailles* (1967); and *The Dance Is One* (1973). His poetry developed in four successive stages. In the late 1920s he wrote a northern landscape poetry influenced by the Imagists, by T. S. Eliot's fertility myth, and by Henri Bergson's *élan vital*. In the 1930s, in response to the Depression, he wrote a basically socialist, often satiric, program poetry: some of these poems—notably ''Social Notes''—are blunt satires on social evils. In the 1940s his preoccupation with landscape and political reform was fused into a larger humanist structure. In the 1950s and 1960s, in response to an emerging Quebec nationalism, Scott became a pioneer translator of Quebeçois poetry.

His poetic subject is most often man (in the generic sense) silhouetted against a natural horizon. His characteristic metaphors develop from the exploration of man's rela-

tionship to nature and society: they involve time and infinity, world and universe, love and spirit—terms that emerge as 20th-century humanist substitutes for the Christian vocabulary. A typical Scott poem moves from the natural landscape, as in ''Laurentian Shield'' (''Hidden in wonder and snow, or sudden with summer, / This land stares at the sun in a huge silence''), or from a specific image—the great Asian moth of ''A Grain of Rice,'' for example—to a consideration of the significance of the image in the larger pattern of human life.

> The frame of our human house rests on motion
> Of earth and of moon, the rise of continents,
> Invasion of deserts, erosion of hills
> The capping of ice.
> Today, while Europe tilted, drying the Baltic,
> I read of a battle between brothers in anguish.
> A flag moved a mile.

Distressed by the social misery of the Depression, Scott became active in left-wing political movements such as the Fabian-inspired League for Social Reconstruction (1932), which published *Social Planning for Canada* in 1935. He was national chairman of the Co-operative Commonwealth Federation (now the National Democratic Party) from 1942 to 1950 and co-author of *Make This Your Canada: A Review of CCF History and Policy* (1930). He wrote *Canada and the United States* (1941) after a year spent at Harvard on a Guggenheim fellowship. He also contributed to the important symposium *Evolving Canadian Federalism* (1958) and was a co-editor of *Quebec States Her Case* (1964), a series of essays on the new Quebec nationalism. Scott, an authority on constitutional law and civil rights, was described by the legal historian Walter Tarnopolsky as an ''architect of modern Canadian thought on human rights and fundamental freedoms.'' He argued several major civil rights cases before the Supreme Court of Canada, including *Switzman* v. *Elbing* (1957), *Roncarelli* v. *Duplessis* (1958), and *Brodie* v. *The Queen* (1961), better known as the *Lady Chatterly* case.

In 1952 Scott was briefly a technical-aid representative for the United Nations in Burma; from 1961 to 1964 he was dean of law at McGill; and from 1963 to 1971 he was a member of the Royal Commission on Bilingualism and Biculturalism. Scott—who contributed equally to Canadian law, literature, and politics in both official languages—was elected to the Royal Society of Canada in 1947, awarded the Lorne Pierce Medal for distinguished service to Canadian literature in 1962, and received a Molson Prize for outstanding achievements in the arts, the humanities, and the social sciences in 1967. His career as an interpreter of Quebec poetry culminated with a Canada Council Translation Prize for *Poems of French Canada* (1977); his work as a social philosopher culminated with a Governor General's award for *Essays on the Constitution: Aspects of Canadian Law and Politics* (1977); and his poetry was crowned with a Governor General's award for *The Collected Poems of F. R. Scott* (1981).

Further Reading

One of the first studies of F. R. Scott's poetry was W. E. Collin's *The White Savannahs* (1936), which connects Scott's landscape poems with T. S. Eliot's *The Waste Land* and notes their connection with the loss of Eden and the desire for an ideal. Desmond Pacey in *Ten Canadian Poets* (1958) recognizes Scott's excellence in the three fields of law, literature, and politics but concludes that he ''will be remembered as a poet primarily for his social satire,'' a view shared by K. L. Goodwin writing in *The Journal of Commonwealth Literature* in 1967. Stephen Scobie, in *Queen's Quarterly* of 1972, emphasizes the punning ambivalence of some of Scott's best poems. Other excellent essays include Elizabeth Brewster's ''The I of the Observer'' and Germaine Warkentein's ''Scott's 'Lakeshore' and Its Tradition'' in *Canadian Literature* in 1978 and 1980, respectively. Peter Stevens' *The McGill Movement: A. J. M. Smith, F. R. Scott and Leo Kennedy* (1969) places Scott in the context of the 1920s. Special issues of *Canadian Literature* in 1967 and *Canadian Poetry* in 1977 feature Scott. For a larger study of Scott as poet, political activist, and constitutional theorist see *On F. R. Scott: Essays on His Contributions to Law, Literature and Politics,* edited by Sandra Djwa and R. St. J. Macdonald (1983). □

Robert Falcon Scott

The English naval officer and polar explorer Robert Falcon Scott (1868-1912) made monumental scientific findings in Antarctica, and his geographical discoveries were extensive. He failed in his attempt to be the first to reach the South Pole.

Robert F. Scott was born on June 6, 1868, at Devonport. In 1880 he entered the naval college, H.M.S. *Britannia,* and 2 years later became a midshipman. He was promoted to first lieutenant in 1897. As early as 1887 Scott had come to the attention of Sir Clements Markham, the principal promoter of British exploration in the late 19th century. In 1899, after Markham had won partial government backing for the intended dash to the pole, Scott was chosen to head the National Antarctic Expedition.

Leaving England in August 1901, the *Discovery,* with Scott as commander, sailed south and reached the Ross Sea in January 1902. For 2 years the ship remained off Hut Point, Ross Island, in McMurdo Sound, and it was from here that many sledge journeys, including two led by Scott himself, began. On Dec. 30, 1902, Scott and two of his associates reached latitude 82°16′33''S over the Antarctic Plateau; this was then the southern record. A year later Scott reached latitude 77°59′S, longitude 146°33′E. A general reconnaissance of the area around South Victoria Land and the Ross Sea and Ross Shelf Ice was undertaken, and the findings added much to man's knowledge of Antarctica. The expedition ended when the *Discovery,* with the relief ships *Morning* and *Terra Nova,* reached New Zealand in April 1904. Promoted to captain on his return to England in 1904, Scott commanded, in turn, three warships and in 1909 became a

naval assistant at the Admiralty. Scott recorded his impressions of his first expedition in *The Voyage of the ''Discovery''* (1905).

Enthusiasm for Antarctic explorations had waned after 1904, but in 1909 Scott announced plans to reach the South Pole. British and Dominion governments gave financial support, and the *Terra Nova* sailed in June 1910. While at sea, Scott learned that Roald Amundsen and his Norwegian party were also attempting to reach the pole. The race was on. From winter headquarters at Cape Evans (latitude 77°38′24''S), Scott began his sledge journey on Nov. 1, 1911. He had placed much faith, too much as events were to prove, on motor sledges and ponies. The former broke down; the latter either died in crevasses or were shot for food. Consequently, the strength of Scott and his men was taxed even before they left the last supporting party at latitude 86°32′S on Jan. 4, 1912, for the attempt on the pole. On January 18 the party, composed of Scott and four others, reached the South Pole and found there the Norwegian flag, a tent, and a note left for Scott by Amundsen, who with his excellent knowledge and use of dogs, had reached the goal on December 14, 1911.

Heartbroken and weary, the party now turned for base camp. But weakened by the strain and lack of warm food, which brought on frostbite, the men became involved in a ''race against time to reach one depot after another'' before their strength gave out. At latitude 79°40′S, 11 miles from One Ton Depot, the remaining three members of the party made camp for the last time. On March 29 Scott made his last journal entry. Eight months later a relief expedition found the tent, bodies, journals, and records. In 1964 an account of this expedition was published as *Scott's Last Expedition: From the Personal Journals of Captain R. F. Scott.*

When news of the tragic and heroic end reached London and Europe, admiration was forthcoming from many quarters. A lasting action was the opening of a fund to commemorate the explorers which enabled publication of their scientific results and the opening of the great Scott Polar Research Institute in Cambridge, England.

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Sir Walter Scott

The Scottish novelist and poet Sir Walter Scott (1771-1832) is the acknowledged master of the historical novel. He was one of the most influential authors of modern times.

Walter Scott was born in Edinburgh on Aug. 15, 1771, the son of a lawyer with a long family tradition in law. By birth Scott was connected with both the rising middle class of Britain and the aristocratic Scottish heritage then passing into history. He was educated at Edinburgh University and prepared for a career in law, but his avocations were history and literature. He read widely in English and Continental literatures, particularly medieval and Renaissance chivalric romances, German romantic poetry and fiction, and the narrative folk poems known as ballads.

Translations and Poetry

From these intense interests Scott's earliest publications derived: a translation of J. W. von Goethe's play *Götz von Berlichingen* (1799) and other translations from German;

Minstrelsy of the Scottish Border (1802-1803), a collection of ballads that generated great interest in folk poetry; and a succession of narrative poems, mainly of chivalric or historical action. These poems—including *The Lay of the Last Minstrel* (1805), *Marmion* (1808), and *The Lady of the Lake* (1810)—became best sellers, and Scott established his first literary reputation as a poet of the romantic school.

During these years Scott also pursued a legal career, rising to the official position of clerk of the Court of Session. His enormous energies allowed him to engage in scholarly and journalistic activities. His edition and biography of John Dryden, the English poet and dramatist, published in 1808, remains of value. His politically motivated founding of the *Quarterly Review,* a literary journal, helped make Edinburgh the most influential center of British intellectual life outside London. In these years Scott also began to create an estate, Abbotsford, to reflect his antiquarian interests. He modeled its furnishings and architecture on the traditions of the medieval era.

Waverley Novels

When sales of his verse narrative *Rokeby* (1813) declined and a new poet, Lord Byron, appeared on the literary scene, Scott began to develop another of his many capacities. Picking up the fragment of a novel he had begun in 1805, he tried his hand at fiction, and his most fully characteristic novel, *Waverley* (1814), resulted. As its subtitle, '*Tis Sixty Years Since,* established, *Waverley* was a historical novel about the 1745 rebellion to restore the Stuart line to the British throne. By leading a young and naive Englishman through a wide range of Scottish classes, political factions, and cultural modes, Scott built up a substantial picture of an entire nation's life at a dramatic historical juncture.

The success of *Waverley* established Scott in the career of a novelist, but it did not establish his name in that role. Unwilling to stake too much on his venture into fiction, he had published *Waverley* anonymously. Finding that the mask of anonymity had stimulated public interest, Scott signed his subsequent novels ''by the Author of Waverley.'' This signature became his trademark, the novels bearing it being called the ''Waverley'' novels. The Waverley novels exercised enormous fascination not only for Scots and Englishmen but also throughout the Continent. These novels provided the characters and plots for innumerable stories, plays, and operas, the most famous of which is Gaetano Donizetti's opera *Lucia di Lammermoor*.

Scott's achievement as a novelist can best be summarized by grouping his novels according to their themes and settings. His first successes were largely in the realm of Scottish history. In the order of their chronological setting, the Scottish novels are *Castle Dangerous* (1832) and *The Fair Maid of Perth* (1828), both set in the 14th century; *The Monastery* and *The Abbot* (both 1820), its sequel, set during the 16th century's religious upheavals; *A Legend of Montrose* (1819) and *Old Mortality* (1816), which deal with the campaigns of the 17th-century civil wars; and a series of novels of the Jacobite (Stuart) rebellions of the 18th century—*Rob Roy* (1817), *Waverley,* and *Redgauntlet* (1824). Other Scottish novels indirectly related to historical themes are *The Black Dwarf* (1816), *The Heart of Midlothian* (1818), *The Bride of Lammermoor* (1819), and *The Pirate* (1822). Scott also wrote a group of novels set in nearly contemporary times: *Guy Mannering* (1815), *The Antiquary* (1816), and *St. Ronan's Well* (1824).

English Novels

At a critical point of his career, Scott turned to English history for his subject matter. Critics are generally agreed that the English (and Continental) novels, mainly set in medieval times, are inferior in social and psychological realism, but they include Scott's most enduringly popular works. He began with *Ivanhoe* (1820) and then wrote three other novels set in the period of the Crusades: *The Talisman* (1825), *The Betrothed* (1825), and *Count Robert of Paris* (1832). *Quentin Durward* (1823) and *Anne of Geierstein* (1829) deal with the later Middle Ages, and the Renaissance is represented by *Kenilworth* (1821) and *The Fortunes of Nigel* (1822). The English phases of the civil-war and Restoration periods were rendered in *Woodstock* (1826) and *Peveril of the Peak* (1822), respectively.

So massive a literary corpus cannot be reduced to broad generalizations. Most critics and readers seem to prefer Scott's early novels. On the whole, Scott's work is flawed by sentimentality and rhetoric, but his novels command the power to put modern readers in touch with men of the past.

Scott's later years were clouded by illness, throughout which he continued to write. He spent the energies of his last years trying to write enough to recover honorably from

the bankruptcy of a publishing firm in which he had invested heavily. He died at Abbotsford on Sept. 21, 1832.

Further Reading

The authorized biography by Scott's son-in-law, John Gibson Lockhart, *Memoirs of the Life of Sir Walter Scott* (3 vols., 1837-1838), has been supplemented by the definitive, scholarly work of Edgar Johnson, *Sir Walter Scott: The Great Unknown* (2 vols., 1970), which combines biography and criticism. The most thorough critical examination of the novels is Francis R. Hart, *Scott's Novels: The Plotting of Historical Survival* (1966). Another approach is presented in Alexander Welsh, *The Hero of the Waverley Novels* (1963). The most influential recent interpretation is that of George Lukács, *The Historical Novel* (1962). □

Winfield Scott

The American Winfield Scott (1786-1866) was the leading general of the Mexican War and a superb tactician. He was the Whig nominee for president in 1852.

Winfield Scott became a soldier at a time when the U.S. Army was very ineffective. By study and hard work, he made himself the best military man in the country, wrote the standard manuals on tactics and infantry, and upgraded the Army into an effective unit. Moreover, he was a negotiator who avoided war on several occasions. Yet the presidency, which he coveted, eluded him.

Scott was born near Petersburg, Va., on June 13, 1786. Failing to inherit the family wealth through legal technicalities, he attended William and Mary College but quit because he disapproved the irreligious attitude of the students. After reading law, he was admitted to the Virginia bar in 1806 and practiced until appointed a captain in the military in 1808. Sent to New Orleans, he was soon in trouble. He declared that the commanding general of the department, James Wilkinson, was as great a traitor as Aaron Burr; Scott was court-martialed and suspended from the Army for a year (1810).

War of 1812

A lieutenant colonel at the outbreak of war, Scott distinguished himself in a number of battles. Several times wounded, the 6-foot 5-inch, 230-pound officer showed such judgment and courage that he was promoted to brigadier general, was breveted a major general, and was voted the thanks of Congress and a gold medal. He declined the offered position of secretary of war in James Madison's administration.

Scott went to Europe in 1815 and in 1829 to study foreign military tactics, and he wrote military manuals for the Army that remained standard for half a century. He married Maria D. Mayo of Richmond, Va., in 1817. He also conducted military institutes for the officers of his command, the Eastern Division, which was headquartered in New York City.

In 1828 Scott participated in the Black Hawk War. Four years later President Andrew Jackson sent him to South Carolina during the nullification controversy, and his tact prevented civil war at that time. In 1835 Jackson sent him to fight the Seminole and Creeks in Florida, but he was deprived of materials and moved slowly. Jackson removed him from command to face a board of inquiry. The board promptly exonerated him with praise for his ''energy, steadiness and ability.''

Following the abortive Canadian revolt of 1837, President Martin Van Buren sent Scott to bring peace to the troubled Niagara region. Later in 1838 Scott convinced 16,000 outraged Cherokee that they should move peacefully from Tennessee and South Carolina to the Indian Territory; he also persuaded them to be vaccinated. His tact and skill as a negotiator in 1839 brought peace in the ''Lumberjack War'' over the boundary between Maine and New Brunswick. In reward for these activities, he was named general in chief of the Army in 1841, a position he held for 20 years.

Mexican War

Scott's name had been mentioned prominently for the Whig nomination for president in 1840 and 1844; thus, at the outbreak of the Mexican War, President James K. Polk did not want Scott to achieve the prominence that would earn him the presidential nomination. When Zachary Tay-

lor's campaign in northern Mexico failed to achieve victory, however, Polk had to turn to Scott. Scott's strategy proved effective: landing at Veracruz in March 1847, he was in Mexico City within 6 months after brilliant victories at Cerro Gordo, Molino del Rey, and Chapultepec. His force then became an army of occupation, restoring order so effectively that a delegation of Mexicans asked him to become dictator of the nation. Polk wanted to court-martial Scott and thereby discredit him as a rival, but Congress voted Scott a second gold medal and thanks for his conduct of the war. Polk's charges were withdrawn.

Presidential Nominee

In 1848 the Whig party elected Zachary Taylor to the White House. In 1852 the Whig presidential nomination went to Scott, but he was defeated easily in a pompous and lackluster campaign. Congress 3 years later recognized his accomplishments by naming him a lieutenant general, the first American to hold that rank since George Washington.

In 1857 Scott argued against the ''Mormon War'' in favor of negotiation. Though President James Buchanan sent him to negotiate a dispute with England over the San Juan Islands in the Pacific Northwest in 1859, he refused Scott's advice to strengthen Southern forts and posts to avoid their capture should civil war break out.

In 1861, at the beginning of the Civil War, Scott stayed in the Union Army despite his Virginia heritage. He recommended the policy of dividing and containing the South to President Abraham Lincoln, a policy later followed successfully. On Nov. 1, 1861, Scott retired at his own request. Lincoln summarized the nation's sentiment when he said, ''We are . . . his debtors.'' Scott died on May 29, 1866, at West Point, N.Y., and was buried in Arlington National Cemetery.

Scott's insistence on maintaining strict standards of dress and discipline in the Army caused the troops to refer to him as ''Old Fuss and Feathers.'' Opposed to the use of strong alcoholic beverages, he once ordered that any soldier found intoxicated had to dig a grave for his own size and then contemplate it, for soon he would fill it if he persisted in drinking. His arguments against alcoholic beverages led to the founding of the first temperance societies in the United States.

Further Reading

Memoirs of Lieut.-General Scott, LL.D., Written by Himself (2 vols., 1864), filled with rhetorical flourishes, contains Scott's own version of his life and times. Two standard biographies are Charles W. Elliott, *Winfield Scott: The Soldier and the Man* (1937), and Arthur D. H. Smith, *Old Fuss and Feathers: The Life and Exploits of Lt.-General Winfield Scott* (1937). Justin H. Smith, *The War with Mexico* (2 vols., 1919), traces Scott's activities in that conflict.

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Alexander Nikolayevich Scriabin

The composer and pianist Alexander Nikolayevich Scriabin (1871-1915) was a striking representative of the early modern school of Russian music. The romantic symbolism of his late work often obscures his genuine innovations.

Alexander Scriabin was born in Moscow on Dec. 25, 1871. His musical talent was discerned at an early age. He studied piano and, at the age of 14, took theory and composition instruction from Alexander Taneev. Scriabin entered the Moscow Conservatory in 1888; one of his classmates was Sergei Rachmaninov. Scriabin graduated with the Gold Medal in 1892. His accomplishment as a pianist outweighed the value of his early, Chopin-like compositions for piano, and it was as a performer that he began appearing abroad. Except for a 6-year term (1897-1903) as a piano teacher at the Moscow Conservatory, he spent most of his mature years in the West, years in which his zest for living brought him almost as much attention as his art.

From about the turn of the century Scriabin began to cast away both his tonal and formal moorings: he is often lauded for the former and criticized for the latter, but the phenomena are inseparable. The steady progression is seen in his numerous short piano pieces—nocturnes, mazurkas, études, and preludes—and becomes focused in the last sonatas (Nos. 6-10, 1912-1913) and the remarkable orchestral works: the Third Symphony (*Divine Poem;* 1905), the Fourth Symphony (*Poem of Ecstasy;* 1907), and the Fifth Symphony (*Poem of Fire or Prometheus;* 1910).

In pushing away from tonality Scriabin developed chords from superimposed fourths, including the ''mystic chord.'' He handled form in erratic time segments; some of his études are only seconds long. Overlaying this technical and expressive development was a highly personal, egocentric, verbose, quasi-devout mysticism which has led some biographers to judge Scriabin insane. Indeed, sketches for a final, unfinished work, *Mystery,* seem musically senseless; it was to be performed as a ''multimedia'' event on a Tibetan mountain by thousands of supplicants and, in Scriabin's imagination, was to bring the world to a close.

On April 14, 1915, Scriabin died in Moscow. His family, whom he legitimized at the end, was left with little money, and Rachmaninov, among others, came to their aid. Scriabin's son, Julian, seemed a prodigious copy of the father; he, too, died early and tragically in 1919.

Scriabin stands somewhat aside from the mainstream of musical development and seems unclassifiable in either Russian or Western terms. His contribution may best be seen in his small piano pieces. He wrote no chamber music, no opera, and very little vocal music, so his influence is uniquely limited. The innovative sophistication and mysticism of his later works were not appreciated by the ideologists of the young Soviet Union, and this, too, was a

limiting factor. Like many of his generation, he moves in and out of vogue. But his legacy, though limited, is of lasting value.

Further Reading

Biographers either fight shy of or linger dotingly on some of the extramusical sensations in Scriabin's life. The soberer accounts are those of Arthur E. Hull (1916) and Alfred Swan (1923). The works by Leonid Sabaneev (1923) and Faubion Bowers (2 vols., 1969) are less restrained; the Bowers book is unusually entertaining though not altogether accurate. Chapters on Scriabin appear in M. Montagu-Nathan, *Contemporary Russian Composers* (1917); M. D. Calvocoressi and Gerald Abraham, *Masters of Russian Music* (1936); David Brook, *Six Great Russian Composers* (1946); and William Austin, *Music in the Twentieth Century* (1966).

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Schloezer, Boris de, *Scriabin: artist and mystic,* Berkeley: University of California Press, 1987. □

Edward Wyllis Scripps

The confidence of Edward Wyllis Scripps (1854-1926) in free enterprise and democracy enabled him to create the first newspaper chain in the United States and to contribute significantly to the new journalism of his era.

Born in Rushville, Ill., on June 18, 1854, E. W. Scripps came from a publishing family. His grandfather had issued the *London Literary Gazette,* and relatives in America were associated with newspapers. Scripps was raised on the family farm in Winchester, Ohio. At 18 he became an office boy on the *Detroit Advertiser and Tribune,* managed and owned by his half brother James Scripps. Later he served in business and editorial capacities for James. Borrowing money from relatives, notably his half sister Ellen, who would be his close associate for 40 years, Scripps founded the *Cleveland Penny Press* in 1877.

Scripps was a philosopher of journalism as well as a businessman. He believed that the psychology of people had to be studied if they were to be satisfied. He reached controversial conclusions over the years, as when he held that "one mature white American is a better prospect [as a newspaper purchaser] than two or three Negroes or comparatively recent immigrants. . . ." On the other hand, he thought that the differences between people were the products of accident and environment. He fought boldly and under stress for the right to print news independently, and he was conspicuous in battles against municipal corruption.

In 1880 Scripps again joined relatives to take on the *St. Louis Evening Chronicle* and then the paper that became the *Cincinnati Post*. With the Detroit and Cleveland papers,

they constituted the first newspaper chain in the country. Disagreements in policy, particularly Scripps's liberal, prolabor views, caused Scripps to leave the group with only the *Cincinnati Post*. He began a drive which multiplied his newspaper holdings in the Midwest and South, retaining 51 percent of stock in all papers. In 1889 he and Milton A. McRae founded the Scripps-McRae League of Newspapers. Dissatisfied with telegraphic news from the Associated Press and opposing its monopolistic features, in 1897 Scripps organized the Scripps-McRae Press Association, later the United Press Association. Scripps later developed a feature service, the Newspaper Enterprise Association.

Although Scripps maintained rigid control of his properties, he sought to spread responsibility for them among associates, and by the time of his death on March 12, 1926, he owned only 40 percent of the stock. Scripps's interest in science expressed itself in his organization (1920) of the journalistic Science Service. With his sister he also endowed what became the Scripps Institution of Oceanography at La Jolla, Calif.

Further Reading

Scripps speaks for himself in two books: one arranged by his family and edited by Charles R. McCabe, *Damned Old Crank* (1951), the other edited by Oliver Knight, *I Protest* (1966), a volume of "selected disquisitions." Biographical accounts written by associates are Gilson Gardner, *Lusty Scripps: The Life of E. W. Scripps* (1932), and Negley O. Cochran, *E. W. Scripps* (1933). Scripps figures also in Milton A. McRae, *Forty Years in Newspaperdom* (1924).

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James Henry Scullin

James Henry Scullin (1876-1953) was an Australian politician and the first native-born Labour prime minister of Australia.

James Scullin was born the son of a railway worker near Ballarat, Victoria. He was brought up a Roman Catholic and formally educated only at primary school, but he later attended evening classes. He became a small grocer and editor of a newspaper in Ballarat before turning his attention to politics.

Scullin joined the Labour party in 1903 and was organizer for the Australian Workers Union for 4 years until, in 1910, he was elected to the federal Parliament. He lost his seat in 1913 and became editor of the *Ballarat Echo,* an evening daily. He returned to Parliament in 1923 and became deputy leader of the Labour party in 1927 and leader the following year. In the election of October 1929 he decisively defeated the governing Liberal and Country parties, and the Labour party gained its largest parliamentary majority since the federation in 1901.

Scullin lacked ministerial experience when he became prime minister, and though he was a man of moderate views and was respected on all sides for his integrity, his modesty and gentleness ill matched the heavy burdens that were to fall on his shoulders. As the effects of the worldwide economic depression spread to Australia, his ministry was torn by internal dissension. His task was made more difficult by a hostile upper house, where, in contrast to its large majority in the lower house, the Labour party held only 7 of the 36 seats and was thus powerless to put several of its proposals into effect.

Because of the economic crisis, Scullin's government was obliged to repudiate election pledges and to assume responsibility for deflation, retrenchment, reduction in wages and the standard of living, and, at the end of 1931, a devaluation of the Australian pound in terms of sterling. Throughout his tenure of office Scullin was harassed by political difficulties arising out of his government's management of the economic crisis.

In August 1930 Scullin left to attend the imperial conference in London, where one of his duties was to advise the King that, in accordance with Labour party views in Australia, the next governor general should be an Australian. In his absence, his parliamentary following split on economic policy, and when he returned, there was outright defection. Five members from New South Wales left the federal Labour party and formed themselves into a group attached to the policies of John Thomas Lang, the controversial Labour premier in their state; and Joseph Lyons, the postmaster general, resigned from the ministry and joined the opposition. In the election of December 1931 the opposition was led by Lyons and supported by some other erstwhile members of the Labour party.

The crippled Labour government was swept from office, and Scullin was replaced as prime minister by his former lieutenant. He continued as leader of the Labour party until 1935, when he resigned on account of ill health. He remained in Parliament until 1949 and died on Jan. 28, 1953.

Further Reading

W. E. Denning, *Caucus Crisis* (1937), is an account of the rise and fall of Scullin's government. Edward R. Walker, *Australia in the World Depression* (1933), and D. B. Copland, *Australia in the World Crisis, 1929-1933* (1934), cover the economic problems of the period. See also William R. McLaurin, *Economic Planning in Australia, 1929-36* (1937).

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Glenn Theodore Seaborg

The American chemist Glenn Theodore Seaborg (born 1912) won the Nobel Prize for the discovery of transuranium elements and served as chairman of the Atomic Energy Commission.

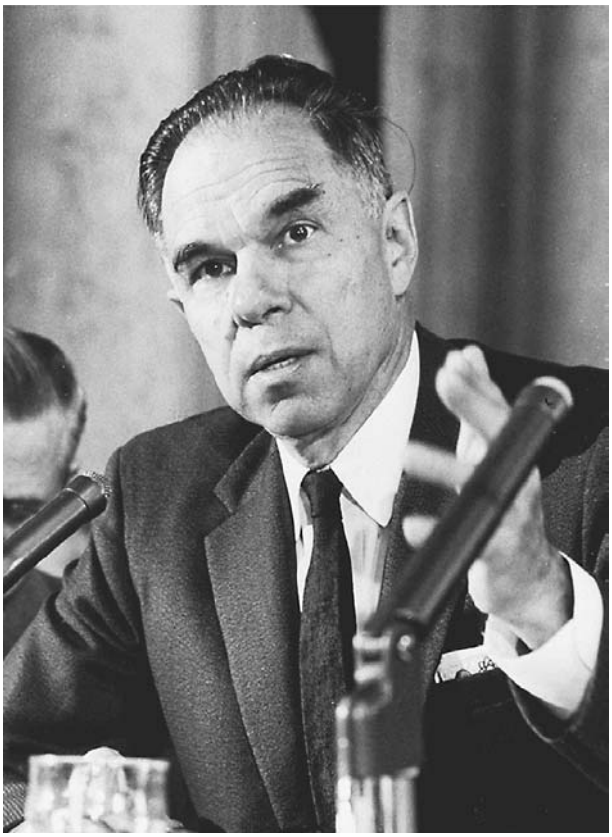

Glenn T. Seaborg was born on April 19, 1912, in the iron-mining town of Ishpeming, Michigan to Swedish immigrants Herman Theodore Seaborg, a machinist, and Selma O. (Erickson). At his mother's urging, the family moved to the Los Angeles, California, area when he was ten, in an effort to locate better educational opportunities for the children. In 1929 he entered the University of California at Los Angeles, majored in chemistry, and then went on as a graduate student at University of California at Berkeley (1934-1937).

Berkeley was exciting for a budding scientist of the time. The chemistry department was led by a figure of world renown, Gilbert N. Lewis, while the physics department boasted the young Ernest O. Lawrence, who had invented the cyclotron. Seaborg received his Ph.D. in chemistry, although he did his research on a problem in nuclear physics. In this way he obtained knowledge of both fields, a valuable background for what became his major life work.

Research for Nuclear Weapons

Without a job after graduation in 1937, Seaborg was surprised and delighted when Lewis asked him to be his personal assistant. Shortly thereafter, Seaborg met Lawrence's secretary, Helen L.Griggs, whom he married in 1942. Seaborg was able to continue working in his own specialty area: the discovery and chemical characterization of the radioactive isotopes of various elements, including iodine-131, iron-59, and cobalt-60. At this time Enrico Fermi in Rome seemed to be producing an assortment of so-called transuranium elements (because they were beyond uranium, element 92, in the periodic table) when he bombarded uranium with neutrons. The German radiochemists Otto Hahn and Fritz Strassmann, however, found clear evidence of elements from the middle of the periodic table, and by early 1939 it was recognized that uranium was splitting, or fissioning, in these experiments, rather than capturing a neutron to evolve into an element with a higher atomic number.

This discovery, coming on the eve of World War II, generated much thought about the possibility of nuclear weapons. It also stimulated much basic nuclear research. In particular, it seemed possible that transuranium elements could really be produced, and Berkeley physicists Edwin McMillan and Philip Abelson, using the new 60-inch cyclotron, did indeed create element 93, neptunium, in 1940. McMillan then began the search for element 94, but turned the task over to Seaborg when he was called away on war research. Seaborg, by now an instructor in the Chemistry Department (1939-1941), produced and chemically identified plutonium in February 1941 by bombarding neptunium with deuterons, the nuclei of the hydrogen isotope deuterium. A month later he and Emilio Segre showed that the isotope plutonium-239 fissioned with slow neutrons, opening the possibility of using it as fuel for a nuclear reactor or the explosive heart of a nuclear weapon.

Seaborg was made an assistant professor in 1941. Early the next year John Gofman, a student working with him, created and chemically identified a new isotope of uranium, U-233, which would be of great commercial importance if thorium, readily abundant, ever became a common reactor fuel. With America's entry into the war and the organization of scientific activity for military purposes, Seaborg took leave from the University of California and joined the nuclear research group, *The Manhattan Project,* at the University of Chicago. There he was in charge of the investigation of transuranium elements, especially the task of learning plutonium's chemical properties so the element could be extracted from uranium.

Visible amounts of plutonium were extracted by the summer of 1942. The microgram quantities produced were used to devise chemical separation techniques tested in a pilot plant at Oak Ridge, Tennessee, and scaled up to industrial size for the plutonium-producing reactors built at Hanford, Washington. The plutonium separated there was transported to Los Alamos, New Mexico, where it was fashioned into components for the bomb tested at Alamogordo in July 1945 and for the weapon dropped on Nagasaki in August.

Scientific and Administrative Tasks

Seaborg returned to Berkeley in the spring of 1946 as a full professor. While still in Chicago, he and his colleagues synthesized and separated elements 95 and 96, americium and curium, respectively, and Seaborg fashioned the concept of the actinide group to place the heavy elements in the periodic table. This idea enabled him to predict the chemical properties of still-higher numbered transuranium elements. At Berkeley between 1946 and 1958 he and his group (sometimes collaborating with other laboratories) discovered six more elements: berkelium (97), californium (98), einsteinium (99), fermium (100), mendelevium (101), and nobelium (102). Element 106 was found some years later.

With scientific distinction came additional responsibilities. Seaborg was director of Berkeley's Nuclear Chemistry Division (1946-1958 and 1972-1975) and an associate director of the campus' Radiation Laboratory (1954-1961 and after 1972), founded by Ernest Lawrence. He also served on the national scene. President Truman appointed him a member of the Atomic Energy Commission's first General Advisory Committee (1947-1950), which was chaired by Robert Oppenheimer.

These positions did not pull Seaborg away from laboratory work, but a request from a most unexpected direction began that process. Berkeley's chancellor, Clark Kerr, asked Seaborg, a sports fan, to be the faculty representative to the Pacific Coast Intercollegiate Athletic Conference. He accepted and served (1953-1958) during a time of scandals that forced the conference's dissolution and the creation of a successor organization. Indeed, he was a leading figure who displayed administrative skills in navigating through that troubled period. When Kerr was elevated to the presidency of the multi-campus University of California in 1958, he asked Seaborg to be the next chancellor at Berkeley.

Seaborg served in this position during a period of great activity: various departments, colleges, and institutes were created, while others were restructured. Increased federal funding offered greater opportunities for graduate education, numerous buildings were constructed or planned, programs to improve the quality of teaching were initiated, and teams in several sports were remarkably successful. Seaborg responded to invitations at the national level as well and was appointed by President Eisenhower to the President's Science Advisory Committee (1959-1961) and to the National Science Foundation's National Science Board (1960-1961).

Nuclear Power for War and Peace

In early 1961 newly inaugurated President Kennedy appointed Seaborg chairman of the Atomic Energy Commission (AEC). He held this post for ten years—longer than any other chairman—under Presidents Kennedy, Johnson and Nixon. As it was a full-time job requiring residence in Washington D.C., Seaborg took an extended leave of absence from the University of California. The AEC's mission was two-fold: to design and build nuclear weapons and to encourage peaceful uses of nuclear energy. The commission's history during this period has not yet received enough attention, so Seaborg's leadership cannot be fully evaluated. New weapons—such as the Minuteman intercontinental ballistic missile—were deployed, while other weapons—such as missiles with multiple warheads—were developed. The nation's stockpile of arms reached a point where the production of fissionable material was reduced. Seaborg also was involved in the government's successful effort to negotiate the Limited Nuclear Test Ban Treaty (1963) and the Non-Proliferation Treaty (1970).

As the discoverer of plutonium Seaborg preferred to encourage its use for peaceful purposes rather than as the prime ingredient in atomic bombs or the trigger in hydrogen bombs. His years at the AEC were ones in which the peaceful atom seemed likely to succeed. Radioactive materials were used in medical diagnosis and treatment, industrial product testing, the dating of archeological artifacts, power packs for instruments that must be left unattended, and other applications that are noncontroversial. But the major uses, once so promising, were dead or moribund by 1985. The AEC's Plowshare program, in which nuclear explosives would carve out harbors and canals and pulverize rock for easier mineral extraction, proved to be neither economically nor politically viable. The same is true of the nuclear-powered spacecraft (which never got off the drawing board) and nuclear-powered merchant ships (which were built). During the early 1960s electrical utilities could not sign up fast enough for construction of nuclear reactors. By the end of the decade and through the 1970s they cancelled contracts faster than they sought new ones. Unanticipated time delays, enormous cost overruns, smaller demand for electricity, construction quality problems, safety uncertainties, public opposition, and other factors turned nuclear power into an industry with a great future behind it. But if this has been a failed generation of reactors, a number of them nevertheless were built and more will come on line in the future. Support for the next generation—breeder reactors—which would produce more fissionable material than they consume and which would utilize the presently ''wasted'' uranium-238 or thorium-232 (the latter yields U-233, discovered by Gofman and Seaborg) had been withdrawn by the federal government.

Seaborg returned to Berkeley in 1971 as a University Professor of Chemistry. During his years in Washington D.C. and after he served on numerous other governmental committees and played an active role in professional societies. He was president of the American Association for the Advancement of Science in 1972 and of the American Chemical Society in 1976. Nearly 50 colleges and universities awarded him honorary degrees; he was an honorary member of many foreign scientific societies and the recipient of numerous medals and prizes, the most notable being the Nobel Prize for Chemistry, which he shared in 1951 with McMillan.

He was one of the founders of, and in 1981, the president of the International Organization for Chemical Sciences in Development (IOCD), an organization that tried to solve Third World problems through scientific collaboration. In the 1980s, he published two books, the first being *Kennedy, Krushchev and the Test Ban* (1981). In 1987 *Stem-*

ming the Tide: Arms Control in the Johnson Years was published. Outside the political and scientific arenas, Seaborg was a devoted family man and outdoor enthusiast.

Further Reading

Factual information about his life may be found in a directory like *American Men and Women of Science* (1982). For an interesting analysis of his career from an unusual perspective, see Rae Goodell, *The Visible Scientists* (1977). Seaborg's leadership of the AEC was reviewed critically in H. Peter Metzger's *The Atomic Establishment* (1972). Most useful was an autobiographical entry Seaborg wrote for the volume edited by Irving Stone, *There was Light. Autobiography of a University. Berkeley: 1868-1968* (1970). □

Samuel Seabury

The American theologian Samuel Seabury (1729-1796) was an important figure in the establishment of the Episcopal Church in the United States.

Samuel Seabury was born in Groton, Conn., on Nov. 30, 1729, a son of Samuel Seabury, a minister of the Congregational Church who became a convert to the Church of England and was ordained in its ministry in 1730. Young Seabury graduated from Yale College in 1748, went to England in 1751, studied medicine in Edinburgh, and was ordained in 1753. A year later he returned to America under the auspices of the Society for the Propagation of the Gospel and became rector of Christ Church, New Brunswick, N.J. Later he served churches in Jamaica and Westchester, N.Y.

Conflict characterized Seabury's life. He was a High Churchman and a royalist. He believed that the establishment of a strong episcopate in America should take precedence over the organization of a national church. An early controversy left a mark on him. Dissenters, who were in the majority in the Jamaica vestry, opposed the governor's action in making Seabury, rather than the man they had chosen, the town minister. Later, in Westchester, using a pseudonym, he wrote pamphlets in defense of the Church of England and of British rule in America. In November 1775 he was arrested but was permitted to return to Westchester 2 months later. He sought refuge behind the British lines in September 1776 and in 1778 was appointed chaplain to a British regiment. After the war he received a pension from the British government.

In 1783 Seabury was chosen by the Connecticut clergy to obtain consecration as a bishop. The lack of bishops in America had been an obstacle to the growth of the Church, for ordination could be effected only in England. But the English authorities would not agree to Seabury's candidacy, and he was consecrated in the Episcopal Church of Scotland in November 1784. The following year he returned to America as rector of St. James Church, New London, Conn., and bishop of Connecticut, the first bishop of the Episcopal Church in the country.

Samuel Seabury (holding cane)

Efforts to establish a national Episcopal Church had begun during Seabury's absence. His position as bishop caused some opposition to unification; some clergymen condemned him because of his actions in support of the British; others doubted the validity of his consecration. He was strongly supported by most of the New England clergy, however, and Church unity was achieved at the General Convention of 1789 in Philadelphia. Seabury died on Feb. 25, 1796, in New London.

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Robert George Seale

Robert George Seale (born 1936) was a militant activist who, with Huey P. Newton and Bobby Hutton, founded the Black Panther Party for Self Defense in 1966.

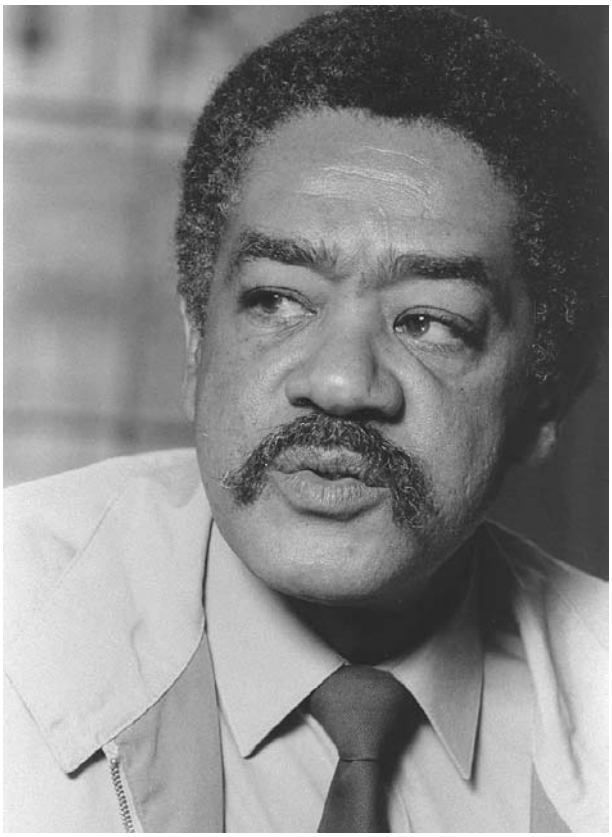

Born to a poor African American carpenter and his wife in Dallas, Texas, on October 22, 1936, Robert George (Bobby) Seale and his family moved to Port Arthur, Texas, and then to San Antonio, Texas, before finally settling in Oakland, California, during World War II. Attributing his failure to make the basketball and football teams to racial prejudice, Seale quit Oakland High School and joined the U.S. Air Force. After three years in the Air Force, Seale was court-martialed and given a bad conduct discharge for disobeying a colonel at Ellsworth Air Force Base in South Dakota.

Seale returned to Oakland and, while working as a sheet metal mechanic in various aerospace plants, earned his high school diploma through night school. In 1962 he began attending Oakland City College (Merritt College). Seale became aware of the African American struggle for civil rights when he joined the Afro-American Association (AAA), a campus organization that stressed black separatism and self-improvement. Through the AAA he met activist Huey P. Newton in September 1962. Seale and Newton soon became disenchanted with the AAA, however, believing that the organization offered little more than ineffectual cultural nationalism. In their view, this cultural nationalism would not help lessen the economic and political oppression felt in the African American community, especially in the Ghetto. Both greatly admired Malcolm X and were particularly impressed with his teachings. They were especially drawn to the idea that Black people had to defend themselves against white brutality and inaccurate education. The assassination of Malcolm X in 1965 pushed them to adopt Malcolm's slogan, ''Freedom by any means necessary,'' and they founded the Black Panther Party for Self-Defense in October 1966.

The Black Panther Party for Self-Defense

Beginning as an armed patrol dedicated to the defense of Oakland Blacks against the brutality of the city police, the Black Panthers gained local notoriety for their fearlessness and militant demand for Black rights. In 1967 the Black Panther Party (BPP) garnered national attention when it sent an armed contingent to the state capitol in Sacramento to protest a proposed gun-control law and to assert the constitutional right of Blacks to bear arms against their white oppressors. Coupling food programs for needy families and ''liberation schools'' for political education with defiant calls for Black control of community institutions and for ''power to the people,'' the BPP opened recruitment centers across the nation in 1968. According to J. Edgar Hoover, the head of the Federal Bureau of Investigation (FBI), the BPP had become ''the No. 1 threat to the internal security of the nation.'' Fearful of the growing popularity of the BPP and their insistence that Black Power grows out of the barrel of a gun, Hoover ordered the FBI to employ ''hard-hitting counterintelligence measures to cripple the Black Panthers'' in November 1968

For their participation in the demonstrations at the Democratic National Convention in Chicago in 1968, Seale was brought to trial with seven white radicals, including Youth International Party founders Jerry Rubin and Abbie Hoffman, and the founders of Students for a Democratic Society, Tom Hayden and Rennie Davis, on September 24, 1969. The eight were indicted in a federal court in Chicago under the new anti-riot provision of the 1968 Civil Rights Act, which made it illegal to cross state lines to incite a riot or instruct in the use of riot weapons. Because his attorney, Charles Garry, had just undergone surgery and could not be present, Seale asked for a delay two weeks before his trial. Judge Julius Hoffman refused. Seale then retained William Kunstler, who was representing the other seven defendants. Upon Garry's advice, fired Kunstler and asked to represent himself, which would have given him the opportunity to cross-examine witnesses and present evidence during the trial. However, Judge Hoffman insisted that Kunstler was sufficient representation and proceeded with the trial.

When Seale continued to protest, with repeated outbursts and by refusing to follow courtroom procedure and decorum, Hoffman had him bound and gagged during the trial. On November 5, 1969, the judge sentenced Seale to four years in jail for 16 counts of contempt of court, each of which contributed three months to his sentence. During his prison term Seale was also indicted for ordering the torture

and execution of Alex Rackley, former Black Panther suspected of being a government informer. On May 25, 1971, the conspiracy trial ended in a hung jury and the judge ordered all charges dropped against Seale and the other defendants. The following year the federal government suspended the contempt charges and released Seale from prison.

Return to Politics

Seale returned to Oakland to find the BPP decimated by police infiltration, killings, and arrests. At least two dozen Black Panthers had died in gun fights with the police and dozens more had been imprisoned. The BPP had also been rendered impotent by internal disputes in which Black nationalist advocates warred against the program of revolutionary socialism called for by Newton and Seale. In 1973 Seale ran for mayor of Oakland, finishing second out of nine candidates with 43,710 votes to the incumbent's 77,476.

Claiming combat weariness, Seale left Oakland and the Panthers in 1974. In 1978 he published his autobiography, *A Lonely Rage,* which described the emotional and psychological changes he had undergone as a black activist. His 1970 book, *Seize the Time,* portrayed the story of the Black Panthers and the political views of Huey Newton. In retrospect, Seale found consolation in Newton's belief that, to move a single grain of sand is to change a world. ''We moved a grain of sand and several hills beside,'' Seale affirmed. ''I swear I'm surprised we lived through it.''

Throughout the 1980s Seale continued to develop and support organizations dedicated to combating social and political injustices. He still lectures about his past and current experiences struggling for civil rights for African Americans. In 1987 he published *Barbeque'n with Bobby,* the proceeds from which go to various non-profit social organizations.

Further Reading

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Elizabeth Cochrane Seaman

Journalist and reformer Elizabeth Cochrane Seaman, better known as Nellie Bly (1864-1922), gained fame at the end of the nineteenth century for her investigative reports of abusive conditions in the cities of Pittsburgh and New York. Her writing style was marked by first-hand tales of the lives of the underclass, which she obtained by venturing into their world in a series of undercover adventures. She riveted the attention of the nation with a more lighthearted assignment in the winter of 1889-90 when she successfully imitated Jules Verne's fictional journey *Around the World in Eighty Days* in only 72 days.

Elizabeth Cochrane Seaman, who wrote under the pen name Nellie Bly, was a journalist who gained nationwide fame for her investigative reports on abuses in various companies and public institutions. Her stories were not only reform-minded, but filled with first-hand adventure; she undertook such stunts as having herself admitted to an insane asylum, working in a factory sweatshop, and getting herself arrested in order to get a glimpse of the experiences of some of the most downtrodden of urban America. In her greatest escapade, Bly set out to imitate Jules Verne's imaginary trip around the world in less than 75 days while Americans anxiously awaited tales of her travel. Bly distinguished herself as a reporter at a time when the field was dominated by men, and her accomplishments won a greater measure of acceptance for other women journalists.

Bly was born Elizabeth Cochran on May 5, 1864, in Cochran Mills, Pennsylvania. She was the youngest of three children of Michael and Mary Jane Cochran. The Cochrans had both been married previously. Mary Jane, who came from a wealthy Pittsburgh family, was a widow with no children from her first marriage. Michael Cochran was a self-made industrialist who had begun his career as a laborer and eventually became a mill owner, property owner, and associate judge. He had seven children from his earlier marriage, including five boys. As a child, Bly was determined to keep up with her older brothers. She would join in even the roughest activities, including races and climbing trees, to prove herself their equal.

Bly was educated at home by her father in her early years, but he died in 1870 when she was only six years old. Her mother married a third time, but it was an unhappy relationship that ended in divorce. She and her mother lived for a while on the money her father had saved and Bly was sent to school near their home to prepare for a teaching career. While her performance at school was not impressive, she proved to be a creative and talented writer. At the age of 16, the family funds were depleted and Bly and her mother moved to stay near relatives in Pittsburgh. Around this time, she added the e' to her last name, feeling that ''Cochrane'' had a more elegant air.

Became Reporter in Pittsburgh

Once in Pittsburgh, Bly looked for a way to make a living so her relatives would not have to support her. At that time, a single woman had few professional options. Basically, she could become a teacher or a companion for a

wealthy woman. Bly, however, wanted to become a writer. While the odds were not with her, Bly was able to make a profession out of writing due to her extraordinary personality and determination. She got her break in 1885, after a letter she had written to the *Pittsburgh Dispatch* caught the eye of the paper's editor, George A. Madden. In response to an editorial maintaining that women should remain at home rather than entering the professional or political sphere, Bly had written a spirited letter that argued women were perfectly capable of independent thought and meaningful careers. Impressed with the words of the piece, which was signed only ''Lonely Orphan Girl,'' Madden published an ad requesting to speak with the writer of the letter. Bly responded, and at a meeting between the two, Madden asked what kind of stories she might write if she could be a journalist. She indicated that she wanted to tell the stories of ordinary people, and so Madden gave Bly her first journalistic assignment—a piece on the lives of women. Upon receiving her submission, Madden was pleased with the results and published it under the ''Lonely Orphan Girl'' pseudonym.

For her next article, Bly suggested the topic of divorce. Her editor was unsure that a single young woman could write a convincing article on the subject, but Bly produced a well-researched piece that included some of her father's legal notes on divorce as well as interviews with women who lived near her. Madden agreed to publish the article, but insisted that she find a different pen name—it would seem inappropriate for a story on divorce to be signed by ''Little Orphan Girl.'' The story appeared under the name Nellie Bly—inspired, according to some stories, by the popular Stephen Foster song ''Nelly Bly''—and this became the moniker that she would work under for the rest of her career.

Uncovered Factory Hazards and Abuses

Bly was hired as a full-time reporter for the *Dispatch,* earning a salary of five dollars a week. Her initial stories concerned the welfare of Pittsburgh's working class and poor, and the depressed and dangerous conditions she uncovered led to a number of reforms. She developed a reputation for bringing her readers a first-hand look at these topics. To investigate an unsafe factory, she took a job there herself and reported how the establishment was a firetrap that paid low wages to women who were required to work long and difficult shifts. She also traveled to the slums of the city to present a picture of children forced to work all day in order to provide for their families. While Bly's stories raised the indignation of Pittsburgh's citizens and inspired changes, the institutions she attacked were displeased and threatened to remove their advertisements from the newspaper. To appease their customers, the editors of the *Dispatch* changed the focus of Bly's writing, giving her cultural and social events to cover. While the caliber of her writing remained high, Bly yearned to continue her investigative work. She decided to go to Mexico and write about the conditions of the poor there. For several months, she contributed stories about disparities in Mexican society to the *Dispatch.* She then returned to Pittsburgh in 1886.

Reported on Asylum Conditions

Seeking a job as a serious journalist, not just a society columnist, Bly moved to New York City in 1887. There she sold some of her stories about Mexico to newspapers, but found that no one wanted to hire a female as a reporter. Resourceful as ever, Bly managed to turn this experience itself into a story that she sold to her former employers in Pittsburgh. Finally, she managed to arrange an interview with the managing editor of the *New York World,* John Cockerill. Cockerill and the paper's owner, Joseph Pulitzer, liked Bly's stories, but were seeking something more dramatic and attention-getting. Bly was ready for the challenge. With Cockerill, she devised the idea of getting herself admitted to New York's insane asylum for the poor, Blackwell's Island, in order to discover the truth behind reports of abuses there. After being placed in the institution, Bly dropped her act of insanity, but found that doctors and nurses refused to listen to her when she stated she was rational. Other disturbing practices there included feeding the patients vermin-infested food, physical and mental abuse by the staff, and the admission of people who were not psychologically disturbed but simply physically ill or maliciously placed there by family members—as in the case of one woman who was declared insane by her husband after he caught her being unfaithful. After ten days in the asylum, Bly was removed by a lawyer from the newspaper, as had been previously arranged. The resulting stories by Bly caused a sensation across the country, effected reforms at Blackwell's Island, and earned her a permanent post at the *World.*

New York was ripe with possibilities for Bly's style of reporting, and she gained a national reputation for her daredevil methods of getting a story. To get an inside view of the justice system, she pretended to commit a robbery and found that women prisoners were searched by male officers because no women were employed by the jail. She also exposed a fraudulent employment agency that was taking money from unsuspecting immigrants, a health clinic where unqualified doctors experimented on patients, and a lobbyist who had successfully bribed a number of state politicians. Her work also included interviews with some of the most famous figures of the day, including Buffalo Bill and the wives of presidents Ulysses S. Grant, James Garfield, and James K. Polk.

Raced around the World

Bly's most notorious stunt, however, was her trek across the globe in the spirit of the 1873 book *Around the World in Eighty Days* by French author Jules Verne. Bly's plan was to accomplish the feat in only 75 days. Traveling alone, Bly began her journey on November 14, 1889, on an ocean liner heading from New Jersey to London. As she made her way from Europe to the Middle East, Ceylon, Singapore, Hong Kong, and Japan, Americans kept up on her progress through her stories sent in by cable. The *World* made the most of the adventure, turning Bly into a celebrity who inspired songs, fashion, and even a game. She returned to New York in triumph on January 25, 1890, after only 72

days. The town welcomed her arrival with a huge celebration and parade.

Bly was married in 1895 to Robert Livingston Seaman, a millionaire who owned the Iron Clad Manufacturing Company and the American Steel Barrel Company. She retired from writing to assist her husband in his businesses and became president of his companies after Seaman's death in 1904. Her business instincts were poor, however, and in 1911 she declared bankruptcy and returned to journalism. During this period of her career she covered World War I from the Eastern Front and then took a job with the New York *Evening Journal.* But her days as a household name were long past. Upon her death from pneumonia on January 27, 1922, in New York, few people remarked on her passing. Only the *Evening Journal* published a piece on her significance, calling her the country's best reporter. Despite her relative obscurity at the end of her life, Bly's impact was a lasting one. Her unique and energetic approach to reporting launched new trends in journalism, and her insistence on covering difficult topics—despite her gender—set a precedent for journalistic careers for women.

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Seattle

Seattle (1788-1866) is regarded as the last great leader of the native bands that lived in the Pacific Northwest.

Generally regarded as the last great leader of the native bands that lived in the Pacific Northwest, Seattle was responsible for continued good relations between Native Americans and the new white settlers. He was born around 1788 to Schweabe, his Suquamish father, and Scholitza, his Duwamish mother, in the area of central Puget Sound, Oregon Region (now Washington State). As a member of a patrilineal society, Seattle learned and spoke the Suquamish dialect of his father.

When Seattle was four years old, whites arrived in the Puget Sound area, and the process of cultural assimilation began. By the 1830s, when he was in his mid-forties, Seattle had converted to the Catholicism of the French missionaries and was baptized as ''Noah.'' With his new-found faith, he instituted morning and evening church services among Native Americans that were continued even after his death.

The City

The California Gold Rush of 1849 deluged the Pacific Northwest with white settlers intent on exploring the natural wealth of the area. Seattle, then principal chief of the united Suquamish and Duwamish nations—both Coast Salishan bands—counseled friendship, open trade, and accommodation of white settlers.

In respect for their friend and ally, the whites at Puget Sound took Seattle's name for their own settlement in 1852. Among the Salishan Indians of the Pacific Northwest, however, it was believed that the frequent mention of a dead person's name would disturb that person's eternal rest. In order to use his name—Seattle—as the name of their city, white settlers agreed to prepay the chief for the trouble that his spirit would later experience when his name was mentioned; Seattle was compensated with moneys from a small tax imposed on the settlers prior to his death.

The Land

As white settlers continued to pour into the area, the U.S. Government pressed the issue of land purchase from the Indians. In December of 1854, Seattle met with Washington territorial governor Isaac Stevens to discuss the sale of native lands in exchange for smaller reservations and government annuities. His speech at this meeting was translated into English and transcribed by Henry A. Smith, a poet. Seattle agreed to accommodate the whites and the U.S. Government by moving the Puget Sound bands to a reservation. In 1855, at the age of 67, Seattle became the first signer of the Port Elliott Treaty between the Puget Sound Indians and the United States. But soon after the treaty was made, the terms were broken by whites, leading to a series of Native American uprisings from 1855 to 1858, including the Yakima War of 1855-1856 east of the Cascade Moun-

tains, and the unsuccessful 1856 attack on Seattle's village by Nisqually warriors from west of the Cascade Mountains.

In accordance with the treaty stipulations, Seattle and his people moved to the Port Madison reservation, located west-northwest across the Puget Sound from the current city of Seattle, on the east shore of Bainbridge Island. There he lived in the Old Man House—a large community building.

The Speech

Seattle's 1854 address to the Washington territorial governor regarding the status of his people and their future was said to be eloquent and moving, but today there are at least four variations of the text, which raises the question of cultural authenticity. Seattle spoke in either Suquamish or Duwamish, which was then translated immediately into Chinook, and then into English for the U.S. Government representatives. The only surviving transcript of Seattle's oration was derived from the notes in English that were purportedly taken by Dr. Smith as Seattle spoke. On October 29, 1887, the *Seattle Sunday Star* published what Dr. Smith claimed was a representative transcription of Chief Seattle's spoken words, although he noted his text ''contained none of the grace and elegance of the original.'' The text begins: ''Yonder sky that has wept tears of compassion upon my people for centuries untold, and which to us appears changeless and eternal, may change. Today it is fair. Tomorrow it may be overcast with clouds. My words are like the stars that never set. Whatever Seattle says, the great chief at Washington can rely upon with as much certainty as he can upon the return of the sun or the seasons.''

Two years later, in 1889, Washington became a state. A year after that, the city of Seattle erected a monument to its ancestral namesake, chief of the Suquamish and Duwamish peoples. Both of these Native American tribal bands are now extinct, but Seattle's speech has continued to fascinate scholars throughout the twentieth century. In the 1960s poet William Arrowsmith revised the speech into modern-day English. Arrowsmith's version begins: ''Brothers: That sky above us has pitied our fathers for many hundreds of years. To us it looks unchanging, but it may change. Today it is fair. Tomorrow it may be covered with clouds.'' Perry's letter, featured in an ecology movie titled *Home,* is based loosely on Dr. Smith's transcription of Seattle's 1854 oration: ''The Great Chief in Washington sends word that [he] wishes to buy our land. The Great Chief also sends us words of friendship and goodwill. This is kind of him, since we know he has little need of our friendship in return. But we will consider your offer. For we know that if we do not sell, the white man may come with guns and take our land. How can you buy or sell the sky, the warmth of the land? The idea is strange to us.''

Seattle was married twice and had six children, four of whom died in childhood. He passed away on June 7, 1866, at the age of 78, on a Washington reservation. His famous speech and its current interpretations and use continue to challenge academics, but according to Native American history expert Herman Viola, as quoted in *Newsweek,* Seattle's discourse—whether accurate or embellished—undoubtedly ''conveys the feeling a lot of Indians had.''

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Richard John Seddon

Richard John Seddon (1845-1906) was a New Zealand political leader and Liberal prime minister who instituted liberal reforms and advocated imperial solidarity and expansion.

Richard John Seddon was born at St. Helens, Lancashire, England, on June 22, 1845, the son of a schoolmaster. He left school at the age of 12 and at 18 emigrated to Australia, where he worked on the goldfields in Victoria. He moved on to New Zealand in 1866 and established himself as a hotelkeeper. He entered local politics in 1869 and 10 years later transferred to the House of Representatives as a Liberal.

Seddon soon showed himself to be an astute party manager, a hard worker, and a loud, forceful, and verbose speaker who had little time for experts and possessed a strong faith in the virtues of the common man. In 1891 he became minister of public works, defense, and mines in the Liberal government, and in 1892, when John Ballance, the prime minister, became ill, Seddon acted as leader of the House. When Ballance died in 1893, Seddon was invited to form a government.

Seddon was prime minister for 13 years, and his administration pursued an energetic social program. Graduated land and income taxes were introduced, large holdings were broken up by means of taxes on unimproved property and estates with absentee owners, and attempts were made to encourage the small farmers. In 1894 industrial concilia-

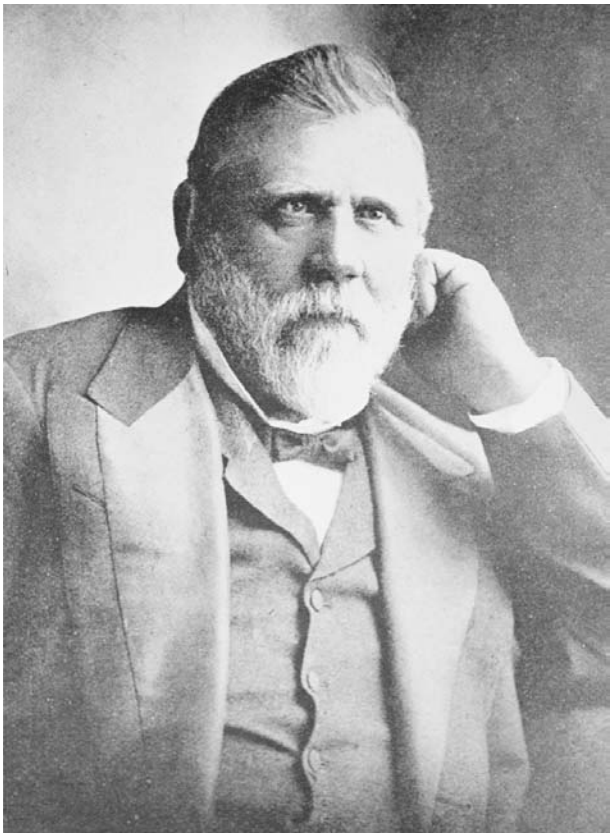

tion and arbitration boards were set up for what was the first compulsory system of state arbitration in the world. An 8-hour working day was established by law in 1897, old-age pensions were introduced in 1898, the free place system in secondary schools was established in 1903, and, somewhat by chance, female suffrage was adopted in 1893.

In external affairs Seddon was the most prominent colonial advocate of imperial preference. He favored a policy of imperial solidarity and expansion: the Cook Islands were annexed to New Zealand in 1900, and a contingent of New Zealand troops was dispatched to support the British Empire in the Boer War.

The social reforms were not necessarily Seddon's own handiwork, of course, but his support was always an essential factor in getting legislation passed. Personally, he was gross, vulgar, domineering, and probably dishonest, but he was well liked and gained a firm hold on the affections of the general public. He centralized the administration too much, and he held too many ministerial portfolios himself, but his personal style became the model for later leaders in New Zealand politics. He died in office on June 10, 1906.

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Adam Sedgwick

The English geologist Adam Sedgwick (1785-1873) was the founder of the Cambrian system, the first period of the Paleozoic geologic era.

Adam Sedgwick was born on March 22, 1785, at Dent in his ancestral region of the Yorkshire Dales. In 1804 he entered Trinity College, Cambridge, which became his chief home for the rest of his life. After being made a fellow in 1810, he was ordained; he later became a canon of Norwich. In 1818 he was elected to the professorship of geology, not because he knew anything about geology but on his general merits. However, he began enthusiastically to study the subject, giving lectures and making geological tours, but he constantly allowed himself to be diverted by business irrelevant to his geological work.

During 1821-1824 Sedgwick carried out researches in the north of England—on the Magnesian Limestone and New Red Sandstone and in the Lake District—but he delayed in the announcement and publication of his findings. Nevertheless, his standing in the world of science at that time and his general popularity were recognized by his being elected president of the Geological Society of London in 1829 and president of the British Association for the Advancement of Science in 1833.

In 1831 Sedgwick began the work which will always be associated with his name: the establishing of a rock-succession, the revealing of a grand structure among the mountains of North Wales, and the consequent founding of the Cambrian system. He did not put his researches into writing, and this was the chief cause of the regrettable controversy which eventually developed with Roderick Murchison over priorities of discovery and nomenclature among these Lower Paleozoic rocks (as they soon came to be called). However, Sedgwick did compose a few important treatises on the structure of rock-masses. In 1839 he and Murchison reported the results of their joint work which founded the Devonian system.

Thereafter Sedgwick's duties at his college and university caused his geological work, other than his lectures and the augmentation of his collections, to be almost entirely laid aside. Sedgwick never married. He died at Cambridge on Jan. 27, 1873. His lasting memorial is the Sedgwick Museum at Cambridge, opened in 1904, one of the most famous geological schools.

Sedgwick's reputation as a geologist and as a man rests almost entirely on his personality, which was conspicuous for its integrity, vigor, and charm, though he could be bitter in controversy. The influence of his presence and the power of his spoken word are not to be gathered from contemporary written records.

Further Reading

Sedgwick's *A Discourse on the Studies of the University* was recently reprinted with an introduction by Eric Ashby and Mary Anderson (1969), which focuses on Sedgwick's person-

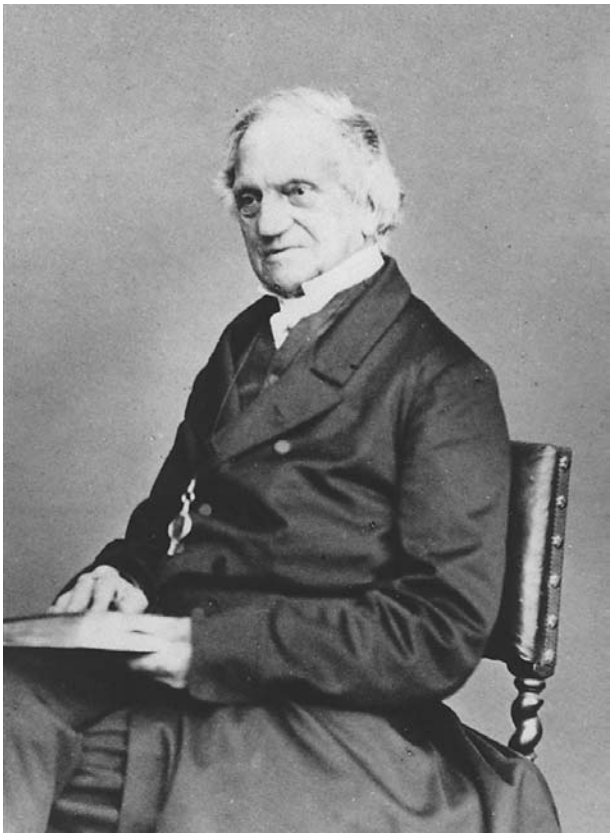

ality, his career as a teacher, and his efforts at educational reform. The standard biography is John Willis Clark and Thomas McKenny Hughes, *The Life and Letters of the Reverend Adam Sedgwick* (2 vols., 1890). Additional light is thrown on Sedgwick and his work in Sir Archibald Geikie, *The Founders of Geology* (1897; 2d ed. 1905), and Horace B. Woodward, *The History of the Geological Society of London* (1907). A good profile of Sedgwick is in Carroll Lane Fenton and Mildred Adams Fenton, *Giants of Geology* (1945; rev. ed. 1952).

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Pete Seeger

The American folksinger and activist Pete Seeger (born 1919) was associated with the Communist and Progressive parties in the 1940s and 1950s, but later focused on environmental issues. He was especially admired for his fight against the blacklisting of entertainers in the 1950s because of left wing political beliefs.

American folksinger, composer, song collector and five-string banjo virtuoso Pete Seeger was born in New York City in 1919 into a family of Juilliard music professors. He spent his early years in private schools and studied sociology at Harvard College. It was in 1938, when he dropped out of Harvard after two years to ride the rails and hitchhike all over the United States, that he immersed himself in folk music. He traveled all around the country collecting songs, meeting the greats of American folk music: Leadbelly, Woody Guthrie and Earl Robinson. Two years later he briefly served as an assistant in the Archive of Folk Song at the Library of Congress. He then helped organize the Almanac Singers in 1941. The group campaigned against American entry into World War II, until Germany invaded Russia. The Almanacs then sang on behalf of the Allies. Following the war Seeger worked for better relations between the United States and international Communism, most notably by campaigning for Henry Wallace for president in 1948. During these early years Seeger was closely associated with the legendary folk singer and composer Woody Guthrie. He was also the national director of People's Songs, Inc., an effort to institutionalize left-wing music.

''Goodnight Irene'' Number One Hit

In 1948 Seeger organized another singing group, the Weavers, with whom he achieved his greatest popular success. They appeared on national radio and television and recorded a song, ''Goodnight Irene,'' that was the number one hit in 1950. But with the rise of anti-Communist feeling

in the nation, the Weavers were blacklisted, along with hundreds of other leftist or formerly leftist entertainers. With the mass media closed to them, the Weavers disbanded. Seeger, who composed as well as performed and had a personal following, survived the blacklist by making recordings and giving concerts. In 1964-1965 he made a world tour with his family, performing in 24 countries. In 1967, with the blacklist easing, he appeared on the Smothers Brothers television show. But Seeger had missed the folksong vogue which flourished briefly in the late 1950s and early 1960s and never recovered his earlier popularity.

Seeger was especially active in the civil rights movement of the 1960s, appearing at rallies and fund-raising concerts. The simplicity and directness of this cause were well suited to his musical talents. He customarily appeared in shirtsleeves rolled to the elbow, accompanying himself on a banjo. Seeger did more than anyone else to revive interest in this American instrument.

Without entirely abandoning his other causes, Seeger became an effective environmentalist, water pollution being his particular object of concern. Using the Hudson River sloop *Clearwater* as a dramatic prop, he was a leader in the struggle to reclaim that river. He also sang on behalf of similarly endangered bodies of water.

Active as an Organizer and Promoter

Though best known as a folksinger, Seeger was equally active as an organizer and promoter, not only of sociopolitical causes but also of purely musical events. Among these were the Newport (Rhode Island) Folk Festivals and appearances of the reconstituted Weavers. He took particular pride in having been one of the first white Northerners to recognize the value of Southern folk music, which he ardently encouraged for close to 50 years. Dubbed ''America's tuning fork'' by Carl Sandburg, Seeger has written more than 100 songs in addition to manuals on playing the 5-string banjo and 12-string guitars.

The autumn of his life turned into an awards season for Seeger, as he received honors from places where he was once denounced. In 1955, after refusing to answer questions from the House Committee on Un-American Activities, Seeger was branded unpatriotic and blacklisted from television and major concert halls for 17 years; but in 1994 he returned to Washington to accept the National Medal of the Arts from President Clinton. In 1965, Seeger was accused of threatening to stop Bob Dylan's electrified rock performance at the Newport Folk Festival; in 1996, he was inducted into the Rock and Roll Hall of Fame. In the late 1930s, Seeger had dropped out of Harvard after losing a partial scholarship; just before his 77th birthday, he was honored as a distinguished alumnus at that university's Arts First festival.

Further Reading

Seeger can be seen in a film of the last concert of the Weavers that is often aired on public television. A fine biography is David King Dunaway's *How Can I Keep from Singing* (1981). Seeger is a walking history book of American music. Songs he wrote and popularized like ''If I Had a Hammer,'' ''Kisses Sweeter Than Wine,'' and ''Where Have All the Flowers Gone?'' have become standards, and many of them are available on CDs and other sound recordings, such as *The Almanac Singers: Their Complete Recordings.* Seeger (along with Blood Seeger) authored *Where Have All the Flowers Gone: A Singer's Stories, Sings, Seeds, Robberies* in 1993. Seeger has been featured on the Arts & Entertainment (A&E) television program *Biography* (www.biography.com). □

George Seferis

The Greek poet and statesman George Seferis (1900-1971) combined a diplomatic career with the creation of a body of poetic works unique for their synthesis of modern man's anguished estrangement and the redemptive promise of an ancient artistic heritage.

The son of a law professor who was a poet in his own right, George Seferis or Georgios Seferiadis, spent the first 14 years of his life at his birthplace, Smyrna (Izmir), Turkey. The Seferiadis family fled Asia Minor with the outbreak of World War I, taking up residence first in Athens, where George completed secondary school, then in 1918 moving to Paris, where his father pursued a law practice. Richly endowed from childhood with the poetic experience of a living, oral literature and encouraged by the example of his father, Seferis found himself very early divided between the exigencies of a practical and a literary career. While studying law in Paris, he began writing poetry, and his first titled composition (1924, published later), ''Fog,'' dates from a stay in London, where Seferis had gone to perfect his English prior to taking the Greek Foreign Service examination. Seferis returned to Athens and to the Foreign Ministry in 1925, continuing to write verse and to produce translations and literary criticism until, in 1931, his first collection of poems, *Strophe* (*Turning Point*), appeared.

Diplomacy summoned Seferis to London, where he served as vice-consul until 1934, all the while continuing to publish works (notably ''The Cistern,'' 1932) in magazines and reviews. His next major collection—*Mythistorema* (*Mythical Story,* 1935)—represented an evolution away from the rigidly ''pure,'' stylistically self-conscious early works toward the sober, almost denuded manner that marked the best of his mature poetry, keeping it attuned to real patterns of speech.

Modern desolation for Seferis expressed itself amid particular ruins—the broken statues and columns of an immensely rich Greek heritage. The enduring materiality of these past creations weighed heavily on Seferis, living on for the poet as proof of human continuity, of a glorious but evolving Hellenism.

In *Kichle* (''The Thrush,'' written during World War II), Seferis faced the ravaged modern world defiantly: ''the fragments/ Are not the statues./ You are yourself the remains.'' But new ruins were being made of Greece. The poet-diplomat continued his dual service, fleeing with the Free Greek

government during the Nazi occupation. His published works swelled by five volumes during the war: *Himerologion katastromatos* (*Log Book*) *I, II,* and *III; Tetradio gymnasmaton* (*Exercise Book*); and *Poïimata* (*Poems*). Married in 1941, Seferis had journeyed with his wife Maria in official exile from Ankara to South Africa, to Cairo, and to Italy; he wrote all the while—including a group of *Dokimes* (*Essays*) in 1944—becoming more and more a recognized poet of his unsettled times. In 1947 Seferis received the Palamas Prize from the Athens Academy, and during the postwar years he held diplomatic assignments of ever-increasing responsibility. By the time he returned to Great Britain as Greek ambassador in 1957, his official stature in public service and in letters was already internationally recognized. Seferis retired from the Foreign Service in 1962. He won the Nobel Prize for literature in 1963. Seferis died in Athens on Sept. 20, 1971.

Further Reading

Recent translations of Seferis's works include those of Rex Warner, *Poems* (1960) and *On the Greek Style* (*Dokimes*) (1966), and Edmund Keeley and Philip Sherrard, *George Seferis: Collected Poems, 1924-1955* (1967), annotated with bibliography. No complete translation or definitive critical presentation has been undertaken to date. Background may be found in Edmund Keeley and Philip Sherrard, trans. and eds., *Six Poets of Modern Greece* (1961), and Philip Sherrard, *The Marble Threshing Floor: Studies in Modern Greek Poetry* (1970). A brief biography and Nobel Prize presentation and acceptance speech appear in Horst Frenz, ed., *Nobel Lectures: Literature, 1901-1967* (1969).

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George Segal

American sculptor George Segal (born 1924) placed cast human figures in settings and furnishings drawn from the environment of his home in southern New Jersey.

George Segal was born on November 26, 1924, in New York City. He attended Stuyvesant High School in Manhattan. In 1940 his family moved to South Brunswick, New Jersey, where his father, who had previously worked as a butcher, operated a chicken farm. Segal attended art classes at Cooper Union in New York in 1941-1942. From 1942 to 1946 he studied literature, psychology, history, and philosophy in evening classes at Rutgers University in New Jersey. Before receiving his B.S. degree in art education from New York University in 1949, he took classes at the Pratt Institute of Design in New York. While attending New York University, Segal studied collage with the sculptor Tony Smith and also took classes with the painter William Baziotes.

The 1950s were difficult years for Segal financially, but he continued painting and developed important friendships with other artists who were in the New York area. He operated a chicken farm across the road from his parents' from 1949 to 1958, but, faced with bankruptcy, he began teaching in various public schools in New Jersey from 1957 to 1964. In 1961 he entered the Master of Fine Arts program at Rutgers University and received his degree in 1963.

Segal's earliest exhibited works were paintings. Unlike the work of most artists in New York in the late 1940s and 1950s, Segal's paintings were representational and frequently included human figures in an interior environment. By the time of his third one-man exhibition at the Hansa Gallery in New York in 1958, Segal's paintings were life-size in scale, intensely colored, and mainly represented figures painted with heavy, expressive brush strokes. The problem of resolving the conflict between the two-dimensional, formal space of abstract painting and his interest in depicting three-dimensional figures led Segal, in 1959, to exhibit plaster figures placed in front of his paintings. These three-dimensional sculptures could exist in real space, while the flat canvases served to form an environmental setting created by flat areas of color. These tentative sculptures were made of wood and plaster, materials familiar to Segal from his construction activities on his farm.

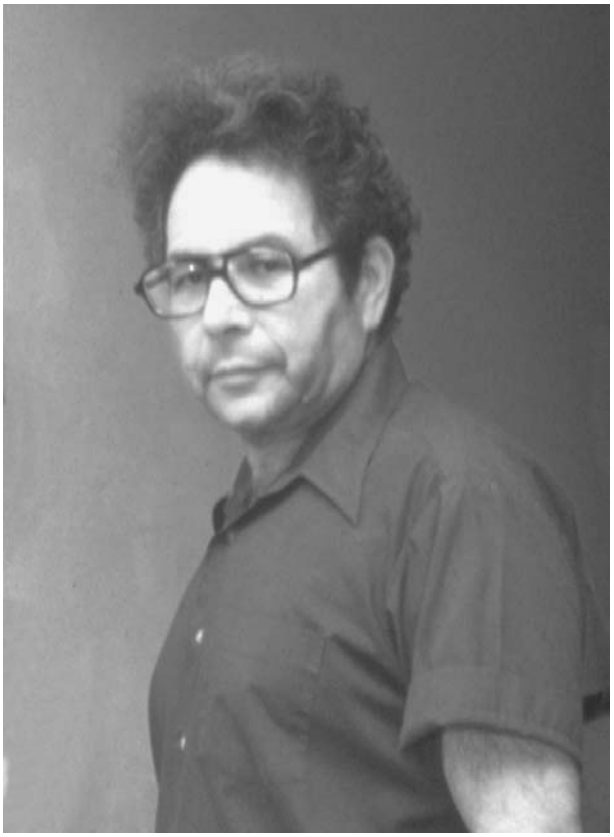

His Future is Cast

In the summer of 1961 a student in an art class Segal was teaching brought him some bandages used to set broken bones. When these plaster-impregnated strips are wet and molded in place they harden into a cast. He began experimenting by making plaster casts of his body and assembled the parts into a sculpture of a seated figure. The full sculpture, *Man Sitting at a Table,* included a real chair and a table to which a window had been nailed. The mullions of the window form a grid through which the viewer looks, as if into an illusionary painted canvas. The incorporation of an environmental setting for the figure grew partly from his combining of painted settings with his first sculptures two years earlier, but the idea is also related to parallel artistic concepts that were then being developed by a number of Segal's contemporaries.

Allan Kaprow, whom Segal met in 1953, organized Happenings—partially improvised, non-narrative dramatic performances. His first Happening was held on Segal's farm. Kaprow was one of a number of artists exploring the integration of multi-sensory experience within an environment that often depended on random or improvisational techniques. The composer John Cage was a major influence on the artists who participated in this avant-garde circle that included Robert Rauschenburg, Red Grooms, Kaprow, and some of the performers who formed the Fluxus Group. In encompassing human figures, and on at least one occasion sound, and an environmental milieu, Segal's sculpture has some affinity to approaches being explored by these artists. Segal's work is distinguished by his emphasis upon formal values, his use of familiar settings and objects, and his use of such traditional themes as figures at a table, female nudes, and even on a few occasions religious subjects.

Segal generally made his sculptures by molding cloth strips dipped in hydrostone, an industrial plaster, over the person serving as his model. The surfaces of the sculpture were manipulated freely by the artist as he worked with the strips of plaster-soaked cloth. Sometimes he used these casts of the figure as a negative mold into which he poured plaster in order to produce a positive cast, but he generally preferred the greater artistic activity involved in working with the exterior surface of the initial cast. On rare occasions these sculptures were then cast in bronze and painted with a white finish. Segal at times painted the surface of his sculptures, first in *The Costume Party* (1965), and more frequently in the mid-1970s—*Couple on Black Bed* (1976), *Red Girl in Blanket* (1975), and *Magenta Girl on Green Door* (1977), for example—but most of his sculptures are white. The whiteness separates their reality as expressive of the artist's intuition and feelings from that of the colored environment in which Segal places them, while their naturalism provides a bridge between the real world and the artist's personal vision. For Segal, the primary colors that he sometimes used are meant to communicate psychological states and thus can be used arbitrarily with no immediate reference to the actual appearance of the subject.

Segal's sculptures of the 1960s were often mundane in subject, such as *Woman Painting Her Fingernails* (1962), and were cast from personal friends and neighbors. A large number of sculptures, beginning with his first cast work discussed earlier, incorporate windows. Windows remind one of the definition of illusionistic painting as a mirror or a window through which one has a view of the visible world. In many of Segal's works the presence of an actual window (with a real three-dimensional space) clarifies the nature of the space as concrete, not an illusion.

An Art Movement

A considerable number of Segal's sculptures of the 1960s and 1970s have the theme of transit—for example, *Man on a Bicycle* (1962, Moderna Museet, Stockholm), *The Bus Driver* (1962, Museum of Modern Art, New York), *The Bus Riders* (1962, Hirshhorn Museum and Sculpture Garden, Washington, D.C.), *The Gas Station* (1963-1964, The National Gallery of Canada, Ottawa), *The Truck* (1966, Art Institute of Chicago), and *To All Gates* (1971, Des Moines Art Center, Iowa). These and a number of other works of figures in a doorway, such as *Woman in a Doorway I* (1964, Whitney Museum of American Art, New York) or other sculptures where the theme is even more obvious, an example being *Bas-Relief: Girl with Clock* (1972), all relate to the theme of passage or the transitory nature of temporal existence.

Segal's concern with the timeless and universal within the context of modern life includes sculptures showing figures involved in their work, making love, eating, or located in settings characteristic of contemporary American culture. His accomplishment is in having found a compelling way to synthesize modern sensibility and artistic approaches with these enduring philosophical and artistic issues.

Segal is best known for his sculptures, but in 1994 he returned to painting, often exploring depth and space in these works. Works of this period are drawn with charcoal on house paint, in shades of gray, black and white. He also applies stucco layers for texture.

In 1995 Segal wrapped Israeli statesman Abba Eban's body in plaster-impregnated bandages in the first step in the making of the cast that was to become *Portrait of Abba Eban*. The sculpture shows a seated, life-size Eban (covered in the dark acrylic paint) in front of a black, wooden wall with a map of Israel silkscreened on it. Eban asked Segal to make the sculpture for the Abba Eban Center for the Diplomacy of Israel, a part of Hebrew University in Jerusalem.

Segal was commissioned to produce three bronzes for the Franklin Delano Roosevelt Memorial, dedicated in 1997: *The Fireside Chat, The Rural Couple,* and *The Breadline*. Encompassing over seven acres, the FDR Memorial is situated between the Lincoln and Jefferson memorials, and creates a park-like sequence of four outdoor galleries, each depicting a term in office.

Segal has long pursued a personal interest in interpreting the Bible through his work. Five tableaux—all drawn from the Book of Genesis—were seen together for the first time in early 1997 in a museum setting at the Skirball Cultural Center and Museum. The institution emphasizes art related to the Jewish experience.

Further Reading

For a major comprehensive study of Segal's work see *George Segal* by Jan Van der Marck (revised edition, 1979), which has many illustrations, a list of exhibitions, and a useful bibliography. For a briefer treatment that includes commentaries by Segal see *George Segal: Sculptures,* by Martin Friedman and Graham W. J. Beal, catalogue of an exhibition held at the Walker Art Center, Minneapolis, Minnesota; San Francisco; and New York in 1978-1979. The photographs of Segal's working method are especially useful. Also see the *Modern Masters Series* (v.5, p. 123-125) (1983). For more recent work see articles in *Art News* magazine or use one of the many search engines, such as AltaVista, to find listing on the WWW of galleries, dealers and museums currently exhibiting the artist's works. Segal was also featured on the Arts & Entertainment television network's program *Biography,* and additional information is available from their web page (www.biography.com). □

Andrés Segovia

Andrés Segovia (1893-1987) was one of the most important musicians of the twentieth century. Perhaps the greatest testament to what he accomplished for the guitar was the renaissance in music composed for it by important composers,

He established the guitar as an important concert instrument, made prolific recordings, and inspired generations of guitarists. Many composers began using the instrument in their works, including Manuel de Falla, Heitor Villa-Lobos, Manuel Ponce, Mario Castelnuovo-Tedesco, Joaquín Turina, and Joaquín Rodrigo. This astounding enrichment of the guitar's repertoire stands in stark contrast to the eighteenth and nineteenth centuries, when practically none of the major composers—like Mozart, Hayden, and Beethoven—wrote music for the guitar.

Renaissance of the Guitar

In the first part of the nineteenth century, the guitar, which for centuries had been considered an accompanying instrument for singing and dancing, staked out its own territory as an appropriate instrument for music in the classical style. The Spaniard Fernando Sor and the Italian Mauro Giuliani were the two most important figures for the renaissance of this instrument, both of whom were virtuoso performers and prolific composers.

But by 1840 both Sor and Giuliani were dead, and the guitar seemed to be languishing along with them. In Segovia's own words, ''the guitar was caught in kind of vicious circle: there were few guitarists because no music was being written for it, and no music was being written for it because there were so few guitarists.''

Yet the tradition survived, thanks to at least one major figure in the succeeding generations who kept the spirit of Sor and Giuliani alive. In the 1840s and 1850s the Frenchman Napoleon Coste performed and composed for the guitar, and toward the end of the century the Spaniard Francisco Tárrega composed important works of a more national character for the instrument, in addition to transcribing the music of Bach, Mendelsohn, and Albéniz for the guitar.

In the first part of the twentieth century, though there were guitarists of renown, like Tárrega's disciple Miguel Llobet and the Paraguayan Augustín Barrios, Segovia was by far the predominant figure in the renaissance classical guitar enjoyed. Segovia added to the repertoire with important transcriptions—Bach's ''Chaconne'' being perhaps the most famous—and discoveries of forgotten composers—like the seventeenth-century lutenist Robert de Visée. In addition, he achieved a status for the guitar that it never was able to attain in the nineteenth century: that of an appropriate and even majestic concert instrument.

''Don Quijote de la Guitarra''

Segovia's rise to success was remarkable considering the obstacles he was forced to overcome. Born into a very humble family in Linares in the South of Spain in 1893, he was brought up by his Uncle Eduardo and Aunt María, and spent most of his youth in Granada. His family opposed his interest in music, and as Segovia explained, ''Since I had to fight against the stubborn opposition of my family, I had to forego teachers, conservatories, or any other accepted method of instruction.'' Segovia taught himself not only the rudiments of his instrument, but the ability to read music as

well. ''From that time I would be my own master and disciple,'' he commented.

He gave his first concert at the ''Círculo Artístico'' of Granada in 1910, at the age of 16. Concerts followed in Seville, and then the young Segovia departed for Madrid. In his autobiographical writings Segovia neglected to assign dates to many key events, but he must have been 17 or 18 years old when he made this trip to the Spanish capital. While on the train, Segovia told of a conversation he had with his traveling companions, during which he put forth an eloquent defense of the guitar. ''First, no string instrument offers such complete harmonic potential; second, it is light and can be transported effortlessly from one place to another; and thirdly, its sound is naturally melancholic and beautiful.'' As they left the train, one of the passengers said, ''So long, Don Quijote of the Guitar, may the world restore your sanity.''

Concerts in Spain and Abroad

After some difficulty in Madrid, Segovia enjoyed his first great stroke of luck: not the concert which had been arranged at the *ateneo* of Madrid, but rather his encounter with the guitar maker Manuel Ramírez. In what became a famous anecdote, Segovia offered to rent a guitar from Ramírez for his concert, much in the same way a piano would be rented locally for touring musicians. Yet when Ramírez heard the young Segovia play one of his guitars, he said, ''Take it; its yours.''

The concert took place in 1913, and though it received mixed reviews, it attracted considerable attention to Segovia and his instrument. Concerts followed in Valencia, where one reviewer praised Segovia for ''bypassing the guitar's hackneyed repertoire and playing instead works by Debussy, Tchaikovsky, and other 'strangers' to the instrument.'' Perhaps more significant than these concerts, Segovia met and befriended Miguel Llobet, the most important disciple of the great Francisco Tárrega. Llobet invited Segovia to follow him to his native Barcelona, where he helped arrange recitals for the 25-year-old Segovia, the most important being in Barcelona's famous *Palau* or ''Palace.'' The large hall was filled to capacity. ''In a night abounding in emotions,'' Segovia recalled, ''the one that moved me most was the realization that I had broadened the scope of the guitar and proved it *could* be heard from any stage.''

Until 1920, Segovia continued giving concerts all over Spain, played for the Queen, and met the impresario Quesada, who was to act as his agent until 1956. Quesada organized Segovia's first venture abroad, a South American tour which began in 1920. Yet before his departure, he had secured an important landmark for his instrument. ''For the first time, a composer who was not a guitarist wrote a piece for the guitar. It was Federico Moreno-Torroba [who] in a few weeks came up with the truly beautiful *Dance in E Major*. . . . That success prompted Manuel de Falla to compose his very beautiful *Homage,* and Joaquín Turina his splendid *Sevillana.*'' Even before Segovia left Spain, these compositions had elevated the rank of the guitar to a level that it had not reached in a century.

Segovia's successful pattern of playing concerts while continually broadening his instrument's horizons continued in Latin America. Once again he showed the guitar to be an immensely appealing concert instrument, while inspiring composers who heard him to direct their efforts to the guitar. In Mexico he made the acquaintance of Manuel Ponce, who would go on to become one of the guitar's greatest composers. Segovia said of Ponce's *Folías de España* that ''it is the most important work that has been written for the solo guitar.''

But perhaps the event that sealed Segovia's success was his Paris debut. It took place on April 7, 1924, in the concert hall of the Conservatoire and was attended by a capacity audience. One of the pieces on the program was a newly composed virtuoso piece called ''Segovia'' by Roussel. Rarely had a performer enjoyed such a prestigious public. Present at the recital were Paul Dukas, Manuel de Falla, Albert Roussel, Joaquín Nin, and even the philosopher Miguel de Unamuno, who heard the recital from Madame Debussy's box. This recital came to be considered one of the most important musical events of the century, perhaps after Igor Stravinsky's debut of *The Rite of Spring* in the same city ten years earlier. After a European tour that led him through England, Italy, Germany, Hungary, and the Soviet Union, Segovia's next great success was in the New York Town Hall on January 8, 1928. This was followed by concert tours of Japan, the Philippines, China, and Indonesia.

The Spanish Civil War, and then World War II, interrupted Segovia's residence in Barcelona, and he spent those years in the Americas, especially in Mexico, Uruguay, and New York. He resumed world touring afterwards, and began pursuing intensely a routine of university teaching, especially at the Academia Chigiana in Sienna, Italy. He also gave classes at the University of California at Berkeley, and held annual master classes at Santiago de Compostela in Spain. Thousands of guitarists received instruction from him, and the greatest of the following generation, including John Williams, Julian Bream, Alirio Diaz, Oscar Gighlia, and Christopher Parkening, were largely indebted to him for their stature.

Segovia continued playing, teaching, and recording—almost 30 records with Decca and several more with RCA—up the to end of his life in 1987. He received numerous awards and honors during his lifetime, including an honorary Doctor of Music degree from Oxford University in 1974, being made Marquis of Salobrena by a royal Spanish decree in 1981, and the Gold Medal of the Royal Philharmonic Society of London in 1985.

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Florence B. Seibert

A biochemist who received her Ph.D. from Yale University in 1923, Florence B. Seibert (1897-1991) is best known for her research in the biochemistry of tuberculosis. She developed the protein substance used for the tuberculosis skin test.

The protein substance used for the tuberculosis skin test was developed by Florence B. Seibert and was adopted as the standard in 1941 by the United States and a year later by the World Health Organization. In addition, in the early 1920s, Seibert discovered that the sudden fevers that sometimes occurred during intravenous injections were caused by bacteria in the distilled water that was used to make the protein solutions. She invented a distillation apparatus that prevented contamination. This research had great practical significance later when intravenous blood transfusions became widely used in surgery. Seibert authored or coauthored more than a hundred scientific papers. Her later research involved the study of bacteria associated with certain cancers. Her many honors include five honorary degrees, induction into the National Women's Hall of Fame in Seneca Falls, New York (1990), the Garvan Gold Medal of the American Chemical Society (1942), and the John Elliot Memorial Award of the American Association of Blood Banks (1962).

Florence Barbara Seibert was born on October 6, 1897, in Easton, Pennsylvania, the second of three children. She was the daughter of George Peter Seibert, a rug manufacturer and merchant, and Barbara (Memmert) Seibert. At the age of three she contracted polio. Despite her resultant handicaps, she completed high school, with the help of her highly supportive parents, and entered Goucher College in Baltimore, where she studied chemistry and zoology. She graduated in 1918, then worked under the direction of one of her chemistry teachers, Jessie E. Minor, at the Chemistry Laboratory of the Hammersley Paper Mill in Garfield, New Jersey. She and her professor, having responded to the call for women to fill positions vacated by men fighting in World War I, coauthored scientific papers on the chemistry of cellulose and wood pulps.

Although Seibert initially wanted to pursue a career in medicine, she was advised against it as it was ''too rigorous'' in view of her physical disabilities. She decided on biochemistry instead and began graduate studies at Yale University under Lafayette B. Mendel, one of the discoverers of Vitamin A. Her Ph.D. research involved an inquiry into the causes of ''protein fevers''—fevers that developed in patients after they had been injected with protein solutions that contained distilled water. Seibert's assignment was to discover which proteins caused the fevers and why. What she discovered, however, was that the distilled water itself was contaminated—with bacteria. Consequently, Seibert invented a distilling apparatus that prevented the bacterial contamination.

Seibert earned her Ph.D. in 1923, then moved to Chicago to work as a post-graduate fellow under H. Gideon Wells at the University of Chicago. She continued her research on pyrogenic (fever causing) distilled water, and her work in this area acquired practical significance when intravenous blood transfusions became a standard part of many surgical procedures.

After her fellowship ended, she was employed part-time at the Otho S. A. Sprague Memorial Institute in Chicago, where Wells was the director. At the same time, she worked with Esmond R. Long, whom she had met through Wells's seminars at the University of Chicago. Supported by a grant from the National Tuberculosis Association, Long and Seibert would eventually spend thirty-one years collaborating on tuberculosis research. Another of Seibert's longtime associates was her younger sister, Mabel Seibert, who moved to Chicago to be with her in 1927. For the rest of their lives, with the exception of a year in Sweden, the sisters resided together, with Mabel providing assistance both in the research institutes (where she found employment as secretary and later research assistant) and at home. In 1932, when Long moved to the Henry Phipps Institute—a tuberculosis clinic and research facility associated with the University of Pennsylvania in Philadelphia—Seibert (and her sister) transferred as well. There, Seibert rose from assistant professor (1932–1937), to associate professor (1937–1955) to full professor of biochemistry (1955–1959). In 1959 she retired with emeritus status. Between 1937 and 1938 she was a Guggenheim fellow in the laboratory of Theodor Svedberg at the University of Upsala in Sweden. In

1926 Svedberg had received the Nobel prize for his protein research.

Seibert's tuberculosis research involved questions that had emerged from the late-nineteenth-century work of German bacteriologist Robert Koch. In 1882 Koch had discovered that the tubercle bacillus was the primary cause of tuberculosis. He also discovered that if the liquid on which the bacilli grew was injected under the skin, a small bite-like reaction would occur in people who had been infected with the disease. (Calling the liquid ''old tuberculin,'' Kock produced it by cooking a culture and draining off the dead bacilli.) Although he had believed the active substance in the liquid was protein, it had not been proven.

Using precipitation and other methods of separation and testing, Seibert discovered that the active ingredient of the liquid was indeed protein. The next task was to isolate it, so that it could be used in pure form as a diagnostic tool for tuberculosis. Because proteins are highly complex organic molecules that are difficult to purify, this was a daunting task. Seibert finally succeeded by means of crystallization. The tiny amounts of crystal that she obtained, however, made them impractical for use in widespread skin tests. Thus, she changed the direction of her research and began working on larger amounts of active, but less pure protein. Her methods included precipitation through ultrafiltration (a method of filtering molecules). The result, after further purification procedures, was a dry powder called TPT (Tuberculin Protein Trichloracetic acid precipitated). This was the first substance that was able to be produced in sufficient quantities for widespread use as a tuberculosis skin test. For her work, Seibert received the 1938 Trudeau Medal from the National Tuberculosis Association.

At the Henry Phipps Institute in Philadelphia, Seibert continued her study of tuberculin protein molecules and their use in the diagnosis of tuberculosis. Seibert began working on the ''old tuberculin'' that had been created by Koch and used by doctors for skin testing. As Seibert described it in her autobiography *Pebbles on the Hill of a Scientist,* old tuberculin ''was really like a soup made by cooking up the live tubercle bacilli and extracting the protein substance from their bodies while they were being killed.'' Further purification of the substance led to the creation of PPD (Purified Protein Derivative). Soon large quantities of this substance were being made for tuberculosis testing. Seibert continued to study ways of further purifying and understanding the nature of the protein. Her study in Sweden with Svedberg aided this research. There she learned new techniques for the separation and identification of proteins in solution.

Upon her return from Sweden, Seibert brought the new techniques with her. She began work on the creation of a large batch of PPD to serve as the basis for a standard dosage. The creation of such a standard was critical for measuring the degree of sensitivity of individuals to the skin test. Degree of sensitivity constituted significant diagnostic information if it was based upon individual reaction, rather than upon differences in the testing substance itself. A large amount of substance was necessary to develop a standard that ideally would be used world-wide, so that the tuberculosis test would be comparable wherever it was given. Developing new methods of purification as she proceeded, Seibert and her colleagues created 107 grams of material, known as PPD-S (the S signifying ''standard''). A portion was used in 1941 as the government standard for purified tuberculins. Eventually it was used as the standard all over the world.

In 1958 the Phipps Institute was moved to a new building at the University of Pennsylvania. In her memoirs, Seibert wrote that she did not believe that the conditions necessary for her continued work would be available. Consequently, she and Mabel, her long-time assistant and companion, retired to St. Petersburg, Florida. Florence Seibert continued her research, however, using for a time a small laboratory in the nearby Mound Park Hospital and another in her own home. In her retirement years she devoted herself to the study of bacteria that were associated with certain types of cancers. Her declining health in her last two years was attributed to complications from childhood polio. She died in St. Petersburg on August 23, 1991.

In 1968 Seibert published her memoirs, which reveal her many friendships, especially among others engaged in scientific research. She particularly enjoyed international travel as well as driving her car, which was especially equipped to compensate for her handicaps. She loved music and played the violin (privately, she was careful to note).

Further Reading

New York Times, August 31, 1991. □

Sejo

The Korean king Sejo (1417-1468) was an effective yet cruel ruler. In his attempt to maintain royal prerogative against the pressures of the Confucianist gentry-officials, his ruthlessness nurtured a reaction which in time led to a net loss of power for his successors.

Sejo, formally named Yi Yu, and known as Prince Suyang before taking the throne, was born Nov. 7, 1417, the second son of the great king Sejong. Among eight royal heirs Sejo was perhaps the most capable, but since the designation as crown prince had gone to his elder brother (Yi Hyang, who reigned as Munjong, 1450-1452), Sejo was from the beginning cut off from the succession. Throughout Sejong's reign the royal brothers worked well together, directed by an even-handed father who kept them busy. Sejo was well informed on military affairs, having observed frontier operations against the Jürchen and participated in the development of munitions and ordnance during the early 1440s. He made a major contribution as director of his father's land-survey commission; the formulas developed by his body for measuring crop yields and assessing taxes became a fundamental part of Yi-dynasty fiscal struc-

ture. Sejo as a prince also wrote in the vernacular an account of the Buddha's life, which provided the inspiration for his father's Buddhist poetry.

Sejo's brother Munjong succeeded Sejong in 1450 and was competent enough as king; but his health was poor, and he quickly became a target for bureaucrats and officials. Sejo and his younger brother, Prince Anp'yong (1418-1453), helped their weaker brother by seeing that the throne's interests were asserted. But when on the King's premature death, in 1452, Munjong's 10-year-old son, Tanjong (Yi Hongwi, also known as Prince Nosan), succeeded, a rift grew between the two brothers over the exercise of power during Tanjong's minority.

Finally, in November 1453, Sejo, charging Prince Anp'yong and his followers with plotting to overthrow the young king, banished his brother to an island, where he was forced to commit suicide, and murdered the principal men of his faction. With Sejo now in complete control, Tanjong grew increasingly edgy. Convinced that Sejo's coups were not yet over, he abdicated on July 25, 1455. Sejo took the throne the same day, while Tanjong moved to a lonely exile in remote Kangwon Province.

Sejo justified his usurpation on the grounds that unless a strong king sat on the throne the royal power would steadily be eroded. But many men of his day felt he had gone too far, and inevitably a movement grew to restore Tanjong. A group of loyalists planned a coup for July 1456 but were betrayed by an informer. Sejo personally carried out their interrogation, subjecting the six plotters to unspeakable torture and mutilation. The historical accounts of this confrontation show the six men composing defiant poetry and lecturing Sejo to silence before finally breathing their last. Soon afterward Sejo ordered Tanjong's suicide.

These murders echoed through the centuries that followed, with the overwhelming opinion falling on the side of the boy king and the ''Six Dead Ministers,'' as they came to be called. (Six sympathetic officials who went into lifetime retirement to protest Sejo's action are called the ''Six Live Ministers.'') Tanjong and all loyalists were posthumously rehabilitated during the 17th century, but long before that the reverberations of the affair had precipitated factional struggles and purges (notably in 1498, when defense of the loyalists was adjudged *lèse-majesté*).

From 1456 on, Sejo's power was not again questioned. He had his way in virtually everything, and it can be said in his favor that, once established, he was a remarkably effective king. Among his achievements were lavish support of Buddhist writings and their publication, effective frontier defense, suppression of a major rebellion, and institution of the ''secret censor'' system, by which royal spies circulated covertly through the provinces ferreting out and summarily punishing corruption. In time these posts became themselves major focuses of graft, but the original idea of incorruptible censors had a long life in popular fiction.

Sejo abdicated in favor of his son Yejong on Sept. 22, 1468, and died the next day of an incurable disease.

Further Reading

There is no biography of Sejo in English. Some details of his reign appear in such standard survey histories as Takashi Hatada, *A History of Korea,* translated and edited by Warren W. Smith, Jr., and Benjamin H. Hazard (1969); and Woo-keun Han, *The History of Korea,* edited by Grafton Mintz (trans. 1970). □

Sejong

Sejong (1397-1450) was a Korean king and inventor of the Korean alphabet. His long reign, 1418-1450, is generally acknowledged to have been the most brilliant period of the Yi dynasty.

Sejong, formally named Yi To, and known as Prince Ch'ungnyong before taking the throne, was born on May 7, 1397. Since his eldest brother, Prince Yangnyong, had been designated crown prince in 1404, Sejong in early life did not anticipate the throne. But Yangnyong's erratic behavior led to his deposition and Sejong's elevation in July 1418. (An unofficial tradition holds that Prince Yangnyong feigned instability so that Sejong might rule.) Sejong became king, following his father's abdication, on Sept. 7, 1418.

During his reign Sejong introduced improved administrative procedures, new census laws, penal reforms, and some civil rights for slaves and outcast groups. He maintained proper relations with China and a firm stance with Japan. His devastating attack on the island of Tsushima in 1419, in retaliation for the coastal raids of Japanese pirates, eliminated the immediate peril and ultimately led to a treaty (1443) which established a long-lasting, peaceful relationship with Japan. To the north he incorporated new territory south of the Yalu and Tumen rivers, which until then had been occupied or threatened by the Jürchen barbarians. Korea's modern borders are thus one of his legacies.

In the cultural field, Sejong ordered the compilation of outstanding historical works, and his system of branch depositories for historical records ensured the survival of many valuable books through the destructive Japanese invasions of 1592-1598. He reformed the court music. Voluminous encyclopedias of agriculture, medicine, military science, and public administration were compiled. He sponsored the compilation of gazeteers, instituted standardized weights and measures, and installed rain gauges throughout the country, all of which contributed to his rationalization of tax-assessing procedures. His researchers designed clepsydras, armillary spheres, and other scientific instruments.

Sejong's greatest achievement was the alphabet. It was first announced late in 1443 and formally proclaimed in 1446. Sejong was not merely the patron of this alphabet but its actual theoretician and inventor. It reflects in its structure and graphic symbolism a very sophisticated understanding of linguistics. Although the script was coolly received by his officials and did not for many years completely replace the

classical Chinese in which they wrote, it was a long-run success and is today the writing system of all Koreans.

Sejong was quick to promote those who showed promise; especially intelligent young men received his ''reading vacations,'' paid leaves for untrammeled study. The most promising scholars were appointed to the famous ''College of Assembled Worthies'' (organized 1420), where the research for his cultural and technical projects was done. Many of their publications survive today and reveal a uniformly high standard of scholarship. Sejong's friendship with his scholars was legendary. In political life too he got on well with his highest officers.

But beginning in the late 1430s, Sejong's relations with his officials became strained over two issues. The first was his attempt to delegate certain royal duties to the crown prince in order to conserve his own health. From about 1437, Sejong suffered from rheumatism and diabetes, and about 1442 his eyesight also began to fail. He repeatedly asked his ministers' assent to his plans for the crown prince; just as regularly this assent was withheld. (Korean kings, while theoretically all-powerful, were by tradition and practice required to obtain a consensus of support for their actions.) The debate was resolved only in 1445, when the crown prince finally took over limited duties, but the ill feeling remained.

A second issue was Sejong's belief in Buddhism. The Yi dynasty had come to power partly as a reaction against the previous dynasty's excessive patronage of Buddhism, and from the beginning it had enforced strict limitations on the numbers of monks and monasteries and on tenable church property. As king, Sejong enforced these public policies, but personally he was a devout believer, especially after the death of his wife, Queen Sohon, in 1446. For this he suffered constant abuse from his Confucianist officials. Some of the opposition to his alphabet was doubtless a result of this antagonistic atmosphere.

Because of these struggles and his increasingly poor health, Sejong after 1446 began to turn from his official duties to his private pursuits. In addition to the assistance of the crown prince (later reigned as Munjong, 1450-1452), Sejong was helped by two other capable sons, Princes Anp'yong and Suyang (Sejo). Sejong spent his last years writing Buddhist devotional poetry, much of which still survives. Early in 1450, he left the palace and retired to the Seoul residence of his youngest son, where he died of a massive stroke on March 30, 1450.

Further Reading

Sejong's reign is discussed in Takashi Hatada, *A History of Korea,* translated and edited by Warren W. Smith, Jr., and Benjamin H. Hazard (1969); and Woo-keun Han, *The History of Korea,* edited by Grafton Mintz (trans. 1970).

Additional Sources

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Seleucus I

Seleucus I (ca. 358-281 B.C.), a Macedonian general, was a Companion of Alexander the Great, king of Babylonia and Syria, and founder of the Seleucid empire and dynasty.

The son of a Macedonian nobleman, Seleucus was born between 358 and 354 B.C. in Macedonia, then ruled by Philip II. He grew up with the king's son, Alexander, and became Alexander's close associate during his expedition through Persia. Seleucus was present with Alexander at Susa in 324, and according to Alexander's bidding, Seleucus married the Bactrian princess Apama. Unlike many of the Macedonians, Seleucus never repudiated this political marriage.

Scramble for the Throne

When Alexander died in 323, Seleucus ranked well below the leading ''successors.'' The kingship went jointly to Alexander's epileptic and half-witted half brother, Philip Arrhidaeios, and the unborn child carried by Alexander's Bactrian wife, Rhoxana. Perdikkas, the leading general and Macedonian nobleman in Babylon, became their regent. Of the other prominent generals, Ptolemy sought the satrapy of Egypt; Antipater remained in Greece as governor and, allied with Craterus, crushed the Athenian rebellion; Lysimachus obtained Thrace; and Antigonus ''the One-eyed'' gained the powerful satrapy of Phrygia.

Opposition arose to Perdikkas, and in 321 war erupted. Caught between the northern powers and Ptolemy to the south, Perdikkas divided his forces. Seleucus, who had received no lands or personal power other than a generalship under Perdikkas, supported the regent. Perdikkas and Seleucus marched against Ptolemy and three times failed to cross the Nile Delta.

Seleucus, wishing to overthrow his perpetual subordination, turned on Perdikkas and joined in his assassination. Consequently, Seleucus gained the satrapy of Babylonia and the power he sought. Although the satrapy of Babylonia remained the heart of Alexander's empire, Seleucus found the borders difficult to maintain. In Asia Minor, Antigonus rapidly gained more power, and leaders in Media and Susiana also sought to overthrow Seleucus.

When Antipater, the new royal regent, died in 319, Antigonus sought greater power and larger realms. In 321 Antipater had appointed Antigonus commander of the royal armies in Asia, and Antigonus desired to reunite Alexander's empire. When royalist uprisings in Asia threatened Seleucus's insecure power, out of necessity he summoned Antigonus's assistance. Once in Babylonia, Antigonus assumed supreme command and reduced the royalists, and in 316 Seleucus fled to Egypt and Ptolemy's protection. Together, Ptolemy, Cassander (the son of Antipater), and Lysimachus opposed Antigonus and demanded that Seleucus be restored to Babylonia. By 311, with Antigonus back in Asia Minor, Seleucus and Ptolemy entered Pales-

tine. The victorious Seleucus headed for Babylon, gaining the support of the people, the armies, and minor officials. From 311 on, Seleucus retained Babylonia. Pushing eastward Seleucus rapidly conquered the once rebellious Media and Susiana. Antigonus, however, remained a threat and regained Palestine.

Securing a Power Base

In 311 Seleucus founded Seleucia on the Tigris as his new capital. It replaced ancient Babylon and became an eastern outpost of Greek civilization—a major entrepôt blending Greeks, Babylonians, and Jews. With the Chaldean Magi, Seleucus also founded the eastern city of Ctesiphon across the Tigris from Seleucia.

During the next 9 years Seleucus strengthened his eastern borders and crossed the Indus River and invaded India. In the west Antigonus still dominated and in 305 assumed the royal title. In Babylonia, Seleucus ruled a tight, efficient government modeled upon the earlier Persian absolutism. He developed his army and the bureaucracy and built new cities during a humane and able kingship.

In 302 Seleucus marched against Antigonus and entered Phrygia. In the following spring he allied once again with the ''separatist generals'' Ptolemy, Cassander, and Lysimachus, and at Ipsus in a heated battle he defeated and killed Antigonus. As booty, Seleucus obtained Syria. Seleucus thus gained the chief military and political position among the kings, which caused an estrangement with them. In Syria he built Antioch-on-the-Orontes in 300. Seleucus's son by Apama, Antiochus (I), ruled as viceroy of the dominions east of the Euphrates. Seleucus's love for Antiochus was such that he divorced his second wife, Stratonice, in 293 to allow his son to marry her.

In 293 Seleucus occupied Cilicia in eastern Asia Minor and began to plot against Demetrius (his former father-in-law), who had seized the Macedonian throne. Seleucus once again allied himself with Ptolemy and Lysimachus. Lysimachus, however, took Macedonia for himself, and Seleucus turned against him. In the spring of 281 Seleucus set out to conquer Asia Minor and to defeat Lysimachus. With him was the eldest son of Ptolemy I, Ptolemy Keraunos, who continually intrigued against his father and against Seleucus. The aged Ptolemy I failed to aid Lysimachus, who fell to a traitor's spear. But when Seleucus advanced on Macedonia that summer, Ptolemy Keraunos stabbed him to death in a vain attempt to claim the Macedonian throne.

Further Reading

Edwyn Bevan, *The House of Seleucus* (2 vols., 1902), remains the major study of Seleucus and the Seleucid dynasty. General studies of the Hellenistic era are W. W. Tarn and G. T. Griffith, *Hellenistic Civilization* (1927; 3d rev. ed. 1952), and Pierre Grimal and others, *Hellenism and the Rise of Rome* (1968). □

Edwin Robert Anderson Seligman

The American economist and editor Edwin Robert Anderson Seligman (1861-1939) was known as editor in chief of the *Encyclopaedia of the Social Sciences* and for editing the *Columbia University Studies in History, Economics, and Public Law.*

On April 25, 1861, Edwin R. A. Seligman was born in New York City, where his father was a banker of some prominence in both national and international financial circles. For his early education (until the age of 11) he was tutored at home. He then entered the innovative Columbia Grammar School, and at the age of 14 he entered Columbia College, where he received his bachelor's degree in 1879. He then went abroad to study at universities in Berlin, Paris, and Heidelberg.

In 1882 Seligman returned to Columbia to pursue simultaneously graduate studies in economics and in law; he received his master's in economics and was admitted to the New York State bar in 1884. In the same year, he received an appointment as lecturer in economics in the faculty of political science at Columbia. This discipline had been newly established under the aegis of John W. Burgess and was a truly pioneering development in the history of American education. In 1888 Seligman was promoted to adjunct professor of political economy and in 1891 received the

rank of professor of political economy and finance, which he retained until his death.

Seligman's efforts through his life were dispersed over a wide range of activities. Not only was he energetically engaged in academic, professional, and editorial areas, but he worked in governmental and civic spheres, especially with groups concerned with promoting various social reforms. He was a cofounder of the American Economic Association and served as its president (1902-1904). He was president of the National Tax Association (1913-1915) and was one of the moving forces behind the founding of the American Association of University Professors in 1915, serving as its president (1919-1920). He was also a frequent adviser to New York State and New York City tax commissions, this being the area of his special competency. In the same capacity he acted as consultant to the League of Nations (1922-1923) and the reform-minded government of Cuba in 1931.

At Columbia, Seligman taught mainly in the field of political economy and the history of economic doctrines, originally a subfield of political philosophy, which attained an independent status in the 20th century. Recent thought on this matter, however, has reverted to the ancient view that economics cannot be really considered or understood apart from political philosophy, which sets the goals for economic activities. Seligman was one of a small group of scholars who worked actively to establish economics as an independent discipline. His own works on the history of economic doctrines and on economic terminology exercised an important influence in the United States and Europe; several of them were translated and are still cited today in professional works. His works on taxation were quite influential when written, but unlike his treatments of the development of economic doctrine, they are less frequently cited today. Many of the tax reforms that he advocated were adopted, such as the progressive income tax.

Perhaps Seligman's chief contribution to modern education, however, was his editorship (1927-1935) of the influential and highly esteemed *Encyclopaedia of the Social Sciences,* the most important and comprehensive reference work in the social sciences. In the original edition, Seligman himself wrote several articles reflecting his own wide interests, including an introductory essay, ''What Are the Social Sciences?''

Further Reading

There is no definitive biography of Seligman. Some information on his life is in *Edwin R. A. Seligman, 1861-1959: Addresses Delivered at the Memorial Meeting Held on December the Thirteenth, 1939* (1942), and his career is discussed in Joseph Dorfman, *The Economic Mind in American Civilization* (5 vols., 1946-1959), and Ralph G. Hoxie and others, *A History of the Faculty of Political Science, Columbia University* (1955). His position in the history of economic thought is assessed in Ben B. Seligman, *Main Currents in Modern Economics: Economic Thought since 1870* (1962). A list of Seligman's works is included in Columbia University, Faculty of Political Science, *A Bibliography . . . 1880-1930* (1931). □

Selim I

Selim I (ca. 1470-1520), the ninth Ottoman sultan, was the instigator of large-scale conquest and administrative consolidation in Asia that left the Ottomans dominant in the Middle East.

The son of Bayezid II (Bajazet), Selim gained administrative experience as governor of Trebizond and Semendra. In contention for the succession with his older brothers, Selim won with the support of the Janissaries, who forced Bayezid to abdicate on April 25, 1512.

For a year the new sultan was preoccupied with eliminating his brothers and nephews. Then he turned to consolidating Ottoman power in Anatolia, which was threatened by religious attractions from Persia. In the fall of 1513 lists were prepared of Shiite heretics. Some 40,000 died, and others were imprisoned or deported in the persecution that followed.

Selim's declaration of war on Iran the following spring initiated a famous correspondence between himself and Shah Ismael. The Sultan, later remembered as a poet, wrote in an elegant style—the message, however, proving provocative and insulting. On Aug. 23, 1514, Turkish artillery routed the Persians at Chaldiran.

To quiet Janissary opposition to the war, Selim executed several leaders, a procedure for which his reign is noted. He later appointed men from his own household as generals in order to increase control over the Janissary group. Selim is called ''Yavuz'' (''the Grim''), connoting both respect and fear. Essentially a stern ruler, he nevertheless survives in Ottoman history as a hero.

Selim campaigned in eastern Anatolia again in 1515 and resumed the attack on Persia the following year. In August, however, the Turks encountered the Mamluk ruler of Egypt, a supporter of Ismael, and defeated him in a brief battle north of Aleppo. Egyptian forces were unpaid, undisciplined, and dissentious, the state weakened by the recent loss of Eastern trade to the Portuguese.

The Levantine cities surrendered peacefully, and Ottoman administrators took over but with remarkably few changes. When the new Egyptian sultan executed Selim's ambassadors, who were bearing offers of peace in exchange for acceptance of Turkish sovereignty, the Ottomans moved on Cairo, which fell in January 1517. En route to Egypt, Selim made a pilgrimage to Jerusalem.

During his months in Cairo, Selim accepted the voluntary submission of the sharif of Mecca, thus bringing the holy places under Ottoman control. Tradition has it that one consequence of this campaign was the official surrendering to the Ottomans of the paraphernalia of the Caliph (the Prophet's standard, mantle, and sword) by the last ''Abbasid'' caliph, al-Mutawwakil, captured from the Egyptians at Aleppo. This alleged transference of authority was the later legal justification for Osmanli use of the title, although Selim had earlier referred to himself as caliph.

Selim returned to Istanbul in July 1518. As skilled at administration as in military affairs, he subsequently devoted himself to government. On Sept. 20, 1520, he suddenly died, apparently of cancer.

Further Reading

General works on Selim's period include G. W. F. Stripling, *The Ottoman Turks and the Arabs, 1511-1574* (1942), and A. D. Alderson, *Structure of the Ottoman Dynasty* (1956). □

Selim III

Selim III (1761-1808), the twenty-eighth Ottoman sultan, was a late-18th-century reformer who sought to end the stagnation and decay weakening the empire.

Born on Dec. 24, 1761, Selim was the son of Mustafa III and successor to his uncle Abdul Hamid I, who died April 7, 1789. As a youth, the new sultan had benefited from a moderately free existence in contrast to the century-old custom of caging Osmanli princes. He was better educated then most of his recent predecessors.

Selim initially devoted himself to prosecuting the 2-year-old Austro-Russian War, an outgrowth of the first detailed plan to divide the Ottoman Empire, drawn up by Austria and Russia in 1782. The Peace of Sistova, in August 1791, involved no territorial changes with Austria, but the Peace of Jassy (Iaşi), in January 1792, advanced the Russian border to the Dniester.

Internal Reforms

Profiting from unrest in Europe which preoccupied his enemies, Selim introduced domestic reforms to strengthen his government. He solicited suggestions throughout the governing institutions. As a basis for change, he created a new treasury, filled, in large part, from confiscatory punishment leveled at fief holders who had ceased to respect their military obligations.

Among the changes was an attempt to curtail the grand vizier's power by enlargement of the Divan and insistence that important issues be brought before it. Schools were opened, attention was given to printing and to the circulation of Western translations, and young Turks were sent to Europe for further study. The most significant reforms, however, involved the military. The navy was strengthened, and a navigation school was opened. The army commissariat was changed, officer training was improved, the Bosporus forts were strengthened, the artillery was revitalized, and the new engineering school was reorganized. Foreign advisers, largely French, assisted.

The major innovation was the founding of a new body of regular troops known as *nizam-i-jedid* (new regulation), a term also applied to the reforms as a whole. The first of these new units, uniformed, well disciplined and drilled, was formed in 1792 by a former Turkish lieutenant in the Russian army. Other units followed, involving, in some instances, extensive barracks building with related town facilities, such as the mosques and baths of Scutari. Such buildings constitute Selim's major architectural legacy.

Foreign Relations

On the international scene all remained peaceful until 1798, although foreign affairs received considerable attention. New resident embassies were established in Britain, France, Prussia, and Austria. Selim, a cultured poet and musician, carried on an extended correspondence with Louis XVI. Although distressed by the establishment of the republic in France, the Porte (Ottoman government) was soothed by French representatives in Istanbul who maintained the goodwill of various influential personages, including the later Swedish minister, Mouradgea d'Ohsson, whose *Tableau de l'Empire Othoman* (1820) provides a good overview of this period.

On July 1, 1798, however, French forces landed in Egypt, and Selim declared war on France on September 4. In alliance with Russia and Britain, the Turks were in periodic conflict with the French on both land and sea until March 1801. Peace came in June 1802.

The following year brought trouble in the Balkans. For decades a sultan's word had had no power in outlying provinces, prompting Selim's reforms of the military in order to reimpose central control. This desire was not fulfilled. One rebellious leader was Austrian-backed Osman Pasvanoglu, whose invasion of Wallachia in 1801 inspired

Russian intervention, resulting in greater autonomy for the Dunubian provinces.

Serbian conditions also deteriorated. They took a fateful turn with the return, in 1799, of the hated Janissaries, ousted 8 years before. These forces murdered Selim's enlightened governor, ending the best rule this province had had in the last 100 years. Their defiant, outrageous actions prompted the anti-Janissary revolt of 1804. Neither arms nor diplomacy could restore Ottoman authority.

French influence with the Porte did not revive until 1806, but it then led the Sultan into defying both St. Petersburg and London, and Turkey joined Napoleon's Continental System. War was declared on Russia on December 27 and on Britain in March 1807. Meanwhile, reform efforts had continued, but in March 1805 a general levy for new troops had led the Janissaries to revolt. These events culminated in the murder of reform leaders and, on May 29, 1807, the deposition of Selim. He was charged with childlessness and the use of military innovations to incite revolt.

Incarcerated in the *saray,* or palace, by his cousin, the new sultan Mustafa IV, Selim occupied himself instructing Mustafa's brother Mahmud in the art of government. On July 28, 1808, he was executed, as supporters, demanding his reinstatement, broke down the palace gates. Mustafa gained nothing, however; he was replaced by Mahmud II.

Further Reading

For general biographical information on Selim III see A. D. Alderson, *Structure of the Ottoman Dynasty* (1956). V. J. Puryear, *Napoleon and the Dardanelles* (1951), considers diplomacy. □

5th Earl of Selkirk

Thomas Douglas, 5th Earl of Selkirk (1771-1820), was a Scottish colonizer in Canada. Concerned about the depressed state of the Highlands of Scotland and Ireland, he devoted much of his fortune, and his health, to establishing new communities in North America.

Thomas Douglas was born in Kirkcudbrightshire on June 20, 1771, the seventh son of the 4th Earl of Selkirk. With little prospect of family support, he went to the University of Edinburgh to study law and there developed an interest in social and political affairs. In 1792, a tour of the Highlands convinced him that the lot of its people could never be improved and their only hope lay in emigration.

The breakdown of the clan system and the conversion of large areas of the Highlands into sheep walks had reduced the crofters to a life of marginal existence. Douglas was even more shocked by the condition of the Irish peasantry. His concern led to the passion of his life, the colonization of these people in North America, where their economic prospects would be improved and the British Empire strengthened. He was able to do something about it when the last of his brothers died in 1797, and he succeeded to the family estate 2 years later.

Selkirk besieged the Colonial Office with his emigration schemes and was finally granted permission in 1803 to undertake his first ventures. Lands in Prince Edward Island and in Upper Canada were granted, and his first two colonies were planted. Selkirk spent most of 1803 and 1804 in British North America supervising his experiments. The former colony prospered, but the second, at Baldoon, was less successful and collapsed.

Settlement of the Red River

Selkirk returned to England in 1804 and then devoted several years to politics as a Whig. He was married in 1807 to Jean Wedderburn-Colville, whose family was involved in the Hudson's Bay Company. The following year Selkirk began to acquire stock in the company. His old interest in colonization rekindled. His attention shifted westward to the Red River valley, and he began to plan the migration for which he is best remembered. In 1811 he received from the company a grant of 116,000 square miles in what is now Manitoba, Minnesota, and North Dakota. In July the first of a stream of Selkirk settlers set out for their new home.

They had to contend not only with natural hazards but also with the hostility of the North West Company, which felt settlement threatened the fur trade, a business that Selkirk ''hated from the bottom of his heart.'' In 1815, and again the following year, the colony was attacked by the traders, with considerable loss of life on the second occasion. Selkirk arrived at Red River in 1817 and began the task of reconstruction, establishing a school and a church. His arrest of some of the traders resulted in a drawn-out trial which eventually exonerated the Nor'westers.

Selkirk returned home in 1818. He died at Pau, France, on April 8, 1820. His humanitarian impulse had broken his health and consumed his fortune, but it left a warm and cherished memory in the Canadian west.

Further Reading

The best and probably definitive study of Selkirk is John M. Gray, *Lord Selkirk of Red River* (1963). Older but still useful are George Bryce, *Mackenzie, Selkirk, Simpson* (1905) and *The Life of Lord Selkirk: Coloniser of Western Canada* (1912), and Chester Martin, *Lord Selkirk's Work in Canada* (1916).

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Wilfred Sellars

The influential American philosopher Wilfred Sellars (1912-1989) developed a unified and novel philosophical system that had wide influence on Ameri-

can philosophy. Sellars was a president of the American Philosophical Association and the author of many books and articles, most notably *Science, Perception and Reality* and *Science and Metaphysics*.

Wilfred Sellars was born on May 20, 1912, in Ann Arbor, Michigan. He was the son of the American philosopher Roy Wood Sellars, who was an influential participant in the critical realist movement within the United States. He was educated at various universities in the United States and Great Britain and began his teaching career as an assistant professor at the University of Iowa in 1938. In 1947 he accepted a position at the University of Minnesota as professor of philosophy and remained there until 1958, at which time he accepted a position at Yale University. In 1963 he accepted the position of professor of philosophy at the University of Pittsburgh.

The characteristic mark of American philosophy during the middle half of the 20th century was an unwillingness to construct unified systems of thought that responded to most, if not all, the perennial questions of philosophy. American philosophers during this period fell under the influence of empiricist and linguistic assaults on traditional metaphysics and became skeptical of the very enterprise of building philosophical systems. Wilfred Sellars rejected this skeptical loss of nerve and constructed a system of ideas that originated from his solution to what he considered the primary philosophical problem of our epoch—the problem of connecting scientific with ordinary accounts of the world. He refers to these accounts as the ''scientific and manifest images.''

The manifest image or the common sense account of the world is, at first glance, inconsistent with the scientific account of the world since ordinary men never see neutrons or use electron microscopes. However, the manifest image is, according to Sellars, never completely abandoned by science because scientific proof requires that evidence be available to anyone and hence scientific evidence ultimately must end up appealing to the manifest image. Furthermore, the objects of science are, for Sellars, modeled on ordinary objects. These two domains are separate, irreducible domains but they are interconnected. Both domains are dialectically dependent on one another in the sense that we need the scientific image to validate the hypotheses of science and we need the scientific image to provide the ontology of the manifest image while the manifest image provides the epistemological foundation of the scientific image. What unites these two realms is that both are intrinsically realistic in that both domains posit the existence of realities that exist independently of our cognitive processes.

Science then must never abandon ordinary objects if it is to retain its universal status. This is because ordinary common sense postulates the existence of chairs and tables but these objects do not ''explain'' our sensations. This is the empiricist trap. Rather, these ordinary objects are ''directly perceived'' and these directly perceived objects are models for forming abstract pictures of sensations. The world of perception is a construct based on the contents of the manifest or common sense picture of the world. Furthermore, believing in ordinary objects, such as chairs and tables, is, for Sellars, not a synthetic or casual belief. It is an analytic belief in the sense that the meaning of our most basic scientific terms, such as sensation or perception, assume these ordinary objects as models for explaining what a sensation or perception is. The scientific image is also realistic. It postulates not ordinary objects but theoretical objects to account for our complex scientific experience. These theoretical objects are, according to Sellars, parasitic on ordinary objects in the sense that the scientist will always require ordinary objects to explain what he means by theoretical objects.

This view of science plays a crucial role within Sellars' conception of the human mind. The central theme of his picture of the mind is that the mind in both its actions (remembering, seeing, feeling, etc.) and its contents (memories, sensations, sentiments, etc.) can be interpreted neutrally without assuming that minds are either material objects or immaterial objects. He therefore rejects claims such as ''the mind is the brain'' as well as claims such as ''the mind is a spirit.'' For Sellars, they might be either, but the philosophy of the human mind by itself cannot lead to either conclusion. The reason or basis for this neutralist view of the mental is that, according to Sellars, all mental events are functional. A functional event is what is minimally needed to predict the occurrence of the second event, given the occurrence of the first within the appropriate circumstances. Thus, if one takes an aspirin when one has a headache, the belief that aspirin reduces pain is functional in the sense that it connects taking aspirin with having a headache. For Sellars, functional mental events are minimal events and, since they are minimal, they must be neutral with respect to being either material or immaterial.

Sellars' ethical writings concern themselves with fitting ethical discourse within this functional, scientific realism. The heart of his moral concern is to establish that moral acts are free in the sense that they are caused by a certain type of mental event called a volition and the absence of volition to do an act X makes act X determined or accidental rather than free. Volitions are thus the functional element within morality. But while volition or freedom is at the core of the moral evaluation of persons, it is not, for Sellars, at the core of the moral evaluation of actions. Actions, he claimed, must be viewed from the viewpoint of general consequences for relevant communities. It is the general welfare of the relevant community that constitutes the realistic basis for justifying which actions ought to be freely committed. In short, Sellars' ethics is systematically unified with both his philosophy of mind and his theory of knowledge.

Further Reading

Reading the works of Wilfred Sellars will require time and patience. It is recommended that he be read with help. Perhaps the best available help for young readers interested in his work is *The Synoptic Vision* (1977) edited by Delaney, Loux, Gutting, and Solomon. Also, Richard Bernstein's *Praxis and Action* (1971) contains some very helpful comments on Sellars' philosophical system. Finally, Bruce Aune's *Knowledge,*

Mind and Nature (1967) is an excellent source of information on Sellers.

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Peter Richard Henry Sellers

Peter Richard Henry Sellers (1925-1980) was a British comedy genius of theater, radio, television, and movies.

Peter Sellers was born in Southsea, Hampshire, in southern England, where by chance his parents were performing in a local vaudeville show, on September 8, 1925. His father was William Sellers, a pianist and musical director, and his mother was Agnes Marks, a character actress. Sellers was ethnically half-Jewish from his mother's side, but was not religious. He was educated in a Catholic school (St. Aloysius College, Highgate, London) and his funeral service in 1980 was Anglican.

Sellers loved his mother and the show business family around him, which included his eight uncles (stage producers) and his maternal grandmother (renowned for bringing swimmers in a glass tank to the music hall stage, among other things). Peter made his stage debut at the age of five in his grandmother's review, *Splash Me!* His early life was filled with music hall goings-on, backstage gossip, his parents' search for ''digs'' (provincial lodgings suitable for entertainers), and theatrical odd jobs for himself—''head sweeperouter'' in the auditorium, for instance.

Peter, a weak student at St. Aloysius, decided to become a drummer, and he secured a job with a dance band. World War II found him, at the age of 18 in 1943, with the Royal Air Force (RAF). He joined ENSA (the forces entertainment company) and served in Burma, India, and the Middle East in camp comedy shows, later touring with the RAF ''Gang Show.'' Sellers enjoyed his time with ENSA entertaining troops. In 1946 he was demobilized; he said it was ''like coming out of the sunshine into the shade.''

The two ''demob'' years (1946-1948) were, in fact, doldrums for Sellers. He went the exhausting round of visits to dispirited theatrical agent, he got the seasonal job of entertainment director of a holiday camp, and he played the ukelele in comic skits at clubs. Finally, with an audition at the famous Windmill Theatre in London in 1948, his career made a turn, albeit his act was scheduled between nude performances. He began to make a name for himself in variety shows, appearing at the London Palladium. Sellers telephoned a BBC producer, effectively mimicking two radio stars, Richard Murdoch and Kenneth Horne, as if they were recommending him for a job. The producer gave Sellers his first radio spot. Radio was a successful field for him, with his uncanny mimicry of voices.

In January 1952 Sellars, Spike Milligan, and Harry Secombe launched the *Goon Show* on BBC radio, an irreverent, impious show where the Goons jested in dozens of voices of imaginary characters—which Goon was which voice, no one cared. The *Goon Show* took the British nation by storm; it was a hit for nine years. Tapes of episodes of the *Goon Show* were still being sold worldwide almost 40 years later. On British television Spike Milligan and Peter Sellers later produced their satires: *A Show Called Fred, Son of Fred* and *Yes, It's the Cathode Ray Tube Show*.

The motion picture debut for Peter Sellers (after a number of small films, like *Down Among the Z Men*) was a small part in *The Ladykillers* (1956), starring Alec Guiness. More films came in 1957 to 1959 including *Carlton-Browne of the F.O.* starring Terry-Thomas (1959, titled in America *Man in a Cocked Hat*). This was the first movie Sellers made with the production and direction team of John and Ray Boulting. Sellers signed a five-year contract with the Boultings, but with two films in 1959, *The Mouse That Roared* and *I'm All Right, Jack,* he established his movie career. In the former he played the multiple parts of a prime minister, a duchess, and a constable in a mythical, debt-ridden European nation that decides to declare war on the United States, to be later rehabilitated (like Germany and Japan) by the Americans. In the latter film he played a self-important shop steward in a British postwar factory, pitting his cunning against management. Both movies were instant hits.

The World of Henry Orient (1964) was the first ''American'' movie that Sellers made and was the official U.S. entry in the Cannes Film Festival. He played a vain and

lecherous pianist being chased by two teenagers. But his visit to Hollywood was cut short: he had divorced his first wife, Anne Howe, and married 19-year old Britt Ekland, a rising Swedish film star, in February 1964; and he had the first of his heart attacks in April at the age of 38.

In England the first of his *Pink Panther* films was opening to enthused crowds while he recuperated. As inspector Clouseau, Peter Sellers gained his biggest audience. He played the Inspector as an imperturbable Gallic blunderer, a detective who could detect without knowing what he had done. The sequel, *A Shot in the Dark,* was released in the same year. Subsequent *Pink Panther* films were *Return of the Pink Panther* (1975) and two movies which exceeded $100 million each in revenues, *The Pink Panther Strikes Again* (1976) and the *Revenge of the Pink Panther* (1978).

In contrast, also released in 1964 was the satiric film *Dr. Strangelove, or How I Learned to Stop Worrying and Love the Bomb,* in which Sellers played three parts: the mad scientist, Dr. Strangelove; the U.S. President Muffley; and RAF Group-Captain Mandrake. The 1960's were a busy time for Sellers. During this time he also made *What's New, Pussy Cat?* He played Fritz Fassbender, a psychiatrist with psychotic problems; it was a pure farce.

During his life, Sellers was featured in 52 movies: some were mediocre and some were a financial failure. *Being There* (1979) was the finest film he ever made, and he knew it. The movie, based on the novel and script by Jerzy Kosinski, concerned a strange case of mistaken identity in which a passive, harmless, and not-so-simple-minded gardener (''Chance'' or Chauncey Gardiner) hooked on television was believed by the people around him to be an economic genius and oracle. Sellers (as Chance) becomes an adviser to the U.S. President, and in line for the presidency himself. Wry, understated humor marked Seller's performance in this film, in contrast with the farcical *Pink Panther* movies and the zany *Goon Show*. Without eccentric accents, multiple characters (he plays only Chance), and buffoonery, Sellers masterfully portrayed a man made illustrious by what other people detected in him, whether it was true or not.

In *The Fiendish Plot of Dr. Fu Manchu* (1980) he was co-author and director of the movie and played Dr. Fu Manchu. He gave himself, as Dr. Fu Manchu, a significant line:

-''I suppose you think I'm too old for a young, ravishing creature like yourself?''
-''How old are you?''
-''One hundred and sixty eight.''
-''You know, I don't think age matters, really.''

Peter Sellers was married four times: to Anne Howe (1951-1964), an English actress with whom he had two children, Michael and Sarah; to Britt Ekland (1964-1969), a Swedish actress with whom he had a daughter, Victoria; to Miranda Quarry (1970-1974), a stepdaughter of an English peer; and to Lynne Frederick, an actress whom he married in 1977 (She turned 26 the day after Sellers died). He fell in and out of love with unexpected impetus: he surprised even himself. Sellers himself said: I seem to marry young people. I never grew up, you see—I'm still the same idiot I was at 18 or 20.'' This frankness about himself was there in 1960 when he painted himself as being a man of a thousand voices: ''As far as I am aware I have no personality of my own whatsoever.'' He was very superstitious about everything, especially about his acting: ''I have the feeling that the film character enters my body as if I were a kind of medium. It's a little frightening.'' For all the hype of an interview with a film star, he may have been telling the truth.

Apparently by temperament and personality he was a fit subject, predisposed to heart problems; he was demanding in the theater (he hated ''hamming'' and amateurism). He was given to temper tantrums and was restless and quixotic by nature, and he could not stand pettyminded bureaucrats, officers, landladies, and people of that sort. He had disputes with his colleagues, for instance Blake Edwards, who had directed the *Pink Panther* films.

Sellers had a script for a revival, called *The Romance of the Pink Panther,* in his possession at the Dorchester Hotel on the day of his death. His weak heart, which gave him trouble in 1964, 1977, and again in 1979, finally caused his death in 1980.

Further Reading

Peter Sellers co-authored two books, *Seller's Market* (1966) with Joe Hyams, and *The Book of the Goons* (1974) with Spike Milligan. Other books on Sellers include Peter Evans, *Peter Sellers: The Man Behind the Mask* (1968, rev. ed. 1981); A. Walker, *Peter Sellers: The Authorized Biography* (1981); Michael Sellers with Sarah and Victoria Sellers, *P.S.: I Love You, Peter Sellers, 1951-1980* (1981); *and D. Sylvester, Peter Sellers: An Illustrated Biography* (1981).

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Ousmane Sembène

The Senegalese writer and filmmaker Ousmane Sembène (born 1923) is one of Africa's great contemporary novelists and the father of African cinema. His work is characterized by a concern with ordinary decent people who are victimized by repressive governments and bureaucracies. Several of his films have been censored in Senegal because of their political criticism.

Ousmane Sembène was born on Jan. 8, 1923, at Ziguinchor in the southern region of Casamance in colonial French West Africa, now Senegal. Among Francophone African writers, he was unique because of his working-class background and limited primary school education. Originally a fisherman in Casamance, he worked in Dakar as a plumber, bricklayer, and mechanic. In 1939 he was drafted into the colonial army and fought with the French in Italy and Germany and then participated in the liberation of France. He settled in Marseilles, where he worked on the piers and became the leader of the longshoremen's union. His first novel, *Le Docker noir* (1956; translated into English in 1981 as *The Black Docker*), is about his experiences during this period.

Sembène soon turned to writing full-time. He returned to Senegal a few years before it gained independence in 1960. He became an astute observer of the political scene and wrote a number of volumes on the developing national consciousness. In *Oh pays, mon beau peuple!*, he depicts the plight of a developing country under colonialism. *God's Bits of Wood* (1960) recounts the developing sense of self and group consciousness among railway workers in French West Africa during a strike. *L'Harmattan* (1964) focuses upon the difficulty of creating a popular government and the corruption of unresponsive politicians who postpone the arrival of independence.

Father of African Cinema

In the early 1960s, Sembène studied film in Moscow at the Gorki Studios. He turned to film to reach the 90 percent of the population of his country that could not read. Sembène soon gained an international reputation by directing films based on his movies. His 20-minute long short feature film, *Borom Sarat,* a simple story about a day in the miserable life of a Dakar cart-driver, was the first film made by an African on a fictional subject to be widely distributed outside Africa. It is remarkable for the cleavages Sembène revealed in contemporary African society between the masses of the poor and the new African governing class who stepped into the positions of dominance left by the French.

His breakthrough film was *Black Girl,* the first sub-Saharan film ever shown at the prestigious Cannes Film Festival. It tells the story of a Senegalese woman who is lured from her homeland by the promise of wealth and becomes lost in a morass of loneliness and inconsiderateness. Sembène's prize-winning work *Mandabi (The Money Order)* (1968) shows what happens to an unemployed illiterate when he tries to cash a large money order from his Parisian nephew; he is crushed by an oppressive bureaucracy and unsympathetic officials. Michael Atkinson, in *Film Comment,* called it ''a virtual comic flowchart of the traditional tribal world lost in modern-day red tape.'' It was the first of Sembène's films to be produced in the native Wolof language and targeted at a broader Senegalese audience. Sembène was the first director to have his characters speak an African language.

Many of Sembène's films, including *Xala* (1974) and *Ceddo* (*The Outsiders;* 1976), were censored or temporarily banned by Senegal's government because of their powerful social and political messages. His 1971 film *Emitai* centered on a wartime French force's seige of a desert tribe, the Diola. *Xala* is a comic, satiric dissection of the greed of the post-independence Senegalese upper class. *Ceddo* is set in the 17th century and depicts the conflicts in a village between adherents to the ancient tribal religion and Muslims who are trying to stamp out paganism.

Filming on the Fly

Even after 30 years of writing, directing and producing films, Sembène still was making his movies dirt-cheap, finding actors and settings as he moved across his poor country. Sembène's 1987 film *The Camp at Thiarove* depicted a 1944 colonial massacre in Africa. It was the first African feature film produced completely without European technical aid or financing. In 1992, Sembène produced *Guelwaar,* a story about the tangled politics, religious squabbles and bureaucracy surrounding a man's burial. Desmond Ryan of Knight-Ridder/Tribune News Service noted the case of the missing body was for Sembène ''a means of raising larger issue that Sembène believes are leading Senegal to fratricidal destruction. . . . His sardonic view of his country as it struggles for national identity and solvency resounds with laughter tinged with deep bitterness.'' Atkinson called it a ''lean and eloquent masterwork.''

Writing in *Film Comment,* Atkinson noted Sembène's reliance on straightforward storytelling: ''The best of his work possesses a natural-born faith in the naked austerity of events, expressed via amateurish yet relaxed performances . . . Camera movement is rare, closeups even rarer, and many of the images have the fading, overexposed tint of aging home movies. . . . Sembène's modern folk art has all the power and glory of Old Testament myths, while casting an ice-cold contemporary eye at the socioeconomic tarpit of African nations wrangling with their newfound independence and the crippling reverb of colonial control.''

In a 1990 interview published in *Africa Report,* Sembène recounted how he organized ''traveling picture shows''—going to a village to show a movie and then moderating a discussion about it. ''In colonial times, the cinema was a form of entertainment for foreigners,'' he said. ''Now, however, African filmmakers are raising real issues. . . . People are thus slowly starting to identify with their history and the cinema is becoming something real.'' Over the years, Sembène's films have questioned colonialists, fundamentalists, peasants, and the new bourgeoisie. ''It's not me, it's my people that evolve,'' Sembène said. ''I live among them; I'm like the thermometer.''

Further Reading

Michael Atkinson's ''Ousmane Sembène'' *Film Comment* is one of the best sources on Sembène's films. Claude Wauthier's descriptive summary of a host of black writers, including Sembène, appeared in English as *The Literature and Thought of Modern Africa* (1964; trans. 1966). A chapter on Sembène is in A.C. Brench, *The Novelists' Inheritance in French Africa: Writers from Senegal to Cameroon* (1967). An interview with Sembène by Daphne Topouzis appears in *Africa Report* (November-December 1990). □

Nikolai Nikolaevich Semenov

The Russian physicist and physical chemist Nikolai Nikolaevich Semenov (1896-1986) is famous for his experiments explaining chemical reactions by means of the mechanism of chain reactions.

Nikolai Semenov was born on April 15, 1896, in Saratov. He displayed a keen interest in the physical sciences by the time he was 16 and in 1913 entered the physics and mathematics department of the University of St. Petersburg (later Petrograd and now Leningrad). At the age of 20 he published his first paper on the collision of molecules and electrons. In 1917 he ended his studies at the University of Petrograd, obtained a position as physicist in the Siberian University of Tomsk and later, in 1920, returned to work for the next 11 years at the Petrograd (in 1924 Leningrad) Institute of Physics and Technology.

In 1928 Semenov became a professor at the Leningrad Polytechnical Institute and organized its physics and mathematics department. Three years later he was appointed scientific chief of the Institute of Physical Chemistry of the Soviet Academy of Sciences. In 1932 he was elected to full membership in the academy, and from 1957 to 1963 he was the academy's secretary of the division of the chemical sciences. In 1944 he was assigned to the University of Moscow, heading the department of chemical kinematics. He also was instrumental in launching scientific journals and organizing Soviet conferences on physical chemistry.

Semenov's scientific investigations dealt primarily with molecular physics and electronic phenomena, the mechanism of chemical transformations, and the propagation of explosive waves. He published in ''The Oxidation of Phosphorus Vapor at Low Pressures'' (1927) his discovery of branching reaction chains in chemical transformations having the character of an explosion. Semenov intensively continued his researches in chemical reactions involving the chain theory and published his results in *Chemical Kinetics and Chain Reactions* (1935) and in the exhaustive two-volume study *Some Problems in Chemical Kinetics and Reactivity* (1958-1959). For his contributions to reaction kinetics, Semenov was awarded the Nobel Prize in 1956, the first resident Soviet citizen to achieve this distinction.

Semenov also played an active role in his country's affairs. He first joined the Communist party of the Soviet Union in 1947, served as a deputy in the Supreme Soviet in 1958, 1962, and 1966, and in 1961 was elected an alternate member of the party's Central Committee. In the Soviet Union he fought for the liberty of experimentation for the scientist, freedom of expression for the artist, and ''chain reactions of success'' for humanity as a consequence of international scientific exchanges. In 1971, Semenov, along with thirteen other Soviet scientists, signed a cablegram letter to President Richard Nixon, expressing concern that the Federal murder trial of African American militant and philosophy teacher Angela Davis be conducted such that

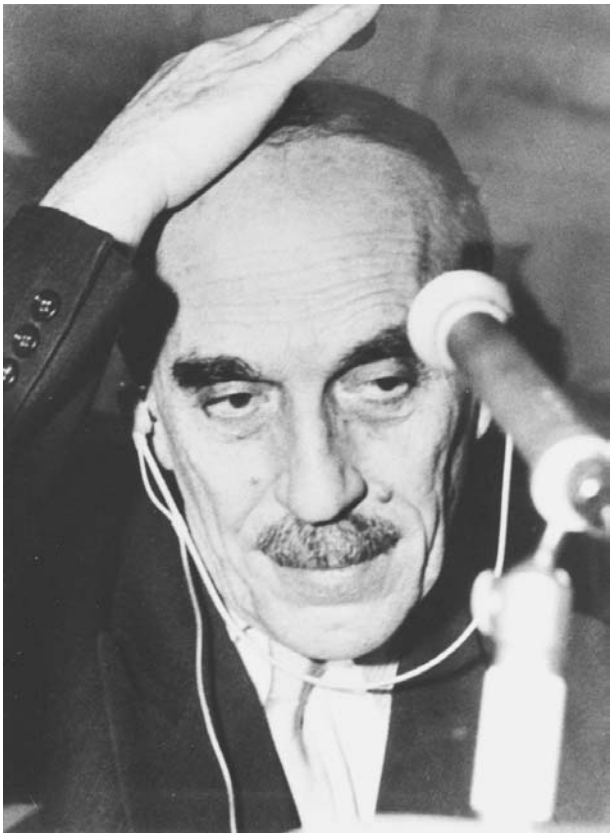

her life would be spared (she was a member of the Communist party). Nixon responded by inviting all the scientists to attend her trial. Semenov died in 1986.

Further Reading

Only scattered articles on Semenov have thus far appeared in English and Russian newspapers and journals. A brief biographical sketch of Semenov by Albert Parry is in George W. Simmonds, ed., *Soviet Leaders* (1967). Semenov's scientific contributions receive mention in the comprehensive work of V. N. Kondratev, *Chemical Kinetics of Gas Reactions,* translated by J. M. Crabtree and S. N. Carruthers (1964), and in Keith J. Laidler, *Reaction Kinetics* (1966). □

Ignaz Philipp Semmelweis

The Hungarian physician Ignaz Philipp Semmelweis (1818-1865) was a pioneer of antisepsis in obstetrics and demonstrated that many cases of puerperal fever could be prevented.

Ignaz Philipp Semmelweis, the son of a prosperous shopkeeper, was born on July 1, 1818, at Buda, a city united with Pest in 1873 to form Budapest. After 2 years at the University of Pest, 19-year-old Ignaz matriculated at the University of Vienna as a law student. Unhappy, he re-

turned to the University of Pest and studied medicine (1838-1840). After completing further studies at the University of Vienna, he received a medical degree in April 1844. Following 4 months of special instruction in midwifery, Semmelweis became a provisionary assistant at the First Obstetric Clinic in the large Vienna Lying-In Hospital. Two years later he became a regular assistant to the director of this clinic.

Semmelweis was especially distressed by the horrors of puerperal fever. Within a few hours after delivery, numerous mothers would be afflicted with high fever, rapid pulse, distended abdomen, and excruciating pain. One out of 10 would die as a result of this infection. One observation haunted Semmelweis. The hospital was divided into two clinics: the first for the instruction of medical students, the second for the training of midwives. The mortality due to puerperal fever was significantly greater in the first clinic. Traditional ideas ascribed puerperal fever to epidemic influences; if this were true, both clinics should be equally affected. Overcrowding was suggested; yet the second clinic was ordinarily more crowded than the first. Semmelweis incessantly searched for a better understanding of his puzzling observations.

In 1847 Semmelweis's colleague J. Kolletschka unexpectedly died of an overwhelming infection following a wound he sustained while performing an autopsy. Semmelweis realized that the course of the disease in his friend was remarkably similar to the sequence of events in puerperal fever. Here was an explanation of the difference in mortality between the two clinics: the medical students and teachers dissected corpses, whereas the midwives did no autopsies. The teachers and pupils could thus carry infectious particles from the cadavers to the natural wounds of a woman in childbirth. Accordingly, teachers and students who had been dissecting were requested to wash their hands with a solution of chlorinated lime before examining the laboring patients. As a result, during 1848 the mortality of the first clinic was less than that of the second clinic.

Surprisingly, opposition to Semmelweis's observations was intense, for the paradox of being healer and murderer was intolerable for most. When confronted with Semmelweis's explanations, conscientious obstetricians pleaded ''not guilty.'' Semmelweis could not understand these reactions. A few outstanding doctors supported him; nevertheless, the tide of controversy grew to such an extent that Semmelweis was ''retired'' from his position as assistant at the first clinic. In 1850 he left Vienna and returned to Budapest.

At the St. Rochus Hospital in Budapest, Semmelweis was allowed to introduce disinfection in the obstetrical division. In 1855 he became professor of theoretical and practical midwifery at the University of Pest. In 1857 he married. But the deaths of two children during the next few years added personal grief to professional suffering, a suffering that intensified as opposition to his ideas spread throughout Europe.

With much reluctance Semmelweis organized his observations and published his great work on puerperal fever, *The Etiology, Concept, and Prophylaxis of Childbed Fever* (1861). Even this did not silence his opponents, and Semmelweis, unable to accept this resistance, was committed to an insane asylum in 1865, where he died of blood poisoning. Not until 1883 did the Boston Lying-In Hospital introduce methods of antisepsis, methods similar to those used several decades earlier by Semmelweis.

Further Reading

The most readable biography of Semmelweis is Frank G. Slaughter, *Immortal Magyar: Semmelweis, Conqueror of Childbed Fever* (1950). For greater detail, especially about the opposition to Semmelweis's views, see Sir William J. Sinclair, *Semmelweis: His Life and His Doctrine* (1909).

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Raphael Semmes

Raphael Semmes (1809-1877), American naval officer of the Confederacy, commanded the *Sumter* and *Alabama* in their daring raids on Northern shipping during the Civil War.

Raphael Semmes was born in Charles County, Md. Appointed a midshipman in the U.S. Navy at 16, in 1837 he was promoted to lieutenant. During the long periods of inactivity that characterized naval service in those days, Semmes had the opportunity to study and then to practice law.

During the Mexican War, Semmes commanded the brig *Somers* and then served with distinction in the campaign against Mexico City. He recounted these experiences in *Service Afloat and Ashore during the Mexican War* (1851).

Soon after Alabama seceded from the Union, Semmes resigned his commission and accepted an appointment as commander in the Confederate Navy. In April 1861 he was assigned to command the C.S.S. *Sumter* at New Orleans. The *Sumter* ran the Federal blockade in June and, during a long voyage that culminated at Gibraltar, took 18 prizes. Semmes left the worn-out *Sumter* at Gibraltar and started back to the Confederate States. At Nassau he was intercepted by orders to take command of the English-built steam bark *Enrica,* which he armed and on Aug. 24, 1862, commissioned off the Azores islands as the C.S.S. *Alabama*.

During almost 2 years on the high seas commanding the *Alabama,* Semmes burned, sank, or captured and sold 55 Union vessels. But on June 19, 1864, the *Alabama's* career abruptly ended at Cherbourg, France, where the U.S.S. *Kearsarge* had blockaded it. In an ill-advised burst of chivalric resolve, Semmes had challenged the better-equipped *Kearsarge* to combat. Superficially the antagonists were evenly matched; in reality the odds heavily favored the *Kearsarge*. After an engagement of about half an hour, the *Alabama* struck its colors and then sank. Semmes was rescued by an English yacht, one of many that had come to witness the engagement.

Returning to the Confederacy, Semmes was promoted to rear admiral and assigned to command the James River squadron. When Richmond fell, he destroyed his gunboats and retreated south with his sailors. He and his men were included in the surrender of Gen. Joseph E. Johnston's army on April 26, 1865.

After the war Semmes (like many Confederates) spent several months in Federal prison. Afterward he was occupied variously as a teacher, editor, and lawyer. He also wrote his famous *Memoirs of Service Afloat* (1869), a vivid account of the voyages of the *Sumter* and the *Alabama* in which he took literary revenge on the enemy. In 1877 he died at his home in Mobile after a brief illness.

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Lucius Annaeus Seneca the Younger

Lucius Annaeus Seneca the Younger (ca. 4 B.C.-65 A.D.) was a Roman philosopher important in his own day as tutor and "prime minister" of the emperor Nero.

The philosophical works of Seneca although not especially original, show such nobility of sentiment that Christian writers on morality and ethical conduct have drawn on him over the centuries; he seems to have invented a highly rhetorical type of tragedy, the influence of which was especially widespread in the Renaissance; and his literary style, terse, epigrammatic, and full of intermittent brilliance, provided a respectable rhetorical alternative to the long, periodic sentences of Cicero and had some influence on the development of the normal literary prose style of English, French, and other languages.

Seneca was born in Cordova, Spain, about 5 or 4 B.C., the son of the famous writer on rhetoric known as Seneca Rhetor. Seneca's elder brother was proconsul of Achaea in A.D. 51-52 and was the "Gallio" before whose tribunal Paul was brought. His younger brother was the father of the poet Lucan. His mother was Helvia, a cultivated woman deeply interested in philosophy, and one of her sisters was the wife of a man who was later prefect of Egypt. This sister brought Seneca to Rome as a small child.

Seneca's schooling had a great influence on his later life. He disliked his studies under teachers who insisted on verbal criticism and on detailed learning, but his rhetorical studies, under the leading men of his day, including his own father, left a deep impression on his style. He was, however, most deeply involved in the study of philosophy. His teachers, disciples of the eclectic but basically Stoic Roman philosopher Quintus Sextius, filled him with an enthusiasm for philosophy which he never lost and never wholly lived up to, and the rigorous asceticism into which he plunged so weakened his already poor constitution that his health began to decline. He thought of suicide, but was stopped by his regard for his father, who also pointed out that he might be mistaken for a devotee of certain foreign superstitions which the emperor Tiberius was attempting to stamp out. Instead, Seneca was sent to visit his aunt in Egypt.

After his return from Egypt, Seneca secured election (ca. A.D. 31) to the quaestorship as a result of his aunt's

influence and began his legal career. His oratory (all of it lost) rapidly gained him renown, which became dangerous after the accession in 37 of Emperor Caligula, who wanted no rivals in this field. Seneca would probably have been murdered if Caligula had not been informed that Seneca was very sick and could not live long. Seneca then betook himself to other literary fields, to alternating periods of retreat and meditation with his public work, and to building his private fortune.

Trial and Exile

After the accession of Claudius as emperor in 41, Seneca was for a while prominent in the court as a member of the party of Agrippina and Julia Livilla, Claudius's nieces. The empress Messalina, however, whose influence over Claudius was all-powerful, saw the two princesses as dangerous rivals and secured the banishment of Julia Livilla in 41 on charges of immorality. Seneca was accused of being her lover and condemned to death by the Senate, but his punishment was changed to banishment to Corsica by the Emperor.

Seneca spent the next 8 years in exile on Corsica. He was miserable. He was a literary man, without access to learned men; a man who loved human society, removed from his friends; a man of acquisitive instincts, deprived of his property; and a man who enjoyed power and influence, reduced to impotence and apparent friendlessness. Cringing flattery of the Emperor and of the Emperor's powerful freedman Polybius proved useless, but in 49 he was recalled at the behest of Agrippina, who had survived Messalina and married her uncle Claudius. Seneca was to be tutor to Nero, her son and the adopted son of Claudius, and he was appointed praetor for the year 50.

Life under Nero

Claudius was murdered by Agrippina in 54, and Nero acceded to the throne. The next 5 years, while Nero was under the influence of Seneca and Sextus Afranius Burrus, became famous for their good government and general happiness. The court was also aware of crimes and intrigues, most notably the murder of Britannicus, Claudius's son, and thus Nero's most dangerous rival, in 55. In 55 or 56 Seneca was appointed to a suffect consulship.

In 59 Agrippina, who had been Seneca's patroness, was murdered by her son—quite possibly, as Nero explained to the Senate in a statement written by Seneca, as the result of the discovery of plots on her part against the throne. In 62 Burrus died, and one of his successors, Ofonius Tigellinus, soon came to exercise an evil influence over his master. Realizing that his major support was gone and that Tigellinus was working for his removal, Seneca, who must have been sick of being compromised by the necessities of state, asked to be allowed to retire and offered to put at Nero's disposal the vast fortune he had acquired in his service; Nero permitted his retirement but refused the proferred wealth.

Seneca devoted the next 3 years of his retirement to his studies and writings, but in 65 he was implicated (along with, among others, his nephew Lucan) in Piso's conspiracy, and his death became inevitable. He was ordered to commit suicide by Nero, according to Tacitus.

Much of the shabbiness of Seneca's life was made up for by the manner of his death, calm and philosophical, which showed true Stoic nobility. Tacitus related that Seneca's body had become so thin from fasting that he had difficulty in getting the blood to flow from his opened veins. His second wife, Pompeia Paulina, wanted to commit suicide with him but was prevented from doing so.

Philosophical Works

Seneca's philosophical works are marked by neither originality of thought nor depth of speculation, but rather by enthusiasm of presentation and an understanding of the practical limitations of life and the weaknesses of human nature. The chronological arrangement of these works is uncertain, but it is generally agreed that very few of them predate his exile.

Ten works, in 12 books, have been handed down to us under the name *Dialogues,* although only one of them could be considered an actual dialogue. Three of these are *consolationes,* treatises, partly philosophical, partly rhetorical, attempting to cure grief. In addition, there are three books composing *On Anger. On the Happy Life* develops the standard Stoic view that happiness is to live in accordance with nature and to practice virtue, and it contains an interesting defense of the wise man's possession and good use of wealth. There are three works addressed to Annaeus Serenus, *On the Constancy of a Wise Man, On Tranquility of Mind,* and the fragmentary On Leisure.

Some other philosophical works of Seneca are seven books called *Natural Questions,* written in 62-63, a loosely arranged compilation of information on natural science, which formed the standard work on cosmology for the Middle Ages until the rediscovery of Aristotle. The 124 *Epistles* to Lucilius contain innumerable digressions which give a fascinating picture of Roman life.

His Tragedies

Ten plays are ascribed to Seneca. One of these, the *Octavia,* the only extant Roman historical drama, is almost universally rejected as being written by Seneca. The *Hercules Oetaeus* has also been generally rejected, but the consensus of scholarship favors Senecan authorship for the *Hercules Furens, Troades, Medea, Phaedra, Phoenissae, Oedipus, Agamemnon,* and the *Thyestes,* the only play whose Greek model has not been preserved. Nothing is known about the time of composition of these plays.

Seneca's major inspiration was Euripides, the source of half of his dramas. He took from Euripides an interest in psychological analysis, especially of abnormal types, in philosophical speculation, and in rhetorical effect and developed each of these to what often seems an excessive degree. The Stoic doctrine which proclaimed that a good man is totally good and a bad man totally evil makes his characters less humanly alive than the Greek characters. In these plays Seneca's rhetoric is almost unrestrained: overelaboration of realistic detail until it becomes ludicrous, mythological pedantry, and unending verbal cleverness and epigrammatic morality are but part of an overall exaggeration and declamatory urgency which soon wearies the reader.

Seneca's tragedies were not written for actual performance but for dramatic reading. Some actions, such as the murder of Medea's children, could hardly have been presented on an ancient stage, and many speeches and choruses, while too long to be tolerable in the theater, would have been especially pleasing as readings to literary circles trained to appreciate ingenious rhetoric and description. Seneca wrote a very cruel and witty satire on the deification of Claudius, the *Apocolocyntosis* (''Pumpkinification''). The Emperor's habits, such as his fondness for acting as a judge and playing dice, speech mannerisms, and physical infirmities are mercilessly parodied. The work is, in form, a Menippean satire, composed of mingled prose and verse, and is amusing for its use of legal language and parodies of Claudius's and Augustus's prose styles.

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Ludwig Senfl

Ludwig Senfl (ca. 1486-1543) was a German composer of Swiss birth. His Masses, motets, and vernacular lieder mark the adoption by 16th-century German masters of Franco-Flemish imitative polyphony emanating from the Low Countries.

Ludwig Senfl was born in Basel. As a young boy, he sang first at Augsburg and later at Vienna in the imperial choir of Maximilian I of Austria. During this period he studied with Heinrich Isaac, official court composer of the Hapsburgs, and subsequently succeeded to the same post. In later years Senfl offered homage to Isaac by completing the older master's unfinished cycle of Mass Propers, printed in 1550 as the *Choralis Constantinus,* and by apotheosizing him in an original poem set to music.

After the death of Emperor Maximilian in 1519 and the dissolution of the imperial chapel choir the following year, Senfl traveled to Augsburg to supervise the publication of a motet collection, *Liber selectarum cantionum,* as a memorial to the late monarch. By 1523 he found a new position with William IV of Bavaria, at whose court in Munich he remained for the rest of his life.

Like many artists and musicians of the time, Senfl was drawn into the vortex of religious strife attending the Reformation. Although he served only Catholic rulers and never formally abandoned the older faith, he corresponded with and occasionally sent compositions to Martin Luther, with whom he seems to have been on friendly terms. For the most part, however, Senfl's service music was composed for Catholic worship. A self-effacing, lovable, and versatile composer, he was widely respected by his contemporaries and honored by his employer.

Senfl's extant works number 7 Masses, 240 motets, 262 lieder, and a few pieces for instruments. His beautifully chiseled imitative polyphony discloses the unmistakable influence of his two great predecessors, Josquin des Prez and Isaac. Two of the Masses are ''parodies,'' or reworkings,

of earlier polyphonic pieces. This new technique stamps him as the first German master to abandon the older *cantus firmus* Mass. Among the motets are many Mass Propers composed for divine services at the Bavarian court. Although Senfl generally wrote for four voice parts, some ceremonial pieces were for as many as eight. Throughout his works is a profound understanding of both the declamation and meaning of the text.

In Senfl's lifetime more of his lieder were published than either the Masses or motets. Like earlier masters, he set the old ''court'' tunes in polyphonic garb, but he devoted far more attention to arranging ''folk'' and ''popular'' songs. His melodic inventiveness, smooth linear writing, and polished counterpoint made them universal favorites.

Further Reading

Some of Senfl's works are analyzed in Gustave Reese, *Music in the Renaissance* (1959). For background on the music of the period see Paul Henry Lang, *Music in Western Civilization* (1941). □

Léopold Sédar Senghor

Léopold Sédar Senghor (born 1906) was an African poet, philosopher, and president of Senegal. He was one of the originators of ''Negritude,'' a ''black is beautiful'' doctrine begun in Paris during the 1930s.

The map of Africa as it exists today owes something to the efforts of Léopold Senghor who took a leading role in the negotiations that led to independence of France's sub-Saharan colonies. He established relations with the former mother country that endure to this day. While asserting the uniqueness and greatness of black culture, the equal in every respect to that of the Greeks and the French, he held out the promise of an eventual synthesis of diverse peoples' contributions to a coming great ''civilization of the universal.''

Senghor was born on October 9, 1906, at Joal, the son of a wealthy Catholic trader who descended from a Serer royal family. Raised as a Catholic among an overwhelmingly Moslem population, Senghor attended the school of the Fathers of the Holy Ghost at N'Gazobil in 1914 and went on to pursue his studies in Dakar until 1928, when he left for France. In Paris he was the first African to be awarded an *agregation* certificate, in 1935, qualifying him to teach at a lycee, which he did from 1936 to the outbreak of the war, first in Tours and then in Paris. Captured while fighting against the Germans in 1940, he organized a resistance among his fellow prisoners.

Political Career

After the war, Africa's representation in the French National Assembly was greatly increased, and opportunities for indigenous political activity were expanded. In 1945 Senghor joined with Lamine Gueye in cofounding a new political party affiliated with the French Socialist party, the Bloc Africain, which appealed to newly enfranchised peo-

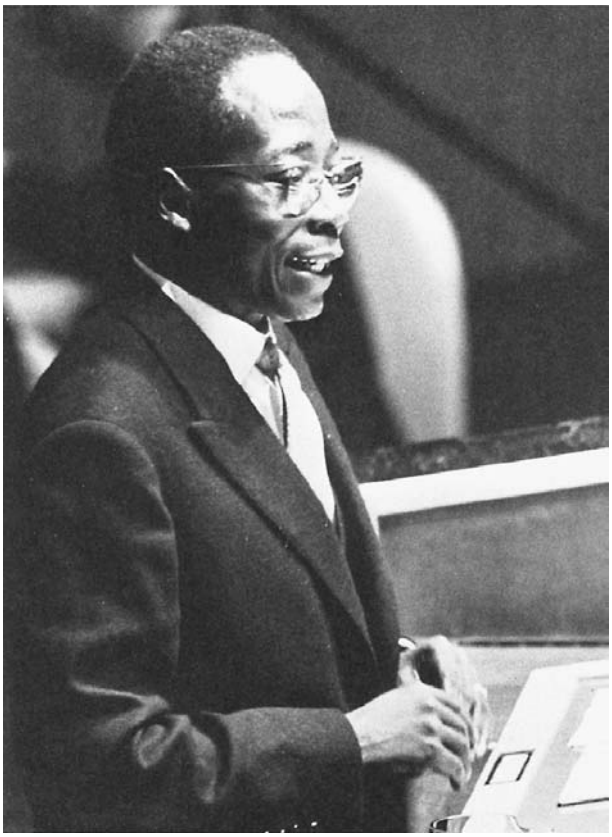

ple in the rural areas. In the same year, and again in 1946, the people of Senegal elected Senghor as deputy to the French National Assembly. In 1946 he was also selected the official grammarian for the new constitution of the Fourth Republic.

Senghor's alliance with Lamine Gueye soon grew thin, as Senghor turned to cultivate his rural following and as he rejected Gueye's assimilation politics. In 1948 Senghor formed his own political party and rejected affiliation with all metropolitan organizations. In 1951 his organization won both seats to the National Assembly. Senghor's proposal in 1953 that the French government divide French West Africa into two federations, one with its capital at Dakar in Senegal and the other at Abidjan in the Ivory Coast, was defeated. This defeat, as Senghor predicted, meant the ''Balkanization'' of West Africa, the creation of many small, not really economically viable, political units.

Senghor served as a minister in the Edgar Faure government in 1955; the following year Senghor's group, for the final time, won the elections to the National Assembly and then won 47 out of 60 seats in the newly established territorial council of Senegal. A division occurred among African leaders over the value of these councils, for some saw them as a positive step toward self-government, but others (Senghor foremost among them) argued that what counted was the unity of the region as a whole and that ''territorialization'' would only make this task more difficult.

Unlike the modernizing Africans in the British colonies, Senghor also argued that ''mere political independence'' could be a sham and therefore was not necessarily the highest goal African peoples should seek. Economic and technological realities in his day meant that even the ''super powers'' could not go it alone; what chance then for Senegal by itself? Not surprisingly, in 1958, when the new DeGaulle government offered the territories of West Africa the chance to ''opt for independence'' in a referendum—on the understanding that all financial and technical aid would be immediately withdrawn—Senghor, in spite of much domestic opposition, campaigned against this type of ''self-government.'' Senegal joined the Sudanese Republic in 1959 to form the short-lived Mali Federation. Finally, on Aug. 20, 1960, Senegal became independent but remained part of a reconstituted ''French community.''

Thereafter Senghor survived several attempted coups d'etat, the most serious occurring in 1962, at least one assassination effort (1967), and widespread riots and demonstrations against rising prices and government financial policies (1968 and 1969). Nevertheless, throughout all these developments, he maintained his position as president of the republic and head of the governing political party while absorbing the major organized opposition groups and appeasing the central elements of his own coalition.

Negritude and Socialism

The evolution of Senghor's doctrine occurred in three distinct periods—the era preceding World War II, the period of achieving independence, and the epoch following independence. Senghor argued that the work of the black has distinction not in substance or subject matter but, rather, in a special approach, method, and style. In the pre-World War II period, Senghor particularly argued that one must look for the black person's uniqueness in the person himself. ''Negritude'' arises first, then, from the singular racial characteristics of the black. Later, after the war, Senghor became caught up in the problem of reorganizing societies—in Europe after fascism, in Africa after colonialism.

Revolted by Nazism, he placed increasing emphasis in his theory of Negritude on the historical context of the black evolution as an explanation for the rise of unique civilizations. Socialism he viewed as a way toward a renewed humanism through the ending of exploitation. Revolutionary change in France and the West as well as in the developing areas would allow a new type of community to be created. After independence in 1960, Senghor turned increasingly to the day-to-day problems of building a viable economy.

Significantly, Senghor used the term Senegalese socialism for the first time early in 1962. His ideas and ideology became increasingly pragmatic and technocratic as he attempted to maximize the effectiveness of modern agricultural methods, capital, industry, and social engineering.

Senghor resigned in 1981 after 20 years of being president. He devoted much of time afterwards to developing and publishing his philosophical contributions to the realization of a single, planetary civilization.

His Writings

The year 1945 marked not only Senghor's entry into political life but also the publication of his first collection of poems, *Chants d'ombre*. In 1948 he published another volume of poetry, *Hosties noires,* and edited an anthology of new Negro and Malagasy poetry. Later poetic offerings were *Chants pour Naëtt* (1949), *Éthiopiques* (1956), and *Nocturnes* (1961).

Senghor's major prose works were *Nation et voie africaine du socialisme* (1961), *Pierre Teilhard de Chardin et la politique africaine* (1962), *Liberté I: Négritude et humanisme* (1964), *Les Fondements de l'Africanité ou Négritude et Arabité* (1967), and *Politique, nation et developpement moderne* (1968).

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Sennacherib

Sennacherib (reigned 705-681 B.C.), a king of Assyria, was one of the four great kings of the late Assyrian Empire. He rebuilt Nineveh and destroyed Babylon.

Sennacherib is the biblical form of the name Sin-akheeriba. Though a younger son, he was chosen as heir by his father, Sargon II. As crown prince, he gained experience fighting on the northern frontier. On hearing of Sargon's death, he hastened back to Nineveh, but rebellion broke out. In Babylonia, a Chaldean, Merodach-Baladan, seized the throne, supported by the Elamites, but he was put to flight and the Chaldean tribes surrendered. The city-states and kingdoms of Syria and Palestine, encouraged by Egypt, refused tribute. In 701 B.C. Sennacherib marched to the coast and occupied Ascalon and Sidon; Judah was next invaded, Lachish captured by assault, and Jerusalem invested. Hezekiah, King of Judah, defied the Assyrians and was forced to pay a heavy indemnity. Sennacherib then attempted to invade Egypt, but disaster, perhaps plague, struck his army and he was forced to turn back.

A second rebellion in Babylonia was foiled, and Sennacherib made his son, Assur-nadin-shum, king of Babylon. Merodach-Baladan took refuge in the marshes of southern Elam. Seven years later, after repeated provocation, Sennacherib decided to seek him out; building a fleet at Nineveh, he sailed the ships downriver to Opis, then dragged them overland to the Euphrates, and thence to the Persian Gulf. After a sea battle, Elamite coastal towns were destroyed. Meanwhile, Assur-nadin-shum was murdered and replaced by an Elamite nominee. In 689 Sennacherib avenged his son. Marching to Babylon, he took the city by storm and mercilessly destroyed it, deporting the inhabitants and flooding the ruins. This sacrilege to a holy city shocked the ancient world but effectively discouraged further rebellion.

The war annals of Sennacherib depict him as a ruthless destroyer, ''the flame that consumes those who will not submit.'' In his building inscriptions, however, he appears as ''he who cares for the welfare of Assyria.'' His greatest achievement was the rebuilding of Nineveh, the ancient capital. He strengthened the walls, cut new streets, and replanned the water system. Water was brought from the hills 50 miles away and carried over a valley on a stone aqueduct—one of the engineering feats of antiquity. His palace, built on an artificial platform, covered 8 acres and was surrounded by parks and orchards stocked with exotic plants and animals. In January 681, while at prayer, Sennacherib was murdered by his own sons.

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Mack Sennett

The American silent-screen producer and director Mack Sennett (1884-1960) is frequently considered the originator of film comedy. He perfected the art of silent-screen slapstick in his ''Keystone'' series.

Mack Sennett was born Michael Sinnott on Jan. 17, 1884, in Quebec, Canada. He emigrated to New York at the beginning of the 20th century to act in films by D. W. Griffith. Not very successful, Sennett turned to movie direction, and his first two efforts, *Comrade* (1911) and *One-round O'Brien* (1912), were so popular that sequels were immediately demanded. Assured of financial backing, he formed his own organization, the Keystone Company, and moved to Hollywood, Calif.

During the first year Sennett produced 140 ''Keystone Comedies,'' the most famous of which were *Uncle Tom without the Cabin* and *Salome vs. Shenandoah*. Unable to direct every comedy personally, Sennett supplied himself with a talented crew of gag writers, comedians, cameramen, and stunt men. At the completion of each film, he would attend the final screening and perfect the structure and timing through careful editing. All of these films were made so that, in projection, the action was faster than life.

Sennett's comic philosophy is perhaps best expressed in his comments on the Italian folk form commedia dell'arte: ''The round, fat girls in nothing much doing their bumps and grinds, the German-dialect comedians, and especially the cops and tramps with their bed-slats and ladders appealed to me as being funny people. Their approach to life was earthy and understandable. They made fun of themselves and of the human race. They reduced convention, dogma, stuffed shirts . . . to nonsense, and then blossomed into pandemonium. . . . I especially enjoyed the reduction of authority to absurdity, the notion that sex could be funny, and the bold insults that were hurled at pretension.''

The Sennett films defied logic and gravity in their epic chases and wild pie-throwing contests. In a Sennett comedy it was not unusual for a bandit to rob a bank with a vacuum cleaner or for a flood to carry a man out of his house in a bathtub. The Sennett Bathing Beauties, which featured such curvaceous creatures as Louise Fazenda and Gloria Swanson, added a touch of sexual delight to the then puritanical American film. Sennett's comedies, when they are at their best, are a combination of impudent satire, vulgar burlesque, and exhilarated madness.

The tragedy of Sennett's career was the arrival of sound in movies in the late 1920s; he was unable and unwilling to adjust to its demands. In 1928 Sennett permanently closed his studio. That same year the Academy of Motion Picture Arts and Sciences awarded the classic innovator a special award, ''for his lasting contribution to the comedy technique of the screen.'' He died on Nov. 6, 1960, in Woodland Hills, Calif.

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Lucius Septimius Severus

Lucius Septimius Severus (146-211) was a Roman emperor. His reign is notable for the militarization of the government, growing Oriental influences in society, and high development of civil law.

Severus was an African from Leptis Magna. He rose through the regular course of Roman offices, was consul in 190, and was serving as governor of Upper Pannonia in 193, when Emperor Pertinax was murdered by the praetorian guard. Severus's command of 12 legions and proximity to Rome made him a favored contender for the throne. He appeared in Rome as the dead emperor's avenger and won the senators' approval by promising them respectful treatment, by disbanding the praetorian guard, which he replaced with elite from the legions, and by naming his Western rival, Albinus, his caesar (successor-designate).

After defeating his more formidable rival, Pescennius Niger, in 194, Severus started a successful campaign against the Parthians. But fear of the activities of Albinus in the West led Severus to break off his campaign and hurry back to Gaul to meet and defeat his rival at Lyons in early 197.

Now firmly established, Septimius began to show more candidly his sentiments toward Roman traditions. He had 29 senators executed on suspicion of favoring Albinus, and their property was confiscated. Famous cities, such as Byzantium, Antioch, and Lyons, were humiliated or destroyed. And his elder son, Bassianus (Caracalla), was renamed Marcus Aurelius Antoninus, in pretense that Septimius had been adopted into the prestigious Antonine family of emperors.

A Parthian attack in 197 brought the Emperor back to the East. He captured the Parthian capital at Ctesiphon and reestablished a province of Mesopotamia. From 199 to 202 the Emperor visited various Eastern provinces, where he

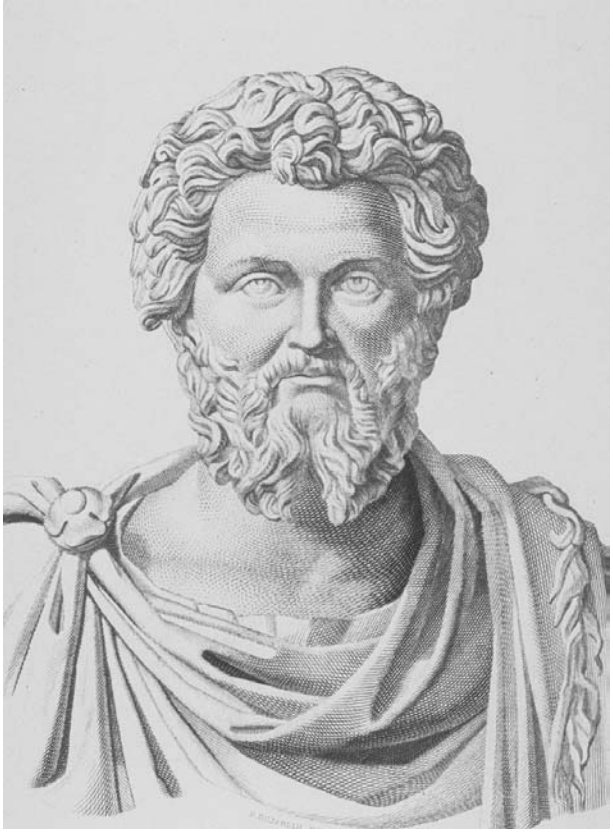

established frontier outposts and improved the living conditions of the soldiers.

For the next 6 years Septimius remained chiefly in Rome. His administrative activities included pay raises for the troops, whom he also allowed for the first time to marry while in service. Veterans were given rapid advancement in the civil service, and the bureaucracy became militarized. Italy's formerly preferred status in the empire was lessened, while favored status was given to many places in his native Africa and his wife's homeland in Syria. Severus appointed prominent jurists to high administrative posts; and the appearance of a number of Rome's greatest legal names on the Emperor's council brought a humane approach and increased protection for the humble in the legislation of the Emperor.

From 208 to his death at York in 211 Septimius was in Britain fighting the Caledonians. Whether or not he really advised his sons on his deathbed to enrich the soldiers and disregard all others, the anecdote is a just estimate of the direction he gave the Roman world.

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Sequoyah

Sequoyah (ca. 1770-1843), Cherokee scholar, is the only known Native American to have formulated an alphabet for his tribe. This advance enabled thousands of Cherokee to become literate.

Sequoyah was born at the Cherokee village of Taskigi in Tennessee. His father probably was Nathaniel Gist, a trader. His mother was part Cherokee and was abandoned by her husband before the birth of Sequoyah. He used his Cherokee name until he approached manhood, when he assumed the name George Guess (as he understood his father's last name to be).

Crippled for life in a hunting accident, Sequoyah became an excellent silversmith. As an adult, he had contacts with whites which piqued his curiosity about ''talking leaves,'' as he called books. In 1809 he determined to master this secret and to apply it to his own people. After a dozen years of ridicule and insults, he invented a Cherokee alphabet of 85 or 86 characters that allowed every sound in Cherokee to be written.

In 1821 Sequoyah demonstrated his invention before the Cherokee council, which approved his work. Within 2 years thousands of Cherokee had mastered the syllabary, an advance which stimulated the printing of books in the Cherokee language as well as some newspapers printed partly in Cherokee.

In 1823 Sequoyah went to Arkansas to teach his syllabary to the Cherokee who already had migrated westward, and he moved with them to Oklahoma in 1828. He became somewhat active in tribal politics and was a Cherokee delegate to Washington, D.C., in 1828. With his syllabary a success, Sequoyah devoted much of his time to studying other tribal languages in a search for common elements. His tribe recognized the importance of his contribution when, in 1841, it voted him an allowance, which became an annuity of $300.

Early in 1843 Sequoyah became interested in a tribal tradition that said that part of the Cherokee nation had migrated west of the Mississippi River prior to the American Revolution. He set out to find this group, a trek that led him westward and southward, and he died in August 1843, possibly in the state of Tamaulipas in Mexico.

Sequoyah is commemorated by the state of Oklahoma, which placed a statue of him in the nation's capital. Also, a redwood tree, the Sequoia, was named in his honor, as was the Sequoia National Park.

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Junípero Serra

A Franciscan missionary and founder of the Spanish missions of California, Junípero Serra (1713-1784) was one of the most respected and best-known figures in California history.

Junípero Serra whose sobriquets ''Apostle of California'' and ''Father of the Missions'' typify the love and esteem with which he is still regarded, was born Miguel José Serra at Petra on the island of Majorca just off the eastern coast of Spain. Educated by the Franciscan fathers at Palma, Serra joined the order in 1730 and took the name Junípero in memory of a companion of St. Francis of Assisi. For several years following his ordination, Serra remained at Palma as both student and teacher. He received a doctorate in theology in 1742 and served as professor of theology at the Franciscan university in Palma from 1744 to 1749.

Then, at the age of 36, Serra joined a group of missionaries setting out for Mexico. In company with his pupil and friend Fray Francisco Palóu, Serra arrived in Mexico City in December 1749. Shortly thereafter he volunteered to go to the mission field of Sierra Gorda in northeastern Mexico, where for 8 years he served as preacher and teacher. He learned the Otomí language of the natives, built several churches which are still in use today, and established a successful and thriving mission system.

In 1758 Serra prepared for a new assignment at Mission San Sabá on the Texas frontier, but before he could go north, hostile Comanches attacked and burned the mission. The Church then ordered Serra to the Franciscan college of San Fernando in Mexico City, and from 1758 to 1767 he served as home missionary, preached throughout Mexico, and served as a commissioner of the Holy Office, or Inquisition.

California Missions

In 1767, when the Spaniards expelled the Jesuit order from New Spain, Serra became president of the former Jesuit missions in Baja California. He arrived at Loreto in April 1768 and immediately set about the task of improving and enlarging the mission establishments. In 1769 he volunteered to go to Alta California to establish the first missions there. During the march north Serra suffered from painful bleeding ulcers on his legs and feet, but he refused to turn back. He arrived at San Diego in late June 1769 and immediately began construction of the first mission plant.

During the next 15 years Serra devoted his time and energy to the Franciscan establishment in California. When others despaired, Serra persevered. By 1782 the indefatigable priest had founded nine missions: San Diego, San Carlos Borromeo de Monterey (Carmel), San Antonio, San Gabriel, San Luis Obispo, San Francisco, San Juan Capistrano, Santa Clara, and San Buenaventura. Slowly he overcame the fear and hostility of the natives and converted them to the Christian religion. Serra was as concerned with the Native Americans' physical well-being as with their spiritual life. He introduced domestic animals and new agricultural methods and trades to the neophytes at his missions and did everything possible to help the natives adjust to a different way of life. Under his care the California missions became the most successful and prosperous in all of New Spain.

Not only did Serra have responsibility for the missions, but after the founding of the pueblos of San José and Los Angeles he also administered the churches there as well as those at the presidios of San Diego, Monterey, San Francisco, and Santa Barbara. His devotion and constancy were in large part responsible for the growth and development of Spanish California.

Serra died in August 1784 at Mission San Carlos Borromeo and was buried in the mission church (at present-day Carmel), which has become a shrine to his memory. Monuments to Serra dot the map from Majorca to San Francisco, and several societies, including Serra International, have been established in his honor.

Further Reading

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Jorge Antonio Serrano Elías

Jorge Antonio Serrano Elías (born 1945) was president of Guatemala from 1991 to 1993, the first active Protestant to be elected president of a Latin American nation. He continued civilian rule of the country amid growing economic and political problems until the military removed him from office on June 1, 1993.

Jorge Antonio Serrano Elías was born in Guatemala City in 1945. He graduated from the University of San Carlos of Guatemala in industrial engineering and then earned a graduate degree in economic development at Stanford University.

A prosperous Guatemalan businessman, Serrano Elías was an active Roman Catholic until 1975, when he became a ''reborn'' evangelical Baptist. He joined the U.S.-based Full Gospel Business Men's Fellowship and later the Pentecostal Church of the Word, headed in Guatemala by retired general Efraín Ríos Montt. Ríos Montt had seized power in Guatemala in March 1982 and ruled until another coup ousted him in August 1983.

Through a family tie with an elder in the church, Serrano Elías became an advisor to President Ríos Montt and served as president of his Council of State. He differed with the general on some issues, however, and Serrano Elías's own presidential ambition strained relations between the two. Thus, Serrano Elías joined the Pentecostal Elim Church, where he held the title of ''Prophet.'' That church's preference for General Ríos Montt as a presidential candidate led Serrano Elías to join El Shaddai, an upper-class Protestant congregation formed by a U.S. missionary following the 1976 earthquake. Linked to a California sect by satellite television transmissions, the central feature of Shaddai was its obsession with demons it associated with Guatemala's pre-Columbian Mayan heritage.

When the army decided in 1984 to allow free elections, Serrano Elías formed the Solidary Action Movement (MAS). He was MAS' candidate in the 1985 presidential campaign, in which he placed third among eight candidates. He again was a candidate in a large field in the 1989 election, but most of the evangelical churches favored the candidacy of Ríos Montt. Ríos Montt led the polls during this campaign. Six weeks before the election Serrano Elías had only 2 percent of the vote. The 1985 constitution forbade anyone from holding public office who had led a military revolt, however, and two weeks before the November 11 election the Court of Constitutionality disqualified Ríos Montt.

Serrano Elías's support immediately soared. His anti-politician rhetoric gained Catholic as well as Protestant support. Although some Catholics campaigned against him on religious grounds, calling him the Antichrist, religion was not the deciding element. Continued political turmoil, economic decline, and charges of corruption against the Christian Democratic (PDC) government of Mario Vinicio Cerezo had brought the authoritarian Ríos Montt considerable support, which Serrano Elías now inherited. Serrano Elías took 24.1 percent of the votes, a close second to Jorge Carpio Nicolle of the National Centrist Union (UCN), who garnered only 25.7 percent. In the runoff on January 6, 1991, Serrano Elías won 68 percent of the vote and became the first active Protestant to win election as president of a Latin American nation. His inauguration on January 14, 1991 was the first transfer of power from one elected civilian president to another in Guatemalan history. Abstention of the electorate was alarmingly high, however, as Guatemalans were losing faith in the democratic process. Only 44 percent of registered voters participated in the November 1990 elections and only 30 percent voted in the January 1991 runoff. Serrano Elías thus won with only about 20 percent of eligible voters. He also came to power with little support in Congress, his MAS party holding only 18 of the 116 seats in Congress.

In his inaugural address Serrano Elías called for a Social Pact'' among business, labor, and popular organizations, but he did not mention Guatemala's Mayan majority. His government was neoliberal and private-sector oriented. He sought to downsize government, increase exports of nontraditional products, promote *maquiladora* assembly production, and privatize government-owned enterprises. He was strongly influenced by the Guatemalan Research and Social Studies Association (ASIES) and the United States Agency for International Development (AID), which encouraged ending the import substitution approach of the 1960s and 1970s in order to create economies friendlier to U.S. imports and investment. As elsewhere in Central America, there was much talk of structural adjustments. Serrano Elías skillfully formed an alliance in Congress between his

own MAS, the PDC, and the UCN, and during his first year in office he made some progress in stabilizing the economy.

Serrano Elías joined other Central American leaders in attempting to revitalize Central American economic integration. Agreements of April 23 and May 14, 1993 (the Guatemala Protocol), reduced tariffs and modified the 1960 Central American Economic Integration Treaty (SIECA), moving the Central American Common Market away from import substitution toward an open economy in which labor, capital, and goods could move freely throughout the isthmus. Serrano Elías also worked toward settling the historic Guatemalan-Belize dispute. His recognition of Belizean sovereignty in September 1991, ratified by Congress in November 1992, was unpopular, however, among Guatemalan nationalists, who challenged it in the courts.

Flagrant abuse of human rights under Serrano continued, related to the continuing civil war against leftist guerrillas. Many labor leaders, intellectuals, journalists, and human rights activists remained in exile. Before taking office, as leader of the National Reconciliation Commission Serrano Elías had initiated talks with the guerrillas. Extended talks between his government and the guerrillas' Guatemalan National Revolutionary Union (URNG), however, failed to reach a lasting agreement. Serrano Elías defended the military and absolutely refused to agree to investigation of past human rights abuses as a condition for an agreement.

Charges of corruption and maladministration of justice added to Serrano Elías's difficulties. In September 1992 his support of a plan, in league with Panamanian interests, to establish a casino and race track at the old hippodrome was especially damaging. Serrano Elías's ownership of thoroughbred race horses and polo ponies and links of the casino deal to drug trafficking interests, which had also grown rapidly in Guatemala during his administration, discredited Serrano Elías and undermined his ability to govern.

In May 1993, rising unrest characterized by student riots, public employee strikes, guerrilla activity, and ordinary crime precipitated a political crisis. Although Serrano Elías's MAS party had made small gains in Congress and in controlling of municipal governments, public confidence in his administration had declined and he had lost significant business support because of the secretive and unclear way he had handled privatization. On May 25, 1993, Serrano Elías suspended constitutional guarantees and dissolved the Congress and the Supreme Court. Although the military supported this action, other elements of the country protested. The human rights ombudsman, Ramiro de León Carpio, ceased his activities and the Court of Constitutionality declared Serrano Elías's act unconstitutional. A private National Consensus Forum and a group headed by Nobel Peace Prize winner Rigoberto Menchú petitioned for restoration of constitutional order. Small but noisy street demonstrations erupted. The URNG suspended the peace negotiations. An international protest joined the domestic opposition. The United States froze all economic aid and threatened to remove trade privileges it had extended to Guatemala. The European Community also suspended aid. Then the military reversed its position and forced Serrano Elías to resign on June 1, 1993. He fled to El Salvador, subsequently settling in Panama. On June 5, 1993 the Guatemalan Congress, now reconvened, elected Ramiro de León Carpio as the new president.

Serrano Elías remained in Panama. On July 16, a Guatemalan judge ruled that the government had no legal standing to extradite Serrano Elías. de León subsequently withdrew the Guatemalan ambassador in Panama, Juan Delpree, in an effort to force the extradition of Serrano Elías.

Serrano Elías's election in 1991 raised predictions the demise of the Catholic Church as a force in Guatemalan politics and throughout Latin America. His ouster revived misgivings about the role of evengelicals in high elected office.

Further Reading

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Jean-Jacques Servan-Schreiber

Jean-Jacques Servan-Schreiber (born 1924) excelled as a journalist and writer on public affairs. His efforts to revive the Radical-Socialist Party in France succeeded temporarily, but he discovered that one cannot breathe life into moribund entities.

Jean-Jacques Servan-Schreiber was born on February 13, 1924. His parents, Emile Servan-Schreiber and Denise, née Bresard, lived in the fashionable 16th arrondissement of Paris. His father, in partnership with his uncle, had founded *Les Echos,* the first financial newspaper of France, and it might be said that Jean-Jacques was born to become a journalist. He carried out his secondary studies at the Lycée Janson-de-Sailly in Paris and graduated from the Lycée de Grenoble. He then returned to Paris, where he entered the Ecole Polytechnique, one of the grandes écoles that were the cradles of France's intellectual elite. In 1947 he graduated and also married Madeleine Chapsal on September 18. That marriage ended in divorce several years later, and on

August 11, 1960, he married Sabine Becq de Fouquières. He fathered four sons: David, Emile, Franklin, and Edouard.

His career as a journalist began immediately after his graduation in 1947 when he joined the newspaper *Le Monde* as a reporter. In 1953 he became its diplomatic editor. Like many French newspaper reporters, he held a second job, first as a European correspondent for the American journal *The Reporter* (1949) and then as foreign affairs writer for *Paris-Presse* (1951-1952). He was also a freelance contributor to *TIME* and *The New York Herald Tribune*. In 1953 he followed the example of his father and established a periodical, a weekly called *L'Express,* in partnership with Françoise Giroud. He served as director and writer, with a weekly column—*Bloc notes*—covering mainly but not exclusively political topics. He served in this capacity until 1970, and from 1968 to 1970 was president-general director, then president of the oversight council (1970-1971) of the Express Group. The Express Group was an incorporated fusion of the Société d'Etudes et de Presse and of the Société Express-Union and published the weekly *L'Express*. By the mid-1960s he had made the periodical a moderately left-wing journal with a format modeled on *TIME* and *Newsweek*. Some of his critics accused him of having abandoned his socialist beliefs. A fairer evaluation has been offered by David Caute, ''Servan-Schreiber does indeed embody all the self-conscious modern-mindedness of the Kennedy generation in America.'' His political convictions bring together the ''traditional attachment of the left to social justice and social mobility with an admirable grasp of modern economics and technological realities.''

At the turn of the decade Servan-Schreiber decided to enter politics actively. In October 1969 he was chosen secretary general of the Radical and Radical-Socialist Party, the oldest political party in French politics, having been founded in 1901-1902. It had been blamed for France's lack of preparation for World War II in 1939—a false accusation, but nonetheless it had not recovered its prewar status. J.-J. S.-S. (as he was known) set out to revive it and to make it a party with the mission to reform France. This meant both the ''Americanization'' of the economy and extensive social reforms. He was largely responsible for the party's platform calling for an end to the right of private inheritance and to the ''grandes ecoles'' which created an intellectual and bureaucratic oligarchy and for the creation of a system of civilian economic and social service to replace compulsory military service. This became the manifesto of the party when it was approved by the party's congress of February 14-15, 1970. The next year he was elected president of the party, a post he held until 1979.

Before this occurred he decided to run in a by-election in the district Meurthe-et-Moselle (Nancy) in June 1970 for the National Assembly. A wealthy man by now, he decided to use the tactics that had proved successful in American elections: extensive publicity through the use of television and the press and through travel. He was already well known for his books and his column in *L'Express*. Reporters began to see him as the ''French Kennedy,'' as the ''media man.'' As though bent upon living up to this he flew 40 reporters from Paris to Nancy and lodged them in a disaffected abbey. He gave numerous press conferences, winning national and international attention. This rather noisy campaigning did not mean that J.-J S.-S. was merely posing. He ran on a platform intended to raise the issue of decentralization in France, where Paris controlled the destinies of all citizens, and he relentlessly blamed the planners in Paris for the economic problems of the Lorraine region. Once endowed with autonomy, he argued, local people would solve their own problems. His candidacy was successful in the first circumscription of Nancy, and he won again in March 1973 and March 1978. However, the Constitutional Council invalidated this last election in June.

This was not his first electoral set-back. Shortly after his initial success in Nancy he decided to challenge the new premier, Jacques Chaban-Delmas, in another by-election in Bordeaux, the second circumscription of Gironde. Once more he resorted to electioneering ''ä l'Américaine,'' with a one hour and 40 minutes appearance on the program ''A armes égales'' of the French Radio Television Office and numerous two minute appearances. His critics accused him of running in numerous elections as a form of plebiscite and of aiming at the presidency. If this was his ambition, he failed badly; Chaban-Delmas, mayor of Bordeaux, won 63.5 percent of the vote, an unusual victory. J.-J. S.-S. never fully recovered from this defeat of his national and international ambitions.

It was his reputation as a writer that kept his name before a broad audience. *Lieutenant in Algeria* (1957) is a monumental attack on French government policy in Algeria during the 1950s. J.-J. S.-S. was not a novice in military

matters; he had escaped to England during World War II, served in the Free French Air Force, and in 1943 received the military cross for bravery, as well as the Médaille des Evadés and the Médaille des Engagés Volontaires. Drafted into the French army in Algeria, perhaps because of his political stance, he served from 1956 to 1957 and became a lieutenant. After demobilization he founded the National Federation of Algerian Veterans and was its president from 1958 to 1965. For many, his book was a betrayal of France's mission in North Africa; the book, however, clearly indicates that, in his opinion, France had no mission. The government and its politically appointed officers were certainly not interested in a *mission civilisatrice* that would have won the loyalty of most natives. Rather, the brutalities carried out against *fellagha* rebels prompted the natives to take sides against the French government. The minister of defense accused him of weakening the morale of the army. He was acquitted of this charge, and his book was one of the many published works that convinced the French that they could not hold Algeria by force of arms.

France's retreat from Algeria released enormous energy in the country; her economy began to take off. But J.-J. S.-S. feared that France was still too ineffective, so he wrote *The American Challenge* to demonstrate how France and Europe could revitalize themselves. Arthur Schlesinger, Jr. caught his meaning. Unlike General de Gaulle, who wished to seal France off from American economic penetration, J.-J. S.-S. advocated a process of ''discriminating Americanization.'' American dynamism lay not in capital investment abroad, not in inventions or technology, but in skilled management, individual initiative, the flexibility of business structure, and decentralized business decisions.

The benefits of decentralization were also the basis of two later books: *The Spirit of May* (1968) about the student revolt of 1968 and *The Radical Alternative* (1970), a challenge to the traditional system of centralizing all power of decision in Paris. In 1974 President Giscard d'Estaing named him minister of reform. However, when he spoke out against the resumption of nuclear tests in the South Pacific he was removed, his ministry having lasted only 12 days.

In recompense he became president of the Regional Council of Lorraine (1976-1978). After that he was active in informational services, serving as president for the Centre Mondial pour l'Informatique et les Resources Humaines beginning in 1982.

Nearly 30 years after the publication of *The American Challenge*, journalists, politicians and historians reference it as they try to explain how and why a new-world capitalism is spreading all over the world. As noted in *The Economist* newspaper of July 13, 1996: Conglomerates are being broken up; shareholders are clamoring for their rights; the old stable links between managers, owners and bankers are being burst apart. As before, many Europeans fear that this spells the end of Europe's business civilization. They foresee an American maelstrom of atomistic competition, job insecurity and social division. Books such as Servan-Schreiber's have engraved on European minds the sense that American capitalism is a threat. Despite recession and unemployment, many Europeans remain proud of a brand of capitalism that for decades seemed to offer both prosperity and social justice.

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Michael Servetus

The Spanish religious philosopher Michael Servetus (ca. 1511-1553), often called the first Unitarian, denied the divinity of Christ and the doctrine of the Trinity. His views made him abhorrent to both Catholics and Protestants.

Michael Servetus was born at Villanueva. The son of a notary, he became a law student in Toulouse, where he developed an avid interest in the Bible. A Franciscan named Juan de Quintana befriended him in 1525. Quintana became confessor to Emperor Charles V in 1530, and that year Servetus accompanied Quintana to Bologna for Charles's coronation. There the pomp surrounding the Pope repelled him and tended to alienate him from the Roman Catholic Church. This journey was decisive in shaping Servetus's thought, for he also visited Augsburg, where he came into immediate contact with Protestantism, which impressed him favorably. He soon became acquainted with the leading spirit of Rhenish Protestantism, Martin Bucer.

Servetus then published a book that separated him philosophically not only from Catholicism but also from all the current reforming movements: *De Trinitatis erroribus* (1531; On the Errors of the Trinity). Its erudition was astonishing in light of the fact that its author was so young. But its thesis horrified Servetus's contemporaries, making him in their eyes a heretic. Servetus viewed Jesus as a man upon whom God had bestowed divine wisdom. Jesus came forth as a prophet bearing God's precious gift, but he did not partake of God's immortality.

If Servetus denied Jesus' equality to the godhead, he yielded to none in his praise of Jesus, calling him the Light of the World. Servetus insisted that those who believed in the Trinity were tritheists who could not escape the logic that they denied the One True God.

Because of these views Servetus was forced to take flight, moving in 1532 from Switzerland to France. There he lived for a time unmolested, traveling in 1536 to Paris to study medicine. He met John Calvin briefly, but Servetus concentrated for a time on medicine rather than on religious

reform. He became assistant to the physician Johann Günther and continued to study avidly, taking up theology and Hebrew as well as medicine.

In 1546 Servetus wrote to Calvin, sending him elaborate manuscripts on his theological views. Calvin answered without warmth, letting Servetus know he would not be welcome in Geneva. The reformer very probably, through correspondence, was partially responsible for Servetus's arrest by the inquisitor general of Lyons on April 4, 1553. On April 7 Servetus escaped, turning up 4 months later in Geneva. He was seized, tried, and on Oct. 27, 1553, burned alive with the acquiescence of Calvin.

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Toya Sesshu

The Japanese painter and Zen priest Toyo Sesshu (1420-1506) is generally regarded as Japan's greatest painter. His Zen-inspired paintings are credited with establishing a truly Japanese style of ink painting which had a great influence on all later Japanese painting.

The Muromachi, or Ashikaga, period during which Sesshu lived was profoundly influenced by Zen Buddhism, which had been introduced from China during the Kamakura period. Under its impact the Chinese-style ink paintings of the great masters of the Southern Sung period, especially the landscape painters Ma Yüan and Hsia Kuei and the Ch'an painters Mu Ch'i and Yu-chien, served as models for the Japanese painters. Not only did these artists derive their style from China, but the landscape they represented was also that of South China in spite of the fact that many of them had never been there.

Sesshu was born in Bitchu Province in western Honshu. As a youth, he became a Buddhist novice at the Shokoku-ji, a well-known Zen temple in Kyoto which was not only a famous Buddhist sanctuary but a celebrated cultural center as well. At the monastery young Sesshu came under the influence of the famous painter Shubun, who was a fellow monk, and the Zen master Shunrin Suto, who became his spiritual adviser.

Little is known about Sesshu's early artistic work prior to his journey to China (1467-1469), during which he visited Buddhist monasteries and traveled as far as Peking. Although the artist was well received and also much impressed by the grandiose landscape, he was disappointed with the state of painting in Ming China, which to his way of thinking compared unfavorably to the painting of the Sung period some 2 centuries earlier.

Returning to Japan in 1469, Sesshu moved from place to place in northern Kyushu to avoid the civil war which was raging in Kyoto and finally settled in Oita, where he enjoyed the patronage of the Otomo family. His friend, the monk Bofu Ryushin, in commenting upon Sesshu's position at this time, reported that everyone from the nobility to the common people of Oita admired his painting and asked for examples of his work. Between 1481 and 1484 the artist made a long journey through Japan, visiting many parts of the country and making numerous sketches of the landscape.

After Sesshu returned to western Japan, he settled at Yamaguchi in Suho Province, where he set up the Tenkai-toga-ro studio and enjoyed the patronage of the Mori family. He spent the remainder of his life at Yamaguchi, enjoying ever-growing fame as Japan's leading artist.

Landscape Paintings

Of all the various subjects treated by Sesshu, landscapes form by far the largest and most important category. The earliest of these is a set of hanging scrolls depicting the

four seasons (National Museum, Tokyo). Painted either in China or shortly after his return, they reflect the rather dry and academic style of the Chinese Che school of the time. His mature style is best seen in a pair of landscape scrolls depicting fall and winter, which originally belonged to the Manju-in in Kyoto (now in the National Museum, Tokyo). Painted in ink on paper in a vigorous and expressive manner, they show the artist at his very best. The style and the subject are derived from Chinese models, but Sesshu's paintings show far greater contrasts between solid blacks and lighter tones, more emphasis on heavy lines, and a flatter space than would be found in Chinese Sung painting.

While these pictures are in the form of hanging scrolls, called kakemono, other landscapes by Sesshu are in the form of horizontal hand scrolls known as makimono. The most famous of these, and perhaps Sesshu's most outstanding work, is the long scroll landscape (collection of the Mori family, Yamaguchi). Measuring more than 50 feet in length and painted in 1486, when the artist was at the peak of his power, it represents suiboku ink painting at its best, combining magnificent brushwork with a profound interpretation of the moods and aspects of nature. Starting with a spring landscape, it ends with winter scenes depicting mountains, gnarled pines, picturesque rocks, tiny figures, fishing boats, village huts, and town houses.

Two other celebrated Sesshu landscapes are the *haboku sansui scroll* (National Museum, Tokyo) of 1495 and the *Ama-no-hashidate,* or Bridge of Heaven scroll (National Museum, Kyoto), a work from the very end of Sesshu's life, about 1502 to 1506. The *haboku sansui* is painted in the so-called spilled-ink style, a free and very spontaneous manner derived from the Zen tradition. The *Ama-no-hashidate,* which is a kind of topographical painting of a celebrated beauty spot located on the Japanese sea coast, is executed in a very meticulous style. Several other landscapes can with more or less certainty be attributed to Sesshu, but none of them is equal in quality to these masterpieces. Among the landscapes in American collections which are attributed to Sesshu, the spilled-ink-style picture in the Cleveland Museum is the most authentic as well as the finest esthetically.

Zen Subjects

Although Sesshu remained a Buddhist monk all his life and his landscape painting was religious in inspiration, several of his other works are Zen paintings in a more specific sense. Among these is a large scroll painted in 1496 (collection of the Sainen-ji, Aichi prefecture). It depicts Huiko cutting off his arm to demonstrate his will power to the founder of Zen, Bodhidarma, or Daruma, as he is called in Japan. Both the bold, inspired brushwork of the picture and the choice of the subject matter are typical of Zen Buddhist thought. The portrait of Daruma, with bushy eyebrows and a fierce expression, reveals his spiritual power in a masterful way.

Bird and Flower Paintings

The third main category of Sesshu's work consists of decorative screen paintings depicting birds and flowers as well as monkeys and all sorts of trees and plants. This type of painting, which was particularly popular in Ming China, is very different from Sesshu's other work owing to its greater attention to realistic detail and emphasis on decorative design rather than religious feeling. The format too tends to differ from most of his other works, for these paintings tend to be folding screens instead of scroll paintings. Among the screens of this type, the finest is a pair showing birds and flowers rendered in a very decorative and detailed manner (Kosaka Collection, Tokyo).

The best such painting in America is the monkey screen (Museum of Fine Arts, Boston), which, although signed and dated 1491, is no longer believed to be by Sesshu. However, since he had many followers working in his style, the question of which works are actually by the master and which are by his workshop or his followers is very difficult to determine.

Further Reading

The most complete work on Sesshu in English is still Jon Carter Covell, *Under the Seal of Sesshu* (1941). A more recent work is Tanio Nakamura, *Sesshu Toyo, 1420-1506,* with an English text by Elise Grilli (1957). There is a brief introduction to Sesshu's life and work in the Tokyo National Museum's edition of *The Masterpieces of Sesshu* (1956). □

Roger Huntington Sessions

The works of the American composer Roger Huntington Sessions (1896-1985) are characterized by a dense chromaticism of an expressive and individual character. He was also an influential teacher.

Roger Sessions was born December 28, 1896, in Brooklyn, New York. He entered Harvard at the age of 14. Later he studied music under Horatio Parker at Yale and Ernest Bloch at the Cleveland Institute of Music (1919-1922) and then stayed on at the institute as Bloch's assistant. Sessions' first major orchestral work, *The Black Maskers* (1923), is usually heard today in its form as a suite. It remains the best introduction to his music by virtue of its accessibility: the warmth and color of the orchestral writing and the rhythmic ingenuity create an immediacy of excitement not characteristic of his later style; at the same time, he is in command of every compositional detail.

In following Sessions' development, one realizes that his music, though unmistakably ''progressive'' in style, was independent of the current trend at any given moment. Thus his *First Piano Sonata* (1930) opens in an atmosphere reminiscent of César Franck or Gabriel Fauré; and Sessions' music of the 1930s, in general, bears only the most superficial imprint of neoclassicism. The pandiatonicism of the *Violin Concerto* (1935) is perhaps the closest he ever approached to Aaron Copland's manner, while the four piano pieces known as *From My Diary* (1937-1940) far surpass in harmonic and gestural complexity anything to be found in American neoclassic works of the period.

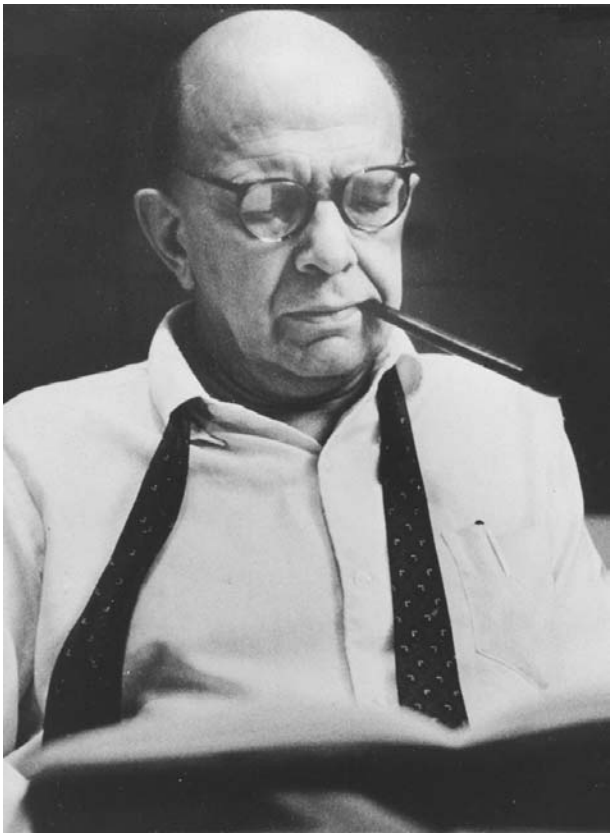

The 1930s were a time of compositional struggle for Sessions and of readjustment to America after 8 years spent in Europe. Returning in 1933, he immediately began teaching at Princeton, moving to Berkeley in 1945, then back to Princeton in 1953. After he retired from Princeton in 1964, he taught at the Juilliard School in New York until his death in 1985.

The later years brought noticeable changes in Sessions' music. While the pieces of the 1930s and 1940s were produced slowly and sporadically, the works of the 1950s and 1960s came in fair profusion. Six Symphonies, two Piano Concertos, and a Mass were written between 1957 and 1968. The harmonic complexity of the middle years proceeds quite inevitably through the ''diatonic atonality'' of the Second String Quartet (1951) to a chromaticism reminiscent of Arnold Schoenberg, beginning with the *Idyll of Theocritus* (1956). He also wrote a *String Quartet* (1958), *Psalm 140 for Soprano and Orchestra* (1963), a total of ten symphonies, the *Concerto for Chamber Orchestra* (1970), and *Five Pieces for Piano* (1974). The affinity with Schoenberg is seen especially in the later orchestral works, with their motivic elaboration, contrapuntal density, long-breathed lines, and kaleidoscopic play of instrumental color.

Sessions' music has been called difficult, but for those familiar with the more advanced 20th-century works it poses no problems. It is consistently serious in tone; even the most gently lyrical moments are internally too complex to be considered ''light'' or ''charming.'' But the complexity has expressive force and is entirely appropriate to the scope and grandeur of design typical of his large-scale works.

Sessions was held in high regard by his contemporaries and students. He received countless honors and many commissions. Of his several books and articles *Harmonic Practice* (1951) and three collections of lecture-essays, of which *The Musical Experience of Composer, Performer, Listener* (1950), *Questions about Music* (1970), and *Roger Sessions on Music* are the most significant. He won a Pulitzer Prize for one of his concertos in 1981.

Further Reading

Posthumously, *The Correspondence of Roger Sessions* by Roger Sessions (edited by Andrea Olmstead) was released in 1992. There is no full biography of Sessions, but considerable information is in several background works: Gerald Abraham, *A Hundred Years of Music* (1938; 3d ed. 1964); David Ewen, *World of 20th Century Music* (1968); and H. H. Stuckenschmidt, *Twentieth Century Music* (1969). □

Elizabeth Ann Bayley Seton

Elizabeth Ann Bayley Seton (1774-1821), the first American woman to be beatified, founded the first American order of nuns, initiated the parochial school system, and established the first Catholic orphanage in the United States.

Elizabeth Bayley was born in New York City on Aug. 28, 1774, a daughter of Richard Bayley, health officer for the port of New York and professor of anatomy at King's College. The Bayley family were members of the Episcopal Church. Elizabeth grew up in fashionable New York society. In 1794 she married William Magee Seton, a prosperous New York banker and merchant. They had five children. Seton was so active in her aid to the sick, the poor, and the unfortunate that she became known as the ''Protestant Sister of Charity.''

In the fall of 1803 the Setons went to Italy to visit friends, the Filicchi family, who were prominent bankers and shippers. Mr. Seton, already ill, was seriously affected by the voyage and died in December. The Filicchis introduced Mrs. Seton to Catholicism, and Antonio Filicchi accompanied her when she returned to America in 1804. Despite the opposition of her close friend, the Episcopal minister John Henry Hobart, she joined the Catholic Church in March 1805.

For her conversion Seton was ostracized by New York society. She had difficulty in supporting her family, although Antonio Filicchi was generous in giving her aid. She considered going into a convent but followed the advice of Bishop John Carroll of Baltimore and did not do so. Father William Dubourg of Baltimore told her that he wanted to establish a school in that city, and in September 1808 she opened a boarding school for girls. She and her small group of assistants adopted the name Sisters of Charity of St. Joseph. The rules of the order were similar to those of a French order, the Daughters of Charity of St. Vincent de Paul. In 1809 the

sisters moved to Emmitsburg, Md., to property which had been given the Church for use in the education of the poor.

The first winter in the new location was harsh. The house was incomplete and the food inadequate, but within a few months the school was thriving. Members of the group took over an orphanage in Philadelphia in 1814 and established orphanages and schools in New York and Philadelphia.

Mother Seton died on Jan. 4, 1821. She was declared venerable on Dec. 18, 1959, and was beatified on March 17, 1963.

Further Reading

Joseph I. Dirvin, *Mrs. Seton: Foundress of the American Sisters of Charity* (1962), is a detailed, scholarly biography, based on an impressive bibliography, including many primary materials. Leonard Feeney, *Mother Seton: An American Woman* (1947), is written in a somewhat popular style, but it contains excerpts from some of Seton's letters. □

Ernest Thompson Seton

Ernest Thompson Seton (1860-1946) was best known as the author of *Wild Animals I Have Known* and as co-founder of the Boy Scouts of America.

Seton was born on August 14, 1860, in South Shields, England, the eighth of the ten sons of Alice Snowdon Thompson and Joseph Logan Thompson. At the age of 21 he took the surname Seton in the belief that his father was the true heir to the lands and titles of Lord Seton, Earl of Winton. After an appeal from his mother in 1887, he resumed the Thompson surname and began using the *nom de plume* Ernest Seton-Thompson on his published works; in 1901 he changed his name legally to Ernest Thompson Seton. These changes have caused confusion in identifying his earlier work.

Joseph Thompson owned a small fleet of merchant sailing ships, but when forced out of business by competition from steam-powered ships in 1866, he emigrated to Canada with his family to become a farmer. On the farm near Lindsay, Ontario, Seton developed the interest in animal life that became the basis of his career as both artist and naturalist. The Thompsons, however, were unsuccessful as farmers, and after four years they moved to Toronto; here Seton discovered the wildlife of Toronto Island and the Don River valley. His adventures in the valley may be found in *Two Little Savages* (1903).

In 1876 he was apprenticed to the Toronto portrait painter John Colin Forbes and began night classes at the Ontario School of Art and Design. Although he won a seven year scholarship to London's Royal Academy of Arts in January 1881, he abandoned his studies after only seven months and returned to Canada, this time to settle on his brother Arthur's Manitoba homestead. His wildlife research on the prairie resulted in the publication of his first scientific

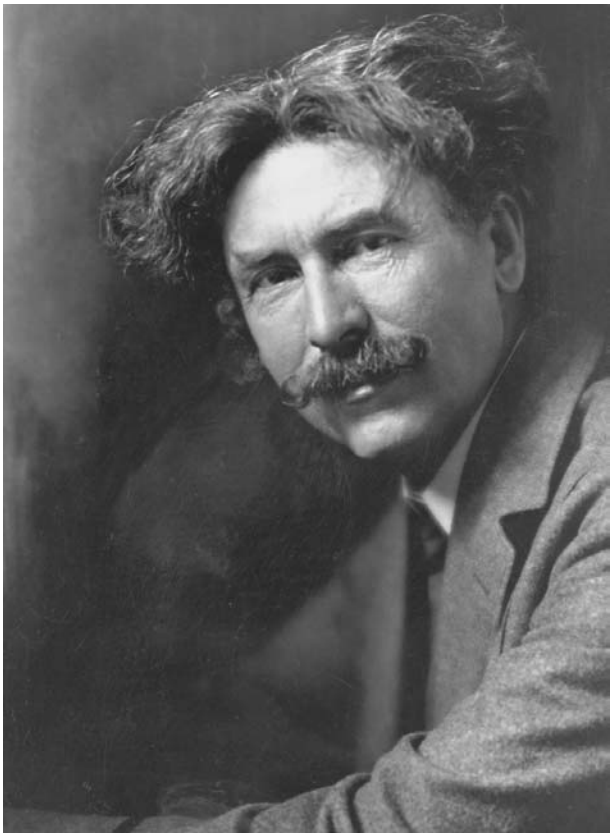

article in 1883 and provided material for many of his later books, among them *The Trail of the Sandhill Stag* (1899).

Seton completed his art training between 1890 and 1896 at the Académie Julian in Paris. It was in France that he met the writer Grace Gallatin, the daughter of a San Francisco financier. They were married in New York in June 1896 and settled near Greenwich, Connecticut. Their only child was Anya Seton, the novelist. The marriage ended in divorce in 1935.

In 1898 Seton published his first book of animal stories, *Wild Animals I Have Known,* telling the stories of Lobo, King of Currumpaw; Silverspot, the crow; and Raggylug, the cottontail rabbit, from the animals' points of view. Lavishly illustrated with Seton's unique drawings and paintings, the book was an instant success, and Seton went on tour telling his stories and showing slides of his illustrations. For the next ten years he turned out at least one book of stories annually, including *The Biography of a Grizzly; Lives of the Hunted; Monarch, the Big Bear of Tallac; Woodmyth and Fable;* and *Animal Heroes*.

The popularity of his stories was temporarily halted in 1903 when the naturalist/philosopher John Burroughs accused him in an article in the *Atlantic Monthly* of ''faking'' his animal tales. Seton responded to this attack by investing the next five years in the research and writing of the two-volume *Life Histories of Northern Animals* which earned him the Camp Fire Gold Medal for 1909 and the renewed popularity of his books. Later he enlarged the *Life Histories* and published them in four volumes between 1925 and 1928 as *Lives of Game Animals,* this time earning the John Burroughs Memorial Society's Bronze Medal.

In 1902 Seton organized the Woodcraft Indians for boys in order to encourage outdoor activities, and in 1904 he presented a copy of his *Birchbark Roll of the Woodcraft Indians* to Sir Robert Baden-Powell, the hero of the seige of Mafeking, South Africa, asking him to help popularize Woodcraft summer camps in England. Instead, Baden-Powell introduced his own organization—the Boy Scouts—into England in 1908, incorporating most of the games and activities Seton had included in the *Birchbark Roll*. When it appeared that Baden-Powell intended to move the Boy Scout organization into the United States, Seton joined forces with other youth leaders to form the Boy Scouts of America in 1910, and he became the first Chief Scout. However, five years later he was forced out of the Boy Scouts because he was a pacifist.

In 1930 Seton settled on a 2,300-acre tract of land near Santa Fe, New Mexico. Here he married his second wife, Julia Moss Buttree, and with her he founded the Seton College of Indian Wisdom (later the Seton Institute of Indian Lore). Here for the next ten years they conducted summer courses in arts and crafts, outdoor activities, and leadership skills. He published his autobiography in 1940 and his last animal story book, *Santana, the Hero Dog of France,* in 1945. He continued to write and lecture until two months before his death on October 23, 1946.

Further Reading

A complete biography of Seton is *Black Wolf: The Life of Ernest Thompson Seton* by Betty Keller (1984). His autobiography, *Trail of an Artist-Naturalist* (1940), and Julia M. Seton's *By a Thousand Fires: Nature Notes and Extracts from the Life and Unpublished Journals of Ernest Thompson Seton* (1967) reveal Seton's story-telling ability, but the facts contained in them are somewhat suspect. His early development as a naturalist is documented in *Ernest Thompson Seton in Manitoba 1882-1892* (The Manitoba Naturalists Society, 1980), while John Wadland's *Ernest Thompson Seton: Man in Nature and the Progressive Era: 1880-1915* (1978) provides an appraisal of his scientific contributions and his part in the founding of the Boy Scouts of America. Grace Gallatin Seton-Thompson's *A Woman Tenderfoot in the Rockies* (1900) and *Nimrod's Wife* (1907) describe Seton's research expeditions. More information on the early stages of the scouting movement may be found in *Mafeking: A Victorian Legend* by Brian Gardner (1966) and Daniel Carter Beard's autobiography *Hardly a Man Is Now Alive* (1939).

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Georges Pierre Seurat

The French painter Georges Pierre Seurat (1859-1891) was the leading figure in the neoimpressionist movement of the 1880s and in the development of the technique of pointillism.

The impressionist style, which marked a radical shift in the course of Western painting, blossomed for the most part in the 1870s. During the next 2 decades a number of young painters sought to work out the tenets of impressionism in terms of their personal styles. These artists are generally separated into two groups: the postimpressionists, which included Vincent Van Gogh, Paul Gauguin, and Paul Cézanne, and the neoimpressionists, which included Georges Seurat and Paul Signac. In particular, Seurat wished to carry the theories of impressionism to their logical conclusions and to establish an art with a truly scientific base.

Seurat was born in Paris on Dec. 2, 1859. As a student, he worked in the school of the sculptor Justin Lequien, and,

for less than a year during 1878-1879, he studied at the École des Beaux-Arts. During these years Seurat developed a deep respect for antique sculpture and Renaissance painting. In terms of his own century, he particularly admired the painting of J. A. D. Ingres, and he made a careful study of the new landscape tradition that had begun with the Barbizon school and culminated in impressionism.

Development of Pointillism

But Seurat was interested in science as well as art, especially in scientific color theory. During the late 1870s and the early 1880s he read numerous treatises on this subject, including those by M. E. Chevreul, H. von Helmholtz, and O. N. Rood; he also studied Eugène Delacroix's writings on color.

Essentially, Seurat's aim was to separate each color into its component parts (this process is known as divisionism) and to apply each of the component colors individually on the canvas surface. In order to have the colors blend optically, each one had to be applied in the form of a small dot of pigment. The phenomenon whereby colors were allowed to blend optically instead of being mixed on the palette had been the discovery of the impressionists, but Seurat carried the process further. He analyzed it scientifically and developed a theory to explain it. The term ''pointillism'' refers to the actual application of these theories to painting.

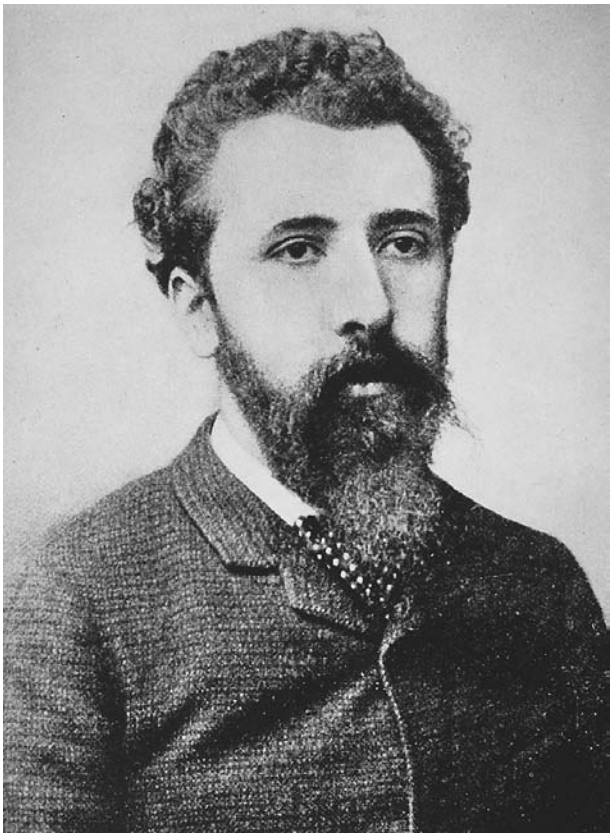

His Paintings

Seurat's first major demonstration of pointillism was *A Sunday Afternoon on the Island of La Grande Jatte* (1884-1886). This is also his most celebrated painting. A large work, it is extremely complicated, consisting of numerous figures scattered both across and into pictorial space. The scene itself is typically impressionist in presenting an outdoor world. Yet the work departs radically from impressionism: it was painted entirely in the studio with each of its many elements being carefully calculated in terms of color, light, and composition. *La Grande Jatte* is thus a tour de force in revealing Seurat's painstaking method: like his academic predecessors, he made careful studies for each figure. As a result, each seems frozen in its position, but each scintillates because it is composed of a myriad of individual color spots. As a whole, the painting is at once both classical and modern.

Seurat, Signac, and Odilon Redon were instrumental in organizing the Société des Artistes Indépendants, which had its first exhibition in 1884. Like the impressionists before them, these artists originated their own shows because their radical art had been rejected by the juries of the official Salon. And although these shows contained a wide variety of individual styles, Seurat's ambitious demonstrations of pointillism clearly established him as the major figure of neoimpressionism. Between 1886 and 1890 his influence thus spread to numerous other painters, including Gauguin, Camille Pissarro, Van Gogh, and Henri de Toulouse-Lautrec, all of whom went through pointillist periods in their own work.

After completing *La Grande Jatte,* Seurat consciously sought to expand the expressive range of his work. He became interested in motion and in the emotional quality of linear rhythms. Seurat's friend, the esthetician Charles Henry, encouraged and shared these interests, which are reflected in *La Parade* (1887-1888), *La Chahut* (1889-1890), and the *Circus* (unfinished). In contrast to the formality of *La Grande Jatte,* these works contain moving figures, sparkling lights, and a generally lyric atmosphere. In spite of this expanded content, however, Seurat did not relinquish his methodical, scientific technique. He continued to work slowly, carefully developing his theories and producing numerous drawings and oil studies for each painting.

His Drawings

Because of his painstaking working process, Seurat completed relatively few major paintings. Throughout his life, however, he was a tireless and consummate draftsman. As a student, he made drawings of classical sculpture, architectural motifs, and the human figure. Many of these are reminiscent of the touch and style of Ingres. But by the early 1880s Seurat began to evolve a more personal style, generally employing Conté crayon and an unusually high-grain paper. The range of feeling in these drawings is extraordinary—and occasionally surprising in comparison to the rather cool tenor of his paintings. The master delicately used his materials to suggest figures, spaces, and atmosphere; frequently he allowed the grain of the paper to show

through the Conté crayon and achieved a sense of quiet intimacy that has few parallels in the history of the medium.

Early in 1891 Seurat contracted infectious angina. He died on March 29 at the height of his artistic powers.

Further Reading

The most authoritative treatment of Seurat's techniques and color theories is William Innes Homer, *Seurat and the Science of Painting* (1964). Monographs on the artist include Daniel Catton Rich, ed., *Seurat: Paintings and Drawings* (1958), and John Russell, *Seurat* (1965). For Seurat's drawings see Robert L. Herbert, *Seurat's Drawings* (1962). For a general survey see John Rewald, *Post-Impressionism, from Van Gogh to Gauguin* (1956; 2d ed. 1962). □

Gino Severini

Gino Severini (1883-1966) was one of the leading painters of the Italian futurist movement, which proposed a radical renovation of artistic activity in keeping with the dynamism of modern mechanized life.

Gino Severini was born on April 7, 1883, in Cortona. In Rome in 1901 he met Umberto Boccioni, and the following year he became acquainted with Giacomo Balla, who had studied in Paris. Severini and Boccioni became Balla's pupils. Thus Severini was acquainted with the theories of divisionism when he himself arrived in Paris in 1906. There it was Georges Seurat, above all, who impressed Severini.

In his studio at the Impass Guelma, Severini created his most famous futurist pictures, such as *Le Boulevard* (1909) and *Danse du Pan Pan au Monico* (1911). He was particularly attracted by subject matter connected with cabarets and night clubs, and his paintings represent hectic rhythms with dissected and multiplied forms, as in the *Dynamic Hieroglyphic of the Bal Tabarin* (1912). He was one of the five artists who signed the Futurist Manifesto in 1910, and he took part in the historic exhibitions of the futurist group in Paris, London, and Berlin.

Severini's pictures, painted in Seurat's clear colors, influenced the cubists to lighten their palette, and his personal contribution was to combine the futurist program with the analytical and geometrical spirit of cubism.

In 1915 Severini joined the artists of the Effort Moderne. The experimental work produced in the style of the Section d'Or group led Severini into a transitional period, which he described in his book *Du Cubisme au classicisme* (1921). In the 1920s he was drawn more to murals than to easel painting, creating a series of harlequins and frescoes, based on the commedia dell'arte, at the Castle of Montefugoni near Florence (1922). He also executed frescoes in Switzerland for churches at Semsales and La Roche (1926-1927), the Capuchin church at Sion, and Notre Dame du Valentin in Lausanne (1935). Severini designed mosaics for the University of Fribourg, Switzerland (ca. 1925), and for the Palace of Art (1933) and the Palace of Justice (1939) in Milan.

Severini's development from a cubist to a neoclassicist style occurred under the influence of Pablo Picasso and the Valori Plastici group. About 1930, however, Severini returned to a sort of decorative cubism. His late work showed a tendency toward concrete art.

In 1950 Severini won a prize at the Venice Biennale. He died in Paris on Feb. 26, 1966.

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John Sevier

John Sevier (1745-1815), American frontiersman, soldier, and politician, was a leading figure during the frontier period in the Old Southwest and became the first governor of Tennessee.

John Sevier was born on Sept. 23, 1745, in the Shenandoah Valley of Virginia. The eldest of seven children, he worked for his father, who had a farm, kept a tavern, traded for furs, and speculated in real estate. At the age of sixteen John married Sarah Hawkins and began a similar career.

By his late twenties Sevier had decided to go west, and in 1771 he purchased land on the Holston River in eastern Tennessee. Two years later he moved his wife and seven children there. Sevier gained his new neighbors' respect, and soon they elected him to positions of leadership which included membership on the local Committee of Public Safety and one term in the North Carolina Provincial Congress. Although a lieutenant colonel in the militia, he took little part in the War for Independence until 1780, when he led several hundred frontiersmen east to help defeat the British at Kings Mountain. Shortly after this, he led a punitive expedition against the Cherokee in Tennessee, the first of many such campaigns.

In 1784 North Carolina ceded its western lands to the Confederation Congress to reduce the state war debt and tax burden. This cession stimulated a movement for statehood among the frontiersmen living beyond the Appalachians. In August 1784 they held a convention and decided to petition

Congress for statehood, but before they acted, North Carolina rescinded its land cession. The settlers met again in spite of this, adopted the North Carolina statutes temporarily, and elected John Sevier as governor of the state of Franklin. Opposition from the United States, North Carolina, the Native Americans, and some settlers defeated the statehood movement by 1788.

The next year Sevier began a single term in the U.S. House of Representatives, and in 1791 he became a brigadier general in the territorial militia. Three years later he was elected as the first governor of the new state of Tennessee, an office he held for the constitutional limit of three consecutive terms. Then, after he had been out of office for 2 years, the voters chose him for still another three terms. Following that, Sevier served in the Tennessee Senate and in 1811 was elected to the U.S. House of Representatives, where he served until his death in 1815.

Further Reading

The best study of Sevier is Carl S. Driver, *John Sevier: Pioneer of the Old Southwest* (1932), which gives an accurate discussion of his activities as land speculator, militiaman, and politician, although it fails to present much personal material. Samuel C. Williams, *History of the Lost State of Franklin* (1924; rev. ed. 1933), offers the most complete account of Sevier's role in the movement for statehood.

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Samuel Sewall

The voluminous diary of Samuel Sewall (1652-1730), American jurist, provides a vivid picture of the Boston of his day as well as of himself.

Samuel Sewall was born on March 28, 1652, in North Baddesley, Hampshire, England. His father was an occasional minister and cattle raiser who had spent from 1634 to 1646 in Massachusetts, where he had met his wife. After study at a grammar school, Samuel went to Newbury, Mass., where his father had returned two years earlier. Samuel's education continued under the local minister. In 1667 he entered Harvard; he graduated in 1671 and became master of arts in 1674. Unlike most of his classmates, he did not become a minister.

In 1676 Sewall married the daughter of a prosperous merchant. The story that his wife's dowry was her weight in the pine-tree shillings her father minted may not be apocryphal. Sewall went to work for his father-in-law. He became a constable in 1679, and in 1681 he was appointed to the Massachusetts General Court. His wife's inheritance after her father's death in 1683 was substantial, and it permitted Sewall to shift from business to civic service.

Sewall's diary records his daily life, with few opinions and no introspection. He was mainly conservative, conventionally religious, worldly but charitable, a Puritan and a Yankee. His diary indirectly reveals contemporary attitudes. It covers a business trip he made to England in 1688-1689. It is less detailed than one might wish on the Salem witch trials of 1692, when he served as one of seven judges. Eventually he saw the evil of which he had been guilty by his condemnation of ''witches,'' and in 1697 he publicly acknowledged his error.

Following the witch trials, Sewall was appointed a judge of the Superior Court of Massachusetts, a post he held for twenty-five years. Then for eleven years he was chief justice. He was devoted to the cause of Christianizing Native Americans and freeing slaves. To the latter cause he devoted a pamphlet, *The Selling of Joseph* (1700). Another pamphlet, *Phaenomena quadem Apocalyptica ad aspectum Novi Orbis configurata* (1687), argued that New England was a suitable site for the new Jerusalem.

Sewall's wife died in 1717. Of their fourteen children, only five survived her. Sewall married two more times. One failed courtship attempt is described in one of the diary's most attractive episodes. Sewall died in Boston on Jan. 1, 1730.

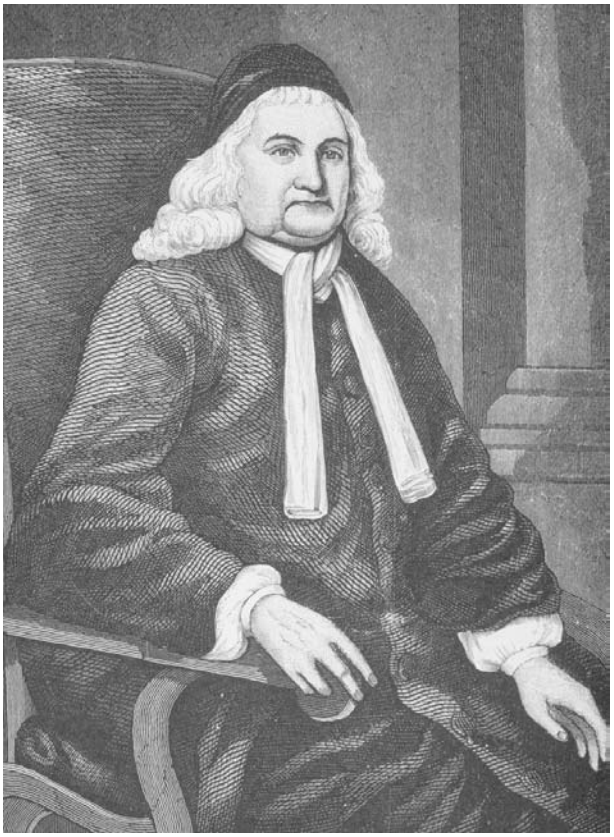

Further Reading

Sewall's diary was published by the Massachusetts Historical Society in three volumes (1878-1882); abridged versions were edited by Mark Van Doren (1963) and Harvey Wish (1967). An attractive biography is Ola E. Winslow, *Samuel Sewall of Boston* (1964). The Salem witchcraft trials are treated in Chadwick Hansen, *Witchcraft at Salem* (1969). □

William Henry Seward

William Henry Seward (1801-1872), American statesman, is noted for his staunch opposition to the spread of slavery and for his handling of foreign affairs as a member of Abraham Lincoln's Cabinet during the Civil War.

William H. Seward was born on May 16, 1801, in Florida, N.Y. He attended school there and at the age of fifteen entered Union College. In 1818, after a disagreement with his father over money matters, Seward ran away to Georgia, where he taught school and learned something of the South and slavery. He returned and in 1820 graduated from Union.

Seward then studied law and was admitted to the bar in 1822. He began practice as a junior partner of Judge Elijah Miller in ''the bustling village of Auburn.'' He married the judge's capable daughter, Frances, and success came at once. The rise of the Anti-Masonic party lured him into politics, where he came into contact with master politician Thurlow Weed, who became his political mentor and shrewd guide into public office. Seward was elected state senator in the fall of 1830 as the advocate of internal improvements, sound banking, and social reforms. Following defeat in 1833, he cast his lot with the Whigs.

New York Governor

With Weed's help, Seward became the Whig candidate for governor of New York, and in 1837, when the poor economic situation made those in office look bad, he was elected. As governor for two terms, he attracted wide attention for his battle with Southern governors over the return of fugitive slaves and his efforts to secure equal opportunity for the education of Catholic children in New York. In 1842 he returned home to resume his law practice and to restore his depleted finances.

Seward was not, however, out of the public eye. His position against slavery had given him a leading place in the formation of the new Liberty party. His own idea was to take a firm but moderate course. ''Let the world have assurance that we neither risk nor sympathize with convulsive, revolutionary or sanguine measures.'' He was for compensation to the slaveholder with ''regard for his feelings'' and for equal compassion ''to the slave.''

In 1846 two African Americans, both clearly mentally ill, were brought to trial in Auburn on the charge of murder.

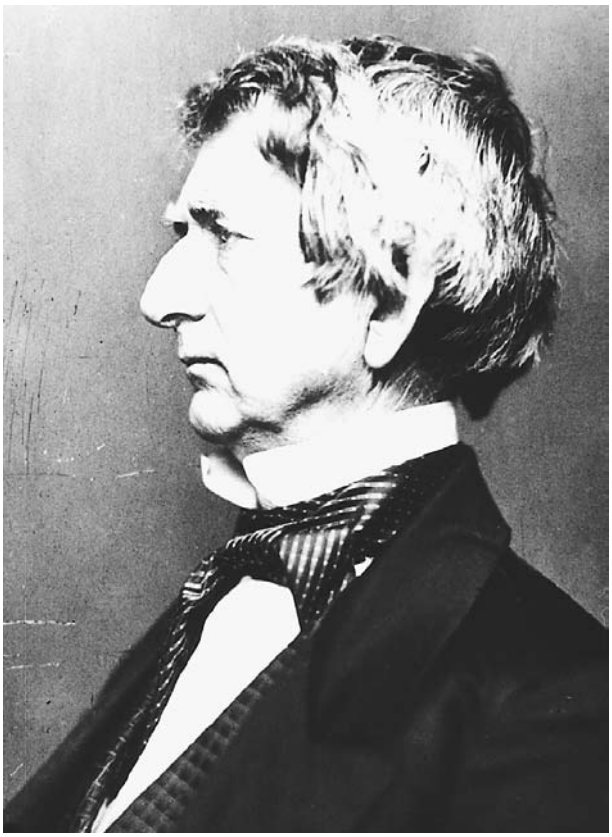

Seward's eloquent defense of these two ''spread his fame far and wide and his *Argument in Defense of William Freeman* . . . went into four editions the same year.'' William Gladstone called his summation ''the finest forensic effort in the English language.''

Seward was elected to the U.S. Senate in 1849. Sectional feelings had meantime become intense, and the Mexican War had raised again the issue of slavery in the territories. Seward supported a proviso barring slavery from any territory acquired from Mexico but sharply opposed Henry Clay's compromise bill, which left the slavery issue unsettled. Seward was reelected in 1854, the year Stephen A. Douglas introduced his Kansas-Nebraska Bill and the Republican party was created. He spoke against Douglas's bill but only gradually shifted to the new party.

In Lincoln's Cabinet

With the Republican victory in November 1860, Lincoln quickly chose Seward as secretary of state. Seward accepted with the assumption that responsibility for conducting the administration rested on his shoulders. He would assume the role of ''prime minister'' for a president who was inferior in experience and abilities to himself. Though he soon learned better, only the modesty and wisdom of a Lincoln would have endured Seward's unsolicited advice and his independent course in dealing with Southern matters. When he finally discovered that a conciliatory attitude and a willingness to leave slavery to each state was not enough to preserve the Union, Seward became one of Lincoln's most loyal defenders and, in the end, one of the nation's greatest secretaries of state.

Although Seward's conduct during the period that the Southern states began seceding from the Union is open to serious criticism, his handling of foreign affairs deserves the highest praise. While the North rejoiced at the seizure of two Confederate agents on board the British ship *Trent,* Seward wisely accepted England's protest and returned the men. He handled the matter of English and French recognition of the Confederacy with such dignity and firmness that neither took official action. His pressure, coupled with a veiled threat of dangerous consequences, caused British officials to ''take due precautions'' in outfitting Confederate privateers.

Seward urged Lincoln to run again in 1864. Seward was connected so closely with all that Lincoln represented that an attempt was made on his life the same night the President was assassinated. Seward remained in the Cabinet after Lincoln's death and supported President Andrew Johnson's efforts to bring the Southern states back into the Union. He remained loyal even when impeachment proceedings were brought against the President.

Seward rounded out his diplomatic career by crowding France and Maximilian out of Mexico, settling the Alabama Claims, and purchasing Alaska from Russia. He spent his last days traveling, ending with a trip around the world. He died at his home in Auburn, N.Y., on Oct. 10, 1872.

Further Reading

Seward's writings and speeches are gathered in *The Works of William H. Seward,* edited by George E. Baker (5 vols., 1884-1889). An indispensable biography is Glyndon G. Van Deusen, *William Henry Seward* (1967). The older, once standard life by Frederic Bancroft, *The Life of William H. Seward* (2 vols., 1900; repr. 1967), which devotes less space to Seward's personal life, remains useful for reference. Other biographies are T. K. Lothrop, *William Henry Seward* (1896), and Edward E. Hale, Jr., *William H. Seward* (1910). Seward figures prominently in James G. Randall, *Lincoln the President* (4 vols., 1946-1965).

Additional Sources

Taylor, John M., *William Henry Seward: Lincoln's right hand,* New York, NY: HarperCollins, 1991. □

Anne Sexton

A contemporary American poet, Anne Sexton (1928-1974) was best known for the relentlessly autobiographical nature of her poetry and for her personal ''confessional'' voice, which led some fans to believe, mistakenly, that everything she wrote had actually happened to her.

Anne Sexton was born Anne Gray Harvey on November 9, 1928, in Newton, Massachusetts. The youngest of three daughters born to prosperous parents, Sexton began writing poetry as a result of an emotional breakdown that led to serious depression. Her first of several suicide attempts was an overdose of Nembutal. Despite a lasting relationship with her psychiatrist, Martin Orne, Sexton lived a troubled life. As part of her therapy, Orne suggested Sexton write poetry, and she did. She eloped with and married Alfred Muller ''Kayo'' Sexton, II, on August 16, 1948.

Sexton began writing seriously in 1957, publishing *To Bedlam and Part Way Back* in 1960, a collection that won her significant praise for a first book. Though she received little formal training in poetics, claiming to learn meter by watching I. A. Richards on television, her poetry has notable formal sophistication. She is best known for the intensely personal quality of her work that early mentors, including John Holmes, tried to discourage in her. Sexton wrote about subjects that were previously unexplored in poetry, such as abortion, menstruation, and the allure of suicide for her. At a time when the most critically acclaimed poetry was considered ''representative'' of the human condition, Sexton wrote unabashedly about herself, writing on topics that some found ''embarrassing'' and others didn't even consider appropriate for poetry. Also noteworthy was the fascination with death that her poetry reveals, a fascination she shared with friend and fellow poet Sylvia Plath, whom she met while taking a writing seminar with Robert Lowell at Boston University. Previously, in a Holmes workshop, Sexton had met and struck up an important and lasting friendship with

the poet Maxine Kumin. Kumin was the one with whom Sexton shared her ideas and early drafts of poems. In 1967 Sexton received the Pulitzer Prize for *Live or Die* (1966) as well as the Shelley Memorial Prize. Other significant awards included a 1969 Guggenheim Foundation grant to work on her play *Mercy Street* and the American Academy of Arts and Letters travel grant in 1963.

Though there is much scholarly disagreement about which poets should be included in what M. L. Rosenthal labeled the ''confessional'' school of poetry—so named because of the confessional quality in the work—no one seems to argue with Sexton's placement therein. Others sometimes grouped with her as confessional poets include Robert Lowell, Sylvia Plath, John Berryman, Allen Ginsberg, and Theodore Roethke. While this label is used disparagingly at times to describe Sexton's work, it is certainly an appropriate label, though Rosenthal actually fashioned it for Lowell rather than Sexton.

Despite frequent stays in a mental hospital and continual psychiatric therapy, Sexton published seven poetry collections in her lifetime with three more published posthumously. Her best work is probably found in *All My Pretty Ones* (1962), which bears an epigraph from Shakespeare's *Macbeth*. In that collection, too, Sexton professes her commitment to personal, confessional poetry in ''With Mercy For The Greedy,'' writing:

> I was born
> doing reference work in sin, and born
> confessing it. This is what poems are

Among her best-known poems are ''Her Kind,'' after which Sexton named the band with which she later performed; ''The Abortion''; ''Letter Written on a Ferry While Crossing Long Island Sound''; ''In Celebration of My Uterus''; and ''The Ambition Bird.''

Notable in her work is the collection published in 1971 titled *Transformations*. In these poems Sexton retells some well-known Grimm's fairy tales from the perspective of ''a middle-aged witch, me,'' creating some comic moments and leading to some surprising conclusions that are not part of the original tales.

Sexton was an enormously popular reader on the poetry reading circuit. So popular was she, in fact, that she was able to command reading fees far in excess of those most poets received at the time. She was a glamorous woman—her early career before writing poetry included a brief stint as a model—and she had many fans, both inside and outside academia. Many thought of her as a celebrity first and a poet second.

Sexton made her final—this time successful—suicide attempt on October 4, 1974.

Further Reading

Sexton's works include: *To Bedlam and Part Way Back* (1960), *All My Pretty Ones* (1962), *Live or Die* (1966), *Love Poems* (1969), *Transformations* (1971), *The Book of Folly* (1972), *The Death Notebooks* (1974), *The Awful Rowing Toward God* (1975), *45 Mercy Street* (1976), and *Words for Dr. Y.: Uncollected Poems* (1978). Her poems have also been collected in *The Complete Poems* (1981). Also of interest is Sexton's *No Evil Star: Selected Essays, Interviews, and Prose* (1992), edited by Steven E. Colburn.

Further information about her life and work can be found in Diane Wood Middlebrook's *Anne Sexton: A Biography* (1991). Reviews of her work and critical essays can be found in Diane Hume George's *Sexton: Selected Criticism* (1988); Linda Wagner-Martin's *Critical Essays on Anne Sexton* (1989); and Steven E. Colburn's *Anne Sexton: Telling the Tale* (1988). Sexton's *The Complete Poems* also contains a useful introduction to the poet by her friend and fellow poet Maxine Kumin. □

Horatio Seymour

Horatio Seymour (1810-1886), a governor of New York, was a leading figure in the Democratic party. He owed his influence to his absolute integrity and his ability to bring conflicting factions together.

Horatio Seymour was born of a well-to-do family (his father was a banker) in the frontier village of Pompey Hill, N.Y., on May 31, 1810. He was admitted to the bar but practiced only briefly. From 1833 to 1839 he served as military secretary to New York governor William M. Marcy, his lifelong friend.

In 1841 Seymour entered the lower house of the New York Legislature. Although the conflict between two party

factions endured for nearly 2 decades, Seymour was one of the few leaders capable of reconciling them even temporarily. Since he never sought to create a personal following through the use of patronage and generally followed a moderate course, he was able to command wide respect. He served as Speaker from 1845 to 1847 and in 1850 was elected governor, serving for two terms.

In national politics Seymour used his influence to preserve Democratic party harmony by supporting candidates, such as James Buchanan, who took the position that the Federal government lacked the power to regulate slavery. At the outbreak of the Civil War, he supported the Union cause but only in the expectation that a peaceful settlement would be arranged.

In 1862 Seymour was again elected governor, defeating a Radical Republican. Although he criticized Abraham Lincoln's excessive use of executive power and condemned the Emancipation Proclamation (which he ascribed to abolitionist influence), he worked diligently to fill New York's troop quotas for fighting the Civil War. Erroneous reports (propagated by Radical Republicans) that he had failed to take strong measures to repress the draft riots of 1863 in New York City because he wished to aid the Southern cause led to his defeat when he sought reelection in 1864.

In 1868 Seymour was nominated as the Democratic candidate to run against Ulysses S. Grant in the presidential election. A compromise candidate, he repudiated the party's written platform during his campaign. In spite of this action, he lost the election by a margin of only 300,000 votes. Refusing further offices, he continued to be a major influence in party politics. He aided Samuel J. Tilden in breaking the Tweed ring and backed efforts to reform Tammany Hall. He died in Albany on Feb. 12, 1886.

Further Reading

Stewart Mitchell, *Horatio Seymour of New York* (1938), is an excellent biography. See also De Alva S. Alexander, *A Political History of the State of New York* (4 vols., 1906-1923), and New York State Historical Association, *History of the State of New York,* edited by Alexander C. Flick (10 vols., 1933-1937; new ed., 5 vols., 1962). □

Lodovico Sforza

The Duke of Milan Lodovico Sforza (1452-1508) was a notable patron of the arts, presiding over the final and most productive stage of the Milanese Renaissance.

Lodovico Sforza, born on July 27, 1452, was the fourth son of Francesco I Sforza and, as such, was not expected to become ruler of Milan. Nevertheless his mother, Bianca, prudently saw to it that his education was not restricted to the classical languages. Under the tutelage of the humanist Francesco Filelfo, Lodovico received instruction in the beauties of painting, sculpture, and letters, but he was also taught the methods of government and warfare. Lodovico was called ''the Moor'' because of his dark complexion.

When Francesco I Sforza died in 1466, he was succeeded by the dissolute Galeazzo Maria, elder brother of Lodovico. Galeazzo Maria ruled until his assassination in 1476, leaving his throne to his 7-year-old son, Gian Galeazzo, Lodovico's nephew. A bitter struggle for the regency with the boy's mother, Bona of Savoy, followed, from which Lodovico emerged the victor in 1481. For the next 13 years he controlled Milan as regent.

Lodovico contented himself with the realities rather than the appearance of power. He poured money into agriculture, horse and cattle breeding, and the metal industry. Some 20,000 workers were employed in the silk industry. Artists and craftsmen labored to make the court of Milan the most splendid in Italy. Lodovico continued work on the Cathedral of Milan and had the streets of his capital widened and adorned with gardens. The universities of Pavia and Milan flourished under his generous hand. There was some grumbling at the heavy taxation necessary to support these ventures, and a few riots resulted.

In 1491 Lodovico married Beatrice d'Este of the ruling house of Ferrara. The 14-year-old princess brought to Milan an artless gaiety that quickly transmitted itself to all around her. Her joy in life, her laughter, and even her extravagance charmed the court. With her guidance the Sforza castle became the center of sumptuous festivals and balls where

she entertained philosophers, poets, diplomats, and soldiers. Beatrice had good taste, and under her prompting her husband's patronage of artists became more selective. Leonardo da Vinci and Donato Bramante were employed at the court.

In 1493 Beatrice bore a son whose future was insecure because Lodovico was only regent. Lodovico then secretly asked Maximilian, soon to become Holy Roman emperor, for the title of Duke of Milan. Maximilian agreed, in exchange for the hand of Bianca, Lodovico's niece.

In 1494 the new king of Naples, Alfonso, allied himself with Pope Alexander VI and threatened Milan. Lodovico, feeling himself isolated, fell into a panic and made the fatal mistake of offering the king of France, Alfonso's rival, free passage through Milan so that he might attack Naples. But French ambitions did not end with Naples, and Lodovico later bitterly regretted his decision when France claimed Milan.

Gian Galeazzo died in 1495, and Lodovico hastened to assume the ducal title. But his fortunes continued to descend rapidly. In 1497, as the result of a difficult child-birth, Beatrice died. Lodovico was inconsolable, and the entire court was shrouded in gloom. Then Louis of Orléans became king of France, and in 1498 he descended upon Milan. None of the other Italian states would help the ruler who had invited the French into Italy 4 years earlier. Lodovico managed to escape the French armies and, in 1499, sought help from Maximilian. Meanwhile the French had entered Milan.

Lodovico returned with an army of mercenaries and reentered Milan in February 1500. Two months later he was betrayed by his soldiers and given over to the French, who took him as a prisoner to France. Deprived of all the amenities of life, he spent his last years in the underground dungeon at Loches, where he died on May 17, 1508.

Further Reading

Cecilia Ady, *A History of Milan under the Sforza* (1907), is both delightful and scholarly. Julia Cartwright, *Beatrice D'Este: Duchess of Milan, 1475-1497* (1899; 8th ed. 1920), is of great value in its treatment of the court of Milan under Lodovico. □

Shaaban Robert

Shaaban Robert (1909-1962) is considered by many to be the greatest author to have written in the Swahili language.

Shaaban bin (''son of'') Robert was born January 1, 1909, in the tiny village of Vibamba south of the town of Tanga in northeastern Tanzania (then Tanganyika) in East Africa. Not much is known of his parents or of the actual details of his early life. It has been asserted that his parents came from a clan of Yao witchdoctors, but this has been disputed. The surname Robert is most likely a name his father was given when he went to primary school. Shaaban himself for a time wrote it Roberts rather than Robert. Whatever his parental origin, Shaaban Robert never referred to himself as Yao and was one of the earliest to call himself a Swahili person.

From 1922 to 1926 he was educated in Dar es Salaam (the capital of Tanzania), coming in second in a class of 11 to receive the School Leaving Certificate under the then British colonial educational system in Tanganyika. He married three times and was widowed twice. His first wife, Amina, died as a young woman and is the subject of one of his best known poems, which he named for her. He had ten children; five were still living at the time of his death.

After receiving the school certificate Shaaban worked at various posts as a colonial government civil servant. From 1926 to 1944 he was a customs official at different locations throughout the territory. From 1944 to 1946 he worked for the Game Department. From 1946 to 1952 he worked in the Tanga District Office, and from 1952 to 1960 he was in the Survey Office there. Many of his civil service experiences are woven into his writings. Shaaban Robert died on June 22, 1962, and is buried in the town of Machui near his birthplace. During his lifetime he received the Margaret Wrong Memorial Prize for writing and was honored by the British government as a Member of the British Empire (M.B.E.).

Shaaban Robert has been called both the ''poet laureate of Swahili'' and the ''Father of Swahili'' for his work as a literary figure and champion of the Swahili language. Much of what we know of his life comes from a two-part autobiographical work published in Swahili in 1958: *Maisha Yangu na Baada ya Miaka Hamsini* (*My Life* and *After Fifty Years*). Part One, *My Life,* is the work for which he received the Margaret Wrong Memorial Prize. He also wrote about his childhood, but this was a handwritten piece in one copy which he mailed in to a writing competition and never saw again!

In his autobiographical writing Shaaban Robert incorporated a number of poems written as reflections upon particular times of his life. Among the best known are *Amina, Utenzi wa Hati* (''Poem for Hati''), *Utenzi wa Adili* (''Poem for Adili''), and *Ujane* (''Widowhood''). His literary talents extended from poetry and autobiography to biography, fiction, and essay writing. He is known for having written the biography of the noted Zanzibari popular singer Siti binti Saad (Siti daughter of Saad), who was famous throughout East Africa and as far away as India. A striking feature of Shaaban's biography of Siti is his sensitivity to the singer's struggle as a woman in a nontraditional role in a male-dominated Islamic society. Shaaban extols Siti's virtue, successes, and determination as a model for women to follow in countries such as his own emerging from a colonial past and developing self-reliance.

Shaaban himself gained a wide reputation for his literary endeavors. His background as a civil servant, his education, and his tendency to philosophize combined to give his works a broader base than other East African Muslim writers before him. He was the first Swahili writer to try his hand at popular biography and fantasy. His approach to literature

was modern and humane; his words appeal to those interested in new ways of thinking and seeing the world.

His short fictional allegory *Adili na Nduguze* (''Adili 'the Just' and His Brothers'') is set in a make-believe land peopled by characters representing and named for distinct human qualities. The tale is told in the person of Adili in the process of recounting events before the king and in the presence of two baboons Adili has been accused of abusing. We are taken back in time to when Adili's brothers, Hasidi (''spite'') and Mwivu (''envy''), coveted his beloved Mwelekevu (''instructress''). The rulers of the spirit world punished the brothers by turning them into baboons and ordering Adili to beat them nightly. Thus, Adili tells the king, he is not really abusing baboons but doing the will of the spirit world. The king (Rai, ''Prudence'') then takes justice into his own hands and restores the brothers to their human forms. In the end Adili is reunited with Mwelekevu and each brother (having been suitably punished) finds a suitable lover of his own.

Shaaban is best known for his poetry and for its versatility. He wrote *tendi* (or *tenzi:* sq. *utenzi*) which are poems in verses of four lines, the first three rhyming together internally and the fourth forming an end rhyme throughout. These are written in a narrative didactic style and may be as long as 3,000 lines in length. Shaaban was an innovator in writing Swahili poetry using the roman alphabet rather than the traditional Arabic script. Thirty-five of his poems are published in a collection entitled *Pambo la Lugha* ((*The Adornment of Language*). In addition to *tendi,* Shaaban was a master of writing *guni* (known by some as ''defective'' rhyme) in which final verse lines do not rhyme as they do in the non-defective *tendi*. Shaaban also employed the poetic form *takhmis,* a modern form in six lines (12 half lines or *vipande*).

Using the essay as his medium of expression, Shaaban Robert wrote of poetry as a universal phenomenon occurring in nature as well as in culture. One distinction between Swahili and Western poetry is that Swahili poems are composed to be sung. As writing alters this poetic essence, rhyme (as an evocation of tune) is all important. In his essays Robert emerged as the first person to write about Swahili literature as a genre. His *Kielezo cha Insha* (''A Comment on the Essay'') is an essay on essay-writing for people wanting to learn to write well using Swahili.

Though most of Shaaban Robert's writing is in Swahili, he did translate at least one of his poems into English with the assistance of the African literature scholar Gerald Moore. This poem appears in English as ''Our Frame'' and has to do with the implications of human bodily impermanence:

. . . at the time of death when life fails
A grave keeps us
To cover rottenness—our bad smells
It is not human custom
To dwell in purity—whatever one's internal state
may be.

Shaaban wrote this when he was turned down for an insurance policy because of the frailty of his own health.

Shaaban's life spanned the time of German rule in East Africa through independence from British colonial rule in Tanganyika. His works reveal the process of developing both individual and national self-reliance in an ever-changing cultural context. Perhaps what he himself considered to be his *magnum opus* was a work published posthumously—his *Utenzi wa Vita ya Uhuru* (''Epic on the War of Freedom''). This consisted of 3,000 rhyming stanzas dealing with World War II and the effects Shaaban perceived it to have on Africa.

One feature of Shaaban Robert's Swahili writing is that it seems to translate well into English without losing its charm and metaphor (maybe because he was at home in an English speaking world to a great extent).

Shaaban Robert was a Swahili writer writing for Swahili people. Unfortunately the audience for whom he intended his works is limited so far by the fact that only a small number of people are yet literate in Swahili in the Roman script. In this vein, Shaaban is also remembered for his work to standardize the Swahili language and for his service on the Language Board of Tanzania, on the East African Swahili Committee, and with the East African Literature Bureau. These endeavors contributed greatly to Swahili having been chosen as the national language of Tanzania and as a national and official language in Kenya. Today the language is being taught and used as a medium of instruction in both countries. As a member of the Tanga Town Council in Tanzania, Shaaban was also committed to the idea of nation-building and to the role of Swahili in that process. For his work with the language as well as for his literary output in it, Shaaban Robert is revered as ''Mr. Swahili.''

His lasting influence on East Africa may be seen in the fact of a population rapidly becoming literate in the language and in an emerging regional literature. Authors in East Africa seem to have opted for Swahili (and other vernacular languages) instead of English as their literary means of expression, in contrast to authors in West Africa, who have largely chosen French.

Further Reading

There is little written about Shaaban Robert in English. Another Swahili author, Salim Kombo, is said to have a biography in progress. What we now know of his life comes mostly from his own autobiographical writing and from the notes to the Nelson editions of his works written in Swahili by the late Swahili scholar J.W.T. Allen. Readers interested in Swahili literature in general and in achieving a sense of Shaaban Robert's place in its growth and development might read Lyndon Harries' *Swahili Poetry* (Oxford, 1962) or Jan Knappert's *Traditional Swahili Poetry* (Mouton, The Hague, 1968). Edgar C. Polome (in *Swahili Language Handbook,* 1967) and Wilfred H. Whiteley (in *Swahili: The Rise of a National Language,* 1969) both mention Shaaban Robert's role in the growth of Swahili language use and literary output in East Africa. The journal *Research in African Literatures,* which publishes scholarly articles about literature throughout Africa, from time to time publishes articles of interest to people who wish to know more about the history of Swahili literature and language and the role of Shaaban Robert. □

Shabaka

Shabaka (reigned ca. 712-ca. 696 B.C.) was a Nubian king who established the Twenty-fifth Dynasty in Lower Egypt and thus became the first of the "Ethiopian" pharaohs.

Shabaka succeeded his brother Piankhi as ruler of the Nubian kingdom of Kush in what is now northern Sudan. At this time the people of the Mediterranean world called all black people south of Egypt "Ethiopian," so this name became associated with the Egyptian dynasty of Nubian kings. Shabaka and his successors, however, had nothing to do with the modern country called Ethiopia.

Piankhi had subdued Lower Egypt 10 years before Shabaka came to power but had failed to leave a permanent administration there. Thus Shabaka had to undertake the task of reconquering Lower Egypt completely anew. Despite the fact that Shabaka, unlike Piankhi, established an effective administration over all of Egypt, Piankhi received more attention in the histories because he left much more detailed written descriptions of his activities.

During Shabaka's reign Egypt experienced the prelude to the Assyrian conquest. Shabaka appreciated the serious danger of the growing power of the Assyrians to the northeast of Egypt, and he tried to get Syria and Palestine to revolt in order to create buffer states. This attempt failed when the Assyrians put down the revolts, and Assyria and Egypt approached a major confrontation. It is, however, unclear whether any battle actually took place at this time. Shabaka is often identified with the "So" of the Old Testament who fought the Assyrians, but this identification is highly tenuous.

The remainder of Shabaka's reign seems to have been peaceful. He established his capital at Thebes in Middle Egypt and fostered the priesthood and religious architecture. He restored the ancient temple at Thebes and completed much repair work on temples throughout Upper and Lower Egypt. According to Herodotus, he abolished capital punishment in Egypt.

About 696 he was succeeded by his nephew Shabataka (Shebitku). The threat of Assyrian attack still hung over the kingdom, so Shabataka also placed his younger brother Taharqa on the throne as coregent, as had been commonly done throughout Egyptian history in order to assure the development of strong leadership.

After Shabataka died 5 years later, Taharqa became the sole ruler, but he was eventually driven out of Lower Egypt by the Assyrians and the Twenty-fifth Dynasty came to an end. Shabaka's descendants did, however, continue to rule in Kush for another thousand years, while Egypt continued in its decline under a succession of foreign conquerors.

Further Reading

Relatively little is known about the life of Shabaka. Some contemporary records pertaining to him and the other Nubian pharaohs can be found in English translation with commentary in Ernest A. W. Budge, *Egyptian Literature,* vol. 2 (1912). Several general histories are also useful: James Henry Breasted, *A History of Egypt* (1905; 2d rev. ed. 1909); A. J. Arkell, *A History of the Sudan* (1955; 2d rev. ed. 1961); and Cyril Aldred, *The Egyptians* (1961). References to "So" can be found in 2 Kings of the Old Testament. □

Betty Shabazz

After the assassination of her husband, civil rights leader Malcolm X, Betty Shabazz (1936-1997) persevered to raise her six children, receive her doctorate, and continue a career, all the while staying true to her values as a member of the Nation of Islam religion. She chose mainly to operate outside of the spotlight, but made occasional appearances to promote civil rights and to relate her husband's message to the public.

When Betty Shabazz married the dynamic civil rights leader Malcolm X, she could not anticipate the extent of her husband's fame or the course that their lives would take. Shabazz was catapulted into the American consciousness and the media spotlight following her husband's assassination in 1965 by three members of the Nation of Islam. Formerly an esteemed leader of the Nation, Malcolm broke with the black nationalist organization in 1963 after revising his separatist ideals and embracing a new philosophy of global unity. His young widow, pregnant with twin daughters at the time of his murder, was left to raise them—and their four sisters—by herself. In the ensuing years, Shabazz avoided publicity when she could, opting instead to provide a quiet, normal home life and full education for her children.

Shabazz was born on May 28, 1936, in Detroit, Michigan. As an adopted child who grew up in a fairly sheltered, middle-class household in Detroit, her early social life consisted of the local Methodist church with her parents on Sundays, parties on some Saturday nights with church friends, and movies on Fridays. While attending Northern High School, she joined the Del Sprites, a sorority affiliate. After high school graduation, she attended Tuskegee Institute in Alabama and encountered her first racial hostilities, which she didn't understand, and her parents refused to acknowledge. "They thought [the problems] were my fault," she later wrote in an autobiographical portrait printed in *Essence* magazine. After two years in Alabama, she moved to New York City to attend nursing school at Brooklyn State Hospital.

While at school in New York, a friend invited her to hear Malcolm X speak at an Islamic temple. When this friend said she'd arrange for them to be introduced after his speech, Betty's initial reaction was "big deal," she related in *Essence* in 1992. "But then," she continued, "I looked over and saw this man on the extreme right aisle sort of galloping to the podium. He was tall, he was thin, and the way he was

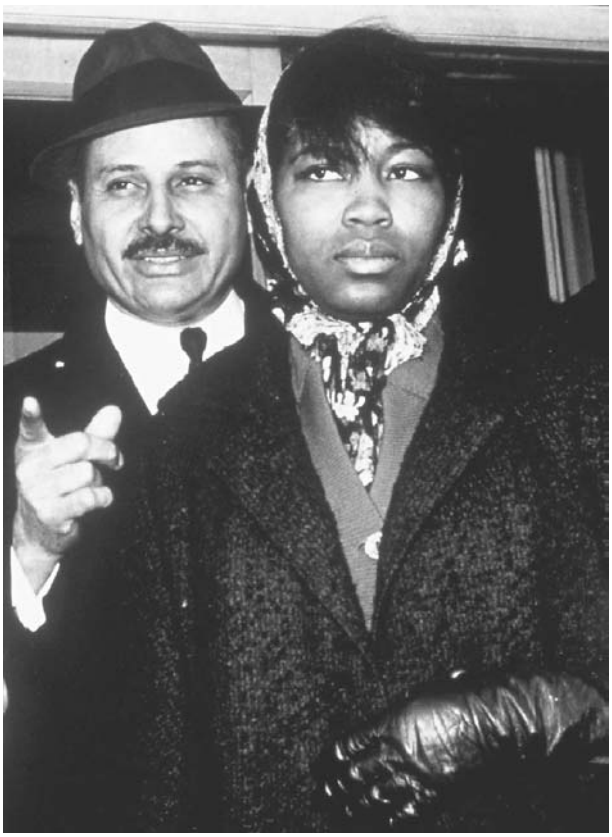

Betty Shabbaz (right)

galloping it looked as though he was going someplace much more important than the podium. . . . Well, he got to the podium—and I sat up straight. I was impressed with him.'' They were introduced later, and she became even more impressed. They talked about the racism she encountered in Alabama, and she began to understand its causes, pervasiveness, and effects. Soon Betty was attending all of Malcolm's lectures. By the time she graduated from nursing school in 1958, she was a member of the Nation of Islam.

Betty Shabazz explained in *Essence,* ''I never 'dated' Malcolm as we think of it because at the time single men and women in the Muslims did not 'fraternize' as they called it. Men and women always went out in groups.'' In addition, Malcolm was busy with a relentless schedule of speaking engagements for the Nation of Islam. Nevertheless, their connection grew strong. Soon after she finished nursing school, Malcolm, who was traveling the country at the time, called her from Detroit and proposed. Before the week was out, they were married.

They were not together as long as either had hoped. On February 21, 1965, while speaking at the Audubon Ballroom in Harlem, Malcolm X was gunned down. Shabazz had brought their four daughters to hear him speak that day. As the first of the gunshots rang out, she threw her children down and covered them with her own body. After the shooting ended, she tried to help her husband, but someone held her back. When she finally did reach him, he was dead, and she wondered if she would survive herself.

For three weeks, Shabazz did not sleep. She kept seeing her husband's body fall. ''I really don't know where I'd be today if I had not gone to Mecca to make Hajj [a spiritual pilgrimage] shortly after Malcolm was assassinated,'' she confided in *Essence.* ''Two young doctors—one from Harvard and the other from Dartmouth—invited me to go to Mecca in my husband's stead. And that is what helped put me back on track. I remembered Malcolm saying, 'Don't look back and don't cry. Remember, Lot's wife turned into a pillar of salt.' I began to understand the meaning of that statement.'' She also had six daughters to raise. (The twin daughters were born seven months after their father's death; Attallah, Malcolm and Betty's eldest daughter, was only six at the time of the assassination.)

After returning from Mecca, Shabazz did not allow herself to grieve further—at least not visibly; her children needed her strength. ''The girls knew only that something terrible had happened,'' she told *Look* magazine a few years after his death. ''After the shock, as I became aware again, I tried to soothe them. I couldn't let them see hysteria on my part. Later, I learned that I had to adopt a personality of positiveness and high humor. For, if I laughed, they laughed. . . . I learned that I couldn't even express sadness around them. I didn't want them to worry.'' She threw herself into their care and education. They studied French and Arabic, as well as ballet. Attallah even took classes in medicine offered to children by Columbia University.

The Shabazz children also studied black history. ''Malcolm was a firm believer in the value and importance of our heritage. He believed that we have valuable and distinct cultural traditions which need to be institutionalized so that they can be passed on to our heirs.'' Shabazz further explained her educational perspective to *Ebony* in 1969: ''I . . . want them to travel so they can know more about Africa, the West Indies and the Middle East. I want them to go to some of the places that their father visited. In this way I feel they will broaden their scope and become of maximum use to themselves, their families, and their people.''

Although raising and educating her daughters took up most of her time, Shabazz still managed to further her education. Between 1970 and 1975, she completed a master's degree in public health administration and received a doctorate in education from the University of Massachusetts at Amherst. In 1976, she joined the faculty of Medgar Evers College in Brooklyn as associate professor of health administration. Shortly thereafter, she became director of the school's Department of Communications and Public Relations.

Although Shabazz made occasional appearances on behalf of civil rights, she remained a private person, preferring the intimacy of her family and close friends to any suggestion of public life. She was, however, ''committed to the broadest possible distribution [of Malcolm's message]'' as she told *Publishers Weekly* in 1991. She also wanted to protect his image from base commercialization. She served as a consultant on the Spike Lee film *Malcolm X,* which

opened in 1992, and also hired a licensing firm to help maintain some control over the use of his name. In the following years, she entered into several legal battles over copyright infringements of his writings, name, and the symbol *X*. As she told the *Washington Post,* the marketing of his image had ''gotten out of hand.''

In 1994, nearly 30 years after the assassination of Malcolm X, Shabazz spoke out in a television interview for the first time against the Nation of Islam and linked Nation leader Louis Farrakhan to his death. It was known for years, however, that she had suspected Farrakhan of some involvement in the killing. Farrakhan denied the allegations, claiming only that the turbulent, racially hostile atmosphere of the 1960s was responsible for Malcolm's end. Then in January of 1995, Shabazz's daughter, Qubilah, was accused of hiring a hit man to murder Farrakhan, whom she said was planning to kill her mother. Charges were later dropped when Qubilah signed a plea agreement maintaining her innocence but admitting some responsibility in the plot against Farrakhan. In May of 1995, Betty Shabazz and Farrakhan shook hands at a fundraiser at the Apollo Theater in Harlem, thus ending decades of hostile feelings. *Jet* reported that Shabazz said to Farrakhan at the event, ''May the god of our forefathers forever guide you on your journey.''

In many respects Betty Shabazz's adult life was defined by her relatively brief marriage to Malcolm X; she did, however, built her own life and success, and found contentment. ''My life today is very peaceful,'' she told *Essence.* ''I'm a Sunni [orthodox] Muslim and as observant as I can be. . . . I've made pilgrimage. I acknowledge the oneness of God. I pray. I contribute to charity. I fast. And I work hard.''

Shabazz, who saw her husband assasinated and sought to preserve his memory and teachings in life that became a symbol of perseverance to African Americans, died on June 23, 1997, at a Bronx hospital, three weeks after suffering extensive burns in a fire apparently set by her troubled 12-year-old grandson. Her death was met with an outpouring of grief and solemn statements by her family, political and civil rights leaders, colleagues and friends, and hundreds of ordinary people whose lives she had touched.

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Sir Ernest Henry Shackleton

The British explorer Sir Ernest Henry Shackleton (1874-1922) is known for his ambitious examination of sections of Antarctica.

In the early 20th century, certain nations, especially Great Britain, Norway, and the United States, participated in attempts to reach the highest latitudes north and south. The motives for these expeditions were scientific attainment and national prestige. Sir Ernest Shackleton was to play an important role in the British expeditions to Antarctica.

Shackleton was born at Kilkee, County Kildare, Ireland, on Feb. 15, 1874. It has been noted that his ''descent from north of England Quaker stock on his father's side and his Irish ancestry on his mother's may have accounted for the mingling of caution, perseverance, reckless courage, and strong idealism which were his leading characteristics.'' He joined the merchant service in 1890 and became a qualified master (1898) and a sublieutenant in the Royal Naval Reserve (1901). Desirous of adventure and fame, he applied for a position in Robert F. Scott's *Discovery* expedition to the Antarctic in 1901. With Scott and one other, he sledged to 82°16′33''S latitude over the Ross Shelf Ice.

Returning home due to illness, in 1903, Shackleton undertook numerous engagements: secretary of the Royal Scottish Geographical Society (1904-1905) and employee

of an engineering company in Glasgow. But his determined ambition lay in Antarctic conquest, and in 1907 he made his plans public. His principal object was to reach the South Pole; other aims were to explore the Ross Shelf Ice and King Edward VII Land and to reach the south magnetic pole. The expedition was largely financed by guarantees which would be redeemed by proceeds from lectures and publications following the voyage.

The *Nimrod,* a small whaler, reached the Ross Shelf Ice in January 1908. Shackleton discovered the Beardmore Glacier, attained 88°23′S on the Antarctic Plateau on Jan. 9, 1909, and sent expeditions which reached the south magnetic pole and the summit of Mt. Erebus. On his return to England he became a popular hero, was knighted, and received numerous awards from geographical societies. The British government granted £20,000 toward the cost of the expedition. Shackleton made a lengthy lecturing tour and complied his account of the expedition, *The Heart of the Antarctic* (1909).

Shackleton now proposed to determine the extent of the Weddell Sea and adjacent lands and to complete a trans-Antarctic expedition. The *Endurance* and *Aurora* under government auspices sailed in 1914 for South Georgia. When the *Endurance* was crushed in the ice, Shackleton led heroic sledge and boat parties first to Elephant Island (reached April 15, 1916) and then to South Georgia (August 30), a total of some thousand miles. He completed the rescue operation in the Ross Sea, where the transpolar party was waiting, and returned home to write his account, *South* (1919).

Then followed numerous tasks, including a mission to South America on behalf of the British government to explain Allied war aims, and an expedition to northern Russia to organize winter equipment. But after World War I Shackleton returned to polar exploration and led an expedition financed by John Quiller Rowett to explore Enderby Land. Shackleton, however, died suddenly of angina pectoris on Jan. 5, 1922, and was buried on South Georgia Island.

Further Reading

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Peter Levin Shaffer

Peter Levin Shaffer (born 1926) became one of England's most popular and respected playwrights; his work was equally successful in the United States, where he chose to live.

Born May 15, 1926, Peter Shaffer worked as a conscript in the coal mines in England from 1944 to 1947; that is, during the last year of World War II and the immediate postwar period. He graduated from Trinity College of Cambridge University in 1950.

The following year he joined with his fraternal twin, Anthony, to publish the first of three mystery novels, *Woman in the Wardrobe,* under the joint pseudonym of Peter Anthony. He and Anthony, later best known as the author of the play *Sleuth,* repeated their success with *How Doth the Little Crocodile* in 1952 and *Withered Murder* in 1955.

In 1951 his first radio play, *The Prodigal Father,* was presented on the BBC and his initial venture into television drama, *The Salt Land,* appeared on ITV. It was followed in 1957 by *Balance of Terror* on BBC-TV. (Many years later, in 1989, he returned to radio with the dramatic monologue *Whom Do I Have the Honour of Addressing?* on BBC.) During these years Shaffer worked at the New York Public Library (1951-1954) and for the music publisher Bosey and Hawkes (1954-1955) and served as a literary critic for *Truth* (1956-1957).

In 1958 Shaffer had his first great theatrical success with *Five Finger Exercise,* which opened in London, enjoyed a two-year run, and won the *Evening Standard* Drama

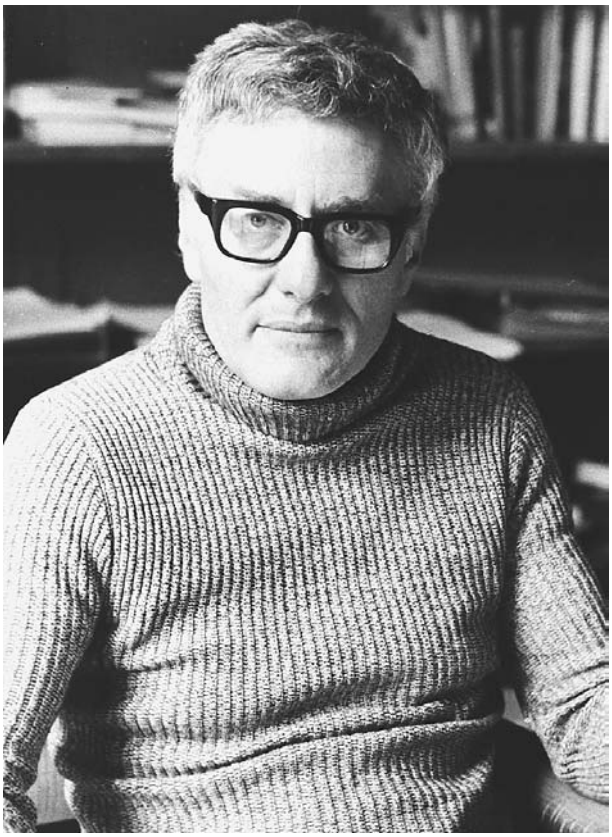

Award. It was produced in New York the following year and received the New York Drama Critics Circle Award in 1960. A conventional realistic drama about what has come to be called a dysfunctional family, it surely contains autobiographical elements in the character of the 19-year-old Clive, torn between his unimaginative businessman father and his doting, overindulgent mother. Critic Charles Lyons believed it ''manifests the playwright's skill in providing arresting theatrical images. . . .'' Ironically, it is in part Shaffer's later plays that make this early work seem dated.

There followed a number of short plays of varying success: the double bill of *The Private Ear* and *The Public Eye* opened in London in 1962 and in New York a year later; *The Merry Roosters Panto* (1963); *Black Comedy,* written to accompany *Miss Julie* with Maggie Smith and Albert Finney, premiered at Chichester in 1965. It was produced in New York in 1966, accompanied by a companion piece written especially for the American production, titled *White Lies*. While *Black Comedy* was received with wild enthusiasm, *White Lies* was not, prompting Shaffer to rework it twice; the subsequent effort was titled *The White Liars* and *White Liars*. The revisions, however, were no better received than the original; when the double bill was revived by off-Broadway's Roundabout Theater in 1993, the consensus of critics and viewers was that *White Liars* had to be endured in order to get to *Black Comedy*.

Shaffer had begun writing screenplays in 1963, collaborating with Peter Brook on *Lord of the Flies,* and added *The Pad* (*and How to Use It*), based on *The Private Ear,* in 1966; *Follow Me!* in 1971; and *The Public Eye* in 1972.

His next great stage success occurred with *The Royal Hunt of the Sun,* which opened at Chichester in 1964, was moved to London later that year, and appeared in New York in 1965. Obviously indebted to French theorist Antonin Artaud (who had himself toyed with the idea of a play titled *The Conquest of Mexico*), the tragedy is as much a spectacle as a drama. Shaffer was delighted with the work, writing, ''I do not think that I ever enjoyed doing anything so much . . . ,'' and generally the critics were equally pleased. One of the commentators who had a mixed reaction was Robert Brustein: ''While lauding the spectacular theatricality,'' he felt that the story of Pizarro's conquest of Peru and the death of Incan Emperor Atahuallpa displayed a very conventional set of liberal notions about the noble savage, the ignoble Catholic.''

In 1970 Shaffer's most American play, *The Battle of Shrivings,* opened in London. The designation was his and he explained that he associated it most strongly with sojourns in New York City in 1968 and 1969'' when he became obsessed by the fever of that time.'' But the story of a community of pacifists, protesters, and vegetarians led by Sir Gideon Petrie, a combination of Gandhi, Martin Luther King, Daniel Berrigan, and Abbie Hoffman, had no success with either the critics or the public, and plans to take it to New York were dropped. Shaffer rewrote it and retitled it *Shrivings,* but it was kept alive in the printed version only.

Shaffer had a resounding hit with *Equus* in 1974, which ran for over 1,000 performances in London. But if the British liked it, the Americans were ecstatic over the story of a young man who is put into the hands of a psychiatrist after blinding six horses. In his splendid introduction to his collected plays (1982), the playwright tells of the true story that prompted the work and shows how he adapted it to achieve greater universality. In Manhattan in 1975 it won the Antoinette Perry Award (the Tony), the New York Drama Critics Circle Award, and the Outer Critics Circle Award, but the critical reception was enormously varied. Brendan Gill in the *New Yorker* called it ''a melodrama continuously thrilling on its own terms'' and John Russell Taylor labeled it ''at once a spectacular drama and a thinkpiece''; John Simon in *New York* magazine, on the other hand, opined that ''it falls into that category of wornout whimsy wherein we are told that insanity is more desirable, admirable, or just saner than sanity.'' It was made into a film for which Shaffer wrote the script in 1977.

Even more successful was the 1979 drama *Amadeus,* about the relationship between the genius Mozart and the near-great Salieri, who, according to one not widely credited tradition, had murdered his young rival, driven by jealousy. Like *Equus* this work ran for over 1,000 performances in London; it won the *Evening Standard* Drama Award for 1979 and the Antoinette Perry Award in New York. Made into a film, with Shaffer doing the screenplay, it won an Oscar award for best film in 1984. Generally, it was well received: Frank Rich in *The New York Times* hailed the triumphant production,'' while Steve Grant in the *Observer* called it marvelously engrossing and moving . . . a feast for the eye and ear.'' Among the few dissenters was Jascha Kessler of KUSC-TV, who dismissed it as an example of cultural pretentiousness at its intellectual best today.''

In 1985 came *Yonadab,* based on a story of incest in the Old Testament book of *Samuel* but prompted by Dan Jacobson's novel *The Rape of Tomar,* which had attracted Shaffer since its publication. It remained in the repertory of the National Theater in London, where it won great praise from Irving Wordle in the *Times,* who acclaimed it as a spectacle of the utmost virtuosity,'' and Jack Kroll of *Newsweek,* who thought it Shaffer's most daring, most personal, most honest play.'' Despite these reviews, it was never taken to New York.

Lettice and Lovage, written as a gift for Maggie Smith, opened in 1987 and ran for three years in London, with a shorter run in New York. A frankly commercial comedy, it was labeled ''original'' by both the *Times* and the *Daily Telegraph* in London; while on this side of the Atlantic Henry Popkin in *Theater Week* judged it ''surely the most effective laugh-machine that Broadway has seen in many years.''

In *The Gift of the Gorgon* (1992), Shaffer considers the quest for identity, creativity, and the boundary between justice and revenge in a flashy vehicle drawn from Greek mythology. As usual, critics were divided and audience response was far more uniformly enthusiastic. Aleks Sierz wrote of the production that ''as theater it is flamboyant, exciting, brilliant: on cooler reflection, the ideas seem facile, the conflicts simplified, the gore too gruesome.''

Taken as a whole, Shaffer's work, as he recognized, was concerned with the dichotomy laid down by Friedrich

Nietzsche between the Apollonian (the intellectual, the rational) and the Dionysiac (the emotional, the irrational), with the playwright often coming down on the side of the latter. His oeuvre is important in the history of 20th-century British theater. Benedict Nightingale probably best summed it up in *The New York Times:* ''His plays traverse the centuries and the globe, raising questions that have perplexed minds from Job to Samuel Beckett.''

Shaffer received the William Inge Award for Distinguished Achievement in the American Theater in 1992. He was appointed Cameron Mackintosh Visiting Professor of Contemporary Theatre at Oxford University in 1994.

Further Reading

Shaffer's introduction to the 1982 volume *The Collected Plays of Peter Shaffer* is most helpful to an understanding of his work. Published during the height of Shaffer's popularity, critical volumes worth attention are *Peter Shaffer* by C. J. Gianakaris; *Peter Shaffer: A Casebook,* edited by Gianakaris; *Peter Shaffer* by Dennis A. Klein; and *Peter Shaffer: Roles, Rites, and Rituals in the Theater* by Gene A. Plunka. □

1st Earl of Shaftesbury

Anthony Ashley Cooper, 1st Baron Ashley and 1st Earl of Shaftesbury (1621-1683), was one of the most controversial and powerful English politicians of the Restoration period.

Anthony Ashley Cooper was born to wealth and comfort. In his early political career he had considerable difficulty in obtaining his seat in Parliament, and although he aligned himself with the King at the beginning of the civil war, he had similar difficulties in obtaining the powers of the posts he was appointed to in the royal forces. He was unforgiving of this lack of trust.

By 1644 Cooper had become frustrated in the royal cause, and he shifted to the parliamentary forces. Although he performed admirably in his military capacity, Parliament refused to seat him. At this juncture he withdrew from national affairs only to resurface in the Cromwellian Parliaments. He was finally admitted to Cromwell's Council of State in 1653.

By 1656 Cooper had joined the parliamentary opposition to Cromwell, and in the last years of the interregnum he moved violently from one position to another until he finally was placed on the commission to recall Prince Charles in 1660. In the spring of 1660 he received a pardon from King Charles II for his part in Cromwellian affairs. As a companion of the King and as a rising official, he was created 1st Baron Ashley in 1661, but his rise was checked by his opposition to the Earl of Clarendon and the Cavalier-Anglican party.

After the fall of Clarendon, Ashley became a member of the coalition ministry of the Cabal and worked closely with the 2d Duke of Buckingham. By 1670 Ashley had become formally estranged from the Duke of York, and he began his career as an exclusionist with attempts to legitimatize the Duke of Monmouth to deprive York of the succession. The alienation of York also led Ashley into the camp of the fervent anti-Catholics.

Ashley's progression from liberal tolerationist in the 1660s to rabid anti-Catholic in the 1670s brought him into a position of opposition to the court. Thus, although he was a member of the Cabal ministry, he was not informed of the secret Treaty of Dover of 1670. Further, though he sponsored the Dutch War, he opposed the raising of funds to support that was as his position had changed from ministership to opposition during the progress of the war. In the same vein he supported Charles's Declaration of Indulgence in Council, but he opposed it in Parliament because it offered toleration for Catholics as well as for Protestant nonconformists. Created 1st Earl of Shaftesbury, he became lord chancellor in 1672. He was dismissed from office in 1673.

During the Earl of Danby's ministry Shaftesbury's position hardened, and he shared with Buckingham the leadership in attacking the ministry. In 1677 he was imprisoned in the Tower for the violence of his statements, and he was released only upon his submission in 1678.

With the outbreak of the Popish Plot hysteria in 1678, Shaftesbury not only fanned the flames of fanaticism but also actively colluded with Titus Oakes and other informers to direct their testimony toward a more meaningful political end—the exclusion of the Duke of York from the succession. His personal role in the parliamentary leadership of

the lower house and the Green Ribbon Club cannot be substantiated in any final form because his heirs destroyed much of his correspondence. All contemporary evidence, however, points toward Shaftesbury's as being the final voice in Whig circles.

By 1681 the Popish Plot had blown itself out, and reaction had set in against the Whigs over the extremity of their demands. Shaftesbury was isolated and, although the Whig sheriff of London by empaneling a Whig jury was able to save him from a trial on the charge of treason, he was forced to flee to the Continent.

Shaftesbury was an infinitely complex personality who was at one and the same time motivated by high-minded principles and base ambitions. He could show, upon occasion, selfless sacrifice and then turn to the most duplicitous and cynical actions. His principal weaknesses were his belief that what was expedient for him was moral for the nation and his necessity to destroy what he could not dominate.

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3d Earl of Shaftesbury

The moral philosopher Anthony Ashley Cooper, 3d Earl of Shaftesbury (1671-1713), made his chief contributions in the fields of moral philosophy and esthetics.

On Feb. 26, 1671, Anthony Ashley Cooper was born in London. His grandfather gave the responsibility for the boy's education to John Locke. Locke hired a tutor, Mrs. Elizabeth Birch, for young Anthony, and her efforts met with such success that before his twelfth birthday he could easily read both Latin and Greek. Following the death of his grandfather in 1683, his parents enrolled him in Winchester College. Here, however, he was insulted and abused, perhaps because of his grandfather's activities as a Whig. After 3 years at Winchester, he persuaded his father to allow him to travel abroad. Together with two friends and tutors he spent 3 years on the Continent (1686-1689) before returning to England.

Cooper's health was poor, and the climate of London served to aggravate his asthma. In 1689 he was offered a seat in Parliament, but he did not accept at this time because of his desire to devote himself exclusively to his studies. In 1695 he was elected to Parliament as a Whig. As a member, he argued relentlessly for liberty and for the legal rights of the accused. His poor health forced him to resign his seat in 1698, and he then spent several months in Holland. After the death of his father in 1699, he assumed the title and the responsibilities of the 3d Earl of Shaftesbury. King William II offered him the post of secretary of state, but Shaftesbury declined the offer because of his health. The only official position he held was that of vice admiral of Dorsetshire.

Shaftesbury married Jane Ewer, whom he hardly knew, in 1709. They had one son, who became the 4th Earl of Shaftesbury.

Shaftesbury devoted his life almost exclusively to his studies and to his writing after Queen Anne assumed the throne in 1702. Although his health was poor, Shaftesbury was diligent about his studies. Shaftesbury's writings were, for the most part, occasional pieces rather than systematic

treatises. His essays include ''An Inquiry concerning Virtue or Merit'' (1699), ''A Letter concerning Enthusiasm'' (1708), ''Sensus Communis, an Essay on the Freedom of Wit and Humour'' (1709), ''The Moralists, a Philosophical Rhapsody'' (1709), and ''Soliloquy, or Advice to an Author'' (1710). These essays were republished in a three-volume collection as *Characteristics of Men, Manners, Opinions, Times* (1711). For this collection Shaftesbury wrote an introduction entitled ''Miscellaneous Reflections on the Preceding Treatises.'' Seeking a more congenial climate, Shaftesbury left England in 1711. He finally settled in Naples, Italy, where he died on Feb. 4, 1713.

In his moral philosophy Shaftesbury asserted that men by nature are not inherently selfish and can, even without the aid of religion, lead virtuous lives. He found true morality in a balance between egoism and altruism. This balance becomes possible because a harmony exists between society and the individual that makes the general welfare identical with individual well-being. Man is innately equipped with spontaneous instincts to develop and promote this harmony.

Further Reading

A collection of Shaftesbury's essays, *Characteristics of Men, Manners, Opinions, Times* (3 vols., 1711), was later edited by John M. Robertson (2 vols., 1900; repr. 1963). *The Life, Unpublished Letters, and Philosophical Regimen of Anthony, Earl of Shaftesbury,* edited by Benjamin Rand (1900), contains some additional notes and letters and a brief account of Shaftesbury's life written by his son. Studies of Shaftesbury include Charles Elson, *Wieland and Shaftesbury* (1913); Florence M. G. E. Higham, *Lord Shaftesbury: A Portrait* (1945); R. L. Brett, *The Third Earl of Shaftesbury: A Study in Eighteenth-century Literary Theory* (1951); and Dorothy B. Schlegel, *Shaftesbury and the French Deists* (1956). □

7th Earl of Shaftesbury

The English social reformer and philanthropist Anthony Ashley Cooper, 7th Earl of Shaftesbury (1801-1885), was a leading exponent in Victorian England of reform of a multitude of social evils.

Anthony Ashley Cooper was born on April 28, 1801, and was known as Lord Ashley until he succeeded his father as Earl of Shaftesbury in 1851. His childhood was not happy, his father's relationship with him being both distant and harsh. For reasons not completely known, though partly through the influence of a family servant, Lord Ashley early became an Evangelical and always remained, as he put it, ''an Evangelical of the Evangelicals.'' This creed meant a fervent belief in Protestant Anglicanism; the orientation of his life and work by religion; hostility to modernism and secularism on the one hand and to Rome and Roman Catholic tendencies in his Church on the other; and, finally, infinite compassion for the poor, the helpless, and the unfortunate. ''God had called me,'' he wrote, ''to labour among the poor.''

After Lord Ashley's election in 1826 as a Conservative member of Parliament, his first important speech urged the improvement of laws governing the treatment of the insane. He became chairman of the Lunacy Commissioners, established in that year, and he continued in that office until his death. In 1845 he wrote parliamentary acts to strengthen the controls against unjust institutionalization, to protect patients, to extend facilities, and to professionalize public supervision. He conducted a similar campaign against the employment—often under horrifying conditions—of small boys as chimney sweeps, and he became chairman of the Climbing Boys' Society, a typical Victorian reform society. After repeated efforts he finally secured passage of an effective statute in 1875 that introduced public licensing of the trade.

In the 1840s Lord Ashley adopted the Ragged School movement as another cause. This movement involved the provision of rudimentary education and housing for thousands of homeless children in London. His Lodging House Act (1851) provided for public licenses and inspection of lodgings, and during the Crimean War he instituted the Sanitary Commission. These achievements arose from his conversion to the cause of public health and from his service, from 1848 to 1854, as a commissioner of the new Board of Health.

Lord Ashley's most important and most famous work was conducted as a member of Parliament between 1832 and 1850. He was the leader of the struggle for statutory intervention in the hours and working conditions of children in English textile mills and also of women and children

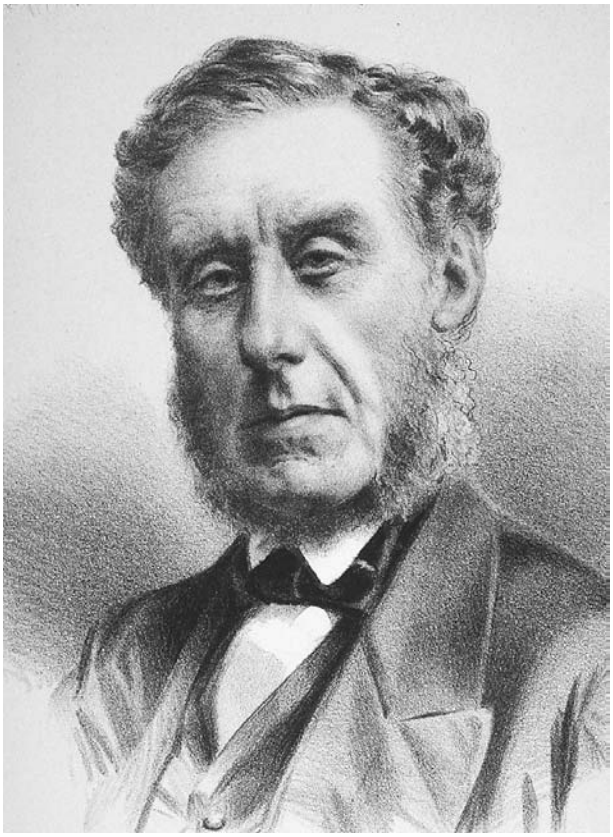

employed in mines. He later recorded that he took up the first cause quite unexpectedly and became suddenly convinced of his duty by ''meditation and prayer.'' Over nearly 2 decades of deep social unrest he steadily fought for the limitation of the work of women and children to 10 hours a day, and he represented in Parliament a massive popular movement by the workers of Lancashire and Yorkshire. The victory in this cause was substantially won, after piecemeal acts in 1833 and 1844, by the famous Ten Hours Act of 1847. He had briefly withdrawn from Commons in 1846 and therefore could not lead the final effort. Earlier, in 1842, he had won a much quicker and more personal success with his Mines Act, which prohibited work underground by small boys and females.

Curiously, Lord Ashley's dedication was accompanied by a keen sense of the wearisome, thankless, and often inconclusive character of these reform efforts. Moreover, as a reformer, he was limited and even anachronistic in his outlook for his generation. He was antagonistic to political democracy and to trade unionism, to socialism and to public agitation arising from the lower classes, to secular education and to advances in scientific inquiry. His self-appointed career kept him aloof from politics, especially after 1846. When Lord Shaftesbury died, on Oct. 1, 1885, he had been much honored for his work, but he had also been bypassed by the political and social changes of the later Victorian era.

Further Reading

The best-known and most accessible biography of Shaftesbury is J. L. and Barbara Hammond, *Lord Shaftesbury* (1923; 4th ed. 1936). The standard Victorian study is Edwin Hodder, *Life and Work of the Seventh Earl of Shaftesbury* (3 vols., 1886-1887), which is valuable particularly for the extensive quotations from Shaftesbury's diaries. For a general discussion of Victorian social reform see David Roberts, *Victorian Origins of the British Welfare State* (1960). Cecil Driver, *Tory Radical: The Life of Richard Oastler* (1946), contains a rich and lively account of the movement for the Ten Hours Act. □

Shah Jahan

Shah Jahan (1592-1666) was the fifth Mogul emperor of India. During his reign, from 1628 to 1658, the Mogul Empire reached its zenith in prosperity and luxury. He is remembered as the builder of the Taj Mahal.

The third son of Emperor Jahangir, Shah Jahan was born at Lahore on Jan. 5, 1592, and was given the name of Khurram. During his father's reign he distinguished himself in many military campaigns, especially in Mewar (1615), the Deccan (1617 and 1621), and Kangra (1618). During Jahangir's closing years, Shah Jahan came into open conflict with Empress Nur Jahan, but his rebellion against his father, in 1622, was unsuccessful. On the death of Jahangir on Oct. 29, 1627, disputes for the succession broke out, and Shah Jahan emerged successful. He was proclaimed emperor at Agra on Feb. 4, 1628.

Despite his Hindu mother, Shah Jahan did not follow the liberal religious policy instituted by his grandfather, Emperor Akbar. In 1632 he ordered all Hindu temples recently erected or in the process of erection to be torn down. Christian churches at Agra and Lahore were also demolished. In the same year the Portuguese settlement at Hooghly near Calcutta was also attacked. The Portuguese were accused of piracy and of kidnaping Mogul subjects, infecting them with Christian doctrines, and shipping them as slaves to Europe. The settlement was reduced, and several thousand Christians were killed.

Between 1630 and 1636 Shah Jahan reduced the independent kingdoms of the Deccan. Ahmadnagar was taken in 1632, Golkonda in 1635, and Bijapur in 1636. In the northwest, however, imperial armies were unsuccessful. The attempt in 1647 to annex Balkh and Badakshan, ancestral possessions of Babur, the founder of the Mogul Empire, failed.

Patron of the Arts

Shah Jahan had three wives. His second wife, Mumtaz Mahal, whom he had married in 1612, died in 1631. She had been the mother of 14 of his 16 children. It was to her memory that the Taj Mahal was built. In this most beautiful

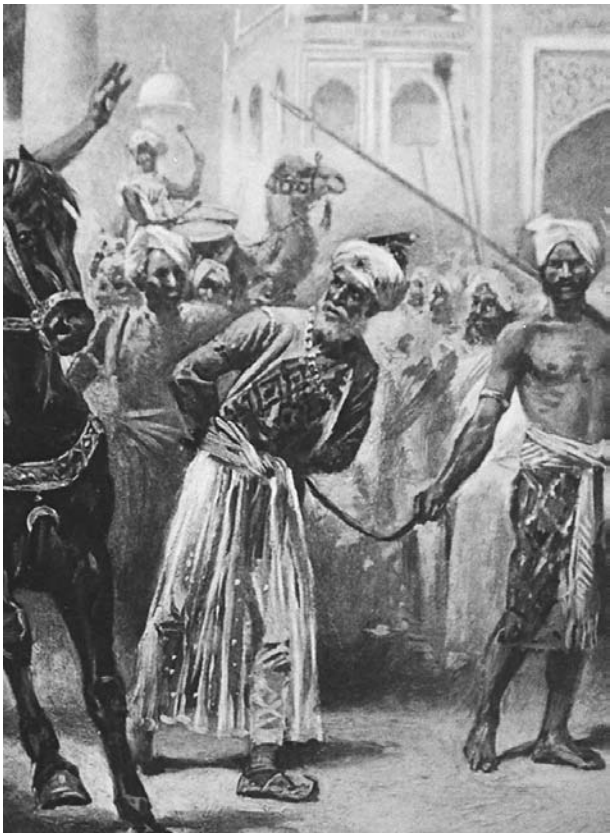

Shah Jahan (center)

of the world's tombs, the minutest detail has been carefully thought out and executed with tireless precision. In inscribing texts from the Koran round the tall doorways, the artists have shown themselves such masters of perspective that the letters 30 feet or more above the line of the eye appear to be exactly of the same size as those a foot above the floor level. Onyx, jasper, cornelian, carbuncle, malachite, lapis lazuli, and other precious stones are studded in the mosaic. It has been described as ''A Dream in Marble.''

The Jama Mosque of Delhi and the Pearl Mosque of Agra are two other masterpieces. Near the city of Old Delhi, Shah Jahan built a new capital, Shahjahanabad, with its magnificent Red Fort. Within the fort is the Hall of Public Audience, and here Shah Jahan sat on the Peacock Throne, which consisted entirely of jewels and precious metals and stones. Four legs of gold supported the seat; 12 pillars of emeralds held up the emerald canopy; each pillar bore two peacocks encrusted with gems; and between each pair of peacocks rose a tree covered with diamonds, emeralds, rubies, and pearls.

Under Shah Jahan's patronage jewelry reached a high degree of perfection, and jewelers from both Asia and Europe visited the Mogul court to sell their craft and gems. Yet in spite of all these lavish expenditures, the imperial treasury was never in debt; in fact, Shah Jahan ended his reign with more money in the treasury than he had at the beginning of his reign.

Patron of Letters

Hindi language was coming into vogue, and Shah Jahan himself spoke Hindi and patronized Hindi poets like Sundar Das and Chintamani and Hindi musicians like Jagan Nath, Sukh Sen, and Lal Khan. His reign also saw the rendering into Persian of several Sanskrit classics; some of these translations were patronized by his son Dara Shikoh.

Shah Jahan had begun his reign by killing his brothers and all male members of their families. His sons likewise recognized no kinship in their pursuit of kingship. In 1657, when the Emperor's health appeared to be failing, his four sons, Dara Shikoh, Shuja, Murad Baksh, and Aurangzeb, began to take steps to secure the succession. Eventually the contest resolved itself between Dara Shikoh and Aurangzeb, and the latter proved successful. On June 8, 1658, Aurangzeb entered Agra, made a captive of his father, and assumed the throne. For 8 years Shah Jahan remained a prisoner in the Agra Fort, attended by his faithful daughter Jahanara and gazing, it is reported, most of the time upon the Taj Mahal, where he was to be laid to rest beside his favorite consort.

In some respects Shah Jahan is a paradox. He employed many non-Moslems at his court but nevertheless showed considerable intolerance to Hinduism and Christianity. His son Aurangzeb continued this illiberal policy to its worst extent. Shah Jahan's court was enormously rich, and he spent a vast sum on splendid buildings. His was an age of luxury. Yet he did nothing to arrest the decline in Mogul economy. The policy of reducing the Deccan and conquering the northwest, also continued by his successor, proved disastrous and shook public confidence in the Mogul imperium. Though he was a just man, he was also at times quite vengeful, and he set into motion wars of succession from which the Mogul polity never recovered. But as the builder of the Taj Mahal, he ensured himself a place in world history.

Further Reading

The best biography of Shah Jahan is Banarsi Prasad Saksena, *History of Shahjahan of Dihli* (1932). For a contemporary account of his reign see François Bernier, *Travels in the Mogul Empire, A.D. 1656-1668,* translated by A. Constable and edited by V. A. Smith (1914). Shah Jahan's architecture is dealt with in Percy Brown, *Indian Architecture: The Islamic Period* (1942; 3d ed., 2 vols., 1959-1960). □

Ben Shahn

Ben Shahn (1898-1969), American painter, graphic artist, and photographer, was devoted to the figurative tradition. He was one of the most significant social critics among painters of the 20th century.

Born in Kaunas, Lithuania, Ben Shahn emigrated with his family to the United States in 1906. From the age of 15 to 18, Shahn was apprenticed to a New York lithographer. In 1919 he enrolled at New York University, completing his studies at the City College of New York in 1924. After 2 years studying at the National Academy of Design, Shahn traveled in Europe and North Africa. Returning to America, he had his first one-man show in 1929.

Shahn's mature style and his emphasis on specific social themes date from the 1930s. His art was influenced by photographer Walker Evans, with whom he shared quarters. In 1931-1932 Shahn painted 23 gouaches and 2 mural panels based on the Sacco and Vanzetti case. The best known is the *Passion of Sacco and Vanzetti;* executed in tempera, with elongated bodies and slight caricature of the faces, the work is a masterpiece of understatement. This style remains consistent throughout his work. Fifteen gouache studies (1932-1933) dealing with labor leader Tom Mooney aroused the interest of Mexican mural painter Diego Rivera. Shahn became Rivera's assistant on the murals for the RCA Building in Rockefeller Center, New York City.

Shahn used techniques learned from Rivera in murals and panel paintings commissioned by numerous Federal agencies. The eight paintings on the theme of prohibition for the Public Works Arts Project are good; the one titled *W.C.T.U. Parade* (1933-1934) is best known. His mural for the Community Center of the Federal Housing Development in Roosevelt, N.J. (1937-1938), is the most typical. Shahn's themes were a variety of topical problems—from anti—semitism to unfair labor conditions; he framed them into a continuous wall plane that is subdivided by architectural devices. Though he borrowed the organizing motifs from Rivera, Shahn's murals are generally more readable and less crowded. Less well known are his photographs for

the Farm Security Administration; typical is the one titled *Arkansas Share Cropper's Family*.

During the 1940s Shahn executed graphics for the Office of War Information and, later, for the Congress of Industrial Organizations (CIO). *Register, Vote,* a 1944 employment poster for the CIO, shows his concern with social equality and his ability to integrate language and visual form in a coherent design. He had a retrospective exhibition at the Museum of Modern Art in New York in 1947.

After the 1940s Shahn moved from what he called ''social realism'' to a ''personal realism.'' He also increasingly turned to tempera painting and graphics. Yet his iconography was never ''personal'' or autobiographical. Rather, he reached a universal expression through the devices of symbolism and allegory, the stylized line, and the colorful palette, which are hallmarks of his style. Whether his subject was music or a theme after the Spanish artist Francisco Goya, he could evoke worlds with a single pen stroke or color overlay. *Blind Botanist,* a drawing for a painting (1954), demonstrates Shahn's ability to express the poignant, often tragic, state of mankind.

Shahn's *Lucky Dragon* series (1960-1962) visualizes the tragedy of the Japanese fishing vessel that sailed into an atomic testing area in 1954. Perhaps his greatest honor was his appointment as Charles Eliot Norton professor of poetry at Harvard University (1956-1957). Shahn then continued to work prolifically and with social responsibility. He taught and lectured at a variety of educational institutions.

Further Reading

Essential reading includes Shahn's Harvard lectures entitled *The Shape of Content* (1957). The best illustrations and general introduction to Shahn's work are in James Thrall Soby, *Ben Shahn: His Graphic Art* (1957) and *Paintings* (1963). The best critical study of Shahn is Seldon Rodman, *Portrait of the Artist as an American: Ben Shahn, a Biography with Pictures* (1951). □

Shahpur II

Shahpur II (310-379) was a Persian king during whose reign the Sassanian dynasty reached a new height in military power and territorial expansion.

Posthumous son of Hormozd II, Shahpur was elected king before his birth, or possibly as an infant. During his minority reign Persia had a weak government of regents and suffered raids from its neighbors, particularly the Arabs who invaded southern Persia. Rome, however, which had gained some of the western Persian cities in Mesopotamia during the reign of Narse, Shahpur's grandfather, left Persia in peace.

Once grown up, Shahpur proved a formidable soldier and a capable ruler. After subduing the Arabs and conquering Bahrain on the southern littoral of the Persian Gulf, he turned his attention to his western frontiers with a view to restoring the Persian provinces lost earlier to Rome and establishing Persian power over Armenia and Iberia. Perso-Roman relations had latterly become further complicated by the conversion to Christianity of the Armenian king Terdat and by Emperor Constantine's proclaiming himself a protector of the Christians.

In the military operations which ensued, Shahpur had achieved a measure of success when, about 350, raids by the Huns drew his attention to the eastern frontiers. His successful campaign against the Huns (350-357) resulted in the expansion of the eastern boundaries and the inclusion of Hunnish contingents in the Persian army. Relieved of the problems of the East, Shahpur now turned his whole attention to Rome, demanding in a letter to Constantine the restoration of the lost Persian provinces. This led again to a series of wars which began in 359 and continued into 363, when Julian, the Roman emperor, despite the initial successes which took his armies to the gates of Ctesiphon, was forced to retreat and died of battle wounds on the way.

The peace treaty signed in 363 with Julian's successor, Jovian, rewarded Shahpur's skill and tenacity of purpose and was a severe blow to the Roman influence in the East. The five provinces beyond the Tigris, as well as the fortified city of Nisibi, the center of Rome's operations on its eastern frontiers, were returned to Persia, and Armenia was placed outside the sphere of Roman influence. Rome also agreed to cooperate with Persia in the upkeep of fortifications in the Caucasus in order to ward off Barbarian invasions.

During Shahpur's reign the Christians of Iran, who had been drawn into the Perso-Roman conflict, became the subject of renewed persecutions, which seem to have been motivated more by political consideration than by religious prejudice. On the other hand, Shahpur is reported to have been kind to the Jews.

Shahpur is considered one of the mightiest of the Sassanian kings. Of an imperious nature, he was tall in stature and strongly built. His title, *Dhu'l-Aktaf* (Lord of the Shoulders), may refer to his being broad-chested. His long reign of about 70 years coincided with the reign of 10 Roman emperors, beginning with Galerius and ending with Valentinian II.

Further Reading

George Rawlinson discusses the reign of Shahpur II, mainly on the basis of classical sources, in his *The Seventh Great Oriental Monarchy* (1876), as does Percy Sykes in *A History of Persia* (2 vols., 1915; rev. ed. 1930). □

Shaka

Shaka (ca. 1787-1828) was an African warrior leader and creator of the Zulu military monarchy. His career was a transforming influence in the history of southern and central Africa.

Shaka was the son of the Zulu chieftain Senzangakona, but doubt surrounds his legitimacy, and it seems that his mother, Nandi, was soon expelled with her child from Senzangakona's household. Thus Shaka grew up an exile in the territories of neighboring chiefs. The distortions in his adult personality, his indifference to suffering, his fierce devotion to his mother, and his urge to dominate may, in some measure, be attributable to the experiences of those years.

The latter phase of this period of exile was spent in the territory of the Mthethwa chief Dingiswayo. Here Shaka found himself at the center of military activity and political change, for Dingiswayo was engaged in subjugating his weaker neighbors and establishing a confederacy of chieftainships under Mthethwa overlordship.

Upon reaching adulthood, Shaka was drafted into the Mthethwa army and rapidly distinguished himself. By 1816 he had been promoted to a position of command and had won Dingiswayo's patronage. With this backing Shaka plotted successfully for the assassination of his own half brother Sigujana, who had succeeded Senzangakona, and then seized the Zulu chieftainship for himself.

Leader of the Zulu

As chief of the Zulu people, Shaka stood in a client relationship to Dingiswayo, but after the Mthethwa chief's death (ca. 1818) Shaka launched an independent career of conquest. A master of strategy and battle tactics, he injected a new ferocity into warfare by subjecting his men to iron discipline and training them in novel methods of close combat. Shields were exploited as weapons for disarming the enemy, and short-handled stabbing spears were introduced in place of the traditional throwing assegais.

Shaka also built as he conquered. His regiments were not enrolled territorially; instead, as he expanded his domains, he drafted the men of the conquered chiefdoms into age regiments under a system of centralized command. Thus traditional local loyalties were deprived of any means of military expression, and the men of fighting age were made wholly dependent on the will of their new ruler. Even marriage was prohibited except to men of regiments that had earned this privilege by service in arms.

Shaka's most decisive victory (ca. 1818/1819) was probably that against the Ndwandwe chief, Zwide, who had been Dingiswayo's most dangerous rival. After that, there was no serious obstacle to the expansion of Shaka's power, and by 1824 his rule extended over the country east of the Drakensberg from the southern frontiers of present-day Swaziland to the lands of Natal beyond the Tugela River. Dingiswayo had established a Mthethwa overlordship; Shaka created a centralized monarchy in which the chiefdoms of the past were obliterated except in certain privileged enclaves and on the marches of his kingdom, where some chiefly lines seem to have retained a measure of local authority under a client relationship.

Repercussions of Shakan Militarism

Shaka's influence was not confined to the region of his own conquests. In several instances chiefs who were the victims of his attacks, or who feared his wrath, fled with their followers and began careers of plunder that contributed to disruption far beyond the area in which the Zulu armies were operating. This upheaval (the *Difaqane*) affected the patterns of population distribution over a large part of southern and central Africa.

In Natal and in the central plateau region the devastation was such that the Afrikaners (South Africans of European descent) and Boers (South Africans of Dutch or Huguenot descent) found apparently empty lands awaiting them when they spread out from the Cape in 1836-1838. Elsewhere, either in imitation of Shaka's military state or in response to the critical conditions resulting from the *Difaqane,* new polities were constructed by the Bantu-speaking peoples which profoundly influenced the history of southern and central Africa.

By sending refugees spilling southward, Shaka's campaigns increased the pressures on the already-troubled Cape eastern frontier. And by permitting white traders and hunters to establish themselves at Port Natal in 1824, he nurtured the seeds of a new British colony that would ultimately annex Zululand and carry it into a white-controlled Union of South Africa.

Shaka lived long enough to have only a limited awareness of the changes wrought by his career. In 1827, after the death of his mother, he imposed extravagant mourning ceremonies that left loyalty strained, and in 1828 he was assassinated by two of his half brothers, Dingane and Mhlangana, acting in conspiracy with his personal atten-

dant, Mbopa. However, the Zulu kingdom remained an important factor in South African politics until its defeat by Britain in 1879, and a sense of Zulu nationhood survives to this day.

Further Reading

E. A. Ritter's popular biography *Shaka Zulu: The Rise of the Zulu Empire* (1955) is enriched by oral tradition but marred by a tendency to romanticize. It should be read with Alfred T. Bryant, *Olden Times in Zululand and Natal* (1929); Donald R. Morris, *The Washing of the Spears* (1965); and John D. Omer-Cooper, *The Zulu Aftermath* (1966). Also helpful is Monica Wilson and Leonard Thompson, eds., *The Oxford History of South Africa* (1969). □

William Shakespeare

The English playwright, poet, and actor William Shakespeare (1564-1616) is generally acknowledged to be the greatest of English writers and one of the most extraordinary creators in human history.

The most crucial fact about William Shakespeare's career is that he was a popular dramatist. Born 6 years after Queen Elizabeth I had ascended the throne, contemporary with the high period of the English Renaissance, Shakespeare had the good luck to find in the theater of London a medium just coming into its own and an audience, drawn from a wide range of social classes, eager to reward talents of the sort he possessed. His entire life was committed to the public theater, and he seems to have written nondramatic poetry only when enforced closings of the theater made writing plays impractical. It is equally remarkable that his days in the theater were almost exactly contemporary with the theater's other outstanding achievements—the work, for example, of Christopher Marlowe, Ben Jonson, and John Webster.

Shakespeare was born on or just before April 23, 1564, in the small but then important Warwickshire town of Stratford. His mother, born Mary Arden, was the daughter of a landowner from a neighboring village. His father, John, son of a farmer, was a glove maker and trader in farm produce; he had achieved a position of some eminence in the prosperous market town by the time of his son's birth, holding a number of responsible positions in Stratford's government and serving as mayor in 1569. By 1576, however, John Shakespeare had begun to encounter the financial difficulties which were to plague him until his death in 1601.

Though no personal documents survive from Shakespeare's school years, his literary work shows the mark of the excellent if grueling education offered at the Stratford grammar school (some reminiscences of Stratford school days may have lent amusing touches to scenes in *The Merry Wives of Windsor*). Like other Elizabethan schoolboys, Shakespeare studied Latin grammar during the early years, then progressed to the study of logic, rhetoric, composition, oration, versification, and the monuments of Roman literature. The work was conducted in Latin and relied heavily on rote memorization and the master's rod. A plausible tradition holds that William had to discontinue his education when about 13 in order to help his father. At 18 he married Ann Hathaway, a Stratford girl. They had three children (Susanna, 1583-1649; Hamnet, 1585-1596; and his twin, Judith, 1585-1662) and who was to survive him by 7 years. Shakespeare remained actively involved in Stratford affairs throughout his life, even when living in London, and retired there at the end of his career.

The years between 1585 and 1592, having left no evidence as to Shakespeare's activities, have been the focus of considerable speculation; among other things, conjecture would have him a traveling actor or a country schoolmaster. The earliest surviving notice of his career in London is a jealous attack on the ''upstart crow'' by Robert Greene, a playwright, professional man of letters, and profligate whose career was at an end in 1592 though he was only 6 years older than Shakespeare. Greene's outcry testifies, both in its passion and in the work it implies Shakespeare had been doing for some time, that the young poet had already established himself in the capital. So does the quality of Shakespeare's first plays: it is hard to believe that even Shakespeare could have shown such mastery without several years of apprenticeship.

Early Career

Shakespeare's first extant play is probably *The Comedy of Errors* (1590; like most dates for the plays, this is conjec-

tural and may be a year or two off), a brilliant and intricate farce involving two sets of identical twins and based on two already-complicated comedies by the Roman Plautus. Though less fully achieved, his next comedy, *The Two Gentlemen of Verona* (1591), is more prophetic of Shakespeare's later comedy, for its plot depends on such devices as a faithful girl who educates her fickle lover, romantic woods, a girl dressed as a boy, sudden reformations, music, and happy marriages at the end. The last of the first comedies, *Love's Labour's Lost* (1593), is romantic again, dealing with the attempt of three young men to withdraw from the world and women for 3 years to study in their king's ''little Academe,'' and their quick surrender to a group of young ladies who come to lodge nearby. If the first of the comedies is most notable for its plotting and the second for its romantic elements, the third is distinguished by its dazzling language and its gallery of comic types. Already Shakespeare had learned to fuse conventional characters with convincing representations of the human life he knew.

Though little read and performed now, Shakespeare's first plays in the popular ''chronicle,'' or history, genre are equally ambitious and impressive. Dealing with the tumultuous events of English history between the death of Henry V in 1422 and the accession of Henry VII in 1485 (which began the period of Tudor stability maintained by Shakespeare's own queen), the three ''parts'' of *Henry VI* (1592) and *Richard III* (1594) are no tentative experiments in the form: rather they constitute a gigantic tetralogy, in which each part is a superb play individually and an integral part of an epic sequence. Nothing so ambitious had ever been attempted in England in a form hitherto marked by slapdash formlessness.

Shakespeare's first tragedy, *Titus Andronicus* (1593), reveals similar ambition. Though its chamber of horrors—including mutilations and ingenious murders—strikes the modern reader as belonging to a theatrical tradition no longer viable, the play is in fact a brilliant and successful attempt to outdo the efforts of Shakespeare's predecessors in the lurid tradition of the revenge play.

When the theaters were closed because of plague during much of 1593-1594, Shakespeare looked to nondramatic poetry for his support and wrote two narrative masterpieces, the seriocomic *Venus and Adonis* and the tragic *Rape of Lucrece,* for a wealthy patron, the Earl of Southampton. Both poems carry the sophisticated techniques of Elizabethan narrative verse to their highest point, drawing on the resources of Renaissance mythological and symbolic traditions.

Shakespeare's most famous poems, probably composed in this period but not published until 1609, and then not by the author, are the 154 sonnets, the supreme English examples of the form. Writing at the end of a brief, frenzied vogue for sequences of sonnets, Shakespeare found in the conventional 14-line lyric with its fixed rhyme scheme a vehicle for inexhaustible technical innovations—for Shakespeare even more than for other poets, the restrictive nature of the sonnet generates a paradoxical freedom of invention that is the life of the form—and for the expression of emotions and ideas ranging from the frivolous to the tragic. Though often suggestive of autobiographical revelation, the sonnets cannot be proved to be any the less fictions than the plays. The identity of their dedicatee, ''Mr. W. H.,'' remains a mystery, as does the question of whether there were real-life counterparts to the famous ''dark lady'' and the unfaithful friend who are the subject of a number of the poems. But the chief value of these poems is intrinsic: the sonnets alone would have established Shakespeare's preeminence among English poets.

Lord Chamberlain's Men

By 1594 Shakespeare was fully engaged in his career. In that year he became principal writer for the successful Lord Chamberlain's Men—one of the two leading companies of actors; a regular actor in the company; and a ''sharer,'' or partner, in the group of artist-managers who ran the entire operation and were in 1599 to have the Globe Theater built on the south bank of the Thames. The company performed regularly in unroofed but elaborate theaters. Required by law to be set outside the city limits, these theaters were the pride of London, among the first places shown to visiting foreigners, and seated up to 3,000 people. The actors played on a huge platform stage equipped with additional playing levels and surrounded on three sides by the audience; the absence of scenery made possible a flow of scenes comparable to that of the movies, and music, costumes, and ingenious stage machinery created successful illusions under the afternoon sun.

For this company Shakespeare produced a steady outpouring of plays. The comedies include *The Taming of the Shrew* (1594), fascinating in light of the first comedies since it combines with an Italian-style plot, in which all the action occurs in one day, a more characteristically English and Shakespearean plot, the taming of Kate, in which much more time passes; *A Midsummer Night's Dream* (1595), in which ''rude mechanicals,'' artisans without imagination, become entangled with fairies and magic potions in the moonlit woods to which young lovers have fled from a tyrannical adult society; *The Merchant of Venice* (1596), which contributed Shylock and Portia to the English literary tradition; *Much Ado about Nothing* (1598), with a melodramatic main plot whose heroine is maligned and almost driven to death by a conniving villain and a comic subplot whose Beatrice and Benedick remain the archetypical sparring lovers; *The Merry Wives of Windsor* (1599), held by tradition to have been written in response to the Queen's request that Shakespeare write another play about Falstaff (who had appeared in *Henry IV*), this time in love; and in 1600 the pastoral *As You Like It,* a mature return to the woods and conventions of *The Two Gentlemen of Verona* and *A Midsummer Night's Dream,* and *Twelfth Night,* perhaps the most perfect of the comedies, a romance of identical twins separated at sea, young love, and the antics of Malvolio and Sir Toby Belch.

Shakespeare's only tragedies of the period are among his most familiar plays: *Romeo and Juliet* (1596), *Julius Caesar* (1599), and *Hamlet* (1601). Different from one another as they are, these three plays share some notable features: the setting of intense personal tragedy in a large

world vividly populated by what seems like the whole range of humanity; a refusal, shared by most of Shakespeare's contemporaries in the theater, to separate comic situations and techniques from tragic; the constant presence of politics; and—a personal rather than a conventional phenomenon—a tragic structure in which what is best in the protagonist is what does him in when he finds himself in conflict with the world.

Continuing his interest in the chronicle, Shakespeare wrote *King John* (1596), despite its one strong character a relatively weak play; and the second and greater tetralogy, ranging from *Richard II* (1595), in which the forceful Bolingbroke, with an ambiguous justice on his side, deposes the weak but poetic king, through the two parts of *Henry IV* (1597), in which the wonderfully amoral, fat knight Falstaff accompanies Prince Hal, Bolingbroke's son, to *Henry V* (1599), in which Hal, become king, leads a newly unified England, its civil wars temporarily at an end but sadly deprived of Falstaff and the dissident lowlife who provided so much joy in the earlier plays, to triumph over France. More impressively than the first tetralogy, the second turns history into art. Spanning the poles of comedy and tragedy, alive with a magnificent variety of unforgettable characters, linked to one another as one great play while each is a complete and independent success in its own right—the four plays pose disturbing and unanswerable questions about politics, making one ponder the frequent difference between the man capable of ruling and the man worthy of doing so, the meaning of legitimacy in office, the value of order and stability as against the value of revolutionary change, and the relation of private to public life. The plays are exuberant works of art, but they are not optimistic about man as a political animal, and their unblinkered recognition of the dynamics of history has made them increasingly popular and relevant in our own tormented era.

Three plays of the end of Elizabeth's reign are often grouped as Shakespeare's ''problem plays,'' though no definition of that term is able successfully to differentiate them as an exclusive group. *All's Well That Ends Well* (1602) is a romantic comedy with qualities that seem bitter to many critics; like other plays of the period, by Shakespeare and by his contemporaries, it presents sexual relations between men and women in a harsh light. *Troilus and Cressida* (1602), hardest of the plays to classify generically, is a brilliant, sardonic, and disillusioned piece on the Trojan War, unusually philosophical in its language and reminiscent in some ways of *Hamlet*. The tragicomic *Measure for Measure* (1604) focuses more on sexual problems than any other play in the canon; Angelo, the puritanical and repressed man of ice who succumbs to violent sexual urges the moment he is put in temporary authority over Vienna during the duke's absence, and Isabella, the victim of his lust, are two of the most interesting characters in Shakespeare, and the bawdy city in which the action occurs suggests a London on which a new mood of modern urban hopelessness is settling.

King's Men

Promptly upon his accession in 1603, King James I, more ardently attracted to theatrical art than his predecessor, bestowed his patronage upon the Lord Chamberlain's Men, so that the flag of the King's Men now flew over the Globe. During his last decade in the theater Shakespeare was to write fewer but perhaps even finer plays. Almost all the greatest tragedies belong to this period. Though they share the qualities of the earlier tragedies, taken as a group they manifest new tendencies. The heroes are dominated by passions that make their moral status increasingly ambiguous, their freedom increasingly circumscribed; similarly the society, even the cosmos, against which they strive suggests less than ever that all can ever be right in the world. As before, what destroys the hero is what is best about him, yet the best in Macbeth or Othello cannot so simply be commended as Romeo's impetuous ardor or Brutus's political idealism (fatuous though it is). The late tragedies are each in its own way dramas of alienation, and their focus, like that of the histories, continues to be felt as intensely relevant to the concerns of modern men.

Othello (1604) is concerned, like other plays of the period, with sexual impurity, with the difference that that impurity is the fantasy of the protagonist about his faithful wife. Iago, the villain who drives Othello to doubt and murder, is the culmination of two distinct traditions, the ''Machiavellian'' conniver who uses deceit in order to subvert the order of the polity, and the Vice, a schizophrenically tragicomic devil figure from the morality plays going out of fashion as Shakespeare grew up. *King Lear* (1605), to many Shakespeare's masterpiece, is an agonizing tragic version of a comic play (itself based on mythical early English history), in which an aged king who foolishly deprives his only loving daughter of her heritage in order to leave all to her hypocritical and vicious sisters is hounded to death by a malevolent alliance which at times seems to include nature itself. Transformed from its fairy-tale-like origins, the play involves its characters and audience alike in metaphysical questions that are felt rather than thought.

Macbeth (1606), similarly based on English chronicle material, concentrates on the problems of evil and freedom, convincingly mingles the supernatural with a representation of history, and makes a paradoxically sympathetic hero of a murderer who sins against family and state—a man in some respects worse than the villain of *Hamlet*.

Dramatizing stories from Plutarch's *Parallel Lives, Antony and Cleopatra* and *Coriolanus* (both written in 1607-1608) embody Shakespeare's bitterest images of political life, the former by setting against the call to Roman duty the temptation to liberating sexual passion, the latter by pitting a protagonist who cannot live with hypocrisy against a society built on it. Both of these tragedies present ancient history with a vividness that makes it seem contemporary, though the sensuousness of *Antony and Cleopatra,* the richness of its detail, the ebullience of its language, and the seductive character of its heroine have made it far more popular than the harsh and austere *Coriolanus*. One more tragedy, *Timon of Athens,* similarly based on Plutarch, was written during this period, though its date is obscure. Despite its abundant brilliance, few find it a fully satisfactory play, and some critics have speculated that what we have may be an incomplete draft. The handful of tragedies that Shakespeare wrote

between 1604 and 1608 comprises an astonishing series of worlds different from one another, created of language that exceeds anything Shakespeare had done before, some of the most complex and vivid characters in all the plays, and a variety of new structural techniques.

A final group of plays takes a turn in a new direction. Commonly called the ''romances,'' *Pericles* (1607), *Cymbeline* (1609), *The Winter's Tale* (1611), and *The Tempest* (1611) share their conventions with the tragicomedy that had been growing popular since the early years of the century. Particularly they resemble in some respects plays written by Beaumont and Fletcher for the private theatrical company whose operation the King's Men took over in 1608. While such work in the hands of others, however, tended to reflect the socially and intellectually narrow interests of an elite audience, Shakespeare turned the fashionable mode into a new kind of personal art form. Though less searing than the great tragedies, these plays have a unique power to move and are in the realm of the highest art. *Pericles* and *Cymbeline* seem somewhat tentative and experimental, though both are superb plays. *The Winter's Tale,* however, is one of Shakespeare's best plays. Like a rewriting of *Othello* in its first acts, it turns miraculously into pastoral comedy in its last. *The Tempest* is the most popular and perhaps the finest of the group. Prospero, shipwrecked on an island and dominating it with magic which he renounces at the end, may well be intended as an image of Shakespeare himself; in any event, the play is like a retrospective glance over the plays of the 2 previous decades.

After the composition of *The Tempest,* which many regard as an explicit farewell to art, Shakespeare retired to Stratford, returning to London to compose *Henry VIII* and *The Two Noble Kinsmen* in 1613; neither of these plays seems to have fired his imagination. In 1616, at the age of 52, he was dead. His reputation grew quickly, and his work has continued to seem to each generation like its own most precious discovery. His value to his own age is suggested by the fact that two fellow actors performed the virtually unprecedented act in 1623 of gathering his plays together and publishing them in the Folio edition. Without their efforts, since Shakespeare was apparently not interested in publication, many of the plays would not have survived.

Further Reading

Alfred Harbage, ed., *The Complete Pelican Shakespeare* (1969), is a sound one-volume text with useful introductions and bibliographies. For editions of individual plays the New Arden Shakespeare, in progress, is the best series. The authoritative source for biographical information is Sir Edmund K. Chambers, *William Shakespeare: A Study of Facts and Problems* (2 vols., 1930). Reliable briefer accounts are Marchette G. Chute's highly readable *Shakespeare of London* (1949) and Gerald E. Bentley, *Shakespeare: A Biographical Handbook* (1961).

The body of Shakespeare criticism is so large that selection must be arbitrary. Augustus Ralli, *A History of Shakespeare Criticism* (2 vols., 1932), is a guide through the thickets of the past. Ronald Berman, *A Reader's Guide to Shakespeare's Plays* (1965), provides helpfully annotated bibliographies. *Samuel Taylor Coleridge's Writings on Shakespeare,* edited by Terence Hawkes (1959), offers invaluable and influential criticism by a great romantic poet, and A. C. Bradley, *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth* (1904), remains one of the indispensable books. Twentieth-century criticism can be sampled in Leonard F. Dean, *Shakespeare: Modern Essays in Criticism* (1957; rev. ed. 1967), and Norman Rabkin, *Approaches to Shakespeare* (1964). Other noteworthy studies include G. Wilson Knight, *The Wheel of Fire: Interpretations of Shakespeare's Tragedy* (1930; 5th rev. ed. 1957); Derek A. Traversi, *An Approach to Shakespeare* (1938; rev. ed., 2 vols., 1968); Mark Van Doren, *Shakespeare* (1939); Harley Granville-Barker, *Prefaces to Shakespeare* (1946-1947), edited by M. St. Clare Byrne (4 vols., 1954); John Russell Brown, *Shakespeare and His Comedies* (1957; 2d ed. 1962); C. L. Barber, *Shakespeare's Festive Comedy: A Study of Dramatic Form and Its Relation to Social Custom* (1959); L.C. Knights, *Some Shakespearean Themes* (1959); Norman Rabkin, *Shakespeare and the Common Understanding* (1967); and Stephen Booth, *An Essay on Shakespeare's Sonnets* (1969).

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John Malchase David Shalikashvili

U.S. General John Malchase David Shalikashvili (born 1936) was appointed chairman of the Joint Chiefs of Staff in August 1993, culminating a military career that began in 1958.

John Shalikashvili was born in Warsaw, Poland, on June 27, 1936, one of three children of Dimitri Shalikashvili and Maria Ruediger, daughter of a czarist general. Dimitri Shalikashvili, who had gone into exile from his native Georgia following communist victory in the Russian Civil War, was serving as a contract (foreign national) officer in the Polish army when World War II began. Demobilized after Poland's surrender to Germany, Dimitri Shalikashvili joined the Georgian Legion in 1942, a military unit composed of Georgian expatriates who believed they could free their homeland from communist oppression by aligning themselves with Germany. The Georgian Legion was later placed under the direct command of the Waffen SS, an elite branch of the German armed forces that included Germans as well as foreign troops hostile to Soviet communism.

Until 1944 the Shalikashvili family lived in relative comfort given Poland's status as a defeated and occupied nation. During the uprising of Warsaw underground forces, however, fighting raged around the apartment building where the family was living, and for weeks Maria

Shalikashvili and her children took refuge in the basement. Once the resistance was suppressed, the Shalikashvilis were among many civilians evacuated to transit camps along the border between Poland and Germany. To evade the advancing Red Army, the family settled in Pappenheim, a village in Bavaria where Maria Shalikashvili had wealthy relatives who provided them with a residence and a livelihood. In 1952 the Shalikashvilis emigrated to Peoria, Illinois, where a distant relative resided.

John Shalikashvili, who was fluent in Polish, German, and Russian, enrolled as a junior in Central High School in Peoria. He improved his English, the story goes, by watching John Wayne films. In 1958 he graduated from Bradley University with a degree in mechanical engineering. Drafted into the army, Shalikashvili was accepted in Officer Candidate School (OCS) at Fort Sill, Oklahoma, after completing his training. He was commissioned a second lieutenant in 1959 and assigned to a mortar battery in Alaska. Deciding to make a career in the army, Shalikashvili served as an instructor (1961-1963) and staff officer (1963-1964) at the Army Air Defense School and Center in Fort Bliss, Texas, and then joined the 32nd Army Air Defense Command in Germany (1965-1967). He had been promoted to captain in 1963 and became a major in 1967. In 1966 he married Joan E. Zimpelman; the couple had one son.

Service at Home and Abroad

In January 1968 he began an 18-month assignment as senior advisor in the Trieu Phong district, Advisory Team 19, with the United States Military Assistance Command in Vietnam. Shalikashvili's responsibilities included training local militia and accompanying Vietnamese militia units into combat as well as working with officials on rice production and other civilian economic and political tasks. In the decade following his service in Vietnam, Shalikashvili studied at both the Naval War College (1969-1970) and the Army War College (1977-1978) as well as at George Washington University, which awarded him a Master's degree in international relations (1970). He had staff assignments overseas in South Korea (1971-1972) and Italy (1978-1979) and twice served at Fort Lewis, Washington, the second time as commander of the 1st Battalion, 84th Field Artillery (1975-1977). He was promoted to lieutenant colonel in 1974 and to colonel five years later.

Between 1979 and 1981 Shalikashvili was in Germany with the 1st Armored Division. He was then transferred to Washington, D.C., where he served as chief of the politico-military division and then as deputy director of the Strategy, Plans and Policy Directorate. In 1983 he was promoted to brigadier general and to major general in 1986. By this time Shalikashvili, who was regarded as both a soldier's general and a skilled planner, was established as a so-called ''fast-burner,'' someone who was on a career path that could well lead to high command. From 1984 to 1986 he again served in Germany as assistant commander of the 1st Armored Division, after which he had duty in the Pentagon as the army's director of strategy, plans, and policy (1986-1987). Shalikashvili next commanded the 9th Infantry Division before returning to Germany in 1989 as deputy commander-in-chief, United States Army, Europe.

Shalikashvili was in Germany when the Persian Gulf War began. He did not participate in the war. In its aftermath, however, Iraqi forces had driven the substantial Kurdish minority within Iraq from their home area in the north into harsh mountainous terrain along the borders between Iraq, Iran, and Turkey. President George Bush gained approval to organize an international relief expedition to serve in what was identified as Operation Provide Comfort. Military contingents as well as medical personnel from the United States and a dozen other countries began entering the area in April 1991. Shalikashvili, a lieutenant general since 1989, was named commander. The operation, which had as its stated goals the provision of humanitarian aid and the establishment of a safe haven for the Kurds in northern Iraq, lasted until July and was perceived as a success. Soon it was being analyzed by defense intellectuals as a model for the type of quasi-military scenario that appeared likely to occur in any of several troubled areas. That is, at a time when the possibility of a land confrontation between North Atlantic Treaty Organization (NATO) forces and the former Soviet army had receded, military operations were apt to be modest in scale and unconventional in nature, combining both peacemaking and peacekeeping missions as well as the distribution of humanitarian aid. The successful commander would need diplomatic skills as well as the intellectual flexibility to judge when, where, and how much force to apply.

From Europe to the Pentagon

With the conclusion of his service in the Middle East, Shalikashvili completed his assignment in Europe, and in August 1991, reported to the Pentagon as assistant to General Colin Powell, chairman of the Joint Chiefs of Staff (JCS). The following June he became Supreme Allied Commander, Europe (SACEUR). As head of NATO forces, Shalikashvili, now a full (four-star) general, had to provide leadership in evaluating the alliance's mission as well as prepare it for possible operations in such places as Bosnia, where problems existed that were even more daunting than those seen in northern Iraq.

In August 1993 Shalikashvili, known to many as General Shali, was chosen to become chairman of the JCS by President Bill Clinton. Although it was unusual for one army general to replace another in this position that would normally have been rotated to a navy or air force officer, the unassuming Shalikashvili, seemed to have unsurpassed qualifications to deal with post-Cold War problems in places like Somalia and Bosnia.

''If Clinton is going to send Americans in harm's way, he needs a chairman who is seen as offering independent operational judgments. He chose the right man,'' observed a Brookings Institution analyst at the time of Shalikashvili's nomination. Secretary of Defense Les Aspin, who was believed to have been General Shali's foremost advocate in the Clinton administration, was impressed not only by the general's service record but by his tact and astuteness in dealing with leaders of many nationalities. He had already developed expertise in arms control issues during an earlier tour at the Pentagon. Taking office at a time of realignment in international affairs and budget cutbacks at home, Shalikashvili faced formidable challenges. Not least was the task of succeeding Colin Powell, arguably the nation's most popular military leader since Dwight Eisenhower nearly half a century earlier.

As Chairman of the Joint Chiefs, Shalikashvili oversaw the risky invasion of Haiti which reinstated the elected President Jean-Bertrand Aristide and then transferred peacekeeping duties to a U.N. force. Confronted with the war in Bosnia, he argued for military representatives during the Dayton Peace Accords, for clear mission goals, objectives, and prohibitions for the U.S. force sent to Bosnia, and for a straightforward chain of command, robust rules of engagement, and sufficient force to get the job done. He continued the simultaneous downsizing and technological upgrading of U.S. military forces. Since 1989, active all-volunteer forces were reduced by 700,000 persons, nearly 1/3 of active forces.

He stood as a strong advocate for technological upgrading of the armed forces; for maintaining strong alliances throughout the world and enlargement of NATO; for engagement with great powers, particularly with China; for maintaining military strength commensurate with U.S. worldwide interests and obligations well into the future. He developed Joint Vision 2010, a unified conceptual template whereby all the services would plan development, training, and re-equipment, and strategic planning jointly.

In late January, 1997, Shalikashvili announced his plans to retire from his position in keeping with the tradition of Chairmen of the Joint Chiefs serving two two-year terms.

Further Reading

No biography of General Shalikashvili has yet been published. Information about the general and his background is sparse and must be gleaned from many sources. His father, Dimitri, prepared an account (in Russian) of the family's adventures in the turmoil of Europe. It is available at the Hoover Institution in Stanford, California. Lieutenant Colonel John P. Cavanaugh, *Operation Provide Comfort: A Model for Future NATO Operations* (School of Advanced Military Studies, United States Army Command and General Staff College, Fort Leavenworth, Kansas, 1992) provides a valuable assessment of the assignment that brought Shalikashvili to prominence.

Much of the information that has appeared on General Shalikashvili in newspapers is based on standard Pentagon press releases. But conspicuous for their thoroughness and analysis are articles by William Drodziak in the *New York Times,* March 28, 1993; Melissa Healy in the *Los Angeles Times,* May 28, 1993; Barton Gellman in *The Washington Post,* August 12, 1993; Michael R. Gordon and also by Tim Weiner in the *New York Times,* August 12, 1993; and John Lancaster in *The Washington Post,* September 21, 1993. Bruce B. Auster, ''Western Leader from the East,'' *U.S. News & World Report* (November 9, 1992), is of interest. Also relevant are Fred Barnes, ''Shali, Shan't He,'' *New Republic* (September 13, 1993) and two articles in *Congressional Quarterly Weekly Report:* Pat Towell with Matthew Phillips, ''Shalikashvili Wins Praise as Joint Chiefs Nominee'' (August 14, 1993), and Gregory J. Bowens, ''Senators Question Shalikashvili, Seek Assurance on NATO Post'' (September 25, 1993). His November 7, 1996 speech to the Council of Foreign Relations, ''The United States Armed Forces: A Prospectus,'' *Vital Speeches* (January 1, 1997), outlines his own assessment of many of his undertakings and states his goals and principles. □

Yitzchak Shamir

Yitzak Shamir (born 1914) was prime minister of Israel (1983-84, 1987-88), leader of the Likud Party and vice premier and minister of foreign affairs in the National Unity government (1984-86).

Yitzak Shamir (Yizernitsky) was born in 1914 in eastern Poland. While a student at the Hebrew ''gymnasium'' in Bialystok he was also involved with the Revisionist Zionist movement known as Brit Trumpeldor, or Betar. In 1935 instead of pursuing law studies in Warsaw he immigrated to Palestine, where he worked as a construction worker and accountant in addition to studying at the Hebrew University. During the next decade Shamir was involved with the Jewish underground movement as a member of the more militant and nationalist groups pledged to resisting the British mandate authorities as well as retaliating against acts of Arab violence directed at the Jewish community.

Unlike most of the Jewish underground, which chose to fight alongside of the British during World War II, Shamir remained firmly opposed to Britain's presence in Palestine. In 1940 he left the Irgun organization and helped to form the Lehi (Lohamei Eretz Yisrael), or Fighters for the Freedom of Israel, also known as the ''Stern Gang'' because of its commander, Avraham Stern. When Stern was captured and killed by the British, Shamir was a member of the triumvirate which took charge of Lehi in 1942, until Menachem Begin assumed command in 1943.

As Lehi chief of operations, Shamir was involved in a number of underground attacks and daring exploits. After the famous bombing incident at the King David Hotel, the British command center in Jerusalem, he was captured and deported to a prison camp in Eritrea in 1946, but escaped in 1947 to Djibouti, where he was detained by the French authorities. Only at the end of May 1948 was Shamir able to make his way back to what by then had become the independent state of Israel.

The next 20 years are almost a blank in the biography of Yitzak Shamir. The record suggests that for much of the period he operated inconspicuously deep within the structure of the Israeli secret intelligence service, the Mossad. Toward the end of the 1960s he left this service to manage several businesses in the private sector and to campaign on behalf of Soviet Jewry.

Shamir's career entered a new, more public phase in 1970, when he joined the opposition Herut Party headed by his former commander, Begin. In the 1973 elections he became a member of the Knesset, Israel's parliament. Then, following the Herut-led Likud bloc's dramatic 1977 electoral victory, Shamir was elected speaker of the Knesset. In this position he chaired the historic session on November 20, 1977, when Egypt's president launched his peace initiative by coming to address the Knesset. However, at a crucial moment in the peace process Shamir chose to abstain on the key vote which endorsed the 1978 Camp David accords. Feeling that Prime Minister Begin had made excessive concessions to Egypt by returning all of the Sinai Peninsula, Shamir showed consistency when he also abstained from approving the final Israel-Egypt Treaty in March 1979. Still, in later years he pledged to uphold the agreement, while giving it a hard-line interpretation.

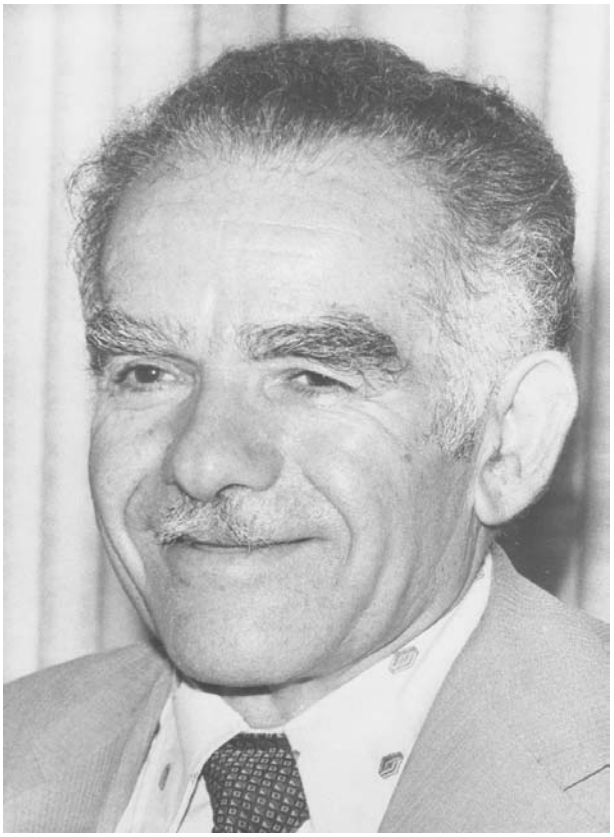

In October 1979, following the resignation of Moshe Dayan as minister of foreign affairs, Begin turned to Shamir in seeking a successor. Despite his lack of experience in international diplomacy, Shamir applied himself to the post and with time impressed outside observers and foreign statesmen as hard-working, receptive, and devoted. In the early 1980s he was active in pursuing closer ties with France, in exploring a dialogue with the Soviets and their Eastern European allies, in renewing relations with African states, and in developing economic trade in Latin America. However, whether due to his loyalty to Begin or to other reasons, Shamir came in for indirect criticism by the Kahan Commission set up to inquire into aspects of the 1982 Lebanese intervention; while cleared of complicity in the specific Sabra and Shatilla camp massacres, he was faulted in the final report with having ignored early rumors.

On August 28, 1983, Premier Begin made a surprise announcement that, due to personal reasons, he was resigning, having led the Herut in opposition and in power for over 35 years. In an effort at filling this void, a hastily-convened Herut Party on September 2 selected Shamir as its leader. In the coming five weeks of arduous inter-party negotiations Shamir finally succeeded in putting together a viable coalition with 64 Knesset votes, giving it a four vote majority. The coalition, however, lasted less than a year. In the 1984 national elections Shamir headed the Likud campaign. When the results were tabulated, Likud gained 41 Knesset seats as against 44 for the Labour/Alignment, giving neither of the two main parties a clear majority. The political stalemate was resolved only through a unique arrangement based on the principle of rotation. By the terms of the agreement, Labour's head, Shimon Peres, served as prime minister for the initial two years, with Shamir as vice premier and minister of foreign affairs, after which the two men switched positions.

Despite skepticism on the part of the experts, this arrangement held together; while not exactly a cordial relationship, Peres and Shamir were sufficiently motivated by a sense of national responsibility to preserve good working relations. Under the National Unity government, and while waiting for the rotation to take place, Yitzak Shamir in the years 1984-86 was fully preoccupied with two principal tasks: maintaining leadership of his fractious Herut-Likud political movement in the post-Begin era, and improving

Israel's international diplomatic position in the post-Lebanon period.

Shamir took a hard line against the Palestinian uprisings that began on the West Bank and in Gaza in late 1987. He remained prime minister, as head of a Likud-Labor coalition, following the elections of November 1988.

After the government lost a vote of confidence in March 1990, Shamir put together a coalition of Likud and several right-wing and religious parties. He agreed to participate in the comprehensive Middle East peace talks that began in 1991, but his ardent support for new Jewish settlements on the West Bank hampered negotiations with the Palestinians and strained relations with the United States. When Likud lost the parliamentary elections of June 1992, Yitzhak Rabin succeeded Shamir as prime minister. In March 1993 Benjamin Netanyahu succeeded him as head of Likud.

On July 12, 1992, Shamir bid farewell as Prime Minister. In a televised speech he gave to his Cabinet, he claimed advances in employment, in securing Israel against foreign attacks and in opening relations with a host of foreign countries during his last two years in power. Shamir concluded: ''I seriously doubt if any past government in Israel has had such achievements.''

The uncompromising comments from Shamir appeared to be aimed at easing the shock of the election defeat. Citizens reduced Likud's share of the vote to less than 30 percent. Voters apparently did not agree with Shamir that a government which had left the country in a recession, had been reluctant to offer a long-term solution to the Palestinian conflict, had quarreled with Washington, and had botched the chore of welcoming tens of thousands of Russian immigrants could be ranked among Israel's greatest.

Further Reading

There is no published biography of Shamir to date. Background information can be found in Robert Freedman, editor, *Israel in the Begin Era* (1982) and in Bernard Reich, *Israel: Land of Tradition and Conflict* (1985). Updated information gathered from the Los Angeles Times ''Shamir Says Farewell,'' July 13, 1992; Britannica Online, *The Cambridge Biographical Encyclopedia.* □

Shammai

Shammai (active 1st century B.C.), called Hazaken, or Elder, was a Jewish sage. He founded the Bet Shammai, the ''School of Shammai,'' which was the persistent opponent of the rival Bet Hillel, the ''School of Hillel.''

Shammai was probably a little older than Hillel (ca. 60 B.C.-ca. A.D. 10). The two sages formed the last of the five Zuggot, or Pairs, who transmitted the Unwritten or Oral Tradition (as distinguished from the Written or Scriptural) to successive generations over a period of about 2 centuries (ca. 175 B.C.-A.D. 10). Shammai was the *Av Bet Din,* the ''Father,'' or Senior Judge, of the Court of the Great Sanhedrin, and Hillel was its *Nasi,* or President. Shammai, a conservative, belonged to the upper classes and followed strictly the older, rigid, Oral Tradition. Hillel, a liberal, attempted to broaden the tradition by means of interpretation of the biblical text. In order to give the law greater flexibility he sought out its intent.

Shammai's rigorous adherence to literal rather than liberal truth is illustrated by the opinion of his school that even a bride is to be lauded only on what she actually is, in accordance with the biblical principle ''Keep thyself far from falsehood'' (Exodus 23:7). But the Hillelites took a far more generous attitude and held that ''every bride may be described as comely and graceful.'' The Shammaites also supported the view that a husband may divorce his wife only for infidelity, while Hillel maintained that a husband could do so for any reason.

The rivalry of the schools of Shammai and Hillel, which began in the first pre-Christian century, continued through the period of Roman rule and the stormy Judean revolt. At that time, it was natural that non-Jews would be suspect and the loyalty of proselytes would be questioned. Shammai insisted on a stringent policy toward proselytes, to discourage their admission to the Jewish fold. He rebuffed a prospective convert who was ready to accept Judaism provided he could abide only by the Written (Scriptural) Law, but Hillel patiently explained to him the importance of the Oral Law. Shammai also harshly rebuked a proselyte who undertook to become a Jew if he would be made a priest, but Hillel had the proselyte understand that the priesthood was limited only to the descendants of Aaron. Pagan proselytes consequently declared ''that the irritability of Shammai could drive one from the world, while the tolerance of Hillel brought them under the wings of the *Shechinah* (''Divine Presence''). Despite Shammai's reputation for severity, his favorite maxim was: ''Make the study of Torah thy chief occupation; say little and do much, and receive all men with a cheerful countenance'' (Abot 1:15).

The Shammaites evidently prevailed in their viewpoint until the fall of the Jewish state in A.D. 70, but their school hardly survived the disaster. Their debates with the Hillelites added vital content to Judaism.

Further Reading

A good study of Shammai and his school is in Solomon Zeitlin, *The Rise and Fall of the Judaean State,* vol. 2 (1967). Nahum N. Glatzer, *Hillel the Elder* (1956), and Louis Finkelstein, *The Pharisees* (2 vols., 1938; 3d ed., 1962), make frequent reference to Shammai and the Shammaites. Judah Goldin's ''The Period of the Talmud'' in Louis Finkelstein, ed., *The Jews* (2 vols., 1949; 3d ed. 1960), sketches the development of the Halakah (Jewish law). □

Shang Yang

Shang Yang (ca. 390-338 B.C.) was a Chinese statesman and political philosopher. He was one of the

founders of Chinese Legalism and organized the rise to power of the Ch'in dynasty.

The real name of Shang Yang was Kung-sun Yang; he was also known as Wei Yang. He was born in Wei, a state in north-central China. His mother was a concubine of a member of the Wei royal family. In his youth he specialized in criminal law and served as tutor to the Wei princes. He was a favorite of the Wei prime minister, who recommended to the Wei ruler that Shang Yang succeed to the ministry upon his death. This request was denied, and Shang Yang, feeling that he was not appreciated in Wei, journeyed to the western state of Ch'in, which had been seeking men who could offer practical advice on state affairs.

Becoming the confidant of Duke Hsiao, who was just then embarking on a program of military expansion and revitalization of the state, Shang Yang presented him with a comprehensive plan for the accomplishment of these ends. He proposed a complete reform of the political, social, and economic structure of the state. He advocated strengthening the judicial system and the imposition of severe punishments for crimes of all kinds.

There was to be a group sharing of guilt and punishment, and people were required to inform on lawbreakers. Those who failed to denounce a criminal were cut in two. Rank and position would be given only to those who distinguished themselves in military affairs. Membership in the Ch'in royal clan was denied to nobles who achieved no military success.

Central to Shang Yang's economic theory was an overwhelming emphasis on agriculture and a rejection of ''nonessential'' activities such as commerce and manufacturing. He proposed that anyone engaging in secondary professions be sold as slaves. His most famous economic reform was the abolition of the idealized system of landholding known as the ''well-field system,'' in which a section of land was divided into nine portions, tilled by eight families in common, with the produce from the ninth portion reserved for the overlord.

Shang Yang reportedly substituted for this system individual ownership of property and had new land brought under cultivation. He also introduced a poll tax and a produce tax. Actually, the well-field system may well have been abolished already, and Shang Yang may not have had anything to do with originating this reform.

Given a high military post, Shang Yang led an expedition against his home state of Wei, which he conquered in 350 B.C. He supervised the building of a new capital at Hsien-Yang. He applied his laws so strictly and impartially that even the crown prince was punished on several occasions, even having his nose sliced off. In 341 Shang Yang led another expedition against Wei and forced it to cede to Ch'in all of the land west of the Yellow River. For his services, Shang Yang was rewarded with a fief of 15 cities in Shang (modern Shensi), from which his names Lord Shang and Shang Yang are derived.

Duke Hsiao died in 338, and his successor was the crown prince whom Shang Yang had punished earlier. Shang Yang was then charged with plotting rebellion and forced to flee. One account states that he tried to take refuge in an inn but was refused entrance because the law of Lord Shang prohibited the lodging of fugitives! He tried to return to Wei, but he was sent back to Ch'in. Shang Yang was finally killed making a stand at his fief in Shang. His body was pulled apart by chariots and his whole family executed.

Shang Yang is credited with the authorship of the *Book of Lord Shang* (*Shang-Chün shu*), a collection of economic, legal, and political treatises, many of which are elaborations of the program he developed in Ch'in. It is doubtful that this book actually comes from his hand, nor is it the work of a single author. Because of its emphasis on law, this work is considered one of the major ancient Chinese works on Legalist philosophy.

Further Reading

The best work on Shang Yang is J.J.L. Duyvendak, *The Book of Lord Shang* (1928). Some information on Shang Yang appears in Cho-yun Hsu, *Ancient China in Transition: An Analysis of Social Mobility, 722-222 B.C.* (1965), and Joseph R. Levenson and Franz Schurman, *China: An Interpretative History—From the Beginnings to the Fall of Han* (1969). For general background see Edwin O. Reischauer and John K. Fairbank, *A History of East Asian Civilization,* vol. 1: *East Asia: The Great Tradition* (1958). □

Shankara

Shankara (ca. 788-820) was an Indian philosopher and reformer. He founded the advaita, or nondual, school of vedanta philosophy.

Shankara, also called Shankaracharya, ''Master Shankara,'' was born of Brahman parentage in southern India. His intellectual powers were soon evident, and he mastered a wide range of religious and philosophical materials. His major goal was to synthesize the immensely diverse spectrum of Hindu philosophical and theistic symbolism into a single coherent system. He was quite orthodox in his commitment to the *Veda*—the most ancient body of Hindu religious literature; but he tried to harmonize its many paradoxical and often contradictory teachings by centering on the last Vedic section, the *Upanishads* (''esoteric'' teachings, also called the *Vedanta,*'' end of the *Veda*'').

Shankara ascribed the founding of the Vedanta school to the sage Badarayana (ca. 400 B.C.), whose writings formed the basis for some of shankara's most important treatises. But despite his claim that he was only expounding the *Vedanta,* Shankara was unquestionably one of the most creative intellects in Indian history. he travelled widely, founding numerous monastic centers and elaborating his philosophy. Though his life was short, he was an untiring worker and a brilliant dialectician whose lasting prestige

was fully established by the time of his death. The doctrine which he espoused became the most influential of all Hindu philosophies, providing the basis for theological innovations, cultic integration, and reform.

The basic elements of Shankara's philosophy are derived from selected aspects of the *Upanishads*. Though the texts are very diverse, they are—in shankara's view—dominated by a teaching which asserts that the true self (*atman,* ''soul'') of every individual has a qualitative and essential relationship to an overarching universal Soul (*Atman*) which in its ultimate sacred form is called Brahman: ''Brahman exists eternal, pure, enlightened, free, omniscient, and all powerful.'' It is the source and end of all phenomena.

This metaphysic has two particularly important aspects: since only Brahman is ultimately real and eternal, all particular worldly entities are regarded as illusory and transient; but since these transient forms are also manifestations of Brahman, ''illusion'' itself has a positive ontological status. The technical term for illusion is *maya;* but it also signifies the *power* of illusion. Shankara's doctrine is therefore called *advaita*—nonduality—because it strives to ascribe all reality to a single dynamic, unitary source.

Through the sensual perceptions of the everyday world, man apprehends only the illusory and deceptive appearances of the ultimate reality. This conditioned and finite knowledge is, in the ultimate sense, ignorance (*avidya,* ''nonknowledge''), because it is not attuned to that which transcends and yet incorporates all space-time phenomena. And this ignorance is exacerbated by the confusion of the transcendental spirit with empirical forms—an error which is the ''source of all evil.''

However, within the lower and provisional framework of existence, certain essential forms have a permanent sanctity: the sacred scriptures, the cults and forms of traditional worship, the law of karmic retribution, and the caste system itself. These are essential ''qualities'' (*gunas*) of the order of the universe. Therefore, while it is true that Brahman as absolute existence and ultimate truth transcends these forms and is ''without qualities'' (*nirguna*), in its diverse manifestations it also possesses the secondary qualities of a personalized god, Hindu institutions, law, and ethics: Brahman is the source of ''scripture and all knowledge, and is responsible for the distinctions into gods, animals, humans, classes, the stages of life.''

Adherence to these secondary forms through worship, self-discipline, and appropriate demeanor prepares the religiously perceptive individual for the higher knowledge of the transcendent Brahman. In this purified form, knowledge is the source of a final and transforming intuition of the absolute unity of the individual soul with Brahman—an experience of liberation and release from the snares of worldly delusion and transmigration ''the *Upanishads* aim to eliminate delusion by the attainment of the knowledge of the unity of the self [with Brahman].'' This mystical philosophy would seem to undercut all other forms of traditional Hinduism, since worldly distinctions are illusory; but they are also regarded as aspects of the divine self-manifestation. So Shankara rigorously upholds the integrity of Hindu social institutions and the *Veda,* interpreted through the ultimate revelation contained in the *Upanishads*.

There is much in Shankara's mystical teaching which suggests the influence of Buddhist philosophy, and he was accused of being a crypto-Buddhist during his own lifetime. But his successful philosophical synthesis was a factor in precipitating the final decline of Buddhism in India. In this way Shankara did much to assure the triumph of Hinduism and its institutions. In addition to his philosophical innovations, he was also an ardent exponent of the devotional poems and prayers which reflect the immense range of his religious sensibilities.

Further Reading

Background on Shankara is in Surendra Dasgupta, *A History of Indian Philosophy,* 5 vols. (1922-1955), and Sarvepalli Radhakrishnan and Charles Moore, eds., *A Sourcebook in Indian Philosophy* (1957). Indian sources include V. Raghavan, trans., *Prayers, Praises and Psalms* (Madras, 1938); Nalinimohan Mukherji, *A Study of Shankara* (Calcutta, 1942); and Ram P. Singh, *The Vedanta of Sankara: The Metaphysics of Value* (Jaipur, 1949). For general background consult A. L. Bashman, *The Wonder That Was India* (1937; rev. ed. 1963). □

Albert Shanker

Over four decades, Albert Shanker (born 1928) rose from public school mathematics teacher to national educational statesman. Shanker's militant leadership of New York's United Federation of Teachers in the 1960s brought him personal notoriety and won for teachers substantial improvements in compensation, working conditions, and bargaining power. President of the 700,000-member American Federation of Teachers from 1974 into the 1990s, Shanker was an effective advocate of sweeping national educational reform.

Born September 24, 1928, Albert Shanker grew up in a working-class Jewish family in the borough of Queens in New York City. His parents, Mamie and Morris Shanker, were emigrants from Poland. Both were union members; his father a union newspaper deliveryman, and his mother a sewing machine operator and member of the Amalgamated Clothing Workers Union. The Shanker family's deeply held political views were staunchly pro-union, following the socialism of Norman Thomas and including ardent support of Franklin Roosevelt and the New Deal.

Early on, Shanker exhibited the voracious thirst for information, the love of philosophy, and the dedication to human rights causes that characterized his life's work. As a boy he read several newspapers daily, and by the time he was a teen, he was avidly reading the humanitarian philoso-

phy of Thomas Hook. He idolized Franklin D. Roosevelt, Clarence Darrow, and Bayard Rustin, the civil rights leader.

Shanker's social and political activism began during his undergraduate years at the University of Illinois in Urbana-Champagne. Shanker picketed segregated movie theaters and restaurants and was a member of the Young People's Socialist League and chair of the Socialist Study Club. Shanker majored in philosophy and graduated with honors. Shanker then took graduate courses in philosophy and mathematics at Columbia University, receiving an M.A. degree and completing the coursework, but not the dissertation, required for a Ph.D. in philosophy.

Classroom Work to Union Organizer

Shanker's graduate work ended in 1952, when he took a one-year leave of absence from his graduate program and accepted a temporary position teaching mathematics at an East Harlem School. He taught mathematics in New York City public schools from 1952 to 1959, making $42 a week in take-home pay and experiencing firsthand the poor treatment of teachers, the ineffectiveness of traditional teaching methods, and the conflict and frustration that dominated inner-city classrooms. During this time he joined the New York Teachers Guild and devoted increasing time and energy to union work.

Shanker became a full-time union organizer for New York City's United Federation of Teachers (Local No. 2 of the American Federation of Teachers) in 1959. His ascent within the union was swift. By 1964 he was president, a position he held until 1985. During the 1960s, Shanker received national attention and considerable criticism for his aggressive union leadership and skillful negotiation of pay increases for New York City teachers. In 1967, and again in 1968, he served jail sentences for leading illegal teachers' strikes. The 1968 strike closed down almost all New York City schools for 36 days. The stimulus for the strike was teacher transfers out of ghetto schools during school decentralization experiments. The strike exacerbated racial tensions in ghetto schools, although the real issue was protecting teachers' rights from excessive local control.

During the 1960s Shanker was also active in the civil rights movement. He was a charter member of the Congress of Racial Equality (CORE). He participated in several major civil rights marches and the sit-ins in Selma and Montgomery. He led a delegation of teachers to protest Martin Luther King's murder. All of this notwithstanding, Shanker's positions on minority hiring quotas and busing in the early 1970s were criticized by some Black leaders. Shanker promoted the development of magnet schools rather than busing to achieve racial balance. He opposed quota hiring of minority teachers, believing such quotas to be essentially discriminatory, and instead supported educational programs within his union to qualify Blacks and other minorities for teaching positions.

As a result of his controversial views and his militant union leadership, Shanker was considered something of a loose cannon through the 1960s and early 1970s. This image was captured by Woody Allen's 1973 movie *Sleeper,* in which the main character wakes up in the year 2173 and is told that the United States had been destroyed because one hundred years ago a man called Albert Shanker got hold of a nuclear warhead.''

Union President and Reformer

Beginning in the early 1970s and with his 1974 election as president of the American Federation of Teachers (AFT), Shanker's image mellowed, and he became a nationally respected proponent of educational reform. This change was attributed in part to Shanker's paid weekly column in the *New York Times,* Where We Stand.'' This AFT-sponsored commentary on educational issues ran in the *New York Times* and 60 other papers nationwide beginning in 1970. In this column, Shanker anticipated, analyzed, and advocated major changes in education. Through this forum and his role as national president of the American Federation of Teachers, Shanker's focus broadened from improving teachers' working conditions to improving the performance of the educational system as a whole through sweeping restructuring and reform. In Shanker's view, essential elements of such reform are increased teacher competence, responsibility, and accountability: elements that are a significant departure from traditional union views.

Foremost among the changes Shanker promoted and facilitated in the 1980s were the creation of a national examination for beginning teachers, the utilization of a team approach to school organization and management, and pedagogy that emphasized cooperative learning and highly

participative instruction rather than classrooms dominated by teacher talk. Shanker was a strong advocate of increased use of computer technology, not only to provide individualized instruction for students, but also to create a national database and communication network for the dissemination of the best available instructional materials and techniques.

Shanker's educational reform efforts largely paralleled the changes occurring in American industry as a result of quality and productivity problems. Shanker frequently cited the relatively poor academic performance of American students as evidence of the necessity for change in our educational system. At the heart of Shanker's reform recommendations was the exploration of organizational structures and management systems that empower teachers to generate improvements and controls, as well as the provision of a broad range of incentives to motivate teachers, schools, and school systems to make the needed improvements.

Shanker's influence towards these ends was considerable and extended far beyond the 700,000-member American Federation of Teachers. His leadership of the American Federation of Teachers and his successful influence on national opinion regarding educational issues were credited with pushing the two million-member National Education Association (NEA) from resistance to active support of school reform in the 1980s, just as his success with collective bargaining in the 1960s is thought to have stimulated NEA affiliates to negotiate contracts and call strikes. In 1985 Shanker's initiative sparked the formation of the National Board for Professional Teaching Standards, which in the early 1990s was working toward the implementation of a national examination system for beginning teachers.

Shanker's influence extended to corporate and government leadership as well. Beginning in the mid-1980s he was a member of the prestigious Committee for Economic Development, an alliance of national corporate leaders that was working to improve schools. He served on national committees such as, the Carnegie Forum on Education and the Economy and on President Bush's Educational Policy Advisory Committee. Shanker's long held views and ideas on national standards were the foundation for educational reforms outlined by President William Clinton during the State of the Union Address in 1997. After the address, Clinton called Shanker and said to him we should have listened to your sooner.'' Sara Mosle described Shanker as the most important American educator in half a century.''

Further Reading

The best source on Shanker's views and work in education is his Sunday *New York Times* column, Where We Stand,'' starting in 1970. Sara Mosle, *The New Republic* (March 17, 1997), provides information on his life, contributions to education and union activity. □

Claude Elwood Shannon

The American mathematician Claude Elwood Shannon (born 1916) was the first to apply symbolic logic to the design of switching circuits, and his work on the mathematics of communication is central to modern information theory.

Claude Shannon was born on April 30, 1916, in Gaylord, Michigan. After graduating from the University of Michigan in 1936, he went to the Massachusetts Institute of Technology. There he made a mathematical discovery of considerable potential in the field of technology, and one which pointed the direction of his subsequent career. While studying the design of switching circuits, he saw how to apply symbolic logic to establish an economy of design. By employing the language of logic in plotting the alternative flow paths of the electric current through a switching series, redundant controls could be discovered and eliminated.

On completion of his doctorate in 1940, Shannon joined Bell Telephone Laboratories. He was interested in the problem of ascertaining the efficiency of various electrical devices for the transmission of information, with a view to the selection of the most efficient one—and the increase of its efficiency. Involved in this problem is that of communication in general, and in applying mathematics to this problem, Shannon, following H. Nyquist and R. V. L. Hartley, laid the foundations of information theory.

In a communication system, a source information selects a message which is transformed into a signal by a transmitter, which in turn directs the signal along a channel to a receiver. The receiver converts the signal back into a message which is then available at its destination. In any system, and especially a mechanized one, there is a tendency for distortions, errors, and redundant signals to affect the accuracy of the signal, and these may all be classed as noise.'' The problems associated with the system may be concerned with the amount of information; the capacity of transmitter, channel, and receiver; the encoding process; and noise. Information'' in this sense is a measure of the freedom of choice available when selecting a message, and the theory of probability involved in estimating the freedom of choice. The capacity of the transmitter and of the channel may be related in a theorem by means of which the maximum transmission rate possible may be calculated. And, further, by introducing the noise factor it is possible to calculate under what conditions transmissions low in error may be achieved.

Shannon's work on information systems not only had important implications in the whole theory of communications but was of considerable value in the development of computers. His demonstration of the central importance of a knowledge of symbolic logic as basic to understanding of circuit design has ensured a level of efficiency essential to the increasingly complex computer systems. He remained as a consultant with Bell Laboratories until 1972. Shannon

was also a Donner Professor of Science from 1958-78, becoming Professor Emeritus in 1978 (he was also a visiting fellow at All Souls College in Oxford, England that year). Shannon was awarded the Kyoto Prize in 1985.

Further Reading

Some information on Shannon appears in *Mathematics in the Modern World: Readings from Scientific American,* with an introduction by Morris Kline (1968). The importance of his work in the computer age is also highlighted in *On the Shoulders of Giants: From Boole to Shannon to Taube* (June, 1993) in *Information Technology and Library.* □

Ralph Shapey

Beginning in the early 1950s, the American composer, conductor, and teacher Ralph Shapey (born 1921) devoted himself to the cause of new music. His own powerful and complex compositions reflect a personal vision uncompromised by rapidly changing trends.

Ralph Shapey was born on March 12, 1921, Philadelphia, Pennsylvania. At age seven he began studying the violin, which he continued later under Emmanuel Zeitlin. He rose through the ranks of the Philadelphia National Youth Symphony Orchestra, first as a playing member, then as youth conductor, and finally as assistant conductor (1938-47). The later years also included study with his principal composition teacher, Stefan Wolpe.

After three years in the army he moved to New York City in 1951. Here, through the early 1960s, Shapey established himself by composing, conducting, and teaching both privately and at the Third Street Music Settlement. His conducting abilities, especially in new and difficult works, led to other assignments with orchestras and chamber groups in Buffalo, New York; London, Ontario, Canada; New York City; and Philadelphia. From 1963 to 1964 he taught at the University of Pennsylvania, and in 1964 he accepted a post at the University of Chicago, where he founded the Contemporary Chamber Players. Maintaining this post, later as professor of music, Shapey achieved considerable success both with his own compositions and with the ensemble, whose performances have become the major impetus for new music in the Midwest.

''The Concept of It Is, Rather than the Traditional It Becomes''

Rugged independence and raw emotional power—perhaps reminiscent of the American composer Carl Ruggles—characterize his music. It acquires its boldness and immediacy through the initial presentation of ideas in their completely developed form, which Shapey calls the concept of 'it is', rather than the traditional 'it becomes'.'' While his works are atonal, not all of them adhere strictly to 12-tone principles, and none is as minutely controlled as the compositions of Milton Babbitt and other contemporaries. Shapey achieves order through diminutions of the musical image, and form often results from the initial image exploding into its own various states of being, juxtaposed against itself in ever new focuses.'' To aid the definition of these juxtaposed images or mosaics, Shapey very often divides his ensemble, both in terms of timbre and in actual placement on the stage. Larger ensembles may be broken into as many as seven distinct groups, as in *Ontogeny* for orchestra (1958).

In other respects Shapey's music closely follows the Schoenberg tradition. Except for a few compositions, such as *Songs of Ecstasy* for soprano, piano, percussion and electronic tape (1967), he uses traditional instruments sounded in their normal manner. Notation, too, is for the most part traditional. He has been called an Abstract Expressionist, no doubt after the painters with whom he associated in New York, but this label is misleading in that music is inherently an abstract art and Shapey's is certainly no more so than other Expressionists such as Schoenberg. Aleatoricism plays only a small part in Shapey's compositions, usually in the form of improvisation between worked out sections, as in the second movement of *Rituals* for orchestra (1959), or in one group playing material similar to another's, but at a different or unfixed tempo, as in *Dimensions* for soprano and 23 instruments (1960).

"A Protest Against All the Rottenness in the Musical World"

In addition to his teaching duties at the University of Chicago, Shapey was active as an educator in composing didactic pieces. In the late 1960s he contributed music to the University of Illinois String Research Project in an effort to fill the gap in contemporary music that is suitable for the early stages of string instruction.

In 1969 Shapey requested a moratorium on the performance of his works as a protest against all the rottenness in the musical world and in the world in general." A performance of his oratorio, *Praise,* for bass-baritone, double chorus, and ensemble (1971) in 1976, marked his return before an ever-increasing public.

Other important compositions by Ralph Shapey include the *Violin Concerto* (1959); *Evocation* for violin with piano and percussion (1959); *Incantations* for soprano and ten instruments (1961); *Discourse* for four instruments (1961); *String Quartet Number 7* (1971-1972); *Fromm Variations* for piano (1973); *Songs of Eros* for soprano and orchestra (1975); *Oh Jerusalem* for soprano and flute (1975); *Passacaglia* for piano (1982); *Double Concerto* for violin and cello (1982); and the *Mann Duo* for violin and viola (1983).

Recognition for his work has come in the form of numerous awards, grants, and commissions including the following: Alma Morgenthau Commission (1953) for *String Quartet Number 4;* Dimitri Mitropoulos Commission (1953) for *Challenge—The Family of Man;* representative for the United States (1958) at the I.S.C.M. Festival in Strasbourg, France; Stern Foundation Award (1959) for *Rituals;* Fromm Foundation Commission (1960) for *Dimensions* and (1967) for *Songs of Ecstasy;* Brandeis Creative Arts Award (1962); Rockefeller Foundation Grant (1964); Naumburg Recording Award (1966) for *Rituals;* National Institute of Arts and Letters Award (1966); Koussevitzky Foundation Commission (1967) for the *Partita-Fantasy;* Fromm Music Foundation Commission (1972) for *String Quartet Number 7;* and Elizabeth Sprague Coolidge Foundation Commission (1979) for *Song of Songs.* Shapey's music is published by Theodore Presser and is recorded mostly on the CRI label.

In honor of his 75th birthday, a concert featuring the strikingly dissimilar works of Shapey and Brahms was conducted at Columbia University's Miller theater. As if to confirm his curmudgeonly reputation Shapey, despite his relative obscurity away from the University of Chicago, refused to provide biographical information or program notes in the timeless belief that the music be allowed to speak for itself."

Further Reading

Little has been written on Shapey, but in the past, he has refused to provide biographical information or program notes in the belief that the music be allowed to speak for itself." Wilfrid Mellers' *Music in a New Found Land* and Eric Salzman's *Twentieth Century Music: An Introduction* both contain good but short descriptions placing Shapey in historical context. Good biographical coverage appears in David Lewin's *American Composers: A Biographical Dictionary.* To get beyond surface detail and into the music itself one must take recourse to periodicals, newspaper articles, and record jackets. Of these, Donal J. Henahan's articles in *The Musical Quarterly,* LII (1966) and LIII (1967), and in the *New York Times* (January 26, 1984); John Rockwell's article in the *New York Times* (January 13, 1984); and the liner notes for the recording of *Evocation* (CRI-141) are especially informative. □

Harlow Shapley

The American astronomer Harlow Shapley (1885-1972) proved that our solar system is only a peripheral member of our galaxy. He is credited with bringing Harvard Observatory into a position of preeminence in the world of astronomy.

Harlow Shapley was born on Nov. 2, 1885, in Nashville, Missouri, where his father was a successful hay producer and dealer. Harlow received his early education in a one-room country schoolhouse. About age 15, he went to a kind of business school in Pittsburg, Kansas, and within a year, became a newspaper reporter. He saved his money and resolved to get educated." He was accepted by the Carthage Collegiate Institute, from which he graduated in 1907 as valedictorian of his class.

Shapley then entered the University of Missouri, intending to study journalism, but, finding no degree program available, took up astronomy—and never put it down. In 1910 he received his bachelor's degree; the following year he completed his master's degree. He received the valuable Thaw fellowship of Princeton University and began studying under H. N. Russell. In 1913 Shapley received his doctoral degree.

Shapley's thesis, a lasting contribution to astronomy, dealt with methods for determining the physical properties—for example, the period of revolution, the orbital inclination, and the mean density—of eclipsing binary (double) stars from their light curves" (their intensity as a function of time). From the outset of his work, however, he had a pressing desire to determine the distances to these stars, and, after a trip of several months to Europe, Shapley went in 1914 to Mt. Wilson Observatory to study stellar distances. He made a giant step forward in his research program when, within a year, he realized that the variable Cepheid stars are not eclipsing binaries but single pulsating stars. Their distances, therefore, could be determined by measuring their *apparent* magnitudes, using Henrietta S. Leavitt's 1912 period-luminosity relationship to obtain their *absolute* magnitudes, and employing the inverse-square law. Furthermore, since pulsating Cepheid stars frequently occur in the so-called globular clusters, Shapley could employ the former to determine distances to the latter.

Using Mt. Wilson's 60-inch reflecting telescope, Shapley took numerous photographs from 1916 to 1917. Analyzing them, he discovered that although the globular clusters are symmetrically distributed about the plane of the

Milky Way, most appear to be concentrated in the direction of the constellation Sagittarius. From these observations, Shapley drew the revolutionary conclusion that our solar system is not at the center of our galaxy but is actually far (roughly 50,000 light-years) off-center. Thus Shapley in 1917 displaced the sun from the center of our galaxy. Moreover, Shapley concluded that our galaxy, lens-shaped, is of immense dimensions: 300,000 light-years in diameter and 30,000 light-years thick. (These estimates had to be revised later to take account both of interstellar absorption and W. Baade's work.)

This revolutionary discovery stimulated protracted debate and was undoubtedly Shapley's greatest single achievement. But his contributions to astronomy by no means stopped in 1917. Four years later he became director of Harvard Observatory and for more than three decades thereafter, simultaneously carried out creative research and fulfilled his administrative duties. He became known as Mr. Magellanic Clouds'' for his many studies on this pair of relatively close-by, irregularly shaped galaxies; he discovered in 1938 the first of the dwarf sculptor-type galaxies; he directed immense surveys of stellar spectra and galactic populations—all this, and much more, while bringing the overall research and instructional programs of Harvard Observatory to a position of preeminence in the world.

In addition to being elected to the National Academy of Sciences in 1924, Shapley received numerous honorary degrees, medals, and other high honors. In 1952 he became director emeritus and Paine Professor of Astronomy at Harvard, and in 1956 professor emeritus. He died in 1972.

Further Reading

A selected bibliography is included in Shapley's delightfully written reminiscences, *Through Rugged Ways to the Stars* (1969). A chapter on his life and work is in Navin Sullivan, *Pioneers in Astronomy* (1964). For more general background see Sir William C. Dampier, *A History of Science* (1943); Bernard Jaffe, *Men of Science in America* (1944); and Willy Ley, *Watchers of the Skies* (1963). □

Ali Shariati

Ali Shariati (1933-1977) has been called the "Ideologue of the Iranian Revolution." His reinterpretation of Islam in modern sociological categories prepared the way for the Islamic revival that shook Iran in 1979, attracting many young Muslims who had been alienated both from the traditional clergy and from Western culture.

Shariati was born in Mazinan, Khurasan, a small village in Eastern Iran, in 1933 and was educated by his father, Aqa Muhammad Taqi Shariati. His youth was spent in Meshad where his father established the Center for the Propagation of Islamic Teachings. After high school he entered Teachers' Training College and became an active member of his father's center. He entered the University of Meshad in 1956, graduating in 1960. From 1960 to 1964 a state scholarship enabled him to study at the University of Paris, where he gained sociological insight and pursued Islamic studies with the renowned French scholar Louis Massignon. In France he was influenced by the radical Marxism of Jean-Paul Sartre, Albert Camus, and Franz Fanon. Despite this influence he criticized these thinkers for their rejection of traditional religion and suggested that the only way the deprived nations could counterbalance Western imperialism was through the cultural identity preserved by religious traditions.

While in France Shariati had joined with such other Iranian expatriates as Mehdi Bazargan and Bani Sadr who supported resistance to the shah of Iran. Not unexpectedly, he was imprisoned for a time on his return to Iran in 1964. Although turned down for a teaching position at the University of Teheran, he taught at a variety of high schools until a position became available at the University of Meshad. There he became a popular teacher, using an innovative method which expounded Islamic doctrine using a sociological approach. While some Muslim clergy criticized his lack of Islamic expertise, others sympathized with his attempt at modernization and helped him revise the content of his writings. His classes, however, threatened the government establishment, which had them suspended.

In 1965 he established a center of Muslim religious teaching, the Husaniya-yi Irshad in Teheran, and he moved there in 1967. The choice of an institution dedicated to the martyrdom of Husayn in the struggles against the Ummayyads (660-750 A.D.) emphasized his commitment to the

struggle against the tyranny of the shah's regime in Iran. His political influence was so great that the regime had him arrested again in 1973 and closed down the Husaniya, banning his works. Although released in 1975, his freedom was restricted. In June 1977 he travelled to England, where he died under circumstances that his supporters insisted suggested the involvement of SAVAK, the Iranian secret police.

Tawhid: Unity in Shariati's Thought

The guiding principle of Shariati's thought, like that of Islam generally, is *tawhid* or unity. On one level this refers to the excellence of the human being. God creates humanity out of clay and spirit, thus enabling a unity of all elements in creation. The human being is thereby made the vice-regent (*kalifa*) for God, bringing perfection to the created world. On another level the principle of unity must be applied to the social world. Every corruption and injustice in the world comes from a lack of unity. The Muslim proclamation that God alone is to be worshipped, made five times daily, conquers greed, envy, and fear by liberating the individual from selfishness.

The implications of this view are radical. If the central significance of the Muslim creed is individual liberation, then any form of dependency is wrong. The Muslim clergy have embraced the principle of imitation (*taqlid*) rather than creative innovation (*ijtihad*) as the basis for deciding Islamic behavior. Shariati opposed blind traditionalism, citing the Koranic statement that ''God does not change what is in a people until they change what is in themselves'' (Sura 13, Aya 11). The test of a Muslim society lies less in its traditionalism than in its ability to utilize traditional thought to meet the challenge of creating a just society. The ideal of unity requires individuals who can lead a society to the virtues it represents and the social justice which it demands.

Shariati's View of the Religious Leader

Attaining *tawhid* requires the help of religious leaders, but they must be leaders of the right type. The ideal of Mohammad stands as the model of a leader who can use religious insight and knowledge of social norms to transform society. The true religious leader is one who takes up the social responsibility that Mohammad displayed and gains the confidence of the people, thereby educating the society, transmitting religious teachings, and improving the condition of human society. He found the radical emphasis on change and the role of leadership echoed in classical Muslim sources. The Koran proclaims that Allah (God) and the people (*al nas*) are often identical. In order to know God's will it is important, then, to look to what the people are saying, thinking, and doing. Since the time of Muhammad and his early successors (and Shariati aroused dissent by accepting much of the Sunnite evaluation of those leaders despite his own commitment to Shi'ite Islam) religious leadership has waned. He declared that in the modern period it was necessary to return to the primal responsibilities of social consciousness and creativity.

In practical terms he took this to mean that the intellectuals rather than the clergy would bring about the return to the original meaning of Islam. He looked forward to a new type of religious leader. The qualifications were not only knowing the Koran, but knowing its social message and its vision of a new social world, not only being an expert in the biography of the Prophet, but recognizing the place of the Prophet in a Koran-oriented society; not only knowing Islamic history but having the ability to use that knowledge as a model of just social behavior; and, finally, being acquainted with Islamic culture as the basis for Muslim identity.

The problem with the traditional clergy, he explained, was that they were content to look at Islam as a set of general universal principles. Instead, they should apply Islamic ideals to the particulars of Muslim society, the particular problems with which both individuals and the community as a whole must struggle. Such views irritated many of the clergy, and in 1968 Ayatollah Motahari, a disciple of Ayatollah Ruhollah Musavi Khomeini, resigned from the Teheran Husaniya in protest against Shariati's anticlericalism, anticipating the anti-intellectualism that followed the 1979 revolution. Shariati himself responded to such critics by vigorously attacking the established clergy. Despite the victory of the clerical leaders in the Iranian revolution, however, his ideas continued to be influential among younger Iranian Muslims.

Further Reading

There is no single biography available for Ali Shariati. A useful article, ''Ali Shariati: Ideologue of the Iranian Revolution,'' by Abulaziz Sachedina, can be found in *Voices of Resurgent Islam,* edited by John L. Esposito (1983). Books concerned with modern Islam in general or with Iran often included sections on Shariati; see in particular Michael Fischer, *Iran From Religious Dispute to Revolution* (1980) and Malaise Ruthven, *Islam in the World* (1984). Many of Shariati's pamphlets and essays have been translated into English. See especially his *Marxism and Other Western Fallacies* (1980) and *On the Sociology of Islam* (1979). □

Ariel Sharon

Following a distinguished, if controversial, military career, General Ariel Sharon (born 1928) entered Israeli politics in 1973. He then became a prominent public figure, serving as defense minister during the 1982 Israeli invasion of Lebanon.

Ariel (''Arik'') Sharon, one of Israel's most controversial military and political figures, was born in 1928 at Kfar Mallah, an early Jewish farming settlement in the central Sharon valley of what was then British-mandated Palestine. His parents were Shmuel and Dvora Scheinerman, ardent Zionists who had emigrated from Russia following World War I. Growing up at a time when the Arab-Jewish struggle over Palestine intensified, young

Sharon combined a high school education with membership in the underground Jewish military organization, the Haganah.

In 1945 Sharon began a military career which continued until 1973 and which saw him participate in each of the major campaigns waged by the Israel Defense Force (IDF). Prior to Israel's establishment as a nation in 1948 he completed an officer's training course and served as an instructor for Jewish police units. During the War of Independence he fought as a platoon commander in the battle of Latrun, where he was seriously wounded. Afterwards Sharon became a military intelligence officer, and in 1952 he obtained a leave of absence to study Middle Eastern affairs at the Hebrew University.

The following year Sharon was chosen to form and lead a small elite commando force trained for special operations behind enemy lines. Both Sharon and Unit 101'' were to become famous for their carrying out of a series of daring raids across Israel's vulnerable borders, thus enforcing a defense doctrine of retaliation for Arab violations of the 1949 armistice agreements and attacks against Israeli civilian targets.

Sharon Continued to Rise through the Ranks of the IDF

In the 1956 Sinai campaign against Egypt, Sharon commanded a paratroop brigade, which came under heavy fire and suffered many casualties in the Mitla pass. By then he already had the reputation of a tough, unconventional fighter whose undisciplined, independent action in battle bordered in the view of his superiors on insubordination. Still, Sharon continued to rise through the ranks of the IDF. After a year's interlude at the Staff College in Camberley, England, where he studied military science, Sharon, promoted in 1958 to colonel, spent the next three years as senior administrative officer in the training division of the General Staff, heading the Infantry School. Successive assignments were: brigade commander of the armored corps, 1962; chief of staff at Northern Command headquarters, 1964; and head of training division of the General Staff, 1966. During that period he received a law degree, and he was promoted to major-general in early 1967.

The next Arab-Israeli conflict, the Six Day War in June 1967, saw Sharon commanding a brigade on the southern front, where he again distinguished himself in battling against Egyptian forces in the Sinai desert. After two years as brigadier-general at the Southern Command during the 1968-70 war of attrition'' along the Suez Canal, Sharon in 1970 was entrusted with the difficult task of suppressing Palestinian terrorist activity in the Gaza Strip. He succeeded in restoring internal security there despite charges of ruthlessness. He generated additional controversy inside the IDF by challenging the prevailing notion of a static defense line at the Suez Canal. Nevertheless, he was appointed head of the Southern Command in 1970.

Sharon, denied his ambition to become the next chief of staff, resigned from the army and entered politics in July 1973. Identifying with the right-of-center Gahal alignment, he helped to negotiate the formation of a Likud (unity) front headed by opposition leader Menachem Begin in September. In October, however, the Yom Kippur war intervened and Sharon once more saw battle when urgently summoned to lead a reserve army division in containing the Egyptian advance. It was then that Sharon registered his greatest military success. Smashing through the enemy lines, he personally led the Israeli forces in establishing a bridgehead at Ismailia and in crossing to the western side of the canal, thereby regaining the initiative.

Returning to politics after the war, Sharon was elected to the Knesset (Israel's parliament) on the Likud ticket in December 1973. However, he resigned a year later; shortly thereafter, in 1975, Premier Yitzhak Rabin appointed him to the post of special advisor on security affairs, which he relinquished in 1976 in order to form the independent Shlomtzion (peace of Zion) Party pledged to retaining the territories occupied in the 1967 war. When he only succeeded in gaining two seats in the May 1977 elections, Sharon opted to merge with the victorious Likud block. Appointed to the cabinet post of minister of agriculture by Prime Minister Menachem Begin, Sharon actively promoted Jewish settlement in the territories, especially in Judea and Samaria on the West Bank of the Jordan River.

Advocated a Forceful Approach

During the second Begin government Sharon served as minister of defense from 1981 to 1983. In this capacity he advocated a forceful approach to the increased military presence and activity of the Palestine Liberation Organiza-

tion in Beirut and in southern Lebanon. He is widely regarded as having been the principal architect of operation peace for Galilee launched into Lebanon in June 1982, from which Israel did not disengage until June 1985. Sharply criticized for the conduct of the war and the siege of Beirut, Sharon remained in the public eye, successfully defending himself in a libel suit against *Time* magazine in 1984. He even resumed his political career as minister of industry and trade in the National Unity Government, formed in September 1984 under Premier Shimon Peres.

Further Reading

Ariel Sharon's military exploits are described in Ze'ev Schiff, *A History of the Israeli Army* (1974); and he is a central figure in the account of operation peace for Galilee'' by Schiff and Ehud Yaari, *Israel's Lebanon War* (1984). The libel suit against *Time* is covered in Renata Adler's *Reckless Disregard: Westmoreland v. CBS et al; Sharon v.Time* (1986). Information on Ariel Sharon can also be found through online resources, such as Magazine Index Plus, ProQuest's Newspaper Abstract, both available in many public libraries, or using one's PC to access NewsWorks (www.newsworks.com), a consortium owned by nine major media companies. The Electric Library (www.elibrary.com/) (a subscription service) is an excellent source for information from a variety of media, ranging from radio scripts to books (such as *Countries of the World,* which list Sharon in at least two chapters. □

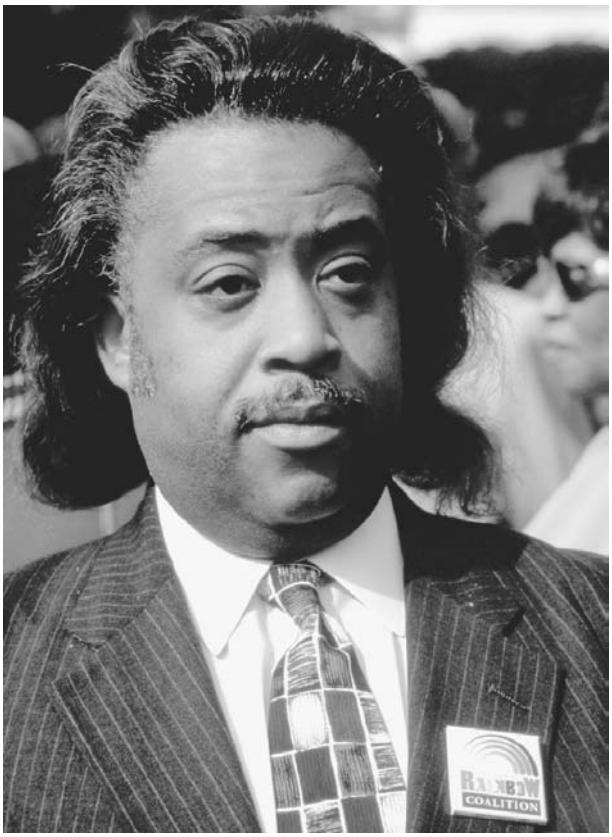

Al Sharpton

To critics, he is known as ''Al Charlatan'' or ''Rev. Soundbite,'' a rabble-rousing racial ambulance chaser who never met a video camera he didn't like. To others Al Sharpton (born 1955) is a voice for the disenfranchised, an intelligent, articulate activist who knows how to play the media and speak for the underclass.

The Reverend Al Sharpton has emerged as a voice that people listen to—even if they don't like what they hear. Sharpton, a Pentecostal minister without a parish, uses his theatrical style and inflammatory rhetoric to make himself as familiar a front-page figure as New York City residents Donald Trump and Leona Helmsley. The self-declared civil rights leader injected himself into many of the city's stickiest issues—the Tawana Brawley case, the Bensonhurst racial murder trial, the Bernhard Goetz shooting—often making himself part of the controversy.

Even Sharpton's harshest critics admit he touches a nerve by tapping into a vein of black discontent with white society. Revelations that would devastate other leaders, such as the news that Sharpton secretly worked as an FBI informant and tape-recorded conversations with blacks, rarely stick to Sharpton because they merely confirm the view of his supporters that the white media and the white criminal justice system are out to get him.

Creature of Media

Sharpton is ''a creature of the New York media,'' Wilbert Tatum, publisher of New York's black newspaper, the *Amsterdam News,* told *Newsday*. ''When they saw Al Sharpton, who was articulate, fat and wore jogging suits, with a medallion around his neck and processed hair, they thought that he would be the kind of caricature of black leadership they could use effectively to editorialize without editorializing at all. . . . While white media were using Al as a caricature, he was organizing the troops to do what respected black leadership could not do: speak to the issues without fear or favor, and use media in the process. Media thought they were using Al, and Al was using media.''

On January 12, 1991 Sharpton was stabbed in the chest minutes before he was to lead a protest march through a predominantly white Brooklyn neighborhood where a black teenager was slain by a mob of white youths two years earlier. In stable condition at the hospital the next day, he did something typical—he called a press conference. As *Esquire*'s Mike Sager wrote, ''Sharpton has been defined by his sound bites, nine or 10 seconds of the most explosive rhetoric the reporter or TV producer can find. Of course, Sharpton comes from a tradition of hyperbole; he started preaching in the Pentecostal church at age four.''

Born in the Brownsville section of Brooklyn where he still lives, Sharpton was drawn to the spotlight at a young age. He says that he decided early on to become a preacher, and began delivering sermons before entering kindergarten. By 13, he had become an ordained Pentecostal minister and

was known as ''the boy wonder,'' preaching gospel in local churches and accompanying entertainers such as Mahalia Jackson on national religious tours.

Sharpton graduated from Brooklyn's Tilden High School, a classmate and friend of longtime major league baseball player Willie Randolph. He briefly attended Brooklyn College before dropping out. Sharpton's father was a well-off contractor who bought a new car each year. But when Al was ten, he told the *Los Angeles Times,* his father deserted the family, forcing his mother to work as a cleaning woman and go on welfare. After his father left, Sharpton attached himself to a series of father figures, from U.S. Congressman Adam Clayton Powell to Jesse Jackson to singer James Brown.

Became Youth Director

In 1969 Jackson, then a young Chicago minister, named the 14-year-old Sharpton as youth director of his group, Operation Breadbasket. Around the same time, Sharpton grew close to Brown, whose son, a friend of Sharpton's, had been killed in a car accident. ''He sort of adopted me,'' Sharpton told the *Washington Post*. ''He lost a son, didn't have a father, so he made me his godson.'' Brown hired the stout teenager as a bodyguard, and introduced him to his business agents. Before he even finished high school, Sharpton was working in the concert promotion business.

Brown introduced Sharpton to two other people who would figure prominently in his life. One was backup singer Kathy Jordan, whom Sharpton met in 1972 and married in l983. (Together they have two daughters, and Jordan now works for the U.S. Army.) The other was boxing promoter Don King, whom Sharpton met in 1974 while promoting a Brown concert that coincided with the Muhammad Ali-George Foreman heavyweight title fight. Soon, Sharpton was seen at the ringside of major prize fights. Years later, Sharpton and King would team up to win a $500,000 contract to promote Michael Jackson after threatening to organize a boycott of Jackson's concert tour because of lack of minority involvement.

In the early 1970s Sharpton founded the National Youth Movement, an organization with the stated purpose of fighting drugs and raising money for ghetto youth. As the l6-year-old director of the organization, Sharpton made his first newspaper headlines in 1971 by urging black children in Harlem to participate in the African celebration of Kwanza instead of traditional Christmas events. The organization was later renamed the United African Movement, which Sharpton touted as a charitable anti-drug group with 30,000 members in 16 cities. But Victor Genecin, a New York state prosecutor, told the *Washington Post* that the group was ''never anything more than a one-room office in Brooklyn with a telephone and an ever-changing handful of staffers who took Al Sharpton's messages and ran his errands.''

Began Protesting

In 1974 Sharpton again made headlines when he led a group of older black leaders into a meeting with New York City's deputy mayor to protest the police shooting and death of a 14-year-old black youth. The meeting was prompted by a Sharpton-led demonstration of 500 people at City Hall. Later in the decade Sharpton began experimenting with protest tactics of disorderly conduct. He was arrested for the first time in 1970 after a sit-in at New York City Hall to demand more summer jobs for teenagers. Later, he was ejected from a Board of Education meeting after sitting in front of the board president during a protest. Another time, he led a group along Wall Street, painting red X marks on office buildings he claimed were fronts for drug dealing. Sharpton told the *Washington Post* he borrowed such tactics from Martin Luther King, Jr. ''How did King establish his leadership? By marching, by putting people in the streets. Tell me when in the history of the civil rights movement the goal wasn't to stir things up.''

By and large, however, Sharpton was not known beyond his Brooklyn neighborhood. That changed in 1984, when he led the demands for a murder indictment for white subway gunman Bernhard Goetz, who shot four unarmed black teenagers he said were trying to rob him. Goetz was indicted on a murder charge but acquitted on all but minor gun charges. As Goetz's trial unfolded, Sharpton led daily protests on the courthouse steps, often finding his way onto the nightly news.

Sharpton gained national prominence with his tactics in the 1986 Howard Beach racial killing. In that case, three black men leaving a pizza parlor in the community were assaulted by a group of bat-wielding white youths. One black man died when he was chased into traffic and run over by a car. Sharpton led a ''Days of Outrage'' protest that shut down traffic on the Brooklyn Bridge and halted subway service in Brooklyn and Manhattan. A year later, he became closely involved with the case of 15-year-old Tawana Brawley, an upstate New York girl who claimed she was raped by five or six white men, one of whom had a police officer's badge. Sharpton, as one of Brawley's three ''advisers,'' publicly accused several officers of the crime and persuaded Brawley not to cooperate with the state investigation. Eventually, several inquiries strongly indicated that Brawley had fabricated the entire incident.

Sharpton ''seemed utterly out of control, likening the state attorney general to Adolf Hitler and demanding the arrest of Duchess County officials without a shred of proof,'' wrote the *Philadelphia Inquirer*'s Claude Lewis. ''Both Brawley and Sharpton proved to be among the saddest of figures, using their talents at deceit to fool the public. They thought that by merely being mysterious they could bamboozle us. They refused to speak specifics about the case and employed mysticism to enhance charges of racism to put the authorities in a defensive position. Both proved to be virtuosos at distorting reality. They are brazen people with no scruples.'' Sharpton remains unrepentant about his role in the Brawley case. ''We don't let nothing slip through the cracks, and that case is still unresolved,'' he told the *Los Angeles Times*. ''We've only won when we hit the streets and stay out in the streets and keep this town in disruption.''

To the amazement of many, Sharpton survived his curious role in the Brawley affair, as well as revelations in

1988 that he was an informant for the FBI. Sharpton confirmed that for five years he secretly supplied federal law enforcement agencies with information on Don King, reputed organized crime figures, black leaders, and elected officials.

Sharpton a Survivor

In 1989 and 1990 Sharpton again beat the odds, prompting *Newsday* columnist Murray Kempton to compare him to ''a cat who has nine lives. He just keeps surviving.'' First, Sharpton beat a tax evasion rap, which he called a government vendetta. Then, in 1990, he was acquitted on charges that he pocketed more than half of the $250,000 he raised through the National Youth Movement. At the beginning of the case, Sharpton wrote to the grand jury: ''Since I was a young child, I was a minister. I know no other life than serving others and allowing God to take care of me. I never owned a car, house, jewelry, etc. My intent is my causes, not wealth.''

Sharpton's most recent cause was Yusef Hawkins, a black 16-year-old who was killed by a bat-wielding mob in Bensonhurst in August 1989. The murder stunned New York, which was already beset by spiraling racial tensions. To many New Yorkers it symbolized a breakdown in racial civility that had no quick explanation or readily available cure. Hawkins's father, Moses Stewart, called Sharpton for help the day after the murder. ''I wanted someone who was going to take my plight and scream for justice,'' Stewart told the *Washington Post*. ''I didn't want anyone to come to me with a compromise. I wanted the world to know that my son was murdered because he was black. This is what Sharpton does. He brings it to the forefront.''

Sharpton led protest marches through Bensonhurst and led a group standing a noisy vigil outside the courtroom where two white teens were being tried for Hawkins's murder. Not-guilty verdicts, Sharpton told *Time* magazine, would be ''telling us to burn down the city.'' Eventually, one of the teens was convicted for the murder.

Recovers from Stabbing

On January 12, 1991, while preparing to lead a march in that same Bensonhurst neighborhood to protest the light sentence given to Hawkins's killer, Sharpton was attacked by a man who stabbed him in the chest. The attack occurred in front of more than 15 supporters and 100 police officers. Sharpton was hospitalized, but officials said his wound was not serious. Michael Riccardi, 27, of Bensonhurst, was immediately arrested and charged with the stabbing.

Shortly following this incident, Sharpton visited London in the Spring of 1991 in an attempt to call attention to the killing of Rolan Adams, a black London teenager who had been allegedly stabbed to death by a gang of whites. However, Sharpton was less then credible with his facts—he did not know Adam's correct name or age and showed marked confusion over police attempts to bring the perpetrators to justice. Sharpton quickly returned to New York where citizens and the media were more amenable to his often outrageous charges and accusations than their English counterparts.

In early 1992 Michael Riccardi was found guilty of stabbing Sharpton and was sentenced to a 5-15 year jail term. Sharpton, always aware of the media spotlight, pleaded on his assailants behalf and asked Judge Francis X. Egitto for leniency when sentencing Riccardi. In a show of Christian forgiveness Sharpton told the court that with the proper help Riccardi could be rehabilitated.

In April 1993 Sharpton was recognized as a ''. . . dedicated leader who remains steadfast in the fight for equality'' when he was presented with the National Action Network Award. At the awards ceremony New York City Councilman Adam Clayton Powell IV and New York mayor David Dinkins had nothing but accolades for Sharpton. Now that he was being praised by politicians why not become one? In late 1992 Sharpton had entered the New York U.S. Senate primary and ran a lively if futile campaign against Geraldine Ferraro and garnered a surprisingly high 166,000 votes. In 1993 talk of a senate seat for Sharpton was revived and there was much talk in his camp mounting a similar campaign against Senator Daniel Patrick Moynihan. It was hoped by some, and undoubtedly feared by others, that Sharpton's name on the ballot would empower many otherwise disenfranchised-enfranchised black voters. Sharpton subsequently mounted an aggressive primary challenge to Moynihan but the *New York Times* dubbed it as a campaign more ''. . . pragmatically aimed at feeding his own outsider's ascendancy in black politics.'' He did not win the primary but he did win a place as a power-broker on the New York political scene.

Changes Demeanor

With the Tawana Brawley fiasco all but forgotten and with Sharpton now being courted by various politicos his demeanor was rapidly changing. In 1995 *New York* said Sharpton was no longer the ''Winnie Mandela of African-American politics,'' but was rather adopting a more conciliatory style reminiscent of the late Dr. Martin Luther King Jr. With Sharpton's entry into mainstream politics a kinder and gentler Al was calling for racial harmony and a Christian attack on the politics of meanness. Leading a 1995 March from New York City to Albany in protest of Governor George Pataki's budget cuts Sharpton told his fellow marchers:

> There is a mean-spiritedness in the land. If the poor can be scapegoated today, who can be tomorrow? It's as though it's somehow criminal to be unfortunate. Over 60 percent of the children who are classified as poor in this country are the children of people who work every day. This is a battle for the soul of this country. A battle between the Christian right and the right Christians. The Christian right says cut the poor. The right Christians say feed the poor.

In a December 1995 article *Newsday* wrote that to his admirers Sharpton is an authentic leader, a courageous standard-bearer, and a champion of causes where others fear to tread. To his detractors however Sharpton is an inflammatory race-baiting agitator and a ''. . . self-aggrandizing, publicity-seeking manipulator of the media.''

Sharpton took it all in stride, he's heard it all before, and announced a possible challenge to Rudolph Giuliani's mayoralty. On June 21, 1997, he formally announced his candidacy for New York City's Democratic mayoral nomination.

In 1996 Sharpton published his autobiography *Go and tell Pharaoh: the autobiography of Reverend Al Sharpton.*

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Anna Howard Shaw

Anna Howard Shaw (1847-1919), American suffragist leader, reformer, and feminist, was the fourth president of the National American Woman Suffrage Association.

Anna Howard Shaw was born in Newcastle-upon-Tyne, England, on Feb. 14, 1847, but was raised near Big Rapids, Michigan. She studied at Alma College in Michigan and at Boston University's theological school, from which she graduated in 1878. Pastoral work grew tiresome, and at the age of 35 she entered Boston University's medical school, receiving her medical degree in 1886. The practice of medicine proved equally unsatisfying, and she abandoned it for lecturing and temperance activities. She rose to head the suffrage department of the Women's Christian Temperance Union before leaving for the National American Woman Suffrage Association (NAWSA).

Susan B. Anthony, then president of NAWSA, valued Dr. Shaw's oratorical talents highly and put them to frequent use. But when Anthony resigned in 1900, she chose Carrie Chapman Catt to succeed her. Four years later Catt resigned, and Dr. Shaw's loyalty was rewarded. Although she was president of NAWSA for 11 years, her tenure was not a success. NAWSA had become a large national organization that demanded diplomatic, political, and administrative talents that Dr. Shaw lacked. Moreover, she was a hot-tempered, pugnacious woman and offended both friends and enemies of woman's suffrage. An associate said that she was very witty, but always terribly down on men, and sometimes one really almost winced when she attacked them so vigorously that they got red in the face and looked ready to do murder.''

By 1915 it was apparent that while support for women's suffrage was growing, Dr. Shaw was incapable of translating this into votes for women. Accordingly, she was replaced by Carrie Chapman Catt, who led NAWSA to victory in less than five years. Dr. Shaw accepted this demotion with good grace and distinguished herself as chairman of the Woman's Committee of the Council of National Defense, when the United States entered World War I. Though the Woman's Committee was only a symbol of the government's appreciation of women's eagerness to serve, it amounted to more than that, thanks largely to Dr. Shaw, whose stubborn energy compelled the government to give women more responsibility. She died in Moylan, Pennsylvania, on July 2, 1919, only 16 months before she would have exercised the right to vote; the right for which she gave half her life to win.

Further Reading

Anna Howard Shaw's autobiography, *The Story of a Pioneer* (1915), is revealing. Much useful material on her is in *History*

of Woman Suffrage vol. 4, edited by Susan B. Anthony and Ida Husted Harper (1902), and vols. 5 and 6, edited by Ida Husted Harper (1922). William L. O'Neill, *Everyone Was Brave: The Rise and Fall of Feminism in America* (1969), discusses her work on the Woman's Committee. □

George Bernard Shaw

The British playwright, critic, and pamphleteer George Bernard Shaw (1856-1950) produced more than 52 plays and playlets, three volumes of music and drama criticism, and one major volume of socialist commentary.

George Bernard Shaw's theater extended to his personal life. He considered himself a cultural miracle, and a partisan conflict among his readers and playgoers provoked a massive body of literature for and against him and his work. Much recent criticism concludes that he ranks as the greatest English dramatist since William Shakespeare.

Shaw was born in Dublin, Ireland, on July 16, 1856. At an early age he was tutored in classics by an uncle, and when he was 10 years old, he entered the Wesleyan Connexional School in Dublin. There his academic performance was largely a failure. Shaw later described his own education: ''I cannot learn anything that does not interest me. My memory is not indiscriminate, it rejects and selects; and its selections are not academic.'' Part of his nonacademic training was handled by his mother, a music teacher and a mezzo-soprano; Shaw studied music and art at the same time. He became a Dublin office boy in 1871 at a monthly salary equivalent to $4.50. Success in business threatened him: ''I made good,'' he wrote, ''in spite of myself and found, to my dismay, that Business, instead of expelling me as the worthless imposter I was, was fastening upon me with no intention of letting me go. . . . In March, 1876, I broke loose.'' Resigning a cashier's position, Shaw joined his mother and two sisters in London, where they conducted a music school. Shaw had started writing, at the age of 16, criticism and reviews for Irish newspapers and magazines; in 4 years only one piece was accepted. Shaw lived in London for the 9 years after 1876 supported by his parents and continued to write criticism. He also entertained in London society as a singer.

Shaw as a Novelist

Between 1876 and 1885 Shaw wrote five novels. *Immaturity,* the first, remained unpublished, and the other four, after a series of rejections from London publishers, appeared in radical periodicals. *To-Day* published *An Unsocial Socialist* in 1884; it was designed as part of a massive projected work that would cover the entire social reform movement in England. *Cashel Byron's Profession* (1882) also appeared in *To-Day;* juvenile, nonsensical, at times hilarious, it was produced in 1901 as the drama *The Admirable Bashville; or, Constancy Unrewarded. The Irrational*

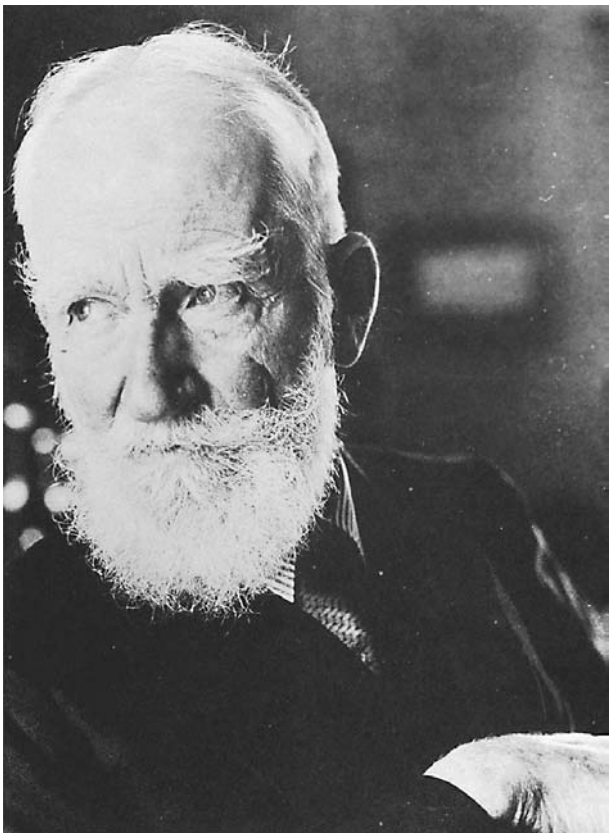

Knot, a portrayal of modern marriage that Shaw asserted anticipated Henrik Ibsen's *A Doll's House,* appeared in another radical periodical, *Our Corner,* as did *Love among the Artists* (1887-1888).

Political Activities and Writings

At the age of 23 Shaw had joined a socialist discussion group, of which Sydney Webb was a member, and he joined the Fabian Society in 1884. *Fabian Essays* (1887), edited by Shaw, emphasized the importance of economics and class structure; for him, economics was ''the basis of society.'' In 1882 Shaw's conversion to socialism began when he heard Henry George, the American author of *Progress and Poverty,* address a London meeting. George's message ''changed the whole current of my life.'' His reading of Karl Marx's *Das Kapital* in the same year ''made a man of me.'' For 27 years Shaw served on the Fabian Society's executive committee. In his role as an active polemicist he later published *Common Sense about the War* on Nov. 14, 1914, a criticism of the British government and its policies. *The Intelligent Woman's Guide to Capitalism and Socialism* (1928) supplied a complete summary of his political position. It remains a major volume of socialist commentary. For 6 years Shaw held office on a municipal level in a London suburb.

Shaw's other careers continued. Between 1888 and 1894 he wrote for newspapers and periodicals as a highly successful music critic. At the end of this period, he began writing on a regular basis for Frank Harris's *Saturday Review;* as a critic, he introduced Ibsen and the ''new'' drama

to the British public. Shaw's *Quintessence of Ibsenism* appeared in 1890, *The Sanity of Art* in 1895, and *The Perfect Wagnerite* in 1898. All of them indicate the formation of his esthetics. He married Charlotte Payne-Townshend, an Irish heiress and fellow socialist, in 1898. She died in 1943.

The Plays

Shaw wrote drama between 1892 and 1947, when he completed *Buoyant Billions* at the age of 91. *Widowers' Houses,* his first play, was produced in 1892 at London's Royalty Theater. He identified this and the other early plays as ''unpleasant.'' *Widowers' Houses* was about slum landlordship. Preoccupied by the ''new'' woman, Shaw wrote *The Philanderers* in 1893. Also written in the same year but not produced until 1902 because of British censorship, *Mrs. Warren's Profession* revealed, he wrote, ''the economic basis of modern commercial prostitution.'' Shaw's first stage successes, *Arms and the Man* and *Candida,* both of them ''pleasant'' plays, were produced in 1894. *You Never Can Tell,* first produced in 1896 and not often revived, is Shaw's most underrated comedy. The Vedrenne-Barker productions at the Royal Court Theater in London of Shaw, Shakespeare, and Euripides between 1904 and 1907 established Shaw's permanent reputation; 11 of his plays received 701 performances.

Shaw began as a dramatist writing against the mechanical habits of domestic comedy and against the Victorian romanticizing of Shakespeare and drama in general. He wrote that ''melodramatic stage illusion is not an illusion of real life, but an illusion of the embodiment of our romantic imaginings.''

Shaw's miraculous period began with *Man and Superman* (1901-1903). It was miraculous even for him; in a late play, *Too True to Be Good* (1932), one of the characters speaks for him: ''My gift is divine: it is not limited by my petty personal convictions. Lucidity is one of the most precious of gifts: the gift of the teacher: the gift of explanation. I can explain anything to anybody; and I love doing it.''

Major Barbara (1905) is a drama of ideas, largely about poverty and capitalism; like most of Shaw's drama, *Major Barbara* poses questions and finally contains messages or arguments. *Androcles and the Lion* (1911) discusses religion. *John Bull's Other Island* (1904), which is the least known of his major plays, concerns political relations between England and Ireland. *Heartbreak House* analyzes the domestic effects of World War I; written between 1913 and 1916, it was first produced in 1920. Most of the plays after *Arms and the Man* carry long prefaces that are often not directly related to the drama itself. Shaw systematically explored such topics as marriage, parenthood, education, and poverty in the prefaces.

Shaw's popular success was coupled with a growing critical success. *Heartbreak House, Back to Methuselah* (1921; he called it his ''metabiological pentateuch''), *Androcles and the Lion,* and *Saint Joan* (1923) are considered his best plays. They were all written between the ages of 57 and 67.

Shaw Explaining Shaw

The plays of Shaw express, as did his life, a complex range of impulses, ambitions, and beliefs. Reflecting on his life and his work, he explained at 70: ''If I am to be entirely communicative on this subject, I must add that the mere rawness which soon rubs off was complicated by a deeper strangeness which has made me all my life a sojourner on this planet rather than a native of it. Whether it be that I was born mad or a little too sane, my kingdom was not of this world: I was at home only in the realm of my imagination, and at ease only with the mighty dead. Therefore I had to become an actor, and create for myself a fantastic personality fit and apt for dealing with men, and adaptable to the various parts I had to play as an author, journalist, orator, politician, committee man, man of the world, and so forth. In all this I succeeded later on only too well.''

Shaw was awarded the 1925 Nobel Prize for literature. At the patriarchal age of 94, he died in his home at Ayot St. Lawrence, England, on Nov. 2, 1950.

Further Reading

The literature on Shaw is extensive. Shaw wrote numerous letters, some of which are in *Bernard Shaw: Collected Letters, 1874-1897,* edited and with an introduction by Dan H. Laurence (1965), the first of a projected multivolume collection of his correspondence. Not particularly revealing of Shaw's private life is the *Autobiography,* edited by Stanley Weintraub (2 vols., 1969-1970), an assemblage of Shaw's personal writings on a host of topics over a half century.

The standard biography of Shaw is Archibald Henderson, *Bernard Shaw: Playboy and Prophet* (1932). William Irvine, *The Universe of G.B.S.* (1949), is one of many attempts at a definitive critical biography. Stanley Weintraub, *Journey to Heartbreak: The Crucible Years of Bernard Shaw, 1914-1918* (1971), is a fascinating biographical study of Shaw during World War I. Two good introductions to Shaw and his work are G. K. Chesterton, *George Bernard Shaw* (1909), and Eric Bentley, *Bernard Shaw* (1947; 2d ed., 1967). Recently there has been a critical reassessment of Shaw. The most important works are Richard M. Ohmann, *Shaw: The Style and the Man* (1962), and Martin Meisel, *Shaw and the Nineteenth-century Theater* (1963). □

Lemuel Shaw

Lemuel Shaw (1781-1861) was one of America's leading judges during the time the common law was being developed.

Lemuel Shaw was born on Jan. 9, 1781, in Barnstable, Mass. Educated mostly at home by his father, he entered Harvard and graduated in 1800. After 3 years of legal study he was admitted to the New Hampshire bar in 1804. After his fiancée died, Shaw did not marry until 1818, when he wed Elizabeth Knapp. She died in 1822, leaving a son and daughter. In 1827 Shaw married Hope Savage; they had two sons.

Returning to Boston, Shaw was admitted to the bar in 1804 and began his slow but certain climb to the top of the profession in Massachusetts. Shaw's legal training was supplemented by political activities. In politics he consistently followed Daniel Webster and was first a Federalist and then a Whig. Shaw served in the General Court as a representative (1811-1814, 1820) and as a senator (1821-1822). He was a delegate to the state constitutional convention (1822) and drew up Boston's first city charter in 1822. Much of Shaw's law practice was commercial. When the governor appointed him chief justice of the Supreme Judicial Court in 1830, he accepted, even though his judicial salary of $3,500 was approximately one-fifth his income as a lawyer.

Shaw's fame rests on his judicial career. In 30 years on the bench he delivered approximately 2,200 opinions. Because Massachusetts was the center of burgeoning commerce, Shaw's opinions on commercial matters were later cited throughout the country, as other areas evolved from agrarian to industrial economies. His sold reasoning helped adjust the venerable common law to the changing economy.

Shaw was an adherent of judicial restraint, and his court voided only 10 laws in 30 years, leaving the legislature uninhibited in providing for society's needs. Shaw believed in the commonwealth idea, individualism, human rights, law and order, in business as the source of progress, and in the need to preserve the Union. Implicit in his judicial opinions, these values were at times in conflict. He believed that business should be supported by the state but he subject to regulation for the common good. Though convinced that slavery was wrong, he could not override his belief in judicial restraint or the deeper conviction that application of the Constitution's fugitive-slave clause was necessary to preserve the Union; and so he refused to invalidate the Fugitive Slave Act of 1850, despite considerable antislavery agitation.

His adherence to individualism overrode Shaw's concern for business in his ruling that employees had the right to organize to gain their ends, including establishing a closed shop. He was also responsible for the entry of the ''separate but equal'' doctrine into American law in the school segregation case of *Roberts v. Boston* (1849).

Shaw resigned from the bench in 1860. He died on March 30, 1861. Oliver Wendell Holmes, Jr., said of Shaw: ''The strength of that great judge lay in an accurate appreciation of the community. . . . Few have lived who were his equals in their understanding of the grounds of public policy to which all laws must ultimately be referred.''

Further Reading

Shaw is eulogized in Frederic Hathaway Chase, *Lemuel Shaw* (1918). Leonard W. Levy, *The Law of the Commonwealth and Chief Justice Shaw* (1957), relates Shaw's work to his environment. Judge Elijah Adlow, *The Genius of Lemuel Shaw* (1962), analyzes Shaw's opinions. Oscar and Mary Flug Handlin, *Commonwealth: A Study of the Role of Government in the American Economy, Massachusetts, 1774-1861* (rev. ed. 1969), is indispensable for understanding the economic background.

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□

Mary Shaw

Mary Shaw (born 1943), a professor of computer science and Dean for Professional Programs at Carnegie-Mellon University in Pittsburgh, has made major contribution to the field of computer science. She also has been involved in the development of computer science education.

Professor of computer science and dean of professional programs at Carnegie-Mellon University in Pittsburgh, Pennsylvania, Mary Shaw has made major contributions to the analysis of computer algorithms, as well as to abstraction techniques for advanced programming methodologies, programming-language architecture, evaluation methods for software performance and reliability, and software engineering. She has also been involved in the development of computer-science education. She was elected to the Institute of Electrical and Electronic Engineers in 1990 and the American Association for the Advancement of Science in 1992; she received the Warnier Prize in 1993.

Mary M. Shaw was born in Washington, D.C., on September 30, 1943, to Eldon and Mary Holman Shaw. Her father was a civil engineer and an economist for the Department of Agriculture, and Shaw attended high school in Bethesda, Maryland, at the height of the Sputnik—the first artificial satellite—era, when the country was making a concerted effort to bolster science and mathematics education. Her father encouraged her interest in science with books and simple electronic kits when she was in the seventh and eighth grades, and her high-school years provided opportunities to delve more deeply into both computers and mathematics.

An International Business Machines (IBM) employee named George Heller from the Washington area participated in an after-school program which taught students about computers; he arranged for the students to visit an IBM facility and run a program on an IBM 709 computer. This was Shaw's introduction to computers. For two summers during high school, as well as during the summer after she graduated, she worked at the Research Analysis Corporation at the Johns Hopkins University Operation Research Office. This was part of a program begun by a woman named Jean Taylor to give advanced students a chance to explore fields outside the normal high school curriculum. ''They would give us a system analysis problem and ask us to investigate,'' Shaw told contributor Rowan Dordick. Among the problems she worked on was a study of the feasibility of using irradiated foods to supply army units.

Shaw entered Rice University with the idea of becoming a topologist, having become enamored with Moebius strips and Klein bottles while in high school. She quickly changed her mind, however, after looking through a textbook on topology. Though there were no courses at that time in computer science, there was something called the Rice Computer Project, a group which had built a computer—the Rice I—under the leadership of an electrical engineering professor named Martin Graham. Shaw wandered into the project area one day and asked a question about the computer. By way of an answer, she was given a machine reference manual and was told to read it first and then come back. She surprised the project members by doing just that. It was a small group, consisting mostly of faculty and graduate students, and Shaw ended up working with the project part-time during her last three years, under the mentorship of Jane Jodeit, the head programmer. Shaw gained valuable experience on the Rice I; she worked on a programming language, wrote subroutines, and helped figure out ways to make the operating system run faster.

After her junior year, Shaw attended summer school at the University of Michigan, where she met Alan Perlis, a professor at Carnegie Mellon University. After receiving her B.A. *cum laude* in mathematics from Rice in 1965, she entered Carnegie Mellon, where Perlis became one of her advisors. She received her Ph.D. in 1971 in computer science, with a thesis on compilers—programs that translate language a human can easily understand into language that the computer understands. Shaw was invited to join the faculty after receiving her degree. One of her first notable accomplishments, in collaboration with Joseph Traub, was the development of what is known as the Shaw-Traub algorithm, an improved method for evaluating a polynomial which allows computers to compute faster. This effort was part of a general interest Shaw had in finding ways to formalize computations in order to make them more efficient.

Shaw's focus on improved software design led her to pursue an approach to the organization of computer programs called abstract-data types. This approach is one of the foundations of object-oriented programming. Large programs are difficult to read or modify unless there is some intrinsic structure, and this is the problem abstract-data-type programming was designed to address. Abstract-data types is a method of organizing the data and computations used by a program so that related information is grouped together. For example, information about electronic details of a telephone-switching network would be grouped in one part of the program, whereas information about people and their telephone numbers would be grouped in another part.

Shaw's work in this area came to fruition in two ways. The first was in the creation of a programming language called Alphard that implemented abstract-data types; she developed this language with William A. Wulf and Ralph L. London between 1974 and 1978. The second, more theoretical result, was the clarification of abstractions in programming. Shaw made it easier to design programs that are more abstract—the word ''abstract'' in this context means that elements of the program are further removed from the details of how the computer works and closer to the language of the problem that a user is trying to solve. This work can be viewed as a continuation of the trend in programming languages, begun with FORTRAN, to write programs in a higher-order language that reflects the nature of the problem, as opposed to programming in the binary machine language—ones and zeros—that the computer understands.

Shaw's concerns with abstraction proved a natural bridge to a more general issue, which she posed to herself as a question: What other ways are there of organizing programs? The answer emerged as Shaw came to realize that what she was really looking for was the organization of software engineering. In ''Prospects for an Engineering Discipline of Software,'' she wrote: ''The term 'software engineering' was coined in 1968 as a statement of aspiration—a sort of rallying cry.'' The problem, as she and others realized, was that the term was not so much the name of a discipline as a reminder that one did not yet exist.

Through historical study of the evolution of civil and chemical engineering, Shaw has developed a three-stage model for the maturation of a field into a complete engineering discipline. She has shown that an engineering discipline begins with a craft stage, characterized by the use of intuition and casually learned techniques by talented amateurs; it then proceeds through a commercial stage, in which large-scale manufacturing relies on skilled craftsmen using established techniques that are refined over time. Finally, as a scientific basis for the discipline emerges, the third stage evolves, in which educated professionals using analysis and theory create new applications and specialties and embody the knowledge of the discipline in treatises and handbooks.

Shaw has concluded that contemporary software engineering lies somewhere between the craft and commercial stages, and this conclusion has led to an effort on her part first to promote an understanding of where software engineering should be headed and second to develop the scientific understanding needed to move the discipline into the third stage.

The transformation of a discipline proceeds through its practitioners, so it is natural that Shaw has devoted much of her career to improving computer-science education. She was a coauthor of the first undergraduate text to incorporate the concept of abstract-data structures, and she led a group that redesigned the undergraduate computer-science curriculum. She was also involved in the execution of an innovative Ph.D. program that has been widely adopted.

Shaw's accomplishments are not limited to computer science. She was the National Women's Canoe Poling Champion from 1975 to 1978, and she placed in the Whitewater Open Canoe National Championships in 1991. Her marriage to Roy R. Weil—a civil engineer, software engineer, and commercial balloon pilot—spurred an interest in aviation. She has become an instrument-rated pilot, a single-engine commercial glider pilot, and a Federal Aviation Administration (FAA) certified ground instructor. □

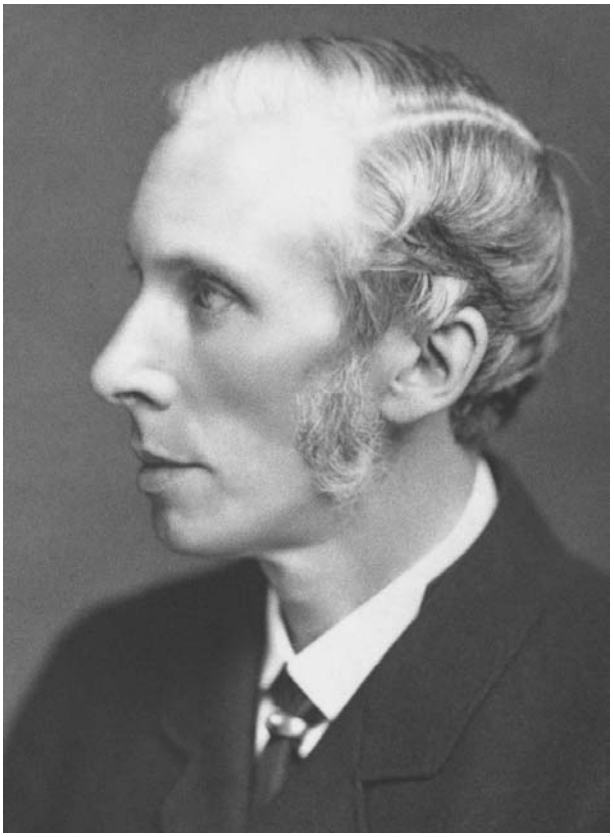

Richard Norman Shaw

The British architect Richard Norman Shaw (1831-1912) is noted for his domestic work, in which he was one of the most gifted designers in the Queen Anne, or "Shavian," style.

Richard Norman Shaw was born in Edinburgh on May 7, 1831. His architectural training began at 15 in the London office of William Burn, a domestic architect of some distinction. In 1854 Shaw won the Gold Medal of the Royal Academy, and its traveling scholarship permitted a journey that resulted in the publication of his *Architectural Sketches from the Continent* (1858), a folio of 100 lithographed vignettes of medieval ecclesiastical and domestic architecture in France, Italy, Germany, and Belgium.

In 1858 Shaw succeeded Philip Webb as chief assistant to George Edmund Street, the leading Victorian Gothic church architect. In 1862 Shaw set up his own practice in London in loose partnership (until 1868) with William Eden Nesfield, to whom his early work owes much.

Shaw began as a builder of Gothic revival churches, such as that at Bingley in Yorkshire (1864), but he is now remembered for his Queen Anne country houses, for example, Leys Wood in Sussex (1868; demolished), which was early and influential, and Adcote in Shropshire (1879). These houses, vaguely based upon older vernacular architecture, exhibited richly textured and parti-colored materials such as brick, tiles, and half-timbering arranged into irregular, many-gabled piles; the rambling plans were composed of loosely grouped rooms, variously sized and shaped. The influence of these "Shavian" houses reached across the Atlantic via magazine illustrations to affect the domestic work of Henry Hobson Richardson and others.

The style could be urbanized, as in Shaw's New Zealand Chambers in London (1872-1874; destroyed) and his own house in Hampstead (1875), or it could be adopted for a total environment. At Bedford Park in London, Shaw laid out (1876-1880) the first garden city, with small gabled houses, a gabled inn and stores, and a church. He thus initiated the planned suburban living that carried over into the 20th century in the work of Charles F. A. Voysey and the partnership of Richard Barry Parker and Sir Raymond Unwin.

The Queen Anne style gave way in Shaw's work of the 1880s and 1890s to a more formal, if no less influential, Neo-Georgian manner, as at Bryanston in Dorset (1889-1890). His late work, such as the Picadilly Hotel in London (1905-1908), is of less interest today, and his alteration of John Nash's Regent Street in London has been lamented by later critics.

The most distinguished scholar-architects of the next generation, including William R. Lethaby, Thomas G. Jackson, and Sir Reginald Blomfield, his biographer, were all trained in Shaw's office. Shaw died in London on Nov. 17, 1912.

Further Reading

The uncritical biography of R. T. Blomfield, *Richard Norman Shaw* (1940), should be supplemented by a chapter on Shaw in Nikolaus Pevsner, *Victorian Architecture,* edited by Peter Ferriday (1963). For Shaw and the architecture of his time see Henry-Russell Hitchcock, *Architecture: Nineteenth and Twentieth Centuries* (1958).

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Daniel Shays

Daniel Shays (ca. 1747-1825), American Revolutionary War captain, is best known for leading a rebellion of western Massachusetts farmers in 1786-1787 seeking relief from oppressive economic conditions.

Daniel Shays was born in Middlesex County, Mass. His father had emigrated from Ireland as an indentured servant. Barely educated, Daniel began work as a farm laborer. At the start of the Revolution he joined the local militia. He rose to captain in the 5th Massachusetts Regiment of the Continental Army. Those who served with Shays recalled him as a brave soldier and a good officer.

In 1780 Shays returned to western Massachusetts, a region suffering economic dislocation from the war. The farmers were particularly hurt by the scarcity of money created by the decline of the state's shipping, fishing, whaling, and distilling industries and by the heavy taxes imposed to prosecute the Revolution. Shays suffered with his neighbors. Elected to local office, he was soon representing them in county conventions (between 1782 and 1786), at which petitions were drawn reciting the farmers' distress and demanding relief for debtors in the form of paper money, reduction in government expenditures, restraints on court and attorney fees, and suspension of debt executions. Though Shays managed to keep his farm, other farmers saw mortgage foreclosures take everything but the clothes off their backs. Debtors were imprisoned and even sold to work off their debts.

In 1786 farmers in western Massachusetts organized, took up arms, and forced the courts to suspend sessions. Though Shays headed one of these ''regiments,'' he later denied being the ''generalissimo'' of the rebellion. Other leaders took no orders from him, but Shays did head the largest band of insurgents, some 1,200, which sought to seize the Federal arsenal at Springfield in January 1787. They were repulsed and scattered by militia. The remainder, pursued by an army of state troops, were surprised on Feb. 4, 1787, and captured in great numbers. Some, like Shays, fled the state. The rebellion was over by the end of February, although intermittent fighting occurred until the summer. Finally pardoned, as were all of the rebels, Shays lived in New York until his death on Sept. 29, 1825.

Perhaps the most significant impact of Shays' Rebellion was the impetus it gave the movement to replace the Articles of Confederation by a new constitution, creating a stronger national government.

Further Reading

There are no biographies of Shays. The fullest analysis of the rebellion is in Robert J. Taylor, *Western Massachusetts in the Revolution* (1954). Marion L. Starkey, *A Little Rebellion* (1955), is a human-interest reconstruction of the episode without much depth. Richard B. Morris provides an excellent capsule treatment of the insurrection in Daniel Aaron, *America in Crisis: Fourteen Crucial Episodes in American History* (1952). A brief account written for school children is Monroe Stearns, *Shays' Rebellion, 1786-1787* (1968), which supplies more details about Shays himself than do many scholarly works. Edward Bellamy's novel *The Duke of Stockbridge: A Romance of Shays' Rebellion* (1879; republished 1962, Joseph Schiffman, ed.) re-creates the country of the Shaysites. □

Anatoly Borisovich Shcharansky

For nine years (1977-86), Anatoly Shcharansky (born 1948) personified the desperate plight of many Soviet Jews. Caught in the vice of great power politics,

Shcharansky suffered a prolonged and difficult imprisonment because of his wish to emigrate to Israel and his prominence in the Helsinki Watch Group. After his release he was welcomed in Israel as a conquering hero.

Anatoly Borisovich Shcharansky, now known as Natan Sharansky, was born on January 20, 1948, in Donetsk, Ukraine, where his father was a journalist for a Communist Party newspaper. A good student, he was admitted to the Moscow Physical Technical Institute, where he studied mathematics and computer science. Upon graduation in 1972 he took a position as a computer scientist at the Oil and Gas Research Institute. Shortly afterwards he and his future wife Natalia Stieglitz (Avital) decided to emigrate to Israel and requested exit visas.

Avital's request was approved, but Shcharansky was denied permission to leave because of his professional training and position, and possibly because of his activism in support of the right of Jews to emigrate. Like other refuseniks'' (those refused permission to leave), Shcharansky was a frequent participant in demonstrations around the Moscow synagogue in 1973 and early 1974. But, unlike many others, including Avital's brother Misha (who was granted permission to leave in late 1973), Shcharansky was frequently detained. Avital was granted permission to leave and the couple anticipated that his exit permit would soon follow. The couple married on July 3, 1974, just before Avital was scheduled to leave Moscow.

Anatoly Shcharansky (arm around woman)

Helped Organize Helsinki Watch Group in Moscow

His anticipated exit permit never came, and Shcharansky soon became a leading member of the Moscow refusenik'' community. After the Helsinki declaration was signed in 1975 guaranteeing'' human rights, he helped organize the Helsinki Watch Group in Moscow, which was designed to monitor Soviet violations of the accord. Fluent in English, he soon emerged as the group's leading spokesman. Western reporters frequented his apartment. His name, and the story of his separation from Avital, became well known to Western readers.

Soon after his election, President Jimmy Carter made the issue of abuse of human rights a priority matter in his relations with the Soviet Union. Soviet authorities were angered by this approach and felt they had to send a clear signal of their displeasure. Shcharansky soon fell victim to a classic entrapment. His roommate, secretly working for the KGB, made contact with U.S. Central Intelligence Agency agents in Moscow and apparently began passing information on the Helsinki Watch Group. American suspicions soon caused the ties to be broken, but the damage was done. On March 15, 1977, surrounded by a crowd of Western reporters who Shcharansky had invited to walk with him to see what it's like to be constantly shadowed,'' he was arrested. In July 1977 the 30-year-old dissident went on trial for high treason, accused of passing information to an unnamed Western intelligence agency.

The four day trial captured the attention of the Western press for both personal and political reasons. Shcharansky refused to accept his KGB-appointed lawyer and, even though he risked the death penalty, defended himself. He was refused the right to call witnesses or to cross-examine his accusers. At the same time, the desperate unhappiness of his mother, Ida Milgrom, who kept a lonely vigil outside the closed Moscow courtroom, raised the sympathies of millions of Americans. So, in the end, did the shock of Shcharansky's 13-year sentence, although it was a moderate sentence considering the alternative possibilities. Also important were the implications of this show trial'' for Soviet-American relations and President Carter's human rights policies. From this point onwards, it was clear that Carter's terms for improving detente were not acceptable to Soviet rulers.

Shcharansky was never far from Western political consciousness during the long years of his imprisonment. As his physical condition deteriorated, and as reports reached the West of his courageous resistance during his trial and afterwards, his moral stature increased. He soon came to symbolize the plight of persecuted Jews everywhere, and particularly in the U.S.S.R. There was little hope, however, of his early release.

Soviets Agree to His Release as Part of an Exchange of Agents

In late 1985, however, after the historic first meeting between Chairman Mikhail Gorbachev and President Ronald Reagan in Geneva, the new Soviet leader decided to make a gesture in the direction of improved relations. Still officially insisting that Shcharansky was a spy, the Soviets agreed to his release as part of an exchange of convicted espionage agents on both sides. He was released early on the morning of February 11, 1986, at the border separating East and West Berlin. Shcharansky was allowed to go alone to his freedom before the others, as if those releasing him were acknowledging his special status. His important role as a symbol of repression was thus evident at the end of his long ordeal, as it had been at the beginning. Perhaps to end the Shcharansky symbolism,'' the U.S.S.R. permitted five of his relatives to follow him to Israel in July 1986.

There, in response to the perceived failure of the government to meet the demands of the people, he formed the Israel on the Rise'' movement, comprising emigrants from the former Soviet Union. Nearly 20 percent of the country's population are emigrants from the former Soviet Union.

In 1989 he was nominated as Israeli ambassador to the U.N. In January of 1997, as the Israeli Cabinet minister of industry and trade, Shcharansky, who changed the spelling of his surname to Sharansky, returned to Moscow to sign an economic cooperation agreement with Moscow Mayor Yuri Luzhkov to boost trade between Israel and the city. According to Sharansky, the ceremony took place in a sparkling hall, next door to the building where he was arrested 20 years earlier; the last time he saw anything of Moscow other than Lefortovo Prison. It was very funny,'' Sharansky said. Here I was arrested, and 20 years later I'm received with state honors in the next building.''

Further Reading

Shcharansky's ordeal and life are discussed in Martin Gilbert's *Shcharansky: Hero of Our Time* (1986) and in *Anatoly and Avital Shcharansky: The Journey Home* by the *Jerusalem Post* (1986). Shcharansky also has been profiled on the Arts & Entertainment Television Network's *Biography* (www.biography.com). With Ilana Ben-Josef, he authored *Next Year in Jerusalem*. In addition, he has authored or co-authored books with his wife Avital, including: *Anatoly and Avital Shcharansky: The Journey Home* (1986); and *Fear No Evil* (1988). □

Charles Sheeler

The work of American painter Charles Sheeler (1883-1965) is, in its pragmatic association with the American scene and its consistently lucid technique, central to the precisionist style. His techniques varied from photographic realism to modified abstraction.

Born in Philadelphia, Charles Sheeler attended the School of Industrial Art (1900-1903) and the Pennsylvania Academy of the Fine Arts (1903-1906), studying with the William Merritt Chase. With a fellow student, Morton Schamberg, Sheeler set up a studio in Philadelphia in 1908. In Europe the next year, he and Schamberg were impressed by the elegant formalism of the Italian Renaissance painters. In Paris they experienced some of the ferment of modernism and saw the radical manifestations of Pablo Picasso's and Georges Braque's analytical cubism and the Fauve expressionism of Henri Matisse's painting. After this trip Sheeler devoted himself to working in essentially analytical styles.

In 1910 Sheeler and Schamberg rented a farmhouse in Bucks County, Pa., where they sketched on weekends. Sheeler worked as a commercial photographer and did commissions for local architects. Although he always regarded photography as subordinate to his painting, it became an important means of research for his paintings. He is regarded as one of the pioneers of innovative American camera work.

Sheeler exhibited in the 1913 Armory Show, which dramatically introduced the spectrum of European modernism to America. The exhibition's French section led Sheeler into stronger abstraction; in *Landscape* (1915) he applied the standard cubist devices of flattened, overlapping, and quasi-transparent planes to build an analytical composition.

The cubist clarity never left Sheeler's painting, although by the mid-1920s he had divested himself of its stylistic mannerisms. (He returned to these in later works.) *Church Street El* (1920), a dramatic cityscape, brilliantly applies cubist formalism to the American urban scene. In *Bucks County Barn* (1923) he applied the cubist doctrine to an American countryside subject. Sheeler equated the austere functionalism of anonymous rural American architecture with the complex technical efficiency of present-day industry and alternated between these themes, representing each with objectivity.

Sheeler sought inherently abstract subjects, which he further simplified. *Upper Deck* (1929), a portrayal of shipboard architecture, is a study of geometric metal shapes. It illustrates the relationship between Sheeler's photographic studies and paintings so pronounced throughout his mid-1920s and 1930s work, evident in the series of photographs and paintings of stairway themes. Sheeler's black-and-white Conté drawings, selectively based on his photography, are particularly strong. Although he used color sensitively, his paintings remain essentially value studies in dark and light. His Bucks County Conté-crayon drawings, such as *Interior with Stove* (1932), are among his most authoritative. *View of New York* (1931), an eloquently simple study, consists of shapes floated on a vertical-horizontal grid; a photographer's table, chair, and lamp, seen against a window, are treated as pure abstract elements.

A 1927 photographic assignment from the Ford Motor Company led to such literal works as *City Interior* (1936), a one-point perspectival view of an industrial street spanned by complex heavy pipes and trusses; tiny figures of workers

are isolated in this overwhelming environment. (This is one of the few works in which human figures appear.)

In Sheeler's art all components of the industrial environment were regarded with the same dispassion; he gave as much attention to a wraith of factory smoke as to a gigantic turbine. During the 1940s he moved toward modified abstraction, his paintings more and more rigorously controlled. Devices derived from photography, such as double exposure, provided new sources of abstract forms. These are the basis of such works as *Continuity* (1957), a factory scene. In his midwestern barn paintings of this period, realistically detailed elements of landscape and rural architecture are prismatically juxtaposed and fused with anonymous shapes derived from surrounding trees, buildings, and clouds. Some compositions of the 1950s combine elements of several sites.

A strongly moralistic attitude characterized Sheeler's choice of subjects; in his paintings, American functionalism merged with technological perfection. He painted a universe whose elements relate in perfect harmony. No storm clouds appear in his blue skies; no sign of deterioration is permitted; old barns avoid picturesque sentimentalism; every field is green. The time is the idealized present. Yet for all his seemingly detached concern with the abstract purity of American rural architecture and the industrial environment, Sheeler remained a highly introspective, lyrical painter.

Further Reading

The most comprehensive work on Sheeler is the National Collection of Fine Arts catalog, *Charles Sheeler* (1969), which includes essays by Martin Friedman, Bartlett Hayes, and Charles Millard and a complete chronological table of Sheeler's life and paintings. Sheeler's relevance to precisionism is illustrated by Martin Friedman in the Walker Art Center catalog, *The Precisionist View in American Art* (1960). See also Constance M. Rourke, *Charles Sheeler* (1938), and William Carlos Williams's introduction to the Museum of Modern Art catalog, *Charles Sheeler* (1939).

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Fulton J. Sheen

During the 1950s, Catholic clergyman Fulton Sheen (1895-1979) hosted *Life is Worth Living,* a popular television show for which he earned an Emmy Award, and on which he presented his views on religious topics, everyday life, and politics.

One of the unlikeliest successful television personalities of the ''Golden Age'' in the 1950s was a Catholic clergyman named Fulton Sheen. He was on a small network with few affiliates as a throwaway program slotted against the hugely popular Milton Berle, but caught on and became one of the most popular figures in the country, even drawing admirers from among those who dislike Catholicism. While never really becoming a major figure in the hierarchy of the Catholic church, Sheen was one of its most visible members and an excellent ambassador for the church to the secular world.

Early Years

Peter John Sheen was born May 8, 1895 in El Paso, Illinois, the first of four sons born to Newton Morris Sheen and the former Delta Fulton. The child suffered from tuberculosis at an early age, and was often cared for by his mother's family. They enrolled him in school as ''a Fulton,'' and that maiden name became his first name. It was a farming family, but Fulton knew early on he wanted a career in the priesthood. He attended parochial schools in Peoria, Illinois, and at St. Viator's College in Kankakee, Illinois, then at St. Paul's Seminary in Minnesota before becoming ordained in Peoria in 1919.

Education

Being a good student, Sheen was sent to the Catholic University of America in Washington, D.C., then to the University of Louvain in Belgium. He obtained his doctorate there in 1923, and received a degree in philosophie with highest honors in 1925 while studying in Paris and Rome. He was teaching theology at St. Edmund's College in Ware, England, when he was called home to Peoria to take over his first parish.

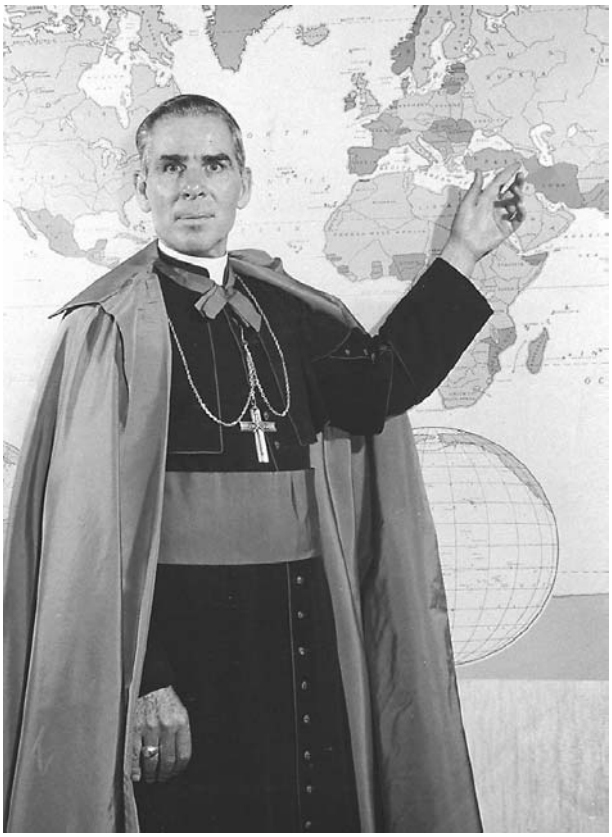

Eight months later he was transferred to a teacher of philosophy job at Catholic University. He drew attention to himself there through his total dedication to his work, neither smoking nor drinking, taking no holidays, enjoying no luxuries and giving away almost all his earnings. He rose quickly to the rank of full professor, and also was promoted to papal chamberlain, then domestic prelate and Bishop.

Broadcast Career Begins

In 1930 Sheen began his broadcast career, hosting the Sunday evening *Catholic Hour* program on NBC Radio. In the 1940s he performed some religious services on television, and in 1948 he was guest speaker on the television program *Television Chapel* on WPIX in New York. Director Edward Stasheff remembered for *Television Quarterly,* ''His whole technique was the magnetic effect of the way he looked into the camera. I hate to use a cliché, but the word is 'telegenic.' He was made for the medium.''

In 1952 Milton Berle owned Tuesday night television with his 8 p.m. show, *Texaco Star Theatre*. The small DuMont network decided to put Sheen on the air opposite Berle as something of a sacrificial lamb, thinking a program with no potential may as well be on in a time slot with no chance. *Life is Worth Living* premiered on February 12, 1952, with the Bishop Fulton Sheen appearing in a long cassock, a gold cross and chain on his chest, a long purple cape and a skull cap, speaking from a set designed to look like a rectory study before an audience at the Adelphi Theatre in midtown Manhattan. The half-hour program consisted of a one-minute commercial for Admiral, followed by a 28-minute talk delivered without notes or teleprompter by the bishop, ended with a two-minute peroration and the sign-off ''God love you,'' followed by another one-minute commercial for Admiral. This formula proved to be a success.

Sheen's talks were never straight appeals for loyalty to the Catholic church, but universal in nature, designed to appeal to people of any faith. ''Starting with something that was common to the audience and me, I would gradually proceed from the known to the unknown or to the moral and Christian philosophy,'' he is quoted as saying in his posthumously published biography, *Treasure in Clay*. ''When I began television nationally and on a commercial basis, I was no longer talking in the name of the church.''

Popularity Increases

Initially, *Life is Worth Living* aired on only three stations nationwide. The show proved popular with audiences, however, and immediately began cutting into the ratings of Berle and Frank Sinatra, who had a Tuesday night show on CBS. Within two months Sheen's show was seen on 15 stations, and the bishop was overwhelmed with fan mail and requests to sit in the studio audience. NBC even tried to lure him away from DuMont at one point, but loyalty bid the bishop decline. At the 1952 Emmy Awards, Sheen defeated Edward R. Murrow, Lucille Ball and Arthur Godfrey for the title of Most Outstanding Television Personality. Upon accepting his award, he said, ''I wish to thank my four writers, Matthew, Mark, Luke and John.''

Eventually Sheen's program was seen by 20 million viewers on 123 stations. His fame grew along with his audience, and one of the things he became known for was performing conversions to Catholicism of well-known people, including Fritz Kreisler, Heywood Broun, Clare Boothe Luce, Henry Ford II and Louis Budenz. He also attracted attention for his political views, and at various times drew heat from both conservatives and liberals. He supported the anti-communist Franco in the Spanish Civil War, while conceding the dictator's fascism; he also defended corporal punishment in schools and spoke out against Freudian psychology. Following the reforms of Vatican II—which Sheen advised on mission problems—he spoke out against poverty and nuclear war, and alternately opposed and supported U.S. involvement in the Vietnam War. Throughout the '50s and most of the '60s, he also served as national director of the Society for the Propagation of the Faith, raising funds for missions around the world.

Sheen Named Archbishop

In 1966 Sheen was named archbishop of Rochester, New York, amid speculation as to whether the church was trying to promote him or neutralize him. He continued the church's reforms in that area, and was considered progressive in his policies. Questions were raised about his administrative practices, however, and he opted for early retirement in 1969, at the age of 74. He was named titular archbishop and moved to a small apartment in New York City. He underwent open heart surgery in July 1977, and was largely confined to his home until his death from heart disease in 1979. □

Charles M. Sheldon

Charles M. Sheldon (1857-1946) was an American social reformer who was best known for his authorship of the best selling inspirational novel *In His Steps* (1897). A longtime pastor in Topeka, Kansas, he was an early advocate of civil rights and social services for African Americans and a firm believer in putting one's religion into practice in daily life.

Charles M. Sheldon was born on February 26, 1857, at Wellsville, New York. His father was a minister, and the family moved frequently until, in 1869, they homesteaded a frontier tract and lived in a log cabin in the Dakota Territory for several years. Sheldon went to school at Phillips Academy, Brown University, and Andover Theological Seminary, completing his theological degree in 1886. He then accepted a pastorate in the Congregational Church at Waterbury, Vermont, but stayed only two years, since he desired a new church he could help direct from the beginning. He got his wish when he was called to the pastorate of the newly founded Central Congregational Church in Topeka, Kansas, where he took up duties in 1889.

Sheldon quickly exhibited a flair for unusual projects. Shortly after his arrival in Topeka, in the middle of an economic depression, he wanted to understand how the unemployed felt, so he donned old clothes and applied for work at nearly every store in town, only to be turned down every time. He also noted that a colony of impoverished former slaves had become established very near his church, and he spurred Topekans to undertake relief projects for these unfortunate souls. Thus was founded the first kindergarten for African American children west of the Mississippi River. The Village Improvement Society helped residents to improve their homes, and jobs were located for many who had been unemployed. Sheldon's vision of race relations and justice for minorities was far ahead of its time.

After a year or so in Topeka, Sheldon became displeased that the audiences at his Sunday evening services were not nearly as large as those at the morning services. Looking for ways to get more people out, he hit upon the idea of reading ''sermon stories''—serial stories in which each installment ended at a tense moment in the narrative. (In one early story, for example, the hero was at the bottom of a mine shaft with water pouring in as the first episode ended.) People wanted to come back to find out what happened next, and within three weeks Sheldon's church was overflowing on Sunday evenings.

In the fall of 1896 the sermon story was entitled ''In His Steps.'' It was a tale of a group of committed Christians who resolved to ask themselves whenever they had hard decisions to make, ''What would Jesus do?'' Their dedication led them to avoid the easy choices, instead opting for difficult but spiritually rewarding projects in service of others. The story was a big hit when it was first read in Topeka, and it quickly gained a national audience through its publication as a serial story in a religious magazine that winter. In 1897 it was issued in book form, and sales were large from the beginning. Two years later other publishers learned that the book had a defective copyright, and that anyone could publish the popular novel without payment of royalties. Thus unauthorized editions sprang up by the dozens. Eventually over 70 American, British, and Canadian publishers issued the book, and it was translated into over two dozen foreign languages. Sheldon, however, received only minimal royalties from what some regard as the best selling novel of all time. Estimates of the number of copies published range as high as 30 million or more in book form and tens of millions more in other forms, such as newspaper supplements.

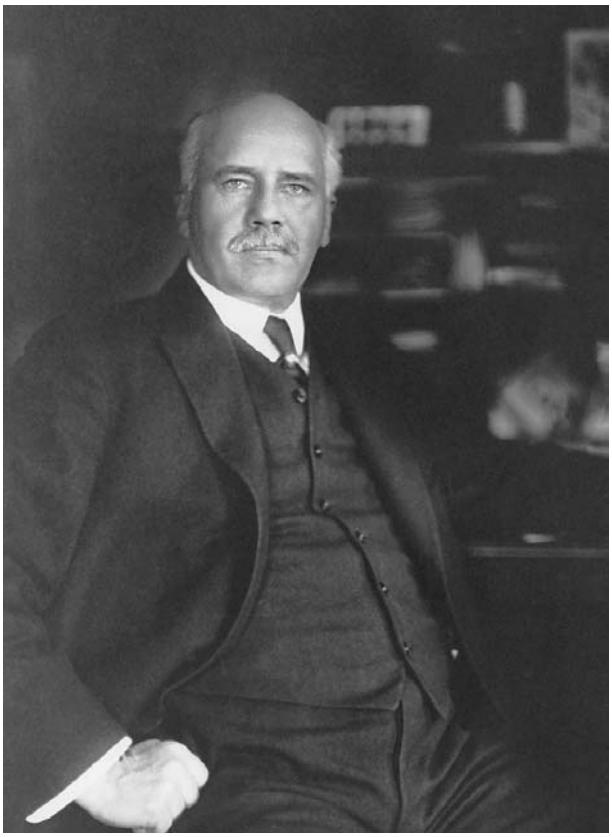

One episode in *In His Steps* involved a Christian newspaper editor who decided to edit his paper according to the ''What would Jesus do?'' standard and thus changed his guidelines for news coverage and began to reject advertising he found unwholesome. The publisher of one of Topeka's daily newspapers decided to try the idea in real life, offering Sheldon the editorship for a week. Sheldon accepted the offer, and for a week in March 1900 the Topeka *Daily Capital* was a very unusual paper indeed. Gone were stories of boxing matches and violent crimes; in their place Sheldon ran inspiring stories about social reform, the progress of Christian missions, and crises needing attention from good people. In the latter category was a famine in India; Sheldon ran stories about it every day, and by the end of the week huge sums of money had been raised for relief. Farmers also donated a boatload of grain which was shipped to the starving nation. Meanwhile, advertising also was changed at the Sheldon *Capital;* out went ads for products of which Sheldon disapproved, such as corsets, patent medicines, alcohol, and tobacco. Sheldon even changed ads for unoffensive products so that their claims would not be exaggerated. The newspaper was heavily promoted and was a huge success; over 300,000 persons around the world subscribed for the week, and many more bought the paper on newsstands.

Sheldon pursued many reform projects for the rest of his life. Among them were prison reform, the upgrading of police departments, the improvement of schools, and providing people with what he considered moral entertainment. Two projects stand out above the others, however. The first was prohibition. Sheldon from childhood had opposed the use of alcohol, and for decades he worked tirelessly for national prohibition, taking great joy in its enactment in 1918. He did not confine his efforts to the United States, but toured the world, applying his great fame as an author to the cause of enacting prohibition elsewhere. The second great cause he espoused was world peace; even during World War II he wore the unpopular label of pacifist cheerfully. Again he took to the road, speaking out for the cause of peace, and at one point erected highway billboards urging the nation to disarm.

Sheldon's most important contribution to his causes was not theory, but popularization. He had a knack for easy-to-read writing, and in his time he was one of the world's most widely read authors. Nearly a century later *In His Steps* still sells thousands of copies a year, evidence that Sheldon's influence is still alive.

Further Reading

Sheldon's most famous book, by far, was *In His Steps* (1897). Among the more popular of his approximately 50 other books were *The Crucifixion of Philip Strong* (1898), *Robert Hardy's Seven Days* (1893), *The Reformer* (1901), and *His Brother's Keeper* (1896). He also published hundreds of magazine articles, most frequently in *The Christian Herald*. He published an autobiography, *His Life Story* (1925). No major biography of Sheldon has been published, although one is in progress. A pamphlet of some value is Glenn Clark, *The Man Who Walked In His Steps* (1946). Several master's theses have been written on Sheldon; probably the best is David G. Johnson, *A Study of the Ideas of Charles M. Sheldon* (University of Kansas, 1965). Many histories of the social gospel period in American religious history make brief references to Sheldon.

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Mary Wollstonecraft Shelley

Mary Wollstonecraft Shelley (1797-1851) is best known for her novel *Frankenstein; or, The Modern Prometheus* (1818), which has transcended the Gothic and horror genres and is now recognized as a work of philosophical and psychological resonance. In addition to *Frankenstein,* Shelley's literary works include several novels that were mildly successful in their time but are little known today and an edition of poetry by her husband, the Romantic poet Percy Bysshe Shelley, which she issued with notes that are now regarded as indispensable. Her reputation rests, however, on what she once called her "hideous progeny," *Frankenstein.*

Shelley's personal life has sometimes overshadowed her literary work. She was the daughter of Mary Wollstonecraft, the early feminist and author of *A Vindication of the Rights of Woman,* and William Godwin, the political philosopher and novelist. Her parents' wedding, which occurred when Wollstonecraft was five months pregnant with Mary, was the marriage of two of the day's most noted freethinkers. While they both objected to the institution of matrimony, they agreed to marry to ensure their child's legitimacy. Ten days after Mary's birth, Wollstonecraft died from complications, leaving Godwin, an undemonstrative and self-absorbed intellectual, to care for both Mary and Fanny Imlay, Wollstonecraft's daughter from an earlier liaison. Mary's home life improved little with the arrival four years later of a stepmother and her two children. The new Mrs. Godwin, whom contemporaries described as petty and disagreeable, favored her own offspring over the daughters of the celebrated Wollstonecraft, and Mary was often solitary and unhappy. She was not formally educated, but absorbed the intellectual atmosphere created by her father and such visitors as Samuel Taylor Coleridge. She read a wide variety of books, notably those of her mother, whom she idolized. Young Mary's favorite retreat was Wollstonecraft's grave in the St. Pancras churchyard, where she went to read and write and eventually to meet her lover, Percy Shelley.

An admirer of Godwin, Percy Shelley visited the author's home and briefly met Mary when she was fourteen, but their attraction did not take hold until a subsequent meeting two years later. Shelley, twenty-two, was married, and his wife was expecting their second child, but he and Mary, like Godwin and Wollstonecraft, believed that ties of the heart superseded legal ones. In July 1814, one month before her seventeenth birthday, Mary eloped with Percy to the Continent, where, apart from two interludes in England, they spent the next few years traveling in Switzerland, Germany, and Italy. These years were characterized by financial difficulty and personal tragedy. Percy's father, Sir Timothy Shelley, a wealthy baronet, cut off his son's substantial allowance after his elopement. In 1816, Mary's half-sister Fanny committed suicide; just weeks later, Percy's wife, Harriet, drowned herself. Mary and Percy were married in London, in part because they hoped to gain custody

of his two children by Harriet, but custody was denied. Three of their own children died in infancy, and Mary fell into a deep depression that was barely dispelled by the birth in 1819 of Percy Florence, her only surviving child. The Shelleys' marriage suffered, too, in the wake of their children's deaths, and Percy formed romantic attachments to other women. Despite these trying circumstances, both Mary and Percy maintained a schedule of rigorous study—including classical and European literature, Greek, Latin, and Italian language, music and art—and ambitious writing; during this period Mary completed *Frankenstein* and another novel, *Valperga* (1823). The two also enjoyed a coterie of stimulating friends, notably Lord Byron and Leigh Hunt. The Shelleys were settled near Lenci, Italy, on the Gulf of Spezzia in 1822 when Percy drowned during a storm while sailing to meet Leigh and Marianne Hunt. After one mournful year in Italy, Mary returned permanently to England with her son.

Shelley's life after Percy's death was marked by melancholy and hardship as she struggled to support herself and her child. Sir Timothy Shelley offered her a meager stipend, but ordered that she keep the Shelley name out of print; thus, all her works were published anonymously. In addition to producing four novels in the years after Percy's death, Mary contributed a series of biographical and critical sketches to *Chamber's Cabinet Cyclopedia,* as well as occasional short stories, which she considered potboilers, to the literary annuals of the day. The Shelleys' financial situation improved when Sir Timothy increased Percy Florence's allowance with his coming of age in 1840, which enabled mother and son to travel in Italy and Germany; their journeys are recounted in *Rambles in Germany and Italy in 1840, 1842, and 1843* (1844). Too ill in her last few years to complete her most cherished project, a biography of her husband, Shelley died at age fifty-four.

Although *Frankenstein* has consistently dominated critical discussions of Shelley's oeuvre, she also composed several other novels in addition to critical and biographical writings. Her five later novels attracted little notice, and critics generally agree that they share the faults of verbosity and awkward plotting. After *Frankenstein, The Last Man* (1826) is her best-known work. This novel, in which Shelley describes the destruction of the human race in the twenty-first century, is noted as an inventive depiction of the future and an early prototype of science fiction. *Valperga* and *The Fortunes of Perkin Warbeck* (1830) are historical novels that have received scant attention from literary critics, while *Lodore* (1835) and *Falkner* (1837), thought by many to be autobiographical, are often examined for clues to the lives of the Shelleys and their circle. Shelley's stories were collected and published posthumously, as was *Mathilda,* a novella that appeared for the first time in the 1950s. The story of a father and daughter's incestuous attraction, it has been viewed as a fictional treatment—or distortion—of Shelley's relationship with Godwin. The posthumously published verse dramas, *Proserpine* and *Midas* (1922), were written to complement one of Percy Shelley's works and have garnered mild praise for their poetry. Critics also admire Shelley's non-fiction: the readable, though now dated, travel volumes, the essays for *Chamber's Cabinet Cyclopedia,* which are considered vigorous and erudite, and her illuminating notes on her husband's poetry.

Since Shelley's death, critics have devoted nearly all of their attention to *Frankenstein.* Early critics, generally with some dismay, usually relegated the novel to the Gothic genre then practiced by such popular authors as Ann Radcliffe and Matthew Gregory ''Monk'' Lewis. While most early Victorian reviewers reviled what they considered the sensationalist and gruesome elements in *Frankenstein,* many praised the anonymous author's imagination and powers of description. In the later nineteenth century and throughout *Frankenstein* criticism, commentators have focused on Prometheanism in the novel, an aspect that Shelley herself highlighted in the book's subtitle. This line of inquiry, which continues to engage critics, likens Dr. Frankenstein to the Greek mythic figure who wreaks his own destruction through abuse of power. Percy Shelley treated the same mythic-philosophic theme in his poetry, most notably in *Prometheus Unbound,* and critics have searched for his influence on *Frankenstein,* particularly in the expression of Romantic ideals and attitudes. Scholars have also debated the value of the additional narratives that he encouraged her to write. While some have praised the novel's resulting three-part structure, others have argued that these additions detract from and merely pad the story, although most have valued the other-worldly Arctic scenes. Commentators have also frequently noted the influence of Shelley's father, tracing strains of Godwin's humanitarian social views; in addition, some critics have found direct thematic links to his fiction, particularly to his novel, *Caleb Williams.* Other literary allusions often noted in *Frankenstein* include those to John Milton's *Paradise Lost,* the source of the book's epigraph, as well as Johann Wolfgang von Goethe's *Faust* and Coleridge's ''The Rime of the Ancient Mariner.''

Frankenstein criticism has proliferated since the 1950s, encompassing a wide variety of themes and approaches. The monster, who is often the focus of commentary, has been interpreted as representing issues ranging from the alienation of modern humanity to the repression of women. Many commentators have viewed the monster as Dr. Frankenstein's double, an example of the doppelganger archetype. In a similar vein, critics have discussed Dr. Frankenstein and the monster as embodying Sigmund Freud's theory of id and ego. Students of the Gothic, supernatural horror, and science fiction novel have adopted *Frankenstein* as a venerable forebear and have approached it from a historical slant. Alternately, Shelley's life has served as a starting point for those who perceive in the novel expressions of the author's feelings toward her parents, husband, children, and friends. Recent feminist critics, in particular, have found Shelley and *Frankenstein* a rich source for study, describing it, for example, as a manifestation of the author's ambivalent feelings toward motherhood.

Leigh Hunt once characterized Shelley as ''four-famed—for her parents, her lord / And the poor lone impossible monster abhorr'd.'' Today, she has emerged from the shadow of her parents and husband as an artist in her own

right. The volume and variety of *Frankenstein* criticism attests to the endurance of her vision.

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Percy Bysshe Shelley

The English romantic poet Percy Bysshe Shelley (1792-1822) ranks as one of the greatest lyric poets in the history of English literature.

Percy Bysshe Shelley was born at Field Place near Horsham, Sussex, on Aug. 4, 1792. He was the first son of a wealthy country squire. Shelley as a boy felt persecuted by his hardheaded and practical-minded father, and this abuse may have first sparked the flame of protest which, during his Eton years (1804-1810), earned him the name of ''Mad Shelley.'' In the course of his first and only year at Oxford (1810-1811), Shelley and his friend Thomas Jefferson Hogg issued a pamphlet provocatively entitled *The Necessity of Atheism*. Their ''atheism'' was little more than a hieroglyph connoting their general revulsion against establishment authoritarianism. However, both students were expelled from the university.

This event—soon combined with the influence of *Political Justice* by anarchist reformer William Godwin—merely intensified Shelley's rebelliousness against accepted notions of law and order, both in his private life and in the body politic. In the summer of 1811 Shelley met and married Harriet Westbrook, and he tried to set up, with her and Hogg, one of those triangular relationships that were to become characteristic of his love life, presumably because he saw in them a way to materialize his noble ideal of freedom in love and togetherness in human relationships. In the early months of 1812 Shelley evinced more than theoretical interest in the Irish cause, another manifestation of his desire for political reform.

Shelley's First Poems

Shelley attempted to convey his views on these and sundry other topics in *Queen Mab* (1813), a juvenile allegorical romance that, nevertheless, contained the germ of his mature philosophy: the ontological notion that throughout the cosmos there is ''widely diffused/A spirit of activity and life,'' an omnipresent nonpersonal energy that, unless perverted by man's lust for power, can lead mankind to utopia.

By the summer of 1814 Shelley had become closely involved with Godwin, his debts, and his daughter Mary. For a brief while, the poet contemplated settling down with both Mary (as his ''sister'') and Harriet (as his wife); but the latter did not agree, and in late July Shelley eloped to the Continent with Mary, taking along her half sister, Claire Clairmont.

Shelley's *Alastor*

Back in England, Shelley was increasingly driven to the realization that utopia was not just around the corner, and this may have prompted the writing of *Alastor, or the Spirit of Solitude* in December 1815. This ambiguous poem is a dialectical analysis of the tragic irony in the poet's fate as he is caught between the allurements of extreme idealism and his awareness that the very nature of man and the world precludes the achievement of his highest purpose. *Alastor* represents a transient but necessary phase in Shelley's evolution. He was hence-forth to return with unrelenting determination to his dual poetic task of defining the romantic ideal of universal harmony and of striving to bring about the reign of love and freedom in human society.

The first fruits of this ripening were the *Hymn to Intellectual Beauty* and *Mont Blanc,* which were planned in 1816, during a stay in Geneva. Both poems constitute an impressive statement of Shelley's fundamental belief in an

everlasting, benevolent ''Spirit,'' the hidden source of splendor and harmony in nature and of moral activity in man.

The Revolt of Islam

The winter of 1816/1817 was a period of great emotional disturbance for Shelley. Harriet died, presumably by suicide, in December, and the courts refused to grant Shelley the custody of the two children she had borne him. In addition, he was beginning to worry about his health. However, there were encouragements as well. Partly thanks to Leigh Hunt (to whom he gave financial help with his customary generosity), Shelley was gaining some recognition as an original and powerful poet.

During the spring and summer of 1817, Shelley composed his most ambitious poem to date, *The Revolt of Islam*. In this work the crude allegorical didacticism of Queen Mab gave way to genuine, although at times still turgid, symbolism. The theme of love between man and woman was adroitly woven into the wider pattern of mankind's love-inspired struggle for brotherhood. Like the French Revolution, the failure of which had preoccupied Shelley for a long time, *The Revolt of Islam* ends in disaster. But the poet had now come to a mature insight, absent from *Alastor,* into the complex interplay of good and evil. Man's recognition of his boundaries is the first step to wisdom and inner liberty; martyrdom does not put an end to hope, for it is a victory of the spirit and a vital source of inspiration. *The Revolt of Islam* illustrates a discovery that often signaled the romantic poet's accession to wisdom and that John Keats described, in April 1819, as the recognition of ''how necessary a World of Pains and troubles is to school an Intelligence and make it a Soul.''

Exile and *Prometheus Unbound*

In March 1818 the Shelleys (still accompanied by Claire Clairmont) left England, never to return. The bulk of the poet's output was produced in Italy in the course of the last 4 years of his short life. Though life in Italy had its obvious rewards, this period was by no means one of undiluted happiness for Shelley. He was increasingly anxious about his health; he was beginning to resent the social ostracism that had made him an exile; exile itself was at times hard to bear, even though the political and social situation in England was most unattractive; and his son William died in June 1819.

However, although a note of despondency can be perceived in some of his minor poems, such as the *Stanzas Written in Dejection near Naples,* the major ventures of Shelley's later years testify to the relentless energy of an imaginative mind steadily concerned with fundamentals and ever eager to diversify its modes of expression. In *Prometheus Unbound* (1818-1819), Shelley turned to mythical drama to convey, in a more sensitive and complex way, the basic truth that had been expressed through the narrative technique of *The Revolt of Islam*. Moreover, the same dialectical reconciliation of the puzzling dualities of life received more purely lyrical shape in the *Ode to the West Wind* of October 1819.

Dramas and Social Tracts

Like the other romantic poets, Shelley was aware of the limitations of lyrical poetry as a medium of mass communication. He, too, endeavored to convey his message to a larger audience, and he experimented with stage drama in *The Cenci* (1819), a lurid but carefully constructed tragedy which illustrates the havoc wrought by man's Jupiterian lust for power, both physical and mental, in the sphere of domestic life.

Shelley's interest, however, lay in wider issues, which he now began to tackle in unexpectedly robust satires and with scathing polemical aggressiveness, venting his social indignation in the stirring oratory of *The Masque of Anarchy* (1819); in *Peter Bell the Third* (1819), a parody of William Wordsworth and an ironic comment on the elder poet's political and artistic disintegration; in *Oedipus Tyrannus, or Swell-foot the Tyrant* (1820), a mock tragedy on the royal family; and in *Hellas* (1821). The last of his major political poems, *Hellas* celebrates the Greek war of liberation, in which Lord Byron was involved in more active ways; it crowns a large series of minor poems in which Shelley, throughout his writing career, had hailed the resurgent spirit of liberty, not only among the oppressed classes of England but also among the oppressed nations of the world.

Final Poems and Prose Works

Shelley's concern with promoting the cause of freedom was genuine, but his personality found a more congenial outlet in his ''visionary rhymes,'' in which the peculiar, dematerialized, yet highly sensuous quality of his imagery embodied his almost mystical concepts of oneness and love, of poetry and brotherhood, without destroying their ethereal ideality. Such themes remained the fountainhead of his inspiration to the last, but—as he was nearing 30—with a more urgent, yet less strident sense of the unbridgeable gap between the ideal and the real. He conveyed this sense with poignantly subdued elegiac tones in *The Sensitive Plant* (1820) and in the poem that he composed on the death of John Keats, *Adonais* (1821).

Samuel Taylor Coleridge and Wordsworth had been about the same age, some 20 years earlier, when they had expressed, in *Dejection* and the *Immortality Ode,* their disenchanted consciousness and stoical acceptance of the decay that life and experience had brought to their visionary powers. Shelley too, it seems, came to be affected with a similar dismaying sense of fading imagination; his response, however, was significantly different from theirs. Far from submitting to the desiccating consequences of growth, he wrote the *Defence of Poetry* (1821), one of the most eloquent prose assessments of the poet's unique relation to the eternal. And, in 1822, he focused on the poet's relation to earthly experience in *The Triumph of Life,* which T. S. Eliot considered his ''greatest though unfinished poem.'' This work contains an impassioned denunciation of the corruption wrought by worldly life, whose ''icy-cold stare'' irresistibly obliterates the ''living flame'' of imagination.

Shelley's death by drowning in the Gulf of Spezia near Lerici, Italy, on July 8, 1822, spared him—perhaps

mercifully—the hardening of the spirit that, in his view, had destroyed Wordsworth.

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Alan Shepard

The first American in space, Alan Shepard's (born 1923) 1961 flight was immortalized in the book and movie, *The Right Stuff.*

Alan Shepard was born on November 18, 1923, in East Derry, New Hampshire, a small village a few miles south of Manchester. He was the son of an army colonel. As a small child, Shepard attended school in a one-room schoolhouse, where he was a good student, particularly in mathematics. He graduated from the Pinkerton Academy in Derry, New Hampshire, and entered the U.S. Naval Academy in Annapolis, Maryland, in 1941.

During World War II, Shepard served as an ensign aboard the destroyer Cogswell in the Pacific. Following the war, he began flight training and qualified as a pilot in 1947. As a Naval pilot, Shepard served in Norfolk, Virginia, Jacksonville, Florida, and aboard several aircraft carriers in the Mediterranean. In 1950, he became a test pilot, and over the next eight years he tested a variety of aircraft and worked as a flight instructor. He was also assigned to duty aboard a carrier in the Pacific and eventually earned an appointment to the staff of the Atlantic fleet's commander in chief.

One of the First Astronauts

In 1958, Shepard was one of 110 test pilots chosen by NASA as prospective astronauts. NASA planned to judge the applicants based on physical and mental criteria, looking, as NASA administrator T. Keith Glennan stated, for ''men of vision . . . with a practical, hardheaded approach to the difficult job ahead.'' After a battery of physical and psychological tests, seven men were selected as the nation's first astronauts: John Glenn, M. Scott Carpenter, Virgil Grissom, Donald Slayton, Leroy Cooper, Walter Schirra, and Alan Shepard. Following the announcement Shepard said, ''My feelings about being in this program are really quite simple. . . . I'm here because it's a chance to serve the country. I'm here, too, because it's a great personal challenge: I know [space travel] can be done, that it's important for it to be done, and I want to do it.''

Shepard began intensive training for space flight. Courses in biology, geography, astrophysics, astronomy, and meteorology supplemented his physical training, which included exposure to conditions much more severe than were anticipated during space travel. Shepard also spent long hours performing weightlessness tests, preparing for

the weaker gravitational pull outside the earth's atmosphere.

First American in Space

Early in 1961, NASA chose Shepard over Glenn and Grissom, the two other finalists, to be the first American in space. The astronauts themselves had attempted to downplay the importance of the selection of the first astronaut. John Glenn said, ''We have tried to do away with a lot of this talk about who is going to be first on this, because we feel very strongly that this is so much bigger than whose name happens to be on the first ticket.'' Preparations for America's first manned space flight therefore commenced in a spirit of cooperation. Glenn acted as Shepard's backup, ready if Shepard became unable to fly, and Slayton served as Shepard's radio contact at the Mercury Control Center. The other astronauts also had responsibilities during Shepard's flight.

On May 5, 1961, Freedom 7 lifted off from Cape Canaveral, Florida. Shepard piloted the Mercury capsule 115 miles above the earth's surface and 302 miles across the Atlantic Ocean. After landing safely in the Atlantic, Shepard was picked up from the water by helicopter pilot; his first words were, ''Man, what a ride!'' Although the trip lasted for only about fifteen minutes, Shepard's journey was almost technically perfect, and it paved the way for many more flights by U.S. astronauts. Shepard returned to ticker-tape parades, and he received a medal from President John F. Kennedy.

After his historic flight Shepard looked forward to future missions. In 1963, however, he was diagnosed as having Meniere's syndrome, a disease of the inner ear that produces nausea, vertigo, and hearing impairment. NASA removed Shepard from active flight duty and reassigned him to NASA's Houston, Texas, facility, where he became chief of the Astronaut Office. Although he became quite wealthy as a result of real estate and banking investments during the next few years, he yearned for space flight. In 1968, he underwent a successful operation in which a small drain tube was implanted in his inner ear. Shepard applied for readmission to active duty, and in 1969 his patience and determination were rewarded when NASA chose him to command the Apollo 14 flight to the moon. ''I think if a person wants something badly enough,'' Shepard once said, ''he's just got to hang in there and keep at it.''

Went to the Moon

Apollo 14 became an important mission for the U.S. space program. Apollo 13 had been a disappointment; technical difficulties had prevented it from landing on the moon as planned and placed the astronauts in danger, and the space program was losing public support. The Apollo 14 astronauts were scheduled to test new equipment on the moon's surface and to spend longer periods outside the space capsule. Shepard and Edwin Mitchell were assigned to land on the moon while Stuart Roosa orbited the moon in the command module, the Kitty Hawk.

On January 31, 1971, Apollo 14 blasted off from Cape Kennedy, nearly ten years after Shepard's first space flight. Five days later Shepard and Mitchell landed on the moon's surface, the third group of astronauts to do so. From their lunar module, the two astronauts stepped out into the Fra Mauro Highlands, as the world watched on television. Shepard said, ''Wow, it's really wild up here. . . . It certainly is a stark place.'' The astronauts had brought a lunar cart with them, and during two trips outside the lunar module, each lasting more than four and a half hours, they conducted experiments and gathered rock specimens. On one excursion Shepard hit a golf ball across the moon's surface. In addition, the astronauts left behind a multi-million dollar mini-scientific station that would continue to send messages to scientists on earth. Thirty-three and a half hours after they landed, the two astronauts completed a successful docking with Kitty Hawk. The 240,000-mile journey back to earth ended with a splash-down near Samoa in the South Pacific on February 9. By all accounts, the voyage was a big success.

Immortalized in *The Right Stuff*

The story of the 1961 flight was immortalized in a book by Tom Wolfe and 1983 movie, both titled *The Right Stuff.* Both the movie and the book found a sizable audience, but Shepard wasn't that impressed, as he told *Publisher's Weekly.* ''Wolfe never talked to any of us original seven guys. His book was based on hearsay, on what he got from second generation astronauts. The story line was good, but the characterizations left a little to be desired.''

Shepard and Deke Slayton, another former astronaut, sought to set the story straight when they contracted to write their own account of the Mercury, Gemini and Apollo programs, tentatively titled *Giant Steps: The Inside Story of the American Space Program.* ''The other books written about the space program have been maybe more like stories by engineers than by reporters,'' Shepard told *Publisher's Weekly.* ''Ours has a little more drama.'' Asked why he had waited until the mid-1990s to tell his story, he told *Publisher's Weekly,* ''It's been in the back of my mind, but I've been busy with other things until now, until these guys came to me.''

Shepard retired from NASA in 1974. Always a successful entrepreneur, he developed a wholesale beer distributorship and a real estate firm in the Houston area. Shrewd investments in horses, banks, oil, and real estate have made him a multimillionaire. He has been married for over 40 years and has two daughters, lives in Houston and chairs the board of the Mercury 7 Foundation, the original astronauts' educational organization. Although no longer active in the space program, Alan Shepard will be remembered both as the first American in space and as one of a handful of men to walk on the moon.

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Sam Shepard

Sam Shepard (Samuel Shepard Rogers VII; born 1943) began his career as a playwright in the lively off-off-Broadway scene of the 1960s and became one of the United States' most prolific and acclaimed dramatists. He was also a rock music performer and a film actor.

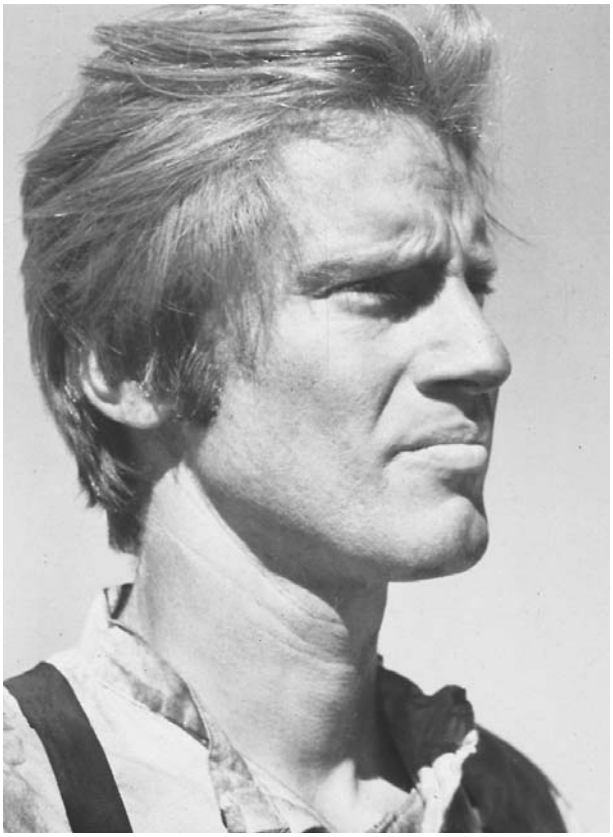

Samuel Shepard Rogers VII was born on November 5, 1943, at Fort Sheridan, Illinois, the son of a career Army man whose assignments took him to many locations, including Guam, while his son was growing up. After his father retired from the service, the family settled on a ranch in Duarte, California, where they grew avocados and raised sheep.

Shepard (there is some debate as to when he dropped the Rogers from his name) worked as a stable hand at the Conley Arabian Horse Ranch in Chino, California, from 1958 to 1960. Upon graduation from high school he attended Mount Antonio Junior College for a year, majoring in agriculture with some thought of becoming a veterinarian.

When he left college, he joined the Bishop's Company Repertory Players, a touring theater group with which he spent 1962 and 1963. He went to New York in 1963, where he got a job as a busboy at the Village Gate in Greenwich Village, hung out with the son of the famous jazz musician Charles Mingus, and, encouraged by Ralph Cook, the founder of Theater Genesis, began to write plays.

In the 1960s the New York theater scene consisted of three levels. There was Broadway, the center of commercial theater; off-Broadway, which presented some new works as well as revivals of classics not economically viable on Broadway, such as those by Ibsen and Strindberg; and off-off-Broadway (OOB), devoted to experimental works and often housed in bars or lofts in Greenwich Village and on Manhattan's Lower East Side, with little or no admission charged. The most celebrated OOB groups, in addition to Theater Genesis, were the Caffe Cino, La Mama Experimental Theater Company, the Open Theater, and the Judson Poets' Theater.

Shepard debuted at Theater Genesis on October 16, 1964, with the double bill *Cowboys* and *Rock Garden*. In 1965 he presented *Up to Thursday* and *4-H Club* at Theater 65, *Dog* and *Rocking Chair* at La Mama, *Chicago* at Genesis, and *Icarus's Mother* at the Cino.

In 1966 he received the first of several grants, this one from the University of Minnesota, and presented *Fourteen Hundred Thousand* at the Firehouse Theater in Minneapolis; that same year *Red Cross* was given at the Judson.

The *Village Voice* was the chief organ of the counterculture in the 1960s and specialized in covering both off-Broadway and off-off-Broadway. From the start of Shepard's career, *Voice* critic Michael Smith had been an enthusiastic fan, writing that there was something so free and direct about those plays. They seemed to catch the actual movement of the minds of people I know. It was something I had never seen before.'' The *Voice* annually presented awards called Obies for work in the theater and Shepard was given an unprecedented trio of them in 1966 for *Chicago, Icarus's Mother,* and *Red Cross*.

The *Voice*'s support was vital to the young playwright's career, because the mainstream critics, those from the major newspapers, ranged from lukewarm to hostile. Jerry Tallmer, the *New York Post*'s eye on OB and OOB, could summon no enthusiasm, while Clive Barnes of the *New York Times* (later a supporter) called Shepard's early plays disposable . . . like Kleenex.'' Indeed, years later, in his introduction to *The Unseen Hand and Other Plays* (1986), Shepard himself wrote, Basically, without apologizing, I can see that I was learning to write,'' and confessed, some of that work is slightly embarrassing to me now.''

In 1967 Shepard wrote *La Turista,* his first full-length play, which won a 1967 Obie; *Melodrama Play,* an Obie winner the following year; *Cowboys #2,* which premiered

in Los Angeles; and *Forensic and the Navigators,* which also won a 1968 Obie. He also received two more grants, one from the Rockefeller Foundation in 1967 and one from the Guggenheim Foundation in 1968.

In 1968 Shepard began a three-year stint with the Holy Modal Rounders, a rock group, playing drums and guitar. Interestingly, in an interview conducted in 1971, he stated that he would rather be a rock star than a playwright, yet he did not abandon writing while he was playing, completing *Holy Ghostly* and *The Unseen Hand* in 1969, *Operation Sidewinder* and *Shaved Splits* in 1970, and *Mad Dog Blues* and *Back Bog Beast Bait* in 1971. He was awarded a second Guggenheim in 1971.

Leaving the Holy Modal Rounders, Shepard went to England, and his next five plays were premiered there: *Cowboy Mouth* (written with Patti Smith), *The Tooth of Crime, Blue Bitch* (presented on BBC television), *Geography of a Horse Dreamer,* and *Little Ocean*. When *The Tooth of Crime,* widely acclaimed in England, was presented in the United States, it won an Obie in 1973. That same year saw the publication of his first book of essays and poems, *Hawk Moon*. Two other similar collections followed in 1977 and 1982.

Back in the United States, Shepard became the playwright in residence at the Magic Theater in San Francisco, a position he held from 1974 to 1984. His plays *Killer's Head* and *Action* opened in New York in 1975, the latter winning an Obie that year. The year 1976 saw *Suicide in Band Angel City;* 1977, *Inacoma,* and 1978, *The Sad Lament of Pecos Bill on the Eve of Killing His Wife* and *The Curse of the Starving Class,* a critical success.

It was also in 1978 that Shepard began his career as a film actor, appearing in *Renaldo and Clara* and *Days of Heaven*. He also started his collaboration with Joseph Chaikin on the theater piece *Tongues;* this was a stage work, with music, heavily dependent on the theories of Antonin Artaud. Shepard and Chaikin collaborated on two more pieces, *Savage/Love* in 1979 and *War in Heaven,* presented on WBAI radio in 1985.

In 1979 Shepard achieved his warmest critical reception with *Buried Child,* which won both an Obie and the Pulitzer Prize for drama. Writing in the *Washington Post,* critic David Richards said, Shepard delivers a requiem for America, land of the surreal and home of the crazed . . . the amber waves of grain mask a dark secret. The fruited plain is rotting and the purple mountain's majesty is like a bad bruise on the landscape.''

Shepard continued to write plays, including *Seduced* in 1979; *True West,* which had a run of over 600 performances in New York in 1980-81; *Fool for Love,* which won him his 11th Obie in 1984; and *A Lie of the Mind,* which garnered the New York Drama Critics Circle Award in 1986. In 1987 the one-act *True Dylan,* was published in *Esquire* magazine.

At the same time, however, he was expanding his work in film, not only writing screenplays but taking on more acting roles. He appeared in *Resurrection* in 1980, *Raggedy Man* in 1981, *Frances* in 1982, *The Right Stuff in* 1983, *Country* in 1984, and *Fool for Love* in 1985. He was nominated for an Academy Award for his portrayal of jet pilot Chuck Yeager in *The Right Stuff*. He had worked on several screenplays, including *Me and My Brother* and *Zabriskie Point,* but achieved his greatest success in this genre with *Paris, Texas,* which was given a Golden Palm Award at the Cannes Film Festival in 1984. He also wrote the script for *Fool for Love* in 1985.

Shepard continued to demonstrate his rich multi-dimensional talents during the 1990s. *States of Shock* was produced in 1991 and *Curse of the Starving Class* in 1997. The Signature Theater, in New York City devoted a whole season (1996-97) to plays by Shepard. He was awarded the American Academy of Arts and Letters Gold Medal for Drama in 1992.

Writing in the *New Republic,* Robert Brustein called Shepard one of our most celebrated writers,'' adding that his plays have overturned theatrical conventions and created a new kind of drama.'' And, in his introduction to *Sam Shepard: Seven Plays,* Richard Gilman writes, Not many critics would dispute the proposition that Sam Shepard is our most interesting and exciting playwright.''

Further Reading

Books on Shepard abound, although many of them have a shrill, cheerleading tone. Probably the best is Ellen Oumano's *Sam Shepard: The Life and Work of an American Dreamer* (1986). Also worthwhile are Kimball King's *Sam Shepard: A Casebook* (1988) and Ron Mottram's *Inner Landscapes: The Theatre of Sam Shepard* (1984). Newer works on Shepard include: Leonard Shewey, editor, *Rereading Shepard: Contemporary Critical Essays on the Plays of Sam Shepard,* (1993); Don Shewey, *Sam Shepard* (1997); and Leslie Wade, *Sam Shepard and the American Theater* (1997). In addition, John Blackburn wrote a Master's Thesis *Portrait of the Artist: Sam Shepard and the Anxiety of Identity* (University of Virginia, 1996). □

Thomas Sheraton

The English furniture designer Thomas Sheraton (1751-1806) brought about the transition from the late-18th-century Adam and Hepplewhite style to that of the Regency period.

Born at Stockton-on-Tees, County Durham, Thomas Sheraton had little education and worked at first as a journeyman cabinetmaker. He went to London about 1790 and is said to have ''supported himself, a wife, and two children by his exertions as an author.'' From then on he probably lived chiefly from the sale of his furniture designs, but it is extremely unlikely that he made any furniture after his early years.

In 1799 Sheraton left London to become a Baptist minister at Stockton and Darlington, Yorkshire, and continued in this work until 1802. He passed his last years in London, where he died on Oct. 22, 1806. The Edinburgh

publisher Adam Black wrote of Sheraton's abject poverty and spoke of his gifts as a scholar, designer, and teacher.

Sheraton's first and most important publication, *The Cabinet-maker and Upholsterer's Drawing Book,* was issued in 49 separate parts between 1791 and 1794. His designs were intended ''to exhibit the present taste of furniture'' and ''at the same time to give the workman some assistance.'' They represent an advance upon the neoclassic designs of Robert Adam and George Hepplewhite in the direction of even greater elegance and refinement and in the preference for chair backs and mirror frames of square shape instead of the oval forms favored by these two predecessors. Sheraton's early designs, usually intended to be carried out in satinwood, are often highly ornamental and strongly express the influence of Louis XVI furniture, especially in the shaping of tabletops with serpentine or bowed breakfronts and quadrant ends, in the delicate scrolling of flower and leaf patterns, inlaid or painted, with ribbon decoration, and especially in his use of slender turned colonnettes and feet of ''spinning-top'' design. Some elements of his designs, such as ''reeding'' and splayed ''claw legs'' for tables, persisted as late as 1820.

Of greater significance for the Regency period, however, was Sheraton's *The Cabinet Dictionary* (1803), in which he emphasized the new severer and more archeologically correct aspect of the classical spirit, which he had derived from French Directoire designs and from the work of Giovanni Battista Piranesi, Henry Holland, Charles Heathcote Tatham, and Thomas Hope. Sheraton now included animal motifs such as lion masks and lion monopodia, or lion-shaped supports for chairs and tables. He also showed the curved-saber, or scimitar, leg of the typical Regency chair and made use of dolphins and other marine motifs such as anchors, masts, cordage, oars, and sails in furniture designs associated with Nelson's nautical victories.

Thirty of the projected 150 parts of Sheraton's third work, *The Cabinet-maker, Upholsterer and General Artists' Encyclopaedia,* were issued from 1804 to 1806. Increasingly in his later years his designs showed signs of eccentricity, but a selection of the best designs from his three works, published as *Designs for Household Furniture* (1812), did much to establish his influence in early 19th-century furniture design and production.

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Philip Henry Sheridan

Philip Henry Sheridan (1831-1888), American soldier, was noted for his part in the 1864-1865 Virginia campaigns of the Civil War.

Philip H. Sheridan was born in Albany, N.Y., on March 6, 1831, the son of Irish immigrant parents who soon moved to Somerset, Ohio. At the age of 14 he went to work as a store clerk. Inspired by the Mexican War, he secured an appointment to the U.S. Military Academy at West Point in 1848. A year's disciplinary suspension delayed his graduation until 1853. Tours of duty in California and Oregon made him into a military jack-of-all-trades and doubtless helped him develop self-reliance and resourcefulness.

Following the outbreak of the Civil War, Sheridan received a captaincy in the 13th Infantry, and after several irksome administrative assignments he was made colonel of the 2d Michigan Volunteer Cavalry. After duty in northern Mississippi he was promoted on July 1, 1862, to brigadier general. Shifted soon afterward to the infantry, he competently commanded a division during the western campaigns.

In March 1864 Sheridan was ordered to Virginia to command the cavalry corps. Following an undistinguished performance at the Battle of the Wilderness, he led a long raid against Gen. Robert E. Lee's communications, which devastated Confederate supply depots and railroads.

On August 1 Gen. Ulysses S. Grant ordered Sheridan to take command in the Shenandoah Valley and dispose of Gen. Jubal Early's force, which had nearly taken Washington in July and still lingered threateningly in the lower valley. With 40,000 infantry and cavalry Sheridan defeated Early's vastly outnumbered force three times in September and October 1864 and finally dispersed the remnant at Waynesboro in March 1865. Meanwhile he had systematically devastated the valley. Sheridan then marched unopposed through central Virginia, reaching Grant in time to participate in the final campaign against Lee.

When the war ended, Sheridan was sent to police the Texas-Mexican border. In 1867, following passage of the Reconstruction Acts, he was assigned to command the Fifth Military District, comprising Louisiana and Texas. President Andrew Johnson, believing Sheridan too heavy-handed in civil affairs, transferred him to the Department of the Missouri to direct operations against the Plains Indians. He was promoted to lieutenant general in 1869, and after succeeding Gen. William T. Sherman as general in chief, he became a full general in 1888. Sheridan completed his memoirs shortly before his death on Aug. 5, 1888, in Nonquitt, Mass.

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Richard Brinsley Sheridan

The British playwright and orator Richard Brinsley Sheridan (1751-1816) wrote two comic masterpieces for the stage, *The Rivals* and *The School for Scandal.* In his own time, Sheridan was equally celebrated as a great Whig orator.

Richard Brinsley Sheridan was born in Dublin, Ireland, on Oct. 30, 1751. His father, Thomas, was an actor and theater manager; his mother, Frances, was the author of novels and plays. The family moved to London in 1758, and Sheridan was educated at Harrow (1762-1768). His first publication, a joint effort with a school friend, N.B. Halhead, was a metrical translation of Aristaenatus (1771). With this friend Sheridan also wrote his first play, a farce called *Jupiter,* which was rejected by both David Garrick and Samuel Foote.

Courtship and Marriage

In 1770 the Sheridans moved to Bath. There Richard, his brother Charles, and his friend Halhead were among the many who fell in love with a beautiful young singer, Elizabeth Linley. The most importunate of her admirers was a Capt. or Maj. Mathews. Terrified by his persecutions, she decided to seek shelter in a French convent, and Sheridan offered to protect her on her journey. In March 1772 they fled to France and were secretly married there. Leaving her at the convent, Sheridan returned to England and fought two duels with Mathews. Elizabeth was brought back to Bath by her father, and Sheridan was sent to London by his, but on April 13, 1773, they were allowed to marry openly.

Though at first the young couple had nothing to live on except a small dowry, in January 1775 Sheridan solved the problem of their support with the production of *The Rivals* at Convent Garden. A comedy of manners that blended brilliant wit with 18th-century sensibility, it became and remained a great successes. One measure of its popularity

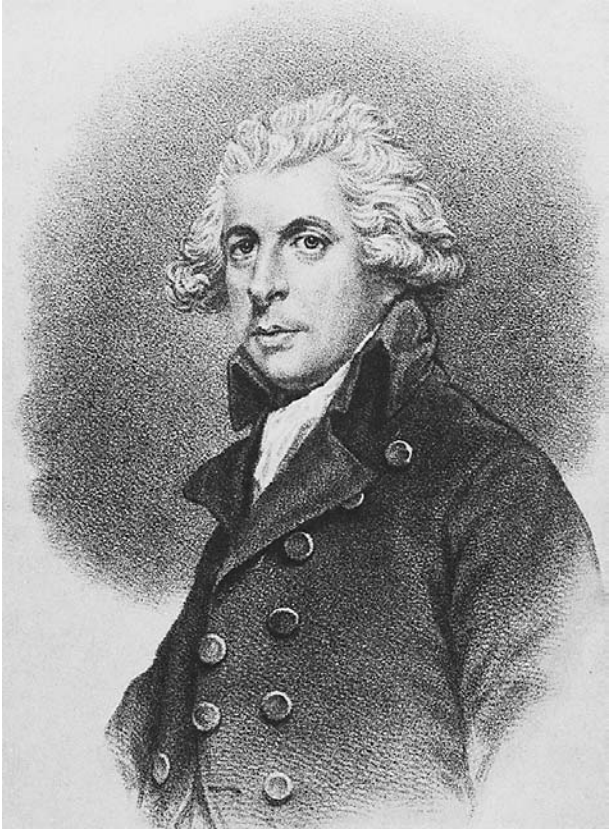

was that it gave a new word to the English language, ''malapropism,'' based on Mrs. Malaprop's mistakes.

The year 1775 was a productive one for Sheridan. In May his farce, *St. Patrick's Day, or the Scheming Lieutenant,* was performed, and in November Sheridan's comic opera, *The Duenna,* was produced with the help of his wife's father at Covent Garden. A son, Thomas, was also born to the Sheridans in 1775.

Drury Lane

In June 1776 Sheridan purchased Garrick's share of the Drury Lane Theater and became its manager. No fault can be found with his theatrical sense, but misfortunes and financial carelessness plagued him in this career. At first, however, Sheridan prospered, and 2 years after purchasing Garrick's interest he was able (with his partners) to buy the other half of the theater.

On May 8, 1777, Sheridan presented his new play, *The School for Scandal*. It was immediately, and throughout Sheridan's management, the most successful piece in the repertory of the Drury Lane. This comedy is an ingenious blending of two plots, one concerning the young, country-bred wife of a middle-aged husband who is taught town manners by a ''school'' of scandalmongers, the other concerning the amorous and financial adventures of the Surface brothers, whose contrasting reputations also contrast with their true characters.

In October 1779 Sheridan produced the last play of his own authorship, *The Critic,* in which he deftly mocked the follies of everyone, from playwright to spectator, connected with the theater. Though he continued as manager of Drury Lane, and though, in 1799, he had a hand in translations of two German plays, *Pizarro* and *The Stranger* at the age of 28 Sheridan had virtually completed the first of his careers.

Parliamentary Career

Sheridan had long been sympathetic to the position of Charles James Fox and his fellow Whigs; his first service to that party was his extensive contributions to their periodical, the *Englishman* (March 13-June 2, 1779). In October 1780 Sheridan entered Parliament as the member for Stafford.

It soon became apparent that the Whigs had another great orator to add to Edmund Burke and Fox. In 1782 and 1783 Fox's friends briefly held office, and Sheridan was respectively undersecretary for foreign affairs and a secretary of the Treasury. His greatest orations, however, were delivered in the 7-year impeachment proceedings against Warren Hastings, the first governor general of British India.

On Feb. 7, 1787, Sheridan spoke for 5 hours on the crimes of Hastings against the begums (princesses) of Oudh. A typical response to this speech was that of a Mr. Logan, who, before he heard it, had written a spirited defense of Hastings. After the first hour Logan remarked, ''All this is declamatory assertion without proof''; after the second, ''This is a most wonderful oration''; after the third, ''Mr. Hastings has acted very unjustifiably''; after the fourth, ''Mr. Hastings is a most atrocious criminal''; and at the end, ''Of all monsters of iniquity the most enormous is Warren Hastings!'' Many of Sheridan's other parliamentary addresses were also greatly admired, but few of them were preserved.

A friend of the Prince of Wales (later George IV), an ally of Fox, an independent after Fox's death, Sheridan was treasurer of the navy in the Whig administration of 1806. In 1804 the prince had appointed him receiver of the duchy of Cornwall, and in 1808 Sheridan at last began to benefit from this office. But his fortunes were on the decline, and in 1812 he lost his seat in Parliament.

Sheridan's first wife died in 1792, and in 1795 he married Esther Jane Ogle. In 1792-1794 Sheridan had to rebuild Drury Lane Theatre, incurring great debts. In 1809 it burned. The theater was again rebuilt, by subscription, but Sheridan did not receive enough for his share to prevent his being harassed by creditors before his death on July 7, 1816. He was buried in Westminster Abbey.

Further Reading

The most complete modern edition of Sheridan's works is *The Plays and Poems of Richard Brinsley Sheridan,* edited by Raymond C. Rhodes (3 vols., 1928). *The Letters of Richard Brinsley Sheridan* (3 vols., 1966) were well edited by Cecil Price.

The earliest relatively impartial biography was by Irish poet Thomas Moore, *Memoirs of the Life of the Right Honourable Richard Brinsley Sheridan* (2 vols., 1825), which omits some of the information made available by Sheridan's family. Early accounts by John Watkins, *Memoirs of the Public and Private Life of . . . Richard Brinsley Sheridan* (2 vols., 1817), and by William Smyth, *Memoir of Mr. Sheridan* (1840), started many false and scandalous stories. Sheridan's sister, Alicia Lefanu, replied to Watkins in her biography of her mother, *Memoirs of the Life and Writings of Mrs. Frances Sheridan, Mother of . . . Richard Brinsley Sheridan* (1824). Of the later accounts, recommended are those of William F. Rae, *Sheridan: A Biography* (2 vols., 1896), and Walter S. Sichel, *Sheridan, from New and Original Material* (2 vols., 1909). Raymond Rhodes wrote the most substantial critical study, *Harlequin Sheridan: The Man and the Legends* (1933). A good brief study is William A. Darlington, *Sheridan* (1933). □

John Sherman

John Sherman (1823-1900), American politician, was the most significant congressional figure in the development of American fiscal policy during the ''gilded age.''

John Sherman was born in Lancaster, Ohio, on May 10, 1823. He participated in the frantic development of his native state, working on canal improvements at the age of 14 and becoming a supervisor of canal construction at 16. He soon turned to the study of law and in 1844 was admitted to the Ohio bar. In 1854, at the age of 31, he was elected to Congress and, until 1898, served without interruption in Federal office.

Sherman maintained a moderate stance in the tense congresses of the 1850s. Although he criticized the Radical

Republicans during the Civil War, in the end he voted with them. He served in the Senate after 1861. His knowledge of the complexities of currency and finance helped to make him head of the Senate Finance Committee, where in 1874 he engineered several bills concerned with the retirement of the wartime paper money. A man with presidential ambitions, Sherman found it useful to work with conservative eastern financiers, such as August Belmont, who insisted on a solidly based stable dollar, while still serving moderate financial interests in his home state.

Sherman managed Rutherford B. Hayes's difficult nomination and election to the presidency in 1876. He was instrumental in securing Louisiana's disputed electoral votes for Hayes and fully supported the President's program to establish a conservative, white-dominated Republican party in the South. The program failed, but Sherman became Hayes's secretary of the Treasury and a leading candidate for the Republican nomination in 1880.

In 1880 Sherman's candidacy was passed over in a deadlocked convention, and his own campaign manager, James A. Garfield, was nominated. Sherman's failure to secure the nomination stemmed not from his political philosophy but from his inability to inspire excitement in either prominent politicians or the voters. A small dour man, he was an adequate orator and one of the most accomplished governmental technicians of his day. But in his long career he had made many enemies who also blocked his nomination in succeeding conventions.

In the Senate again (1881-1897), Sherman was best known for his sponsorship of the Sherman Silver Purchase Act and the Sherman Antitrust Act. The latter was not really Sherman's work at all; his name was attached to lend it prestige.

In 1897 William McKinley named Sherman secretary of state as a final honor and in order to create a Senate vacancy for Mark Hanna. Sherman was ill-fitted for the position and soon found himself at odds with McKinley's imperialist policies. Sherman resigned a year later. He died in Washington on Oct. 22, 1900.

Further Reading

Until the biography currently being prepared by Jeannette Nichols is completed, the reader must refer to old and outdated works: Theodore E. Burton, *John Sherman* (1906), and Winfield S. Kerr, *John Sherman* (1908). H. Wayne Morgan, *From Hayes to McKinley* (1969), deals with the era of Sherman's prominence. □

Roger Sherman

Roger Sherman (1721-1793), American patriot, was a signer of the Declaration of Independence and a formidable voice at the Constitutional Convention.

Roger Sherman was born of humble origins. As a youth, he worked as a cordwainer and cobbler on the family farm in Stoughton, Mass. In 1743 he moved to New Milford, Conn., where he was variously employed as a surveyor, storekeeper, almanac compiler, and lawyer. He also began his long career as a public official, serving as juryman, deacon, town clerk, school committeeman, justice of the peace, assemblyman, and commissary officer for the Connecticut militia. In 1761 he moved permanently to New Haven, where he continued his mercantile enterprises until 1772, when he retired to devote full time to public affairs. He served long terms as a member of the upper house of the Connecticut Legislature (1766-1785) and as a judge of the superior court (1766-1789), while also acting as treasurer of Yale College, from which he received an honorary master's degree in 1768.

As the Revolution approached, Sherman opposed the Stamp Act, supported the Sons of Liberty, enforced nonimportation agreements, and headed the New Haven Committee of Correspondence. He served in the Continental Congress from 1774 to 1781 and again in 1783-1784. He often counseled caution and moderation but without compromising American self-determination. He signed the Articles of Association of 1774, the Declaration of Independence (serving on its drafting committee as well), and the Articles of Confederation. After the war he returned to New Haven, where he was faced with severe financial reverses stemming from his support of the Revolution, the collapse of some of his businesses, and the demands of a large family (seven children by his first wife and eight by his second).

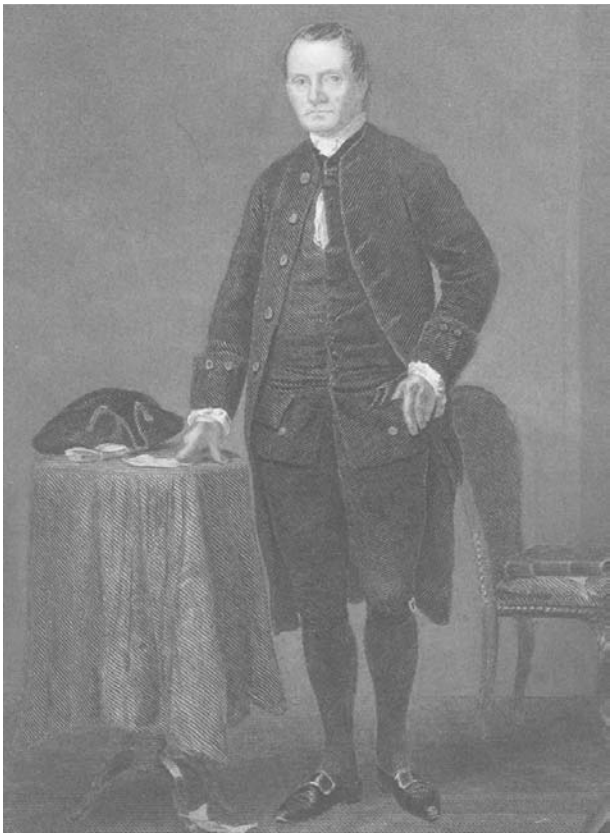

Though Sherman had consistently sought to strengthen the powers of Congress, he went to the Constitutional Convention of 1787 convinced that it would suffice to ''patch up'' the Articles of Confederation. He added constructively to debates, often leading the small-state opposition to the Pennsylvania-Virginia insistence on representation according to population. He also fought to uphold the supremacy of state legislatures. In the end, he helped devise the ''Great Compromise,'' approved the Constitution, and defended it in the ratification debates. As an elder statesman, he served for 2 years in the first Federal House of Representatives and then for 2 years in the Senate.

Further Reading

Sherman's letters are in E.C. Burnett, ed., *The Letters of the Members of the Continental Congress* (8 vols., 1921-1938). His speeches are in *The Annals of Congress* (16 vols., 1857-1861), and in Max Farrand, ed., *The Records of the Federal Convention* (4 vols., 1937). The standard biography is Roger S. Boardman, *Roger Sherman: Signer and Statesman* (1938). See also Lewis H. Boutell, *The Life of Roger Sherman* (1896). Clinton Rossiter, 1787: *The Grand Convention* (1966), gives a lively, sympathetic account of Sherman's role.

Additional Sources

Rommel, John G., *Connecticut's Yankee patriot, Roger Sherman,* Hartford, Conn.: American Revolution Bicentennial Commission of Connecticut, 1979, 1980. □

William Tecumseh Sherman

William Tecumseh Sherman (1820-1891), American soldier, was a Union general during the Civil War. He captured Atlanta and Savannah and wrought great destruction in marches through Georgia and the Carolinas.

William T. Sherman was born in Lancaster, Ohio, on Feb. 8, 1820. After his father died, ''Cump,'' as he was known, was raised by the Thomas Ewings. Sherman attended the U.S. Military Academy at West Point, graduating in 1840. He served in the Second Seminole War (1840-1842). Stationed in California during the Mexican War, he had little chance for combat honor, although he was awarded one brevet. He resigned from the Army on Sept. 6, 1853, and entered civilian life, working in banks in California and New York City. He also practiced law unsuccessfully in Kansas and was superintendent of a military academy at Alexandria, La. (now Louisiana State University), when the Civil War came.

Early Civil War Service

Returning to the Army in May 1861, Sherman commanded a brigade at First Bull Run on July 21, 1861. From August to November he was with the Department of the Cumberland in Kentucky, eventually taking command of that department. Nervous, overly alarmed at Confederate capabilities, and racked with hostility toward newspapermen, he suffered an emotional breakdown and was transferred to Missouri for a time. Returning to Tennessee, he supported Gen. Ulysses S. Grant in victorious campaigns against Ft. Henry and Ft. Donelson in February 1862.

Sherman formed a close friendship with Grant and, as a division commander, accompanied Grant's army as it moved southward to Pittsburg Landing. When the Union force was surprised by the massive attack of Confederate general Albert Sidney Johnston at Shiloh on April 6, Sherman reacted vigorously in helping stem the tide of Union defeat; he had four horses shot out from under him. The next day, reinforced by troops from Gen. Don Carlos Buell's force, the Federals drove the enemy from the field. In late 1862 Sherman occupied Memphis but, in his movement against Vicksburg, was repulsed at Chickasaw Bluffs at the end of December. Now a major general of volunteers, and in command of the XV Corps, he served with Grant's Army of the Tennessee in the eventually successful operations against Vicksburg in the first half of 1863.

Later Civil War Service

When Grant was ordered to relieve the Union army at Chattanooga in late 1863, Sherman went along and participated in the Battle of Chattanooga. His attacks at Tunnel Hill on November 24 were repelled, but other Federal assaults succeeded in driving out the Confederate force. Sherman then moved to relieve Knoxville in December. In February 1864, he captured the enemy base at Meridian, Miss.

When Grant became general in chief of all the Union armies, Sherman succeeded him in command in the West. Battle strategy determined that simultaneous advances would be made in May 1864 against Gen. Robert E. Lee, defending Richmond, and Gen. Joseph E. Johnston, defending Atlanta. Sherman began his campaign for Atlanta with 100,000 men as against Johnston's 60,000. In a series of flanking maneuvers, Sherman steadily worked his way to the vicinity of Atlanta. He was unwittingly aided when the rash Gen. John B. Hood superseded Johnston.

Sherman captured the important city on September 2. Then, sending Gen. George H. Thomas back to check Hood's countersortie into Tennessee, Sherman embarked with 62,000 men on his famed ''March to the Sea.'' He captured Savannah on Dec. 21, 1864. This was followed by a swing northward through the Carolinas, against minor opposition, and culminated in the capitulation of Johnston's army at Durham Station on April 17.

Postwar Duty

When Grant became U.S. president in 1869, Sherman replaced him as general in chief, a post he held with distinction until he retired from the army in 1883 as a four-star general. He was still tall and erect, with graying reddish hair and furrowed face. Residing in St. Louis and then New York City, Sherman continued to be active as a speaker and writer. He died in New York on Feb. 14, 1891. Never an outstanding battle captain, he nevertheless won high honors by his talent for devising sweeping campaign plans and by his ability in carrying out great marches with sure logistic support.

Further Reading

The primary personal account is *Memoirs of General William T. Sherman* (2 vols., 1875), an uneven but provocative and intelligent reminiscence. An informed though hostile critique of the memoirs is Henry V. Boynton, *Sherman's Historical Raid* (1875). Of value are Rachel S. Thorndike, ed., *The Sherman Letters: Correspondence between General and Senator Sherman from 1837-1891* (1894), and Mark A. DeWolfe Howe, ed., *Home Letters of General Sherman* (1909).

The ablest, most thoroughly researched biographies are Basil H. Liddell Hart, *Sherman: Soldier, Realist, American* (1929); Lloyd D. Lewis, *Sherman, Fighting Prophet* (1932), brilliantly written and containing much information on Ulysses S. Grant; and James M. Merrill, *William Tecumseh Sherman* (1971), a reassessment of Sherman based on letters discovered by the author and never before used by historians. Useful for Sherman's campaigns are George W. Nichols, *The Story of the Great March* (1865); Jacob D. Cox, *Atlanta* (1882); and John G. Barrett, *Sherman's March through the Carolinas* (1956). □

Sir Charles Scott Sherrington

The English physiologist Sir Charles Scott Sherrington (1857-1952) described the fundamental mechanisms of the working of the mammalian nervous system. He formulated the principle of the reciprocal innervation of effectors and discovered the functional significance of muscle receptors.

Charles Scott Sherrington was born on Nov. 27, 1857, in Islington. He began his medical studies at the Royal College of England and ended them in 1879 at St. Thomas Hospital in London as a fellow of the Royal College of Surgeons. Then he went to Cambridge, where he soon became a fellow of Caius College.

Neurophysiology soon attracted Sherrington, and his first two publications, which he authored in collaboration with J. W. Langley, were devoted to the study of secondary degenerations of the spinal cord of a dog which had undergone an experimental excision of the cerebral cortex. These papers revealed Sherrington's mastery over histological techniques which were such an important asset in his later research.

In 1892 Sherrington married Ethel Wright. In 1895, after a short period devoted to travel during which he was attracted by anatomopathology and bacteriology, he was appointed to the chair of physiology at Liverpool, which allowed him to develop his experimental activity in a well-equipped laboratory.

At the end of the 19th century neurophysiology had just accomplished a decisive step. The spinal cord was no longer a bundle of conducting fibers with no other function

than connecting the brain with the somatic receptors and the muscles, for the demonstration had been made once and for all of its reflexive function. It was also demonstrated that the column of gray matter, interposed between the dorsal and ventral roots, played an important role in nerve cord performance and that this gray matter was composed of myriads of nerve cells linked to one another without protoplasmic confluence. The notion of a relation between the irreciprocity of central nervous conduction and the existence of this structural and trophic discontinuity of the central neuronal nets had become apparent. On the other hand, the study of the neural reactions in invertebrates had revealed the interplay of elementary processes very similar to those whose participation in the functioning of the neuraxis of vertebrates was only beginning to appear.

No coherent doctrine had emerged from these fragmentary observations until 1906, when Sherrington's *Integrative Action of the Nervous System* was published. This book, which contained the Silliman Lectures he delivered at Yale University in 1904, was a milestone in its field.

Integrative Action

The chain of processes, making the spinal cord isolated from the brain a mechanism of high precision and a perfect functional unity, was set forth in a series of logically ordered chapters. Locomotion in mammals was shown to be the result of the orderly cooperation of a group of reflexes admirably adapted to their ends, successively calling each other in a strict temporal and causal seriation through the action of dynamic factors. The study of certain rhythmical reflexes led to the fundamental distinction of the respective functional roles of interneurons and motor neurons. The organization of central autochthonal rhythms was the prerogative of the former, whereas the emission of efferent impulses, both reflex and voluntary ones, was the function of the latter, constituting a ''final commonpath.''

Sherrington described another more complex neural machinery: the decerebrated preparation with its peculiar characteristic of the permanent contraction of muscles which antagonize gravitation. He definitively characterized as genuine reflexes such brief contractile responses as are aroused by tendinous percussion acting through the sudden elongation of the neuromuscular spindles. The cerebral cortex, which is the warden of associative memory, informed by the telereceptors which greatly enlarge the perceptual space, crowns the neural construction of mammals. It confers unto the creature the power of adaptation to the incessant variations of the environment within which it must defend its ephemeral integrity to ensure the survival of the species. Such was, in its majestic order, this henceforth classical monument of neurophysiology.

Other Discoveries

World War I, in which Sherrington served for the National Defence, interrupted his physiological research at Liverpool. Then came his work at Oxford. This stage of his career permitted him, assisted by enthusiastic young researchers, to add to the edifice of his work the precision and the enriching which electronic progress now made possible. He introduced the notions of central excitatory and central inhibitory states, neutralizing each other algebraically and interpreted as the manifestations of opposite changes in the nervous cells' membrane polarization. The nice intracellular oscillographic recordings, realized by one of his assistants, which Sherrington did not live to see, confirmed the soundness of his foresight through the materialization of postsynaptic potentials of excitation and inhibition. From the same period dates the analysis—a model of quantitative precision—with E. G. T. Liddell, of the myotatic reflex, base of the muscular tonus. Sherrington also discovered the functional role of the thin motor fibers which innervate the neuromuscular spindles.

Sherrington's scientific accomplishment was astounding by its wideness and diversity. For example, he collaborated on a set of excellent studies on primate cerebral cortex between 1901 and 1917. These studies confirmed the explanatory value of the dynamic factors of the central nervous apparatus deduced from the analysis of the spinal mechanisms.

In 1932 Sherrington shared the Nobel Prize in physiology or medicine with E. D. (later, Lord) Adrian. In honoring their work the Nobel Prize Committee acknowledged that biological research inspired solely by philosophical curiosity and free from any concern with immediate medical application would some day help those whose work was aimed directly toward the improvement of the human lot.

In *Man on His Nature* (1942), which is Sherrington's philosophical testament, and in the preface which he wrote in 1947 for the sixth edition of *Integrative Action,* he ex-

plained what he meant by the word ''integration.'' He underlined the distinction necessary between the purely motor integration of the decerebrate animal and the complete conscious one of the sensing being. An excerpt from the preface sheds more light on his position concerning the mind-brain problem and explains why Ivan Pavlov once harshly accused him of dualism and of animism. With regard to psychophysiological parallelism, Sherrington mentions the two complementary syntheses which occur simultaneously in the intact nervous system: the physicochemical, which makes an aggregate of interdependent organs into a goal-seeking machine, and the psychological, which integrates an array of perceptual processes into an individual conscience, with its emotions, its aspirations, its volitions, and its memory. He wonders whether these two parallel integrations are commensurable. His position was definitely not the expression of a religious belief. It simply translated the anxiety of the philosopher and the poet of *Man on His Nature* faced with the mystery of human destiny.

Further Reading

The most complete biography of Sherrington is by E. G. T. Liddell in the Royal Society of London, *Obituary Notices of Fellows of the Royal Society,* vol. 8 (1952-1953). Liddell wrote of ''Sherrington and His Times'' in his *The Discovery of Reflexes* (1960). Ragnar Granit, *Charles Scott Sherrington: An Appraisal* (1967), is an authoritative analysis of Sherrington's work. □

Robert Emmet Sherwood

Robert Emmet Sherwood (1896-1955) was an American playwright whose penetrating dramas often showed an idealistic hero confronted with war.

Robert E. Sherwood was born in New Rochelle, N.Y., on April 4, 1896. He graduated from Milton Academy (1914) and from Harvard (1917). Rejected for service in World War I, he enlisted in the Canadian Black Watch; he was wounded and gassed. He worked for *Vanity Fair* magazine in 1919 and a year later joined the staff of *Life* magazine, becoming its film editor. In 1922 he married Mary Brandon, an actress. Their daughter was born in 1923. He edited *The Best Moving Pictures of 1922-23* and in 1924 became editor of *Life*. The first of his many film credits was *Oh, What a Nurse!* (1926). Sherwood made his stage debut with *The Road to Rome* (1927), a humorous, sophisticated treatment of Hannibal. *Reunion in Vienna* (1931) charmed audiences with its urbane comedy about an old love newly ignited. While publishing a novel, *The Virtuous Knight* (1931), he worked in Hollywood as a dialogue writer and scenarist on his own plays. *Acropolis* (1933), dealing with the problems of Athens and Sparta, was a quick failure. From this time, however, his works became serious.

In 1934 Sherwood was divorced; he married Madeline Hurlock Connelly in 1935. During the next few years, he reached his peak as a dramatist. *The Petrified Forest* (1935), a pertinent assessment of romanticism and reality in American culture, was followed by *Idiot's Delight* (1936). This uncanny prediction of World War II won a Pulitzer Prize. An adaptation, *Tovarich* (1936), preceded the brilliant *Abe Lincoln in Illinois* (1938), another Pulitzer Prize play and the first production of the Play-wrights Company, which Sherwood helped organize. *There Shall Be No Night* (1940), a compelling depiction of the Finish involvement in the war, won Sherwood his third Pulitzer Prize. *Abe Lincoln in Illinois* led to an association with Eleanor Roosevelt.

At the outbreak of World War II Sherwood entered public service as special assistant to the secretary of war (1940), director of the overseas branch of the Office of War Information (1942), and special assistant to the secretary of the Navy (1945). His film play *The Best Years of Our Lives* (1946) won many Academy Awards, and his historical work *Roosevelt and Hopkins* (1948) earned him several awards. He died in New York City on Nov. 14, 1955.

Further Reading

The major works on Sherwood are R. Baird Shuman, *Robert E. Sherwood* (1964), which contains biographical information and a good critical discussion of the plays, and John Mason Brown, *The Worlds of Robert E. Sherwood: Mirror to His Times, 1896-1939* (1965), an excellent biography of Sherwood's life up to the time of his public service in 1940. Recommended for background reading are John Howard Lawson, *Theory and Technique of Playwriting* (1936; rev. ed. 1949); Winifred L. Dusenbury, *The Theme of Loneliness in*

Modern American Drama (1960); and Casper H. Nannes, *Politics in the American Drama* (1960).

Additional Sources

Brown, John Mason, *The worlds of Robert E. Sherwood: mirror to his times, 1896-1939,* Westport, Conn.: Greenwood Press, 1979, 1965. □

Lev Shestov

Russian Jewish thinker and literary critic Lev Shestov (Lev Isaakovich Schwarzmann; 1866-1938) was obsessed with what he considered to be the inevitable struggle between religious faith and reason. An irrationalist and fideist, this Nietzschelike figure was fascinated with religious faith, though it was perhaps the independent Promethean man that appealed to him more than the God of the Hebrews.

Lev Shestov (pseudonym of Lev Isaakovich Schwarzmann) was born in Kiev on January 31/February 13, 1866. His father, Isaak, was a Jewish merchant and committed Zionist who attended the synagogue, but was reputed to be a ''freethinker.''

As a youth Shestov was attracted to radical ideas, and it was involvement in political activities in his Kiev gymnasium which forced him to continue his studies at a Moscow school, from which he graduated in 1884. At Moscow University he first studied mathematics, but then transferred to law. His political views forced his transfer to Kiev University. He graduated in 1889, but his dissertation on worker laws was not approved for publication by the censors. Though Shestov was probably interested in Marxism for a time, his anarchistic tendencies and his distaste for determinism probably inclined his sympathies toward the Russian populists.

After a brief stint in the military, and a short time as an assistant to a lawyer in Moscow, his father's failing business compelled him to return to Kiev in the early 1890s. By this time his focus of attention had shifted from economics and politics to literature and philosophy.

In 1895 Shestov suffered a complete physical and mental breakdown. It is likely that the crisis was primarily caused by the tremendous tension caused by being caught between a strong-willed, authoritarian father and his romantic involvements with Russian Orthodox women, marriage to whom his father would never approve.

Attempting to regain his health, Shestov traveled to Europe in the spring of 1896. Early the next year, he met a bright, young Russian medical student in Rome, Anna Berezovskaia, who helped nurse him back to health and who eventually became his wife. They had two children, Tatiana (1897) and Nathalie (1900).

Since Shestov never did tell his father about his marriage to Anna, he mainly lived in Russia until mid-1910, while his family remained elsewhere in Europe. One of the happiest and most productive periods for Shestov was when he lived in Coppet, Switzerland, with his family (1910-1914). From September 1914 until July 1918, the Shestovs lived in Moscow. They then moved to Kiev, which was immersed at the time in the violent struggles between Germans, Bolsheviks, and Ukrainian nationalists. Despite Shestov's criticism of the Bolsheviks, he survived and was able to emigrate with his family to Paris early in 1920.

In his first book, *Shakespeare and his Critic Brandes* (published in Russian in 1898), Shestov desperately attempted to find meaning and purpose in all human tragedies. In *The Good in the Teaching of Tolstoy and Nietzsche* (1900), he no longer found it possible to argue that every tragedy is a secret manifestation of the good. Reality now included unexplained tragedy and unanswered questions. In *Dostoevsky and Nietzsche: The Philosophy of Tragedy* (1902), Shestov proposed that it is not just the outside world with its abstract laws of nature and morality which threatens man, but also the pervasive reality of ever-present egoism.

Nowhere in his 13 published volumes does Shestov seem closer to nihilism than in *The Apotheosis of Groundlessness* (1905). His carefully-fashioned pensees are like thought-grenades which Shestov hurled at the cornerstones of the West's most cherished ideals. ''Everything we see is mysterious and incomprehensible,'' Shestov declared. Though bordering on philosophical anarchism, the work revealed its author to be a master of the aphorism genre.

In *Beginnings and Endings* (1908) and *Great Vigils* (1911), though somewhat less caustic, Shestov continued to develop the themes of his previous work. He concluded *Beginnings* with the assertion that ''everyone has long been sick of universally binding truths. . . . . It is necessary to find a way to break free from the power of every sort of truth.'' According to one of Shestov's most perceptive contemporary critics, Simon Frank, when you finish reading Shestov ''your soul is left with a suffocating feeling of melancholy—the sort of melancholy which arises during moments of spiritual vacuum.''

During the second decade of the 20th century Shestov was for more interested in discussing the attempts of great thinkers to provide solutions to the human predicament. His work of these years on Greek and medieval philosophy and on Martin Luther (*Sola Fide,* 1916) and *Potestas Clavium* (1923) exhibits a real longing for a transcendent God. In *Sola Fide* he contends that ''reality is irrational, absolutely unknowable, and our science is only an idealistic ignorance of life.''

From 1922 until his death Shestov taught a course in philosophy at the Institut d'Etudes Slaves in Paris. He became quite well-known in French intellectual circles, particularly after one of his articles on Dostoevsky was published in *Nouvelle Revue Francaise* (1922).

Shestov lectured in Germany, Holland, Poland, and, near the end of his life, in Palestine (1936). In the mid 1920s Shestov was selected for membership in the Kant and Nietzsche societies. During the 1920s and 1930s Shestov had contacts with some of the most influential literary figures of the time: Andre Gide, Thomas Mann, Charles Du

Bos, Martin Buber, Edmund Husserl, Martin Heidegger, as well as many other Russian and French luminaries. It was Husserl who in 1928 suggested that Shestov read Soren Kierkegaard—a writer destined to become one of Shestov's favorites and the subject of one of his most important books: *Kierkegaard and Existential Philosophy* (1936, in French). Through this work and other writings Shestov had an impact on other contemporary existentialists, such as Albert Camus, who discussed Shestov in his *Myth of Sisyphus*.

In addition to publishing articles in Russian emigre journals, Shestov's works were translated into French, German, and other languages. His fifth book appeared in English (under the title of *Penultimate Words and Other Essays*) as early as 1916, followed four years later by his fourth book (under the title of *All Things Are Possible*). In addition to his book on Kierkegaard, the fruit of Shestov's emigre writings include two of his most significant works: *In Job's Balances* (1929) and *Athens and Jerusalem* (1938).

Shestov died on November 22, 1938, in Paris. Posthumous works that have appeared thus far: *Speculation and Revelation: The Religious Philosophy of Vladimir Solovev and Other Essays* (1963, in German) and *Turgenev* (1982, in Russian), an unfinished manuscript begun in 1903.

Convinced that scientism, reason, and objective knowledge were but impotent idols of the modern age, Shestov steadfastly insisted that meaning could only be found in that which was subjective and beyond the boundaries of traditional reason and morality.

Shestov has often been presented to readers by Western commentators as a man of profound religious faith. But though he often used biblical vocabulary, the Judaeo-Christian conception of a god who acts in history in ways which are at least partially intelligible to man and who reveals truths which men can communicate with others is foreign to Shestov. For Shestov, original sin was not disobedience to God, but the acquisition of rational knowledge.

In retrospect, this gifted, enigmatic Russian thinker often seemed far more concerned with achieving a god-like freedom for the individual than with discovering a god who might make demands on his human creations. Thus, though Shestov continually criticized the modern age, he seems in many ways to be a modern man par excellence.

Further Reading

All of Shestov's works were written in Russian. Unless otherwise indicated, dates in the text after publications indicate the year the work first appeared in print. If no language is indicated, text reference is to a Russian edition.

Eight of Shestov's thirteen published books are available in English translation in six volumes published by Ohio University Press: *Dostoevsky, Tolstoy and Nietzsche* (1969; Shestov's second and third books); *All Things Are Possible* and *Penultimate Words and Other Essays* (1977; his fourth and fifth books); *Potestas Clavium* (1968); *In Job's Balances* (1975); *Kierkegaard and the Existential Philosophy* (1969); and *Athens and Jerusalem* (1966). In addition, Ohio University Press has published *A Shestov Anthology* (1970), which includes an article on Martin Buber from a book which is not available in English translation. The anthology is a good introduction to Shestov's thought.

For published surveys of Shestov's life and thought in English, the reader is referred to the introductions by Bernard Martin which are in all of the Ohio University Press volumes. The most detailed analysis is to be found in *Athens and Jerusalem*. The best, most complete compilation of biographical materials on Shestov is a two-volume Russian work by his daughter, Nathalie Baranoff: *Zhizn' L'va Shestova* (''The Life of Lev Shestov''; Paris: La Press Libre, 1983). The work quotes liberally from unpublished correspondence and secondary sources not readily available.

Those who have understood Shestov best have tended to be his contemporaries, such as Nicolai Berdiaev and Simon Frank, and their analyses are generally not available in English. One of the most detailed descriptions of Shestov's thought by one of the few people Shestov considered to have understood him is that of the poet and philosopher Benjamin Fondane: *Rencontres Avec Leon Chestov* (Paris: Plasma, 1982). Fondane was a Romanian Jew who emigrated to France in 1923 and died in the gas chambers of Auschwitz in 1944. He was greatly influenced by Shestov.

The most detailed bibliographies on Shestov have been published by the Institut d'Etudes Slaves (Paris): *Bibliographie des Oeuvres de Leon Chestov* (1975) and *Bibliographie des Etudes sur Leon Chestov* (1978). Both works were compiled by Nathalie Baranoff, and she is also responsible for a catalogue (1977) of Shestov manuscripts (including an unpublished work on Plotinus), which is now located at the Sorbonne Library in Paris. The Shestov Archive is also at the Sorbonne and includes Shestov's correspondence, his library, and secondary works on him.

Additional Sources

Valevicius, Andrius, *Lev Shestov and his times: encounters with Brandes, Tolstoy, Dostoevsky, Chekhov, Ibsen, Nietzsche, and Husserl,* New York: P. Lang, 1993. □

Eduard Amvrosevich Shevardnadze

Eduard Amvrosevich Shevardnadze (born 1928) rose to prominence as the foreign minister of the U.S.S.R. under Mikhail Gorbachev. After the breakup of the Soviet Union he was elected President of his native Georgia.

At the end of the September 1990 mini-summit conference in Helsinki, while Presidents Bush and Gorbachev were giving their television press conference, the cameras also focused on the front row of VIPs—Barbara Bush, Raisa Gorbachev, James Baker (the American secretary of state), and Eduard Shevardnadze (the Soviet foreign minister). As with each of the annual summits between the United States and the Soviet Union after 1985, somewhere in every picture, standing near Gorbachev, was Eduard Shevardnadze. Thus, it was a shock not only to the Soviet president but throughout the U.S.S.R. and abroad when Shevardnadze suddenly resigned December 20, 1990. He left with an ambiguous warning of an impending dictatorship.

In his post of foreign minister, Shevardnadze had become one of the most easily recognized Soviet leaders abroad. While Gorbachev was the chief architect of the Soviet foreign policy called *novoe myshlenie* (new thinking), his chief disciple was Shevardnadze. He was always present at international gatherings, having prepared the way, yet appropriately retreating to the background and surrendering center stage to Mikhail Gorbachev when high-level meetings actually took place.

There could hardly be a greater difference in style between the smiling, urbane Shevardnadze and his more somber predecessor, Andrei Gromyko. Self-assured and charming, Shevardnadze was a sunny contrast to the gloomy Gromyko, who was identified with the Soviet ''*nyet*'' in the United Nations. Shevardnadze displayed an ease in dealing with Western and Third World diplomats that won him respect and admiration. Gromyko was respected, even feared, but rarely admired. When Gorbachev came to power, Gromyko was among the first of the ''old guard'' to be shifted to another position and given an honorary title. Shevardnadze, at first glance, was an unlikely candidate for minister of foreign affairs. Most of his career prior to 1985 had been dedicated to the Komsomol (Communist Youth League), and police work. He was a ''law and order'' man from the unruly Republic of Georgia.

A Georgian by nationality, he was born in a small town, Mamati, near the Black Sea on January 25, 1928. At 18 he was a Komsomol instructor and at 20 joined the Communist Party of the Soviet Union (CPSU). His formal education included the Higher Party School of the Communist Party of Georgia, from which he graduated in 1951, and a teaching degree, by correspondence, from the Kutaisi State Pedagogical Institute (1960). He married a journalist and was believed to have children.

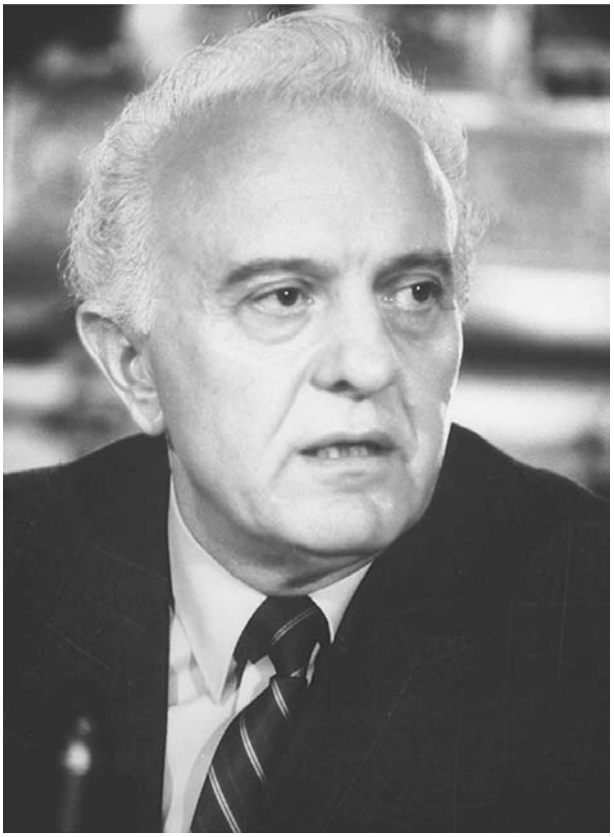

In the 1950s he principally worked for the Komsomol, rising to the position of first secretary of the Komsomol of Georgia (1957-1961). He was also a member of the Central Committee of the All-Union (national) Komsomol. From 1958 to 1964 Shevardnadze was a member of the Central Committee of the Communist Party of Georgia. In the 1960s he worked within the Communist Party of Georgia for several years at the *raikom* (district) level and then for the Georgian Ministry of Internal Affairs (MVD), the civilian police, where he served for seven years as minister of internal affairs (1965-1972). In 1972 Shevardnadze was appointed first secretary of the Communist Party of Georgia. In this position he built up a reputation as the man who cleaned up, at least temporarily, corruption in the Georgian Republic. It is believed that his life was threatened on several occasions because of his efforts to eliminate corruption.

His work as first secretary of the Communist Party of the Georgian Republic for 13 years attracted the attention of the national party. In 1976 he was elected to the Central Committee of the CPSU and in 1978 was made a candidate member of the Politburo. This was the same year that Gorbachev was brought to Moscow to serve as Central Committee secretary for agriculture, and one can assume that their close association began at least by 1978.

In 1985 Gorbachev appointed Shevardnadze to be his foreign minister, replacing the long-term (28 years) foreign minister, Gromyko. Shevardnadze also became a full member of the Politburo, the first Georgian since Stalin to serve on the highest organ of the party. In the next five years Shevardnadze made his mark in foreign policy, and virtually everyone forgot that he had little prior experience in external affairs. He soon gained respect and admiration for his keen intelligence and ability to deal rationally with international problems. Shevardnadze was constantly on the road after his appointment, visiting the United States numerous times, Great Britain, China, France, Japan, Germany, and many other countries. In superpower politics, foreign minister was probably the most exhausting position apart from the presidency. Shevardnadze built up a good rapport with his American counterparts, Secretaries of State George Shultz (1985-1988) and James Baker (1989-1990).

At the 28th Congress of the Communist Party in July 1990, Shevardnadze, a party member since he was 20 years old, stated his intention not to run again for the Politburo. He expressed the view, as did other officials, that it was appropriate for government ministers to separate themselves from serving on the Politburo. Several other Politburo members did not stand for reelection or were retired while the first secretaries of the republic were admitted. Hence, the turnover in the composition of the Politburo was substantial after the 28th congress. No longer serving on the Politburo were the members of Gorbachev's Presidential Council—Nikolai Ryzhkov, Alexander Primakov, Vladimir Kryuchkov, Alexander Yakovlev, Vadim Medvedev, and

Shevardnadze. (Kryuchkov, the chief of the dreaded secret police, the KGB, was later arrested as one of the Gang of Eight in the failed coup of 1991.)

Shevardnadze had spoken out strongly at the 28th party congress against the conservative criticism of Gorbachev's administration, which was led by Yegor Ligachev. Unlike some occasions when he did little but report on foreign policy, Shevardnadze actively responded to the charges against new thinking and Soviet foreign policy. But he was a troubled man. Six months later he suddenly resigned as foreign secretary, December 20. A little more than six months after that he quit the Communist Party. Meanwhile he became head of the new Movement for Democratic Reform, built around such liberals as former Presidential Council member Alexander Yakovlev, sometimes called the father of *perestroika;* industrial specialist Arkady Volsky; legislator Ivan Laptyev; mayor of Moscow Gavril Popov; and St. Petersburg (Leningrad) mayor Anatoli Sobchak.

To replace Shevardnadze, Gorbachev appointed career diplomats Alexander Bessmertmykh and then Boris Pankin. Gorbachev wanted to bolster his flagging prestige and persuaded Shevardnadze to return to his old foreign ministry post on November 19, 1991. However, the breakup of the Soviet Union the next month brought an end to the Cold War. The U.S. recognized the independence of Georgia on December 25, 1991 and provided aid for food, fuel and medicine. The popularly elected Georgia president, Zviad Gamsakhurdia, was overthrown by opponents of his increasingly dictatorial regime and replaced with a military council. In March 1992 Shevardnadze returned to Georgia to head a four-person State Council, which replaced the military council.

On October 11, 1992 voters elected a new parliament, with Shevardnadze as chairman. By September 14, 1993 the political and economic situation in Georgia had so deteriorated that Shevardnadze resigned to protest the parliament's blocking of his ministerial appointees. At the request of the parliament, he returned to office two days later. Turmoil and conflict continued in Georgia with minorities and separatists fighting for control of power and resources. Shevardnadze continued to guide the country, challenging Western nations ''to rise above national interests and establish a post-Cold War order.'' During a visit to the U.S. in 1994, President Bill Clinton described Shevardnadze as ''a statesman whose vision and diplomacy have played an immeasurably important role in bringing a peaceful end to the Cold War.'' In 1995 Shevardnadze survived an assassination attempt and the same year was elected Georgia President in a popular election. He continued to guide the Georgia state through the uncertainty of the post-Cold War period.

Further Reading

The best source of information on Shevardnadze is his political memoir, *The Future Belongs to Freedom* (1991). There has been relatively little written about Shevardnadze. Some sources which shed insight on his career and role in the Gorbachev administration since 1985 include Donald R. Kelley's *Soviet Politics from Brezhnev to Gorbachev;* and Baruch A. Hazan's *From Brezhnev to Gorbachev: Infighting in the Kremlin*. Several works chronicle his service as foreign minister, including Richard Staar's *USSR Foreign Policies after Detente;* and Raymond F. Smith's *Negotiating with the Soviets*. For a general overview of the evolution of Soviet foreign policy, Nogee and Donaldson's *Soviet Foreign Policy Since World War II;* and Alvin Z. Rubinstein's *Soviet Foreign Policy Since World War II: Imperial and Global* are recommended; Misha Glenny, in a personal interview, described him as the ''Bear in the Caucasus'' (*Harper's Magazine,* March 1994). Information on Georgia and Shevardnadze can be found in articles and fact sheets published in the *US Department of State Dispatch*. □

Fu'ad Shihab

Fu'ad Shihab (1903-1973) was the Father of the Lebanese Army, which he organized after World War II and headed until his election as president of Lebanon in 1958. Although he worked hard to forge a sense of national unity among Christian and Muslim Lebanese, this legacy was lost in the period following his retirement and death.

Fu'ad Shihab (also spelled Chehab) was a scion of the princely family which had ruled Lebanon from 1711 to 1842. Fu'ad Shihab was born in 1903 in the town of Ghazir in Kisrwan and was the fourth generation descendant of Prince Hasan, the brother of Prince Bashir II (the Great) who was the ruler (Hakim) of Lebanon intermittently during the period 1788-1840.

Father of the Lebanese Army

Shihab studied at the School of Freres Maristes in Junya and after finishing his secondary school enrolled in the military academy in Damascus, from which he graduated as a lieutenant in 1923. He continued his military studies in France at L'Ecole d'Application de L'Infanterie à Saint Maixent and at L'Ecole Supérieure d'Etat-Major de Versailles. In 1930 he was appointed commander of the Rashaya (Southern Biqa') garrison, a position he held until 1937. In 1938 he was sent to Paris to study at L'Ecole Supérieure de Guerre.

During World War II he was in charge of organizing the forces called Troupes Spéciales du Levant which participated in fighting on the side of the Allies in North Africa, Italy, and France. On August 1, 1945, he was promoted to the rank of general and became commander-in-chief of the Troupes Spéciales du Levant which rallied under the Lebanese flag to become the Lebanese army. The Lebanese army was built under Shihab on a non-sectarian basis, creating an institution which instilled in its members the spirit of loyalty to Lebanon rather than to their religious sects.

Whenever Lebanon was engulfed in a crisis the assistance of General Shihab was invariably sought. For instance, in the political crisis which centered around the demand for the resignation of President Bishara al-Khuri (1943-1952) in September 1952, General Shihab was

appointed prime minister for a brief transitional period until a new president was elected. In the civil war of May to October 1958 President Camille Chamoun (1952-1958) was challenged by an armed opposition whose leaders were mostly Muslim and Druze politicians. General Shihab as the commander of the Lebanese army neither allowed the opposition to overthrow Chamoun nor agreed to put down the rebellion by force. He kept his army united and acted as the indispensible arbiter, furnishing the basis for his election as president on July 31, 1958.

Shihab's Presidency, 1958-1964

Coming to power in the wake of the 1958 crisis, President Shihab (a Maronite Christian) tried to inculcate a sense of national unity among the Lebanese. He pursued a foreign policy which reaffirmed the unwritten pact of 1943 by coming to terms with the rising tide of Arab nationalism, led by Gamal Abdel Nasser of Egypt, without infringing upon Lebanese sovereignty. The amicable understanding between Shihab and Nasser stabilized Lebanon and consolidated Shihab's popularity among Lebanese Muslims.

Domestically, Shihab sought to introduce reforms in the civil service by establishing a Civil Service Council and a Central Inspection Board to reduce corruption and to base civil service recruitment more on merit rather than on patronage. He also initiated the policy of equal division of administrative posts between Christians and Muslims.

Politically, Shihab expanded the Lebanese Parliament to 99 members, rendering it more representative in order to lessen the chances for the use of violent non-democratic means to achieve political objectives. This was particularly significant in light of the abortive coup d'etat attempted by a few army officers and the Syrian Social Nationalist Party on December 31, 1961. Their major grievance was Shihab's foreign policy, which was favorable to Nasser. The heavy-handedness of Shihab's security apparatus in dealing with the leaders of the coup d'etat tarnished the image of his presidency, but it was to his credit that none of the political prisoners was executed and that within a decade they were all freed.

President Shihab realized that no national unity could last unless the underprivileged population in the less developed regions of Lebanon were drawn into the political process. With this objective in mind Shihab asked Louis Joseph Lebret of the Institut de Recherches et de Formation en vue de Développement (IRFED) to undertake a thorough social and economic study of Lebanon. This resulted in a report which has ever since been regarded as a landmark in determining the development needs of Lebanon as a whole.

Shihab's Legacy

Shihab's influence continued throughout the 1960s. However, he declined, in 1970, to run again for the presidency, and his handpicked candidate was defeated in the elections. Consequently, Shihabism came under attack and Shihabist officers were purged from the army. Fu'ad Shihab died on April 25, 1973, and his political legacy appears, in the light of the later civil wars and foreign interventions, to have been all but forgotten.

Further Reading

Additional information on Shihab and on Lebanon during the period of his rule can be found in Marius Deeb, *The Lebanese Civil War* (1980); Michael C. Hudson, *The Precarious Republic: Political Modernization in Lebanon* (1968); and Kamal S. Salibi, *Crossroads to Civil War 1958-1976* (1976). □

Shih Ko-fa

The Chinese scholar-soldier Shih Ko-fa (died 1644), also named Hsien-tze and Tao-lin, is a national hero for his defense of Yangchow against the Manchus.

Born in Hsiang-fu, Chihli (Hopei), of a poor family, Shih Ko-fa lived in a period of war and invasion. From an early age he had a profound love for his country and felt an irreconcilable hatred toward the enemy. He regarded the patriot Wen T'ien-hsiang as his greatest inspiration.

Shih had remarkable records in the preliminary examination held in his native town, qualifying him to take the prefectural examination, with the degree of *hsiu-t'sai* (flowering talent—that is, licentiate or bachelor). Tso Kuang-tou, superintendent of examinations, arranged for him to be educated in a *shu-yüan* (private academy), with free maintenance and tuition. In 1624/1625 Shih passed the provincial examination with the degree of *chü-jen* (recommended man). At that time Tso became involved in a political intrigue; he was imprisoned and tortured to death. At the risk of his life, Shih visited the prison and gave proper burial to his patron's body.

In 1628 Shih passed the state examination at Peking, the capital, with the highest degree of *chin-shih* (presented scholar). He became a member of the Han-lin-yüan (Board of Academicians) and later was appointed governor general of Honan and Anhwei. He was very successful in his military campaign against the rebels. By 1643 he had risen to be minister of the Board of War at Nanking, taking command of the armies south of the Yangtze.

In 1644, when the capital fell to the Manchus, a young prince, Fu Wang, was enthroned to continue the imperial line. Shih was then promoted to *ta-hsüeh-shih* (grand secretary) in charge of the defense of Yangchow (Kiang-tu). The feeble Ming government, however, exhibited little fervor to defend itself against the onslaughts of the Manchus. As a result, Shih's defense plan was thwarted, and the approaching Manchu troops quickly encircled Yangchow. Shih, refusing to acknowledge the inevitable, led his gallant army and people in a determined resistance. As one story has it, he might have saved the city had he been willing to open the canals and drown the enemy. But he said, ''Our people will die in greater number than the Manchu troops!'' So the city was taken and sacked, a bloody massacre continuing for many days. Shih was captured and slain.

Years later a shrine at Mei-hua-lin (Plum-flower Hill), Yangchow, where Shih's costume and symbolic articles

were buried, was built in his honor. In the reign of Ch'ien-lung (1735-1796) he was given the posthumous designation Ch'ung Ch'eng (Man of Loyalty and Integrity). His writings are preserved in *Shih Ch'ung Ch'eng Chi* (Collected Writings of Shih Ko-fa).

Further Reading

This period of Chinese history is well treated in Kenneth Scott Latourette, *The Chinese: Their History and Culture* (4th ed. 1964). □

Shih Le

Shih Le (274-333) was the founder of the Latter Chao empire and is an example of a man of the humblest social origins who, during troubled times, rose to the highest position of ruler of almost all of North China.

Shih Le was a Chieh, a Hsiung-nu tribe which seems to have spoken a Turkic language. He came from southeastern Shansi, and although his biography says he was descended from small-tribe chief-tains, his early life shows him to have been very poor indeed. In 285 he went to Lo-yang, the capital, accompanying a merchant from his native place. Shih reached the lowest point in his fortunes when he was sold into slavery to a Chinese in Shantung. He then joined, and eventually became the leader of, a group of bandits. At this time he took the Chinese name of Shih Le.

After some striking victories, in 307 Shih threw in with the self-styled king of the barbarian ''Han'' dynasty, Liu Yüan, and remained, ostensibly at least, in the service of that ''dynasty'' until he founded his own kingdom in 319. In the intervening years he piled up victory upon victory, invading the Pei-ho Basin down to the Yellow River in 308, ambushing and killing Wang Yen, close to 50 members of the imperial Chin family, and 100,000 troops in eastern Honan in 311, the year Lo-yang was burned and sacked by Liu Yüan's successor, Liu Ts'ung.

By killing two of his allies and annexing their armies that same year, Shih became an independent force; and when he, counseled by his wise Chinese adviser, Chang Pin, took Peking by ruse from the rebel Chin general, Wang Chün, in 314, he became the de facto ruler of eastern China. When Liu Ts'ung died in 318, Shih Le became vice-regent of the ''Han'' empire with Liu Yao; but a palace revolution which occurred that year forced him to break with Liu Yao, and the two barbarian leaders set up rival capitals: Liu Yao in Ch'ang-an, and Shih Le in Hsiang-kuo, southern Hopei.

Since both took the name Chao for their kingdoms, historians have called Liu Yao's dynasty ''Former Chao'' and Shih Le's ''Latter Chao.'' In 328, after 5 years of intermittent warfare, Liu Yao occupied Lo-yang (about midway between the two capitals). The next year Shih Le personally led his troops against his rival, taking the ancient capital and capturing Liu Yao (who was dead drunk at the time). Thus in 329 Shih Le was the ruler of almost all of North China, and in March-April 330 he assumed the imperial throne of the Latter Chao, although, with modesty that was unique among his barbarian peers, he refused the title of emperor, contenting himself with ''Heavenly Prince of the Great Chao.''

Illiterate, having received no schooling whatsoever in his indigent youth, Shih Le was by no means lacking in intellectual curiosity. He was an admirer of Chinese culture and of Buddhism, the patron of the great monk Fot'u-teng, and the builder of splendid monasteries in his capitals. It is true that the histories seem only to remember his interest in the magical aspects of Buddhism, his belief in and fear of Fo-t'u-teng's power to see the future and to work miracles, but they also tell us that late in life ''he liked to listen to scholars read to him and when, from time to time, he was wont to discourse on the faults and virtues of men of ancient and modern times, all those who heard him assented with delight.'' His imperial status was short-lived, for he fell seriously ill in 333 and died on August 17.

Shih Le was an astute and, according to the standards of the age, a humane leader. He strove to Sinicize and bring racial harmony to his realm, but he was unable to achieve real prosperity. The incessant warfare that characterizes his entire reign was, of course, the main reason, but his complete reliance on the semifeudal regional Chinese Great Families made it impossible for him to institute centralized civil administration with power to protect the peasants and keep the bitter racial animosities between the Chinese and barbarians in check. The result was that 2 years after the death of his nephew and successor, Shih Hu, in 349 (a ruler as ruthless as his uncle had been benign), the empire, torn by internal strife, simply collapsed.

Further Reading

There is no work on Shih Le in English. A background study which discusses him is William Montgomery McGovern, *The Early Empires of Central Asia: A Study of the Scythians and the Huns and the Part They Played in World History* (1939). □

Edward Albert Shils

Edward Albert Shils (1911-1995), American sociologist, studied the sociology of culture, with special attention to the role of ideology in culture and the part played by intellectuals in the formation and shaping of ideology. He also studied the sociology of science, of higher education, and of literature, plus the sociology of sociology itself.

For whatever reason, Edward Albert Shils chose to keep most of the facts of his life closed to public view. We do know, however, that he was born in 1911 and received a Bachelor's degree in foreign languages from the University of Pennsylvania some 20 years later. He worked as a social worker for several years, including one year in New York.

On September 22, 1932, this young man [as he described himself in one of his articles] without social airs and without social ambitions, poor, rather ignorant, serious, and intellectual, launched on a quest without knowing what he was looking for'' and went to the University of Chicago. There he found an atmosphere that permitted him to grope, along with professors who were themselves groping, trying to find answers to questions about human social life. Shils was particularly influenced by the economist Frank H. Knight, the economic historian John U. Nef, and the sociologist Robert E. Park. Each of them opened aspects of behavior to Shils that he had never thought related to one another and that he increasingly felt could only be answered through a sociological framework.

Shils became a research assistant in sociology (and took a decrease in his monthly salary from the $125 he had earned as a social worker to $86.11) but, he says, he never took a course for credit at the university because the requirements were not up to my standards.'' Consequently, this distinguished sociologist completed not a single course in the field, nor did he receive a Ph.D. Such was the latitude for individual growth and discovery provided at that time by the University of Chicago (from which he retired as a distinguished professor in 1985).

Work at Home and Abroad

His linguistic ability brought him into contact with the writings of the German sociologists Georg Simmel, Max Weber, and Karl Mannheim and the French sociologist Emile Durkheim. During his Chicago years, these writers helped to shape Shils' thinking about the relation between social groups, the shaping of ways of thinking through group membership, and the role played by scholars and scholarship in human affairs. These ideas led him to collaborate in the launching of the *Bulletin of the Atomic Scientists* with scientists who had worked in the top-secret Manhattan Project to produce the first atomic bombs during World War II and who, emerging from secrecy after the war, attempted to alert governments to the risks of nuclear weaponry.

Shils joined the staff of the London School of Economics in 1946 and taught sociology. While there, as he watched the British Empire begin to divest itself of its colonies, including the vast subcontinent of India, he raised questions about intellectuals in the new states.'' In 1947 he delivered a series of lectures in London on primary groups in the social structure, focusing especially on some earlier research he had done (with Morris Janowitz) on the dissolution of the German army during the war. Meanwhile, he continued his close connection with the atomic scientists' movement.

In 1949 the sociologist Talcott Parsons invited Shils to Harvard University to join him in writing what was to become a major sociological document of the mid-20th century—*Toward a General Theory of Action* (1951)—and in developing what they called action theory.'' Shils' acceptance renewed a friendship that had begun in 1936, when they first met at the University of Chicago. Together Parsons and Shils attempted to construct an all-inclusive sociological theory that would provide a unified understanding of society, that would find an interconnectedness of all things social. Shils described Parsons as a saint of sociology,'' and their collaboration persisted until Parsons' death in 1979.

Return to the University of Chicago

From 1952 to 1953 Shils lectured at the University of Manchester, and in late 1953 he returned to the University of Chicago with a joint appointment to its Committee on Social Thought, an interdisciplinary program in the social sciences, and to the Department of Sociology. Here he remained until his retirement in 1985.

New interests now engaged him: the plight of the intellectual in a time of conservative reaction to thought deemed to be radical or unpopular; academic freedom; mass culture; and the proper organization of intellectual institutions which would enable them to meet their intellectual and social obligations.'' He visited India for an extended period in 1955 and 1956, and returned every year but one until 1967. In 1962 he created the quarterly journal *Minerva* to deal with matters of science policy and higher education. He was invited by the University of Kent in Canterbury to deliver the T.S. Eliot Memorial Lectures in 1974; his subject was the part played by tradition in modern life. In 1983 he received the International Balzan Prize, awarded by an Italian foundation for fields without Nobel Prizes. In presenting Shils the prize, the foundation cited him for combining the empiricism of American sociology with the theoretical thinking of European sociologists, thus contributing toward a truly universal general sociology.'' He was the first sociologist, and the second social and moral'' scientist after Jean Piaget, to be given that honor.

Although Shils investigated a wide variety of social phenomena, the central concern of his work was his attempt to answer the age-old question: how is society possible? His answer was a sociological one, rooted both in the classic sociological tradition of Georg Simmel, Max Weber, and Emile Durkheim and in the American writings of Robert E. Park, W. I. Thomas, and Charles Cooley. He argued that societies exist through the varieties of ties people form to one another—in small groups, large collectivities, or even social classes or nations—the ideologies or systems of beliefs that make some ties more permanent than others, more important than others. One can understand a particular society or societies in general by looking not at a single moment in time but at a series of connected moments—developing what Park called a natural history'' and noting the consistencies or changes from moment to moment.

However, the strength or location of social ties does not yet tell the whole story. Ideology, religion, science, and media culture are all essential to persistence and change in society, and, unless they are understood in all their richness and variety, one cannot possibly understand the social order. It was Shils' sensitivity to the interplay between ideas and action that was at the core of his sociological work and which linked him to the larger tradition of social thought. Perhaps Shils best characterized his efforts (on the opening page of the first issue of *Minerva*) as the improvement of understanding.''

Shils taught every year for 56 years—teaching his last class at the age of eighty-four. In the last fifteen years of his life he concentrated his attention on clarifying the nature of what he called collective self-consciousness. By the term collective self-consciousness, he meant the self-consciousness of a collectivity, in particular a society. He thought that society was a real entity.

Among his good friends were to be found many scientists: the Hungarian physicist Leo Szilard, the German physicist Heinz Maier-Leibniz, and the American physicist Alvin Weinberg. He knew much about governmental policy toward the natural sciences; one of the areas covered by *Minerva*) was the influence of government on scientific research.

In 1979, he was selected by the National Council on the Humanities to give the Jefferson Lecture, the highest national honor given in the field of the humanities.

Further Reading

One can best learn of Shils as person and sociologist by reading his own work. Collections of his papers include: *Selected Essays* (1970), whose contents cover the breadth of his concerns and include what has become a sociological classic: ''The Calling of Sociology.'' In addition, there are *The Intellectuals and the Powers and Other Essays* (1972) and *Center and Periphery: Essays in Macrosociology* (1975). He is the author of *The Present State of American Sociology* (1948); *Political Development in the New States* (1962); *The Torment of Secrecy* (1974 reprint with new introduction); *Tradition* (1981); *Cambridge Women: Twelve Portraits* (1996); and *Portraits: A Gallery of Intellectuals* (1997). He edited with Talcott Parsons *Toward a General Theory of Action* (1951); and, with Parsons, Kaspar D. Naegele, and Jesse R. Pitts, *Theories of Society* (1961). He also was the editor of a selection of articles from *Minerva, Criteria for Scientific Development: Public Policy and National Goals* (1968). The titles indicate the subjects of the books. A set of essays in honor of Edward Shils,'' *Culture and Its Creators,* assembled by two of his students, Joseph Ben-David and Terry Nichols Clark, appeared in 1977; it contains an all-too-brief assessment of the character and contributions of Shils. His obituary appeared in the January 29, 1995, *Chicago Tribune* and *New York Times.* □

Shinran

The Japanese Buddhist monk Shinran (1173-1262) was the founder of the True Pure Land sect, or jodo shin shu. He was the most famous disciple of Honen and was active in developing and transforming Amidist beliefs in Japan.

The son of a court noble, Shinran entered the Tendai monastery on Mt. Hiei in 1182. But he found Tendai teachings inadequate. He is said to have turned to belief in Amida as the result of a dream in which he was so instructed by the bodhisattva Kwannon.

In 1207 Shinran was exiled to Echigo in the north at the same time as his master Honen, returning to the capital with him in 1211. The reason for Shinran's banishment was that he had taken a wife, thus defying the vow of celibacy. The woman was alleged to be a daughter of the Fujiwara regent Kanezane, and Honen was said to have commanded the marriage.

Although there is some doubt about the identity of Shinran's wife, there is none at all that he wished to show by this act that monastic discipline was not necessary for salvation if one put oneself completely at the mercy of the Buddha Amida as Honen required. He further wished to demonstrate that the family should be the center of religious life. Shinran felt that he was merely carrying to its logical conclusion Honen's idea that if salvation meant consigning oneself completely to Amida's grace other religious practices were superfluous.

It was Shinran's belief that he should exert himself to the utmost to propagate belief in Amida among the simple people. He was himself obliged to live among the people, in a sense a social outcast. And he thought of himself as a lost soul. He even went so far as to claim that the wicked had more chance for salvation than the good, for the former relied more on Amida's grace than the latter, who counted too much on their good works. ''If even good people can be reborn in the Pure Land, how much more the wicked man!''

Certain more conservative followers of Honen claimed that the continual calling of the Buddha's name, the *nembutsu,* was a most desirable religious act. Honen himself is said to have recommended multiple invocation. Shinran, however, believed that quantity had little to do with the Buddha's grace and that a single repetition of his name was all that was necessary. Multiple repetition seemed to him to be, in fact, a practice through which one strove to attain salvation other than by complete reliance on Amida's mercy.

Shinran's innovation in Japanese Amidism was the abolishment of monasticism and the authorization of a married priesthood. He himself was a *shami,* a person who leads a religious life but does not follow the monastic discipline.

Further Reading

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Edward Shippen

Edward Shippen (1728-1806), American jurist, was a Tory during the Revolution but later rose to the post of chief justice of the Supreme Court of Pennsylvania.

Edward Shippen was the scion of a patrician Pennsylvania family. He was born on Feb. 16, 1728, received his first schooling in Philadelphia, and studied law at the Middle Temple in London. By virtue of his own ability and his family's eminence, he became a successful lawyer in Philadelphia almost from the date of his admission to the bar in 1750.

Shippen's reverence for European education and intellect made it difficult for him to move with the times during the period of estrangement from England prior to the Revolution. That Shippen would remain a Tory was never in doubt. Although appalled at English coercion, he could never bring himself to do more than protest mildly; he remained conservative, aligned with those Pennsylvanians who ultimately opposed any break with England.

Shippen's legal and public careers were stalled only temporarily by the Revolution. Though his son-in-law was Benedict Arnold (married to his daughter Margaret, known as ''Peggy the Tory Belle'') and his sympathies had been well publicized, he was never expelled from Pennsylvania, nor was his property confiscated. He was merely interned at his country estate, where it was virtually impossible for him to actively aid the English cause. Moreover, like many Tories, he had taken an oath of neutrality that later stood him in good stead.

With the return of peace, Shippen resumed his legal career and within a short time received a series of judicial appointments. In 1784 he was named president of the Court of Common Pleas of Philadelphia; soon afterward he rose to the High Court of Errors and Appeals. In 1791 he was named an associate justice of the Supreme Court of Pennsylvania, and in 1799 chief justice.

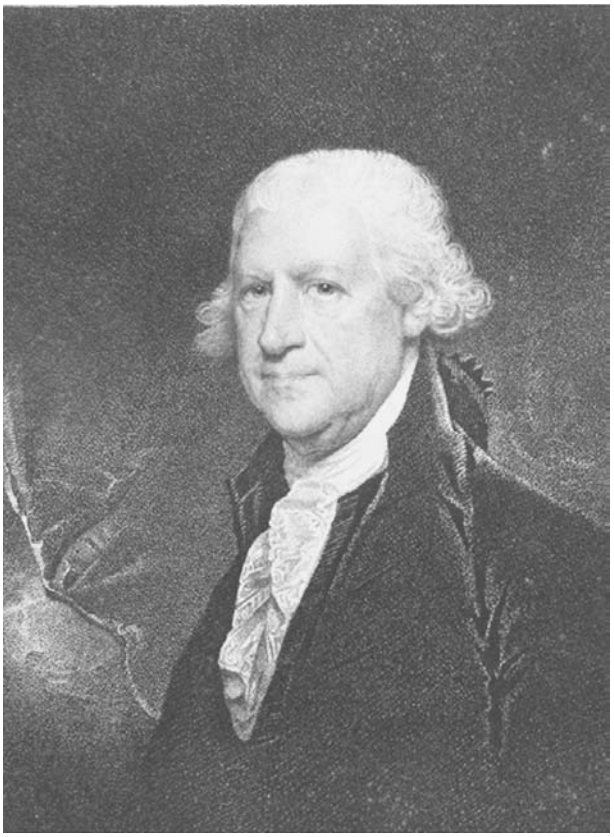

With the changing values after the turn of the century, however, Shippen's conservatism threatened his career once more. As in the days of the Revolution, when loyalism was punishable, so it was that Federalism—and Shippen was a Federalist—became a cause for political retribution in post-1800 Pennsylvania. In 1804 he and two colleagues were impeached on clearly political grounds. Although acquitted in 1805, Shippen resigned from the bench less than a year later because of failing health. He died on April 15, 1806.

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Surprisingly little has been written about Shippen. For brief but cogent insights into his life see Carl and Jessica Bridenbaugh, *Rebels and Gentlemen: Philadelphia in the Age of Franklin* (1942), and Elisha P. Douglass, *Rebels and Democrats: The Struggle for Equal Political Rights and Majority Rule during the American Revolution* (1955). □

William L. Shirer

An eyewitness to many of the critical events in Europe in the 1930s, William L. Shirer (1904-1993) reported the key developments leading to World War II and wrote widely on the history of Nazi Germany.

Born in Chicago, Illinois, on February 23, 1904, William Lawrence Shirer was the son of Seward Smith, a lawyer, and Josephine (Tanner) Shirer. After graduating from Coe College in 1925, Shirer left his home in Cedar Rapids, Iowa, to set out for Paris on one last youthful fling before settling down to work in the United States. Crossing the Atlantic via a cattle boat, Shirer dreamed of becoming a poet and novelist. Hundreds of other American men and women with similar dreams were then coming to Paris, however, and Shirer could not find work with the major American newspapers with Paris editions.

On the morning of his last day in France, resigned to returning to what he called the land of ''Prohibition, fundamentalism, puritanism, Coolidgeism, [and] Babbitry,'' the editor of the Paris edition of the *Chicago Tribune* offered Shirer a job. The next day he was sitting at the *Tribune* copy desk next to a fellow expatriate-turned-copywriter, James Thurber.

For the next two years Shirer wrote sports and human interest stories for the *Paris Tribune* and studied European history at the College de France. Increasingly, he turned away from fiction and poetry toward ''what was going on in the world. ''History now seemed more interesting to me, especially contemporary history. . . .'' Vaguely the idea began to take root that there might be a great deal of history to write about from here for a daily newspaper back home.''

Shirer's *Tribune* editors agreed, and from 1927 to 1932 he served as a foreign correspondent for the home newspaper, roaming from one European capital to another.

Working subsequently for the Paris edition of the *New York Herald,* the Universal News Service, and the Columbia Broadcasting System (CBS), Shirer spent much of his time in Berlin, Prague, and Vienna, reporting on the rise to power of Hitler and the Nazis and on the coming of World War II. Shirer's dramatic radio reports won him the Headliners Club Award in 1938 and 1941. His observations of the tumultuous events in Europe in the 1930s formed the basis of his best known books: *Berlin Diary: The Journal of a Foreign Correspondent, 1934-1941* (1941); *The Rise and Fall of the Third Reich: A History of Nazi Germany* (1960); and *The Nightmare Years, 1930-1940* (1984), each one a blend of journalism and history.

Shirer returned to the United States in December 1940, continuing to work as a radio commentator for CBS until 1947 when he joined the Mutual Broadcasting System. His support for the Hollywood Ten during the postwar ''Red Scare'' caused him to be blacklisted from broadcasting, and in 1950 he turned to lecturing and writing to support his family during the McCarthy era. Shirer spent much of the next decade utilizing his own reports on the events of the 1930s, transcripts of the Nuremberg Trials, and captured German documents to write his panoramic *The Rise and Fall of the Third Reich,* which won the 1961 National Book Award and Sidney Hillman Foundation Award.

His major works after 1960 include a memoir of Gandhi, an analysis of the fall of the third French Republic in 1940, a book on Leo Tolstoy (the great Russian writer), and a memoir of his exciting life and times. Married in 1931 to Theresa Stiberitz and divorced in 1970, Shirer had two daughters, Eileen Inga and Linda Elizabeth. He lived in Lenox, Massachusetts and died in Boston in 1993, a few months prior to his 90th birthday.

Further Reading

Shirer's major writings include *Berlin Diary: The Journal of a Foreign Correspondent, 1934-1941* (1941); *Midcentury Journey: The Western World Through Its Years of Conflict* (1952); *The Rise and Fall of the Third Reich: A History of Nazi Germany* (1960); *The Collapse of the Third Republic: An Inquiry into the Fall of France in 1940* (1969); *Twentieth-Century Journey: A Memoir of a Life and the Times,* Vol. I: *The Start, 1904-1930* (1976), and Vol. II: *The Nightmare Years, 1930-1940* (1984); *A Native's Return* (1990); *Gandhi: A Memoir* (1980); and his last major work, *Love and Hatred: the Troubled Marriage of Leo and Sonya Tolstoy* (1994). For biographical and critical information on his life and writings see *Dictionary of Literary Biography: American Writers in Paris, 1920-1939* (1980) and articles in the *New Republic* (November 14, 1960, and February 12, 1977); *Atlantic* (December 1960 and December 1969); *Saturday Review* (August 21, 1976, and January 19, 1980); and *New York Times Book Review* (October 10, 1976, and July 24, 1977). □

Shivaji

The Indian military leader Shivaji (1627-1680) fought the Mogul Empire to establish a Maratha kingdom free from Mogul domination.

Shivaji was the son of Shahji Bonsale, a kingmaker in the Moslem kingdoms of Ahmagnagar and Bijapur in the Deccan. He was born on April 10, 1627 (March 19, 1630, according to some sources), in the Shivneri fort north of Poona in the state of Maharashtra, India. He was brought up by his mother, Jijabai, and tutor, Dadaji Kondadeva, who instilled in him a love for independence and Hinduism and basic skills in military and administrative leadership.

Shivaji began his career by gathering round him bands of the hardy peasantry called the Mavales and waging guerrilla wars against the kingdom of Bijapur. Between 1646 and 1658 he captured a number of Bijapuri strong-holds and in 1659 killed Afzal Khan, a renowned Bijapur general sent against him with a strong army. In the course of his wars against Bijapur, Shivaji also attacked Mogul territories in the Deccan, and this brought him into direct conflict with Aurangzeb, last of the great Moguls.

In 1664 Shivaji sacked the preeminent port city of Surat on the western coast, which brought retaliation from Aurangzeb in the form of a vast army led by the Rajput general Jai Singh. Shivaji could not withstand this offensive and signed the Treaty of Purandar in 1665, by which he

surrendered 23 forts and agreed to enroll in the Mogul imperial service as a faithful retainer. In 1666 he visited Aurangzeb's court in Agra, where he was virtually kept in confinement, but escaped through a clever stratagem.

During 1667-1669 Shivaji kept his peace but renewed his wars with a second sack of Surat, in 1670. During the next 4 years he expanded his power in the western coastal lands and the south and on June 6, 1674, climaxed his career with his formal coronation in the fort of Raigarh, heralding the birth of the new and sovereign state of the Marathas. The last years of his life were spent in extending the territories under the control of his new state. Shivaji died on April 4, 1680.

Shivaji was no mere warrior or ''freebooter,'' as his adversaries described him. He was a man with a grand vision for the liberation of the Hindus from Mogul rule and the creation of a government inspired by principles of unity, independence, and justice. His charisma united the caste-ridden people of Maharashtra, and in his administrative arrangements he displayed an uncommon wisdom. He also appreciated the growing importance of naval power in the politics of 17th-century India and began to create a navy of his own, one of the few rulers of India to do so. In his personal appearance he was of medium stature but well built, quick and piercing of eye, ready to smile and chivalrous in his dealings with all, including his erstwhile foes. Shivaji's significance in Indian history lies in the hammerblows he struck against the Mogul Empire and the dynamism he imparted to the Marathas, which helped them go on to stake imperial claims during 1720-1760.

Further Reading

The best and most authoritative single work on Shivaji is Jadunath Sarkar, *Shivaji and His Times* (1919; 5th ed. rev. 1952). G. S. Sardesai, *New History of the Marathas,* vol. 1 (1946), contains a comprehensive account of Shivaji's career based on original Marathi documents. Mahadev Govind Ranade, *Rise of Maratha Power* (Delhi, 1961), offers perceptive views of the background to the Maratha revolution. For general background consult W. H. Moreland and Atul Chandra Chatterjee, *A Short History of India* (1936; 3d ed. 1953).

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William Shockley

Physicist William Shockley (1910-1989) shared the 1956 Nobel Prize in physics for inventing the transistor. He was also involved in the controversial topic of the genetic basis of intelligence.

William Shockley was a physicist whose work in the development of the transistor led to a Nobel Prize. By the late 1950s, his company, the Shockley Transistor Corporation, was part of a rapidly growing industry created as a direct result of his contributions to the field. Shockley shared the 1956 Nobel Prize in physics with John Bardeen and Walter Brattain, both of whom collaborated with him on developing the point contact transistor. Later, Shockley became involved in a controversial topic for which he had no special training, but in which he became avidly interested: the genetic basis of intelligence. During the 1960s, he argued, in a series of articles and speeches, that people of African descent have a genetically inferior mental capacity when compared to those with Caucasian ancestry. This hypothesis became the subject of intense and acrimonious debate.

William Bradford Shockley was born in London, England, on February 13, 1910, to William Hillman Shockley, an American mining engineer, and May (Bradford) Shockley, a mineral surveyor. The Shockleys, living in London on a business assignment when William was born, returned to California in 1913. Shockley did not enter elementary

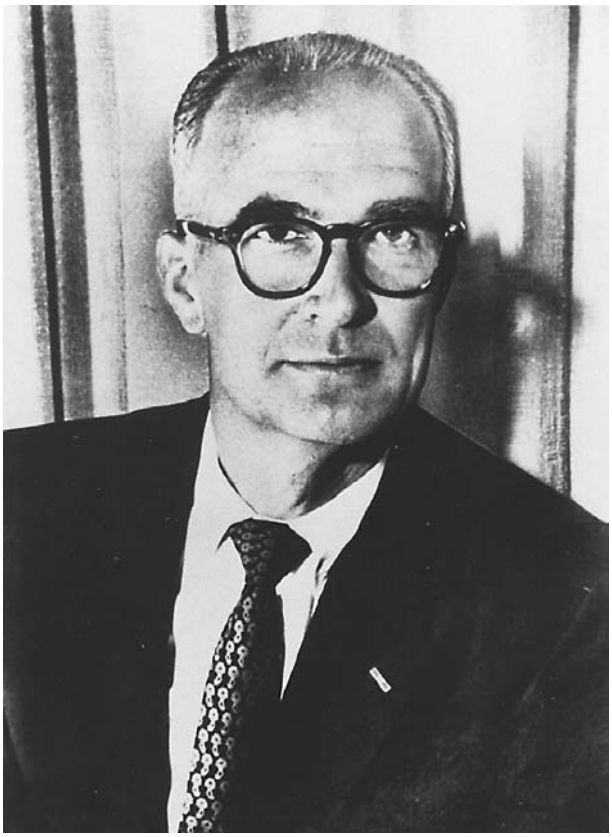

school at the usual age, however, because, as he told *Men of Space* author Shirley Thomas, ''My parents had the idea that the general educational process was not as good as would be done at home.'' As a result, he was not enrolled in public schools until he had reached the age of eight.

Shockley's interest in physics developed early, inspired in part by a neighbor who taught the subject at Stanford and by his own parents' coaching and encouragement. By the time he had completed his secondary education at Palo Alto Military Academy and Hollywood High School at the age of seventeen, Shockley had made his commitment to a career in physics. Shockley and his parents agreed that he should spend a year at the University of California at Los Angeles (UCLA) before attending the California Institute of Technology (Caltech), where he earned a bachelor's degree in physics in 1932. Offered a teaching fellowship at the Massachusetts Institute of Technology (MIT), Shockley taught while working on his doctoral dissertation, ''Calculations of Wave Functions for Electrons in Sodium Chloride Crystals,'' for which he was awarded his Ph.D. in 1936. Shockley later told Thomas that this research in solid-state physics ''led into my subsequent activities in the transistor field.''

Upon graduation from MIT, Shockley accepted an offer to work at the Bell Telephone Laboratories in Murray Hill, New Jersey. An important factor in that decision was the opportunity it gave him to work with Clinton Davisson, who was to win the 1937 Nobel Prize in physics for proving Louis Victor de Broglie's theory that electrons assumed the characteristics of waves. Shockley's first assignment at Bell was the development of a new type of vacuum tube that would serve as an amplifier. But, almost as soon as he had arrived at Bell, he began to think of a radically new approach to the transmission of electrical signals using solid-state components rather than conventional vacuum tubes. At that time, vacuum tubes constituted the core of communication devices such as the radio because they have the ability to rectify (create a unidirectional current) and multiply electronic signals. They have a number of serious practical disadvantages, however, as they are relatively fragile and expensive, and have relatively short life-spans.

As early as the mid–1930s, Bell scientists had begun to think about alternatives to vacuum tubes in communication systems, and by 1939, Shockley was experimenting with semiconducting materials to achieve that transition. Semiconductors are materials such as silicon and germanium that conduct an electrical current much less efficiently than do conductors like silver and copper, but more effectively than do insulators like glass and most kinds of plastic. Shockley knew that one semiconductor, galena, had been used as a rectifier in early radio sets, and his experience in solid-state physics led him to believe that such materials might have even wider application in new kinds of communication devices.

The limited research Shockley was able to complete on this concept of alternative conductors was unsuccessful, largely because the materials available to him at the time were not pure enough. In 1940, war was imminent, and Shockley soon became involved in military research. His first job involved the development of radar equipment at a Bell field station in Whippany, New Jersey. In 1942, he became research director of the U.S. Navy's Anti-Submarine Warfare Operations Research Group at Columbia University, and served as a consultant to the Secretary of War from 1944 to 1945.

In 1945, Shockley returned to Bell Labs as director of its research program on solid-state physics. Together with John Bardeen, a theoretical physicist, and Walter Brattain, an experimental physicist, Shockley returned to his study of semiconductors as a means of amplification. After more than a year of failed trials, Bardeen suggested that the movement of electric current was being hampered by electrons trapped within a semiconductor's surface layer. That suggestion caused Shockley's team to suspend temporarily its efforts to build an amplification device and to concentrate instead on improving their understanding of the nature of semiconductors.

By 1947, Bardeen and Brattain had learned enough about semiconductors to make another attempt at building Shockley's device. This time they were successful. Their device consisted of a piece of germanium with two gold contacts on one side and a tungsten contact on the opposite side. When an electrical current was fed into one of the gold contacts, it appeared in a greatly amplified form on the other side. The device was given the name transistor (for *trans* fer re *sistor*). More specifically, it was referred to as a point contact transistor because of the three metal contacts used in it.

The first announcement of the transistor appeared in a short article in the July 1, 1948 edition of the *New York*

Times. Few readers had the vaguest notion of the impact the fingernail-sized device would have on the world. A few months later, Shockley proposed a modification of the point contact transistor. He suggested using a thin layer of P-type semiconductor (in which the charge is carried by holes) sandwiched between two layers of N-type semiconductor (where the charge is carried by electrons). When Brattain built this device, now called the junction transistor, he found that it worked much better than did its point contact predecessor. In 1956, the Nobel Prize for physics was awarded jointly to Shockley, Bardeen, and Brattain for their development of the transistor.

Shockley left Bell Labs in 1954 (some sources say 1955). In the decade that followed, he served as director of research for the Weapons Systems Evaluation Group of the Department of Defense, and as visiting professor at Caltech in 1954–55. He then founded the Shockley Transistor Corporation to turn his work on the development of the transistor to commercial advantage. Shockley Transistor was later incorporated into Beckman Instruments, Inc., and then into Clevite Transistor in 1960. The company went out of business in 1968.

In 1963, Shockley embarked on a new career, accepting an appointment at Stanford University as its first Alexander M. Poniatoff Professor of Engineering and Applied Science. Here he became interested in genetics and the origins of human intelligence, in particular, the relationship between race and the Intelligence Quotient (IQ). Although he had no background in psychology, genetics, or any related field, Shockley began to read on these topics and formulate his own hypotheses. Using data taken primarily from U.S. Army pre-induction IQ tests, Shockley came to the conclusion that the genetic component of a person's intelligence was based on racial heritage. He proposed that people of African ancestry were inherently less intelligent than those of Caucasian lineage. He also surmised that the more ''white genes'' a person of African descent carried, the more closely her or his intelligence corresponded to that of the general white population. He ignited further controversy with his suggestion that inferior individuals (those whose IQ numbered below 100) be paid to undergo voluntary sterilization.

The social implications of Shockley's theories were, and still are profound. Many scholars regarded Shockley's whole analysis as flawed, and they rejected his conclusions. Others were outraged that such views were even expressed publicly. Educators pointed out the significance of these theories for their field, a point pursued by Shockley himself when he argued that compensatory programs for blacks were doomed because of their inherent genetic inferiority. For a number of years, Shockley could count on the fact that his speeches would be interrupted by boos and catcalls, provided that they were allowed to go forward at all.

During his life, Shockley was awarded many honors, including the U.S. Medal of Merit in 1946, the Morris E. Liebmann Award of the Institute of Radio Engineers in 1951, the Comstock Prize of the National Academy of Sciences in 1954, and the Institute of Electrical and Electronics Gold Medal in 1972 and its Medal of Honor in 1980. He was named to the National Inventor's Hall of Fame in 1974. Shockley remained at Stanford until retirement in 1975, when he was appointed Emeritus Professor of Electrical Engineering. In 1933, Shockley had married Jean Alberta Bailey, with whom he had three children, Alison, William, and Richard. After their 1955 divorce, Shockley married Emily I. Lanning. He died in San Francisco on August 11, 1989, of prostate cancer.

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Sholem Aleichem

The Jewish author Sholem Aleichem (1859-1916) wrote with great humor of Jewish life in eastern Europe and America.

Sholem Aleichem was born Sholem Rabinowitz on March 3, 1859, in Freislav, Poltava district, in the Ukraine. He received a traditional Jewish education but also attended a state school. His mother died when he was 13, and he suffered considerable hardship at the hands of his stepmother. At 17 he made his first literary attempts. The following year he was employed by a Jewish landowner in Kiev as a tutor. He remained at the estate for 3 years but was forced to leave at the discovery of his secret romance with the young lady he tutored. In 1880 he began to serve as a rabbi in a Jewish town. At this time he began to publish his writings in both the Hebrew and Russian press. In 1883 his first Yiddish works were published. In that year he married his former pupil and left his position to return to her father's estate. After the death of his father-in-law he became executor of the inheritance and from 1887 resided in Kiev, where he was involved in various business enterprises.

Sholem Aleichem continued his literary work, publishing several stories as well as the series of *Die Yiddische Volksbibliothek* (The Yiddish Folk Library). In 1890 he suffered great financial losses and went to Paris, and then to Vienna and Czernowitz (Chernovtsy). Between 1893 and 1899 he lived in Kiev and wrote works in both Yiddish and Russian. During this period he began his renowned works *Tevya the Dairyman* and *Menachem Mendel*.

Following the 1905 Kiev pogrom he decided to emigrate to America, and in October 1905 he reached New York. In 1908 he embarked on a lecture tour in Russia during which he fell seriously ill with a lung ailment. His impaired health, however, did not affect his literary output, and during those years he published many works, among them *Motel Ben Pasey the Chazan, The Flood,* and *The*

Correspondence of Menachem Mendel and His Wife Shayndel Shaynda.

At the outbreak of World War I Sholem Aleichem and his family were displaced to Copenhagen, where he began writing his tragicomedy *It's Hard to Be a Jew*. Later in 1914, he returned to New York, and there he published his autobiography, *From the Market-place,* as well as stories about the war. In 1915 he wrote his well-known play *The Great Prize*. He died in New York on May 13, 1916. His funeral was attended by 300,000 mourners, and he was eulogized in the U.S. Congress.

Sholem Aleichem depicted Jewish life in the Diaspora with great affection and heartfelt humor. His portrayals are sharply drawn and highly incisive characterizations of simple folk plagued by the problems of earning their daily bread, merchants, rabbis, teachers, and cantors—all animated by a humor born of oppression. Sholem Aleichem wrote little in Hebrew, preferring what was then the language of the masses, Yiddish. He frequently used the monologue as a vehicle of expression, allowing characters to speak for themselves in their own idiom. His fidelity to the speech of the people being depicted contributes much to the realism of his characterizations. The bittersweet humor of Sholem Aleichem pervades his portrayal of the lot of his people as that of the Wandering Jew.

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Mikhail Aleksandrovich Sholokhov

The Soviet novelist Mikhail Aleksandrovich Sholokhov (1905-1984) won an international reputation for an epic novel, "The Silent Don," dealing with his native Don Cossack land. Sholokhov won the Nobel Prize for literature in 1965.

Mikhail Sholokhov was born on May 24, 1905, in a village in the Don Cossack region of Russia. His mother was a peasant, and his father came from the middle classes. Sholokhov's education was interrupted by the civil war, in which he served as a member of a Red grain-requisitioning detachment. He then went to Moscow, where he joined a group of young proletarian writers, supporting himself as a manual laborer. However, he soon returned to his native region, where he lived the rest of his life.

Sholokhov's first works were sketches and stories of the civil war, collected in 1925 as *Tales of the Don*. Thereafter he continued to write short stories. In 1928 the first installments of his epic novel, *The Silent Don,* appeared, and this work established his reputation. Its final installment appeared in 1940.

The Silent Don is a panoramic novel based on the life of the Don Cossacks before, during, and after the Revolution. Its hero, Grigory Melekhov, a Cossack peasant, is a natural leader with a fiery spirit of independence and a strong sense of decency and justice. In World War I he fights valiantly against the Germans. Confused by the events and issues of the Revolution and civil war, he fights at first on the White side, then with the Reds, and finally joins a band of Cossack nationalist guerrillas fighting the Reds. After 7 years of conflict, Grigory is morally exhausted. His plight, similar to that of millions of Russians during those years, is shown so poignantly that he has become the most popular tragic hero of Soviet literature. A passionate and violent tale that profoundly depicts the connection between man and his physical surroundings, *The Silent Don* ranks as the greatest epic novel of Soviet literature.

Sholokhov interrupted his work on *The Silent Don* to begin another large novel, *Virgin Soil Upturned,* the first volume of which appeared in 1932. Also set in the Don Cossack region, it deals with the violent social upheavals caused by the forced collectivization of agriculture in the 1930s. The second volume of this novel was published in 1960.

Sholokhov's third important novel concerns World War II. Entitled *They Fought for Their Country,* it has been published only in chapters and remains unfinished. Sholokhov also published one excellent story about World War II, ''The Fate of a Man'' (1957).

Sholokhov received the Nobel Prize for literature in 1965. A longtime Communist, he was a member of the Supreme Soviet for many years and received countless official honors.

Further Reading

The Silent Don was published in English in two volumes: *And Quiet Flows the Don* (1935) and *The Don Flows Home to the Sea* (1941). *Virgin Soil Upturned* (1957) also appears in two volumes: *Seeds of Tomorrow* (1935) and *Harvest on the Don* (1960). Studies of Sholokhov in English include: Lev Grigorevich Iakimenko, *Sholokhov: A Critical Appreciation* (1973), C. G. Bearne, *Sholokhov* (1969) and D. H. Stewart, *Mikhail Sholokhov: A Critical Introduction* (1967). Extensive studies of Sholokhov are also in the following works: Gleb Struve, *Soviet Russian Literature, 1917-1950* (1951); Ernest J. Simmons, *Russian Fiction and Soviet Ideology* (1958); Helen Muchnic, *From Gorky to Pasternak* (1961); and Edward J. Brown, *Russian Literature since the Revolution* (1969). □

Dmitri Dmitrievich Shostakovich

Dmitri Dmitrievich Shostakovich (1906-1975) was a Soviet composer who, after Prokofiev's death in 1953, stood quite alone at the summit of Soviet Russian music.

Widely imitated, Dmitri Shostakovich was perhaps the first great composer purposely and consciously to develop a political awareness as an integral part of his art and to accept, even seek, creative guidance from ideological, extramusical sources. His career was troubled and tense at times, yet he was honored more than any other composer of his time, possibly excepting Igor Stravinsky. A natural bent for the stage seemed thwarted by early criticism, and it is chiefly for his 14 symphonies that he is best known.

Shostakovich was born in St. Petersburg and grew up in that city through its war and revolutionary (Petrograd; later Leningrad) periods. He was only 11 at the time of the Revolution, and his family was affested by political troubles: His mother's family was of the petty bourgeois that Lenin abhorred. Dmitri attended the Glasser school; in 1919 he entered the Petrograd Conservatory under the protective wing of the composer Alexander Glazunov. Shostakovich studied both piano and composition, the latter with Maximilian Steinberg. The training was rigorous. Shostakovich's diploma work, the First Symphony (1924-1925), was received with unusual enthusiasm by Western audiences eager for the musical fruits of the Bolshevik experiment, and it is still frequently programmed in the West.

Early Works

Socially and politically aware, Shostakovich worked with the Leningrad workers' schools (*rabfak*) and began to aim his talents toward the stage. At the same time he concertized and did musical ''odd jobs.'' An opera, *The Nose* (1928), and a ballet, *The Golden Age* (1929), both satirical, were successful, although his Second and Third Symphonies were not. He began the opera *Lady Macbeth of Mzensk* (later *Katerina Izmailova*) in 1930; it was to be the first of a trilogy on the fate of women in past periods. It contains some of Shostakovich's most effective music both in lyric, solo vocal pieces and in grotesque orchestral interludes. It was staged successfully throughout the world.

Relations with the Party

In 1936 the opera was officially condemned and the composer taken to task in the Communist party press. Stalin was personally and directly involved (he attended a performance), and the overt issues were those of ''formalism,'' crude eroticism, and musical inaccessibility. The incident served as a platform for the party's ideological guidance of the art; the vocabulary of political control of music was begun, and Shostakovich abandoned the stage for years. He withdrew his Fourth Symphony (it was already in rehearsal) and wrote the Fifth Symphony as an apology and expression of gratitude for the instruction he had received. This work, too, became popular in the West.

With other Soviet artists, Shostakovich benefited from the relaxation of controls which the party deemed necessary during the war years. During this relatively free period he wrote his Sixth through Ninth Symphonies. The Seventh, called the *Leningrad* Symphony, was begun in that besieged city and finished in an evacuation center. It was received with intense emotion throughout the world. But after the war, and until Stalin's death in 1953, life was a nightmare for intellectuals and artists, a fact now conceded in the Soviet Union. Shostakovich was vigorously attacked not only for a number of his works but also for matters of attitude, origin, and taste. In company with other criticized composers, he apologized in the pattern established in the political trials of the mid-1930s and thanked the party for its concern.

After Stalin died, a thaw began, which remained a peripatetic, unpredictable feature of Soviet intellectual life for several decades following. Shostakovich's Tenth Symphony was first heard late in 1953. Although it has remained a controversial item, it is still occasionally played. The Eleventh (1957) and Twelfth (1961) Symphonies, both programmatic and based on revolutionary-political themes, were ideologically proper but not musically long-lived.

Late Works

In 1963 Shostakovich rewrote *Lady Macbeth of Mzensk* as *Katerina Izmailova,* and the opera was quite successful. A comparison of the two versions reveals curiously little change. In the later version Shostakovich was a more painstaking craftsman and editor. He removed certain blatantly erotic portions. In general, he abandoned the complexities of characterization; Katerina, in particular, is no longer the complicated creature that Lady Macbeth was. Also in 1963 Shostakovich resumed teaching—he had lost his teaching posts in 1948.

Shostakovich's works not only grace the symphonic repertoire, but those of chamber and piano music as well. He wrote 12 String Quartets, and his sets of Preludes and Fugues for piano are contemporary classics. His two Concertos for violin and orchestra and his Concerto for cello and orchestra have proved hardy. The Cello Concerto is an outstanding work on which the composer sought the collaboration of Mstislav Rostropovich, the cellist for whom it was written. Shostakovich's Thirteenth Symphony was a symphonic setting of Yevgeny Yevtushenko's poetry, including his protest against Soviet anti-Semitism, *Babi Yar*. The work was, in effect, banned. The Fourteenth Symphony is also a setting of poetic texts— poems of death by various authors, Russian and Western. It is an unusual expression in a milieu which values optimism.

In 1968 at the Fourth Congress of Soviet Composers, Shostakovich reaffirmed his belief that ''Soviet music is a weapon in the international ideological battle. . . . Soviet artists cannot remain indifferent observers in the struggle.'' It was statements like this which led most to regard Shostakovich as an orthodox Communist, content to toe the party line. Not until after his death when his memoirs were published in the West, did the general public realize how perilous Shostakovich's situation was for most of his career. He was the embodiment of the enlightened Russian intellectual in his work and way of life: rational, disciplined, and self-critical. His constitution was not strong and he often was force to spend time in sanatoriums. Although he was diagnosed with an incurable myelitis in 1959, his death in 1975 came as the result of his third heart attack. Shostakovich's music unites powerful emotional expression with formal mastery, tragedy and humour, pugnacious vitality and resignation. A wide range of stylistic influences, from Bach to revolutionary song, from Russian folk music to 20th-century atonality, combine and merge in a synthesis forged by his genius.

Further Reading

Dmitri Shostakovich: About Himself and His Times (1981), compiled by L. Grigoriyov and I. Platek, discusses his life and music in his own words. Shostakovich is the subject of biographies by Seroff (1943), Martynov (1947), and Rabinovich (1959). Seroff is out of date, and Martynov and Rabinovich emphasize a Soviet view not altogether useful to the Western reader. Any book on contemporary music will devote considerable space to Shostakovich, as does William Austin, *Music in the Twentieth Century* (1966). Chapters on Shostakovich are found in Gerald Abraham, *Eight Soviet Composers* (1943), and Stanley D. Krebs, *Soviet Music and Musicians* (1970). □

Shotoku Taishi

Shotoku Taishi (573-621), the Prince of Holy Virtue, was a Japanese regent, statesman, and scholar. He prepared the Seventeen-article Constitution in 604 and contributed significantly to the political-cultural development that led to the Taika Reform of 645-649.

Prince Shotoku was the second son of Emperor Yomei (Prince Oe) and his consort, Anahobe Hashihito. According to legend, his mother bore him unexpectedly and with no labor pains while on her routine inspection of the imperial stable. While an infant, the prince already began to show evidence of exceptional intellect, and he began reading extensively in his early childhood. He is said to have listened once to eight persons simultaneously pleading to him and to have understood every word. Emperor Yomei's love for his prodigious son was so great that he had the prince live in a specially reserved part of the palace known as the Jogu, or Upper Palace. The three different personal names of the prince were derived from these episodes: Umayado no Miko (Prince of the Stable Door), Yatsumimi no Miko (Prince of Eight Ears), and Kamitsumiya no Miko or Jogu Taishi (Prince of the Upper Palace).

Power Struggles

When Shotoku was 13 years old, Emperor Bidatsu (reigned 572-585) died, and a bloody struggle for royal succession took place involving the heads of two powerful noble families, the Sogas and the Mononobes. The Sogas favored Oeno Oji (Prince Oe, father of Shotoku) as the new sovereign, and the Mononobes preferred Anahobe no Miko. The violent feud ended in victory for Prince Oe, who ascended the throne in September 585, to be known as Emperor Yomei. Because of his poor health, however, the reign of Yomei was short-lived.

When the Emperor became seriously ill, the prince, who was by now a devout Buddhist, sat by his father's bedside day and night praying fervently for his recovery. It was probably because of this princely devotion that the Emperor announced his intention to become a Buddhist believer.

The demise of Emperor Yomei in 587 set off another and more serious strife between the Sogas and the Mononobes, and this struggle ended when troops of the Sogas killed Prince Anahobe and Mononobe no Moriya. Shotoku, then 15, participated in the campaign and prayed to Shi-Tenno (Four Heavenly Guardians of Buddhism) for victory. Subsequently, he had the Shitennoji erected. Prince Hasebe, a son of one of Soga no Umako's younger sisters, was enthroned as Emperor Sushun. A strong animosity soon developed, however, between the Emperor and his overbearing uncle, Umako, and the outcome was that Emperor Sushun (reigned 588-592) was assassinated by one of Umako's men.

When Princess Sukiya-hime ascended the throne as Empress Suiko, Umako nominated as heir apparent and regent not one of her sons but Prince Shotoku. It is not quite clear why Umako selected the prince, but it is believed that Umako recognized Shotoku's great qualities and thought it prudent to keep him on the Soga side. From then until his death, Shotoku figured as the actual ruler of Japan.

Protector of Buddhism

Shotoku moved the Shitennoji from its original site at Tamatsukuri to its present location in Osaka in his very first year as the prince regent. He issued a rescript in the following year calling for worship of the three treasures—Buddha, Buddhist teachings, and priesthood. Two Korean high priests arrived in Japan in 595—Eji from the kingdom of Koryo (Koma) and Eso from the kingdom of Paekche (Kudara). The prince almost immediately became a disciple of Eji and from him formally received the Buddhist commandments.

Shotoku studied them carefully and wrote commentaries on three Buddhist sutras, *Hokke, Yuima,* and *Shoman*. A number of temples, including the Horyuji, were built under the personal supervision of the prince. The massive importation of Buddhism into Japan now signaled not only an introduction of a religion that was far more sophisticated than the current native cults of Japan but also a conscious attempt at the adoption of the more advanced continental culture, including literature, art, sciences, and political systems.

The cultural importation process had begun as early as 552, when the king of Paekche presented Emperor Kimmei with several copies of Buddhist sutras and Confucian classics. Under the sponsorship of Prince Shotoku, many sculptors, temple builders, artists, tilers, and other artisans were invited from Korea. Among the Confucian scholars who were invited to Japan was Kakuga (or Doctor Kak-ka), under whom the prince acquired profound knowledge of Confucian classics.

Both Buddhist and Confucian teachings appeared to flower simultaneously in Japan at the time, and Japan enjoyed a splendid cultural advancement. The famed Horyuji, containing beautiful murals and other fine artistic works, was completed in 607. Because the capital in those days was located in the Asuka district, this first flowering of the continental culture and fine arts in Japanese history is referred to as the Asuka period.

Cap Ranks and the Constitution

The Chinese practice of distinguishing official ranks by the form and materials of the official cap was adopted by the Japanese court, and Shotoku in 604 promulgated the system of 12 cap ranks. The introduction of this system can be said to be the beginning of the formal differentiation of governmental roles in Japan. The 12 grades were: *Dai-toku* (greater virtue), *Sho-toku* (lesser virtue), *Dai-nin* (greater humility), *Sho-nin* (lesser humility), *Dai-rei* (greater decorum), *Sho-rei* (lesser decorum), *Dai-shin* (greater faith), *Sho-shin* (lesser faith), *Dai-gi* (greater righteousness), *Sho-gi* (lesser righteousness), *Dai-chi* (greater knowledge), and *Sho-chi* (lesser knowledge). Shotoku also adopted the continental calendar system taught by a Korean priest, Kanroku, which resulted in the official adoption of the first lunar calendar in Japan.

In 604 Shotoku distributed to his officials the famous Seventeen-article Constitution, which is known as the first written law of Japan. In reality, it was a collection of moral maxims rather than legal norms. Many of the moral commandments were obviously derived from the Analects of Confucius and other Confucian writings of ethical and political doctrines. Buddhism, however, was specifically named as the supreme object of faith.

An abiding concern of Shotoku was evidenced, however, by the first article, which declared that the virtue of wa, or concord or harmony, should be valued. The constitution also emphasized the supremacy of the imperial throne, defined the duties of ministers, forbade provincial authorities to levy exactions, and admonished them to use forced labor only ''at seasonable times.''

Foreign Affairs

Official relations between Japan and China opened in 607, when Shotoku sent Ono no Imoko as an envoy of the Japanese emperor to Emperor Yang of the Sung dynasty with a message which read, ''The Emperor of the country where the sun rises greets the Emperor of the country where the sun sets.'' Subsequently, Japanese scholars were sent to China to study the continental culture and Chinese political system.

One of Shotoku's most significant accomplishments was the compilation of the first history of Japan in 620, a

year before his death. The history book was later burned when the residence of the Soga family was destroyed by fire following the assassination of Soga no Iruka, which marked the inauguration of the Taika Reform (645). Shotoku died on Feb. 2, 621.

Further Reading

A study of Shotoku is Masaharu Anesaki, *Prince Shotoku, the Sage Statesman* (1948). There are nine entries on Shotoku in *Nihongi: Chronicles of Japan from the Earliest Times to A.D. 697,* translated by William G. Aston (1896; repr. 1956). Many entries on the prince in the *Nihongi* are quoted in Ryusaku Tsunoda and others, *Sources of Japanese Tradition* (1958). George Sansom, in *A History of Japan to 1334* (3 vols., 1958), doubts that Shotoku could have accomplished all the things which are attributed to him during his relatively short life and regency. □

Henry Miller Shreve

Henry Miller Shreve (1785-1851), American steamboat designer and builder, improved water transportation and navigation on the western rivers. He helped make possible the great era of steamboat traffic prior to the Civil War.

Henry Shreve was born on Oct. 21, 1785, in Burlington County, N.J. When he was 3 years old, the family moved to western Pennsylvania. He grew up on the Youghiogheny River, watching the steady movement of men and goods bound westward for the nation's interior. At about the age of 15 he began working on the keelboats, barges, and pirogues which plied the Monongahela and Ohio rivers. He spent the rest of his life on the western rivers.

Shreve owned and operated keelboats and barges in the years when Robert Fulton was developing the first steamboat. In 1813 Shreve himself entered the business of building and operating steamboats. One of his boats, the *Enterprise,* made the first complete upriver trip from New Orleans to Pittsburgh. In 1816 he designed and built a new kind of steamboat which became the prototype for the great Mississippi steamers. This boat, the *Washington,* had a shallow-keeled hull, a main deck housing engines, and an upper cabin deck topped by the pilot house. All the great steamboats of the ensuing era were built from the design conceived by Shreve.

Shreve successfully fought to break the monopoly on steam navigation enjoyed by Fulton and Robert R. Livingston. These two had obtained a 14-year monopoly from officials of the Orleans Territory, and they tried to prevent Shreve's vessels from operating in the lower Mississippi. In 1818 the courts dismissed a suit against Shreve for navigating restricted waters, thus opening the river to all potential entrepreneurs. Full development of the commercial opportunities in the interior followed.

In 1827 the Federal government appointed Shreve superintendent of western river improvements, a post within the War Department. He began a vigorous program of removing obstacles to the safe passage of river traffic. He designed new boats to dislodge and remove snags from the rivers, a constant source of danger to steamboats. By 1834 boats ran at night through many channels formerly unsafe even in daylight. Shreve's work made travel much safer on the western rivers. He retired in 1841 to a residence outside St. Louis and died there on March 6, 1851.

Further Reading

Information on the life of Shreve is available in Herbert Quick, *Mississippi Steamboatin'* (1926); Stewart H. Holbrook, *Lost Men of American History* (1946); and Walter Havighurst, *Voices on the River* (1964). A good analysis of the river trade is Louis C. Hunter, *Steamboats on the Western Rivers* (1949).

Additional Sources

McCall, Edith S., *Conquering the rivers: Henry Miller Shreve and the navigation of America's inland waterways,* Baton Rouge: Louisiana State University Press, 1984. □

Shubert Brothers

The Shubert brothers were theatrical managers and producers of the largest theater empire in the 20th

century. They were Lee Shubert (1873?-1953), Samuel S. (1875?-1905), and Jacob J. (1879?-1963).

Samuel S., Jacob J., and Lee Shubert were born in Eastern Europe on uncertain dates in the latter part of the 19th century. Their parents, David and Catherine, brought the family to Syracuse, New York, in 1882. David Shubert, an alcoholic, could not support his family in their new home, and the boys were forced to go to work. At the age of ten Lee Shubert began selling newspapers in front of a local theater. He was soon joined by his brother, Sam, who found his way inside of the theater when he was cast in a small part in a play directed by David Belasco, a prominent theater director. Sam quickly fell in love with the glamour of the theater and adopted many of Belasco's mannerisms. He went from actor to program boy at the Bastable Theatre, to assistant treasurer of the Grand Opera House, to treasurer of the Wieting, Syracuse's most distinguished theater.

As Sam Shubert was ascending the ladder of theatrical management, a pattern was established among the brothers of backing each other's work. This pattern would remain with them throughout their careers. When Sam Shubert was named manager of the Bastable Theatre (1897), Jacob, the youngest brother, was working at the Wieting, and Lee was the bookkeeper for both theaters. By keeping their hands in as many theaters as possible the Shubert brothers began building what was to become the largest theatrical empire in the United States.

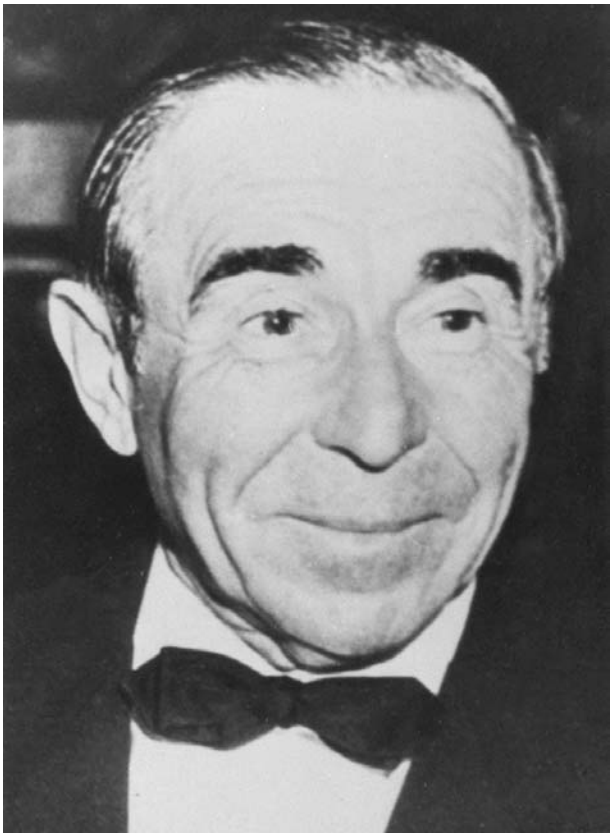

Jacob Shubert

Lee Shubert

Their first business venture in the theater was to attain the New England touring rights to Hoyt's *A Texas Steer*. Shortly after this success the brothers formed their own theater, the Baker, in Rochester. While Jacob Shubert turned the Baker into a successful stock company (with shows running in repertory), Sam and Lee acquired the Grand Opera House in Syracuse. By 1900 the brothers managed five theaters in New York state. They had also defined their individual roles in the business—Sam was the creative leader, Lee developed the business, and Jacob dealt with out-of-town productions.

The brothers had raised themselves swiftly out of poverty and had become respected theater managers. But this was not enough. They wanted to produce their own plays, and their intense ambitiousness drove them to New York City. In 1900, with borrowed money, the brothers moved to New York City and acquired the Herald Square Theatre. Although they didn't produce their own plays, they turned the Herald Square into one of the most successful theaters in New York with smash hits such as *Arizona,* the first Western, by Augustus Thomas and featuring Lionel Barrymore, and *The Belle of New York,* an English import. By 1904, after ten years in the business, they had acquired ten theaters, including the Casino and the Princess in New York City; the Hyperion in New Haven, Connecticut; the Dear-

born in Chicago; and the Colonial in Boston. Around 1901 the brothers had also begun to produce plays of their own, with successful productions including *The Chinese Honeymoon* and *Emerald Isle* (1902).

On May 12, 1905, at the age of 30, Sam Shubert died of injuries sustained in a train wreck near Harrisburg, Pennsylvania. At the time of his death he had 13 theaters that included one in London, a string of producing credits, and a play (*Fantasia*) to his credit. He was also involved in a theatrical war. The rapid growth of the Shubert Company was a threat to the Syndicate, a group of producers and theater owners who literally controlled American theater in the early 20th century. The Syndicate, led by Abe Erlanger and several other producers, owned three quarters of the theaters in the country; therefore, if someone wanted to work in the theater they were practically forced to work for the Syndicate.

After Sam's death Lee Shubert was ready to sell out to the Syndicate, until Erlanger made the mistake of insulting Sam's memory. From then on the Shuberts fought the Syndicate fiercely, until they won the battle and eventually turned into the same kind of controlling force they had once publicly decried. If they knew anything it was how to publicize. The brothers claimed to be on the side of the theater workers by breaking the Syndicate's control. The newspapers and theater people loved them for it. They produced a farewell tour for the idolized actress Sarah Bernhardt, and when the Syndicate closed them out of a city they produced the show in tents. The press sympathized with their plight. (In actuality, a tent held more seats than a theater, so they were making more money.)

This was only the beginning. In 1924 the Shuberts had 86 theaters in the United States alone; they were making $1 million a week in ticket sales; and they controlled 60 percent of the legitimate theater in the United States. In addition, they owned their own ticket brokerage, a dancing and singing school, and an enormous amount of real estate. They were also producing one quarter of the plays in America, and Lee Shubert was on the board of MGM.

While the brothers had essentially formed their own trust and were in constant litigation, the Shuberts did introduce to the stage many of the finest actors of the time, including the Marx Brothers, Will Rogers, Jack Benny, Al Jolson, Eddie Cantor, Bert Lahr, the Barrymores, Spencer Tracy, and dozens more. They also add to their credit the U.S. premiere of the innovative director Max Reinhardt's production of *Sumurun* (1911); the premiere of the well-known *Children's Hour* (1934) by Lilian Hellman; the production *Hellzapoppin* (1938), one of the longest running plays in history; and the development of the ''spectacle,'' with the creation of a 40-foot-deep water tank at the Hippodrome.

Yet despite the fact that Lee had written a play and Jacob directed frequently, their contribution to the theater was not artistic—it was strictly business. Ironically, it was Lee who was named head of the Little Theatre, America's first attempt at creating a national theater based on artistic rather than commercial aims.

At the time of Lee Shubert's death in 1953 at the age of 80, the brothers had produced 600 shows under the credit of ''Mssrs. Shubert presents.'' They had also booked 1,000 shows into their numerous theaters. They had essentially stopped producing their own shows and were primarily backing other productions and booking companies around the country. In 1956 they were faced with an anti-trust suit and were forced to stop their booking business, yet their vast acquisitions of theater real estate continued to make the Shubert Corporation one of the largest theater operations in the country. Still controlled by the Shubert family in the mid-1980s, the company continued to lease theaters and manage real estate.

The Shubert brothers developed new theater districts all over the United States. They employed thousands of theater people over the years. They were partially responsible for the formation of Actor's Equity (the actors needed a union in order to face their power). They had also turned theater into a large scale, commercial business which concerned itself with popular taste rather than art.

Jacob Shubert died in 1963 at the age of 85.

Further Reading

The Brothers Shubert (1968) by Jerry Stagg provides an in-depth look at the history of the Shubert brothers. *Theatre in America—The Impact of Economic Forces, 1870-1967* (1968) by Jack Poggi puts in excellent perspective the effects of the Shuberts on American theater. In addition, *Matinee Tomorrow* (1949) by Ward Morehouse refers to the Shuberts in terms of their relationship to actors and play production. The Shubert brothers are listed in *Who's Who in Theatre* (1939), edited by John Parker. □

George Pratt Shultz

George Pratt Shultz (born 1920), a labor and economics specialist, educator, author, businessman, and international negotiator, served under three U.S. presidents. He was the first director of the Office of Manpower and Budget and served as secretary of the Department of Labor, of the Department of the Treasury, and of the Department of State.

George P. Shultz was born in New York City on December 13, 1920, the only child of Birl E. and Margaret Lennox (Pratt) Shultz. He spent his childhood in Englewood, New Jersey, and attended private school in Windsor, Connecticut. He majored in economics at Princeton University, where he received a B.A. degree in 1942. During World War II he joined the United States Marine Corps, served in the Pacific arena, and advanced to the rank of captain. While in Hawaii he met Helena Maria O'Brien, an Army nurse. They were married on February 16, 1946, and had three daughters and two sons.

Shultz resumed his academic career by enrolling at the Massachusetts Institute of Technology in 1945. He earned

his Ph.D. degree in 1949 within the program of industrial economics, specializing in the problems of labor relations, employment, and unemployment. Shultz stayed on at the university until 1957 to teach industrial relations. During this time period he began to serve on arbitration panels for labor-management conflicts, a role he was to enact many times over the next decade. He also served at the first of his many national government posts when he was appointed senior staff economist to President Dwight Eisenhower's Council of Economic Advisors.

In 1957 Shultz joined the University of Chicago Graduate School of Business, where he also taught industrial relations. He became dean of the school in 1962. Presidents John Kennedy and Lyndon Johnson appointed him to serve on several government task forces and committees related to labor-management and employment policies.

President Richard Nixon named Shultz to the post of secretary of labor on December 11, 1968. Although he advocated that the government not intervene in labor bargaining or strikes, circumstances thrust the secretary into many such disputes. One major crisis that forced his attention was the 1970 postal workers strike, which required sending the National Guard into New York City to sort the mail. During his term in office Shultz defended the Nixon administration's reluctance to pursue affirmative action programs aggressively and the administration's active campaign on union reform. He worked hard to keep wages from rising in both the private and public sectors.

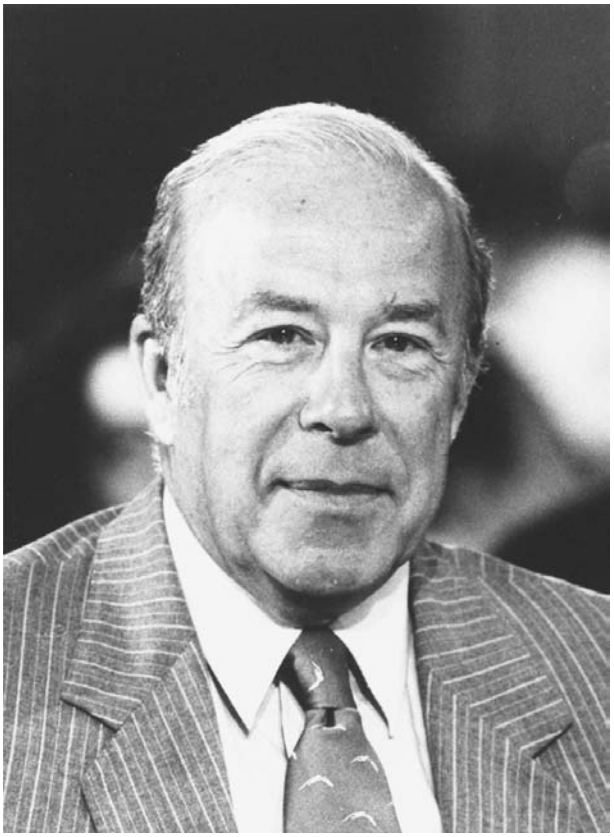

After 18 months at the Labor Department, he accepted President Nixon's appointment to become the first director of the Office of Management and Budget (which replaced the Bureau of the Budget in a major administrative reorganization). In this position he continued to face problems of wage control and price freezes, as well as major private industry strikes.

In May 1972 Shultz again changed posts in the Nixon administration. He was appointed secretary of the treasury, where he became a key adviser to the president on matters of the federal debt and both domestic and international economic policies. On the domestic front, Shultz was involved in efforts to defeat the rising inflation of the early 1970s. On the international side, he travelled abroad many times to negotiate a multi-national ''floating'' currency system with exchange rates set by the marketplace and several trade agreements with the former Soviet Union (now the Russian Federation, comprised of 21 autonomous republics, 49 oblasts, and 6 krays). When the Organization of Petroleum Exporting Countries (OPEC) drastically increased oil prices after October 1973, causing rapid inflation, Shultz's call for an international rollback of prices went unheeded and he worked hard to stop the recession in the American economy.

Shultz resigned from government service in March 1974 and entered the business community. He became an executive vice president of the Bechtel Corporation, an international construction and engineering firm based in San Francisco. He later became president and a director of the Bechtel Group, Inc.

Nominated as the 60th secretary of state by President Ronald Reagan, Shultz was sworn in on July 16, 1982. As the nation's major adviser and negotiator of international affairs, Shultz was intimately involved with the important problems of the world. He sought plans to end conflicts in the Middle East and in Central America and to deal with international terrorism. As a member of the president's team, he supported a strong American defense program, including a space-based anti-missile defense system (the Strategic Defense Initiative, or Star Wars). He guided U.S. arms limitation talks with the Soviet Union. A constant international traveller, he attended President Reagan's meetings with Soviet leaders. His academic and labor arbitration background molded his approach to his work as secretary of state. He proved to be a thoughtful and careful operator and a firm believer in quiet diplomacy. He served as Secretary of State from 1982 to 1989, at which time he returned to the private sector as an educator (Stanford University's Hoover Institute and Graduate School of Business) and writer. His entire cabinet service spanned over twelve years and covered four separate cabinet posts (Secretary of State, Secretary of Labor, Secretary of Treasury, and Director of OMB.) He maintained a residence in Stanford, California.

Further Reading

Shultz authored a semi-autobiographical novel, *Turmoil and Triumph: My Years as Secretary of State* (1993), which was well reviewed. Accounts of his career during President Nixon's administration are in Dan Rather and Gary Paul Gates, *The*

Palace Guard (1974) and in William Safire, *Before the Fall* (1975). His early days in the Reagan administration are discussed in Laurence I. Barrett, *Gambling With History: Reagan in the White House* (1983). Shultz has written several works on economic policy and labor relations. One book that contains his insights and thoughts on economic policy issues and the government's role is George Shultz and Kenneth W. Dam, *Economic Policy Beyond the Headlines* (1978). □

Jean Julius Christian Sibelius

Jean, Julius Christian Sibelius (1865-1957) was one of the leading postromantic composers and Finland's greatest musician. His music is both nationalistic and universal and is most effective in conveying mood or atmosphere.

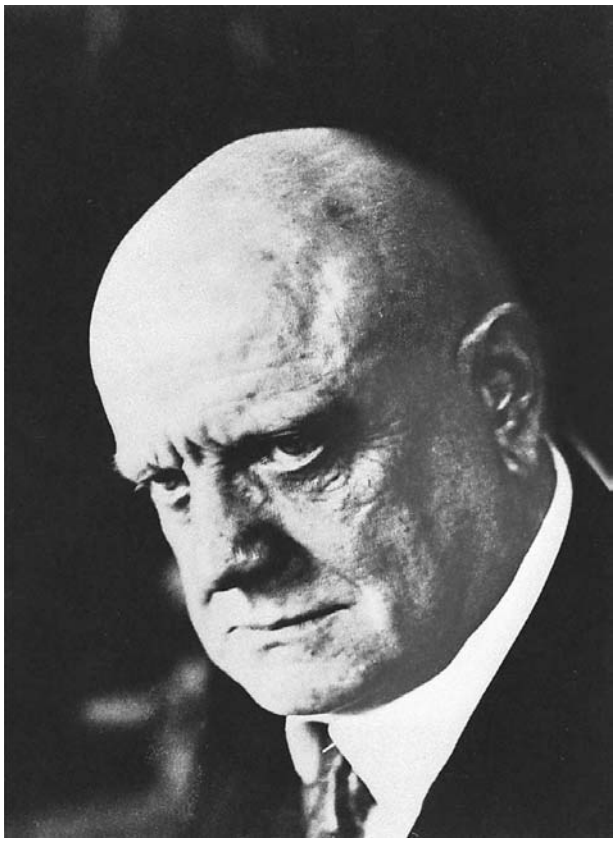

Jean Sibelius—he adopted the French form of his first name as a student—was born on Dec. 8, 1865, in the garrison town of Hämeenlinna, where his father was a military doctor. The family was a musical one, and Sibelius learned the rudiments very early. Destined for the law, he found the attractions of music so strong that he overcame family opposition and began formal conservatory training by 1886. His goal was to become a violin virtuoso—a dream which later found possible sublimation in the only concerto he composed, that for violin (1903), plus some shorter solo pieces.

As the star pupil of the conservatory's founder, Sibelius found his path directed increasingly toward composition. He studied in Berlin, Leipzig, and Vienna (1889-1891). He won his first public triumph in 1892 with his symphonic poem *Kullervo,* for voices and orchestra, based on parts of the *Kalevala,* the Finnish national epic which inspired so many of his works. That year he married Aino Järnefelt.

Sibelius became an active member of a circle of artists and writers in Helsinki fired by nationalistic spirit. This spirit was reflected in some evocative scores he composed to accompany a series of patriotic and historical stage tableaux in 1899, among them the famous *Finlandia*. Other important works of this period were his first great symphonic poem, *En Saga* (1893); the *Four Legends of Lemminkäïnen* (finished 1895), one of which is *The Swan of Tuonela;* and his only opera, *The Maiden in the Tower* (1896).

In 1897 Sibelius won a state pension, which made it possible for him to devote the balance of his career to unhindered composition. He composed the flamboyantly romantic First Symphony (1898-1899) and the richly scored Second Symphony (1901-1902). In 1904 he built a villa in the forest near the town of Järvenpää which he named Ainola after his wife and where he lived for the rest of his life.

Sibelius's mature years became a regular alternation of steady composition and international travel. He composed another *Kalevala* -inspired symphonic poem, *Pohjola's Daughter* (1906), his only published string quartet, entitled *Voces intimae* (1909); and three more Symphonies—the transitional Third (1904-1907), the austere and enigmatic Fourth (1910-1911), and the confidently triumphant Fifth (1914-1915). His tours brought him particular attention and success in Germany, England, and the United States. In 1922-1924 he wrote the serene and pastoral Sixth Symphony and the Seventh Symphony, a terse, economically developed one-movement fantasia. *Tapiola* (1926) is his spare evocation of the Finnish forests.

This proved to be Sibelius's last major work, and only a few trifles followed in what came to be called ''the silence from Järvenpää.'' He was internationally famous, especially in the English-speaking countries, where many regarded him as the savior of the symphonic form and the champion of the faction which rejected the radical doctrines of atonalism. Why he withdrew from active composition has been much debated. One explanation is that he became increasingly fearful that he might not be able to go on living up to his own reputation. A living legend and a national monument in his own land, he persevered in his strict retirement for the remaining 32 years of his life. He died on Sept. 20, 1957.

Sibelius's output was extensive, including a large number of piano pieces, mainly short, and nearly 100 solo songs, most of them to texts in Swedish, Finland's old literary language. Like most northern composers, he wrote many incidental scores for stage plays, the most noteworthy being those to Adolf Paul's *King Christian II* (1898), to Arvid Järnefelt's *Kuolema* (1903: source of the *Valse triste*), to Maurice Maeterlinck's *Pelléas et Mélisande* (1905), to

Hjalmar Procopé's *Belshazzar's Feast* (1906), and, perhaps the finest of all, to Shakespeare's *The Tempest* (1926).

Further Reading

There are numerous studies on Sibelius, many reflecting the adulation heaped on him in his late years and the mythology about him, which Sibelius himself often encouraged. Good examples of this are the quasi-official biography by Karl Ekman, *Jean Sibelius: The Life and Personality of an Artist* (trans. 1935); Cecil Grey's more concise *Sibelius* (1931); and Nils-Eric Ringbom, *Jean Sibelius: A Master and His Work* (1948; trans. 1954). Sections in Constant Lambert, *Music Ho!* (1934), illustrate the assessments of Sibelius as herald of the true ''music of the future.'' A critical attempt to penetrate the myths and deflate the adulation is Harold E. Johnson, *Jean Sibelius* (1959). Robert Layton, *Sibelius* (1966), offers a balanced, if still admiring, perspective at greater distance.

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Walter Richard Sickert

Walter Richard Sickert (1860-1942) was one of England's greatest impressionist painters. His cityscapes and music hall scenes were frequently based, compositionally, on Degas's paintings.

Walter Sickert was born in Munich to a Danish father, Oswald Sickert, a painter and journalistic draftsman, and an English mother. Oswald emigrated with his family to England in 1868 to keep his sons from being conscripted into the German army. In 1875 Walter enrolled at King's College in London. In 1881 he entered the Slade School in London, but he soon left to help James McNeill Whistler print his etchings. In 1883 Sickert, by then Whistler's apprentice, took a painting by Whistler to Paris, where he met Edgar Degas, whose devoted follower he became from then on. Sickert had come to feel that Whistler painted with too much surface facility.

In 1885 Sickert and his wife honeymooned in Dieppe. His scenes of Dieppe date from 1885, but especially after 1899 street scenes of Dieppe were a recurring subject. Sickert, especially from about 1895, was a prolific writer, and he also taught extensively. He visited Venice in 1895, in the winter of 1900/1901, and in 1903-1904, when he did views of St. Mark's Square. From 1900 to 1905 he lived mainly in France.

The years 1907-1914 were Sickert's Camden Town period, in which he showed forlorn people in dreary rooms with cheap Victorian furniture. In these works he used a thick and broken impasto, as in *Girl Reading* (1907) and *Ennui* (1913). In 1911 he founded an association of painters called the Camden Town group, most of whose members did not share his impressionistic leanings. From 1919 to 1922 Sickert lived in Dieppe and then settled permanently in London. He died in Bath.

Outside of Sickert and Sir William Orpen, England did not produce any first-rate painters who followed the lead of the French impressionists. Sickert, though often influenced by Degas not only in the choice of subject matter but also in the methods of cutting figures and in the choice of unusual viewpoints, nonetheless had his own flavor. In his many music hall scenes executed between 1887 and 1899, Sickert showed a greater interest in the audience than did Degas, and he had a preference for earthy, low-life, somewhat ribald types, such as the theatergoers in the *Old Bedford, a Corner of the Gallery* (ca. 1897). He was fascinated with the mundane, seamy side of English life, and he emphasized the dreary mood of his subject matter by low-keyed tones, in contrast to most of the work of the French impressionists.

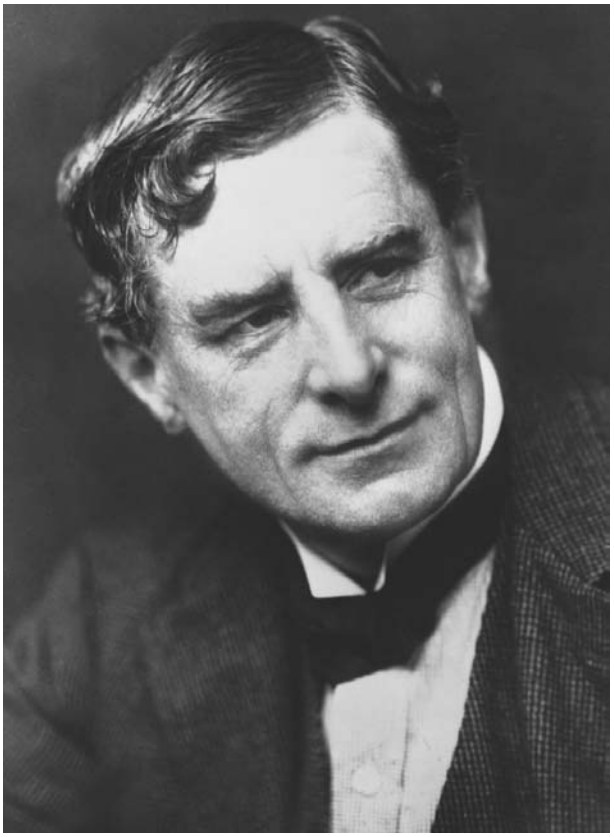

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Henry Sidgwick

The English philosopher and moralist Henry Sidgwick (1838-1900) was the author of *The Methods of Ethics,* which has been described as the "best treatise on moral theory that has ever been written."

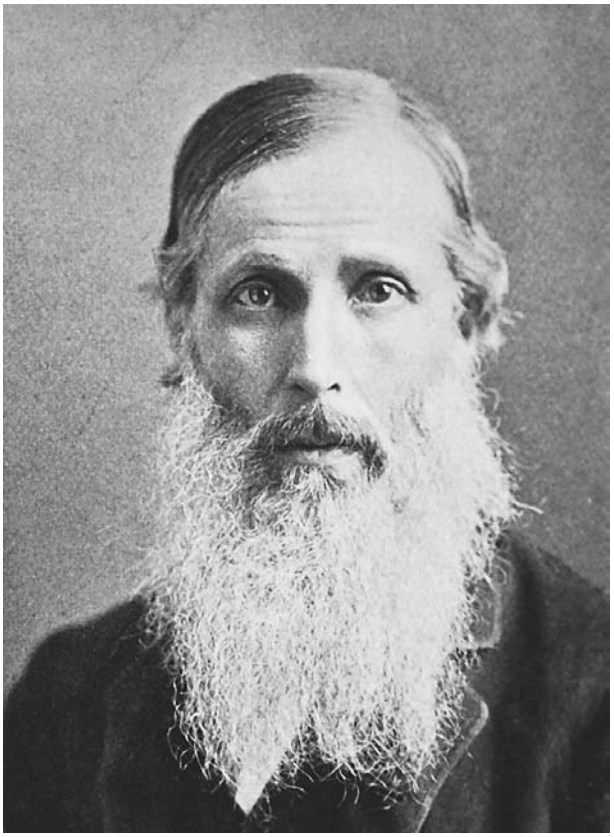

Henry Sidgwick was born in Yorkshire and attended Rugby before entering Trinity College, Cambridge. After a distinguished undergraduate career, he was elected a fellow in 1859. Because he could not in conscience subscribe to the Thirty-nine Articles as a condition for holding a fellowship, Sidgwick resigned but remained at Cambridge as a lecturer. He became Knightbridge professor of moral thought in 1883. Together with his wife, Eleanor, a sister of Arthur Balfour, the British prime minister, he helped to establish Newnham, the Cambridge University college for women. Sidgwick was also one of the founders and the first president of the influential Society for Psychical Research. In addition to the classic *The Methods of Ethics* (1874), Sidgwick's writings include *Principles of Political Economy* (1883), *Outlines of the History of Ethics for English Readers* (1886), *The Elements of Politics* (1891), *Practical Ethics* (1898), *Philosophy: Its Scope and Relations* (1902), and *Lectures on the Philosophy of Kant and Other Philosophical Lectures and Essays* (1905). During his long association with Cambridge, Sidgwick taught and influenced several important future thinkers, including John McTaggart, G. E. Moore, and Bertrand Russell.

Ethical methodology concerns the ways in which men make decisions about how they should act. Sidgwick, as an ethical historian, saw that ethical decisions resulted from a particular conception of the end or purpose of life. Philosophers have been divided into two groups on this subject: those who think that happiness is the chief purpose of existence, and a minority group that acknowledges that there are ends other than happiness, such as self-realization or perfection, that are also intrinsically desirable.

The methods of non-Eudamonistic ethics rest on some type of intuition into the nature of moral principles that extend beyond happiness. The philosophic difficulty of intuitionalism is its inability to establish the universal validity of such insights as transcendent values. Sidgwick described happiness ethics as utilitarian and distinguished between systems that aim at the happiness of individuals (egoistic hedonism) and those that aim at happiness for all. In these systems, methodology consists of designating actions as right or wrong in terms of the amount of happiness produced for the self or for others. Sidgwick admitted that he distrusted intuitional systems because of their subjectivity, and he considered himself to be a utilitarian until he came to perceive "the profound discrepancy between the natural end of action, private happiness, and the end of duty, general happiness."

Thus the central problem of ethics for Sidgwick was located in the conflict between personal inclination and duty toward others. Eventually Sidgwick admitted that without some sort of religious sanction, the attempt rationally to demonstrate the ethical necessity of extending self-love to love for others was a failure.

Further Reading

A biography by A. and E. M. Sidgwick, *Henry Sidgwick: A Memoir* (1906), contains useful sources and a complete bibliography. The best secondary references are C. D. Broad's *Five Types of Ethical Theory* (1930) and *Ethics and the History of Philosophy* (1952).

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Sir Philip Sidney

The English poet, courtier, diplomat, and soldier Sir Philip Sidney (1554-1586) realized more dramatically than any other figure of the English Renaissance the ideal of the perfect courtier and the universal gentleman.

The son of a noble and well-connected family, Philip Sidney was born at Penshurst, his father's estate in Kent. His formal education began with his entrance into the Shrewsbury School in 1564. In 1568 he moved on to Christ Church, Oxford. Sidney's correspondence and school records indicate that as a youth he already showed clear signs of brilliance but that he was of sober temperament and uncertain health. Leaving Oxford without a degree, as was not uncommon for noblemen, Sidney completed his education with a 3-year tour of the Continent (1572-1575), visiting France, Germany, Austria, Poland, and Italy.

Life at Court

On his return to England, Sidney entered quickly into the life of the aristocracy, dividing his time between the London house of his uncle, the powerful Earl of Leicester, and the country home of his sister, the Countess of Pembroke. Late in 1576 he paid a visit to his father, then Lord Deputy of Ireland, and observed political and social conditions in Ireland firsthand. Upon returning to England he addressed to the Queen a *Discourse on Irish Affairs,* defending his father's administration from the many criticisms leveled against it. In 1577 Sidney was sent on a diplomatic mission to Germany, during which he enthusiastically but unsuccessfully attempted to reconcile the quarreling Protestant factions and to organize a unified resistance against the Catholic nations.

Sidney's interests and relationships, however, were not restricted to the worlds of the court and diplomacy. He enjoyed frequent contacts with a variety of literary men, notably Thomas Drant, Fulke Greville, Edward Dyer, and Edmund Spenser. In his attempt to share in their efforts to create a new English poetry, Sidney wrote a number of experimental poems in nonrhyming quantitative meters. Other works probably written during this period include his *Lady of May,* an elaborate entertainment performed in honor of Queen Elizabeth I (1578), a large part of his sonnet sequence *Astrophel and Stella,* and the first draft of his prose romance, the *Arcadia*. His *Apology for Poetry* was probably composed shortly after the publication of Stephen Gosson's *School of Abuse* (1579), an attack on the theater that had been dedicated to Sidney without his knowledge or approval.

Marriage and Death

Meanwhile, Sidney's situation at court was not entirely satisfactory. He had for some years been regarded as a young man of promise and importance; but he was still without any steady and remunerative position. Other disappointments may have added to his discouragement: he had for some time known and admired Penelope Devereux, the daughter of the Earl of Essex, who clearly inspired the ''Stella'' of his sonnet sequence. But she married Lord Rich in 1581. Two years later Sidney married the daughter of Sir Francis Walsingham. He was knighted the same year.

Sidney had been a leader of the strong Puritan faction promoting English involvement in the wars of the Protestant Dutch against their Spanish rulers. In 1585, after Elizabeth I finally acceded to this faction's demands and sent an army to the Netherlands, Sidney was named governor of Flushing, one of the towns that the Dutch had ceded to the Queen in return for her support. For several months he fought and commanded troops at the side of his uncle, the Earl of Leicester, in Flanders. At the battle of Zutphen on Sept. 22, 1586, he was fatally wounded. A biography written by his friend Greville tells how Sidney was vulnerable because he had generously lent a part of his protective armor to a fellow knight.

Major Works

During his lifetime Sidney's works circulated only in manuscript. His *Arcadia* was the first to be printed, in 1590. Combining elements drawn from the pastoral tradition, the heroic epic, and the romances of chivalry, this long mixture of prose and verse summed up the heroic ideals that inspired Sidney's life. The *Arcadia* is noted for its complex plot, for its earnest digressions on such topics as justice, atheism, virtue, honor, and friendship, and for its involved

and elaborate style. The published version of 1590 was a revision, much amplified and elaborated by comparison with the first draft.

In *Astrophel and Stella,* first printed in 1591, Sidney expressed varying moods and intensities of passionate love, in imitation of Italian and French sonneteers of the Petrarchan tradition. Sidney's simple yet delicate verse is markedly superior to that of his contemporaries. His *Apology for Poetry* (first published in 1595) was the first major critical essay in Renaissance England. Drawing on such foreign critics as Julius Caesar Scaliger and Lodovico Castelvetro, Sidney condensed the classical defense of ''poetry'' (by which he meant all forms of creative writing), and he insisted on the ethical value of art, which aims to lure men to ''see the form of goodness, which seen they cannot but love ere themselves be aware, as if they took a medicine of cherries.'' This critical essay, perhaps more than any other work, has assured Sidney's position in the history of literature. All three of his major works, however, hold an important place in one of the most brilliant eras of English literary creativity.

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Benjamin Siegel

Bugsy Siegel (1906–1947) was a gangster and gambler who felt class was everything. He is considered responsible for putting Las Vegas, Nevada on the map.

Bugsy Siegel believed that in order to get ahead, you had to have class. As a gangster who ran gambling rackets, he was something of a visionary. As part of an expansion of gambling activities in the West, he is credited with putting the small Nevada town of Las Vegas on the map as the king of the world gambling capitals.

Fiery Youth

Benjamin Siegel was born on 28 February 1906 in Brooklyn, New York. In a manner similar to fellow gangster Louis Lepke, Siegel began his criminal career by preying upon pushcart vendors with a sidekick named Morris Sedway. Unlike Lepke, Siegel did not usually beat the vendors he was trying to convince to buy protection from him. Rather he would simply have Sedway pour kerosene over the vendors' merchandise and then light it on fire. It usually only took a vendor one lesson to decide to pay the ''insurance.''

Gambling Rackets

During the 1920s and 1930s Siegel continued his climb up the underworld ladder until he became involved in a killing in the early part of the 1930s. As a result of this murder, several attempts were made on his life. With the heat turned up, he reportedly approached syndicate leaders regarding a plan to consolidate criminal undertakings in California with Jack Dragna, who at the time controlled the underworld in that state. Siegel contacted an old friend with whom he had grown up in New York, the film actor George Raft, who reportedly liked Siegel and was happy to introduce him to various Hollywood actors and studio directors. With the help of Dragna, Siegel operated various gambling establishments, including a floating casino. Siegel was reportedly involved in the murder of a gangster named Harry Greenberg after it was rumored that Greenberg had become a police informant. He was later acquitted of the murder and turned more of his attention to increasing gambling revenue for the syndicate.

The Flamingo

In 1945 Siegel decided to establish a gambling hotel in a small town called Las Vegas, Nevada. According to reports, he borrowed $3 million from the syndicate and eventually spent $6 million total in building the Flamingo Hotel. As the first legalized gambling casino in the United States, the Flamingo became famous nationwide, and Bugsy drew enormous profits from it. At some point in 1946 or 1947, he apparently had a disagreement with the syndicate regarding its claim to the $3 million it had put up to help finance the hotel.

A Bad Roll of the Dice

On behalf of the syndicate, Lucky Luciano contacted Bugsy and instructed him to meet with syndicate members in Havana, Cuba, which was then one of the gambling centers of the world, often frequented by American gangsters. Siegel apparently refused to return the $3 million, perhaps thinking that as a gambling crime czar he had little to fear from the syndicate. He was wrong. On 20 June 1947, as Siegel sat in the living room of his girlfriend, syndicate prostitute Virginia Hill, he was shot three times in the head and killed instantly. At about the same time, his longtime friend and companion Moey Sedway, accompanied by several syndicate members, appeared at the Flamingo Hotel and informed the manager that they were taking over.

Further Reading

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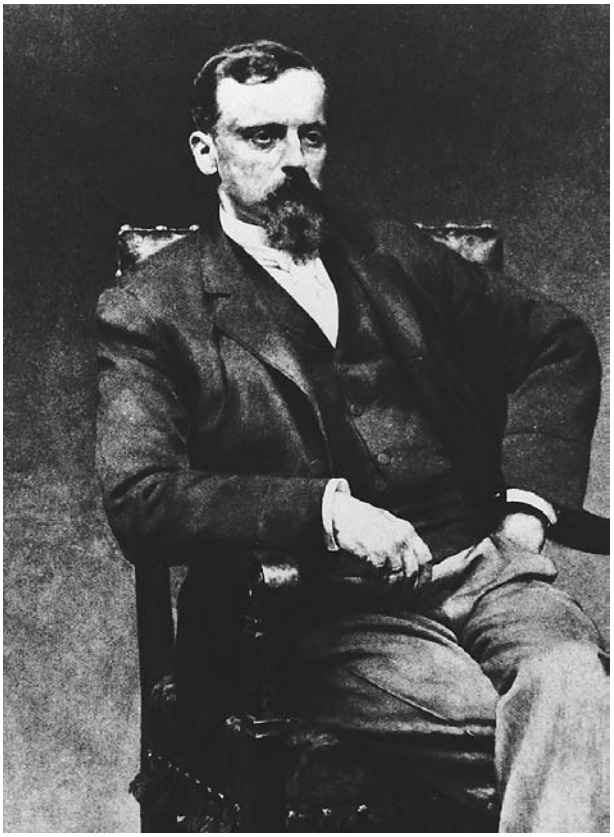

Henryk Sienkiewicz

The Polish novelist and short-story writer Henryk Sienkiewicz (1846-1916) wrote historical novels on an epic scale. His evocations of the Middle Ages and the 17th century, as well as the early Christian era, are vivid, stirring, and often beautiful.

Born on May 4, 1846, in Wola Okrzejska in Russian-occupied Poland, Henryk Sienkiewicz enjoyed a peaceful childhood in the country, encountering the conflicts of his divided land only when his family moved to Warsaw and the boy began secondary school. An average student, Sienkiewicz graduated to a post as tutor in a wealthy family before returning to Warsaw University; there he hesitated between medicine and law, finally transferring to the faculty of history and literature. He left the university in 1871 without taking his examinations. During the next 5 years Sienkiewicz painfully established himself as a freelance writer and journalist. He distinguished himself as a chronicle writer, a popular reporting genre that took him to Vienna, Ostend, and Paris; his regular *feuilletons* contained charming, entertaining episodes of daily life as well as serious treatments of pressing social issues. In 1876 the successful journalist was sent to the United States, and Sienkiewicz sent back from America a collection of short stories (*Charcoal Sketches*) and material for his *American Letters*.

Returning to Europe in 1878, Sienkiewicz lived for a time in Paris and Italy, writing short stories (''Orso,'' ''Yanko the Musician,'' ''From the Memoirs of a Poznan Tutor,'' and ''After Bread'') and lecturing on his American experiences. His marriage to Maria Szetkiewicz in 1881 marked the beginning of the most contented and richly productive period of his life. Appointed editor of a new Warsaw daily, he continued writing chronicles and short stories. Concerned with the oppressed peasantry, he wrote tragic narratives of a divided people that were occasionally censured, and even such American tales as ''Sachem'' and ''The Lighthouse Keeper'' revealed his deep national feeling.

These years witnessed as well the most important transformation in Sienkiewicz's artistic career: his turning away from journalism and the short narrative to embark upon the creation of epic tableaux from Poland's national past. From 1882 to 1887 his trilogy appeared, first as a serial, then with even greater success in book form. Recreating the 17th-century struggle for existence of the Polish-Lithuanian commonwealth, *With Fire and the Sword, The Deluge,* and *Pan Michael* traced a people's heroic resistance to invasion by the Cossacks and the Swedes. Sienkiewicz's purpose was to revive national sentiment with a vision of ancestral vigor. He gained overwhelming public approval for his encouraging evocation of a glorious past.

Sienkiewicz next turned to a contemporary setting, offering a lengthy diagnosis of the Polish upper-class fin-de-siècle malaise in *Without Dogma* (1890); its somewhat morbid hero was sharply contrasted with the progressive and robust characters of *Children of the Soil* (1894). In 1893 Sienkiewicz began work on his best-known historical novel, *Quo Vadis?* Its story of early Christian persecution paralleled the political upheavals Sienkiewicz had traced for

Poland in his trilogy. This novel is considered a stylistic masterpiece, and it remained for many years the most successful fictional publication in history. Sienkiewicz gained international celebrity with *Quo Vadis?*, but his patriotic sense of a distinct national past led him to turn next to Poland's dark ages, with *The Teutonic Knights* (1900), tales of rapacious foreigners and of long-suffering Poles.

Sienkiewicz enjoyed a jubilee celebration in his honor in 1900, and he was at the height of personal fame when he received the Nobel Prize for literature in 1905. His remaining work showed a decline in conceptual strength. *On the Field of Glory* (1905) returned to the era of the trilogy, but with less success. *In Desert and Wilderness* (1911) was a children's story reminiscent of Rudyard Kipling and Daniel Defoe, rich in a positivistic didacticism then out of date. Sienkiewicz's last important work, *Whirlpools* (1910), reflected alarm at the outbreaks of revolutionary activity in Russia, that ''storm from the East'' threatening to ''cover our tradition, civilization, culture—the whole Poland and turn it into a desert.''

World War I drove Sienkiewicz into exile in Switzerland, where he directed Polish relief work and where he died on Nov. 14, 1916.

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Justo Sierra

Justo Sierra (1848-1912) was a Mexican educator, writer, and historian. As one of Mexico's leading liberal historians and as minister of education, he was responsible for considerable educational reform and expansion during the first decade of the 20th century.

Justo Sierra was born in Campeche, Yucatán, on Jan. 26, 1848. His father, Justo Sierra O'Rielly, was one of Yucatán's foremost intellectuals. Young Sierra studied in Campeche and Mexico City, receiving a law degree at the age of 23. Elected to the Mexican Congress in 1872, he quickly gained a reputation as a formidable debater. He served 2 years on the Supreme Court prior to his designation as subsecretary of justice and public education in 1902. In 1905 he was appointed minister of public education and fine arts, a post which he held until the fall of the regime of Gen. Porfirio Díaz in 1911.

Sierra insisted that educational progress parallel economic growth, both to train the populace in the requisite skills and to preserve the national identity in the face of an influx of foreign capital and methodology. Consequently, he stressed science and Mexican history in his curriculum. In 1910 he sponsored the First National Congress of Primary Education and revived the National University of Mexico, which had splintered into separate colleges.

One of the foremost propagandists of his day, Sierra edited and wrote regular columns for several newspapers. Though a member of the Díaz Cabinet, he did not hesitate to criticize the regime and never fully accepted the positivism that constituted the official ideology. Maintaining an independent intellectual stance, he considered himself primarily a humanist.

Sierra is best known for his voluminous historical works. Although he attempted to synthesize the broad sweep of human development for the general reader in his *Historia general* (1896), most of his volumes focused on Mexican history. His interpretation was liberal, and he contended that Mexico had experienced only two revolutions worthy of the name: the Independence movement and the War of the Reform (1854-1867). In *México: su evolución social* (1902), Sierra argued that the Díaz era was the culmination of Mexican development. He defended Benito Juárez in *Juárez: su obra y su tiempo* (1905), contending that his era of liberal government constituted the pivotal period of Mexican history.

Sierra's most famous work is *La evolución política del pueblo mexicano* (1900-1902; *The Political Evolution of the Mexican Nation,* 1946), intended as a ''popular synthesis.'' In this volume he applied the prevailing evolutionary theories to Mexican history, emphasizing the importance of the liberal revolution of the mid-19th century. He condemned the Mexican leaders of the early portion of that century as petty individuals seeking only self-aggrandizement.

After the collapse of the Díaz regime in 1911, Sierra was appointed ambassador to Spain. He died in Madrid on Sept. 13, 1912.

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Comte Emmanuel Joseph Sieyès

The French statesman and political writer Comte Emmanuel Joseph Sieyès (1748-1836) known as the Abbé Sieyès, upheld the interests of the Third Estate. His effort to consolidate a moderate republican gov-

ernment established Napoleon Bonaparte as the head of state.

Born at Fréjus on May 3, 1748, Emmanuel Joseph Sieyès got his primary education from the Jesuits in his hometown and continued into advanced study in theology. Appointment as a canon in the cathedral chapter of Tréguier (1775) brought him the appellation of Abbé (used in France not only for abbots but also for churchmen without a parish), and by the eve of the French Revolution he had been promoted to vicar general of the bishop of Chartres. But his interests in these years of intensive political debate turned from theology and Church administration to public affairs, and when the government called for proposals on ways to hold the elections to the Estates General, one of his three pamphlets on the issue was of critical importance in rallying the Third Estate as a force independent of, and even hostile to, clergy and nobility. This was the famous *Qu'est-ce que le tiers état?* (1789; *What Is the Third Estate?*), which proclaimed in phrases of ringing clarity that the commoners had been nothing and should be all, as the essential component of the French nation.

Sieyès was elected a deputy of the Third Estate and not of his own Estate, and he played a key role in the events of the first months of the Revolution. He proposed the name National Assembly for the combined single chamber established unilaterally by the Third Estate, with some support from liberal clergy and nobles, on June 17; drew up the ''Tennis Court Oath,'' by which the deputies pledged themselves to the defense of the National Assembly as the embodiment of the sovereignty of the people, on June 20; and took the initiative in the decision of the Constituent Assembly (as the National Assembly was called in its self-assumed task of writing a constitution) to continue its work despite the King's order to disband on June 23. He was also active in the formulation of the Declaration of the Rights of Man.

Further events showed Sieyès to be a moderate within the Revolutionary movement. He favored the widest personal rights of citizens as against arbitrary government power, limitation of the right to vote to property holders (because the votes of the poor, he argued, would be easily bought by the rich), and extreme economic individualism, without restriction upon the right of persons to amass wealth. He was not elected to the Legislative Assembly but was chosen a deputy to the Convention. As the Revolution swung into its radical phase, he chose the path of caution and avoided a prominent role during the Reign of Terror. Asked afterward what he had done during that perilous period, he answered tersely, ''J'ai vécu'' (I stayed alive). To do so, he had voted for the death penalty against Louis XVI; but after Maximilien de Robespierre's fall, he resumed political activity.

As a member of the Thermidorean Committee of Public Safety and then of the Council of Five Hundred, Sieyès favored an annexationist foreign policy and internal consolidation. After serving as ambassador to Berlin in 1798-1799, he returned to Paris to become a member of the Directory, the executive branch of government. When it became clear that the Directory was supported by only a minority in the nation, with both radical republicans and royalists in active opposition, he and a fellow Director sought the support of the army in the person of Gen. Bonaparte in the coup d'etat of 18 Brumaire (Nov. 9, 1799). However, in the new government of three consuls conceived by Sieyès, it was Napoleon Bonaparte who took the post of first consul for himself, and Sieyès was sent into innocuous but prestigious posts, especially after Bonaparte became Emperor Napoleon. He was named to the Senate and became its president, was named a count of the empire, and was elected to the French Academy.

However, when the Bourbon monarchy was finally restored in 1815, Sieyès was banned as a regicide and fled to Brussels, where he lived as an exile until the Revolution of 1830. Returning home, he died in Paris on June 20, 1836, remembered in history chiefly for his inflammatory pamphlet of 1789 and his dupe's part in the overthrow of the Directory.

Further Reading

Sieyès's *What is the Third Estate?*, edited with historical notes by S. E. Finer (trans. 1964), has a detailed biographical introduction by Peter Campbell. John Harold Clapham, *The Abbe Sieyès: An Essay on the Politics of the French Revolution* (1912), is by a distinguished economic historian. Glyndon G. Van Deusen, *Sieyès: His Life and His Nationalism* (1932), is a good general account. □

Clifford Sifton

Clifford Sifton (1861-1929) was a politician who did more than anyone else to turn the Canadian West into a premiere agricultural area.

Clifford Sifton's father, John Wright Sifton, was a farmer, oil man, and banker and a devout Methodist. Of Irish origin, he moved his family to England and then to Canada, where Clifford was born in a farmhouse near Arva, Canada West (Ontario), on March 10, 1861. Clifford's older brother, Arthur Lewis Sifton (born October 26, 1858), was also destined to play an important role in the early political life of western Canada.

In 1874 John moved the Sifton family again, this time to Selkirk, Manitoba. Clifford and his brother attended two Methodist institutions, Wesley College in Winnipeg and Victoria College in Cobourg, Ontario. Clifford graduated in 1880 as the gold medalist. The two brothers articled (were apprentices) in Winnipeg and set up law practice in the town of Brandon, Manitoba. Clifford's father broke ground for his sons in politics, running for office six times, although with only moderate success.

Clifford won his first provincial election in Brandon North as a Liberal in 1888, eloquently denouncing the monopolistic privileges of the powerful Canadian Pacific Railway (CPR). As attorney general of Manitoba, 1891-1895, he inherited the volatile, complex school issue that turned on the rights guaranteed to French and Catholic Manitobans to support their own schools. His passionate opposition to religious instruction in the schools brought him to national prominence. The issue was tearing Manitoba apart and presenting an intractable thorn in the side of the French and Catholic prime minister, Wilfrid Laurier. In 1896 Sifton worked out a ''compromise'' that effectively curtailed the separate schools but managed to save face for the prime minister.

Laurier was impressed and brought Sifton into the federal cabinet as minister of the interior and superintendent general of Indian affairs. Despite a deafness that afflicted him all his life, Sifton's high energy, mastery of political organization, and incisive analytical mind set him apart, even in Laurier's talented cabinet. He negotiated the important Crow's Nest Pass Agreement with the CPR. He was responsible for the administration of the Yukon during the turmoil of the Klondike Gold Rush, and he was the agent in charge of presenting Canada's case to the Alaska Boundary Tribunal in 1903.

Despite his successes, Sifton found it necessary to silence some of his critics in the highly partisan world of the press. He purchased the *Manitoba Free Press* newspaper in 1897 and hired as his editor John W. Dafoe, one of the ablest journalists in Canadian history (and a future biographer).

Sifton's greatest accomplishment was the organization of a massive immigration into the Canadian West. From 1880 to 1891 over one million Canadians and immigrants had left Canada for the United States. Sifton had an unbounded confidence in the future prosperity of the Canadian West, and he determined to ensure that Canadian (that is, British), not American, institutions be established on the northern prairie. A born organizer, he eliminated the bureaucratic fumbling that frustrated settlers trying to buy land, simplified procedures, centralized decisions, and orchestrated a massive publicity campaign in Europe and North America. He dispatched lecturers to fall fairs in the United States and distributed pamphlets and ads in thousands of American newspapers. Six hundred U.S. editors (in an early version of the modern ''media tour'') were given free trips to Canada, as were British members of Parliament (MPs). Agents scoured Britain, Germany, and other European countries to publicize the ''golden fields'' of the West and to lure the ''peasants in sheepskin coats'' of present-day Ukraine and Romania to the Canadian West. Despite repeated attacks by nativists, Sifton's ''stalwart peasants'' turned some of the most difficult areas of the West into productive farms. Sifton's campaign stands as the greatest and most successful public relations campaign in Canadian history, bringing more than two million newcomers to Canada between 1896 and 1911.

Sifton resigned from the federal cabinet on February 27, 1905, following a dispute with Laurier over school policy for the new provinces of Alberta and Saskatchewan. In 1911 he broke with the Liberal Party on its policy of ''reciprocity'' (free trade) with the United States, supporting the protectionist Conservatives. Though he did not run for Parliament again, he remained an influential presence in

public life. He was chairman of the Canadian Commission of Conservation from 1909 to 1918, promoting conservation measures far ahead of their time. He was knighted by King George V on January 1, 1915.

Sifton died on April 17, 1929, in New York, where he had gone to consult a specialist in heart disease. Despite the suspicion of many contemporaries that he was fabulously wealthy, he left an estate officially valued at $3.2 million, though the government valued it at much more. He was highly secretive about his business affairs, and his biographers have still not discovered how, in the words of one critic, he came to Ottawa a poor man and left it a rich man. Many considered him ruthless and unprincipled, but Sifton was a man of exceptional achievement. He had a deep and persistent faith in Canada's future, and he left an imposing monument in the settlement and development of one of the world's greatest agricultural areas, the Canadian West.

Further Reading

J.W. Dafoe's *Clifford Sifton in Relation to His Times* (1931) is a personal and sympathetic memoir. David J. Hall, *Clifford Sifton,* 2 vols. (1981, 1985), is a thorough, scholarly, and readable biography and contains a detailed bibliography. The best general history of Canada in Sifton's time is Robert Craig Brown and Ramsay Cook, *Canada 1896-1921: A Nation Transformed* (1974).

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Sigismund

Sigismund (1368-1437) was king of Hungary from 1385 to 1437, Holy Roman emperor from 1411 to 1437, and king of Bohemia from 1420 to 1437.

Born on Feb. 15, 1368, Sigismund was the second son of the emperor Charles IV and the brother of the emperor Wenceslaus. His reign as king of Hungary and Holy Roman emperor witnessed three of the most crucial events in later medieval history: the Turkish invasion of Hungary and the defeat of the ill-fated Crusade of Nicopolis in 1396; the burning of John Hus as a heretic and the subsequent revolution of the Hussites in Bohemia; and the important Council of Constance (1415-1417), over which Sigismund presided and which ended the Great Schism in the Roman Catholic Church (1378-1415) but which alienated Sigismund from the Czechs and deprived him of the Bohemian resources of the imperial house of Luxemburg, of which he was the last member.

King of Hungary

Sigismund's debut in the political life of eastern Europe occurred at the age of 17, when the death of Louis the Great of Hungary left the crown of Hungary to Louis's daughter Mary (reigned 1382-1395) and to Sigismund, her fiancé. After invading Hungary, Sigismund was recognized as king in 1387 but at the cost of losing Poland to the Jagiellon dynasty of Lithuania and, after 1389, of losing large portions of southern and eastern Hungarian territory to the Ottoman Turks, who established their footing in continental Europe with a shattering victory over Sigismund's crusading army at Nicopolis in 1396.

After Sigismund became king of Hungary, his lavish scale of living—as well as his military expenses and the cost of his later candidacy for the imperial crown—rapidly depleted the resources of the Hungarian royal treasury. Sigismund's fiscal policies crushed the Hungarian peasantry with unbearable burdens of taxation and alienated the restive Hungarian aristocracy. Although Sigismund's prestige in Hungary was somewhat enhanced by his position as Holy Roman emperor after 1411 and by his nominal kingship of Bohemia after 1420, neither of these titles aided Hungary, and Sigismund's reign was a failure.

Holy Roman Emperor

Having spent much of his youth in Hungary, Sigismund was unknown in the West when he was elected emperor in 1411. He was a brave fighter, as his conduct at Nicopolis and elsewhere testified. Sigismund was reasonably well educated, he was a good Latinist, and he remained a patron of learning. In addition to these attributes, however, Sigismund had less attractive ones. He had many amorous adventures; he was subject to fits of extreme cruelty; and his limitless ambition to make his imperial title a reality in the western parts of the empire ill suited his limited financial resources.

The political conditions of the German part of the empire had steadily deteriorated under Sigismund's two immediate predecessors, Wenceslaus (reigned 1376-1400) and Rupert of the Palatinate (reigned 1400-1410). The lack of a uniform law code; the rivalry among electors, lesser nobles, and the city-leagues; and the empire's diversified territories in Germany, Italy, Bohemia, and Hungary—all required the hand of a great ruler with infinite financial and administrative resources. In addition, Sigismund's diplomatic connections distracted his attention far to the east and north, where he established the Hohenzollern house in Brandenburg and negotiated with the Teutonic Knights in their struggle with newly Christianized Lithuania.

Council of Constance

Sigismund's greatest imperial project was the calling of the Council of Constance in 1415. Since 1378 two popes had claimed legitimacy, and since 1409 three had simultaneously claimed St. Peter's chair. Christendom was politically and ecclesiastically fragmented along the lines of loyalty to one or the other of the three popes, and Sigismund saw an opportunity to fulfill his duties as protector of the Church and to enhance his own status. The council settled the papal schism, but it also violated the safe-conduct that the Emperor had issued to the Bohemian reformer John Hus. The council ordered Hus burned at the stake as a heretic. His death aroused great indignation among the Czechs and inaugurated a bloody social war that lasted for 2 decades.

Sigismund's prestige in Bohemia was greatly diminished. Sigismund's other imperial reform activities during the period 1415-1417 met equally disastrous results.

Last Years

Sigismund's last years were spent in diplomatic activities on the borders of his wide territories. Problems in Poland, the Bohemian revolt, the Turks in Hungary, and political factionalism in Germany wore the Emperor down. His own limited resources and resistance on the part of his subjects and rivals in the kingdoms over which he ruled made all his attempts at reform fruitless. The settlement that he had greatly helped the Church to achieve was threatened at the Council of Basel, which lasted from 1431 until after Sigismund's death. Only the compromise in Bohemia, which brought the Hussite wars to an end in 1436, brightened the Emperor's last years. He was finally crowned emperor by the Pope in 1433, and the pacification of Bohemia was his last effective act. At his death on Dec. 9, 1437, Sigismund was once again planning to intervene between Pope and council.

Further Reading

The Cambridge Medieval History, edited by J. B. Bury (8 vols., 1913-1936), gives a good account of Sigismund's reign. William Stubbs, *Germany in the Later Middle Ages, 1200-1500,* edited by Arthur Hassall (1908), contains a chapter on Sigismund, and its conclusions can be checked with those of Geoffrey Barraclough, *The Origins of Modern Germany* (1946; 2d rev. ed. 1957). Standard histories of the Hussite movement, such as Frederick G. Heymann, *John Zizka and the Hussite Revolution* (1955), and of the Council of Constance also contain detailed information on Sigismund. □

Luca Signorelli

The Italian painter Luca Signorelli (ca. 1445-1523) anticipated the style of the High Renaissance. His masterpiece is the fresco cycle in Orvieto Cathedral.

Luca Signorelli was born in Cortona. According to Giorgio Vasari, who claimed a kinship with him that has since been disproved, Signorelli was born in 1441, but scholars now doubt Vasari, and a birth date in the late 1440s is most commonly accepted.

The earliest mention of Signorelli is in 1470, and after that his life is well documented. For instance, he served in a variety of official municipal offices in Cortona, was on a committee to judge projects for the facade of the Cathedral in Florence, and once borrowed money from Michelangelo, who complained that Signorelli was slow in repaying the loan. According to Vasari, Signorelli was widely admired throughout Italy. He reported that Signorelli lived more like a gentleman than an artist, dressing in fine clothes and displaying fine manners and conversation. He died in Cortona in 1523 probably on October 16.

Signorelli trained under Piero della Francesca, and his earliest work reflects his debt to Piero, especially in the use of broad planes to model forms. But Signorelli rejected Piero's static figures and was most concerned with depicting the human body in action, an interest he may have acquired from the Florentine painter and sculptor Antonio Pollaiuolo. Among Signorelli's most important early works are the frescoes (late 1470s) in the Sacristy of the Basilica of the Holy House, Loreto; the *Flagellation* (1480-1481) in the Brera, Milan; the *Testament and Death of Moses* (ca. 1482) in the Sistine Chapel in the Vatican, Rome; the S. Onofrio altarpiece (1484) in the Cathedral Museum, Perugia; and the frescoes (mid-1490s) in the cloister of the Abbey of Monte Oliveto Maggiore near Siena.

The frescoes depicting the Last Judgment in the S. Brizio Chapel of the Cathedral in Orvieto are Signorelli's masterpiece. Called to Orvieto in 1499 to complete the vault decorations begun by Fra Angelico and Benozzo Gozzoli, Signorelli worked until 1504 painting the walls with a vivid narrative, including the *Preaching of the Antichrist,* the *End of the World,* the *Resurrection of the Dead,* and the *Damned and the Elect*. He suppressed details of environment to concentrate attention on the numerous nude figures that dominate the compositions. These frescoes, which Vasari claimed Michelangelo admired, were the most compelling depiction of the Last Judgment before Michelangelo's great fresco in the Sistine Chapel.

Signorelli never equaled the expressive power of these works in the paintings of his last 20 years. His late works were mainly formal altarpieces in which the hands of assis-

tants may be seen. In them Signorelli made use of the simple bilateral symmetry so frequently seen in Perugino's altarpieces.

Further Reading

Maud Cruttwell, *Luca Signorelli* (1899), is a full-length biography. Information on the artist can be found in J. A. Crowe and G. B. Cavalcaselle, *A History of Painting in Italy* (2 vols., 1871; 2d ed., 3 vols., 1912), and Bernhard Berenson, *The Drawings of Florentine Painters* (2 vols., 1903; rev. ed., 3 vols., 1938) and *Italian Painters of the Renaissance* (1930).

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Prince Norodom Sihanouk

A Cambodian nationalist and political leader, Prince Norodom Sihanouk (born 1922) secured Cambodia's independence from French colonial rule and sought to protect his country from the repercussions of Great Power rivalries.

The first of the four children of Prince Norodom Suramarit and Princess Monivong Kossamak, Prince Norodom Sihanouk was born in the Cambodian capital of Phnom Penh on Oct. 31, 1922. He was a direct descendant of the great 19th-century King Norodom, who was succeeded upon his death in 1904 by a half brother rather than a son. The colonial French encouraged Sihanouk's selection as king in 1941 because they feared the outspokenly nationalist heir apparent of the line of King Norodom's half brother. Sihanouk, who already enjoyed a reputation as a playboy, was picked because the French perceived him as pliable.

Sihanouk was raised in a quite modest environment by his musically talented parents, in whose footsteps he partly followed as an accomplished saxophonist. Educated in French at an ordinary day school in Phnom Penh, Sihanouk was subsequently sent to a secondary school in Saigon in Vietnam, which, like Cambodia, was then part of French Indochina. He did not complete his secondary schooling, however—let alone continue on to a university—because of his recall to Phnom Penh in 1941, at the age of 18, to be enthroned as king.

Sihanouk's coronation took place 10 months after the fall of France, whose Indochinese empire fell under the practical direction of the expanding Japanese—who controlled neighboring Vietnam and Laos. During the first years of his reign as king, Sihanouk was a prisoner in his own palace. Although he subsequently proclaimed Cambodian independence from France in March 1945, encouraged by the retreating Japanese, he came fairly quickly to terms with the returning French after the war. He also opposed demands by the national legislatures elected in 1947 and 1951 for a redeclaration of independence from France.

Emergent Nationalist

Somewhat surprisingly, in light of his dissolution of a legislature that demanded immediate independence, Sihanouk proceeded to France to advance this very demand. Rebuffed by the French, he went into exile in Thailand in 1953, successfully embarrassing France into acquiescence to his country's independence. This independence was in effect completed in 1954 with the Geneva Agreements, which terminated the 8-year Franco-Indochinese War. This war was fought largely in adjacent Vietnam, but there were a few Vietnamese Communist partisans in Cambodia and a handful of Cambodian sympathizers. Sihanouk held up final approval of the Geneva Agreements until his demand for the complete withdrawal of the Vietnamese Communists from his country was met.

Sihanouk accepted American military and economic assistance after the end of the First Vietnamese War (1945-1954) and even initially sought to join the Southeast Asian Treaty Organization (SEATO). He terminated United States aid in 1963, however—and broke off diplomatic relations in 1965 (resumed in 1969)—because of the spillover into Cambodia of American war activity in adjacent South Vietnam and American diplomatic support of (and military aid to) another neighbor and historical foe, Thailand.

Monarchy without a King

Although he was still king when independence came, Sihanouk stepped down as monarch in 1955 in order to play a more active day-to-day role in Cambodian politics. He was succeeded on the throne by his father. The mercurial Sihanouk served a half dozen times as premier in the years 1955-1960, frequently resigning from the post for one reason or another, and became ''chief of state'' in 1960—shortly after the death of his father, the king. Although Cambodia continued to call itself a monarchy and was led by a former king—Sihanouk—it was the only monarchy in the world without a ruling sovereign.

Sihanouk formed the Popular Socialist Community party after his abdication as a means of preserving his political preeminence. This party won all the seats in the National Assembly vote of 1955 and subsequent elections throughout the 1960s, making Cambodia a one-party state in terms of representation in its government, and Sihanouk the political, if not reigning, king. The outbreak of North Vietnamese-encouraged Communist rebellion on Cambodian soil in 1967, however, indicated that there was at least this kind of opposition to Sihanouk's continued control of Cambodian political life.

For the first decade and a half of Cambodia's resumed independence, Sihanouk symbolized his nation to both his countrymen and the world beyond Cambodia. A devout Buddhist, he also sought to modernize his country's traditional agricultural economy, accepting aid from all quarters (until his termination of United States assistance in 1963). Assuming the posture of an outspoken neutralist in the second half of the 1950s, he tried both to restrict the role of the Great Powers in his country and to block the extension of the Vietnam War to Cambodia—with a surprising degree of success. He visited Peking, and he even recognized the Communist ''Provisional Revolutionary Government'' (Vietcong) in South Vietnam in 1969.

On March 18, 1970, while Sihanouk was returning from a health cure in France via Moscow, he and his government were overthrown by Lt. Gen. Lon Nol and Prince Sisowath Sirik Matak. This pro-Western coup resulted in Sihanouk's forming a government-in-exile in Peking and in the declaration of Cambodia as a republic. At that time he also announced his support of the Cambodian Communist Khmer Rouge under General Pol Pot in their efforts to overthrow Lon Nol.

In 1975 Lon Nol's government was overthrown by the Khmer Rouge and Sihanouk was returned to his position as head of state. In 1976, however, he was placed under house arrest by Pol Pot who assumed control of the government as the country's prime minister. In 1979, the Khmer Rouge government fell when the North Vietnamese invaded and occupied the country. Pol Pot and his allies fled to southwestern Cambodia and engaged in guerilla warfare against the new Vietnamese-backed government, while Sihanouk fled once again into exile in China, where he remained for 12 years. There he formed a coalition government-in-exile composed of royalists, rightists, and the Khmer Rouge. His government-in-exile in China succeeded in gaining a seat at the United Nations as the legitimate government of Cambodia.

In 1989, the Vietnamese withdrew and left behind a pro-Vietnamese government under Prime Minister Hun Sen. Sihanouk and Hun Sen began negotiations for his return. In 1991, Sihanouk returned to Cambodia and became president. He repudiated the Khmer Rouge at that point, denounced them as criminals, and called for the arrest and trial of their leaders. The Khmer Rouge returned to its position of armed opposition. In a U.N.-sponsored election in 1993, Sihanouk's royalist party was elected to power and approved a new constitution that reestablished the monarchy. In September 1993 Sihanouk was again crowned king of Cambodia. He governed with two co-prime ministers, his son Norodom Ranariddh and Hun Sen.

In 1996 the Khmer Rouge splintered apart. The moderate faction defected to Sihanouk and hard-liners under Pol Pot continued guerilla warfare from the mountain jungles. In June 1997, following a disintegration of leadership in the Khmer Rouge, fighting broke out between forces loyal to the two co-prime ministers. In early July, Norodom Ranariddh was deposed by Hun Sen.

Further Reading

The personality and views of Prince Sihanouk emerge strongly in John P. Armstrong, *Sihanouk Speaks* (1964), a book which quotes Sihanouk at considerable length on a wide range of subjects. In 1995 Sihanouk himself published *Charisma and Leadership* in which he describes his personal encounters with some of the great leaders of the twentieth century. *Politics and Power in Cambodia: The Sihanouk Years* (1973) and *Sihanouk: Prince of Light, Prince of Darkness* (1994) both by Milton E. Osborne offer useful information and insights. *Cambodia: The Search for Security* (1967), by British scholar Michael Leiffer, is a perceptive study of Cambodian foreign policy, highlighting Sihanouk's dominant role in its formation and execution. An earlier and still very useful book on the same subject, which gives an illuminating portrait of Sihanouk in action, is Roger Morton Smith, *Cambodia's Foreign Policy* (1965). Martin Florian Herz, *A Short History of Cambodia* (1958), is a good, if very brief, introduction to Cambodian history. □

Igor Sikorsky

The Russian-American aeronautical engineer, aircraft manufacturer, and inventor Igor Sikorsky (1889-1972) designed such famous aircraft as the flying clipper and was the major developer of the helicopter.

Igor Sikorsky was born in Kiev, Russia, where his father was a professor of psychology at St. Vladimir University. Following his graduation from the Naval Academy at St. Petersburg, he studied in Paris and at the Polytechnic Institute in Kiev. While in Germany in 1908, he heard of the dirigible flights of Count Zeppelin and returned to Paris to study aviation. At the age of 20 he built his first helicopter.

He then turned to more conventional planes, and in 1910 his S-2 achieved some success. In 1913 he built the world's first four-engine plane, the *Grand,* which was adopted by the Russian army and used during World War I.

Sikorsky was not sympathetic with the Bolshevik Revolution of 1917 and in 1918 left for Paris, where he lost money attempting to build his aircraft. In 1919 he came to the United States, hoping to find a broader opportunity to exercise his engineering talents. His initial experience was discouraging, and he was forced to take a teaching position in a school for Russian immigrants. Then, in 1923, he joined with other Russian refugees to form the Sikorsky Aero Engineering Company. The composer and concert pianist Sergei Rachmaninov was a large investor and became vice president of the new firm.

Within a few years the firm became a part of the giant United Aircraft and Transport Company. Sikorsky and his fellow Russians were excellent engineers but poor businessmen. In 1928 they began work on large flying boats for Pan American Airways and lost $1 million on the contracts. In 1929 Sikorsky sold 56 ''aerial yachts'' to wealthy subscribers, most of whom were deeply involved in the stock market. When the market crashed in October 1929, they defaulted and left Sikorsky in a difficult financial situation.

United took closer charge of Sikorsky's business but continued to support his work on flying boats, which culminated with the building of the S-42 Clipper Ship for Pan American. These were magnificent engineering achievements but still lost money for the firm. Their construction was abandoned in 1938. United, however, fortunately chose to support Sikorsky in a return to his early work on helicopters.

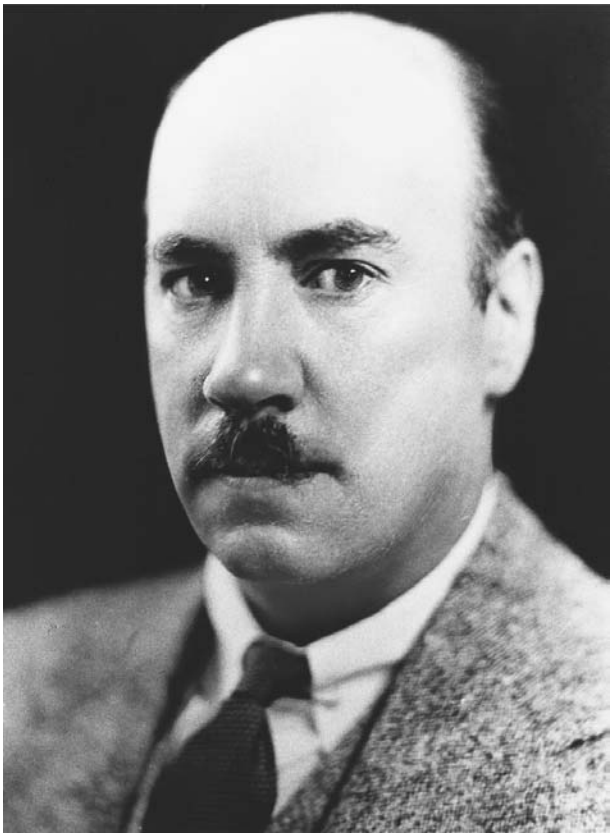

The helicopter had long been realized to be theoretically workable, and a number of people during the 1920s and 1930s, both in the United States and abroad, experimented with its design. In 1939 Sikorsky tested his VS-300, the first truly practical helicopter. His success lay partly in his use of propeller blades the pitch of which could be controlled so as to change the direction of flight. During World War II helicopters were not used until 1944, and their real contributions to both war and peace came only in the 1950s, when Sikorsky was one of the leading manufacturers in the field.

Further Reading

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John Silber

Philosopher, educator and controversial President of Boston University, John Silber (born 1926) was an internationally recognized authority on ethics, education and the philosophy of Immanuel Kant.

John Silber was born August 15, 1926, in San Antonio, Texas, the second son of Paul G. Silber, a German-American architect, and Jewell Joslin Silber, an elementary school teacher. His family was economically comfortable until, like most all middle-class American families, the Great Depression of the 1930s depleted their earning sources. The Silbers were a proud family and the father refused to relinquish the practice of architecture despite the absence of demand brought upon by the depression. This under-employment made it necessary for the mother to teach grammar school in order to keep the family fed and clothed.

The atmosphere of the Silber household was one of gentility and culture. There were constant reminders not to allow their financial status to interfere with the diligent pursuit of learning. Bible verses were memorized, chores completed, books read, concerts attended, and school assignments mastered.

John was born with a right arm which ended in a stump right below his elbow. He first discovered a difference between himself and other children when he was four. The ridiculing attitude of his fellow students was a problem to him and led to constant fighting. Named ''One-Armed Pete,'' young Silber discovered he could apply the stump squarely to the face of an opponent and be at an advantage.

He fought continuously until the fifth grade. Nora Ephron, in a 1977 *Esquire* magazine article, suggested that ''In some sense, John Silber never stopped fighting on the playground.''

John Silber received his undergraduate education at Trinity College (Texas), graduating *summa cum laude* in 1947 with majors in fine arts and philosophy. Following his undergraduate work he married Kathryn Underwood, a fellow student. Through his interest in philosophy and theology he considered the ministry as a career and attended Yale Divinity School for a year. An attraction to law led him to the University of Texas Law School, but also for only a year. He finally decided on the discipline of philosophy, the work of Immanuel Kant, in particular, and graduated from Yale with an M.A. degree in 1952 and a Ph.D. degree in 1956. The following year he returned to Texas where he was appointed assistant professor of philosophy at the University of Texas in Austin.

At the University of Texas (U.T.) Silber quickly developed a reputation as a demanding teacher with liberal social views. Students reported his teaching style as Socratic as well as abrasive, consisting of relentless questions and uncomfortable confrontations. They found his expectations of them high with good grades difficult to obtain. Silber was, however, nominated by students for three outstanding-teacher awards. His reputation for liberal social views came from his service as chair of the Texas Society to Abolish Capital Punishment and his outspoken views in favor of racial integration. He was promoted to professor and named chairperson in 1962 and became dean of the College of Arts and Sciences in 1967. By 1970 Silber had crossed swords with the University of Texas' biggest booster and chair of the board of regents, Frank C. Irwin, Jr. Ostensibly the conflict was over a proposal to split the college into two smaller schools, but *TIME* magazine reported Silber became ''a target because of his liberalism, aggressiveness, and potential candidacy for the U.T. presidency.'' The university dismissed him from his position as dean.

Meanwhile, a new academic opportunity was developing in Massachusetts. Boston University is located directly across the Charles River from and overshadowed by Harvard and M.I.T. It had been under pressure from emerging institutions such as the University of Massachusetts and Northeastern which could undercut the cost of private education. A Methodist institution, B.U.'s most famous graduate was Martin Luther King, Jr., from the school of theology. Early in 1970 Arland Christ-Janer resigned as president of the school. Boston University needed credible leadership to advance its strength and reputation. A 21-member search committee, following several months of deliberation and nonconclusive actions, asked Silber to come to Boston for an interview. Silber's manner was blunt, arrogant, and cold in the interview process; he called the B.U. campus ''the ugliest damned place he'd ever seen.'' Yet, he mesmerized the committee with his vision for the university, especially for the improvement of undergraduate education. He set conditions related to faculty hiring and personal manipulation of the endowment, to which there was agreement. Silber was hired.

In January 1971 John Silber began his first year as president of Boston University. The trustees gave him money to begin recruiting outstanding faculty from throughout the country. He dove into public life, making speeches and attending public events. An article in *Esquire* described his speaking style as similar to that of a Southern evangelist. The Texas liberal began to sound like a Massachusetts conservative.

Among his early conflicts as president was the row with his faculty over the hiring of new faculty. The new faculty members he was authorized to recruit were brought in with minimal consultation of the departmental chairpersons. There was a general feeling among other faculty that Silber was simply an autocrat. Silber fared even worse with students. In early 1972 he called in the police to break up a demonstration opposing the restoration of armed forces recruitment on campus. Later that year his residence was destroyed by fire, and Silber's family lost all their personal belongings.

Among Silber's recruits to the Boston University faculty were the author Saul Bellow and Elie Wiesel, writer and concentration camp survivor. Silber possessed special sensitivity toward Jewish people, which was heightened while he was a Fulbright scholar at the University of Bonn, West Germany. It was there he learned his father's side of the family was Jewish and that his aunt had been killed at Auschwitz. His father had never said anything about it.

The 1970s marked a period of constant tension at Boston University. The president accused the faculty of mediocrity and the students of fostering anarchy, and they, in turn,

accused him of tyrannical rule. Essentially, in response to the Silber administration, the faculty organized a union in 1974 and the following year voted to affiliate with the American Association of University Professors. The administration would not negotiate with the union, and in 1976 the refusal was challenged in a lawsuit. Two-thirds of the faculty and deans demanded the board of trustees fire Silber. The board refused. In 1978 the courts decided in favor of the AAUP position and Boston University was forced to negotiate. The faculty conducted a brief strike in 1979 which was followed by a clerical workers' walkout in which several faculty members refused to cross the picket line. Silber charged five of these faculty members with negligence and moved to have them disciplined. At that point faculty members throughout Boston signed a petition to have Silber removed. In 1984 the courts ruled that the local AAUP chapter could not engage in collective bargaining.

Silber's popularity and support rose during the 1980s. Boston University had improved its campus, vastly increased its endowment, and attracted a blue-chip faculty. His support among alumni and friends of the university was high, as evidenced by financial and other support given to B.U. Silber was a welcomed guest at the White House during both the Reagan and Bush administrations and they, in turn, were commencement speakers and recipients of Boston University honors.

John Silber made a foray into politics by exploring the possibility of candidacy for governor of Massachusetts. He took a leave of absence from the university and formed a political organization. This followed on the heels of Boston University's successful assumption of the responsibility for the operation of the Chelsea, Massachusetts, school system. Polls showed Silber popular among Massachusetts voters, especially in light of the unpopularity of Governor Michael Dukakis.

Silber swept to victory in the 1990 Democratic primary but lost the election by about 77,000 votes (out of more than 2.2 million cast) to William Weld, a 46-year-old Republican lawyer. Silber resigned his post as president of Boston University in 1995 to be appointed as the school's first Chancellor. As Chancellor, Silber served in an advisory capacity and focused on venture capital operations. Even though Weld had defeated Silber in 1990, the Democratic governor appointed Silber to head the state's Board of Education in 1996.

Silber authored scholarly works on Kant including: *The Ethical Significance of Kant's Religion, Procedural Formalism in Kant's Ethics* and *The Natural Good and the Moral Good in Kant's Ethics*. In 1989 Harper published Silber's *Straight Shooting: What's Wrong with American and How to Fit It*. A German edition of *Straight Shooting* was published in 1992, and a Japanese edition was published in 1993.

Further Reading

Except for the popular press there is little published material on John Silber. One of the best personality profiles of Silber is Helen Epstein, ''Crusader on the Charles,'' in the *New York Times Magazine* (April 23, 1989). □

Leslie Silko

Leslie Silko (born 1948) is one of the foremost authors to emerge from the Native American literary renaissance of the 1970s. She blends western literary forms with the oral traditions of her Laguna Pueblo heritage to communicate Native American concepts concerning time, nature, and spirituality and their relevance in the contemporary world.

Silko, of Laguna Pueblo, Plains Indian, Mexican, and Anglo-American descent, was born in Albuquerque and raised on the Laguna Pueblo Reservation in northern New Mexico. As a child she attended schools administered by the Bureau of Indian Affairs and also learned about Laguna legends and traditions from her great-grandmother and other members of her extended family. She graduated magna cum laude from the University of New Mexico in 1969 and briefly attended law school before deciding to pursue a writing career. While working on her fiction, Silko has taught at several universities and colleges throughout the southwest. She is also the single parent of two sons.

Silko's first novel, *Ceremony* (1977), is a nonchronological work that interweaves free verse poetry and narrative prose. The story is set primarily in the years following World War II and revolves around Tayo, a veteran of mixed white and Laguna heritage who returns to the reservation shattered by his war experiences. He ultimately finds healing, however, with the help of Betonie, an elderly man who, like Tayo, is an outcast from Laguna society due to his white heritage, and T'seh Montano, a medicine woman who embodies the feminine, life-giving aspects of the earth. Through them, Tayo learns that his community's ancient ceremonies are not merely rituals, but a means of achieving one's proper place within the universe. To underscore this concept, Silko incorporates Laguna myths and historical incidents, reflecting the Pueblo's abiding connection to the natural world which counteracts the despair and alienation engendered by white society. Critics applauded *Ceremony,* echoing Frank McShane's estimation that the novel ''is one of the most realized works of fiction devoted to Indian life that has been written in this country, and it is a splendid achievement.''

Silko's next work, *Storyteller* (1981), is comprised of poems from her earlier collection *Laguna Woman* (1974) as well as short stories, anecdotes, folktales, historical and autobiographical notes, and photographs. According to Bernard A. Hirsch, ''this multigeneric work lovingly maps the fertile storytelling ground from which [Silko's] art evolves and to which it is here returned—an offering to the oral tradition which nurtured it.'' Several of the pieces from this work have been accorded significant attention. One such story, ''Yellow Woman,'' is based on traditional abduction tales in which a kachina, or mountain spirit, kidnaps and seduces a young woman on her way to draw water. In Silko's version, a contemporary Pueblo woman realizes that

her liaison with a cattle rustler is in fact a reenactment of the ''yellow woman'' legend. The boundary between her experience and the myth slowly dissolves as she becomes aware of her active role in the traditions of her community. Upon returning to her family, she hopes that the story of her affair will be passed on as a new episode in the visionary drama kept alive by the oral tradition.

In *Almanac of the Dead* (1991) Silko presents an apocalyptic vision of North America in which Native Americans reclaim their ancestral lands after whites, lacking the spiritual and moral force of the Indian world, succumb to crime, perversion, drug addiction, and environmental degradation. Some critics have objected to what they perceived as Silko's exaggeration of corruption in Anglo-American society. Malcolm Jones, Jr., observed that ''in [Silko's] cosmology, there are good people and there are white people.'' However, most have praised her vivid characterizations and inventive plotting, contending that while *The Almanac of the Dead* may perturb some white readers, it is a compelling portrait of a society founded upon the eradication of Native Americans and their cultures.

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Karen Silkwood

Karen Silkwood (1946-1974), a nuclear plant laborer who died while investigating safety violations made by her employer, is viewed as a martyr by anti-nuclear activists. Her story was made into a film, *Silkwood,* in 1983.

On the night of November 13, 1974, Karen Silkwood, a technician at the Kerr-McGee Cimarron River nuclear facility in Crescent, Oklahoma, was driving her white Honda to Oklahoma City. There she was to deliver a manila folder full of alleged health and safety violations at the plant to a friend, Drew Stephens, a *New York Times* reporter and national union representative. Seven miles out of Crescent, however, her car went off the road, skidded for a hundred yards, hit a guardrail, and plunged off the embankment. Silkwood was killed in the crash, and the manila folder was not found at the scene when Stephens arrived a few hours later. Nor has it come to light since. Although Kerr-McGee was a prominent Oklahoma employer whose integrity had never been challenged, as a part of the nuclear power industry it had many adversaries. The controversy ignited by Silkwood's death regarding the regulation of the nuclear industry was intense, with critics finally finding an example around which to focus their argument. The legacy of the Silkwood case continues to this day in the on-going debate over the safety of nuclear technology.

Early Life

Silkwood seemed an unlikely candidate to have had such a dramatic impact on American society. One biographer commented that ''most of her life was distinguished by how ordinary it was, as ordinary as her death was extraordinary.'' Silkwood grew up in Nederland, in the heart of the Texas oil and gas fields. The oldest of three daughters of Bill and Merle Silkwood, Silkwood led a normal life. In high school she played on the volleyball team and flute in the band, and was an ''A'' student and a member of the National Honor Society. She excelled in chemistry and, upon graduation, went to Lamar College in Beaumont to become a medical technician.

After her first year of college, Silkwood eloped with Bill Meadows. They moved around Texas, where Meadows worked in the oil industry and Silkwood took care of their three children. After years of financial struggle (they finally

declared bankruptcy), Silkwood left him in 1972 when she discovered Meadows was having an affair with her friend. Giving Bill custody of the children, she moved to Oklahoma City. There she found a job at Kerr-McGee's Cimarron River plant in Crescent, thirty miles north of Oklahoma City, soon joined the Oil, Chemical and Atomic Workers Union, and walked the picket line during their largely unsuccessful nine week strike in 1972.

Concerned about Safety

The Cimarron facility manufactured fuel rods that were used in nuclear fission reactors. Contained within these fuel rods were particles of plutonium, an element created from uranium atoms, and the most toxic substance then known. Even pollen-sized grains of plutonium can cause cancer, as had been shown in animal experiments, but the workers at the plant were not alerted to any danger. Nonetheless Silkwood became increasingly concerned about health and safety violations that went uncorrected by management, and as 1974 drew on, got involved with the bargaining committee for the union. The Cimarron plant was experiencing sixty percent employee turnover a year, was using second-hand equipment, and was behind on production.

Desperate to avoid another strike, which was looming, Kerr-McGee organized a union de-certification vote which, though ultimately failing, galvanized the union into bringing the safety violations to the attention of federal officials. Silkwood and two other local union officials went to Washington, D.C., to confer with national union leaders and the Atomic Energy Commission. Chief among their allegations were the lack of training given employees, failure to minimize contaminations, and poor monitoring, including the finding of uranium dust in the lunchroom. At this meeting Silkwood secretly agreed to obtain before and after photomicrographs of faulty fuel rods showing where they were being ground down to disguise faults.

Contaminated by Radioactivity

After this meeting Silkwood began carrying around notebooks to document a variety of safety violations at the plant. Her assertion was that people were being contaminated by plutonium all the time, and indeed there were at least seventeen acknowledged incidents of exposure involving seventy-seven employees in the recent past. Silkwood's concern was obsessive. As her friend Stephens remarked: ''She just lived it, couldn't let it go and relax, particularly in the last month she was alive.'' On November 4 and 5, 1974, for two consecutive days, Silkwood was contaminated by radioactivity, detected by plant electronic monitors when leaving work. By November 7, her urine showed very high levels of radioactivity. When tested, her apartment also showed high levels, especially in the refrigerator. At this time Silkwood was convinced she was going to die of plutonium poisoning. She and her roommate and Stephens were sent to Los Alamos, New Mexico, to be more thoroughly tested. The exposure level was deemed not serious.

Car Went off the Road

On November 13, Silkwood attended a local union meeting then got into her car to drive to Oklahoma City to deliver the manila folder of evidence, the results of her seven week vigil, to *New York Times* reporter David Burnham. Ten minutes later her car went off the road and Silkwood died. The state patrol ruled it an accident, saying ''it's pretty clear she fell asleep at the wheel. She never woke up.'' While blood tests showed a small amount of alcohol and methaqualone (a prescription sedative) in her system, it is doubtful the amount was sufficient to induce sleep in ten minutes. A subsequent investigation by a private detective concluded that she had likely been forced off the road by another car; a dent in the rear bumper showed metal and rubber fragments, as if another car had rammed her from behind. The manila folder was not recovered from the site of the crash, though other personal effects were.

A subsequent Justice Department investigation also ruled it an accident. Congressional hearings, along with a lawsuit on behalf of Silkwood's children, however, have revealed an intriguing and bizarre story to discredit critics, involving the FBI, newspaper reporters, and the nuclear industry, a story largely left untold. It is possible Silkwood's phone had been tapped and that she had been under surveillance for awhile. Union official Jack Tice has said that Silkwood had been alarmed prior to her death: ''She was starting to think someone was out to get her.''

The truth of what happened the night of November 13, 1974, may never be known. What is clear is that the death of Silkwood has become a rallying point for anti-nuclear activists and put the nuclear industry on the defensive. The Atomic Energy Commission confirmed three violations at

the Cimarron plant, which eventually shut down. And a major questioning of the nuclear industry has occurred as a result of the revelations which have come to light. In a suit filed by Bill Silkwood on behalf of his grandchildren, a jury in May, 1979, awarded the Silkwood estate over ten million dollars in punitive damages and cleared Silkwood of the allegation that she had stolen plutonium from the plant. It also found that Kerr-McGee had been negligent and that someone had planted plutonium in her apartment. Though an appeals court overturned the decision, the Supreme Court eventually agreed with the lower court, reinstating the victory for the Silkwood Family and saying that punitive damages could be awarded in cases involving the nuclear industry, effectively allowing state and jury regulation. Though many mysteries remain surrounding the death of Silkwood, the public has gained much awareness about nuclear issues and has pressured the industry to become more responsible to health and safety concerns. As former Congresswoman Bella Abzug has commented, the issues stemming from the Silkwood case are ''a matter of concern both in regard to public safety and the rights of individuals.''

Silkwood's story was unveiled to a much greater audience in the 1983 film directed by Mike Nichols. Meryl Streep starred as Karen Silkwood with Kurt Russell and Cher in supporting roles. *Silkwood* garnered numerous Academy Award and Golden Globe nominations for acting, directing, and screenplay writing. Cher won a Golden Globe for Best Supporting Actress.

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Benjamin Silliman

The most prominent and influential man of science in America during the early 19th century, Benjamin Silliman (1779-1864) was a chemist, naturalist, and editor.

Benjamin Silliman was born on Aug. 8, 1779, in what is now Trumbull, Conn., and brought up in nearby Fairfield. He entered Yale in 1792 at the age of 13, graduating in 1796. He spent 2 years partly at home and partly teaching in a private school in Connecticut, then returned to Yale to begin studying law and to tutor. He was admitted to the bar in 1802.

That same year, with no background for the position, Silliman was appointed to the newly established professorship of chemistry and natural history at Yale, with permission to qualify himself for the job before beginning his duties. His preparation included attending lectures at the Philadelphia Medical School; work with the chemist Robert Hare; occasional visits to John Maclean, professor of chemistry at Princeton; and 2 years at Edinburgh, Scotland. In 1808 he assumed full professorial duties at Yale, lecturing in chemistry, geology, and mineralogy.

Although Silliman was a competent researcher, he was not an original scientist. However, he was without a peer in his contributions to the institutional development of science. During nearly 50 years as a professor, he was instrumental in establishing the sciences at Yale, arranging for the college to receive the finest mineral collection in America, aiding in establishing the Yale Medical School in 1813, and persuading the Yale Corporation to establish the ''department of philosophy and the arts,'' where science could be studied intensively. Within a few years the department had grown into the Yale Scientific School, which subsequently became the Sheffield Scientific School, Yale's most distinctive contribution to American education in the 19th century.

In July 1818 Silliman issued the first number of the *American Journal of Science and Arts,* of which he was founder, proprietor, and sole editor for almost 20 years. Devoted to the publication of original papers, notices, and reviews in the broad field of the natural and physical sciences, it won international acclaim. Even more important, he, and later his junior editors, used the journal to introduce the latest in European science to American readers. In its pages Americans first learned of such advances as the natural system of classification, the classification of rocks in

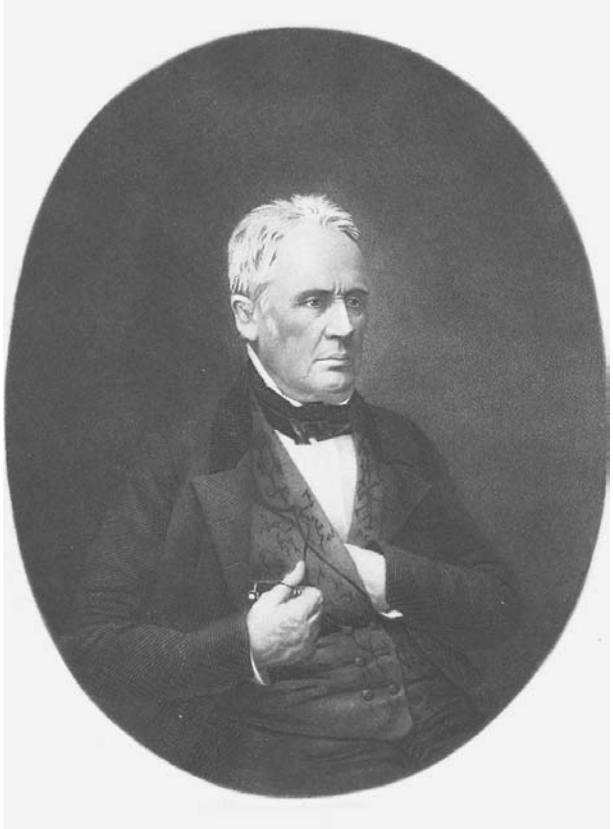

terms of the fossils they contained, the chemical approach to mineralogy, and Darwin's theory of evolution.

A brilliant lecturer, Silliman was much in demand by popular audiences for lectures on chemistry, geology, and the bearing of science on religion throughout the 1830s and 1840s. He spent his last years compiling memoirs and conducting his voluminous correspondence. He died on Nov. 24, 1864.

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Beverly Sills

Beverly Sills (born 1929) was a child performer, coloratura soprano, and operatic superstar who retired from her performance career in 1980 to become general director of the New York City Opera Company and a prominent public figure.

Beverly Sills was born Belle Miriam Silverman in Brooklyn, May 25, 1929, during the era of Shirley Temple and other child stars. Her father, son of a Romanian immigrant, was an insurance salesman who wanted his daughter to become a teacher. Her mother, however, had different plans for her daughter, nicknamed ''Bubbles.'' Sills was on the radio by age three singing ''The Wedding of Jack and Jill'' and winning a Brooklyn contest for ''the most beautiful baby of 1932.'' At the age of four she was a regular on a children's Saturday morning radio program; at seven she sang in a movie and had already memorized 22 arias from Galli-Curci recordings. By 1938 she was a weekly performer on ''Major Bowes' Capitol Family Hour,'' and by the age of ten she was one of the principal actors on the radio program ''Our Gal Sunday.'' She performed in an ad for Rinso White soap and appeared on an early, prophetic television program called ''Stars of the Future.'' She left radio work at age 12, wanting to pursue her love of the Opera.

When she graduated from Public School 91 in Brooklyn, Beverly Sills was voted ''Prettiest Girl,'' ''Fashion Plate,'' ''One with the Most Personality,'' and the ''One Most Likely to Succeed.'' She graduated from the Professional Children's School in New York City and had learned 20 operatic roles by the time she was 15 and 50 to 60 operas by the age of 19. She studied voice privately with her lifelong associate Estelle Liebling and eventually achieved professional competence on the piano as well, studying with Paolo Gallico.

Billed as ''the youngest prima donna in captivity,'' Sills joined a Gilbert and Sullivan touring company in 1945. Two years later she sang her first operatic role, Frasquita in *Carmen,* with the Philadelphia Opera Company. In 1948 she toured college towns with a choir known as the Estelle Liebling Singers. In 1951 and 1952 she toured with the Charles L. Wagner Opera Company in the roles of Violetta in *La Traviata* and Micaela in *Carmen*. In 1953 Sills performed the title role in *Manon* with the Baltimore Opera and, with the San Francisco Opera, performed Elena in Boïto's *Mefistofele,* Donna Elvira in *Don Giovanni,* and Gerhilde in *Die Walküre*.

Sills made her debut with the New York City Opera on October 29, 1955, singing Rosalinde in *Die Fledermaus*. The critics loved her and predicted great success for her career. Later in the season she sang Oxana in Tchaikovsky's *The Golden Slippers*. Eventually she would command a vast repertoire of 100 roles, actively performing 60 of them in 100 opera or concert appearances each year at the peak of her career. Sills' great memory allowed her not only to master her own enormous repertoire of roles but to grasp the other principal roles in the operas she knew as well. This accounts, in part, for her equal reputation as an actress as

well as a specialist in the *bel canto* style of singing associated with both Sills and her Australian-born contemporary Joan Sutherland.

In 1956 Sills married Peter Bulkeley Greenough, associate editor of the Cleveland *Plain Dealer,* a newspaper his family partially owned. She and her husband had two children but, unfortunately, one was born hearing impaired and the other developmentally disabled. Her disabled daughter required great care, and her developmentally disabled son had to be institutionalized when he was six. Beverly Sills carried two watches, one set to her son's schedule in the time zone where he lived, so that she could always know what he was doing. These tragedies would lead Sills into philanthropic work later in her career.

In addition to the *bel canto* repertoire, Sills performed modern American operas, including *The Ballad of Baby Doe* by Douglas Moore. She performed avant garde works such as Hugo Weisgall's opera, *Six Characters in Search of an Author,* in 1959 and, in 1965, the American premiere of *Intolleranza 1960,* by Luigi Nono. In 1963 she managed to perform all three roles in Puccini's trilogy of one act operas, *Il Trittico*. On July 8, 1966, she sang Donna Anna in *Don Giovanni* with the Metropolitan Opera, although her formal debut with the Metropolitan Opera did not actually occur until 1975, a fact which led to the growth and popularity of a number of small opera companies in America.

Another historic departure associated with Sills was her delayed appearance in the European opera capitals. Sills was able to rise to the top of her profession before touring Europe. She finally did so in 1967, a guest of the Vienna State Opera, and sang in Buenos Aires that year as well. In 1969 she sang Pamira in Rossini's *Le Siège de Corinth* and the title role in *Lucia di Lammermoor* at La Scala in Milan. She repeated her Lucia at Covent Garden, London, late that same year and went on to sing Violetta in Naples and at the Deutsche Opera in Berlin in January of 1970 and Constanza in *The Abduction from the Seraglio* in Israel in 1971, in addition to a recital in Paris that same year.

Sills became an operatic superstar in the fall of 1966 with the overwhelming success of her performance of Cleopatra in Handel's *Julius Caesar* at the Lincoln Center in New York City. The recording of this role, released in 1967, is among her many highly valued records. Sills' own favorite role was Elizabeth I in Donizetti's *Roberto Devereux,* which resulted in her being the subject of a *TIME* magazine cover story in 1971.

On October 27, 1980, Sills gave her last performance, one which the opera critics said was overdue as her voice had been deteriorating for some time. The very next day she assumed the general directorship of the New York City Opera. She displayed great administrative skill and public relations talent, appearing on popular television programs and in other ways representing opera to a wide, general audience and helping to pull the Opera out of both financial and public crisis. She is the author of three autobiographies which have enjoyed a large readership. She received honorary doctoral degrees from Harvard, New York University, Temple University, the New England Conservatory, and the California Institute of the Arts. In 1973 she was given the Handel Medallion, New York City's highest cultural award. Sills added philanthropy to her list of careers, and, in 1972, she was the national chairman of the Mothers' March on Birth Defects. She continued to be a highly visible, greatly active public figure in promoting opera and philanthropic causes well into the 1980s.

In 1989, Sills formally retired and remained in quiet seclusion with her husband for about five years. In 1994, she returned to public life as the chairwoman of the Lincoln Center for the Performing Arts. At this point in her life, Sills says ''I've done everything I set out to do . . . sung in every opera house I wanted to . . . to go on past the point where I should, I think would break my heart. I think my voice has served me very well.''

Further Reading

For additional information, see Beverly Sills' three autobiographies: *Beverly, an Autobiography* (1987), written with Lawrence Linderman; *Bubbles: A Self Portrait* (1976); *Bubbles: an Encore* (1981). Articles on Beverly Sills appear in *The New Grove Dictionary of Music and Musicians* (London, 1980) and in *Baker's Biographical Dictionary* (1978). She is also dealt with in W. Sargent *Divas* (1973), J. B. Steane *The Grand Tradition* (1974), and J. Hine *Great Singers on Great Singing* (1982). As a performer and a public figure, Beverly Sills is extensively treated in the periodical literature. Of particular interest is the *TIME* cover story of November 22, 1971. A selective list of other articles follows: *Opera News* (February 11, 1967); *New York Times Magazine* (September 17, 1967); *Newsweek* (April 8, 1968, and April 21, 1969); *Opera News* (September 19, 1970); J. Barthel: ''Bel canto Beverly: at 46, a Superstar Makes Her Debut at the Met,'' *New York Times Magazine* (April 6, 1975); *TIME* (April 7, 1975); and D. Henahan: ''A Tough New Role for Beverly,'' *New York Times Magazine* (September 23, 1979). □

Ignazio Silone

The Italian novelist and essayist Ignazio Silone (1900-1978) was one of the founding members of the Italian Communist Party. He directed international attention to Italian political and social realities and at the same time presented an unconventional picture of the Italian South.

Ignazio Silone was born Secondino Tranquilli on May 1, 1900, at Pescina dei Marsi in the Abruzzi. His father was a small landowner. In 1915 Silone lost both parents and five brothers as a result of an earthquake. He received part of his education at the local seminary and continued his studies in Reggio Calabria but interrupted them at the end of World War I, when he became interested in politics. The circumstances forced him, as he once said, to endure first-hand three essential experiences: poverty, religion, and communism. Thus he took part in the founding of the Italian Communist party (PCI) in 1921 as a representative of the Socialist Youth movement. Subsequently, he became a

member of the directorate of the PCI, which he represented at several international conferences. He also was editor of various Communist papers.

After the Fascist takeover Silone went into hiding and worked against the regime. After disagreements over the issue of following central party directives, however, he broke with the Communist party, left the country, and settled in 1930 in Switzerland. There he began to write his first book. After his return to Italy in the fall of 1944, he was for a time a member of the Socialist party and editor of *Avanti!*, its daily. After the split in the party, however, he retired from active politics.

Silone was one of the few contemporary Italian novelists who were actively involved in the political issues of their time, an involvement which for Silone became the very theme of his fiction. The particular subject of almost all his novels is the poor, ignorant peasant world of the South and the millenary injustice meted out to it by whatever oppressive superstructure has been in power. It was Silone who introduced the *cafoni* of his native countryside into literature in works of an extreme stylistic simplicity which are meant to accuse and yet at times read like a eulogy of a world constant, simple, and uncontaminated.

Fontamara (1933), written in a Swiss sanatorium and subsequently translated into over 2 dozen languages, was Silone's first book. The novel does not present theoretical and polemic arguments, as might be expected. It is the simple story of village peasants being condemned to wretchedness and unemployment by a ubiquitous big landowner who thwarts their attempts to use the water of a brook to irrigate their plots. The following two novels, *Pane e vino* (1937; *Bread and Wine*) and *Il seme sotto la neve* (1940; *The Seed Beneath the Snow*), deal with the problematic relationship between party ideology and the exigencies of the *cafoni's* life.

Una manciata di more (1952) takes up again the failure of political parties to right the wrongs of poverty and injustice in the social structure of society. And again, the discrepancies are seen not in terms of specific political parties but as an oppression of the poor by the rich, with whom any political party will come to terms. Thus, changes on the political scene mean next to nothing if the socially oppressive structure is not changed. In *Il segreto di Luca* (1956; *The Secret of Luca*) outward sociopolitical aspects seem to be less obtrusive, but even here, where the right to a personal life clashes with the demands of the state, political overtones are determinant after all. *La volpe e le camelie* (1960; *The Fox and the Camellias*) is the first novel of Silone's that is not placed in the Italian South, but it, too, takes up political aspects and their moral and social consequences under Fascist rule. *L'avventura d'un povero cristiano* (1968), which was awarded the Campiello Prize, depicts the historical clash between popes Celestine V and Boniface VIII and the conflict of individual spirituality with institutionalized religion.

Silone wrote little in the last decades of his life. At a symposium with Arthur Koestler in 1968, Silone called himself ''a socialist without a party, a Christian without a church.'' His last novel, *Severina,* was finished and largely written by his wife. It was his only work to feature a female protagonist. He died in Geneva, Switzerland, in 1978.

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Abba Hillel Silver

Abba Hillel Silver (1893-1963), rabbi and Zionist leader, was considered among the most prominent leaders of American Judaism.

Abba H. Silver, the son of Moses and Diana Silver, was born in Neinstadt, Lithuania, on Jan. 28, 1893. He was the fifth rabbi in his family. He emigrated with his parents to New York City in 1902. In 1915 he graduated from the University of Cincinnati and in the same year received his rabbinical degree from the Hebrew Union College there. After serving for 2 years as rabbi in Wheeling, W.Va., in 1917 he joined the Temple of Cleveland, Ohio, the largest Reform congregation in the United States. He remained its spiritual leader until his death.

During World War I Silver served with the American forces in France and was decorated for his performance by the French government as *Officier de l'Instruction Publique*. In addition to his activities as president of the Central Conference of American Rabbis (1945-1947), he was a founder of the Cleveland Bureau of Jewish Education and its first president (1924-1932). He was president of the United Palestine Appeal (1938-1943) and co-chairman of the United Jewish Appeal (1938-1944). Silver was president of the Zionist Organization of America (1945-1946), chairman of the American Zionist Emergency Council (1933-1934 and 1945-1949), and chairman of the Jewish Agency for Palestine—American Section (1946-1948).

After World War I Silver was among the supporters of Louis Brandeis in the Zionist controversy, but later he supported Chaim Weizmann and Louis Marshall on the issue of enlarging the Jewish Agency for Palestine, a proposal approved in 1929. He was against the 1937 recommendation of the British Peel Commission to partition Palestine into Jewish and Arab states and a British area comprising strategic sites. Silver claimed that the British mandatory administration in Palestine violated the mandate. He participated as a representative of the Jewish Agency at the United Nations General Assembly sessions in 1947-1948, at which the Nov. 29, 1947, Partition Resolution was adopted. This resolution was one of the international legal bases for the proclamation of the independence of the state of Israel on May 14, 1948.

As a rabbi, Silver was known for his sermons, which were unusual in style, oratory, and content, which was strongly Zionist. His *Messianic Speculations in Ancient Israel* (1927) earned him a high place in rabbinical scholarship. His *World Crisis and Jewish Survival* (1941) dealt with the crisis of Jewry in World War II. Silver died on Nov. 29, 1963.

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Georges Simenon

The Belgian novelist Georges Simenon (1903-1989), who wrote in French, was one of the most productive and popular writers of the twentieth century. Author of more than 500 novels, translated into dozens of languages, he was most famous for his detective novels featuring Inspector Maigret.

Georges Simenon was born in Liège on Feb. 13, 1903. An able pupil, he was determined to become a writer at the age of 11 and left school 4 years later. In 1919 he began working as a reporter for a Liège newspaper and after military service published his first novel under the pen name of Georges Sim. Between 1921 and 1934 he wrote nearly 200 novels, which he published under more than a dozen pseudonyms. Simenon moved to Paris in 1924, and in 1930 he began the famous Maigret series of detective novels, which he published under his own name. Through the dozens of novels in which he appears, as well as through many films and television adaptations of them, Inspector Maigret, of police headquarters in Paris, has become as well known as Arthur Conan Doyle's Sherlock Holmes. Maigret, a sensible and tolerant but not brilliant man with simple tastes, puzzles his way to the solution of his cases by patient thought and insight—all the while peacefully puffing his pipe. The added psychological dimension enriches the reader's normal interest in learning the solution to the mystery.

For many critics, however, Simenon's best novels are those that lie outside the Maigret series. In the 1930s he

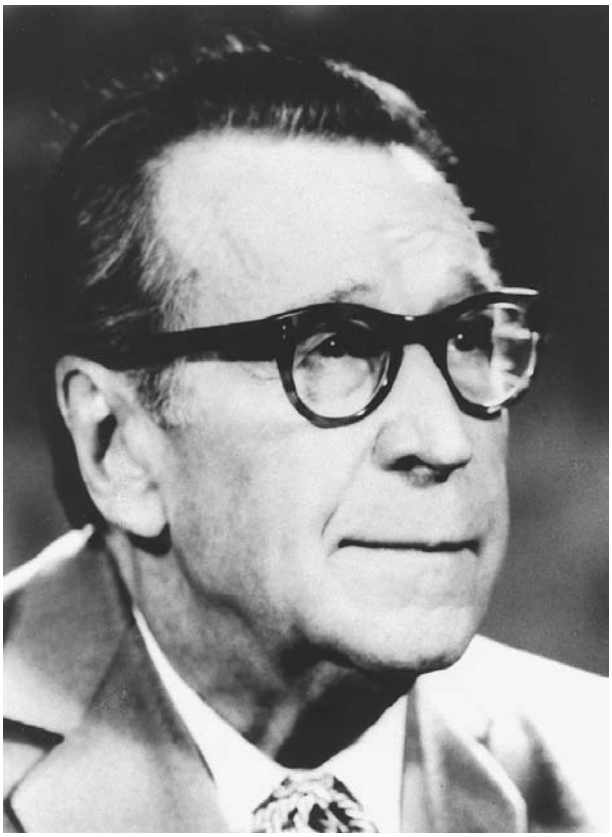

wrote many other thrillers, a notable example being *L'Homme qui regardait passer les trains* (1938; *The Man Who Watched the Trains Go By*). *Pedigree,* written during the war years and published in 1948, is a largely autobiographical novel that presents a powerful and convincing picture of the life of a boy and his parents in Liège from 1903 to 1918. Subsequently Simenon wrote novels in which the psychological analysis of the leading character, exceptional in some way, forms the center of interest. Examples include *Les Volets verts* (1950; *The Heart of a Man*), which portrays the closing stages in the life of a great actor, and *Le Petit saint* (1965; *The Little Saint*), which treats the formative years in the life of a great artist.

Simenon is above all a storyteller; his readers are immediately gripped by their desire to know ''what happens next'' and by the compelling atmosphere. An astonishing range of characters move through Simenon's world; he said, ''Some people collect stamps; I collect human beings.'' He excludes politics, religion, history, and metaphysics from his books, concentrating on psychology and on the minor details, often extraordinary, of human existence. Simenon's style is deliberately simple, ''since I do not write for a single language.'' He aims at a kind of ''universal vocabulary,'' building up action and atmosphere through careful brief touches.

Simenon retired from writing fiction in 1974 after producing a range of novels, short stories, diaries, and other works. His last long novel was *Intimate Memoirs* (1984), written as an attempt to explore the causes of his daughter's suicide in 1978. Although he described himself as a craftsman, his popular Maigret novels as well as his more serious works came to be admired by distinguished French critics. Nobel laureate André Gide called him ''perhaps the greatest and most genuine novelist of today's French literature.'' He died in Lausanne, Switzerland, in 1989.

Further Reading

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Georg Simmel

The German sociologist and philosopher Georg Simmel (1858-1918) wrote important studies of urban sociology, social conflict theory, and small-group relationships.

Georg Simmel was born on March 1, 1858, in Berlin, the youngest of seven children. His father was a prosperous Jewish businessman who became a Roman Catholic. His mother, also of Jewish forebears, was a Lutheran. Georg was baptized a Lutheran but later withdrew from that Church, although he always retained a philosophical interest in religion.

His father died when Georg was very young. A family friend and music publisher became his guardian and left him an inheritance when he died which enabled Simmel to pursue a scholarly career for many years without a salaried position. He studied history and philosophy at the University of Berlin, earning a doctoral degree in 1881. He was a lecturer at the University of Berlin from 1885 to 1900 and professor extraordinary until 1914. He then accepted his only salaried professorship at the provincial University of Strassburg. There he died on Sept. 26, 1918.

Simmel's wide interests in philosophy, sociology, art, and religion contrasted sharply with those of his more narrowly disciplined colleagues. Eschewing pure philosophy, he preferred to apply it functionally as the philosophy of culture, of money, of the sexes, of religion, and of art. Similarly in sociology, the field of his lasting renown, he favored isolating multiple factors. In 1910 he helped found the German Sociological Association. His sociological writings were on alienation and on urban stresses and strains;

his philosophical writings foreshadowed modern existentialism.

Although a popular and even brilliant lecturer, academic advancement eluded Simmel. The reasons for this include prewar Germany's latent anti-Semitism, the unorthodox variety of subjects he pursued rather than following a more acceptable narrow discipline, and perhaps jealousy at his sparkling originality. Ortega y Gasset compared him to a philosophical squirrel, gracefully acrobatic in leaping from one branch of knowledge to another. Unable or unwilling to develop consistent sociological or philosophical systems, Simmel founded no school and left few disciples. ''I know that I shall die without intellectual heirs,'' he wrote in his diary. ''My legacy will be, as it were in cash, distributed to many heirs, each transforming his part into use conformed to *his* nature. . . .'' This diffusion occurred, and his ideas have since pervaded sociological thought. His insightful writings still stimulate while more systematic contemporaries are less read. Robert K. Merton called Simmel a ''man of innumerable seminal ideas.''

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William Gilmore Simms

American author William Gilmore Simms (1806-1870), the dominant literary personality of the antebellum South, is chiefly remembered for his novels on subjects derived from American history.

William Gilmore Simms was born in Charleston, S.C. His father, ''unfortunate in business,'' moved west; his mother died when he was an infant. He was raised by his maternal grandmother. His education was poor, but he read widely, then studied law. He visited his father in Mississippi, absorbing local color he used later in his books.

Returning to Charleston, in 1826 Simms married and was admitted to the bar a year later. A successful lawyer, by 1830 he had published five books of verse and assisted in editing several literary magazines. By 1832, after his wife's death, he was fully committed to a literary career.

Simms went north, establishing contacts with publishers and making important literary friends. His annual visit north (until the Civil War) to see his books through the press, his prodigious output, and his personality made him one of the most influential figures in American letters. Before sectional controversy eroded his popularity in the North, Simms was second only to James Fenimore Cooper as a popular novelist.

Simms began his literary career an ardent nationalist and Unionist, but he became an advocate of Southern causes in the 1840s and eventually a secessionist, and his writing increasingly turned to Southern material. His achievement was his historical romances. *Guy Rivers* (1834) is set in northern Georgia, then a frontier. *The Yemassee* (1835), his most popular colonial novel, deals with an Indian uprising in 1715. *The Partisan* (1835) was the first of a sequence of seven Revolutionary War novels which ends with *Eutaw* (1856). This series includes *Woodcraft* (1852), his best book, notable for Captain Porgy, an earthy character who contrasts with the aristocratic heroes of the series.

In 1836 Simms married Chevillette Roach, daughter of a wealthy landowner, and thereafter was master of a South Carolina plantation. During the Civil War, Simm's plantation with its extensive library was burned by Union soldiers, leaving him impoverished. He wrote doggedly but with little success and died much honored in his native state but little regarded elsewhere.

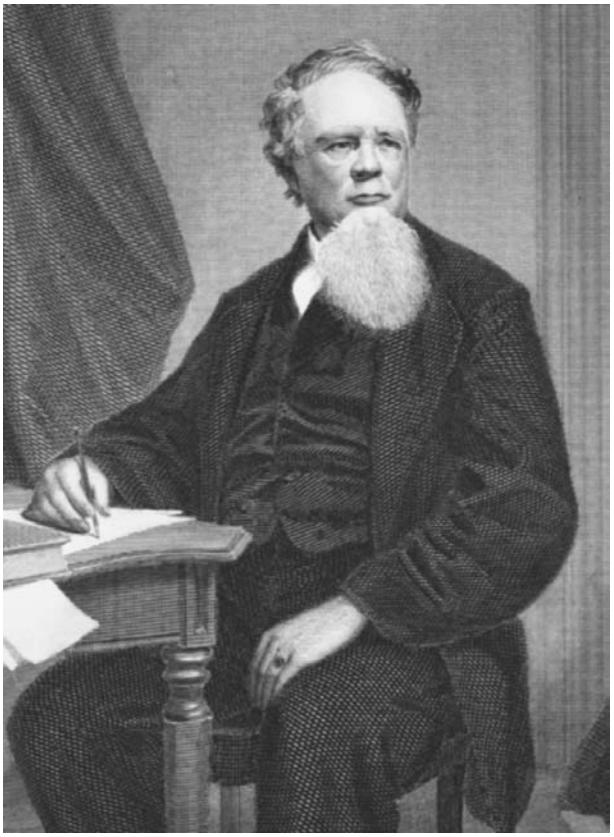

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Herbert Alexander Simon

The study of decision-making behavior, especially in large organizations, led Herbert Simon (born 1916) to develop new theories in economics, psychology, business administration, and other fields. He was awarded the Nobel Prize in economics in 1978. He was also the first social scientist elected to the National Academy of Sciences.

Herbert Alexander Simon was born in Milwaukee, Wisconsin, on June 15, 1916. He received an A.B. from the University of Chicago in 1936 and a Ph.D. in 1943. He stayed on at Chicago for two years as a research assistant before becoming a staff member of the International City Managers Association and assistant editor of the Public Management and Municipal Year Book (1938-1939). The following year he joined the University of California as director of administrative measurement studies. After a teaching post at the Illinois Institute of Technology (1942-1949), Simon joined the teaching staff of the Carnegie-Mellon University, first as professor of administration and psychology (1949-1955) and later as professor of computer science and psychology (1956 to the mid-1980s).

In his work Simon brought greater realism to neo-classical economic models, which he found to be lacking because of their idealized vision of the ''rational'' consumer, businessperson, or worker. Instead of maximizing their welfare, profits, or wages on the marketplace, Simon believed that lack of information about alternatives and the impossibility of foreseeing the future makes all of these participants ''satisficers.'' Their rational behavior is ''bounded'' by the cost of obtaining information and uncertainty; hence Simon proposed the concept of ''bounded rationality.'' That is, economic agents try to do as well as possible given the constraints, but these constraints keep them from ever achieving what neo-classical economists would call a ''maximum'' (of profits, for example). Simon argues that individuals would be acting rationally by ''satisficing,'' given real world circumstances.

The notion of ''bounded rationality'' is explained by analogy to the search for a needle in the haystack. The neoclassical approach would be to search for the needle in the stack (a maximization process). Simon's approach is to find the needle which is sharp enough to handle the contemplated sewing tasks (a ''satisficing'' process).

In another example, consider a chess game: every move involves potentially millions of calculations about alternative actions. Since it is impossible for players to examine all the possibilities, they learn to follow promising lines of play and to utilize ''rules of thumb'' in decision-making. Over time these rules of thumb change as outcomes are evaluated.

Simon's views on rationality have been expounded in numerous books and articles, including *Models of Man* (1956), *Human Problem Solving* (with Allen Newell, 1972), *The Sciences of the Artificial* (1969), *Models of Discovery* (1977), and *Models of Bounded Rationality and Other Topics in Economic Theory* (1982).

Simon also disputes whether economic models centered on ''equilibrium'' solutions are useful or accurate. The idea of equilibrium derives from the science of mechanics and was adapted to economic problems by neo-classical economists of the late 19th century. Most modern American economists until the mid-1970s also utilized this methodology. Simon, in his Richard T. Ely Lecture to the American Economic Association in 1978, argued that: ''when the system is complex and its environment continually changing (that is, in the conditions under which biological and social evolution actually takes place), there is no assurance that the system's momentary position will lie anywhere near a point of equilibrium.''

Simon made other significant contributions to economic analysis. The Hawkins-Simon theorem (1949) contains a powerful test for the sustainability of an economy as measured by input-output tables. In the area of production scheduling Simon co-authored the ''Certainty Equivalent'' theorem (1956, 1960), which provided practical help to businesses concerned with the needs for labor and inventory when demand fluctuates.

In spite of his own mathematical prowess, Simon sought to break economic methodology out of the rigorous mathematical modeling which requires strong assumptions and quantifiable data into a broader arena of qualitative analysis using interdisciplinary theories. Indeed, he believed economists have much to learn from other social sciences and in his own career he drew widely from them. Much of his writing dealt with issues in psychology as applied to organizations, or what Simon called ''micro-micro-economics.'' To promote these views Simon, along with colleagues at Carnegie-Mellon, founded *The Journal of Organizational Behavior*. Simon's textbook *Administrative Be-*

havior was first published in 1947 and became a classic in the field, going through several editions.

Simon was a consultant to the International City Managers Association (1942-1949), the U.S. Bureau of the Budget (1946-1949), the U.S. Census Bureau (1947), and the Cowles Commission for Research in Economics (1947-1960); chairman of the board of directors of the Social Science Research Council (1961-1965); member of the President's Scientific Advisory Committee (1969-1971); chairman of the Committee on Air Quality Control of the National Academy of Sciences (1974); chairman of the Committee on Behavioral Sciences of the National Science Foundation; winner of the Award for Distinguished Scientific Contributions of the American Psychological Association (1969), and Distinguished Fellow of the American Economic Association (1976). He lectured extensively around the world and received nine honorary degrees.

For his many and diverse contributions Herbert Simon was awarded the Alfred Nobel Memorial Prize in Economics in 1978. Yet the label ''economist'' is far too narrow for this extraordinary social scientist and philosopher. While not a household name, Simon is still widely-read and has had a profound influence on the underpinnings of nearly every social science. Often referenced in both the abstract as well as the specific, some of Simon's views were discussed in 1996 by Herbert Kaufman in his acceptance of the Dwight Waldo Award of the American Society for Public Administration (ASPA), of which Simon is a previous recipient.

Further Reading

Further information on Herbert Simon can be found in articles by two leading economists in H. W. Spiegel and W. J. Samuels (editors), *Contemporary Economists in Perspective* (1984), and Mark Blaug, *Great Economists Since Keynes* (1985). Simon's own autobiographical work, *Models of My Life* (1991), received generally favorable reviews. □

Jules François Simon

The French philosopher, writer, and statesman Jules François Simon (1814-1896) was a leader of the moderate republican faction in the early years of the Third Republic.

Jules Simon was born François Jules Simon Suisse at Lorient on Dec. 27, 1814, but he later dropped the family name. Graduating from the École Normale, he taught philosophy at Caen in 1836 and at Versailles in 1837. Victor Cousin employed him to make translations of Plato and Aristotle, for which Cousin took credit, and Simon soon became Cousin's deputy in the chair of philosophy at the Sorbonne. He also lectured at the École Normale and began his literary career—editing the works of Nicolas Malbranche, René Descartes, Jacques Bossuet, and Antoine Arnauld; writing the *Histoire de l'école d'Alexandrie* (2 vols., 1844-1845); contributing to the *Revue des deux mondes;* and helping to found the journal *Liberté de penser* in 1847.

In 1848 Simon was elected to the Constituent Assembly from the Côtes-du-Nord, and in April 1849 he became a member of the Council of State. However, he was not reelected to the council or elected to the Legislative Assembly. After the coup d'etat of Dec. 2, 1851, he condemned the new regime and was dismissed from the Sorbonne and the École Normale. He then spent his time in writing and produced *Le Devoir* in 1854, which achieved great popularity. This was followed by *La Religion naturelle* (1856), *La Liberté* (1857), and a number of other works.

In 1863 Simon was elected deputy from the eighth district of Paris and won fame as a member of the republican opposition. He opposed the Franco-Prussian War in the legislature and became minister of instruction in the provisional government of 1870. After the fall of Paris, Simon was sent to Bordeaux to oblige Léon Gambetta to accept the government's electoral provisions. Eventually Gambetta resigned, but his enmity for Simon endured.

Simon was elected to the National Assembly from the Marne, and Adolphe Thiers entrusted him with the Ministry of Instruction until 1873. In 1875 he was elected permanent senator and member of the French Academy. Simon became premier and minister of interior under President MacMahon on Dec. 13, 1876. He retained these positions until, after the Chamber adopted a motion urging the Cabinet to repress clerical agitation, MacMahon demanded Simon's resignation in the ''Sixteenth of May'' incident of 1877. This

began a series of crises which eventually gave the republicans control of the whole government and discouraged later presidents from using their full constitutional powers.

Simon was largely responsible for rejection of Article 7 of Jules Ferry's Education Act, which would have forbidden members of nonauthorized congregations to teach. In his later years Simon exercised influence chiefly through his writings. He died in Paris on June 8, 1896.

Further Reading

There are no biographies of Simon in English. His career is recounted in Denis W. Brogan, *The Development of Modern France, 1870-1939* (1 vol., 1947; rev. ed., 2 vols., 1966), and Guy Chapman, *The Third Republic of France: The First Phase, 1871-1894* (1962). □

Paul Simon

Paul Simon (born 1928) was a newspaper publisher, state legislator, lieutenant governor, and U.S. representative and senator, serving a total of 22 years in Congress. He was a "self-made" man who rose from being a "boy-wonder" in journalism and politics to a candidate for president of the United States.

Paul Simon was born November 29, 1928, in Eugene, Oregon. His parents, the Rev. Martin Paul and Ruth (Troemel) Simon, had only recently returned to the United States from Lutheran missionary work in China so that their child could be born in America.

Simon grew up in Eugene and entered the University of Oregon at age 16 to study journalism. In 1946 he transferred to Dana College in Blair, Nebraska, after his parents moved to Illinois to publish a religious periodical.

At age 19, Simon became the youngest editor-publisher in America. In 1948 he dropped out of college to purchase the *Troy Tribune,* a defunct weekly newspaper in a small southern Illinois town. He resurrected the paper and before long he made his reputation as a crusading journalist by exposing vice and syndicate gambling connections with local government officials. Simon eventually built a chain of 14 weekly newspapers. He sold them in 1966 to devote full time to public service, teaching, and writing.

Simon served a two year hitch as an enlisted soldier in the U.S. Army between 1951 and 1953. He was assigned to the Counter Intelligence Corps and spent most of his tour of duty along the former "Iron Curtain" in Europe. (The term, "Iron Curtain" referred to the political and ideological barrier between Western Europe and the Soviet Bloc nations, which continued from the end of World War II in 1945, until 1990).

Returning from service in the armed forces, Simon, a Democrat, was elected to the Illinois House of Representatives in 1954 at the young age of 25. He was reelected in 1956, 1958, and 1960.

On April 21, 1960, he married Jeanne Hurley, an attorney and state legislator. They became the first husband and wife team to serve in the Illinois General Assembly. He and his wife wrote a book, *Protestant-Catholic Marriages Can Succeed* (1967), to discuss interfaith marriages such as theirs. They had two children, Sheila and Martin.

Simon ran successfully for the Illinois Senate in 1962 and was reelected in 1966. He was respected as a reformer and hard worker, as seen by the record number of awards he garnered. The Independent Voters of Illinois, for example, granted him the "Best Legislator" award during each session he served.

The next stage of public service was reached in 1968. Simon became the lieutenant governor of Illinois. He was the first—and only—lieutenant governor to be elected with a governor of another political party. After his election, the Illinois constitution was changed to provide for the joint election of governor and lieutenant governor, thus assuring that the two office-holders would be members of the same party.

Simon entered the Democratic primary for governor in 1972. He lost by a narrow margin. It was his only loss at the polls. Out of public office, Simon turned to teaching. He taught history and government at Sangamon State University in Springfield, Illinois, and lectured at Harvard University's John F. Kennedy Institute of Politics.

Urged to return to public service, he focused on the national level. Simon ran for the U.S. House of Representatives from a large southern Illinois district. He was first

elected in 1974 and then re-elected four times. Serving on the House Education and Labor Committee, he became one of the leading advocates of teacher and educational quality. He was a strong supporter of arms control talks and civil rights.

In 1984 Simon upset three-term Republican incumbent Charles Percy to win a seat in the U.S. Senate. As a senator, he worked on legislation to achieve arms control, to support health care for the elderly, and to promote human rights and a balanced budget. He strove to combat adult illiteracy and wrote about that in one of his many books, *The Tongue-Tied American* (1980). His legislative priority was a public works program that would guarantee a job to anyone who wanted to work. His eleventh book, *Let's Put America Back To Work* (1986), outlined his ideas for the locally run, project-oriented public programs.

On May 18, 1987, Simon announced that he would seek the nomination for president in the 1988 elections. At 58, he was the oldest announced candidate in the Democratic Party race and the one with the most electoral experience. Simon was distinguishable from the other announced contenders in both his appearance and issue stands. Dressed in the bow tie and horned-rimmed glasses that are his trademark, Simon sought to get across his image as a modern day Harry S. Truman and standard-bearer for traditional Democratic Party liberal ideas.

On the day he announced his candidacy, Simon declared his unwillingness to bend to any prevailing political winds. He stated: ''I stand here as a Democrat, not as a neo-anything, as one who is not running away from the Democratic tradition of caring and daring and dreaming.'' He emphasized willingness to use the tools of government in programs for employment, education, farmers, housing, and long-term care for senior citizens. But Simon did not fare well in the Democratic caucuses and primaries, winning only his home state of Illinois.

For the next decade, Simon maintained keen interest in the politics of elections and their financing. In 1995, along with former governor William Stratton, a Republican, Simon led the newly-created Illinois Campaign Finance Task Force. Simon retired in early 1997 after serving 22 years in Congress. He intended to return to teaching at Southern Illinois University in Carbondale, Illinois, and to head a public policy institute there.

Further Reading

No biography has been written about Paul Simon. However, he has authored many works which give an understanding of his interests and positions. Simon was a newspaper columnist for 40 years and the author of 11 books, including: *Lincoln's Preparation for Greatness* (1965), with which he acquired a reputation as a Lincoln scholar and admirer; *The Politics of World Hunger* (1973), written with his brother, Arthur Simon, a Lutheran minister, to highlight the problem and press for public aid programs; *The Once and Future Democrats: Strategies for Change* (1981); and *The Glass House: Politics and Morality in the Nation's Capital* (1984), in which he explained the institutional and moral problems facing members of Congress. He also wrote: *Lovejoy: Martyr to Freedom* (1984), a book about Elijah Lovejoy, an abolitionist; *A Hungry World* (1966); *You Want To Change the World? So Change It* (1971); and *Advice and Consent: Clarence Thomas, Robert Bork, and the Intriguing History of the Supreme Court's Nomination Battles* (1992). □

Konstantin Mikhailovich Simonov

The Russian poet and novelist Konstantin Mikhailovich Simonov (1915-1979) is best known for his patriotic verse dealing with World War II and for his vivid prose descriptions of Soviet troops in action during the war.

Konstantin Simonov was born on Nov. 28, 1915, in St. Petersburg. His father took an active part in the revolution and served throughout the civil war as a commander in the Red Army. Simonov traveled with his father's division and received his secondary education at various provincial schools, chiefly in Ryazan and Saratov. He finished school in 1930. Between 1930 and 1934 Simonov attended university part-time while working as a lathe operator in Saratov and Moscow. In 1934 he entered the Gorky Institute of Literature, studying there until 1939. He received his degree in literature and completed a year of graduate study at the institute.

Simonov's first verses were published in 1934. He continued to write poetry throughout the 1930s, and his first book, *Verses, 1939,* was published in 1940. Much of its contents was inspired by a trip that Simonov made to Mongolia in 1939 as a war correspondent. In 1939 Simonov became a member of the Communist party, and in June 1941 he was called to military duty as a correspondent for the journal *Red Star*. His wartime dispatches were read by a wide audience, and he was awarded several medals for his work, including the Stalin Prize. After World War II Simonov traveled extensively as a member of various literary and journalistic delegations, visiting Japan, China, the United States, and Western Europe. A member of the editorial boards of various Soviet journals and publishing houses, Simonov twice served as a deputy to the Supreme Soviet of the U.S.S.R.

Simonov's literary output was large and varied. He is primarily known for his poetry about the suffering that war causes both to men at war and to their families. Although not innovative, his poetry communicates a personal compassion for its subjects. Its style often draws on colloquial speech and conversational rhythms. Simonov's prose is also noteworthy. His most widely read novel is *Days and Nights* (1944), which deals with the courage of Soviet forces during the siege of Stalingrad. Simonov does not limit himself to the depiction of heroic acts alone but also portrays the deep emotions of men under stress. His prose exhibits an economy of style and a sense of dramatic action unusual in war novels of the cold-war era, which generally glorified the Soviet government and were expected to function as propa-

Konstantin Simonov (foreground)

ganda for the Soviet system. Simonov's postwar novels deal largely with the conflict between the Soviet Union and the United States. In *Smoke of the Fatherland* (1947), he blames the United States for the cold war but asserts the need for common understanding.

Simonov was a proponent of conventional values in officially acceptable Soviet literature, the only literary expression possible for a writer after modernism and the expression of individual vision or creativity were suppressed in the 1920s and 1930s. In the less repressive Khrushchev era after 1953, he was able to create more independent characters who revealed more of the true circumstances of Soviet life. While he was editor of the distinguished journal *Novy Mir* (1954-57), he published an essay criticizing Soviet Realism, the doctrine that all literature must further the goals of the Soviet political system and present only a positive view of Soviet life. In 1957 he was removed as editor for publishing controversial works.

In 1968 he and other high-ranking members of the Union of Soviet Writers refused to sign a statement of official support for the government's invasion of Czechoslovakia; yet he remained an esteemed member of the Soviet literary establishment. Throughout the 1970s he served as secretary of the Union of Writers. He died in Moscow in 1979.

Further Reading

Discussions of his writing are in *Biographical Dictionary of the Former Soviet Union,* Bowker-Saur, 1992; *Encyclopedia of World Literature in the 20th Century,* Continuum Publishing, 1993; Gleb Struve, *Soviet Russian Literature, 1917-1950* (1951); and Vera Alexandrova, *History of Soviet Literature* (1963). □

George Gaylord Simpson

George Gaylord Simpson (1902-1984), an American paleontologist, moved frequently from New York's American Museum of Natural History, where he was curator, to lecture halls and remote fossil fields. His mastery of the fossil record led to significant advances in theoretical evolution and taxonomy.

Paleontology gives rise to the greatest source of empirical knowledge about the history of life. Yet paleontology, which grew and flourished as a descriptive science throughout the 19th and into the early 20th century, contributed little to the theoretical understanding of biology before 1940. George Gaylord Simpson entered this profession in the mid-1920s and demonstrated in the following years that quantitative and deductive methods could lead to accurate and not otherwise accessible conclusions about the history of life.

Education in Colorado and at Yale

George Gaylord Simpson was born in Chicago on June 16, 1902. While he was still very young, his parents, Julia Kinney and Joseph Alexander Simpson, moved to Denver, Colorado, where his father first worked as a railroad claim adjuster and later speculated in irrigation, land development, and mining. George frequently accompanied his father on travels through the mountains, and this led to a lasting fondness for outdoor life and exploration.

Simpson slid easily through grade school, Latin school (ninth grade), and high school in East Denver. Though missing much school for illness, he learned well on his own and graduated in 1918. The following autumn he entered the University of Colorado, where he acquired a particular interest in historical geology, an interest that was sparked and fanned by Arthur Jerrold Tieje. Tieje left Colorado in 1922 and encouraged Simpson to transfer to Yale, which was strong in both geology and zoology. Simpson's senior year was spent at Yale. After graduation in 1923 he immediately entered graduate school and studied with Richard Swan Lull, a leading American paleontologist.

Simpson as Professional Paleontologist

Simpson had begun his professional career even before finishing graduate school. In the summer of 1924 he accompanied William Diller Matthew, paleontologist at the American Museum of Natural History, on a collecting expedition to Texas and New Mexico. Returning to Yale, Simpson con-

tinued his study of Mesozoic mammals—the oldest fossilized mammals, of which there was a rare collection in the Peabody Museum at Yale. These mammals became the subject of Simpson's dissertation and led in the year following his graduation to a study of the European Mesozoic mammals at the British Museum. From this work came his first published monograph (1928), although since 1925 he had written somewhat over 30 articles (at his death he had over 700 publications, nearly 50 of which were books).

While in England Simpson received job offers from Yale and from the American Museum of Natural History in New York City. He chose a position with the latter and remained there as curator of vertebrate paleontology until 1959. He served as chairman of the Department of Geology and Paleontology from 1944 to 1958 and held a joint appointment with Columbia University, where he taught vertebrate paleontology from 1945 to 1959. As curator at the museum Simpson received many opportunities to carry out fossil collecting expeditions.

Simpson's early expeditions included travels to Florida, Montana, New Mexico, Argentina (specifically Patagonia), and Venezuela. The Scarritt Expeditions (funded by Horace Scarritt, a wealthy banker) occupied much of the 1930s. Under these Simpson went twice to Patagonia (1930-1931 and 1933-1934). First studying the country's fossil collections in museums at Buenos Aires and La Plata, he later tracked down in Patagonia a field rich with fossil mammals from the early Cenozoic period (the Age of Mammals). At that time little was known of early mammalian history, and the lack of information about South American mammals represented an unusually large gap.

The description and interpretation of Simpson's findings in Patagonia were set forth in his classic work *The Beginning of the Age of Mammals in South America* (Vol. I, 1948; Vol. II, 1967). Here Simpson told of finding only three groups of mammals in the lower strata (ungulates, edentates, and marsupials). He surmised that South America had been isolated from animal immigration shortly after the origin of mammals in the late Mesozoic (Age of Reptiles) and had remained that way during most of mammalian history (the Cenozoic began approximately 60 million years ago). During this time of isolation, however, South America had received one installment of mammals from another continent. A group of primates and rodents, in a manner which Simpson was unable to explain, colonized South America and flourished toward the middle of the Age of Mammals. Then, in recent time (geologically speaking, in the last few million years) with the origin of a land bridge between North and South America, the southern continent received a flood of invaders from the north and experienced a great increase in mammalian diversity.

Contributions to Evolutionary Thought

Simpson's life changed in two major ways late in the 1930s. First, his marriage failed. It had been a tumultuous one nearly from its beginning in 1923. In 1938 Simpson remarried, and his second wife, a childhood friend, Anne Roe, an academic psychologist, collaborated with him on a textbook, *Quantitative Zoology* (1939). This book was an outpouring of their mutual belief that most zoologists were inadequately trained in statistics, and it served to give impetus to a shift in zoological methodology. A second change is related. Simpson's expertise in statistics prepared him to take on theoretical problems in biology.

Simpson's first major contribution to theoretical biology was in the area of evolution. Since Darwin, paleontologists had almost exclusively been evolutionists, but, again with little exception, they failed to accept Darwin's mechanism for evolution—natural selection. They commonly believed, as epitomized by H. F. Osborn (a colleague of Simpson at the American Museum during Simpson's early years) that long-term phenomena of evolution (macro evolution), such as speciation or major changes in a line of descent (for example, the shift from three-toed to one-toed horses), required explanations that could only be reached through studies of the fossil record.

Simpson was not a typical paleontologist, however. He had always been adept at mathematics, and Anne Roe had introduced him to the powerful statistical techniques used regularly in her field. Consequently, Simpson was able to recognize the efficacy with which a small group of genetic statisticians were solving problems in evolution. In the 1920s and 1930s R. A. Fisher, J. B. S. Haldane, and Sewall Wright had independently worked out statistical principles by which an advantageous variation could be carried through a population in time and subsequently change the adapted nature of that population. That is, they demonstrated that natural selection could theoretically work.

Simpson reconciled these advances in genetics with the fossil record.

Tempo and Mode in Evolution (1942) advanced paleontology in a number of ways. It proposed many means by which evolution might work and demonstrated that hypothesis does have a role in paleontology. It answered the question of whether the fossil record could be reconciled with the new statistical approach that geneticists had applied to natural selection and laid the groundwork for a union of micro and macro evolution in a single principle. It also showed that the fossil record can be described and interpreted quantitatively. Broadly, it formed part of the greater synthesis which united all the various biological subdisciplines in a common understanding of evolution.

Simpson also became an expert on the classification of mammals. Shortly after being hired by the American Museum, he began compiling a catalogue to facilitate storage and retrieval of the museum's extensive collection of mammals. He collected all the contemporary studies in mammalian taxonomy and produced a systematic classification of the mammals organized down to the level of family. This was published in 1931. By 1942 Simpson had written a greatly expanded version. This book, published in 1945, was praised as the first attempt to organize and set forth explicitly the principles of an evolutionary taxonomy.

The Halcyon Period

Simpson called the period 1944 to 1956 the halcyon period of his life. He continued studies in evolution, participated in the founding of the Society for the Study of Evolution, and wrote two books on this subject. *The Meaning of Evolution* (1949) was written for a wide audience and became Simpson's most popular book. *Major Features of Evolution* (1953) was an extensively revised version of *Tempo and Mode in Evolution*. During this period Simpson also wrote a general book on paleontology, *Life of the Past* (1953), and continued his research on fossil mammals.

Research in 1954 took him to Brazil under invitation from the Brazilian National Research Council. There he lectured, consulted Brazilian scientists, and studied mastodons in museums and in the field.

A second expedition to Brazil, in 1955, ended with a severe accident, which forced Simpson to be immediately transported back to New York City and left him crippled for two years. During his recuperation he published a textbook on general biology, *Life* (1957), with C. S. Pittendrigh and L. H. Tiffany. The text was used extensively and employed a novel approach to biology, presenting evolution as the central principle while ignoring the traditional dichotomy between plants and animals.

As a consequence of his lingering disability, Simpson was removed from the chairmanship of the Department of Geology and Paleontology at the American Museum. Subsequent developments led to his resignation as curator of vertebrate paleontology at the museum and as professor at Columbia University in 1959. Shortly thereafter Simpson became the Alexander Agassiz Professor at the Museum of Comparative Zoology (aligned with Harvard University).

Simpson carried on his research from Cambridge for the following eight years. During this time he published his favorite book, *This View of Life* (1964), which was a collection of previous, shorter works (Simpson preferred to lecture from a written text rather than from notes). Simpson also travelled extensively during this period. The height of these travels was perhaps an African expedition with Louis and Mary Leakey when they made their famous discovery of a 14 million year old human ancestor at the Olduvai Gorge in Kenya.

The Later Years

In 1967 the failing health of both Simpson and his wife forced them to move to Tucson, Arizona. Simpson remained employed half-time by the Museum of Comparative Zoology and continued his research under its auspices until 1970. In addition, he served as part-time professor at the University of Arizona, where he remained until full retirement in 1982.

During the late 1960s and early 1970s Simpson and Anne Roe continued to travel extensively, despite failing health. In Patagonia in 1933 Simpson had made an extensive collection of fossil penguins. He worked on this collection only sporadically, but after his partial retirement in 1970 he found great pleasure in studying them. This study took him and Anne to museums in London and Stockholm; on field expeditions to South Africa, Australia, and New Zealand; and on three cruises to Antarctica. The result was the book *Penguins: Past and Present, Here and There* (1976).

Throughout his life, Simpson worked tirelessly and with great enthusiasm. Complete retirement in 1982, when he left his professorship at the University of Arizona, was merely a nominal change-two books published after retirement—*Fossils and the History of Life* (1983) and *Discoverers of the Lost World* (1984)—attest to his tenacious desire to work, ending only with his death late in 1984.

Further Reading

There is not much secondary literature on Simpson's life and work. Further details can be found in his autobiography, *Concession to the Improbable* (1978). Stephen Jay Gould has written a short article on Simpson's role in the union of paleontology and theoretical evolution in *The Evolutionary Synthesis,* edited by Ernst Mayr and William B. Provine (1980). In the same work Mayr has written a short biography of Simpson that focusses on his scientific achievements.

On the other hand, a wealth of primary works is readily available, and one can find a comprehensive list of Simpson's publications up to 1971 in Hecht, et. al., ''George Gaylord Simpson: His Life and Works to the Present,'' *Evolutionary Biology* 6 (1972). Simpson's book *Attending Marvels* (1934) is a charming account of his travels in Patagonia. □

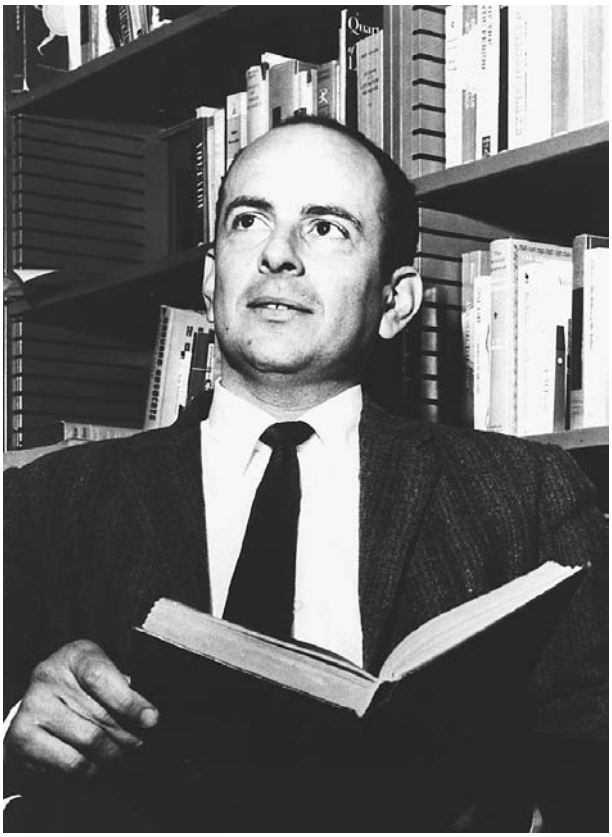

Louis Aston Marantz Simpson

American poet, critic, and educator Louis Aston Marantz Simpson (born 1923) was widely recognized for the elegance of his verse.

Louis Simpson was born on March 27, 1923, in Kingston, Jamaica, in the British West Indies, the son of Aston and Rosalind (Marantz) Simpson. In 1949 he married Jeanne Rogers, but was divorced in 1953. He married for the second time to Dorothy Roochvarg in 1955, but was divorced in 1979. The son of his first marriage is Matthew Simpson; the children of his second marriage are Anne Simpson and Anthony Simpson.

He came to the United States in 1940 and in World War II served in the U.S. Army from 1943 to 1946. He was promoted to sergeant; was awarded the Bronze Star with Oak Leaf Cluster; was twice awarded the Purple Star; and, as a member of his unit, received a Presidential Citation. Educated after the war at Columbia University, New York City, he earned his B.S. degree in 1948, M.A. in 1950, and Ph.D. in 1959.

Upon completion of the M.A. degree in 1950. He served as editor with the Bobbs-Merrill Publishing Company in New York City until 1955. He served as instructor in English at Columbia University from 1955 to 1959; assistant and full professor at the University of California, Berkeley, from 1959-1967; and as professor of English and comparative literature at the State University of New York at Stony Brook from 1967 to the 1990s.

In 1957 he received a fellowship in literature (Prix de Rome) at the American Academy in Rome; the Hudson Review fellowship in 1957; the Columbia University distinguished alumni award in 1960; the Columbia University medal of excellence in 1965; the Edna St. Vincent Millay Award in 1960; a Guggenheim fellowship in both 1962 and 1970; an American Council of Learned Societies grant in 1963; the Pulitzer Prize for poetry in 1964; the American Academy of Arts and Letters award in literature in 1976; and the D.H.L. from Eastern Michigan University in 1977.

His publications include *The Arrivistes: Poems, 1940-1949* (1949); *Good News of Death and Other Poems* (1955); editor, with Donald Halland Robert Pack, of *New Poets of England and America* (1957); a book of poems, *A Dream of Governors* (1959); the novel *Riverside Drive* (1962); *James Hogg: A Critical Study* (1962, 1977); another volume of poems, *At the End of the Open Road* (1963); *Selected Poems* (1965); *Adventures of the Letter I* (poems; 1972); *North of Jamaica* (autobiography; 1972, published in England as *Air with Armed Men,* 1972); *Three on the Tower: The Lives and Works of Ezra Pound, T. S. Eliot and William Carlos Williams* (1975); *Searching for the Ox* (poems; 1976); and *A Revolution in Taste: Studies of Dylan Thomas, Allen Ginsberg, Sylvia Plath and Robert Lowell* (1978). He also contributed poems, plays, and articles to literary periodicals, including *American Poetry Review, Listener, Hudson Review, Paris Review,* and *Critical Quarterly,* and poems to Thom Gunn and Ted Hughes, editors, *Five American Poets* (1963).

Drawing subject matter from modern life and time, Simpson was a traditionalist in verse. Turning to modern suburban life in *The Best Hour of the Night,* he recognized the realities of modern living without embarrassment but with poetic transcendence. His *Collected Poems* draw from as wide and varied a human experience as his lifetime attests; the range and scope provide a panorama of the century.

Throughout the 1980s and 1990s Simpson continued major contributions to poetry and literature with: *An Introduction to Poetry* (1986); *The Character of the Poet* (1986); and *In the Room We Share* (1990). Two of his best works *Ships Going into the Blue* (1994) and *The King My Father's Wreck* (1995) were collections of autobiographical essays and memoirs. *Ships Going into the Blue* provides an account of the Poetry Center at Stoney Brook University that he founded and directed.

Further Reading

Additional information on Louis Simpson and his work can be found in C. B. Cox, ''The Poetry of Louis Simpson,'' *Critical Quarterly 8* (Spring 1966); John Brennin and Bill Read, *Twentieth Century Poetry: American and British* (*1900-1970*), (1970), and Ronald Moran, ''Walt Whitman at Bear Mountain and the American Illusion,'' *CP,* 2 (Spring 1969). Hank Lazer provides an informative review of Simpson's life and works in

On Louis Simpson: Depths Beyond Happiness, University of Michigan Press, 1988. □

William Sowden Sims

William Sowden Sims (1858-1936), American admiral, commanded United States naval forces in European waters during World War I.

William Sims was born in Port Hope, Ontario, on Oct. 15, 1858. After graduating from the U.S. Naval Academy in 1880, he served in the Atlantic (1880-1888) and the Pacific (1889-1897). He was American naval attaché in Paris during the Spanish-American War. After additional service as attaché in St. Petersburg, Russia, and further duty at sea, he became inspector of target practice for the U.S. Asiatic fleet. He first came to public notice when he argued vigorously that gunnery was ineffective and in need of modernization. President Theodore Roosevelt made him his naval aide (1907-1909).

In 1909 Sims assumed command of the battleship *Minnesota*. His next assignment was as a student at the Naval War College in Newport, R.I. (1911-1913), to which he returned as president in 1917, after commanding the destroyer flotilla in the Atlantic.

In 1917, after Germany resumed unrestricted submarine warfare against noncombatant vessels, Rear Adm. Sims was dispatched to Europe to establish contact with the naval staffs of the Allies. On April 28 he assumed command of American naval forces in European waters, rising to vice admiral a month later. Sims urged the Navy Department to send all available antisubmarine craft to European waters to participate in convoys and offensive operations against German submarines. At the same time he struggled to build his organization in London. Rapidly gaining the confidence of the British Admiralty, he just as quickly created suspicion in Washington that he was unduly pro-British.

Various controversies with the Navy Department deeply angered Sims, but he remained at his post. Throughout 1917-1918 Sims tried to make the American fleet an effective adjunct of the British fleet, especially in the submarine war, and to provide naval support for the American Army in France. An advocate of close inter-Allied cooperation, he became a leading spirit in the Allied Naval Council, set up in 1917 to coordinate the naval operations of the Western coalition. His contribution to the victory at sea earned him the lasting praise and admiration of his European associates and promotion to full admiral.

After the war Sims resumed the presidency of the Naval War College (1919-1922). In 1920 he presented an angry report to Congress criticizing the wartime conduct of the Navy Department for its failure to react promptly against Germany's submarine warfare. He received a Pulitzer Prize for an account of his wartime service, *The Victory at Sea* (1920). He died in Boston on Sept. 28, 1936.

Further Reading

An excellent biography of Sims is Elting E. Morison, *Admiral Sims and the Modern American Navy* (1942). □

Jaime L. Sin

Jaime L. Sin (born 1928) was a cardinal of the Roman Catholic Church who served in the Philippines. He was instrumental in the defeat of the Marcos regime and in the installation of Corazon Aquino as president in 1986.

Jaime L. Sin, cardinal of the Roman Catholic Church, was born in the town of New Washington, Aklan, in the Visayan Islands of the Philippines on August 21, 1928. He was the seventh of nine children of Juan Sin and Maxima Lachica.

Cardinal Sin began his missionary career in Jaro, Iloilo, where he attended the Jaro Archdiocesan Seminary of St. Vincent Ferrer. He was ordained a priest on April 3, 1954. He served as priest of the Diocese of Capiz from 1954 to 1957 and became rector of St. Pius X Seminary in Roxas City from 1957 to 1967. While serving in the church he obtained a bachelor's degree in education from the Immaculate Concepcion College in 1959. In 1960 Pope John XXIII named him as domestic prelate.

He assumed several positions in archdioceses in the Visayan Islands—from titular bishop of Obla, auxiliary bishop of Jaro, to apostolic administrator of Seda Plana, archdiocese of Jaro, to titular archbishop of Massa Lubrense and co-adjutor archbishop of Jaro. He subsequently became metropolitan archbishop of Jaro in 1972 and metropolitan archbishop of Manila, the capital of the Philippines, in 1974.

Sin was named cardinal by Pope Paul VI on May 26, 1976. He was elected permanent member of the Synod of Bishops in Rome.

Cardinal Sin was known for his good sense of humor. He jokingly called his residence ''the House of Sin'' and smiled at the ironic combination of his name and title.

But in a largely Catholic country plagued by a dictatorship from 1972 to 1986, Cardinal Sin often suppressed his smiles. He increasingly criticized the Marcos regime for its indifference to the plight of the poor. While advocating an independent church, he supported intervention in ''the morality of politics.'' Thus he caught the ire of President Marcos and the First Lady many times over his criticisms of the government's human rights violations and over Imelda's extravagant expenditures.

The cardinal became very vocal about the violence and cheating which characterized Philippine elections in the 1970s and 1980s. In the 1978 elections for delegates to the National Assembly, he issued an open letter ''calling on church members to report any instances of fraud.''

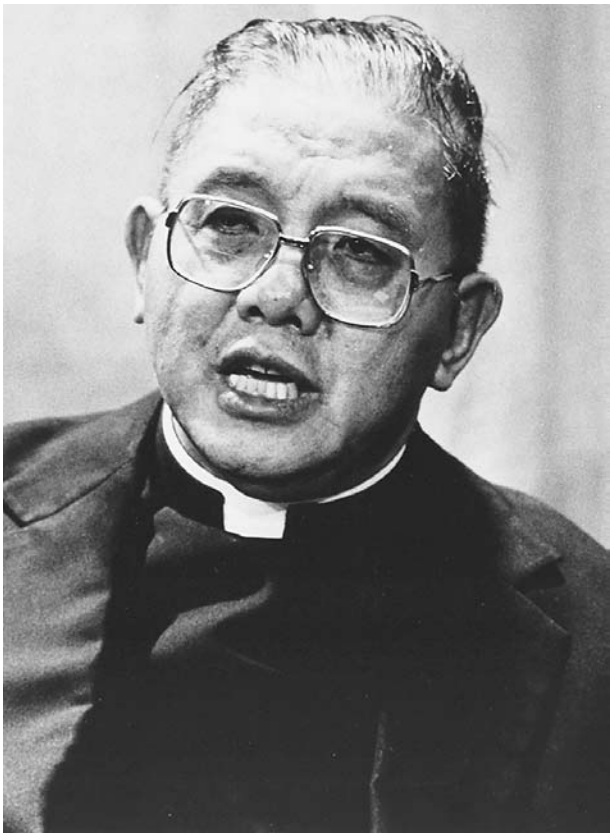

His involvement became more active in 1986 when President Marcos called for snap elections for president and vice-president. Marcos needed a new mandate to convince the world of the legitimacy of his regime.

The opposition saw the opportunity to field candidates against the president. One candidate put up was Corazon Aquino, widow of the senator who was jailed by Marcos, went to self-exile in the United States, and was murdered upon his return to the Philippines in 1983. Cardinal Sin played an important role in unifying several factions and candidates of the opposition. He convinced ex-Senator Salvador Laurel to run for vice-president, with Corazon Aquino as president. Aquino agreed, in turn, to run under Laurel's banner, the UNIDO Party.

The opposition rallied behind the Aquino-Laurel ticket. However, conflicting counts were reported by the government's Commission on Elections (COMELEC) and the volunteer group National Movement for Free Elections (NAMFREL). The Marcos-leaning legislature proclaimed the Marcos ticket victory on the basis of COMELEC tallies. The people protested.

In the military some 300 officers rebelled against the president and Chief of Staff Fabian Ver. The minister of national defense, Juan Ponce Enrile, and deputy chief of staff Fidel Ramos led the rebellion, asking Cardinal Sin to protect the army against the president's reprisal by mobilizing civilian support. The cardinal made an appeal by radio, and the people, Catholic and non-Catholic alike, heeded his call. They went by the millions to stand guard against the gates and fences of the military camp where the rebels stayed. When government tanks and weapons were sent to crush the rebellion, the people's prayers, smiles, and protests prevented the government troops from firing. The president, in desperation, fled the country. The rebel government installed Corazon Aquino as president.

In the 1990s, Cardinal Sin continued to maintain a high profile in the political life of the Philippines. During the 1992 election campaign, Cardinal Sin issued a pastoral letter in which he identified what he considered to be undesirable traits or behaviors in presidential candidates. In 1995, he publicly criticized the Christian Democratic coalition government of Protestant President Fidel Ramos, whom he referred to as a ''Marcos clone.'' He also led massive rallies protesting various governmental policies, including Ramos's one for population control (1995) and for the issuance of national identification (ID) cards (1997). Thus the cardinal who would not intervene played a crucial role in Philippine politics. This was consistent with his reading of the role of the church in a democracy.

He maintained his residence in a suburb of Manila, where he continued to entertain both humble and mighty guests, welcoming all into the ''House of Sin'' with a modest smile.

Further Reading

Cardinal Sin's bio-data is included in *The Philippines Who's Who* by D. H. Soriano and Isidro L. Retizos (Manila, 1981). Many articles have been written about Cardinal Sin's fight with the Marcoses. Among them are Rodney Tasker's pieces in the *Far Eastern Economics Review:* ''Cardinal Sin Speaks Out'' (July 21, 1978) and ''Archbishop Sin Fights a Boardroom Battle'' (August 4, 1978). In the Philippines, several articles have been written about him. These include: C. F. Makabenta's ''A Night in the House of Sin,'' *Expressweek* (November 15, 1979) and Dexter H. Irisar's ''Conversation with Archbishop Sin,'' *Expressweek* (October 10, 1974). The Catholic paper *Veritas* also carried numerous articles about him. □

Kodja Mimar Sinan

Kodja Mimar Sinan (1489-1578) was one of the greatest of the Ottoman architects. His many buildings include some of the most famous landmarks of the Turkish Empire.

Sinan was born in Kaisariya, Anatolia, the son of Greek Christians, on April 15, 1489. His father's name is unknown, but over his non-Turkish origin no doubt has arisen. Caught up in one of the periodic Ottoman levies aimed at drawing off healthy young minority males, who might become revolutionaries, and turning their energies instead into state service, the youthful Sinan was converted to Islam and became a Janissary. He distinguished himself in this famed military service.

Following the 1521-1522 campaigns against Belgrade and Rhodes, Sinan became chief firework operator. During the war with Persia (1534) he contrived an ingenious ferry operation for the successful transporting of troops across Lake Van. Repeatedly promoted, he was a police magistrate at the time of a Turkish invasion of the Danube Valley, during which he constructed a bridge across the river and gained considerable fame. This turned him to full-time architectural activity.

From the end of the 1530s until he died on July 15, 1578, Sinan labored throughout the Ottoman Empire, from Budapest to Mecca, erecting about 340 public structures. The four great mosques for which he is most famous are the Roxelana (1539), the Princes' (1548), which Sinan described as the work of an apprentice, and the Suleimaniye (1550-1556), the work of a journeyman, all three in Stambul (Istanbul); and the Selim II (1551-1574), the work of a master, in Edirne.

Style and Accomplishments

Light but vast domes highlight Sinan's work. Mounted on four-, six-, or eight-sided walls in a style peculiarly Turkish, they encrown extensive interior ceremonial halls. Buttresses bracing the walls were hidden by porches, and conscious attention to exterior appearances led to the development of slim, pencil like, balconied minarets that gave the 16th-century Stambul skyline its magnificent silhouette, which is apparent even today. Interiors were colorfully tiled or paneled in tinted and veined marble with frescoes of flowers or calligraphy decorating the ceilings.

Persian and Byzantine influences, particularly that of Hagia Sophia, can be seen in these structures, as can a trace of Italian Renaissance architecture, but in the work of this Ottoman genius appeared the Turkish style which gave to the reign of Suleiman I (the Magnificent) its cultural distinction. It was in the great central Byzantine dome that Turkish architecture differed from the Persian, which featured open-air central assembly areas flanked by small-domed side halls and massive minarets.

According to a contemporary biographer, the poet Mustafa Sai, Sinan was responsible, in all, for 81 mosques, including domes for the Kaaba, the holy sanctuary at Mecca; 50 chapels or small mosques; 55 madrasahs (schools); 7 Koran schools; 19 tombs; 3 hospitals; 7 aqueducts, including those of Stambul; 8 bridges; 17 poor kitchens; 3 warehouses; 18 caravansaries (fortified rest houses for travelers); 33 palaces, such as those at Scutari; and 33 baths, all commissioned by Suleiman, his daughter Mihrimah, his successors, or noblemen of the empire. Sinan is sometimes credited also with the mosque of Selim I, erected in Stambul in 1521-1522 by the Sultan's son Suleiman I, but this is in doubt: his building period seems to have begun in the late 1530s, when he was about 50 years old. He inspired many followers, including a younger Sinan with whom he is sometimes confused, hence the designation ''Kodja'' (the Elder). The master's favorite pupil was Yusuf, who is alleged to have built the Mogul palaces at Agra, Delhi, and Lahore.

Further Reading

An article on Sinan appears in volume 13 of McGraw-Hill's *Encyclopedia of World Art* (1965). For background on Sinan see Ulya Vogt-Göknil, *Living Architecture: Ottoman* (1966). Also consult Behçet Ünsal, *Turkish Islamic Architecture* (1959); Ernst Kühnel, *Islamic Art and Architecture* (1962; trans. 1966); and Ekrem Akurgal, Cyril Mango, and Richard Ettinghausen, *Treasures of Turkey* (1966).

Additional Sources

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Francis Albert Sinatra

Francis Albert Sinatra (born 1915) may have been the most popular singer in American history, in a career that spanned from the 1930s into the 1990s.

Francis Albert Sinatra was born in Hoboken, New Jersey, on December 12, 1915. He was the only child of Martin and Natalie ''Dolly'' Sinatra. He lived in a predominantly Italian-American working class neighborhood. As a student at Demarest High School, he became popular by exhibiting the traits he would carry with him throughout his lifetime—those of a generous but pugnacious individual.

Early in his life Sinatra knew he wanted to become a singer. His influences were Rudy Vallee and his idol, Bing Crosby. After dropping out of high school he began to sing at obscure clubs. He got his first big break with Major Bowes and his ''Amateur Hour'' in 1935, singing in a group called the Hoboken Four. Sinatra, by preference, continued to sing in various New Jersey nightclubs, hoping to attract the attention of the bandleaders who led America into the ''Swing Era'' on the many hundreds of radio stations that were popping up all over the country.

From the Rustic Cabin Club in Alpine, New Jersey, Sinatra got his first radio play in 1939 on station WNEW in New York City. He then signed with his first bandleader, Harry James, for $75 per week. That same year he married his longtime sweetheart, Nancy Barbato. They would eventually have three children.

After seven months with Harry James, Sinatra joined Tommy Dorsey and his orchestra, causing his career to skyrocket. Dorsey's orchestra was one of the most popular in the land and remained so with Sinatra singing, from 1940 through 1942. During that time he performed with the band in his first two movies—*Las Vegas Nights* (1941) and *Ship Ahoy* (1942). He began his solo career at the end of 1942 and continued his meteoric rise.

As the leading American singer through the war era, he epitomized the evolution of American music with its blends of music that included jazz and the classics. The idiom would come to be known simply as American popular, or pop music. The Swing Era lasted from 1935 through the end of World War II, and Sinatra was by far its best known

vocalist. His musical roots and education were that of the Tin Pan Alley tradition, but he was a diligent student of Italian opera as well. Most important to him throughout his career would be his insistence on his own style and arrangements for whatever music he sang. His unique phrasing of lyrics and his jazzy syncopation of melody lines were delivered in a voice best described as light baritone with a sharp New York accent, resonating deep into his nasal cavities to produce the classic crooning effect.

His wide-shouldered suits and his bow ties were imitated by many men, but his most ardent followers were the teenaged girls, nicknamed the ''bobby-soxers,'' who swooned or screamed for ''Frankie'' when he sang. For the ''Croon Prince of Swing,'' his widespread appeal was further fueled by America's explosive mass media growth in newspapers, magazines, films, record players, and radio stations. Sinatra was the first to attract the kind of near hysteria that would later accompany live appearances by Elvis Presley and the Beatles. This type of excitement reached its peak in the famed Columbus Day Riot of October 12, 1944, when thousands of his fans (mostly female), denied entry into the already-packed Paramount Theater in New York City, stormed the streets and vented their frustration by smashing nearby shop windows.

Though Sinatra was exempted from military service in World War II because of a perforated eardrum, he helped the war effort with his appearances in movies and benefits for soldiers. He was an outspoken supporter of Franklin D. Roosevelt and liberal viewpoints, including racial and religious tolerance. His charitable appearances were consistent and numerous.

Sinatra's first and only major downfall in the public eye came in 1951 and lasted for almost three years. His extramarital affairs led to his divorce, and his subsequent well-publicized, tempestuous marriage to actress Ava Gardner also ended in divorce in 1957. Rumors of Mafia connections spread, mostly from his socializing with alleged Mafia kingpins, and these rumors persisted, along with publicity about his noted barroom brawls. Musical tastes were changing as well, as ''belters'' like Eddie Fisher and Frankie Laine were replacing the crooners in popularity. All of these events, in addition to his failure to serve in the military, combined to alienate him from an adoring but fickle public, and especially from the press. The allegations of underworld activity were never proven, and no indictments were ever made. His comeback was secured with his appearance as the feisty Italian-American soldier, Angelo Maggio, in the critically acclaimed film *From Here to Eternity* (1954). The role won him an Academy Award for best supporting actor, and he was back on the record charts as well with ''Young at Heart.''

Nelson Riddle, his arranger in the 1950s, helped Sinatra stay on the competitive record charts throughout the rest of the decade. In fact, Sinatra stayed on the charts steadily through 1967, despite the sudden and overwhelming preeminence of Rock 'n' Roll music. This durability was due in part to the advent of the long-playing album, the LP, upon which Sinatra could surround a central theme with a large collection of songs or ballads. From 1957 through 1966 he had 27 top ten albums without producing one top ten single. These albums were led by *Only the Lonely* (1958), *Come Fly With Me* (1958), and *Come Dance With Me* (1959). The bobby-soxers were now adults, but Sinatra had shifted smoothly to the role of the aging romantic bachelor. This was signified by the image of him leaning alone against a lamppost, raincoat in hand. His movie appearances multiplied during this period, with nine in the span of just two years, including *Guys and Dolls* (1955), *Young At Heart* (1955), *The Tender Trap* (1955), *The Man With the Golden Arm* (1955), and *High Society* (1956).

His music came to be known as ''middle of the road,'' but his ever-present style put him in a class by himself because of his ability to convey the heartfelt romantic message. Additional hits of the 1960s included ''It Was a Very Good Year,'' from his Grammy Award winning album *September of My Years* (1965), and ''Strangers in the Night'' (1966). He did reach the top of the singles charts in a duet with his daughter Nancy, ''Somethin' Stupid,'' in 1967. A brief marriage to 20-year-old actress Mia Farrow ended in divorce in 1968. He continued his movie roles, including *Tony Rome* (1967) and *Robin and the Seven Hoods* (1964), but they had declined in artistic merit. Critics saw these movies as vehicles for reinforcement of his tough-guy image, as well as his and his friends' answer to the great youth movement that was taking place around them. These friends included entertainers Dean Martin, Sammy Davis, Jr., Joey Bishop, and Peter Lawford, a clique that came to be known as the ''Rat Pack.''

After his famous recording of ''My Way'' (1969), Sinatra made an ill-fated attempt to sing some of the lighter tunes of modern rock composers. This led to a brief retirement from entertainment (1971 through 1973), a time that was accompanied by a shift in his politics from liberal to conservative. He had become a close friend of Ronald Reagan's and helped Reagan in his later successsful presidential campaigns.

By this time Sinatra's financial empire produced millions of dollars in earnings from investments in films, records, gambling casinos, real estate, missile parts, and general aviation. He came out of his retirement in 1974 with a renewed interest in the middle of the road genre and older tunes. He was married for the fourth time, in 1976, to Barbara Blakely. His return to the limelight was highlighted by his famous recording of ''New York, New York'' (1980) as he entered his sixth decade of entertaining.

In 1988, Sinatra joined with Sammie Davis, Jr. and Dean Martin and embarked on a cross-country tour. The tour lasted only one week. Sinatra later organized another reunion tour with Shirley MacLaine in 1992 and it was a resounding success. By 1994, Sinatra was experiencing memory lapses but that did not keep him from performing publicly. He merely added the use of a teleprompter to remind him of the lyrics. After celebrating his 80th birthday at a public tribute and roast at the Los Angeles Shrine Auditorium, new collector's packages of recordings were released and became instant best-sellers.

The legions who grew up with him and his music were complemented by adoration from younger generations, all of whom have made ''Old Blue Eyes'' the pre-eminent popular singer of the 20th century.

Further Reading

Sinatra had his detractors, as well a controversial man may, but most of his biographers are reverent of him. Two who are generally not reverent are Earl Wilson in *Sinatra: An Unauthorized Biography* (1976), an in-depth study of the man and the allegations that dogged him, and Kitty Kelly in her unsparing portrait, *His Way: The Unauthorized Biography of Frank Sinatra* (1986). Also recommended, though openly admiring of the man, are *Sinatra: An American Classic* (1984), with its fine pictorial display, by John Rockwell; Norm Goldstein's *Frank Sinatra: Ol'Blue Eyes* (1982); and *Frank Sinatra—My Father* (1985) by his daughter Nancy. Gene Ringgold and Clifford McCarty provide an excellent pictorial account of his life in films in *The Films of Frank Sinatra* (1971).

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Upton Beale Sinclair Jr.

Upton Beale Sinclair, Jr. (1878-1968), American novelist and political writer, was one of the most influential muckraking writers of the 1900s. He continued to write and speak for reform for many years.

Upton Sinclair was born in Baltimore, Md., on Sept. 20, 1878. His father, struggling against poverty and liquor, moved the family to New York City when Upton was 10. At 14 Upton entered the College of the City of New York. He graduated in 1897 and went to Columbia University to study law. Through these years he supported himself by writing for adventure-story magazines.

Sinclair moved to Quebec in 1900. His first novel, *Springtime and Harvest* (1901), was a modest success. Three more novels in the next 4 years failed to provide even a bare living. In 1906, however, *The Jungle,* exposing unfair labor practices and unsanitary conditions in the packing houses of Chicago, scored a huge success. The novel's protest about the lot of laborers and the socialist solutions it proposed did not have much immediate effect, but its exposé caused a public outcry. President Theodore Roosevelt invited Sinclair to discuss packing-house conditions, and a congressional investigation led to passage of the Pure Food and Drug Law.

Sinclair divorced his first wife in 1912. The autobiographical novel *Love's Pilgrimage* (1911) treats his marriage

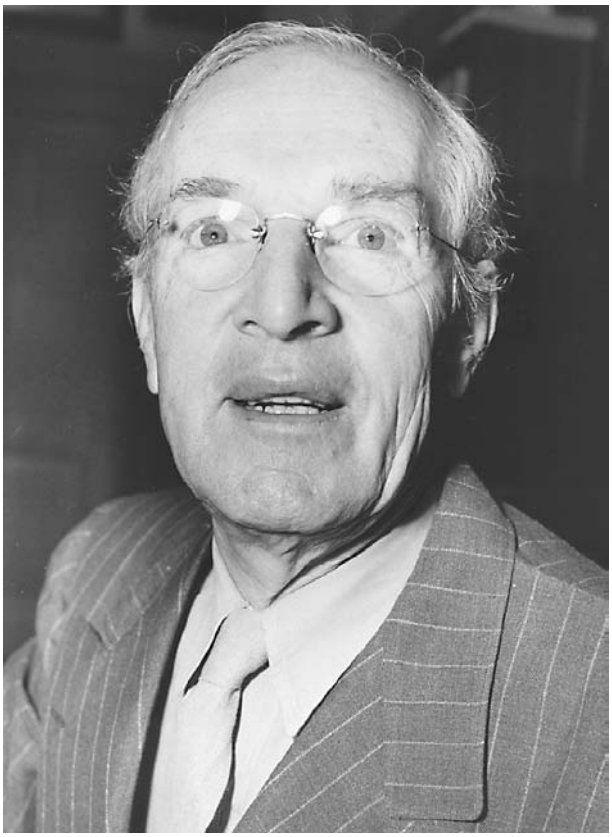

and the birth of his child with a frankness which shocked some reviewers. He married Mary Craig in 1913. *Sylvia* and *Sylvia's Marriage,* a massive two-part story, called for sexual enlightenment. *King Coal* (1917), based on a coal strike of 1914-1915, returned to labor protest and socialistic polemic. *Oil!* (1927) dealt with dishonesty in Warren G. Harding's administration. *Boston* (1928), a novel about the Sacco-Vanzetti case, unearthed much new material and demonstrated the constructive research that always lay beneath Sinclair's protest writings.

Sinclair became a member of the Socialist party in 1902 and was Socialist candidate for Congress from New Jersey in 1906. In 1917 he left the party to support President Woodrow Wilson. He returned to the Socialist camp when Wilson supported Allied intervention in the Soviet Union. In California he stood for Congress on the Socialist ticket (1920), for the Senate (1922), and for governor (1926 and 1930). In 1933, persuaded to campaign seriously for governor, he called his program ''End Poverty in California.'' His cogent presentation of Socialist ideas won him the Democratic nomination, but millions of dollars and a campaign based on falsehood and fear defeated him in the election.

World's End (1940) launched Sinclair's 11-volume novel series attempting to give an insider's view of American government between 1913 and 1949. One of the novels, *Dragon's Teeth* (1942), a study of the rise of Nazism, won the Pulitzer Prize. Before his death on Nov. 25, 1968, Sinclair had produced more than 90 books which netted at least $1 million, most of it contributed to socialist and reform causes.

Further Reading

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Isaac Bashevis Singer

Isaac Bashevis Singer (1904-1991), Polish-American author, was admired for his re-creation of the forgotten world of provincial 19th-century Poland and his depiction of a timeless Jewish ghetto existence.

Isaac Bashevis Singer was born on July 14, 1904, in Radzymin, Poland. In his family's rabbinic tradition, he was groomed for Hasidism, attending a Warsaw seminary. However, he decided on a writing career. After completing his seminary studies, he worked as a journalist for the Yiddish press in various parts of Poland. Emigrating to the United States in 1935, Singer became a reporter for the *Daily Forward* in New York City, America's largest Yiddish newspaper. Although he personally adapted to his new habitat, his early literary efforts display nostalgia for the ''old country''; the subjects seem part of a distant past remembered from vivid tales of Polish storytellers.

Singer's first novel, *The Family Moskat* (1950), was likened by critics to the narratives of Ivan Turgenev and Honoré de Balzac. Based on Singer's own family, the novel succeeds in translating the almost metaphysical existence of an orthodox Jewish home into a universal reality. Two short stories, ''Satan in Goray'' and ''The Dybbuk and the Golem'' (1955), treat the provincialism, superstition, and naiveté of eastern European peasants. A collection of short narratives, *Gimpel, the Fool, and Other Stories* (1957), reworked earlier themes but skillfully avoided repetition. Beneath the grotesque and folk elements, Singer includes in ''Gimpel'' a psychological-theological moral conflict in which an uncomplicated man finds his idyllic existence threatened by black magic and sorcery.

Modern man is the subject of Singer's novel *The Magician of Lublin* (1960), which portrays a protagonist who dares to violate the sanctity of tradition. The novel lacks the superb intricacy of *The Family Moskat* and the haunting suspense of ''Gimpel.'' Still grappling with the modern experience, Singer sets the 11 short pieces of *The Spinoza of Market Street* (1961) in a post-World War II Polish ghetto. Having departed from his quaintly provincial world into contemporary urban madness, Singer revealed the stylistic limitations of his simple, flowing prose range. ''I've always stayed in my same nook, my same corner,'' Singer reflected

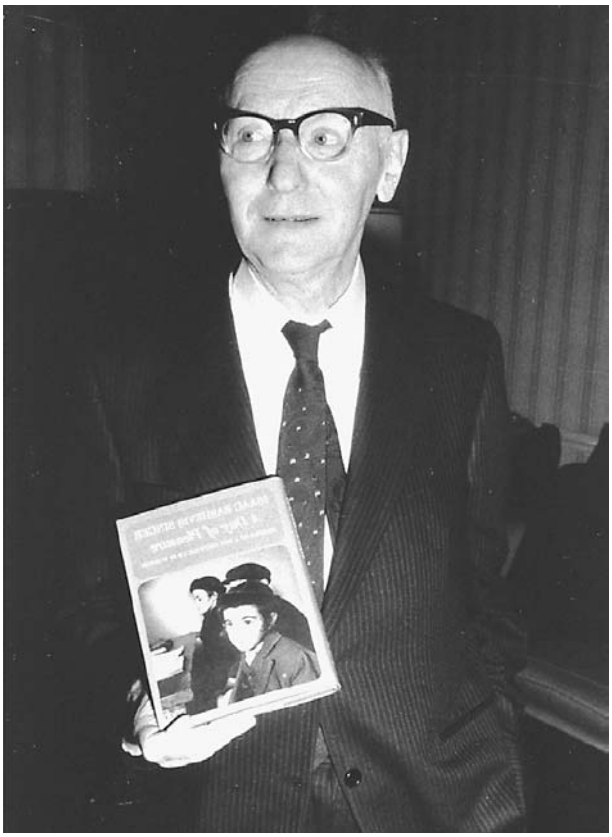

in retrospect. ''If a writer ventures out of his corner he is nothing.''

The Slave (1962), an epic of 17th-century Poland, recounts the brutal world of Russian Cossacks through the eyes of an enslaved, sensitive, pious Jew; yet somehow the work appeals to modern sensibilities. Once again Singer's flawless prose recaptures a timeless folk element. When a collection of vignettes filled with memories of Singer's childhood in the Warsaw ghetto, *A Day of Pleasure: Stories of a Boy Growing Up in Warsaw* (1969), won the National Book Award for children's literature, Singer remarked that he wrote for young people because ''they still believe in God, the family, angels, devils, witches, goblins, and other such obsolete stuff.'' *A Friend of Kafka,* a collection of short fiction, appeared in 1970.

Recipient of numerous other literary awards, Singer remained an active journalist and critic for the *Daily Forward* throughout. He always wrote in Yiddish and then worked closely with his English translators because of the difficulty in finding equivalents for his subtle verbal nuances. His ''simple'' and ''unchanging'' fictions paradoxically have gained in popularity with a new generation possessing a taste for an obscure and sometimes grotesque past which seems more tangible than a nebulous future, for his stories capture the essence of the human condition.

Singer received numerous awards thoughout the latter portion of his life. Some of the more noted include Nobel Prize in literature (1978) and the Gold Medal for Fiction (1989). Singer continued to publish new material until his death in 1991.

Further Reading

Full-length studies of Singer include Irving H. Buchen, *Isaac Bashevis Singer and the Eternal Past* (1968), a critical appraisal of the various themes in Singer's work, and Ben Siegel, *Isaac Bashevis Singer* (1969). Marcia Allentuck, *The Achievement of Isaac Bashevis Singer* (1969), contains appraisals by 12 scholars, and Irving Malin, ed., *Critical Views of Isaac Bashevis Singer* (1969), is particularly useful for explications of obscure elements in Singer's fiction. □

Isaac M. Singer

Isaac M. Singer (1811–1875) was an inventor with many patents who invented the first home sewing machine.

Isaac Singer developed the first practical home sewing machine and brought it into general use. Born in Pittstown, New York, to German-Jewish immigrants, Singer left home at age twelve and roamed the Northeast for many years, working variously in carnivals, as an actor, and a mechanic. In 1839 he patented an excavator, and in the 1840s, a metal and wood-carving machine.

In 1850 Singer was working in a Boston, Massachusetts, machine shop when he was asked to analyze a Blodgett & Lerow sewing machine that had been brought in for repair. Singer developed a new design based on that machine, patented it in 1851, and cofounded (with Edward Clark) the I. M. Singer Company to market it. Although Singer's machine was a great improvement over existing models, partly because of its continuous-feed feature, he was successfully sued three years later for patent infringement by Elias Howe, who had registered his own sewing machine design in 1846. However, the advent of patent pooling and licensing agreements in 1856 allowed the manufacture of Singer machines to continue with constant improvements. By 1860 the Singer Manufacturing Company had become the world's largest maker of sewing machines, and by 1863 Singer had received twenty patents for the machines.

Singer earned millions of dollars from his company and lived flamboyantly, enjoying rides through New York City's Central Park in his yellow coach with his mistresses—not a proper image for a company trying to sell sewing machines to middle-class housewives. Singer retired from the business in 1863, traveling throughout Europe before settling in Torquay, England, where he built a mansion and encouraged his twenty-four children (legitimate and illegitimate) to visit. Upon his death Singer left behind an estate of $13 million.

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Maxine Singer

Maxine Singer (born 1931) is an advocate of the controversial use of DNA to alter genetic characteristics. She also researches cures for diseases related to genetics.

Maxine Singer, a leading scientist in the field of human genetics, is also a staunch advocate of responsible use of biochemical genetics research. During the height of the controversy over the use of recombinant deoxyribonucleic acid (DNA) techniques to alter genetic characteristics, she advocated a cautious approach. She helped develop guidelines to balance calls for unfettered genetics research as a means of making medically valuable discoveries with demands for restrictions on research to protect the public from possible harm. After the DNA controversy waned, Singer continued to contribute to the field of genetics, researching cures for cancer, hemophilia, and other diseases related to genetics.

Singer was born on February 15, 1931, in New York City, to Hyman Frank, an attorney, and Henrietta (Perlowitz) Frank, a hospital admissions officer, children's camp director, and model. Singer received her B.A. from Swarthmore College in Pennsylvania in 1952, and earned her Ph.D. in biochemistry from Yale in 1957. From 1956 to 1958 she worked as a U.S. Public Health Service postdoctoral fellow at National Institute for Arthritis, Metabolism and Digestive Diseases (NIAMD), National Institutes of Health (NIH), in Bethesda, Maryland. She then became a research chemist on the staff of the section on enzymes and cellular biochemistry from 1958 to 1974. There she conducted DNA research on tumor-causing viruses as well as on ribonucleic acid (RNA). In the early 1970s, Singer also served as a visiting scientist with the Department of Genetics of the Weizman Institute of Science in Rehovot, Israel.

While Singer was working at NIH, scientists learned how to take DNA fragments from one organism and insert them into the living cells of another. This ''recombinant DNA'' could direct the production of proteins in the foreign organism as if the DNA was still in its original home. This technique had the potential of creating completely new types of organisms. On one hand, the new research brought unprecedented opportunities to discover cures for serious diseases, to develop new crops, and otherwise to benefit humanity. Yet the prospect of creating as-yet-unknown life forms, some possibly hazardous, was frightening to many.

In 1972, one of Singer's colleagues and personal friends Paul Berg of Stanford University was the first to create recombinant DNA molecules. He later voluntarily stopped conducting related experiments involving DNA manipulation in the genes of tumor-causing viruses because of some scientists' fears that a virus of unknown properties might escape from the laboratory and spread into the general population.

Although Berg's self-restraint was significant, the catalyst for the debate over gene-splicing was the 1973 Gordon Conference, an annual high-level research meeting. Singer, who was co-chair of the event, was approached by several nucleic acid scientists with the suggestion that the conference include consideration of safety issues. Singer agreed. She opened the discussion with an acknowledgment that DNA manipulation could assist in combatting health problems, yet such experimentation brought to bear a number of moral and ethical concerns.

The scientists present decided, by ballot, to send a public letter about the safety risks of recombinant DNA research to the president of the National Academy of Sciences, and asked *Science* magazine to publish it. Singer and her co-chair, Dieter Söll of Yale University, wrote the letter warning that organisms of an unpredictable nature could result from the new technique, and suggested that the National Academy of Sciences study the problem and recommend guidelines. Concern generated by this letter led to another meeting at the Asilomer Conference Center in Pacific Grove, California, where a debate ensued. Such proceedings—to consider the ethical issues arising from the new DNA research—were unprecedented in the scientific community. Immediately after the Asilomer Conference concluded, a NIH committee began formulating guidelines for recombinant DNA research.

In helping develop the guidelines, Singer advocated a careful analytic approach. In 1976, she presented four principles to the committee to be used in drafting the guidelines. She advised that certain experiments posed such serious hazards that they should be banned altogether; that experiments with lesser or no potential hazards should be per-

mitted if their benefits are unobtainable through conventional methods and if they are properly safeguarded; that the more risk in an experiment, the stricter the safeguards should be; and that the guidelines should be reviewed annually.

Singer provided a calm voice of reason throughout the public debate over gene-splicing that followed. Committees of lay people, such as the Coalition for Responsible Genetic Research, held demonstrations calling for a complete ban on recombinant DNA research. Some members of the media made analogies to the nightmarish vision contained in Aldous Huxley's book *Brave New World,* which described a genetically altered society. When sent to address a public forum on the issue in 1977, for example, Singer responded to accusations that scientists ignore public concerns. As Clifford Grobstein recounted in his book, *A Double Image of the Double Helix: The Recombinant-DNA Debate,* Singer maintained that ''scientists recognize their responsibility to the public . . . (but) dispute over the best way to exercise responsibility must not be confused with the negation of it.'' According to Grobstein, Singer explained that ''while freedom of inquiry is a democratic right, it is clearly unacceptable to cause harm in the name of research. But [Singer] warned that levels of anxiety are not necessarily directly related to levels of real risk.''

During her career, Singer has also served on the editorial Board of *Science* magazine and has contributed numerous articles. In her writing for that publication about recombinant DNA research, she stressed the benefits to humanity that recombinant DNA techniques could bring, especially in increasing the understanding of serious and incurable disease. After the NIH guidelines were implemented, she told *Science* readers that ''under the Guidelines work has proceeded safely and research accomplishments have been spectacular.'' By 1980, when public near-hysteria had waned, Singer called for a ''celebration'' of the progress in molecular genetics. In *Science* she wrote: ''The manufacture of important biological agents like insulin and interferon by recombinant DNA procedures,'' as well as the failure of any ''novel hazards'' to emerge, was evidence of the value of the cautious continuation of DNA research.

In 1974, Singer accepted a new position at NIH as chief of the Section of Nucleic Acid Enzymology, Division of Cancer Biology and Diagnosis (DCBD) at the National Cancer Institute in Bethesda, Maryland. In 1980 she became chief of the DCBD's Laboratory of Biochemistry. She held this post until 1988, when she became president of the Carnegie Institution, a highly regarded research organization in Washington, D.C. Singer remains affiliated with the National Cancer Institute, however, as scientist emeritus, where she continues her research in human genetics.

In addition to her laboratory research, Singer has devoted considerable time and energy to other scientific and professional pursuits. In 1981, she taught in the biochemistry department at the University of California at Berkeley. A skilled and prolific writer, she has issued more than one hundred books, articles, and papers. Most are highly technical, including numerous articles published in scientific journals. Singer also compiled a graduate-level textbook with Paul Berg on molecular genetics called *Genes and Genomes: A Changing Perspective.* Reviewers gave the work high praise for its clear presentation of difficult concepts. Marcelo Bento Soares in *Bioscience* also commented that the book was ''superbly written'' and ''magnificently captures the sense of discovery, understanding, and anticipation that has followed the so-called recombinant DNA breakthrough.''

Singer has also written extensively on less technical aspects of science. She and Berg authored a book for laypeople on genetic engineering, and she continued to promote the benefits of recombinant DNA techniques and battle public suspicion and fear long after the controversy peaked in the 1970s. In the early 1990s, for example, Singer issued an article encouraging the public to try the first genetically engineered food to reach American supermarket shelves. In describing the harmlessness of the ''Flavr Savr'' tomato, she decried public objections that eating it was dangerous, unnatural, or immoral to readers of the *Asbury Park Press.* Pointing out that ''almost all the foods we eat are the product of previous genetic engineering by cross-breeding,'' Singer said that the small amount of extra DNA in the tomato would be destroyed in the digestive tract, and that people already consume the DNA present in the other foods in their diets. Moreover, she said the decision to eat a genetically altered tomato did not reduce her admiration for nature's creations.

In addition to her writing and lecturing, Singer has served on numerous advisory boards in the United States and abroad, including science institutes in Naples, Italy, Bangkok, Thailand, and Rehovot, Israel. She also has served on an advisory board to the Pope and as a consultant to the Committee on Human Values of the National Conference of Catholic Bishops. She worked on a Yale committee that investigated the university's South African investments, and serves on Johnson and Johnson's Board of Directors. Concerned about the quality of science education in the United States, she started First Light, a science program for inner-city children.

Singer travels extensively and maintains long work weeks to accommodate all her activities. She married Daniel Singer in 1952; the couple have four children: Amy Elizabeth, Ellen Ruth, David Byrd, and Stephanie Frank. Singer is the recipient of more than forty honors and awards, including some ten honorary doctor of science degrees and numerous commendations from NIH.

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Peter Albert David Singer

The internationally renowned Australian philosopher Peter Albert David Singer (born 1946) is best known for his book *Animal Liberation*. However, he also made important contributions in theoretical ethics and in other areas of applied ethics.

Peter Albert David Singer was born on July 6, 1946, in Melbourne, Australia. His parents, Cora and Ernest Singer, had arrived in Australia eight years earlier, fleeing from their native Vienna to escape the persecution of Jews shortly after the *Anschluss,* the political union of Austria and Germany. By the time Peter was born, his father had become a successful importer of tea and coffee and his mother, already a qualified medical practitioner in Vienna, had cleared all the restrictive barriers then placed in the path of overseas doctors and was once again able to practice her chosen profession.

Keen to integrate their children into Australian society, Cora and Ernest Singer—neither of them religious believers—had decided to send Peter and his sister Joan to prestigious Protestant schools and spoke to them in English only. (It was not until Peter went to high school and university that he finally learned German.) Peter's childhood was comfortable and fairly conventional. He attended Boy Scouts, followed the local football team, went on annual skiing holidays with his family, and did well at school. He went on to study law, history, and philosophy at Melbourne University. It was the study of philosophy that would eventually turn this bright but as yet unremarkable young man into one of the leading and most controversial thinkers of his time.

The story of the radical thinker Singer begins in England in 1970. By that time Singer—now married to Renata, a fellow student from his Melbourne University days—was a graduate student in moral and political philosophy at Oxford University. There he met with other graduate students who abstained from eating meat for purely ethical reasons. Discussions with these vegetarians convinced Singer that it was morally wrong to eat meat; eating animals was, he came to believe, a systematic form of oppression of one species by another. He and Renata became vegetarians themselves.

Five years later, in 1975, Singer published *Animal Liberation,* the book that challenged traditional thinking about the moral status of nonhuman animals and was to provide the intellectual foundation for the worldwide animal liberation movement. The mistreatment of animals in factory farms and as tools for research, Singer argued, is based on an indefensible prejudice in favor of our own species. In these and other practices, the interests of animals are cruelly disregarded to satisfy our own often trivial interests. This is ''speciesism,'' a prejudice akin to that displayed by the racist who discriminates between people on the basis of such morally irrelevant characteristics as the color of their skin.

Animal Liberation sold more than 400,000 copies, was translated into eight languages, and also led to some important practical changes. It has been described as ''the bible'' of the animals liberation movement—quite an irony, because Singer himself does not subscribe to any religious views and believes that ethics must be based on reason rather than on religion.

While Singer was best known for his book *Animal Liberation,* his standing as a first-rate philosopher and critical thinker does not rest on this book alone. His other books include *Democracy and Disobedience, The Expanding Circle, The Reproduction Revolution* (with Deane Wells), *Should the Baby Live* (with Helga Kuhse), and *How Are We To Live?* There are also two brief introductions to Marx and Hegel, as well as numerous anthologies and collections. In a later collection, *The Great Ape Project,* Singer and his coeditor, Paola Cavalleri, provide evidence that the great apes possess all the morally relevant attributes characteristic of persons and should hence be granted basic human rights.

The best introduction to Singer's work is *Practical Ethics,* first published in 1979 and revised in 1993. In this book Singer defended a consequentialist and utilitarian approach to ethics. The moral nature of actions, he argued, does not depend on adherence to simple moral rules, such as ''Do not lie,'' but rather on the consequences of those actions. While lying is ordinarily wrong, it is not wrong where the telling of truth would result in great harm.

Singer taught and held appointments at various Australian and overseas universities. Beginning in 1977 he was professor of philosophy at Monash University in Melbourne, Australia, and after 1983, director or deputy director of the Monash University Centre for Human Bioethics.

Singer was not only a philosopher; he was also an activist. If there was something seriously wrong with the world, he wanted to change it. He lobbied governments and interest groups and participated in many demonstrations and protests that highlighted wrongful practices. To demonstrate the plight of battery hens, he sat in oversized cages on city squares, led peaceful marches, and held vigil in front of factory farms and fur shops. He got himself arrested for trespassing when he and some fellow animal liberationists tried to take photos of cruelly confined sows on a piggery partly owned by the prime minister of Australia.

A 1989 *Time Australia* profile on Singer bore the headline ''Saintly or Satanic?'' If Singer's fight for animal rights earned him the adjective ''saintly,'' it was his writings in the field of bioethics that led some to think of him as ''satanic.'' Because he believed that species is not a morally relevant boundary and that the like interests of all beings deserve equal moral consideration, Singer consistently condemned cruel treatment of animals while supporting destructive experimentation on early human *in vitro* embryos. The morally relevant difference, Singer argued, is that animals have interests because they can suffer; early human embryos, on the other hand, are nonsentient beings, cannot suffer, and hence have no interests.

These conclusions sent shock-waves through the Australian and international bioethical community, as did Singer's rejection of the traditional distinction between kill-

ing and letting die in the practice of medicine. It is widely believed that it is acceptable to allow a terminally ill patient to die or to refrain from resuscitating a seriously disabled newborn infant. But what, asked Singer, is the moral difference between deliberately allowing a patient to die and helping a patient to die? Is it not sometimes better to take active steps to end a patient's life, particularly if this prevents much unnecessary suffering during the dying process? ''Taking active steps'' means killing or euthanasia—a practice advocated by Singer under some clearly defined circumstances. Some people find his conclusions so abhorrent that they wish to describe Singer as ''satanic.'' There were even attempts to prevent him from speaking and lecturing in Germany—a country still living in the shadows of the so-called ''euthanasia'' programs perpetrated under Hitler's Nazi regime.

In his *Rethinking Life and Death* (1994), Singer provoked more controversy when he elaborated on and amplified many of these these conclusions, arguing that, for example, people who no longer have brain function but are not legally dead may have vital organs removed. He argued the ethical propriety af numerous controversial positions on utilitarian grounds and characterized commonly held moral objections to his views as ''speciesism.'' He proposed a radically new ethics based on the quality of life rather than on its sanctity.

Those who knew him well, who were his friends, his colleagues, or his fellow fighters for the rights of animals or the terminally ill, saw Singer as neither saintly nor satanic. They would describe him as a generous and warm-hearted social critic and reformer—and, of course, as one of the outstanding practical philosophers of our time.

Further Reading

The full text of the *Time Australia* profile of Peter Singer is in the issue of November 20, 1989. Books by Peter Singer include *Democracy and Disobedience* (1973); *Animal Liberation: A New Ethics for Our Treatment of Animals* (1975; second edition 1990); *Animal Rights and Human Obligations: An Anthology* (co-editor with Thomas Regan, 1976); *Practical Ethics* (1979; second edition 1993); *Marx* (1980); *Animal Factories* (co-author with James Mason, 1980); *The Expanding Circle: Ethics and Sociobiology* (1981); *Hegel* (1982); *Test-Tube Babies: A Guide to Moral Questions, Present Techniques, and Future Possibilities* (co-edited with William Walters, 1982); *The Reproduction Revolution: New Ways of Making Babies* (co-author with Deane Wells, 1984); *Should the Baby Live? The Problem of Handicapped Infants* (co-author with Helga Kuhse, 1985); *In Defence of Animals* (ed., 1985); *Ethical and Legal Issues in Guardianship Options for Intellectually Disadvantaged People* (co-author with Terry Carney, 1986); *Applied Ethics* (ed., 1986); *Animal Liberation: A Graphic Guide* (co-author with Lori Gruen, 1987); *Embryo Experimentation* (co-editor with Helga Kuhse, Stephen Buckle, Karen Dawson, and Pascal Kasimba, 1990); *A Companion to Ethics* (ed., 1991); *Save the Animals!* (Australian edition, co-author with Barbara Dover and Ingrid Newkirk, 1991); *The Great Ape Project: Equality Beyond Humanity* (co-editor with Paola Cavalieri, 1993); *How Are We To Live? Ethics in an Age of Self-Interest* (1993); and *Rethinking Life and Death* (1994). □

Vishwanath Pratap Singh

Vishwanath Pratap Singh (born 1931) became India's eighth prime minister on December 2, 1989, heading a minority National Front coalition government that ended a decade of continuous Congress Party rule. However, he was ousted less than a year later.

Born in the north Indian city of Allahabad on June 25, 1931, Vishwanath Pratap Singh was adopted by the *raja* (ruler) of Manda principality in the state of Uttar Pradesh. In 1955 he married the former Sita Kumari, who was a close confidante. They had two sons. Educated at the Universities of Allahabad and Poona, Singh held two bachelor's and one law degree. He became involved in politics as vice-president of the student union at Allahabad University, joined the Congress Party, and in 1969 was elected to the Uttar Pradesh legislative assembly.

Two years later Singh became the parliamentary representative from Phulpur constituency in the Uttar Pradesh. In 1974 the then prime minister, Indira Gandhi, named him Union deputy minister of commerce. Within two years he became the minister of commerce. After the Congress Party's defeat in 1977, Singh returned to Parliament as an opposition member until 1980, when the Congress Party once again won a majority. In 1980 he was named chief minister of Uttar Pradesh, where he earned a reputation for honesty in a state known to be difficult to administer with integrity. He resigned in 1982 after failing as promised to curb an upsurge of robberies and killings by gangs of thugs, among whose victims was his brother. Called back to the center, he returned as commerce minister and head of the Department of Supplies in 1983.

After Indira Gandhi's assassination in 1984, her son and successor, Rajiv Gandhi, named Singh as finance minister. In this capacity Singh gained a national and international reputation. Suspicious of the bookkeeping habits of India's major industrial companies, Singh ordered tax raids into the offices of some of the largest and even searched the homes of several chief executive officers, some of whom were close to the Congress Party. Not surprisingly, elements within the Congress and the business community opposed what they termed ''heavy handed'' tactics. However, Singh gained widespread approval for relaxing industrial controls, rules, and license requirements, thus liberalizing the business climate for Indian and foreign firms alike. He also took an active role internationally at negotiations on aid and trade policies, pressing for special concessions for less-developed countries.

The growth of Singh's personal popular support was viewed with trepidation among Rajiv Gandhi's supporters. Hence, in January 1987 Singh was transferred to the less conspicuous Defense portfolio, a post he held only a few months. Accusations surfaced regarding kickbacks paid to Indian agents for the acquisition of German submarines. Singh immediately ordered an investigation, which was crit-

icized by the prime minister, who said he had not been consulted. Singh resigned from the government, accusing the administration of a cover-up. Shortly thereafter he was expelled from the Congress Party.

In October 1987 Singh formed the Jan Morcha (People's Movement), which he hoped would become a rallying point for opposition parties, which initially paid it little attention. The next year he forged the National Front coalition, including in it the Janata Dal and several smaller parties. However, it was not until almost six months before the November 1989 elections that leaders from other major opposition parties decided that Singh himself was the best bet to defeat the Congress. A loose electoral alliance was formed between the National Front; the right wing Hindu fundamentalist Bharatiya Janata Party (BJP), although Singh refused to support its platform; several regional parties; the Socialists; and the Communists.

Singh campaigned actively on three platform planks. The first was a promise to invest more resources to combat rural poverty, a problem he accused the Gandhi administration of ignoring. Countering allegations that he himself was an aristocrat with vast land holdings without sympathy for the poor, he stressed his participation in the Bhoodan movement during the 1950s. That movement distributed donated land to the landless. In fact, he himself donated a large, well-endowed farm to the movement in 1957. The second plank was to clean up the scandals of the Gandhi administration. Further press disclosures had accused the administration of complicity in another arms pay-off scheme involving the Swedish firm Bofors. Singh promised to use the judicial process to prosecute the guilty, but without vindictiveness, and to create an independent ombudsman's office to handle public complaints. His supporters called him ''Mr. Cleaner,'' juxtaposed against Gandhi's ''Mr. Clean'' label. The third plank was to make the state-owned radio and television service, which many felt had become a mouthpiece for the Congress, autonomous. Singh proved to be an effective campaigner, drawing larger crowds than any other candidate, especially in the north.

Final election results showed the Congress Party had lost its majority, winning only 192 seats (out of 525). Gandhi resigned after futile attempts to build a coalition. The National Front, which had won only 145 seats—with the Janata Dal making up 141 of those—was then asked to form the government. The electoral coalition needed to be transformed into a governing one: a formidable task since the parties involved ranged from the rightist BJP, with 88 seats, to the socialists and Communists (51 seats), and the National Front in the middle. Despite the qualms felt by the National Front and leftists about Hindu fundamentalism, they decided the BJP had to be included in the coalition in order to have a majority. After delicate negotiations spearheaded by Singh, the coalition was forged.

Singh's leadership was then challenged by two members of the Janata Dal: Devi Lal, chief minister of Haryana, and Chandra Shekhar, a Dal founder and long-standing Congress opponent, who were both interested in the prime ministership. After considerable back-stage maneuvering, Singh nominated Lal as prime minister, which, surprisingly, he declined and in turn nominated Singh, who won the vote. Lal was offered a newly created deputy prime ministership, which he accepted.

To hold this unwieldy coalition together proved to be a formidable task. Additionally, Singh faced secessionist movements in the states of Punjab and Kashmir. The latter threatened to erupt into armed conflict with Pakistan in early 1990 and exacerbated Hindu-Muslim conflict in the country. Known as a consensus builder, skilled negotiator, and a person of strong will, Singh's talents were considerable, but were stretched to their utmost and ultimately failed. Singh held the post as Prime Minister less than a year due to pressures from political rivals and an electorate increasingly polarized along caste and religious lines.

With frequent changes in the India government, Singh joined a growing group of ex-prime ministers. The number of ex-prime ministers had become so large by 1995 that concern for the cost of providing the security services of the Special Protection Group (SPG) became a major political issue. Singh, always putting the plight of the poor before his own, requested that the SPG, in order to save money, no longer provide security for him and his family. In a letter to, then Prime Minister H.D. Deve Gowda, Singh stated, ''It will not be possible to accept an alternative cover if it puts the same burden on the treasury and the poor man as the SPG does.'' In January 1997 Singh announced he was taking a sabbatical from active politics.

Further Reading

There is little published material on Vishwanath Pratap Singh except for news and comment magazines. For example, Edward Desmond, ''A brash new middle class is stirring up social revolution'' in *TIME* (November 13, 1989), sets the stage for Singh's election victory, while Lisa Berger, ''The Fall of the House of Nehru,'' *TIME* (December 11, 1989), reports the victory of Singh's party. Scattered information on Singh can be found in India newspapers such as *India Today* and *The Hindu*. □

David Alfaro Siqueiros

David Alfaro Siqueiros (1896-1974), one of the great Mexican mural painters, introduced technical innovations in his murals and easel paintings.

David Alfaro Siqueiros was born in Chihuahua. He was educated at the National School of Fine Arts, Mexico City, and did further study in Spain, Italy, and France. He served as an officer in Venustiano Carranza's army (1910-1916) and as military attaché in Paris (1917).

As one of the artists who collaborated in painting the murals for the staircase at the National Preparatory School, Mexico City (1922), Siqueiros became one of the founders of the mural movement in Mexico. He served as secretary general of the Painter's Syndicate and became one of the editors of its publication, *El machete*. With Amado de la Cueva he organized the Alliance of Painters in Guadalajara in 1925, and there he worked with De la Cueva and Carlos Orozco on decorations for the University of Guadalajara. Siqueiros served as a representative of various workers' organizations to Russia in 1928 and as a delegate to workers' meetings in South America in 1929. In 1931 he was exiled to Taxco for political reasons.

Siqueiros was a professor at the Chouinard School of Art, Los Angeles (1932-1933), where he developed new technical processes for outdoor murals, including the use of airbrushes to apply paint. Beginning in 1934 he devoted himself more and more to easel painting and carried out various experiments with Duco paint, for example, *Echo of a Scream* (1937).

Siqueiros was a delegate from the Congress of Mexican Artists to the Congress of Revolutionary Artists in New York City in 1936, and there he established a school in which he set forth his revolutionary artistic ideas. In 1937 he joined the Spanish Republican Army. From 1939 to 1944 he resided in Cuba and Chile.

The principal works by Siqueiros in Mexico City are the *Trial of Fascism* in the Electrical Workers Union building (1939), *Cuauhtémoc against the Myth* in Sonora No. 9 (1944), *New Democracy* in the Palace of Fine Arts (1945), *Patricians and Patricides* in the former Customs House (1945), *Ascent of Culture* in the National University of Mexico (1952-1956), and *Future Victory of Medical Science Against Cancer* in the Medical Center (1958). His best-known mural outside Mexico City, *Death to the Invader,* is in Chillán, Chile (1941-1942).

From 1960 to 1964 Siqueiros was imprisoned by the Mexican government for the crime of ''social dissolution,'' but later he completed a mural commissioned by the Mexican government at Chapultepec Castle. In 1969 he spoke at the First National Painting Contest, in which some 7,000 artists from all parts of Mexico participated.

His next major work was *The March of Humanity* on the Congress Hall of Mexico City, one of the first buildings ever built specifically to house a mural. Incorporating different materials and methods, it united architecture, sculpture, and painting in what was called ''a baroque and futuristic extrapolation of realism.'' In 1968 he became president of the Academy of Arts in Mexico City. A retrospective of his work was shown at the Center for Inter-American Relations, and a three-dimensional mural was permanently installed in the Siqueiros Center in Mexico City.

Further Reading

For more information on Siqueiros, see Shifra Goldman, *Contemporary Mexican Painting in Time of Change,* Austin, (1981). Jean Charlot, *The Mexican Mural Renaissance, 1920-1925* (1963), is an excellent source for Siqueiros's early career. Material on Siqueiros is also in Bernard S. Myers, *Mexican Painting in Our Time* (1956); Alma M. Reed, *The Mexican Muralists* (1960); and Justino Fernández, *A Guide to Mexican Art: From Its Beginnings to the Present* (2d ed. 1961; trans. 1969). □

John Joseph Sirica

U.S. District Court Judge John Joseph Sirica (1904-1992) came to national prominence when he presided over the Watergate affair trials and confronted President Richard Nixon's claim of executive privilege used to protect private presidential tapes.

John Joseph Sirica was born on March 19, 1904, in Waterbury, Connecticut. He was one of the two sons born to Ferdinand (''Fred'') and Rose (Zinno) Sirica. His father was an Italian immigrant; his mother was born in New Haven. Sirica's early childhood was spent moving around the South, as his father sought a warm climate for health reasons and employment. Limited finances forced Sirica to work as a boy to help support his family.

Sirica's family settled in Washington, D.C., when he was around 14 years old. He enrolled in the George Washington Law School at the age of 17, never having attended college. Finding his studies too difficult, he left school after one month. Sirica learned to box at the Young Men's Christian Association (YMCA) and supported himself by working as a physical education and boxing instructor for the Knights of Columbus and fighting in occasional boxing matches. Determined to embark on a professional career, Sirica returned to the study of law and earned an LL.B. degree in 1926 from Georgetown University Law School. Later in his distinguished career he was to be awarded ten honorary degrees. He was admitted to the District of Columbia bar shortly after graduation.

Sirica's long legal career began with private practice in 1927. He was appointed an assistant U.S. attorney for the District of Columbia on August 1, 1930, and resigned that post to return to private practice on January 15, 1934. While building his career as a trial lawyer, he became active in Republican Party politics. He worked in five presidential campaigns, beginning in 1936.

President Dwight Eisenhower appointed Sirica to the U.S. District Court for the District of Columbia. He was sworn in on April 2, 1957. Sirica presided over a wide range of complicated and controversial civil and criminal cases and earned a reputation as a tough, law and order, and hardworking judge of high integrity. He was nicknamed ''Maximum John'' to reflect his inclination to give the longest sentences permitted by the laws.

Sirica became chief judge of the U.S. District Court through seniority on April 2, 1971. The new post gave him administrative responsibilities, including the right to assign special cases to particular judges and to oversee the work of the federal grand juries. In this capacity he assigned to himself the task of presiding over the Watergate cases.

The Watergate affair began on June 17, 1972, with a break-in and electronic wiretapping attempt at the Democratic National Committee headquarters located in a Washington, D.C., residential and office complex called the Watergate. Seven people were arrested. Investigation showed that there were ties between the burglars and President Richard Nixon's reelection committee.

The trials began on January 10, 1973. Sirica used his power to question witnesses to draw out more information, rather than sit passively watching the attorneys do all the questioning. He also carefully used his power of sentencing to stimulate the convicted men to assist investigators probing the range of illegal activities. These tactics contributed to the gradual uncovering of evidence in the complex political scandal.

The action of most historic value was Sirica's confrontation with President Nixon. This battle began on July 16, 1973, when Alexander Butterfield, a former White House staff member, disclosed that Nixon had been secretly taping conversations in the president's offices. Archibald Cox, appointed as special prosecutor to head the Watergate Special Prosecution Force, went to Sirica's court to seek a subpoena for eight tapes that contained specific White House conversations about the Watergate affair. Although a subpoena had rarely been served on a president, Sirica agreed to issue one. On July 26 the judge received a letter from Nixon in response. In the letter Nixon invoked the doctrine of executive privilege, claiming that the president was not subject to judicial orders to compel action by subpoena.

Sirica was concerned about stepping off into new legal territory and about the effects on Nixon if the tapes were disclosed. Yet, relying on very old precedent, he reached a decision about the next step in this confrontation. On August 29, 1973, he ordered the president to give him the tapes

for his own private hearing. In this way Sirica tried to recognize the privilege to protect presidential privacy but also to uphold a principle that the courts could decide what was privileged. Sirica proposed to listen and select which parts of the tapes should be given to the grand jury. The White House appealed the decision. Sirica's opinion was upheld by the circuit Court of Appeals on October 12, 1973. On October 22, Sirica was told by the president's lawyer that the tapes would be submitted.

The confrontation over presidential privilege continued, however. On April 16, 1974, Leon Jaworski, who succeeded Cox as special prosecutor, asked Sirica to subpoena an additional 64 tapes. The judge, thinking the subpoena questions resolved, agreed. The White House refused to honor that subpoena. Jaworski made a dramatic decision, and on May 24 he asked the U.S. Supreme Court for a direct review and immediate consideration of the case, thereby bypassing the appeals process and saving time. The Supreme Court justices, in an unusual July session, upheld the order and issued their milestone ruling interpreting executive privilege on July 24. The public disclosure of the taped conversations was a factor in forcing Nixon to resign from office on August 9, 1974.

Sirica continued to preside over other Watergate trials and sentencing in the succeeding months. When he finally finished the last of that legal business, in the fall of 1977, he had devoted five years to the Watergate affair.

Sirica's treatment of the Watergate trials brought him national recognition. He was chosen ''1973 Man of the Year'' by *Time* Magazine. A grassroots effort was made to seek a presidential nomination for Sirica in 1976, but he declined to run for that office.

As required by federal law, Sirica stepped down as chief judge of the court on March 18, 1974, having reached his 70th birthday, but he remained a full-time member of the bench. He became senior judge of the court, entering a period of semi-retirement, on November 1, 1977. He chose full retirement October 1, 1986. Sirica lived with his wife, Lucile M. (Camalier), whom he married on February 26, 1952. They raised two daughters and one son. In 1992, at the age of 88, Sirica died of cardiac arrest in Washington, DC.

Further Reading

The judge's perspectives on his life and judicial motives are found in his autobiography, John J. Sirica, *To Set the Record Straight* (1979). This can be supplemented by reading ''Standing Firm for the Primacy of Law,'' *Time* (January 7, 1974). Elaboration on the Watergate court cases and subpoenas can be found in James Doyle, *Not Above the Law* (1977) and in Leon Jaworski, *The Right and the Power* (1976). A nice final tribute to Sirica, *John Sirica: A Man for His Season,* was written by Larry Martz for *Newsweek* (August 24, 1992). □

Jean Charles Léonard Simonde de Sismondi

Jean Charles Léonard Simonde de Sismondi (1773-1842) was a Swiss-born historian and political economist. In his histories of France and Italy he placed particular emphasis on the development of constitutional government.

Born on May 9, 1773, Simonde de Sismondi spent a happy childhood on the Swiss country estate of his wealthy aristocratic family. He was educated by his family and by tutors to an ideal of noble service for his fellowman. The family's money had been invested in French public bonds, however, and the collapse of these funds before and during the French Revolution brought about the family's financial ruin. Sismondi worked as a clerk in a countinghouse in Lyons and proved to be a highly competent economist until the fervor of the Revolution drove the family back to Geneva in 1792. Briefly imprisoned there as aristocrats, although they had strong republican sympathies, the Sismondi family fled to England.

During these years of intense financial and political turmoil, Sismondi was constantly at work compiling a vast amount of material collected in notebooks under the title ''Researches on the Constitutions of Free Peoples.'' While in England, he was an industrious student of English constitutional and economic practice and, for a brief time, an advocate of Adam Smith's laissez-faire policies.

Forced back to the warmer climate of the Continent by the illness of his mother, Sismondi settled his family on a farm in Italy, and from 1795 to 1800 he worked by day as a farmer and by night continued his scholarly research. Cognizant now of the periodic unemployment and urban misery brought about by the first and second generations of the industrial revolution in England, Sismondi focused his attention on how free governments, preferably constitutional monarchies, could maintain political and economic freedom.

These years of difficult and strenuous labor resulted in a remarkable series of works. Sismondi published numerous studies of ''The Italian Republic'' (1807-1820), *The Literature of the South of Europe* (1813), *New Principles of Political Economy* (1819), and the first volume of *History of the French* (1821). In his *Political Economy,* for which he is most famous, he tried to confront the problems created by the industrial revolution. He did not blame technology for the evils of industrialism, nor did he think that socialist proposals were realistic. He recommended that governments, preferably constitutional monarchies, assist the economically weak and poor by legalizing trade unions, establishing standards and wages, abolishing child labor, and requiring factories to provide pensions.

Sismondi spent the last years of his life in Geneva preparing new editions of his writings, finishing his study of the French, and serving as a member of the Geneva Assem-

bly, always a spokesman for freedom with order. He died of stomach cancer on June 25, 1842.

Further Reading

A study of Sismondi's work is Mao-Lan Tuan, *Simonde de Sismondi as an Economist* (1927). A discussion of his life and work is in George P. Gooch, *History and Historians in the Nineteenth Century* (1913; rev. ed. 1952; new preface 1959). □

Nontsikelelo Albertina Sisulu

Nontsikelelo Albertina Sisulu (born 1918) was one of the most important women leaders of the anti-apartheid resistance in South Africa. She was a leader of the African National Congress Women's League and the Federation of South African Women in the 1950s. With the imprisonment of her husband, Walter Sisulu, in 1964, she carried on the resistance, becoming in the 1980s a founder and co-president of the United Democratic Front, contributing to the eventual release of the ANC prisoners.

Albertina Sisulu was born in 1918 among the Xhosa people in the Tsomo district of the Transkei, South Africa. Orphaned in youth, her ambition to be a teacher was frustrated by the need to support her younger siblings. She later finished grade school and trained as a nurse at the Johannesburg Non-European Hospital. In later life she attributed to this youthful self-denial and discipline her manifest strength, steadfastness, and courage through a lifetime of political struggle, supporting her seven children while her husband served a life sentence with his colleague Nelson Mandela and other leaders of the African National Congress of South Africa (ANC).

She met her future husband, Walter Sisulu, in Johannesburg in the early 1940s. Through their courtship she became politically active herself, attending with him the founding discussions of the Youth League, which would transform the moderate ANC into a militant nationalist resistance movement. In July 1944 they were married and settled in the little cinder block house at Orlando Township, Soweto, that would be their home for 45 years. They formed a political union as well. In 1949, as the movement geared up for the anti-apartheid resistance campaigns, Walter Sisulu became the ANC's first full-time general secretary. For this he had given up his income-earning job, and Albertina Sisulu assumed the task of chief family bread-winner.

Over the next 15 years her husband was imprisoned eight times, banned, placed under house-arrest, tried twice for treason, and finally incarcerated for life with Nelson Mandela and six other ANC leaders in 1964. Through these harrowing years Albertina Sisulu had five children and adopted her deceased sister-in-law's two children, supporting her family on her earnings as a nurse. But more, she also became a major political figure in her own right, herself arrested, banned, and imprisoned. Already prominent in the ANC Women's League since 1948, she helped found the non-racial, non-party Federation of South African Women (FSAW) in 1954, later becoming its president. In this capacity she led huge demonstrations against the extension of the hated pass laws to women and against the introduction of the infamous Bantu education system. Her opposition to women's passes brought her first jail sentence in 1958 with Winnie Mandela and others, including Mandela's new baby, which nearly died before they were released.

By the 1960s the women's movement, like the ANC, was being crushed by shootings, arrests, trials, and bans. In 1963, with Walter Sisulu underground in the sabotage campaign of Umkhonto we Sizwe (''Spear of the Nation,'' the ANC's organization for armed struggle), Albertina Sisulu was also held for three months in solitary confinement under the new 90-day detention law designed to crush opponents without the need for trials. During Walter Sisulu's subsequent treason trial and conviction in 1964, she led the crowds in singing the ANC anthem and saluting the convicted men as the police van carried them off to life imprisonment. Going later with Winnie Mandela on their first semi-annual half-hour visit to their husbands, Albertina Sisulu was reported to have exclaimed, ''Oh, our men are shrinking here! . . . But their spirit is strong.'' And so was

Albertina Sisulu's as she and her children carried on their family commitment to keep resistance alive.

Seventeen years of continuous bans followed—longer than anyone else's in South Africa—including ten years of dusk-to-dawn house arrest. Her livelihood was saved by the intercession of the Johannesburg Nursing Association and financial assistance from the International Defence and Aid Fund for Southern Africa (IDAF). (The IDAF had secretly provided financial help to the family while Walter Sisulu was imprisoned). By the early 1980s, after the 1976 Soweto uprisings, the women's movement, like the ANC, began to re-emerge as the government grappled with massive unrest and attempted cautious reforms.

Albertina Sisulu was arrested again in 1983 and sentenced to four years' imprisonment for leading ANC songs, distributing literature, and displaying its black, green, and gold flag at the funeral of FSAW stalwart Rose Mbele. She managed to get freedom pending appeal and suspension of half the sentence. Meanwhile, in 1983 Albertina Sisulu had helped found the United Democratic Front (UDF), incorporating hundreds of anti-apartheid groups, and was elected one of its three co-presidents from her jail cell. The UDF's purpose was to oppose a new government-inspired constitution that claimed to provide for non-white power sharing (by co-opting the minority Coloureds and Indians) but was immediately recognized as a sham, for it excluded the Black Africans from any participation and kept white supremacy intact.

The formation of the UDF came at an historic turning point. Seemingly triumphant with this cosmetically reformed but re-entrenched apartheid, President P. W. Botha's government now faced a deepening crisis of popular resistance and disorder from 1984 onwards. The government, declaring emergency powers, answered with violent police and military force amid a storm of outrage. Shootings, whippings, thousands of arrests, mass evictions, and mob rule in Black townships by leaderless Blacks attacking police, local officials, and each other produced a profound change of mood within the country and internationally.

Following the horrific destruction by government order of the Crossroads squatter township near Cape Town in 1985, Albertina Sisulu and other UDF leaders were arrested and charged, ironically, with fomenting violent revolution. The case was dismissed for lack of credible evidence. Yet another mass banning came in February 1988, when the UDF, 16 other organizations, and 18 persons, including Albertina Sisulu, now aged 70, were again restricted. With two of her grown children in exile, one detained in the country for over a year, two grandchildren imprisoned, and Walter Sisulu, of course, still under life sentence, the Sisulu family had surely kept faith with its commitment at a fearful price. But the new round of repressions merely signaled the final bankruptcy of government policy. As conditions within the country and in its international position deteriorated with intensified economic sanctions and mounting alarm in business, political, church, and university circles, the call went up more insistently than ever before: seek genuine negotiations or face catastrophe.

Signs multiplied in 1989 that Botha's term of power was nearing its end with his replacement as party leader by the more flexible Frederik W. de Klerk, who became president in September. A clear signal of the impending recognition of Albertina Sisulu's own prominence as a leader and her symbolic importance as Walter Sisulu's wife: the United States and British Governments invited her to visit President Bush and Prime Minister Thatcher ''as the patroness of the principal black opposition group in South Africa.'' Despite her banning order she was granted her first passport by a South African Government anxious to improve its image in the eyes of the world. Before this time no United States president had ever met with an authentic South African Black nationalist leader. But clearly the United States, seeking to restore its credibility among Blacks at home and abroad, now recognized the UDF and by implication the ANC as the essential partners in the negotiated settlement judged necessary to save the future of South Africa. Now also the incarcerated ANC leaders loomed larger than ever as the authentic negotiators, enhanced by their principled refusal to accept Botha's earlier offer of release on condition they accept political immobility. Their essential commitment to moderation and non-racialism was also their great strength: Mary Benson once called them ''the African Patriots''—patriots of a common society for all South Africans. Albertina Sisulu and her delegation stood four-square on this proposition. Their message to the American president was that peace could only come with the release of prisoners, the end of repressions, and a national constitutional convention, and to that end he must stick to sanctions and pressure the South African Government to talk on this basis.

On October 14, 1989, came the great turn-about. President de Klerk lifted all restrictions on Albertina Sisulu, and the next day her husband and seven others were released after 26 years of confinement. Nelson Mandela would not come out until the next February, but the die was cast. Consistent with her long struggle, constant and indomitable, she expressed her personal happiness, but it would not be enough. Her husband's freedom would ''not minimize the spirit and actions of defiance among our people . . . until we bring the government to a genuine negotiated settlement . . . for a full democratic, participatory non-racial South Africa for all.''

This was the hallmark of Albertina Sisulu's principled, selfless, and courageous life: unwavering commitment to the non-racial philosophy of human equality and dignity for all in a common society. She held, miraculously, no bitterness toward the whites of her country as people, distinguishing carefully between the apartheid regime and the people. As she stated in 1987, ''The Nationalist Government . . . are the enemies . . . not the White people. White people are just like you and me . . . We are all here to stay. All we want is power-sharing . . . to elect our own government,'' for a non-racial, democratic united South Africa.

In 1992 as the ANC Women's League Deputy President, Albertina Sisulu proposed that South African women should participate in shaping a Woman's Charter that would be included in an ANC's proposal on gender rights for the new constitution. Later that year, she discussed her belief

that education must play a vital role in forming the future of South Africa. She believed that apartheid could only be abolished if women worked together.

In 1994 Albertina Sisulu joined her husband when he returned to Robben Island where he had been imprisoned for 20 years, where he was starring in a film on the International Defence and Aid Fund for Southern Africa (IDAF). Later that year, when Nelson Mandela was elected the first black president of South Africa, she was elected to the South African Parliament. In April 1996 she was honored at the annual dinner of MESAB (Medical Education for South African Blacks, Inc.) in Washington D.C. In 1997 she joined the ANC in the celebration of her husband's 85th birthday. Both she and her husband will be remembered as being dedicated veterans of South Africa's anti-apartheid struggles.

Further Reading

A substantial interview with Albertina Sisulu by Ameen Akhalwaya was published in *Africa Report* (September-October 1987); another by Diana Russell, *Lives of Courage: Women for a New South Africa* (1989); and two brief ones in *Ms.* magazine (April 1986 and October 1988). See also a short reference article in Sheila Gastrow, *Who's Who in South African Politics No. 2* (Johannesburg: 1987). Useful references in the context of the anti-apartheid movement were found in Helen Joseph, *Side by Side: The Autobiography of Helen Joseph* (1986); Mary Benson, *Nelson Mandela: The Man and the Movement* (1986); and Benson's autobiography, *A Far Cry* (London: 1989).

For events in the 1980s see the Institute of Race Relations annual *Race Relations Survey,* especially for 1984, 1987/1988, and 1988/1989. Interesting press reports on Albertina Sisulu's 1989 delegation to Washington and the release of her husband appeared in *The New York Times* (June 17, 1989); *The Los Angeles Times* (June 29 and October 20, 1989); *Atlanta Journal* (July 8, 1989); *Washington Post* (June 30 and July 25, 1989); and *Boston Globe* (October 14, 1989). See also *Ms.* magazine (July-August 1992); *The Times* (October 2, 1992); *The Guardian* (January 25, 1994); and *Maclean's* (May 2, 1994). Information can also be accessed on the internet by doing a search for ''Albertina Sisulu'' (August 20, 1997). □

Walter Max Ulyate Sisulu

Walter Max Ulyate Sisulu (born 1912) was one of the most important leaders of the African National Congress (ANC) of South Africa. In the 1940s he was a founder of the Congress Youth League, which led the ANC into militant resistance to apartheid. He became general secretary of the ANC and a chief strategist and organizer of the Defiance Campaign in the 1950s. Although a political prisoner for many years, he remained influential and instrumental in the ultimate end to apartheid.

Walter Sisulu was born in 1912 in the South African ''native reserve'' territory of the Transkei (granted independence in 1976, but reincorporated into the Republic of South Africa in 1994), among the Xhosa-speaking section of the Southern Nguni people. His family were African peasants and members of the Anglican Church. He himself was of racially mixed ancestry. He attended school up to standard IV (the equivalent of American grade 5 or 6), but later in life advanced his education through self-study and correspondence. Unlike most prominent Black leaders of his day, he had neither formal higher education nor professional training, but his intelligence and drive carried him to the foremost rank of African nationalist leadership in the 1940s and 1950s in company with Nelson Mandela and Oliver Tambo.

Sisulu began his working life in 1929 when he migrated to Johannesburg, like so many Africans before and since. He worked in a dairy, in the gold mines, in a kitchen, and as a factory hand during the 1930s. He brought to these experiences a resentment of white paternalism and a political militancy which found expression in labor activism and strike organizing. In 1940 he joined the African National Congress (ANC), then being rejuvenated by the well-known leader A. B. Xuma.

Dissatisfied with the cautious middle class respectability and conservatism of the ANC leadership, he collaborated with other young militants in organizing the Congress Youth League and helped formulate its ''Programme of Action'' calling for non-violent civil disobedience, strikes, and boycotts to resist South Africa's traditional segregation as well

as new apartheid laws imposed by the post-war Afrikaner Nationalist government.

With the replacement of Xuma with a successor picked by the Youth League—James Moroka—in 1949, Sisulu became the ANC's first full-time secretary-general, conducting the day-to-day operations of the ANC. He served also in this capacity under Moroka's successor, Albert Luthuli, and was responsible for organizing and directing the Defiance Campaign of civil disobedience in the early 1950s during which he was repeatedly arrested, jailed, and put under ban or house arrest.

Sisulu's initial Black nationalist exclusivism softened in these years as he worked with the South African Indian Congress and the small left-wing white Congress of Democrats in a multi-racial umbrella organization called the Congress Alliance. In 1953 he accepted an invitation arranged by Communist members of the Congress of Democrats to visit Europe, Russia, and China with other African leaders. These experiences reinforced a growing interest in socialist ideas, although he was never a Communist himself.

By the mid-1950s Sisulu, in company with other leaders, was subjected to ever-stricter police control and banning orders which reduced his active participation in the resistance movement and weakened its organization, but he continued his leadership behind the scenes. Then in 1956 he was arrested and tried for treason with 156 others. The treason trial lasted until 1961 when, after acquittal, he resumed ''illicit'' political activity. By this time the ANC resistance movement had come to harrowing days of ideological division with the splitting away of the Pan Africanist Congress under Robert Sobukwe, followed by violent police repression culminating in the Sharpeville massacre of June 1960. Defying house arrest, Sisulu joined Mandela and others in an underground organization called Umkonto we Sizwe (Spear of the Nation) committed to carrying on the resistance in a sabotage campaign. In 1963 he was captured, convicted of sabotage and revolutionary activity, sentenced to life imprisonment, and incarcerated in the political prison on Robben Island in Table Bay. In 1984 he, Mandela, and others still in captivity were moved to the Pollsmoor Prison in Cape Town.

Sisulu's wife Albertina and son Zwelakhe were also harassed by South African authorities for their activism in support of political and economic freedom.

Despite his militancy and radical tendencies, Sisulu was a political pragmatist and essentially a moderate. His early outlook was formed in his Transkei youth under the influence of Xhosa historical traditions and the millenarian movement of Wellington Buthelezi, who was partly inspired by the West Indian Pan Africanist Marcus Garvey. But Sisulu abandoned his early Africanist racial exclusiveness when experience, reflection, and his pragmatic nature led him to a racially inclusive vision of South Africa's future, rooted in the political morality of the Western democratic tradition. Sticking to the Congress Alliance and its multi-racial ideal, he opposed the Pan Africanist split under Robert Sobukwe. With other leaders of the ANC he believed that their non-violent resistance would eventually undermine the hard-line Afrikaner Nationalist apartheid government and persuade disillusioned whites to cooperate in a common South African society with equal rights for all. Tragically, the power, conviction, and ruthless determination of the apartheid regime remained virtually unshaken for yet another generation. But the challenge raised by Sisulu and his colleagues remained the unanswered question of the future, and the issues and alternatives they then courageously and steadfastly defined ultimately prevailed.

Sisulu was released from prison at the end of 1989 by Frederik W. de Klerk, P. W. Botha's successor. In 1991, he was elected ANC deputy president and was a leading figure in the negotiations with de Klerk's government for a transition to a non-racial South Africa. In January 1992, Sisulu, along with colleagues Oliver Tambo and Nelson Mandela, received Isitwalandwe Medals on the 80th anniversary of the ANC Bloemfontein.

In 1994 Sisulu returned to Robben Island where he had been imprisoned for over 20 years, to star in a film on the International Defence and Aid Fund for Southern Africa (IDAF). He officially retired later in 1994, after seeing his friend, Nelson R. Mandela, inaugurated as president. In May 1997, Sisulu was honored at an 85th birthday celebration.

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Ndabaningi Sithole

Ndabaningi Sithole (born 1920) is a teacher, clergyman, and politician who played a critical role in the early nationalist movement in Zimbabwe (formerly Southern Rhodesia). A leading African intellectual, he epitomized the plight of Africans during the period of the former Southern Rhodesia's system of racial discrimination.

Ndabaningi Sithole was born on July 21, 1920, in the rural area of Nyamanandhlovu. He was brought up in a pagan household and spent his early years in a typically tribal environment in an isolated part of the country. He was seven years old before he first saw a white person. The family moved to Shabani in 1930, and in 1932 Sithole started attending a school run by British Methodist missionaries. His father, however, opposed the idea, and Sithole left the school at the end of 1932 and

became a servant in a white home. But the urge to become educated remained, and in 1935 he defied his father's wishes and ran away to enter the Dadaya Mission school, which was controlled by the Reverend Garfield Todd, who was subsequently to become prime minister of Southern Rhodesia.

Despite his poverty and backwardness in many subjects, Sithole applied himself determinedly and ultimately succeeded. Becoming a Christian, he acquired the National Junior Certificate (Standard Eight), which was then a considerable achievement for an African. He then returned to the Dadaya Mission as a teacher and managed, by private study, to prepare for a Matriculation Exemption Certificate. Also by private study he managed to acquire a bachelor of arts degree through the University of South Africa.

By 1950 Sithole was torn between the vocation of teaching and the Christian ministry. Even as a teacher he had become a Methodist lay preacher, but for over eight years he had been unable to bring himself to enter the Church fully. Finally, in 1953, he did commit himself and applied to the Mission Council of the American Board Mission of Southern Rhodesia, which accepted his application. Under their aegis he spent more than three years in the United States, studying, lecturing, and preaching in many parts of the country. On his return to Southern Rhodesia he became principal of the Chikore Central Primary School and an ordained minister.

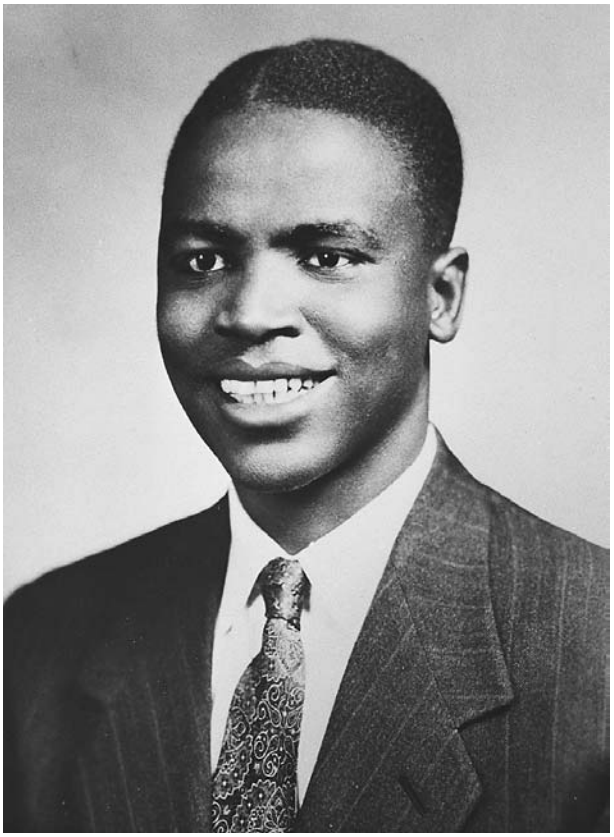

Work as a Nationalist

Sithole's attention had become increasingly focused upon politics. In 1957 he completed a short book called *African Nationalism* (published in 1959), which was a very moderate, humane, and balanced account of African grievances in the white supremacist system of Southern Rhodesia. He made it clear that he believed firmly in interracial cooperation. In August 1959 he was elected president of the African Teachers' Association, and from this post he entered politics. Early in 1960 he joined the African nationalist movement, the National Democratic party (NDP), led by Joshua Nkomo, and rapidly rose to the position of treasurer and membership in its executive. By this time he had been forced to resign from his teaching post and was a full-time politician. In December 1960 he was sent to London as an NDP delegate to the Federal Review Conference.

In the 1960s Sithole's career was profoundly affected by the growing authoritarianism of the Southern Rhodesian regime and by the serious split in the nationalist movement. On Dec. 9, 1962, the government proscribed the NDP, but ten days afterward a new nationalist organization, the Zimbabwe African Peoples Union (ZAPU), was founded. Sithole automatically became a leading member, and he represented it abroad. Dissatisfaction with Nkomo's leadership mounted, and Sithole emerged as the leader of a rival faction. Nkomo was accused of indecisiveness and of reluctance to force a confrontation with the government. The split occurred on July 6, 1963, and, despite attempts at reconciliation, it proved to be unbreachable. Sithole was out of the country at the time, but shortly after his return he and his followers founded a new political movement, the Zimbabwe African National Union (ZANU).

In December 1963 Sithole was sentenced to 12 months' imprisonment for distributing an allegedly subversive letter calling upon Africans physically to resist an illegal declaration of independence by the Southern Rhodesian government; but he appealed successfully against the conviction. In February 1964 Sithole, along with hundreds of others, was restricted by the government and placed in a remote detention camp; and in August both ZANU and ZAPU were banned.

Sithole remained in detention for five years. On Feb. 12, 1969, he was sentenced to six years of imprisonment for involvement in a plot to assassinate Ian Smith, prime minister of the illegal Rhodesian regime, and two of his ministers. The conviction rested largely on the authorship of a letter planning the assassinations. A police forensic scientist testified that it had been written by Sithole. Sithole denied this and declared that he had been framed. After sentence had been passed, he said, ''I wish publicly to dissociate my name in thought, word and deed from any subversive activities, from any terrorist activities, and from any form of violence.''

After his release from prison in 1974, Sithole lived in exile in Zambia with a section of the African National Council, but later withdrew his faction of ZANU from it. In 1976 he attended the Rhodesian Constitutional Conference and served as a member of the Transitional Executive Council in preparation for the long-sought transfer of power to the

black majority in Zimbabwe-Rhodesia in 1978-79. After serving that year as a member of Parliament, he ceased to play a substantial role after his long-time rival Robert Mugabe became prime minister in 1980 and established the first free African government in Zimbabwe.

In 1987 he sought refuge in the United States, fearing that Mugabe was trying to kill him. The two had competed for the presidency of ZANU-PF during its early days, and their rivalry intensified when Mugabe took over the party during the guerrilla war against white-ruled Rhodesia. Sithole returned to Zimbabwe in 1991, when he occupied one of two opposition seats in a parliament overwhelmingly controlled by the ZANU-PF party. In 1994 he organized a faction to contest the one-party presidential elections, which Mugabe had again easily won. The following year he was arrested in connection with an alleged plot to assassinate Mugabe, and his weak opposition party was accused of supporting rebels based in nearby Mozambique. Sithole withdrew as an opposition candidate in the 1996 elections, when Mugabe was again elected unopposed.

Sithole continues to be an active member of the opposition Zimbabwe African National Union Ndonga party. In 1997 he publicly reasserted his belief in coups as a legitimate instrument of change in Africa when constitutional means fail. He condemned the Organization of African Unity and its chairman, President Mugabe, as having ''no relevance for an independent Africa, which is faced by . . . problems which include continental insecurity and control of the economy by former colonial masters.''

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Sketch: Sithole's *Hammer & Sickle: Africa's Great Problem* (1991) and *Roots of a Revolution* (1977) are out of print. Sithole's *African Nationalism* (1959; 2d ed. 1968) discusses his own career as well as larger issues. Collected speeches: *In Defence of a Birthright,* Norman Bethune Institute, 1975. His role in the early days of African nationalism is described in ''Nbadaningi Sithole, Garfield Todd and the Dadaya School Strike of 1947'' in *Journal of Southern African Studies,* June 1992. Profiles: *An African Biographical Dctionary,* ABC-CLIO, 1994; Glickman, Harvey, *Political Leaders of Contemporary Africa South of the Sahara,* Greenwood, 1992; Lipschutz, Mark, *Dictionary of African Historical Biography,* Univ. of California, 1987. His career is discussed in Nathan M. Shamuyarira, *Crisis in Rhodesia* (1965); James Barber, *Rhodesia: The Road to Rebellion* (1967); and B. Vulindlela Mtshali, *Rhodesia: Background to Conflict* (1967). □

Sitting Bull

The American Indian Sitting Bull (ca. 1834-1890), a Hunkpapa Sioux medicine man and chief, was the political leader of his tribe at the time of the Custer massacre and during the Sioux War of 1875-1876.

Sitting Bull was born on the Grand River in South Dakota. He gained some fame as a warrior while in his 20s, but he chose to become a medicine man and a political leader rather than a war chief. He hated the white men and their encroachment on Indian lands. Therefore he stayed off the reservation as much as possible. By the mid-1870s his influence had been extended through several Sioux subtribes and to the Cheyenne and Arapaho Indians. He headed the combined war council of these nations although he was not a war chief.

After miners encroached on Sioux territory during the Black Hills gold rush in 1875, Sitting Bull led his people from the reservation and chose to fight. Warned by Gen. Alfred Terry to return to the reservation, Sitting Bull replied, ''You won't need any guides; you can find me easily; I won't run away.''

Gen. George Custer and the 7th Cavalry found Sitting Bull and several thousand warriors at the Little Bighorn River on June 25, 1876. Sitting Bull did not take part in the fighting that day but made medicine while Gall and Crazy Horse annihilated Custer and 264 men. Custer's death, however, changed nothing. Gen. Terry and Gen. George Crook pressured the Sioux, and Sitting Bull was forced to lead his people to Canada. Conditions there were no better, and Sitting Bull's following dwindled, especially after 1879, when the U.S. government offered amnesty to those Indians who would surrender. In July 1881 Sitting Bull, with 187 followers, arrived at Ft. Buford to accept the government's offer.

Placed on the Standing Rock Reservation in the Dakota Territory, Sitting Bull found himself famous. During his residence in Canada, stories had circulated in the United States that the Sioux leader was white, a graduate of the U.S. Military Academy at West Point, and a Catholic. In 1878 a book, *The Works of Sitting Bull,* was published ascribing Latin and French poems to his authorship.

When the ''ghost dance craze'' swept the Indian reservations in 1890, Sitting Bull took no part in it. But soldiers arrested him that December for fear he would lead the Sioux on the warpath. In the fight that followed, Sitting Bull was fatally shot, possibly by accident, possibly by design. He was buried at Ft. Yates, N.Dak., but in 1953 his body was reinterred near Mobridge, S. Dak.

Further Reading

Stanley Vestal, *Sitting Bull: Champion of the Sioux: A Biography* (1932), draws upon both Indian and white sources to present a very sympathetic picture of the chief. Robert M. Utley, *The Last Days of the Sioux Nation* (1963), contains a scholarly assessment, and James McLaughlin, *My Friend the Indian* (1910), provides a contemporary assessment. □

Dame Edith Sitwell

The English poet and critic Dame Edith Sitwell (1887-1964) was one of England's dominating literary figures for half a century and its most eminent woman poet.

Edith Sitwell was born in Scarborough on Sept. 7, 1887, into a family of landed gentry. Her brothers, Osbert and Sacheverell, both younger, also became celebrated writers. She was privately educated on the family estate at Renishaw until she entered the literary circles of London shortly before the beginning of World War I. Her first volume, *The Mother and Other Poems,* was published in 1915, and the following year she began to edit an annual anthology, *Wheels,* which set out to repudiate the comfortable, familiar, English sentimentalities of the Georgian poets. Its bizarre, satirical, self-conscious verse anticipated that judgment of the contemporary scene that was to be perfectly articulated shortly thereafter by T.S. Eliot in *The Wasteland*. Edith Sitwell was thus in the vanguard of the movement that radically changed English poetry at the end of World War I.

Edith Sitwell's early poems, which intermingle startling images of the demonic, the mechanical, and the natural world and employ as their favorite figure the clown or the metaphor of the harlequinade, present an elaborately distorted, nonnaturalistic picture of a world gone mad. Yet they also show evidence of the richness of color and sensuality to which the poet had responded as a rather solitary child and that influenced her poetry throughout her life. They also exhibit an extraordinary sense of rhythm which, with other experiments in sound, proved to be Edith

Sitwell's most marked and controversial gift to contemporary poetry.

The manner in which Edith Sitwell chose to present her despair at the emptiness and hypocrisy of a world without spirit was so genuinely avant-garde that the audience at the first public theatrical presentation of the lyrics collected under the title *Façade,* in 1923, thought itself the victim of hypocrisy and her poetry the empty hoax.

The apparently cynical, amoral grotesquerie of her early poems may have been less than entirely satisfactory to the maturing Edith Sitwell herself. By the time she published *Gold Coast Customs* in 1929, the pervasive sense of horror—the stifling awareness of the death of the living—was not created within the confined imagery of the artificial commedia dell'arte but spread through a broad anthropological landscape. There are images of vast distance, of journeys, of the sea, and of the visions and barbarities of ancient cultures.

Edith Sitwell wrote little poetry in the 1930s. She exercised herself in the preparation of a number of anthologies and in prose. A critical biography, *Alexander Pope,* was published in 1930. In 1937 she published her only novel, *I Live under a Black Sun;* in 1943, *A Poet's Notebook*. By the time of World War II she had become not merely a literary celebrity but a doyenne of letters whose sponsorship was eagerly sought by younger poets. As a leader in the literary haut monde, she published *Street Songs* in 1942 and *The Canticle of the Rose: Poems 1917-1949* in 1949.

Although her poetic vision remained as much pagan as Christian, Edith Sitwell became a Roman Catholic in 1955. She also became ''respectable'' and respected. In 1933 she had received the poetry medal of the Royal Society of Literature, and in 1953 she was made a dame commander of the Order of the British Empire. In the 1950s she traveled widely, reading and lecturing to admiring audiences both in England and in the United States. She continued to write and to edit; she left ready for publication after her death, in London on Dec. 9, 1964, an autobiography, *Taken Care Of*. As a poet, Edith Sitwell never achieved the fashionable following she secured as a person. In a sense her own technical brilliance and artistry precluded this.

Further Reading

Edith Sitwell wrote her memoirs in *Taken Care Of: The Autobiography of Edith Sitwell* (1965). So consistently did she associate herself with her brothers, Osbert and Sacheverell, in championing the aristocratic literati that it is difficult to explore her life and thoughts without reference to the family as a whole. Rodolphe L. Megroz, *The Three Sitwells: A Biographical and Critical Study* (1927), is an early example of such a family study. John Lehmann, a friend, publisher, and admirer, wrote *A Nest of Tigers: The Sitwells in Their Times* (1968). The autobiographical works of Osbert Sitwell, comprising *Left Hand, Right Hand!* (1944), *The Scarlet Tree* (1946), *Great Morning* (1948), *Laughter in the Next Room* (1948), and *Noble Essences: A Book of Characters* (1950), are invaluable. John Lehmann, *Edith Sitwell* (1952), is a sympathetic study of her life. Cecil M. Bowra, *Edith Sitwell* (1947), represents the judgment of another close friend. Geoffrey Singleton, *Edith Sitwell: The Hymn to Life* (1960), is recommended.

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Śivajī

Indian warrior Śivajī (1627-1680) was the leader of a seventeenth-century independent Hindu nation in the region of Mahārāshtra. By successfully repelling the forces of the invading Mughal empire, often through the use of guerilla warfare, he insured the civil and religious freedom of the Marāthā people.

The warrior Śivajī was the leader of an independent Hindu nation in western India in the 1600s. Although that part of India was primarily controlled by Muslim Mughal forces at the time, Śivajī and his Marāthā people were able to successfully resist the invaders and maintain control of much of the area known as Mahārāshtra, the homeland of the Marāthā people. While his armies could not compare in size with those of the Mughal emperor, Śivajī was able to win many victories by relying more on cunning tactics than strength; he was one of the first military figures to make use of the strategies of guerilla warfare. In his legendary struggle to secure independence and religious freedom for his people, Śivajī became not only a symbol of Hindu strength and pride but also served as an inspiration for the Indian nationalism movement that developed in the twentieth century.

Although he came to be known just by his given name of Śivajī, the future soldier and leader was born Śivajī Bhonsle on April 6, 1627, in Poona, India. Both his mother, Jija Bai, and his father, Shanji Bhonsle, were from prominent families of the Marāthā people, a race originating in the hill region of Mahārāshtra in west central India, but which had spread to neighboring regions in the Deccan plateau of central India as well. The Marāthā had a long tradition of resistance to invaders, and Śivajī was encouraged to develop a strong and aggressive spirit by his mother, who passed on a pride of her family's position in the Hindu warrior caste. The young man's father abandoned his family soon after the birth of his son, so Śivajī was primarily influenced by his mother and a guardian, Dadaji Kondadev. From his mother, he gained not only a warrior's attitude, but also a great love of the Hindu religion. His education was based on great Hindu writings such as the *Rāmāyana* and the *Mahābhārata* and he also developed an appreciation for the devotional music of his faith. Dadaji, who had been an official for the Mughal government of the nearby state of Bijapur, helped to instill in his charge a hatred of the Muslim rulers and a love of the common people of Mahārāshtra. He was also a skilled politician and strategist who demonstrated a strong sense of justice as well as discipline; all of these traits were absorbed by Śivajī and later helped make him an effective and respected leader.

Secured Marāthā Nation

For the first few years of his life Śivajī and his mother moved from place to place in an attempt to avoid capture by Mughal armies. When he was nine, they settled in Poona for ten years before moving to the mountain fort of Rajgarh, a newly-built structure that would become the central post for Śivajī's campaigns and later served as his capital. In his youth in Poona, he spent a great deal of time wandering the territory west of town, becoming familiar with the land and the peasants who lived there. He taught himself how to survive in the wilderness with few provisions and developed the skills of guerilla warfare. Before he had even reached the age of twenty, he began to gain control of a number of districts in the area and had started forming an army of his own. In the districts he ruled, he undertook a number of improvements to strengthen his defenses, rebuilding old forts and organizing local administration. He quickly became a popular leader known for his fairness and intelligence.

After learning of Śivajī's defeat of Afzal Khan, the Mughal emperor, Aurangzeb, grew alarmed. He decided to put an end to the defiant Marāthā, sending a huge force

under Shaista Khan to attack Śivajī in January of 1660. The army captured Poona and for the next three years Śivajī was forced to hide in the hills and use guerilla tactics to defend his position and resist capture. He and his army survived by waiting for Mughal forces to enter the hills and then attacking them in a quick, hit-and-run fashion, making the most of their superior knowledge of the local terrain. Śivajī's troops would then return to their forts in the mountains with supplies and weapons plundered from the enemy. The Marāthā resistance efforts switched from a defensive to an offensive tactic in April of 1663, when Śivajī led a daring sneak attack on the personal quarters of Shaista Khan in the Mughal command center, wounding the general and killing dozens of his people. With the khan's forces in confusion after the assault on their leader, Śivajī made use of their immobility and attacked the wealthy port city of Surat, one of the great sources of pride of the Mughal empire. Cursing the ''mountain rats'' who had the nerve to attack his empire, Aurangzeb redoubled his efforts, sending a new army under Rajput Jai Singh to subdue the Marāthā and their warrior leader.

Forced to Surrender to Mughals

Unaware of the approach of the Mughal army, Śivajī had turned his attention to campaigns in the south of his domain. Jai Singh took control of Poona in March of 1665, and upon hearing the news, Śivajī rushed back to his fortress, Rajgarh. When he arrived, however, the Mughals had already gained a strong foothold in the north, forcing Śivajī to admit he could not defeat their superior power. On June 12, 1665, the Marāthā leader signed a treaty with Jai Singh in which Śivajī agreed to hand over his major strongholds, keeping only a dozen smaller forts for himself. While independence for the Marāthā was beyond hope, Śivajī assumed that he would become a valuable ally of the Mughal emperor, now that they were at peace. In the spring of 1666 he paid his respects to Aurangzeb on the occasion of his formal assumption of the Mughal throne. But rather than reward Śivajī's new loyalty with a top military post, the emperor presented him with only a third-class officer position. Śivajī was infuriated with Aurangzeb's actions and went into a tirade at the imperial court, eventually collapsing from his emotional outburst. Placed under house arrest, Śivajī quickly reevaluated his situation. No longer harboring any hopes for a position of power with the Mughals, he devised a plot to avenge the insult and regain the authority and lands he had lost.

While the Mughal emperor no longer presented a threat to the Marāthā nation, the neighboring Muslim states of Bijapur and Golconda continued to challenge Śivajī's control in the area. For this reason, not all the Marāthā in the Deccan were brought into Śivajī's empire. But his nation, while relatively small, remained stable. After his death of a fever on April 3, 1680, at Rajgarh, Śivajī's sons and subjects carried on his fight. His legacy of resistance insured that the Mughals never gained full control of the Deccan; in fact, even the later invasion by British colonial forces was repelled by the Marāthā. In the centuries since Śivajī's death, the colorful hero who fought for the freedom of the Marāthā people has come to stand as a symbol of Hindu strength and pride. His life is also considered to have been a source of inspiration for the twentieth-century Indian people as they fought their own battles for independence.

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Sixtus V

Sixtus V (1520-1590) was pope from 1585 to 1590. A keenly intelligent man of driving energy and determination, he left his clear impress on the internal organization of the Church and on the physical character of Rome.

Felice Perreti, who became Sixtus V, was born on Dec. 13, 1520, in the village of Grottammare in the Mark of Ancona. His parents were poor, and as a boy he did the hard physical work of a peasant. At the age of 14 he entered the Conventual Franciscans. In his studies, which he pursued in various cities of northern Italy, he manifested a clear and forceful intelligence. In 1547 he was ordained a priest at Siena and the following year received his doctorate in theology from the University of Fermo. His abilities as a preacher and his deep concern for reform in the Church brought him to the attention of prominent churchmen in Rome, including two who subsequently became popes, Pius IV and Pius V. Twice appointed inquisitor in Venice, in 1557 and 1560, Perreti was forced to withdraw from the post because his sternness aroused much antagonism.

Pope Pius V advanced Perreti in several ways, in 1566 by making him bishop of Sant' Agata de' Goti and vicar general of the Conventual Franciscans, in 1570 by appointing him a cardinal, and in 1571 by assigning him to the See of Fermo. On April 24, 1585, Perreti was elected pope and took the name Sixtus V.

Sixtus's short reign of 5 years was filled with enormous achievements. He reorganized the curial system at the Vatican, unifying and amplifying the system of congregations and thereby centralizing the Church's business in Rome. He established 70 as the maximum number for the College of Cardinals, a rule changed in 1958 by Pope John XXIII. With his practical sense he insisted that bishops visit the Holy See periodically to render an account of their dioceses. Impatiently setting aside the scholarship of experts, he took upon himself the enormous task of preparing a revised edition of St. Jerome's translation of the Bible. So marred with mistakes was his work that it had to be corrected under Pope Clement VIII. A master of urban planning, Sixtus changed the face of Rome. By a series of roads which cut through all obstacles, he linked the outlying areas of the city with the

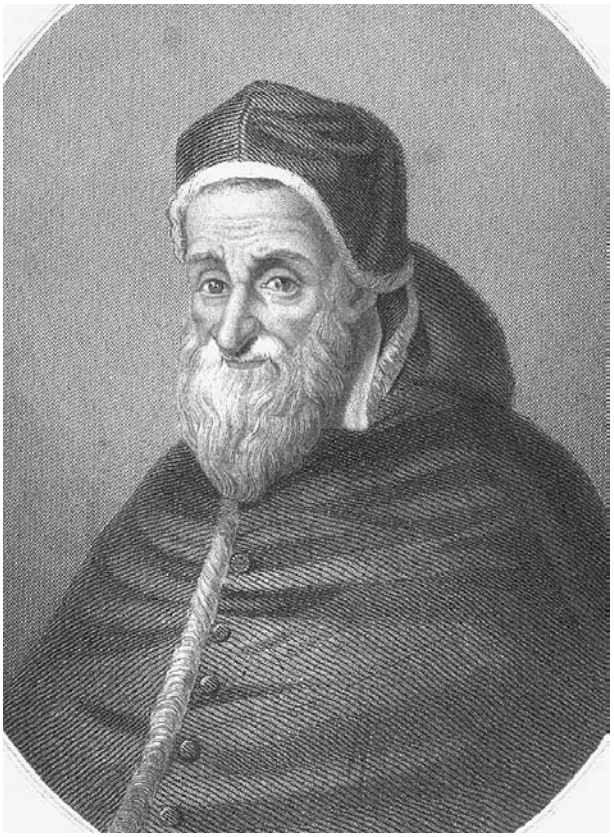

central metropolis. He raised obelisks, brought fresh water by tunnel and aqueduct 14 miles from Palestrina, built the Lateran Palace, and finished the dome of St. Peter's Basilica.

Sixtus pursued foreign policy with equal vigor. Against the potential bloc of massive Spanish influence he worked to preserve France as a strong nation. Only with misgiving did he support the Armada of Philip II against England (1588). There is probably no other pope about whom so many anecdotes are told. Sixtus died on Aug. 27, 1590.

Further Reading

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John Skelton

The English poet and humanist John Skelton (ca. 1460-1529) is chiefly remembered for his satires on the court and the clergy.

Little is known of John Skelton's youth except that he may have come from Yorkshire and that he attended Cambridge. His earliest works, which included a translation of Cicero's *Familiar Letters* and another of Deguileville's *Pèlerinage de la vie humaine,* do not survive. Skelton was declared poet laureate by Oxford in 1488, by Louvain shortly thereafter, and by Cambridge in 1493. These degrees, partly honorary, were also given in recognition of his achievement in grammar. Skelton's earliest poetry is occasional, including, for example, the poem *The Dolorous Death and Most Lamentable Chance of the Most Honorable Earl of Northumberland* (1489). About 1495 Skelton became tutor to Prince Henry (later Henry VIII), a position he held for about 7 years. He was ordained a priest in 1498.

Skelton's first satire, *The Bowge of Court* (1499), was a dream vision attacking the vices of courtiers. In 1501 Skelton wrote *Speculum principis,* an adaption of a Latin version of the *Historical Library* of Diodorus Siculus. The book emphasizes the necessity for virtue and learning among princes.

In 1504 Skelton became rector of Diss, Norfolk. There he wrote some satirical poems on local personages and his famous mock dirge, *Philip Sparrow*. A young nun Skelton knew had lost her pet bird to a voracious cat. Skelton's poem, the first part of which is structured around the Mass for the Dead, represents the nun's lament for her bird. The lament is followed by Skelton's praise of the nun. The tone is pleasant and jocular.

In 1512 Skelton gave up his benefice at Diss and settled at Westminster, where he remained for the rest of his life. He was designated court poet, and he wrote a number of political poems. He also probably wrote a number of plays, but only one of these, *Magnificence* (1516), survives. During this period Skelton also wrote several songs for the court of Henry VIII, such as *Mannerly Margery Milk and Ale*. One of his most important poems, *The Tunnyng of Eleanor Rummyng,* has as its protagonist an amusing variant of an evil old woman.

Between 1521 and 1523 Skelton wrote several satirical attacks on Cardinal Wolsey: *Colin Clout; Speak, Parrot;* and *Why Come Ye Not to Court?* To escape the cardinal's wrath he took refuge with the Countess of Surrey. There he sought to appease Wolsey and to justify himself in *The Garland of Laurel* (1523). His last important work was an attack on heresy, *A Replication against Certain Young Scholars*. His favorite verse forms, consisting of short rhymed *clausulae* of irregular length, are called Skeltonics. Skelton died at Westminster on June 21, 1529.

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Burrhus Frederic Skinner

The American experimental psychologist Burrhus Frederic Skinner (1904-1990) became the chief exponent of that form of behaviorism known as operationism, or operant behaviorism.

Born in Susquehanna, Ohio, B. F. Skinner attended Hamilton College. He then went to Harvard, where he received a master's degree in 1930 and a doctorate in experimental psychology in 1931. In 1936 he began teaching at the University of Minnesota, the same year he married Yvonne Blue; they had two daughters.

In Skinner's first book, *Behavior of Organisms* (1938), he ''clung doggedly to the term *reflex,* thus allowing his immediate psychological roots in classical or early behaviorism.'' A Guggenheim fellowship enabled him to begin writing *Verbal Behavior* in 1941. He continued on the fellowship through 1945, finishing most of the manuscript. In 1947 he gave a course at Columbia University and the William James Lecture at Harvard, both based on *Verbal Behavior,* which, however, he put off publishing for 20 years. *Walden Two* (1948) described his notions on a feasible design for (utopian) community living.

In 1954 Skinner became chairman of the Department of Psychology at Indiana University and published ''Are Theories of Learning Necessary?'' Conferences begun at Indiana culminated in 1958 in a new journal, *Journal of the Experimental Analysis of Behavior*.

Air Crib and Skinner Box

Toward the end of World War II, with the birth of his second child, Skinner built an air crib for baby care in which the infant, instead of staying in a tight crib wrapped in layers of cloth, can lie with only a diaper on in an enclosed space which is temperature-controlled and plastic-sheeted, thus allowing the child greater freedom of movement. Many babies are now raised in this way.

During the 1950s, stimulated by an interest in psychopharmacology, Skinner studied operant behavior of psychotics at the Metropolitan State Hospital in Waltham, Mass. For his systematic experiments on this type of behavior, Skinner designed his famous Skinner box, a compartment in which a rat, by pressing a bar, learns to repeat the act because each time he does so a pellet of food is received as a reward. Skinner demonstrated that when these reinforcements accompany or follow certain specific behavior, learning occurs in the experimental animal. Such a response, reinforced by food or other means, is called operant behavior and is distinguished from respondent behavior, which is elicited by a stimulus. Skinner's main concern in

studying operant behavior and its parameters was neither ''with the causal continuity between stimulus and response, nor with the intervening variables, but simply with the correlation between stimulus (S) and response (R).''

Two Important Books

Skinner's books *Verbal Behavior* (1957), while omitting the citation of experimental evidence for its assertions, gives a highly objective functional account of language, with the basic unit of analysis being the verbal operant. He explains how differential social reinforcement from other members of the speech community forms, strengthens, or weakens dependency relations between stimulus variables and verbal responses. Included also are discussions of how listener ''belief'' is fortified by reinforced responses to a speaker's words; how the metaphorical expressions of a speaker reflect the kinds of stimuli which control his behavior; how and why it is that we cease verbalizing; suggestions regarding the nature of aphasia; and logical and scientific verbal behavior.

In *Schedules of Reinforcement* (1957) Skinner and his coauthors reported on a research program that was ''designed to evaluate the extent to which an organism's own behavior enters into the determination of its subsequent behavior.'' They demonstrated that response rates, temporal patterns of rates, and patterning of rate in the temporal vicinity of the reinforcer are dependent upon the schedule of reinforcement. No detailed quantitative laws emerge, however, from their 70,000 hours of data gathering. *Schedules* is suggestive regarding the power of the operant as a tool to investigate psychopharmacological and neurophysiological problems.

Skinner acknowledged Roger Bacon as an influence on his thinking and formulating. Skinner said that he emulated him because Bacon rejected verbal authority; studied and asked questions of phenomena rather than of those who had studied the phenomena; classified in order to reveal properties; recognized that experimentation included all contingencies, whereas mere observation overstresses stimuli; and realized that if nature can be commanded, it must also be obeyed.

Critics of operationism maintained that it disregarded problems such as motives, personality, thought, and purpose or greatly diminished their relevance or importance. Although Skinner dealt with complex psychological problems, his mode of treatment of these problems was criticized as having been seriously limited. His basic behaviorist viewpoint itself has been questioned recently, in part because it rejects consciousness. The concept of consciousness cannot be omitted from psychology without a serious loss in explaining much that man does—since the viewpoint is completely indifferent to introspection.

On August 18, 1990 Skinner died and was buried at the Mt. Auburn Cemetary in Massachussetts. He left behind many distinctive awards and achievements. In 1968 he was awarded the National Medal of Science, in 1971 he was honored with the Joseph P. Kennedy, Jr. Foundation Award, and in 1985 was given the Albert Einstein School of Medecine award for excellence in psychiatry. Skinner continued to write throughout his later years, authoring such works as *Enjoy Old Age* (1983), *Upon Further Reflection* (1986), and *Recent Issues in the Analysis of Behavior*.

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Rudolf Salzmann Slánský

Rudolf Salzmann Slánský (1901-1952) was one of the founding members of the Czechoslovak Communist Party and played a leading role in the Communist takeover of Czechoslovakia in 1948. In the purges of ''national Communists'' ordered by Joseph Stalin, he was hanged, charged with treason and other crimes in 1952.

Slánský was born on July 31, 1901, in Nezvěstice near Pilsen, in Bohemia, then part of the Austro-Hungarian Empire. He came from a Czech-Jewish middle class background; his father was a small village trader. Slánský himself was educated at the Commercial Academy in Pilsen. After World War I he moved to Prague, capital of the new state of Czechoslovakia, associating with other leftist intellectuals in the so-called ''Marxist Club'' and joining the Czechoslovak Communist Party when it was established in 1921.

Thereafter, he rose rapidly in the party hierarchy, concentrating his efforts in youth activities and journalism. He became editor of the party's newspaper, *Rudé Právo* (Red Right), and in 1924 he was appointed party secretary in the heavily industrialized northern region of Moravská Ostrava. In 1929 he was elected to the central and executive committees of the party. In the same year, at the Fifth Congress of the Czechoslovak Communist Party, he was raised to membership in the party's presidium and politburo. At the congress he sided with the party faction led by Klement Gottwald, helping the latter retain his post of secretary general.

For several years Slánský, charged by the Czech government with high treason for his illegal underground activities, was forced to live in hiding in interwar Czechoslovakia. Elected a deputy to the National Assembly in 1935, he received parliamentary immunity from arrest. He served in the assembly until 1937. After the infamous Munich Agreement engineered by Adolf Hitler in 1938, Slánský, considered an indispensable Communist leader, was flown to Moscow, where he spent the World War II years from 1939

to 1944. In the Soviet Union he directed the Czech broadcasts of Radio Moscow, helped organize Czechoslovak military units on Russian soil, and trained partisan groups for action in the Czech and Slovak lands. With Gottwald and others, he planned the restructuring of the postwar Czechoslovak government with the Czechoslovak president-in-exile, Eduard Beneš, when the latter visited Moscow in 1943. In 1944 he became the Czechoslovak representative to Partisan General Headquarters in Kiev, then was sent to assist the short-lived Slovak national uprising against the clerico-fascist government of the Slovak Republic, the puppet state set up by Nazi Germany. When the uprising was crushed, Slánský stayed on to lead the remaining partisans in the rugged Tatra Mountains through the forbidding winter of 1944-1945.

After the war Slánský became one of the two top leaders of the Czechoslovak Communist Party, second in status only to his long-time comrade, Gottwald. At the Eighth Party Congress in March 1946 he himself became the party's secretary general, administering its complex internal affairs. Gottwald assumed the newly-created rank of party chairman, retaining general supervision of the party's policy but concentrating on the party's growing role in the government of Czechoslovakia. Slánský also reentered the Czechoslovak parliament in 1945, becoming chairman of the National Assembly's defense committee. In September 1947 he was a delegate to the conference at Wilczagora in Lower Silesia that set up the Cominform, the new Communist international organization.

In February 1948 Slánský, together with Gottwald, led the Communists in their seizure of power in Czechoslovakia through a bloodless coup d'état. Honors flowed to him. On his 50th birthday in July 1951 the regime announced that Slánský's ''collected works'' were to be published. Four months later, in November, after the post of party secretary general had been abolished and its functions assumed by Party Chairman Gottwald, Slánský was promoted to the rank of vice-premier in the government.

Shortly afterward, on November 27, 1951, it was announced that Slánský had been arrested. He was charged with having organized a ''Titoist'' conspiratorial center, of being the ringleader of a ''Jewish'' plot to assassinate Gottwald and overthrow the new Communist regime with American and British assistance. Once the Communists had securely established their rule in Czechoslovakia, intra-party rivalries and hatreds reappeared and coalesced as Soviet dictator Joseph Stalin ordered purges of ''bourgeois nationalists,'' ''Titoists,'' ''Trotskyists,'' and ''Zionists'' and ''dual loyalists'' (Jews) throughout the Soviet bloc. Within the Czechoslovak Communist Party two major factions contended, one led by Gottwald, the other by Slánský. Slánský's middle-class, Jewish background made him a likely target, as did his systematic machinations to infiltrate crucial offices within the party and governmental apparatus with his own trusted henchmen. Gottwald, on the other hand, came from Czech (Moravian) peasant stock, had widespread popular support, and, as a devoted supporter of Stalin's policies in the Comintern since 1928, had the Soviet dictator's favor as well. The Soviets, who directed the purge process in all of their satellites, backed Gottwald and abandoned Slánský.

After prolonged police interrogation and the calculated application of physical and psychological pressure, the entire technique supervised by Soviet ''advisers,'' Slánský and 13 other co-defendants (11 of the 14 were Jews) were prosecuted publicly in the notorious ''Slánský Trial'' held before a ''people's court'' in Prague from November 20 to 27, 1952. After duly reciting their carefully memorized confessions of high treason, espionage, and sabotage, all were found guilty. On December 2, 1952, Slánský and ten other prominent Czech and Slovak Communists (notably Vladimír Clementis, the eminent Slovak Communist and one-time Czechoslovak foreign minister) were sentenced to death, the three others to life imprisonment at hard labor, including work in Czechoslovakia's uranium mines.

Slánský was hanged the next day, cremated, and his ashes unceremoniously sprinkled on an icy winter road. Slánský's wife, Josefa, was also briefly imprisoned until April 1953. His brother, Richard, was arrested in 1951 while serving as deputy ambassador to Poland, convicted, and sentenced to 25 years in prison. He was released in 1958 and ''rehabilitated'' in 1963.

After Stalin's death in 1953 and the resulting ''thaw'' in political conditions throughout the Soviet Union and the entire Soviet bloc, public demands were made in Czechoslovakia, as in the other satellites, for the reinvestigation of the fabricated charges and convictions of the early 1950s. In 1963 Slánský and all of his co-defendants were officially ''rehabilitated'' legally and as citizens. In May 1968 they were fully rehabilitated and exonerated of their alleged crimes, though none of them were reinstated as members of the Czechoslovak Communist Party.

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There is no English-language biography of Rudolf Slánský, and biographical material on him is generally scarce. Josefa Slánský's *Report on My Husband* (1969), written by Slánský's wife during the liberal ''Prague Spring'' period in 1968, includes some intimate personal detail. The documents and accompanying text are especially revealing of the harsh treatment of Slánský's family at the time of his trial and after his execution. Two of the three co-defendants of Slánský who were sentenced to life imprisonment and later released and ''rehabilitated'' have written their own accounts of their arrest, interrogation, trial, and incarceration: Artur London, *The Confession* (1970), and Eugen Loebl, *Stalinism in Prague: The Loebl Story* (1969). They provide gripping and illuminating, if painful, reading. Jiří Pelikán, editor, *The Czechoslovak Political Trials, 1950-1954* (1971), is the full report (later suppressed) of the official inquiry into the Stalinist purges in Czechoslovakia launched by the ephemeral reform government of Alexander Dubček in 1968. □

Samuel Slater

The English-born American manufacturer Samuel Slater (1768-1835) built the first successful cotton mill in the United States, in 1790.

Samuel Slater was born near Belper in Derbyshire on June 9, 1768, the son of a prosperous yeoman farmer. As a youth, Samuel demonstrated considerable skill as a mechanic, and in school he excelled in arithmetic.

Apprenticeship in the Textile Trade

The Slater farm was located near the river Derwent; the first spinning mill driven by water power was built in Cromford on the Derwent in 1771 by Jedediah Strutt and Richard Arkwright, the inventor of the water-frame spinner. In 1776 they dissolved their partnership, and Strutt took over his own mill in Belper, where Slater began his apprenticeship at the age of 14.

Although the terms of the indenture were harsh and Slater had to work hard, Strutt treated him kindly. Slater learned to operate all the machinery involved in converting raw cotton into yarn. When the machinery broke down—a frequent occurrence since the spinning industry was still in its infancy—he made the necessary repairs.

At the end of his apprenticeship Slater concluded that the best opportunities for advancement in the textile industry were in the United States. Handicraft methods still prevailed there, since no American had yet been successful in constructing a spinning machine, and British law prohibited the export of such machines. In 1789 Slater made his way to London, where he negotiated his passage to America. He told neither his family nor his friends of his plans. According to legend, he sailed from London disguised as a farm laborer, since British law also prohibited the emigration of skilled mechanics.

New Skill to the New World

Within a few days of his arrival in New York City, Slater found a position with the New York Manufacturing Company. He was disappointed, however, because the mill was poorly equipped and lacked access to enough water to provide the necessary power for operating spinning machines. He learned that the firm of Almy and Brown operated a machine spinning mill in Pawtucket, R.I., and wrote to Moses Brown, who had provided most of the capital for building the mill, requesting a job. Slater was hired immediately.

Slater soon became a partner in the firm. His principal responsibility was to design and construct duplicate models of the equipment used in British milling establishments. Brown again supplied the capital. With the aid of a local woodworker, an iron manufacturer, and a general helper, Slater constructed the first practical copies of Arkwright's carders, water-frame spinners, and looms in the United States. The new mill went into operation in December 1790. Slater hired children from the town and surrounding area and trained them to operate the machinery. This was a common practice in both the United States and England. The raw cotton was sent out to local women for cleaning before it came to the mill for carding.

Soon after the mill went into operation, Slater married Hannah Wilkinson. It is said that she was the first woman in the United States to suggest making sewing thread out of cotton. After her death, he married Esther Parkinson, a wealthy Philadelphia widow.

Building the Textile Industry

The mill did not run smoothly at first. There were problems in securing good-quality raw cotton, and often the equipment broke down. More importantly, the shop was unable to produce cotton yarn in sufficient quantities to meet the demand. In 1793 the firm of Almy, Brown, and Slater decided to expand. Picking a site on the Blackstone River, they constructed a new dam to provide the power and built a large mill. They installed three carders and two spinning frames containing 72 spindles. The mill, called the Old Slater Mill, went into operation in July 1793.

Dissension within the partnership over management of the mill convinced Slater to build his own mill. Still maintaining his interests in Almy, Brown, and Slater, he organized a new firm, Samuel Slater and Company, in 1798. His mill, completed in 1801, was the first in Massachusetts to use the Arkwright system. Slater played an active part in establishing other cotton mills in Rhode Island, Connecticut, Massachusetts, and New Hampshire. By 1828 he had

been involved in 13 different partnerships concerned with processing cotton. Because of his contributions to the cotton industry in the United States, he is often referred to as the father of American manufactures.

Further Reading

The most readable, though somewhat subjective, biography of Slater is Edward H. Cameron, *Samuel Slater; The Father of American Manufactures* (1960). George S. White, *Memoir of Samuel Slater: The Father of American Manufactures* (1836; repr. 1967), is a sympathetic contemporary account of Slater's life; it contains numerous primary documents related to early American manufacturing. See also William R. Bagnall, *Samuel Slater and Early Development of Cotton* (1890), and, for broad background, Perry Walton, *The Story of Textiles* (1912). □

John Slidell

John Slidell (1793-1871), American politician, represented the Confederacy in France during the American Civil War.

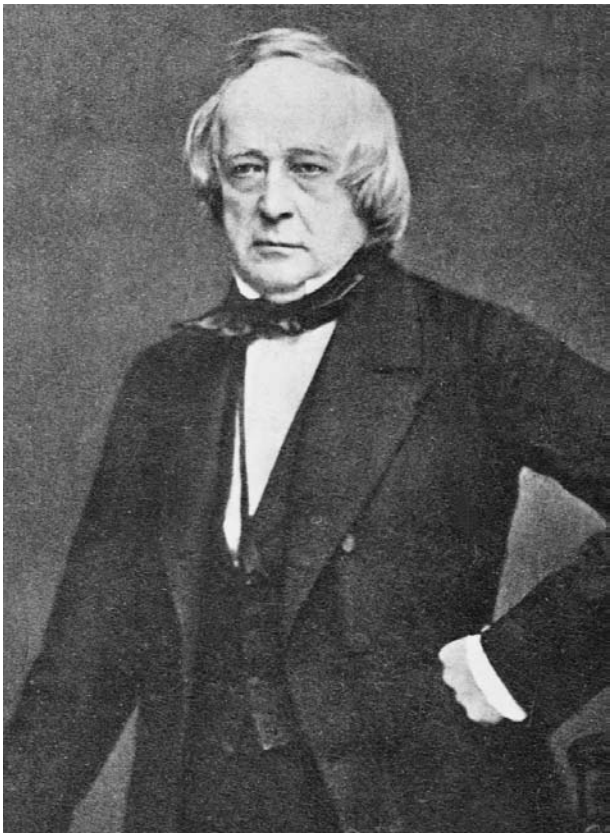

John Slidell was born in New York City. After graduating from Columbia College in 1810, he entered into business but was ruined by the War of 1812. He then studied law and was admitted to the bar in New York. In 1819 he moved to New Orleans and for the next 42 years was closely identified with Democratic politics in Louisiana.

Slidell ran several times for the U.S. House of Representatives and for the Senate between 1828 and 1843 but was successful only once, in 1843 taking a seat in the House. In 1845 President James K. Polk, wishing to settle various problems with Mexico arising out of the annexation of Texas by the United States, chose Slidell to conduct the negotiations. He arrived in Mexico City in December, but the Mexican government refused to receive him, and he returned home.

Finally Slidell gained a Senate seat by appointment in 1853. During his senatorial years he was one of the most influential members of the Democratic party. He was instrumental in getting James Buchanan nominated and elected in 1856 and wielded great power during his administration. Slidell left the Senate in February 1861, when Louisiana seceded from the Union.

Slidell served the Confederacy as a diplomat. In September 1861 he was appointed commissioner to France, charged with getting the French emperor to recognize the independence of the Confederacy, to break the blockade by the Union Navy of the Southern ports, to permit ships to be built in French yards for the Confederacy, and to provide money. Early in November, Slidell boarded the British steamer *Trent* in Havana for the passage to Europe. On November 8, the second day at sea, a U.S. warship overtook the *Trent* and removed Slidell and James M. Mason, the Confederate commissioner to England. They were taken to Boston as prisoners but were later released when Great Britain protested the action as a violation of international law.

Slidell finally reached France in February 1862 and was received cordially by Napoleon III. But that warm feeling was not translated into policies favorable to the South. The Emperor did not recognize the Confederacy's independence, nor would he use his navy to break the blockade. Slidell did succeed in contracting for six vessels to be built in French yards, but after their completion Napoleon refused to permit Slidell to take possession of them. Slidell convinced a French banker to float $15 million of Confederate bonds, but most of the sum went to commissions. After the war, Slidell remained in France. In 1870 he moved to England, where he died on July 29, 1871.

Further Reading

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Alfred Pritchard Sloan Jr.

The American automobile executive Alfred Pritchard Sloan, Jr. (1875-1966), pioneered in automotive innovation and built General Motors into one of the world's largest companies.

Alfred P. Sloan, Jr., was born on May 23, 1875, in New Haven, Conn., the son of a prosperous businessman. In New York City he attended the Brooklyn public schools and the Polytechnic Institute, where he passed the exams to enter the Massachusetts Institute of Technology, but he was refused admission because he was too young. At the age of 17 he did matriculate there and received a bachelor's degree in electrical engineering in 1895.

Sloan obtained a position as draftsman in the Hyatt Rolling Bearing Company at Harrison, N.J. By this time he had married Irene Jackson of Boston. At the age of 26 he became president and general manager of the rapidly failing firm when his father and one other man bought control. Sloan quickly resuscitated the firm by moving into the manufacture of steel roller bearings for the mushrooming automobile industry.

While Olds Motor Company was Sloan's first customer, Ford Motor Company became the largest. Hyatt profits ran as high as $4 million annually, but Sloan grew concerned with rumors that General Motors (GM) might produce its own bearings. Instead, William C. Durant, the energetic builder of GM, bought Sloan's firm for $13,500,000 and merged it as part of the United Motors Corporation, with Sloan as president. In 1918 he became a vice president and member of the GM executive committee.

Durant lost control of GM in 1920 to the Du Ponts, but Pierre Samuel du Pont, the new president, knew nothing about automobiles and made Sloan vice president in charge of operations. Three years later Sloan became president of GM and a director of the Du Pont Company. In 1920 GM held a 12 percent share of the market; by 1956, when Sloan retired, the market share stood at 52 percent. He accomplished this not only by innovations such as four-wheel drive, crankcase ventilation, and knee-action brakes but, more importantly, by adopting the staff principle of management. He centralized administration and decentralized production and put each product in its own division and eliminated intracompany competition.

Sloan made a great philanthropic contribution in 1937, when he endowed the Alfred P. Sloan Foundation with $10 million; to 1966, his gifts totaled over $305 million. Major recipients were the Sloan-Kettering Institute for Cancer Research and the Massachusetts Institute of Technology. He died Feb. 17, 1966, in New York City.

Further Reading

The only full-length works on Sloan are autobiographical. An early account of himself, written with Boyden Sparkes, is *Adventures of a White-collar Man* (1941). Sloan's *My Years with General Motors* (1963) is an illuminating book on business history and his role in it. Paul Franklin Douglass, *Six upon the World: Toward an American Culture for an Industrial Age* (1954), includes an essay on Sloan and his significance.

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John Sloan

American painter John Sloan (1871-1951) was a pioneer realist. He specialized in city street scenes, New Mexican subjects, and the nude.

Born in Lock Haven, Pa., on Aug. 2, 1871, John Sloan was taken to Philadelphia as a child. After he finished high school, he worked for booksellers and dry-goods dealers. He studied briefly under Thomas Anshutz at the Pennsylvania Academy of Fine Arts and in 1892 was employed by the *Philadelphia Inquirer* as a newspaper artist. Robert Henri encouraged him as a painter, and he was influenced by Japanese prints. In 1895 he moved to the *Philadelphia Press,* for which he drew full-page color pictures until 1902. His early paintings were street scenes,

somber in color, vivid and direct in execution. These were first exhibited in 1900 in Chicago and Pittsburgh, and he was included in a New York group show in 1901.

Sloan married in 1901 and in 1904 moved to New York. For many years he supported himself as a magazine illustrator and, after 1906, as a teacher. A series of 10 etchings of city life in 1905-1906, rich in content, often with undercurrents of humor or irony, found no purchasers. Though his work was seen in these years in the Carnegie International Exhibition and the National Academy of Design, more often than not his pungent and unidealized urban scenes were rejected by academic critics. It was in part his rejection by the academy in 1907 that caused Henri to withdraw from that organization. Sloan was one of the group of painters called ''The Eight,'' whose exhibition at the Macbeth Gallery in 1908 called attention to the radical subject matter and vigorous execution of five of the painters—Henri, Sloan, William Glackens, George Luks, and Everett Shinn.

Sloan and his wife joined the Socialist party in 1910, and he became art editor of its magazine, *The Masses,* to which he contributed some of his most compelling drawings. In 1910 and again in 1913 he was an unsuccessful candidate for the New York State Assembly. He withdrew from the party in 1914 but remained on the staff of *The Masses* for 2 more years. He sold his first painting in 1913 to Dr. Albert C. Barnes. He was well represented that same year in the celebrated Armory Show but was too completely a representational artist to have much sympathy for the new European movements exhibited there.

Sloan was an active teacher at the Art Students League and served as its president in 1931. He was president of the Society of Independent Artists from 1918 until his death; this organization staged large, no-jury, no-prize shows from 1917 until 1944.

From 1914 to 1918 Sloan spent the summers in Gloucester, Mass., where he painted landscapes as well as people. He traveled to the Southwest for the first time in 1919, and for the rest of his life spent long periods in Santa Fe, N. Mex., where he built a house in 1940. The life of the Indians, the ceremonial activities of the Spanish inhabitants, and the dramatic desert landscape provided powerful new subjects. In 1931 he was active in organizing a large exhibition of Indian tribal arts.

After about 1930 Sloan painted no more city scenes but became increasingly concerned with studies of the nude. The late paintings are monumental and technically innovative. In contrast to the direct execution of his earlier work, these are carefully constructed with monochrome underpainting, upon which an elaborate surface of bold cross-hatchings in color gives startling relief.

The power of Sloan's personality is well conveyed in *Gist of Art* (1939), a compilation of statements made to his students which were recorded by Helen Farr, who became his second wife, in 1944. Sloan died on Sept. 7, 1951, in Hanover, N.H.

Further Reading

Sloan's *Gist of Art* (1939) is an eloquent statement of his attitudes and methods, with interesting comments on his own works. Sloan's *New York Scene: From Diaries, Notes and Correspondence, 1906-1913,* edited by Bruce St. John and introduced by Helen Farr Sloan (1965), describes Sloan and his world. Lloyd Goodrich, *John Sloan* (1952), published in connection with an exhibition at the Whitney Museum, is the best critical study. Van Wyck Brooks, *John Sloan: A Painter's Life,* is a sympathetic personal account. Guy Pène du Bois, *John Sloan* (no date), is a brief but useful picture book. There are interesting personal sidelights in Bennard B. Perlman, *The Immortal Eight* (1962).

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□

Claus Sluter

The Dutch-Burgundian sculptor Claus Sluter (ca. 1350-1405/1406) was the most important northern European sculptor of his age. He restored figural sculpture to its former monumental scale. He is considered a pioneer of ''northern realism.''

Claus Sluter was born in Haarlem. Records indicate that by 1380 he was active in the stonecutters' guild in Brussels. The present state of our knowledge does not afford a satisfactory answer to the question of his training and the formative influences on his style. It is conjectured that in this early period he worked on a set of seated prophets for the Brussels Town Hall.

Sluter's first certain activity occurred in 1385, when Philip the Bold called him to the court at Dijon to assist Jean de Marville in the design and preparation of statues for the facade of the chapel at the Chartreuse de Champmol, a nearby Carthusian monastery founded as a place of interment for the ducal succession. Whatever the nature of Sluter's apprenticeship, he apparently arrived at Dijon a complete master of his craft. At Marville's death in 1389, Sluter succeeded him and is generally credited with the execution of most of the surviving portal sculpture. Life-size portraits of Philip and his duchess, Margaret of Flanders, flank a freestanding group of the Madonna and Child. Not only is this work characterized by an unprecedented degree of sculptural realism, but the artist's feeling for organic form and the expression of human emotions are greatly advanced for the period.

In 1392 Sluter visited Paris to purchase alabaster, and in 1395 he made a trip to the Low Countries to buy marble. His next major commission was a Calvary group intended for the cloister of the Chartreuse de Champmol. Executed between 1395 and 1405, the *Well of Moses,* as it is usually called, is the only extant work entirely by Sluter. Of the original group, six large statues of prophets and an equal number of mourning angels are all that remain. These figures are especially noteworthy for the strong sense of tragedy which they evoke and the highly individualized treatment of character. Sluter's great feeling for sculptural form, combined with rich surface texture, is most fully revealed by the figures of Moses and Isaiah, which rank among the greatest masterpieces of medieval sculpture. His nephew and successor, Claus de Werve, assisted him, and Jean Malouel was responsible for gilding and polychroming the statues. Several of the figures still retain vestiges of the original paint.

When Philip the Bold died in 1404, Sluter was given the task of designing a tomb (now in the Musée des Beaux-Arts, Dijon) for his great patron and benefactor. Though Sluter did not live to see the finished work—it was completed by Claus de Werve in 1410—it is thought that a major part of the carving is by his own hand. Much damaged during the French Revolution, the tomb was heavily restored in 1824. Sluter's chief contribution to the work is the figures of the mourners (*pleurants*), which are located in individual architectural niches below the recumbent form (*gisant*) of the duke. Intensely realistic, yet profoundly emotive, these mourners represent the highest achievement of his art. Too advanced for his age, Sluter had little impact on the subsequent development of late Gothic sculpture.

Further Reading

The most important work on Sluter is in German. A brief but excellent account in English of Sluter's style is in Erwin Panofsky, *Early Netherlandish Painting* (2 vols., 1953). □

Maud Slye

Maud Slye (1879-1954), a pathologist, researched the inheritability of cancer in mice.

Maud Slye devoted her life to cancer research by investigating the inheritability of the disease in mice. Performing extensive breeding studies on the hereditary transmission of cancer, she kept meticulous pedigree records and autopsied thousands of mice during her lifetime. Her work was controversial, however; advocating the archiving of complete medical records for individuals, she believed that human beings could eradicate cancer by choosing mates with the appropriate genotype. Sometimes referred to as ''America's Curie,'' Slye received wide publicity for her work and was honored by many organizations.

Slye was born in Minneapolis, Minnesota, on February 8, 1879, the daughter of James Alvin and Florence Alden Wheeler Slye. Her family, though poor, traced their ancestry back to John Alden of the Plymouth colony. At age seventeen, Slye entered the University of Chicago with savings of forty dollars and the desire to become a scientist. Attending the university for three years, she supported herself by working as a secretary for university president William Harper. After a nervous breakdown, Slye convalesced in Woods Hole, Massachusetts, then completed her B.A. degree at Brown University in 1899. Hired as a teacher at the Rhode Island State Normal School, she stayed at the institution until 1905.

In 1908 Slye received a grant to do postgraduate work at the University of Chicago. Interested in the hereditary basis of disease, she began her work with six Japanese ''waltzing'' mice which were afflicted with a hereditary neurological disorder. Slye became intrigued by the inheritability of cancer when she heard of several heads of cattle at the Chicago stock yards—all with cancer of the eye—that had come from the same ranch. Inspired by this and other data, Slye went forward with her studies, breeding cancerous mice with one another as well as healthy mice with other healthy mice.

In 1911, Slye became a member of the university's newly created Sprague Memorial Institute, and in 1913 she presented her first paper on cancer before the American Society for Cancer Research. Becoming director of the Cancer Laboratory at the University of Chicago in 1919, she was promoted to assistant professor in 1922, then to associate professor in 1926. In 1936, Slye left her mice in the care of an assistant and took her first vacation in twenty-six years (earlier, when she had visited her ailing mother in California, she rented a boxcar and took her mice with her).

Although Slye discredited a prevailing theory that stated cancer was contagious, it became clear as her work proceeded that the appearance of cancer in an individual was not as simple as the presence of one gene. In later years, Slye posited that two conditions were necessary to produce cancer: inherited susceptibility, and prolonged irritation of the cancer-susceptible tissues. Nonetheless, further studies by other scientists have confirmed that while heredity can be a factor in certain types of cancer, it is much more complex than Slye had perceived.

Slye's work was recognized with several awards and honors, including the gold medal of the American Medical Association in 1914, and the Ricketts Prize in 1915. She also received the gold medal of the American Radiological Society in 1922. A member of the Association for Cancer Research, the American Medical Association, and the American Association for the Advancement of Scence, Slye was the author of forty-two brochures on cancer and two volumes of poetry, *Songs and Solaces* and *I in the Wind.* At the time of her retirement in 1945 Slye was made professor emeritus of pathology, and she spent her retirement years analyzing data accumulated during her years of research. Slye never married. She died September 17, 1954, and was buried in Chicago's Oak Woods Cemetery.

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Albion Woodbury Small

The American sociologist and educator Albion Woodbury Small (1854-1926) was instrumental in founding and developing the profession of sociology in the United States.

Albion Small was born in Buckfield, Maine, on May 11, 1854. Though trained as a minister at the Newton Theological Institution (1876-1879), he pursued wider interests at the universities of Leipzig and Berlin (1879-1881), particularly in political economy. Thereafter, till 1889 he taught at Colby College in Maine and embarked on advanced studies in economics and history at Johns Hopkins University. After selection as president of Colby College, he was chosen in 1892 to found a department of sociology at the new University of Chicago. During his tenure at Chicago, Small built the leading department of sociology in the United States, helped in founding the American Sociological Society (of which he was president in 1912 and 1913), and was the first editor of the *American Journal of Sociology*.

Small's teaching and writings were animated by the desire to demonstrate the distinctive nature of the young discipline of sociology, as well as to indicate the interrelations among various social sciences. His first major book, *General Sociology* (1905), viewed the subject matter of sociology as the processes by which various group interests clash and become resolved through accommodations and social innovation. In this work, he summarized and creatively interpreted the writings of Ludwig Gumplowicz and Gustave Ratzenhofer for the first time in English. Further interpretations of European thinkers were included in *Adam Smith and Modern Sociology* (1907), where Small tried to demonstrate the moral and philosophical undergirding of Smith's famous *Wealth of Nations; The Cameralists* (1909), an extremely detailed review of the social theory underlying the public economic policies of Germany from the 16th through the 19th century; and *Origins of Sociology* (1924), a highly erudite reconstruction of German academic controversies that seemed to Small to provide the foundation of modern methodology in social science.

The best summary of Small's overall thinking is contained in *The Meaning of Social Science* (1910), where the thrust of his *General Sociology* is clarified in surprisingly modern terms. Essentially, social science—including sociology—studies continuing processes through which men form, implement, and change valuations of their experiences. Human behavior derives meaning from these valuations, and both values and behavior are simultaneously patterned in the individual (as personality) and in society (through groups and organizations).

Small retired from the university in 1924. He died in Chicago on March 24, 1926. Although his ideas were largely derivative, his contribution to American sociology is incontestable.

Further Reading

Two detailed summaries of Small's works are Edward C. Hayes's "Albion W. Small" in Howard W. Odum and others, eds., *American Masters of Social Science* (1927), and a chapter in Harry Elmer Barnes, ed., *An Introduction to the History of Sociology* (1948). For general background see Harry Elmer Barnes and Howard Becker, *Social Thought from Lore to Science* (2 vols., 1938; 2d ed., 3 vols., 1961), and Bernhard J. Stern, *Historical Sociology* (1960).

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Robert Smalls

Robert Smalls (1839-1916) was a black American statesman who was born a slave and made a daring escape at the beginning of the Civil War. After the

war he served five terms in Congress as the representative from South Carolina.

Robert Smalls was born a slave, to Robert and Lydia Smalls at Beaufort, S.C., on April 5, 1839. He was taken to Charleston as a youth and worked there at a variety of jobs. He soon mastered the seafaring art and became the de facto pilot of a Confederate transport steamer, the *Planter*. Smalls never accepted his enslaved condition and was determined to free himself. He taught himself to read and write, mastered the tricky currents and channels of Charleston Harbor, and bided his time. Sooner or later his chance would come: he would be free. He *had* to be free.

The Civil War brought his chance. On the morning of May 13, 1862, long before the sun was up and while the ship's white officers still slept in Charleston, Smalls smuggled his wife and three children aboard the *Planter* and took command. With his crew of 12 slaves, Smalls hoisted the Confederate flag and with great daring sailed the *Planter* past the other Confederate ships and out to sea. Once beyond the range of the Confederate guns, he hoisted a flag of truce and delivered the *Planter* to the commanding officer of the Union fleet. Smalls explained that he intended the *Planter* as a contribution by black Americans to the cause of freedom. The ship was received as contraband, and Smalls and his black crew were welcomed as heroes. Later, President Lincoln received Smalls in Washington and rewarded him and his crew for their valor. He was given official command of the *Planter* and made a captain in the U.S. Navy; in this position he served throughout the war.

After the war Smalls returned to South Carolina to enter politics. He served in the Carolina Senate from 1868 to 1870. In 1875 he was elected to the U.S. Congress for the first of five terms. His record as a congressman was progressive. He fought for equal travel accommodations for black Americans and for the civil and legal protection of children of mixed parentage. He was one of the six black members of the South Carolina constitutional convention of 1895.

After leaving Congress, Smalls was duty collector for the port of Beaufort. He retained his interest in the military and was a major general in the South Carolina militia. He died on Feb. 22, 1916.

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Eleanor Smeal

Eleanor Smeal (born 1939), one of the leading feminists in the United States in the last quarter of the 20th century, served as president of the National Organization for Women from 1977 to 1982 and again from 1985 to 1987. She was also president of the Feminist Majority Foundation and continued to organize, publicize and promote feminist issues well into the 1990s.

Eleanor Marie Cutri was born on July 30, 1939, in Ashtabula, Ohio, the daughter of Italian-American parents, Josephine E. Agresti and Peter Anthony Cutri. Eleanor—or Ellie, as she was nicknamed—was the first daughter and fourth child. Her father was born in Calabria, Italy. After immigrating to the United States, he worked as an insurance agent. Eventually the family settled in Erie, Pennsylvania, where Eleanor grew up. Raised as a Roman Catholic, she nevertheless attended Erie public schools, graduating from high school with a record of scholastic excellence.

She continued her academic success at Duke University, from which she graduated Phi Beta Kappa in 1961. As a student she served as president of her dormitory and supported the cause of racial integration. After receiving her

B.A., Eleanor considered pursuing a law degree, but chose not to when she learned of the discrimination against women lawyers (few at that time were accepted into law firms or allowed to practice at court). Instead, she decided to continue her studies in political science and public administration. She received a master's degree in these subjects from the University of Florida in 1963. (She was granted an honorary LL.D. from Duke University in 1991).

At the university she met Charles R. Smeal, a student in metallurgical engineering, whom she married on April 27, 1963. They had two children. After her marriage Eleanor continued work on her doctoral thesis, which concerned attitudes women voters have toward women candidates for office. However, a persistent back illness, which required a year's confinement to bed rest, forced her to abandon the study. Meanwhile, she moved with her family to the Pittsburgh area.

During the late 1960s Smeal became increasingly aware of feminist issues, particularly those affecting homemakers. She had already been confronted with the lack of day care facilities when she tried to work on her thesis with a small child. During her illness she realized that there was no disability insurance for wives and mothers. An awareness of these injustices prompted Smeal to begin research into feminism, and thus, like many other women of the period, she began reading about past women's movements, such as the suffrage campaign, as well as contemporary feminist theory.

In 1968 she began a four-year term on the board of the local League of Women Voters. Two years later she and her husband joined the newly formed—and more militant—National Organization for Women (NOW). Smeal also served in 1971 and 1972 as secretary/treasurer of the Allegheny County Council.

During the 1970s Smeal rose through the ranks of NOW, extending her growing feminist commitment from such local projects as developing nursery schools to assuming in 1977 the presidency of the national organization. From 1971 to 1973 she served as organizer and president of the NOW chapter in South Hills, Pennsylvania. In 1972 she was elected president of the Pennsylvania state NOW, a position she held until 1975. In that capacity she made equal physical education for girls a priority and was successful in having the state's equal rights statute applied in this area.

In 1975 Smeal became chairperson of the board of directors of NOW, having been elected to that board in 1973. She was also active in the NOW legal defense and education fund, particularly in the area of enforcement of Title IX of the 1972 Education Amendments.

On April 23, 1977, Smeal was elected president of the national NOW, by this time an organization of 55,000 persons, the largest feminist association in the world. Smeal's philosophy was that NOW should remain a locally-centered, grass-roots organization that included women from all walks of life, not just educated professionals. To this end she had worked for the establishment of the presidency as a salaried position, so that women who were not independently wealthy or supported by their husbands could serve in the post. Smeal's success as an administrator became clear when she was able to erase a substantial national debt within a year and to double the national membership within two years. She was re-elected president in 1979.

By the late 1970s Smeal had decided that ratification of the Equal Rights Amendment to the Constitution should be a NOW priority. The amendment had passed the Congress in 1972 and had been ratified by 35 states; however, three more states were needed before the amendment would become part of the Constitution. Beginning in February 1977 Smeal (and NOW) organized a boycott of states that had not ratified by organizations that would ordinarily have held conventions in those states. Under Smeal's guidance NOW also worked for the extension of the ratification deadline from 1979 to June 30, 1982. As part of this campaign NOW organized and led a pro-ERA march on Washington on July 9, 1979. It attracted 100,000 demonstrators. After the deadline was extended, Smeal led NOW in heavy lobbying efforts directed against key legislators in key states. But these efforts were not successful, and the deadline passed without ratification.

In 1982, barred by NOW by-laws from seeking a third term as president, Smeal turned her efforts toward writing *Why and How Women Will Elect the Next President* (1984). This ''election handbook'' focused on the ''gender gap,'' the discrepancy in female and male voting patterns, particularly on issues of social welfare and peace. Smeal stated that if women voted as a bloc, it would be a decisive factor in the

1984 presidential election and in the long run it would be a powerful force for social change. She also urged that the vice presidential candidate of the Democratic Party in 1984 be a woman—an idea that was realized when Walter Mondale selected Representative Geraldine Ferraro as his running mate as a result of NOW lobbying.

In 1985 Smeal successfully sought reelection to the national presidency of NOW, urging that the organization become more militant and activist in its fights for the numerous feminist issues remaining on the agenda, especially abortion rights, the reintroduced ERA, and economic justice for women. She remained president for another two years (until 1987) and promised to take the organization ''back to the streets.''

In 1987 she became president of Fund for Feminist Majority, based in Arlington, Virginia. In these roles, Smeal continued to bring forward and publicize those feminist issues which she believed were crucial to the future of feminists.

Further Reading

In addition to *Why and How Women Will Elect the Next President* (1984), Smeal was the coauthor (with Audrey Siess Wells) of ''Women's Attitudes Toward Women in Politics: A Survey of Urban Registered Voters and Party Committee Women,'' in Jane Jaquette, editor, *Women in Politics* (1974). See also *People* (August 8, 1977) and *Ms. Magazine* (February 1978). Two discussions of Smeal's views appear in *Ms. Magazine* (May/June 1995) and *The Progressive* (November 1995). Smeal is also listed in the *Marquis Who's Who in America* (1996). □

John Smeaton

The English civil engineer John Smeaton (1724-1792) transformed the handicraft of engineering into a profession by applying experimental science to architectural and mechanical problems.

John Smeaton was born on June 8, 1724, at Austhorpe in Yorkshire. His father was an attorney. As a boy, Smeaton made his own hand tools, casting and forging them himself, and made a small lathe for turning wood. He also made a steam engine, which had the dubious success of pumping dry his father's fish pond.

At 16 Smeaton joined his father's office, where he began legal studies. Two years later he journeyed to London to formally enter the legal profession. However, he was more interested in the mechanical crafts and finally obtained his father's consent to become an instrument maker, a profession which roughly corresponded in terms of mechanical skill to that of a toolmaker of today but which also implied some knowledge of science. In 1750 he opened his own instrument shop.

Smeaton's scientific training came from reading and from attending the meetings of the Royal Society of London. He became a fellow of the Society in 1753 and began contributing articles to the *Philosophical Transactions*. In 1759 he received the Copley Gold Medal for an experimental investigation into windmills and water mills in which he showed how maximum efficiency of waterwheels could be obtained. Later he designed and constructed many waterwheels; his work represented the culmination of the development of this traditional source of water power. Not until the waterwheel was replaced by the turbine was Smeaton's work superseded.

About 1756 Smeaton began his first and most famous engineering project: the reconstruction of the Eddystone Lighthouse in the English Channel. Great Britain was becoming a major naval power, and navigational aids along and in its coastal waters were of vital importance. Eddystone was one of the most important sites. It was a half, and sometimes wholly, submerged reef which was the location of many storms and a frequent cause of shipwrecks. Two previous lighthouses there had been destroyed.

Smeaton decided to make the new lighthouse entirely of stone, a radical departure. He built a scale model of the structure, the rigidity of which was enhanced by dovetailing the courses into one another and into the reef itself. He also developed a cement that solidified and held under seawater. The lighthouse was built between 1757 and 1759. It was replaced in 1877 because that portion of the reef on which it stood had been undermined by the seas of the intervening century.

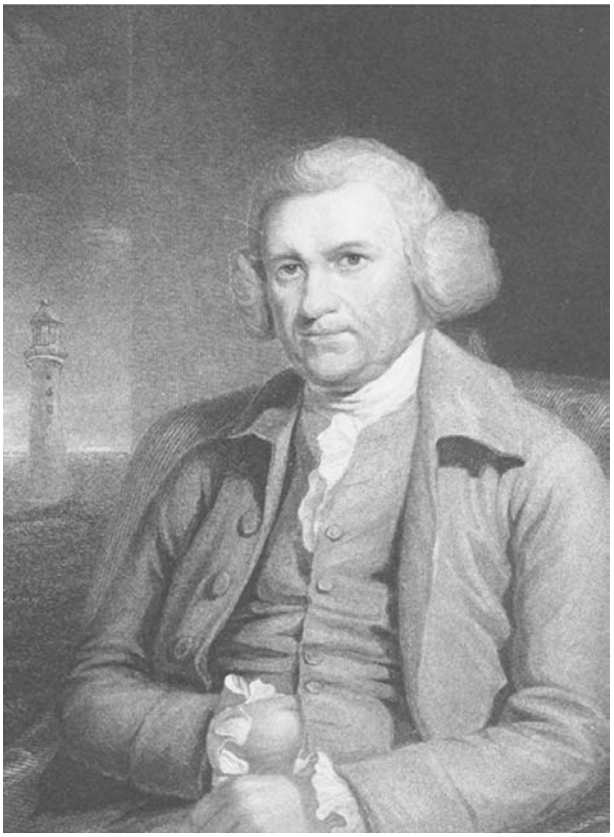

Smeaton also investigated that machine so essential to the industrial revolution—the steam engine. He was the first engineer to analyze the operation of a steam engine experimentally and to try to increase its efficiency. By about 1770 he doubled the engine's original efficiency, and he later almost tripled it. The efficiency was still very low; nevertheless, by his attention to design he created the best steam engine until James Watt placed his own on the market.

A great many technical innovations were due to Smeaton such as the extensive use of cast-iron parts in moving machinery and the introduction of the use of a diving bell for the construction of bridges and harbor works. He sought to transform what had been the handicraft tradition of engineering, which was based upon practices handed down from master to apprentice, into a profession which applied experimental science to a craft. He was one of the first to call himself a civil engineer. In 1771 he helped establish the first engineering society in the world—the Society of Civil Engineers, also called the Smeatonian Society, which in 1818 became the Institution of Civil Engineers. He died at Austhorpe on Oct. 28, 1792.

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Bedřich Smetana

The Czech composer Bedřich Smetana (1824-1884), founder of Bohemian national music, is most known for his symphonic poems and operas. His music combines a strong symphonic technique with melodic and rhythmic ideas derived from Bohemian folk traditions.

Born into a large family in the small town of Leitomischel, Bedřich Smetana showed exceptional musical talent as a child, performing on the violin and piano at the age of 5 and writing his first compositions at 8. Despite his father's opposition to his musical training, he quickly gained a reputation as a pianist through his performances of the works of Franz Liszt. After moving to Prague in 1844, Smetana became music teacher to the family of the wealthy Count Thun but left after 4 years. With the help of Liszt, Smetana founded his own piano school.

In 1856 Smetana accepted a position as conductor of the Philharmonic Society of Göteborg, Sweden. While there he wrote his first important symphonic poems, including *Wallenstein's Camp* (1859) after Friedrich von Schiller's great dramatic trilogy. During this time, events were changing in Bohemia. Austria, weakened from futile attempts to maintain control over Italy, granted Bohemia political autonomy in 1860, which elicited strong national feelings from the Bohemians. The following year Smetana returned to Prague to become a leader in the new movement, the first substantial result of which was the establishment in 1862 of a theater where opera and drama could be presented in the Czech language.

Smetana's first major operatic success, *The Bartered Bride* (1866), instantly raised him to the status of Bohemia's leading composer and won for him international success as well as the position as first conductor of the Prague theater. The opera, a humorous tale of peasant life, is full of dance sequences based on Bohemian folk rhythms. The overture, polka, and furiant are often heard in concert. His next opera, *Dalibor* (1868), was more serious, with the hero conceived as a symbol of the Czech soul. Smetana's symphonic orchestration upset some critics, who accused him of imitating Richard Wagner, and throughout his life his serious operas were attacked by many who preferred his lighter works. Today *Dalibor* is considered one of the greatest Czech operas, although it is virtually unknown outside its own country.

Eventually Smetana developed a nervous disorder, continually hearing noises in his head and at times suffering memory lapses. In 1874 he was forced to resign from his conducting position, and at the end of that year he became permanently deaf. From 1874 to 1879 he occupied himself

with the composition of a cycle of six symphonic poems titled *My Country,* of which the best-known are *The Moldau* (1874) and *From Bohemia's Meadows and Forests* (1875). In 1876 he completed his most important chamber work, the string quartet *From My Life*. This composition is unique in the repertoire because of its autobiographical subject matter, reflected in the harrowing screech in the high violin that interupts the dance in the last movement, representing Smetana's own physical disability. In the spring of 1884 he was committed to a mental institution, where he died a few months later.

Further Reading

Two important biographies of Smetana are Liam Nolan and Joseph Bernard Hutton, *The Life of Smetana: The Pain and the Glory* (1968), and Brian Large, *Smetana* (1970), the last of which contains musical analysis as well as biographical material. For general background see Donald Jay Grout, *A History of Western Music* (1960), and Kenneth B. Klaus, *The Romantic Period in Music* (1970).

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John Smibert

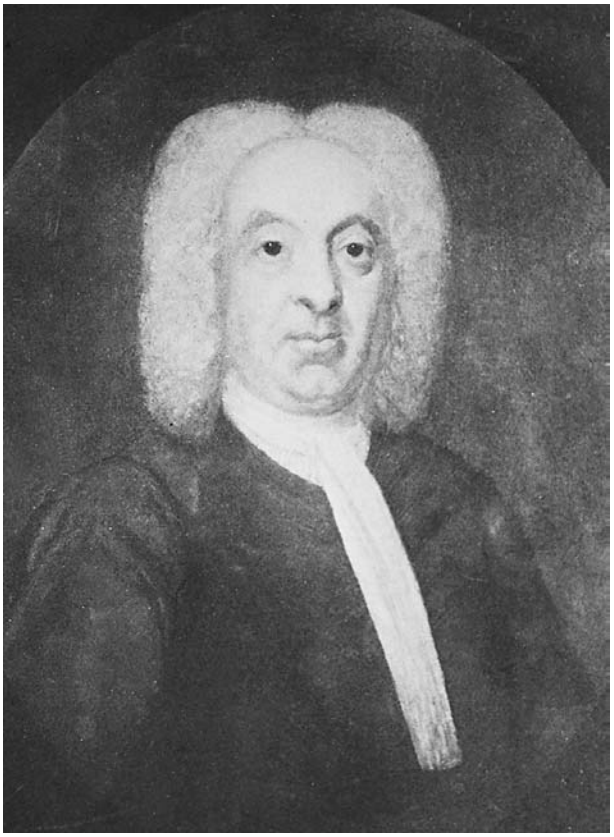

John Smibert (1688-1751), Scottish-born American artist, was a most celebrated painter in the Colonies.

John Smibert was born in Edinburgh, where he was trained as an artisan. Hoping to attain success as a painter, he went to London, working as a coach painter and a copyist. At the age of 28 he became a student at James Thornhill's Great Queen Street Academy. Smibert traveled in Italy from 1717 to 1720, for the grand tour was expected of an aspiring painter, and then reestablished himself in London, where he was regarded as no more than a competent painter.

In 1729 Smibert sailed for America with Dean (later Bishop) George Berkeley, who had organized a movement to establish a college in Bermuda ''for converting the Indians to Christianity.'' Smibert had hoped that in America, where there were no European-trained painters, he would be successful. Berkeley's party landed at Newport, R.I.; as the plan for the college did not materialize, Smibert went to Boston, where he expected to find patrons.

Smibert's *Dean George Berkeley with His Family and Friends* (1729) was the most elaborate and complex painting done in New England to that time. New England portraits usually contained one, two, or at most three sitters, who were shown with few if any accessories. In Smibert's painting, eight sitters, disposed in front of a landscape, are arranged about a table covered with a Turkey-work cloth on which books are placed. Here he introduced a new sophistication and an almost baroque complexity into American art. The gestures of the figures are awkward, and at times the drawing is uncertain, but the faces are rendered honestly, rather than with the facile flattery then characteristic of most English painting.

The homespun, direct quality that Smibert quickly adopted was well received by Bostonians. Some of his portraits, such as that of Nathaniel Byfield (1730), have qualities approaching caricature; others reveal sympathetic psychological penetration. Smibert may also have painted landscapes, for he wrote of working ''with somethings in a landskip way.'' But except for the backgrounds in some of the portraits, including the Berkeley group and the portrait of Jane Clark (ca. 1740), no landscapes survive.

Smibert was one of the first painters in the Colonies to enjoy a status beyond that of an artisan. As such, he set the tone for later painters. He married well; he held civil offices; and he was able to support himself as a settled citizen rather than as an itinerant artist, as was then common. He also submitted some of the first designs for Faneuil Hall in Boston. His son Nathaniel (1734-1756) was also a painter.

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Adam Smith

The Scotch economist and moral philosopher Adam Smith (1723-1790) believed that in a laissez-faire economy the impulse of self-interest would work toward the public welfare.

Adam Smith was born on June 5, 1723, at Kirkcaldy. His father had died 2 months before his birth, and a strong and lifelong attachment developed between him and his mother. As an infant, Smith was kidnaped, but he was soon rescued. At the age of 14 he enrolled in the University of Glasgow, where he remained for 3 years. The lectures of Francis Hutcheson exerted a strong influence on him. In 1740 he transferred to Balliol College, Oxford, where he remained for almost 7 years, receiving the bachelor of arts degree in 1744. Returning then to Kirkcaldy, he devoted himself to his studies and gave a series of lectures on English literature. In 1748 he moved to Edinburgh, where he became a friend of David Hume, whose skepticism he did not share.

Theory of Moral Sentiments

In 1751 Smith became professor of logic at the University of Glasgow and the following year professor of moral philosophy. Eight years later he published his *Theory of Moral Sentiments*. Smith's central notion in this work is that moral principles have social feeling or sympathy as their basis. Sympathy is a common or analogous feeling that an individual may have with the affections or feelings of another person. The source of this fellow feeling is not so much one's observation of the expressed emotion of another person as one's thought of the situation that the other person confronts. Sympathy usually requires knowledge of the cause of the emotion to be shared. If one approves of another's passions as suitable to their objects, he thereby sympathizes with that person.

Sympathy is the basis for one's judging of the appropriateness and merit of the feelings and actions issuing from these feelings. If the affections of the person involved in a situation are analogous to the emotions of the spectator, then those affections are appropriate. The merit of a feeling or an action flowing from a feeling is its worthiness of reward. If a feeling or an action is worthy of reward, it has moral merit. One's awareness of merit derives from one's sympathy with the gratitude of the person benefited by the action. One's sense of merit, then, is a derivative of the feeling of gratitude which is manifested in the situation by the person who has been helped.

Smith warns that each person must exercise impartiality of judgment in relation to his own feelings and behavior. Well aware of the human tendency to overlook one's own moral failings and the self-deceit in which individuals often engage, Smith argues that each person must scrutinize his own feelings and behavior with the same strictness he employs when considering those of others. Such an impartial appraisal is possible because a person's conscience enables him to compare his own feelings with those of others. Conscience and sympathy, then, working together provide moral guidance for man so that the individual can control his own feelings and have a sensibility for the affections of others.

The Wealth of Nations

In 1764 Smith resigned his professorship to take up duties as a traveling tutor for the young Duke of Buccleuch and his brother. Carrying out this responsibility, he spent 2 years on the Continent. In Toulouse he began writing his best-known work, *An Inquiry into the Nature and Causes of the Wealth of Nations*. While in Paris he met Denis Diderot, Claude Adrien Helvétius, Baron Paul d'Holbach, François Quesnay, A.R.J. Turgot, and Jacques Necker. These thinkers doubtless had some influence on him. His life abroad came to an abrupt end when one of his charges was killed.

Smith then settled in Kirkcaldy with his mother. He continued to work on *The Wealth of Nations,* which was finally published in 1776. His mother died at the age of 90, and Smith was grief-stricken. In 1778 he was made customs commissioner, and in 1784 he became a fellow of the Royal Society of Edinburgh. Smith apparently spent some time in London, where he became a friend of Benjamin Franklin. On his deathbed he demanded that most of his manuscript writings be destroyed. He died on July 17, 1790.

The Wealth of Nations, easily the best known of Smith's writings, is a mixture of descriptions, historical accounts, and recommendations. The wealth of a nation, Smith insists, is to be gauged by the number and variety of

consumable goods it can command. Free trade is essential for the maximum development of wealth for any nation because through such trade a variety of goods becomes possible.

Smith assumes that if each person pursues his own interest the general welfare of all will be fostered. He objects to governmental control, although he acknowledges that some restrictions are required. The capitalist invariably produces and sells consumable goods in order to meet the greatest needs of the people. In so fulfilling his own interest, the capitalist automatically promotes the general welfare. In the economic sphere, says Smith, the individual acts in terms of his own interest rather than in terms of sympathy. Thus, Smith made no attempt to bring into harmony his economic and moral theories.

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Alfred Emmanuel Smith

Alfred Emmanuel Smith (1873-1944), American politician, was governor of New York. His race as presidential candidate in 1928 was important as a test of urban influence in American politics.

Alfred E. Smith was born on Dec. 30, 1873, in a tenement on New York City's Lower East Side. He attended St. James's Parochial School until, at the age of 15, he began supporting his widowed mother and sister by working in a fish market. Like other ambitious Irish-Catholic youths of the day, Smith gravitated toward the Tammany Hall political organization, working initially as a subpoena server. As a reward for faithful service, he was picked to run for the New York State Assembly in 1903.

Legislative Career and Governorship

Smith's career in the Assembly represented the politics of the ghetto, combining pragmatic reform with service to the machine. In 1911 he was appointed chairman of the important Ways and Means Committee as well as vice-chairman of the Factory Investigating Commission. This gave him the opportunity to familiarize himself with industrial conditions. He introduced several reform measures representative of the kind of bread-and-butter progressivism that immigrants in New York's ghettos needed. In 1912 he became House floor leader, and the next year the Democrats acknowledged his influence by electing him Speaker.

At the constitutional convention in 1915 Smith demonstrated that he was the best-informed man on the business of the state of New York, and Tammany leaders immediately designated him sheriff of New York County. In 1917 Smith became president of the Board of Aldermen. The following year, upstate delegates to the Democratic convention successfully backed his candidacy for the governorship. To the surprise of many political observers, Smith defeated the Republican incumbent.

Governor Smith, the spokesman for the new urban masses, instituted a number of important social reforms, including an amended workmen's compensation law, higher teachers' salaries, and appropriations for the sick and mentally ill. He also urged the legislature to extend labor laws to protect women in industry and to enact health insurance legislation. His growing popularity was shown in 1920, when a spontaneous parade erupted after his name was placed before the Democratic National Convention for the presidency. His bid for reelection as governor was defeated, however, in the Republican landslide of 1920, but 2 years later he was again elected. In the spring of 1924 he declared his presidential candidacy.

Presidential Ambitions

Smith's candidacy was backed by the urban wing of the Democratic party. The rural wing supported William Gibbs McAdoo. The two-thirds requirement for nomination canceled out Smith and McAdoo, and after a bitter clash the delegates chose John W. Davis on the 103d ballot.

At Davis's behest, Smith again ran for the governorship, defeating Lt. Col. Theodore Roosevelt by 108,000 votes. During his third term Smith continued the fight for Progressive legislation, campaigning for government developed waterpower sites and for administrative reorganization. He won an unprecedented fourth term in 1926.

Smith's presidential nomination in 1928 on the first ballot illustrated the growing power of urban Democrats, but he had little chance of winning against Republican prosperity. He compounded his difficulties by making no effort to unite the factions of his party. His unwillingness or inability to establish a Progressive position that differed sharply from that of his opponent, Herbert Hoover, permitted the campaign to focus on prohibition, personalities, and particularly on Smith's Catholicism. Although soundly defeated, Smith had brought so many foreign-born Americans to the polls that the Democratic party, for the first time, carried the big cities.

In the aftermath of defeat, Smith became increasingly a spokesman and defender of the business community. Beginning in 1933, he condemned the social philosophy and domestic policies of President Franklin Roosevelt. He became in 1934 a charter member of the American Liberty League, an organization of wealthy, conservative industrialists and politicians opposed to the New Deal. Eventually Smith broke with the Democratic party.

Despite an apparent ideological turnabout, Smith's actions were consistent. He was fundamentally conservative, possessing an exaggerated reverence for the institutions and traditions of American society. He had never questioned the assumptions of capitalism and found the notion of a planned society repugnant. If he seemed to have changed in the 1930s, it was only because the times themselves had changed but he had not. He died in New York City on Oct. 4, 1944.

Further Reading

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Bessie Smith

Bessie Smith (ca. 1894-1937) was called "The Empress of the Blues." Her magnificent voice, sense of the dramatic, clarity of diction (you never missed a word of what she sang) and incomparable time and phrasing set her apart from the competition and made her appeal as much to jazz lovers as to lovers of the blues.

Born into poverty in Chattanooga, Tennessee, Bessie Smith began singing for money on street corners and eventually rose to become the largest-selling recording artist of her day. So mesmerizing was her vocal style—reinforced by her underrated acting and comedic skills—that near-riots frequently errupted when she appeared. Those outside the theaters clamored to get in; those inside refused to leave without hearing more of Smith. Twice she was instrumental in helping save Columbia Records from bankruptcy.

One of the numerous myths about Smith is that she was tutored (some versions claim kidnapped) by Ma Rainey, the prototype blues singer, and forced to tour with Rainey's show. In fact, Rainey didn't have her own show until after 1916, long after Smith had achieved independent success in a variety of minstrel and tent shows. Rainey and Smith did work together, however, and had established a friendship as early as 1912. No doubt Smith absorbed vocal ideas during her early association with the "Mother of the Blues."

Originally hired as a dancer, Smith rapidly polished her skills as a singer and often combined the two, weaving in a natural flair for comedy. From the beginning, communication with her audience was the hallmark of the young singer. Her voice was remarkable, filling the largest hall without amplification and reaching out to each listener in beautiful, earthy tones. In *Jazz People,* Dan Morgenstern quoted guitarist Danny Barker as saying: "Bessie Smith was a fabulous deal to watch. She was a large, pretty woman and she dominated the stage. You didn't turn your head when she went on. You just watched Bessie. If you had any church background like people who came from the [U.S.] South as I did, you would recognize a similarity between what she was doing and what those preachers and evangelists from there did, and how they moved people. She could bring about mass hypnotism."

When Mamie Smith (no relation to Bessie Smith) recorded the first vocal blues in 1920 and sold 100,000 copies in the first month, record executives discovered a new market and the "race record" was born. Shipped only to the South and selected areas of the North where blacks congregated, these recordings of black performers found an eager audience, a surprising segment of which was made up of white Southerners to whose ears the sounds of the blues were quite natural. Smith's first effective recording date, February 16, 1923, produced "Down-Hearted Blues" and "Gulf Coast Blues" and featured piano accompaniment by

Clarence Williams. The public bought an astounding 780,000 copies within six months.

Recorded With the Jazz Elite

Smith's contract paid her $125 per viable recording, with no provision for royalties. Frank Walker, who supervised all of Smith's recordings with Columbia through 1931, quickly negotiated new contracts calling first for 12 new recordings at $150 each, then 12 more at $200, and Smiths's fabulous recording career of 160 titles was successfully launched. On the brink of receivership in 1923, Columbia recovered largely through the sale of recordings by Eddie Cantor, Ted Lewis, Bert Williams, and its hottest selling artist, Bessie Smith. With her earnings, Smith was able to purchase a custom-designed railroad car for herself and her troupe in 1925. This luxury allowed her to circumvent some of the dispiriting effects of the racism found in both northern and southern states as she traveled with her own tent show or with the Theater Owners' Booking Association (TOBA) shows, commanding a weekly salary that peaked at $2,000.

Smith recorded with a variety of accompanists during her ten-year recording career, including some of the most famous names in jazz as well as some of the most obscure. Among the elite were pianists Fred Longshaw, Porter Grainger, and Fletcher Henderson; saxophonists Coleman Hawkins and Sidney Bechet; trombonist Charlie Green; clarinetists Buster Bailey and Don Redman; and cornetist Joe Smith. Perhaps her most empathetic backing came from Green and Smith, examples of which may be found on such songs as ''The Yellow Dog Blues,'' ''Empty Bed Blues,'' ''Trombone Cholly,'' ''Lost Your Head Blues,'' and ''Young Woman's Blues.'' Smith and Louis Armstrong's first collaborations—1925's brilliant ''St. Louis Blues'' and ''Cold in Hand Blues''—marked the end of the acoustic recording era, with Smith's first electrically recorded sides occuring on May 6, 1925. Other standouts with Armstrong include ''Careless Love Blues,'' ''Nashville Woman's Blues,'' and ''I Ain't Gonna Play No Second Fiddle.'' Piano giant James P. Johnson's accompaniment sparkled on 1927's ''Preachin' the Blues'' and ''Back Water Blues'' as well as on 1929's ''He's Got Me Goin','' ''Worn Out Papa Blues,'' and ''You Don't Understand.''

Zealous Fans Created Mob Scenes

Feeding on the popularity of her records, Smith's tour date schedule escalated. As she traveled from her home base of Philadelphia, Pennsylvania, to Detroit, Chicago, Washington, D.C., Atlanta, Georgia, and New York City, adoring crowds greeted her at each stop. Extra police became the norm for controling crowd enthusiasm. What was the attraction? Critic and promoter John Hammond wrote in 1937: ''Bessie Smith was the greatest artist American jazz ever produced; in fact, I'm not sure that her art did not reach beyond the limits of the term 'jazz.' She was one of those rare beings, a completely integrated artist capable of projecting her whole personality into music. She was blessed not only with great emotion but with a tremendous voice that could penetrate the inner recesses of the listener.''

In *Early Jazz,* Gunther Schuller listed the components of Smith's vocal style: ''a remarkable ear for and control of intonation in all its subtlest functions; a perfectly centered, naturally produced voice (in her prime); an extreme sensitivity to word meaning and the sensory, almost physical, feeling of a word; and, related to this, superb diction and what singers call projection. She was certainly the first singer on jazz records to value diction, not for itself, but as a vehicle for conveying emotional states. . . . Perhaps even more remarkable was her pitch control. She handled this with such ease and naturalness that one is apt to take it for granted. Bessie's fine microtonal shadings . . . are all part of a personal, masterful technique of great subtlety, despite the frequently boisterous mood or language.'' Schuller further heralded Smith as ''the first complete jazz singer'' whose influence on Billie Holiday and a whole generation of jazz singers cannot be overestimated.

Lived and Sang the Blues

In spite of her commercial success, Smith's personal life never strayed far from the blues theme. Her marriage to Jack Gee was stormy, punctuated by frequent fights and breakups despite their adoption of a son, Jack Gee, Jr., in 1926. Their nuptials ended in a bitter separation in 1929; Gee then attempted to keep the boy from Smith for years by moving him from one boarding home to another. Smith also battled liquor. Though able to abstain from drinking for considerable periods, Smith often indulged in binges that were infamous among her troupe and family. Equally well known to her intimates was Smith's bisexual promiscuity.

Smith's popularity as a recording artist crested around 1929, when the three-pronged fork of radio, talking pictures, and the Great Depression pitched the entire recording industry onto the critical list. Though her personal appearances continued at a brisk pace, the price she could demand dipped; she was forced to sell her beloved railroad car, and the smaller towns she played housed theaters in which general quality and facilities were a burden. Even so she starred in a 1929 two-reel film, *St. Louis Blues*, a semi-autobiographical effort that received some exposure through 1932.

Smith's only appearance on New York's famed 52nd Street came on a cold Sunday afternoon in February of 1936 at the Famous Door, where she was backed by Bunny Berigan, Joe Bushkin, and other regulars of the house band. The impact of her singing that day has remained with those present for more than half a century. Much was made of the fact that Mildred Bailey wisely refused to follow Smith's performance. Furthermore, that single afternoon's performance gave rise to other possible Smith appearances with popular swing performers: John Hammond claimed a 1937 recording date teaming Smith and members of the Count Basie band was in the works, Lionel Hampton recalled Goodman's eagerness to record with Smith, and another film was planned. Smith's lean years were ending as the summer of 1937 approached. The recording industry's revival soared on the craziness of the early Swing Era, spearheaded by the success of Benny Goodman's band. Smith had proven adaptable in her repertoire and could certainly swing with the best of them; moreover, blues singing was experiencing a revival in popular taste. Even Smith's personal life was on the upswing with the steady and loving influence of her companion, Richard Morgan.

On the morning of September 26, 1937, Smith and Morgan were driving from a Memphis performance to Darling, Mississippi, for the next day's show. Near Clarksdale, Mississippi, their car was involved in an accident fatal to Smith. A persistent rumor later developed that Smith bled to death because a white hospital refused to admit her. The myth originated in a 1937 *Down Beat* story written by John Hammond and was perpetuated by Edward Albee's 1960 play, *The Death of Bessie Smith.* Thirty-five years after Smith's death, author Chris Albertson finally dispelled the rumor. Albertson won a Grammy award for his booklet that accompanied the 1970 Columbia reissue of Smith's complete works—Columbia's second major reissue project. His deeper investigations resulted in the acclaimed 1972 biography, *Bessie.*

Albertson described Smith's funeral: ''On Monday, October 4, 1937, Philadelphia witnessed one of the most spectacular funerals in its history. Bessie Smith, a black superstar of the previous decade—a 'has been,' fatally injured on a dark Mississippi road eight days earlier—was given a send-off befitting the star she had never really ceased to be. . . . When word of her death reached the black community, the body had to be moved [to another location] which more readily accommodated the estimated ten thousand admirers who filed past her bier on Sunday, October 3. . . . The crowd outside was now seven thousand strong, and policemen were having a hard time holding it back. To those who had known Bessie in her better days, the sight was familiar.''

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David Smith

David Smith (1906-1965), American sculptor and painter, pioneered in exploiting welded, openwork metal sculpture. His art was very influential, and he was one of the most significant American artists during the 1950s.

David Smith was born in Decatur, Ind. The family moved to Paulding, Ohio, in 1921. In 1923 Smith studied art through a correspondence school, and the following year he matriculated for a year at Ohio University. During the summers he worked as a welder and riveter at the Studebaker plant in South Bend, Ind. He also took courses at Notre Dame University and at George Washington University. He entered the Art Students League in New York City in 1927 to study painting with John Sloan; that year he married Dorothy Dehner. The next year he studied privately with the Czech painter Jan Matulka, who introduced him to modern painting and sculpture. To support himself, Smith worked part time as a taxi driver, seaman, carpenter, and salesman. In 1929 he bought an old farm in Bolton Landing, N.Y., and set up the studio he used for the rest of his life.

Early Sculpture

Smith became acquainted with many artists who worked abstractly, and they encouraged him to work in that style. In 1932 he made his first sculptures by attaching stray objects to paintings. On a trip to the Virgin Islands he used coral in his constructions. It was after seeing photographs of Pablo Picasso's metal constructions, however, that he

turned wholeheartedly to sculpture. From 1934 to 1940 Smith rented studio space at the Terminal Iron Works in Brooklyn. He would frequently include pieces of ''junk'' metal in his sculptures. He welded slender lengths of metal strip to circumscribe space in a calligraphic fashion. It was as if Smith were recasting in metal a synthetic cubist painting. A characteristic sculpture of this period is *Aerial Construction* (1936).

Between 1937 and 1940 Smith struck bronze medals, which he called *Medals of Dishonor,* to attack war propaganda, munition makers, bacterial warfare, prostitution, and other social ills. The all-important imagery was borrowed from newspapers, magazines, textbooks on medicine, as well as from Old Masters Francisco Goya, Hieronymus Bosch, Pieter Brueghel, and others. In 1938 Smith had his first one-man show. The next year he executed *Structure of Arches,* a large abstract piece constructed mostly of steel, in which he used arc welding for the first time. In 1940 he made Bolton Landing his permanent residence and supported himself by working part time for the American Locomotive Company in Schenectady, N.Y. After 1944, however, he concentrated on sculpture except for several short-term appointments as a teacher at Sarah Lawrence College, the University of Arkansas, Indiana University, and the University of Mississippi. In 1950 he received a fellowship from the Guggenheim Foundation.

Evolving a Style

In the late 1940s and early 1950s Smith was still evolving a personal style, still searching for and absorbing influences. *Reliquary House* (1945) is reminiscent of Alberto Giacometti's surrealist sculptures. *Royal Bird* (1948) was inspired by a skeleton of a prehistoric bird Smith had seen in the Museum of Natural History in New York; he may have known the influential *Spectre of Kitty Hawk,* a brazed, welded, hammered steel sculpture by Theodore Roszak executed in 1946. *The Letter* (1950), *Twenty-four Y's* (1950), and *Hudson River Landscape* (1951) are highly original works whose imagery is based on the American scene. They are linear and calligraphic in conception. Slender metal strips form an elegant tangle and appear animated as they gesture in turns, bends, thrusts, and counterthrusts. Within the framework of the tangle, relatively self-contained units appear as if suspended. Not infrequently, they suggest arcane hieroglyphs or quasi-semantical designs. He used color in some works which may have been influenced by his friendship with painters such as Robert Motherwell and Kenneth Noland.

Smith's sculpture became better known in the late 1950s. The Museum of Modern Art gave him a one-man show in 1957. He had two other important one-man shows in New York City—at French and Company in 1959 and at the Otto Gerson Gallery in 1961. In 1962 he was commissioned to make 26 sculptures for the Festival of Two Worlds at Spoleto, and went to went to Italy to execute them. During the 1960s he favored larger forms at the expense of the linear. He made works in series such as *Tank Totem, Agricola, Cubi, Menand,* and *Zig*. In *Cubi XXVII* (1965), one of three monumental polished stainless steel ''gates,'' Smith retained the openness and shifting rhythms of his earlier linear sculptures but composed the work by welding together cubic shapes and a cylinder. These have gleaming surfaces buffed to form shifting patterns reminiscent of frost on a windowpane. This work exemplifies Smith's openness to fresh ideas and the constant evolution of his art and his inventiveness.

In 1952 Smith had divorced his first wife, and the following year he married Jean Treas, with whom he had two daughters. The second marriage was dissolved in 1961. On April 23, 1965, Smith died in Albany, N.Y., from injuries sustained in an automobile accident. There have been several exhibitions since his death; the most extensive was in 1969 at the Solomon R. Guggenheim Museum in New York City.

Further Reading

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Donald Alexander Smith

Donald Alexander Smith, 1st Baron Strathcona and Mount Royal (1820-1914), was a Canadian politician, diplomat, philanthropist, and business leader with extensive interests in the fur trade, railroads, and banking.

Donald A. Smith was born on Aug. 6, 1820, at Forres, Morayshire, Scotland. His father was a modestly successful merchant. Donald was educated at the Anderson Institution, Forres. In 1853 he married Isabella Hardisty, daughter of a Hudson's Bay Company official. Their only child was Margaret Charlotte, the heir to Smith's fortune and barony.

John Stuart, a Hudson's Bay Company trader and Smith's uncle, secured Smith's appointment to a company clerkship in 1838. After serving at Lachine and Tadoussac he was transferred in 1847 to Labrador, where he remained 13 years and became a financier. Business associates loaned him their savings, which he used to purchase Bank of Montreal shares. Smith rose through the ranks of the Company and became a chief trader, a chief factor, a company troubleshooter, and finally, in 1869, head of the Mon-

treal Department. He became wealthy and invested heavily in Hudson's Bay Company shares and was a company leader when Canada purchased the company's territories in 1869. He was elected a director in 1883 and served as governor (1889-1914).

The first Riel rebellion (1869-1870) made Smith famous. Sir John Alexander Macdonald's Conservative government feared that the rising might invite American military intervention. Because of Hudson's Bay Company influence, Smith was sent to Red River to negotiate with Louis Riel, leader of the resistance. His impact, although considerable, was not decisive. Smith's confidential report on the rising remains a standard source for students.

Smith capitalized on his notoriety. In 1870 he secured appointment to the Executive Council of the Northwest Territories and was elected to Manitoba's Assembly. Until he resigned his provincial seat in 1874, he was a leader of the lieutenant governor's party. He was federal member of Parliament for Selkirk, Manitoba (1871-1879), until he was unseated for electoral malpractice. He later sat for Montreal West (1887-1896). Smith deserted Macdonald's first confederation government over the Pacific Railway scandal in 1873. Macdonald revived the issue during a debate in 1878. In a famous scene Macdonald declared, ''That fellow Smith is the biggest liar I ever met.'' The Conservative leader then lunged at Smith screaming, ''I can lick you quicker than Hell can scorch a feather.'' Actual blows were prevented, but for years Smith's 1873 desertion rankled Macdonald.

Although a member of Parliament for 17 years, Smith was most interested in business. During the 1870s he became a leading railroader. With several partners, including George Stephen, president of the Bank of Montreal, he purchased the St. Paul-Minneapolis and Manitoba Railway Company and became the firm's vice president. The line gained Smith experience and great wealth. In 1880 he and Stephen dominated the syndicate organized to construct the Canadian Pacific Railway. A major financier as well, Smith was president of the Bank of Montreal (1887-1905). He served as a director of the Patton Manufacturing Company, the New Brunswick Railway, the Canadian Pacific Railway Company, and the Dominion Coal Company.

Prime Minister Sir Charles Tupper appointed Smith Canadian high commissioner to London in 1896. He retained the post until his death in London on Jan. 21, 1914. Tough, proud, unscrupulous, and autocratic, Smith amassed a huge fortune. He was a liberal benefactor who contributed vast sums to such institutions as hospitals and universities—in Canada, Great Britain, and the United States. During the Boer War he equipped, as his personal contribution, a famous mounted regiment, the ''Strathcona Horse.'' Honors were showered upon him, and he was appointed to the Canadian Privy Council in 1896 and to the Imperial Privy Council in 1904. In 1897 he joined the British peerage as Baron Strathcona and Mount Royal.

Further Reading

Beckles Wilson's eulogistic *The Life of Lord Strathcona and Mount Royal* (1915) is the fullest account of Smith's life. John MacNaughton, *Lord Strathcona* (1926), is useful, but W.T.R. Preston, *The Life and Times of Lord Strathcona* (1914), is a shabby polemic. Excellent material on Smith is included in Donald Grant Creighton, *John A. Macdonald: The Old Chieftain* (1956); Heather Gilbert, *Awakening Continent: The Life of Lord Mount Stephen,* vol. 1 (1965); Merrill Denison, *Canada's First Bank* (2 vols., 1966-1967); and Pierre Benton, *The National Dream* (1970) and *The Last Spike* (1971). Recommended for general historical background are Douglas MacKay, *The Honourable Company: A History of the Hudson's Bay Company* (1936; rev. ed. 1966), and G. P. de T. Glazebrook, *A History of Transportation in Canada* (1938; 2d ed., 2 vols., 1964). □

Dora Smith

The American educator Dora Smith (1893-1985) researched, lectured, and wrote extensively about language arts and English curricula in elementary and secondary schools. Dubbed ''The First Lady of the United States in the Teaching of English,'' Smith was also internationally acclaimed as a scholar and consultant.

Dora V. Smith was born on February 14, 1893, to Scottish immigrant parents in Minneapolis. She received her B.A. from the University of Minnesota in 1916 and began her professional career as a high school English teacher in the rural community of Long Prairie, Minnesota. Smith received her M.A. from the University of Minnesota in 1919 and her Ph.D. from the same institution in 1928, working in the interim primarily as an English teacher and supervisor of student teachers at University High School in Minneapolis.

Upon receiving her doctorate, Smith joined the faculty of the University of Minnesota, teaching courses in children's and adolescent literature as well as English and language arts methods. In the early years of her academic career, Smith spent a year in residence at St. George's College at the University of London (1920-1921) and another at Teachers College at Columbia University (1928-1929). In later years she taught summer sessions at Columbia, the University of California, and the University of Hawaii, among others.

Smith's thesis on the effects of class size on high school English teaching methods and outcomes, published by the University of Minnesota Press in 1931, anticipated many of the later controversies over instructional techniques and grouping practices. After comparing freshman English students in two ''small'' classes of 20 with matched groups of 20 students in two classes of 51, Smith concluded that students in the larger classes performed better in reading literature than their counterparts in smaller classes. She found that successful teachers of larger groups used discussions and projects rather than recitations and worksheets and divided their classes into smaller groups for such tasks as correcting homework, investigating topics, and presenting reports. Long before Robert Slavin's work on coopera-

tive learning and Benjamin Bloom's on mastery learning, Smith advocated having students coach and instruct each other in mixed-ability groups while the teacher provides more intensive individualized instruction to students who need this help.

Smith was interested not only in instructional technique, but also in curriculum content. From 1936 to 1937 she served as a consultant to the New York Regents, investigating that state's response to the challenge of educating college-bound and non-college-bound students from a variety of social classes and settings. Again anticipating contemporary debate, she expressed concern about allowing tests such as the Regents' Examination to drive curriculum decisions.

Smith pursued her interest in curriculum through the National Council of Teachers of English (NCTE). She served as NCTE's president in 1936-1937, then undertook, in 1945, the enormous task of directing and editing the National Council's five-volume series on English curricula from kindergarten to graduate school. The outcomes of the English curricula she proposed were consistent with the tenets of progressive education: to encourage students at all levels to develop solid personal values, understand themselves and others, establish personal reading habits, and learn to think critically, an especially important skill for citizens in a democracy. Throughout the series, she emphasized the importance of beginning where students are and keeping their individual and age-related characteristics in mind.

Smith was no extremist when it came to the educational controversies of her day; instead she consistently advocated flexibility in approach in order to best serve the needs of the individual child. In response to Rudolf Flesch's scathing *Why Johnny Can't Read* (1955), for example, she rebutted the notion that phonics alone could improve reading ability, yet she did not believe that sight word recognition or, as it was popularly known, the ''look-say'' method of reading instruction could stand alone either. She believed there was a place for basal textbooks in the classroom, but also wanted children to experience the ''fun, fact, and fantasy'' of real books. As she noted sensibly, ''No one method of approaching words will ever suffice. . . . The business of teaching children to read is too important for us to put all our eggs in one basket.''

Smith was similarly flexible in addressing the question of whether students should read ''classics'' or contemporary children's and adolescent literature. She stated that ''no single book is so important as to warrant reading at the expense of the development of a voluntary habit of good reading''; yet she urged teachers to guide students to select higher quality mystery stories than the then-popular Nancy Drew and Hardy Boys series. She suggested that teachers tailor their book recommendations to match the interests and tastes of individual students, noting that the ''recommendation of a single book which fills a real need in the life of a child will do more to foster mutual relations of interest and good will than all the prescribed reading lists ever printed.''

Smith herself was never far from the real needs in the lives of children: throughout her career she served as a consultant for several major U.S. school districts, including Oakland, California; Los Angeles County; Battle Creek, Michigan; Bronxville, New York; Salt Lake City; Austin; and Denver. During a sabbatical leave in the mid 1950s, Smith embarked on a year of international travel to Japan, the Philippines, Indonesia, Thailand, India, Pakistan, Lebanon, Turkey, Greece, and Egypt. Her mission was to find modern books about the customs and cultures of these countries, many of which were just emerging from a period of colonial rule, for American school children. In a newspaper interview prior to the trip, Smith said, ''We know the fairy tales and beast fables of many countries, but we have few stories of how children in other countries live, feel, and think today. We do not want our boys and girls to have the notion that the children of India, for example, help to kill giants and go out on errands of magic in company with the genie.''

After more than 40 years of scholarship and service in the areas of curriculum development, reading habits, and children's literature, Smith retired from the University of Minnesota as a full professor of general education in 1958. That year she received the highest honor of the National Council of Teachers of English—the W. Wilbur Hatfield Award—for her ''long and distinguished service to the teaching of English in the United States.'' She remained highly productive in her retirement years: her book *Fifty Years of Children's Books, 1910-1960* was published in 1963 and a compilation of her thought entitled *Selected Essays* came out in 1964. Smith died on January 28, 1985, at the age of 92.

Further Reading

Robert C. Pooley provides biographical information in his foreword to *Selected Essays* (1964); that book also serves as a good introduction to Smith's work in language arts and English education. The University of Minnesota Archives has additional biographical material on file, including newspaper clippings and a record of Smith's activity within the university community.

Smith's *Communication, The Miracle of Shared Living* (1955) is intended for general audiences. It emphasizes that communication skills are critical for full and meaningful participation in a democratic society. *Fifty Years of Children's Books* (1963) still reads relevantly, though it, of course, does not take into account later trends in children's literature. Numerous shorter pieces by Smith may be found in education journals such as *English Journal, Elementary English Review, School Review,* and *Review of Educational Research.* □

Gerrit Smith

Gerrit Smith (1797-1874), American philanthropist and reformer, was a founder of the radical-abolitionist Liberty party.

Gerrit Smith was born on March 6, 1797. His father, a partner of merchant John Jacob Astor, was one of the biggest landowners in the nation. Smith graduated in 1818 from Hamilton College. He inherited not only the estate but also his father's intense concern for religious truth. He settled with his first wife, Ann Backus, daughter of Hamilton College's president, in the family home in Peterboro, N.Y.

Smith's concern for religious salvation took him into the Presbyterian Church, where he was associated with such reform causes as tract distribution and Sabbath observance. His developing views, however, caused him to build his own ''Church of Peterboro'' on more liberal principles, and he himself often preached in the church's chapel. His benefactions ranged from individual gifts to distributions of funds for the relief of old maids and widows and the support of temperance and antitobacco movements.

Smith believed that true religion must express itself in true politics. In 1825 he joined the American Colonization Society, but a decade of experience with the ACS persuaded him that the society's purpose was not to free slaves but to rid the country of free Negroes. He then turned to the American Antislavery Society. One of his most notable acts took place in 1846, when he appointed a committee of land reformers and abolitionists to parcel out a land grant of some 150,000 acres to poor white settlers and blacks. Although much of the land was inferior (and thus failed to demonstrate capacities at land ownership), the grant won wide publicity for the free-soil cause.

In 1840 Smith joined in initiating the Liberty party. He was the party's presidential candidate in 1848, receiving 2,733 votes. In 1853 he was elected as an independent to the Congress, where he mixed defiance of the Fugitive Slave Law at home with a belief that United States annexation of Cuba would be advantageous to its slaves. He resigned his House seat the next year.

Smith's combination of radicalism and conservatism showed itself during the secession crisis. He supported John Brown's assault on Harpers Ferry, Va., but when Smith's position was exposed, he protested his innocence and was sufficiently overwrought to become temporarily insane. When he recovered, he supported the Union, but after the Civil War he held that slavery had been the responsibility of both North and South. Accordingly, he joined with Horace Greeley and Cornelius Vanderbilt to provide bail bond to free Jefferson Davis, holding that his captivity without trial was an injustice to the country. He died in New York City on Dec. 28, 1874.

Further Reading

Octavius Brooks Frothingham, *Gerrit Smith: A Biography* (1878; 3d ed. 1909), though often imprecise, is written by a distinguished transcendentalist. It was deepened and corrected by the scholarly Ralph Volney Harlow and published as *Gerrit Smith: Philanthropist and Reformer* (1939).

Additional Sources

Harlow, Ralph Volney, *Gerrit Smith, philanthropist and reformer,* New York, Russell & Russell 1972. □

Ian Douglas Smith

Ian Douglas Smith (born 1919) was the last white prime minister of Rhodesia before it became the independent nation of Zimbabwe. In an effort to resist African majority rule, he led his extremist white government in a unilateral break with Great Britain and declared Rhodesia a republic, the first such anti-British revolt since the American colonies declared their independence in 1776.

Ian Smith was born on April 8, 1919, in Selukwe, Southern Rhodesia. He attended Selukwe High School; an average student, he was outstanding in sports. His studies at Rhodes University in Grahamstown, South Africa, were interrupted by World War II. He joined the Royal Air Force in 1941, and when his plane crashed in North Africa, Smith received severe injuries in his leg and face. Plastic surgeons literally remade the right side of his face, leaving him with a dour expression which observers later said was an asset in political negotiations. He soon flew again with the 237th (Rhodesia) Squadron. His plane was hit by flak in northern Italy in June 1944. He bailed out and fought for some months with a partisan force against the Germans. Smith crossed the Alps to the Allied lines and joined the

130th Royal Air Force Squadron for the remainder of the war.

Entering Politics

Smith returned to Rhodes University, where he earned the bachelor of commerce degree. He returned to his Selukwe farm and married Janet Watt (they had two sons and a daughter). Deciding to enter politics, he served in the Legislative Assembly as a Rhodesian party member (1948-1953). When the Federation of Rhodesia and Nyasaland was formed in 1953, Smith was elected to the federal Parliament as a member of the ruling United Federal party. After Sir Roy Welensky succeeded to the federal prime ministership, Smith was named chief government whip in 1958.

Observers recall Smith as not particularly notable as a parliamentarian or a popular speaker. He first gained public attention in 1961, when at a party meeting he opposed a constitutional change accepted by the party to give Africans representation in the Southern Rhodesia Legislative Assembly. Smith resigned from the United Federal party that year and was a founding member and vice president of the rightist Rhodesian Front party, which became the ruling party in Southern Rhodesia. Under Prime Minister Winston Field, Smith served as deputy prime minister and minister of the Treasury (1962-1964). When Field was ousted by rightists in his party on April 13, 1964, Smith became prime minister. He also served as minister of defense (1964-1965) and as minister of external affairs (1964).

Crisis and Break with Britain

Smith's rise to leadership fitted Southern Rhodesia's political history. White settler occupancy of the territory had begun in 1890. The settlers received self-governing status in 1923; Britain retained only veto power over legislation discriminatory to Africans. Continuation of minority white rule, critics believed, lay behind the formation of the ill-fated Federation of Rhodesia and Nyasaland (1953-1963). Smith rose to power because of his firm white supremacist stand at a time when African countries to the north were gaining independence under black rule and when Britain was pressing for constitutional changes enabling unimpeded progress toward African majority rule. Smith represented 240,000 whites determined to control a country in which 4.5 million Africans also lived.

On black-white relations, Smith quoted his father as saying, ''We are entitled to our half of the country and they are entitled to theirs.'' Friendly Rhodesians referred to Smith as ''Iron Man Ian'' or ''Good Old Smithy.'' Critics called him the world's foremost white supremacist. His wife said of him, ''No one can influence my husband once he has made up his mind.''

Smith's goal was to negotiate independence for Rhodesia under the 1961 Constitution (the name was shortened after Northern Rhodesia became independent as Zambia on Nov. 24, 1964). British prime minister Harold Wilson would not agree without guarantees of unimpeded African progress toward majority rule. Frequent talks in London and Salisbury did not resolve the impasse. Smith was under pressure from whites who were even more extreme than his own government.

On Nov. 11, 1965, Smith issued a declaration of independence reminiscent of the American colonial revolt in 1776. Britain retaliated by cutting off Rhodesia from the sterling trade area, dismissing the Smith government, invalidating Rhodesian passports, and banning purchases of Rhodesia's cash crop of tobacco. Wilson declared that he would not use force to bring Rhodesia to heel. On Dec. 16, 1967, the United Nations Security Council joined Britain's earlier move in imposing economic sanctions against Rhodesia. Despite discomfort from the shortages of some luxuries, Rhodesia received petroleum products and other vital items from the Republic of South Africa, Portuguese Mozambique, and other sources.

Declaration of a Republic

Fruitless talks took place between Smith and Wilson on British ships off Gibraltar in 1966 and 1968. In a constitutional referendum on June 20, 1969, Smith's government received a 72 percent vote approval for a new constitution aimed at legislative parity between whites and Africans when income tax parity was reached (that is, very slowly). He also received an 82 percent vote approval for republican status. On March 1, 1970, Smith declared Rhodesia a republic, severing all ties with Britain.

Urged by Britain, the UN voted to impose economic sanctions against Rhodesia, and African nationalist factions began mobilizing increasingly powerful guerrilla forces in

nearby Zambia against the illegal government. In 1973, Smith closed the border with Zambia, causing significant damage to the Rhodesian Railways, which depended on Zambian copper ore.

The civil and guerrilla war escalated in 1975 after the independence of Mozambique opened another base for guerrilla operations. Whites began to flee the border regions as the war continued, adding to the economic hardships imposed by sanctions and the worldwide oil crisis. In the face of diminishing support and supplies from South Africa and increasing international pressure, Smith announced in 1977 that he would enact majority rule in Rhodesia within two years. Later that year he publicly accepted the principle of universal suffrage.

In March, 1978, Smith reached an agreement with African nationalist leaders to set up an executive council while retaining his power in a first step toward majority rule. In 1979 he accepted a shared government with Abel Muzorewa, whose party won the first universal suffrage election in Rhodesian history. Rhodesia was renamed ''Zimbabwe Rhodesia,'' and Muzorewa replaced Smith as prime minister in June 1979. In 1980, Zimbabwe achieved independence from Great Britain under a consitution that guaranteed Europeans 20 out of 100 seats in the national assembly. Robert Mugabe, who had waged a guerrilla campaign, easily won the 1980 elections and established the first free African government in Zimbabwe.

Smith continued to serve in the Parliament as leader of the Republican Front until 1987, when he was suspended. His influence diminished as other RF party members sought to support the Mugabe regime, but he continued to criticize the government and rallied opposition to Mugabe in the 1995 elections.

In his memoirs, *The Great Betrayal,* Smith continued to assert that the black majority should be ''gradually'' raised to the ''standards of Western civilization'' and discussed black ''terrorists'' while downplaying the cruelties of Rhodesia's armed forces during the civil war. He asserted that Britain hypocritically imposed sanctions on Rhodesia even though many of its other states had one-party governments. His own account also emphasized the dictatorial nature of the Mugabe regime and its resistance to democratic reforms. Since leaving politics, Smith has lived on his farm in Zimbabwe

Further Reading

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James McCune Smith

James McCune Smith (1813-1865) was the first African American to practice medicine in the United States. He is remembered for his successful work as a physician and for his scholarly writings against slavery.

James McCune Smith was born in New York City on April 18, 1813, the son of a slave and a self-emancipated woman, some sources say that his parents were of mixed race. He attended the African Free School in New York City. According to the *Dictionary of American Biography,* one day the famed Revolutionary War hero, Lafayette, spoke with the students and Smith, then aged 11, was chosen to speak on behalf of the class.

Schooled in Scotland

Smith continued his education at the University of Glasgow in Scotland, where he received his B.A. in 1835, his master's degree in 1836 and his medical degree in 1837. Smith was stocky in build, with a full face and attractive eyes. He was considered an eloquent speaker, according to Carter Woodson's *Negro Makers of History*. He was married and had five children.

Smith worked briefly as a doctor in clinics in Paris, France, but returned to New York City where he opened a pharmacy on West Broadway, the first ever to be operated by an African American. He worked as a physician and surgeon from 1838 until two years before his death in 1865. For 20 years, he served on the medical staff at the Free Negro Orphan Asylum in New York City.

In 1846, a man from Peterboro, New York, donated 120,000 acres in the state to be divided and given to African Americans living in New York City, as reported the *Dictionary of American Biography.* Smith and two members of the African American clergy were given the task of selecting the nearly 2,000 people to receive the land.

Worked Against Sending Blacks Back to Africa

While many people of the day supported the idea that blacks should be returned to Africa, Smith did not. He met with blacks in favor of the move in Albany, New York, in 1852 and persuaded them to adopt a statement urging the New York State Legislature to reject efforts to send black Americans back to Africa. Smith went as far as to challenge a member of Congress from South Carolina, John C. Calhoun, after Calhoun pronounced that African Americans were prone to insanity. Smith's response, showing the information to be false, was called, ''The Influence of Climate upon Longevity.''

Dedicated to doing all he could to support black emancipation and equality, Smith worked as a supporter of the Underground Railroad, a movement to help slaves escape to freedom. He contributed articles to a publication called *Emancipator* and edited another called *Colored American.*

Wrote Scholarly Articles on Slavery

Regarded as the most scholarly African American of his time, Smith's writings suggest his wide-ranging interests. His articles include ''Abolition of Slavery and the Slave Trade in the French and British Colonies,'' 1838; ''On the Haitian Revolutions, with a Sketch of the Character of Toussaint L'Overture,'' 1841; ''Freedom and Slavery for Africans,'' 1844; ''The Influence of Climate upon Longevity: With Special Reference to Life Insurance,'' 1846; ''Civilization: Its Dependence on Physical Circumstances,'' 1859; ''The German Invasion'' (which dealt with immigration and how it affected life in America), 1859; ''Citizenship'' (a report on the Dred Scott decision), 1859; and ''On the Fourteenth Query of Thomas Jefferson's Notes on Virginia'' (which compared the anatomy of whites and blacks), 1859.

Smith was appointed to teach anthropology at Ohio's Wilberforce University in 1863, but his poor health kept him from taking the position. He died of heart disease at his Long Island, New York, home on November 17, 1865.

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Jedediah S. Smith

Jedediah S. Smith (1799-1831), trapper, fur trader, and explorer in the American West, was one of the most skillful of the mountain men, although most of his accomplishments were recognized only recently.

Jedediah Smith's activities in the West occurred between 1822 and 1831, a period of rapid American penetration into the Rocky Mountain area and of phenomenal growth in American fur trading and trapping. He was the first reported American to travel overland to California, the first to cross the Sierra Nevada from the west, the first to travel across the Great Basin, north and south as well as east and west, the first to travel north up the California coast to Oregon, and the first to provide a usable description of South Pass.

The fourth of 12 children, Smith was born on Jan. 6, 1799. As a child, he roamed the wooded hills in southwestern New York, and when he was 12, the family moved into Erie County, Pa. From there they moved to the Western Reserve in northern Ohio. Jedediah's activities between 1816 and 1821 are unknown to historians. One author suggests that he got a reasonably good education and then became a clerk on a Lake Erie freighter, learning some business methods and perhaps even meeting Canadian trappers and fur traders. But this is mere conjecture.

By 1821 Smith had arrived in Illinois, still a frontier state. He spent that winter along the Mississippi River. Hearing about Gen. William Ashley's proposed expedition to the Rocky Mountains, he traveled to St. Louis to volunteer. When the keelboat *Enterprise* left St. Louis in May 1822, Smith went along as a hunter. The party reached the mouth of the Yellowstone River in eastern Montana in October. They built a log-surrounded camp called Ft. Henry, which served as their base of supply for the following trapping season. It was here that Smith began his decade of travel in the West.

Trapper and Fur Trader

The winter of 1822/1823 provided a rugged apprenticeship for Ashley's men. After building Ft. Henry, they traveled farther up the Missouri River to trap along its tributary streams. The difficulties of travel through the mountains convinced Maj. Henry that his party needed horses as pack animals, and in spring of 1823 he sent Smith back down the Missouri to tell Ashley. When or where Smith met his employer is not known, but when Ashley's party reached the Arikara Indian villages in late May, Smith was in their company.

Ashley's effort to buy horses from the Arikara led to one of the worst disasters in fur trade history. Because the trappers considered these Indians to be treacherous, Ashley kept part of his 90-man force aboard two keel-boats in the middle of the river. In the afternoon of June 1, one of the chiefs invited the traders to his lodge and there warned Ashley that the braves intended to attack his party. Ashley tried to get his men and horses aboard the keelboats but was unable to do so that evening, and at dawn the following morning the Indians attacked and killed or wounded nearly a third of the party. The remainder retreated downstream.

In September 1823, while Smith was leading a small band of trappers west overland from the Missouri River toward the mountains, a grizzly bear nearly killed him. The beast broke several of his ribs, tore away one eyebrow, gashed his scalp in numerous places, and practically destroyed one of his ears. Smith's companions hurriedly attended to his wounds, but because deep scars remained, Smith wore shoulder-length hair for the rest of his life. After he recovered enough for travel, the party continued west.

The following year Smith and his men traveled with the large Hudson's Bay Company trapping party led by Peter Ogden into the Snake River Valley. Ogden and his superiors wanted to turn the area into a vast fur desert by trapping all of the beaver, thereby discouraging American interest. Smith, however, got ahead of the Canadian trappers and not

only gathered large numbers of furs himself but also induced more than 20 of Ogden's party to desert and join the Americans.

During the winter of 1824/1825 Ashley brought trade goods to the mountains, and the next summer Smith accompanied his employer down the Missouri with the fur bundles. That year Ashley decided that he needed a partner who would remain in the mountains and chose Smith. Smith led another party of trappers to the area around the Great Salt Lake. Late in 1826 Ashley sold his interest in the fur trade to Smith, David Jackson, and William Sublette, and these three men dominated American trapping and trading efforts in the northern Rockies until 1830.

In 1830 Smith and his partners sold their holdings to a group of traders called the Rocky Mountain Fur Company. Smith realized that most of the West had been denuded of fur-bearing animals and that increasing competition from rival fur brigades and the need to trap in the Blackfoot Indian country reduced profits and increased the danger. He headed back to St. Louis, where he bought a home and appeared ready to settle down. Instead he soon rejoined Jackson and Sublette and prepared to enter the Santa Fe trade. It was on his first trip west to Santa Fe that a hunting party of Comanche braves surprised Smith alone at a water hole. The Indians ignored his signs of peace, surrounded him, and killed him on May 27, 1831.

Accomplishments as an Explorer

Smith's explorations and his fur trade efforts were interrelated. In 1824 he crossed South Pass, the most important single gap through the Rocky Mountains. Although he was not the first discoverer of this route, his report that wagons could cross there was of major significance because earlier knowledge of the pass had not survived. In 1826, leading a party of trappers south and west across the Great Basin from the Great Salt Lake to the Colorado River and then west to southern California, Smith became the first recorded American to enter California overland from the east. Official suspicion and harassment made his stay unpleasant, so in early 1827 he traveled east across the Sierras, leaving some of his men and all of the furs in California.

Later that same year Smith made a second trip to California. This time he suffered two of the worst defeats in fur trade history. In August 1827 the Mohave Indians attacked his party, killing and capturing most of his men. The remainder struggled on to southern California, where they encountered renewed suspicion and hostility from the Mexican authorities and only with great difficulty finally got permission to leave. They traveled north to Oregon, and in May 1828, while Smith was absent from camp, the Indians killed all but three of his men. Fleeing from this disaster, Smith completed his journey to the Oregon Country. In spite of these defeats, his journeys proved valuable because he provided descriptions of his routes and thus paved the way for later, more extensive travel and exploration in the West.

The Man

Smith was a slender man, perhaps 6 feet tall, with brown hair, blue eyes, and noticeable scars from his encounter with the grizzly. A practicing Methodist, he not only carried a Bible into the mountains but, unlike many of his companions, abstained from liquor and tobacco. His associates liked and respected him for his skill and his courage under fire.

Further Reading

The definitive work on Smith is Dale L. Morgan, *Jedediah Smith, and the Opening of the West* (1953), which also examines his career in the context of the fur trade and international rivalry for the wealth of the Far West. A good recent study, Alson J. Smith, *Men against the Mountains: Jedediah Smith and the Southwest Expedition of 1826-1829* (1964), concentrates mainly on that expedition. Smith is discussed in Gerald Rawling's popularly written *The Pathfinders: The History of America's First Westerners* (1964).

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John Smith

John Smith (ca. 1580-1631), English colonist in America, was president of the governing council of Jamestown, Va. His writings about Virginia and New England have considerable historical and literary merit.

John Smith's life is known mainly from autobiographical passages in his writing, many details of which have been verified by modern scholarship. He was baptized on Jan. 8, 1579/1580; his birth presumably took place at Willoughby, Lincolnshire, a few days earlier. He was the eldest son of a freeman farmer. He attended school at nearby Louth and was briefly apprenticed to a merchant. In 1596 his father died and Smith inherited the land.

Adventures in Europe

But Smith was eager for adventure: he served for several years in the English army that had been fighting in the Netherlands. Either before or after this term of soldiering, he visited France as a servant to the son of Lord Willoughby, Smith's liege lord. A return to Lincolnshire via Scotland (and shipwreck there) gave him time for thought and reading books on warfare and the responsibilities of leadership. Another educational experience was provided by contact with the learning and horsemanship of the Earl of Lincoln's riding master.

Smith's major Continental adventure began in 1600, when he returned to the Netherlands, where he decided to try his fortune against the Turks. His passage to the Balkans was via France, Italy (which he toured as a sight-seer), the Mediterranean (which he explored as far as Egypt), and

Austria. In Vienna he joined the imperial army. Smith accounted his abilities as a soldier very great. He became captain of 250 cavalrymen and then major. (He preferred the lesser title.) Perhaps his most glamorous undertaking was the killing of three Turks in single combat. This exploit won him a pension, the right to decorate his shield with three Turk heads, and the title of English gentleman. But soon his fortune took a turn for the worse; he was wounded, captured by the Turks, and sold as a slave.

Smith was shipped to Constantinople to be a servant to a young woman. She treated him kindly, but not wishing to have such a man for a slave, she sent Smith to her brother, who made him a farm slave. He was so mistreated that he killed his master. First he fled northward to Muscovy, then to Poland, and finally back to the Holy Roman Empire. Before returning to England, Smith completed this phase of his adventures with a tour of Germany, France, Spain, and Morocco; he also took part in a sea fight off the African coast. Smith returned to England in 1605.

Role in the Colony of Virginia

Somehow, Smith soon met Capt. Bartholomew Gosnold, who had been to America and now was identified with a group planning a colony under the auspices of the London Virginia Company. Perhaps because of his military experience, Smith was selected as one of the seven-man council that was to rule the colony of 100 once it had been established.

The group departed in December 1606 and landed in Chesapeake Bay in April 1607. They named their settlement Jamestown. For some reason Smith was not allowed to serve as an official at first, but soon he began leading explorations of the area, which was occupied by several groups of Indians. Smith began making notes on what was happening. With no leadership being demonstrated by Edward Wingfield, the president of the governing council, the colonists did little. Several men were killed by Indians; others died of disease; and soon the colony was all but incapacitated. In September, Wingfield was replaced by a man named Ratcliffe, and Smith became supply officer.

Smith worked hard to obtain food and bartered with the Indians. On one trip he was captured by Indians and taken to their leader, Powhatan. He was finally released, perhaps at the prompting of Pocahontas, Powhatan's daughter. Smith himself did not include the ''Pocahontas episode'' in the first of his two accounts of his capture, *A True Relation . . . of Virginia* (1608). The familiar story appears in *The Generall Historie of Virginia, New England, and the Summer Isles* (1624), where it looms less large than people suppose.

In spring 1608 Smith sent to England a letter on the colony's adventures, *A True Relation,* which found its way into print. It is generally recognized as the first American book, though only 44 pages. He continued to play an important role in the colony, and in September 1608 he was elected president of the governing council (not governor, as he called himself later). For a time, real progress in establishing the colony was achieved, but then came the discovery that their grain was rotting and had been eaten by rats. Smith also had difficulty with rebellious colonists. By force of character he led the colonists through a bad winter, but the situation continued to be very difficult. He was badly hurt in a gun-powder explosion and was forced to return to England in October 1609. The colonists barely survived the winter, and they would have given up the project had not reinforcements arrived at the last moment.

Return to England

In England, Smith prepared a report on Virginia, its geography, plants, animals, and Indians, ''A Description of Virginia,'' part of *A Map of Virginia* (1612). In 1614 he visited the coast of Maine and Massachusetts, a trip he described in a propaganda pamphlet, *A Description of New England* (1616). Smith's inclusion of a map of the area resulted in giving many places their present names; Cape Ann, Charles River, and the name New England itself are notable examples.

Smith now enjoyed the support of Sir Ferdinando Gorges of the Plymouth Company. But to his bitter frustration, two efforts to return to America in 1615 and one in 1617 were unsuccessful. All that Smith gained was a title: admiral of New England, Gorges called him.

Smith was still eager to return to America, but now he could not find sponsors. He turned to writing, first with brief pamphlets on efforts to explore and settle New England, *New England's Trials* (1620), and then with a massive compilation, *The Generall Historie of Virginia* (1624), the work

which gained him a place in literary history. He poured his early descriptions of Virginia and New England into the work, added to a published account of his Virginia years, and pieced together other men's writings, mostly published ones. He editorialized a good deal and used every occasion to restate his interest in returning to America.

As Smith became more aware of his accomplishments, he tended to exaggerate. He wrote an account of his early years on the Continent, *The True Travels* (1630), and a thoughtful, almost mellow pamphlet on colonization, *Advertisements for the Unexperienced Planters of New England, or Anywhere* (1631). He wrote a little poetry, too. In June 1631 he died in London.

Smith's chief accomplishments were that he saved the first permanent English settlement in America when it was experiencing evil days, and he focused attention on New England so that it attracted settlers. His writings belong with those of the great Elizabethan voyagers collected by Richard Hakluyt. His books, disorganized and often carelessly written, are full of insight and vivid scenes.

Further Reading

Selections from *Travels and Works of Captain John Smith,* edited by Edward Arber (1910), are available in the much shorter *Captain John Smith's America: Selections from His Writings,* edited by John Lankford (1967), which contains an up-to-date review of the literature on Smith. The best and most complete biographical study is Philip L. Barbour's scholarly *The Three Worlds of Captain John Smith* (1964). A study of Smith's work as a writer is Everett H. Emerson, *Captain John Smith* (1971). □

Joseph Smith

Joseph Smith (1805-1844), American religious leader, was the founder of a unique American sect, the Mormons, or the Church of Jesus Christ of Latter Day Saints.

On Dec. 23, 1805, Joseph Smith was born in Vermont; in 1816 his family migrated to western New York. Among the more prominent features of the terrain were the Indian mounds containing the skeletons of long-dead warriors. Shortly after his marriage in 1827, Smith began to talk of some golden plates he had discovered in these mounds under an angel's guidance, as well as magic spectacles that enabled him to decipher the tablets' hieroglyphics. Moving to Pennsylvania, he worked on the translation, which turned out, he said, to be a history by Mormon, an American prophet and historian of the 4th century, telling of two Jewish peoples who had migrated to North America and whom Jesus visited after his ascension. In 1830 the *Book of Mormon* appeared for sale and quickly became important in spreading the Mormon faith.

Smith soon announced the founding of a restored Christian church and proclaimed himself a ''seer, a Translator, a Prophet, an Apostle of Jesus Christ and Elder of the Church.'' Eventually, his claim to special revelations stirred hostility among the residents of New York and Pennsylvania, and in 1831 he summoned his ever-increasing flock to an exodus. Settling in Kirtland, Ohio, the Mormon community evolved into a utopian communal experiment in which the church held all property and each family received sustenance from a common storehouse. When dissension inspired some to move to Independence, Mo., Smith joined them briefly to consecrate ground for a new temple.

In 1833 Smith published the ''Word of Wisdom,'' which encouraged members of the church to abstain from tobacco, alcohol, and hot drinks and to eat meat only in winter. In 1836 Mormon temperance advocates forced a vote for total abstinence. Increasing criticism over his inept management of Kirtland's financial affairs caused Smith to rejoin his Missouri followers. That colony, too, attracted hostility, and Smith had to flee under sentence of death, leading a migration to Nauvoo, Ill.

In the 1840s Smith published a work which elaborated upon the ''Hamitic curse'' in such a way as to exclude blacks from the Mormon priesthood. At the same time he undertook a history of the Mormon Church. He had also arrived at a doctrinal position which permitted polygamy. He kept this potentially dangerous practice a secret, revealing it only to a privileged few. By 1844 Smith had come to regard Nauvoo as an enclave independent of the United States, and the leaders of his church crowned him king of this new kingdom of God on earth. That same year Smith offered himself for president of the United States, advo-

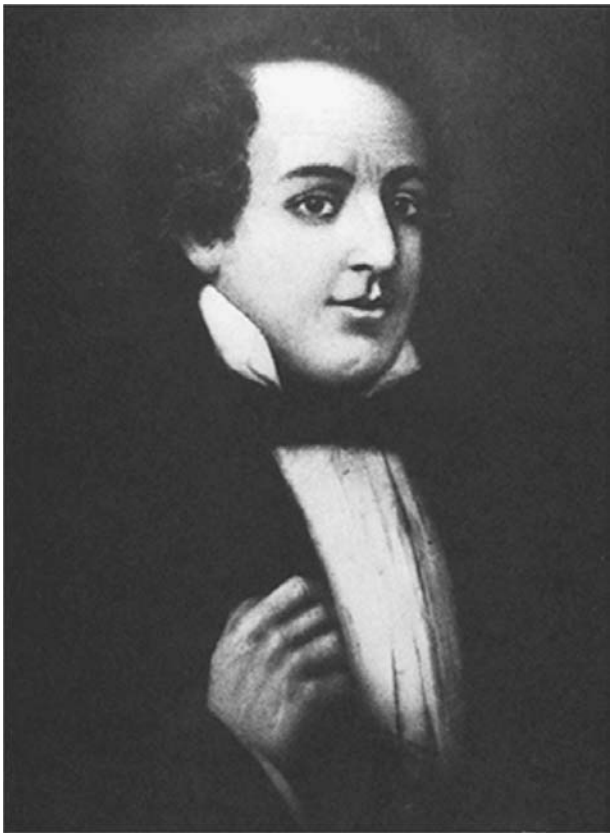

cating the establishment of a ''theodemocracy'' and the abolition of slavery.

In 1844 an apostate published an exposé of Mormon polygamy. Smith ill-advisedly permitted his followers to destroy the defector's press, which gave the surrounding ''Gentiles'' an excuse to retaliate against the Mormons. The Illinois governor sent the militia to arrest Smith for riot, but the militiamen exceeded their orders and brutally murdered Smith on June 27, 1844.

Further Reading

Until recently the literature on Mormonism has been polemical, and the biographies of Smith have reflected either the uncritical views of his followers or the diatribes of disaffected converts. John Henry Evans, *Joseph Smith: An American Prophet* (1933), is a sympathetic account marred by important omissions. The most comprehensive treatment is Fawn Brodie, *No Man Knows My History: The Life of Joseph Smith, the Mormon Prophet* (1945; 2d ed. 1971), which implicitly discounts Smith's claims of special gifts of revelation and prophecy but arrives at a favorable view of his accomplishments. Robert Bruce Flanders, *Nauvoo: Kingdom on the Mississippi* (1965), adds information on Smith's years in Illinois. □

Lillian Eugenia Smith

The Southern writer Lillian Eugenia Smith (1897-1966) was recognized as a passionate critic of white supremacy and segregation. Her main concern was that the traditional pattern of race relations, which she knew intimately from her own experience growing up in Florida and Georgia, was harmful to the humanity of both whites and African Americans.

Born December 12, 1897, in the small, racially-divided north Florida town of Jasper, Lillian Smith was the seventh of nine children. Her father, Calvin Warren Smith, was a successful local businessman and civic leader, while her mother, Anne Hester Simpson, was a descendant of wealthy rice planters. Her parents introduced her to music and literature, but she also was exposed to the accepted views of white supremacy. She later rebelled against the prejudices of her culture, era, and region, and as a writer became recognized as one of the most outspoken opponents of segregation in the South.

Smith graduated from high school in 1915 and spent several years studying, running a hotel her father operated, joining the Student Nursing Corps, and teaching at a rural high school in Georgia. In 1919 she resumed her piano studies at the Peabody Conservatory in Baltimore. Beginning in 1922, Smith spent three crucial years as the music director of an American Methodist school for Chinese girls in Huchow, China. The experience introduced her to Chinese philosophy and the impact of Western imperialism. It also revealed a new perspective on social relations in the South.

Smith, who never married, returned in 1925 to take care of her ailing parents and to help run the Lauren Falls Camp for Girls in Clayton, Georgia. Purchased as a summer home in 1912, the family had moved there permanently in 1915 when the father's business had failed. Under her direction, the camp, which she operated until 1949, became nationally acclaimed for its creative and educational approach.

When the camp was not in session she returned to writing. After producing several manuscripts about her family and her experience in China that went unpublished, in 1935 she and her friend Paula Snelling launched a magazine devoted to Southern politics and culture. It first appeared in the spring of 1936 as *Pseudopedia* (later renamed *The North Georgia Review* and then *The South Today*) with 200 subscribers, and reached a circulation of 10,000 by the time it ceased publication in 1945.

The magazine, which printed the work of African Americans and women, was also a forum for Smith, who criticized racism by appealing to the self-interest of middle- and upper-class whites. She had spent winters in 1927 and 1928 studying psychology at Columbia Teachers College, and her interest in Freud and such other writers as Karl Menninger was evident in her writing. She was interested primarily in the psychological harm of segregation on whites.

Her ideas found wider expression in the controversial and best-selling novel *Strange Fruit,* published in 1944, which was a story about an ill-fated love affair between a

young white man from a respected family and a college-educated African American woman working as a housekeeper. It was set in a small town based on her native Jasper. Banned in Boston as obscene, it eventually sold over three million copies and was translated into 16 languages.

The success of the novel gave her financial independence and established her reputation as a critic of segregation. She lectured, wrote for national magazines, and contributed a column for the Black newspaper *The Defender* (Chicago).

Her second major book, *Killers of the Dream* (1949), was nonfiction, blending autobiography and psychology to analyze her upbringing and the pathology of a Southern culture based on white supremacy and segregation. In her view the sickness of the Southern way of life transcended race relations and symbolized the human experience.

Shortly after being treated for breast cancer for the first time, she wrote *The Journey* (1954), which was based on her travels and interviews in the South and investigated the idea of human dignity. The book focused on suffering and pain in the lives of many individuals in the South and expressed her discovery of a religious outlook that replaced the early evangelical Christianity she had rejected in her youth.

After the 1954 historic Supreme Court ruling in *Brown* v. *Board of Education* (which outlawed segregation in schools), Smith wrote *Now Is the Time* (1955), which urged the South to accept the decision. She published another novel, *One Hour* (1959), which focused on the hysteria of the McCarthy era.

In the changing climate of the early 1960s, Smith gained a wider audience, publishing a revised version of *Killers of the Dream* as well as writing for such mass circulation magazines as *Life, McCalls,* and *Redbook,* and such major newspapers as the *New York Times* and *Atlanta Constitution*. Her final book was a pictorial essay on the civil rights efforts, *Our Faces, Our Words* (1964).

Throughout her career Smith was one of the most outspoken white Southerners on race issues, and she criticized the timidity of moderates and liberals. She had always preferred appeals to white self-interest and personal change, but beginning in the mid-1950s she supported the nonviolent civil rights movement and the leadership of Martin Luther King, Jr. Although she had been an early member of such African American organizations as the National Association for the Advancement of Colored People (NAACP), the Congress of Racial Equality (CORE), and the Student Non-violent Coordinating Committee (SNCC), by the mid-1960s she became critical of the increasingly militant tone of some African American groups.

As a writer Smith never felt appreciated as a creative artist. She was bitter that critics judged her work in terms of social problems rather than viewing it as a metaphor for the alienation of the human condition. Yet from the mid-1930s until her death on September 28, 1966, she was a respected, uncompromising, and influential advocate of desegregation in the South.

Further Reading

Smith's major writing includes the novel *Strange Fruit* (1944) and the nonfiction works *Killers of the Dream* (1949) and *The Journey* (1954). An anthology of her writing from her magazine *The South Today* can be found in *From the Mountain,* Helen White and Redding Sugg, Jr., eds. (1972). Another collection of her writing is *The Winner Names the Age,* edited by Michelle Cliff (1978). A good biography of Smith is *Lillian Smith: A Southerner Confronting the South* by Anne C. Loveland (1986). *How Am I To Be Heard: Letters of Lillian Smith,* edited by Margaret Rose Gladney, was published in 1993.

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Margaret Chase Smith

Margaret Chase Smith (1897-1995) was one of the most politically powerful women in American history. She served over eight years in the U.S. House of Representatives and was the sole woman senator during her 24 years in the Senate. She was the first woman to have been elected to both houses of Congress and in 1964 became the first woman to have been nominated for the presidency of the United States by a major political party.

Margaret Chase Smith was born in Skowhegan, Maine, on December 14, 1897, the eldest of six children born to Carrie and George Chase. Her career began with typical small-town jobs: clerk, telephone operator, various office jobs. She held high offices in business and professional clubs and in Maine's Republican State Committee. She married Clyde Smith, a businessman and politician who won all the 48 offices he sought.

Margaret Smith's election victories are notable. Following the death of her husband, she waged four successful campaigns in seven months to win his Congressional seat in 1940. In 1948 she scored the greatest total vote majority in Maine's history (over 70 percent), defeating three male opponents without party endorsement because leaders feared she could not be elected to the Senate. In 1960 she received the highest percentage total of all Republican senatorial candidates. Campaigning that year for the presidency, Richard Nixon noted that while some might ride into office on ''presidential coattails,'' in Maine he was trying to ''hang onto Margaret's skirts.'' All her campaigns were low-cost and brief since she thought it important to stay on the job until Congress adjourned.

Margaret Chase Smith became known for her highly independent positions. For example, in her first congressional session she supported President Franklin Roosevelt's peacetime Selective Service Act, the arming of U.S. merchant ships, and the Lend-Lease Act. During World War II

she sometimes supported liberal legislation and voted with Democrats against the Smith-Connally Anti-Strike Act (but supported the post-war Taft-Hartley Act that limited labor activities). As the only House Republican to oppose cuts in Truman's 1947 budget, the *Chicago Tribune* editorialized that she should be ''read out of the party.'' While some thought her a ''closet Democrat'' she insisted she was a moderate Republican who mainly voted with her party except for a few ''dramatic'' issues.

A careful examiner of committee witnesses, Smith voted to reject nominees of both Republican and Democratic presidents. She voted against Dwight Eisenhower's nominee Lewis L. Strauss for secretary of commerce; Richard Nixon's Supreme Court nominee, G. Harrold Carswell; and John Kennedy's choice for director of the Central Intelligence Agency, John A. McCone. Drawing upon her expertise in military affairs, Smith rejected promotion for popular actor Jimmy Stewart to Air Force (Reserve) brigadier general until certain additional requirements were met.

She was called a ''woman of courage'' and a ''voice of reason,'' which seems appropriate. Margaret Chase Smith was the first elected official to speak out against Joseph McCarthy's abuse of Senate privilege in fanning cold-war hysteria in her 1950 ''Declaration of Conscience'' speech four years before the Senate censured McCarthy. She also warned colleagues that chronic absenteeism in Congress was eroding public confidence in them. (In 1972 she held the all-time consecutive roll-call voting record, rarely missing a vote.) She then introduced a constitutional amendment that would expel any senator who missed more than 60 percent of the yes-no votes. Previously she had proposed another constitutional amendment to abolish the Electoral College and to provide for direct nomination and election of presidents and vice-presidents. Neither proposal passed.

While never concentrating on legislation for women, her career demonstrated concern for them as well as for men. She was affectionately called ''Mother of the WAVES'' for introducing legislation to create Women Accepted for Voluntary Emergency Service in World War II. When males objected to non-combat overseas assignments for them on the grounds that women should not have to endure such hardships, she declared: ''Then we'd better bring all the nurses home.'' The measure passed. To those who said that the women's place was in the home, Smith replied that women's place was ''everywhere.'' She never considered herself a feminist, but admitted that she hated to leave the Senate (1972) when there was little indication that a qualified woman was coming in.

Smith also gained an international reputation when, as a member of the Armed Forces Committee, she toured several continents to gain information on the state of America's military forces. She frequently met with high foreign officials and was the first woman to address Iran's legislature (1947).

She made several ''patriotic'' speeches during the turbulent 1960s and drew verbal fire from Nikita and Nina Khrushchev for challenging President Kennedy to match action with his rhetoric over Soviet interference in Cuba. Smith was easily America's ''woman legislator of the century.'' As a powerful force in the Republican Party for many years, she earned the respect of both Republicans and Democrats for her hard work and level-headed approach to congressional affairs during the administrations of five different presidents. In 1964 she was nominated for president at the Republican convention that eventually chose Barry Goldwater as the GOP candidate.

Campaigning in her usual manner, Smith lost her fifth senatorial race in 1972. Analysts believed her age (74) and Maine's economic problems were primarily responsible. The distinguished senator, holder of 85 honorary degrees and noted for the fresh red rose always worn in her lapel, had served her state and her nation for over 32 years. After congressional retirement she was a Woodrow Wilson visiting professor at various major universities from 1973 to 1976 and served on several important boards of directors.

Smith spent the remaining 19 years of her life in semi-retirement, serving on various boards of directors and giving guest lectures and advice to young people.

Further Reading

Autobiographical information and discussion of various career decisions by Margaret Chase Smith are in her *Declaration of Conscience* (with William C. Lewis, 1972). Considerable biographical data is in *Margaret Chase Smith, Woman of Courage* (1964) by Frank Graham, Jr., which concentrates on her while describing the activities of a U.S. senator. For the younger reader Alice Fleming's *The Senator from Maine: Margaret Chase Smith* (1969) is helpful, as is Fleming's *Senator from Maine: Margaret Chase Smith* (1976). Also see MacCampbell, James C., *Margaret Chase Smith: A Biographical Sketch,* (Margaret Chase Smith Library Center, 1982). □

William Smith

William Smith (1727-1803) was a Scottish-born American educator and churchman whose innovative educational ideas and leadership of the Philadelphia Academy during its formative years significantly influenced American education.

William Smith was born in Aberdeen on Sept. 7, 1727. He was educated in the local parish schools and attended the University of Aberdeen (1743-1747). In 1751 he sailed to New York to be a tutor to the sons of a rich Long Island family. In 1753 Smith published a pamphlet entitled *A General Idea of the College of Mirania . . .* , which outlined his utopian ideas for an educational institution appropriate to the new country. There were to be two branches: a Latin school for the ''learned professions''; and an English school for the ''mechanic professions'' with a ''useful'' curriculum containing no ancient languages. The curriculum for both was essentially secular and included such practical studies as writing, bookkeeping, and French. Such educational ideas were not new in America; they reflected Benjamin Franklin's academy proposals, as well as innovations current in Scotland, but they were broad in conception compared to existing colonial institutions. Smith sent a copy to Franklin and in 1754 went to head the newly formed Philadelphia Academy and College. Over the next 25 years he guided the institution generally along the lines stated in *Mirania*.

Smith became an Anglican priest in 1753 and throughout his life was a strong influence in Church affairs. In 1758 he married Rebecca Moore. He became active in conservative politics during these years, and with the onset of the Revolution he held a loyalist position in fierce opposition to Franklin and the liberals. When the General Assembly revoked the charter of the academy in 1779 on grounds of subversion and issued another charter for a new university of the state of Pennsylvania, Smith left Philadelphia. For 10 years he lived in Maryland, where he organized a new institution, Washington College, and became its first president. During this time Smith, along with other Church leaders, managed to reinstitute the Anglican Church in America as the Protestant Episcopal Church, a name he is supposed to have suggested.

In 1789, when the political winds changed and the original charter of the academy was restored, Smith returned to Philadelphia. Two years later the General Assembly chartered the present University of Pennsylvania, uniting it with the existing university. Smith, however, was not named head. He retired to his country estate near Philadelphia, where he died on May 14, 1803.

Further Reading

Albert Frank Gegenheimer, *William Smith: Educator and Churchman* (1943), is a full biography of Smith; though somewhat uncritical in viewing Smith's inspirational influence on his students, it thoroughly explores his literary and clerical associations. Studies of the educational ideas of the day are *Benjamin Franklin on Education,* edited by John Hardin Best (1962), and Frederick Rudolph, ed., *Essays on Education in the Early Republic* (1965). Smith's leadership in educational organizing is examined in Edward Potts Cheyney, *History of the University of Pennsylvania* (1940).

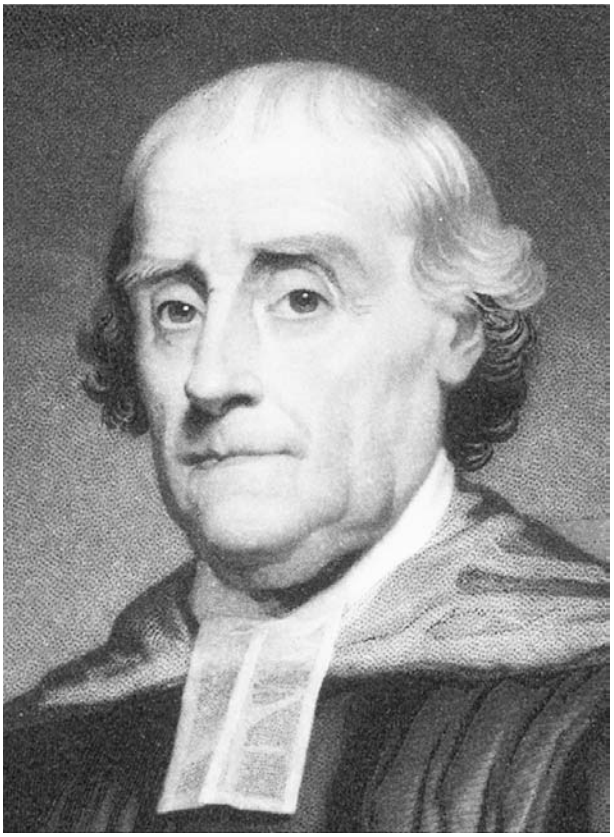

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Robert Smithson

The sculptor, essayist, and filmmaker Robert Smithson (1938-1973) is most known for his sitespecific environmental earth works.

The sculptor Robert Smithson began his career as a painter. Born in Passaic, New Jersey, on January 2, 1938, Smithson was educated in New Jersey public schools. While at Clifton High School he won a scholarship to attend evening classes at the Art Students League. In 1956 he studied at the Brooklyn Museum School. After high school graduation and a brief stint in the Army Reserves, Smithson moved to New York City in 1957. There he painted his first canvasses in an Abstract Expressionist style

and developed friendships with poets Allan Brillant and Richard Baker. Smithson's life-long concern for ''oppositions'' surfaced in these early works where, with a decorative and gestural brushstroke, he painted antithetical religious themes of the celestial and the demonic, the earthly and the spiritual, the sacred and the profane.

Since his childhood Smithson had been interested in natural history. At his family home in New Jersey he built and maintained a museum of reptiles, fossils, and artifacts. In high school he frequented the New York Museum of Natural History, where he was particularly fascinated by the dinosaurs. The artist Nancy Holt, whom he remet in 1959 (they had previously met as youngsters in New Jersey), had a strong concern in her work for biology, and she encouraged Smithson to develop this interest in natural history into sculpture. He soon began to collect specimens—for example, sponges or chemical samples—which he then displayed in an art format to demonstrate that art, like biology, is an inert substance based in nature that can be organized and structured into meaningful relationships.

Creating ''Oppositions'' Sculptures

In 1964-1965 Smithson created his first large scale sculptures. Many of these works, with their emphasis on geometry, industrial fabrication, and rational appearance, utilized the minimalist vocabulary of artists such as Sol LeWitt, Robert Morris, or Carl Andre. Yet Smithson's intent was to undercut logic and to invert systems by merging his observations of nature with art. *Enantiomorphic Chambers* (1965) combines the artist's interest in crystallography and perception. ''Enantiomorphic'' refers to crystalline compounds whose molecular structures have a mirrored relationship to each other. Smithson made literal this biological form with a steel structure that holds mirrors at an oblique angle. Vision becomes dispersed as the viewer sees not himself but reflections of reflections, an illusion without an illusion. Thus the crystalline structure acts as a metaphor for art—through a static object it simultaneously refers to both how one sees and to nature. Yet at the same time, this work mirrors no external reality, only itself. Forms based on nature thus point out the ineptness of rational systems and logic.

During this period Smithson often employed mirrors or glass to demonstrate his ideas. This organic material formed into an inorganic shape was either inset, as in *Enantiomorphic Chambers,* or layered, as in *Mirror Strata*. In these mirror and glass works Smithson set up an intriguing dialogue between shape and illusion. If one sees *Mirror Strata* (a large piece formed by overlaid strips of glass) as sculpture, for example, it is necessary to negate the reflective aspect of its material while, on the other hand, if one concentrates on its surface, then its solidity as an object disappears. Appearance and reality play off against one another, allowing the observer to constantly form new definitions and understandings of both the object and the artist's intent. Smithson showed many of these works at his first one-man show at the Dwan Gallery in December-January 1966-1967.

In 1966 Smithson began making excursions to urban, industrial, and quarry sites in New Jersey. At the same time, he published articles on these trips in leading art magazines. These essays both documented his activities and elucidated his artistic theories. One of these articles, ''The Monuments of Passaic,'' a photo essay of his home town, announced Smithson's concern for reclamation of industrial sites and his interest in entropy. Drawing upon the tradition of 18th-century travel books, Smithson here presented ''anti-monuments,'' tributes to suburban sprawl and urban growth that exemplified the decay and deterioration of all things: ''One's mind and the earth are in a constant state of erosion, mental rivers wear away abstract banks, brain waves undermine cliffs of thought, ideas decompose into stones of unknowing, and conceptual crystallizations break apart into deposits of gritty reason.'' Smithson often documented these trips with map-drawings that explored space as both subject matter and formal element. Nancy Holt, whom Smithson married in 1963, often accompanied him on these trips.

Smithson continued to explore entropy and chaos in his dialectical series entitled *Site/NonSite*. In these sculptures Smithson expanded the cartographic aspect of his field trips to disrupt the premises of traditional sculpture. The *Non-Site,* consisting of bins filled with material collected from specific locations, refers back to the *Site* from which it was gathered. The bins are displayed in geometric structures and matched with maps and photographs, thus forming a continuous dialogue between the artist's activity, the object that signifies that activity, and the site in nature from which the object was formed. These *Site/NonSite* works undermined the museum/gallery location even as they made the transformational actions of the artist on raw matter in its original unbounded state even more explicit.

Smithson continued these ideas on a more conceptual level in his *Mirror Displacements*. In this series, which was documented as a published article in *ArtForum* magazine in 1969, Smithson placed nine square mirrors in different surroundings. These mirrors displaced, broke-up, and distorted the world around them. They become both solid and void, object and reflection, positive and negative shape. The artist stressed here the mimetic and illusory aspects of art even as he denied the importance of art objects (the mirrors were immediately dismantled after he photographed them at each site and were stored somewhere in New York). Moreover, the published essay itself became the final artifact of the artist's activity, another mirror that adds one more displacement to our understanding of reality.

Work on a Large Scale

In 1970 Smithson began construction of the large site-specific earth works for which he is most known. *Spiral Jetty,* made of mud, salt crystals, rocks, and water, was built on an abandoned oil rig site on Rozelle Point off of the Great Salt Lake in Utah. The jetty celebrates both technology and nature: although it was built with dump trucks and caterpillar tractors spreading earth and rock from the surrounding desert, it forms a spiral, an elemental form in nature. The spiral can be seen as a schematic image of evolution, a symbol for growth or destruction, or a classical form for the

orbit of the moon; it is both an expanding force (as a nebula) and a contracting one (like a whirlpool); it is fairly complex and yet is an essential motif of all ornamental art. At the center, there is nothing but the sun—the beginning and the end of the universe. This large work involving more than 6,650 tons of material is now totally submerged in the lake and exists mainly in its documentary (non-site) form as photographs, a 35-minute 16mm film, and an essay.

For the last two years of his life Smithson sought to use his art as a resource that would mediate between ecology and industry. He contacted many land mining corporations, offering his services as an artist-consultant for land reclamation. He wished to make art out of the decay of discarded land at such sites, thereby restoring art to an everyday function within society. *Broken Circle/Spiral Hill* (1971) was built in Emmen, Holland, on a reclaimed quarry. *Broken Circle* is formed by two semi-circles which are mirrored or doubled—half on land, half on water, half jetty, half canal. In the center is an ancient boulder which could not be moved and formed an ''accidental'' center, disrupting the dialectic that Smithson had established between the broken circle and the hill. Yet despite this interruption, the two forms constantly refer and relate back to one another: one structure is surrounded by water, the other by land; while the *Broken Circle* is flat, the *Spiral Hill* is three-dimensional, its counterclockwise spiral (white sand on black topsoil) again a symbol for destruction. This work, originally commissioned as a temporary outdoor installation, proved so popular with the people of Emmen that they voted to preserve it as a park.

Smithson continued to explore other sites for his land reclamation earth projects. In 1973 he accepted a private commission to build the *Amarillo Ramp* in Texas. While photographing the site, Smithson died in an airplane crash on July 20, 1973. The work was completed posthumously by Nancy Holt, Richard Serra, and Tony Shafrazi.

Further Reading

Smithson's writings have been gathered together in a book edited by Nancy Holt, *The Writings of Robert Smithson* (1979). The exhibition catalogue for the Smithson retrospective at Cornell, *Robert Smithson: Sculpture* by Robert Hobbs (1982), gives a thorough discussion and illustration of Smithson's sculptural activity. See also Susan Ginsburg, *Robert Smithson: Drawings* (1974).

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Smohalla

Smohalla (ca. 1815-1895) was a Native American warrior, medicine man, and spiritual leader who is best known for introducing a revitalized Washani religion amongst his people, the Wanapums (Wanapams) of America's Pacific Northwest.

Native American leader Smohalla is closely associated with the Dreamer religion, as the new Washani faith came to be called. It emerged in part as a reaction to the intrusions of a white settlers, the U.S. Army, and the subsequent Indian policies of the U. S. government. The Dreamer faith, which spread rapidly in the mid and late nineteenth century, called for a return to Native American traditions and lifestyles, and a rejection of white cultural influences. Because Smohalla's religious doctrines were so deeply ingrained in the traditional religious beliefs of the Wanapum people, they continued to be a part of the spiritual life of the Native American cultures of the Pacific Northwest well into the twentieth century.

Smohalla was born to the Wanapum or Sokulk tribe around 1815. The tribe belongs to the Shahaptian division of the Shapwailutan linguistic stock. The Wanapums lived along the Columbia River above the mouth of the Snake River and are mentioned by Lewis and Clark in the reports of their western explorations. The chief village of the Wanapums, which was founded by Smohalla in the late 1850s, was on the west bank of the Columbia River at the foot of Priest Rapids in the present day state of Washington. The tribe was always small in number with an estimated population of 1,800 in 1780 but by 1960 it had dropped even further to between 150 and 200.

Smohalla (foreground)

Went by Many Names

Smohalla's birth name was Wak-wei or Kuk-kia, which means ''Arising from the Dust of the Earth Mother,'' but at various times during his life he was called Yuyunipitqana, the ''Shouting Mountain,'' and Waipshwa, the ''Rock Carrier.'' He did not take the name Smohalla, which is Shahaptian for ''dreamer,'' until later in life when he had become a spiritual leader of his people.

Although there is little record of Smohalla's early life, he is known to have been a hunchback at birth and physically unremarkable throughout life. Whites who had met him described Smohalla as being ''peculiar'' and ''not prepossessing at first sight.'' He did, however, develop oratorical skills and reportedly could hold his followers spellbound with his ''magic manner.'' As a young man Smohalla experienced a religious revelation which had a profound influence on his life and the Wanapums. Concern over increasing white influence on Wanapum culture prompted Smohalla to journey to La Lac, a sacred mountain of his people, in search of his *wot,* or guardian spirit. While awaiting the appearance of his spirit he fasted and meditated, and according to legend, died on the mountain. However, his spirit was refused entry into the ''land of the dead'' and Smohalla was ordered to return to his people and save them from cultural extinction, which could only be prevented by rejecting white influences and returning to the traditional sacred beliefs and doctrines of the Washani religion.

Washani is a Shahaptian word for ''dancers'' but it can also be translated as ''worship.'' Inherent in the faith is the concept of the ''dreamer-prophet.'' A dreamer holds a sacred place in Wanapum culture because it is believed that he has experienced a temporary death, followed by a visit to the spirit world, and a subsequent return to earth with a message from the Creator. This temporary death has sometimes been described as a ''vision.'' Over the centuries the Washani religion has gone through three phases: the aboriginal or pre-European phase, a Christianized variation related to the coming of the Europeans, and finally a revitalized version, with Smohalla and other dreamer-prophets of the mid to late nineteenth century. A dreamer-prophet is said to appear amongst the Wanapums during a time of crisis, which is often a precursor to the end of the Wanapum world. This prophetic crisis may be natural phenomena, such as an earthquake or flood, or it may be precipitated by intruders such as white settlers. The dreamer-prophet, through his teachings and example, prepares the Wanapums for a subsequent renewal of life following the crisis.

Became a Holy Man

Smohalla, like other Wanapums, believed that the *Nami Piap* or Creator, was responsible for creating the world, that certain peoples were selected to inhabit specific regions, and that an earth spirit or Mother Earth would provide sustenance in the form of fish and game for its inhabitants. He also mirrored the Wanapum belief that the land must not be disturbed by being divided into parcels. Smohalla believed that the white man's practices of land ownership and farming were an affront to the Creator.

When Smohalla returned from his journey to La Lac his tale of death and resurrection made him revered by his people and he soon gained a reputation as a visionary able to foresee the future and approaching doom. It was around this time that he took the name Smohalla. As Smohalla's reputation as a holy man grew so did the jealousy of his enemies. Sometime in the early 1850s he aroused the enmity of Moses, the chief of a band of Sinkiuse Indians living nearby. The two leaders met in battle and Smohalla was stricken and left to die. But Smohalla did not die, and upon regaining consciousness slipped away unseen to the Columbia River where he came upon an unattended boat in which he drifted downriver. Smohalla was eventually rescued by some white men and he purportedly wandered down the Pacific coast eventually reaching Mexico and then returned to his homeland by way of Arizona, Utah, and Nevada. Upon reaching his people his stature as a dreamer was further enhanced as he was again seemingly resurrected from the dead. Smohalla then found himself the most important spiritual leader of the Wanapums.

Following the Yakima Wars of 1855 and 1856, many of the tribes of the Columbian Plateau (but not the Wanapums) unsuccessfully tried to stand up to the U.S. Army and repulse further white intrusions. Smohalla then moved his band of followers to the region of the Priest Rapids on the Columbia River because of the abundance of fish and game in the region. There he established a lodge with his ten wives and named his eldest daughter his spiritual successor. However, she became ill, died shortly thereafter, and was buried in a canoe on a sandy rise overlooking the Colombia River. When the tribal rites at the grave ended, Smohalla remained alone at the site in mourning. He had not returned to his lodge by the next day and worried villagers hurried to the gravesite only to find that Smohalla had died there during the night. His body was removed to the village where it was cleansed, dressed in buckskin, and adorned with yellow paint and strips of otter fur in anticipation of a funeral befitting a great leader. However, the next morning's funeral ceremony was abruptly interrupted when Smohalla's body began twitching. His eyes soon opened and he rose to his knees, but remained silent. Frightened villagers ran from the lodge which Smohalla, now very much alive, walked out of two days later. The dreamer-prophet had once again been resurrected from the dead, carrying a message from *Nami Piap,* the Creator. The message was delivered later that day at a spot on the Columbia River known as Water-Swirl-Place.

Taught Songs and Dances

Smohalla told his people that *Nami Piap* would not allow Smohalla's spirit to remain in the land of the dead. Instead, he was commanded to return to his people and instruct them in a special dance and teach them 120 new songs which were to be added to their religious rituals. According to *American Indian Quarterly,* Smohalla was also ordered by the Creator to ''teach the Wanapums and others to be good, do good, and live like Indians. Give them this song and show them this dance.''

The *washat,* or dance, was an intricate ritual involving seven *kookoolots,* or drums, which symbolized life. The dancers, both men and women, held eagle and swan feathers which represented flight from the earth to the spirit world. Smohalla conducted the ceremonial dance holding a triangular flag on which was drawn a five-pointed star and a red circle on a white, yellow, and blue background. During the dance a *qualal qualal,* or brass bell, symbolized the heart and was rung to keep time and announce to *Nami Piap* that the dance was underway.

Smohalla's emerging religious doctrines formalized traditional Washani beliefs in the goodness of the Creator and the bountiful earth which sustained them. The Wanapums long believed that the salmon was created first and the huckleberry last. Thus did Smohalla have these foods served as Communion first and last at thanksgiving ceremonies. He also had a dogmatic opposition to the white concept of land ownership, farming and cultivation.

Smohalla's influence over the Wanapums was truly profound, as his religious teachings were deeply rooted in and complemented the spiritual traditions of his people his. Smohalla was militant in his beliefs and demanded strict allegiance from his followers, especially in regard to the rejection of the white man's culture and its attendant trappings. Smohalla rejected the white work ethic and federal reservation policies, and although he opposed Christianity many Christian ceremonial practices became incorporated into dreamer ceremonies over the decades. He did not advocate violence against whites. He did, however, garner the enmity of federal bureaucrats who implemented Indian policy from the belief that their Native American wards should be Christianized.

Teachings Spread

Smohalla's teachings and variations on his teachings spread to other Native American tribes of the Columbian Plateau. Many other, however, chose to be Christianized and live on reservations. A schism soon developed between the two groups with federal agents favoring the latter. Even though Smohalla remained non-violent, many of the hostile actions on non-treaty Native Americans, especially during the Nez Percé War of 1877, were blamed on the dreamer teachings. Soon all followers of the dreamer faith came to be regarded as fanatics and their religion an impediment to the further civilizing of the region.

During the early 1890s the federal government intensified efforts to place all Native Americans on reservations, and with access to their traditional hunting and fishing grounds becoming increasingly difficult the Wanapums had little choice but to comply. By then even Smohalla was living on the Yakima Reservation where he died in 1895. Before his death Smohalla had named his son Yo-Yonan as his successor. Yo-Yonan died in 1917 and Smohalla's nephew Puck Hyah Toot conducted religious ceremonies in a longhouse at Priest Rapids until his death in 1956. As late as 1975 religious ceremonies were still being held by various succeeding dreamer-prophets and Smohalla's beliefs were still providing spiritual guidance to the Wanapums and other Native Americans of the Pacific Northwest.

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Tobias George Smollett

Of the major 18th-century novelists and satirists, the British author and physician Tobias George Smollett (1721-1771) is most clearly identified with the picaresque tradition of novel writing.

The variety and extent of Tobias Smollett's interests, his phlegmatic Scottish nature, the grossness and bite of his satires, and the keenness of his caricatures distinguish the man and his works. The acts of shocking violence and brutality and the coarseness of language that Smollett incorporated into his novels set him off from the three other principal English novelists of the mid-18th century: Samuel Richardson, best known for his massive and powerful epistolary novel, *Clarissa;* Henry Fielding, the satirist and novelist of English manners most frequently remembered for *Tom Jones;* and Laurence Sterne, whose experiments with structure in *Tristram Shandy* produced a work unique in the fiction of the period. Like his contemporary, friend, and fellow physician Oliver Goldsmith, Smollett earned his living primarily as a professional writer rather than from his medical practice.

Early Life

Smollett was born of a good family in Dunbartonshire, Scotland, on March 19, 1721, the third child of Archibald and Barbara Smollett. He studied medicine at the University of Glasgow during the 1730s, but he did not receive his formal medical degree from Marischal College, Aberdeen, until 1750. After a brief term as an apprentice surgeon in Glasgow in 1739, Smollett moved to London in order to pursue his literary ambitions. Financial necessity led him to take a post as surgeon's mate aboard H.M.S. *Chichester* in 1740. His grim exposure to life in the Royal Navy provided him with many of the vivid scenes of life at sea that he later incorporated into *Roderick Random* and other novels.

Smollett returned to London from the West Indies briefly in 1742, but he soon sailed back to Jamaica, where he married Anne Lassalls, an heiress, probably in 1743. In

1744, at the same time that he was trying to establish a medical practice in London, Smollett began to publish a series of minor poems and attempted unsuccessfully to have his first play, an ill-starred tragedy entitled *The Regicide,* produced. Of the occasional odes that Smollett published between 1744 and 1747, the best was his movingly patriotic *The Tears of Scotland* (1746). The most noteworthy of his Juvenalian verse satires, *Advice* (1746) and *Reproof* (1747), merely furthered his growing reputation as a quarrelsome Scotsman outraged by the refined vices of London.

Roderick Random

The Adventures of Roderick Random, published in ''two neat Pocket-Volumes'' in 1748, made Smollett a controversial literary celebrity. The success of his raw, bold story of a young man's progress through the world was immediate, impressive, and prolonged. While some critics attacked Smollett for the viciousness of his characters, the indecency of his language, and the carelessness of his prose, the English public enjoyed Smollett's vivid depiction of the horrors of naval warfare, the rapid pace of his narrative, the brutality that marked individual scenes, and the colorful—if roughly drawn—caricatures that abounded in the novel. As young Roderick moves from adventure to adventure, he observes the grasping, vicious nature of most of the human beings whom he encounters and quickly learns that he can survive in the world only by using his cunning and native wit.

In 1748 Smollett also published his laborious translation of Alain René Lesage's *Gil Blas* in four volumes, began work on a translation of Cervantes's *The History and Adventures of the Renowned Don Quixote* (not published until 1755), and completed a second abortive dramatic piece entitled *Alceste*. After *The Regicide* had been published in 1749, the cantankerous Smollett, in ill health, made his first extensive visit to the Continent.

Peregrine Pickle

In 1751 Smollett released his second picaresque novel, *Peregrine Pickle,* widely read because of its magnificently drawn naval characters and because of Smollett's bitter, personal attacks on such prominent English figures as Henry Fielding and David Garrick. Peregrine, like Roderick Random, must learn to live by his wits in a world that Smollett depicts as corrupt and unfeeling. In the same year Smollett began reviewing books for the *Monthly Review,* an activity that he expanded later for the *Critical Review*.

Ferdinand Count Fathom

Smollett's third novel, *The Adventures of Ferdinand Count Fathom,* appeared early in 1753. Again the story of a rogue moving through vicious elements in society, it was financially less successful than his first two works of fiction. Smollett continued to supplement his meager medical income by undertaking hackwork for various booksellers in London during this period. By 1756, in fact, he had largely abandoned his medical practice. Although he was deeply involved in establishing and contributing to the *Critical Review* in 1756, he did not find the venture commercially profitable until 1762.

Real financial success from his writing came to Smollett only with the publication of the four volumes of his *Complete History of England* in 1757-1758, a project begun in 1755 and already being revised before the end of 1758. Smollett's farce, *The Reprisal; or, The Tars of Old England,* was successfully produced at the Theatre Royal in Drury Lane in 1757. By 1759, although he was only 38 years old, he was already suffering so severely from the asthma and associated complicating disorders that eventually led to his death that he sought feverishly but unsuccessfully to obtain a diplomatic post that would take him to a warmer climate to live and work.

Sir Launcelot Greaves and Editorial Work

During 1760-1761 Smollett published his fourth novel, *The Adventures of Sir Launcelot Greaves,* in the *British Magazine,* which he had helped to found. The novel, although an unsuccessful attempt to translate the Don Quixote story into 18th-century English characters and situations, was the first considerable English novel ever to be published serially. Smollett also undertook a *Continuation of the Complete History of England* (five volumes of which were published between 1760 and 1765), engaged in virulent political controversy, and in 1761 agreed to contribute to and help prepare a 36-volume edition of *The Works of M. de Voltaire* (1761-1769). By 1763, in broken health and mourning the death of his daughter, Elizabeth, who had been born in 1747 or 1748, Smollett sailed for France, where he remained for 2 years.

In 1766 Smollett published two important volumes of his *Travels through France and Italy,* a popular compendium of observations on character, customs, commerce, the arts, and antiquities. Although he traveled constantly through England and Scotland between 1765 and 1768, he was finally forced by his deteriorating health to leave England forever and to move to Italy in 1768. Smollett is usually considered to be the author of *The Adventures of an Atom* (1769), a satire that pretended to be about Japan but was, in fact, a coarse and violent attack on important political issues and personages in the early years of the reign of George III.

Humphrey Clinker

While living in Il Gardino, Italy, Smollett completed work on his last and finest novel, *The Expedition of Humphrey Clinker,* which was published in three volumes in June 1771. His only epistolary novel, *Humphrey Clinker* reflects a more careful structure, a more balanced view of human nature, and a greater control of style and character than any of his earlier fiction. The novel describes the travels of Matthew Bramble, various members of his family, and their companions through England, Wales, and Scotland in a series of letters written from startlingly different points of view. While Matt's letters, for example, criticize the noise and pollution of London and Bath, those of his niece, Lydia, describe the excitement, the bustle, and the charm of these cities with relish and delight. In depicting Matthew Bramble's progress from sickness to health during the novel, Smollett drew much from his own adventures traveling through England. Smollett died in Italy in 1771.

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Michael Smuin

Award winning dancer-choreographer-director, Michael Smuin (born 1938) had a wide-ranging career filled with numerous honors in the theater, television and film.

Michael Smuin was born on October 13, 1938, in Missoula, Minnesota, of parents involved in community theater. His mother was an actress and his father was a skier who also ran a meat market. Michael's earliest memories include family Christmas parties with Missoula relatives, plus his passion for the dancing of Gene Kelly and Fred Astaire, his movie idols. He wanted to dance like them and was serious in attending tap dance classes at a young age.

At the age of eight he was a member of The Wise Guys, a group of youngsters who sang, tapped, and told jokes for such groups as the Chamber of Commerce, Kiwanis Club, and Red Cross. When Ballet Russe de Monte Carlo came to town in a one-night stand, Michael became an instant convert to ballet. Encouraged by his parents, he spent several summers in Salt Lake City, where he studied ballet with William Christenson, director of Ballet West. Then for his last year in high school and two years in college, he studied ballet at the School of The San Francisco Ballet, a company directed by William's brothers Lew and Harold. ''They,'' says Smuin, ''refined the skills I had already been working on, and helped me understand not only tradition but how a company operates, from backstage to box-office.''

In 1958, the day after school closed for summer vacation he was off with the company for a nine-week tour of South America, mostly split week engagements. It meant that in addition to daily class, rehearsals in strange theaters, and performances, twice a week the male dancers assisted with ''breaking up'' the show—loading and unloading floor, sets, curtain, and props onto and off vans.

A year later he was with the company in a three-month tour of the Middle East. It was there that he really understood that dance is an international language, despite its different accents. He learned, too, that touring can be educational. He remembered well the audiences that included Haile Selassie and Gamal Abdel Nasser. As usual, he asked a lot of questions until he was satisfied that he understood. It was then, too, that he became aware of his interest in doing choreography, a different skill from dancing, and he started what became a life-long habit, carrying a small notebook with him wherever he might be. Every night before going to bed he made notes of his observations and reflections of the day. He later added details of the current production, including sketches of stage business.

In 1961 he was drafted for Army training, where he found more to learn. Before that he had become leading dancer of the San Francisco Ballet, its ballet master, and its resident choreographer. Released from the Army in 1962, he returned to San Francisco to choreograph a tap ballet for the company. Its success proved to be the spring-board for new adventure.

He made a dancing debut on Broadway in Bob Fosse's *Little Me*. He began work on film and television offers and, in addition, from 1963 to 1966, made intermittent night club and summer hotel engagements with his wife, Paula

Tracy, in a cabaret act aptly titled ''Paula and Michael.'' In 1966 he joined American Ballet Theater (ABT). There he gained much recognition as a performer, especially for his in-depth characterizations in ballets by Frederick Ashton, Leonide Massine, Michael Fokine, and Jerome Robbins. He cherished all of them, but it was his role in Robbins' *Fancy Free* of which he was especially proud. Not only was he doing those and other new roles but he also choreographed six works (''some good, some not so good,'' he said).

He continued on in New York and on tour with the ABT until 1973, turning down television and film offers. However, he accepted the invitation to be co-artistic director of the San Francisco Ballet, his starting point. He became artistic director, and before he left there in 1985 he had choreographed 30 works for the company and produced 120 ballets. He commissioned composers and designers with fresh and lively points of view and gained large subscription audiences. There were a series of nationwide television presentations, including three of his full-length ballets: *Cinderella* (1973), *Romeo and Juliet* (1976), and *The Tempest* (1980), the latter two winning Emmys. There were some interesting on-leave ventures as well. From 1976 to 1979 he served as member and co-chairman of the National Endowment for the Arts Dance advisory panel. In 1980 he traveled to China as a member of the first official U.S. dance study team. Asked to be show doctor for Broadway's *Sophisticated Ladies,* he viewed it carefully; he found music, casting, and other elements excellent, but the script lacking in definition. Invited to redo the script, he did. The smash hit result brought him the 1981 Outer Critics Circle Award and two Tony Award nominations, one for choreography, one for direction.

In January 1982 Gregory Hines and Michael Smuin tap danced together at a premiére at the San Francisco Opera House. In March 1982 sections of three of Smuin's ballets were part of the television presentation *In Performance at the White House*. In October 1982 he choreographed the fight scenes for Francis Coppola's movie *Rumble Fish,* and soon after collaborated with him in a film-plus-live performance of *Romanze*. He conceived, produced, and directed San Francisco's Golden Gala program in January 1983. In April of the same year he received the prestigious Dance Magazine Award as ''man of the theater in the truest character of the American dance artist . . . electic and virtuoso . . . electrifying vitality and elan.''

Other awards include two Emmys, one for choreography, one for direction, for *A Song for Dead Warriors,* nationally broadcast in January 1984. He received the Award of Honor for Achievement in the Arts from the San Francisco Arts Commission. He was head choreographer for Coppola's film *Cotton Club* and choreographed Mozart's *Piano Concerto No. 21* for television and the hugely successful *To the Beatles*. In 1985 he choreographed *Brahms-Haydn Variations* and in 1986 a ballet based on *Children of Paradise,* the French film classic, with music by Piaf.

He won a 1986-1987 Emmy award for direction for voice/dance, another area he planned to explore further. He staged the fight scenes for Michael Ritchie's film *Golden Girl,* and, with his incredible versatility, soon after staged a ballet for Leslie Caron, Mikhail Baryshnikov, and Rudolph Nureyev plus male chorus for a combined American Ballet Theatre-Paris Opera Ballet gala at the Metropolitan Opera House.

In 1987 he directed a theater production of Nagle Jackson's *Faustus in Hell* for the American Conservatory Theatre, as well as George Bernard Shaw's *Saint Joan* for the Stratford Shakespeare Festival. He did a music video for Linda Ronstadt to the song ''When You Wish Upon a Star'' featuring Cynthia Gregory and Disney's Jiminy Cricket. Additionally, he directed/co-produced the AIDS benefit ''Aid and Comfort'' for television broadcast.

In 1988 Smuin created the choreography for Luis Valdez' television special and was director/choreographer of the Linda Ronstadt touring show *Canciones de mi Padre*. He also choreographed a scene for Chevy Chase and 625 extras in the Michael Ritchie movie *Fletch Saved*.

For his choreography for the Lincoln Center's *Anything Goes,* the 1988 revival of the Cole Porter musical (which he later re-created in London), Smuin received a Tony award, a Fred Astaire award, and the Drama Desk award.

During the 1989 summer vacation in the Tracy-Smuin beach house in Hawaii, he viewed six hundred hours of film and tape in preparation for the February 1990, 50th Anniversary Gala of the ABT, in which excerpts from 30 ballets, in film and live performance, were seamlessly presented in an enticing entertainment. In 1990 Smuin was developing a film, which he was to direct, based on Gore Vidal's mystery thriller *Death in the Fifth Position*.

But before that, there was still another Broadway choreography/directing assignment, a new musical drama based on James Clavell's best-selling novel *Shogun,* which opened in fall 1990. Prior to rehearsals, Smuin made four trips to Japan to consider a Japanese English-speaking cast, a concept he finally rejected in favor of American-Japanese actors/dancers/singers. However, he imported consultants to prepare the cast for proper tea service, drum dance, different levels of bowing for differing castes, and other such niceties about which he is precise.

Filmmaker Coppola spoke of Michael Smuin as ''a most cordial person'' who ''moves a show with an electric pace and stunning effect.'' Tap dancer Gregory Hines said, ''Michael's special. He recognizes at once the accent and rhythm required for theatricalization, and surprising for someone of his intensity, he's patient, very patient. No hysterics. Multi-talented, he knows what he wants and he works for it.''

When asked if he would be interested in heading a ballet company again, Smuin replied, ''After twelve years with the San Francisco Ballet I'm well acquainted with the ecstacy and the agony of that position, and although I'm flattered to be asked, I'd say 'no.' There are still many untried avenues in theater arts that challenge me. I seem to care deeply about the possibilities that exist in the Americanization of dance and its sister arts.'' What he didn't count on was a request to contribute his directing and choreography talents for a San Francisco Foundation for the Arts fund raiser in 1994. In response to this request he brought

together a troupe of young, energetic and talented dancers performing a potpourri of dance that was distinctly American. The sell-out first performance lead to more than a five-week run, followed by sold out performances in Los Angeles and New York.

This troupe of dancers became the famed Smuin Ballets/SF performing to sell out audiences nationwide. The troupe with appearances at Carnegie Hall and the Joyce Theater in New York maintained an exhausting schedule with more than 70 performances in some years. Smuin described the troupe as ''a very American company with a huge vocabulary of dance styles.'' The Smuin Ballets/SF gained a popular following with selections set to music ranging from Chopin and Bartok to the Righteous Brothers and Willie Nelson. Smuin ballets that the company introduced include: *The Christmas Ballet* (1995), choreographed to music from the Renaissance and Baroque periods mixed with rhythm and blues, *Frankie and Johnny* (1996), billed as the first mambo ballet, and *Cyrano* (1997), based on the life and loves of Cyrano de Bergerac.

Further Reading

Most of the information on Smuin can be found in such trade publications as *Variety*. There is a brief biography of Smuin together with a lengthy exposition of how he developed *Shogun* by Joseph McLellan, in *The Washington Post* (September 2, 1990). □

Jan Christian Smuts

The South African soldier, statesman, and philosopher Jan Christian Smuts (1870-1950) was one of the founders of the Union of South Africa and an architect of the League of Nations and of the United Nations.

Jan Smuts the second son of Jacobus Abraham Smuts, a prosperous farmer and a member of the Cape Legislative Assembly, was born on May 24, 1870, on a farm in the Malmesbury district of the Cape Colony (Cape Province). He began his formal education at the age of 12, when he entered a boarding school at Riebeek West. Although he was shy and physically weak, Smuts possessed a great zeal for learning. Four years later he entered Victoria College at Stellenbosch and there compiled a brilliant academic record. While a student at Stellenbosch, Smuts met Sybella Margaretha Krige, whom he later married. In 1891 Smuts won the Ebden scholarship and went to Christ's College, Cambridge, to study law.

Early Career

In 1895 Smuts returned to South Africa, settled at Cape Town, and was admitted to the bar. Because of his reserved ways, however, he was not immediately successful; consequently, he developed an interest in journalism and politics. In politics he was initially attracted to Cecil Rhodes, who was prime minister at that time. After the Jameson Raid was made and Rhodes's part in it became known, Smuts repudiated Rhodes. He moved to Johannesburg and resumed the practice of law.

In Johannesburg, Smuts quickly won the recognition of Paul Kruger, the president of Transvaal, and in 1898 Smuts was appointed state attorney of the republic. He became attached to the Boer cause and, when the Boer War began, published a propaganda pamphlet in 1899 entitled *A Century of Wrong*. During the war Smuts discovered that he was a natural fighter, and he became a leader of one of the most successful of the Boers' guerrilla bands. At the end of the war, in 1902, Smuts participated in the peace negotiations at Vereeniging.

Smuts-Botha Government

After the war Smuts returned to Pretoria, Transvaal, and once again practiced law. A few years later he reentered politics. In 1904 Smuts joined Louis Botha to launch a political party, Het Volk (The People). The party's aim was to work for responsible government. The following year Smuts was sent to England to carry his party's demands directly to Henry Campbell-Bannerman's new Liberal government. When the British prime minister approved of the Het Volk request, not only did the Boer Republic regain its self-government but also Smuts regained his British sympathies.

For the 15-year period from 1904 to 1919, the Smuts-Botha combination was the great fact of South African poli-

tics. These two former Boer generals collaborated to produce qualities needed for political leadership. Smuts was a scholar and a reformer in politics who combined vision and ambition; he remained the source of ideas and the power behind the scenes. In 1906, when Transvaal was granted responsible government, he supported Botha for the premiership of the republic, and he himself became colonial secretary and minister of education. Later, when his great dream of the Union of South Africa became a reality in 1910, Smuts worked hard to have Botha accepted as the first premier of South Africa. He himself accepted the portfolios of mines, defense, and interior. Botha and Smuts merged their Het Volk party with other provincial parties and formed the South African party.

World War I

At the outbreak of World War I, the South African Parliament voted to enter the hostilities on Britain's side. Some of the Boers, however, disapproved of this policy and revolted. Smuts participated in the suppression of this rebellion. Afterward Botha and Smuts resumed their campaign against the Germans in Southwest Africa. The campaign was a striking success, and once again Smuts was hailed as a brilliant soldier. In 1916 he accepted the command of the imperial forces in East Africa and was commissioned a lieutenant general in the British army. The following year, at Botha's request, he proceeded to England as the South African representative to the forthcoming Imperial Conference. The British prime minister, David Lloyd George, offered Smuts a position in the British War Cabinet.

By the end of the war Smuts had acquired his great reputation as a soldier and statesman. He published an influential pamphlet in December 1918 entitled. *The League of Nations: A Practical Suggestion,* and he played an important role at the Paris Peace Conference in 1919. A champion of a lenient peace, he was greatly disillusioned by the Versailles settlement.

Premiership and World War II

When Botha died in August 1919, Smuts became prime minister of South Africa. In 1924, however, he was defeated, and he then began a long period of opposition. During these years his fame as a scholar continued to grow. In 1925 Smuts wrote *Holism and Evolution,* a philosophical work in which he offered an explanation of the unitary character of all things. Smuts was reconciled with his old opponent Gen. James Hertzog in 1933. A year later they formed a fusion party, the United South African National party. Smuts served until 1939 as minister of justice. Upon the outbreak of World War II, Hertzog wanted to declare South Africa neutral. Smuts opposed this idea, and in September 1939 he was called to the premiership. As during World War I, he displayed qualities that marked him as a war leader of the first order. At the end of the war, Smuts went to San Francisco and helped to create the United Nations.

In May 1950 Smuts suffered a heart attack. He died on September 11.

Further Reading

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Snorri Sturluson

The Icelandic statesman Snorri Sturluson (1179-1241) was his country's most renowned historian. Although some might with justice question his accuracy, few would deny that he was a literary genius creatively writing from the viewpoint of his own times.

The life of Snorri Sturluson was as eventful as the lives of the Norse heroes about whom he wrote. The son of a chieftain in the western fjords, he was brought up by the powerful chief Jon Lofstsson, who awakened in him an interest in poetry and history. Two successful marriages gave prestige and wealth. Ambitious and a shrewd politician, he twice became president of the Legislative Assembly and as such was the supreme magistrate in Iceland. At times he could be passionate, mean, and untrustworthy if judged by modern standards rather than Viking standards. He was not so bloodthirsty and cruel as his opponents, and his political victories were not marked by maimings and killings.

Snorri traveled twice to Norway: once to avert a Norwegian military expedition to Iceland, and a second time to escape capture and perhaps death at the hands of his brother Sighvatr and his nephew Sturla. With the defeat of his enemies, he returned to Iceland hoping to regain political power but was killed at his estate at Reykholt by his son-in-law Gissur Thorvaldson, who was acting as the agent of the Norwegian king Haakon IV (the Old). He died on Sept. 22, 1241, an Icelandic patriot. By 1262 Iceland had become a tributary to the Norwegian crown.

His writings rather than Viking deeds and intrigue make Snorri one of the most important figures in Scandinavian history. More than any other person, he preserved the knowledge of the skalds and their poetry. He used them extensively in his histories, and the second part of his *Prose Edda* is a catalog of kennings, whose use in poetry is illustrated by examples. The *Heimskringla* (Sagas of the Norwegian Kings) shows him as both poet and historian. A highly creative literary genius, he brings the work to a climax in the *Saga of St. Olaf.* In addition he was probably the author of *Egil's Saga,* which is the story of a renowned 10th-century Icelandic Viking poet who fought as a mercenary in Norway.

Snorri was a key figure culminating the Icelandic renaissance. The *Heimskringla,* a work of unique literary achievement, is the single most important source for events that transpired in Norway from the 6th to the late 12th century.

Further Reading

Most of the editions of the writings of Snorri contain extensive introductions dealing with his life. *The Prose Edda,* translated by Jean I. Young (1966), and the *Heimskringla,* translated by Samuel Laing (rev. ed., 3 vols., 1906), are excellent. Peter Hallberg, *The Icelandic Sagas* (trans. 1962), adds much information on Snorri's life and times. □

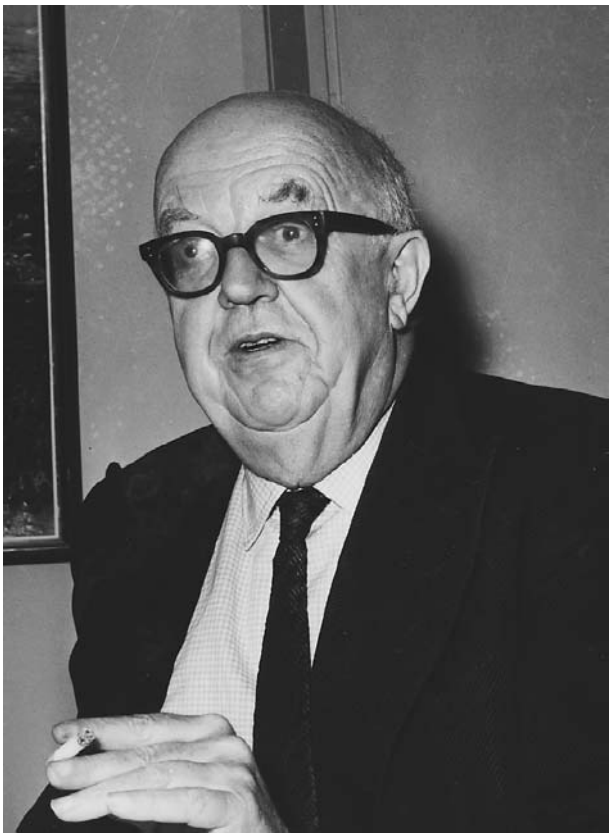

Charles Percy Snow

The English novelist and physicist Charles Percy Snow (1905-1972) wrote "Strangers and Brothers," a series of novels depicting the professional and intellectual classes and detailing the struggles involved in the pursuit of ambition and the exercise of power.

On Oct. 15, 1905, C. P. Snow was born into a working-class family in Leicester. He graduated from Leicester University with a first in chemistry and a master of science degree in physics. In 1930 Snow received a doctorate in physics from Cambridge, where he remained until 1950 as a fellow and as an administrator.

Deeply involved in molecular research during the 1930s, Snow turned to writing fiction for relaxation. His first novel, *Death under Sail* (1932), was a detective story. His second, *The Search* (1934), concerning scientific research, began the novelistic exploration of the personal lives and public ambitions of the British professional and intellectual classes that later achieved its fullest expression in the novels of the "Strangers and Brothers" series. In 1940 the first novel of this series, from which it takes its title, was published. *Strangers and Brothers* introduced many of the characters who appeared in the later novels, particularly Lewis Eliot, the narrator of all of them and the subject of two.

During World War II Snow gave up writing to become the director of technical personnel for the Ministry of Labour. In 1943 he was made a commander of the British Empire, and in 1945 he was named a civil service commissioner with the responsibility of selecting scientists for government projects, a post he held until 1960.

After the war, Snow returned to writing and published the second volume in his series, *The Light and the Dark* (1947). Lewis Eliot's struggles for happiness in love and success in his career were recorded in *Time of Hope* (1949) and *Homecoming* (1956).

In 1950 Snow married the English novelist Pamela Hansford Johnson. In 1951 the fourth novel of the series *The Masters,* was published. *The New Men* (1954), which dealt with scientists involved in developing the atomic bomb, was the fifth novel in the series. In 1957 Snow was knighted. A year later the seventh novel in the series, *The Conscience of the Rich,* appeared. It concerned the struggle for independence of a talented young man who resists his wealthy father's attempts to dominate him.

During the 1950s Snow lectured frequently. His most controversial lecture, ''The Two Cultures and the Scientific Revolution,'' concerned the dangerous communication gap between humanist and scientific intellectuals. In 1960 he published *The Affair,* the eighth novel in his series. *Corridors of Power,* a study of the exercise of power at the highest levels of government, appeared in 1964. *The Sleep of Reason,* issued in 1968 as the tenth novel in the series, concerned the details of a lurid torture-murder. Snow also published lectures, criticism, and a volume of biographical studies, *Variety of Men.*

Further Reading

Two worthwhile studies of Snow's work are Frederick R. Karl, *C. P. Snow: The Politics of Conscience* (1963), and Jerome Thale, *C. P. Snow* (1964).

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Edgar Snow

An American journalist and author, Edgar Snow (1905-1972) acquainted the Western world with the Communist movement in China and was for many years the only American writer with regular access to Chinese Communist leaders.

The son of a printer and editor, James Edgar, and Anna Catherine (Edelman) Snow, Edgar Parks Snow was born on July 19, 1905, in Kansas City, Missouri. In 1923 he attended Kansas City Junior College; then transferred to the University of Missouri, from which he graduated in 1926; and in 1927 went to Columbia University's School of Journalism for a year. Eager to travel, he began work as a foreign correspondent for the New York *Sun* in 1928, visiting Hawaii and Central America. Snow then went to China, where he remained for the next 12 years. Travelling extensively, Snow became acquainted with many of China's future leaders and wrote many firsthand reports of major news events, including the Sino-Soviet hostilities in Manchuria during 1929 and 1930, the agrarian revolt in Indo-China in 1930, and the Tharawaddy uprisings against British rule in Burma.

In 1936, when the regime of Generalissimo Chiang Kaishek was reporting the rumor that Mao Tse-tung had died, Snow trekked across China, slipped through the Nationalist lines, and crossed the hills of Shensi to enter a village just south of the Great Wall where he met with the Red Army that had just concluded its historic Long March from southern China. For the next five months he travelled with the Chinese Red Army and lived with Mao in the caves of Yenan. His articles and photographs for various publications broke a news blockade on the Communist leaders and on their war tactics and objectives.

The publication in 1937 of his book *Red Star Over China* quickly earned Snow the reputation of the Western world's expert on Communists in China. An international

bestseller, Snow's prophetic account of the guerrilla movement and its leaders predicted that they would ultimately win the civil war. He reported with exuberance on the discipline and idealism of the insurgents; he recounted Mao's version of his pre-1936 career and of the Communist program for China; he suggested that Mao's policies enjoyed widespread support in the countryside; and he depicted the Communists as a formidable nationalist and anti-Japanese force, not the bandits claimed by Chiang Kai-shek.

Another prophetic work, *The Battle for Asia,* published in 1941, predicted many of Japan's military victories and foresaw the challenge to the whole colonial system that would result from World War II. Although not a Communist himself, Snow actively sympathized with the Communist movement in China. During the Cold War, he was blacklisted in the United States and had to earn his livelihood on free-lance sales to foreign journals. He continued to travel extensively in China after the successful Communist revolution in 1949, and Snow was the only American journalist to be granted frequent interviews with Chairman Mao and Premier Chou En-lai. His favorable impressions of the new society in China and of the progress made toward improving the quality of Chinese life were published in 1962 in *The Other Side of the River*.

In 1970, during his last trip to China, the Chinese showed their admiration for Snow by inviting him to stand atop the Tienamen Gate in Peking with Chairman Mao during the celebration of National Day. On this final visit, moreover, Chow told Snow that ''the door is open'' for improved relations with the United States, hinting that the Chinese leaders would welcome a summit meeting with President Nixon. When the president began to prepare for his visit to the People's Republic of China, Snow was in Switzerland dying of cancer. Premier Chou En-lai sent a special medical team to attend his friend, but Snow died on February 15, 1972, almost at the very time of President Nixon's triumphant arrival in Shanghai.

Snow's final book, *The Long Revolution,* an account of his last trip to China and his many talks with Mao, was published posthumously in 1972. He was survived by his second wife, Lois Wheeler, a stage and film actress whom he married in 1949, and two children of his second marriage, Sian and Christopher. Wanting to belong partly in China and partly in the United States, Snow directed that his remains rest in a garden at Peking University and also near ''the Hudson River, before it enters the Atlantic to touch Europe and all the shores of mankind of which I felt a part.''

Further Reading

Snow's major writings on China include *Red Star Over China* (1937), *Random Notes on Red China* (1957), *Journey to the Beginning* (1958), *The Other Side of the River* (1962), *Red China Today* (1971), and *The Long Revolution* (1972). He also authored *The Battle for Asia* (1941), *People on Our Side* (1944), *The Pattern of Soviet Power* (1945), and *Stalin Must Have Peace* (1947). Biographical data appear in his obituaries in the *New York Times* (February 16, 1972) and *Nation* (February 28, 1972).

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Olympia Snowe

Olympia Snowe (born 1947) overcame the early deaths of both of her parents and her first husband to build a strong political career grounded in fiscal conservatism and to forge a fulfilling personal life based on a strong second marriage and community involvement.

Olympia Snowe's career is characterized by a number of firsts. Most notably, when she was elected to Congress from the Maine second congressional district in 1978 at the age of 31, she was the youngest Republican and the first Greek American woman to serve in Congress. As a U.S. Senator representing the state of Maine, Snowe is well-known for her work on budget-deficit reduction, fiscal issues, health care, women's issues, and foreign affairs.

Snowe was born Olympia Jean Bouchles in 1947 in Augusta, Maine. Her father, George, emigrated to the United States from Mytilene, Greece, and her mother, Georgia Goranites Bouchles, was a second-generation Greek whose parents had come to America from Sparta. Snowe's parents died when she was young, and she was raised by her Aunt Mary and Uncle James Goranites of Auburn, Maine. After attending St. Basil's Academy in Garrison, New York, Snowe completed her secondary education at Edward Little High School in Auburn. She went on to receive a degree in political science from the University of Maine at Orono in 1969.

Elected to Senate

Snowe sparked her political career from the ashes of tragedy. She was first elected to the Maine House of Representatives in 1973 to fill the seat that was left vacant by her first husband, Peter Snowe. She was re-elected to the seat for a full two-year term in 1974. When Snowe's term was up in the House, she ran for, and was elected to, the Maine Senate in 1976, where she chaired the Joint Standing Committee on Health and Institutional Services. In this position, she gained recognition for her work on health care issues and for sponsoring legislation in the health field. She is also a strong advocate for children's and family issues. ''We are here today to send one unmistakable message to deadbeat par-

ents,'' she declared in a statement released by her office on March 29, 1995. ''To deadbeat parents we are saying your days of parental irresponsibility are over. We must act now to bring hope and financial stability to the millions of children and their single-parents who depend on support from absent parents—and that means both mothers and fathers.''

In 1978 Snowe was elected to the U.S. House of Representatives from Maine's second congressional district, where she earned respect for her leadership as cochair of the Congressional Caucus for Women's Issues. She was also a member of the House Budget Committee and the House Foreign Affairs Committee, and was a leading member of the former House Select Committee on Aging, where she served as ranking Republican on its Subcommittee on Human Services.

Grass-roots Supporter

Snowe served eight terms in the U.S. House before her election to the U.S. Senate in 1994. She carried over her strong Maine ties into her political career, becoming known as a grass-roots supporter. In her campaign, she emphasized local issues, such as the closing of the Loring Air Force Base in northern Maine and the possibility of the closing of another, the Portsmouth Naval Shipyard in Kittery, Maine.

In the 104th Congress, Snowe is a member of the Senate Committee on Commerce, Science, and Transportation, where she serves on the Subcommittees on Fisheries and Oceans; Merchant Marine and Surface Transportation; and Consumer, Foreign Commerce, and Tourism. Snowe also serves on the Senate Budget Committee; the Senate Committee on Small Business; and the Senate Committee on Foreign Relations, where she chairs the subcommittee on International Operations and serves on the subcommittees on European Affairs, Near Eastern and South Asian Affairs, and African Affairs.

Snowe is married to former Maine governor John R. McKernan, Jr. and lives in Auburn, Maine, where she is a member of the Holy Trinity Greek Orthodox Church of Lewiston-Auburn. She is an active member of many civic and community groups. □

Sir John Soane

Sir John Soane (1753-1837) was one of England's most original and distinguished architect in the neo-classic idiom.

The son of a bricklayer, John Soane was born on Sept. 10, 1753, at Goring-on-Thames, Reading. He entered the office of George Dance, Jr., surveyor to the city of London, in 1768, and in 1771 was admitted to the Royal Academy Schools, where he was awarded the Silver and Gold Medals. He was an assistant to Henry Holland from 1772 to 1778 and was probably responsible for designing the Entrance Hall at Claremont House, Surrey, rebuilt by Holland for Lord Clive.

In 1778 Soane traveled to Italy on a king's studentship. There he met the eccentric bishop of Derry (later Marquess of Bristol) and in 1780 returned to England with him, encouraged by dazzling promises of elaborate building commissions. These did not materialize, but eventually Soane established a successful practice, chiefly building small houses in Norfolk and Suffolk. In 1788 he was selected as surveyor to the Bank of England.

In 1806 Soane became professor of architecture at the Royal Academy, and from 1807 until his death he delivered a famous series of elaborately illustrated lectures. In 1814 he became one of three ''attached architects'' to the Board of Works.

Soane's outstanding achievement was the rebuilding of the Bank of England (1788-1830), in which he gave the fullest expression to the highly personal style that he evolved. This was a primitive kind of neoclassicism, in which he abandoned the conventional orders of columns, entablature, and pediment in the interiors and replaced them by a system of flat wall surfaces with shallow recessions and with a severe linear ornament of incised lines and fluting. Structurally he made great use of shallow domes, clerestory lighting, segmental arches, pendentives, lantern lights, and mirror friezes, by these means often creating a sense of infinity within a confined space. His facades, in which he employed the classical orders, possess great dignity and elegance.

Other important works are Shotesham, Norfolk (1785-1788), Chillington, Staffordshire (1786-1789), the Chapel at

Wardour Castle, Wiltshire (1788), Tyringham, Buckinghamshire (1793-1800), Aynhoe Park, Northamptonshire (1800-1804), Pitzhanger Place at Ealing (now the Public Library, 1800-1803), Moggerhanger, Bedfordshire (1806-1811), and Dulwich College Picture Gallery in London (1811-1814).

Soane designed his own house in Lincoln's Inn Fields, London (1812-1813), and adapted it as a museum ''for the study of architecture and the allied arts''; his collection of drawings, models, casts, paintings, sculpture, antiquities, and architectural fragments survives intact, and the house is now a public museum. He died there on Jan. 20, 1837.

Further Reading

Soane's own work, *The Union of Architecture, Sculpture and Painting* (1827), contains a full description of Sir John Soane's Museum. The most detailed monograph on Soane is Arthur T. Bolton, *The Works of Sir John Soane* (1924). Harry J. Birnstingl, *Sir John Soane* (1935), is a brief monograph containing good photographs of the Bank and other principal works. The excellent work by Dorothy Stroud, *The Architecture of Sir John Soane* (1961), incorporating the most recent research, is particularly well illustrated with modern photographs, including many of the country houses not shown in other works. A general account of Soane's style and influence is in John Summerson, *Architecture in Britain, 1530-1830* (1963).

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Mário Soares

Mário Soares (born 1924) was the first socialist president of Portugal and a long-time opponent of the right-wing Salazar regime.

Mário Alberto Nobre Lopes Soares was born in Lisbon on December 7, 1924. As a young boy he was greatly influenced by his father, a militant republican who spent considerable time in prison, in exile, or in hiding for his political activism. In the mid-1930s Soares' father started a private school, the *Colégio Moderno,* that reflected his deep-seated republican and liberal views. The young Soares subsequently lived and attended classes at this well-known private high school in Portugal. Later, Mário Soares attended the Classical University of Lisbon, where he became a student leader opposed to the right-wing authoritarian government of the day. In time he earned degrees in history, philosophy, and law, which, along with the influence of his father, prepared him well for his future role as one of Portugal's leading political activists.

For most of his adult life Mário Soares was an opponent of the fascist government of Antonio de Oliveira Salazar (1932-1968), which had come to power after a military government overthrow of the Portuguese Republic in 1926. Both Salazar's so-called ''New State'' and the six-year successor regime of Marcello Caetano (1968-1974) drew the opposition of Mário Soares. By the time the dictatorship fell in 1974 Soares had been jailed 12 times on political grounds, banished for almost one year to the former Portuguese territory of Sâo Tomé, and exiled for four years to France (1970-1974). Soares, however, was implacable. As one of his close friends stated: ''Nothing gets him down. He is an optimist. He is a fighter. . . .'' One noteworthy act of defiance performed by Soares was his prison wedding to Maria Barroso, an actress he had met at the university. She later headed the *Colégio Moderno* founded by Soares' father.

Soares' political fortunes rose with the emergence of the Portuguese Socialist Party (PSP). First founded in 1875, it was strongly suppressed with the rise of Salazar's dictatorship. However, in 1964 Soares and his allies played a leading role in founding the Portuguese Socialist Action, which led to the clandestine reconstruction of the PSP in the early 1970s. In 1969 Soares represented Portugal at the 11th congress of the Socialist International in Eastbourne. Following this congress he came to know many of the leading European socialists in the late 1960s and early 1970s; among them were Olaf Palme of Sweden, Willy Brandt of West Germany, and Bruno Kreisky of Austria. During his long exile in France he also became a close acquaintance of François Mitterrand.

Due in part to the protracted rebellion in Portugal's African colonies (Angola, Mozambique, and Portuguese Guinea) and the general state of the economy, young military officers overthrew the Caetano regime on April 25, 1974. Known as the Armed Forces Movement, the new leadership chose General Antonio de Spinola as the head of a new government that pledged to restore democracy to Portugal. When Soares returned to his country from Paris, he was quickly mobbed by thousands of his admirers. In the first military-controlled government following the overthrow Soares served as foreign minister and oversaw the granting of independence to the African colonies. In elections to a constituent assembly in April of 1975 Soares' PSP emerged as Portugal's strongest party, winning 116 seats out of 250.

The year 1975 proved to be a crucial year for the ''Portuguese Revolution'' and the political career of Mário Soares. Following the radicalization of the Armed Forces Movement, influenced by the Moscow line of the Communist Party of Portugal, Soares was compelled to resign as foreign minister, and in July he quit the government altogether and called for rallies and demonstrations against the Communists. Increased Communist influence in the government as well as an unsuccessful coup attempt by Spinola eventually motivated a moderate military faction in the Armed Forces Movement backed by Soares to call for elections in 1976. Soares' PSP won these elections with approximately 35 percent of the vote, winning 107 of the 263 seats in a new assembly. Soares then became Portugal's first constitutionally elected prime minister since the revolution of 1974 and served in this office from 1976 to 1978. In 1976, too, Soares was elected vice-president of the Socialist International.

Soares' popularity and that of his party, however, declined in the following years due to austerity measures that the government imposed in order to obtain a loan from the International Monetary Fund. The representation of Soares' PSP in parliament dropped to 74 seats in the 1979 elections and to 66 seats in the 1980 elections. Defections from the PSP and the party's declining political fortunes at the polls influenced Soares to resign as secretary general of the Socialist Party in 1979. One year later, however, he resumed his duties as leader of the PSP.

By 1983 the popularity of the PSP was on the rise once again. Soares' effective opposition politics may be partially credited for this renewal. In the April 1983 elections the PSP won 36 percent of the vote and 101 seats in parliament; it subsequently formed a coalition government with the Social Democratic Party. Following the 1983 elections Soares was appointed to his former position as prime minister. However, in the October 1985 elections he and his party suffered a humiliating defeat, winning only 20 percent of the vote.

Nevertheless, Soares decided to run in the 1986 presidential elections, and four months later defeated the conservative candidate Diogo Freitas do Amaral by 151,000 votes. Soares thus became Portugal's first civilian president in 60 years. His tenacity and superior debating skills contributed to this victory. At the end of Soares' five-year term in 1991, his popularity was such that he was faced with only token opposition, and was easily re-elected, taking 70% of the popular vote. In 1996, socialist candidate Jorge Sampaio was elected to succeed Soares, who had to give up the presidency after two consecutive terms.

Soares played a primary role in engineering the entry of Portugal into the European Economic Community (1986). His goal was to modernize Portugal's economy, the most backward in Western Europe, and to tie his nation closer to Western states. Portugal's integration into the economy of Western Europe strengthened the economy of Soares' country and stabilized the Portuguese political system. At home, Soares instituted popular informal town meetings with the citizens, and he rarely interefered with the work of the cabinet or legislature.

Perhaps the most distinguished characteristic of Mário Soares as a politician was his ability to rebound after a loss. ''There are victories and defeats in politics,'' he was quoted as saying after his 1986 presidential victory, ''and what is necessary is to maintain your convictions, to keep battling.''

Further Reading

For a sympathetic account of Soares' life see Hans Janitschek's *Mário Soares: Portrait of a Hero* (1985). Two excellent studies of contemporary Portugal are found in Walter C. Opello, Jr.'s *Portugal: From Monarchy to Pluralist Democracy* (1991), and in Eric Solsten, ed., *Portugal: A Country Study* (Federal Research Division, Library of Congress,1993). □

Anatoly Alexandrovich Sobchak

Anatoly Alexandrovich Sobchak (born 1937), a popular democratic leader of Russia, was elected mayor of St. Petersburg (formerly Leningrad) in 1990.

Anatoly A. Sobchak, the urbane mayor of St. Petersburg (named Leningrad in the Soviet era) often mentioned as a future president of Russia, began his life far from the city in which he became famous. Sobchak was born in Chita, east of Lake Baikal in the Soviet far east, an area with a long revolutionary history. Both his grandfather and his father worked for the railroad and participated in the revolution and consolidation of Soviet power in Siberia. Although his family was a humble one, Sobchak revealed that his Czech grandmother tutored the family in the manners of the intelligentsia, which perhaps contributed to his demeanor and image. Like other families, the Sobchaks experienced the cruel hand of Stalinism when his grandfather was arrested in the late 1930s. His father fought in World War II, while his mother earned a meager salary to support the family.

Young Sobchak was selected to go to Leningrad University, a rare honor for someone from the remote provinces. After the university, he worked at first in the Stavropol region and later attended graduate school in Leningrad. He became a resident of Leningrad, building his career as an attorney and as a professor in the Law Department of Leningrad University. Unlike most prominent figures of the Soviet era, Sobchak was not a long-time member of the Communist party of the Soviet Union (CPSU). He joined the party in 1988 during the opening of the ranks (called *perestroika*) because he believed reforms would have to begin within the CPSU, the most entrenched structure in that society. His public life began as a response to Gorbachev's initiatives in *perestroika* in the late 1980s and was fueled by a desire to advance the reform movement.

In 1989 Sobchak was nominated and elected to the new parliament, the Congress of People's Deputies. His ''I, Too, Have a Dream'' speech to secure the nomination was inspired by Martin Luther King Jr.'s famous speech. Sobchak was subsequently elected by the People's Deputies to the smaller, more powerful standing parliament, the Supreme Soviet. In his early political career in the Congress, Sobchak moved slowly and carefully, observing his colleagues, aware of the entrenched power and the fragility of the new democratic movement. He approached the national political arena not as a long-time bureaucrat (*apparatchik*) but as a critic of the Soviet state structure, theoretically based on the local Soviets or councils that for many years had been rubber stamps for the party. Boris Yeltsin, elected to the new Congress and the Supreme Soviet, also criticized the status quo but had been part of the system for many years before he was removed from the Politburo in 1987.

Sobchak worked with Andrei Sakharov to abolish Article VI, which gave special status to the CPSU, from the Soviet Constitution, continuing the struggle after Sakharov's death. In March 1990 the article was removed despite Gorbachev's continuing opposition. A confrontation between the leaders of reform and the party old guard at the 28th Party Congress in July 1990 resulted in the resignation of numerous reform leaders, including Sobchak.

In 1990 when Sobchak was elected chairman of the Leningrad city council, and shortly afterward mayor of Leningrad, he was already a politician with a national following. After 1992 Sobchak was viewed as an important leader of independent Russia, a significant voice in Russia's democratic movement, and an articulate spokesperson for the new Russia. He was criticized, however, as were other Russian leaders, for sometimes wanting to govern without accountability to anyone. In addition, his reputation as a democrat was clouded by a minor furor over an elaborate tsarist-style ball he and his wife sponsored during a time of general economic hardship. Sobchak, however, remained widely respected by Russia's intelligentsia and was one of numerous academics who made a successful transition into politics during the Gorbachev era.

Sobchak was successful in changing the name of the former Leningrad to St. Petersburg. He achieved significant progress in St. Petersburg despite its serious economic problems. The city's economy was built on the defense industry, which faced cutbacks and conversion. It is in a region with few natural resources and is dependent on other areas for raw materials and food. His goal was to develop the city as a center for free enterprise, emphasizing finance, tourism, and trade. He was able to designate it a free economic zone and to create a municipal bank to handle foreign exchange and regulate other banking activity. He encountered considerable frustration in his efforts to transform the city into a financial center, primarily because of its financial and economic backwardness in respect to Moscow, which widely outdistanced Leningrad in employment, income, banking activity, access to currency, and infrastructural soundness.

By 1991 many people began to perceive the mayor of Leningrad as the most articulate and progressive alternative to Gorbachev. In August 1991 Sobchak was involved in the anti-coup movement against the conservative party and government officials, who had tried to remove Gorbachev and reverse the reforms. He led demonstrations in Leningrad and was in frequent contact with Yeltsin, who led the resistance at the parliament building in Moscow. After the coup had failed, Sobchak tried to prevent the dissolution of the parliament and the union, realizing that rapid disruption of existing structures and the end of the Soviet Union could be more problematic than working within a less than perfect system. In post-Soviet Russia, supporters of reform advocated differing paths, and at times Sobchak disagreed with Yeltsin on the pace and course of reform.

A tall, handsome man, Sobchak had a commanding presence and good speaking skills that were assets in Russia's expanded use of television in politics and elections. In the parliamentary elections of December 1993, he was a leader of one of several competing reform parties and was perceived as a possible future presidential candidate. He

was also well respected abroad, where he made numerous appearances as mayor of Leningrad

Sobchak had difficulty in dealing with a cumbersome city council apparatus. He was criticized for an intransigent administrative style. In *The Struggle for Russia* (1995), Yeltsin wrote that ''Sobchak had to change in his job as St Petersburg's town governor' from his old image as a liberal, from a well-respected politician and law professor to a harsh, authoritarian administrator.'' Sobchak's image as a haughty national leader in-waiting did not enhance his local popularity as mayor. In a period of economic decline and hardship, he also suffered, with others, from a general public disillusionment with the fathers of liberal economic reforms. He was perceived by many Russians as cold and detatched. He alienated many with his strong anti-communist positions and was accused of spending more time away from the city than in it.

Sobchak was unexpectedly defeated in the second round of the 1996 mayoral elections by Vladimir Yakovlev, an economist specializing in municipal affairs and Sobchak's Deputy Mayor responsible for housing. The campaign was recriminatory, with accusations by Sobchak and his wife, Lyudmila Narusova, a deputy to the state Duma from St. Petersburg, that Yakovlev, who spent far more than the 125-million-ruble limit on his campaign, had exerted pressure on the local media to provide favorable coverage for Yakovlev. Yakovlev and media employees retorted that Sobchak, who as mayor had a weekly call-in television show with a huge regular audience, and Narusova had regularly attempted to dictate coverage during his term of office.

Narusova, an influential woman like Raisa Gorbacheva, was both admired and resented by others in political life. She and Sobchak had two daughters. Although successful in his own political career, Sobchak had reservations about politicians and political life. He functioned both as a political actor and as an observer of the very process in which he participated. His ambivalence can be summarized in a passage from his book, *For a New Russia:* ''If we overcome the system's resistance and build a market economy, powerful democratic forces capable of preventing any relapse into the past will appear. Then we . . . will feel free to go back to our private lives. We are mere recruits, and most of us dream of completing the work that was suspended in spring 1989 until better times. I dream of my books, my research, and the joys of life within a Russian intellectual's compass.''

Further Reading

Anatoly Sobchak, *For a New Russia* (1992) is an interesting chronicle of the years 1985 to 1991 and includes an autobiographical sketch of his life. It is a useful resource to understand the man and his thinking. David Remnick, *Lenin's Tomb: The Last Days of the Soviet Empire* (1993) offers insights on Sobchak's role in the anticoup movement. Stephen Sestanovich's article, ''Amateur Hour,'' in the *New Republic* (January 27, 1992) gives a good analysis of Sobchak and his views on politics. Articles on Sobchak's public activities can be found in *The Economist, Central European,* and *World Press Review*. See especially Peter Kurth, ''Great Prospekts,'' *Condé Nast Traveler* (February 1994). The *Soviet Biographical Service* provides well-updated information on public figures. Events of the Post-Soviet period are discussed in Boris Yeltsin, *The Struggle for Russia* (1995) and G.D.G. Murrell, *Russia's Transition to Democracy* (1997). □

Robert Mangaliso Sobukwe

Robert Mangaliso Sobukwe (1924-1978), who helped found and led the Pan-African Congress, was a militant opponent of white supremacy in South Africa.

Robert Sobukwe was born in the South African town of Graaff-Reinet on December 5, 1924. His mother was a South African of Xhosa background; his father was from Lesotho and had been both a worker in the Graaff-Reinet water system and a woodcutter. Like most Black families in South Africa, Sobukwe's was poor. With financial help from the local Methodist mission, Sobukwe went to Healdtown, a Methodist boarding school, and was an outstanding student.

In the late 1940s he went on to Fort Hare University College, the only such institution open to Blacks, and was elected president of the Students' Representative Council. At Fort Hare he also joined the African National Congress (ANC), the principal organ of Black resistance to race discrimination, and became associated with its Youth League. Begun by Anton Lembede, Nelson Mandela, and others in the 1940s, the Youth League challenged the moderate policies of older ANC leaders.

After graduation from Fort Hare, Sobukwe took a teaching position, from which he was fired in 1952 for participating in the ANC's Defiance Campaign, a mass refusal to obey apartheid laws. He then taught in the languages program of the University of Witwatersrand in Johannesburg.

In the mid-1950s Sobukwe opposed the ANC's policy of allying itself with anti-apartheid organizations of other races. This led him and others to leave the ANC in 1959 and found the Pan-African Congress (PAC), which rejected cooperation with other races. Sobukwe was elected its first president.

Convinced that a direct challenge to the apartheid government would spark a mass uprising, the PAC planned a nationwide attack on South Africa's hated pass laws—laws that forced Blacks to carry identity cards to certify their right to be in areas reserved for whites. The demonstration on March 21, 1960, did not attract mass participation. But in one of the few places where the turnout was heavy, the township of Sharpeville, the police fired on the crowd, killing 67 and wounding hundreds more. Many victims were shot in the back as they fled. This event profoundly altered South African history.

In the aftermath of the Sharpeville killings, the government declared a state of emergency. Sobukwe and other anti-apartheid leaders were jailed and the PAC and the ANC

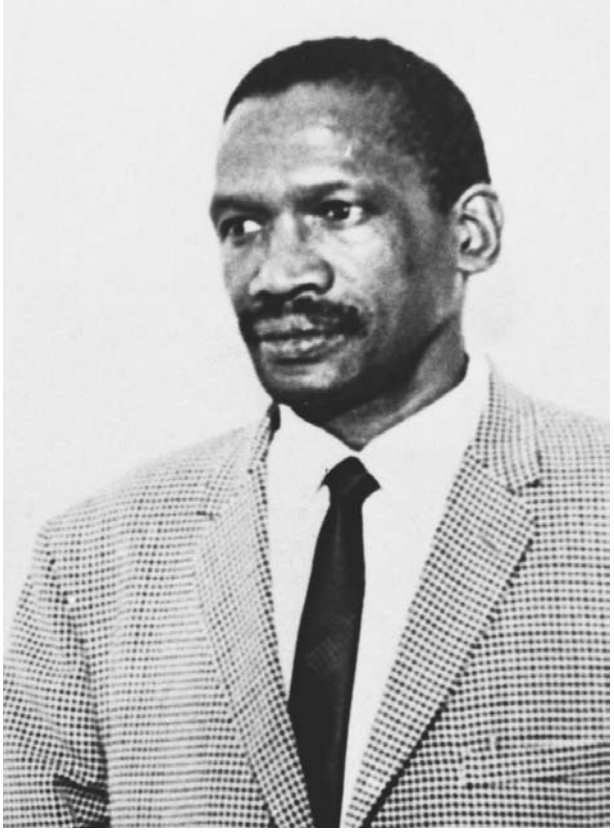

were outlawed. As a result, both groups decided that because decades of peaceful protest against race discrimination had led only to intensified violence by the state, violent countermeasures were necessary. For the next 30 years both groups launched occasional raids and sabotage campaigns against the state. The ANC became more popular than the PAC among Blacks during this period. The armed struggle and other factors culminated in the government legalizing the PAC and the ANC in 1990, releasing Mandela and other leaders, and beginning negotiations that were eventually to lead to the end of apartheid, though the process was a bloody one.

After his arrest in 1961, Sobukwe denied the legitimacy of the judicial system that tried him and refused to defend himself. He served a prison term from 1961 to 1964. In prison he studied law by correspondence and earned a degree. Upon release he was re-arrested immediately under what came to be known as the ''Sobukwe clause''—Article 4 of the General Law Amendment Act of 1963—which allowed the government to detain indefinitely without trial anyone who, having completed a prison sentence, was deemed by the minister of justice to be a danger to the state.

In 1969 Sobukwe was allowed to settle in the town of Kimberly but was banned—prohibited from speaking in public or being quoted and from participating in any group activity. He could not leave the Kimberly area; nonetheless, he practiced law until his death from cancer in 1978.

From all reports, Sobukwe was a reluctant, self-effacing leader who radiated warmth, generosity, and intellectual vigor. An instructor at Fort Hare reported that he was ''by far the most brilliant fellow we have at college . . . . It is doubtful if Fort Hare will ever get the like of him in the foreseeable future.'' One of his colleagues referred to ''his clear, incisive mind . . . , his glowing honesty . . . , his concern for the welfare of each of us, his willingness to assist in whatever capacity.'' One student of Black politics concluded that his activity was ''wholly the product of a sense of duty, never an outlet for frustrated ambition.''

Sobukwe's reason for rejecting cooperation with white and Asian anti-apartheid groups was that he believed that years of white supremacy had conditioned whites to be dominant and Blacks to be submissive. Blacks thus needed psychological independence. He admitted that ''there are Europeans who are intellectually converts to the African's cause, but, because they materially benefit from the present set-up, they cannot completely identify with that cause.'' Real democracy, he argued, can come only when Blacks ''by themselves formulate policies and programmes and decide on the method of struggle without interference from . . . the minorities who arrogantly appropriate to themselves the right to plan and think for the African.'' These ideas draw much from the ''Africanist'' philosophy articulated earlier by Anton Lembede. It was refined and extended by Stephen Biko in the 1960s and 1970s.

Sobukwe was aware of the danger that this would become an anti-white, rather than a more precise anti-white supremacy, position. He frequently stated that, even though Blacks must be independent of the influence of sympathetic whites, ultimately loyalty to Africa was the crucial requirement for citizenship in a liberated South Africa. Whites and Asians would have full rights, so long as they viewed themselves as Africans and acted accordingly.

Before his death Sobukwe worried that younger PAC militants, unwilling to see the subtleties in the PAC philosophy, would develop hatred of whites, rather than of apartheid. The fact that in the 1990s the PAC boycotted negotiations, announced a policy of ''one settler, one bullet,'' and was linked to random killings of whites during the difficult transition to a post-apartheid society suggest that his fears were realized.

Further Reading

Benjamin Pogrund's *Sobukwe and Apartheid* (1991) is a highly personal biography. For a superb study that places Sobukwe's life and ideas in a larger context, see Gail Gerhart's *Black Power in South Africa* (1978). Peter Walshe's *The Rise of African Nationalism in South Africa* (1971) and Tom Lodge's *Black Politics in South Africa since 1945* (1983) are also valuable.

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Socrates

The Greek philosopher and logician Socrates (469-399 B.C.) was an important formative influence on Plato and had a profound effect on ancient philosophy.

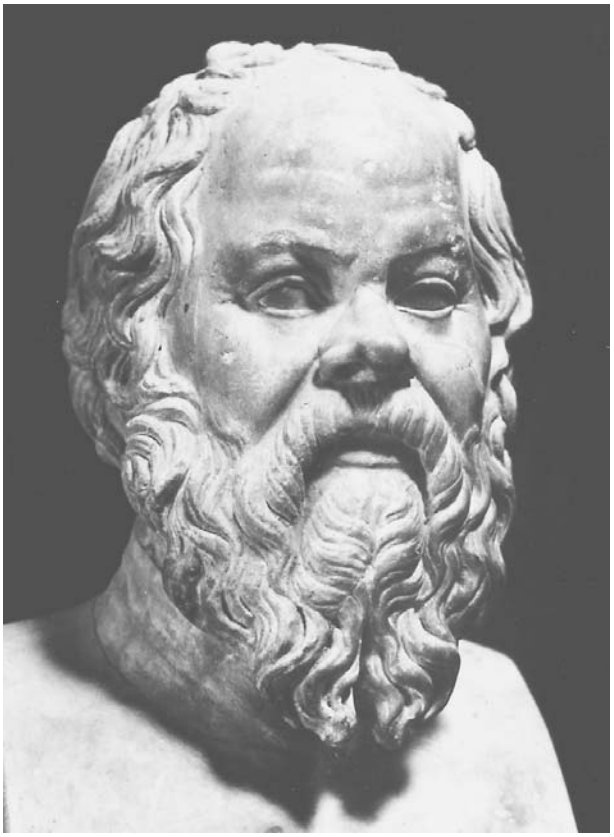

Socrates was the son of Sophroniscus, an Athenian stone mason and sculptor. He learned his father's craft and apparently practiced it for many years before devoting his time almost completely to intellectual interests. Details of his early life are scanty, although he appears to have had no more than an ordinary Greek education. He did, however, take a keen interest in the works of the natural philosophers, and Plato (*Parmenides,* 127C) records the fact that Socrates met Zeno of Elea and Parmenides on their trip to Athens, which probably took place about 450 B.C. Socrates wrote nothing; therefore evidence for his life and activities must come from the writings of Plato and Xenophon. It is likely that neither of these presents a completely accurate picture of him, but Plato's *Apology, Crito, Phaedo,* and *Symposium* contain details which must be close to fact.

From the *Apology* we learn that Socrates was well known around Athens, that uncritical thinkers linked him with the rest of the Sophists, that he fought in at least three military campaigns for the city, and that he attracted to his circle large numbers of young men who delighted in seeing their pretentious elders refuted by Socrates. His notoriety in Athens was sufficient for the Athenian comic poet Aristophanes to lampoon him in *The Clouds,* although the Socrates who appears there bears little resemblance to the dialectician in Plato's writings. His endurance and prowess in military campaigns are attested by Alcibiades in the *Symposium*. He tells of Socrates's valor in battle, which allowed Alcibiades to escape when he was in a perilous situation. He also recounts an incident which reveals Socrates's habit of falling into a kind of trance while thinking. One morning Socrates wandered a short distance off from the other men to concentrate on a problem. By noon a small crowd had gathered, and by evening a group had come with their bedding to spend the night watching him. At the break of day, he offered up a prayer to the sun and went about his usual activities.

In addition to these anecdotes about Socrates's peculiar character, the *Symposium* provides details regarding his physical appearance. He was short and Silenus-like, quite the opposite of what was considered graceful and beautiful in the Athens of his time. He was also poor and had only the barest necessities of life. He was not ascetic, however, for he accepted the lavish hospitality of the wealthy on occasion (Agathon, the successful tragic poet, was host to the illustrious group in the *Symposium*) and proved himself capable of besting the others not only at their esoteric and sophistic sport of making impromptu speeches on the god Eros but also in holding his wine. Socrates's physical ugliness was no bar to his appeal. Alcibiades asserts in the same dialogue that Socrates made him feel deep shame and humiliation over his failure to live up to the high standards of justice and truth. He had this same effect on countless others.

His Thought

There was a strong religious side to Socrates's character and thought which constantly revealed itself in spite of his penchant for exposing the ridiculous conclusions to which uncritical acceptance of the ancient myths might lead. His words and actions in the *Apology, Crito, Phaedo,* and *Symposium* reveal a deep reverence for Athenian religious customs and a sincere regard for divinity. Indeed, it was a divine voice which Socrates claimed to hear within himself on important occasions in his life. It was not a voice which gave him positive instructions, but instead warned him when he was about to go astray. He recounts, in his defense before the Athenian court, the story of his friend Chaerephon, who was told by the Delphic Oracle that Socrates was the wisest of men. That statement puzzled Socrates, he says, for no one was more aware of the extent of his own ignorance than he himself, but he determined to see the truth of the god's words. After questioning those who had a reputation for wisdom and who considered themselves, wise, he concluded that he was wiser than they because he could recognize his ignorance while they, who were equally ignorant, thought themselves wise. He thus confirmed the truth of the god's statement.

Socrates was famous for his method of argumentation. His ''irony'' was an important part of that method and surely helped account for the appeal which he had for the young and the disfavor in which he was held by many Athenians.

An example comes from the *Apology*. Meletus had accused Socrates of corrupting the youth. Socrates begins by asking if Meletus considers the improvement of youth important. He replies that he does, whereupon Socrates asks who is capable of improving the young. The laws, says Meletus, and Socrates asks him to name a person who knows the laws. Meletus responds that the judges there present know the laws, whereupon Socrates asks if all who are present are able to instruct and improve youth or whether only a few can. Meletus replies that all of them are capable of such a task, which forces Meletus to confess that other groups of Athenians, such as the Senate and the Assembly, and indeed all Athenians are capable of instructing and improving the youth. All except Socrates, that is. Socrates then starts a parallel set of questions regarding the instruction and improvement of horses and other animals. Is it true that all men are capable of training horses, or only those men with special qualifications and experience? Meletus, realizing the absurdity of his position, does not answer, but Socrates answers for him and asserts that if he does not care enough about the youth of Athens to have given adequate thought to who might instruct and improve them, he has no right to accuse Socrates of corrupting them.

Thus the Socratic method of argumentation begins with commonplace questions which lead the opponent to believe that the questioner is a simpleton, but ends in a complete reversal. It is a method not calculated to win friends, especially when used in public.

Socrates's true contributions to the development of ancient thought are difficult to assess. Plato's dialogues, although they are our single most important source, are not entirely reliable because Socrates is used, especially in the later dialogues, merely as a mouthpiece. It is probable, however, that the Socrates we find in the *Apology Crito,* and a few of the other early dialogues represents a fair approximation of the man and his thinking. Thus his chief contributions lie not in the construction of an elaborate system but in clearing away the false common beliefs and in leading men to an awareness of their own ignorance, from which position they may begin to discover the truth. Socrates's contribution, then, was primarily the negative one of exposing fallacies, but equally important was the magnetism of his personality and the effect which he had on the people he met. It was his unique combination of dialectical skill and magnetic attractiveness to the youth of Athens which gave his opponents their opportunity to bring him to trial in 399 B.C.

His Death

Meletus, Lycon, and Anytus charged Socrates with impiety and with corrupting the youth of the city. Since prosecution and defense speeches were made by the principals in Athenian legal practice, Socrates spoke in his own behalf. It is uncertain if the charges were the result of his associations with the Thirty or resulted from personal pique. Callias, Plato's uncle, had been the leader of the unpopular Thirty, but it is difficult to imagine that Socrates could have been considered a collaborator when in fact he risked death by refusing to be implicated in their crimes. He had, however, made a great number of enemies for himself over the years through his self-appointed role as the "gadfly" of Athens, and it is probable that popular misunderstanding and animosity toward his activities helped lead to his conviction. His defense speech was not in the least conciliatory. After taking up the charges and showing how they were false, he proposed that the city should honor him as it did Olympic victors. He was convicted and sentenced to death. Plato's *Crito* tells of Crito's attempts to persuade Socrates to flee the prison (Crito had bribed the jailer, as was customary), but Socrates, in an allegorical dialogue between himself and the Laws of Athens, reveals his devotion to the city and his obligation to obey its decrees even if they lead to his death. In the *Phaedo,* Plato recounts Socrates's discussion of the immortality of the soul; and at the end of that dialogue, one of the most moving and dramatic scenes in ancient literature, Socrates takes the hemlock prepared for him while his friends sit helplessly by. He died reminding Crito that he owes a cock to Aesculapius.

Socrates was the most colorful figure in the history of ancient philosophy. His fame was widespread in his own time, and his name soon became a household word although he professed no extraordinary wisdom, constructed no philosophical system, established no school, and founded no sect. His influence on the course of ancient philosophy, through Plato, the Cynics, and less directly, Aristotle, is incalculable.

Further Reading

Sources for Socrates's life are the dialogues of Plato, especially the *Apology, Crito, Phaedo,* and Alcibiades's speech in the *Symposium,* and Xenophon's *Memorabilia,* all of which are available in a variety of editions and translations. A comprehensive and major study of Socrates's thought is Norman Gulley, *The Philosophy of Socrates* (1968). See also Eduard Zeller, *Socrates and the Socratic Schools* (1885; 3d rev. ed. 1962); A. E. Taylor, *Socrates* (1933); and Anton-Hermann Chroust, *Socrates: Man and Myth* (1957).

A dramatic version of Socrates's accusation, self-defense, imprisonment, and death is rendered in simplified, colloquial English by I. A. Richards in *Why So Socrates? A Dramatic Version of Plato's Dialogues Euthyphro, Apology, Crito, Phaedo* (1964). Critical treatment of Socrates and his place in the development of ancient thought is in Eduard Zeller, *Outlines of the History of Greek Philosophy* (trans. 1890; 13th ed. revised by Wilhelm Nestle, 1931); John Burnet, *Greek Philosophy* (1914); and Wilhelm Windelband, *History of Ancient Philosophy,* translated by Herbert E. Cushman (1956). □

Frederick Soddy

The English chemist Frederick Soddy (1877-1956) shared in the discoveries of atomic disintegration and of helium production during radioactive decay and introduced the term "isotope" to nuclear science.

Frederick Soddy was born at Eastbourne, Sussex, on Sept. 2, 1877. He studied at Eastbourne College; University College, Aberystwyth; and Merton College, Oxford, where in 1898 he received his degree in chemistry.

Radioactivity Studies at Montreal

Having accepted a demonstratorship in chemistry at McGill University, Montreal, Soddy found himself increasingly attracted by the work being done by Ernest Rutherford, then research professor of physics at the university. He joined Rutherford's team and brought to it his valuable experience as a chemist.

In a study of the radioactivity of thorium, Rutherford and Soddy added ammonia to a solution of a thorium salt, so precipitating out thorium hydroxide. When the insoluble material had been filtered off, the remaining solution still showed radioactivity. They established that this was due to a highly radioactive substance which they called thorium-X. Detailed measurements were made of the radioactivity of solution and precipitate over a number of weeks, and it became clear that different chemical species were involved in the process of radioactive decay over the period studied.

Further evidence for a strangely new kind of disintegration came from Rutherford's and Soddy's examination of the behavior of uranium, which when pure, emitted alpha particles only. The beta emission often encountered must therefore come from some other substance. Rutherford had already noted a gaseous emanation from thorium; now, with Soddy, he suggested that it belonged to the inert gas family. Also, they removed all doubts about the existence of a similar emanation from radium by condensing it with liquid air.

Soddy, who had long been interested in the historical problem of alchemy, now used the alchemical term ''transmutation'' to describe the changes that are accompanied by radioactive emission. Rutherford adopted the concept, and in 1903 they announced the general theory of radioactive disintegration. They proposed that radioactivity was an atomic phenomenon and that radiation was an accompaniment of chemical transmutations of the atoms themselves. This theory, though often bearing Rutherford's name alone, was in fact a product of the joint activity of Rutherford and Soddy.

Helium Studies at London

In 1903 Soddy left Montreal for London, drawn by the reputation of Sir William Ramsay at University College. Soddy was anxious to study further the gases associated with radioactive materials. Ramsay's laboratory, internationally acclaimed for the addition of the inert gases to the periodic table, was almost the only place where minute quantities of rare gases could be successfully examined.

Ramsay had recently acquired a small amount of radium bromide, and he and Soddy examined the gaseous emanations which were pumped off. After removal of oxygen and other common gases, the residue was examined spectroscopically. It was found to give the same spectrum as helium. When the gas was cooled by liquid air to remove the helium, the residue, as expected, gave no helium spectrum; but after a few days the helium line reappeared. Clearly helium had formed as a product of radioactive decay. Soddy concluded that the helium originated with the alpha particles, which were thus helium nuclei—a view later confirmed by Rutherford. Ramsay and Soddy showed that the other gaseous emanations were true inert gases.

Defining the Isotope at Glasgow

In 1904 Soddy moved to the University of Glasgow to take up a special appointment as lecturer in physical chemistry (including radiochemistry). During his first few years he made steady progress in purifying radioactive materials. In 1908 he married Winifred Beilby, only daughter of George Beilby of the Cassell Gold Extracting Company, which provided financial support for a research program in which Soddy was engaged involving methods of extraction for possible substitutes for radium. This project yielded few results of importance.

In 1910 Soddy turned his attention to the short-lived radioelements, collaborating with Alexander Fleck. They decided to establish the chemical characteristics of every known member of the disintegration series. They showed that in several cases a number of intermediates were chemically identical and inseparable from one another, yet underwent radioactive decay in quite different ways. Thus identical chemical properties were shown by radium-B, thorium-B, actinium-B, and lead.

Soddy's first generalization on these mysteries came in his rule that loss of an alpha particle from an atom with an

even number in the periodic table produces an atom with the next lower even number. In subsequent changes, however, when alpha emission does not take place, a reversion to the original ''family'' may occur, and the products will be chemically inseparable from the starting material, even though the atomic weights vary. Complementary to this alpha-particle rule is the one that in beta emissions an atom moves up one place in the periodic table. In 1913 Soddy combined the alpha and beta rules into the group displacement law: one alpha emission causes a shift two places back in the periodic table, and one beta emission causes a shift one place further on. Hence a sequence of alpha-beta-beta emissions would mean a return to the original place in the table.

The underlying concept, that more than one kind of atom might be assignable to the same chemical ''space,'' was daring and revolutionary. In December 1913 Soddy brought matters to a head by writing a letter to *Nature* in which he proposed that such chemically inseparable species should be termed ''isotopes.'' In modern parlance, they differ from each other in mass but not in overall nuclear charge. The group displacement law and the related concept of isotopy were soon confirmed.

In 1914 Soddy became professor of chemistry at Aberdeen. His fortunes here were immediately and drastically affected by the war. He was able to complete some of the work begun in Glasgow, but his radiochemical researches were brought to a premature end by the special wartime demands made upon his laboratories.

Oxford and Retirement

With the ending of the war the future held great promise for radiochemical studies in Britain. In 1919 Soddy was appointed Lee's professor of inorganic and physical chemistry at the University of Oxford. Two years later he received the Nobel Prize in chemistry for his contributions to radiochemistry and, particularly, to the concept of isotopes.

It was widely hoped that, under Soddy's leadership, a British school of radiochemistry would emerge at Oxford that would complement the work of the atomic physicists at the Cavendish Laboratory in Cambridge. Unfortunately this was not to be, for his output of original work in science was negligible. In 1936 he resigned his chair. The death of his wife no doubt contributed to his discontent, but this cannot explain the full measure of his apparent disenchantment with experimental work.

Soddy was an extremely talented writer, and to some extent his literary gifts may have interfered with his laboratory research. His first book, *Radioactivity,* appeared in 1904. For many years, beginning in 1904, he contributed articles on radioactivity to the *Annual Reports* of the Chemical Society. *The Interpretation of Radium* (1909) was a popular treatise deriving much from his Glasgow lectures. *The Chemistry of the Radioelements* (1910) was a concise and reliable summary of the contemporary position. Later works included *The Interpretation of the Atom* (1932) and *The Story of Atomic Energy* (1947). He also wrote several books on economic theory. He died on Sept. 21, 1956, in Brighton.

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Muriel Howarth, *Pioneer Research on the Atom* (1958), contains a biography of Soddy. The Royal Society of London, *Biographical Memoirs of Fellows of the Royal Society,* vol. 3 (1957), has a biography of Soddy by Sir Alexander Fleck. Additional material is in Henry A. Boorse and Lloyd Motz, eds., *The World of the Atom* (2 vols., 1966).

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Nathan Söderblom

The Swedish churchman Nathan Söderblom (1866-1931) was an important leader in the ecumenical movement for the unification of Christian Churches. He won the Nobel Peace Prize in 1930 for his efforts in the area of international understanding.

Theologically and intellectually the life of Nathan Söderblom was characterized by tensions. His father was a fervent Pietist minister of Swedish yeoman stock, and his mother came from a liberal Danish background. Nathan Söderblom was born Lars Jonathan Söderblom on Jan. 15, 1866, in Trönö (Hälsingland). As a young man, he pursued theological studies at the University of Uppsala. During the period he was minister of the busy Swedish church at Paris (1894-1901), Söderblom earned his theological doctorate at the Sorbonne (1901). Returning to Sweden, he became professor of the history of religion at Uppsala, and from 1914 to 1931 he served as vice chancellor of the university. After becoming archbishop, Söderblom never lost sight of the many Swedes who had emigrated to the United States. When he visited the United States in 1923, this concern and his ecumenical mission caused some friction. Such crises of modernity notwithstanding, Söderblom's scholarly and intellectual achievements were considerable. His quest for the uniqueness of Christianity was grounded on theological competence within the Christian tradition as well as on an application of the canons of historical criticism to the study of both Christian and non-Christian religions.

Söderblom had first established himself as a promising scholar in the history of religion through the publication of his dissertation, *La vie future d'après le Mazdaisme*. Many other books followed. In 1914 he published *Origins of Belief in God,* in which he summarized the involved and heated debate on this subject. As an alternate route to evolution, he outlined an inquiry into the psychological prerequisites of religion. His clear distinction between high gods and monotheism and his rejection of

protomonotheism have become part of scholarly tradition. In his emphasis on the holy as the basic constituent of religion, he anticipated Rudolf Otto. On the theological side, Söderblom viewed the uniqueness of Christianity in its character as a religion of historic revelation, against the mysticisms of infinity, pantheisms, and deisms. According to Söderblom, the tension between the transcendence and the nearness of God, between His perfections and His presence, and between ethics and religious experience inherent in this dynamic concept found its original unity in the person of Jesus Christ. This ensured the redemptive rather than the arbitrary character of history. Moreover, Söderblom overcame the then prevalent notion that a personal god belonged to an obsolete, earlier, and less ethical stage in religion. He emphasized that the center of Christianity was neither doctrines nor institutions but the person of Jesus Christ.

Söderblom died in Uppsala on July 12, 1931.

Further Reading

The best biography of Söderblom, which also gives an idea of the scope of his mind, is Bengt Sundkler, *Nathan Söderblom: His Life and Work* (1968). □

Dorothee Soelle

Dorothee Soelle (born 1929), German theologian, political activist, and feminist, was a leader among the generation of liberation theologians who reinterpreted the Christian message within the context of socialism and pacifism.

Dorothee Soelle was born September 30, 1929, in Cologne, West Germany, to a middle-class Protestant family. Her father was a lawyer who attempted to maintain a distance from both the Hitler regime and the church. He impressed upon the young Dorothee the importance of education and a disregard for material wealth. Despite parental indifference to religion Dorothee became interested in the church (Evangelical Church of the Rhineland) and theology as a high school student. She studied philology, philosophy, theology, and German literature at the Universities of Cologne, Freiburg, and Göttingen and was awarded the doctoral degree by the University of Göttingen in 1959, where her teachers were Friedrich Gogarten and Ernst Käsemann.

She taught German and theology in high school from 1954 to 1960, when she became a research assistant at the Philosophical Institute of Aachen until 1962. At that time she returned to Cologne to teach in the Institute of Germanic Philology at the university. She was a lecturer on the theological faculty of the University of Mainz from 1972 to 1975. Unable to secure a permanent position in a German university because of her political activities, she was the Harry Emerson Fosdick Visiting Professor at Union Theological Seminary in New York beginning in 1975. She spent half of each year in the United States and half in Germany, where she continued to be one of the leading spokespersons against nuclear proliferation and the oppressive South American and South African regimes and a critic of capitalism.

She married Fulbert Steffensky, a professor of religion and education at the University of Hamburg who in the 1970s was co-founder with Soelle of the religiously oriented, socially active Politisches Nachtgebet. Founded initially as a protest against First World countries' intervention in Vietnam, the group also addressed itself to problems of economic and social discrimination in West Germany. Soelle had two daughters and a son by a first marriage, and she and Steffensky had a daughter, Mirjam.

The content of Soelle's works is theological and political, but their styles are diverse and include books of poetry. Among her more important works are *Christ the Representative* (1967), *The Truth Is Concrete* (1967), *Beyond Mere Obedience* (1968), *Suffering* (1973), *Political Theology* (1974), *Death by Bread Alone* (1975), *Choosing Life* (1980), *The Arms Race Kills* (1982), *Of War and Love* (1983), *The Strength of the Weak: Toward a Christian Feminist Identity* (1984), and numerous articles. In 1995 Soelle co-authored, *Great Women of the Bible in Art and Literature* with J.H. Kirchberger and Hebert Haag.

Soelle's first book, *Christ the Representative,* was her response to the then-current ''death of God'' theology. It reflects her effort to understand and to reconcile the reality of what had happened in World War II (symbolized by Auschwitz) with the idea of an all-seeing, all-loving God

''who leads all things to Good.'' In *Christ the Representative* Soelle declared an end to the traditional ''vertical'' idea of God as the all-powerful lord of history controlling the world from above. In God's place, as God's representative, is the Christ who suffers and dies with us; but as Christ represents God, humans must also represent Christ to each other. This became the foundation upon which Soelle developed her theology in social and political terms.

In her book *Political Theology* Soelle worked from a base of the existential theology of Rudolf Bultmann to build a foundation for her political theology. Bultmann's theology, she argued, is truncated; he properly grounds theological reflection in an understanding of the structures of concrete human existence, but fails to see that that existence is inherently social and not simply individual. Forgiveness is inseparable from responsibility and is socially mediated. God does not offer private forgiveness, but rather, as we learn from the Sermon on the Mount, ''admonishes us to go and first be reconciled to our brother'' (Matthew 5:14). Resurrection occurs within the context of history as we bring about an end to oppression and transform those social structures that are its cause.

In later years, as a direct outgrowth of her political and social activism grounded in theological reflection, there emerged a new emphasis in Soelle's thought: on the one hand contemporary feminism and on the other Christian mystical tradition. Soelle understood feminist theology as a liberation theology and always dealt with the oppression and liberation of women together with the issues of racism and exploitation of the proletariat. In that context she referred to sexism as the ''colonialization'' of women. The task of both an authentic Christianity and an authentic politics can only be human liberation, which integrally involves militant action against the madness of nuclearism. The creation of genuinely non-exploitative human society inherently entails the building of the peaceable kingdom, of shalom with all its fullness of meaning.

Soelle defined mysticism as the Cognitio Dei Experimentalis, the ''perception of God through experience.'' It is in mystical experience—which Soelle did not regard as esoteric but as widely experienced by ordinary people—that the contemporary Christian feminist can find warrant for a direct, personal-social, anti-authoritarian, and creative relationship to the Christian tradition and to contemporary structures of oppression. Soelle emphasized in this connection the subversive, ''anarchical'' character of the mystical tradition.

For Soelle the only mode of theological reflection appropriate to both the nature of Christian faith and the task of liberation in the real human world was ''inductive'' and ''narrative.'' Theology may be grounded firmly in the concrete experiences of people undergoing suffering and incompleteness in their lives, rather than beginning ''deductively'' with doctrines. Soelle's own theological writing, especially during the 1970s and early 1980s, was a remarkably successful synthesis of the personal and the intellectual, the concrete and the analytical, the imaginative and the thoroughly knowledgeable. It was a theological style which provided an entirely congruent medium for her unification of feminism, mysticism, and socialist pacifism.

Further Reading

There does not appear to be any full studies of the life or work of Dorothee Soelle. Some of her work tends to be autobiographical in nature (*Death by Bread Alone* offers some personal insights). There is a short biographical sketch in the introduction to the English translation of *Political Theology* by John Shelley. Peter Hodgson comments on *Christ the Representative* in his book *Jesus—Word and Presence* (1971). Reactions from the Jewish perspective are found in the book *Contemporary Christologies: A Jewish Response* (1980) by Eugene B. Borowitz. Soelle was a frequent contributor to *Christianity and Crisis* and other liberal Christian periodicals. □

Sol Ch'ong

Sol Ch'ong (ca. 680-750) was an eminent Korean Confucian scholar of the Silla dynasty. He made significant contributions to the field of education through the development of a system for writing Korean. He was known as one of the Ten Confucian Sages of Silla.

Sol Ch'ong, whose literary appellation was Pingwoldang (Ice Moon Hall), came from the Sol clan of Kyongju, the capital of ancient Silla. By the time Kim Pusik included Sol Ch'ong's biography in his *History of the Three Kingdoms* in the 13th century, much information concerning Sol Ch'ong's career had been lost.

Silla had a strong caste system called Bone Ranks, and Sol came from one of the eminent families. His grandfather had held high office in the government before Silla unified the Korean peninsula, and his father, Wonhyo, was an eminent monk in this predominantly Buddhist kingdom. Wonhyo married a royal princess who gave birth to Sol Ch'ong. Wonhyo is known to have written at least 12 volumes on Buddhism and was considered one of the Ten Buddhist Saints of Silla. Together with the monk Ŭisang, he founded the Pomosa Temple, which stands near Pusan today.

Sol Ch'ong rose to high position in the National Academy, where his principal duties involved translating dispatches into Chinese for the King. As one of the three most famous Confucian scholars in Silla—Kang Su and Ch'oe Chiwon were the others—Sol lectured on the Confucian classics in the Korean vernacular.

Inasmuch as Korea had come under Chinese influence long before the Christian era and before the Koreans developed a means of writing their language, Chinese was utilized to record ideas and transact business. Sol Ch'ong was reputed to have invented *idu,* a system which enabled Koreans to write noun and verb inflections used in their language between Chinese characters to render Chinese into Korean grammar. In a similar manner, pure Korean words could be written by using Chinese characters for their

phonetic values. However, the existence of the Royal Tour Monuments, erected on North Han Mountain in the reign of King Chinhŭng (reigned 540-575) and inscribed in *idu,* indicates that the system originated much before Sol's birth. It is probable that Sol Ch'ong's fame stems from his collection and organization of *idu* symbols rather than from their invention.

One original work by Sol Ch'ong is mentioned in the *History of the Three Kingdoms* and is titled *The Flower King's Warning* (*Hwa Wang Kye*). It was said to have been an allegorical work which presented court personages as residents of the Flower Kingdom.

In 1022 a memorial ceremony was held for Sol in the National Shrine, and he was enshrined in the Soak Academy in Kyongju.

Further Reading

Because of the scarcity of factual data relating to his career, there are no comprehensive works on Sol Ch'ong in Western or Asian languages. For general background see Edwin O. Reischauer and John K. Fairbank, *A History of East Asian Civilization,* vol. 1: *East Asia: The Great Tradition* (1958), and Peter H. Lee, *Korean Literature: Topics and Themes* (1965). □

Juan Díaz de Solís

Juan Díaz de Solís (ca. 1470-1516), the pilot major of Castile, sailed under the Spanish flag to explore the Americas, where he discovered the Río de la Plata.

Juan Díaz de Solis was evidently born in Portugal, although his ancestry was Spanish. As a young man, he visited India perhaps several times as a seaman in Portuguese service. Dissatisfied with his meager and often unpaid wages, he served for a time with French corsairs. When he and his French associates captured a Portuguese caravel returning from the Gold Coast, this made his return to Portugal impossible, so he transferred his services to Spain. He had by this time become a skilled pilot.

Solís was in Spain by 1508, and in that year he embarked on a discovery voyage with Christopher Columbus's former companion Vicente Yáñez Pinzón. Their exact route is a matter of dispute, but they attempted to find the much-sought strait to the Spice Islands and spent part of their time exploring the coast of Veragua (Nicaragua).

Upon returning to Spain in 1509, Solís was imprisoned because he and Pinzón had quarreled; the authorities at this point favored the older navigator. A more careful review of the matter soon followed, and Solís was released. He now enjoyed the esteem of King Ferdinand V, and when Amerigo Vespucci, the first pilot major of Castile, died in February 1512, Solís became his successor.

As pilot major, Solís embarked in 1515 on his last voyage, the purpose of which was to find a passage into the Pacific Ocean. Once in the Pacific, he was to proceed to the Far East if possible. The three caravels allotted him were small so that they could explore shallow coastal waters that vessels of greater draft could not penetrate. The Portuguese knew the purpose of Solís's voyage and, fearing to lose their monopoly on the Oriental trade, attempted unsuccessfully to sabotage the undertaking before Solís left Sanlúcar de Barrameda on Oct. 8, 1515.

After carefully working its way down the Brazilian coast, Solís's expedition entered the Río de la Plata. He explored the Uruguayan coast as far as Martin Garcia Island, and near here he went ashore with a party, including his two principal officers, Pedro de Alarcón and Francisco Marquina. Suddenly a band of Indians, presumably Charrúa, burst upon them and killed the landing group in plain view of those on shipboard. The leaderless expedition returned as quickly as possible to Spain and arrived there on Sept. 4, 1516.

Further Reading

Major accounts of Solís are in Spanish. In English, some information on him is in Pietro Martire d'Anghiera, *De orbe novo* (trans., 2 vols., 1912). The Solís discoveries receive attention in Germán Arciniegas, *Amerigo and the New World* (trans. 1955); and the voyages are placed in historical perspective in Charles E. Nowell, ed., *Magellan's Voyage around the World* (1962). □

Solomon

Solomon (reigned ca. 965-ca. 925 B.C.) was a king of the ancient Hebrews. He rebuilt the city of Jerusalem and erected the first Hebrew temple there. His wisdom is proverbial.

Solomon was the youngest son of David and Bathsheba. He inherited an empire that extended in the northeast to the Euphrates, in the southeast to the Gulf of Aqaba, and in the southwest to the borders of Egypt and Philistia.

Solomon ruled as a grand monarch, supreme in power and regal in splendor. History and legend have endowed him with great gifts, of which his wisdom is the most famous. Impartial and eager for wisdom and understanding, he was famous as a wise and evenhanded judge. Three sections of the Bible are ascribed to his authorship: Proverbs, Ecclesiastes, and the Song of Solomon (Song of Songs).

The King's reign was a peaceful one. With consummate diplomatic skill he entered into numerous friendly alliances with the great powers of his time, often securing them through marriage. His most important marriage was with the Pharaoh's daughter. It secured peace on his southern border and kept the road open to Ezion-geber, site of his iron and copper refinery.

Solomon believed that his kingdom and especially his capital city of Jerusalem should reflect the power and glory of Israel's king. He undertook a series of elaborate building

operations, fortifying the strategic and economic towns within his realm. In Jerusalem he built luxurious palaces, completed the defense wall around the city, and erected a magnificent temple on Mt. Moriah.

Solomon also sponsored industrial and commercial enterprises that brought him wealth. He built a great fleet, sending naval expeditions along the coast of the Red Sea and through the Mediterranean as far as Spain. He carried on an extensive caravan trade to Arabia and Egypt, developed copper and iron mines, and built refineries for smelting.

Heavy expenses caused Solomon to severely regulate the fiscal administration of Israel. The cost of maintaining his court necessitated the collection of extremely high taxes. To raise these taxes, he consolidated his administration, creating 12 new districts with royal officers in charge of each.

Despite the magnificence of Solomon's rule, the people were dissatisfied and harbored many grievances against him. His death was immediately followed by a rebellion of the northern tribes and the division of his kingdom.

Further Reading

Although there is no single authoritative biography of Solomon, there are numerous volumes of fiction, making it difficult to distinguish between the historical and the legendary. The best shorter essays are in Rudolph Kittel, *Great Men and Movements in Israel* (1929), and James Fleming, *Personalities of the Old Testament* (1939). The best treatment of Solomon is in the Holy Scriptures, supplemented with the commentaries published by each of the major religious groups. For historical background the following works are recommended: W. F. Albright, *From the Stone Age to Christianity* (1940); Max I. Margolis and Alexander Marx, *A History of the Jewish People* (1944); S. W. Baron, *A Social and Religious History of the Jews,* vol. 1 (1952); and Martin Noth, *The History of Israel* (1958). □

Solon

The Greek statesman and poet Solon (active 594 B.C.) formulated an influential code of laws and has been regarded as the founder of Athenian democracy.

As a statesman, Solon put principles before expediency. Elected chief magistrate in 594 B.C., he was given special powers to deal with the emergency brought on by civil war. The war had arisen mainly because of the oppression of the poor by the rich, who were entitled under the existing laws to tie some bankrupt debtors to the land and exact a sixth part of the produce (hence the victims were called *hectemoroi,* ''sixth-parters'') and to sell others into slavery. Solon canceled all debts. He freed the land and those tied to it, and he purchased the freedom of those who had been enslaved. He enacted new laws of debt which were the same for both groups. ''The laws I passed were alike for low-born and for high-born; my aim was straightforward justice for each.'' He proclaimed a general amnesty except in cases of bloodshed or an attempted coup d'etat. The principles of habeas corpus and of equality before the law were thus implemented by Solon. The price was a grave economic crisis, during which he banned the export of foodstuffs except olive oil, always plentiful in the land of the olive. For the future he took steps to align Athens commercially with Corinth, the leading exporter to overseas markets.

Reorganization of Athenian Institutions

The principles enunciated by Solon were in advance of the existing constitution. In 592 he was entrusted with full legislative powers. As he had done in regard to debt, he abolished distinctions of birth in politics. Henceforth all Athenians were classified by income into four groups. Liability for tax and military service and eligibility for office were defined in terms of the new classification. For example, the lowest group—that of the *thetes*—paid no tax, provided no equipment, and was not eligible for any office, whereas the next lowest—that of the *zeugitae*—paid tax at the lowest rate, provided body armor, and was eligible for minor offices. The effective organ in the existing constitution was the Areopagus Council, recruited from former magistrates, who held office for life. Solon introduced alongside it a second house, the Council of Four Hundred, nominated by Solon no doubt for their liberal and progressive views. The new house was designed not only to break the monopoly of the Areopagus Council but also to guide the Assembly

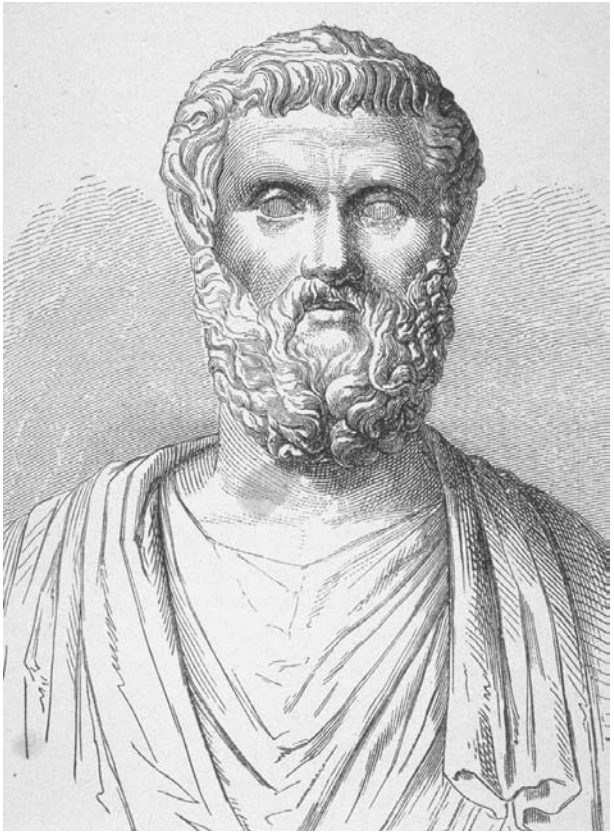

of Citizens (*Ekklesia*), in which men of all classes sat. This Assembly was sovereign in theory; but at a time of social and economic disruption Solon did not intend it to be sovereign in practice. He regarded the two councils as stabilizers. ''The ship of state, riding upon two anchors, will pitch less in the surf and make the people less turbulent.'' In particular, the Assembly was debarred from considering any motion on which the Council of Four Hundred had not already reported its own recommendation. Thus snap decisions were ruled out.

Politics and justice were closely related in ancient society. Solon championed the poor more in justice than in politics. Every citizen was to have the right of appeal against the edict of a magistrate. Every citizen was to be entitled to prosecute at law. And every citizen was to be eligible to sit on a new court of state, the *Heliaea,* or People's Court, before which appeals were heard (the actual panel for each case being selected by lot). He drew up a new code of laws, designed to protect the underprivileged and the deprived. Only fragments survive.

Having established the basic equalities on which a democratic society is founded, Solon went into voluntary exile for 10 years. Returning to find party strife, he censured the leaders and the people for their stupidity. He died at an advanced age.

His Poetry

Solon's poetry, esteemed for its ideas rather than its literary form, was a basic element in Athenian education. His few extant poems reveal an original and profound thinker. Earlier poets had attributed to the gods not only natural calamities such as epidemics or drought but also national and individual disasters, and they had deduced that the gods always punished wickedness. Solon first distinguished between events beyond human control and events within human control; and he thought more deeply about the ways of the gods. Thus in a poem written during a civil war at Athens, Solon attributed the destruction of society not to the gods but to the citizens. It was their greed, cruelty, and injustice which had caused chaos. Order could be restored only if the citizens agreed to obey the laws. ''Where law reigns, all human affairs are sensible and sound.'' In essence, men are responsible for human relations within a group; and if they are to achieve order within the group, they must seek social justice and they must accept the reign of law.

In his longest surviving poem Solon reflected on a man's personal aspirations. Success is not his to command. It is the gods who give success and who take success away. Their purposes are not clear. Success is not awarded in accordance with human merits. ''Many bad men are rich, many good men are poor.'' ''One who tries to work well falls without any premonition into utter disaster, while complete success is granted by the gods to a bad worker.'' In the long run wickedness is punished but not necessarily the actual sinner. Sometimes ''the innocent pay—the children of the sinner or his descendants thereafter.'' These ideas are the stuff from which Attic tragedy and indirectly later tragedy were made. Intellectual awareness and religious faith were fused to produce the tragic view of man.

Further Reading

Solon's poems are translated in Kathleen Freeman, *The Work and Life of Solon* (1926). Ancient sources on Solon include the biography by Plutarch and Aristotle's *Athenaion politeia.* Modern works include Ivan M. Linforth, *Solon the Athenian* (1919); W. J. Woodhouse, *Solon the Liberator* (1938); and N. G. L. Hammond, *A History of Greece* (2d ed. 1967). □

Joseph Baer Soloveitchik

The Jewish theologian/philosopher Joseph Baer Soloveitchik (1903-1993) was able to use his extensive knowledge of rabbinical tradition and of secular and non-Jewish thought to illuminate both the contemporary Jewish situation and the circumstances of modern man in general. During his lifetime, he ordained over 2000 rabbis.

Joseph Baer Soloveitchik was born in 1903 in Pruzhan, Poland, into one of the most distinguished rabbinical families in Eastern Europe. His grandfather Rav Chaim Soloveitchik had pioneered a new method of talmudic study and had thereby created one of the main religious and intellectual streams within modern Orthodox Jewry. After

receiving an excellent traditional Jewish education at home under the tutelage of his father, Rav Moses Soloveitchik, the young Soloveitchik at the age of 20 took the dramatic action, given his family background, of going to Germany to study at the University of Berlin. And it was here, after nearly a decade of secular studies, that he received his Ph.D. in philosophy in 1931 for a dissertation dealing with Herman Cohen's neo-Kantian philosophical outlook. It was also here that he met and married Dr. Tonya Lewit (who died in 1967). In 1932, with doctorate in hand, he went to the United States and settled in Boston. In 1933 he began to teach rabbinics at the Rabbi Isaac Elchanan Seminary of Yeshiva University (New York City), and in 1941, following his father's death, he acceded to its head (as *Rosh Yeshiva*).

Soloveitchik's fame as a theologian-philosopher rested upon his unique control of the whole range of rabbinical tradition as well as the main sources of modern secular and non-Jewish thought. As few others, he was able to bring together these two disparate traditions in such a way as to illuminate both the contemporary Jewish situation and the circumstances of modern man in general. He exerted his influence in two very different ways. The first, and most important, was through his teaching at Yeshiva University, where several generations of young American Orthodox rabbis became his students and ''disciples.'' The second was through his diverse essays, many of which have been collected into published volumes. The most important of these were *Halakhic Man* (English translation, 1984); *Shiurei Ha-Rav* (1978); *On Repentance* (1984); and the essays ''The Lonely Man of Faith'' (*Tradition, 7* [Summer 1965]) and ''Confrontation'' (*Tradition,* 6 [Spring-Summer-1964]).

Soloveitchik's work is not easy to summarize because it was not presented in a systematic fashion, but its essential features can be summarized. His primary concern was to analyze—and draw subtle distinctions between—different understandings of the human condition—for example, between what he perceived to be the character of ''technological'' man who asked the pragmatic and scientific question ''How does the cosmos function?'' and ''religious'' man who asked rather the metaphysical question ''Why is there a cosmos at all?''; or again to distinguish among ''rational man,'' ''religious man'' in general, and ''halakhic man'' (the man who lives according to Jewish law—that is, *halakah*). The purpose of making such discriminations for Soloveitchik was that they reveal human-kind's complex character, a complex character which cannot ultimately be satisfied through the cultivation of only one aspect—for example, the pragmatic scientific-rational side of the human personality. The whole person, the religious-moral, as well as the intellectual-acquisitive, aspects of life require proper attention and development.

His world-view revealed deep affinities with the modern school of thought known as Existentialism. Like the existentialist philosophers he emphasized, as was indicated in the title of his most famous essay, the characteristics of ''The Lonely Man of Faith,'' his studies were preoccupied with the themes of human anxiety, loneliness, alienation, guilt, repentance, and suffering and how these conditions were to be overcome through a personal and authentic relation to God.

He was above all else a deeply committed, profoundly learned Jew who wished to examine, explain, and justify the workings of the rabbinic tradition to modern individuals. His truly unique contribution was his halakhic orientation, his continued effort to elaborate and defend the need for the *halakah* (religious law) as the most appropriate means by which Jews can enter into a proper dialogical relationship with God. According to this perspective the appropriate divine-human dialogue was created when mankind willingly brings its will into conformity with the Divine Will as revealed in the *Torah* (the Hebrew Bible), as interpreted by the rabbinic tradition (the *Halakah,* religious law).

In addition to contributing to the theoretical debate over these complex theological issues, Soloveitchik also influenced American and world Jewry by his championing of Zionism and by his deep commitment to the state of Israel.

During his lifetime, Soloveitchik ordained more than 2000 rabbis. He died in his home in Brookline, Massachusetts, at the age of 90, on April 8, 1993.

Further Reading

Readers now have access to many of Soloveitchik's own writings, some written originally in English, many translated from Yiddish and Hebrew. The most important were the essays ''The Lonely Man of Faith,'' *Tradition,* (Summer 1965; republished as a book by Doubleday in 1992), which gave his view of human nature, and ''Ish-Ha-Halachah,'' now available in an English translation under the title *Halakhic Man,* edited and translated by Lawrence Kaplan (1984). A number of his oral discourses, translated by Pinchas Peli, appeared in *On Repentance* (1984). These materials were a good source for coming to an appreciation of his style as well as his control of all traditional Jewish sources. The same was true of the second collection of his discourses, published under the title *Shiurei Ha-Rav* (*Discourses of the Rav,* 1978). For a general study of Soloveitchik's views see Aharon Lichtenstein's essay on Soloveitchik in *Great Jewish Thinkers* edited by Simon Novack (1985), which included biographical details. For discussion of his theological and philosophical work see the respective ''Introduction(s)'' by Lawrence Kaplan and Pinchas Peli to the volumes edited by them and cited above. See also the exegesis of his position provided by Eugene Borowitz in his *Choices in Modern Jewish Thought* (1983) and Steven T. Katz, *Jewish Philosophers* (1975). □

Vladimir Sergeevich Soloviev

The Russian philosopher and religious thinker Vladimir Sergeevich Soloviev (1853-1900) was an early exponent of the ecumenical movement. He was also a leader of the modern reaction against extreme rationalism.

Vladimir Soloviev was born on Jan. 28, 1853, the second son of a distinguished historian. He graduated from Moscow Gymnasium No. 1 in 1869 and entered the science faculty at Moscow University. Three years later he transferred to the philosophy faculty, graduating in 1873, and then attended classes in the seminary of the St. Sergius Monastery. He also studied European philosophy in preparation for his master of arts thesis, an attack on materialism which was accepted in 1874 (*The Crisis of Western Philosophy*). He lectured for a year at Moscow University and then took a leave in England. In the British Museum he had a vision of a beautiful woman whom he identified as Sophia, or the Divine Wisdom (he had first seen her when he was only 9 years old). This time she told him to go to Egypt, where in November 1875 she appeared to him in the desert.

This desert vision changed Soloviev's life. He became increasingly interested in religion. In 1877 he took a post in the Education Ministry in St. Petersburg, where he was close to Slavophile circles. In 1878 he completed his *Treatise on God-Manhood*. Two years later his doctoral dissertation (*Critique of Abstract Principles*) was accepted. His public lecturing was suppressed after April 1881 because of his appeal to spare the lives of those who had assassinated Alexander II, an appeal which incensed the authorities.

The decade from 1881 to 1890 was the fullest in Soloviev's life, a period of intense work for the reconciliation of the churches. He worked closely with J. G. Strossmayer, Archbishop of Djakovo (in what is now Yugoslavia), who wished to unite the Slavs with the West under the Pope. In 1888 Soloviev traveled to Paris with his latest book (written in French), *Russia and the Universal Church,* but had little success with French Catholics.

The last decade of Soloviev's life was one of frustration and growing darkness. He continued to write profusely, notably, *Three Meetings* (1897) and *The Justification of the Good* (1898). His 1898 trip to Egypt greatly depressed him. In the last year of his life he published *Three Conversations,* which he considered his most important book, even though it repudiated much of his earlier work. He died at Uzkoe, the estate of the Trubetskoys, on Aug. 13, 1900.

Further Reading

S.L. Frank, ed., *A Solovyev Anthology* (1950), is poorly translated but remains much better than any of the books in English about Soloviev. Probably the best concise treatment of Soloviev's life and ideas is the chapter on him in Nicolas Zernov, *Three Russian Prophets* (1944). Written from the Roman Catholic point of view, Maurice d'Herbigny, *Soloviev: A Russian Newman* (trans. 1918), is rather turgid and one-sided; the chapter on Soloviev in Karl Pfleger, *Wrestlers with Christ* (trans. 1936), is cursory; and Egbert Munzer, *Solovyev: Prophet of Russian Western Unity* (1956), is intellectually shoddy.

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□

Alexander Isayevich Solzhenitsyn

Although his works were banned in the Soviet Union, the Soviet novelist Alexander Isayevich Solzhenitsyn (born 1918) won the Nobel Prize for literature in 1970.

Alexander Solzhenitsyn, descended from a family of Cossack intellectuals, was born in Koslovodsk, a resort town in the northern Caucasus, on December 11, 1918, a year after the Bolsheviks had stormed to power throughout Russia. His petit bourgeois family moved to the southern Russian port city of Rostov-on-Don when Solzhenitsyn was a child, and there he grew up. His father, an office worker, died when Solzhenitsyn was still young, and his mother, a schoolteacher, brought the boy up. He studied at the University of Rostov, majoring in physics and mathematics, and received a degree in 1941.

Military Service and Imprisonment

In 1941 Solzhenitsyn's life changed drastically. After the Germans attacked the Soviet Union in June 1941, Solzhenitsyn was drafted into the Red Army as a private and was sent to artillery school. He was ''a spare man with dark, intense eyes and a brooding, lined face.'' After his graduation from the artillery course in 1942, Solzhenitsyn became commander of an artillery battery, serving with distinction and almost continuously at the front for three years. Wounded several times, he was twice decorated for bravery. Toward the war's end Solzhenitsyn, now a captain, commented derogatorily about Stalin's conduct of the war—referring to him as ''the whiskered one''—in a letter to a friend. He was arrested and sentenced to eight years in prison.

Most of Solzhenitsyn's imprisonment was spent in a labor camp—probably Karaganda in Kazakh S.S.R. While a prisoner, he probably underwent an operation for cancer. On March 5, 1953—the day Stalin died—he was released from the labor camp and deported for life from the European part of the Soviet Union.

Solzhenitsyn spent his period of enforced exile in the Dzhambul Oblast of Soviet Central Asia as a teacher. He also began to write down the experiences he had undergone as a prisoner. During this period, too, he apparently had another operation for cancer, this one in a hospital in Tashkent. He was freed from exile in 1956 and was officially rehabilitated in 1957.

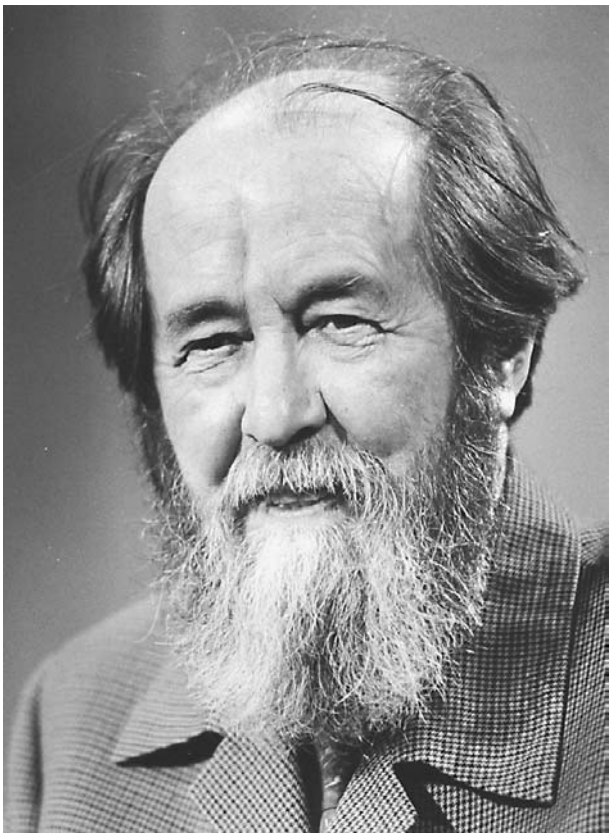

First Publication

Following his release, Solzhenitsyn settled in Ryazan, an industrial town about 110 miles southeast of Moscow, where he taught mathematics and physics. His wife, Natalya, had divorced him during his imprisonment, but she reportedly divorced her second husband and rejoined Solzhenitsyn in Ryazan. Drawing on his prison camp experiences and his observation of life in a small Russian town, Solzhenitsyn continued to write. In autumn 1962 he submitted the fourth draft of a novella to *Novy Mir,* the Soviet literary journal. The manuscript of *One Day in the Life of Ivan Denisovich* was submitted by that journal's liberal editor, Aleksandr Tvardovsky, to the Communist Party Central Committee, who gave it to Premier Nikita Khrushchev. The Premier, in an attempt to fortify his anti-Stalinist line, authorized its publication in *Novy Mir* in November 1962. The novella was a sensational success, gaining for its author admission to membership in the Union of Soviet Writers.

One Day in the Life of Ivan Denisovich was the first published work to describe life in one of Stalin's labor camps in detail. It followed its protagonist, Shukhov, a humble farm laborer serving a ten year term on false espionage charges, through a single day in a bleak Arctic camp. The simple, futile, and monotonous horror of the labor camp system emerged strongly.

Minor Works

Solzhenitsyn published two anti-Stalinist short stories in the January 1963 issue of *Novy Mir:* ''Incident at Krechetovka Station'' and ''Matryona's House.'' The first told of a military commandant of a railroad station in World War II who denounced a seemingly innocent man to the secret police and later regreted it. The second told of the struggle for survival of a poor and unassuming peasant woman. In summer 1963 Solzhenitsyn published another story in *Novy Mir,* ''For the Good of the Cause,'' which tells in ironic terms a tale of Khrushchevan bureaucrats acting in the manner of junior Stalins.

Solzhenitsyn was nominated in 1964 for the Lenin Prize for literature, but he did not receive the award. After Khrushchev's removal from the Soviet premiership in October 1964, Solzhenitsyn encountered steadily increasing difficulties in publishing his work in the Soviet Union. In 1966 he published a short story, ''Zakhar-Kalita''; it was his last to be published in the Soviet Union.

In May 1967 Solzhenitsyn issued a plea to the Fourth National Congress of Soviet Writers. He called for an end to ''the oppression, no longer tolerable, that our literature has been enduring for decades, [which] gives people who are unversed in literature arbitrary control over writers.'' He revealed that his literary archives, dating back about 20 years, had been confiscated, including the manuscripts of several novels and plays that had been denied publication. ''My work has thus been finally smothered, gagged, and slandered,'' he concluded.

Many of the Soviet Union's leading writers and intellectuals sided with Solzhenitsyn, but the government continued to denounce him and to prohibit publication of his works. In April 1968 Solzhenitsyn protested that Soviet secret agents had sent a manuscript of his novel *Cancer Ward* to publishers in the West in order to discredit him in Russia. At about the same time another manuscript of his, *The First Circle,* also found its way to the West.

Two Masterpieces

The First Circle was published in English translation in the United States in 1968. Its title derived from Dante's *Inferno,* in which the first circle was that portion of hell occupied by the pre-Christian philosophers. The setting of the novel was Mavrino *sharashka,* a scientific institute near Moscow. Its inmates were technicians and scientists who were working to perfect an eavesdropping machine. Panoramic in scope and in effect a history of the Stalinist era, the novel was harshly satiric in tone.

Solzhenitsyn's next work to be published in the West, *Cancer Ward,* appeared in 1969. A more emotional and reflective book than its predecessors, *Cancer Ward* recounted the day-to-day events in the lives of critically ill patients in an overcrowded hospital in Soviet Central Asia. It was partly based on the author's own struggle against cancer. The inmates of the hospital, perhaps because of the hopelessness of their situations, seemed to have achieved a freedom and serenity denied to the healthy.

After the publication of his books in the West and their sensational impact there, Solzhenitsyn continued to be denounced in the Soviet Union. He lived in Ryazan and maintained an apartment in Moscow. He was described as ''a vigorous, burly . . . man with a booming voice—

possessed equally by his love for Russia and his passion for freedom'' and as an ''irreverent individualist'' who ''wears good clothes . . . but in haphazard combinations.''

In 1970 Solzhenitsyn was awarded the Nobel Prize for Literature, but was unable to leave the Soviet Union to accept it. In 1974 he was finally banished from the U.S.S.R. because of his controversial writings, most notably *The Gulag Archipelago* (1973). Ultimately, Solzhenitsyn settled in the United States where he lived until 1994, when he returned to Russia after the fall of the Soviet Union.

Over the years, Solzhenitsyn has hammered away at an ambitious project, *The Red Wheel* series, which chronicles WWI in the books *August 1914* (1971), *October 1916* (1984), and *March 1917* (1986). In 1997, despite ailing health, he continued to work on the next installment in the series.

In 1994 Solzhenitsyn returned to his native country, and received a mixed reception. While immensely popular with some, many regarded his nationalist views as outmoded. He felt that too much emphasis was being placed on the economy, and that what most needed attention was the moral aspect of his homeland, saying, ''We must build a moral Russia, or not at all . . . we must preserve and nourish all the good seed which miraculously have not been trampled down.'' Such views were unpopular at a time when many Russians were forced to wait as long as three months to receive their wages. He had a national talk show for a brief period, but it was canceled in 1995, and after that time he disappeared from the public eye.

In May 1997 Solzhenitsyn was hospitalized for a heart ailment at 78 years of age. Reflecting on his waning popularity, Joseph Epstein wrote in *Commentary,* ''Even his American publisher has said that he does not anticipate a large sale for the next installment of *The Red Wheel*. The interest is just not there anymore.''

Further Reading

There were a number of excellent biographies and discussions of Solzhenitsyn, including Steven Allaback's *Alexander Solzhenitsyn* (1978); Francis Barker's *Solzhenitsyn: Politics and Form* (1977); and Stephen Carter's *The Politics of Solzhenitsyn* (1977). An excellent, extensive discussion of the man and his work can be found in Helen Muchnic, *Russian Writers: Notes and Essays* (1971). Solzhenitsyn's earlier works were discussed in Vera Alexandrova, *A History of Soviet Literature* (trans. 1963), and Marc Slonim, *Soviet Russian Literature: Writers and Problems* (1964; rev. ed. 1967). *Solzhenitsyn: A Documentary Record,* edited with an introduction by Leopold Labedz (1971), recounted Solzhenitsyn's struggle for creative freedom. His censorship problems were also recounted in Abraham Brumberg, ed., *In Quest of Justice: Protest and Dissent in the Soviet Union Today* (1970). □

Werner Sombart

The German economic historian Werner Sombart (1863-1941) is known for his work in two fields: socialism and capitalism. He began as an admirer of Marxian socialism and ended as its bitter critic. Several of his works on the history of capitalism are regarded as classics in spite of many errors of fact.

Werner Sombart was born on Jan. 19, 1863, at Ermsleben. His father was a prosperous landowner and a member of the Prussian Diet and of the Reichstag. Young Sombart was educated at Pisa and the University of Berlin, where he studied under Adolf Wagner and Gustav von Schmoller. He received a doctorate in 1888 and became secretary of the Bremen Chamber of Commerce. In 1890 he became extraordinary professor of economics at the University of Breslau, where he remained until 1905. His radical views on social and economic reform did not please the Prussian government, and in spite of his outstanding performance as a scholar and a teacher he was given no promotion while he remained at Breslau.

In 1905 Sombart was named to a chair at the Handelshochschule (Commercial College) in Berlin. In 1917 he succeeded Wagner as professor of economics at the University of Berlin, where he remained until his retirement in 1931. Sombart died in Berlin on May 13, 1941.

In his early years Sombart was an admirer and friendly critic of Karl Marx and Marxism, and even after he had swung to the extreme right and had become a bitter if not vitriolic critic of Marx, he spoke at times of his own work as a continuation and completion of Marx's. Sombart's early publications were on trade unionism and socialism, both of

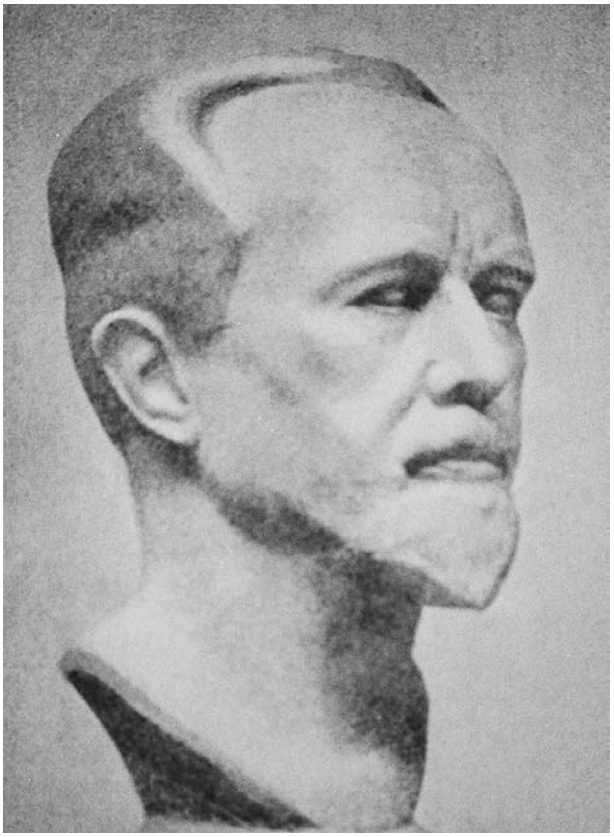

which he looked upon favorably. But his *Socialism and the Social Movement* is a good example of the shift in his viewpoint. The first nine editions were sympathetic to socialism, but the tenth was a bitter attack on Marxism and Soviet socialism. The last (1934) edition was a thinly disguised apology for the Nazi system.

Sombart's work on the history of capitalism is spread over a large number of volumes, beginning with his classic *Der Moderne Kapitalismus* (1902-1927; Modern Capitalism) and includes a number of ancillary studies of which *The Jews and Modern Capitalism* (1911; trans. 1913) is probably the best known. His approach is the very antithesis of that of Marx. Instead of presenting history as the resolution of a universal law, Sombart presents it as the outcome of unique social forms and forces. Whereas Marx would stress the role of the material in establishing the ethos of an age, Sombart explains material developments as the result of the ethos, for instance, the role of Judaism in the development of capitalism. Although the detailed accuracy of much of Sombart's work may be, and in fact has been, questioned, his overall conception of the history of modern capitalism is widely accepted among economic historians.

Further Reading

A full-length study of Sombart's economic views is Mortin J. Plotnik, *Werner Sombart and His Type of Economics* (1937). A survey of Sombart's social and economic philosophy by F. X. Sutton is in Harry E. Barnes, ed., *An Introduction to the History of Sociology* (1948). Sombart's career is also examined in Ben B. Seligman, *Main Currents in Modern Economics: Economic Thought since 1870* (1962).

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Duke of Somerset

The English statesman Edward Seymour, 1st Earl of Hertford Duke of Somerset (ca. 1506-1552), who served as lord protector, favored Protestantism, union with Scotland, and economic change.

Edward Seymour was the son of Sir John Seymour of Wolf Hall, Wiltshire. The flowering of Henry VIII's passion for Jane Seymour, Edward's younger sister, opened the gates to royal preferment. One week after Jane's marriage to Henry (March 30, 1536), Edward was created Viscount Beauchamp of Hache, and 3 days after the christening of his nephew Edward, he was made Earl of Hertford (Oct. 18, 1537). Henry VIII's death (Jan. 28, 1547) provided him with his opportunity. With the cooperation of Henry's secretary, he kept Henry's death a secret until he secured possession of his 9-year-old nephew, now Edward VI. He made known Henry's death at a council meeting on Jan. 31, 1547, and secured assent to his becoming lord protector; later he became Duke of Somerset (Feb. 16, 1547).

On Easter, 1548, Somerset instituted a new religious service. The first Act of Uniformity, prescribing the new service and commanding the use of an English Prayer Book, passed in 1549. The tone was Protestant, the emphasis on transforming the Mass into a commemorative act. Somerset's dream of Scottish union foundered on his inability to complete arrangements for marrying Edward VI to Mary, Queen of Scots, who instead married Francis, the Dauphin of France. In 1548 Somerset issued a proclamation forbidding enclosure and set up an investigatory commission which led to discontent among landowners. Moreover, his plan to place a head tax on sheep aroused opposition.

The revolts of 1549—the rebellion in the western counties of Devonshire and Cornwall, a reaction to the Prayer Book; and Ket's Rebellion in Norfolk, originating from economic discontent—caused further dissatisfaction. John Dudley, the Earl of Warwick, who had successfully crushed Ket's Rebellion, gained control of the council, and Somerset was sent to the Tower on Oct. 14, 1549. Released later, he was ordered to appear before the council on Oct. 4, 1551, the same day that Warwick became Duke of Northumberland. Somerset was sent to the Tower on October 16 and executed after trial at Tower Hill on Jan. 22, 1552.

Handsome and personally gracious, Somerset was an ambitious man who lacked the patience to bring his visionary ideas to fruition. A successful general who beat the Scots

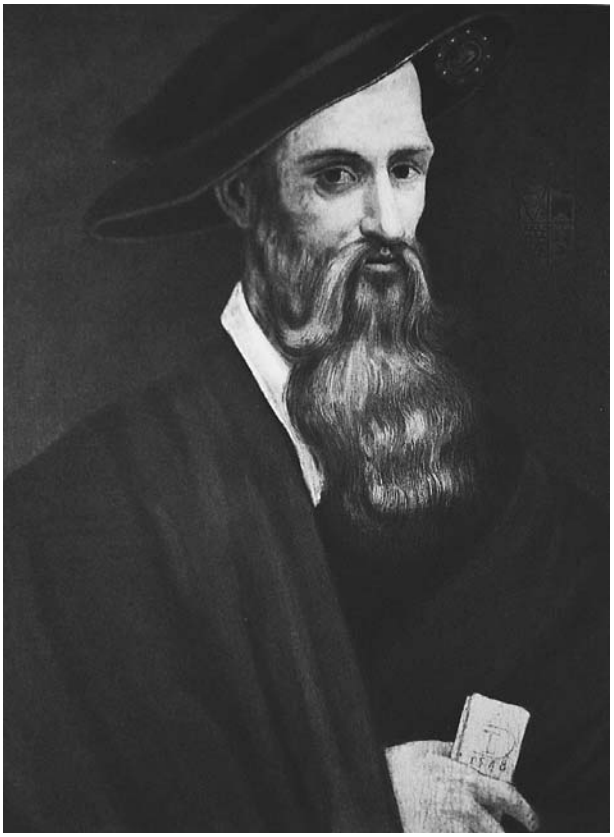

at Musselburgh (Sept. 10, 1548), the last pitched battle fought between the two countries, he did not pay enough attention to the practical politics which might have prevented his fall. His enduring monument is the part he played in the advance of Protestant views and the promulgation of Thomas Cranmer's magnificent Prayer Book.

Further Reading

The best book for the details of Somerset's policies is A. F. Pollard, *England under Protector Somerset: An Essay* (1900). For a view of religious change see Jasper Ridley, *Thomas Cranmer* (1962), and A. G. Dickens, *The English Reformation* (1964; rev. ed. 1967). Consult the admirable work by S. T. Bindoff, *Ket's Rebellion, 1549* (1949), for an analysis of agrarian discontent. □

Edith Anna OEnone Somerville

Edith Anna OEnone Somerville (1858-1949), who in collaboration with her cousin Violet Martin published under the pseudonym "Somerville and Ross," wrote the popular *Experiences of an Irish R. M.* stories, as well as one of the finest Irish novels of the 19th century, *The Real Charlotte*.

Although she was born (May 2, 1858) on the island of Corfu, where her father, Lieutenant-Colonel Thomas Henry Somerville, was stationed, Edith Anna OEnone Somerville returned by the age of one to Ireland, where she lived most of the rest of her life and where her stories and novels are set. Her mother was Adelaide Eliza Coghill. Edith was the eldest of eight children, all of them boys except Edith and one sister. Upon his retirement in 1859 her father returned the family to his home at Drishane House in the parish of Castlehaven in the western part of County Cork. The Somervilles (and also the Martins, to which family Edith's cousin Violet belonged) were a part of the so-called "Ascendency"—middle-class families of Anglo-Irish descent.

Edith's early years were devoted to riding and painting. The latter interest she pursued seriously, studying at the South Kensington School of Art and the Royal Westminster School in London and in Düsseldorf and Paris (in the latter place she apprenticed under Colarossi and Délécluse). She continued to paint all her life, a practice which undoubtedly influenced her literary style (critics have noted a painterly quality in her pictorial descriptions). Eventually she had successful shows of her art in London and New York, and she contributed illustrations to the literary works she did with Martin and alone. The rest of her education was conducted by governesses and briefly at Alexandra College in Dublin.

Edith's real contribution lay in the field of literature, however. The event that precipitated this commitment was her fateful meeting, on January 17, 1886, with her second cousin Violet Martin. Edith later called that January encounter "the hinge of my life, the place where my fate, and hers, turned over" (*Irish Memories*). Not only did the women shortly begin collaborating in literature (their first book, *An Irish Cousin,* was begun in 1887), they soon contracted what was known in this country as a "Boston marriage," a life long commitment between two women. Their partnership lasted until Violet's untimely death in 1915 and produced 14 books, including *The Real Charlotte* (1894), considered by some to be the finest Irish novel of the 19th century; *Some Experiences of an Irish R. M.* (1899); and *Further Experiences of an Irish R. M.* (1908).

While *The Real Charlotte* is a darkly tragic, realistic work, the *R. M.* stories are light-hearted and comic, though also realistically set in the Irish countryside and faithfully capturing the local Munster dialect. The comic premise of the stories is the clash that occurs between Anglo-Irishman Major Yeates, the "Resident Magistrate" (a position established throughout the British empire to oversee dependencies' legal and administrative systems) and the customs of various eccentric Irish villagers. The *R. M.* stories were enormously popular and gave authors "E. OE. Somerville and Martin Ross" an international reputation. The stories' popularity continued into the 1980s; in 1982 a "Masterpiece Theatre" adaptation, "The Irish R. M.," was produced for British television. It aired on American public television in 1984.

Somerville and Ross also published several travel sketches, including *Naboth's Vineyard* (1891), about the French wine country; *In the Vine Country* (1893), which recorded tours in Wales and Denmark; and *Beggars on Horseback* (1895), which recounted a riding tour the women took through Wales, a kind of pilgrimage to the home of the celebrated "Ladies of Llanghollen," a similar female couple of the early 19th century. The third and final volume of the *R. M.* stories, *In Mr. Knox's Country,* appeared in 1915, the year of Martin's death.

That event devastated Edith, who thought she would never write again. However, she soon developed an interest in spiritualism, then very popular, by which people attempt to communicate with the dead. Through the use of "automatic writing," a spiritualistic technique, Edith came to believe that Violet was dictating messages to her. In this way she was able to resume writing, firmly convinced that their literary partnership could continue as it was. She, therefore, retained the "Somerville and Ross" designation on most subsequent works of her authorship. Of these 15 further books some are reminiscences, such as *Irish Memories* (1917); some are miscellaneous collections (of both her and Martin's work), such as *Strayaways* (1920); and many are novels, including *Mount Music* (1919), *An Enthusiast* (1921), *The Big House of Inver* (1925, considered her best work of this period), *French Leave* (1928), and *Sarah's Youth* (1938).

In her later years Edith travelled widely, including trips to Denmark, France, Italy, and the United States, the last of which she recorded in *The States Through Irish Eyes* (1930). She developed an intense friendship with English composer

Ethel Smythe, who helped promote public recognition of Somerville's accomplishment. In 1941 the Irish Academy of Letters awarded her the Gregory gold medal, its most important honor. She remained an ardent feminist, was chair of the Munster Women's Franchise League, and continued to ride, paint, and write into her final years. On October 8, 1949, Edith Somerville died in Castletownshend, where she is buried beside her beloved cousin and collaborator, Violet Martin.

Further Reading

The *Irish R. M.* stories are currently available in paperback. Biographies include Geraldine Cummins, *Dr. E. OE Somerville: A Biography* (1952); Maurice S. Collis, *Somerville and Ross: A Biography* (1968); and Violet G. Powell, *The Irish Cousins: The Books and Background of Somerville and Ross* (1970). A short introduction is John Cronin, *Somerville and Ross* (1972), and a more scholarly study is Hilary Robinson, *Somerville & Ross: A Critical Appreciation* (1980).

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Anastasio Somoza

The Nicaraguan dictator and military leader Anastasio Somoza (1896-1956) used his position as commander of the national guard to overthrow the government in 1936, and he assumed the presidency in 1937. He ruled Nicaragua as a personal fief and was a hated symbol to many democrats.

Anastasio Somoza, born in San Marcos on Feb. 1, 1896, to Julia García and Anastasio Somoza, a coffee planter, received primary education in his village. After attending the Instituto Nacional de Oriente in Granada, Nicaragua, he went to Philadelphia to study at the Peirce School of Business Administration. While in Philadelphia he met his future wife, Salvadora Debayle, of a prominent Nicaraguan family. Returning to Nicaragua, he entered business; not very successful, he took various jobs before entering political life.

During the Liberal revolution against Emiliano Chamorro and Adolfo Diaz (1926-1927), Somoza joined the Liberal cause. When the Liberals returned to power after the United States-supervised election of 1928, Somoza rose in Nicaraguan politics. Reports attributed this rise to his talent as an interpreter during negotiations ending the revolution and to his charm and dancing ability.

Offices held by Somoza included administrator of taxes and, later, governor of the department of León, minister to Costa Rica, and undersecretary and secretary for foreign relations. When the United States prepared to withdraw marines and turn officerships in the United States-trained national guard over to Nicaraguans, President José Moncada selected Somoza as commander.

After marine withdrawal on Jan. 2, 1933, and after the guerrilla chief Augusto Sandino made peace with the government in February, strong hostility developed between Somoza and Sandino. This animosity climaxed on the night of Feb. 21, 1934, when members of the national guard abducted and shot Sandino, who was in Managua.

When Somoza, maneuvering for the presidency, became convinced that President Juan Bautista Sacasa was attempting to stall his bid for the high office, he forced the President and the Vice President to resign in June 1936. Following an interim government Somoza was inaugurated on Jan. 1, 1937, after his election in December.

Somoza occupied the presidency until 1956, with the exception of one term, when Leonardo Argüello was allowed the office in 1947. Argüello, too independent, was ejected and replaced by one of Somoza's aged uncles, Victor M. Román y Reyes. Somoza resumed the presidency in 1950, after his uncle's death.

While attending a banquet in León on Sept. 21, 1956, celebrating his renomination by the National Liberal convention, Somoza was shot by Rigoberto López Pérez. Somoza died on September 29 in Panama and was buried in Managua.

Further Reading

Manuel Cordero Reyes, *Nicaragua under Somoza* (1944), is a short anti-Somoza essay by a former Nicaraguan public offi-

cial. Some discussion of Somoza is in a number of general works: John D. Martz, *Central America: The Crisis and the Challenge* (1959); Neill Macauley, *The Sandino Affair* (1967); and William Kamman, *A Search for Stability: United States Diplomacy toward Nicaragua, 1925-1933* (1968). □

Anastasio Somoza Debayle

Anastasio Somoza Debayle (1925-1980) became president of Nicaragua in an election in 1967 which was marred by fraud. His rule was marked by corruption and repression. Opposition to him grew until he was forced to flee to the United States in 1979.

Anastasio Somoza Debayle was born in Leon, Nicaragua, on December 5, 1925, the last of three children of Salvadora Debayle and Anastasio Somoza Garcia. The family moved to Managua, where his father rose rapidly in politics, becoming commander of Nicaragua's only armed force, the National Guard, in 1933. In 1937 General Somoza Garcia used his position to install himself as president of Nicaragua.

After a few years of primary education, Anastasio Somoza Debayle was sent to the United States to study, first in Tampa, then at La Salle Academy in New York. While there he was commissioned a lieutenant in the Guard and promoted to captain when he graduated. In 1943 he entered West Point, graduating from the war-shortened course in 1946. Returning to Nicaragua he was promoted to major and, shortly thereafter, to lieutenant colonel and made the Guard's chief of staff. In 1950 he married Hope Portocarrero. This union produced five children.

In 1956 Anastasio Somoza Debayle was made a colonel and became acting commander of the Guard while his father, who had dominated Nicaragua for 20 years, prepared to run again for president. But in September 1956 General Somoza Garcia was shot, dying a few days later. While Anastasio Somoza Debayle held command of the military, his older brother, Luis, was installed as president and nominated by the Somoza-controlled Liberal Party for the 1957 presidential elections. In the aftermath of his father's death, Anastasio supervised the brutal interrogation of opposition political leaders, but failed to locate evidence of their participation in the assassination.

In 1963, over Anastasio's objections, Luis Somoza allowed a hand-picked political supporter, Rene Shick, to become president. Luis, responding to U.S. pressures, favored a slow loosening of family controls and a liberalization of the regime, while Anastasio wanted full family control and his own turn in the presidency. In 1967, having promoted himself to major general, Anastasio fulfilled his ambition, becoming president in an election marred by fraud and violence. That same year Luis died, removing the major check on Anastasio's power and ambition.

General Somoza Debayle's first term as president was marked by increased corruption, conflicts within the National Guard and the Liberal Party, and growing opposition to Somoza rule. The president appointed relatives to numerous key posts. His illegitimate half-brother, Jose Somoza, became the Guard's inspector general. The Somozas used their positions to expand the family's dominance over the economy and increase their already huge personal fortunes. A Marxist guerrilla group, the Sandinista National Liberation Front (FSLN), launched several assaults against the government, but all were crushed by the National Guard. General Somoza Debayle's ability to retain control was facilitated by a period of rapid economic growth which saw the per capita GDP (gross domestic product) increase by 8 percent between 1968 and 1971.

Responding to internal and external pressures, General Somoza Debayle reached an agreement with part of the political opposition, providing for the installation of a three member junta, including one opposition member, to govern the nation from May 1972 until December 1974. This agreement reflected a classic Somoza tactic of dividing and co-opting the political opposition. The junta was installed, but General Somoza Debayle, who remained Guard commander, held the real power in the nation.

This arrangement was disrupted in December 1972 when an earthquake devastated Managua. The general, supported by the U.S. ambassador, brushed aside the junta and took direct control of the nation. The Somozas and the Guard took advantage of the earthquake to further enrich themselves, extending their interests into areas such as banking which they had previously ignored. These actions produced widespread resentment and drove much of the middle and upper classes into open opposition. The Roman Catholic Church also became critical of the regime.

In 1974, in a rigged election, Somoza won a six-year presidential term. A few months later, FSLN guerrillas took numerous prominent Nicaraguans hostage, forcing the regime to release political prisoners and pay a large ransom. Somoza responded to this humiliation by instituting a state of seige and press censorship. Relations with the United States deteriorated, especially when Jimmy Carter became president in 1977.

In July 1977 Somoza suffered a major heart attack. Although he recovered, this emboldened his opponents to increase their attacks on the regime. In January 1978 the opposition's most prominent leader, newspaper editor Pedro Joaquin Chamorro, was assassinated. While no direct evidence of the general's involvement was ever found, this produced massive public demonstrations and a business-sponsored national strike. Somoza refused to step down, but ultimately made some concessions to domestic and international pressures, including lifting the state of seige. In August 1977 FSLN commandos seized the National Palace, taking the entire Congress hostage. They negotiated the release of several more prisoners and were flown to Panama. Almost immediately, armed uprisings broke out in several cities. General Somoza used the Guard to crush the rebels, but the brutality of these actions increased domestic and international opposition. Trying to retain power, he agreed to a U.S.-sponsored mediation process with the opposition, but this collapsed when he refused the mediators' proposals for

a national plebescite on his future. Responding to this, the United States suspended aid and reduced its presence in Nicaragua.

General Somoza's efforts in early 1979 to shore up his regime proved unavailing. In late May FSLN guerrillas launched a major offensive and foreign governments began to withdraw recognition. In June the Organization of American States (OAS) adopted a resolution calling for Somoza's resignation. While proclaiming his intention to finish his term, Somoza began negotiations with the U.S. ambassador to obtain asylum in the United States. On July 17, 1979, he turned over the presidency to Francisco Urcuyo and fled to Miami. When Urcuyo balked at transferring power to a FSLN-designated junta, the Carter administration blamed Somoza and threatened to deport him. After the FSLN took power, Somoza, with his half-brother and his mistress, moved to Paraguay. There, on September 17, 1980, he was assassinated by Argentinian radicals. He was buried in Miami.

Further Reading

The only full treatment of Anastasio Somoza Debayle's career is Bernard Diedrich, *Somoza and the Legacy of U.S. Involvement in Central America* (1981). Anastasio Somoza Debayle and Jack Cox produced a distorted defense of the regime in *Nicaragua Betrayed* (1980). For a history of the Somoza dynasty through 1976 see Richard Millett, *Guardians of the Dynasty* (1977). A description of the 1978-1979 revolution which toppled Somoza is found in John A. Booth, *The End and the Beginning: The Nicaraguan Revolution* (1982). □

Stephen Sondheim

Active in major Broadway productions of American musical theater beginning in 1957, composer and lyricist Stephen Sondheim (born 1930) redefined the Broadway musical form with his innovative and award winning productions. He continued to be a major force in the shaping of this genre into the 1980s.

American composer and lyricist Stephen Sondheim is mainly known for his stage works, which included *A Funny Thing Happened on the Way to the Forum* (1962); *Anyone Can Whistle* (1964); *Company* (1970); *Follies* (1971); and *A Little Night Music* (1973). He is known for his collaborations with Leonard Bernstein as lyricist for *West Side Story* (1957) and *Candide* (1974), and with Richard Rogers on *Do I Hear a Waltz* (1965). Sondheim's partnership with the director/producer Hal Prince resulted in Tony Awards for Best Musical Scores for three consecutive years (1971-1973), and *Pacific Overtures* (1976) was hailed as a landmark in American musical theater because of its masterful use of traditional Japanese theater elements. In 1984, Sondheim paired himself with James Lapine to put together *Sunday in the Park with George,* a musical inspired by a Georges Seurat painting.

Sondheim was born into a prosperous business family on March 22, 1930. He studied piano for two years while very young and continued his interest in the musical stage throughout his education. Sondheim's parents divorced in 1942 and his mother took up residence in Doylestown, Pennsylvania, close to the summertime residence of Oscar Hammerstein II. As a friend of Hammerstein's son, Sondheim was able to ask the famous librettist for an evaluation of his first stage work, a high school production produced at the age of 15. Hammerstein's critical evaluation of *By George* initiated a four-year relationship that was decisive in formulating the young artist's style. As Hammerstein's personal assistant, Sondheim gained entry into the world of professional theater.

While attending Williams College he performed duties in the preparation and rehearsals of the Rogers and Hammerstein productions of *South Pacific* and *The King and I*. Upon graduation he won the Hutchinson Prize, which enabled him to study composition at Princeton University with Milton Babbitt.

Sondheim began his professional career in television by writing scripts for the *Topper* and *The Last Word* series and incidental music for the Broadway musical *Girls of Summer*. Shortly thereafter he made the acquaintance of Arthur Laurents, who introduced him to Jerome Robbins and Leonard Bernstein as the possible lyricist for *West Side Story,* which was produced in 1957. The young songwriter found himself involved in one of the most successful shows ever produced on Broadway. Sondheim followed this success by collaborating on the Broadway production of *Gypsy*

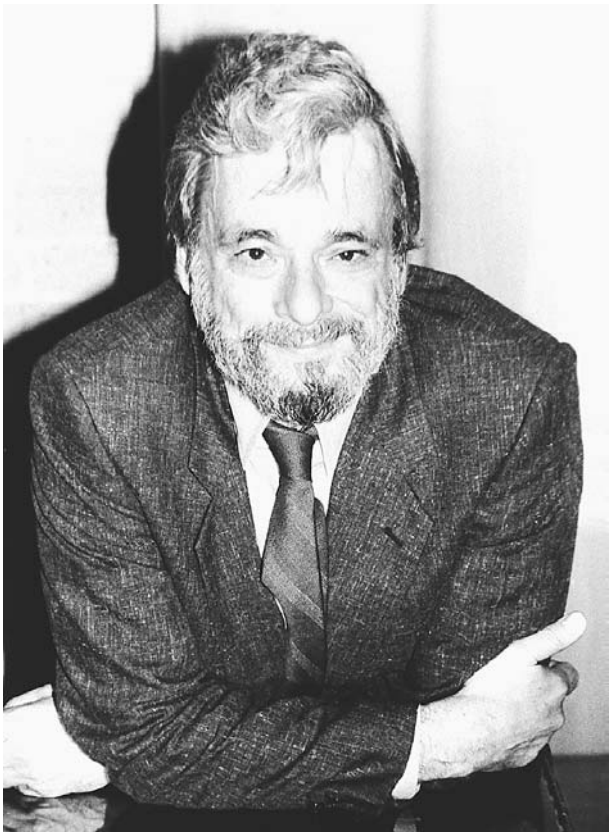

in 1959, distinguishing himself as one of the great young talents in American musical theater.

Intent on broadening his talents, Sondheim sought productions where he could use his musical as well as lyrical expertise. He produced *A Funny Thing Happened on the Way to the Forum* in 1962 . . . a bawdy farce based on the plays of Plautus. The show had an impressive run of almost 1,000 performances, won the Tony Award for Best Musical, and was made into a successful film in 1966.

Sondheim followed with two less successful ventures: *Anyone Can Whistle* (1964) and *Do I Hear a Waltz* (1965). Although both failed commercially, Sondheim contributed songs of high quality.

In 1970 Sondheim produced *Company,* which once again won him unanimous praise from the critics. The production was awarded the Drama Critics and Tony Awards for Best Musical of the season, and Sondheim received awards for the best composer and best lyricist. One critic commented that *Company* ''is absolutely first rate . . . the freshest . . . in years . . . This is a wonderful musical score, the one that Broadway has long needed. . . .'' The following year Sondheim produced *Follies,* a retrospective of the Ziegfield Follies, in which the composer blended the nostalgia of popular songs of the past with his own style of sentimental ballad. He was awarded both the Drama Critics and Outer Critics Circle Awards for Best Musical of 1971.

In *A Little Night Music* (1973) Sondheim exposed his strong background in classical music. It was described by critics as reminiscent of Mahler, Strauss, Ravel, Liszt, and Rachmaninoff. Another Tony Award winner, *A Little Night Music* also included his first commercial hit song, ''Send in the Clowns.''

Noteworthy as a relentless innovator, Sondheim collaborated with Hal Prince on *Pacific Overtures* (1976). In an attempt to relate the westernization of Japan with the commercialized present, Sondheim fused the unlikely elements of Haiku poetry, Japanese pentatonic scales, and Kabuki theater with contemporary stage techniques in a production that was hailed as a successful Broadway hit. He followed this with *Sweeney Todd* (1979), the melodramatic story of the demon barber of Fleet Street who conspired with the neighborhood baker to supply her with sufficient barbershop victims for her meat pies. Less funny than tragic, *Sweeney Todd* explored the dark side of the 19th-century English social system.

Sondheim's talent derived from his ability to cross genres of music and theater to offer Broadway audiences works of remarkable craft on unexpected subjects that challenged and tested the form of the American musical. Sondheim explored issues of contemporary life; marriage and relationships in *Company;* madness and the human condition in *Anyone Can Whistle;* nostalgia and sentiment in *Follies;* Western imperialism in *Pacific Overtures;* and injustice and revenge in *Sweeney Todd.*

Sondheim avoided filler in his lyrics and concentrated on direct impact through verbal interplay. His lyrics were witty without his ever sacrificing integrity for superficially clever rhyme. Similarly, he maintained his musical individuality even while operating in the adopted Eastern musical style of *Pacific Overtures.* Sondheim's consistent ability to merge words and music that hint at the deeper personality beneath the prototype character distinguished him as a composer of rare ingenuity and talent.

Side by Side by Sondheim, a musical tribute to the artist, was successfully produced in 1976. Sondheim's later works included the film score for *Reds* (1981) and *Sunday in the Park with George* (1984), which won a 1985 Pulitzer Prize. *Into the Woods* was another musical hit on Broadway in 1987.

Sondheim participated on the council of the Dramatists Guild and served as its president from 1973 to 1981. He was elected to the American Academy of Arts and Letters in 1983. He won the 1990 Academy Award for Best Original Song for ''Sooner or Later (I Always Get My Man)'' from the movie *Dick Tracy.*

Sondheim composed the music for the ABC television presentation *Time Warner Presents the Earth Day Special* (1990). In 1992, he declined a National Medal of Arts Award, from the National Endowment for the Arts.

Further Reading

The reader should consult the excellent biography *Sondheim and Company* (1974) by Craig Zadan; David Ewen's *Popular American Composers* (1st Supplement, 1972); *The World of Musical Comedy* (1980) by Stanley Green; and ''The Words and Music of Stephen Sondheim'' by Samuel G. Freedman, which appeared in the *New York Times Magazine* on April 1, 1984. □

The Song Sisters

By marrying men of political distinction and adhering to their own political pursuits, the Song sisters—who included Ailing (1890-1973), Meiling (born 1897), and Qingling (1892?-1981) Song—participated in Chinese political activities and were destined to play key roles in Chinese modern history.

Charlie Song and Guizhen Ni had three daughters and three sons, all of whom received American educations at their father's encouragement. Though dissimilar political beliefs led the Song sisters down different paths, each exerted influence both on Chinese and international politics; indeed, Meiling's influence in America was particularly great.

In childhood, Ailing was known as a tomboy, smart and ebullient; Qingling was thought a pretty girl, quiet and pensive; and Meiling was considered a plump child, charming and headstrong. For their early education, they all went to McTyeire, the most important foreign-style school for Chinese girls in Shanghai. In 1904, Charlie Song asked his friend William Burke, an American Methodist missionary in China, to take 14-year-old Ailing to Wesleyan College, Georgia, for her college education. Thus, Ailing embarked

on an American liner with the Burke family in Shanghai, but when they reached Japan, Mrs. Burke was so ill that the family was forced to remain in Japan. Alone, Ailing sailed on for America. She reached San Francisco, to find that Chinese were restricted from coming to America and was prevented from entering the United States despite a genuine Portuguese passport. She was transferred from ship to ship for three weeks until an American missionary helped solve the problem. Finally, Ailing arrived at Georgia's Wesleyan College and was well treated. But she never forgot her experience in San Francisco. Later, in 1906, she visited the White House with her uncle, who was a Chinese imperial education commissioner, and complained to President Theodore Roosevelt of her bitter reception in San Francisco: ''America is a beautiful country,'' she said, ''but why do you call it a free country?'' Roosevelt was reportedly so surprised by her straightforwardness that he could do little more than mutter an apology and turn away.

In 1907, Qingling and Meiling followed Ailing to America. Arriving with their commissioner uncle, they had no problem entering the United States. They first stayed at Miss Clara Potwin's private school for language improvement and then joined Ailing at Wesleyan. Meiling was only ten years old and stayed as a special student.

The First and Second Revolution

Ailing received her degree in 1909 and returned to Shanghai, where she took part in charity activities with her mother. With her father's influence, she soon became secretary to Dr. Sun Yat-sen, the Chinese revolutionary leader whose principles of nationalism, democracy and popular livelihood greatly appealed to many Chinese. In October of 1911, soldiers mutinied in Wuhan, setting off the Chinese Revolution. Puyi, the last emperor of China, was overthrown and the Republic of China was established with Sun Yat-sen as the provisional president. Charlie Soong informed his daughters in America of the great news and sent them a republican flag. As recalled by her roommates, Qingling climbed up on a chair, ripped down the old imperial dragon flag, and put up the five-colored republican flag, shouting ''Down with the dragon! Up with the flag of the Republic!'' She wrote in an article for the Wesleyan student magazine:

> One of the greatest events of the twentieth century, the greatest even since Waterloo, in the opinion of many well-known educators and politicians, is the Chinese Revolution. It is a most glorious achievement. It means the emancipation of four hundred million souls from the thralldom of an absolute monarchy, which has been in existence for over four thousand years, and under whose rule ''life, liberty, and the pursuit of happiness'' have been denied.

However, the ''glorious achievement'' was not easily won. When Qingling finished her education in America and went back in 1913, she found China in a ''Second Revolution.'' Yuan Shikai, who acted as president of the new Republic, proclaimed himself emperor and began slaughtering republicans. The whole Song family fled to Japan with Sun Yat-sen as political fugitives. During their sojourn in Japan, Ailing met a young man named Xiangxi Kong (H.H. Kung) from one of the richest families in China. Kong had just finished his education in America at Oberlin and Yale and was working with the Chinese YMCA in Tokyo. Ailing soon married Kong, leaving her job as secretary to Qingling, who firmly believed in Sun Yat-sen's revolution. Qingling fell in love with Sun Yat-sen and informed her parents of her desire to marry him. Her parents, however, objected, for Sun Yat-sen was a married man and much older than Qingling. Charlie Soong took his family back to Shanghai and confined Qingling to her room upstairs. But Qingling escaped to Japan and married Sun Yat-sen after he divorced his first wife.

Meanwhile, Meiling had transferred from Wesleyan to Massachusetts's Wellesley College to be near her brother T.V. Song, who was studying at Harvard and could take care of her. When she heard of her parent's reaction to Qingling's choice of marriage, Meiling feared that she might have to accept an arranged marriage when she returned to China; thus, she hurriedly announced her engagement to a young Chinese student at Harvard. When her anxiety turned out to be unnecessary, she renounced the engagement. Meiling finished her education at Wellesley and returned to China in 1917 to become a Shanghai socialite and work for both the National Film Censorship Board and the YMCA in Shanghai.

Ailing proved more interested in business than politics. She and her husband lived in Shanghai and rapidly expanded their business in various large Chinese cities including Hongkong. A shrewd businesswoman, who usually stayed away from publicity, Ailing was often said to be the mastermind of the Song family.

Qingling continued working as Sun Yat-sen's secretary and accompanied him on all public appearances. Though shy by nature, she was known for her strong character. After the death of Yuan Shikai, China was enveloped in the struggle of rival warlords. Qingling joined her husband in the campaigns against the warlords and encouraged women to participate in the Chinese revolution by organizing women's training schools and associations. Unfortunately, Sun Yat-sen died in 1925 and his party, Guomindang (the Nationalist party), soon split. In the following years of struggles between different factions, Chiang Kai-shek, who attained the control of Guomindang with his military power, persecuted Guomindang leftists and Chinese Communists. Qingling was sympathetic with Guomindang leftists, whom she regarded as faithful to her husband's principles and continued her revolutionary activities. In denouncing Chiang's dictatorship and betrayal of Sun Yat-sen's principles, Qingling went to Moscow in 1927, and then to Berlin, for a four year self-exile. Upon her return to China, she continued criticizing Chiang publicly.

In 1927, Chiang Kai-shek married Meiling, thereby greatly enhancing his political life because of the Song family's wealth and connections in China and America. Whereas Qingling never approved of the marriage (believing that Chiang had not married her little sister out of love), Ailing was supportive of Chiang's marriage to Meiling.

Seeing in Chiang the future strongman of China, Ailing saw in their marriage the mutual benefits both to the Song family and to Chiang. Meiling, an energetic and charming young lady, wanted to make a contribution to China. By marrying Chiang she became the powerful woman behind the country's strongman. Just as Qingling followed Sun Yat-sen, Meiling followed Chiang Kai-shek by plunging herself into all her husband's public activities, and working as his interpreter and public-relation officer at home and abroad. She helped Chiang launch the New Life Movement to improve the manners and ethics of the Chinese people, and she took up public positions as the general secretary of the Chinese Red Cross and the secretary-general of the commission of aeronautical affairs, which was in charge of the building of the Chinese air force. Under her influence, Chiang was even baptized.

Meiling's marriage to Chiang meant that the Song family was deeply involved in China's business and financial affairs. Both Ailing's husband Kong and her brother T.V. Song alternately served as Chiang's finance minister and, at times, premier. In 1932, Meiling accompanied her husband on an official trip to America and Europe. When she arrived in Italy, she was given a royal reception even though she held no public titles.

The Xi-an Incident

In 1936, two Guomindang generals held Chiang Kai-shek hostage in Xi-an (the Xi-an Incident) in an attempt to coerce him into fighting against the Japanese invaders, rather than continuing the civil war with Chinese Communists. When the pro-Japan clique in Chiang's government planned to bomb Xi'an and kill Chiang in order to set up their own government, the incident immediately threw China into political crisis. In a demonstration of courage and political sophistication, Meiling persuaded the generals in Nanjing to delay their attack on Xi-an, to which she personally flew for peace negotiations. Her efforts not only helped gain the release of her husband Chiang, but also proved instrumental in a settlement involving the formation of a United Front of all Chinese factions to fight against the Japanese invaders. The peaceful solution of the Xi-an Incident was hailed as a great victory. Henry Luce, then the most powerful publisher in America and a friend to Meiling and Chiang, decided to put the couple on the cover of *Time* in 1938 as ''Man and Wife of the Year.'' In a confidential memo, Luce wrote ''The most difficult problem in Sino-American publicity concerns the Soong family. They are . . . the head and front of a pro-American policy.

''The United Front was thereafter formed and for a time it united the three Song sisters. Discarding their political differences, they worked together for Chinese liberation from Japan. The sisters made radio broadcasts to America to appeal for justice and support for China's anti-Japanese War. Qingling also headed the China Defense League, which raised funds and solicited support all over the world. Ailing was nominated chairperson of the Association of Friends for Wounded Soldiers.

Meiling's Appeal to United States for Support

The year 1942 saw Meiling's return to America for medical treatment. During her stay, she was invited to the White House as a guest of President Franklin Roosevelt and his wife Eleanor. While there, she was asked by the President how she and her husband would deal with a wartime strike of coal miners, and she was said to have replied by drawing her hand silently across her throat. In February of 1943, she was invited to address the American Congress; she spoke of brave Chinese resistance against Japan and appealed to America for further support:

> When Japan thrust total war on China in 1937, military experts of every nation did not give China a ghost of a chance. But, when Japan failed to bring China cringing to her knees as she vaunted, the world took solace . . . . Let us not forget that during the first four and a half years of total aggression China had borne Japan's sadistic fury unaided and alone.

Her speech was repeatedly interrupted by applause. In March, her picture again appeared on the cover of *Time* as an international celebrity. She began a six-week itinerary from New York to Chicago and Los Angeles, giving speeches and attending banquets. The successful trip was arranged by Henry Luce as part of his fund-raising for United China Relief. Meiling's charm extended past Washington to the American people, and the news media popularized her in the United States and made her known throughout the world. Indeed, her success in America had a far-reaching effect on American attitudes and policies toward China.

Soon afterward, Meiling accompanied Chiang to Cairo and attended the Cairo Conference, where territorial issues in Asia after the defeat of Japan were discussed. The Cairo Summit marked both the apex of Meiling's political career and the beginning of the fall of Chiang's regime. Corruption in his government ran so rampant that—despite a total sum of $3.5 billion American Lend-Lease supplies—Chiang's own soldiers starved to death on the streets of his wartime capital Chongqing (Chungking). While China languished in poverty, the Songs kept millions of dollars in their own American accounts. In addition to the corruption, Chiang's government lost the trust and support of the people. After the victory over Japan, Chiang began a civil war with Chinese Communists, but was defeated in battle after battle. Meiling made a last attempt to save her husband's regime by flying to Washington in 1948 for more material support for Chiang in the civil war. Truman's polite indifference, however, deeply disappointed her. Following this rebuff, she stayed with Ailing in New York City until after Chiang retreated to Taiwan with his Nationalist armies.

Ailing moved most of her wealth to America and left China with her husband in 1947. She stayed in New York and never returned to China. She and her family worked for Chiang's regime by supporting the China Lobby and other public-relations activities in the United States. Whenever Meiling returned to America, she stayed with Ailing and her family. Ailing died in 1973 in New York City.

Differing Beliefs and Efforts for a Better China

Meanwhile, Qingling had remained in China, leading the China Welfare League to establish new hospitals and provide relief for wartime orphans and famine refugees. When Chinese Communists established a united government in Beijing (Peking) in 1949, Qingling was invited as a non-Communist to join the new government and was elected vice-chairperson of the People's Republic of China. In 1951, she was awarded the Stalin International Peace Prize. While she was active in the international peace movement and Chinese state affairs in the 1950s, she never neglected her work with China Welfare and her lifelong devotion to assisting women and children. Qingling was one of the most respected women in China, who inspired many of her contemporaries as well as younger generations. She was made honorary president of the People's Republic of China in 1981 before she died. According to her wishes, she was buried beside her parents in Shanghai.

Because of their differing political beliefs, the three Song sisters took different roads in their efforts to work for China. Qingling joined the Communist government because she believed it worked for the well-being of the ordinary Chinese. Meiling believed in restoring her husband's government in the mainland and used her personal connections in the United States to pressure the American government in favor of her husband's regime in Taiwan. Typical of such penetration in American politics was the China Lobby, which had a powerful sway on American policies toward Chiang's regime in Taiwan and the Chinese Communist government in Beijing. Members of the China Lobby included senators, generals, business tycoons, and former missionaries. In 1954, Meiling traveled again to Washington in an attempt to prevent the United Nations from accepting the People's Republic of China. After Chiang's death and his son's succession, Meiling lived in America for over ten years. The last remaining of three powerfully influential sisters, she now resides in Long Island, New York.

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Sŏnjo

The Korean king Sŏnjo (1552-1608) ruled from 1567 to 1608. His reign was marked by factional strife, serious economic and social discord, and two destructive Japanese invasions.

Sŏnjo, formally named Yi Kong and known before his accession as Prince Hasŏng, was born on Nov. 26, 1552, the third son of Prince Tŏkhŭng, a younger brother of the kings Injong (reigned 1544-1545) and Myŏngjong (1545-1567). When Myŏngjong died without an heir, he gave his deathbed approval to the designation of Sŏnjo as his successor. The 14-year-old boy took the throne on Aug. 7, 1567. For the first year of his reign the queen dowager served as regent, but when the chief officials urged that Sŏnjo, though so young, was ready for rule, the dowager yielded, and from 1568 on the royal decisions were Sŏnjo's.

At first it seemed that Sŏnjo's actions might help to dissolve the political strife of the preceding 50 years, during which a succession of bloody power struggles among the gentry had resulted in death for many political leaders and long exile in the countryside for many more. Sŏnjo decreed posthumous rehabilitation for some of the key victims and called many survivors back to service. But the long years of exile and retirement had produced new divisions in the gentry that only intensified the factional discord. While Sŏnjo was widely regarded by contemporaries as an ideal monarch for his model Confucian behavior, he left the political initiative to the gentry and was never able in his lifetime to control their bitter infighting.

Sŏnjo's unwillingness to assert leadership was tragically demonstrated in 1592, when the Japanese dictator Hideyoshi launched the first of his two devastating invasions of Korea. Koreans had had signs of the coming storm since 1590, but the political rivalry fatally frustrated defense planning, and when the hordes arrived in 1592, Korea was woefully unprepared. As the Japanese sped toward Seoul, the court frantically evacuated the city. In the emergency Sŏnjo designated his second son, Prince Kwanghae, as crown prince and dispatched the other princes into hiding in the mountains. Accompanied by a small escort, he then hurried to safety in Tiju (Ŭiju), a small town on the Yalu River, where he set up temporary court and awaited the Chinese reply to his desperate pleas for military aid. Chinese troops came the next year, and this, in conjunction with Korean naval successes on the southern coast and the Japanese inability to hold positions far from their coastal bases, resulted in a general Japanese retreat in the spring of 1593. But when Sŏnjo shortly afterward returned to Seoul, two of his sons were Japanese prisoners, his capital was devastated, and his politicians as quarrelsome as ever. The princes were released in 1593 as part of a truce; the peace talks which followed this agreement, however, collapsed in 1596, and early in 1597 the Japanese invaded again. The new offensive was quickly blunted, and in late 1598, following a deathbed order by Hideyoshi, the Japanese troops withdrew and Sŏnjo's worst ordeal was over.

In Sŏnjo's last years a heated controversy arose concerning his successor. Crown Prince Kwanghae was clearly competent and had performed many assignments during the war years with distinction. Yet he was the son of a consort, not of the Queen, who had died childless in 1600. However, when Sŏnjo's second wife, Queen Inmok, gave birth to a son in 1606, the members of one political faction seized

the opportunity to attempt to depose Prince Kwanghae. Sŏnjo and another faction stoutly defended the crown prince, however, and he indeed succeeded when Sŏnjo died 2 years later.

Sŏnjo was dedicated to Confucianism. He encouraged the establishment of Confucian academies in the countryside, sponsored vernacular translations of the Confucian classics, and issued many proclamations commending agriculture, economy, filial piety, and other Confucian verities. He was especially known for his personal frugality, dressing simply and eating sparsely. This frugality extended even to his favorite avocations, painting and calligraphy: critics 200 years later marveled at the fact that one of his finest calligraphic specimens was written on the back of a government memorandum.

Sŏnjo died on March 16, 1608. His tomb, known as Mongnŭng, is in Yangju.

Further Reading

There is no biography of Sŏnjo in English. Some details of his reign can be found in standard survey histories, of which two are Takashi Hatada, *A History of Korea,* translated and edited by Warren W. Smith, Jr., and Benjamin H. Hazard (1969); and Woo-keun Han, *The History of Korea,* translated by Kyung-sik Lee and edited by Grafton Mintz (1970). □

Susan Sontag

Among the literary stars of the radical 1960s, Susan Sontag (born 1933) produced numerous works evaluating and commenting on contemporary life and literature. Her essays appeared in nearly every major publication beginning in 1962, and her assessment of topics such as "camp," pornography, and the Vietnam war earned her a wide readership, well into the 1990s.

Susan Sontag was born on January 28, 1933, in New York City, the daughter of a travelling salesman and a teacher. She recalled that as a child her ambition was to be a chemist, although she had always spent a great deal of time writing. When the family moved to California, she entered North Hollywood High School, graduating at 15. She then entered the University of California at Berkeley, but soon transferred to the University of Chicago. She received a B.A. in philosophy in 1951, a year after her marriage to Philip Rieff, a sociologist. Their son, David, was born in 1952.

Sontag studied at Harvard, receiving her M.A. from the graduate school there and completing all but her dissertation for a Ph.D. She taught at various schools, including Columbia University, Sarah Lawrence College, and Harvard. In 1957 she was awarded a grant from the American Association of University Women which allowed her to study at the Sorbonne, in Paris. The following year she and Rieff divorced, although they collaborated on *Freud: The Mind of the Moralist,* published in 1959.

Sontag worked as editor of *Commentary* and settled in New York City with her son. In 1961 she wrote *The Benefactor,* a novel in the style of the French *récit* (a type of narrative). She also began contributing regularly to such publications as the *Partisan Review,* the *Nation,* and the *New York Review of Books*. Observers soon hailed Sontag as a leading voice in contemporary criticism, and in 1964 she won *Mademoiselle* magazine's merit award.

Her statements on "camp" in the fall 1964 issue of *Partisan Review* were received with delight as she exploded then-current myths concerning the meaning and content of art. In a collection of essays published in 1966 (*Against Interpretation*) Sontag said, "The function of criticism should be to show how the work of art is what it is . . . rather than to show what it means."

Although sometimes accused of "intellectual snobbery," she was generally accepted as the *enfant terrible* on the New York intellectual scene in the 1960s. She received the George Polk Memorial Award in 1966, along with a Guggenheim fellowship. That same year she was also nominated for a National Book Award for Arts and Letters. In 1967 Sontag was a juror at the Venice Film Festival, and she selected movies for the New York Film Festival. Her own film-making efforts led to *Duet for Cannibals* (1969); *Brother Carl* (1971); *Promised Lands* (1974); and *Unguided Tour* (1983). In 1976 Sontag received further awards, including the Arts and Letters Award of the American Academy of Arts

and Letters. She was a MacArthur Foundation Fellow from 1990-1995.

Sontag wrote *Trip to Hanoi* in 1968 in which she explored her reactions to a two-week trip to North Vietnam, and in 1969 she published *Styles of Radical Will*. The latter discussed, among other things, the value of pornography as a distinct literary form. Another of her fiction works, *Death Kit* (1967), permitted Sontag to contrast her views on reality and dream, but the book was reviewed in the *New York Times* as one that ''skips, shuffles, and snoozes.''

Making her home in New York City, in an apartment that overlooked the Hudson River, Sontag travelled extensively. She spent a number of months each year in Europe, and although she was a sought-after lecturer, she appeared only rarely. Sontag limited her speaking engagements since they were, in her word, often ''exploitative.''

Sontag published *On Photography* in 1977 and *I, etcetera,* a collection of short stories, in 1978. Also in 1978 she brought out *Illness as Metaphor,* which was prompted in part by her own battles with cancer.

In 1992, Sontag published her first novel in 25 years, *The Volcano Lover*. During the 1990s, she also published a collection of stories, *The Way We Live Now* (1991); some essays, *Paintings* (1995); and a play, *Alice in Bed* (1993). In 1996, she edited, *Homo Poeticus* by Danilo Kis, a compilation of essays on social conditions and trends. Also in 1996, Sontag wrote a long commentary for the *New York Times Magazine,* entitled *The Decay of Cinema,* which discusses the death of cinephilia—the love of movies as an art form.

Further Reading

For a biography of Susan Sontag, see Liam Kennedy's *Premature Postmodern—Susan Sontag: Mind as Passion* (Manchester, 1995). Sontag's own earlier works were perhaps the best insight into her character. They included: *The Benefactor* (1963); *Death Kit* (1967); *Against Interpretation* (1966); *Trip to Hanoi* (1968); *Styles of Radical Will* (1969); and *Illness as Metaphor* (1978). □

Sophocles

The Greek tragedian Sophocles (496-406 B.C.) ranks foremost among Greek classical dramatists and has been called the poet of Greek humanism par excellence.

The son of Sophilus, a well-to-do industrialist, Sophocles was born in Colonus near Athens and grew up in the most brilliant intellectual period of Athens. Nothing concrete is known about his education, though it is known that he had a reputation for learning and esthetic taste. He was well versed in Homer and the Greek lyric poets, and because of his industriousness he was known as the ''Attic Bee.'' His music teacher was a great man of the old school, Lamprus. Tradition says that because of his beauty and talent Sophocles was chosen to lead the male chorus at the celebration of the Greek victory at Salamis.

In 468 B.C., at age 28, Sophocles defeated Aeschylus in one of the drama contests that were then fashionable. During the remainder of his career he never won less than second prize and gained first prize more than any other Greek tragedian. He was also known for his amiability and sociability which epitomized the ideal Athenian gentleman (*kaloskagathos*). In public life he distinguished himself as a man of affairs. In 443-442 he held the post of *Hellenotamias,* or imperial treasurer, and was elected general at least twice. His religious activities included service as priest of the healing divinity, and he turned over his house for the worship of Asclepius until a proper temple could be built. For this he was honored with the title *Dexion* as a hero after his death. He is reported to have written a paean in honor of Asclepius. Sophocles had two sons, Iophon and Sophocles, by his first wife, Nicostrata, and he had a third son, Ariston, by his second wife, Theoris.

Style and Contributions to Theater

Of approximately 125 tragedies that Sophocles is said to have written, only 7 have survived. Since we have but a fraction of the plays he wrote, general comments on Sophoclean drama are based on the extant plays. However, Plutarch tells us that there were three periods in Sophocles's literary development: imitation of the grand style of Aeschylus, use of artificial and incisive style, and use of the best style and that which is most expressive of character. It is only from the third period that we have examples.

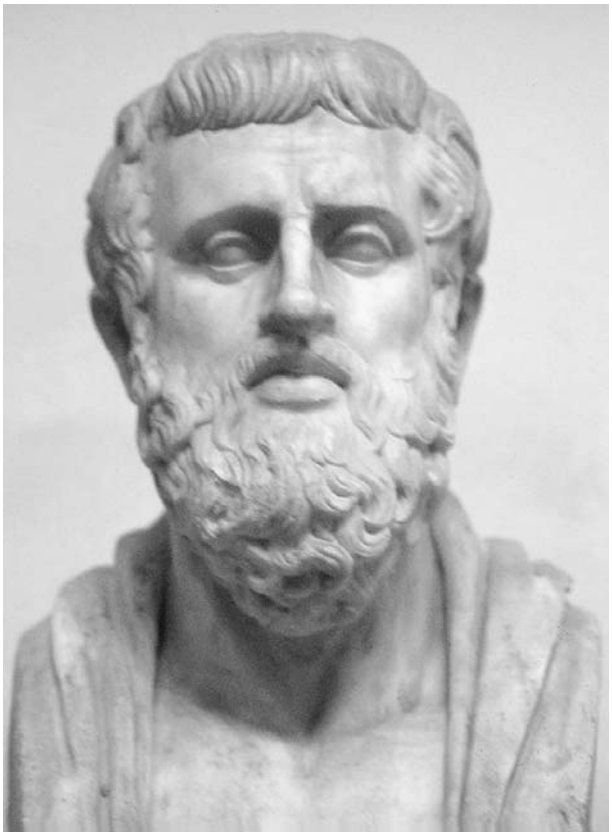

It is often asserted that Sophocles found tragedy up in the clouds and brought it down to earth. For Aeschylus, myth was an important vehicle for ideas, for highlighting man's relation to the gods. Sophocles dealt with men and showed how a character reacts under stress. The tragedy of Sophocles has been described as a tragedy of character as contrasted to Aeschylus's tragedy of situation. Sophocles's principal subject is man, and his hero is suffering man. The protagonist is subjected to a series of tests which he usually surmounts.

It was Sophocles who raised the number of the chorus from 12 to 15 members and initiated other technical improvements, such as scene painting and better tragic masks. He abandoned the tetralogy and presented three plays on different subjects and a satyr play. A supreme master in the delineation of character, he is credited with the invention of the heroic maiden (Antigone, Electra) and the ingenuous young man (Haemon). Sophocles's choral songs are excellent and structurally, as well as situationally, beautiful.

The Plays

The dates of the seven extant plays of Sophocles are not all certain. Three are known: *Antigone,* 442/441; *Philoctetes,* 409; and *Oedipus at Colonus,* 401 (posthumously). C. H. Whitman has argued for 447 for the *Ajax,* about 437-432 for the *Trachiniae,* about 429 for the *Oedipus Rex,* and 418-414 for the *Electra*.

In the *Ajax,* the hero, whom the *Iliad* describes as second only to Achilles, is humiliated by Agamemnon and Menelaus when they award the arms of Achilles to Odysseus through intrigue. He vows vengeance on the Greek commanders as well as on Odysseus, but the goddess Athena makes him believe that he is attacking the Greeks when he is in fact attacking sheep. When he realizes his folly, he is so appalled that he commits suicide. Menelaus and Agamemnon try to prevent a proper burial, but Odysseus intercedes to make it possible. In the *Ajax,* Sophocles is pointing up the tragedy that may result from an insult to a man's *arete* (Homeric recognition of a man's excellence).

The *Antigone* is one of three plays on the Oedipus theme written over a period of some 40 years. Antigone is the young princess who pits herself against her uncle, King Creon. She defies his cruel edict forbidding burial of her brother Polyneices who, in attempting to invade Thebes and seize the throne from his brother Eteocles, slew him in mortal combat and, in turn, was slain. Against the pleas of her sister Ismene and fiancé Haemon, Antigone goes to her death holding to her defiance.

The *Antigone* has been interpreted as depicting the conflict between divine and secular law, between devotion to family and to the state, and between the *arete* of the heroine and the inadequacy of society represented by an illegal tyrant.

In the *Trachiniae,* Heracles's wife, Deianira, worries about the 15-month absence of her husband, who has acquired a new love, Princess Iole, and is bringing her home. In her sincere attempt to regain her husband's love, Deianira sends him a poisoned robe which she falsely believes has magical powers to restore lost love. Her son Hyllus and her husband, before dying, denounce Deianira, who commits suicide.

In this play Sophocles poignantly raises the question, ''Why can knowledge hurt?'' He stresses the dilemma of the person who unintentionally hurts those whom he loves. The question of the role of knowledge in human affairs prepares us for the *Oedipus,* his greatest play and the work that Aristotle considered the perfect Greek play and many have considered the greatest play of all time.

Oedipus Rex is a superb example of dramatic irony. It is not a play about sex or murder; it is a play about the inadequacy of human knowledge and man's capacity to survive almost intolerable suffering. The worst of all things happens to Oedipus: unknowingly he kills his own father, Laius, and is given his own mother, Jocasta, in marriage for slaying the Sphinx. When a plague at Thebes compels him to consult the oracle, he finds that he himself is the cause of the affliction.

No summary can do this amazing play justice. Sophocles brings up the question of justice. Why is there irrational evil in the world? Why does the very man who is basically good suffer intolerably? The answer is found in the concept of *dikē*—balance, order, justice. The world is orderly and follows natural laws. No matter how good or how well intentioned man may be, if he violates a natural law, he will be punished and he will suffer. Human knowledge is limited, but there is nobility in human suffering.

The *Electra* is Sophocles's only play that can be compared thematically with works of Aeschylus (*Libation Bearers*) and Euripides (*Electra*). Again Sophocles concentrates on a character under stress. Described as the most grim of all Greek tragedies, *Electra* suggests a flaw in the universe. It is less concerned with moral issues than the other two Electra plays. An oppressed and harassed Electra anxiously awaits the return of her avenging brother, Orestes. He returns secretly, first spreading the news that Orestes was killed in a chariot accident. Electra is constantly at the tomb of her father but is warned by her sister, Chrysothemis, about her constant wailing. Clytemnestra, disturbed by an ominous dream, sends Chrysothemis to offer libations at the tomb. A quarrel between Clytemnestra and Electra demonstrates the impossibility of reconciliation between mother and daughter. A messenger announcing the death of Orestes and carrying an urn with his ashes stirs up maternal feelings in Clytemnestra, despair in Chrysothemis, and determination to wreak vengeance on her mother and Aegisthus, her mother's consort, in Electra. The appearance of Orestes rejuvenates Electra, and together they do away with Clytemnestra and Aegisthus. The chorus rejoices that justice has triumphed.

The *Electra* of Sophocles may have been written as an answer to Euripides's *Electra*. Matricide and murder are fully justified, Clytemnestra and Aegisthus are completely and utterly evil, and Electra avenges her father's death relentlessly and almost psychopathically.

In the *Philoctetes,* Odysseus is sent with young Neoptolemus, the son of Achilles, from Troy to the allegedly uninhabited island of Lemnos to bring back Philoctetes with his bow and his arrows to effect the capture of Troy. Urged

by Odysseus to do his assignment, Neoptolemus, after gaining Philoctetes's confidence suffers pangs of conscience over the old man and refuses to deceive him. He returns Philoctetes's weapons and promises to take him home. *A deus ex machina* finally convinces Philoctetes to return to Troy voluntarily. The *Philoctetes* clearly shows how man and society can come into conflict, how society can discard an individual when it does not need him, and how the individual with technological knowhow can bring society to its knees.

The *Oedipus at Colonus,* produced posthumously, is the most loosely structured, most lyrical, and longest of Sophoclean dramas. It brings to a conclusion Sophocles's concern with the Oedipus theme. Exiled by Creon, in concurrence with Eteocles and Polyneices, Oedipus becomes a wandering beggar accompanied by his daughter Antigone. He stumbles into a sacred grove of the Eumenides at Colonus, and the chorus of Elders is shocked to discover his identity. Oedipus justifies his past and asks that Theseus be summoned. Theseus arrives and promises him asylum, but Creon, first deceitfully, then by force, tries to remove Oedipus. Theseus comes to the rescue and thwarts Creon. The arrival of his son Polyneices produces thunderous rage in Oedipus, who curses both him and Eteocles. Oedipus soon senses his impending death and allows only Theseus to witness the event by which he is transfigured into a hero and a saint.

''Many are the wonders of the world,'' says Sophocles in the first *stasimon* of the *Antigone,* ''but none is more wonderful than man.'' Sophocles's humanism is nowhere more concisely manifest than in this famous quotation. Man is able to overcome all kinds of obstacles and is able to be remarkably inventive and creative, but he is mortal and hence limited, despite an optimistic, progressive outlook. Suffering is an inherent part of the nature of things, but learning can be gained, and through suffering man can achieve nobility and dignity.

Further Reading

The bibliography on Sophocles is extensive, and in recent years some very stimulating and imaginative interpretations have appeared. Among the most significant works are C.M. Bowra, *Sophoclean Tragedy* (1944); Robert F. Goheen, *The Imagery of Sophocles' Antigone* (1951); Cedric H. Whitman, *Sophocles: A Study of Heroic Humanism* (1951); Sinclair M. Adams, *Sophocles the Playwright* (1957); Bernard M.W. Knox, *Oedipus at Thebes* (1957); George M. Kirkwood, *A Study of Sophoclean Drama* (1958); H.D.F. Kitto, *Sophocles, Dramatist and Philosopher* (1958); and Michael J. O'Brien, ed., *Twentieth Century Interpretations of Oedipus Rex* (1968). □

Thomas Octave Murdoch Sopwith

During a long life, British aviation industrialist, Sir Thomas Octave Murdoch Sopwith (1888-1989) was a race car driver, yachtsman, speed record holder, balloonist, pioneer pilot, and engineer.

Thomas Sopwith was born January 18, 1888, into a family distinguished for several generations in engineering and business. As the eighth child, and first boy, he was named Thomas Octave Murdoch Sopwith. What he began in 1913 would grow to become half of the British aerospace industry in the post-World War II era. However, he avoided public prominence throughout his life.

Sopwith did not distinguish himself academically in the private schools he attended as the son of a reasonably well-off family. While still young he lost his father in a hunting accident. He went on to study engineering and his elder sisters began to make good marriages for themselves. Though not rich, he inherited an income and the unshakable support of his sisters. With a friend, seventeen-year-old Thomas began a business in the motor trade that soon grew into a successful Rolls-Royce dealership. It was the first instance of what proved to be a remarkable soundness of judgment in business.

He enjoyed motor racing, speedboats, and sailing yachts, as well as ballooning, which then was stylish and put him in contact with prominent people. Returning home aboard his yacht in the summer of 1910, he discovered that there was an airplane nearby. He took a ride aloft and immediately caught, as he said, the ''flying bug.''

The ''Flying Bug'' Leads to the Camel

After too few lessons he bought a primitive airplane and tried to fly. His subsequent crash landing was not unusual. Soon he possessed Britain's 31st aviator's certificate and an expensive hobby. Wishing to recoup expenses, a solution lay in winning some of the easy money then offered as prizes. Quickly he captured several distance prizes. The following year, 1911, he made a successful American tour.

With his winnings he started his first aviation business, a flying school. Among his important, well-placed students was Major Hugh Trenchard, later ''father of the Royal Air Force'' (RAF). However, the lack of a good aircraft led Sopwith to build his own. He was relatively successful selling them in the small prewar market and won the 1914 Schneider Trophy. However, no one was prepared for World War I's demand. Thomas Sopwith had nearly completed his career as a pilot but had just begun his life as an airplane engineer and industrialist. His company went from ten employees to several thousand. Despite the enormous and disruptive growth, he created a flow of new airplanes of which the remarkable Camel was the most famous. By the end of 1918, 18,000 Sopwith airplanes had been built.

The Armistice brought a depression, and peacetime offered no compensating uses of aircraft. He paid off creditors and liquidated the Sopwith company. He started a new small company building motorcycles under the Hawker name, after pilot Harry G. Hawker. As aviation recovered, Sopwith would become a behind-the-scenes chairman in a successful industrial empire.

The Hurricane in World War II

The Hawker Aircraft company was successful with several metal biplanes in the mid-1920s; however, modern monoplane designs were rebuffed. The company became an ever more successful exporter while supplying the RAF with a majority of its inventory. Sopwith added enormously to his aviation holdings in the 1930s by purchasing Avro, Armstrong Whitworth, and other major firms. Acquisitions of such size were, he said, the most frightening moments of his career. Almost equally bold was his next decision. He recognized the inevitability of war and began building a new monoplane fighter without a government order. In World War II the extra months of Hurricane fighter production helped save England. His wartime factories also produced airplanes of enduring fame, including Britain's best bombers, the Lancaster, and the Allies' first jet fighter, the Meteor.

As always, Sopwith remained in the background and deflected any attention to the managers of his industrial groups. Even as chairman he spoke little unless it was necessary, but behind the scenes his influence and probing questions tended to settle matters. He was known for his charming manner and could be very convincing. All admired his ability to select the most able managers, delegating to them control of individual companies. He always described his successes in business and so many fields as ''pure luck.''

Sopwith was best known publicly as a yachtsman. In 1913 he held the world powerboat speed record at 55 miles per hour. In 1934 he sought to win the America's Cup for Britain but lost in a questionable decision. Trying again in 1937, he was fairly beaten. He had long been moving in the highest social circles, having married Beatrix Hore-Ruthven, of Irish nobility, in 1914. Following her death, he married Phyllis Brodie in 1932 and had one son, Thomas Edward.

Another War, Another Fighter Plane

Following ''England's finest hour,'' the postwar years were a disappointment. British aviation suffered particularly. Government decisions injured the home industry, which also suffered from too many small firms. In the 1960s the government ordered the firms to merge. His companies, called the Hawker Siddeley group, had created some of the finest postwar fighters and bombers, even created the ''jump-jet,'' a whole new type of airplane. In the 1982 Falkland Islands War the Harrier jump-jet, a single seat V/STOL (vertical/short takeoff and landing), played an important part in Great Britain's defeat of Argentina. Still, individually, British firms lacked the depth needed to compete with America and had more than their share of problems, including the Hawker Siddeley group. Sopwith's competing factories merged along with outsiders to form one of two major British combines. His group was one of the largest in the world, with a combined employment that reached 130,000. Finally the government dictated a single state-owned aviation company and Hawker Siddeley became a non-aviation firm. However, by 1963, at 75 years old, Sopwith had retired as chairman and assumed an ever smaller role.

Usually engaged in several interests, he never gave work undivided attention, interspersing hunting, travel, and other diversions. Honors, politics, or office of any sort played little role for him, although he was knighted in 1953. He died January 27, 1989.

Further Reading

Until almost the end, Sopwith resisted biographers, with two significant exceptions. His years through approximately 1920 are covered in *Sopwith—The Man and His Aircraft* by Bruce Robertson (1970) and his complete life appeared in *Pure Luck: The Authorized Biography of Sir Thomas Sopwith, 1888-1989* by Alan Bramson (1990). The influence of Sopwith can be indirectly seen in the many books on British aircraft, but the common biographical sources are weak. □

Albert Sorel

The French diplomatic historian Albert Sorel (1842-1906) was distinguished for his major work, *Europe and the French Revolution,* which influenced profoundly the interpretation of the French Revolution.

Albert Sorel was born to a wealthy industrial family of Honfleur. Although his father wanted him to join the family business, he showed from a very early age an interest in literature and history, and by the age of 18 he was publishing numerous poems in local journals. By 1863 Sorel published a series of articles in which he argued that a general history of France could not be written without previous histories of the villages and cities of the country, allowing the picture of the whole to be built up by a mosaic of parts. These interests were to appear later in his most famous work.

After finishing his studies, Sorel received his father's permission to seek work in Paris. With the assistance of François Guizot, he was attached to the Ministry of Foreign Affairs in 1866. While at the Ministry, between 1866 and 1871, Sorel proved himself an astute diplomat. At the same time, he composed poetry and music and published two novels. During and after the Franco-Prussian War of 1870 he served as chief assistant to France's primary negotiator and assured himself of a brilliant future as a diplomat.

Sorel's career was not to be as a diplomat, however. Because he felt that his German wife, whom he married shortly after the war, would be put in a difficult position because of strong anti-German feelings in France, he retired from political life, took a position as a professor at the newly established École des Sciences Politiques, and devoted the rest of his life to one work, *Europe and the French Revolution*.

After a series of detailed preparatory studies, Sorel published his masterwork in eight volumes between 1885 and 1904. His object was to study the struggle between the Old Regime (*ancien régime*) of Europe and the Revolution. The Revolution was neither a perversion of the past nor a totally new creation. Alexis de Tocqueville had discovered that much of the internal policy of the Revolution had been a continuation of that of the Old Regime, and Sorel argued that the foreign policy of the Revolution was a natural outgrowth of that of the European Old Regime.

As the ''Enlightened Despots'' had ruthlessly partitioned Poland under the guise of establishing natural frontiers, so the Revolution's foreign policy was based on might rather than right, and the noble ideas of rational reform were lost in the struggle for alleged natural frontiers. In the later volumes, Sorel even argued that Napoleon's expansionist policies were a continuation of practices common in a morally bankrupt Europe.

Sorel's work, particularly the early volumes, placed the Revolution in a general European context and contributed to an understanding of the most general and most fundamental forces affecting the entire course of 19th-century European history.

Sorel died one of the most respected and most influential of modern historians, his work forcing men to study the quality of the most basic structures of a society rather than simply placing blame or credit on individuals or groups.

Further Reading

There are brief accounts of Sorel in G.P. Gooch, *History and Historians in the Nineteenth Century* (1913; 2d ed. rev. 1952), and James Westfall Thompson, *A History of Historical Writing* (2 vols., 1942). For Sorel's place in French historiography see Paul Farmer, *France Reviews Its Revolutionary Origins* (1944). Stanley Mellon, *The Political Uses of History* (1958), is a provocative study of the role of French historiography itself. □

Georges Sorel

The French philosopher and political and social thinker Georges Sorel (1847-1922) has been said to have inspired both Communist and Fascist ideologists.

Georges Sorel, born into a bourgeois family in Normandy, became a civil engineer working for the government. At the age of 45 he retired on a small pension and spent the remainder of his life living in the suburbs of Paris studying, reflecting, and writing.

Sorel belonged to the generations of Frenchmen who were greatly affected by the French defeat of 1870 and the civil war of the Paris Commune in the following year. He meditated on the ways whereby society could be held together. His first published work was on the Bible and on the educational value of the biblical story. Then he wrote about Socrates, the arrogant intellectual who by his questioning undermined the certainties of others, and about the decline of the ancient world. During the 1890s Sorel fell under the influence of Marxism and admired a philosophy which he considered to be objective. But he was quickly caught up in the Dreyfus Affair and with the movement which sought to put right the injustice which had been committed in imprisoning a Jewish army officer, Capt. Alfred Dreyfus, as a spy. This led him to proceed to a revision of Marxism and reappraise socialism in terms of action.

In Sorel's two most famous works, *Reflections on Violence* and *The Illusions of Progress* (both 1908), he expressed his scorn for the bourgeoisie and for bourgeois values. He believed that the proletariat was now ready to seize power, not through Socialist politicians or parliamentary and trade union politics, since these were a part of bourgeois deceit and decadence, but through the general strike. However, they would have to isolate themselves, indulge in class war, and engage in physical clashes with employers and with the state authorities. In this way the workers would become pure and heroic, would be held together by their struggle, and would found a new civilization.

Thus Sorel emphasized violence, emotion, and myth as the means of overthrowing the prevailing decadence and demoralization. On the type of society which would emerge after the general strike had made its break-through, Sorel was vague. But he believed that once the organized workers

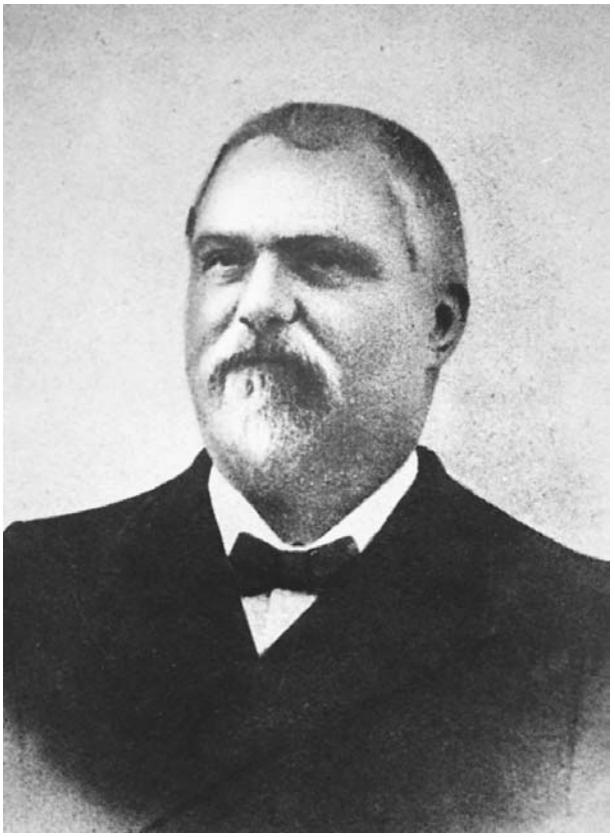

had succeeded, their cohesion and enthusiasm would engender further cooperation and progress.

Before 1914 Sorel became interested in the movement of monarchist nationalism; he admired Lenin; and he made some equivocal references to Benito Mussolini, who came to power within a few weeks of Sorel's death.

Further Reading

Studies of Sorel include Richard D. Humphrey, *Georges Sorel: Prophet without Honor* (1951); James H. Meisel, *The Genesis of Georges Sorel* (1951); and Irving L. Horowitz, *Radicalism and the Revolt against Reason: The Social Theories of Georges Sorel* (1961). Also useful is H. Stuart Hughes, *Consciousness and Society* (1958).

Additional Sources

Meisel, James Hans, *The genesis of Georges Sorel: an account of his formative period, followed by a study of his influence,* Westport, Conn.: Greenwood Press, 1982, 1951.

Portis, Larry, *Georges Sorel,* London: Pluto Press, 1980. □

Pitirim A. Sorokin

The Russian-American sociologist, social critic, and educator Pitirim A. Sorokin (1889-1968) was a leading exponent of the importance of values and broad knowledge in an era dominated by science and power.

Pitirim Sorokin was born in the village of Turya, Russia, on Jan. 21, 1889. His training was concentrated at the University of St. Petersburg, though he also studied at the Psycho-Neurological Institute in the same city. From 1914 to 1916 he taught at the institute and then at the university, where he was a professor of sociology from 1919 to 1922.

After serving as secretary to Kerensky, Sorokin was forced to leave the country by the Soviet government. A brief period in Czechoslovakia was followed by several lectureships in the United States, where he was appointed professor of sociology at the University of Minnesota (1924-1930). Sorokin founded the department of sociology at Harvard University, where he remained until his retirement in 1959. He was elected president of the American Sociological Association (1965) and continued to attend professional meetings all over the world until 1968.

Sorokin's massive publication list and personal influence encompassed many areas. During the Minnesota period, he was interested in social class, social change, and rural community life. The key works of that period were *Social Mobility* (1927) and *Contemporary Sociological Theories* (1928). In the former he distinguished vertical and horizontal forms of mobility and showed the importance of institutional channels as mechanisms of mobility. The latter work provided a unique and critical summary of numerous sociological theories, with particular emphasis on the shortcomings of nonhuman and excessively abstract explanations.

Though Sorokin and his associates cumulated and ordered a considerable body of material on rural-urban contrasts (*Principles of Rural-Urban Sociology,* 1929; *A Systematic Source Book in Rural Sociology,* 1930-1932), social change and its consequences came to be his major focus for many years. After analyzing the causes of revolution in *The Sociology of Revolution* (1925), he began the imposing four-volume study called *Social and Cultural Dynamics* (1937-1941). This work revolved around the controversial thesis that genuine change is traceable to basic cultural presuppositions which undergird each major social institution, and that these presuppositions change because each type apprehends only a portion of complex societal experience. Sorokin therefore posited a series of varyingly recurrent cycles in social change, from ideational (religious-intuitional) to sensate (objective-materialistic) to idealistic (a mixture of the preceding types).

From this standpoint, Sorokin criticized the application of natural science viewpoints to social science, first in *Sociocultural Causality, Space, and Time* (1943) and with gusto in *Fads and Foibles in Modern Sociology* (1956). In a related vein, he wrote as a sociological Jeremiah against the excesses of modern sensate culture—especially in such books as *The Crisis of Our Age* (1941), *Man and Society in Calamity* (1942), *The Reconstruction of Humanity* (1948), and *SOS: The Meaning of Our Crisis* (1951).

As an antidote, Sorokin's last 2 decades of life were devoted to the cause of altruism and love, for which he established a research institute at Harvard. Some results of this interest were published in *Altruistic Love* (1950), *Forms and Techniques of Altruistic and Spiritual Growth* (1954), and *The Ways and Power of Love* (1954). However, Sorokin's fame rests on his scholarship and encouragement of sociological theory. His final work, *Sociological Theories of Today* (1966), was a detailed critique of trends in sociology since 1925. He died at Winchester, Mass., on Feb. 10, 1968.

Further Reading

Sorokin wrote two autobiographical works: *Leaves from a Russian Diary* (1924; rev. ed. 1950) and *A Long Journey* (1963). The latter is more comprehensive and illuminates his thinking during his long career in the United States. In addition, Frank R. Cowell, *History, Civilization, and Culture* (1952), provides a summary of Sorokin's approach to social change. Two volumes of appreciation and some critical analysis of his work appeared in 1963: Edward A. Tiryakian, ed., *Sociological Theory, Values, and Sociocultural Change: Essays in Honor of Pitirim A. Sorokin,* and Philip J. Allen, ed., *Pitirim A. Sorokin in Review*. See also Jacques J. P. Maquet, *The Sociology of Knowledge* (trans. 1951), and, for Sorokin's period at Harvard, Paul Buck, ed., *Social Sciences at Harvard, 1860-1920: From Inculcation to the Open Mind* (1965).

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Sorokin and civilization: a centennial assessment, New Brunswick, N.J.: Transaction Publishers, 1995. □

Tawaraya Sotatsu

Tawaraya Sotatsu (ca. 1570-ca. 1643) is considered among the giants of Japanese painting. His work is typically Japanese both in its choice of subject matter and in its rather abstract, decorative design.

Little is known about the life and artistic career of Sotatsu. It is believed that he came from a family of well-to-do cloth merchants and that he grew up in the Kyoto area. The first fact about his life is that in 1602 he was employed to repair the famous 12th-century sutra scrolls which the Taira family had dedicated to the Itsukushima shrine. Even more significant is the fact that in 1630 the rank of *hokkyo* was bestowed upon him, indicating that by this time the artist must have achieved considerable fame and success. The few other references to Sotatsu suggest that he was part of a circle of influential Kyoto tea masters and esthetes and that he collaborated at various times with the famous calligrapher and lacquer artist Koetsu, who was related to him by marriage.

In contrast to many other artists of the early Edo period, who painted Chinese subjects in a Chinese style, Sotatsu worked in a very Japanese manner which was based on the Yamato-e and Tosa traditions of native painting. It is significant that one of his most famous works is a copy of the 13th-century Yamato-e scroll dealing with the life of the priest Saigyo and that before this he had been engaged in repairing another celebrated example of narrative scroll painting. From these works he derived his interest in subjects taken from Japanese history and literature such as the *Tale of Genji* and the *Ise Monogatari*. When choosing landscapes for his paintings, he also selected typically Japanese ones, such as the pine-covered islands of Matsushima, rather than the Chinese scenery represented by the artists of the Kano school. Not only is Sotatsu's subject matter typically Japanese, but his style is too, for he used bright colors and gold leaf applied in flat areas, thus achieving abstract, decorative patterns of great beauty and sensitivity.

Among the numerous works attributed to Sotatsu, the most remarkable is a pair of six-panel screens depicting episodes from the *Tale of Genji* (in the Seikado, a museum near Tokyo). Other fine paintings by Sotatsu are in the Daigoji, a temple near Kyoto, with which the artist seems to have had some sort of connection. One of the outstanding works there is a pair of two-panel screens depicting the classical Bugaku dance; another work consists of fan paintings mounted on a screen. All these works are typical for Sotatsu in their use of colorful, almost abstract decorative designs and in their dependence on the Yamato-e pictorial tradition. The finest example of this type of Sotatsu painting in America is a pair of folding screens depicting Matsushima (Freer Gallery, Washington). Another fine example is the deer scroll (Museum of Art, Seattle), which combines delicate pictorial designs executed by Sotatsu in gold and silver with calligraphy by his friend Koetsu.

Although Sotatsu's fame rests primarily on these screens and horizontal hand scrolls, he also painted numerous smaller pictures in the form of fans, album leaves, and hanging scrolls, some of the scrolls being in monochrome rather than color. Here again the question of authenticity is much debated, for Sotatsu had many followers and imitators who continued his type of painting after his death. The most famous of these artists were his son Sosetu and, somewhat later, Korin.

Further Reading

The best and most complete book is Yuzo Yamane, ed., *Sotatsu* (Tokyo, 1962), which although written in Japanese, contains a summary and descriptions of plates in English. Briefer studies in English are Judith and Arthur Hart Burling, *Sotatsu* (1962), and Ichimatsu Tanaka, ed., *Tawaraya Sotatsu,* adapted into English by Elise Grilli (1956). For general background see Hugo Munsterberg, *Arts of Japan* (1957), and Peter C. Swann, *Art of the World: Japan* (1966). □

Jacques Germain Soufflot

The French architect Jacques Germain Soufflot (1713-1780) was in the forefront of those responsible for launching the neoclassic movement that was to sweep over Europe in the early 19th century.

Jacques Germain Soufflot was born in Irancy, Yonne, on July 22, 1713. After briefly studying law in Paris, he traveled to Italy, where his interest turned irrevocably to architecture, and in 1733 he was admitted to the French Academy in Rome. He was in Lyons by 1739, where he published a book on St. Peter's.

Soufflot's design for the enormous Hôtel Dieu (1742) in Lyons made his name known in Paris and brought him to the attention of the influential Marquis de Marigny, brother of Madame de Pompadour and later *directeur des bâtiments*. In 1750 Soufflot accompanied Marigny to Italy, where they examined the recent excavations at Herculaneum and measured the Greek temples at Paestum; the architect's *Suite de plans de trois temples à Péstum* was published in 1764.

Soufflot also appreciated the Gothic style, whose structural qualities he particularly admired. His paper *De l'architecture Gothique,* read in 1742, reveals an awareness of the Gothic structural lightness and soaring elegance, which he wished to apply to buildings cast in the classic mode.

Although Soufflot built two town houses in Paris and several garden pavilions at Ménars for Marigny, these architectural accomplishments pale beside his imaginative design for the church of Ste-Geneviève (now the Panthéon) in Paris; begun in 1756, it was finished in 1792, 12 years after his death in Paris on Aug. 29, 1780. The structure was the first of its kind in France to convey a true feeling of Roman classicism. The hugely scaled hexastyle Corinthian portico was inspired by the Temple at Baalbek or the Roman Pantheon. The peripheral walls are starkly simple, the only embellishment being a continuous entablature with a carved frieze of decorative festoons. The building is a Greek cross in plan; its multidomes recall the disposition of St. Mark's in Venice and St-Front at Périgueux. The interior provides a sense of monumental ordered elegance and a certain ''sublime simplicity'' much sought after in the subsequent neoclassic movement. A multitude of colossal but slender Corinthian columns conveys, however, something of the lightness of the Gothic idiom.

Most unusual is the treatment of the vast dome, which, though inspired by St. Peter's in Rome and more particularly by St. Paul's in London by Sir Christopher Wren, rests not on the usual heavy piers but on daringly light supports. Although they were later reinforced by his pupil Jean Baptiste Rondelet, the original delicate piers must have produced a feeling of airy fantasy akin to that of the works of Giovanni Battista Piranesi.

Further Reading

There is no biography of Soufflot in English. Material on his life and work is in William Henry Ward, *The Architecture of the Renaissance in France* (1911; 2d ed. 1926), and Reginald Blomfield, *A History of French Architecture from the Death of Mazarin till the Death of Louis XV, 1661-1774* (2 vols., 1921). A brief appraisal of Soufflot's work is in Emil Kaufmann, *Architecture in the Age of Reason* (1955). □

Pierre Soulages

Pierre Soulages (born 1919), a French painter, was one of the major abstractionists of the School of Paris. His work was characterized by broad strokes of paint that created a tonality of light and dark and by a subdued palette.

Pierre Soulages was born on December 24, 1919, in Rodez, a region where prehistoric and Romanesque artifacts abound. This art had a profound influence on his work. When he was quite young, he began to draw and paint.

After graduating from high school in 1938, Soulages went to Paris. He enrolled in the École des Beaux-Arts to study painting but quickly became dissatisfied with the type of work that was encouraged at the school. After seeing exhibitions of works by Paul Cézanne and Pablo Picasso, he decided to leave school and return to Rodez.

Soulages served in the French army (1939-1940) and then worked as a farmer in Montpellier until 1945. He did not paint during this time, but he read French poetry voraciously. He met the painter Sonia Delaunay and first heard abstract painting discussed.

Soulages's career as a painter began in 1946, when he and his wife, Colette, moved to Paris. Within a year he became known for his bold black-and-white abstractions. Self-taught and independent of any artistic movement, he

explored the painter's means of expression and developed his own nondescriptive and poetic style. Abstract painting, which until the war had been a peripheral mode of expression in France, was at this time emerging as the new French style. Soulages was one of the painters responsible for this development.

By 1949, when he had his first one-man show in Paris, Soulages had found the direction his work took in subsequent years. He renounced his earlier calligraphic style with its emphasis on movement and line for a planar and monumental style in which luminous blacks predominate. In paintings like *July 4, 1956,* typically titled by date alone, Soulages's lifetime interest in Romanesque architecture manifested itself in the massive brushstrokes and planes and in the play of dark against light.

In 1953 Soulages won a prize at the São Paulo Biennial. In 1959 he made a trip to Japan. Although he continued to restrict himself to a classical purity of expression, he gradually allowed color to emerge in his paintings.

After 1970 Soulages began to produce larger compositions and larger-scale works. His later work also included aquatints and lithographs. From 1975 onward he produced several bronzes related to the irregular shapes of the plates used to make his prints. In 1979 he began creating very large paintings that relied for effect on contrasting texture, rhythm, and brushwork.

He continued to exhibit worldwide and resided in Paris.

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Pierre Soulé

Pierre Soulé (1801-1870), French-born American politician, lawyer, and diplomat, was active in Louisiana politics and pre-Civil War diplomacy.

Pierre Soulé was born at Castillon-en-Couserans on Aug. 31, 1801. Before completing religious training at the Jesuit Collège de l'Esquille at Toulouse, Soulé left and became an anti-Bourbon conspirator. He was exiled to Navarre until pardoned in 1818. Soulé returned to Bordeaux, completed college, and moved to Paris to study law, completing this in 1823. For his activities in the republican movement against Charles X and as publisher of *Le Nain jaune,* Soulé was arrested in April 1825, convicted, and imprisoned. He escaped to England and emigrated to Haiti in 1825. He finally settled in New Orleans.

Soulé became an active criminal lawyer, orator, financier, and Democratic politician. In 1846 he was elected to the Louisiana Legislature; at the end of the year he went to the U.S. Senate to fill an unexpired term. Elected to a full term in 1848, Soulé became the leader of the Southern faction of the Democratic party. For his activities on behalf of Franklin Pierce in the election of 1852, Soulé was appointed minister to Spain.

Since Soulé was known in Europe as an advocate of American annexation of Cuba and a dangerous republican, his appointment was a diplomatic blunder. His appointment was further compromised when he visited republican exiles in London and interfered with Franco-Spanish relations in Paris. Arriving at his post in Madrid, Soulé sent an impertinent note to the Queen, for which he was rebuked by the Spanish Foreign Office. Later he fought two duels and was ostracized by Spanish society.

Determined to secure Cuba for the United States, on his own initiative Soulé used the *Black Warrior* incident (involving the illegal seizure of an American ship in Cuba) to threaten Spain with war if it did not sell Cuba. Later, instructed to purchase or otherwise promote the ''detachment'' of Cuba from Spain, Soulé conspired with Spanish republicans and became involved in a plot to assassinate Napoleon III. On Oct. 14, 1854, Soulé met with the American ministers to England and to France at Ostend, Belgium, and at Aix-la-Chapelle, Rhenish Prussia, and drew up the so-called Ostend Manifesto. The document, justifying vigorous action for the annexation of Cuba, was repudiated by Secretary of State William Marcy, and in

December Soulé resigned his post, returning to New Orleans.

Between 1854 and 1861 Soulé practiced law. He advocated a canal project across the Isthmus of Tehuantepec in Mexico and was a leader of the Democratic party in Louisiana. A unionist during the secession crisis of 1861, Soulé supported Louisiana during the Civil War. For opposing the administration of occupied Louisiana by Union general Benjamin Butler during the war, he was arrested in 1862 and imprisoned in New York. After his release Soulé broke parole, escaped to Nassau, and made his way to Richmond, Va. Although he served the Confederacy between September 1863 and June 1864, he was kept from a position of importance by Judah Benjamin and President Jefferson Davis. Soulé died on March 26, 1870.

Further Reading

There is no biography of Soulé, but information on his background is in A. A. Ettinger, *The Mission to Spain of Pierre Soulé, 1853-1855* (1932). □

Henrique Teixeira de Sousa

Henrique Teixeira de Sousa (born 1919) of Cape Verde was regarded as one of the most prolific and best-known novelists of Portuguese-speaking Africa.

Henrique Teixeira de Sousa was born on September 6, 1919, in Bernardo Gomes on the small volcanic island of Fogo. Fogo, which means ''fire'' in Portuguese, was one of Cape Verde's leeward islands situated in the South Atlantic some 350 miles from the west African country of Senegal.

Although of Portuguese stock and thus superficially white, Sousa believed that on his mother's side he had African ancestry. His father, originally from Cape Verde's Brava Island, was the captain of a sailing ship that traveled regularly to neighboring Fogo, where he settled after meeting and marrying Sousa's mother.

At the age of 17, while attending high school in the city of Mindelo, on the windward island of São Vicente, Sousa published his first piece of fiction. This story, written in Portuguese, carried the title of ''Chuba qu'é nós governador,'' which was Cape Verdean creole for, literally, ''the rain is our governor.'' The young Sousa intended the governor metaphor as a somewhat cryptic protest against Cape Verde's status as a colony of Portugal. In other words, the regime appointed governors to rule the colony but neglected to deal with the island's endemic social and economic problems, many of which were caused by frequent and extended drought.

After high school in Cape Verde, Sousa studied medicine in Portugal. In 1945 he graduated as a medical doctor from the University of Lisbon. He then embarked for Timor, in the far-off Indonesian island chain, to assume an internship in the then Portuguese colony's general hospital. By the late 1950s Sousa realized his dream of a post in Cape Verde, first on his native Fogo and then on the Island of S.Vicente.

Despite his unbroken dedication to the practice of medicine, Sousa also devoted himself to writing. After his first literary effort in 1936, Sousa published a number of short stories, four novels (an unprecedented number by Cape Verdean standards), and several essays. ''A estrutura social da llha do Fogo em 1940'' (The Social Structure of Fogo Island), published originally in 1947, and ''Sobrados, lojas e funcos'' (Mansions, Shops, and Shanties), which appeared in 1958, were two essays that explore the same issues on which Sousa based his short stories and novels. One of these stories was the acclaimed ''Na corte de El-Rei D. Pedro'' (''In the Court of King Dom Pedro''), in which the hero played out the tragic and comic drama inspired by social transitions on the island of Fogo. In 1972 Sousa brought together this and nine other of his short stories, most previously published in journals and anthologies, in a volume titled *Contra mar e vento* (Against Sea and Wind). The story from which the collection derived its title has as its protagonist a sailor modeled on Captain John, the author's father.

The first of Sousa's novels, *Ilhéu de contenda* (*Isle of Contention*), which he finished writing in 1974, on the eve of the overthrow of Portugal's colonialist regime, was published in 1978. In this monumental work the author depicted the major social transitions that occurred on Fogo with the social and economic decline of the landed gentry, of mainly European origin, and the ascendancy of a chiefly *mestiço* (mixed-race) middle class. In 1985 he published *Capitão-de-mar-e-terra* (a variation of *Capitão-de-mar-e-guerra,* a Portuguese navy term for a senior sea captain), a novel that treated the time-honored themes of the sea and Cape Verdeans' legendary wanderlust.

Xaguate (*The Xaguate Hotel*), published in 1988, initiated a new phase in Sousa's writing and gave a unique twist to Cape Verdean fiction. To paraphrase the promotional blurb on the novel's back cover, this story was about returning rather than departing. Historically, much of Cape Verdean literature deals with the climatic and economic harshness of life on the islands that has resulted in the often massive emigration to such countries as Portugal, Brazil, and especially the United States. Sousa, whose own father eventually emigrated to Massachusetts, fashioned the story of *Xaguate* around Cape Verdean immigrants who, after decades in America, returned home to live on their native islands.

Sousa proved himself to be even more innovative in *Djunga,* a novel published in 1989. *Djunga,* which was the creole nickname of one of the main characters, was a metanovel. In other words, it was a novel about writing a novel, perhaps the great Cape Verdean novel. And like *Xaguate,* it took place after Cape Verde's independence from Portugal.

Cape Verde gained its independence in 1975, the year Sousa resettled in Portugal. In an extensive interview with Michel Laban, in the latter's volume *Cabo Verde: Encontro com escritores* (*Cape Verde: An Encounter with Writers*), Sousa explained why he left his native islands. He cited his disagreement with certain of the ruling party's policies.

Sousa offered, however, familial, not political, concerns as his principal reason for remaining in Lisbon.

Despite his disagreement with certain aspects of his homeland's post-colonial policies, Sousa remained one of Cape Verde's favorite sons. Moreover, Henrique Teixeira de Sousa continued to be one of the most celebrated of Cape Verdean authors, both at home and elsewhere in the Portuguese-speaking world.

Further Reading

Only one of Sousa's works of fiction has appeared in English. ''Na corte de El-Rei D. Pedro,'' translated by Donald Burness, appeared under the title ''In the Court of King Dom Pedro'' in *Across the Atlantic: An Anthology of Cape Verdean Literature*. Edited by Maria Ellen, this anthology, published in 1988 by Southeastern Massachusetts University, was in fact a rare collection of Cape Verdean prose and poetry in English translation. There was likewise very little in English about Sousa and his works. In Russell Hamilton's *Voices from an Empire: A History of Afro-Portuguese Literature* (1975) several pages were devoted to Sousa's essays and stories. For the English-speaking reader interested in learning about Sousa's Cape Verde there were a few worthwhile historical accounts, such as D. Abshire's and M. Samuels' somewhat dated, but still informative, *Portuguese Africa: A Handbook* (London, 1969). Also worthy of mention were two books that, even though they focus on Cape Verdeans in America, specifically in southern New England, shed light on many of the issues and themes dealt with in Sousa's novels. The studies in question are D. Machado's *Cape Verdean Americans: Their Culture and Historical Background* (1978) and M. Halter's *Between Race and Ethnicity: Cape Verdean American Immigrants, 1860-1965* (1993). □

John Philip Sousa

At the end of the 19th century the name of the American bandmaster and composer John Philip Sousa (1854-1932) was virtually synonymous with the music of marches.

John Philip Sousa was born on Nov. 6, 1854, in Washington, D.C. His father was Portuguese, his mother German. At the age of 10 Sousa began violin lessons and later studied music theory and composition. By the time he was 13 he could play a number of band instruments and enlisted in the Marine Band. He was playing in civilian orchestras as well and subsequently got a discharge from the Marine Band. At 18 he became director of the orchestra at a variety house in Washington and later led orchestras for a comedy troupe and for Morgan's Living Pictures.

In 1876 Sousa joined the orchestra conducted by Jacques Offenbach at the Centennial Exposition in Philadelphia. The musical sensation of the exposition, however, was Patrick Gilmore, and it was here that Sousa first heard and admired Gilmore's band. After playing for a number of Philadelphia theaters, Sousa returned to Washington in 1880 to become director of the U.S. Marine Band, a post he held for 12 years. He reorganized the band, altered its instrumentation, raised its prestige, and built up its library.

In 1892 Sousa formed his own band, capitalizing on his fame by calling it the New Marine Band. A concert band rather than a marching band, it made its first public appearance in September 1892 in Plainfield, N.J. Its initial season was only a moderate financial success, primarily because of an unwise selection of cities for the tour. The following year at the World's Columbian Exposition in Chicago the band attracted thousands of people to each concert. So popular were Sousa's programs that after a few weeks Theodore Thomas, the musical director of the exposition, canceled the more elaborate symphonic and choral events he had planned for the fair, feeling they could not compete. Charles Harris's sentimental ballad ''After the Ball'' became a national hit during the fair as played by Sousa; its success set a new trend in American popular music.

Soon Sousa's band, operating without any subsidy, proved an economic as well as a musical success. It played for most of the important expositions after 1893, made annual tours through the United States and Canada, and was acclaimed on four trips to Europe and on one venture around the world. Sousa was decorated by the crowned heads of Europe and by various academies and societies. When the United States entered World War I, he was made a lieutenant in the Naval Reserve.

Sousa's fame as a composer was related to his success as a bandleader. Although his marches earned him the title of ''March King,'' he nevertheless was influenced strongly

by the style of Offenbach. Sousa's renowned marches include *The Stars and Stripes Forever, The Washington Post, The High School Cadets,* and *The Gladiator*. These are characterized by a strong rhythmic propulsion, jaunty, memorable tunes, and more wideranging harmony than normally found in marches. Many of his best marches came from operettas, and some were originally sung.

Sousa's exposure to Offenbach, coupled with the astonishing American success of Gilbert and Sullivan, convinced him to try composing for the stage. He wrote 10 comic operas, achieving greatest acclaim for *The Bride Elect, El Capitan,* and *The Free Lance*. For some of his operettas he wrote the lyrics and libretto as well. He composed many other works of miscellaneous variety and wrote three novels. His autobiography is considered among the most readable memoirs in American letters.

Like Patrick Gilmore, Sousa wanted to create commercial music for pure entertainment. His understanding of the great music of the past or of his own day was slight. He succeeded in bringing high-quality military music to the public, achieving an instrumentation for the concert band that permitted effects as soft as those of a symphony orchestra. Artistic results were of secondary importance to Sousa; his first concern was to entertain his audiences. During his 40 years as bandmaster, Sousa lifted the concert band to popular heights it had never attained before, grossed an estimated $40 million, and was one of the most respected musicians of his generation. He died on March 6, 1932, in Reading, Pa.

Further Reading

The best account of Sousa's career is his *Marching Along: An Autobiography* (1928). Interesting and informative studies are Mina Lewiton, *John Philip Sousa: The March King* (1944), and Kenneth Walter Berger, *The March King and His Band* (1957). There is valuable material on Sousa in Harry Wayne Schwartz, *Bands of America* (1957). Wilfrid Mellers, *Music in a New Found Land* (1964), contains a penetrating evaluation of his work.

Additional Sources

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Martim Afonso de Sousa

Martim Afonso de Sousa (ca. 1500-1564) was a Portuguese colonizer and viceroy who founded the first permanent Portuguese settlement in South America, and served as viceroy of India.

The exact date of the birth of Martim Afonso de Sousa remains unknown, but some authorities arbitrarily give 1500. He was born in Vila Viçosa and grew up closely attached to the royal court. Disturbed by increasing foreign commerce along the Brazilian coast, Portugal's King João III decided to send an expedition to his South American colony to drive away the interlopers, further explore the coast, and establish at least one permanent settlement. In 1530 he selected Martim Afonso de Sousa and delegated extensive powers to him as ''chief captain of the fleet and lands'' of Brazil. Under the command of Sousa, a fleet of five ships embarked for Brazil in December 1530. After reconnoitering the coast from Pernambuco to the Rio de la Plata, Sousa founded the settlement of São Vicente in 1532. As the official chronicler of the expedition, Pero Lopes de Sousa, put it, ''To all of us this land seemed so good that Captain Martim de Sousa decided to settle it.''

The Portuguese built a chapel, a small governmental headquarters, two tiny fortresses, and quarters for the men. Capt. Sousa appointed municipal officers and distributed the land with lavish generosity. Wheat, grape vines, and sugarcane were planted; cattle were introduced; and the first sugar mill was put into operation in 1533. On the plateau high above São Vicente, Sousa established a second small settlement, Piratininga, near present-day São Paulo. Returning to Portugal in 1533, Sousa left behind a viable colony. The King rewarded him with extensive lands in southern Brazil, including the captaincy of São Vicente. Sousa never returned to Brazil, but his captaincy continued to prosper.

In 1534 the King dispatched Sousa to the East as the chief captain of a new expedition. He spent 5 years fighting Portugal's rivals and enemies along the Indian coast before sailing back to Lisbon. In 1542 the Crown appointed him viceroy of India, a post he held for 3 years, the customary tour of duty. Once again he made the long sea voyage back to Lisbon, this time to occupy a post on the Council of State. Few facts are known about the last decades of his life. He died on July 21, 1564, in Lisbon.

Further Reading

The most extensive source in English for material on Sousa is Elaine Sanceau, *Captains of Brazil* (Porto, Portugal, 1965). See also Alexander Marchant, *From Barter to Slavery: The Economic Relations of Portuguese and Indians in the Settlement of Brazil, 1500-1580* (1942), No. 1, Series 60, in the Johns Hopkins University Studies in Historical and Political Science. For general background consult João P. Calogeras, *A History of Brazil* (trans. 1939), and Pollie E. Poppino, *Brazil: The Land and People* (1968). □

David H. Souter

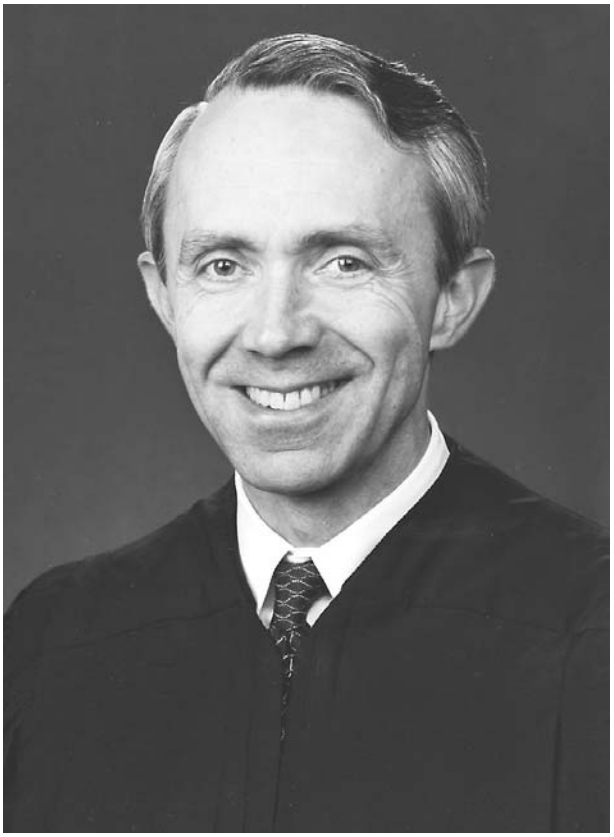

David H. Souter (born 1939), a New Hampshire state attorney and state supreme court judge, was appointed to the U.S. Supreme Court in the fall of 1990 as the 105th justice in the nation's history.

David H. Souter was born on September 17, 1939, in Melrose, Massachusetts. At age 11, Souter and his parents moved to Weare, New Hampshire, near Concord, where his father, a banker, could lead a slower-paced life necessitated by a heart condition. Souter was a lifelong bachelor and lived with his widowed mother until she entered a nursing home several years before his nomination to the U.S. Supreme Court. He was still living in the family's farmhouse in Weare when President George Bush plucked him from obscurity to place him on the nation's highest court in 1990.

By educational background, Souter seemed a worthy candidate for the U.S. Supreme Court. He attended public elementary schools and Concord High School, where he was elected president of the National Honor Society and was voted ''most literary,'' ''most sophisticated,'' and, prophetically, ''most likely to succeed.'' He entered Harvard College in 1957 and majored in philosophy, writing his senior honors thesis on the jurisprudence of Justice Oliver Wendell Holmes. After graduating *magna cum laude* and Phi Beta Kappa, he won a Rhodes scholarship to attend Magdelan College at Oxford University, where he studied law and philosophy for two years. In 1963 he enrolled in Harvard Law School, from which he received his LL.B. degree where he reportedly did well, but failed to make the law review.

Graduating from Harvard Law in 1966, Souter returned home to Weare and began his legal career in the Concord law firm of Orr & Rena. He found private practice unsuited to his tastes, however, and turned to the public sector. In 1968 he joined the staff of the New Hampshire attorney general. Warren Rudman, who was destined to become a senator from the Granite State and who would play a key role in supporting Souter's eventual U.S. Supreme Court nomination, became attorney general of New Hampshire in 1970 and promoted Souter to be his top aide. Rudman resigned as attorney general in 1976 and persuaded Governor Meldrim Thomson to name Souter as his successor.

In his two-year service as state attorney general, from 1976 to 1978, Souter personally argued several controversial religion cases. In one, he defended Governor Thompson's desire to fly the American and state flags at half-staff on Good Friday. He also defended the state's attempts to prosecute residents who for religious reasons covered up the state motto—''Live Free or Die''—on their license plates. The state was unsuccessful in both cases.

Nevertheless, Souter's service was rewarded by a judicial appointment to the state superior court in 1978. He served there for five years before Governor John Sununu, who would become President Bush's chief of staff, named him to the New Hampshire Supreme Court in 1983. In the spring of 1990 President Bush nominated Souter to the U.S. Court of Appeals for the First Circuit in Boston. He had yet to write an opinion for that court, or indeed even be assigned an office, when the president made his surprise announcement nominating him to the U.S. Supreme Court on July 23, 1990.

Justice William Brennan's retirement from the seat that Souter was named to fill had been equally surprising. Although Brennan was 84, he had remained a vigorous member of the Court through its 1989-1990 term. Indeed, he had fashioned slim, but victorious, majorities for the dwindling liberal bloc in his last contentious cases involving flag-burning and affirmative action. Yet Justice Brennan had suffered a slight stroke early in the summer of 1990 and his physician urged him to retire. He did so reluctantly, citing the incompatibility of the burdens of the Court with his fragile health.

President Bush vowed to make quick work of the selection process for Brennan's replacement. The administration had compiled a list of potential nominees during Bush's first year in office, and his advisers turned to it as deliberations began immediately after Brennan sent his letter of resignation to the White House. Within three days Bush had his man. He passed over the runner-up, Judge Edith Jones of the Fifth Circuit Court of Appeals in Texas, for the less-well-known Souter. In the aftermath of the denial of Judge Bork's nomination to the high court because of his staunchly conservative paper trail, Souter's very obscurity was the overwhelming deciding factor in his favor.

Yet Souter's past did contain several clues to his jurisprudence. In a 1986 dissenting opinion on the New Hampshire Supreme Court, Souter wrote that ''the court's interpretive task is to determine the meaning of [constitutional language] as it was understood when the framers proposed it.'' On one of the most controversial issues of the day—abortion—Souter also expressed a restraintist position toward procedural aspects of judging, even if his personal and professional views on the topic were unknown. As a superior-court judge in 1981, Souter wrote a letter to the state legislature to argue for the rejection of a provision of a bill that would have required teenagers seeking abortions to obtain permission from a judge if they could not get their parents' consent. Souter maintained that the provision ''would express a decision by society, speaking through the legislature, to leave it to individual judges . . . to make fundamental moral decisions about the interests of other people without any standards to guide the individual judge. . . .''

Souter's nomination cleared the Senate Judiciary Committee by a vote of 13 to 1. The full Senate was equally favorable, approving Souter by a vote of 90 to 9. The new justice was sworn in October 9, 1990, and began work on the fall term of the Court almost immediately. (A second new justice took a seat on the Supreme Court for the 1991 fall term when Justice Thurgood Marshall resigned because of failing health and was replaced by Clarence Thomas).

As a Justice, Souter focused on legal process in many of his decisions. In his dissent of *Missouri v. Jenkins* he began with: ''The Court's process of orderly adjudication has broken down in this case,'' Some critics claimed that his focus on process was an attempt to flee substance. Important opinions written by Souter included issues related to free speech and separation of church and state in *Rosenberger v. University of Virginia* (free speech and a student run newspaper) and *Lee v. Weissman* (separation of church and state).

Further Reading

Because of David Souter's relatively obscure background, there was no major studies of his life and career. *Time* magazine (August 5, 1990) and the *New York Times* (July 25, 1990) offered detailed journalistic analyses of Souter. For the voting in the Judiciary Committee and later the full Senate see the *Washington Post* (September 27 and October 2, 1990). Other articles on Souter have appeared in *Rocky Mountain News* July 25, 1993) and *The Courier-Journal, Louisville, KY* (March 21, 1993). Reviews of Souter's performance as a Justice can be found in legal and political journals such as *Almanac of the Federal Judiciary* and *Policy Review*. □

Chaim Soutine

Chaim Soutine (1894-1943), a Russian painter of the School of Paris, was the main representative in France of a dynamic expressionism.

Chaim Soutine was born in Smilovitch near Minsk, the tenth of 11 children of a poor village tailor. Life in Smilovitch was typical of the Jewish ghetto in prewar Russia, and young Soutine escaped from it, first to Minsk (1907) and then to Vilna, where he studied at the School of Fine Arts (1910-1913).

Soutine then went to Paris. After studying briefly at the Atelier Cormon, he began to work on his own. He never exhibited the pictures of his early period; he often destroyed and sometimes repainted them. Only the exhibition of the Indépendants in 1937 disclosed the range and power of this ecstatic visionary who depicted the tragic melancholy of being.

Without the help of the art dealer Leopold Zborowski, to whom Soutine was introduced by his painter friend Amedeo Modigliani, Soutine might have despaired of his vocation. In 1919 Zborowski sent him to Céret in the Pyrenees, where Soutine stayed for 3 years and executed 200 paintings. Here he freed himself from the impact which Tintoretto, El Greco, Gustave Courbet, and, in particular, Rembrandt had made upon his sensitive mind, and here he created the series of frenetically painted landscape visions which established his name, such as *View of Céret* (ca. 1919) and *Gnarled Trees* (ca. 1921). The expressionist style is also typical of his portraits and still lifes, mainly dead fowl and carcasses, which, by their very subject matter, are symbols of mortality, for example, *Woman in Red* (ca. 1922) and *Carcass of Beef* (ca. 1925).

In 1925 Soutine was in Cagnes, where he suffered an emotional crisis. In 1927 he painted his famous series of choir boys. In 1929 Monsieur Marcellin Castaing and his wife offered Soutine a home in their castle near Chartres; here for a time he found peace of mind. His gift for portraiture is again seen in the fine portrait of Madame Castaing (ca. 1928).

Although Soutine traveled a great deal in France, he always returned to Paris. The German occupation worsened his already Kafkaesque state of anxiety, and he fled to the village of Champigny-sur-Vende in the Touraine to escape deportation. He died on Aug. 9, 1943, in Paris after an operation for stomach ulcers.

Further Reading

Jean Leymarie, *Soutine* (trans. 1964), includes an important introduction by the artist's friend Marcellin Castaing, an analysis of the art by Leymarie, and fine color plates. A monograph on the artist is Raymond Cogniat, *Soutine* (1952). See also the exhibition catalogs of the Museum of Modern Art, *Soutine* (1950); the Arts Council of Great Britain, *Chaim Soutine, 1894-1943* (1963); and the Los Angeles County Art Museum, *Chaim Soutine* (1968).

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Werner, Alfred, *Chaim Soutine,* New York: H. N. Abrams, 1977.

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Souvanna Phouma

The Lao prince and political leader Souvanna Phouma (1901-1984) played a political balancing role during the first decade and a half of Lao independence that may have permitted the survival of the badly splintered Southeast Asian nation.

Born on October 7, 1901, in Luang Prabang in then French-ruled Laos, Prince Souvanna Phouma was educated as an engineer in France. Highly Frenchified in manner, he subsequently served as an engineer in the public transport department upon his return from France. He supported the 1945 declaration of independence, made by King Sisavangvong with strong Japanese encouragement; and, when French troops returned to reoccupy the country, he joined the national resistance movement (Lao Issara) in neighboring Thailand.

Following French acquiesence in partial independence, Souvanna Phouma served as minister of public transport, minister of planning, and minister of posts and telegraphs in 1950-1951. Premier during the years when Lao independence was finally completely obtained (1951-1954), he fell from office shortly thereafter. He returned as premier in 1956 and successfully negotiated a coalition government with the Pathet Lao, allies of Ho Chi Minh's Viet Minh in neighboring Vietnam.

An early advocate of neutralism, Souvanna Phouma fell again as premier in 1958—partly in response to American pressure for a stronger anti-Communist position. The shortsightedness of this pressure was evidenced when the Pathet Lao resumed their armed revolt and air force captain Kong Le staged an initially successful coup (1960). Souvanna Phouma reluctantly supported the Kong Le forces, which further splintered Lao political life.

The Souvanna Phouma-Kong Le neutralists cooperated with the Communist Pathet Lao in the Lao civil war of the early 1960s, partly because the anti-Communists left them with no alternative. Souvanna Phouma played a major role in 1962, at the time of the Geneva Agreement on Laos, in reconciling the three major political factions, which formed a new coalition government.

Souvanna Phouma was premier in the government formed in 1962 and remained in this position throughout the decade. The Communists resumed their revolt in 1963, however, and Souvanna Phouma's neutralists and the rightists subsequently drew closer together. Souvanna Phouma solicited American economic and military aid to preserve Lao independence in the light of increasing intervention by the Communist Vietnamese, whose numbers in Laos by 1970 approximated 60,000.

The tragedy of Souvanna Phouma was that he devotedly pursued a policy of neutrality for his country but ultimately had to call on the United States to assure the survival of his nation. His triumph was that he did this with such skill that the Soviet Union, Communist China, and North Vietnam were not able to mount a convincing propaganda case that Souvanna Phouma had abandoned his neutralists approach. Although most of eastern Laos was in Communist hands throughout the 1960s, the Communist powers continued to recognize his regime as the legitimate government of Laos. Souvanna Phouma did not hold Laos together in the 1960s, but he kept more of it in one piece than probably anybody anticipated.

In 1971 the South Vietnamese government sent troops into Laos in an effort to stop the flow of military supplies from North Vietnam along the Ho Chi Minh Trail. Objecting to the influence of the North Vietnamese over the Pathet Lao, Souvanna Phouma began working with the United States government and gave approval to U.S. air raids on Pathet Lao forces. After the United States began to withdraw from Vietnam, the government and the Pathet Lao agreed on a cease fire in 1973, and a coalition government was formed in which he allied himself once again with his brother and the Pathet Lao. With North Vietnam's victory, however, the Pathet Lao moved to dominate the coalition. He was ousted in 1975 when they abolished the monarchy and established the People's Democratic Republic of Laos.

After 1975 Souvanna Phouma was seen at official gatherings and was allowed to attend high-level government meetings. He served as an adviser to the government until his death in 1984.

Further Reading

There was no biographical study of Souvanna Phouma, probably the most important Lao political figure of his times. His importance, however, came through in several excellent studies dealing with various crises in which he was a participant. The best of them was *Anatomy of a Crisis: The Laotian Crisis of 1960-1969,* the last book by the late Bernard B. Fall, edited and completed by Roger M. Smith (1969). Another excellent book on the same subject was Arthur J. Dommen, *Conflict in Laos* (1964). An account by a Laotian who himself figured prominently in events in his country was Sisouk Na Champassak, *Storm over Laos* (1961). An update of the narrative begun in the more specific studies of the major crises in the start of the 1960s was Hugh Toye, *Laos: Buffer State or Battleground* (1968).

See also Perry Stieglitz, *In a Little Kingdom: The Tragedy of Laos, 1960-1980* (M.E. Sharpe, 1990); William Bouarouy, *The Roots of the Conflicts in Indochina: With Chronology of Laos History, & Major Successive Political Events in Laos from 1316 Through 1975* (Asian-Americans Research Center & Publishing Agency, 1992); and Timothy Castle, *At War in the Shadow of Vietnam: United States Military Aid to the Royal Lao Government, 1955-1975* (Columbia University Press, 1995). □

Wole Soyinka

The Nigerian playwright Wole Soyinka (born 1935) was one of the few African writers to denounce the slogan of Negritude as a tool of autocracy. He also was the first black African to be awarded the Nobel Prize in Literature.

Wole Soyinka was born July 13, 1934 in Abeokuta a village on the banks of the River Ogun in the western area of Nigeria. His mother was a Christian convert so devout that he nicknamed her ''Wild Christian'' and he father was the scholarly headmaster of a Christian primary school whom he nicknamed ''Essay''—a play on his occupation and his initials S.A. Soyinka was educated through the secondary level in Ibadan and later attended University College, Ibadan, and the University of Leeds, from which he graduated with honors. He worked for a brief period at the Royal Court Theatre in London before returning to Nigeria in 1960. His play, ''The Invention'' was staged in 1957 at the Royal Court Theatre. At that time his only published works were poems such as ''The Immigrant'' and ''My Next Door Neighbour,'' which appeared in the magazine *Black Orpheus*.

Two of Soyinka's plays, *The Lion and the Jewel* and *The Swamp Dwellers,* were performed by students at Ibadan in 1960. Later that year his play *A Dance in the Forest* was produced for the Nigerian independence celebrations. In 1963 Oxford University Press issued a collection of his plays. These were *The Trials of Brother Jero, The Strong Breed, The Swamp Dwellers,* and *The Lion and the Jewel*. He also continued to publish poetry in *Black Orpheus* and other journals, and he was very active in theater group activities in Nigeria.

In the plays written and produced in the early 1960s, Soyinka showed his ability to project traditional Nigerian themes and stories through English instead of Yoruba. He was recognized as a dramatic poet and skilled dramatic craftsman. The plays dealt with a great diversity of theme—from the farce of *The Trials of Brother Jero,* to the romanticism of *The Lion and the Jewel,* to the tragedy of *The Strong Breed*. Soyinka was concerned with universal problems, and his plays examined town life, a retrograde countryside, and the ambitions of the ''new'' Nigerians.

Perhaps the best example of the juxtaposition of the past and present was in *A Dance in the Forest*. Three guilty persons were lured into a deep woodland where they were confronted with their spirit counterparts from the past. Selfishness, dishonesty, and lust were personified as elements in all societies—past and present.

The worsening political situation in Nigeria was reflected in Soyinka's theme for *Kongi's Harvest,* first performed at the Dakar Festival of Negro Arts in 1965. The theme was the establishment of a dictatorship in an African state; and the venal politician, the uncommitted, corrupt traditional ruler, and the ruthlessness of a man driven toward power were all displayed. In *Idanre and Other Poems,* published in 1967, Soyinka ceased being a satirist and became a gloomy visionary. The title poem, reciting a creation myth, stressed the symbols of fire, iron, and blood, which were central to the poet's view of the modern African world.

Soyinka became a vocal critic of Negritude, accusing politicians of using it as a mask for autocracy. His increasing use of polemic against social injustice and his demands for freedom coincided with the military takeover in Nigeria and the later drift toward civil war. Soyinka was arrested by the Nigerian government in October 1967, was accused of spying for Biafra, and was kept in detention in the north for two years, after which he returned to his position as head of the drama department at Ibadan. Much of his creative attention following his release went into filming *Kongi's Harvest,* in which he also played the leading role.

Soyinka's Nigeria was a country in transition, attempting to mold itself out of a variety of tribal cultures and a turbulent European colonization. Soyinka did not romanticize his native land, nor was he willing to see African culture as a flat symbol of primitiveness. He was as willing to charge Nigerian politicians and bureaucrats with barbarity and corruption as he was to condemn the greed and materialism of the west. These attitudes were even more prevalent after his second incarceration on the trumped up spying charges. His work took on a darker and angrier tone. When he was released from prison in 1969, Soyinka left Nigeria and did not return until the government changed in 1975. Soyinka's prison diary, published in 1972 *The Man Died: Prison Notes of Wole Soyinka* was a fragmented and grim account of the days he spent incarcerated, often in chains. Along with his verses that captured the essence of his prison experience, *The Man Died* provided invaluable context for Soyinka' subsequent imagery in his works.

Soyinka's post-prison works striked readers as more angry and despairing than his earlier ones. The play *Madmen and Specialists* was about a young doctor who returned from war trained in the ways of torture and practices his new skills on his seemingly mad old father. Charles Larson in *New York Times Review of Books* called the play ''a product of those months Soyinka spent in prison, in solitary confinement, as a political prisoner. It is, not surprisingly, the most brutal social criticism he has ever published.''

Yet not all his post prison works were filled with despair. *Ake: The Years of Childhood* and its prequel *Isara: A Voyage around Essay* were beautiful memoirs of both his own childhood with its strong Yoruba background and his father's youth in a changing Nigeria. *Isara,* published in 1988 after his father's death, reconstructed his father's divided life and tried to reconcile two conflicting cultures—African and Western–that trapped him between.

In 1986 Soyinka was awarded the Nobel Prize for literature in recognition of his accomplishments. The prize committee recognized him for his commitment to render the full complexity of his African culture In addition to his literary output, Soyinka had produced two essay collections that define his literary philosophy *Myth Literature and the African World* (1976) and *Art Dialog and Outrage* (1991, 1994) in which Soyinka asserted that critics must approach African literature on its own terms rather than by standards established in western cultures. African literature was not monolithic and needs to be seen as a variety of voices, not merely one speaker.

In 1994, Soyinka escaped to Paris, just ahead of being arrested by the militarist government for his advocacy of democracy. In 1997, the same government charged him with treason, claiming he was involved in a series of bombing of army sites.

Further Reading

For a selection of his work see Soyinka's *Five Plays* (1964). A fine biographical, critical study was Gerald Moore, *Wole Soyinka* (1972). There was a good discussion of Soyinka in the essay by Martin Esslin, ''Two Nigerian Playwrights,'' in Ulli Beier, ed., *Introduction to African Literature* (1967), and also in Wilfred F. Cartey, *Whispers from a Continent: The Literature of Contemporary Black Africa* 1969). See also *The Emergence of African Fiction* (1972) and *The Novels of Wole Soyinka* (1990); and *The Man Died: Prison Notes of Wole Soyinka* (1972). □

Paul Henri Spaak

The Belgian statesman Paul Henri Spaak (1899-1972) was an architect of the Benelux association of his country with the Netherlands and Luxembourg and a supporter of Western European military, economic, and political unity during the Cold War.

Paul Henri Spaak was born near Brussels on Jan. 25, 1899. His father was the writer Paul Spaak. Interned by the Germans during World War I, the younger Spaak thereafter studied law in Brussels. He was sent to the Chamber of Deputies in 1932 and rose through a number of Cabinet positions to become Belgium's first Socialist prime minister, in 1938. Despite his early experiences, Spaak was during this period a believer in Belgian neutrality and worked to disassociate his government from the Locarno Pact.

The experiences of World War II decisively affected Spaak's orientation. During the war he served as foreign minister in the Belgian government-in-exile in London. Re-

turning to Brussels in 1944, he continued to serve in postwar coalition governments as foreign minister (1945-1947). He was again prime minister from March 1947 to August 1949, and foreign minister from April 1954 to May 1957. Spaak resigned his government position in 1957, but as head of the Socialist party, he became deputy prime minister in yet another coalition government in 1961.

During the postwar years Spaak's interest in and commitment to international organization enhanced his reputation. Already during the war he had worked toward the Benelux customs union (finally launched in 1948). He also promoted the idea of a Western European defense pact, then rejected on the grounds that it would lead to rivalry with the Soviets over the fate of Germany—a not altogether inaccurate prognostication.

Spaak's Western European defense plan was realized in the North Atlantic Treaty, which he signed in 1949. Meanwhile, he had been elected (January 1946) president of the General Assembly of the United Nations. As one of the staunchest of European integrationists, he was made president of the Consultative Assembly of the Council of Europe (May 1951) and of the General Assembly of the European Steel and Coal Community (1952). From late 1957 to 1961, Spaak capped his career as a supporter of European unity by serving as the chairman of the Atlantic Council and secretary general of the North Atlantic Treaty Organization.

During Spaak's period of greatest activity, the unity he sought and partially achieved was economic. The Belgian statesman desired political unification but not on the basis of the Common Market countries alone. He therefore argued against further moves in this direction until the economic integration of Britain into Europe had been accomplished. He retired from political life in 1966 and died in Brussels on June 30, 1972.

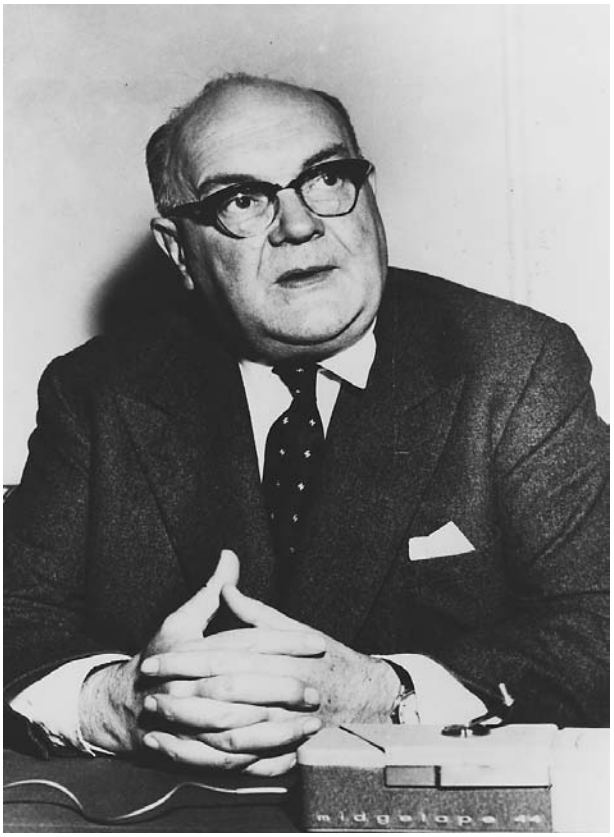

Further Reading

Spaak wrote a very interesting account of his 30 years in public service: *The Continuing Battle: Memoirs of a European, 1936-1966* (1972). J. H. Huizinga, *Mr Europe: A Political Biography of Paul Henri Spaak* (1961), deals with Spaak's life and work. For background on postwar Europe and its new arrangements see Max Beloff, *The United States and the Unity of Europe* (1963). □

Lazzaro Spallanzani

The Italian naturalist Lazzaro Spallanzani (1729-1799) was one of the founders of modern experimental biology.

Lazzaro Spallanzani was born in Scandiano on Jan. 12, 1729. He entered a Jesuit college at the age of 15 and later studied law at Bologna, but very early he became interested in physics and developed an overall knowledge of nature. He took orders in 1755 and is therefore often referred to as the Abbé Spallanzani. That year he began to teach logic, metaphysics, and classics at Reggio. In 1757 he was appointed to the chair of mathematics and physics at the university there; later he taught at the University of Modena.

In 1765 Spallanzani began publishing his numerous scientific works. Most of them are motivated by a philosophy of science which nowadays could be called reductionist, namely, a belief that most phenomena are reducible to physical and chemical explanation. In 1769 he accepted the chair of natural history at the University of Pavia, remaining at this post until his death on Feb. 11, 1799.

Spallanzani is well known for one of his major works on microscopical observation that concerned the systems of spontaneous generation, and was an attempt to disprove J. T. Needham's and the Comte de Buffon's theory in support of spontaneous generation. Although his experimentation was exact, and he did prove that some organisms can live in a vacuum for many days (anaerobiosis), his theory was not comprehensive enough. Thus Spallanzani did not succeed in establishing in a final way that the theory of spontaneous generation was wrong. He also did important work in embryology. He was an ovarian preformationist, and through his experiments with artificial fertilization using filtered semen he pointed out the need for the physical contact between the spermatozoa and the ovule. He thus disproved the fertilizing power of the seminal fluid. Yet he did not fully understand the process, and in plants he described fertilization as being effected by the spermatic vapor of the pollen and not by any of the visible parts of it. In his

studies on regeneration of animals he practically established the modern lines of animal morphology.

Spallanzani also worked on problems of circulation, gastric digestion, respiration, the hearing of bats, the electricity of torpedo fish, and the reproduction of eels. As a result of these studies he gave experimental proof of the action of gastric juice on foodstuffs. He theorized that this action was not putrefaction or vinous fermentation, as others had thought, but acid fermentation; however, he was unable to isolate acid from the gastric mixture. His experiments on respiration provided evidence that tissues use oxygen and release carbon dioxide.

Especially noteworthy is the long trip Spallanzani undertook in Sicily and the neighboring volcanic areas. With systematic measurements and exact physical methods he established that there was nothing mysterious about the fire in the volcanoes; on the contrary, the same physical laws which apply on the surface of the earth are the ones which create volcanoes and which are acting in the heart of the earth. He succeeded in measuring the heat in one of the volcanoes and expressing it in degrees Fahrenheit, which were used in regular terrestrial measuring. His description of these areas is rich—not only in describing nature but also the social habits, customs, and crafts of the inhabitants and the ways of primitive science.

Further Reading

Spallanzani's life and career are well covered in Paul De Kruif, *Microbe Hunters* (1926), and Wade W. Oliver, *Stalkers of Pestilence: The Story of Man's Ideas of Infection* (1930). Spallanzani is also discussed in Joseph Needham, *A History of Embryology* (1934; 2d ed. 1959), and Arthur William Meyer, *The Rise of Embryology* (1939). □

Muriel Sarah Spark

Muriel Sarah Spark (born 1918) wrote biography, literary criticism, poetry, and fiction, including the novel that was considered her masterpiece, *The Prime of Miss Jean Brodie*.

Born in Edinburgh on February 1, 1918, Muriel Spark worked in the Political Intelligence Department of the British Foreign Office in 1944-1945, was the general secretary of the Poetry Society from 1947 to 1949, and served as the editor of *Poetry Review* in 1949. She was the founder of the literary magazine *Forum* and worked as a part-time editor for Peter Owen Ltd.

In the early 1950s Spark published her first poetry collection, *The Fanfarlo and Other Verse* (1952), and built a solid reputation as a biographer with *Child of Light: A Reassessment of Mary Wollstonecraft Shelley* (1951); *Emily Bronte: Her Life and Work* (1953); and *John Masefield* (1953). She also edited *A Collection of Poems* by Emily Bronte (1952), *My Best Mary: The Letters of Mary Shelley* (1954), and, most important, *Letters of John Henry Newman* (1957).

While working in these areas of nonfiction, Spark was undergoing a crisis of faith and was strongly influenced by the writings of Newman, the 19th-century Anglican clergyman who became a convert to Roman Catholicism and eventually a cardinal in that faith. While she was dealing with her crisis, she received financial and psychological assistance from Graham Greene, also a Roman Catholic convert, and was eventually converted herself, a move that had significant influence on her novels.

Spark published the first of those novels, *The Comforters,* in 1957 and followed that with *Robinson* in 1958, the same year she authored her first short-story collection, *The Go-Away Bird and Other Stories*. In this same period she began writing radio plays, with *The Party Through the Wall* in 1957, *The Interview* in 1958, and *The Dry River Bed* in 1959.

It was in 1959 that Spark had her first major success, *Memento Mori,* with some critics comparing her to Ivy Compton-Burnett and Evelyn Waugh. She followed this with *The Ballad of Peckham Rye* in 1960, writing a radio play based on the novel that same year; *The Bachelors,* also in 1960; and *Voices at Play* in 1961, likewise turned into a radio play.

In 1961 she also published the novel generally regarded as her masterwork, *The Prime of Miss Jean Brodie,* subsequently made into a play, a hit on both sides of the Atlantic in the years 1966-1968; a film in 1969; and a six-part adaptation for television, another transatlantic success,

in 1978 and 1979. This was the portrait of a middle-aged teacher at the Marcia Blaine School for Girls in Edinburgh in the 1930s who has gathered around her a coterie of five girls, ''The Brodie Set.'' Jean Brodie was one of those delightful eccentrics, common in English fiction, who walked a tightrope over the abyss of caricature but never tumbled in. She saw her task as ''putting old heads on young shoulders'' and told her disciples that they were the *créme de la créme*. In 1939 she was forced to retire on the grounds that she has been teaching fascism, the accusation made by the girl who eventually became a nun and defended herself against charges of betrayal by observing that ''It's only possible to betray where loyalty is due.'' Critic George Stade probably best defined Spark's attitude toward Jean Brodie by pointing out that the novel embodied ''the traditional moral wisdom that, if you are not part of something larger than yourself, you are nothing.''

In 1962 Spark's sole venture into theater, *Doctors of Philosophy,* was presented in London and was not a resounding success. She returned to fiction and wrote The *Girls of Slender Means* (1963); *The Mandelbaum Gate* (1965); *Collected Stories I* (1967); *The Public Image* (1968); *The Very Fine Clock* (1968), her only work for juveniles; *The Driver's Seat* (1970); *Not To Disturb* (1971); and *The Hothouse by the East River* (1973).

Also in 1973 Sharp published another outstanding novel, *The Abbess of Crewe,* a work alive with paradox. To win election as abbess, the protagonist, Sister Gertrude, studied Machiavelli; once in charge, she combined an extreme conservatism in religious matters with the installation of electronic devices in the abbey and enlisted the aid of two Jesuit priests in exposing the affair between Sister Felicity and a young Jesuit. Released from the abbey, Sister Gertrude roamed the Third World like a loose cannon, indulging in such projects as mediating a war between a tribe of cannibals and a tribe of vegetarians. The novel was filmed in 1976 under the title *Nasty Habits*.

Subsequently there came the novels *The Takeover* (1976); *Territorial Rights* (1979); *Loitering with Intent* (1981); *A Far Cry from Kensington* (1987); *The Only Problem* (1988); *Symposium* (1990); *Reality and Dreams* (1997); and two collections of short stories, *Bang-Bang You're Dead and Other Stories* (1982) and *The Stories of Muriel Spark* (1985). In 1992, she published *Curriculum Vitae: Autobiography*.

Her twentieth novel, *Reality and Dreams* explored the boundaries and connections between realities and dreams in a story about a dream-driven film director who feels and seeks to be Godlike in his work, a theme which illustrated the aptness of critic Frank Kermode's insight that in Spark's novels portrayed a connection between fiction and the world, and between the creation of the novelist and the creation of God.

Much of the criticism about Spark's work focused on the extent to which her Catholicism influenced her writing; that is, was she a Catholic novelist or a novelist who was incidentally a Catholic? The former view was upheld by American critic Granville Hicks, who termed her ''a gloomy Catholic, like Graham Greene and Flannery O'Connor, more concerned with the evil of man than the goodness of God.'' J.D. Enright, on the other hand, felt that, unlike Paul Claudel or François Mauriac or Graham Greene, she had no interest in force-feeding Catholicism to her readers. Religion aside, Duncan Fallowell summed up her fiction in this way: ''She is the master, and sometimes mistress, of an attractive, cynical worldliness which is not shallow.'' And that observation probably best encapsulated British critical opinion, which has been generally kind, if not generous, to her work for four decades.

In 1993, Spark was made Dame Muriel Spark, Order of the British Empire.

Further Reading

Obviously Spark's 1992 autobiography was essential reading. Otherwise, studies of her and her work abound. The best overview can be found in Joseph Hynes' *Critical Essays on Muriel Spark* (1992). There were about a dozen volumes by individual authors (some of the critics included in Hynes' collection). The most recent were the six works, all titled *Muriel Spark,* by Peter Kemp (1974); Allan Massie (1979); Velma B. Richmond (1984); Alan N. Bold (1986); Dorothea Walker (1988); and Page Norman (1990). □

Jared Sparks

Jared Sparks (1789-1866), American editor, Unitarian minister, and historian, pioneered in publishing the source documents of American history.

Jared Sparks was born on May 10, 1789, on an impoverished farm in Willington, Conn. He graduated from Harvard in 1815, studied theology at the Harvard Divinity School, and was briefly a magazine editor. He was a Unitarian minister from 1819 to 1829, when he bought the *North American Review* and became its editor.

In the summer of 1823 he wrote in his diary, ''Meditating on the importance of having a new history of America.'' The next year he began preparing an edition of George Washington's writings. His great ambition was to write the full history of the American Revolution. He gathered materials for this theme in archives of the original 13 states and in Europe.

Sparks published a series of volumes, beginning with the *Life and Travels of John Ledyard* (1828), concerning the famous traveler from Connecticut. In the next 2 years *The Diplomatic Correspondence of the American Revolution,* in 12 volumes, appeared. A subsidy from the Federal government aided in its publication. *The Life of Gouverneur Morris,* in three volumes, followed in 1832. Between 1834 and 1837 *The Life and Writings of George Washington* appeared in 12 volumes. One volume contained the biography, the rest included Washington's letters and public papers. Sparks was also preparing an edition of Benjamin Franklin's writings. Ten volumes of *The Works of Benjamin Franklin* were published between 1836 and 1840; one volume was devoted to biography. The *Washington* and the *Franklin* were Sparks's most creditable achievements.

The energetic historian also projected a ''Library of American Biography.'' Through the lives of distinguished men, readers could trace a connected history of the nation. Eventually 25 volumes were published containing 60 biographies, of which Sparks wrote 8. In 1853 the *Correspondence of the American Revolution, Being Letters of Eminent Men to George Washington,* in four volumes, appeared.

Sparks filled vast gaps in American historiography, but his weaknesses were many. He was uncritical in depicting his subjects, whom he was inclined to portray without blemish. He lacked the literary gifts of other contemporary historians. As editor, he altered documents or omitted them if unfavorable to the image he wished to project. Yet the sheer volume of his productivity transformed the character of American historical writing.

Sparks was well rewarded. Americans avidly read books on the American Revolution. Sparks taught the subject at Harvard after 1839 and lectured on the Revolution to large public audiences. In 1849 he was elected president of Harvard, but he was an unhappy administrator, resigning after 4 years. The hectic early years gave way to a quiet period of correspondence with younger historians and public figures. He died in Cambridge, Mass., on March 14, 1866.

Further Reading

The best source is Herbert B. Adams, *The Life and Writings of Jared Sparks* (2 vols. 1893), the official biography based on Sparks's papers. John S. Bassett edited the *Correspondence of George Bancroft and Jared Sparks, 1823-1832* (1917). Bassett's *The Middle Group of American Historians* (1917) has an important chapter on Sparks. A briefer summary of Sparks's achievement may be found in Michael Kraus, *The Writing of American History* (1953). □

Spartacus

Spartacus (died 71 B.C.) was a Thracian gladiator who led a slave war in Italy against the Romans. He plundered most of Italy before being defeated and killed in a pitched battle.

It is not known how Spartacus became a gladiator. He is said to have fought either with or against the Romans. Eventually he found himself in the gladiator school of Gnaeus Lentulus Batiatus at Capua. From there in 73 B.C. some 70 gladiators escaped and fled to Mt. Vesuvius, where they were joined by slaves and farm workers from the countryside. Spartacus with the help of two Celts, Crixus and Oenomaos, led them, forging the motley group into a first-class fighting force.

Roman response to the uprising was at first slow and inadequate. Spartacus defeated local levies led by a propraetor and a praetor in three sharp engagements. The slaves then broke out of Campania and raided all of southern Italy, eventually establishing winter quarters at Thurii and Metapontum in Lucania. There their forces grew to 70,000 men.

In 72 the Senate assigned both consuls and four legions to the war against the slaves. After a minor engagement at Mt. Garganos in which Crixus was killed, Spartacus defeated the two consuls in separate battles in central Italy. At this point he attempted to lead the slaves north to freedom beyond the Alps. But after they defeated the governor of Cisalpine Gaul at Mutina (Modena), they elected to turn back to Italy to plunder and enrich themselves. Spartacus not only threatened Rome itself but again defeated both consuls in a major battle in Picenum. The Romans no longer dared face him in the field. He then returned to southern Italy and again made Thurii his headquarters.

In the autumn of 72 the Senate transferred the command against the slaves to Marcus Licinius Crassus, who held no public office at the time. He recruited six additional legions and took up a protective position in south-central Italy. After an initial defeat Crassus won a victory over a contingent of the slaves. That winter he built a wall and ditch across the toe of Italy to contain Spartacus, whose attempts to escape to Sicily with his army failed.

Spartacus (center, leaning toward ground)

Early in the spring of 71 Spartacus broke through Crassus' lines but suffered two defeats at his hands in Lucania. He then retired again to Bruttium (Calabria), where he defeated two of Crassus' lieutenants who were following him. Encouraged, Spartacus's men persuaded him to risk a major battle with Crassus. In it Spartacus and 60,000 of his men fell. Spartacus's body was never found. Stragglers from the massacre were caught in Etruria by Pompey, summoned by the people from Spain to help end the war. In a final act of cruelty Crassus crucified 6,000 prisoners along the Via Appia from Capua to Rome.

Although Spartacus has been justly lauded as a bold leader, the slave war was not a revolt of the lower classes against the bourgeois leadership of Rome. Spartacus got almost no support from the Italian population, which remained loyal to Rome. Nonetheless, Spartacus has been idolized by revolutionaries since the 18th century. From 1916 to 1919 the German Socialists styled themselves ''Spartacists'' when they tried to foment a proletarian revolution after World War I. Spartacus's stout resistance against the Romans has been a popular theme among poets and novelists, for example, Arthur Koestler in *The Gladiators* (1939) and Howard Fast in *Spartacus* (1951).

Further Reading

The principal sources for Spartacus are Plutarch and Appian. For additional details see *The Cambridge Ancient History,* vol. 9: *The Roman Republic, 133-44 B.C.,* edited by S. A. Cook, F. E. Adcock, and M. P. Charlesworth; and H. H. Scullard, *From the Gracchi to Nero: A History of Rome from 133 B.C. to A.D. 68* (1959; 2d ed. 1963). □

Charles Clinton Spaulding

Business executive Charles Clinton Spaulding (1874-1952) was one of the most prominent and influential African American entrepreneurs of the 20th century, achieving success in both the banking and insurance professions. He was president of the North Carolina Mutual Insurance Company, the largest African American business in the country; a leading proponent of the Negro Business Movement of the period; and a civic and social leader in the tradition of Booker T. Washington.

Charles Clinton Spaulding, the third of fourteen children, was born on a farm near Whiteville in Columbus County, North Carolina, in 1874. His parents, Benjamin McIver and Margaret Moore Spaulding, were prosperous landowners of free ancestry who were respected leaders of the community. Young Spaulding spent his early years working on the family farm and exhausting the limited possibilities for education in his rural community.

In the mid 1890s he made his way to Durham to join his uncle, Aaron McDuffie Moore, a practicing physician, and to avail himself of the city's greater educational oppor-

tunities. Here he enrolled in the Whitted School, from which he graduated in 1898 at the age of 23 with what was then considered a high school diploma. Although he continued self-education throughout his life and enjoyed the mentorship of his uncle, it was from this base of formal education and family background that Spaulding rose from farm worker to a position of regional and national prominence.

Activities as a Businessman

Spaulding's first job following graduation was as manager of a grocery concern in which 25 African American men had invested $10 each. The venture was unsuccessful, however, and Spaulding was left with bare shelves and $300 indebtedness from the insolvent business. Following this failure he entered the field of insurance, a newly-emerging profession among African Americans. In 1899 he became general manager of the North Carolina Mutual and Provident Association, a small industrial assessment organization founded by Durham barber John Merrick and Spaulding's uncle Aaron Moore. As the sole employee, Spaulding served also as promoter, agent, clerk, bookkeeper, office boy, and janitor. In 1909 the firm achieved the status of old line legal reserve life insurance company and changed its name to North Carolina Mutual Life Insurance Company. Spaulding succeeded to the presidency of the company in 1923 and was for many years the pivotal figure in an organization that, rising from a situation where the company in 1899 did not have enough money on hand to pay its first death claim, came to hold distinction as the largest African American business in the country.

By 1921 Spaulding had also assumed leadership of the Mechanics and Farmers Bank and the Mutual Building and Loan Association, two organizations founded in Durham by the organizers of North Carolina Mutual. In addition, he was vice president of the Bankers Fire Insurance Company and the Southern Fidelity Mutual Insurance Company. These enterprises made Durham one of the leading centers of African American business achievement in the first half of the 20th century and, in large measure, provided the financial sustenance for the early economic growth of African Americans in North Carolina and the region. In his capacity as executive of these enterprises, Spaulding sought to map a program of social service that stretched beyond the routine functions of a business corporation to include the expansion of home ownership, business growth, and general race uplift.

Spaulding was widely involved in the larger arena of African American business beyond Durham. He belonged to the inner circle of the National Negro Business League, founded by Booker T. Washington in 1900, serving as secretary-treasurer as well as chairman of the executive committee during the 1920s. Similarly, he provided leadership in the National Negro Insurance Association and the National Negro Bankers Association. In recognition of his outstanding contributions to the management and direction of business activities, Spaulding was awarded the Harmon Foundation Award for Distinguished Achievement in Business in 1926. In his lifetime numerous other awards, honors, and honorary degrees also accrued to Spaulding in recognition of his success in the fields of life insurance and finance and for his contribution to the progress of African Americans in their struggle for economic and civic emancipation.

Follows Booker Washington's Economic Philosophy

It was said that Spaulding was the greatest living exponent of the economic philosophy popularized by Booker T. Washington. Like Washington, Spaulding believed in harmonious racial understanding and tolerance, and he praised the opportunities available to African Americans in the South. He also extolled the idea that integrity, character, and achievement would equate eventually with acceptance and citizenship for African Americans. Spaulding viewed business and economic success, along with intelligence, vision, and cooperation, as powerful weapons in the battle to destroy race prejudice in America. He believed, particularly, that African Americans could surmount racial prejudice and strengthen their positions in society by evidencing success in the financial and business areas. He asked only that equal opportunities be afforded.

Through his work in civic, educational, and social organizations, he sought to foster opportunities for African Americans. He served on a number of boards of trustees of African Americancolleges and universities, including Howard, Shaw, and North Carolina College. He was the first African American elected to the board of the Slater Fund and was the regional broker for the Rosenwald Fund. His views on education, race, and social issues impacting opportunity were disseminated also through his membership on the boards of the Southern Educational Foundation and the North Carolina Commission on Interracial Cooperation.

At the national level, Spaulding's activities with the National Urban League and the New Deal were directed at broadening opportunities as well. He was appointed national chairman of the Emergency Advisory Council of the Urban League, a body organized to enlist support for the New Deal among African Americans. He used this position and his national contacts to advance opportunities for African Americans in the region. His work in the New Deal earned him recognition as the leading Democrat in North Carolina. Spaulding married twice and raised four children. He died in Durham on August 1, 1952, his 78th birthday.

Further Reading

An excellent scholarly essay on Spaulding has been written by Walter Weare in *Black Leaders of the Twentieth Century* (1982), edited by John Hope Franklin and August Meier. A good deal of information on Spaulding is also available in Weare's study of North Carolina Mutual Insurance Company, titled *Black Business in the New South* (1973). Short biographical sketches may be found in several other sources: Edgar A. Toppins, *Biographies of Notable Black Americans* (1961); *Negro History Bulletin* (Vol. XVI); and *Black Enterprise* (Vol. VI). Spaulding's own views on several issues can be found in ''50 Years of Progress,'' a series published by the *Pittsburgh Courier* (1950). □

John Hanning Speke

An English explorer of Africa, John Hanning Speke (1827-1864) solved the riddle of the Nile River by discovering its source during the course of an epic journey to and through the Great Lakes region of eastern Africa.

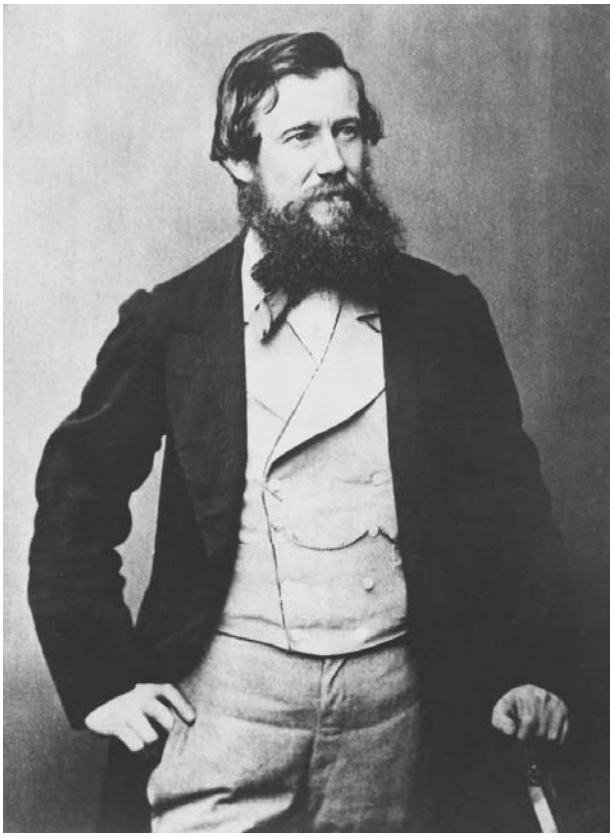

Ever since the time of Herodotus, men had sought and speculated about the fountains—the ultimate origins—of the river that provided Egypt's life-blood and sustained classical as well as modern civilizations throughout much of its length. Ptolemy had hinted at the Nile's beginning in equatorial Africa, but only the 19th-century search for the sources of the main, or White, Nile (in the late 18th century James Bruce had seen the Blue Nile flow from Lake Tana in Ethiopia) produced John Speke's confirmation.

John Speke was born at Jordans, Somersetshire, on May 4, 1827. He joined the Indian army in 1844 and saw considerable action in the Punjab campaign. He liked to fight but was bored by the longueurs between periods of combat. Appropriately, he spent his local leaves shooting game in Tibet.

In 1854 Speke obtained overseas leave in order to join Richard Burton in Somalia. While Burton was journeying to the ''forbidden city'' of Harar, Speke twice went eastward to Bunder Gori, a nearby Somali town. In an attack in 1855 by Somali on the British camp near Berbera, Speke almost died from wounds before he and Burton fled to Aden.

Early Explorations

Speke served as a captain in a Turkish regiment at Kertch during the Crimean War (1855-1856) and then returned to Africa as second-in-command of Burton's expedition to the lakes of the eastern interior. The Royal Geographical Society was sponsoring this attempt to locate the rumored Sea of Ujiji and to ascertain the sources of the Nile.

Guided by Arabs and Africans, the expedition attained the Sea of Ujiji (modern Lake Tanganyika) in 1858. Speke's eyes were then too clouded with ophthalmia for him to see the waters of the lake, but he had already learned that Tanganyika was but one of the component lakes—Victoria and Nyasa being the others—of the Sea of Ujiji. He had also surmised or gathered that it was from Victoria that the Nile River flowed north to Egypt. Despite the opposition of Burton, he tested this hypothesis later in 1858.

From Tabora, Speke took a ''flying trip'' to the southern end of the lake along a route known but relatively little frequented by traders. Reaching the lake after several detours, he at last caught a murky glimpse of the southern waters of what he called Victoria Nyanza (Lake Victoria). With only the evidence of hearsay, Speke decided that this lake was in fact the source of the Nile.

Sources of the Nile

Two years later the Royal Geographical Society commissioned Speke to demonstrate his belief. Accompanied by James Augustus Grant, a colleague from the Indian army, Speke reached Tabora in 1861, and they set out around the western side of Victoria Nyanza to Buganda, the capital of which they reached early in 1862. After several months the kabaka, or king, Mutesa, gave Speke permission to travel to the Nile and then northward.

In July 1862 Speke stood above a point where the waters of the Victoria Nyanza cascaded down the White Nile on their way to Alexandria. ''I saw,'' the exultant explorer wrote, ''that old father Nile without any doubt [rose] in the Victoria Nyanza, and, as I had foretold, that [that] lake [was] the great source of the holy river which cradled the first expounder of our religious belief.'' Grant and Speke proceeded down the Nile, but they were inhibited from following its course, and from visiting other lakes of which they had heard rumor, by African warfare.

Even after Speke had seen the waters of Victoria coursing over Ripon Falls and down the Nile, however, there were some who remained unconvinced that Herodotus's fabled fountains had in fact been found. Burton was a leading critic: Speke had not, he said, followed the Nile the entire way from Victoria to Gondokoro. At a meeting of the august British Association for the Advancement of Science in September 1864, it was arranged that Burton and Speke present their theories. But on the day before the debate Speke went partridge shooting at Neston Park near

Bath, mishandled a gun while crossing a stone wall, and fatally shot himself.

The effect of Speke's discoveries, which he embodied in two narratives—*Journal of the Discovery of the Source of the Nile* (1863) and *What Led to the Discovery of the Source of the Nile* (1864)—was to direct European interest to the peoples and regions near the headwaters of the Nile. Subsequent European enterprise, and the way in which Buganda was regarded as a prize at the time of the scramble for Africa, indicated the result of Speke's journey to the Nile for both Africans and Europeans.

Further Reading

Speke's own journals contain the most detailed discussions of his activities in Africa. Alexander Maitland's *Speke* (1971) is the only biography. The best short study is Roy Charles Bridges, ''John Hanning Speke: Negotiating a Way to the Nile,'' in Robert I. Rotberg, ed., *Africa and Its Explorers* (1970). Speke also figures prominently in two recent biographies of Sir Richard Burton: Byron Farwell, *Burton* (1963), and Fawn Brodie, *The Devil Drives* (1967). See also James A. Grant, *A Walk across Africa* (1864). □

Cardinal Francis Joseph Spellman

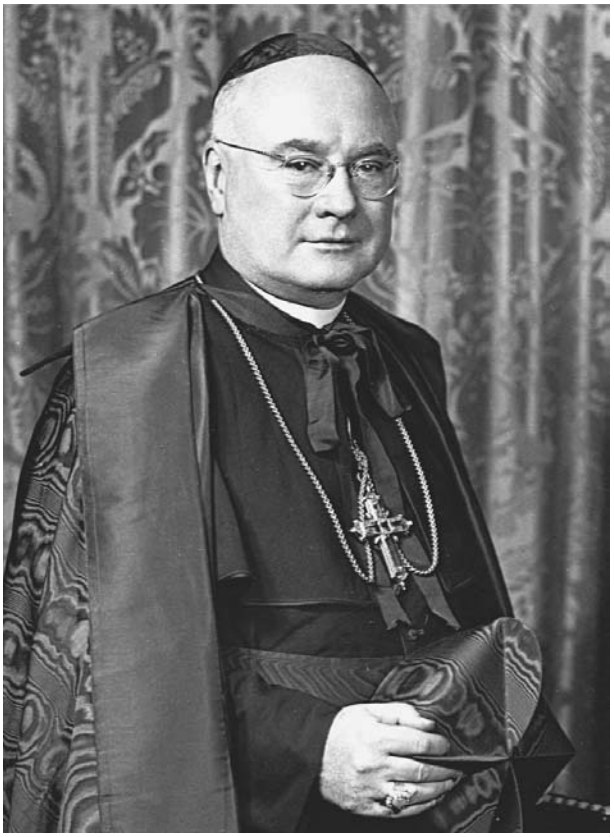

Cardinal Francis Joseph Spellman (1889-1967), archbishop of New York, was for 25 years the best-known and most influential leader of American Catholicism.

Francis Joseph Spellman was born in Whitman, Mass., on May 4, 1889. Educated at Fordham College in New York and the North American College in Rome, he was ordained in 1916 and served for 2 years as a curate at All Saints Church in Roxbury. In 1922 he was appointed vice-chancellor of the Boston archdiocese, and he served on the editorial staff of the diocesan paper, the *Pilot*. From 1925 to 1932 he was attached to the Secretariat of State in Rome and then was appointed auxiliary bishop to Cardinal William O'Connell of Boston.

During his years in Rome, Spellman was a close friend of Eugenio Pacelli, papal secretary of state, who became Pope Pius XII in 1939. That year the new pope appointed Spellman archbishop of New York. In 1946 Spellman became a member of the College of Cardinals, and in following years he was regarded as the most powerful and influential leader of the Catholic hierarchy in the United States. His public friendship with President Franklin Roosevelt added to his fame and prestige.

An active, vigorous leader and a talented administrator, Spellman was also a highly successful fund raiser. During his tenure as New York's archbishop, he vastly expanded the diocese's system of hospitals, orphanages, schools, and charitable agencies, undertaking new construction totaling over $500 million. As bishop for the U.S. Armed Forces, he traveled widely to visit American troops around the world and to oversee the work of Catholic chaplains. He supported a strong American foreign policy and frequently warned against the danger of communism. His activities in support of public aid for parochial schools and his militant opposition to birth control, pornography, and communism embroiled him in numerous controversies, as did his actions forbidding Catholics to see certain motion pictures. Toward the end of his life his strong support for American participation in the Vietnam War aroused militant opposition within and without the Church.

In addition to his enormous pastoral and administrative work, Cardinal Spellman wrote several volumes of poetry and a novel, *The Foundling* (1951), which was a national best seller. He died in New York City on Dec. 2, 1967.

Further Reading

The authorized biography of Spellman is Robert J. Gannon, *The Cardinal Spellman Story* (1962).

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Hans Spemann

The German experimental embryologist Hans Spemann (1869-1941) was awarded the Nobel Prize in Physiology or Medicine for his discovery of the organizer effect in embryonic development.

Hans Spemann, son of Wilhelm Spemann, a publisher, was born in Stuttgart on June 27, 1869. After a period in his father's business and military service, he became a medical student at the University of Heidelberg, spent a period at the University of Munich, and in 1894 transferred to Würzburg. There he abandoned medicine for science, studied under Theodor Boveri, who greatly influenced his future research, and graduated in 1895.

Spemann then began research in the Zoological Institute at Würzburg, where he became a lecturer in 1898. In 1908 he was appointed professor of zoology and comparative anatomy in the University of Rostock, and in 1914 associate director of the Kaiser Wilhelm Institute for Biology at Berlin-Dahlem. He was called to the chair of zoology in the University of Freiburg in Breisgau in 1919, from which post he retired in 1935. Spemann devoted his scientific career to the study of the causes that act on the cells of the earliest embryos, leading to their differentiation and specialization for different functions.

Foundation of Experimental Embryology

The science of experimental embryology (or developmental mechanics) was founded about 1890 by Wilhelm Roux and Hans Driesch. Roux destroyed one of the two blastomeres formed by the first division of a fertilized frog's egg. He found that the other blastomere continued to develop, but it formed half an embryo. Then Driesch separated the two blastomeres of a sea urchin's egg and removed one entirely. The remaining blastomere formed, not half an embryo, but a normal embryo of small size.

It was well known that the eyeball developed from the optic cup, a protuberance from the primitive brain, and that the lens arose in the epidermis overlying the optic cup. Why the epidermis thickened and became transparent at the appropriate point was unknown, and the question was whether there was some unknown connection between optic cup and potential lens. In 1901 Carl Herbst found that, in abnormal embryos showing a single (median) optic cup, only one lens developed and that at a point opposite the cup. This strongly favored an influence exerted by the cup on the overlying ectoderm.

Spemann's Classical Experiments

This paper by Herbst fired Spemann's enthusiasm, and in the same year he demonstrated that the epidermis showed no change if the eye rudiment was destroyed. He suggested that proof of the correlation could be obtained if the optic cup was brought into contact with a foreign part of the epidermis, either by transplanting the optic cup or the epidermis overlying it. W. H. Lewis performed these experiments satisfactorily in 1904. During the next 6 years Spemann published his experiments on the eye and also his technique and instruments for ''microsurgery.'' It was shown that practically any part of the epidermis could form a lens if it was activated by some influence in the optic cup.

Spemann then experimented on the amphibian gastrula, the early embryo consisting of undifferentiated cells forming a hollow sphere, with a mouth (the blastopore) opening to the exterior. He frequently transplanted minute pieces of the gastrula from one area of its surface to another, and he always found—with one exception—that the transplants developed according to their new positions. The exception was a transplant from the upper lip of the blastopore, which in its new position developed into a small secondary embryo. In 1918 Spemann thought that the whole of the secondary embryo was formed by the implanted material, so that the ectoderm (upper layer) of the implant formed the medullary plate (subsequently forming the central nervous system), and the lower layer developed into the notochord and muscular system. He concluded therefore that the blastopore region was already differentiated at that stage, while all other cells in the gastrula were still undifferentiated.

Further work then led Spemann to think that possibly the primitive nervous system of the secondary embryo was formed by induction from the ectoderm of the host tissue. To decide the point it was necessary to distinguish implanted tissue from host tissue. Until then his transplants had been from one part to another of the same embryo, but in 1921 he decided that the answer lay in using two embryos, of the same age but of different species. In 1924 Spemann and Hilde Mangold published their results. For the implant and the host they used respectively gastrulas of the newts *Triton cristatus* (almost colorless) and *Triton taeniatus* (highly pigmented). Implant and host cells were thus easily distinguished. In innumerable experiments they found that the graft disappeared below the gastrula surface to form the mesodermal elements (notochord and muscles) of the secondary embryo. Above it the ectoderm of the host was induced to form, from host material, the neural tube of the secondary embryo.

Organizer Effect

From these ''heteroplastic transplants'' Spemann concluded that the upper lip of the blastopore, when brought into contact with other cells of the gastrula, could exert an influence to induce them to become differentiated to form a medullary plate. This influence he called an ''organizer.'' In all vertebrate embryos it is the first step in the series of differentiations that result in the fully formed fetus. He therefore termed the influence of the blastopore lip the ''primary organizer.'' The formation of the optic cup being a sequel to this action, he called the organizer in the optic cup a ''secondary organizer.'' Further development is due to chains of induction by successive orders of organizers. Spemann believed that the action of the organizer was transferred by a chemical substance; but he, and other

scientists such as Joseph Needham and C. H. Waddington, succeeded only partially in identifying it.

Spemann was awarded the Nobel Prize in 1935, and he received many other honors, including the title of *Geheimrat* (Privy Councilor). He died at Freiburg on Sept. 9, 1941.

Further Reading

There is a biography of Spemann in *Nobel Lectures, Physiology or Medicine, 1922-1941* (1965), which also includes his Nobel Lecture. For his work see his *Embryonic Development and Induction* (1938); see also C. H. Waddington, *The Nature of Life* (1961), and J. Needham, *Biochemistry and Morphogenesis* (1942). □

Herbert Spencer

Herbert Spencer (1820-1903) was an English philosopher, scientist, engineer, and political economist. In his day his works were important in popularizing the concept of evolution and played an important part in the development of economics, political science, biology, and philosophy.

Herbert Spencer was born in Derby on April 27, 1820. His childhood, described in *An Autobiography* (1904), reflected the attitudes of a family which was known on both sides to include religious nonconformists, social critics, and rebels. His father, a teacher, had been a Wesleyan, but he separated himself from organized religion as he did from political and social authority. Spencer's father and an uncle saw that he received a highly individualized education that emphasized the family traditions of dissent and independence of thought. He was particularly instructed in the study of nature and the fundamentals of science, neglecting such traditional subjects as history.

Spencer initially followed up the scientific interests encouraged by his father and studied engineering. For a few years, until 1841, he practiced the profession of civil engineer as an employee of the London and Birmingham Railway. His interest in evolution is said to have arisen from the examination of fossils that came from the rail-road cuts.

Spencer left the railroad to take up a literary career and to follow up some of his scientific interests. He began by contributing to *The Non-Conformist,* writing a series of letters called *The Proper Sphere of Government*. This was his first major work and contained his basic concepts of individualism and laissez-faire, which were to be later developed more fully in his *Social Statics* (1850) and other works. Especially stressed were the right of the individual and the ideal of noninterference on the part of the state. He also foreshadowed some of his later ideas on evolution and spoke of society as an individual organism.

A System of Evolution

The concept of organic evolution was elaborated fully for the first time in his famous essay ''The Developmental Hypothesis,'' published in the *Leader* in 1852. In a series of articles and writings Spencer gradually refined his concept of organic and inorganic evolution and popularized the term itself. Particularly in ''Progress: Its Law and Cause,'' an essay published in 1857, he extended the idea of evolutionary progress to human society as well as to the animal and physical worlds. All nature moves from the simple to the complex. This fundamental law is seen in the evolution of human society as it is seen in the geological transformation of the earth and in the origin and development of plant and animal species.

Natural selection, as described by Charles Darwin in the *Origin of Species,* published in 1859, completed Spencer's evolutionary system by providing the mechanism by which organic evolution occurred. Spencer enthusiastically elaborated on Darwin's process of natural selection, applying it to human society, and made his own contribution in the notion of ''survival of the fittest.'' From the beginning Spencer applied his harsh dictum to human society, races, and the state—judging them in the process: ''If they are sufficiently complete to live, they do live, and it is well they should live. If they are not sufficiently complete to live, they die, and it is best they should die.''

Spencer systematically tried to establish the basis of a scientific study of education, psychology, sociology, and ethics from an evolutionary point of view. Although many of his specific ideas are no longer fashionable, Spencer went a long way in helping to establish the separate existence of sociology as a social science. His idea of evolutionary progress, from the simple to the complex, provided a conceptual framework that was productive and that justifies granting to him the title father of comparative sociology. His views concerning a science of sociology are elaborated in two major works, *Descriptive Sociology* (published in 17 volumes, 1873-1934) and *The Study of Sociology* (1873).

Spencer was particularly influential in the United States until the turn of the century. According to William Graham Sumner, who used *The Study of Sociology* as a text in the first sociology course offered in an American university, it was Spencer's work which established sociology as a separate, legitimate field in its own right. Spencer's demand that historians present the ''natural history of society,'' in order to furnish data for a comparative sociology, is also credited with inspiring James Harvey Robinson and the others involved in the writing of the New History in the United States.

Economic Theories

Social philosophy in the latter part of the 19th century in the United States was dominated by Spencer. His ideas of laissez-faire and the survival of the fittest by natural selection fitted very well into an age of rapid expansion and ruthless business competition. Spencer provided businessmen with the reassuring notion that what they were doing was not just ruthless self-interest but was a natural law operating in nature and human society. Not only was com-

petition in harmony with nature, but it was also in the interest of the general welfare and progress. Social Darwinism, or Spencerism, became a total view of life which justified opposition to social reform on the basis that reform interfered with the operation of the natural law of survival of the fittest.

Spencer visited the United States in 1882 and was much impressed by what he observed on a triumphal tour. He prophetically saw in the industrial might of the United States the seeds of world power. He admired the American industrialists and became a close friend of the great industrialist and steel baron Andrew Carnegie.

By the 1880s and 1890s Spencer had become a universally recognized philosopher and scientist. His books were published widely, and his ideas commanded a great deal of respect and attention. His *Principles of Biology* was a standard text at Oxford. At Harvard, William James used his *Principles of Psychology* as a textbook.

Although some of Spencer's more extreme formulations of laissez-faire were abandoned fairly rapidly, even in the United States, he will continue to exert an influence as long as competition, the profit motive, and individualism are held up as positive social values. His indirect influence on psychology, sociology, and history is too strong to be denied, even when his philosophical system as a whole has been discarded. He is a giant in the intellectual history of the 19th century.

Spencer spent his last years continuing his work and avoiding the honors and positions that were offered to him by a long list of colleges and universities. He died at Brighton on Dec. 8, 1903.

Further Reading

By far the best source on Spencer's life, education, and the development of his major ideas is his own *An Autobiography* (2 vols., 1904). Two of the more reliable and critical biographical works are Josiah Royce, *Herbert Spencer: An Estimate and Review* (1904), and Hugh Elliot, *Herbert Spencer* (1917). For a careful study of Spencer's impact upon American intellectual history see Richard Hofstadter, *Social Darwinism in American Thought* (1944; rev. ed. 1955). Recommended for general historical background are Ernest Barker, *Political Thought in England, 1848-1914* (1915; 2d ed. 1963), and William James Durant, *The Story of Philosophy* (1926; 2d ed. 1967).

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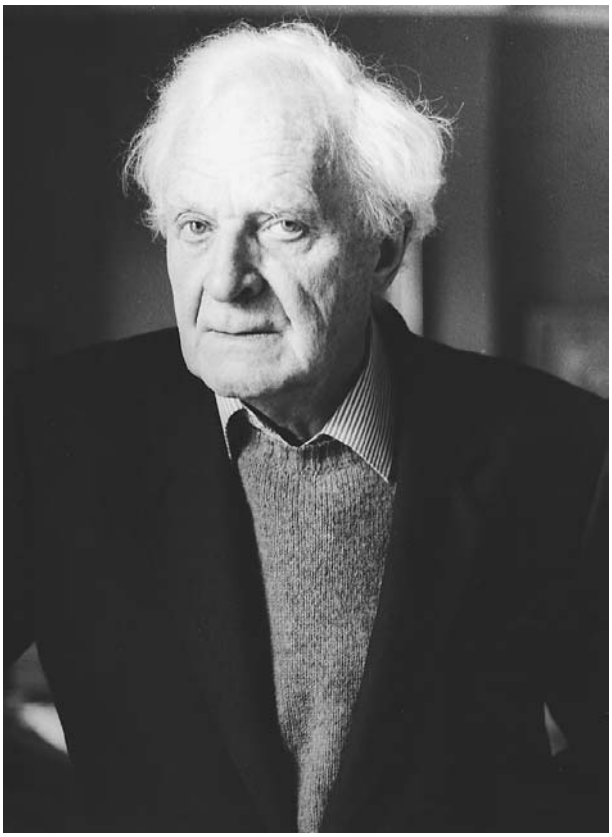

Stephen Harold Spender

Sir Stephen Harold Spender (1909-1995), poet, critic, translator, travel writer, and English man of letters, first came to prominence as a poet of social protest in the 1930s.

Stephen Spender was born February 28, 1909, the son of well-to-do, accomplished parents. His father, Edward Harold Spender, was himself a novelist and journalist. Stephen attended the University College School and then matriculated at University College, Oxford, where he became active in both literary and political circles, editing university poetry anthologies and debating current issues while forging his own poetic style.

Spender was of the first generation for whom World War I had ceased to be an important symbolic experience (as it had been for such writers as Aldous Huxley and Evelyn Waugh). For him, rather, it was the economic and political dislocations which followed—labor unrest; rising unemployment, especially after 1929; the upsurge of Fascist-Nazi totalitarianism—which fired a lively imagination from the first, both poetic and critical. Although he had a long and creative career, continuing in productivity well after World War II, Spender will probably best be remembered as part of a twin spearhead of English social protest (with his friend W. H. Auden) of the 1930s. Other poets in this group included C. Day Lewis and Louis MacNeice.

The poetry of these young poets tended at first to be too precious, marred and obscured by an excessively private imagery, but Spender's deep sympathies with ordinary people enabled him to simplify his expression for a more direct communication in *Poems* (1933), the first significant collection of his work. Here, in ''Without That Once Clear Aim,'' he lamented that ''on men's buried lives there falls no light.'' The ideal affirmed was a democratic socialist one:

> No spirit seek here rest. But this: No man
> Shall hunger: Man shall spend equally.
> (''Not Palaces, An Era's Crown'')

Spender praised the concept of a collective industrialism: the owner-worker, joyously contributing his labor as part of a meaningful community:

> They think how one life hums, revolves and toils,
> One cog in a golden singing hive.
> (''The Funeral,'' 1934)

With the development of a growing, menacing fascism on the European continent during the 1930s Spender's industrial images, in protest, became enriched by the addition of those from modern warfare. (Spender spent considerable time in Germany during these years.) The dictator's ticking bomb explodes, silencing the heartbeat of a civilian child:

> The timed, exploding heart that breaks
> The loved and little hearts.
> (''The Bombed Happiness,'' 1939).

For Spender, the most important political event during these years was the Spanish Civil War (1936-1939). Along with many of his generation, he saw this conflict as a dress rehearsal of the titanic conflict between democracy and totalitarianism which was to culminate almost immediately afterward in World War II. Partisanship for the Republican side in Spain, against the eventually triumphant General Franco, inspired Spender's poetry. Some of his best work from this time was collected as *Poems for Spain* (1939). Earlier, in the same vein of politically radical expression, are *Vienna* (1934), a long didactic poem, and *Trial of a Judge* (1937), a verse play. As a critic defending the imaginative writer's social role Spender made a significant prose statement in *The Destructive Element* (1934).

At the end of the 1930s, when the nature of Stalinist rule had become more evident—especially after the Stalin-Hitler pact of 1939—Spender became disillusioned with Russian Communism (this process having begun with a falling out at a writers' conference in Spain two years earlier). Especially eloquent testimony of this disenchantment with Communism can be found in Spender's essay in *The God That Failed* (1949).

During World War II Spender served as a fireman in the National Fire Service. An earlier marriage, to Frances Marie Inez in 1936, had been dissolved, and in 1941 he married again, to Natasha Litvin, with whom he had a son and daughter. After the war Spender worked for the United Nations, serving as counsellor for the Section on Letters of the U.N. Economic and Scientific Committee (UNESCO) in 1947.

Another aspect of this writer's contribution was his editorial work. He co-edited *Horizon* magazine from 1939 to 1941; later he held the same post with *Encounter* (1953-1967). As a latter day romantic and social critic, it was not surprising that Spender was drawn to sympathetic figures from the past: he edited a book of Shelley's verse (1971) and a volume of D. H. Lawrence's writings (1973). Two years later he paid homage to an old friend by editing *W. H. Auden: A Tribute*.

A particularly happy aspect of Spender's postwar life and work was the numerous positions held on the New World side of the Atlantic. He held the Elliston Chair of Poetry, University of Cincinnati (1953) and the Beckman Professorship, University of California (1959); he was poetry consultant to the Library of Congress (1965); he gave the Clark Lectures on Poetry in Cambridge, Massachusetts, in 1966 and the Mellon Lectures in Washington, D.C. in 1968. Other teaching positions in the United States were at Cornell College, Vanderbilt, Connecticut, Loyola, and Northwestern. He was an honorary member of the American Academy of Arts and Letters. In England, Spender was professor of English, University College, London University (1970-1977). He took this position after becoming interested in the student radicalism of the 1960s, which he analyzed in *The Year of the Young Rebels* (1969). Spender was awarded the Queen's Gold Medal for Poetry in 1971 and was knighted in 1982.

He was also a translator of note. Spender's rendition of Shiller's *Mary Stuart* appeared in 1958 and was produced at the Old Vic Theater three years later. He translated the entire Oedipus Trilogy in 1983, staged by the Oxford Playhouse that year. *World Within World,* his autobiography, appeared in 1951; *Learning Laughter,* a record of his travels in Israel, the next year. Throughout this entire postwar period Spender continued to write poetry, collections of this verse appearing from time to time: *Poems of Dedication* (1946); *Collected Poems* (1954); *Selected Poems* (1965); *The Generous Days* (1971); *Collected Poems 1978-1985* (1985); and *Dolphins* (1994).

In 1993, Spender filed a plagiarism lawsuit regarding a novel which he asserted was taken from his own autobiography. The suit was settled in 1994. He died in London on July 17, 1995.

Further Reading

Other books by Spender included a reminiscence, *The Thirties and After* (1978); *China Diary* (1982), another travel piece (with David Hockney); an anthology of short fiction, *Engaged in Writing* (1958); and a collection of his journals 1939-1983 (published in 1986). D.E.S. Maxwell analyzed Spender's poetry in the context of his early contemporaries in *Poets of the Thirties* (1969). W.D. Jacobs wrote a shorter critical assessment, ''The Moderate Poetical Success of Stephen Spender,'' in *College English* 17 (1956). The poet, Joseph Brodsky, wrote a lengthy commentary, *English Lessons from Stephen Spender* for the *New Yorker* (1996), in which he reminisced about his 23-year friendship with Spender. □

Philipp Jakob Spener

The German theologian Philipp Jakob Spener (1635-1705) tried to infuse a new spirit into the formal Lutheranism of the 17th century. He is consequently regarded as the father of the movement called Pietism, which resulted from his efforts.

Philipp Spener was born at Rappoltsweiler in Upper Alsace on Jan. 23, 1635. His first university experience began at Strassburg, where he studied history, philosophy, philology, and theology from 1651 to 1659. He then continued his studies at Basel, Tübingen, and Geneva. At Geneva he became familiar with Reformed teachings and, although a Lutheran, seems to have been much impressed with them. In 1663 he returned to Strassburg, where he was made an assistant preacher. Three years later he was called to Frankfurt am Main to become the senior pastor of the Lutheran church. In this position Spener attempted to raise the level of the religious life of the congregation by meaningful reforms. He strengthened Church discipline, emphasized training of the young and use of the catechism, and established the practice of confirmation.

In order to aid in the program of spiritual reformation, Spener arranged small gatherings of interested churchgoers in private houses for cultivation of Christian life by study of the Bible, prayer, and discussion of Sunday sermons. From the name of these groups, the *collegia pietatis,* is derived the name of this movement for the restoration of a spiritualized Christian faith—namely, Pietism. While in Frankfurt, Spener also provided the theoretical foundation for the Pietist movement in his book *Pia desideria*. In this work, published in 1675, he spelled out some measures which he considered important for the improvement of the life of the Church. These included use of prayer instead of arguments to settle religious differences, Bible study, improved education of theologians, more stress on a personal and practical Christianity, meaningful and practical sermons instead of learned declamations, and more control of the Church by the congregation instead of ministers and princes.

Spener's criticism of the established Lutheran Church led to much opposition from Church and state officials, who accused him of being untrue to Lutheran doctrines. As a result, in 1686, Spener accepted the invitation of the elector of Saxony to become the chief court chaplain at Dresden, then a very important position in German Lutheranism. Spener soon found himself in conflict with the clergy in Saxony, the theological faculties at Leipzig and Wittenberg, and the elector himself. Consequently, Spener gladly accepted an invitation to become provost of the Church of St. Nicholas in Berlin in 1691. Here he was soundly supported by Elector Frederick III of Brandenburg-Prussia and, as a result, exercised much influence over Church conditions. Because of his ascendancy, the new University of Halle, founded by the elector in 1694, became the cultural center of Pietism. Although his later years were marred by bitter controversies with his opponents, he continued to preach conscientiously until his death on Feb. 5, 1705.

Further Reading

A short but informative biographical sketch of Spener can be found in F. Ernest Stoeffler, *The Rise of Evangelical Pietism* (1965). The Pietistic movement in western Germany and Spener's relationship to it are discussed in Paulus Scharpff, *History of Evangelism* (trans. 1966). See also Gerald R. Cragg, *The Church and the Age of Reason, 1648-1789* (1960), and John P. Dolan, *History of the Reformation* (1964). □

Oswald Spengler

The German philosopher Oswald Spengler (1880-1936) is famous for his *Decline of the West.* He held that civilizations, like biological organisms, pass through a determinable life cycle and that the modern West was approaching the end of such a cycle.

Oswald Spengler was born at Blankenburg am Harz on May 29, 1880, the son of a postal official. Although mathematics and natural science were his major subjects at the University of Halle, he received his doctorate for a dissertation on Heraclitus in 1904. After recovering from a nervous breakdown in 1905-1906, Spengler taught in secondary schools until a small inheritance from his mother allowed him in 1911 to move to Munich as a private scholar. Spengler never married.

Exempted from military service because of poor health, Spengler wrote the major part of *The Decline of the West* during the war years under conditions of great economic hardship. The first volume appeared in 1918, the second in 1922.

The Decline of the West is an impassioned attack against the values of modern post-Enlightenment civilization—of intellect, social equality, peace, and urban culture. Borrowing from the anti-intellectualist tradition of German conservative thought, he rejects the possibility of scientific history. History is never ''correct'' or ''erroneous'' but only ''deep'' or ''shallow.'' Human history as such has no meaning. In place of the traditional Europeocentric conception of a linear history of human civilization, Spengler offers a ''Copernican'' view of history in which Western (or Faustian) civilization since A.D. 1000 constitutes merely one of eight historic cultures. Each culture has a wholly individual way of looking at the world which permeates all its cultural expressions, even its mathematics and science. No understanding is possible between men of different cultures. Nevertheless, the similarity of the life processes of birth, growth, and decay makes possible a ''comparative morphology of history.'' A culture is born out of the historyless mass of humanity the moment ''a great soul awakens.''

All cultures in their beginning are aristocratic, dominated by the heroic estates of the warrior noble and priest. The maturation of a culture is a process of intellectualization, urbanization, social leveling, and the growing domination of money. In this process the creative essence of the culture is progressively lost until the culture, now become shallow, gives way to a soulless megalopolitan ''civilization.'' In the West this transformation occurred in the 19th century. Democracy, behind which hides the dictatorship of money, then opens the path to Caesarism and the dissolution of the culture into total formlessness. Democracy, parliamentarism, egalitarianism, proletarian socialism, pacifism, humanitarianism, and attempts at ''world improvement'' and social reform, Spengler concluded, were all symptoms of a decadent civilization. The moral to be learned from world history is that ''ever in History it is life and life only—race quality, the triumph of the will to power'' which counts.

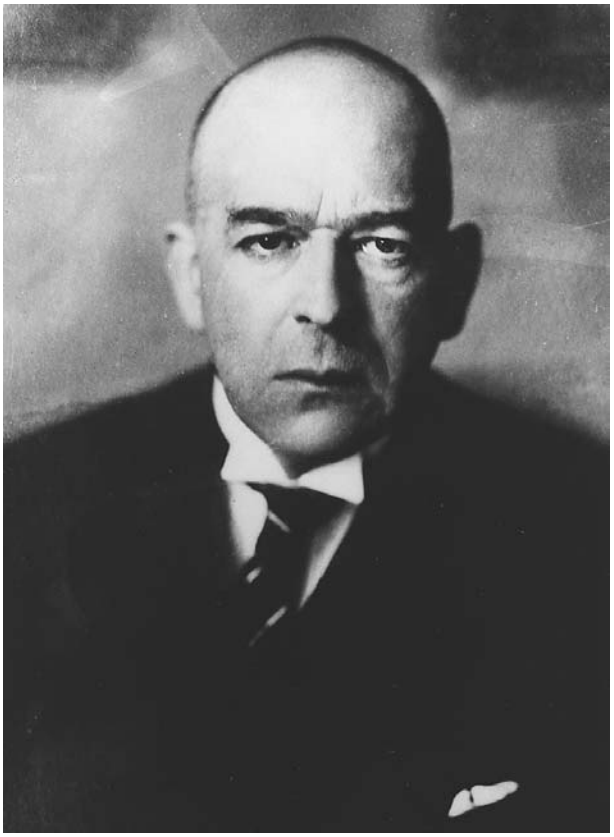

The Decline of the West catapulted Spengler to fame. He became a political prophet for disillusioned German national conservatives stunned by defeat in World War I. Beginning with his essay ''Prussianism and Socialism'' (1920), in which he sought to lay the basis for a new revolutionary conservatism which identified socialism with service to the state, Spengler devoted himself to free-lance political writings against the Weimar Republic, which he detested. Despite his strident opposition to democracy, his idealization of authoritarian and military values, and his almost paranoid racism, he regarded the Nazis with mistrust. As an elitist, he was repelled by their demagogic appeal.

The Nazis regarded Spengler as one of their intellectual forerunners. Adolf Hitler received him in 1933. Nevertheless the critical tone of his *Hour of Decision* (1933) resulted in the condemnation of the book and the man by the Nazis. Spengler died on May 8, 1936.

Further Reading

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Edmund Spenser

Edmund Spenser (ca. 1552-1599) ranks as the foremost English poet of the 16th century. Famous as the author of the unfinished epic poem *The Faerie*

***Queene,* he is the poet of an ordered yet passionate Elizabethan world.**

Edmund Spenser was a man of his times, and his work reflects the religious and humanistic ideals as well as the intense but critical patriotism of Elizabethan England. His contributions to English literature—in the form of a heightened and enlarged poetic vocabulary, a charming and flexible verse style, and a rich fusing of the philosophic and literary currents of the English Renaissance—entitle him to a rank not far removed from that of William Shakespeare and John Milton.

Spenser was the son of a London tailor, but his family seems to have had its origins in Lancashire. The poet was admitted to the newly founded Merchant Taylors' School about 1561 as a ''poor scholar.'' There his headmaster was the patriotic and scholarly Richard Mulcaster, author of several books on the improvement of the English language. The curriculum at Mulcaster's school included Latin, Greek, and Hebrew; music and drama were stressed; and the English language was also a subject of study—then a novelty.

In 1569 Spenser went to Cambridge, where he entered Pembroke College as a sizar (a student who earns his tuition by acting as a servant to wealthy students). He spent 7 years at the university, gaining his bachelor of arts degree in 1572 and his master of arts degree in 1576. Records of the period reveal that Spenser's health was poor but that he had an excellent reputation as a student. He studied Italian, French, Latin, and Greek; read widely in classical literature and in the poetry of the modern languages; and authored some Latin verse. At Cambridge, Spenser came to know Gabriel Harvey, lecturer in rhetoric and man of letters, who proved to be a faithful and long-term friend and adviser. Among his fellow students were Lancelot Andrewes, later a learned theologian and bishop, and Edward Kirke, a future member of Spenser's poetic circle.

Diplomatic Activities

After completing his studies, Spenser seems to have spent some time in Lancashire, possibly with his relatives. This sojourn in the north increased his familiarity with the northern dialect, which later exerted a considerable influence on the language of *The Shepherd's Calendar*. Shortly after leaving the university, Spenser also spent time in the service of the powerful Earl of Leicester, regarded as the head of the Puritan faction in the government. Some hints in Spenser's correspondence and in his published works suggest that he may have traveled as an envoy for Leicester to Ireland, Spain, France, and Italy. In any case, in 1578 Spenser was named secretary to the former master of his college, John Young, now bishop of Rochester. Spenser probably composed the major part of *The Shepherd's Calendar* at Rochester.

By Easter 1579, Spenser was back in London, in daily contact with Gabriel Harvey and Edward Kirke, and much involved in literary discussions, especially those about Harvey's project of introducing classical Latin and Greek nonrhyming meters into English verse. Probably at this time Spenser made the acquaintance of Sir Philip Sidney, the poet and courtier.

The Shepherd's Calendar

By now Spenser had written a considerable quantity of poetry, but he had published nothing. Upon the advice of his friends he decided to make his literary debut with *The Shepherd's Calendar* (1579), which he dedicated to Sidney. This work, consisting of 12 pastoral eclogues, uses the pastoral conventions as vehicles of allegorical and satirical allusions to contemporary political and religious problems, as well as to the poet's own life and loves. Spenser in this work shows the influence of such classical and foreign models as Virgil, Jacopo Sannazaro, and Clément Marot, but he also acknowledges a considerable debt to Geoffrey Chaucer and to other English sources. The work is especially important for its naturalization in English of a variety of poetic forms—dirges, complaints, paeans—and for its attempt to enrich the English poetic vocabulary through foreign borrowings and through the use of archaic and dialect words.

Allusions and letters from this period of Spenser's life show that he was busy with a variety of literary projects. Spenser was already at work on *The Faerie Queene* and on a number of the poems eventually collected in his *Complaints*. Meanwhile, he was also studying law and hoping for a place in diplomacy or civil service. His efforts were rewarded in 1580, when, through the influence of the Earl of Leicester, he was named secretary to Lord Grey, the new

lord deputy of Ireland. That same year Spenser accompanied Grey to Dublin.

Ireland was to remain Spenser's home for the rest of his life. Grey was recalled in 1582, but Spenser remained, holding a variety of government posts and participating at first in the cultivated life of Dublin Anglo-Irish society. Increasingly, however, the poet's financial interests and administrative duties took him to Munster (southern Ireland). In 1586 he leased Kilcolman Castle in County Cork, and he lived there after 1588.

The Faerie Queene

For some years Spenser had been working on *The Faerie Queene*. By 1589 three books were complete. When Sir Walter Raleigh visited the poet in the early autumn of that year, Raleigh was so impressed with this work that he took Spenser with him back to England. In November 1589 they arrived in London; and early in the following year the first three books of Spenser's most famous work were published, with an elaborate dedication to Queen Elizabeth I. Spenser's ambition was to write the great English epic. His plan was to compose 12 books, each concerned with one of the 12 moral virtues as classified by Aristotle. Each of these virtues was to be embodied in a knight. Thus the poem would combine elements of the romance of chivalry, the handbook of manners and morals, and the national epic.

The Faerie Queene can be read on various levels: as an allegory of the eternal struggle between good and evil in every form; as a poetic statement of an ethical system; and as a historical allegory portraying the struggle between the pure Protestant traditions of England and the manifold threats of England's Roman Catholic neighbors. Allusions to contemporary political and religious controversies are numerous. The philosophy underlying Spenser's epic combines three strands. Platonism, which (as seen through the eyes of Renaissance commentators) stressed the harmony between love and beauty on the human and divine levels, is blended with the less imaginative and more concrete Aristotelianism of the scholastic tradition, with its disciplined analysis and careful reflection on the moral life, which Spenser had probably learned in school. These two elements are penetrated by a strong Calvinistic Christianity, stressing man's weakness, his need for a strict moral life, and the total dependence of humanity on the atonement of Christ. Thus the work itself is a fine example of an attempted synthesis between the traditions of Christianity and those of classical antiquity that characterizes all the best productions of the Renaissance.

Spenser's style is distinctively his own: he attempted to create a remote, old-fashioned atmosphere through the use of archaic diction, strange neologisms, and forgotten terms of chivalry. Yet, because of his clear and straightforward syntax, few of his passages are obscure, even to a modern reader. For his verse form, Spenser created a new stanza which has since been often imitated in English literature. It consists of nine lines, eight lines of iambic pentameter concluding with an Alexandrine (iambic hexameter), arranged in the rhyme scheme ababbcbcc. The harmonious and orderly movement of this Spenserian stanza fits the slow, ample, and cumulative pace of the whole work.

The publication of the first three books of *The Faerie Queene* met with much acclaim. Spenser remained in London for more than a year, enjoying fame and making many friends; but he did not succeed in attaining a sufficiently lucrative post in the home government. Spenser was now by no means a poor man, and his wealth was increased by the substantial annual pension that was the reward for his poem. But in courtly circles he was a decidedly minor figure. In 1591, probably in the spring, Spenser returned to Ireland, famous but disappointed.

The *Complaints*

Before leaving London, Spenser prepared for publication a collection of minor poems under the title of *Complaints*. A hint of Spenser's mood at this time might have been expressed in this volume's subtitle: *Sundry Small Poems of the World's Vanity*. However, most of its contents had been composed years before. The most important of the poems in this volume is ''Mother Hubberd's Tale,'' a satire that had gained notoriety a decade earlier. This poem satirizes Queen Elizabeth's projected marriage to the French Catholic Duke of Alençon—a prospect that had greatly alarmed the Puritan faction at court. The work is important not only because of its political implications but also because of its express and able use of medieval English sources and conventions. Its plot is drawn from William Caxton's translation of the French beast allegory *Renard the Fox,* and its verse and narrative style betray clear Chaucerian influences.

Also included in the *Complaints* were revised and enlarged versions of Spenser's youthful translations from Joachim du Bellay and Petrarch; a poem entitled ''The Ruins of Time'' celebrating the family of the Earl of Leicester and Sir Philip Sidney; and another called ''Tears of the Muses,'' which lamented the poverty and neglect suffered by poets. Somewhat lighter in tone is ''Virgil's Gnat,'' a free translation of the *Culex,* a humorous ancient poem attributed to Virgil. In this work Spenser tells allegorically of his discomfiture resulting from the adverse political reactions to ''Mother Hubberd's Tale.'' ''Muiopotmus; or, The Fate of the Butterfly'' was probably an entirely new work written during Spenser's stay in London.

Other Works

Late in 1591, after returning to Ireland, Spenser wrote the greater part of ''Colin Clout's Come Home Again,'' an idealized poetic autobiography dedicated to Raleigh. It ranks as one of Spenser's most charming poems, narrating in the allegorical terms of the then popular pastoral convention the story of his reception in London and his impressions (mostly negative) of court life. Shortly afterward Spenser compiled a collection of poems dedicated to the memory of Sir Philip Sidney. To this collection he contributed the first elegy, ''Astrophel.'' This collection was published together with ''Colin Clout's Come Home Again'' in 1595.

Meanwhile, Spenser was courting Elizabeth Boyle, an Anglo-Irish woman of a well-connected family. They were

married on June 11, 1594. His sonnet sequence ''Amoretti'' and his ''Epithalamion'' together form an imaginatively enhanced poetic chronicle of his courtship and marriage. Some of the ''Amoretti'' sonnets were probably written earlier, but Spenser intended this collection to represent the fluctuations and the emotions of his love for his wife. Written in frequent imitation of such French and Italian sonneteers as Philippe Desportes and Torquato Tasso, Spenser's sonnets, representing one of the most popular poetic forms of his period, are graceful if not great. However, his ''Epithalamion'' is generally acknowledged to rank among the greatest love poems in English. In this poem a lover's passion blends with a deeply religious sensibility, calling upon both classical myth and medieval legend to create an intricate pattern of allusions and evocations.

Late in 1595 Spenser returned to London, again staying for more than a year. He published during this visit to the capital three more books of *The Faerie Queene;* the ''Prothalamion,'' written to celebrate the double wedding of two daughters of the Earl of Worcester; and the ''Four Hymns,'' poems that concern his Platonic conceptions of love and beauty. During this stay he seems also to have composed or at least to have revised his *View of the Present State of Ireland,* a prose tract in which he defended the policies of his earlier patron, Lord Grey, in dealing with rebellious Irish subjects and in which he proposed a program for first subjugating the Irish people and then reforming their government on the model of the English administrative system. Surprisingly, this pamphlet, so in tune with much of governmental opinion, did not receive permission for publication during Spenser's lifetime and was first published in 1633.

Final Period

Spenser seems to have returned to Ireland sometime in 1597 and to have resumed his work on *The Faerie Queene*. Two more cantos of a succeeding book were published posthumously in 1609, but most of what he wrote in these years has been lost. Spenser was temporarily without political office, but in September 1598 he was named sheriff of Cork. He had hardly taken control of that office before, in October of the same year, the Earl of Tyrone's rebellion, a generalized revolt of the Irish people, broke out in Munster. Spenser's castle was burned, and the poet was forced to flee with his family, which now included four young children.

In December the provincial governor sent Spenser as a messenger to Queen Elizabeth. He arrived in the capital at the end of 1598, much weakened by the hardships of the preceding months. Spenser presented his messages to the Queen, together with a personal statement reiterating his position on the Irish question. Soon after his arrival he became seriously ill, and he died in London on Jan. 16, 1599. Spenser was buried near other poets in Westminster Abbey.

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Count Mikhail Mikhailovich Speranski

The Russian statesman and reformer Count Mikhail Mikhailovich Speranski (1772-1839) is known for his governmental reforms, based on the doctrine of separation of legislative, executive, and judicial powers.

Mikhail Speranski was born on Jan. 12, 1772, to a village priest and received his education in a theological seminary. He taught in an ecclesiastical institution but soon transferred to the civil service. Because of his personality, intelligence, and capacity for work, as well as the patronage of the princes Alexander and Alexis Kurakin and Count Victor Kochubey, Speranski had a rapid rise and a brilliant career. At the request of the minister of interior, Kochubey, in 1803 Speranski prepared one of his first drafts of constitutional reforms. In 1808 Czar Alexander I appointed him assistant minister of justice and in 1810 secretary of state. Speranski's influence with Alexander was very great from 1809 to the beginning of 1812. A contemporary wrote: ''M. Speranski is the emperor's factotum, a kind

of minister of innovations. He is not allied with anyone. His influence extends to everything.''

Government Reforms

In 1808 Alexander commissioned Speranski to draft a plan of constitutional reform. Speranski recommended reforms of the government based on the doctrine of separation of powers—legislative, executive, and judicial—all of them emanating from the czar. The right to vote was to be given to property owners. However, his reforms overlooked the emancipation of the serfs and excluded the servile population from participation in government. Although he leaned toward the eventual abolition of serfdom, he nevertheless realized the obstacles facing this action.

Alexander rejected his recommendations of separation of powers, but he accepted his idea of a state council, one suffering from obvious limitations. It was an appointed body; its decisions were not binding on the emperor; and it was denied the prerogative of legislative initiative. But from the point of view of constitutional theory the creation of a state council was significant. For the first time in Russian history a clear-cut distinction was made between a law, that is, a measure examined by the state council and approved by the czar, and an executive order.

Czar Alexander approved Speranski's legislation of 1810-1811 for the reconstruction of the executive departments. Speranski was also responsible for raising the civil service standards: an appointment to positions above a specified rank was conditional on the passing of a stiff examination or the holding of a college degree.

Speranski's financial program was very unpopular because it called for the suspension of issues of paper currency, the curtailment of expenditures, increases in direct and indirect taxation, and an emergency tax on incomes derived from landed estates. It is safe to conclude that these infringements of the privileges of the bureaucratic and landowning classes, rather than any organized opposition to Speranski's constitutional views, hastened his fall from power during the second half of Alexander's reign.

In 1826, however, Speranski was appointed by Nicholas I to a committee formed to codify Russian law. Under his able leadership the committee's work was fruitful in 1833 with the publication of the complete collection of the laws of the Russian Empire, which contained 35,993 enactments. Count Speranski died in St. Petersburg on Feb. 23, 1839.

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Elmer A. Sperry

The technical achievements of Elmer A. Sperry (1860-1930) made him one of the most prolific and capable inventors in American history. Like other successful inventors, he knew how to mix finance, engineering, and management to develop unique inventions into commercial products.

Born on October 21, 1860, Elmer Sperry grew up near the small town of Cortland, New York. His mother died a few hours after his birth, and he was raised in a devout Baptist home by an aunt and his grandparents. Sperry showed a natural aptitude and interest in mechanical things during his youth.

While in high school Sperry did well in science and drawing. The drawing skills would prove important in his later years as he visualized and communicated to others his many inventions. Sperry constantly read in the technical library of the local Young Men's Christian Association (YMCA), and during a YMCA-sponsored trip to the 1876 Centennial Exposition in Philadelphia he was exposed to the inventions and technical achievements of booming America.

Arc Light System

At the age of 19 Sperry invented an electrical regulator, part of an electric light circuit. Helped by the Cortland Wagon Company, which had a strong engineering department, Sperry acquired the tools, supplies, assistants, legal assistance, and other institutional support he needed to develop his invention into a complete arc light system. He moved to Chicago and, backed by money from hometown Cortland and from investors in Chicago whom he met through the Baptist community, he started selling his system there.

Although Sperry's system was technically capable, it could not compete with its better-financed and better-run competitors. His company failed after about five years. But the particular needs of arc light systems had forced him to learn about automatic controls and feedback systems, on which he spent much of his future career.

Commitment to Research and Development

Through his wife, the former Zula Goodman of Chicago, Sperry had access to many people with money to invest and positions of power and influence. A good speaker, a charming person, and an enthusiastic booster of his projects—in addition to being technically gifted—Sperry had acquired the skills he needed for a consistently successful career.

To avoid the routine, day-to-day engineering required by his first company, Sperry created a new company devoted to research and development. The new company let Sperry do what he did best: finding new ideas, directing the building of working models, and looking for problems that his inventions could solve. Sperry deliberately avoided manufacturing, selling to other companies the production rights to his inventions.

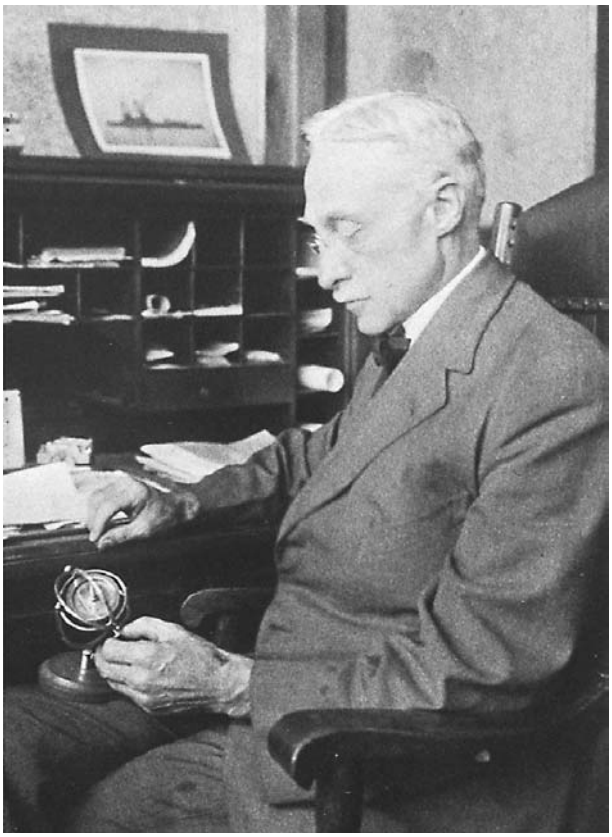

For the next 20 years, Sperry entered a series of new fields just as they began rapid development. He chose fields that were attracting lots of financial investors, which provided the money needed for his inventive activity. He worked in the fields of electric light and power, mining machinery, electric traction (streetcars), automobiles, batteries, and industrial chemistry.

Before inventing, Sperry always carefully analyzed earlier work to identify critical problems and to find existing inventions to which he could add his own expertise. Sperry concentrated on electrically-based inventions, such as electrical machinery and electrochemistry. In each field, he tried to solve critical problems that were holding it back.

The Gyro

In 1907 Sperry became interested in using gyroscopes to provide stability to moving vehicles. Other inventors had designed ''gyrostabilizers'' that could help ships avoid the rolling caused by waves and wind. If you try to tip a spinning gyroscope, it will turn to one side in a predictable way—called ''precession.'' In the same way, the force of a spinning gyrostabilizer pushed a rolling ship in the opposite direction from the push of the waves. Sperry invented a motion sensor, a motor to amplify the effect of the sensor on the gyroscope, and an automatic feedback and control system. All worked together to make a much more effective gyrostabilizer.

Because he had analyzed the market for gyrostabilizers, Sperry was able to put himself in the right place at the right time. The U.S. Navy was building new, mammoth battleships that would be unusable without some form of sophisticated stabilizer. The Navy provided critical development support for Sperry, including the men, materials, and money needed to build models and experiment with ever-larger gyros. Navy support replaced the private financial investment on which Sperry had relied in the past.

In 1910 Sperry created a company to specialize in gyroscopes. Over the next 20 years Sperry and his company invented, among other things, a gyrocompass, a stabilizer for airplanes, gunfire control systems, and an automatic pilot for planes. Like so many of his earlier inventions, these often relied on automatic control and feedback systems.

Although Sperry had become well-known in technical circles, World War I placed him high in the public's awareness and provided him with much material success. His inventions were used heavily by the British, Russian, German, and American navies. As the second most famous inventor in America (after Thomas Edison), he served on the Naval Consulting Board and directed some of its major projects. He won many international awards, helped create the American Institute of Electrical Engineers and the American Electro-Chemical Society, and was a leading member of many other professional organizations.

During the final decade of Sperry's life he further developed many of the systems he had started during the World War I years, adapting them to peacetime uses (such as taking a searchlight invented for antiaircraft warfare and using it as a beacon for the new airmail service). Sperry did not invent in isolation, but tried to take existing devices and methods and apply them to new areas. This was one of the critical elements of his style as an inventor and researcher.

By the time of his death in 1930, Sperry met regularly with Rockefellers, presidents, ambassadors, and others. His biographer has called him ''the father of automatic feedback and control systems.''

Further Reading

The most complete treatment of Sperry—including many technical details about his work—is in Thomas Parke Hughes, *Elmer Sperry: Inventor and Engineer* (1971). For a more contemporary perspective, see the obituary which appeared in J. C. Hunsaker, ''Biographical Memoir of Elmer Ambrose Sperry, 1860-1930,'' *Biographical Memoirs, National Academy of Sciences* 28 (1954).

Additional Sources

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Steven Spielberg

Steven Spielberg (born 1947) was one of the wealthiest and most powerful movie-makers in Hollywood. The director of such elaborate fantasies as *Close Encounters of the Third Kind* and *E.T., The Extra-Terrestrial,* he was regarded as a man who understood the pulse of America as it would like to see itself.

Steven Spielberg was born in Cincinnati, Ohio, on December 18, 1947. He was the oldest of four children. His father, Arnold, was an electrical engineer who worked in what was then a newly emerging field: computers. His mother, Leah, had been a concert pianist. The only boy among his siblings, he was doted on by his mother and three sisters; therefore, it is not surprising that he grew up having his own way and feeling that he was the center of the universe. Indulged throughout his childhood at home, he was not so treated at school where he displayed little enthusiasm for his studies and was rewarded with average grades at best.

Like many American families of the postwar years, the Spielbergs moved frequently. Spielberg's father was an executive and corporate promotions caused the family to move to Haddonfield, New Jersey; then to suburban Phoenix; and thereafter to the emerging bedroom communities of what would be known as ''Silicon Valley'' near San Jose, California. The original name of this region, ''The Land of the Heart's Desire,'' provided an interesting counterpoint when one considers the sorts of movies that Spielberg would make, for it seems as though almost all of his films, even ones that he does not actually direct, were a combination of technical wizardry (highlighted by gadgets and toys) and wee-ripened sentimentality.

Learning to Use a Camera

The first film that Spielberg recalled seeing in a movie theater was *The Greatest Show on Earth,* a spectacular 1952 circus epic directed by Cecil B. De Mille. Little Steven began shooting 8mm films with his family's home movie camera. He recorded camping trips and other such cinematic ephemera but soon grew dissatisfied with them. He began to film narrative movies, attempting to actually set up shots with different angles and primitive special effects. By the time he was 12 years old he actually filmed a movie from a script using a cast of actors. At age 13 he made ''Escape to Nowhere,'' which lasted 40 minutes and was about a war. He grew increasingly ambitious and three years later filmed a feature-length science fiction movie which he entitled ''Firelight.'' This movie was 140 minutes long and had a complex plot involving astronomers, eerie lights in the evening sky, and a rather violent encounter with some aliens.

At this point in his life Spielberg may have had cause to regret his, at best, lackadaisical efforts toward schoolwork. His poor grades in high school prevented him from entering the University of Southern California or U.C.L.A. He was

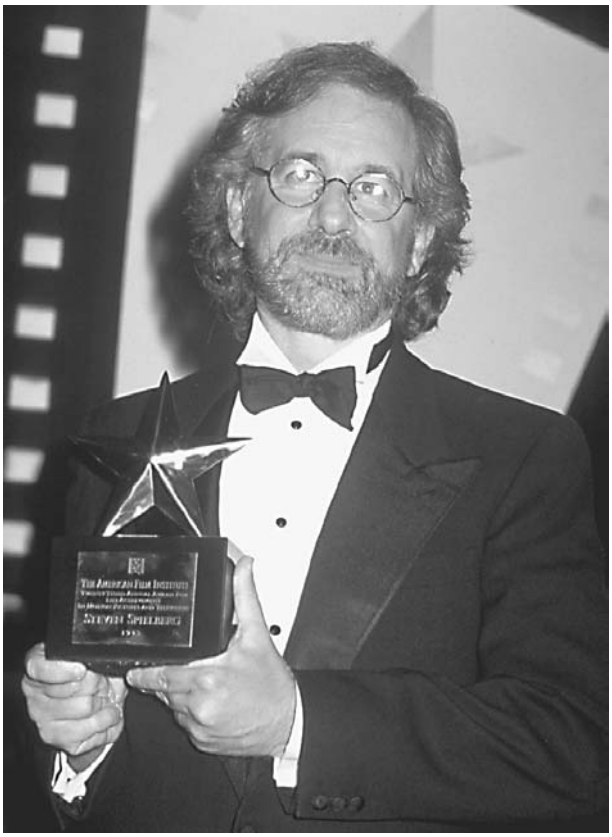

accepted at the California State College at Long Beach, from which he was graduated in 1970 with a B.A. in English. In lieu of a film program, he went to the movies and saw every film that he could. He also cajoled his way past the guards at Universal Studios and watched major projects being filmed.

He continued to make films, though, and prepared a short subject, ''Amblin','' which he later used at the 1969 Atlanta film festival. It also won an award at the Venice film festival, and got him a seven-year contract at the studio whose gates he used to crash—Universal. Studio executives had been so impressed with ''Amblin','' a simple story about a boy and girl who hitchhike from the Mojave Desert to the ocean, that they released it with *Love Story,* a major hit of 1970.

Spielberg began his career as a professional by directing several episodes for television programs that were being shot at Universal. First among these was the pilot episode of Rod Serling's *Night Gallery,* which starred the legendary Hollywood star Joan Crawford. He went on to direct episodes of *Marcus Welby, M.D., Owen Marshall, Columbo, The Psychiatrists,* and *The Name of the Game*. The first ''movie'' that he directed professionally was a film made for television, *Duel;* it was released theatrically in Europe and Japan to rave reviews. Here in the United States it was generally regarded as one of the greatest movies ever made for television. It starred Dennis Weaver as a hapless suburbanite involved in a deadly battle of wits with an 18-wheeler. It was a variation on the ''heart of darkness'' theme, which showed how easily the smooth skin of civilization peeled off, revealing the human savage underneath.

Spielberg made two other movies for television, *Something Evil* and *Savage*. By that time he was being courted by every studio in Hollywood due to the phenomenal success of *Duel*. The made-for-television movie, which had cost only $350,000 to produce, grossed between $5,000,000 and $6,000,000 in its foreign releases. Spielberg was not overwhelmed, however, by the quality of the properties that he was offered and withdrew from the studio mainstream for a year in order to develop a project of his own.

Directing What He Wanted

What he came up with was *The Sugarland Express,* a drama about a gritty and determined, if somewhat dim, woman, played by Goldie Hawn, who browbeats her husband into breaking out of jail in order that they may kidnap their baby from its foster home. A spectacular car chase ensues after the couple steals a police cruiser. The film was a critical success but a commercial failure. Nonetheless, it led to the breakthrough film of Spielberg's career, the spectacularly successful *Jaws* (1974).

Even by this stage of his career, certain salient features had emerged. *Jaws* would spiral hopelessly over budget. There would be enormous technical difficulties, which Spielberg would overcome brilliantly, but at a staggering cost. The studio executives would later lament that they had a property which no one knew how to film. The haphazard approach and free and easy financing would be a hallmark of film making through the rest of the decade. Directors reigned supreme as several studios went into bankruptcy. Spielberg felt quite comfortable in this atmosphere wherein his every whim was dutifully responded to as though it were holy writ.

Despite bringing in *Jaws* at 100 percent *over* its $3,500,000 budget, Spielberg became Hollywood's anointed director of the moment when the film grossed over $60,000,000 in its first month. The film was as popular with critics as with the public. It was an unabashed triumph. Spielberg was now in a position to do whatever he wanted. He embarked on a film whose subject had obsessed him since his childhood.

Close Encounters of the Third Kind was perhaps his most personal film. It dealt with the heroic efforts of average middle-Americans to make contact with visitors from another planet. For all of its staggering special effects, its power derived from its strongly human base, its exploration of what people will do when they find that they have the opportunity to make their dreams come true. Perhaps no other film of Spielberg's had come so close to capturing the wonder that he seems to be seeking in the medium that Orson Welles called ''the ribbon of a dream.''

The next film that he directed, *1941,* was an overblown disaster. It was a case study in overdoing the ''erector-set'' approach to filmmaking. Despite the accusation of the most important film critic in America, the *New Yorker*'s Pauline Kael, that he was responsible for infantilizing American culture, Steven Spielberg was responsible both for many successful films of his own direction and for the creation of dozens of film projects. He helped to define the film of the post-studio era, in that he was one of the young directors responsible for the power of the director in our time.

The ''Indiana Jones'' trilogy (1981-1989), *E.T.: The Extra-Terrestrial* (1982), and *The Color Purple* (1985) exemplified Spielberg at his best and worst. The ''Indiana Jones'' pictures mixed a loving affection for old-time movie serials with a contemporary sensibility—one with an unfortunately high tolerance for excessive violence, however. *Indiana Jones and the Temple of Doom* (1984), the second installment of the series, necessitated the creation of a new rating code, ''PG-13,'' due to its gratuitous gore. *E.T.* (1982) swept the nation, and its catchphrase, ''Phone home!'' was heard around the world. Less successful was the reception of *The Color Purple*. Spielberg was accused of patronizing African-Americans and prettifying rural Southern poverty. He attempted to defend himself by citing his fidelity to Alice Walker's novel, but this tack satisfied neither his film detractors nor the fans of the book.

Spielberg was a great favorite among his fellow directors, such as George Lucas and John Landis. He stood by the latter when he was implicated in the deaths of three cast members of *Twilight Zone: The Movie,* a film which Spielberg also worked on. In 1991 Spielberg directed a big-budget movie about Peter Pan, called *Hook*. As Spielberg continued to direct and produce he seemed to grow more and more powerful. The fact that he was never satisfactorily recognized by the Motion Picture Academy of Arts and Sciences seemed less and less relevant. He was able to make any film that he wanted and seemed totally uninterested in courting the public or the critics. The tremen-

dous wealth that he gained from making his films as he saw fit would seem to be his justification.

The subject of one of the longest and most intensive pre-release hypefests in film history, was the media blitz surrounding Spielberg's 1993 mega-hit *Jurassic Park*. The story centered around a present day theme park that featured genetically engineered dinosaurs as the main attraction. The movie was a box office and home theater success. Spielberg released the sequel entitled *The Lost World: Jurassic Park* in 1997.

Perhaps the most poignant of Spielberg's movies was the black and white, critically-acclaimed *Schindler's List*. Released in late 1993, the movie was filmed in Poland, and was a lengthy, Holocaust drama. It was a fictionalized account of real life instances in which an amoral German businessman had a change of heart and saved the lives of thousands of Jews who worked in his factory. The movie brought respect to Spielberg as both a film maker and an individual. The picture won the 1993 Best Picture Academy Award and Spielberg won for Best Director.

Spielberg married actress Amy Irving in 1985. They had one son, Max, before a 1989 divorce. He later married actress Kate Capshaw, and they had five children.

Further Reading

There was a critical account of Spielberg's cinematic product by Donald R. Mott and Cheryl M. Saunders, *Steven Spielberg* (1986). It was an overwritten and unsatisfactory text. One would do better to consult *The Steven Spielberg Story* by Tony Crawley (1984). Chapters on Spielberg appeared in *The Movie Brats* by Michael Pye and Linda Myles (1979) and in *A Cinema of Loneliness* by Robert P. Kolker (1988). Spielberg was also discussed in Stephen Farber's *Outrageous Conduct: Art, Ego, and the "Twilight Zone" Case* (1988). For an in-depth portrayal of Spielberg, see "Peter Pan Grows Up" by Richard Corliss and Jeffery Ressner in *Time* (May 19, 1997) magazine. □

Baruch Spinoza

The Dutch philosopher Baruch Spinoza (1632-1677) ranks as a major thinker in the rationalist tradition, and his *Ethics* is a classic of Western philosophy. In his writings the crucial issues of metaphysics are exemplified more clearly than in any thinker since Plato.

Baruch, or Benedict, Spinoza was born on Nov. 24, 1632, in Amsterdam, where his family had settled after fleeing religious persecution in Portugal. His grandfather, Abraham, was the acknowledged leader of the Jewish community, and his father was a successful merchant and active in civic affairs. Michael Spinoza had three children, of whom the future philosopher was the only son. Spinoza's mother died when he was 6, and his father and one sister died by the time he was in his early 20s. Little is precisely known about his early education except that biblical and Talmudic texts were studied at the synagogue school and that the young Spinoza showed a facility for languages and eventually mastered Spanish, Portuguese, Dutch, Hebrew, Latin, Greek, and German. In 1656 Spinoza was expelled by his congregation on charges of atheism. The edict asked for God to curse him and warned "that none may speak with him by word of mouth, nor by writing, nor show any favor to him, nor be under one roof with him." The philosopher responded with calm detachment and Christianized his name to Benedict.

Teacher and Lens Grinder

For the next 4 years Spinoza worked as a teacher in a private academy in Amsterdam run by Francis van den Ende, a former Jesuit, a doctor, and a political activist. His future interests in mathematics, physics, and politics supposedly stem from this period. From 1660 to 1663 he lived near Leiden among a free religious sect who called themselves Collegiants, and there he wrote *Principles of Cartesianism, Short Treatise on God, Man and His Well-being,* and the first book of *Ethics*.

Spinoza then moved to a suburb of The Hague, where he worked as a lens grinder. The *Ethics* was completed between 1670 and 1675. In 1670 he anonymously published his *Theological-Political Treatise*. In addition to these not very extensive writings, Spinoza conducted a large correspondence with various scientists and philosophers. Two of the most important were Henry Oldenburg, the first secretary of the British Royal Society, and Gottfried Wilhelm von Leibniz, who visited him in 1676. Three years previ-

ously Spinoza had declined a professorship at the University of Heidelberg in order to preserve his ''freedom of philosophizing.'' The same intellectual integrity is seen also in a letter to a former student who accused Spinoza of intellectual presumption. While acknowledging that he had not written the best philosophy, he stated ''I do know that I think the true one.'' Spinoza died in The Hague on Feb. 20, 1677, of consumption aggravated by inhaling dust while polishing lenses.

Origins of Rationalism

Rationalism is the name ascribed to a movement of thought that originated in the 17th century, and it is usually associated with the names of René Descartes, Leibniz, and Spinoza. The point of departure for all rationalists is subjectivity: a discovery of the philosophic implications of the person with a heightened sense of his uniqueness, his inviolability, and, above all, the power of knowledge. Descartes began his career as a highly original mathematical physicist. He generalized from his conception of the method of mathematical reasoning and believed that its proper application might guarantee local certitude in all areas of knowledge. The justification of his theory of reasoning led Descartes to several metaphysical commitments concerning the nature of reality.

In simplest terms, Descartes maintained that God was a supreme rationalist who had created an orderly universe that could be known by following the clear and distinct ideas of reason. In order to avoid the determinist and irreligious implications of such a conception of the universe, Descartes separated the mind as a free spiritual power from the physical world of determined mechanical relations. With this step a set of contradictory dualisms between subject and object, thought and extension, spirit and nature, God and world, and freedom and necessity were bequeathed to philosophy. The only work that Spinoza published under his own name was *René Descartes' Principles of Philosophy* (1663), and although the book was mainly expository, he could not forbear pointing out that Descartes's errors resulted from his inability to follow out the metaphysical implications of the logic of rationalism, especially with respect to the notion of substance.

Spinoza's *Ethics*

Spinoza's *Ethics* consists of five books. Oddly enough, the first is about God and the meaning of substance. The second book deals with the mind and knowledge. The third, fourth, and fifth books seem concerned with topics usually associated with ethical discussions: the passions, human enslavement to the emotions, and finally human freedom by virtue of intellect. Hence the central concern of the treatise is to move from a consideration of God to the realization of human freedom by an analysis of knowledge and passion and their conflict. Thus, for Spinoza, an ethic that studies the purpose of life is simultaneously a metaphysic, a theory of knowledge, and a psychology of human nature.

This is made clearer if one is familiar with an earlier and unpublished work, which he called *On the Improvement of the Understanding*. In a highly personal manner Spinoza began by saying that he resolved to seek true happiness and joy ''after experience had taught me that all the usual surroundings of social life are vain and futile.'' Men everywhere esteem ''riches, fame, and the pleasures of sense,'' but their pursuit seems to diminish rather than to enhance men's lives through frustration or overindulgence. The only remedy for the wretchedness of life is to improve or literally ''cure'' the mind. Man's attitude toward reality is equal to his sense of what is true and important. In a striking passage Spinoza wrote: ''All these evils seem to have arisen from the fact that happiness or unhappiness is made wholly to depend on the quality of the object which we love. When a thing is not loved, no quarrels will arise concerning it—no sadness will be felt if it perishes—no envy if it is possessed by another—no fear, no hatred, in short no disturbances of the mind.''

Nature of Reality

Because of man's ''mixed perceptions'' and confused knowledge, he desires perishable objects. To see reality clearly, man would need an exact knowledge of himself and of general nature in order to understand the extent to which they can be modified in the search for lasting happiness. This can be accomplished only by a more and more inclusive understanding of reality. Imagine, Spinoza wrote to a correspondent, a parasite living in the bloodstream being asked to describe its environment. From its perspective each drop of blood would seem to be separate. But, in truth, the action of each independent drop can be understood only as a determined part of a larger system. And this system, in turn, is a small part of a larger whole. The ultimate aim of philosophic knowledge is what Spinoza called a ''synoptic intuition'' of all reality as a deductive system. And this is why the *Ethics* begins with a consideration of God as substance. In Spinoza's view the task is not so much to explain God as to understand what it means to be a man.

The *Ethics* is subtitled *More Geometrics,* and its geometrical method, using axioms, postulates, and definitions to prove its propositions, relates to the content as well as to the technique of exposition. As a rationalist, Spinoza aimed at nothing less than total certitude, and the clearest way was to utilize deductive reasoning. But the content of the system is such that the truth of each proposition depends, in part, on its necessary connection with the others.

The first book of the *Ethics* draws out the implications of one of the central assumptions of the Western metaphysical tradition: that the intrinsic order of nature is an effect of an ordering mind, God. The startling conclusion that Spinoza draws is that the words nature, substance, and God are interchangeable. There can be only one such being, who is self-caused and of which everything else is an effect. An effect manifests only what it has received from its cause, and the causal principle can only communicate what it is. With these axioms Spinoza argued monism, or the oneness of reality, in proposition after proposition; and the effect that, if God is *causa sui* and first cause (and if there is no such cause, then there is no reality), such an entity must be understood as an ''absolutely infinite being.'' In logic, at least, there cannot be an infinite being and something else.

Thus all finite existence must be rooted in a necessary existent, and there is one system of nature in which all limited things begin or cease inevitably according to causal sequences and interdependencies. Spinoza adopted a scholastic distinction to express the only conceivable differences that can be predicated of infinite being: *Natura Naturans* is nature as active or is God as the free cause that brings all things to pass according to necessary principles, and *Natura Naturata* is nature as passive or existent at any one moment.

Nature and Origin of the Mind

Spinoza's argument is conducted a priori, or without appeal to experience, and its truth or falsity rests on what the concept of substance entails logically. Accordingly, God exists by definition, or negatively one must posit a reason for the nonexistence of such a being and again only God would suffice. For him, reason is identical with cause, and the only legitimate distinctions that one can impute to the reason of the universe is to logically separate that which causes and that which is caused.

The second book of *Ethics* examines the nature and origin of the mind. An infinite substance possesses infinite attributes, but the mind perceives only two: thought and extension. Yet the relation between mind and matter is not dualistic but one of identity, for ''thinking substance and extended substance is one and the same substance comprehended now under this and now under that attribute.'' To understand this doctrine, sometimes referred to as ''psychophysical parallelism,'' the mind must overcome its reliance on sense knowledge (''opinion'') and even advance beyond scientific understanding (''adequate ideas'') of cause-and-effect relations to a synoptic vision (''intuition'') of the complete system of reality. In this perspective the mind of man is an individually existing modification of infinite intelligence, the body is the object of that idea, and the two are like different sides of a coin.

With this understanding of man's place in nature, Spinoza took up the questions of moral life. Action occurs when an individual is the cause of his own conduct, and a passion when he is the partial cause. Virtue is the power of knowing how to act in accord with nature, whereas men suffer in proportion to the number of inadequate ideas that they have.

The essence of man is the struggle ''to preserve in being.'' Adequate ideas replace passions, rational self-control supplants the impotence of desires. The issue is life itself: whether one is ensnared in ''human bondage'' as a prey to the whims of desire or external persons or objects, or one achieves the freedom that Spinoza calls ''blessedness'' and that is virtue's own reward. He was enough of a psychologist to see that ultimately passions can be overcome only by stronger passions. Thus in cultivating a knowledge and intellectual love of God man comes to know himself and to experience a freedom from external restraint.

Further Reading

For studies of Spinoza consult the following works: F. Pollock, *Spinoza: His Life and Philosophy* (1880); E. Caird, *Spinoza* (1902); H. A. Wolfson, *The Philosophy of Spinoza* (1934); and S. Hampshire, *Spinoza* (1956). □

Benjamin Spock

Benjamin Spock (born 1903), pediatrician and political activist, was most noted for his authorship of *Baby and Child Care,* which significantly changed predominant attitudes toward the raising of infants and children.

Benjamin McLane Spock was born on May 2, 1903, in New Haven, Connecticut, the oldest child in a large, strict New England family. His family was so strict that in his 82nd year he would still be saying ''I love to dance in order to liberate myself from my puritanical upbringing.'' Educated at private preparatory schools, he attended Yale from 1921 to 1925, majoring in English literature. He was a member of the racing crew that represented the United States in the 1924 Olympic Games at Paris, finishing 300 feet ahead of its nearest rival. He began medical school at Yale in 1925, and transferring to Columbia University's College of Physicians and Surgeons in 1927. He had, by this time, married Jane Davenport Cheney, whom he had met after a Yale-Harvard boat race.

Spock had decided well before starting his medical studies that he would ''work with children, who have their whole lives ahead of them'' and so, upon taking his M.D. degree in 1929 and serving his general internship at the prestigious Presbyterian Hospital, he specialized in pediatrics at a small hospital crowded with children in New York's Hell's Kitchen area. Believing that pediatricians at that time were focusing too much on the physical side of child development, he took up a residency in psychiatry as well.

Between 1933 and 1944 Spock practiced pediatric medicine while at the same time teaching pediatrics at Cornell Medical College and consulting in pediatric psychiatry for the New York City Health Department. On a summer vacation in 1943 he began to write his most famous book, *Baby and Child Care,* and he continued to work on it from 1944 to 1946 while serving as a medical officer in the Navy.

The book sharply broke with the authoritarian tone and rigorous instructions found in earlier generations of baby-care books, most of which said to feed infants on a strict schedule and not to pick them up when they cried. Spock, who spent ten years trying to reconcile his psychoanalytic training with what mothers were telling him about their children, told his readers ''You know more than you think you do. . . . Don't be afraid to trust your own common sense. . . . Take it easy, trust your own instincts, and follow the directions that your doctor gives you.'' The response was overwhelming. *Baby and Child Care* rapidly became America's all-time best-seller except for Shakespeare and the Bible; by 1976 it had also eclipsed Shakespeare.

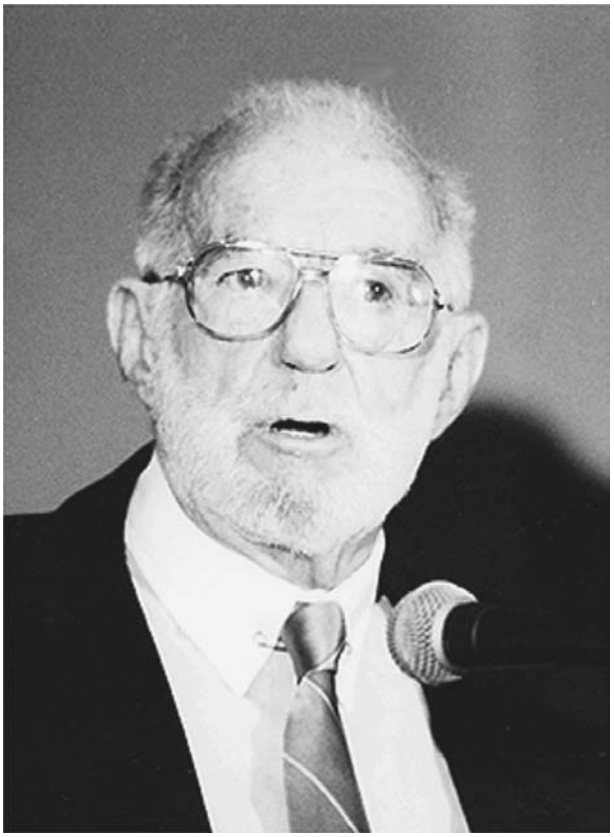

After his discharge from the Navy, Spock became associated with the famous Mayo Clinic (1947-1951) and then became a professor of child development at the University of Pittsburgh (1951-1955) and at Case Western Reserve (1955-1967). His political activism began during this period, growing logically out of his concern for children. A healthy environment for growing children, he believed, included a radiation-free atmosphere to breathe and so, in 1962, he became co-chairman of SANE, an organization dedicated to stopping nuclear bomb tests in the Earth's atmosphere. The following year, in which the United States did ratify a nuclear test ban treaty, he campaigned for Medicare, incurring the wrath of the American Medical Association, many of whose members were already suspicious of a colleague who wrote advice columns for the *Ladies Home Journal* and *Redbook* instead of writing technical monographs for the medical journals.

Spock was an early opponent of the Indo-China war; his view on that subject, *Dr. Spock on Vietnam,* appeared in 1968. As the war escalated, so did antiwar protest, in which Spock participated vigorously, marching and demonstrating with militant youths who had not yet been born when he began his medical career. Conservatives accused him of having *created,* in large measure, the youth protest movement of the 1960s. Ignoring his many admonitions to parents in *Baby and Child Care* that they should ''set limits,'' his political opponents accused Spock of teaching ''permissiveness,'' by which they claimed an entire generation of American youth had been raised and ruined. In vain Spock pointed out that similar student protests were happening in Third World countries where his book enjoyed no circulation and were not happening in Western Europe countries where it sold well.

Because of his own strict personal upbringing and his acute moral sense, Spock may have intended a lot less when he told parents to ''relax'' than some of them realized. In 1968 he revised *Baby and Child Care* to make his intentions more clear, now cautioning his readers ''Don't be afraid that your children will dislike you'' if you set those limits and enforce them. Nevertheless, that 1968 edition showed a 50 percent drop in sales, mainly, Spock thought, because of his stand on Vietnam.

On May 20, 1968, along with several other leading war protesters, Spock was put on trial for conspiracy. The charge was that he had counseled young people to resist the draft. In the superheated political atmosphere of the times he was convicted, but on appeal the verdict was set aside on a technicality. Some indignant readers returned their well-thumbed copies of *Baby and Child Care* in order to prevent further undermining of their children's patriotism. To many other readers, however, the government's indictment of the baby doctor seemed rather like prosecuting Santa Claus.

Two books published in 1970, *Decent and Indecent: Our Personal and Political Behavior* and *A Teenager's Guide to Life and Love,* made it clear that Spock was a good deal more of a traditional moralist than either his friends or his enemies were aware. He had been driven into the antiwar and other reform movements by the same imperious, old-fashioned conscience that propelled some of his opponents in exactly the opposite direction.

At the same time the doctor showed himself capable of growing and changing. His social activism mutated into socialism, and in 1972 he ran for president on the People's Party ticket. He was also capable of admitting a mistake. Badgered for some five years on the lecture platform by feminist objectors to the gender-role stereotypes of fathers and mothers as they appeared in *Baby and Child Care,* he eventually conceded that much of what they had said had been right. In 1976, 30 years after its initial publication, Spock brought out a third version of the famous book, deleting material he himself termed ''sexist'' and calling for greater sharing by fathers in the parental role. He also yielded 45 percent of subsequent book royalties in the divorce settlement that year with his wife, who contended she had done much more of the work on *Baby and Child Care* than he had ever acknowledged. Spock was remarried in the fall of 1976 to Mary Morgan Councille.

Formally retired in 1967, Spock was the kind of person who in spirit never really retires. Contemplating his own death as his health began to fail in the 1980s, he wrote in 1985 (at the age of 82) that he did not want any lugubrious funeral tunes played over him: ''My ideal would be the New Orleans black funeral, in which friends snake-dance through the streets to the music of a jazz band.'' He had chronic bronchitis and suffered a stroke in 1989. His wife, Mary, collaborated with Spock on his autobiography, *Spock on Spock,* which was published in 1989. His book *A Better World for Our Children* was published in 1994 and explored the relationship between child-rearing and politics.

According to an article in the *Detroit Free Press,* Spock said ''When I look at our society and think of the millions of children exposed every day to its harmful effects, I am near despair.''

Further Reading

Lynn Z. Bloom wrote a perceptive study entitled *Doctor Spock: Biography of A Conservative Radical* (1972). Doctor Spock's own writings, in addition to the famous baby book, included *Decent and Indecent* and *A Teenager's Guide to Life and Love,* both published in 1970. An account of the conspiracy trial was Jessica Mitford's *The Trial of Dr. Spock, the Rev. William Sloane Coffin, Jr., Michael Ferber, Mitchell Goodman, and Marcus Raskin* (1969). Changes in Spock's thinking after the Bloom book appeared were briefly noted in M.A. Kellogg's ''Updating Dr. Spock,'' *Newsweek* (March 3, 1976). A mellow valedictory statement by Spock, ''A Way To Say Farewell,'' appeared in *Parade Magazine* on March 10, 1985.

See also *Spock on Parenting* (1988); *Spock on Spock: A Memoir of Growing Up With the Century* (1989); and *A Better World for Our Children* (National Press Books, 1994). □

Alexander Spotswood

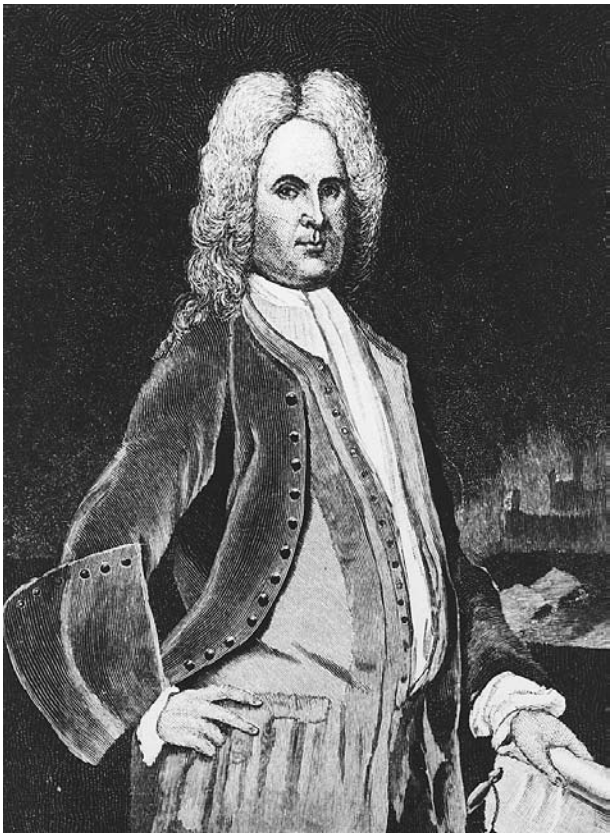

Alexander Spotswood (1676-1740), a British soldier, became lieutenant governor of the Virginia colony in America.

Alexander Spotswood was born in Tangier, Morocco, where his father was an army physician at an English military base. The family had been prominent in Scottish public life and strongly committed to the Stuarts during the Puritan Revolution. Young Spotswood entered the army in 1693, serving an initial term as ensign in Flanders. During the War of the Spanish Succession he was appointed lieutenant quartermaster general, later rising to the rank of lieutenant colonel. Wounded in the Battle of Blenheim, he was a prisoner of war until the Duke of Marlborough negotiated his release. On June 23, 1710, he assumed the office of lieutenant governor of Virginia.

The appointment of a British officer to serve in the Colonies was in keeping with the pattern of royal appointments in the mid-18th century. Furthermore, at a time when the colonial assemblies were taking a dominant role, a governor with military experience seemed well inclined to reassert the power of the mother country.

Spotswood impressed Virginians with his ability during 12 years as lieutenant governor. From the first he tried to develop effective means of limiting land grants to actual settlers (not speculators); successfully explored the West; wanted to control tobacco production; offered protection against pirates; reformed the systems of finance, local courts, and the militia; and sought unsuccessfully to impose his will on the Anglican Church in Virginia. Spotswood's emphasis on the power of his office, however, combined with his lack of tact in dealing with members of the council, provoked bitter quarrels and demands for his removal. He was relieved of office in 1722. Ironically, at the end, he understood that the need for harmony with the assembly would mean substantial concessions to colonial autonomy.

As a civilian, Spotswood cast his lot with Virginia. He became a Virginia gentleman, retiring to his estates at Germanna, where he produced iron and looked after the 85,027 acres he had acquired in Spotsylvania County. Returning to England in 1724, he married Anne Butler Brayne, with whom he had four children. He was appointed deputy postmaster general for the American colonies in 1730. He received the position of major general at the onset of the war with Spain in 1739. He died in Annapolis, Md., on June 7, 1740, while preparing to take part in the conflict.

Further Reading

The best study of Spotswood is by Leonidas Dodson, *Alexander Spotswood: Governor of Colonial Virginia, 1710-1722* (1932). A recent brief but shallow biography is Walter Havighurst, *Alexander Spotswood: Portrait of a Governor* (1967). Both are supplemented by an appraisal of Spotswood's controversies with the legislature in Richard L. Morton, *Colonial Virginia* (2 vols., 1960). □

Frank Julian Sprague

Frank Julian Sprague (1857-1934), American electrical engineer and inventor, successfully used electricity to power vehicles and is known today as the

father of electric traction. His electric motor-driven streetcar revolutionized urban transportation.

Frank Sprague was born in Milford, Conn., on July 25, 1857, but lived with relatives in North Adams, Mass., after 1866. Demonstrating an aptitude for science and mathematics, Sprague secured an appointment to the U.S. Naval Academy in 1874. After graduation in 1878 and 2 years at sea, he pursued his electrical studies relentlessly.

In 1883 Sprague joined Thomas Edison's staff, but he soon withdrew to form the Sprague Electric Railway and Motor Company. He soon marketed a ''constant speed'' motor for industrial use but subcontracted its manufacture so he could devote himself to electric traction development. In 1887 he contracted to electrify a new street railway in Richmond, Va. Despite having to devise the entire system from scratch, he completed the installation of a 12-mile, 40-car system in 1888.

By 1890 over 200 electric street railways were in operation or under construction; half of these used Sprague equipment, and 90 percent of them were based on his patents. In 1890 the Edison General Electric Company acquired Sprague's business, but Sprague left to establish the Sprague Electric Elevator Company. He developed and installed electric elevators in several New York buildings before selling out to the Otis Elevator Company.

Having worked out a system of multiple-unit control for elevators, Sprague sought to apply it to railways. He realized that trains made up of individually motorized cars controlled by a single operator had enormous advantages. His multiple-unit system, installed in Chicago in 1897-1898, was adopted generally for subway, elevated, and suburban service. Thus the basis for the modern rapid transit system was complete. Sprague continued to advance the application of electrical engineering. He worked on automatic railroad signaling and elevator control systems, and during World War I he served on the Naval Consulting Board.

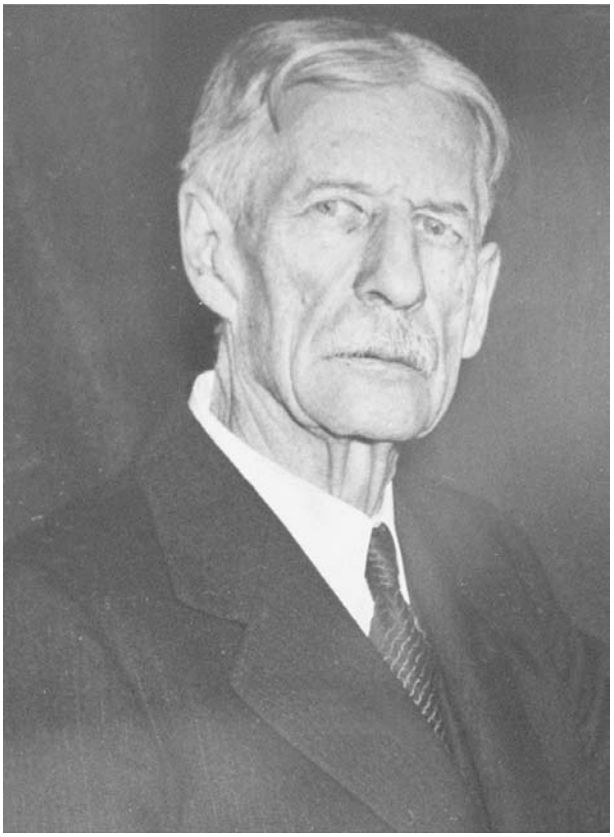

Sprague was energetic and resourceful. He was an enthusiastic gardener and enjoyed art and music. Twice married, he was the father of four children. He received many professional honors before his death on Oct. 25, 1934.

Further Reading

Sources on Sprague's life are limited; Harold C. Passer's biographical sketch in William Miller, ed., *Men in Business* (1952), is the best available. Accounts of the development of electric traction can be found in the popularly written book by John Anderson Miller, *Fares, Please!* (1941), and the scholarly book by George W. Hilton and John F. Due, *The Electric Interurban Railways in America* (1960; rev. ed. 1969). □

Squanto

Squanto (1585?-1623) was the guide for many of the Pilgrim settlers of the Plymouth Colony.

Squanto is remembered as the interpreter, guide, and agricultural advisor who shepherded the Pilgrim settlers of Plymouth Colony through their precarious early existence in the New World and did more than anyone else to secure the survival of the settlement.

Squanto was a member of the Patuxet band of the Wampanoag tribe, which dominated the area in which the colonists eventually settled. He first enters written history in 1614, as one of 20 Patuxet Indians kidnapped by English explorer Thomas Hunt. Hunt carried his captives to Spain, where he sold them into slavery. Squanto, however, was one of a number who were rescued by Spanish friars, and he eventually made his way to England, where he next surfaced in the employ of John Slaney, whose interests extended to exploration in the New World. He sent Squanto along on an expedition to Newfoundland in 1617; there the Indian met explorer Thomas Dermer, with whom he returned to England the following year. Squanto's relation to Slaney and Dermer may have been in the nature of indentured servant; he may have hoped to earn his passage home. In any event, he traveled once again to the New World with Dermer in 1619, coming to rest in the Patuxet region of his birth.

In 1617, during Squanto's absence, a great epidemic—perhaps the plague—swept the Indian populations in the Massachusetts Bay region, and the Patuxet band was particularly hard hit. Indeed, they were virtually wiped out. Squanto returned to find the village of his youth abandoned.

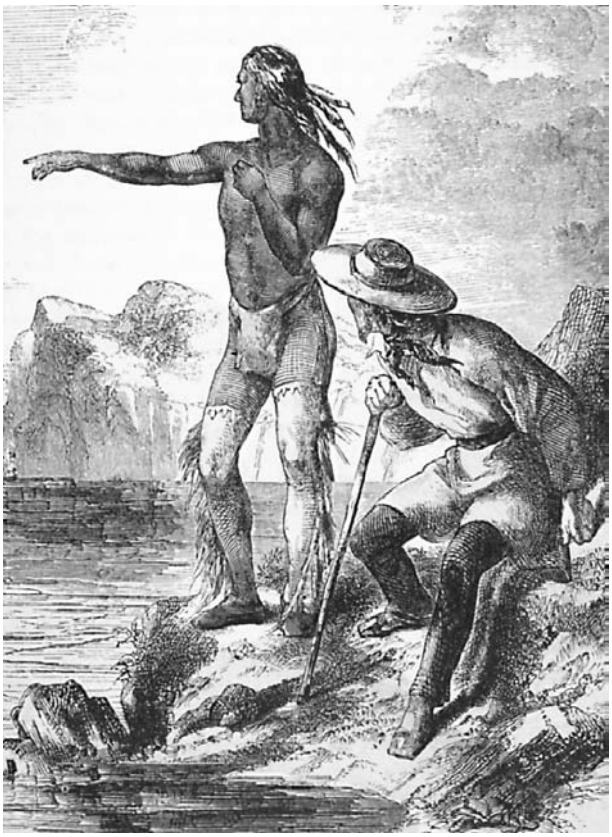

Squanto (left)

He left Captain Dermer to go in search of survivors, but returned to his aid when Dermer ran afoul of hostile Indians. Squanto remained with Dermer until Dermer was mortally wounded in a skirmish with the Pokanoket Wampanoag. Squanto was then taken prisoner.

Some historians have theorized that when Squanto was dispatched in 1621 as emissary to the English settlers, he may have still been living with the Wampanoag as a captive. This would explain the later reports of antagonism between him and Massasoit, who had become Sagamore, or civil chief, of the Wampanoag confederation in the wake of the epidemic. It was Massasoit who sent Squanto to the English at Plymouth, Massachusetts, where they had settled on the former lands of the Patuxet in November of 1620.

The English—weakened from their journey, hungry, and ill—kept their distance from the Indians during the first winter of their residence; half of the Pilgrims died before spring. The Wampanoag, who had had mixed experiences with Europeans, watched the newcomers with a wary eye. In March, Massasoit felt the time was right to approach the English and sent Squanto and a companion to reassure them of the friendly intentions of the Indians. The two arranged for a conference between the English leaders and Massasoit. That meeting resulted in the historic treaty in which the Wampanoag and the English pledged mutual peace and friendship.

''Sent of God''

Squanto was sent to live with the English settlers. His guidance proved so indispensable to them that Plymouth Governor William Bradford was moved to declare him a ''spetiall instrument sent of God for [their] good.''

Squanto's role in introducing the English to neighboring tribes was particularly crucial. His extensive travels had provided him with unique qualifications as intermediary between the cultures. Thus it was possible for the colonists to establish vital trade relationships, thereby enabling them to secure seeds and other supplies necessary to life in New England, as well as animal pelts which they sent to England to repay investments and secure English goods.

Tradition has it that Squanto taught the English, most of whom had not been farmers in their native country, to plant Indian corn and other local vegetables, and to insure the success of the crop by the use of fish fertilizer. The English believed the practice of fertilizing with fish to be traditional among the Indians. In recent years, however, this has come into question among historians, some believing that Squanto learned the practice in Europe or in Newfoundland.

Steeped in Conflict

Squanto's career was not without controversy. There are reports that he sought to increase his status among the Indians by exaggerating his influence with the English and alarming neighboring Native American groups with reports that colonists kept a plague (he may have meant gunpowder) buried underground that could be released at any time. There is also evidence that he tried to undermine Massasoit's relationship with the English. A crisis developed in 1622 when Squanto perpetrated an elaborate ruse to try to convince the English that Massasoit was plotting with the hostile Narragansett tribe to destroy the Plymouth Colony and that an attack was imminent. The deception was quickly discovered; however, Massasoit was sufficiently incensed to demand Squanto's life. The Plymouth settlers were very angry with Squanto in the wake of the fiasco, even to the extent that Governor Bradford admitted to Massasoit that Squanto deserved death for his act of betrayal. It was a measure of the colonists' dependence on him that they nevertheless protected him from Massasoit's vengeance.

In November of 1623, with the arrival of additional English settlers who came ill-prepared for the approaching New England winter, Squanto guided an expedition from Plymouth to trade with Cape Cod Indians for corn. He fell ill with what William Bradford, who led the foray, described as an ''Indianfever'' and died within a few days. According to Bradford, as quoted by John H. Humins in *New England Quarterly,* the dying Squanto expressed his wish to ''go to the Englishmen's God in Heaven'' and ''bequeathed his little property to his English friends, as remembrances of his love.'' Some observers, including Humins, contend that Squanto's legendary role as the Pilgrims' savior has been largely exaggerated. ''His struggle for power with Massasoit . . . has not been adequately noted in histories about the period,'' noted Humins, ''[and] in fact jeopardized the plan-

tation's relationship with the Indians.'' However, Squanto remains a key figure in American folklore—and the classic symbol of Thanksgiving.

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Ssu-ma Ch'ien

Ssu-ma Ch'ien (145-ca. 90 B.C.), who has been described as the ''Grand Historian of China,'' held the office of T'ai-shih, or director of astrology, in the imperial government. He completed a draft history of mankind started by his father.

In his capacity as court official, Ssu-ma Ch'ien became involved in political rivalries. He defended Li Ling, an officer who had led a force of infantry against China's enemies in central Asia. Li Ling had been fighting at a great distance from his base and had been forced to surrender after a prolonged and gallant struggle. For espousing Li Ling's cause, Ssu-ma Ch'ien suffered disgrace and punishment by castration.

Earlier Histories

The work produced by Ssu-ma Ch'ien and his father, Ssu-ma T'an, constitutes China's first systematic history. It was written as a matter of private initiative. Before this time a number of works had been written which can be regarded as historical documents or chronicles, such as the *Shu-ching* (Book of Documents), the *Ch'un-ch'iu* (Spring and Autumn Annals), the *Tso chuan* (Tso's Commentary), and the *Kuo-yü* (Discourses of the States). By the time of Ssu-ma Ch'ien, some of these works were held in great repute, for instance, the *Shu-ching* and the *Ch'un-ch'iu*. These were said to have been selected or compiled by Confucius for didactic purposes and included accounts of solemn speeches or oaths taken by some of China's very early kings as well as chronological records of incidents that had occurred at some of the lesser courts established in China between 722 and 481 B.C. Some of the works included a highly varied content—the trivialities of court procedure, the observance of religious cults, and political, dynastic, and matrimonial intrigues.

In all these works there is no attempt at an ordered review of human development. The sense of chronology varies widely, and the treatment of and emphasis on different aspects are highly diverse. With the *Shih-chi,* or *Historical Records,* of Ssu-ma Ch'ien, a new type of purposeful record was evolved. Divided into 130 chapters, the work was designed as no less than a history of mankind from earliest times until the contemporary age. From the outset a contrast was drawn, implicitly and at times explicitly, between the Chinese, who were fortunate enough to enjoy life under the dispensation of the emperor, and those other mortals who lived beyond the pale of civilization as barbarians.

Owing partly to the nature of the source material available to Ssu-ma Ch'ien and partly to political, social, and dynastic differences, there is a very considerable variation in the *Shih-chi*'s treatment of China before the imperial period (before 221 B.C.) and during the Ch'in (221-207 B.C.) and Han (from 202 B.C.) dynasties. For the preimperial period Ssu-ma Ch'ien could draw on material of the type mentioned and on a number of works that have long since been lost; for the imperial period he was able to consult the records of the imperial administration, edicts issued from the throne, and reports submitted by officials. In addition, he had acquired considerable information during his own wanderings in China and from his personal observations.

Historical Records

The 130 chapters of the *Shih-chi* are divided into Annals of the Kings and Emperors (12 chapters), Tables (10), Treatises (8), Accounts of Certain Families (30), and Biographies (70). The Annals extend back to the reigns of sovereigns of the Shang-yin kingdom and before, and end with that of the contemporary Han emperor (Wu-ti). These chapters are written in a terse style, recording acts or utterances with which the emperor was personally concerned—edicts, acts of worship, the establishment of imperial consorts or heirs, military campaigns, the submission of foreigners, and reports of phenomena and rarities observed on earth and in the heavens. These events are arranged in strict chronological order, with precisely defined dating.

The Tables are set out in rows and columns indicating the succession of rulers (in the preimperial age) and of noblemen and officials (in the Han period), together with short notes on the circumstances in which a nobility or senior office was created, filled, vacated, or subjected to change. The eight Treatises are studies of subjects chosen for their overriding importance in the conduct of human and imperial affairs, for instance, ceremonials, music, state cults, calendars, economic balance, and waterways. These chapters include notes on the observation of events and accounts of the reaction of officials and their submissions and cover the practices of both the preimperial and the imperial ages.

The Accounts of Certain Families are concerned with the houses of the nobility and the rulers who played a prominent part in China's political history before its unification under one empire in 221 B.C. and trace the fortunes of those families during their political vicissitudes. The Biographies, which constitute over one-half of the entire work, are concerned with individuals of importance who influenced the development of the Han dynasty or took part in political

events in the previous century or so. The subjects of the Biographies include members of the imperial family, statesmen, officials and men of letters, and military officers. In some cases two or more individuals are treated together in the same chapter, if their careers were similar or if their contributions to history were of the same type. In addition, some of these chapters are monographs that concern the growth and origins of foreign communities and their relations with China.

It is by no means clear on what sources Ssu-ma Ch'ien could draw for these chapters, but there are some obvious points at which his personal contribution is discernible. Appended at the end of many chapters are short appreciations in which an attempt is made to evaluate the subject of a biography or even an emperor; although the choice of subjects for treatment as biographies may have been partly affected by political considerations, the method of treatment—the combination of several persons together for comparison and the selection of material for inclusion—may be due to Ssu-ma Ch'ien's personal judgment. In addition, it is likely that in including the texts of certain earlier works such as the *Shuching* (Book of Documents), Ssu-ma Ch'ien deliberately simplified the linguistic style of the original in order to ease the task of his reader.

Strictly speaking the *Shih-chi* is not a ''Dynastic History,'' insofar as it covers long periods of time before the creation of a single imperial dynasty and does not cover the complete period of the Han dynasty, which lasted for a century or so after Ssu-ma Ch'ien's death; and it remained for Pan Ku to compile a history which did treat the whole of this dynastic period. However, the form, treatment, and arrangement of the *Shih-chi* and its effect on subsequent histories are such that it is regarded as the first of China's 26 Dynastic, or Standard, Histories, which cover the history of imperial China from 221 B.C. until A.D. 1910.

The *Shih-chi* is in fact dynastically centered, with its main emphasis being the rise of the Han dynasty to its exalted position. In addition, it provides documentary evidence to support the claim of the Han emperors that they enjoyed that position justifiably and with the blessing of heaven. Such purposes or characteristics persist in the later Dynastic Histories, which are concerned with the events of single dynastic periods. Ssu-ma Ch'ien's pioneer work has been held up as a model for subsequent historians and writers of prose.

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An English translation of those chapters of the *Shih-chi* that concern the Han period was published by Burton Watson as *Records of the Grand Historian of China* (2 vols., 1961). For a translation of 47 chapters of the *Shih-chi* into French see E. Chavannes, *Mémoires historiques* (1895-1905; repr. 1967); this work includes a detailed introduction. In *Ssu-ma Ch'ien, Grand Historian of China* (1958) Burton Watson assesses Ssu-ma Ch'ien's work and his contribution to historical writing. Dealing with the development of historical writing in China are Charles S. Gardner, *Chinese Traditional Historiography* (1938; repr. 1961), and W. G. Beasley and E. G. Pulleyblank, *Historians of China and Japan* (1961). Also useful are William T. de Bary and others, eds., *Sources of Chinese Tradition* (1960), and Burton Watson, *Early Chinese Literature* (1962).

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Ssu-ma Hsiang-ju

Ssu-ma Hsiang-ju (ca. 179-117 B.C.) was a leading Chinese poet of the Western Han period. He also explored and colonized lands that lay to the southwest of imperial territory.

Born in western China, Ssu-ma Hsiang-ju served as an official at the court of the king of Liang, who enjoyed certain local rights of government subject to the overall authority of the central government. Later Ssu-ma served as the leader of two missions which were sent to make contacts with the unassimilated tribes of the southwest; and following his reasonably successful achievements there, he was brought to the attention of the Emperor's court at Ch'ang-an.

Of six long poems attributed to Ssu-ma Hsiang-ju, two are probably not authentic. In addition he composed a number of essays in prose, including one which concerned some of the religious observances of state. It is possible that by this contribution, together with other references in his poems, he helped to persuade the emperor, Han Wu-ti, to conduct the supreme ceremonies of *Feng* and *Shan* on Mt. Tai in 110 B.C.

His Poetry

In his poetry Ssu-ma developed the tradition of the South, which was associated with the old kingdom and culture of Ch'u. This type of poetry was distinct from the poetry of the North and was clearly traceable to beginnings made in the *Ch'u tz'u,* or Songs of Ch'u. In developing a form of poetry known as the *fu,* Ssu-ma made an important contribution to the growth of Chinese literature.

The *fu* was a type of rhymed or rhythmical prose, often introduced by a short narrative written in free prose. Unlike other forms of poetry, it was not intended for musical accompaniment but was devised for recitation at the court. *Fu* are usually long and are characterized by a richness of expression that sometimes appears to be excessively decorative.

In the case of Ssu-ma Hsiang-ju's work, this effect was achieved at a time when the Chinese written language was still developing and many units of vocabulary were being evolved. As a literary form, the *fu* was didactic and descriptive rather than lyrical, romantic, or epic. Thus in the *Shang-lin fu,* or *fu* on the Shang-lin, which was an imperial pleasure and hunting ground, Ssu-ma Hsiang-ju describes the scenery and the palace buildings or pavilions before pro-

ceeding to the hunting scenes themselves; he then describes some of the spectacles that were presented for the amusement of the Emperor, such as dancing and musical performances.

In Ssu-ma Hsiang-ju's hands the *fu* was used to synthesize a number of literary elements that had previously been discrete. He wrote *fu* for the pleasure of the Emperor and called on fantasy and riddles in order to excite the attention of his audience. At the same time Ssu-ma Hsiang-ju was ready to allude to topical matters and events, partly as a means of reminding the Emperor and his officials where the path of duty led; he was more attracted to the Confucian than the Taoist attitude to life.

Further Reading

The definitive study of Ssu-ma Hsiang-ju is in French: Yves Hervouet, *Un poète de cour sous les Han: Sseuma Siang-jou* (1964). A study of his life and work is in Burton Watson, *Early Chinese Literature* (1962). See also his biography in Ssu-ma Ch'ien, *Shih chi,* translated by Burton Watson as *Records of the Grand Historian of China* (2 vols., 1961). □

Ssu-ma kuang

Ssu-ma kuang (1019-1086) was one of the greatest Chinese historians and a leading conservative statesman.

The family home of Ssu-ma Kuang was in Shan-chou, Shansi, but he was born, on Nov. 17, 1019, in Kuang-shan, Hunan, where his father was serving as subprefect. Ssu-ma's mother was the daughter of an editor of the imperial archives. Ssu-ma is said to have been a precocious child, filled with enthusiasm at the age of 6 for the *Tso-chuan,* the great historical work in the form of a commentary on the *Spring and Autumn Annals*. He passed the highest civil service examination in 1038 at the age of 19 and obtained the *chin-shih* degree, thereby qualifying for appointment as an official.

After serving in a number of official posts in the provinces and in the capital, including a tour in the Institute of History, Ssu-ma became administrator of the Bureau of Policy Criticism in 1061 and went on to become a Hanlin academician in 1067 and for a short time an executive censor during the same year. In 1070 he left the capital because of his opposition to the policies of Wang An-shih, then in power. In the years preceding the conflict with Wang, Ssu-ma demonstrated his Northern conservative political orientation when he proposed a system of regional quotas in the examination system to put an end to the preponderance of successful candidates from the capital region and the southeast. In this he disagreed with Ou-yang Hsiu, as he did again when Ou-yang supported Emperor Ying-tsung's wish to honor his deceased father as ''emperor'' even though he owed the throne to his uncle and adopted father, Emperor, Jen-tsung.

Opponent of Wang An-shih

Ssu-ma and his fellow Northerners objected to what they considered Wang's opinionated and arrogant adherence to his policies without regard for the opposition they aroused, the way in which the individual reform programs were maladministered by selfish officials, and the actual content of the various measures.

Suspicious of the growing money economy, opposed to state spending on the grounds that it was the people who had to pay for it, and placing their faith in the reform of men rather than of institutions, they viewed with dismay the increased use of money and the extension of state activities engendered by Wang's program. Yet, unlike the more moderate southwestern opponents of Wang, Ssu-ma and his associates offered few constructive alternatives. The conflict with Wang also reflected disagreements on the classics and differences in philosophical orientation.

A History of China

Even before his departure from the capital in 1070 Ssu-ma had occupied himself with history and had completed some of the groundwork for his monumental history. In 1064 he presented to the throne a chronological table of events covering the period from the beginning of the Warring States (403 B.C.) to the end of the Five Dynasties (A.D. 959), and in 1066 he presented to the Emperor a chronicle of the history of the Warring States period (403-221 B.C.). He was commissioned to continue his work, and two scholars were assigned to assist him. The following year he read the work completed to date to the Emperor, who graced it with a preface from his own hand and gave it the title *Tzu-chih t'ung-chien* (Comprehensive Mirror for Aid in Government).

In 1070 Ssu-ma was transferred to the Ch'ang-an region but was granted a sinecure in Loyang the following year, and in 1072 he obtained the transfer to Loyang of his library and the office for writing the history. He was now able to devote himself completely to his history, carefully working through the long draft compiled by his associates and selecting the material to be incorporated in the finished work. In the process he consulted over 300 sources, including not only various kinds of historical writing but a wide range of literary works. These he handled with great care, and, in an important departure from previous practice, Ssu-ma included in the completed work a section of ''examinations of differences'' in which he discussed discrepancies between the sources and explained the reasons for his selections.

As indicated by the title, the work was intended to offer guidance for government, and Ssu-ma fully shared the Confucian belief in the didactic function of history; but he was convinced that an accurate account of the facts would clearly convey the moral lessons of the past, and in dealing with such problems as the question of the legitimacy of governments in periods of division, he chose to apply objective rather than moral criteria.

Ssu-ma completed the *Tzu-chih t'ung-chien* in 1084 and presented it to the throne in that year. In 1085, after the death of Emperor Shen-tsung, Ssu-ma returned to the capital

and was appointed executive of the Chancellery. Promoted to chief councilor in the second month of 1086, he had the satisfaction of obtaining the reversal of many of Wang An-shih's reforms before his death on October 11 of that year.

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Germaine de Staël

The French-Swiss woman of letters and novelist Germaine de Staël [full name Anne Louise Germaine Necker, Baronne de Staël-Holstein, historically referred to as Madame de Staël] (1766-1817) greatly influenced European thought and literature with her enthusiasm for German romanticism.

Germaine de Staël was born Anne Louise Germaine Necker in Paris on April 22, 1766. Her father was Jacques Necker, a man of modest origins, who had risen to become Louis XVI's finance minister. Her mother Suzanne, though stiff and cold, entertained the leading intellectuals and politicians of the day in her famous salon. Staël's natural genius was thus nurtured from her infancy. The child adored her father—to the point of deploring that she was born too late to marry him—and he adored and pampered her. Madame Necker was intensely jealous of their mutual adoration; she and Staël bitterly resented one another. The three were bound together by a complex web of passions and hostilities, and their family life was characterized by emotional frenzy.

When she was 20 years old, Staël made a loveless marriage to the Swedish ambassador to France, Baron Erik Magnus de Staël-Holstein. Though he grew to love her, she lived with him only at strategic intervals when the origin of a child she was carrying might arouse suspicion. Only one of her five children was fathered by him.

Staël did, however, profit from her husband's diplomatic immunity by remaining in Paris during most of the French Revolution. Her salon became a center of political intrigue for those who favored a modern constitutional monarchy and a bicameral legislature. During the Terror she courageously arranged and financed the escape of numerous constitutionalist friends.

Although Staël was not considered a woman of traditional beauty, her brilliance and wit attracted some of the leading intellectuals and political figures of her day. Her love affairs were continuous, intense, and simultaneous. She never ended a love affair, and often as many as five lovers lived with her. She spent much of her life in exile, always surrounded by a small court of French émigrés and admirers. Her first lover was Charles Maurice de Talleyrand, and another was August Wilhelm von Schlegel, the German scholar and poet. But it was Benjamin Constant, a French-Swiss writer, who became the passion and torment of her life. They lived together for 12 turbulent years. Constant's novel *Adolphe* examines their relationship.

In 1797 Staël welcomed Napoleon Bonaparte to Paris as France's deliverer; within a few years she grew to detest him. Napoleon resented both her interference in politics and her unorthodox views. He repeatedly confiscated her manuscripts and banished her from Paris.

Her Works

Staël's first publication was *Lettre sur Jean-Jacques Rousseau*. It appeared in 1788, and in it she identified herself with enlightenment and reason. Her book *De l'Influence des passions sur le bonheur des individus et des nations* was issued in 1796. In it she expressed her belief in a system that considered the absolute liberty of the moral being the most essential element in his welfare and his most precious and inalienable right.

In 1800 Staël advanced her ''theory of lights'' in *De la littérature considérée dans ses rapports avec les institutions sociales*. In this book she held the belief that there was a constant progression of literature toward the light of perfection. In 1802 she published a novel, *Delphine*. An immediate success, it related the life of a beautiful and intelligent woman who sought happiness through love. Napoleon was enraged by *Delphine* because it praised liberalism, divorce, the British, and Protestantism. He declared it immoral, antisocial, and anti-Catholic. Staël was banished from Paris. Making a trip to Germany, she immersed herself in the society and culture of that country.

Continuing her travels into Italy, Staël found inspiration for her second novel there, *Corinne ou l'Italie,* published in 1807. At once a love story and a guidebook to Italy, this novel's heroine, as in *Delphine,* was a beautiful and brilliant woman who became a victim of society.

The fruits of Staël's sojourn in Germany appeared in 1810. *De l'Allemagne* ranked as one of the seminal works of early romantic thought. In it she made a famous distinction between two types of literature: that of the north (Germany, England, and Scandinavia) she found romantic, original, and free; that of the south (France and Italy) she found classical, formal, and conventional. In *De l'Allemagne* Staël examined the history, culture, and national character of Germany. She encouraged the rise of German consciousness and held it up as a model for France. Her book ended with a plea for enthusiasm and sentiment, which she understood to be the original ''fact'' of the human soul.

Napoleon was incensed by this call for German nationalism. He labeled the book ''anti-French,'' destroyed

the first edition, and exiled Staël to her home, the Château Coppet on Lake Geneva. At Coppet her activities were closely watched, and her mail was intercepted.

Staël's only comfort in despair was a new romance. Her husband had died, and in 1811 she married a 24-year-old Italian lieutenant named Rocca. In 1812 she escaped from Coppet and traveled to Russia, Sweden, and England. In 1814, after the fall of Napoleon, she returned to Paris. The Restoration disappointed her. Opium and insomnia, too many years on the edge of hysteria, and unending ''enthusiasm'' had all taken their toll. On July 14, 1817, paralyzed from a stroke, Staël died in her sleep.

Literary historians and critics have traditionally characterized Staël's work as providing a transition between the Enlightenment and Romanticism, but recent scholarship has provided new insights into its originality and historical importance. Staël's novels have been reinterpreted as expressions of a uniquely female literary vision. Her work has also been viewed as the struggle of an exceptional intellect to transcend the social and creative constraints imposed on the women of her time.

Further Reading

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Nicolas de Staël

The French painter Nicolas de Staël (1914-1955) was a major painter of the School of Paris. His work is characterized by a simplification of forms and the application of paint in thick slabs.

Nicolas de Staël was born on Jan. 5, 1914, in St. Petersburg, the son of a wealthy baron. Nicolas's mother encouraged him to draw and paint at a very early age. In 1919 the Russian Revolution forced the family into exile in Poland. Within 2 years his parents were dead, and Nicolas was sent to Brussels to study humanities. In 1932 he entered the Royal Academy of Art there.

During the 1930s Staël embarked on a series of travels to see as many kinds of art as possible. In the Netherlands he was particularly impressed by the works of Rembrandt and Jan Vermeer, and in Paris he was very moved by the paintings of Paul Cézanne, Henri Matisse, and Georges Braque. He traveled in Spain, Italy, Morocco, and Algeria and then settled in Paris in 1938. When World War II broke out, Staël joined the French Foreign Legion and fought in Tunisia for a year.

In 1942 Staël's individual style began to emerge. He gave up direct representation for a highly sensuous, nonfigurative approach, as in his *Composition 45* (1945). He became friends with Braque and André Lanskoy, whose work he greatly admired and who encouraged and advised him. Staël's life had been one of extreme poverty, but by 1948, when he became a French citizen, he was beginning to be successful. Although he was painting nonfigurative pictures, he did not consider himself an abstract painter. ''One does not start from nothing, and a painting is always bad if it has not been preceded by contact with nature.''

In 1951 Staël made a trip to London, where he became familiar with the work of J. M. W. Turner and John Constable, an interest that presaged his return to nature in 1952. That year he executed a series of paintings of football players. He began to paint directly from nature and, greatly influenced by Gustave Courbet, developed a highly personal style of landscape painting. Staël applied brilliant flat colors with a minimum of detail to suggest the essence of a vista; this suggestive simplification of a recognizable scene was one of his contributions to the development of modern painting. It is exemplified in *Landscape, Sky, Blue and Gray* (1953).

A dedicated artist who lived for painting, Staël had achieved wealth and fame when, on March 16, 1955, he committed suicide in Antibes.

Further Reading

The best book on Staël, a thoughtful analysis of his life and work, is Douglas Cooper, *Nicholas de Staël* (1961). Roger van Gindertael, *Nicolas de Staël* (1960; trans. 1961), is a brief but perceptive appreciation and critique by one of Staël's friends. □

Georg Ernst Stahl

The German chemist and medical theorist Georg Ernst Stahl (1660-1734) was the founder of the phlogiston theory of combustion and the author of a theory of medicine based upon vitalistic ideas.

Georg Stahl was born on Oct. 21, 1660, at Anspach in Bavaria, the son of a Lutheran pastor. Although brought up in an extremely pious and religious household, he early showed an enthusiasm for chemistry. By the age of 15 he had mastered a set of university lecture notes on the subject as well as a difficult treatise by Johann Kunckel.

Stahl studied medicine at the University of Jena, where he graduated in 1683. Here he came under the influence of iatrochemical theories, which gave an interpretation of physiological processes in terms of chemistry. He was later to become a strong opponent of this school of medical theory. Following graduation he taught at the University of Jena for 10 years.

In 1694 Stahl was invited to fill the second chair of medicine at the newly founded University of Halle. He owed his appointment to the recommendation of the holder of the first chair of medicine, Friedrich Hoffmann. They made Halle one of the most important medical schools of the early 18th century, although their careers there were punctuated by frequent quarrels. For 22 years Stahl lectured at Halle and wrote an impressive list of works on chemistry and medicine. His lectures were said to have been dry and intentionally difficult; he is alleged to have had a low opinion of the intellectual capacity of his students at Halle.

Stahl's most notable contribution to chemistry was his famous phlogiston theory of combustion, which became one of the main unifying theories of 18th-century chemistry. He maintained that all substances which burned contained a combustible principle called phlogiston (from the Greek *phlogos,* a flame) which was liberated during the combustion process. This principle of phlogiston was present not only in such obviously combustible substances as wood, wax, oils, and other organic materials but also in inorganic substances such as sulfur and phosphorus and even in metals. Thus when a metal was calcined by heating (a process now known as oxidation), the metal was said to lose its phlogiston. Conversely, when the metallic calx was reduced again to the metal, phlogiston was taken up.

This theory also offered the first explanation of why charcoal was used in the smelting of metallic ores. Charcoal was a substance rich in phlogiston (since on burning it left no residue), and in the smelting process the phlogiston passed from the charcoal to the ore to give the pure metal. One of the major achievements of this theory was that it offered a comprehensive explanation of so many seemingly disparate chemical phenomena. In developing his theory, Stahl drew from the earlier ideas on combustion of the late-17th-century German chemist J.J. Becher.

As a medical theorist, Stahl opposed the purely chemical and mechanistic explanations of living phenomena current in his time. He emphasized the gulf between living and nonliving materials, stating that the distinctive feature of the former was that they possessed a soul which prevented their decomposition. His reintroduction of animistic or vitalistic ideas into physiology had great influence on 18th-century medical theory.

Stahl retired from academic life in 1716 to take up appointment as physician to King Frederick I of Prussia. He held this post until his death on May 14, 1734.

Further Reading

There is no major study of Stahl's life in English, but for his contributions to chemistry see John M. Stillman, *The Story of Alchemy and Early Chemistry* (1960); and James R. Partington, *A History of Chemistry,* vol. 2 (1961). □

Joseph Stalin

The Soviet statesman Joseph Stalin (1879-1953) was the supreme ruler of the Soviet Union and the leader of world communism for almost 30 years.

Under Joseph Stalin the Soviet Union greatly enlarged its territory, won a war of unprecedented destructiveness, and transformed itself from a relatively backward country into the second most important industrial nation in the world. For these achievements the Soviet people and the international Communist movement paid a price that many of Stalin's critics consider excessive. The price included the loss of millions of lives; massive material and spiritual deprivation; political repression; an untold waste of resources; and the erection of an inflexible authoritarian system of rule thought by some historians to be

one of the most offensive in recent history and one that many Communists consider a hindrance to further progress in the Soviet Union itself.

Formative Years

Stalin was born Iosif Vissarionovich Dzhugashvili on Dec. 21, 1879, in Gori, Georgia. He was the only surviving son of Vissarion Dzhugashvili, a cobbler who first practiced his craft in a village shop but later in a shoe factory in the city. Stalin's father died in 1891. His mother, Ekaterina, a pious and illiterate peasant woman, sent her teen-age son to the theological seminary in Tpilisi (Tiflis), where Stalin prepared for the ministry. Shortly before his graduation, however, he was expelled in 1899 for spreading subversive views.

Stalin then joined the underground revolutionary Marxist movement in Tpilisi. In 1901 he was elected a member of the Tpilisi committee of the Russian Social Democratic Workers party. The following year he was arrested, imprisoned, and subsequently banished to Siberia. Stalin escaped from Siberia in 1904 and rejoined the Marxist underground in Tpilisi. When the Russian Marxist movement split into two factions, Stalin identified himself with the Bolsheviks.

During the time of the 1904-1905 revolution, Stalin made a name as the organizer of daring bank robberies and raids on money transports, an activity that V. I. Lenin considered important in view of the party's need for funds, although many other Marxists considered this type of highway robbery unworthy of a revolutionary socialist.

Stalin participated in congresses of the Russian Social Democratic Workers party at Tampere, London, and Stockholm in 1905 and 1906, meeting Lenin for the first time at these congresses. In 1912 Stalin spent some time with Lenin and his wife in Crakow and then went to Vienna to study the Marxist literature concerning the nationality problem. This study trip resulted in a book, *Marxism and the National Question*. In the same year Lenin co-opted Stalin into the Central Committee of the Bolshevik party.

Stalin's trips abroad during these years were short episodes in his life. He spent the major portion of the years from 1905 to 1912 in organizational work for the movement, mainly in the city of Baku. The secret police arrested him several times, and several times he escaped. Eventually, after his return from Vienna, the police caught him again, and he was exiled to the faraway village of Turukhansk beyond the Arctic Circle. He remained here until the fall of czarism. He adopted the name Stalin (''man of steel'') about 1913.

First Years of Soviet Rule

After the fall of czarism, Stalin made his way at once to Petrograd, where until the arrival of Lenin from Switzerland he was the senior Bolshevik and the editor of *Pravda,* the party organ. After Lenin's return, Stalin remained in the high councils of the party, but he played a relatively inconspicuous role in the preparations for the October Revolution, which placed the Bolsheviks in power. In the first Cabinet of the Soviet government, he held the post of people's commissar for nationalities.

During the years of the civil war (1918-1921), Stalin distinguished himself primarily as military commissar during the battle of Tsaritsyn (Stalingrad), in the Polish campaign, and on several other fronts. In 1919 he received another important government assignment by being appointed commissar of the Workers and Peasants Inspectorate. Within the party, he rose to the highest ranks, becoming a member of both the Political Bureau and the Organizational Bureau. When the party Secretariat was organized, he became one of its leading members and was appointed its secretary general in 1922. Lenin obviously valued Stalin for his organizational talents, for his ability to knock heads together and to cut through bureaucratic red tape. He appreciated Stalin's capabilities as a machine politician, as a troubleshooter, and as a hatchet man.

The strength of Stalin's position in the government and in the party was anchored probably by his secretary generalship, which gave him control over party personnel administration—over admissions, training, assignments, promotions, and disciplinary matters. Thus, although he was relatively unknown to outsiders and even within the party, Stalin doubtless ranked as the most powerful man in Soviet Russia after Lenin.

During Lenin's last illness and after his death in 1924, Stalin served as a member of the three-man committee that conducted the affairs of the party and the country. The other members of this ''troika'' arrangement were Grigori

Zinoviev and Lev Kamenev. The best-known activity of this committee during the years 1923-1925 was its successful attempt to discredit Leon Trotsky and to make it impossible for him to assume party leadership after Lenin's death. After the committee succeeded in this task, Stalin turned against his two associates, who after some hesitation made common cause with Trotsky. The conflict between these two groups can be viewed either as a power struggle or as a clash of personalities, but it also concerned political issues—a dispute between the left wing and the right wing of bolshevism. The former feared a conservative perversion of the revolution, and the latter were confident that socialism could be reached even in an isolated and relatively backward country. In this dispute Stalin represented, for the time being, the right wing of the party. He and his theoretical spokesman, Nikolai Bukharin, warned against revolutionary adventurism and argued in favor of continuing the more cautious and patient policies that Lenin had inaugurated with the NEP (New Economic Policy).

In 1927 Stalin succeeded in defeating the entire left opposition and in eliminating its leaders from the party. He then adopted much of its domestic program by initiating a 5-year plan of industrial development and by executing it with a degree of recklessness and haste that antagonized many of his former supporters, who then formed a right opposition. This opposition, too, was defeated quickly, and by the early 1930s Stalin had gained dictatorial control over the party, the state, and the entire Communist International.

Stalin's Personality

Although always depicted as a towering figure, Stalin, in fact, was of short stature. He possessed the typical features of Transcaucasians: black hair, black eyes, a short skull, and a large nose. His personality was highly controversial, and it remains shrouded in mystery. Stalin was crude and cruel and, in some important ways, a primitive man. His cunning, distrust, and vindictiveness seem to have reached paranoid proportions. In political life he tended to be cautious and slow-moving. His style of speaking and writing was also ponderous and graceless. Some of his speeches and occasional writings read like a catechism. He was at times, however, a clever orator and a formidable antagonist in debate. Stalin seems to have possessed boundless energy and a phenomenal capacity for absorbing detailed knowledge.

About Stalin's private life, little is known beyond the fact that he seems always to have been a lonely man. His first wife, a Georgian girl named Ekaterina Svanidze, died of tuberculosis. His second wife, Nadezhda Alleluyeva, committed suicide in 1932, presumably in despair over Stalin's dictatorial rule of the party. The only child from his first marriage, Jacob, fell into German hands during World War II and was killed. The two children from his second marriage outlived their father, but they were not always on good terms with him. The son, Vasili, an officer in the Soviet air force, drank himself to death in 1962. The daughter, Svetlana, fled to the United States in the 1960s.

Stalin's Achievements

In successive 5-year plans, the Soviet Union under Stalin industrialized and urbanized with great speed. Although the military needs of the country drained away precious resources and World War II brought total destruction to some of the richest areas of the Soviet Union and death to many millions of citizens, the nation by the end of Stalin's life had become the second most important industrial country in the world.

The price the Soviet Union paid for this great achievement remains staggering. It included the destruction of all remnants of free enterprise in both town and country and the physical destruction of hundreds of thousands of Russian peasants. The transformation of Soviet agriculture in the early 1930s into collectives tremendously damaged the country's food production. Living standards were drastically lowered at first, and more than a million people died of starvation. Meanwhile, Stalin jailed and executed vast numbers of party members, especially the old revolutionaries and the leading figures in all areas of endeavor.

In the process of securing his rule and of mobilizing the country for the industrialization effort, Stalin erected a new kind of political system characterized by unprecedented severity in police control, bureaucratic centralization, and personal dictatorship. Historians consider his regime one of history's most notorious examples of totalitarianism.

Stalin also changed the ideology of communism and of the Soviet Union in a subtle but drastic fashion. While retaining the rhetoric of Marxism-Leninism, and indeed transforming it into an inflexible dogma, Stalin also changed it from a revolutionary system of ideas into a conservative and authoritarian theory of state, preaching obedience and discipline as well as veneration of the Russian past. In world affairs the Stalinist system became isolationist. While paying lip service to the revolutionary goals of Karl Marx and Lenin, Stalin sought to promote good relations with the capitalist countries and urged Communist parties to ally themselves with moderate and middle-of-the-road parties in a popular front against the radical right.

From the middle of the 1930s onward, Stalin personally managed the vast political and economic system he had established. Formally, he took charge of it only in May 1941, when he assumed the office of chairman of the Council of Ministers. After Nazi Germany invaded the Soviet Union, Stalin also assumed formal command over the entire military establishment.

Stalin's conduct of Russian military strategy in the war remains as controversial as most of his activities. Some evidence indicates that he committed serious blunders, but other evidence allows him credit for brilliant achievements. The fact remains that under Stalin the Soviet Union won the war, emerged as one of the major powers in the world, and managed to bargain for a distribution of the spoils of war that enlarged its area of domination significantly, partly by annexation and partly by the transformation of all the lands east of the Oder and Neisse rivers into client states.

Judgments of Stalin

Stalin died of a cerebrovascular accident on March 5, 1953. His body was entombed next to Lenin's in the mausoleum in Red Square, Moscow. After his death Stalin became a controversial figure in the Communist world, where appreciation for his great achievements was offset to a varying degree by harsh criticism of his methods. At the Twentieth All-Union Party Congress in 1956, Premier Nikita Khrushchev and other Soviet leaders attacked the cult of Stalin, accusing him of tyranny, terror, falsification of history, and self-glorification.

Further Reading

Two excellent biographies of Stalin are Boris Souvarine, *Stalin: A Critical Study of Bolshevism* (trans. 1939), and Isaac Deutscher, *Stalin: A Political Biography* (1949; 2d ed. 1967). A good brief survey of his life is Robert D. Warth, *Joseph Stalin* (1969). Lenin, Trotsky, and Stalin are the subjects of Bertram D. Wolfe, *Three Who Made a Revolution* (1948). Stalin figures prominently in Nikita Khrushchev's memoirs, *Khrushchev Remembers* (trans. 1971); however, the authenticity of the memoirs is not completely established.

Many of the countless books dealing with Soviet affairs between 1923 and 1953 necessarily must deal with Stalin extensively, particularly such standard works as Edward H. Carr's massive multivolume study, *A History of Soviet Russia* (9 vols., 1951-1969); Merle Fainsod, *How Russia Is Ruled* (1953; rev. ed. 1963); Frederick L. Schuman, *Russia since* 1917 (1957); and Leonard Schapiro, *The Communist Party of the Soviet Union* (1959). Of the numerous works by former Communist leaders who dealt with Stalin and later denounced him, several are noteworthy: Leon Trotsky, *Stalin: An Appraisal of the Man and His Influence,* edited and translated by Charles Malamuth (1941; new ed. 1967); Ruth Fischer, *Stalin and the German Communist Party* (1948); Alexander Orlov, *The Secret History of Stalin's Crimes* (1953); and Abdurakhman Avtorkhanov, *Stalin and the Soviet Communist Party: A Study in the Technology of Power* (1959). Various assessments of Stalin and his conduct of Soviet affairs are given in T.H. Rigby, ed., *Stalin* (1966). Stalin figures prominently in the best account of the purges of the 1930s, Robert Conquest, *The Great Terror: Stalin's Purge of the Thirties* (1968).

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Myles Standish

Myles Standish (ca. 1584-1656), a professional English soldier hired by the Pilgrims to direct their military affairs, gave great service to New Plymouth in America and won personal glory.

Little is known of Myles Standish's early life, other than that he probably came from Lancashire, England, and had fought the Spaniards in the Netherlands. Hired by the Leiden Pilgrims to manage the military defenses of the prospective colony, Standish was not a member of the Leiden congregation, although he quickly became a loyal supporter of the Pilgrim venture.

When he arrived in New England, Standish's first responsibility was to give practical assistance in the explorations for a permanent place for settlement. Standish participated in the venture that discovered corn (later used as seed to save the colony from starvation) and in the expedition that made initial contact with the Indians and later landed at the future site of the colony. Once the colony was begun, he turned his attention to building its defenses. He supervised construction of the town fort and directed the organization and training of the local militia.

Standish also commanded military expeditions sent out from Plymouth to aid allies or to suppress enemies. Once he led a party of Pilgrims to aid Squanto and a group of friendly Indians. Another time he helped an English village at Wessagussett (Weymouth) threatened by Indian attack. There Standish demonstrated his personal courage when, in a conference with the Indians, he had the doors to the building barred and then called for an assault on the potential enemy, personally killing the Indian leader.

Perhaps the most entertaining example of Standish's military leadership was his seriocomic capture of Thomas Morton of Merrimount in 1628. Morton's emphasis on riotous living, selling firearms to the Indians, and paying high prices for furs threatened the piety and profit of New Plymouth. Standish led the assault on Merrimount. In a maneuver similar to the one used against the Indians at Wessagussett, he barred the doors and made ready to battle Morton. Mor-

ton and his two associates were ''soe steeled with drink,'' however, that they could not resist capture.

Standish was the colony's first agent to return to England, and he also served as envoy to other New England colonies. He was known for his aggressiveness and quick temper. But it was as the Pilgrims' military adviser and commander that he made his greatest contribution. He developed a strong defensive posture for New Plymouth and directed the colony's militia with an exceptional degree of personal heroism and dedicated leadership. He died in Duxbury, Mass., on Oct. 3, 1656.

Further Reading

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Leland Stanford

Leland Stanford (1824-1893), American railroad builder and politician, was one of the founders of the Central Pacific and Southern Pacific railroads and served as California's governor and then U.S. senator.

Leland Stanford, born on March 9, 1824, in Watervliet, N.Y., was one of eight children of a prosperous farmer who also dabbled in various local bridge and road contracts. Leland received a formal education until the age of 12, had 3 years of tutoring at home, and then returned to school. He became an apprentice in an Albany law office and 3 years later gained admission to the bar.

In 1848 Stanford opened a law office at Port Washington, Wis.; meanwhile, his brothers sensed the lure of fortune in California and opened a mercantile business in Sacramento. In 1850 Stanford married Jane Elizabeth Lathrop. Two years later his law office burned down, and he decided to relocate in California. His brothers helped him establish a mining store in Cold Springs, but it did not do well so he opened a business at Michigan Bluff, which was successful. He also engaged in mining on a small scale.

In 1856 Stanford moved to Sacramento, where he started business with a brother and quickly entered politics. He met defeat in a race for Republican state treasurer in 1857, and 2 years later he lost the gubernatorial contest. His golden opportunity came in 1861, when the Civil War split the Democratic party, and he won the governor's office with less than the combined vote of his two Democratic opponents. Though he served only one term, he was able to keep California in the Union. His administration also encouraged the passage of several acts designed to aid the proposed transcontinental railroad, in which he had a large financial interest.

In 1861 Stanford, Collis P. Huntington, Charles Crocker, and Mark Hopkins organized the Central Pacific Railroad, which built east to join the westward-progressing Union Pacific Railroad. The two joined at Promontory Point, Utah, in May 1869. Stanford became president of the Central Pacific, Huntington handled eastern financial and political arrangements, Crocker supervised construction, and Hopkins looked after company finances. Stanford's excellent reputation in California allowed the Central Pacific access to considerable sums of construction money. Also, as a stockholder in the construction companies, he enjoyed great personal profit.

Stanford remained president of the Central Pacific until his death. In 1870 the Southern Pacific was incorporated to build in southern California and eventually to reach New Orleans, La. Fourteen years later a holding company, the Southern Pacific Company, merged the Southern Pacific Railroad, Central Pacific, and others into one combine. Stanford was president of the combine from 1885 to 1890.

In 1890 Stanford and Huntington split over Stanford's renewed political ambitions. After he left the governor's office in 1863, he had remained active in influencing legislation in California. In 1885 he had declared his candidacy for the U.S. Senate and had defeated A. A. Sargent on a strictly party vote. Sargent was a personal friend of Huntington, and in 1890 Huntington managed to have Stanford

replaced as Southern Pacific president. Stanford's senatorial career was undistinguished.

Stanford endowed a new institution, the Leland Stanford Junior University, in 1885 in memory of his son, who had died at the age of 15. Stanford died in Palo Alto on June 21, 1893.

Further Reading

No recent work on Stanford has appeared. Two biographies are George T. Clark, *Leland Stanford, War Governor of California, Railroad Builder and Founder of Stanford University* (1931), and Hubert H. Bancroft, *History of the Life of Leland Stanford* (1952). Stanford's role in the Central Pacific is examined in Oscar Lewis, *The Big Four* (1938).

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Constantin Stanislavsky

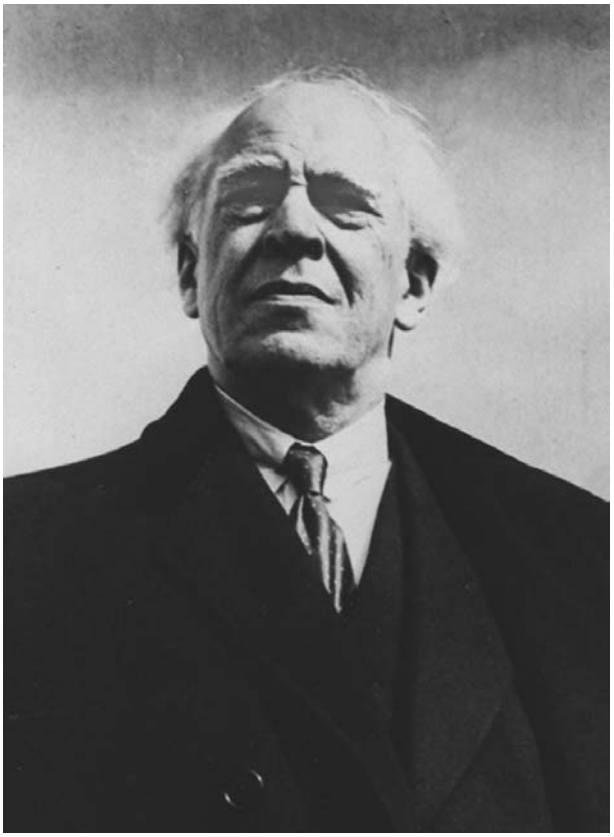

The Russian actor and director Constantin Stanislavsky (1863-1938) originated a system of acting. He was a cofounder of the Moscow Art Theater, where his productions achieved the zenith in 20th-century naturalism.

Constantin Stanislavsky was born Constantin Sergeyevich Alexeyev on Jan. 18, 1863, in Moscow. He was the son of a rich industrialist. His stage name, Stanislavsky, was taken from an actor whom he met in amateur theatricals. Stanislavsky's excellent classical education included singing, ballet, and acting lessons as well as regular visits to the opera and theater. By the age of 14 he was acting in performances at the family estate, where his father had built a theater. After completing his formal education, Stanislavsky entered the family business, enthusiastically devoting himself at the same time to a career in semiprofessional theater. Beginning in 1888 he directed and acted in performances for the Society of Art and Literature, which he had founded, and he continued these productions until 1897 under the sponsorship of the Hunting Club.

On June 22, 1897, Stanislavsky met Vladimir Nemirovich-Danchenko, a successful playwright and teacher in the Moscow Philharmonic Society School, at a Moscow restaurant in order to discuss the reform of the Russian stage. Out of their 18-hour meeting came the establishment of the Moscow Art Theater as a protest against the artificial theatrical conventions of the late 19th century. Although the opening production in October 1898 of Alexey Tolstoy's *Tsar Fyodor Ivanovich* was a tremendous popular success because of its realism, it was with Anton Chekhov's *The Seagull* in December that Stanislavsky discovered a play ideally suited to his artistic aspirations and naturalistic methods. In the next 2 decades the Moscow Art Theater attained international recognition with productions widely ranging in style: Maxim Gorky's sociopolitical drama *The Lower Depths* (1902), Leonid Andreyev's symbolic *The Life of Man* (1907), Maurice Maeterlinck's enchanting fairy tale *The Blue Bird* (1908), and *Hamlet* with settings by Gordon Craig (1911).

During this period Stanislavsky worked out his theories by exploring the most difficult problems of acting with his company. An indication of the success of his system was the emergence from his training methods of all the best Russian actors of the early 20th century. Rehearsals, which often resembled acting classes, began with discussions of the ''super-objective'' and the ''through action'' of the play, and at the same time the actor examined the previous history of his character, the ''pre-text.'' Stanislavsky believed that, through study of the play, analysis of the role, and recall of previous emotions, the actor could arrive at the ''inner truth'' of a part by actually experiencing the emotions he conveyed to the audience. Furthermore, the actor must never lose control of his creation and must have the technical discipline to repeat his previously experienced emotions at every performance. The actor's interpretations must be unified in the same way that the central idea of the play was realized through the unity of direction, acting, and production design. This training, which aimed at stimulating the artistic intelligence of the actor, developing his inner disci-

pline, and providing perfect control of such external means as voice, diction, and physical movement, came to be known in the United States as the ''Method.''

Opposed to the acrobatics and constructivism of avant-garde directors, Stanislavsky continued to present his pre-war repertory for 5 years after the 1917 Revolution, and then he traveled with his company in western Europe and the United States from August 1922 to September 1924.

My Life in Art, the only book by Stanislavsky to be published in the Soviet Union during his lifetime, appeared in 1924. In response to criticisms that he had never staged contemporary Communist plays, Stanislavsky directed several dramas of revolutionary significance. Even so, he was attacked by proletarian critics for catering to ''progressive bourgeois'' audiences. Determined to maintain his integrity and the high standards of production upon which the Moscow Art Theater was founded, he resisted pressures to force his company to perform plays unworthy of its distinguished tradition. Fortunately for Stanislavsky, by the 1930s Communist theoreticians had elected to explain his system in terms of dialectical materialism. The Moscow Art Theater was venerated as the fountainhead of ''social realism,'' and Stanislavsky occupied once again a central position in the Russian theater. During his last years he concentrated on giving the final touches to his writings. Stanislavsky died in Moscow on Aug. 7, 1938.

Further Reading

Stanislavsky's writings include *My Life in Art,* translated by J. J. Robbins (1924); and *An Actor Prepares* (1936; rev. ed. 1956), *Building a Character* (1949), *Stanislavsky's Legacy* (1958; rev. ed. 1968), and *Creating a Role* (1961), all translated by Elizabeth Reynolds Hapgood. The standard biography is David Magarshack, *Stanislavsky: A Life* (1950). Discussions of the system are in Robert Lewis, *Method—or Madness* (1958); Christine Edwards, *The Stanislavsky Heritage* (1965); and Sonia Moore, *The Stanislavski System* (1965).

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Magarshack, David, *Stanislavsky: a life,* Boston: Faber and Faber, 1986. □

Sir Henry Morton Stanley

Sir Henry Morton Stanley (1841-1904), British explorer and journalist, opened Central Africa to exploitation by Western nations.

Henry Stanley was originally named John Rowland. He was born near Denbigh Castle, Wales, to John Rowland, a farmer, and an unmarried woman. The boy lived with his maternal grandfather until he was about 6, when his grandfather died. The youngster was sent to a workhouse, where he remained until the age of 15, when he ran away.

Young Rowland lived on a hand-to-mouth basis with various relatives until he was 18, when he signed on as a cabin boy and shipped to New Orleans. There a cotton broker, Henry Morton Stanley, adopted him and gave him his name. Stanley's adopted father died without providing for him. The young man volunteered as a Confederate soldier and was captured at Shiloh. He was released from prison by changing sides and finished the war in the Union Navy.

After the war Stanley became a newspaper correspondent. He covered Indian campaigns in the American West. In 1868 he went to Abyssinia to cover a British expedition. In 1869 the publisher of the *New York Herald* commissioned Stanley to find Dr. David Livingstone, a Scottish missionary explorer, lost somewhere in Central Africa. Stanley found Livingstone at Ujiji in 1871 after an 8-month search. They did some exploring together, and when Livingstone died in 1873, Stanley stepped into his shoes.

In 1874 Stanley began a 3-year journey to measure the lakes of Central Africa. From 1879 to 1884 he opened the Congo River Basin and laid the groundwork for the Congo Free State after setting up 21 trading posts along the river. Between 1887 and 1890 he led a mission to rescue Emin Pasha, the governor of Equatoria. Stanley settled the question of the source of the Nile and opened a vast territory

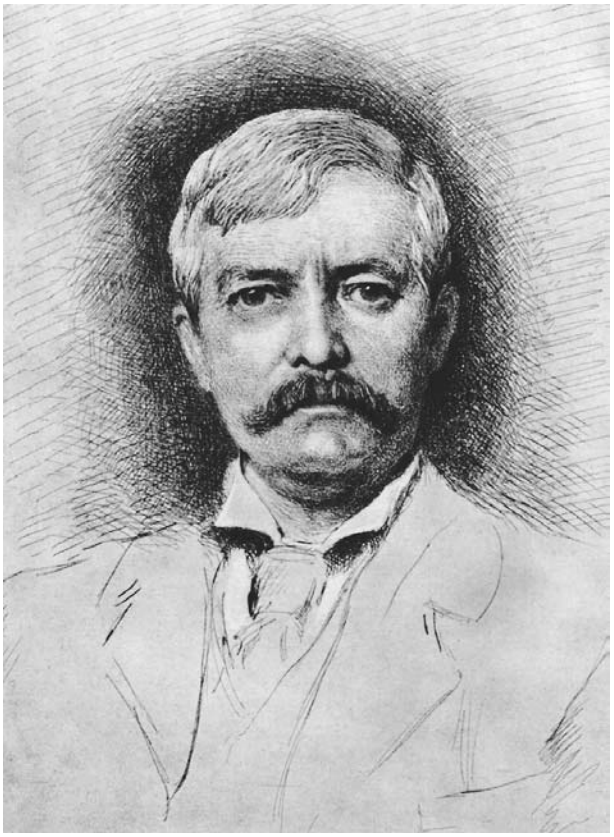

which accelerated the desire of European countries to control African soil.

On July 12, 1890, Stanley married Dorothy Tennant. In 1895 he became a member of Parliament, and 4 years later he was knighted, receiving the Grand Cross of the Bath. He died on May 10, 1904, in London.

Further Reading

The Autobiography of Henry M. Stanley, edited by his wife (1909), is invaluable; Stanley wrote the first nine chapters before his death, and Lady Stanley drew the remainder from her husband's journals, letters, and notebooks. Among Stanley's many works are *How I Found Livingstone* (1872), *Through the Dark Continent* (2 vols., 1878), and *In Darkest Africa* (2 vols., 1890), adventure stories of the first magnitude. *Stanley's Despatches to the New York Herald, 1871-1872, 1874-1877,* edited by Norman R. Bennett (1970), provides the complete series of Stanley's despatches as a reporter, along with scholarly annotations. Sir Reginald Coupland, *Livingstone's Last Journey* (1947), is an interesting study. □

Wendell Meredith Stanley

The American virologist Wendell Meredith Stanley (1904-1971) convinced the world that viruses are physicochemically definable particles showing some properties of living material.

On Aug. 16, 1904, W. M. Stanley was born in Ridgeville, Ind. At the age of 16 he entered Earlham College in Richmond, Ind., where he majored in chemistry and mathematics and excelled in football. Upon graduating, he considered a career as an athletic coach. A visit to the University of Illinois at Urbana in connection with his contemplated football career culminated in a fortuitous interview with Roger Adams, professor of chemistry. Three years of graduate work under Professor Adams followed.

After graduating, Stanley married a collaborator, Marian Jay, and they spent a year at the University of Munich. In 1931 he joined the Rockefeller Institute in New York City. The following year he transferred to its newly established laboratory of plant pathology at Princeton, N.J., where he did his important research, the crystallization of the tobacco mosaic virus, which within 3 years led to a short epoch-making paper in *Science* and to many more publications, lectures, and world renown within 6 years.

Origin of Molecular Virology

Viruses differ from bacteria and other microorganisms in replicating not on nutrient media but only in living cells. Stanley, as a chemist, knew that purification should lead to pure and usually crystallizable materials. He was working at a time when mysterious enzymes were proved to be crystallizable proteins. He employed these protein methods and succeeded in 1935 in obtaining pure tobacco mosaic virus, free from plant material and infective when introduced into susceptible plants. The crystals seen by Stanley are now called paracrystals because the rod-shaped virus particles are arranged in only two-dimensional order (lengthwise).

All-important was Stanley's recognition that viruses could be obtained in pure form and studied by physical and chemical methods, like proteins and other simpler biologically active compounds. And, more important than this recognition, in which he was not alone, was his willingness and ability to ''sell'' this concept to the scientific community, and his success in overcoming the skepticism of those virologists and biologists who retained vestiges of vitalist philosophy and wanted the seemingly living viruses to retain a shroud of mystery and to resist the efforts of chemists. Concerning the question whether viruses are living or not, we now know that they carry the same principal genetic capabilities as living cells but lack all metabolic capabilities. Thus viruses need the energy and materials produced in living cells for their replication. They are half alive.

Move to the West

The next turning point for Stanley came about through another fortuitous circumstance. Gordon Sproul, president of the University of California, was looking for a man to head a new biochemistry department at Berkeley. He and Stanley met when their planes were grounded by fog, and they agreed in principle on a joint future. The creation of a separate research laboratory, the Virus Laboratory, by the California Legislature was part of the deal. In 1948 Stanley moved to Berkeley, successfully staffing both the biochem-

istry department and the Virus Laboratory in the course of the next 5 years.

Stanley's interest had turned from plant viruses to human pathogens, particularly influenza virus. During World War II his prime aim was the development of a vaccine against this virus. At Berkeley, research proceeded on plant, bacterial, and animal viruses; Stanley's greatest interest was in animal viruses, with poliomyelitis as the focal point. In subsequent years his interest turned more toward tumor-causing viruses. Several of these had been described as having elicited tumors in chickens or rabbits that resembled human malignant tumors. The belief that many or all malignant tumors might be due to viruses found a new proponent and prophet in Stanley. This aspect of his career received crowning recognition when he served as president of the Tenth International Cancer Congress in 1970.

Stanley received many honors and awards. Besides the Nobel Prize in chemistry in 1946, shared with John Northrop and James Sumner, there was a Presidential Certificate of Merit and the Franklin Medal in 1948, an American Cancer Society award in 1959, and over a dozen honorary doctorates. Stanley retired as director of the Virus Laboratory in 1969. He died in Salamanca, Spain, on June 15, 1971.

Further Reading

Stanley's perspective on virology is illustrated in a book by himself and Evans G. Valens, developed from a series of filmed lectures by staff members, *Viruses and the Nature of Life* (1961). A biographical sketch of Stanley is in Nobel Foundation, *Chemistry: Including Presentation Speeches and Laureates' Biographies* (3 vols., 1964-1966). Stanley's career and researches at the Rockefeller Institute are discussed in detail in George W. Corner, *A History of the Rockefeller Institute, 1901-1953: Origins and Growth* (1964). A more personal viewpoint is expressed by R. E. Shope in volume 5 of *Perspectives in Virology* (1967), an issue dedicated to Stanley. A recent textbook on molecular virology by Heinz Fraenkel-Conrat, *The Chemistry and Biology of Viruses* (1969), describes the development of this research field since it was opened up by Stanley in 1935. □

Edwin McMasters Stanton

Edwin McMasters Stanton (1814-1869), American lawyer, was a member of both James Buchanan's and Abraham Lincoln's Cabinets.

Edwin M. Stanton was born in Steubenville, Ohio, on Dec. 19, 1814. He attended a private school and a Latin academy, but on his father's death in 1827 he was forced to accept a job in a local bookstore. After working there for 3 years he borrowed enough money from his mother's lawyer to enter Kenyon College in Gambier, Ohio. At the beginning of his second year, family finances became so strained that he had to return to his old employer.

However, Stanton wanted to study and did so in a law office in Steubenville. In 1835 he passed his bar examination. Later that year he became a partner in a law office in Cadiz, Ohio. His reputation as a capable lawyer was soon established, and he was now able to take care of his own family and to marry Mary Lamson. He moved back to Steubenville, where he formed a partnership.

Stanton had meanwhile been dabbling in local politics, and in 1837 he was elected county prosecuting attorney on the Democratic ticket. In 1842 he was appointed reporter of the Ohio Supreme Court and was gaining a reputation as a hardfisted, ingenious lawyer. A move to Pittsburgh in 1847 opened the way for Stanton to become connected with cases in which large sums of money were involved and to which national attention was attracted. He was important in the famous McCormick patent infringement case and, especially, the revelation of frauds in California land grants. He was soon well known and was in 1860 named U.S. attorney general in President James Buchanan's Cabinet. Stanton became secretary of war in President Lincoln's Cabinet in 1862. He reorganized the War Department and did a creditable job of meeting army needs. Yet his blunt and high-handed manner made enemies, and he played no little part in the divided character of Lincoln's Cabinet.

After Lincoln's assassination, Stanton went on to serve President Andrew Johnson, but he supported the Radical element in Congress against both the President and the Supreme Court. When Johnson asked for Stanton's resignation, Stanton refused; Johnson suspended him and ordered Ulysses S. Grant to take over the department.

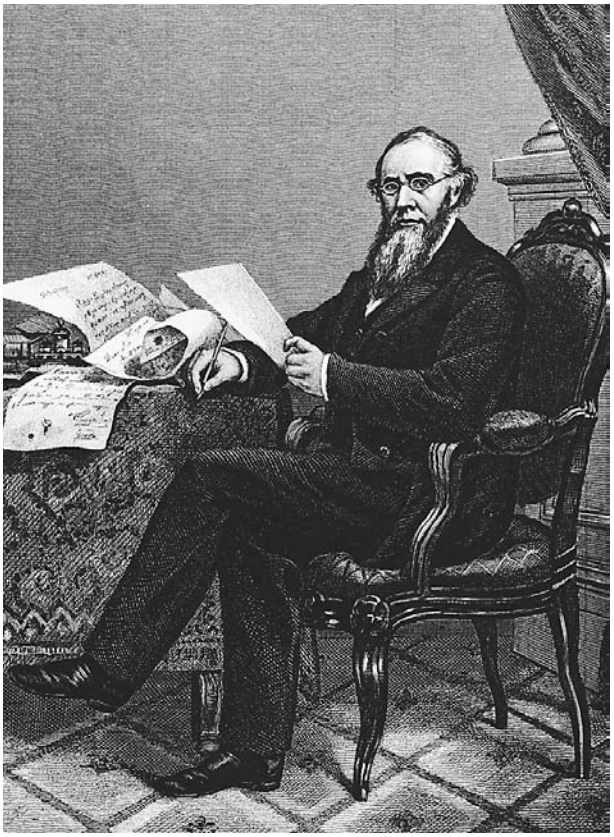

Five months later, with the Radicals in control of Congress, the Senate voided Johnson's suspension and ordered Stanton to return to his department. In response Stanton remained day and night in his office while President Johnson's appointee was refused control. Not until Johnson's impeachment trail did Stanton resign. Broken in health and in dire financial straits, he died in Washington on Dec. 24, 1869, just a few days after Grant, now president, named him to the Supreme Court.

Further Reading

The most complete work on Stanton is Benjamin P. Thomas and Harold M. Hyman, *Stanton: The Life and Times of Lincoln's Secretary of War* (1962). Another biography is Fletcher Pratt, *Stanton: Lincoln's Secretary of War* (1953). Stanton figures prominently in studies of Lincoln's administration: Burton J. Hendrick, *Lincoln's War Cabinet* (1946), and James G. Randall, *Lincoln, the President* (4 vols., 1946-1955). Intimate views of Stanton and other members of Lincoln's government are in Howard K. Beale, ed., *The Diary of Gideon Welles* (3 vols., 1960).

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Elizabeth Cady Stanton

The writer and reformer Elizabeth Cady Stanton (1815-1902) was perhaps the most gifted and versatile feminist leader in American history.

Elizabeth Cady was born in Johnstown, N.Y., on Nov. 12, 1815. The daughter of a judge, she became a feminist while still a child after hearing her father inform abused women that they had no legal alternative but to endure mistreatment by their husbands and fathers. She had the best education then available to women. While completing her studies at the Troy Female Seminary, she experienced a nervous collapse on hearing the great revivalist James Finney preach; henceforth she had an intense hostility toward organized religion.

In 1840 Elizabeth Cady married the abolitionist leader Henry B. Stanton. Although he sympathized with her ambitions, he was not wealthy, and she remained home with her five children for many years. All the same, she was able to do some writing and speaking for the feminist cause. In 1848 she organized America's first woman's-rights convention, held in Seneca Falls, N.Y., where the Stantons resided. She also composed a declaration of principles, which described the history of mankind as one of ''repeated injuries and usurpations on the part of man toward woman, having in direct object the establishment of an absolute tyranny over her.'' Despite opposition, she persuaded the convention to approve a resolution calling for women's suffrage.

During the Civil War, Stanton and her friend and ally Susan B. Anthony created the National Woman's Loyal League to build support for what became the 13th Amendment to the Constitution. Once the slaves were free, the two worked to ensure that women would be enfranchised along with the freedmen. However, their work was seen as a threat to the black franchise. If the struggle to enfranchise black males was associated with votes for women, it was thought, neither black men nor women of any color would get the vote. But this opposition only made the Stantonites more stubborn. Their campaign finally divided the women's suffrage movement into two camps: their own New York-based band of uncompromising radicals, the National Woman Suffrage Association, and a more conservative group, the American Woman Suffrage Association, which was centered in Boston and accepted the primacy of black suffrage. There were several ideological differences between the two organizations, and a good deal of personal animosity developed. By 1890, however, these were overcome, and the two organizations merged into the National American Woman Suffrage Association, with Stanton as president.

Although Stanton remained active into old age, she was less concerned with suffrage and more interested in divorce reform and other matters during her last years. A fluent and witty writer, she collaborated with Anthony and Matilda Gage on the first three volumes of the massive *History of Woman Suffrage* and edited *The Woman's Bible*. Mrs. Stanton also wrote articles on a variety of subjects for the best

contemporary magazines. She died on Oct. 26, 1902, in New York City.

Further Reading

Mrs. Stanton's autobiography, *Eighty Years and More* (1898), is engaging; it should be supplemented by Harriet Stanton Blatch and Theodore Stanton, eds., *Elizabeth Cady Stanton as Revealed in Her Letters, Diary and Reminiscences* (2 vols., 1922). Volumes 1-3 of the *History of Woman Suffrage* (1881-1888), which she edited with Susan B. Anthony and Matilda Joslyn Gage, contain important material, as does volume 4 (1903), edited by Susan B. Anthony and Ida Husted Harper. A good biography is Alma Lutz, *Created Equal: Elizabeth Cady Stanton, 1815-1902* (1940). □

Starhawk

Starhawk (Miriam Simos; born 1951) was a leading theoretician and practitioner of feminist Wicca (witchcraft) in the United States.

On June 17, 1951, Miriam Simos (who later took the name Starhawk) was born in St. Paul, Minnesota. Educated in public schools, she regularly attended Hebrew study sessions after school and later frequently credited her Jewish upbringing as a major influence on evolving religious and political sensibilities. In 1982 she received a Master's degree in the feminist therapy program at Antioch University West. She worked as a psychotherapist in San Francisco from 1983 to 1986, then taught at Antioch West and other colleges in the San Francisco Bay Area. She traveled widely, lecturing and teaching the art of ritual-making to various members of the clergy, therapists, and personal-growth seekers.

Starhawk was a major voice in the feminist spirituality movement. Her view of witchcraft as ''Goddess Religion'' and the model of nurturing strength she saw in the figure of the historical witch caused a resurgence of interest in ''neo-pagan'' traditions. Her first book, *The Spiral Dance: A Rebirth of the Ancient Religion of the Great Goddess* (1979, and Tenth Anniversary Edition, 1989), was a panoramic introduction to the movement adherents called ''Wicca.'' It was also heralded as a manifesto for a truly feminist religion that welcomed men. Starhawk explored the roots of the Wiccan revival in earliest prehistory, comparing witchcraft more to tribal, shamanic practices than the world religions of the patriarchal era. She traced the persecution of native European, nature-based religions into the mass witch-hunts of medieval times. She contended that the Roman Catholic Inquisition drove paganism underground, passed on secretly until its re-discovery in the 20th century.

The Spiral Dance presented an eclectic mix of theology, feminist theory, mind-expanding exercises, poetry, and rituals for celebrating the ancient seasonal festivals of the year. In it Starhawk espoused three principles central to her theology. Goddess was seen as immanent in the world. All things were interconnected; therefore, ''magic'' (''the art of changing consciousness at will'') must be ethical and include a focus on social justice. Goddess Religion fostered community to re-define maleness/femaleness and to transform a deteriorating planet into a place for life-affirming culture.

In her next work, *Dreaming the Dark: Magic, Sex, and Politics* (1982), Starhawk elaborated the role of ritual as an agent of societal change. Advocating the fusion of spirituality and politics, she developed her theories of the ''culture of estrangement,'' the patriarchal mainstream based on ''power-over,'' and the emerging Goddess-centered communities which emphasize ''power-from-within.'' Her experience in the 1981 blockade of the Diablo Canyon Nuclear Power Plant in coastal California formed the backdrop of the work. Confronting ''the dark''—her own fear of nuclear annihilation—she wove historical material from 16th-and 17th-century Europe with personal reflections from the women's jail near the power plant.

Positing magic as directed energy, an art, and as will, she argued that it necessitates an ''ethics of integrity,'' which demands consistency between images and actions. Yet these ''are not based on absolutes imposed upon chaotic nature, but upon the ordering principles inherent in nature.'' She pondered that if such political events as the blockade are acts of magic (aimed at changing consciousness), then applying the principles of magic to political actions can make the latter more effective. The results of this cross-pollination were several exercises for consensus group process and an analysis of political groups from a magical world view.

In *Dreaming the Dark* Starhawk contended that when we recoil from words like ''Witch'' and ''Goddess,'' our discomfort is a sign of potential liberation into new thought forms. She added that the God, consort or son of the Goddess, can become an image to guide men back into the ''mother-ground,'' healing their separation from woman and from nature. The Goddess and God, she asserted, ''can become doorways leading out of patriarchal cultures, channels for the powers we need to transform ourselves, our visions, and our stories.''

In a later edition, Starhawk remarked that she no longer accepted the psychological theories she learned in graduate school. Instead, she came to hold more accountable the cultural systems of control and domination that bear down on the individual and on groups. Her third work, *Truth Or Dare: Encounters with Power, Authority and Mystery* (1987), synthesized her views on personal development, political action, and witchcraft into a ''psychology of liberation.'' Again, autobiographical accounts of the antinuclear movement were abound. This time she identified a third form of power in political communities, ''power-with,'' described as ''the art of gaining influence and using it creatively to empower.'' Power-from-within and power-with, she argued, can overthrow the internal Judge, Conqueror, and Censor, thus changing their manifestations in patriarchal culture.

True to form, scholarship had its place in this multifaceted work as well. An important chapter focused on the transition from matrifocal to patriarchal times in the Middle

East. Through Starhawk's poetry throughout the work, the Sumerian Goddess Inanna points the way for feminist women and changing men who would confront authority and encounter mystery.

In 1988 Starhawk was teaching at the Institute in Culture and Creation Spirituality in Oakland, California, headed by the renegade Roman Catholic priest Matthew Fox. When Fox was investigated and silenced by the Vatican late that year, he showed the press a letter from Cardinal Ratzinger of the Vatican's Congregation for the Doctrine of the Faith. It urged him to ''disassociate himself'' from ''wicca, the ideology of Starhawk.'' In response, Starhawk remarked that she was puzzled by the cardinal's apprehension, for it was the Church who had burned witches, not the other way around.

During the 1990s, Starhawk continued her Wicca evangelicalism through teaching week-long ''Witch Camps'' and working in the Covenant of the Goddess, a legally recognized Church since 1975. She was also active in demonstrations against the clear cutting of old growth redwoods. Keeping up with the electronic age Starhawk established a home page on the Internet providing information on her appearances and witch camps. She published *Walking to Mercury* (1997), a prequel to *The Fifth Sacred Thing. Mercury,* the story of Maya Greenwood's wild experiences with magic, sex, and politics in the sixties, has been portrayed as an autobiographical work. Starhawk denied that the work was autobiographical, but that Maya ''often does things I thought about doing.''

Further Reading

There was no biography of Starhawk. She was profiled in Michele Jamal's *Shape Shifters: Shaman Women in Contemporary Society* (1987). Starhawk's works were woven with autobiographical content: see especially the introduction to *The Spiral Dance* (1989) and preface to *Dreaming the Dark* (1988). She published other accounts of her experiences in small pagan-feminist journals; see especially *Woman of Power* (Summer 1988) and *Reclaiming,* the newsletter of Starhawk's own collective. An entertaining account of Starhawk's involvement in the first International Pagan Spirit Gathering can be found in ''Pagan Spirit Journal No. 1.'' □

Danielle Steel

Danielle Steel (born 1947) is an internationally best-selling author of over thirty romance novels. Since publishing her first book in 1973, Steel has acquired an enormous following of loyal, avid readers.

Steel was born on August 14, 1947, in New York City, the only child of John Schuelein-Steel, a member of Munich's wealthy Lowenbrau beer family, and Norma Schuelein-Steel, an international beauty from Portugal. Steel's parents divorced when she was seven or eight years old. Afterwards, she was raised by relatives and servants in Paris and New York. She graduated from the Lycee Francais when she was not quite fifteen and in 1963 entered New York's Parsons School of Design. However, she soon abandoned her dream of becoming ''the new Chanel'' when the pressure to succeed caused her to develop a stomach ulcer. She then enrolled at New York University, where she studied until 1967. When she was eighteen, Steel married her first husband, a French banker with homes in New York, San Francisco, and Paris. Within a few years, she became bored with her jet-setting lifestyle and, against her husband's wishes, decided to find a job. In 1968, she was hired as vice president of public relations and new business for Supergirls, a Manhattan public relations and advertising agency. A few years later the five-woman firm began to falter and Steel was looking to the future.

One of her clients, then the editor of *Ladies' Home Journal,* suggested she try writing, so Steel isolated herself at her home in San Francisco and wrote her first book, *Going Home*. Published by Dell paperbacks in 1973, the novel had moderate sales. Around the same time, Steel's marriage broke up, and she turned to writing in earnest. However, she composed five more novels that were rejected before *Passion's Promise* was published by Dell in 1977. During these years she also wrote advertising copy as well as poems about love and motherhood that appeared in women's magazines. Some of these poems were included in the abridged edition of her only volume of poetry, *Love Poems: Danielle Steel* (1981), which came out in 1984. After *Passion's Promise,* Dell published three more of Steel's romances: *The Promise* (1978), a novelization of a screenplay by Garry Michael White, *Now and Forever* (1978), which was

adapted for a film released by Inter Planetary Pictures in 1983, and *Season of Passion* (1979). Sales of *The Promise,* Steel's first big success, reached two million copies in 1979, and in the same year she signed a six-figure contract with Dell.

Steel set a grueling pace for herself, composing two to three novels a year, and in the early 1980s several more best-selling paperbacks appeared. In addition, Dell's affiliate, Delacorte, began publishing Steel's books in hardcover. *Thurston House* (1983) was the last of her novels to originate as a paperback. Steel tailors her work habits to meet family considerations. In 1981 she married John Traina, a shipping executive who, like herself, had two children. The couple has since produced five children together. Steel works in concentrated marathon sessions, which affords her blocks of time she can devote to her large family. Unlike many of her heroines, Steel shies away from the limelight, refusing to do promotional tours, and lives a relatively quiet life that is frequently far from glamorous. When writing, she has been known to work eighteen-hour days, typing away on a 1948 metal-body Olympia in a flannel nightgown.

Though she is an extremely wealthy woman—she recently signed a sixty-million-dollar contract with Delacorte—Steel shows no signs of relaxing her frantic pace. In 1994 she published three more novels, *Accident, The Gift,* and *Wings,* and since 1989, she has produced two series of books for children, the ''Max and Martha'' series and the ''Freddie'' series. Steel's romances feature both contemporary and historical settings, and their exotic and exciting locales offer readers fast-paced escape from the routine of daily life. They typically focus on a glamorous, well-to-do heroine who proves that women can ''have it all'': love, family, and career. However, Steel's characters are beset by obstacles on their road to fulfillment; often they are confronted with the task of rebuilding their life after an emotionally crippling tragedy. Sometimes Steel's heroines have one or more unlucky romances before they find lasting love, but all their relationships with men lead them to increased self-awareness, which, in many cases, helps them to establish successful careers.

A sampling of Steel's plots illustrates these themes. The heroine of *Passion's Promise* is a beautiful young journalist, Kezia St. Martin, who temporarily puts her career on hold to be with her lover, who is a social activist. The romance ends in tragedy but it provides St. Martin with the grounding she needs to come to terms with her family's affluence and to realize her goal of becoming a renowned writer. *Family Album* (1985) is about a famous actress who forsakes stardom to marry a wealthy playboy, watches anxiously as her husband squanders their fortune, and then achieves success as an Oscar-winning director. *Zoya* (1988) traces the eventful and dramatic life of the beautiful and resourceful Russian countess Zoya Ossupov. When the violent October Revolution explodes, she loses her position, wealth, and much of her family, and she flees to Paris, where she falls in love with a wealthy American army officer, whom she marries. Zoya and her husband live an exciting life in New York City during the Roaring Twenties but her happiness is destroyed once again when the stock market crashes, bankrupts her husband, and causes him to suffer a fatal heart attack. Another marriage brings more heartache. Zoya's second husband, a Seventh Avenue mogul who helps her launch a chain of department stores, enlists in the armed forces after the Japanese attack on Pearl Harbor and is killed in action. Brokenhearted, but not broken, Zoya summons her courage and makes a new life for herself. *Message from Nam* (1990) takes the lovely, intelligent Paxton Andrews from her native Savannah, Georgia, to her college years at the University of California, Berkeley, where she studies journalism, and then to her life as a war correspondent in Vietnam. Paxton loses her first two loves to the war. When a third boyfriend is reported missing in action, Paxton abandons hope that he is still alive, but they finally find each other, and they take one of the last helicopters home from Saigon.

In *Kaleidoscope* (1987) and *No Greater Love* (1991) Steel turns her attention to the love shared by siblings. *Kaleidoscope* is the story of three young sisters who are separated after their father kills their mother in a jealous rage and then commits suicide; the girls grow up living completely different lives yet after many trials and tribulations they are eventully reunited. One of the sisters survives the horrors of rape and incest to become a powerful television network executive. *No Greater Love* concerns a twenty-one-year-old woman, Edwina Winfield, who takes it upon herself to care for her younger brothers and sisters after their parents die on the Titanic, a tragedy that also claims the life of Edwina's fiance. Edwina's burdens are eased by her family's wealth, but she nonetheless makes great sacrifices and endures much loneliness in an effort to keep her brothers and sisters together.

In a few of her novels, Steel shifts her focus to male characters. *Fine Things* (1987), for example, is about a department store executive, Bernard Fine, whose beloved wife dies from cancer a few years after their marriage, and *Daddy* (1989) describes the emotional recovery of Oliver Watson after his wife of eighteen years abandons him and their three children. *Secrets* (1985), another uncharacteristic novel, has six major characters, all of whom work on the set of a television soap opera.

While Steel can lay claim to one of the largest readerships in popular fiction, she is anything but a favorite among critics. Even when reviewers acknowledge that Steel is a commercial writer who does not pretend to write serious literature, they seem compelled to point out what they see as major weaknesses in her novels: bad writing, shallow characterization, preposterous plot twists, unconvincing dialogue, and rigid adherence to the ''poor little rich girl'' formula. Her novels are also faulted as being unrealistic because they focus on the lives of the wealthy and privileged. Critics reserve their harshest comments for Steel's prose style, which is generally considered to be sloppy and careless. A number of critics have expressed amazement that Steel's books do not undergo more extensive editing, and some have appeared to take delight in pointing out her run-on sentences, non sequiturs, and frequent repetition of certain words and phrases. In a review of *Daddy,* for example, Edna Stumpf remarked, ''Ms. Steel plays with the

themes of love and work like a child with a Barbie doll. She strips a life down, only to dress it up in billows of her famous free-associative prose, as scattered with commas as a Bob Mackie gown is with bugle beads.'' While some critics might prefer to dismiss Steel without comment, her enormous popularity makes her impossible to ignore. Beginning with her third hardcover, *Crossings* (1982), all of Steel's novels have received coverage in the *New York Times Book Review*. Steel responded to her critics in the Spring, 1987, issue of *Booktalk:* ''Each book is different. I do historical plots, books about men, about women, about totally different things. I don't think the press likes big commercial authors. I have seen devastating reviews on my books, Jackie Collins', Judith Krantz', and Sidney Sheldon's books. We all get beaten up by the press. They usually pick a remote, esoteric writer to do the review, which is so unfair. There is obviously something to our books or millions of people wouldn't be buying them.'' Despite their low appraisals of Steel's talents as a writer, critics concede that her tear-jerking tragedies and happy endings meet some need in her millions of readers, be it a desire for satisfying diversion or for emotional catharsis.

Steel's fans have also been able to enjoy her stories in the form of television movies. In 1986 *Crossings* was presented as an ABC miniseries starring Cheryl Ladd, Jane Seymour, and Christopher Plummer; NBC made television movies from *Kaleidoscope* and *Fine Things* in 1990, and aired *Palomino* (1981), *Changes* (1983), and *Daddy* in 1991; a miniseries called *Danielle Steel's ''Zoya,''* with Melissa Gilbert and Bruce Boxleitner. Several of Steel's other novels, including *Thurston House* and *Wanderlust* (1986), have also been optioned for television films and miniseries.

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David Martin Scott Steel

The British politician Sir David Martin Scott Steel (born 1938) was a Scottish member of Parliament and leader of the Liberal Party beginning in 1976.

David Steel was born on March 31, 1938, in Kirkcaldy, Scotland. His father was the Very Rev. Dr. David Steel, a Calvinist minister. From the age of 11 to 15 Steel was with his family in Kenya, Africa where he developed a sympathetic understanding of the plight of Black Africans. (He was president of the Anti-Apartheid Movement of Great Britain from 1966 to 1969.) He was educated at the Prince of Wales School in Nairobi, and afterwards, back in Scotland, at George Watson's College and at Edinburgh University, where he earned an M.A. in 1960 and an LL.B. in 1962.

At Edinburgh University he joined the Liberal Party, and it provided him with a career for life. He was not able to join the Labour Party because he did not feel ''socialist'' enough; and he could not accept the Tory Party for its going to war with Egypt over the Suez Canal in 1957. He joined the Liberals, knowing that it was a small party and was unlikely to win electoral votes. The Liberals were strong in Wales and Scotland (the so-called ''Celtic fringe'') and weak in heavily-populated areas.

As a student he became good friends with Jo Grimond, the leader of the Liberal Party, and managed his election as rector of Edinburgh University. Upon graduation in 1960 Steel was chosen as assistant secretary of the Liberal Party.

He married Judy MacGregor, a college contemporary, in 1962, and when he was elected to a seat in the House of Commons in 1965 they lived in Ettrick Bridge in the Scottish Borders country. At 26, he was the youngest member of Parliament. Steel was organized, hard-working, even-tempered, and rational, which showed up in his work in the House of Commons. The first legislation for which he gained a distinct recognition was his Private Member's Bill to reform the out-of-date abortion law. The law was enacted in 18 months, and it took political skill and very hard work on Steel's part (1967).

Jo Grimond was weary of his job as leader of the party and resigned in 1967; Jeremy Thorpe took his place. The

Liberal Party of Gladstone, Asquith, and Lloyd George now experienced a leader—Thorpe—who came to grief on a sordid scandal involving his liaison with a male model and his misuse of party funds (1976). Steel, who had been chief whip and the effective second man in the party, was a candidate for leader to replace Thorpe; he fought a bitter election for that post against John Pardoe and won.

During Steel's early days in the job of leader of the Liberals, the prime minister was James Callaghan (Labour, 1976-1979). Steel struck an understanding with Callaghan (''the Lib-Lab Pact,'' as some unhappy Liberals called it), about how the Liberals would react to the Conservative (Margaret Thatcher's) motion of no-confidence in Callaghan's government. The Liberals would support the Labour government, provided that they had some say over policy. For instance, there was to be no more nationalization of industry. The experiment lasted 18 months; Steel ended it in the autumn of 1978.

In May 1979 the Conservatives, under Thatcher, swept the board in the election. During the next few months, private conversations between Steel and his friend Roy Jenkins (home secretary in Labour governments of the 1960s and 1970s and president of the European Community in 1979) explored how to form a new party—the Social Democrats—which Jenkins would lead. The Social Democratic Party (SDP) emerged 15 months later, in March 1981, when the ''Gang of Four'' (ex-Labour ministers) combined: Jenkins, David Owen, Shirley Williams, and William Rodgers. Reputedly, the ''Fifth Wheel'' was Steel who encouraged the rest to escape from the Labour Party.

In a previous meeting with Jenkins, Steel promised to form an ''alliance'' between his Liberals and the new party, the Social Democrats. At one time Steel looked for an outright merger of the Social Democrats and the Liberals to form a third party opposing the Conservative and Labour parties. A large segment of the British electorate wanted that too, he thought.

The election of June 1983 was disappointing for the SDP and for Steel's Liberals. Thatcher and her Conservative Party were triumphant in the Falklands War (1982), and that victory over Argentina carried the Tories to victory at election time. SDP strength dwindled to six members of Parliament (at the outset there were 26 members). The Liberals, in contrast, stood at a steady 17 members, but were chagrined at the loss by the SDP. Maybe the British electorate did not want a third party at all.

Two of the Gang of Four lost their seats in Parliament, leaving David Owen (foreign secretary under Callaghan, 1976-1980) and Jenkins. Owen replaced Jenkins as Social Democratic leader, much to Steel's surprise.

The ''two Davids''—Steel and Owen—were facing each other. Which would be leader of the merged parties, if they did in fact merge? David Owen had more ministerial (''front-bench,'' as the English say) experience, and he had more ideas than Steel. David Steel had more members of Parliament behind him and was a television professional (he had been a broadcaster). Perhaps Steel was the first British politician of the television era.

Meanwhile, the Labour Party was not finished. Neil Kinnock, a Welshman, emerged at the leader of the Labour Party (1983). Like Steel, he had an accent that exempted him from any note of class in the class-ridden English society. The leaders of both the Labour and the Liberal parties were from the ''Celtic fringe'' now—Wales and Scotland. Kinnock's rise in the public-opinion polls was at the expense of David Owen and the Social Democratic Party, not at the expense of David Steel and the Liberals. In the 1987 parliamentary election Thatcher's Conservatives won 376 seats, Kinnock's Labourites 229, and the ''Alliance'' only 22 seats—17 Liberals and 5 Social Democrats. Both minor parties then voted to work out a merger. David Owen resigned in protest, leaving David Steel the clear leader in the merged party.

In 1990 Steel became a ''Knight Commander of the Order of the British Empire'' (KBE). The next year, Sir David Steel was awarded the title ''Her Majesty's Deputy Lieutenant (DL) for Roxburghshire, Ettick and Lauderdale.'' He held the post as joint Chairman of the Scottish Constitutional Convention from 1991-1993. An Honorary Doctorate of Merit was bestowed on Steel by the President of the Federal Republic of Germany in 1992.

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Additional information on David Steel and the political climate in which he functioned can be found in Hugh Stephenson, *Claret and Chips: the Rise of the SDP* (London, 1982); Cyril Smith, *Big Cyril* (London, 1977); and John Newhouse, ''Profiles: David Steel,'' *New Yorker* (May 21, 1984). David Steel, *High Ground of Politics* (London, 1979) and *A House Divided* (London, 1980) provided insights on Steel's philosophy and politics. Steel's autobiography *Against Goliath* was published in 1990 and as a paperback in 1991. □

Sir Richard Steele

The British essayist, dramatist, and politician Sir Richard Steele (1672-1729) is best known for his collaboration with Addison on a series of essays for the *Tatler* and the *Spectator.*

Richard Steele was born in Dublin, Ireland, in March 1672. The exact date of his birth is not known, but he was baptized on March 12. Steele's father, an attorney, died in 1676, and his mother died the next year. He was placed under the guardianship of his maternal uncle, Henry Gascoigne, who was secretary and confidential agent to the Duke of Ormonde. In 1684 he began attending Charterhouse School, London, where he met Joseph Addison. Both Steele and Addison went to Oxford, Steele entering Christ Church in 1689 and transferring to Merton College in 1691. His Oxford career was undistinguished, and he left in 1692 without taking a degree in order to volunteer for cadet service under the command of the Duke of Ormonde. Steele then served in the Life Guards and later

transferred to the Coldstream Guards. In 1695 Lord Cutts, to whom Steele had dedicated a poem on the funeral of Queen Mary, became Steele's patron. Steele first served him as private secretary and then became an officer in Cutts's regiment in 1697. Two years later Steele received a captaincy in a foot regiment.

During these years of military service in London, Steele became acquainted with a circle of literary and artistic figures, and he began to write. His first comedy, *The Funeral, or Grief A-la-mode,* was performed successfully at Drury Lane Theatre in 1701. This play was a satire on the new profession of undertaking. It was followed by *The Lying Lover, or The Ladies' Friendship* in 1703. His third comedy, *The Tender Husband, or The Accomplished Fools,* produced in 1705, achieved some success, perhaps because Addison helped him write it.

A constant need for money dominated much of Steele's life because his spending habits were impulsive and extravagant. In 1705 he married an elderly and propertied widow, Margaret Stretch. She died in 1706, leaving him an annual income of £850, and in 1707 Steele married Mary Scurlock (died 1718), the ''Dear Prue'' of a series of delightful letters he addressed to her. They had four children, but only Elizabeth, the eldest daughter, survived to maturity. Steele lived in considerable style after his second marriage, and his habits continued to be free-spending and improvident. He left the army in 1707, or perhaps earlier, and in the years following secured several minor appointments.

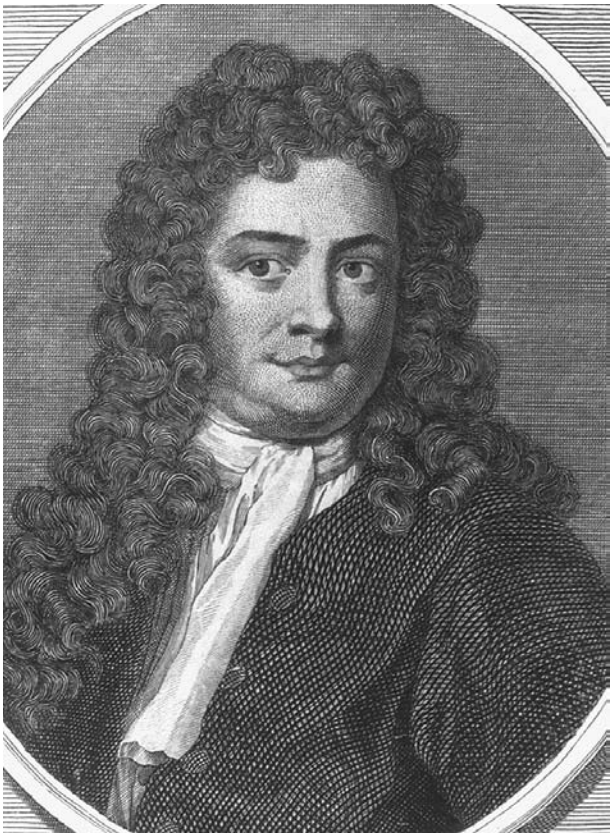

On April 12, 1709, Steele launched his own paper, the *Tatler,* to be published three times weekly. Partly a newspaper and partly a journal of politics and of society events, the *Tatler* soon featured essays on general questions of manners, morality, and entertainment. The great majority of the *Tatler* issues were authored by Steele, Addison writing about 46 by himself and about 36 in conjunction with Steele. The *Tatler,* though prosperous, discontinued publication for obscure reasons on Jan. 2, 1711.

The first issue of the *Tatler*'s brilliant successor, the *Spectator,* appeared on March 1, 1711. It was a joint venture of Steele and Addison, who was the chief contributor to the new paper. However, in this paper, as in the *Tatler,* Addison followed Steele's choice of subjects. The Steele-Addison literary partnership ranks as one of the most successful in the history of English literature. Both men were Whigs and sympathized with the moral attitudes of England's rapidly growing middle class. They differed greatly in temperament, Steele being impulsive and warmhearted and Addison restrained and sedate. The *Spectator* had a run of 555 daily numbers, discontinuing publication on Dec. 6, 1712. Of this number, Steele authored about 240 issues.

Steele made many additional forays into periodical journalism. The most notable of these, some of which were purely political, were the *Guardian* (March 12-Oct. 1, 1713); the *Englishman* (Oct. 6, 1713-Feb. 11, 1714; July 11-Nov. 21, 1715); and the *Lover* (Feb. 25-May 27, 1714), which saw the publication of 40 essays by Steele. The *Plebeian* (1718), Steele's most famous political journal, involved him in a dispute with Addison, whose death in 1719 frustrated Steele's attempt at reconciliation.

During these years Steele served as the chief Whig propagandist; as the principal journalist of the Whigs in opposition, he was the antagonist of Jonathan Swift, who held the corresponding job for the Tories. Steele's writings frequently made his political career perilous. Appointed commissioner of stamps in 1710, he was forced to resign from this office in 1713. That same year he was elected to Parliament from Stockbridge, but he was expelled in 1714 on a charge of sedition.

After the accession of George I to the English throne in 1714, Steele obtained a number of political favors. In 1715 he was knighted and was reelected to Parliament. Steele's intemperance gradually undermined his health, and he suffered from gout for many years. In 1722 he wrote his last and most successful comedy, *The Conscious Lovers.* In 1724—still notoriously improvident, impulsive, ostentatious, and generous—Steele was forced to retire from London because of his mounting debts and his worsening health. He went to live on his wife's estate of Llangunnor in Wales, and in 1726 he suffered a paralytic stroke. His health broken, Steele died at Carmarthen, Wales, on Sept. 1, 1729.

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Vilhjalmur Stefansson

The Canadian-American Arctic explorer, scientist, and author Vilhjalmur Stefansson (1879-1962) discovered new lands and became an authority on Eskimo life and language.

Vilhjalmur Stefansson was born near Arnes, Manitoba, on Nov. 3, 1879, of Icelandic parents recently settled in Canada. The family soon moved to North Dakota, where Stefansson grew up. A brilliant student despite little formal schooling, he entered the University of North Dakota but was expelled in 1902 for excessive absences. Transferring to the University of Iowa, within a year Stefansson received credit by examination for 4 years of college, after which he studied religious folklore and anthropology at Harvard University.

Stefansson's fieldwork began with trips in 1904 and 1905 to study the language and dietary habits of the Icelanders. In 1906 he signed on the Leffingwell-Mikkelsen Arctic expedition as its ethnologist. He arranged to meet the expedition in the North, but it failed to reach Stefansson at the Mackenzie River delta, so he spent the winter among the Eskimo, learning much of their way of life. From 1908 until 1912 Stefansson led an expedition back to the Arctic, exploring northern Alaska and the Canadian archipelago. This trip led to his discovery of the Copper (blond) Eskimo. From 1913 to 1918 he headed a Canadian government-sponsored expedition in the Arctic, during which he tested his controversial theories on diet and survival: he believed that explorers could live off the wildlife in the Arctic, even on the polar ice floes, by adapting Eskimo ways. Despite dissension among some of his subordinates and the loss of one ship, Stefansson and two companions traveled 500 miles across the moving ice of Beaufort Sea to Banks Island in dramatic proof of these ideas.

Upon returning to the United States in 1918, Stefansson made several lecture tours and began to establish himself as an expert on polar subjects through his numerous writings. His first major work was *My Life with the Eskimo* (1913), and he amplified his unconventional views of the North as he discussed his 5-year sojourn in *The Friendly Arctic* (1921). He stressed the economic potential of the Arctic and predicted transpolar trips by both airplanes and submarines. He also developed at this time what had started as a hobby—a collection of polar literature now considered the finest in the world.

From 1932 to 1945 Stefansson served as an adviser on northern operations to Pan-American Airways, and he performed similar services for the military during World War II. He prepared Arctic manuals and language guides and demonstrated survival techniques.

Stefansson, who married Evelyn Schwartz Baird in 1941, spent the last 15 years of his life in Hanover, N.H., where he served as Arctic consultant to the Northern Studies program at Dartmouth College and continued lecturing, teaching, and writing. A witty, gifted, and inspiring conversationalist and teacher, the iconoclastic Stefansson was as effective in assisting others and furthering Arctic knowledge as he had been as an explorer and scientist. The author of more than a score of books and several hundred articles, Stefansson died in Hanover on Aug. 26, 1962.

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The best source on Stefansson's life is his brilliant *Discovery: The Autobiography of Vilhjalmur Stefansson* (1964), completed just weeks before his death. An excellent study of Stefansson and his expeditions is Leslie H. Neatby, *Conquest of the Last Frontier* (1966). His exploits are recounted in Laurence Patrick Kirwan, *A History of Polar Exploration* (1960).

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Lincoln Steffens

Lincoln Steffens (1866-1936) was the most famous of the American muckraker journalists of the period 1903-1910. His exposés of corruption in government and business helped build support for reform.

Lincoln Steffens was born on April 6, 1866, in Sacramento, Calif. The son of a wealthy businessman, he went to an expensive military academy where he began showing signs of the rebelliousness that would eventually lead him to political radicalism. After barely graduating from the academy, he went to the University of California at Berkeley, where he became convinced that the answers to the great questions of life and politics lay in the study of philosophy. Upon graduating in 1889, he continued his pursuit of ''culture'' in Europe, studying at universities in Germany and France.

When Steffens returned to New York in 1892, secretly married to an American girl he had met in Germany, he found a $100 check from his father and a note saying that this was the last subsidy. Steffens got a job as police reporter for the *New York Evening Post.* He soon became fascinated with the tangled web of corruption that ensnared the police department and municipal government in general. He wrote of this for the *Evening Post* in the 1890s, as did other journalists. But he became famous for this only in 1903, when, as an editor of *McClure's Magazine,* he began a series of articles on corruption in various American cities entitled ''The Shame of St. Louis,'' ''The Shame of Minneapolis,'' and so on, which portrayed a pattern of shocking corruption in municipal government throughout the country.

The publication of Steffen's articles, in conjunction with the first chapters of Ida Tarbell's exposé of the Standard Oil Company, led to a sharp climb in *McClure's* circulation, and soon many other magazines were competing to boost their circulations by exposing the ills of American government. This type of writing was derided by President Theodore Roosevelt as ''muckrake'' journalism, and the term stuck.

Steffen's series, published as *The Shame of the Cities* (1940), became a best seller. Its popularity was well deserved, for Steffens's work stood far above most of the other muckraking exposés of municipal corruption in terms of both literary style and intellectual perception. He was not interested in merely exposing corrupt bosses. Indeed, his affection for many of those colorful characters shows through in his work. He wanted to expose the pattern of corruption and the real villains, the supposedly respectable, honest businessmen whose bribes and greed fueled the whole system.

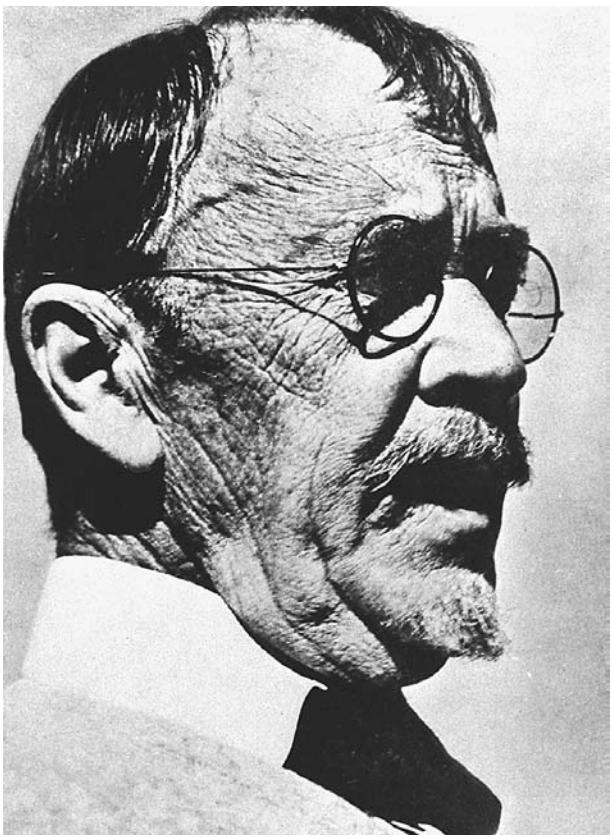

The decline of muckraking journalism about 1910 coincided with Steffens's growing doubts as to its effectiveness. He increasingly doubted the effectiveness of reform politics, which seemed to seek to eradicate the symptoms of corruption rather than its causes. With the outbreak of the Mexican Revolution in 1910, he became fascinated by the idea of revolution and wrote many articles in the succeeding decade supporting the more radical revolutionaries. He saw the revolution as an attempt to uplift Mexico by eliminating the two most corrupting factors: American domination and capitalism.

Steffens was coming to associate the economic system of capitalism with the cause of social corruption; the apparent success of the Bolshevik Revolution seemed to bear him out. In 1921, returning from a trip to the Soviet Union, he uttered his famous words, ''I have seen the future, and it works.''

Like many liberals and radicals, Steffens found the United States of the 1920s a very uncongenial place. He moved to Europe and settled in a villa in Italy, where he became mildly enamored with Mussolini's revolution and began working on his autobiography. *The Autobiography of Lincoln Steffens* hit the United States at just the right time. Published in 1931, after 2 years of the Great Depression, it chronicled Steffens's mental journey from oversophisticated intellectual to reformer to revolutionary in a way that struck a deep chord among many people who felt that they should travel the same route. Although he never joined the Communist party, Steffens clearly indicated his thought that only something like a Communist revolution could save the

United States. However, it was not just what he said but how he said it that made the book an instant success, for he wrote with wit, charm, and compassion. His autobiography is certainly one of the most interesting, literate, and thought-provoking autobiographies of the 20th century. He died in Carmel, Calif., on Aug. 9, 1936.

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The best book on Steffens is his *Autobiography* (1931). His *The Shame of the Cities* (1904; repr. 1957) reveals that he was not as naive a muckraker as his *Autobiography* would indicate. Interesting insights can be gleaned from *The Letters of Lincoln Steffens,* edited by Ella Winter and Granville Hicks (2 vols., 1938). A useful collection of many of his articles is *The World of Lincoln Steffens,* edited by Ella Winter and Herbert Shapiro (1962). Louis Filler, *Crusaders for American Liberalism* (1950), is a standard work on the muckrakers. Also useful is David M. Chalmers, *The Social and Political Ideas of the Muckrakers* (1964). A provocative chapter on Steffens is in Christopher Lasch, *The New Radicalism in America, 1889-1963* (1965), and a lively sketch of him is in Arthur and Lila Weinberg, *Some Dissenting Voices* (1969), a discussion of the American spokesmen for human dignity from 1833 to 1938.

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Edward Steichen

Edward Steichen (1879-1973) was an American photographer, painter, and museum curator who helped transform photography into an art form. At the turn of the century his photographs were hailed for their artistic quality. In the 1920s he produced a new style of fashion illustration and portraiture for magazines.

Edward Steichen was born in Luxembourg on March 27, 1879. The family settled in Hancock, Michigan, in 1881, where the father worked in a copper mine. Eduard—as he then spelled his name—went to Pio Nono College near Milwaukee in 1888 and showed such talent for drawing that on leaving school he became an apprentice at a Milwaukee lithographing company. In 1895 he bought a camera. Three years later his photographs, which a critic called ''ultra expressionistic,'' were accepted at the Second Philadelphia Salon of Pictorial Photography.

Meanwhile, Steichen had organized the Milwaukee Art Student's League and served as its first president. He decided to study painting in Paris, and on his way there in 1900 he stopped in New York to meet Alfred Stieglitz, who was America's foremost photographer and leader of a movement to gain for photography recognition as a fine art. They became close friends. Steichen was confounder with Stieglitz of the Photo-Secession, an organization dedicated to photography as a fine art, and its exhibition gallery, called ''291.'' The gallery exhibited photographs and introduced to America paintings, drawings, and sculpture by such modern artists as Paul Cézanne, Henri Matisse, Pablo Picasso, and Constantin Brancusi. Steichen's photographs were widely exhibited; among the most famous were his portraits of J. P. Morgan and Auguste Rodin.

During World War I Steichen was in command of all aerial photography of the American Expeditionary Force; he retired as lieutenant colonel in 1919 and settled in Voulangis, France. He gave up painting and abandoned the soft-focus and heavily retouched style that had won him fame as a photographer. He used the camera directly, emphasizing sharpness and texture. In 1922 he returned to America and a year later opened a commercial studio in New York, specializing in advertising photography. For *Vanity Fair* and *Vogue* magazines he produced fashion illustrations and portraits of outstanding personalities. He closed his studio in 1938 to devote his time to plant breeding. When America entered World War II, he was commissioned lieutenant commander and put in command of all Navy combat photography.

At the age of 68 Steichen was named director of photography at the Museum of Modern Art in New York. Of the many exhibitions he created, the largest and most famous was ''The Family of Man.'' This exhibition of 503 photographs toured throughout America and overseas. The book

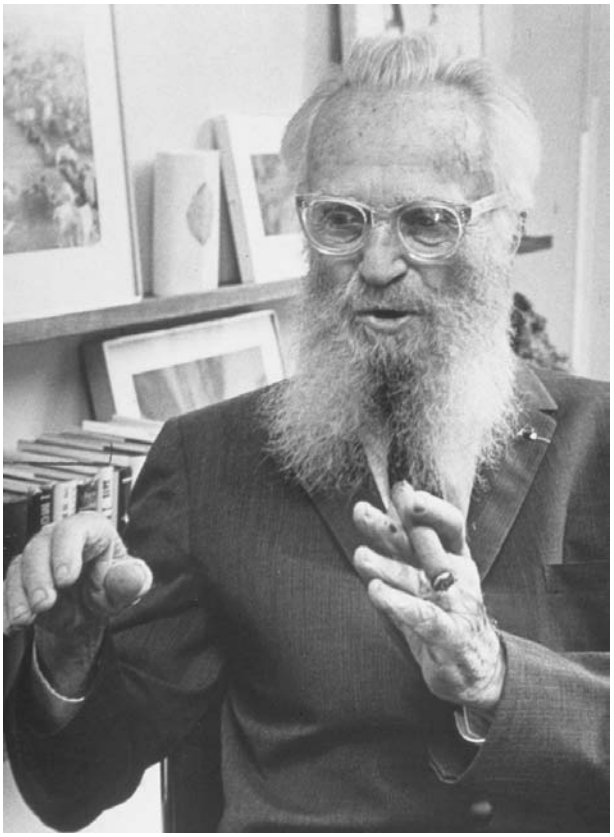

of the same title became a best seller. His involvement as a curator helped promote photography to the status of an acknowledged art form. In 1961 Steichen held an exhibition of his own photography at the Museum of Modern Art; a year later he retired to Connecticut. His autobiography, *A Life in Photography,* appeared in 1963, the same year he was awarded the Medal of Freedom by President John F. Kennedy.

In later life Steichen continued to experiment with new photographic techniques. At his 90th birthday celebration, he said, ''When I first became interested in photography, I thought it was the whole cheese. My idea was to have it recognized as one of the fine arts. Today I don't give a hoot . . . about that. The mission of photography is to explain man to man and each man to himself. And that is no mean function. Man is the most complicated thing on earth and also as naive as a tender plant.''

He died in Connecticut in 1973.

Further Reading

Steichen's own account was *A Life in Photography* (1963). Biographies included: Penelope Niven's *Steichen: A Biography* (Crown, 1997); Patricia Johnston's *Real Fantasies: Edward Steichen's Advertising Photography* (University of California Press, 1997); and Eric Sandeen's *Picturing an Exhibition: The ''Family of Man'' & 1950s America* (University of New Mexico Press, 1995). An old biography is Carl Sandburg, *Steichen, the Photographer* (1929). A large, representative selection of Steichen's work was New York Museum of Modern Art, *Steichen the Photographer* (1961), exhibition catalog with text by Sandburg, Alexander Liberman, and Steichen and chronology by Grace M. Mayer. □

Edith Stein

German philosopher Edith Stein (1891-1942) was a leading proponent of the phenomenological school of thought led by Edmund Husserl in the first half of the twentieth century. In her writings, Stein attempted to reconcile phenomenology with her Catholic beliefs in works on Thomas Aquinas, St. John of the Cross, and the topic of women in the Church. A Jew by birth who converted to Catholicism, she was killed in a Nazi concentration camp and beatified as a Catholic martyr in 1987.

The twentieth-century German philosopher Edith Stein was a student of Edmund Husserl and a prominent supporter of his theories on phenomenology. Born into a Jewish family, Stein's search for spiritual truth led her first to atheism and later to the Roman Catholic Church, where she eventually became a Carmelite nun. She attempted to connect her philosophical and religious beliefs in her writings that discussed topics such as the role of women in the Catholic Church, Thomism, and the mysticism of St. John of the Cross. She is considered a martyr by both Jews and Catholics for her death in the concentration camps of the Nazi regime during World War II.

Edith Stein was born on October 12, 1891, in Breslau, Germany. She was the youngest of eleven children born to Jewish lumber merchants hailing originally from Silesia (now part of Poland); four of her siblings had died before Stein's birth. Stein's father died when she was only a year old, leaving her mother, Auguste Stein, in charge of the debt-ridden business and the surviving children. Because her mother was required to devote most of her time to work outside the home, her oldest daughter, Else, took on much of the responsibility of raising the other children. As a child, Stein became known for her intelligence and sense of humor—she would often recite poetry and make clever remarks. But she disliked her reputation as ''the smart one'' of the family and began to develop a more isolated, introspective nature in her early school days. She attended the Victoria School in Breslau, where she not only began classes early, but quickly became the best student in her grade. Her love of learning extended to her hours at home as well, where she spent much of her free time reading.

Religious Crisis Led to Atheism

At the age of 13, Stein underwent a crisis of faith and decided to leave school. Although she no longer believed in God, she did not discuss her beliefs with her family and continued to attend religious services. Thinking that she was suffering from poor health, her mother sent her to rest at the home of her sister Else, who had married and moved to Hamburg. After eight months in Hamburg, Stein came to terms with her new ideas and decided to devote her life to teaching and the pursuit of the truth. She returned to Victoria School and completed her coursework in anticipation of attending college.

She began her advanced education at the University of Breslau in 1911. In the hopes of gaining some insight into the mysteries of human experience and the soul, she took a psychology course, but was disappointed at its emphasis on quantitative experimentation. About this time she read the philosophical work *Logische Untersuchungen* (''Logical Investigations'') by Edmund Husserl. Husserl, who was a professor of philosophy at Göttingen University, was the founder of the school of thought known as phenomenology, an examination of the development of human consciousness. The book was a revelation to Stein, who decided that she wanted to study with Husserl himself. She transferred to Göttingen, where she was one of the first female students to attend the university. There she found a group of philosophers who shared her interests, and she was encouraged by Husserl, who told her that the practice of phenomenology could lead her to the truth she sought.

Became Leading Phenomenologist

It was at Göttingen that Stein was first exposed to the Roman Catholic faith. A fellow student, Max Scheler, who was also a Jew by birth but would later convert to Catholicism, gave lectures on religious philosophy that introduced Stein to the tenets of the faith. Scheler's work involved the ranking of human values, and he placed religious values as

the factor that defines humanity. While his teachings showed Stein the richness of the Christian faith, it also made her reflect on her own lack of religious beliefs and started her on her own search for religious meaning. She was also influenced in this thinking by another phenomenologist who converted to Christianity, Adolf Reinach.

With the beginning of World War I in 1914, Stein volunteered her services at a hospital that treated soldiers suffering from cholera, typhus, and dysentery. The hospital closed a year later, and Stein returned to the university and completed her doctoral studies. She had selected the idea of empathy as the subject of her investigations in phenomenology, and Husserl was very impressed with her work. Although he had several distinguished students, including the philosopher Martin Heidegger, Husserl considered Stein to be the best student he had ever had. When in 1916 he took a professorship at the University of Freiburg, Husserl requested that Stein join him as his graduate assistant. That year she completed her doctoral dissertation, ''The Problem of Empathy,'' and received her doctoral degree with honors. She was then hired as a faculty member at Freiburg, where she taught phenomenology and helped Husserl to edit his manuscripts. She was very successful at Freiburg and soon became known as a top philosopher at the university.

Converted to Catholicism

Stein's interest in Catholicism increased in 1917 with the death of her friend Reinach, who had been killed in battle at Flanders. She was approached by Reinach's widow, who asked her to organize her husband's academic papers. In Reinach's writings, she found many references to Jesus Christ, and this led her to read the New Testament. These experiences convinced Stein that she believed in God and the divinity of Jesus Christ, but she did not yet take steps to convert to an organized religion. She returned to her work in philosophy, applying to Göttingen to work as a professor. But the school's longstanding ban on female professors was upheld, despite a glowing recommendation from Husserl. Stein returned to Breslau in 1919 to teach and continue her research. It was during this period, in 1921, that she finally was inspired to commit to the Catholic Church. While visiting friends in Bergzabern, Germany, that summer, she discovered the autobiography of St. Teresa of Avila. She found herself unable to put down the book, and after spending a whole night reading it, she was certain that she was ready for conversion. She attended her first Mass and requested that the priest baptize her, but she found that she had to complete a period of instruction first. She returned to her work in Breslau but came back to Bergzabern to be baptized on January 1, 1922.

Stein felt that her new religious life included a calling to serve in a religious order, but she did not do this immediately out of respect for her mother, who was quite disturbed by her daughter's conversion. Instead, she began working at a girl's school in Speyer, Germany, run by Dominican nuns. She followed the Dominican's practices closely, even though she was not one of them, accepting only enough money to cover basic living expenses. During her stay at Speyer, she was encouraged by the Jesuit priest and philosopher Erich Przywara not to abandon her academic work. At his urging, she began a German translation of a Latin work on truth by St. Thomas Aquinas. Through her study of Aquinas and her discussions with Przywara, she was convinced that she could serve God through a scholarly search for truth. Her writing and translations became popular and Stein was invited to lecture for a number of groups on religious and women's issues in Germany, Switzerland, and Austria. By 1931, these experiences had convinced her that she should leave Speyer and return to her philosophical work full-time.

Completes Book on Jewish Life

The academic world in the 1930s, however, was growing increasingly anti-Semitic, and Stein found that she was not welcome at the schools at Freiburg and Breslau. She finally managed to obtain a lecture position at the Educational Institute in Münster in 1932. There she continued her work on Scholasticism and phenomenology, but she also felt the need to address the increasing hatred and violence that she witnessed around her. Attacks on Jews were becoming frequent and in 1933, the Nazi leader Adolf Hitler came to power in Germany. One result of the rise of Hitler was that Stein, along with other Jews in university positions, was fired from her job. She felt that she had a unique opportunity and responsibility, as a Jewish-born Catholic, to bridge the gap of understanding between Christians and Jews. To accomplish this, she penned the book *Aus dem Leben einer Jüdischen Familie,* or ''Life in a Jewish Family,'' which tried to show the similar human experiences of Jews and Christians in their daily lives.

In 1933, Stein felt that she was ready to devote her life more completely to religious pursuits. She applied to the Carmelite convent in Cologne, and at the age of 42, was accepted as an initiate to the order. There she took the religious name Teresa Benedicta a Cruce, in honor of St. Benedict and St. Teresa of Avila as well as the Passion of Christ. She was encouraged by her superiors to continue her philosophical writings, which included an attempt to combine the thoughts of Husserl and Aquinas in her book *Endliches und ewiges Sein* (''Finite and Eternal Being''), completed in 1936. Under the anti-Jewish laws in effect then, however, the book was refused for publication and was not printed until 1950.

After the Kristallnacht, a night in which numerous Jewish businesses and synagogues were vandalized and burned in Germany, Stein realized that she was no longer safe in her native country. Also wishing to avoid bringing harm to her Carmelites sisters by her presence in their convent, she moved to a Carmelite convent in Echt in the Netherlands on December 31, 1938. In Echt, she was joined by her sister Rosa, who had also converted to Catholicism. Although still not completely out of danger, Stein attempted to return to a normal pattern of life, instructing younger women in Latin and training her sister Rosa as a Carmelite. She also continued her writing, completing a phenomenological work on the life of the mystic St. John of the Cross entitled *Kreuzewissenschaft: Studie über Joannes a Cruce* (''The Science of the Cross: A Study of Saint John of the

Cross''), a book that also would not see publication until after the war.

Killed in Concentration Camp

In 1942, the Nazis began removing Jews from the Netherlands, and Stein urgently applied for a Swiss visa in order to transfer to a convent in Switzerland. Her sister was unable to arrange similar travel arrangements, however, and Stein refused to leave without her. On August 2, 1942, the sisters were removed from the convent at Echt by Nazi troops and transported to a concentration camp at Amersfoort for a few days before being sent on to the Auchwitz camp in Poland. While nothing is know about their last days or the exact circumstances of their deaths, it is assumed that the women were among the many people killed in the Nazi gas chambers, placed in mass graves on the site, and later cremated.

In 1987, decades after the travesties of the Jewish Holocaust, Stein was beatified by Pope John Paul II, who lauded her as a Catholic martyr and also praised her phenomenological works. This created controversy among Jewish groups, who were upset that she was remembered in this way since the reason she was killed was because she was a Jew, not because she was Catholic. In an apologetic statement, John Paul II acknowledged that her fate was a symbol of the great loss of Jewish life during World War II. This discussion highlighted the difficult, but important place that Stein holds among both Jews and Catholics. She is remembered by many people for her untiring search for truth in both the philosophical and spiritual realms and her attempts to use this knowledge to promote peace and understanding in the face of hatred and war.

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Gertrude Stein

American writer Gertrude Stein (1874-1946) was a powerful literary force in the period around World War I. Although the ultimate value of her writing was a matter of debate, in its time it profoundly affected the work of a generation of American writers.

Gertrude Stein was born in Allegheny, Pennsylvania, on February 3, 1874, the youngest of five children of affluent German-Jewish-American parents. As a child, she lived in Vienna and Paris but grew up mainly in Oakland and San Francisco, California. Her early formal education was spotty, but she was an avid reader and had a strong interest in art. With only a year of high school, she managed to be admitted in 1893 to Radcliffe College, where she specialized in psychology and became a favorite of William James. He discovered her great capacity for automatic writing, in which the conscious mind is suspended and the unconscious directly evoked. The exaltation of the primitive mind at the expense of the sophisticated mind was to become an important principle in Stein's esthetic theory and is manifest in most of her writing.

The Expatriate

Stein did not take a degree at Radcliffe or at Johns Hopkins, where she studied medicine for 4 years. In 1903 she went to Paris and took up residence on the Left Bank with her brother Leo. In 1907 she met Alice B. Toklas, a wealthy young San Franciscan who became her lifelong companion and secretary, running the household, typing manuscripts, and screening visitors. France became their permanent home.

In her early Paris years Stein established herself as a champion of the painting avant-garde. With her inherited wealth she patronized young artists and knew virtually all of the important painters, including Pablo Picasso, who did a famous portrait of her, Henri Matisse, Juan Gris, André

Derain, and Georges Braque. Her brother Leo became a famous art critic, but their relationship, which had been extremely close, became permanently estranged in 1912 because of a disagreement over his marriage.

Stein's first two books, *Three Lives* (1909) and *Tender Buttons* (1915), stirred considerable interest among a limited but sophisticated audience, and her home became an informal salon visited by many creative people, including American composer Virgil Thomson, British writers Ford Madox Ford, Lytton Strachey, and Edith Sitwell, and American writers Ezra Pound, Elliot Paul, Sherwood Anderson, F. Scott Fitzgerald, and Ernest Hemingway. It was to Hemingway that Stein characterized the disenchanted expatriate veterans as a ''lost generation.''

A woman with deep black eyes and a supremely self-assured manner, Stein was frequently intimidating, impatient with disagreement, and prone to alienate associates. The stylistic innovations and peculiarities of her writing appealed primarily to a small coterie, but her prestige as a taste maker was lifelong.

Stein's 1934 visit to the United States for the opening of her opera *Four Saints in Three Acts,* with music by Virgil Thomson, culminated in an enormously successful university lecture tour. During the German occupation of France, both Stein and Toklas lived briefly in Culoz, returning to Paris in 1944. Stein's reactions to World War II were recorded in *Paris, France* (1940) and *Wars I Have Seen* (1945), and her interest in the soldiers was reflected in the idiomatic conversations of *Brewsie and Willie* (1946), which was published a week before her death, on July 27, 1946, in Neuilly.

Her Writings

Stein's first book, *Three Lives,* her most realistic work, foreshadowed her more abstract writings and evinced a number of influences: neoprimitivist painting, Flaubert's *Trois contes,* and automatic writing. ''Melanctha,'' the best of the three novelettes that constituted the book, was an especially tender treatment of an impulsive, flirtatious African-American woman whose relations with men were recorded in a colloquial, deliberately repetitious style intended to capture the immediacy of consciousness; indeed, incremental repetition is the crucial element of Stein's style, which was perhaps most accurately called ''subjective realism.''

Stein wanted to give literature the plastic freedom that painting has, and *Tender Buttons* was a striking attempt at verbal ''portraits'' in the manner of the cubist painters. The denotative value of words was almost entirely abandoned; instead, words were used in a connotative, associative, and surrealistic way.

The Making of Americans: Being a History of a Family's Progress (1925) gave character analysis within a family chronicle, although it was chiefly concerned with the servants and only marginally with the family members. In the 1930s and 1940s she concentrated on memoirs, esthetic theory, plays, and art criticism. *How to Write* (1931) and *The Geographical History of America: The Relation of Human Nature to the Human Mind* (1936) explained the theoretical basis of her literary practice.

The Autobiography of Alice B. Toklas (1933), written as if by Toklas, was an autobiography of Stein. Unexpectedly intelligible and charming, it became a best seller. Critic F. W. Dupee called it ''one of the best memoirs in American literature.'' A sequel, *Everybody's Autobiography* (1937), described Stein's visit to America, and *Portraits and Prayers* (1934) was a collection of verbal pictures of her Paris circle.

Stein's libretto for *Four Saints in Three Acts* (1934) was a study of the attraction of opposites—the ascetic and the compassionate. Similar to her nondramatic work in its surrealism and plotlessness, shored up by music and spectacle, it was better received than most of her writings. *Picasso* (1939) was an erratic, witty, sometimes illuminating study of the development of the great painter's art. Her three wartime books and *In Savoy; or Yes Is for a Very Young Man: A Play of the Resistance in France* (1946) showed unexpected social concern.

After Stein's death, there were numerous publications of the works she left behind. Some of the more notable are *The Previously Uncollected Writings of Gertrude Stein* and *Dear Sammy: Letters from Gertrude Stein and Alice B. Toklas*. These works were released in 1974 and 1977 respectively. In 1996 Stein's *Four Saints in Three Acts* was remade into an avant-garde opera.

Further Reading

Stein remains a controversial figure. The closest to a definitive study was Richard Bridgman, *Gertrude Stein in Pieces* (1970). The most adulatory study was William G. Rogers, *When This You See, Remember Me: Gertrude Stein in Person* (1948); and the most damaging books were by her brother, Leo Stein, *Appreciations: Painting, Poetry and Prose* (1947), and by Benjamin L. Reid, *Art by Subtraction: A Dissenting Opinion on Gertrude Stein* (1958). The best studies were in Edmund Wilson, *Axel's Castle* (1931); Donald Sutherland's sympathetic and judicious critical work, *Gertrude Stein: A Biography of Her Work* (1951); John Malcolm Brinnin's biography, *The Third Rose: Gertrude Stein and Her World* (1959); Allegra Stewart, *Gertrude Stein and the Present* (1967); and Norman Weinstein's scholarly *Gertrude Stein and the Literature of the Modern Consciousness* (1970). Stein was discussed in George Wickes, *Americans in Paris* (1969). Information regarding the new opera based on Stein's work can be read about in *Time* (March 11, 1996). □

Baron Heinrich Friedrich Karl vom und zum Stein

The Prussian statesman Baron Heinrich Friedrich Karl vom und zum Stein (1757-1831) was the initiator and planner of the Prussian recovery after the collapse of 1806.

Baron Stein was born in Nassau on Oct. 26, 1757, the scion of an ancient knightly family. He studied at the University of Göttingen and entered the Prussian administrative service as an expert on mining in 1780. He served reliably but without extraordinary distinction in that capacity for a quarter century. Most of his service was in the detached Prussian provinces of Cleves and Jülich, a circumstance that led him to conclude that centralized absolutism of the sort that characterized most 18th-century states could not be made to work very well. In 1804 he was appointed minister of commerce but was dismissed after 2 years by Frederick William III for insisting too stridently on administrative reform.

Stein retired to his residence at Nassau and composed a memorandum in which he declared that the only way that Prussia could recover from its collapse at the hands of Napoleon was to turn away once and for all from sterile absolutism and to associate all of its people with the Crown in the great work of regeneration. This argument so impressed the King that he not only recalled Stein but appointed him prime minister with extensive and unprecedented powers (1807). Stein at once proclaimed an end to serfdom and opened all professions to every citizen. He decentralized the administration, transforming the larger towns into practically self-governing units, while standardizing administrative procedures throughout the realm. He also laid plans for calling to life elective assemblies which would share in the power of the Crown and which would be elected by all landowners.

Stein was unable to effect this last reform, as his conduct of foreign policy brought about his fall. Unable to obtain from a victorious Napoleon a reduction of the enormous indemnities he was demanding from Prussia, Stein tried to convince the Austrians to join Prussia in a renewal of the war. These negotiations came to the attention of the French, and at their insistence, Stein was once again dismissed (1808). Four years later he was called to Russia as special adviser to Czar Alexander I and there worked on behalf of the Russian government to bring Prussia back into the war against Napoleon, which he succeeded in doing in 1813. In his exile he had concluded that only a united Germany could prevail among its more powerful neighbors. But, as this notion pleased neither his King nor the all-powerful Austrian chancellor Prince Metternich, who preferred to see Germany continue divided into a multitude of independent and powerless states, many of which would be dependent on Austria's goodwill, Stein found himself isolated at the Congress of Vienna. He retired into private life in 1816 and died at his castle, Kappenberg, on June 29, 1831.

Further Reading

Information on Stein and his times can be found in Guy S. Ford, *Stein and the Era of Reform in Prussia* (1922); Walter M. Simon, *The Failure of the Prussian Reform Movement, 1807-1819* (1955); Hajo Holborn, *A History of Modern Germany,* vol. 2 (1964); R. C. Raack, *The Fall of Stein* (1965); and K. S. Pinson, *Modern Germany* (2d ed. 1966). □

John Ernst Steinbeck

John Ernst Steinbeck (1902-1968), American author and winner of the Nobel Prize in 1962, was a leading exponent of the proletarian novel and a prominent spokesman for the victims of the Great Depression.

John Steinbeck was born on Feb. 27, 1902, in Salinas, Calif., the son of a small-town politician and schoolteacher. He worked as a laboratory assistant and farm laborer to support himself through 6 years of study at Stanford University, where he took only those courses that interested him, without seeking a degree. In 1925 he traveled to New York (by way of the Panama Canal) on a freighter, collecting impressions for his first novel. *Cup of Gold* (1929) was an unsuccessful attempt at psychological romance involving the pirate Henry Morgan.

Undiscouraged, Steinbeck returned to California to begin work as a writer of serious fiction. A collection of short stories, *The Pastures of Heaven* (1932), vividly detailed rural life among the ''unfinished children of nature'' in his native California valley. His second novel, *To a God Unknown* (1933), his strongest statement about man's relationship to the land, reveals a strain of neo-primitive mysticism later to permeate even his most objectively deterministic writings. With *Tortilla Flat* (1935) Steinbeck received critical and popular acclaim, and there are many critics who consider

this humorous and idyllic tale of the Monterey paisanos Steinbeck's most artistically satisfying work.

Steinbeck next dealt with the problems of labor unionism in *In Dubious Battle* (1936), an effective story of a strike by local grape pickers. *Of Mice and Men* (1937), first conceived as a play, is a tightly constructed novella about an unusual friendship between two migratory workers. Although the book is powerfully written and often moving, its theme lacks the psychological penetration and moral vision necessary to sustain its tragic intention.

Steinbeck's series of articles for the *San Francisco Chronicle* on the plight of migratory farm laborers provided material for *The Grapes of Wrath* (1939), his major novel and the finest proletarian fiction of the decade. The struggle of a family of Oklahoma tenant farmers, forced to turn over their land to the banks and journey across the vast plains to the promised land of California—only to be met with derision when they arrive—is a successful example of social protest in fiction, as well as a convincing tribute to man's will to survive. *The Grapes of Wrath* combines techniques of naturalistic documentation and symbolic stylization, its episodic structure being admirably held together by the unifying device of U.S. Highway 66 and by lyrical interchapters which possess a Whitmanesque expansiveness. The novel's weaknesses lie in occasional lapses into sentimentality and melodramatic oversimplification, Steinbeck's tendency to depict human relationships in biological rather than psychological terms, and the general absence of philosophical vision and intellectual content. It received the Pulitzer Prize in 1940.

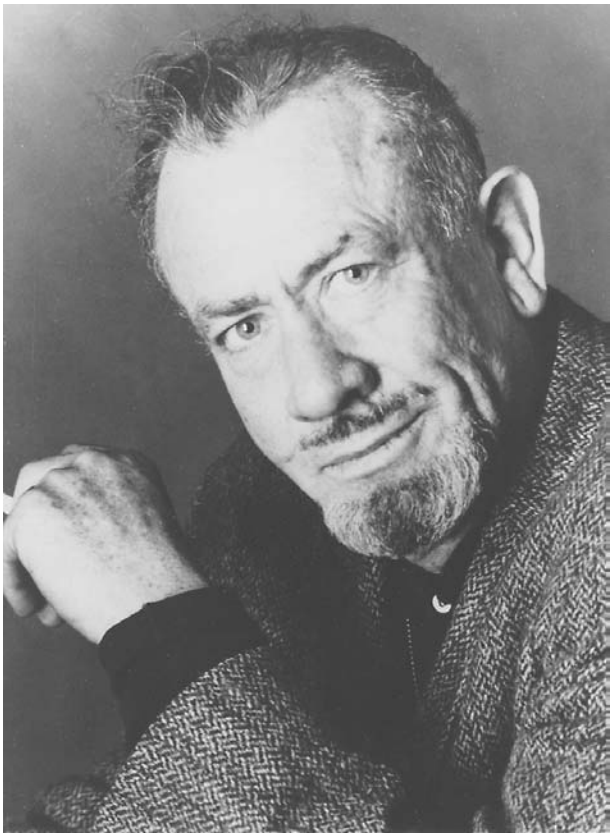

During World War II Steinbeck served as a foreign correspondent; from this experience came such nonfiction as *Bombs Away: The Story of a Bomber Team* (1942); his dispatches of 1943, collected as *Once There Was a War* (1958); and *A Russian Journal* (1948) with photographs by Robert Capa. More interesting nonfiction of this period is *The Sea of Cortez,* coauthored with marine biologist Edward F. Ricketts. This account of the two explorers' research into sea life provides an important key to many of the themes and attitudes prevalent in Steinbeck's novels.

Steinbeck's fiction during the 1940s includes *The Moon Is Down* (1942), a tale of the Norwegian resistance to Nazi occupation; *Cannery Row* (1944), a return to the milieu of *Tortilla Flat; The Wayward Bus* (1947); and *The Pearl,* a popular allegorical novella written in a mannered pseudobiblical style about a poor Mexican fisherman who discovers a valuable pearl which brings ill fortune to his family.

In the 1950s Steinbeck's artistic decline was evident with a series of novels characterized by their sentimentality, pretentiousness, and lack of substance. The author received modest critical praise in 1961 for his more ambitious novel *The Winter of Our Discontent,* a study of the moral disintegration of a man of high ideals. In 1962 *Travels with Charley,* a pleasantly humorous account of his travels through America with his pet poodle, was well received. Following the popular success of the latter work, Steinbeck was awarded the Nobel Prize.

Steinbeck's finest novels are a curious blend of scientific determinism, romantic mysticism, and a rudimentary, often allegorical, type of symbolism. His work remains popular in both the United States and Europe, chiefly for its social consciousness and compassion and the narrative qualities exhibited in the early novels. Although he refused to settle into political conservatism in his later years, his all-embracing affirmation of American values and acceptance of all national policies, including the Vietnam War, lost him the respect of many liberal intellectuals who had once admired his social commitments. He died on Dec. 28, 1968, in New York City.

Further Reading

There is no biography of Steinbeck. Critical studies of his work are Harry T. Moore, *The Novels of John Steinbeck: A First Critical Study* (1939; 2d ed. 1968), and Peter Lisca, *The Wide World of John Steinbeck* (1958). Peter Covici, ed., *The Portable Steinbeck* (1943; 3d ed. 1963), contains an extensive introduction to the writer and his works by Louis Gannett. For brief but important criticism see Edmund Wilson, *The Boys in the Back Room* (1941), and those chapters devoted to Steinbeck in such studies of American literature as Maxwell Geismar, *Writers in Crisis* (1942); Wilbur M. Frohock, *The Novel of Violence in America, 1920-1950* (1950; 2d ed. 1957); and Frederick J. Hoffman, *The Modern Novel in America* (1951). The most comprehensive collection of Steinbeck criticism is E. W. Tedlock, Jr., and C. V. Wicker, eds., *Steinbeck and His Critics: A Record of Twenty-five Years* (1957). □

Gloria Steinem

The feminist and journalist Gloria Steinem (born 1934) was active in many liberal causes beginning in the mid-1950s and was the first editor of *Ms.* magazine. She became a leading spokeswoman of the feminist movement and helped shape the debate over women's enfranchisement.

Gloria Steinem was born on March 25, 1934, in Toledo, Ohio. Her father was an antique dealer and her mother was a newspaperwoman. She was the granddaughter of the noted suffragette, Pauline Steinem. Given her family's background, it was not surprising that she became a feminist and a journalist. But her life followed a winding path which began in her youth, when she travelled around the country with her parents in a trailer.

When she was only 8 years old her parents divorced, leaving Steinem to live the next several years with her mother in bitter poverty. Her mother suffered from depression so severe that she eventually became incapacitated, required young Steinem to care for her. At the age of 15 she went to live with her sister, ten years her senior, in Washington, D.C., and from there she entered Smith College. When she graduated from Smith in 1956 (Phi Beta Kappa and *magna cum laude*), she won a fellowship to study in India for two years.

Steinem's experience in India broadened her horizons and made her aware of the extent of human suffering in the world. She realized for the first time the high standard of living most Americans take for granted was not available to all. She commented at the time that ''America is an enormous frosted cupcake in the middle of millions of starving people.'' She returned with a strong sense of social injustice and embarked on her career as a journalist.

In 1960 she moved to New York and began writing freelance articles for popular magazines. She also did some script writing for the popular television show *That Was the Week That Was*.

One of her first major assignments in investigative journalism was a two-part series for *Show* magazine on the working conditions of Playboy bunnies. In order to do research for the article, Steinem applied for a job as a Playboy bunny and was hired. She held the position for three weeks in order to do research. The articles that she wrote as a result of her experience exposed the poor working conditions and meager wages of the women who worked long hours in the lavish clubs where rich men spent their leisure time. Years later, in 1970, she published a lengthy interview with Hugh Hefner, founder and editor of *Playboy* magazine. In that dialogue Steinem debated Hefner on issues such as women's rights, the ''sexual revolution,'' consumerism, and the ''Playboy philosophy.''

In 1968 Steinem joined the founding staff of *New York* magazine and became a contributing editor. She established a column, ''The City Politic,'' and wrote in support of causes on the American left. During these years Steinem moved into politics more directly, working for Democratic candidates such as Norman Mailer, John Lindsay, Eugene McCarthy, Robert Kennedy, and later George McGovern. She also worked with Cesar Chavez in his efforts on behalf of the United Farm Workers.

Steinem's feminist concerns were first sparked when she went to a meeting of the Redstockings, a New York women's liberation group. Although she went as a journalist with the intention of writing a story about the group, she found herself deeply moved by the stories the women told, particularly of the dangers of illegal abortions.

Gloria Steinem's commitment to the political causes of the New Left provided a natural path into her later career as a feminist leader. During the years she spent establishing herself as a journalist she was deeply involved in the political movements that were stirring thousands of her generation to action. The civil rights movement and the movement against the Vietnam War involved young women as well as men who dedicated themselves to building a future based on racial justice and peace. Out of these movements sprang the rebirth of feminism, which had remained dormant for several decades. Women discovered their organizing skills in the process of participating in the political left during the late 1950s and early 1960s, and by the late 1960s they began mobilizing on their own behalf. The new movement for women's liberation began at the grass roots level and swelled to mass proportions within a few short years.

By the late 1960s Steinem had gained national attention as an outspoken leader of the women's liberation

movement, which continued to grow and gain strength. In 1971 she joined Bella Abzug, Shirley Chisholm, and Betty Friedan to form the National Women's Political Caucus, encouraging women's participation in the 1972 election. Steinem herself was active in the National Democratic Party Convention in Miami that year, fighting for an abortion plank in the party platform and challenging the seating of delegations that included mostly white males. Those efforts drew attention to the issue of underrepresentation of women in politics and the centrality of political issues for women's lives.

In that same year of 1972 Steinem, as part of the Women's Action Alliance, gained funding for the first mass circulation feminist magazine, *Ms.* The preview issue sold out, and within five years *Ms.* had a circulation of 500,000. As editor of the magazine Steinem gained national attention as a feminist leader and became an influential spokeswoman for women's rights issues.

Steinem's editorship of *Ms.* did not prevent her from continuing her active political life. In 1975 she helped plan the women's agenda for the Democratic National Convention, and she continued to exert pressure on liberal politicians on behalf of women's concerns. In 1977 Steinem participated in the National Conference of Women in Houston, Texas. The conference was the first of its kind and served to publicize the number of feminist issues and draw attention to women's rights leaders.

Steinem continued to speak and write extensively. In 1983 she published her first book, *Outrageous Acts and Everyday Rebellions*. The book included her recollections of the past, such as her experience as a Playboy bunny, and also highlighted the lives of other notable 20th-century women. In 1986 she published *Marilyn: Norma Jean,* a sympathetic biography of the unhappy life of the film star whom she knew personally. In her books Steinem argued for the causes that occupied her energies for two decades. She continued to call for an end to women's disadvantaged condition in the paid labor force, for the elimination of sexual exploitation, and for the achievement of true equality of the sexes.

Revolution From Within: A Book of Self-Esteem was published in 1992, in which Steinem attempted to provide ''. . . a portable friend. It's self-help and inspiration, with examples of what some people have done and a glimpse of the extraordinary potential of the unexplored powers of the brain and how much our ideas of reality become reality.'' In 1994, Steinem published another book, *Moving Beyond Words,* wherein her views on publishing, society and advertising were expressed.

In 1997, Steinem spoke out against the movie *The People vs. Larry Flynt* in a *New York Times* editorial (January 7, 1997). She has also been the subject of an A&E Biography (television show) profile.

Further Reading

Numerous articles have been written and interviews published with Gloria Steinem from the mid-1960s into the 1980s. Her own book *Outrageous Acts and Everyday Rebellions* (1983) was a good starting point for information concerning her life and her beliefs. She has also been featured extensively in magazines such as *Cosmopolitan* (July 1990); *Time* (March 9, 1992); *Progressive* (June 1995; and *Mother Jones* (November 1995). She was listed in *Political Profiles,* Vol. 5: *The Nixon/Ford Years* (1979).

See also these selections written by Gloria Steinem: *A Thousand Indias* (1957); *Marilyn: Norma Jean* (1986); *Revolution from Within: A Book of Self-Esteem* (Little, Brown, 1992); and *Moving Beyond Words* (Simon & Schuster, 1994) □

Charles Proteus Steinmetz

The German-born American mathematician and electrical engineer Charles Proteus Steinmetz (1865-1923), by devoting himself to industrial research, made fundamental contributions to the development of both electricity and the industrial laboratory.

Charles Steinmetz was born Karl August Rudolf Steinmetz on April 9, 1865, in Breslau. His father worked for the government railway service, and Karl was encouraged to attend the university and pursue his intellectual curiosities. He had been deformed since birth and had lost his mother at the age of one year but found solace and excitement in the affairs of the mind. He entered the university at Breslau in 1883 and specialized in mathematics and the physical sciences. He also read widely in economics and politics, and in 1884 he associated himself with the Socialist party in Breslau. As he pursued his scientific education, he also continued his political activities, a pattern he was to continue throughout his life.

As ghost editor of the Breslau Socialist newspaper, *People's Voice,* Steinmetz attracted the attention of the police. In 1888, just as he had finished the work for his doctor's degree, he learned of plans for his arrest and fled to Switzerland. He never received his degree. He emigrated to the United States in 1889.

Steinmetz went to work in Yonkers, N.Y., for the electrical inventor Rudolph Eickemeyer, who put him to the task of improving alternating-current devices. In the course of this work he tackled the problem of hysteresis, or the loss of efficiency in electric motors due to alternating magnetism. There was some disagreement among electrical engineers whether such a loss even existed, and none had ever been able to measure it. Working from known data, Steinmetz applied mathematics of a very high level not only to demonstrate that hysteresis existed but to measure its exact effect in any given case. In 1892 he read two papers on the subject to the American Institute of Electrical Engineers.

One result of Steinmetz's growing reputation was his employment by General Electric Company in its consulting department. GE was then pioneering in the establishment of industrial research in the United States. The hiring of a mathematician of Steinmetz's caliber was thus a sign of the firm's growing recognition of the fact that it could not depend indefinitely upon buying patents that were independently and randomly arrived at but would have to begin a

systematic search for innovation within the firm itself. He worked first at Lynn, Mass., but soon he was moved to the head plant at Schenectady, N.Y., and given the designation of consulting engineer. This position left him comparatively free to pursue his own researches into electrical phenomena.

In his work for GE, Steinmetz applied his unique grasp of mathematics to electrical problems. He preferred not to be tied too closely to the ongoing work of the research laboratory but continued to work on practical as well as theoretical problems: batteries, incandescent and arc lights, and the artificial propagation of lightning in the laboratory all received his attention. This last success, with its giant spark crackling across the laboratory, had a dramatic impact upon a public already convinced that science was a fertile source of ''miracles.''

Throughout these years Steinmetz maintained his interest in public service and refused to allow his experiments, scientific writing, and teaching responsibilities at Union University to prevent him from discharging his duties as a citizen. He followed the Russian Revolution of 1917 with interest and in 1922 wrote to Lenin offering his services to the Soviet Union. Steinmetz was president of Schenectady's school board (1912-1923) and common council (1916-1923). In 1922 he ran unsuccessfully for the office of state engineer on the Socialist and Farmer-Labor tickets. He died in Schenectady on Oct. 26, 1923.

Further Reading

There are several biographies of Steinmetz, including John T. Broderick, *Steinmetz and His Discoveries* (1924); John E. Hammond, *Charles Proteus Steinmetz: A Biography* (1924); and Jonathan N. Leonard, *Loki: The Life of Charles Proteus Steinmetz* (1929), the last a more popular work. The technical context can be found in Kendall Birr, *Pioneering in Industrial Research: The Story of the General Electric Research Laboratory* (1957).

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Frank Stella

Frank Stella (born 1936), American painter, was one of the most dominant and influential figures in abstract painting during the 1960s through the 1990s.

Frank Stella was born in Malden, Massachusetts, on May 12, 1936. He attended the Phillips Academy in Andover (1950-1954), where he studied painting with Patrick Morgan. Stella graduated from Princeton University with a bachelor of arts degree in history in 1958. Because Princeton did not offer a degree in studio art, his development during these years was largely the result of self-teaching. However, he received important advice and encouragement from the painter Stephen Greene and the art historian William Seitz, both then teaching at Princeton.

Stella's first important group show was the Museum of Modern Art's ''Sixteen Americans,'' held in 1959; this exhibition established him as one of the most radical young artists working in the United States. He instantly gained notoriety for his *Black Paintings,* a series of linear shapes and squares in various shades of black. A year later he had his first one-man show in New York City. Throughout the 1960s he exhibited regularly, and his work was included in numerous national and international group shows, the most important of which were the São Paulo Biennial and the Fogg Museum of Art's ''Three American Painters,'' both held in 1965. His reputation and influence grew steadily, and in 1970 he was honored with a retrospective exhibition by the Museum of Modern Art.

From the time of his first one-man show, Stella's art revealed constant growth and change. Between 1958 and 1966 his primary concern was with shape—or, more precisely, with the relationship between the literal shape of a particular painting and the depicted shapes on the surface of the painting. Throughout most of this period his imagery consisted of slender bands of color that followed the outline of the literal shape of the picture support. But the supports themselves were shaped in a variety of ways, ranging from

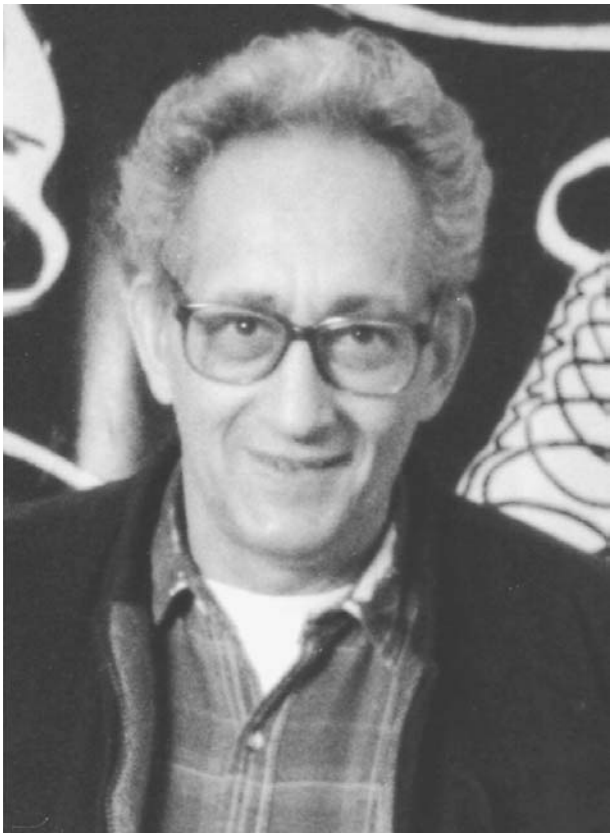

squares and rectangles to trapezoids, hexagons, and even zigzags. In pursuing this concern, Stella single-handedly liberated painting from its traditional formats.

A major accomplishment of Stella's concern with shape was realized in 1966 in a series of paintings called the ''Irregular Polygons.'' In these he abandoned the imagery of stripes, choosing instead to create literal and depicted shapes of a wholly abstract variety. One of the great achievements of the ''Irregular Polygons'' was that they rendered shape purely pictorial—that is, their shapes were felt to belong exclusively to the medium of painting.

Beginning in 1967 Stella worked on a group of paintings known as the ''Protractor Series.'' Their imagery consisted of sweeping arcs of brilliant color. They marked a new direction in his work; he seemed to be aligning himself more with the coloristic exuberance of Henri Matisse than with the structural austerity of Pablo Picasso.

Stella's style has always been in an evolutionary format. Art critic Carol Diehl wrote in *ARTnews* that ''Stella, unlike others of his stature, uses his fame as a platform from which he takes the risk of failing. Even at his worst, he's interesting, and each new turn provokes speculation as to what he'll do next.''

In 1970, at the age of 33, the Museum of Modern Art in New York gave Stella a retrospective. That same year, Stella introduced the ''Polish Village'' series, artwork made up of paper, felt, and painted canvas pasted on a stretched canvas. The series lasted until about 1974, and included shapes of wood and homosote, turning the collage into low-relief works. In 1975, he started the ''Brazilian'' constructions, first made of honeycomb aluminum. These were angular and linear, with hot colors. He followed this with the ''Exotic Birds,'' sculptures of both low and high relief from aluminum shapes that often had colors smeared on them. In 1977, he expanded to the ''Indian Birds'' series, in which the aluminum shapes jutted outward from curved sections of heavy steel mesh.

This series eventually gave way to the ''Circuit'' series of 1981. These shapes were even more intricately interlaced than previous works, and full of glitter. The next year, the ''Shards'' series was introduced, composed of left over pieces of metal from previous works on a squared-off aluminum sheet. This series featured sparkling zigzags and miscellaneous shapes. Wooden dowels, wire mesh and perforated strips of metal appeared in his next series, called ''Playskool,'' which Stella produced from 1982-83. The next year, he unveiled ''Cones and Pillars''—rows of stripes in varying widths, almost resembling schematics in massive volume.

In 1986, Stella wrote a book, *Working Space,* which was based on a series of lectures he did at Harvard University. The following year, he held retrospective at the Museum of Modern Art, displaying his works from 1970 through 1987.

Stella was very active in producing new works during the 1990s. His art literally continued expanding, including murals 100 feet to a full block long. He also produced abstract sculptures made of cast-plaster, Styrofoam, stainless steel, brass, and fiberglass. In 1990, he exhibited a block-long mural in Los Angeles for the Gas Company Tower in downtown. In 1993, his works became part of the architectural structure of the new Prince of Wales Theatre in Toronto. The lobbies on three floors and two grand stairwells contained nine computer-generated murals from Stella, three of which were more than 60 feet long. The fluid, dreamy patterns on the dome of the theater were designed by photo-plotting cigar smoke rings blown by the artist. 3-D reliefs were cast on the side panels of the aisle seats, and painted a velvet red.

In 1995, Stella exhibited at the Knoedler Gallery in New York, and unveiled *Loohooloo,* a fiberglass mural 97 feet long that bulged out four feet in a smooth, pillow-like fashion. Every inch was covered with twisted grids, graphic designs, and graffiti-style markings. Stella called these combinations of wild colors and patterns ''color density.'' That year, Stella also exhibited a series of 30-year-old sketchings he made in Spain in the early 1960s that disclosed how he worked out ideas about shaped canvases. The show was particularly intriguing because it revealed ideas that later would culminate in his eccentric architecture of the ''Polish Series'' from the early 1970s, and the metal relief ''Brazilian'' series of the mid to late 1970s.

In 1995, he exhibited six large stainless steel sculptures at the newly opened Gagosian Gallery, each named after a small town in the Hudson River Valley of New York. They invoked metaphors of both the landscape and industry of the area, suggesting smokestack-filled factories and rolling

countryside. The largest was 8 feet tall and 18 feet in depth, named Bear Mountain.

At the Reina Sofia gallery in Madrid in 1996, Stella held another retrospective, displaying 45 works dating from 1958 up through 1994. Art critic George Stolz wrote in *ARTnews* that ''ever since the 'Black Paintings,' nothing seems to have been discarded. Each successive variation, motif, or technique has been added to the sum of all that preceded it.'' He said the show testified that Stella ''now might be considered America's greatest living baroque painter.''

Further Reading

The most brilliant essay on Stella was in the Fogg Art Museum's exhibition catalog by Michael Fried, *Three American Painters* (1965). Also see William Rubin's catalog for the Stella retrospective at the Museum of Modern Art, *Frank Stella* (1970), especially rich in illustrations. □

Joseph Stella

Joseph Stella (1877-1946), Italian-born American futurist painter, is best known for his dynamic interpretations of Brooklyn Bridge at night, with its dazzling automobile headlights and soaring crystalline forms.

Joseph Stella was born in Muro Lucano, a mountain village close to Naples. When he was 19, he went to America to study medicine and pharmacology. In 1897 he began to paint and enrolled as a full-time student at the Art Students League and then at the New York School of Art, studying under William Merritt Chase. Stella's earliest painting emulates the manner of Chase, who admired Diego Velázquez, Édouard Manet, and Frans Hals and interpreted American subjects with breadth of handling and richness of palette. Stella made several drawings of immigrants and miners for the magazines *Outlook* and *Survey*.

By 1910 Stella was back in Europe. He spent about a year in Italy and then went to Paris, where he met Henri Matisse, Pablo Picasso, and a number of the Italian futurists, including Umberto Boccioni, Carlo Carrà, and Gino Severini. Stella's enthusiasm for their art was not immediately translated into his own work, but after he returned to the United States late in 1912 he began his first large futurist painting, *Battle of Lights, Coney Island*. In this picture, forms are fractured and faceted to form a phantasmagoria of fragmented amusement-park architecture, disembodied by light and bright colors. It owes much to Severini in its conception. When the painting was exhibited in New York City, knowing art patrons admired it, but the general reception was negative.

Stella refined and applied his futurist approach to the American industrial scene, glorifying it by lending to it a precisionist character not unlike that of Charles Sheeler and Niles Spencer.

In 1920 Stella executed his first ''Brooklyn Bridge'' painting. He was to return to the theme as late as 1939 in his *Brooklyn Bridge: Variations on an Old Theme*. In these two paintings the scintillating and iridescent light patterns and hyperbolic sweep of steel are fixed by a taut, overriding symmetrical composition.

Stella became an American citizen in 1923. He made numerous trips abroad during the 1920s and 1930s. Visits to North Africa and Barbados inspired him to depict the spirit of a tropical environment in lush color and strong, centrally located forms. He also composed small, delicate, and intimate collages somewhat in the spirit of Paul Klee and Arthur Dove. Stella's development as an artist was marked by impulsiveness and surprising shifts and turns. He died in New York City on Nov. 5, 1946.

Further Reading

Irma B. Jaffe, *Joseph Stella* (1970), is the most complete study of the artist. Recommended for general background are Milton W. Brown, *American Painting: From the Armory Show to the Depression* (1955); and Daniel M. Mendelowitz, *A History of American Art* (rev. ed. 1970).

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Stendhal

The works of the French author Stendhal (1783-1842) mark the transition in France from romanticism to realism. His masterpieces—*The Red and the Black* and *The Charterhouse of Parma*—provide incisive and ironic depictions of love and the will to power.

Stendhal was born Marie Henri Beyle on Jan. 23, 1783, in Grenoble. He was thus a child of the 18th century who lived well into the 19th. He early developed a dislike for his father and an undue attachment to his mother. She died when he was 7 years old. Stendhal soon displayed the customary pattern that develops from such emotional situations: a hatred for authority and a search for a surrogate mother.

Early Training and Career

Stendhal's schooling was under the Ideologues, a group of 18th-century investigators of psychology, a training that set him apart from the later romantic authors. From this schooling, as well as from an intensive study of Ideologue writings (especially those of Destutt de Tracy) that he began in 1804, Stendhal formed his world view. He sought to understand man by learning the workings of his mind and above all his emotions, the latter of which Stendhal believed were rooted in man's physiological nature. Stendhal hoped through this study to be able to dominate those about him.

The principal keys were consciousness of self, awareness of the primal role of will, and excellence of memory in order to ensure recall of all relevant facts. In the happiness principle (*la chasse au bonheur,* the pursuit of happiness) Stendhal saw the central dynamic drive of man.

In 1800 Stendhal accompanied Napoleon Bonaparte on his heroic crossing of the Alps into Italy, first coming at this time to know and love Italy. He rapidly became a functionary of some importance under the Napoleonic Empire and spent the years 1806-1810 in Germany, where, among other places, he stayed for a time in the town of Stendhal, from which he derived his pseudonym. In 1814, with the collapse of the Empire, Stendhal settled happily in Italy, renouncing forever his dreams of a major public career. He preferred Italy to his native land, for, probably erroneously, he believed it a more fertile soil for the cultivation of the passions.

Doctrine of ''Beylism''

An elusive personality, the end product of a process of disillusionment, Stendhal showed a mocking exterior, ironic and skeptical, that masked his sensitive and wounded heart. He gradually elaborated a doctrine he called ''egotism'' or ''Beylism.'' Stendhal later wrote of this doctrine in detail in a series of works not published until long after his death: his *Journal* (1888), his *Life of Henri Brûlard* (1890), and his *Memoirs of Egotism* (1892). The doctrine, the name of which is deceptive to speakers of English, urges a deliberate following of self-interest and views the external world solely as a theater for personal energies. The ''will to glory'' is no more than the doctrine's external manifestation. Its essence is inward, an intense study of the self in order to give to the fleeting moments of life all the density of which they are capable. Although this is an admittedly elitist doctrine, Stendhal excused and justified it by his total sincerity. It ultimately proposes self-knowledge, not self-interest, to enhance the cult of the will, and it proposes the energy to develop an ever present sense of what one owes to oneself. To Stendhal, Italy and Napoleon were the supreme models of his doctrine. He proposed them to the ''Happy Few'' as guides, for he believed that the elite alone possess sufficient independence of judgment and strength of will to dare to be themselves. They alone may seek the supreme goal—happiness and the complete conscious realization of self—through self-analysis leading to self-knowledge and an awareness of how all others also seek their own ends; through a conscious hypocrisy to conceal their own goals; and through an unabating honesty with self.

Early Writings

Stendhal's early works little suggest the sincerity of his approach. His *History of Painting in Italy* and *Rome, Naples, and Florence,* both written in 1817, contain interesting original elements among many plagiarized passages. In 1821 Stendhal was suspected as a spy and forced to leave Italy but not before completing much of the work on his first major publication, *On Love* (1822). This study of love, today highly prized, sold only 17 copies during his lifetime. It is a rationalist's account of the ultimate emotional experience. Through a witty analogy Stendhal suggested that the initial manifestation of love is no more than a ''crystallization'' about the loved one of qualities the lover wishes to find in him or her—a matter (to use a later terminology) of projection and ego-satisfaction little dependent upon the real qualities of the person who is loved. It is a form of self-love, then, and not real love. For Stendhal, if love is to be complete, it must become a discovery of the loved person and a loss of self in love of the other. This total absorption is the supreme manifestation of the ego, a transcendent state to which all art and nature then contribute.

Stendhal's *Racine and Shakespeare,* a minor foray into the developing battle of romanticism in France, appeared in 1823. In 1827 he published his first major novel, *Armance,* a psychological study marred by a lack of clarity (a fatal fault in such analyses).

The Red and the Black

In 1831, taking advantage of a momentary easing of the censorship, Stendhal published *The Red and the Black*. Although it is today acclaimed as a masterpiece, it had to wait 50 years and long after the death of its author to begin to achieve that status. It is the best single work in which to study Stendhal.

The plot of *The Red and the Black* (like those of many other French novels of the 19th century) is based on a widely reported criminal case of the day. Stendhal adopted its outline, changing the names of the characters and providing his own account of their motivations. His hero, Julien Sorel, of a peasant family, is placed as tutor in the minor

noble family of the Rênals in a small village in Savoy, the region in which Stendhal had passed his childhood. Julien seduces Madame de Rênal, leaving her when scandal is about to break out in order to enter a seminary and pursue studies for the priesthood. He next becomes the secretary of the aristocratic Marquis de la Môle in Paris, where he seduces the marquis's daughter, Mathilde. As he is about to marry her, Madame de Rênal writes a damaging letter to the marquis. Julien, infuriated, makes an unsuccessful attempt to kill Madame de Rênal. For this crime he receives the sentence of execution.

The ''Black'' of the title represents the Roman Catholic Church; the ''Red'' is a broader symbol, suggesting the Revolution, the Republic, the Empire of Napoleon, and more generalized concepts of courage and daring. Julien, a fervent admirer of Napoleon, is born too late for the Red; but he ''knows how to choose the uniform of his century'' and opts for the priesthood, the Black. The novel is, in this regard, a satiric portrayal of France under the Restoration, the conservative reaction that followed the Empire and that depended for its continuance upon repressing young men like Julien. In his flaming speech at his trial Julien accuses his accusers of being no better than himself and of punishing him for being ''a plebian in revolt.''

Julien Sorel's Character

Julien's character is complex but clearly delineated, so that *The Red and the Black* is also, and more importantly, a study of love. Physically weak, Julien is scorned by his father and brothers; he early loses his mother. He uses his keen intelligence to serve his ambition and little understands how much he seeks a mother in all women. His need is to dominate, not only society but especially a woman. Madame de Rênal is a maternal type of woman; he plans her seduction coldly. But Stendhal wisely has Julien win her only when he lacks the strength to continue his foolish stratagems and bursts into tears in her bedroom. For almost the first time, Julien is honest with himself and with her. Julien thus also provides that moment of the unexpected (*l'imprévu*), which Stendhal deemed essential to love. For a brief time Julien passes from self-love to real love, but soon his wounded vanity drives him back to ambition. The two themes, love and the revolutionary spirit, blend in a terrifying spectacle as his sufferings make him an enemy dangerous to society and fatal to any woman who loves him. His chosen method, hypocrisy, gains him rapid success, but it denies him the possibility of full love.

In Julien's affair with Mathilde, on the one hand, Stendhal satirizes the decadent Parisian nobility of the Restoration and, on the other, with the rigor of a mathematical demonstration, he pushes Julien into the seduction. The relationship offers the occasion to contrast an ambitious and calculating love to Madame de Rênal's selfless devotion. Julien can control Mathilde only by keeping his emotions constantly in check; it is always a battle between them for domination, and the revolutionary theme returns.

After his attempted murder of Madame de Rênal, Julien, contrasting her devotion with the self-seeking vanity of Mathilde, discovers the real nature of love. Renouncing both ambition and hypocrisy, he gives himself wholly to Madame de Rênal, who forgives him and returns his love. She spends long hours in prison with him, thus allowing Stendhal to depict his concept of one person's fully developed love for another person. Julien is serenely happy despite his death sentence. His will to power has been set aside for higher goals; his pursuit of happiness has been successful.

In its acceptance of love as the supreme experience of life, *The Red and the Black* is romantic. In its sensitive and sympathetic analysis of motives and of feeling and response, it derives from the 18th century. It foreshadows the return of psychological analysis in the novel, a return that characterized France at the end of the 19th century, when *The Red and the Black* began first to be appreciated. In the delicate irony of its presentation (not always translatable into English) it is, however, Stendhal's work alone.

The Charterhouse of Parma

In 1831 Stendhal returned to Italy. In 1834 he began his novel *Lucien Leuwen* (not published until 1890), an attack on the July Monarchy. In 1839 he published his second great work, *The Charterhouse of Parma*. A complex novel set in Italy, it analyzes, even more delicately than does *The Red and the Black,* the variations and nuances of love. Again a prison serves as the paradoxical setting. The book is also important for its satiric portrayal of the Battle of Waterloo, at which the hero, Fabrice, is in fact present without ever being sure whether the action is really a battle or not.

More important is the detailed portrait of Fabrice's aunt, La Sansévérina, who is in love with him but whose love is not returned. Her quiet self-command, the fullness with which she lives a major role in the court at Parma, and her ease in handling her lover, the Prime Minister, and the ruler, who also loves her, make her one of Stendhal's most complex characters, perhaps his best delineation, and certainly one of the greatest female characters in French fiction. The ending of this novel is seriously truncated. Its last words are a dedication (in English): ''To the Happy Few.'' The novel, little admired on its publication, did at least receive praise from Honoré de Balzac.

On March 22, 1842, Stendhal died in Paris. Almost a hundred years passed before he was understood as a major figure of world literature.

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Autobiographical works by Stendhal are *The Life of Henri Brûlard* (trans. 1939), *Memoirs of Egotism* (trans. 1949), and *The Private Diaries of Stendhal* (trans. 1954). Jean Dutourd, *The Man of Sensibility* (trans. 1961), is a series of essays on various aspects of Stendhal's personality. Robert M. Adams, *Stendhal: Notes on a Novelist* (1959), contains a short biography and general criticism of the fiction. Introductions to Stendhal's work are Howard Clewes, *Stendhal: An Introduction to the Novelist* (1950), and Wallace Fowlie, *Stendhal* (1969), which emphasizes Stendhal's contributions to the evolution of the novel.

Useful studies include Frederick C. Green, *Stendhal* (1939); Matthew Josephson's excellent *Stendhal: or, The Pursuit of Happiness* (1946), which lays great weight on psychological

factors; John Atherton, *Stendhal* (1965), an analysis of the concepts which motivate and form the personalities of Stendhal's characters; Armand Caraccio, *Stendhal* (trans. 1965), divided into a biography and a perceptive study of the novels; and Victor Brombert, *Stendhal: Fiction and the Themes of Freedom* (1968).

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Nicolaus Steno

The Danish naturalist Nicolaus Steno (1638-1686) established the law of superposition and the law of constancy of interfacial angles.

Nicolaus Steno, originally Niels Stensen, the son of a goldsmith, was born in Copenhagen on Jan. 10, 1638. He entered the University of Copenhagen in 1656 to begin studies in medicine which he continued in Amsterdam and Leiden. After studying anatomy in Paris in 1664, he went to Florence in 1665. He became court physician to the Grand Duke of Tuscany, Ferdinand II, who subsidized Steno's scientific interests.

During this period Steno investigated the geology of Tuscany with its related mineralogical and paleontological problems. His *De solido intra solidum naturaliter contento dissertationis prodromus* (1669; Introduction to a Dissertation concerning a Solid Body Enclosed by Process of Nature within a Solid) was one of the most fundamental contributions to geology because of Steno's qualities of observation, analysis, and inductive reasoning at a time when scientific research was nothing but metaphysical speculation. Contrary to many other works of the 17th century, it had an impact on contemporary scientists through three Latin editions and its translation into English by Henry Oldenburg in 1671.

The *Prodromus* is divided into four parts. The first contains an investigation on the origin of fossils. The second part analyzes the following fundamental problem: ''given a substance having a certain shape, and formed according to the laws of nature, how to find in the substance itself evidences disclosing the place and manner of its production.'' The third part discusses different solids contained within a solid in relation to the laws discovered and presented in the previous part. This is the section dealing mostly with crystallography. The fourth part is largely a consideration of the geological changes which Steno was able to interpret from his observations throughout Tuscany.

A fundamental part of *Prodromus* concerns the aspects and the mechanism of the growth of crystals, which are also solids within solids. In that respect Steno discovered the fundamental law of crystallography known as the ''law of constancy of interfacial angles,'' which states that regardless of the variations in shape or size of the faces of a crystal, the interfacial angles remain constant. At the end of *Prodromus,* Steno in a series of diagrams illustrates the geological history of Tuscany. These sections, the earliest of their type ever prepared, fully substantiate the claim that Steno is one of the founders of stratigraphy and historical geology and perhaps the first geologist in the modern sense.

Steno, in his general concept of the universe, adopted the doctrine of the four Aristotelian elements: fire, earth, air, and water. However, his concept of matter was Cartesian, since he considered a natural body as an aggregate of imperceptible particles subject to the action of forces as generated by a magnet, fire, and sometimes light.

In paleontology, Steno clearly understood the organic origin of fossils and their importance as indicators of different environments of deposition. Assuming that strata had

been deposited in the form of sediments from turbid waters under the action of gravity, Steno established some of the fundamental principles of stratigraphy: deposition of each bed upon a solid substratum, superposition of younger strata over older ones, and occurrence of all beds except the basal one between two essentially horizontal planes. In structural geology, Steno visualized three types of mountains: mountains formed by faults, mountains due to the effects of erosion by running waters, and volcanic mountains formed by eruptions of subterranean fires.

In 1672 Steno became professor of anatomy in Copenhagen. As a Catholic, he encountered so much religious intolerance from the Protestant community that he returned to Florence, where he was put in charge of the education of Cosimo III, the son of the Grand Duke. In 1675 Steno took Holy Orders, and a year later Pope Innocent XI appointed him bishop of Titopolis and apostolic vicar of northern Germany and Scandinavia. He died in Schwerin on Nov. 26, 1686.

Further Reading

The most comprehensive biography of Steno, including the translation of all his geological works, is in *Steno: Geological Papers,* edited by Gustav Scherz and translated by Alex J. Pollock (1969). Some biographical information on Steno is in Gustav Scherz, ed., *Historical Symposium on Nicolaus Steno* (1965). Other accounts of his life and contributions to geology are in Sir Archibald Geikie, *The Founders of Geology* (1897); Karl von Zittel, *History of Geology and Palaeontology* (1901); and Frank D. Adams, *The Birth and Development of the Geological Sciences* (1938).

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Stephen

Stephen (c. 1096-1154) was king of England from 1135 to 1154. His claim to the throne was contested by his cousin Matilda, and his reign was disturbed by civil war. He eventually accepted Matilda's son Henry as his heir.

Stephen was the third son of Stephen, Count of Blois and Chartres, and Adela, daughter of William I of England. His uncle, King Henry I of England, gave him lands in England and Normandy and in 1125 arranged his marriage to Matilda, heiress of the Count of Boulogne. She brought him not only her rich and strategically important county but also large estates in England; Stephen became one of the most powerful men in England.

In December 1126 King Henry, having no legitimate male heir, made the nobility do homage to his daughter, Matilda, widow of Emperor Henry V, as Lady (Domina) of England and Normandy. Stephen was the first to swear, but on King Henry's death (Dec. 1, 1135) he hurried to England, gained the support of the citizens of London, and at Winchester, where his brother was bishop, won over the heads of the administration, the justiciar and the treasurer. On December 22 Stephen was crowned by the archbishop of Canterbury. Stephen bought, or rewarded, support by issuing a charter of liberties, promising reforms, and confirming to the bishops ''justice and power'' over the clergy.

At first Stephen appeared secure. His rival, Matilda, seems to have been unpopular, and she was now married to Geoffrey, Count of Anjou, a hereditary enemy of the Normans. Stephen marched against Geoffrey in 1137, but his army was demoralized by the defection of the powerful Earl of Gloucester, illegitimate son of King Henry, who soon declared openly for Matilda, his half sister. Stephen left Normandy, and it was conquered piecemeal by Geoffrey.

In 1138 King David I of Scotland, Matilda's uncle, launched an attack on England; though defeated at the Battle of the Standard in August, he remained a rallying point for the opposition. In 1139 Stephen arrested (by trickery) the heads of the royal administration: Roger, Bishop of Salisbury, his son, and his two nephews. The Church was upset by the incident because three of the four were bishops; the nobility, because it made the King seem untrustworthy.

On Sept. 30, 1139, Matilda landed at Arundel, and Stephen quixotically gave her safe conduct to the Earl of Gloucester's castle at Bristol. She had little success until, in February 1141, Stephen was captured by the earl in battle at Lincoln. Matilda was recognized by the Church as Lady of England, but she was driven from Westminster before her intended coronation, and in September the earl was captured. The earl and the King were then exchanged, and from that time a stalemate was established. The southwest was controlled by the earl for Matilda; most of the rest of England was ruled by Stephen. But everywhere new castles were built from which landowners could defend their property and defy authority, and there were pockets of resistance throughout the country which Stephen could not eliminate; Wallingford was held for Matilda during the whole of his reign, and Framlingham from 1141 onward. Though the royal chancery functioned and the Exchequer may have met, orders could not always be enforced or money collected. Traitors could not be punished or violence controlled.

In these circumstances, the decisive factor was the conquest of Normandy by the Count of Anjou, who made over the duchy to his son Henry in 1150. The nobles of England were mostly Normans; they were anxious for a negotiated peace so that they could preserve their Norman properties. At the same time the bishops refused to consecrate Stephen's elder son Eustace as coruler and heir to the throne unless they had permission from the Pope, and the Pope was hostile. After the death of Eustace (Aug. 17, 1153) Stephen met Henry at Winchester and on November 6 recognized his hereditary right to the throne of England, retaining the kingdom for himself for life. He adopted Henry as his ''son and heir,'' thus excluding his younger son from the succession. Stephen died on Oct. 25, 1154, and Henry took peaceful possession of England (as Henry II).

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R. H. C. Davis, *King Stephen, 1135-1154* (1967), is a short and lucid biography. H. A. Cronne, *The Reign of Stephen* (1970), is more detailed; for the general reader there is a good account by John Tate Appleby, *The Troubled Reign of King Stephen* (1970). For general historical background see Austin Lane Poole, *From Domesday Book to Magna Carta, 1087-1216* (1951; 2d ed. 1955).

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Stephen I

Stephen I (ca. 973–1038) was king of Hungary, who went from pagan tribal leader to Christian leader of a powerful nation in the space of one generation and left a remarkable imprint on the history of Europe and the world.

The Hungarian kingdom was established by descendants of Arpad, a Magyar nomad from the steppes of Asia whose horsemen had terrorized central Europe in the first half of the 10th century. After a decisive defeat by the Germans at Lechfeld, just south of Augsburg, Bavaria, in 955, the Magyars, under Arpad's great grandson Taksony, settled down in what is now Hungary.

Taksony's son, the duke Géza, established a semblance of order and initiated moves to Christianize the Magyar/Hungarians by appealing to the Holy Roman Emperor Otto I for Christian missionaries. His move has been termed the ''Quedlinburg Mission.'' Fortunately, for the Hungarians, Otto did not take the request seriously. Although a number of German Benedictine missionaries came to the Hungarian lands and began the process of Christianization, their methods were so crude that they caused many problems and delayed progress.

When Géza died in 997, his son Stephen took a more direct action some three years later by appealing to Pope Sylvester II, asking that he be baptized and crowned Christian king of Hungary. This move reduced the possibility that the Holy Roman Emperor might assume the role of feudal lord over Hungary, making the Hungarian ruler his vassal.

Acting quickly, Sylvester II sent a bishop and a group of clergy; he also sent a crown which was slightly damaged en route. When the coronation took place on Christmas Day in the year 1000, that same crown with its bent cross was set on Stephen's head; the defect remains to this day, symbolizing the origin and function of the crown and its wearer.

Stephen was faced with great problems from all sides as he began the task of organizing, defending, Christianizing, and bringing his nation into the European fold. One of these problems was the revolt of a cousin who ruled in Transylvania. Koppàny claimed not only the throne, but the hand of Stephen's widowed mother. Immediately moving against him, Stephen finally defeated Koppàny, executing him in 1003. Then another Magyar—known only by the title Gyula—claimed the rule in Transylvania and usurped it. He too was disposed of by the new king, who was actively supported by German knights in the service of his wife/queen, Gisela, a Bavarian princess.

Stephen established the seat of his kingdom at Esztergom, site of an old Roman settlement called Strigonium, allegedly where the Roman Emperor Marcus Aurelius wrote his *Meditations.* He lost no time in setting up a number of bishoprics and instituting a vigorous program of Christianization of his people. Some have reported that this was accomplished through forceful means—in much the same manner as the Frankish king Clovis Christianized his pagan tribesmen in the sixth century, and the Emperor Constantine his Roman subjects in the fourth century.

Stephen I ruled for four decades. Considering that his father Géza, who began the first attempts to Christianize the Magyars, had been anything but successful, Stephen

achieved nearly miraculous results, leaving a clear majority of his subjects following the new religion at his death in 1038. In addition to establishing dioceses for the propagation of the faith, Stephen established schools and churches and encouraged his nobility to endow monasteries. He also invited Jewish and Muslim traders into the kingdom to build up the economy, ordering a strict toleration of their religious practices in order to profit from their trading activities.

He sponsored the drafting and enactment of law codes for his new nation, in what appears—retroactively—to be a close adaptation of what other European monarchs of the period were accomplishing. One element that makes Stephen's legal pronouncements different from the others is that he sought, with some degree of success, to prevent Hungary from becoming a theocratic protectorate. The laws were Christianized versions of Magyar customs and traditions; they reflected the need of his people as much as the requirement for order.

He allied himself with the Byzantine emperor, Basil II, in his battle with the Bulgarian ruler John Vladislav in 1018, the results of which action saw the establishment of pilgrimage routes to Jerusalem through Constantinople. In later years, Stephen's treatment of Bulgarian prisoners was humane and considerate and led to a satisfying relaxation of tensions between the two kingdoms. This was especially fruitful when the German emperor Conrad II launched attacks against the western parts of Hungary in 1030. Since he didn't have to worry about his eastern and southern flanks, Stephen was able to concentrate his forces and defeat the Germans in the west, forcing their withdrawal.

Stephen's personal life included a series of tragedies. His only son Imre (Emeric), who enjoyed a reputation for virtue and valor, died in what has been reported as a hunting accident (killed by a ''wild boar''). But Stephen Sisa, in his book *The Spirit of Hungary,* alleges that the death was a successful assassination attempt by the Thonuzoba family, who were resisting conversion to Christianity. Sisa points out that the term, *thonuzoba,* means ''wild boar'' in the language of the Petcheneg (a pre-Christian steppe-dwelling people, some of whom settled in Transylvania). Because he had led an exemplary life and was well-loved by the Hungarian peoples who had accepted Christianity, Imre was canonized in the late 11th century, at about the same time as his father.

The successful implantation of a substantial group of non-Slavs in Eastern Europe in the midst of what was becoming a Slavic empire is one of the minor mysteries of European history. To the north, the Poles held sway, but the Hungarians successfully intermarried with Polish aristocracy, and it is a verified fact that Stephen sent to Poland two young men who might become eligible for his throne when their lives appeared to be in danger. They subsequently returned after Stephen's death and each of them later ruled for brief periods. To the east, Bulgars could have posed threats to the peace of the kingdom, yet Stephen, through careful diplomacy, managed to keep the Bulgarian rulers either pacified or immobilized. To the northeast the Bohemians (Czechs) represented a highly developed culture that acted as a buffer for their Slavic brothers to the east, while they did not pose any kind of a threat to the Magyar kingdom. Other minor groupings of Slavs—including Slovenes, Slovaks, Croats, Ruthenians, White Russians, Ukrainians, Serbians, Vlachs (Rumanians)—formed a demographic ring around the Carpathian Basin. Yet the Magyars/Hungarians survived and prospered. Their history and their historians assert that the chief architect of this was Stephen—Saint Stephen—whose vision and energy made the beginnings possible.

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St. Stephen Harding

The English monastic reformer and medieval abbot St. Stephen Harding (died 1134) helped to found the reformed Benedictine monastery of Cîteaux, France. The spirit and organization of the Cistercians, which date from his abbacy, reflect St. Stephen's ideas.

Before the Norman invasion of England, Stephen was a monk in the Benedictine abbey of Sherborne, Dorset. He left England during the troubled times that followed the Norman conquest. After a pilgrimage to Rome, Stephen lived in the Benedictine monastery in Langres, France. There he hoped to resume a quiet life of work and prayer. Stephen found monastic life at Langres appalling. The fat and prosperous monks were more concerned with local politics than their spiritual duties. To escape this undesirable environment, Stephen and 19 other monks decided to found a new monastery where they could live according to the ideals of St. Benedict. In 1098 they settled at Cîteaux in a deserted part of Burgundy near Dijon.

About 1109 Stephen became this group's third abbot. Although he succeeded in maintaining his fellow monks' sense of purpose and dedication, very few recruits joined their ranks. Stephen became discouraged about the future of their venture, and he was on the verge of resigning as abbot in 1112, when a young man named Bernard with 30 of his relatives and friends knocked on the door of the abbey and asked that they be admitted as novices: Soon more and more young men joined. Bernard was sent out in 1115 to start a new abbey at Clairvaux. From this time on, Cîteaux's growth was spectacular.

Stephen put his monastic ideals into writing in the ''Charter of Charity.'' This code, dating from about 1119, became the main constitutional paper of the Cistercians. It provided that the monks would not wear any unnecessary clothes or eat any food not prescribed by the Rule of St. Benedict. The monastery would not own property except the land on which its buildings stood. The monks would grow all the food they needed, and everything produced would belong to all alike. The monks would not engage in any business with neighboring people. The life of each monk would be one of concentrated prayer and serious work.

By the time Stephen Harding died in 1134, his organizational ability and powers of leadership had fashioned a large and important movement in the Roman Catholic Church in France. By 1153 the monasteries founded from Cîteaux numbered 338.

Further Reading

Louis J. Lekai gives details of St. Stephen Harding's important contributions in *The White Monks: A History of the Cistercian Order* (1953). Archdale A. King, *Citeaux and Her Elder Daughters* (1954), also has a helpful chapter on the saint. G. G. Coulton wrote a sobering study of some of the unwholesome aspects of Stephen Harding's monastery in *Five Centuries of Religion,* vol. 1 (1923).

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Sir Leslie Stephen

The English historian, critic, and editor Sir Leslie Stephen (1832-1904) was one of the great popularizers of Victorian thought and literature.

Leslie Stephen was born in London on Nov. 28, 1832, the son of Sir James Stephen, a leading Evangelical and distinguished undersecretary in the Colonial Office. By birth and education Leslie was a member of the Victorian intellectual aristocracy, and his upbringing was typical of his class and time. Educated at Eton and at Trinity Hall, Cambridge, he first determined on an academic career, which required his entry into Anglican orders. He was ordained deacon in 1855 and priest in 1859. A few years later, in a typically Victorian intellectual crisis which led him to religious doubt as a result of his reading of the works of J. S. Mill, he resigned his Cambridge fellowship and in 1867 began a literary career.

The whole of Stephen's outlook for the rest of his life was shaped by this early crisis. Increasingly he came under Darwinian influences and moved steadily toward agnosticism. In 1875 he resigned his priesthood. His first and most important work, *English Thought in the Eighteenth Century* (2 vols., 1876), revealed the full scale of his agnostic values and assumptions. For Stephen, with his strong Evangelical background, the great goal of 19th-century philosophy was to preserve the ethics of theism in an increasingly nontheistic world. Between 1878 and 1882 he wrote a work of philosophical synthesis which he hoped would win him a reputation as a major thinker by putting the traditional ethics on a scientific base of utilitarianism and Darwinism. The work, entitled *The Science of Ethics* (1882), was such a failure that it permanently altered Stephen's career and caused him to devote the rest of his life to high-level journalism and editing.

From 1882 to 1889 Stephen was editor of the *Dictionary of National Biography,* and during this time 26 volumes appeared; he also contributed 378 biographical articles. He produced, in addition to a number of lesser works, two substantial studies, *The English Utilitarians* (1900) and *English Literature and Society in the Eighteenth Century,* which was published on the day of his death, Feb. 22, 1904.

Stephen was neither a great thinker nor an original scholar. His writings, though often lucid and intelligent, were Victorian period pieces which reveal as much about the author and the age in which he lived as they do about their subjects.

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The fullest biography is still Frederic W. Maitland's happy memoir, *Life and Letters of Leslie Stephen* (1906). Noel G. Annan, *Leslie Stephen: His Thought and Character in Relation to His Time* (1952), is an intellectual biography. A brief consideration of Stephen as historian is Sidney A. Burrell's essay, ''Sir Leslie Stephen (1832-1904)'' in Herman Ausubel and others, eds., *Some Modern Historians of Britain* (1951).

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Alexander Hamilton Stephens

Alexander Hamilton Stephens (1812-1883) was a U.S. congressman, vice president of the Confederacy, and briefly governor of Georgia.

Alexander H. Stephens was born on Feb. 11, 1812, in Wilkes County, Ga. Sickly almost from infancy and orphaned at the age of 14, Stephens received little education until he went to a small academy in Washington,

Ga. He graduated from the University of Georgia in 1832 at the head of his class. Two years later he was admitted to the Georgia bar.

Acutely aware of his era's political issues, Stephens criticized the idea of nullification but upheld the right of a state to secede from the Union. In 1836 Stephens was elected to the state legislature. In 1843, elected to the U.S. Congress, Stephens consistently, but moderately, championed Southern interests. He endorsed the Compromise of 1850 but warned the North that any conciliation must be reasonable toward the South. He collaborated in forming Georgia's short-lived Constitutional Union party and helped draft the ''Georgia Platform,'' which combined acceptance of the Compromise of 1850 with strict Northern observance of the Fugitive Slave Law.

In 1852 Stephens and other Georgia Whigs voted for Daniel Webster for president, despite the fact that Webster had died before the election. Thereafter Stephens became identified with the Democratic party, still carefully guarding his habitual political independence. Stephens's view of the slavery question evolved from his initial denial that he defended slavery to a support of the system as best for the inherently inferior black and, finally, to plans for reopening the foreign slave trade.

Stephens retired from Congress in 1859, asserting his concept of society to be hierarchical. ''Order is nature's first law,'' he said, ''with it comes gradation and subordination.'' During the secession crisis after Abraham Lincoln's election in 1860, he counseled moderation. Voting for Georgia's secession in January 1861, Stephens was quickly elected vice president of the Confederacy.

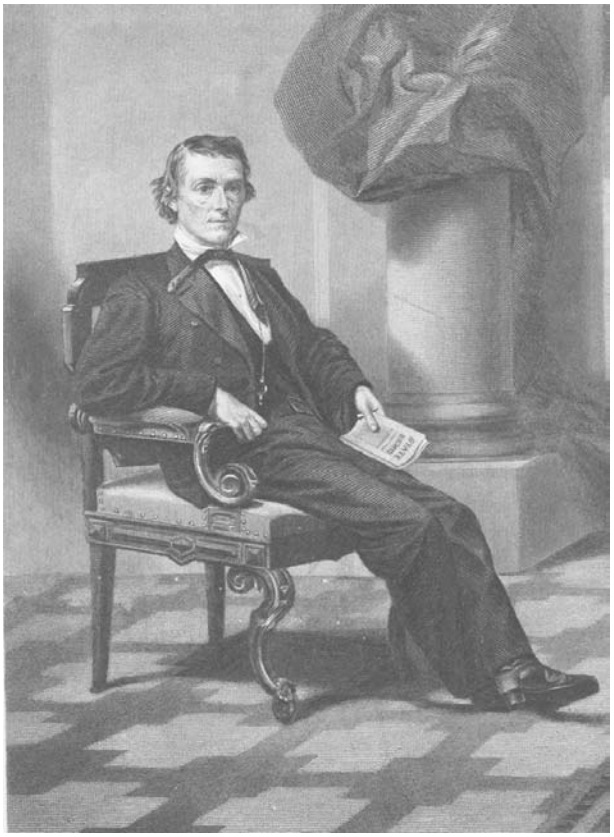

However, Stephens's scruples and his constitutional restraint made him dissatisfied with the Confederate government. He found fault with numerous government practices, conscription and suspension of habeas corpus, in particular. After the war, Stephens counseled acceptance of its result and of the Reconstruction plans. He wrote several popular books on the war and American history. Elected to Congress in 1872, he again proved a master parliamentarian and guardian of the public interest. After resigning from Congress in 1882, he was elected governor of Georgia but died on March 4, 1883, a few months after his inauguration.

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The recent account of Stephens is Rudolph R. Von Abele, *Alexander H. Stephens* (1946), a critical study not always scholarly in documentation. Eudora Ramsay Richardson, *Little Aleck: A Life of Alexander H. Stephens, the Fighting Vice-president of the Confederacy* (1932), emphasizes Stephens's personal life but lacks satisfactory analysis. The political background and Stephens's role are well covered in Burton. J. Hendrick, *Statesmen of the Lost Cause: Jefferson Davis and His Cabinet* (1939), and Rembert W. Patrick, *Jefferson Davis and His Cabinet* (1944).

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James Stephens

The fame of the Irish novelist and poet James Stephens (1882-1950) rests almost entirely upon a single masterpiece, the novel *The Crock of Gold.* His minor works consist of humorous fiction based on Irish folklore and lyric poems.

James Stephens was born on Feb. 2, 1882 (the same day James Joyce was born), to a poor family living in a slum area of Dublin. He was largely self-educated and was working in a solicitor's office when the poet George Russell (known as AE) discovered him. In physical appearance he resembled a leprechaun, less than 5 feet in height, with a droll face and dark complexion, a prototype of the comic Irishman. Married and with two children, he divided his time between Dublin and Paris until the outbreak of World War II. He made his debut as a successful broadcaster for the BBC in 1928 with a personal reminiscence of John

Millington Synge. Although he disassociated himself from Irish neutrality during the 1940s, declaring himself ''an Irishman who wished to elect himself an Englishman for the duration,'' he was honored for his service to the cause of Irish independence and was active in the Sinn Fein movement from its beginnings. Until his death on Dec. 26, 1950, he was assistant curator of the Dublin National Gallery.

Stephens's proficiency in the Gaelic language and his extensive collection of Irish folklore and legends made him a master of the Irish oral tradition. His fables and tales are a blend of philosophy and nonsense, aimed at creating for Ireland ''a new mythology to take the place of the threadbare mythology of Greece and Rome.'' His masterpiece, *The Crock of Gold* (1912), a modern fable, employs leprechauns and spirits in a half-concealed burlesque of Irish philosophy that derides the imprisonment of the human intellect by doctors, lawyers, priests, professors, and merchants; at the same time, it presents a humorous commentary on the Irish battle of the sexes. This work won the Polignac Prize for fiction in 1912. *The Charwoman's Daughter* (1912) enjoyed great success in America under the title *Mary, Mary*.

Stephens's graphic eyewitness account of the events of Easter Week, *The Insurrection in Dublin* (1916), was reprinted in 1965. His third novel, *Deirdre* (1923), won the Tailteann Gold Medal for fiction in 1923. Thirteen volumes of lyric poems have established his reputation as a poet; among the best of these are his first, *Insurrections* (1909), *Songs from the Clay* (1915), *Strict Joy* (1931), and his last, *Kings and the Moon* (1938). *Etched in Moonlight* (1928), a collection of short stories, exhibits the same genius for language and love of Irish lore as was found in his popular collection *Irish Fairy Tales* (1920). Stephens's linguistic wizardry and lyric gifts led James Joyce to remark that if he died before completing *Finnegans Wake,* James Stephens was the only man who could finish it.

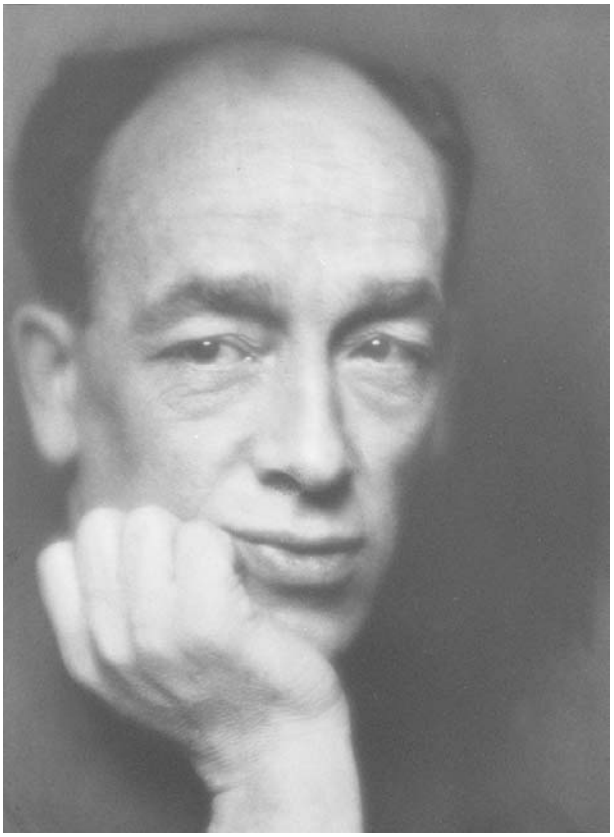

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There is no definitive biography of Stephens. The most valuable studies of his works (including much helpful information on his life) are Birgit Bramsbäck, *James Stephens: A Literary and Bibliographical Study* (1959), and Hilary Pyle, *James Stephens: His Work and an Account of His Life* (1965). The critical and biographical commentaries in Lloyd Frankenberg's edition of Stephens's unpublished writings, *James, Seumas and Jacques* (1964), and Frankenberg's *A James Stephens Reader* (1962) also provide much useful information.

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Uriah Stephens

Uriah Stephens (1821-1882), American labor leader prominent in founding the Knights of Labor, remained its leader for a decade.

Uriah Stephens was born in Cape May, N.J., on Aug. 3, 1821. He studied to be a Baptist preacher, but financial problems forced him to become apprenticed to a tailor. He apparently continued to study in his spare time but in 1845 moved to Philadelphia and practiced his trade full time.

In 1855 Stephens journeyed through the West Indies, Mexico, and Central America, settling in California. In 1858 he returned to Philadelphia. An antislavery Republican, Stephens supported the Union after hostilities began.

Stephens early joined the trade union movement. He helped organize the Garment Cutters' Association of Philadelphia (1862) and was active in its affairs. Late in 1869, however, having fallen on bad times, the union disbanded. Stephens and eight others, seeking to maintain a workers' organization, soon founded the Noble and Holy Order of the Knights of Labor.

Stephens influenced the Knights' peculiar character. A religious mysticism led him to emphasize the fraternal solidarity of labor. Thus he eschewed craft divisions and advocated admission to and equality in the Knights of all workers, regardless of religion, political affiliation, or race.

The Knights' characteristic ritual and secrecy were due to Stephens. An active Freemason, Odd Fellow, and Knight of Pythias, Stephens concluded that the stability of these long-lived organizations lay in their ritual and secrecy. He

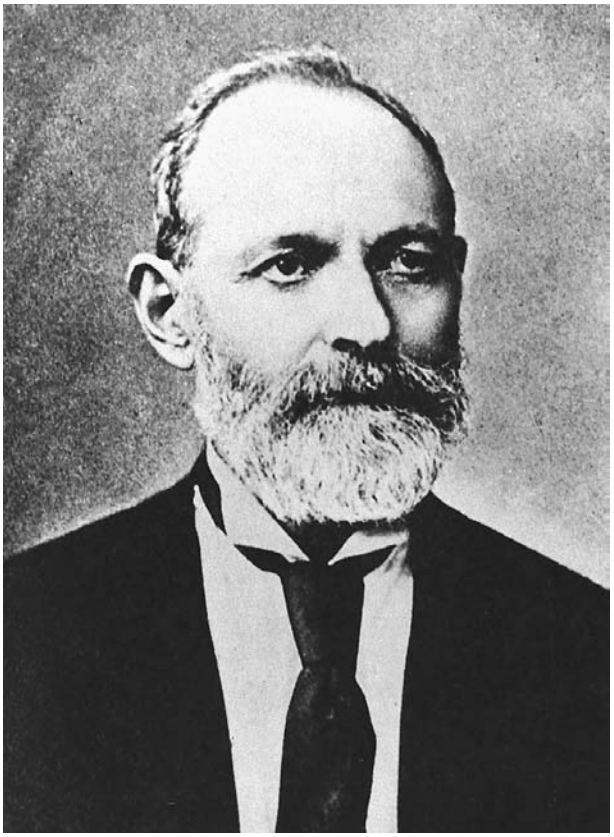

devised a ceremony for the Knights based largely on the Masonic tradition and insisted that the union keep even its name secret from nonmembers. There were practical reasons for these policies, too. Secrecy was a necessity in an age when unions were weak and employers inclined to use violent retaliation to break them up.

Stephens maintained his policies as the union grew from 9 members in 1869 to 9,000 in 1878. In 1878 he was elected the first grand master workman of the union. But by now Stephens was distracted by politics and spent much of his time running for Congress on the Greenback party ticket. He resigned as head of the union, but the Knights reelected him. After another year he resigned anew and was succeeded by Terence V. Powderly.

Powderly and Stephens quarreled immediately because Powderly had pushed modification of the Knights' ritual and abandonment of its secrecy in order to placate the Catholic Church. Stephens remained an inactive member until his death on Feb. 13, 1882. He had pioneered in many workable and successful labor union policies.

Further Reading

Information on Stephens is in the standard histories of the labor movement during this period. The most comprehensive is Norman J. Ware, *The Labor Movement in the United States, 1860-1895* (1929), still the definitive work on Stephens's Knights of Labor. Foster Rhea Dulles, *Labor in America* (1949; 3d ed. 1966), is informative, as, to a lesser extent, are Henry Pelling, *American Labor* (1960), and Thomas R. Brooks, *Toil and Trouble: A History of American Labor* (1964). □

George and Robert Stephenson

The English railway engineers George Stephenson (1781-1848) and his son, Robert Stephenson (1803-1859), pioneered in steam railway engineering, which led directly to the onset of the railway age in Britain.

George Stephenson was born on July 9, 1781, at Wylam, near Newcastle-upon-Tyne. He followed his father's trade of colliery engineman with its concomitant migratory life. A natural mechanical bent led him to positions of increasing responsibility. In 1804 at Killingworth Colliery he took charge of a winding engine belonging to the Grand Allies, an important group of coal masters who controlled the pits. By 1812 Stephenson had become engine wright at Killingworth and was charged with maintaining the Grand Allies' machinery at all their collieries. He also acted as an adviser to other colliery owners. In 1815 he invented a safety lamp for miners at about the same time as did Sir Humphry Davy.

During the Napoleonic Wars coal masters became increasingly interested in developing the steam railway locomotive invented by Richard Trevithick in 1804. In 1813 Stephenson was commissioned to build a locomotive for Killingworth, and his first engine, the *Blucher,* ran in 1814. In design he closely followed the successful Blenkinsop and Murray rack locomotives, except that he depended solely on adhesive weight to draw a worthwhile load. Over the next years Stephenson laid down a number of new colliery railways and made improvements on the locomotives as well as on the rails. In 1821 he was named engineer on the Stockton and Darlington Railway.

Stephenson had only a most elementary education and seemingly lacked the capacity to grasp concepts, but he had great powers of observation, keen mechanical intuition, and remarkable foresight for the potential of the steam railway. His only son, Robert, was born on Oct. 16, 1803, at Willington Quay near Newcastle and was intensively schooled from earliest youth. He made the detailed survey for the Stockton and Darlington line for his father. This railway was constructed under George Stephenson's direction in 1822-1825 and employed locomotives which were built at the engine works he established in Newcastle in 1823 as Robert Stephenson and Company.

In 1824 George became engineer of the Liverpool and Manchester Railway project. That year Robert left for South America to direct mining operations in Colombia, where he remained until 1827. During his absence George thoroughly bungled the survey and estimate for the Liverpool and Manchester line, which led to the denial of parliamentary authority for the line in 1825, but the following year it was granted. In 1827 Robert became manager of the Newcastle works. In 1829 the directors of the Liverpool and Manchester line offered a prize for the best locomotive. At

George Stephenson

the famous Rainhill trials held in October, the *Rocket,* designed by Robert with a multitube boiler, easily won the day. The following year the Liverpool and Manchester Railway was opened.

The next major undertaking in which George Stephenson was concerned was the Grand Junction Railway, connecting Liverpool and Manchester with Birmingham, which was authorized in 1833. The survey and the northern half of the line were made by Joseph Locke, the Stephensons' ablest assistant. On the southern half George Stephenson again proved to be incompetent, and he was replaced by Locke in 1835. On the London and Birmingham Railway, authorized in 1832, Robert Stephenson had sole control of the survey; he became engineer in chief in 1833 and completed the line in 1838. George learned his lesson, and on important lines laid out between 1835 and 1840 he applied his rule-of-thumb genius to the choice of route, leaving details and organization to assistants.

In 1843 George Stephenson retired to Chesterfield, Derbyshire. He was the first president (1847-1848) of the Institution of Mechanical Engineers. He died on Aug. 12, 1848, at Chesterfield.

Robert Stephenson's engineering ability was most clearly shown in the great tubular bridges of unprecedented size on the Chester and Holyhead Railway, designed and built from 1845 to 1850 under his supervision. He died in London on Oct. 12, 1859.

Further Reading

George Stephenson, about whom literary battles raged over his alleged and disputed inventions for decades after his death, has occasioned several biographies. Samuel Smiles, *The Life of George Stephenson* (1857; new ed. 1864), is a classic. A definitive biography of his son is J. C. Jeaffreson, *The Life of Robert Stephenson* (1864; 2d ed. 1866). L. T. C. Rolt, *The Railway Revoultion: George and Robert Stephenson* (1962), shows great insight, and Michael Robbins, *George and Robert Stephenson* (1966), is a short, well-written account.

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Alojzije Stepinac

A fervent Croatian nationalist, Catholic, and anti-Communist, Alojzije Stepinac (1898-1960) became a world-wide symbol of Roman Catholic resistance to Communism when he was imprisoned by the Communist regime of Yugoslavia in 1946.

Robert Stephenson

Alojzije Aloysius Stepinac was born to a large prosperous peasant family in the village of Krašić, Croatia, about 40 miles from Zagreb, then a part of Austria-Hungary, on May 8, 1898. After completing high school, he was drafted into the Hungarian army in World War I. Wounded and captured by the Italians, he subsequently joined and fought with the Allied-sponsored Yugoslav Volunteer Corps at Salonika. By 1919 he had earned several decorations for valor and had attained the rank of second lieutenant.

After the war, Stepinac attended the University of Zagreb in the new state of Yugoslavia, and in 1924 he enrolled in the Gregorian University in Rome to prepare for the Roman Catholic priesthood. A brilliant student, he earned doctorates in philosophy and theology and was ordained a priest in 1930. He returned to Yugoslavia to serve as a parish priest in the slums of Zagreb. Thereafter, his rise in the church hierarchy was extremely rapid, propelled by his growing reputation for deep piety and capable administration as well as his friendship with Papal Secretary of State Eugenio Cardinal Pacelli, who was to become Pope Pius XII in 1939. Stepinac was appointed secretary to Archbishop Ante Bauer of Zagreb, then (in 1934) titular Archbishop of Nicope and co-adjutor to Bauer, and finally (in 1937) Archbishop of Zagreb. The new primate of Yugoslavia was one of the youngest archbishops in Roman Catholic history.

In 1941, when Yugoslavia fell before the attack of Nazi Germany, Croatia declared itself an independent state. In reality, it became a puppet ally of Germany under the fascist (Ustaša) regime of Ante Pavelić. Stepinac, a dedicated Croatian patriot, accepted the Pavelić government as the legitimate representative of Croatian aspirations to political self-determination. To the very last days of World War II he publicly exhorted his clergy as well as the Croatian masses to support and defend the Ustaša state. He himself accepted the post of Supreme Apostolic VicarGeneral of the Croatian army and became a member of the ruling Council of State. His other actions and attitudes are in dispute. His defenders insist that, unlike other prominent Croatian Catholic churchmen, and at great personal risk to himself, Stepinac denounced the barbarous Nazi racial theories and practices adopted by the Ustaši and that he conducted extensive relief work among Christian and Jewish war refugees, even hiding them in episcopal buildings. They also deny that he condoned the forced conversions of Orthodox Christians to Catholicism or the notorious massacres of many thousands of Serbs, Jews, Slovenes, and anti-fascist Croats.

At war's end Marshal Tito's partisans took control of a reunited Yugoslavia and set up a Communist state. In November 1945 Stepinac was arrested, then released, ostensibly at the order of Tito himself. In a pastoral letter, Stepinac openly denounced Communism. He adamantly refused to accept the new regime's secularization of education and the destruction of the Catholic Church's privileges and the nationalization of its property. In September 1946 he was arrested and charged with wartime collaboration with the fascist regimes of Germany, Italy, and the Ustaša, as well as other war crimes and crimes against the new Yugoslav state. In October 1946 he was found guilty by the Supreme Court at Zagreb and sentenced to the confiscation of all of his property, the loss of his civil rights for five years, and imprisonment at hard labor for 16 years in Lepoglava Prison. The Vatican promptly excommunicated all persons connected with his arrest and trial. The tall, ascetic prelate quickly became a world-wide symbol of the growing church-state conflict in the new Soviet satellites of Eastern Europe.

In prison, the sentence of hard labor was not enforced. Stepinac was permitted to live in modest but clean quarters, to receive books, and to perform religious services and take communion. When Tito broke with the Soviet bloc in 1948, Stepinac's imprisonment threatened to embarrass his attempts to improve Yugoslav relations with the West. Stepinac was, therefore, released in December 1951, but was forbidden to act as a bishop and restricted to his native village of Krašić. There he served as a simple parish priest to the local inhabitants, numbering about 400 persons. In November 1952 the Papacy announced Stepinac's long-awaited elevation to the rank of cardinal. The following month Yugoslavia, in return, severed diplomatic relations with the Vatican. Stepinac did not go to Rome to be invested as a Prince of the Church, knowing that he would not be permitted to return home by the Yugoslav government. He also refused to go abroad for treatment of a blood-clotting problem (polycythemia) from which he suffered after 1953. Two American physicians were, however, permitted to come to Yugoslavia to treat him and to operate to remove blood clots from his bloodstream. He died of a heart ailment complicated by pneumonia in Krašić on February 10, 1960.

His tomb in Zagreb has since become a place of pilgrimage for Croatian nationalists.

Further Reading

Two widely-available books in English about Stepinac are both Catholic defenses of the prelate: Anthony H. O'Brien, *Archbishop Stepinac, the Man and His Case* (1947), and Richard Pattee, *The Case of Cardinal Aloysius Stepinac* (1953). The latter work consists mostly of a large number of documents bearing on the specific charges in the indictment against Stepinac. For a more balanced treatment of Stepinac as well as the Vatican's generally ambiguous attitude toward the Croatian fascist regime, see Fred Singleton, *Twentieth-Century Yugoslavia* (1976).

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Otto Stern

The German-born American physicist Otto Stern (1888-1969) discovered the atomic-and molecular-beam technique and used it to provide the first direct proof of spatial quantization.

Otto Stern was born on Feb. 17, 1888, in Sorau, Upper Silesia. In 1906 he entered the University of Breslau, completing his doctoral degree in physical chemistry in 1912. He then went to the University of Prague to study under Albert Einstein and, when Einstein moved to the Swiss Federal Institute of Technology (FIT) in Zurich, Stern followed him, becoming lecturer at the FIT in 1913.

The following year Stern accepted a similar position in theoretical physics at the University of Frankfurt am Main but almost immediately found himself in military service. After the war and a brief period at the University of Berlin during 1918, Stern returned to Frankfurt. There, turning from theory to experiment, he conceived and carried out the first of the atomic-and molecular-beam experiments which brought him an international reputation and, ultimately, the Nobel Prize in 1943.

Stern realized that electrons rotating about the nucleus of an atom possess ''orbital angular momentum'' and produce a magnetic moment along the axis of rotation. This magnetic moment gives rise to a magnetic field identical to one which would be set up by a tiny bar magnet positioned on the axis of rotation of the electron. Therefore, if a beam of atoms, each possessing a magnetic moment, is sent through a nonuniform external magnetic field, each atom will experience a net force, the magnitude of which depends on the orientation of the magnetic moment of the atom with respect to the direction of the external magnetic field.

In the classical theory, all orientations of the atom's magnetic moment are possible, so that the external field should deflect as many atoms above as below the original beam direction, causing the beam to simply spread out. Instead, using a beam of silver atoms, Stern and Walter Gerlach found that the beam was actually split up into two separate beams, one above, the other below, the original beam direction. This observation completely contradicted classical theory; it showed that not all orientations of the atom's magnetic moment are possible; that is, it showed that there exists ''spatial quantization.''

In later years, whether as a lecturer at Frankfurt, as a full professor at Rostock and Hamburg, or (after fleeing Nazi persecution) as a research professor of physics at the Carnegie Institute of Technology in Pittsburgh, where he remained from 1933 until 1945, Stern devised a number of other experiments exploiting the atomic-and molecular-beam technique he developed. For example, he checked the accuracy of the Maxwell-Boltzmann velocity distribution for gas molecules; he measured nuclear magnetic moments and the magnetic moment of the proton; finally, he observed the wave nature of helium and hydrogen atoms by diffracting beams of these atoms.

In 1945, the same year in which he retired and took up residence in Berkeley, Calif., Stern was elected to the National Academy of Sciences, one of a number of honors he received during his lifetime. He died in Berkeley on Aug. 17, 1969.

Further Reading

Stern gave an account of his experiments in his Nobel lecture, reprinted in *Nobel Lectures in Physics,* vol. 3 (1964). For the importance of his work in the context of the times see Max Jammer, *The Conceptual Development of Quantum Mechanics* (1966). □

Laurence Sterne

The British novelist Laurence Sterne (1713-1768) produced only two works of fiction, but he ranks as one of the major novelists of the 18th century because of his experiments with the structure and organization of the novel.

The English novel came of age in the 18th century. Daniel Defoe had contributed realistic detail in the 1720s; Samuel Richardson had showed the dramatic intensity inherent in the epistolary novel; Henry Fielding had combined the satirical portrayal of contemporary manners with elaborate and carefully worked-out plots. Laurence Sterne, however, published the single most idiosyncratic novel of the century, *The Life and Opinions of Tristram Shandy* (1760-1767). The apparent plotlessness of *Tristram Shandy,* the endless digressions and wordplay, and the use of the narrator's psychological consciousness as the governing structure in the novel make Sterne unique among the early masters of the English novel and suggest a tie to the stream-of-consciousness novelists who appeared later.

Biography and Early Work

Sterne was born in Clonmel, Ireland, on Nov. 24, 1713, the son of an English army officer, Roger Sterne, and an Irish mother, Agnes. After spending his early years moving about with his father's regiment, he attended school in Yorkshire from 1723 to 1731. Sterne received a bachelor of arts degree from Jesus College, Cambridge, took orders in 1737, and in 1738 became the vicar at Sutton-in-the-Forest, near York, the first of several benefices in and near York that he held. His marriage to Elizabeth Lumley in 1741 proved unhappy.

In 1743 Sterne published his first verses, ''The Unknown World, Verses Occasioned by Hearing a Pass-Bell,'' in the *Gentleman's Magazine*. But neither his verses nor his second work, *A Political Romance* (1759), later called *The History of a Good Warm Watch,* a work that had grown out of a quarrel with fellow clerics, had prepared the English reading audience for the first two volumes of *Tristram Shandy,* which were published early in 1760.

The enormous popularity of Sterne's unusual novel quickly made him a celebrity and gave him social access to the great houses of London and Bath. In 1762 the consumption that plagued his entire life forced him to abandon London society and to seek better health in France. During the last winter before his death, Sterne readied his *A Sentimental Journey* for the press and carried on a curious platonic affair with Mrs. Eliza Draper, the wife of a Bombay official in the East India Company. Sterne's letters to Mrs. Draper were collected in the *Journal to Eliza*.

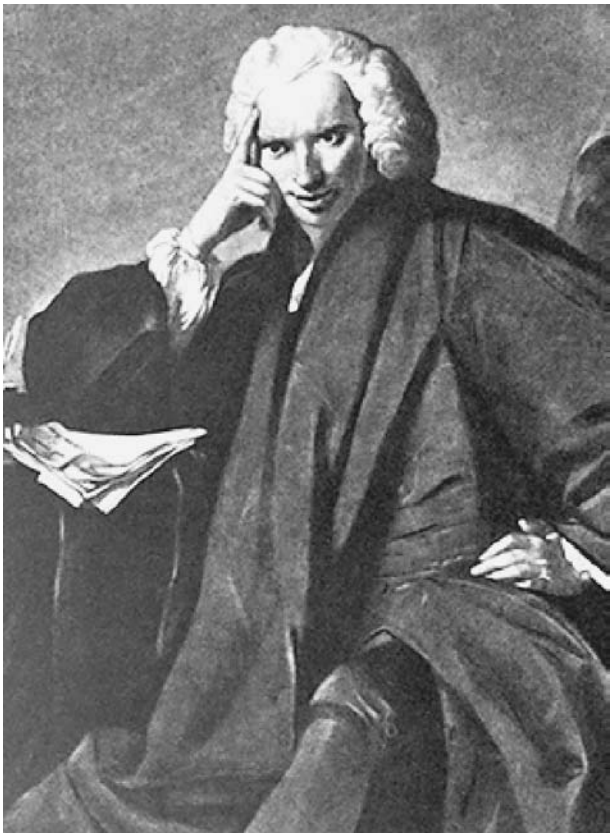

Sterne's irascibility and bawdy humor were well known to his congregations and to the English public. His local reputation around York was based, at least in part, on his eccentric dress and habits, his mordant wit, and his fund of indecorous anecdotes. It is said that he preached sermons on brotherly love with unusual rancor and ill temper. He died in London on March 18, 1768.

Tristram Shandy

With the London publication of volumes 1 and 2 of *Tristram Shandy* on Jan. 1, 1760, Sterne was launched as a successful author. There were baffled readers, bored readers, and indignant readers, but as Sterne observed, even those who condemned the book bought it. Samuel Richardson found the work ''too gross to be inflaming,'' and Horace Mann noted: ''I don't understand it. It was probably the intention that nobody should.'' Within a few months, Sterne had become a literary lion in London. He admitted that he intended to publish additional volumes as part of the novel ''as long as I live, 'tis, in fact, my hobbyhorse.'' Sterne published volumes 3-6 in 1761; volumes 7 and 8 appeared in 1765; and in 1767, not long before Sterne's death, volume 9 appeared. Although Dr. Samuel Johnson observed of Sterne's novel that ''nothing odd will do long,'' it has survived both neglect and the attacks of critics, and it continues to please, puzzle, and attract more readers than any other 18th-century English novel.

The apparently chaotic structure and puzzling chronology of *Tristram Shandy* are easily clarified. For example, Tristram is born on Nov. 5, 1718; attends Jesus College, Cambridge; and begins his latest volume on or about Aug. 12, 1766. Parson Yorick dies in 1748. Sterne's intention, of course, was to experiment with the straight-forward chronological development of plot that had previously characterized English fiction. By dramatically scrambling chronological and psychological durations, he emphasized the dual nature of time, something to which an individual responds both by reason and by emotion. Despite the immediate confusions of the book, with its blank pages, marbled pages, squiggles, erudite references, footnotes, and puzzling time sequence (Tristram is not born until a third of the way through the work), the novel has an artistic structure of its own, a coherence that resides primarily in the character of Tristram, who holds together all of the elements of the novel, shifting his attention from character to character and from idea to idea. Influenced by the work of John Locke, Sterne concentrated less on the passage of time as the clock measures it than on mental time, in which events can move more or less quickly than clock time. Because the consciousness of the narrator is the unifying factor in the novel, *Tristram Shandy* can be considered a completed work.

The characters in *Tristram Shandy* deserve special note because of their idiosyncracies. Tristram himself seems so scatterbrained that he cannot organize his thoughts. He is quickly and easily diverted from whatever topic he is discussing to frequent digressions. While Mrs. Shandy, Obadiah, Susanna, and Dr. Slop never escape from actuality, ''My Father'' and Uncle Toby ride special ''hobbyhorses.'' ''My Father'' believes that life should be

presided over by theory, but he never troubles to see that life is so ordered. Indeed, life seems less important to him than the idea and contemplation of it. He propounds his theory of noses (the longer the better), of names (Tristram is the worst of all possible names), and of education (the Tristapedia) in the course of the novel. Although Uncle Toby is literally too sentimental to harm a fly, he is so obsessed with warfare, military campaigns, and battle strategy that he can regret that the Peace of Utrecht has ended war in Europe.

Tristram Shandy is bawdy, satiric, humorous, sentimental, filled with Sterne's extensive learning and crammed with footnotes and foreign languages. Much of the novel is made up of talk about Sterne's writing chores and his rhetorical relation to the reader. The book stands as a rich catalog of the possibilities of misunderstanding and confusion inherent in language.

A Sentimental Journey

Parson Yorick, who dies in *Tristram Shandy,* was habitually identified with Sterne, an identification that he himself promoted in 1760 and again in 1766 by publishing his sermons under the title *The Sermons of Mr. Yorick*. This identification is also apparent in the brief *A Sentimental Journey through France and Italy* (1768), a reworking of volume 7 of *Tristram Shandy*. In both works Parson Yorick is a whimsical, good-hearted, slightly daffy character. The *Journey,* employing typical Sternean techniques, follows Yorick on a tour through France and Italy punctuated with misadventures, sexual ploys, and the usual fill of digressions and abrupt shifts in topic and tone. Sterne's *Sermons,* from which he earned a considerable income, shows the development of a moral theory that is more imaginative than his orthodox religion and more complex as a philosophy.

Sterne's fiction exhibits his ability to give immediacy to a dialogue; to handle dramatic techniques with great skill; to capture idiom with delightful mimicry; to quote frequently—if not always accurately—from the Bible and William Shakespeare and other English authors; and to present his ideas with a witty indecision that charms the reader even as it goads his patience.

The small number of letters that form Sterne's correspondence exhibit his playfulness with language and provide an intensely personal view of him. Unfortunately, many of Sterne's letters were burned by John Botham or mutilated by Sterne's daughter, Lydia, before their first publication in 1775.

Further Reading

Two important biographical studies of Sterne are Wilbur L. Cross, *The Life and Times of Laurence Sterne* (1908; 3d rev. ed. 1929), and Lodwick Hartley, *This Is Laurence* (1943). Major critical studies of *Tristram Shandy* include John L. Traugott, *Tristram Shandy's World: Sterne's Philosophical Rhetoric* (1954); William B. Piper, *Laurence Sterne* (1966); Melvyn Nero, *Laurence Sterne as Satirist* (1969); and William Holtz, *Image and Immortality: A Study of Tristram Shandy* (1970). Lodwick Hartley, *Laurence Sterne in the Twentieth Century: An Essay and a Bibliography of Sternean Studies, 1900-1965* (1966), is an indispensable review of Sterne scholarship. Valuable essays on Sterne's works are included in Dorothy Van Ghent, *The English Novel: Form and Function* (1953); Ian P. Watt, *The Rise of the Novel: Studies in Defoe, Richardson and Fielding* (1957); and Wayne C. Booth, *The Rhetoric of Fiction* (1961).

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Edward R. Stettinius Jr.

Edward R. Stettinius, Jr. (1900-1949), was an American industrialist and public servant and a secretary of state in President Franklin Roosevelt's Cabinet.

Edward Stettinius, Jr., was born in Chicago, Ill., on Oct. 2, 1900. His father was a partner of financier J. P. Morgan. He received his education at the Pomfret School and the University of Virginia. In 1924 he joined the General Motors Company as a stock clerk at 44 cents an hour. His rise in business was rapid; in 1931 he became General Motors vice president in charge of public and industrial relations. In 1934 he became chairman of the finance committee of the U.S. Steel Corporation, and in 1938 he became chairman of the board.

Stettinius's political views were liberal, and he served in Franklin Roosevelt's administration, first on the Industrial Advisory Board of the National Recovery Administration (1933), then as chairman of the War Resources Board (1939), and finally as administrator of the Lend-Lease Program (1941). He was beyond question a brilliant administrator and in addition a warm human being.

In October 1943 Stettinius succeeded Cordell Hull as secretary of state. In this capacity he undertook a reorganization of the department, sought to bring it into closer relations with other parts of the government, improved the relations of the department with the public at large, and labored vigorously in the creation of the United Nations.

Stettinius cannot be regarded, however, as one of America's great secretaries of state. This was partly a result of President Roosevelt's methods, for Roosevelt's conduct of foreign policy was highly personal. But Stettinius played a useful and competent role in organizing the Dumbarton Oaks Conferences, with representatives of the other Great Powers, which paved the way for the UN conference at San Francisco.

In the winter of 1945 Stettinius accompanied President Roosevelt to the Yalta Conference in the Crimea, at which the Big Three, Roosevelt, Winston Churchill of England, and Joseph Stalin of the U.S.S.R., attempted to plot the future course of international affairs. Stettinius appears to have acquiesced in the most vulnerable agreement made at the conference, by which the Soviet Union was promised nu-

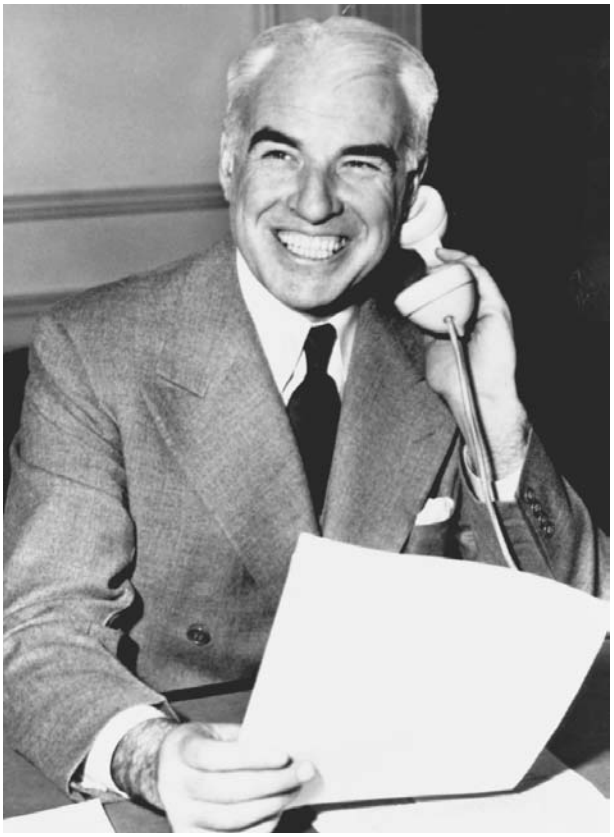

merous concessions in the Far East. This agreement was kept secret and has been sharply criticized; but it must be remembered that at this time the entry of Russia into the war in the East was regarded as indispensable for victory over Japan.

Stettinius led the American delegation to the UN conference at San Francisco. His organization of American opinion for the support of the conference was impressive, and his dignity and good humor were generally praised. Soon after the death of Roosevelt, Stettinius's career as secretary came to an end. For a time he served as rector of the University of Virginia. He died of a heart attack in February 1949.

Further Reading

Stettinius wrote two books, *Lend-Lease: Weapon for Victory* (1944) and *Roosevelt and the Russians: The Yalta Conference* (1949). Several chapters on him by Richard L. Walker are in Samuel Flagg Bemis, ed., *The American Secretaries of State and Their Diplomacy,* vol. 14 (1965). □

Baron Frederick William Augustus von Steuben

Baron Frederick William Augustus von Steuben (1730-1794), a German officer who fought with the colonists in the American Revolutionary War, was best known as the drillmaster of the Army.

On Sept. 17, 1730, Frederick William von Steuben was born in Prussia, the son of an army officer. At the age of 16 he entered the service of the king of Prussia as a lieutenant and served with distinction for 17 years. Part of that time he was an aide-de-camp to the king, Frederick the Great, which provided him with valuable experience in the organization, training, supplying, and disciplining of an army.

In 1763, at the close of the Seven Years War, Steuben left the army and during the next 14 years found employment at the courts of several of the rulers of German principalities. Wishing to return to military life, he sought unsuccessfully to gain a commission in various armies. In Paris in 1777, he met Benjamin Franklin and Silas Deane, the representatives of the American colonies in France. Impressed by his training and experience, they sent him to America with a letter recommending him to the Continental Congress. The Congress accepted Steuben's offer of his services, and in February 1778 he joined the Army under Gen. Washington in winter quarters at Valley Forge.

The Army was in a desperate state—cold, hungry, ill-clad, discontented; it was this ragged body of men that Washington ordered Steuben to train. Knowing no English and acting through interpreters, Steuben drilled the men, taught them tactics, and instilled discipline. His success was

astonishing, and soon he had transformed the ''rag, tag, and bobtail'' into a body of soldiers who could march, maneuver in column and line, do the manual of arms, carry, load, and fire the musket, and use the bayonet. In the process, he had raised the morale of the Army. He also drew up tables of organization for infantry, artillery, cavalry, and engineers.

In May 1778 a grateful Congress conferred upon Steuben the title of inspector general with the rank of major general. The following year Steuben wrote a manual on infantry drill, *Regulations for the Order and Discipline of the Troops of the United States;* called the ''Blue Book,'' this became the military bible of the Army until 1812. Alexander Hamilton summed up the consequence of Steuben's work at the Battle of Monmouth (June 28, 1778) with the observation that he ''had never known til that day the value of discipline.''

After 2 years' training troops, Steuben longed for a command. He received this in 1780, when he was sent to Virginia to take over a division. In 1784 he left the Army, became a citizen by acts of the Pennsylvania and New York legislatures, and settled down on a 1,600-acre farm in Oneida County, N.Y., a grant by the state in recognition of his wartime service. He died in Steubenville, N.Y., on Nov. 28, 1794.

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John Stevens

The American engineer and inventor John Stevens (1749-1838) was one of the country's earliest experimenters with steamboats. He spent his entire career promoting better transportation in the form of steam railroads, canals, and steamboat lines.

John Stevens was born in New York City, where his father was a shipowner and shipmaster and a wealthy landowner prominent in politics. Young Stevens was raised in Perth Amboy, N.J., and educated primarily by tutors until he attended King's College (now Columbia University), from which he graduated in 1768. Three years later he was admitted to the bar but never practiced law as a profession. During the American Revolution he rose to the rank of colonel, largely for his efforts in raising funds for the patriot cause. He married in 1782 and 2 years later acquired at auction a large tract of land around the present site of Hoboken, N.J., which he developed.

In 1788 Stevens saw John Fitch's steamboat on the Delaware River and became convinced of the bright future for that mode of transportation. Within a few months he petitioned the New York Legislature to grant him the exclusive privilege of steam navigation within the state, but that privilege went to another. Frustrated by his attempts to gain patents from the several states, he aided in drawing up the first Federal patent law in 1790. In August 1791 he was awarded a patent for improvements in steam machinery.

Stevens's father died in 1792, and for the next few years he was busy administering the family estates. About 1797 he entered into partnership with Nicholas I. Roosevelt and Chancellor Robert R. Livingston to build and operate steamboats. The partners differed over such matters as the proper way of applying steam (Stevens preferred the use of screw propellers), and no successful boat was ever built by the group. Stevens then became consultant for the Manhattan Company, which was building a water system for the city of New York, and in 1802 he became head of the Bergen Turnpike Company.

In 1804 Stevens achieved a measure of success with his small steamboat *Little Juliana* and began to build a larger boat, the *Phoenix,* in 1806. Before he could get it into operation, however, Robert Fulton successfully ran the *Claremont* on the Hudson River (1807). The *Phoenix* was sent by sea to the Delaware River and put into ferry service between Philadelphia and Trenton.

About 1810 Stevens turned his steamboat interests over to his sons, who became prominent engineers in their own

right, while he concentrated on the development of steam railroads, which he preferred to the more popular canals. In 1825 he constructed and operated on his estate the first steam locomotive built in the United States. He was a leader in establishing the utility of steam railroads in the United States.

Further Reading

The standard biography of Stevens is Archibald Douglas Turnbull, *John Stevens: An American Record* (1928). An older book, which gives information on his sons as well, is R. H. Thurston, *The Messrs. Stevens, of Hoboken, as Engineers, Naval Architects and Philanthropists* (1874). The best book on early steamboat developments, including those of Stevens, is James Thomas Flexner, *Steamboats Come True: American Inventors in Action* (1944). □

John Paul Stevens

John Paul Stevens (born 1920), appointed to the Supreme Court by President Richard Nixon in 1975, became a member of the ''liberal'' voting group on the Court which included Justices William J. Brennan and Thurgood Marshall.

Illinois native John Paul Stevens was a Phi Beta Kappa first-in-his-class University of Chicago *magna cum laude* graduate and law review graduate of Northwestern University. He clerked for Supreme Court Associate Justice Wiley B. Rutledge 1947-1948. He was serving on the U.S. Court of Appeals for the Seventh Circuit when President Ford selected him in 1975 as his sole appointment to the U.S. Supreme Court. He was speedily confirmed 98 to 0.

On the Court, Justice Stevens—its junior justice for almost six years until Justice Sandra Day O'Connor replaced Justice Stewart in late 1981—confounded prognosticators who thought they knew him as well as those who did not. Widely considered a ''sure swing vote'' in the Court's center, then generally composed of Justices White and Stewart, often joined by Justice Powell and occasionally by Justice Blackmun, he soon proved to be found far more frequently with the ''liberal bloc'' of Justices Brennan and Marshall, and increasingly so with the passing of time.

Stevens was not as doctrinaire as the other two liberals in all facets of civil rights and liberties, and he resolutely parted company with them on such high visibility issues as ''reverse discrimination.'' Nevertheless his ''pro rights'' or ''pro individual'' score was consistently high, exceeded only by his two libertarian brethren and by Justice Blackmun in racial discrimination litigation. The women's rights group which opposed his nomination because of his alleged ''blatant insensitivity'' to sex discrimination quickly began to hail him as both sensitive and free of preconceived notions. Voting rights, free speech, free exercise of religion, separation of church and state, civil rights for African-Americans, children, and prisoners, and not excluding the criminal justice sector—the Stevens' record in all of these areas drew praise from liberal constituencies.

A ''gadfly to the brethren,'' a personal loner, a legal maverick, he consistently challenged his colleagues. Always well-prepared and soft-spoken in his frequent colloquies with counsel in oral argument, he probed like a veritable explorer and was replete with novel legal theories. The latter was particularly notable in cases involving constitutional interpretation, where his jurisprudence permitted him a great deal more latitude than in statutory construction problems. A student of history, and beholden to the tenets of *stare decisis* he nonetheless recognized the importance of the moving finger of time—or, as Justice Oliver W. Holmes expressed it, he ''felt necessities of the time.'' Yet, as he demonstrated so fervently in such stream-of-consciousness cases as *Bakke,* he did not ignore legislative language or clear legislative intent in favor of judicial fiat.

Although respectful and courteous, Stevens found it difficult to subsume his own ideas and interpretations to others in order to forge a numerically united front. This was in part because he wrote more dissenting and concurring opinions than any of his colleagues while lamenting the plethora of opinions handed down by the Court and the cascading number of cases accepted for review! He disagreed with the majority in fully 50 of 91 divided opinions in the 1983-1984 term. To dissent, of course, is one thing; but to engage in a flood of concurring opinions is quite another—for they all-too-often muddied the constitutional law waters and laid themselves open to the charge that they were ego trips.

Stevens found it extremely difficult to join a majority or dissenting opinion without some comment. Thus, in the delicate and difficult July 1983 holding in *Barefoot* v. *Estelle,* in which a badly divided Court upheld the expedited handling of a death row case, Stevens dissented from Justice White's controlling opinion on the procedural issue; but he then concurred in the majority's sanction of the prosecution's use of psychiatric testimony—thereby casting the Court's vote into a 5:3 equation. And early in 1984 he deemed it necessary not only to be the sole dissenter in an ''original jurisdiction'' jurisdictional case dispute, but he also filed a partial concurrence. That he was not the only justice to engage in that type of perfectionism does not gainsay the unfortunate effect it had upon the judicial process, let alone the public's comprehension.

In 1992, Stevens wrote the opinion for *Cipollone* v. *Liggett Group, Inc.,* in which the Court, by a 7-2 vote, ruled that cigarette manufacturers could be sued under state products liability laws, particularly those grounded in charges of fraud or misrepresentation about the dangers of cigarette smoking. A rash of lawsuits broke out country-wide. In March, 1997, the Liggett Group announced a sweeping settlement in 22 states that were suing the tobacco industry to recover Medicaid costs. This followed a public admission by Liggett officials that tobacco is addictive and causes cancer and heart disease.

If Stevens was not a jurisprudential or tactical on-bench leader, he was nonetheless an unceasing stimulator of reflection, of innovation, of disciplined literateness (witness his majority opinion for the 5:4 Court in the 1984 ''Home Video Taping'' case), and of cerebral combat in constitutional law logic and theory. His gift for elegant, pungent expression will grace the Court's annals.

Further Reading

The literature on Justice Stevens was sparse. A commendable early appraisal was Leonard Orland's ''John Paul Stevens'' in Leon Friedman (editor), *The Justices of the United States Supreme Court, 1789-1978* (1980). Justice Stevens' opinions—several of which were mentioned in this article—represented a good measure of his jurisprudence. In general, see Henry J. Abraham, *Justices and Presidents: A Political History of Appointments to the Supreme Court* (1985). □

Nettie Maria Stevens

Biologist Nettie Maria Stevens (1861-1912) discovered that chromosomes determine sex.

Nettie Maria Stevens was a biologist and cytogeneticist and one of the first American women to be recognized for her contributions to scientific research. ''She . . . produced new data and new theories,'' wrote Marilyn Bailey Ogilvie in *Women in Science,* ''yet beyond these accomplishments passed along her expertise to a new generation. . . . illustrat[ing] the importance of the women's colleges in the education of women scientists.'' Although Stevens started her research career when she was in her thirties, she successfully expanded the fields of embryology and cytogenetics (the branch of biology which focuses on the study of heredity), particularly in the study of histology (a branch of anatomy dealing with plant and animal tissues) and of regenerative processes in invertebrates such as hydras and flatworms. She is best known for her role in genetics—her research contributed greatly to the understanding of chromosomes and heredity. She theorized that the sex of an organism was determined by the inheritance of a specific chromosome—X or Y—and performed experiments to confirm this hypothesis.

Stevens, the third of four children and the first daughter, was born in Cavendish, Vermont, on July 7, 1861, to Ephraim Stevens, a carpenter of English descent, and Julia Adams Stevens. Historians know little about her family or her early life, except that she was educated in the public schools in Westford, Massachusetts, and displayed exceptional scholastic abilities. Upon graduation, Stevens taught Latin, English, mathematics, physiology and zoology at the high school in Lebanon, New Hampshire. As a teacher she had a great zeal for learning that she tried to impart both to her students and her colleagues. Between 1881 and 1883, Stevens attended the Normal School at Westfield, Massachusetts, consistently achieving the highest scores in her class from the time she started until she graduated. She worked as a school teacher, and then as a librarian for a number of years after she graduated; however, there are gaps in her history that are unaccounted for between this time and when she enrolled at Stanford University in 1896.

In 1896, Stevens was attracted by the reputation of Stanford University for providing innovative opportunities for individuals aspiring to pursue their own scholastic interests. At the age of thirty-five she enrolled, studying physiology under professor Oliver Peebles Jenkins. She spent summers studying at the Hopkins Seaside Laboratory, Pacific Grove, California, and pursuing her love of learning and of biology. During this time, Stevens decided to switch careers to focus on research, instead of teaching. While at Hopkins she performed research on the life cycle of *Boveria,* a protozoan parasite of sea cucumbers. Her findings were published in 1901 in the *Proceedings of the California Academy of Sciences.* After obtaining her master's degree—a highly unusual accomplishment for a woman in that era—Stevens returned to the East to study at Bryn Mawr College, Pennsylvania, as a graduate biology student in 1900. She was such an exceptional student that she was awarded a fellowship enabling her to study at the Zoological Station in Naples, Italy, and then at the Zoological Institute of the University of Würzburg, Germany. Back at Bryn Mawr, she obtained her doctorate in 1903. At this time, she was made a research fellow in biology at Bryn Mawr and then was promoted to a reader in experimental morphology in 1904. From 1903 until 1905, her research was funded by a grant from the Carnegie Institution. In 1905, she was promoted again to associate in experimental morphology, a position she held until her death in 1912.

While Stevens' early research focused on morphology and taxonomy and then later expanded to cytology, her

most important research was with chromosomes and their relation to heredity. Because of the pioneering studies performed by the renowned monk Gregor Mendel (showing how pea plant genetic traits are inherited), scientists of the time knew a lot about how chromosomes acted during cell division and maturation of germ cells. However, no inherited trait had been traced from the parents' chromosomes to those of the offspring. In addition, no scientific studies had yet linked one chromosome with a specific characteristic. Stevens, and the well-known biologist Edmund Beecher Wilson, who worked independently on this type of research, were the first to demonstrate that the sex of an organism was determined by a particular chromosome; moreover, they proved that gender is inherited in accordance with Mendel's laws of genetics. Together, their research confirmed, and therefore established, a chromosomal basis for heredity. Working with the meal worm, *Tenebrio molitor,* Stevens determined that the male produced two kinds of sperm—one with a large X chromosome, and the other with a small Y chromosome. Unfertilized eggs, however, were all alike and had only X chromosomes. Stevens theorized that sex, in some organisms, may result from chromosomal inheritance. She suggested that eggs fertilized by sperm carrying X chromosomes produced females, and those by sperm carrying the Y chromosome resulted in males. She performed further research to prove this phenomenon, expanding her studies to other species. Although this theory was not accepted by all scientists at the time, it was profoundly important in the evolution of the field of genetics and to an understanding of determination of gender.

Stevens was a prolific author, publishing some thirty-eight papers in eleven years. For her paper, ''A Study of the Germ Cells of *Aphis rosae* and *Aphis oenotherae,*'' Stevens was awarded the Ellen Richards Research Prize in 1905, given to promote scientific research by women. Stevens died of breast cancer on May 4, 1912, before she could occupy the research professorship created for her by the Bryn Mawr trustees. Much later, Thomas Hunt Morgan, a 1933 Nobel Prize recipient for his work in genetics, recognized the importance of Stevens' ground-breaking experiments, as quoted by Ogilvie in the *Proceedings of the American Philosophical Society,* ''Stevens had a share in a discovery of importance and her name will be remembered for this, when the minutiae of detailed investigations that she carried out have become incorporated in the general body of the subject.''

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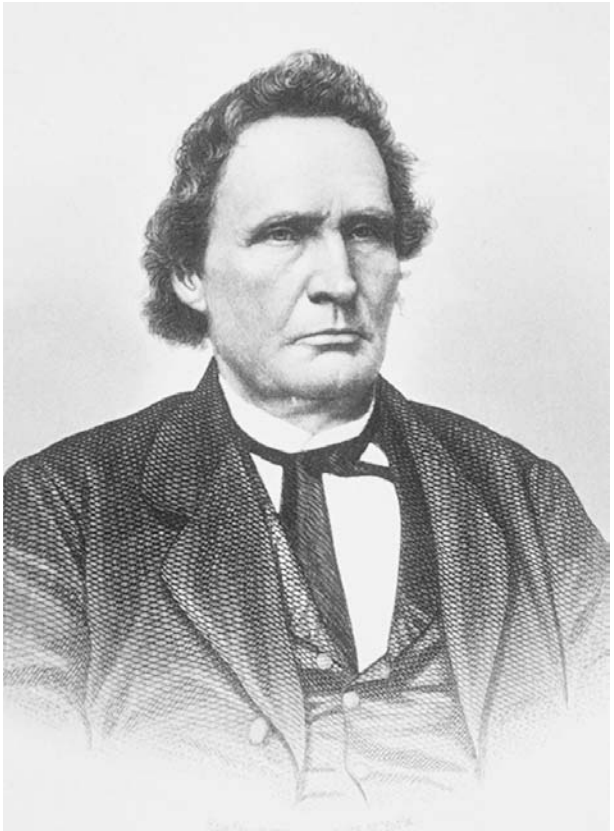

Thaddeus Stevens

Thaddeus Stevens (1792-1868), American congressman, was the leading Radical Republican in the Civil War era.

Thaddeus Stevens, the son of an unsuccessful farmer who subsequently deserted his family, was born on April 4, 1792, in Danville, Vt. Despite his impoverished background and a deformity of the feet, he graduated from Dartmouth in 1814 and became a successful lawyer in Gettysburg, Pa. An Anti-Mason, he became a Whig when that party absorbed his in the mid-1830s. Elected to the state legislature in 1833, he remained for 8 years, becoming noted for his campaign to extend the state's free school system. An early and intense opponent of slavery, he defended fugitive slaves in the courts and, at the Pennsylvania constitutional convention of 1837, unsuccessfully fought black disenfranchisement.

Stevens's intelligence and absolute mastery of political invective made him a frequent spokesman for his party, but his occasional erratic and impulsive actions and his singular ability to end up on the losing side in intraparty struggles kept him from achieving high office. In 1841, failing to get a post in President William Henry Harrison's Cabinet, he retired from the legislature and moved to Lancaster.

Stevens was elected to Congress in 1848 and 1850, becoming noted for his attacks on the South during debates

on the Compromise of 1850. Once the slavery question seemed settled, Stevens's antislavery stance seemed inopportune, and he was not renominated in 1852. Revitalization of the slavery issue after 1854 brought him back into politics as a Know-Nothing and then as a Republican when that party emerged in the 1850s. In 1858, again elected to Congress, he renewed his bitter enmity toward Southern slaveholders.

In 1861 Stevens became chairman of the powerful House Ways and Means Committee and helped to secure passage of the legislation needed to finance the Civil War. He and other Radical Republicans urged Abraham Lincoln to pursue an uncompromising war policy to restore the Union, secure freedom for the slaves, and destroy the political power of the slaveholders. Stevens advocated military emancipation, use of African American troops, and confiscation of Confederate property. He insisted that the Southern states not be restored to the Union until they had been thoroughly reconstructed, arguing that by seceding they had lost all rights under the Constitution and were conquered provinces subject to congressional control. Stevens particularly wanted the economic and political power of the planters decreased and schools, land, and ballots provided for the freedmen.

Stevens served on the crucial Joint Committee on Reconstruction in the postwar period, guiding much of its legislation, including the 14th Amendment, guaranteeing civil rights for the freedmen, through the House. An adroit parliamentarian, Stevens intimidated opponents. Yet many of his more radical proposals were never passed. Many Northerners were simply not ready to accept the social implications of radical measures designed to uplift the blacks.

Stevens's views on Reconstruction clashed with President Andrew Johnson's more conservative course. The President's veto of the civil rights and Freedmen's Bureau bills in 1866 and his violent personal attack on Stevens prompted Stevens and other Republicans to break openly with Johnson and to push through a much more stringent congressional Reconstruction program over the President's opposition.

In 1868 Stevens served on the committee that drafted the articles of impeachment against Johnson and was a manager of the case before the Senate. Johnson was acquitted in May, and Stevens died on August 11 in Washington. He requested that he be buried in a black cemetery to ''illustrate in my death the principles which I advocated through a long life—Equality of Man before his Creator.'' Stevens's tragedy lay in the nation's unreadiness to begin the social and economic reforms necessary to make legal guarantees for blacks meaningful.

Further Reading

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Wallace Stevens

American poet Wallace Stevens (1879-1955) was a virtuoso of language, a master of rhyme and verbal music, of gay and thoughtful rhythms, and of precise and exotic diction.

Wallace Stevens was a successful lawyer and businessman, as well as an important poet. But too much has been made of the combination of esthete and businessman in him. Poetry for him was an irresistible urge (''one writes poetry because one must''), whereas business success was largely a means to attain the independence and privacy he needed for his poetry. He was from the start a poet's poet, a brilliant craftsman, but general critical acclaim came slowly. His early verse shows the influence of the French symbolists—the romantic skepticism, irony, dandified wit, and self-deprecation of Charles Baudelaire, Stéphane Mallarmé, and Jules Laforgue. Stevens stood apart from groups, but he shared the imagists' devotion to concrete images and the general commitment of modernists to learning, discriminating diction, wit, and the merging of thought and feeling. Beneath the surface of his cosmopolitan verse, an American heart beats, acknowledging attachments to Pennsylvania, Connecticut, his adopted state, and Florida, a vacation state. In ''The Comedian as the Letter C'' he wrote that ''his soil is man's intelligence.'' Stevens was an heir of Walt Whitman, who employed free forms, foreign phrases, and references to music. Stevens's approximately 400 published poems and his few essays and published talks are largely devoted to converting the diversity of reality, its ''fragrances'' and ''stinks,'' to poetry's order and harmony.

Stevens was born on Oct. 2, 1879, in Reading, Pa. He was educated locally and from 1897 to 1900 at Harvard, where he absorbed something of Professor George Santayana's estheticism. After college he worked briefly as a *New York Herald Tribune* reporter and attended New York University Law School (1900-1903). He was admitted to the bar in 1904 and began practicing law in New York City. He married Elsie V. Kachel in 1909 and they had one daughter. All the while he was writing poetry, and as the poetic renascence in America and England gathered momentum, he began to associate with other poets, such as Alfred Kreymborg, William Carlos Williams, E. E. Cummings, and later Marianne Moore. In 1914, at the age of 35, this large, competent man, who spoke softly and seldom, submitted a group of poems to *Poetry* magazine, which printed four under the dandyish pseudonym of ''Peter Parasol.''

First Poems

In 1915 ''Peter Quince at the Clavier'' appeared, an important poem employing a variety of economical forms—three-line unrhymed stanzas, stanzas with irregular rhymes and different numbers of lines, and couplet stanzas. In it a man improvising at a clavier speaks or thinks of a beloved, and his imagination associates the sound of the music, his desire, and the ancient myth of Susanna and the elders.

Particular beauties, he finds, are ''momentary in the mind,'' but our hunger for beauty itself is passed on immortally in the blood.

The same year ''Sunday Morning,'' one of Stevens's most celebrated poems, appeared. The poem is skeptical, but regretfully so. A complacent lady in a peignoir, having coffee and oranges in a sunny room, finds it possible to put off ''the dark/ Encroachment of that old catastrophe,'' Christ's martyrdom. She suspects that the ''comforts of the sun'' are ''all of paradise that we shall know,'' though she still feels ''The need of some imperishable bliss.'' In a naturalistic cosmos, on the ''wide water'' of history, ''unsponsored, free,'' she can unite herself to the passing delights of her tasteful room and the world outside.

In 1916 Stevens joined the legal department of the Hartford Accident and Indemnity Insurance Company in Hartford, Conn., but he returned to New York occasionally to see literary friends. He published two short plays, ''Three Travelers Watch the Sunrise'' (1916) and ''Carlos among the Candles'' (1917), both embodying the influence of symbolist theory and Japanese No plays. In 1919 Stevens enjoyed the first of the Florida vacations that occasioned a number of poems. Publishing regularly in little magazines, he had put approximately 100 poems into print when, at the age of 44, he published his first volume of verse, *Harmonium* (1923).

Harmonium

Most notices of *Harmonium* were unfavorable. The book demonstrated, nevertheless, that Stevens had perfected his use of Gallicisms, rare words, and ''gaudy'' language; of unusual titles and color symbols; and of short imagistic lyrics and long meditative poems, usually about poetry. The title and exuberant musical effects of ''Bantams in Pine-woods,'' beginning ''Chieftain Iffucan of Azcan in caftan/ Of tan with henna hackles, halt!'' illustrate two of these characteristics. The poem contrasts bantams absorbed in concrete particularities with the inflated crowing of a ''universal cock.'' ''Thirteen Ways of Looking at a Blackbird,'' ''Le Monocle de Mon Oncle,'' ''To the One of Fictive Music,'' and ''The Emperor of Ice Cream'' all became familiar pieces.

The character of Crispin in the long and difficult ''The Comedian as the Letter C'' is, up to 1923, Stevens's most effective representation of the artist. A performer-transformer in quest of deep realities, he is both the earth's highest creature and a limited clown subject to chance and change. Crispin's far, dreamlike voyages ultimately return him to his home continent and to the world within himself. Some critics look upon this thoughtful poem with its unusual vocabulary as a bridge between Stevens's early inclination toward virtuoso performances and a final concentration on the penetration of reality.

Stevens's poetic activity fell off after *Harmonium*. This has been attributed to efforts to advance his business career (he became a vice president of his insurance company in 1934) and to the fact that his Crispin-like quest took longer than he had expected. In 1930 his poems began to appear again, and he published a second edition of *Harmonium* (1931), its status as a classic of modern poetry now secure.

It was 1935 before Stevens issued a new volume, *Ideas of Order*. Here Stevens was still meditating on the poetic process but with a new elegiac note, a new uneasiness about a reality that included the Great Depression and forebodings of international violence. ''Academic Discourse at Havana'' notes that ''a grand decadence settles down like cold.'' What is ''the function of the poet'' in such a cultural setting? Is it to speak an ''epitaph'' or ''An infinite incantation of our selves/ In the grand decadence of the perished swans''? In ''Ideas of Order at Key West'' two men walk on the shore and discuss the sea (reality) and the ''Blessed rage to order.'' The person in ''Anglais Mort à Florence'' finds that the pleasures of spring, Brahms's music, and the imaginative moon are waning with age and that he has become increasingly dependent on social order and memory.

The long title poem of *The Man with the Blue Guitar* (1937) represents an advance in Stevens's meditations on poetry. The guitarist is the poet, and the blue guitar his imagination. The guitarist says, '''Things as they are/ Are changed upon the blue guitar.''' The author adds that in our secular world ''Poetry/ Exceeding music must take the place/ Of empty heaven and its hymns.'' And later he declares that ''Poetry is the subject of the poem,/ From this the poem issues and/ To this returns. . . .'' Men are most alive in their imaginations, and the artist who imagines the materials

of the world most truly and austerely into art is the most alive of men. In ''Mystic Garden and Middling Beast'' Stevens again affirms the responsible hedonism of such men who are ''Happy rather than holy'' and ''whose heaven is in themselves.''

Late Writings

At 60 Stevens began his unusually productive last period. *Parts of a World* (1942) is a collection of raw fragments of reality that were preliminaries to the final synthesizing meditations of later volumes. ''Loneliness in Jersey City'' presents an urban barrenness amusingly humanized by ''Polacks'' playing concertinas. Other poems are addressed to poetry and the fiction-making mind of the poet-hero, ''the central man,'' ''the glass man,'' who is as ''responsive as a mirror with a voice.''

Notes toward a Supreme Fiction (1942) is an extended poem of 30 lesser poems with prologue and epilogue embodying Stevens's mature ideas about poetry. Like much of his late verse, it is sparse, dense, and as a result at times obscure. To the ears of some critics it is also prosaic. Assessing the relationship of poetry and philosophy, imagination and reality, Stevens concludes that the true poet seeks the Supreme Fiction, the absolute but unattainable poem. He strives to enter into the changing fragments of this world and to discover by will or by chance order and unity. Though the results are only partial and unstable, he is compelled to go on seeking.

Esthétique du Mal (1944), another long poem, accepts the inevitable deprivation and suffering of man and the necessity for evil in order to define good. Poetry or language at its best, like faith in God, can help us convert these inevitabilities into joy: ''Natives of poverty, children of malheur,/ The gaiety of language is our seigneur.''

Stevens's new collection, *Transport to Summer* (1947), included *Notes toward a Supreme Fiction* and *Esthétique du Mal*. ''Credences of Summer'' is a lyrical celebration of the high point of reality (greenness) and of the year, ''green's green apogee.'' ''Dutch Graves'' grew out of a visit to his old family home and cemetery in Tulpehocken, Pa. This poem and an essay published in 1948 both dwell on the decay of the religious vision, the fiction or myth that gave direction to his ancestors' lives.

Auroras of Autumn (1950) won the Bollingen Prize. The volume contains one of Steven's most penetrating statements on his poetic theory. In ''An Ordinary Evening in New Haven'' the meditator states, '''We seek/ Nothing beyond reality. Within it/ Everything . . . The search for reality is as momentous as/ The search for God,''' adding that a philosopher seeks '''an interior made exterior''' and a poet '''the same exterior made/ Interior. . . . ''' *The Necessary Angel: Essays in Reality and Imagination* (1951) contains pithy and closely reasoned essays and lectures.

Stevens's *Collected Poems* (1954) received the Pulitzer Prize and the National Book Award. At this time he refused a Harvard professorship, though he relished the idea of concentrating on poetry, but he feared that the appointment would force his retirement from business, since he had already worked several years beyond the statutory retirement age of 70. The decision was of little consequence, for he died on Aug. 2, 1955. The dedicated imaginer of the things of this world, like the subject of ''A Child Asleep in Its Own Life'' from his *Opus Posthumous* (1957), was asleep in his poems, the ''sole emperor'' of what he had regarded outwardly and known inwardly.

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Adlai Ewing Stevenson

Adlai Ewing Stevenson (1900-1965), American statesman and diplomat, was twice Democratic candidate for president.

Adlai Stevenson was born in Los Angeles, Calif., on Feb. 5, 1900, of a family prominent in Bloomington, Ill. He was the grandson of Adlai E. Stevenson, the vice president under Grover Cleveland. Graduating from the public schools, he attended Choate Academy, an eastern private school. He finished Princeton University in 1922 and graduated from Northwestern University Law School in 1926. Admitted that year to the Illinois bar, he began law practice in Chicago. He early showed studious tastes, especially for history and international affairs.

Stevenson became familiar with farm needs and policies around Bloomington. He combined intense faith in democracy with a strong desire to encourage thinking upon the issues of the time. His principles were also influenced by work in Franklin Roosevelt's New Deal administration. He worked for the Chicago Foreign Policy Association and the Chicago Bar Association and helped to promote the civil rights movement. In 1946-1947 he served as United States delegate to the General Assembly of the United Nations.

In 1948 Stevenson was elected governor of Illinois. His administration of the state, though ambitious and vigorous, was hampered by Republican legislative opposition and a division of sentiment between rural and industrial Illinois. Nevertheless, having attracted wide attention through speeches and articles, he was nominated for president on the Democratic ticket in 1952. Though defeated by Dwight Eisenhower, he maintained his place as leader of the Democratic party, representing its more studious, liberal element.

Stevenson ran against Eisenhower again in the presidential race of 1956. A lonely, thoughtful man, with a tinge of melancholia which made him seem unhappy despite his warm humor and flashing wit, he appeared colorless compared with Eisenhower. He later declared that one of his principal disappointments in 1956 was the failure to provoke a real debate on the issues. Stevenson's contribution to public discussion was, nevertheless, large and unique, for he appraised the importance of issues in the revolutionary new era.

After John F. Kennedy was elected president, Stevenson made no secret of his wish to be appointed secretary of state. Made ambassador to the United Nations instead, he was deeply disappointed. He felt humiliated when, as America's UN representative, he had to explain and defend policies and actions of other men, some of which, like the Bay of Pigs invasion in Cuba in April 1961, he did not approve. But he was an immovable supporter of the United States against Soviet policies and threats and especially distinguished himself in refuting and denouncing the U.S.S.R.'s position in UN debate. On Oct. 25, 1962 he demanded that the Soviet ambassador to the UN state honestly whether the U.S.S.R. was placing missiles and sites in Cuba. When Soviet Ambassador Zorin replied evasively, ''I am not in an American courtroom, sir,'' Stevenson thundered, ''You are in the court of world opinion right now.'' While still ambassador to the United Nations, Stevenson died suddenly in London on July 14, 1965.

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Robert Louis Stevenson

The Scottish novelist, essayist, and poet Robert Louis Stevenson (1850-1894) was one of the most popular and highly regarded British writers of the end of the 19th century. He played a significant part in the revival of the novel of romance.

During Robert Louis Stevenson's youth the romantic novels of Sir Walter Scott and his followers had been eclipsed by the realism of William Makepeace Thackeray and Anthony Trollope. Writing in conscious opposition to this trend, Stevenson formulated his theoretical position in his essays ''A Gossip on Romance'' (1882), ''A Humble Remonstrance'' (1884), and ''The Lantern-bearers'' (1888). Romance, he wrote, is not concerned with objective truth but rather with things as they appear to the subjective imagination, with the ''poetry of circumstance.'' Romance, according to Stevenson, avoids complications of character and morality and dwells on action and adventure.

Stevenson was born on Nov. 13, 1850, in Edinburgh, the son of a noted lighthouse builder and harbor engineer. Though robust and healthy at birth, Stevenson soon became a victim of constant respiratory ailments that later developed into tuberculosis and made him skeletally thin and frail most of his life. By the time he entered Edinburgh University at the age of 16, ostensibly to study engineering, Stevenson had fallen under the spell of language and had begun to write. For several years he attended classes irregularly, cultivating a bohemian existence complete with long hair and velvet jackets and acquainting himself with Edinburgh's lower depths.

Early Works

When he was 21 years old, Stevenson openly declared his intention of becoming a writer against the strong opposition of his father. Agreeing to study law as a compromise, Stevenson was admitted to the Scottish bar in 1875. Having traveled to the Continent several times for health and pleasure, he now swung back and forth between Scotland and a growing circle of artistic and literary friends in London and Paris. Stevenson's first book, *An Inland Voyage* (1878), related his adventures during a canoe trip on the canals of Belgium and France.

In 1876 in France, Stevenson had met an American woman named Fanny Osbourne. Separated from her husband, she was 11 years older than Stevenson and had two children. Two years later Stevenson and Osbourne became lovers. In 1878 Osbourne returned to California to arrange a divorce, and a year later Stevenson followed her. After traveling across America in an emigrant train, Stevenson arrived in Monterey in poor health. After his marriage, a stay in an abandoned mining camp, later recounted in *The Silverado Squatters* (1883), restored his health. A year after setting out for the United States, Stevenson was back in Scotland. But the climate there proved impossible, and for the next 4 years he and his wife lived in Switzerland and in the south of France.

Despite ill health these years were productive. In his collections *Virginibus puerisque* (1881) and *Familiar Studies of Men and Books* (1882) Stevenson arrived at maturity as an essayist. Addressing his readers with confidential ease, he reflected on the common beliefs and incidents of life with a mild iconoclasm, a middling disillusionment.

The stories Stevenson collected in *The New Arabian Nights* (1883) and *The Merry Men* (1887) range from detective stories to Scottish dialect tales. The evocation of mood and setting that he practiced in his travel essays was used to great effect here. Despite his theory of romance, he was unable entirely to keep away from moral issues in these stories, but he was rarely successful in integrating moral viewpoint with action and scene.

Early Novels

Treasure Island (1881, 1883), first published as a serial in a children's magazine, ranks as Stevenson's first popular book, and it established his fame. A perfect romance according to Stevenson's formula, the novel—riding over all the problems of morality and character that might have arisen—recounts a boy's involvement with murderous pirates. *Kidnapped* (1886), set in Scotland shortly after the abortive Jacobite rebellion of 1745, has the same charm. In its sequel, *David Balfour* (1893), Stevenson could not avoid psychological and moral problems without marked strain. In *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) he dealt directly with the nature of evil in man and the hideous effects of a hypocrisy that seeks to deny it. This work pointed the way toward Stevenson's more serious later novels. During this same period he published a very popular collection of poetry, *A Child's Garden of Verses* (1885).

After the death of his father in 1887, Stevenson again traveled to the United States, this time for his health. He lived for a year at Saranac Lake, N.Y., in the Adirondacks. In 1889 Stevenson and his family set out on a cruise of the South Sea Islands. When it became clear that only there could he live in relative good health, he settled on the island of Upolu in Samoa. He bought a plantation (Vailima), built a house, and gained influence with the natives, who called him Tusifala (''teller of tales''). By the time of his death on Dec. 3, 1894, Stevenson had become a significant figure in island affairs. His observations on Samoan life were published in the collection *In the South Seas* (1896) and in *A Footnote to History* (1892). Of the stories written in these years, ''The Beach of Falesá'' in *Island Nights' Entertainments* (1893) remains particularly interesting as an exploration of the confrontation between European and native ways of life.

Later Novels

The Master of Ballantrae (1889), set in the same period as *Kidnapped,* showed a new sophistication in Stevenson's use of the elements of romance. Its basic theme involved complexities of character that his earlier romances had deliberately avoided. In the more advanced *Weir of Hermiston,* the legends of the romantic Scottish past saturate the setting and serve as a symbolic background for a tragic conflict between the primitive energies of a father and his sensitive, effete son. Left unfinished at his death, this novel would have ranked as Stevenson's greatest work. While living in the South Pacific, Stevenson also collaborated on three novels with his stepson Lloyd Osbourne.

Further Reading

The best biographies of Stevenson are David Daiches, *Robert Louis Stevenson* (1947), and Joseph C. Furnas, *Voyage to Windward: The Life of Robert Louis Stevenson* (1951). Recommended critical studies include David Daiches, *Stevenson and the Art of Fiction* (1951); Robert Kiely, *Robert Louis Stevenson and the Fiction of Adventure* (1964), and Edwin M. Eigner, *Robert Louis Stevenson and Romantic Tradition* (1966).

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Alexander Turney Stewart

In the mid-19th century Alexander Turney Stewart (1803-1876) was America's leading retail dry-goods merchant and an outstanding dry-goods wholesaler. His innovations in merchandising profoundly affected American retail trade.

Alexander Stewart was born on Oct. 12, 1803, in Lisburn, County Antrim, Ireland. With his inheritance, he opened a retail store in New York City in 1823, having emigrated to the United States somewhat earlier. A merchandising genius, he introduced a new type of dry-goods store in 1846 that was the precursor of the department store. In this mercantile showplace, Stewart sold a wide range of merchandise. Successful, this store was expanded so that by 1850 Stewart had the largest establishment of this kind in New York City, the largest mercantile center in the nation. In 1862 he again pioneered when he erected a grander store constructed on iron structural beams.

Mid-19th-century America witnessed the development of three variants of mass marketing: the department store, the mail-order house, and the chain store. These all possessed certain common attributes, many of which Stewart innovated. For example, he early used the one-price system, without bargaining, as well as cash buying in large quantities and selling at low prices. These innovations are related to large-scale enterprise. ''He was the first retailer to departmentalize his merchandise, thus preparing the way for the future department store.'' After all, a department store presupposes a degree of decentralization and autonomy for each of the departments. In an age in which domestic commerce was dominated by the wholesaler, Stewart employed vertical integration: he was his own wholesaler and manufacturer and also maintained his own European buying organization. These techniques reduced costs and selling prices. The result of such policies was an unequaled sales volume in millions of dollars. This merchant prince became one of the richest Americans of his day.

Another of Stewart's accomplishments was the creation of a sizable, effective sales and supporting staff. To motivate his managers, he allowed them to share in profits, though not in ownership. However, Stewart's enterprise began to decline as key personnel were not replaced and Stewart became involved in outside affairs. His enterprise did not survive mismanagement by those who succeeded him. The hulk of the concern was sold to John Wanamaker, the prime Philadelphia merchant, in 1896.

Outside of his business, Stewart's career was undistinguished, although he did sponsor one of the early ''model towns,'' Garden City, N.Y. He became a War Democrat during the Civil War. Appointed secretary of the Treasury in 1869 by President Ulysses S. Grant, he never held the position, since business people were disqualified by law.

He died on April 10, 1876, in New York City, having profoundly affected American retail trade.

Further Reading

Ralph Merle Hower, *History of Macy's of New York, 1858-1919: Chapters in the Evolution of the Department Store* (1943), presents material on the history of retailing, as does John W. Ferry, *A History of the Department Store* (1960). Also useful is Philip S. Foner, *Business and Slavery* (1941).

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Dugald Stewart

The Scottish philosopher Dugald Stewart (1753-1828) was a proponent of Reid's commonsense philosophy in Scotland.

Dugald Stewart was born on Nov. 22, 1753, in Edinburgh. His father was a professor of mathematics at the University of Edinburgh. At 13 young Dugald himself entered the university, studying moral philosophy under Adam Ferguson, who had been strongly influenced by Thomas Reid. Later, at the insistence of Ferguson, he went to hear Reid lecture at Glasgow University. Returning to Edinburgh, he became conjoint professor of mathematics with his father. In 1783 he married Helen Bannatyne, who died in 1787, leaving one son. After the death of his father he assumed the chair of mathematics, and a few years later (1785) he was made professor of moral philosophy. In 1790 he married Helen D'Arcy Cranston, by whom he had a son and a daughter. She was a brilliant and cultured woman who was an able critic of his writings.

Stewart's chief concern was to formulate a philosophy of mind through the use of the inductive method of Sir Francis Bacon. He intended to show that the phenomena of consciousness are connected by laws, discovered through the inductive method, and that such laws explain the constitution and operation of mind. Most of his writings do not depart from this major concern. His *Elements of the Philosophy of the Human Mind* was published in three volumes (1792, 1814, 1827). In 1793 he published his *Outlines of Moral Philosophy,* a summary of his views. In 1803 he was made editor of the *Edinburgh Gazette,* a position given to him because of his political loyalty. In 1810 he brought out *Philosophical Essays* and, a year later, *Biographical Memoirs of W. Robertson, Adam Smith and Thomas Reid.* He published *Dissertation on the Progress of Metaphysical and Ethical Philosophy* in two parts (1815, 1821). In 1822 he suffered a stroke from which he partially recovered. The stroke apparently affected his speech but left his mind clear. Shortly before his death, his *View of the Active and Moral Powers of Man* was published (1828).

Stewart died on June 11, 1828, while on a visit to a friend. As more than one interpreter has indicated, his most appropriate memorial is found not in his writings but in his pupils, who included Lord Brougham, Lord Palmerston, Sir Walter Scott, and James Mill.

Further Reading

The Collected Works of Dugald Stewart was edited by William Hamilton, with a brief sketch of Stewart's life by John Veitch (11 vols., 1854-1860). A chapter on Stewart's life and work is in Henry Laurie, *Scottish Philosophy in Its National Development* (1902). Also helpful is Daniel S. Robinson, *The Story of Scottish Philosophy* (1961). □

Potter Stewart

U.S. Supreme Court Justice Potter Stewart (1915-1985) was a strong supporter of civil rights and of First and Fourteenth amendment rights to freedom of expression. During the Burger Court period of his service he functioned as "swing man" with Justice Byron R. White.

Born in Michigan in 1915, Potter Stewart was later a resident and Republican political activist in Ohio. After graduating from Yale and Cambridge, Stewart became President Eisenhower's fourth appointee to the Supreme Court in October 1958. "Ike" promoted him from the U.S. Court of Appeals for the Fifth Circuit, whence he

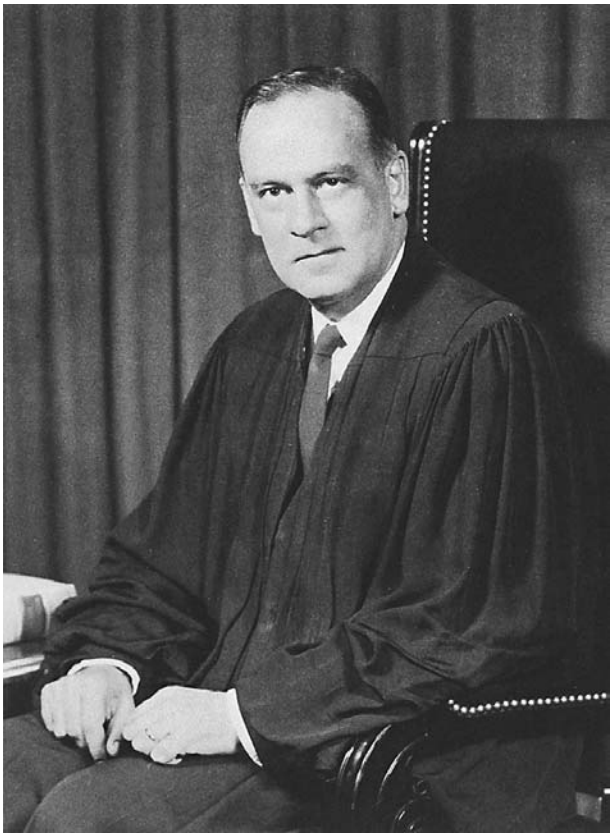

had sent him four years earlier. Initially serving under a recess appointment, the 39-year-old jurist ran into a bitter and protracted confirmation battle in the Senate, chiefly in view of his liberal record on racial matters. Spearheading the opposition was the powerful leader of the strong Southern bloc, Richard B. Russell, a Democratic Senator from Georgia whose loyalists delayed confirmation for almost seven months. When the appointment came to a vote, it was 70 to 17.

Justice Stewart lived up fully to the expectations of President Eisenhower and the Southern senators. He charted a generally progressive-conservative or moderately liberal course, depending upon one's perception. During the hey-day of the Warren Court he was more often than not found on the cautiously conservative or ''centrist'' side, especially in matters concerning law and order and reapportionment and redistricting. But his stance on racial and sexual discrimination and in particular on the First and Fourteenth amendments' guarantee of freedom of expression found him only slightly less pro-individual or progroup than his most advanced libertarian contemporaries, such as Justices Douglas, Brennan, and Marshall. Thus, although yielding to no one in his devotion to the tenets of federalism, Stewart brooked no equivocation with egalitarian constitutional guarantees and commands. And some of his well-known opinions in the constitutional ''disaster area'' of obscenity testify to his generous approach to freedom of speech and press as well as privacy. Hence his exasperated concurring observation in *Jacobellis* v. *Ohio* (1964) (involving the movie *Les Amants*) that, under the First and Fourteenth amendments, criminal laws in this area are *faute de mieux* (''for want of better'') limited to hard-core pornography—which, he went on to say, he could characterize only with ''I know it when I see it.''

Stewart had hardly assumed his seat on the bench in 1958 when he gave notice of his opposition to censorship of any kind by writing the Court's unanimous opinion that struck down the New York Board of Regent's proscription of the film version of D. H. Lawrence's *Lady Chatterley's Lover,* warning that the advocacy of ideas was not subject to censorship; that by doing so the state had ''struck at the very heart of constitutionally protected liberty.'' At the same time, however, Stewart was not about to be a party to a policy that, in his view, transformed the Bill of Rights ''into a suicide pact''—as Justice Jackson had warned so eloquently in 1949 in *Terminiello*—a commitment to law enforcement that might well mean giving the benefit of the doubt to government rather than the individual. Consequently, it was natural for Stewart to line up with likeminded Justices Clark, Harlan, and White in the realm of criminal procedure in dissenting from such celebrated and contentious 5:4 rulings as those in *Escobedo* v. *Illinois* and *Miranda* v. *Arizona*.

Stewart, high in President Nixon's esteem, was being seriously considered for promotion to Chief Justice upon Earl Warren's retirement in 1969—and he might very well have been nominated. But in a long talk with the president in the Oval Office, he asked Nixon to remove him from the list of possibilities, believing strongly that the interests of the tribunal warranted an appointment from outside its membership, and that promotion from within was delicate and difficult and had not worked well for the Court in the on-the-record instances of Associate Justices Edward D. White and Harlan F. Stone.

After Chief Justice Earl Warren's and Justice Abe Fortas' departures from the bench, followed two years later by the departures of Justices Black and Harlan, Stewart and Byron R. White became the ''swing men'' on what had by then become the Burger Court. It was a role admirably suited for the cautious, judicious, fair-minded student of judicial power, whom Court historians have adjudged to merit a high ''average'' ranking. It was a role he comfortably continued until he issued the surprise announcement of his retirement at the end of the 1980-1981 term of Court, having served 23 years. At 66, he was one of the younger Justices on the bench and in excellent health; but, as he told the press conference in which he informed the country that he had decided to step down: ''I'm a firm believer that it's better to go too soon than stay too long.'' He died of a stroke four years later, on December 7, 1985.

Although Stewart would not have won a prize for being the hardest worker on the Court, he always relished his tasks thereon and he never missed a single day of oral argument. The jurist, whom the senior correspondents of the press corps pronounced ''our best friend on the Court since Hugo Black,'' penned some 300 opinions for the Court and another 350 in concurrence or dissent. He may not be identified with many of the Court's landmark decisions—with the possible exceptions of his majority opinions in *Katz* v. *United States* (an important 1967 case broadening the pro-

tection against wiretapping) and *Gregg* v. *Georgia* (upholding capital punishment under carefully-controlled circumstances in 1976), his concurring opinions in the 1972 *Furman* v. *Georgia* capital punishment case and in the 1971 *Pentagon Papers* case, and his stirring dissenting opinion in the 1980 *Fullilove* v. *Klutznick* case that sanctioned a ten percent ''set aside'' racial quota for construction work on federally funded projects. Yet he will be remembered as a principled constitutionalist who had that all-too-rare ability to write both simply and clearly.

Further Reading

The literature on Justice Stewart is thin. A good analysis is Jerold H. Israel's ''Potter Stewart'' in Leon Friedman and Fred L. Israel (editors), *The Justices of the United States Supreme Court, 1789-1978* (1980). For a thorough sketch of Stewart's early career see John P. Frank, *The Warren Court* (1964) and H. M. Barnett and K. Levine, ''Mr. Justice Stewart,'' *New York University Law Review* 40 (1965). Generally, see Henry J. Abraham, *Justices & Presidents: A Political History of Appointments to the Supreme Court,* 2d ed. (1985). □

Henry William Stiegel

Henry William Stiegel (1729-1785), a German-born American iron founder and glassmaker, is best known for the colorful blown glass associated with his name.

Henry Stiegel was born near Cologne and emigrated to Philadelphia in 1750 with his widowed mother and younger brother. After a year or so in Philadelphia, he went to work in Lancaster County for an iron founder, whose daughter, Elizabeth Huber, he married in 1752. By 1756 Stiegel had become a partner in the ironworks, which was run on a cooperative basis, and he renamed it Elizabeth Furnace. In 1760 he became a subject of Great Britain. By then he was an important community leader and a lay delegate to the Lutheran Ministerium of Pennsylvania.

Elizabeth Furnace was modernized, and a small company town was built around it. Under Stiegel's energetic influence the foundry produced stoves, heating devices, and almost every kind of object that could be made of iron. By the 1760s Stiegel had acquired a second ironworks, Charming Forge, near Womelsdorf, Pa., and a large amount of land at what later became the town of Manheim. His first wife had died, and he married again.

In 1763 Stiegel produced, on an experimental basis, his first glassware at Elizabeth Furnace. There were 10 craftsmen, supervised by his brother Anthony. The initial output of the factory—window glass and green bottles—sold quickly. Shortly thereafter Stiegel made a trip to England to study advanced methods and technology of glass production.

Upon his return to America, Stiegel and his partners lost no time in setting up a glassworks at Manheim. On Nov. 11, 1765, the enterprise went into operation. The first two seasons were fairly prosperous, but business subsequently declined until 1769, when Stiegel built a larger glassworks which was staffed with over 130 workers, including Venetians, Germans, Irish, and English. Distributing agencies were set up in a number of Pennsylvania cities and later in Baltimore, New York, and Boston as well.

With the glassworks prospering, Stiegel lived in great luxury. He might have survived his extravagance had times not been bad. Money became increasingly tight in the Colonies and taxes more oppressive. He mortgaged his two ironworks and real estate to build a second glass factory but continued to live beyond his means. By 1772 he was surrounded on all sides by debtors. In 1774 he was put in debtors' prison. When he was freed on Christmas Eve, all his belongings were confiscated. In 1776 the new owner of Elizabeth Furnace, which was making cannonballs for the Continental Army, gave him employment. When the battlefront changed, this manufacture was discontinued, and Stiegel was again jobless. He died in poverty on Jan. 10, 1785.

Further Reading

A full-length biography of Stiegel, and an analysis of the product he created, is Frederick William Hunter, *Stiegel Glass* (1914). He figures prominently in two general works on glassware: George S. and Helen McKearin, *American Glass* (1941) and *Two Hundred Years of American Blown Glass* (1950). □

Alfred Stieglitz

Alfred Stieglitz (1864-1946), American photographer, editor, and art gallery director, was a leader in the battle to win recognition for photography as an art.

Alfred Stieglitz was born in Hoboken, N.J., on Jan. 1, 1864. In 1871 the family moved to New York City, where Stieglitz attended elementary schools and the College of the City of New York until 1881. He then studied at the Realgymnasium in Karlsruhe, Germany, and the Berlin Polytechnic Institute. He enrolled in the photographic courses of Hermann Wilhelm Vogel, an outstanding photographic scientist. As a student, he traveled extensively throughout Europe and, beginning in 1886, sent photographs to competitions. By 1890, when he returned to America, he was already famous.

In the United States, Stieglitz continued to photograph, using the newly invented hand camera and surprising his contemporaries with such a technical tour de force as ''Winter on Fifth Avenue,'' taken in 1893 during a blizzard. He organized competitions and exhibitions in camera clubs and from 1890 to 1895 was in the photoengraving business. He was editor of the *American Amateur Photographer* (1893-1896), *Camera Notes* (1897-1902), which was the

official organ of the Camera Club of New York, and *Camera Works* (1902-1917).

When the National Arts Club of New York invited Stieglitz to hold an exhibition in 1902, he showed the work of those American photographers in whom he believed. He described the exhibition as the work of the Photo-Secession. Thus an informal society was formed that dominated art photography in America for 15 years. His chief colleague was a young photographer and painter, Edward Steichen, who assisted him in the society's Little Galleries, which came to be known as ''291'' from the Fifth Avenue address.

In 1907 Stieglitz began to show works of art other than photography at ''291.'' In 1908 he exhibited drawings by the sculptor Auguste Rodin and drawings, lithographs, etchings, and watercolors by Henri Matisse—the first American exhibition of this modern artist. ''291'' became the most progressive art gallery in the country, showing the work of Pablo Picasso, Constantin Brancusi, Henri de Toulouse-Lautrec, and young Americans such as John Marin.

In 1910 Stieglitz organized a vast exhibition of pictorial photography in Buffalo, N.Y. He helped the Association of American Painters and Sculptors to organize the ''International Exhibition of Modern Art'' in 1913. During the exhibition he showed his own photographs at ''291'' as a demonstration of the esthetic differences between photography and other visual media.

The ''Photo Secession'' disbanded in 1917, ''291'' closed, and *Camera Work* ceased publication, but Stieglitz continued to photograph and exhibit. He made penetrating portraits of his friends and associates. In answer to a challenge that his photographs' power was due to his hypnotic influence over his sitters, Stieglitz began to photograph clouds, to show, as he wrote in 1923, ''that my photographs were not due to subject matter.'' He called these photographs ''Equivalents,'' and they almost rivaled abstract art in their beauty of form and chiaroscuro.

In 1929 Stieglitz opened An American Place, a gallery where he showed paintings by contemporary Americans and, later, photographs. From the windows of this 17th-floor gallery and from his apartment he photographed New York City. He died on July 13, 1946.

Further Reading

Dorothy Norman, *Alfred Stieglitz: Introduction to an American Seer* (1960), whose text consists mainly of Stieglitz's recollections as told to the author, is handsomely illustrated; the detailed chronology is invaluable. Doris Bry, *Alfred Stieglitz, Photographer* (1965), reproduces, in original size, 62 photographs in the collection of the Museum of Fine Arts, Boston; the text is concerned with Stieglitz's photographic activity. *America and Alfred Stieglitz: A Collective Portrait,* edited by Waldo Frank and others (1934), contains many brilliant essays which illuminate Stieglitz's philosophy and the breadth of his concern for the arts in America. Herbert J. Seligmann, *Alfred Stieglitz Talking* (1966), is a vivid journal of the author's visits with Stieglitz from 1925 to 1931.

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Flavius Stilicho

Flavius Stilicho (died 408) was a Roman general of Vandal origin who maintained the territorial integrity of the Western Roman Empire during the reign of the emperor Honorius.

The father of Stilicho was from the German tribe of the Vandals but served with distinction as a cavalry officer in the Roman army. Stilicho's mother was Roman. His early career included both diplomatic and military experience. He was sent on a mission to Sapor III, king of the Sassanian Persians, to arrange for the partition of Armenia (383 or 387). His early military exploits included victories over the Visigoths, Bastarnae (ca. 391), and Franks (395). He held various military offices, and after Emperor

Theodosius defeated the rebel Eugenius (394), he promoted Stilicho to the rank of master of infantry and cavalry for Italy. The Emperor further showed appreciation for the ability of Stilicho by marrying him to his niece Serena. On his deathbed Theodosius appointed Stilicho guardian of his two sons, Honorius, who would rule in the West, and Arcadius, who would rule in the East. Thus Theodosius left them in the hands of a talented man whose barbarian ancestry would prevent him from aspiring to become emperor. But the very division of power further weakened the empire, already staggering under severe barbarian pressures on the frontier.

Honorius was too young and incompetent to manage the empire, and the responsibility fell heavily upon Stilicho. His problems were enormous. Virtually no region of the frontier was secure, and one area could be defended only by withdrawing troops from another, exposing that area in turn to barbarian assaults. Thus in 406, when Stilicho defeated an invasion of Italy by the German Radagaisus, he was forced to draw troops from the Rhine and British frontiers, leaving those open to invasion.

Foreign problems were compounded by domestic revolt. In 398, Gildas, the governor of North Africa, revolted and cut off the vital grain supply for the city of Rome. Stilicho raised grain from Gaul and Spain and marshaled forces which defeated Gildas and restored Africa to the empire.

However, the major rival to Stilicho was Alaric the Goth. Four times in his career, Stilicho faced Alaric. He was about to crush Alaric when he was called back by order of the emperor Arcadius. In 397 he confronted Alaric in Greece but was forced to make peace when Gildas revolted. In 402 Alaric invaded Italy. Stilicho checked him in battle (April 6) but negotiated peace rather than crushing him. In 403 Alaric again invaded Italy and was defeated by Stilicho near Verona. This time also, Stilicho did not eliminate his rival.

The failure of Stilicho to annihilate Alaric was the result of other challenges. The first derived from his being semibarbarian and therefore suspect by the still-powerful Italian nobility. Stilicho tried to appeal to that group. He slowed down such antipagan acts of the emperors as temple closings and even restored the altar of victory, a symbol of the old Roman paganism, to the Senate house. He also reduced the burdens of taxation and military recruiting which were levied on the Italian upper classes. These gestures were not successful in winning support, and toward the end of his career he took a more antipagan stance. In 407 he proposed a law which confiscated all pagan property and destroyed all pagan altars. With animosity toward him strong among the Romans, Stilicho needed the potentially powerful assistance that Alaric's forces could provide.

A second area of concern was the Eastern Empire. This was largely independent of Stilicho's control, and in fact, with Arcadius coming under the control of Stilicho's archenemy Rufinus, it became actually hostile. The major area of contention was Illyria, which was a buffer zone between the two parts of the empire and also an important recruiting ground for soldiers. Stilicho arranged the murder of Rufinus but even then did not succeed in dominating the East. After the death of Arcadius, Stilicho had plans for seizing the Eastern throne for Honorius, but his own fall prevented that. Again, Alaric and his Goths, who generally were settled close to the border of the two empires, could be extremely useful as friends of Stilicho against the Eastern emperors.

During the first decade of the 5th century, the power of Stilicho seemed secure. The Emperor had married two of Stilicho's daughters in succession. He had been consul four times. However, trouble continued. A rival, Constantine, led a revolt in Britain and rapidly seized control of Gaul. The Italians were hostile toward the Vandal. Factions in the court led by a palace official, Olympus, were turning Honorius away from him. Finally Stilicho was arrested and on Aug. 22, 408, was executed. For 40 years no barbarians held a comparable high place in the Western Roman Empire.

Further Reading

Much material on Stilicho is contained in the poems of Claudian. These are highly rhetorical and eulogistic but have a core of historical fact. Fragments from ancient historians on Stilicho are given in Colin D. Gordon, *The Age of Attila: Fifth Century Byzantium and the Barbarians* (1960). The best modern account in English is still John B. Bury, *History of the Later Roman Empire* (2 vols., 1931). □

Clyfford Still

Clyfford Still (1904-1980) was one of the pioneers of Abstract Expressionism, although throughout his life he chose isolation from other styles and most other artists.

Clyfford Still was born in 1904 in Grandin, North Dakota. During his childhood he was interested in music, literature, and poetry, as well as art. A graduate of Spokane University, Still received an M.A. from Washington State College, where he later taught from 1933 to 1941. He lived for a time in Alberta, Canada, and also taught briefly at the College of William and Mary (1943-1945) and at the California School of Fine Arts.

Being something of a renegade from the art establishment, Still rarely exhibited his work. In 1943 he showed 22 canvasses at the San Francisco Museum of Art; in 1946 he had a one-man show at Peggy Guggenheim's New York gallery; and in 1959 he had a major retrospective exhibition at the Albright-Knox Art Gallery in Buffalo. He also had major one-man shows at the San Francisco Museum in 1976 and at the Metropolitan Museum of Art in 1979.

Still always saw himself as a visionary artist, rather than as one who belonged to a movement. He criticized European modernism for its ''sterility'' and denied all artistic influences upon his work. Although his style of the 1930s bears some resemblance to Picasso's and his canvasses of the 1940s relate to the satanic, grotesque imagery of some

forms of Surrealism, Still consistently rejected all such associations. He also rejected the Classical heritage which forms the basis of Western art and disaffiliated himself from the traditional values of the art world, all of which he saw as decadent and profane. In fact, between 1952 and 1967 Still refused to exhibit in New York because he felt the city was too corrupt for his work. In spite of his having gained an early reputation as a ''difficult artist,'' Still enjoyed a long and successful career.

Philosophically, Still is most often associated with artistic loners such as William Blake and Albert Pinkham Ryder. On a deeper level, his obsession with the theme of the dualism of good and evil is symbolized through his use of light and dark. Critics have drawn parallels between Still's art and Manichaeanism, a heretic faith which originated in Persia in the third century A.D. and which taught the release of the spirit from matter through asceticism. The philosophy is based on separate, but opposing, realms of darkness and light which symbolize the elements of evil and good. Still vehemently rejected any such associations, always negating any attempts to ''explain'' his works. The fact that his canvasses are untitled, being identified only by dates and letters, helped to create an aura of ambiguity around his art.

In spite of an overall sense of unity in his work, Still's style changed and evolved over the years. His figurative work of the 1930s, rich with interpenetrating forms, gave way in the 1940s to primitive and satanic images. Later in the 1940s, working in a monochromatic palette and using heavy impasto, Still began creating non-representational paintings filled with ragged, flame-like forms. His work of the late 1940s and early 1950s seems to echo the earth tones and open spaces of the Western plains where he grew up, although the artist refused to acknowledge any connections between his paintings and the natural landscape. Often aggressive in mood, the canvasses are rough in texture like the earth itself and are very expressionistic.

During the 1950s Still's paintings became larger in scale and lighter and brighter in color. Sometimes areas of the canvas were left unpainted. By this point in his career the artist seemed free of the dark imagery of the underworld. A mood of spiritual aspiration, reflected in the vertical application of the paint, pervades the work. His friendship with the color-field painter Mark Rothko may have been influential in this move towards an emphasis on size and color. Yet Still retained his textured, tactile surface in contrast to Rothko's color staining. The justapositions of light and dark and the dematerialization of forms remained constant.

Still's work from the 1960s is soft, sensuous, and lyrical in comparison with that of two decades earlier. This shift in his style came at a time when he personally withdrew even further from society, leaving New York to live and work in rural Maryland near Westminster, where he stayed until his death in 1980. However, in 1964 Still gave a group of 31 paintings to the Albright-Knox Art Gallery in Buffalo, and in 1976 he made a similar presentation of 28 works to the San Francisco Museum of Modern Art.

Clyfford Still's career focused on human aspiration, the personal search for identity, and the liberation of the spirit. Although his jealously guarded privacy kept him from becoming known to the general public, he was, nevertheless, one of the early pioneers of Abstract Expressionism, and he greatly influenced such better known painters as Barnett Newman and Mark Rothko.

Still had a wife, Patricia, and two daughters, Diane and Sandra.

Further Reading

Several journal articles provide useful information about Clyfford Still: Hubert Crehan, ''Clyfford Still: Black Angel in Buffalo,'' *Art News* 58 (December 1959); Robert Rosenblum, ''Abstract Sublime,'' *Art News* 59 (February 1961); and J. B. Townsend, ''interview with Clyfford Still,'' *Albright-Knox Gallery Notes* 24 (Summer 1961). The following exhibition catalogues are also helpful: Albright-Knox Art Gallery, *Paintings of Clyfford Still* (1959); Buffalo Fine Arts Academy, *Clyfford Still, Thirty-three Paintings in the Albright-Knox Art Gallery* (1966); San Francisco Museum of Modern Art, *Clyfford Still* (1976); and Metropolitan Museum of Art, *Clyfford Still* (1979). Still's work is also discussed in Peter Selz, *Art in Our Times* (1981). □

William Still

William Still (1821-1902), African American abolitionist, philanthropist, and business person, became an important strategist for the Underground Railroad and wrote an account of the hundreds of slaves he aided in their flight to freedom.

William Still was born free on Oct. 7, 1821, in Shamong, Burlington County, N.J. He was the youngest of 18 children born to parents who had been slaves. His father had purchased freedom. His mother had escaped slavery with two of her four children. His parents settled on a 40-acre plot near Medford, N.J.

At the age of 23 and self-taught, Still went to Philadelphia, where he held a number of jobs before joining the staff of the Pennsylvania Society for Promoting the Abolition of Slavery, as janitor and mail clerk. During the 14 years he spent with the society, his responsibilities grew, and he took a special interest in assisting runaway slaves, often boarding them in his home.

In 1852 Still was named chairman of a committee of four acting for the Vigilance Committee of Philadelphia. The committee offered financial assistance to escaping slaves, and Still was especially effective in finding board and lodging for them among the black population of Philadelphia.

Still recorded the information he got from interviewing slaves so that he could reunite friends and relatives. During one interview, he discovered that the slave he was trying to help was his own brother, left behind when their mother escaped 40 years before. His careful records later became the documentation for his famous book, *The Underground Railroad* (1872).

When abolitionist John Brown raided Harpers Ferry, Va., in 1859, Still sheltered some of Brown's men who were

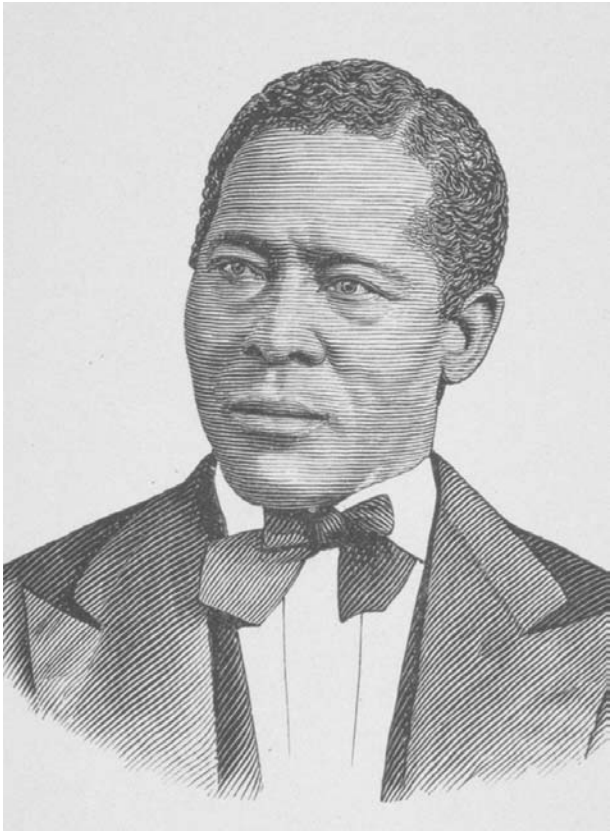

able to escape the law, as well as some members of Brown's family. Still was constantly in danger of prosecution, and had his detailed records been discovered, they probably would have sent him and other members of the Vigilance Committee to prison. Charges were brought against him several times, but only once was he unable to clear himself, and this was in a civil suit brought by a former slave whose motives and character Still had challenged.

In 1855 Still visited Canada to see how the refugees from slavery who had settled there were faring. He was impressed by their determination and published an account of their achievement. He was also active in civil rights efforts for blacks in the North, especially in Philadelphia. He helped organize and finance a society to collect information on black life, was responsible for the establishment of an orphanage for children of black soldiers and sailors, and organized a Young Men's Christian Association for blacks. Still's book, *The Underground Railroad,* differs from most accounts of the time in emphasizing the bravery and ingenuity of the escaping slaves rather than the heroism of the railroad's white conductors.

Further Reading

Sources for biographical information on Still are Wilhelmina S. Robinson, *Historical Negro Biographies* (1967); William J. Simmons, *Men of Mark* (1969); and August Meier and Elliot Rudwick, eds., *The Making of Black America* (2 vols., 1969). □

William Grant Still

William Grant Still (1895-1978) has been called the dean of African American composers. Throughout his distinguished career he composed in many styles, frequently utilizing black motifs.

William Grant Still was born in Woodville, Mississippi. In his early years he took violin lessons and was exposed to a wide variety of music, ranging from spirituals and hymns to opera. He majored in science at Wilberforce University but soon found himself composing, arranging, and conducting the school band. He decided to become a composer and studied at Oberlin and the New England Conservatory.

After serving in the Navy during World War I, Still went to New York City to work in W. C. Handy's music publishing company. He participated actively in the musical world, playing jazz and directing the Black Swan Phonograph Company. In addition, he studied with the avant-garde composer Edgard Varèse, who proved to be an important mentor.

During the 1920s Still began to compose serious concert works. Among these were *Darker America* (1924) and *From the Land of Dreams* (1925), the latter work showing the influence of Varèse. When Howard Hanson led the Rochester Philharmonic in a performance of Still's *Afro-American* Symphony in 1931, it marked the first time a symphonic work by a black composer was performed by a leading symphony orchestra. The work later received hundreds of performances in the United States and abroad. As the composer noted, ''I knew I wanted to write a symphony; I knew that it had to be an American work; and I wanted to demonstrate how the blues, so often considered a lowly expression, could be elevated to the highest musical level.'' The *Afro-American* Symphony was the second part of a symphonic trilogy, consisting also of *Africa* (1930) and the *Symphony in G Minor,* subtitled *Song of a New Race* (1937).

During the 1930s Still worked as a free-lance arranger and a staff composer for network radio. He orchestrated musical comedies and wrote for outstanding personalities such as Artie Shaw and Paul Whiteman. In 1934 a Guggenheim fellowship enabled Still to devote himself entirely to composition. His first opera, *Blue Steel,* was based on the story of a black worker and incorporated African-American folk music. Another ''first'' in Still's career occurred in 1949, when the New York City Opera Company presented his second opera, *Troubled Island;* this was the first time that a leading opera company produced a work by an African-American composer.

Still composed background music for motion pictures and television, including the film *Pennies from Heaven* and the television show *Gunsmoke*. This versatile composer also wrote ballets, chamber music, many solo songs and spirituals, and choral works. His later works, such as *The*

Prince and the Mermaid (1966), continued to indicate his originality within conventional modes of expression.

Still's career was replete with musical scholarships and honorary degrees in music. In 1971, he received an honorary doctorate in music from the University of Arkansas. In 1976, the American Society of Composers, Authors and Publishers (ASCAP) honored Still with a scroll for his ''extraordinary contributions to the literature of symphonic music, opera, ballet, chamber music, songs and solo works.''

Still was producing or revising earlier works even while in his late seventies. He was saluted on his 75th birthday with an all-Still concert by the Oberlin (Ohio) Orchestra, which presented the world premiere of his *Symphony No. 5, Western Hemisphere*. This four-movement piece was originally composed in 1937, and revised in 1970. In 1974, Opera/South in Jackson, Mississippi, presented the world premiere of Still's *A Bayou Legend,* originally composed in 1941. The libretto was written by Still's wife, Verna Arvey. This opera was later performed in Los Angeles in 1976 as part of the U.S. Bicentennial celebration and Black History Week, and was telecast on Public Broadcast Service (PBS) in 1981.

Columbia Records released a new recording of Still's *Afro-American* Symphony in 1974. The next year, Still was honored on his 80th birthday at the University of Southern California with a program of his works. In 1977, Opera Ebony revived Still's two-act opera *Highway 1 USA* in New York.

Still died on December 3, 1978 in Los Angeles. The William Grant Still Community Arts Center was dedicated in Los Angeles shortly before his death, and a memorial concert featuring his key compositions was presented at the University of Southern California in May 1979. Still's accomplishments clearly placed him among the foremost composers of his day.

Further Reading

The only book written on Still was by his wife, Verna Arvey, in *William Grant Still* (1939). It was a valuable, short source work but stopped at 1939. A good survey of Still's career through 1971 was found in Eileen Southern's, *Music of Black Americans* (1971). □

Joseph Warren Stilwell

Joseph Warren Stilwell (1883-1946) was the Army officer in charge of U.S. affairs in China during World War II.

Joseph Stilwell was born on March 19, 1883, at Palatka, Fla. He graduated from the U.S. Military Academy in 1914. During World War I he served with the IV Corps in combat intelligence, winning the Distinguished Service Medal.

In 1919 Stilwell was appointed to study Chinese at the University of California, Berkeley. The following year he sailed for the first of three tours of duty in China. After 1935 he served as military attaché to the Chinese government. Stilwell's work as a tactician and trainer impressed his superiors in Washington.

Following the Japanese assault on Pearl Harbor in December 1941, the U.S. War Department, to sustain and strengthen Chinese resistance to the Japanese invaders, ordered Stilwell to improve the Chinese army as chief of staff to Generalissimo Chiang Kai-shek, take command of all United States forces in the China-Burma-India theater, and direct all Chinese forces in Burma (now Myanmar). In April 1942, however, the Japanese defeated Stilwell's forces in Burma and cut off the Burma Road, a Chinese supply line. When the road was finally reopened in 1945, it was named after Stilwell.

Known as ''Vinegar Joe'' because of his integrity, his refusal to ingratiate himself with others, and the demands he placed on those around him, Stilwell despised Chiang Kai-shek and made no effort to conceal it. He recoiled at the administrative paralysis in the wartime Chinese capital. Three times, directly and indirectly, Chiang sought Stilwell's recall. In 1944 Stilwell was to command all Chinese forces, but Chiang managed through President Franklin Roosevelt to force Stilwell's removal from China. Stilwell warned the American government against the Chinese central government, placing more faith in the more efficient Chinese Communists at Yenan. At the time of his death at San Francisco, Calif., on Oct. 12, 1946, Stilwell commanded the 6th Army.

Further Reading

Of interest for its comments on men and events is Theodore White, ed., *The Stilwell Papers* (1948). The best book on Stilwell is Barbara W. Tuchman, *Stilwell and the American Experience in China, 1911-45* (1970). Other important studies of Stilwell's wartime experiences in China are Charles F. Romanus and Riley Sunderland, *Stilwell's Mission to China* (1953) and *Stilwell's Command Problems* (1956). Books dealing with Stilwell's experiences in Burma are Jack Belden, *Retreat with Stilwell* (1943), and Fred Eldridge, *Wrath in Burma: The Uncensored Story of General Stilwell and International Maneuvers in the Far East* (1946). Claire Lee Chennault, *Way of a Fighter: The Memoirs,* edited by Robert Hotz (1949), contains observations on Stilwell's activities in China.

Additional Sources

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Henry Lewis Stimson

The American lawyer and statesman Henry Lewis Stimson (1867-1950) was twice secretary of war and once secretary of state.

Henry Stimson was born on Sept. 21, 1867, in New York City of a family of substantial means. He was educated at Phillips Exeter Academy, Yale University (class of 1888), and Harvard Law School (class of 1891). He then joined one of the most prestigious law firms in New York.

Stimson became a highly successful lawyer and a rich man, but he was deeply interested in public affairs. From 1906 to 1909, as U.S. district attorney in New York, he distinguished himself by his energy in carrying out the trust-busting policies of President Theodore Roosevelt. In 1910 Roosevelt persuaded him to run for the governorship of New York. Never very impressive as a public speaker, and handicapped by the nationwide reaction against the Republican party, to which he belonged, Stimson lost. From 1911 to 1913 he was secretary of war in the administration of President William Howard Taft. Never one to avoid responsibility, he worked to improve the armed services under his control. In private life from 1913 to 1917, he enlisted in the Army with the coming of World War I, serving briefly in France.

In 1927 President Calvin Coolidge appointed Stimson to a mission to Nicaragua. He helped bring the civil war there to a conclusion and laid the foundations for what came to be known as the good-neighbor policy toward Latin America. From December 1927 to March 1929 he served a brilliantly successful term as governor general of the Philippines.

Stimson was secretary of state in the administration of President Hoover from 1929 to 1933. Stimson faced a multitude of vexing problems, made more difficult by strained relations with the President, who in many ways wanted to be his own secretary. Most important was the situation in the Far East. In 1931 the Japanese army began conquering the Chinese province of Manchuria (hitherto under a limited Japanese occupation) and set up a puppet regime. The League of Nations attempted to arrest the aggression without result. Stimson, unable to cooperate with the League, addressed identical notes to Japan and China declaring that the United States did not intend to ''admit the legality of any situation or recognize any treaty or agreement which violated the rights of the United States or of the Republic of China.'' This later became known as the Stimson Doctrine, but it was ineffectual in ending the dispute.

In 1933 Stimson resumed his law practice. When the Democrats came to power, President Franklin Roosevelt appointed him secretary of war in 1940. Though Stimson was a Republican, he accepted and brilliantly administered the War Department. He chose remarkable lieutenants and must be credited with a great accomplishment. He had a part in developing and launching the atomic bomb. His critics have alleged that he took insufficient measures to warn the American Army leaders at Pearl Harbor before the Japanese attack. He resigned as secretary in 1945 and died in Huntington, Long Island, on Oct. 20, 1950. Few men have ever served the U.S. government more usefully or with greater devotion.

Further Reading

Stimson's account of his activities, written with McGeorge Bundy, is *On Active Service in Peace and War* (1948). Studies of Stimson are Richard N. Current, *Secretary Stimson: A Study in Statecraft* (1954), and Elting E. Morison, *Turmoil and Tradition: A Study of the Life and Times of Henry L. Stimson* (1960).

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James Stirling

James Stirling (1926-1992) was a frequently honored British architect and city planner, whose work influenced architecture in Britain and Western Europe (particularly Germany) beginning in the 1960s. Two good examples of his work may be found in the United States, although the bulk of his buildings are in England.

James Stirling (he never used his middle name or initial) was born in Glasgow, Scotland, on April 22, 1926. His father was a marine engineer. He was raised and educated in Liverpool—Quarry Bank High School, Liverpool School of Art, and the University of Liverpool School of Architecture—finishing at the School of Town Planning and Regional Research, London (1950-1952). He served as a lieutenant in the paratroops, 1942-1945, and participated in the D-Day landing in France with the 6th Airborne Division.

After three years as an assistant with the firm of Lyons, Israel and Ellis (1953-1956), Stirling entered private practice with James Gowan as a partner (1956-1963) and then with Michael Wilford as a partner beginning in 1971.

Although the curriculum where Stirling trained as an architect was based on the classicism of the Ecole des Beaux-Arts, Stirling's early work, beginning with his thesis project in 1950 (a community center and town center plan for Newton Aycliffe), appeared to owe most to the then prevailing International Style as practiced by Le Corbusier. Much of the work Stirling did in this decade was small scale houses or housing complexes, nearly all to be built from the traditional red brick and designed with reference to the traditional English forms of warehouses, factories, barns, etc. The architecture was unquestionably modern: functional, austere (no surface ornament), and with volumes defined by clean lines and open spaces. What was markedly different about his work was its humanistic side: an unmistakable concern for communal vitality and integration in terms of space and circulation of people. Architecture was, as Stirling said, ''not a question of style or appearance; it is how you organize spaces and movement for a place and activity.''

In the 1960s Stirling exploded on the international art scene with two famous—and shocking—buildings: the Leicester University engineering building (1959) and the Cambridge University History Faculty Building (1964). These were both thoroughly modern constructivist designs that depended upon technical innovation, demonstrated the truth in the cliche that ''form follows function,'' and exhibited no concessions to their surroundings. Both were built of brick and red tiles in the tradition of Victorian architecture, but with massive amounts of greenhouse glazing used on chamfered surfaces as a kind of glass skin. They were, in fact, proof that new methods and materials were a vital aspect of progressive architecture. Although the extrovert quality of these buildings was a surprise, they and their successors (which used precast concrete and even prefabricated plastic to demonstrate their self-reliance) helped change the course of British architecture from a flat blandness to one showing careful use of numerous materials within a rigorously functional design.

The Two United States Buildings

By the 1970s Stirling's work took another turn: his buildings began to show a greater interest in their context, in symmetry, and in historical allusion. The two examples of Stirling's completed commissions in America appeared during this period. The first, an extension of the School of Architecture at Rice University, was commissioned in 1979 and completed in 1981; the second, the Sackler Museum at Harvard University, was also commissioned in 1979 but was not completed until 1985. The Rice building, ''a lesson

in restraint,'' was the ultimate in contextual architecture. Both the materials and the design forms were the same as the original buildings, but Stirling used and interpreted them in witty and off-beat ways (for example, a two story arch on the main facade included a round window near the top set decidedly off-center) to give life and light to this addition.

The Sackler Museum, on the other hand, was a free standing building, located on a small lot across from the Fogg Museum, with which it was intended to be connected by an enclosed catwalk over an entrance that some said recalls the ancient Lion Gate at Mycenae and others insisted was Superman's Fortress of Solitude. The exterior of the building was striped orange and grey brick, and the interior continued this color pattern. The use of color was a characteristic of Stirling, who saw architecture as an expression of art, not merely of social planning and engineering. The Sackler Museum, called by one critic a ''mixture of historical motifs with raw industrialism,'' was dominated by a monumental staircase that provided the necessary sense of seriousness for a museum while skillfully dividing the building into gallery space and office space. Another skillful touch by Stirling showed in the changing size of the exhibit rooms, which encouraged the public to move along through the exhibit areas. One eminent critic called the building ''remarkable for the creative virtuosity with which its functions are accommodated. . . . It is knowledgeable, worldly, elitist and difficult. . . .''

Commission for Science and Art

Notable among Stirling's later constructed buildings are the Wissenschaftszentrum (Science Museum) in Berlin and two additional structures: the Clore Gallery for the Turner bequest at the Tate Gallery in London and the Neue Staatsgalerie in Stuttgart. The Clore Gallery, an L-shaped addition to a neoclassic structure, relied for effect on the familiar Stirling signature of mullioned glass, colored building materials (including green window frames, purple and turquoise moldings, and pink railings against yellow stucco and Portland stone), and simple geometric forms and apparently random fenestration punched and cut into the building. The exhibition areas for displaying the Turner paintings were cleverly designed to be awash with natural light. The Staatsgalerie, characterized by Paul Goldberger of the *New York Times* as ''arguably the one building that sums up the current concerns of Western architecture better than any other built in this decade,'' contained all the Stirling signatures, plus a superb solution to two site problems: the need to serve as a connector between the old museum and a theater and the requirement to incorporate the legally mandated footpath through the building space.

Stirling received numerous awards and other expressions of public acclaim for his work. He was made an honorary member of the Akademie der Kunste in Berlin in 1969, an honorary fellow of the American Institute of Architects in 1976, and a fellow of the Royal Society of Arts in 1979. He received the Royal Institute of British Architects Gold Medal in 1980 and the Pritzker Prize (the ''Nobel Prize'' for architecture) in 1981. He died at the age of 66 in 1992.

Further Reading

The bibliography of articles and monographs about Stirling and his work is constantly growing. A great deal of this was published in specialized architectural magazines and journals—particularly British publications, but increasingly those in the United States, Germany, and elsewhere in Europe. Many of these, along with essays by American critics, have been reprinted in volumes about Stirling. The two best of these were *James Stirling: Architecture Design Profile* (1982) and *James Stirling: Buildings and Projects,* introduction by Colin Rowe, complied and edited by Peter Arnell and Ted Bickford (1984). The strength of these two publications was in their lists, descriptions, and photographs of plans from all of Stirling's important work. The second volume contained about 300 bibliographic citations to periodical literature dealing with specific Stirling buildings, as well as a list of 21 articles by Stirling, numerous general articles, and a list of the 16 major exhibitions of Stirling's work. Also see Michael Wilford and Thomas Muirhead, *Purple Passages—James Stirling, Michael Wilford and Associates: Buildings and Projects, 1975-1992* (1994). □

Max Stirner

The German philosopher Max Stirner (1806-1856) had considerable international influence as the outstanding German ''theoretician of anarchism.''

Max Stirner, whose real name was Johann Caspar Schmidt, was born on Oct. 25, 1806, in Bayreuth. After studying theology and philology in Berlin, Erlangen, and Königsberg, he returned to Berlin, where he spent practically the rest of his life. He taught at a private girls' school until he married a wealthy woman whose money he used partly to write his *magnum opus, Der Einzige und sein Eigentum* (1844; *The Ego and His Own*), and partly to speculate in the milk business. The latter activity resulted in his imprisonment for unpaid debts, and his wife became disillusioned with him and left him. He died from the bite of a poisonous fly on June 26, 1856.

Stirner's philosophy maintained that only the individual counted: He was the center of the world, and his thoughts and feelings determined the scale of social and, specifically, moral values. Outside the individual nothing existed but the creation of the individual. Stirner's philosophy represents probably the acme of subjectivism in the history of philosophy of the Western world.

Stirner was against all social conventions and demanded the abolition of the state. He opposed all the philosophies of his time that were known to him, including German idealism, French materialism, British empiricism, and international socialism (communism).

A great number of brilliant thinkers admired him, from Ivan Turgenev and Fyodor Dostoevsky to George Bernard Shaw and André Gide. A great number of brilliant thinkers fought him, the most famous among them Friedrich Engels and Karl Marx.

After Stirner's death his name was lost among those of a lot of minor figures, but in the 1890s he became well known again through the efforts of John Henry Mackay. A Stirner renaissance set in. It was not that his philosophy became popular but that Mackay resurrected him in the form of a father of modern anarchy. In fact, however, Stirner never was politically active as an anarchist. Yet his writings became not only part but a standard element of anarchist teaching. If Marx said that philosophers ought not only to interpret the world but to change it, one can say of Stirner that while he was alive he tried to ''interpret away'' the world and after his death he came to inspire those who wanted to change it partly by blowing it up and partly by dissolving it into millions of small social units.

Further Reading

No book has been published in English dealing extensively with Stirner. Some information can be found in Paul Eltzbacher, *Anarchism: Seven Exponents of the Anarchist Philosophy* (1908; rev. ed. 1970); George Woodcock, *Anarchism: A History of Libertarian Ideas and Movements* (1962); and Irving L. Horowitz, *The Anarchists* (1964). □

Karlheinz Stockhausen

The German composer Karlheinz Stockhausen (born 1928) was one of the most influential composers of the post-World War II period. His works embodied most of the advanced musical tendencies of his time.

Karlheinz Stockhausen was born August 22, 1928, in a suburb of Cologne, the son of a schoolteacher. He did not show any particular interest in music until after his demobilization from the army at the close of World War II in 1945. Then he studied musicology at the University of Cologne and music at the Musikhochschule, supporting himself by playing the piano in dance bands. His first compositions date from 1950, strongly influenced by Arnold Schoenberg and Anton Webern, and have complex serial plans and pointillistic texture.

In 1951 Stockhausen attended the Summer Course for New Music in Darmstadt, the center for many of the postwar developments in music. Here he became acquainted with Olivier Messiaen and Pierre Boulez. He found their ideas—mainly concerning the serialization of durations, dynamics, and other parameters—so stimulating that he spent the next year in Paris, where he attended Messiaen's classes at the conservatory and worked in Pierre Schaeffer's newly established *musique-concrète* laboratory.

Upon his return to Germany, Stockhausen studied physics and acoustics at the University of Bonn, and in 1953 he joined the electronic music studio of the Cologne Radio. His *Electronic Studies* (1953) and *The Song of the Youths* (1955) were early landmarks in the medium, and the latter work was one of the first ''space'' compositions in that it was conceived to be heard from five separated loudspeakers.

In the mid-1950s Stockhausen became interested in writing compositions in which the form was fluid, to be determined by the performer at the time of performance. His best-known piece of this type was *Piano Piece XI*. It consisted of 19 fragments printed on a large roll of paper. The performer was instructed to look at random at the sheet of music and begin with any fragment that catches his eye. At the end of each group of notes he read the tempo, dynamic, and attack indications that follow and next looked at random at another group, which he then played in accordance with its indications. When a group was arrived at for the third time, one possible realization of the piece was completed. In any performance some sections of the piece may be omitted, and no two performances were ever apt to be the same.

In this kind of music, sometimes called aleatory, or chance music, there was a drastic abrogation of the composer's traditional rights and privileges. It was a style that interested many composers in the following years.

Stockhausen next turned to compositions calling for large groups of instruments, sometimes combined with electronic sounds, in which spatial effects play a role. *Gruppen* (1955-1957) calls for 109 instruments arranged in three groups, the performers seated in front of and at the left and right of the audience. The groups played separately and in various combinations in a texture that was so thick that it was impossible to distinguish individual sounds. *Carré* (1960) was for four orchestras and four choruses. The orchestras were located against the four walls of the room;

the audience sat in the middle so as to hear the sounds coming from all sides.

Momente (1961, revised 1965) was another huge sound conglomerate, calling for soprano, four choral groups, and 13 instruments. ''In this piece,'' Stockhausen said, ''the distinction between sound and music disappears.'' It started with the sounds of handclapping, and then words, grunts, whispers, and shouts were added, giving the impression that one was listening to a political meeting. The piece lasted almost an hour and has been described as containing ''everything—parody, persiflage, wit, childlikeness, psalmody, and electronic, yet man-made sounds.'' Another vast montage was *Hymnen* (1966-1971), based on the national anthems of many countries. The anthems were so distorted that they were rarely identifiable.

Stockhausen said that there was no musical causality in these pieces. ''Although one moment may suggest the one which follows it, the connection is in no way causal, and it would be equally possible for a different moment to follow.'' Concentrated listening, then, was not called for; one could listen, or not, to any or all sections.

In some later compositions Stockhausen returned to smaller groups, combining live performance with on-the-spot electronic manipulation of the sounds. His *Solo* (1969) was written for any melody instrument with feedback. It called for one instrumentalist and four assistants, who electronically altered the sounds. *Microphonie 1* (1964) consisted of sounds emanating from a large tam-tam altered through electronic means. One heard the natural sounds along with the manipulated ones. For the Tokyo Expo 70, Stockhausen wrote ''continuous'' music that was heard as people, coming and going, were in the room in which it was played.

In spite of the completely revolutionary character of his various kinds of music, Stockhausen enjoyed great success. He had the advantage of the Cologne Radio to publicize and present his compositions, as well as the influential Summer Course for New Music in Darmstadt. His compositions were recorded and reviewed by critics as soon as they were written. He made worldwide lecture and concert tours and had several teaching appointments at American universities.

As part of the U.S. Bicentennial celebration, West Germany commissioned Stockhausen to write a cantata as a gift to the U.S., called *Sirius*. This piece was written for trumpet, clarinet, soprano, and bass, and included electronic sounds. The following year, Stockhausen unveiled a new work called *Zodiac,* a series of twelve melodies of the star signs for melody and keyboard instruments. This was originally composed two years earlier for music boxes, but Stockhausen rewrote them for formal instrumentation.

The year 1977 also marked the beginning of an operatic work that would progress for the next two decades. Stockhausen began composing *Licht* (meaning Light), which when completed would be representative of the seven days of the week. The first three acts were *Michaels Jugend* (1979), *Michaels Reise* (1978); and *Michaels Heimkehr* (1980). This massive work featured solo voices, solo instruments, dancers, choirs, orchestras, ballet, and electronic music. *Donnerstag aus Licht* was released in 1981, followed by *Montag aus Licht* in 1988. *Dienstag aus Licht* was written in 1990-91 (two parts), and *Freitag aus Licht* was presented in three parts from 1991 through 1994.

Throughout his career, Stockhausen has written more than 250 performance works, and has made more than 100 records. He wrote a book, *Stockhausen on Music,* in 1989, and since 1991, has been working on a project to put his entire works on CD. He has been cited for many awards, including the Picasso Medal, UNESCO (1992) and the Edison Prize from Holland (1996). He served as Professor of Composition, Cologne State Conservatory, and has been a visiting professor of music at the University of Pennsylvania and University of California.

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Robert Field Stockton

Robert Field Stockton (1795-1866), American naval officer, politician, and promoter of internal improvements in the nation, was very important in the conquest of California and served briefly in the U.S. Senate.

Born on Aug. 20, 1795, at Princeton, N. J., Robert F. Stockton was the son of a prominent lawyer and U.S. senator. Robert entered the College of New Jersey at the age of 13, studying mathematics and languages, but withdrew to accept an appointment as a midshipman in 1811 aboard the *President,* flagship of Commodore John Rodgers. During the War of 1812 Stockton was aide-de-camp to Rodgers and was cited for his conduct.

Following the War of 1812, Stockton fought against the Algerian pirates and from 1816 to 1820 cruised the Mediterranean aboard the *Washington* and the *Erie,* rising to command the latter. He fought two duels during this time. Active in the American Colonization Society, in 1821 he commanded the *Alligator,* which took Dr. Eli Ayres to Africa to secure the land that would become Liberia. In 1822 Stockton helped suppress piracy in the West Indies and then did duty with the surveying team along the southern coast of the United States (1823-1824 and 1827-1828).

In 1828 Stockton inherited the family estate of Morven at Princeton. For the next 12 years he was on furlough and leave of absence, investing the family fortune in the Delaware and Raritan Canal (and serving as its first president) and in the Camden and Amboy Railroad. In 1838 he was promoted to captain and returned to active duty, but in 1840 he took a leave of absence to campaign for William

Henry Harrison's election. He was offered the post of secretary of the Navy, but he declined in order to promote the building of steam vessels for the Navy.

The Mexican War began, and in October 1845 Stockton sailed to the Pacific in command of the *Congress*. At Monterey, Calif., on July 23, 1846, he assumed command of the Pacific fleet. Quickly he enrolled the army of the Bear Flag Revolt into his force and won a victory over the Mexican troops, proclaiming the war to be at an end on August 17. He next intended an invasion of Mexico at Acapulco but had to abandon that plan during the Mexican counterrevolution in California. The province was secured in January 1847.

Replaced as commander of the Pacific naval squadron, Stockton made his way to Washington, where he resigned from the Navy. That fall the legislature of New Jersey elected him to the U.S. Senate; he served until Jan. 10, 1853, working for Navy reforms and expanded harbor defenses. In 1856 he almost became the presidential candidate of the American party, and in 1861 he was a delegate to the Washington Peace Conference. He served as president of the Delaware and Raritan Canal until his death on Oct. 7, 1866.

Further Reading

Very little has been written about this hero, for whom the city of Stockton, Calif., was named. Samuel J. Bayard, *A Sketch of the Life of Com. Robert F. Stockton* (1856), was intended as a campaign biography. Considerable information can be obtained from Alfred Hoyt Bill, *A House Called Morven* (1954). □

Solomon Stoddard

Solomon Stoddard (1643-1728/1729), American colonial Congregational clergyman, was for nearly 60 years the dominant civil and religious figure in western Massachusetts.

One of 15 sons, and grandnephew of John Winthrop, Solomon Stoddard was born in Boston in September 1643. He graduated from Harvard in 1662. He became the college's first librarian (1667-1674), though during part of this period he served as Congregationalist chaplain to Bermuda. He preached at Northampton after 1669; asked to be regular pastor, he formally accepted in 1672 and continued in that post until his death. In 1670 he married Esther Warham Mather; the couple had 12 children.

As pastor, Stoddard accepted the Puritan ''Half-way Covenant,'' approved by the Synod of 1662, but soon came to feel it inconsistent to deny Communion to those who had been baptized but lacked a conversion ''experience.'' Seeking to convert the unregenerate, he began teaching that Communion was itself a converting ordinance, and he extended membership privileges to penitents professing faith, irrespective of their certainty of their salvation. This ''Stoddardeanism'' was accepted by the Reforming Synod of 1679, but Increase Mather and others objected, believing that it made the Church (by opening membership to all) indistinguishable from the world at large. Stoddard defended his position in a series of trenchant pamphlets.

Stoddard was a highly effective minister; his open invitation combined with warnings of damnation to produce great increases in Church membership. During five ''harvests'' (periods of revivals) between 1679 and 1719, many—young people especially—were converted. He taught his grandson (and associate pastor) Jonathan Edwards the revival methods which produced religious ''experiences,'' though Edwards later rejected Stoddardean leniency in acceptance into Church membership.

Liberal with respect to membership, Stoddard was conservative in other areas. He wanted the Church to be governed by a synod, leaving the laity only the right of electing their ministers. He berated wicked behavior and extravagant dress, helped engender the province's sumptuary laws (1676), and condemned worldly trends at Harvard. His letters to Boston shaped governmental policy, particularly concerning frontier defenses, and he so controlled his congregation that critics called him ''Pope.''

Impressive in appearance and conversation, Stoddard was an original and forceful writer, publishing over 20 pamphlets and sermons. Significant among these were *The Doctrine of Instituted Churches* (1700), *The Inexcusableness of Neglecting the Worship of God, under a*

Pretence of Being in an Unconverted Condition (1708), *The Efficacy of the Fear of Hell to Restrain Men from Sin* (1713), and *An Answer to Some Cases of Conscience Respecting the Country* (1722). He died on Feb. 11, 1728/1729.

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Bram Stoker

Bram Stoker (1847-1912) is best known as the author of *Dracula* (1897), one of the most famous horror novels of all time.

Abraham Stoker was born in Clontarf, Ireland in 1847. He was a sickly child, bedridden for much of his boyhood. As a student at Trinity College, however, he excelled in athletics as well as academics, and graduated with honors in mathematics in 1870. He worked for ten years in the Irish Civil Service, and during this time contributed drama criticism to the Dublin *Mail.* His glowing reviews of Henry Irving's performances encouraged the actor to seek him out. The two became friends, and in 1879 Stoker became Irving's manager. He also performed managerial, secretarial, and even directorial duties at London's Lyceum Theatre. Despite an active personal and professional life, he began writing and publishing novels, beginning with *The Snake's Pass* in 1890. *Dracula* appeared in 1897. Following Irving's death in 1905, Stoker was associated with the literary staff of the London *Telegraph* and wrote several more works of fiction, including the horror novels *The Lady of the Shroud* (1909) and *The Lair of the White Worm* (1911). He died in 1912.

Although most of Stoker's novels were favorably reviewed when they appeared, they are dated by their stereotyped characters and romanticized Gothic plots, and are rarely read today. Even the earliest reviews frequently decry the stiff characterization and tendency to melodrama that flaw Stoker's writing. Critics have universally praised, however, his beautifully precise place descriptions. Stoker's short stories, while sharing the faults of his novels, have fared better with modern readers. Anthologists frequently include Stoker's stories in collections of horror fiction. ''Dracula's Guest,'' originally intended as a prefatory chapter to *Dracula,* is one of the best known.

Dracula is generally regarded as the culmination of the Gothic vampire story, preceded earlier in the nineteenth century by Dr. William Polidori's ''The Vampyre,'' Thomas Prest's *Varney the Vampyre,* J. S. Le Fanu's *Carmilla,* and Guy de Maupassant's ''Le Horla.'' A large part of the novel's initial success was due, however, not to its Gothicism but to the fact, noted by Daniel Farson, that ''to the Victorian reader it must have seemed daringly modern.'' An early reviewer of *Dracula* in the *Spectator* commented that ''the up-to-dateness of the book—the phonograph diaries, typewriters, and so on—hardly fits in with the mediaeval methods which ultimately secure the victory for Count Dracula's foes.'' Stoker utilized the epistolary style of narrative that was characteristic of Samuel Richardson and Tobias Smollett in the eighteenth century, and that Wilkie Collins further refined in the nineteenth. The narrative, comprising journal entries, letters, newspaper clippings, a ship's log, and phonograph recordings, allowed Stoker to contrast his characters' actions with their own explications of their acts.

Some early critics noted the ''unnecessary number of hideous incidents'' which could ''shock and disgust'' readers of *Dracula.* One critic even advised keeping the novel away from children and nervous adults. Initially, *Dracula* was interpreted as a straightforward horror novel. Dorothy Scarborough indicated the direction of future criticism in 1916 when she wrote that ''Bram Stoker furnished us with several interesting specimens of supernatural life always tangled with other uncanny motives.'' In 1931 Ernest Jones, in his *On the Nightmare,* drew attention to the theory that these ''other uncanny motives'' involve repressed sexuality. Critics have since tended to view *Dracula* from a Freudian psychosexual standpoint; however, the novel has also been interpreted from folkloric, political, feminist, medical, and religious points of view.

Today the name of Dracula is familiar to many people who may be wholly unaware of Stoker's identity, though the popularly held image of the vampire bears little resem-

blance to the demonic being that Stoker depicted. Adaptations of *Dracula* in plays and films have taken enormous liberties with Stoker's characterization. A resurgence of interest in traditional folklore has revealed that Stoker himself did not conform to established vampire legend. Yet *Dracula* has had tremendous impact on readers since its publication. Whether Stoker evoked a universal fear, or as some modern critics would have it, gave form to a universal fantasy, he created a powerful and lasting image that has become a part of popular culture.

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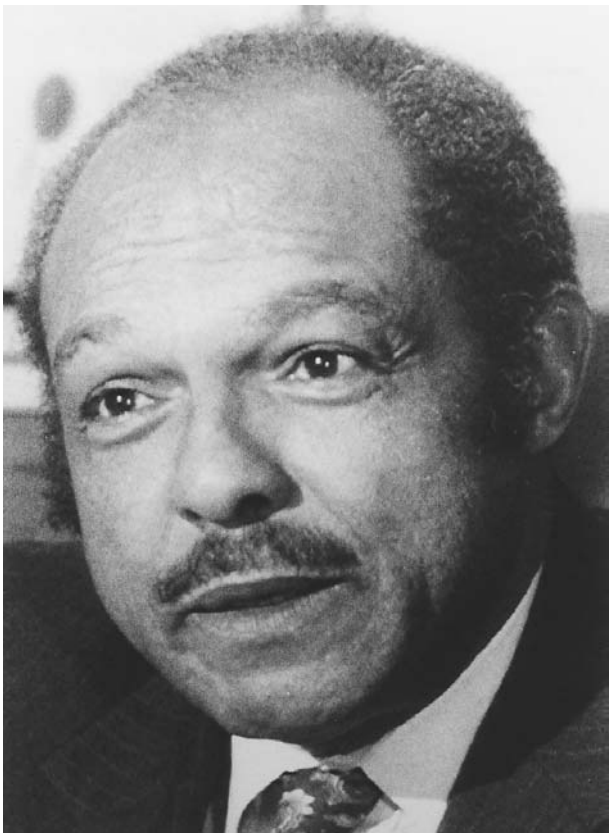

Carl B. Stokes

Carl B. Stokes (1927-1996), mayor of Cleveland, Ohio, was the first elected black mayor of a major American city.

Born of a poor black family in Cleveland on June 21, 1927, Carl Stokes was raised by a hardworking mother (his father died when Carl was 3) who constantly stressed the value of education. After receiving his discharge from the Army, he attended West Virginia College and the Cleveland College of Western Reserve. He received a BS degree from the University of Minnesota Law School (1954) and the JD degree from the Cleveland-Marshall Law School (1956). He passed the bar examination in 1957.

In 1962 Stokes resigned as Cleveland's assistant prosecutor and with his brother founded the law firm of Stokes and Stokes. Stokes was elected to the Ohio House of Representatives in 1962 and was twice reelected. In the House he served on committees of judiciary, industry and labor, and public welfare. While urging civil rights and welfare bills, he sponsored a measure empowering the governor to send in national guard troops to defuse a potential riot.

In 1965 Stokes lost the Cleveland mayoral election by a small margin. Deciding to run again in 1967, Stokes worked hard to win the white vote by showing that he was a moderate who was concerned with the welfare of all Cleveland citizens regardless of race. By winning the primary, Stokes became a symbol not for Cleveland alone but for the United States; several national news magazines and Ohio newspapers made this point. The *Cleveland Plain Dealer* said, ''By electing Carl Stokes in the primary we have shown the nation, indeed the world that Cleveland is today the most mature and politically sophisticated city on the face of the earth.''

Stokes next faced Republican Seth C. Taft, scion of the famous family, in the mayoral election. Stokes refused to make race an issue in the campaign and based his candidacy on his abilities as a politician. In television debates between the candidates, Stokes showed his expertise concerning urban problems. Cleveland's leading industrialist and its leading banker supported Stokes, while economically disadvantaged blacks raised $25,000 for his campaign. The election was close, with Stokes winning with 20 percent of the white vote and 96 percent of the black vote.

As mayor, Stokes addressed a number of immediate problems typical in urban America. He made a special effort to reduce crime by using more policemen but insisting that the police treat all citizens with courtesy and respect. He won praise for his handling of a disturbance which followed the ambush of a white policeman by black nationalists in 1968. He fired an administrative assistant because of her interest in an illegal liquor establishment, saying that maximum integrity was ''imperative'' for all members of his administration.

Stokes's reelection in 1969 revealed that he again received practically all of the black vote and the majority of votes in 8 of the 11 all-white wards. His administration continued to battle problems such as pollution, housing,

urban renewal, and federal assistance to state education. In 1970, the National League of Cities, comprised of mayors and county officials from across the country, voted Stokes as its first black president-elect. However, Stokes did not run for mayor in 1971, and in 1972 made a major switch in careers. He became the first black anchorman to appear daily on a New York City television outlet, WNBC, NBC's flagship station. He was with WNBC for eight years, serving as urban affairs editor and foreign correspondent to Africa.

Stokes returned to Cleveland and became the first black lawyer to serve as general counsel to a major American labor union, the United Auto Workers. He jumped back into the political arena, being elected as a judge in Cleveland's Municipal Court. With that election, he completed service in all three branches of government—legislative, executive and judicial.

In 1994, Stokes served in the Clinton Administration as U.S. Ambassador to the Republic of Seychelles, a cluster of islands in the Indian Ocean off the coast of Africa. He served in that post until he was forced to take a medical leave of absence, suffering from cancer of the esophagus. He died in Cleveland on April 3, 1996.

During his life, Stokes was awarded 12 honorary degrees from various institutions, including Cleveland-Marshall Law School, Tufts University, and Oberlin College.

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Piotr Arkadevich Stolypin

The Russian statesman and reformer Piotr Arkadevich Stolypin (1862-1911) is known for his victory over anarchist forces, for his attempt to transform the Russian autocratic monarchy into a constitutional one, and for his land reform.

Piotr Stolypin was born in Baden. A country squire and landlord in Kovno, he was named marshal of the nobility of that province from 1887 to 1902. In 1903 he was appointed governor of the adjoining province of Grodno and a year later was transferred in the same capacity to Saratov on the Volga. There he ruthlessly put down the peasants, and his determination and personal courage led to his appointment as minister of the interior in 1906. Later that year he became prime minister.

Stolypin was the most competent and clear-sighted official to serve Czar Nicholas II. His policy was twofold—to bring law and order to society and to institute reform. An enemy of revolution and a conservative, Stolypin tried to break up the revolutionary groups and also to undermine their popular support through social and political reforms. As a monarchist and a constitutionalist, he wished to work harmoniously with the elected Duma in the passage of reform legislation.

An intelligent and well-educated man, Stolypin pondered for some time the poor condition of the Russian villages and concluded that the low level of rural economy was due to the fact that the land did not belong to the peasants. He realized also that Russia could not become a strong power until the majority of the Russian population—the peasants—became interested in the preservation of individual property. The Revolution of 1905 with its agrarian excesses only strengthened Stolypin's conviction on this point. He came to believe finally that the primary need of Russia was the creation of a class of well-to-do landowners.

Under Stolypin's agrarian reform law peasants made remarkable progress in obtaining private land ownership. Stolypin spared no money in order to consolidate and to increase the peasantry. He encouraged the practice of granting the peasants small credits; he maintained an army of land experts, land surveyors, and agronomists; and he spent large sums of money on public education.

Stolypin's creative efforts in the work of the state were not always within the limits of the constitutional order at which he aimed. The introduction of local assemblies in the western province aroused the entire Russian people against him. The left wing and the center were indignant at such a

flagrant violation of the constitution, and the right wing was indignant at his treatment of its leaders in the State Council. Stolypin was killed in Kiev on Sept. 18, 1911. His assassin was a double agent whose motives remain cloudy to this day.

Further Reading

The only full-length study of Stolypin in English is by his daughter Maria Bock, *Reminiscences of My Father, Peter A. Stolypin* (trans. 1970). Vladimir I. Kokovtsov, *Out of My Past* (trans. 1935), and Vladimir I. Gurko, *Features and Figures of the Past: Government and Opinion in the Reign of Nicholas II* (trans. 1939), are memoirs by czarist officials and contain useful material on Stolypin. A biographical sketch of Stolypin is in Arthur E. Adams, ed., *Imperial Russia after 1861* (1965). □

Edward Durrell Stone

The American architect, educator, and designer Edward Durrell Stone (1902-1978) was an early practitioner of the International Style, but took his architecture in a new direction after 1940. He was particularly known for his design for the U.S. embassy in New Delhi, India, and for the Kennedy Center in Washington, D.C.

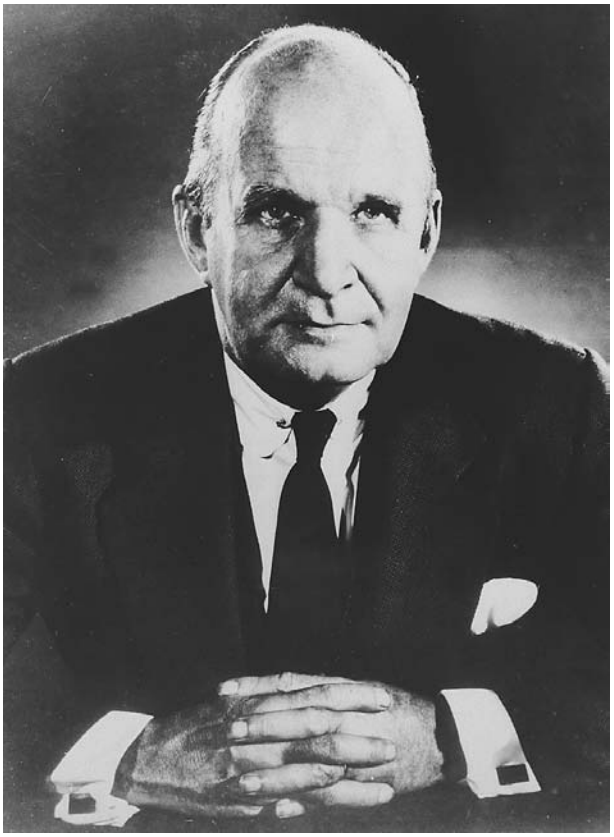

Edward Durrell Stone was born in Fayetteville, Arkansas, on March 9, 1902. He attended the University of Arkansas (1920-1923) located in his home town, but received no degree. His first job—for the firm of Coolidge, Shepley, Bulfinch and Abbott in Boston—was to work on the restoration of Massachusetts Hall at Harvard as an apprentice to Henry R. Shepley (1923-1925). In 1926 Stone won the competition for a special scholarship to Harvard and attended for one year. Eclecticism was on the way out in architecture, and Stone switched to MIT (Massachusetts Institute of Technology) where Jacques Carlu was beginning to experiment with modern design. The following year Stone won the Rotch travelling scholarship for two years of study and travel in Europe.

His return to America in November 1929 coincided with the stock market crash. He managed to join the firm of Schultze and Weaver in New York and worked on the design for the interior of the Waldorf-Astoria Hotel. In 1930 he married Orlean Vandiver, whom he had met in Europe. Stone also worked with the consortium of architects designing Rockefeller Center, New York (1929-1935). He was appointed chief designer of the two theaters: Radio City Music Hall and The Center Theater. During this period Stone met Howard Myers, the editor of *The Architectural Forum* and a leading exponent of modern architecture. Their friendship was life-long.

Striking Out on His Own

In 1933 Stone became an architect in his own right with the commission for the Mandel House in Mount Kisco, New York (1933-1935). He made use of an open plan, concrete, steel, glass block, and strip windows in this modern house and saw it as the first house in the East in the International Style. He built several other private residences, but the Depression made commissions scarce and he went to work for Wallace K. Harrison.

During this time the informal headquarters for architects and journalists in New York City was Rose's Restaurant on West 51st Street. Rose was considered a patroness of the arts as she provided meals to sustain artists and others between odd jobs.

From 1935 to the beginning of World War II Stone supplemented his income by teaching advanced design at New York University's night school of architecture. His students were men working in architectural offices who could not afford full-time studies. He again turned to teaching in the late 1940s for three years at Yale, in 1953 for one year at Princeton, and in 1955 and 1957-1959 at the University of Arkansas, Fayetteville.

In 1937 the trustees of the Museum of Modern Art (MOMA) formed a building committee to select architects to design a new building on West 53rd Street in New York City. Stone and Philip L. Goodwin, one of the trustees, were named associate architects for the design (1937-1939). Open flexible gallery space capable of change for exhibitions was required, and as a result Stone and Goodwin placed the auditorium in the basement, the stairs and service facilities at one end of the building, and office spaces and the library on the upper floors. A walled garden for

sculpture was set to the rear of the building as an oasis from the hectic pace of the city. The design for this important building was done in the International Style.

Disenchantment with International Style

Toward the end of the 1930s Stone began to question the use of the International Style in residential design. Generally, it had not won acceptance because it was sparse and cold. The style had begun shortly after World War I in a period of deprivation. Economics was the prime consideration, and the use of reinforced concrete—a less expensive material—and the exclusion of ornament from the design reduced the expense of a building. Even more influential on Stone's change of mind was the cross-country trip to California he took in 1940. During this trip he saw the ''good'' and ''bad'' architecture of the United States and visited Frank Lloyd Wright at Taliesin in Wisconsin. On the return trip he visited Taliesin West near Phoenix, Arizona, where he became more aware of how Wright attuned each complex to the natural beauty of its site: the pastoral green of Wisconsin and the harsh desert environment of Arizona. Stone viewed his repudiation of the International Style as trading a European style architecture for an indigenous style which would be strongly influenced by Wright's work.

Collier's magazine provided an opportunity for Stone to design in this new direction. Stone and John Fistere, a journalist who wrote on architecture, were asked to design *Collier's* ''House of Ideas'' (1940), which would make new ideas in home furnishings and building materials available to the public. Located on the terrace adjacent to Rockefeller Center's International Building, Stone introduced the use of natural redwood for the exterior walls and plywood as an interior surface material.

During World War II Stone served as a major in the U.S. Air Force (1942-1945) and worked as an architect designing buildings and ground facilities (hangars and runways). After World War II he established an office in Great Neck, Long Island, and designed houses. One of these residences was for Bernard Tomson, a lawyer who took an interest in the legal aspects of the architectural profession and eventually wrote a column and a book for architects to help them with their business affairs. Stone moved his offices to New York City and was joined by his nephew, Karl J. Holzinger, Jr., who worked with him for seven years. Commissions were primarily for residential designs which were done in an indigenous style based on modular wooden construction.

Building at Home and Abroad

After World War II Stone was asked to design a modern resort hotel in Panama which called for special consideration of the extremes of the equatorial climate. The design problems worked out for El Panama Hotel, Panama City (1946), were further refined when Stone designed resort hotels in San Salvador (1952) and Montego Bay, Jamaica (1952).

In 1948 Stone was asked to design a fine arts group for the University of Arkansas, Fayetteville, to include facilities for architecture, painting, sculpture, music, and theater. Stone physically integrated the arts in three separate elements (a three-story classroom building, a concert hall, and a theater and library) linked by an exhibition gallery.

The Peruvian government selected Stone and Alfred Aydelott to design a general and maternity hospital for 900 patients in Lima (1950). Stone believed there was no more difficult or complicated architectural project than a hospital. This one took several years to complete, and it was necessary for the designers to live there for about six months in the early stages. While there, Stone travelled to Cuzco and Machu Picchu and started a collection of Pre-Incan pottery.

Stone credited his second marriage with bringing order to his life. On a night flight from New York City to Paris in 1953 he met Maria Elena Torchio, the American-born daughter of a Florentine architect and a Barcelona mother, and they were married in June 1954 in Beirut, Lebanon, by the archbishop of the Greek Orthodox Church.

In order to take architecture out of politics, the U.S. State Department appointed a board comprised of Henry R. Shepley, Ralph Walker, and Pietro Beluschi to advise them in selecting an architect to design the U.S. embassy at New Delhi, India. Stone was awarded the commission in 1954 and found he had to deal with a subtropical climate. Some of the devices he used to compensate for the extreme heat were a water garden for its cooling effect, terrazzo grilles for the external walls for their light filtering qualities, and a large rectangular canopy extending beyond the walls of the building for its shading ability. Stone placed his classical building on a platform so that automobiles could be parked in the space below, thus preventing their visual intrusion on the building. An Indian religious leader, Mohan Singh, and his son, Daljit, were chosen as builders. They brought the workers and their families to live at the site where they fabricated the building materials. The U.S. embassy was literally built by hand with a combination of Eastern and Western skills.

Toward a More Romantic Style

In 1955 Stone was asked to design a hospital and medical center for the city of Palo Alto, California, and Stanford University. He found it necessary to open an office in Palo Alto. The design he arrived at was to be compatible with the original quadrangle of three-story buildings designed by Shepley, Rutan, and Coolidge. Because this was earthquake country, reinforced concrete was the preferred building material. To imitate the rough stone of the earlier buildings, Stone created a geometric pattern in the concrete by nailing wooden blocks onto the casting forms. In the same year Stone designed a pharmaceutical plant for the Stuart Company in Pasadena. The company's founder, Arthur Hanisch, gave Stone a large site and a free hand to design the plant and amenities (recreation areas, courtyards, and a swimming pool) for the employees. The morale of the workers and the prestige of the company were influenced by the architecture, a trend recognized by corporations in the 1950s.

An American Institute of Architects (AIA) committee of five architects selected Stone to design the U.S. Pavilion

(1957-1959) for the Brussels Exposition. The irregular site seemed best served by a circular building, and Stone adapted the principle of the bicycle wheel (inner and outer rings connected by radiating spokes) combined with translucent plastic panels to cover the 350 foot diameter interior open space of his design. This space allowed the United States to honor the Belgians' request to preserve the 11 willow trees planted 50 years earlier by King Albert. The white, crystal, and gold pavilion with its plaza and reflecting pool drew a cover story by *TIME* and an invitation from the Russians for Stone to visit their country.

Stone had long held the conviction that row housing made better use of land than the free-standing house on an individual lot. The open countryside around towns and cities should be preserved. *LIFE* was doing a series of essays on more livable homes and in 1958 asked Stone for a design. He suggested a row house development, noting that there was much historical precedent for it and that the ''urban sprawl'' of the American subdivision might be abandoned for it.

This same year Huntington Hartford chose Stone to design his gallery of modern art to be located at Columbus Circle in New York City. Due to the small site, Stone arranged the galleries vertically and selected poured concrete for its plastic possibilities. The entire building was surrounded by an arcade which provided protective covering for prospective museum goers. The romantic design Stone used here was in sharp contrast to the severe International Style he had used 20 years earlier for the MOMA.

The Kennedy Center and Work in New York

In the fall of 1958 Stone began work on a plan for the National Cultural Center (Kennedy Center) in Washington, D.C. (1958-1971). He developed two schemes for the 11-acre site on the Potomac River which included an opera house, a concert hall, and a theater under one roof with parking facilities at a lower level. The first scheme placed the three auditoria around a grand central circular hall, while the second scheme arranged them in a row and separated them by entrance lobbies. Cost was the deciding factor in the selection of the second scheme. Hopes for a truly national cultural center of stature would have been better served by the first scheme. The critics used terms such as bland and uninspiring to describe the Kennedy Center.

As Stone designed more complex and larger scale projects, such as the State University of New York at Albany campus (1962), he turned to an academic style of architecture that sought formal simplicity. Though work such as this received less than complimentary acclaim, Stone retained his popular appeal.

One of his last works, the PepsiCo World Headquarters, Purchase, New York (1971-1973), was representative of the low suburban office building. In a move from Park Avenue to an old polo field, PepsiCo acquired a 112-acre site where building height was restricted to 40 feet by a local zoning code. Stone designed a series of seven three-storied buildings to be set on a mounded site of ten acres. He created an interplay between the buildings and open spaces, with each building connected to its neighbor only at the corner. Patterned precast concrete panels were used to enrich the exterior surfaces of these low horizontal structures, while sculpture was placed in the surrounding landscape.

Further Reading

Numerous articles on Stone may be found in *The Architectural Forum* and *The Architectural Record*. Additional material may be found in *Progressive Architecture* and other American architectural journals. Stone is listed in *Contemporary Architects* edited by Muriel Emanuel (1980). Stone wrote two books: *The Evolution of an Architect* (1962) and *Recent and Future Architecture* (1967). Information on the International Style is provided in Henry-Russell Hitchcock and Philip Johnson, *The International Style: Architecture Since 1922* (1932). □

Harlan Fiske Stone

Harlan Fiske Stone (1872-1946), as chief justice of the U.S. Supreme Court, at first could not be classified either as conservative or liberal but finally stood with the liberal justices.

Harlan Fiske Stone was born in Chesterfield, N.H., on Oct. 11, 1872. The family soon moved to Amherst, Mass. Harlan's father was a farmer, and the sons did the typical farm chores.

Stone attended public school in Amherst and then, after 2 years of high school, enrolled in the Massachusetts Agricultural College. He led his fellow students in a number of pranks; for one of these he was expelled. He was accepted by Amherst College, graduating in 1894. He was bent on a career in medicine. At Amherst he tutored other students and sold typewriters and insurance. He was elected to Phi Beta Kappa, was business manager of the school paper, and played on the football team. Somewhere along the way, he gave up the idea of medicine for a career in law. To earn the money for law school, he taught high school science. In 1896 he entered the Columbia University School of Law, supporting himself by teaching history. In June 1898 he received his law degree and soon passed his bar examinations.

Stone joined the well-known New York City legal firm of Sullivan and Cromwell, later moving to another firm. He married Agnes Harvey in 1899, and the couple had two sons.

Law School Dean and Attorney General

In his early days in practice Stone supplemented his income by lecturing at Columbia School of Law. He became a professor in 1902, resigning in 1905 to give full time to the firm of Satterlee, Canfield and Stone. Stone appeared to be perfectly content making money until, in 1910, he became dean of the Columbia School of Law. The work as dean was most rewarding. Stone managed to continue his

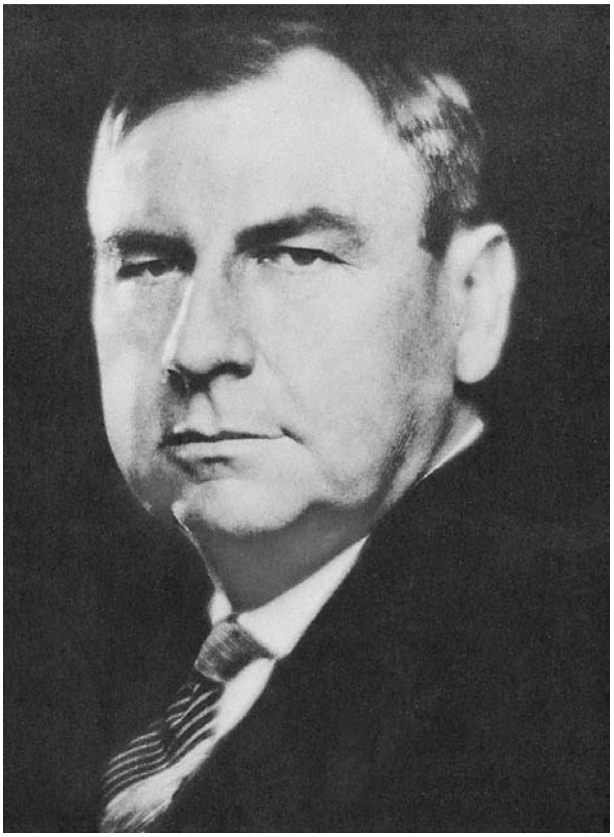

law practice, teach, and also advise and counsel students. He was one of the most loved and revered Columbia professors of that day.

This so-called conservative lawyer proved to be most liberal in defending his faculty. When the university decided to dismiss two professors because of their pacifist speeches, he worked out a settlement between the teachers and Columbia president Nicholas Murray Butler. Stone was much upset by the U.S. attorney general's ''Red raids.''

Yet there were too many examples of Stone's conservatism to convince his fellow faculty members that he was in any way liberal. His courses in personal property, mortgages, and equity law were geared conservatively. In 1923 his conservatism seemed confirmed when he resigned as dean to become a partner in the Sullivan and Cromwell firm. During the next year he handled corporation and estate work. In 1924 President Calvin Coolidge, who had known Stone in Amherst, named him U.S. attorney general. The appointment was well received by the banking and business community.

As U.S. attorney general, Stone moved quickly to rid the department of those involved in the ''Red scare'' regime. He also made an appointment that years later would remain controversial when he made J. Edgar Hoover head of the Bureau of Criminal Investigations (later the Federal Bureau of Investigation). Stone also moved against the Aluminum Corporation of America as a violator of the antitrust laws. This corporation was under control of the family of Andrew Mellon, who was then secretary of the treasury. Before this case could be readied for court, President Coolidge named Stone an associate justice of the Supreme Court.

Supreme Court Justice

Stone's new appointment ran into some difficulties. Some people suggested that he was pushed onto the Court to get him out of the attorney general's office. However, the appointment was confirmed. On the bench Stone moved slowly. Justice Louis Brandeis, a liberal, along with Oliver Wendell Holmes, tried to give Stone a much broader view of the Constitution. In time the liberals on the Court were considered to be Brandeis, Holmes, Stone, and later Benjamin Cardozo.

The question of the constitutionality of many of President Franklin Roosevelt's New Deal laws eventually confronted the Supreme Court. Stone met these challenges and remained liberal in his thinking. He concurred in the Court's decision on the unconstitutionality of the National Recovery Administration. He supported the majority in the famous *NLRB v. Jones and Laughlin Steel Corporation* (1937), which preserved the National Labor Relations law.

With Chief Justice Charles Evans Hughes's resignation in 1941, President Roosevelt named Stone to the position. However, Stone is remembered for his work as an associate justice rather than for his achievements as chief justice because, as presiding officer, he was unable to head the Court as efficiently as had his predecessor. Stone looked upon the Constitution as a broad charter of government. He summed up his philosophy by stating: ''I have nothing personally against the world in which I grew up. That world has always made me very comfortable. But I don't see why I should let my social predilections interfere with experimental legislation that is not prohibited in the Constitution.''

One of the most important pieces of New Deal legislation was the Agricultural Adjustment Act of 1933. It was inevitable that the Supreme Court would be asked to rule on its constitutionality. In *U.S. v. Butler* (1936) a majority of the Court declared the AAA constitutional. Justice Stone wrote a strong dissenting opinion. He revealed his conception of judicial functions when he declared: ''The power of courts to declare a statute unconstitutional is subject to two guiding principles of decision which ought never to be absent from judicial consciousness. One is that courts are concerned only with the power to enact statutes, not with their wisdom. The other is that while unconstitutional exercise of power by the executive and legislative branches of the government is subject to judicial restraint, the only check upon our own exercise of power is our own sense of self-restraint.''

Stone was not a colorful figure, but he was a human one. He died in Washington on April 22, 1946. If one was to seek among Stone's utterances for a phrase that would summarize his contributions, it might be: ''. . . the Constitution has not adopted any particular set of social and economic ideas, to the exclusion of others, which however wrong they seemed to me, fair-minded men might yet hold.''

Further Reading

The best general study of Stone is Alpheus Mason, *Harlan Fiske Stone: Pillar of the Law* (1956). An excellent survey of Stone as chief justice is in Alpheus Mason, *The Supreme Court from Taft to Warren* (1958). A complete discussion of Stone's dissent in *U.S. v. Butler* is in Walter F. Murphy, *Congress and the Courts: A Case Study in the American Political Process* (1962). Kenneth Urmbreit brings the man into focus in *Our Eleven Chief Justices: A History of the Supreme Court in Terms of Their Personalities* (1942). □

I. F. Stone

The American journalist I. F. Stone (1907-1989) published the iconoclastic political newsletter *I. F. Stone's Weekly* from 1953 to 1971. A critic of the Cold War and McCarthyism, his opposition to the Vietnam War helped to change public opinion in the United States.

Born Isador Feinstein on December 24, 1907, in Philadelphia, I. F. Stone was the son of Bernard and Katherine Feinstein. His parents were Russian Jewish immigrants who owned a dry goods store in Haddonfield, New Jersey. At age 14 Stone made his journalism debut by publishing a five-cent monthly paper called *The Progress*. As a journalist he became known for his outspoken but hopeful views.

During high school he covered Haddonfield as a correspondent for the *Camden Evening-Courier*. After graduating in 1924 he studied philosophy at the University of Pennsylvania, but was more interested in the newsroom than in the classroom. While a student he worked full time as a copy editor and rewrite man for the *Philadelphia Inquirer*. He left school to take a job as a reporter and editor with the *Camden Courier-Post*. In 1929, Stone married Esther Roisman and together they had three children.

Stone was legendary among American journalists for his intense political commitments and his unwillingness to compromise his beliefs. Beginning with Jack London's novel *Martin Eden,* Stone's radical, utopian outlook emerged from his independent reading. In the 1930s he supported the Popular Front in its opposition to Adolf Hitler. Although his thinking was never dependent on any party or ideology, he later became isolated during the McCarthy period when his strong views collided with the prevailing consensus.

Following a move to New York City, he served as an editorial writer for the *New York Post* from 1933 to 1939. His first book, *The Court Disposes* (1937), defended President Roosevelt's attempts to expand the Supreme Court. In 1938 Stone became an associate editor of the liberal weekly *The Nation* and in 1940 he became its Washington editor. In *Business as Usual* (1941) he criticized the country's defense mobilization program.

Although he was not a religious man, Stone was concerned with the political and human rights situation in the Middle East. In 1945 he reported on the Jewish struggle to establish a homeland in Palestine. In 1946 he accompanied Jewish survivors of Nazi concentration camps as they secretly migrated from Eastern Europe to Palestine. His experience was first printed in the experimental newspaper *PM,* for which he had begun writing in 1942, and later as *Underground to Palestine* (1946). In 1948 he covered the Jewish-Arab War which led to the creation of Israel.

After World War II Stone became a relentless critic of the emerging Cold War. When *PM* folded in 1948, Stone wrote first for the *New York Star* and then for the *Daily Compass*. In the fall of 1950 he went to Paris as European correspondent for the *Compass*. He conducted an investigation into the origins of the Korean War which was published as *The Hidden History of the Korean War* (1952). Calling it ''a case study in the Cold War,'' it questioned the official explanations for why America entered the Korean War.

While the book was largely ignored, its style became the model for a new publication that Stone started out of professional necessity. In the late fall of 1952 the *Daily Compass* collapsed and Stone was out of a job. Since many publications would not hire him due to his political convictions, he launched his own political newsletter, *I. F. Stone's Weekly*. The first issue debuted on January 17, 1953.

To the original 5,300 subscribers of *I. F. Stone's Weekly* he wrote, ''This weekly represents an attempt to keep alive through a difficult period the kind of independent radical journalism represented in various ways by *PM,* the *New York Star,* and the *Daily Compass*.''

In its early days, Stone viewed *I.F. Stone's Weekly* as ''the journalistic equivalent of the old-fashioned Jewish momma-and-poppa grocery store.'' While radical in viewpoint, the newsletter was conservative in format. Since he had no access to inside information, he was forced to rely on official documents for his sources. He quickly acquired a reputation for indicting the government with its own evidence.

Stone's style as a journalist was recognizable not only by his incisive criticism and ability to extract precious information out of material other journalists ignored, but also by his sense of historical perspective. In the 1950s the *Weekly* covered topics ranging from McCarthyism, defense spending, and the Soviet Union to the Supreme Court and civil rights.

Stone will be long remembered for his sustained criticism of America's involvement in Vietnam, which he began discussing as early as 1954. By 1963 he explained the failed efforts to impose stability on South Vietnam. ''You can't go on pouring napalm on villages and poison on crops, uprooting the people and putting them in prison-like compounds and expect to be liked,'' he wrote.

In 1964, Stone was the only American journalist to challenge President Johnson's account of the fateful Gulf of Tonkin incident, which was used to obtain the congressional authority to escalate the war in Vietnam. Throughout the 1960s and early 1970s he persisted in exposing the horrors

and fallacies of America's Vietnam policies. While he relied on public records to support his case, he also took his own trip to South Vietnam in 1966. As public disapproval of the war mounted, the increasingly popular Stone found a growing audience for the *Weekly*.

Stone once told his wife, ''I'm going to graduate from a pariah into a character, and then if I last long enough I'll be regarded as a national institution.'' By the last years of the *Weekly* he had over 70,000 subscribers. When a collection of his essays appeared in 1970 he was called one of ''the finest fog-cutters in Washington,'' and he was even saluted by *TIME* magazine. In 1971 he received a George Polk Memorial award.

Stone closed the *Weekly* at the end of 1971 because of poor health and became a contributing editor for the *New York Review of Books*. He soon retired to become a classical scholar, studying the origins of freedom of thought in Athens at the time of Socrates. In 1981 he came out of retirement to write articles for *The Nation* and the *New York Times* Op-ed page in response to actions of the Reagan administration.

Stone died on June 18, 1989, at age 81, after he underwent surgery in a Boston Hospital and suffered a heart attack. In September 1994, the FBI released information stating he had been under close scrutiny for the past 30 years. This was not an easy task since the FBI's records listed Stone under many different names. The FBI's file on Stone, a 4 1/4-inch, 1,794-page stack of paper, was released to the public under the Freedom of Information Act. Much information is blacked out and 332 pages were withheld. The file reveals as much about bureau operations in those days as about Stone. It also illustrates how difficult it was for the FBI to obtain incriminating evidence against this maverick who for six decades offered opinions on everything political.

Was Stone a Communist? From 1941 to 1971 the FBI tried to find an answer to this question. Stone traveled throughout the United States making speeches to leftist audiences. He began some of his speeches, ''Fellow Communists and FBI agents . . . '' He denounced the House Committee on Un-American Activities and the Smith Act, which required the registration of foreigners, and the McCarran Act, which required Communists to register as foreign agents. On a passport application he refused, ''as a matter of principle,'' to indicate whether or not he was a Communist. Ultimately, the FBI was never able to confirm that Stone was a committed Communist.

Since 1990, The Nation Institute/I.F. Stone Award has been presented to students who exhibit excellence in journalism. Candidates for the award must embody the same uniquely independent journalistic tendencies, investigative zeal, commitment to human rights, and desire to expose injustice that were I. F. Stone's trademark and legacy.

Further Reading

The best way to understand Stone's contribution as a journalist is to examine the many collections of his writings. They include *The Truman Era* (1953); *The Haunted Fifties* (1963); *In a Time of Torment* (1967); *Polemics and Prophecies 1967-70* (1970); and the one-volume anthology *The I. F. Stone's Weekly Reader* (1973). The best account of his life and style as a journalist is contained in the documentary film ''I. F. Stone's Weekly,'' produced by Gerry Bruck. Updated information can be gathered from the *Los Angeles Times* ''FBI Surveillance of I. F Stone Proved One Thing: Agents Couldn't Spell,'' September 25, 1994. □

Lucy Stone

Lucy Stone (1818-1893), American abolitionist, temperance worker, and woman's-suffrage leader, was the first important suffragist to retain her maiden name after marrying.

Lucy Stone was born in West Brookfield, Mass., on Aug. 13, 1818. At the age of 16 she began teaching school. For 9 years she saved her money and pursued her own studies. With some help from her father she finished her education at Oberlin College in 1847. That year she gave her first lecture on woman's rights from the pulpit of her brother's church. The following year she became an agent for the Antislavery Society. It was still rare for a woman to speak in public, rarer still for one to speak on woman's rights. The Antislavery Society disliked having the two causes confused, and so a compromise was arrived at by which Stone spoke for abolition on weekends, leaving the rest of the week free for woman's rights.

In 1855 Stone married noted abolitionist Henry B. Blackwell. The marriage service was distinguished by a joint protest against woman's disadvantaged state and a pledge that both partners would have absolutely equal rights in marriage. Blackwell was as good as his word. He became an ardent feminist and devoted much of his own time to the cause. Their daughter, Alice Stone Blackwell, became a feminist and helped bring to completion her parents' great work.

After the Civil War, Stone broke with the radical feminists over the question of giving precedence to black males in the suffrage struggle. More committed to the antislavery movement than women like Susan B. Anthony and Elizabeth Cady Stanton, Stone accepted the argument that by confusing women's suffrage with black suffrage both would be lost and that the black's need was at this moment greater. In 1869 she was one of the organizers of the American Woman Suffrage Association, which differed from the Stantonites' organization, the National Woman Suffrage Association, in being more conservative and in having male members.

On Jan. 8, 1870, the American Association brought forth its paper, the *Woman's Journal,* as a rival to the National's weekly. Edited by Stone, Blackwell, and Mary Livermore, *Woman's Journal* appealed to the growing number of clubwomen, professional women, and the like who were reaching for greater freedom but were not yet ready to commit themselves to equal suffrage. Alice Stone Blackwell succeeded her parents as its editor, and, after the vote had

been won, the magazine continued as the *Woman Citizen,* the organ of the League of Women Voters.

When the two wings of the suffrage movement were reunited in 1890 as the National American Woman Suffrage Association, Stone became one of its officers. She died on Oct. 18, 1893, in Boston.

Further Reading

Volumes 1 (1881) and 2 (1882) of the *History of Woman Suffrage,* edited by Elizabeth Cady Stanton, Susan B. Anthony, and Matilda Joslyn Gage, are helpful. Mrs. Stone's daughter, Alice Stone Blackwell, published an affectionate account, *Lucy Stone: Pioneer of Women's Rights* (1930). A thorough study is Elinor Rice Hays, *Morning Star: A Biography of Lucy Stone, 1818-1893* (1961). □

Oliver Stone

Oliver Stone's harrowing movies about life in an era bereft of morals have earned both lofty praise and stern condemnation. Stone (born 1946) is a pioneer writer-director of films that show the direct human consequences of national policy, whether it is set in the halls of government or in the board rooms of corporate financiers.

Taking their cues from front-page headlines,'' wrote Patrick Goldstein in the *Los Angeles Times,* ''Stone's moody, tumultuous films walk the thin line between outrage and outrageousness.''

New York Times critic Janet Maslin observed that Stone ''isn't one to regard moviegoing as a passive experience. Part of his method is to make audiences squirm.'' In works such as *Platoon, Wall Street,* and *Born on the Fourth of July*—all of which he wrote as well as directed—Stone has dared to confront the consequences of faulty values as the patriotism, greed, or naivete of his characters lead them into peril. During the 90s Stone's work became bolder, beginning with the controversial *JFK* and proceeding to the surrealistic horror of *Natural Born Killers* and the tragic history of *Nixon.* The filmmaker's increasingly wild visual style and loose interpretations of historical events—not to mention his occasionally blood-spattered scenarios—have made him a target. Republican Presidential hopeful Bob Dole lambasted him for his violence, while others have never forgiven his speculations about President Kennedy's assassination in *JFK.* ''It's sad,'' Stone said of such acrimony in *Premiere,* ''because you try to reach out and show people that you are rational and open to discourse.''

Right-Wing Upbringing

Stone was born and raised in New York City, the son of a successful stockbroker. His childhood years were marked by all the privileges of wealth—private schooling, summer vacations in France, and most importantly, a sense of patriotism born of comfortable circumstances. ''My father was

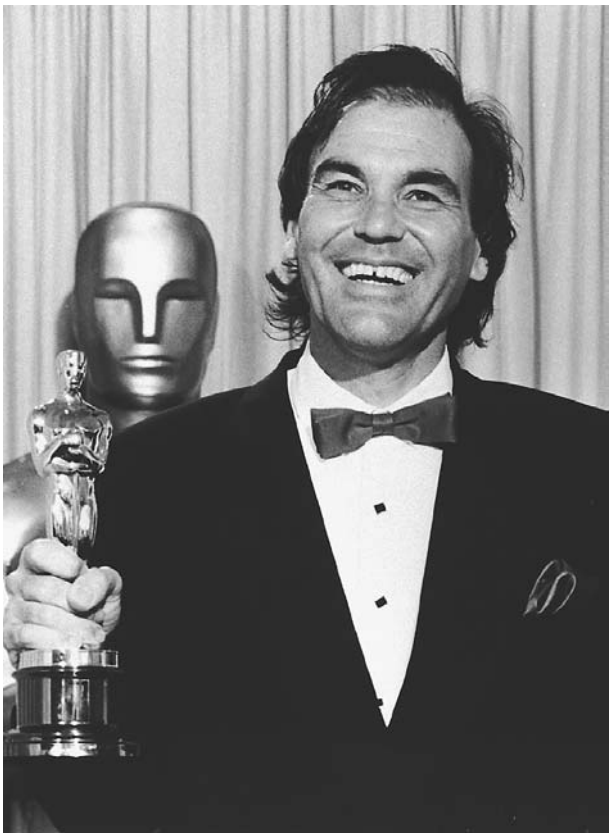

right-wing; he hated [President Franklin] Roosevelt all his life,'' Stone told *Film Comment.* ''I grew up in that Cold War context that we all did, from the Fifties on, learning to fear Russians and hate Communism like cancer.'' Stone was in his junior year at the Hill School, a Pennsylvania college prep academy, when his parents announced their decision to divorce. In the subsequent family skirmish, Stone discovered that his father was in fact deeply in debt and that the values on which he had founded his life were quite thin. Stone entered Yale University in 1965, but after only one year he decided to quit college in order to find more meaningful experiences.

Late in 1965 Stone took a job teaching English at the Free Pacific Institute in Saigon, South Vietnam. His arrival in that war-torn country coincided with the first major commitment of American troops to the conflict. Stone told *Time* magazine that Saigon at the time had a ''Dodge City'' atmosphere. ''There were guys walking around with pistols, no curfews, shoot-outs in the streets,'' he said. Stone left his post after six months and shipped out on a merchant tanker bound for the United States. While crossing the Pacific he began to work on a novel, and he continued to write it during a brief stay in Mexico and another futile attempt at college. The finished manuscript, entitled *A Child's Night Dream,* was more than four hundred pages in length. Stone was unable to find a publisher for it, and this rejection—combined with his father's condescending paternal attitude—pushed him to enlist in the Army. However, Stone continued to work on the novel, eventually expanding it to 1,100 pages. It was finally published by St. Martin's Press and released in 1997.

Shaped By Vietnam Experience

A number of interviewers have questioned Stone about his decision to fight in Vietnam. He could have missed the war entirely by staying in college, but instead he not only joined the service but insisted on infantry duty in the war zone. ''I thought war was it; it was the most difficult thing a young man could go through,'' Stone told *Interview* magazine. ''It was a rite of passage. And I knew it would be the only war of my generation, so I said, 'I've gotta get over there fast, because it's going to be over.' There was also a heavy streak of rebelliousness in the face of my father, and I think I was trying to prove to him that I was a man, not a boy.'' Stone was not long in discovering that the realities of combat were a far cry from his romantic notions about action, manhood, and adventure. ''Vietnam completely deadened me and sickened me,'' he told the *Washington Post.* Assigned to a unit patrolling the Cambodian border, Stone was involved in several deadly skirmishes. He was wounded twice, once by gunshot and once by shrapnel, and he often witnessed the brutalization of Vietnamese civilians by American soldiers. ''There was such a dog-tired, don't-give-a-damn attitude over there, such anger and frustration and casual brutality,'' he said in *Interview.* ''I remember being so tired that I wished the North Vietnamese Army would come up and shoot me, just to get this thing over with.''

Filmmaking Became New Goal

Stone was discharged after one tour and returned to America ''very mixed up, very paranoid and very alienated,'' he told the *Washington Post.* He has since said that he might have succumbed to despair had he not felt a spark of optimism—perhaps he had survived Vietnam in order to ''do something'' with his life. Using his G.I. Bill benefits, he enrolled at New York University, where he began to study filmmaking with Martin Scorsese. Suddenly Stone had definable career goals: he wanted to write screenplays and make movies. Stone graduated from New York University in 1971 and within two years had sold his first project to a small Canadian film company. His writing and directorial debut was *Seizure,* a horror story about a writer whose fantastic creations come to life.

Seizure received lukewarm reviews and very little play at the box office, and its author-director entered a stagnant period marked by heavy drug and alcohol use. Stone finally pulled himself together during the Bicentennial celebrations in 1976 and decided to write a screenplay about his experiences in Vietnam. Between 1976 and 1978 Stone scripted two monumental stories on the war, *Platoon* and *Born on the Fourth of July,* based on the autobiography of crippled war veteran Ron Kovic. No studio would touch either property; the screenplays were deemed too violent and too negative. Stone's writing talents were recognized, however, and he was invited to work on other, less controversial themes.

Oscar for *Express* Script

In 1977 Stone was hired to write the screenplay for *Midnight Express,* a drama based on the true-life imprisonment of Bill Hayes. The film offers a sensational depiction of Hayes's capture and incarceration in a Turkish jail, where only the most brutal and powerful could survive the tortures inflicted by the guards and other inmates. *Midnight Express* created a critical firestorm when it was released in 1978. Many reviewers decried its gratuitous violence and its racist implications against the Turks. The controversy helped to create an audience for the movie; it turned a neat profit and garnered five Academy Award nominations. Stone himself won his first Oscar for best screenplay adaptation, and Hollywood's doors began to open to him.

Still Stone could not find backing for *Platoon.* Instead he wrote and directed a low-budget horror movie called *The Hand,* starring Michael Caine as a writer whose severed limb takes on a life of its own and begins to kill people. Although critics praised the stylishness of the work, it did little box office business, and Stone was reduced to the role of mere screenwriter again. In 1982 he wrote a script for John Milius's *Conan the Barbarian,* but the finished film bore little resemblance to his original idea. He then worked on the sensational *Scarface,* the story of a ruthless cocaine dealer. The violent and profane film also provoked controversy, but for Stone it was a very important project. Having suffered from the effects of drug abuse himself, he used his work on *Scarface* as his own farewell to drugs. In between these projects he continued to try to sell *Platoon* and *Born*

on the Fourth of July, often meeting with last-minute frustration as financing would once again fall through.

Heightened Reality

Two more Stone projects, *Year of the Dragon* and *Eight Million Ways To Die,* were filmed in 1986. Both suffered at the hands of Hollywood ''committees,'' and Stone became determined to exercise more control over his work. He became an independent filmmaker, and with the backing of a small British production company, finally saw his pet projects come to fruition. First he filmed the low-budget drama *Salvador,* based on the violent tactics of the American-supported Salvadoran army. The film did not receive wide distribution, but it was praised by critics, especially those with left-wing sensibilities. Hemdale, the British firm that produced Salvador, then gave Stone the money to do *Platoon.*

The script Stone used was essentially the one he had written in 1976, based on himself and composites of other soldiers he had known. The movie, Stone told *People,* is ''heightened reality.'' He added: ''I pushed beyond the factual truth to the spiritual . . . no, to a greater truth. This is the spirit of what I saw happening.'' An ensemble cast performance, Platoon follows a young grunt (Charlie Sheen) into the brutal arena that was Vietnam. Its violence and pessimism notwithstanding, the film won a number of important Oscars, including best picture and best director. ''*Platoon,*'' wrote Pat McGilligan in *Film Comment,* ''takes the futility of the war and the rape of Vietnam for granted, and instead focuses on the searing intimacy of fear and hate; on the psychology of the battlefield; on the civil war-within-the-war, the left-wing versus the right-wing (as it were) of the soldiery and the command. . . . *Platoon* is an ugly, painful, doom-laden film, with much that is honest and beautiful and, yes, good. Apart from its intrinsic historical value as the first feature film directed by a former vet, I believe Stone when he says his goals in making it were in part modest and private. Rather than affecting a grand, universal statement about men in war, he is content to exorcise his own ghost from Vietnam.''

Hit Mainstream, Caused Outrage

Stone followed Platoon with his first big-budget project, *Wall Street.* Another critical and commercial success, *Wall Street* explores the seduction of a young stockbroker by an older and completely ruthless business tycoon. Following *Wall Street* Stone was finally able to find the money to film *Born on the Fourth of July.* When he tried to have the movie made in the 1970s he planned to use Al Pacino in the lead; in the late 1980s he turned to another Hollywood superstar, Tom Cruise. Cruise gives an affecting performance as the raging Ron Kovic, who endures not only the horror of battle but the humiliation of helpless paraplegia. ''Although Mr. Kovic's personal ordeal and Tom Cruise's fiery performance occupy center stage in the movie, and although the film addresses every intimate aspect of Mr. Kovic's struggle,'' wrote Maslin, it isn't this private story that makes the film such an emotional powerhouse. It is Mr. Stone's ability to surround his central figure with huge, vivid tableaux that wrenchingly depict the progress of a nation; his chilling vision of the forces that shape American notions of manhood, and the consequences they may bring; and his way of grafting sights, sounds and sensations together so breathlessly, making the whole film hurtle forward at such a breakneck pace.''

Born on the Fourth of July brought Stone yet another Academy Award for best director. The early 1990s find him hitting his stride as one of the most important writer-directors in Hollywood. He next explored 1960s counterculture with his psychedelic rock opus *The Doors.* This film was something of a preamble to his most controversial feature, *JFK,* in which Kevin Costner portrayed Jim Garrison, the Texas Attorney General who battled what the film views as a conspiracy to cover up the real circumstances behind the death of President John F. Kennedy in 1963. The film's mixture of hallucinatory sequences and historical details infuriated many, but even his detractors had trouble denying the power of Stone's cinematic vision; as a result, many reviews ended up calling *JFK* brilliant claptrap.

After *JFK,* Stone's alleged paranoia and fondness for conspiracy theories was the source of a million show-business jokes; the cable comedy network Comedy Central even offered ''Oliver Stone's Paranoia Web Site.'' The filmmaker demonstrated he had a sense of humor about the matter when he played a conspiracy nut in the political comedy *Dave.*

Stone returned to the Vietnam nightmare for 1993's *Heaven and Earth,* this time dealing with the war's impact and aftermath from the point of view of a Vietnamese woman. Though a good-faith effort on Stone's part to trascend the male-centered, American perspective he'd previously emphasized with regard to Vietnam, the film was pounded by reviewers.

Outrageous *Killers,* Balanced *Nixon*

Stone came raging back, however, with 1994's wildly experimental and brutally violent *Natural Born Killers.* Loosely based on a script by Quentin Tarantino, the film chronicles the murderous odyssey of two disturbed young lovers, played by Woody Harrelson and Juliette Lewis, and the twisted opera of celebrity that grows around them. Cinematographer Robert Richardson told *Time,* ''the making of the film resembled throwing paint at the canvas—you don't know if you're making art. The only rule was that you could change your mind.'' The film was a sensation, and inspired condemnation from Dole and others about its brash treatment of violence, which was portrayed as a sickness spreading through popular culture—thus serving as a handy tool in an election season.

Stone's next film assayed the story of another American President. Though many expected his biopic of Richard Nixon—who resigned in disgrace after being implicated in the controversy known as Watergate—to be a hatchet job on an easy Republican target. After all, many reasoned, Nixon prolonged the war in Vietnam; it would be easy enough to lay the pain of the filmmaker's whole generation at the late leader's feet. But Stone preferred to tell a more complex tale. As he told *Entertainment Weekly,* ''the char-

acter [of Nixon] is so fascinating. He's this contradiction of idealism and corruption. He saw greatness and understood the meaning of it. But the weapons that allowed him to rise to the top were also the weapons that destroyed him.'' Casting British actor Anthony Hopkins in the title role, Stone earned near-unanimous praise for his emotionally deep and even-handed portrait of Nixon. The film earned numerous Academy Award nominations, and—perhaps more satisfyingly for Stone—the recognition that he could transcend his political agendas to make universally appealing cinema. ''You have to make films as an idealist,'' he told *Film Comment* some years earlier. ''You've got to make them to the greater glory of mankind. Then, even if you fail, even if the film doesn't work, you do not have to be ashamed, because you tried.'' Stone added: ''I've grown with each of my films. . . . None of them has been a waste of time for me. That's important. I've educated myself. I've gotten better. I've learned more about my craft. I'm just at the beginning of a road. I'm learning how to make movies.''

Stone's next film, 1997's *U-Turn,* depicts the story of a drifter (Sean Penn) who encounters a town's strange inhabitants in a plot that involves sex, murder, and betrayal. Filmed in Superior, Arizona, the cast also includes Nick Nolte, Billy Bob Thornton, Jon Voight, Claire Danes, and Jennifer Lopez. The director opted for a small budget for this project, making the film in six weeks. Although it is based strictly on fiction, *U-Turn,* like many of Stone's films, contains very controversial material.

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Robert Anthony Stone

Robert Anthony Stone (born 1937) was an American novelist whose preoccupations were politics, the media, and the random, senseless violence and cruelty that pervade contemporary life both in the United States and in parts of the world where United States' influence has extended, such as Latin America and Vietnam. His vision of the world is dark but powerful.

Robert Anthony Stone was born in Brooklyn, New York, on August 21, 1937, to C. Homer and Gladys Catherine (Grant) Stone. His mother had been a teacher, but her career was cut short by schizophrenia. Her husband having deserted his family, she supported herself and her son by working as a chambermaid. The two lived in a succession of rooming houses and welfare hotels. Stone attended a parochial school, Archbishop Malloy High School, until he was asked to leave because of truancy and atheistic beliefs.

For a year he lived in New Orleans, which was later to provide the setting for his first novel. It was here that he joined the Navy in 1955. He was discharged in 1958, and the following year he married Janice C. Burr, a social worker. The couple had two children, Ian and Deirdre. He studied for one year at New York University and then attended Stanford.

His first novel, *A Hall of Mirrors* (1967), won him the William Faulkner Foundation Award. In 1982 he was awarded the John Dos Passos Prize for literature, and he also won an award for literature from the American Academy and Institute of Arts and Letters. He taught at various colleges and universities, including Harvard. He lived in the early 1990s in Amherst.

The mirrors to which *A Hall of Mirrors* alluded are a recurring theme in the novel. The various characters bear either physical or psychological scars, and Stone seems to be saying that mirrors reflect the scars that life has bestowed on us but that they do not show how or why we have

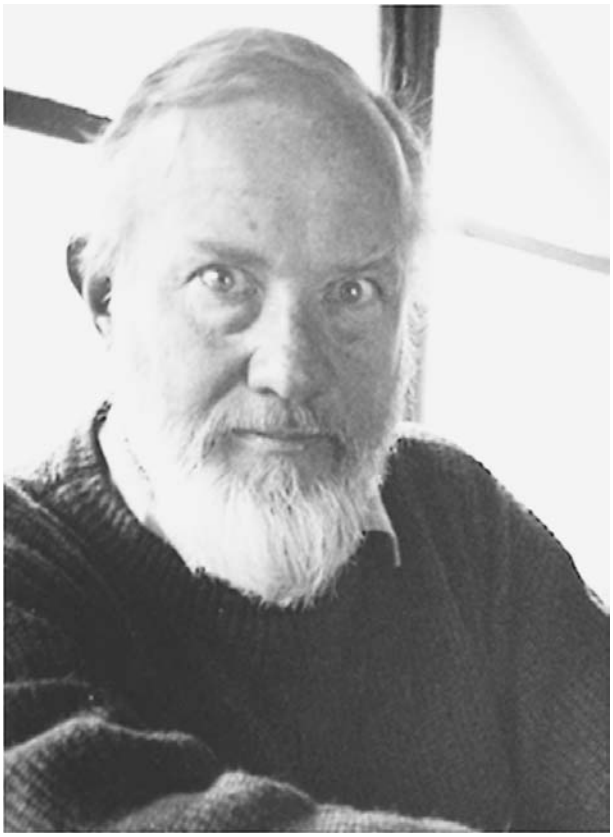

obtained those scars. Rheinhardt, the protagonist of the novel, is a musician who finds employment in New Orleans with a high-powered, right-wing evangelist and radio station owner who uses the air waves to mercilessly exploit his listeners and employees in the furtherance of his ideas.

In the 1960s Stone came to know many of the figures of the Beat Generation—Allen Ginsberg, Neal Cassady, and others. He joined in the famous cross-country bus ride of the Merry Pranksters, a ride described hilariously by Tom Wolfe in his book *The Electric Kool-Aid Acid Test*. A fellow passenger on the bus was Ken Kesey, author of *One Flew Over the Cuckoo's Nest,* with whom he formed a long-lasting friendship. Not surprisingly, Stone experimented with drugs and later attributed the discovery of a spiritual aspect of his life to this experimentation.

Not even his earlier experiments with drugs, however, were able to prepare him for what he found in Saigon (now Ho Chi Minh City), Vietnam, where he traveled in 1971 and from where he sent a series of reports to the *Manchester Guardian*. Out of his first-hand observations of the drug trade came his classic novel *Dog Soldiers* (1974), which helped to establish his reputation as a writer. This novel was later made into the movie *Who'll Stop the Rain* (1978) staring Nick Nolte, Tuesday Weld, and Michael Moriarty.

Stone wrote out of his own experience. For him, fiction was another way to get at the truth without being fettered by facts. He said that fiction purifies reality, renders it into the insubstantiality of the dream, and there is certainly a dreamlike quality in all of his writing. As early as *A Hall of Mirrors* this aspect is evident. His handling of the episode involving Rheinhardt's adventures in Lake Ponchartrain takes on a quality so primordial as to suggest that the shock of recognition which the reader experiences may well be owing to the collective unconscious, which by definition is common to all humanity.

A Flag for Sunrise (1982) grew out of three visits which Stone made to Nicaragua, the first of which was undertaken merely as a scuba diving vacation. He was repelled by the casual and pervasive use of violence that characterized the Somoza regime. In the novel, however, Stone created his own country. In one especially graphic episode Father Egan, an American missionary who is one of the chief characters of the novel, is asked by an army officer to dispose of the body of a young American girl. The officer, who has murdered her, has stuffed her body into his refrigerator. The novel abounds in atrocities.

Children of Light (1986) deals with the film industry and is set in Hollywood, or at least part of it is. It is as bleak as his other works. Other American authors have also written novels about Hollywood—F. Scott Fitzgerald, Nathanael West, Norman Mailer—and though there may have been a comic moment here or there, theirs have been as grim as his.

Stone believed that humor can mitigate the cruelty of human existence. He was serious about the craft of writing and considered that there is an indissoluble connection between fiction and morality, and that for that reason, the writer must do his best and never pander to political or commercial considerations. In other words, fiction must not corrupt itself, for in its pure state, it links humanity together and helps overcome isolation. In times of various kinds of disorder and upheaval, as for instance revolution and war, he saw the individual as being subsumed in the group; nevertheless, the individual comes to see himself at such a time for what he is. Stone seems to have applied this credo to his own work. Though his work often deals with violence, he never sensationalizes it. It is there to show the darker side of human existence, but one is sure that Stone hopes to see humankind rise above individual violence and war.

Other works by Stone included *Outerbridge Reach* (1992) and *Bear and His Daughter* (1997), both published by Houghton-Mifflin. *Bear and His Daughter* represented a departure from Stone's novel writing and was a collection of six previously published short stories plus a new novella for which the volume is named.

Further Reading

Additional information on Robert Stone can be found in Eric James Schroeder, ''Two Interviews: Talks with Tim O'Brien and Robert Stone,'' in *Modern Fiction Studies* (Spring 1984), and in Robert Stone, ''The Reason for Stories: Toward a Moral Fiction,'' *Harper's* (June 1988), which is about his ideas on fiction. Paul Gray provides a lengthy review of *Bear and His Daughter* in *Time* magazine (April 7, 1997). □

Marie Stopes

Best known for her work as a pioneer in popularizing the use of birth control in the United Kingdom, Marie Stopes (1880-1958) was also a prolific writer. While attracting the condemnation of the Catholic Church for her staunch advocacy of contraception and her establishment of Great Britain's first birth control clinic, Stopes' work as a social reformer would also pave the way for an increasing public acceptance of books on the subject of human sexuality.

Marie Stopes was a British scientist and writer who became an active proponent of sexual education and birth control in the early twentieth century. In books such as *Married Love* (1918), Stopes became one of the first people to publicly discuss romantic and sexual happiness in marriage. She also provided information on contraception through her clinics, lectures, and books, including *Wise Parenthood* (1918). While much of Stopes's information and advice was criticized by medical professionals and officials of the Roman Catholic church, her books enjoyed wide sales, demonstrating the public's need for the kind of well-explained practical advice that she offered.

Marie Charlotte Stopes was born in Edinburgh, Scotland, on October 15, 1880. Her parents were both well-educated with successful careers: her father, Henry Stopes, was an architect, and her mother, Charlotte Carmichael

Stopes, was a Shakespeare expert who had been the first female graduate of a Scottish university. The family moved to London after Stopes's birth, and there she was educated at home by her mother until the age of 12. She was then sent to Edinburgh to begin classes at St. George's School. After a short period there, she moved to North London Collegiate, where she distinguished herself as a top student. Stopes attended University College, where she focused first on chemistry and later switched to an honors botany program. In 1902, she received her bachelor of science degree with honors in botany and geology.

Continuing to prepare herself for a scientific career, Stopes went to the Botanical Institute of Munich University in Germany. There, she conducted her doctoral research on the reproduction processes of cycads, a type of tropical plant. She was awarded a doctoral degree with highest honors in 1904. Returning to England, she earned a doctor of science degree from London University, becoming the youngest person in Britain to do so. The same year, she overcame another boundary by becoming the first woman to join the science faculty of Manchester University. Stopes had a very successful scientific career; she conducted well-respected research on the history of angiosperms and she also studied the composition of coal. Her work earned her a grant from the British Royal Society, an organization of leading scientists, which allowed her to travel to Japan to conduct research in 1907 and 1908. This award was another first for a woman.

Returning to her post at Manchester for a time, Stopes published the first of her scientific works, *Ancient Plants,* published in 1910. In 1913, she accepted a position at University College and for the next seven years she lectured in paleobotany and wrote other books in her fields of specialty. These included *The Constitution of Coal,* published in 1918, and *The Four Visible Ingredients in Banded Bituminous Coal: Studies in the Composition of Coal,* published in 1919.

In 1911, Stopes married Reginald Ruggles Gates, a Canadian botanist; she did not take his surname, however, and would retain her maiden name throughout her life. The marriage was not successful, primarily due to Stopes's discovery that her new husband was impotent. She filed for an annulment, which was granted in 1916. The experience apparently left a strong impression on Stopes, who increasingly turned her energies from her scientific research and teaching to writing on the topics of love, marriage, and sex. After completing her first book in this area, *Married Love,* she found that publishers were unwilling to handle a book that engaged in such unabashed discussions of sexual relationships. In order to get her work published, Stopes sought financial backing elsewhere. During this time, she met the wealthy pilot Humphrey Verdon Roe, who shared her interests in promoting birth control. Roe agreed to lend her the money to publish the book, which was finally printed in 1918. Stopes and Roe were married that year in a civil ceremony at a registry office in May and a religious ceremony on June 19. In July of 1919, Stopes delivered a stillborn son, a tragedy for which she held her doctors responsible. This event may have played a role in her strong distrust of doctors for the rest of her life. Roe and Stopes were successful in having a child in 1924, when their son Harry Stopes-Roe was born.

Married Love was a great success. Her marriage manual did not present many new ideas, but was unique in presenting instruction and advice with uncomplicated language that was accessible to a wide audience. Her main contribution was promoting the idea that people should expect and strive for happiness in their personal and sexual relationships, a fairly radical idea for the time. The book drew a substantial amount of letters from readers, most of whom desired information on birth control. Stopes willingly obliged her readers by compiling her ideas on the topic in the book *Wise Parenthood* in 1918. In the book, she suggested that a cervical cap be used for contraception; she felt that this was the best method to use and never supported any other methods despite the criticism she received from medical doctors on the subject. *Wise Parenthood* continued Stopes's practice of providing often unavailable information on reproduction by using detailed drawings of human anatomy to educate readers about the physical facts of sexuality.

Other books on sex, marriage, and birth control by Stopes followed throughout the 1920s and early 1930s, including *A Letter to Working Mothers* (1919), *Radiant Motherhood* (1920), and *Enduring Passion* (1928). In addition, in 1921 she and her husband founded the first birth control clinic in London, the Mother's Clinic. The early 1920s brought a number of attacks on Stopes's work. Doctors criticized her promotion of the cervical cap, arguing that it was one of the most harmful methods of birth control for women. A Roman Catholic doctor, Halliday Sutherland, wrote a treatise accusing Stopes of using poor women for birth control experiments; she vehemently denied the charges and countered by suing Sutherland for libel. The highly publicized trials that followed ultimately resulted in Sutherland being cleared of the charges, but brought Stopes an incredible amount of attention, resulting in her popularity as a public speaker. She also published a formal rebuttal to the Church's attacks on her work in the 1933 book, *Roman Catholic Methods of Birth Control.*

Stopes's later years were marked by a growing sense of frustration and isolation. She and Roe were separated in 1938, at which time she moved into a home in Norbury Park in England. After she expressed disapproval over her son's marriage, she also lost touch with him for a long time. She reportedly became disillusioned with her humanitarian causes and retreated into literary pursuits, producing a number of poorly-received collections of love poetry such as *Love Songs for Young Lovers* (1939), *We Burn* (1950), and *Joy and Verity* (1952). The battles that she did take on were obscure and unsuccessful, notably her fight to obtain a state pension for the poet Lord Alfred Douglas. She held the belief that physical health could be maintained with a regimen of cold baths and drinking a daily glass of sea water; because of this and her distrust of doctors, she did not immediately seek medical attention when signs of illness appeared. She was finally diagnosed with advanced breast cancer, but refused standard treatment. Instead she underwent some

holistic therapy in Switzerland before returning to Norbury Park and dying on October 2, 1958.

A flamboyant and often arrogant figure who considered herself the best authority on the topics of love, marriage, sex, and birth control, Stopes was criticized during her lifetime for advancing ideas that were in some cases outdated and not proper for all people. But much of the opposition she encountered also stemmed from the fact that she dared to address topics that were still considered improper for public discussion at that time. Fighting this mentality, which she felt led to ignorance and unhappiness in sexual matters, Stopes provided information that was eagerly sought by the public. Her success in changing attitudes about romantic relationships and parenthood was apparent in the popularity of her books and the enormous public response that they generated.

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Thomas Stoppard

One of England's most important playwrights, Tom Stoppard (born 1937) was popular in the United States as well. His two great stage successes were *Rosenkrantz and Guildenstern Are Dead* and *The Real Thing.*

The son of a doctor for the Bata shoe manufacturing company, Thomas Straussler (Stoppard) was born on July 3, 1937, in Zlin, Czechoslovakia. According to Nazi racial laws there was ''Jewish blood'' in the family, so his father was transferred to Singapore in 1939, taking the family with him. When the Japanese invaded that city in 1942, the women and children were taken to India. Dr. Straussler stayed behind and was killed.

Stoppard attended an American boarding school in Darjeeling. In 1945 his mother married Kenneth Stoppard, a British Army major, and both of her sons took his name. The Stoppards went to England, where Stoppard's stepfather worked in the machine-tool industry. Thomas continued his education at a preparatory school in Yorkshire.

At age 17 he felt that he had had enough schooling and became first a reporter and then a critic for the *Western Daily Press* of Bristol from 1954 to 1958. He left the *Press* and worked as a reporter for the *Evening World,* also in Bristol, from 1958 to 1960. Stoppard then worked as a freelance reporter from 1960 to 1963. During these years he experimented with writing short stories and short plays. In 1962 he moved to London in order to be closer to the center of the publishing and theatrical worlds in the United Kingdom.

His first radio plays for the BBC (British Broadcasting Company)—*The Dissolution of Dominic Boot* and *M Is for Moon Among Other Things*—were aired in 1964, with two more, *Albert's Bridge* and *If You're Glad I'll Be Frank,* following in 1965. His first television play, *A Separate Peace,* appeared the next year, as did his only novel, *Lord Malquist and Mr. Moon,* and the stage play that established his reputation as a playwright, *Rosenkrantz and Guildenstern Are Dead.*

Rosenkrantz and Guildenstern Are Dead takes two minor characters in Shakespeare's *Hamlet* and shows us the world of the Danish prince from a different perspective. Critic Charles Marowitz dubbed the show a ''play-beneath-the-play.'' But it was more than an oblique look at a dramatic classic. It was an examination of existentialist philosophy when the protagonists learn that they are to die and accept their fate. As Marowitz put it, the play ''demonstrates a remarkable skill in juggling the donnees of existentialist philosophy. . . . We are summoned, we come. We are given roles, we play them. We are dismissed, we go.'' America's influential critic Harold Clurman wrote, ''Based on a nice conceit, it is epigrammatically literate, intelligent, theatrically clever.'' The play earned Stoppard his first Tony award.

That same year, 1966, Stoppard produced *Tango,* based on a work by Slawomir Mrozek, and in 1967 he

produced two television plays, *Teeth* and *Another Moon Called Earth*.

The year 1968 saw another television play, *Neutral Ground,* and two short works for the theater; *Enter a Free Man* and *The Real Inspector Hound*. Of the former, critic Brendan Gill wrote that it has ''a plot of no very great originality . . . an ending too neat for its own good,'' while of the latter another critic, Clive Barnes, opined that it was a ''spinoff'' from *Rosenkrantz and Guildenstern*. He went on, ''Here it is two critics watching a conventional murder mystery who eventually find themselves dragged into the action of the play. In a sense the same existentialist attitude. . . .''

In 1970 Stoppard returned to the BBC with the two radio plays, *Artist Descending a Staircase* and *Where Are They Now,* and authored the television plays *The Engagement* and *Experiment in Television* as well as the stage work *After Magritte*. It was about this time that Stoppard became acquainted with Ed Berman from New York City's Off-Off-Broadway, who was attempting to establish an alternative theater in London. For him Stoppard composed *Dogg's Our Pet,* produced in 1971 at the Almost Free Theater; the feeble double bill of *Dirty Linen* and *New-found-land* in 1975; and *Night and Day* in 1978.

In 1972 Stoppard had presented *Jumpers,* his second major work, which begins with circus acts and evolves into religious and moral philosophy. As critic Victor Cahn put it, ''The specific philosophical problem at the basis of George's [the protagonist's] inquiry is whether moral judgments are absolute or relative, whether their truth lies in correspondence with the facts of the world or whether they are . . . personal expressions of emotion.'' *Jumpers* did not enjoy the same critical acclaim that had greeted *Rosenkrantz and Guildenstern*. Stanley Kauffmann labeled it ''fake, structurally and thematically,'' while John Simon wrote that ''there is even something arrogant about trying to convert the history of Western culture into a series of blackout sketches, which is very nearly what *Jumpers* is up to.'' Stoppard wrote the television play *One Pair of Eyes* with Clive Exton the same year.

Two years later he produced his third major work, *Travesties*. It was based on the coincidence that Russian exile politician V. I. Lenin, Irish novelist James Joyce, and the father of the French Dadaist movement in literature and art, Tristan Tzara, were all in Zurich, Switzerland, at times during World War I. It is assumed that they never met in actuality, but their interaction in Stoppard's play illuminates the question of what constitutes art. The author's conclusion seems to be that its sole function is to make the meaninglessness of life more bearable.

In 1977 Stoppard offered *Every Good Boy Deserves Favour,* a tour de force premiered by the Royal Shakespeare Company and the 100-piece London Symphony Orchestra conducted by Andre Previn at the Royal Festival Hall. Brought to the United States, it was presented at the Metropolitan Opera House in New York with an 81-piece orchestra. The play concerns a dissident in an Iron Curtain country who has been placed in a mental institution. Its attack on the totalitarian state was the author's strongest political statement up to that time. That same year he was named a Commander of the British Empire (CBE).

In 1979 came three plays; *Undiscovered Country,* based on Austrian playwright Artur Schnitzler's *Das weite land; Dogg's Hamlet;* and *Cahoot's Macbeth*. In 1982 his fourth major work was produced. *The Real Thing* won Stoppard his second Tony award in 1984. More psychological than his previous plays, *The Real Thing* concerns a literary man whose love is unfaithful to him and how he copes with his disillusionment. Again critical opinion was divided: Benedict Nightingale in the *New Statesman* summarized it this way: ''He has maintained his humour, increased his complexity, and deepened his art.'' Robert Brustein, on the other hand, saw it as ''another clever exercise in the Mayfair mode, where all of the characters . . . share the same wit, artifice and ornamental diction.''

Stoppard summed up his life's work as an attempt to ''make serious points by flinging a custard pie around the stage for a couple of hours.''

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There are three good biographies and studies: *Tom Stoppard* by Felicia Hardison Londre (1981), *Tom Stoppard* by Joan Fitzpatrick Dean (1981), and *Beyond Absurdity: The Plays of Tom Stoppard* by Victor L. Cahn (1979). Another worthwhile appreciation is the chapter on Stoppard in *The Second Wave: British Drama for the Seventies* by John Russell Taylor (1971). Also see Dean, Joan Fitzpatrick, *Tom Stoppard: Comedy as a Moral Matrix,* (University of Missouri Press, 1981). □

Theodor Storm

The German poet and novelist Theodor Storm (1817-1888) ranks as one of the finest lyric poets in German literature, but modern readers know him best for his novellas, a form in which he was a recognized master.

Theodor Storm was born on Sept. 14, 1817, at Husum, an old coastal town in Schleswig. His father, of humble origin, was an attorney, but his mother, whose interest in family life, art, and nature Storm inherited, had a patrician heritage. From 1837 to 1842 he studied law, principally at Kiel, where he became a friend of Theodor Mommsen, later a celebrated historian, and his brother, together with whom he published a volume of poetry in 1843. A volume of his own poetry, issued in 1852, was expanded through a seventh edition in 1885. In 1843 Storm began to practice law at Husum, and he married Konstanze Esmarch 3 years later. They had seven children.

Mood Novels

All of Storm's works have a lyrical quality, but shifting emphases allow them to be divided into groupings. His first novella, *Immensee* (1850), is the most popular of his stories. A charming, romantic idyll, it is told through the technique

of reminiscence, has little action, and projects a lyrical mood of melancholy and resignation. Storm treated the same theme in *Ein grünes Blatt* (1855) and in *Späte Rosen* (1861). The device of reminiscence also occurs in *Auf dem Staatshof* (1851), *Im Schloss* (1861), and *Sankt Jürgen* (1867).

When Storm's native province came under Danish dominion (1853), his staunch patriotism prompted his voluntary exile, first to Potsdam, then to Heiligenstadt (1856), where he became a district judge. Schleswig's liberation in 1864 enabled Storm to return to Husum. But the years of exile had been a harshly bitter experience. An additional blow was the death of his wife a year later. Though Storm soon married again happily, his tragic sense of life had been quickened. Most of his later stories reveal a certain pessimism, an increasingly deterministic conception of life, and a note of dismay in the face of life's transitoriness and enigmatic quality.

Realistic and Historical Novels

Until 1870 Storm's narratives dealt with sentimental situations that emphasized mood. A change in his style occurred during the following decade, beginning with *Draussen im Heidehof* (1871). The novellas of this period exhibit a greater realism of execution and logic of motivation. An element of drama in the action, which remains psychological in character, was also introduced. Representative stories include *Viola Tricolor* (1873), *Pole Poppenspäler* (1874), *Psyche* (1875), and *Ein stiller Musikant* (1875). Storm next turned to the production of a number of historical novels. This group includes *Aquis Submersus* (1875), thought by some critics to be his finest novella, as well as *Carsten Curator* (1877), *Renate* (1878), and *Eekenhof* (1879), all of which rank among his best tales. These stories show man in his lonely struggle against a dark and often tragic destiny.

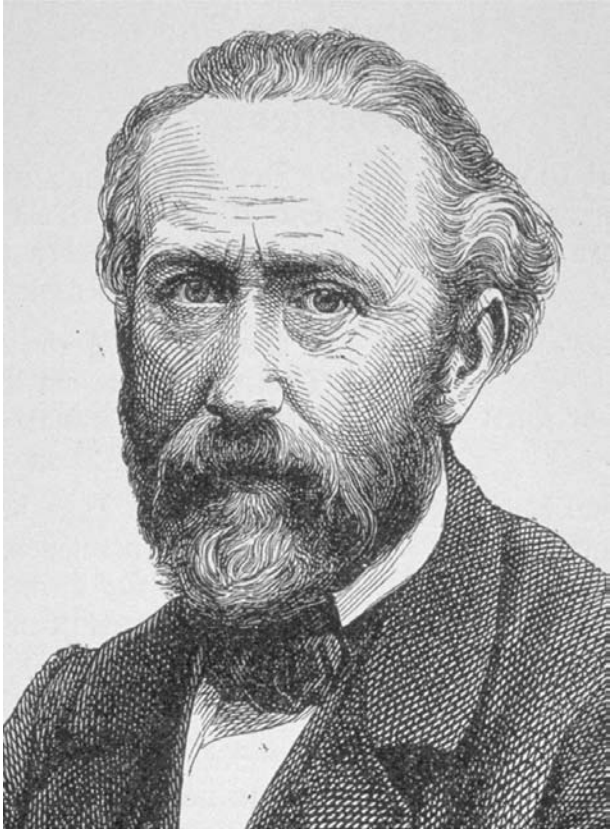

Storm spent the years after 1880 in retirement. He died on July 4, 1888, at Hademarschen. Some of the finest of his more than 50 novellas derive from this period. These works are marked by the fullest realization of his powers as a narrator of man's conflicts with his fellowman. Outstanding among his late works are *Die Söhne des Senators* (1881), *Hans und Heinz Kirch* (1883), *Ein Fest auf Haderslevhuus* (1885), and *Der Schimmelreiter* (1888).

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Joseph Story

Joseph Story (1779-1845), American jurist and statesman, was an associate justice of the Supreme Court and a prolific and influential legal publicist.

Joseph Story was born in Marblehead, Mass., on Sept. 18, 1779. He graduated with honors from Harvard in 1798. After studying in the offices of Samuel Putnam and Samuel Sewall, he was admitted to the bar in 1801. He practiced in the local, state, and lower Federal courts, specializing in commercial and maritime law, and rose rapidly to the top of the profession. At the same time he began his career in legal scholarship, editing works on pleading (1805), shipping (1810), and assumpsit (1811).

Story entered politics as a Jeffersonian Republican. From 1805 to 1811 he was a leading member of the Massachusetts House of Representatives and during 1811 was Speaker. He championed judicial reform, including a successful attempt to raise judicial salaries and an unsuccessful effort to establish a chancery court. In the winter of 1808/1809 he served in the U.S. House of Representatives. President James Madison appointed him to the Supreme Court in November 1811.

Story quickly won respect among his fellow justices. During the War of 1812 he steadfastly backed national authority. His exposition of admiralty law during this period and thereafter helped lay the foundations for that branch of American jurisprudence. His opinion in *Martin v. Hunter's*

Lessee (1816) was a major decisional link in the chain of nationalism forged by the Court under Chief Justice John Marshall. Like Marshall, Story was dedicated to the sanctity of property rights, and his opinions consistently favored national expansion of business and commerce. His opinion in *Terrett v. Taylor* (1815) and concurrence in *Dartmouth College v. Woodward* (1819) were instrumental in shielding corporations from state interference. In commercial law he was during his tenure the most influential justice on the Court.

After 1837 Story was progressively alienated by the states'-rights tendency of the Court under Chief Justice Roger B. Taney, and he continued to defend the ''old law'' in biting dissents. While performing his judicial duties, he also taught at the Harvard Law School, which, through his efforts, pioneered in formal legal education. From his teaching came a series of commentaries on the main branches of American law.

Story was a leader in the Massachusetts constitutional convention of 1820 and drafted legislation on bankruptcy, crimes, and admiralty jurisdiction. He died on Sept. 10, 1845.

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Veit Stoss

The German sculptor Veit Stoss (ca. 1445-1533) perfected the expressive late Gothic style in his early masterpiece, the high altar of the Virgin Mary in Cracow, Poland. His late sculpture shows his mastery of a new, abstract, Renaissance-inspired art.

Born either in Swabia or Nuremberg, Veit Stoss worked in Cracow, Poland, between 1477 and 1496, when he became a citizen of Nuremberg. In 1503 he falsified papers and was condemned to death. He was reprieved but branded on the cheeks with hot irons. He nevertheless continued to work in Nuremberg until his death.

Stoss's most impressive and important work is the high altar (1477-1486) of the parish church of the Virgin Mary in Cracow. It is an elaborate polychromed wood structure, with two sets of wings which depict in relief sculpture the life of the Virgin and of Christ. In the center is the Death of Mary in the presence of the Apostles. In the openwork Gothic superstructure Christ ascends into heaven with her soul, and at the top of the altarpiece Mary is crowned Queen of Heaven by the Trinity. The entire altarpiece is a blaze of gold and strong colors, especially blue, and the excitement continues in the style of the carving. Drapery folds, deeply undercut, break crisply and swirl about, forming animated patterns in light and shade. The altarpiece is a technical tour de force that overwhelms the beholder.

The first accredited works by Stoss after his return to Nuremberg are the three stone reliefs (1499) of the Passion in the choir of St. Sebald. They are of remarkable formal concentration and enormous power, as is the wooden crucifix from the same period and church (now on the high altar of the church of St. Lorenz).

High above this altar in St. Lorenz, suspended in midair, is Stoss's famous *Great Rosary,* or *Salve Regina* (1517-1518). A wooden chaplet of carved roses and medallions representing the Seven Joys of Mary surround the life-

size figures of Gabriel and the Annunciate Virgin. The style is crisp and somewhat nervous in this very dramatic conception, which honors the Cult of the Rosary, promulgated in the late 15th century by the Dominicans.

There is just a hint of calm and relaxation, as well as a breath of the new spirit of the Renaissance, in the masterpiece of Stoss's late style, the *Adoration of the Shepherds* altarpiece (1520-1523), carved for a church in Bamberg (now in the Cathedral). The wood was purposely left uncolored, in the new Renaissance feeling for the medium that Stoss's contemporary Tilman Riemenschneider shared.

Stoss's genius was so strong that it was apparently impossible for forceful individuals to develop in his school in Nuremberg.

Further Reading

There is no biography of Stoss in English. Theodore Müller, *Sculpture in the Netherlands, Germany, France, and Spain, 1400-1500* (trans. 1966), has excellent biographical and critical material on Stoss. Recommended for background are Charles Louis Kuhn, *German and Netherlandish Sculpture, 1280-1800* (1965), and Hanspeter Landolt, *German Painting: The Late Middle Ages, 1350-1500* (trans. 1968). □

Samuel A. Stouffer

Samuel A. Stouffer (1900-1960) was an American sociologist and statistician. He was among the leaders in applying rigorous methodology to sociological investigations.

Samuel Stouffer was born in Sac City, Iowa, on June 6, 1900. After receiving a bachelor's degree at Morningside College in Iowa (1921), he took graduate work at Harvard University and then at the University of Chicago, where he obtained a doctorate in sociology (1930). He taught at the universities of Chicago and Wisconsin and worked with several governmental agencies during the 1930s. During World War II he was director of the professional staff of the Information and Education Department of the War Department. In that position, he directed an important series of studies on attitudes of servicemen. In 1946 he went to Harvard, where he was director of the Laboratory of Social Relations and professor of sociology until his death on Aug. 24, 1960.

Stouffer's work was marked by a dominant interest in the use of varied research techniques, rather than a sustained focus on one or two topical areas in sociology. His doctoral dissertation dealt with the relative merits of the case-study method and the statistical approach. In the 1930s he critically reviewed data on marriage in his *Research Memorandum on the Family in the Depression* (1937), and he began to investigate the area of opinion research and mass communications, incorporating his findings in a chapter of Paul F. Lazarsfeld's *Radio and the Printed Page* (1940).

A sophisticated use of statistical methods by Stouffer was first widely recognized in his analysis of factors in migration (1940). He theorized that the number of migrants between two communities not only was influenced by the opportunities at the receiving community, but was modified or reduced by the presence of opportunities between home community and potential destination. By ingenious use of local rental data, he was able to obtain enough confirmation to stimulate several comparable studies of this basic problem that accurately described and partially explained migrant patterns in the United States.

Stouffer's stature as a research sociologist rests on his experience with survey research techniques, which came to fruition in studies on attitudes and difficulties of American military men during World War II. These were published in four volumes known as *The American Soldier* (1949-1950), with Stouffer as leading researcher, editor, or contributor. Stouffer and his associates not only developed useful research techniques (such as scalogram analysis), but demonstrated the importance of relativity in people's judgments of both their rewarding and frustrating social experiences.

In the last decade of his career, Stouffer turned to the study of attitudes in situations of conflicting values and roles. He became interested in the actual barriers to educational advancement and mobility among youngsters and, more generally, in the study of the compromises made by people faced by inconsistent moral directives. His major work in this area was the national survey on differences in tolerance of nonconformity, published as *Communism, Conformity, and Civil Liberties* (1955). Stouffer was able to

show that tolerance was connected with education, urban residence, and personal optimism.

Further Reading

Several of Stouffer's articles and addresses are collected in his *Social Research to Test Ideas: Selected Writings* (1962), which includes a summary of his career by Paul F. Lazarsfeld. □

Luther (Lou) McKinley Stovall

Lou Stovall (born 1937) was credited by artists and critics alike with helping to transform the concept of silkscreen printmaking from a commercial craft to a true art form. He was also an accomplished draftsman, as well as a designer and builder of fine furniture.

Luther McKinley (Lou) Stovall was born in Athens, Georgia, on New Year's Day, 1937. When he was still a young boy his family moved to Springfield, Massachusetts, where Stovall's interest in printmaking was born. It was while working at a summer job in a grocery store that young Stovall discovered a printmaker making ''Sale'' signs for the store. Before returning to school at summer's end, he had begun assisting the printer.

Stovall's formal art education began in 1956 at the Rhode Island School of Design, where he studied for a semester before having to return home to help his family. In 1962 he enrolled at Howard University in Washington, D.C., under James A. Porter, the department head who became Stovall's adviser and mentor and who had written the definitive book on African American art. Stovall continued his printmaking studies at Howard under James Lesesne Wells, himself a renowned printmaker. When he graduated in 1966 with a BFA degree in art history Stovall had already established himself as a talented printmaker.

Following his graduation, Stovall began working as head designer at a sign shop in a Washington, D.C., suburb. He fulfilled his job responsibilities during the day and would then work on his own designs after hours. It was during this period at Botkin's Sign Shop in Silver Spring, Maryland, that Stovall produced countless posters for community, government, and labor groups and collaborated with Lloyd McNeill, a musician and fellow artist, on posters for jazz workshops.

By 1968 Stovall had opened his own studio (Workshop, Inc.), teaching silkscreen techniques to other artists while further refining his own style. He was joined thereafter by his assistant, Diane (Di) Bagley, who was later to become his wife and occasional collaborator.

Traditionally, the silkscreening process entails the cutting of a stencil, which is attached to the silkscreen in areas where the artist wishes to prevent the color from coming through. The color is then spread over the stencil with a rubber blade, where it passes onto the exposed silkscreen underneath. For each additional color used in a particular print, the artist must cut a new stencil. It is not unusual for a printmaker to cut dozens of stencils in order to complete a single silkscreen design.

By utilizing tools and techniques not customarily associated with silkscreening, Stovall's prints exhibit an intricacy not usually attained with the medium. In addition to the use of the traditional stencil and rubber blade, or ''squeegee,'' Stovall painted directly on the silkscreen, using a color blocking lacquer. On other occasions he used sponges and large brushes to achieve subtle shading. When customary tools proved insufficient for his needs, Stovall created his own instruments in order to produce the thin, engraving-like lines found in many of his works.

Although he readily admitted to a fascination with the human form, Stovall's art never depicted people. Instead, he imbued his birds and landscapes with a human gracefulness.

It is from nature that Stovall received much of his inspiration. He was perhaps best known for his circular prints of flowers and landscapes, depicting flowing streams and graceful trees. In his trees, a favorite subject, Stovall's intricate style can be easily detected. One can almost feel the textures he has depicted on the trunks. In 1986, upon request, he made the print, *American Beauty Rose* for the Washington, D.C., Area Host Committee 1988 Democratic National Convention.

Besides producing his own designs, Stovall was frequently commissioned to make silkscreen prints of other artists' work, including that of Joseph Albers, Leon Berkowitz, Peter Blume, Alexander Calder, Chun Chen, Gene Davis, Tom Downing, Sam Gilliam, Sidney T. Guberman, Selma Hurwitz, Jacob Kainen, Jacob Lawrence, Robert Mangold, Mathieu Mategot, Pat Buckley Moss, Robert Newman, Paul Reed, Reuben Rubin, Roy Slade, Brockie Stevenson, Di Stovall, Franklin White, and James L. Wells.

Stovall's sensitivity to line and form was repeated in the furniture which he designed and built in his studio. He was sometimes commissioned to create both the furniture and artwork for a client and frequently built the frames for displaying his silkscreens.

Stovall's work has enjoyed exhibition throughout the United States, as well as in Japan and Moscow, USSR. (now part of the Federation of Russian Republics). He has also been featured in various fundraising events and benefits, making special contributions to diverse groups from Amnesty International to The Environmental Law Institute.

Further Reading

Stovall is listed in *Who's Who in American Art* (various editions). Keith Morrison, *Art in Washington and Its Afro-American Presence: 1940-1970* (1985) offers a look at the work of Stovall, his contemporaries, and some of the artists who influenced them. Jacquelyn Bontemps' catalogue, *Choosing,* offers another view of Stovall's silkscreens. *Through Their Eyes: The Art of Lou and Di Stovall* was published in conjunction with the Stovalls' exhibit at the Anacostia Neighborhood

Museum, Washington, D.C., in 1983. Also available through the Smithsonian Museum/Anacostia Neighborhood Museum is a video in which Stovall explains his craft. It was shown in conjunction with *Through Their Eyes*. In 1993, Stovall was interviewed for Ken Oda's *Newsletter,* a monthly newsletter for art collectors and professionals in the Washington, D. C., area. □

Harriet Elizabeth Beecher Stowe

The impact created in 1852 by the novel *Uncle Tom's Cabin* of Harriet Elizabeth Beecher Stowe (1811-1896) made her the most widely known American woman writer of the 19th century.

Harriet Beecher Stowe's personality and her work are mint products of her culture. They represent a special combination of rigid Calvinist discipline (fight against it though she tried), sentimental weakness for the romanticism of Sir Walter Scott and Lord Byron, and a crusading sense of social and political responsibility.

''Hattie'' Beecher was born in Litchfield, Conn., on June 14, 1811, into a family of powerful and very demanding individuals. Her father, Lyman Beecher, was a fiery, evangelical Calvinist who drove his six sons and two daughters along the straight and narrow path of devotion to God, to duty, and to himself. Her mother, Roxana Foote Beecher, died when she was 4, leaving a legacy of quiet gentleness and a brother—the Beecher children's uncle Samuel Foote. Uncle Sam, retired sea captain, brought a sense of romance and adventure into the household, as well as a measure of warm tolerance which might otherwise have been absent.

In October 1832 the family moved to Cincinnati, where the elder Beecher became director of the Lane Theological Seminary and where his older daughter, Catherine, opened her Western Female Institute, a school in which Harriet taught.

In 1834 she began writing for the *Western Monthly Magazine* and was awarded a $50 prize for her tale ''A New England Sketch.'' Her writing during the next 16 years was to be sketchy indeed, for on Jan. 6, 1836, she married Calvin Ellis Stowe, a professor in the Lane Seminary, and they had seven children during a period of financial hardship. At the same time she did, however, have the opportunity to visit the South, and she observed with particular attention the operation of the slave system there. The atmosphere at the Lane Seminary was abolitionist in the extreme, but Harriet herself did not at that time espouse this position. In 1849 she published her first volume, *The Mayflower,* a slender book but one which convinced her husband that she should aspire seriously to a literary career.

Uncle Tom's Cabin

In 1850 Calvin Stowe was called to a chair at Bowdoin College in Brunswick, Maine, where they had their last child. She then set about writing *Uncle Tom's Cabin,* which first appeared in serial form in 1851-1852 in the *National Era,* a Washington, D.C., antislavery newspaper. The book was published in 1852 in a two-volume edition by the house of John P. Jewett and sold 300,000 copies in its first year—10,000 in the first week. During the first 5 years of its publication, the book sold half a million copies in America alone.

Though *Uncle Tom's Cabin* was received with wild attention, its reception was (except for the abolitionist press) almost uniformly hostile. Not only in the South, where each newspaper was a sea of fury, but also in the North there were universal charges that the world of the slave had been melodramatically misrepresented. The action of the book traces the passage of the slave Uncle Tom through the hands of three owners, each meant to represent a type of Southern figure. The first is a benevolent planter, the second a highbred gentleman, and the last the infamous Simon Legree, who causes the death of Uncle Tom. The fortunes of the slaves in the book curve downward, and the finally successful dash for freedom taken by George and Eliza constitutes the high drama of the book. But the overall treatment of slave and master reveals something far more complex than an abolitionist tract: the high, eloquent style contains much that is warmly, even fiercely sympathetic to the world of the old South.

Stowe answered her critics in 1853 with *A Key* to *Uncle Tom's Cabin,* a book designed to document the facts of the novel, but she also responded to her success by traveling widely, receiving in England and on the Continent a perfect

wave of acclamation. In 1856 she published her novel *Dred: A Tale of the Great Dismal Swamp*. This, too, was a slave novel, and its reception was hardly less enthusiastic than that of *Uncle Tom's Cabin*. In England alone, during the first month, over 100,000 copies were sold. Although Stowe then turned to a less didactic dimension, producing a series of novels based on New England and drawing heavily on local color, her reputation for years to come was connected with the didactic power of her first two novels. Indeed, when she was introduced to Abraham Lincoln in 1862, he is said to have exclaimed, ''So this is the little lady who started our big war!''

Later Years

In 1869 Stowe again toured Europe, renewing an earlier friendship with Lord Byron's widow. As a result, the novelist published *Lady Byron Vindicated* (1870), charging the dead poet with having so violated his marriage vows as to have had an incestuous relationship with his sister. Byron was a legend by this time, and the charges resulted in alienating much of Stowe's hitherto loyal British audience. Undisturbed, however, she continued her series of novels, poems, and sketches, as well as her autobiography, never wanting for a devoted and enthusiastic American audience.

The later years of her life were spent, in large part, in Florida, where she and her husband tried, with only moderate success, to manage the income from her literary activities. Stowe died in Hartford, Conn., on July 1, 1896.

Further Reading

Forrest Wilson, *Crusader in Crinoline: The Life of Harriet Beecher Stowe* (1941), consolidates earlier work. Lyman Beecher Stowe, *Saints, Sinners and Beechers* (1934), supplies the crucial family context. See also John R. Adams, *Harriet Beecher Stowe* (1963). For critical works consult Harry Birdoff, *The World's Greatest Hit: Uncle Tom's Cabin* (1947); Charles H. Foster, *The Rungless Ladder: Harriet Beecher Stowe and New England Puritanism* (1954); Joseph Chamberlin Furnas, *Goodbye to Uncle Tom* (1956); and Edmund Wilson; *Patriotic Gore: Studies in the Literature of the American Civil War* (1962). A complete list of Mrs. Stowe's work can be found in Robert E. Spiller and others, eds., *Literary History of the United States,* vol. 3 (1948; 3d ed. 1963). □

Strabo

Strabo (ca. 64 B.C.-ca. A.D. 23) was a Greek geographer and historian who saw the final collapse of the Roman Republic and the creation by Augustus of the Roman Empire. He wrote large-scale works in his fields.

Strabo was born in the Greek city of Amisea in the district of Pontus, probably in the winter of 64/63 B.C. He came from a wealthy and distinguished family and had an excellent education, first in Asia Minor and later in Rome, which he first visited sometime before the death of Julius Caesar in 44. He returned to Asia Minor but in 29 went back to Rome. There he met several prominent men, including Aelius Gallus, who obtained for him a grant of Roman citizenship. When Gallus went to Egypt as governor in 28 or 27, Strabo accompanied him, toured the province with him, and probably took part in Gallus's unsuccessful expedition into Arabia. Strabo stayed in Egypt for a time after Gallus's recall, but eventually he returned to Rome, where he lived for many years, devoting himself to studying and writing. He may have spent his last years in his native city and died probably in A.D. 23 or 24.

Historical and Geographical Works

Strabo's history, now lost, had the modest title of *Historical Notes* but was in fact a large-scale history in 43 books. It was essentially a continuation of the great work of the Greek historian Polybios and covered the history of the Greco-Roman world from 144 to 30 B.C.

Strabo's *Geography,* also a substantial work, was in 17 books. It has survived complete, except for the end of book 7, and was finished sometime between A.D. 17 and 23, though some sections were clearly written much earlier. In the first two books, Strabo examines the theoretical basis of his subject and discusses the views of his predecessors, especially Eratosthenes. The rest of the work contains a detailed descriptive geography of the world as known in his time, starting with Spain and continuing through the other European lands to Greece, Asia Minor, and further Asia (that is, India, Persia, and Syria) and concluding with Egypt and North Africa. In each country he discusses not only the main

physical features but also its products and the character and history of its inhabitants. To some extent he depended on his own observations, but for the most part he drew his material from the works of earlier writers. He usually showed good sense in choosing his sources, though sometimes the information he derived was outdated. In general the *Geography* is a very valuable compilation of facts and gives an interesting picture of the world as it was known to educated men in the Augustan Age. But it was not merely a collection of data; Strabo wrote fine Greek prose and used considerable artistry in the organization of his material, making his opus the best of its kind to be handed down from antiquity.

Further Reading

The only complete modern translation of Strabo, with an introduction on his life and works, is *The Geography of Strabo* by Horace L. Jones (8 vols., 1917-1933). Numerous extracts in translation are in Eric H. Warmington, *Greek Geography* (1934). Henry F. Tozer, *History of Ancient Geography* (1897; 2d ed. 1964), still the standard work on the science of geography in Greco-Roman times, contains a good brief account of Strabo and his geographical work.

For a good account of the growth of geographical knowledge see Max Cary and Eric H. Warmington, *The Ancient Explorers* (1929). Max Cary, *Geographic Background of Greek and Roman History* (1949), a survey of Mediterranean geography with special reference to classical times, contains excellent sections on Greece, Asia Minor, and Italy. An interesting discussion of Strabo and other Greek writers in the context of Roman society in the Augustan Age is in Glen W. Bowersock, *Augustus and the Greek World* (1964). The best account of the Roman world during Strabo's lifetime is in Howard H. Scullard, *From the Gracchi to Nero* (1959; 2d ed. 1963). □

John Strachan

John Strachan (1778-1867) was the first Anglican bishop of Toronto and one of the most important members of the ruling oligarchy in Upper Canada. He was also an educator and the founder of the University of Toronto.

John Strachan was born on April 12, 1778, at Aberdeen, Scotland. He was educated at the University of Aberdeen and at St. Andrews. In 1799, unable to find an attractive living in Scotland, he emigrated to British North America and during the next 12 years taught school in Upper Canada.

In May 1803 Strachan accepted orders in the Church of England. In 1812 he was made rector of York (Toronto) and chaplain to the troops. By the end of the War of 1812 he had emerged as one of the prominent men of York. He was rewarded in 1815 with an appointment as an honorary member of the governor's executive council, and in 1817 he became a full member.

In 1820 Strachan became a member as well of the legislative council, and from 1818 to 1828 he acted as the chief adviser to the lieutenant governor, Sir Peregrine Maitland. In May 1823, in addition to his other duties, Strachan was appointed president of the Board of the General Superintendence of Education.

In 1825 Strachan was appointed archdeacon of York. By the mid-1830s, as his religious duties became more burdensome, he withdrew more and more from participation in political affairs. On Aug. 4, 1839, he was consecrated the first bishop of Toronto in Lambeth Palace Chapel. The balance of his long life was to be devoted to his diocese and to education.

In 1827 Strachan had obtained a royal charter for the founding of the University of King's College, York, but the first classes were not held until 1843. Through the 1840s Strachan had to oppose a number of governmental plans to secularize the university, and he finally lost this struggle in 1850. He immediately began to plan for a new university which would be under the control of the Church of England, and Trinity College admitted its first students in January 1852.

In 1854 Strachan lost another lengthy battle when the clergy reserves were secularized; with their secularization went the last hope of establishment for the Church of England in Canada. He died in Toronto on Nov. 1, 1867.

Further Reading

John L. H. Henderson, ed., *John Strachan: Documents and Opinions* (1969), is an excellent collection of Strachan's writings which reveals much of the man and his times. George Spragge edited many of Strachan's letters in the *John Strachan Letter*

Book, 1812-1834 (1946). Alexander Bethune wrote a life of his episcopal predecessor, *Memoir of the Right Reverend John Strachan* (1870). Two recent studies are Sylvia Boorman, *John Toronto: A Biography of Bishop Strachan* (1969), and John L. H. Henderson, *John Strachan, 1778-1867* (1969), a brief but useful and sympathetic portrait.

Additional Sources

Phelps, Dorothy J., *John Strachan comes to Cornwall, 1803-1812,* Cornwall, Ont.: Vesta Publications, 1976. □

Giles Lytton Strachey

Giles Lytton Strachey (1880-1932) was an English biographer and critic known for his satire of the Victorian Era.

Lytton Strachey was born in London on March 1, 1880. He was the eleventh of thirteen children of an upper-middle-class family. His father, Sir Richard Strachey, was a colonial Indian civil servant and civil engineer and a British army general; he was a typical Victorian explorer/scientist. Sir Richard's second wife, Lytton's mother, was the daughter of Sir J. P. Grant of Rothiemurchus and was keen on French literature; she influenced Lytton's precocious literary talent. Even though Lytton's family members on both sides were well-connected and prosperous, the large parental home in unfashionable Bayswater was ''suffocating'' to him. He was a spoiled child, of frail health, and always withdrawn. Even so, he had an iron will and sat in cultural judgment of the world his parents inhabited: the Victorian era.

For primary education Strachey went to uncongenial upper-class boarding schools in Derbyshire and to Leamington College. He left the ''petticoat world of Victorian schoolrooms'' for Liverpool University in 1897, where Professor Walter Raleigh, his tutor in history and literature, was the main object of Lytton's hero worship. He began a new six-year phase of his life at Cambridge: the world suddenly opened up in 1899.

It was at Trinity College, and later at King's College, that he met most of his intellectual friends, among them the philosopher G. E. Moore (1873-1958), the economist John Maynard Keynes (1883-1946), the novelist E. M. Forster (1879-1970), the critic and publisher Leonard Woolf (1880-1969), and the art critic Clive Bell (1881-1964). As Cambridge undergraduates they were privileged to join a society called ''The Apostles'', an elite, exotic group devoted to the arts and an ambivalent way of life in which traditional wisdom and customary middle-class morals were discarded, especially where sex was concerned. The Apostles were personally affected by the philosophy of G. E. Moore. Lytton Strachey saw in Moore's doctrines the importance of aesthetic experience and the gospel of personal friendship. These were the attributes of the ''good life.'' But ''friendship'' meant, for Strachey, homosexual love. He turned a blind eye to Moore's inherent puritanism. Strachey and Maynard Keynes were often furiously in love with the same male students, and often Keynes won the upper hand.

After partly failing in Cambridge (with a second-class degree and no fellowship at Trinity), Strachey went to London to endure 13 years of penny-pinching frustration as a weekly reviewer for the *Spectator,* edited by his pedigreed cousin. He fell in with the Bloomsbury Group, the same sort of society in London as the Cambridge Apostles (their leading members were the same). One of the leading ''Bloomsberries'' was the ''stream of consciousness'' novelist Virginia Woolf (1882-1941), the sister of Vanessa Bell. Lytton had previously proposed marriage to Virginia (which he did not mean), but she had turned him down. Of all the Bloomsberries, Strachey took precedence (for instance, the Bloomsbury Group began to decline after his own death in 1932).

In 1912 Strachey published his first book, on French literary history, *Landmarks in French Literature,* designed to awaken English readers to the charms of Racine and French classics. Two years later, World War I broke out. The war was a direct challenge, as Lytton saw it, to Bloomsbury pacifist principles. He managed to be a ''conscientious objector'' to the war. To the standard question; ''If a German soldier tried to rape your sister, what would you do?'' Strachey slyly replied; ''I would try to interpose my own body.'' The war was of no consequence to Lytton's endless ''partying'' in country houses, nor to his writing schedule. He published his major book, *Eminent Victorians,* in 1918.

''Eminent'' in the book's title was satirical. The themes, common to the four biographical sketches of the volume, were the sacred icons of Victorian sentiment: patriotic fervor and Christian messianic zeal, the ideal of the ''public'' school, and humanitarianism, as opposed to what Strachey thought were the perils of upper-class education, self-interested do-goodism, and, above all, the sins of Victorian imperialism. The four objects of Strachey's satire were Cardinal H. E. Manning, formerly a prominent Anglican member of the Oxford Movement, converted to Catholicism in 1851; Florence Nightingale, the ''Lady with the Lamp,'' a founder of nursing and active with the wounded in the Crimean War; Thomas Arnold of Rugby School; and General C. G. ''Chinese'' Gordon, the pious hero killed by Mahdi raiders in the siege of Khartoum in 1885.

Strachey's book of polemical essays caused a popular sensation. Almost instantly the postwar era plunged into ''anti-Victorianism.'' The war-weary generation wanted to hear this wholesale assault on past idols. But in his next book, *Queen Victoria* (1921), Strachey was seduced by his subject. ''Mordant irony'' was replaced by grudging respect for the queen, even though Strachey felt himself amused by her antics. Seven years later he produced *Elizabeth and Essex* (1928), a book full of vulgarized Freudianism that tampered with actual Tudor history. Strachey was not a historical revisionist; for that he would have to have been a scholar. He was rather an artist with words.

His biographical creed was to paint a picture of the person from the author's viewpoint—never mind the scholarly inhibitions, never mind the search to find ''the truth'' of any human situation so far as is possible. He had a ''laughing admiration'' for the satirists of the 18th century, like Voltaire (1694-1778). He saw religion as Voltaire saw it, as a ''ludicrous anachronism.'' Careers in public service were mainly full of political intrigue. But human relationships were the nexus of life itself. Strachey eschewed the standard ''two fat volumes'' of Victorian biographies (he saw these tomes as ''hagiographies'': treatment of the illustrious dead). He favored for himself brief biographies, the art of which rested on the subject's motive and personality as he saw it.

Strachey was fairly tall and excessively thin, with a disguising rust beard and a shrill voice. He wore bookworm spectacles. He had an air of sick, melancholic sadness; he sagged. With true friends he was quick of mind, caustic, and conspicuously, bitingly witty. In addition, he was overtly, ardently homosexual. The conspiracy of public silence by which the Apostles, Bloomsbury Group, and other circles in England kept hidden from the world their sexual proclivities is yet to be studied. Strachey's painstaking biographer, Michael Holroyd, revealed the Strachey letters, laying it all out in two volumes in 1967 and 1968 (''two fat volumes,'' as Strachey would have said). The Bloomsberries would ''jump from sex to sex in making love.''

The decline of Strachey's reputation came soon after his death. The humbug of the ''eminent'' Victorians was an easy target for Strachey to satirize, but it led critics to accuse him of caricature. It is hard for the satirist not to treat the world and its problems as pure comedy. There was an element of theater, of almost pantomime, in Strachey's treatment of the Victorians. One critic in 1931 isolated one word, ''preposterous,'' which Strachey used over and over again, about his stick-figure characters. Leonard Woolf (1960) was on target, when he described the critic as ''a strange character.''

Irony is one thing; but it conceals too much from the author himself. Strachey was one of the literary influences that partly destroyed the ghost of the Victorian era in the 1920s.

Strachey died of cancer on January 21, 1932, surrounded by his friends, at Ham Spray House, Hungerford. Carrington committed suicide immediately after his death.

Further Reading

As mentioned in the text, the definitive biography of Strachey is Michael Holroyd, *Lytton Strachey: A Critical Biography* (2 vols., 1967, 1968). Authors who discuss Strachey in magazines include Edwin Muir, *Nation and Athenaeum* (April 25, 1925); John Raymond, *New Statesman and Nation* (April 16, 1955); Scott James, *BC/Longmans* (1955); Gertrude Himmelfarb, *New Republic* (May 28, 1968); and Noel Annan, *New York Review of Books* (June 6, 1968). See also David Cecil, *DNB,* (*Dictionary of National Biography;* London, 1931-1940). An interesting account of Strachey and other members of the Bloomsbury group is provided by John Keith Johnstone, in *The Bloomsbury Group; a study of E.M. Forster, Lytton Strachey, Virginia Woolf, and Their Circle* (Noonday Press, 1954). □

Antonio Stradivari

Italian violin maker Antonio Stradivari (c. 1644-1737) created instruments that are still considered the finest ever made. The new styles of violins and cellos that he developed were remarkable for their excellent tonal quality and became the basic design for all modern versions of the instruments.

Antonio Stradivari, also known by the Latin form of his name, Antonius Stradivarius, was a master craftsman who revolutionized the design of the violin. The instruments that he crafted in the late 1600s and early 1700s are considered to be the finest ever made because of the unsurpassed quality of their tone. Of the approximately 650 of his violins known still to exist, many continue to be played by musicians today. Stradivari also accomplished a similar redesign of the cello, setting the standard for the styles of violins and cellos used in later centuries. But the exact qualities of Stradivari's creations have never been able to be reproduced, making the stringed instruments that bear his name the most valuable and sought after in the world.

There were no records of Stradivari's birth, but based on the documentation of his age that accompanied his signature on some of the instruments he created late in his life, it was assumed that he was born in 1644. There was

also little that is known about his youth. He was probably born in Cremona, Italy, the city where his family had been established for five centuries, and he was the son of Alessandro Stradivari. Cremona was a town that had been renowned for its master violin makers for nearly 100 years. Its leading craftsman during Stradivari's early life was Niccolo Amati, who represented the third generation of his family to contribute to the development of the traditional violin style popular at that time. Stradivari was probably apprenticed to Amati by the early 1660s and under his direction learned the craft of violin making.

Experimented with Violin Design

By 1666, Stradivari was producing instruments independently as well as continuing to work at his mentor's shop, which he probably did until Amati's death in 1684. In 1667, he was married to Francesca Feraboschi and set up his own household and shop; the couple eventually had six children and two of their sons would follow in their father's footsteps as violin makers. In the decade or so before 1680, Stradivari created a wide variety of stringed instruments, including guitars, harps, lutes, and mandolins. He continued to follow Amati's basic design for violins, but during this time he began experimenting with improvements in tone and design. The small number of instruments he created were primarily sold in Cremona, and he was not well-known outside the city in these years.

The Stradivari family moved to a new house at No. 2, Piazza San Domenico in 1680, and the building would serve as the violin maker's home and workshop for the rest of his life. Here he matured in his art and created his greatest works, most notably the violins that set the standard for perfection in the music world. In the 1680s, he continued to develop his own style, deviating from Amati's design to create a more solid-looking violin that used new materials and finishes. The resulting instruments during this time created a more powerful sound than earlier violins, and musicians from outside Cremona began to seek out instruments from his workshop as his fame grew. Upon Amati's death in 1684, Stradivari was considered the city's greatest violin maker.

Despite his considerable success with his designs, Stradivari continued to look for ways to improve his violins. In the 1690s, he experimented with the length of the instrument, creating what was known as the ''long pattern'' or ''long Strad''—a violin that was 5/16 of an inch longer than the traditional pattern. The result was a deeper, fuller tone that was quite distinct from the lighter sounds of other Cremona instrument makers. Stradivari's wife died in 1698, and she was honored with a large funeral. In the summer of the following year, the craftsman married his second wife, Antonia-Maria Zambelli. He had five more children from this marriage, but none of them ever entered the instrument-making business.

Created Finest Works in ''Golden Period''

The years from 1700 to 1720 were the greatest of Stradivari's career and the era was often referred to as the ''golden period'' of the artisan. It was during this time that he perfected his violin design and created his finest instruments. He discontinued his work with the long pattern during this time, instead creating violins that blended the qualities of the dark, rich tones of his earlier instruments with the brighter, sweet sounds of the traditional Cremona violin. Not only was his design revolutionary, but the materials he used also helped to create his unique effects. He selected excellent wood, such as maple, for his violins and developed the orange-brown varnish that became a trademark of his work. His works from this period were so magnificent that some violins created at this time have developed individual identities and reputations. Some of the most famous include the 1704 ''Betts'' violin, now in the United States Library of Congress, the 1715 ''Alard,'' which is considered the finest Strativarius in existence, and the 1716 ''Messiah,'' an instrument that Stradivari never sold and is now in the best condition of any of his surviving pieces.

The cello also underwent a similar transformation at the hands of Stradivari during the golden period. Cellos before his time were larger than modern instruments and served primarily as an accompaniment instrument in the bass range. But performers seeking to use the cello for solo performances wanted a smaller instrument that was more expressive in tone. Stradivari became interested in this growing need among musicians and between 1707 and 1710 created a number of smaller cellos that became the models for modern instruments.

After 1720, Stradivari continued to produce violins and other stringed instruments, but the number of items decreased through the years. And while his work maintained a high level of quality, it began to show the effects of failing eyesight and a less steady hand. His sons, Francesco and Omobono, had become assistants of their father in his business, and they began to collaborate with him and another employee, Carlo Bergonzi, to produce instruments that bear the inscription of being created ''under the discipline of Antonio Stradivari.'' But Stradivari also produced instruments on his own until his death at the age of 93 on December 18, 1737. His second wife had died just nine months earlier. They were both buried in a tomb located just across the street from their house at the Chapel of the Rosary of the Church of San Domenico. By the 1800s, the chapel had fallen into disrepair and was eventually demolished. All that remained of Stradivari's final resting place was the stone bearing his name that had appeared on his tomb; it was now located in the Cremona Civic Museum, which also housed personal items belonging to Stradivari, including original drawings and designs for his instruments.

Quality Instruments Remain Unequaled

Although Stradivari is best remembered for his exceptional violins, the patterns that he created have become the basis for instruments used today. Some of the secrets of his craft have never been completely unraveled, however, despite investigations into the materials that were used in Strativarius violins. While his accomplishments may never be duplicated, it was generally assumed that the beautiful

sound of his instruments was due to the unique combination of design, materials, and workmanship that Stradivari had developed during his long and successful career. Many people felt that his instruments were the best ever produced, and their use by leading musicians hundreds of years after his death were a testament to the genius of Stradivari.

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1st Earl of Strafford

The English statesman Thomas Wentworth, 1st Earl of Strafford (1593-1641), was lord deputy of Ireland from 1632 to 1640. In Ireland he autocratically enforced, with his hated policy of ''Thorough,'' the King's rule and the King's peace. Later he became Charles I's chief adviser.

Thomas Wentworth was born on April 13, 1593. He derived from a knightly family long established at Wentworth-Woodhouse, Yorkshire. He was educated at Cambridge and at the Inns of Court, London. He spent a year traveling on the Continent after his marriage to the eldest daughter of the Earl of Cumberland. Upon his return to England he was elected to Parliament from Yorkshire in 1614.

In 1621 Wentworth was again elected knight of the shire, and the courtier Lord (George) Calvert was his fellow member. Wentworth evidently supported Calvert's policy of peace with Spain. He joined the critics of the Duke of Buckingham, who favored war with Spain. For this reason he was excluded from Parliament by being made a sheriff of Yorkshire.

In 1625 the widowed Wentworth married Arabella Holles, second daughter of the Earl of Clare. She was the sister of Denzil Holles, a leader of the parliamentary opposition. Wentworth's continued opposition to war with Spain led him to move to the ranks of the opposition in the first year of Charles I's reign. In 1627 Wentworth's opposition went so far that he refused to pay a forced loan and was imprisoned for 6 months.

King Charles I sought Wentworth's adherence by creating him baron and viscount in 1628 and by naming him lord president of the Council of the North. As lord president, Wentworth carried out, in cooperation with the King, the tasks of orderly civil government, which were congenial to him. Any derogation of royal power in the North was quickly punished.

Lord Deputy of Ireland

On Jan. 12, 1632, Wentworth was named lord deputy of Ireland. He determined to bring a maximum portion of land in Ireland under the direct administration of the Crown and to improve the royal income and power. He brought his harsh rule of ''Thorough'' to Ireland. The philosophy of ''Thorough'' was summed up in Wentworth's words: ''Princes are to be the indulgent nursing fathers to their people. . . . [The people] repose safe and still under the protection of their sceptres.'' Wentworth summoned the Irish Parliament in 1634, and it granted a large tax revenue to the government. He initiated a program of clearing the Irish Channel of pirates in order to stimulate trade, and he patronized the linen industry in order to increase customs revenues. To the Anglican Church, that faithful adjunct of royal power, he often restored Church lands that had been alienated to Protestant laymen. Finally, he left the titles of Catholic landlords uncertain as the prelude to a massive expropriation and resettlement by English colonists. Wentworth's wealth increased enormously. He farmed the Irish customs at a profit and acquired five manors representing nearly 60,000 acres. He remained lord president of the North and derived large revenues from there, especially from fines on Roman Catholics (recusants).

In 1639 Wentworth returned to England in order to defend his treatment of subordinate English officials. He was exonerated, created 1st Earl of Strafford, and became a chief adviser to Charles I. Created lord lieutenant of Ireland in 1640, Strafford raised a largely Catholic Irish army to use

against the Scots. He was forced, however, to leave this army in Ireland.

Strafford also recommended a Parliament that he expected to dominate, but when it did not cooperate, he concurred in its dismissal. His military efforts proved unavailing against Scotland, and when Parliament was again summoned in November 1640, its chief order of business was the destruction of Strafford. He ably defended himself against an impeachment of treason. But he was powerless against the legislative device of a bill of attainder, which defined his autocratic acts in Ireland and in managing the war against the Scots as a constructive subversion (treason) against the whole frame of legal government in England. After long hesitation, Charles I signed the bill, and Strafford was beheaded on May 12, 1641.

Strafford's career represented the tension between parliamentary allegiance and royal service that so acutely divided his generation. His increasingly extreme advocacy of royal authority led to his fate on Tower Hill.

Further Reading

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Mark Strand

The fourth Poet Laureate of the United States (1996-1997), Mark Strand (born 1934) wrote poems on subjects ranging from dark and terrible wrestlings with one's fears and alter egos to joyous celebrations of life and light.

Mark Strand, the fourth American poet to be given the title of Poet Laureate, once remarked that he was intrigued by the epigraph from Jorge Luis Borges' story, ''Tlon, Uqbar, Orbis Tertius'': ''while we sleep here, we are awake elsewhere and that in this way every man is two men.''

Borges' idea, interestingly enough, describes the diversities and paradoxes inherent in the creative spirit of Mark Strand himself and the major themes and motifs that his poems and fictions dealt with over the years.

At times Strand's poetic voice is plain and conversational, sparse of detail almost to a fault, and filled with dark images of menace and foreboding; at other times, however, it is lively and sensuous, rich in specifics of time and place and abundantly joyous in its celebration of life and light.

In the title poem of his first volume, *Sleeping with One Eye Open* (1964), Strand introduces us to a nameless persona who speaks fearfully of the intense terror he feels while he lies in bed one night unable to sleep.

The shivers
Wash over
Me, shaking my bones, my loose ends
Loosen,
And I lie sleeping with one eye open,
Hoping
That nothing, nothing will happen.

In *Reasons for Moving* (1968), his second volume, Strand continued to explore this theme of menace and foreboding. In ''Violent Storm'' his terrified persona finds himself threatened by a loud and terrible storm. He fears the coming of the night and the horrible uncertainty of what the darkness may bring.

A cold we never knew invades our bones.
We shake as though the storm were going to hurl
  us down
Against the flat stones
Of our lives. All other nights
Seem pale compared to this, and the brilliant rise
Of morning after morning seems unthinkable.

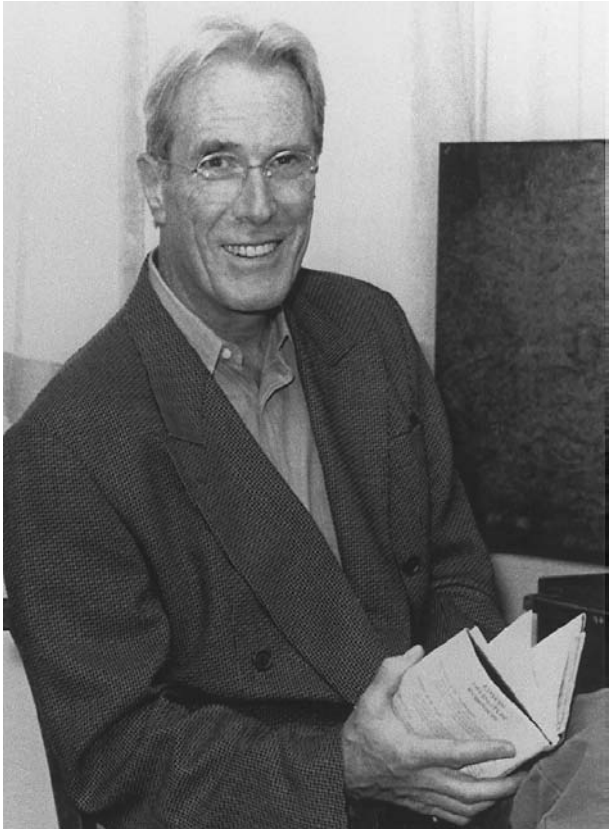

Judging from the merely external circumstances and events of Mark Strand's own life, such gut-wrenching fears and existential angst seem unwarranted, if not exaggerated.

He was born on April 14, 1934, in the quiet village of Summerside on Prince Edward Island in Canada to Robert Strand and the former Sonia Apter. He was educated at Antioch College in Ohio where he received his BA. Later, he went on to Yale where he studied painting under Josef Albers. When he decided that he was not quite good enough to become a major painter, Strand began to write. By the time he graduated he had already won two highly acclaimed awards, the Cook and Bergin prizes, for his collection of poetry. In 1960 he went to Italy with a Fulbright scholarship to the University of Florence. The following year he married Antonia Ratensky and had a daughter, Jessica. In 1974 he divorced and married Julia Garretson. He taught in over a dozen prestigious colleges and universities, earning numerous honors and awards for his poetry and fiction. Nevertheless, like the ''man who is two men,'' Mark Strand is much more than the highly successful poet and popular professor who is very much at home in the world.

In *Darker* (1970), his third volume of poetry, his personae wrestle endlessly with their terrors and obsessions. This time, however, the enemy is no longer an outside force like the night or a violent storm. Now the enemy has become the *Self* itself, that haunting, elusive, bewildering alter ego with which so many of Strand's poetic counterparts are so obsessed.

''In Celebration'' in his fourth volume, *The Story of Our Lives* (1973), Strand's speaker vividly expresses this idea when he remarks that ''by giving yourself over to nothing, you shall be healed.''

In ''To Begin'' Strand's persona becomes the artist-creator who knows full well the emptiness of the false Self and the ''black map'' of nothingness that is the world. He survives and endures, however, by attempting to shape words and images that will give life to new worlds and a new, more powerful Self. ''He stared at the ceiling / and imagined his breath shaping itself into words.''

Like every artist, and certainly every poet, however, the speaker also knows the terror of beginning anew, of facing again and again the blank canvas or the blank page.

In the dark he would still be uncertain about how
to begin.
He would mumble to himself; he would follow
his words to learn where he was.
He would begin.
And the room, the house, the field,
the woods beyond the field, would also begin,
and in the sound of his own voice beginning
he would hear them.

And yet, despite all his fortitude, Strand's persona comes once again to realize the frustration inherent in his paradoxical situation. Like the speaker in ''The Untelling,'' he learns that the more he attempts to do and say, the less he will accomplish and succeed.

His pursuit was a form of evasion:
the more he tried to uncover
the more there was to conceal
the less he understood.
If he kept it up,
he would lose everything.

In Strand's fifth volume of poetry, *The Late Hour* (1978), several of his speakers try to avoid the whole question of self-confrontation and authentic self-realization by simply immersing themselves in the purely sensual pleasures of life and forgetting everything else. In ''Pot Roast,'' another celebration of sorts, the protagonist recalls his childhood after inhaling the steam that rises from a plate of meat. He remembers the gravy, its odor of garlic and celery, and how he enjoyed sopping it up with pieces of bread.

And now
I taste it again
The meat of memory.
The meat of no change.
I raise my fork
and I eat.

In ''For Jessica, My Daughter,'' Strand attempts to stay the terror of loss and confusion by celebrating the love that binds people together in a life filled with loss and separation.

Afraid of the dark
in which we drift or vanish altogether,
I imagine a light
that would not let us stray too far apart,
a secret moon or mirror,
a sheet of paper,
something you could carry
in the dark
when I am away.

For Strand, writing itself is the central paradox, the imagined light that will vanish the darkness but one day vanish itself like so many of his own ''poems of air . . . too light for the page.'' But he continued to write, remembering and reinventing his life and Canadian childhood in such descriptive and nostalgic poems as ''Shooting Whales,'' ''Nights in Hackett's Cove,'' ''A Morning,'' and ''My Mother on an Evening in Late Summer'' from his sixth and most personal and concretely detailed collection, *Selected Poems,* in 1980 (reissued in 1990).

Other poetry volumes by Strand include: *The Continuous Life* (1990) and *Dark Harbor* (1993) both Published by Alfred A. Knopf. He also translated Portuguese and Spanish poetry. In addition to his poetry, Strand wrote a long prose-poem, *The Monument* (1978); a collection of fiction, *Mr. and Mrs. Baby and Other Stories* (1985); three children's books, *The Planet of Lost Things* (1982), *The Night Book* (1985), and *Rembrandt Takes A Walk* (1986).

In addition to poetry, Strand has written works of art criticism, *Art of the Real: Nine American Figurative Painters* (1983) and *William Bailey* (1987). Strand was awarded the Rebekan Johnson Bobbitt National Prize for Poetry in 1992

and the Bollingen Prize in Poetry in 1993. In 1995 *The New Republic* magazine announced Strand's selection to replace Mary Jo Salter as their poetry editor. Strand was elected to the Board of Chancellors of the Academy of American Poets in 1996.

He also translated and edited numerous anthologies of modern poetry and Latin American fiction.

Further Reading

In addition to the works by Strand cited in the text see David Kirby, *Mark Strand and the Poet's Place in Contemporary Culture* (1990) and Richard Howard, *Alone with America: Essays on the Art of Poetry in the United States Since 1950* (1971). See also the following biographical/critical sources: *Yale Review* (Autumn 1968); *Contemporary Literature* (1969); *Virginia Quarterly Review* (Summer 1969); *Antioch Review* (Fall/Winter 1970-1971); and Carolyn Riley, editor, *Contemporary Literary Criticism,* Volume VI (1976). □

Ruth May Strang

The many-sided interests of Ruth May Strang (1895-1971) over her 40 years at Columbia University and the University of Arizona earned international respect for her achievements in the fields of student guidance, reading and communication, child study, mental health, and development and adjustment.

Ruth May Strang was born on April 3, 1895, in Chatham, New Jersey. She grew up in the greater New York City area, spending the first ten years of her life on the family farm in South Jamaica, New York. Her father, Charles Garret Strang, gave up his interest in becoming a lawyer to provide much needed help on the family farm. His career disappointment appeared to leave a strong impression on young Ruth. Her father was the disciplinarian in the family, while her mother, Anna Bergen Strang, a ''gentle woman,'' ''always a lady,'' would be ''likely to cry'' when the children were bad.

Strang was the youngest of three children. Her two older brothers (one 15 years older) were concerned about her choice of a career over attention to family. This was to create a lasting tension in her relations with them. She attended Adelphi Academy in Brooklyn, was active on the school's basketball team, and participated as a member of the German and Walking Clubs. After graduation she studied household science at Pratt Institute in Brooklyn (1914-1916) and for a while was employed as an assistant to an interior decorator.

Strang's memory of her childhood was one of tension and conflict. As the only girl, her role, as viewed by her parents, was a domestic one. ''I was not expected to go to college and my school marks were accepted without special comment.'' She remembers having no ''clearly defined self-image during childhood or adolescence. I did what my hands found to do but always wanted to do something new and different.'' Ruth's strong sense of individuality made it difficult to find a role model. She wanted to be original—different. Even the characters she read about in fiction were not complete models, ''although they had certain qualities'' she wanted to appropriate. This memory of her early years at home and in school was to leave a lasting influence on her approach to career choice and opportunity throughout her life. She recalled later in life that the ''atmosphere of anxiety'' in which she was reared ''may have reinforced a strong persistent tendency to worry and to anticipate the worst, to see a calamity in every opportunity.''

Career and Honors

Strang's career was one of success over ''calamity.'' Unplanned, it developed as opportunities appeared. ''I developed my interests and abilities and doors seemed to open.'' She launched her career in education by teaching home economics in New York City public schools from 1917 to 1920. Recognizing that as a teacher she needed to broaden her education, Strang enrolled at Columbia University's Teachers College and earned her B.S. degree in home economics in 1922. While working on the M.A. degree (1923-1924) she worked as a research assistant in nutrition. As a Ph.D. student Strang worked as an instructor in health education and supervised health education at Teachers College's Horace Mann School. During her last year of doctoral study Strang worked as a research assistant in psychology.

Upon completion of the doctorate in 1926, opportunity opened its door and Strang accepted a year-long research fellowship at Teachers College in student personnel work, a field in its infancy. At the time only one book and a few scattered articles represented the total field. Dean James Russell had handed her the challenge to build a body of subject matter in the field. Student personnel work and its related fields were to dominate Strang's professional interests for the remainder of her career. A close associate, Amelia Melnik, said that ''it became evident to Dr. Strang that the field was as many sided as the human personality with which it is connected.''

Strang spent the summers of 1926, 1927, and 1928 at North Carolina College for Women in Greensboro as head resident and instructor in psychology. In 1929 Strang was appointed assistant professor of education at Teachers College. She was promoted to associate professor in 1936 and to full professor in 1940. This relatively rapid rise in rank was quite significant for a woman in higher education in the 1920s and 1930s.

Charles Burgess has noted that Ruth Strang played a part in forming a ''new minority of American Women—the female professor.'' It was ''one thing to get through the door of academe,'' said Burgess, ''and quite another thing for a woman to pass beyond the level of instructor or assistant professor.'' Strang was one of the few who succeeded. She did so in a male world by building a ''usefully protective reputation as a 'loner' as one who did her work with quiet dispatch . . . and left departmental affairs to men—and to more socially aggressive women—on the faculty.

Strang remained at Teachers College until she reached the mandatory retirement age of 65. She continued her work at the University of California at Berkeley during the summer session of 1960. In the fall of that year she accepted a position as professor of education at the University of Arizona at Tucson. In 1968 she went to the Ontario Institute for Studies in Education at Toronto as Peter Sandiford Visiting Professor. In 1955 Strang became president of the National Association of Remedial Teachers, and from 1935 to 1960 she edited the *journal of the National Association of Women Deans and Counselors*. In 1960 Strang was chairman of the National Society for the Study of Education. She was a director of the American Association for Gifted Children and a fellow of the American Public Health Association, the American Association of Applied Psychology, and the Royal Society of Health in Great Britain.

Ideas and Contributions

According to one biographer, Strang's ideals rested on some of the most familiar values of the American experience: the Protestant ethic and those values associated with small-town rural America. It was especially the Protestant ethic that was central to her philosophy of life. Hard Work, duty, and stewardship were guideposts. Strang believed that humans were duty bound to give returns for their gifts ''in the forms of self-development and social usefulness.'' Burgess noted that ''the former had the latter as its crowning achievement.''

Strang's educational philosophy was represented in her own version of the child-centered approach enhanced by child study. To Strang, ''learning children as well as teaching them'' was essential. Although her professional attention through the years was given to a wide range of educational matters from nutrition, child study, and mental health to reading improvement, Strang's abiding commitment was to student guidance in all of its dimensions. A former student remembered a comment Strang made toward the end of a course. ''If you remember nothing else from our work together, remember that it is the guidance point of view that must permeate your entire school and build its esprit.'' Strang found her ''greatest classroom interests'' in her course on the role of the teacher in personnel work.

Strang's devotion to her work completely ruled out marriage. Not too long before her death she wrote: ''My work has always been so exacting and demanding that social activities other than those directly related to my work have been crowded out. My chief satisfactions have been the responsiveness of classes and other audiences, the success and friendship of my students, the excitement of new ideas, and the 'things of beauty' that John Keats describes.''

Death came in January 1971 after a long illness. Strang was 75 years old. She left no immediate survivors.

Further Reading

Ruth May Strang is listed in *Biographical Dictionary of American Educators, Who's Who in America* (1960-1961), and *Who's Who of American Women* (1961). There is no major biographical treatment of her life available. Two works, however, are important: Ruth M. Strang, ''An Autobiographical Sketch,'' and Charles Burgess, ''Ruth Strang: A Biographical Sketch.'' Each appeared in *Leaders in American Education,* The Seventieth Yearbook of the National Society of Education, Part II (1971). Appearing in that same edition is a selected bibliography of Strang's massive publications. Helpful concerning the last years of Strang's life are the obituaries appearing in the *New York Times* (January 5, 1971); *Journal of Reading* (April 1971), *National Association of Women Deans and Counselors Journal* (Spring 1971), and the *Reading Teacher* (April 1971). Essential in appreciating Strang's massive research and writing contributions is Amelia Melnik, ''The Writings of Ruth Strang,'' *Teachers College Record*. The bibliography was grouped under eight areas in education: guidance and student personnel, reading and communication, health education, psychology and mental health, general education, gifted children, and groups work. Three types of contributions were given: research studies, summaries of research for professional workers, and practical books and articles and books for administrators, teachers, parents, children, and young people. □

Lee Strasberg

Lee Strasberg (1901-1982) was best known as a founding member of the Group Theatre and as the main teacher of ''Method'' acting in the United States.

Lee Strasberg was born Israel Strasberg in Galicia, then part of Austria-Hungary, on November 17, 1901. He was brought to Manhattan's Lower East Side at age seven. Strasberg's father was a garment worker and was active in a trade union which supported community theater. It was in this Yiddish Theatre that Strasberg was first exposed to the naturalistic style of acting. While he was still a young boy he joined the amateur Progressive Dramatic Club, whose leaders were quite familiar with the theories of Constantine Stanislavsky, the great acting coach and director of the Moscow Art Theatre.

After leaving Townsend Harris High School in 1918 to work as a clerk in a wig factory, he studied acting at the American Laboratory Theatre under Richard Boleslavsky and Maria Ouspenskaya, both former students of Stanislavsky. He also gained his first experience as a director as a member of an amateur theatrical group that produced plays in the Christie Street Settlement House, a social center on the Lower East Side.

Strasberg's professional career in the theater began when he joined the Theatre Guild as an actor and assistant stage manager in 1924. It was at the Theatre Guild that Strasberg met Harold Clurman and Cheryl Crawford, two young Theatre Guild staffers who were dissatisfied with the commercial bent of the New York theater scene. Strasberg, Clurman, and Crawford began to meet informally with other similarly discontented young theater people, and eventually these informal meetings grew into rehearsals and workshops. In 1931 the Theatre Guild released the rights to Paul

Green's *The House of Connelly* to the young idealists, and the Group Theatre was born on Broadway.

The Group Theatre was a unique establishment in the history of the American theater. Under the leadership of Strasberg, Clurman, and Crawford, the Group attempted to establish a company of actors, designers, directors, and playwrights who would create artistically notable works for the Broadway stage while maintaining social accountability. The Group Theatre's policies and practices fostered the talents of such notable names as Lee J. Cobb, Clifford Odets, and Elia Kazan (who started with the Group as an intern actor), among others. Strasberg blossomed as a director and acting coach with the Group, achieving his greatest success with Sidney Kingsley's *Men in White* (1933), for which the author won the 1934 Pulitzer Prize. In his account of the Group Theatre, *The Fervent Years* (1957), Harold Clurman described Strasberg as ''one of the few artists among American theatre directors. He is the director of introverted feeling, of strong emotion curbed by ascetic control. . . . The effect he produces is a classic hush, tense and tragic. . . . The roots are clearly in the intimate experience of a complex psychology, an acute awareness of human contradiction and suffering.''

Strasberg left the Group in 1937 and pursued interests in Hollywood through most of the 1940s. He returned to Broadway to direct occasionally, achieving success with such works as Clifford Odets' *Clash by Night* (1941). He returned to New York to stay in 1948 to become the director and dominant force of the Actors Studio, an organization started by Kazan, Crawford, and Robert Lewis. The Studio was to be a workshop and training ground for actors, not a vehicle for public performance. Strasberg was the artistic director and guiding spirit of the Actors Studio for 34 years, from 1948 until his death in 1982, and his reputation as America's finest acting teacher spread worldwide by the 1970s, resulting in frequent invitations to lecture and teach in Europe. Strasberg's influence on American acting is undeniable and measurable. At his 75th birthday it was estimated that actors trained by him had received 24 Academy Awards and 108 nominations.

Strasberg's effectiveness as a teacher derived from his interest in the psychology of dramatic interpretation and from his emphasis on the actor's private personality as the raw material from which performance should be created. Combining the theories of Stanislavsky and some modern psychology, he urged his students to create ''backlife'' for their characters, previous and subsequent histories based on assumptions from facts in the script. The areas examined were from the most tragic (such as loss of a parent) to the most mundane (such as brushing one's teeth). The object of this training was to break down the artificiality of acting by instilling in the actor such a familiarity with the character that the role ceased to be distinct from the actor's self. In this way, the personality of the performer became a functional part of stage technique.

Strasberg was married three times: to Nora Z. Krecaun in 1926 (she died in 1929), to Paula Miller in 1934 (who died in 1966), and to Anna Mizrahi in 1968. He had four children: two by Miller (Susan—an actress—and John) and two by Mizrahi (Adam and David). Strasberg's career as a stage actor ended in 1929 with his retirement, and his career as a film actor began in 1974 with his role as Hyman Roth in *The Godfather, Part II,* for which he received an Academy Award nomination for best supporting actor in 1975. His other film appearances included *The Cassandra Crossing* (1976), *Boardwalk* (1979), *Going in Style* (1979), and *And Justice for All* (1980). His television appearances included roles in *The Last Tenant* (1981) and *Skokie* (1981).

Strasberg died of a heart attack on February 17, 1982, in New York City, several days after appearing in a benefit chorus line at Radio City Music Hall.

Further Reading

Strasberg and the Group Theatre are discussed in Harold Clurman, *The Fervent Years* (1957). Strasberg's personal papers are at the Wisconsin Center for Theatre Research, University of Wisconsin. His book on directing, *A Dream of Passion* (1982), is unpublished.

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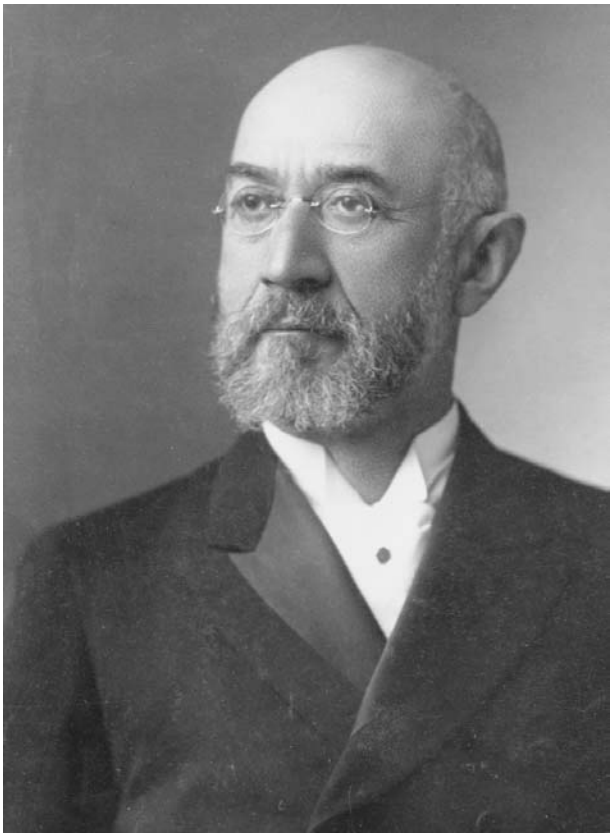

Isidor Straus

The American merchant Isidor Straus (1845-1912) was the owner of the department store R. H. Macy and Company and a U.S. congressman.

Isidor Straus was born on Feb. 6, 1845, in Otterberg, Germany, of a cultivated family. His father, a successful landowner and merchant, suffered political repression and emigrated to America in 1852. After traveling as a merchant in the South, he established a general store in Talbotton, Ga., bringing his wife and four children over in 1854. Isidor was the eldest of this family which was destined for distinction. He took responsibility for family affairs and was the real business head.

Straus was educated in local public schools but was prevented from going to West Point by the Civil War. He first worked in the family store; then a local business group sent him to Europe to buy ships and run the Union blockade, exporting cotton directly. This plan was abandoned, and Straus was left stranded in London with his life savings ($1,200 in gold) stitched into his underwear. He worked for 6 months in a Liverpool office and began trading Confederate bonds on the Amsterdam and London markets. He returned home with $12,000 and set up in business with his father, importing crockery.

L. Straus and Son (1866) did very well. His brother Nathan decided to reach more customers by opening departments inside existing great stores. They took over R. H. Macy's basement in 1874 and soon were doing over 10 percent of all Macy's business. Outlets were opened in big department stores in Chicago, Boston, and Philadelphia (Wanamaker's). They bought factories in Europe and began domestic crockery manufacture also. In 1888 the two brothers became partners in Macy's and in 1896 sole owners. Isidor reorganized the store; he was the business brains, Nathan the idea man. Straus' careful management built Macy's into the ''biggest department store in the world.''

Straus emphasized underselling, advertising, and the use of odd prices. From 1893 to 1919 the brothers also controlled a Brooklyn department store, and the two stores cooperated in joint purchasing, foreign buying, joint ownership of drug and food processing, and, in general, exchange of information. But the Straus family fortune was built essentially on Macy's.

Straus was a warm friend of President Grover Cleveland and a Gold Democrat of the Carl Schurz variety. He fell out with the party when it adopted free silver under William Jennings Bryan. He worked for Cleveland's reelection in 1892 and declined the office of postmaster general. Straus also firmly opposed the protective tariff. He served in Congress (1893-1895) but refused renomination. He worked for various charities and was a founder-member of the American-Jewish Committee. He drowned when the *Titanic* went down on April 15, 1912.

Further Reading

The best source on Straus is Ralph M. Hower, *History of Macy's of New York* (1943), which makes use of Straus's unpublished autobiographical essay. Isidor's brother Oscar S. Straus produced his own recollections, *Under Four Administrations, from Cleveland to Taft* (1922), but devoted little space to Isidor. □

David Friedrich Strauss

David Friedrich Strauss (1808-1874), the German historian and the most controversial Protestant theologian of his time, was one of the first to make a clear distinction between Jesus the historical figure and Jesus the subject of Christian belief.

David Strauss was a highly intelligent student at the famous Tübinger Stift, the school at which G. W. F. Hegel, Friedrich Hölderlin, and F. W. J. von Schelling had studied. As a theologian, he employed the dialectical method of Hegel. In 1835-1836 he wrote the book on the subject which was to concern him for the greater part of his life, the *Life of Jesus*. His main thesis was that the Jesus of biblical writings is not the real Jesus of history but a person transformed by the religious consciousness of Christians. Therefore, he stated that the basis of Christian belief and theology cannot be explained by scientific methods since Christianity is not based upon historical

knowledge but upon a myth. Furthermore, it is impossible to analyze the life of Jesus under the aspects of a historical person and save his divine nature.

This book was a challenge to the entire Protestant theology of the time, and Strauss became intensely involved in polemics and discussions. Due to his reputation he was unable to obtain a teaching position at any university. He defended his theological position in many pamphlets, yet began to compromise to satisfy his critics. However, in a new book, *Christian Doctrine in Its Historical Development and Its Struggle against Modern Science* (1840-1841), he again stressed the scientific point of view in evaluating the Bible, the Church, and dogmas. He was convinced that the positions of Church and science could not be unified.

After 1841 he separated from his wife, withdrew from theology, and began a career as a writer. He concentrated on biographies of poets from southern Germany and history. Among his elegantly written biographies we find essays on A. J. Kerner, Eduard Mörike, J. L. Uhland, C. F. Schubart, and Voltaire. During the French-German war in 1870-1871, he corresponded with the French historian Ernest Renan. These letters were published and publicly discussed.

In 1864 Strauss again tried to cope with the problem of the life of Jesus but in a more moderate way. He accepted many of the arguments of his earlier enemies. But this new *Life of Jesus* was not challenging and did not attract the same attention as his work of 1836. In 1872 he again attacked the basis of Christian theology. His last book, *The Old and New Faith,* ordered his thoughts under four questions: Are we still Christians? Have we still religion? How do we conceive the world? How do we arrange our life? He denied that Christianity had any relevance for a modern, educated man. For religious feelings he substituted worship of the universe. The world should be understood in a scientific and materialistic way. Human life should be ordered by a concern for the good of man. This book was rejected almost unanimously by friends and opponents. The most famous attack was led by Friedrich Nietzsche. This reaction was the disappointment of Strauss's last years. He died in Ludwigsburg, the place of his birth, on Feb. 8, 1874.

Further Reading

Recommended for the study of the life and thought of Strauss are the relevant chapters in the following works: Sidney Hook, *From Hegel to Marx* (1936); Albert Schweitzer, *The Quest of the Historical Jesus: A Critical Study of Its Progress from Reimarus to Wrede,* translated by W. Montgomery (1948); Karl Barth, *Protestant Thought: From Rousseau to Ritschl,* translated by B. Cozens (1959); and Karl Löwith, *From Hegel to Nietzsche: The Revolution in Nineteenth-century Thought,* translated by David E. Green (1964).

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Franz Josef Strauss

The West German politician Franz Josef Strauss (1915-1988) was a founder of the Christian Social Union and its standard bearer for four decades. He was minister president of Bavaria beginning in 1978.

Franz Josef Strauss was born on September 6, 1915, in the Bavarian capital of Munich. A butcher's son, raised a strict Catholic, he proved to be a brilliant student until he was drafted September 1, 1939. He served two years on the eastern front, became an artillery officer, and ended World War II in American captivity.

In 1945 Strauss was active in founding the Christian Social Union (CSU), the quasi-independent Bavarian sister party to the larger Christian Democratic Union (CDU) led by Konrad Adenauer, West German chancellor from 1949 to 1963. Strauss quickly gained attention for his slashing speeches as a CSU parliamentary deputy. Short, stout, and earthy, the energetic Strauss seemingly personified the conservative majority of Bavaria. He was chairman and undisputed leader of the CSU beginning in 1961 and served as minister president of Bavaria beginning in 1978. This controversial and colorful right-wing politician's great frustration, however, was his inability to duplicate on the national level the power and authority he achieved in his regional base of Bavaria.

In 1953 Strauss entered the Adenauer cabinet and was soon dubbed ''the elbow minister'' for his ability to push himself to the top. After a brief stint as minister of nuclear power he became minister of defense in 1956. The Federal Republic had just instituted conscription, and when the North Atlantic Treaty Organization (NATO) decided in 1957 to authorize the use of tactical nuclear arms, Strauss squashed the call for a ''nuclear free'' Central Europe. He forced parliament to vote in favor of nuclear arms. He also argued that West Germany must obtain nuclear weapons to remain on equal footing with her NATO allies. When the Kennedy administration resisted this goal, insisting on U.S. control, Strauss sought cooperation with General de Gaulle's France to build a Europe of states willing to share nuclear weapons. As a ''German Gaullist,'' Strauss was viewed with suspicion by the supporters of Adenauer's heir apparent, Ludwig Erhard, who favored a pro-American, ''Atlantic'' posture. The liberal press also started writing in ominous tones that Strauss might become a hawkish foreign minister, or even Adenauer's ultimate successor.

Strauss helped bring upon himself the great crisis of his career in the ''Spiegel Affair'' of 1962. *Der Spiegel,* a weekly news magazine, published an article criticizing the West German army's lack of preparedness and Strauss' stewardship of it. Two weeks later, police seized the magazine's office and arrested the publisher and other journalists, claiming they had leaked defense secrets. Strauss tried to minimize his own role before parliament, only to have it become known that he had personally authorized the arrest of the article's author, an arrest which was legally questionable since it took place outside the country. Demonstrations against the defense minister rocked a hitherto docile public, and Adenauer's small coalition partner, the Free Democratic party, forced Strauss' resignation from the cabinet. Bavarians stood by their beleaguered leader, however, and voted an increased mandate to the CSU.

Driven from national office and hounded by an often vindictive press, Strauss studied economics at the University of Innsbruck. He then staged an impressive political comeback. He was instrumental in toppling the Erhard government of 1963-1966 and helped fashion the ''Great Coalition'' of 1966-1969. The coalition was headed by a new CDU chancellor, Kurt Georg Kiesinger, and the Social Democratic vice-chancellor and foreign minister, Willy Brandt. Strauss became minister of finance and surprised his critics by working harmoniously with the Social Democratic minister of economics to tackle the economic recession.

When the coalition broke apart and the CDU/CSU was forced into opposition for the first time after the Social Democrat (SPD) victory in the election of 1969, Strauss became the leading critic of Willy Brandt's conciliatory foreign policy towards Eastern Europe. Strauss maintained the traditional West German rejection of the 1945 settlement, arguing that Brandt was bargaining claims away for uncertain promises. But public opinion was tiring of Cold War intransigence, with even Strauss' CDU ally moving towards acceptance of the treaties with the East. Although Strauss was able to keep the CDU from accepting the treaties, he could prevent neither their passage nor the reelection of the Brandt government in 1972.

The tensions within the CDU/CSU opposition became ever more strained in the 1970s. The maverick Strauss tried to become a dominating voice, but also threatened to make the CSU a national splinter party of the right. Divided, the CDU/CSU opposition was defeated in the 1976 national election by a Social Democratic/Free Democratic alliance led by Chancellor Helmut Schmidt. Strauss finally became the CDU/CSU chancellor candidate in 1980. This electoral confrontation between Strauss and Schmidt was billed as the ''clash of giants,'' but no clear issues emerged. The campaign turned out to be a national referendum on Strauss. The liberal-social democratic coalition united against him with the emotional slogan ''Stop Strauss!'' In victory, however, the Social Democratic/Free Democratic alliance would quickly disintegrate, and Schmidt was out of office by 1983.

Although the 1980 election was supposed to be Strauss' ''last hurrah,'' he remained a formidable figure in West German politics for several years thereafter.

In 1983-84, Strauss served in the largely honorary post of president of the Bundesrat, in the upper house of the federal parliament. He lost his wife in a fatal car accident shortly thereafter. He died in Regensburg, Bavaria on October 3, 1988.

Further Reading

There is no biography in English of Strauss. Michael Balfour's *West Germany* (2nd ed., 1982) provides an informative sketch. See also Ronald F. Blum, *German Politics and the Spiegel Affair* (1968). In 1985, a commemorative *Festschrift* honoring Strauss's 70th birthday was published, with a preface by Ronald Reagan and contributions by Margaret Thatcher and Helmut Schmidt, among others. □

Johann Strauss Jr.

Johann Strauss, Jr. (1825-1899), Vienna's greatest composer of light music, was known for his waltzes and operettas. His music seems to capture the height of elegance and refinement of the Hapsburg regime.

Johann Strauss, Jr., was the eldest son of Johann Strauss, Sr., a famous composer and conductor, known as ''the father of the waltz.'' Although the elder Strauss wanted his sons to pursue business careers, the musical talents of Johann, Jr., quickly became evident, and he composed his first waltz at the age of 6. Behind his father's back, his mother secretly procured a musical education for her son. At the age of 19 he organized his own small orchestra, which performed some of his compositions in a restaurant in Hietzing. When his father died in 1849, Strauss, combined both bands and became their leader and ultimately earned his own nickname, ''the king of the waltz.''

Strauss toured throughout Europe and England with great success and also went to America, conducting mammoth concerts in Boston and New York. He was the official conductor of the court balls in Vienna (1863-1870) and during this time composed his most famous waltzes. They include *On the Beautiful Blue Danube* (1867), probably the best-known waltz ever written, *Artist's Life* (1867), *Tales from the Vienna Woods* (1868), and *Wine, Women, and Song* (1869). He elevated the waltz from the atmosphere of the beer hall and the restaurant to that of the aristocratic ballroom.

In 1863 Jacques Offenbach, Paris's most popular composer of light operas, visited Vienna, and the two composers met. The success of Offenbach's stage works encouraged Strauss to try writing operettas. He resigned as court conductor in 1870 to devote himself to the composition of operettas. Of these, three remain consistently in the repertoire today. The finest of them, *Die Fledermaus* (1874; *The Bat*), is probably the greatest operetta ever written and a masterpiece of its genre. The lovely *Du und Du* waltz is made up of excerpts from this work. His two other most successful operettas were *A Night in Venice* (1883), from which he derived the music for the *Lagoon Waltz,* and *The Gypsy Baron* (1885), from which stems the *Treasure Waltz*.

Strauss continued to compose dance music, including the famous waltzes *Roses from the South* (1880) and *Voices of Spring* (1883). This last work, most often heard today as a purely instrumental composition, was originally conceived with a soprano solo as the composer's only independent vocal waltz. He wrote more than 150 waltzes, 100 polkas, 70 quadrilles, mazurkas, marches, and galops. His music combines considerable melodic invention, tremendous verve, and brilliance with suavity and polish, even at times an incredibly refined sensuality.

Further Reading

The best-known biographies of Strauss in English are Heinrich Eduard Jacob, *Johann Strauss, Father and Son: A Century of Light Music* (1940), and David Ewen, *Tales from the Vienna Woods: The Story of Johann Strauss* (1944). □

Leo Strauss

One of the most controversial thinkers of modern times, Leo Strauss (1899-1973), a German Jew, was a Socratic political philosopher. As he considered the civic duty of a Socratic to be to question and criticize reigning dogmas, he aroused bitter opposition from established academic and intellectual authorities.

Leo Strauss was born to a rural, orthodox family living in the village of Kirchhain in the province of Hesse, Germany, on September 20, 1899. He graduated from the Gymnasium Philippinum in Marburg in 1917 and served until the end of World War I in the German army of occupation in Belgium. With war's end, Strauss entered upon the study of mathematics, natural science, and, above all, philosophy at the Universities of Marburg, Frankfurt am Main, Berlin, and Hamburg. In 1921 he received his doctorate from Hamburg, with a dissertation on the theory of knowledge of Friedrich Jacobi, written under the supervision of the neo-Kantian Ernst Cassirer.

By this time Strauss had moved far from his orthodox roots. But the shattering power of Nietzsche's critique of rationalism in all its forms led Strauss away from his initial philosophic position as a neo-Kantian and compelled him to acknowledge the as yet unmet challenge of religious faith. Strauss' subsequent encounter with Martin Heidegger and Franz Rosenzweig confirmed the deep inadequacy of Kantian thought. On the other hand, post-doctoral study under Edmund Husserl at Freiburg fueled Strauss' consuming need to seek the possibility of a ''philosophy as rigorous science'' that could withstand Nietzsche's great critique and meet the challenge posed by faith. Meanwhile, in his early twenties, if not before, Strauss became convinced of the political unviability of the existence of Jews in Germany and became an active leader of Zionist youth. He thus found himself in the grip of a total dilemma: he could not simply accept traditional Jewish faith but he could not find in modern rationalism (science) and in modern liberal society a foundation for moral and civic life. The mature Strauss came to see the problem of being a Jew as a clue to the insolubly problematic character of all political life.

The abiding theme of Strauss' mature philosophic reflection was what he called, following Spinoza, the ''theologico-political problem.'' This problem has several facets. First and foremost is the question whether or not God exists, and, in the second place, what difference God's existence or nonexistence makes, above all for our understanding of justice or the common good. Does justice, and hence the good society, ultimately require divine support, and faith in that support, or is there a natural, purely rational basis for justice? Does justice rest ultimately on *divine* right and law; and, if so, how does one decide between the various competing religions; or, alternatively, does justice rest ultimately on *natural* right and law, and, if so, how does ''philosophy as rigorous science'' discover the principles of natural right? By insisting on these questions, Strauss set himself in radical opposition to almost all the reigning dogmas of the 20th century, which try to avoid or ignore or suppress these questions by such dodges as relativism, pragmatism, existential commitment, religious faith, or ideology of one sort or another, including uncritical acceptance of the basic norms of modern liberal-democratic culture.

To begin to deal with the theologico-political problem, the young Strauss undertook a study of the original foundations of modern science in the critique of religion carried out by Spinoza and Hobbes. As a research assistant in the Academy of Jewish Research in Berlin (1922-1935), Strauss published his first book, *Spinoza's Critique of Religion* (1930), and helped edit the collected works of Moses Mendelssohn. Dissatisfaction with Spinoza led Strauss back to Spinoza's great antagonist, Moses Maimonides, the preeminent exponent of Aristotelian and Platonic or classical rationalism in the Middle Ages. Through Maimonides and his

Islamic philosophic teachers, especially Farabi, Strauss rediscovered what he came to believe to be the decisive superiority of classical rationalism as epitomized in Socrates and the Socratic way of life. Strauss' second book, *Philosophy and Law* (1935), announced this discovery to the world and set the agenda for all Strauss' subsequent work, elaborated in some 13 other books, the most important of which are *Persecution and the Art of Writing* (1952), *Natural Right and History* (1953), *The City and Man* (1963), and *Xenophon's Socratic Discourse* (1970).

When the Third Reich began persecuting Jews Strauss found refuge from the Nazis first in France and England and finally in the United States, where he settled permanently in 1937. He was professor of political philosophy at the New School for Social Research from 1938 to 1949, and then at the University of Chicago from 1949 until 1967. In America he mounted a searing critique of relativistic social science and of democratic dogmatism. He insisted, in his words, that ''precisely because we are friends of liberal democracy we cannot be its flatterers.'' The highest civic duty of the Socratic, he insisted, was to criticize the reigning dogmas, and in a liberal democracy this means the duty to criticize democracy, liberalism, individualism, and egalitarianism. Like Socrates, he aroused, and continues to arouse even after his death, bitter opposition from all established academic and intellectual authorities. He was an extraordinarily influential teacher and left behind scores of students, numbering in the hundreds and perhaps thousands, some of whom are prominent and influential not only in the university but in journalism and the national government.

Further Reading

For an introduction to Strauss, see Thomas Pangle, editor, *The Rebirth of Classical Political Rationalism* (1989) and the ''epilogue'' to Leo Strauss and Joseph Cropsey, editors, *History of Political Philosophy,* 3rd edition (1987). Strauss' autobiographical essay was published as the preface to the English translation of *Spinoza's Critique of Religion* (1965). □

Richard Strauss

Richard Strauss (1864-1949), the German composer and conductor, is known especially for his operas and symphonic poems linked to his phenomenal mastery of the orchestra. He was the chief exemplar of post-Wagnerian tastes and techniques.

Richard Strauss was born in Munich to a mother who was a talented amateur musician and a father who was the principal horn player in the Court Opera. Piano lessons with his mother began at the age of 4; at 8 he started violin study. In his own words, however, he was a bad pupil because he did not enjoy practicing. His pleasure even then was in composing, which he tried first when he was only 6. Thereafter he composed steadily while receiving regular instruction in music theory from various local musicians. Meanwhile his general education was furthered at the Royal Gymnasium and for a year at the University of Munich.

Strauss was obviously headed toward a career in composition, for by the age of 20 he had turned out a large and quite respectable collection of piano pieces, songs, chamber music, choruses, and orchestral works, including two symphonies and two concertos. He also got into print very early with the *Festival March,* written in 1876. This music, as far as one can judge from the available examples, was extremely conservative in tone, modeled after Felix Mendelssohn, Robert Schumann, and Johannes Brahms. It clearly carried the mark of his father's tutelage, which Strauss said kept him from hearing anything but classical music until he was 16.

The progressive movements of the 19th century touched Strauss only after he took up conducting and settled in 1885 into his first post as director of the Meiningen orchestra. There he became acquainted with a violinist named Alexander Ritter, who opened Strauss's mind to the ''advanced'' music and ideas of Hector Berlioz, Franz Liszt, and Richard Wagner—men whose names were anathema in his father's house.

The effect of this awakening was first apparent in a symphonic fantasy, *Aus Italien,* written in 1886 while Strauss was on a visit to Italy. Full alignment with the newer currents was signaled by his entry into the field of program music cultivated years before by Liszt. The result was a series of nine single-movement, orchestral tone poems beginning with *Macbeth* (1890), ending with *Eine*

Alpensinfonie (1915), and covering a range of subject matter from medieval legend in *Till Eulenspiegels lustige Streiche* (1895) to Strauss's own domestic life in *Symphonia Domestica* (1903). *Don Juan* (1888), *Till,* and *Don Quixote,* (1897) are generally the most favored of these works. In principle, however, Strauss's method remained constant. The shaping of each piece was guided by a poetic idea to which his music was linked in a more intimate and detailed way than in earlier programmatic scores. Yet he avoided becoming a mere illustrator by insisting that the composition must also develop ''logically from within'' to produce a satisfying musical form. And at every point he demonstrated his unsurpassed virtuosity in orchestration.

With the tone poems Strauss came into his own as a composer. He also became increasingly successful as a conductor, performing throughout Europe, especially Germany, where he held positions in Munich, Weimar, and Berlin, and in New York City. By the time he was 30, he was a celebrity on two counts. But there was much more to come after he turned to opera composition.

Strauss, as he said, may have put off composing for the theater from awe of Wagner. Once started, however, he gave it his main attention for almost 40 years, producing 15 operas in that period. The first two, *Guntram* (1893) and *Feuersnot* (1901), were failures. Then came *Salome* (1905), *Elektra* (1908), *Der Rosenkavalier* (1910), and *Ariadne auf Naxos* (1912), which are possibly his best and certainly the most frequently played of all. *Salome,* with its shocking, perverse sensuality, and *Elektra,* which goes beyond that in violence and unremitting tension, are prime examples of German expressionism in its most lurid phase. They also show Strauss at the peak of his modernity in respect to musical vocabulary and technique. In *Der Rosenkavalier* he reverted to a sweetly diatonic strain cast much of the time in waltz rhythm; in *Ariadne* he looked still farther back as he applied classical methods to the ingenious idea of presenting an antique myth simultaneously with a sketch out of the commedia dell'arte. Of his remaining operas, *Die Frau ohne Schatten* (1917), *Arabella* (1932), and *Capriccio* (1941) are the most interesting, although none has won repertory status.

After *Capriccio* Strauss returned to earlier interests in concerto composition, chamber music, and songs, the peak of this final effort being the *Metamorphosen* for 23 solo strings (1945). Grave and Wagnerian in tone, it recalls Strauss's ties to the Germany of his youth and sounds an affecting though belated finale to an era that had long since been closed out by composers such as Igor Stravinsky, Arnold Schoenberg, and Béla Bartók.

Further Reading

Strauss's *Recollections and Reflections* were edited by Will Schuh (1953). Two biographical studies are George R. Marek, *Richard Strauss: Life of a Non-hero* (1967), and Ernst Krause, *Richard Strauss: The Man and His Work* (trans. 1969). Joseph Kerman, *Opera as Drama* (1956), offers a biting censure of the Straussian dramaturgy, while William Mann, *Richard Strauss: A Critical Study of the Operas* (1964), is generally sympathetic. Strauss's historical position is outlined in Gerald Abraham, *A Hundred Years of Music* (1938; 3d ed. 1964), and Adolfo Salazar, *Music in Our Time* (trans. 1946).

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Robert Schwarz Strauss

Robert Schwarz Strauss (born 1918) was a master fundraiser and strategist for the Democratic Party between 1968 and 1980, active in both Texan and national campaigns. He later served as U.S. Ambassador to Russia under President George Bush.

Robert Schwarz Strauss was born in Lockhart, Texas, on October 19, 1918. He grew up in Stamford, Texas, the son of a small-town merchant who ran a dry-goods business. Robert helped out behind the counter as he grew up. Despite his family's modest circumstances and the fact that the country was in the midst of the Depression, Strauss entered the University of Texas at Austin. There he got his first taste of politics when he worked as a clerk at the state capitol in order to support himself at school. While at the University of Texas, he met and began a long-lasting friendship with John B. Connally, future governor of Texas. In 1937 he worked on the campaign of Lyndon B. Johnson, who was making his first run for elected office. Johnson ran for Congress on a New Deal platform of support for Franklin D. Roosevelt. The excitement of politics captured Strauss' imagination.

In 1941 Strauss graduated from the University of Texas Law School and joined the Federal Bureau of Investigation. He worked as a special agent for the FBI until 1945, when he resigned and helped found a law firm—Akin, Gump, Strauss, Hauer & Feld—which became a prestigious law firm in Dallas. Prudent investments in real estate and radio stations made him a wealthy man by the early 1960s. In 1964 he was named president of the Strauss Broadcasting Company.

Strauss re-entered politics in 1962 when his friend John Connally ran for the governorship of Texas. Strauss served as a chief fund raiser for the successful campaign and was appointed by Connally to the state banking board, where he served for six years.

In 1968 Strauss began his long association with the national Democratic Party when Connally appointed him to the Democratic National Committee. He was to become an important political force in the party for the next 12 years.

Strauss managed the 1968 Humphrey-Muskie campaign in Texas, demonstrating both a mastery of finances (a campaign chest that ended in the black) and an ability to negotiate an acceptable middle ground among disparate elements of the Democratic Party. This would be his trademark as he continued his political career.

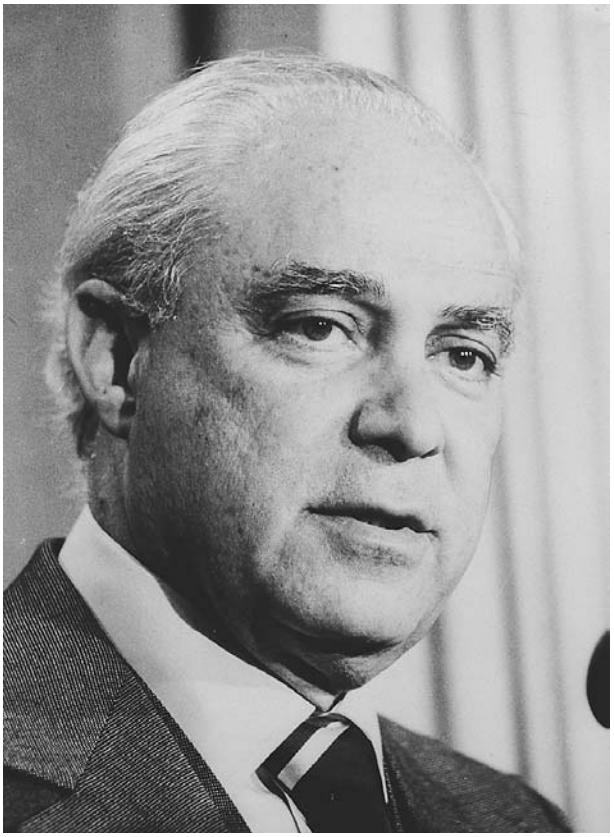

In 1970 Strauss was elected treasurer of the Democratic National Committee and was charged with reducing the 1968 party debt of $9,300,000 to manageable proportions. It was a gigantic undertaking. Yet by the end of his tenure in July 1972 Strauss had reduced the debt by one-half, funded the 1972 Democratic National Convention, and placed the credit of the national party on a solid basis. During the 1972 campaign he served as chairman of the National Committee to Re-elect a Democratic Congress.

After the disastrous defeat of Senator George McGovern in 1972, disaffected elements of the Democratic Party representing the old established conservative wing made their bid to regain control of the party structure. Their opening gambit was to challenge Jean Westwood for the party chairmanship. Robert Strauss was their candidate. After an acrimonious, month-long struggle, Strauss was elected Democratic Party chairman, promising to use his talents to bring the party together again. ''I am a centrist, a worker, a doer, a putter-together, and those talents belong to you.''

Strauss began immediately the task of conciliation between the ''new'' political forces that had emerged in 1972—women, African Americans, and the young—and the ''old guard'' Democratic establishment of labor, urban machines, and the South. The task was to define a party in which George McGovern, Shirley Chisholm, George Wallace, Mayor Daley, and George Meany could all find a place and contribute towards winning a national election. That he succeeded was evident in 1976 when Jimmy Carter was elected president. Carter called Strauss ''the greatest party chairman I have ever known.''

President Carter quickly tapped Strauss to participate in a panel with ten other high level officials to select personnel for the Carter administration. In March 1977, Strauss' own nomination as special representative for trade negotiations was confirmed by the Senate. The post carried with it the rank of ambassador, and Strauss was widely regarded as an excellent choice.

In April 1979, following the Camp David accords, Strauss was named U.S. ambassador-at-large for negotiations on Palestinian autonomy on the West Bank and the Gaza Strip. While his open negotiating manner had been an asset to him on the domestic political scene, Strauss appeared to be less effective in the Middle East. He soon left this post to become chairman of President Carter's reelection committee in November 1979. In consideration of his services to the nation, Strauss was awarded the Medal of Freedom—the highest civilian award given by the United States—by President Carter in January 1981.

After the defeat of Jimmy Carter, Strauss resumed the practice of law as a partner in his old law firm. In 1983 he was appointed by President Reagan to the Bipartisan Commission on Central America Policy headed by Henry Kissinger. In the 1984 presidential campaign he was called on to canvass party leaders for advice on behalf of Walter Mondale, but played no larger role. He formed a bipartisan committee with Melvin Laird to study the primary system's place in electoral politics in March 1985. Strauss served as United States Ambassador to Russia from 1991-1993 under President George Bush.

Further Reading

There is no biography yet of Robert Strauss. Material can be found by checking the entries in *Who's Who in America,* the yearly index of *Facts on File,* the *New York Times,* and the *Washington Post.* □

Igor Fedorovich Stravinsky

The Russian-born composer Igor Fedorovich Stravinsky (1882-1971) identified himself as an ''inventor of music.'' The novelty, power, and elegance of his works won worldwide admiration before he was 30. Throughout his life he continued to surprise admirers with transformations of his style that stimulated controversy.

Every aspect of music was renewed again and again in the work of Igor Stravinsky. Rhythm was the most striking ingredient, and his novel rhythms were most widely imitated. His instrumentation and his ways of writing for voices were also distinctive and influential. His harmonies and forms were more elusive. He recognized melody as the ''most essential'' element. Even if his rhythm and his sheer sound sometimes seemed independent of melody, stimulating composers like Edgard Varèse, Olivier Messiaen, Elliott Carter, Pierre Boulez, and Karlheinz

Stockhausen to explore further possibilities of such independence, Stravinsky's own works constituted integral melodies, as much as Claude Debussy's or Ludwig van Beethoven's or Carlo Gesualdo's, if not quite Wolfgang Amadeus Mozart's. Stravinsky constantly subordinated all ''technical apparatus'' to what he recognized in 1939 as ''a general revision of both the basic values and the primordial elements of the art of music,'' a revision continuing throughout his life. ''The so-called crisis of means,'' he insisted in 1966, ''is interior.''

Beginnings in Russia

Stravinsky was born at Oranienbaum near St. Petersburg on June 17, 1882. Although his father was a star singer of the Imperial Opera, he rather expected the boy to become a bureaucrat. Igor finished a university law course before he made the decision to become a musician. By this time he was a good amateur pianist, an occasional professional accompanist, an avid reader of avant-garde scores from France and Germany, and, of course, a connoisseur of Italian, French, and Russian opera.

The closest friend of Stravinsky's youth was Stephan Mitusov, stepson of a prince. Stravinsky acknowledged that Mitusov was ''a kind of literary and theatrical tutor to me at one of the greatest moments in the Russian theater.'' Mitusov translated the poems of Paul Verlaine that Stravinsky set to music in 1910, and he arranged the libretto of Stravinsky's opera *The Nightingale* (1908-1914).

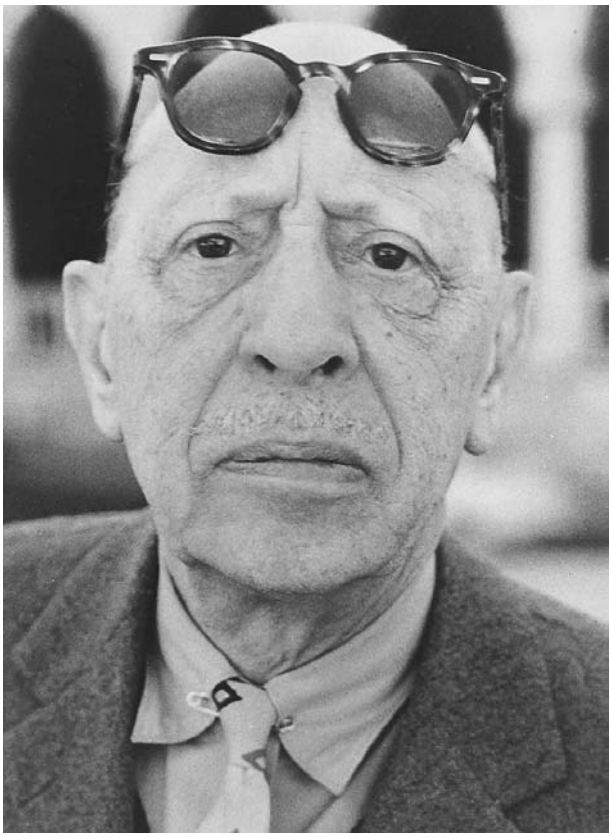

One of Stravinsky's classmates at the university was Vladimir Rimsky-Korsakov, son of the composer, whose reputation as master orchestrator and teacher at the St. Petersburg Conservatory surpassed the fame of his operas. Stravinsky became Rimsky's apprentice; he did not enter classes at the conservatory but worked privately and intensely at his home. For the sake of the most advanced craftsmanship, Stravinsky gladly submerged his independent taste, confident that he could exercise it later. As demonstration of his learning, with few original features, he composed his Symphony in E-flat (1905-1907), dedicated to his teacher. For Madame Rimsky, there was a charming *Pastorale* (1907) for wordless voice and piano, later to become a favorite in various instrumental arrangements. For a wedding present to Rimsky's daughter Nadia and his favorite pupil, Maximilian Steinberg, Stravinsky composed a brilliant short fantasy for orchestra, *Fireworks* (1908). When Rimsky died in the same year, Stravinsky wrote a funeral dirge which he later recalled as the best of his early works; it was not published, and the manuscript was lost.

Scandal, Glory, and Misunderstanding in France

The great impresario Sergei Diaghilev, hearing *Fireworks,* recognized both the mastery and the budding originality. He at once enlisted Stravinsky to make some orchestral arrangements of Chopin for the season of Russian ballets that he was producing in Paris. Then Diaghilev assigned him bigger tasks, for which Stravinsky postponed his opera *Nightingale*. Diaghilev soon brought him into the center of an illustrious group of artists in Paris and during the next few years evoked his utmost daring in collaborations with Michel Fokine and Vaslav Nijinsky, among others.

Each of Stravinsky's three ballets for Diaghilev's company scandalized the first audiences. Each quickly became a classic. Each is unique. *Firebird* (1910) surpasses all Rimsky's variegated splendor and sweetness. *Petrushka* (1911) brings a new fusion of irony and pathos to the piano, the trumpet, and the dance. The *Rite of Spring* (1912-1913) is a frenzied breakthrough of 20th-century affinities to prehistoric mankind. Genteel audiences were provoked to riotous protest. The three ballets together made Stravinsky's influence on all the arts enormous and established him alongside older composers like Maurice Ravel and Arnold Schoenberg as a leader of a heroic musical generation.

Among countless testimonials to the power of the *Rite,* one by John Dos Passos is typical: to him it seemed ''just about the height of what could be accomplished on the stage. . . . Stravinsky's music got into our blood. For months his rhythms underlay everything we heard, his prancing figures moved behind everything we saw. . . . The ballet would do for our time what tragedy had done for the Greeks.''

The young hero was a small man with a big face. Stravinsky's elegant clothes, his thin hair brushed straight back, and a very thin mustache contrasted with his bulging nose, readily grinning or smacking lips, busy bright eyes, and huge ears. In speech and action he exuded aggressive energy, like that of the *Rite of Spring,* matched and con-

trolled by correspondingly fastidious craftsmanship. Nijinsky described him as ''like an emperor . . . but cleverer.''

World War I interrupted the expansion of Diaghilev's enterprise, and the Russian Revolution uprooted Stravinsky from the home to which he had been returning from Paris. During the war he lived in Switzerland, where he collaborated with the poet C. F. Ramuz on a series of astonishing works based on folklore and, to some extent, on popular music, including ragtime. The most surprising and appealing of these was *The Soldier's Tale* (1918) for narrator, three dancers, and seven instrumentalists. This work deeply influenced Bertold Brecht, Jean Cocteau, and other dramatists of the 1920s, as well as composers and performers of each later generation. Stravinsky's new turn to concision and counterpoint in *The Soldier's Tale* was often compared with the contemporary trend of his new friend, the Spanish painter Pablo Picasso, who was to work with him on his next Diaghilev assignment, *Pulcinella* (1920).

But another ballet, begun in 1914, composed in 1917, and finally orchestrated only in 1923, was the grandest fulfillment of these years: *Svadebka* (*Les Noces,* or *The Little Wedding*) for chorus and four solo singers in the pit, with four pianos and percussion. Here the barbaric power of the *Rite* and the modern concision of *The Soldier's Tale* met in an austere affirmation of love—too austere to be recognized as affirmation by many people. Alongside these very diverse major works were several smaller ones, for voices and for instruments in various combinations, all of which won frequent performance only much later. Outstanding among these was a memorial to Debussy, *Symphonies for Wind Instruments*.

A short comic opera, *Mavra* (1922), revealed a new lyricism in Stravinsky's complicated development. *Mavra* was a declaration of continuity with the Russian traditions of Aleksandr Pushkin, Mikhail Glinka, and Peter Ilyich Tchaikovsky. Though it was not a popular success (to Stravinsky's great disappointment), it influenced young men like Darius Milhaud, Francis Poulenc, Kurt Weill, Sergei Prokofiev, and Dmitri Shostakovich as much as had the *Rite*. For them, as for their contemporary Paul Hindemith, Stravinsky seemed now to have left not only Ravel but Schoenberg and his school in a backwater of history; Stravinsky belonged with the young. Stravinsky's instrumental works of the 1920s, including the Piano Concerto, the Octet for winds, the Sonata, and the Serenade in a for piano solo, justified the slogan ''Back to Bach,'' though just what Stravinsky meant by the slogan was seldom fully grasped despite his meticulous qualifications.

An opera-oratorio, *Oedipus Rex* (1927), and a ''white'' ballet, *Apollo* (1928), both defined and transcended the ''neoclassicism'' that was much talked about between the wars. That Stravinsky's taste was by no means so narrow as this fashionable label suggests is indicated by the next ballet, *The Fairy's Kiss* (1928), a new tribute to Tchaikovsky, making use of themes from Tchaikovsky's songs and piano pieces. The Divertimento for orchestra and the Capriccio for piano and orchestra likewise testify to Stravinsky's continuing versatility. But these works dissatisfied some admirers of *Mavra* as much as those of the *Rite,* without winning the bigger audience of Tchaikovsky's symphonies, not to mention the ever-growing mass of consumers of other music.

The death of Diaghilev in the year the Great Depression began (1929) marked the end of an epoch, the extinction of a social focus for much of Stravinsky's work. Though he was to become a French citizen in 1934, he was not able to win in France the recognition and security he needed. He found some solace with friends like the French poet Paul Valéry, the philosopher Jacques Maritain, and the philosopher-critic Pierre Souvchinsky. These thinkers, more than any musician, helped him seek order and discipline ''at a time,'' as he wrote, ''when the status of man is undergoing profound upheavals. Modern man is progressively losing his understanding of values and his sense of proportions.'' Stravinsky reaffirmed membership in the Orthodox Church, which he had neglected since adolescence.

The *Symphony of Psalms* (1930) for chorus of men and boys and orchestra without violins became the most widely known of all Stravinsky's works after the *Rite*. At first its gravity seemed incongruous with the worldliness of the ballets; after it got to be familiar, it was often recommended as a good starting point for acquaintance with Stravinsky's work as a whole.

The theatrical works *Persephone* (1934) and *A Game of Cards* (1936) were as obviously unique as the *Symphony of Psalms*. They were somewhat subordinate to a series of purely instrumental works on a grand scale: the Violin Concerto (1931), Duo concertante for violin and piano (1932), Concerto for two pianos (1935), Concerto for chamber orchestra (''Dumbarton Oaks,'' 1938), and Symphony in C (1940). If composers like Arthur Honegger, Bohuslav Martinu, Walter Piston, Roger Sessions, and Benjamin Britten abstracted from Stravinsky's procedures models for their own various recurring problems, this was irrelevant to the lasting values of the Stravinsky works, for he continued to set himself fresh problems and to find fresh solutions.

The true sequel to the *Symphony of Psalms* was to be liturgical. From 1942 to 1948 Stravinsky worked intermittently on an uncommissioned setting of the Ordinary of the Roman Catholic Mass for chorus and winds. He had been spurred to this work by Mozart's Masses but not in any obvious way; rather, he said, ''As I played through these rococo-operatic sweets-of-sin, I knew I had to write a Mass of my own, but a real one.'' And on another occasion he said, ''One composes a march to facilitate marching men, so with my Credo I hope to provide an aid to the text. The Credo is the longest movement. There is so much to believe.''

Stravinsky's tone in language matches the aggressive originality of his music. His originality, nevertheless, is at the service of orthodox belief, and his polemics are written ''not in my own defense, but in order to defend in words all music and its principles, just as I defend them in a different way with my compositions.''

Renewals in America

When he settled in the United States in 1939, Stravinsky renewed his interest in popular music long

enough to compose several short pieces culminating in the *Ebony Concerto* (1946) for Woody Herman's band. His arrangement of the *Star-spangled Banner* (1944) was too severe to become a favorite. Several projects for film music were begun, and though none was completed, the music for them found various proper forms; most expansive, and at moments reminiscent of the *Rite,* was the *Symphony in Three Movements* (1945).

A collaboration happier even than that with Diaghilev developed with the New York City Ballet under George Balanchine. The first fruit of this collaboration was *Orpheus* (1948). From then on, though *Agon* (1957) was the only later piece composed especially for dance, the ballet made use of many old and new works, illuminating and popularizing them, gratifying and inspiring the composer as did comparatively few other performances of his work. *Apollo* and *Orpheus* rivaled the *Firebird* in the New York City Ballet repertory, and the symphonies, concertos, and miscellaneous pieces came to life.

At last Stravinsky was able to undertake a full-length opera, *The Rake's Progress* (1948-1951). This was a fulfillment not merely of his celebrated anti-Wagnerian stylistic principles but also of capacities and aspirations that had seemed only natural at the outset of his career and of his mature ethical and religious concerns. On the advice of his friend Aldous Huxley, he applied to the poet W. H. Auden for a libretto, to be based on his own vision derived from William Hogarth's prints of *The Rake's Progress*. Auden's work, in collaboration with Chester Kallman, provided an ideal ''fable,'' embodying elements of farce, melodrama, pastoral, and allegory. The music includes some of Stravinsky's most melodious ideas, contrasting with bold dry recitative, colorful choruses, and concise episodes for the Mozartean orchestra. Performed all over the world, *The Rake's Progress* was especially successful in versions designed by Ingmar Bergman and Gian Carlo Menotti.

The young conductor Robert Craft became a devoted aide of Stravinsky while he worked on the opera. Soon Craft's pioneering work with the music of Anton Webern aroused Stravinsky's interest. During the 1950s, alongside several younger composers in Europe and America, Stravinsky deeply studied Webern and gradually absorbed new elements into his own still evolving, still very individual, style. Some old friends, like Poulenc, unable to keep up the pace, felt betrayed. But now, as in the 1920s, Stravinsky belonged with the young.

The Cantata on medieval English poems (1952) and the Septet (1953) show a new density of contrapuntal ingenuity in the service of wonderfully lively expression. The moving Song with dirge canons in memory of Dylan Thomas (1954) is still more densely made, with every note accountable as part of a five-note series continually varied. In the oratorio *Canticum sacrum* in honor of St. Mark (1956), there are passages with Webernish sounds and silences, melodies made mostly of wide skips, and series of twelve notes treated according to Schoenberg's technique. Similar passages in *Agon* (1953-1957), a plotless ballet for twelve dancers, are combined with references to 16th-century dances and strong C-major cadences in a fantastic synthesis.

Threni, i.e., Lamentations of Jeremiah (1958) for solo voices, chorus, and orchestra appeared as a major historical landmark, for in this work Stravinsky made the twelve-tone technique a ''point of departure'' throughout, as he continued to do in later compositions. Of these the largest ones are settings of religious texts: *A Sermon, a Narrative, and a Prayer* (1961), *The Flood* (1962), *Abraham and Isaac* (1963), and *Requiem Canticles* (1966). Some smaller vocal works deserve a place beside the larger ones: the unaccompanied Anthem on stanzas from T. S. Eliot's *Quartets, The dove descending breaks the air* (1962), the setting for voice and three clarinets of Auden's *Elegy for J. F. K.* (1964), and even the song for voice and piano on Edward Lear's poem *The Owl and the Pussycat* (1968). In each of these works the complexities of rhythm and sound, as well as the fascinating harmony and counterpoint, serve to clarify and intensify the meanings of the texts.

Stravinsky's major instrumental works after the Septet were the Movements for piano and orchestra (1959) and the Variations for orchestra (1964), both of which were interpreted in ballets by Balanchine that could disarm any candid critic of the music. Both were ''major'' despite a brevity worthy of Webern—the Movements about 10 minutes, the Variations less than 5. Balanchine simply had the Variations played three times, with the threefold dance accumulating power.

Stravinsky died on April 6, 1971, in New York City. He was buried with pomp in Venice.

Assessments of the Composer

The poet Herbert Read declared in 1962 that Stravinsky was ''the most representative artist of our own 20th century.'' The critic François Michel a year earlier gave a reason for calling him ''the greatest musician of our epoch''—he was ''the only one who could transform its characteristic defects, which he took upon himself, into ways of seeing the truths of all time.'' The publisher Ernst Roth in 1967 went further, hailing Stravinsky as ''the most prophetic of all men of our time. His life is like a symbol of future mankind.''

That same year Stravinsky characteristically made fun of ''the natural desire to cling to an old man in hopes that he can point the road to the future. What is needed, of course, is simply *any* road that offers enough mileage and a good enough safety record. And my road . . . will soon become a detour, I realize . . . but I hardly mind that. Detours are often pleasant to travel, far more so than those super-turnpikes on which the traffic has yet to discover that the race is not always to the swift.''

Further Reading

With his *Autobiography* (1936), Stravinsky became an important writer on music. His *Poetics of Music* (1942; translated by Arthur Knodel and Ingolf Dahl, 1947) is his most systematic literary work, unique among discussions of music for its authority and scope. But these books, he said later, were ''much less like me, in all my faults, than my conversations,'' which he compiled in collaboration with Robert Craft in a series of volumes: *Conversations* (1959), *Memories and Commentaries* (1960), *Expositions and Developments* (1962), *Dia-*

logues and a Diary (1963), *Themes and Episodes* (1966), and *Retrospectives and Conclusions* (1969).

The most comprehensive collection of facts about his life and all his works is Eric W. White, *Stravinsky* (1966). Other studies include Heinrich Strobel, *Stravinsky: Classic Humanist* (1955); Roman Vlad, *Stravinsky* (trans. 1960; repr. 1968); and Robert Siohan, *Stravinsky* (1969). □

Sir Peter Fredrick Strawson

Peter Fredrick Strawson (born 1919) was regarded as one of the most prominent philosophers of the 20th century. He was especially active in the movement known as ordinary language philosophy.

Sir Peter Fredrick Strawson was born November 23, 1919. He received his master's degree in philosophy from St. John's College, Oxford University, in 1940. After serving in the British Armed Forces during World War II, where he achieved the rank of captain, Strawson began his professional career in philosophy as a lecturer at the University College of North Wales. In 1948 he was appointed lecturer in philosophy at Oxford University, serving first as praelector and later as reader in philosophy. In 1968 Strawson succeeded Gilbert Ryle as Waynflete Professor of Metaphysical Philosophy at Magdalen College, Oxford University, where he remained into the 1990s. Strawson was a member of the British Academy and an honorary member of the American Academy of the Arts and Sciences. In 1977 he was appointed Knight Bachelor.

Strawson's work influenced 20th-century philosophy considerably, especially the movement known as ordinary language philosophy. In an early article, entitled ''On Referring,'' he launched an attack against Bertrand Russell's famed ''theory of definite descriptions.'' Russell had argued that propositions must be either true, false, or meaningless. Strawson did not disagree totally with Russell, but he felt that the theory was inadequate for showing that meaning is a function of a sentence. He believed that a sentence could have a sense or convey meaning without one knowing whether the constituents of the sentence actually exist. For example, the sentence ''the present King of France is bald,'' might be uttered during a play. In this case, all those involved in the situation—that is, the actors and the audience—would understand the meaning of the sentence without entertaining the question of its truth or falsity.

The situation or context in which a sentence is made was important for Strawson. This notion carried over into his first book, *Introduction to Logical Theory*. While Strawson did not deny the validity of logical axioms, he did assert that logic as a discipline is limited in its ability to analyze language. Logic's primary business is to establish rules of entailment—that is, rules for showing how one statement follows from another. So limited, logic is unable to show the sense of an expression. For example, if one were asked, ''Are you looking forward to going?'' he might answer, ''I am and I'm not.'' Logic would construe this statement as a contradiction. However, ordinary language analysis might reveal that the speaker meant that in certain respects he was looking forward to going while in other respects he was not. Strawson's primary objective in this work was to establish that ordinary language analysis is a primary discipline, whereas logic is a second order discipline, or one that takes place after situational analysis. As such, logic is descriptive, showing the form of the language but not the content.

Strawson's most significant impact on philosophy derived from his second book, *Individuals*. In many ways *Individuals* is a working out of themes implicit in earlier work. The work might be termed an essay in ''descriptive metaphysics.'' Strawson believed that a more exact analysis of what there ''really'' is will be gained by description rather than by speculation. First, Strawson utilized the Kantian notion that all perception takes place in a spatio-temporal framework. Given this, what is basic to all perception is that it is of particular objects. In that many statements can be made about an object, and since Strawson was seeking to find the basis of all perception, he had to qualify exactly what he was trying to establish. The criteria used toward this end was that objects must be identifiable in a spatio-temporal conceptual scheme. In other words, quantitative statements are to be understood as the basic object statements. This means that the objects of a statement must be locatable in a spatial and temporal scheme without relying upon anything else for their construal. Further, objects of this scheme must be re-identifiable in the same sense over a lapse of time. This is possible with quantitative statements only, not with qualitative statements. Quantitative statements are made of an object, if that object is locatable in space and time, without depending upon anything else for that identity except the scheme itself. This is not the case with qualitative statements. Qualitative statements are attributive; hence, they presuppose an object already identified before they are applied. For example, to say of someone that he is wise means that one is applying the attribute of wisdom to a subject already identified. In other words, quantitative statements do not depend upon anything else, but qualitative statements depend on quantitative identities already established. Thus Strawson concluded that matter is to be understood as the basic particular upon which al statements about reality are grounded.

Strawson took the implications of his metaphysics seriously, especially when dealing with the traditional problem of how the mind and body are related. He asserted that the whole problem is a confused one. Further, he said that The concepts ''mind'' and ''body'' are abstract or second order concepts. Both concepts presuppose something even more basic, which Strawson argued is the concept of the ''person.'' The person is what is given in perception. The distinction between the mind and body is made after the person has already been identified. Likewise, the person is re-identifiable by virtue of publicly observable behavior.

Part two of *Individuals* is more or less a working out of the first part from a strictly linguistic perspective. It deals in part with the relation of the subject to predicate and how particulars and universals are to be construed in discourse. Strawson drew a distinction between the logical and gram-

matical subjects of a sentence. For example, wisdom, or a derivative of the term, could be the grammatical subject of a sentence. In this case, however, the term would have no referent unless the logical subject stood in the position of predicate in the sentence. The logical subject must always be a particular, whereas the grammatical subject need not be. As a particular, the logical subject is always complete; that is, it is not dependent upon anything else. The logical subject is based upon an empirical fact—that is, a particular material object. The universal is introduced into discourse by its relation to the logical subject. As such, it is incomplete. In other words, the universal is dependent upon the logical subject and not on an empirical fact. Thus, the logical subject cannot be applied to anything other than the fact with which it has been identified. On the other hand, the universal may be applied to another subject, if the situation demands, since it is not rooted directly in fact nor identifiable directly in a spatio-temporal framework.

Strawson did much work after the publication of *Individuals*. Most of this work was a more specific, albeit brilliant, explication of his earlier work. Nonetheless, Strawson's earliest work was the most significant and the most likely to assure him a prominent role in the history of philosophy.

Further Reading

A good general essay on Strawson's philosophy can be found in the *Encyclopedia of Philosophy*. Numerous critiques of Strawson have been offered by noted philosophers. Of particular interest are: Bertrand Russell, ''Mr. Strawson on Referring,'' *Mind* (1957); W. V. O. Quine, ''Mr. Strawson on Logical Theory,'' in Quine's book *The Ways of Paradox* (1966); and A. J. Ayer's critique of Strawson's analysis of the person found in *The Concept of the Person* (1963). Other critiques can be found listed in the *Philosophers Index*.

Strawson's own works, also listed in the *Philosophers Index,* include the following books: *Introduction to Logical Theory* (1952), *Individuals* (1959), *The Bounds of Sense* (1966), *Logico-Linguistic Papers* (1971), *Freedom and Resentment* (1974), *Subject and Predicate in Logic and Grammar* (1974), and *Scepticism and Naturalism: Some Varieties* (1985). The reader should also note two of Strawson's early articles as extremely important works by Strawson. They are ''On Referring'' and ''Truth.'' These two articles, and others, can be found in most any reputable anthology on the philosophy of language. □

Sir Arthur Ernest Streeton

The Australian landscape painter Sir Arthur Ernest Streeton (1867-1943) was a leading member of the Heidelberg school, the Australian version of impressionism.

Arthur Streeton was born at Mount Duneed, Victoria, on April 8, 1867. He showed an early aptitude for sketching and, moving to Melbourne, became a lithographer's apprentice. While still in his teens he began studying at the National Gallery School.

When the painter Tom Roberts returned to Melbourne in 1885, the impressionist principles he brought back inspired a group of young artists. This became the Heidelberg school (named from the locale of the group's principal painting camp, overlooking the river Yarra, near Melbourne). Streeton joined the group in 1886 and was deeply influenced by impressionism. But he saw the need to stress high-key tonal values in order to translate into paint ''the blue of the Australian skies and the clear transparency of Australian distances,'' and he struck out on a new course.

After the sale of a landscape in 1888 Streeton decided to abandon lithography. His artistic skill matured quickly, and *Golden Summer* and *Still Glides the Stream* (both 1888) were among his most notable paintings. In 1889 he and the Heidelberg group exhibited ''9 × 5 Impressions''—mainly paintings on cigar-box lids—and the proceeds enabled Streeton to pursue his career. Much of his finest work was done in the next few years, such as the *Purple Noon's Transparent Might* (1896).

In 1898 Streeton went to London. On his return to Melbourne in 1907 he had a successful exhibition with good sales. His *Australia Felix* dates from this year. A one-man show in Sydney and a second in Melbourne followed. Back in London, he had little difficulty in securing commissions. The Paris Salon awarded him its Gold Medal in 1909.

Streeton joined the British army as a private in 1914. After being invalided out, early in 1918 he was commissioned by the Australian government as a war artist. After spending 2 years in Melbourne and then revisiting London, Streeton decided in 1923 to return permanently to Victoria. From his home in the picturesque hill country east of Melbourne, he continued to paint in his established manner. He was knighted in 1937 and died at Olinda, Victoria, on Sept. 1, 1943.

Streeton was a pioneer of the heroic impressionism which dominated the nation's art for half a century, beginning in the 1880s. In settings of well-clothed rolling countryside, his paintings invested the continent's inner pastoral lands with a truly Arcadian grandeur. His contemporaries saw him as a true product of ''the sun and soil of his land,'' and he was acknowledged to be ''a natural technician, with virtuosity and technical perfection including correct drawing and balanced design.''

Further Reading

James Gleeson's commentary in his extensively illustrated review, *Masterpieces of Australian Painting* (1969), contains a significant survey of Streeton's life and work. His role in the development of Australian impressionism and its offshoots is detailed in Alan McCulloch, *The Golden Age of Australian Painting* (1969). The rise of the Heidelberg school and Streeton's role in it are also related by Elizabeth Young in *Australian Painting: Colonial, Impressionist, Contemporary*

(1962), the catalog for the Australian Art Exhibition in London and Ottawa.

Additional Sources

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Wray, Christopher, *Arthur Streeton: painter of light,* Milton, Qld.: Jacaranda, 1993. □

Gustav Stresemann

Gustav Stresemann (1878-1929) was one of Germany's outstanding diplomats and a leading political figure of the post-World War I Weimar Republic. He championed a policy of postwar reconciliation and cooperation in Europe.

Gustav Stresemann was born in Berlin on May 10, 1878, the son of a small businessman. His involvement in his family's business and the difficulties of small businesses in general influenced Stresemann to study economics and political science at the University of Berlin, from which he received a doctorate.

Stresemann's first job, in a small business, carried him into the arena of liberal politics. In 1902 he founded the Association of Saxon Industrialists, serving as its director from then until 1918. Stresemann entered the Reichstag in 1907 as a deputy of the strongly nationalist, economically liberal National Liberal party. He was reelected in 1914, and his fervent nationalism and extraordinary parliamentary skill quickly earned him the chairmanship of his party in July 1917.

After the end of World War I, during which he had supported the monarchy and an annexationist policy, Stresemann founded the conservative German People's party. As leader of this group, he hoped to reconcile Germany with its former enemies and to regain for his country a position of international respect.

Stresemann became chancellor in 1923 at the height of the postwar inflation. His government lasted only 100 days—from Aug. 13 to Nov. 23, 1923—but it mastered the inflation and firmly established a new foreign policy of economic understanding with France over the reparations question.

In 1923 Stresemann also became foreign minister, a post he held until his death. Stresemann ended the occupation by French and Belgian troops of the Ruhr in 1924. Against bitter attacks from nationalists he defended Germany's acceptance of the Treaty of Versailles as a reality and as the only realistic starting point for a successful foreign policy. In cooperation with the British ambassador Lord D'Abernon and the French foreign minister Aristide Briand, Stresemann rapidly recaptured a position of international prestige and prosperity for Germany. He then began a gradual revision of the treaty. German reparations were drastically reduced in the Dawes Plan of 1924. The Locarno

Pact of 1925, which guaranteed Germany's western borders and reassured France, gained admission for Germany to the League of Nations in 1926, and it left the door open for Stresemann to pursue future border modifications in the East. The removal of Allied controls in the years following permitted Germany to regain much of its freedom as a great power, including the opportunity for clandestine rearmament.

The special cooperation between Stresemann and Briand, the cornerstone of Germany's international diplomacy, earned the two statesmen the Nobel Peace Prize in 1926. However, an agreement to resolve all remaining problems between France and Germany, negotiated by the two diplomats at Thoiry in 1926, failed to survive the growing national opposition in both countries. A further reduction of the Versailles reparations, gained in the Young Plan of 1929, ranks as Stresemann's last success. He died of a stroke on Oct. 3, 1929, in Berlin.

Further Reading

Stresemann's papers, collected and screened by his former secretary, were translated and edited in slightly condensed form by Eric Sutton, *Gustav Stresemann: His Diaries, Letters and Papers* (3 vols., 1935-1940). Although there is no definitive biography of Stresemann, there are several fine, balanced studies. Henry L. Bretton, *Stresemann and the Revision of Versailles* (1953), emphasizes Stresemann as the skillful manipulator of peaceful diplomacy. Hans Gatzke, *Stresemann and the Rearmament of Germany* (1954), portrays him as an upright, great statesman and nationalist unabashedly two-faced about German armament. Stresemann's role in German

politics is discussed in Henry A. Turner, *Stresemann and the Politics of the Weimar Republic* (1963). Marvin L. Edwards, *Stresemann and the Greater Germany, 1914-1918* (1963), treats the war years. Of the many earlier, favorable accounts of the foreign minister as the ''good European,'' two stand out: Rochus von Rheinbaben, *Stresemann: The Man and the Statesman* (1929), written with Stresemann's help, and Antonina Vallentin, *Stresemann* (trans. 1931). □

August Strindberg

August Strindberg (1849-1912) is considered Sweden's greatest author. Although his reputation outside Sweden rests on his plays, in Sweden he is equally important for his stories, novels, poetry, and autobiographical works.

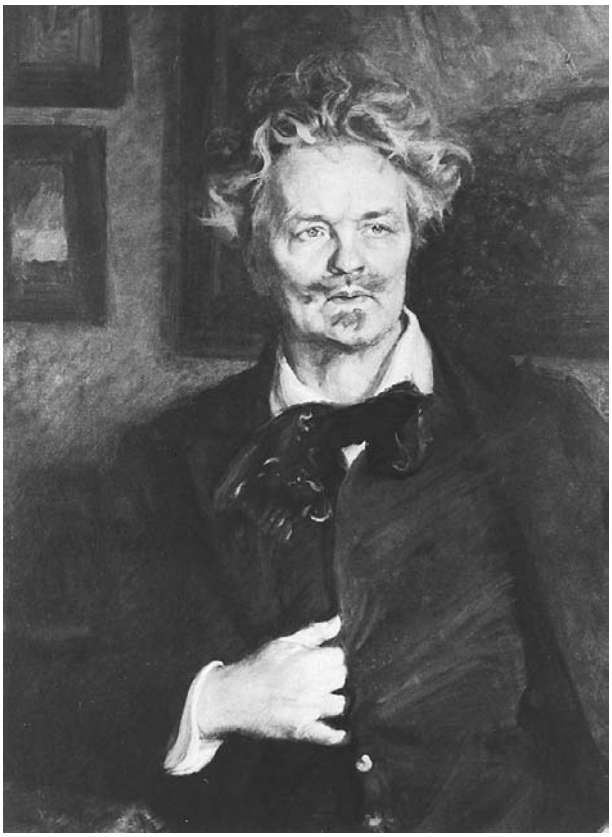

August Strindberg was born on Jan. 22, 1849, in Stockholm. His father, although poor, came from a good family; his mother had been a servant. Family life was disharmonic; Strindberg felt he had been an unwanted child, and he suffered as well from the class distinction between his parents. He began writing plays while a student at Uppsala University. His first mature play, *Master Olof* (1872), written when he was 23 years old, is considered Sweden's first great drama. It was rejected by the Royal Dramatic Theater because of its ''irreverent''—that is, realistic—treatment of Swedish national heroes and because it was written in prose, unthinkable for tragedy at the time. The play gives an excellent picture of Strindberg's radical intellectual interests then: Jean Jacques Rousseau, Søren Kierkegaard, Henrik Ibsen, the Danish literary reformer George Brandes, and the English historian Henry Buckle.

During these years Strindberg led an unruly life with a circle of young bohemians and earned his living as a private tutor, insurance agent, journalist, translator (of, among others, Mark Twain and Bret Harte), and assistant in the Royal Library. He married Siri von Essen in 1877; this marriage was the longest and most decisive of his three marriages, which all ended in divorce.

In spite of *Master Olof* and other, lesser works, Strindberg was unknown when, in 1879, he published the novel *The Red Room*. This work was Sweden's first realistic novel, a robust satire on just about everything Strindberg had observed in the Stockholm of the 1870s. The novel was a scandal and made him famous overnight.

In the early 1880s Strindberg's work reflected the happy years of his marriage to Siri and his growing confidence as a writer. His most successful play of the time, *Lucky Per's Journey* (1882), was written for his actress-wife. However, he began to make enemies, especially when he ventured into history-writing from a then radical point of view. He responded, typically, with another social satire, *The New Kingdom* (1882), much more bitter and personal than *The Red Room,* which stirred up more hostility. He fled Sweden with his family in 1883, but before leaving he published a collection of angry poems which, in form and style, were completely new in Swedish literature.

In 1884 appeared a collection of stories, *Married* (the second, harsher collection appeared in 1886), which reflected in their bold treatment of sexual matters the influence of French naturalism. However, what outraged the public was the first clear evidence in the stories of Strindberg's lifelong hatred of the feminist movement and the emancipated woman. In his views on these questions, Strindberg stood alone among major Scandinavian authors. A man who three times married ambitious, career-minded women, he insisted that a woman's place is in the home. Thus he lost the support of many liberal friends.

Mental Crisis

Strindberg's enemies—their ranks now greatly increased—found a trivial occasion to bring a charge of blasphemy against him. To save his publishers, he returned to Sweden, stood trial, and was acquitted. The strain, however, was too much, and the trial marked the acceleration of the persecution complex that led, a decade later, to a period of nearly total madness.

In spite of the damage caused by the trial, the strain of trying to support a growing family by his pen, and even, for a time, a total boycott of his work in Sweden, Strindberg produced many of his greatest works in the last half of the 1880s. These include the plays upon which his European reputation was first based—the naturalistic dramas *The Father* (1887), *Miss Julie* (1888), and *Creditors* (1889)—and

the autobiographical novels *The Son of a Servant* and *The Confession of a Fool* (the latter a ruthlessly one-sided account of his marriage to Siri von Essen). Characteristically, in the midst of his growing personal troubles, he wrote one of his happiest, freshest novels, *The People of Hemsö* (1887).

Strindberg's European reputation grew, and his plays created sensations when they were performed in private theaters (to escape police censorship) in Denmark, Germany, and France. However, overwork and the nightmarish breakup of his first marriage led to further deterioration of his mental health, and he rejected the offers of producers and turned to science (believing he could synthesize elements) and then to alchemy (to make the gold he sorely needed), and finally he began to study the occult and write for occult journals.

In studying mysticism, theosophy, and especially the works of the Swedish mystic Emanuel Swedenborg, Strindberg felt he had found an answer to why he (and mankind generally) suffered so much. In finding an answer, he recovered his sanity, and a new, perhaps the greatest, period of his authorship began.

Later Career

From the ''Inferno'' crisis—named for the remarkable account he wrote of the years of near madness, *Inferno* (1897)—until his death in 1912, Strindberg wrote 29 plays, a volume of poetry, and about 15 volumes of prose. The most important plays of his last period, the expressionistic period, are *To Damascus I-III* (1898-1904), *There Are Crimes and Crimes* (1899), *Easter* (1901), *The Dance of Death* (1901), *Crown Bride* (1902), *A Dream Play* (1902), and the ''chamber plays'' he wrote for his own theater in 1907. He also wrote a number of historical dramas, the best of which is *Gustaf Vasa,* and a final, autobiographical play, *The Great Highway* (1909). Of his prose work, mention should be made of the gripping, personal novels *Alone* (1903) and *The Scapegoat* (1907) and the remarkable diary *Blå böcker* (1907-1912; Blue Books).

Strindberg's last years were comparatively calm, broken only by the ''feud'' occasioned by the novel *Svarta fanor* (1907; Black Banners), a final, savage attack on his enemies, real and imagined, all readily identifiable in the book. He died alone, as he had lived, on May 14, 1912, in Stockholm.

Critical Assessment

Strindberg's contribution to world drama was in two areas—naturalism and expressionism. The naturalistic works, including such plays as *The Father* and *Miss Julie,* follow the example of Émile Zola and other French writers in striving to present as scientific and objective a picture of life as possible. However, as a playwright, Strindberg was superior to Zola and most other naturalists. His superiority lies just in his refusal to burden his plays with the mass of natural scientific documentation naturalism demanded. He was forced by his own restless, impatient nature—and his great dramatic sense—to seek daring shortcuts to what he wanted to express. Furthermore, Strindberg became increasingly interested in ''inner states,'' especially the ''battle of wills,'' and in the power of mental suggestion, from his readings of pre-Freudian psychologists, criminologists, and authors such as Edgar Allan Poe and Friedrich Nietzsche. Finally, the problems his plays dealt with—often the battle between the sexes—were too personal for him to always achieve naturalistic objectivity. His woman figures are often ''vampires'' (Tekla in *Creditors,* for example), and their victims are often recognizable as Strindberg himself. For these reasons, many of Strindberg's naturalistic plays threaten constantly to break out of their naturalistic mold, and in their savagery, their heightened realism, they point ahead to the expressionistic plays which follow the ''Inferno'' crisis.

The expressionistic plays—such as *To Damascus, The Dance of Death,* and *The Ghost Sonata*—depart, at their most extreme, from the naturalistic plays in that Strindberg attempts to dramatize directly his emotions and view of life, neglecting almost totally a logically developed plot, psychological motivation, and realism in stage setting. Strindberg came to believe that life is a hideous dream and, in a number of these later plays, dramatizes this view. There is a kind of ''realism'' in even the most extreme of these plays, however—they are none of them like the moody, vague, symbolist plays of Maurice Maeterlinck, for example—but it is the aching, sharp-edged, hallucinatory realism of nightmare, not of our waking life.

The themes of the later plays are the same as in Strindberg's earlier work: life's pervasive, incomprehensible cruelty and the battle of wills in which the weaker is mercilessly destroyed. But now there is a much more overt metaphysical perspective: life is a kind of hell, or purgatory, from which we will someday be released; there are ''powers'' that punish us for our sins; and ''mankind is to be pitied.''

Strindberg's influence on world drama continues to be considerable. European expressionism around World War I owed much to his later plays, Pär Lagerkvist in Sweden and Eugene O'Neill in America believed him to be the portal figure in 20th-century drama, and the seeds of much recent experimental drama can be traced back to Strindberg too.

Further Reading

Useful accounts in English of Strindberg's life are Elizabeth Sprigge, *The Strange Life of August Strindberg* (1949), and Brita M. E. Mortensen and Brian W. Downs, *Strindberg: An Introduction to His Life and Work* (1949). The older and still sound biography by V. J. McGill, *August Strindberg: The Bedeviled Viking* (1930), slights the latter half of Strindberg's life and has not been revised to accommodate the findings of more recent scholarship.

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Alfredo Stroessner

Alfredo Stroessner (born 1912) became president of Paraguay in 1954, and ruled as a dictator until he was overthrown and forced into exile in 1989.

Alfredo Stroessner was born on Nov. 3, 1912, at the southeastern Paraguayan border city of Encarnación. His father, Hugo Stroessner, was a German immigrant who became a mechanic and ironworker. His mother, Heriberta Matiauda, was the daughter of a prominent Encarnación family whose roots stemmed from Paraguay's independence era. His wife, Eligia Mora Delgado, was likewise a descendant of an old Paraguayan family. The Stroessners had two sons and a daughter.

A dedicated professional soldier with an unswerving sense of patriotism, Stroessner began his military career at the outbreak of the Chaco War with Bolivia. First serving at the siege of Paraguay's Boquerón outpost in September 1932 as a military college cadet commanding an infantry platoon, he was subsequently commissioned in the field as a second lieutenant and transferred to the artillery, his favored service branch. As a mortar platoon commander, he served with distinction throughout the remainder of the war and received numerous citations.

Promoted to captain in 1936, Stroessner rose swiftly in rank and became general of division in 1951. Post-Chaco service was highlighted by his participation as a loyal army officer in the major 1947 revolution, in which he was commended for his success in blocking Paraguay's southern borders against rebelling army and navy units.

In 1954, he led the coup d'etat which toppled the government of President Federico Cháves. Formally inaugurated as president in August 1954, he was successively reelected, although he sometimes had little or no opposition. Stroessner's administration was founded on an alliance between the military and the dominant Colorado Party. Certain political parties were allowed to exist, while others were banned.

Part of Stroessner's success not only came from his strong rule over his country, but also because of a relatively solid and stable economy he brought to Paraguay. The country's economy grew at a rate uncommon for Latin American nations at the time.

A confirmed anti-Communist, Stroessner nullified all subversive attempts in Paraguay, supported U.S. inter-American objectives, including participation by a Paraguayan contingent in the Dominican Republic episode, and received both U.S. economic assistance and Peace Corps projects in the 1960s. In 1968, following his third reelection, he formally visited Washington—the second Paraguayan president to have been officially invited to the United States.

Under Stroessner's rule, there was no free press. Newspaper presses and radio transmitters were routinely destroyed by police aligned with the Colorado Party. *The Progressive* magazine noted three examples: Aldo Zuccolillo, publisher of *ABC Color,* Paraguay's largest newspaper, was jailed, and his paper shut down for five years. Radio Nanduti was off the air for two years after its transmitter was demolished. Reporter Alejandro Mella Latorre was jailed and tortured for 8 1/2 years.

According to *Newsweek,* ''Party membership [in the Colorado Party] was a prerequisite for getting most jobs in government service, the military, or even in nursing or teaching. Stroessner's tools were violence and fear. Critics of the government disappeared, only to show up again floating face down in the muddy Paraguay River.''

After 35 years of rule, Stroessner's empire began to crumble. The U.S. started to pressure his government to reform in the late 1970s and 1980s, after human rights violations came to light. Then the economy, which had been quite strong, began to slow, and inflation soared to 30

percent. Street protests, unthinkable a few years earlier, began appearing in 1986. In 1988, Pope John Paul II toured South America, and called for major reforms in Paraguay. Stroessner became ill, and while recovering from prostate surgery, his former right-hand man, Andres Rodriguez, led a military coup and overthrew Stroessner in February, 1989.

Stroessner was originally placed under house arrest, and later allowed to go into exile in Brazil. In 1996, he was reportedly living in a closely guarded mansion in Brazil, occasionally fishing, and keeping a low profile.

Further Reading

References to Stroessner are in George Pendle, *Paraguay* (1954; 3d ed. 1967); Hubert Herring, *A History of Latin America* (1955; 3d rev. ed. 1968); and Philip Raine, *Paraguay* (1956). □

Josiah Strong

Josiah Strong (1847-1916) was one of America's leading religious and social voices during the late nineteenth and early twentieth centuries.

A clergyman who proposed revolutionary religion-oriented solutions to perceived inequities in America's social and economic network, Josiah Strong adhered to a brand of Christianity that came to be known as Christian Socialism. The impact of his words and actions was felt beyond the borders of religion, however. In the 1890s he also emerged as one of the country's strongest voices in support of American imperialism, a philosophy that held that the nation needed to expand its sphere of influence around the world to ensure its continued primacy and to save heathen cultures. The support of Strong and other American religious leaders lent America's expansionist impulse a veneer of righteousness and altruism.

Wrote Influential Book *Our Country*

Strong was born into an Illinois family with deep colonial roots. When he was five years old, Strong's family moved to Hudson, Ohio, and it was there that he spent the rest of his childhood. He attended Western Reserve College, graduating in 1869, and entered seminary school at Lane Theological Seminary. He was ordained two years later, shortly after marrying Alice Bisbee.

The newlyweds settled in Cheyenne, Wyoming, where he served as pastor of the community's Congregational church. In 1873, though, Strong returned to Western Reserve, where he taught and served as the campus chaplain. The next several years were marked by continued migration from one post to another, eventually landing at Central Congregational Church in 1884. During his stint at Central, Strong was asked to update a manual used by the Congregational Missionary Society. The result was *Our Country* (1885), one of the most influential books of the late nineteenth century.

In *Our Country,* Strong articulated some of his most strongly held beliefs. Rich in idealistic exhortation and social commentary, the booklet offered previously unexplored religion-based prescriptions for addressing America's social and industrial ills. Strong paid particular attention to the nation's overcrowded and poverty-riddled cities, which he saw as endangered by immigrant-based political parties and fiscal irresponsibility. ''The city is the nerve center of our civilization. It is also the storm center,'' he wrote. ''It has become a serious threat to our civilization.'' *Our Country* also made the minister's imperialist leanings clear. Like many proponents of American expansionism at the turn of the century, Strong contended that the moral superiority of the nation's white population made America duty-bound to help ''lift up'' the inferior members of other nations. The Anglo-Saxon race, he wrote, was ''of unequaled energy, with all the majesty of numbers and the might of wealth behind it.'' As possessor ''of the largest liberty, the purest Christianity, the highest civilization,'' Strong argued that it was the Anglo-Saxons' duty to stretch its influence over all the earth. Many expansionists, including Strong, pointed to America's burgeoning economic power as a sure sign of its superiority. They felt that foreign trade could be a tremendously effective mechanism in realizing America's ambitions of empire. ''The world is to be Christianized and civilized,'' remarked Strong. ''And what is the process of civilizing but the creating of more and higher wants. Commerce follows the missionary.''

Developed Philosophies of Christian Socialism

Our Country vaulted Strong into the national limelight and led to his appointment as secretary of a Protestant ecumenical agency known as the American Evangelical Alliance. In 1893 he published a second book, entitled *The New Era,* which enjoyed a similarly enthusiastic reception. In *The New Era,* which was translated into a number of different languages, Strong articulated the philosophies that became cornerstones of a movement that came to be known as Christian Socialism or the Social Gospel. Strong insisted that people could create an ideal society akin to the Kingdom of God through programs of fundamental social change. Although Strong's first two works were perhaps his most influential, he continued to author books throughout his career. These included *The Twentieth Century City* (1898), *Religious Movements for Social Betterment* (1900), *The Next Great Awakening* (1902), *The Challenge of the City* (1907), *My Religion in Everyday Life* (1910), *Our World: The New World Life* (1913), and *Our World: The New World Religion* (1915). He also founded a monthly periodical entitled *The Gospel of the Kingdom* in 1908.

As secretary of the American Evangelical Alliance, Strong had hoped to unite various denominations under a single banner of social outreach, but disagreements with other religious leaders during his tenure in the Alliance gradually convinced him to pursue other avenues. In 1898 he resigned from his secretary position to found the League for Social Service (known as the American Institute for Social Service after 1902). He was also an important con-

tributor to the establishment of the Federal Council of the Churches of Christ. An untiring champion of the tenets of the Social Gospel, Strong maintained a vigorous schedule of lecturing and writing.

In the early 1900s Strong extended his involvement beyond America's shores. He extended a ''Safety First'' movement intended to curb accidents to several South American nations, and in 1904 he founded the British Institute of Social Service in England. He died in New York City on April 28, 1916.

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Friedrich Georg Wilhelm von Struve

The German-born Russian astronomer and geodesist Friedrich Georg Wilhelm von Struve (1793-1864) is noted for his observations of double stars and for the measurement of the meridional arc from the north coast of Norway to Ismail on the Danube.

On April 15, 1793, F. G. W. von Struve was born in Altona, then part of the Holy Roman Empire. After escaping in 1808 from a French press gang seeking recruits for Napoleon's army, he entered the University of Dorpat (now Tartu in Estonia). His brother, Karl, taught philology there, and the younger Struve decided to follow his footsteps; he completed his studies and received a degree in philology by December 1810.

Under the influence of the physicist Georg Friedrich Parrot, Struve developed an interest in the exact sciences, especially astronomy. In 1812 he began his first astronomical observations at Dorpat Observatory, and later he was appointed extraordinary professor of mathematics and astronomy as well as observer there. From 1818 to 1838, under Struve's leadership, the work at Dorpat Observatory achieved international acclaim, particularly after 1824, when Struve received the Fraunhofer equatorial telescope with the 9.6-inch achromatic objective lens—the largest aperture for its day.

Struve elected to study double (binary) stars with his newly acquired telescope. From November 1824 to February 1827, he spent 320 hours in the course of 138 nights, observing roughly 400 stars per hour, for a total of 120,000 stars, of which 2,200 were doubles. He published his studies on multiple-star systems in *Catalogus novus* (1827), *Mensurae micrometricae* (1837), and *Positiones mediae* (1852). His examination of binary stars demonstrated that Isaac Newton's law of gravitation operates outside the solar system and is therefore a universal law and that multiple-star systems are not rare. For his scientific accomplishments Struve was elected to full membership in the St. Petersburg Imperial Academy of Sciences.

In 1830 Czar Nicholas I set aside land in the Pulkovo Hills outside St. Petersburg as the site for a new astronomical observatory and selected Struve for the commission responsible for its construction. When the Pulkovo Observatory opened in 1839, it could boast not only of Struve's being its first director but also of housing a telescope with a 15-inch objective lens. It was the best-equipped observatory in Europe.

At Pulkovo Observatory, Struve continued observing binary stars and moved into the areas of practical astronomy and geodesy. The observatory's staff also made numerous measurements of geographic points in Russia to supply information necessary for road building, railways, and military needs, and in 1845 Struve helped to found the Russian Geographical Society. After his death on Nov. 23, 1864, his son, Otto Wilhelm Struve, continued the Struve dynasty in Russian astronomy; his directorship of Pulkovo Observatory began in 1858 and lasted until 1899.

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There is no definitive biography of Struve in English or Russian. Scattered references to his accomplishments appear in the technical work by Robert G. Aitken, *The Binary Stars* (1918); in Hector MacPherson, *Makers of Astronomy* (1933); in the highly readable book by Pierre Rousseau, *Man's Conquest of the Stars* (trans. 1959); and in Alexander Vucinich, *Science in Russian Culture* (1963). □

Gilbert Stuart

Gilbert Stuart (1755-1828), American painter, was the classical portraitist of the early republic, painting likenesses that hovered between meticulous representations and idealized generalizations. He created the iconic image of George Washington as the Father of His Country.

Gilbert Stuart was born in North Kingston, R.I., on Dec. 3, 1755. At the age of 13 or 14 he studied art with the Scottish painter Cosmo Alexander in Newport. With Alexander he made a tour of the South and a journey to Edinburgh, where Alexander died in 1772. For about a year Stuart remained, poverty-stricken, in Scotland, but finally, working as a sailor, he managed to get back to America. There he executed a few portraits in a hard limner fashion. With the Revolutionary War threatening, his family, who had Tory sympathies, fled to Nova Scotia, and Stuart sailed for London, where he remained from 1775 to 1787.

For the first 4 or 5 years, Stuart served as the first assistant of American expatriate painter Benjamin West, who had rescued him from poverty. From the first, Stuart showed an interest only in portraiture and had no desire to go into the branch of history painting West practiced. After

his apprenticeship, Stuart became London's leading portrait painter, next to Joshua Reynolds and Thomas Gainsborough, whose style he emulated, as in a rare full-length portrait of William Grant of Congalton as *The Skater* (ca. 1782). For a while Stuart lived in splendor, but being a bad businessman and a profligate spender, he was in constant debt. He lived in Ireland from 1787 to 1792 and then returned to America to make a fortune, he said, by painting Washington's portrait. He worked in New York, Philadelphia, and Washington until 1805, when he permanently established his studio in Boston.

Stuart's Portraits of Washington

From the first, Stuart seems to have been awed by Washington. ''There were features in his face,'' he observed, ''totally different from what I had observed in any other human being. The sockets of the eyes, for instance, were larger than what I ever met with before. . . . All his features were indicative of the strongest passions.'' Because of the painter's carefree, libertine ways, Washington behaved coldly toward him. It may have been partly because of this that Stuart interpreted Washington in an aloof and imperious manner, rather than in the more intimate way that Charles Wilson Peale did. Yet it was Stuart who created the iconic image of Washington recognized by generations of Americans.

Stuart painted Washington at a time when the general's physique was beginning to break down and he was wearing false teeth. But there is no hint of this in any of Stuart's portraits. Without obvious flattery, still catching the essential character, he presented careful regularizations and glosses. He made three basic versions of Washington as an elder statesman—all remote, dignified, with a wonderful sense of composure, without exterior paraphernalia or insignia to identify his rank—and based all his future portraits of Washington on them.

The three versions were the Vaughan portrait, showing the right side of Washington's face (1795, original destroyed), the full-length Landsdowne portrait (1796), and the unfinished Athenaeum portrait (1796). After a while, Stuart could produce Washington's features rapidly, with little effort. At the end of his life, according to his daughter, he could dash off portraits of Washington at the rate of one every 2 hours. So popular were the portraits that inferior artists made large sums of money by copying the copies.

Stuart's Other Portraits

By 1792 Stuart's portraits had evolved into remote, detached images like the three main versions of Washington. This had not been the case in England, where, following Gainsborough, he included something of the sitter's environment. For example, *The Skater* has a bit of landscape and other figures skating in the background; the portrait of Sir Joshua Reynolds (1784) contains part of a curtain and a table with a scroll, and the costume is detailed. But in America, Stuart usually painted the head and shoulders against a bare background. At the end of his career, he would suggest but a hint of the lace of the upper part of the coat or dress by a few quick strokes, or he hired a drapery painter to do this work. Stuart came to specialize in painting faces—nothing more.

No one challenged Stuart's position as the foremost American portraitist of his day. Five presidents and numerous leaders of society sat for him. Among Stuart's American portraits are those of Isabella Henderson Lenox (ca. 1810), Gen. Horatio Gates (ca. 1794), and John Adams (1823). The Lenox portrait is a good example of Stuart's drawing-room portraits of wealthy women. The lady's hair is gathered up in a neat bunch in the back, but the curls fall loosely on her forehead; her neck seems to be gracefully elongated and her eyes slightly enlarged. The outlines are soft. There is a hint of a shadow on her neck. Nothing in the background detracts attention from the sitter's face, which is placed equidistant from the two vertical edges of the canvas. The figure is in three quarter pose. The elegant gown is sketchily indicated; the face is rendered with more detail.

In the portrait of Gen. Gates, Stuart caught something of the pomposity of the man, who had desired to replace Washington as commander in chief—but the painting is still flattering. Stuart does not get to the core of his subject's personality as John Singleton Copley does. Gates's bearing is noble, his eyes look boldly at the observer, but no trace of his inner thoughts can be discerned. Stuart paints only the appearance, but the most generous appearance possible.

Stuart's portrait of John Adams shows the former president at the age of 90. Again Stuart paints external appearances, but here he catches sympathetically the look of old age. Adam's hand is held like a claw, his eyes are watery and look ahead vacantly, the muscular structure of his

mouth has weakened, and the skin is soft and saggy. Yet there is nothing repulsive or demeaning; there is still about the figure a sense of aristocracy and high office.

Stuart's Technique

Unlike Copley, who laboriously worked first on one part and then on another part of his portraits, Stuart worked on all parts of the canvas at once. Copley was still tied to the linear tradition of the limners, but Stuart utilized the loose, painterly treatment of contemporary English artists. First he blocked in the principal shapes with the brush (there were no preparatory drawings), and then he put in the opaque colors of the face, which he covered with transparent and semitransparent hues. The final effect was one of freshness and spontaneity. The strokes were applied quickly but surely.

Stuart used few colors—vermilion, lake, and a few others—but he had special mixtures for reflections and shadows. The colors were not blended into one another, for he took care to avoid muddiness, yet there were small gradations between one tone and another. As the opaque underpainting shone forth through the transparent hues, the texture of flesh was suggested remarkably well. Stuart once said that flesh ''is like no other substance under heaven. It has all the gaiety of a silk-mercer's shop without its gaudiness of gloss, and all the soberness of old mahogany without its sadness.'' His technique may be observed in the unfinished portrait of Mrs. Perez Morton (ca. 1802). Here the entire canvas has been worked on. But while the face is complete down to its transparent hues, the arms and veil are still in the sketched-in state.

Stuart set the standard for portrait painting in America in the first half of the 19th century. Because he worked so rapidly, he was able to execute over a thousand commissions in America (besides the numerous Washingtons), and his work could be seen widely. All important American portrait painters in the decades following him either studied briefly with him or, more usually, learned from his works. Among these many artists were Thomas Sully, John Wesley Jarvis, Samuel F. B. Morse, Chester Harding, John Neagle, Ezra Ames, Matthew Jouett, and Mather Brown.

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James Ewell Brown Stuart

James Ewell Brown Stuart (1833-1864), known as Jeb Stuart, ranks among the most effective cavalry officers in American military history for his exploits in the Civil War.

Jeb Stuart was born in Patrick County, Va., on Feb. 6, 1833. Educated at home and at Emory and Henry College, he entered the U.S. Military Academy in 1850 and graduated thirteenth in the class of 1854. On Nov. 14, 1855, he married Flora Cooke; they had three children.

Commissioned brevet second lieutenant in the Mounted Rifles, Stuart was transferred to the 1st U.S. Cavalry in 1855. In October 1859 he served as aide to Col. Robert E. Lee in capturing John Brown at Harpers Ferry, Va. He resigned his commission when Virginia seceded from the Union, and as the Civil War began he accepted appointment as colonel of the 1st Virginia Cavalry.

Assigned to Gen. Joseph E. Johnston in the Shenandoah Valley, Stuart quickly distinguished himself for daring. Gallantry at First Manassas (Bull Run) in July 1861 earned him a brigadier general's wreath. In June 1862 Gen. Lee ordered him to reconnoiter Gen. George B. McClellan's rear positions on the Virginia Peninsula. Leading 1,200 men, Stuart won lasting renown with his ''Ride around McClellan.'' Promoted to major general in July 1862, he took command of the cavalry division of Lee's Army of Northern Virginia.

Stuart became one of the most skilled scouts and intelligence officers in the war. He distinguished himself in the campaign of Second Manassas, and in the invasion of Maryland he and his dismounted troopers proved stubborn fighters. In December 1862 Stuart's horse artillery helped stall the attack on Stonewall Jackson's corps at Fredericksburg. Perhaps his most decisive action came during Jackson's march to intercept Gen. Joseph Hooker in the Virginia

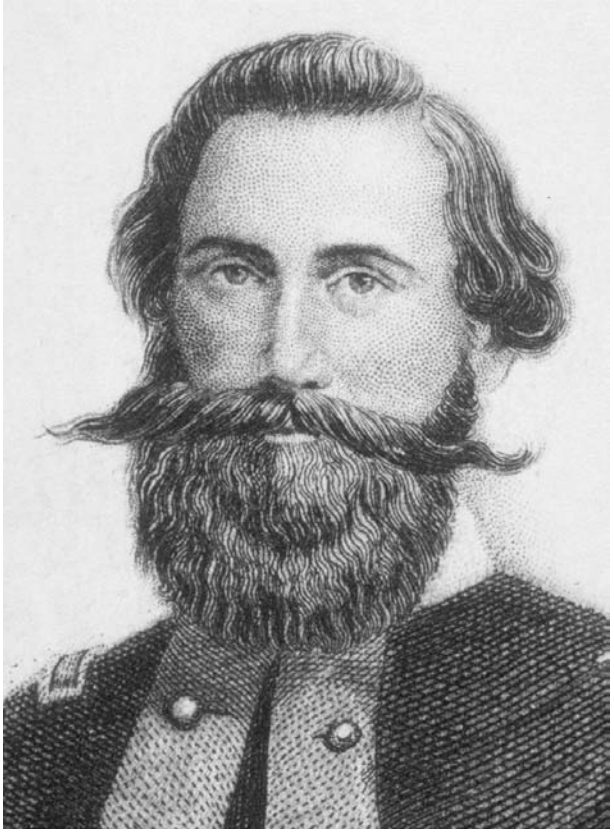

Wilderness in April 1863. Assigned the task of discovering enemy plans and screening the Confederate advance, Stuart, plumed hat everywhere in evidence, his banjo-playing companion, ''Sweeny,'' in tow, did superbly. When Jackson was mortally wounded in the Battle of Chancellorsville on May 2, Stuart took temporary command of the II Corps and handled it well in the action of May 3.

At Brandy Station, Va., Stuart's cavalry was surprised and sorely tested for the first time. In the Gettysburg campaign, Stuart's love of adventure led him to his one glaring blunder; when Lee most needed him, Stuart was away on a raid toward Washington, D.C. Rejoining the army on July 2, Stuart's command had no decisive part in the Battle of Gettysburg.

Stuart did not disappoint Lee again. With dwindling manpower and scant forage, he managed Lee's cavalry adroitly through the winter and spring of 1863-1864. On May 11, 1864, Stuart halted Gen. Philip Sheridan's big corps heading for Richmond, but he was wounded at Yellow Tavern and died the next day. His death removed a quality of zeal from Lee's cavalry and left a permanent gap in Southern leadership.

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15

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Wes Studi

Wes Studi (born c. 1944) got a relatively late start as a film star—he was about 44 when he landed his first movie—but prior to that career move the Native American performer had compiled a list of real-life credits that included soldier, reporter and activist.

Born Wesley Studie—a full-blooded Cherokee—in rural Oklahoma, the eldest son of a ranch hand and a housekeeper, he was educated at an American Indian boarding school and got an early taste of how Native Americans were often treated off the reservation. As a boy, Studi and his friends would venture to nearby towns, where ''all the shopkeepers got very careful when we walked in,'' as he recalled to Mark Goodman in a *People* interview.

Served in Vietnam

Undaunted, Studi became a soldier in 1967, and eventually served in Vietnam. ''At one point,'' Goodman wrote, ''his company was pinned down in the Mekong Delta—and nearly killed—by friendly fire.'' Not every Army memory was traumatic, though. As Studi related to Goodman, one day he and a fellow Native American recruit were ''told we didn't have duty that particular day. The rest of the company went out on a two-day operation. When they came back, we learned they had relocated entire villages. I don't know that it had anything to do with the fact that many of our own people had been relocated, but it sort of struck me as funny.''

An unfocused young man on his return stateside, Studi enrolled at Tulsa Junior College, which led to his participation in the Trail of Broken Treaties protest march in 1972, according to *People.* ''He was one of the protesters who briefly occupied the Bureau of Indian Affairs,'' Goodman noted. ''The next year he joined the celebrated protest at Wounded Knee, [South Dakota], and was among those arrested on federal charges of insurrection.'' Studi was jailed on that charge, but earned a waiver after only a few days.

Soon afterward, Studi landed a job as reporter for the Tulsa *Indian News,* writing on Native American issues. For several years, Studi worked and ran a horse ranch in Tulsa. Then, in 1982, after divorcing his second wife, Studi felt a need to ''build another life,'' as he said in the *People* piece. He joined the American Indian Theater Company and by 1986 had moved to Los Angeles to pursue his craft. ''At first Hollywood treated me like I wasn't there,'' he remarked to Dana Kennedy in an *Entertainment Weekly* profile. ''Then they treated me like I was marginally there, and now they treat me much better.''

Lands Big Hollywood Roles

In 1988 Studi got his big break—a role in the acclaimed independent feature *Powwow Highway*. That role led to a small but intense part in the blockbuster *Dances With Wolves*. In the Kevin Costner-directed film, Studi was an ''angry Pawnee warrior who scalps actor Robert Pastorelli,'' Goodman wrote.

Next came another big role, in the popular remake of *The Last of the Mohicans.* Though the film itself received mixed reviews, many critics took special note of Studi's performance—*New York* magazine's David Denby went so far as to say that ''only vicious Magua, played by the striking Cherokee actor Wes Studi, seems like a flesh-and-blood man.''

In 1993 Studi landed his most important acting role to date—the title role in *Geronimo.* As the legendary Chiricahua Apache leader who waged a determined—and, ultimately, ill-fated—campaign against the U.S. Army, Studi crafted a layered performance. ''Photographs of Geronimo in his prime show a man with a fierce, implacable demeanor and the stocky physique of a defensive lineman,'' stated *New Yorker* critic Terrence Rafferty. ''Wes Studi . . . has a lean, wiry frame, but he nonetheless manages to convey, superbly, the essential quality of those photographs, which is the gravity of Geronimo's idea of himself.'' While *Geronimo* didn't pack in the audiences the way *Dances With Wolves* and *Mohicans* had, Studi earned virtually unanimous praise.

While Studi's roles have leaned toward the grimly dramatic, those close to the actor know another side. ''All you see is the stoic guy onscreen,'' fellow Native American actor Rodney Grant told Goodman. ''People don't realize how humorous he is.'' And how versatile; according to the article, Studi has ''written two children's books in Cherokee and even translated the Pulitzer Prize-winning play *The Kentucky Cycle* into that language.'' ''I'm a Cherokee first and an American later,'' explained Studi in *Entertainment Weekly.* ''While I may forgive, I will never forget—and I will pass that feeling on to my own kids.''

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Charles Sturt

Charles Sturt (1795-1869), British officer, explorer, and colonial public servant, led three major expeditions into the interior of eastern Australia.

Charles Sturt, the eldest son of an East India Company judge, was born in India on April 28, 1795, educated at Harrow, and became an ensign in 1813. After serving in the Peninsular War and the American War of 1812, he performed garrison duties in France and Ireland before acting as an escort in 1826 for convicts being transported to New South Wales.

The discovery of inland rivers west of the Great Dividing Range in New South Wales had excited speculation about the existence of an inland sea which Capt. Sturt, now military secretary to Governor Sir Ralph Darling, was determined to find. In 1828, under conditions of considerable hardship, he led an expedition which discovered the Darling River, 500 miles inland, and he unraveled the main features of the northern river system in New South Wales.

Sturt led a second expedition, in November 1829, to track the source of the Lachlan and Murrumbidgee rivers. In an epic return journey of some 2,000 miles in 7 months, much of it in a 27-foot whaleboat, Sturt reached Lake Alexandrina at Encounter Bay on the southern coast, having outlined the huge internal river system which drains a vast area west of the Great Dividing Range and having found extensive pastures suitable for pastoral farming.

His health impaired and sight failing, Sturt went on leave to England in 1830 and published *Two Expeditions into the Interior of South Australia* (1833). After resigning from the army, he married and returned to New South Wales as a settler with a 5,000-acre land grant from the Colonial Office. Financial difficulties led him to become surveyor general in the new colony of South Australia in 1839. But his income and status as a public servant waned to such an extent that in order to restore his fortunes he sought permission from the Colonial Office to find an inland sea in the center of the continent.

Sturt's third expedition, which left Adelaide in August 1844, lasted for 17 months. Trapped by drought, the party was marooned in temperatures above 100 degrees from January to July 1845 at an isolated water hole 400 miles inland. Subsequently Sturt made a 450-mile journey toward the center but failed to reach the Tropic of Capricorn or to cross the Simpson Desert. When he returned to Adelaide, almost blind and broken in health, Sturt had abandoned his belief in the existence of a great inland sea. Like so many early explorers, he was disappointed by the hot, dry interior, which offered no prospects for farmers. But much of the area he crossed subsequently became a paradise for mineral prospectors.

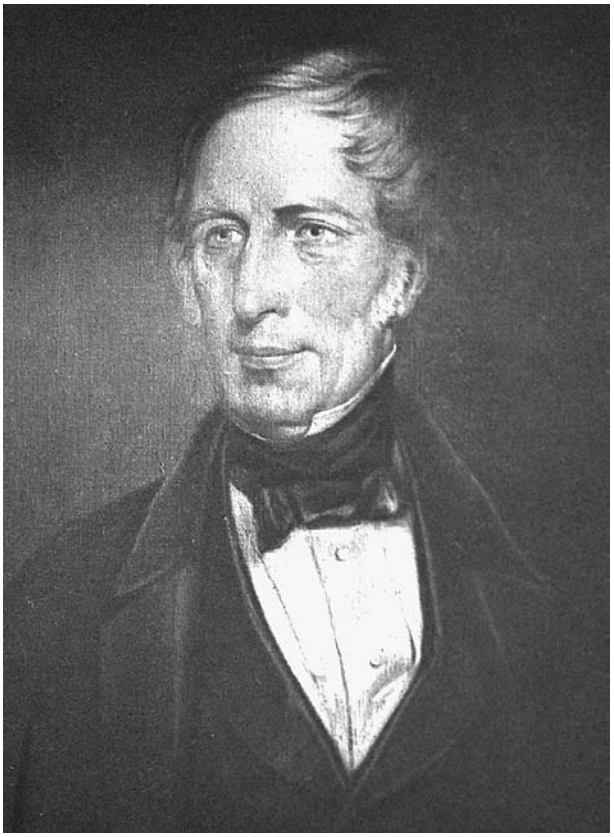

On his return Sturt became colonial treasurer, received the Royal Geographical Society's Gold Medal, and published *Narrative of an Expedition into Central Australia* (1849). In 1853 he retired to Cheltenham in England, where he died on June 16, 1869.

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A. H. Sturtevant

Alfred Henry Sturtevant (1891–1970) was a geneticist and National Medal of Science winner whose principles of gene mapping greatly affected the field of genetics.

A. H. Sturtevant, an influential geneticist and winner of the National Medal of Science in 1968, is best known for his demonstrations of the principles of gene mapping. This discovery had a profound effect on the field of genetics and led to projects to map both animal and human chromosomes. He is the unacknowledged father of the Human Genome Project, which is attempting to map all of man's 100,000 chromosomes by the year 2000. Sturtevant's later work in the field of genetics led to discovery of the first reparable gene defect as well as the position effect, which showed that the effect of a gene is dependent on its position relative to other genes. He was a member of Columbia University's ''Drosophila Group,'' whose studies of the genetics of fruit flies advanced new theories of genetics and evolution.

Alfred Henry Sturtevant, the youngest of six children, was born in Jacksonville, Illinois, on November 21, 1891, to Alfred and Harriet (Morse) Sturtevant. Five of his early ancestors had come to America aboard the Mayflower. Julian M. Sturtevant, his grandfather, a Yale Divinity School graduate, was the founder and former president of Illinois College. Sturtevant's father taught at Illinois College briefly but later chose farming as a profession. When Alfred Sturtevant was seven, his family moved to a farm in southern Alabama. He attended high school in Mobile, which was 14 miles from his home and accessible only by train.

Sturtevant enrolled in Columbia University in New York City in 1908, boarding with his older brother, Edgar, who taught linguistics at Columbia's Barnard College. Edgar and his wife played a significant role in young Sturtevant's life. They sent him Columbia's entrance examination, pulled strings to get him a scholarship, and welcomed him into their home in Edgewater, New Jersey, for four years. Edgar was also responsible for steering his brother toward a career in the sciences. The young Sturtevant had discovered genetic theory at an early age and often drew pedigrees of his family and of his father's horses. Edgar encouraged him to write a paper on the subject of color heredity in horses and to submit the draft to Columbia University's Thomas Hunt Morgan, the future Nobel Laureate geneticist. The paper used the recently rediscovered theories of Gregor Mendel, the 19th-century Austrian monk and founder of genetics, to explain certain coat-color inheritance patterns in horses. Sturtevant somehow mastered this subject in spite of his color-blindness.

Student Work Leads to Major Genetic Breakthrough

As a result of his paper on horses, which was published in 1910, Sturtevant was given a desk in Morgan's famous ''fly room,'' a small laboratory dedicated to genetic research using *Drosophila* (fruit flies) as subjects. Fruit flies are ideal subjects for genetic research. They mature in ten days, are less than one-eighth inch long, can live by the hundreds in small vials, require nothing more substantial than yeast for food, and have only four pairs of chromosomes.

Morgan's early work focused on the phenomenon of ''crossing-over'' in the fruit fly. By 1910, he had already described the sex-limited inheritance of white eye. From

this observation, he postulated the idea that genes were linked because they were carried by the same chromosome and that genes in close proximity to one another would be linked more frequently than those that were farther apart. Sometimes, dominant linked traits, such as eye color and wing size, became ''unlinked'' in offspring. Sturtevant studied the process of crossing-over of sex-linked traits, which are carried on the X chromosome. Female fruit flies have two X chromosomes. In addition to one X chromosome, males have a Y chromosome, which carries very few genes. Sturtevant correctly hypothesized that the exchange between X chromosomes probably occurred early on in the process of egg formation, when the paired chromosomes lie parallel to each other.

Morgan believed that the relative distance between genes could be measured if the crossing-over frequencies could be determined. From this lead, Sturtevant developed a practical method for determining this frequency rate. He began by studying six sex-linked traits and measured the occurrence of this related trait. The more frequently the traits occurred, Sturtevant reasoned, the closer the genes must be. He then calculated the percentages of crossing-over between the various traits. From these percentages, he determined the relative distance between the genes on the chromosome, the first instance of gene mapping. This major discovery, which Sturtevant published in 1913 at the age of 22, eventually enabled scientists to map human and animal genes. It is often considered to be the starting point of modern genetics.

In 1914, Sturtevant received his Ph.D. from Columbia and stayed on in Morgan's lab as an investigator for the Carnegie Institution of Washington, D.C. Along with C. B. Bridges, Hermann Joseph Muller, and Morgan, he formed part of an influential research team that made significant contributions to the fields of genetics and entomology. He later described the lab as highly democratic and occasionally argumentative, with ideas being heatedly debated. The 16 x 24-foot lab had no desks, no separate offices, one general telephone, and very few graduate assistants. Sturtevant thrived in this environment. He worked seven days a week, reserving his mornings for *Drosophila* research and his afternoons for reading the scientific literature and consulting with colleagues. He possessed a near photographic memory and wide-ranging interests. His only shortcoming as a researcher was his incessant pipe-smoking, which often left flakes of tobacco ash mixed in with the samples of fruit flies. In spite of this minor flaw, the fly-room group raised research standards and elevated research writing to an art form. They also perfected the practice of chromosome mapping, using Sturtevant's methods to develop a chromosome map of *Drosophila,* detailing the relative positions of fifty genes.

Sturtevant published a paper in 1914 that documented cases of double crossing-over, in which chromosomes that had already crossed-over broke with one another and recrossed again. His next major paper, published in 1915, concerned the sexual behavior of fruit flies and concentrated on six specific mutant genes that altered eye or body color, two factors that played important roles in sexual selection. He then showed that specific genes were responsible for selective intersexuality. In later years, he discovered a gene that caused an almost complete sex change in fruit flies, miraculously transforming females into near males. In subsequent years, researchers identified other sex genes in many animals, as well as in humans. These discoveries led to the development of the uniquely twentieth-century view of sex as a gene-controlled trait which is subject to variability.

During the 1920s, Sturtevant and Morgan examined the unstable bar-eye trait in *Drosophila* Drosophila. Most geneticists at that time believed that bar eye did not follow the rules of Mendelian heredity. In 1925, Sturtevant showed that bar eye involved a recombination of genes rather than a mutation and that the position of the gene on the chromosome had an effect on its action. This discovery, known as the position effect, contributed greatly to the understanding of the action of the gene.

In 1928, Morgan received an offer from the California Institute of Technology to develop a new Division of Biological Sciences. Sturtevant followed his mentor to California, where he became Caltech's first professor of genetics. The new genetics group set up shop in Caltech's Kerckhoff Laboratory. Sturtevant continued working with fruit flies and conducted genetic investigations of other animals and plants, including snails, rabbits, moths, rats, and the evening primrose, *Oenothera.*

In 1929, Sturtevant discovered a ''sex ratio'' gene that caused male flies to produce X sperm almost exclusively, instead of X and Y sperm. As a result, these flies' offspring were almost always females. In the early 1930s, giant chromosomes were discovered in the salivary glands of fruit flies. Under magnification, these chromosomes revealed cross patterns which were correlated to specific genes. The so-called ''physical'' map derived from these giant chromosomes did not exactly match Sturtevant's ''relative'' location maps. In the physical map, some of the genes tended to cluster toward one end of the chromosome and the distances between genes was not uniform. But the linear order of the genes on the chromosome matched Sturtevant's relative maps gene for gene. This discovery confirmed that Sturtevant had been correct in his assumptions about chromosomal linearity.

In 1932, Sturtevant took a sabbatical leave and spent the year in England and Germany as a visiting professor of the Carnegie Endowment for International Peace. When he returned to America, he collaborated with his Caltech colleague Theodosius Dobzhansky, a Russian-born geneticist, on a study of inversions in the third chromosome of *Drosophila pseudoobscura*. In the 1940s, Sturtevant studied all of the known gene mutations in *Drosophila* and their various effects on the development of the species. From 1947 to 1962, he served as the Thomas Hunt Morgan Professor of Biology at Caltech. His most significant scientific contribution during that time occurred in 1951, when he unveiled his chromosome map of the indescribably small fourth chromosome of the fruit fly, a genetic problem that had puzzled scientists for decades.

During the 1950s and 1960s, Sturtevant turned his attention to the iris and authored numerous papers on the subject of evolution. He became concerned with the potential dangers of genetics research and wrote several papers on the social significance of human genetics. In a 1954 speech to the Pacific Division of the American Association for the Advancement of Science, he described the possible genetic consequences of nuclear war and argued that the public should be made aware of these possible cataclysmic hazards before any further bomb testing was performed. One of his last published journal articles, written in 1956, described a mutation in fruit flies that, by itself, was harmless but which proved lethal in combination with another specific mutant gene.

Sturtevant married Phoebe Curtis Reed in 1923, and the couple honeymooned in Europe, touring England, Norway, Sweden, and Holland. The Sturtevants had three children. Sturtevant was named professor emeritus at Caltech in 1962. He spent the better part of the early 1960s writing his major work, *A History of Genetics,* which was published in 1965. In 1968, he received the prestigious National Medal of Science for his achievements in genetics. He died on April 5, 1970, at the age of 78. □

Peter Stuyvesant

Peter Stuyvesant (ca. 1610-1672), Dutch director general of the New Netherland colony in America, was compelled to surrender his colony to England.

The last and most efficient of Dutch proconsuls in the European struggle for control of North America, Peter Stuyvesant is remembered as the stubborn, somewhat choleric governor of the Dutch West India Company's base on the mainland. A zealous Calvinist, he brought a relatively effective government to the colony, absorbed the nearby rival Swedish settlements, and attempted to remold New Netherland in his own and the company's image. His efforts at reform were cut short with the seizure of New Amsterdam (later, New York) by a British force in 1664.

Born at Scherpenzeel, Friesland, Stuyvesant was the son of a Calvinist Dutch Reformed minister. He attended school in Friesland, where he heard much about New Netherland and about Holland's war with Spain. He became a student at the University of Franeker but was apparently expelled, for reasons unknown, about 1629.

Patriotic, and desiring adventure, Stuyvesant entered the service of the Dutch West India Company—first as a clerk and then, in 1635, as a supercargo to Brazil. By 1638 he had become chief commercial officer for Curaçao; in 1643 he returned there as governor. The following year he led an unsuccessful attack against the Portuguese colony of St. Martin in the Leeward Islands. During the siege he was wounded in the right leg, and the crude amputation required resulted in a lengthy convalescence and a trip to Holland to obtain an artificial limb. (Because of its adornments, he was thereafter often nicknamed ''Silver Leg.'') In Breda he married Judith Bayard, the sister of his brother-in-law.

On Oct. 5, 1645, Stuyvesant came before the chamber of the nearly bankrupt West India Company and volunteered his services for New Netherland. The next July he was appointed director general of that colony. On Christmas Day he sailed for America with four vessels carrying soldiers, servants, traders, and a new set of officials. Also on board were his widowed sister and her children, together with his wife. The ships, proceeding by way of Curaçao, arrived at New Amsterdam on May 11, 1647, to be greeted by cheering settlers.

The inhabitants soon learned, however, that their new governor was not so liberal as themselves. Stuyvesant's first domestic order restricted sale of intoxicants and compelled observance of the Sabbath. He became a church warden of the Reformed congregation and commenced rebuilding its edifice. Clerics and councilmen easily persuaded him (in a move aimed at Lutherans and Quakers) to forbid meetings not conforming to the Synod of Dort. Though Amsterdam reproved him on this point and counseled tolerance, under the narrowly religious Stuyvesant dissent was always frowned upon.

Though harsh and dictatorial, Stuyvesant introduced a number of needed reforms, particularly directed toward improving New Amsterdam's living conditions. He appointed fire wardens and ordered chimney inspections, instituted a weekly market and annual cattle fair, required bakers to use

standard weights, somewhat controlled traffic and sanitation, repaired the fort, and licensed taverns. Stuyvesant concerned himself about all aspects of town life. He organized a night watch, had streets paved, encouraged local bakeries and breweries, and promoted the colony's commerce whenever possible.

Stuyvesant expected the people to obey his will and opposed the New Amsterdam citizen's desire for a separate municipal government for the city, but he early established the Board of Nine Men to advise him in promoting the public welfare. Citizens found onerous his diligent attempts to enforce Dutch trading restrictions and to collect taxes and tolls—though when their ''Remonstrance'' to Holland finally procured a distinct government for New Amsterdam (1653), they continued their delinquency about such obligations.

One of Stuyvesant's first official acts was to organize a naval expedition against the Spaniards operating within the limits of the West India Company's charter. A force sent against Ft. Christina in 1655 conquered Sweden's province on the Delaware River and absorbed the settlements into New Netherland. Peace was made with marauding Native Americans, and captive Dutch colonists were ransomed. Stuyvesant promoted trading relations with New England and succeeded in achieving a modus vivendi respecting the troublesome boundary with Connecticut. In 1657 he granted a system of ''burgher rights,'' providing (at a price) eligibility for trading and office holding; at first limited to New Amsterdam, this came to apply throughout the province.

The governor's salary plus allowances (approximately $1,600, all told) enabled Stuyvesant to purchase a bouwerie, or farm, of 300 acres north of the city wall and a town lot for a house with gardens beside the fort. He lived comfortably in these, and his two sons were both born in New Amsterdam.

In 1664, while England and Holland were still at peace, Charles II decided to seize New Netherland for his brother James, Duke of York. When four British warships under Col. Richard Nicolls reached New Amsterdam, the colony was completely unprepared. Stuyvesant wanted to resist this aggression, but word of Nicolls's lenient terms eroded his already scanty support, and after lengthy negotiations he capitulated on September 7. He obtained provisional trading rights for the West India Company in the province and, to defend his official conduct, went to Amsterdam in 1665—though his evidence as to the company's neglect of colonial defense did not endear him to its directors. Returning to New York in 1668, Stuyvesant retired to his farm until his death in February 1672.

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William Styron

William Styron (born 1925) was a Southern writer of novels and articles. His major works were *Lie Down in Darkness, The Long March, The Confessions of Nat Turner,* and *Sophie's Choice*. His major theme was the response of basically decent people to such cruelties of life as war, slavery, and madness.

William Styron was born January 11, 1925, in Newport News, Virginia, to a family whose roots in the South go back to the 17th century. After attending Christchurch, a small Episcopal high school in Middlesex County, Virginia, he entered Davidson College in 1942. In 1943 he transferred to Duke University but left school for service with the Marines. His experiences first as a trainee at Parris Island and then as an officer are the bases for the preoccupation with war, the military mind, and authority in his novels.

Discharged in 1945, Styron returned to Duke. There, under the guidance of William Blackburn, he became seriously interested in literature and began writing short stories. After he graduated in 1947 and took a job in New York, it was Blackburn who influenced him to enroll in a creative writing class taught by Hiram Haydn at the New School for Social Research. But Styron found that his job writing copy and reading manuscripts for McGraw Hill sapped his energy and creativity. Within six months he was fired ''for slovenly appearance, not wearing a hat, and reading the *New York Post*.'' The loss of his job turned out to be beneficial, since, with financial support from his father and encouragement from Haydn, he could write full-time, and in 1952 he published *Lie Down in Darkness*.

This novel is about the disintegration of a southern family, the Loftises. The immediate setting is the funeral of one of the daughters, Peyton, a suicide. But the conflicts between the narcissistic, alcoholic father and the emotionally disturbed mother, the hate between mother and daughter, and the near incestuous love of the father for Peyton—all contributors to the characters' disillusionment and the suicide itself—are unfolded in flashbacks. Though the story is told in third person, the final section is a remarkable monologue recited by Peyton before she jumps out of a window. *Lie Down in Darkness* was an impressive first novel, and in 1952 Styron won the Prix de Rome of the Academy of Arts and Letters for his achievement.

During the Korean conflict, in 1951, just before *Lie Down in Darkness* appeared, Styron was recalled briefly to the Marines. Two incidents—the accidental killing of soldiers by a stray shell and a forced march—which occurred

at the camp where he was assigned were the sources for the plot of a novella, *The Long March*. It was written during a tour Styron took of Europe directly after his discharge and was published in 1956.

The two-year stay in Europe had other results. Styron met and married Rose Burgunder, a native of Baltimore, and helped a group of young writers establish *The Paris Review*.

Styron's next novel, *Set This House on Fire* (1960), is a long book with rape and two murders at its center. Two friends, Peter Leveritt and Cass Kinsolving, visiting together in Charleston, recall the events which took place three years earlier when they were guests at a villa in Sambucco, Italy. Though Peter is the narrator, many critics consider Cass, who kills the man he wrongly suspects of raping and murdering a peasant girl, the protagonist because he progresses from weakness and despair to self-knowledge and faith. For many readers *Set This House on Fire* was a disappointment, the narrative disjointed, the characters incompletely realized. But the book received acclaim in France and marked an important step in Styron's development.

The Confessions of Nat Turner (1967) is based on a true story, the 1831 rebellion of a group of slaves against their white oppressors. Nat Turner, the leader, in jail awaiting execution, dictates his ''confessions'' to his attorney. The book was a success; in 1968 it received the Pulitzer Prize. But it aroused controversy, particularly among African Americans, who felt that Nat represented a white man's condescending vision of them and that the story distorted history, a charge Styron answered by claiming the right of the novelist to ''meditate'' on history and augment facts with imagination.

Reactions to *Sophie's Choice* (1979) were also mixed. Stingo, the narrator, is a young Southerner, who, like Styron himself, comes to New York hoping to become a writer. In a Brooklyn rooming house he meets Sophie and her Jewish lover, Nathan, who alternates between brilliance, warmth, and charm and psychopathic fury. Most of the story centers on Sophie, a Polish Catholic refugee who was interned in a concentration camp during World War II. Tormented by her memories, particularly the loss of her children, she submits to Nathan's love and abuse up until the tragic conclusion, a double suicide. The book was a best seller, then a motion picture. But some critics claimed Styron had misrepresented the Holocaust, linking its horrors with eroticism and ignoring the plight of its major victims, the Jews. In 1982, the film version of *Sophie's Choice,* starring Meryl Streep, received several Academy Award nominations.

More recently, Styron's novels include, *Darkness Visible: A Memoir of Madness* (1990), which covers his own bouts with depression; and a trilogy of short stories, *A Tidewater Morning: Three Tales from Youth* (1993). Styron also co-authored, *The Face of Mercy: A Photographic History of Medicine at War* (1995) with Mathew Naythons, Sherwin B. Nuland, and Stanley B. Burns.

Aside from novels and articles, Styron also wrote a play, *In the Clap Shack* (1972), which was performed at Yale. A military novel, *The Way of the Warrior,* was in progress in the 1980s.

Styron is highly regarded as a Southern writer. The injustices of the old South and the materialism of the new are two themes which figure prominently in his novels. But he was more than a regional writer. His major characters generally are decent people thrust among the cruelties of the world: slavery, war, individual madness, and violence. Though he was not particularly optimistic, most of his protagonists achieve illumination or regeneration by observing or struggling with these forces. There are critics, in fact, who see his works as religious. In addition to religious imagery, the novels suggest that when one gets in touch with his humanity he finds some sort of salvation.

Further Reading

Studies entitled *William Styron*—by Robert Fossum (1968), Melvin Friedman (1974), Cooper Mackin (1969), Richard Pearce (1971), and Mark Ratner (1972)—include biography and criticism. More studies are Arthur Casciato/James West, *Critical Essays on William Styron* (1982) and Robert Morris, *The Achievement of William Styron* (revised edition, 1981), which contains a bibliography of numerous articles and books about and by Styron. In the mid-1990s, Styron was working on a semi-autobiographical novel about the Marine Corps.

In January of 1997, William Styron was the focus of a public television biographical series/documentary film, *American Masters,* during which he discussed the fact that his recent works often contain a theme of coping to understand the African American experience, which is autobiographical in nature. He has also written a commentary for the *New York Times Magazine* (1995), entitled, *A Horrid Little Racist,* discussing a boyhood incident where he was punished for mak-

ing a racist remark. This and other experiences ultimately piqued his interest in trying to understand the African American experience. □

Francisco Suárez

The Spanish philosopher and theologian Francisco Suárez (1548-1617) taught an eclectic form of scholasticism and laid the first foundations for a theory of international law.

Francisco Suárez was born in Granada on Jan. 5, 1548, and studied canon law at the University of Salamanca. In 1564 he entered the Society of Jesus; he later taught philosophy and theology in Segovia, Ávila, Valladolid, Rome, Alcalá, Salamanca, and Coimbra. He died in Lisbon on Sept. 25, 1617, after a prolific writing career.

Suárez's two main works are *Disputationes metaphysicae* (1597) and *De legibus* (1612). The former is the first scholastic treatise on metaphysics that followed an order of its own rather than Aristotle's exposition. In philosophy Suárez remains primarily loyal to St. Thomas Aquinas, but at the same time he attempts to combine Thomas's ideas with doctrines found in John Duns Scotus and William of Ockham. The distinction between essence and existence, so important in Thomas's metaphysics, is all but abrogated. Suárez's metaphysical theory had an enormous influence during the 17th and 18th centuries, especially in the German Protestant universities, which largely adopted his *Disputationes* as a textbook.

Equally important and more deserved was Suárez's impact on philosophy of law and on the theory of international relations. In *De legibus* he proved to be a true and bold innovator who did not always receive the credit to which he was entitled. With his scholastic predecessors, the Spanish philosopher held that all human law participates in the eternal law which governs the entire creation. Yet what constitutes the binding force of civil law is, according to him, not its divine foundation but its human promulgation. Thus all the emphasis comes to be placed upon the positive element of law rather than upon its universal aspect. Although Suárez's philosophy of law is still founded on an ethical basis, it nevertheless provides the distinction needed to give legal theory an independence of its own. The power to legislate resides in the community as a whole, and no individual can claim to have received it directly from God (as King James I had done in his theory of divine right). Nor does the need for legality bind man to any particular form of government, even though Suárez personally considered monarchy the most expedient form.

Suárez had his greatest impact as author of those principles upon which international law came to be based. The notion of a *jus gentium,* "a law of nations," was not his invention; it had existed for centuries. But his interpretation is entirely new. Such a law, he claims, is based upon, but is not deducible from, natural law. He considers it to be a law consisting "not in something written, but in customs, not of one or two cities or provinces, but of all or almost all nations."

Further Reading

Studies of Suárez in English are Joseph H. Fichter, *Man of Spain: Francis Suárez* (1940), and Bernice Hamilton, *Political Thought in 16th Century Spain: A Study of the Political Ideas of Vitoria, De Soto, Suárez and Molina* (1963). For Suárez's social theories see A. L. Lilley's article, "Francisco Suárez," in F. J. C. Hearnshaw, ed., *Social and Political Ideas of Some Great Thinkers of the XVI and XVII Centuries* (1926). Considerable attention is given to Suárez in Frederick Copleston, *A History of Philosophy,* vol. 3 (1953). Also useful is James Brown Scott, *The Catholic Conception of International Law* (1934). □

Roberto Suazo Córdova

Roberto Suazo Córdova (born 1927) was a small-town physician who gained international attention when he became president of Honduras in 1982 after its military rulers agreed to restore civilian government to the country. He promoted the democratic process and moderate economic reform, while at the same time cooperating with a U.S. military build-up in Honduras.

Roberto Suazo Córdova was born in La Paz, Honduras, on March 17, 1927. After receiving his M.D. at the University of San Carlos in Guatemala in 1949 and working in the Guatemala General Hospital until 1953, he returned to his native La Paz and practiced medicine for 25 years. His career as a small-town doctor put him closely in touch with the common people and folk culture of his country. He was an active, if conservative, member of the Liberal Party, serving often in the Honduran Congress and as a delegate to constitutional conventions in 1957 and 1965. He emerged as a major figure in Honduran politics in 1979 when he succeeded Modesto Rodas Alvarado as general coordinator of the Liberal Party and leader of its conservative, or *Rodista,* wing. Suazo began a rapprochement between the Liberal Party and the military, working especially with the national security chief, Colonel Gustavo Alvarez Martinez.

In 1980 Suazo won election as president of yet another constitutional convention after the military rulers agreed to restore civilian government under a new constitution. Subsequently he became the Liberal presidential nominee for the November 1981 election and convincingly defeated the National Party candidate, Ricardo Zúñiga Agustinus, winning nearly 53 percent of the vote. The Liberals also won control of Congress.

In an atmosphere of high expectations, but facing serious economic problems, Suazo took office for a four-year term on January 27, 1982, promising ''a revolution of work and honesty'' and to strive for peace in Central America, but his real power was limited. He named Colonel Alvarez, soon promoted to general, as head of the Armed Forces. In accordance with an agreement a month before the election between Suazo, Zúñga, and the military, the Armed Forces retained a veto power over cabinet appointments and would have full authority over ''national security'' matters. Moreover, the agreement precluded any investigation into alleged corruption in the military or in the outgoing government.

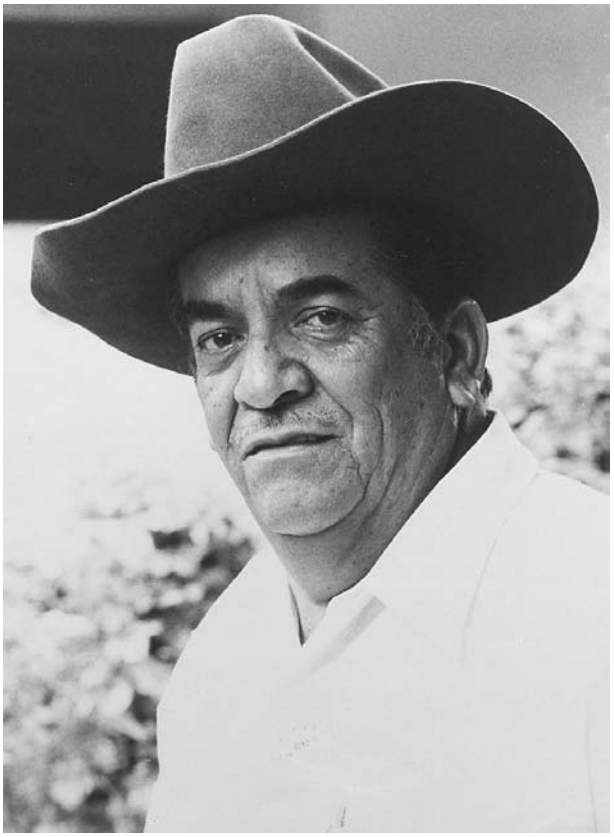

Concerned over the rise of the Sandinistas of Nicaragua and the guerrillas in El Salvador, Suazo was strongly anti-Communist and cooperated with U.S. efforts to aid Nicaraguan counterrevolutionaries who operated from Honduras. Suazo joined with the governments of El Salvador and Costa Rica in forming the Central American Democratic Community, with support from Venezuela and the United States. The United States held large-scale military and naval maneuvers in Honduras designed to intimidate Nicaragua and the Salvadoran guerrillas. U.S. military and economic aid to Honduras rose dramatically after Ronald Reagan visited Suazo in Tegucigalpa in December 1982.

Within Honduras, despite civilian rule, there was an increase in the presence of the military. Salvadoran and Nicaraguan refugee camps within Honduras were one source of security problems. The turmoil and terrorism in Central America touched Suazo directly in December 1982 when a revolutionary organization kidnapped his Guatemalan daughter, Dr. Judith Xiomara Suazo Estrada, not releasing her until several Central American newspapers published the organization's declarations. Although guerrilla activity was not significant within Honduras, the military instituted more security measures and increased the army's size.

Constitutional amendments in late 1982 added to the military's power, most notably transferring the title of commander-in-chief of the armed forces from Suazo to Alvarez. The impression was widespread by early 1983 that Alvarez was the real ruler of the country in collaboration with U.S. Ambassador John Negroponte. Suazo was under increased criticism even from within his own party, and there were manifestations of a rising anti-Americanism in opposition to the military build-up and Honduran involvement in the Salvadoran and Nicaraguan civil wars. Relations with Nicaragua deteriorated steadily. Assassinations and mysterious disappearances became a part of Honduran political life, leading moderate and leftist groups to accuse the government of applying the ''Argentine solution'' to Honduras. Human rights violations contributed to a rift between Suazo and some Catholic clergy.

When heart and stomach illness forced Suazo into the hospital in July 1983, first in Honduras and later in the United States for 12 days in September, Alvarez appeared even stronger. There were rumors of a coup throughout 1983, but as Suazo recuperated he appeared to recover control of the situation. In March 1984 he dismissed General Alvarez. Resignations of several more high-ranking military officers followed. Suazo quickly named the leader of what had amounted to a coup within the military, Air Force Brigadier General Walter López Reyes (a nephew of former President Oswaldo López Arellano), as the new com-

mander-in-chief. In November 1984 the FBI arrested Alvarez and seven others in Miami for plotting Suazo's assassination.

While improving Suazo's prestige and confirming civilian authority over the military, the military shake-up did not signal any significant change in Honduras' close relationship with the United States or its support of the Nicaraguan *contras*. A major cabinet shakeup in August 1984 reflected the continued turmoil within the Suazo government and his inability to reverse a severe economic decline. Government deficits soared as military expenditures rose. Suazo supported a modest agrarian reform program, but he lost much of his earlier popularity, especially among teachers and labor. Promises of democratic rule with social and economic reform had borne little fruit by mid-1985.

Suazo had served U.S. policy goals in Central America, but American support of ''democratization'' in Honduras under Suazo appeared to many to be simply a cover for ''militarization.'' Border incidents involving Nicaraguan forces and the *contras* concerned the Suazo government, which expressed growing annoyance at the use of its territory for the anti-Sandinista campaign. Ineligible for reelection, Suazo faced considerable opposition from within his own party as he tried to secure the nomination of his choice, Carlos Flores Facussé, as successor. The effort failed, however, as Jose Azcona Hoyo won the election. There were continuing rumors of a possible military coup by General Reyes.

In 1989, Honduras and Suazo became embroiled in the Iran-Contra affair (involving the trial of White House aide Oliver North). During that trial, evidence was introduced that implicated Presidents Ronald Reagan and George Bush as circumventing the Congressional ban on aide to Nicaraguan rebels. This was premised on allegations that President Bush had met with Suazo to offer increased aid to Honduras in return for its assistance to Nicaraguan contras (rebels). (Such allegations were later dispelled by additional documentary evidence provided by the White House.) Although the Nicaraguan conflict was ultimately resolved, the Honduran election of 1989 took its toll on the Liberal party. Rafael Leonardo Callejas became the first opposition candidate to win an election in Honduras since 1932. However, during the 1990s, the established democracy in Honduras remained intact.

Further Reading

Detailed information on the first two years of the Suazo administration may be found in James D. Rudolph, editor, *Honduras, A Country Study* (1984). Also informative are James A. Morris, *Honduras, Caudillo Politics and Military Rulers* (1984) and Morris' chapter on Honduras in Steve C. Ropp and James A. Morris, editors, *Central America: Crisis and Adaptation* (1984). For additional coverage see *Keesing's Contemporary Archives*. A good source of information about contemporary Honduras and its government may be found in, Merrill, Tim L., ed., *Honduras: A Country Study* (Federal Reserve Division, Library of Congress, 1995). □

Sir John Suckling

The English poet and playwright Sir John Suckling (1609-1642) was one of the Cavalier poets of the reign of Charles I.

Born into an old Norfolk family early in February 1609, John Suckling was the son of the secretary of state to King James I. He studied at Cambridge and Gray's Inn, London, the latter one of the chief English institutions for the training of lawyers. Then Suckling traveled on the Continent. After his knighting in 1630 he served in the volunteer forces that aided King Gustavus II of Sweden in 1631.

From the time of his return to London in 1632 until his life ended a decade later, Suckling devoted his energies to living the life of a courtier. He achieved a reputation as a gallant and gamester, as a brilliant wit and prolific lover. He is credited with having invented the game of cribbage.

Suckling wrote four plays, including the tragedy *Aglaura* (1637) and the comedy *The Goblins* (1638). A number of his lyric poems were first published posthumously in *Fragmenta aurea* (1646). Some of Suckling's letters survive and are notable for their witty, colloquial prose style.

Toward the end of his life Suckling became involved in political events. In 1639 he accompanied Charles I on an expedition against the Scots, which ended in a humiliating defeat. Suckling was said to be more fit for the boudoir than the battlefield. In 1641 he participated in an abortive plot to free the 1st Earl of Strafford from the Tower of London. Suckling fled to Paris, where, according to a biography published later in the century, he committed suicide in 1642 because he was unable to face poverty.

Suckling was one of the Cavalier poets, a group of sophisticated courtiers whose political allegiances lay with the Crown and whose intellectual interests were largely amatory. Suckling's poetry is marked by common sense, precision, grace, and a light touch. He modeled his style on the secular lyrics of John Donne, imitating their light conversational tone, abrupt metrical patterns, humor, and once in a while their cosmological imagery. Donne's influence is frequently palpable: ''Out upon it, I have lov'd/ Three whole days together;/ And am like to love three more,/ If it prove fair weather.'' However, unlike Donne's, Suckling's spirit was cynical, rational, and social, and his intellect was slight. The irony that informs his poetry is far from simple, though, and Suckling wrote a number of fine lyrics, including ''Ballad upon a Wedding'' and the song ''Why so pale and wan, fond lover?''

Further Reading

Suckling's plays are discussed in Kathleen M. Lynch, *The Social Mode of Restoration Comedy* (1926), and Alfred Harbage, *Cavalier Drama* (1936). There is no work devoted to his poetry, but he is adequately treated in discussions of Cavalier poetry in such works as Douglas Bush, *English Literature in the Earlier Seventeenth Century* (1948; 2d ed. 1962). A sym-

pathetic treatment of Suckling's work can be found in Hugh M. Richmond, *The School of Love: The Evolution of the Stuart Love Lyric* (1964), which argues that 17th-century lyric poetry manifests an increasing and remarkable sophistication in its attitudes toward romantic love. □

Antonio José de Sucre

Antonio José de Sucre (1795-1830) was a Venezuelan general and first constitutional president of Bolivia. He was one of the ablest military commanders in the war for independence against Spain and an intimate collaborator of Simón Bolívar.

Antonio José de Sucre was born on Feb. 3, 1795, at Cumaná in eastern Venezuela. When he was 13, his family, which belonged to the local aristocracy, sent him away to study in Caracas. Two years later, at the outbreak of the revolution against Spain, he joined the patriot army, and he shared in both the successes and the reverses of the Venezuelan First and Second Republics. After the collapse of the latter in 1814, he took refuge in the Antilles, fought at Cartagena in New Granada, and fled again, to Haiti, toward the end of 1815.

In 1816 Sucre was once more in Venezuela. He served with distinction under Gen. Santiago Mariño against the royalists but refused to follow Mariño when he sought to challenge Bolívar's authority. For these and other reasons the young Sucre—slight of build, sensitive, intensely self-reliant—became a special favorite of Bolívar, and Sucre reciprocated with an unquestioned loyalty to his chief.

In 1821 Sucre undertook his most important assignment to date, which was to invade the Ecuadorian highlands from the Pacific coast. He met with success at the battle of Pichincha (May 24, 1822), which delivered Quito into patriot hands and paved the way for its incorporation into the unified republic of Gran Colombia. Subsequently Sucre went with a Colombian advance guard to continue the struggle in Peru. Though Bolívar ultimately came to Peru himself, it was Sucre who commanded the patriot army at the decisive victory of Ayacucho (Dec. 9, 1824), the last major engagement of the war.

After Ayacucho, Sucre moved into Upper Peru (modern Bolivia), where Spanish resistance rapidly crumbled. He remained to help organize the region and in 1826 was inaugurated as president of the new republic of Bolivia. But his presidency was not wholly successful. Many Bolivians resented him as a foreigner; and he was saddled with an inordinately complicated constitution which Bolívar had drafted. Amid mounting unrest, Sucre resigned in August 1828 and returned to Gran Colombia.

Sucre's intention was to settle down at Quito, where he had married a member of the local aristocracy. But the coming of war between Gran Colombia and Peru brought him back into active service; he defeated a Peruvian invasion force at the battle of Tarqui on Feb. 27, 1829. Early in

1830 he served as president of a constitutional convention, meeting at Bogotá, which proved unable to halt the disintegration of Gran Colombia. On his way back to Quito, he was assassinated at Berruecos near Pasto on June 4, 1830. Suspicion fell on Bolívar's liberal opponents, who regarded Sucre as his political heir; but the origins of the crime are still hotly debated.

Further Reading

A brief account of Sucre's life is Guillermo Antonio Sherwell, *Antonio José de Sucre* (*Gran Mariscal de Ayacucho*), *Hero and Martyr of American Independence* (1924), and a section is devoted to him in William S. Robertson, *The Rise of the Spanish-American Republics, as Told in the Lives of Their Liberators* (1918). For historical background see Charles W. Arnade, *The Emergence of the Republic of Bolivia* (1957).

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Hermann Sudermann

The works of the German dramatist and novelist Hermann Sudermann (1857-1928) reflect both the scope and the limitations of naturalism.

Hermann Sudermann was born in Matziken, East Prussia, on Sept. 30, 1857. He described his youthful poverty in *Das Bilderbuch meiner Jugend* (1922). He found initial success in Berlin with his novel *Frau Sorge* (1887), in which an East Prussian farmer triumphs over poverty and other vicissitudes through dedication to hard work, self-reliance, and self-sacrifice.

More directly in the stream of naturalism was Sudermann's four-act drama, *Die Ehre,* produced in November 1889. It treats of class conflict and the relativity of the concept of honor, contrasting the rich, dwelling in the ''front of the house,'' with the humble occupants of the ''rear of the house.'' Without glorifying the latter, Sudermann defends the viability of bourgeois principles and a persistent idealistic sense.

The structural symmetry of *Die Ehre*—not a characteristically naturalistic technique—is present also in *Sodoms Ende* (1890), a drama depicting the society of Sudermann's artistic colleagues as an amoral morass fraught with tragedy and death. In *Heimat* (1893) Sudermann defends the cause of women in their struggle against the pressures of tradition and parental authority. *Das Glück im Winkel* (1896) echoes in a country setting the moral bankruptcy of *Sodoms Ende,* but the victimized woman is preserved from tragedy by her understanding and forgiving husband.

The one-act play *Fritzchen* (1897) effectively develops the familial complications for the young officer who transgresses the traditional code, while *Johannisfeuer* (1900) opposes the natural and passionate affinity of two young people to the requirements of material expediency, regretfully resolving the dilemma in favor of the latter. *Stein unter Steinen* (1905) is authentically naturalistic in presenting the problem of social rehabilitation faced by the released convict and the unmarried mother.

Sudermann's novel *Das hohe Lied* (1908) is notable for its ruthless exposure of depravity in Berlin society as well as for its analysis of the capital's artist colony. In the narrative collection *Litauische Geschichten* (1917) Sudermann realistically portrays scenes and characters of his East Prussian homeland. He died in Berlin on Nov. 21, 1928.

Notable in Sudermann's work is the occasional gleam of optimism amid the encircling gloom of naturalism. Even the most sorely oppressed may win out through an unusual effort of will. In treating the newer sociological themes, Sudermann as a dramatist retains certain effective traditional techniques: a combination which makes for more effective theater than strict naturalism would provide, and assures for the plays a degree of continuing interest. A number of works, *Heimat* among them, have been successful as films.

Further Reading

Still useful are the discussions of Sudermann in Otto Heller, *Studies in Modern German Literature: Sudermann, Hauptmann, Women Writers of the Nineteenth Century* (1905), and Georg Witkowski, *The German Drama of the Nineteenth Century* (1909). For a balanced appraisal see

Jethro Bithell, *Modern German Literature, 1880-1950* (1939; 3d ed. 1959). □

Gaius Suetonius Tranquillus

Gaius Suetonius Tranquillus (ca. 70-ca. 135) was a Roman administrator and writer. In a life which covered the reigns of five emperors, he held various public offices and in his spare time wrote biographies of literary men and emperors.

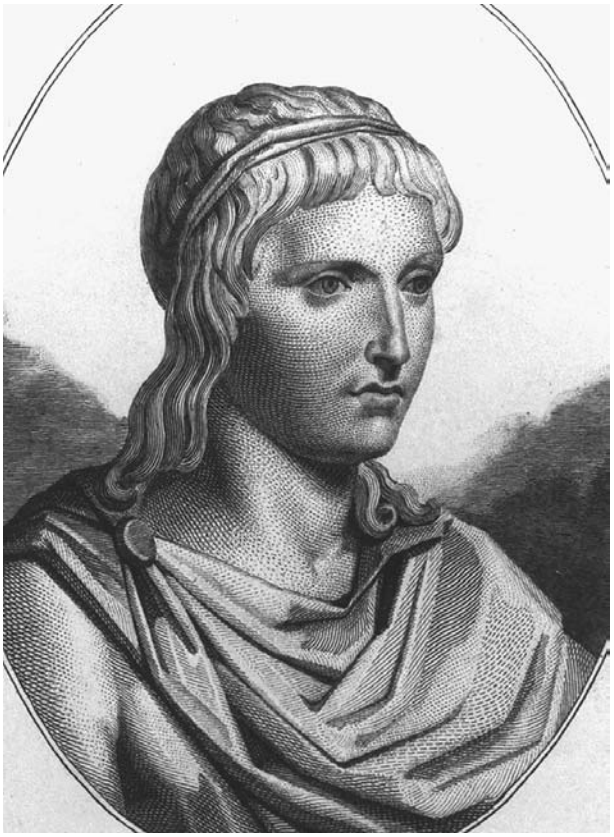

Born probably at Hippo Regius (Bone) in North Africa, Suetonius belonged to a wealthy family of Italian origin and equestrian status. At an early age he went to Rome, where he received most of his education, and as a young man he started a career as a barrister, though before long he changed to teaching. By 98 he had become friendly with the younger Pliny, who encouraged him to publish some of his early writings.

In 102 or 103 Pliny obtained for him a commission as a military tribune in one of the legions stationed in Britain, but Suetonius declined the offer. When Pliny was sent to Bithynia as governor (109-111), Suetonius probably went with him. After Pliny's death he was helped by another friend, Septicius Clarus, who obtained various posts for him from the emperor Trajan, including appointments as *a studiis,* which put Suetonius in charge of the Emperor's personal library, and as *a bibliothecis,* which involved control of the public libraries of Rome.

In 119 Septicius became praetorian prefect, and at about the same time Suetonius was promoted by Hadrian to the important post of *ab epistulis,* which headed the secretariat that dealt with most of the Emperor's official correspondence. But he did not hold the post long: in 122 he and Septicius were both dismissed from their posts by Hadrian. Thereafter Suetonius lived quietly either at Rome or possibly at Hippo Regius until he died.

His Writings

A considerable number of short works, mostly on literary subjects, are ascribed to Suetonius, but these have all been lost. His first major work was the *De viris illustribus,* published between 106 and 113, which was a series of biographies of literary men. The original text has not survived, but the section on grammarians and several of the lives of the poets are extant in abridged editions.

This work was followed by the extant *De vita Caesarum,* of which the first six books, covering the Julio-Claudian emperors from Julius Caesar to Nero, were published between 119 and 122. Later, perhaps as late as 130, Suetonius added two further books, which dealt, much more briefly, with the three short-lived emperors of 69 and the Flavian dynasty.

These imperial biographies are not very profound works. Suetonius made some use, though certainly not enough, of the opportunities for access to the imperial archives which his official appointments gave him, but most of his material came from earlier writers, and he showed little critical sense in his assessment of their reliability.

Suetonius's *Lives* are collections of facts mixed with gossip, scandal, and sheer fiction, strung loosely together on a rough chronological thread. They provide the modern historian with much information and are particularly valuable for the details they record of the physical appearance of the emperors, together with some of their *obiter dicta* and other minor matters which at that time were regarded as beneath the dignity of regular history.

Further Reading

There is a complete translation of Suetonius's works, including what remains of *De viris illustribus,* by J. C. Rolfe in the Loeb Classical Library (2 vols., 1914). A good version of the imperial biographies is Robert Graves, *The Twelve Caesars* (1957). The best account of Suetonius and his work is G. B. Townend and T. A. Dorey, eds., *Latin Biography* (1967). There are brief accounts in most books on Latin literature, such as John Wight Duff, *A Literary History of Rome in the Silver Age* (1935; 3d ed. by A. M. Duff, 1964), and Moses Hadas, *A History of Latin Literature* (1952). The history of the emperors whose lives Suetonius recorded and of the period in which he himself lived is covered in Edward T. Salmon, *A History of the Roman World from 30 B.C. to A.D. 138* (1944; 6th ed. 1968). The best account of the period of Julius Caesar and the Julio-Claudian emperors is in Howard H. Scullard, *From the Gracchi to Nero* (1959). □

Suharto

The second president after Indonesia's independence, Suharto (born 1921) was a strong anti-Communist who drew Indonesia closer to the West and presided during a period of economic improvement in the country. Notwithstanding, his tenure was plagued with negative publicity regarding suppression of opposition and serious human rights violations, particularly in East Timor, a former Portuguese colony that Indonesia forcibly occupied starting in 1975.

Suharto was born in the village of Kemusu near Jogjakarta, Central Java, on June 8, 1921. His father was a low-ranking agricultural technician, and Suharto's early home environment was quite poor. It also was unstable, alternating between the separate homes of his mother and his father who, having divorced when he was quite young, each had remarried and had additional children. At times Suharto also lived with other family friends and relatives in homes which were typically Javanese.

As Suharto completed high school and took his first job, in a small bank, the Dutch colonial government in Indonesia was hastily trying to build a defense force. Suharto was among the large number of Indonesian recruits to the Royal Netherlands Indies Army. By March 1942 Suharto had spent a year and a half in training and active duty under Dutch commanders and had been promoted to the rank of sergeant; but when the Netherlands, already occupied in Europe by Germany, surrendered the colony to Japan later in 1942 after mounting only minimal resistance, Suharto returned to his village.

A Professional Soldier

Shortly thereafter Suharto volunteered for service in a Japanese police organization in Jogjakarta. He then joined the PETA, the Japanese-sponsored Volunteer Army of Defenders of the Homeland, and, after receiving additional formal military training at Bogor, became a company commander. When the Japanese surrendered and the Netherlands sought to reestablish control over the Dutch East Indies, PETA units and officers provided the framework for a People's Security Corps which was forerunner to the Indonesian National Army. Among these officers Suharto acquired a reputation for able leadership and sound strategy in opposing not only the Dutch military forces but also various Indonesian factions—including Communists and Islamic extremists—which were challenging the political leadership of the embryonic Republic of Indonesia.

Indonesian independence was proclaimed in August 1945, and the Dutch finally abandoned their effort to retain sovereignty four years later. The new nation was so geographically far-flung, culturally diverse, and economically disadvantaged that the government under the presidency of the forceful nationalist leader Sukarno had difficulty maintaining constitutional norms and procedures. The army inevitably came to be viewed as a key political actor, all the more so as Sukarno declared martial law in 1957 and a struggle for succession accelerated in the early 1960s.

During this period Suharto was advancing through the ranks of the Indonesian National Army. As a lieutenant colonel he participated in 1950 in an expedition which succeeded in suppressing an incipient rebellion in South Sulawesi. Most of his infrequent command assignments were in Central Java, somewhat removed from the more dynamic center of national politics and administration in the capital, Jakarta. In 1957 Suharto was promoted to the rank of colonel; in 1960 he became a brigadier general; and in 1963, as major general, he assumed command of the Army Strategic Command.

Providing Leadership in a ''New Order''

Although he was not highly visible among the military elite, Suharto had developed close associations throughout the army and was especially supportive and protective of his staff. In addition, he cultivated an unyielding anti-Communism along with vigorous economic enterprise by army units under his command. These qualities were especially characteristic of the Indonesian army in the years leading up to 1965, and they became increasingly associated with the state under Suharto's presidency.

Ironically, Suharto would not have been in a position of such influence if the organizers of the ''30th of September Movement''—a dramatic if politically confused coup at-

tempt—had deemed him important enough to include in their list of generals targeted for execution. As it was six generals were abducted and, either immediately or soon thereafter, killed on the night of September 30, 1965. In the ensuing hours and days Suharto gained control of the military in Jakarta and successfully portrayed the generals' assassination as an operation of the Communist Party of Indonesia. President Sukarno, whose role in the so-called coup was not clear, sought to protect the Communists from the military's retaliation, but Suharto was relentless. In March 1966 President Sukarno was maneuvered into a transfer of executive powers to Suharto. A further series of official acts, culminating in the March 27, 1968, decree of the People's Consultative Congress, formalized Suharto's assumption of the presidency. Sukarno, under close surveillance at his Bogor palace, died in June 1970.

Meanwhile, the Communist Party of Indonesia had been banned and large numbers of Communists and alleged Communist sympathizers were killed or imprisoned throughout Indonesia. Suharto, as president, reversed some of the previous regime's foreign policies, such as confrontation with Malaysia and general hostility to the West, and displayed a sober, problem-solving style in his approach to domestic problems. The ''New Order'' regime, as it came to be called, also drew legitimacy from leading roles assigned to the Sultan of Jogjakarta, Hamengku Buwono IX, and Adam Malik, an ''Old Order'' politician. In addition, Suharto augmented his trusted personal staff with a corps of ''technocrats,'' highly-placed economists trained in the United States.

Partly because of a surge in oil revenues during the 1970s, Indonesia's economic situation improved substantially during Suharto's presidency. Beginning in 1968 he was re-appointed to the presidency every five years with virtually no opposition. Yet his tenure was not free of controversy. Allegations of favoritism and greed were directed at the palace and, among other relatives, involved especially his aristocratic Javanese wife, Tien Suharto. In the 1980s government corruption and repression combined with international trends to fuel Islamic political activity. In 1990, Suharto created the Indonesian Association of Muslim Intellectuals (ICMI) to accommodate growing concern over the potentially strong political force of the Muslim groups. President Suharto and his military supporters were able to contain these and all other political rivals, and he began to give more attention to preparation of a successor regime.

In the 1990s, continued corruption and oppression of opposition presented a growing obstacle to sustained economic growth. Nonetheless, Suharto was elected to his sixth five-year term in 1993.

Further Reading

Some of Suharto's speeches and proclamations are reprinted in *Focus on Indonesia,* a quarterly publication of the Embassy of Indonesia in Washington, D.C. A full length and semi-official biography is available: O. G. Roeder, *The Smiling General* (1969). The ''New Order'' is the subject of Hamish McDonald's highly readable *Suharto's Indonesia* (1980); and David Jenkins focuses more narrowly on the role of the military in *Suharto and His Generals: Indonesian Military Politics, 1975-1983* (1984). See also, Schwarz, Adam, *A Nation of Waiting: Indonesia in the 1990s* (Westview, 1994).

Several surveys place Suharto's presidency in a more historical and cultural perspective, ranging from the relatively introductory work by J. D. Legge, *Indonesia* (1980), to Benedict Anderson and Audrey Kahin (editors), *Interpreting Indonesian Politics: Thirteen Contributions to the Debate* (1982). Several periodicals have also published articles on Suharto's handling of East Timor, e.g., Eyal Press's article, *The Suharto Lobby* in *The Progressive* (May, 1997). □

Empress Suiko

Empress Suiko (554-628) was the thirty-third ruler of Japan. She was the first empress regnant, and during her 35-year reign the 12 grades in court ranking—in the cap ranks—and the Seventeen-article Constitution were proclaimed.

Suiko was the second daughter of Emperor Kimmei and was known as Toyo-mike Kashiki-ya-hime. In her childhood she was called princess Nukada-be. According to *Nihongi,* her appearance was beautiful and her conduct was marked by propriety. At the age of 18 she was appointed empress-consort of Emperor Bidatsu (reigned 572-585).

When Emperor Sujun (reigned 588-593) was murdered by the great imperial chieftain Mumako no Sukune, ministers besought Nukada-be, the widow of Emperor Bidatsu, to ascend the throne. She refused, but the public functionaries urged her in memorials three times until she consented.

Actually, it was Soga no Umako who made Nukada-be, his own niece, empress of Japan after the powerful Soga chieftain caused Emperor Sujun to be assassinated. This was a sharp departure from precedent, as there had been no reigning empress since legendary matriarchal times. It is clear from the genealogical table of the imperial clan at this time that the imperial family had numerous male members who could be made to ascend the throne. Soga no Umako, however, was following the policy of his father, Iname, by putting on the throne the child of a Soga mother.

Choice of a Coruler

Once Empress Suiko was on the throne, Umako nominated as heir apparent and regent not one of Suiko's seven sons but the second son of Yomei, the Prince Umayado (Shotoku Taishi). *Nihongi* makes it clear that the prince regent had ''general control of the government, and was entrusted with all the details of administration.''

In 594, in the second year of her reign, Suiko instructed Shotoku Taishi to promote Buddhism in the country. In the following year a priest of the Koryŏ kingdom in Korea, named Hye-cha, emigrated to Japan and became the teacher for Prince Shotoku. In the same year, another Korean priest, named Hye-chong, arrived from the kingdom of Paekche. These two priests began to preach Buddhist reli-

gion widely under the official support of the imperial court. By 596, the construction of the Hokoji was completed, and the two Korean priests took up their residence in that temple.

In the winter of 602, another Korean priest, Kwal-leuk, arrived from Paekche with books on calendar making, astronomy, and geography. Almost immediately, a number of students were selected to study these new sciences.

Reforms of the Bureaucracy

The 12 grades of cap ranks were first instituted in 603. The system was modeled after the Chinese one of distinguishing ranks of court officials by the form and materials of the official caps. *Nihongi* recorded that the prince regent also prepared in person the first written ''constitution'' of Japan, which was promulgated in 604. It is evident, however, that the document was rather of the nature of moral maxims and some political principles, which the prince regent was said to have regarded as essential conditions for political reforms in Japan.

The Seventeen-article Constitution is an important document and one of considerable historical interest, as it reveals the conditions of Japanese government and politics at the time. According to some historians of Japan, including George Sansom, the document is not accepted today as Shotoku Taishi's own work. Sansom believes that the document was probably written as a tribute to his memory a generation or more after his death, when some of the reforms which he desired had at last been introduced. This was a not unnatural act of piety, since the prince regent did beyond doubt play a leading part in the importation of new ideas and practices from China and Korea.

The Constitution

Many aspects of Japan at about the time of Empress Suiko, who outlived the prince regent, were revealed in the constitution. According to *Nihongi,* the first article declared that ''harmony is to be valued, and an avoidance of wanton opposition to be honored.'' The nation was told to sincerely revere the three treasures of Buddhism as ''the supreme objects of worship'' in the second article. The third article provided, ''When you receive the imperial commands, fail not scrupulously to obey them.'' The functionaries of the state should make ''decorous behavior'' (*li* in Chinese) their leading principle, according to the next article.

''Ceasing from gluttony and abandoning covetous desires,'' state officials were enjoined by the document to ''deal impartially with the suits which are submitted to you,'' and also to ''chastise that which is evil and encourage that which is good.'' The seventh and eighth clauses declared that the ''spheres of duty'' should not be confused and the ministers and functionaries should attend the court early in the morning and retire late. The constitution then held that ''good faith is the foundation of right,'' and the tenth article stated, ''Let us cease from wrath, and refrain from angry looks.''

The eleventh article commanded the state officials to ''give clear appreciation to merit and demerit, and deal out to each its sure reward or punishment.'' Indicating that local authorities were at this time giving way to the central government, the twelfth article provided that provincial authorities should not levy exactions on the people. ''Let all persons entrusted with office attend equally to their functions'' was the thirteenth command, and the fourteenth prescribed that the ministers and functionaries should not be envious of one another. To turn away from that which is private, and to set the faces toward that which is public—this was declared to be the right path of a minister. Again revealing what must have been a widespread practice at the time, the sixteenth article directed, ''Let the people be employed [in forced labor] at seasonable times.'' The last clause stipulated that decisions on important matters should not be made by one person alone.

During the reign of Empress Suiko, expeditionary troops were sent to the kingdom of Silla on the Korean peninsula. The most notable development, however, was that Buddhism thrived in Suiko's reign, and the Shitennoji, the Horyuji, and many other temples were built at the order of the Empress.

Further Reading

There are 36 pages on the major events of the reign of Suiko in William G. Aston, trans., *Nihongi: Chronicles of Japan From the Earliest Times to A.D. 697* (1956). See also the incisive analyses and interpretations on major developments during the reign of the first empress of Japan in George Sansom, *A History of Japan* (3 vols., 1958-1963). □

Sui Wen-ti

Sui Wen-ti (541-604) is the formal posthumous name of the Chinese emperor Yang Chien, founder of the Sui dynasty. He brought about the unification of China after more than 3 centuries of political division.

The ancestry of Sui Wen-ti, born Yang Chien, is not certain, but it is likely that his antecedents served as officials under several of the non-Chinese states in North China. His father, Yang Chung, was a soldier and was given a title of nobility and a fief by the last ruler of the Northern Wei and again earned a noble title and fief by his distinguished military service to Yü-wen T'ai, the founder of the Western Wei dynasty. Yü-wen T'ai gave him the title of Duke of Sui, a title which Yang Chien inherited.

Yang Chien was born in a Buddhist monastery in North China and grew up in the care of a nun. When he was 13 he entered the imperial college in the capital, a school dedicated to teaching the Confucian classics to the children of officials and nobles. At the school he was said to have been reserved and distant in manner.

Civil Service

The classical curriculum of the imperial college held little appeal for Yang Chien, and a year after entering the

college he withdrew. He was given a military appointment, for which he was well qualified, having been trained in the martial arts when he was young. He rose in the military under the Northern Chou and also held several civil posts, both in the capital and in the provinces. He held a high military command in the successful war against the state of Northern Ch'i (550-577), a war in which the Northern Chou united North China.

Yang Chien married into the Tu-ku family, one of the most powerful non-Chinese families in the state. His wife, a very able person, became his lifelong adviser and confidante. His marriage brought him closer to the inner circles of power. His connections were further strengthened when their daughter married the Northern Chou crown prince in 573.

After the Northern Chou reunited North China in 578, there was every indication that they would go on to conquer the rest of China. All that stood in their way was the weak Chinese state of Ch'en in the South. Yang Chien presumably looked forward to a promising career under the Northern Chou, but unexpected events placed him in a far more fateful and consequential position.

In 578 Yü-wen Yung, the emperor of the Northern Chou, died. The crown prince, Yang Chien's son-in-law, succeeded to the throne. This man, who was clearly pathological, proceeded to destroy in a short time the dynasty built by his father. Although he formally abdicated the throne to his young son in 579, he continued to dominate the government from behind the scenes. The fact that Yang Chien's daughter was his consort momentarily posed a great threat to the Yang family when the capricious tyrant, planning to elevate someone else to her place, decided to execute her and her family. But he fell ill and died before he could carry out his intentions.

Before the mad ruler died, Yang Chien had received from friends a forged order instructing him to appear at the bedside of the dying man. The friends wanted him to seize the opportunity that would be offered by the father's death to become regent for the child emperor. Yang Chien was reluctant to make any dramatic move, but his friends finally persuaded him that he could succeed. He soon found himself, as the apt proverb had it, ''riding a tiger,'' with no way to get off.

After taking over the regency, Yang Chien moved swiftly and ruthlessly against the princes of the royal family and all others who might confound his bid for power. Yang Chien was fortunate to have able adherents, and by spring of the following year, helped along by a variety of ruses and several military campaigns, he had eliminated all his important enemies.

Consolidation of Power

In 581, when Yang Chien came to the throne, he must have realized that his dynasty might be just one more short-lived effort to establish a viable and lasting regime. His generally cautious temperament—which permitted bold action when necessary—was well suited to the tasks before him, tasks that would require patience and perseverance. It was one thing to proclaim a dynasty; it was quite another to make it endure.

Wen-ti's personality deeply influenced the court and the government during his reign. He was cautious and parsimonious, never fully confident of his power, and reluctant to indulge in conspicuous display and extravagance. He was fearful and suspicious, afraid that he had offended the gods with his sudden rise to power and worried that those around him, including his own sons, might turn against him. The insecurity that always hounded him sometimes provoked him to violent and uncontrollable rage. He never got over these deep-rooted emotions and engaged in extensive efforts to build up ideological sanctions which would buttress his legitimacy.

The creation of an aura of legitimacy is, of course, important for any regime. What was significant about Emperor Wen's measures was the effective way he utilized all the major religions and ideologies of China—Taoism, Buddhism, and Confucianism—to support his regime. He was rather perfunctory in his patronage of the popular native Taoist tradition. Buddhism received his more active and enthusiastic support, which was probably inspired, if not prompted, by his genuine devotion to the religion. Finally, he followed and affirmed basic Confucian ritual and doctrines; this, we might assume, was particularly directed at the official class, whose support was essential.

Wen-ti established a uniform system of state-supported Buddhist and Taoist temples that were put under the general direction of the great, imperially controlled head temples in the capital. He allied himself with the major faiths in order to get the support of their faithful, but at the same time he was determined to control the size, strength, and autonomy of the religious establishments.

The measures of Emperor Wen to establish a wide base of support from the people did not, however, provide the means for running the state. He had to forge a united state responsive to imperial direction. This required that the state not be dependent on the innumerable pockets of local hereditary power that had been permitted to exist during the period of disunion. Emperor Wen enforced the ''rule of avoidance,'' by which officials were not permitted to serve in their home provinces. This policy was intended to prevent local elite from maintaining political and financial independence. This rule set the tone for the centralizing efforts of the Sui regime. It must be noted that Sui achievements in political and economic institutions and administration did not come to an end when the dynasty fell in 618, but they were adopted and preserved by the T'ang dynasty (618-907), which followed and, in a very real sense, grew out of the Sui.

Unification of China

Beginning in 317, when they were driven from their homeland, six Chinese regimes, all with their capital in the area of modern Nanking, had successfully withstood conquest from the North. When Emperor Wen came to the throne, the ''legitimate'' Chinese state of Ch'en (557-589) was reigning in the South. Emperor Wen gave his most

trusted and able minister the task of preparing the strategy for conquest of the South.

An important part of the Sui plan was an extensive program of propaganda designed to undermine the Southerners' support of their government and prepare the people psychologically for assimilation into a united empire with its capital in the North. In 588 Emperor Wen issued an edict which explained and justified the imminent conquest of the South and ordered 300,000 copies of the edict to be distributed throughout the area below the Yangtze River. We cannot estimate the effectiveness of this strategy, but when Sui armies swept south in 588-589, they met only limited resistance.

The Ch'en dynasty was overthrown in 589, but the work of fully pacifying the South and of bringing the area into the Sui regime remained. During the 590s Emperor Wen devoted himself to this task of political unification. His success in finally bringing the South into the institutional structure of the Sui dynasty was the most important achievement of his career and was certainly a feat of great consequence. When it was accomplished, Sui Wen-ti was ruler of the largest and most populous empire in the world.

Last Years

In 601 Emperor Wen celebrated his sixtieth birthday, an event of great significance in China as it marked the end of a 60-year cycle. He was old for a man of that time and had not expected to live so long.

Emperor Wen remained active during the last years of his life, but he became less concerned with the administration of the government and more concerned with the cultural and spiritual unification of China. He undertook an elaborate effort to build a united society based on the tenets of Buddhism; he simultaneously proscribed the teaching of Confucian values. He had already assumed the roles of the Cakravartin king, the ruler who governs well through his devotion to Buddhism, and the Mahadanapati, the munificent patron of Buddhism whose pious acts transform him into a kind of living bodhisattva. In these acts of his last years we can perhaps also detect his final efforts to overcome his lifelong insecurity.

Like every successful ruler, Wen-ti had to confront the problems of succession. He had four sons and was always fearful that they had usurpative designs on the throne. One of his sons was poisoned in 600, and Wen-ti managed to displace his eldest son, the crown prince, later that year. Wen-ti probably felt little sorrow that these two were gone, and Yang Kuang, his second son and the Empress's favorite, became crown prince.

Sui Wen-ti fell ill in the summer of 604. He died shortly thereafter, in circumstances which suggested that the new crown prince may have been at least partly responsible for his death. Yang Kuang ascended the throne in August 604 as Sui Yang-ti. His extravagant and ambitious undertakings brought the empire that his father had worked so hard to build to a dramatic collapse in 618.

Further Reading

For a fine essay on Sui Wen-ti see Arthur F. Wright's ''The Formation of Sui Ideology'' in John K. Fairbank, ed., *Chinese Thought and Institutions* (1957). See also Wright's ''Sui Yang-ti: Personality and Stereotype'' in Arthur F. Wright, ed., *The Confucian Persuasion* (1960), for an excellent study of the second, and last, Sui emperor. □

Sukarno

Sukarno (1901-1970) was the first president of Indonesia, a nationalist leader, and a demagogue. He was the founder of the Republic of Indonesia and a dominant figure throughout its history until his death.

Sukarno was born on June 6, 1901, in Surabaya, East Java, of a Javanese father and Balinese mother. At an early age the family moved to Modjokerto, where his father taught school. Sukarno's adequate knowledge of Dutch made it possible for him to enter the European elementary school. In 1916 he enrolled at a high school in Surabaya. During this period he lived with H. O. S. Tjokroaminoto a prominent Islamic leader and head of Sarekat Islam. The 5 years (1916-1921) Sukarno spent in Surabaya were most important in his future intellectual and political development, for here he came in contact with prominent Indonesian nationalists and with Dutch socialists.

In 1920 the left wing of the Sarekat Islam split away and formed the Indonesian Communist party (PKI). The following year Sukarno entered the Institute of Technology in Bandung, from which he graduated in 1926 as an engineer. He embarked on a political career, publishing a series of articles in which he endeavored to reconcile the two contending factions by trying to show that Islam and communism (socialism) were not incompatible.

The rallying force for Indonesian independence was to be nationalism, aggressively pursued. The enemies common to all groups in Indonesia were, in his judgment, imperialism and capitalism, both exemplified in the Dutch. Sukarno's belief that a misunderstanding had brought about the conflict between Islam and communism was first presented in 1926 and continued into the sixties.

Revolutionary and Independence Leader

In 1927 Sukarno became chairman of the Nationalist Study Club in Bandung. With the founding of the Indonesian Nationalist party (PNI) in 1927 and the earlier banning of the PKI as a result of the Madiun revolt in 1926, Sukarno's task of unifying the various nationalist groups was made much easier. His spellbinding oratory and his ability to phrase his political goals in a language the masses could understand soon made him a national hero. His influence and fame were greatly enhanced by his trial in 1930. As a result of anticolonialist utterances, he had been accused by the government of the Dutch Indies of treason and sen-

tenced to 4 years in prison, only 2 of which he had to serve. It was on the occasion of this trial that he delivered his famed defense speech, *Indonesia Menggugat* (Indonesia Accuses), which is considered one of the most important statements of his credo.

Shortly after his release Sukarno was arrested again, and was exiled to Ende on the island of Flores in February 1934. Four years later he was moved to Bencoolen in Sumatra. Sukarno was released when the Japanese occupied Indonesia in March 1942. The Japanese, familiar with Sukarno's strong anticolonialist views, made him a leader in their various organizations, and in June 1945 he headed the very important preparatory Committee for Indonesian Independence.

Sukarno indicated clearly that his goal had always been, and still was, Indonesia's independence. On this occasion he set forth in eloquent terms the Pantjasila, or Five Pillars: nationalism, internationalism, democracy, social justice, and belief in God. On Aug. 17, 1945, Sukarno, at the strong urging of youth groups and colleagues, proclaimed his country's independence in Djakarta, and he became the first president of the new Republic of Indonesia, a position he retained for almost 21 years.

Internal Strife

After the transfer of sovereignty on December 27, 1949, the unity which Sukarno succeeded in maintaining during the revolution fell apart, and the three ideological groups began attacking each other. In this feuding, Sukarno found allies in the Indonesian Communist party and in the Nahdatul Ulama, a conservative Islamic party. He could also continue to count on the support of his PNI.

In 1959 Sukarno reintroduced the Constitution of 1945, which gave the president full powers, responsible only to a very weak Congress. He dissolved Congress, banned the Masjumi (liberal Moslem) party and the Socialist party (PSI), and ruled by decree. He then introduced the concept of ''guided democracy'' and called for the extermination of neoimperialism and neocolonialism and the establishment of a socialist society.

To achieve these goals, Sukarno united three groups whose philosophies were respectively nationalism (*nasionalisme*), religion (*agama*), and communism (*komunisme*) into an ideological front to which he gave the acronym Nasakom. This union was not successful, however, because the first two groups became unhappy at the extraordinarily rapid rise of the PKI and at Sukarno's strong praise of this party.

Upheaval and Death

The army and the PKI had been enemies from the earliest days of the republic, and with the abortive coup on Oct. 1, 1965, led by alleged Communist sympathizers, Sukarno's days as president were numbered. Thousands of people were killed in the purge that followed. The army, under Gen. Suharto, assisted in the pogrom and supported the Indonesian students in their move to bring down Sukarno.

Under this pressure Sukarno, on March 11, 1966, transferred his presidential powers to Gen. Suharto, who was reluctant to remove Sukarno completely from the scene. The latter refused to go along with the new developments, and a year later he was deposed and placed under house confinement in Bogor, where he remained, a physically ill man, until a few days before his death in a Djakarta hospital on June 21, 1970, of complications from kidney trouble and high blood pressure. Sukarno was not accorded a place in the Heroes' Cemetery in Djakarta but was buried beside his mother in Blitar, East Java.

Sukarno's significance in the establishment of the Republic of Indonesia is tremendous. His devotion to his principles, first enunciated in 1926, was unswerving. A brilliant orator, a charismatic leader, and an idealist, he achieved his original goal but failed as a ''man of facts'' and readily admitted that he was not an economist. His rule has been called the era of slogans rather than performance.

Further Reading

Important insights into Sukarno's political thinking are in the English translations of his *Marhaen and Proletarian* (1960) and *Nationalism, Islam and Marxism* (1970). Useful and interesting is *Sukarno: An Autobiography as Told to Cindy Adams* (1965). Somewhat less useful and journalistic in style is Cindy Adams, *My Friend the Dictator* (1967). There is as yet no full-length biography of Sukarno. Bernhard Dahm, *Sukarno and the Struggle for Indonesian Independence* (1969), is an important political biography. A less detailed but useful work on Sukarno's ideology is Donald E. Weatherbee, *Ideology in Indonesia: Sukarno's Indonesian Revolution* (1966). Very

brief but informative is Hal Kosut, ed., *Indonesia; The Sukarno Years* (1967), which serves as an introduction to the study of those turbulent years in Southeast Asian history. □

Suleiman I

Suleiman I (1494-1566) was the tenth ottoman sultan, known to the Turks as Kunani, or lawgiver, and to the Western historians as "the Magnificent," he ruled the Osmanli empire with undisputed strength and brilliance.

The only son of Selim I, Suleiman attended the palace school and served his apprenticeship as a governor, first at Bolu, where he was assigned when about 15, later at Kaffa, the homeland of his mother, daughter of a Crimean Tatar khan. He also supervised the state when his father was campaigning. In education and experience Suleiman surpassed every European ruler of his day.

Campaigns of Expansion

Suleiman continued Selim's expansionist activites, personally participating in 13 campaigns. This military activity was in part due to the nature of the state, since, without raiding, as the Sultan is said to have realized, the Janissaries lacked income and apolitical outlets for their energies. This was certainly a crucial cause of later Ottoman decline. The first of Suleiman's military moves was against Belgrade, captured on Aug. 29, 1521, in retaliation for the harsh treatment accorded a Turkish embassy seeking tribute of the king of Hungary. Thus the way into the heartland of central Europe was opened.

Rhodes, only 6 miles off the Turkish coast, was the Sultan's second military objective. The resident Knights of St. John had long protected Christian pirates harassing the sealanes to Egypt. The island capitulated in December 1522 after a bloody 6-month siege. Inhabitants not choosing to leave were given their full civil rights and a 5-year remission of taxes, an indication of Suleiman's just—and shrewd—nature.

Suleiman enjoyed the succeeding 3 years at leisure in or near the capital. However, the groundwork was laid at this time for two situations—harem influence and the elevation of favorites—which were to become disastrous for the empire in later centuries. A slave girl, Roxelana ("the Russian"), so attracted the sultan that he made her his legal wife. Khurrem Sultan, as she was formally called, had three children, his successor Selim II (born 1524), Prince Bayezid, and Princess Mihrimah.

Favoritism also appeared, undermining the morale of a government service in which promotions had resulted from meritorious service. The Sultan's favorite, Ibrahim, was a Greek, sold into slavery by pirates. His mistress educated him, and he became attached to Suleiman while the latter was still a prince. On June 27, 1524, Ibrahim was made grand vizier. He was remarkably capable, but those supplanted in service were disaffected. One of Ibrahim Pasha's first duties was to reorganize Ottoman affairs in Egypt in response to uprisings there. The new arrangements successfully combined a degree of local autonomy with overall ottoman supervision. Egypt's laws were later codified on the basis of Ibrahim's changes.

In the summer of 1526 Suleiman broke the power of Hungary. The Turks advanced into and temporarily occupied the capital in a major raid necessitated in part by Janissary restlessness over several years' inactivity. May 1529 saw Suleiman again in the Danubian area, now in support of the Transylvanian duke, John Zapolya, in opposition to the Austrians who had occupied Buda. Ousting them, Suleiman installed Zapolya as his vassal in Hungary and launched the famous siege of Vienna, Sept. 27-Oct. 15, 1529. On the very eve of the city's surrender, the Janissaries withdrew, perhaps because Turkish forces were limited in their military operations by climatic factors. No winter campaigns were undertaken because the rains made movement of artillery, men, and supplies too difficult.

Eastern Campaigns

The Sultan's fifth campaign was a minor one against the emperor Charles V in 1532. Then the wars moved East. In July 1534, the grand vizier, Ibrahim, took Tabriz and, in November, Baghdad. There the Sultan spent 18 months, settling the administration and visiting Kufa, Kerbala, and other holy places. Meanwhile his foe, Shah Tahmasp, reoccupied many of his conquered territories, thus necessitating Suleiman's return and leading to the sack of Tabriz in 1536.

That same year Ibrahim fell from favor. Favorite, confidant, adviser, policy maker, and even brother-in-law of Suleiman, Ibrahim was found outside the palace strangled the morning of March 15, 1536. He had apparently overstepped the bounds of his position, frequently assuming titles beyond his rank. Since he was still Suleiman's slave, his extensive property reverted to his master.

Corfu and Moldavia occupied Ottoman attention between 1537 and the reconquest and then annexation of Hungary in 1541. Austria's opposition to the latter act resulted only in further Ottoman annexations and an annual tribute payment established by peace treaty in 1547. Austrian treaty violations, however, led to Turkish acquisition of Temesvar in 1552, but Suleiman did not participate in that expedition—he was again in pursuit of Shah Tahmasp.

Court Intrigues

When, in 1553, full-scale operations against Persia resumed, Roxelana's politicking appeared. Rustem Pasha, the grand vizier and husband of princess Mihrimah, led the Ottoman forces but reported the Janissaries were talking of replacing an aging sultan with his more vigorous eldest son, Mustafa. At Roxelana's urging, the Sultan joined the army. He met and executed Mustafa at Eregli on October 16. Prince Jahangir, Mustafa's deformed brother, committed suicide when he heard the news. Since Mehmed, Suleiman's favorite, had died in 1543, only Roxelana's sons now remained alive.

After Mustafa's death, the Sultan continued the war with Tahmasp, finally settling the border in 1555 after prolonged treaty negotiations. The Ottomans retained Baghdad and the Persian Gulf port of Basrah.

The last years of Suleiman's life were marred by the death of Roxelana in April 1558 and the war, beginning the following year, between her sons, the sly, intriguing, alcoholic Selim and the younger Bayezid. Selim was aided by Rustem Pasha and Mihrimah, whose influence over the Sultan was considerable. Defeated in battle, Bayezid fled to Iran, vainly asking parental forgiveness; apparently his request was never received. He was surrendered to the Sultan's agent, in exchange for gold, and was executed.

Suleiman's last campaign, carried out when he was past 70, was again into Hungary. His forces besieged and took the last non-Turkish fortress, Sziget, in 1566. The Sultan died during the night of Sept. 5-6, his death kept secret over 3 weeks until Selim's succession.

Suleiman's Role

Suleiman's military exploits and interest in the hunt indicate an indefatigable nature. He was also active as a legislator, bringing to its peak the administrative system of the burgeoning empire. The laws for which he is famed were necessitated by the rapid expansion of the state and the governing system. Predominating were such matters as inheritance rights, ceremony within the government, criminal punishments, and, in 1530, regulations to reorganize feudal grants in an effort to end corruption. Although the income of the state was extensive, the sumptuous nature of the court and the subcourts of the princes and slave viziers created problems which later led to widespread corruption.

Internationally, the expansion of the empire rearranged European politics. In 1536 the French king, Francis I, concluded an alliance with the Turks, raising France's position to that of Venice and others. Ottoman sea power was long established in the eastern Mediterranean; now, under Khair al-Din Barbarossa, Ottoman suzereignty over North Africa was firmed up. Barbarossa and his successors roamed the Mediterranean, raiding Spanish coastal areas at will. After the French alliance they often cooperated with French ships. The only setback occurred in 1565, when an attack on Malta failed. Ottoman sea power dominated the area long after Suleiman's death.

Other naval ventures in the Red Sea and Indian Ocean brought Yemen and Aden into the Ottoman Empire and even led to a siege of the Portuguese-held Indian city of Diu in 1538. Turkey produced several famous naval commanders during this period, including Piri Reis, noted for his cartographic work but executed for his failure to break Portugal's hold on Ormuz at the mouth of the Persian Gulf.

Cultural progress was also made during Suleiman's reign. Foreign concepts receded as Ottoman civilization found its own footing. The Sultan himself, using the name Muhibbi, was quite a poet and beyond that a patron of poets and inspiration of historians. His diary is an invaluable record of his reign. He seems also to have been a humble religious man, composing prayers and eight times copying the Koran. His religious nature further is evidenced in the large number of mosques he commissioned.

Architecture was a major achievement of Suleiman's time, most of the domes and minarets of Istanbul dating from then. Works ordered by the Sultan include mosques for his father, Roxelana, Mehmed, Jahangir, Mihrimah, and himself; the aqueducts at Mecca and Istanbul; and a tomb for the Ottoman-favored Islamic legalist Abu Hanifa.

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Lucius Cornelius Sulla I

The Roman general and dictator Lucius Cornelius Sulla (138-78 B.C.) was the first man to use the army to establish a personal autocracy at Rome.

Sulla first came into prominence when he served as quaestor (107-106 B.C.) under Gaius Marius in the wars against the Numidian rebel Jugurtha. Sulla raised important cavalry forces for Marius and was responsi-

ble for the capture of Jugurtha. He also participated in the defeat of the German tribe, the Cimbri, by Marius and Catullus in 101 B.C. Sulla was praetor in 97 B.C. and had a command in Cilicia in Asia Minor.

In the wars against Rome's allies (the Social Wars) Sulla continued his military successes with several victories over the Samnites (89 B.C.). Elected consul for 88 B.C., he was selected to campaign against Mithridates, the king of Pontus who was threatening Rome's position in the East. However, no sooner had he departed from Rome than the popular tribune and supporter of Marius, P. Sulpicius Rufus, as part of a general program directed against the senatorial oligarchy, had Sulla's command revoked. Sulla marched on Rome with his troops, evicted Sulpicius and the Marians, reestablished a caretaker government, and departed for the East.

Sulla defeated the army of Mithridates in Greece and besieged and sacked Athens, which had been supporting the cause of Mithridates. Meanwhile, events in Rome had turned against him. Marius, supported by the consul Cinna, returned to power and massacred the followers of Sulla. Sulla was declared an outlaw, and a replacement was sent to take over his army. Sulla made a hurried peace with Mithridates, extracted all he could from Asia, and in 83 B.C. landed at Brindisi. A number of young adventurers flocked to him, including Pompey and M. Licinius Crassus. Sulla marched on Rome and by 82 B.C., having defeated the Marians and their Samnite allies, was in command at the capital.

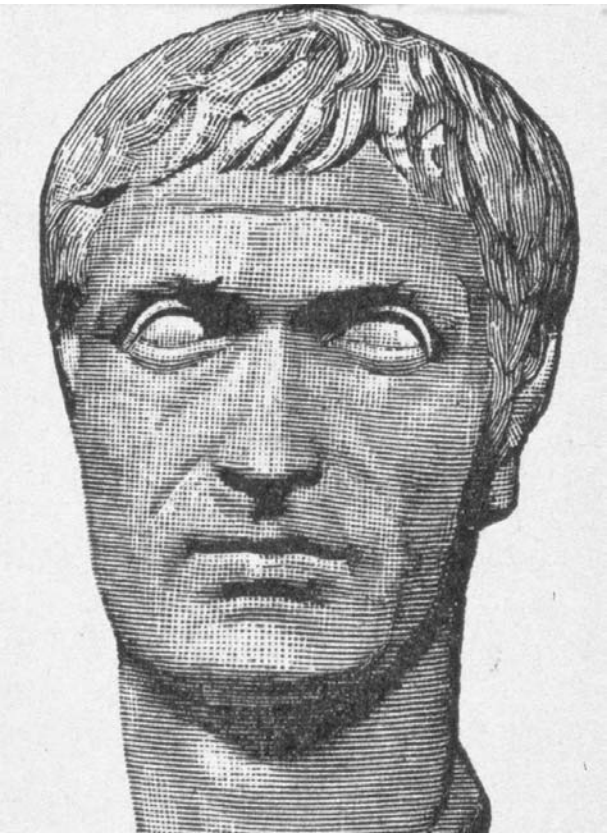

Sulla was determined to ruthlessly eliminate both communities and individuals who had opposed him. Etruria and Samnium suffered tremendously. At Rome 40 senators and 1,600 knights (equites-members of the financial class) were executed. Sulla settled his veterans in colonies scattered at key points around Italy.

Dictatorship and Reform

In Rome, Sulla based his political power in the revival of the old Roman office of dictator and then proceded to reform Roman law to ensure the power of the senatorial oligarchy. The tribunate, which had been the focus of popular agitation against the Senate, was stripped of most political power by a prohibition against its introducing legislation and the office holders' being made ineligible for other offices (thus removing the most ambitious from trying for the office).

The Senate, which had been depleted by war and proscription, was filled with men selected by Sulla. The power of the Senate was increased by turning over to it the control of the law courts. To prevent the too rapid rise of popular young men, Sulla rigidly established the age and order at which magistracies could be held.

Sulla did not limit himself to political reform. He started a number of building projects, including a new public-records office, and rebuilt temples. In this construction activity to enhance his image, as in his political reforms, he set the pattern for later potentates, like Pompey and Caesar, and for the Roman emperors.

In 79 B.C. Sulla felt that his aims of establishing Senate control had been accomplished, so he retired. Even though popular leaders like Lepidus began agitating almost immediately against Sulla's constitution, the old dictator did not leave retirement in Campania, where he died the following year. His use of the army to seize the state and his term as dictator provided an example for Julius Caesar.

Further Reading

The ancient biography of Sulla written by Plutarch is useful. Sulla's career is recounted in detail in Howard Hayes Scullard, *From the Gracchi to Nero: A History of Rome from 133 B.C. to A.D. 68* (1959; 2d ed. 1963), and Stewart Perowne, *Death of the Roman Republic: From 146 B.C. to the Birth of the Roman Empire* (1969). Also useful for understanding Sulla's career are the article by E. Baddian in Robin Seager, ed., *The Crisis of the Roman Republic: Studies in Political and Social History* (1969), and David Stockton, *Cicero: A Political Biography* (1971).

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Sir Arthur Seymour Sullivan

The English composer Sir Arthur Seymour Sullivan (1842-1900) collaborated with the librettist Sir William Gilbert to produce operettas that are the finest examples of light, satirical comedy in the English musical theater.

Arthur Sullivan had a thorough schooling in music, beginning early with instruction from his father, who was then bandmaster at the Royal Military College in London. His studies continued at the Chapel Royal, where he was enrolled as a chorister at the age of 12, then at the Royal Academy of Music, and at the Leipzig Conservatory (1858-1861). It was a musical education in the conservative German mode of the time, which was as strongly entrenched in England as in Germany itself.

Sullivan then entered on a career marked by versatility and enormous popular success. At first he earned his way as an organist. Later he turned to conducting and held a variety of posts, notably as conductor of the Philharmonic Society of London (1885-1887) and of the Leeds Festival (1880-1899). He also taught composition at the Royal Academy of Music and was the first director of the Royal College of Music.

All the while Sullivan kept at his primary vocation of composing. His first published piece was an anthem written when he was 13. Thereafter he composed a quantity of church music, including such old-time favorite hymns as ''Lead, Kindly Light,'' ''Rock of Ages,'' and ''Onward, Christian Soldiers,'' many songs, incidental music to plays, a few tidbits for piano, a violoncello concerto (1886), an *Irish Symphony* (1866), six overtures, two ballets, several large choral works commissioned for festival performance, and one grand opera, *Ivanhoe* (1891).

What keeps Sullivan's name alive are his operettas. The list begins with *Cox and Box* (1867) and ends with *The Rose of Persia* (1899). In between are 19 others, 14 with texts by Sir William Gilbert, of which the most successful are *Trial by Jury* (1875), *H. M. S. Pinafore* (1878), *The Pirates of Penzance* (1879), *Patience* (1881), *Iolanthe* (1882), *The Mikado* (1885), *The Yeoman of the Guard* (1888), and *The Gondoliers* (1889). Similar to the French *opéra comique* and the German Singspiel in their mixture of song and spoken dialogue, these works offer a brisk, light-handed satire on social customs of the time. Musically, they are memorable not only for earcatching tunes but for the clever variations on poetic meters that Sullivan brought to his settings of the verses. No composer since Henry Purcell had treated the English language so skillfully. Sullivan's orchestrations, too, are models of their kind, disposing a small pit orchestra to support the singers firmly yet lightly and with many subtle touches of instrumental color.

Further Reading

A detailed analysis of Sullivan's musical style is in Gervase Hughes, *The Music of Arthur Sullivan* (1960). Sullivan's place in the history of the operetta is defined in Gervase Hughes, *Composers of Operetta* (1962). Frank Howes, *The English Musical Renaissance* (1966), shows Sullivan as one of the targets for the 20th-century reaction against Victorian music.

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Harry Stack Sullivan

The American psychiatrist Harry Stack Sullivan (1892-1949) based his approach to mental illness primarily upon interpersonal theory.

Harry Stack Sullivan, born on Feb. 21, 1892, in the farming community of Norwich, N.Y., was the only surviving child of a poor Irish farmer. His childhood was apparently a lonely one, his friends and playmates consisting largely of the farm animals. His mother, who was sickly, was unhappy with the family's poor situation, and is reported to have shown her son little affection. These personal experiences seem to have had a marked effect on Sullivan's professional views in later life.

Sullivan took his medical degree in 1917 at the Chicago College of Medicine and Surgery. In 1919 he began working at St. Elizabeth's Hospital in Washington, D.C., with William Alanson White, an early American psychoanalyst. Clinical research at Sheppard and Enoch Pratt Hospital occupied a portion of Sullivan's life, as did an appointment in the University of Maryland's School of Medicine. In 1936 he helped establish the Washington School of Psychiatry. In later life he served as professor and head of the department of psychiatry in Georgetown University Medical School, president of the William Alanson White Psychiatric Foundation, editor of *Psychiatry,* and chairman of the Council of Fellows of the Washington School of Psychiatry.

Sullivan's approach to psychiatry emphasized the social factors which contribute to the development of personality. He differed from Sigmund Freud in viewing the significance of the early parent-child relationship as being not primarily sexual but, rather, as an early quest for security by the child. It is here that one can see Sullivan's own childhood experiences determining the direction of his professional thought.

Characteristic of Sullivan's work was his attempt to integrate multiple disciplines and ideas borrowed from those disciplines. His interests ranged from evolution to communication, from learning to social organization. He emphasized interpersonal relations. He objected to studying mental illness in people isolated from society. Personality characteristics were, he felt, determined by the relationship between each individual and the people in his environment. He avoided thinking of personality as a unique, individual, fixed unchanging entity and preferred to define it as a manifestation of the interaction between people.

On Jan. 14, 1949, while returning from a meeting of the executive board of the World Federation for Mental Health, Sullivan died in Paris. He was buried in Arlington National Cemetery.

Further Reading

Two quite different works relating to Sullivan's contributions to psychiatric thought and to his place in its history are Patrick Mullahy, ed., *The Contributions of Harry Stack Sullivan: A Symposium on Interpersonal Theory in Psychiatry and Social Science* (1952), and Martin Birnbach, *Neo-Freudian Social Philosophy* (1961). Sullivan and his work are discussed in Henri F. Ellenberger, *The Discovery of the Unconscious: The History and Evolution of Dynamic Psychiatry* (1970).

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John Lawrence Sullivan

John Lawrence Sullivan (1858-1918), American boxer, who claimed he could "lick any man on earth," was the last bare-knuckles heavyweight champion.

John L. Sullivan was born in Roxbury, Mass., on Oct. 15, 1858. His father was a pugnacious hod carrier, 5 feet 3 inches tall and weighing 125 pounds. His mother stood 5 feet 10 inches tall and weighed 180 pounds. John inherited his father's temperament and his mother's physique. Though his mother wanted John to become a priest, he left school in his middle teens and spent over a year as an apprentice tinsmith. He then joined his father "in the ma-

sonry trade,'' while earning extra money as a talented baseball player. He always insisted he could have been a professional in that sport.

In 1877 Sullivan had his first important boxing encounter at Boston's Dudley Street Opera House. Accepting Tom Scannel's challenge to fight anyone present, Sullivan knocked Scannel off the stage in the first round. Two years later Sullivan was champion of Massachusetts and seeking to develop a national reputation that would provide him a chance at the American title. Because boxing matches were illegal in most cities, various ruses were employed to circumvent the law. When Sullivan was arrested in Cincinnati after having knocked out a challenger, he was found innocent on the grounds that he had participated in a foot race which his opponent lost.

Called the Boston Strong Boy, Sullivan met Patty Ryan, the titleholder, in Mississippi City, Miss., in 1882; Ryan lasted through nine knockdowns before giving up. Now known as the Great John L., he became the most popular and flamboyant champion in boxing history. He fought under the London Prize Ring rules with bare knuckles, defending his title innumerable times, notably against Charlie Mitchell in Europe; Herbert Slade, the Maori Giant; and, in 1889, Jake Kilrain in the last fight under the London rules. Henceforth, under the Marquis of Queensberry rules, all fighters wore gloves and fought 3-minute rounds instead of ''coming to scratch'' after each knockdown.

Sullivan was not a giant: just 5 feet 10 inches tall and about 190 pounds. His skill consisted in ''hitting as straight and almost as rapidly as light'' and in overwhelming his opponent. This technique made him vulnerable to the scientific fighter, who could manage to stay away and rest every 3 minutes under the new rules. In 1892, after 21 rounds, Sullivan, soft and wasted from drinking and an undisciplined life that left no time for training, was defeated by James J. Corbett.

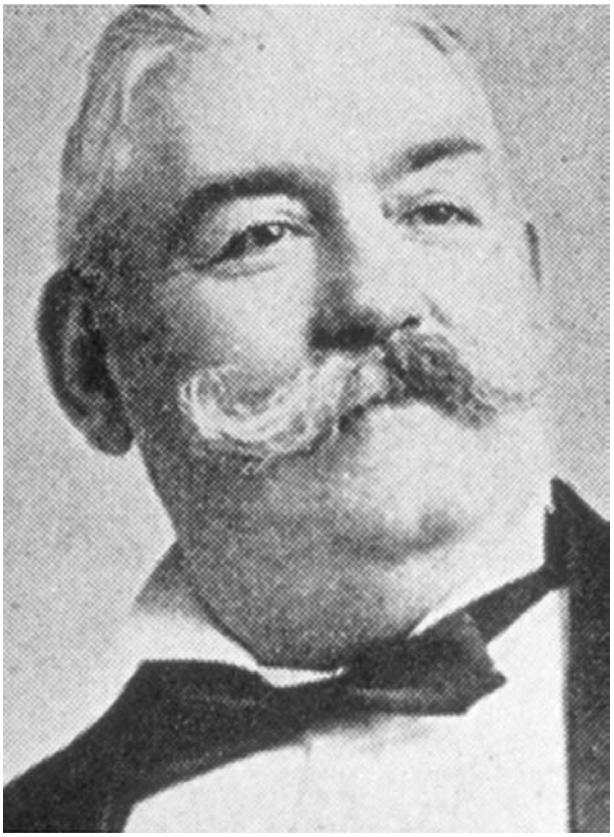

Wisely, Sullivan never staged a comeback but sustained his popularity on the vaudeville stage and, after reforming in 1905, as a temperance lecturer. He died in Abingdon, Mass., on Feb. 2, 1918.

Further Reading

Sullivan's own *Life and Reminiscences of a 19th Century Gladiator* (1892) is rare and almost certainly ghost written. Donald Barr Chidsey, *John the Great* (1942), is an excellent portrait placing Sullivan in the panorama of his time, as does Nat Fleischer, *John L. Sullivan: Champion of Champions* (1952). For a good short history see Fleischer's *The Heavyweight Championship* (1949; rev. ed. 1961).

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Leon Howard Sullivan

As pastor of the Zion Baptist Church in Philadelphia, much of the ministry of Leon H. Sullivan (born 1922) was directed toward improving employment prospects of African Americans. This led to his founding the Opportunities Industrialization Center (O.I.C.) in 1964 in order to impart employment skills to inner city youths.

American civil rights leader Reverend Leon H. Sullivan's revelation to *Fortune* magazine that he was undertaking ''a bold new venture'' to assist the continent of Africa during the 1990s was no startling proposal from this pastor, who has been a life-long social activist. Sullivan, who early in his career accepted the ministry of Zion Baptist Church, which was located in a poor section of north Philadelphia, pioneered the protest concept of economic boycott of stores and companies that do not employ blacks. He created the job-training agency Opportunities Industrialization Center of America Inc., which spawned 75 similar centers throughout the country and trained nearly two million people.

Long an advocate of black entrepreneurship, Sullivan led the members of his church to form Zion Investment Associates, Inc., which in turn developed Progress Aerospace Enterprises, Inc., a company that manufactured aerospace parts and actively created jobs for the unemployed. But he is most famous, perhaps, for devising the Sullivan Principles, a business code by which companies worldwide operating in South Africa enacted equal treatment of black

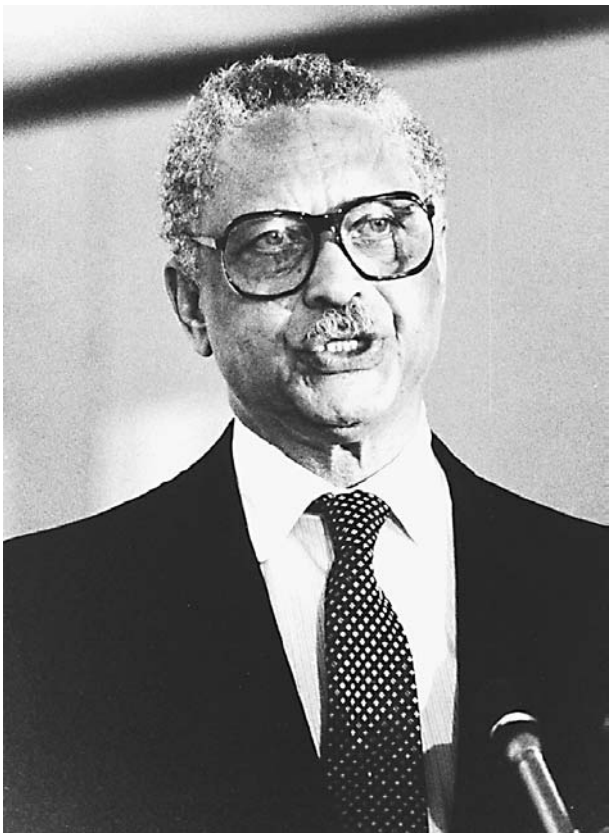

workers—prior to sanctions imposed by the United States in 1987. Upon his retirement from Zion Baptist Church, Sullivan told *Fortune* that he would shift his focus to the needs of Africa since his ''work at the [Zion Baptist] church is done. We finally paid off the mortgage.''

Born October 16, 1922, in Charleston, West Virginia, Sullivan's parents were divorced when he was a child. Growing up in the alleys of a poor neighborhood, he demonstrated unusual intellectual and athletic gifts. During his childhood and adolescence, he avidly pursued religion and sports. At 17, Sullivan became an ordained Baptist minister. After earning an athletic scholarship to play football and basketball, he entered West Virginia State University. When Sullivan lost his scholarship following a knee injury, he worked evenings in a steel mill in order to continue his studies. Furthering his education in New York City, Sullivan obtained a degree in theology from Union Theological Seminary and a degree in sociology from Columbia University during the mid-1940s. Upon graduation, he served as an assistant to Adam Clayton Powell, pastor of the Abyssinia Baptist Church in New York's Harlem and later congressman from the State of New York. Sullivan served his initial pastorate at First Baptist Church in South Orange, New Jersey, and was voted president of the South Orange Council of Churches.

Early Works Close to Home

Sullivan became the pastor of the Zion Baptist Church in 1950. The Philadelphia neighborhood surrounding the church was overrun with juvenile crime, so Sullivan instituted youth programs to counter the rampant adolescent delinquency and gang warfare. In 1955, as a result of his efforts, he was named an ''outstanding young man'' by the U.S. Junior Chamber of Commerce. That year he was also chosen as one of ten outstanding young men in the United States by the same organization.

In the late 1950s Sullivan observed that unemployment was a major cause of crime in his area. In response, Sullivan organized an economic boycott that opened 3,000 jobs to blacks in Philadelphia in 1961. Job training programs followed the opening of Opportunities Industrialization Centers in 1964. In 1962 Sullivan organized his church congregation into shareholders of a company he helped them form, Zion Investment Associates, Inc. Progress Aerospace Enterprises, Inc., founded in 1968, was one of several economic-improvement projects Sullivan formed after the establishment of Zion Investment Associates. Many organizations and companies, including the Ford Foundation and General Electric Corporation, have contributed funds to Sullivan's enterprises.

Sullivan devised his now well-known principles of fair business practices in 1977. And though the Sullivan Principles were widely implemented, discrimination against black employees working in South Africa for American companies continued to consume him. Disillusioned over the disregard of his Principles there, he urged the U.S. government to institute sanctions against South Africa in the late 1980s, which would pressure that country's government—in which the black majority at that time had no voice—to revise its racist employment practices.

Retired to Pursue Global Concerns

In 1982 Sullivan established the Phoenix-based International Foundation for Education and Self-Help, through which he examined methods of achieving social and political equity for blacks around the world. He envisioned a series of conferences where African and African-American leaders, working in unison, would take steps toward African self-reliance. In 1988, after 38 years at his pulpit—his congregation having grown from 500 to 6,000—Sullivan retired to Phoenix, Arizona. Though he continued to preach occasionally at Zion, he focused most of his energies on more global concerns.

One of these was his organization of the first African and African-American Summit, which in April of 1991 addressed the lack of black American involvement in African affairs. Sullivan told Kenneth B. Noble in the *New York Times,* ''Psychologically, we've been brainwashed to believe that Africa was the dark continent, a place of crocodiles, trees and Tarzan,'' and as such, not worthy of mutual discourse.

African/African-American Summit

At the African and African-American Summit at Abidjan, Ivory Coast, Sullivan predicted that Africa was the economic future of the world. His plan to realize that projection included debt relief for African nations as well as aid from American blacks for the development of education, food production, and industrialization. Of his design to

generate hundreds of African support committees similar to the Peace Corps, Sullivan disclosed to *New York Times* contributor Noble, ''I envision the best and the brightest professionals giving a year . . . to work with Africa.''

Sullivan remains undaunted by obstacles to the future of his African ministry. ''The economic progress we've seen in Asia in recent years is also possible in Africa,'' Sullivan told Carolene Langie in *Black Enterprise*. ''If in just 40 years, Asians and others can build factories, electronic devices and automobiles, with the proper tools, Africans can do the same.''

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Louis Henri Sullivan

Louis Henri Sullivan (1856-1924), American architect, was the link between Henry Hobson Richardson and Frank Lloyd Wright in the development of modern American architecture.

Louis Sullivan was born in Boston on Sept. 3, 1856. Always impatient with classroom education, he spent only a year at the Massachusetts Institute of Technology, where he studied with William Ware, the well-known High Victorian Gothic architect. At the end of 1873, Sullivan went to Philadelphia and spent a short time in the office of architect Frank Furness. He soon set out for Chicago, where his parents and brother were living. In Chicago he was employed by William Le Baron Jenney. In 1874 he went to Paris and was admitted to the École des Beaux-Arts. He stayed about 6 months, returning to Chicago in March 1875. His training had introduced him to High Victorian Gothic, an extension of which had been boldly and imaginatively expressed in American architecture by Furness.

Sullivan's early work in Chicago suggests a continuation of modified High Victorian Gothic developments, especially the Rothschild Store (1880-1881) and the Ryerson Building (1884). Many of Chicago's buildings of the 1870s reflected High Victorian Gothic, particularly after the completion of Richardson's impressive and trendsetting American Merchants' Union Express Company Building (1872). In 1881 Sullivan formed a partnership with Dankmar Adler, and the firm contributed to the sprawling, burgeoning city of Chicago some of its finest buildings.

Partnership with Adler, 1881-1895

Adler's earlier architectural contributions date from the mid-1860s, when he entered into partnership with Ashley Kinney. From 1871 to 1879 he associated with Edward Burling, and in 1879 he opened his own firm, D. Adler and Co. During these years Adler's designs developed from structures ornamented with classical or Italianate detailing to a more utilitarian style. Sullivan met Adler in 1879, joined Adler's firm in 1880, and became a partner the following year. In their collaboration Sullivan provided the designs while Adler provided the clients and solved the engineering and acoustical problems.

One of their most brilliant efforts was the Auditorium Building in Chicago (1886-1889). Sullivan's designs for this complex structure—which combined theater, hotel, and office building—passed through three stages: first, a block with pitched roof and squat towers; second, a raised tower with a pyramidal cap; and third, a massive, unornamented block with a tower rising seven stories above the larger structure. The third design was influenced by Richardson's Marshall Field Wholesale Store in Chicago (1885-1887). The acoustical perfection of the theater, which Frank Lloyd Wright described as ''the greatest room for music and opera in the world bar none,'' was only part of Adler's contribution. Since the building was being constructed on a moving bed of mud, with basements 7 feet below the water level of Lake Michigan, Adler paid particular attention to the foundation design. By using artificial loading, he prevented uneven subsidence between the tower, which weighed 15,000 tons, and the lighter and lower remainder of the block.

The Auditorium Building was the showplace of Chicago until the Great Depression, when it lay idle and only the exorbitant cost of demolition prevented it from being

razed. Roosevelt University moved into the building in 1947, and an Auditorium Theater Council was established to restore the theater. On Oct. 31, 1967, after the theater had been closed for a quarter century, the New York City Ballet performed for an audience that was as enthusiastic about the architecture as they were about the ballet.

The Schiller Building in Chicago (1891-1892; demolished), a 17-story, towerlike structure with nine-story wings by Adler and Sullivan, also housed a theater. Because the theater was relatively narrow, cantilever construction was employed, providing a total space uninterrupted by intermediate columns.

Adler and Sullivan's practice expanded outside Chicago in the 1890s. Sullivan designed two of his most famous skyscrapers—the Wainwright Building in St. Louis, Mo. (1890-1891), and the Guaranty Building in Buffalo, N. Y. (1894-1895). In these buildings, as on the Getty Tomb in Chicago (1890) and the Wainwright Tomb in St. Louis (1892), Sullivan's ornamentation, which had become an integral part of his designs, developed from the geometric to the naturalistic. So organic is the work on the Guaranty Building that the foliage appears to be sprouting from the terra-cotta facing. The most famous example of Sullivan's ornamentation was on the Transportation Building (1893) for the World's Columbian Exposition, held in 1893 in Chicago. Amid a series of classical structures, Sullivan's building stood for rational architecture, and its ''Golden Door,'' a brightly decorated, massive arch, was the exposition's most unique motif.

The Adler and Sullivan partnership dissolved in 1895, when Adler wanted to introduce his two sons into the firm. Sullivan rejected Adler's overtures to restablish their partnership the following year.

Sullivan's Architecture, 1895-1924

Sullivan's last big commercial building was the Schlesinger and Meyer Department Store (now the Carson Pirie Scott and Company Building) in Chicago (1899-1904). It has an abundance of cast-iron Art Nouveau decoration, especially around the entrances in the curved corner pavilion. His last years were mainly spent designing a series of small but architecturally outstanding banks for towns of the midwest.

Carl Bennett, vice president of the National Farmers' Bank at Owatonna, Minn., had been impressed by an article in a trade journal written by Sullivan in 1906 entitled ''What is Architecture: A Study of the American People of Today.'' Bennett commissioned him to design new premises for his bank (1907-1908). In this bank Sullivan produced what has been considered one of his major works. Other similar commissions came from bankers at Newark, Ohio (1914), Algona and Grinnell, Iowa (both 1914), Sidney, Ohio (1917), and Columbus, Wis. (1919).

Sullivan's last commission was for the Krause Music Store in Chicago (1922). He died on April 14, 1924, in Chicago.

Writings and Philosophy

Sullivan's writings incorporate philosophy, music, and biological evolutionary theories. Frank Lloyd Wright in his *Autobiography* says of Sullivan, ''He adored [Walt] Whitman as I did, and explain it as you can was deep in Herbert Spencer. Spencer's *Synthetic Philosophy* he gave me to take home to read. . . .'' Sullivan's philosophy was expounded in the autobiographical *Kindergarten Chats* (1901-1902), reprinted from the *Interstate Architect and Builder,* and in his *The Autobiography of an Idea* (1926). In these two books Sullivan's hero is the architect with a ''poetic imagination . . . broad sympathy, human character, common sense and a thoroughly disciplined mind . . . a perfect technique and . . . a gracious gift of expression.'' His unpublished manuscript of 1905, ''Natural Thinking: A Study in Democracy,'' upheld the meaning and dignity of the individual man. ''It is my profound conviction that every infant born in what is generally called normal health, is gifted by Nature with normal receptivity . . . too much importance is attached to heredity and too little to environment. . . . In a human and democratic philosophy there is no room for such a thing as an unfit human being.''

Frank Lloyd Wright, who worked for Adler and Sullivan from 1887 to 1893, had called Sullivan *lieber Meister*. The historian Henry Steele Commager described Sullivan as ''the most philosophical of American architects . . . a disciple of Walt Whitman . . . [who] sought to make architecture a vehicle for democracy as Whitman had made for poetry.''

Further Reading

Although not definitive, Hugh Morrison, *Louis Sullivan: Prophet of Modern Architecture* (1935), is the best and most comprehensive study. Sherman Paul, *Louis Sullivan: An Architect in American Thought* (1962), analyzes Sullivan's writings and philosophy and contains a complete Sullivan bibliography of 37 works. Other studies include Charles H. Caffin, *Louis H. Sullivan: Artist among Architects* (1899); Chicago Art Institute, *Louis Sullivan: The Architecture of Free Enterprise,* edited by Edgar Kaufmann, Jr. (1956); John Szarkowski, *The Idea of Louis Sullivan* (1956); Albert Bush-Brown, *Louis Sullivan* (1960); and Willard Connely, *Louis Sullivan as He Lived* (1960). See also Frank Lloyd Wright, *Genius and the Mobocracy* (1949), and Hugh D. Duncan, *Culture and Democracy* (1965).

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Arthur Ochs Sulzberger

Arthur Ochs Sulzberger (born 1926), long-time publisher of the *New York Times,* was involved in the transformation of this newspaper from a New York City enterprise into one of broad national influence.

Arthur Ochs Sulzberger was born February 5, 1926, in the city of New York. He was the son of Arthur Hays Sulzberger, chairman of the board of the New York Times Company, and of Iphigene Bertha, née Ochs, through whom he was a descendant of Adolph Ochs, the founder of the *New York Times*. He was the youngest of four children and was affectionately called ''Punch'' by family and friends, having arrived after his sister Judy. His preparatory education took place in several schools because he suffered from hereditary dyslexia. He finally earned a diploma from the Loomis School in Windsor, Connecticut.

When only 17, in 1944 he joined the United States Marine Corps. The war in the Pacific was still raging, and as a corporal he was stationed first at Lehu and then at Luzon in the Philippines. His duties were those of a naval intercept radio operator. Shortly before the Japanese surrender he was attached to the staff of General Douglas MacArthur, the supreme commander of Allied Forces in the Southwest Pacific, and accompanied the general to Japan for the surrender. He told his mother about his experiences in the corps: ''Before I entered the Marines I was a lazy good-for-nothing; the Marines woke me up.''

His war experiences did not end with World War II. When in 1951 the North Koreans, under Communist rule, invaded the non-Communist territory of South Korea, the United Nations came to the aid of South Korea and Sulzberger was called back into the Marine Corps. He had just graduated with a Bachelor of Arts degree from Columbia University. Commissioned a second lieutenant, he was sent to Korea as an officer in the First Marine Division at Panmunjom, where he remained until a truce ended active combat and redrew the line dividing north and south. By the time his service came to an end in 1953 he had risen to the rank of captain, a rank that he held in the Marine Corps Reserve until 1963, the date of his resignation.

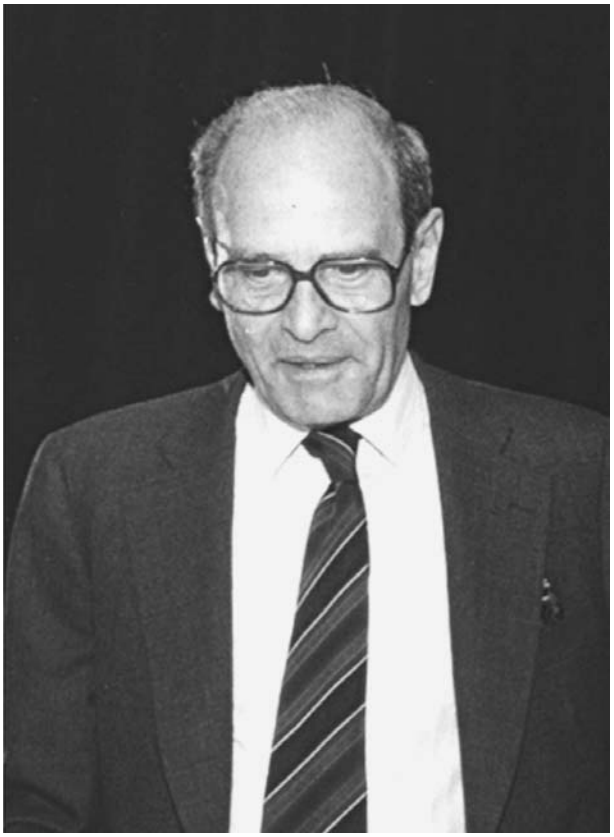

The year 1963 was an extremely important one in his life. Since his resumption of civilian status ten years earlier he had become a reporter for the *New York Times,* owned by his family. To broaden his experience he briefly joined the *Milwaukee Journal* as a cub reporter and served also at its news desk until he returned to the *New York Times* in 1954. He worked at the foreign news desk for three months and was subsequently sent to the London, Paris, and Rome offices of the *Times* as a correspondent. This was a brief experience, however, and in 1955 he returned to New York to become assistant to the publisher and in 1958 the assistant treasurer of the New York Times Company. Arthur Sulzberger had turned from news gathering to administration and financial responsibilities. This was evident in 1963 when he succeeded his brother-in-law, Orvil E. Dryfoos, who had just died of a heart attack, as president of the company. Although he was only 37 years old, his parents chose him over others because his forthright personality invited communication with the editors who helped make policy. He was now the publisher of the *Times,* and he became fully in charge after his father's death in December 1968.

As heir to a family business—one that subsequently became a public corporation—he assumed responsibility for management and sat as one of three trustees who collectively oversaw the interests of the company and of the stock holders and who supported the several editors in their policies to preserve the paper's traditions of objective reporting and freedom of editorial policy. Beginning in the late 1960s, however, the several great newspapers of New York City faced serious financial problems. As more and more readers moved from the city to the suburbs, the retail merchants who advertised in the *Times* moved out with them and took their advertising to smaller suburban papers. Both readership and advertising fell off. The suburban press enjoyed lower costs of production. In order to compete the major city papers sought to reduce their work forces and to introduce more efficient printing technology. This led to a citywide strike of the work force in 1978. Some of the weaker journals went out of business; others, like the *Times,* survived and carried out policies to increase productivity. The *Times* remained one of the great newspapers of the world into the 1990s, also available on the World Wide Web at http://www.nytimes.com.

The New York Times Company, with Arthur Sulzberger at its head, also owned dozens of other enterprises, including 17 trade and consumer magazines, 32 regional newspapers, three publishing companies, five television stations and the Interstate Broadcasting Company, which is a wholly-owned subsidiary operating a 17-station network in the Northeast. In 1992, the company started up its new facility in Edison, New Jersey. That same year, Sulzberger turned over his publishing responsibilities to his son, Arthur, Jr., but remained active as the company's chairman and

chief executive officer. During Sulzberger's tenure as publisher, *Times* associates had won a total of 31 Pulitzer Prizes.

Apart from his business activities, Sulzberger was a public-minded citizen who was directly involved in civic activities. At Columbia University, his alma mater, he was the senior trustee and one of two remaining life trustees in 1985. He served on the board of the Metropolitan Museum of Art and was also a visiting trustee for the Department of Arms and Armor, for which he served as fund raiser. He was chairman of the board of the Fresh Air Fund, an organization devoted to sending underprivileged children to the country during the summer to enjoy the fun of camping. This organization was ''under the wing'' of the *New York Times,* which gave it editorial support. At various times Sulzberger was also active as director or board member of the American Arbitration Association, the New York Convention and Visitors Bureau, the Greater New York Safety Council, the Greater New York Council of the Boy Scouts, the New York University Center for Safety Education, and the New York World's Fair of 1964-1965. He received an honorary LL.D. degree from Dartmouth College in 1964. In connection with his journalism he belonged to the New York City Newspaper Reporter Association, the Overseas Press Club, and Sigma Delta Chi, the newspapermen's fraternity.

In his private life Sulzberger was married twice, first on July 2, 1948, to Barbara Grant. They had two children: Arthur Ochs, Jr., and Karen Alden. After his divorce in 1956 he married Carol Furman, née Fox, former wife of Seymour Furman. He formally adopted her daughter by the previous marriage, Cathy Jean, and in 1964 they produced another daughter, Cynthia. Sulzberger was a member of Temple Emanu-El in New York City. One of his hobbies was golf, and he belonged to the Century Country Club of White Plains, New York. However, his favorite hobby was fishing. To him, nothing was more exciting and fun than a few days on a salmon river.

Further Reading

There are no books on Arthur O. Sulzberger. There is pertinent information in the memoirs of his mother, *Iphigene: Memoirs of Iphigene Ochs Sulzberger* (1979). Useful data about the *New York Times* and the Times Company can be found in Martin Walker, *Powers of the Press* (1982), and Anthony Smith, *Goodbye Gutenberg, the Newspaper Revolution of the 1980's* (1980).

For more recent profiles of Sulzberger and his family, see Joseph Nocera's article, *Family Plot* in *GQ: Gentlemens Quarterly* (1994). □

Charles Sumner

American senator Charles Sumner (1811-1874), an uncompromising opponent of slavery, worked to arouse the nation against it. He was a staunch supporter of African American rights legislation and stringent Reconstruction in the South.

Charles Sumner was born on Jan. 6, 1811, in Boston, Mass. His father was a lawyer and, briefly, a sheriff. Sumner attended the Boston Latin School and graduated from Harvard University in 1830. He obtained a law degree in 1833 from the Harvard Law School, where he was greatly influenced by the legal scholar Joseph Story. Although a brilliant student of the law and a frequent contributor to legal journals, Sumner disliked the routine of actual practice, preferring the life of Boston's intellectual community.

Through his Boston friends, particularly Samuel Gridley Howe and William Ellery Channing, Sumner became involved in the humanitarian reform movements currently blossoming in New England, especially movements to improve education and prisons and for universal peace and the abolition of slavery. The reformers were influenced by evangelical Protestantism as well as by secular commitments to change. They believed that mankind's progress was inevitable if men lived by true and inflexible moral principles and worked assiduously, without hesitation or considerations of expediency, to destroy corrupting influences still present in society. Sumner shared their ideals and became noted for his particularly inflexible principles and idealistic oratory against the evils of war.

Antislavery Politics

Sumner had always viewed slavery as one of the basic moral evils in the United States. When the annexation of Texas revealed to him the unscrupulous greed and expansionism of the slaveholders, he joined the Conscience Whig

faction in its efforts to challenge slavery by political means. The Massachusetts Whig party was controlled by the Cotton Whigs, who opposed antislavery agitation as divisive and pointless; many Conscience Whigs left their party, therefore, to form the Free Soil party in 1848. Sumner unsuccessfully ran for Congress as a Free Soiler that year. In 1851 when the Free Soilers gained the balance of power in the Massachusetts Legislature, they joined with the Democrats to elect Sumner to the Senate.

Sumner arrived in Congress at an inopportune moment for an antislavery agitator, for both parties had accepted the Compromise of 1850 as the final solution of the slavery question. As a representative of a party that was fast losing support, Sumner seemed headed for political oblivion. But the Kansas-Nebraska Act in 1854 reintroduced slavery into politics, and slavery and other issues soon led to the formation of the Republican party, committed to halt further expansion of slavery. Sumner quickly became a leading Republican. In the renewed debates over slavery the uncompromising absolutism of his sppeeches brought much attention. Ignoring the fact that his views were more radical than those of most Republicans, Southerners used his speeches to demonstrate to their constituents the fanaticism of the new party and its violent hostility to Southern interests.

In 1856 Sumner delivered his ''Crime against Kansas'' speech, vehemently attacking the introduction of slavery into that territory and bitterly assailing three involved Democratic leaders, Senators Stephen A. Douglas, Andrew Pickens Butler, and James Murray Mason. Two days later, at his Senate desk Sumner was beaten unconscious with a cane by Butler's nephew, Representative Preston Brooks of South Carolina. The brutal assault helped fire up Northern opinion against the South as few other things had, especially since many Southerners praised Brooks's action. Sumner was unable to return to the Senate for almost 4 years because of persistent problems with his injuries. His empty chair became a noted symbol of Southern viciousness against their opponents.

Civil War

Returning to the Senate on the eve of the 1860 election, Sumner renewed his assaults on the South. His inflexibility worried and alienated conservative Republicans and kept Sumner out of key party policy-making positions. He opposed any compromise with slavery in the secession crisis of 1860-1861. On the outbreak of war he became a vigorous advocate of a strong military policy to force the South into submission. He also was among the first to accept the war's revolutionary potential, calling for military emancipation, the use of black troops, and all measures promising equal rights for African Americans, including suffrage. Fearing the consequences if the South was restored to power before the rights of emancipated slaves had been guaranteed, Sumner argued that the Southern states, by seceding, had deprived themselves of their status under the Constitution. Before they could reenter the Union, therefore, Congress must restore and ensure their ''republican form of government,'' in which Sumner wanted political rights for freedmen included.

Sumner was also active in foreign affairs during the war. As chairman of the Senate Committee on Foreign Relations, he strove to maintain friendly relations with Europe, which were vital to Northern success. Realizing that European intervention would immeasurably aid the South, he helped kill offensive resolutions directed against France and England.

Reconstruction Period

After the war Sumner led in opposing President Andrew Johnson's conservative Reconstruction policies. He supported the various Radical Republican legislative proposals: establishment of the Freedmen's Bureau, the 14th Amendment, and the various civil rights and Reconstruction acts, although he thought most of them overly conservative. Sumner wanted more extensive aid to the freedmen, land distribution to ensure economic survival, and free schools, for example; but the nationwide antipathy toward African Americans, and Republican fears of a white political backlash, ultimately prevented such radical action. Sumner himself was denied a seat on the potent Joint Committee on Reconstruction, where less intransigent members were favored.

Sumner enthusiastically supported Johnson's impeachment in 1868 but was no happier under President Ulysses S. Grant. He strongly opposed Grant's pet project for annexing Santo Domingo in 1870. He also opposed administration plans for settling, on moderate terms, disputes with England stemming from the Civil War. In retaliation, he was deprived of his Foreign Relations Committee chairmanship by the administration. From then on Sumner carried on a fierce war against the administration. ''No wild bull,'' Secretary of State Hamilton Fish wrote of Sumner in 1871, ''ever dashed more violently at a red rag than he goes at anything that he thinks the President is interested in.''

Sumner joined the Liberal Republicans in 1872 in order to continue his opposition to Grant. Unlike many of the Republicans in the movement, however, he did not give up his interest in the Southern freedmen. At the time of his death of a heart attack in Washington on March 11, 1874, he was trying to secure the passage of a civil rights bill. (It passed the following year.) With his death passed much of the idealism of Radical Reconstruction.

Further Reading

Sumner's *Works* (15 vols., 1870-1883) contains what he considered to be his most important writings. Edward L. Pierce, *Memoir and Letters of Charles Sumner* (4 vols., 1877-1893), is a sympathetic biography by a friend. An excellent biography in two volumes is by David Donald: volume 1: *Charles Sumner and the Coming of the Civil War* (1960), was awarded the Pulitzer Prize for biography in 1961; and volume 2: *Charles Sumner and the Rights of Man* (1970), deals with the remainder of Sumner's life. □

William Graham Sumner

The American sociologist and educator William Graham Sumner (1840-1910) was one of the earliest proponents of sociology in the United States and was especially notable for his advocacy of the evolutionary viewpoints of Herbert Spencer in academic and public circles.

William Graham Sumner was born on Oct. 30, 1840, in Paterson, N. J. His parents were both of English ancestry and of modest social background. The family moved to Connecticut, where Sumner attended the public schools and Yale College. After graduation, he studied ancient languages and history at Göttingen (1864) and theology and philosophy at Oxford (1866). The following year he was appointed tutor at Yale and then was ordained in the Protestant Episcopal Church. In 1869 he left Yale to be rector of churches in New York City and Morristown, N. J. In 1872 he became the first professor of political and social science at Yale—a position he long held.

Sumner had been greatly influenced by Herbert Spencer's essays on the structure of human society, and he used them as the basis for the first course in sociology ever given in a university in the United States (1875). As his teaching evolved, he planned a massive treatise on a comparative institutional analysis of societies, but he interrupted this task to produce the work that gave him worldwide renown—*Folkways* (1907). *Folkways* was notable in several respects. It contributed terms that have become widely used—such as folkways, mores, the wegroup, and ethnocentrism. In addition, Sumner established the notion of different degrees of social pressure for conformity in his analyses of folkways, mores, and institutions. A crucial and fundamental idea in this book was the observation that social life is mainly concerned with creating, sustaining, and changing values. But Sumner insisted that the values in folkways and mores are inherently nonrational and yet powerful in influencing thought and behavior. Consequently, he regarded conflict and struggle as inseparable components of human society in any age. ''Nothing but might has ever made right . . . nothing but might makes right now'' is a much cited and fairly representative statement of Sumner's approach to the essentials of society.

Sumner brought a forceful and undeviating conservatism to numerous discussions, though he was one of the earliest defenders of academic freedom while at Yale. He was a tireless exponent of laissez-faire (which he defined as ''mind your own business'') and a sharp critic of the imperialism of the United States. Many articles emphasized the validity of economic rather than political considerations. A favorite theme was the futility of trying to obtain ''progress'' by governmental policy. Perhaps the most persistent argument by Sumner concerned the plight of the ''forgotten man,'' the middle class taxed against its will for programs designed to serve other groups.

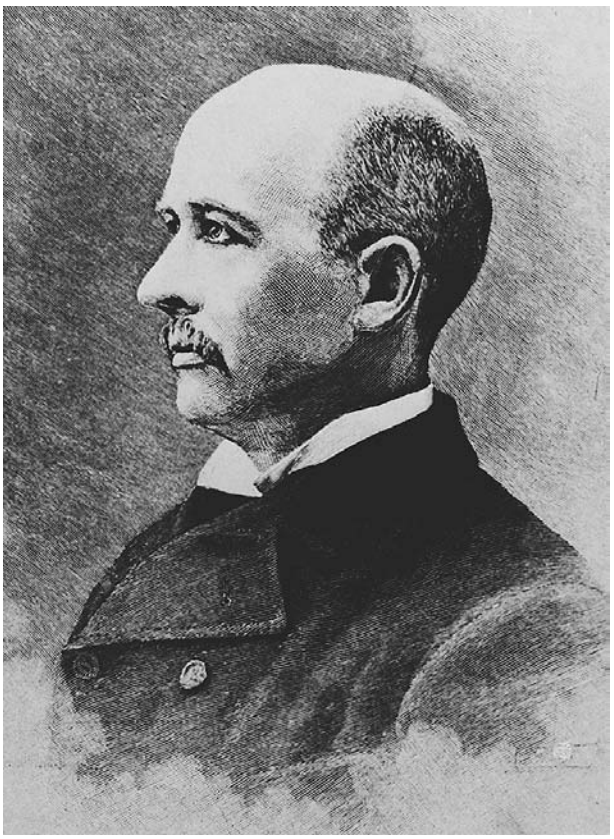

On April 12, 1910, Sumner died in Englewood, N.J. His disciple, A. G. Keller, prepared Sumner's long, unfinished manuscript for publication in four volumes as *The Science of Society* (1927). In subsequent years many of Sumner's articles were collected in book form.

Further Reading

Short biographical studies of Sumner are Harris E. Starr, *William Graham Sumner* (1925), and Maurice R. Davie, *William Graham Sumner* (1963). See also Harry Elmer Barnes, ed., *An Introduction to the History of Sociology* (1948), and Robert G. McCloskey, *American Conservatism in the Age of Enterprise* (1951).

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□

William Ashley Sunday

The fame of American evangelist William Ashley Sunday (1862-1935) rests on his reputation as an immensely popular revivalist preacher. His fiery platform style differed dramatically from the dignified manner of his predecessors.

Billy Sunday was born in Ames, Iowa, on Nov. 18, 1862. His father, a Civil War soldier, died a month later. Poverty, hard work, and orphans' homes all figured in Sunday's early life. By the age of 14 he was on his own, drifting from job to job, even serving as janitor in a high school so that he could attend classes. While clerking in Marshalltown, Iowa, Sunday began to play baseball on the local team; this led ultimately to his employment with the Chicago White Sox (1883) and later the Pittsburgh and Philadelphia teams. During these years Sunday married and embraced Christianity. Before his departure from baseball in 1891, he was widely known as a Christian ballplayer in a game not then noted for the high moral character of all its participants.

Sunday next worked for the Young Men's Christian Association in Chicago, later assisted the well-known evangelist J. Wilbur Chapman, and in 1896 embarked on his own ministerial career. He was licensed to preach in 1898 and ordained by the Chicago Presbytery in 1903. Combining musical spectacle with harsh rebukes to sinners and backsliders, Sunday rapidly became famous as he induced tens of thousands to ''hit the sawdust trail'' (walk down the sawdust-strewn aisles of his tabernacle, publicly declaring themselves for Christ). He especially captivated his audiences with his baseball allusions, such as throwing an imaginary baseball at the congregation while exhorting them to ''put it over the plate for Jesus.''

Fundamentalist in outlook, Sunday viewed Sabbath-breaking and alcohol as the gravest social problems besetting modern society. Among his other achievements, he was significant in bringing about prohibition. The peak of his career came between 1910 and 1920 as he staged massive rallies in cities across the nation, spread his message in such works as *Burning Truths from Billy's Bat* (1914) and *Great Love Stories of the Bible and Their Lessons for Today* (1917), and reportedly amassed a fortune.

Less idolized in the 1920s, he lived out his declining years in Winona Lake, Ind. On Nov. 6, 1935, he died of a heart attack. He had stirred the religious enthusiasm of thousands of Americans and had buttressed the conservative religious and social attitudes of many fundamentalists.

Further Reading

William C. McLoughlin, *Billy Sunday Was His Real Name* (1955), is the most scholarly and dispassionate biography. Others include Lee Thomas, *The Billy Sunday Story* (1961). A contemporary account is William T. Ellis, *Billy Sunday: The Man and His Message, with His Own Words* (1914). Also revealing is the work of one of Sunday's associates and an heir to his evangelistic tradition, Homer Alvan Rodeheaver, *Twenty Years with Billy Sunday* (1936).

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Sundiata Keita

Sundiata Keita (ca. 1210-ca. 1260) was the founder of the Mali empire in West Africa. He is now regarded as a great magician-king and the national hero of the Malinke-speaking people.

Sundiata, or Sun Djata, was also known in the *Tarikhs* (Moslem chronicles) as Mari Djata. Keita is a widely used family name. He is to West African history what King Arthur is to English history, in that both are popular figures about whom very little is known with certainty. Most knowledge about both has come to us orally from traditions passed down through the centuries. Moslem chroniclers wrote very little about Sundiata because he was not a devout Moslem. Much of what was written can be regarded with some skepticism because it is very difficult to separate fact from legend in such old oral traditions. We can, however, be sure that he was a real historical personage.

Sundiata was the son of Maghan Kon Fatta, ruler of the small Malinke kingdom of Kangaba, situated on the Niger River a short distance to the southwest of Bamako, the capital of modern Mali. Sundiata was handicapped from birth, and his life story follows the universal theme of a culture hero's overcoming of extreme adversity to attain greatness.

About 1224 the Susu people to the north conquered Kangaba in a wave of expansion under their magician-king,

Sumanguru Kante. There are several different traditions concerning Sundiata's experiences at this time. According to a contemporary version, he and his mother went into voluntary exile from Kangaba about 1220 to avoid the risk of assassination by his jealous half brother, Kankaran Tuman, who had become king about 1218. Kankaran then meekly submitted to Susu rule, and later Sundiata was recalled by his people to free them from this foreign tyranny.

A version written into the *Tarikh al-Sudan* in the 16th century has Sumanguru Kante first conquering Sundiata's father and then killing 11 of the King's 12 sons, sparing only the handicapped Sundiata. Sundiata then went into exile, later to return as a liberator.

In either case, about 1230 Sundiata put together a rabble force in the far north and slowly advanced to the south, increasing his troop strength with successive victories over Susu provinces. By 1234 he was ready to take on the main Susu army, which he met and defeated in the epic battle of Kirina northeast of Kangaba. This victory is clearly the major event in his life, and it marks the beginning of the Mali empire. Before he retired from active leadership of his armies about 1240, Sundiata and his generals expanded the new empire in all directions, even incorporating the formerly great Ghana empire and the previously unconquered gold fields of the Senegal River valley.

We know that Sundiata ruled for about 25 years, but little is known about his later life. He died about 1260, apparently the victim of an accident in his capital.

Further Reading

An exciting and colorful full-length account of Sundiata's life in English is D. T. Niane, *Sundiata: An Epic of Old Mali* (1965). Otherwise, there is almost no literature dealing mainly with Sundiata. Several general works that touch on him and his times are A. Adu Boahen, *Topics in West African History* (1966), and Basil Davidson, *A History of West Africa to the Nineteenth Century* (rev. ed. 1967; 1965 edition entitled *The Growth of African Civilisation*). □

Sung T'ai-tsu

Sung T'ai-tsu (927-976) was a Chinese emperor and the founder of the Sung dynasty, one of the great Chinese dynasties and a major period of transition in Chinese history.

In 755 the T'ang dynasty was dealt a stunning blow when An Lu-shan, a frontier general in command of a great army on the northeastern border of China, turned his forces against the dynasty. The rebel armies swept over the rich and heavily-populated North China Plain (modern Hopei, Honan, and Shantung provinces) and captured both T'ang capitals, Lo-yang and Ch'ang-an. The rebellion was finally quelled in 763, but its impact on the social and political fabric of China was felt long afterward. The old aristocracy of North China had fled before the rebel armies, abandoning their lands—the basis of their personal power.

A great part of the territory previously controlled by this regional aristocracy and by the T'ang central government came under the control of hardened military men, many of them former generals of An Lu-shan who continued to occupy conquered territory. The loyalty of these newly risen soldiers was doubtful at best. The T'ang still held their capital of Ch'ang-an in northwest China and tried gradually to reextend their power over the northeast. They had some successes but were never really able to reestablish a firm hold over that part of their former empire.

The court itself was filled with corruption, and imperial power fell into the hands of eunuchs. After the rebellion of Huang Ch'ao, China was even further militarized and politically fragmented. The once powerful T'ang dynasty existed in name only until its extinction in 907. The fall of the T'ang was followed by a period of political division known as the Five Dynasties (907-960), named for the five successive and short-lived regimes which ruled in North China during this period; in this same half century, South China was divided into a number of small states.

The ancestors of Sung T'ai-tsu (''Great Ancestor of the Sung,'' a formal posthumous name for Chao K'uang-yin) lived in the chaotic age just described and served as officials in northeast China, the area hardest hit by the An Lu-shan rebellion and the region of greatest political and social instability. Chao K'uang-yin, who grew up during this troubled time, was the man who finally brought the era to an end.

Early Life

Chao K'uang-yin was born in Chia-ma-ying, a military camp near Lo-yang, 20 years after the fall of the T'ang dynasty. His father, Chao Hung-yin, was a man of exceptional military ability who had attracted the attention of the Emperor of the Later T'ang dynasty (923-937) and had become a commander of the Emperor's private guard. He must have been an adroit and tenacious man, for he held this same trusted and privileged position under the rulers of several of the short-lived dynasties which followed the Later T'ang.

Chao K'uang-yin was the second son of Chao Hung-yin. He grew up in Lo-yang, which was the capital of the Later Chin (937-947), the second dynasty his father served. His father, who wanted to provide him with the kind of background which would qualify him later to hold civil office, hired a tutor to train the boy in the classical curriculum. But Chao had little taste for such studies. One story has it that when Chao and his fellow students left school at the end of the day, they would take crude weapons and play-act at fighting. They walked home in military formation, with Chao K'uang-yin playing the commander, and travelers on the road would have to step aside and let them pass. Another story indicates Chao's determination to make himself into a fighting man. Once, when he was still a boy, he decided to try to ride a fierce and untrained horse. The wild horse jumped onto a ramp of the city wall, bucked, and threw his young rider. The onlookers thought Chao was badly hurt, but the boy slowly picked himself up, caught the horse, and undaunted, climbed back on.

When he was 21 years old, Chao K'uang-yin made the decision to leave his family and set off on his own. His father was still commander of the palace troops, at that time under the Emperor of the Later Han dynasty (947-951), and it probably seemed that he would never have enough power to help his son get more than a minor military post. So Chao left his family, looking for a position under one of the numerous regimes in power elsewhere in China. For several years he traveled, first to the far northwest, then toward the south, but he had no success and his situation became desperate. Finally, it is said, he met a Buddhist monk who somehow recognized that he was an extraordinary man, gave him money, and told him to go back north, where he would surely find success.

Career as a Soldier

Chao did return to North China, which was then in an extremely chaotic state, rife with danger and with opportunity. In the year he returned, 950, the ruling dynasty had to confront attacks in northeast China from one of China's foreign enemies, the Khitan. The Emperor sent one of his generals, Kuo Wei, to fight the Khitan. Chao K'uang-yin, returning north just at this time, responded to Kuo's call for support and joined his army.

After a brief campaign against the Khitan, Kuo turned his forces against the Emperor and soon overthrew the dynasty, replacing it in 951 with his own dynasty, the Later Chou. Chao K'uang-yin had distinguished himself in the fighting and was given an officer's position in the new emperor's private guard. Two years later, when he was about to be sent to a post some distance from the capital, Chao attracted the attention of the heir apparent, and, when the heir apparent became emperor the following year, Chao K'uang-yin was appointed commander of the palace army. Fighting continued throughout the 950s, and Chao was in much of it. He became increasingly powerful as he gained the loyalty of the troops under his personal command.

The second emperor of the Later Chou died in 959 and was succeeded by his 7-year-old son. In such difficult and unstable times, in which one regime followed another with great rapidity, there was little chance that the authority of this boy-emperor would be respected. In 959, two of the dynasty's enemies, the Khitan and a small state in the northeast called Northern Han, made an alliance against the Later Chou. Chao K'uang-yin was sent with an army to deal with this threat, but, like Kuo Wei before him, he soon turned his army against his own dynasty. It is said that it was only upon the urging of his own troops that he took this step. To those living at the time, this probably seemed no more than one more futile effort to establish peace and unity out of the prevailing chaos. But peace and unity were achieved, and the dynasty Chao K'uang-yin brought to power endured for more than 3 centuries.

Career as Emperor

The dynasty Chao K'uang-yin established was called the Sung, named, as was usual in China, after the personal fief held by the ruling family before they came to power. His capital was the great commercial city of K'ai-feng, which had become the economic hub of North China and eastern capital for several of the minor military regimes which followed the T'ang, but which only now became the principal capital of a major dynasty. Chao K'uang-yin reigned as emperor from 960 to 976. During those years the last areas outside central control were brought firmly within the imperial sway; Chao personally led several of the major campaigns of pacification. More importantly, in those early years of the dynasty the basic institutions—military, financial, legal—necessary for the administration of a great empire took shape.

During the Sung dynasty fundamental changes occurred in many aspects of Chinese life. Economically, China became increasingly urbanized, trade prospered, and the population grew rapidly, especially after the introduction in 1012 of a strain of early-ripening rice, which made possible two or three rice crops in a year. Culturally there were important developments in all of the arts, particularly in poetry, painting, and popular literature, the last greatly stimulated by the widespread use of printing and the rapid increase in literacy which date from Sung times. A change with the greatest social and political consequences was the great broadening of the group from which officials were selected: the old entrenched aristocracy, already quite literally on the run in the days when Chao K'uang-yin's ancestors were officials of the T'ang, was completely eclipsed, and it was succeeded by a new elite and a significantly strengthened monarchy.

The new elite was chosen by merit. Aspirants were required to go through a lengthy and exhaustive education which required a thorough exposure to the traditionalistic, conservative, and rigidly interpreted set of personal, social, and political norms embedded in the classical curriculum. It is a historical irony that the dynasty which established as the ruling elite of China a class of thoroughly educated, profoundly conservative, and austerely moralistic scholar-officials, a group typically hostile toward military men and their values, was established by a slightly educated army officer named Chao K'uang-yin, known to history as Sung T'ai-tsu.

Further Reading

There is very little information about Sung T'ai-tsu in English. A valuable but very detailed study of the complex events of the early 10th century in China is Wang Gungwu, *The Structure of Power in North China during the Five Dynasties* (1963). For a fine general account of the early Sung government the reader should consult E. A. Kracke, Jr., *Civil Service in Early Sung China, 960-1067* (1953). □

Sun Yat-sen

Sun Yat-sen (1866-1925) was the preeminent leader of China's republican revolution. He did much to inspire and organize the movement that overthrew the Manchu dynasty in 1911 and through the

Kuomintang party paved the way for the eventual reunification of the country.

Sun Yat-sen was born on Nov. 12, 1866, into a peasant household in Choyhung in Kwangtung near the Portuguese colony of Macao. His early education, like his birthplace, established him as a man of two worlds, China and the West. After a rudimentary training in the Chinese classics in his village school, he was sent to Hawaii in 1879 to join his émigré elder brother. There he enrolled at an Anglican college where he studied Western science and religion. Upon graduation in 1882, he returned to his native village, but he soon was banished for defacing the village idols.

Though he returned home briefly to undergo an arranged marriage, Sun spent the formative years of his late teens and early 20s studying in Hong Kong. He began his medical training in Canton but in 1887 returned to Hong Kong and enrolled in the school of medicine attached to Alice Memorial Hospital under Dr. James Cantlie, dean of the school. After graduation in June 1892, he went to Macao, where Portuguese authorities refused to give him a license to practice.

By the time Sun returned to Hong Kong in the spring of 1893, he had become more interested in politics than in medicine. Appalled by the Manchu government's corruption, inefficiency, and inability to defend China against foreign aggressors, he wrote a letter to Li Hung Chang, one of China's most important reform leaders, advocating a program of reform. Ignored, Sun returned to Hawaii to organize the Hsing-chung hui (Revive China Society). When the Sino-Japanese War appeared to present possibilities for the overthrow of the Manchus, Sun returned to Hong Kong and reorganized the Hsing-chung hui as a revolutionary secret society. An uprising was planned in Canton in 1895 but was discovered, and several of Sun's comrades were executed. Having become a marked man, Sun fled and found refuge in Japan.

Peripatetic Revolutionist

The pattern for Sun's career was established: hastily organized plots, failures, execution of co-conspirators, overseas wanderings in search of sanctuary and financial backing for further coups. Sun grew a moustache, donned Western-style clothes, and, posing as a Japanese, set out once again, first to hawaii, then to San Francisco, and finally to England to visit Cantlie. There he was kidnaped by the Chinese legation and held captive pending deportation back to China. Rescued at the last minute through the efforts of Cantlie, he emerged from captivity with an international reputation enhanced by his own account of the event, *Kidnapped in London* (1897). Before leaving England, he frequented the reading room of the British Museum, where he became acquainted with the writings of Karl Marx and of the American single-tax advocate Henry George.

In July 1897 Sun returned to Japan, where he adopted the pseudonym Nakayama (Chinese, Chung-shan). He also attracted the support of prominent Japanese Sinophiles, liberals, and adventurers who hoped that Japan, by promoting political change in China, could build an Asian bloc against the West. On the other hand, Sun failed to consummate an alliance with the followers of the radical monarchial loyalist K'ang Yu-wei, who also found asylum in Japan after the failure of his Hundred Days Reform. After the failure of the Waichow uprising in October 1900, Sun spent 3 years in Yokohama, establishing a relationship with the growing number of Chinese students who flocked to Japan for a modern education. From 1903 to 1905 he renewed his travels, recruiting adherents among overseas Chinese in Southeast Asia, Hawaii, the United States, and Europe.

Sun returned to Japan in July 1905 to find the Chinese student community stirred to a pitch of patriotic excitement. In league with other revolutionary refugees such as Huang Hsing and Sung Chiao-jen, Sun organized, and was elected director of, the T'ung-meng hui (Revolutionary Alliance). Though based upon a merger of the Hsing-chung hui and other existing organizations, the T'ung-meng hui was a centralized body, meticulously organized, with a sophisticated and highly educated membership core drawn from all over China.

By this time Sun's ideas had crystallized into the ''Three People's Principles''—nationalism, democracy, and people's livelihood. These became the ideological basis for the T'ung-meng hui. When Sun returned from another fund-raising trip in the fall of 1906, his student following in Japan numbered in the thousands. However, under pressure from Peking, the Japanese government expelled him. From

March 1907 to March 1908 Sun staged several uprisings from Hanoi, where the sympathetic French had given him a base, but once again Manchu pressure prevailed, and he was compelled to flee to Singapore.

Sun's fortunes had reached a low point. The failure of a series of poorly planned and armed coups relying upon the scattered forces of secret societies and rebel bands had undermined the prestige of the T'ung-meng hui in Southeast Asia, and in August 1908 Japanese authorities banned the highly successful party organ, the *Min Pao*. Receiving scant encouragement upon revisiting Europe, Sun found that Chinese opinion in the United States was turning against his promonarchial rivals. After a triumphal tour through New York, Chicago, and San Francisco, he returned to Japan via Honolulu. Ten days later he was expelled once again. He went on to Singapore, then to Penang, from which he was ousted for an inflammatory speech. Sun returned to the United States and was en route from Denver to Kansas City on a successful fundraising tour when he read in a newspaper that a successful revolt had occurred in the central Yangtze Valley city of Wuchang.

President of the Chinese Republic

The revolution had occurred in Sun's absence. The instigators were low-ranking army officers in units sympathetic to the T'ung-meng hui. Sun continued to travel eastward across the Atlantic and through Europe to solicit diplomatic and financial support for the revolutionary regime. By the time he arrived back in China on Christmas Day, rebellion had spread through the Yangtze Valley. A tumultuous welcome greeted Sun, and in Nanking, revolutionary delegates from 14 provinces elected him president of a provisional government. On Jan. 1, 1912, Sun Yat-sen proclaimed the establishment of the Republic of China.

However, the revolutionists lacked the power to dethrone the Manchu ruler in Peking. Only Yüan Shih-kai, strongman of North China, could accomplish this. Sun, therefore, agreed to relinquish the presidency in exchange for the abdication of the Manchus and Yüan's acceptance of a republican form of government. Yüan gave his assent and was duly elected by the National Assembly in Nanking and inaugurated in Peking on March 12. Yüan thereupon maneuvered the provisional government into moving to Peking instead of transferring the capital to Nanking. Sung Chiao-jen, parliamentary leader of the T'ung-meng hui, attempted to check Yüan's power through the National Assembly. He brought leaders of the T'ung-meng hui and four smaller parties into a federated organization called the Kuomintang (National People's party). Sun Yat-sen, however, having little taste for such parliamentary maneuvers, set about to promote his program of people's livelihood. As newly appointed director of railroad development, he spent the autumn and winter of 1912 touring the rail lines of China and Japan and developing grandiose plans for the future.

Meanwhile a bitter power struggle was under way in Peking. In the national elections of February 1913, the Kuomintang won control of the Assembly. On March 20, Yüan's agents assassinated Sung Chiao-jen at the Shanghai railroad station. Sun hurried back and demanded that the culprits be brought to justice. Yüan, backed by a ''reorganization loan'' from a foreign consortium, took political and military steps against the Kuomintang. This precipitated scattered but ineffectual resistance, the so-called second revolution. Sun denounced Yüan; Yüan removed Sun from office and on September 15 ordered his arrest. By early December, Sun was once again a political refugee in Japan.

Preparations for a Comeback

Sun now began to work for the overthrow of Yüan. On June 23, 1914, he replaced the Kuomintang with a new party, the Chung-hua ko-ming tang (China Revolutionary party), based upon a personal oath of allegiance to himself. However, Yüan was undone by his own miscalculations rather than by Sun's plots. His attempt to replace the republic with a monarchy touched off revolts in southwestern China followed by uprisings of Sun's followers in several other provinces. Sun hopefully returned to Shanghai in April 1916, 2 months before Yüan's death.

The disintegration of centralized authority opened the gates to warlordism. Power first fell into the hands of Tuan Ch'i-jui, who dissolved the Parliament and convened his own provisional assembly in its place. Sun responded by forming a military government in Canton in league with naval chief Ch'en Pi-kuang, Kwangtung warlord Ch'en Chiung-ming, and other southern military leaders. A rump parliament was convened. However, failing to secure independent military power, Sun was forced to withdraw from the Canton government in May 1918. This need to rely upon warlord support continued to plague him.

Following a fruitless quest for Japanese assistance, Sun established residence in the French concession in Shanghai. There he wrote two of the three treatises later incorporated into his *Chien-kuo fang-lueh* (*Principles of National Reconstruction*). In the first part (*Social Reconstruction*), completed in February 1917, Sun had attributed the failure of democracy in China to the people's lack of practice in its implementation. The second treatise, *Psychological Reconstruction,* argued that popular acceptance of his program had been obstructed by acceptance of the old adage ''Knowledge is easy, action is difficult.'' Sun proposed the transposition of this to read ''Knowledge is difficult, action is easy.'' Once the knowledge, provided by himself, had been made available, the people should have no difficulty putting it into practice. The third part (*Material Reconstruction*) constituted a master plan for the industrialization of China to be financed by lavish investments from abroad.

Sun's preoccupation with literary endeavors did not exclude him from political schemes. Once again he reorganized his party, this time as the Chinese Kuomintang. He also kept a hand in the political intrigues of Canton. When the city was occupied on Oct. 26, 1920, by Ch'en Chiung-ming and other supporters, Sun named Ch'en governor of Kwangtung. Sun returned to Canton in November and laid plans to counter the Peking government with a rival regime that would attract foreign support and serve as a military base for an eventual campaign of national reunification. In

April 1921 the Canton Parliament established a new government and elected Sun president.

Having brought the neighboring province of Kwangsi under control, Sun now took sides in the altercations of the northern warlords by forming an alliance with Chang Tso-lin and Tuan Ch'i-jui against Ts'ao K'un and Wu P'ei-fu and preparing to send troops into Hunan and Kiangsi. However, Ch'en Chiung-ming opposed Sun's grandiose nationwide goals, preferring to wield regional power in a decentralized federation. Sun responded by assuming direct command of his troops in Kweilin, but Ch'en undermined his efforts from Canton. After driving Ch'en from the city, Sun resumed preparation for the northern expedition, but Ch'en recaptured Canton and forced Sun to flee to a gunboat in the Pearl River. There, in the company of a young military aide named Chiang Kai-shek, Sun tried unsuccessfully to engineer a comeback.

Communist Alliance

Never one to be discouraged by failure, Sun returned to Shanghai and continued his plans to retake Canton via alliances with northern warlords and the exertions of his forces in Fukien and Kwangsi. He undertook, moreover, to breathe new life into the faltering Kuomintang and to set in motion a thoroughgoing reorganization of the party. Of equal consequence was Sun's decision to accept support from the Soviet Union, a mark of his disappointment with the Western powers and Japan and his need for political, military, and financial aid. Part of the agreement provided for the admission of individual Chinese Communists into the Kuomintang. On Jan. 26, 1923, in a joint manifesto with Sun, Soviet envoy Adolph Joffe guaranteed Russian support for the reunification of China.

Meanwhile Sun's military allies were paving the way for a return to Canton. By the middle of February 1923 Sun was back again as head of a military government. On October 6 Michael Borodin arrived in Canton, having been sent by the Comintern in response to Sun's request for an adviser on party organization. In January 1924 the first National Congress of the Kuomintang approved a new constitution which remodeled the party along Soviet lines. At the top of a tightly disciplined pyramidal structure was to be a Central Executive Committee with bureaus in charge of propaganda, workers, peasants, youth, women, investigation, and military affairs. Sun's Three People's Principles were restated to emphasize anti-imperialism and the leading role of the party.

One significant departure from the Soviet model was the creation of the position of *Tsung-li* (party director), to which Sun was given a lifetime appointment. The most controversial development was the election of three Chinese Communists to the Central Executive Committee and to leadership in the organization and peasants bureaus. Party conservatives were shocked. To prevent further polarization, Sun placed ultimate authority in his own hands via the establishment of the Central Political Council.

Even the most disciplined party, Sun realized, would be ineffectual without a military arm. To replace the unreliable warlord armies, Sun chose the Soviet model of a party army. The Soviets agreed to help establish a military academy, and a mission headed by Chiang kai-shek was sent to the U.S.S.R. to secure assistance. The new school was located on Whampoa Island 10 miles downriver from Canton. Sun appointed Chiang commandant, Liao Chung-kai party representative, and other close followers as political instructors.

Final Days in Peking

However, the lure of warlord alliances remained strong. In response to an invitation from Chang Tso-lin and Tuan Ch'i-jui, Sun set out for Peking to deliberate upon the future of China. After a journey via Shanghai, Japan, and Tientsin, Sun and his party reached Peking at the end of December 1924. However, negotiations with Tuan Ch'i-jui soon collapsed. This proved to be the last time that Sun would be disappointed by his allies. Following several months of deteriorating health, he found that he had incurable cancer.

Sun passed his final days at the home of Wellington Koo. There he signed the pithy ''political testament'' drafted by Wang Ching-wei, urging his followers to hold true to his ideals in carrying the revolution through to victory. He also signed a highly controversial valedictory to the Soviet Union reconsecrating the alliance against Western imperialism. The following day, March 12, 1925, Sun died. He was given a state funeral under orders of Tuan Ch'i-jui.

Sun's Legacy

Though the guiding spirit of the Chinese revolution, Sun was widely criticized during his lifetime. His involvement in warlord politics combined with frequent pronunciamentos heralding new ventures had won him the derisive epithet of ''Big Gun Sun.'' After his death, however, he became the object of a cult that elevated him to a sacrosanct position. His title of *Tsung-li* was enshrined, never to be used by another leader (although Chiang Kai-shek came close in 1938, when he dubbed himself *Tsung-tsai,* or party leader).

During the years of Kuomintang rule (1928-1949), Sun's face looked out from portraits in homes and government offices and appeared on bank notes. His name, Chung-shan, was attached to every variety of public place. His writings became a national bible. This was anything but an unmixed blessing, since Sun was neither a systematic ideologist nor a practical political planner. His Three People's Principles had undergone many changes over the years. The target of his ''nationalism'' had changed from the Manchus to the imperialist powers. His ''people's livelihood'' had been loosely identified with socialism and with communism. His ''democracy'' had been hedged about by more and more qualifications, including the requirement of a period of party tutelage before it could become effective. His manuscripts, left behind when he fled from Ch'en Chiung-ming in 1922, were destroyed by fire. The published work that we know as the *Three People's Principles,* or *Three Principles of the People,* was transcribed from lectures delivered between January and August 1924. In practice, this provided neither a viable program for national

construction nor a viable alternative to the more rigorous Marxist ideologies.

Sun Yat-sen has also been honored by the Chinese Communists, who stress the last period of his life and speak of his ''Three Great Policies'' of relying upon the Soviet Union, the Chinese Communists, and the working and peasant masses. The radical interpretation of Sun was carried forth by his widow, Soong Ch'ing-ling, who fearlessly accused Chiang Kai-shek of subverting her husband's teachings and, after 1949, was a prominent figure in the Communist government. His son, Sun Fo, though often at odds with the Kuomintang leadership, pursued a career in Nationalist politics and held a succession of administrative posts in the Nationalist government.

Further Reading

Sun Yat-Sen's *Three Principles of the People* is available in many Western-language editions; *San min chu-i: Three Principles of the People* (1964) contains a biographical sketch of Sun. The second and third parts of Sun's *Chien-kuo fang-lueh* (*Principles of National Reconstruction*) are translated respectively in his *Memoirs of a Chinese Revolutionary* (1927) and in his *The International Development of China* (1922).

The standard biography of Sun is Lyon Sharman, *Sun Yat-sen: His Life and Its Meaning* (1934). This is superseded in part by Harold Z. Schiffrin, *Sun Yat-sen and the Origins of the Chinese Revolution* (1968), which carries Sun's story to the founding of the T'ung-meng hui in 1905. Sun's Three Principles are elucidated in Paul M. A. Linebarger, *The Political Doctrines of Sun Yat-sen: An Exposition of the San Min Chu I* (1937). His political and ideological relationship with the Russian and Chinese Communists is examined in Shao Chuan Leng and Norman D. Palmer, *Sun Yat-sen and Communism* (1960). Sun's early career is placed in perspective in Mary Calbaugh Wright, ed., *China in Revolution: The First Phase, 1900-1913* (1968), which contains an essay on Sun by Harold Z. Schiffrin. Also useful for understanding Sun in the context of his times is Michael Gasster, *Chinese Intellectuals and the Revolution of 1911* (1969). Additional perspective can be gained from the biographies of two contemporaries: Jerome Ch'ên, *Yüan Shih-kai, 1859-1916* (1961), and Chün-tu Hsüeh, *Huang Hsing and the Chinese Revolution* (1961). □

Su Shih

Su Shih (1037-1101), also known as Su Tung-p'o, was a Chinese author and artist. He was the most versatile genius in the history of Chinese literature. He excelled in every form of verse and prose he attempted and further distinguished himself as a calligrapher and painter.

Su Shih was born in Meishan, in present-day Szechwan, to a most remarkable family of rather obscure origins. His father, Su Hsün (1009-1066), and younger brother, Su Ch'e (1039-1112), also attained literary fame, and all three are listed among the eight prose masters of T'ang and Sung. The Su brothers studied under the personal guidance of their father and mother, an educated woman and devout Buddhist. In 1056, accompanied by their father, the brothers went to the capital, Kaifeng, to take the civil service examination, and the next year they both earned the *Chin-shih* degree with high honors.

The chief examiner, Ou-yang Hsiu, highly impressed by the literary talent of the three Sus, took them under his wing and spread their fame in the capital. However, upon the death of their mother in the same year, the brothers left with their father for Szechwan to observe the customary mourning period, and it was not until 1060 that they journeyed back to the capital to receive official appointments. In 1066 Su Hsün died, and the brothers returned home for the last time to observe the mourning period.

Official Career

Su Shih served the government from 1061 until the year of his death in a series of capital and provincial posts. One had to be a high-ranking minister to be in a position to achieve deeds of statesmanship, but, unfortunately, during his official career Su Shih stood in opposition to the powerful Wang An-shih and his ''New Laws'' party and served in the capital only during the brief periods when the New Laws party was out of favor.

Though his memorials to the throne regarding the policies of the New Laws party show his responsible statesmanship in the Confucian fashion, Su never played a leading role in national politics as did his great fellow writers Ou-yang Hsiu, Wang An-shih, and the historian Ssu-ma Kuang. After each brief stay in the capital Su would be maligned and exiled to local posts. However, as a humane and capable magistrate, he was much loved by the people of every district or prefecture where he served.

After serving in a series of provincial posts from 1071 to 1079, Su was arrested on charges of slandering the Emperor, imprisoned in the capital, and then banished to Huang-chou in a minor official capacity. In 1085, following the death of Emperor Shen-tsung, the New Laws party temporarily lost power, and Su was recalled to court, serving in the Imperial Hanlin Academy and filling other high offices. After he had contracted enmity with his blunt criticism, he repeatedly requested a provincial post. In 1089 he was appointed prefect of Hangchow, where he built a dike on the West Lake which is still named after him.

Su was back at court in 1091, and for the next 3 years he served alternately at the capital and as prefect of important cities. When the New Laws party returned to power in 1094, Su was banished to Hui-chou in Kwangtung and then ordered further south to Hainan Island off the coast of Kwangtung. Now in his 60s, Su bore his existence there cheerfully, partly because of his faith in Buddhism and partly because of his strong, irrepressible sense of humor, which inclined him to take things philosophically. With the accession of Emperor Hui-tsung in 1100, he was pardoned and restored to favor. The next year he died at Ch'ang-chou.

Literary Achievement

As a writer Su's achievement is so manifold that only a brief description of his contributions can be attempted here. He is one of the greatest prose writers in the ''Ancient style,''

equally adept in governmental criticism, reassessment of historical personages, and personal essays descriptive of his excursions. Like Ou-yang Hsiu, Su is a master of the lyrical *fu*. His two *fu* on the Red Cliff are a perennial delight to Chinese readers. He is the greatest poet in the *shih* style of the Sung period, at once descriptive and philosophic, combining an effortless use of metaphor and conceit with an expression of self that has imbibed the best in Confucianism, Buddhism, and Taoism.

Su was a great innovator in *tz'u* poetry. He and his follower in the Southern Sung dynasty, Hsin Ch'i-chi, rank as the two greatest *tz'u* poets in the heroic mode. Until Su's time, the *tz'u* had retained its connections with the kind of popular song sung by courtesans, and most *tz'u* poets wrote about sentimental and mildly erotic themes suggestive of the feminine voice. Su turned the *tz'u* into a man's song, capable of philosophic meditation on events of the past. But he also wrote some of the best love poems in the *tz'u* style.

From all his writings one gathers the impression of Su as a most lovable person, affectionate, humorous, and capable of philosophic detachment. A great number of his *shih* poems were addressed to his younger brother, Su Ch'e, showing his great attachment to him. Su Shih wrote a most touching *tz'u* poem in memory of his first wife, who died at the age of 26. He had a second wife and a concubine named Chao-yün, whom he loved dearly. Upon her death in 1096, he wrote some of his most moving poems to her memory.

One of the four great calligraphers of the Sung dynasty, Su is also famous for his paintings of bamboo. In subsequent times, Chinese men of letters took Su as their model in trying to be scholar, poet, essayist, calligrapher, and painter. The literary style of painting, scorning laborious imitation for the expression of personality through the simple depiction of spare natural objects, may be said to have started with Su Shih.

Further Reading

A good introduction to Su's *shih* and *tz'u* poetry is *Su Tung-p'o: Selections from a Sung Dynasty Poet,* edited and translated by Burton Watson (1965), which also contains a succinct biography of Su. His works in the *fu* style are available, with copious notes, in *The Prose-poetry of Su Tung-p'o,* edited and translated by Cyril Drummond Le Gros Clark (1935; repr. 1964), which contains an excellent foreword by Ch'ien Chung-shu and a useful introduction by the translator. Le Gros Clark also edited and translated *Selections from the Works of Su Tung-p'o* (1931). Kenneth Rexroth, *One Hundred Poems from the Chinese* (1956), contains 25 poems of Su in a free rendering. The standard biography of Su in English is Lin Yutang, *The Gay Genius: The Life and Times of Su Tungpo* (1947), a highly readable book that contains ample information on Sung culture and politics and many extracts from Su's writings; it is written from a point of view characterized by abhorrence of Wang An-shih and his policies. □

Graham Sutherland

Graham Sutherland (1903-1980), the leading painter of the English neoromantic movement, was noted for his imaginative pictures based on landscape and plant forms and for his portraits.

Graham Sutherland was born in London on Aug. 24, 1903. He studied at Goldsmiths' College of Art, London, specializing in engraving, and worked until 1930 as an engraver of landscape subjects in the tradition of Samuel Palmer. In 1935-1936 Sutherland found himself as a painter, partly under the influence of the landscape of Pembrokeshire. This was also the period when surrealism made a big impact in England, and he combined surrealist elements with the romantic landscape tradition. Objects such as the roots of an uprooted tree seen in violent foreshortening were given a mysterious, ominous, monster-like character, the impact being enhanced by strong, unrealistic colors.

During part of World War II Sutherland was an official war artist. He made a series of remarkable paintings of bombed buildings which vividly captured the drama and tragedy of the devastation, as well as studies of iron foundries and coal mines. Most of these works were predominantly black. However, by 1944 he began to use bright colors again in a series of imaginary landscapes, including a very distinctive range of orange, mustard, and pink. Many of

these were executed in watercolor and gouache, which he used extensively for his smaller works and studies for oil paintings.

Sutherland's work began to take a new turn when he received a commission in 1944 to paint a Crucifixion for St. Matthew's Church, Northampton, a picture he executed two years later. In this work Christ's body, suspended in torment against a purple background, becomes a powerful image of physical and spiritual suffering. While planning this picture, Sutherland became fascinated by thorn-bushes, whose thorns reminded him of the crucifixion of Christ, and he painted a series of ''Thorn Trees'' and ''Thorn Heads'' which paraphrased the crucifixion. This procedure of evoking the presence of a human figure through a kind of substitution became characteristic of a great deal of his subsequent work.

From 1947 Sutherland spent much of his time in the south of France and often painted motifs characteristic of that region, such as vine pergolas and palm palisades. The motifs are usually isolated and set against a strongly colored background in a shallow picture space; they tend to be amalgamations of plant and animal forms, of a definitely organic character.

By 1949 Sutherland had begun to feel the need to narrow the gap between his series of ''Standing Forms'' and the human figure, and this led him to paint his first portrait, that of the novelist Somerset Maugham (1949), shown seated like an Oriental sage. Some of his other portraits included Edward Sackville-West, Helena Rubinstein, and Lord Clark. When Winston Churchill was in his eighties, Sutherland painted his portrait, which had the look of a befuddled bulldog. Churchill openly reviled the work, and the portrait was destroyed. *ARTnews Magazine* stated, ''that act has guaranteed Sutherland a place in any history of art vandalism.'' Although Sutherland received a number of portrait commissions, the greater part of his output was still based on landscape and plant themes. He also painted a series of animals and of machine forms.

Sutherland's most ambitious work of the 1950s was his design for a vast tapestry, *Christ in Glory in the Tetramorph,* for the new Coventry Cathedral, a project that occupied him from 1952 to 1958 and for which he made a large number of studies.

Sutherland's work slowed considerably during the last 20 years of his life. During the 1960s and 1970s, he continued working, occasionally doing exhibits, but not producing the grand tapestries on the scale of the new Coventry Cathedral. His 1950s style never changed. His outdoors depictions continued to be overcast and gloomy, with eerie trees, nasty expressions, tortured landscapes, and angry plants.

Sutherland's last exhibition occurred in London just a few months before his death. Art critic William Feaver wrote, ''although fashion inevitably passed him by, this had no effect on his way of seeing. Style-bound maybe, he did at least have style, a capacity to turn things into his mechanized idiom.'' Sutherland died on Feb. 17, 1980 in London.

Further Reading

The most comprehensive monograph on Sutherland is Douglas Cooper, *The Work of Graham Sutherland* (1961). Other studies include Edward Sackville-West, *Graham Sutherland* (1943; 2d ed. 1955), and Robert Melville, *Graham Sutherland* (1950). □

John Augustus Sutter

John Augustus Sutter (1803-1880), German-born American adventurer and colonizer, is generally regarded as one of the founding fathers of California.

Born in Kandern, Baden, on Feb. 15, 1803, Johann August Sutter (as he spelled the name before he Anglicized it) grew to manhood at Rünenberg, Switzerland. He possibly attended a military academy there, and he served in the army. He married in 1826, but after failing in business he emigrated to the United States in 1834.

Sutter settled at St. Charles, Mo., where he became a trader. Twice he made unsuccessful trading trips to New Mexico. He left Missouri in 1838, one jump ahead of his creditors. From Oregon he sailed to Honolulu and to Alaska, arriving in San Francisco in July 1839. He received a land grant from the Mexican governor of California of approximately 50,000 acres, which he decided to locate at the junction of two rivers in northern California. Employing former mission Native Americans, he cleared land, dug irrigation ditches, planted crops, and erected a fortified post. Soon he was growing wheat, ranching, milling, mining, fur trading, salmon fishing, and shipping. He predicted that California's greatness lay in agriculture and commerce.

Sutter became a Mexican citizen in 1841, and his wife and child joined him at what came to be known as Sutter's Fort. Short, heavy, and bald, except for a fringe of gray hair, he proved a genial, expansive host to Americans arriving in Mexican California. His fort became the focal point of the Bear Flag Revolution, which quickly merged into the Mexican War and ended with California in the hands of the United States. Sutter was a delegate at the constitutional convention of 1849 and a candidate for governor in the first election following statehood.

In January 1848 one of Sutter's employees discovered gold on Sutter's property. This triggered the famous gold rush of 1849, during which Sutter's employees deserted him, his herds disappeared, his fields fell into ruin, and his lands were overrun by squatters searching for gold. He began drinking heavily and by 1852 was bankrupt. Even when the Federal courts upheld his Mexican land grant, he could not afford the court costs to recover it and was left almost penniless. The state of California paid him a pension of $250 per month from 1864 to 1878. He moved to Lititz, Pa., in 1873 but spent his winters in Washington, D.C., pushing a petition in Congress for his relief. He died in Washington on June 18, 1880, still awaiting passage of his bill.

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Bertha von Suttner

Austrian writer and activist Bertha von Suttner (1843-1914) became a leading figure in peace activism at the turn of the twentieth century with the publication of her anti-war novel, *Lay Down Your Arms.* She continued her efforts as a public speaker and played a key role in the formation of the first Hague Peace Conference and the Nobel Peace Prize. For her efforts in the peace movement, she received the Nobel Peace Prize in 1905.

Bertha von Suttner was a leading figure in the growing peace movement at the end of the nineteenth century in Europe. Suttner used her literary talents to produce the 1889 political novel *Die Waffen nieder,* or *Lay DownYour Arms;* a call for disarmament, the book became a best-seller and was translated into a number of languages. The activist also promoted world peace by helping to organize the first Hague Peace Conference and encouraging her friend, Alfred Nobel, to create the internationally respected Nobel Peace Prize. Her many activities helped to remove the labels of ''utopians'' and unrealistic ''idealists'' from those involved in peace activism by gaining the support of respected world leaders and intellectuals for the movement.

Suttner was born as the Countess Bertha Kinsky on June 9, 1843. An only child, she came from a noble military family of Prague in what was then the Austro-Hungarian Empire. Her father, Count Joseph Kinsky, was a field marshal who died before her birth. Her mother, a relative of the poet Joseph von Korner, was left with a modest income after the death of her husband, and the limited funds were strained even further by her compulsive gambling at the fashionable casinos of Europe. She did find money, however, to provide her daughter with governesses, who instructed her in French and English, as well as singing lessons. As a teenager, Suttner had dreams of becoming an

opera singer, but after a while, she realized that her voice was not adequate for such a career. She instead turned to academics, reading the works of the ancient Greek philosopher Plato and the German scientist Alexander von Humbolt by the time she was 16. She also taught herself Italian. She enjoyed a reputation as a great beauty, and supposedly her hand was sought in marriage by a prince when she was only 13. But she remained fairly isolated, with few companions other than her mother, well into her adult years.

Because of her mother's financial situation, Suttner was finally obliged to seek employment to support herself. At the age of 30 she became a governess in the home of the Baron and Baroness von Suttner. Their 23-year-old son, Arthur, was soon attracted to the older woman, and the two fell in love. Although the young man's sisters were very pleased by the romance, his mother was not. Upon discovering her son's attachment to Suttner, she found a new position for the governess in the distant city of Paris. There Suttner became the secretary and housekeeper for Alfred Nobel, the Swedish scientist who had invented dynamite. Only a week after she arrived in Paris, Nobel left for a trip to Sweden at the request of the king of that country; Suttner was also called out of town. During this time she received a telegram from Arthur von Suttner asking her to marry him. They met in Vienna and were secretly married before departing for a honeymoon in the Caucasus region of Russia.

Estranged from her husband's family, the couple stayed for nine years in the Caucasus, remaining as guests and employees of a friend who was a prince of the region. Suttner served as an instructor in music and languages, while her husband worked as an architect. They both were also welcomed as peers at the prince's social events, where they fraternized with the local aristocracy. Her husband eventually began to write articles that were successfully published in Austrian newspapers. Inspired by his success, Suttner also began to write and was encouraged when she published her first essay under a pseudonym. She soon attempted a longer work, and in 1883 published her first novel, *Inventarium einer Seele,* or *Inventory of a Soul,* which drew notice in literary circles. The couple decided that they would be able to make a living as writers and returned to Austria in May of 1885. There they joined the von Suttner family, who had forgiven them for their marriage.

Suttner continued to produce acclaimed works, including *Daniela Dormes* in 1886 and *Das Maschinenzeitalter: Zukunftsvorlesungen uber unsere Zeit* in 1889. Her books were distinguished by both moral views and an interest in scientific and philosophical ideas. In fact, sensing that the scientific themes of *Das Maschinenzeitalter* would not be taken seriously if published under a woman's name at that time, Suttner released the book under the pseudonym ''Jemand,'' or ''anyone.'' The book did sell well and provided Suttner and her husband with enough money to move to Paris.

In Paris, Suttner was reintroduced to Nobel, who in turn brought her and her husband in contact with members of leading social and intellectual circles. It was shortly after arriving in Paris that the couple learned about the London-based International Peace and Arbitration Society. Suttner was immediately drawn to the goals of the organization and decided to devote all her energies to this cause. She realized that she could use her literary talents to spread the message of peace to many people through a work of fiction and began writing her best-known work, *Lay Down Your Arms.* The anti-war themes of the book were considered controversial by publishers, and many refused to handle it. When it finally was accepted by a publisher, a number of changes were requested to make the work more socially acceptable. Suttner allowed a number of cuts and rewrites to be made to her manuscript, but she refused to change the title. Upon the book's debut in 1892, it exceeded its publisher's expectations by becoming a best-seller. Suttner received generous praise from a number of luminaries, including Russian novelist Leo Tolstoy, who compared the work's influence on the peace movement to the impact of American author Harriet Beecher Stowe's *Uncle Tom's Cabin* on the anti-slavery movement.

The book's success brought Suttner into the forefront of the anti-war movement. She was named president of the Austrian Peace Society and with the journalist Alfred Hermann Fried began a popular monthly journal, entitled *Lay Down Your Arms,* that detailed developments and activities in the peace movement for eight years. She participated in the first Hague Peace Conference, an event that marked a major victory for peace activists. The event was attended by high-ranking officials from countries such as the United States, Britain, and France and gave credibility to the peace efforts that had often been dismissed as unrealistic and naive by critics. Suttner herself was a featured speaker at the conference and was well-received by her admiring audience.

After the death of her husband in 1902, Suttner attempted to overcome her loss by working even harder to spread the message of peace. She continued writing and attended numerous conferences and meetings on the subject. She launched a speaking tour of the United States in 1904, during which she met President Theodore Roosevelt and visited Quaker communities that offered an inspiring example of life devoted to non-violence. She also saw hope for world peace in international developments of the time, such as the British movement to give former colonies Commonwealth status and the changes that seemed likely to follow the death of the aging Austrian emperor. For her efforts to promote the ideals of a peaceful world society, Suttner was awarded the Nobel Peace Prize in 1905.

Suttner died of stomach cancer on June 21, 1914. Only weeks after her death, the assassination of the heir to the Austrian empire launched World War I, an event that no doubt would have brought great sorrow to the advocate of peace. Despite such a turn of events, Suttner's contributions to the peace movement were not in vain. Her writings and organizational efforts led to a number of success in the struggle for peace, particularly by gaining support for non-violent ideals among the general public as well as political and intellectual figures. The Hague Peace Conferences and

the Nobel Peace Prize have become annual traditions that sustain the hope of peace to which Suttner devoted her life.

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Aleksandr Vasilievich Suvorov

The Russian general Aleksandr Vasilievich Suvorov (1730-1800) was never defeated in battle. Although he demanded discipline and sacrifice, he understood the needs and feelings of his soldiers better than any other commander of his time.

The descendant of an ancient Russian family of Novgorod, Aleksandr Suvorov was born in Moscow. His grandfather had a great influence in the molding of his moral character. Aleksandr's father paid little attention to the boy's education, and only his natural gifts and insatiable thirst for study prevented him from growing into an uneducated man. He acquired a greater store of knowledge than was usual among young gentlemen of his day. He began to master foreign languages and mathematics, but his first love was the study of military subjects. With characteristic stubbornness and persistence Aleksandr prepared himself for a military career.

Suvorov lived and worked in a feudal society. Catherine the Great's military policy was based chiefly on the interests of the great feudal landowners, whose control of the Russian masses was complete. But Suvorov's most characteristic trait, next to his military skills, was the absence in him of the universal contempt felt by the Russian gentleman-officer for the soldier. He protested against senseless cruelties inflicted upon the population in conquered countries, against the Prussification of the Russian army, and against the social, economic, and political exploitation of the Russian masses. ''I have shed rivers of blood,'' he said, ''and this horrifies me, but I love my neighbor; I have brought misfortune to no one. I have never signed a death sentence, I have never crushed a beetle.''

Suvorov took part in the Russo-Turkish War of 1768-1774 and helped put down the rebellion of Pugachev in 1775. He was created a count for his victories in the Russo-Turkish War of 1787-1792. In 1794 he crushed Polish resistance by winning the battle of Praga and capturing Warsaw. Perhaps his greatest achievement was in the War of the Second Coalition, one of the French Revolutionary Wars. Leading the Austro-Russian forces, he succeeded in driving the French from northern Italy.

Assessment of His Career

Suvorov's brilliant military skills, his daring disregard of current military theories, and the original methods of waging war peculiar to him seldom found proper appreciation among the military experts of his time. His resolute and independent character did not permit him to engage in court intrigues, thus he could not hope for recognition at home. Abroad, contradictory judgments on Suvorov were the order of the day. Some regarded him as ''a general without a science,'' a mere rough-and-ready bruiser who rushed headlong into battle with an utter disregard of all rules of warfare; others saw him as a sort of wizard who could conjure up victories as if by magic. Karl Clausewitz described him as a ''crude, practical soldier.'' Napoleon I said that ''Suvorov had the soul of a great general, but not the headpiece.'' But Lord Nelson wrote to Suvorov: ''I am being overwhelmed with honors, but I was to-day found worthy of the greatest of them all: I was told that I was like you. I am proud that, with so little to my credit, I resemble so a great man.''

In the Franco-Russian War of 1812, the disciples of Suvorov used his military strategy for the destruction of the enemy's main power. As a result, Napoleon was forced to retreat with hardly a hundredth of his original army.

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The Art of Victory: The Life and Achievements of Field Marshall Suvorov (1965). Nikolaus Basseches, *The Unknown Army,* translated by Marion Saerchinger (1943), is a perceptive interpretation of the nature of the Russian army under imperial Russia and the Soviet regime until World War II. A well-written account of Russian military history is Albert Parry, *Russian Cavalcade: A Military Record* (1944); the first half of the book deals with the army prior to 1917 and the remainder with the period 1917 to 1943. □

Helen Suzman

A member of the South African House of Assembly for the Progressive Federal Party for over three decades, Helen Suzman (born 1917) was known internationally for her forthright opposition to *apartheid* and uncompromising advocacy of the interests of millions of nonwhite and liberally-minded South Africans.

Helen Suzman was born on November 7, 1917, at Germiston in the Transvaal province of South Africa, the daughter of Samuel and Freda Gavronsky. Her father, a Jewish immigrant to South Africa from Lithuania, worked initially as a hides dealer but in time made a fortune in real estate. Suzman was educated in Johannesburg at the Parktown Convent and later at the University of Witwatersrand, where in 1940 she obtained a Bachelor of Commerce degree in economics and economic history. In 1937 she married physician Moses B. Suzman, a member of a prominent Johannesburg family.

In 1944 Suzman was appointed as a part-time lecturer in the Department of Economics and Economic History at the University of the Witwatersrand following three years work as a statistician for the South African War Supplies Board. Her later research into the economic conditions of the country instilled in her a deep concern for the depressed economic circumstances afflicting most nonwhite South Africans, especially those in the cities. This awareness drew her ever more into national political life. When in May 1948 the governing and relatively liberal United Party was narrowly defeated by the conservative National Party, Suzman organized a branch of the United Party at her own university and became its first chairperson. Five years later, unable to recruit a suitable United Party candidate for her own highly affluent Houghton parliamentary constituency, Suzman ran herself and won the seat in the House of Assembly that she held for over three decades.

Founding of the Progressive Party

By 1959 the experience of being in parliamentary opposition to the National Party government had sapped the United Party of much of its one-time optimism, coherence, and vigor, causing it to drift gradually to the right politically. This alienated Suzman who, together with 11 other members of Parliament (MPs) sharing her liberal beliefs, finally resigned from the United Party to found the new Progressive Party under the leadership of Jan van A. Steytler.

The Progressive Party at first advocated a ''qualified'' franchise for all South African citizens regardless of race or color and a central government of carefully defined and limited powers. By the mid-1980s Progressive Party policy embraced the idea of a nonracial and universal franchise, but within a federated South African state. However, in the 1960s the Progressives had little influence on government policy and limited popular following. Thus in 1961 Suzman was the only Progressive MP to secure reelection—by a margin of just 564 votes—at a general election the government called especially in hopes of crushing the new party. For the next 13 years she would be her party's sole representative in Parliament—a courageous, overworked, and often lonely voice defending liberal values in a context that became steadily less hospitable to liberalism.

The Valiant Fight

Though politically alone in the House of Assembly after 1961, Suzman continued her advocacy of a multiracial and democratic society for South Africa against overwhelming parliamentary odds. Her personal dynamism and quick wit led to lively but also sometimes bitter exchanges between her and her Assembly colleagues. Invariably outvoted, Suzman nevertheless got her frequent dissents onto the record and thereby to some degree succeeded in keeping liberal perspectives continuously before the South African public. The eloquence and intelligence of her positions, the doggedness of her efforts, and the very isolation of her

position in the House of Assembly gained for her a special political notoriety both at home and abroad, as well as an admiring personal following.

In 1963 Suzman registered the only vote in the House against Minister of Justice (later Prime Minister) B. J. Vorster's infamous security legislation, which rendered all South Africans liable to arrest without charge for periods of up to 90 days at a time. Later she was the only member of Parliament to condemn the Rhodesian government's seizure of independence (so-called ''UDI'') in November 1965. Though not always so alone, through the 1960s and early 1970s Suzman registered a long series of powerful dissents at various government apartheid and security proposals—the so-called Sabotage Bill of 1962, press controls, ''independent'' African ''homelands,'' labor policy, and influx control, to mention only a few. In a legislative sense she lost all these fights, but she gained immense personal respect outside the House of Assembly as seemingly the only true parliamentary opponent of the apartheid state. Her own electoral majorities in Houghton steadily grew, but her party's fortunes at first languished.

Then in the general election of 1974 Suzman's party succeeded in returning six additional MPs to the House of Assembly, reducing her previous heavy burden—carried for more than a decade—of individually opposing government spokesmen from more than 20 different departments. In 1985 she shared this duty with her party's 26 other MPs, within which group she was the highly respected senior member. Suzman's political views, which often adopted an economic perspective, were frequently considered radical by her fellow white South Africans, though they would be considered conservative in most Western countries. She advocated a multiracial society for South Africa in which equality of opportunity rather than absolute economic equality should be the standard to be achieved. Her views, among others, finally prevailed with the free, democratic elections in the early 1990s and the ultimate election of Nelson Mandela as president. Suzman decided not to run for Parliament in the 1989 elections, thus ending her 36 years of public service. She visited Parliament in February, 1991, as honoree to accept a recently-commissioned portrait of herself destined to hang in the halls of Parliament.

Helen Suzman ranked among the best known South Africans overseas and among the most widely respected. Together with other senior leaders of her party she traveled widely in nonwhite Africa and was received by many of Africa's principal leaders. In 1972 she was invited to give the first Moshoeshoe 1 lecture in Lesotho. She was awarded honorary degrees by Oxford, Harvard, and Columbia universities, among several others, and in 1978 was granted the United Nations' Human Rights Award. She also received the Moses Mendelssohn Prize, Berlin Senate, in 1988; the B'Nai B'Rith Dor L'Dor Award in 1992; and a Notre Dame University, Indiana (USA) award in 1995.

Moses and Helen Suzman had two daughters. The family was affiliated with the Great Synagogue in Johannesburg and resided in the Hyde Park district of that city. From 1990-1993, Suzman served as president of the South African Institute of Race Relations in Johannesburg.

Further Reading

Suzman's own autobiographical book, *In No Uncertain Terms* (Knopf, 1993), with a forward by Nelson Mandela, has been generally well-received. Another principal biography is entitled *A Cricket in the Thorntree: Helen Suzman and the Progressive Party,* by Joanna Strangewayes-Booth (Johannesburg, 1976). On the fate of liberalism and liberals in South Africa in general one might consult Margaret Ballinger's *From Union to Apartheid: A Trek to Isolation* (Cape Town, 1969); Paul B. Rich's *White Power and the Liberal Conscience: Racial Segregation and South African Liberalism, 1921-1960* (Manchester University Press, 1984); or particularly Janet Robertson's *Liberalism in South Africa, 1948-1963* (Oxford University Press, 1971). Alan Paton's *South African Tragedy: The Life and Times of Jan Hofmeyer* (1965) treats much the same problem in the context of a different figure and an earlier time. □

Daisetz Teitaro Suzuki

Daisetz Teitaro Suzuki (1870-1966) was a Japanese translator, teacher, and constructive interpreter of Zen Buddhist thought to the West.

Teitaro Suzuki was born in Kanazawa in western Japan on October 18, 1870. His ancestors as well as his father, grandfather, and great grandfather were physicians of the samurai class. Suzuki was expected to follow in their footsteps, but with the death of his father while he was six his family was unable to bear the expense of a medical education. At about 17, he said, he began to contemplate the misfortunes of his family as manifested in the early deaths of his father, grandfather, and great grandfather. He turned to the Rinzai temple where his family was registered. Upon graduation from secondary school he became an English teacher in Takojima, a fishing village on the Noto peninsula, and later at Mikawa, a town near Kanazawa. From 1888 to 1889 he studied at Ishikawa College. Relocating in Tokyo, he occasionally studied at Imperial University (1891-1892) but gradually grew more interested in undergoing the discipline of a novitiate at the Engakuji Rinzai Zen monastery in Kamakura (1892-1897) where his master gave him his Buddhist name, Daisetz, meaning ''great humility.''

Suzuki exhibited a strong linguistic ability and as early as 1893 translated into English the speech of Shaku Soyen, the successor of his first Zen master, Imagita Kosen, entitled ''The Law of Cause and Effect, as Taught by Buddha'' for the World's Parliament of Religions in Chicago. In Chicago Shaku Soyen met Paul Carus and recommended Suzuki as a translator in Carus' firm, Open Court Publishing Company of La Salle, Illinois. From 1897 to 1909 Suzuki lived in the United States and translated Sanskrit, Pali, Chinese, and Japanese texts for Open Court. In 1907 he published *Outlines of Mahayana Buddhism,* which began his interpretation of the variety of Buddhist traditions as if they were one and essentially Rinzai Zen. In 1911 he married a college teacher interested in Oriental religion, Beatrice Lane, who died in 1938. During his stay in the United States he trav-

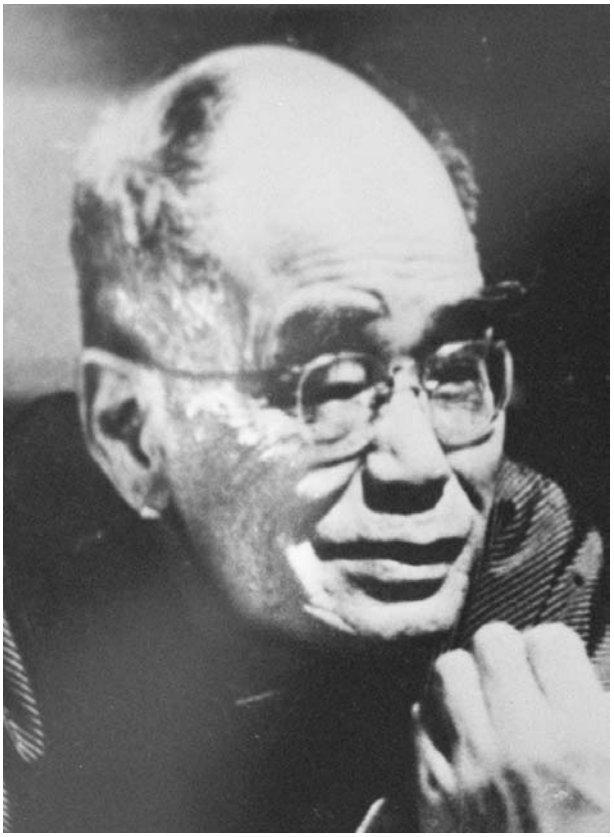

elled to Europe and there translated the writings of the Swedish thinker Emanuel Swedenborg into Japanese.

Suzuki returned to Japan in 1909 as lecturer of English at Imperial University and professor of English at Gakushu-in (Peers' School). In 1921 he left these posts to become professor of English and Buddhist philosophy at Otani University, Kyoto, where he received an honorary D.Litt. In the same year he founded the journal *The Eastern Buddhist*. While at Otani University he became known in the West through a variety of publications, including the three volume *Essays in Zen Buddhism* (1927-1934) and *The Training of the Zen Buddhist Monk* (1934), but especially his translation of the *Lankavatara Sutra* (1932) and his book *Zen Buddhism and Its Influence on Japanese Culture* (1938).

He remained at Otani University until he began an active retirement in 1940. During World War II he was under suspicion of the Japanese government for his opposition to militarism, but in 1949 he was made a member of the Japanese Academy and decorated by the emperor with the Cultural Medal. Following the war 20 of his works on Zen and Buddhism were published in England and the United States, consisting of monographs and collections of essays. He travelled and lectured at universities in the United States and Europe during the 1950s and died in Kamakura on July 12, 1966, leaving numerous unpublished manuscripts.

Suzuki's writings were not descriptive studies of Buddhism or Zen. He was a constructive thinker who wrote out of his own experience and who treated Buddhism as if it had an unchanging essence which was mystical and irrational or transrational. He intended to introduce Zen to the West as a nonhistorical paradox beyond all categories of rational thought. Though his writings often include metaphysical discussions, Suzuki denied all theoretical moorings. Since Zen has historically emphasized technique more than philosophy (*zen* means ''meditation''), Suzuki's emphasis was not unfounded. He spoke of his own enlightenment, *satori,* as the end of the separateness of the self and objects of thought. It was precipitated by breaking through the well-known Zen problem without rational solution, or *koan,* his master had given him, *Mu*. But enlightenment, he continually emphasized, did not end with a meditational breaking through the limitations of thought. It required a return to the world with a radically new understanding of it: ''When I came out of that state . . . I said, 'I see. This is it.'''

To make Zen comprehensible, Suzuki adopted categories of American psychology of religion. He borrowed the four characteristics of mystical experience of William James and then set forth eight characteristics of *satori:* irrationality, intuitive insight, authoritativeness, affirmation, a sense of the beyond, a feeling of exaltation, momentariness, and an impersonal tone. Attaching primary importance to the last, he spoke of it as that characteristic which distinguishes *satori* from Christian mysticism, whose mystics emphasize ''the personal and frequently sexual feelings.'' Using the term ''unconscious'' to describe the potential enlightenment within all beings, called the ''Buddha-nature,'' Suzuki opened the door for the use of Zen by modern depth psychology. On the basis of Suzuki's interpretation Carl Jung presented the experience of Zen as the liberation of the unconscious.

Further Reading

For a historical treatment of Zen which includes discussion of Suzuki's place see Heinrich Dumoulin, *A History of Zen Buddhism* (1963). Suzuki's many writings are available in numerous popular paperback editions, any of them a good place to begin: for example, *Essays in Zen Buddhism* (1961), *Introduction to Zen Buddhism* (1964), *Manual of Zen Buddhism* (1960), and *Zen and Japanese Culture* (1959), a revised version of his *Zen Buddhism and Its Influence on Japanese Culture* (1938).

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Italo Svevo

Italo Svevo (1861-1928) was one of the first Italian novelists to consequentially apply psychoanalytical discoveries to literature.

Italo Svevo was born Ettore Schmitz on Dec. 19, 1861, in Trieste, one of eight children of a businessman. The pseudonym he later chose reflects his mixed origins: his paternal ancestors had come from the German Rhineland, whereas his mother was of Italian descent. At 12 Svevo was sent to Germany to complete his secondary education in Segnitz, Franconia. At this time he became acquainted with the German classics, developing later special predilection for Arthur Schopenhauer.

After Svevo's return to Trieste at the age of 17, he studied economics for 2 years at a local institute. In 1880 the failure of his father's business forced him to take a job at the Triestine branch of the Viennese Unionsbank, which he held until he began working full time for his father-in-law's business in 1902. From the time of his return to Trieste he contributed for some 10 years to the local Italian paper *L'Indipendente*. His first two novels, *Una vita* and *Senilità,* were published in 1892 and 1898 but received scant attention. In 1896 he married Livia Veneziani, the daughter of a well-to-do industrialist. After his second novel Svevo seemingly devoted all his time to business and published nothing for 25 years until *La coscienza di Zeno* (*The Confessions of Zeno*) appeared in 1923.

Svevo's friendship with James Joyce goes back to the early years of the century when he took English lessons from Joyce, who then taught English in Trieste for a living. The friendship continued after Joyce had moved to Zurich and then Paris, where he was instrumental in making the Italian known. Svevo died in an automobile accident at Motta di Livenza on Sept. 13, 1928.

His Works

For a long time Svevo had doubts of his own talent, yet he turned out to be one of the best Italian novelists of the century. In a loose form and a low-keyed style imbued with irony, he adopted forms of narration and a treatment of the time element that definitely ranked him among the avant-garde and proved him to be one of the early representatives of the psychoanalytical novel. Svevo, who could equally well have written in German, detested rhetoric and was not interested in artistic prose and a refined style. What some critics referred to as ''Pidgin-Italian'' indicates only a use of language in conformity with the psychological situation it represents: as there are no consequential heroes, there is no consequential style.

To Svevo, writing, in a sense, represented a therapeutic catharsis for all sorts of ''diseases,'' real or imaginary, from cigarette smoking to senility. Lending itself by definition to—retroactive—introspective analysis, senility indeed became one of the dominant motives of Svevo's narrative: old age and youth, ''the old man and the pretty girl.''

Svevo's first novel, as most of his writing, is to a large degree autobiographical. *Una vita* (1892), published at his own expense, bore the original title *Un inetto*—the story of a young man ''incapable'' of mastering life. The analytical and introspective modes already visible in this first novel become more prominent in the second: *Senilità* (1898). Again, the perennial indecision and incapacity to face the facts of life characterize the actions of the central character. His feelings are being analyzed with supreme irony, and in true Schopenhauerian fashion life's realities are being dissolved before the all-important reality of the hero's mind and imagination.

The corrosive play of contrapuntal irony is brought to perfection in *La coscienza di Zeno* (1923), the ''story of a disease.'' In a series of loosely knit episodes—concerning his cigarette-smoking habit of which he wants to be cured, his father's death, his marriage—Zeno Cosini writes down his case history for his psychoanalyst. Svevo's relationship to Freud, whose ideas he deliberately applied, was not very different from those of his characters to their ''diseases'' which they both hate and love. Svevo always ended up reading Freud again after having laid the books aside out of true antipathy.

The theme of senility—and the implication of a possible distant review of things—is also predominant in a volume of short stories that was published posthumously: *La novella del buon vecchio e della bella fanciulla* (1929). It contains the fragment of what was to be Svevo's mature masterpiece: *Il vecchione. Corto viaggio sentimentale* (1949) is a collection of short stories and fragments of stories left unfinished. *Saggi e pagine sparse* (1954) presents various articles and essays. Svevo's dramatic production was collected in *Commedie* (1960).

Further Reading

Most works on Svevo are in Italian. In English, P. N. Furbank, *Italo Svevo: The Man and the Writer* (1967), gives an account of Svevo's life and an intelligent analysis of his work. Recommended for general historical background is Sergio Pacifici, *The Modern Italian Novel: From Manzoni to Svevo* (1967).

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Jan Swammerdam

The Dutch natural scientist Jan Swammerdam (1637-1680) was a founder of comparative anatomy and entomology and was very skillful in the art of microdissection.

Jan Swammerdam was born on Feb. 12, 1637, in Amsterdam. His father, a prosperous apothecary, had collected a museum of curiosities. Jan soon developed a passion for natural history, in particular for the study of insects. His collection of insects, begun in his youth, eventually included some 3,000 species. At the age of 24 he went to Leiden to study medicine, where he graduated in 1667. His graduation thesis included the observation that the lung of a newborn mammal sinks in water but floats once the animal

has breathed. Much to his father's displeasure, Swammerdam did not practice medicine but continued his microdissections of insects.

Swammerdam designed a simple dissecting microscope that had two arms: one for holding the object and the other for the lens; the arms had coarse and fine adjustments. He used very fine scissors for dissection and capillary tubes of glass for inflating or injecting blood vessels. He was one of the first to dissect under water and to remove fat by organic solvents. In 1669 he published his ''General account of bloodless animalculae,'' a history of insects which dealt with their modes of transformation and development.

His interest in religion led Swammerdam to meet the Flemish mystic Antoinette Bourignon in 1673, who had a profound influence on his life. At this time he was engaged in a study of the life history of the mayfly which was, to Antoinette Bourignon, a ''little beast which lives for only a single day, and throughout that time endures many miseries.'' She reluctantly allowed Swammerdam to publish his studies in 1675 (*Emphemerae vita*) on condition that he would study religion in the future. The book contains many remarkable pieces of minute anatomy, but these were diluted by allusions to the Bible and the development of an ethical system. During the remainder of his life he sufferred from periods of depression, during which he destroyed much of his work. He died on Feb. 17, 1680.

Swammerdam left many manuscripts which Hermann Boerhaave published in 1737 in two volumes called *Biblia naturae* (*Bible of Nature*). This book, which contained work done mainly between 1668 and 1675, is the finest collection of microscopical observations ever produced by one worker, and some of the figures have never been excelled. The book is the foundation of our modern knowledge of the structure, metamorphosis, and classification of insects. It also includes detailed observations on the Crustacea and Mollusca and on the life history of the frog.

Perhaps the most complete study is that on the honeybee, which is illustrated by beautiful drawings. In his studies on the frog, Swammerdam used a nerve-muscle preparation and invented a form of plethysmograph. He established that when the nerve was mechanically stimulated the muscle contracted, and he contradicted the idea, accepted in his time, that when a muscle contracted it increased in volume due to the passage of liquid from nerve to muscle.

Further Reading

Abraham Schierbeek, *Jan Swammerdam* (trans. 1967), is the only modern biography. For Swammerdam's place in the history of biology, the student can consult Charles Singer, *A History of Biology to about the Year 1900* (1931; 3d ed. 1959); F. J. Cole, *A History of Comparative Anatomy from Aristotle to the Eighteenth Century* (1944); and M. J. Sirks and Conway Zirkle, *The Evolution of Biology* (1964). □

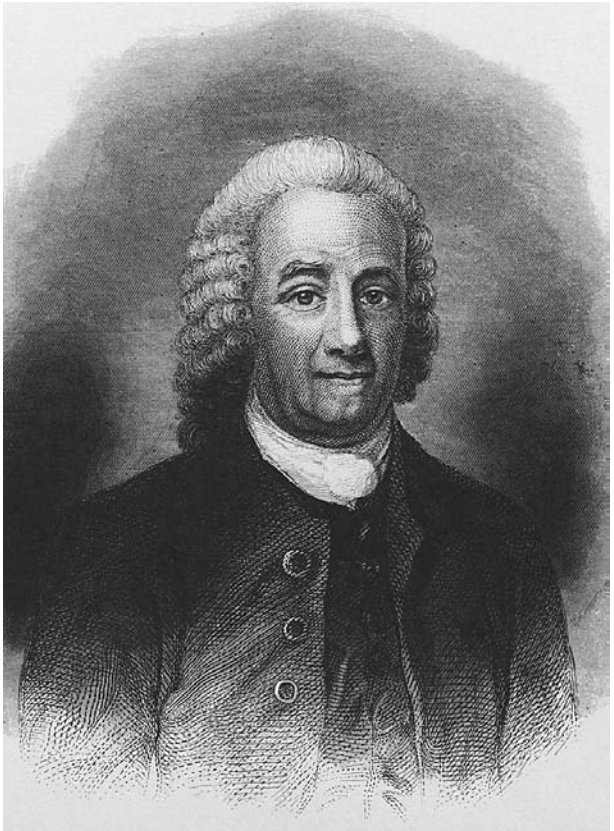

Emanuel Swedenborg

The Swedish scientist, theologian, and mystic Emanuel Swedenborg (1688-1772) founded a religious system known as Swedenborgianism, ideas of which were incorporated in the Church of the New Jerusalem.

Emanuel Swedenborg was born Emanuel Swedberg on Jan. 29, 1688, in Uppsala. His father, Bishop Jesper Swedberg, was a professor at the University of Uppsala. The family name was changed in 1719 to Swedenborg when the family was ennobled. After studies at the University of Uppsala, where he concentrated on mathematics and astronomy, Swedenborg traveled for 5 years throughout Europe (1710-1714). After a 2-year period in which he engaged in scientific journalism, Swedenborg became assessor at the Royal College of Mines in 1716. For the next 30 years, Swedenborg's main work was concentrated in the Swedish metal-mining industry. His engineering skill earned him a wide reputation. From 1747 onward, he devoted most of his time to the acquisition of knowledge through traveling and observation and to the elaboration and publication of scientific and theological theories.

Throughout his career in mining, Swedenborg studied and wrote. In 1718 Swedenborg published the first Swedish work on algebra. In 1721 he issued a voluminous work in which he attempted to demonstrate the geometrical charac-

ter of physics and chemistry. Swedenborg spent the next 13 years researching and writing a three-volume work on the nature of physics, *Opera philosophica et mineralia,* published at Leipzig in 1734. He conceived of the atom as a particle vortex, each particle being composed of its own inner motions. This theory approximated the electron-nucleus framework of the atom in modern physics. Swedenborg reasoned from a general principle of matter, in which he thought of the infinite as pure motion. He conceived of pure motion as a tendency to create, and any subsequent molding of creation became a complex of pure motion.

After the publication of his work on physics, Swedenborg's studies and researches focused on man as a physiological and anatomical whole and on man in his relationship to God. His new studies led to the publication of two works: *Oeconomia regni animalis* (1740-1741) and *Regnum animale* (1744-1745). Some of Swedenborg's physiological discoveries were important. He was among the first to discover the nature of cerebrospinal fluid. He identified the correspondence between particular parts of the body and certain motor regions of the cerebral cortex. His studies of the physiology of the blood, brain, lung, and heart led him to characterize correctly the relationship between these organs. He also attempted to describe the physiological basis for human perception and thus to find a way to define and describe man's soul.

After these studies Swedenborg devoted his energies to the philosophy of theology. Although not a theologian in the strict sense, he was an outstanding philosopher or theological speculator. Utilizing some basic Christian truths, Swedenborg elaborated—partly on a scientific basis, partly on a philosophical basis—a theory of God, of man, and of divine revelation and redemption. On the basis of these theorizings, the Church of the New Jerusalem was founded in 1784.

Swedenborg did not himself found any church or sect. Although his reputation has been established on his theological theories, his greatness as a scientist and philosopher of nature probably exceeds his greatness as a theological speculator. The basis of Swedenborg's speculations was his assumption that the infinite was an indivisible power, a personal god indivisible in essence or power or person. He rejected the traditional Christian teaching of the Trinity.

A systematic presentation of Swedenborg's theology appeared in 1771 entitled *Vera Christiana religio.* He viewed all things as created by divine love and according to divine wisdom. Each material thing corresponded to a ''spiritual form.'' Swedenborg thus achieved a modified Neoplatonism: all effects in the material world have spiritual causes and therefore a divine purpose.

Swedenborg analyzed the biblical books of Genesis and Exodus in his *Arcana coelestia* (1749-1756), and Revelation in his *Apocalypsis explicata* (1785-1789), the latter published posthumously. He elaborated the purely philosophical aspect of his reasoning in three major works: *De coelo et ejus mirabilibus, et de inferno* (1758), *Sapientia angelica de divino amore et de divina sapientia* (1763), and *Sapientia angelica de divina providentia* (1764).

Swedenborg's theory of redemption rejected any notion that Jesus Christ was in himself a divine person, but it held that the inmost soul of Jesus was divine. This divine soul had taken on a human form from Mary, and Jesus' human nature had been glorified by his exemplary life. By resisting all the temptations and ills of the powers of darkness, Jesus had opened a way for divine life to flow into all mankind. Man had become free to know truth and to be able to obey its dictates. Human salvation lay in this knowledge and obedience.

Swedenborg defended his theological speculation by claiming it resulted from a divine call. He maintained that he had received special light from God. He also maintained that all of his exegetical and philosophical treatises constituted a new revelation from God. Mankind must live according to this revelation in order to usher in a new age of reason and truth.

Swedenborg died in London on March 29, 1772. In 1908 the Swedish government requested that his remains be transferred to Uppsala Cathedral.

Further Reading

Primary material is in Rudolph L. Tafel, ed., *Documents concerning the Life and Character of Emanuel Swedenborg* (3 vols., 1875-1877). Other studies include Signe Toksvig, *Emanuel Swedenborg: Scientist and Mystic* (1949); Cyriel S. Sigstedt, *The Swedenborg Epic* (1953); John H. Spalding, *Introduction to Swedenborg's Religious Thought* (1956); and George Trobridge, *Swedenborg: Life and Teaching* (4th ed. 1968).

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Jan Pieterszoon Sweelinck

Jan Pieterszoon Sweelinck (1562-1621) was a Dutch composer, organist, and teacher. His vocal works are in the outgoing late Renaissance tradition; his keyboard works synthesize various traditions into the first great formulation of the baroque keyboard style.

Jan Pieterszoon Sweelinck was born in Deventer. He received some musical training from his father, Pieter Swybertszoon (Sweelinck adopted his mother's surname), who was the organist of the Oude Kerk (Old Church) in Amsterdam. Sweelinck's brilliance as a performer is at-

tested by the likely possibility that he followed his father in the position at the age of 15. He is definitely known to have been employed at the church by 1580, and he remained in the post for the rest of his life.

Sweelinck played twice daily for the burghers, who were connoisseurs of organ performance. He probably did not leave Amsterdam for more than a few days at a time. His knowledge of the theory of music must have been derived from reading the works of Gioseffo Zarlino, the important Italian theorist, for Sweelinck's own *Rules for Composition* are based on Zarlino's principles.

In 1590 Sweelinck married Claesgen Puyner. They had six children; the eldest son, Dirck, succeeded his father as organist at the Oude Kerk. Sweelinck died in Amsterdam on Oct. 16, 1621.

Only a portion of Sweelinck's music was published during his lifetime. The *Chansons a 5* (1594) stand very much within the tradition of the late-16th-century chanson in their emphasis on counterpoint and frequent madrigalisms. The *Rimes françaises et italiennes* (1619) are for a reduced number of parts. Highly vocal, they emphasize canonic techniques. Five of the 15 Italian pieces in the collection were based on pieces in four to six parts by Italian composers. The *Cantiones sacrae* (1619) are motets with Latin texts, fairly traditional in their somewhat northern counterpoint, with less emphasis on linear beauty than the work of the Roman school of the late 16th century. Sweelinck's feeling for major-minor tonality was quite modern, as was his use of basso continuo.

Sweelinck's organ music established a new style, and, because of his eminence as a teacher, it spread throughout northern Germany. None of his organ works were published during his lifetime; most exist only in copies, and there are, therefore, problems of correct attribution. Undoubtedly many works have been lost.

In his keyboard music Sweelinck turned from the melodic ornamentation that dominated the current Germanic style. He fused the contrapuntal facility of Netherlandish vocal writing, the formal clarity of Italian organ music, and the idiomatic patterned figuration of English keyboard composers of the Jacobean period, some of whom he knew personally because they were religious exiles in northern Europe.

Sweelinck's most significant advances probably were in the variation form. The techniques he used in variations on sacred melodies were different from the ones he employed on secular melodies, probably reflecting his growing feeling for idiomatic distinction between the organ and the harpsichord. In his secular variations Sweelinck tended to use the patterned figures of the English virginalists, although his individual movements are tighter formally than the English compositions. In his variations on Lutheran chorale melodies Sweelinck employed a more contrapuntal style, often retaining the chorale melody intact, in longer note values, in one part. His pupils, especially Samuel Scheidt, preserved this manner and transmitted it to Germany, where its influence lasted until the time of Johann Sebastian Bach.

Further Reading

Sweelinck is studied as a composer for the organ in Robert L. Tusler, *The Organ Music of Jan Pieterszoon Sweelinck* (1958). His vocal music is discussed in Gustave Reese, *Music in the Renaissance* (1954; rev. ed. 1959). For his keyboard music and its significance see Manfred F. Bukofzer, *Music in the Baroque Era: From Monteverdi to Bach* (1947). □

Jonathan Swift

The Anglo-Irish poet, political writer, and clergyman Jonathan Swift (1667-1745) ranks as the foremost prose satirist in the English language and as one of the greatest satirists in world literature.

Jonathan Swift was born in Dublin, Ireland, on Nov. 30, 1667. His father, Jonathan Swift (1640-1667), an Englishman who had settled in Ireland, died a few months before Swift's birth. He had married Abigaile Erick, the daughter of an old Leicestershire family, about 1664. Swift's uncle, Godwin Swift, a Tipperary official, supported the young Jonathan. With his help he entered Kilkenny School, where William Congreve was a fellow student, at the age of 6. In 1682 Swift matriculated at Trinity College, Dublin, where his record was undistinguished. He received his bachelor of arts degree in 1686. Swift continued his education at Trinity, having almost obtained a master of arts degree when his uncle's death and political violence in

Ireland combined in 1688 to make him leave Ireland and to seek his mother's counsel in Leicester.

Swift began his first employment toward the end of 1689 by becoming secretary to Sir William Temple, a retired diplomat and distant relative of his mother's, at Moor Park near London. Here Swift first met Esther Johnson (1680-1728), the ''Stella'' of his famous *Journal to Stella,* who was 8 years old at the time. She was the daughter of a servant at Moor Park, and Swift—who was 22 years old—taught her how to write and formed a lifelong friendship with her. Swift's position at Moor Park was frequently disagreeable to him because of his uncertain status and prospects. In 1692, after a short residence at Oxford, he obtained a master of arts degree from that institution. Returning to Temple's employ, he remained at Moor Park until 1694, when he left in anger at Temple's delay in obtaining him preferment. That year Swift was ordained in the Church of Ireland (Anglican). In January 1695 Swift obtained the small prebend of Kilroot near Belfast.

First Works

Temple proposed that Swift return to Moor Park in 1696 as a literary executor to help him prepare his papers for publication. Tired of Irish life, Swift gladly accepted, living at Moor Park until Temple's death in 1699. During this 3-year period Swift read and wrote extensively. His *Pindaric Odes,* written in the manner of Abraham Cowley, date from this period, as does his first essay in satiric prose, *The Battle of the Books,* written in 1697 in defense of Temple's *Essay upon Ancient and Modern Learning* but not published until 1704.

After Temple's death Swift, after several delays, obtained the rectory of Agher in Meath with the united vicarages of Laracor and Rathbeggan, to which was added the prebend of Dunlavin in St. Patrick's, Dublin. He also became chaplain to the 2d Earl of Berkeley, a lord justice of Ireland. In 1701 Swift received a doctor of divinity degree from Trinity College, Dublin, but his hopes for higher Church office were disappointed. Unhappy with life in Ireland, he paid frequent visits to Leicester and London. With the advent of a new Tory government in England and the pending impeachment of Whig leaders responsible for William III's second Partition Treaty, Swift decided to put his pen to political use. In 1701 he published *A Discourse of the Contests and Dissensions between the Nobles and Commons in Athens and Rome* in an attempt to dissuade the impeachment of John Somers and Lords Orford, Halifax, and Portland.

Swift lived in England between 1701 and 1704, and he became friends with Alexander Pope, Joseph Addison, and Richard Steele. In 1704 he published in one volume his first great satires, *A Tale of a Tub, The Battle of the Books,* and *The Mechanical Operation of the Spirit.* Full of brilliant parody and extravagant wit, these satires exhibit Swift at his most dazzling.

Meantime, in 1701 Swift had invited Esther Johnson and her companion, Rebecca Dingley, a poor relative of Temple's, to Laracor. They soon permanently established themselves in Dublin. Swift's friendship with Johnson lasted through her lifetime, and contemporary rumor reported he married her in 1716. No marriage was ever acknowledged. Swift's letters to Johnson from London between 1710 and 1713 make up his *Journal to Stella,* first published in 1768.

In November 1707 Swift wrote his most distinguished narrative poem, *Baucis and Philemon,* and a few months later he produced one of the finest examples of his irony, the *Argument to Prove That the Abolishing of Christianity in England May, as Things Now Stand, Be Attended with Some Inconveniences* (1708). In the early months of 1708 Swift also wrote an amusing piece decrying the quackery of astrologers, *Vindication of Isaac Bickerstaff, Esq.*

Political Activities

From February 1708 to April 1709 Swift was domiciled in London, attempting to obtain for the Irish clergy the financial benefits of Queen Anne's Bounty, in which he failed. By November 1710 he was again in London and produced a series of brilliant pamphlets, including *A Letter concerning the Sacramental Test, the Sentiments of a Church of England Man, and a Project for the Advancement of Religion.*

Finally convinced that the Whigs would not aid his Church cause, Swift turned to the ministers of the new Tory government in 1710 and became for the next 4 years the chief journalist and principal pamphleteer for Robert Harley, Earl of Oxford, and Henry St. John, Viscount Bolingbroke. Swift wrote for the Tory paper, the *Examiner,* from Nov. 2, 1710, to June 7, 1711, and in his weekly

contributions he lampooned the reputation of Whig leaders and their popular hero, the Duke of Marlborough. His most influential work of this period of his greatest political power in England was *The Conduct of the Allies* (1711), which helped to prepare public opinion for the end of the war with France and the Peace of Utrecht.

In 1713 Queen Anne appointed Swift to the deanery of St. Patrick's, Dublin, and in June 1713 he left London to take possession of it, disappointed he had not received as a reward for his political writings an English deanery or bishopric. Dissensions between Oxford and Bolingbroke speedily forced his return to London. Unable to smooth over the differences between them and probably sensing Oxford's impending fall, Swift retired for several weeks to Upper Letcombe, Berkshire, where he wrote *Some Free Thoughts on the Present State of Affairs,* a pamphlet detailing Swift's conversion to Bolingbroke's policies. Queen Anne died on Aug. 1, 1714, and with the accession of George I, the Tories were a ruined party. Swift's career in England was over.

But his past 4 years of London life had been important ones for Swift. In addition to his political activities and writings, he had become treasurer and a leading member of the Brothers, a society of wits; he had contributed to the *Tatler,* the *Spectator,* and the *Intelligence;* he had promoted the subscription for Pope's *Homer;* and he had joined with Pope, John Arbuthnot, John Gay, and others to found the celebrated Scriblerus Club, contributing to *Martin Scriblerus*. To this busy era also belong several miscellanies, including *A Meditation upon a Broomstick,* and the poems ''Sid Hamet's Rod,'' ''The City Shower,'' ''The Windsor Prophecy,'' ''The Prediction of Merlin,'' and ''The History of Vanbrugh's House.'' His *Proposal for Correcting, Improving and Ascertaining the English Tongue* (1712) also dates from these London years.

During his various stays in London, Swift had become friendly with the Vanhomrighs, the family of a Dublin merchant of Dutch origins. Their daughter Esther—Swift called her Vanessa—had fallen passionately in love with Swift, and she followed him to Ireland, hoping that Swift would marry her.

Return to Ireland meant for Swift a sudden fall from great political power to absolute insignificance. Coldly received by the Irish as the dean of St. Patrick's, he was also denied all share in the administration of Irish affairs. Johnson and Dingley continued to reside near him, and Esther Vanhomrigh (1690-1723) lived at Cellbridge, about 10 miles distant. Perhaps Swift wished to marry Johnson, but he could not do so without destroying Vanhomrigh. He seemed psychologically incapable of deserting either beauty, although his feeling for each was devoid of passion. He was capable of friendship and even tender regard but not of love. He probably preferred Johnson, but his attempts were directed toward soothing Vanhomrigh. He had earlier addressed one of the best examples of his serious poetry, ''Cadenus and Vanessa,'' to her in 1713. Finally, Vanhomrigh, exhausted by Swift's evasions, demanded to know the nature of his relations with Johnson in a letter, in 1723. After a final confrontation with Swift, Vanhomrigh died a few weeks later. Johnson died on Jan. 28, 1728.

In 1720 Swift published anonymously his *Proposal for the Universal Use of Irish Manufactures,* in which he urged the Irish to discontinue using English goods. Political events once again made Swift a national hero in 1724-1725. His six famous letters, signed M. B. Drapier, written between April and December 1724, were a protest against English debasement of Irish coinage and the inflation that would ensue. *The Drapier's Letters* inflamed all Ireland, caused the cancellation of the coinage scheme, and made Swift into an Irish hero. The fourth of the six letters, *A Letter to the Whole People of Ireland,* which rose to a pitch of defiance, was labeled seditious, but no one charged Swift, who was known to be the author.

Gulliver's Travels

As early as 1720 Swift had started the composition of his great satirical masterpiece, *Gulliver's Travels*. It was published anonymously in 1726 as *Travels into Several Remote Nations of the World,* in four parts, by Lemuel Gulliver. Immediate acclaim greeted it, many people choosing to read as childish fantasy its mordant satire on courts, parties, and statesmen. The work purported to be the travels of Captain Lemuel Gulliver, and Swift told his story in the first person, with simplicity and directness. The *Travels* constitute a subtle commentary on political and social conditions in 18th-century England. Gulliver first visits Lilliput, a land of pygmies. Their court factions and petty intrigues seem ridiculous on so miniature a scale. He next visits Brobdingnag, a land of giants. When he relates the glories of England, the inhabitants are as disdainfully and scornfully amused as he had been in the land of the Lilliputians. Gulliver's third voyage carries him to the flying island of Laputa, the Island of the Sorcerers, and the land of the Struldbrugs. Their inhabitants exhibit the extremities of literary and scientific pedantry, the deceptiveness of written history, and the curse of the desire for immortal life. Gulliver's final visit, to the land of the Houyhnhnms, a country governed by noble and rational horses who are served by bestial creatures in debased human form, shows the depths to which mankind may sink when it allows passions to overcome reason.

Swift next displayed his powers in his *Modest Proposal for Preventing the Children of Poor People from Being a Burden to Their Parents or Their Country* in 1729. This ironic pamphlet proposed to cure Ireland's imbalance of people and exports by fattening poor people's children and selling them as delicacies for gentlemen's tables. A satire on domestics, *Directions to Servants* (first published in 1745), followed, and it was succeeded by *Polite Conversation,* written in 1731 and published in 1738. Occasional verse—often indecent—rolled from Swift's pen, but the 1730s were also marked by three important poems: the delightful *Hamilton's Bawn,* the verses on his own death (1731), and the fierce satire *The Legion Club* (1736).

Swift's popularity remained at a high pitch, and he performed his ecclesiastical duties with strictness and regularity. But his melancholy and his attacks of giddiness in-

creased with his sense of growing isolation and of failing powers. At first a cousin, Martha Whiteway, cared for him, and in March 1742 both his person and his estate were entrusted to guardians. In September his illness reached a crisis, and he emerged paralyzed. Swift died in Dublin on Oct. 19, 1745, and he was buried in St. Patrick's. He left his great fortune to build a hospital for the mentally challenged.

Further Reading

Standard editions of Swift's works are *The Prose Works of Jonathan Swift,* edited by Herbert Davis (14 vols., 1939-1968); *Poems,* edited by Harold Williams (3 vols., 1937; 2d ed. 1958); and *Correspondence,* edited by Harold Williams (5 vols., 1963-1965). Irvin Ehrenpreis's *Mr. Swift and His Contempories* (vol. 1, 1962; 1983); *Doctor Swift* (vol. 2, 1967; 1983); and *Swift The Man, His Works, and the Age* (vol. 3, 1983) is a standard biographical study. John Middleton Murry, *Jonathan Swift: A Critical Biography* (1954), remains useful.

Other critical and biographical studies of value include Leslie Stephen, *Swift* (1882); Carl Van Doren, *Swift* (1930); Ricardo Quintana, *The Mind and Art of Jonathan Swift* (1936); John M. Bullitt, *Jonathan Swift and the Anatomy of Satire: A Study of Satiric Techniques* (1953); Martin Price, *Swift's Rhetorical Art: A Study in Structure and Meaning* (1953); William B. Ewald, *The Masks of Jonathan Swift* (1954); Louis A. Landa, *Swift and the Church of Ireland* (1954); Ricardo Quintana, *Swift: An Introduction* (1955); Irvin Ehrenpreis, *The Personality of Jonathan Swift* (1958); Kathleen Williams, *Jonathan Swift and the Age of Compromise* (1958); Bertrand A. Goldgar, *The Curse of Party: Swift's Relations with Addison and Steele* (1961); William A. Eddy, *Gulliver's Travels: A Critical Study* (1963); Edward W. Rosenheim, *Swift and the Satirist's Art* (1963); Herbert John Davis, *Jonathan Swift: Essays on His Satire and Other Studies* (1964); Nigel Dennis, *Jonathan Swift* (1964); Ernest Lee Tuveson, ed., *Swift: A Collection of Critical Essays* (1964); Milton Voigt, *Swift and the Twentieth Century* (1964); Richard I. Cook, *Jonathan Swift as a Tory Pamphleteer* (1967); Robert Hunting, *Jonathan Swift* (1967); and Denis Donoghue, *Jonathan Swift: A Critical Introduction* (1969). □

Algernon Charles Swinburne

The English poet, dramatist, and critic Algernon Charles Swinburne (1837-1909) was famous in Victorian England for the innovative versification of his poetry and infamous for his violent attacks on Victorian morality.

Algernon Charles Swinburne was born in London on April 5, 1837. He was nervous and frail from birth, but he was also fired with nervous energy and fearlessness to the point of being reckless. Much of his childhood was spent on the Isle of Wight, a circumstance that fostered his deep love of the sea. He also made frequent visits to his grandfather's estate in Northumberland, where he was fascinated by the medieval border ballads that the servants sang to him. Swinburne attended Eton from 1849 to 1853. At school he became an avid reader and won first prizes in French and Italian. The corporal punishment that was traditional at Eton may have developed the abnormal pleasure in the experience of pain that characterized his adult behavior.

Years at Oxford

Swinburne entered Balliol College, Oxford, in January 1856, and he studied there intermittently for almost 4 years. Though he continued to read widely, he chafed at academic discipline and neglected his studies. His appearance was strikingly unusual. He was abnormally short with narrow, sloping shoulders and tiny hands and feet. His eyes were green, and his disproportionately large head was topped by a great aureole of bright red hair. His appearance, plus his habit of fluttering his hands and hopping about as he excitedly talked, provoked Henry Adams to compare him to ''a crimson macaw.'' Swinburne supplemented his astounding physique with equally bizarre behavior. He became known for his violent attacks on Christianity and on conventional morality as well as for his late hours and heavy drinking. Swinburne replaced the religious faith of his youth with political fervor, declaiming verses to a portrait of the Italian patriot Giuseppe Mazzini that he hung in his room at Oxford.

At the university Swinburne formed lasting friendships with two of Oxford's most famous scholars, Walter Pater and Benjamin Jowett. In 1857 Swinburne became intimate with the Pre-Raphaelites Dante Gabriel Rossetti, William Morris, and Edward Burne-Jones. By 1860 Swinburne's Balliol colleagues considered him ''dangerous,'' but his decision to leave Oxford without a degree was apparently

his own. His father, greatly disturbed by his son's withdrawal, nevertheless provided him with a permanent allowance. Swinburne moved to London and devoted his life to writing.

His Works

In 1861 Swinburne began his long association with Rossetti, who exerted a steadying influence and thus enabled him to write some of his finest lyric poetry. Swinburne published two plays in 1860, *The Queen Mother* and *Rosamond,* but they received no critical notice. However, in 1865, his powerful imitation of Greek tragedy, *Atlanta in Calydon,* was an instant success. Most critics were entranced by the metrical virtuosity displayed in the constantly shifting rhythms of the play's choruses, and few noticed its darkly amoral theme. But *Poems and Ballads, First Series,* published in April 1866, made Swinburne's sensuality and anti-Christianity unmistakable. This volume contains his finest poetry—beautiful in supple and unusual rhythms, in melodious sound combinations, and in intricately extended images. The most notable poems in it were clearly intended to shock the Victorian public. The ''Hymn to Proserpine'' denounces Christ as the ''pale Galilean,'' and ''Faustine,'' ''Laus Veneris,'' ''Anactoria,'' and ''Dolores'' boldly flaunt Swinburne's sadomasochistic sexuality. The book was savagely attacked by the press, and a controversy raged. Swinburne answered in ''Notes on Poems and Reviews.''

In 1867 Swinburne met Mazzini, who told him to turn from ''love frenzy'' to the utilization of his poetic gift in the ''service of the republic.'' The result was *Songs before Sunrise* (1871), a volume of poems dedicated to the cause of freedom and democracy and championing the Italian struggle for independence. In 1878 Swinburne published *Poems and Ballads, Second Series,* but this volume contained few poems as beautiful and none so shocking as those of the *First Series*. It marked the end of Swinburne's greatest poetic achievement.

Throughout this period of literary activity, Swinburne had also been living a dissolute life of heavy drinking and masochistic sexual practices. His dissipation had brought on a number of attacks similar to epileptic fits, but his amazing energy had enabled him to return each time to his frenzied style of life.

In September 1879, however, Swinburne collapsed so completely that a friend, Walter Theodore Watts-Dunton, took him to his home in Putney, a suburb of London. There Watts-Dunton imposed a regimen that probably saved Swinburne's life. The poet spent the remaining 30 years of his life with Watts-Dunton in a manner as subdued as his youth had been wild. The sober discipline imposed on him enabled Swinburne to write and to publish 23 volumes of poetry, prose, and drama during these years. But *A Century of Roundels* (1883) clearly showed that Swinburne's rhythmic virtuosity had degenerated into excessive fluency of meter and that the fiery radical of Oxford was no more. In spite of continued avid reading and writing, Swinburne did not develop intellectually or artistically beyond his university days. He died of pneumonia on April 10, 1909, at Putney.

Further Reading

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Mary E. Switzer

Serving the public for 48 years, Mary E. Switzer (1900-1971) dedicated her life to advancing the cause of rehabilitation. She was involved in establishing the World Health Organization, was director of the Office of Vocational Rehabilitation, and was administrator of the Social and Rehabilitation Service at the Department of Health, Education and Welfare.

Mary Elizabeth Switzer was born on February 16, 1900, in Newton Upper Falls, Massachusetts, the oldest of three children. Her mother, Margaret Moore Switzer, died when Mary was 11 years old. Since Mary's father, Julius F. Switzer, had deserted the family some years before, Mary and her sister made their home with relatives. The most influential of these, her Uncle ''Mike'' Moore, was an Irish patriot and socialist. He made a great impression on Mary, encouraging her to adopt a useful life's work.

Switzer was raised a Roman Catholic and attended Newton Classical High. After she graduated in 1917 she enrolled in Radcliffe College, where she majored in international law, the first undergraduate to do so. She received an A.B. degree in 1921. While at Radcliffe, Switzer helped establish the Inter-Collegiate Liberal League, a group dedicated to reform.

Moving to Washington, D.C., she found employment with the Minimum Wage Board. In the nation's capital she shared a home with Isabelle Stevenson Diamond, later a librarian in the Treasury Department. In 1922 Switzer entered the civil service and obtained a position as junior economist in the Treasury Department. Between 1928 and

1933 she had responsibility for press intelligence for the secretary of the treasury. In 1934 she began working as assistant to Josephine Roche, assistant secretary of the treasury. There Switzer was assigned to the U.S. Public Health Service, where she worked toward development of the Federal Security Agency. This agency became the Department of Health, Education and Welfare (HEW) in 1953 (now two separate departments—Education, and Health and Human Services).

By 1939 Switzer was assistant to the administrator of the Federal Security Agency (FSA), Paul McNutt, and after the attack on Pearl Harbor she did confidential work with the War Research Service and was the FSA representative on the War Manpower Commission. Her dedication brought her the Presidential Certificate of Merit, given in recognition of her contribution to the war effort. This certificate was the highest award going to a regular civil service worker.

Mary E. Switzer helped establish the World Health Organization, and on November 9, 1950, was named director of the Office of Vocational Rehabilitation (OVR), succeeding Michael J. Shortley. In her capacity as director she concentrated on bringing vocational training to all physically and mentally handicapped persons. The OVR had been established in 1920 and during its first two decades had rehabilitated only about 10,000 persons annually. Due to Switzer's efforts, the number of people returning to work annually rose from 56,000 in 1950 to 240,000 in 1970. Her commitment was well-known, and she was instrumental in the unanimous passage of the Vocational Rehabilitation Act of 1954. This legislation was critical in funding research and training and in establishing rehabilitation centers nationwide. Further, Switzer was responsible for adding, in 1960, an international research program for the handicapped.

Her adroitness in working with federal and state-level officials was a skill she worked hard to develop. She was also able to maintain an excellent relationship with Congress throughout her years of service, despite changing administrations with often conflicting goals. Colleagues respected her energy, and she was admired for her optimism and concern for handicapped workers. In 1955 she received the President's Award from the National Rehabilitation Association.

On August 23, 1960, Mary E. Switzer was the first female recipient of the prestigious Albert Lasker Award. This award was given in recognition of her position as the ''prime architect of a workable rehabilitation service for the nation's physically handicapped.'' Switzer was also awarded honorary doctorates from Tufts University, Gallaudet College, Western College for Women, Adelphi University, Boston University, and Women's Medical College. She was also on the board of Brandeis University and was a trustee of Radcliffe College.

She retired in 1970 as administrator of the Social and Rehabilitation Service of HEW at a banquet attended by over 1,000 people. Still committed to public service, however, Switzer's retirement merely enabled her to assume a position as vice president of the World Rehabilitation Fund, with offices in the nation's capital. Mary E. Switzer died of cancer in Washington, D.C., on October 16, 1971.

Further Reading

The Department of Health, Education and Welfare compiled a list of Switzer's publications entitled ''Articles by Miss Mary E. Switzer.'' Also, her friend and life-long companion Isabelle Stevenson Diamond wrote a booklet, ''Mary Elizabeth Switzer, 'The Dedicated Bureaucrat.''' And *Rehabilitation Record,* January-February 1972, carried a piece, ''Mary Elizabeth Switzer: A Tribute.'' She is included in Jonathan R. T. Hughes, *The Vital Few* (several editions).

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Gerard Swope

Gerard Swope (1872-1957) was an engineer who became president of General Electric during a period of exponential growth. He was also a public servant who was influential in the early New Deal.

Gerard Swope was born in St. Louis, Missouri, on December 1, 1872, the son of Isaac and Ida (Cohn) Swope. Isaac Swope was a Jewish immigrant to the New World in 1857 who lived for a time in Cincinnati before settling in St. Louis to open a watch-assembly factory. He returned to Germany in 1865 to marry Ida Cohn, the daughter of the chief rabbi in Thuringia, and to bring her to the United States. Two of their sons became famous, Gerard as an industrialist and Herbert Bayard as a Pulitzer-Prize winning journalist for the *New York World*.

Gerard, who was the older brother, became interested in how things operated at an early age and decided, even before going to Central High School in St. Louis, to become an engineer. His parents sent him to Massachusetts Institute of Technology (MIT), from which he graduated in 1895 with a B.S. in electrical engineering.

His first job, however, was in the summer of his sophomore year in college (1893). He had gone to Chicago to the World's Fair and had managed to find a job with General Electric. When he graduated, he went to work for Western Electric, a General Electric subsidiary in Chicago. He was hired not because of his engineering skill, but because of a letter from an old friend of his father.

While in Chicago, Swope became involved in the settlement house movement, which kindled an interest in social reform that lasted all his life. He lived at Hull House for several years and taught algebra and electricity to workers in the night school. He also met his future wife, May Dayton Hill, there. She had come to Chicago to study with John Dewey.

Swope returned to St. Louis in 1899 to help open a subsidiary of Western Electric, Mercantile Electric. By this time he had shown great talent for sales and had moved out of engineering. In two years he had become the manager of the branch. At that time he also married May Hill. The marriage was a happy one, and the Swopes had five children—Henrietta H., Isaac G., Gerard, David, and John.

The Swopes became involved in charitable activities in St. Louis. Although there was no settlement house, Gerard became a founding member of the first playground committee in the city in 1901 and chairman of the first public bath committee in 1903. His energy was not diverted from his business efforts, however, and in 1906 Western Electric called him back to Chicago to become assistant supervisor of all branch houses and sales manager. Two years later he was promoted to general sales manager and moved to New York City. By 1913, when he was 41, he had become vice-president and director of the company.

When World War I involved the United States, Swope entered public service as assistant director of purchase, storage, and traffic for the army, a position which won him the Distinguished Service Medal. He also associated with two men—Bernard Baruch and Hugh S. Johnson—who were to become public servants again a few years later.

In 1919 Swope became president of International General Electric, a new division which Swope organized. His work, which entailed much travel to Japan and England, was highly successful. As a result, he became president of General Electric in 1922, a position he held until his retirement in 1939. He presided over the tremendous growth of the electric company in the 1920s.

Swope continued his interest in public affairs, serving as chairman of the Eighth American Red Cross Roll Call in 1924. As a result of the Depression, Swope wrote the book *Stabilization of Industry* (1931), in which he proposed that industry control itself by associations and suggested an expanded pension plan. Because of the ''Swope Plan,'' as it was called, Franklin D. Roosevelt called upon Swope to serve in a variety of roles in the New Deal: member, Industrial Advisory Board of the National Recovery Administration (NRA) (1933), an agency run by Hugh Johnson; member, Bureau of Advertising and Planning of the Department of Commerce (1933); chairman, Coal Arbitration Board (1933); member, National Labor Board (1933); member, President's Advisory Council on Economic Security (1934); and member, Advisory Council on Social Security (1937-1938). His service did not end with his retirement from General Electric: he continued to be honorary president of the company from 1940 to 1942 and president from 1942 to 1944, as well as serving in the government's war effort. He was an assistant to the secretary of the treasury in 1942. At the same time he was chairman of the Committee to Study Budgets of Relief Appeals for Foreign Countries, a service which won him the 1942 Hoover Medal.

Before he died on November 10, 1957, Swope had won many honors. He was a chevalier of the Legion of Honor (France) and a member of the Order of the Rising Sun

(Japan). He had honorary doctorates from Rutgers (1923), Union (1924), Colgate (1927), Stevens Institute of Technology (1929), and Washington University in St. Louis (1932). He had also influenced American society by both his business and his public service.

Further Reading

The only biography of Swope is David Goldsmith Loth's *Swope of G.E.: The Story of Gerard Swope and G.E. in American Business* (1955). The biography is popularly written and focuses on Swope's later career. Ely Jacques Kahn's biography of Herbert Bayard Swope, *The World of Swope* (1965), sheds more light on Gerard's personal life, particularly his relationship with his brother.

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Baron Sydenham

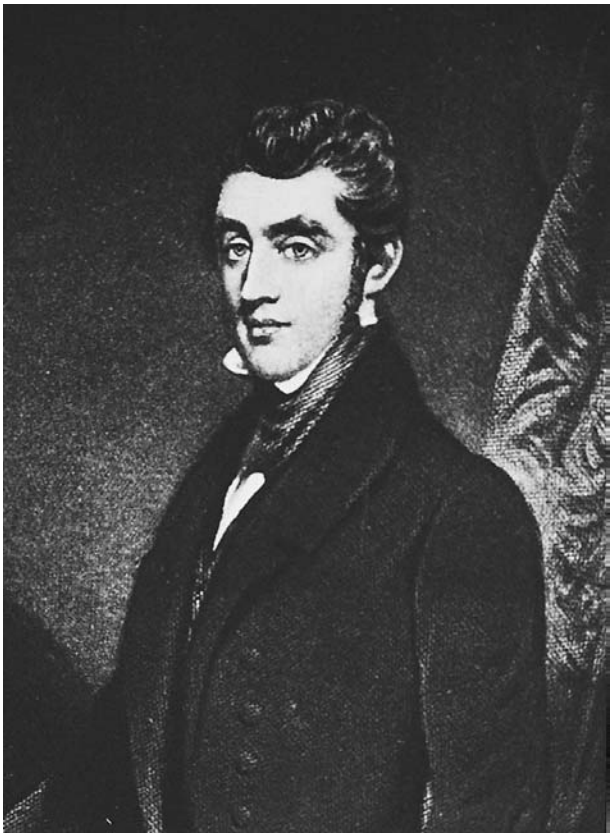

Charles Edward Poulett Thomson, Baron Sydenham (1799-1841), was an English merchant turned politician. As governor general of British North America, he attempted to implement the recommendations of the Durham Report.

Charles Thomson (the father did not add his mother's family name, Poulett, to his own until 1820) was born on Sept. 13, 1799, the youngest child of a prosperous merchant with extensive Russian trade connections. He was privately educated, never attending a public school or university, and at 16 went to Russia in the employ of his father's firm. After extensive travels, during which he became fluent in several languages, he made several unsuccessful attempts to obtain a diplomatic post and after further experiences in Russia returned to England in 1824. In 1826, much against his family's wishes, Poulett Thomson was elected member of Parliament for Dover and in 1832 for both Dover and Manchester; although he had not sought the second seat, he chose thereafter to sit for it.

Poulett Thomson in politics was an ardent reformer whose friends included John Stuart Mill, Jeremy Bentham, and Joseph Hume. An able student of the relatively new subject of political economy, he was a strong exponent of free trade, and his first speeches in Parliament quickly attracted the attention of his Liberal colleagues. In 1830 he was appointed vice president of the Board of Trade and treasurer of the navy and, in 1834, president of the Board of Trade. In 1839, offered a choice between becoming chancellor of the Exchequer or governor general of British North America, Poulett Thomson chose the second, happy by now to escape the heavy grind of Cabinet and parliamentary sessions.

Poulett Thomson had used his ministerial positions to institute many enlightened reforms, not only in the steady reduction of customs duties but in the general improvement of Britain's trade relations. He had helped found the School of Design to enhance the marketability of British products and had worked hard for the recognition of international copyright; he had also reformed the parliamentary procedure for private bills, most of which concerned the incorporation of companies. His greatest achievements, however, came in Canada, where he arrived as governor on Oct. 19, 1839.

What is now central Canada was then racked by bitter disputes, not only between French-speaking and English-speaking Canadians but, in both Lower and Upper Canada, between oligarchical executives and more popular elements; abortive revolutions had occurred in 1837-1838.

Lord Durham, Poulett Thomson's predecessor, had in 1838, in a report which assumed the ultimate assimilation of the French Canadians, advocated the union of the two colonies and proposed making the executive responsible to the elected branch of the legislature. Poulett Thomson's assignment was to accomplish both these tasks, and in the face of enormous difficulties he completed the establishment of the Province of Canada and laid the groundwork fundamental to responsible government. He did the same for a system of municipal government, resolved the complex problem of the Clergy Reserves (tracts of land for the support of religious institutions), and contributed to the settlement of the Maine boundary dispute. He was elevated to the peerage in 1840 and died in Kingston, Ontario, on Sept. 19, 1841.

Further Reading

Two sound biographies of Sydenham are George Poulett Scrope, ed., *Memoir of the Life of the Right Honourable Charles Lord Sydenham* (1843), and Adam Shortt, *Lord Sydenham* (1926). Scrope was Sydenham's admiring brother, and most of his book is a narrative of Sydenham's Canadian career by his secretary, T. W. C. Murdock.

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Thomas Sydenham

The English physician Thomas Sydenham (1624-1689) emphasized, in practicing medicine, careful observation and experience and earned the title "English Hippocrates."

Born in Winford Eagle, Dorset, the fifth son of a wealthy country gentleman, Thomas Sydenham entered Magdalen College, Oxford, in 1642. His studies were interrupted by the outbreak of the civil war, during which the Sydenhams fought for the parliamentarians. He returned to Oxford in 1647, receiving his bachelor degree the following year. In 1651 he rejoined the army, after which he stayed at Oxford until 1663, when he was married and opened his London practice.

With only 18 months of formal medical education, consisting of a mixture of classics, anatomical dissections, and formal disputations, Sydenham found little use in theoretical learning, and experimental science seemed just as useless to him. He was convinced that only the careful observation of diseases at the bedside could lead to medical progress, and he spent all his efforts on detailed clinical observations. Despite his objection to theory and his insistence on a purely empirical medicine, he accepted the traditional concept that diseases resulted from disturbances of the bodily humors. He revived the Hippocratic notion that the seasons and atmospheric conditions played an equally important role, but he differed from Hippocrates in the emphasis he placed on the recognition of specific diseases. He believed that the detailed study of the natural history of any disease would eventually indicate what specific medication should be used for its treatment. Recognizing that Peruvian bark (crude quinine) was the only specific he knew, he prescribed it for malaria, which was the most prevalent fever in the London of his time.

At a time when most physicians were deeply concerned with theoretical questions, with systematization and attempts to relate medicine to experimental physics or chemistry, Sydenham's empiricism and emphasis on clinical description did not make him popular among his medical colleagues.

Some of Sydenham's writings became classics, like his description of gout (1683), which he suffered from for years and which ultimately led to his death. He differentiated scarlet fever from measles. His description of hysteria, which is frequently mentioned for its accuracy, included other conditions as well. The prevalence of smallpox led him to the conclusion that it was a physiological process which everyone had to go through. Because of his accurate portrayal of St. Vitus's dance, this disease became known as Sydenham's chorea. In therapy he insisted on simple prescriptions and measures, a fact which may have contributed to his great success as a practitioner.

His personal friend and fellow physician John Locke applied Sydenham's empiric medical ideas to philosophy. Succeeding generations of physicians found Sydenham's emphasis on bedside observation most useful and proclaimed him the "English Hippocrates." His emphasis on the study of the natural history of diseases and of all the factors surrounding their occurrence gave great impetus to the subsequent development of epidemiology.

Further Reading

A detailed biography, which also contains some of Sydenham's works in translation, is Kenneth Dewhurst, *Dr. Thomas Sydenham, 1624-1689* (1966). Other studies are Joseph F. Payne, *Thomas Sydenham* (1900), and David Riesman, *Thomas Sydenham, Clinician* (1926). For background see

Fielding H. Garrison, *An Introduction to the History of Medicine* (4th ed. repr. 1967). □

Syed Ahmed Khan

Syed Ahmed Khan (1817-1898) was a Moslem religious leader, educationalist, and politician. He contributed to the intellectual and institutional foundation of Moslem modernization in southern Asia.

Born on Oct. 17, 1817, Syed Ahmed trained himself in Moslem law and religion and was employed by the British government. He served in several Indian administrative posts, gave assistance during the 1857 mutiny, and retired with honor 20 years later to devote himself to social and religious reform.

Throughout his life Syed Ahmed showed concern with how Indian Moslems could adapt to intellectual and political change accompanying Western rule. His first mission became reinterpretation of Moslem ideology so as to reconcile tradition with Western education and science. He argued in several books on Islam that the Koran rested on a deep appreciation of reason and natural law and therefore did not preclude Moslem involvement in scientific methodology. These themes, mixed with a call for Moslem education, continually appeared in his journals, the *Mohammedan Social Reformer* and the *Aligarh Institute Gazette*.

Syed Ahmed's ideas became institutionalized despite criticism from theologians. In 1862 he formed a scientific society, and 13 years later he assisted in establishing the Muhammadan Anglo-Oriental College, which prospered and became the key intellectual center for Indian Moslems, Aligarh University. The success of the college was largely due to his leadership and a curriculum embodying both Western and Oriental studies.

At the same time Syed Ahmed's views on Islam in India fostered his political interest. First, he tried to assure the British of Moslem loyalty by countering the dual charge that Moslems had instigated the mutiny and that they were compelled by religious injunction to rebel against a Christian government. He also urged Moslems to avoid ''seditious'' political activity. These tactics reflected his belief that if the British were convinced of Moslem support, the resulting official patronage would help Moslems overcome their relative backwardness in education and employment. Two factors were judged necessary for Moslem advance, special British assistance and a reorientation of attitudes among Moslems.

Syed Ahmed increasingly opposed Hindu and nationalist leaders after the creation of the Indian National Congress in 1885. Although sympathetic to criticism of British injustice, he saw Congress as a potentially dangerous organization. If enacted, Congress proposals favoring open competition for jobs and elected legislative councils would further hamper the growth of the Moslem minority. Too, association with anti-British politicians might undercut Syed Ahmed's attempt to strengthen Moslem-British ties. He accordingly formed in 1888 an anti-Congress organization, the United Patriotic Association, and called on coreligionists to withdraw from Congress. The massive Moslem response left the Congress without significant Moslem cooperation for 3 decades.

By his death on March 27, 1898, Syed Ahmed had indelibly stamped the ideology and life-style of Indian Moslems. His institutions such as the college and the Moslem Educational Conference continued to influence intellectuals, while his political stance remained a basic determinant of Moslem attitudes toward agitation and nationalism.

Further Reading

English biographies of Syed Ahmed include G.F.I. Graham, *The Life and Work of Sir Syed Ahmed Khan* (1885), and Shan Muhammad, *Sir Syed Ahmed Kahn: A Political Biography* (1969). Aziz Ahmed, *Islamic Modernism in India and Pakistan, 1857-1964* (1967), and a recent study on Aligarh by S.K. Bhatnagar, *History of the M.A.O. College, Aligarh,* provide background on Syed Ahmed's life and milieu.

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William Sylvis

American labor leader William Sylvis (1828-1869) pioneered many trade union methods and was the guiding spirit behind the first attempt to form a united trade union movement.

William Sylvis was born in Armagh, Pa., on Nov. 26, 1828, of hopelessly poor parents. He had 3 months of formal schooling; it has been said that he learned to write only after becoming secretary of a local union, obligated to correspond with other locals. He was an iron molder by trade and as a young man held part ownership in a foundry. In 1852 he married and moved to Philadelphia. He became secretary of the iron molders' union in Philadelphia in 1857 and, 2 years later, helped organize the Iron Molders International Union.

Sylvis led a movement of workingmen opposed to war, but when the Civil War began, he helped to recruit for the army. However, his chief interest remained unionism. ''I love this Union cause,'' he wrote, ''I hold it more dear than I do my family or my life. I am willing to devote to it all that I am or have or hope for in this world.'' In 1863, elected president of the Molders Union, Sylvis almost single-handedly built it into the most significant labor organization of its time. In 1862 he undertook the first nationwide organizational drive, personally traveling over 10,000 miles. He built the union from 2,000 members in 15 locals with a

treasury of $1,600 to 6,000 members, 54 locals, and $25,000.

Sylvis was an excellent administrator. He insisted on centralized structure so that locals could not strike without national agreement, introduced a per capita tax to build up strike funds, issued union cards, and urged a closed shop where possible. Sylvis disliked strikes as representing too great a sacrifice but sanctioned them as a last resort. He also encouraged workers' cooperatives.

In 1866 Sylvis assisted in founding the first united trade union, the National Labor Union (NLU). He became its president in 1868. Although the father of practical business unionism in the United States, he advocated numerous reform measures and independent political action. He also advocated international labor cooperation and tried unsuccessfully to send a delegate to the Lausanne conference of the First International in 1867. In 1869 the NLU was represented at the annual meeting. At the time of his death at the age of 41, he was urging the formation of a national Labor Reform party.

Further Reading

There is a short but valuable account of Sylvis's life in James C. Sylvis, *The Life, Speeches, Labor and Essays of William H. Sylvis* (1872). Also informative are Norman J. Ware, *The Labor Movement in the United States, 1860-1895* (1929); Charlotte Todes, *William H. Sylvis and the National Labor Union* (1942); and Jonathan Grossman, *William Sylvis: Pioneer of American Labor* (1945). □

Edmund John Millington Synge

The Irish dramatist Edmund John Millington Synge (1871-1909), one of the greatest playwrights of Dublin's Abbey Theatre, made the folklore and dialect of the Irish peasantry the subject of his plays.

John Millington Synge was born on April 16, 1871, in Rathfarnham, a suburb of Dublin. He was the youngest of the eight children of John Hatch Synge, a lawyer who died when John Millington was an infant, and Kathleen Traill Synge, the daughter of a Protestant clergyman. As a child, Synge showed signs of the tubercular condition that claimed his life at the age of 38.

Synge attended private schools in Dublin and was awarded a bachelor of arts degree by Trinity College in 1892. He then traveled to Germany, intending to study the violin; but after a year of wandering, he joined the diversified group of Irish expatriates then studying in Paris. There Synge lived an almost ascetic life in the midst of bohemian surroundings, a pattern his later life also followed.

Synge's career took an unexpected turn in 1896, when he was introduced to William Butler Yeats in Paris. The older Irish poet urged Synge to abandon his French studies and to devote himself to a study of his own people and their culture, for which his knowledge of Gaelic had well prepared him. Synge took Yeats's advice. After intensive research in the remote Aran Islands and in County Wicklow, he presented his first play, *The Shadow of the Glen* (1903), to the Irish National Theatre. Irish newspapers greeted it as ''an insult to every decent woman in Ireland.''

In 1904 Synge became codirector of the Abbey Theatre with Yeats and Lady Augusta Gregory. The Abbey produced his classic tragedy of the Aran Islands, *Riders to the Sea,* in 1904. Synge's plays met with continued hostility because of their seeming slight to Irish country people. Audiences walked out of *The Well of the Saints* (1905); *The Tinker's Wedding* (1907) has never been produced professionally in Ireland.

Synge's comic masterpiece, *The Playboy of the Western World* (1907), caused riots upon its presentation both in Dublin and in the United States. The author once commented mildly on the furor caused by his work, ''We shall have to establish a Society for the Preservation of Irish Humor.'' His last play, *Deirdre of the Sorrows* (1909), was produced posthumously; it was found nearly completed in the Dublin nursing home where Synge died on March 24, 1909. He had been nursed in his final illness by Marie O'Neill, a leading actress of the Abbey Theatre, whom he had hoped to marry.

Further Reading

An early and still useful biography of Synge is Maurice Bourgeois, *John Millington Synge and the Irish Theatre* (1913). Several later studies bring to light information not available to his first

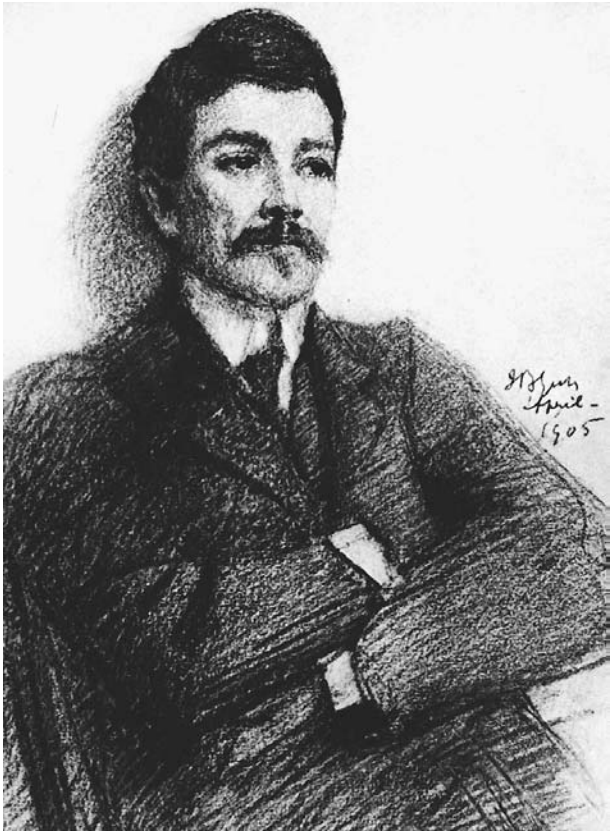

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On Synge's work with the Abbey Theatre, Alan Price, *Synge and Anglo-Irish Drama* (1961), and Elizabeth Coxhead, *John Millington Synge and Lady Gregory* (1962), provide the necessary background, while Adelaide D. Estill, *The Sources of Synge* (1939), discusses the materials Synge used in his plays. The best short study of Synge is Denis Johnston's pamphlet, *John Millington Synge* (1965). Important references to Synge are in William Butler Yeats, *Autobiographies* (1914; repr. 1961), and valuable essays on him are in Robin Skelton and David R. Clark, eds., *Irish Renaissance; A Gathering of Essays, Memoirs and Letters from the Massachusetts Review* (1965), and Robin Skelton and Ann Saddlemyer, eds., *The World of W. B. Yeats: Essays in Perspective* (1965).

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Albert von Szent-Györgyi

The Hungarian-American biochemist Albert von Szent-Györgyi (1893-1986) was awarded the Nobel Prize in Physiology or Medicine for his discoveries relating to cell respiration and to the composition of vitamin C. He also did important work on the chemistry of muscle contraction.

The son of a landed proprietor, Albert von Szent-Györgyi was born in Budapest on Sept. 16, 1893. He became a medical student at the University of Budapest in 1911. His studies were interrupted by World War I, when he joined the military and was wounded in battle. Upon discharge from the army he resumed his studies and graduated in 1917 as a doctor of medicine. After further study at Prague, Berlin, and Hamburg and a post in pharmacology at Leiden, he worked from 1922 to 1926 as an assistant in the Institute of Physiology of the University of Groningen.

Biological Oxidation

By 1920 there was great interest in the method whereby the energy of the foodstuff molecule was released and utilized by the living cell. It was realized that the process could not be one of ''slow combustion'' with molecular oxygen, as the heat produced in such a process would have destroyed the living cell. Otto Warburg held that the liberation of the foodstuff's energy was the result of oxidation of the foodstuff molecule by activated oxygen. Heinrich Wieland argued that the release of energy was due to loss of hydrogen by the foodstuff molecule. Chemically, the two processes are equivalent. In 1924 Warburg isolated his ''respiratory enzyme,'' which activated oxygen and allowed it to be taken up by the foodstuff molecule. This discovery strongly favored Warburg's theory.

At Groningen, Szent-Györgyi studied biological oxidation in the animal cell. Warburg had studied the inhibition of cell respiration—that is, oxidation by activated oxygen—by cyanide. It was known that methylene blue acts as an artificial hydrogen acceptor (H-acceptor). In minced tissue Szent-Györgyi now inhibited oxygen activation by cyanide and then added methylene blue. The dye lost its blue color, showing that it had acted as an H-acceptor and that respiration had been restored. He thus clearly demonstrated that in cell respiration the two processes of oxygen activation and hydrogen activation were both active.

Ascorbic Acid

While at Groningen, Szent-Györgyi became interested in the bronze pigmentation of the skin in Addison's disease, the cause of which was unknown. He decided to study the brown discoloration produced by injury in the catechol group of plants, and he clarified the method of its production. Nothing was known of the oxidative system of the peroxidase group of plants, which do not show this discoloration, except that they contain an active peroxidase

which activates peroxide and that they can oxidize various pigments. He found that if peroxide was added to a mixture of peroxidase and benzidine an intense blue color appeared immediately. But if he repeated this reaction, using juice squeezed from a peroxidase plant instead of purified peroxidase, the blue color appeared only after a second or so. He concluded that the plant juice must also have contained a powerful reducing agent which reduced the oxidized benzidine until it had itself been used up. Arguing on these lines, he found that the adrenal cortex contained a similar reducing substance. The adrenal was a very rich source, but he later found that it was merely a storehouse for the substance.

At the invitation of Sir F. Gowland Hopkins, Szent-Györgyi spent the year 1927 at Cambridge University, where he isolated the reducing substance from adrenal glands, orange juice, and cabbage. With a thesis on this work he graduated as a doctor of philosophy. He found that the reducing agent had the empirical composition $C_6H_8O_6$, and he called it provisionally hexuronic acid. As the enormous quantities of adrenals required for his further analysis were not available in Great Britain, he spent the year 1928 at the Mayo Clinic in Rochester, Minn., where supplies of adrenal were available from the St. Paul slaughterhouses. In 1929 he returned to Cambridge with 25 grams of hexuronic acid. Most of this he gave to (Sir) Norman Haworth of the University of Birmingham and to other specialists in carbohydrate analysis.

In 1930 Szent-Györgyi became professor of medical chemistry at the University of Szeged in Hungary. He had long thought that hexuronic acid was vitamin C, and he was now joined by J. Svirbely, who was experienced in the necessary animal tests. In April 1932 they announced that they had, by the administration of one milligram of hexuronic acid daily, protected guinea pigs from scurvy for 56 days. Three weeks later they claimed the identity of hexuronic acid and vitamin C. Simultaneously Charles G. King and W. A. Waugh announced their isolation of crystalline vitamin C and its apparent identity with hexuronic acid. On the basis of these results Szent-Györgyi and Haworth changed the name hexuronic acid to ascorbic acid.

Szent-Györgyi's supply of ascorbic acid was now exhausted, but Szeged was the center of the paprika industry. He now, for the first time, tested paprika for the presence of ascorbic acid and found that it was a very rich source. He soon prepared several hundred grams for distribution to chemists. The structural formula of ascorbic acid was determined by Haworth in 1932, and by Paul Karrer in 1933. It was synthesized by Haworth, and independently by Tadeus Reichstein in 1933. Synthetic ascorbic acid was soon available commercially.

Intermediate Stages in Cell Respiration

In 1925 David Keilin of Cambridge University rediscovered an intracellular pigment, which he called ''cytochrome.'' In living cells it showed a reversible oxidoreduction. It was fundamentally important in the final reaction of cell respiration, by which activated oxygen combined with activated hydrogen. It was later realized that Warburg's respiratory enzyme oxidized cytochrome, and the enzyme is now called cytochrome oxidase.

About 1926 Szent-Györgyi was intrigued by the peculiarities of succino-dehydrogenase. It was already known that this dehydrogenase could be inhibited by malonic acid, and he now showed that when he added malonic acid to minced tissue, respiration ceased. He concluded that succinic acid was not an ordinary metabolite but that it had to have some catalytic function. Following this observation Szent-Györgyi elucidated in succeeding years the role of the C_4-dicarboxylic acids—oxaloacetic, malic, fumaric, and succinic, in that order—in transmitting hydrogen molecules along the chain from the foodstuff molecule to cytochrome, resulting in its final oxidation to water. At each link in the chain a portion of the energy of the foodstuff was released.

In the early stages of these researches Szent-Györgyi was interested in a fluorescent yellow pigment which showed reversible oxidation. He called it provisionally ''cytoflav.'' It was inactive when added to a test system. In 1932 Warburg described his ''yellow enzyme'' and showed that it consisted of two components—a specific protein and this yellow pigment; neither by itself had any catalytic action. This flavoprotein was later shown to be vitamin B_2 (riboflavin). In 1937 Szent-Györgyi attempted to suggest its position in the cell respiratory system. For these researches he was awarded the Nobel Prize in 1937.

Biochemistry of Muscular Contraction

About 1860 Willi Kühne extracted from muscle a protein that he called ''myosin.'' Little further was done until 1939, when it was found that purified myosin showed the

properties of adenosine triphosphatase, an enzyme that splits off the terminal phosphate group of adenosine triphosphate (ATP), thus releasing energy. In 1939, at Szeged, Szent-Györgyi repeated Kühne's work, and in 1941, with L. Banga, he showed that two types of protein could be extracted from muscle, depending on the length of the extraction period. Extraction for 20 minutes yielded a protein of low viscosity, further lowered on addition of ATP. They called this protein ''myosin.'' Extraction overnight yielded a second protein which formed a loose complex with myosin, and it was this complex that constituted the ''myosin'' of Kühne. Banga and Szent-Györgyi called this second protein ''actin,'' and they showed that, if solutions of myosin and actin are mixed, the result is a solution of the loose complex which they called ''actomyosin.'' In 1941 Szent-Györgyi made threads of actomyosin by squirting a solution of this complex through a fine extruder into water. He then added ATP to the water and found that the threads contracted to about ten percent of their original length. In 1942 actin was isolated and characterized by Szent-Györgyi's pupil F. B. Straub, and in 1943 Szent-Györgyi prepared crystalline myosin and worked out a method for its purification.

In 1949 Szent-Györgyi introduced the glycerinated fiber bundle; a strip of muscle treated with glycerol can be kept to study the effects of ATP. In 1952-1953 he studied the ''staircase effect'' in heart muscle and the action of drugs on it.

Later Life

During World War II Hungarian leaders asked Szent-Görgyi to try to rescue Hungary from the Nazi stranglehold. He made an adventurous journey to Istanbul to consult with British and American diplomats. On his return he found that Hitler had personally demanded his delivery. Smuggled by friends out of Budapest, he hid near the Soviet lines. Rescued on Molotov's personal order, he was taken to Moscow and treated as a distinguished scientist. After the war Szent-Györgyi accepted the chair of medical chemistry at Budapest, and he tried to help Hungary through political activity. But it was impossible to counteract communist influence. In 1947 he emigrated to the United States, where he founded the Institute for Muscle Research at Woods Hole Marine Laboratory, Mass.

Szent-Györgyi received many honors, including the Cameron Prize of Edinburgh University (1946) and the Lasker Award (1954), and he was a member of many scientific societies in several countries. Among his most important books are *On Oxidation, Fermentation, Vitamins, Health and Disease* (1939), *Chemistry of Muscular Contraction* (1947), *Chemical Physiology of Contraction in Body and Heart Muscle* (1953), and *Bioenergetics* (1957).

Szent-Györgyi died on October 22, 1986 of kidney failure at his home in Woods Hole, Mass. He was in his eighties when he founded the National Foundation for Cancer Research. Through this organization, his work continues to help individuals throughout the world.

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Leo Szilard

The Hungarian-American physicist—and later molecular biologist—Leo Szilard (1898-1964) helped initiate the atomic age and later worked for nuclear disarmament and world peace.

Leo Szilard was born in Budapest, Hungary, on February 11, 1898, the oldest of three children. His father was an engineer. ''As far as I can see,'' he wrote, ''I was born a scientist.'' He received most of his instruction at home until the age of ten, learning German and French with governesses. From the age of ten to 18 he went to a public school. His attraction to physics began when he was 13.

In 1916, one year before his draft into the army, he entered the Hungarian Institute of Technology to study electrical engineering. He had returned there by the summer of 1919. At the end of 1919 he went to Berlin and registered at the Technische Hochschule, which he left in mid-1920 to complete his studies at the University of Berlin. He gave up engineering for physics. At the University of Berlin physics was thriving with Albert Einstein, Max Planck, Max von Laue, and Walter Nernst. Fritz Haber was director of one of the Kaiser Wilhelm institutes. Szilard was awarded a Doctor's degree in physics under von Laue in 1922. He served as *Privatdozent* (lecturer) at the University of Berlin, 1926 to 1933.

After the February 1933 Reichstag fire, Szilard left Germany. In 1934, in London, he joined the physics staff of the medical college of St. Bartholomew's Hospital. He also worked at the Clarendon Laboratory, Oxford University. Together with T. A. Chalmers, Szilard developed in 1934 the first method of separating isotopes of artificial radioactive elements.

In 1931 Szilard came to America on an immigrant visa. He stayed about four months. He immigrated to the United States on January 2, 1938, and became a naturalized citizen in 1943.

Launching the Atomic Age

The Albert Einstein letter to President F. D. Roosevelt in 1939 initiated the atomic project. Szilard was the ''ghost writer'' [Julius Tabin]. Later Einstein acknowledged: ''I made one great mistake in my life—when I signed the letter to President Roosevelt recommending that atom bombs be

Leo Szilard (left)

made,'' he said in old age to Linus Pauling, ''but there was some justification—the danger that the Germans would make them'' [Donald Clark].

Between early 1939 and November 1940 Szilard had no formal affiliation. When Columbia University got a contract to develop the Enrico Fermi-Szilard system, Szilard was put on its payroll, on November 1, 1940.

From 1942 until the end of the war, Szilard conducted nuclear research at the University of Chicago. As recalled by Bernard Feld, Szilard had been ''an indispensable factor in the successful achievement of the first man-made nuclear chain reaction and in the vast wartime enterprise known as the Manhattan Project, which culminated in the first man-made nuclear explosion.'' For Szilard, the ''Father of the Bomb'' [Donald Fleming], success was also a tragedy: ''And on December 2, 1942, the chain reaction was actually started at Stagg Field on the campus of the University [of Chicago]. There was a crowd there and then Fermi and I stayed there alone. I shook hands with Fermi and I said I thought this day would go down as a black day in the history of mankind.''

In October 1946 Szilard became professor of biophysics—with a joint appointment in social sciences—at the University of Chicago. He was seldom in residence. At the age of 65, in 1963, he became professor emeritus.

Two themes guided Szilard's life, as he noted in a letter to Niels Bohr on November 7, 1950: ''Theoretically I am supposed to divide my time between finding what life is and trying to preserve it by saving the world.'' The man who ''initiated the atomic age'' [in the words of Edward Teller] was also the man who helped found the Pugwash conferences and pleaded for nuclear disarmament and world peace.

Although Szilard ''always was a biologist at heart'' [Jacques Monod], he made what he called ''the switch to biology'' in 1946. Together with Aaron Novick, he got his training in biology by attending summer courses given by Max Delbrück at Cold Spring Harbor on bacterial viruses and by C. B. Van Niel at Pacific Grove on bacterial biochemistry. Szilard and Novick developed the chemostat, a device used in growing bacterial populations in a stationary state. Szilard described himself as a ''theoretical biologist.''

Between 1923 and 1931, Szilard filed his earliest patent applications, several with Einstein as a joint inventor. The graphite-moderated nuclear reactor, listing Fermi and Szilard as co-inventors, received a patent in 1955.

On Szilard's influence, Teller said: ''He was the most stimulating of all the people I have known. In a world in which conformity is almost a duty, Szilard remained a dedicated nonconformist.'' And further: ''He [Szilard] played a unique role in American history. His ideas about atomic energy were ridiculed by Ernest Rutherford and doubted by Niels Bohr and Enrico Fermi, but accepted and acted upon by Albert Einstein and President Roosevelt.'' Monod remarked: ''I have also recorded, in my Nobel lecture, how it was Szilard who decisively reconciled me with the idea (repulsive to me, until then) that enzyme induction reflected an antirepressive effect, rather than the reverse, as I tried, unduly, to stick to it.''

A Man of Many, Many Interests

Szilard lived in a world of ideas. For Monod, ''Indeed, he [Szilard] loved ideas, especially his own. But he felt that these lovely objects only revealed all their virtues and charms by being tossed around, circulated, shared, and played with.'' As noted by Teller: ''Szilard was the originator of many ideas, ranging from information theory to the sexual life of bacteria, from how to release atomic energy to a proposal that people who inform about violations of disarmament treaties ought to receive international awards.''

A paper he wrote in 1929 in which he showed a relationship between information and entropy, ''to which for over 35 years nobody paid any attention,'' claims Szilard, ''is a cornerstone of modern information theory.'' He also stated: ''I hit upon the idea of the cyclotron, may be a few years before Ernest Lawrence.''

For Szilard ''in science the greatest thoughts are the simplest thoughts'' and ''if you want to succeed in this world you don't have to be much cleverer than other people, you just have to be one day earlier than most people.'' He mentions his long walks or spending several months with the sole activity of dreaming about experiments.

Between 1957 and 1963 Szilard helped create the EMBO (European Molecular Biology Organization). He was visiting professor at the University of Colorado Medical Center and at Brandeis University. He was consultant to the National Institute of Mental Health, the World Health Organization, and the West German government. He helped create the Salk Institute, which he joined as non-resident fellow in July 1963 and as resident fellow on April 1, 1964.

Szilard was honored as fellow, American Academy of Arts and Sciences, 1954; as Humanist of the Year, American Humanist Association, 1960; as recipient of the Einstein Gold Medal of the Lewis and Rosa Strauss Memorial Fund, 1960, and of the Atoms for Peace Award, 1960; by election to membership in the National Academy of Sciences, 1961; and as recipient of an Honorary Doctor of Humane Letters from Brandeis University, 1961.

He was hospitalized for about a year in 1959-1960 and died in La Jolla, California, on May 30, 1964.

''To his friends,'' wrote Monod, ''his memory will remain as a unique image of a man to whom science was more than a profession, or even an avocation: a mode of being.''

In 1970, a crater on the far side of the moon (34°N; 106°E) was named ''Szilard'' by the International Astronomical Union.

Further Reading

In over 40 years of scientific research, Szilard published only 29 articles in scientific journals; the last paper appeared posthumously. His only book of fiction, *The Voice of the Dolphins* (1961), is a collection of short stories of political satire. Szilard also wrote some autobiographical fragments. The collected works of Szilard were published by the MIT Press in 3 volumes: *The Collected Works of Leo Szilard: Scientific Papers,* Bernard T. Feld and Gertrud Weiss Szilard, editors, with Kathleen R. Winsor, with a foreword by Jacques Monod and introductory essays by Carl Eckart, Bernard T. Feld, Maurice Goldhaber, Aaron Novick, and Julius Tabin (1972); *Leo Szilard: His Version of the Facts. Selected Recollections and Correspondence,* Spencer R. Weart and Gertrud Weiss Szilard, editors (1978); and *Toward a Livable World: Leo Szilard and the Crusade for Nuclear Arms Control,* G. Allen Greb, Gertrud Weiss Szilard, and Helen S. Hawkins, editors, foreword by Norman Cousins, introduction by Barton J. Bernstein (1987).

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Henrietta Szold

The American Jewish leader Henrietta Szold (1860-1945) founded Hadassah and organized the first Youth Aliyah projects, which were directed at rescuing Jewish youth from Nazi Europe.

Henrietta Szold was born in Baltimore, Md., on Dec. 21, 1860. Her father, Benjamin Szold, was a rabbi and an active leader in the movement for African American emancipation. During the wave of immigration to the United States by European Jews, the Szold household was well known as a place where guidance, advice, and assistance could be found.

Szold taught school in Baltimore, also directing an evening school for newly arrived Jewish immigrants. Between 1892 and 1916 she served as secretary of the Jewish Publication Society. Beginning in 1895, she edited the *American Jewish Yearbook* with Cyrus Adler. She first visited Palestine in 1909, writing from there that she was confident that Jewish redemption would come only through Zionism. To that end she dedicated the rest of her life. She emphasized the significance of Zionism as a solution to the problems of Jewish immigration and the cultural and spiritual development of Judaism. In 1912 she founded Hadassah, a women's Zionist organization, and guided its efforts to improve health conditions in Palestine.

In 1914 Szold was appointed by Justice Louis D. Brandeis to head the American Zionist Medical Unit for Palestine. Her party of 44 doctors, nurses, and administrative and medical engineers left for Palestine in 1918, along with supplies for a 50-bed hospital. In 1919 she founded a school of nursing in Palestine. In 1926 she was elected to the presidency of Hadassah and in the following year to the Zionist Executive as health and education minister. In 1930 she was elected to the National Council of Jews in Palestine and served as head of social welfare.

With the Nazi rise to power in 1933, Szold was designated to deal with the emigration of children from Germany to Palestine. She directed this work of the Youth Aliyah, as well as supervising accommodation of the children in Palestine. As a token of the high esteem in which she was held for these efforts, German immigrants in Palestine founded the settlement Kfar-Szold. In 1940 she was appointed to the Hadassah Emergency Committee, which was organized to deal with problems arising from the war. In 1941 she conducted a study of the occupational needs of young women and on this basis founded the Alice Seligsberg Trade School for Girls in Jerusalem.

Henrietta Szold was deeply concerned with Arab-Jewish relations and joined Ihud, a movement devoted to achieving mutual understanding between Arab and Jew. Her life and work in behalf of both Zionist and humanitarian

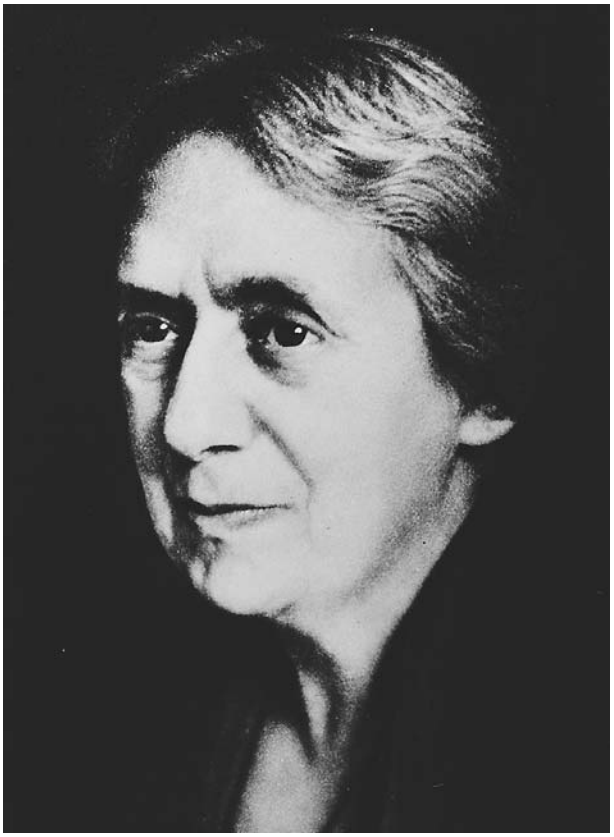

causes are the very embodiment of selfless and dedicated creativity. She died in Jerusalem on Feb. 13, 1945.

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Karol Szymanowski

The Polish composer Karol Szymanowski (1882-1937) treated national subjects in an original and highly effective manner.

On Oct. 6, 1882, Karol Szymanowski was born at Timoshovka in the Ukraine to a wealthy, highly cultured Polish family that encouraged his obvious musical talent. While still in his teens he wrote elegant pieces for the piano obviously inspired by Frédéric Chopin. In 1901 he entered the Warsaw Conservatory, and after graduation he went to Berlin in 1905. There he and three other young Polish composers founded a society called Young Poland in Music. In 1908 Szymanowski returned to Timoshovka. He spent the years 1912-1914 in Vienna.

Compositions of this early period are numerous piano pieces—Preludes (1901, 1905), Etudes (1902), and Variations (1901, 1904)—introduced by Artur Rubinstein in his concerts; and violin pieces—a Sonata (1904), *Romance* (1909), and *Notturn e tarantella* (1914)—introduced by Paul Kochanski. The *Love Songs of Hafiz* (1910, 1914) and the opera *Hagith* (1912-1913) reflect Szymanowski's interest in Oriental mysticism and philosophy.

Szymanowski's *Mythes* (1915) is a set of three pieces for violin and piano. The second of these, the *Fountain of Arethusa,* became his best-known and most frequently performed composition. Over a shimmering, dissonant piano part the violin soars in arabesque-filled melody. The harmonies are dissonant but are treated in the impressionist manner, not for their tension but for their color.

The Szymanowski family estate was lost in the 1917 Revolution, and the composer's affluent position changed overnight. In 1920 he went to Warsaw, where he lived until 1935.

During the 1920s Szymanowski's compositions became known to a wider audience through their inclusion in the annual programs sponsored by the International Society of Contemporary Music, and he emerged as Poland's most

eminent composer. He became director of the Warsaw Conservatory in 1926. At this time Szymanowski's works began to reflect his national heritage. *Harnassie* (1926) is a ballet-opera based on Polish peasant music and traditions, similar to Igor Stravinsky's treatment of Russian folklore in *Les Noces* and Bohuslav Martinu's use of Czech themes in *Spalicek*. Szymanowski's *Stabat Mater* (1928) for solo voices, mixed chorus, and orchestra reconciles Palestrina counterpoint with Slavic melodies. A cycle of 12 songs (1930) was inspired by the folk music of the Kurpie region of Poland. Other important compositions are the Second Violin Concerto (1930) and the Symphonie Concertante for piano and orchestra (1932), both distinctly Polish in character.

Szymanowski died of tuberculosis in Lausanne, Switzerland, on March 28, 1937.

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Muhammad ibn Jarir al-Tabari

Muhammad ibn Jarir al-Tabari (839-923) was a Moslem historian and religious scholar whose annals are the most important source for the early history of Islam. He is also a renowned author of a monumental commentary on the Koran.

Al-Tabari was born in Amol in the province of Tabaristan south of the Caspian Sea. His family was probably of Persian origin. Gifted with a prodigious memory, he knew the Koran by heart at the age of 7. After receiving his early education in the religious sciences at Amol, he continued his studies in Rayy and Baghdad, which he reached about the year 855. Not later than 857 he visited Basra, Wasit, and Kufa to hear the famous scholars there. After his return to Baghdad he studied religious law according to the doctrine of al-Shafii, which he followed for some time before establishing his own doctrine.

After visiting several towns in Syria al-Tabari went to Egypt in 867, where he, already a famous scholar, was honored by a splendid reception. After revisiting Syria he returned to Egypt for a second stay in 870. In Egypt he defended his own independent legal doctrine in disputations with the prominent Shafiite scholar al-Muzani. He returned to Baghdad to stay there for the remainder of his life, though he made at least two trips to Tabaristan, the second one in 903.

Fully devoted to writing and teaching, al-Tabari refused an appointment as judge in 912. His lectures attracted large flocks of students. However, after his second trip to Tabaristan, he aroused the hostility of the Hanbalite school, which was predominant in Baghdad, by refusing to recognize its founder, Ibn Hanbal, as a scholar of the law. The Hanbalites accused him of heresy in minor doctrinal points, attacked him and his house, and, even after he apologized to them, continued to prevent students from attending his lectures. Al-Tabari died on Feb. 15, 923. His school of legal doctrine survived for only a few generations.

His Scholarship

In his numerous books on all fields of religious learning al-Tabari summed up the work of the earlier generations of Moslem scholars. His enormous commentary on the Koran, which he completed in 883/884, gathers the statements of all famous early exegetes concerning the circumstances of the promulgation of the Koranic verses and their meaning. His own comments are mostly concerned with lexical and grammatical questions. Sometimes he points out theological or juristic implications favoring traditionalist doctrine.

Al-Tabari's universal history, completed in 915, begins with the age of the prophets, patriarchs, and early kings, followed by Sassanian history, the age of Mohammed, and the era of Islam to the year 915. After the *hijra* (622) it is arranged annalistically. Al-Tabari scrupulously states his sources, most of which are lost, and reproduces them without changes. Often he quotes two or more conflicting reports on the same event. With few exceptions he shows remarkable discrimination in the choice of his sources. Particularly valuable are the sections on Sassanian and Umayyad history. Al-Tabari's other works are lost except for some fragments and minor treatises.

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Horace Austin Warner Tabor

Horace Austin Warner Tabor (1830-1899), an American mining magnate and politician, was a great benefactor of Colorado.

Horace Tabor was born in Orleans County, Vt., on Nov. 26, 1830. He left home while still in his teens and became a stonecutter. In 1855 he migrated to Kansas. While farming there, he also served in the Free State legislature; neither endeavor proved rewarding, so he joined the Pike's Peak gold rush in 1859.

For the next 18 years Tabor's activities shifted from camp to camp, where he gained mining experience and operated a store. The merchant-miner combination produced a steady income, but his chance for wealth came with the opening of the Leadville, Colo., silver mines. A fortunate grubstake by Tabor to two prospectors in 1878 led to the discovery of the Little Pittsburg Mine and his first million dollars; then successful investments parlayed his worth to $5-7 million.

Tabor invested in mines in almost all the western states and Mexico. Once he was financially secure, he turned to politics. He served two terms as Republican lieutenant governor of Colorado (1879-1883) and hoped to become a senator, but after an expensive and bitter campaign in 1882-1883 he was chosen by the legislature only to fill an unexpired 30-day term. Later attempts for the party's gubernatorial nomination failed, but he liberally supported the Republicans despite the rebuffs.

Tabor moved to Denver in 1879 and significantly contributed to the city's growth. The first of the Colorado mining millionaires to invest his fortune at home, he built the Tabor Block and the famous Tabor Grand Opera House. He displayed his confidence in the future of the state by investing in Leadville and other towns and helping to open the San Juan, Gunnison, and Aspen areas.

This faith in western growth led Tabor into marginal investments which failed. By the late 1880s decreasing mine production and a falling silver price forced him to mortgage sound holdings to continue development. When the economic crash of 1893 came, his business-mining empire was debt-ridden. Collapse followed, and a final Mexican mining venture failed to save Tabor. Appointed Denver postmaster in 1898, he died on April 10, 1899.

The scandal of Tabor's divorce from Augusta Pierce and his remarriage to Elizabeth McCourt (Baby) Doe in 1883 made him a pariah to many contemporaries but he outlived the stigma. Douglas Moore's opera *The Ballad of Baby Doe* (1955) is based on the event.

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Tabor has been the subject of numerous articles and several books: Lewis Gandy, *The Tabors* (1934), and David Karsner, *Silver Dollar: The Story of the Tabors* (1954), are dated and fail to do justice to the man. See also George F. Willison, *Here They Dug Gold* (1931; 3d ed. 1946).

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Tacitus

Tacitus (c. 56/57-ca. 125) was a Roman orator and historian. In a life that spanned the reigns of the Flavian emperors and of Trajan and Hadrian, he played a part in the public life of Rome and became its greatest historian.

Tacitus was born into a wealthy family of equestrian status. It is not known for certain where his home was, but he probably came from one of the towns of Gallia Narbonensis (modern Provence). His father had been an imperial official, holding the important post of procurator (chief financial agent) for Gallia Belgica, and he was clearly able to give his son an excellent education.

Official Career

In 77 the young Tacitus was betrothed to, and soon after married, the only daughter of Gnaeus Julius Agricola, an able soldier and administrator. Although not himself of aristocratic birth, Tacitus was allowed by the emperor Vespasian to start on a political career. The early stages of this career cannot be followed in detail, but Tacitus reached the praetorship in 88, by which time he had also become a member of one of the important priestly colleges which controlled the official religion of the Roman state.

For the next 4 years Tacitus was away from Rome, as he had been appointed by Domitian to a post in the imperial administration, either the command of a legion or the governorship of one of the less important provinces, but we do not know exactly what the post was or where he held it. In 97, during the brief reign of Nerva, Tacitus finally attained the highest traditional magistracy, the consulship, which at this date was a ceremonial post and a necessary qualification for most of the really important appointments in the Emperor's service. But as far as we know, none of these posts was offered to Tacitus. Instead he spent a year (112-113) as governor of the peaceful senatorial province of Asia, and there is no evidence that he held any further public office.

Meanwhile, in the intervals of his official career Tacitus had spent much time in the study and practice of rhetoric, and by the time of his consulship he had won a reputation as one of the leading forensic orators of his generation. His most famous case came in 100, when together with his friend Pliny the Younger he successfully prosecuted Marius Priscus for misgovernment in Africa.

By this date Tacitus had also started on a career as a writer, and it seems likely that after this he gradually withdrew from legal practice to concentrate on his literary work. He continued to live and work in Rome until his death.

Tacitus's Writings

Tacitus's first published work was *Agricola,* a laudatory biography of his late father-in-law, which came out between 96 and 98. This was followed by *Germania* (98), a short monograph on the habits and customs of the independent tribes of Germany. Then came *Dialogus de oratoribus,* a discussion in dialogue form of the decay of Roman oratory. This has often been regarded as an early work, mainly on stylistic grounds, but it was probably written and published between 102 and 107.

After this Tacitus produced his first major historical work, the *Histories,* an account of Rome under the Flavian emperors (69-96) perhaps written mainly in the years 105-109. When complete, it was divided into 12 or 14 books, but only books 1-4 and a small part of book 5 have survived. These books were written on a very large scale, for between them they cover the events of only 2 years, 69 and 70, and it is probable that in the later books Tacitus reduced the scale of his narrative.

At one time Tacitus had intended to follow up the *Histories* with an account of the reigns of Nerva and Trajan (96-117), but he changed his mind and went back to the time of the Julio-Claudian emperors with the *Annals,* written probably between 118 and 123. This was a history of Rome from the death of Augustus in 14 to the suicide of Nero in 68. It was divided into 16 or 18 books, but well over a third of the text has been lost.

We do not have Tacitus's narrative for several of the later years of Tiberius, the whole of the brief reign of Caligula, the start of Claudius's reign, and the final years of Nero's reign, though the absence of this last section may be a result of a failure on Tacitus's part to complete the work before he died.

Tacitus as Historian

Tacitus's reputation as a historian rests primarily on the two major works of his maturity. In the *Histories* and *Annals* Tacitus produced a historical corpus that for all its battered condition ranks very high in the record of Greco-Roman historiography. It is admittedly open to criticism in certain respects: his understanding of military affairs was not very deep, so that his accounts of campaigns are sometimes obscure; and his vision tended to be concentrated unduly

on events in Rome itself and extended to the provinces only in time of war, so that he failed to note the excellent work that was done, sometimes even by ''bad'' emperors, for the more efficient, honest, and peaceful administration of the Roman world.

More important are Tacitus's undoubted merits. On the whole, he showed good judgment in his handling of the material he found in earlier writers—he passed over in silence most of the more scandalous stories that enliven the pages of Suetonius—and he almost certainly did extensive research into the available documentary evidence, especially the records of meetings of the Senate. Moreover, unlike Livy, Tacitus possessed considerable insight into political life and a deep understanding of human nature, especially its darker sides; and he managed for the most part to live up to his own expressed intention to write ''without anger and partiality.''

Tacitus's one failure in this respect is his picture of Tiberius in the early books of the *Annals,* where he could not shake himself loose from the traditional picture of that emperor as a morose, cruel, and suspicious tyrant. Even here, however, when he found in the record some actions by Tiberius which did not fit his preconceived view, he did not willfully distort or omit them but contented himself with ascribing to Tiberius disreputable motives for apparently honorable acts.

In his technique Tacitus made no real innovations. In both major works he retained the annalistic system of chronology, though he sometimes found it awkward and had to put into a single year series of events which in fact had been spread over several. Similarly he regularly included in his narrative speeches by leading figures, some of which, like the address of a Caledonian chieftain in the *Agricola,* were certainly free compositions by Tacitus himself.

But in most cases Tacitus seems to have taken pains to reproduce in his own words the general sense of what was actually said: that was certainly the case with a speech of Claudius to the Senate reported in book 6 of the *Annals,* where the preservation of most of the original text in an inscription shows clearly that Tacitus wrote his own version with a copy of the original before him. This was probably the case with many of the other speeches.

His Writing Style

In the *Dialogus* Tacitus adopted a smooth, flowing, almost Ciceronian style so unlike that of his other writings that its authenticity has sometimes—though wrongly—been doubted. But in the *Agricola* and *Germania,* and still more in the two major works, Tacitus evolved a quite remarkable style of his own, which owed much to Sallust and the Augustan poets but still more to his own genius and his rhetorical training.

Terse, powerful, and abrupt, this approach contrives to pack a remarkable amount of meaning into a few words. It can at times become monotonous, and occasionally its weightiness seems out of scale with the content, but at its best its strength and vigor enabled Tacitus to present unforgettably vivid accounts of important events. Particularly notable is his ability to sum up the salient characteristics of an individual in a few sharp, epigrammatic phrases, as in his description of Nero as ''haudquaquam sui detractor (by no means a man to denigrate himself)'' or his famous remark about Galba, ''omnium consensu capax imperii nisi imperasset (all would have agreed that he was capable of ruling, if he had not actually reigned).'' Even if Tacitus's qualities as a historian had been negligible—and they are far from that—the power and originality of his writing would still have placed him among the greatest writers of imperial Rome.

Further Reading

There are numerous English translations of Tacitus's works, most of which are reasonably reliable. Apart from a complete translation by various writers in the Loeb Classical Library series, *Dialogus, Agricola, Germania* (trans. 1914) and *The Histories; The Annals* (trans., 4 vols., 1925-1937), the following individual versions can be recommended: *The Annals and the Histories* by Alfred J. Church and William J. Brodribb (2 vols., 1864-1876; repr., 1 vol., 1952); *Tacitus: The Histories* by W. Hamilton Fyfe (2 vols., 1912); and *Tacitus on Britain and Germany: A New Translation of the ''Agricola'' and the ''Germania''* by H. Mattingly (1948). Select passages in translation may be found in *The Annals of Imperial Rome* by Michael Grant (1956).

The major work in English on Tacitus himself is the massive and erudite book by Sir Ronald Syme, *Tacitus* (2 vols., 1958), which contains an immense amount of information about Tacitus himself and many other aspects of Rome in the 1st century; but it is a difficult and baffling work for the layman to use. An easier and more approachable account is that contained in part 1 of Clarence W. Mendell, *Tacitus: The Man and His Work* (1957); Donald R. Dudley, *The World of Tacitus* (1968), may also be consulted. There is a detailed and technical but very interesting account of Tacitus's historical technique in Bessie Walker, *The Annals of Tacitus: A Study in the Writing of History* (1952). A brief and not very sympathetic account of Tacitus is in Max L. W. Laistner, *The Greater Roman Historians* (1947).

The period of Roman history which Tacitus described in his major works is covered by Edward T. Salmon, *A History of the Roman World from 30 B.C. to A.D. 138* (1944; 2d rev. ed. 1950), but the best account of the period of the Julio-Claudian emperors is in Howard H. Scullard, *From the Gracchi to Nero: A History of Rome from 133 B.C. to A.D. 68* (1959). There is an excellent brief introduction to imperial Rome in Martin P. Charlesworth, *The Roman Empire* (1951). There is a good introduction to the history of the Roman occupation of Britain in I. A. Richmond, *Roman Britain* (1947; rev. ed. 1964), and the events of Agricola's governorship are well discussed in the introduction to the edition of Tacitus's *De vita Agricolae,* edited by R. M. Ogilvie and I. A. Richmond (1967). For Roman oratory see Stanley F. Bonner, *Roman Declamation* (1949), and Martin L. Clarke, *Rhetoric at Rome: A Historical Survey* (1953).

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Benario, Herbert W., *An introduction to Tacitus,* Athens: University of Georgia Press, 1975. □

Sophie Taeuber-Arp

The Swiss-born painter, designer, and dancer Sophie Taeuber-Arp (1889-1943) was an active member of the Zurich Dada group, a participant in the "International" Constructivist movement, and an advocate of concrete art and geometric abstraction. She believed that melding the fine and applied arts could establish a visual vocabulary for the technological age and was committed to the concept of the "total work of art."

Sophie Taeuber-Arp, nee Taeuber, was born in Davos, Switzerland, on January 19, 1889. She studied at the School of Applied Arts (St. Gallen, Switzerland) from 1908 to 1910 and at the experimental studios of Wilhelm von Debschits (Munich), a workshop of the Blaue Reiter epoch, in 1911 and 1913. In 1912 Taeuber attended the School of Arts and Crafts (Hamburg) and in 1916 the famous Leban School of Dance (Zurich). From 1915 to 1932 she belonged to the Swiss Werkbund, an organization whose members believed that the applied arts could be used to create an appropriate expression of the technological age, and in 1925 she served as a member of the jury for the Exposition Internationale des Arts Décoratifs (Paris).

Taeuber-Arp was a member of the Cercle et Carré group, an organization dedicated to non-figurative art, and of the Abstraction-Creation group which succeeded it, in 1930 and 1931-1934 respectively. In 1934 she protested the organization's policies and formally withdrew along with Jean Hélion, Otto Freundlich, Fernandez, Antoine Pevsner, Naum Gabo, Robert Delauney, Georges Valmier, and Hans (Jean) Arp. In 1937 she was a member of the Allianz group (Zurich).

Taeuber met Arp, whom she married on October 20, 1922, at the Gallery Tanner exhibition (Zurich) in 1915. This initial meeting served as a turning point for both of them, and they were to collaborate on works from that time until her death in 1943. Between 1915 and 1920 Taeuber lived a dual life. During the day she was a lecturer in embroidery and weaving at the School of Applied Arts (Zurich), a post she held until 1929, and in the evenings she participated in Dada sorées, usually in disguise to avoid recognition and the loss of her teaching job.

Arp and Taeuber were involved in many Dada events in Zurich. Taeuber's interests during this period revolved around dance, performance, puppetry, costumes, and artistic collaborations. Her concern for the total work of art was shared by many of the other Zurich Dadaists. Taeuber worked on puppet designs and set decorations for French and Swiss theater productions from 1916 to 1929, and from 1918 to 1920 she produced a series of heads constructed from hatstands, portraits in polychromed turned wood which hold their own amidst any of Dada's sophisticated objects. During her Dada period she collaborated with Käthe Wulff on the choreography for the ballet "The Merchent" (backdrops by Arp and Hans Richter) and choreographed the "Noir Kukado" using the Leban system of notation. The choreographic element, her prowess as a dancer, and her background in textile design continually influenced her two dimensional work.

In 1915 Taeuber worked on a series of duo collages with Arp which he later identified as the first manifestations of "Concrete Art." From 1915 to 1920 the prevailing formal elements of her two dimensional work were horizontal/vertical sectioning, often compared to her textile designs. The period 1920-1926 marked a relatively inactive period in her career during which she produced costume designs and guaches. Taeuber-Arp travelled to Pompeii in 1926 and that same year completed a mural painting for Paul Horn, an architect in Strasbourg. The mural led to a commission for the interior of the Café de l'Aubette, a total artistic environment and the first realized Constructivist public space which integrated art and function. The project was completed in 1927, in collaboration with Arp and de Stijl (style) artist Theo van Doesburg. Taeuber-Arp coauthored a manual for the decorative arts entitled *Design and Textile Arts* with Blanche Gauchet in 1927 and ten years later founded and edited the Constructivist review, *Plastique/Plastic* (Paris).

In 1928 Taeuber-Arp and her husband moved to Meudon-Val Fleury, outside Paris. Their house and its furnishings, which have been described as a merging of art and utilitarian concerns, were designed by Taeuber-Arp, who made use of principles that ran parallel to those of the Bauhaus. In 1930 she began her "ping" picture series, works dominated by circles, a form that she believed contained all forms, and, in 1932, her "space paintings," based on a straightforward grid. During the mid to late 1930s she worked on biomorphic/geometric pieces, some of which were executed in wood relief. Taeuber-Arp and Arp fled Paris in 1940 and settled in Grasse. In 1942 they executed a series of lithographs with Sonia Delaunay and Alberto Magnelli. For Taeuber-Arp, this was the last of a long series of joint artistic ventures. She died in Zurich, on January 13, 1943 (Arp died in 1966).

Sophie Taeuber-Arp participated in a number of group exhibitions during her lifetime. Particular note should be made of her inclusion in the first Carré exhibition at the Galeries 23 (Paris) in 1930. The show involved representatives from many of the 20th century's most advanced manifestations of modernism, including Futurism, Dada, the Bauhaus, German Abstraction, Constructivism, the Polish Blok group, the French Cubists, Purists, and de Stijl. After her death numerous exhibitions, some of which included works by her husband Hans (Jean) Arp, were organized in both Europe and America. In 1981 the Museum of Modern Art (New York) mounted the one woman show "Sophie Taeuber-Arp" which travelled to the Museum of Contemporary Art (Chicago), the Museum of Fine Arts (Houston), and the Musée d'Art Contemporain (Montreal).

Based in part upon eulogies by her husband and her friends, Taeuber-Arp is best known for her work as a painter and as a forerunner of non-objective art. However, her utopian concern with the marriage of the fine and the applied arts and her experiments in dance, choreography,

performance, and puppet theater should not be minimized. It was Taeuber-Arp's commitment to the total work of art that guaranteed her an important place in the history of 20th-century modernism.

Further Reading

To date, much of the literature on Taeuber-Arp has been published in French and German. *Sophie Taeuber-Arp* (1970), a catalogue/folio from an exhibition at the Albert Loeb & Krugier Gallery Inc. (New York), is available in both French and English and includes entries by Hans (Jean) Arp, Gabrielle Buffet-Picabia, and Wassily Kandinsky, among others. Carolyn Lanchner's *Sophie Taeuber-Arp* (1981), the catalogue for the Museum of Modern Art's exhibition, is of particular value to the English-speaking public and includes an informative essay, a bibliography, and a selected list of her exhibitions. □

Hŭngsŏn Taewŏn'gun

Hŭngsŏn Taewŏn'gun (1820-1898) was a Korean imperial regent and the father of king Kojong. Even after the personal rule by Kojong was inaugurated, Taewŏn'gun was one of the most powerful figures in the last decades of the Yi dynasty.

Hŭngsŏn Taewŏn'gun was born Yi Ha-ŭng and became Prince Hŭngsŏn at the age of 20. Although he was a member of the royal family, he had not become king and had spent his early years in the gay quarters of the capital's lower-class people. When King Ch'ŏljong died without an heir apparent, Hŭngsŏn Taewŏn'gun managed to place his 12-year-old son on the throne, and he became the imperial regent, or the de facto ruler under the circumstances.

Imperial Regent

Taewŏn'gun built up his own political power by balancing one faction against another in the swirling party politics of the decaying dynasty and took advantage of his position to establish a strong party of his own. He promoted the reestablishment of a strong bureaucratic state and the reconstruction of the magnificent Kyŏngbok Palace in Seoul. He suppressed his critics and opponents and abolished the *sŏwŏn,* or study centers, which had turned into focal points of factional groupings. He relentlessly persecuted foreign missionaries and native Christians (Catholics), who were said to threaten the traditional religious-moral order of the nation that was once called the Hermit Kingdom.

It was Taewŏn'gun who had turned down the requests of foreign powers to open Korea for diplomatic and commercial relations. In his antiforeignism and in his struggle with foreign nations, he emphasized the need to expel the ''Western barbarians'' who were then rapidly expanding into various parts of Asia—often spearheaded by their gunboats. The forcible but brief entries of the French and the Americans into Kanghwa Island and elsewhere occurred during the regency of Taewŏn'gun.

Taewŏn'gun's forceful and often eccentric handling of domestic and foreign affairs of the nation aroused strong opposition from various directions. The large expenditures needed for armaments for the outmoded Korean army to ''expel the barbarians,'' and the heavy expenses and enormous requisitions of labor and materials needed for the renovation of the capital, increased the burdens of the peasantry. Numerous officials ousted by Taewŏn'gun, and the literati of the *sŏwŏn* whose lands had been confiscated, resisted the government of Taewŏn'gun. Faced with such opposition, Taewŏn'gun availed himself of the coming of age of his son, King Kojong, to retire from the chores of regency in 1873.

Retirement from Regency

Soon after Taewŏn'gun's retirement, political leadership passed from his party to that of the strong-willed Queen Min. Persons appointed during the Taewŏn'gun regency were gradually replaced, and members of the Min family filled most important government position. The former policies of the government were also changed. At the insistence of the literati, some *sŏwŏn* were restored, and antiforeignism was modified to a policy of conciliation. During this period of change the Japanese efforts to open Korea were finally successful.

The influx of Japanese and Japanese goods after the Treaty of Kanghwa (1876) and the introduction of Japanese-style reforms created many new problems and dislocations in Korea, leading to some bloody disturbances. During the so-called *emeute* of 1882, for instance, soldier-rioters attacked the residences of the privileged Min family, set fire to the Japanese legation, killed the Japanese military instructors, and entered the royal palace. Queen Min herself fled to a remote province, and most leaders of the Min party were eliminated. Taewŏn'gun, with the support of the Korean military, took over the royal palace and attempted to reinstate his old policies, including antiforeignism.

International Rivalries

At the invitation of the remnants of the Min party, Ch'ing China, anxious to maintain its influence over Korea, sent an army of 4,500 men. While suppressing the uprising in Seoul, they also managed to capture Taewŏn'gun, who was sent to China at the order of the Ch'ing emperor. Taewŏn'gun was well cared for in China, however, until his return to Korea 3 years later. Alarmed at these developments, Japan also sent troops to Korea, but the Chinese army already had the Korean political situation under control, and Japan did not have the strength at that time to dislodge the Chinese from Korea.

When Tonghak (Eastern Learning) rebellions broke out in Korea, and when China again sent 1,500 troops to Korea in 1894 at the request of the pro-Chinese Korean court, Japan sent a larger number of troops to Korea, ostensibly to protect Japanese nationals in Korea. Japan, which had been rapidly modernizing, had been eagerly looking for an opportunity to reenter the Korean peninsula. The Japanese

army entered Seoul with great strength and by its armed presence began to dominate the political scene in Korea. Even after the Tonghak rebellions subsided, Japan showed no intention of leaving Korea. This Japanese stand brought about the outbreak of the Sino-Japanese War in August 1894.

Japan then swiftly moved to eliminate the Min family—dominated government, and pro-Japanese ''progressives'' were quickly placed in office. Taewŏn'gun then reemerged briefly as a leader of the progressives because both Taewŏn'gun and the progressives had been strongly opposed to the Mins and also because the progressives at this time were still politically weak and needed influential allies. As the pro-Japanese political forces became stronger and better entrenched with the support of the victorious Japanese army, there was no longer any reason to keep Taewŏn'gun in a powerful position, and he was soon removed. He died a few years later in February 1898.

Further Reading

Several sections on Taewŏn'gun and his times are in Takashi Hatada, *A History of Korea,* translated and edited by Warren W. Smith, Jr., and Benjamin Hazard (1969). A rather detailed description of his activities appears in Homer B. Hulbert, *History of Korea,* edited by Clarence N. Weems, vol. 2 (1969). Fred Harvey Harrington, *God, Mammon and the Japanese* (1944), contains brief discussions of Taewŏn'gun which depict him as a ''savage foe of all outsiders.'' □

Sir Abubakar Tafawa Balewa

Alhaji Sir Abubakar Tafawa Balewa (1912-1966) was the first prime minister of independent Nigeria, serving from 1957 to 1966.

Abubakar Tafawa Balewa was born in Tafawa Balewa, North East State, Nigeria. Unlike the majority of Northern Nigerian political leaders, he was of humble background, his father having been a client to a district head. After attending Katsina Teacher Training College (1928-1933), he was a teacher and later headmaster of the Bauchi Middle School. He studied at the London University Institute of Education (1945-1946), where he received a teacher's certificate in history.

During World War II Tafawa Balewa had become interested in political activities. In 1943 he founded the Bauchi Discussion Circle, an organization interested in political reform. In 1948 he was elected vice president of the Northern Teacher's Association, the first trade union in Northern Nigeria. In 1949 he helped organize the Northern People's Congress (NPC), originally conceived as a cultural organization but by 1951 a political party.

In 1946 Tafawa Balewa had been selected by the Bauchi Native Authority as their representative to the Northern House of Assembly, and the House of Assembly in turn selected him to become a member of the Nigerian Legislative Council. In 1951, in the North's first elections, Tafawa Balewa won seats in the Northern House of Assembly and in the House of Representatives in Lagos, where he became a minister in the Central Council. In 1952 he became Nigerian minister of works and in 1954 minister of transport and the senior minister and leader of the NPC in the House of Representatives. In 1957 he became the first prime minister of Nigeria, a position he held until his death.

As prime minister, Tafawa Balewa developed a favorable reputation in international circles. He was considered a pro-Western leader but was very critical of South African racial policies and of French plans to test atomic devices in the Sahara. His last public act was to convene a Commonwealth Conference in Lagos to discuss action against the white supremacist unilateral declaration of independence by Rhodesia.

Throughout his career Tafawa Balewa played a leading role in national policy making. In 1950 in the Northern House of Assembly he had advocated fundamental reforms to the system of Native Authorities in the North, a proposal highly unpopular among many of the Northern leaders. Throughout the 1950s he participated with great skill in the discussions on constitutional reform which ultimately led to independence. Nevertheless, Tafawa Balewa often seemed limited in his own personal power, because as vice president of the NPC he was answerable theoretically to Sir Ahmadu Bello, premier of the Northern Region and president of the NPC. Some observers have concluded that this relationship with Bello hindered Tafawa Balewa in handling the major crises which arose in the first years of Nigeria's independence. It was one of these crises, the Western Region elections of 1965, which led to chaos in the Western Region and was the immediate cause of the downfall of Tafawa Balewa's government. In January 1966 a discontented segment of the army attempted a coup d'etat in which Tafawa Balewa was kidnaped and murdered.

Further Reading

There is no biography of Tafawa Balewa, but one can read of his activities in Richard Sklar, *Nigerian Political Parties: Power in an Emergent African Nation* (1963). □

Lorado Taft

Lorado Taft (1860-1936), the first midwestern American sculptor, pioneered in large group compositions and in the use of nontraditional materials. His lectures and writing helped create a national concern for art.

Born in Elmwood, Ill., on April 29, 1860, Lorado Taft grew up in Urbana, along with the new State Industrial University (now the University of Illinois). There his preacher father, Don Carlos Taft, an Amherst graduate,

taught a group of sciences, including anatomy. While working in the new art museum, 14-year-old Lorado decided to become a sculptor. After he received a master's degree in 1880, he left for Paris to study at the Ecole des Beaux-Arts. He also broadened his outlook by contacts with the impressionist painters and with the sculptor Auguste Rodin.

In 1887 Taft settled in Chicago; in 1896 he married Ada Bartlett, by whom he had three daughters. To support the family, Taft taught at the Chicago Art Institute and lectured widely. He gave the Clay Talk on the processes of sculpture 1500 times. His research led to writing. Besides many articles, he published two books, *American Sculpture* (1903, updated and reissued in 1905 and again in 1969) and *Recent Tendencies in Sculpture* (1921).

Although Taft had made two decorative panels for the World's Columbian Exposition of 1893 in Chicago, the subsequent depression delayed further commissions. On his own, and in freer style than in earlier efforts, he produced the *Solitude of the Soul* (1901), which won two medals and was bought by the Chicago Art Institute. The Fountain of the Great Lakes (1913) in Chicago was commissioned by the Ferguson Fund. In this fountain the water, falling from five great shells, repeats the flowing lines of the symbolic figures that hold the shells. For Seattle he made a giant statue of George Washington with sheathed sword and austere silhouette (1908). That year he won a competition for a commemorative fountain to Columbus for Union Station Plaza in the nation's capital. Here the architectural treatment foreshadowed that of his future fountains, including the Thatcher Memorial (1918) in Denver.

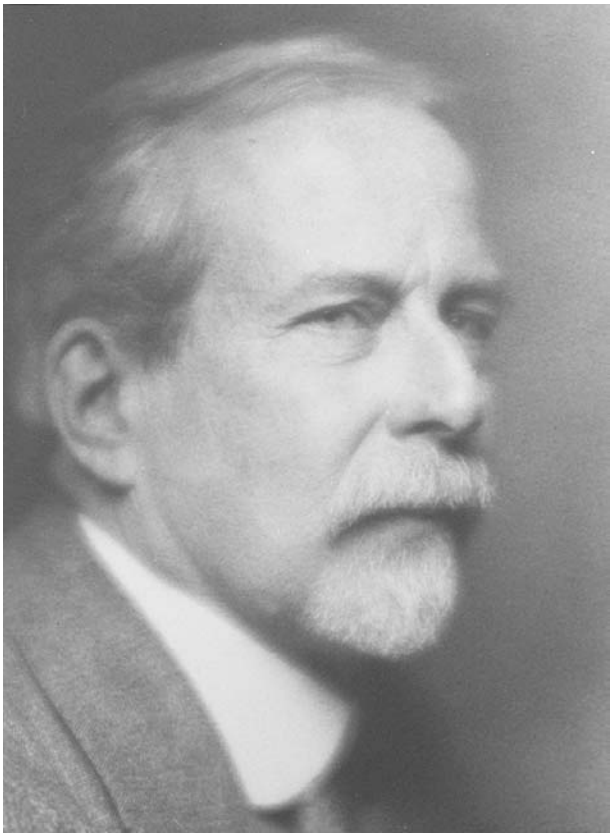

Taft continued to do important pieces on his own initiative, such as the 40-foot statue of Black Hawk (1911) on a bluff near Oregon, Ill., overlooking Rock River. This colossus, seen for miles around, represents the American Indian saying good-bye to his homeland. Here the sculptor gambled successfully on the use of cement. His most ambitious plan was for the Chicago Midway, the site of the Fountain of Time (1911). Time, a craglike figure, reviews the endless march of mankind. Once again the magnitude of the project suggested cement, this time ''glorified'' by quartz chips. The Fountain of Creation, planned for the other end of the Midway, was never commissioned, but a few completed figures are on the campus of the University of Illinois. For Urbana, Taft also made the *Alma Mater* (1929) and *Lincoln, the Young Lawyer* (1927). Other works include the *Pioneers* (1928) in Elmwood, the Victor Lawson Memorial (1932) in Chicago, and the Lincoln-Douglas Debate Plaque (1936) in Quincy.

For Taft art was not a surface decoration but rather the expression and transmission to future generations of man's highest standards of excellence. For this reason he lavished time and effort on young artists and on the introduction to the general public of examples of great sculpture from around the world. He died in Chicago on Oct. 30, 1936.

Further Reading

There are two biographies of Taft: Ada Bartlett Taft, *Lorado Taft: Sculptor and Citizen* (privately printed, 1946), and Lewis W. Williams, *Lorado Taft: American Sculptor and Art Missionary* (University of Chicago Dissertation, 1958).

Additional Sources

Weller, Allen Stuart, *Lorado in Paris: the letters of Lorado Taft, 1880-1885,* Urbana: University of Illinois Press, 1985. □

Robert Alphonso Taft

Robert Alphonso Taft (1889-1953) was a conservative politician who served three terms in the U.S. Senate, where he was recognized as ''Mr. Republican.''

Robert Alphonso Taft was born September 8, 1889, in Cincinnati, Ohio, to William Howard Taft and Helen Herron Taft. His grandfather Alphonso had been President Grant's secretary of war and attorney general and his father was to be in turn solicitor general, a federal appeals judge, civil governor of the Philippines, and ultimately the only person ever to serve as president of the United States and afterward as Chief Justice of the Supreme Court.

At the age of ten Robert left Cincinnati with his family for Manila for three years. In 1903 he was sent to Taft School in Connecticut which his uncle Horace had founded and which placed a premium on academic achievement. He then enrolled at Yale as his father and grandfather had done

before him. While he was a junior at Yale, his father entered the White House, but Robert never lived there for any extended periods. Robert Taft's adult personality reflected his upbringing as the first-born son of prosperous, ambitious, talented parents who constantly demanded excellence. Although he was proud of his father's accomplishments, he wanted to have his own identity and was abrupt to those who played up his family ties. Even as a young person he was decidedly cool to all those outside his inner circle and to anyone he believed was wasting his time.

After completing his studies at Yale in 1910, he attended Harvard Law School and, as he had at both Taft School and at Yale, graduated first in his class. He declined a clerkship with Supreme Court Justice Oliver Wendell Holmes and moved in 1913 to Cincinnati where his father had arranged a place for him in a prestigious law firm. In October 1914 he married Martha Bowers, sister of a Yale classmate and the daughter of a solicitor general in President Taft's administration. They had four sons. Disqualified by nearsightedness from military service in World War I, Taft leaped at the chance to join Herbert Hoover's Food Administration in Washington as an assistant counsel. His experiences with the Food Administration helped confirm the philosophy he had absorbed from his father. ''Whatever price we fixed, everybody howled,'' he recalled in commenting upon the futility of government regulation of the economy. With the armistice in 1918 he accompanied Hoover to Paris to work on postwar relief problems, and his stay there did much to fix his views on foreign relations. He was horrified at what he saw as the amorality of European *realpolitik* and vowed to always work to keep American diplomacy untainted by cynicism and free of corrupting alliances. These years of government service seem to have developed his maturity and intellectual and personal independence from his father.

Upon his return home in 1919 he settled in Cincinnati and established a law practice with his younger brother Charles, specializing in corporate clients. Robert Taft was also a civic leader. He was active in the planning of the Union Station in Cincinnati and helped his uncle develop the Dixie Terminal Building, an interurban streetcar terminus with professional and business offices and shops, still a much-used architectural landmark in the 1980s. He participated in the protracted struggle over reform of the municipal government.

Republican Party regularity was always to be his gospel, for he was mindful of how factionalism had marred his father's administration and destroyed his chances for a second term as president. Robert Taft served six years in the lower house of the Ohio legislature, attaining the speakership in his final term in 1926. While in the legislature he worked for tax reform and opposed the Ku Klux Klan at a time when it was a significant force in Ohio politics. In 1931 he returned to Columbus, serving in the state senate for one term, but he was defeated for re-election for the only time in his career in 1932, a landslide year for Democrats.

The Senate Years

Coming to national attention in the late 1930s when he was elected to the U.S. Senate for the first of three terms, Taft earned a reputation as an opponent of the New Deal and as an isolationist in foreign affairs. He did his political homework, soon gained the respect of Senate colleagues, and from the start of his career served on such important committees as appropriations, banking and currency, and education and labor. He was superbly organized and had absolute command of statistical analyses of the problems he wanted to investigate. Although he had accepted such New Deal measures as unemployment insurance and oldage pensions during his campaign, he disliked much about the New Deal's approach, which he regarded as too often representing wasteful spending, careless administration, and excessive interference with private enterprise.

Taft was a bright man, but his interests outside politics were narrow. He played golf avidly each Sunday in nice weather but otherwise proved himself one of the hardest-working senators of any era. He was uncomfortable with such traditional political activities as working a crowd, wearing fraternal regalia, kissing babies, or flattering local worthies. A poor public speaker, he was given to dry recitations of facts. Martha Taft, on the other hand, was an excellent speaker and an important figure in the national League of Women Voters. Delighting in campaigning for her husband, she impressed crowds with her forceful and witty style. ''To err is Truman'' was her most famous oneliner.

As early as 1940 Taft was regarded as a serious Republican presidential contender. While the nomination that year went to Wendell Willkie, Taft was the favorite of conservative Republicans and remained so for the rest of his

career. His quick rise to prominence made him a quotable figure, and at times he did the expedient—for instance, when he backed Joseph McCarthy's witch hunt for Communists in the early 1950s, hoping to gain for his presidential candidacy the endorsement of the then-powerful Wisconsin senator. But by and large he remained consistent to the best of his conservative principles. For instance, his reverence for strict construction of the Constitution even led him in 1946 to take the highly unpopular step of denouncing the Nuremberg war crimes trials. He thought that the Nazis deserved punishment but would have favored a military tribunal, rather than the civilian proceeding, which in his belief was *ex post facto*.

Taft is best remembered for co-sponsoring the Taft-Hartley Act of 1947, which modified a number of provisions in New Deal labor law. He was widely and unjustly hated for it by organized labor, but it did not stifle unionism as had been feared. On many occasions since, Taft-Hartley's ''cooling-off period'' has been invoked when major strikes have threatened, buying time for settlements to be arranged. Taft worked for mildly reformist measures including the Taft-Wagner-Ellender housing bill, modest federal aid to education, and a plan for federal grants to the states to improve health care. Although Taft's support seemed puzzling to conservatives and liberals alike, the bills were actually in keeping with his conservative philosophy that America's opportunity, available to all, should begin with a fair start.

Presidential Ambitions Never Fulfilled

In foreign affairs Taft could also be flexible. He backed American entry into the United Nations and was a supporter of Zionism. His attitude toward these major postwar issues revealed that Taft was not the rigid isolationist he had been reputed to be ever since his pre-Pearl Harbor opposition to Lend-Lease and other measures that had tied the United States to the support of Great Britain. Particularly with the death of Senator Arthur Vandenberg of Michigan, the GOP's (Grand Old Party's) most influential voice on international affairs, Taft became a spokesman for his party on matters of foreign policy. He voted against joining the North Atlantic Treaty Organization, but once the United States had entered it felt American commitments to the alliance should be honored. Although he was reluctant to see American ground forces stationed in Europe, he berated the Truman administration for ''losing'' China and advocated a stronger U.S. effort during the Korean War, endorsing many of the views of General Douglas MacArthur.

While Taft's opinions were generally logically stated and formulated, at times he did speak with an unflattering shrillness—as on Korea—for, after failing again to win the GOP's nomination in 1948, there is clear evidence that he badly wanted his party's nomination in 1952 and felt he could win the presidency. Prominent figures in his party, however, perceived him as a loser and backed Dwight Eisenhower, who handily won the nomination after a bitterly contested primary season in which the Taft forces at times overreached themselves. After some months of estrangement, Taft and Eisenhower reconciled. Aware that if the immensely popular Eisenhower were elected in 1952 he would certainly seek to succeed himself, Taft mellowed as he came to realize that he would never be president.

Taft was a tall and large-framed man who possessed exceptional physical stamina and good health until April 1953. Family and colleagues were stunned when tests revealed that soreness after a round of golf was the first symptom of a widespread and rapidly advancing cancer that would claim his life by the end of July.

Three times he had sought his party's presidential nomination; each time other leaders recognized that he would not make a viable national candidate. His failures shed light upon the nature of the American political system, which in the modern era often rewards charisma and electability more than experience and understanding. Although Taft held several positions of public responsibility, he will always be identified with the U.S. Senate where he achieved prompt recognition as ''Mr. Republican.'' Two of his sons would also enter government service, extending the family's record as one of the most effective and prominent political dynasties in American history.

Further Reading

Studies of Taft are legion and include innumerable magazine and newspaper articles covering not only his own long career in Cincinnati and Washington but also much about his youth and family heritage. The student of Taft, however, should be directed to the large collection of his papers in the Manuscripts Division of the Library of Congress and to these studies: William S. White, *The Taft Story* (1954); Russell Kirk and James McClellan, *The Political Principles of Robert A. Taft* (1967); and particularly James T. Patterson, *Mr. Republican: A Biography of Robert A. Taft* (1972). Taft himself authored two books, *A Foreign Policy for Americans* (1951) and (with Congressman T. V. Smith of Illinois) *Foundations of Democracy: A Series of Debates* (1939), which provide insights into his thinking. □

William Howard Taft

William Howard Taft (1857-1930), as twenty-seventh president of the United States and a chief justice, failed to rise adequately to the challenges of the times, despite his many strong qualities.

William Howard Taft was born in Cincinnati, Ohio, on Sept. 15, 1857, into a family of old New England stock. Both his father and grandfather had served terms as judges, and young Taft aspired to a judicial career. A bright but unimaginative youngster, he attended high school in Cincinnati, and at Yale University he finished second in a graduating class of 121 in 1878. Two years later he graduated from the Cincinnati Law School.

An outsize, congenial young man with a tendency to procrastinate, Taft took an active interest in Republican politics. He was rewarded with appointments to various

offices. Between 1880 and 1890 he served successively as assistant prosecuting attorney for Hamilton County, Ohio, collector of internal revenue for Cincinnati, and judge of the Superior Court of Ohio. Named solicitor general of the United States in 1890, he distinguished himself for his thorough preparation and won 15 of the first 18 cases he argued in the Supreme Court.

Meanwhile, in 1886, Taft had married Helen Herron of Cincinnati. Eventually they had three children. A driving, ambitious woman, she wanted her husband to follow a political rather than a legal career. When a Federal judgeship opened in 1891, she protested that his appointment would ''put and end to all your opportunities . . . of being thrown with bigwigs.'' And she twice influenced him to reject offers of a Supreme Court seat during Theodore Roosevelt's first administration in order to maintain his availability for the presidency.

Federal Service

Disregarding his wife's admonitions, Taft accepted appointment to the Sixth Circuit Court in 1892. Though he again distinguished himself for thoroughness and technical command of the law, he was inhibited by his lack of imagination. Yet he was in no sense a reactionary and in some respects not even a conservative. He broke new ground in employers' liability cases and revitalized the Sherman Antitrust Act. He also upheld labor's right to strike. He disapproved of secondary boycotts, however, and by insisting on enforcing the injunctive power he acquired a somewhat exaggerated reputation as an antilabor judge. His written opinions, like his oral arguments, were learned but verbose.

In 1899 Taft turned down the presidency of Yale University, partly because he believed his Unitarianism would offend traditionalists. Then, in March 1900, he reluctantly acceded to President William McKinley's request that he become president of the Philippine Commission. The 4 most creative years of his life followed. Overriding the will of the autocratic military governor, Gen. Arthur MacArthur, he instituted civil government and became in 1901 the archipelago's first civil governor.

In the Philippines, Taft established an educational system, built roads and harbors, and negotiated the purchase of 400,000 acres from the Dominican friars for resale on generous terms to the Filipinos. He also pushed limited self-government rapidly. Taft's conviction that the Philippines should be administered in the interests of its citizens, coupled with his open, conciliatory presence, won him respect and affection. And though he failed to prevent the islands from entering into an economic relationship with the United States which adversely affected their development in the long run, his tenure was probably the most enlightened colonial administration to that time.

Secretary of War

On Feb. 1, 1904, Taft succeeded Elihu Root as U.S. secretary of war. The duties again proved surprisingly congenial, largely because he became one of President Roosevelt's most intimate advisers and his principal troubleshooter. Continuing to supervise administration of the Philippines, he assumed responsibility for starting construction of the Panama Canal and represented the President on various missions. His most important mission was to Japan; it culminated in the secret recognition of Japan's suzerainty over Korea. He also helped suppress a threatened revolution in Cuba in 1906.

Although Taft still yearned to join the Supreme Court, he allowed his wife and brothers to kindle presidential aspirations. Impressed by Taft's ''absolutely unflinching rectitude'' and ''literally dauntless courage and willingness to bear responsibility,'' as he phrased it, Roosevelt decided in 1907 to make Taft his successor as president. Both men believed mistakenly at the time that they agreed totally on public policy. Yet by February 1908, after several thunderous messages to Congress had revealed the real depth of Roosevelt's progressivism, his wife urged him not to ''make any more speeches on the Roosevelt policies.''

Nevertheless, the presidential campaign of 1908 was waged mainly on the ''Roosevelt policies.'' Though Taft defeated William Jennings Bryan handily, his plurality dropped about 1,500,000 votes below Roosevelt's in 1904. Moreover, the election of numerous Progressive Republicans and Democrats shifted the balance in Congress.

The Presidency

Whatever Taft thought about Roosevelt's objectives, he never had approved of his freewheeling, often extralegal, procedures. This was especially true of conservation, a field in which Roosevelt and his subordinates had consistently

interpreted the law loosely in order to protect the public interest. Taft decided, accordingly, that his mission was to consolidate rather than push forward—to give the Roosevelt reforms, as he privately said, ''the sanction of law.'' To this end he surrounded himself with lawyers. At the same time, he underestimated both the temper of the times and the zeal of the Progressive Republicans in Congress. Worse still, he proved incapable of giving the nation the kind of moral, intellectual, and political leadership it had grown accustomed to under Roosevelt.

Taft's troubles started early. True at first to his campaign promises, he called a special session of Congress to revise the tariff. The resultant bill was not a bad measure by Republican standards, but it failed abysmally to meet expectations. Disguising his disappointment, Taft called it ''the best bill that the party has ever passed'' and signed it into law. This alienated many insurgent Republicans, most of whom were already seething over his refusal to support their effort to reduce the powers of Joseph ''Uncle Joe'' Cannon, the czarlike Speaker of the House.

Taft's replacement of Roosevelt's secretary of the interior contributed to the polarization of the party. The new secretary, Richard A. Ballinger, was a moderate conservationist and a strict legal constructionist in the manner of Taft himself.'' I do not hesitate to say,'' the President wrote, that the presidential power to withdraw public lands from private use ''was exercised far beyond legal limitation under Secretary Garfield.'' With Taft's endorsement, Ballinger insisted on opening much valuable land to private entry while the Geological Survey completed surveys. Angered by this and other inhibiting policies, Roosevelt's intimate friend, Chief Forester Gifford Pinchot, finally charged Ballinger with a ''giveaway'' of Alaskan mineral lands to the Guggenheim-Morgan financial interests. Taft thereupon removed Pinchot from office. Although Ballinger was eventually exonerated, Taft was fatally, and somewhat unfairly, stamped as anticonservationist.

Ironically, Taft's relentless prosecution of trusts further exacerbated his relations with Roosevelt. Unlike the former president, he believed that dissolution rather than regulation was the preferred solution. He gave Attorney General George W. Wickersham free rein to institute proceedings, and by the end of 4 years almost twice as many actions had been initiated as in 7½ years under Roosevelt. Among these were proceedings against the U.S. Steel Corporation, which had absorbed the Tennessee Coal and Iron Company during the Panic of 1907 with Roosevelt's tacit approval.

In Congress, meanwhile, a coalition of Progressive Republicans and Democrats drove through half a dozen reform measures. Some were supported warmly by Taft, some halfheartedly, and others not at all. But all owed their passage to the Progressive ferment Roosevelt had done so much to create during his presidency and after his return from abroad in 1910. They included amendments for an income tax and the direct election of senators, the Mann-Elkins Act to increase the powers of the Interstate Commerce Commission, creation of the Children's Bureau, a corporation tax, safety standards for mines, Postal Savings and Parcel Post, and workmen's compensation legislation.

Foreign Affairs

Taft's conduct of foreign policy was governed by an uncritical extension of the concepts behind the Open-Door Notes of 1899 and 1900. Disregarding Roosevelt's warning that the United States should accept Japanese preeminence in eastern Asia and abandon commercial aspirations in Manchuria and North China, he pursued a policy of ''active intervention to secure for our merchandise and our capitalists opportunity for profitable investment.''

In the Caribbean, Taft was even more ingenious than Roosevelt in devising means to protect the Panama Canal. He put American troops into Nicaragua in 1912 to install and maintain in power a conservative, pro-United States party. And in what came to be termed ''dollar diplomacy,'' he encouraged American capital to displace European capital elsewhere in the region. The end result was security for the canal and ultraconservative and often repressive government for the Caribbean peoples.

By 1912 Taft had so isolated himself from his party's Progressive and was under such heavy fire from Roosevelt and Senator Robert M. La Follette that the Progressives were prepared to support either Roosevelt or La Follette for the presidential nomination. Taft lost to the former president by more than 2 to 1 in the 13 state primaries that winter and spring. However, his control of Republican party machinery gave him enough delegates to win renomination in convention. Embittered further by Roosevelt's decision to run on the Progressive ticket, Taft waged an angry, defensive, and ineffectual campaign. He finished behind Woodrow Wilson and Roosevelt.

Taft's best qualities, especially his capacity for disinterested public service, again became dominant after he left the White House and accepted the Kent chair of constitutional law at Yale. His views on World War I were closer to President Wilson's than to those of interventionist Republicans like Roosevelt and Lodge, and he generously backed the President during the period of neutrality. His work as joint chairman of the War Labor Board contributed greatly to the relatively smooth course of labor-management relations during the war. He afterward gave broad support to Wilson's plan for the League of Nations Covenant.

Chief Justice

On June 30, 1921, President Warren G. Harding fulfilled Taft's ''heart's desire'' by appointing him chief justice. Taft brought to his new position a consuming belief in the rule of law, an unshakable conviction that the protection of property rights was crucial to orderly government, and a driving determination to perfect the administration of justice. He further brought a fierce resolve to mold the Court in his own moderately conservative image. In 1916 he had bitterly opposed Wilson's nomination of Louis D. Brandeis. Now, as chief justice, he discouraged Harding from considering men like Benjamin Cardozo, Learned Hand, and Henry Stimson because they might ''herd'' with the liberals, Holmes and Brandeis. Yet, he also said, it would be equally unwise to have too many men as reactionary as James McReynolds. He was largely responsible for the selection of Pierce Butler in 1922.

As chief justice, Taft compiled a mixed record. Although he succeeded in massing the Court along generally conservative lines, few of his opinions ring down through the years. One exception was his dissent in 1923 from the majority finding in the Adkins case that a minimum-wage act interfered with freedom of contract. Otherwise, as a careful student of Taft's chief justiceship writes, ''Taft endorsed decisions, sometimes writing the majority opinion, that seemed to fasten both the national government and the states in a strait jacket.'' He wrote the majority opinion in the second child-labor case. He ruled, again for the majority, that a Kansas statute for compulsory arbitration of wage disputes was unconstitutional. And he declared, once more for the conservative majority, that an Arizona limitation on the use of injunctions against labor violated due process. He also held in the famous Coronado case that labor unions could be sued under the antitrust laws.

Conversely, Taft sanctioned the exercise of broad regulatory powers by the Federal government under the commerce clause. He also sustained the presidential power to remove executive officers.

As an administrator, Taft ranks with Melville W. Fuller and Charles Evans Hughes; he was notably successful in effecting administrative reforms. He wrote more opinions than any other member of his Court, expedited the hearing of cases, and won congressional authorization to create a conference of senior circuit judges. He also shaped and influenced passage of the Judge's Bill of 1925, which gave the Court wide discretionary power and enabled it to reduce the number of unimportant cases that came before it. In addition, Taft was preeminently responsible for the decision to construct the Supreme Court Building. However, he made little enduring impression upon constitutional law. He retired in February 1930 and died in Washington on March 30.

Taft's reputation among contemporary historians is somewhat higher as president and somewhat lower as chief justice than it was in his lifetime. More than any other major figure of his times, perhaps, he exemplified the conservative virtues and weaknesses. Yearning always ''for the absolute''—for a system of law devoid of vagueness—he failed in the end to find or to fashion it. He also failed in the main to adjust creatively to the social and economic changes induced by the industrialization of the nation.

Further Reading

The standard work on Taft is Henry F. Pringle, *The Life and Times of William Howard Taft* (2 vols., 1939). A brief account of Taft's presidential years is in George E. Mowry, *The Era of Theodore Roosevelt, 1900-1912* (1958). Alpheus Thomas Mason's penetrating study *William Howard Taft: Chief Justice* (1965) offers a revealing account of Taft's chief justiceship. Taft's relations with Roosevelt are related in detail in William H. Harbaugh, *Power and Responsibility: The Life and Times of Theodore Roosevelt* (1961; new rev. ed. 1963), and William Manners, *TR and Will: A Friendship That Split the Republican Party* (1969). See also Archie Butt, *Taft and Roosevelt: The Intimate Letters of Archie Butt* (2 vols., 1930). James Penick, Jr., *Progressive Politics and Conservation: The Ballinger-Pinchot Affair* (1968), sheds new light on that episode. □

Taharqa

Taharqa (reigned ca. 688-ca. 663 B.C.) was a Nubian pharaoh of Egypt. He was the last ruler of the Twenty-fifth Dynasty, the so-called Ethiopian Dynasty, and was driven out of Lower Egypt by the Assyrians as they began to conquer Egypt.

When Shabaka conquered Lower Egypt and thus asserted Nubian rule, he was accompanied by his nephew Taharqa, who was about age 20. Later, during Shabaka's reign as pharaoh, Egypt confronted the growing might of Assyria on the battlefield. Taharqa was at the head of the Egyptian army, but it is not clear whether the two forces actually fought. Taharqa's brother Shabataka succeeded Shabaka, and he made Taharqa his coregent in order to assure his succession. About 688 B.C., approximately 23 years after Nubian rule had been imposed over Egypt, Taharqa assumed the throne in his own right.

The next few years were peaceful, and Taharqa moved his capital to Tanis in the Delta so that he could stay well informed about events in the neighboring Asian countries. By 671 B.C. Egypt and Assyria again approached a confrontation, so Taharqa prepared to fight for the continued survival of Egypt. But the Assyrian king, Esarhaddon, crossed the Sinai Desert and defeated Taharqa's army on the frontier. In 2 weeks he was besieging Memphis. The Egyptian army crumbled under the attack of the better-disciplined Assyrian army, which was armed with iron weapons.

Taharqa fled to Upper Egypt, leaving Esarhaddon to take control of Lower Egypt. Two years later Taharqa returned with a fresh army and managed to recover control of the Delta, but this success was short-lived, and Esar-haddon's successor, Ashurbanipal, drove Taharqa south again. After this final defeat he never again tried to campaign in the north. Egypt then entered into a long era of successive foreign rulers.

During his period of Egyptian rule Taharqa had encouraged many architectural projects, as had his Nubian predecessors. He erected monuments at Karnak, Thebes, and Tanis in Lower Egypt, and he built a number of important temples in Cush, as the Upper Egyptian Nubian state was then known. During the last 8 years of his life in Cush, he continued to foster his architectural interests.

In 663 B.C. Taharqa accepted as a coregent Tanutamon, whose precise relationship to him is not clear. The next year Taharqa died and was buried in a pyramid in Nuri. Tanutamon had immediately invaded Lower Egypt himself when he was named coregent, and he managed to gain control of it for almost a decade, only to be driven out by the Assyrians, as Taharqa had been. Although the Nubians had managed to rule Egypt for only about 75 years, their kingdom of Cush in the northern Sudan survived for almost a millennium.

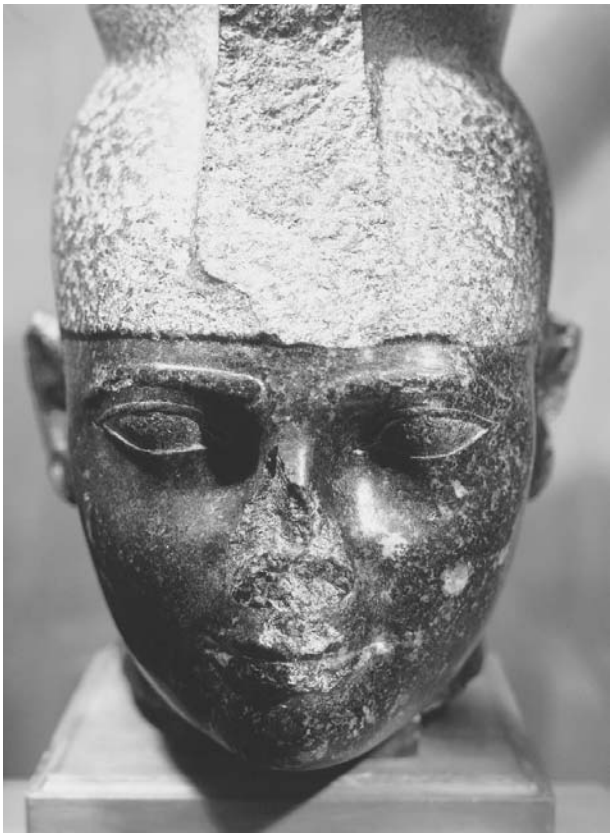

Further Reading

Some of the inscriptions pertaining to Taharqa's career are translated and commented upon in *Egyptian Literature,* edited with translation by E. A. Wallis Budge (2 vols., 1912). Since there is no biography of him, the reader must turn to the general histories of Egypt and the Sudan. Useful sources include the classic work by James Henry Breasted, *A History of Egypt* (1905; 2d rev. ed. 1909), and Anthony J. Arkell, *A History of the Sudan* (1955; 2d rev. ed. 1961). □

Hippolyte Adolphe Taine

The French critic and historian Hippolyte Adolphe Taine (1828-1893) was one of the most prominent intellectual figures of his period in France. His emphasis on scientific methods in criticism formed the basis of contemporary critical techniques.

Hippolyte Taine was born in Vouziers in the Ardennes on April 21, 1828, into a family of civil servants. His childhood was spent in an enlightened cultural atmosphere in which earnest intellectual pursuits mingled with an early exposure to the arts and to nature. By the age of 14, when he moved to Paris with his widowed mother, he had developed an intense intellectuality matched only by his profound love of nature.

Taine's passion for knowledge and especially for philosophy made him highly receptive to the multitude of intellectual and scientific trends of his time. By the time he had completed his university studies at the École Normale Supérieure, he had investigated almost every philosophical and scientific concept known. Upon leaving the university he was prepared to formulate his own critical apparatus in order to investigate bodies of knowledge.

Taine's most productive years coincided with the reign of Napoleon III. The Second Empire, beneath its social glitter and economic growth, was highly oppressive to liberal intellectuals. Taine abandoned all hopes of a professorial career at the university. He withdrew from public life and devoted his energies to research in a large variety of fields. All of his studies centered on the problem of the human condition and were underlain by his naive but honest belief in the explicability of human nature by means of scientific inquiry.

The culmination of this belief found its expression in Taine's central work, *De l'intelligence* (1870). It summed up all his previous interests in psychology and philosophy and fused the converging lines of his critical thought. His works preceding *De l'intelligence* encompass a great variety of interests and touch on almost every phase of intellectual and artistic production. His dissertation on the fables of Jean de La Fontaine, completed in 1853 and published in its final form in 1860 (*La Fontaine et ses fables*), was a presentation of Taine's concept of esthetics. It expressed in essence his doctrine of scientific determinism by attributing ''racial'' distinctions to climatic and geographical differences. His work on the French philosophers of the 19th century (*Les Philosophes français du XIX siècle,* 1857) was a critical evaluation of the major philosophical concepts of the century, and his essays on a wide variety of subjects represented a further elaboration of his critical system. These volumes included *Essais de critique et d'histoire* (1858), *Nouveaux essais* (1865), and *Derniers essais* (1894).

Taine formulated his critical system most clearly in the introduction to the five volumes of one of his major works, *Histoire de la littérature anglaise* (1863). He stated that every reality, psychological, esthetic, or historical, can be reduced to a distinctly definable formula by discovering in each reality a single operative principle. This basic principle is governed by a system of laws that he reduced to his famous triad of race, environment, and time (''la race, le milieu, le moment''). Taine applied this critical system in all of his works, including his analyses of the development of the arts of Greece, Italy, and the Netherlands, presented in a series of lectures spanning more than 20 years at the École des Beaux-Arts and published in two volumes, *Philosophie de l'art* (1865-1869).

The Franco-Prussian War of 1870 profoundly disturbed Taine. From then until his death, he applied himself to an analysis of French history in an attempt to uncover the causes of France's defeat and the Commune of 1871 (*Les Origines de la France contemporaine,* 1875-1893). He died in Paris on March 9, 1893.

Further Reading

There is no biography of Taine in English. Sholom J. Kahn, *Science and Aesthetic Judgement: A Study in Taine's Critical Method* (1953), analyzes Taine's esthetic theory. For an evaluation of his influence upon modern literary criticism see William K. Wimsatt, Jr., and Cleanth Brooks, *Literary Criticism: A Short History* (1957). A cogent defense of the methodology of historical criticism is in Edmund Wilson, *The Triple Thinkers* (1938). □

T'ang T'ai-tsung

T'ang T'ai-tsung (600-649), emperor of China during the seventh century, took over much of Asia and created a dynasty that was culturally as well as economically prosperous.

Chinese emperor T'ang T'ai-tsung (also known as Li Shih-min and Taizong) firmly established the Tang dynasty in imperial China and conquered much of Asia during his reign, setting the stage for one of the most celebrated eras in all of Chinese history. After helping to orchestrate the overthrow of the Sui dynasty, T'ai-tsung watched as his father assumed control of the nation. When his turn to rule arrived, T'ai-tsung consolidated Chinese territory lost to invading forces in from the north and west in previous centuries and presided over a culture flowering with poetry and art and an economy brimming with growing trade among the Western nations.

Rose to Power through Ruthless Political Maneuvering

T'ai-tsung's early years were in many respects representative of the turbulent Chinese political arena in medieval times. His father, Li Yuan, was a trusted member of the Sui government administration and served in various posts. The family had long been familiar with the reigns of power—ancestors had ruled portions of North China both before and during foreign occupations by Turkish forces. Born Li Shih-min in the year 600, T'ai-tsung was raised in a fashion fitting with the aristocratic history of his family. He received training in horsemanship and hunting along with his two brothers before academic tutors versed him in history and the thought of Confucius. T'ai-tsung also traveled extensively throughout much of the empire, accompanying his father on administrative missions and gathering first-hand knowledge of the territories he would eventually dominate.

Prior to the Tang dynasty, China was governed by the Sui dynasty that rose to power in 589 and made significant strides toward ousting the Turks and Mongols who for centuries marauded through North and West China, taking territory and blocking trade routes to the West. After successful campaigns, the emperor reclaimed significant portions of what were traditionally Chinese lands and appeared to have secured longevity for his dynasty. The Sui emperor ordered the construction of several palaces and temples both to celebrate his victories and elicit a measure of grandeur among the citizenry. With treasuries already emptied to pay for military operations, including three unsuccessful campaigns in Korea, the emperor levied additional taxes—an unpopular policy with several important noblemen. In 613, rebel armies sprung up around the nation to protest the increased taxation, and the emperor, anxious to maintain control, commissioned many of his key advisors, including Li Yuan, to the military ranks. T'ai-tsung's father sensed in the situation an opportunity to restore in full measure his family's aristocratic tradition and, rather than engage the rebels in conflict, he negotiated for their support in his designs on the throne.

Li Yuan gathered enough support to eventually depose the emperor and in his place he appointed the emperor's young son. It was customary in the Chinese political system for a ruler to be replaced if he was deemed unfit by enough of those with political connections, and with armed bands of rebels approaching from the north, the emperor saw the need to acquiesce. With an inexperienced emperor in place, Li Yuan acted almost immediately to complete his plan. He declared the beginning of the Tang dynasty, a proclamation that was fully supported by the many nobles that T'ai-tsung, as an adolescent diplomat, helped enlist to the cause. T'ai-tsung was rewarded by his father with a military commission and given control of massive armies. Li Yuan charged his young son with solidifying Tang support in China's western regions.

With heralded military skill, T'ai-tsung vanquished all rebellious armies by the year 624 and developed a sterling reputation as a leader. His political stock soaring, T'ai-tsung turned his efforts toward the throne. In Chinese dynastic structure, the eldest son was named the crown prince and first in line for his father's post; T'ai-tsung's older brother received this honor. This development did not sit well with the ambitious T'ai-tsung and he began crafting a plan by which he would become China's ruler. When his two brothers rode into the palace on July 4, 626, T'ai-tsung ambushed both of them and took their lives, establishing himself as China's eventual ruler. His father, old and intimidated by his son's daring exploits, removed himself as emperor and by August of 626, T'ai-tsung was the emperor of China.

Empire Flourished under His Reign

T'ai-tsung inherited a society on the verge of enormous cultural development. Already a culture of great technical achievement, including the magnetic compass, herbal medicines, paper, and alchemy, all achievements predating their development in the West, Chinese arts and sciences flourished as the empire was at last stable politically and freed from barbarian invaders. A student of poetry and calligraphy, T'ai-tsung consulted frequently with the scholar-cleric class that for many centuries prior to and following his rule served as the core of Chinese government administrators. The Tang dynasty under T'ai-tsung's command firmly entrenched this class as an insulated mechanism of governance. This reduced the necessity for reliance on powerful noble families who were frequently at the heart

of political revolt, as T'ai-tsung, seizing power in a similar fashion, was only too well aware. He established civil service examinations to recruit the best and the brightest Chinese to serve his government at all levels and these institutions survived until the beginning of the twentieth century. In so doing, he placed significant emphasis on education and literacy and also subdued the power held by religious sects including the Confucionists and the Buddhists by subjecting their members to the same examinations and eliminating any direct link to power.

The strong government apparatus instituted by T'ai-tsung and the Tang dynasty re-established the empire as one of the three strongest in the world, the others being the Roman and Persian empires. T'ai-tsung assumed the title ''Son of Heaven,'' which reflected his divine right to govern and his inevitable position as the spiritual center of the empire. As the physical embodiment of China, T'ai-tsung was responsible for conducting diplomatic relations with this status in mind. Accordingly, visitors from neighboring nations were welcomed in great halls decorated with silk, gold, and jade, and protected by elaborately costumed palace guards and strikingly clad musicians wielding bells, lutes, drums, harps, and flutes. With the ''silk route'' again open for free and relatively unencumbered trade, Western merchants from the Middle East and Europe met with their counterparts from Burma, Thailand, Vietnam, and Korea to create the most international and cosmopolitan city the world had ever seen.

The element of trade loomed large for T'ai-tsung and later Tang emperors. To supply artisans with the materials for their luxuries and insure that quantities of Chinese goods could reach the West, the trade routes had to be maintained through either conquest or coercion. To pacify tribes and nations from the interior of China to the distant empires of Persia and Arabia, gifts of jade and silk were sent by the emperor, and female courtesans were sent to become brides to influential chieftains. T'ai-tsung effectively managed these diplomatic feats and was able to call territory ranging from the Caspian Sea to the East China Sea—several thousand miles across Asia—part of the Chinese empire.

Saw Decline in Last Years of Rule

By the year 636, T'ai-tsung had firmly established China as a major power in the medieval world. In the West, stories of Chinese grandeur and cultural advances would become legendary through accounts handed down centuries later by Marco Polo and other Westerners familiar with Chinese history. T'ai-tsung contributed to the splendor of China by commissioning many public works and even more palaces and vacation estates. Unfortunately, his architectural vision of the great city of Chang'an drained royal coffers and taxes, and tariffs were raised to pay for T'ai-tsung's projects. This same decision was in many respects responsible for the downfall of his Sui predecessors and led to a diminishing empire for T'ai-tsung. Nonetheless, during T'ai-tsung's lifetime the city of Chang'an was unlike any other in the world. It was designed on a grid pattern with avenues wider than the length of the modern football field and organized into several self-contained neighborhoods, market areas, parks, and royal hunting grounds. Many houses were cooled in the summer by an air conditioning system run by underground ice storage pits and many also contained bathing pools, fountains, and gardens.

While the interior of the empire surrounded itself with the luxuries of profitable trade, the more remote territories experienced a resurgence in attacks by Western invaders. Unable to appease the Mongols and Turks and suffering the humiliation after Korean troops repelled his invading armies, T'ai-tsung grew more insular and suspicious of his advisors, consulting them less and less. In addition to his military setbacks, T'ai-tsung was disturbed by the line of succession to follow him. His oldest son turned away from traditional Chinese customs and adopted the life of a Turk, living in tents and garbed in Turkish gowns. The crown prince also hatched a plan with his brother against their father, though T'ai-tsung quelled their efforts and passed them both over by appointing his youngest son as the crown prince. T'ai-tsung's youngest son, though, was a sickly child and a weak ruler, and saw losses to barbarian enemies in both the Northern and Western fronts.

While the close of his rule saw the celebrated emperor lose a portion of his lustre, T'ai-tsung's reputation in Chinese history remains secure as a magnanimous leader, responsible for both broadening and glorifying the empire. Recorded dialogues between himself and his clerics survived the ages to become regularly consulted manuals of conduct for later emperors.

Further Reading

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Korekiyo Takahashi

The Japanese statesman Korekiyo Takahashi (1854-1936) was an economically liberal finance minister who resisted military spending. For this he was assassinated in the attempted military coup of 1936.

Korekiyo Takahashi was born on July 27, 1854, in Edo (Tokyo) and temporarily given the name Wakiji by his real father, Shozaemon Kawamura, a master painter attached to the Shogun's court. But because Korekiyo was an illegitimate child, he was adopted by a low-ranking samurai of Sendai Province named Koretaka Kakuji Takahashi. Precociously bright, at 11 Korekiyo stud-

ied English with Hepburn; at 13 he was sent to study in the United States. In San Francisco he unwittingly signed a paper indenturing himself to 3 years' labor but soon extricated himself from this plight and hurriedly returned to Japan in December 1868, shortly after the Meiji restoration. Thereafter he taught and translated English and became a Christian.

Takahashi's successful career in the bureaucracy started in 1881 in the newly established Ministry of Agriculture and Commerce, where he made several important contributions to modern business practices, such as developing the registration of patents. In 1889 he was also appointed president of the Tokyo Agricultural College, where he worked out his philosophy of ''self-help'' for farmers, which he later implemented as finance minister.

Takahashi's successful banking career began in 1893, after a quixotic try at operating a silver mine in Peru. By 1900 he was a vice-governor of the Bank of Japan. For contributing to Japan's war effort against Russia by raising great sums through selling war bonds abroad, he was made a member of the House of Peers in 1905, at the age of 52. The next year he became president of the Shokin Bank. In 1907 he received the first of several decorations from the Emperor. Takahashi was made a baron and later a viscount, and in 1911 he became governor of the Bank of Japan, where he lowered interest rates as an anti-depression measure.

In 1913 Takahashi entered politics by becoming finance minister in Gonnohyoe (Gombei) Yamamoto's Cabinet and joining the Seiyukai. He succeeded to that party's presidency and also to the premiership in 1921 upon Kei Hara's assassination, concurrently maintaining the finance portfolio. But Takahashi's leadership was weak, and his Cabinet fell the following year, contributing to the political instability of the 1920s. He gave up his peerage, was elected to the House of Representatives, and fought for ''constitutional government.'' In 1924 he accepted the post of agriculture minister in Takaakira Kato's coalition Cabinet. In 1927, as Premier Giichi Tanaka's finance minister, he managed the bank moratorium. Taking the finance portfolio for the fourth time in 1931, he succeeded to the premiership upon Tsuyoshi Inukai's assassination in 1932. After this, he became minister of finance two more times, in Makoto Saito's and Keisuke Okada's Cabinets, before being gunned down on Feb. 26, 1936, with many others, by radical young officers who saw him as a representative of the interests of the *zaibatsu* (industrial combines), thwarting renovation at home and expansion abroad.

Further Reading

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Josef Tal

Josef Tal (born 1910) Israeli composer, pianist, and professor of music, allowed Middle Eastern music to influence him, but stayed in the mainstream of contemporary European music, in which tradition he had been trained.

Josef Tal (formerly Gruenthal) was born in 1910 in Pinne, near Poznan, German Poland. He studied composition and music education with Max Trapp and Heinz Tiessen at the Berlin Hochschule für Musik. Other teachers there included Hindemith, Sachs, Kreutzer, and Saal. When the Nazis came to power in Germany, Josef Tal emigrated to Palestine. For two years he was an agricultural worker at Kibbutz Gesher.

Three years later, in 1937, Tal became a professor of piano and composition at the Academy of Music in Jerusalem. After the establishment of Israel as a sovereign nation the academy was renamed the Israel Academy of Music, and Tal became its first director, a post he held from 1948 to 1952. In 1950 Josef Tal added a professorship at the Hebrew University to his vitae and eventually became the first chairman of the Department of Musicology there. In 1961 he created the University Center for Electronic Music, an independent program.

Tal was the Israeli representative at International Society for Contemporary Music conferences and other musical events and attended a wide range of international conferences throughout the world. He received the International Society for Contemporary Music Festival Award in 1954, a UNESCO (United Nations Educational, Scientific, and Cultural Organization) research fellowship for the study of electronic music in 1957-1958, and two state prizes from his adopted country, Israel. Josef Tal belonged to the Israel Broadcasting Authority from 1965 to 1968 and was chairman of its musical committee. In 1969 he became a corresponding member of the Berlin Academy of Arts in West Germany; in 1971 he received a full membership in that organization (an ironic turn of history).

Josef Tal, unlike other contemporary eastern Mediterranean composers such as Paul Ben-Haim, did not make of Middle Eastern—in particular, Israeli—folk elements a compositional discipline. Tal was influenced by Middle Eastern elements, using the rhythms of Hebrew in his music, for example, but he maintained a contemporary European approach to composition. In addition to being the director of an electronic music institute, he was also Israel's leading composer of electronic, or electronically enhanced, music, holding a position somewhat analogous to that of Karlheinz Stockhausen in Germany. While he developed material from the Hebrew (the Christian Old Testament), Tal never cut himself off from his Central European roots nor ceased to identify himself with the ongoing tradition of European music, which music is, however, increasingly international in scope.

His early work—for example, his *First Symphony* (1952), his two string quartets, and his *Cello Concerto*—make use of the 12-tone row of the Second Viennese School of Schönberg, Berg, and Webern, but Tal avoided a strict application of serialist dictates in these compositions. However, his *Five Methodical Piano Pieces* are virtually didactic in their employment of dodecaphony, perhaps a reflection of Tal's career as a teacher more than his calling as a composer. Tal was also non-doctrinaire in his approach to electronic music, in which he was quite practical, believing there was no necessary conflict between what it is possible to perform and what a composer can envision. Tal's electronic music is especially noted for the complex sounds the composer was able to develop from a simple, limited use of electronic sources. Tal also firmly believed that all music, including electronic music, requires human participation. His approach to electronic music can be seen in his concertos for piano and tape, which are streamlined to allow a pianist to obtain concerto accompaniment at the touch of a button.

Tal's music is filled with drama and intense energy, created often by ostinato or sustained by an accretion of exciting textures. His popular *Second Symphony* and several dance compositions display complex rhythms. His musical and philosophical bent was perhaps best expressed in opera, most notably the full-scale, 12-tone *Ashmedai,* which was commissioned and first performed by the Hamburg Opera. Originally written with a Hebrew libretto, this music-drama tells a modern Jewish allegory which alludes to Nazi Germany. It is expressionistic in character and Wagnerian in its scope and its combination of artistic media. Another opera, electronic in style—*Massada 967*—was composed in honor of Israel's 25th anniversary. Tal's later works included, *Der Turm* (1987); *Der Garten* (1988); and *Josef* (1993). Through his compositions, as well as his work in theory and his teaching, Josef Tal had great influence upon the music of modern Israel. He remained for several years as department head and professor of Musicology at Hebrew University in Jerusalem.

Further Reading

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Mary Morris Burnett Talbert

Mary Morris Burnett Talbert (1866-1923) was an African American educator, feminist, civil rights activist, and lecturer.

Born on September 18, 1866, to Cornelius and Caroline (Nicholls) Burnett of Oberlin, Ohio, Mary Morris Burnett spent her childhood in the city of her birth. At the age of 16 she was graduated from high school and, with the aid of a benefactor, enrolled in Oberlin College where she pursued a degree in the literary program. Mary Burnett was popular among her fellow students, who elected her treasurer of Aeolian, one of the school's two literary clubs for young women. When Burnett, the only African American in her graduating class, was one of six student representatives at her class day exercises, she read a poem which she had written for the occasion. After receiving her Bachelor of Arts degree in 1886, some of her biographers contend that she later enrolled in courses at the University of Buffalo where she received a doctorate degree. The university cannot confirm the awarding of the degree. (The University of Buffalo did not begin to confer doctoral degrees in arts and letters on a regular basis until 1935. She may have attended a continuing education program in which students were awarded certificates called doctorates.)

In 1886 she began her career as an educator when she accepted a teaching position at Bethel University in Little Rock, Arkansas, where she taught algebra, geometry, Latin, and history. Educators across the nation spoke highly of her accomplishments, and in January 1887 she was elected assistant principal of the Little Rock High School, the highest position held by any woman in the state and the only African American woman to accede to such a position (at the time).

On September 8, 1891, Mary Burnett married William H. Talbert, a Buffalo municipal government bookkeeper and realtor, and moved to that city. In 1892 she gave birth to a daughter, Sarah May, who later enrolled in the New England Conservatory of Music and became an accomplished pianist and composer.

An Active Life in Buffalo

In Buffalo Mary Talbert took up the pursuits of other privileged, educated, middle class women of her day. She affiliated with her husband's congregation, the Michigan Avenue Baptist Church. It was there that in 1901 she organized the Christian Culture Congress, a literary society and forum to address social issues pertaining to African Americans. Talbert served as its president until her death some 20 years later. Often nationally prominent African American spokespersons such as Nannie Helen Burroughs were invited to address the forum.

Talbert also was an active feminist and civil rights advocate. She was a member of the Phyllis Wheatley Club, founded in 1899 and the oldest organization of African American women in Buffalo that was affiliated with the National Association of Colored Women (NACW), and later served as its president. In a letter expressing the club's desire to affiliate with the national organization of African American women, Mary Talbert noted, ''The organization was founded solely for the betterment of our race and the uplifting of our fallen women in Buffalo.'' She described the Phyllis Wheatley chapter as a working club which sought

reforms and the promotion of the rights of mothers and children.

It was during her administration that the Phyllis Wheatley Club invited the National Association for the Advancement of Colored People (NAACP) to consider organizing activities in Buffalo. Once the NAACP was established in 1910, Burnett Talbert was elected to the board of directors and frequently lobbied the local news media to provide fairer coverage of African Americans.

Mary Talbert invited teenage girls to meet in her home on Friday afternoons to discuss contemporary African American political ideology; to hold sessions on dress, manners, and morals; and to use her home for social activities.

Self-help organizations had been an important vehicle in the lives of African Americans, but this was especially true during the post-Reconstruction period when African Americans found their status deteriorating. Mary Burnett Talbert was involved in many such organizations, including the Naomi Chapter of the Order of the Eastern Star in Buffalo, and was this benevolent organization's first Worthy Matron or chief administrative officer.

Reaching Out to All Women

The litany of activities enumerated above would have been enough to challenge the ability and tenacity of any individual. But Talbert's contributions did not end in Buffalo, New York. Her abhorrence of racism and sexism carried her into the national and international arenas. One of the most pressing issues that demanded Mary Burnett Talbert's time was concern over the plight of women. On the eve of World War I, Talbert noted that a woman's sphere is not limited and ''she has a right to enter any sphere where she can do the most good.'' She believed that African American women possessed a unique quality and that it was incumbent upon them to help African American men ''free themselves from the yoke of moral and political [bondage].''

Talbert's feminism took on global dimensions. She worked with the International Council of Women of the Darker Races, for she adhered to a philosophy predicated upon working with ''the forward thinking women of China, Japan, Constantinople [Turkey], and Africa'' to solve the problems of women of color. But much of her energy in the movement to grant women equality was devoted to the National Association of Colored Women, founded in 1896. Talbert was NACW president from 1916 to 1920.

As president she toured the nation twice, inspecting council camps, reformatories, and penitentiaries. Because of the inequities in the penal system in the South, Talbert actively sought prison reform. She especially deplored the lax administration of prisons in which African Americans were confined, the incarceration of young children in maximum security prisons with hardcore criminals, and the harsh sentences which they received for minor infractions of the law. With the aid of NACW club women, Talbert brought about sweeping penal reforms in the South.

Talbert believed that the National Association of Colored Women should collaborate with white women's groups to address their mutual grievances. She was a member of the American Association of University Women. As president of the NACW she was the first African American elected delegate to the International Council of Women in 1920. On September 16, 1920, Mary B. Talbert addressed the 660 delegates, representing 33 countries, on the discrimination which African American women experienced in the United States. Fluent in several languages, Talbert travelled to Italy, Denmark, England, and the Netherlands, where she lectured on the conditions of African American men and women in the United States and solicited international support for their cause. European newspapers gave widespread coverage to her lectures.

One of Mary Talbert's most notable achievements as president of the NACW was spearheading a project designed to purchase and restore the Anacostia, District of Columbia, home of the venerable Frederick Douglass as a national shrine to honor Douglass and the achievements of African Americans. This drive was successful. She viewed the efforts of supporters as an example of ''[race] loyalty and race consciousness.'' Upon her death on October 15, 1923, the NACW established the $10,000 Mary B. Talbert Memorial Fund to honor one of ''its most noble who left ineffaceable footprints upon the sands of time. . . .'' Monies collected would be used to maintain the Douglass home.

A Ceaseless Quest for Reform

The National Association for the Advancement of Colored People also provided a forum for Talbert to implement some of her reform efforts. She was member of the board of directors, served as a vice president, and was national director of the NAACP's Anti-Lynching Crusade. This movement spearheaded a campaign to pass the Dyer Anti-Lynching Bill which had been introduced into Congress by Leonidas Dyer in 1921. The crusade also hoped to elicit international support in its efforts to raise one million dollars to fight the lynching of African American men and women in the United States, as well as other crimes perpetrated against them. Talbert alone raised over $12,000 during a nationwide lecture tour. Congress, however, failed to ratify the anti-lynching bill, and in response Talbert urged club women to withhold their support from candidates who voted against it. In 1922 the NAACP awarded Mary Burnett Talbert the coveted Spingarn Medal for her efforts in uplifting her race; she was the first woman to be honored in this manner.

The death of Booker T. Washington in 1915 provided a catalyst for African Americans and whites across the political spectrum to discuss solutions to the race problems and to resolve their differences. Under the auspices of the NAACP Joel Spingarn invited 50 African American and white leaders to meet at his New York estate in August 1916; Mary Talbert accepted his invitation. Conferees unanimously agreed upon such principles as the need to encourage education, to achieve complete political freedom for African Americans, and to open communication lines between the races. This consensus describes the work to which Talbert had devoted her life.

The U.S. entry into World War I and the use of African American men in combat provided another vehicle for Mary B. Talbert to aid her race and her country. During the war she served abroad for four months as YMCA secretary and Red Cross nurse. She lectured to African American soldiers, boosted their morale, and taught classes on religion during her tour of duty in Romagne, France, in 1919.

On the home front, Talbert travelled under the auspices of the United States government lecturing on food conservation to African American women's organizations and led the Liberty Bond Campaign among African American women's clubs. On September 28, 1921, Talbert joined other prominent African American leaders who petitioned President Warren G. Harding to grant clemency to the 24th Infantry of African American soldiers convicted of inciting the Houston, Texas, riots in 1917. Talbert noted that African Americans must continue their protests until they are recognized as American citizens and accorded full and equal rights.

Mary Talbert wrote extensively about the history and conditions of African Americans. In 1901 she published an article in a collection of essays on 20th-century African Americans in which she first turned to ''our first and greatest historian—George Washington Williams'' before enumerating the advances African Americans had made since slavery. She contended that education was one of their most significant accomplishments during the first generation of freedom. Talbert described this period as a new era of ''self-culture and general improvement.'' She perceived the love of knowledge among African Americans to be ''intuitive'' and noted that no people ever learned more in so short a time. Historians today provide demographic evidence to substantiate her contentions. Talbert also published ''The Achievements of Negro Women During the Past 50 Years'' (1915) and the ''Life of Harriet Tubman'' (n.d.).

Further Reading

Mary B. Talbert is deserving of a major biography. Biographical sketches of Talbert appear in the following: Hallie Q. Brown, *Homespun Heroines and Other Women of Distinction;* Wilhelmina S. Robinson, *Historical Negro Biographies* (1968); Sylvia G. L. Dannett, *Profiles of Negro Womanhood;* and Rayford Logan and Michael Winston, *The Dictionary of American Negro Biography*. Articles about her were published in *The Oberlin Alumni Magazine* (April 1917), *The Buffalo Express* (July 15, 1923), *The Buffalo Enquirer* (October 16, 1923), *The National Notes* (May 1926), and *The Crisis* (February and December 1923). □

Maria Tallchief

Maria Tallchief (born 1925) is a world-renowned ballerina and one of the premiere American ballerinas of all time. She was the first American to dance at the Paris Opera and has danced with the Paris Opera Ballet, the Ballet Russe, and with the Balanchine Ballet Society (New York City Ballet).

Tallchief was born in Fairfax, Oklahoma, on January 24, 1925. She was raised in a wealthy family. Her grandfather had helped negotiate the Osage treaty, which created the Osage Reservation in Oklahoma and later yielded a bonanza in oil revenues for some Osage people. Tallchief began dance and music lessons at age four. By age eight, she and her sister had exhausted the training resources in Oklahoma, and the family moved to Beverly Hills, California. By age twelve, Tallchief was studying under Madame Nijinska (sister of the great Nijinsky) and David Lichine, a student of the renowned Russian ballerina Pavlova. At age fifteen at the Hollywood Bowl, Tallchief danced her first solo performance in a number choreographed by Nijinska. Following high school, it was apparent that ballet would be Tallchief's life. Instead of college, she joined the Ballet Russe, a highly acclaimed Russian ballet troupe. Tallchief was initially treated with skepticism—the Russian troupe was unwilling to recognize the Native American's greatness. When choreographer George Balanchine took control of the company, however, he recognized Tallchief's talent and selected her for the understudy role in *The Song of Norway.* Under Balanchine, Tallchief's reputation grew, and she was eventually given the title of ballerina. During this time, Tallchief married Balanchine, and when he moved to Paris, she went with him.

As with the Ballet Russe, Tallchief was initially treated with condescension in Paris. Her debut at the Paris Opera was the first ever for any American ballerina, and Tallchief's talent quickly won French audiences over. She later became the first American to dance with the Paris Opera Ballet at the

Bolshoi Theatre in Moscow. She quickly became the ranking soloist and, soon after, joined the Balanchine Ballet Society, now the New York City Ballet. At the New York City Ballet, Tallchief became recognized as one of the greatest dancers in the world. When she became the prima ballerina, she was the first American dancer to achieve this title. In 1949, Tallchief danced what was perhaps her greatest role in the Balanchine-choreographed version of the *Firebird*. Balanchine had choreographed the role for Tallchief, and her dazzling blend of physical control and mysticism enchanted audiences. In the late 1950s, Tallchief retired from performances and took charge of the Chicago City Ballet. □

Charles Maurice de Talleyrand

The French statesman Charles Maurice de Talleyrand, Duc de Talleyrand-Périgord (1754-1838), remains the classic case of a successful turncoat in politics. For half a century he served every French regime except that of the Revolutionary "Terror."

Charles Maurice de Talleyrand was a masterful diplomat of the old school as ambassador and foreign minister. Admired and often distrusted, sometimes even feared by those he served, he was not easily replaced as a negotiator of infinite wiles. Talleyrand has been an extraordinarily difficult figure for historians to understand and appraise. His moral corruption is beyond question: he was an unabashed liar and deceiver; he not only took but sought bribes from those with whom he was negotiating; and he lived with a niece as his mistress for decades. He repeatedly shifted political allegiance without visible compunction and possessed no political principle on which he would stand firm to the last; and he was also at least technically guilty of treason, engaging in secret negotiations with the public enemies of his country while in its service.

Yet closer scrutiny of what Talleyrand did shows an apparent steady purpose beneath the crust of arrogant contempt for the ordinary standards of mankind's judgment, expressed in the comment attributed to him on the kidnaping and execution of the Duc d'Enghien at Napoleon's command: "It was worse than a crime, it was a mistake." Talleyrand had his own vision of the interests of France, which lay in making the transition from the Old Regime to the new as painless as possible, at the same time preserving the territorial interests of the French nation. His fidelity to whichever persons happened to be at the head of the French state lasted at best only as long as their power, but this matchless cynic seems to have possessed genuine devotion for France as a country, and his apparent treasons can be seen as the products of a higher loyalty. Yet this picture of him may be false, for Talleyrand destroyed many of the records by which the truth regarding his career could have been more closely reached. It is easier to decide his guilt than to specify what he was guilty of, easier to affirm his deeper innocence than to prove it. The problem lies both in the man himself and in the eye of the beholder.

Education and Priesthood

Talleyrand was born in Paris on Feb. 13, 1754, into one of the most ancient and distinguished families of the French nobility. As the eldest son of Charles Daniel, Comte de Talleyrand, a lieutenant general in the French army, he was destined to follow his father's career until a childhood accident caused a permanent injury. His father compelled him to accept a career in the Church over Talleyrand's protests, for he had no vocation as a priest. But he took Holy Orders in 1775 after studies at the Collège d'Harcourt, a secondary school, and at the seminary in Reims. His rapid promotions came to him as an ecclesiastical administrator with powerful backing, not as a shepherd of souls. His first important post was as general agent for the assembly of the French clergy in 1780, negotiating with the government for the "voluntary" payments made by churchmen in lieu of the taxes from which they were exempt. Then, in 1788, he was appointed bishop of Autun and was consecrated the next year, as the French Revolution was about to begin.

Elected to the Estates General as a deputy of the clergy, Talleyrand quickly showed that he wished the First Estate to cooperate in the transformation of the Old Regime into a new order, even at the expense of its own privileges. Passing over into open opposition to the court, he was influential in

persuading his fellow ecclesiastics to join the Third Estate in the newly proclaimed National Assembly on June 19, 1789. He proposed on October 10 that the vast properties of the Church be put at the disposal of the state in exchange for salaries to be paid by the state, and in line with this policy he accepted the Civil Constitution of the Clergy and was one of the consecrators of the new bishops established under its provisions. For these violations of Church discipline, Pope Pius VI excommunicated Talleyrand in 1791. His report on public education in September 1791 won wide praise for its principles but was never applied.

Diplomatic Missions and Exile

In 1792 Talleyrand repeatedly went to England as an unofficial envoy with the mission of keeping that country neutral in the war beginning with Austria and Prussia, but the French invasion of the Austrian Netherlands (Belgium) as well as the rise of revolutionary extremism, culminating in the execution of Louis XVI, brought England into the war in 1793. Talleyrand, condemned as an émigré by the Revolutionary authorities at home, was expelled by England in 1794, and he went to the United States for 2 years. There he visited many parts of the country and probably engaged in land speculation.

In 1796, after the formation of the Directory, Talleyrand returned to France. He was named to the Institute and became foreign minister in July 1797. He took part in the coup d'etat of 18 Fructidor (Sept. 4, 1797), which confirmed the republican regime against royalist conspiracies, and he pocketed a fortune in bribes from those who wanted his favor (although the American negotiators in the ''XYZ affair'' not only rebuffed his demands for money but made them public on their return home). He was forced to resign the Foreign Ministry in July 1799, when his republicanism fell under suspicion. His destiny then became intertwined with that of Gen. Napoleon Bonaparte, whose expedition to Egypt Talleyrand had sponsored and whom he helped to come to power in the coup d'etat of 18 Brumaire (Nov. 9, 1799).

Napoleon's Foreign Minister

Talleyrand served as foreign minister for Napoleon under the Consulate and the Empire until August 1807 and was rewarded in 1804 with the post of grand chamberlain and in 1806 with the title of Prince de Benevento (French, Bénévent). However, his relations with the Emperor became clouded as Napoleon's obsessive aggressiveness became clear to him. Talleyrand wanted to end the exhausting wars against the recurring European coalitions by making peace with England and Russia, the principal foes, on terms that preserved for France its major territorial gains. Remaining in the Emperor's service, he began a perilous game of intrigues designed to thwart his master's ambitions. In 1808 at Erfurt he encouraged Czar Alexander I to resist Napoleon's demands and was dismissed in 1809 by the suspicious Napoleon but allowed to reside at his country estate. However, after the invasion of Russia in 1812, Talleyrand began a secret correspondence with Louis XVIII and, as head of a provisional government established on April 1, 1814, was a principal figure in the King's first restoration.

Congress of Vienna

Again named foreign minister, Talleyrand skillfully maneuvered to win the full support of the Allies for the Bourbons, obtained relatively favorable terms for France in the first Peace of Paris, then played upon the dissensions of the victors to gain a place for France among the negotiators at the Congress of Vienna, and finally turned the victors against each other to France's advantage. This brilliant feat of diplomacy was partly dimmed by the wrath of the Allies when France welcomed Napoleon back in the Hundred Days, but the final peace terms that emerged from the Vienna negotiations brought France back to its prerevolutionary frontiers.

Upon the second restoration of Louis XVIII, Talleyrand served as prime minister and foreign minister from July until September, but the ultraroyalists who dominated the new government were less forgiving than the king, least of all of an apostate bishop, and Talleyrand lost his office. However, he received the title of Duc de Dino in 1815, in place of the princely title of Benevento, which had been extinguished with Napoleon's departure, and in 1817 he became Duc de Talleyrand-Périgord. During the remainder of the reign of Louis XVIII, Talleyrand was a member of the Chamber of Peers, where he often voted against the government.

Final Diplomatic Achievements

After the Revolution of 1830, in which he was a minor participant but encouraged Louis Philippe to take the crown, Talleyrand was sent to London as ambassador. He negotiated an agreement with England, upon recognition of the new independent Belgian state, that was favorable to French interests. The signing of the Quadruple Alliance of 1834 (with England, Spain, and Portugal), which assured Anglo-French collaboration in support of the constitutional government in Spain against the Carlist rebels, was Talleyrand's final achievement as a diplomat. He died in Paris on May 17, 1838, soon after becoming reconciled with the Roman Catholic Church.

Further Reading

Duff Cooper, *Talleyrand* (1932), and Louis Madelin, *Talleyrand* (trans. 1948), are the best of the modern biographies concerned with Talleyrand as diplomat and politician. Crane Brinton, *The Lives of Talleyrand* (1936), a witty and provocative study, goes behind the enigmatic public figure to seek the deeper meaning of Talleyrand's life and work. Françoise de Bernardy, *Talleyrand's Last Duchess* (1965; trans. 1966), deals with the private life of his last decades. Guglielmo Ferrero, *The Reconstruction of Europe: Talleyrand and the Congress of Vienna* (trans. 1941), is important for the understanding of Talleyrand's supreme achievement. □

Thomas Tallis

The English composer and organist Thomas Tallis (ca. 1505-1585) wrote anthems, services, and other music for the Anglican rite. He is considered the father of English cathedral music.

Evidence points to Leicestershire as the birthplace of Thomas Tallis. Of his youth, education, and musical training nothing certain is known. The earliest official record of his professional activity places him as organist at Dover Priory in 1532. From his Benedictine cloister he moved first to St. Mary-at-Hill in Billingsgate about 1537 and then to the Augustinian Abbey of the Holy Cross at Waltham, where he served until its dissolution in 1540.

Under the adverse circumstances which ensued, Tallis next joined the musical establishment at Canterbury, leaving 2 years later to become a gentleman of the Chapel Royal. He stayed in that position for the rest of his life. For nearly a half century he composed, played, sang, and taught music at the English court. During that period he witnessed the stylistic transition from medieval to tonal polyphony, which culminated in his own compositions and in those of his brilliant pupil William Byrd. Tallis died in Greenwich on Nov. 23, 1585, survived by his widow, Joan.

Tallis composed mainly sacred works, and his oeuvre may most conveniently be divided into two kinds: those with Latin texts and those with English texts. Of the former there are four Marian motets, the colossal 40-voiced *Spem in alium,* along with some two dozen other motets; several responsories, antiphons, and office hymns; two Lamentations and two Magnificats; and three Masses. His sacred compositions on English texts include a ''Great'' and a ''Short'' Service; two service movements; various preces, litanies, responses, and psalms; and, most important of all, 28 anthems, among which 10 are clearly derived from his own Latin motets. The few extant secular pieces actually do not compose a separate class, since most of these are somehow related to sacred compositions. The instrumental *In nomine* and *Felix namque* compositions were composed upon sacred *cantus firmi,* and at least one piece, ''Fond youth is a bubble,'' is a secular *contrafactum*.

Some of Tallis's Marian motets, especially *Gaude Virgo,* reflect the hocketed, elaborate polyphony of the previous century, while the seven-part *Miserere,* with six parts in canon, and the elaborate polyphonic imitation of *Spem in alium* demonstrate the ''deep learning'' for which both Tallis and Byrd were famous. The same quality, but in more modern guise, is found in some of the 17 motets which make up Tallis's contribution to the *Cantiones sacrae,* a collection he and Byrd published jointly in 1575 as the first edition appearing under their new royal license.

Clarity of harmony and word setting become more pronounced in Tallis's compositions on English texts. Here too the transition from ancient to modern style may be traced, as can be seen by comparing the retrospective ''Dorian'' Short Service with the brighter and more tuneful anthems ''Heare the voyce and prayer'' and ''If ye love me.''

Further Reading

Studies of Tallis include Leonard Ellinwood's ''Tallis' Tunes and Tudor Psalmody'' in Armen Carapetyan, ed., *Musica Discipline,* vol. 2 (1948), and Paul Doe, *Tallis* (1968). Additional information can be found in Ernest Walker, *A History of Music in England* (1907; 3d rev. ed. 1952); Morrison C. Boyd, *Elizabethan Music and Musical Criticism* (1940); and Harold C. Schonberg, *The Lives of the Great Composers* (1970). □

Jean Talon

Jean Talon (1626-1694), a French intendant of New France, was responsible for implementing his country's policy of colonial development in Canada.

Born at Châlons-sur-Marne in Champagne and baptized on Jan. 8, 1626, Jean Talon entered the royal service in his late 20s, serving as army commissary in Flanders and as intendant of Turenne's army. In 1655 he was appointed intendant of Hainaut.

When, in 1663, Louis XIV placed his American colonies under royal government, the minister in charge of colonial affairs, Jean Baptiste Colbert, persuaded Talon to accept the intendancy of New France for a 2-year term. He arrived in September 1665 at Quebec, where he was responsible for civil administration, finance, and justice.

Colbert had grandiose plans for the development of Canada. He established a new administrative system, sent a regiment of regular troops which quelled the Iroquois, and then invested vast sums in economic development, establishing new industries such as lumbering and shipbuilding and subsidizing the immigration of skilled and unskilled labor, and marriageable girls for the superfluity of bachelors.

Talon's task was to superintend this economic expansion, and he set about it with considerable energy. Under his supervision several ships were constructed, a brewery was built, much virgin land was brought into production, crops were diversified, and surplus foodstuffs and timber were exported to the West Indies. In fact, he was perhaps too active, for some of the colony's leading merchants complained that he was concentrating all these activities under his own control for his private profit and putting them out of business.

To make the best use of the available manpower, Colbert demanded that the Canadian proclivity to voyage to the distant Indian villages to obtain furs at firsthand had to be curbed. He wanted the colonists concentrated in the central colony, working on the land or in industry. Talon, however, favored expansion into the west, and he sent out fur-trading expeditions under the guise of exploration parties. In this fashion the entire basin of the Great Lakes was claimed for France, although only a handful of itinerant French traders were in the area. The merchants in the colony, seeing Talon's exploration parties return with canoes laden with furs, were quick to follow suit. Within a very few years several hundred *coureurs de bois* were operating out of the colony. In 1672 Talon sent Louis Jolliet to discover the outlet of a river called the Mississippi, in the hope that it would provide an easy route to the Pacific.

In 1668 Talon returned to France but was persuaded by Colbert and Louis XIV to go back to the colony for a second term. While in France, he acquired the posts of first valet of the king's wardrobe and secretary in his privy chamber. En route to Quebec in 1669, he was shipwrecked and did not reach the colony until 1670.

During his first term Talon's relations with the governor general, Rémy de Courcelle, had not been good. Courcelle resented what he regarded as Talon's usurping of the governor's powers. Unfortunately, only Talon's correspondence has survived. He contrived always to exalt his own activities and to belittle his critics. He over-stepped the bounds, however, when he proposed that he should combine in his own person the powers of both intendant and governor-general. He also requested blank *letters de cachet* to send malcontents back to France.

In 1672 Talon was recalled. He subsequently sought to return to Canada as the director of an almshouse which he proposed to establish. He certainly accumulated a fortune while in Canada and likely wished to add to it. Two years before his death he sold for 253,000 livres the posts acquired in 1670. He died on Nov. 24, 1694, in Paris.

There can be no doubt that Talon was an efficient administrator, but his contribution to the colony's development has been exaggerated by historians who have accepted his accounts at face value.

Further Reading

There is no good biography of Talon in English. The general background for the period is given in W. J. Eccles, *Canada under Louis XIV, 1663-1701* (1964). □

Oliver Reginald Tambo

Oliver Reginald Tambo (1917-1993) was, as acting president of the African National Congress (ANC), a principal spokesman for the Black African opposition to apartheid in South Africa. He remained active in the ANC, ultimately living to witness the political end of apartheid in the early 1990s.

Born in poverty of peasant parents in Pondoland in 1917, Oliver Reginald Tambo's early education was at St. Peter's School in Johannesburg. He won a scholarship to Fort Hare, the only college Blacks could attend, where he studied science. He was expelled in 1939 for participating in a student strike but later studied law by correspondence and qualified as an attorney in 1952. He and another Black leader, Nelson Mandela, then began a law partnership in Johannesburg.

In the early 1940s Tambo joined the African National Congress, an organization founded in 1912 that opposed white supremacy. Dissatisfied with the ANC's moderation, Tambo, Mandela, Walter Sisulu, and Anton Lembede helped form the ANC Youth League in 1944. Its activity caused the ANC to adopt more militant tactics. The Defiance Campaign of 1952, involving mass protests and open disobedience of apartheid laws, was the first manifestation of this change. Tambo became secretary-general of the ANC in 1955.

The Gathering Storm

The South African government responded to the Defiance Campaign by ''banning'' Tambo and other ANC leaders in 1952. Banning is a punishment whose victims may not be quoted and are isolated from other people. In 1956 Tambo and many other anti-apartheid activists of all races were arrested. (At this time, Tambo had taken steps to become an Anglican priest, an aspiration ended by his arrest.) Their treason trial lasted almost five years and resulted in the acquittal of all defendants. Tambo was, however, banned again in 1959.

During the late 1950s several issues threatened the ANC's effectiveness. Inspired by Lembede's ''Africanist'' philosophy, dissidents challenged the ANC principle, expressed in its Freedom Charter, that South Africa ''belongs to all who live in it,'' including whites. The Africanists' exclusive racial doctrine was opposed by Tambo, Mandela, and ANC president Albert Luthuli. The dissidents, led by

Robert Sobukwe, broke away from the ANC and founded the Pan-Africanist Congress (PAC) in 1959.

Another problem was the role of the South African Communist Party. After much confusion over the huge problem of uniting the white and Black working classes, the Party had come to oppose apartheid, thereby casting its lot with the Blacks. But Tambo, Mandela, and others viewed Communism as alien to Africa and initially opposed Communist membership in the ANC. After much debate, however, the ANC concluded that alliances with all anti-apartheid groups were necessary.

Tambo became deputy president of the ANC in 1958. Because of his dignified, austere, and articulate bearing, he was chosen to represent the ANC overseas. He was therefore out of the country when, after the Sharpeville and Langa shootings in 1960 in which police killed nearly a hundred Blacks, the ANC was banned and its leaders arrested.

Tambo and the ANC in Exile

By 1963 Tambo was the most important ANC leader who remained free. Luthuli was banned and confined to his village in Zululand. Mandela had gone underground and initially escaped arrest, but was captured in 1962, convicted of treason, and sentenced to life imprisonment. Sisulu suffered the same fate. When Luthuli was killed by a train in 1967, Mandela became president in his prison cell; Tambo, acting president.

As leader of the exiled ANC, Tambo had to cope with a variety of difficulties. After the Sharpeville shooting, the ANC concluded that peaceful protest against apartheid was futile and that its policy of non-violence must be abandoned. One problem was to attack the government from bases outside the country and to keep those bases secure. Another problem was that of avoiding the ''exile condition.'' Exiled organizations often have their attention diverted by internal squabbling and the problems of daily existence in alien environments. They often lose sight of their reason for existence: to return home and defeat their enemies.

Apparently the ANC did not completely avoid these problems. Under Tambo's leadership it participated in the South African United Front, which also included the PAC and the South African Indian Congress. Internal disputes broke this coalition in 1962. In the late 1960s the ANC helped the Zimbabwe African Peoples Union fight the white settlers of Rhodesia. This move, while it may have provided needed action for ANC guerrilla fighters, caused dissension. Many felt that the goal of liberating South Africa was compromised.

In the 1970s the ANC conducted minor raids into South Africa and occasionally sabotaged government installations or police stations. ANC policy forbade attacks on civilians but proved difficult to enforce because of communications problems. A spontaneous attack on apartheid in 1976 by students in Soweto, the huge Black township near Johannesburg, apparently caught the ANC by surprise. More than 500 Blacks were killed in this uprising.

Tambo continued as ANC acting president in the 1980s. His leadership was solid and diplomatic, and he managed to steer the organization clear of destructive divisions. The ANC maintained prestige among the Black population within South Africa, despite brutal measures by the government to suppress it. It apparently collaborated with the United Democratic Front, a multi-racial anti-apartheid coalition. The Front was banned in 1986 and its leaders arrested.

A major difficulty, which the ANC managed to survive, was the Nkomati Accord, concluded in 1984 between the South African government and Mozambique. South Africa agreed to halt its attempts to destabilize Mozambique in return for Mozambique expelling the ANC. (Mozambique kept its side of the bargain; South Africa did not.) On other occasions South Africa made direct attacks on Lesotho, Zimbabwe, Zambia, and Botswana in efforts to destroy ANC bases. According to Tambo, the loss of external bases in Mozambique helped stimulate the renewed violence inside South Africa that began in 1984.

That violence continued into 1987 and cost well over 2,000 lives, mostly Black. ANC tactics during this rebellion were to ''make the townships ungovernable,'' in Tambo's phrase, through attacks on local government officials. The government was able to control some townships only with a massive presence of troops and the free use of firepower. Isolated sabotage of government installations continued.

The 1984 uprising was the most serious attack on apartheid in history. The stature of the ANC rose considerably. Tambo and other representatives had contacts with both a number of Western governments and South African

business leaders. An important development was Tambo's meeting with U.S. Secretary of State George Shultz in early 1987. The ANC approached the status of a government-in-exile, although Tambo maintained that there were other groups that had claims of influence in a post-apartheid South Africa and that Nelson Mandela was the ANC's legitimate leader. When Mandela was released from prison in late 1989, Tambo assumed the post of Chairman of the ANC. Mandela took over the presidency. Tambo died of a stroke on April 24, 1993, at the age of 75, following his eight-hour attendance at the funeral of Chris Hani, murdered a few days earlier.

Further Reading

There is no biography of Tambo. Much information can be found in Mary Benson, *The Struggle for a Birthright* (1966) and *Nelson Mandela* (1986); Peter Walshe, *The Rise of African Nationalism in South Africa* (1970); and Tom Lodge, *Black Politics in South Africa since 1945* (1983). A moderately-comprehensive biographical entry also can be found in Brockman, Norbert C., *An African Biographical Dictionary* (ABC-CLIO, 1994). □

Tamerlane

Tamerlane (1336-1405) was a celebrated Turko-Mongol conqueror whose victories, characterized by acts of inhuman cruelty, made him the master of the greater part of western Asia. His vast empire disintegrated at his death.

Tamerlane or Timur (Tamerlane is a corruption of the Persian Timur-i Lang, ''Timur the Lame''), belonged to the Turkized Mongol clan of the Barlas, which had accompanied the Mongol armies westward and had settled in the Kashka Valley to the south of Samarkand, between Shakhrisyabz and Karshi. He was born near Shakhrisyabz on April 9, 1336. This whole region, the present-day Soviet Socialist Republic of Uzbekistan, was then part of the Chaghatai khanate, which received its name from its founder, the second son of Genghis Khan, and which included, besides Transoxiana—the countries between the Amu Darya (Oxus) and the Syr Darya—the whole area to the east of the Syr Darya up to the western borders of Mongolia.

In 1346/1347 the Chaghatai khan, Kazan, who had his residence at Karshi, was defeated and killed by a tribal leader called Kazaghan, and Transoxiana ceased to be part of the khanate. Kazaghan's death (1358) was followed by a period of anarchy, and Tughluk-Temür, the ruler of the territories beyond the Syr Darya (now known as Moghulistan, ''land of the Moguls, or Mongols''), invaded Transoxiana in 1360 and again in 1361 in an attempt to reestablish Chaghatai rule.

Tamerlane declared himself Tughluk-Temür's vassal and was made ruler of the Shakhrisyabz-Karshi region. He soon, however, rebelled against the Moguls and formed an alliance with Husain, the grandson of Kazaghan. Together in 1363 they drove Ilyas Khoja, Tughluk-Temür's son, out of Transoxiana; he returned in the following year, having succeeded his father as khan, and inflicted a defeat upon Tamerlane and Husain, but they were able, after his withdrawal, to consolidate their power as joint rulers of the country. They were often on bad terms but with some interruptions maintained an uneasy partnership until 1370, when open war erupted. Besieged at Balkh, Husain was captured and executed, and Tamerlane, now the undisputed master of Transoxiana, took up residence at Samarkand, henceforward his capital city and the base of his operations against eastern and western Asia.

Expansion of Power

Tamerlane's first campaigns were directed against Khiva and his old enemies, the Moguls; it was not until 1381 that he turned his attention westward, leading an expedition into eastern Iran; further expeditions in subsequent years extended gradually into Iraq, Asia Minor, and Syria. The atrocities committed in the course of these campaigns are recorded even by his own court historian. At Sabzawar, in what is now Afghanistan, Tamerlane directed a tower to be constructed out of live men heaped on top of one another and cemented together with bricks and mortar. To punish a revolt in Isfahan, he ordered a general massacre of the population, and the heads of 70,000 people were built up into minarets.

In 1387 an invasion of Transoxiana by Toktamish, the ruler of the Golden Horde, obliged Tamerlane to interrupt

his operations in western Asia, and the repulsion of the invader, followed by expeditions into Moghulistan, was to keep him occupied for the next 4 years. It was not until 1392 that he resumed the conquest of western Asia in what is known as the Five Years' Campaign. After suppressing the Muzaffarid dynasty in Fars (spring 1393), Tamerlane entered present-day Iraq, received the submission of Baghdad, whose Jalayirid ruler, Sultan Ahmad, had fled at his approach, continued northward into eastern Turkey and the Caucasus area, defeated Toktamish in a battle on the Terek (April 1395), and advanced up the Don to capture the Russian town of Yelets, on the border between the Russian principalities and the territory of the Golden Horde. The campaign ended, in the winter of 1395-1396, with the destruction of the two main centers of the Horde at Astrakhan and New Saray, and Tamerlane returned to Samarkand to prepare for his invasion of India.

India, Turkey, and Egypt

This, the briefest of his campaigns, lasting less than 6 months, was the occasion of Tamerlane's greatest massacre: the execution in cold blood, before the gates of Delhi, of 100,000 Hindu prisoners. There followed immediately the so-called Seven Years' Campaign (1399-1403), which brought Tamerlane into conflict with the two most powerful rulers in western Asia, the Ottoman sultan of Turkey and the Mamluk sultan of Egypt.

Syria, then part of Egypt's territory, was invaded in 1400, Aleppo falling in October of that year and Damascus in March 1401. Tamerlane now turned eastward against Baghdad, which had been reoccupied by Sultan Ahmad's forces and offered stubborn resistance to Tamerlane's attack. It was taken in June 1401, and the slaughter which followed was such that the heads of the dead were piled up into 120 towers. Tamerlane passed the winter of 1401/1402 in the eastern Caucasus before moving westward into Anatolia to deal the final blow to Sultan Bayazid (Bajazet), who was defeated and taken prisoner at the Battle of Ankara (July 20, 1402).

The Sultan died while still in captivity, but the story, familiar from Marlowe's *Tamburlaine the Great,* that he was transported in an iron cage like a wild beast, is based on a misunderstanding of a phrase in the record of the historian Arabshah. The last action of the campaign was the storming and sacking of Smyrna, then held by the Knights of St. John, who had recaptured it from the Ottoman Turks a half century before.

Tamerlane returned from the Seven Years' Campaign by slow stages, reaching Samarkand in August 1404. He set off before the end of the year upon a still more grandiose enterprise, the conquest of China, liberated only some 30 years previously form its Mongol masters. He was, however, taken ill at Otrar, on the eastern bank of the Syr Darya, and died on Feb. 18, 1405.

Further Reading

Hilda Hookham's gracefully written *Tamburlaine the Conqueror* (1964) is the most detailed and up-to-date work addressed to the general reader. Older works include a 14th-century account in Arabic by Ahmed ibn Arabshah, *Tamerlane,* translated by J. H. Sanders (1936), and Harold Lamb, *Tamerlane, the Earth Shaker* (1928). See also the relevant sections in René Grousset, *Empire of the Steppes* (1939; trans. 1970); Richard N. Frye, *Iran* (1954); Sir John Glubb, *The Lost Centuries* (1967), which contains an excellent chapter on Tamerlane; and the *Cambridge History of Iran,* vol. 6 (1971). □

Amy Tan

Amy Tan (born 1952) is known for her lyrically written tales of emotional conflict between Chinese-American mothers and daughters separated by generational and cultural differences.Together with her distinctive writing style and rich imagery, Tan's treatment of such themes as loss and reconciliation, hope and failure, friendship and familial conflict, and the healing power of storytelling have brought her popular success and critical attention.

Tan was born in Oakland, California. Her father was a Chinese-born Baptist minister; her mother was the daughter of an upper-class family in Shanghai. While still in her teens, Tan experienced the loss of both her father and her sixteen-year-old brother to brain tumors and learned that two sisters from her mother's first marriage in China were still alive (one of several autobiographical elements she would later incorporate into her fiction). Tan majored in English at San Jose State in the early 1970s rather than fulfill her mother's expectations of becoming a neurosurgeon, and after graduate work at the University of California, Berkeley, she began a career as a technical writer. After meeting her new-found sisters in China in 1987, Tan was, she has said, ''finally able to say, 'I'm both Chinese and American.' . . . Suddenly some piece fit in the right place and something became whole.'' As a release from the demands of her technical writing career, she turned to fiction writing, having gained inspiration from her reading of Louise Erdrich's novel of Native American family life, *Love Medicine*. Tan's first novel, *The Joy Luck Club,* received the Commonwealth Club gold award for fiction and the American Library Association's best book for young adults award in 1989 and stayed on the *New York Times* 's bestseller list for nine months. In 1993, with Tan serving as a producer and coauthor of the screenplay, *The Joy Luck Club* was made into a critically acclaimed film. Tan's second novel, *The Kitchen God's Wife,* was published in 1991 followed by the children's books *The Moon Lady* (1992) and *The Chinese Siamese Cat* (1994).

The Joy Luck Club comprises sixteen stories told by four Chinese immigrant women and their four American-born daughters, linked together by the narrative of Jing-mei Woo, whose mother had founded a women's social club in China to sustain its members' spirits during the communist revolution. In the novel, the club becomes a metaphor for the reconciliation of the conflict between maternal expecta-

tion and tradition, and filial individuality and cultural independence. In *The Kitchen God's Wife,* Tan again focused on the mother-daughter relationship in the context of the transition from the suffering and traditions of the Chinese past to the freedom and anxiety of the Chinese-American present. In particular, Tan explored themes of secrecy and misunderstanding, physical abuse and illness, and female friendship and acceptance in the story of the reconciliation of a mother and daughter alienated from each other by the personal truths they conceal from each other. Written for children, *The Moon Lady* developed a story first told in *The Joy Luck Club:* a young girl's experience of danger, magic, and wish fulfillment at a celebration of the Moon Festival in traditional China.

Some reviewers of *The Joy Luck Club* argued that Tan's thematic development was unsuccessful and resulted in strained, ''over-significant'' scenes, while others found her use of multiple narrative voices to be ''limiting'' and ''*over*-schematic.'' However, critical reception of the novel was generally favorable. Carolyn See, for example, described Tan as a ''magician of language'' while Michael Dorris called Tan a ''writer of dazzling talent.'' Tan solidified her critical reputation with *The Kitchen God's Wife.* Reviewers found it superior in structure and execution to *The Joy Luck Club* and applauded Tan's decision to narrow the scope of the narrative to a single mother-daughter relationship. Critics generally commended Tan's storytelling ability and characters development. Josephine Humphreys wrote that *The Kitchen God's Wife* proved ''something profound . . . about the usefulness of storytelling as a way of . . . evaluating human experience.''

Further Reading

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Kakuei Tanaka

Tanaka Kakuei (1918-1993) was the most controversial of the post-World War II prime ministers of Japan. As the leader of the largest faction in the ruling Liberal Democratic Party (LDP) he dominated Japanese politics for many years.

Although Tanaka Kakuei served as prime minister for only two years, he was instrumental in bringing three successor prime ministers to office and ensuring that his predecessor stayed in office longer than any other prime minister. The only prime minister since World War I not to have attended a university, he served with distinction as the minister in three of the all-important economic ministries and may come to be seen as the author of the body of communication law which permitted Japan to slide so readily into the information age. He is pictured in the press as the ultimate corrupter, using money to manipulate rather than ideals to inspire Japanese politics. He was twice charged with accepting bribes, once acquitted, the second time convicted (with the sentence continually deferred, as it remained under appellate review up until his death in 1993). Nevertheless he was routinely re-elected to a Diet seat in every election after 1948, winning more votes than ever before *after* his bribery conviction.

Tanaka Kakuei was born on May 4, 1918, in the village of Futada of Niigata prefecture, known for its deep snows and utter poverty. He was the eldest son of a cattle dealer, Kakuji, and his wife, Fume. Childhood was difficult. Before reaching two years of age Tanaka had come close to death from diphtheria. Buried under snow sliding from an overburdened roof, he had been saved from suffocation by his grandmother, who discovered him when a twig in her broom caught his lip, causing it to bleed, staining the snow and revealing his whereabouts. At the age of 16, after graduating from grammar school, he went to Tokyo to work at construction during the day and to study it at night at the Central Technical High School. He graduated and started his own construction business, but at the age of 20 he was drafted and sent to Manchuria as a cavalryman. He became ill with pleurisy and was returned to the home islands. The illness deepened and was re-diagnosed as tuberculosis, and for several months Tanaka was expected to die. Eventually,

though, he recovered, was discharged from the army, and returned to construction work. Business flourished. By 1943 Tanaka's company was ranked among the nation's top 50 construction firms.

Tanaka married Sakamoto Hana, the daughter of a medium size construction company owner, with whom he had two children: a son, Masanori, born in 1942, and a daughter, Makiko, born in 1944. The son died at the age of six, but the daughter lived to become a member of the Diet.

Tanaka Enters Politics—Successfully

Tanaka's business success was predicated partly on working closely with government agencies. Early on he had been encouraged to fund one of the emerging political parties. He wrote of the immense task of reconstruction the Japanese nation faced after World War II. Tanaka, then, took only a short step when he decided to stand for election as a representative of the third district of Niigata. Tanaka lost in the 1946 election. He won in the 1947 election when he was 28 years of age. He won every subsequent election, serving until 1990.

His first post of significance came in 1948, when he was appointed parliamentary vice minister for the Justice Ministry under the second Yoshida cabinet. In 1952 he became head of the board of directors as well as dean of the Central Technical School where he had studied construction when he first came to Tokyo. He was 34 years old.

At age 36 he became the chairman of the standing committee on commerce in the House of Representatives. In 1957 he became the minister for posts and telecommunications in the first Kishi cabinet. He early recognized that the gathering and transmission of information was to be a key to future social organization. His interest in posts and telecommunications was to remain with him. He served as the finance minister under the second and third Ikeda cabinets and under the first Sato cabinet. He headed the Ministry for International Trade and Industry (MITI) under the third Sato cabinet. While MITI minister he put forward his plan for remodeling the Japanese archipelago, a far-reaching plan for raising standards of living in the rural areas, doing away with blight in the old cities, and establishing new industries in new cities and creating the transportation system to supply them. He authored, *A proposal for remodeling the Japanese Archipelago*.

The ability to command a ministry was just one of the talents Tanaka had to demonstrate. Another was to be able to persuade other politicians to accept his leadership. In 1955 the Liberal Democratic Party (LDP) became the ruling party. While it was the ruling party its Dietmen served as the ministers and vice ministers; its party president served as the prime minister. Men who wished to become prime minister created factions. The maneuvering of these faction leaders—the building up and taking over of a faction, the making and breaking of factional alliances, the bargaining over posts, the collection and disbursement of political funds—constituted the heart of Japanese politics. In all these activities Tanaka excelled. Critics claim money generated his power. Historians will add two other sources: imagination and hard work.

A Master at the Game of Politics

Initially, Tanaka had been a member of the Japan Democratic Party. In 1948 he switched parties to become a member of the Japan Liberal Party, then under the leadership of Prime Minister Yoshida Shigeru, the maker of the still-enduring American alliance and the architect of the postwar recovery strategy. When Yoshida retired, Tanaka aligned himself with Sato Eisaku, a Yoshida lieutenant, quelling anti-Sato revolts within the LDP by serving as secretary general of the LDP during four of Sato's seven cabinets, allowing Sato to serve as prime minister for seven years eight months, the longest tenure for any prime minister. Tanaka also looked out for his own interests. He took over enough of the Sato faction so that he was able to succeed Sato as prime minister, though Sato favored another man.

When Tanaka became prime minister in 1972, he received the highest rating that any prime minister has ever received in the public opinion polls: 61 percent of the respondents supported his cabinet. Within two years, however, this public enthusiasm had gone: only 12 percent of the respondents then said they supported him. Investigative reporters had set forth the jumble of companies and their activities through which Tanaka had supported his political activities. It looked corrupt. It was called corrupt, though no prosecutor chose to bring charges. Men serving in Tanaka's cabinet, one who was a long-time ally, threatened resignation. Tanaka resigned instead, though he continued to build his faction. Within four years it had become so large that no

man could become party president without Tanaka's assent. No longer king, Tanaka had become king-maker.

In February 1976 A. Carl Kotchian, the president of the Lockheed Corporation, told the U.S. Senate Foreign Relations Committee that he had given $2 million to Tanaka and other sums to seven other Japanese politicians to secure their cooperation in having the Japanese government purchase 21 L-1011 Tristar airplanes for All Nippon Airways, Japan's number two airline. Kotchian's Senate testimony led to the indictment of Tanaka, who, after a lengthy trial, was convicted on October 12, 1983. Tanaka appealed his conviction, thereby prolonging the sentence such that it was never served.

Tanaka was still defended vigorously by writers from the political and intellectual communities. That money had changed hands was proved to most writers' satisfaction. Questioned, though, was the court's decision that this money was a bribe, not a legitimate political contribution; a second question was that Tanaka had the authority to issue, and did indeed issue, orders that the Tristar airplanes be purchased. Also questioned was whether a higher degree of accountability was demanded of Tanaka than was expected of other politicians.

On February 27, 1985, Tanaka suffered a cerebral hemorrhage. His daughter, Makiko, took care of him, first at the hospital, later at his home. She allowed no one to see him. How seriously had Tanaka been affected? No one knew until January 1987, when he celebrated the New Year. He met with four politicians and turned another politician—the politician who had claimed his political mantle—away from his door. He shook hands with his left hand, his speech was slurred, but he was back in political business (maintaining his seat until 1990). He died on December 16, 1993.

Why was Tanaka willing to persevere at politics? In an autobiography he wrote for children, he discussed why he first ran for office. He recalled his many illnesses, his brushes with death, the blood on the snow which saved him from suffocation. He concluded, ''Hadn't I heard the voice of heaven? Perhaps the reason I had not died was that I was put on earth to do something.'' Corruption, then—if what Tanaka did was corrupt—had been subordinated to high purpose.

Further Reading

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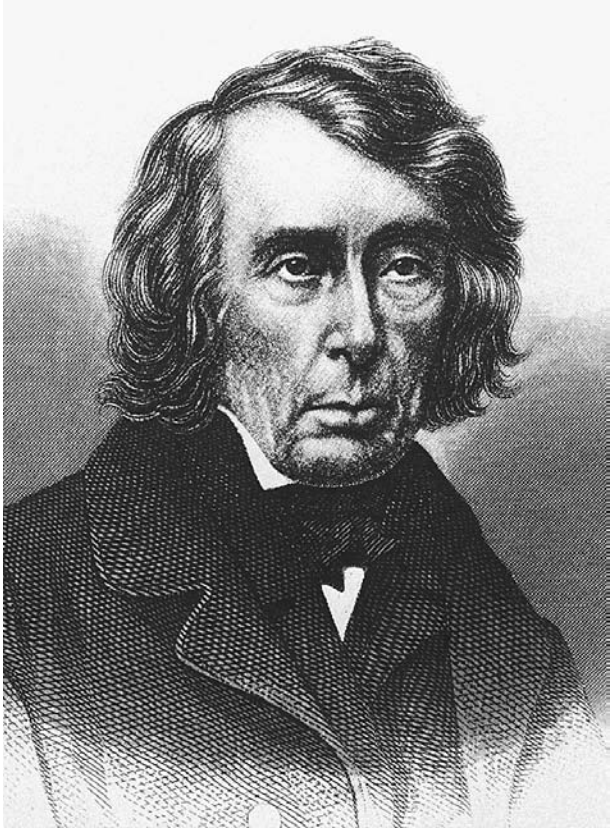

Roger Brooke Taney

Roger Brooke Taney (1777-1864) was an American political leader and as chief justice of the U.S. Supreme Court greatly contributed to constitutional law.

Roger B. Taney was born in Calvert County, Md., on March 17, 1777, into a landed, slaveholding family that proudly traced its line back five generations. He received the rudiments of a classical education from a private tutor and at the age of 15 entered Dickinson College. There he found little to upset his aristocratic prejudices, but he did gain an abiding love of learning and graduated with honors in 1795.

As a younger son with no prospect of inheriting the family estate, young Taney chose the profession of law, with his eye on politics. In 1799 he was admitted to the bar and served one term as a Federalist representative in the state legislature. In private practice he quickly distinguished himself as one of Maryland's most promising young lawyers. He married Anne Key on Jan. 7, 1806, and she and their seven children were a constant solace throughout Taney's strenuous public life.

In Jackson's Cabinet

From 1816 through 1821 Taney served as state senator. When new parties emerged from the confusion of the

1820s, Taney cast his lot with the forces of Andrew Jackson. In 1831 he resigned his office as state attorney general, which he had held since 1827, in order to accept an appointment in President Jackson's Cabinet as attorney general. Among his opinions as attorney general, two revealed his stand on slavery: one supported South Carolina's law prohibiting free Blacks from entering the state, and one argued that Blacks could not be citizens. In 1833, as secretary of the Treasury, Taney ordered an end to the deposit of Federal money in the Second Bank of the United States, an act which killed the institution.

Aware of Taney's ability and certain of his political orthodoxy, President Jackson, on Dec. 28, 1835, appointed him to the office of chief justice of the United States, left vacant by the death of John Marshall. Taney was instrumental in shaping constitutional law to fit the new age. His opinion in *Charles River Bridge v. Warren Bridge* (1837) set the tone of the new Court. The Massachusetts Legislature had chartered a new, prospectively toll-free bridge across the Charles River. The old bridge company contended that its original charter implied monopoly rights. Taney's opinion refused to recognize the doctrine of implied contract, thus giving the states more latitude to legislate in the public interest. Taney also argued that the refusal to grant monopoly by implication would encourage economic progress by preventing entrenched capital from thwarting new corporate development.

Taney was a moderate, standing between old nationalists on the Court and the more extreme states'-rightists. The Chief Justice also made clear that he was a firm friend of private property. Despite his suspicion of corporate power (his opinion in *Bank of Augusta v. Earle,* 1839), he broadened the interstate operation of corporations by holding that a corporations chartered in one state had the right to do business in another unless positively prohibited by that state.

Personal and Professional Qualities

Thin, stooped, and sallow, Taney did not fit a heroic mold; but his mind was acute, his pen lucid. His patience, tact, and ability were instrumental in overcoming personal and doctrinal divisions among the justices, and though the Court was frequently divided, it continued to administer the law effectively. Under Taney's leadership the Court showed more tolerance of legislative power than it had under Marshall, but it did not surrender its hard-won powers to decide.

The issue of slavery was the downfall of the Court and detracted permanently from the image of Taney's statesmanship. In *Dred Scott v. Sanford* (1857) Taney wrote the majority opinion for a bitterly divided Court which unwisely confronted all the explosive political questions in the case. Blacks, he said in a racist vein that has since been irrevocably associated with his name, could not be a citizen of the United States because he was recognized as inherently unequal by the Constitution. Congress, moreover, could not prohibit slavery in the territories because the 5th Amendment to the Constitution protected citizens in the possession of their property, and slaves were property.

Reaction to Taney's opinion was vehement. Almost overnight the Court fell to a new low in the opinion of the majority of Americans, who were now antislavery in sentiment. The years following the Dred Scott case until Taney's death on Oct. 12, 1864, were sad ones for the Chief Justice. Only after the passions of the Civil War had receded was it apparent that, the Dred Scott case excepted, Taney in his own way had contributed almost as much to the development of constitutional government as his great predecessor.

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Kenzo Tange

The Japanese architect Kenzo Tange (born 1913), a student of Le Corbusier, was one of the first modern architects in Japan and played an important design role in postwar rebuilding of Japanese cities.

Kenzo Tange was born in 1913 in the town of Imabari on Shikoku, the smallest of the four principal islands in the Japanese archipelago. He received his degree in architecture from the University of Tokyo in 1938 and returned to the university to do graduate studies in urban planning and design between 1942 and 1945. The four intervening years were spent in the Tokyo architectural firm of Kunio Maekawa, who had worked in the Paris office of the great Swiss architect Le Corbusier and who was one of a small number of modern architects in Japan at the time. Thus, at the end of World War II Tange was equipped to play a major design role in the reconstruction of Japan's war-ravaged cities.

In 1949, after participating in planning studies to aid the rebuilding of numerous towns and cities, Tange won a national competition to design a Peace Park in central Hiroshima, the area that had been directly hit by the atomic bomb dropped from an American plane on August 6, 1945. The complex, comprising a memorial, a museum, a com-

munity center, and an auditorium-hotel building, was completed in 1956. The free-standing memorial monument, a dramatic saddle-like arch made of reinforced concrete, is a 20th-century statement that recalls a building type in which the tombs of prehistoric Japanese rulers were placed. The museum, a long, horizontal structure of glass and concrete raised above ground on concrete columns (called pilotis), is reminiscent of buildings by Le Corbusier and also of ancient Japanese prototypes (specifically, the Shosoin in Nara, a building that housed the Imperial Treasury and dates back more than 1,000 years). This theme of synthesizing modern architecture with traditional symbolism characterized the first phase of Tange's career.

Throughout the 1950s Tange was engaged in designing a variety of civic projects—town halls, libraries, auditoriums, sports centers. One of the more notable of these was the town hall complex he designed for his home town, Imabari, which was completed in 1959. These buildings, including an auditorium, an office center, and the town hall proper, show Tange's increasing skill at manipulating the expressive possibilities of exposed concrete. The auditorium, with just a few projecting square windows on a high concrete wall shadowed by a dramatically projecting roof, is especially powerful. These strong structures were arranged compactly around a public plaza, a spatial form not to be found in traditional Japanese cities. Tange's interest in such communal spaces dates back to his university studies of the Greek agora—the place, as Tange wrote, where the ''citizen moved from the private realm to establish connections with society.''

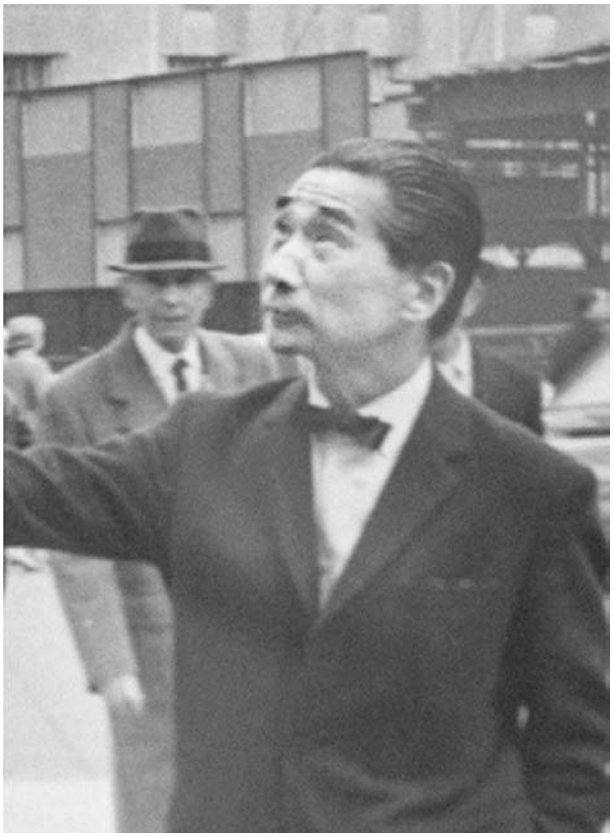

In 1960 Tange published his monumental ''Plan for Tokyo,'' a stimulating—and widely publicized—theoretical exercise which foresaw a need to restructure the 20th-century city. Based in part upon an analogy with nature—''the various architectural works will form the leaves, and the transportation and communications facilities the trunk of a great tree,'' Tange wrote—the plan envisioned a vast radial overlay of buildings and roadways above and beyond traditional Tokyo. Although somewhat terrifying in scale, the buildings, structures of concrete, shown in photographs and models were physically impressive, even beautiful. None was ever built, although Tange's stupendous Yamanashi Press and Broadcasting Building (1966) in Kofu, a medium-size city in central Japan, inherits something of the plan's monumental vision. The building comprises an array of horizontal units plugged into, and supported by, 16 huge concrete columns whose hollow cores contain the needed support services (stairwells, elevators, air-conditioning plant, and rest rooms). A feature of the building, as of the Tokyo plan, is its ability to be added to without change to the fundamental structural system (this in fact was done in 1975).

Tange's best-known buildings are the two national gymnasiums erected in Tokyo for the 1964 Olympic Games (the first to be held in Asia). The roofs of these two circular buildings indelibly recall the massive forms of traditional Japanese temples, but they are, also, altogether contemporary in form and technique. These roofs, suspended by cable from massive concrete pillars (a single pillar for the smaller structure, a pair for the larger), consist of prestressed steel nets onto which are attached welded steel plates. The drama of these forms continues in the interiors—bold, elegant, welcoming open spaces illuminated by a combination of artificial with natural light.

From the mid-1960s onward Tange received widespread international attention and commissions. His firm, called the Urbanists and Architects Team (URTEC), provided the master plan (1965) for the reconstruction of Skopje, Yugoslavia, after its devastation by an earthquake and did important planning studies for cities and regions in Africa, the Middle East, and Europe as well as in Japan. Among Tange's more important later architectural works is the Akasaka Hotel (1982) in central Tokyo, a bi-winged structure whose gleaming skin of aluminum and glass demonstrated a decisive turn away from the aesthetic of exposed concrete.

In 1986 Tange again won a competition to design the New Tokyo City Hall Complex, as he had done in 1952. As all of his best work, the new design presents an impressive image: twin skyscraper towers, adorned at the top with a panoply of communications equipment, rising cathedral-like over the Shinjuku district in western Tokyo. He also began work on the Otsu Prince Hotel, the United Nations University in Tokyo, and the Place d'Italie in Paris, France (completed 1991). An American example of his work is the American Medical Association Headquarters Building in Chicago, Illinois, completed in 1990.

Tange has received numerous awards, including the Medal of Honour, Danish Royal Academy of Fine Arts,

Grand Prix, Architectural Institute of Japan (1986); the Pritzker Architecture Prize (1987); and in 1993, he received the prestigious Japanese Praemium Imperiale award for lifetime achievement in the arts.

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Yves Tanguy

Yves Tanguy (1900-1955) was a French surrealist painter who specialized in strange osseous and vegetal formations placed in a barren, lunarlike landscape or an eerie underwater setting.

Born in Paris on Jan. 5, 1900, to Breton parents, Yves Tanguy spent his childhood vacations in Finistère, an area of Brittany that contained many prehistoric menhirs and dolmens. His memories of this terrain may have gone into the fashioning of his fantastic landscapes. In 1918 he shipped out on cargo boats to Africa and South America. Drafted into the French army in 1920, he served in Tunis. After 1922 he was closely associated in Paris with the surrealist writers Jacques Prévert and Marcel Duhamel.

In 1923, upon seeing a painting of the ''metaphysical'' Italian artist Giorgio de Chirico, Tanguy decided to become a painter. He met André Breton in 1925, and the following year, some of his work having appeared in the magazine *La Révolution surréaliste,* Tanguy officially joined the surrealist movement. His works of 1926 are marked by a certain whimsical, naive quality, sometimes showing the influence of De Chirico. In 1927 he matured abruptly. His *Mama, Papa Is Wounded!* (1927), a title taken from a psychiatric case history, contains in the foreground a great hairy stalk and in the background a green cactuslike element from which emanates a cat's cradle type of filigree binding. There is an illusion of a deep space, yet laws of geometrical perspective do not operate logically. The ambiguous organic elements—some floating, some growing out of the ground—are bathed in a cold light and are situated in an unearthly looking, barren landscape marked by a strong horizon line. In other paintings of the 1920s there is no horizon line: the bonelike and vegetal forms seem to be either airborne or floating at the bottom of the sea, as in *The Lovers* (1929).

As a result of a trip to Africa in 1930-1931, Tanguy painted a series of rocklike formations, monumentally conceived and harshly lighted. But this was a brief departure, and he went back to his tiny osseous conglomerations, though by the mid-1930s he usually omitted the fixed horizon line and presented a continuous floating space.

In 1939 Tanguy moved to America and settled with his wife, Kay Sage, in a farmhouse in Woodbury, Conn. His colors became richer, and his objects began to loom larger, perhaps partially as the result of a trip to Arizona. Several paintings, such as *Indefinite Divisibility* (1942) and *Slowly toward the North* (1942), contain tubular, geometrical constructions (along with the organic elements) which suggest the world of machines. He had a fine collection of guns with telescopic sights, and this interest may partially have accounted for the formal changes in his paintings. His last painting, the ambitious *Multiplication of the Arcs* (1954), contains a profusion of unidentifiable, shell-like elements set in great clusters. He died in Woodbury on Jan. 15, 1955.

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A useful work whose text is short but well illustrated is New York Museum of Modern Art, *Yves Tanguy,* exhibition and catalog by James Thrall Soby (1955). Recommended for background are Marcel Jean, *The History of Surrealist Painting* (1959; trans. 1960); Werner Haffmann, *Painting in the Twentieth Century* (trans., 2 vols., 1961; rev. ed. 1965); J. H. Matthews, *An Introduction to Surrealism* (1965); William S. Rubin, *Dada and Surrealist Art* (1968); and Sarane Alexandrian, *Surrealist Art* (1969; trans. 1970). □

Junichiro Tanizaki

Junichiro Tanizaki (1886-1965) was a Japanese novelist, essayist, and playwright known for his stylistic virtuosity and depiction of unusual psychological situations.

Junichiro Tanizaki, born in Tokyo, the son of a rice broker, received a conventional education. Entering the Imperial University in 1908, he studied Japanese classical literature but left without taking a degree. From a very young age he was interested in literary pursuits and soon achieved his ambition of devoting his life to art.

Eschewing the flourishing naturalism of the day, Tanizaki sought to create works of beauty through style and mood, inspired in part by the Japanese past and also by certain Western writers such as Edgar Allan Poe, Charles Baudelaire, and Oscar Wilde. Throughout his fiction run strains of eroticism and lyricism together with a good deal of imagery taken from the acute observation of real life. The character of a dominant or destructive woman is much in evidence in many of his novels, as are subtle contrasts of new and old, Japanese and Occidental. Tanizaki saw and depicted vividly the clash between Japan and the West, but on the esthetic plane.

Career as a Novelist

Shisei (1910; *The Tatoo*), set in the premodern era of the early 19th century, depicts a tattooer and artist who

becomes enslaved to a beautiful woman after tattooing a spider on her back while she slept. The richness and beauty of the style brought Tanizaki to the immediate attention of the reading public. *Shonen* (1912; *Children*) pursues the vein of ''diabolism'' with the depiction of children committing unspeakable, and unspecified, horrors. *Jotaro* (1914) explores the subjects of masochism and madness on the part of a famous author. *O-Tsuya Goroshi* (1915; *The Killing of O-Tsuya*), with a picturesque setting of city life in the recent premodern past, is a tale of infidelity, lust, and murder in a vivid, dramatic, and essentially modern technique.

In *Itansha no Kanashimi* (1917; *The Sorrows of a Heretic*) the theme of masochism is again set forth. *Haha o Kouru-ki* (1919; *Pining for Mother*) depicts mother love and nostalgia for the world of the preceding generation. *Chiisana Okoku* (1918; *A Small Kingdom*) has for its theme masochism as well as subjection to inevitable tyranny. It is almost political but not quite. The play *Okuni and Gohei* (1922) is complex, historical, and violent.

With *Chijin no Ai* (1925; *A Fool's Love*) Tanizaki embarked on his first long novel. Set in the foreign quarter of Yokohama, it depicts a man's obsession with a Eurasian prostitute who bears a resemblance to Mary Pickford. It may be an ironic commentary on Japan's dilemma of Westernization. After the great earthquake of 1923 Tanizaki had left Tokyo to establish himself in the more traditional and picturesque Kyoto-Osaka area, where he was to remain. He now turned his attention to depicting the more glamorous aspects of the Japanese past and could look back on modern Tokyo with a certain disdain.

From this time on, Tanizaki's greatest works were written. *Tade Kuu Mushi* (1929; *Some Prefer Nettles*) portrays modern life in Kobe and Kyoto, the muted charms of Kyoto versus the blatant cheapness of the modern port city with its shabby cosmopolitanism. *Manji* (1930; *Whirl*), a stylistic tour de force written entirely in Osaka dialect, deals with suicide and the perverse. In *Yoshino Kudzu* (1931), a tone poem that is part essay, part fiction, the hero falls in love with a girl who reminds him of his deceased mother. *Momoku Monogatari* (1931; *A Blind Man's Tale*) is a historical tale of the 16th century in which prominent historical personages are ''seen'' through the eyes of a narrator who is a blind masseur and musician. Stylistically it is one of Tanizaki's greatest achievements, as is *Ashikari* (1932), a discursive evocation of passion somewhat reminiscent of a No play. *Kaoyo* (1933), a play set in the 14th century, depends on mood and strangeness for its effect.

Shunkinsho (1934; *A Portrait of Shunkin*), a most exotic tale, depicts an imperious woman named Shunkin, who is a beautiful blind musician, and her abject body servant. *Neko to Shozo to Futari no Onna* (1936; *A Cat, Shozo, and Two Women*) is a perverse and comic novel with a modern setting and humorous tone.

During the 1930s Tanizaki had been working on a modern version of the *Tale of Genji,* the great classic novel of 10th-century life by Lady Murasaki. This appears to have influenced some of the descriptive passages in his long novel *Sasameyuki* (1948; *The Makioka Sisters*), a study of a prominent old Osaka merchant family in decline. It is an important document of contemporary social customs. Returning to the Japanese past with *Shosho Shigemoto no Haha* (1949; *The Mother of Captain Shigemoto*), Tanizaki again treated the theme of a youth burdened by the memory of his beautiful mother. *Kagi* (1956; *The Key*) and *Futen Rojin Nikki* (1962; *Diary of a Mad Old Man*) offer vivid and humorous descriptions of modern depravity in the postwar world.

Elected to the Japanese Academy of Art in 1923 and decorated with the Order of Culture in 1949, Tanizaki occupied a position of eminence in the world of letters for many years. He died in July 1965.

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Henry Ossawa Tanner

Henry Ossawa Tanner (1859-1937) was a black American painter. He earned a formidable reputation at a time when it was rare for a black American to pursue a career as a professional artist.

Henry O. Tanner was born in Pittsburgh, Pa., on June 21, 1859. His father, a clergyman, writer, and educator, moved the family to Philadelphia in 1866. After Henry graduated from high school, he secured a job in a flour mill; the work was strenuous, and he soon became seriously ill. With his recovery, Bishop Tanner consented to let him study art.

In 1880 Tanner began his studies at the Philadelphia Academy of Fine Arts, where his principal teachers were Thomas Eakins and William Merritt Chase. By 1882 Tanner was painting on his own, occasionally selling a painting or a drawing. In 1888 he set up a photography studio in Atlanta, Ga. The venture failed, but he secured a teaching position at Clark University in Atlanta.

At Clark, Tanner met Bishop Joseph L. Hartzell. The bishop, impressed with Tanner's artistic ability, arranged an exhibition in Cincinnati. Not one piece was sold, but the bishop bought them all to help the young artist—morally and financially. With this money Tanner left for Europe to work in an atmosphere free of the virulent racism that permeated American life.

After 5 years of study at the Académie Julian in Paris, Tanner showed the painting *The Young Sabot-maker* at the prestigious Salon des Artistes Français. He participated continually in Salon exhibitions until 1924. In 1897 he became

internationally known when the French government purchased the *Resurrection of Lazarus*.

The young woman who posed for the figure of Mary in the *Annunciation* (1898) became Tanner's wife in 1899. They returned to the United States in 1902. After their only child was born in New York City the next year, Tanner moved his family to Paris. Except for occasional visits to America, he remained abroad for the rest of his life.

The years brought numerous awards and honors, the most significant being Tanner's election in 1923 by the French government as a chevalier of the Légion d'Honneur. Later, America honored him with full membership in its National Academy of Art and Design. He was the first black American to achieve this distinction.

After his death in Paris on May 25, 1937, interest in Tanner's works diminished considerably. The most renowned of all black artists was rediscovered, largely as a result of a major exhibit in New York, in 1967. Two years later the Smithsonian Institution presented a large retrospective that circulated extensively throughout the United States.

Tanner was an excellent draftsman. Often compared to Eakins, he can be more accurately compared to Albert P. Ryder and Ralph Blakelock. Yet his work also relates to Rembrandt in terms of technique and composition, as clearly illustrated in Tanner's *Daniel in the Lion's Den*. Dramatic lighting made Tanner's paintings between 1890 and 1905 prime examples of modern chiaroscuro. His skillful use of glazing was a unique element of his style. Although his *Banjo Lesson* (1893) is considered a classic work of an ethnic subject, Tanner usually found his inspiration in landscapes and biblical themes.

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Tao-an

Tao-an (312-385) was the first native Chinese Buddhist monk of major importance. He inspired his disciples to seek the word of the Buddha in the best translations of texts from India and to interpret them in a critical, almost "scientific," spirit.

Tao-an, whose family name was Wei, came from a traditionally Confucian family who lived in what is now southern Hopei Province. He was born in a period of constant bloody warfare and seems to have been orphaned at an early age. He became a Buddhist novice at the age of 11, slowly distinguishing himself by his phenomenal intelligence, although his appearance was extremely unprepossessing. As was the custom, he left his monastery after ordination to wander from place to place seeking instruction from different masters, studying sometime after 335 with Fo-t'u-teng in Yeh (northern Honan).

Tao-an soon led his own disciples in various monasteries in the North, being joined by his most famous disciple, Hui-yüan, on Mt. Heng in northern Shansi in 354. During this period (until 365) Tao-an was, since he came from a scholarly family, exposed to the prevailing theories of metaphysical Taoism (*hsüan-hsüeh*) based mainly on the commentaries by Wang Pi (226-249) upon the *Tao-te ching* and by Kuo Hsiang (died 312) upon the *Chuang-tzu*. After joining the Buddhist sangha, he read widely in early translations of texts on *dhyana* (meditation) and perhaps on Prajnaparamita philosophy. He then began his bibliographical and exegetical work, being the first Chinese to make sentence-by-sentence commentaries on Buddhist works, commentaries that attempted to understand what the text really meant.

In 365 Tao-an fled the chaos that incessant warfare among barbarian dynasties had made of North China and settled in Hsiang-yang (northern Hupei) with 400 or 500 disciples. Because the Pai-ma monastery was too small, he

soon moved to the T'an-hsi monastery, a private mansion. Here Tao-an reached his maturity as philosopher, scholar, and religious leader.

Tao-an's Teachings

Tao-an's philosophy is known as the theory of *Penwu,* which may be translated as ''Fundamental non-[differentiation],'' and which attempts to interpret the Buddhist idea of *sunya* (emptiness) in terms reminiscent of Wang Pi. The differentiated world as we know it is based upon a substratum of *wu* (basic non-differentiation). It is only by realizing, through meditation, the basic oneness of this substratum that we can shake off the impediments of the mundane world and arrive at truth and salvation.

Tao-an's scholarship at this period is represented by his analytical bibliography of over 600 Buddhist works called *Tsung-li chung-ching mu-lu* and finished in 374, a truly revolutionary work that set the pattern for all later Buddhist bibliographies. His religious development was especially noteworthy for his devotion to the worship of Maitreya, which he seems to have originated in China, and for his unceasing study of the rules of monastic life (Vinaya). He also originated the practice of giving monks the surname ''Shih,'' underlining the fact that they are sons of Buddha (*Sakyamuni is Shih-chia-mu-ni* in Chinese).

When, in 379, Fu P'i captured Hsiang-yang, Tao-an followed him to the Former Ch'in capital, Ch'ang-an, after having sent most of his disciples away to form their own centers. In the capital he was extremely active in secular as well as in Buddhist cultural life, and very close to Fu Chien, the reigning emperor, and to the center of political power. Tao-an devoted himself chiefly to the supervision of the translation of new materials from India and central Asia; in 382 he laid down a series of principles that were used by translators long afterward, although he himself knew no Sanskrit.

These new translations were of enormous importance for the understanding of the true meaning of Buddhist texts. Toward the very end of his life, Tao-an felt overwhelmed by the feeling that he could no longer assimilate this obviously more profound understanding of the Buddhist message. This feeling was typical of him, of his conscientiousness, his humility, and his intellectual honesty, making him the most important figure in early Chinese Buddhism, before he was overshadowed by his disciple Hui-Yüan and by Kumarajiva, who was brought to China through Tao-an's influence. Tao-an died in Ch'ang-an.

Further Reading

The once voluminous writings of Tao-an survive today mainly in relatively short citations in other works. The standard work on him is in Japanese, but Erik Zürcher, *The Buddhist Conquest of China* (2 vols., 1959), gives an excellent discussion of his life and doctrines, and Seng-chao, *The Book of Chao,* translated and edited by Walter Liebenthal (1948), gives a fuller account of the doctrines. □

T'ao Ch'ien

T'ao Ch'ien (365-427) was one of China's foremost poets in the five-word shih style, and his influence on subsequent poets was very great.

Also known as T'ao Yüan-ming, T'ao Ch'ien lived during the Eastern Chin and Liu Sung dynasties. He was born in Ch'ai-sang in present-day Kiangsi Province, the great-grandson of T'ao K'an, a famed Chin general. Both his grandfather and father had served as perfects, but by T'ao Ch'ien's time the family must have become poorer, and despite his preference for a life of seclusion he held at least four different posts during some dozen years (393-405) in order to support his family.

T'ao did not serve very long, however, in his last post as magistrate of P'eng-tse (405). According to a famous anecdote recorded in his official biographies, he voluntarily resigned when summoned to appear before a superior so that he did not have to bow in obeisance for the sake of a meager salary. In any event, upon returning home on that occasion, he wrote a sequence of fiveword poems as well as a long poem entitled *Kuei-ch'ülai tz'u* (On Returning Home) in celebration of his liberation from the shackles of official life. He was then only 40 years old. Subsequently, many eminent men sought him out for an official appointment, but he resolutely declined. He apparently enjoyed the remainder of his life as a gentleman farmer, reading his favorite books at leisure, exchanging visits with his neighbors, and watching resignedly the lack of promise of his several sons.

T'ao Ch'ien has been too often described as a Taoist nature poet with his fondness for wine and for chrysanthemums. It is true that he delights in nature and in wine, but he is far more a philosophic or meditative poet than an idyllic or bucolic one. He represents the culmination of the five-word poetry of the Han dynasty with its obsession with life's meaning; and with his strong attraction to Confucian endeavor and knightly chivalry, his intellectual makeup is far more complex than the word ''Taoist'' would convey.

One of T'ao's best-known poems is a debate among ''Substance, Shadow, and Spirit,'' who speak respectively for hedonism, Confucian fame, and a kind of Taoist stoicism which accepts life in its totality. T'ao Ch'ien is thus an existentialist: the elegies written on the supposed occasion of his own death are among the most moving poems in the Chinese language.

The simpler view of T'ao Ch'ien as a Taoist recluse is supported by some of his most celebrated works. In a brief idealized autobiography, he styles himself Mr. Five Willows and speaks of his contentment with poverty, his fondness for wine, and his joy in reading, though he makes no attempt to probe the deeper meanings of books. His prose description of the Peach Fount Colony living in happy oblivion of the outside world has been celebrated since his time as the Taoist vision of a simple, good life unrealizable on earth.

T'ao Ch'ien was not recognized as a major poet until the T'ang dynasty. By the Sung times, however, his status as

one of China's greatest lyrical poets had become generally recognized, and his poetry has never ceased to fascinate the Chinese since.

Further Reading

The poems of T'ao Ch'ien were translated by William Acker as *T'ao the Hermit: Sixty Poems by T'ao Ch'ien* (1952) and by Lily Pao-hu Chang and Marjorie Sinclair as *Poems* (1953). A number of anthologies of Chinese poetry in translation contain selections from T'ao Ch'ien, including Arthur Waley, *Chinese Poems* (1946); Robert Payne, *The White Pony: An Anthology of Chinese Poetry* (1947); and J. D. Frodsham and Ch'eng Hsi, *An Anthology of Chinese Verse: Han, Wei, Chin and the Northern and Southern Dynasties* (1967). Every history of Chinese literature for Western readers discusses T'ao Ch'ien at some length, though there is no full-length study in English. James R. Hightower has done notable work on the poet in his articles ''The *Fu* of T'ao Ch'ien'' in John L. Bishop, ed., *Studies in Chinese Literature* (1965), and ''T'ao Ch'ien's 'Drinking Wine' Poems'' in Chow Tse-tsung, ed., *Wen-lin: Studies in the Chinese Humanities* (1968). □

Tao-hsüan

The Chinese Buddhist monk Tao-hsüan (596-667) was an important Buddhist scholar and the founder of the Disciplinary school, Lü-tsung, of Chinese Buddhism.

Tao-hsüan was born in southeast China 7 years after the unification of China by the Sui dynasty, an event which brought to a close nearly 4 centuries of political division. At least several generations of his ancestors had served as officials in the southern Chinese dynasties; nothing is known about his father. His family must have been well-to-do, because as a boy he received a classical education in the Confucian canon, a privilege of the wealthy and leisured class.

There is evidence that the family's fortunes slumped under the Sui regime (581-617). Perhaps despairing of secular success, Tao-hsüan turned toward Buddhism, which was widespread and well supported in China at that time. When he was 15 he began to study the Buddhist classics under the guidance of a well-known monk in the capital of Ch'ang-an. The next year he formally entered a monastery, and 4 years later he was ordained as a Buddhist monk.

Tao-hsüan studied under a Buddhist master who taught the *Vinaya in Four Parts* (*Ssu-fen-lü*), one version of the rules of monastic discipline. He began his writings on Buddhism at this time, compiling material concerning this Buddhist school. In 630 Tao-hsüan entered a temple in the Chung-nan Mountains south of Ch'ang-an. In the following years he began to formulate his own ideas, which showed more independence after his principal teachers died between 635 and 637. Because he established his basic precepts during this period, his school is known as the Southern Mountain Disciplinary school (*Nan-shan Lü-hsüeh*), named after the location of the monastery where he had lived.

During the following years Tao-hsüan continued his scholarly work, eventually producing a corpus of formidable proportions. One of the best-known of his works is the *Continuation of the Lives of Eminent Monks,* which was an important source of inspiration for Chinese Buddhists and is a valuable source of information for the modern scholar.

In 645 Tao-hsüan took part in the translation of Buddhist scriptures that the famous pilgrim-traveler Hsüantsang had brought back from India after his lengthy and arduous trip. His collaboration with Hsüan-tsang continued for years, during which time his own reputation soared.

By 658 Tao-hsüan was abbot of a large monastery in Ch'ang-an. As an important cleric in the capital, he was on several occasions involved in disputes concerning the etiquette of Buddhists in the imperial court, an important matter which involved the relationship of the faith to the secular power. Although he was a vigorous and able defender of Buddhism, he preferred religious activity to political, and in 664 he returned to the temple in the Chung-nan Mountains, where years before he had begun his important thinking and writing.

In his old age Tao-hsüan was eager to practice the ideas that he had developed. He was mainly concerned with the actual practice of Buddhism, particularly with matters of monastic discipline. A special building was constructed to house an ordination platform, where his school could practice his formulas for religious discipline and ceremony.

Tao-hsüan was a mystic and visionary. Insisting that his interpretations of doctrine were simply what he had been told by the gods, he dogmatically asserted that their otherworldly provenance freed his views from error. He passed his teachings on to a small group of disciples who carried on after his death in 667.

Further Reading

There is nothing available in English on Tao-hsüan's life. For a general interpretation and discussion on Buddhism in China see Arthur F. Wright, *Buddhism in Chinese History* (1959), and Kenneth K. S. Ch'en, *Buddhism in China* (1964). □

Tappan brothers

American merchants and reformers Arthur (1786-1865) and Lewis (1788-1873) Tappan were religious moralists and abolitionists who helped create important new institutions.

Born in Northampton, Mass., Arthur and Lewis Tappan were among the 11 children of a goldsmith and merchant. Their mother kept a strict Calvinistic household. Both Arthur and Lewis early showed aptitude for business and rose rapidly as wholesale and retail merchants in Boston and Canada. Arthur, a stern man, moved to New York, where he attained wealth in selling silks and a reputation for social and religious concerns. His most notable

innovation was the one-price system on sales. Lewis, a warmer and more expressive personality, was won over by the Reverend William Ellery Channing and troubled his family by becoming a Unitarian. His return to Calvinism in 1828 created a sensation in Boston and beyond.

In 1827 Lewis joined Arthur in New York. They became influential in numerous fields. They began the *Journal of Commerce* to create a business paper which also had a religious perspective. Their connection with the Magdalen Society, intended to end prostitution in the city, exposed them to antagonism and ridicule, as did their campaigns against Sunday mails. They contributed to church funds and building.

Arthur took himself and his brother into the antislavery crusade. Impelled by evangelicism, both embraced William Lloyd Garrison's radical doctrine of ''immediate'' abolition. In 1833 they helped organize the New-York Antislavery Society and the American Antislavery Society. Public dissatisfaction with their activities the next year resulted in a riot during which Lewis Tappan's home was sacked. Arthur was active in founding Lane Seminary in Cincinnati, Ohio, as a religious outpost. He also helped build Oberlin College in Ohio.

The economic crisis of 1837 ruined Arthur, and despite Lewis's loyalty and cooperation, he never regained his status as businessman or reformer. Lewis, on the other hand, continued consequential in both fields. In 1841 he founded the successful Mercantile Agency, the first commercial credit institution; it later become Dun and Bradstreet. Meanwhile he was at the center of abolitionist developments. In 1843 he visited England in a remarkable effort to persuade the British government to end slavery in Texas through a loan to the young republic.

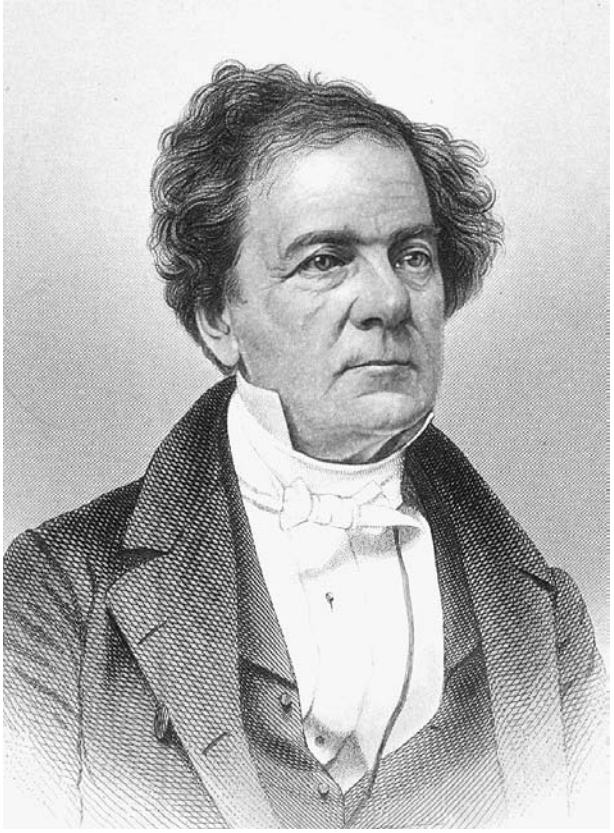

Lewis Tappan

In 1846 Lewis helped found the American Missionary Association, in opposition to groups more conservative on the slavery issue. The next year he helped found the *National Era,* which in 1852 published Harriet Beecher Stowe's *Uncle Tom's Cabin*. His pamphlet *Is It Right To Be Rich?* (1869) answered the question with a firm negative.

Further Reading

Lewis Tappan's *Life of Arthur Tappan* (1870) made his brother a major figure among later historians, at the expense of his own fame. Bertram Wyatt-Brown, *Lewis Tappan and the Evangelical War against Slavery* (1969), delineates Lewis's major significance in social and reform affairs of his era. □

Mirza Taqi Khan Amir-e Kabir

Mirza Taqi Khan Amir-e Kabir (ca. 1806-1852) was the greatest prime minister of the Qajar dynasty. In just 3 years he accomplished more than the combined efforts of the other chief ministers of the dynasty and laid the foundations of modernization in Iran.

Karbalayi Mohammad Qorban, the father of Taqi, was a cook and later a steward in the household of Qa'em Maqam, who later became the chief minister of Mohammad Shah. It is said that when the tutor came to teach the children of Qa'em Maqam, the boy Taqi, in his eagerness to learn, would try to listen from behind the closed door of the private classroom. When Qa'em Maqam heard of this, he allowed the boy to become a regular member of the class. Later Taqi was employed as one of the secretaries, and because of his genius and capacity for work he was given positions of responsibility. He became known as Mirza (secretary) Taqi Khan Farahani (denoting his birthplace).

Travels Abroad

When the head of a Russian mission to Iran was murdered in 1829, the distraught Fath Ali Shah, fearing war, sent his grandson Khosro Mirza to St. Petersburg. Mirza Taqi Khan went as the prince's secretary and had an opportunity to observe the life and institutions of Russia. Ten years later he accompanied young Naser al-Din, the crown prince, to Russia. At this time Mirza Taqi Khan was the chief secretary and tutor of the prince, with the title of Amir-e Nezam (commander of the army). He impressed the Czar with his

knowledge of Russian and arranged to see schools, factories, hospitals, and other establishments in the country.

In 1842 Taqi Khan headed the Persian delegation to the Erzerum conference for the settlement of the Irano-Turkish border dispute. His performance there was so outstanding that the British representative, Robert Curzon, wrote that Mirza Taqi Khan was ''beyond all comparison the most interesting person among the commissioners of Turkey, Persia, Russia, and Great Britain who were there assembled at Erzerum.'' This was the period of Tanzimat reforms in the Ottoman Empire, and the significance of these reforms did not escape the discerning eyes of the young commander.

Work as Reformer

In 1848, when Naser al-Din became shah of Iran, he chose Mirza Taqi Khan Amir-e Nezam as his chief minister, with the appropriate title of Atabak-e A'zam. Mirza Taqi Khan, however, preferred to use his old and more humble title. The people gradually changed the title to Amir-e Kabir (great commander). He was now in a position to implement the reforms which he must have been planning in his mind for a long time.

This indefatigable worker began at once, and no aspect of the life of the country escaped his scrutiny. Amir-e Kabir built factories, facilitated commerce, established the first modern institution of learning, employed teachers and technicians from Europe, inaugurated a modern postal system, set up a translation bureau and a modern press, founded the first newspaper, reorganized the judicial system, did away with the sale of office, and prevented the clergy from interfering with the affairs of government.

These and many other activities aroused the anger of courtiers, landlords, and clergy, whose sources of income and power were threatened by the reforms. His greatest enemy was his own mother-in-law, the queen mother. In 1851 the Shah very reluctantly dismissed him and sent him to Kashan. A few months later the queen mother tricked her son into signing Amir-e Kabir's death warrant and hurried executioners to Kashan. They found him in the bathhouse and killed him by opening his veins.

Further Reading

There is no English-language book in print which gives the full life of Mirza Taqi Khan. Short sketches are found in Percy Sykes, *A History of Persia,* vol. 2 (1915; 3d ed. 1930); Edward G. Browne, *A Literary History of Persia,* vol. 4 (1924); and Peter Avery, *Modern Iran* (1965). □

Ida Minerva Tarbell

The crusading American journalist Ida Minerva Tarbell (1857-1944) is known as the muckraker who cracked the oil trust. She was also an outstanding biographer of Abraham Lincoln.

Ida Tarbell was born on Nov. 5, 1857, in Erie County, Pa., the daughter of a small oilman driven to the wall by the Rockefeller oil monopoly. Tarbell, unlike many famous people, spent an unusually well-adjusted childhood and had a healthy appreciation of her parents. She wrote of the log house in which she was born and of the pleasant memories it gave her. She felt loved and was perhaps even smug about it.

In Titusville High School, Tarbell led her class and decided never to marry. She took a bachelor of arts degree at Allegheny College in 1880. In 1882 she became a staff member of the *Chautauquan* newspaper and eventually became its managing editor. Driven by desire for more education, she went to Paris and studied at the Sorbonne and the University of Paris from 1891 to 1894, sustaining herself by writing magazine articles. She was with *McClure's Magazine* from 1894 to 1896, when she became associate editor of the *American Magazine;* she remained in that post until 1915.

Tarbell's fame for biography rests mainly on her two-volume *Life of Abraham Lincoln* (1900). However, in Paris she also did studies of Madame de Staël (1894), Napoleon Bonaparte (1895), Madame Roland (1896), Judge Elbert H. Gary (1925), and an ''ideal businessman,'' Owen D. Young (1932). Eight of her books relate to Lincoln. Nevertheless, when she shifted to Lincolniana, her heart fell, and she told herself, ''If you once get into American history . . . , that will finish France.'' It did mean the end of great attention to her other projects, her desire to determine the nature of revolutions, and any important contribution to women's rights.

Tarbell is particularly well known for her two-volume *History of the Standard Oil Company* (1904), first issued as a 19-installment series in *McClure's*. Despite her reputation as a trustbuster, she came to the defense of American business in her later years. Her book on Young, plus other writings at the time, were expressions of hope and faith in a new kind of businessman. She supported ''socialized democracy'' and was opposed to left-flank movements, which she said would make people ''mere cogs in a machine.''

Tarbell died of pneumonia in Bridgeport, Conn., on Jan. 6, 1944. The *New York Times* noted editorially that ''her mind and personality never took age, they simply matured in richness and wisdom.''

Further Reading

Tarbell's autobiography, *All in the Day's Work* (1939), is easily the most informative and helpful work relating to her. Harold S. Wilson, *McClure's Magazine and the Muckrakers* (1970), has extensive biographical and background material on her life and career. See also Cornelius C. Regier, *The Era of the Muckrakers* (1932), and David Mark Chalmers, *The Social and Political Ideas of the Muckrakers* (1964). □

Jean Gabriel Tarde

The French philosopher and sociologist Jean Gabriel Tarde (1843-1904) made important contributions to general social theory and to the study of collective behavior, public opinion, and personal influence.

Jean Gabriel Tarde was born in Sarlat, the son of a military officer and judge. His father died when he was 7, and Jean Gabriel was raised by his mother. He attended a Jesuit school in Sarlat, obtaining a classical training, and read law in Toulouse and then Paris. From 1869 to 1894 he held several legal posts near Sarlat. Only after Tarde's mother died did he agree to leave Sarlat, and he accepted a position as director of criminal statistics at the Ministry of Justice in Paris. After 1894 he lectured in numerous peripheral institutions outside the university, and from 1900 until his death he held the chair of modern philosophy at the Collège de France.

In the last 2 years of his life Tarde confronted personally his rival Émile Durkheim in debate in Paris, climaxing a series of published exchanges in earlier years. Durkheim was the leading representative of sociology inside the French university system. His sociology embodied the rationality and impersonal discipline characteristic of university thinkers of the Third Republic. Tarde, in contrast, maintained a more supple and individualistic approach to social theory. Nevertheless, the two men were in agreement on fundamental conceptions.

Invention, Imitation, and Opposition

These core elements of Tarde's thought constitute three interrelated processes. Tarde saw ''invention'' as the ultimate source of all human innovation and progress. The expansion of a given sector of society—economy, science, literature—is a function of the number and quality of creative ideas developed in that sector. Invention finds its source in creative associations in the minds of gifted individuals. Tarde stressed, however, the social factors leading to invention. A necessary rigidity of class lines insulates an elite from the populace; greater communication among creative individuals leads to mutual stimulation; cultural values, such as the adventurousness of the Spanish explorers in the Golden Age, could bring about discovery.

Many inventions, however, are not immediately accepted, hence the need to analyze the process of ''imitation,'' through which certain creative ideas are diffused throughout a society. Tarde codified his ideas in what he called the laws of imitation. For example, the inventions most easily imitated are similar to those already institutionalized, and imitation tends to descend from social superior to social inferior.

The third process, ''opposition,'' takes place when conflicting inventions encounter one another. These oppositions may be associated with social groups—nations, states, regions, social classes—or they may remain largely inside the minds of individuals. Such oppositions can generate invention in a creative mind, beginning again the threefold processes.

Substantive Issues

Tarde was firmly convinced of the necessity for quantifying his basic concepts and processes, and he sought to measure intensities of various opinions. He thus anticipated subsequent work on attitude measurement. He also urged the collection of information on industrial production, strikes, crime rates, church attendance, voting, and similar actions in order to gauge shifts in public opinion.

Tarde held that an elite was necessary to govern society and to maintain creative innovation, basic cultural patterns, and a minimal social and political stability. Crime, mental illness, and social deviance in general were seen by Tarde as frequent results of the disintegration of traditional elites. Migration, social mobility, and contact with deviant subcultures also further the tendencies toward deviance.

In opposition to Gustave Le Bon, who analyzed modern society in terms of crowds, Tarde emphasized the importance of the public. Crowds depend on physical proximity; publics derive from shared experiences of their members, who may not be in immediate physical proximity. Trade unions, political parties, and churches all support different publics, and Tarde saw these overlapping but distinct publics as major sources of flexibility in modern industrial societies.

Such technological developments as the telegraph, the telephone, mass-produced books, and the railroad were important in effecting the emergence of modern publics, but to newspapers fell a particularly crucial and independent role. Newspapers helped create public opinions and reinforce group loyalties. Unlike most later mass-society critics, Tarde was more optimistic about these developments for the maintenance of individual autonomy. This perspective de-

rived in part from a greater emphasis on interpersonal contacts in channeling ideas and opinions in conjunction with the mass media. In this emphasis on personal contacts, Tarde anticipated subsequent work on the effects of mass communications.

Tarde had almost no immediate followers in France, with the exception of certain criminologists. In the United States, however, he exercised considerable influence on social psychologists, anthropologists, and sociologists.

Further Reading

A recent study of Tarde's work, including new translations from many of his works and a complete bibliography, is Terry N. Clark, ed., *Gabriel Tarde on Communication and Social Influence* (1969). □

Newton Booth Tarkington

The prolific writings of American author Newton Booth Tarkington (1869-1946) include the novels "Penrod" and "Seventeen" and many successful Broadway plays.

Booth Tarkington was born on July 29, 1869, the second child of lawyer John S. Tarkington and Elizabeth Booth Tarkington, in Indianapolis, Ind., a city which was always his home. His childhood was as happy and secure as his doting, well-educated, church-going, and prosperous parents could make it. He showed an early interest in writing and, like his fictional Penrod, produced his plays in the family hayloft. After mediocre achievement in high school he was sent to Phillips Exeter Academy.

The family suffered financial difficulties, so Tarkington entered first a local business college and then Purdue University to study art. When family fortunes revived, his mother insisted on sending him to Princeton, from which he could not receive a degree because he lacked the requisite classics background, but where he acquired a broad education and formed many associations which served him well during his life. He left Princeton in 1893 and spent the next 5 years writing, without much success in publishing his work. After *McClure's Magazine* serialized *The Gentleman from Indiana* in 1899, his novels and short stories appeared regularly in it and other magazines. In 1902 he married Louisa Fletcher and served one term in the Indiana Legislature as a conservative Republican. In 1903 he made his first trip to Europe, to which he returned regularly. A daughter was born in 1906.

From 1907 to 1910 Tarkington spent his time writing plays, mostly comedies such as *Your Humble Servant* and *Springtime* (both 1909), many in collaboration with Harry Wilson and Julian Street. Between 1914 and 1924 he wrote some plays and a trilogy of novels chronicling the rise and fall of family fortunes in midwestern industrial society. One of these, *The Magnificent Ambersons* (1918), was awarded the Pulitzer Prize in 1919. His best novel, *Alice Adams* (1920), also received the Pulitzer Prize. During these years he produced his famous characters modeled on his own boyhood, the title character of *Penrod* (1914) and *Penrod and Sam* (1916) and Willie Baxter of *Seventeen* (1916). During both world wars he devoted much effort to writing Allied propaganda.

In 1911 his first wife divorced him, and in 1912 he married Susanah Robinson. They had no children; his daughter, Laurel, died in 1923. Tarkington began losing his eyesight in the late 1920s, and he was blind in his later years. He learned to dictate and continued to write. On May 19, 1946, he died in Indianapolis.

Further Reading

The first full-length critical biography of Tarkington is James Woodress, *Booth Tarkington: Gentleman from Indiana* (1955). Tarkington's novels are treated in Carl Van Doren, *The American Novel, 1789-1939* (1940), and Edward Wagenknecht, *Cavalcade of the American Novel* (1952).

Additional Sources

Mayberry, Susanah, *My amiable uncle: recollections about Booth Tarkington,* West Lafayette, Ind.: Purdue University Press, 1983.

Tarkington, Booth, *The world does move,* Westport, Conn.: Greenwood Press, 1976. □

Sir Banastre Tarleton

The notable successes of Sir Banastre Tarleton (1754-1833), English cavalry officer during the American Revolution, earned him the sobriquet "Bloody Tarleton."

Banastre Tarleton was the son of a wealthy Liverpool merchant, a sometime mayor of the city. After attending Oxford, young Tarleton entered the King's Dragoon Guards in 1775. He volunteered for service in the American colonies and gained his first military experience in Henry Clinton's unsuccessful venture against Charleston, S.C., in June 1776. Tarleton participated in the New York, Philadelphia, and Monmouth campaigns and was a member of the small party that captured American general Charles Lee in late 1776.

Accompanying Clinton on his second expedition against Charleston in 1780, Tarleton demonstrated his ability as commander of light infantry and dragoons. In a number of engagements he sometimes annihilated the opposition at little loss to his own men. After the bloody battle at Waxhaws, S.C., in May, Tarleton was regarded by the Revolutionaries as bloodthirsty and merciless. His reputation was largely a consequence of his tactics—usually a rapid cavalry charge followed by the energetic use of sabers and bayonets—and their impact upon the often poorly trained Americans.

Tarleton helped rout Horatio Gates's army at Camden, S.C., in August 1780 and surprised and destroyed the mixed forces of Thomas Sumter at Fishing Creek. Tarleton's defeat at Cowpens, S.C., in January 1781 materially weakened British forces in the South and raised rebel morale and encouraged resistance to the British. Subsequently, he won minor engagements and led a spectacular raid deep into Virginia in July. But, as he admitted, the results of this raid did not compensate for the loss of men and horses. He served with Lord Cornwallis in the Yorktown campaign, and their forces surrendered in October.

After being paroled, Tarleton returned to England in 1782. He served (with one year's exception) as a Liverpool member of the House of Commons from 1790 to 1812. Sometimes active in the army, he advanced gradually to become full general in 1812. He received a baronetcy in 1815.

Tarleton was involved with the actress Mary Robinson, former mistress of the Prince of Wales (the future George IV), for many years. He later married an illegitimate daughter of the Duke of Ancaster. Tarleton died on Jan. 25, 1833, in Leintwardine, Shropshire.

A historian of the American Revolution wrote of Tarleton: "As a leader of cavalry, he was unmatched on either side for alertness and rapidity of movement, dash, daring and vigor of attack."

Further Reading

Tarleton wrote *A History of the Campaigns of 1780 and 1781 in the Southern Provinces of North America* (1787; repr. 1968). A colorful popular biography of Tarleton and his mistress is Robert D. Bass, *The Green Dragoon: The Lives of Banastre Tarleton and Mary Robinson* (1957). Franklin and Mary Wickwire, *Cornwallis: The American Adventure* (1970), has extensive material on Tarleton's career. Accounts from the American side are best summarized in John R. Alden, *The South in the Revolution, 1763-1780* (1957). □

Alfred Tarski

The Polish-American mathematician and logician Alfred Tarski (1902-1983) is regarded as the cofounder of metamathematics and one of the founders of the discipline of semantics.

Alfred Tarski was born in Warsaw on Jan. 14, 1902. He taught at the Polish Pedagogical Institute from 1922 to 1925, and in 1924 he received his doctorate in mathematics from the University of Warsaw. He became an adjunct professor at the University of Warsaw in 1925. He married Maria Josephine Wilowski in 1929, and they had two children.

Tarski's mathematical contributions were noteworthy. In 1924 he collaborated with S. Banach in establishing the theorem on the decomposition of the sphere. In 1938 he presented an important paper on inaccessible cardinals and

wrote another paper on the same topic in 1964 with H. J. Keisler. Tarski employed algebraic tools to treat metamathematical problems, as evident in his work on cylindric algebras (1961) written with Leon Henkin.

Like most mathematicians, Tarski simply accepted the assumptions of set theory as true. Further, he employed infinitistic set concepts in his work. Such procedures set his epistemology of mathematics apart from the major rival approaches—the formalism of David Hilbert and the intuitionism of L. E. J. Brouwer. Tarski's less restrictive methodology enabled him to introduce new concepts more freely.

Metamathematics studies formal theories. Tarski began working in the field of metamathematics in the 1920s. He presented an axiomatic theory of formal systems which capably embraces all the formal theories known up to 1930, and he was able to define such metamathematical notions as consistency, completeness, and independence. By 1935 he had presented a program for the description of all systems.

Tarski's most important achievement in logic is his formulation of the semantic method. Semantics is the study of the relations between terms (words or sentences) and their objects. He stated that his aim was ''to construct . . . a materially adequate and formally correct definition of the term 'true sentence.''' His early work in semantics, applying his method to logic and mathematics, centered on formalized languages, and in this context he began his pioneering work on the theory of models. His papers on logic from 1923 to 1936, collected and translated by J. H. Woodger, were published as *Logic, Semantics, Metamathematics* (1956).

In 1939 Tarski went to the United States. He was a research associate at Harvard University from 1939 to 1941 and a visiting professor at the College of the City of New York in 1941. In 1941-1942 he was a member of the Institute for Advanced Study, Princeton, and in 1942 he joined the faculty of the University of California, Berkeley.

Pursuing his researches in semantics, Tarski furnished significant definitions not only of the term ''logical consequence'' but even of the term ''definability.'' His paper ''The Semantic Conception of Truth and the Foundations of Semantics'' (1944), had considerable impact on epistemology outside mathematics and logic, and is regarded as one of the major versions of the correspondence theory of truth.

Tarski became a naturalized American citizen in 1945. He was a professor of mathematics at Berkeley after 1946, a member of the National Academy of Sciences, and a president of the Association of Symbolic Logic.

Tarski spent the rest of his academic career at the University of California, Berkeley, serving as professor from 1946 to 1968, and being named Professor Emeritus in 1968. He helped establish the Institute of Basic Research in Science at Berkeley from 1958-60. He received the Alfred Jurzykowski Foundation Award in 1966, and honorary doctorates from the Catholic University of Chile, the University of Marseille, and the University of Calgary.

His books included *Introduction to Logic* (English version, 1941), *Undecidable Theories* (with others, 1953), *Ordinal Algebras* (1956), *The Theory of Modules* (editor, with others, 1965), and *Cylindric Algebras* (with others, 1971). He contributed more than 100 articles on logic and mathematics to professional journals during his career. In 1971, the University of California sponsored an international conference to discuss Tarski's influence and ideas on math, logic and philosophy, which Tarski himself attended.

Tarski was a visiting professor to the Catholic University of Chile during 1974-75. His last major work, with contributions from others, was *Cylindric Set Algebras,* published in 1981. He died in Berkeley, CA, on Oct. 26, 1983.

Further Reading

Little has been written about Tarski. For some background on his work see I. M. Bochenski, *A History of Formal Logic* (1956; trans. 1961), and William and Martha Kneale, *The Development of Logic* (1962). □

Niccolo Tartaglia

The Italian mathematician Niccolo Tartaglia (1500-1557) was the first person to apply mathematics to the solution of artillery problems.

Niccolo Tartaglia, born Niccolo Fontana in Brescia, was raised in poverty by his mother. His father was killed in the French occupation of the town in 1512, and it was then that Niccolo received a saber cut which was supposed to have been the cause of his stammering for the rest of his life. Because of this disability, he gave himself the nickname of Tartaglia, the ''stutterer.'' He was a self-taught engineer, surveyor, and bookkeeper and is said to have used tombstones as slates because he was too poor to buy writing materials. As he grew to manhood, he demonstrated definite mathematical abilities, and he established himself as a teacher of mathematics in Venice in 1534.

''New Science''

Tartaglia's pioneer work on ballistics and falling bodies, *Nova scientia* (1537; *New Science*) represents an original attempt to establish theories for knowledge which had previously been known empirically. Leonardo da Vinci had studied the science of ballistics earlier, but his work was not nearly so comprehensive. In his analysis of the dynamics of moving bodies, Tartaglia differentiated types of motion. Thus, a freely falling body possesses a natural motion if it is an ''evenly heavy'' body; by this phrase it was understood that the object was made of dense material and was of a form which would not develop much air resistance. Such bodies fall at an accelerated rate, and each has its maximum velocity at the moment of impact with the earth. The natural motion of descent varies with the distance traveled by the body.

The other case is that of the violent motion characteristic of a projectile. Tartaglia opposed the prevailing view that a projectile was subject to an initial acceleration and

claimed that a violently propelled body starts to lose velocity as soon as it is detached from the propelling force. In his diagram of an evenly heavy body in violent motion, the first phase is a straight line upward at an angle, the second a curve, and the third a straight vertical line representing the body in a state of natural motion. He claimed that the curved part of the trajectory was the result of the body's own weight, but he recognized that this was theory inconsistent with his description of the first phase of violent motion. To save his theory, Tartaglia suggested that the whole path was actually curved but that the curvature was so slight as to be imperceptible.

In his discussions of violent motion, it is obvious that Tartaglia was still in harmony with the earlier ''impetus'' school of physics, which held that a quantity of force was impressed into a body when it was put in motion. Motion ceased when this force was exhausted, and a body in flight had its motion changed from violent to natural at that point.

''Diverse Problems and Inventions''

In his second book on the subject, *Quesiti et inventioni diverse* (1546; *Diverse Problems and Inventions*), Tartaglia made some important modifications in the theories he had expounded in *Nova scientia*. He stated that a body could possess violent and natural motion at the same time and that the only motion which could occur as a straight line was purely vertical. Thus, in the case of a cannonball, unless the cannon was fired straight upward, the projectile was bound to have a curved path. Artillerymen, who based their conclusions on field observations, insisted that this was not so and that the force of propulsion of a shot guaranteed that it would move in a straight line for part of its flight. Some mathematicians agreed, but Tartaglia insisted that under the influences of violent and natural motion not even the smallest part of a missile's trajectory could be rectilinear.

In convincing his opponents, Tartaglia was less than successful, and they would accept only the triple-phase trajectory of his earlier work. Not until Galileo gave his mathematical proofs did scientists realize that all projectile motions are parabolic and hence trace a curved path.

Later Years

Tartaglia's *Treatise on Numbers and Measurements* (3 vols., 1556-1560) was the best work on arithmetic written in Italy in his century. He also was responsible for the first translations of the works of Euclid into Italian and for the first Latin edition of Archimedes. Tartaglia died in Venice on Dec. 13, 1557.

Further Reading

The reader who wishes to learn about Tartaglia and understand the Renaissance environment of science and mathematics should consult George Sarton, *Six Wings: Men of Science in the Renaissance* (1957). In addition, two books by Morris Kline are very helpful: *Mathematics in Western Culture* (1953) and *Mathematics and the Physical World* (1959). □

Giuseppe Tartini

Giuseppe Tartini (1692-1770) was an Italian violinist, composer, and theorist. He laid the foundation of the modern school of bowing in a manner more ''singing'' than that of his contemporaries.

Giuseppe Tartini was born in Pirano, Istria, on April 8, 1692. At his father's wish he studied for the priesthood. In 1710 he entered Padua University as a law student, where he remained until 1713, when he secretly married a niece of Cardinal Cornaro, which led to accusations of abduction. Leaving his wife in Padua, Tartini took refuge in a monastery at Assisi, where he practiced the violin and studied music theory. Here he wrote the *Trillo del diavolo* (Devil's Trill), an attempt to reconstruct a sonata he said the devil had played to him in a dream. In 1714 he discovered the ''resultant'' tone, a means for improving intonation. While this tone cannot be heard on a modern violin, it is clearly audible on an old one with its smaller bass-bar and other fittings.

In 1715 the cardinal withdrew his objections to the marriage, and Tartini and his wife were reunited in Padua. In 1716 Tartini heard the violinist Francesco Maria Veracini in Venice and was so impressed with his playing that he sent his wife to relatives so that he could continue his studies in Ancona.

Tartini was solo violinist and director at S. Antonio in Padua (1721-1723) and chamber musician in Prague to

Count Kinsky (1723-1725). Tartini returned to Padua in 1726. Two years later he founded a school of violin playing, which became known as the School of the Nations. Among his pupils was Maddalena Lombardi-Sirmen, to whom he addressed an important letter on performance which is mistakenly called the *Art of Bowing* by some writers. That title, however, refers to a series of variations Tartini wrote on a theme by Arcangelo Corelli. In the letter Tartini provides clear evidence that even the fastest notes were separated by a silence, which is not the case today.

Although Tartini's *Treatise on Music,* which dealt mainly with acoustics, was published in Padua (1754), it had less of an impact upon performance than his unpublished *Treatise on Ornamentation* (ca. 1750), which circulated widely in manuscript. Whole sections of it were incorporated into Leopold Mozart's *Violin School* (1756) without any acknowledgment, and it was published in French as *Treatise on the Ornaments of Music* (1771).

Tartini wrote about 150 concertos and 100 violin sonatas with figured-bass accompaniment. They combined the dignity and serenity of Corelli with a passion and grace all his own. Tartini's violin works were technically more complicated and advanced than those of his predecessors. He died in Padua on Feb. 26, 1770.

Further Reading

Tartini's *Treatise on the Ornaments of Music* was translated and edited by Sol Babitz (1949; reissued in enlarged form 1970). A contemporary account of Tartini is in Charles Burney, *An Eighteenth Century Musical Tour,* edited by Percy Scholes (1959). He is discussed or referred to in Grace O'Brien, *The Golden Age of Italian Music* (1950); Siegmund Levarie, *Musical Italy Revisited* (1963); and David D. Boyden, *The History of Violin Playing* (1965). □

Abel Janszoon Tasman

Abel Janszoon Tasman (ca. 1603-1659) was a Dutch navigator who discovered Tasmania and New Zealand's South Island and charted the northwest Australian coastline.

Abel Tasman was born at Lutjegast near Groningen. After his second marriage, to Joanna Tierex in 1633, he became a ship's captain in the Dutch East India Company and lived in Batavia, capital of the new Dutch commercial empire in the East Indies.

A southern continent had long been thought to exist, but Spanish navigators who crossed the Pacific Ocean from the Americas had failed to locate it. After 1611 Dutch vessels which were blown east by the ''roaring forties'' after rounding the Cape of Good Hope occasionally touched the coastline of ''Terra Australis'' en route to Java. The Batavian authorities soon decided to find out whether this ''South Land'' had any commercial potential, and in 1642, Governor General Anton Van Diemen chose Tasman to command an expedition.

Tasman left Djakarta in August 1642 with two ships, the *Heemskerk* of 60 tons and the *Zeehaen* of 100 tons, carrying 110 men and sufficient supplies for 18 months. From Mauritius he sped east on latitude 44°S, discovering Van Diemen's Land (renamed Tasmania after 1856) on November 24. After crossing the Tasman Sea, he reached the west coast of Staeten Landt (New Zealand's South Island) on December 13, and a landing party was attacked by Maoris at Golden Bay on December 18. Tasman then sailed up the west coast of New Zealand's North Island to the Tonga and Fiji islands and returned to Batavia along the northern coast of New Guinea in June 1643 after a voyage lasting 10 months.

Although Tasman circumnavigated a new continent, he seldom sailed close enough to the coastline to chart it accurately on a map. Sent to establish a base in the Tonga Islands in 1644, he failed to find a passage through Torres Strait, and instead he surveyed the northwestern coastline of New Holland (Australia) from Cape York Peninsula to Willem's River on the Tropic of Capricorn.

On his return to Batavia after a 6-months' voyage, Tasman was promoted to commander. But his superiors were disappointed. Although he had discovered more about ''the remaining unknown part of the terrestrial globe'' than any of his predecessors, his accounts of a barren landscape and primitive natives banished all prospects of trade and settlement. Europeans consequently displayed little interest in the colonization of New Holland for more than a century.

In 1647 Tasman led a mission to the king of Siam. His reputation subsequently suffered owing to the way in which he commanded a fleet against the Spaniards in 1648-1649. Soon afterward he left the service of the East India Company and became a merchant. He died in Batavia, a wealthy man.

Further Reading

The study by Andrew Sharp, *The Voyages of Abel Janszoon Tasman* (1968), reproduces Tasman's journals together with an excellent commentary and contains a full account of his career. The standard work on the exploration of the whole region, J. C. Beaglehole, *The Exploration of the Pacific* (1934; 3d ed. 1966), includes a good chapter on Tasman. A copy of Tasman's map of 1644, showing New Guinea, Australia, and Tasmania as one land mass, was published by the Public Library of New South Wales in 1948.

Additional Sources

Allen, Oliver E., *The Pacific navigators,* Alexandria, VA: Time-Life Books; Morristown, N.J.: School and library distribution by Silver Burdett, 1980.

Slot, B., *Abel Tasman and the discovery of New Zealand,* Amsterdam: O. Cramwinckel, 1992. □

Torquato Tasso

The Italian poet Torquato Tasso (1544-1595), author of "Gerusalemme liberata," the greatest epic poem written in Italian, was the finest poet of his time.

Torquato Tasso born on March 11, 1544, was the son of Bernardo Tasso, a member of the Bergamasque nobility and the author of *Amadigi,* a retelling of the Spanish poem *Amadis de Gaula*. Torquato received his first instruction from a priest in his native Sorrento. When he was 8 years old, he entered a Jesuit school in Naples. Within 2 years he had made great progress in Latin and Greek. In 1554 he left his mother—who died 2 years later without the boy's seeing her again—to join his father in Rome. As secretary to the prince of Salerno, Ferrante Sanseverino, the elder Tasso had followed the prince into exile and poverty.

Torquato's early religious instruction and separation from his mother left indelible marks on his personality. Another lasting influence was an early exposure to aristocratic society. In 1557 his father's favor with Duke Guidolbaldo II of Urbino secured for Torquato a position as companion, or perhaps tutor, to the duke's son Francesco Maria, as well as access to instruction in the chivalric arts. Tasso's courtly tastes and ambitions, scarcely commensurate with his family's straitened circumstances, and coupled with the humanists' exalted ideal of the worth and importance of poets, led to some rebuffs and disappointments.

In 1559 Tasso assisted his father in Venice in the revision of *Amadigi,* as Bernardo attempted to modify his chivalric poem to make it conform to Aristotelian precepts for heroic poetry. Three years later Torquato's epicchivalric poem *Rinaldo,* written in 12 cantos, won him considerable acclaim. He was forced to abandon his studies at the University of Bologna after being charged with lampooning professors and fellow students. In 1564 the patronage of Prince Scipione Gonzaga permitted Tasso to continue his studies of literature and philosophy in the prince's Accademia degli Eterei (Academy of the Ethereal).

Court Poet

In 1565 Tasso began his long service as court poet to the Este family in Ferrara under the sponsorship of Cardinal Luigi d'Este. Six years later he was employed by the cardinal's brother, Duke Alfonso II of Ferrara. Tasso was very proud of the fact that, unlike several other poets at court, his sole duty was to write verse—a circumstance perhaps occasioned not only by his excellence as a poet but also by his lack of ability in practical matters.

Tasso's pastoral verse play, *Aminta,* written in 1573, was an immediate and enduring success. As an example of its genre, it is perhaps more nearly perfect than even his epic, *Gerusalemme liberata,* which appeared in 1575. Tasso wrote *Aminta* in 2 months during a period when he felt more dominant than dominated at court. Extremely musical, the play idealizes court life, projecting its civility and

refined sensibility into a world of myth where only gentle sentiments can survive. Even the satyr, ostensibly the embodiment of animal lust, is a sensitive and madrigalizing creature. The expression of love in both dialogue and plot, combined with a rare lyricism and charming simplicity, created an unsurpassed example of the idyllic and hedonistic ideal of the Renaissance.

Madness and Imprisonment

From about 1576 until his death Tasso suffered from an intermittent psychosis. Fits of restlessness and depression alternated with period of paranoia and at times hallucinations. Although he continued to write profusely, taking too literally the humanists' vaunt that a great poet can confer immortality on whomever he chooses to exalt in verse, he never again displayed the verve that characterizes his two masterpieces. Suspicious of everyone around him, he insisted on being examined for heresy by the Inquisition. In June 1577 he was confined in a convent after attacking a servant with a knife. Escaping to his sister's home in Sorrento, he came disguised in tattered clothing and told her that her brother Torquato was dead, revealing his true identity only after her fainting had reassured him of her love.

Having received permission to rejoin the Este court, Tasso arrived in Ferrara in February 1579 during the celebration of Duke Alfonso's third marriage, to Margherita Gonzaga. Tasso's violent outburst against the duke after his arrival drew scant attention but resulted in the poet's prompt confinement to a hospital, which was protracted for 7 years. Not until the publication in 1895 of Angelo Solerti's exhaustive biography of Tasso was the romantic myth (which inspired Johann Wolfgang von Goethe's play *Torquato Tasso,* 1790) laid to rest that Tasso was imprisoned for having dared to love the duke's sister, Duchess Leonora d'Este. A contributory factor to the length of his imprisonment may have been Alfonso's fear that Tasso's doubts about his own and others' religious orthodoxy might play into the hands of the Roman Curia in its designs on the duchy of Ferrara. The duke was without direct heirs, and his mother, Renée of Valois, daughter of Louis XII, had been exiled from Ferrara in 1560 after her conversion to Calvinism.

During his hospital confinement Tasso continued to write a great deal. He proved quite docile after his eventual release, at first conditional, in 1586. A letter of his in 1581 complains of ''human and diabolic disorders'' and of hearing ''shouts . . . mocking laughter and animal voices . . . whistles . . . bells.''

Last Years

Following his liberation Tasso traveled restlessly up and down the Italian peninsula. He thanked the monks of Monte Oliveto in Naples for their hospitality with an unfinished poem in octave verse on the origins of their monastery, *Il Monte Oliveto,* published posthumously in 1605. In his declining years he unashamedly sought recognition and monetary rewards for encomiastic poems written to prospective patrons. In 1591, during a period of illness in Mantua, he wrote the *Genealogia di casa Gonzaga* in octave verse for his longtime protector Scipione Gonzaga, now a cardinal. In 1592 Tasso penned a poem in blank verse, *Le sette giornate del mondo creato* (The Seven Days of the World's Creation), published in 1607. His coronation as poet laureate had been proposed before death overtook him on April 25, 1595, in the monastery of S. Onofrio in Rome.

Tasso's almost 2,000 *rime* constitute a rich collection of sonnets, canzoni, madrigals, and stanzas. His 26 dialogues, inadequately studied, afford eloquent testimony to his vast classical erudition, as well as to his lively prose style. His approximately 1,700 extant letters provide ample documentation of his troubled life.

''Gerusalemme liberata''

During the half century following the writing of *Orlando furioso* by Ludovico Ariosto, two events exerted a strong influence on the next great narrative poem in Italian, Tasso's *Gerusalemme liberata*. The ''rediscovery'' of Aristotle's *Poetics* meant that Tasso had to write for a critically oriented public that expected the Aristotelian precepts of unity to be observed. The influence of the Council of Trent can be seen in Tasso's selection of the First Crusade, led by Godfrey of Bouillon, as his epic theme; in the religious inspiration provided to other characters by Peter the Hermit; and in the religious purification undergone by the invented epic hero, Rinaldo. Virgilian and Homeric reminiscences also abound in *Gerusalemme liberata*. Yet the passages of sustained greatness occur chiefly in the amorous episodes of Olindo and Sofronia, Tancredi and Clorinda, and Rinaldo and Armida. For this reason some critics have characterized Tasso as a brilliant poet with a flawed architecture. The epic warfare and the bland Goffredo (Godfrey) are perhaps less interesting for the modern reader than for Tasso's contemporaries, who well remembered the Battle of Lepanto (1571) and the Turkish threat to Europe.

Tasso unfortunately paid great heed to the carping critics of his poem, some of whom were members of the newly founded Accademia della Crusca and who had created a famous polemic about the relative merits of Ariosto and Tasso. After the publication of pirated editions of his poem during his imprisonment, Tasso rewrote it in an emasculated version as *Gerusalemme conquistata,* which is now read only by specialists. His ultimate answer to his critics lay not in the apologetic *Allegory* (1576) of *Gerusalemme liberata* but in his six discourses *Del poema eroico* (1594). An amplification of an earlier treatise, *Dell'arte poetica* (1570), these discourses attempted a definitive restatement of classical and Aristotelian poetics. The end of heroic poetry was ''to profit men with the example of human actions''; its means of achieving its end was *il diletto* (pleasure). Readers must be able to recognize themselves in the characters.

Gerusalemme liberata, translated as *Jerusalem Delivered* into English octaves by Edward Fairfax in 1600, enjoyed a long vogue in England and throughout Europe.

Further Reading

Edward Fairfax's translation of Tasso's *Jerusalem Delivered* was republished with an introduction by John Charles Nelson in

1963. A useful critical study of Tasso's work and life is C. P. Brand, *Torquato Tasso: A Study of the Poet and of His Contribution to English Literature* (1965). See also Cecil Maurice Bowra, *From Virgil to Milton* (1945). □

Allen Tate

Allen Tate (1899-1979), American poet, critic, biographer, and editor, was a founder and editor of the *Fugitive*. John Crowe Ransom, Robert Penn Warren, and Cleanth Brooks were also part of the Fugitive group, and they and Tate formulated the New Critical poetic theories that arose out of the early work of T. S. Eliot and Ezra Pound.

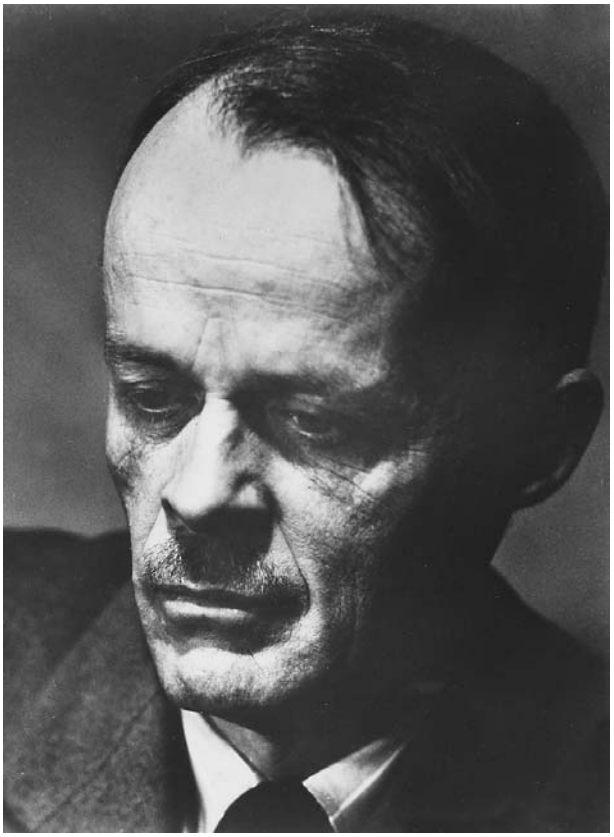

Tate's earliest publications included the interpretative biographies *Stonewall Jackson* (1928) and *Jefferson Davis* (1929). His first collection of verse, *Poems, 1928-31,* was published in 1932. While teaching English literature at several colleges, including Princeton, he held the chair of poetry at the Library of Congress from 1934 to 1944. He edited the *Sewanee Review* from 1944 to 1946. After 1951 he taught English literature at the University of Minnesota and lectured extensively at universities throughout the country.

Tate's creative work always echoed his preoccupations as a southerner. His penetrating and original novel, *The Fathers* (1938), which is experimental in form and style and in many ways similar to some of William Faulkner's fiction, is a tortured exploration of the guilt and moral significance of Tate's heritage as a son of the Confederacy.

In typical modernist fashion, Tate was determined in his poetry to be ''unromantic.'' His poetic masterpiece, the ''Ode to the Confederate Dead'' (1928), is an elegy characterized by the density of its imagery, irony, and irresolvable ambiguity. The conclusion of the ''Ode'' offers no simple solution to the problems it presents but does suggest that the Confederacy, and, by implication, all of mankind, was its own victim in the Civil War. Most of his other poems are ''accomplished'' examples of romantic irony within a narrow range of feeling. Their images are original and exhibit a great deal of formal dexterity, but the poems cannot compare in substance with the best work of Robert Penn Warren.

Poems, 1922-47 (1948) and *Poems* (1961) include most of Tate's verse. His career was largely sustained by the perception and intelligence of such critical works as *Reactionary Essays on Poetry and Ideas* (1936), *On the Limits of Poetry* (1948), and *The Man of Letters in the Modern World* (1955). His *Collected Essays* was published in 1959 and *Essays of Four Decades* in 1969.

Tate converted to Catholicism in 1950, and some of his writing reflected this. A former student of Tate's, Richard Margolis, wrote in the *New Leader,* ''Like his faith, Tate's verse carried plenty of doctrinal punch along with a load of ambiguity; often at its center lurked a mystery not to be solved. One could say the same for the man.''

Tate married the writer Caroline Gordon, and they collaborated on some works, including a collection of short stories, *House of Fiction*. They were divorced, but later remarried, and finally divorced a second time. Tate then married an ex-nun, Helen Heinz.

Tate moved to Monteagle, TN, in 1966, where he remained until his death in 1979. While in Tennessee, he spent his time writing and visiting with old friends from his alma mater Vanderbilt, as well as the University of the South. He also kept in touch with the *Sewanee Review,* although not directly involved with it. During his final years, he visited various college campuses, giving lectures on literature and politics. He also corresponded regularly with many famous literary friends, creating a wealth of personal papers.

Tate died in Nashville, TN, on Feb. 9, 1979. During his lifetime, he published 20 books and received many literary honors, including the Bollingen Prize for poetry.

Further Reading

Studies of Tate and his work include Willard B. Arnold, *The Social Ideas of Allen Tate* (1955); George Hemphill, *Allen Tate* (1964); the section on him in Hyatt H. Waggoner, *American Poets, from the Puritans to the Present* (1968); Walter Sullivan, *Allen Tate: A Recollection* (1988). □

Vladimir Evgrafovich Tatlin

Vladimir Evgrafovich Tatlin (1885-1953) was a Russian avant garde artist whose model of the "Monument to the Third International" remains the main symbol of Constructivism.

In years to come, Vladimir Tatlin may be viewed as one of the greatest visionary artists of the 20th century. He was born in Moscow and grew up in Kharkov. His father was a railway engineer and his mother a poet, their professions and outlook representative of some of the new middle-class mobility found in late 19th-century Russia.

In 1902 Tatlin "ran away to sea" for a year and traveled abroad in Egypt, Turkey, Syria, and Libya. From the end of 1902 to 1904 he attended the Moscow School of Painting, Sculpture, and Architecture. He continued his art studies from 1904 to 1910 at the Penza Art School and studied under Goroshkin-Sorokopudov and the lesser-known *Peredvizhnik* ("Wanderers"-social realist) Afanasyev. Tatlin received his diploma in 1908 as a painter. In Penza, Tatlin had established a close relationship with the Rayonist painter Mikhail Larionov and his wife, the primitivist and cubo-futurist painter Natalia Goncharova. He exhibited with them in Odessa in December 1910 in the Second Izbedskii Salon exhibition and in "The Donkey's Tail" Exhibition in Moscow, April 1912. Larionov had a significant impact on Tatlin, especially in steering the young artist toward Russian themes.

Tatlin also established close ties with the painter David Burlyuk and the poet Khlebnikov. At the same time, however, he began to move in other directions. He exhibited with the St. Petersburg "Union of Youth" group in 1911 and in the Knave of Diamonds Exhibition in 1913, which also included David and Vladimir Burlyuk, Kazimir Malevich, Wassily Kandinsky, Robert Falk, Alexandra Exter, Ilya Mashkov, and others. Tatlin's early works were often primitive, loose in style, and focused on form, with little attention paid to background.

Tatlin's most famous early work was the painting *The Fishmonger* (1911), which emphasizes a great swirl of arcs and created a great deal of movement on the canvas. One of the results of the Knave of Diamonds Exhibition was an intensive debate that ensued between David Burlyuk, who was strongly supportive of Western art, and Natalia Goncharova, who favored Russian themes. The debate led to a split and the formation of "The Donkey's Tail," a rival group emphasizing Russian and folk idioms, with which Tatlin identified.

After 1910 Tatlin returned to the Moscow School of Painting to study with Korovin and Serov, Russian Post-Impressionist painters. During 1911 Tatlin organized a teaching studio in Moscow which provided him the opportunity to meet avant garde artists Alexander Vesnin and Liubov Popova. Tatlin also exhibited in "The World of Art" show in 1912-1913 and in "Contemporary Painting" from 1912 to 1914. He became a book illustrator for futurist works by Kruchenykh, Khlebnikov, and Mayakovsky.

Tatlin's works of this period include the painting *Nude* (1913), which marks a blend of Western avant garde and Russian tradition. In the realm of theatrical set design, Tatlin worked on Glinka's opera *A Life for the Tsar* and Tomahsevsky's play *Tsar Maximillian and his unruly son Adolf*. Both were strong in folk motif and abstraction.

In 1913 Tatlin went to Paris; met Picasso, Lipchitz, and Archipenko; and, upon his return to Russia, began experimenting in sculpture. Picasso's cubist reliefs had a significant impact upon him. The result was a series of three-dimensional painterly reliefs. These were displayed at the "First Exhibition of Painterly Reliefs" at his studio in 1914 and at the "Tramway V" Exhibition in Petrograd (now St. Petersburg) in 1915. From painterly reliefs, Tatlin moved into "counter-reliefs," which were exhibited at the exhibition "0.10" in 1916 in Petrograd and "The Store" in Moscow during the same year. Tatlin constantly experimented with the idea of extending space, as real forms came forward from a solid base. Composition became a process of construction, and construction itself was related to the materials employed in the creative process. This new type of "constructivist" art was viewed as oriented toward materials, and hence away from personal taste and toward an impersonal role for the artist. On the issue of form and construction, Tatlin moved from "counter-reliefs" executed on paper to "corner-reliefs," which were sculptures suspended in the corners of rooms.

After the Russian Revolution, Tatlin became the head of the Moscow branch of IZO Narkompros (Visual Arts Department of the Commissariat for People's Enlightenment). One of his charges was to develop Lenin's Plan for Monumental Propaganda. This provided the inspiration for the "Monument to the Third International." Tatlin also taught at the Moscow State Free Art Studios and from 1919 to 1921 in Petrograd at the State Free Art Studios. He opened his own studio, known as the Studio of Volume, Material, and Construction.

During November 1920 Tatlin exhibited a model of the "Monument to the Third International" in Petrograd at the former Academy of Arts. A month later the model was moved to Moscow for exhibition at the 8th Congress of the Soviets. Although the monument, designed to straddle the Neva River in Petrograd, was never built, it has remained an inspiration for monumental architecture and remains the main symbol of Constructivism. The basic idea of the structure, according to Nikolai Punin, one of Tatlin's associates, was to create a monumental construction utilizing architectural, sculptural, and painterly principles. It was dedicated to the branch of the new government designed to promote international revolution. The monument was a soaring and spiral-like skeletal steel structure, sometimes called a modern Tower of Babel. Within the steel structure were three large glass spaces held in place by a complex system of pivots and mechanisms which allowed them to move at different speeds. The lower space, a cube, was a building for the International's annual meetings and rotated once a year. The second building was a pyramid, which revolved at one

revolution a month. This was designed to house the executive divisions and secretariat of the International. The upper building, a cylinder, rotated once a day and was to house means of disseminating information—newspapers, printshops, telegraph, large projectors, radio transmitters, and viewing screens. The tower itself was both sculpture and architecture.

In 1921 Tatlin attempted to design new types of workshops and was subsequently instrumental in setting up Petrograd GINKhUK (State Institute for Artistic Culture) and directed the Department of Material Culture, which was concerned with development of new materials and their application to the new social organization. Tatlin designed new workers' clothing and an oven.

In May 1923 Tatlin produced Khebnikov's play *Zangezi*. This enterprise marked a unique achievement, as Tatlin worked with the phonetician Lev Yakubinsky in an attempt to unify material constructions and word constructions in a theater environment. Tatlin wrote that ''the word itself is a building unit, material a unit of organized space.'' The fusing of the two elements was supposed to create an architectural state on the state, a revolutionary event.

During the period 1925 to 1927 Tatlin moved to Kiev and worked at the Department of Theater, Cinema, and Photography at the Kiev Art School. In 1927 he returned to Moscow to work at VkhUTEIN (Higher State Artistic and Technical Institute) and taught construction of everyday objects. From 1930 to 1933 Tatlin worked in his Scientific and Experimental Laboratory under Narkompros. Here, he conceived his ''flying machine project,'' *Letatlin,* which was reminiscent of Da Vinci's ''Flying Machine,'' the name being taken partially from his own and from the Russian *letat,* ''to fly.'' Tatlin, however, was criticized highly by new official critics and artists for this research, as it was viewed as a solo venture, opposed to the cooperative spirit of the new ''official'' Socialist Realism. Tatlin, however, defended his gliders as an experimental work that promoted thinking about new variations in forms, which avoided the monotony of contemporary manufactured goods. He indicated that the airplane was the consummate object for artistic composition, since it was a complicated form that would become an everyday object. During 1932 and 1933 and variants of *Letatlin* were exhibited at the Pushkin Museum in Moscow.

By the end of the 1930s Tatlin returned to figurative painting and spent most of his time in theater design. He was discredited after 1933, when Socialist Realism became the guiding philosophy for Soviet art. Unfortunately, very few of his artistic constructions survived and most that have been exhibited recently have been re-creations from original drawings. A new model of the ''Monument to the Third International'' was built for the Los Angeles County Museum and Smithsonian Institution's Constructivist show of 1980.

Tatlin died in 1953 from food poisoning, and his passing was unheralded. He is now being rediscovered in his native country, as *glasnost's* attempt to analyze the past has led to a close examination of the avant garde before 1933.

Further Reading

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Helen Brooke Taussig

Physician Helen Brooke Taussig discovered a surgical procedure for treating ''blue babies.'' She proved that ''blue babies'' died of insufficient circulation rather than cardiac arrest, as had been previously thought.

Physician and cardiologist Helen Brooke Taussig spent her career as the head of the Children's Heart Clinic at Johns Hopkins University. In the course of her work with young children, she discovered that cyanotic infants—known as ''blue-babies''—died of insufficient circulation to the lungs, not of cardiac arrest, as had been thought. She and colleague Dr. Alfred Blalock developed a surgical procedure, the Blalock-Taussig shunt, to correct the problem. First used in 1944, the Blalock-Taussig shunt has saved the lives of thousands of children. In 1961, after investigating reports of numerous birth defects in Germany, Taussig determined that the cause was use of the drug Thalidomide, and it was her intervention that prevented Thalidomide from being sold in the United States. She was the recipient of numerous honorary degrees and awards, including the Medal of Freedom in 1964 and the 1977 National Medal of Science.

Taussig was born on May 24, 1898, in Cambridge, Massachusetts, the youngest of four children of well-known Harvard economist Frank William Taussig. Her mother, Edith Guild Taussig, who had attended Radcliffe College and was interested in the natural sciences, died of tuberculosis when Helen was eleven years old. Like her mother, Taussig attended Radcliffe, where she played championship tennis. However, wishing to be further removed from the shadow of her well-known father, she transferred to the University of California at Berkeley, where she earned her B.A. in 1921.

Having decided on a career in medicine, Taussig's educational choices were limited by sex discrimination.

Although she began her studies at Harvard University, the medical school did not admit women to its regular curriculum, and would not begin to do so until 1945. Taussig enrolled in Harvard's School of Public Health, where, like other women, she was permitted to take courses but not allowed to work toward obtaining a degree. She also was permitted to study histology as a special student in the medical school. After her studies at Harvard, Taussig took anatomy at nearby Boston University. There, her anatomy professor, Alexander Begg, suggested that she apply herself to the study of the heart, which she did. Also following Begg's advice, Taussig submitted her application to attend the medical school at Johns Hopkins University, where she was accepted.

During her four years of study at Johns Hopkins Medical School, Taussig worked at the Hopkins Heart Station. After receiving her M.D. in 1927, she spent another year there as a fellow, followed by an additional year and a half there as a pediatric intern. During this time, Taussig served as an attending physician at the recently established Pediatric Cardiac Clinic. The new chair of pediatrics, Edwards A. Park, recognized Taussig's abilities and became her mentor. Upon the completion of her pediatric internship in 1930, she was appointed physician-in-charge of the Pediatric Cardiac Clinic in the Harriet Lane Home, the children's division at Johns Hopkins. Taussig would spend her entire career at Johns Hopkins until her retirement in 1963. In 1946 she was appointed associate professor of pediatrics, and was promoted to full professor in 1959, the first woman in the history of the Medical School to hold that title.

Taussig began her studies of congenital heart disease at the Pediatric Cardiac Clinic in 1930. Over the years she examined and treated hundreds of children whose hearts were damaged by rheumatic fever, as well as those with congenital heart disease. She developed new observational methods that led to a new understanding of pediatric heart problems. First Taussig became accomplished in the use of the fluoroscope, a new instrument which passed x-ray beams through the body and projected an image of the heart, lungs, and major arteries onto a florescent screen. Second, she used the electrocardiograph which makes a graphic record of the heart's movements. Third, she became expert at diagnosis through physical examination—made more complex in her case due to the fact that Taussig was somewhat deaf as a result of childhood whooping cough and unable to use a stethoscope, thereby necessitating her reliance on visual examination.

Taussig gradually realized that the blueness of cyanotic children was the result of insufficient oxygen in the blood. In the normal heart, bluish blood from the periphery of the body enters the right atrium (upper receiving chamber) of the heart and then goes to the right ventricle (the lower pumping chamber) to be pumped through a major artery to the lungs. In the lungs, the blood receives a new supply of oxygen that changes its color to bright red. Then it returns to the heart, entering the left atrium and descending to the left ventricle which pumps it to the rest of the body. The two sides of the heart are kept separate by a wall called the septum. Taussig discovered that the insufficient oxygen level of the blood of ''blue-babies'' was usually the result of either a leaking septum or an overly narrow artery leading from the left ventricle to the lungs. Although at that time surgeons were unable enter the heart to repair the septum surgically, Taussig believed that it might be possible either to repair the artery, or to attach a new vessel that would perform the same function.

She persuaded Dr. Alfred Blalock, the chairman of the Hopkins Department of Surgery, to work on the problem. Blalock was a vascular surgeon who had done experimental research on an artificial artery with the assistance of longtime associate Vivian Thomas. Accepting Taussig's challenge, Blalock set Thomas to work on the technical problems. During the next year and a half, Thomas developed the technical procedures, using about two hundred dogs as experimental animals. In 1944, although earlier than Thomas had planned, the technique was tried on a human infant, a desperately ill patient of Taussig's named Eileen Saxon. With Taussig as an observer and Thomas standing by to give advice concerning the correct suturing of the artery, Blalock performed the surgery successfully. A branch of the aorta that normally went to the infant's arm was connected to the lungs. In the years that followed, the procedure, known as the Blalock-Taussig shunt, saved the lives of thousands of cyanotic children.

The fame of the Pediatric Cardiac Clinic grew rapidly. As they became flooded with patients, Blalock and Taussig developed team methods for dealing with the different phases of treatment. Their management methods became the model for many cardiac centers, as well as other kinds of

medical care. Taussig's growing reputation also brought her numerous students. She trained a whole generation of pediatric cardiologists and wrote the standard textbook of the field, *Congenital Malformations of the Heart,* first published in 1947. In addition to her work in congenital heart disease, she carried out research on rheumatic fever, the leading cause of heart problems in children. Taussig is considered the founder of the specialty of pediatric cardiology. Neither her scientific and clinical acumen, nor her enormously demanding schedule, ever prevented Taussig from being a warm, compassionate physician to her many patients and their families. She followed her patients for years, even after her own retirement. She never found it necessary to distance herself from the critically-ill children that she treated, or from their parents. Her warmth and ability to see and treat people as individuals has been recalled by many who knew her.

In the 1950s Taussig served on numerous national and international committees. In 1962, a German graduate of her training program told her of the striking increase in his country of phocomelia, a rare congenital defect in which infants were born with severely deformed limbs. The defect was thought, but not yet proven, to be associated with a popular sedative called Contergan that was sold throughout Germany and other European countries and often taken by women to counteract nausea during early pregnancy. Taussig decided to investigate for herself and spent six weeks in Germany visiting clinics, examining babies with the abnormalities, and interviewing their doctors and mothers. She noted the absence of such birth defect in the infants of American soldiers living at U.S. military installations in Germany where the drug was banned. But there was one exception: a baby whose mother had gone off the post to obtain Contergan was born severely deformed. Taussig's testimony was instrumental in the U.S. Food and Drug Administration's rejection of the application from the William S. Merrell Company to market the drug they renamed Thalidomide in the United States.

Although Taussig formally retired in 1963, she remained deeply involved as a scientist, a clinician, and an activist in causes that affected the health of children. She fought for the right of scientists to use animals in experimental studies and advocated that women in the United States be able to choose to terminate their pregnancies through abortion. She was the author of a hundred major scientific publications, forty-one of which were written after her retirement. She occupied a home in Baltimore, often visited by guests and friends, and owned the cottage in Cape Cod where she had spent many happy childhood summers. Taussig enjoyed fishing, swimming, and gardening, as well as caring for her many pets. In the late 1970s she moved to a retirement community near Philadelphia. She became interested in the embryological causes of congenital heart defects and had begun a study of the hearts of birds when, on May 21, 1986, while driving some of her fellow retirees to vote in a primary election, she was killed in an automobile accident at the age of 87.

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Richard Henry Tawney

The British economic historian and social philosopher Richard Henry Tawney (1880-1962) was an influential Fabian socialist and an adviser to governments.

Richard Tawney was born in Calcutta, India, on Nov. 30, 1880, the son of a distinguished civil servant and Sanskrit scholar. Educated at Rugby and Balliol College, Oxford, he graduated in classics in 1903 and then lived and worked at Toynbee Hall settlement in London. From 1906 to 1908 he lectured in economics at Glasgow University and then was a pioneer teacher for the Oxford University Tutorial Classes Committee until the outbreak of war in 1914. He was wounded at the Battle of the Somme in 1916.

Tawney was an ardent supporter of the Workers' Educational Association, serving as a member of its executive (1905) and president (1928-1944). His adult teaching, especially at Rochdale, is now legendary. His first seminal work of scholarship was *The Agrarian Problem in the Sixteenth Century* (1912), dedicated to his tutorial classes, in which he traced the impact of commercialism on English agriculture and society.

In 1918 Tawney became a fellow of Balliol. The following year he was appointed reader in economic history at the London School of Economics; he was professor of economic history there from 1931 to 1949. He was a founder member and later president of the Economic History Society and, for 7 years, joint editor of its *Review*. His editions of economic documents became standard sources for students, as did his two studies of economic morality and practice in Tudor and Stuart England: his edition of Thomas Wilson's *Discourse upon Usury* (1925) and his classic *Religion and the Rise of Capitalism* (1926). Like his other major works, including *The Rise of the Gentry* (1954), *Religion and the Rise of Capitalism* was substantially criticized by later scholars, and its conclusions were later modified. Nevertheless, its power and seminal influence were universally recognized, so much so that the 17th century is often described as ''Tawney's century.'' In 1958 he published his long-awaited study *Lionel Cranfield: Business and Politics under James I,* which was generally acclaimed by scholars.

Throughout Tawney's life, scholarship and action were interconnected. His 1914 monograph on wage rates in the chain-making industry led to his presidency of the Chain-Making Trade Board (1919-1922). In 1919 he was a leading

figure on the Sankey Coal Commission, and subsequently he served as adviser on educational matters to the Labour party, member of the Consultative Committee of the Board of Education and the Cotton Trade Conciliation Board, and Labour attaché at the British embassy in Washington during World War II. His ideas exerted a profound influence on the philosophy of the British left. His expanded Fabian Society pamphlet *The Acquisitive Society* (1922) and his essay ''Equality'' (1931) contained severe moral condemnations of the capitalist economic and social system.

Tawney possessed a rare combination of qualities: humility, personal asceticism bordering on eccentricity, exceptional literary skills, deep scholarship, and a rare capacity to inspire his fellowmen with ideals of humanity and social justice. He died in London on Jan. 16, 1962.

Further Reading

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Brook Taylor

The English mathematician Brook Taylor (1685-1731) is best known for the Taylor series and contributions to the theory of finite differences.

Brook Taylor was born at Edmonton on Aug. 18, 1685, the eldest son of John and Olivia Taylor. After instruction at home in classics and mathematics he entered St. John's College, Cambridge, where he graduated in law in 1709, receiving the doctorate in 1714. Two years earlier he was elected a fellow of the Royal Society; he served as first secretary from 1714 to 1718 and contributed several papers to the *Philosophical Transactions*. Taylor's first marriage, in 1721, ended when his wife died in childbirth. In 1725 he married again and 4 years later inherited his father's estate in Kent. The death of his second wife the following year in giving birth to his daughter, Elizabeth, affected him deeply. He died on Dec. 29, 1731, in London.

The famous Taylor series was printed for the first time in the *Methodus incrementorum directa et inversa* (1715), although there is evidence that Gottfried Wilhelm Leibniz and Isaac Newton had known the result earlier. The series expresses the value of a function in the neighborhood of a point in terms of the derivatives at the point. Taylor derived the series by taking the limiting case of the general finite difference formula, but he failed to consider the problem of convergence. He specifically mentioned the case $x = 0$, which is often known as Maclaurin's series. Joseph Louis Lagrange was the first to recognize fully the importance of the Taylor series, and the first correct proof was given by Augustin Louis Cauchy.

Taylor's book was the first treatise on the method of finite differences. Although finite differences were widely used in interpolation in the 17th century, it was Taylor who developed the method into a new branch of mathematics, notably by applying it to the determination of the frequency and form of a vibrating string.

In 1717 Taylor applied his series to the solution of numerical equations, observing that the method could be used to solve transcendental equations. Other contributions to the calculus included consideration of change of variable, the first singular solution of a differential equation, and the derivation of the differential equation relating to atmospheric refraction. He also contributed a solution to the problem of the center of oscillation.

In 1715 Taylor published his *Linear Perspective,* followed in 1719 by *New Principles of Linear Perspective*. These works contained the first general statement of the principle of vanishing points. In his later years he became interested in philosophy, writing *Contemplatio philosophica,* which was printed and circulated privately in 1793.

Further Reading

A good biography, written by Taylor's grandson, William Young, is prefixed to Taylor's *Contemplatio philosophica* (1793). On

the Taylor series and finite differences see the chapter on data analysis in Cornelius Lanczos, *Applied Analysis* (1957). □

Edward Taylor

Edward Taylor (ca. 1642-1729), Puritan poet and minister, was one of the finest literary artists of colonial America.

Born in England, highly educated, and living a rather isolated frontier life at Westfield, Mass., Edward Taylor appears to have been outside the major developments in Puritan New England. His theology resembled that of his orthodox Boston contemporaries Michael Wigglesworth, Increase and Cotton Mather, and his lifelong friend Samuel Sewall, more than that of Solomon Stoddard, minister at nearby Northampton, whose liberal views on church membership Taylor strongly disapproved. He disliked James II and his colonial appointment Governor Andros, and he was heartened by the Revolution of 1688. As a strict Congregationalist, Taylor opposed the Plan of Union between Congregational and Presbyterian churches. His poetry recalls the somewhat older, baroque English tradition of George Herbert and Richard Crashaw.

Little is known about Taylor's early life. The date and exact place of his birth are uncertain. Born and raised in Leicestershire near Coventry, in a Nonconformist home, he left England because, as a devout Puritan, he felt unable to comply with the Act of Uniformity. He was in his mid-20s when he emigrated to America in 1668 and already embarked on a career in the ministry. His letters of introduction to Increase Mather and others, and his admission to Harvard in advanced standing, indicate that he was well educated. He was one of four speakers at his commencement in 1671.

Taylor accepted a call to be minister at Westfield, where he spent the rest of his life. In 1675 Westfield was threatened by Indian invasion. The village suffered no major attack, but not until 1679, when hostilities ceased, was a church formally organized. He had led in the preparations for the town's defense and had also become its teacher and physician. He drafted the creed for the new church and alone had responsibility for it in the early years.

Man of Letters

Taylor compiled a distinguished library. Of its approximately 200 volumes many were copied by hand from books he was too poor to buy. His grandson Ezra Stiles, later president of Yale, described him as a classical scholar, master of three ancient languages, and an able historian, and as ''A man of small stature, but firm; of quick Passions, yet serious and grave.'' Stiles inherited Taylor's library and carryed out his wish that the poetry not be published. Scarcely known in its own day, Taylor's work was bequeathed to Yale University by a descendant in 1883. Not until 1939 was a significant selection of poems published, edited by Thomas H. Johnson.

One of Taylor's poems is a moving and complex elegy for his first wife, Elizabeth Fitch, whom he married in 1674; she bore eight children and died in 1689. In 1692 he married Ruth Willys; they had six children.

Not usually autobiographical, Taylor's poems fall into four groups. The first, ''God's Determinations Touching His Elect,'' is a long dramatic allegory written probably before 1690. Present critical attention centers on the second group, ''Preparatory Meditations before My Approach to the Lord's Supper,'' 217 poems written between 1682 and 1725. The third group, his miscellaneous poems, includes some of the best-loved short pieces, in which familiar subjects are used to express metaphysical themes. The last category is the *Metrical History,* an unpublished poem over 430 manuscript pages long, which describes the history of the Protestant church.

Poetic Style

Although Taylor's poetical structures are traditional in their basic allegory, their intricacy and dynamics are deeply original. His lines move to a rough cadence; the verbs are strong, the imagery vigorous, the nouns often plain. In the celebrated preface to ''God's determination,'' for example, he portrays God as a master builder who ''Blew the Bellow of his Furnace Vast,'' constructed the world, and ''in his Bowling Alley bowled the Sun.''

Taylor's art glorifies Christian experience. Like a sermon, a poem for Taylor was a means of renewing one's awareness of his spiritual condition. Of course, conversion itself depended on the divine infusion of grace. But, once converted, the saint could, by means of meditation, recall and refresh that experience and prepare again to reenact his union with Christ at the Lord's Supper. Taylor never tired of celebrating that union; for him it was the central event in history as well as the central experience of an individual life. Frequently his meditations begin with the poet's feeling impotent and depressed; his words seem awkward and artificial. But focusing on a passage from Scripture, often from Psalms or the Song of Songs, unlocks the poet's powers of love and praise.

Taylor used biblical references to the fullest advantage. He depended on a traditional system of biblical analogues created by early Christian exegetes and widely used by later writers (Milton and George Herbert among them). Certain Old Testament stories were said to prefigure the life of Christ: Jonah and the whale, for example, typified Christ's death and resurrection, as did Abraham's sacrifice. Circumcision prefigured baptism; the Hebrew Passover, the Lord's Supper; and so forth. A meditation centered, for example, on the ''wine from Canaans Vineyard'' suggests communion and themes of suffering and grace, since the wine is Christ's blood. But it also implies Christ's second coming, since Canaan, the Promised Land, is the type of Christ's kingdom on earth described in Revelations. Thus Taylor here refers simultaneously to the community of saints joined with Christ in the millennium and the continuous communion of the individual with a redemptive Christ here and now.

A similar cluster of themes constitutes the basis of all Taylor's work, be it meditation, sermon, history, verse dia-

logue, or scientific treatise. *Christographia* is a collection of sermons about the human and divine natures of Christ. Like the Mathers, but with a view of Christ's coming that emphasized His love rather than His judgment, Taylor recorded divine providences and unusual natural phenomena. He investigated and compiled lore on the medicinal properties of natural things—a work of use of him as a physician.

As an elderly, physically challenged man, resisting the removal of his church to a new meeting house on a new site, Taylor left much in his verse unpolished and uncorrected. He seems not to have intended his poetry for the public. Evaluation of his work awaits scholarly clarification of the role of the Puritan poet in America and of Taylor's intentions for his work.

Further Reading

Donald E. Stanford, ed., *The Poems of Edward Taylor* (1960), contains the important poems, the complete text of the ''Preparatory Meditations,'' and valuable introductions to the poetry by Louis L. Martz and by Stanford. The authoritative biography of Taylor is Norman S. Grabo, *Edward Taylor* (1962). Recommended for its analysis of the literature of the period is Kenneth B. Murdock, *Literature and Theology in Colonial New England* (1949).

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Edward Plunket Taylor

Edward Plunket Taylor was a Canadian-born financier and thoroughbred horse breeder who orchestrated the powerful Argus Corporation empire.

Some may say that Edward Plunket Taylor's most notable accomplishment was the breeding of the famous racehorse Northern Dancer on his Windfields Farms, but Canadians know him best as the principal founder of Argus Corporation. E. P. Taylor's name became a caricature of Canadian capitalism for a quarter of a century after World War II. He was disparagingly referred to as ''E(xcess) P(rofits) Taylor,'' an image reinforced by his rotund figure decked out in the finest attire regularly paraded at gala racing events.

Taylor made his career through international connections garnered as a major wartime procurer. In 1940 he was appointed by top Ottawa politician, C. D. Howe, to the executive committee of the Department of Munitions and Supply and in the next year to the presidency of War Supplies Limited in Washington, and, finally, by British Prime Minister Winston Churchill to the presidency of the British Supply Council in North America. His contacts as a ''dollar-a-year man'' projected Taylor from a run-of-the-mill upper-class Canadian (who had parlayed his family's financial connections and Brading Breweries—of which he was a director at 22—into Canadian Breweries) onto the international financial stage.

Born January 29, 1901, in Ottawa, son of Lieutenant-Colonel Plunket Bourchier Taylor and Florence Gertrude (Magee), ''Eddie'' enjoyed a private school education at Ashbury College, then graduated from McGill University with a BS (mechanical engineering) in 1922. Following a few years with the investment house of McLeod Young and Weir, he became president of Canadian Breweries in 1930.

In putting together this company and taking over Carling Breweries, Taylor entered the domain of big business by forging the world's largest brewery. As a financier, he bought and closed down many smaller breweries. His means were ruthless: he threatened his competitors with price wars and cajoled them with lucrative buy-out schemes. Between 1930 and 1938 Canadian Breweries acquired 15 brewery plants, reducing the total number of plants to six and the number of labels from 50 to 27. To the distress of Canadian beer drinkers, by 1954 only four companies remained, marketing a mere eight labels.

To the financier Taylor companies were commodities; in 1968 he sold his controlling interest in Canadian Breweries to Rothmans of Pall Mall, a South African firm, for $28.8 million. By then he had acquired an empire around Argus Corporation with control over such giant enterprises as British Columbia Forest Products, Dominion Stores, Domtar Paper, and Massey-Ferguson. He created Argus (which in classical mythology means a giant guardian with a hundred eyes) in 1945 to hold the controlling shares of these operat-

ing companies. Later Argus acquisitions included Hollinger Mines and Standard Broadcasting. Taylor withdrew from active management of Argus in 1971 and eventually sold his shares to Paul Desmarais of Power Corporation during a take-over bid.

Throughout his career Taylor moved in the top international social circles, with private memberships in the exclusive Toronto, York, and Rideau clubs in Canada; the Metropolitan and The Jockey clubs in New York; the Buck's and Turf clubs in England; and the Lyford Cay (which he created himself) in the Bahamas. Following ''retirement,'' Taylor built the community of Lyford Cay in the Bahamas as a residential playground for the wealthy. Bitten by the building bug, he galloped ahead to become the world's largest housing contractor, with extensive operations throughout the Third World constructing prefabricated houses. He was chairman of New Providence Development Company in Nassau and remained active in his horse-racing ventures until his death in 1989.

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Edward Plunket Taylor is listed in *Canadian Who's Who* and figures prominently in *Debrett's Illustrated Guide to the Canadian Establishment* (1983), as does his former racehorse, Northern Dancer. Richard Rohmer, *E. P. Taylor: The Biography of Edward Plunket Taylor* (1978), is a full-length celebration. □

Elizabeth Rosemond Taylor

Elizabeth Rosemond Taylor (born 1932) is one of film's most legendary women. She starred in over 50 films, from such children's classics as *Lassie Come Home* and *National Velvet* to adult fare such as *Cat on a Hot Tin Roof, Cleopatra,* and *Who's Afraid of Virginia Woolf?*

Elizabeth Rosemond Taylor was born in London, England, on February 27, 1932 to American parents Francis and Sara Taylor. Her father was a prosperous art dealer who had his own gallery in a fashionable part of London. Her mother was an actress who has been successful prior to marriage under the stage name Sara Sothern. She has an older brother, Howard, who had been born two years earlier. In 1939 the family moved to Los Angeles, CA, where Elizabeth was encouraged and coached by her mother to seek work in the motion picture industry. Elizabeth learned well and was signed by Universal in 1941 for $200 a week.

The following year, Elizabeth Taylor signed a contract with Metro-Goldwyn-Mayer and landed the part of an English heiress in the successful film *Lassie Come Home*. MGM was the biggest and best studio of the time and employed stars such as Greta Garbo, Judy Garland, Katherine Hepburn, and Joan Crawford. In 1943 Taylor was cast opposite Mickey Rooney in *National Velvet,* the story of a young woman who wins a horse in the lottery and eventually rides it in England's Grand National Steeplechase. Taylor was so determined to play the role that she exercised and dieted for four months. During filming, she was thrown from a horse and suffered a broken back, but forced herself to finish the project. Her dedication was well rewarded and *National Velvet* became both a critical and commercial success.

Elizabeth Taylor loved her studio responsibilities, the costumes, the make-up, and the attention. Hedda Hopper, the columnist and friend of Sara Taylor, declared that at fifteen Elizabeth was the most beautiful woman in the world. Making films such as *Little Women, Father of the Bride, Cynthia,* and *A Place in the Sun* Taylor soon began to gain a reputation as a temperamental actress who demanded preferential treatment. It was a role she would often play in a widely publicized life.

Her private hours included friendship and romance with Glenn Davis, Bill Pawley, and Montgomery Clift. On May 6, 1950, she married hotel-heir Conrad N. Hilton, Jr., but the marriage lasted less than a year. After divorcing Hilton at 19, she married British actor Michael Wilding on February 21, 1952, with whom she had two sons.

Between 1952 and 1956 Elizabeth Taylor played in numerous romantic films that did not demand great acting talent. But in 1956 she played opposite James Dean in *Giant,* followed by the powerful *Raintree County* (1957), for which she received her first Academy Award nomination, and *Suddenly Last Summer* (1959)—for which she received

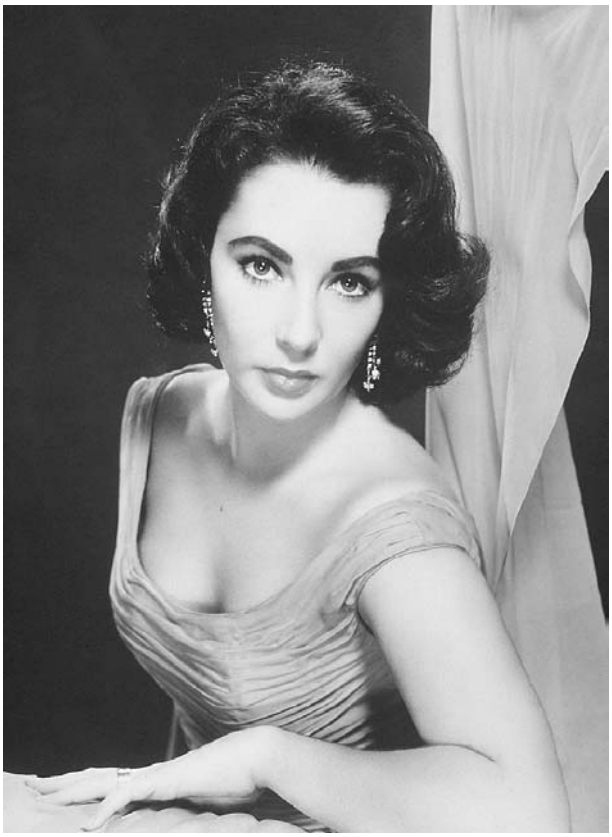

$500,000, the most ever earned by an actress for eight weeks of work, and her third Academy Award nomination.

In 1956 Elizabeth Taylor and Michael Wilding separated, and on February 2, 1957, she married producer Mike Todd. James Dean's death the year before, shortly after the two had finished filming *Giant,* devastated her. She had also endured the horror of her close friend Monty Clift's nearly fatal automobile accident, for which she felt responsible. Clift had left Taylor's home after a party and had driven into a utility pole. On March 24, 1958, her husband Mike Todd lost his life when his private plane crashed in New Mexico as he was en route to an awards banquet. Taylor's grief seemed bottomless over each tragedy, and for a time she sought relief in pills, hysterics, and alcohol. While struggling with personal losses and the concurrent addictions, she played the emotionally-wrenching part of Maggie in the film *Cat on a Hot Tin Roof* (1958). Her portrayal of Maggie won her a second Academy Award nomination and offered the opportunity to develop her friendship with Eddie Fisher, who had been Mike Todd's best man at their wedding. Soon after his scandal-ridden divorce from Debbie Reynolds (who had been Taylor's matron of honor at the ceremony) Elizabeth Taylor married Eddie Fisher on May 12, 1959.

In 1960 Taylor turned in one of her best screen performances as a call-girl in *Butterfield 8,* for which she won an Oscar as Best Actress. A few months later, in 1961, she signed with 20th Century-Fox for $1 million for the film *Cleopatra,* with Richard Burton as Marc Antony. The two stars were soon romancing off the set as well as on; even the Vatican spoke out in protest, castigating the ''caprices of adult children'' and accusing Taylor of ''erotic vagrancy.'' In despair over her alliance with Burton, married and the father of two, Elizabeth Taylor attempted suicide in early 1962. But two years later, the two divorced their respective spouses and married on March 15, 1964.

Two films, *The VIPs* (1963) and *The Sandpiper* (1965), preceded Elizabeth Taylor's screen triumph, *Who's Afraid of Virginia Woolf?,* for which she won another Oscar. Her husband and co-star, Richard Burton, was nominated for an Academy Award but did not receive one for *The Taming of the Shrew*. Well over a dozen films followed, as did a divorce from Burton. The couple remarried on October 10, 1975. They divorced for the second, and final, time in July 1976.

Still, the public clamored for news about this beautifully outrageous star with the violet eyes and voluptuous body. The public's curiosity and interest was piqued once more when Taylor married for the seventh time—to John Warner, a Republican campaigning for the U.S. Senate in Virginia in 1978. According to one biographer, Elizabeth Taylor broke ''all the rules for being a good political wife.'' In addition, she had gained considerable weight and the press hounded her mercilessly about it. Warner was elected, divorced Taylor, and was re-elected in 1984.

Taylor's performances were far from over, She moved to Broadway for the first time in a well-received staging of *The Little Foxes*. Elizabeth Taylor and Richard Burton then appeared on Broadway in 1983, attempting to rekindle the dramatic spark that had leapt between them, in Noel Coward's *Private Lives*. The critics were cool, however, feeling that the stage couple projected overtones of the actors' own private times together. It was a poor sequel to their devastatingly effective *Who's Afraid of Virginia Woolf?*

In 1983 Taylor signed herself into the Betty Ford Clinic in California for treatment of her alcohol addiction. On August 4, 1984, the sudden death of Richard Burton left her ''extremely, extremely upset,'' according to a spokesperson. Chronic back pain and general ill-health led to her return to drinking and prescription pain killers. Moreover, a number of close friends, among them actor Rock Hudson, fashion designer Halston, and Malcolm Forbes, her private press secretary, became ill with AIDS. Despite her own medical and addiction battles, Taylor became the first actress of such legendary stature to speak out on behalf of AIDS research. In 1985 Taylor became the co-founder and chair of the American Foundation for AIDS research. Her ''Commitment to Life'' benefit of that year was the first major AIDS research fund-raising gala staged by the Hollywood community.

Tayor returned to the Betty Ford Clinic in 1988, where she met a 40-year old construction worked named Larry Fortensky. Their friendship continued outside the clinic and they married in 1991. She continued her benefit work and, in 1993, the Academy of Motion Picture Arts and Sciences honored Taylor with a special humanitarian award for her years with the American Foundation for AIDS Research. In 1994, Taylor returned to the silver screen after a 14-year absence for a cameo in *The Flintstones*. Taylor appeared in the film because some of the proceeds were to benefit AIDS research. Her marriage to Fortensky ended in divorce in 1996. Taylor revealed that she did not plan to marry again, but was quoted as saying, ''I expect to fall in love again.''

Putting her own health concerns aside, Taylor postponed brain surgery in February 1997 to participate in the star-studded ABC-TV special, ''Happy Birthday Elizabeth—A Celebration of Life,'' which marked her 65th birthday and raised money for AIDS research. The following day, Dr. Martin Cooper removed a two-inch tumor from her brain. A week later, Elizabeth Taylor was released from Cedars-Sinai Medical Center to recover at home. Through all her triumphs and difficulties, she will always be remembered as a beautiful, much-beloved woman with a presence seemingly larger than life, both on and off the screen.

Further Reading

Among the most detailed and least restrained biographies of Elizabeth Taylor is Kitty Kelley's *Elizabeth Taylor, The Last Star* (1981). Other useful works include Brenda Maddox's *Who's Afraid of Elizabeth Taylor?* (1977) and *A Passion for Life: the Biography of Elizabeth Taylor* (1995) by Donald Spoto. For a discussion of her screen credits, with illustrations, *Elizabeth Taylor* by Foster Hirsch (1973) is rather complete. □

John Taylor

John Taylor (1753-1824), American politician and political theorist, was a major spokesman for southern agrarian, planter society.

John Taylor was born in Virginia in December 1753. His parents died while he was a child, and he was raised by his uncle, Edmund Pendleton. Taylor attended William and Mary College (1770-1772), read law in Pendleton's office (1772-1774), and then began to practice law.

At the outbreak of the Revolutionary War, Taylor joined the Virginia militia and then the Continental Army. He soon became a major. When the Continental Army was reduced in 1779, he resigned and returned home. In 1783 he married Lucy Penn, the daughter of a wealthy North Carolina planter. His legal practice prospered during the next 10 years, and building on his wife's properties, he acquired a number of plantations. By 1792 Taylor was able to devote all of his time to his two major interests: scientific agriculture and public office.

From 1779 to 1785 and again from 1796 to 1800, Taylor sat in the Virginia House of Delegates. He served as a U.S. senator in 1792-1794, 1803, and 1822-1824. He early allied himself with the emerging Jeffersonian Republican party. During the 1790s he strongly opposed the financial program of Alexander Hamilton. Toward the end of the decade Taylor introduced James Madison's famous resolutions condemning the Alien and Sedition Acts in the Virginia Assembly. In 1800 he worked enthusiastically for Thomas Jefferson's election.

By about 1808, however, Taylor had become disillusioned with Jefferson's administration, accusing it of abandoning its original principles of agrarianism and states' rights. During Madison's two terms as president, Taylor moved even more sharply into opposition, speaking out vigorously against the War of 1812 and its centralizing consequences—the increased national debt, tax program, and expanded armed forces.

Much of Taylor's lasting significance rests with his published writings. Unsystematic and tedious, they nonetheless offer a cogent criticism of Hamiltonian Federalist policies and a defense of the South's agrarian, states'-rights philosophy. Among his most important publications are *An Inquiry into the Principles and Policy of the Government of the United States* (1814) and *Constructions Construed and Constitutions Vindicated* (1820). Linked with these were his *Arator* essays (1803), suggesting agricultural reforms necessary for southern equality in the struggle against northern interests. He died on Aug. 21, 1824, at his plantation home, Hazelwood, in Virginia.

Further Reading

The modern biography of Taylor is by Henry Simms, *Life of John Taylor* (1932), which provides an adequate introduction to his life and thought. Eugene Mudge, *The Social Philosophy of John Taylor of Caroline* (1939), offers a more systematic treatment of Taylor's political and economic thought. A valuable discussion of Taylor's political activities, set in the context of the Old Republican movement, is in Norman Risjord, *The Old Republicans: Southern Conservatism* (1965).

Additional Sources

Shalhope, Robert E., *John Taylor of Caroline: pastoral republican,* Columbia: University of South Carolina Press, 1980.

Simms, Henry Harrison, *Life of John Taylor: the story of a brilliant leader in the early Virginia state rights school,* Littleton, Colo.: F.B. Rothman, 1992. □

Maxwell Taylor

General Maxwell Taylor (1901-1987) served the United States for half a century as a soldier-statesman-scholar in peacetime and in three wars.

Maxwell Davenport Taylor was born August 26, 1901, in Keytesville, Missouri. He attended school in Kansas City until accepting an appointment to West Point. Graduating fourth in his class in 1922, Taylor joined the Corps of Engineers (later transferring to the Field Artillery). During the 1920s and 1930s Taylor served in several posts in the United States and in France, Japan, and China.

An accomplished linguist, he returned to West Point as a language instructor, 1927 to 1932. But he was foremost a student of military science, graduating from the Army's Command and Staff School in 1935 and the Army War College in 1940. In between schools he held various command and staff assignments.

When the United States entered World War II in 1941, Taylor wore the silver leaf of a lieutenant colonel. From then on, however, increasing responsibilities brought rapid promotions. In 1942 he was sent to Camp Claiborne, Louisiana, to assist General Matthew Ridgway in forming the Army's first airborne division, the 82d. Taylor commanded the division's artillery in the invasion of Sicily in July 1943 and in the landing at Salerno, Italy, two months later. From there he slipped behind German lines to Rome, where he established contact with Italian authorities while assessing the strength of German troops in and around the city. Later General Dwight Eisenhower was to call Taylor's secret mission a risk ''greater than I asked any other agent or emissary to undertake during the war.''

In March 1944 Taylor, now a brigadier general, was ordered to England to command the 101st Airborne Division. He parachuted into Normandy with his men in the early morning darkness of D-Day, June 6, 1944. Later that year he led his division in another airborne assault—Operation Market-Garden—in which American and British forces sought but failed to open the Rhine River as far north as Arnheim, Holland. Taylor was back in the United States when the German army launched its massive attack against the ''Bulge'' in the Allied lines in the Ardennes. The 101st was surrounded at Bastogne, Belgium, where second-in-

command General Anthony McAuliffe made his celebrated reply of ''Nuts!'' to the German order to surrender.

Taylor hurried back to his command and led the division until the end of the war in Europe, May 8, 1945. Later that year he was appointed superintendent of West Point, moving to chief of staff of U.S. forces in Europe in 1949 and to deputy chief of staff of the Army in 1951.

During the Korean War he took command of the U.S. Eighth Army in February 1953 for five months of fighting until the armistice was signed in July. The next year he took command of all U.S. forces in the Far East and in 1955 was promoted to four-star general and assigned to lead all United Nations forces in the Far East. However, two months later he was recalled to the United States to become army chief of staff, serving in that post until his retirement in 1959.

Taylor reentered government service in 1961 to investigate the CIA role in the abortive Bay of Pigs invasion of Cuba. He then served as military representative of President John F. Kennedy, chairman of the Joint Chiefs of Staff, U.S. ambassador to South Vietnam in 1964, and from 1965 to 1969 as special consultant to President Lyndon Johnson. He retired again in 1969, spending much of his private life in writing on national and international affairs.

Slender and athletic, General Taylor looked every bit the picture of a soldier. His military decorations included the Distinguished Service Cross, Silver Star with Oak Leaf Cluster, Distinguished Service Medal with Oak Leaf Cluster, Bronze Star, and Purple Heart, as well as numerous foreign honors. In 1925 Taylor married Lydia Gardner Happer. They had two sons, John Maxwell and Thomas Happer.

Further Reading

For more information on General Taylor's role in World War II see almost any good history of the conflict, particularly Dwight Eisenhower, *Crusade in Europe* (reprinted 1977) and Cornelius Ryan, *The Longest Day: June 6, 1944* (paperback 1960) and *A Bridge Too Far* (paperback 1974). Additional information on Taylor can be found in his writings, which are direct and clear-headed. *The Uncertain Trumpet* (1959) was an attack on the Eisenhower administration's emphasis on ''massive retaliation'' as the chief defense of the United States. *Responsibility and Response* (1967) further argued the need for conventional as well as nuclear weapons. *Swords and Plowshares* (1972) was also a contribution to U.S. defense policies.

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Susie King Taylor

During the Civil War, black American nurse Susie King Taylor (1848-1912) aided the Union Army. She later helped freedmen and Civil War veterans.

Susie King Taylor was born into slavery on Aug. 6, 1848, on a farm near Savannah, Ga. She learned to read and write, although slaves were prohibited from doing so. During the Civil War she and her uncle escaped from slavery by fleeing to a Union army in Georgia. She joined the all-black 1st South Carolina Volunteers (which later became the 33d U.S. Colored Infantry) as a nurse, teacher, and laundress.

In 1863 she married Sgt. Edward King, also a former slave, and served with him in the South Carolina Sea Islands. They participated in the 1865 capture of Charleston. She bravely attended to the needs of both black and white soldiers. Though King frequently encountered combat, she always remained brave, and her courage and cheerfulness were a source of inspiration to soldiers of both races. She also taught many illiterate Union soldiers to read and write.

Mustered out of the army in February 1866, King and her husband returned to Savannah. She opened a school for free blacks but closed it after her husband died at the end of 1866. She operated a school in Liberty Country, Ga., in 1867-1868 but returned to Savannah in late 1868 to open a night school. With the opening of new public schools for freedmen, King closed her school and worked for a wealthy family.

Moving to Boston, King married Russel L. Taylor, a former Union soldier, in 1879. She remained interested in the plight of Civil War veterans, both black and white, and

in 1886 helped organize Corps 67 of the Women's Relief Corps auxiliary to the Grand Army of the Republic. She served as guard, secretary, treasurer, and president (1893) of the Corps. During the Spanish-American War she furnished and packed boxes for wounded men in hospitals.

Taylor's well-written autobiography, *Reminiscences of My Life in Camp* (1902), detailed her wartime experiences and the contributions of blacks to the Union cause. It also criticized racial discrimination in the United States, particularly in the South. Taylor noted that blacks had contributed greatly to the preservation of the nation and were entitled to full equality.

Further Reading

Taylor's autobiography, *Reminiscences of My Life in Camp* (1902; repr. 1968), is the principal source on her life; two short excerpts appear in William L. Katz, *Eyewitness: The Negro in American History* (1967). Brief biographies of Mrs. Taylor are in Sylvia G. L. Dannett, *Profiles of Negro Womanhood, 1619-1900,* vol. 1 (1964), and in Charles H. Wesley and Patricia W. Romero, *Negro Americans in the Civil War: From Slavery to Citizenship* (1968). Benjamin Quarles, *The Negro in the Civil War* (1953), and James M. McPherson, *The Negro's Civil War: How American Negroes Felt and Acted during the War for the Union* (1965), briefly describe her war work and attitudes toward the race problem.

Additional Sources

Taylor, Susie King, b. 1848., *A Black woman's Civil War memoirs: reminiscences of my life in camp with the 33rd U.S. Colored Troops, late 1st South Carolina Volunteers,* New York: M. Wiener Pub.: Distributed by the Talman Co., 1988.

□

Zachary Taylor

Zachary Taylor (1784-1850), twelfth president of the United States, was, as one of the two military heroes of the Mexican War, the last Whig president.

Living in a time when generals were politically appointed and the Army poorly trained, Zachary Taylor proved a great tactician even though he did not inspire the love of his troops. Quarrelsome with his superiors, blunt to the point of tactlessness, he nevertheless provided solid leadership as a general.

Taylor was born on Nov. 24, 1784, at Montebello, Va., the son of a lieutenant colonel who had been on George Washington's Revolutionary War staff. The family moved to Louisville, Ky., in 1785, where Zachary's father became collector of customs and an influential man. Poorly educated by private tutoring, young Taylor was intended for an agricultural life on the family plantation, but the death of an elder brother allowed him to enter the Army. In 1808 he was appointed a lieutenant by President Thomas Jefferson and assigned to Gen. James Wilkinson's command at New Orleans.

A bout with yellow fever forced Taylor into temporary retirement, but he was promoted to captain in 1810 and assigned to the command of Governor William Henry Harrison of Indiana Territory. That same year he married Margaret M. Smith of Maryland.

During the War of 1812 Taylor won prominence in his command of Ft. Harrison. His small garrison withstood an attack by 400 Indians led by Tecumseh. During the war he was promoted to brevet major, but at the war's end he reverted to captain. This so angered him that he resigned his commission and returned to Kentucky to raise ''a crop of corn.''

Garrison Duty

In May 1816 President James Madison restored Taylor to the rank of major and sent him to Wisconsin Territory to command the 3d Infantry. Fifteen years of garrison duty followed in Louisiana and Minnesota. In 1832 he was promoted to colonel, and during the Black Hawk War he had charge of 400 regulars, under the command of Gen. Henry Atkinson. After receiving the surrender of the Indian chief Black Hawk, he returned to Ft. Snelling as commanding officer. There, a subordinate, Jefferson Davis, sought to wed Taylor's second daughter, Sarah, but Taylor disliked Davis and forbade his entry into the Taylor home. Davis later resigned his commission and in 1835 the couple married. Three months later, at Davis's Mississippi plantation, his wife died of a fever.

In 1837 Taylor was assigned command of the Army prosecuting the Seminole Wars in Florida. On Christmas

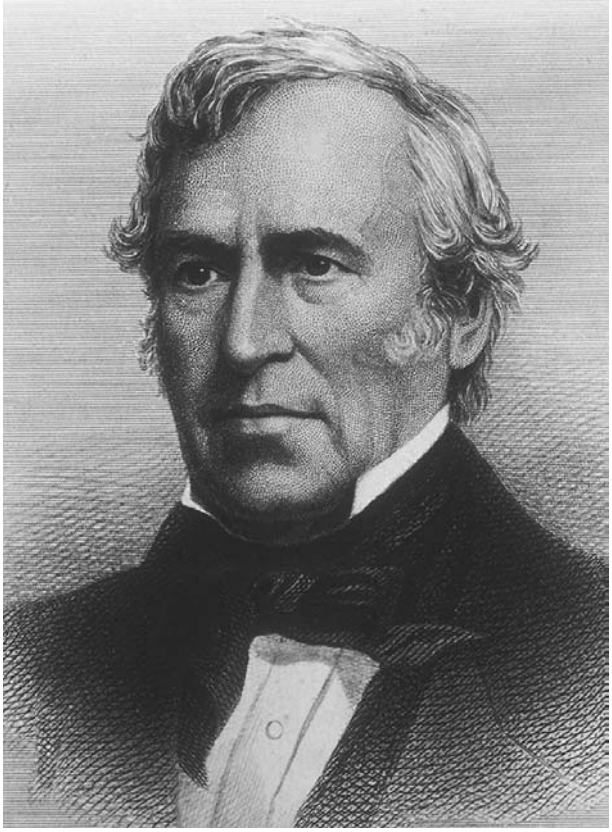

Day he inflicted a stinging defeat on them at Lake Okeechobee, for which he was breveted a brigadier general. In May 1833 he assumed command of the department. Muscular and stocky, rarely in full uniform, he was dubbed ''Old Rough and Ready'' by his troops. In 1840 he returned to the Department of the Southwest as commander, and that year he purchased a house in Baton Rouge, La., which he thereafter considered home. He also purchased, in 1841, Cyprus Grove, a plantation near Rodney, Miss., thus becoming a slave owner.

Mexican War

In May 1845 Taylor was ordered to correspond with the government of the Republic of Texas, then negotiating annexation to the United States, and to repel any invasion of Mexicans. In July he moved his army of 4,000 men to the site of Corpus Christi, Tex. In January 1846 he was ordered to the mouth of the Rio Grande to support the American claim to that river as the boundary of Texas. In March he constructed Ft. Brown, opposite the Mexican town of Matamoros.

When Mexican forces attacked his troops, Taylor did not wait for Congress to declare war. On May 8, 1846, at Palo Alto he defeated a Mexican army three times the size of his own force, largely through the accuracy of his artillery. The next day he won the Battle of Resaca de la Palma and then occupied Matamoros. President James K. Polk thereupon named him commander of the Army of the Rio Grande and promoted him to brevet major general. A grateful Congress voted him thanks and two gold medals.

With 6,000 men Taylor set out in September 1846 for Monterrey, Mexico, which he captured on September 20-24, granting the Mexicans an 8-week armistice. The Polk administration criticized Taylor's leniency toward the Mexicans and would have replaced him but for his growing popularity. Because of that, and because Taylor's name was being prominently mentioned as the Whig nominee for president, the Democrat Polk reassigned half his troops to Gen. Winfield Scott, who was to invade Mexico at Veracruz. Taylor was ordered to hold at Monterrey and be on the defensive.

Taylor ignored his orders, advancing southward until he came into contact with Antonio López de Santa Ana's Mexican army of 15,000-20,000 men. On February 22-23 they fought the Battle of Buena Vista. Many of Taylor's men, mainly volunteers, broke and fled, but his artillery proved so effective that the Mexicans were forced to retreat. In gratitude for this victory, Congress voted him another gold medal, but Polk continued to hamper and demean his activities. Taylor remained in Mexico until November 1847, when he returned to campaign in his peculiar fashion for the presidency.

Whig Nomination

In June 1846 Taylor had written that he would decline the presidency even ''if preferred and I could reach it without opposition.'' In August 1847 he stated, ''I do not care a fig about the office.'' Yet by the late fall of 1847 he was becoming interested and writing his views on political issues. He said that the Bank of the United States was a dead issue, that he favored internal improvements, and that he would use the veto to protect the Constitution. His political backers, appalled at such statements, preferred that his views remain unknown.

The Whigs nominated Taylor on the fourth ballot, passing over Henry Clay, Daniel Webster, and Winfield Scott, even though Taylor had never even voted in a presidential election. The Democrats chose Lewis Cass. Because of a split in the Democratic party, Taylor carried New York State and thereby won the election. People voted for him in the North because he was a war hero; in the South he was admired as a slave owner.

The President

In his inaugural address Taylor advocated military and naval effectiveness; friendly relations with foreign powers; Federal encouragement of agriculture, commerce, and manufacturing; and congressional conciliation of sectional controversy. Four of his seven Cabinet members were Southerners, and the Cabinet contained no men of real ability.

Because of Taylor's political inability, he suffered in his relations with Congress. He also contributed to the ruination of the Whig party because he thought himself above partisan politics. ''I am a Whig,'' he stated, ''but not an ultra Whig.'' The result was discord and dissension within party ranks.

Although a slave owner, Taylor gradually came to support the Wilmot Proviso (mandating that there be no exten-

sion of slavery into the territory taken from Mexico at the end of the war). He encouraged Californians to seek admission as a free state, just as he did New Mexicans, despite the Texan claims to all land east of the Rio Grande. Southern Whigs thereupon turned against Taylor and the party. His steadfast opposition to the Texan claims heated the sectional controversy; yet when there was talk of secession, he stated forthrightly, ''Disunion is treason.'' His strong stand discouraged secession and perhaps delayed the Civil War.

Taylor little understood foreign affairs and blundered badly on several occasions. His one major accomplishment in this area was the Clayton-Bulwer Treaty of 1850, which dealt with English-American efforts to build an Isthmian canal.

A lifelong admirer of George Washington, Taylor attended the laying of the cornerstone of the Washington Monument on July 4, 1850, sitting for hours in the hot sun. Afterward he drank quantities of ice water and then ate cherries with iced milk. That night he suffered what the doctors described as a cholera attack; he died 5 days later. He rallied at his deathbed to make a last statement: ''I have tried to discharge my duties faithfully. I regret nothing.'' He was buried near Louisville, Ky.

Further Reading

There are three satisfactory biographies of Taylor. The best is Holman Hamilton's two-volume work, *Zachary Taylor: Soldier of the Republic* (1941) and *Zachary Taylor: Soldier in the White House* (1951). The others are Brainerd Dyer, *Zachary Taylor* (1946), and Silas B. McKinley and Silas Bent, *Old Rough and Ready* (1946). The standard history of the Mexican War is still Justin H. Smith, *The War with Mexico* (2. vols., 1919). □

Peter Ilyich Tchaikovsky

Peter Ilyich Tchaikovsky (1840-1893) is one of the most loved of Russian composers. He epitomized the ingenuous opening to the emotions of the romantic era in music, but his product was made durable through sound craftsmanship and rigorous work habits.

Eschewing the intellectual, Peter Ilyich Tchaikovsky was in no sense a technical innovator; moreover, he attracted, and still attracts, the barbed clevernesses of those less trustful of emotional statement. But his work is always hotly defended as each generation discovers him afresh—a process considerably quickened by a massive and ever-growing body of literature about his music and his interesting, often tragic life.

Born on May 7, 1840, in Votkinsk in the Vyatka district, Tchaikovsky was the son of a well-to-do engineer. Peter and his brothers and sister received a sound education from their French governesses. He apparently showed no early signs of unusual musical talent but was duly exposed to the music lessons suffered by all young gentlemen. He later recalled growing up in a place ''saturated with the miraculous beauty of Russian folk song'' and the effect some music had on him as a child—that of exquisite torture so beautiful that he begged the music be stopped. He often referred to this in his letters as a mature artist.

Tchaikovsky attended a school of jurisprudence in St. Petersburg, and, while studying law and government, he also took music lessons, including some composing, from Gabriel Lomakin. Tchaikovsky graduated at the age of 19 and took a job as a bureau clerk. This was to be the first step of an official career, but he was already hopelessly enamored of music. He soon met the Rubinstein brothers, Anton and Nikolai; both were composers, and Anton was a pianist second only to Franz Liszt in technical brilliance and fame. In 1862 Anton opened Russia's first conservatory, under the sponsorship of the Imperial Russian Music Society (IRMS), in St. Petersburg, and Tchaikovsky was its first composition student.

Early Works

Tchaikovsky's early works were technically sound but not memorable. Anton Rubinstein was demanding and critical, often unjustly so, and when Tchaikovsky graduated 2 years later he was still somewhat cowed by Anton's harshness. In 1866 Nikolai Rubinstein invited Tchaikovsky to Moscow to live with him and serve as professor of composition at the Moscow Conservatory, which he had just established. Tchaikovsky's father was now in financial trouble, and the composer had to support himself on the meager

earnings from the conservatory. The symphonic poems *Fatum* and *Romeo and Juliet* that he wrote in 1869 were the first works to show the style he was thereafter to cultivate. *Romeo and Juliet* was redone with Mily Balakirev's help in 1870 and again in 1879.

During the seventies and later, there was considerable communication between Tchaikovsky and the Rubinsteins on the one hand and the members of the Mighty Five, Balakirev, Aleksandr Borodin, Modest Mussorgsky, Nicolai Rimsky-Korsakov, and César Cui, on the other. The traditional ''enmity'' between the two groups seems a concoction of romantic biographers. Tchaikovsky functioned as an all-around musician in the early seventies, and, as expected of an IRMS licentiate, he taught, composed, wrote critical essays, and conducted, the last not very well. In 1875 he composed what is perhaps his most universally known and loved work, the Piano Concerto No. 1. Anton Rubinstein was sarcastic in his dislike, although it became one of the most popular items in his own repertoire as a concert pianist. Vying in popularity with the concerto is Tchaikovsky's ballet *Swan Lake* (1876). It is the most successful ballet ever written if measured in terms of broad audience appeal.

A Disastrous Marriage

In 1877 Tchaikovsky married the 28-year-old Antonina Miliukova, his student at the conservatory; it has been suggested that she remained him of Tatiana, his heroine in his opera-in-process, *Eugene Onegin*. His unfortunate wife, who died insane in 1917, not only suffered violent rejection by her husband but also the vicious libel of Modeste Tchaikovsky, his brother's biographer. Modeste, like Peter a misogynist, vilified her in the biography in an attempt to shield Peter and mask his weaknesses. Subsequent biographers, uncritically and perhaps with relish, repeated and embroidered upon Modeste's assertion that Antonina was cheap, high-strung, and neurotic.

Tchaikovsky was scarcely to find out her character: within a few weeks he had fled Moscow alone for an extended stay abroad. He made arrangements through relatives never to see his wife again. In his correspondence of this period—indeed through a large part of his career—he was periodically morbid about all aspects of his life: about his wife, money, his friends, even his music and himself. He often spoke of suicide. This, too, is a favorite theme of his many biographers. Even during his life he was treated unkindly by critics who sharpened their sarcastic vocabularies on his open, vulnerable, emotionally based music. But he never sought to change his style, though he was dissatisfied, at one time or another, with most of his works; and he never stopped composing.

Arrangement with Madame von Meck

At about the same time as his abortive marriage, Tchaikovsky entered into a liaison of quite another kind. Through third parties an unusual but fruitful arrangement with the immensely wealthy Nadezhda von Meck was made: she was attracted by his music and the possibility of patronizing him, and he was frank in his interest in her money and what it could provide him. For 13 years she supported him at a base rate of 6,000 rubles a year, with whatever ''bonuses'' he could manage to extract. He was free to quit the conservatory, and he began a series of travels and stays abroad.

Von Meck and Tchaikovsky purposely never met, save for one or two accidental encounters. In their voluminous correspondence the composer discusses his music thoughtfully; it is disenchanting to note that in letters to his family he complains cavalierly of her parsimony. He dedicated his Fourth Symphony (1877) to her. Tchaikovsky finished *Eugene Onegin* in 1879; it is his only opera generally performed outside the Soviet Union. Other works of this period are the Violin Concerto (1881), the Fifth Symphony (1888), and the ballet *Sleeping Beauty* (1889).

Tchaikovsky's fame and his activity now extended to all of Europe and America. To rest from his public appearances he chose a country retreat in Klin near Moscow. From this was derived the ''Hermit of Klin'' nickname, though hermit he never was. In 1890 he finished the opera *Queen of Spades,* based on Aleksandr Pushkin's story. As with many of his other works, Tchaikovsky was highly involved emotionally, and he was gratified when, despite the grousing ''experts,'' the opera was enthusiastically received. In late 1890 Von Meck cut him off. He was self-sustaining by then, but the rebuff rankled. Even Modeste expressed surprise at his irritation. Tchaikovsky had an immensely successful tour in the United States in 1891.

The Sixth Symphony was first heard in October 1893, with the composer conducting. This work, named at Modeste's suggestion *Pathétique,* was poorly received, very likely because of the inadequate conducting. Tchaikovsky never knew of its eventual astonishing success, for he contracted cholera and died, muttering abuse of Von Meck, on November 6.

Tchaikovsky's gift was melody—sobbing, singing, exalting melody. Yet, one of his favorite and recurring melodic patterns was a simple five-or six-note minor scale, usually descending, which he enveloped in orchestral color or lush harmonies often electrifying in their piquancy and effectiveness.

Further Reading

Tchaikovsky's story is obscured, first, by the work by his brother Modeste, *Life of Peter Ilyich Tchaikovsky* (3 vols., 1900-1902; English abridgment by Rosa Newmarch, 1906), which, while otherwise authoritative, cloaks vital segments of the composer's life; second, by puritanical attitudes which keep archives in Klin tightly closed; and third, by the opportunistic sensationalism of many writers who perform Freudian acrobatics with the few facts they possess of the composer's life. M. D. Calvocoressi and Gerald Abraham, *Masters of Russian Music* (1936), is sound, as is Abraham's *Tchaikovsky: A Short Biography* (1944), derived from the former work. David Brook, *Six Great Russian Composers* (1946), includes a chapter on Tchaikovsky. John Gee and Elliot Selby, *The Triumph of Tchaikovsky* (1960), and Lawrence and Elizabeth Hanson, *Tchaikovsky: The Man behind the Music* (1966), are undistinguished biographies. The Tchaikovsky-Von Meck correspondence was published in Russian (3 vols., 1933-1936), and a one-volume English abridgment is available. *Beloved Friend* (1937), by Catherine Drinker Bowen and Barbara von Meck,

is a fictionalized but not inaccurate account based on the aforementioned letters. □

Alexander Tcherepnin

Alexander (Nikolayevich) Tcherepnin (1899-1977) was a Russian-French and later American composer of ballets, operas, and instrumental music.

Alexander Tcherepnin was born on January 21, 1899, in St. Petersburg, Russia. Descended from a family of musicians, Alexander benefitted from the experience of his father, Nikolay Tcherepnin (1873-1945), a conductor and composer who studied with Rimsky-Korsakov. The family house in St. Petersburg was a place where many well-known musicians and artists liked to meet. In this privileged atmosphere, the gifts of Alexander Tcherepnin were confirmed at an early age. At 14 he had already written an opera, a ballet, and several pieces for piano. In 1918 the family moved to Tbilisi, where Alexander continued his studies at the music conservatory. At the same time he gave concerts as both pianist and conductor.

In 1921 the political situation forced the family to leave Russia. They settled in Paris, where Alexander completed his studies with Paul Vidal (composition) and Isidor Philipp (piano). Later he became the co-founder of L'Ecole de Paris with Bohuslav Martinů, Conrad Beck, and Marcel Mihalovici, a group of foreign composers close to the neo-classical movement, although at the same time very interested in the music of their respective homelands. He made his Western début in London (1922), and a year later his ballet *Ajanta's Frescoes,* written for Pavlova, was performed at Covent Garden.

Although he began a professional tour of America in 1926, it was in 1927 in Paris that he suddenly attained fame after the premiere of his first symphony, which was a *succès de scandale*. (An entire section of the work is performed exclusively by percussion instruments.) Between 1934 and 1937 he travelled in several Far-Eastern countries. He taught in Tokyo, where he settled down for a while and founded a music publishing corporation to promote the works of his pupils. It was in Shanghai that he met the pianist Lee Hsien Ming, whom he married a few years later. Returning to France in 1938, Alexander Tcherepnin was unfortunately forced to limit his activities during World War II.

In 1948 he returned to the United States to teach at De Paul University, Chicago, becoming an American citizen in 1958. From 1964 to his death in 1977 he divided his time between Paris and New York. An invitation from the Soviet government in 1967 allowed him to tour his native country extensively.

His Music

A highly cosmopolitan figure, Alexander Tcherepnin moved easily from St. Petersburg to Paris and New York. Even before World War II some of his compositions revealed the influence of the Far East. His intense intellectual and musical curiosity found expression in compositions which can best be described as eclectic. As early as 1913 the *Pièces sans titre op. 7* for piano contain examples of bitonality. During his stay in Paris (1921-1950), his compositions show the impact of the French esthetic (simplicity of textures, clarity of melodic lines), at the time vigorously demonstrated by the members of the *Groupe des Six* (Darius Milhaud, Germaine Tailleferre, Georges Auric, Louis Durey, Arthur Honegger, and Francis Poulenc). In addition, he used the percussive rhythm that Prokofiev preferred in his music. Russian and Georgian music appear in *Rhapsodie Géorgienne* for orchestra (1922) and *Suite Géorgienne* for piano and strings (1938).

Apart from those diverse outside influences, he experimented with his own new techniques of counterpoint and of rhythm. The French composer Alexandre Tansman (born in Poland) remembered that Tcherepnin in Paris notated the rhythmic flow of the sound of people reading a newspaper. In addition to those experiments, Tcherepnin used his own melodic scale of nine notes in most of his compositions.

It was in the United States that Alexander Tcherepnin coordinated the best elements of his research. Although he avoided using serial elements, he did not hesitate to use electronic techniques (see *The Story of Ivan The Fool,* commissioned by the British Broadcasting Corporation [BBC] in 1968). His works include several ballets and operas (*Die Hochzeit der Sobeide* op. 45, story from Hofmannsthal, 1930; *The Farmer and the Nymphe* op. 72, 1952). In his chamber music, Alexander Tcherepnin often wrote for un-

usual instrumental combinations (see *Sonata da Chiesa* op. 101 for viola da gamba and organ, 1966, and *Caprices Diatoniques* for Celtic harp, 1973), thus revealing his particular interest in musical timbre.

This cosmopolitan composer reflected in his music the variety of cultures in which he had resided.

Further Reading

W. Reich, *Alexander Tcherepnin* (Bonn, 1959, rev. 1970) provides insights on the man and his work. □

Tecumseh

The American Indian Tecumseh (ca. 1768-1813), Shawnee chief, originated and led an Indian confederation against the encroaching white settlers in the old Northwest Territory. He was an ally of the British during the War of 1812.

According to tribal tradition, Tecumseh or Tecumtha, was born about March 1768 near what is now Springfield, Ohio. His father, Pucksinwa, was killed at the Battle of Point Pleasant in 1774, yet Tecumseh grew to manhood a distinguished warrior even without a father to guide him. He also grew to manhood angry at the encroaching whites who were forcing his tribe farther and farther west. A chief by 1808, he led the Shawnee to a site on the Wabash River near the mouth of the Tippecanoe, where they settled with permission from the Potawatomi and Kickapoo Indians.

Angry at the land hunger of the whites, Tecumseh was gradually coming to believe that no sale of land to the whites was valid unless all Indian tribes assembled and assented to such a sale. He said that the land did not belong to any one tribe, that it belonged to them all in common, and that the U.S. government had recognized this principle in 1795 at the Treaty of Greenville, when all tribes had assembled to make the agreement, after which the government had guaranteed title to all unceded land to the tribes in common. Governor William Henry Harrison of Indiana and other officials objected to this argument, realizing that such an arrangement was impractical from the government's point of view.

Tecumseh also knew that in unity there was strength, and he began to try to confederate all tribes from the Great Lakes to the Gulf of Mexico to oppose the whites. He was aided by his brother (perhaps a twin), Tenskwatawa, who was known as the Prophet. The Prophet preached with evangelical and revivalistic fervor that the Indians must return to the pure ways of their ancestors.

Tecumseh had some success in his drive to confederate the Indians. When the tribes visited his village, known as Prophet's Town, Tecumseh exhorted them not to drink alcoholic beverages, to develop their agricultural skills, and to accept nothing from whites on credit. He hoped to be left alone by the whites just long enough to consolidate his program and unify his people.

In this movement Tecumseh was aided by the British in Canada, who wanted allies against the Americans. He obtained arms, ammunition, and clothing from them. As he traveled and exhorted, he said, ''Our fathers, from their tombs, reproach us as slaves and cowards.'' American observers noted that he was tall, straight, and lean—and a great orator. With British advice, he foretold the appearance of a comet in the heavens. When it appeared, as he had forecast, in 1812, the Creek Indians were so impressed that they arose against the whites—with disastrous results for their tribe.

In August 1810 Tecumseh met Governor Harrison at Vincennes for a conference, but he demanded the return of Indian lands so violently that the conference came to naught. The next year, at another conference, Tecumseh, overawed by militia, declared his peaceful intentions.

In 1811 Tecumseh journeyed southward to solicit more members for his confederation, warning his brother not to be drawn into battle unprepared. That summer was dry, crops were ruined, game became scarce, and the Prophet was led into a battle at Tippecanoe on Nov. 7, 1811. He was defeated, and this disaster caused many braves to desert Tecumseh. His confederation began to fall apart.

When the War of 1812 began, Tecumseh led his followers into the British camp, where he received the rank of brigadier general. He aided Sir Isaac Brock in the capture of Detroit; however, he also saved the lives of American soldiers about to be massacred there. In fact, his white enemies on the frontier always commented on his mercy and humanity, nothing that he would not torture prisoners and that his word was good.

Tecumseh and his followers fought with the British at Brownstown, Ft. Meigs, and Ft. Stephenson. His aid is often cited as the reason that the Americans failed to take Canada during this war. Yet when the British chose to retreat, following Adm. Oliver Hazard Perry's victories on Lake Erie, Tecumseh chose to cover the retreat. At the Battle of the Thames on Oct. 5, 1813, he was killed, leaving a lasting dispute as to who actually killed him.

Further Reading

Older books about Tecumseh and his movement that are of value include Benjamin Drake, *Life of Tecumseh* (1841; repr. 1969); Edward Eggleston, *Tecumseh and the Shawnee Prophet* (1878); and John M. Oskison, *Tecumseh and His Times* (1938). Recent works are Glenn Tucker, *Tecumseh: Vision of Glory* (1956); David C. Cooke, *Tecumseh: Destiny's Warrior* (1959); and a collection of documents by Carl F. Klinck, *Tecumseh: Fact and Fiction in Early Records* (1961). □

Frederick J. Teggart

Frederick J. Teggart (1870-1946) was a comparative historian, librarian, sociologist, and educator who

was responsible for initiating sociology at the University of California. He was a pioneer in advocating the fruitful interchange between history and sociology. He was one of the early modern analysts of social change, as well as a proponent of careful theoretical analysis in the study of both ancient and modern societies.

Frederick J. Teggart was born in Belfast, Ireland, in 1870, one of eleven children. First educated at Methodist College in Belfast and Trinity College in Dublin, he and his family came to the United States in 1889. Thereafter he enrolled in the then new Stanford University, where one of his classmates was Herbert Hoover. He received an A.B. degree in English in 1894. There followed a prolonged but not rewarding career as a librarian, first at Stanford and then as head librarian of a prestigious private library in San Francisco. By 1905, after several years of study and professional publishing, he became a lecturer in the extension division of Stanford, and in 1911 he was made an associate professor of history and curator of the famous Bancroft Library at the University of California, Berkeley.

After considerable academic wrangling and controversy at the University of California, he was appointed to a new department of social institutions (really sociology) in 1919, becoming a full professor in 1925. During the next decade or so his major course for undergraduates was a magisterial survey called ''Progress and Civilization.'' Though he did not attain the doctoral degree because of fierce academic politics at Stanford, he finally was properly recognized by an honorary LL.D. degree from the University of California in 1940.

Teggart was an early, articulate critic of both overspecialized chronicling of ''historical'' events and grandiose philosophical abstractions in the social sciences. He vigorously championed an intellectual and practical alliance of history and sociology, with a supplementary emphasis on significant comparisons and the necessity for ''world'' (inter-societal) history and analysis. In all this, he constantly underscored the need to study important, deep-seated social and cultural changes, not as manifestations of evolution or progress, but as evidence of both achievement and social difficulties.

These ideas were lucidly developed in three works prepared between 1916 and 1925—*Prolegomena to History, Processes of History,* and *Theory of History*. The essential message of his intellectual career was that major changes could be reliably explained by locating crucial human events or processes that could be interpreted as ''intrusions'' on established practices and institutions. These events were conceived as ''breaks'' in continuity, as ''transitions'' between antecedent and subsequent developments, reflecting an essentially unpredictable (but nevertheless understandable) unfolding of human experience throughout recorded history. But the primary mark of such ''intrusions'' was, for Teggart, the evidence of mass migrations due to a variety of demographic, economic, and political factors.

In a very special but controversial study, Teggart tried to explain the barbarian invasions (migrations in the Roman Empire, 58 B.C. to 107 A.D.) as cumulative responses to raids and wars in Eastern Europe and the western regions of the Chinese Empire. In studying later centuries, Teggart gave more prominence to population pressures and the accessibility afforded by intersecting travel and trade routes. However, the consequences of migrations became a major focus for Teggart. He concluded that migrations ultimately unsettled pre-existing organizations, as well as idea systems and values, since migrants carried their cultures with their bodies and belongings. While this collision creates conflicts and uncertainties, the net result was often a release from routine ways and opportunities for greater individuality and a mentality of freedom that results in new ideas and alternatives.

Teggart boldly attacked institutional sterility and complacent intellectual paralysis by pointing to previously ignored orders of facts, by criticizing undue disciplinary specialization, and by confronting the problems of conflict as normal components (not as inevitable causes or either as desirable) of the complex human record. While he was not fully appreciated by his California colleagues, he was an acknowledged influence on the thinking of such scholars as Robert Park and Arnold Toynbee.

Further Reading

Teggart's major works were *Prolegomena to History* (1916), *Processes of History* (1918), *Theory of History* (1925), and *Rome and China* (1939). In addition, there is a revealing reminiscence of Teggart in Robert A. Nisbet, *Teachers and Scholars* (1992).

Additional Sources

Dangberg, Grace, *A guide to the life and works of Frederick J. Teggart,* Reno, Nev.: Grace Dangberg Foundation, 1983. □

Marie Joseph Pierre Teilhard de Chardin

The French theologian and paleontologist Marie Joseph Pierre Teillhard de Chardin (1881-1955) synthesized scientific evolutionary theory, theological interpretation, and mystical vision into a dazzlingly creative and controversial view of man and the universe.

Pierre Teilhard de Chardin was born on May 1, 1881, at his family's ancestral estate near Auvergne. His family was a devoutly Roman Catholic one. His mother influenced Teilhard's piety, and his father awakened the boy's interest in natural history.

Formative Years, 1899-1922

Teilhard attended the Jesuit school at Villefranche, and at the age of 18, he entered the Jesuit novitiate at Aix-en-Provence. When Roman Catholic religious orders were expelled from France in 1902, his Jesuit community moved to the Isle of Jersey, where he continued his studies for 3 years. He was then sent to teach physics and natural history at the Holy Family College in Cairo, Egypt. During his 3 years there he studied geology and paleontology, and he acquired a fascination with the Eastern world.

After the Egyptian interlude Teilhard spent the last stages of his training (1908-1911) at Ore Place, Hastings, England. He began to integrate his earlier absorption in the world of matter into the world of spirit and thus to forge his characteristic world view. Taking evolution as his key idea, he saw the whole universe as an evolutionary process—what he called cosmogenesis. Everything in the universe, including man, was bound together in complete organic interconnection and unity. Matter and spirit were not two separate things but rather two dimensions of one reality. The evolution of the cosmos was the progressive spiritualization, or personalization, of matter, with God as the Omega Point, or fulfillment of the cosmic process, and Christ as the incarnation in time of this ultimate cosmic purpose. The emergence of human consciousness, the ''noosphere,'' on this planet was the leading edge of the cosmogenesis and the clue to the direction of the whole universe. With man, cosmic evolution became self-directing; it ''folds in upon itself,'' converging increasingly toward spirit and person.

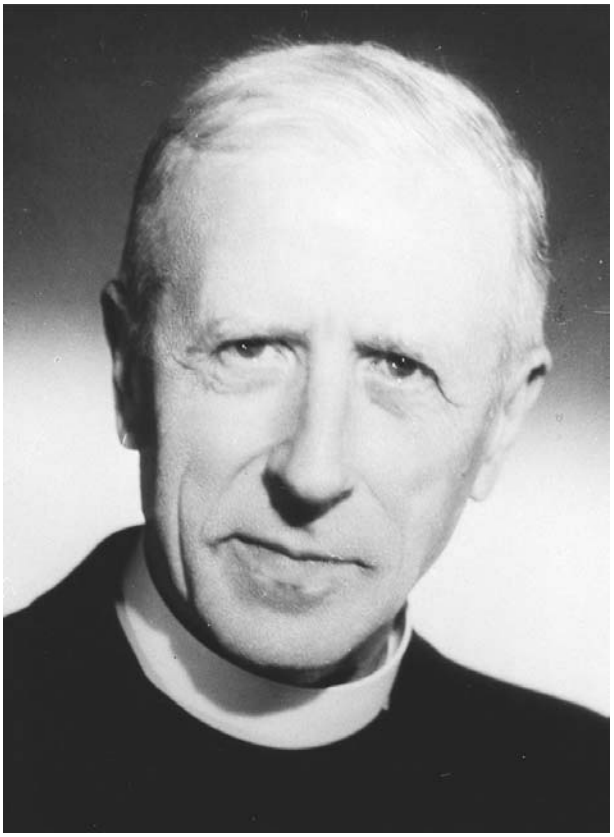

Teilhard's two passionate loves were God and the universe, and the whole of his thought and life sought to integrate the two.

Teilhard was ordained a priest in 1911, and he completed his theological studies in 1912. He then did doctoral studies in science at the Sorbonne. When World War I broke out in 1914, he volunteered as a stretcherbearer in the French army; he served throughout the war and was twice decorated. In 1919 he returned to his studies and received a doctorate in paleontology from the Sorbonne in 1922.

Long Exile, 1923-1955

In 1922-1923 Teilhard taught as professor of geology at the Institute Catholique in Paris. His influence as a scientist began to be felt at this time. But he was eager to return to the East, and in 1923 he joined Père Licent, a fellow Jesuit and scientific pioneer in China, at Tientsin to found the French Paleontological Mission in China. Soon after Teilhard's arrival they made an expedition to Inner Mongolia and the Ordos Desert, bringing to light the first evidence that Paleolithic man had lived in North China. During this expedition Teilhard finished his mystical-philosophical ''Mass on the World'' (published in *Hymn of the Universe* in 1965).

In 1924 Teilhard returned to France. His superiors in the Society of Jesus had been concerned for some time over the boldness and seeming heterodoxy of some of his philosophical and theological views. They believed him to be overoptimistic about the problem of evil and heterodox in his interpretation of the Fall of Man. He was also accused of having pantheistic tendencies. As a result, Teilhard was barred from teaching in France. Thus began his lifelong ordeal with the Church, which brought him much personal suffering and prevented the publication of all his major writings until after his death. He accepted the decisions of the Church and the constant accusations of heresy with obedient submission, but the situation brought him incalculable anguish.

Teilhard returned to China, this time to Peking, a stimulating and cosmopolitan center where he enjoyed a circle of friends and professional colleagues that included scientists from all over the world. In 1926-1927 he wrote *The Divine Milieu* (1960), one of his best-known works. In 1928 he made two important paleontological expeditions into Mongolia. He later traveled in India and visited the United States several times. Teilhard returned briefly to China in 1934 and 1938, settling once again in Peking just before World War II broke out in 1939. The Japanese had occupied North China, and the Europeans and Americans in the region were isolated for the duration of the war. From 1938 to 1940 Teilhard wrote his major work, *The Phenomenon of Man* (1959).

In 1946 Teilhard returned briefly to France. He suffered a severe heart attack just before leaving on an expedition to South Africa, and he had to postpone the trip for 2 years. In 1949 he wrote *Man's Place in Nature* (1966), perhaps the best succinct introduction to the ideas more fully expressed in *The Phenomenon of Man*. In 1951 Teilhard was elected to the Académie des Sciences and went to live in New York City as a member of the Wenner Gren Foundation, where he

devoted himself to anthropological studies. He returned to France only one more time in his long ecclesiastically imposed exile, in 1954. At that time new restrictions were imposed on him by his superiors. He died in New York City on Easter Sunday, 1955.

In addition to the writings mentioned, other important works by Teilhard in English include *The Future of Man* (1964), *Building of the Earth* (1965), *The Appearance of Man* (1966), *The Vision of the Past* (1966), and *Science and Christ* (1969). He ranks as one of the three or four most decisive influences in contemporary Christian theology. His thought was a significant new bridge between religion and science and between Christianity and the life and politics of modern man. His theory of cosmic evolution restored man to a central role in the universe, and his notion of human consciousness as evolving toward greater unification gave new optimism to spokesmen for social change.

His friend Père Pierre LeRoy said of Teilhard: ''His own faith was in the invincible power of love: men hurt one another by not loving one another. And this was not naiveté but the goodness of the man, for he was good beyond the common measure.''

Further Reading

The literature on Teilhard and his thought which has appeared in the short time since his death is enormous, and the Teilhard societies that have grown up around the world assure the appearance of much more. The most complete biographies in English are Claude Cuénot, *Teilhard de Chardin: A Biographical Study* (1965), and Robert Speaight, *Teilhard de Chardin: A Biography* (1967). Recommended studies of Teilhard's thought are Henri de Lubac, *Teilhard de Chardin: The Man and His Meaning* (1965); Christopher F. Mooney, *Teilhard de Chardin and the Mystery of Christ* (1966); and Philip J. Hefner, *The Promise of Teilhard* (1970).

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Kiri Te Kanawa

Lyric soprano Kiri Te Kanawa (born 1944) of New Zealand rose to great popularity because of the warmth and freshness of her voice and her own physical beauty, which lent a striking stage presence.

Kiri Te Kanawa was born in Gisborne, New Zealand, on March 6, 1944, into a family that was too poor to keep her. She was adopted the following month by Tom and Nell Te Kanawa, whose respective Maori and European lineage matched that of her natural parents. (The aboriginal people of New Zealand, the Maori, are a mixture of Polynesian and Melanesian.) Although the family was not especially musical, Nell Te Kanawa encouraged her adopted daughter to sing, and at around the age of six she performed on a local radio broadcast.

In 1956 the family moved to Auckland at the insistence of Mrs. Te Kanawa, so that her daughter could be placed under the tutelage of a respected voice teacher, Sister Mary Leo, at St. Mary's College for Girls. A minimum age requirement—in the end compromised—kept her from enrolling until two years later. She admitted to being lazy in her formative years, and indeed into the beginnings of her professional career, so that she tended toward popular and lighter music, which was easier to sing. At the age of 16 she entered a business school, this practical choice being determined by her rather low academic standing at St. Mary's. Various jobs followed; first as a telephone operator, then a sales person, later an office receptionist.

Meanwhile, she continued her voice lessons with Sister Mary Leo and began singing in popular musicals, such as *Annie Get Your Gun* and *The Sound of Music,* and in cabarets. Continued successes in the popular vein, including several recordings, promised at age 16 a career as a popular singer. Such a career, however, did not suit her mother, who again took the reins, persuading those responsible for the Maori Trust Foundation to support Kiri's continued study.

Freed from the necessity of singing for a living, Te Kanawa was able to devote her efforts to more serious music and to enter singing competitions in the area. Her first triumph came as winner of the Auckland Competition in 1960. Two years later she was runner-up in the more prestigious Mobile Song Quest, and in 1965 she won this competition. In the same year she entered aria competitions of both the Sydney and Melbourne *Suns,* said to be the two most important such events in Australasia. The first awarded her second prize, but her singing of ''Leise, leise'' (sung in English as ''Softly Singing'') from Weber's *Der Freischütz* won her first place in the Melbourne *Sun* competition.

As a result of the cash prizes and scholarships awarded her by the competition, and also a special fund set up for her by the Queen Elizabeth II Arts Council of New Zealand, she began studying at the London Opera Centre in 1966. A master class with well-known conductor (and husband of Joan Sutherland) Richard Bonynge in 1966 proved beneficial, for he convinced her that she was a soprano and not a mezzo soprano, as everyone had previously assumed. But the transition from renown in her native New Zealand to the anonymity of a student—and by all accounts not a particularly good one—in London proved difficult. Her laziness persisted, and she developed a reputation for being unprepared and unreliable. This reputation followed her for years, even to Covent Garden, where she had to audition as many as nine times before she could convince its judges, not so much of her abilities, but of her sincerity and determination. In March of 1967 she met Desmond Park; her marriage to him in August of the same year had the stabilizing effect on her that made her subsequent career possible.

The period from 1969 to 1970 was a pivotal one in several respects. She left the London Opera Centre and began her new career, at first singing small *travesti* roles, as in Handel's *Alcina* at Royal Festival Hall, before her major triumph of 1969 as Ellen in Rossini's *La donna del lago* at the Camden Festival. Secondly, she began studying with Vera Rozsa, who did much to improve her intonation, diction, interpretation, and acting. Vera Rozsa also corrected the efforts of the singer's earlier teachers who had tried to make her naturally light voice much bigger. Lastly, she auditioned successfully for the Royal Opera House and was given a contract as junior principal for the 1970-1971 season.

Her Covent Garden debut took place in April 1971 as the leading flower maiden in Wagner's *Parsifal,* an unlikely opera for her, considering the lyrical repertoire she later developed. Although the role was not a large one, she did not go unnoticed; the favorable response led to wider recognition and more important roles. Her American debut was with the Santa Fe Festival in July 1971 as the Countess Almaviva in Mozart's *Marriage of Figaro*. When she repeated the role at Covent Garden in December of the same year the well-known critic of the *Financial Times,* Andrew Porter, proclaimed her ''a new star.''

Her debut at New York's Metropolitan Opera, as Desdemona in Verdi's *Otello,* had been scheduled for March 7, 1974, but took place, again with high acclaim, at a February 9 matinee, when she substituted for the ailing Teresa Stratas on very short notice. Other important debuts included Elvira in Mozart's *Don Giovanni* at the Paris Opera in February of 1975 and Desdemona in Verdi's *Otello* at the Vienna State Opera in October of 1980. She was accorded a special honor in April of 1981, when she was asked by Prince Charles of Wales to sing at his wedding.

Other roles, either staged or recorded, included Dido in Purcell's *Dido and Aeneas;* the title role in Donizetti's *Anna Bolena;* Micaela and the title role in Bizet's *Carmen;* Blanche in Poulenc's *Dialogue of the Carmelites;* Idamante in Mozart's *Idomeneo;* Amelia in Verdi's *Simon Boccanegra;* Marguerite in Gounod's *Faust;* Mimi in Puccini's *La Bohème;* Tatyana in Tchaikovsky's *Eugène Onegin;* Pamina in Mozart's *Magic Flute;* Fiordiligi in Mozart's *Così fan tutte;* the title role in R. Strauss' *Arabella;* Rosalinde in J. Strauss' *Die Fledermaus;* Marschallin in R. Strauss' *Der Rosenkavalier;* and Maria in Bernstein's *West Side Story*. In addition to opera, she also had a non-operatic repertoire that included Brahms' *Requiem,* Mozart's church music, R. Strauss' *Four Last Songs,* Mahler's fourth symphony, and Berlioz's *Les nuits d'été*.

She appeared as Donna Elvira in a commercial film version of *Don Giovanni* directed by Joseph Losey and released in 1979. Among her many distinctions are honorary doctorates from Dundee, Durham, Auckland, Nottingham and Oxford universities. She was made Dame Commander of the British Empire in 1982.

In the 1980s and 1990s, Te Kanawa released many recordings of both classical and popular music. Her recordings include, *Blue Skies* (1986); *Kiri Sings Gershwin* (1987): *Italian Opera Arias* (1991); *Our Christmas Songs For You* (1996); and *The Ultimate Christmas Album* (1996) with Luciano Pavarotti, Leotyne Price and Joan Sutherland. She also authored a children's book, *Land of the Long White Cloud* in 1989. She was honored in 1990 when she officially opened the Aotea Center, New Zealand's first world-class lyric theater.

Further Reading

Informed criticism of her Marschallin and Violetta by R. Jacobson appears in *Opera News* (December 24, 1983, and December 18, 1982). A revealing, if somewhat chatty, interview by the same writer appears in the same publication of February 26, 1983. Elizabeth Forbes' biographical sketch, containing some information not found here, is in the British journal *Opera* (July 1981). *Kiri Te Kanawa: A Biography,* by David Fingleton (1983) is not a well-written book, grammatically or otherwise. It omits important dates, tends toward the sentimental, and presents much irrelevant information. An objective profile of her can be found in Baker, David J., *Totally Cool: The essence of Kiri Te Kanawa* in *Opera News* (October, 1994). □

Georg Philipp Telemann

Georg Philipp Telemann (1681-1767), a German composer of the late baroque era, was one of the leaders of the Hamburg school during its preeminence in Germany.

Georg Philipp Telemann was born in Magdeburg on March 14, 1681. He was educated there and in Hildesheim. He learned the rudiments of music in school, as all German children did, but otherwise he taught himself music, mainly by studying the scores of Jean Baptiste Lully and André Campra. Telemann is said to have composed motets and other pieces of the church service when very young, and by the time he was 12 years old he had written almost the whole of an opera.

In 1701 Telemann entered Leipzig University as a law student. In 1704 he became organist at the Neukirche in Leipzig and founded a student society called the Collegium Musicum. He wrote several operas for the Leipzig theater. He was chapelmaster at the court of Eisenach (1709-1712) and in Frankfurt (1712-1721). He then became cantor of the Johanneum and music director in Hamburg, and he held these posts for the rest of his life. He was offered the position of music director at Leipzig in 1722 but declined it, and J. S. Bach received the appointment.

Telemann made a number of trips to Berlin, and in 1737 he visited Paris, where he was influenced by French musical ideas and style. He died on June 25, 1767.

Telemann composed with rare facility and fluency in a variety of styles. George Frederick Handel is reported to have said that Telemann could write a church piece of eight parts with the same ease as another would write a letter. He composed literally thousands of works, including 12 complete cantata cycles for the liturgical year, 44 Passions, oratorios, funeral and wedding services, chamber music, about 40 operas, and over 600 overtures in the French style. Whereas J. S. Bach could maintain his individuality when he wrote in the French or Italian style, Telemann prided himself on taking on the characteristics of every national style, writing in what was then called the new *style galant*.

In his *History of Violin Playing* (1965) David Boyden translates an interesting excerpt from Telemann's autobiography: ''I had an opportunity in upper Silesia as well as in Cracow of getting to know Polish music in all its barbaric beauty. One would hardly believe what wonderfully bright ideas such pipers and fiddlers are apt to get when they improvise, ideas that would suffice for an entire lifetime. There is in this music a great deal of merit provided it is treated right. I have myself written in this manner several large concertos and trios that I clad in Italian clothes with alternating Adagi and Allegri.''

Opinion is divided as to whether Telemann is an unjustly neglected master or a superficial craftsman whose works lack depth and profundity because of his incredible productivity. Unquestionably he had an effortless melodic gift and wrote music of great charm. His 12 *Methodischen Sonate* (1732) provide many valuable examples of ornamentation that are particularly useful today when the art of improvised ornamentation is almost dead except in jazz.

Further Reading

Telemann's autobiography is in German. Some biographical information on him is in Romain Rolland, *A Musical Tour through the Land of the Past* (trans. 1922). His important contributions to the pedagogy of figured-bass playing are discussed by Franck T. Arnold, *The Art of Accompaniment from a Thorough-bass as Practiced in the Seventeenth and Eighteenth Centuries* (1931). His position in history is discussed by Paul Henry Lang, *Music in Western Civilization* (1941), and Manfred Bukofzer, *Music in the Baroque Era* (1947). See also Homer Ulrich and Paul A. Pisk, *A History of Music and Musical Style* (1963), and Harold C. Schonberg, *The Lives of the Great Composers* (1970).

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Bernardino Telesio

The Italian philosopher of nature Bernardino Telesio (1509-1588) was a leader in the Renaissance movement against medieval Aristotelianism.

Bernardino Telesio was born in Cosenza near Naples. He came from a noble family and received his early education in Milan under the instruction of his humanist uncle, Antonio Telesio. He completed his formal education by studying at Rome and then at Padua, where he was awarded his doctor's degree in 1535. The next few years of his life were spent in a monastery. This was only temporary, however, since he married in 1553. Beginning

in 1545, he lived primarily in Naples or nearby at Cosenza. He was responsible for the establishment of an academy in Cosenza consecrated to the study of natural philosophy and based on his ideas and methods. Although Telesio did little teaching at this academy, he did have several pupils who continued the foundation after his death, which occurred in Cosenza in October 1588.

Telesio's most important work, in which his chief naturalistic ideas are advanced, is *De rerum natura iuxta propria principia*. Although the first part of this work was published in 1565, the work was not completed until 1586. In this book Telesio attacked both the method and content of Aristotelian philosophy. The Aristotelians, he felt, relied too much on reason and too little on the senses. Telesio's own emphasis on the use of the senses to reach natural truth led to the conclusion that knowledge is derived from the senses. In his attack on the content of Aristotelian philosophy, Telesio discarded the Aristotelian doctrine of matter and form. In its place, he argued that all things in nature are based on three principles: matter, which is inert and corporeal; the two natural forces of heat and cold, which are incorporeal and active; and the interaction or conflict of these forces, heat and cold, operating on corporeal, inert matter. From the fluctuating degrees of conflict arise the different types of existence. Although others pointed to contradictions in Telesio's thought, he is still an important figure in the transition from the Aristotelian emphasis on reason and the principle of authority to the modern scientists' emphasis on experiment and independent investigation and observation of nature.

Further Reading

The major studies of Telesio are in Italian. In English, an excellent chapter on him is in Paul O. Kristeller, *Eight Philosophers of the Italian Renaissance* (1964). □

Edward Teller

The Hungarian-American physicist Edward Teller (born 1908)—sometimes called the "father" or the "architect" of the hydrogen bomb—was for decades on the forefront of the nuclear question and in the 1980s was an advocate of the Strategic Defense Initiative (SDI), also known as "Star Wars."

Born in Budapest, Hungary, on January 15, 1908, Edward Teller was the second child of Ilona Deutsch and Max Teller, a lawyer from Hungarian Monrovia. When he was twelve years old, Edward was introduced to one of his father's friends, Leopold Klug, a professor of mathematics at the University of Budapest. Klug gave Edward Teller a copy of Euler's *Algebra*. Later Teller wrote: "I never shall forget him [Klug]. I knew, after meeting Professor Klug, what I wanted to do when I grew up." As he recalled: "For as long as I could remember, I had wanted to do one thing: to play with ideas and find out how the world is put together." The first 18 years of his life were spent in Budapest. Before the end of high school, Teller had befriended Eugene P. Wigner (Nobel Laureate for Physics, 1963), John von Neumann (later the celebrated mathematician), and Leo Szilard (later the "father" of the atomic bomb).

Leaving Hungary because of anti-Semitism, Teller went to Germany to study chemistry and mathematics at the Karlsruhe Institute of Technology from 1926 to 1928. A lecture he heard by Herman Mark on the new science of molecular spectroscopy made a lasting impression on him: "He [Mark] made it clear that new ideas in physics had changed chemistry into an important part of the forefront of physics." After Karlsruhe, Teller went to the University of Munich in 1928. As a result of a streetcar accident in Munich on July 14, 1928, he lost most of his right foot. Reconstructive surgery enabled him to walk without a prosthetic, but he occasionally chose to use an artificial foot. From Munich, Teller went to the University of Leipzig from 1929 to 1930. There he obtained a Ph.D. in physical chemistry under Werner Heisenberg in 1930. His dissertation was on experiments in which he used quantum mechanics to calculate energy levels in an excited hydrogen molecule. From 1929 to 1931 he was a research associate at the University of Leipzig. He held a similar position at the University of Göttingen from 1931 to 1933.

Following Heisenberg's advice, he went in 1934—as a Rockefeller Fellow—to study under Niels Bohr at the Institute of Theoretical Physics at the University of Copenhagen in Denmark. On February 26, 1934, a few weeks after starting his Copenhagen fellowship, Teller married Augusta Maria Harkanyi, having known her for many years. He then

became a lecturer at the University of London (City College of London) in 1934-1935.

Becomes an American Citizen

In 1935 Teller came to the United States. He became professor of physics at George Washington University, Washington, D.C., from 1935 to 1946. While on leave during 1941-1942, he held a similar position at Columbia University in New York. At George Washington University Teller worked with George Gamow. Together they calculated the rules for one of the major forms of radioactivity, which became known as the Gamow-Teller selection rules for beta decay. He spent the summer of 1939 at Columbia University ''doing a little lecturing to graduate students but primarily as the peacemaker on the Fermi-Szilard project.'' He moved to Columbia University in 1941 to work on the atomic bomb project. He wrote later: ''My moral decision had been made in 1941. That was the year I joined the effort to produce an atomic bomb. That was the year I became an American citizen.'' Indeed, he and his wife were sworn in as naturalized citizens in March 1941. Their family soon grew to include as son in 1943 and a daughter in 1946.

The Manhattan Project

As a physicist, Teller worked from 1942 to 1946 for the Manhattan Engineering District (wartime Manhattan Project). Early in 1942 he worked with Fermi on fission problems at Columbia University. In 1942-1943 he was at the Metallurgical Laboratory at the University of Chicago. In April 1943 he joined the Los Alamos Scientific Laboratory, where he remained until 1946 when he left to teach at the University of Chicago until 1949 when he returned to Los Alamos to complete his work on the bomb. According to Teller: ''In Los Alamos my metamorphosis was completed. In January 1939 I had been a pure theoretical physicist. Before the attack on Hiroshima I had started work in applied science. After the war, I tried to find my way back to the simpler life of a scientist and a teacher. I never succeeded.''

Only three weeks separated the experimental explosion of the first atomic bomb at Alamogordo, in southern New Mexico (July 16, 1945), and the bombing of Hiroshima (August 6, 1945). The bomb was ''The result of our wartime work at Los Alamos.'' And as Teller recalls: ''As the oldest member of our group (I was thirty-seven), I was invited to see the test from an observation area just 20 miles away.'' In his book *The Legacy of Hiroshima* (1962), Teller writes: ''It was necessary and right to develop the atomic bomb. It was unnecessary and wrong to bomb Hiroshima without specific warning.'' He adds: ''Soap and water do not wash away sin. Nuclear test bans cannot erase the memory of Hiroshima.''

At the University of Chicago, Teller was professor of physics from February 1946 to 1952. On leave from the university, he returned in 1949 to Los Alamos on a full-time basis. He remained there until 1952 as assistant director of what is now called Los Alamos Scientific Laboratory. Looking backward, Teller says (1987): ''In 1949 I advocated work on the hydrogen bomb, a weapon of attack. . . . I am now arguing for the development of the means to defend against those weapons.''

On January 31, 1950, President Harry S. Truman made a statement on the hydrogen bomb, in which he declared: ''. . . I have directed the Atomic Energy Commission to continue its work on all forms of atomic weapons, including the so-called hydrogen or superbomb.'' J. Robert Oppenheimer and the General Advisory Committee of the Atomic Energy Commission had earlier expressed their opposition to the ''Superbomb'' or ''Super.'' Apart from Teller, Ernest O. Lawrence and Luis W. Alvarez were among the principal supporters of the ''Super.'' In fact, ''Teller lobbied hard for the super in 1949, after the nation heard the news of the Soviet nuclear breakthrough.''

The first full-scale thermonuclear explosion—of ''Mike''—occurred on November 1, 1952. The islet of the Eniwetok chain, Elugelab, in the South Pacific, where it took place, was wiped off the face of the earth. Teller was not on hand for this first explosion. He had left Los Alamos exactly one year before, on November 1, 1951. While in California on November 1, 1952, he ''attended the first hydrogen bomb explosion by watching the sensitive seismograph at the University of California in Berkeley.'' A bomb of ten megatons, ''Mike'' was about a thousand times more powerful than the bomb dropped on Hiroshima.

To whom should go the credit of the development of the H-bomb? Teller has been called its ''father'' or ''architect.'' As stated by Teller himself in a 1955 issue of *Science,* ''Hundreds of ideas and thousands of technical skills are required for success. The hydrogen bomb is an achievement of this kind.'' A capital contribution was made

by Stanislaw Ulam, the Polish-born mathematician: he ''formulated the original design idea that Teller adapted and made into a workable bomb'' (Pringle and Spigelman). Teller also remarked in *Science,* ''In the whole development [of the H-bomb] I claim credit in one respect only: I believed, and persisted in believing, in the possibility and the necessity of developing the thermonuclear bomb.''

In the Matter of J. Robert Oppenheimer is the title given to the official transcript of the hearing before the Personnel Security Board in Washington, DC, April 12, 1954-May 6, 1954. After Teller's testimony at this security hearing, and the subsequent withdrawal of Oppenheimer's security clearance, ''Oppenheimer was widely seen as a scientific martyr and Teller as his persecutor'' (Broad). Teller was ''Scorned by scientific colleagues'' (Broad). As Teller remarked in 1987, ''As a result of acting on my beliefs, I lost what I wished to retain: friendly fellowship with many of my fellow scientists.'' To this day, in spite of the passing of time, the scientific community remains divided on the Teller-Oppenheimer controversy. Later, after hearing testimony from former Prisoners of War that they were to be killed when the planned invasion of Japan began, Teller said that, ''for the first time, I had a real impression which almost amounts to a moral justification for using the atomic bomb.'' By stopping the war with the bomb most of those POW's were saved.

Other Positions and Awards

Teller was a consultant at the Livermore Branch of the Radiation Laboratory at the University of California from 1952 to 1953. He became associate director at what is now called Lawrence Livermore Laboratory (after Ernest O. Lawrence) from 1954 to 1958; he was later director (1958-1960) and again associate director (1960-1975), and finally consultant and associate director emeritus (after 1975). At the University of California at Berkeley, he became professor of physics (1953-1960), professor of physics-at-large (1960-1970), university professor (1970-1975), and professor emeritus (after 1975). After 1975 Teller was a senior research fellow at the Hoover Institution on War, Revolution and Peace at Stanford University. Among his other positions, Teller was a member of the White House Science Council from 1982 to 1986.

After 1954 more than 20 honorary degrees were bestowed upon him. He was a recipient of numerous awards, among which were the Enrico Fermi Award for 1962 (given by President John F. Kennedy and handed over for the late president by President Lyndon B. Johnson), and the National Medal of Science for 1982 (given by President Ronald Reagan) for his research on stellar energy, fusion reaction, molecular physics, and nuclear safety. Among other awards Teller received are the Priestly Memorial Award (1957), the Einstein Award (1959), the General Donovan Memorial Award (1959), the Robins Award (1963), the Leslie R. Groves Gold Medal (1974), the Harvey Prize (1975), the Sylvanus Thayer Award (1986), the Presidential Citizen Medal (1989), and the Order of Banner with Rubies of the Republic of Hungary.

The Star Wars Project

On March 23, 1983, President Reagan announced ''a long-term research and development program to begin to achieve our ultimate goal of eliminating the threat posed by strategic nuclear missiles.'' The Strategic Defense Initiative (SDI) became better known as ''Star Wars.'' Teller was a strong advocate of the project—he met with the president in September 1982 to brief him on it. This controversial issue divided both the scientific and political worlds. Eventually, the plan was determined to be flawed: the satellites cost more that anticipated; the computer technology for the systems was complicated and unreliable; and the nuclear powered lasers were rejected.

Further Reading

Alone or in collaboration, Teller published more than a dozen books from 1939 to 1987. Here is a selective list: *Better A Shield Than a Sword. Perspectives on Defense and Technology* (1987); *The Pursuit of Simplicity* (1980); *Energy From Heaven and Earth* (1979); with Wilson K. Talley, Gary H. Higgins, and Gerald W. Johnson, *The Constructive Uses of Nuclear Explosives* (1968); with Allen Brown, *The Legacy of Hiroshima* (1962). Among Teller's many articles, ''The Work of Many People,'' *Science 121* (February 1955) should be singled out.

An objective biography of Teller exists: Stanley A. Blumberg and Gwinn Owens, *Energy and Conflict: The Life and Times of Edward Teller* (1976). On the atomic bomb, the H-bomb, and Teller, read, in particular: Richard Rhodes, *The Making of the Atomic Bomb* (1986); Peter Wyden, *Day One. Before Hiroshima and After* (1985); Ferenc Morton Szasz, *The Day the Sun Rose Twice: The Story of the Trinity Site Nuclear Explosion, July 16, 1945* (1984); Robert C. Williams and Philip L. Cantelon, editors, *The American Atom: A Documentary History of Nuclear Policies From the Discovery of Fission to the Present. 1939-1984* (1984); and Herbert F. York, *The Advisors: Oppenheimer, Teller, and the Superbomb* (1976).

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William Temple

William Temple (1881-1944), archbishop of Canterbury, was an outstanding church and civic leader who by the time he died had achieved world status in the ecumenical movement as one who could speak with insight to statesmen as well as to religious leaders.

Born in 1881 in Exeter, Devon, where his father, Frederick, was bishop, William Temple is unique in having followed in the steps of his father, who became archbishop of Canterbury 16 years after William's birth. He had the traditional education of the English upper classes, at a public (that is, private) school—Rugby—and at an ancient university—Oxford. He was immediately recog-

nized as a man of great gifts and became successively a fellow of Queen's College, Oxford, in 1910; headmaster of another public school—Repton—in 1910; rector of the fashionable St. James, Piccadilly, in the center of London in 1914; a canon of Westminster Abbey (which is a royal ''peculiar'' and outside the normal structures of the church) in 1919; bishop of Manchester, a heavily populated industrial diocese, in 1921; archbishop of York in 1929; and then archbishop of Canterbury in 1942. These rapid promotions were not due to his privileged background but to the fact that he was widely recognized as a leading figure who could not be overlooked. At his death he was recognized as such all over the world and, had he lived, he would have been the sole president of the World Council of Churches, which was officially launched in 1948.

Nor did he move primarily in privileged circles. From 1905 he was closely associated with the Workers' Educational Association, and he was its first president from 1908 to 1924. He retained a lasting commitment to educational and social causes, and in the 1930s he was active in working for the unemployed during the economic depression of that time. He was a member of the Labour Party for some years, and that before it had ousted the Liberals as the main opposition party to the Conservatives. He mixed easily with all classes, and particularly kept the confidence of those of student age. From 1907 he was associated with the Student Christian Movement, which sent him as an usher to the Edinburgh Conference of 1910, from which the modern ecumenical movement is dated. It was because of these ecumenical contacts that he was the obvious chairperson of the first ecumenical social conference to be held in Britain, COPEC (Conference on Christian Politics, Economics and Citizenship), in Birmingham in 1924. Subsequently he was to play a leading part in both the ''Faith and Order'' and ''Life and Work'' sides of the incipient ecumenical movement.

Within the Church of England Temple was prominent in securing an enabling act from Parliament in 1919 which gave the Church a large measure of self-government instead of more direct state control and in chairing from 1925 to 1938 a commission whose report *Doctrine in the Church of England* showed how modern biblical and doctrinal criticism could legitimately be used to interpret traditional positions. His own position moved from a more liberal Protestant to a more liberal Catholic one.

In philosophy he was nurtured in the last days of Oxford idealism, and his early books—*Mens Creatrix* (1917) and *Christus Veitas* (1924)—reflect this. Idealism has difficulty with the concrete, and Temple was concerned to show the necessity and reasonableness for it to allow for a specific Incarnation. Subsequently he wrestled with A. N. Whitehead's Process philosophy and came very near to what is known as its pantheism; but he never came to terms with Logical Positivism or with Existentialism (going back to Kierkegaard), both of which became very influential philosophical movements before World War II.

His Gifford Lectures *Nature, Man and God* (1934) show his thought at its best. By this time the great economic depression from 1929 had alerted him in a general way to Marxism, and in these lectures he tried to steal its cloth by using the term ''dialectical'' and by his most famous sentence: ''Christianity is the most avowedly materialistic of all the great religions.'' In his last years, as war again threatened and did break out, he took a more sombre view of irrationality in the world. Yet he never lost hope. He was a natural believer in the Christian faith who never felt serious doubt. His spirituality was reflected in his *Readings in St. John's Gospel* (1939 and 1944). His wartime *Christianity and Social Order* (1942) remained into the 1980s a classic of realistic yet hopeful social ethics, the realism being epitomized in the sentence ''The art of Government in fact is the art of so ordering life that self-interest prompts what justice demands.'' He was unusual in being a prophet with a sense of the possible.

His spiritual leadership in wartime avoided entirely the uncritical nationalism and bellicosity which had been the dominant tone of the churches in World War I. All his life he worked at a prodigious pace over a huge range of issues and problems, and he published many books, often based on lectures and sermons. He died in the fullness of his powers in 1944.

Further Reading

By far the main source of information is the biography *William Temple, Archbishop of Canterbury* by F. A. Iremonger, even though it was published in 1948, rather soon after his death. It contains a valuable chapter by Professor Dorothy Emmet on Temple's philosophy. Two American books are *William Temple: Twentieth Century Christian* by Joseph Fletcher (1963)

and *William Temple, an Archbishop for all Seasons* by Charles W. Lowry (1982). The former is more analytical and the latter more personal, but neither is exclusively so.

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Gilbert Tennent

Gilbert Tennent (1703-1764), American Presbyterian clergyman and evangelist, participated in the revival movement, the Great Awakening, in the Middle colonies and New England.

Gilbert Tennent, eldest son of William Tennent, was born on Feb. 5, 1703, in County Armagh, Ireland. The family emigrated to Pennsylvania in 1717. Educated at home by his father, a Presbyterian minister, Gilbert was excellently grounded in the classics and Hebrew and made a beginning in the study of the Bible and theology. This learning was probably regarded as a near equivalent to what a bachelor of arts degree required, because when he went to Yale, he received a master of arts in 1725.

That year Tennent was licensed to preach and began to do so at once but remained only briefly at his first charge, in Newcastle, Del. He helped his father build a log cabin to be used as a divinity school (later known as the Log College) and began the study of medicine.

In 1726 Tennent accepted a call to a congregation in New Brunswick, N.J. During his early years there he also assisted Theodorus Frelinghuysen, an evangelist among the Dutch Reformed congregations in the same area, thereby discovering his own abilities as an evangelistic preacher and also experiencing marked success. In 1738 the English evangelist George Whitefield heard Tennent preach on one occasion and wrote in his *Journal* that never before had he heard ''such a searching sermon.'' Whitefield joined briefly in the New Jersey revival that was sweeping the colony.

As the new converts were gathered into new churches, the demand for ministers to serve them resulted in the choice of Log College graduates, who were zealous to save souls and had some training in evangelistic preaching. Several Yale graduates of similar mind joined this group, which under the leadership of Tennent organized itself into the New Brunswick Presbytery with power to license its own ministers. But the older ministers who had been trained in Scottish universities looked on in alarm. Their first move to regain control and maintain their standard of ministerial fitness was a law in their own synod requiring graduates of other than university colleges to be examined before a license to preach could be granted. This was a distinct blow to the Log College.

The Great Schism

Tennent's response to this action was his Nottingham sermon of 1739: ''The Danger of an Unconverted Ministry.'' This was a violent denunciation of ministers who had criticized the extreme emotionalism of the revival. The all but inevitable breach in the Presbyterian ranks followed. Known as the Great Schism, it lasted for 17 years, created bitterness which lasted much longer, and destroyed much that was good.

In New England a similar rift followed, though without formal division. Tennent was in part responsible for this disunion also. When Whitefield departed after preaching in Massachusetts in 1740, leaving scores of new converts and newly awakened communities behind him, Tennent immediately followed, preaching in some 20 of the same towns before the revival fever had time to cool.

Intensely zealous as to the saving of souls, less gifted as a speaker, Tennent was in some ways more forceful than Whitefield and more disrupting to the community. Tennent was noisy rather than eloquent and lacking in the art and grace of public address. Also, in his sermons he made salvation less a better way of life and more an escape from eternal punishment. He often frightened his audience by stressing the certainty of hell for those who did not repent in time. He also offended many by his unpolished manners. Saddest of all, he widened the breach between those who believed the revival was of God and those who heard only the noise and resented the criticism against the settled ministry.

In 1743, when the revivals were no longer front-page news, Tennent left New Brunswick and accepted a call to a newly organized Presbyterian church in Philadelphia made up largely of Whitefield's friends and sympathizers. Tennent's success was moderate and his record free of any return to the excesses of his earlier ministry. After his father's death in 1746 and the consequent closing of the Log College, he was helpful in founding the College of New Jersey (now Princeton). He was one of a committee who went to England in 1753 to solicit funds for the college, and after it was founded he became one of the trustees.

In 1758 Tennent was active in bringing about the union between the Philadelphia Presbytery and the Presbytery of New York, thus ending the long division in the Presbytery in America. It is not often that a man is given a chance to heal the breach his lack of wisdom has created. He died on July 23, 1764, in Philadelphia. Tennent served high purposes, without counting the cost. His own conviction was his guide and mentor.

Further Reading

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Alfred Tennyson

The English poet Alfred Tennyson, 1st Baron Tennyson (1809-1892), was regarded by his contemporaries as the greatest poet of Victorian England. A superb craftsman in verse, he wrote poetry that ranged from confident assertion to black despair.

Alfred Tennyson, who is known as Alfred, Lord Tennyson, was born on Aug. 6, 1809, in the rectory of the village of Somersby, Lincolnshire. His parents were the Reverend George Clayton Tennyson and Elizabeth Fytche Tennyson; he was one of eight sons—there were four daughters as well. Dr. Tennyson, the poet's father, was the elder of the two sons of a prosperous businessman who favored his younger son and thus left Dr. Tennyson embittered and relatively impoverished. He was an educated man, a country clergyman, and Alfred read widely in his father's library. As Dr. Tennyson grew older, he grew more passionate and melancholy: he took to drink, he suffered from lapses of memory, and he once even tried to kill his eldest son. Misfortune and madness, not surprisingly, haunted the whole Tennyson family. The year he died, Dr. Tennyson said of his children, ''They are all strangely brought up.''

Early Poetry and Cambridge

Tennyson began writing poetry as a child. At 12 he was writing a 6,000-line epic in imitation of Sir Walter Scott. Other youthful models were Lord Byron, whose death in 1824 he particularly mourned, and Percy Bysshe Shelley. When he was 14, Tennyson wrote a play called *The Devil and the Lady,* a dexterous imitation of Elizabethan comic verse.

In 1827 there appeared an unpretentious volume entitled *Poems by Two Brothers;* the book, despite its title, included poems by three of the Tennyson brothers, a little less than half of them probably by Alfred. That same year Alfred and Charles joined their brother Frederick at Trinity College, Cambridge University. In 1829 Tennyson joined the Apostles, an undergraduate discussion group, some of whose members would over the years continue to be his closest friends. Tennyson's undergraduate days were a time of intellectual and political turmoil in England. The institutions of church and state were being challenged, and the Apostles debated the issues which led to the passage of the Reform Bill in 1832. Among the Apostles, Tennyson's closest friend was Arthur Hallam, a wonderfully gifted young man whose early tragic death in 1833 would inspire *In Memoriam.*

In 1830 the Apostles took up the cause of a group of Spanish revolutionaries; Tennyson and Hallam went to the Pyrenees on an unsuccessful mission to aid the rebels. Also in 1830 Tennyson published his *Poems, Chiefly Lyrical;* of these poems perhaps the best-known and most characteristic is ''Mariana,'' where melancholy is suggested by the depiction of a landscape much like that of Tennyson's native Lincolnshire. Those who knew Tennyson as a university student were impressed by his commanding physical presence and by his youthful literary achievements. In 1831 his father died, and Tennyson left the university without taking a degree.

Discovery of a Vocation

In the volume entitled *Poems,* which Tennyson published in 1832, a recurring theme is the conflict between a selfish love of beauty and the obligation to serve society. The collection includes ''The Lady of Shalott,'' a narrative set in Arthurian England in which retired estheticism is destroyed by a dangerous ''real'' world, and ''The Palace of Art,'' an allegory which finally affirms the teaching obligations of the poet. Tennyson was depressed by some of the reviews of this book, and he was cast down by Hallam's death; for the next 10 years he published nothing. In 1836 he fell in love with Emily Sellwood, whom he met at the marriage of her sister to his brother George. In 1840 he invested what money he had inherited in a scheme for

woodworking machinery; by 1843 he had lost his small patrimony.

Poems, Two Volumes (1842) presaged a change in Tennyson's fortunes. Here for the first time appeared one of the several poems which would eventually make up the *Idylls of the King*. Other poems in this collection are ''Ulysses,'' a dramatic monologue in which the aging king urges his companions to undertake a final heroic journey, and ''The Two Voices,'' an interior debate between the death wish and the will to live. *Poems, Two Volumes* was well received, and Sir Robert Peel, the prime minister, who was particularly impressed by ''Ulysses,'' awarded Tennyson a pension which guaranteed him £200 a year.

The Princess: A Medley (1847) is Tennyson's attempt to meet the charge that he had neglected the social responsibilities of the poet. This fable, in some 3,000 lines of blank verse, is concerned with the cause of woman's rights. The poem is a generally lighthearted work—in 1870 William S. Gilbert produced a comic stage version—and Tennyson cautiously advocates a greater appreciation of the feminine intelligence.

In Memoriam

The great year of Tennyson's life is 1850: on June 1 he published *In Memoriam,* the long elegy inspired by the death of Hallam; less than 2 weeks later he married Emily Sellwood, with whom he had fallen in love 14 years before; and in November he was appointed poet laureate to succeed William Wordsworth. Tennyson's years of uncertainty and financial insecurity were over; he became the greatly esteemed poetic spokesman of his age.

In Memoriam is in form a series of 129 lyrics of varying length, all composed in the same stanzaic form. The lyrics may be read individually, rather like the entries in a journal, but the poem has an overall organization. It begins with the death of Hallam, who was engaged to Tennyson's sister, and it ends with the marriage of another sister. Tennyson described it as a ''kind of *Divina Commedia,* ending with happiness.'' The poem covers a period of roughly 3 years, punctuated by three celebrations of Christmas. The movement of the poem, though it is as irregular as a fever chart, is from grief through resignation to joy. The poem combines private feeling with a perplexity over the future of Christianity which was shared by many of Tennyson's contemporaries.

With his family Tennyson settled in Farringford on the Isle of Wight in a seclusion frequently interrupted by admiring tourists, many of them Americans. More welcome visitors were his friends Edward Lear, the comic poet; Charles Kingsley, the novelist; Benjamin Jowett, the master of Balliol College; and even Albert, the Prince Consort, who took away cowslips to make tea for Queen Victoria.

Although Tennyson was now settled and prosperous, his next book, *Maud and Other Poems* (1855), is notable for another study in melancholy. He called the title poem a ''monodrama,'' a form somewhere between a dramatic monologue and a verse play. We hear only one voice, that of a hysterical young man who is sometimes close to madness. Tennyson described the poem as a ''little Hamlet.'' It almost certainly expresses some of the author's youthful anxieties as recollected in middle age. The hero furiously rejects the materialism and callousness of 19th-century society. He is preoccupied by thoughts of his father's suicide, and his reason is endangered when he accidentally kills the brother of Maud, the girl he loves. The hero then exiles himself to France, and, when he learns of Maud's death, he enlists to fight in the Crimea in the hope that the violence of war will somehow redeem him. The poem is now much admired for its metrical virtuosity and for its dramatization of neurotic states of mind. Of the other poems in the 1855 volume, the best-known are ''The Charge of the Light Brigade'' and ''The Ode on the Death of the Duke of Wellington,'' certainly the greatest of the poems written by Tennyson in his capacity as poet laureate.

The Idylls of the King

Between 1856 and 1876 Tennyson's principal concern was the composition of a series of linked narrative poems about King Arthur and the Round Table. He worked on this project for more than 20 years: one section was written as early as 1833; another part was not published until 1884. As definitively collected in 1889, *The Idylls of the King* consists of a dedication to the Prince Consort, 12 blank-verse narratives (the idylls) which deal with Arthur, Merlin, Lancelot, Guenevere, and other figures in the court, and an epilogue addressed to the Queen. The individual narratives are linked by a common theme: the destructive effect of sexual passion on an honorable society. The Round Table is brought down in ruins by the illicit love of Lancelot and Guenevere. Some of Tennyson's contemporaries regretted that he had lavished so much attention on the legendary past; it is clear, however, that this myth of a dying society expressed some of his fears for 19th-century England.

Plays and Last Years

Tennyson had a long and immensely productive literary career, and a chronology shows that he did ambitious work until late in his life. In his 60s he wrote a series of historical verse plays—*Queen Mary* (1875), *Harold* (1876), and *Becket* (1879)—on the ''making of England.'' The plays were intended to revive a sense of national grandeur and to remind the English of their liberation from Roman Catholicism.

Tennyson's last years were crowned with many honors. The widowed Queen Victoria ranked *In Memoriam* next to the Bible as a solace in her grief. In 1883 Tennyson was awarded a peerage. He died on Oct. 6, 1892, and he was buried in Westminster Abbey after a great funeral. The choir sang a musical setting for ''Crossing the Bar,'' the poem, written a few years earlier, which is placed at the end of all collections of his work.

Further Reading

The best edition of Tennyson's work is Christopher B. Ricks, *The Poems of Tennyson* (1969). Hallam Tennyson, *Alfred, Lord Tennyson: A Memoir* (2 vols., 1897), is the official biography. Important new materials are in Sir Charles Tennyson, *Alfred Tennyson* (1949). The most recent biography, Joanna Richardson, *The Pre-eminent Victorian: A Study of Tennyson*

(1964), is readable but shallow. Particularly valuable critical studies are J. H. Buckley, *Tennyson: The Growth of a Poet* (1960), and Valerie Pitt, *Tennyson Laureate* (1962). Important specialized studies include Edgar Finley Shannon, *Tennyson and the Reviewers* (1952); John Killham, *Tennyson and the Princess: Reflections of an Age* (1958); and R. W. Rader, *Tennyson's Maude: The Biographical Genesis* (1963). The reactions of Tennyson's first readers may be studied in John D. Jump, ed., *Tennyson: The Critical Heritage* (1967). □

Gerard Ter Borch

The Dutch painter Gerard Ter Borch (1617-1681) is noted for small portraits and genre scenes of great refinement.

Gerard Ter Borch was born in Zwolle. His first teacher was his father, Gerard Ter Borch the Elder, who in his youth had spent some years in Rome and returned with drawings he had made as well as some he had collected in Italy. The son precociously revealed his gifts as a draftsman, as shown in his drawing of a man on horseback (1625).

Ter Borch traveled widely. In 1634 he was in Haarlem, in 1635 in London, in 1640 probably in Rome. A visit to Spain is reflected in reminiscences of Diego Velázquez in the style and psychological penetration of Ter Borch's portraits. His famous portrait *Helena van der Schalke as a Child* (ca. 1644) calls to mind Velázquez's Infantas; the placement of the figure in palpable yet undefined space, without the indication of a floor line, is a masterful adoption of the Spanish master's invention.

Between 1645 and 1648 Ter Borch was in Münster, Germany, where he went to seek portrait commissions during the meetings that ended the 80 years of war between the United Provinces and Spain. His small group portrait *Swearing of the Oath of Ratification of the Treaty of Münster* is a rare example in Dutch 17th-century painting of the recording of an actual historical event. It includes more than 50 recognizable portraits. The painter asked for this work the enormous price of 6,000 guilders. Apparently no buyer was found, for the picture was in the hands of his widow after his death. From 1654 on Ter Borch lived mainly in Deventer, where he married, became a citizen, held honorary office, and died on Dec. 8, 1681.

Ter Borch's early paintings were mainly scenes of military life, painted with great subtlety of color and values. Later he showed a predilection for small, dainty interior scenes, in which he revealed his delight in the sheen of satin and the grace of charming women. The elegance of his figures has tended to obscure the fact that in many cases they are shown as participants in situations of amatory commerce. The figures and costumes are painted with care and high finish that is not matched in the settings and backgrounds, which are often not well realized. The *Music Lesson* (ca. 1675) is a characteristic late example of Ter Borch's favorite subject matter. His most able pupil, Caspar Netscher, became a successful portraitist in the small-scale and fashionable tradition of his master.

Further Reading

The important work on Ter Borch is in Dutch. He figures in the following general studies of Dutch art: Neil Maclaren, National Gallery Catalogues, *The Dutch School* (1960), and Jakob Rosenberg, Seymour Slive, and E. H. ter Kuile, *Dutch Art and Architecture, 1600-1800* (1966). □

Terence

Terence (195-159 B.C.), or Publius Terentius Afer, was a Roman comic playwright. As a translator and adapter of the Greek New Comedy, produced about 336-250 B.C., he gave near-perfect form and expression in Latin to the comedy of manners.

Information about the life of Terence is based mainly on two sources: the prologues of Terence's plays, in which he defends himself against hostile criticism, and a life of Terence written by Suetonius (ca. A.D. 70-ca. 135) and preserved in Donatus's commentary on the plays of Terence.

The prologues provide few facts, and the brief biography is filled with contradictions. Suetonius, like other an-

cient biographers, gathered his information from earlier sources and undoubtedly filled out the account with inferences from Terence's plays, conventional themes, and anecdotes.

Basically accepted by most scholars is that Terence was born in Carthage and brought to Rome as a slave while quite young. Since Carthage and Rome were at peace during this period, Terence's master, Senator Terentius Lucanus, acquired him by purchase rather than as a captive in war. The youth was then educated and manumitted. Terence is described as medium in stature, graceful in person, and dark (*fuscus*) in complexion. *Fuscus* may mean that Terence was merely darker enough than the ordinary Roman to attract notice or that his complexion was that of a Moor. The second possibility would add an interesting racial dimension to the history of Latin literature.

Terence gained access to the Scipionic Circle, the foremost literary group of his day, composed of young aristocrats devoted to Greek letters and culture, but such lofty connections sparked malicious accusations that Terence either had not written his own plays or was greatly assisted in their composition.

Terence read his first play, the *Andria,* to the aged playwright Caecilius, who pronounced it a success and encouraged further works. After composing a total of six plays during the years 166-160 B.C., Terence journeyed to Greece to gather more plays to adapt into Latin and died on his way home. Terence had married but was survived by only a daughter who inherited his small estate on the Appian way and married a Roman knight.

Chronology and Sources

The chronology of Terence's plays remains a matter of dispute, but the following enjoys the widest acceptance: *Andria* (166 B.C.), *Hecyra* (first staging, 165), *Heauton Timorumenos* (163), *Eunuchus* (161), *Phormio* (161), *Adelphoe* (160), and *Hecyra* (second staging and third staging, 160).

All six plays of Terence are adaptations (to what extent is unknown) of Greek originals no longer extant. The *Hecyra* and the *Phormio* are each based on a play by Apollodorus of Carystus (3d century B.C.). The *Heauton Timorumenos* is drawn from one play of Menander, and the *Andria* and *Eunuchus* each draw upon two plays of Menander. The *Adelphoe* borrows from a play of Menander and a play of Diphilus (ca. 340-289 B.C.).

The Plays

The *Andria,* Terence's first play, is typical. Two young men, who are friends, are in love with two girls but are prevented from marriage until the end of the play by two fathers. The plot is double and relies on devices of mistaken identity, deception, and recognition. Yet several features are atypical: attempted trickery by a father against a son and a slave; self-deception by a father when he refuses to accept the truth; and the intrigues of a slave, which, far from assisting the young man in love, only create greater difficulty for him.

The *Heauton Timorumenos* employs Terence's conventional deception and double plot of two young lovers whose affairs are closely interwoven. The treatment of the recognition of the free birth of a young girl marks an advance in technique, for it occurs in the middle of the play and complicates rather than solves a problem. The *Eunuchus* is notable for the vigor and daring of its hero, Chaerea, perhaps the most attractive of Terence's young men. After rape and impersonation, Chaerea assumes responsibility for his actions and marries the girl he both loved and offended.

The *Phormio* furnishes an amusing and clever portrait of a unique character type, a blending of sycophant, parasite, and friend, whose legal and psychological expertise secures the love affairs of his young comrades by outwitting their fathers. The *Hecyra,* Terence's least humorous play and perhaps the apex of classical high comedy, studies the dilemma of a young husband who finds that his wife is pregnant by another man. Poorly received in antiquity, the *Hecyra* now enjoys high praise and is noteworthy for a serious portrayal of married life; two exceptional female characters, a generous courtesan and a misunderstood mother-in-law; the absence of the usual double plot of two young lovers; the employment of suspense until the very end; and the diminished role of the slave.

The *Adelphoe* presents in ancient garb the problem of how to raise a son. Two methods are studied, the strict and the compliant, and both are found wanting. Demea, the play's hero and perhaps the only Terentian character to

experience true growth and development, at last achieves the harmonious balance of discipline and leniency which the poet recommends.

His Prologues

The function of a Terentian prologue was neither to supply the necessary antecedents for the audience's understanding of the action of the drama nor to explain in advance the outcome of the plot, as Plautus sometimes does. An older and established playwright of whom we know little, Luscius Lanuvinus, maliciously attempted to check Terence's incipient career with three major criticisms. Terence employed the polemic prologue to defend himself. To the charge that his plays are slight compositions, Terence replies with cutting remarks about Lanuvinus's recent play. To the charge that his plays were in reality written by or greatly altered by noble friends, Terence is evasive, probably because an outright denial might have offended the distinguished men who aided his career. To the charge that he contaminated or drew from two Greek originals to create one Latin play, Terence replies that the older comic poets Naevius and Plautus set precedents for this procedure.

Plot Construction and Characterization

All Terentian plays concern youthful love, and all but one (*Hecyra*) employ the double plot. Two love affairs involve two young men, two girls, and two fathers, who are often contrasted. With the elimination of the expository prologue, Terence relies less on irony than on suspense and surprise. Impersonation, trickery, mistaken identity, and recognition (*anagnorasis*) are usual devices.

Terence himself makes us aware that his characters are human types by using telltale names rather than sharply delineated individuals. The usual cast of stock characters includes male members of the household: a young man (*adulescens*) hopelessly in love; an aged parent (*senex*), sometimes lenient and sometimes severe; and a cunning slave (*servus*). In female roles there are a young girl (*virgo*), a courtesan (*meretrix*), a wife or mother (*matrona*), and a maidservant (*ancilla*). A parasite (*parasitus*), slave dealer (*leno*), and soldier (*miles*) make up comic roles. Still, Terence varies each character within his type and occasionally invests a character with individuality that transcends typology.

His Style and Influence

The language of Terence achieves a perfection of correct expression, lightness, clarity, and elegance; and although the speech of everyday life can be detected, it is not the colloquial language of the common people but of refined society. Cicero praised the polish and refinement of Terence's style; Caesar lauded the purity. Avoiding variety or novelty which jars, Terence gave final form to many maxims: ''Fortis fortuna adjuvat (Fortune favors the brave)'' and ''Dictum sapienti sat est (A word to the wise is sufficient).''

Terence's plays enjoyed success during his lifetime and were both read and staged with admiration by the Romans after his death. The Middle Ages valued Terence more highly than Plautus for his Latinity and moral excellence. Renaissance Italy composed comedies in Latin modeled upon Terence, staged his plays, and wrote Italian comedies in the Terentian manner.

Molière's comedy of manners owes a special debt to Terence for tone, plot, and characterization. Finally, English comedy began under the influence of Plautus and Terence from the classical revival and the composition of Neo-Latin dramas. Nicholas Udall's *Ralph Roister Doister,* the first real English comedy, draws upon the *Eunuchus,* and Terentian influence is discernible in both William Shakespeare and Ben Jonson.

Further Reading

Terence's work in translation is available in a number of editions. One with commentary is that of Sidney G. Ashmore, *The Comedies of Terence* (1908). John Sargeaunt's edition, *Terence* (2 vols., 1912), also includes the Latin text. Two more recent collections are George E. Duckworth, *The Complete Roman Drama* (2 vols., 1942), and Frank O. Copley, *The Comedies of Terence* (1967). Gilbert Norwood, *The Art of Terence* (1923), offers sensitive but occasionally overly enthusiastic criticism. For traditional and original interpretation see William Beare, *The Roman Stage* (1951), and for excellent consideration of almost every aspect of Terence see George E. Duckworth, *The Nature of Roman Comedy* (1952). □

Mother Teresa

For her work among the poor and dying of India, Mother Teresa of Calcutta (1910-1997) won the Nobel Prize for Peace in 1979.

Mother Teresa of Calcutta, a Roman Catholic nun who founded the only Catholic religious order still growing in membership, was born Agnes Gonxha Bojaxhiu in Skopje, Yugoslavia, on August 27, 1910. Her parents were Albanian grocers, and at the time of her birth Skopje lay within the Ottoman Empire. She attended public school in Skopje, and first showed religious interests as a member of a school sodality that focused on foreign missions. By the age of 12 she felt she had a calling to help the poor.

This calling took sharper focus through her teenage years, when she was especially inspired by reports of work being done in India by Yugoslav Jesuit missionaries serving in Bengal. When she was 18 Mother Teresa left home to join a community of Irish nuns, the Sisters of Loretto, who had a mission in Calcutta, India. She received training in Dublin, Ireland, and in Darjeeling, India, taking her first religious vows in 1928 and her final religious vows in 1937.

One of Mother Teresa's first assignments was to teach, and eventually to serve as principal, in a girls' high school in Calcutta. Although the school lay close to the teeming slums, the students were mainly wealthy. In 1946 Mother Teresa experienced what she called a second vocation or ''call within a call.'' She felt an inner urging to leave the

convent life and work directly with the poor. In 1948 the Vatican gave her permission to leave the Sisters of Loretto and to start a new work under the guidance of the Archbishop of Calcutta.

Founding the Missionaries of Charity

To prepare to work with the poor, Mother Teresa took an intensive medical training with the American Medical Missionary Sisters in Patna, India. Her first venture in Calcutta was to gather unschooled children from the slums and start to teach them. She quickly attracted both financial support and volunteers, and in 1950 her group, now called the Missionaries of Charity, received official status as a religious community within the Archdiocese of Calcutta. Members took the traditional vows of poverty, chastity, and obedience, but they added a fourth vow—to give free service to the most abjectly poor. In Mother Teresa's own view, the work of her group was very different from that of secular welfare agencies. She saw her nuns ministering to Jesus, whom they encounter as suffering in the poor, especially those who are dying alone or who are abandoned children.

The Missionaries of Charity began their distinctive work of ministering to the dying in 1952, when they took over a temple in Calcutta that previously had been dedicated to the Hindu goddess Kali. The sisters working there had, as their main goal, filling with dignity and love the last days of poor people who were dying. The physical conditions of this shelter were not imposing, although they were completely clean; but the emotional atmosphere of love and concern struck most visitors as truly saintly. When the sisters were criticized or disparaged because of the small scale of their work (in the context of India's tens of millions of desperately poor and suffering people), Mother Teresa tended to respond very simply. She considered any governmental help a benefit, but she was content to have her sisters do what they could for specific suffering people, since she regarded each individual as infinitely precious in God's sight.

The Missionaries of Charity received considerable publicity, and Mother Teresa used it rather adroitly to benefit her work. In 1957 they began to work with lepers and slowly expanded their educational work, at one point running nine elementary schools in Calcutta. They also opened a home for orphans and abandoned children. In 1959 they began to expand outside of Calcutta, starting works in other Indian cities. As in Calcutta, their focus was the poorest of the poor: orphans, the dying, and those ostracized by diseases such as leprosy. Before long they had a presence in more than 22 Indian cities, and Mother Teresa had visited such other countries as Ceylon (now Sri Lanka), Australia, Tanzania, Venezuela, and Italy to begin foundations. Although in most of these countries the problems of the poor seemed compounded by uncontrolled population growth, the Sisters held strongly negative views on both abortion and contraception. Their overriding conviction was that all lives are precious, and sometimes they seemed to imply that the more human beings there were, the better God's plan was flourishing.

In 1969 Mother Teresa allowed a group called the International Association of Co-Workers of Mother Teresa to affiliate itself with the Missionaries of Charity. This was a sort of ''third order,'' as Catholics sometimes call basically lay groups that affiliate with religious orders both to help the orders in their work and to participate in their idealistic spirituality. These Co-Workers were drawn to Mother Teresa's work with the very poor, and their constitution specified that they wanted to help serve the poorest of the poor, without regard to caste or creed, in a spirit of prayer and sacrifice.

Dedication to the Very Poor

Mother Teresa's group continued to expand throughout the 1970s, opening works in such new countries as Jordan (Amman), England (London), and the United States (Harlem, New York City). She received both recognition and financial support through such awards as the Pope John XXIII Peace Prize and a grant from the Joseph Kennedy Jr. Foundation. Benefactors regularly would arrive to support works in progress or to stimulate the Sisters to open new ventures. Mother Teresa received increasing attention in the media, especially through a British Broadcasting Corporation special interview that Malcolm Muggeridge conducted with her in London in 1968. In 1971, on the occasion of visiting some of her sisters in London, she went to Belfast, Northern Ireland, to pray with the Irish women for peace and to meet with Ian Paisley, a militant Protestant leader. In the same year she opened a home in Bangladesh for women raped by Pakistani soldiers in the conflicts of that time. By 1979 her groups had more than 200 different operations in over 25

countries around the world, with dozens more ventures on the horizon. In 1986 she persuaded President Fidel Castro to allow a mission in Cuba. The hallmark of all of Mother Teresa's works—from shelters for the dying to orphanages and homes for the mentally ill—continued to be service to the very poor.

In 1988 Mother Teresa sent her Missionaries of Charity into Russia and also opened a home for AIDS patients in San Francisco, California. In 1991 she returned home to Albania and opened a home in Tirana, the capital. At this time, there were 168 homes operating in India. Later in 1995, plans materialized to open homes in China.

Despite the appeal of this saintly work, all commentators remarked that Mother Teresa herself was the most important reason for the growth of her order and the fame that came to it. Muggeridge was struck by her pleasant directness and by the otherworldly character of her values. He saw her as having her feet completely on the ground, yet she seemed almost unable to comprehend his suggestion (meant as an interviewer's controversial prod) that trying to save a few of India's abandoned children was almost meaningless, in the face of the hordes whom no one was helping. He realized that Mother Teresa had virtually no understanding of a cynical or godless point of view that could consider any human being less than absolutely valuable.

Another British interviewer, Polly Toynbee, was especially struck by Mother Teresa's lack of rage or indignation. Unlike many ''social critics,'' she did not find it necessary to attack the economic or political structures of the cultures that were producing the abjectly poor people she was serving. For her the primary rule was a constant love, and when social critics or religious reformers chose to vent anger at the evils of structures underlying poverty and suffering, that was between them and God. Indeed, in later interviews Mother Teresa continued to strike an apolitical pose, refusing to take a stand on anything other than strictly religious matters. One sensed that to her mind politics, economics, and other this-worldly matters were other people's business. The business given by God to her and her group was simply serving the very poor with as much love and skill as they could muster.

In the 1980s and 1990s Mother Teresa's health problems became a concern. She suffered a heart attack while visiting Pope John Paul II in 1983. She had a near fatal heart attack in 1989 and began wearing a pacemaker.

In August 1996 the world prayed for Mother Teresa's recovery. At the age of 86, Mother Teresa was on a respirator in a hospital, suffering from heart failure and malaria. Doctors were not sure she would recover. Within days she was fully conscious, asked to receive communion, and requested that the doctors send her home. When she was sent home a few weeks later in early September, a doctor said she firmly believed, ''God will take care of me.''

In late November of that same year, Mother Teresa was again hospitalized. She had angioplasty surgery to clear two blocked arteries. She was also given a mild electric shock to correct an irregular heartbeat. She was released after spending almost a month in the hospital.

In March 1997, after an eight week selection process, 63-year-old Sister Nirmala was named as the new leader of the Missionaries of Charity. Although Mother Teresa had been trying to cut back on her duties for some time (because of her health problems), she stayed on in an advisory role to Sister Nirmala.

In April 1997 filming began on the movie ''Mother Teresa: In the Name of God's Poor'' with actress Geraldine Chaplin playing the title role. The movie aired in the fall of 1997 on ''The Family Channel'' even though, after viewing the movie, Mother Teresa refused to endorse it. Mother Teresa celebrated her 87th birthday in August, and died shortly thereafter of a heart attack on September 5, 1997. The world grieved her loss and one mourner noted, ''It was Mother herself who poor people respected. When they bury her, we will have lost something that cannot be replaced.''

In appearance Mother Teresa was both tiny (only about five feet tall) and energetic. Her face was quite wrinkled, but her dark eyes commanded attention, radiating an energy and intelligence that shone without expressing nervousness or impatience. Many of her recruits came from people attracted by her own aura of sanctity, and she seemed little changed by the worldwide attention she received. Conservatives within the Catholic Church sometimes used her as a symbol of traditional religious values that they felt lacking in their churches. By popular consensus she was a saint for the times, and a spate of almost adoring books and articles started to canonize her in the 1980s and well into the 1990s. She herself tried to deflect all attention away from what she did to either the works of her group or to the god who was her inspiration. She continued to combine energetic administrative activities with a demanding life of prayer, and if she accepted opportunities to publicize her work they had little of the cult of personality about them.

In the wake of the 1979 Nobel Prize for Peace she received many other international honors, but she sometimes disconcerted humanitarian groups by expressing her horror at abortion or her own preference for prayer rather than politics. When asked what would happen to her group and work after her death, she told people that God would surely provide a successor—a person humbler and more faithful than she. The Missionaries of Charity, who had brothers as well as sisters by the mid-1980s, are guided by the constitution she wrote for them. They have their vivid memories of the love for the poor that created the phenomenon of Mother Teresa in the first place. So the final part of her story will be the lasting impact her memory has on the next generations of missionaries, as well as in the world as a whole.

Further Reading

A good sampling of Mother Teresa's own ideas was available in her own books, *Life in the Spirit* (1983); *A Simple Path* (1995); *In My Own Words* (1996); and *No Greater Love* (1997). The books contained reflections, meditations, and prayers that provided a good basis for judging Mother Teresa's spirituality. Of the constantly growing number of biographies and studies, Malcolm Muggeridge's *Something Beautiful for God* (1984) deserved special mention, because it was one of the first and best publicized treatments. Muggeridge made no effort to

conceal his admiration. Other solid, if usually almost overly admiring, treatments included Eileen Egan, *Such a Vision of the Street* (1985); Desmond Doig, *Mother Teresa: Her People and Her Work* (1976); Kathryn Spink, *The Miracle of Love* (1982); Edward Le Joly, *Mother Teresa of Calcutta* (1983); William Jay Jacobs, *Mother Teresa: Helping the Poor* (1991); Margaret Holland, *Mother Teresa* (1992); and Mildred Pond, *Mother Teresa* (1992).

See also *Maclean's* (March 24, 1997) and *People* (June 30, 1997). Information on Mother Teresa may also be accessed on the internet by doing a search of her name (August 20, 1997). □

Valentina Tereshkova

Valentina Tereshkova (born 1937) was the first woman in space, orbiting the earth 48 times in Vostok VI in 1963.

Valentina Tereshkova was the first woman in space. Tereshkova took off from the Tyuratam Space Station in the Vostok VI in 1963, and orbited the Earth for almost three days, showing women had the same resistance to space as men. She then toured the world promoting Soviet science and feminism, and served on the Soviet Women's Committee and the Supreme Soviet Presidium. Valentina Vladimirovna ''Valya'' Tereshkova was born on March 6, 1937, in the Volga River village of Maslennikovo. Her father, Vladimir Tereshkov, was a tractor driver; a Red Army soldier during World War II, he was killed when Valentina was two. Her mother Elena Fyodorovna Tereshkova, a worker at the Krasny Perekop cotton mill, singlehandedly raised Valentina, her brother Vladimir and her sister Ludmilla in economically trying conditions; assisting her mother, Valentina was not able to begin school until she was ten.

Tereshkova later moved to her grandmother's home in nearby Yaroslavl, where she worked as an apprentice at the tire factory in 1954. In 1955, she joined her mother and sister as a loom operator at the mill; meanwhile, she graduated by correspondence courses from the Light Industry Technical School. An ardent Communist, she joined the mill's Komsomol (Young Communist League), and soon advanced to the Communist Party.

In 1959, Tereshkova joined the Yaroslavl Air Sports Club and became a skilled amateur parachutist. Inspired by the flight of Yuri Gagarin, the first man in space, she volunteered for the Soviet space program. Although she had no experience as a pilot, her 126-jump record gained her a position as a cosmonaut in 1961. Four candidates were chosen for a one-time woman-in-space flight; Tereshkova received an Air Force commission and trained for 18 months before becoming chief pilot of the Vostok VI. Admiring fellow cosmonaut Yuri Gagarin was quoted as saying, ''It was hard for her to master rocket techniques, study spaceship designs and equipment, but she tackled the job stubbornly and devoted much of her own time to study, poring over books and notes in the evening.''

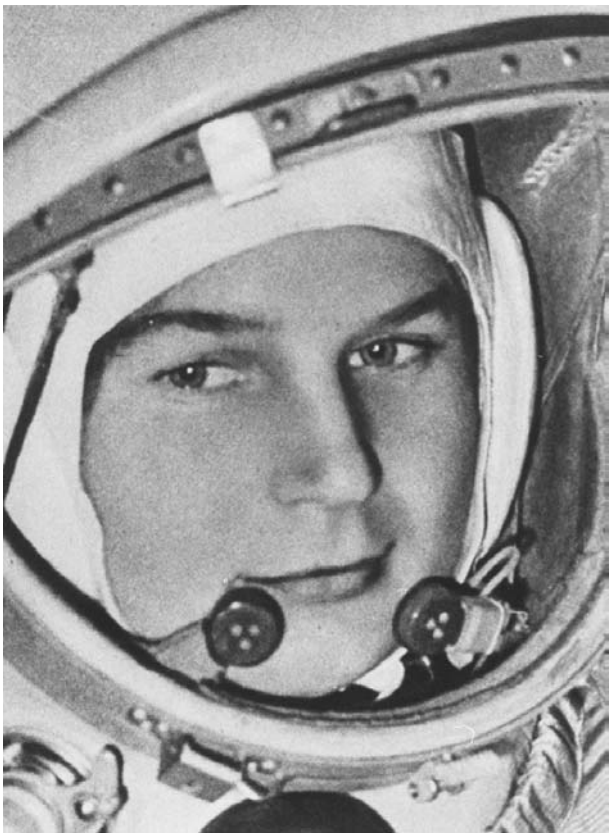

At 12:30 PM on June 16, 1963, Junior Lieutenant Tereshkova became the first woman to be launched into space. Using her radio callsign Chaika (Seagull), she reported, ''I see the horizon. A light blue, a beautiful band. This is the Earth. How beautiful it is! All goes well.'' She was later seen smiling on Soviet and European TV, pencil and logbook floating weightlessly before her face. Vostok VI made 48 orbits (1,200,000 miles) in 70 hours, 50 minutes, coming within 3.1 miles of the previously launched Vostok V, piloted by cosmonaut Valery Bykovsky. Tereshkova's flight confirmed Soviet test results that women had the same resistance as men to the physical and psychological stresses of space.

Upon her return, she and Bykovsky were hailed in Moscow's Red Square. On June 22 at the Kremlin she was named a Hero of the Soviet Union and was decorated by Presidium Chairman Leonid Brezhnev with the Order of Lenin and the Gold Star Medal. A symbol of emancipated Soviet feminism, she toured the world as a goodwill ambassador promoting the equality of the sexes in the Soviet Union, receiving a standing ovation at the United Nations. With Gagarin, she travelled to Cuba in October as a guest of the Cuban Women's Federation, and then went to the International Aeronautical Federation Conference in Mexico.

On November 3, 1963, Tereshkova married Soviet cosmonaut Colonel Andrian Nikolayev, who had orbited the earth 64 times in 1962 in the Vostok III. Their daughter Yelena Adrianovna Nikolayeva was born on June 8, 1964, and was carefully studied by doctors fearful of her parents' space exposure, but no ill effects were found. After her

flight, Tereshkova continued as an aerospace engineer in the space program; she also worked in Soviet politics, feminism and culture. She was a Deputy to the Supreme Soviet between 1966 and 1989, and a People's Deputy from 1989 to 1991. Meanwhile, she was a member of the Supreme Soviet Presidium from 1974 to 1989. During the years from 1968 to 1987, she also served on the Soviet Women's Committee, becoming its head in 1977. Tereshkova headed the USSR's International Cultural and Friendship Union from 1987 to 1991, and subsequently chaired the Russian Association of International Cooperation.

Tereshkova summarized her views on women and science in her 1970 ''Women in Space'' article in the American journal *Impact of Science on Society:* ''I believe a woman should always remain a woman and nothing feminine should be alien to her. At the same time I strongly feel that no work done by a woman in the field of science or culture or whatever, however vigourous or demanding, can enter into conflict with her ancient 'wonderful mission'—to love, to be loved—and with her craving for the bliss of motherhood. On the contrary, these two aspects of her life can complement each other perfectly.''

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Louis Terkel

The radio personality and author Louis Terkel (born 1912) was best known for his oral histories of ordinary Americans. These anthologies of interviews show how people felt about key historical events and everyday struggles and dreams.

Initially a Chicago radio personality, in mid-career Studs Terkel acquired a national reputation as a people's historian through a series of books that relied on taped interviews to document the experiences, memories, dreams, and fears of a wide cross-section of Americans. On radio he was an entertaining and opinionated speaker, but in the collections of personal accounts he demonstrated equal ability as a skilled listener.

Louis Terkel was born on May 16, 1912, in the Bronx, New York, the third son of Russian-Jewish parents, Samuel and Anna Terkel. His father was a tailor and craftsman. In 1923 the family moved to Chicago, where his mother managed a hotel for blue-collar and skilled workers.

After graduating from high school in 1928, Terkel attended college and earned a law degree from the University of Chicago in 1934. Failing the bar exam, he took a civil service job doing statistical research for the federal government, first in Nebraska and then in Washington, D.C.

Returning to Chicago in 1935, he began his career in radio, producing weekly shows for the Federal Writers Project and appearing on radio soap operas, often as a gangster. He also was involved with the Chicago Repertory Theatre. During the Great Depression he changed his name to ''Studs'' after the character in James T. Farrell's proletarian novels, Studs Lonnigan.

By the early 1940s he was a well-established radio voice as a news commentator, sportscaster, and disc jockey. In 1945 he created his first program for the small fine arts FM station WFMT. From 1949 to 1953 he produced a television program called ''Studs' Place,'' which featured Terkel as the bartender-host of a barbecue restaurant. A clash with the House Un-American Activities Committee during the Joseph McCarthy era over his political involvement and beliefs led to his blacklisting and the cancellation of his show.

Throughout the 1950s he was active with the arts in several capacities. He acted in the theater, including such plays as ''Of Mice and Men,'' and in 1959 he wrote a play, ''Amazing Grace,'' based on his family's experience with an urban hotel in the Depression. (It didn't get performed until

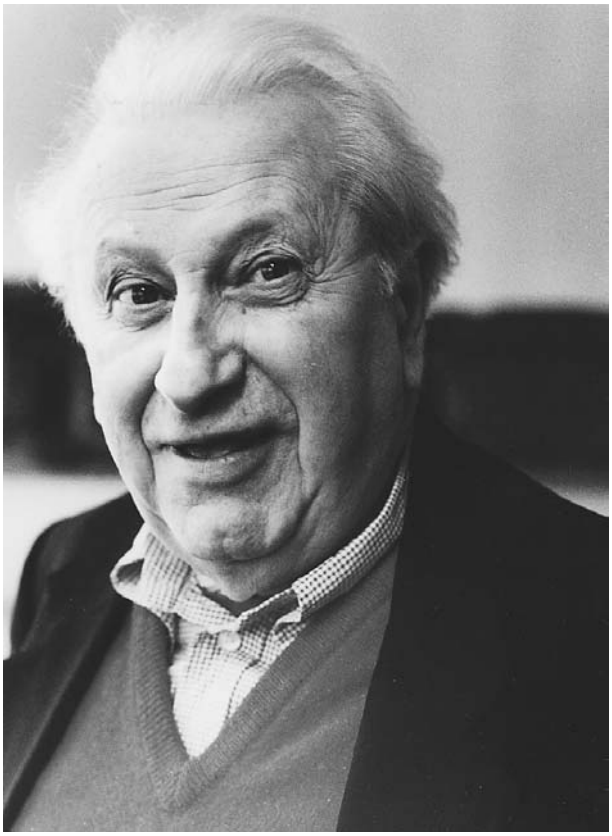

1967.) He wrote a jazz column for the Chicago *Sun-Times,* which led to his first book, the *Giants of Jazz* (1957). In 1959 and 1960 he hosted the Newport Folk Festival and other festivals around Chicago. In 1958 he began his long-running daily radio program on WFMT, the Studs Terkel Show.

Terkel was 55 when he published *Division Street: America* (1967), his first book that was based on edited transcripts of oral histories. It presented a vivid and poignant view of urban life as seen by 70 people living in or near Chicago, including steelworkers, executives, window washers, and racketeers.

In his books Terkel examined history and society from the bottom up, providing an anecdotal account of events and attitudes. He viewed himself less as a historian, sociologist, or reporter than as a ''guerrilla'' journalist with a tape recorder. He preferred the stories of anonymous but spirited people who were not practiced at voicing their opinions.

In 1970 he published *Hard Times,* which featured interviews with a hundred Americans presenting personal memories of the Great Depression, especially the guilt and sense of failure that often accompanied the hardship. His next project, *Working: People Talk About What They Do All Day and How They Feel About What They Do* (1974), a best seller for 17 weeks, revealed the lack of satisfaction most people receive from their jobs. He gave special attention to the many aspects of the automotive industry.

Terkel then directed the tape recorder at himself, publishing a memoir, *Talking to Myself* (1977). It included impressions of many incidents and periods in his life but revealed little about him or his family.

In 1980 he published *American Dreams: Lost and Found,* presenting the familiar spectrum of people sharing their disappointments in the past and their search for a sense of purpose in the future. He returned to the same subject in 1988 with *The Great Divide*.

Terkel's personal involvement with World War II had been limited. He joined the Army, but a perforated eardrum kept him from serving. When he tried to go overseas by joining the Red Cross, he was rejected (as he later learned through the Freedom of Information Act) because of his previous political activity.

However, his best-selling oral history of the war, *''The Good War''* (1984), became his most highly-praised book, receiving the Pulitzer Prize. It wove a compelling record of experiences and memories into a powerful document that possesses the grace of literature and the authority of history.

In 1992 Terkel published *Race: How Blacks and Whites Think and Feel About the American Obsession,* which showed how race relations and attitudes became more complicated and bitter after the hopeful years of the civil rights movement. The book probes the U.S. obsession about race through the observations of a large collection of citizens from all walks of life and identity categories. The book exposed the complexity and pervasiveness of the issue and its ability to evoke opposite and conflicted feelings even within individuals.

Terkel's *Coming of Age* (1995) examined the attitudes of older Americans about growing older. The book was a tribute and platform for the generation formed by the Depression, the New Deal, and World War II. It demonstrated particularly well the often unnoticed fighting spirit and passionate personal and public committments of many of his interviewees.

Terkel's personal voice was almost missing from his books, but as a social critic on radio or as a speaker he protested what he regarded as the trivialization of public life and debate. Entering his eighties, Terkel continued to be active as the host of his hour-long, nationally-syndicated morning talk show on WFMT in which he talked, conducted interviews, read stories, or played music as his mood dictated.

He was married in 1939 to Ida Goldberg, whom he met while working at the Chicago Repertory Theatre, and they had one son, Paul.

Further Reading

Terkel's own books provide the best understanding of his style and subjects. They are all mentioned above, but the most well known are *Hard Times* (1970), *Working* (1974), *''The Good War''* (1984), *Race: How Blacks and Whites Think and Feel About the American Obsession* (1992), and *Coming of Age: The Story of Our Century by Those Who've Lived It* (1995). For a glimpse of Terkel's personal life, though not a complete autobiography, see his *Talking to Myself* (1977). Tony Parker's *Studs Terkel: A Life in Words* (1996) turns Terkel's interview method on the subject himself, offering a warm portrait of Terkel from the comments of friends and colleagues as well as from Terkel himself. Individual book reviews offer some insight into his life and personality. □

Lewis Madison Terman

Lewis Madison Terman (1877-1956) was an eminent American psychologist who is most noted for his profound and lasting impact on the measurement of intelligence and achievement in the United States and for his seminal studies of children of high intelligence.

Lewis Madison Terman was born on a farm in Johnson County, Indiana, on January 15, 1877. He was the 12th of 14 children. Though he did not dislike farming, he loved to read and had a pressing desire for education. When he was 15 he left the farm to enter Central Normal College at Danville, Illinois. Following two years of study there, he taught for one year in a one-room schoolhouse. For several years he cycled through periodic schooling followed by borrowing money or teaching to earn enough money to return to college. He acquired B.S., B. PD., and A.B. degrees from Indiana University and a doctoral degree from Clark University in Worcester, Massachusetts. He died of tuberculosis on December 21, 1956.

Terman is most well remembered for his accomplishments in intelligence and achievement testing and for his classic longitudinal research on gifted children. Early in his

career as professor of psychology and of education at Stanford University Terman studied the then new Binet-Simon Scale of Intelligence and developed it for use in the United States. Published in 1916 as the Stanford-Binet, the revision of the French intelligence test was the first important and widely used individual intelligence test in the United States. It was described in his book *The Measurement of Intelligence: An Explanation of and a Complete Guide for the Use of the Stanford Revision and Extension of the Binet-Simon Intelligence Scale* (1916). The Stanford-Binet became a standard against which other intelligence tests were still measured in the mid-1980s. Working with other psychologists during World War I, Terman was largely responsible for the first notable group intelligence tests, the Army Alpha and the Army Beta. Terman also published the *Terman Group Test of Mental Ability* (1920), and he co-authored the *Stanford Achievement Test,* which was revised many times and continued to be widely used in the 1980s.

Terman defined intelligence as ''the ability to carry on abstract thinking'' (*Journal of Educational Psychology,* 1921) and used the label IQ or Intelligence Quotient, which had been suggested earlier by the German psychologist William Stern. The IQ obtained from the Stanford-Binet was calculated by dividing the individual's mental age (obtained from the test) by chronological age and then multiplying by 100. An average IQ is 100.

Terman's classic research on gifted children began in 1921 when he started to study the development of 1,500 California children whose IQs were over 140. Scores over 140 fall into the top 0.5 percent of the population. Terman followed the 1,500 children at later times in their childhood and in adulthood for the rest of his life, with follow-up surveys conducted in 1930, 1947, and, posthumously, in 1959 when the individuals were 17, 35, and 45. Research on the same group of individuals is still being conducted by other psychologists and may continue for many more years.

Terman's studies undoubtedly are still the most recognized and frequently quoted research on the gifted. Some say his most significant contribution to education and psychology was the multi-volume *Genetic Studies of Genius* (volumes from 1925 to 1929). His last progress report on this continuing study was *The Gifted Child Grows Up* (1947).

Among Terman's most interesting findings from his study of the development of gifted children were that they tended to be healthier and more stable emotionally than the average child and that intellect and later life achievement were not highly related—the gifted children later pursued a wide range of occupations.

Terman's interest in scientific measurement was also exemplified in his lesser known development of scales of masculinity, of femininity, and of marital happiness. He used such scales to address research issues such as the development of masculinity and femininity over time, links between the degrees of masculinity or femininity and various occupations, and factors contributing to marital happiness.

Further Reading

Biographical Memoirs (National Academy of Sciences, 1959) gives an excellent and comprehensive account of Terman's life and work. The International Encyclopedia of Social Sciences (1968) also provides a concise summary on Terman and his research. Perhaps the best account of Terman's life up to 1931 is autobiographical, found in L. M. Terman, *A History of Psychology in Autobiography* (1932). *The Encyclopedia of Educational Research* (1982) cites Terman's work and his contributions to education and psychology in the context of other related work and from an historical perspective. An appraisal of his contributions is in E. R. Hilgard, ''Lewis Madison Terman: 1877-1956,'' *American Journal of Psychology* 70 (1957). Later results from the ongoing study of the 1,500 gifted children are presented alongside a portrayal of Terman's life and his conclusions regarding gifted people in *Psychology Today* 13 (February 1980).

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Gabriel Terra

Gabriel Terra (1873-1942) was a Uruguayan politician. President by election, he overthrew his government by a coup d'etat in 1933 and headed a mildly authoritarian government until 1938.

Born in Montevideo, Gabriel Terra was educated at the University of Montevideo. He received a degree in law and jurisprudence in 1895, and his lifelong specialty was principally in fiscal and financial matters. He began a legal practice and also became a teacher of economics in the Escuela Superior of Montevideo. Later he served as professor of political economy in the law school of the university.

Terra entered active politics soon after receiving his degree. In 1905 he was elected to the Chamber of Deputies as a Colorado and follower of President José Batlle y Ordóñez. Terra rose rapidly in the party and, while still a deputy, announced his intention of one day becoming president of the republic. Batlle appears to have been cool to this ambition, on grounds of his doubt of Terra's judgment and good faith.

Terra served in the Chamber of Deputies until 1925 and briefly in the cabinets of several presidents as minister of industry, of labor, and of public instruction. Terra also held several diplomatic posts. In 1916 he was a delegate to the Pan-American Commercial and Financial Conference in Washington. In 1918 he was president of the Uruguayan delegation to the International Financial High Commission in Paris. Later he was Uruguayan minister to Italy.

In 1925 Terra was elected to the National Council of Administration for a 6-year term. Under the complex 1918 Constitution, this nine-member body shared the executive power with the president of the republic, who was elected

for a 4-year term. In 1930 Terra resigned to run for the presidency; he won that office for the term beginning March 1, 1931.

On March 31, 1933, after weeks of preparation, Terra overthrew the government. Congress was dissolved; six members of the council were jailed briefly, and another member, former president Baltasar Brum, shot himself. Careful preparations had assured that the event would be peaceful; one company of army infantry and the Montevideo fire department were the only uniformed units needed to support it. Terra imposed mild controls; newspapers were censored, but speakers were subjected to only mild harassment. In 1934 an elected constitutional convention elected Terra president for the term 1934-1938. In elections in 1938 he yielded power to Alfredo Baldomir.

Terra lived quietly in Uruguay until his death in Montevideo. He published many economic studies, beginning with his degree thesis of 1895, *The Public Debt of Uruguay*. Other titles included *Notes on Public Credit, The Hydroelectric Energy Potential of the Rio Negro, Cooperativism and Socialism, and International Politics*.

Terra's inauguration occurred at the nadir of the world depression. He felt that the council was a major cause of his country's economic collapse. As president, he had the power to subvert the government. His actions prior to the coup were well noted, but opposition proved fruitless. Economic recovery occurred after 1933, but it is not clear that the coup hastened that recovery. His image is as much that of a technocrat as of a politician. He was held in check by Batlle until the latter's death in 1929. Terra remains a controversial figure and an exception among the proconstitution leaders of his political generation.

Further Reading

There is no work in English on Terra. Useful background material may be found in Simon G. Hanson, *Utopia in Uruguay* (1938); John J. Johnson, *Political Change in Latin America: The Emergence of the Middle Sectors* (1958); and Philip B. Taylor, Jr., *Government and Politics of Uruguay* (1962). □

Tertullian

The North African theologian and apologist Tertullian (ca. 160-ca. 220) was the founder of Latin Christian theology. The first major Christian writer to use the Latin language, he gave to Latin Christian thought a decidedly legal stamp.

Born Quintus Septimius Florens Tertullianus in Carthage, the capital city of Roman Africa, Tertullian was the son of an army officer in a family that was not Christian. He received a full liberal education and entered the practice of law, living apparently for a time in Rome. In his mid-30s he was converted to Christianity and, back in Carthage, became one of the leading figures in the Christian community of that city, though he did not enter the ordained ministry.

Tertullian quickly took up the task of the written defense of the Christian Church in a setting in which violent persecution by the state was a recurring reality. His *Apology,* addressed to the governors of the Roman provinces, is notable for its skillful legal argumentation as well as for the glimpses it affords into the life of the early Christian Church. The verve, colloquial quality, wit, and frequent sarcasm of his style make him one of the most engaging of early Christian writers.

Tertullian holds an important place among Catholic authors who sought to define and to defend the faith of the Church against those heretical interpretations and speculations that are called Gnosticism and Marcionism. In his writings against these heresies the following themes are prominent: the Bible is rightly interpreted only in the Church, where the tradition of belief coming from Christ and the Apostles is preserved; the Rule of Faith (a summary of Christian teaching similar to the later Apostles' Creed) is the proper guide to interpretation of Scripture since it is acknowledged by all the local churches founded by the Apostles, churches in which an unbroken succession of bishops from the Apostles guarantees a continuity of teaching coming from Christ; and the God of the Jewish Scriptures is identical with the God of Christian faith, Jesus being the Messiah promised by those Scriptures.

A moral rigorist at heart, Tertullian at about the age of 50 abandoned the Catholic Church for the severely moralistic Christian sect called Montanists. From this position he

railed against Catholic ''laxity,'' for example, in readmitting to Communion those who had fallen into serious sin after their baptism. While a Montanist, he wrote a work, *Against Praxeas,* that was subsequently held in high honor by Catholics and in which for the first time an explicit doctrine of the Trinity was formulated. Within Montanism, Tertullian appears to have founded his own party, the Tertullianists. The end of his life is shrouded in obscurity, the date of his death being only an intelligent guess.

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Nikola Tesla

The Croatian-American inventor and electrical engineer Nikola Tesla (1856-1943) invented the induction motor and the transformer known as the Tesla coil and discovered the rotating magnetic field principle.

Nikola Tesla was born in Smiljan, Croatia on July 9, 1856. He attended the Polytechnic School at Graz for 4 years and spent a year at the University of Prague (1879-1880). His first employment was in a government telegraph engineering office in Budapest, where he made his first invention, a telephone repeater, and conceived the idea of a rotating magnetic field. He subsequently worked in Paris and Strasbourg.

In 1884 Tesla went to the United States. He was associated briefly with Thomas Edison in New Jersey, where he designed new dynamos, but the two had a salary misunderstanding and Tesla withdrew. After a difficult period, during which Tesla invented but lost his rights to an arc-lighting system, he established his own laboratory in New York City in 1887.

A controversy between alternating-current and direct-current advocates raged in the 1880s and 1890s, featuring Tesla and Edison as leaders in the rival camps. The advantages of the polyphase alternating-current system, as developed by Tesla, soon became apparent, however, particularly for long-distance power transmission. Assisted by George Westinghouse, an early convert to alternating current and Tesla's employer for a year, the system was adopted in the early 1890s for both a major power project

(Niagara Falls) and a major lighting project (the Chicago World's Columbian Exposition).

Brilliant and eccentric, Tesla was then at the peak of his inventive powers. He produced in rapid succession the induction motor (utilizing his rotating magnetic field principle) and other electrical motors, new forms of generators and transformers, and a system for alternating-current power transmission; later he invented the Tesla coil and made basic discoveries concerning wireless communication. Tesla also invented fluorescent lights and a new type of steam turbine, and he became increasingly intrigued with the wireless transmission of power.

Tesla, a strikingly handsome, tall, slender man and a captivating public lecturer, was an unorthodox, almost mystical person; he exhibited unusual powers of perception and forecasting, but his life was increasingly that of a shy, lonely recluse. He refused to accept the 1912 Nobel Prize offered jointly to him and Edison and reluctantly accepted the Edison Medal of the American Institute of Electrical Engineers in 1917. He died in New York City on Jan. 7, 1943, the holder of more than 700 patents.

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The outstanding biography of Tesla is John J. O'Neill, *Prodigal Genius: The Life of Nikola Tesla* (1944). O'Neill's portrait is sensitive and sympathetic, if somewhat metaphysical, but it describes Tesla's electrical contributions thoroughly. Two popular accounts are Arthur J. Beckhard, *Electrical Genius: Nikola Tesla* (1959), and Inez Hunt and Wanetta W. Draper, *Lightning in His Hand* (1964).

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Tewfik Pasha

The khedive of Egypt Tewfik Pasha (1852-1892) was a mild-mannered and unfortunate young ruler during a crucial period in Egyptian history, the time of the British occupation in 1882 and the important first decade of British overrule.

Tewfik Pasha was the eldest son of the khedive Ismail, whose vainglorious ambitions and economic adventures had led to Egyptian bankruptcy in 1876 and his deposition as khedive by the Ottoman sultan in 1879. Tewfik, only 27 years old, replaced his father as Egyptian ruler. Caught immediately between the Anglo-French demands for financial conservatism and stability and the growing Egyptian nationalist movement insisting on the reduction of foreign influence in Egypt, Tewfik never secured real power. He was young, inexperienced, and indecisive; the British and French financial supervisors, in effect, ruled Egypt.

The pace of events in Egypt moved rapidly following Tewfik's accession as titular khedive in 1879 to confrontation between the Anglo-French supervisors, who refused to grant the Egyptian National Assembly full budgetary control, and the nationalist coalition, which insisted on Egyptian sovereignty. The European refusal to deal reasonably with the moderate constitutionalist group led to the dismissal of that group and the accession in early 1882 of a more rabid nationalist faction with Col. Arabi as the primary leader and minister of war. In particular, native Egyptian army officers such as Arabi resented the strict financial policies of the European debt supervisors because retrenchment directly affected them rather than higher-ranking Turks and other non-native Egyptians.

In May 1882 British and French squadrons anchored off Alexandria, and their consuls demanded the dismissal of Arabi's nationalist ministry. Tewfik first yielded and then recanted under pressure, indicating that Col. Arabi had become the most important individual in Egypt. Fearing the effect of a nationalist, antiforeign, military regime in Cairo, Britain decided on unilateral intervention in bombarding Alexandria, landing troops, and occupying Egypt. It was

preventive imperialism, the seizing of a troubled but strategic area before any other state did. Tewfik Pasha fled to British protection during the brief conflict and was restored to his position, if not power, by the British occupation troops in September 1882.

Given this background, it is easy to see why Tewfik Pasha proved to be a mild, passive, and unimaginative ruler. During this first decade of British overrule, Tewfik accepted with little question the conservative policies of Maj. Evelyn Baring (Lord Cromer), the first British consul general and thus the ranking British administrator in Egypt. Lord Cromer's main objective was to pay off the debt and its interest, and he ignored social and economic issues. Tewfik offered little opposition. He was succeeded upon his death by his son Abbas Hilmi.

Further Reading

There is no biographical study of Tewfik Pasha, but see Mary Rowlatt, *Founders of Modern Egypt* (1962), and the classic exposé by Wilfrid S. Blunt, *Secret History of the English Occupation of Egypt* (1922), for the nationalist movement and the early years of his rule. For the first decade of British overrule see Evelyn B. Cromer, *Modern Egypt* (1908). An excellent interpretation by an Egyptian is Afaf Lufti al-Sayyid, *Egypt and Cromer: A Study in Anglo-Egyptian Relations* (1968). A good recent monograph is Robert L. Tignor, *Modernization and British Colonial Rule in Egypt, 1882-1914* (1966). □

Tewodros II

Tewodros II (1820-1868), also called Theodore II, was a visionary emperor of Ethiopia who tried unsuccessfully to reconstitute and modernize traditional institutions by emulating European technological achievements.

Tewodros, or Kassa, as he was baptized, was raised by his half brother Kinfu, a reckless and ruthless warlord whose military and political struggles throughout the 1830s provided training in military skills and small-scale warfare for young Kassa. After Kinfu's death in 1839 Kassa himself became a legendary outlaw during that period of Ethiopian regionalism and disregard for centralized authority as he plundered caravans, sacked villages, and collected booty; but unlike most renegades he then redistributed this wealth to peasants.

Attracting many devoted followers, Kassa easily defeated local rivals, captured much of central Ethiopia, and made a temporary yet wise peace with the national clergy. In February 1855 he overpowered his last rivals in the north and sealed the victories by getting himself anointed and crowned emperor of Ethiopia. He chose as his throne name Tewodros, after a prophetic figure whom many Ethiopians believed one day would provide a rule of righteousness, peace, and prosperity.

Modernization of the Country

Tewodros's ambition to initiate a political reformation in order to restore Ethiopian greatness required national unification as a precondition for peace and order. Accordingly he tried to break the feudal pattern of local government by personally appointing salaried provincial governors and judges. He also ordered the integration of regional forces into a national army organized and disciplined under his command, and he called for a restoration of the Christian faith to involve a rededication of moral standards, encouragement of mission work, and an end to petty and debilitating doctrinal differences.

Furthermore Tewodros actively recruited instructors, engineers, and artisans of all kinds from Europe to provide the technical assistance deemed necessary for his active domestic and foreign policies. These expatriates constructed roads, bridges, and houses and even assisted in the local manufacture of some crude firearms and cannons.

But impressive as these efforts were, Tewodros ultimately failed to fulfill his dream because of his inability to come to terms with either the powerful landed aristocracy or the Church. For instance, for financial support the Emperor relied heavily on provincial taxation while he strived simultaneously to end the tax-exempt status of the Church and to reduce its landholds; he adamantly refused, however, even to consider any reduction in the size of his army.

Tewodros was unable to compromise or give concessions to crucial institutions of the old system; his rift with the Church eventually deteriorated into overt hostility that deprived him of the support and backing among many traditional farmers and peasants who unfailingly aligned with the Church. Increasingly dependent on an army that spent most of its time fighting rebellious leaders from traditional ruling families, Tewodros further alienated those peasants who themselves were pushed to a point of near starvation when forced to feed and quarter his 50,000-man army. Despite incessant uprisings and his escalated reprisals, Tewodros remained confident of ultimate success—provided he lived.

By the mid-1860s northern Ethiopia had once again fallen to local princes, and the national army under Tewodros was racked by desertions that reduced it to less than 5,000 men. When the monarch asked the governments of Britain and France for additional aid, assistance, or at least moral support against foreign enemies, including the Moslem states of Turkey and Egypt, the European failure to respond seemed to imply a marked indifference and diplomatic disrespect; disparaging remarks and imprudent intrigues on the part of certain Europeans within Ethiopia only served to deepen Tewodros's suspicion of all foreigners.

Conflict and Failure

When suspicion turned into anger, the incensed emperor imprisoned the consuls, artisans, and missionaries in his domain at the mountain stronghold of Magdala and retreated there with his meager military following. Alarmed but unable to effect the release of these ''captives,'' the British government in 1867 reluctantly sent a large force to Ethiopia to free the prisoners; when the force stormed

Magdala on April 10, 1868, the proud Tewodros committed suicide rather than surrender.

The reign of Tewodros II opened a new era and closed an old one. His vigorous policies involved a commitment to break local traditions and adopt the trappings of modern technology. But an unwillingness to share responsibility and an underestimation of the social consequences of his reforms within the context of mid-19th-century Ethiopia proved his undoing.

Tewodros probably left Ethiopia as disunited as he had found it; yet, as the first emperor to conceive the idea of a united, strong, and progressive Ethiopian state equal to any in the world, he deserves the title of father of modern Ethiopia.

Further Reading

The best biography of Tewodros is Sven Rubenson, *King of Kings: Tewodros of Ethiopia* (1966). Mordechai Abir, *Ethiopia: The Era of the Princes* (1968), is a careful examination of the turbulent decades that preceded the emergence of Tewodros. Edward Ullendorff, *The Ethiopians* (2d ed. 1960), is a fine introduction to the peoples and cultures of Ethiopia, and Richard Greenfield, *Ethiopia: A New Political History* (1965), presents a useful survey of the Ethiopian past. □

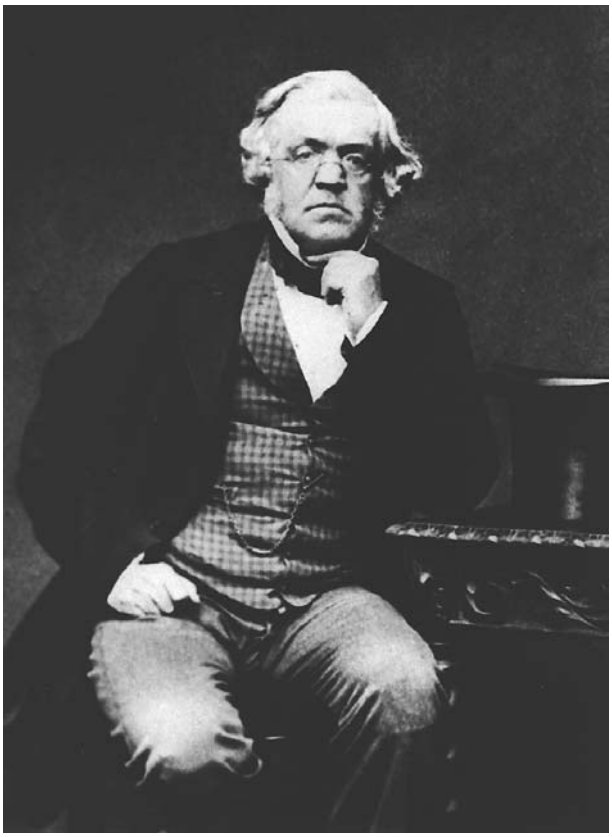

William Makepeace Thackeray

The British novelist William Makepeace Thackeray (1811-1863) created unrivaled panoramas of English upper-middle-class life, crowded with memorable characters displaying realistic mixtures of virtue, vanity, and vice.

When William Makepeace Thackeray began his literary career, English prose fiction was dominated by Charles Dickens. Thackeray formed his style in conscious reaction against Dickens's programmatic indictment of social evils and against the artificial style and sentimental falsification of life and moral values of the popular historical romances. The familiar, moralizing commentaries of Thackeray's narrators, as integral a part of his novels as the characters themselves, expressed their author's detached moral disillusionment—usually touched with sentimentality. Although critical of society, Thackeray was never a radical intellectual, remaining basically conservative. He initiated a tendency toward plainer style and greater realism in the portrayal of the commonplace, a manner carried on in the English novel by Anthony Trollope.

Thackeray was born on July 18, 1811, in Calcutta, India, into a family that had made its fortunes in the East India Company for two generations. He was sent to England at the age of 5 after the death of his father. The Anglo-Indian community in which Thackeray grew up was alienated by prejudice from the English upper-class society, of which, however, it felt itself rightfully a part by reason of its achievements and wealth, and whose values it imitated. A sympathy for similar alienation manifested itself in his later attitudes.

Educated at the prestigious Charterhouse School, Thackeray acquired there the class conception of gentlemanly conduct that he later both criticized and upheld. At Trinity College, Cambridge, he was only a mediocre student, and he left the university after little more than a year in June 1830, convinced that it was not worth his while to spend more time in pursuit of a second-rate degree under an uncongenial curriculum. A 6-month stay in Weimar, Germany, where he enjoyed the intellectual life of the former home of Johann Wolfgang von Goethe and Friedrich von Schiller, gave Thackeray some cosmopolitan polish and a more objective view of English manners.

After his return to London, Thackeray drifted idly about, making a desultory gesture toward studying law at the Middle Temple. But he seemed more devoted to the expensive habits of fashionable dissipation and gambling he had acquired at Cambridge. When he came into his inheritance, debts forced him to consume part of his capital, and most of the rest was soon lost in the collapse of the Indian trading agency in which it had been invested. Financial misfortune effected a morally beneficial change in his way of life, however, and after an abortive attempt at painting he turned to journalism as a means of support.

Magazine Writing

Between 1837 and 1844 Thackeray wrote critical articles on art and literature for numerous papers and journals, but he contributed most of his fiction of this period to *Fraser's Magazine. The Memoirs of C. J. Yellowplush,* which appeared serially in 1837-1838, parodied the high-flown language of ''fashnabble'' novels through the Cockney malapropisms of a gentleman's gentleman. In *Catherine* (1839-1840) Thackeray began by parodying the popular criminal novel, but he soon became interested in his characters for their own sakes. ''A Shabby Genteel Story'' (1840) and other short compositions explored the world of rogues and fools in a spirit of extreme and bitter disillusionment. *The Irish Sketch Book* (1843) and *Notes of a Journey from Cornhill to Cario* (1845), purportedly written by the confirmed Londoner Mr. M. A. Titmarsh, were in a lighter vein. His placement of the narrator as a personality firmly in the foreground of his works has led critics to accuse him of Cockney Philistinism.

In the fall of 1840, Thackeray's wife, Isabella Shawe, whom he had married in 1836, suffered a mental breakdown from which she never recovered. This experience profoundly affected his character and work, widening his sympathies, mellowing his judgments, and bringing him to value domestic affection as life's greatest good. These new attitudes emerged clearly in the best of his early stories, ''The History of Samuel Titmarsh and the Great Hoggarty Diamond'' (1841), a tale of an obscure clerk who rises to sudden prosperity but finds true happiness only after ruin has brought him back to hearth and home. Adopting the mask of an aristocratic London bachelor and clubman, George Savage Fitz-Boodle, Thackeray next wrote a number of papers satirizing his way of life and a series called ''Men's Wives,'' of which ''Mr. and Mrs. Frank Berry'' and ''Denis Haggarty's Wife'' show a maturing sense of comedy and tragedy. With *The Luck of Barry Lyndon* (1844) Thackeray arrived as a novelist. He returned to an earlier subject, the gentleman scoundrel; his central theme is the ruin of a young man's character by false ideals of conduct and worldly success.

As a regular contributor to the satiric magazine *Punch* between 1844 and 1851, Thackeray finally achieved widespread recognition. His most famous contribution was *The Snobs of England, by One of Themselves* (1846-1847). Through a series of satiric character sketches, it made a critical survey of the manners of a period in which old standards of behavior and social relationships had been shaken by the redistribution of wealth and power effected by industrialism.

Thackeray's Novels

Vanity Fair (1847-1848) established Thackeray's fame permanently. Set in the time just before and after the Battle of Waterloo, this novel departed from convention in having no hero or heroine and no plot in the conventional sense. It is a portrait of society centered on three families interrelated by acquaintance and marriage, the events of whose lives are organized by the broad movement of time rather than artificial complication and resolution. This ''formlessness'' helps to create an illusion of reality, given substance by an infinitude of authentic details in the description of the actions of daily life and in the differentiation of character by style of speech. In the irrepressibly resourceful, though amoral, Becky Sharp, Thackeray created one of fiction's most engaging characters.

In *Pendennis* (1849-1850) Thackeray concentrated on one character. The story of the development of a young writer, it draws in the first part on his own life at school, at college, and as a journalist. The second half, which he wrote after a severe illness, lost the novel's focus. Its ostensible theme, Pen's struggle to choose between a practical, worldly life and domestic virtue, presents only a superficial analysis of character and a doubtful moral accommodation.

The History of Henry Esmond (1852), Thackeray's most carefully planned and executed work, is a historical novel set in the 18th century. He felt a temperamental sympathy with this age of satire and urbane wit, and he had made a significant contribution to a revival of interest in it the year before in a popular series of lectures, *The English Humourists of the Eighteenth Century. Esmond* presents a vivid and convincing realization of the manners and historical background of the period and contains some of his most complex and firmly controlled characters.

The Newcomes (1854-1855) returns to the method of serial improvisation used for *Vanity Fair*. Supposedly written by the hero of *Pendennis,* it chronicles the moral history of four generations of an English family. The most massive and complex of Thackeray's social panoramas, it is also the darkest in its relentless portrayal of the defeat of humane feeling by false standards of respectability.

Feeling that he had written himself out, Thackeray returned to earlier works for subjects for his later novels, and his narrators became increasingly garrulous in their familiar moralism. *The Virginians* (1858-1859) follows the fortunes of Henry Esmond's grandsons in the United States, and *The Adventures of Philip* (1862) continues ''A Shabby Genteel Story.''

Thackeray's later career was varied by an unsuccessful campaign for Parliament as a reform candidate in 1857 and by two lecture trips to the United States in 1852 and 1855. A founding editor of the *Cornhill Magazine,* he served it from 1859 to 1862. A massive person, 6 feet 3 inches tall, Thackeray was a genial and modest man, fond of good food and wine. In the years of his success he candidly took great pleasure in the amenities of the society that he portrayed so critically in his novels. He died on Dec. 24, 1863, in London.

Further Reading

Gordon N. Ray edited Thackeray's *Letters and Private Papers* (4 vols., 1945-1946) and wrote the comprehensive, standard biography, in two volumes: *Thackeray: The Uses of Adversity* (1955) and *The Age of Wisdom* (1958). A reliable shorter biography with a more consecutive narrative is Lionel Stevenson, *The Showman of Vanity Fair: The Life of William Makepeace Thackeray* (1947; repr. 1968). Good critical studies are Geoffrey Tillotson, *Thackeray the Novelist* (1954), and

John Loofbourow, *Thackeray and the Form of Fiction* (1964). □

Thales

The Greek natural philosopher Thales (ca. 624-ca. 545 B.C.) founded the Ionian school of ancient Greek thinkers.

Thales was descended, according to the historian Herodotus, from Phoenicians who had settled in Miletus, a thriving Greek seaport on the west coast of Asia Minor (now Turkey). His mother, however, bore a Greek name. Thales's interest in the heavens was so well known that the philosopher Plato picked him as the example of the impractical student: while gazing upward and scanning the stars, he fell into a well.

Thales became so famous for his practical shrewdness and theoretical wisdom that in later times he began to be honored for having made important discoveries whose true origins were not known then and in some cases are still obscure. The most spectacular of these supposed achievements was his alleged prediction of a total solar eclipse (presumably that of May 28, 585 B.C.), at a time when the information needed to foresee such an event was not yet possessed by anybody. Indeed it is significant that, according to Herodotus, the time mentioned in Thales's prediction was limited only to ''the year in which the eclipse occurred.'' Month and day were not specified, nor was there any indication of the portion of the earth's surface from which the eclipse would be visible.

Thales was also falsely credited with having found out that an eclipse of the sun is caused by the interposition of the opaque moon between the sun and the earth. However, the real nature of the moon as a dark, non-self-luminous body was first disclosed about a century after the death of Thales. In like manner he was praised for having determined the sun's apparent diameter, yet this approximately correct value was first ascertained, according to the mathematician Archimedes, some 300 years after Thales by an accomplished astronomer.

The first proof that a circle is bisected by its diameter was ascribed in antiquity to Thales. But in his lifetime the Greeks had not yet begun to enunciate geometrical theorems and to demonstrate them step by step. Hence, the ancient attribution to Thales of the earliest proof of the equality of the vertical angles formed by the intersection of two straight lines is now discarded as a misplaced anticipation of a later stage in the development of Greek geometry.

In assigning to Thales the belief that ''everything is full of gods,'' Aristotle suggested that the Milesian perhaps derived this opinion from those who held that soul pervades the entire universe. With regard to Thales's conception of soul, Aristotle remarked that ''on the basis of what people remember, Thales apparently assumed that soul causes motion, if he really said that the magnet has a soul since it attracts iron.'' Evidently Aristotle did not have in his hands the writings later ascribed to Thales. It is, in fact, entirely doubtful that Thales set his ideas down in written form.

In Aristotle's time the oldest traditional explanation of what held the earth up was that it rested on water. ''They say that Thales the Milesian espoused this view,'' Aristotle states, ''because the earth remains afloat like wood or some other such thing.'' Aristotle wryly adds: ''as though the same reasoning with regard to the earth did not apply also to the water supporting the earth.'' Thales based his conception of water as the fundamental principle of the universe, according to Aristotle's surmise, ''on the observation that the nourishment of all things was moist, and that heat itself arises from this source and is kept alive by it.'' As a biologist, Aristotle appended the further reason that ''the seeds of all things have a moist nature,'' and one of his commentators contributed the remark that ''dead things dry up.''

The concept of the primacy of water may have been imported by Thales from the Egyptians, ''who express this idea in mythical form.'' Whether or not Thales was familiar with the Egyptian water myths or the similar Mesopotamian stories and the corresponding notions in the Hebrew Bible, the framework of his thought was confined to the world of nature. Even though he overestimated the importance of water, its absence from the surface of the moon in part explains the nonexistence of life on this natural satellite. After the accomplishments actually due to Thales's successors have been stripped away from his previously exaggerated reputation, through the mists of early intellectual history Thales is dimly glimpsed as having turned rational thought to the demythologized understanding of the physical universe.

Further Reading

Modern discussions of Thales are necessarily limited by the fact that nothing of his has survived, and what may be gleaned from the writings of others is too little to permit the reconstruction of his thought. Nevertheless, G. S. Kirk and J. E. Raven present what is known about him in *The Presocratic Philosophers* (1964), as do John Burnet in *Early Greek Philosophy* (4th ed. 1930) and Kathleen Freeman in *The Presocratic Philosophers* (1953). Thales and his position in the development of Greek thought are also discussed in George Sarton, *The Study of the History of Science* (1936), and in Albin Lesky, *A History of Greek Literature* (1966). □

U Thant

U Thant (1909-1974) was a Burmese and the first non-European secretary general of the United Nations. Though U Thant was frustrated by his limited powers, his elevation to the highest executive position in the international organization was one of the key indicators of the new importance of Asian nations.

Born on Jan. 22, 1909, in Pantanaw in Burma (now Mynamar), U Thant was the first of four sons of U Po Hnit and his wife, Daw Nan Thaung—all of whom were to distinguish themselves in public life. Young Thant wanted to be a writer, particularly a journalist, and, although by no means an Anglophile of the sort then to be found in large numbers in still British-ruled Burma, he did enjoy writing in the English language. He published his first article in English in 1925—at the age of 16—in *Burma Boy,* an organ of the Burma Boy Scouts Association.

After leaving the National High School in his native Pantanaw, U Thant attended the University of Rangoon, graduating in 1929 at the age of 20. Returning to Pantanaw to help support his mother and permit his three brothers to continue their education, he took a job teaching in his high school alma mater, having finished first in the all-Burma teacher-certification examination. Also in 1929, young Thant published his first book, *Cities and Their Stories,* about Athens, Rome, and other great cities of history.

It was at Pantanaw National High School that U Thant became the close friend of another Rangoon University graduate (whom he had known, but not well, in college), U Nu—who was one day to become independent Burma's first premier after the termination of British colonial rule. Subsequently Thant became headmaster of the school and Nu its superintendent. At this time he also published a book on the United Nations' predecessor, the League of Nations.

When U Nu returned to Rangoon University to pursue a law degree in 1934, U Thant assumed the job of school superintendent as well as headmaster. The paths of the two young men then went off in different directions temporarily, Thant remaining in Pantanaw but increasing in stature among his fellow educators as a member of the Textbook Committee for Burma Schools, the Council of National Education, and the Burma Research Society. In 1935 he gained some limited fame as a result of a controversy—conducted by letters to newspapers—with Aung San, the emerging nationalist leader.

During World War II Thant served for a time as secretary of the Education Reorganization Committee under the occupying Japanese but, wearying of the task, returned to his teaching post in Pantanaw.

In 1945, when U Nu became vice president of the Anti-Fascist People's Freedom League (or AFPFL, Burma's main nationalist movement), he persuaded U Thant to leave his beloved Pantanaw and take charge of publicity for the AFPFL. He was subsequently asked by Nu to take charge of the press section of the Information Department, where he was so successful that he soon became secretary of the Ministry of Information under the newly independent Burmese government.

Thant emerged as one of the key figures in Burmese political life when he subsequently became secretary to the prime minister, his old friend U Nu. Thant was Nu's alter ego—without whose concurrence he rarely made a major decision. Some observers date the beginning of Nu's later political decline with the assignment of Thant in 1957 as Burma's permanent representative to the UN—a move designed to give the Burmese the best possible representation in the international body.

On Nov. 3, 1961, Thant was named acting UN secretary general following Dag Hammarskjöld's death and was confirmed in the post on Nov. 30, 1962. On Dec. 2, 1966, he was elected to a second 5-year term.

As leader of the world organization, Thant strove to bring peace to the Middle East and, although the June 1967 Arab-Israeli War did take place, he was successful at various times in restraining the rival combatants. He made a major effort in 1968 to end the fighting in Vietnam, and his diplomatic activity was a factor leading up to the March partial bombing halt by U.S. president Lyndon Johnson and the subsequent start of the Paris peace talks.

In December 1971 Kurt Waldheim of Austria was chosen to succeed Thant as secretary general. Thant officially retired as secretary general on Jan. 1, 1972. He moved to Harrison, NY, and died in New York City on Nov. 25, 1974.

Further Reading

U Thant's life is extremely well detailed in June Bingham, *U Thant: The Search for Peace* (1966). His long friendship with U Nu and his importance within Burma before going to the United Nations are treated in Richard Butwell, *U Nu of Burma* (1963; 2d rev. ed. 1969). Further insight into Thant's views on international relations can be obtained from William C. Johnstone, *Burma's Foreign Policy: A Study in Neutralism* (1963). For an understanding of the office of secretary general see Stephen M. Schwebel, *The Secretary-General of the United Nations* (1952). □

Marie Tharp

Geologist Marie Tharp (born 1920) is known for her maps of ocean floors. These maps are helpful in showing the structure and evolution of the sea floors.

Marie Tharp is a mapmaker who charted the bottom of the ocean at a time when little was known about undersea geology. Her detailed maps showed features that helped other scientists understand the structure and evolution of the sea floor. In particular, Tharp's discovery of the valley that divides the Mid-Atlantic Ridge convinced other geologists that sea floor was being created at these ridges and spreading outward. The confirmation of ''seafloor spreading'' led to the eventual acceptance of the theory of continental drift, now called plate tectonics.

Tharp was born in Ypsilanti, Michigan, on July 30, 1920. Her father, William Edgar Tharp, was a soil surveyor for the United States Department of Agriculture's Bureau of Chemistry and Soils; he told his daughter to choose a job simply because she liked doing it. Marie's mother, Bertha Louise (Newton) Tharp, taught German and Latin. The family moved frequently because of William Tharp's mapping

assignments across the country. Marie Tharp attended twenty-four different public schools in Iowa, Michigan, Indiana, Alabama (where she almost flunked out of the 5th grade in Selma), Washington, D.C., New York, and Ohio. In 1943 she received her bachelor's degree from Ohio University.

Since most young men were fighting in World War II at the time Tharp graduated, the University of Michigan opened the doors of its geology department to women for the first time. Tharp entered the masters program, which trained students in basic geology and then guaranteed them a job in the petroleum industry. Graduating in 1944, Tharp was hired as a junior geologist with Stanolind Oil & Gas in Tulsa, Oklahoma. Women were not permitted to search for oil in the field, so Tharp found herself organizing the maps and data for the all-male crews. While working for Stanolind, Tharp earned a B.S. in mathematics from the University of Tulsa in 1948.

The year of her second bachelor's degree, Tharp moved to Columbia University, where a group of scientists were about to revolutionize the study of oceanography. Hired as a research assistant by geologist Maurice Ewing, Tharp actually ended up helping graduate students with their data; she never told anyone that she had a graduate degree in geology. One student, Bruce Heezen, asked for help with his ocean profiles so often that after a while Tharp worked with him exclusively. Heezen and Tharp were to work closely together until his death in 1977. In 1950 the geophysical laboratory moved from Columbia University to the Lamont Geological Observatory in Palisades, New York.

Before the early 1950s, scientists knew very little about the structure of the ocean floor. It was much easier and cheaper to study geology on land. But without knowledge of the structure and evolution of the seafloor, scientists could not form a complete idea of how the entire earth worked. In the 1940s, most people believed that the earth was a shrinking globe, cooling and contracting from its initial hot birth. The work of Heezen, Tharp, and other geologists in the next decade—who gathered data on the sea floor using echo sounding equipment—helped replace that idea with the model of plate tectonics, where thin crustal ''plates'' shift around on the earth's mantle, colliding and grinding into each other to push up mountains and cause earthquakes.

The Mid-Atlantic Ridge, a mountainous bump that runs roughly parallel to and between the coastlines of the Americas and Africa, was one of the first topographical features on the sea floor to be identified. Initial studies were undertaken by those aboard the British ship *H.M.S. Challenger,* who discovered in the 1870s that the rise in the center of the Atlantic acted as a barrier between different water temperatures; and by those aboard the German ship *Meteor* who between 1925 and 1927 revealed the Mid-Atlantic Ridge as rugged and mountainous. The *Meteor* staff also found several ''holes'' in the center of the Ridge, but did not connect these holes into the continuous rift valley that they were later discovered to be. In the 1930s, the British geologists Seymour Sewell and John Wiseman suspected that a rift valley split the Ridge, but World War II prevented an expedition to confirm this.

By 1950, when Tharp and Heezen moved to Lamont, the time was right for a series of discoveries. In 1952, the pair decided to make a map of the North Atlantic floor that would show how it would look if all the water were drained away. This type of ''physiographic'' diagram looked very different from the usual method of drawing contour lines for ocean floor of equal depth. Heezen and Tharp chose the physiographic method because it was a more realistic, three-dimensional picture of the ocean floor, and also because contours were classified by the U.S. Navy from 1952 to 1962.

Tharp assembled her first drawing of the North Atlantic ocean floor in 1952, after rearranging Heezen's data into six seafloor profiles that spanned the Atlantic. This initial map showed a deep valley dividing the crest of the Mid-Atlantic Ridge. Tharp pointed out the valley to Heezen. ''He groaned and said, 'It cannot be. It looks too much like continental drift,'" Tharp wrote later in *Natural History.* The valley represented the place where newly-formed rocks came up from inside the earth, splitting apart the mid-ocean ridge. At the time, Heezen, like most scientists, thought that continental drift was impossible.

While Tharp was working on detailing and clarifying the first map, Heezen kept another assistant busy plotting the location of the epicenters of North Atlantic earthquakes. Beno Gutenberg and Charles F. Richter had already pointed out that earthquake epicenters followed the Mid-Atlantic Ridge quite closely. But Heezen's group found that the epicenters actually fell within the suspected rift valley. The association of topography with seismicity convinced Tharp that the valley was indeed real.

It took Heezen eight months to agree. By studying rift valleys in eastern Africa, Heezen convinced himself that the land in Africa was simply a terrestrial analogy to what was going on in the middle of the Atlantic: the earth's crust was splitting apart in a huge tensional crack. Heezen then began to wonder whether the earthquake epicenters that had been recorded in the centers of other oceans might also lie in rift valleys. Perhaps, he thought, all the mid-ocean ridges could be connected into a huge 40,000 mile system.

Heezen told Maurice Ewing, director of Lamont, of the valley's discovery. For several years, only Lamont scientists knew of its existence. Heezen presented it to the scientific community in several talks during 1956. In 1959, most of the remaining skeptics were convinced by an underwater movie of the valley, made by French oceanographer Jacques Cousteau towing a camera across it. Today scientists understand how the rift valley represents the pulling apart of the seafloor as the new rock spreads outward from the ridge.

Heezen and Tharp printed their first edition of the North Atlantic map for a second time in 1959. By this time they knew that the Mid-Atlantic Ridge was cut by east-west breaks, now called transform faults. Heezen and Tharp had confirmed only one of these breaks, but they didn't know its exact length or direction. So in its place on the map they put a large legend to cover the space. In the following years,

Tharp and Heezen improved their North Atlantic map and expanded their work to cover the globe, including the South Atlantic, Indian, Arctic, Antarctic, and Pacific oceans. In 1977, three weeks before Heezen's death, they published the World Ocean Floor Panorama, based on all available geological and geophysical data, as well as more than five million miles of ocean-floor soundings. In 1978 Tharp and Heezen received the Hubbard Medal of the National Geographic Society.

After about fifteen years of work behind the scenes, Tharp finally went on research cruises herself, including trips to Africa, the Caribbean, Hawaii, Japan, New Zealand, and Australia. She retired from Lamont in 1983. Since then she has run a map distributing business in South Nyack, New York, and occasionally consults for various oceanographers. She also keeps Heezen's scientific papers and has written several articles on his life and work. Tharp enjoys gardening in her spare time.

Further Reading

Oceanus, winter, 1973–74, pp. 44–48. □

Twyla Tharp

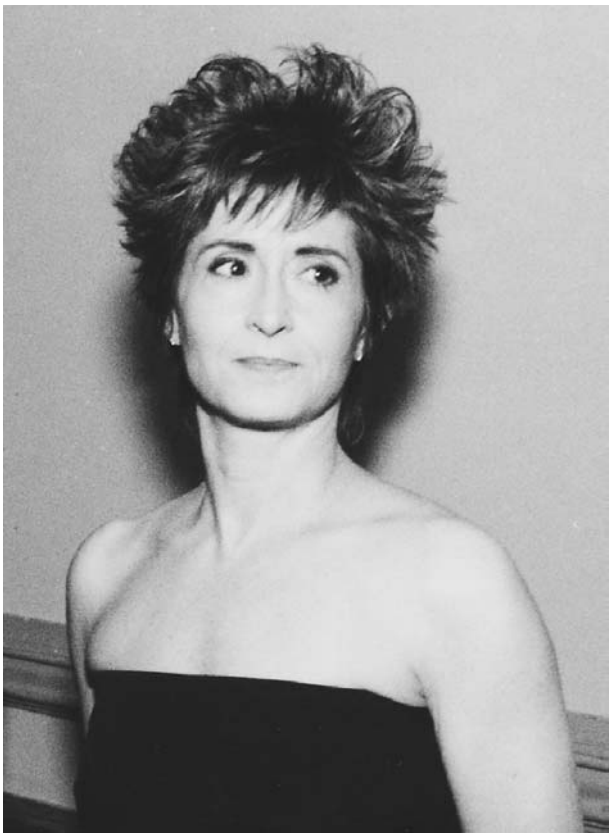

Dancer and choreographer Twyla Tharp (born 1941) developed a unique style that merged ballet and modern dance technique with various forms of American vernacular dance.

Twyla Tharp was born in Portland, Indiana, July 1, 1941, the daughter of Lecile and William Tharp. Her grandparents on both sides were Quakers who farmed the land. She was named after Twila Thornburg, the reigning Pig Princess at the 89th Annual Muncie Fair, with the ''i'' changed to ''y'' because her mother always said it would look better on a marquee. Twyla was the eldest of her siblings: twin brothers and a sister, Twanette. Her mother, a piano teacher, began giving Twyla lessons when the child was one and one-half years old.

When Tharp was eight years old the family moved to the desert town of Rialto, California, where her parents built and operated the local drive-in movie theater. The house her father built in Rialto included a playroom with a practice section featuring a built-in tap floor, ballet barres, and closets filled with acrobatics mats, batons, ballet slippers, pointe shoes, castanets, tutus, and capes for matador routines. Her well-known tendency to consider herself a workaholic and a perfectionist began in her heavily-scheduled childhood.

Tharp began her dance lessons at the Vera Lynn School of Dance in San Bernardino, then studied with the Mraz sisters. She also studied violin, piano, and drums, plus Flamenco, castanets, and cymbals with Enrico Cansino, an uncle of Rita Hayworth, and baton twirling with Ted Otis, an ex-world champion. At age 12 she began studying ballet with Beatrice Collenette, who trained and danced with Anna Pavlova. She attended Pacific High School and spent her summers working at the family drive-in.

Tharp entered Pomona College as a freshman, moving to Los Angeles that summer to continue her dance training with Wilson Morelli and John Butler. At mid-term of her sophomore year she transferred to Barnard College in New York. She studied ballet with Igor Schwezoff at American Ballet Theater, then Richard Thomas and his wife, Barbara Fallis. She began attending every dance concert she could and studied with Martha Graham, Merce Cunningham, and Eugene ''Luigi'' Lewis, the jazz teacher. In 1962 she married Peter Young, a painter whom she had met at Pomona College. Her second husband was Bob Huot, an artist. Both marriages ended in divorce. Huot and Tharp had one son, Jesse, born 1971.

Tharp graduated from Barnard in 1963 with a degree in art history. She made her professional debut that year with the Paul Taylor company, billed as Twyla Young. In the following year, at age 23, she formed her own company, which began experimenting with movement in an improvisatory manner. For the first five years Tharp and her dancers struggled, but by the early 1970s she began to be recognized for a breezy style of dance that added irreverent squiggles, shrugged shoulders, little hops, and jumps to conventional dance steps, a technique she called the ''stuffing'' of movement phrases. She also made dances to every kind of music and composer from Bach, Haydn, and Mozart to the early American jazz of Fats Waller and Jelly Roll Morton; American pop, including the songs of Frank Sinatra, Paul Simon, the Beach Boys, Bruce Springsteen,

and David Byrne; and the experimental composers, including Philip Glass.

Among the most innovative of her early pieces is ''The Fugue'' (1970) for four dancers, set to the percussive beat of their own feet on a miked floor. In 1971 she choreographed ''Eight Jelly Rolls'' to music by Morton and The Red Hot Peppers and ''The Bix Pieces'' to music by Bix Beiderbecke. Tharp performed as a member of her company until the mid-1980s when she stopped dancing to concentrate on her many projects for television and film, as well as for her company. She returned to performing in 1991. Other works for her company include ''Sue's Leg'' (1975), ''Baker's Dozen'' (1979), ''In The Upper Room'' (1986), and ''Nine Sinatra Songs'' (1982).

In 1973 she created a work for the Joffrey Ballet, her first for a company other than her own and her first work for dancers on point. Tharp used the Joffrey dancers and her own company in a work entitled ''Deuce Coupe,'' set to music by the Beach Boys. The setting was created on stage each night by teenage graffiti artists. A huge success, Tharp went on to create ''As Time Goes By'' (1973) for the Joffrey; five works for American Ballet Theater, including ''Push Comes to Shove'' (1976) and ''Sinatra Suite'' (1984), both with leading roles for Mikhail Baryshnikov; ''Brahms-Handel'' (1984) in collaboration with Jerome Robbins for New York City Ballet; and ''Rules of the Game'' (1989) for the Paris Opera Ballet. Tharp's dual work for her own company and for the ballet troupes made her among the first to demand a ''cross-over'' dancer to perform her choreography, one who would be equally at home in ballet and modern dance technique.

With the success of ''Deuce Coupe,'' Tharp was everywhere in demand for her irreverent, funky-look choreography that had appeal to the widest array of audiences that had ever watched dance performances in the United States. She made her first television program for the PBS series Dance in America (1976), continuing in the medium with ''Making Television Dance'' (1980), ''Scrapbook Tapes'' (1982), ''The Catherine Wheel'' (1983) for BBC, and the television special ''Baryshnikov by Tharp'' (1985). Her film work began in 1978 with the Milos Forman film ''Hair,'' followed by ''Ragtime'' (1980), ''Amadeus'' (1984), and ''White Nights'' (1985). Tharp directed two full-evening productions on Broadway: ''The Catherine Wheel'' (1981) and the stage adaptation of the film ''Singing in the Rain'' (1985).

By 1987 the strain of raising money to keep her dancers on salary and the attraction of the various projects that interested her forced her to disband her own company. She was invited to join American Ballet Theater (ABT) as artistic associate with Baryshnikov. When he departed ABT in 1989, she left as well, taking her ballets from the ABT repertory. After that her works were set on the Boston Ballet and the Hubbard Street Dance Company, based in Chicago.

After leaving ABT, Tharp embarked on a variety of endeavors that kept her in the forefront of American dance, including an autobiography, *Push Comes to Shove,* published in 1992; a series of tours with pick-up companies of dancers recruited mainly from the ballet troupes where she had worked; and a new work for the Boston Ballet, which premiered in April 1994. She was the recipient of many awards, including a creative citation in dance from Brandeis University (1972), the MacArthur ''Genius'' Award (1992), and five honorary doctorates.

In 1994, Tharp continued to tour nationally and internationally in the mid-90's with her indispensable assistant, Shelley Washington Whitman, often working without a company of her own or a permanent support base. In 1996, she choreographed *Born Again,* a trio of new dances performed by a group of thirteen young unknowns, selected in a series of nationwide auditions and trained by Tharp and Whitman. She returned to the ABT in 1995 with a successful revisions of two recent works, ''Americans We'' (1995), and ''How Near Heaven'' (1995), and a new work, ''The Elements.''

Further Reading

For additional information on Twyla Tharp see her autobiography, *Push Comes to Shove* (1992). For interesting interviews see Elinor Rogosin, *The Dance Makers: Conversations with American Choreographers* (1980) and Suzanne Weil, *Contemporary Dance* (1978). Selected works about Tharp include Joan Acocella, ''Balancing Act,'' in *Dance Magazine* (October 1990); Arlene Croce, *Afterimages* (1977), *Going to the Dance* (1982), and *Sightlines* (1987); Marcia Siegel, *The Shapes of Change* (1979); and Barbara Zuch, ''Tharp Moves,'' *Dance Magazine* (January 1992). Her work has been extensively reviewed in *The New York Times, Village Voice, New Yorker Magazine,* and *Dance Magazine*. The Twyla Tharp Archives are kept at the Robert E. Lee Theater Research Institute at Ohio State University, Columbus, Ohio. □

Margaret Hilda Thatcher

Conservative Party leader for 15 years, Margaret Hilda Thatcher (born 1925) became the first female prime minister of Great Britain and served in that post from 1979 to 1990, longer than any other British prime minister in the 20th century.

Margaret Thatcher was born to grocery shop keepers in the small railroad equipment manufacturing town of Grantham. Alfred and Beatrice, her parents, were hard workers and careful savers, living over their shop and taking separate vacations so that the grocery would not be left unattended. Her father co-founded the Grantham Rotary Club, became president of the town Grocers' Association, local head of the National Savings Movement, and a member of both the boys' and girls' schools of Grantham. He served for 25 years on the Borough Council, beginning in 1927, and became chairman of its finance committee. For nine years, he was a town alderman, and became the mayor in 1943, as well as a justice of the peace at quarter sessions. He was also a Methodist lay preacher. Beatrice kept the house, sewed, baked, and helped to run the store. Thatcher's childhood family life revolved around the Methodist church, attending

services three times a week, saying grace before every meal, and strictly observing the Sabbath. From age five to fifteen, Thatcher took piano lessons and sang in the church choir.

In October 1943, Thatcher was admitted to Somerville College to study chemistry at Oxford. After winning a second-class degree, Thatcher found employment as a research chemist. In 1950 and 1951, she studied to become a barrister and ran as the Conservative candidate in industrial Dartford in North Kent. During this campaign she met Denis Thatcher, who managed his family's company in North Kent. The two were married on December 13, 1951 and became the parents of twins, Mark and Carol, in August 1953.

Political Life

Thatcher became the youngest woman in the House of Commons in 1959, at the age of 34. She became known for sticking to her deeply felt, but unpopular beliefs which included quality, standards, and choice in education, for equal opportunity, and for aligning universities with industry. Thatcher ran against Ted Heath in 1975, winning the second ballot to lead the Conservatives with 146 votes. She became prime minister in May 1979, when the Conservatives won the majority of seats. In June 1987, her Conservative Party won its third consecutive general election victory. Thatcher appeared likely to continue as prime minister for many years. In the election, she had turned back a strong challenge from the Labour Party by renewing her commitment to conviction politics. She had boasted of the economic successes of her two previous governments as well as her strong foreign and defense policies. Yet Thatcher's third term was to be her least productive. With public opinion turning decisively against her, she was forced to resign from office in November 1990 after a struggle for leadership within the Conservative Party. She was succeeded by John Major, the chancellor of the exchequer since October 1989, who was a supporter of her policies.

Thatcher's third term was marked by controversy from the outset. She pursued a radical conservative agenda, in line with her earlier policies. Her aim was to promote individualism through a further dismantling of state controls. Before 1987 several key industries and public utilities had been transferred to private ownership, including the telephone system, the ports, British Gas, and British Airways. Thatcher continued this policy of privatization, notably in two key areas: water and electricity. Legislation was passed setting up private companies and selling stock in them to the public. This had the double advantage of producing short-term financial gains for the government and helping to create what Thatcher referred to as a property-owning democracy.

Similarly, the sale of council houses to their tenants, begun in 1980, proved to be a controversial if popular measure. By 1988 nearly one million municipal properties were in private hands. The private ownership of homes in Britain was about 70 percent in 1990, one of the highest figures in the world.

Thatcher's government also initiated dramatic changes in the National Health Service, established in 1948. Thatcher favored a significant increase in private medical care and insurance to complement the state-run system. Some of her plans had to be modified, but a major reorganization of the N.H.S. was commenced in 1989 after the publication of a White Paper at the beginning of the year. Market principles were introduced into the N.H.S. Family doctors were given control over their budgets and hospitals were encouraged to opt out of local health authority administration.

Similar market provisions were introduced into state education. Schools were given the power to free themselves from local authority control and to make budgetary decisions, while a national curriculum was developed. The principle of free higher education was virtually abandoned, with universities being encouraged to seek private support. While local authorities continued to provide mandatory stipends to university students, a system of supplementary loans, based on American ideas, was adopted.

Thatcher likewise sought to reduce monopoly control of the professions. Legal reforms were initiated with the intent of lessening the traditional division of functions between solicitors and barristers. Solicitors previously had lost their exclusive power to conduct real estate transactions. Further legislation gave them the right to try cases in the higher courts along with barristers.

The reform that turned public opinion against Thatcher and ultimately led to her downfall was the introduction of the poll tax, or community charge, in 1988. This tax was levied on individuals in a particular district at the same rate, although rebates were available for the poor. It was in-

tended to replace property taxes, hitherto the mainstay of local finance. Since local councils determined the rate of the tax, Thatcher believed that voters would repudiate the higher-spending councils dominated by the Labour Party. There were violent demonstrations against the poll tax in London and other cities, and opposition to it developed within the Conservative Party itself. Major, the new prime minister in 1990, promised to take steps to make the tax more equitable.

Thatcher's economic policies also began to fail during her third term. Her chief successes had been a significant reduction in income tax and a lessening of inflation, from more than 21 percent annually in 1980 to under 3 percent in 1986. However, inflation began to increase again, and by 1990 it had exceeded 10 percent. When combined with a persistently high level of unemployment and a severe downturn in the balance of payments, the economic gains of the Thatcher era began to be called into question. Her solution of attacking inflation by maintaining high interest rates only made matters worse for ordinary people because it increased their monthly mortgage payments.

Opposition to European Integration

The immediate issue that brought about Thatcher's resignation as prime minister was her unyielding opposition to European integration. Britain had joined the European Community in 1973 when Edward Heath was prime minister. Although Thatcher supported integration at the time, in subsequent years she turned down every proposal that seemed to bring the concept of a federal Europe closer to reality. She aligned her foreign policy with Washington rather than Europe in the belief that a special relationship existed with the United States. In economic matters, she firmly rejected proposals for a single European currency.

Thatcher's ''Little England'' feelings towards Europe antagonized many voters, including a large number of Conservatives. Three leading politicians in her party resigned from office over matters related to Europe: Michael Heseltine, her defense minister, in 1986; Nigel Lawson, the chancellor of the exchequer, in 1989; and Geoffrey Howe, the deputy leader of the party, in November 1990. It was Howe's resignation that produced the leadership crisis and Major's emergence as prime minister. The issue of European integration was closely related to Thatcher's other policies. Once again she championed individual sovereignty, while arguing vehemently against the encroaching bureaucratization of government.

Thatcher's 11½ years as prime minister were remarkable. She held office longer than any other prime minister in the 20th century. She impressed her vision upon Britain in a distinctive way, making the word ''Thatcherism'' a part of that nation's political vocabulary. By her attacks upon central government and the welfare state she undermined a political consensus that had existed since the 1950s. She helped to invigorate the economy, particularly by encouraging small businesses to develop. She challenged powerful institutions and brought about necessary reforms in industrial relations.

Yet the case against Thatcher is a strong one. She was a divisive leader, as on the issues of the poll tax and European integration. Her strident attitudes on social issues upset many people. Economic inequality increased under Thatcher, as did homelessness, and many social services deteriorated. She was accused of weakening basic civil liberties. Her foreign policy, though defined by a spectacular victory over Argentina in the Falklands War in 1982, was marked by Cold War rhetoric which seemed increasingly outdated by her third term in office. Ironically, the Soviet Union gave Thatcher the nickname she was best known by: the Iron Lady. She was proud of it, and her policies, though controversial, reflect a determination and consistency of vision that few political leaders can hope to equal.

In the month following the Thatcher resignation Queen Elizabeth II appointed the former prime minister a member of the Order of Merit, one of only 24 members (a vacancy occurred with the 1989 death of Laurence Olivier). The new Lady Thatcher's husband, Denis, received a baronetry (to become Sir Denis). A second honor came March 7, 1991, when Thatcher received the U.S. Medal of Freedom from President Bush. Although she was no longer prime minister, Thatcher remained politically active. She became president of the Bruges Group of British lawmakers opposed to a full political union with Europe, as well as of the Margaret Thatcher Foundation, designed to help bring order to the world.

On June 28, 1991, Thatcher wound up 32 years of a legislative career by announcing she would not seek to retain her seat in the House of Commons at the next election (which was called in July 1992). She had been MP for Barnet, Finchley, two suburbs northwest of London. She has remained active with lectures and appearances over the entire world, and somehow found the time to write her memoirs.

Further Reading

Margaret Thatcher wrote her memoirs in two volumes: *The Downing Street Years* (1993) and *The Path to Power* (1995). Two previous biographies of Thatcher are particularly worthwhile: Kenneth Harris, *Thatcher* (1988), and Hugo Young, *The Iron Lady: A Biography of Margaret Thatcher* 1989; (published in Britain under the title *One of Us*). Both books are by journalists who offer balanced, if critical, accounts of the Thatcher years. A number of recent studies focus on the events of the Thatcher era rather than her personality. The best of these is *Thatcherism and British Politics: The End of Consensus?*, 2nd edition (1990), by Dennis A. Kavanagh. More sympathetic to Thatcher than Kavanagh's volume is *The Thatcher Decade: How Britain Has Changed During the 1980s* by Peter Riddell (1989). Dennis Kavanagh and Anthony Seldon have edited a stimulating collection of essays titled *The Thatcher Effect* (1989), which includes contributions by leading scholars and journalists. Yet another perceptive work is *Mrs. Thatcher's Revolution: The Ending of the Socialist Era* (1987) by Peter Jenkins, who maintains that Thatcher destroyed the political order prevailing in Britain since the late 1950s. The so-called special relationship between Britain and the United States is ably covered by Geoffrey Smith in *Reagan and Thatcher* (1991). Thatcher's press secretary and long-time retainer, Bernard Ingham, gives a

favorable account of Thatcher in his memoir *Kill the Messenger* (1991). □

Eli Thayer

Eli Thayer (1819-1899) was an American reformer, agitator, and promoter who used his considerable talent and generally progressive ideals to devise and support harebrained schemes.

Eli Thayer was born in Mendon, Mass., on June 11, 1819, the scion of an old family of comfortable means. He was well educated but interrupted his studies several times, perhaps because of financial problems but possibly because of an erratic temperament that later became more obvious. He graduated from Brown University in 1845 and soon became president of Worcester Academy, his old school. Thayer and his wife constructed a preposterous castle-type building for Oread Collegiate Institute, a women's school under Thayer's headship. Like virtually all of Thayer's projects, Oread was a curious admixture of high idealism and canny Yankee opportunism. The school offered a far more substantial curriculum than most contemporary ''female academies,'' while it also provided Thayer with a decent income.

By 1852 Thayer had held several public offices. But his chief work began in 1854 and 1855, when he led in organizing the New England Emigrant Aid Company. These were the days of the Kansas-Nebraska Bill, when Congress revoked the slave-free status of what became Kansas Territory and declared that the problem of slavery in the territory would be determined by popular vote within it. New England became a hotbed of opposition to this act. The Emigrant Aid Company helped finance New Englanders who wished to settle in Kansas so as to vote it free. Thayer as usual made a lucrative practice out of an ideal; he devoted most of his time between 1854 and 1856 to promoting settlement and received a percentage of all money he collected. He was perhaps the most significant figure in the proceedings. Thayer later looked back on Kansas as his chief accomplishment, writing several books about it, the most notable being *A History of the Kansas Crusade* (1889).

Thayer served in Congress between 1857 and 1861 and touted ''colonization'' as virtually a cure-all of the nation's (and the world's) ills. He advocated financing settlers to Utah (in order to vote out Mormon polygamy), to the border states (in order to whittle away at slavery), and to Central America (in order to guard against the introduction of slavery). By 1860, however, his political career had been hurt by his extreme individualism and his relationship with John Brown (whom Thayer may have helped subsidize). Thayer received some political patronage during the war, worked successfully as a land agent for western railroads between 1864 and 1870, and ran for Congress as a Democrat in 1874 and 1878. He died in April 1899.

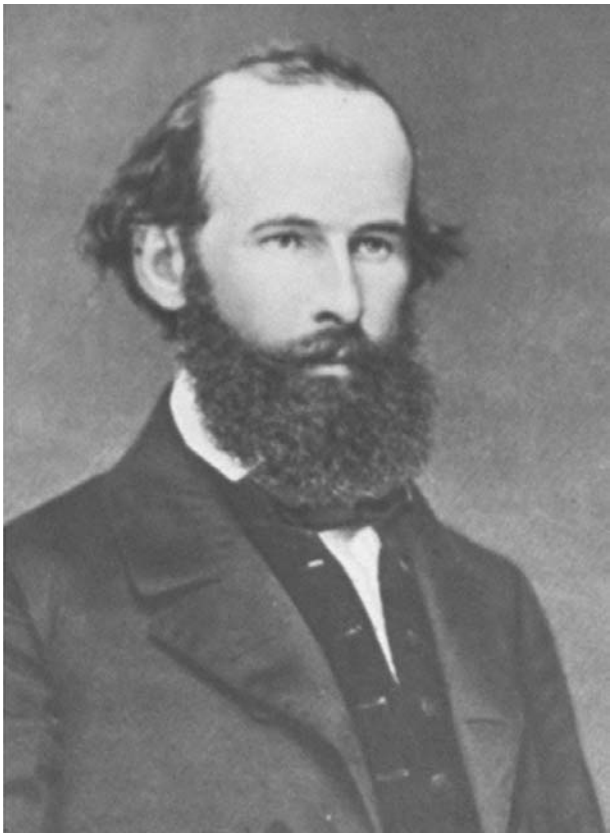

Further Reading

There is probably no better insight into Thayer's personality and role in the Kansas affair than his *A History of the Kansas Crusade, Its Friends and Its Foes* (1889). A short sketch of Thayer is in Louis Filler, *The Crusade against Slavery, 1830-1860* (1960). A more complete sketch is in Lawrence Lader, *The Bold Brahmins: New England's War against Slavery, 1831-1863* (1961). □

Sylvanus Thayer

Sylvanus Thayer (1785-1872), American educator and engineer, put the U.S. Military Academy on a secure footing and promoted civil engineering as a collegiate course and profession.

Sylvanus Thayer was born on June 9, 1785, in Braintree, Mass. He entered Dartmouth College in 1803 but left in 1807 to attend the U.S. Military Academy at West Point. He graduated in 1808, was commissioned in the Corps of Engineers, and served in the War of 1812. In 1815 he was breveted a major and ordered to study European methods of educating military engineers so that he might help rescue West Point from incipient decay. The academy had a reputation for laxity in discipline and academic standards and suffered from uncertainty about whether to stress civilian or military studies.

After a year at the French École Polytechnique studying the curriculum and gathering a library, Thayer became superintendent at West Point in 1817. He accomplished sweeping reforms, setting new standards for admission, establishing minimum levels of academic proficiency, and creating a system to measure cadet progress. A commandant of cadets was appointed to regulate discipline and the military curriculum. Thayer established a board of visitors to inspect the academy annually to recommend adjustments in curriculum. He also established an academic board of faculty and administrators to develop academic policy.

Because West Point was required to provide professional officers for the Army, military subjects dominated the program. But Thayer also believed that the arts and sciences were important, as he wanted graduates to discharge the civilian offices of life with distinction. Courses in English and French, the natural and social sciences, mathematics, and ethics became staples. Refinements increased the civilian applications of West Point's curriculum. By 1831 the military engineering course was designated ''civil engineering'' and had lost most of its military overtones, encompassing the construction of ''buildings and arches, canals, bridges, and other public works.'' Some graduates applied this in building the communications network to support America's developing industrial system.

Suspicion that the academy was an incubator of a military aristocracy led to tensions between Thayer and President Andrew Jackson's administration. Thayer was reassigned in 1833 as a colonel to supervise the construction of fortifications and harbor improvements in Massachusetts and Maine. He became commander of the Corps of Engineers in 1857 but took a sick leave in the next year. Thayer retired in 1863 as a brigadier general. In 1867 he endowed the Thayer School of Engineering at Dartmouth and spent his last years arranging its curriculum. He died in Braintree on Sept. 7, 1872. His will established the Thayer Academy.

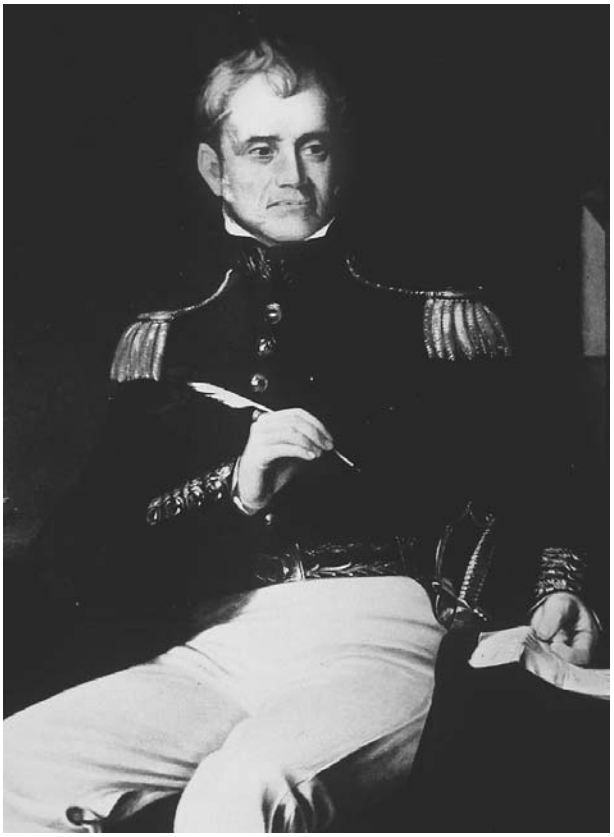

Further Reading

There is no adequate biography of Thayer. R. Ernest Dupuy, *Sylvanus Thayer: Father of Technology in the United States* (1958), concise and complete, claims more for Thayer than it proves. Sidney Forman, *West Point: A History of the United States Military Academy* (1950), describes Thayer's career in a broader context. □

Max Theiler

The South African-born American epidemiologist and microbiologist Max Theiler (1899-1972) received the 1951 Nobel Prize in physiology or medicine for developing a vaccine for yellow fever.

Max Theiler was born in Pretoria, South Africa, on January 30, 1899. His early schooling was in Pretoria and, because his father was Swiss, in Basel. Partly influenced by his father, who was a veterinary scientist, Max decided on a career in medicine, and in preparation he attended Rhodes University College in Grahamstown, South Africa, and the University of Capetown.

In 1911 Theiler enrolled at St. Thomas's Hospital, a well-known teaching hospital in London. In 1922 he was licensed to practice by London's Royal College of Physicians. The idea of medical practice, however, no longer appealed to him, and he enrolled in the London School of Tropical Medicine and Hygiene. Later that year he went to the United States, as he had been offered a position in the Department of Tropical Medicine at Harvard Medical School. While at Harvard he studied amebic dysentery and rat-bite fever, but his most far-reaching work was on yellow fever.

When Theiler began work on yellow fever, it was already known that a virus was responsible for the disease, that it was commonly transmitted by a mosquito, and that the disease could be controlled in populated areas by eradication of the breeding grounds of the mosquitoes. Still, an effective method of inoculation was necessary for full protection. One of Theiler's earliest contributions to the development of a yellow fever vaccine was the demonstration that laboratory white mice could be infected with the virus. When he introduced the yellow fever virus from a monkey into the brain of a white mouse and successively transferred the virus through several mice, he found that the virus underwent certain changes. It became progressively more serious in its effects on the mice, but at the same time its effects on monkeys lessened. These findings were the foundation of a mouse-derived vaccine.

In 1928 Theiler married Lillian Graham. Two years later he joined the Rockefeller Foundation in New York City to continue his work on yellow fever. The mouse-derived vaccine was being used cautiously on humans by some researchers, but Theiler felt it was not safe enough for general use. Within a few years he succeeded in developing a vaccine called 17D, derived from a chick embryo, which proved both safe and effective and is now widely used in human immunization against yellow fever. His discovery was announced in 1937 in the *Journal of Experimental Medicine*. After that his work was concerned with other insect-borne virus infections.

In 1950 Theiler became director of the virus laboratories of the Rockefeller Foundation and the following year director of the division of medicine and public health. In 1964 he was appointed professor of epidemiology and microbiology at Yale University.

Theiler retired from Yale in 1967. Although he immigrated to the United States in 1923, and remained there until his death on August 11, 1972 at the age of 72, he never applied for U.S. citizenship.

Further Reading

Theodore L. Sourkes, *Nobel Prize Winners in Medicine and Physiology, 1902-1965* (1953; rev. ed. 1967), was a good introduction to Theiler and his work. See also Nobel Foundation, *Physiology or Medicine: Nobel Lectures, Including Presentation Speeches and Laureates' Biographies,* vol. 3 (1967). Some added insight was gained from Greer Williams, *Virus Hunters* (1959), and a detailed study of the entire yellow fever problem was in H. Harold Scott, *A History of Tropical Medicine* (2 vols., 1939). □

Themistocles

Themistocles (ca. 528-462 B.C.), an Athenian political leader, was a brilliant commander and statesman who defeated Persia at sea and made Athens a great power.

Themistocles was the son of a middle-class Athenian father and a non-Athenian mother. Ability alone made him influential. He advocated resistance to Persia when some wanted appeasement, and he urged the development of Athens's navy when most trusted in its army. When elected chief magistrate in 493 B.C., he developed Piraeus for the first time as a naval base, and 10 years later, when his rivals had been eliminated by a series of ostracisms, he persuaded Athens to build a hundred warships from the profits of state-owned mines. When Persia invaded in 480 B.C., Athens had the largest navy in Greece. Themistocles insisted on using it fully at Artemisium and at Salamis, although his naval policy meant evacuating Athens and trusting in the ''wooden walls'' of its ships. He saw correctly that the liberty of Greece and the future of Athens depended on first defeating Persia at sea.

As representative of Athens on the Staff Council, Themistocles urged the Spartan commander of the Greek fleet to keep his advanced position in narrow waters at Salamis. When some captains wished to withdraw, Themistocles secretly informed Xerxes, the Persian king, of this dissension and advised him to attack, promising the aid of the Athenian fleet if he did attack. Xerxes attacked, thereby preventing the dispersal of the Greek fleet, and his much larger fleet was decisively defeated in the narrow waters by the ramming tactics of the Greek squadrons. Themistocles proposed that the Greeks sail to the Dardanelles, destroy the Persian pontoon bridge there, and cut the army's lines of supply and cause it to withdraw. The proposal was defeated, but he sent information of it to Xerxes, adding that he himself was responsible for its defeat.

Themistocles worked next for the rise of Athens at the expense of Sparta. He used his popularity as victor of Salamis to lull Sparta's suspicions as Athens rebuilt its fortifications in 479-478 B.C. against Sparta's wishes, and he openly opposed Sparta's ambitions in northern Greece. His plans for making Athens supreme at sea were implemented when Athens displaced Sparta in the command of the allied fleet, and his faith in democracy was put into effect by the rule of Pericles. But Themistocles himself fell out of favor. He was ostracized, probably in 472 B.C., and then exiled and condemned to death on a charge of being in Persia's pay. He made a dramatic escape to Persia, where he was appointed governor of Magnesia in Asia Minor. The Greek historian Thucydides said that Themistocles died a natural death, though some reported suicide. Later a tomb was built at Piraeus in honor of Themistocles's achievements. The salva-

tion of Greece and the stature of Athens give the true measure of his greatness.

Further Reading

Ancient sources on Themistocles are Herodotus, Thucydides, and Plutarch. A modern source is Charles Hignett's *Xerxes' Invasion of Greece* (1963), which contains a useful bibliography.

Additional Sources

Lenardon, Robert J., *The saga of Themistocles,* London: Thames & Hudson, 1978. □

Theocritus

The Greek author Theocritus (ca. 310-ca. 245 B.C.) is credited with being the first and greatest pastoral poet. He expressed great delight in nature and rural life.

The best source for the biography of Theocritus is his own poems. He was a native of Syracuse who was familiar with Croton and Thurii in southern Italy, the island of Cos, Miletus, and Alexandria. He was born by at least 310 B.C., and probably earlier. His parents were Praxagoras and Philinna (who was originally from Cos). Theocritus was a pupil of Philetas of Cos, as it is conjectured that Ptolemy Philadelphus also was. Theocritus was a friend of Callimachus, of the physician Nicias of Miletus, and of King Hiero of Syracuse. Theocritus's life has been described as falling into four divisions: the Coan, the Sicilian, the Alexandrian with a second Coan residence, and after 270 B.C.

All of Theocritus's work is not pastoral; it is as an idyllist that he is known because with great skill he established the genre and its characteristics: the use of the dactylic hexameter, the Dorian dialect, familiar forms (dialogues of herdsmen, their recitations and rivalries), and the themes of unhappy love, death, or absence of friends.

Not all of Theocritus's works have survived. The Coan period saw the production of the bucolic poems (Idylls VII, III-VI, VIII, X, XI, I). The Sicilian period saw only Idyll XVI. Possibly Idylls XXV and XXIII belong to this period. Disappointed in apparent lack of success in Sicily, Theocritus went to Egypt in 274, where he wrote Idylls XV and XVII, probably the *Berenice* (lost), Hymns XXII and XXIV, and Epyllion XIII. His works included *Daughter of Proteus, Hopes, Hymns, Heroines, Funeral Laments, Elegies, Iambics,* and *Epigrams*. Of these, 26 epigrams and 30 idylls are preserved.

Theocritus is a master of his art. His style is polished, natural, and graceful. The poems were called idylls (the Greek *eidyllia*) because they present fresh little pictures of rustic life, reflecting the simple life and conversation of the herdsman of Sicily, southern Italy, and Cos.

Further Reading

Recommended books include Andrew Lang, ed. and trans., *Theocritus, Bion and Moschus* (1880); R. J. Cholmeley, ed., *The Idylls of Theocritus* (1901); R. T. Kerlin, *Theocritus in English Literature* (1910); John M. Edmonds, ed. and trans., *The Greek Bucolic Poets* (1912); James H. Hallard, trans., *The Idylls, Epigrams and Other Poems of Theocritus with the Fragments of Bion and Moschus* (1924); Gilbert Lawall, *Theocritus' Coan Pastorals: A Poetry Book* (1967); and Thomas G. Rosenmeyer, *The Green Cabinet: Theocritus and the European Pastoral Lyric* (1969). □

Theodora

Empress and wife of Justinian I, the courage and statesmanship of Theodora (ca. 500-548) complemented the genius of her husband and significantly contributed to the glories of his reign.

Little is know about the early life of Theodora, who rose to become one of the most famous women in Western civilization. She was born of humble origins at the beginning of the sixth century—probably in the year 500—and died on June 28, 548. Much of what is known comes from the writings of the sixth-century Byzantine historian Procopius of Caesarea (d. 565), especially his seven-volume *Anecdota* (commonly called *Secret History*). Although an important primary source for the life of Theodora and the era in which she lived, Procopius's *Secret History* must be viewed as written on the level of a modern tabloid, at least with respect to its factual accuracy. However biased, especially in the case of Theodora, it is felt that Procopius correctly portrayed the decadent lifestyle of Constantinople during the first half of the sixth century.

From Procopius and other writings of the era, including official chronicles, some outline of Theodora's early life prior to her marriage to Justinian I can be constructed. Some of the later chroniclers place her birth on the island of Cyprus, or more likely in Syria. Her father was a poor man named Acacius. Her mother's name is lost to history. Acacius was the keeper, or guardian, of the bears for the Greens at the hippodrome in Constantinople.

The hippodrome was a gigantic stadium where chariot races and other entertainments were staged, including bear-baiting. The all-important chariot races were sponsored by organizations, or factions, two of which, the Blues and the Greens, attained significant political power. These factions staged additional entertainments for the crowds, including animal contests and stage plays.

Theodora had two sisters, Comitona and Anastasia. Upon the death of her father when she was but a child, Theodora began to work on stage as a mime with her older sister Comitona, and soon became a full-fledged actress. By her late teens, she was a favorite both on the stage, where she delighted in displaying ''undraped the beauty of which she was so proud,'' and off, where she followed in the footsteps of her sister as a prostitute and/or courtesan. In the context of the time, ''actress'' was synonymous with ''prostitute.''

Theodora (center)

Theodora was a smashing success. It is evident from all accounts that she was a stunning beauty. But she was gifted in more than her physical charms. Writes historian Charles Diehl: ''She was intelligent, witty, and amusing . . . [and] . . . when she wanted to please, she knew how to put forth irresistible powers of fascination.'' On the stage, she was noted for what in our day would be euphemistically termed ''adult'' entertainment. Off the stage she was noted for her numerous lovers and her wild parties. It was said that her reputation was such that respectable people tried to avoid meeting her on the streets of Constantinople for fear of becoming contaminated. Diehl perhaps best sums up her reputation, when he writes: ''Belonging to a profession of which virtue is not a necessary attribute, she amused, charmed, and scandalized Constantinople.''

When she was 16, Theodora took as one of her lovers a wealthy man named Hecebolus. When Hecebolus was appointed governor of African Pentapolis, a minor province in north Africa, Theodora accompanied him to his new post. After approximately four years (in c. 521), and for reasons unknown to us, Hecebolus expelled her penniless from his house. For the next year, she traveled through the Middle East, apparently making use of her many gifts and talents as she ''worked'' her way back to Constantinople.

Theodora settled briefly in Alexandria, the luxurious capital of Egypt, and a favorite haunt of many famed courtesans. While there, she met leaders of the Monophysite religion—including Patriarch Timothy and Severus of Antioch—who were known to preach to women. It was apparently in Alexandria, although some sources say Antioch, that Theodora was converted to this heretical form of Christianity. Having undergone a religious conversion, she renounced her former lifestyle, returned to Constantinople in 522, settled in a house near the palace, and made a living spinning wool. It was also in 522, perhaps in Antioch, that Theodora first met Justinian.

Justinian was 40 years old when he met Theodora, then only half his age. He was the favorite nephew and heir apparent of Justin I (reigned, 518-27). Some modern scholars believe that Justinian actually ruled during his uncle's reign. In any event, the future emperor fell deeply in love with Theodora, and she with him. Justinian had his uncle confer upon Theodora the rank of patrician. Still, two obstacles stood in the way of marriage. The empress Euphemia, herself of peasant origins, firmly opposed the marriage. Also, there was an old Roman law which forbade high dignitaries to marry ''women of servile condition, innkeepers' daughters, actresses, or courtesans.''

Soon after Euphemia died in 523 or 524, Justin I issued an edict which decreed that ''henceforth actresses who have abandoned their former life may contract a legal marriage, and those upon whom a high dignity has been conferred may marry men of the highest rank.'' In 525, the couple were married in the great church of Santa Sophia, built two centuries earlier by Constantine, founder of the Eastern Roman, or Byzantine, Empire. They settled down to a respectable, and by all accounts happy, married life.

Whatever she may have been in her youth, once married to Justinian, Theodora conducted herself with the nobility of character worthy of one of history's greatest female personalities. It is significant that no contemporary source, however hateful of her, ever accuses her of unfaithfulness to Justinian, and no historian since records anything that would call into question her moral conduct after her marriage. Apparently, Theodora gave birth to a daughter, either before she met Justinian, or early in their marriage, but the girl did not live. No other children were ever born to the imperial couple.

In April 527, Justin I became mortally ill. On Easter Sunday, April 4, he crowned Justinian co-emperor, granting him the title '' Augustus,'' and Theodora ''Augusta.'' Following the ceremony, they went to the hippodrome to receive the acclamations of the populace. One can only imagine what thoughts must have passed through Theodora's mind as she returned, now mistress of the Roman world, to that place where life's circumstances forced her into the life of a prostitute. On August 1, 527, Justin I died. It is from that date that the beginning of Justinian's reign is dated, although modern scholars believe that he actually reigned in fact as early as 518.

The imperial team of Justinian and Theodora, which lasted until the latter's death in 548, was one of history's remarkable combinations. Although they did not officially rule as joint monarchs, they in fact did. It is not correct to suggest that Theodora dominated her husband. Neither is it correct to suggest that by intrigue or otherwise she pursued goals of which he was ignorant. Rather, they complemented each other, even when, as in the case of religious issues, they pursued opposite goals. Justinian championed the cause of Christian orthodoxy, while at the same time he allowed Theodora to pursue the objective of religious tolerance for the Monophysite heretics with whom she identified.

Theodora rightly foresaw that the future of the Empire lay in the Middle East, while Justinian spent much of his reign in a futile attempt to reconquer the old Roman Empire in the West. In the area of women's rights, she achieved legislation which prohibited forced prostitution as well as alterations in the divorce laws which made them more favorable to women. Justinian allowed Theodora to share his throne, not simply because he adored her, but because he recognized in her the qualities of a true sovereign. Until her death, writes Diehl: ''He never refused her anything, either the outward show or the real exercise of supreme power.''

Theodora proved during the Nika Revolt of January 532 that she was a true statesman. The revolt started on Tuesday, January 13, as the chariot races were to begin in the hippodrome. The two factions, Blues and Greens, set aside their traditional rivalry and made common cause against the government. Before the day was over, many public buildings were in flames. By the evening of the next day, the crowd was proclaiming a new emperor. Failing to regain control of the situation, Justinian prepared to abandon his throne and flee.

At a meeting of the Imperial Council on Sunday, January 18, Theodora sat silently listening to the men present debating whether or not Justinian should attempt to flee. Preparations were made, and a ship sat ready in the harbor to carry the emperor and empress to safety. Then Theodora rose and—as quoted in Browning's *Justinian and Theodora*—made what must be considered one of the greatest short speeches ever recorded:

> Whether or not a woman should give an example of courage to men, is neither here nor there. At a moment of desperate danger one must do what one can. I think that flight, even if it brings us to safety, is not in our interest. Every man born to see the light of day must die. But that one who has been emperor should become an exile I cannot bear. May I never be without the purple I wear, nor live to see the day when men do not call me ''Your Majesty.'' If you wish safety, my Lord, that is an easy matter. We are rich, and there is the sea, and yonder our ships. But consider whether if you reach safety you may not desire to exchange that safety for death. As for me, I like the old saying, that the purple is the noblest shroud.

After Theodora sat down, there were moments of nervous silence as the men present looked at one another. Any thought of fleeing fled before the courage of the empress. We are told by the chroniclers that it was two loyal generals,

Belisarius and Mundus, who first broke the silence. They began to discuss military plans.

Having assembled their German mercenaries, and joined by a third general, they proceeded to the hippodrome. After securing the exits so that none could escape, they fell upon the rebellious crowd of Blues and Greens. Soon the cries for Justinian's removal were changed to cries for mercy mingled with the screams and groaning of the dying. When the generals finally called a halt to the killing, the benches of the hippodrome were drenched with the blood of an estimated 30,000 to 40,000 rebels.

Historians agree that Theodora's timely display of courage saved Justinian his crown. She had proven herself a great statesman and a worthy partner in power. No one was more aware of that fact than Justinian. Far from arousing in him any sense of jealously, her resolute action only deepened his respect and love for her. Throughout the remainder of her life, she was Justinian's active assistant in all matters of importance. She was not a dark power behind the throne, but shared openly in both the decision-making and the glory of her husband's reign. Her name appeared linked with his upon church walls and over the gates of citadels. Even in the mosaics that decorated the apartments of the Sacred Palace, writes Diehl, ''Justinian had in like manner associated Theodora with him in connection with his military triumphs and the brightest glories of his reign.'' Her power was equal to, perhaps at times even greater than, Justinian's.

Following the Nika Revolt, Theodora and Justinian set about rebuilding Constantinople. They transformed it into the most splendid city in the world, so much so that Europeans during the Middle Ages referred to it as simply ''The City.'' Constantinople, not Rome, was the center of Christian civilization from the 6th to the beginning of the 12th century. Justinian and Theodora built more that 25 churches and convents in Constantinople. The greatest of them, and indeed the greatest church in all of Christendom prior to the building of St. Peter's in Rome, was the Hegia Sophia, rebuilt by the imperial couple. With its great dome, 107 feet in diameter, and decorated in rich marbles and mosaics, it dazzled visitors for centuries. One European churchman who visited Constantinople during the high Middle Ages recorded that upon entering the Hegia Sophia he felt as if he had died and entered heaven itself.

Both Justinian and Theodora recognized the importance of religious issues. Complex theological issues dominated the lives of even the common people. They were inseparable from the important political issues of the day. Hence Justinian, who wanted to reconquer the Latin West, stoutly defended the orthodox position in such theological debates as those concerning the nature of Christ. To do so won support among the Christians in the ruins of the old Roman Empire in the West. But it also tended to alienate the Christians in the eastern provinces of the Empire who were attracted to the Monophysite heresy. Monophysitism held that Christ had but one nature, a composite divine-human one. The orthodox position, as defined by the Council of Chalcedon in 451, was that Jesus Christ was at the same time both fully human and fully divine.

While Justinian might use the carrot-and-stick approach to combat Monophysitism, Theodora championed their cause both openly and in secret. No doubt her own convictions, which went back to her conversion under Monophysite influence, were behind her efforts to secure religious tolerance for Monophysitism. But she was motivated also by her belief that the strength of the Empire was in the Middle East. Monophysitism was especially strong in the eastern provinces along the frontier with the revived Persian Empire. To grant toleration to them would be to strengthen and further the unity of the Empire where it faced a powerful enemy. But it also would undermine Justinian's dream of reuniting the old Roman Empire.

In her efforts to help the Monophysites, Theodora influenced the election of popes, provided refuge within the apartments of her palace for Monophysite leaders, and openly established a Monophysite monastery in Sycae, directly across the Golden Horn from Constantinople. In c. 542, she even influenced Justinian to appoint a Monophysite bishop for the pro-Monophysite Arab client state of the Ghassanids. By such efforts, Theodora was able to keep alive the fire of the Monophysite heresy in the eastern provinces of the Empire.

When Theodora died of cancer on June 28, 548, her body was buried in the Church of the Holy Apostles, one of the splendid churches she and Justinian had built in Constantinople. Her death was a great loss to Justinian. It is tempting to see, as some have, the decline of imperial fortunes during the latter years of Justinian's reign as the result of his loss of her counsel. But that would be unfair to Justinian's own genius. Nevertheless, he cherished her memory, as later Queen Victoria did that of her dear Prince Albert. In his latter years, Justinian was in the habit of swearing in the name of Theodora. Those who wished to win his favor learned the importance of reminding him of her virtues. How much she meant to him personally was evident in an incident which occurred on August 11, 559. Following a campaign against the Huns, Justinian was making a triumphal entry into Constantinople. The official record states that ''as the procession passed before the Church of the Holy Apostles it halted while the emperor went in to offer a prayer and light candles before Theodora's tomb.'' Four years later at the age of 83, Justinian died. His body was taken to the Church of the Holy Apostles to lie with the one whom he was fond of calling ''his sweetest delight.''

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Theodoric the Great

King of the Ostrogoths and conqueror of Italy, Theodoric the Great (c. 453-526) was the second barbarian to rule as king in Italy after the fall of the Roman Empire in 476.

Theodoric was the son of Theudemir, king of the Ostrogoths, a Germanic people who moved into the Roman Empire in the 5th century and who were initially retained as military allies by the Roman emperors. Theodoric was born in Pannonia. In 461, in keeping with barbarian-Roman custom, he was sent to the imperial court at Constantinople as a hostage for his people's behavior. He attracted imperial attention and received a Roman education before returning to his people in 471.

Upon his father's death in 474, Theodoric became king of the Ostrogoths. He was a vigorous and intelligent ruler, and although allied with Rome, he disliked Roman officials and possibly the terms of the treaty allying him with the Romans. On several occasions he threatened Roman settlements, and in 487 he began a march on Constantinople. The emperor Zeno convinced Theodoric that the Western part of the empire offered richer plunder than the East, and he commissioned Theodoric to go to Italy and to punish the barbarian general Odoacer, who had in 476 dismissed Zeno's coemperor and assumed his rule. Theodoric's mission was to defeat Odoacer and pacify Italy.

Theodoric marched into Italy, and by 493 he had defeated Odoacer's army, killed the usurper, and established himself with the official title of Patrician and Master of Soldiers as the actual ruler of Italy. His position, however, was not secure. He had been given his Italian commission primarily to prevent him from capturing Constantinople. His titles did not prevent Roman aristocrats in both East and West from regarding him as an uncouth barbarian invader, little better than Odoacer. Moreover, Theodoric and the Ostrogoths were Arians, their heretical version of Christianity being particularly repellent to orthodox Romans.

Theodoric's Roman education, however, offered him a means of reconciling some of the profound differences between Goths and Romans. He genuinely admired many of the Romans' social institutions, and he employed as ministers Roman aristocrats, first the philosopher Boethius and later the statesman and author Casiodorus. Theodoric retained royal title over his own subjects, but he did not claim to be king of the Romans in Italy. He depended upon his ''official'' status as Master of Soldiers, and his documents consistently echoed his view that the Goths were in Italy only to protect and to preserve Roman civilization by force of arms. His personal ''Romanism'' and the propaganda work of his subordinate officials thus made him and his

people, for a time at least, acceptable to the Romans. Theodoric ruled from Ravenna, not Rome, and he beautified his capital with magnificent architectural works. He restored cities, cultivated the arts, and repeatedly announced his admiration of Roman antiquity.

After 507, however, the Arianism of the Goths and their presence in Italy began increasingly to alienate the Romans. In a fit of cruelty, Theodoric imprisoned and later executed his secretary, Boethius. The growing hostility of the Emperor at Constantinople made Theodoric distrustful of the Romans, and he persecuted Pope John I in 526 and later demanded that all churches be turned over to the Arians. During the last years of his reign, Theodoric attempted to rule within a loose framework of Roman institutions and pro-Roman propaganda. However, rebellions sprang up, his Gothic subjects grew restive under Roman rule, and the military power of the East fomented distrust and revolt among the Romans. When Theodoric died in 526, he was succeeded by his grandson Athalaric under the regency of Theodoric's daughter Amalasuntha.

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Theodosius

The Roman emperor Theodosius (ca. 346-395) was sometimes called "the Great" because of his solution of the Gothic problem and unification of the empire and because of his championship of orthodoxy, which earned for him the extravagant praise of Catholic writers.

Theodosius was the son of a famous general of the same name who had cleared Britain of northern invaders and then had quashed a Moorish rebellion. However, the general was falsely accused at court and summarily executed in 376. Theodosius had served ably under his father in Britain, and later, in an independent command in Moesia, he had saved the province from barbarian invasion. At his father's death, however, he gained permission to retire to his family estate in Spain.

In August 378 the Eastern Roman emperor, Valens, was overwhelmed and killed at Adrianople by invading Goths. The Western emperor, Gratian, thereupon recalled Theodosius from retirement and in January 379 made him joint emperor with command over the East. Instead of fighting the Goths directly with demoralized Roman troops, by diplomacy Theodosius fostered dissensions among them, won the friendship of the Visigoths by his courteous treatment of their king, and ultimately allowed the Visigoths to remain within the empire, though they retained their own political cohesion under native chieftains. They were called allies (*foederati*) rather than subjects; and this set the legal precedent for the ultimate partition of much of the empire among immigrant barbarians.

In 383 Magnus Maximus was proclaimed emperor by British troops, and Emperor Gratian was murdered. Theodosius at first accepted his new colleague and allowed him Britain and Gaul; but when, in 387, Maximus drove from Italy Gratian's young half brother Valentinian II, Theodosius (now the husband of Galla, Valentinian's sister) marched west, destroyed Maximus, and restored Valentinian. Theodosius remained in Italy for 3 years, leaving the administration of the East to his elder son, Arcadius, whom he had declared an augustus (coruler) in 383.

In 391 Valentinian was murdered by his Frankish military commander, Arbogast, who then raised one Eugenius to the throne. Theodosius again returned to the West and defeated the usurper in the autumn of 394. The empire was then briefly reunited under one ruler; but Theodosius himself died on Jan. 17, 395, leaving the East to Arcadius and the West to a younger son, Honorius, who had been proclaimed augustus in 393. This division of the empire became permanent.

A serious illness soon after his accession prompted Theodosius's early baptism, which Christian Roman emperors usually postponed till their deathbeds. This made him very susceptible to the pressures of the Church, and he came particularly under the influence of Ambrose, the strong-willed bishop of Milan, who repeatedly placed him under heavy penance when his justice was hotheaded or severe. Theodosius was a devoted persecutor of Christian heresies, and in 391 he officially closed all the empire's temples and forbade the practice of all pagan cults.

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Axel Hugo Theodor Theorell

The Swedish biochemist Axel Hugo Theodor Theorell (1903-1982) was awarded the Nobel Prize in Physiology or Medicine for his discoveries concerning the nature and mode of action of oxidation enzymes.

Hugo Theorell, the son of Ture Theorell, a medical practitioner, was born at Linköping on July 6, 1903. From 1921 he studied medicine at the Karolinska Institute at Stockholm and graduated as a bachelor of medicine in 1924. He soon became an assistant in the Institute of Medical Chemistry at Stockholm, and there he was temporary associate professor in 1928-1929. In 1930 he graduated as a doctor of medicine and was appointed lecturer in physiological chemistry at the Karolinska Institute.

In 1931, while working in Svedberg's Institute of Physical Chemistry in Uppsala, Theorell was the first to obtain crystalline myoglobin, and he determined its chemical and physical properties. In 1932 he became associate professor of medical and physiological chemistry in the University of Uppsala; but from 1933 to 1935 he worked, as a Rockefeller Fellow, in the laboratory of Otto Warburg at Berlin-Dahlem. There he began his work on oxidation enzymes.

Warburg's "Yellow Enzyme"

In 1932 Warburg and his coworker Walther Christian discovered in yeast a bright yellow enzyme. Warburg showed that it consisted of a yellow pigment and a carrier substance. When Theorell began working at Berlin, it was known that the pigment part was a flavin, called lactoflavin. It was later named riboflavin and was identified with vita-

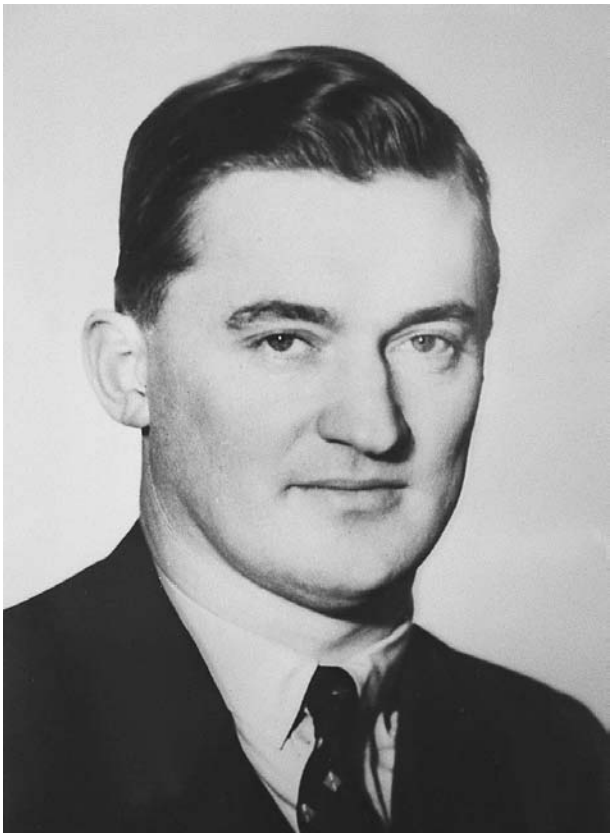

min B_2. When separated from the carrier substance, which was itself inactive, the pigment part lost its enzymatic activity. At Berlin, Theorell, using his own electrophoretic methods, had by 1934 purified and crystallized the enzyme and had separated the pigment from the colorless protein carrier. He also showed that the pigment part—the coenzyme or prosthetic group—was a protein. He determined its constitution—a lactoflavin phosphoric ester—and named it flavin monouncleotide (FMN).

After his return to Sweden, Theorell was appointed in 1937 director of the new Biochemical Department of the Nobel Medical Institute in Stockholm. The department was transferred to a new Biochemical Institute in 1947.

Cytochrome c

Cytochrome was rediscovered independently in 1925 by David Keilin, who soon isolated cytochromes *a, b,* and *c* and showed that cytochrome c was fundamental in cell respiration. In 1938 Theorell showed that the heme nucleus of cytochrome c was linked to the protein in two different ways. This was the first occasion on which the nature of such linkages had been demonstrated in any enzyme.

In 1941 Theorell, working with Å. Åkesson, studied cytochrome *c* extensively, especially the mode of linkage of the iron to the protein and its stereochemical structure. In 1943 Theorell suggested that there were two steps in its reduction. In 1955 Theorell and Anders Ehrenberg showed that the core of the cytochrome c molecule consisted of an iron atom at the center, within a porphyrin disk bearing histidine side chains. The core was surrounded by helical peptide chains. Theorell thought the structure was designed to protect the iron from oxidizing agents—his theory of the ''embedded heme.'' He was able to construct a model of the core.

Peroxidases and Alcohol Dehydrogenases

In 1941 Theorell and his coworkers crystallized for the first time a peroxidase, found in horseradish, and in 1943 they isolated the lactoperoxidase in milk.

The alcohol dehydrogenases, oxidative enzymes consisting of a protein linked to diphosphopyridine nucleotide (DPN), are found especially in liver and in yeast. In 1948 the enzyme from horse liver was first crystallized in Theorell's institute, and in 1950 the velocity constant for the very rapid action of the liver dehydrogenase was determined. In succeeding years, Theorell and his coworkers elucidated the complicated action of the alcohol dehydrogenases. They found that the liver enzyme oxidized alcohol to aldehyde, whereas the yeast enzyme reduced aldehyde to alcohol. The later work of Theorell and his coworkers on these complex enzyme systems led to their development of a practically specific test for ethyl alcohol, used officially in medicolegal work.

For his discoveries on oxidation enzymes Theorell was awarded the Nobel Prize in 1955. In 1957 he was elected a Foreign Associate of the National Academy of Sciences in Washington and in 1959 a Foreign Member of the Royal Society. From 1967 to 1973, he was president of the International Union of Biochemists and in 1967-1968 president of the Swedish Academy of Sciences. A member of many foreign learned societies, he held honorary doctorates from seven universities. In 1960, he received the 150-Year Jubilee Medal of the Karolinska Institute and in 1965 the Paul Karrer Medal. In 1971, he received the Ciba Medal and the Semmelweiss Medal.

Interested in music all his life, Theorell was a member of the Swedish Royal Academy of Music and chairman of the Stockholm Symphony Society. His wife, Margit, was a professional pianist, and Theorell was a very accomplished violinist. Together, they were at the forefront of the musical life of Stockholm.

Theorell retired as director of the Nobel Medical Institute in 1970, after 33 years of service, although he continued to do research. Much of his work was done with longtime companion A. Akeson (1914-1988). Theorell died in Stockholm on Aug. 15, 1982.

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St. Theresa

The Spanish nun St. Theresa (1515-1582) was the reformer of the Carmelite order and one of the most important mystical writers of all times.

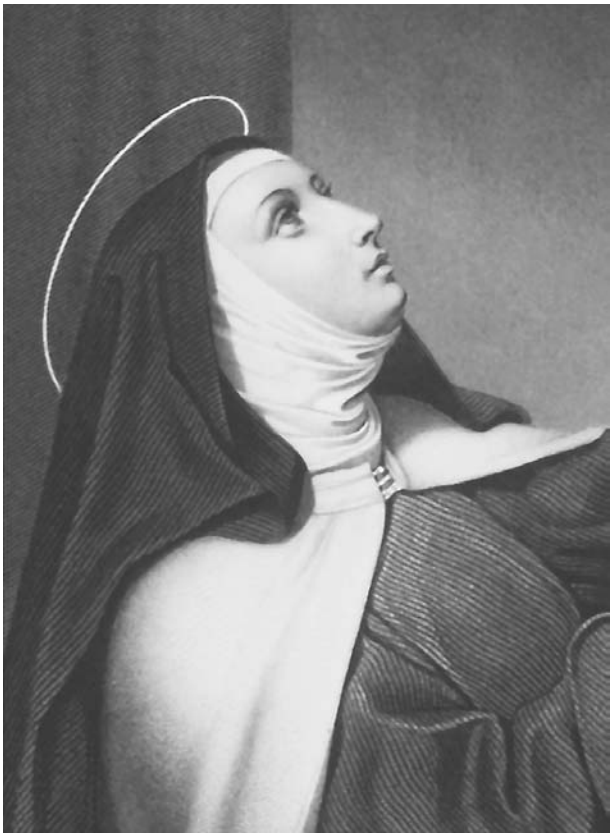

St. Theresa, originally Teresa de Cepeda y Ahumada, was born on March 28, 1515, to a gentry family of Ávila. After some local schooling she entered the Ávila Carmelite Convent of the Incarnation in 1536. In those days the rule of Carmel was no longer the primitive one of 1248. In the Ávila convent even the mitigated version was not strictly observed, and a number of disciplinary problems existed. About 1556 Theresa was converted to a more ardent spiritual life and started making plans for the foundation of a convent under the primitive rule. After a great deal of opposition she succeeded, and in 1562 the new Ávila Convent of St. Joseph was opened.

The Reformer

The reform movement of the Discalced Carmelites expanded rapidly, and within 9 years Theresa had founded 11 new convents. Theresa herself wrote down the epic of her travels and trials in *The Book of the Foundations*. Meanwhile she had also started reforming the monasteries for men. The first friar to follow her in this venture was Juan de Yepes, later known as St. John of the Cross. When, in 1571, Theresa returned as prioress to her old Convent of the Incarnation, she brought him with her as her spiritual assistant and as confessor of the nuns.

After 3 years Theresa returned to St. Joseph's. The following period was marked by incredible hardship mainly resulting from the opposition of the unreformed, or Calced, Carmelites. Their resistance reached a climax after the appointment of Fray Gracian as apostolic visitor of the Calced in Andalusia. Gracian's tactless manner led to the closure of all Discalced houses in Andalusia. During this period John was twice abducted and imprisoned in an unreformed house. The Discalced were completely reintegrated with the Calced, and the reform was virtually abolished. Only the intervention of the King revived the movement, and finally, in 1580, Pope Gregory XIII erected the Discalced monasteries into a new province. Fray Gracian was elected provincial.

After Theresa's death at Alba on Oct. 15, 1582, her new order passed through an equally difficult period of internal trouble during which the new provincial, Doria, even attempted to abolish her constitutions. Theresa was canonized in 1622 and pronounced a Doctor of the Church in 1970.

Her Writings

In spite of this constant turmoil Theresa had steadily developed her spiritual life. The mystical graces which she had received early in her active career never left her. Her written works have a strongly autobiographical character. They are for the most part written in a nontechnical, vivid language. Although they all describe the soul's progress in the mystical life, it is not easy to obtain a coherent picture out of the various descriptions written at different periods in her life. Her first work, which is also the best to introduce a reader to her thought, is her spiritual autobiography, her *Life*. It covers only the first 50 years of her life, and the first draft of it was written while she was still at the Convent of the Incarnation in Ávila. *The Book of the Foundations* continues this biography throughout the various journeys which she made to found new monasteries.

Between the *Life* and the final chapters of the *Foundations* lie all of Theresa's other works, most important of which is *The Mansions of the Interior Castle* (1577). In this book the soul is compared to an interior castle that contains many mansions. The spiritual movement goes from the outside to the inner apartment, in which God himself lives. The mystical state begins at the fourth mansion, described as a passive recollection in which the soul abandons all mental activity in prayer. The next three mansions all describe the unitive life of prayer. Also important for the study of spiritual development are *The Way of Perfection* (1565-1566) and *Conceptions of the Love of God* (1571-1574).

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pretations of St. Theresa's work consult E. Allison Peers, *Studies in the Spanish Mystics* (3 vols., 1927-1960), and E. W. Trueman Dicken, *The Crucible of Love* (1963). □

Paul Theroux

Paul Theroux (born 1941) was an expatriate American writer of numerous works of fiction and of the chronicles of his own travels by train throughout the world. He was a keen observer of the relationships between people and their environments.

Paul Theroux was a professional outsider. The expatriate American author of three travel books, four books of short stories, and almost a dozen novels, Theroux used his own sense of not belonging to show how others try to get along away from home. His sense of irony often revealed as much about the wayfaring author as about his subjects.

Born April 10, 1941, in Medford, Massachusetts, the third of seven children, Theroux was of French-Canadian/Italian descent. His brothers and sisters, all independent, were all encouraged to write by their father, a salesman who read aloud from Charles Dickens and Herman Melville. At an early age Theroux and two of his brothers put out competing family newspapers with stories of the day's activities.

In 1959 Theroux went to the University of Maine, but he transferred after a year to the University of Massachusetts where he studied first pre-med and then English. He received his BA in 1963 and joined the Peace Corps to avoid the draft.

Theroux's first Peace Corps assignment was in East Africa, where he lectured in English in a school in Limbe, Malawi. He was expelled in 1965, however, for his alleged involvement in a conspiracy to assassinate the president of the country. Theroux did not leave Africa. With the help of a friend he found a job teaching English and current affairs at a university in Kampala, Uganda. While there he wrote a number of freelance magazine pieces and worked on his first novel. It was also there that he was befriended by author V. S. Naipaul, who helped the young writer with his work.

Fiction Dealing With People and Environment

His first novel, *Waldo,* the picaresque story of a young man who became a success as a writer, was published in 1966. A keen manipulator of expectations versus reality, Theroux's next book, *Fong and the Indians* (1968), dealt with the complicated social changes of emerging East African countries. Theroux chose as his protagonist a bungling anti-hero, Sam Fong, a Chinese Catholic grocer. Whether in his fiction or in his travel books, Theroux's characters cut back across the grain of their expectations when confronted with a new environment.

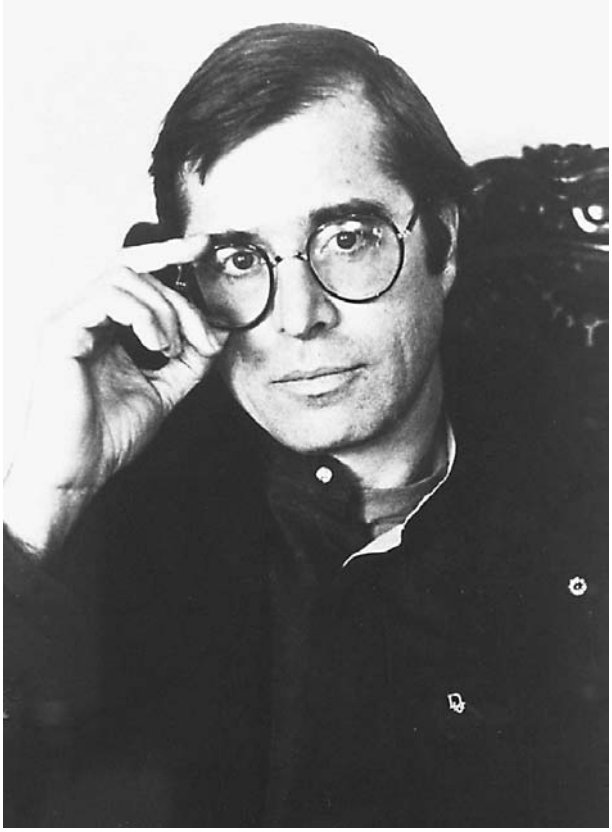

In 1968 Theroux finally left Africa after being trapped in a street riot. Not ready to settle down, he took a position as an English literature teacher at the University of Singapore. There he wrote numerous short stories and a study of his mentor, V. S. Naipaul. He also wrote two novels set in Africa, *Girls at Play* (1969) and *Jungle Lovers* (1971). Again, his subjects were the disenfranchised.

Girls at Play deals with the psychological and social pressures exerted by a foreign environment on a group of English and American schoolteachers stationed in the bush of Kenya. *Jungle Lovers* pits two characters against their own misconceptions of Africa and ultimately against their growing disenchantment.

In 1971 Theroux left Singapore for England, where he spent most of his time into the 1980s. (His summers were usually spent on Cape Cod in the United States.) There he devoted himself to writing. In 1972 he came out with a diverse collection of short stories, *Sinning With Annie and Other Stories,* and a satirical look at the reverse culture shock he was feeling back in the West in *The Black House*. The hero of *Saint Jack* (1973) was the first of Theroux's more complicated characters, but the book explored the familiar themes. Jack Flowers, a middle-aged American expatriate in Singapore, runs a whorehouse and offers readers of *Saint Jack* a cynical narrator-philosopher. The book was later turned into a movie.

Travel Books and More Fiction

But it was as a traveler that Theroux made his greatest mark. After the publication of *The Black House* he left on a four-month train trip through Asia. The result was *The Great Railway Bazaar: By Train Through Asia,* a chronicle of his trip from London through the Middle East, Malaysia, and Siberia. In a kind of travel guide/autobiography, Theroux examined the outsider as he drew out confidences from other passengers and mixed them with personal narrative. It was his first best seller.

In *Saint Jack* Theroux wrote of fiction as a tool that offers ''the second chances life denied.'' In *The Family Arsenal* (1976) Theroux fictionalized some of the people he had observed on his trip. This time one anti-hero is Valentine Hood, a disenchanted American who is dismissed from his diplomatic post after assaulting an official of the South Vietnamese government. In *Picture Palace* (1978) he again allowed fiction to take his characters where reality hadn't. Based on the true-life photographer Jill Krementz, Theroux's Maude Coffin Pratt explores the relationship between an artist's life and her work.

Theroux's two other travel books, *The Old Patagonian Express: By Train Through the Americas* (1979) and *The Kingdom by the Sea: A Journey Around Great Britain* (1983), continued to test the waters of strange new worlds. ''What interests me,'' he wrote in *The Old Patagonian Express,* ''is the waking in the morning, the progress from the familiar to the slightly odd, to the rather strange, to the totally foreign, and finally to the outlandish.''

Prolific, Theroux also published *The Consul's File* (1977), the short novels *The Mosquito Coast* (1982) and *Half Moon Street* (1985), and *World's End and Other Stories* (1980). In 1985 *Sunrise With Seamonsters: Travels and Discoveries 1964-1984* was published. It is a series of short pieces—literary essays, travel articles, and profiles. It was followed by a long novel, *O-Zone* (1986), his first America-centered work.

More recently, Theroux wrote *Chicago Loop* (1991); *The Happy Isles of Oceania: Paddling the Pacific* (1992); *Millroy the Magician* (1994); *The Pillars of Hercules* (1995); *My Other Life* (1996); and *Kowloon Tong* (1997).

He was married to Anne Castle Theroux and was the father of two sons.

Ever the outsider, Theroux's world is populated by people who don't seem to belong in their environment. Like the author riding a train toward the outlandish, for them the mystery is what will come next.

Further Reading

In addition to his travel books as autobiography, including *My Other Life* (1996), Theroux has done numerous interviews with journalists. There is a chapter about him in *Conversations With American Writers* by Charles Ruas (1985). Two excellent magazine pieces about the author are a profile by Mel Gussow in the *New York Times* (July 28, 1976) and a retrospective review of Theroux by Hugh Hebert in *Guardian* (April 17, 1973). Susan Larner's review of *Half Moon Street* in *The New Yorker* (January 7, 1985) also discusses Theroux's earlier work. Theroux's *Five Travel Epiphanies* for *Forbes* magazine in 1995 discusses his five most interesting experiences while traveling. □

Thibaut IV

Thibaut IV (1201-1253), Count of Champagne and Brie, and, as Thibaut I, King of Navarre, was probably the greatest trouvère.

Born in Troyes, the capital of Champagne, on May 30, 1201, shortly after the death of his father, Thibaut at birth was Count of Champagne and Brie. Troyes had a long tradition of courtly poetry. Thibaut's grandmother, Marie, the great-granddaughter of the first troubadour, had established a brilliant court there and patronized several of the most famous poets of the 1170s, among them Chrestien de Troyes, the creator of the romances about Lancelot, Parsifal, and others.

At the death of her husband, Thibaut's mother asked for royal protection, in exchange for which Thibaut was obliged to serve several years at court and later to accompany the successive French kings on their military campaigns. Among these was the Albigensian Crusade, a disastrous civil war that crushed the south of France, the home of the Provençal-speaking troubadours. Thibaut reluctantly accompanied the King in 1226, but he would not participate in the fighting and finally withdrew by night from the royal camp. The King died shortly thereafter, and Thibaut soon made his peace with the queen regent and dedicated several poems to her. However, his withdrawal antagonized certain noblemen, who invaded Champagne. In 1234, on the death of his uncle, Sancho VII, Thibaut became king of Navarre.

Although he was opposed to the Albigense war, Thibaut pursued its religious aim, the elimination of a dissident sect; and before leaving for a crusade in Palestine in 1239-1240 he had nearly 200 adherents of that sect burned at the stake. After his return he became known as a good king. He died in Pamplona, the capital of Navarre, on July 7, 1253.

As with other *trouvères,* it is difficult to determine the exact number of Thibaut's works, since several occur with different attributions in the many collections (*chansonniers*) of the period: 65 can be safely assigned to him, 5 more may be his, and 7 others are very doubtful. Almost all are preserved with melodies, a good number of them with more than one. His preserved poems are more numerous than those of any other troubadour or *trouvère*. They were highly praised by his contemporaries and quoted in France, Germany, and Italy until the 14th century.

The poems cover a wide variety of subjects, though 60 percent follow tradition and are lyrics devoted to courtly love. Fifteen poems are in the form of real or pretended debates (*jeu-parti* or tenso) on love and knightly honor. Thibaut's works in this genre were particularly appreciated; for them he sometimes used already existing melodies.

Other poems are works dealing with the Crusades, one being a letter to his lady love sent from Palestine, pastourelles and descriptions of shepherds' love, and religious songs, including several dedicated to Mary, the religious symbol of courtly love.

Further Reading

Some information on Thibaut is in Sir Steven Runciman, *A History of the Crusades* (3 vols., 1951-1954). For background see Gustave Reese, *Music in the Middle Ages* (1940), and Denis Stevens and Alec Robertson, eds., *The Pelican History of Music,* vol. 1 (1960). □

Louis Adolphe Thiers

The French journalist, historian, and statesman Louis Adolphe Thiers (1797-1877) was the most gifted of the literary statesmen who were an important feature of 19th-century French political life.

Born at Marseilles on April 16, 1797, Adolphe Thiers attended the local lycée and studied law at Aix. Though admitted to the bar, he forsook the legal profession to become a journalist. Moving to Paris in 1821, Thiers became a contributor to the *Constitutionnel,* a Liberal paper, and began the *History of the French Revolution* (10 vols., 1823-1827; trans., 5 vols., 1895), a sympathetic account which established his reputation as a man of letters. The work suffered from diffuseness, casuistry, bias against those with whom he disagreed, and omission of inconvenient facts, all of which evoked the protest from many participants in the described events that he had treated them and their cause unjustly.

Brilliant but arrogant, energetic but antagonistic, Thiers embarked upon a successful but controversial political career under the July Monarchy. With the financial backing of Jacques Lafitte, in 1830 Thiers joined F. A. M. Mignet and N. A. Carrel in founding the National and launching an editorial campaign to replace the Bourbon with an Orleanist dynasty. A member of the haute bourgeoisie, he played a prominent role in the July Revolution and in the ascendancy of the Duc d'Orléans to the throne. Elected deputy for Aix, he soon became the leader of the Left Center, which wanted to broaden the suffrage to include the lower bourgeoisie and thought that the King should reign but not rule.

After the fall of the Lafitte ministry (March 1831), Thiers became less liberal, and, following the suppression of the Republican insurrection of June 1832, he became minister of the interior in the Soult government. During the next 4 years Thiers advanced from one portfolio to another until he became premier (February—September 1836). The brevity of his ministry is explained by the opposition of François Guizot, leader of the Right Center, and the hostility of Louis Philippe, who resented his ambition and arrogance. In March 1840 Thiers again became premier but held the post only 6 months before his rash support of Egypt during the second Mohammed Ali crisis brought France to the brink of war with Britain and caused the King to dismiss him (Oct. 29, 1840). He continued to sit in the Chamber but seldom spoke until 1846, when he began a campaign of opposition against the Guizot ministry. When it fell on Feb. 23, 1848, the King again turned to Thiers, but this action came too late. The next day, Thiers, loyal to the end, advised Louis Philippe to leave the capital and besiege it until it could be assaulted. The King, however, rejected the plan and repaired instead to England.

Under the Second Republic, Thiers posed as a conservative republican. The ''red scare'' created by the June Days so intimidated him that he supported L. E. Cavaignac's bloody suppression of the workers. He backed Louis Napoleon for president, however, in the belief that, if Louis Napoleon was elected, his presumed ineptitude would pave the way for the restoration of the Orleanist dynasty. Elected to the Legislative Assembly in 1849, Thiers, Voltairean skeptic though he was, even voted for the Falloux Law (1850) because he saw the Church as an ally against the socialists. Arrested at the time of the coup of 1851, the former premier went into English exile, but within a year the Prince President granted him amnesty.

Returning to Paris in 1852, Thiers spent the next decade completing the *History of the Consulate and the Empire* (trans., 20 vols., 1845-1862), a work begun in 1840. So pro-Napoleon as to be panegyrical, it suffered, too, from the same faults which marred his first history and provoked the same criticism.

In 1863 Thiers resumed his political career as a deputy for Paris. A severe critic of Napoleon III's foreign policy, he blamed it for France's loss of prestige. After 1866 he repeatedly warned the Emperor of the Prussian menace, but few of his countrymen took his Philippics seriously. The consequences of unpreparedness were, of course, the defeat of France and the fall of Napoleon III.

On Sept. 4, 1870, the Third Republic replaced the Second Empire and opened the way for Thiers's third and greatest ascendancy. Elected provisional executive by the Assembly on Feb. 16, 1871, he at once negotiated with Bismarck the Treaty of Frankfurt (May 10) and soon thereafter (May 21-28) crushed the Paris Commune. On August 30 a grateful France elected him president, and for the next 2 years he gave the infant republic the stability and direction that it so desperately needed. A strong executive and a skillful parliamentary leader, Thiers earned the sobriquet ''Adolphe I.'' But on May 24, 1873, a monarchist majority, which regarded him a turncoat, forced him to resign. The ''grand old man'' continued to sit in the Assembly until his death on Sept. 3, 1877.

Further Reading

Thiers's *Memoirs, 1870-1873* (1903; trans. 1915) was published posthumously. The best biography of Thiers in English is John M. S. Allison, *Monsieur Thiers* (1932). Allison also wrote *Thiers and the French Monarchy* (1926), a study of the statesman and the Orleanist dynasty.

Additional Sources

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Bury, J. P. T. (John Patrick Tuer), *Thiers, 1797-1877: a political life,* London; Boston: Allen & Unwin, 1986. □

Nguyen Van Thieu

Nguyen Van Thieu (born 1923) became president of South Vietnam following the 1967 election in his war-torn country. He led the Saigon government against the Communist enemy during the height of the U.S. escalation of the Vietnam War.

Born on April 5, 1923, in Ninh Tvuan in central Vietnam, Thieu attended the Catholic Pellerin School at Hue and the National Military Academy. A Catholic in a predominantly Buddhist country, he also served in the French-supported Vietnam National Army from 1948 to 1954—fighting against the pro-Communist partisans of Viet Minh leader Ho Chi Minh.

After the termination of the conflict between France and the Viet Minh, Thieu was absorbed into the new independent South Vietnamese army, rising to become commander of the 1st Infantry Division by 1960. During these and the immediately succeeding years, Thieu was a supporter of autocratic president Ngo Dinh Diem (also a Catholic), who was deposed and slain in a military-led coup in 1963. Thieu was at first reluctant to take part in the overthrow, and had to be persuaded to participate.

In the years after the 1963 takeover, Thieu rose steadily in importance. He became deputy premier and minister of defense in 1964. He was appointed chief of state late in 1965 by Nguyen Cao Ky, who became premier when the South Vietnamese generals decided to form their own government following the weak civilian regime of Dr. Phan Huy Quat. Thieu soon proved his political mettle, emerging as the military's candidate in the American-encouraged 1967 elections. The more flamboyant Marshal Ky was forced to accept the soldiers' vice-presidential nomination.

Thieu won, as expected, in the balloting—partly because the country's most popular military figure, Gen. Duong Van Minh, had been disqualified as a candidate on a technicality. But Thieu ended up with a surprisingly modest 35 percent plurality vote (with civilian candidate Truong Dinh Dzu polling 17 percent to finish second).

Following his electoral triumph, President Thieu sought to make his government somewhat more representative than it had been and to unify it politically and organizationally. Originally, only two of 19 Cabinet members were soldiers, and the premier, Tran Van Huong, was a civilian. In 1969, however, Thieu picked Gen. Tran Thien Khiem as premier in a government in which other soldiers, technocrats, and followers of former president Diem predominated. He had chosen to base his government on military rather than popular support.

This decision was further reinforced when Thieu pressed through an election law on June 3, 1971, which would limit the number of presidential candidates. The bill—designed to cut the number of presidential candidates to give the winner a more convincing majority—stipulated that prospective presidential candidates must have their nomination papers endorsed either by 40 deputies or senators or by 100 members of elected provincial councils. Thieu consequently entered the South Vietnamese presidential elections with only one opponent, former general Duong Van Minh, who later withdrew.

The war's unpopularity in the U.S. grew strong, and following the Paris Peace Talks, the U.S. agreed to withdraw its forces in April 1973. Thieu's government survived only two more years. With the North Vietnamese Army encircling Saigon, Thieu officially resigned on April 21, 1975, and fled South Vietnam five days later. He turned the government over to Vice President Tran Van Huong, but Huong resigned seven days later, turning the office over to Duong Van Minh, who was considered acceptable to the North Vietnamese. Minh officially surrendered as North Vietnamese tanks rammed through the gates of the presidential palace on April 30, 1975.

Thieu originally took refuge in Taiwan, but later moved to London, where he lived for several years. He led a very quite life, avoiding the limelight, and granting few interviews. He later moved to the U.S., living in an affluent Boston suburb. Slowly, he began to reemerge, traveling to portions of the world, talking with sympathetic groups in 1989-90. In a November 1990 interview with *Time* magazine, Thieu stated he was keeping in contact with expatriates, and was organizing groups to support change in Vietnam. He said he no longer wanted a leadership position there (''I am old, too old to take power again''), but wanted to lend his experience to those pushing for reforms. He said he hoped to return again someday to his homeland.

As of 1996, Thieu was still living near Boston, holding to a quiet life. He told a reporter, ''I read. I discuss. I work in my home.''

Further Reading

Ward S. Just, *To What End: Report from Vietnam* (1968), offers an excellent treatment of the years of Thieu's rise to leadership. A good general overview is provided by Dennis J. Duncanson, *Government and Revolution in Vietnam* (1968); and Joseph Buttinger, *Vietnam: A Political History* (1968), places recent Vietnamese political events in a larger historical perspective. American policy in Vietnam is described in George McTurran Kahin and John W. Lewis, *The United States in Vietnam* (1967; rev. ed. 1969). Interview with *Time* magazine is from Nov. 26, 1990 issue. □

St. Thomas Aquinas

The Italian philosopher and theologian St. Thomas Aquinas (ca. 1224-1274) was one of the foremost minds of medieval scholasticism. He is recognized as the leading theological authority within the Roman Catholic Church.

The central question facing Christian thinkers in the 13th century was the attitude to be taken toward Aristotle and the use to be made of his thought by theologians committed to a Christian view of the nature of God, man, and the universe. By the middle of the century the writings of Aristotle, for the most part unknown in the Latin West until the end of the 12th century, were readily available in Latin translation and were being taught in the arts faculties at universities in England, France, and Italy. In combination with the writings of Averroës, which were used to interpret Aristotle, this new intellectual material provided the early 13th century with the developed, integrated philosophical system for which they had been searching. On the other hand, because of the completeness and self-sufficiency of the Aristotelian system, Christian theology seemed less necessary as an avenue to truth, which because of Aristotle, was now accessible to man by natural reason, without revelation.

For those who were unwilling to relinquish the primacy of Christian revelation and who felt that Aristotle had not made the latter obsolete, there were still particular aspects of the Aristotelian system as they knew it that directly conflicted with Christian truth. For example, the Aristotelian notion of God as a distant and unapproachable prime mover, the idea of the eternity of the world, the notion of necessity and determinism, the idea that there was one in-

tellect shared by men into which souls were absorbed after death, thus denying personal immortality, and the idea that all love is based ultimately on self-interest caused problems for Christian doctrine, which affirmed a personal, transcendent God who created the world freely and in time, who was concerned about particular individuals, and who would ultimately reward with eternal life the person who loved God rather than self.

In the 13th century men believed that all truth was one and that there could be no serious conflict between philosophy and theology or between Aristotle and Christianity. Since for them Christianity could not be wrong and since Aristotle was an established, ancient authority, the natural tendency was to bring Aristotle and Christianity into agreement. It was part of the achievement of St. Thomas Aquinas that he created a theological and philosophical system that remained basically Christian while incorporating significant elements from the Aristotelian world view. Many historians have viewed this system, sometimes referred to as the Thomist synthesis (a synthesis of theology and philosophy, of faith and reason, as well as Aristotelianism and Christianity), as the most important achievement in medieval thought and an archetype of philosophical and theological thinking for the modern period.

Thomas was not alone in this endeavor, nor did his version go unquestioned. He was criticized in his lifetime by such important theologians as Bonaventure, and some of Thomas's solutions were condemned along with a variety of others at Paris in 1277. His reputation, however, remained of major import from the 13th century on, and through the respect accorded him at the Council of Trent in the 16th century and the emergence of a neo-Thomist movement among Catholic philosophers he has had a significant impact on modern thought.

Early Life and Education, 1224-1252

Thomas was born into the Italian lower nobility, the youngest son of Landolfo of Aquino, Lord of Roccasecca and Montesangiovanni and justiciary of Frederick II, Emperor of Germany and King of Naples. Thomas's father lived to see most of his sons, including Thomas, abandon the causes to which he had devoted his life, shifting their allegiance from the Hohenstaufen emperor to the papacy and from the older monastic institutions to the newer mendicant orders.

At the age of 5 or 6, Thomas was placed in the care of the monks of the Benedictine abbey of Monte Cassino with the intention that he should become a monk and, eventually, abbot of this, one of the most prestigious monastic communities in Europe. After 8 years of instruction he was forced by political circumstances to leave Monte Cassino with the other oblates and to complete his education in Naples at a Benedictine house connected with the university there.

Thomas remained in Naples 5 years. During this time he came in contact with several influences that changed the course of his life. First, he was attracted to the opportunities for intellectual growth and service offered by the universities. In particular, he came into contact with Greek and Arabic learning, especially the thought of Aristotle and Averroës, which had been recently translated. Second, he was attracted to the newer mendicant orders, which espoused an apostolic life of service in the world (rather than the cloistered meditation typical of Monte Cassino) and which played an active role in the intellectual life of the university.

By 1243 Thomas had made a momentous decision: turning his back on his family and the plans that had been made for his career, he joined the Dominicans and received the habit in 1244. Foreseeing that his family would oppose his decision and try to intervene, Thomas allowed himself to be taken immediately out of their reach, initially to Rome and then on to Bologna. Before reaching Bologna he was captured by his older brother and returned home. After a year during which Thomas would not change his mind, he returned to the Dominicans at Naples, from where he journeyed northward to begin his theological education.

From 1245 until 1252 Thomas studied at the Dominican houses at Paris and Cologne under the leading Dominican theologian on the Continent in that period, Albertus Magnus. When Albertus organized the house of studies at Cologne in 1248, Thomas accompanied him as his student and assistant, lecturing on sections of the Scriptures and being ordained to the priesthood. In 1252 Albert recommended Thomas to be one of the two Dominican lecturers on the *Sentences* of Peter Lombard at Paris and thus to become a candidate for the degree of master of theology, in spite of the fact that Thomas was 3 or 4 years too young for that stage in his career.

Teaching Career at Paris, 1252-1259

Thomas remained in Paris for 7 years, living at the Dominican house of studies and lecturing, debating, and writing. His first important work was his commentary on the *Sentences,* polished during 1254-1256, which for over 200 years remained one of the major sources for the thought of Thomas. After his 4 years of study Thomas was granted the license to teach, and for 3 additional years he was one of the two regent masters of theology for the Dominicans at Paris. During this period he wrote several important philosophical treatises, the most remarkable being *De ente et essentia and De veritate,* which revealed even at this early stage his Aristotelian approach to philosophical questions.

Thomas faced strong opposition from the secular masters at Paris. In the mid-13th century in Paris animosity toward the mendicants had been growing among the secular masters of theology and arts, an animosity that was founded on the belief that some mendicants were theologically unorthodox, that in any case they had no right to belong to the university, and that, as semimonastic persons, they should not be copying the functions of secular priests. This animosity toward both Dominicans and Franciscans delayed Thomas's recognition by his colleagues, and the debate over the place of the mendicants within the structure of the university occupied much of Thomas's time.

Teaching Career in Italy, 1259-1268

Upon his return to Italy, probably at the request of the general chapter, or governing body, of the Dominicans, Thomas lectured at the Dominican convents in central Italy that were connected with the residence of the papal court: Anagni, Orvieto, Rome, and Viterbo. Here he came in contact with the improved translations of Aristotle directly from the Greek that were being compiled by a Dominican, William of Moerbeke. On the basis of this new source material and his growing desire to provide an acceptable interpretation of Aristotle's thought, Thomas began a series of commentaries on the works of Aristotle that rank among the most significant ever written.

A similar product of Thomas's ability as an expositor and commentator that dates from this period is the *Catena aurea,* or *Golden Chain,* a commentary on the four Gospels. Unlike his commentaries on Aristotle, however, this work is not Thomas's own interpretation but gathers passages from other writers to enlighten the meaning of Scripture.

Italy provided Thomas with the opportunity and incentive to expand the types of philosophical and theological problems with which he dealt in his writings. He wrote *De regimine principum,* an important political treatise that discussed the principles governing society and the political activity of rulers, basing his work in part on Aristotle's *Politics.* Moreover, he became more aware of the conflicting issues within Islamic theology—particularly, concerning the problem of expressing the freedom and power of God without, on the one hand, making God's freedom so extensive that it can become arbitrary and irrational in its operation or, on the other hand, limiting God's activity within the bounds of a deterministic system.

In part as a result of this awareness of the importance of the problem of the freedom and power of God and the importance of Islamic theology for the Western theologian, Thomas composed two works: *De potentia,* which dealt with the question of God's omnipotence and of His creative power; and a theological manual, the *Summa contra Gentiles,* written to provide the Christian missionary with a clear, precise statement of the Christian faith along with a defense of its basic doctrines. The latter work, probably begun while Thomas was still in Paris, and at the suggestion of the Dominican missionary Raymond of Peñafort, was primarily intended to be of use in attempting to convert the Mohammedans. Similarly, it could be helpful in converting the Jews.

Return to Paris, 1268-1272

Late in 1268 or early in 1269 the Dominican order sent Thomas back to Paris for a second period of teaching. The crisis which he found there and which may have occasioned his being summoned back was quite different from the earlier controversy between the seculars and mendicants, although that animosity was still in evidence. The type of Christian Aristotelianism that Thomas and Albertus Magnus had been intent on creating was being threatened from two sides. On the one hand, the anti-Aristotelian forces within theology had increased and were reaffirming a strong Augustinian approach that rejected Aristotle on a number of points and limited his use as an authority in theological argumentation. On the other hand, there was an attempt to teach an unchristened Aristotelianism in the arts faculty by a group known as the Latin Averroists, led by such figures as Siger of Brabant and Boethius of Dacia.

In this crisis, toward which the intellectual currents of the century had been building, Thomas tried to establish a middle position. He believed that Aristotle could be shown to agree with Christian truth in the majority of instances and therefore could be used as a source in argumentation, although not in theology on the level with Scripture or the Fathers.

One of the most crucial issues was the question of the eternity of the world. Thomas's position, against Bonaventure and others, was that although the world was created in time, as revelation teaches, this doctrine could not be demonstrated by reason alone which, in this matter, can provide no final solution.

This conclusion is typical of the way in which Thomas approached the relation of faith and reason, Aristotle and Christian truth. Faith completes rather than contradicts reason. Although some things can be known only through reason because revelation is not concerned with those things, and although some things can be known through both reason and revelation, such as the existence and unity of God, there are many truths necessary for salvation which are inaccessible to man apart from revelation, such as the doctrine of creation in time or the mystery of the Trinity. Aristotle, because he lived before Christ, could go only so far, and his thought must be completed by Christian revelation.

Thomas therefore accepts the idea of God as prime mover but goes on to identify Aristotle's God with the personal God of revelation, who has knowledge and concern for individuals. Thomas rejected the Averroistic notion of one active intellect for all mankind, and he argued that there was only one substantial form in man, the rational soul, which, with its individual intellect, provides the psychological foundation for personal immortality. Similarly, Thomas accepted the Aristotelian idea that man is naturally a political animal who finds his fulfillment in a quest for happiness within human society. But for Thomas that is only one end of man which, although important, is secondary to the primary end of man, the love of God, an end that is learned only through revelation.

Many of these conclusions are found in Thomas's most important work, the *Summa theologiae,* or *Summa theologica,* written in this period, although it was begun earlier in Italy, probably at Rome, and completed by a disciple after Thomas's death. Most of his reputation is based on this work. It is a systematic analysis and defense of the Christian faith, arranged topically, beginning with the nature of God and moving through creation and salvation to the last things and the beatific vision. Within each topic Thomas, in proper scholastic style, presented the most important questions and arranged his argument by initially presenting the pro and con arguments, then his analysis of the issue, and then his rebuttal to the initial objections.

Last Years, 1272-1274

At the request of the general chapter in Florence in June 1272, which he attended, Thomas went to Naples to establish a program of theological studies at the Dominican house, near the university. His writings from this period, although numerous and of high quality in comparison to those of his contemporaries, did not maintain the level of the works written in previous periods in his life. In December 1273, on the feast of St. Nicholas, his writing career came to an end. As an early biographer described it, the change resulted from a vision or mystical experience. When his secretary asked him why he had ceased to write, Thomas answered, ''All that I have written seems to me like so much straw compared to what I have seen and what has been revealed to me.''

Thomas set out early in 1274 to attend the second Council of Lyons. He soon became ill and broke his journey at the Cistercian monastery of Fossanuova, where he died in March.

Further Reading

The best biography of St. Thomas Aquinas in English is Vernon Joseph Bourke, *Aquinas' Search for Wisdom* (1965). Other useful biographies are Martin C. D'Arcy, *St. Thomas Aquinas* (1930; rev. ed. 1953), and Jacques Maritain, *St. Thomas Aquinas* (trans. 1931; rev. ed. 1958). The best work on the background of Thomas's writings is Marie Dominique Chenu, *Towards Understanding Saint Thomas* (1950; trans. 1964).

For a survey of Thomas's thought the following works are all of high quality, although each takes a somewhat different approach: Réginald Garrigou-Lagrange, *Reality: A Synthesis of Thomistic Thought* (trans. 1950); Frederick Copleston, *Aquinas* (1955); and Étienne Henry Gilson, *The Christian Philosophy of St. Thomas Aquinas* (trans. 1956). Among the works on Thomistic metaphysics, the following are especially helpful: Herman Reith, *The Metaphysics of St. Thomas Aquinas* (1958); George Peter Klubertanz, *St. Thomas Aquinas on Analogy: A Textual Analysis and Systematic Synthesis* (1960); and Joseph Owens, *An Elementary Christian Metaphysics* (1963). One of the few works in English treating the political views of Thomas is Thomas Gilby, *The Political Thought of Thomas Aquinas* (1958). Jacques Maritain, *Art and Scholasticism, with Other Essays* (trans. 1930), is a recommended study of Thomas's esthetic theory. □

Clarence Thomas

President George Bush named Clarence Thomas (born 1948) to the Supreme Court in 1991. Senate confirmation was gained only after intense public controversy over charges of ''sexual harassment'' brought by Anita Hill, Thomas's former employee. Since joining the Court, Thomas has tended to vote with the more conservative justices.

Clarence Thomas was born in Pin Point, Georgia, a tiny, coastal hamlet town outside of Savannah, on June 23, 1948. For the first years of his life he lived in a one-room shack with dirt floors and no plumbing. When Thomas was two years old, his father walked out on the family, leaving Clarence's mother with two small children and another on the way. At the age of seven, Thomas and his younger brother were sent to live with their grandfather, Myers Anderson, and his wife, Christine, in Savannah. Anderson, a devout Catholic and active member of the National Association for the Advancement of Colored People (NAACP), sent Thomas to a Catholic school staffed by strict but supportive nuns.

In 1964, the year the Civil Rights Act was enacted, Thomas' grandfather withdrew him from the all-black parochial high school he was attending and sent him to an all-white Catholic boarding school in Savannah, St. John Vianny Minor Seminary. Despite being confronted with racism, Thomas made excellent grades and played on the school's football team. Thomas' grandfather sent Clarence to Immaculate Conception Seminary in northwestern Missouri after his graduation from high school in 1967. Although Thomas was not the only African American student, he still was troubled by poor race relations. A racist remark made about the assassination of Martin Luther King, Jr., made up Thomas' mind: he would not become a priest.

Struggles with Personal Identity

The decision bitterly disappointed his grandfather, but Clarence decided to enroll at Holy Cross, a Jesuit college in

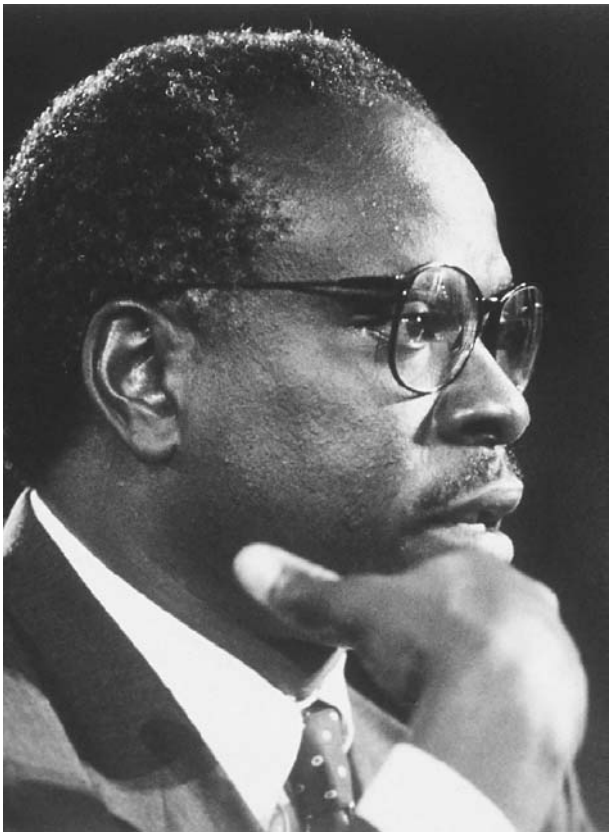

Worcester, Massachusetts. Thomas was a devoted student who ''was always in the library,'' according to one friend. Yet the future justice found time to participate on the track team, work in the school cafeteria, and volunteer to help the poor in Worcester once a week. He also assisted in founding the Black Student Union at Holy Cross. Thomas seemed haunted by racial isolation and academic pressures and admitted later that he had seriously considered dropping out of college. However, fearful that he would be drafted for service in the Vietnam War, Thomas stayed at Holy Cross and was graduated in 1971 with honors.

Another reason that Thomas may have decided to stay in school was his introduction to Kathy Ambush, a coed at a nearby college. A few days after they met, Thomas told a friend that he was in love with Kathy. They were married in Worcester the day after Clarence's college commencement and had one son, Jamal, born in 1973.

Thanks to his sterling academic record, Thomas was admitted to the law schools at Yale, Harvard, and the University of Pennsylvania. He chose Yale because of the financial support it offered him as part of its affirmative-action policy to attract students from racial and ethnic minorities. At Yale, he continued to do well academically, receiving mostly passes on Yale's grading scale of honors, pass, low pass, and fail.

Thomas appeared to fit in socially as well as academically. Yet, years later, he described his ''rage'' and loneliness at feeling snubbed by whites who viewed him as an affirmative action token and ignored by African Americans with more elite backgrounds. In his third year of law school he interviewed with law firms but again felt that he was treated differently because of his race.

Joined Staff of Missouri Attorney General

Thomas graduated from Yale law school in 1974. Rather than take what he considered an insufficient salary from the firm where he'd done his summer work, Thomas accepted a position on the staff of Attorney General John Danforth, a Republican. With Danforth's election to the Senate in 1977, Thomas took a job as an attorney for the Monsanto Company in St. Louis. In 1979 Thomas moved to Washington, DC, and became a legislative assistant to Danforth on the condition that he *not* be assigned to civil rights issues. His resentment toward the tokenism of affirmative action, combined with his grandfather's lessons on self-sufficiency and independence, had moved Thomas into a circle of African American conservatives who rejected the dependency fostered among blacks by the welfare state.

Thomas' conservative ideas quickly brought him to the attention of the Reagan administration, which was always looking for qualified members of ethnic minorities. In 1981 Thomas was appointed assistant secretary for civil rights in the United States Department of Education. Thomas openly stated that minority groups must succeed by their own merit, and he asserted that affirmative action programs and civil rights legislation do not improve living standards.

Accepted Appointment With High Political Visibility

In 1982, Clarence Thomas became the chairman of the United States Equal Employment Opportunity Commission (EEOC), which was designed to enforce anti-discrimination laws that cover race, sex, gender, and age discrimination in the workplace. Thomas served two consecutive terms as chairman, despite having previously sworn he would never work at EEOC. Over the eight years he served as chairman, Thomas shifted the focus of the commission from large class-action suits to individual cases of discrimination.

In 1990, President George Bush appointed Thomas to the Washington, DC, Circuit of the United States Court of Appeals, a common stepping stone to the Supreme Court. Thomas filled the seat left vacant by Robert Bork, an unsuccessful nominee to the Supreme Court. Thomas wrote only 20 opinions in the year he served on the court, none of which involved controversial constitutional issues. Despite this comparatively limited experience, Bush nominated Thomas to replace retiring Supreme Court Justice Thurgood Marshall on July 1, 1991. In announcing his choice to replace Marshall, Bush implausibly argued that ''the fact that he [Thomas] is black has nothing to do with the sense that he is the best qualified at this time.''

Anita Hill Alleges Sexual Harassment

The Senate's confirmation hearing appeared to be moving along smoothly until Anita Hill's allegations were made public. On October 8, Hill—a professor at the University of Oklahoma Law School—held a press conference, in which she made public the main points of testimony she previously had given the Federal Bureau of Investigation. Vociferous protest by some feminist groups led the confirmation committee, headed by Delaware Senator Joseph Biden, a Democrat, to publicly review Hill's charges.

In her testimony, Hill alleged that—while she worked at the EEOC nearly a decade earlier—Thomas badgered her for dates and told stories in her presence about pornographic film scenes and his own sexual prowess. Hill claimed that Thomas's actions made it difficult for here to do her job and even caused physical distress. Nevertheless, she continued to initiate contacts with Thomas even after he helped arrange for her appointment as a law professor.

The televised hearings, during which Hill, Thomas, and several witnesses on both sides testified about the allegations, were among the most widely-viewed political events in television history. Thomas denied any wrongdoing. His allies suggested that Hill was lying and was being cynically manipulated by liberals opposed to Thomas's views on abortion and affirmative action. Thomas himself remarked during the course of the televised hearings that the process had been a harrowing personal ordeal for him and his wife. Indeed, he claimed, he would have preferred ''an assassin's bullet to this kind of living hell,'' and he would have withdrawn himself from consideration earlier had he known what lay ahead. Suspending his lifelong criticism of racial politics, he characterized the televised hearings as a ''high-tech lynching.''

Militant women's groups threatened to vote against Thomas's backers in the next elections. At the same time, many African Americans believed the Republican charges that Hill was part of a campaign to smear Thomas. In the end, Thomas was confirmed by a 52-48 margin, the smallest—according to *Time*—by which any justice has been confirmed in this century.

Hill's allegations helped to make sexual harassment a major political issue. The phrase itself had varying, even conflicting, definitions. Nevertheless, local, state, and national laws were passed to stop workplace practices considered demeaning to subordinates. Meanwhile, articles and books continued to debate the validity of Hill's specific charges against Thomas. There probably never will be a consensus judgement. Hill did not overtly protest at the time the alleged actions took place, and determining the truth years later was difficult.

Thomas had separated from his wife Kathy in 1981; the two divorced in 1984, and he retained custody of Jamal. The circumstances of the divorce remain a well-guarded secret, although allegations of abuse made at the time returned to haunt Thomas during his confirmation hearings. In 1986, Thomas met Virginia Lamp, a white fellow law school graduate active in conservative causes; and the two married in 1987. She was a Labor Department lawyer when Thomas was nominated for the Supreme Court. Following the confirmation, she told her story to *People,* recounting the tension of the confirmation fight and speculating that Hill was in love with Thomas. She referred to the struggle to get Thomas confirmed as ''Good versus Evil.''

A Quiet But Effective Justice

After joining the Court, Thomas voted most frequently with Justice Antonin Scalia and Chief Justice William Rehnquist, thereby aligning himself with the conservatives who wish to restrain the federal government's power. Thomas showed no signs of the ''freshman syndrome'' attributed to Justice David Souter, who was relatively inactive his first year as a justice. Instead, Thomas was relatively visible in his opinion-writing from the beginning. Reviewers of his opinions and legal essays agreed that they were clear, well-researched, and consistent.

African American political groups criticized Thomas for maintaining his conservative values on the Court. In July 1995, NAACP convention delegates decried Thomas's votes regarding school desegregation, race-based redistricting of voting precincts, and racial quotas and set-asides. An invitation to speak before an eighth-grade awards ceremony in Maryland in 1996 sparked weeks of protests and disputes among school board members. The invitation ultimately was rescinded as was a request to address a youth festival in January 1997. Following the latter incident, however, NAACP president Kweisi Mfume suggested that African American organizations should stop bashing Thomas. ''I don't think we can ever change Clarence Thomas,'' Mfume stated, ''and I don't want to spend any more of my time or NAACP time trying.''

For the first few years after his appointment, Thomas tended to keep a low public profile. Due to the antipathy of some African American and feminist groups, he had fewer of the ceremonial invitations normally extended to Supreme Court Justices. From 1996 on, however, Thomas began to make occasional appearances before conservative political groups. In these speeches, he continued to call on judges to restrain their efforts to remake society by judicial decree. And, without directly alluding to his personal experiences, he eloquently deplored the decline of civility in America's public discourse and conduct.

Further Reading

A short biography of Clarence Thomas appears in the Commission on the Bicentennial of the United States Constitution's publication *The Supreme Court of the United States: Its Beginning & Its Justices 1790-1991* (1992). A journalistic analysis of the Clarence Thomas/ Anita Hill controversy is Timothy Phelps and Helen Winternitz's *Capitol Games* (1992). An historical view is given by Illinois U.S. Senator Paul Simon in *Advice & Consent: Clarence Thomas, Robert Bork and the Intriguing History of the Supreme Court's Nomination Battles* (1992). A periodical with additional information is *Jet* (March 3, 1997).

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Dylan Marlais Thomas

The British poet Dylan Marlais Thomas (1914-1953) has been acclaimed as one of the most important poets of the century. His lyrics rank among the most powerful and captivating of modern poetry.

Dylan Thomas was born in the Welsh seaport of Swansea, Carmarthenshire, on Oct. 27, 1914. His father was an English teacher and a would-be poet, from whom Dylan inherited his intellect and literary abilities. From his mother, a simple and religious woman, Dylan inherited his disposition, temperament, and Celtic sentimentality. He attended the Swansea Grammar School, where he received all of his formal education. As a student, he made contributions to the school magazine and was keenly interested in local folklore. He said that as a boy he was ''small, thin, indecisively active, quick to get dirty, curly.''

After leaving school Thomas supported himself as an actor, reporter, reviewer, and scriptwriter and with various odd jobs. When he was 22 years old, he married Caitlin Macnamara, by whom he had two sons, Llewelyn and Colm, and a daughter, Aeron. After his marriage, Thomas moved to the fishing village of Laugharne, Carmarthenshire.

The need to support his growing family forced Thomas to write radio scripts for the Ministry of Information and documentaries for the British government. During World

War II he served as an antiaircraft gunner. After the war he became a commentator on poetry for the British Broadcasting Corporation (BBC). In 1950 Thomas made the first of three lecture tours through the United States—the others were in 1952 and 1953—in which he gave more than 100 poetry readings. In these recitals he half declaimed, half sang the lines in his ''Welsh singing'' voice. Many critics have attested to the rolling vigor of his voice, its melodic subtlety, and its almost hypnotic power of incantation.

The English poet Edith Sitwell described Thomas as follows: ''He was not tall, but was extremely broad, and gave an impression of extraordinary strength, sturdiness, and superabundant life. (His reddish-amber curls, strong as the curls on the brow of a young bull, his proud, but not despising, bearing, emphasized this.) Mr. Augustus John's portrait of him is beautiful but gives him a cherubic aspect, which though pleasing, does not convey . . . Dylan's look of archangelic power. In full face he looked much as William Blake must have looked as a young man. He had full eyes—like those of Blake—giving him at first the impression of being unseeing, but seeing all, looking over immeasurable distances.''

Thomas's poetic output was not large. He wrote only six poems in the last 6 years of his life. Dissipation and a grueling lecture schedule hindered his literary output in these years. His conviction that he would die young led him to create ''instant Dylan''—the persona of the wild young Welsh bard, damned by drink and women, that he believed his public wanted. When he was 35 years old, he described himself as ''old, small, dark, intelligent, and darting-doting-dotting eyed . . . balding and toothlessing.'' He had grown corpulent but retained his grace of movement.

During his visit to the United States in 1953, Thomas was scheduled to read his own and other poetry in some 40 university towns throughout the country. He also intended to work on the libretto of an opera for Igor Stravinsky in the latter's California home. Thomas celebrated his thirty-ninth birthday in New York City in a mood of gay exhilaration following the phenomenal success of his just-published *Collected Poems*. The festivities ended in collapse and illness, and on Nov. 9, 1953, he died in St. Vincent's Hospital in New York City. Some reports attribute his death to pneumonia induced by acute alcoholism, others to encephalopathy, a virulent brain disease. His body was returned to Laugharne, Wales, for burial.

Literary Works

Thomas published his first book of poetry, *Eighteen Poems* (1934), when he was not yet 20 years old. ''The reeling excitement of a poetry-intoxicated schoolboy smote the Philistine as hard a blow with one small book as Swinburne had with *Poems and Ballads,*'' wrote Kenneth Rexroth. Thomas's second and third volumes were *Twenty-five Poems* (1936) and *The Map of Love* (1939). The poems of his first three volumes were collected in *The World I Breathe* (1939).

By this time, Thomas was being hailed as the most spectacular of the surrealist poets. He acknowledged his debt to James Joyce and strewed his pages with invented words and fused puns. Thomas also acknowledged his debt to Sigmund Freud, stating: ''Poetry is the rhythmic, inevitably narrative, movement from an overclothed blindness to a naked vision. . . . Poetry must drag further into the clear nakedness of light more even of the hidden causes than Freud could realize.''

A Portrait of the Artist as a Young Dog (1940) is a collection of humorous autobiographical sketches. Thomas loved the wild landscape of Wales, and he put much of his childhood and youth into these stories. He published two more new collections of poetry, both of which contained some of his finest work: *Deaths and Entrances* (1946) and *In Country Sleep* (1951). *Collected Poems, 1934-1953* (1953) contains all of his poetry that he wished to preserve.

Themes and Style

Thomas claimed that his poetry was ''the record of my individual struggle from darkness toward some measure of light. . . . To be stripped of darkness is to be clean, to strip of darkness is to make clean.'' He also wrote that his poems ''with all their crudities, doubts, and confusions, are written for the love of man and in praise of God, and I'd be a damned fool if they weren't.'' Passionate and intense, vivid and violent, Thomas wrote that he became a poet because ''I had fallen in love with words.'' His sense of the richness and variety and flexibility of the English language shines through all of his work.

The theme of all of Thomas's poetry is the celebration of the divine purpose that he saw in all human and natural processes. The cycle of birth and flowering and death, of

love and death, suffuses his poems. He celebrated life in the seas and fields and hills and towns of his native Wales. In some of his shorter poems, he sought to recapture a child's innocent vision of the world.

Thomas was passionately dedicated to his ''sullen art,'' and he was a competent, finished, and occasionally intricate craftsman. He made, for example, more than 200 versions of ''Fern Hill'' before he was satisfied with it. His early poems are relatively obscure and complex in sense and simple and obvious in auditory patterns. His later poems, on the other hand, are simple in sense but complex in sounds.

Under Milk Wood, a radio play commissioned by the BBC (published 1954), was Thomas's last completed work. This poem-play is not a drama but a pageant of eccentric, outrageous, and charming Welsh villagers. During the 24 hours presented in the play, the characters reminisce about the casual and crucial moments of their lives. *Adventures in the Skin Trade and Other Stories* (1955) contains all the uncollected stories and shows the wit and humor that made Thomas an enchanting companion.

Further Reading

Some of Thomas's correspondence is available in *Selected Letters,* edited with commentary by Constantine Fitzgibbon (1966). The authorized biography, written by a friend, is Fitzgibbon's *The Life of Dylan Thomas* (1965). Other important biographical works include John Malcolm Brinnin, *Dylan Thomas in America: An Intimate Journal* (1955), a candid and illuminating reminiscence; Caitlin Thomas, *Leftover Life to Kill* (1957); T. H. Jones, *Dylan Thomas* (1963); Bill Read, *The Days of Dylan Thomas* (1964), a compact, readable sketch useful as an introduction; and John Ackerman's comprehensive study, *Dylan Thomas: His Life and Work* (1964).

Among the most important critical studies are Derek Stanford, *Dylan Thomas* (1954; rev. ed. 1964); Elder Olson, *The Poetry of Dylan Thomas* (1954); John Malcolm Brinnin, ed., *A Casebook on Dylan Thomas* (1960); William York Tindall, *A Reader's Guide to Dylan Thomas* (1962); Clark Emery, *The World of Dylan Thomas* (1962); David Holbrook, *Dylan Thomas and Poetic Dissociation* (1964); C. B. Cox, ed., *Dylan Thomas: A Collection of Critical Essays* (1966); Aneirin Talfan Davies, *Dylan: Druid of the Broken Body* (1966); William T. Moynihan, *The Craft and Art of Dylan Thomas* (1966); and Louise B. Murdy, *Sound and Sense in Dylan Thomas's Poetry* (1966). □

George Henry Thomas

In the Civil War, George Henry Thomas (1816-1870), U.S. Army officer, received the sobriquet ''Rock of Chickamauga'' for saving a Union army.

George H. Thomas was born on July 31, 1816, in Southampton County, Va. He graduated from the county academy and read law before attending the U.S. Military Academy (1836-1840). In Florida he won a brevet to first lieutenant during 2 years of action with the 3d Artillery against the Seminole Indians. He served at Southern posts until the Mexican War, in which he became a major after battles at Monterrey and Buena Vista. He was an instructor from 1851 to 1854 at West Point; in 1852 he married Frances Kellogg. He was major of the 2d Cavalry on the Texas frontier from 1855 to 1860.

At the beginning of the Civil War, Thomas decided to remain with the Union and by June had been promoted to colonel, in command of a brigade in the Shenandoah Valley of Virginia. In August he became a brigadier general and division commander in Kentucky. He defeated a Confederate force at Mill Springs on Jan. 19, 1862, before moving into Tennessee with the Army of the Ohio.

After promotion to major general, Thomas commanded the right wing of the Union advance on Corinth, Miss. He led a corps against the Confederate invasion of Kentucky in September. He went on to command a corps in the Army of the Cumberland during the battle at Stones River, Tenn., in December and January, and during the Tullahoma campaign, which forced the Confederates into Georgia in the summer of 1863. When the armies met that September, the Union right collapsed, but Thomas held on the left to save the army and win the nickname ''Rock of Chickamauga.''

In October, 1863, Thomas became a brigadier general in the regular army. His troops stormed Missionary Ridge to win the battles around Chattanooga on November 23-25. Thomas led the Army of the Cumberland throughout Gen. William T. Sherman's Atlanta campaign from May through September 1864.

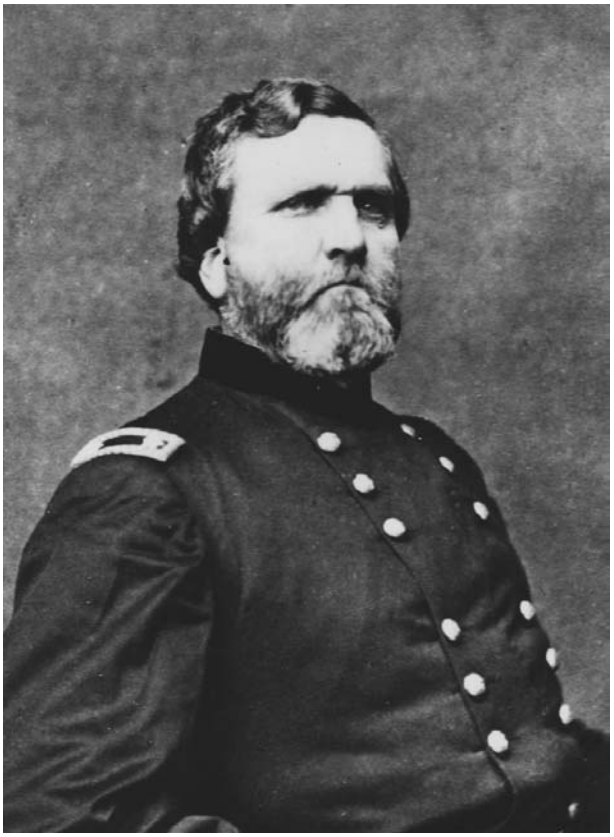

In October Sherman assigned Thomas to meet the Confederate advance into Tennessee. On December 15-16, outside Nashville, Thomas routed the Confederates in the most complete field victory of the war. He became a major general in the regular army on March 3, 1865.

From 1865 to 1868 Thomas commanded the military Division of Tennessee. He refused promotion to lieutenant general in 1868 because it resulted from Reconstruction politics. He assumed command of the Division of the Pacific in June 1869 but died in San Francisco on March 28, 1870.

Further Reading

The best biography of Thomas is Freeman Cleaves, *Rock of Chickamauga: The Life of General George H. Thomas* (1948). More detailed but partisan volumes are Francis F. McKinney, *Education in Violence: The Life of George H. Thomas and the History of the Army of the Cumberland* (1961), and Wilbur Thomas, *General George H. Thomas: The Indomitable Warrior* (1964).

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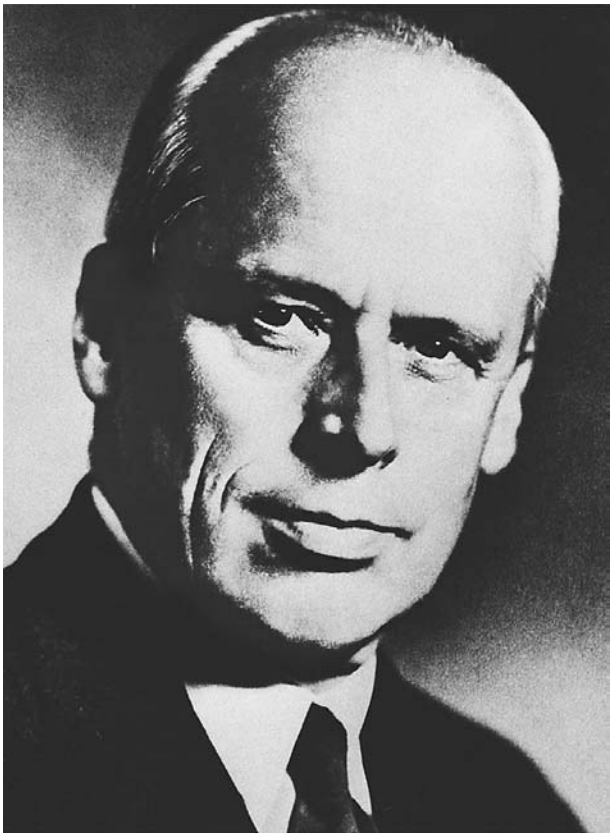

Norman Mattoon Thomas

Norman Mattoon Thomas (1884-1968), leader of the Socialist movement in the United States for more than 4 decades, was six times the Socialist candidate for president, as well as an author and lecturer. He was one of the most respected critics of American capitalist society.

On Nov. 20, 1884, Norman Thomas was born in Marion, Ohio, the son and grandson (on both sides) of Presbyterian ministers. After Norman's graduation from high school, the family moved to Lewisburg, Pa., where Norman entered Bucknell University for a year. He transferred to Princeton University, studying political science under future president Woodrow Wilson and graduating in 1905 as valedictorian.

Upon leaving Princeton, Thomas worked as a settlement house and pastoral assistant in the poorer sections of New York. Studying for the ministry at heterodox Union Theological Seminary, he was impressed by the reform-minded Social Gospel theology of Walter Rauschenbusch and the teachings of Christian Socialism. Ordained in 1911, Thomas became pastor of East Harlem Presbyterian Church. Meanwhile he had married Frances Violet Stewart; they had six children, enjoying an uncommonly happy marriage.

World War I was apparently the major turning point in Thomas's life. He had joined the Fellowship of Reconciliation, an organization of reformist and pacifist Protestant clergymen. After America's entry into the war, his brother Evan went to prison for draft resistance, and Thomas became adamantly opposed to America's participation in what he regarded as an immoral, senseless struggle among rival imperialisms. He founded and edited *World Tomorrow,* the official magazine of the Fellowship of Reconciliation, and helped establish what became the American Civil Liberties Union (ACLU). In 1918, resigning his pastorate, he joined the Socialist party.

Although Eugene V. Debs, the Socialists' longtime leader, polled a record 900,000-plus votes in the presidential election of 1920, the party, harassed by Federal and state governments for opposing the war, and torn by internal controversy over the relevance of the Russian Revolution to American experience, steadily lost members and popular support during the 1920s. Thomas rose rapidly in the Socialist party. Well known as editor of *World Tomorrow,* as a contributing editor to the *Nation,* and as a leader in such organizations as the ACLU and the League for Industrial Democracy, Thomas was the logical leader after Debs's death in 1926.

In 1928 Thomas made the first of his six consecutive races for the presidency. However, the Socialist party continued losing strength, ending the decade as a minor element in America's political system. As the Socialist candidate for president every 4 years, Thomas at least had the satisfaction of seeing much of his program taken over by Franklin Roosevelt's New Deal. Many Socialists joined Roosevelt and the Democratic party, others left the party to endorse the Popular Front movement of the late 1930s, and still others left because Thomas opposed United States in-

volvement in the European and Asian wars after 1939. Thomas gave his ''critical support'' to the American war effort after Pearl Harbor. Yet he also denounced the forced relocation and internment of Japanese-Americans, attacked big business dominance in the war production effort, and argued that Roosevelt's ''unconditional surrender'' doctrine handicapped prospects for a just and lasting peace.

Thomas became a staunch foe of Soviet communism but also severely criticized the militarization of American foreign policy and the growing power of the military in American government. He addressed his superb oratorical powers, biting wit, and passionate conviction to virtually every public issue, including disarmament, the persistence of poverty and racism, and United States intervention in the internal affairs of other countries, especially in Vietnam. During his last 2 decades, Thomas became a patriarchal figure, revered and honored even by many who could not accept his political views. He remained amazingly active until his last year; he died on Dec. 19, 1968.

Further Reading

The most thorough biography of Thomas is Bernard K. Johnpoll, *Pacifist's Progress: Norman Thomas and the Decline of American Socialism* (1970), which offers much on the inner workings of the Socialist party. Briefer biographies are Murray B. Seidler, *Norman Thomas: Respectable Rebel* (1961; rev. ed. 1967), and Harry Fleischman, *Norman Thomas* (1964), both by admiring acquaintances of Thomas. The history of the Socialist party is treated in Charles H. Hopkins, *The Rise of the Social Gospel in American Protestantism, 1865-1915* (1940); David A. Shannon, *The Socialist Party of America* (1949); and Daniel Bell, *Marxian Socialism in the United States* (1952). Revealing information on Thomas is in autobiographical writings of contemporaries such as Morris Hillquit, *Loose Leaves from a Busy Life* (1934); Louis Waldman, *Labor Lawyer* (1944); and John Haynes Holmes, *I Speak for Myself* (1959).

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Theodore Thomas

Theodore Thomas (1835-1905) was one of the foremost American orchestral conductors of his time and the original director of the Chicago Symphony Orchestra.

Theodore Thomas was born in Germany, the son of the town musician of Esens. When Theodore was 10, the family moved to the United States, settling in New York City. The family suffered financial hardships, and Theodore was forced to earn money by playing his violin at dances, weddings, theaters, and public amusement halls. His formal musical training was slight. While still a teenager, he made a concert trip through the South, billing himself as a prodigy.

In 1854 Thomas joined the New York Philharmonic and also began traveling with famous soloists as a violinist. He found conducting exciting and became dedicated to raising Americans' musical taste. He organized an orchestra which gave its first concert in 1862 in New York City and which later made a series of nationwide tours, playing concerts in most of the major cities. Thomas's orchestra performed in churches, railroad stations, or whatever hall the town provided. His programs were geared toward educating the public in listening to symphonic music, combining the familiar with the unfamiliar.

In addition to conducting his own orchestra, Thomas became alternate conductor of the Brooklyn Philharmonic Society in 1862. Four years later he was made the organization's sole conductor.

In 1873 Thomas was asked to organize and direct the Cincinnati Festival; it proved one of the finest musical events in the nation. He took charge of the concerts for the Philadelphia Centennial in 1876, with unhappy financial results, and the following year became conductor of the New York Philharmonic. He continued his own orchestra, minimizing competition by programming his own concerts in a lighter vein than those of the Philharmonic.

In 1878 Thomas became head of the new College of Music in Cincinnati but resigned the next year when he

realized the commercial nature of the enterprise. He returned to New York and to the Philharmonic, leading that orchestra to new artistic heights. In 1885 he conducted the American Opera Company, an insufficiently underwritten venture that failed after one season. Thomas was invited in 1891 to become conductor of the recently endowed Chicago Symphony Orchestra. He held that post for 14 years. In 1893 he was appointed director of music for the Chicago World's Fair but resigned when his elaborate program was jeopardized by public apathy and national financial reverses. He died on Jan. 4, 1905.

Further Reading

A primary source is *Theodore Thomas: A Musical Autobiography* (2 vols., 1905); the second volume contains a listing of Thomas's major programs. Thomas's role in the development of symphonic music in America is assessed in C. E. Russell, *The American Orchestra and Theodore Thomas* (1927), and David Ewen, *Music Comes to America* (1942; rev. ed. 1947).

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William Isaac Thomas

William Isaac Thomas (1863-1947) was an American sociologist and educator. He was a pioneer in the scientific use of personal documents and in pointing to the interplay between personality and culture.

On Aug. 13, 1863, W. I. Thomas was born in Russell County, Va. He majored in literature and languages at the University of Tennessee, where in 1886 he received the first doctoral degree granted by that institution. After a brief teaching stint in natural history and Greek at the University of Tennessee, he developed an interest in anthropology and sociology at the universities of Göttingen and Berlin. However, he returned to teaching at Oberlin College and then began advanced work in sociology at the University of Chicago.

From 1894 to 1918 Thomas was with the department of sociology at the University of Chicago, having received his second doctorate there in 1896. With the support of the Helen Culver Fund for Race Psychology, he initiated the study of migrant adjustment that was published as *The Polish Peasant in Europe and America* (with Florian Znaniecki, 5 vols., 1918-1921). In 1918 Thomas left Chicago to work on studies of Americanization for the Carnegie Foundation and lectured at the New School for Social Research (1923-1928). He was elected president of the American Sociological Society in 1927. Thereafter, he concentrated on research in crime and youth, in New York City, Sweden, New Haven, Conn., and California. On Dec. 5, 1947, he died in Berkeley, Calif.

After an initial interest in cultural evolution and the use of comparative materials—best represented in his early *Source Book for Social Origins* (1908)—Thomas began a sustained focus on analyses of social motivations in various situations of crisis. The major study of his career—*The Polish Peasant*—applied this interest to the adjustments of immigrants. But Thomas tried to show that adjustment was explainable by personal perception and evaluation (definition of the situation) and by socially derived differences in personality.

In *The Unadjusted Girl* (1923), a study of delinquents, Thomas interpreted deviant acts as experimental responses to vague social cues and to practically meaningless traditional codes. With further investigation, Thomas gave increasing emphasis to observing and theorizing on the realistic situations in which persons function. In *The Child in America* (1927) and several manuscripts dated from 1927 to 1933, he sought a flexible method of studying social situations through adequately detailed case histories of changes in attitudes—through letters and autobiographical accounts. One key statement has been widely quoted: ''If men define situations as real, they are real in their consequences.''

Though Thomas is sometimes remembered for his early (and subsequently discarded) conception of the ''four wishes,'' or types of social motivation, his primary contributions were more varied. First, he helped to establish a needed empirical base for American sociology. Second, by specifying the study of social change as experienced by individuals in a series of situations, he initiated the study of ''culture and personality.'' Third, he provided one of the earliest objective (rather than moralistic) approaches to various forms of social deviance (crime, delinquency), thereby promoting the view that deviation is a normal prelude to, or accompaniment of, social reorganization and change.

Further Reading

A long biographical sketch and many selections from Thomas's books are in Morris Janowitz, *W. I. Thomas on Social Organization and Social Personality* (1966). The best review of Thomas's work, with excerpts, is Edmund H. Volkart, *Social Behavior and Personality* (1951). Another capable review is the chapter ''William Isaac Thomas: The Fusion of Psychological and Cultural Sociology'' in Harry Elmer Barnes, *An Introduction to the History of Sociology* (1948). □

Thomasius

The German philosopher and jurist Christian Thomasius (1655-1728) was one of the most respected and influential university teachers of his day. He was instrumental in the popularization of the Enlightenment in Germany.

Christian Thomasius was born in Leipzig on Jan. 1, 1655. He received his early education there from his father, a schoolteacher. He pursued the study of law at Frankfurt and began teaching at the University of Leipzig in 1684. In his lectures Thomasius was a bold advocate of the teachings on natural law of the jurist Samuel von Pufendorf. He attracted even more attention, however, when he began to severely criticize the prejudices, pedantry, and intolerance of the scholars and theologians at Leipzig. In 1687 he became the first German university professor to lecture in German instead of Latin. The following year he began to publish a monthly periodical which he used as his chief instrument in further attacks on the stupidities of scholars and theologians. His outspoken views, however, brought reaction, and in 1690 he was forbidden to lecture or publish. He moved to Berlin, where Elector Frederick III of Brandenburg-Prussia allowed him to lecture. In 1694 Thomasius helped lay the foundation for the University of Halle, where he became second and then first (1710) professor of jurisprudence. He remained in Halle until his death on Sept. 23, 1728.

A renowned professor, Thomasius gave expression to many enlightened ideas and programs. Although he was not a profound thinker, his commonsense reasoning enabled him to put forth many practical reforms in the areas of philosophy, law, theology, and social customs. As a teacher, Thomasius believed not only in a solid academic training but also in developing character and comprehension of practical affairs. In religious matters he believed in the necessity for freedom of thought and speech and thoroughly condemned theologians who were always searching for heretics. He also attempted to free the study of jurisprudence from the control of theology. In his own theological beliefs, he considered that revealed religion was necessary for salvation.

Although he was influenced by the Pietists at Halle, especially Philipp Spener, Thomasius agreed primarily only with their opposition to established theological systems and their practical piety and not with their central emphasis on sin and grace. On matters of Church law, he emphasized that, since the Church was an institution within the domain of the state, the power of the state was supreme over the Church although not necessarily over the moral lives of individual Church members. He expressed himself powerfully against trial for witchcraft and the use of torture. In all of these ideas, Thomasius demonstrated his fundamental belief in the enlightened ideas of the 18th century.

Further Reading

There is no adequate biography of Thomasius. He is discussed in an excellent one-volume survey of the course of German philosophy to 1800 by Lewis White Beck, *Early German Philosophy: Kant and His Predecessors* (1969). □

David Thompson

David Thompson (1770-1857) was a Canadian explorer, cartographer, and surveyor. He was the first white man to descend the Columbia River from its source to its mouth.

David Thompson was born at Westminster, England, on April 30, 1770. After a surprisingly good education at Grey Coat School, a charity school near his home, he was apprenticed to the Hudson's Bay Company at the age of 14. He was sent out immediately and spent the years from 1784 to 1797 as a clerk, either at the bay or at various locations in the interior. He left the company's employ in 1797, in circumstances that virtually amounted to desertion. It was a poor repayment to an employer that had treated him well and trained him as a surveyor.

It was his surveying skill and his wilderness experience which made Thompson welcome at the North West Company, the great rival of the Hudson's Bay Company for the fur trade of the Northwest. The wealth of the company allowed him to devote most of the time from 1797 to 1812 to surveying and exploring with only infrequent periods of actually engaging in the fur trade. In 1804 he was made a partner in the company.

For several years Thompson made extensive journeys through the western plains, the Rocky Mountains, and along the Pacific slope, mapping and surveying as he traveled. In 1810-1811 he undertook the expedition for which he is best known. The Columbia River had long been a magnet for western traders, and Thompson was the first to travel the

river from its source to its mouth. In one sense, his trip was a failure since his company had hoped that he would establish a post at the point where the Columbia emptied into the ocean before the arrival of the American Fur Company of John Jacob Astor. After excessive and unnecessary delay, he found Ft. Astoria already built when he came to the Columbia's mouth.

The following year, 1812, Thompson retired from the company and settled at Terrebonne, Lower Canada, later removing to Williamstown, Upper Canada. His surveying skills were employed in the establishment of the boundary between these two provinces. Later he was engaged in surveying the Canada-United States boundary as far west as Lake of the Woods. He never returned, however, to the Northwest.

In 1799 Thompson had married Charlotte Small, an Indian woman with whom he had 16 children. He died on Feb. 10, 1857, at Longueuil near Montreal.

Further Reading

The most valuable source of information on Thompson is the result of the meticulous scholarship of Richard Glover, who edited *David Thompson's Narrative, 1784-1812* (1962). Also useful are W. S. Wallace, *By Star and Compass* (1922), and C. N. Cochrane, *David Thompson, the Explorer* (1928). □

Dorothy Thompson

The outspoken conservative American journalist Dorothy Thompson (1894-1961) was one of the earliest women in her field. Her commentaries reached a very large audience in print and radio from the 1930s through the 1950s.

Dorothy Thompson was born in Lancaster, New York, on July 9, 1894. When she was ten her mother died, and she correctly predicted that her father, a Methodist minister, would marry Eliza Abbott, the church organist. When she rebelled against her stepmother, her father, whom she adored, required her to memorize and recite Bible passages as punishment. His critiques of her recitations undoubtedly contributed to her future speaking effectiveness.

Thompson eventually went to live with an aunt in Chicago to resolve the conflict with her stepmother. There she attended high school and Lewis Institute where she was quite popular and captain of a basketball team, but hardly a brilliant scholar. She entered Syracuse University in 1910, worked her way through college, and planned to become a teacher, but she failed in grammar. When women's suffrage was debated she toured New York making speeches for that cause.

During World War I, Thompson financed her own trip to Europe and enroute met a group of Zionists. She convinced International News Service to let her report on their conference, which made her one of the few women correspondents in Europe. Her intelligence, hard work, and prowess as a reporter soon earned her the respect of seasoned newsmen. As a correspondent in Vienna she travelled in cosmopolitan literary circles where she met and married writer Joseph Bard in 1923. As Thompson's career eclipsed Bard's, they divorced in 1927.

In 1925 Thompson had become head of the *New York Evening Post's* Berlin office. Soon she met Sinclair Lewis, renowned author of *Main Street,* who was so smitten by Thompson that he pursued her throughout Europe. They married in 1928 and their son Michael was born in 1930.

Back in America Thompson led a domestic life and wrote her book *I Saw Hitler* (1932), which was based on an earlier interview with him in Berlin. At that meeting she had been so unimpressed that she predicted he could never become a powerful leader. After that error in judgment she repeatedly attacked him and his regime. Her attacks seemed sincere; she had grown to love Germany and its culture from her long residence there. She spoke and wrote excellent German, often cooked German foods, and employed German servants in her Vermont home.

In 1936 Thompson began writing a column for the *New York Herald Tribune*. She cultivated a large ''brain trust'' which included David Sarnoff and Wendell Wilkie whose opinions she valued. German intellectual refugees brought ''grapevine'' reports, and those contacts resulted in her book *Refugee, Anarchy or Organization?* (1938), which was credited for Roosevelt's decision to call for the refugee conference at Evian, France. She also collaborated with

Fritz Kortner on a play for a refugee benefit entitled *Another Sun* (1940) which was panned by critics and ran slightly over a week.

Thompson made trips to Europe to observe war developments in several countries, but could not return to Germany, having been expelled from there by Hitler because of her negative views of Nazism. (Similarly, in Russia she was *persona non grata* because of her views on Communism.) She continued to write dramatically of the dangers of Nazism to Western democracies and challenged the views of Charles Lindbergh and other isolationists.

As Nazi troops swept across Europe, Thompson insisted that ''we, who are not Jews'' must speak out while anti-Semitic groups accused Jews of trying to drag America into Europe's war. As if to punctuate her views, she talked her way through police lines into the German-American Bund meeting to salute their leader Fritz Kuhn. As anti-Semitic orators lashed out against Jews and ''Jew-loving'' Roosevelt, Thompson repeatedly burst into laughter and shouted ''bunk'' until she was escorted out by police.

Frequently called ''First Lady of American Journalism,'' Thompson also reached large audiences through her radio broadcasts in the late 1930s. In 1937 Thompson began writing a column for *Ladies Home Journal,* setting her own price at $1,000 a column. It appeared regularly for over 20 years. She also wrote articles for *Saturday Evening Post* and *Foreign Affairs*. By the late 1930s only one woman—Eleanor Roosevelt—matched Thompson's audience. *Time* (June 12, 1939) declared then that Roosevelt and Thompson were undoubtedly the most influential American women.

As her professional popularity grew, her marriage to Sinclair Lewis deteriorated, and they were divorced in 1942. (In mid-1943 she was more happily married to artist Maxim Kopf, who succumbed to a heart attack in 1958, the same ailment which took her life in 1961.)

Thompson's public statements were sometimes contradictory: primarily a conservative (she preferred the word ''preservative''), she denounced the New Deal, but she approved wide-scale economic planning. After she helped her friend Wendell Wilkie gain the Republican nomination in 1940, she shocked close friends and the public when she endorsed Roosevelt for a third term (1940), arguing that he knew the world better than any other democratic leader, except maybe Churchill.

Similar personal contradictions were apparent. She could be as ruthless as she was kind and gentle; lavish with her resources, time, and attention, yet selfish with them at other times; and she was logical, but also emotional. Despite these contradictions, her career was an early demonstration that a bright, committed, and hard-working woman could succeed in a traditionally male profession. Through her spoken and printed commentary on current news, Thompson's was a most powerful voice for several decades.

Further Reading

The most complete biography of Dorothy Thompson is Marion K. Sanders' *Dorothy Thompson, A Legend in Her Times* (1973), while Vincent Sheean's *Dorothy and Red* (1963) concentrates on Thompson's relationship with Sinclair Lewis. Additional readings about Thompson and articles written by her may be found in a number of periodicals (several cited in the biography) published in the 1930s through the 1950s. □

Hunter Stockton Thompson

The American journalist Hunter Stockton Thompson (born 1939) was known as one of the best examples of ''Gonzo'' journalism. His political and cultural criticism of the United States in the 1970s was largely a series of tales flowing from his eccentric personality and adventures.

Born July 18, 1939, in Louisville, Kentucky, Hunter S. Thompson was the son of Jack and Virginia (Ray) Thompson. His father was an insurance agent. After attending public schools, Thompson joined the Air Force, where the two major tendencies in his life were soon revealed: writing and outrageous behavior. Stationed in Florida, he became a sports reporter for the base newspaper. In 1958 he received a dishonorable discharge after an officer claimed his disregard for military dress and authority was having a bad influence on other airmen.

After being fired from jobs with a small New York newspaper and *TIME* magazine, Thompson went to Puerto Rico and wrote briefly for a bowling magazine. Returning to the United States in 1960, he traveled to California where he settled in Big Sur and wrote a novel that was never published. In 1961 he left for South America and wrote lengthy stories for the Dow Jones-owned weekly, *The National Observer*. In 1963 he returned again to the United States and continued writing for *The National Observer* on such topics as Indian fishing rights in Washington state. He quit the publication in 1964 when they wouldn't let him cover the Free Speech Movement in Berkeley, California.

Settling in San Francisco, he did odd jobs while working as a free-lance writer. He wrote a story on Berkeley student politics for *The Nation* magazine, but his big break came when an article for *The Nation* in May 1965 on the Hell's Angels motorcycle gang drew the attention of numerous publishers. He signed a contract with Random House and spent a year riding and living with the gang, which led to his first book, *Hell's Angels: The Strange and Terrible Saga of the Outlaw Motorcycle Gangs* (1966).

Thompson had always admired author Nelsen Algren, whose novel *A Walk on the Wild Side* featured a marijuana-smoking country boy as a hero. Thompson's account of the notorious motorcycle gang was written in a conventional journalistic manner, but unlike the professional reporter, his personality resembled his subject. Thompson became a wild outlaw with a pen. As he said to one interviewer, ''I've got a lot in common with the Hell's Angels. The main difference is that I've got a gimmick—I can write.''

In the late 1960s he wrote for *Ramparts* and *Scanlan's,* two magazines that embraced his role in the counterculture. A story for *Scanlan's* in 1970 on the Kentucky Derby re-

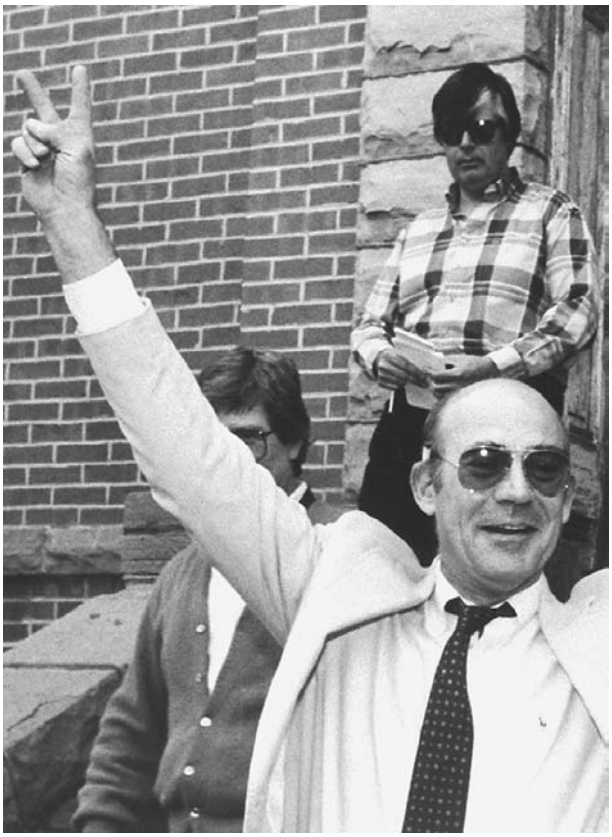

Hunter Thompson (foreground)

vealed the emergence of a full-blown persona and transformed Thompson's career. Experiencing writer's block, a drunken Thompson submitted only his disorganized notes, which focused more on himself than the race. Published intact and widely-acclaimed, Thompson's desperate deadline impulse gave birth to what was called ''Gonzo'' journalism.

Thompson found a home for his new style in *Rolling Stone* magazine. His first piece was entitled ''The Battle of Aspen: Freak Power in the Rockies.'' A couple of years earlier, after facing police violence while covering the Democratic Convention in Chicago in 1968, Thompson returned to his home in Aspen, Colorado, and ran for sheriff—unsuccessfully—on a ''Freaks'' platform.

His next assignment was to cover a motorcycle race and a national drug law enforcement convention in Las Vegas. The two-part story soon appeared as *Fear and Loathing in Las Vegas* (1971), quickly heralded as a masterpiece of the New Journalism. The main topic was Thompson himself and his drug-induced, crazy adventures, written in a manic and comic style that defined his personal and literary reputation. His crazed persona, including such recognized trademarks as Hawaiian shirts, cigarette holder, and mirrored sunglasses, became the basis for Garry Trudeau's character Raoul Duke in the comic strip ''Doonesbury.''

In 1972 Thompson covered the presidential campaign for *Rolling Stone* and his articles were published as *Fear and Loathing on the Campaign Trail '72* (1973). The book contained some notable observations, such as being the first to predict George McGovern's nomination, but it was known more for his complete mockery of traditional reporting techniques. His utter lack of objectivity was often criticized, but Thompson, more than the candidates, was the real star of his writing, and some reporters envied his freedom. Said one television reporter, ''After the revolution we'll all write like Hunter.''

Thompson found it difficult to sustain a writing style in which his craziness was the real theme. He went to Zaire to cover the Muhammed Ali fight, but he contracted malaria and didn't write a story. He was in Saigon before the end of the Vietnam War, but only wrote a short dispatch. His last article for *Rolling Stone* was a piece on presidential candidate Jimmy Carter in 1976.

At his peak, the eccentric Thompson was seen as one of the original prose writers of the 1970s who not only captured in writing but symbolized the disillusionment of an era. He was ''America's quintessential outlaw journalist,'' said one observer. His ''Gonzo'' journalism represented a new genre, but he also belonged to an older literary tradition beginning with Mark Twain's *Huckleberry Finn*.

During the height of his popularity he became a cult figure and was solicited by such national publications as *Playboy* and *The New Yorker*. But, in retrospect, he was seen by one critic as ''purely a creature of the fashion of the day'' and a writer who ultimately undermined the promise of New Journalism through excessive self-promotion. But Thompson claimed he had little literary aspiration. He considered himself lazy and believed ''writing is hard dollar.'' Journalism was a good way ''to get someone else to pay to get me where the action really is,'' he said.

A number of his early pieces were collected in *The Great Shark Hunt* (1979), in which he announced that the literary persona he invented was finished. In 1980 he worked on a film, ''Where the Buffalo Roam,'' about his adventures with attorney Oscar Zeta Acosta. In 1984 he published *The Curse of Lono,* a book about a trip to Hawaii.

In the mid 1980s he was living in the Florida Keys and writing a novel that introduced a new literary persona who expresses, according to Thompson, ''a brutal attitude—anti-humanist.''

From 1985 to 1989 Thompson wrote a column for the *San Francisco Examiner* that was later syndicated to about 25 papers nationally. A second collection of writings, *Generation of Swine: Gonzo Paper Vol. 2: Tales of Shame and Degradation in the '80's,* appeared in 1988. Volume 3 of the Gonzo Papers was published in 1990 as *Songs of the Doomed,* a collection of snippets from 30 years of writing.

Thompson lived on a 100-acre farm in Woody Creek, Colorado, near Aspen, where he was known as a compulsive hermit with a fondness for drinking, loud music, and target shooting Chinese gongs with a Magnum .44. Thompson's greatest love was reported to be motorcycling. He loved to put his Ducati 900SP through its paces in Aspen. By age 50, Thompson had mellowed little and was charged with five felony counts of possessing drugs and possessing

and storing explosives illegally, which were later dropped. He then resumed work on his big ''sex'' novel, *Polo Is My Life*.

Thompson's autobiographical *Fear and Loathing in Las Vegas* was re-released in 1996 on the 25th anniversary of its publication. During the same year an audio adaptation of the work, narrated by Harry Dean Stanton, was produced by Margaritaville Records. Terry Gilliam (formerly of Monty Python) was tapped to direct a movie of the cult classic in 1997 with Johnny Depp in the role of Thompson.

Further Reading

The best source on Thompson's writing style and personality is Thompson himself. His books include *Hell's Angels: A Strange and Terrible Saga* (1966), *Fear and Loathing in Las Vegas: A Savage Journey to the Heart of the American Dream* (1972), *Fear and Loathing on the Campaign Trail '72* (1973); *The Great Shark Hunt: Strange Tales from a Strange Time* (1979); *The Curse of Lono* (1983); *Generation of Swine, Gonzo Papers Vol. 2: Tales of Shame and Degradation in the 80's* (1988); and *Songs of the Doomed* (1990). Biographies of Hunter include *Hunter S. Thompson* by William Mckeen (1991) and *When the Going Gets Weird: the Twisted Life and Time of Hunter S. Thompson: an Unauthorized Biography* by Peter O. Whitmer (1993).

Thompson is featured prominently in Robert Sam Anson's story of *Rolling Stone* magazine, *Gone Crazy and Back Again*. His literary career is reviewed in *Contemporary Authors,* New Revision Series, Volume 23. A more critical assessment is found in an article, ''How Hunter Thompson Killed New Journalism,'' by Joseph Nocera in *Washington Monthly* (April 1981). Also see Peter Whitmer, ''Hunter Thompson: Still Crazy After all These Years?'' in *Saturday Review* (January-February 1984). □

Sir George Paget Thomson

The English atomic physicist Sir George Paget Thomson (born 1892) shared the Nobel Prize in physics for the discovery of electron waves.

George Paget Thomson, son of Sir J. J. Thomson, the discoverer of electrons, was born at Cambridge on May 3, 1892. He studied mathematics and physics at Trinity College, Cambridge, and graduated in 1913. He was then elected a Fellow and lecturer of Corpus Christi College. Early in World War I he served as an infantry officer in France, but from 1915 he worked on aerodynamical problems at Farnborough. From 1917 to 1918 he was in the United States as a member of the British War Mission.

After the war Thomson continued his research and teaching at Cambridge. In 1922 he became professor of natural philosophy in the University of Aberdeen, where he did his fundamental work on electron waves. In 1930 he was appointed professor of physics at the Imperial College, University of London.

During the first quarter of the 20th century, it was learned that the electron not only had an electric charge but also mass and spin. However, the theoretical concepts did not fully agree with the results of experiments. In 1924, Louis de Brogile postulated theoretically that any particle of matter must possess not only mass but also a wave structure.

In 1927 Thomson began working on this problem, using the effect of a diffraction grating on a beam of electrons—cathode rays—and photography of the results. But cathode rays have little penetrative power, and a crystal could not be used as a diffraction grating. It was decided to use extremely thin sheets of the precious metals as diffraction gratings, since their atom structure was known and in their natural state they were crystalline. When a beam of electrons was passed through such a sheet of gold foil, the photograph showed a central dark spot formed by the undiffracted beams, surrounded by concentric rings formed by the diffracted beams.

The results agreed with the hypothesis that electrons exhibited wave characters. From the experimental data, combined with the distances between the rings, the wavelengths of the electronic waves could be calculated by the De Broglie formula. It was also found that the beam was deflected by a magnetic field in agreement with the De Broglie formula. One application of the method in engineering is the examination of the atomic structure of solid surfaces by reflection technique.

Unknown to Thomson, the American physicist C. J. Davisson had been studying this problem by a different method, and their results were published almost simulta-

neously. For the discovery of the electronic waves Thomson shared the Nobel Prize for Physics with Davisson in 1937.

In the late 1930s Thomson became interested in atomic fission, and he persuaded the British Air Ministry to begin extensive experiments. After the outbreak of World War II he became chairman of the British Committee on Atomic Energy, and in 1941 he went to the United States to deliver to American scientists the committee's report that established the feasibility of the atomic bomb. After the war he was active in research on controlled thermonuclear reactions, and he was consultant to the British Atomic Energy Authority. In 1952 Thomson was elected Master of Corpus Christi College, Cambridge, from which post he retired in 1962. After retirement, he remained in Cambridge, where he stayed active academically and socially. Thomson died on September 10, 1975, at age 83.

Thomson received many honors. Elected a Fellow of the Royal Society in 1929, he was awarded its Hughes Medal in 1939 and its Royal Medal in 1949. He was knighted in 1943 and received honorary degrees from many universities. Among his important books are *Wave Mechanics of the Free Electron* (1930) and, with W. Cochrane, *The Theory and Practice of Electron Diffraction* (1939). His more elementary work, *The Atom* (1930), passed through many editions. For further reading, see *Biographical Memoirs of Fellows of the Royal Society,* Volume 23 (1977). Other good sources include Barbara Cline's *Men Who Made a New Physics: Physicists and the Quantum Theory* (1987), *Modern Men of Science* Volume I (1968), and Robert Weber's *Pioneers of Science: Nobel Prize Winners in Physics* (1980).

Further Reading

There is a biography of Thomson in *Nobel Lectures, Physics, 1922-1941* (1965), which also includes his Nobel Lecture. For a discussion of his work see N. H. de V. Heathcote, *Nobel Prize Winners, Physics, 1901-1950* (1953). For the background of Thomson's work see his *The Atom* (1930; 5th ed. 1956); also B. Hoffmann, *The Strange Story of the Quantum* (1959), and A. d'Abro, *The Rise of the New Physics* (1951). □

James Thomson

The British poet James Thomson (1700-1748) is chiefly remembered for his celebrated descriptive poem in four parts, ''The Seasons,'' written in blank verse.

James Thomson was born at Ednam, Scotland, near the English border, on Sept. 11, 1700, the third son of a minister. Taught at first by Robert Riccaltoun, whose verses on winter later influenced his famous pupil, Thomson then attended school at Jedburgh. In 1715 he matriculated at the University of Edinburgh, where he became a divinity student.

Already a habitual writer of verse, young Thomson went to London in 1725 hoping either to become a popular preacher or to acquire a patron for his poetry. He supported himself by serving as a tutor. His ''Winter'' appeared in 1726, but its dedication procured only 20 guineas, not a patron. The poem was very well received, however, and it was followed by ''Summer'' (1727) and ''Spring'' (1728). The poems were applauded and imitated, but Thomson's financial position was unsound. He therefore determined to write a play.

Thomson's tragedy *Sophonisba* was produced at Drury Lane Theatre in 1730 with moderate success. He then sold the copyright of this play and that of ''Spring.'' In the same year *The Seasons,* now including ''Autumn,'' was published by subscription. This publication secured him a patron, Sir Charles Talbot, who sent Thomson abroad as a companion to his son (1731-1733). Talbot then gave Thomson the post of secretary of briefs in the Court of Chancery, a sinecure. He wrote a long poem based on his travels, *Liberty,* which was published in five parts (1734-1736) and was a failure. Fortunately Thomson had sold the copyright in advance.

After Talbot's death in 1737, Thomson lost his sinecure. His fortunes reached their lowest ebb in this year; in fact, he was arrested for debt. He retrieved his fortunes, however, with his tragedy *Agamemnon,* produced in 1738. Whatever the poetic merits of this piece, its political merits were rewarded by a pension from the Prince of Wales (canceled in 1748). Thomson's next tragedy, *Edward and Eleanora,* published in 1739, was banned for political reasons.

With his friend David Mallet, Thomson wrote in 1740 the masque *Alfred,* with music by Thomas Arne, for which he created the song *Rule, Britannia*. In 1744 Thomson's new patron, George Lyttleton, a lord commissioner of the Treasury, appointed him surveyor general of the Leeward Islands, and in 1745 *Tancred and Sigismunda,* Thomson's most successful play, was produced. *The Castle of Indolence,* a poem written in imitation of Edmund Spenser and reflecting Thomson's love of idleness, appeared in 1748. He died that year on August 27.

Further Reading

The Complete Poetical Works of James Thomson were well edited by James L. Robertson (1908). Thomson was included in Samuel Johnson, *Lives of the English Poets* (1781). Thomson's *Letters and Documents,* edited by Alan D. McKillop (1958), is valuable. The best biography is Douglas Grant, *James Thomson: Poet of ''The Seasons''* (1951). McKillop wrote *The Background of Thomson's ''Seasons''* (1942). Thomson is also discussed in Patricia M. Spacks, *The Poetry of Vision: Five Eighteenth-century Poets* (1967). Good recent critical studies are Patricia M. Spacks, *The Varied God: A Critical Study of Thomson's The Seasons* (1959), and Ralph Cohen, *The Art of Discrimination: Thomson's The Seasons, and the Language of Criticism* (1964).

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Sambrook, James, *James Thomson, 1700-1748: a life,* Oxford: Clarendon Press; New York: Oxford University Press, 1991.
Scott, Mary Jane W., *James Thomson, Anglo-Scot,* Athens: University of Georgia Press, 1988. □

Sir Joseph John Thomson

The English physicist Sir Joseph John Thomson (1856-1940) is credited with the discovery of the electron.

On Dec. 18, 1856, J. J. Thomson was born at Cheetham Hill near Manchester. His father, a bookseller and publisher, planned a career in engineering for Joseph, but since no apprenticeship could be found for him in any engineering firm, he was sent ''temporarily'' to college in Manchester at the age of 14. As a result of his ability and determination, he won a scholarship in 1876 and entered Trinity College, Cambridge; he remained there for the rest of his life.

After graduation Thomson began working in the Cavendish Laboratory, which was under the direction of Lord Rayleigh. Thomson's brilliance brought him membership in the Royal Society at 27 and his appointment as Rayleigh's successor at 28. He proved to be inspiring and effective both as a teacher and as a research director, and as time passed, students came to him from all over the world. He sometimes had as many as 40 to advise at once, and for the first quarter of the 20th century the Cavendish Laboratory, where Thomson insisted that theory should be considered ''a policy, not a creed,'' was the world center for particle research.

Thomson began his studies of the properties of ''cathode rays'' in 1894 and proved in 1895 that they carried a negative charge. In 1897 he passed the rays through a vacuum and showed that they are deflected in both magnetic and electric fields. He was thus able to determine the ratio of the charge to the mass of the supposed particles and showed that its mass was about 2,000 times larger than the mass of the hydrogen atom. The identification of the electron necessitated a revision of the atomic concept: Thomson visualized it as a mass of positively charged matter in which electrons were distributed like raisins in a cake.

About 1906 Thomson turned his attention to ''positive rays''—positively charged ions. By 1912, using his deflection techniques and measuring the charge to mass ratio, he had shown that neon was a mixture of at least two kinds of atoms, with differing deflectibilities. Thomson had thus opened the door to the world of isotopes and had provided a beginning for the method of analysis now known as mass spectrography.

During his career Thomson published 13 books and over 200 papers. He was awarded the Nobel Prize in physics in 1906 and was knighted in 1908. In 1918 he abandoned research to become master of Trinity College, where he died on Aug. 30, 1940.

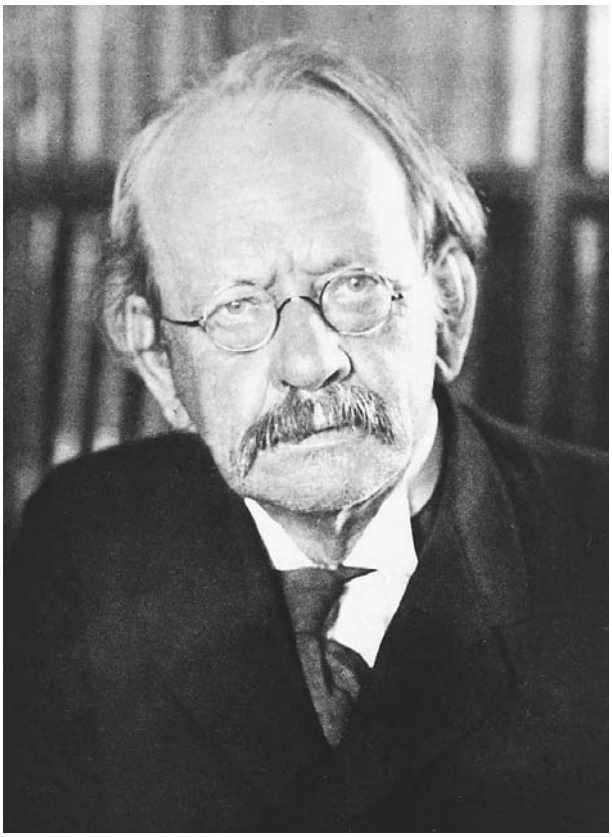

Further Reading

Thomson's *Recollections and Reflections* (1936) is one of the notable scientific autobiographies. A full-length biography is Robert J. S. Rayleigh, *The Life of J. J. Thomson* (1942). The sketch in James G. Crowther, *British Scientists of the Twentieth Century* (1952), is excellent. □

Kenneth Thomson

Kenneth Thomson (born 1923) represented the second generation of a powerful and influential print and broadcast journalism family that had significant impact in both Great Britain and North America.

Born on September 1, 1923, in Toronto, Ontario, as the third child and only son of Edna and Roy Thomson, Kenneth Thomson inherited and then expanded the international business established by his father. In the 1984 book, *The Thomson Empire,* Susan Goldenberg chronicled the life of Roy Thomson as a failed auto parts dealer who rose to the British title Lord Thomson of Fleet, owner of the London *Times* and *Sunday Times* and a 20 percent owner of North Sea oil fields.

Kenneth Thomson married Nora Marilyn Lavis Thomson, and they had three children, David, Lynne, and Peter. The Thomsons lived quiet lives, with a large home in Toronto and a house in Kensington Palace Gardens in London. Kenneth Thomson used his title, Lord Thomson of Fleet, when in England, but refused to take his seat in the House of Lords because he did not wish to surrender his Canadian citizenship. Beginning when he was a 16-year-old disk jockey at CFCH, his father's first radio station, Kenneth Thomson was a fan of country and western music and, especially, of Canadian-born Hank Snow. Thomson even traveled to Nashville just to hear and meet Snow.

The Thomson empire had its beginnings when Roy Thomson acquired a franchise to sell De Forest Crosley radios in North Bay in 1930. This enterprise should have suffered significantly from the fact that North Bay is about 500 miles north of Toronto, that Canada was mired deep in the Great Depression, and that radio reception was uneven and spotty at best. To promote radio sales Roy Thomson opened his own radio station in North Bay, CFCH. This was, for a long period, a one-person operation, with Roy Thomson performing all the functions of the radio station and selling radios on the side. Eventually he began hiring new help, paying them mostly in experience.

Thomson invested all his earnings in expansion, buying additional radio stations and newspapers. In part, he said he bought the newspapers to expand advertising potential. By the early 1950s this policy had led to a significant communication network throughout Canada. In 1953, Roy Thomson moved to Great Britain and continued diversified business expansion. In 1966, he purchased the London *Times* and merged it with the *Sunday Times,* appointing his son Kenneth Thomson as the chairman of the board.

Kenneth Thomson's early career did not indicate that he would be as successful as his father. He went to prestigious Canadian private schools, enrolled in the University of Toronto, left to serve three years with the Canadian Air Force during World War II, and finally earned an MA in law from Cambridge University in 1947. From that point on he worked for the family business, serving as a beginning reporter on small newspapers in small Canadian towns. In *The Thomson Empire,* Susan Goldenberg suggests that his tenure throughout this early period was unremarkable and undistinguished. When Kenneth Thomson took over the family business after Roy Thomson died in 1976, most observers expected the family business to falter.

Such speculation proved unfounded. Kenneth Thomson did alter the direction of the business, slowly reorganizing the empire so that profits from North Sea oil were removed from the restrictions of Great Britain and transferred to Canadian corporations. Eventually the United Kingdom holdings became a subsidiary of a Canadian-based corporation. A clear indication of Kenneth Thomson's unwillingness to subject his companies to British business practices came in 1981 when, after a protracted struggle with the newspaper unions of Britain, he sold the *Times* and *Sunday Times* to Rupert Murdoch, who was, at that time, the Australian press entrepreneur.

Starting at the beginning of the 1980s, Kenneth Thomson expanded his companies' interests in publishing and printing in North America. Despite the fact that the Canadian Royal Commission on Newspapers took the Thomson chain to task for poor quality, the newspapers were profitable. The commission had been created by Pierre Trudeau, at the time Canadian prime minister, because of a fear generated by the fact that two companies, Thomson and Southam, owned 57 percent of Canada's newspapers.

Thomson also expanded his holdings in the United States. By 1985 Thomson had become the largest foreign investor in the United States' publishing industry. He spent over $1.5 billion acquiring small daily and weekly newspapers as well as such highly specialized publications as *Jane's Fighting Ships, The American Banker,* and *The Journal of Taxation.* In the early 1980s Thomson sought to add three to five American papers to his empire per year.

In later years Kenneth Thomson managed to retain the diversity of the Thomson empire, though the heart of the empire shifted away from British holdings. The Thomson companies were completely divested from British energy holdings, but they were rapidly moving into the field of electronic communications, particularly in the area of databases. In 1989 they acquired the Lawyers Cooperative Publishing Company of Rochester, New York. This made Thomson one of the largest legal publishers in North America.

The Thomson financial empire was secure going into the 1990's and expanded holdings in specialized information and electronic publishing, newspaper publishing in North America and leisure travel in the United Kingdom. William Symonds in *Business Week* (March 11, 1996) referred to Thomson as ''Lord of Cyberpress.'' Thomson was

listed in a July 1995 *Forbes* article as one of the ten richest men in the world.

The Thomson Groups gained a reputation for providing print and electronic information to the professional and business communities (legal, tax, accounting, medical, education, reference, regulatory compliance). According to 1996 corporate reports, electronic publishing products totaled more than 58,000 items including some 2,000 CD-ROM products, 350 on-line services and the well known *WESTLAW* featuring over 9,500 databases. In 1996 the Corporation reported sales of US $7.7 billion with some 50,000 employees. At the 1997 Annual Meeting of Shareholders of The Thomson Corporation, Chairman Thomson told attendees, ''The highlight of the year was the acquisition of the West Publishing Company . . . . We are clear market leaders in all sectors in which we engaged.''

Further Reading

For additional information on Kenneth Thomson see *The Thomson Empire* (1984) by Susan Goldenberg. Information on activities of the Thomson Corporation appear routinely in finance publications such as *Forbes, Business Week* and *The Wall Street Journal.* □

Tom Thomson

The Canadian painter Tom Thomson (1877-1917) was the forerunner of the Group of Seven, the national movement in landscape painting. He is best known as an interpreter of the Canadian wilderness.

Tom Thomson was born at Claremont, Ontario, not far from Toronto but was brought up at Leith on the shores of Georgian Bay. After an unpromising beginning as a machinist, he worked as a photoengraver in Seattle, Wash., from 1901 to 1904, when he returned to Canada. In 1907 Thomson joined the art department of Grip Limited in Toronto, where several of the men who after World War I formed the Group of Seven worked, among them J. E. H. MacDonald.

In 1911 Thomson made his first sketching trip by canoe into the Mississauga Forest Reserve with one of his fellow artists. The following year he went on a longer trip into Algonquin Park, a provincial forest with which his name has been linked ever since. When he returned to Toronto with a number of small oil sketches, he happened to drop in on his friend MacDonald when Dr. J. M. MacCallum was in the studio. The doctor, the friend and patron of the Group of Seven, was immediately impressed with Thomson, and when he later saw the sketches, he recognized their truthfulness in spite of their dark color and timid handling.

Thomson's first large canvas, based on one of these sketches, was *A Northern Lake,* which was exhibited in the Annual Exhibition of the Ontario Society of Artists in 1913 and was bought, much to the artist's surprise, by the Ontario government. Thereafter, with the backing of Dr. MacCallum, he dropped his career as a commercial artist and devoted himself to painting.

Each year, with growing mastery, Thomson charted the changing seasons in Algonquin Park with a steady stream of sketches, from dazzling impressions of sunlight on snow in March, the breakup of the ice in spring, the flaming sunsets and northern lights of summer, to the pageantry of autumn's reds and golds and the gathering snow clouds over the bleak November landscape. In winter he would return to his studio in Toronto to paint the large canvases for which he is best known. The flat pattern, swinging line, and rich texture of the larger pictures reflect the influence of the Art Nouveau style then in vogue; but in the original sketches the strong color, bold design, and rapid brushwork have a conviction and expressive force never equaled in paintings of the Canadian northland.

Tragedy struck in the summer of 1917. On July 8 Thomson set off for a day's fishing on Canoe Lake. His upturned canoe was found that evening; his body, with the legs tangled in a fishing line, a week later. The coroner recorded the death as accidental, but there are still those who suspect foul play.

Further Reading

The best-documented monograph on Thomson is Joan Murray, *The Art of Tom Thomson* (1971), published as an exhibition catalog by the Art Gallery of Ontario.

Additional Sources

Murray, Joan, *Tom Thomson: the last spring,* Toronto; Niagara Falls, N.Y.: Dundurn Press, 1994.

Thomson, Tom, *Tom Thomson, the silence and the storm,* Toronto: McClelland and Stewart, 1977. □

Virgil Thomson

American composer, critic, and conductor Virgil Thomson (1896-1989) combined literary and musical erudition with simplicity, wit, and skill.

Virgil Thomson was born in Kansas City, MO, on Nov. 25, 1896. He studied music theory, piano, and organ, and at the age of 12 he officiated as organist of the local Baptist church. His youthful acquaintance with American folk songs and Baptist hymns later gave him important material in his compositions. After serving in the Army during World War I, Thomson studied at Harvard University. A fellowship enabled him to study in Paris for a year with the distinguished pedagogue Nadia Boulanger. Returning to the United States, he received a bachelor of arts degree from Harvard in 1923.

Thomson lived in Paris from 1925 until World War II, visiting the United States periodically. In Paris he formed close associations with musicians, painters, and writers, many of whom were depicted in his compositions for piano, chamber ensemble, and orchestra. Among those described

in his numerous musical portraits were Gertrude Stein (1928) and Pablo Picasso (1940).

Another important influence on Thomson was that of composer Erik Satie, who advocated a return to simple, unpretentious music. Thomson's first opera was just that. *Four Saints in Three Acts,* based on Gertrude Stein's free-association prose, received its premiere in Hartford, CT in 1934. An all-black cast dressed in cellophane costumes sang a virtually unintelligible libretto, and Thomson's music, derived from church hymns and folk sources, utilized only the most rudimentary harmonies. Following the marked success of his first opera, Thomson composed music for two documentary films, *The Plough That Broke the Plains* (1936) and *The River* (1937). The latter work utilizes many American folk melodies, including ''Aunt Rhody'' and ''Hot Time in the Old Town Tonight.''

Thomson's first book, *The State of Music* (1939), described the place of music in Western society. In 1940 he became a critic with the *New York Herald Tribune,* a post he occupied with great distinction until his retirement in 1954. During those years his articles were collected and published in *The Musical Scene* (1945), *The Art of Judging Music* (1948), and *Music Right and Left* (1951).

Meanwhile, Thomson continued to compose. His second opera, *The Mother of Us All,* was first performed in 1947. The libretto by Gertrude Stein dealt with the career of Susan B. Anthony. *A Solemn Music* (1949), written for band and later orchestrated, was composed in a rather conservative atonal idiom. Written in memory of Stein and the painter Christian Bérard, it is one of Thomson's most powerful works. During the 1960s he composed several sacred works, among them *Missa pro defunctis* for double chorus and orchestra and *Pange lingua* for organ. In 1967 his book *Music Reviewed, 1940-1954* appeared.

In the course of his long career, Thomson wrote many songs and piano music. He received international recognition for his multifaceted achievements: a Pulitzer Prize (1948), several honorary academic degrees, and France's Legion of Honor award.

When Thomson moved back to the U.S. in 1940, he took up residence at the Chelsea Hotel in New York. He would live in that apartment for the rest of his life. It became almost a museum of paintings, pictures, books and furniture from well-known artists who were his friends. Thomson spent much of his time composing music while resting on his walnut bed, where he was often photographed at work. His memoir was published in 1966, simply entitled *Virgil Thomson*. In 1972, Thomson composed a new opera, entitled *Lord Byron,* which premiered at the Julliard, yet did not receive the acclaim of his previous two operas.

Each time Thomson reached a milestone birthday, it was marked with a celebration. On his 80th birthday, a special production of his best-known opera, *Mother of Us All,* was performed. On his 85th birthday, *Four Saints in Three Acts* was presented at Carnegie Hall. On his 90th birthday, *Four Saints* was once again performed by the Opera Ensemble of New York. In addition, a radio station in New York broadcast the three operas (*Mother of Us All, Four Saints,* and *Lord Byron*), as well as three film scores and numerous chamber compositions and piano sonatas. By this time, Thomson had composed more than 140 *Portaits for Piano,* which were carefully catalogued and published as *Virgil Thomson's Musical Portraits,* by Anthony Tommasini.

At the age of 92, Thomson published his last book, *Music with Words: A Composer's View* (1989). He died in New York City on Sept. 30, 1989. Following his death, his many artifacts were auctioned off for the benefit of the Virgil Thomson Foundation. News reports said the art work went far in excess of its estimated value due to the sentimental nature of the items.

Further Reading

The composer's autobiography, *Virgil Thomson* (1966), is an invaluable and delightful source. The best study of Thomson's life and music is Kathleen O'Donnell Hoover and John Cage, *Virgil Thomson: His Life and Music* (1959). Joseph Machlis, *American Composers of Our Time* (1963), devotes a chapter to Thomson and is recommended for general background. □

Henry David Thoreau

Henry David Thoreau (1817-1862) was an American writer, a dissenter, and, after Emerson, the outstanding transcendentalist. He is best known for his classic book, ''Walden.''

Though a minority of one, largely ignored in his own day, Henry David Thoreau has since become a world influence. His criticism of living only for money and material values apparently carries more conviction all the time. His advocacy of civil disobedience against an unjust government, though it caused hardly a ripple in his time, later influenced Mohandas Gandhi's campaign for Indian independence and still influences many of today's radicals. But Thoreau was not only a disseminator of major ideas. He was a superb literary craftsman and the most notable American nature writer.

Thoreau was born on July 12, 1817, in Concord, Mass., and lived there most of his life; it became, in fact, his universe. His parents were permanently poor. He attended Concord Academy, where his record was good but not outstanding. Nevertheless, he entered Harvard in 1833 as a scholarship student. Young as he was, he established a reputation at Harvard of being an individualist. He was friendly enough with his fellow students, yet he soon saw that many of their values could never become his.

After Thoreau graduated in 1837, he faced the problem of earning a living. He taught briefly in the town school, taught for a longer while at a private school his brother John had started, and also made unsuccessful efforts to find a teaching job away from home. Meanwhile, he was spending a good deal of time writing—he had begun a journal in 1837 which ran to 14 volumes of close-packed print when published after his death. He wanted, he decided, to be a poet.

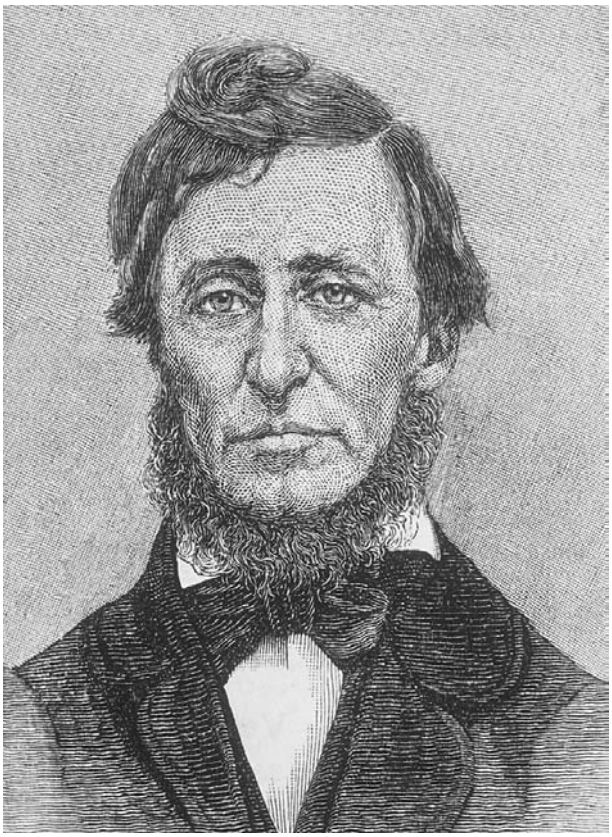

But America starved its poets as a rule, and Thoreau spent much of his life attempting to do just what he wanted and at the same time to survive. For he wanted to live as a poet as well as to write poetry. He loved nature and could stay indoors only with effort. The beautiful woods, meadows, and waters of the Concord neighborhood attracted him like a drug. He wandered among them by day and by night, observing the world of nature closely and sympathetically. He named himself, half humorously, ''inspector of snow-storms and rainstorms.''

The town gossiped about this Harvard graduate who sauntered around instead of working 12 hours a day. However, Thoreau made few concessions either to opinion or to his economic needs. He did odd jobs; he helped from time to time in the pencil-making and graphite business his father had started but which barely kept them alive; he developed skill as a surveyor.

Thoreau's struggles were watched with compassion by an older Concord neighbor who was also one of America's great men, Ralph Waldo Emerson. Emerson proved to be his best friend. He assisted Thoreau with all the tact at his command. In 1841 Emerson invited Thoreau to live at his home and to make himself useful there only when it would not interfere with his writing. In 1843 he got Thoreau a job tutoring in Staten Island, N.Y., so that he could be close to the New York City literary market. The idea was a failure, but the fault was not Emerson's. In 1847 he invited Thoreau to stay with his family again while Emerson himself went to Europe.

Most of the time, however, Thoreau lived at home. A small room was all he needed. He never married, and he required little. At one point he built a cabin at Walden Pond just outside Concord, on land owned by Emerson, and lived in it during 1845 and 1846. Here he wrote much of his book *Walden*.

Through these various expedients Thoreau managed to find time to do a substantial amount of other writing too. Some of his most interesting early work was poetry. But he gradually came to feel that the form of poetry was too confining and that prose was his proper medium. He wrote some philosophical and literary essays, especially for a little magazine Emerson was editing called the *Dial*. Of the philosophical essays the most famous nowadays is ''Civil Disobedience.'' First printed in 1849 (after the demise of the *Dial*), it describes Thoreau's taxpayer's rebellion against the Federal government in protest against the war with Mexico, his brief imprisonment, and his rationale for resistance. He urges that conscience must be man's guide and that when one encounters a law he considers unjust he can disobey it if he is willing to accept the consequences.

Literary Works

Thoreau wrote nature essays both early and late in his career. They range from the ''Natural History of Massachusetts'' (1842), which is supposedly a review but is actually a delightful discussion on the world of nature around him, to the felicitous and poetic ''Autumnal Tints'' and ''Walking'' (both 1862), which appeared shortly after his death. He also wrote three rather slender volumes that might be termed

travel books. Each was made up of essays and was first serialized in part in a magazine. They were published in book form after Thoreau's death: *The Maine Woods* (1864), *Cape Cod* (1865), and *A Yankee in Canada* (1866).

Thoreau's two most interesting books defy categorizing. They are not travel books; they are not polemics; they are not reflective essays. The first is *A Week on the Concord and Merrimack Rivers* (1849), issued at his own expense. Using as a framework two river excursions he and his brother John had made, Thoreau drew heavily from his journal of that time. He filled out the book with other journalizing, bits of poetry, old college themes, and youthful philosophizing. The result was a book which a few enthusiasts hailed but which the public ignored.

Walden (1854), however, attracted disciples from the beginning, and today editions of it crowd the bookshelves of the world. Though basically it is an account of Thoreau's stay beside Walden Pond, it is also many other things, all combined in a cunning and, indeed, unique synthesis. It is a how-to-do-it book, for it tells how to live one's life with a minimum of distasteful labor. It is an apologia. It is a spiritual (or rather, philosophical) autobiography. It is a book of seasons. And it is a defiant cockcrow to the world, for Thoreau was crowing in triumph at his ability to live as he pleased; in fact, the original title page had a rooster on it.

Involment in Public Affairs

Writing *Walden* was the high point of Thoreau's life and his main manifesto. Yet there were other important things that involved him. He believed that a writer's work and his life should be one, though he sometimes asserted the opposite. At any rate, he devoted both his writing and his life increasingly to public issues. With word and deed he had fought against the Mexican-American war of the mid-1840s. And in the next decade he became totally involved in the struggle against slavery. In John Brown he found his only hero: he became Brown's friend and ardent defender, and after Brown's raid on Harpers Ferry Thoreau spoke out for him in the most fiery words he ever used.

Thoreau always marched to the sound of his own drum, as he said in one of his most enduring aphorisms, and yet the changing times had some effect on him. In the 1840s he was still advising the abolitionists to free themselves before trying to free the slaves, but by the time he stood up for John Brown, he had become a confirmed abolitionist himself. In the 1840s he still opposed war both in theory and practice. Yet when the Civil War came, he welcomed it. The thing that distinguished him was a matter of degree: he demonstrated, far more than most men, that his actions resulted from a consistent application of his personal philosophy.

The Transcendentalist

Thoreau was, so to speak, a working transcendentalist. He applied the rather vague philosophy of transcendentalism in a concrete and individual way. Transcendentalists believed in principles higher than the mundane ones that actuated the general run of Americans. Thoreau put his personal stamp on those higher principles and translated them into action. For example, when a neighbor wanted to hire him to build a wall, Thoreau asked himself whether this was the best way to use his time and decided it was much better to walk in the woods. Transcendentalists esteemed nature, both as symbol and actuality. Thoreau made Mother Nature into something like a deity, and he spent more time in the world of nature than any other transcendentalist.

As he grew into middle age, Thoreau inevitably made a few concessions. He had to take over the little family business after his father died, since there was no one else to do it. He did some surveying. He became more of a botanist and less of a transcendentalist; his later journal shows fewer references to philosophy and more descriptions of flora and fauna. He also had to make concessions to age itself. His spells of illness increased during the 1850s. By December 1861 he no longer left the Thoreau house; by the next spring he could hardly talk above a whisper. He died of consumption on May 6, 1862. In spite of the contentiousness of his life, his end was peaceful. ''Never saw a man dying with so much pleasure and peace,'' one of his townsmen observed.

Emerson's Assessment

The best analysis of Thoreau's character was Emerson's funeral elegy for him. Emerson was well aware of Thoreau's devotion to his principles and said that he ''had a perfect probity.'' Emerson also realized, perhaps better than anyone else, that Thoreau gave an edge to his probity by his willingness to say no, to dispute, to deny. Thoreau was a born protestant: that was Emerson's way of putting it. He went on to observe that Thoreau had ''interrogated every custom, and wished to settle all his practice on an ideal foundation.''

Emerson characterized Thoreau as a hermit and stoic but added that he had a softer side which showed especially when he was with young people he liked. Furthermore, Thoreau was resourceful and ingenious; he had to be, to live the life he wanted. He was patient and tenacious, as a man had to be to get the most out of nature. He could have been a notable leader, given all those qualities, but, Emerson remarked sadly, Thoreau chose instead to be merely the captain of a huckleberry party. Nevertheless, Thoreau was a remarkable man, and Emerson gave him the highest possible praise by calling him wise. ''His soul,'' said Emerson in conclusion, ''was made for the noblest society.''

Further Reading

The best biography of Thoreau is Walter Harding, *The Days of Henry Thoreau* (1965). It can be supplemented by *The Correspondence of Henry David Thoreau* (1958), edited by Harding and Carl Bode. The only book devoted exclusively to Walden is a good one: Charles R. Anderson, *The Magic Circle of Walden* (1968), which analyzes Thoreau's classic purely as literature. On Thoreau's writing in general there is a fine book by Sherman Paul, *The Shores of America: Thoreau's Inward Exploration* (1958). Thoreau's writing is seen in its literary context in Francis O. Matthiessen's remarkable study of the American literary impulse in the middle of the 19th century, *American Renaissance* (1941; repr. 1968). □

Maurice Thorez

Maurice Thorez (1900-1964) headed the French Communist Party from 1930 to 1964, developing a large working-class Marxist-Leninist party and fostering a close link between the French Communists and the Soviet Union.

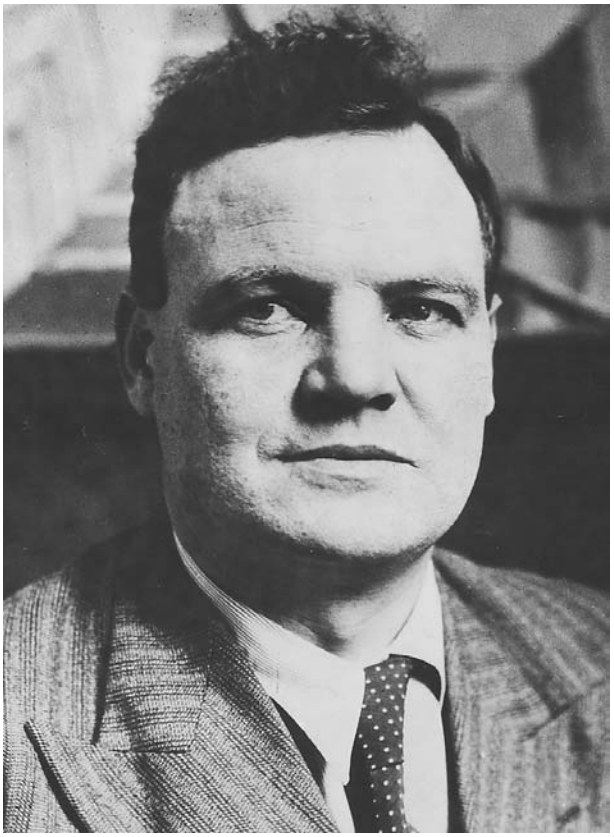

Maurice Thorez was born into a poor coal-mining family on April 28, 1900, in Noyelles-Godault in the northern coastal department (state) of Pasde-Calais. At the age of 12 he himself became a miner. During World War I when his village was occupied by the Germans, Thorez was sent to his grandfather's farm in the Creuse. Following the war he returned to Pas-de-Calais, where he joined the Socialist Party (SFIO) in 1919. Although he was largely self-taught, he had a propensity for learning; during the course of his life he acquired a knowledge of Latin, Russian, and German.

In 1920 two important events occurred in Thorez's life; one was his induction into the army and the other was the socialist congress at Tours. While the army required two years of service from Thorez, the decision made at Tours shaped the remainder of his life and the life of the French left. Following the Bolshevik Revolution in Russia and Lenin's call in 1919 for the formation of Communist parties around the world and the creation of a Communist International, the French Socialist Party met at Tours and split into two factions. While a minority of delegates decided to remain with the old socialist SFIO, the majority formed the French Communist Party (PCF). Thorez sided with the majority, and from that point on played a key role in the construction of a militant Marxist-Leninist party in France, which Thorez once proclaimed to be ''not a party like the others.''

Aided by his jovial and outgoing personality, Thorez rose rapidly in the hierarchy of the PCF, becoming a party secretary in 1923. At the 1924 PCF congress in Lyons he was elected to the party's organizing committee and shortly thereafter was sent to the Soviet Union to meet Joseph Stalin for the first time. Then in 1930 Thorez was elected secretary general of the PCF, a post he held until his death. In 1932 he was elected as a deputy to the French National Assembly; he was reelected in 1936.

The rise of fascism in Germany in the 1930s encouraged Thorez to help lay the foundations for an anti-fascist popular front, an alliance between the Communists, socialists, and radical socialists in France. After winning the 1936 elections, the Popular Front enacted a number of social and economic reforms, such as a 40-hour work week and the nationalization of key industries.

On the eve of World War II Thorez and the PCF supported the Nazi-Soviet Non-Aggression Pact of 1939 and made an appeal to people not to fight in an ''imperialist war.'' When the war broke out he was drafted into the army, but soon fled the country to spend the war years in Moscow. After the fall of France the caretaker Vichy government tried him *in absentia* and revoked his citizenship. In the Soviet Union Thorez supposedly spent his exile helping organize the European resistance movement against Hitler.

At the end of World War II Thorez returned to France and his citizenship was restored. Moreover, he was again reelected to the National Assembly. In the immediate post-war years he held an appointment as a minister-without-portfolio and from 1946 to 1947 he served as vice-premier.

With the onset of the Cold War, Thorez and four other Communist members of the Ramadier cabinet were ousted from government in 1947, thereby ending the PCF's collaboration with post-war governments, except for a brief period between 1981 and 1984. Thorez's statement that ''the French people will never ever fight against the Soviet Union'' exemplified PCF rhetoric during the Cold War.

Out of government and now in the opposition, the PCF encouraged strikes in a number of key industries. Under Thorez's leadership the PCF grew in political strength (with more than 900,000 members in December of 1947), becoming the second largest Communist party in Western Europe, behind Italy.

Beginning in 1950 poor health began to plague Thorez; in this year he suffered a cerebral hemorrhage. From 1950 to 1953 he resided in Moscow, where he attempted to convalesce. (During his absence, Jacques Duclos filled Thorez's post in Paris.) When he returned to France in 1953 he once again assumed the leadership of the PCF, but relied heavily on his wife, Jeannette Vermeersch, who was also a Commu-

nist deputy in the National Assembly and a member of the Central Committee of the PCF.

Throughout the late 1940s and the 1950s the PCF remained in political isolation in France and maintained close allegiance to Moscow. In 1956, for instance, the French Communists backed the Soviet suppression of the revolt in Hungary. Domestic events in France and new leadership in the Soviet Union would eventually force the PCF to make a zig-zag in policy and adopt once again a popular front strategy at home.

When General Charles de Gaulle returned to power in 1958 with the founding of the Fifth Republic, the representation of the PCF in the National Assembly plummeted to ten deputies. Thorez, however, was one of those reelected to the Assembly. The reemergence of de Gaulle in France, coupled with the rise of Nikita Khrushchev in the Soviet Union and his de-Stalinized policy of ''peaceful-coexistence'' with the West, renewed interest within the PCF in pursuing a popular front electoral alliance of leftist parties in France. Yet, on July 11, 1964, before such a strategy would be employed in the 1965 presidential elections, Thorez died on a Soviet vessel destined for Yalta.

Thorez's publications include: *Fils du peuple* (1937, *Son of the People*); *Une Politique de grandeur française* (1945, *Politics of French Greatness*); and *Oeuvres,* 23 volumes (1950-1965, *Works*).

Further Reading

In English, accounts of Thorez's life and political career can be found in the following works: Annie Kriegel, *The French Communists* (1972); Ronald Tiersky, *French Communism* (1974); and Irwin Wall, *French Communism in the Era of Stalin* (1983). In French, a solid critical study of Thorez is Philippe Robrieux's *Maurice Thorez: vie secrète et vie publique* (1975, His Private Life and Public Life). □

Gaston Thorn

Gaston Thorn (born 1928) was prime minister of Luxembourg and former president (1981-1985) of the former Commission of the European Communities. His commitment to European unity proved valuable at a time when the community was plagued by increased nationalism and severe economic problems.

Gaston Thorn was born in Luxembourg on September 3, 1928. He was brought up in France where his father, Edouard Thorn, was a railway engineer, but the family returned to the Grand Duchy at the outbreak of World War II. His father, a committed Liberal, was arrested for resisting Hitler's ''Germanization'' of Luxembourg. In 1943 the 15-year-old Thorn also spent some months in a Nazi ''correction camp'' for having organized a student protest at his school against compulsory antiaircraft drills and the enforced recruitment of Luxembourg citizens into the German army.

At the end of the war he studied law at the universities of Montpellier, Lausanne, and Paris and was later admitted to the Luxembourg bar. He played a prominent role in student politics and was elected president of the World Conference of Students.

In 1957 Thorn married Liliane Petit, a professional journalist and together they produced a son. In 1959 he became a Member of Parliament. In the same year he was also elected to the European Parliament, in which he was to remain a member for the next ten years. He served as chairman of the Parliament's Committee on African Affairs and soon became known as ''Gaston The African.'' In 1961, he was elected the chairman of the Democratic (Liberal) Party of Luxembourg.

In 1969 Thorn was appointed minister of foreign affairs, civil service, and sports in the Christian Social-Liberal coalition led by Pierre Werner. A strong believer in the European Community and an avowed Federalist, he took an active part in the activities of the Community and served as chairman of the EEC's Council of Ministers four times in ten years. He gained an unrivalled knowledge of the Community's institutions and a reputation for being able to deal with essential issues without becoming entangled in details. During this period his wife, who continued her career as a journalist, often had professional ''exchanges'' with him. It was quite common for her to be entertaining an official

guest with her husband at one moment and asking him questions at a press conference the next. On one occasion during the oil crisis in the early 1970s she criticized the foreign ministers of the EEC (of whom her husband was one) for what she felt was a pro-Arab policy and for failing to stand up to the Arab oil producing countries.

Thorn swept to power in the general elections held in Luxembourg on May 26, 1974. He became prime minister and headed a Liberal-Socialist coalition after receiving the highest total personal vote ever recorded in the nation's history. The victory of his Liberal (Democratic) Party has been aptly described as a ''revolution,'' as it was the first time the Christian Social Party had been defeated in 75 years. It also ended the 15-year tenure of Pierre Werner as the nation's leader and ushered in a new breed of younger politicians. Thorn became the pre-eminent symbol of this new breed—modern and pragmatic. He recognized the vital role of the media in politics and used it with great skill.

While he was prime minister, Thorn continued to serve as foreign minister. Luxembourg under his leadership maintained a neutral stance on many sensitive world issues such as the Arab-Israeli conflict and in conflicts between the members of the European Community, particularly the ''Atlanticist'' and ''Europeanist'' groups. An advocate of closer cooperation between the United States and Europe, he was also very much aware of the importance of inter-European cooperation and said that it was necessary to ''break out of the dilemma that one is regarded as a bad European if one is for the Alliance, and as an unreliable member of the Alliance if one is for European unity.''

Thorn served as president of the 30th session of the United Nations General Assembly from 1975 to 1976. He was noted for his ability to reach compromises, and his style was one of discussion and conciliation instead of confrontation.

In the Luxembourg national elections held in June 1979, there was a successful resurgence of support for the opposition Christian Social Party. Once more, Pierre Werner became head of a Christian Social-Democratic coalition government. Thorn was appointed deputy prime minister and continued to serve as foreign minister as well as having four additional portfolios: foreign trade, economic affairs, middle classes, and justice. He was also elected to the European Parliament, but had to resign his seat in order to take up his national ministerial appointments.

At the Venice session of the European Council in June 1980 Thorn was nominated, with almost complete unanimity, to succeed Roy Jenkins of the United Kingdom as president of the commission of the European Communities. The only country that opposed his appointment was France, which had reservations about his reputation as a federalist and his commitment to greater supra-national powers for the Community. Nevertheless, his nomination was confirmed and he served as president from 1981 into early 1985. Later in 1985 and back in the private sector, Thorn became president of Banque Internationale in Luxembourg; in 1987 he became president and Director General of RTL, Luxembourg.

Thorn sought to achieve greater economic, monetary, and political union among the members of the Community during his tenure as president. His experience of running a coalition government proved crucial in reconciling the often divergent and conflicting interests of the members of the Community.

Thorn received numerous awards and decorations, including the Grand Cross of Légion d'Honneur of France.

Further Reading

No biography has yet been written of Gaston Thorn. He is listed in *International Who's Who* (1984 and 1997) and in *Who's Who* (1985). □

Edward Lee Thorndike

The American psychologist and educator Edward Lee Thorndike (1874-1949) was the originator of modern educational psychology and influenced 20th-century American education immeasurably.

Edward Lee Thorndike was born on Aug. 31, 1874, in Williamsburg, Mass., a minister's son. Before he entered Wesleyan University in 1891, his family had moved eight times within New England. Although this experience caused him to become self-reliant, it also left him reserved and shy; the lonely boy grew into a man happiest when alone with his work.

Thorndike was inspired by the psychological writings of William James, and after graduation from Wesleyan, Thorndike entered Harvard University to study under James. James let Thorndike perform learning experiments with animals in his own basement. Thorndike continued these experiments at Columbia University and published his results as *Animal Intelligence* (1898), his doctoral thesis. Thus, he reported the first carefully controlled experiments in comparative animal psychology. To study animal behavior scientifically, Thorndike invented the problem box and maze, techniques later adopted by other psychologists.

While teaching psychology to prospective teachers at Western Reserve University, Thorndike was attracted to human learning and to psychology's potential usefulness to education. He transferred to Teachers College, Columbia University, in 1899, where he introduced courses in educational psychology, tests and measurements, and the psychology of school subjects. In 1921 he became director of Teachers College's new Institute of Educational Research; he retired in 1940. He died on Aug. 9, 1949, in Montrose, N.Y.

Many of Thorndike's writings, including *Notes on Child Study* (1901), *Principles of Teaching* (1906), *Education: A First Book* (1912), and *The Psychology of Arithmetic* (1922), dealt with both practical school problems and issues underlying education. Thus, he investigated and wrote about the probable causes of differences in intellectual abilities, how habits are formed, the positive effects of practice,

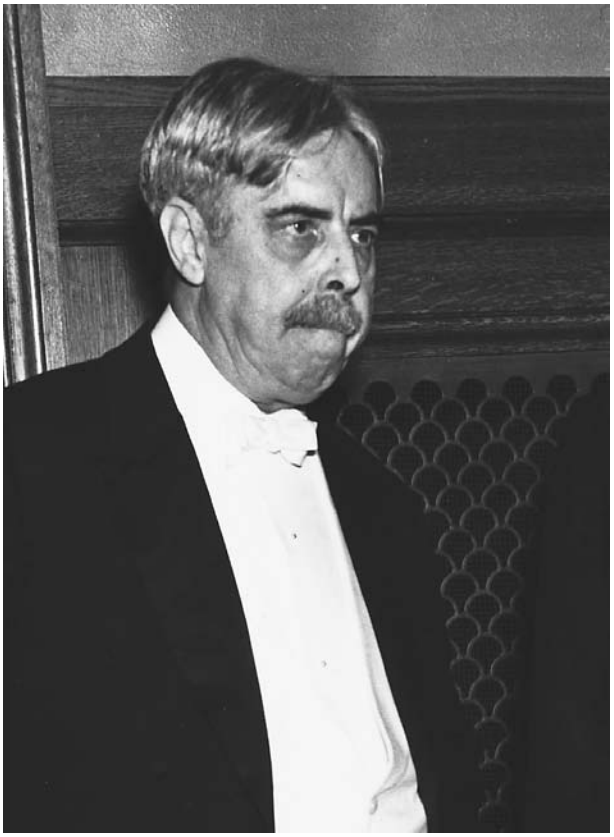

learning by rewards, the value of studying one subject for learning another, the arrangement of skills, and the effects upon students of tiredness and time of day.

Thorndike's belief in applied psychology prompted the *Thorndike Arithmetics* (1917), *Thorndike-Century Junior and Senior Dictionaries* (1935, 1941), and *The Teacher's Word Books* (1921, 1931). To satisfy education's desires for precise measures of students' aptitudes and achievements, Thorndike constructed numerous scales and tests. Beginning with scales rating handwriting (1910), English composition (1911), and drawing (1913), personnel selection tests for business, and psychological scaling for the U.S. Army during World War I, Thorndike next authored intelligence tests, college admissions tests, and an examination for law school students.

As a scientist, Thorndike sought to develop a cohesive theory of human behavior. He elaborated his stimulus-response psychology in such works as *The Human Nature Club* (1900), *The Elements of Psychology* (1905), *The Fundamentals of Learning* (1932), *Human Nature and the Social Order* (1940), and, especially, his three-volume classic, *Educational Psychology* (1913, 1914).

Further Reading

A brief collection of Thorndike's writings, including his autobiography, is included in Geraldine M. Jonçich, ed., *Psychology and the Science of Education: Selected Writings* (1962). Jonçich's *The Sane Positivist: A Biography of Edward L. Thorndike* (1968) is a biographical history of Thorndike's life, times, and work. A critical account of his contributions appears in Merle E. Curti, *The Social Ideas of American Educators* (1935; rev. ed. 1966), and a more favorable interpretation in Lawrence A. Cremin, *The Transformation of the School: Progressivism in American Education, 1876-1957* (1961). For additional background on the development of psychology and education during Thorndike's lifetime see Joseph Peterson, *Early Conceptions and Tests of Intelligence* (1925); Ernest R. Hilgard, *Theories of Learning* (1948; new ed. 1966); and Willis Rudy, *Schools in an Age of Mass Culture* (1965). □

Jim Thorpe

American track star and professional football and baseball player Jim Thorpe (1888-1953) was the hero of the 1912 Olympic Games in Stockholm, only to have his gold medals taken from him for professionalism.

James Francis Thorpe (Native American name, Wa-tho-huck or Bright Path) was born south of Bellemonta, near Prague, Oklahoma, on May 28, 1888, the son of Hiran P. Thorpe of Irish and Sac and Fox Indian extraction and Charlotte View of Potowatomi and Kickapoo extraction. Raised with a twin brother, Charlie, on a farm, Thorpe first attended the Sac and Fox Indian Agency school near Tecumseh, Oklahoma, before being sent to the Haskell Indian School near Lawrence, Kansas, in 1898.

When Thorpe was 16 he was recruited to attend a vocational school for Native Americans, the Carlisle Indian School in Pennsylvania. His track potential was evident in 1907 when he cleared the high jump bar at 5′ 9″ while dressed in street clothes. Glenn S. ''Pop'' Warner, the school's legendary track and football coach, then asked him out for the track team.

That fall Thorpe made the varsity football team, playing some and starting the next year at half-back. The Carlisle Indians played many of the best collegiate teams, even before Thorpe often beating such teams as Chicago, Harvard, Minnesota, Nebraska, Penn, Penn State, Pittsburgh, and Syracuse. Thorpe was given third team All-American status by Walter Camp in 1908.

Following the spring of 1909, when he starred in track, Thorpe left the Carlisle school with two other students to go to North Carolina where they played baseball at Rocky Mount in the Eastern Carolina Association. Thorpe pitched and played first base for what he said was $15 per week. The next year he played for Fayetteville, winning 10 games and losing 10 games pitching and batting .236. These two years of paid performances in minor league baseball would later tarnish his 1912 amateur Olympic status.

For two years Thorpe had a rather aimless life while not playing baseball, drifting from village to village in Oklahoma before a former teammate at Carlisle asked him to return to school. He did so in the fall of 1911. Thorpe had matured to almost six feet in height and 185 pounds and led Carlisle to outstanding football seasons in 1911 and 1912. In 1911, against Harvard's undefeated team under the re-

nowned coach Percy Houghton, Thorpe kicked four field goals, two over 40 yards, en route to a stunning 18-15 victory. Carlisle lost only two games in 1911 and 1912, splitting with Penn and Syracuse, while conquering such teams as Army, Georgetown, Harvard, and Pittsburgh. In his last year he scored 25 touchdowns and 198 points and was named All-American by Walter Camp for the second consecutive year.

Star of the 1912 Olympics

During the summer of 1912, before his last year at Carlisle, Thorpe was chosen to represent America at the Stockholm Olympics in the decathlon and the pentathlon. He was an easy victor in the pentathlon, winning four of the five events (broad jump, 200 meter dash, discus, and 1,500 meter race), losing only the javelin. In the decathlon Thorpe set an Olympic mark of 8,413 points that would stand for two decades. King Gustav of Sweden addressed Thorpe as the ''greatest athlete in the world'' and presented him with several gifts, including one from Czar Nicholas of Russia—a silver, 30-pound likeness of a Viking ship, lined with gold and containing precious jewels.

The gold medal ceremony for the decathlon, Thorpe said, was the proudest moment of his life. A half-year later charges against Thorpe for professionalism led to a confession by Thorpe that he had been paid to play baseball in North Carolina in 1909 and 1910. (Actually, Thorpe had been paid cash by coach ''Pop'' Warner as an athlete at Carlisle before that.) Shortly thereafter the Amateur Athletic Union and the American Olympic Committee declared Thorpe a professional and asked Thorpe to return the medals won at the Olympics and erased his name from the record books. Thorpe's plea to the A.A.U. that ''I did not know that I was doing wrong because I was doing what I knew several other college men had done . . . '' went for naught.

Thorpe, a great athlete but not a great baseball player, almost immediately signed a large $6,000 per year, three year contract with the New York Giants, managed by John J. McGraw, principally as a gate attraction. His six year major league career resulted in a .252 batting average with three teams: New York, Cincinnati Reds, and Boston Braves. He batted .327 in 1919, his last year in the majors.

Thorpe signed to play professional football in 1915 with the Canton Bulldogs for the ''enormous'' sum of $250 a game. Attendance at Canton immediately quintupled, and Thorpe led Canton to several championships over its chief contender, the Massilon Tigers. In 1920 he was appointed president of the American Professional Football Association, forerunner of the National Football League. Thorpe was the chief drawing power in professional football until Red Grange entered the game in 1925. Following his play at Canton, Thorpe played for the Oorang Indians, Cleveland Indians, Rock Island Independents, and several other teams before bowing out at age 41 with the Chicago Cardinals in 1929.

Out of sports, Thorpe was not as successful. With the coming of the Depression Thorpe did bit parts in Hollywood movies, was a day laborer in Los Angeles, and had a ghost-written book published at the time of the 1932 Los Angeles Olympics, *Jim Thorpe's History of the Olympics*. He continued through the 1930s with rather insignificant movie parts, and he was asked regularly to give lectures on his athletic career. He joined the Merchant Marines late in World War II. Following the war he became a member of the recreation staff of the Chicago Park District in 1948.

The Campaign To Restore His Medals

Honors for past athletic achievements kept coming to Thorpe. At mid-century the Associated Press polled sportswriters and broadcasters to determine the greatest football player and most outstanding male athlete of the first half of the 20th century. Thorpe outdistanced Red Grange and Bronko Nagurski for the former and led Babe Ruth and Jack Dempsey for the latter, being paired with Babe Didrikson Zaharias, the outstanding female athlete.

This recognition, however, did not influence the U.S. Olympic Committee to help restore his Olympic medals. There had been an attempt in 1943 by the Oklahoma legislature to get the A.A.U. to reinstate Thorpe as an amateur. Thirty years later the A.A.U. did restore his amateur status. In 1952, shortly before his death, there was an attempt by Congressman Frank Bow of Canton, Ohio, to get Avery Brundage, president of the U.S. Olympic Committee (U.S.O.C.) to use his good offices to restore Thorpe's medals to him. This failed. Following Brundage's death in 1975, the U.S.O.C. requested the International Olympic Committee to restore Thorpe's medals, but it was turned down. Not until 1982, when U.S.O.C. president William E. Simon met

with the International Olympic Committee president Juan Samaranch, was the action finally taken.

Outside of athletics, Thorpe's life had much more tragedy than two gold medal losses. His twin brother, Charlie, died when he was nine years old. His mother died of blood poisoning before he was a teenager. Four years later, shortly after Thorpe entered Carlisle, his father died. Following his marriage to Iva Miller (1913), their first son died at the age of four from polio. Twice divorced, he had one boy and three girls of his first marriage and four boys from his second marriage in 1926 to Freeda Kirkpatrick. His third marriage was to Patricia Askew in 1945. Thorpe's wanderlust and heavy drinking contributed to marital tensions, and he never successfully adjusted to life's routines outside of athletics. His place in sport history, though, was established well before he died of a heart attack in Lomita, California, at the age of 64 on March 28, 1953.

Further Reading

The most thorough biography of Thorpe is Robert W. Wheeler, *Jim Thorpe: World's Greatest Athlete* (1979), the author being a key figure in restoring Thorpe's medals. Jack McCallum, ''The Regilding of a Legend,'' *Sports Illustrated* (October 25, 1982), examines the gold medal controversy. The numerous studies about Thorpe include Wilbur J. Gorbrecht, *Jim Thorpe, Carlisle Indian* (1969); Robert L. Whitman, *Jim Thorpe and the Oorang Indians* (1984); Guernsey Van Riper, *Jim Thorpe, Olympic Champion* (1981); Jack Newcombe, *The Best of the Athletic Boys: The White Man's impact on Jim Thorpe* (1975); and Gene Schoor and H. Gilfond, *The Jim Thorpe Story* (1951). □

Thucydides

The Greek historian Thucydides (ca. 460-ca. 401 B.C.) wrote on the Peloponnesian War. The greatest ancient historian, he is in a real sense the creator of modern historiography.

Little is known about the life of Thucydides Most modern scholars place his birth between 460 and 450 B.C., with a preference for the earlier date. Thucydides was from the deme of Halimus and was the son of Olorus and Hegesipyle. He is thus to be distinguished from a contemporary of the same name, the son of Melesias, who led the opposition party against Pericles. The historian's family was wealthy from the possession of gold mines in Scapte Hyle on the Thracian coast opposite Thasos. Thucydides may have been related to a Thracian prince whose daughter married the famous Athenian general Miltiades and became the mother of the general and statesman Cimon. The grave of Thucydides was located near that of Cimon in a place named Koile, southwest of the Athenian Acropolis, where Plutarch saw it.

About Thucydides's education we know practically nothing. He is reported to have studied oratory under Antiphon and philosophy under Anaxagoras. There is little doubt that he was a product of the Sophistic movement. He was well acquainted with his predecessors in the field of Greek history, and he is said to have burst into tears when he listened to Herodotus recite his *History*.

Thucydides caught the plague during the epidemic of 430-427 and was among the lucky few who recovered. In 424 he was one of the Athenian generals operating in the Chalcidice during the Peloponnesian War (431-404). Through a miscarriage of planning, Amphipolis was captured by the Spartan general Brasidas, the greatest general of the war. Having failed to relieve Amphipolis, Thucydides was exiled for 20 years. It is said that the demagogue Cleon was instrumental in bringing about his exile. Thucydides spent his exile on family estates in Thrace. This enforced leisure gave him the time to observe critically the course of the war. It is considered certain that he returned to Athens after the war. He apparently lived there, utterly forgotten, until his death sometime toward the beginning of the 4th century.

Thucydides writes of himself in the third person in his *History*. He relates that he was a general at the age of 30 (4. 104); indicated that he was of the age of discretion during the entire war (5.26.5); expresses his pride as a soldier and his devotion to Pericles (2.31); defends the generals at Megara (4.73.4); reveals that he owns property in the mining district in Thrace (4.105.1); and relates the fact of his exile and the circumstances surrounding it (5.26).

His Work

The only extant work by Thucydides is the incomplete *History of the Peloponnesian War* in eight books. The *History* practically covers the major portion of the Peloponnesian War: the First Phase (431-420 B.C.)—the Archidamian War; the Second Phase (415-413)—the Sicilian Expedition; and the Third Phase (413-404)—the Ionian, or Decelean, War. He apparently did not live to complete the final section. The text of Thucydides has come down emended by editors, and it is difficult and oftentimes obscure. It is important to note that no Attic prose was taught prior to Thucydides, so he had to create a prose style of his own.

Thucydides is the first historian in the modern sense—that is, he strives for accuracy and impartiality. His accounts of military campaigns and battles show this and point up the fact that he himself was an experienced military man. He reveals a reluctance to accept unsupported statements, and he carefully weighs and sifts the statements of others. He consulted actual documents and even inserted them into his text. This scholarship and meticulousness were obviously a result of Sophistic influence and training.

Thucydides had been familiar with the work of his predecessors in Greek historiography, though nowhere does he mention anyone by name except for Hellanicus of Mitylene, and he criticizes Mitylene severely for his lack of chronological exactitude in his account of the period between the Persian and the Peloponnesian wars. Of his predecessors in general, Thucydides was highly critical because they accepted traditions without validating the veracity of them (1.20) and because they were too willing to please rather than be critical (1.21). Also, he pointed out that his predecessors did not exclude myths from their histories (1.22.4).

Although Thucydides at no time mentions his great predecessor Herodotus by name, he does correct a number of passages in Herodotus's *History;* for example, 1.126.7 is an expanded and corrected version of Herodotus 5.71; 1.1.20 clarifies Herodotus 9.53; and the socalled *Pentecontaetia* (1.89) commences where Herodotus left off. The famous Thucydidean remark that he intended his work to be a possession forever seems to echo Herodotus's opening remarks about the Persian War.

Thucydides is responsible for making history much more comprehensive than it had ever been. The chain of cause and effect was elaborately worked out. Thucydides is no mere writer of history; he is a philosopher of history. There are no divine or supernatural forces at work in his *History*. All phenomena are explained in human terms, in terms of cold political power. Power politics and the inhumanity of man to man are devastatingly observed by Thucydides as the real factors of history. Real issues and causes are never avoided.

There is a philosophic strain in the *History,* but there is a patriotic one as well. Thucydides remembered and admired the greatness of Pericles and the Athens with which he is so closely and so gloriously associated to the end. Even though he tried to be impartial, Thucydides believed Athens would be triumphant in the end, but he was fair to Sparta and careful to point out the inadequacies and deficiencies of Athens.

In addition to narrative, which he employs with great facility and clarity, Thucydides dramatizes history through speeches put directly in the mouths of those who need never have spoken them. These speeches are rhetorical devices, fictional in presentation but factual in their content. Each speech is the kind of thing the particular speaker would probably have said. The speeches show Thucydides's amazing use of antithesis and the antithetical technique, which, though undoubtedly inherited from the Sophists, was greatly developed by Thucydides himself. The whole *History* is a study in antithesis. Thucydides himself does not conceal the fact that the speeches are merely literary devices, with his own best literary efforts concentrated there. He even personified different peoples by differing speech. Fine rhetoric, striking phrases, nice distinctions in meaning, and wonderful periodic sentences (again showing Sophistic training and influence) characterize his speeches.

Though recent scholarship has looked at Thucydides with a good deal of critical acumen and has delighted in being able to correct him in some details, he still ranks as one of the greatest historians of all time. He introduced to history the objective, critical approach which generations of historians followed. He was ahead of his time not only in methodology but also in his interest and emphasis on the development and exposition of a philosophy of history.

Further Reading

Modern works on Thucydides are plentiful and of high quality. The following should be consulted: F. M. Cornford, *Thucydides Mythistoricus* (1907); J. B. Bury, *The Ancient Historians* (1909); G. B. Grundy, *Thucydides and the History of His Age* (1911); W. R. M. Lamb, *Clio Enthroned* (1914); C. F. Abbott, *Thucydides: A Study in Historical Reality* (1925); B. W. Henderson, *The Great War between Athens and Sparta* (1927); C. N. Cochrane, *Thucydides and the Science of History* (1929); A. W. Gomme, *Essays in Greek History and Literature* (1937); and John H. Finley, Jr., *Thucydides* (1942). In addition, Finley's *Three Essays on Thucydides* (1967) is important for seeing the unity of the *History* and the fact that Thucydides wrote from personal knowledge of the full 27 years of the Peloponnesian War.

H.D. Westlake, *Individuals in Thucydides* (1968), is an outstanding study of the leading individuals in the *History,* and his *Essays on the Greek Historians and Greek History* (1969) deals primarily with specialized topics in Thucydides. A very exciting book is A. Geoffrey Woodhead, *Thucydides on the Nature of Power* (1970). It demonstrates that Thucydides's interpretation of power is relevant to modern discussions of power politics. □

Harry Thuku

Harry Thuku (1895-1970), Kenyan politician, was one of the pioneers in the development of modern African nationalism in Kenya.

Harry Thuku was born in the Kambui district of Kenya; he traced his descent from one of the most influential Kibuyu families of the region. He spent 4 years at the school of the Kambui Gospel Mission, and in 1911 he received a 2-year prison sentence for forging a check. Next Thuku became a typesetter for the *Leader,* a European settler newspaper. In 1918 he became a clerk-telegraph operator in the government treasury office in Nairobi. All this experience had made Thuku one of the first of Kenya's Africans to be fully capable of working in the English language.

At this time the first African organizations were being formed to defend African interests against the European rulers of Kenya. One of the first, the Kikuyu Association, was a nonmilitant group with ties to the government and missions; its main concern was the preservation of African-owned land. During 1920-1921 Thuku served as its secretary. He was interested, however, in more forceful action to deal with other problems facing Kenya's Africans, and in 1921 he left the Kikuyu Association when it did not respond as he wished to new European pressures. Kenya then was suffering from economic difficulties, and the organized Europeans wanted to cut African wages to revive the colony's economic position.

Thuku was one of the founders of the East African Association (1921), Nairobi's first modern political organization. It drew members from many tribal groups, but because of its location most of the members were Kikuyu. Thuku played an important role because of his education and government position. The Kenyan government opposed the association's aims since the settler-dominated colony was not yet ready for any forceful presentation of African views. But Thuku and his colleagues continued to work and to gain support among Kenya's educated Africans. This success led to Thuku's arrest in 1922. This event was met by an intensive African protest which resulted in a demonstration culminating in violence. Thuku was then deported to remote Kismayu.

The East African Association then declined, but those interested in African rights remained active. Thuku remained in their thoughts as a primary leader. He was released in 1931; in 1932 he became president of the Kikuyu Central Association, then Kenya's foremost African political group. But dissension arose among the leaders of the association, and the organization split into factions, with Thuku eventually founding his own group, the Kikuyu Provincial Association, devoted to legal, nonmilitant protest. This turn to moderation caused a permanent split between Thuku and the rising generation of the future leaders of Kenya. From this period on Thuku played no important role in the evolution of African nationalism within his country.

Further Reading

The best account of Thuku and his times is Carl G. Rosberg, Jr., and John Nottingham, *The Myth of "Mau Mau": Nationalism in Kenya* (1966). Other useful sources are George Bennett, *Kenya: A Political History* (1963), and B. A. Ogot and J. A. Kieran, eds., *Zamani: A Survey of East African History* (1968). □

James Grove Thurber

James Grove Thurber (1894-1961) was an American writer and artist. One of the most popular humorists of his time, Thurber celebrated in stories and in cartoons the comic frustrations of eccentric and statureless people.

Born in Columbus, Ohio, James Thurber attended Ohio State University—though he never took a degree—and worked for some years in Ohio as a journalist. He moved to New York in 1926. In 1927 he met writer E. B. White and was taken onto the staff of the *New Yorker* magazine. In collaboration with White he produced his first book, *Is Sex Necessary?* (1929). By 1931 his first cartoons began appearing in the *New Yorker* seals, sea lions, strange tigers, harried men, determined women, and, most of all, dogs. Thurber's dogs became something like a national comic institution, and they dotted the pages of a whole series of books. His book *The Seal in the Bedroom* appeared in 1932, followed in 1933 by *My Life and Hard Times*. He published *The Middle-aged Man on the Flying Trapeze* in 1935, and by 1937, when he published *Let Your Mind Alone!*, he had become so successful that he left his position on the *New Yorker* staff to free-lance and to travel abroad.

The Last Flower appeared in 1939; that year Thurber collaborated with White on a play, *The Male Animal*. The

play was a hit when it opened in 1940. But this was also the year that Thurber was forced to undergo a series of eye operations for cataract and trachoma. His eyesight grew steadily worse until, in 1951, it was so weak that he did his last drawing. He spent the last decade of his life in blindness.

The last 20 years of Thurber's life were filled with material and professional success in spite of his handicap. He published at least 14 more books, including *The Thurber Carnival* (1945), *Thurber Country* (1953), and the extremely popular account of the life of the *New Yorker* editer Harold Ross, *The Years with Ross* (1959). A number of his stories were made into movies, including ''The Secret Life of Walter Mitty'' (1947).

Thurber's comic world was peopled by his curious animals, who watched in resignation as predatory women ran to ground apparently spineless men. But beneath their docile exteriors, Thurber's men dreamed of wild escape and epic adventure and, so, in their way won out in the battle of the sexes.

Further Reading

Robert E. Morsberger, *James Thurber* (1964), is useful for biographical facts, and Richard C. Tobias discusses Thurber's literary significance in *The Art of James Thurber* (1969). See also Edwin T. Bowden, *James Thurber: A Bibliography* (1968). For background see Walter Blair, *Horse Sense in American Humor* (1942), and Malcolm Cowley, *The Literary Situation* (1954). □

James Strom Thurmond

Senator, lawyer, governor of South Carolina, and presidential nominee on the ''Dixiecrat'' ticket in 1948, James Strom Thurmond (born 1902) is a conservative politician who was first elected to the U.S. Senate in 1954.

Strom Thurmond was born on December 5, 1902, in Edgefield, South Carolina while Theodore Roosevelt was President. He attended schools there and upon graduating entered Clemson College, earning a B.S. degree in horticulture in 1923. For the next several years he taught high school near his boyhood home. He was elected to the Edgefield County Board of Education in 1924—the youngest member ever elected in South Carolina. During this same period, in addition to course work in psychology and other subjects, Thurmond enrolled in a correspondence course in law and passed the South Carolina bar in December 1930. Between 1929 and 1933, Thurmond served as superintendent of education for Edgefield County.

Political Career Begins in South Carolina

Thurmond was elected to the state senate from Edgefield County in 1933 and served until he became a circuit judge in the state in 1938. He was 35 at the time and was the youngest circuit court judge in South Carolina. His service on the bench was interrupted during World War II, during which he served as a pilot with the 82nd Airborne Division in Europe and the Pacific, returning with numerous decorations and the rank of lieutenant colonel. He remained on the circuit court until 1946, when he resigned and announced his candidacy for governor. He won the election that year over ten other candidates.

Thurmond in the National Spotlight

In opposition to President Truman's civil rights plank in the Democratic Party platform, Southern Democrats, known as Dixiecrats, left the 1948 party convention in Philadelphia, Pennsylvania. They reconvened in Birmingham, Alabama, and nominated J. Strom Thurmond as their presidential candidate and Fielding L. Wright, governor of Mississippi, as their vice-presidential candidate. Thurmond and Wright carried four southern states (Alabama, Louisiana, Mississippi, and South Carolina) and, with one additional elector from Tennessee, received a total of 39 Electoral College votes. Thurmond's split from the Democratic Party was never completely repaired, and party affiliation was significant again in his later career.

Senatorial Career Begins

As the governor of South Carolina is limited to one term of four years, when his term expired, Thurmond opted to challenge the incumbent Democratic senator from South Carolina, Olin T. Johnston. In a tight primary race in 1950, he lost the election. He subsequently opened a law practice

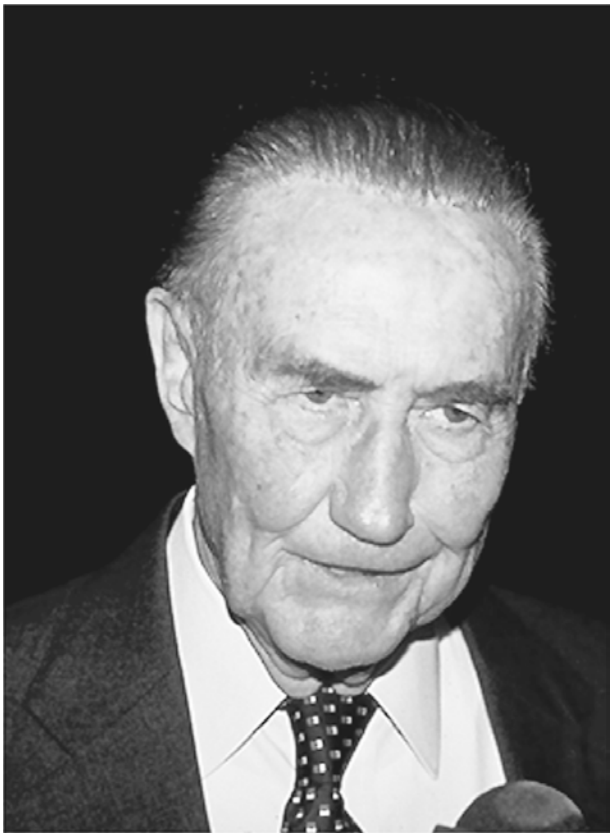

in Aiken. In 1954 the senior senator from South Carolina, Burnet R. Mayfield, died, leaving the selection of his replacement to the State Democratic Committee. Overlooking Thurmond's strong showing against Johnston, the committee appointed a state senator to serve as Mayfield's replacement. Thurmond, at the encouragement of numerous individuals, decided to challenge the new appointee as a write-in candidate to succeed Mayfield. In a surprise election, Thurmond carried the state with 63 percent of the vote (and 37 of the 46 counties), again making political history as the first write-in candidate to win election as a United States senator.

As part of his election campaign, Thurmond stated he would resign if elected to the Senate so that the people of South Carolina could have a voice in electing its senatorial representative. In April 1956 Thurmond resigned his seat and stood for election in the Democratic primary, which he won without opposition. Thurmond was reelected to the Senate in 1960, 1966, 1972, 1978, 1984, 1990, and 1996. He challenged conventional wisdom by changing his political party (from Democratic to Republican) in 1964 to support the candidacy of Barry Goldwater for president of the United States. His 1966 election marked the first time since Reconstruction that a Southern Republican was elected to the Senate.

Surprisingly, Thurmond has faced little serious opposition in the elections in which he has participated, including the 1996 election. In a June 3, 1996 article in the *Fort Worth Star Telegram* his competitors, businessman Elliott Close and state Representative Harold Worley brought up the ''age issue'' indirectly, preferring to tell Thurmond that it was ''time to come home.'' Thurmond shot back about his competiton's ''lack of experience'' and won with 53% of the vote. Ironically, Thurmond supports term limits. In a May 23, 1996 article in *The Seattle Times* he is quoted as saying, ''It might be just as well for people to have a change in their congressman.''

Age does seem to finally be taking its toll on a senator who prides himself on his physical prowess. A May 6, 1996 article in *Newsweek* reported that ''the Senate is, in fact, Thurmond's nursing home.'' The report detailed the ''special handling'' and perks that were provided to keep Thurmond in office. In 1997, Thurmond passed two milestones when he became the longest serving senator in US history, surpassing the record of former Senator Carl Hayden of Arizona, and the oldest person to serve in Congress, surpassing Senator Theodore Green of Rhode Island. His election in 1996, at age 94, means that he will celebrate his 100th birthday while still in office. ''I intend to serve out my term,'' said Thurmond in an interview with the *Los Angeles Times,* and that he feels ''like a million dollars.''

Career Controversy

The political career of Senator Thurmond is marked not only by its longevity; it is also noted for controversial opinions. Thurmond's presidential run on the Dixiecrat party ticket in 1948 and his term as governor were marked by segregationist policies. He holds a Senate record of 24 hours and 18 minutes of filibuster speaking to prevent a vote on the 1957 Civil Rights Bill. In 1964, He was involved in a fistfight with Texas Senator Ralph Yarborough who tried to drag Thurmond to his committee seat to vote on Civil Rights legislation. In later years, Thurmond tried to deflect criticism by stating in an interview in the *Baltimore Sun:* ''It was my duty [as Governor of South Carolina] to enforce segregation laws. After the laws changed, I changed.'' Thurmond was the first Senator to hire an African American for his staff and voted in favor of the Martin Luther King Jr. holiday. Despite this, he is still disliked by some African Americans. In 1996, Thurmond was one of three recipients of a lifetime contribution award from the National Association for Equal Opportunity in Higher Education (NAFEO), an organization comprised of presidents and ranking administrators of the nation's historic African American universities. When William Clay and Louis Stokes, two senior members of the Congressional Black Caucus found out that Thurmond was being honored, they refused to accept the award.

Committees and Chairmanships

Senator Thurmond served on the Armed Services, Appropriations, Banking and Currency, Commerce, Judiciary, and Veterans Affairs committees in the Senate and was the chair of the Judiciary Committee after the Republican Party became the majority party in 1981. When the Democrats captured the Senate in 1986, he became the ranking Republican on the Judiciary Committee. He also served as President Pro Tempore of the Senate from 1981-1987 and began another term in 1995. He was also chairman of the Senate Armed Services Committee.

Personal Information

Thurmond married for the first time at age 47 to one of his 21 year-old secretaries, Jean Crouch. In 1968, at age 66, eight years after his first wife's death from cancer, he married Nancy Moore, a 25 year-old former Miss South Carolina. They had four children before amicably separating in 1991.

Further Reading

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Louis Leon Thurstone

The American psychologist Louis Leon Thurstone (1887-1955) was universally heralded as the most renowned psychometrician of his time. He led the way in mental measurement and testing through quantitative methods.

Louis Leon Thurstone, whose original family name was Thünström, was born on May 29, 1887, in Chicago. He attended school in various places in the United States as well as in Stockholm. In high school, at Jamestown, N.Y., he experimented with musical composition; mastered three typewriter keyboards; wrote a letter, published by *Scientific American,* on a problem of diversion of water from Niagara Falls; invented a method of trisecting an angle; and developed a talent for sketching into a lifelong hobby of photography. At Cornell University, from which he received an engineering degree, Thurstone designed a patented motion picture projector that was later demonstrated in the laboratory of Thomas Edison, with whom Thurstone worked briefly as an assistant.

Thurstone's first teaching experience, in the College of Engineering at the University of Minnesota, stimulated his interest in the learning process and human abilities. Hence he pursued a doctorate in psychology (1917) at the University of Chicago, to which he returned in 1924 to found his first psychometric laboratory after a brief but productive period at the Carnegie Institute of Technology. Upon his retirement from the University of Chicago in 1952, he continued his work at the University of North Carolina, where what is now the L. L. Thurstone Psychometric Laboratory was established.

Thurstone's major books and monographs are *The Nature of Intelligence* (1924), *The Fundamentals of Statistics* (1925), *The Measurement of Attitude* (1929, coauthored with E. J. Chave), *The Reliability and Validity of Tests* (1931), *The Vectors of Mind* (1935), *Primary Mental Abilities* (1938), *Factorial Studies of Intelligence* (1941, coauthored with his wife, Thelma Gwinn Thurstone), *A Factorial Study of Perception* (1944), and *Multiple-factor Analysis* (1947). A collection of important papers, all provocative contributions, is contained in *The Measurement of Values* (1959). In 1936 he and his followers founded the Psychometric Society and a journal, *Psyckometrika,* to promote the development of psychology as a quantitative rational science.

The most notable work by Thurstone was in the areas of test theory, psychological scaling, attitude measurement, and multiple-factor analysis—a set of techniques now applicable well beyond the realm of psychology. Yet he tackled many problems in psychological measurement and seems never to have failed to bring them nearer to solution. His great attraction for students and their creative work, even to the second and third generations, are already legendary. On Sept. 29, 1955, Thurstone, died in Chapel Hill, N. C.

Further Reading

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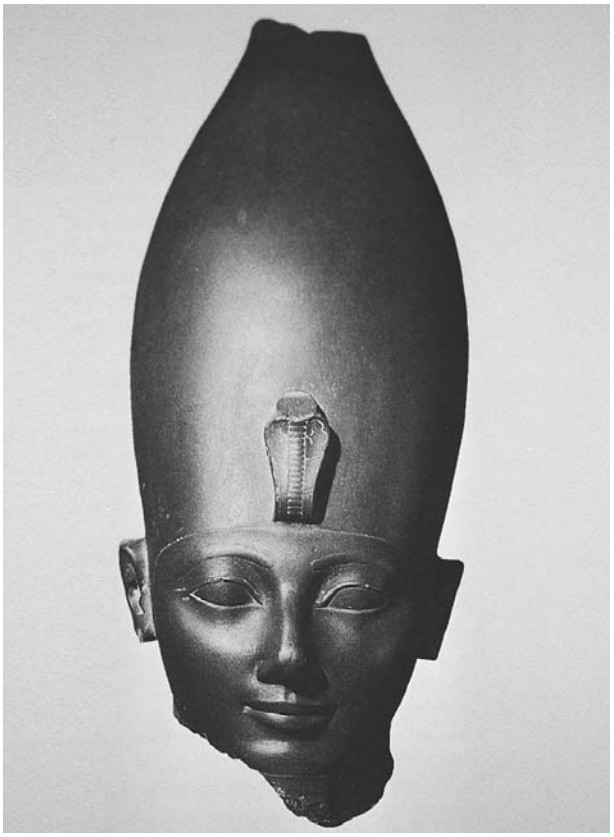

Thutmose III

The Egyptian king Thutmose III (1504-1450 B.C.) reestablished Egyptian rule in Palestine and Syria and set the empire on a firm foundation for almost a century.

The son of Thutmose II by a concubine named Ese (Isis), Thutmose III succeeded to the throne on the death of his father but was for many years kept in the background by his aunt Queen Hatshepsut. However, he later counted his reign from the beginning of his partnership with Hatshepsut and by Year Twenty he was depicted as on a level of equality with his aunt, whom he presumably supplanted in that year or very soon after.

During the period of Hatshepsut's dominance the petty rulers of Palestine and Syria had taken the opportunity to cast off the Egyptian yoke imposed upon them by Thutmose I. In a series of brilliant campaigns extending from his twenty-second year onward, Thutmose III reestablished Egyptian control in these areas. Almost every year for 20 years, he led campaigns into western Asia.

The records of these expeditions were inscribed on the walls of the temple of Karnak in recognition of the fact that the victories had been granted by the god Amon Ra. The first campaign, in which the city of Megiddo, the focal point of Asiatic resistance in Palestine, was captured, is related in considerable detail. Although records of subsequent cam-

paigns may have been equally fully recorded, the details in the texts have been greatly condensed, and the accounts show more interest in the booty or tribute acquired. They do, however, shed occasional light on the conduct of the operations and the policy adopted by Thutmose in administering the subjugated territories. Of particular interest is his practice not only of installing rulers on whose loyalty he could depend, but also of ensuring their continued loyalty by taking to Egypt as hostages their children or brothers.

In addition to the ''Annals'' at Karnak, references to Thutmose's Asiatic campaigns also occur in the texts of steles from Armant in Upper Egypt and Jebel Barkal near the Fourth Cataract, as well as in the autobiography of a military officer named Amenemhab, which is painted on the walls of his tomb (No. 85) at Thebes.

Among Thutmose's numerous building enterprises may be mentioned the Festival Hall at Karnak and the Seventh Pylon there. His funerary temple built on the edge of the western desert at Thebes is almost completely destroyed. Like his predecessors, he had a large tomb excavated for himself in the Valley of the Kings. His coffin and mummy, which are now in the Egyptian Museum, Cairo, were discovered in a cache at Deir el Bahari in 1881.

Further Reading

Translations of Thutmose's expedition records are in James Henry Breasted, ed. and trans., *Ancient Records of Egypt* (5 vols., 1906-1907), and in James B. Pritchard, ed., *Ancient Near Eastern Texts Relating to the Old Testament* (1950; 2d ed. 1955). An account of Thutmose is in Alan H. Gardiner, *Egypt of the Pharaohs: An Introduction* (1961). For the political and historical background see W. C. Hayes's ''Egypt: Internal Affairs from Tuthmosis I to the Death of Amenophis III'' in *The Cambridge Ancient History,* vols. 1-2 (1962). □

Tiberius Julius Caesar Augustus

Tiberius Julius Caesar Augustus (42 B.C.-A.D. 37) was successor to Augustus and second emperor of Rome. His reign is seen as a period of growth and consolidation of the power of the Julio-Claudian family.

Tiberius was born in Rome, both his parents being members of noted Roman patrician families. His father was Tiberius Claudius Nero; his mother was Livia, who later divorced Claudius to marry Octavian. Tiberius was, therefore, the stepson of the future emperor and later became both his adopted son and heir, as well as his son-in-law.

Tiberius was first introduced into public life at the age of 9, when he delivered a eulogy at his father's funeral. He entered the military service, performing ably and well, until suddenly, in 6 B.C., he retired to Rhodes, supposedly incensed because Augustus had chosen one of his grandsons as heir, passing over Tiberius.

In A.D. 2, Tiberius returned to Rome but without the approval of Augustus. By A.D. 4, however, all of the Emperor's choices for the throne had died and, reluctantly, Augustus designated Tiberius as his successor. It was at this time that he was named tribune, a high administrative post which he held for 10 years. In A.D. 13 his term as tribune was extended, and he was granted imperial power by the Senate as well.

Accession to the Empire

At the death of Augustus in 14, Tiberius assumed control of the government, and his election as emperor was formally confirmed by the Roman Senate, although at this time no scheme of hereditary succession had been established. As a contemporary historian, Tacitus, states, ''Tiberius would inaugurate everything with the consuls, as though the ancient constitution remained, and he hesitated about being emperor.'' One of his first official acts was the proclamation of the divinity of Augustus and the establishment of worship of the emperor-god.

When he came to the throne, Tiberius was already a middle-aged man. His first marriage had been dissolved by order of Augustus, and he had been forced by the Emperor to marry Augustus's daughter, Julia, in 12 B.C. During his period of retirement in Rhodes, Tiberius had spent a great deal of time studying philosophy and literature, and according to Suetonius, one of his biographers, ''he was greatly devoted to liberal studies in both languages, Greek and Latin.''

Tiberius was a skillful administrator, conservative in matters of finance. In the governing of the provinces, he followed the policies which had been established by Augustus. His military policy was to strengthen and fortify the defenses of the empire and to use diplomacy rather than force. His reign marks the beginning of the Pax Romana, a period of 200 years of relative peace and stability.

The latter years of his rule were marred by conspiracies, frequent trials for sedition (*maiestas*) in the Senate, and dangerous accusations from all sides. Tiberius became increasingly fearful for his safety. He was encouraged by his advisers to retire from public view. He went to Capri in A.D. 23, never again to return to Rome. In 37 he died, contemporary sources say, completely insane.

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Ludwig Tieck

The German author Ludwig Tieck (1773-1853) was perhaps the most versatile and productive writer of the German romantic movement.

Ludwig Tieck was born in Berlin on May 5, 1773. His intellectual and imaginative gifts were evident from early youth, when he considered himself a rationalist and follower of the Enlightenment. In 1792 he began his university studies, first at Halle and then at Göttingen, where he began his first novel, *William Lovell,* completed in 1796. This is the story of a young Englishman who begins as an idealist but falls into a life of sensuality and various misdeeds. After he has seduced and abandoned the sister of a friend, the friend seeks him out and eventually kills him in a duel.

In 1793 Tieck, together with the young writer Wilhelm Heinrich Wackenroder, began a wandering tour of southern Germany, where they discovered the riches of medieval German culture. On the basis of these experiences, Tieck and Wackenroder undertook joint authorship of a novel, *Franz Sternbalds Wanderungen* (*Franz Sternbald's Wanderings*). Wackenroder died in 1798, and Tieck completed the novel alone. The book is one of the first *Künstlerromane,* or novels about artists. Franz Sternbald is a pupil of the 16th-century painter Albrecht Dürer. He wanders about Europe learning and practicing his art, experiencing life, and seeking his mysterious Marie, whom he finally rejoins in Rome. The novel conveys much of Wackenroder's and Tieck's enthusiasm for older art.

By 1794 Tieck had returned to Berlin, where he wrote treatises in the spirit of rationalistic philosophy but also showed his developing romantic tastes in his edition and adaptation of old German folktales. In addition he wrote fairy tales of his own, such as *Der blonde Eckbert* (1797; The Blonde Eckbert), a tale of guilt, incest, and supernatural happenings.

About this time Tieck also wrote the experimental dramas *Prinz Zerbino* and *Der gestiefelte Kater* (*Puss in Boots*). In the latter play he uses the basic plot of the children's story as an occasion, or framework, for various satirical actions and comments. The play intentionally destroys theatrical illusion, and the poet and even the audience are given parts to speak; thus it may be regarded as a precursor of the 20th century's experimental theater. More conventional plays of the same period were the historical dramas *Leben und Tod der heiligen Genoveva* (1799; *Life and Death of Holy Genoveve*) and *Kaiser Octavianus* (1804).

In 1799 Tieck established contact with the group of romantic writers living in Jena, principally Novalis and

August Wilhelm and Friedrich von Schlegel. He collaborated with them in editing medieval poetry. He also translated Cervantes's *Don Quixote* and helped edit the literary remains of Wackenroder, Novalis, and the dramatists Heinrich von Kleist and Jakob Lenz. His most important work as a translator was his contribution to the complete German version of Shakespeare which had been begun by August Wilhelm von Schlegel. Completed in 1833, the Tieck-Schlegel Shakespeare became a standard work of German literature.

During his later years Tieck's own creative work underwent a gradual change. His later novels and short stories show a more realistic attitude and depiction of life than his earlier, more romantic works. For example, the story *Des Lebens Überfluss* (1839; Life's Abundance) describes in accurate detail the life of an impoverished young married couple. In addition to such stories Tieck also wrote a historical novel, *Vittoria Accorombona* (1840), which shows the influence of Sir Walter Scott.

After leaving Jena, Tieck spent several years at a country estate and then in 1819 moved to Dresden, where he became dramaturgical consultant for the city theater. In 1841 King Frederick William IV of Prussia summoned him to Berlin, where he remained as court author-in-residence. Tieck died in Berlin on April 28, 1853, a romantic writer who had outlived virtually his entire generation.

Further Reading

Perhaps the best general book on Tieck in English is Edwin H. Zeydel, *Ludwig Tieck, the German Romanticist* (1935), which serves as a good introduction to his life and writings. More specialized book-length works are Zeydel's *Ludwig Tieck and England* (1931); R. M. Immerwahr, *The Esthetic Intent of Tieck's Fantastic Comedy* (1953); and Percy Matenko, *Ludwig Tieck and America* (1954). R. M. Wernaer, *Romanticism and the Romantic School in Germany* (1910), contains a chapter on Tieck's notion of ''romantic irony,'' and Ralph Tymms, *German Romantic Literature* (1955), provides an excellent brief introduction to Tieck's life and work.

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Giovanni Battista Tiepolo

The Italian painter Giovanni Battista Tiepolo (1696-1770) is famed for the brilliance of his colors, the speed and spontaneity of his execution, and the airy freedom of his frescoes filled with figures floating on clouds.

Giovanni Battista Tiepolo was born in Venice on March 5, 1696. His father, who was part owner of a ship, died when Tiepolo was scarcely a year old, but the family was left in comfortable circumstances. As a youth, he was apprenticed to Gregorio Lazzarini, a mediocre but fashionable painter known for his elaborately theatrical, rather grandiose compositions.

Tiepolo soon evolved a more spirited style of his own. By the time he was 20, he had exhibited his work independently, and won plaudits, at an exhibition held at the church of S. Rocco. The next year he became a member of the Fraglia, or painters' guild. In 1719 he married Cecilia Guardi, whose brother Francesco was to become famous as a painter of the Venetian scene. They had nine children, among them Giovanni Domenico and Lorenzo Baldassare, who were also painters.

In the 1720s Tiepolo carried out many large-scale commissions on the northern Italian mainland. Of these the most important is the cycle of Old Testament scenes done for the patriarch of Aquileia, Daniele Dolfin, in the new Archbishop's Palace at Udine. Here Tiepolo abandoned the dark hues that had characterized his early style and turned instead to the bright, sparkling colors that were to make him famous.

Maker of Myths

From the 1730s on Tiepolo devoted himself chiefly to secular themes: mythologies and allegories that glorified Venice and its noble families. The great need these paintings fulfilled is rooted in Venetian history. In Tiepolo's day Venice lived under a shadow. Its 1,000-year-long history as an independent state was soon to come to an end. For centuries Venice had remained secure and prosperous behind walls of wood and water. Its ships protected it and brought back wealth from beyond the Adriatic Sea. Its churches glittered with Eastern gold. Once Venice had been the great power of the Mediterranean, before which Turks had fled and even distant Byzantium trembled. But by the 18th century, while there was still much gold, there was almost no power. No longer within the main currents of international politics, Venice existed instead as a fashionable backwater, a stopover for visiting Englishmen on the grand tour.

Naturally those who loved Venice sought to escape into the dream of a glorious past. Naturally they tried to extend that dream to also cover the present. Their spokesman was Tiepolo. It was he who drove away the shadows. In their place he created a world flooded with sunlight. In it float the gods and goddesses of mythology, the allegories of abundance and victory, and those figures of fame who trumpet the triumphs of Venice to the four corners of the earth. Like the great epic poets, among whom he should rightfully be numbered, Tiepolo is a maker of myths.

In these myths the gods and goddesses of Olympus watch over the nobility and attend their progress through the skies. From such airy stuff Tiepolo cut many of his finest frescoes: the celebration of the marriage that joined the aristocratic Savorgnan family with the newly but spectacularly wealthy Rezzonicos, in Ca' Rezzonico, Venice (1758); the *Apotheosis of Francesco Barbaro,* or the welcoming into

heaven of the Pisani family, extolled by all the virtues and by the fatherland, in the Villa Pisani, Stra (1761-1762); and, most famous of all, the frescoes he executed in the Imperial Hall and the great stairway of the Residenz, Würzburg (1751-1753), built by Balthasar Neumann.

Tiepolo in Spain

By now Tiepolo's fame was international. In 1762 he accepted the call of King Charles III to paint frescoes for the new Royal Palace in Madrid. In the years 1762-1764 he populated the ceiling of the vast Throne Room with legions of figures paying homage to Spain: the jubilant angels who bore the Spanish crown; the Christian virtues Spain protected and encouraged; and the vices and heresies it cast down to hell. Along the sides is the legacy of Columbus: a rich panoply of lands beyond the seas over which Spain still held dominion. There is even a Spanish galleon floating overhead with its cargo of riches from the New World.

Tiepolo stayed on in Spain even after 1766, when he finished the other frescoes for the Royal Palace. But the atmosphere around him was changing. Following the discoveries of Herculaneum and Pompeii, the cry was now for neoclassicism. Its chief exponent in Spain, the German painter Anton Raphael Mengs, won increasing favor with the court, and the King's adviser, Padre Joaquim de Electa, especially admired Mengs's paintings and found Tiepolo's work frivolous and absurdly out of date. In 1767, not without difficulty, Tiepolo secured one more major commission: to paint seven large altarpieces for the newly finished church of S. Pascal at Aranjuez. Shortly after they were finished, Electa had them taken down and replaced with canvases by Mengs and others. When on March 27, 1770, at the age of 74, Tiepolo died, he had already outlived the era he had done so much to create.

Development of His Style

The earliest surviving painting that we can attribute to Tiepolo with certainty, the *Sacrifice of Abraham* (1715/1716), shows him looking back to earlier, rather conservative styles, above all to Giovanni Battista Piazzetta and through him to Caravaggio. Powerfully modeled figures loom out of the shadows as if picked up by a spotlight. Abraham's face is filled with horror, Isaac's with resignation; up front, thrust forward in Abraham's fist, is the shining blade of the sacrificial knife.

Tiepolo soon abandoned these dark dramas. In their place he created the sparkling, sunlit fairyland that we saw for the first time in his frescoes for the Archbishop's Palace at Udine. This new style, which grew out of the baroque but was gentler, lighter, and more graceful, can be called *barocchetto,* or little baroque. Its masterpiece is the fresco cycle in the Imperial Hall of the Residenz in Würzburg (1751-1752). These paintings celebrate the life of Frederick Barbarossa, who invested the first bishop of Würzburg in 1168. But Tiepolo places the scenes in 16th-century Venice, which for him provided settings for all the world's history.

In the *Marriage of Barbarossa* the Emperor and his bride are dressed in great Renaissance ruff collars and set against an elaborately embellished Palladian arch. The colors are luminous and breathtaking. The bride's blue cloak, for example, is penetrated with off tones of rose and shot through with frosted blue highlights that make the whole surface shimmer. The costumes of the courtiers in the background play a quiet melody of muted pastels.

On the ceiling is *Apollo Bringing Barbarossa His Bride*. We see the event sharply from below, as if the ceiling had opened up to the heavens. Far up in the blue sky Apollo's white horses paw the empty air. Greek god and bride emerge radiant from a rainbow. Around the young emperor bright banners flutter, soldiers' armor sparkles, and celestial beings spill gaily over the edges of the rococo frame.

Tiepolo painted many of these cloud-borne fantasies, the last, the *Triumph of Spain* (1764), for the Royal Palace in Madrid. But by then he was an old man, and he was tired. Increasingly his son Giovanni Domenico played a role in the execution of work Tiepolo himself had begun. Inevitably the brilliance diminished. But the real Tiepolo remains in the oil sketches he executed as models for the larger works. One of these, the *St. Francis,* a study done about 1767 for one of his rejected altarpieces at Aranjuez, serves to represent his last phase. Here, as in other works done at the end of his life, Tiepolo makes a simple but profoundly moving statement of mystical belief. The saint receives the stigmata almost as a physical force, slumping weakly against a rock and sprawling barefoot on barren ground. An angel stands beside St. Francis, but there are no angels above, no vision of glory. The rhetoric is gone, and in place of the magic of fairyland is the quieter, sterner, more lonely magic of religious faith.

Further Reading

The standard books on Tiepolo are by Antonio Morassi: *G. B. Tiepolo: His Life and Work* (1955) contains a brief, well-written essay on the development of Tiepolo's style and illustrations of most of the major works; and *A Complete Catalogue of the Paintings of G. B. Tiepolo* (1962) adds several hundred additional illustrations of the artist's lesser-known works. Despite Morassi's confident assertions, there is still much argument as to whether many of these less well-known works are by Tiepolo. The best book on the drawings is George Knox, *Catalogue of the Tiepolo Drawings in the Victoria and Albert Museum* (1960). A brilliant but highly subjective essay on Tiepolo is in Michael Levey, *Painting in XVIII Century Venice* (1959). The powerful influence of the traditions of the Venetian state and the beliefs of the Venetian nobility on Tiepolo's paintings is well demonstrated by Francis Haskell in *Patrons and Painters* (1963).

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Louis Comfort Tiffany

The chief innovation of Louis Comfort Tiffany (1848-1933), American painter and designer, was his glass

technology. He was also a pioneer of the Art Nouveau style.

Louis C. Tiffany was born in New York City on Feb. 18, 1848, the son of the founder and director of the jewelry retailers Tiffany and Company. Louis was interested in painting as a young man; he studied with George Inness and traveled in Europe and Africa, recording his impressions. Because of his pictures' decorative qualities, they were successful in New York.

By the 1870s Tiffany was becoming interested in the decorative arts. He and the painter John La Farge studied glassmaking at the Heidt glassworks in Brooklyn. Their original individual experiments probably concerned stained glass. However, the process whereby an iridescent finish could be produced on glass fascinated Tiffany; he was trying to duplicate the finish seen on ancient Greek, Roman, and other glass which had been buried for many hundreds of years. By 1880 he had applied for patents on this type of finish.

In 1879 he founded the Louis C. Tiffany Company, ''Associated Artists.'' The firm decorated private and public buildings. Two of the best examples of this work in New York City were the 7th Regiment Armory (1880) and the H. O. Havemeyer house (1890; destroyed). In 1892 he founded the Tiffany Glass and Decorating Company, which specialized in producing stained-glass windows and glass mosaics. By this time he was also producing blown glass for both decorative and table-service use, and in 1893 he established his own furnaces for this purpose. The company was reorganized into Tiffany Studios in 1900.

In the following years, Tiffany produced jewelry, enamels, pottery, lamps, glass, mosaics, and monumental stained-glass windows. He built a palatial home, Laurelton Hall, at Oyster Bay, Long Island, which overshadowed in luxury and visual impact his several residences in New York City. In 1918 Tiffany gave Laurelton Hall (destroyed) to the Louis Comfort Tiffany Foundation, which administered a fellowship program for young artists. The Tiffany firm was not disbanded until 3 years after its founder's death on Jan. 17, 1933.

Tiffany Glass

Tiffany's genius is seen in his decorative productions in glass and metal. For the glass he originated the trademark Favrile, and the name became synonymous with these handmade products of high quality. It is doubtful that Tiffany did much of the glassblowing himself, but he personally supervised the craftsmen and encouraged them to be as inventive as possible. As a result, there are highly individual vases, bottles, and dishes in a multitude of colors and techniques. Some of the pieces were utilitarian, but others were executed often as a pure tour de force. Some were treated with acids which gave the iridescent effect of ancient excavated glass. Another type, called lava glass, resembled volcanic lava. One of the most complicated types was cameo-style glass. After 1900 more or less standardized sets of tableware began to be produced; they do not have the individuality and attention to detail of the purely decorative pieces.

Tiffany glass is marked in a number of ways. Often it is found with scratched marks—the initials L.C.T. or the name spelled out; but the word FAVRILE and various numbers are the marks most often encountered. Sometimes small paper labels, often marked T. G. & D. Co., are pasted to pieces. Not all pieces have a distinguishing mark, however.

Tiffany Metalwork

Metal alloys were used to fashion bowls, boxes, vases, candlesticks, desk sets, and lamps. A number of finishes could be applied to these pieces, so that they varied from a shiny gold to a dark-green bronze patination, which in some instances became almost black. Brightly colored enamels were used on some pieces. The lamps had shades of stained glass which was leaded in flower forms, geometric shapes, or tiles. These pieces are often stamped TIFFANY STUDIOS. In style, they sometimes show the influence of 19th-century historical revivalism. Some of the shapes are derived from classical art, and others are inspired by Egyptian, Byzantine, Romanesque, and even Japanese forms.

However, Tiffany exhibited his most progressive tendencies in pieces in the Art Nouveau style. Indeed, he was one of the few Americans involved in this predominantly European movement, and his works survive as one of its most elegant statements. These pieces are often inspired by nature and conceived as a single unit free from the fussiness of revivalism.

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Tiglath-pileser III

Tiglath-pileser III (reigned 745-727 B.C.), king of Assyria, was an able warrior and administrator who laid the foundations of the Late Assyrian Empire.

Tiglath-pileser or in Assyrian, Tukulti-apal-Eshara, was almost certainly an adopted name chosen in emulation of an earlier warrior-king. He came to the throne as the result of a palace revolution in which Ashur-nirari V was murdered. Assyria had suffered the loss of eastern and northern territories to its long-standing enemy,

Urartu, the kingdom of Van, and as a result had lost access to the mines of Anatolia. Assyria needed an able leader who could restore the prestige and economic advantage won by the great kings of the 9th century. Tiglath-pileser was such a leader.

The King's first task was to restore order in Babylonia, where anarchy had reigned for nearly 50 years. Then, in 742 B.C., he marched west against a coalition of the Aramean kingdoms of Syria and southeast Anatolia organized by Urartu. In the ensuing battle he put Sarduris, the king of Urartu, to flight. In 738 Tiglath-pileser was again in the west; several Aramean cities were reduced, and Israel, Tyre, and Byblos were among those kingdoms which paid tribute.

In 734 King Ahaz of Judah appealed for Assyrian help against his enemies, Damascus and Israel. Samaria opened its gates, but Damascus took 2 years to reduce. The defeat of Urartu was the next objective; King Sarduris was attacked through his western territories, and then the Assyrian army struck at the heart of his kingdom. Though the citadel of Van proved impregnable, the power of Urartu in the west was broken for good.

Meanwhile, the pro-Assyrian king of Babylon had died, and a Chaldean from the south, Ukin-zer, had seized the throne. Tiglath-pileser chased the Chaldeans from Babylon, captured Ukin-zer, and put down the revolt with great severity. In 729 he himself was crowned king in Babylon. He died 2 years later.

Tiglath-pileser III was an outstanding administrator. He ably reorganized the provincial system and curbed the power of local officials. He probably created the network of roads and posting stations which linked the province with the capital at Calah. Shortly before his death he defined his realm in three dimensions: ''I ruled the lands and exercised kingship from the salt waters of Bit Yakin [on the Persian Gulf] to Mt. Bikni [Demavend] in the east, from the horizon of heaven to its Zenith.''

Further Reading

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Samuel Jones Tilden

American politician Samuel Jones Tilden (1814-1886), a governor of New York and Democratic presidential candidate, typified genteel reform in the ''gilded age.''

Samuel J. Tilden was born on Feb. 9, 1814, in New Lebanon, N.Y. His father, a merchant and local politician, left him a legacy of Democratic politics. The Tilden home often served as meeting place for Martin Van Buren, Silas Wright, and other leaders of the Democratic ''Albany Regency.'' Health concerns clouded Tilden's early years, forcing him to terminate a brief career at Yale. After studying law at the University of the City of New York, he established a law practice in 1841. Worry about nerves, aches, and pains remained a major factor in his career.

During the 1840s Tilden associated with the reformist, antislavery wing of the New York Democrats. When James K. Polk's election resulted in the ascendancy of the pro-Southern wing, Tilden was divorced from party leadership. He opposed Abraham Lincoln's election, spear-headed opposition to Republican centralization in Washington, and supported President Andrew Johnson's conciliatory Reconstruction policies.

After 1866 Tilden, appointed chairman of the state Democratic committee, rose steadily. His role in prosecuting the corrupt Tweed ring won him the governorship in 1874, where he pursued a policy of fiscal retrenchment. Smashing the corrupt Canal ring added to his reputation as a reformer. He won the Democratic presidential nomination in 1876.

The election, the most controversial in American history, left Tilden bitter. Although he received a plurality of some 250,000 votes, an electoral commission awarded the election to Rutherford B. Hayes. Tilden said that he would

not risk more civil war by forcing his installation. In fact, his defeat, no simple ''corrupt bargain,'' involved an elaborate attempt at sectional compromise. Mentioned again as a candidate, Tilden, now definitely ailing, pleaded illness.

As a lawyer and businessman, Tilden was an unqualified success. Famous as a lawyer, he amassed one of America's largest fortunes in railroads and mining. He died a bachelor at the age of 72, having never had a relation with a woman of which, he confided to his biographer, he ''would have hesitated, for motives of delicacy, to speak with his mother or his sisters.'' He left $6 million; $2 million helped fund the New York Public Library.

The opposite of the political bosses he opposed, Tilden—cerebral and unimpressive in appearance—won success primarily through his incisive intelligence. His devotion to the public good makes him an important link between Jacksonian and modern reform.

Further Reading

John Bigelow, *The Life of Samuel J. Tilden* (2 vols., 1895), rich in detail, is apologetic. An exhaustive biography placing Tilden in the Jefferson-Jackson reform tradition is Alexander C. Flick, *Samuel Jones Tilden: A Study in Political Sagacity* (1939). The ''corrupt bargain'' is discussed in C. Vann Woodward, *Reunion and Reaction* (1951). □

Sir Samuel Leonard Tilley

Sir Samuel Leonard Tilley (1818-1896) was one of the Canadian fathers of confederation and twice lieutenant governor of New Brunswick. He was a Cabinet minister and premier of New Brunswick before confederation and afterward held two major federal portfolios.

Samuel Leonard Tilley was born on May 8, 1818, at Gagetown, New Brunswick, into a family which had once farmed part of what is now Brooklyn, New York City, and as loyalists had migrated northward after the American Revolution. He was educated at local schools in Gagetown and moved at the age of 13 to Saint John, where he became an apothecary's clerk in a doctor's dispensary. In 1838 he became a partner in a mercantile firm, disposing of his share in 1855, by which time he had earned a modest fortune.

Tilley's public career began in 1837, when he undertook what was to be a lifelong espousal of temperance; thereafter he could rely on prohibitionist support on almost any issue. He was first elected to the Legislative Assembly of New Brunswick in 1850 but resigned in 1851 on a matter of principle. He was reelected in 1854 and became provincial secretary in the Cabinet of Charles Fisher. That government fell in 1856, when a prohibition act sponsored by Tilley led to such widespread evasion of the law that the lieutenant governor summarily dissolved the Assembly. In the ensuing election the Fisher government, including Tilley personally, was defeated. Tilley was reelected in 1857, becoming premier in 1861 and remaining in office until defeated as a champion of confederation in 1865. The anticonfederate forces fell apart, however, and in 1866 Tilley was back in a proconfederation Cabinet which won a healthy victory at the polls in the same year.

Before 1867 Tilley's chief public interest was confederation, and he had long been an advocate of one of its chief requisites, a railway uniting British North America. He was a delegate representing New Brunswick at the conferences in Charlottetown and Quebec in 1864 and in London in 1867. It was a natural step for him to become a member of the first Canadian House of Commons, and he was elected for Saint John City in 1867 and reelected in 1872. The first prime minister of Canada, the Conservative Sir John Alexander Macdonald, carefully constructed his first Cabinet to give the fullest possible representation both to the new provinces and to existing political interests; and Tilley, although a Liberal, was taken into Macdonald's government as the first minister of customs.

This portfolio, involving as it did the reorganization of the former provincial services into a unified federal administration, was a major, though not a spectacular, assignment in which Tilley acquitted himself well. Shortly before the parliamentary session of 1873 Tilley was appointed minister of finance, a distinct promotion but a short-lived one, as the Macdonald ministry went out of office in the same year, and Tilley had been appointed lieutenant governor of New Brunswick even before that event.

Tilley served in the province until 1878, when he was again persuaded to run for Saint John. Upon his own reelection and the formation of a second ministry by Macdonald, Tilley again became minister of finance. He was reelected to the Commons in 1882 and served in Finance until 1885, in a portfolio made particularly sensitive by Macdonald's adoption in 1878 of a general policy of tariff protection for Canadian industry, the National Policy. Tilley, long a protectionist where New Brunswick was concerned, had no trouble adapting his views to the national scene. In 1885, his health failing, he returned again to his native province as lieutenant governor. He retired in 1893 and died on June 25, 1896.

Tilley was created a commander of the Bath in 1867 and knight commander of St. Michael and St. George in 1879, both honors earned through an industrious and impressively puritanical career. In a period of rather flamboyant politics, Tilley, an Anglican, was not only a prohibitionist but a devoted attender of churches and supporter of Bible societies. He was one of the pioneers in New Brunswick in favor of vote by secret ballot and decimal currency. He was married twice and was the father of four sons and five daughters.

Further Reading

No modern critical biography of Tilley has been written, but a contemporary, James Hannay, wrote voluminously about him and his period: *The Life and Times of Sir Leonard Tilley* (1896) and *Wilmot and Tilley* (1909). Material on Tilley's career is also in Donald Creighton, *John A. Macdonald* (2 vols., 1952-1956). For general background see William George Hardy, *From Sea unto Sea: Canada, 1850 to 1910—The Road to Nationhood* (1960), and William L. Morton, *The Critical Years: The Union of British North America, 1857-1873* (1964). □

Paul Johannes Tillich

Paul Johannes Tillich (1886-1965), German-American Protestant theologian and philosopher, ranks as one of the most important and influential theologians of the 20th century. He explored the meaning of Christian faith in relation to the questions raised by philosophical analysis of human existence.

Together with thinkers such as Karl Barth and Rudolf Bultmann, Paul Tillich helped revolutionize Protestant theology. All three were influenced by the recovery of neglected insights in the Bible, the discovery of existentialism through the writings of Søren Kierkegaard, and the crisis in Western culture wrought by World War I.

Tillich was born on Aug. 20, 1886, in Starzeddel, Prussia, the son of Johannes Tillich, a Lutheran minister. Paul studied at the universities of Berlin (1904-1905, 1908), Tübingen (1905), Halle (1905-1907), and Breslau. He received his doctorate from Breslau (1911) and the licentiate of theology from Halle (1912).

German Career

Ordained a minister of the Evangelical Lutheran Church in 1912, Tillich served as a chaplain in the German army throughout World War I. During the years between the war and the coming to power of the Nazis in 1933, he was actively involved in the religious-socialist movement in Germany along with others such as Martin Buber. The religious socialists rejected the traditional otherworldliness and individualism of the dominant forms of Christianity and joined in the German socialist struggle for wider justice and social opportunity; but they sharply criticized Marxism and other purely secular forms of socialism for their utopian illusions and purely technocratic approach to human problems.

Tillich taught theology at the University of Berlin (1919-1924) and then was appointed professor of theology at the University of Marburg. That same year he married Hannah Werner; they had a son and a daughter. He next taught theology at the universities of Dresden (1925-1929) and Leipzig (1928-1929) and philosophy at the University of Frankfurt am Main (1929-1933). At Frankfurt, he produced his chief German writings. The best known of these, translated into English as *The Religious Situation* (1932), sets forth Tillich's central concept of religion as the universal dimension of ''ultimate concern'' in all human life and culture and interprets the transformations taking place in 20th-century European politics, arts, and thought in light of this concept.

American Career

With the rise of Hitler, Tillich became an outspoken opponent of Nazism, and in 1933 he was dismissed from his position at Frankfurt. He emigrated to the United States, invited by the distinguished theologian Reinhold Niebuhr to teach at Union Theological Seminary in New York City, where Tillich remained until 1955.

In *The Interpretation of History* (1936) Tillich developed the classical Greek idea of *kairos* (the right time), used in the New Testament to describe the historic disclosure of God in Christ. Prominent in *The Protestant Era* (1948), a collection of his articles exploring aspects of modern history from a theological perspective, is the key term, ''the Protestant principle''—a necessary critical principle for both living religion and theological reflection which protests against identifying anything finite with the infinite God.

Tillich's first collection of sermons, *The Shaking of the Foundations* (1948), was followed by *The New Being* (1955) and *The Eternal Now* (1963). Many people have found his sermons the most helpful way to enter his thought, here fleshed out concretely in biblical interpretation and in application to contemporary life.

Tillich was profoundly influenced by, and contributed to, depth psychology. *The Courage To Be* (1952) perhaps best embodies his application of psychological insights to a theological description of man with his analysis of the nature of anxiety. He turned his attention to basic problems of Christian ethics in *Love, Power and Justice* (1954), and in *Morality and Beyond* (1963).

His Chief Work

Systematic Theology (vol. 1, 1951; vol. 2, 1957; vol. 3, 1963) is Tillich's chief work and the most complete exposition of his theology. Its structure is based upon his ''method of correlation,'' which ''explains the contents of the Christian faith through existential questions and theological answers in mutual interdependence.'' In the first volume he sets forth in greatest detail his important and much-debated interpretation of God, not as a being among beings but as Being-itself, the ''ground and power of being'' in everything that exists.

Tillich's career ended with distinguished professorships at Harvard (1955-1962) and the University of Chicago (1962-1965), where he taught to overflowing classrooms. Among his books published during this period or posthumously, the following should be noted: *Biblical Religion and the Search for Ultimate Reality* (1955), *Dynamics of Faith* (1957), *Theology of Culture* (1959), *Christianity and the Encounter of World Religions* (1963), *Perspectives on 19th and 20th Century Protestant Thought* (1967), *A History of Christian Thought* (1968), and *What is Religion?* (1969). In addition, he wrote literally hundreds of articles for religious and secular periodicals.

In 1940 Tillich had become an American citizen. Until the end of World War II he remained politically active, participating in the religious-socialist movement in the United States and serving as chairman of the Council for a Democratic Germany. He was chairman of the Self-help for Émigrés from Central Europe and was generally active in refugee work. He was frequently called upon to contribute to the national and international ecumenical movement. He received many honorary doctorates and awards. Perhaps none gave him deeper pleasure than those bestowed by his homeland, Germany, in the years after the war.

A man of average height and build, with a shock of white hair in his later years, Tillich was reserved but keenly and warmly interested in other persons. His profound love of nature manifested itself in his religious outlook. In the midst of a still-active career, he died in Chicago on Oct. 22, 1965. With his broad humanistic interests and approach to Christianity, he communicated to many in modern secular culture a renewed appreciation of religion as man's universal ''ultimate concern,'' manifested in all human activities.

Further Reading

Tillich's most extended autobiographical account is *On the Boundary* (1966). A brief, clearly written introduction to his life and thought is Guyton B. Hammond, *The Power of Self-transcendence: An Introduction to the Philosophical Theology of Paul Tillich* (1966). Also brief is David Hopper, *Tillich: A Theological Portrait* (1967), which combines biography with a scholarly critique of Tillich's *Systematic Theology*. More extensive and technical studies include J. Heywood Thomas, *Paul Tillich* (1963), and Alexander J. McKelway, *The Systematic Theology of Paul Tillich* (1964). See also Carl J. Armbraster, *The Vision of Paul Tillich* (1967). Noted specialists in various fields assess Tillich's life and work in an anthology of essays, *The Intellectual Legacy of Paul Tillich,* edited by James R. Lyons (1969); and his place in history is considered in Alvin C. Porteous, *Prophetic Voices in Contemporary Theology* (1966).

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Benjamin Ryan Tillman

Benjamin Ryan Tillman (1847-1918), an American statesman for the South and a demagogue, was known as ''Pitchfork Ben.'' His political campaigns on behalf of poor whites gave direction to a new generation of Southern activists who reorganized post-Reconstruction politics and society.

Benjamin Ryan Tillman was born in Edgefield Country, S.C., on Aug. 11, 1847, of an old Southern family. He was raised on a plantation which boasted numerous slaves. A bright student, Tillman was prevented from serving with the Confederate forces during the Civil War because of the loss of his left eye. After the war he began farming, experiencing the frustrations of Southerners under Reconstruction policies and Federal troops.

Despite his many acres Tillman identified himself more with poor white farmers than with the aristocrats of his state who sought to return to what they recalled as a gracious and chivalrous era. The fear poor white farmers felt and their hatred of freed blacks found expression in bloody riots in 1876 in which Tillman participated. Only in 1885 did his demands for farmers' education and aid and the organization of the Farmers' Association give him a political base.

During the next years Tillman engaged in bitter controversies, making scapegoats of blacks and aristocrats and organizing a political machine of rural supporters. Becoming a power in the state Democratic party, in 1890 the ''One-eyed Plowboy'' urged voters to ''spit out of your mouths'' candidates allegedly arraigned against the farmers' interests, and he rode into power. As governor of the state in 1890-1894, and afterward, he dictated all legislation. Some of his policies comported with those of the Populists of the period. Thus he appointed a commission to fix railroad rates; in 1896 he managed to institute the primary system of nominating Democratic candidates (as distinguished from the old convention system) to enable a broader spectrum of the white voters to name candidates; and he won tax equalization and education measures. However, his determination to make blacks second-class citizens had less in common with populism. Tillman's most original program was his pioneer Dispensary, which gave the state sole right to sell alcoholic liquors.

In 1896, having named his successor as governor, Tillman won a seat in the U.S. Senate; his assertion that he would ''stick my pitchfork into [President Grover Cleveland's] old ribs'' appropriately introduced him to the national audience. In Washington his unbridled scorn for blacks divided both liberals and conservatives. Tillman's hatred of President Theodore Roosevelt became a major motif in his career. Nevertheless, his exposé of the inordinate profits gained by steel manufacturers for government ships, his battle for naval expansion, and, most important, his work to revitilize the Interstate Commerce Commission through the Hepburn Act (1906) gave him status among those working for progressive measures.

Although Tillman remained a senator and a figure in South Carolina politics, he loomed largest in his last decade as the prototype of New South politicians like James K. Vardaman in Mississippi and the later Jeff Davis of Arkansas. Both roused their poor white constituents for progressive social measures but also for the suppression of black civil rights. Tillman died on July 3, 1918, in Washington.

Further Reading

The authority on Tillman is Francis B. Simkins: see his *The Tillman Movement in South Carolina* (1926) and *Pitchfork Ben Tillman, South Carolinian* (1944). □

Jacobo Timerman

Jacobo Timerman (born 1923) was an Argentine journalist who wrote articles opposing human rights abuses in Argentina and elsewhere. He founded the newspaper *La Opinión,* which also condemned human rights abuses wherever they occurred.

Jacobo Timerman was born on January 6, 1923, in Bar, a town in the Soviet Ukraine. Timerman's family emigrated to Argentina five years later to escape the pogroms which threatened Jews in the Ukraine in the 1920s. When Jacobo was 12 his father died, leaving his wife to support Jacobo and his younger brother José (Yoselle). They lived in a one-room apartment in the Jewish quarter of Buenos Aires. Large numbers of Europeans had immigrated to Argentina in the early 20th century, and among them were thousands of Eastern European Jews.

Argentina, along with much of the Western world, witnessed the rise of vocal right-wing movements in the 1920s and 1930s, many drawing their inspiration from the success of Hitler in Nazi Germany. The rise of anti-Semitism in the 1930s, the presence of a large Jewish community, and the strong encouragement of his mother spurred Timerman's involvement in Jewish cultural and political organizations at

an early age. At 14 he joined Avuca, a Jewish youth organization, which spurred his interest in Jewish history and culture. Timerman became a strong supporter of the struggle for a Jewish homeland as a teenager, and his Zionism stood out as one of the central principles of his life and work.

Although originally a student of engineering, Timerman turned to journalism in the 1940s, a period of intense political turmoil in Argentina. Juan Domingo Perón rose to political power in the mid-1940s and ruled Argentina for a decade, forging a national political alliance built on a charismatic appeal to the masses, in particular labor unions in a rapidly urbanizing and industrializing nation. The fascist overtones of Perón's politics, his determination to forge an independent foreign policy, and his economic program chilled relations with the United States and made Perón a symbol of Argentine nationalism. The death of Perón's charismatic wife Evita and his overthrow in 1955 ushered in three decades of political and economic chaos in Argentina.

Amidst the political tribulations of the 1950s and 1960s Jacobo Timerman rose to prominence as a journalist and publisher. He became a national figure in the 1950s as a resourceful reporter for the newspaper *La Razón,* and in the 1960s he became involved in radio, television, and magazine publishing. With friends he founded *Primera Plana,* a successful weekly news magazine along the lines of *TIME* or *Newsweek*. Timerman sold the magazine and founded another news weekly, *Confirmado,* which he also later sold. In 1971, he helped found the newspaper *La Opinión*. The paper was influential and widely read in political and intellectual circles. David Graiver, a young financier, bought 45 percent interest in the paper and worked with Timerman in several publishing projects.

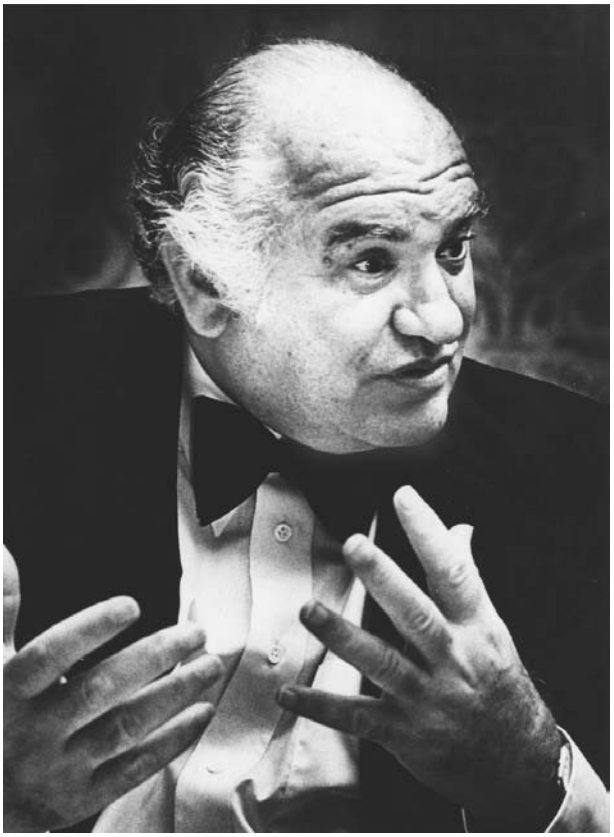

The 1970s were an exceptionally difficult time in Argentina. Assassinations, kidnappings, bombings, and urban guerrilla warfare became commonplace as armed right-wing and left-wing groups gained strength. Thousands of Argentines ''disappeared'' when they were picked up and never seen again, many the victims of government security forces operating in secrecy. Successive military and civilian regimes failed to achieve political order or economic growth, and in 1973 the aging Juan Perón triumphantly returned to Argentina with his new wife Isabel to win a resounding electoral victory which swept him into the presidential palace after nearly 20 years in exile.

Amidst the disintegration of political order in Argentina, Timerman's newspaper took a strong stance against human rights abuses by both the right and the left. Editorials in *La Opinión* condemned human rights abuses in regimes as diverse as those in Chile, Israel, Cuba, and the Soviet Union. Timerman began to publish the names of the ''*desaparecidos*'' (''missing ones'') in *La Opinión* and to criticize the regime of Isabel Perón, who had succeeded her husband on his death in July 1974. A supporter of Juan Perón in the early 1970s, *La Opinión* openly supported the overthrow of Isabel by the military in March 1976. Continuing criticism of political violence and government economic policies angered the military regime.

In April 1977 armed civilians, purportedly acting on orders from the military, surrounded his home and arrested Timerman, beginning a two and one-half year ordeal of imprisonment, torture, house arrest with his wife and three sons, and, finally, forced exile. Timerman's case aroused international attention, drawing strong pressure for his release from the Vatican and the Carter administration (among others). In *Prisoner Without a Name, Cell Without a Number* Timerman traced in chilling detail the rise of his political problems and his arrest, torture, and imprisonment at the hands of the military. No formal charges were ever brought against him. (Timerman's financial partner, David Graiver, died mysteriously in 1976 and allegedly had been linked to the financing of the left-wing guerrilla movement, the Montoneros.) Several hearings and three judicial verdicts in Timerman's favor failed to achieve his release. Under mounting international pressure, the military regime stripped Timerman of his Argentine citizenship and his property and expelled him from the country in September 1979.

With the publication of *Prisoner* in several languages in 1980 and 1981, Timerman provoked an international controversy. In his book Timerman attributed many of his problems to his Zionism and focused on the anti-Semitism of his captors. He condemned the military regime for its Nazi characteristics and severely criticized Argentine Jewish leaders for what he perceived as their passivity in the face of a possible ''holocaust'' in Argentina. He praised Jimmy Carter's support for human rights and denounced Ronald Reagan's ''quiet diplomacy'' and support for friendly ''authoritarian'' regimes, particularly the Argentine regime.

Conservative commentators such as William F. Buckley, Jr. and Irving Kristol in the United States attacked Timerman's views and credibility. Timerman won a number of prestigious international prizes for his defense of freedom on the press and for his contributions to inter-American relations.

Settling in Israel with his family, Timerman continued to provoke controversy. In 1982 he published *The Longest War,* a scathing critique of the Israeli invasion and occupation of Lebanon, setting off another bitter debate on international politics. In 1984 the military regime in Argentina stepped down, completely discredited after economic collapse and the disastrous war against Great Britain over the Falklands/Malvinas Islands. The newly-elected civilian regime began the prosecution of former military leaders for their responsibility in the torture and disappearance of thousands of Argentines between 1977 and 1983. Jacobo Timerman returned to Argentina in August 1984, declaring his intention to testify against his torturers and to reclaim his confiscated newspaper, which he did.

In 1987 he published *Chile: Death in the South,* a blistering indictment of the dictatorial rule of General Augusto Pinochet. In 1991, he published, *Cuba: A Journey,* another somewhat controversial work.

Further Reading

Prisoner Without a Name, Cell Without a Number (1980-1981) contains extensive autobiographical material. *The Progressive* (December 1981) has an interesting interview with Timerman. □

Jan Tinbergen

The Dutch economist Jan Tinbergen (1903-1994) was a pioneer in the development of econometrics, linking statistics and mathematics to economic theory. He shared the Nobel Prize in 1969.

Jan Tinbergen was born in The Hague on April 12, 1903. He was educated at the University of Leiden, where he earned a doctoral degree in physics. In 1929 he joined the staff of the Central Bureau of Statistics, the economic planning unit of the Dutch government, where he remained until 1945, except for 1936-1938, when he served as a business-cycle research expert for the League of Nations. Beginning in 1933, he accepted a position as professor of development planning at the Netherlands School of Economics, Rotterdam, an institution he served for his entire academic career.

He became director of the Central Planning Bureau of the Dutch government, serving from 1945 to 1955. After that time, he became an advisor to various governments and international organizations, showing particular concern for the problems of underdeveloped countries.

Econometrics, where Tinbergen made his greatest contributions, consists of the application of statistical data and techniques to mathematical formulations of economic theory. It serves to test the hypotheses of economic theory and to estimate the implied interrelationships.

Tinbergen's early work reflects rather clearly the influence of his training in the physical sciences. As early as the 1930s he was publishing papers dealing with the construction of aggregative models of the economy in the form of systems of simultaneous dynamic equations. These were followed by studies of the measurement of the parameters of such models using statistical data. His first complete model was of the economy of the Netherlands. This model was followed by a similar study of the economy of the United States done for the League of Nations. Having constructed the model and statistically estimated the appropriate coefficients, he analyzed its cyclical properties through the solution to the corresponding system of difference equations. His work has served as the principal stimulus for the extensive model-building that has taken place throughout the world in recent years.

Following World War II, Tinbergen's work served as the basis for the use of model projections in the economic planning of the Dutch government. This occurred while he was director of the Central Planning Bureau. The Dutch government has led the world in the systematic use of econometric models in its planning, budgeting, and policy formulation. Many new contributions to the field of econometrics grew out of this activity, and many of the world's leading econometricians cut their professional teeth on the construction and maintenance of the Dutch models.

Among the more prominent of Tinbergen's contributions to econometrics are the introductions of the concepts of ''targets'' and ''instruments.'' The ''targets'' are defined in terms of the policy maker's goals. For example, a given level of aggregate output might be a target. With the help of the model, this in turn would show what values of the ''instruments'' would lead to the achievement of that goal.

The process introduced by Tinbergen is virtually the inverse of the usual procedure in forecasting in which, for given values of the independent variables, the corresponding values of dependent variables are computed. He later extended these same concepts to secular growth models for underdeveloped countries. It might be noted that all of the major econometric models of the United States are in the tradition that began with Tinbergen's work.

Tinbergen wrote extensively on such important topics as the mathematical analysis of the business cycle, the theory of income distribution, the theory of economic growth, the measurement of elasticities of substitution, and the theory of economic development.

Tinbergen served as chairman of the United Nations Committee for Development Planning from 1965 to 1972, as he helped set up more than 20 economic institutes in many parts of the world, including Turkey, India and Chile. In 1969 he shared the Nobel Prize in economic science with Ragnar Frisch of Norway. They received the honor for their work in the development of mathematical models used in econometrics. Tinbergen retired from the Netherlands School of Economics in 1973, having served there for 40 years.

After that, he infrequently published new works on economic theory, including *Income Distribution* (1975), *Warfare and Welfare* (with others, 1987), and *World Security and Equity* (1990). During the 1980s, he urged the world's strong nations to do more for developing countries, saying in an interview, ''Individual countries, with their limited resources, cannot stimulate the economy, but together they may succeed.'' He encouraged a stronger relationship between Europe and Japan, and criticized the U.S. for ''standing pat,'' rather than increasing aid to countries. In 1992, he received the Four Freedoms Award.

During his lifetime, Tinbergen received 20 honorary degrees from institutions worldwide. He died in The Netherlands on June 9, 1994. The Tinbergen Institute has been established in Rotterdam in his honor.

Further Reading

Tinbergen's work receives some mention in Edmund Whittaker, *Schools and Streams of Economic Thought* (1960), and in G. L. S. Shackle, *The Years of High Theory: Invention and Tradition in Economic Thought, 1926-1939* (1967). □

Nikolaas Tinbergen

Nikolaas Tinbergen (1907-1988) is known for his studies of stimulus-response processes in wasps, fishes, and gulls. He shared the Nobel Prize in medicine in 1973 for work on the organization and causes of social and individual patterns of behavior in animals.

Nikolaas Tinbergen, a zoologist, animal psychologist, and pioneer in the field of ethology (the study of the behavior of animals in relation to their habitat), is most well known for his studies of stimulus-response processes in wasps, fishes, and gulls. He shared the 1973 Nobel Prize in physiology or medicine with Austrian zoologists Karl von Frisch and Konrad Lorenz for his work on the organization and causes of social and individual patterns of behavior in animals.

The third of five children, Tinbergen was born April 15, 1907, in The Hague, Netherlands, to Dirk Cornelius Tinbergen, a school teacher, and Jeanette van Eek. His older brother Jan studied physics but later turned to economics, winning the first Nobel Prize awarded in that subject in 1969. The Tinbergens lived near the seashore, where Tinbergen often went to collect shells, camp, and watch animals, many of which he would later formally research.

After high school, Tinbergen worked at the Vogelwarte Rossitten bird observatory and later began studying biology at the State University of Leiden, Netherlands. For his dissertation, Tinbergen studied bee-killer wasps and was able to experimentally demonstrate that the wasps use landmarks to orientate themselves. Tinbergen first established the tradi-

tional routes of the wasps near their burrows, then altered the landscape to see how the wasps' behavior would be affected. Tinbergen was awarded his Ph.D. in 1932.

Tinbergen married Elisabeth Rutten in 1932 (they had five children together). Soon afterward, the Tinbergens embarked on an expedition to Greenland, where Tinbergen studied the role of evolution in the behavior of snow buntings, phalaropes, and Eskimo sled dogs. When he returned to the Netherlands in 1933, he became an instructor at the State University, where he organized an undergraduate course on animal behavior. Tinbergen's work had been recognized in the field of biology but it was not until after he met Lorenz—the acknowledged father of ethology—that his work began to form a directed body of research. Tinbergen took his family to Lorenz's home in Austria for a summer so the two men could work together. Although they published only one paper together, their collaboration lasted a number of years.

During 1936, Tinbergen and Lorenz began constructing a theoretical framework for the study of ethology, which was then a fledgling field. They hypothesized that instinct, as opposed to simply being a response to environmental factors, arises from an animal's impulses. This idea is expressed by the concept of a fixed-action pattern, a repeated, distinct set of movements or behaviors, which Tinbergen and Lorenz believed all animals have. A fixed-action pattern is triggered by something in the animal's environment. In some species of gull, for instance, hungry chicks will peck at a decoy with a red spot on its bill, a characteristic of the gull. Tinbergen showed that in some animals learned behavior is critical for survival. The oystercatcher, for instance, has to learn which objects to peck at for food by watching its mother. Tinbergen and Lorenz also demonstrated that animal behavior can be the result of contradictory impulses and that a conflict between drives may produce a reaction that is strangely unsuited to the stimuli. For example, an animal defending its territory against a formidable attacker, caught between the impulse to fight or flee, may begin grooming or eating.

Regarding his collaboration with Lorenz, Tinbergen is quoted in *Nobel Prize Winners* as saying: ''We 'clicked' at once. . . . [Lorenz's] extraordinary vision and enthusiasm were supplemented and fertilized by my critical sense, my inclination to think his ideas through, and my irrepressible urge to check out 'hunches' by experimentation.'' Tinbergen and Lorenz's work was disrupted by World War II.

Tinbergen spent much of the war in a hostage camp because he had protested the State University of Leiden's decision to remove three Jewish faculty members from the staff. After the war ended, he became a professor of experimental biology at the University. In 1949, Tinbergen traveled to Oxford University in England to lecture. He stayed at Oxford, establishing the journal *Behavior* with W. H. Thorpe and working in the University's animal behavior division. His 1951 book *The Study of Instinct* is credited with bringing the study of ethology to many English readers. The book summarized some of the newest insights into the ways signaling behavior is created over the course of evolution. In 1955, Tinbergen became an English citizen, and in 1966 he was appointed a professor and fellow of Oxford's Wolfson College. When the work of Tinbergen, Lorenz, and von Frisch, who had demonstrated that honeybees communicate by dancing, received the Nobel Prize in 1973, it was the first time the Nobel Committee recognized work in sociobiology or ethology.

It was Tinbergen's own hope that the ethologists' body of work would help in understanding of human behavior. ''With von Frisch and Lorenz, Tinbergen has expressed the view that ethological demonstrations of the extraordinarily intricate interdependence of the structure and behavior of organisms are relevant to understanding the psychology of our own species,'' wrote P. Marler and D. R. Griffin in *Science.* ''Indeed, [the Nobel Prize] might be taken . . . as an appreciation of the need to review the picture that we often seem to have of human behavior as something quite outside nature, hardly subject to the principles that mold the biology, adaptability, and survival of other organisms.''

The ability of an organism to adapt to its environment is another element of Tinbergen's work. After he retired from Oxford in 1974, he and his wife attempted to explain autistic behavior in children to adaptability. The Tinbergens' assertion that autism may be caused by the behavior of a child's parents caused some consternation in the medical community. Tinbergen believed that much of the opposition to his work was caused by the unflattering view of human behavior it presented. ''Our critics feel we degrade ourselves by the way we look at behavior,'' he is quoted as saying in *Contemporary Authors.* ''Because this is one of the implications of ethology, that our free will is not as free as we think. We are determinists, and this is what they hate. . . . They feel that our ideas gnaw at the dignity of man.''

Tinbergen was wrote a number of books and made many nature films during his lifetime. Among his publications were several children's books, including *Kleew* and *The Tale of John Stickle.* Among the numerous awards he received are the 1969 Italia prize and the 1971 New York Film Festival's blue ribbon, both for writing, with Hugh Falkus, the documentary *Signals for Survival,* which was broadcast on English television. Tinbergen died December 21, 1988, after suffering a stroke at his home in Oxford, England.

Further Reading

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Jean Tinguely

The Swiss sculptor Jean Tinguely (1925-1991) worked in a manner that combined aspects of Dada,

Constructivism, and kinetic art. His sculptures are capricious constructions made of a wide variety of materials, most often of junk. They are assembled to function as strange and often whimsical machines which are erratic in their performance and were at times designed to self-destruct.

Jean Tinguely was born in Fribourg, Switzerland, in 1925, the only child of a factory worker and his wife. In 1928 the family moved to Basel where Tinguely lived until 1951, when he moved to Paris. As a child he was a poor student but an avid reader and spent much of his free time perched in a tree thinking and reading. He created his first example of kinetic art at the age of 12 and still felt in the 1980s that this was his best effort in motion art. Tinguely had placed 30 small water wheels along the side of a stream. The axle of each wheel was connected to a shaft with randomly placed projecting arms or striking implements. Tin cans and other objects were struck by these arms as the wheels turned, creating a dissonance that the artist remembers as being weird and beautiful. As he recalls, his motivation was simply to do it for the sake of doing it. This project anticipated his fascination for construction as a process of creation, for motion or kinetics, for sound as an integral part of the working of his designs, and for the inclusion of randomness or chance as an animating factor. Tinguely once said of his mechanical assemblages that he allowed a sense of independence between himself and his work to the point of their having freedom or personalities of their own.

At the age of 15, while working in a department store, he enrolled in evening classes at the Kunstschule (Art School) where he studied under an innovative teacher, Julia Ris. She introduced Tinguely to the Dadaist collages of Kurt Schwitters. Dada was an intellectual and esthetic protest against society and its values by the establishment of an anti-art, often of ''found objects'' of junk. Schwitters' collages of discarded ticket stubs, pieces of old newspapers and magazines, buttons, gears, and other objects were assembled into compositions which at times had a relief-like quality. Tinguely developed this into the third dimension, as sculpture. Like Schwitters, he perceived junk as an essential part of the experience of an urban industrialized society and as a comment on the banality and insensitivity of it.

During World War II in Switzerland, a haven for refugees from across Europe, Tinguely came into contact with a wide variety of artistic and intellectual trends, notably the concept of universal dynamism that was integral to a number of artistic movements. He was intrigued by how motion can change the way an object is perceived or even make it seem to disappear, as would happen with an airplane propeller. Tinguely experimented with a variety of applications of dynamism, at times affixing furniture and even his own work to motors which spun the objects at varying speeds. Motion changed the appearance of the objects, and at times physically disintegrated them, creating an exciting spectacle. In his later work the principles of motion and disintegration were to be refined in assemblages of erratically moving asynchronous mechanical parts which were designed to have prolonged and spectacular self-destruction.

Tinguely and his wife, Eva Appli, whom he had married in 1949, arrived in Paris in 1951, where he made his life and career thereafter. The intellectual and artistic climate of Paris was a great stimulus to him, as was the vast flea market where Tinguely could find virtually any type of object or artifact. His predilections for the Constructivist principle of assemblage, the Dadaist use of cast-offs or ''found objects,'' and the use of motion by gas or electric motors had become constants in his work, even in his relief constructions. Tinguely quickly came to be recognized as a rebel and worked in directions at odds with most accepted forms of artistic expression. He was particularly opposed to static easel painting, in a response to which in 1953 he created his meta-matics—robots that moved about, made noises, and could be fitted to perform a number of tasks. At the Biennale de Paris of 1959 he designed a metamatic to make abstract paintings. Spectators who could start and stop it as well as change colors activated the machine. Almost 40,000 paintings were produced in two weeks. The crowds that had come to see the Biennale were thoroughly entertained, but abstract expressionist artists were disgruntled by Tinguely, whom they considered a charlatan.

In 1960 Tinguely arrived in New York for the first American showing of his sculpture at the George Staempfli Gallery. He responded to that city as if it were a giant and powerful machine and immediately started planning a large work that would celebrate the vibrant spirit of life in New

York. The Museum of Modern Art agreed to allow him to construct his work, *Homage to New York,* in the museum's sculpture garden. On March 17 of that year several hundred people gathered to observe the spectacle of his 23-foot high and 27-foot long assemblage perform and self-destruct.

Tinguely was always proud of the fact that most people seemed instinctively drawn to his sculptures, related to them, and often found them amusing. The erratic and therefore less than mechanically perfect manner in which they operate seems to eliminate the sense of separation that people experience between themselves and machines. In what many see as a cold, mechanized world, or a depersonalized world in which machines are servants to man's needs, Tinguely created machines that were as interesting and even as amusing as man himself. Cast-off machine-produced objects and parts, ''artifacts'' of industrial societies, are assembled in compositionally interesting and often whimsical ways to delight and often invite viewer participation. Days of work were discarded if the sounds produced were not interesting or pleasing. To Tinguely, the sounds made by his sculptures were like dissonant music or poetry. His works come to life with outrageous personalities, move about producing various noises, perform functions, and reach a climax, often of self-destruction. Tinguely's work has been likened to Neo-Dadaism, the ''New Realism'' of Yves Klein, as well as to performance and spectacle art.

One of his last major works prior to his death in August, 1991, was *Le Cyclop* (The Head), a sculptural project in the Fountainebleau Forest in France. There was a posthumous exhibit of his work in 1996 at the Museum of Modern Art in New York, followed later that year by the inauguration of the Jean Tinguely Museum in Basel, Switzerland.

Further Reading

Calvin Tomkins' *The Bride and the Bachelors* (1977) is probably the most interesting and entertaining writing on Tinguely. See also Carla Gattlieb's *Beyond Modern Art* (1976) for a thorough background on the radical developments in contemporary art and Tinguely's relation to them. □

Tintoretto

The Italian painter Tintoretto (1518-1594) excelled in grandly agitated and often deeply moving history paintings and dignified portraits of members of the Venetian aristocracy.

The real name of Tintoretto was Jacopo Robusti, but he is better known by his nickname, meaning the ''little dyer,'' his father having been a silk dyer. The artist was born in Venice and lived there all his life. Even though his painting is distinguished by great daring, he seems to have led a rather retired life, concerned only with his work and the well-being of his family. His daughter Marietta and his sons Domenico and Marco also became painters, and Domenico eventually took over the direction of Tintoretto's large workshop, turning out reliable but uninspired pictures in the manner of his father. Some of them are, on occasion, mistaken for works of the elder Tintoretto.

Tintoretto appears to have studied with Bonifazio Veronese or Paris Bordone, but his true master, as of all the great Venetian painters in his succession, was Titian. Tintoretto's work by no means merely reflects the manner of Titian. Instead he builds on Titian's art and brings into play an imagination so fiery and quick that he creates an effect of restlessness which is quite opposed to the staid and majestic certainty of Titian's statements. If Tintoretto's pictures at first sight often astonish by their melodrama, they almost inevitably reveal, at closer observation, a focal point celebrating the wonders of silence and peace. The sensation of this ultimate gentleness, after the first riotous impact, is particularly touching and in essence not different from what we find (although brought about by very different means) in the pictures of Titian and Paolo Veronese.

Tintoretto was primarily a figure painter and delighted in showing his figures in daring foreshortening and expansive poses. His master in this aspect of his art was Michelangelo. Tintoretto is supposed to have inscribed on the wall of his studio the motto: ''The drawing of Michelangelo and the color of Titian.'' Unlike Michelangelo, however, Tintoretto worked and drew very quickly, using only lights and shadows in the modeling of his forms, so that his figures look as if they had gained their plasticity by a kind of magic. In the rendering of large compositions he is reported to have used as models small figures which he made of wax and placed or hung in boxes so cleverly illuminated that the conditions

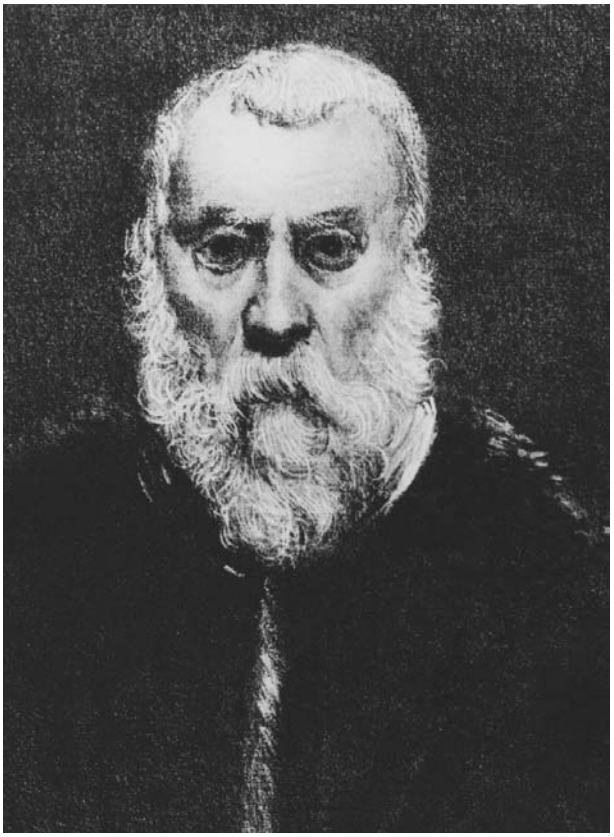

of light and shade in the picture he was painting would be the same as those in the room in which it was to be hung.

Early Style

Tintoretto's earliest work to be dated with certainty, *Apollo and Marsyas* (1545), was painted for Pietro Aretino, who, in a letter written expressly for publication, noted the quickness of its execution and recommended the artist to the world as a genius of note. At about the same time Tintoretto painted the large and deeply moving *Christ Washing the Feet of the Apostles* (Madrid), in which greatness of gesture and extreme foreshortening are balanced by the dramatic light which pervades the painting and the intensity of feeling which distinguishes the movement of each of the participants in the scene. The picture is so arranged that we see Christ and St. Peter (in the extreme right corner) last, even though—and yet exactly because—they matter most in the story the picture brings to life. The action which binds these key figures together is dramatized chiefly by an exchange of glances. Throughout Tintoretto's career these elements of procedure, though richly varied and always in harmony with the sense of the story he represents, remain central to his art.

Other early paintings of note in Tintoretto's oeuvre are his *Last Supper* (S. Marcuola, Venice), *St. George and the Dragon, Presentation of the Virgin,* and *St. Mark Rescuing a Slave,* where St. Mark is shown coming from heaven and through the air, headfirst into the depth of the picture, to rescue an ever so nobly painted enslaved Christian who is awaiting execution at the hands of a group of pagans dressed in richly shining Turkish costumes.

Mature Style

The works of Tintoretto's mature style, though often even more dramatic than his early one,s are distinguished by a greater compositional unity and a richer splendor of muted colors. As before, the actions of his figures are breathtakingly daring, but now they hardly ever strike us as extravagant, so well and with such majesty do they serve their function in the dramatization of the story. Examples of this style are the *Last Supper* (ca. 1560; S. Trovaso, Venice), the *Last Judgement* (ca.1560; S. Maria dell'Orto, Venice), the *Adoration of the Golden Calf* (ca. 1560), the *Finding of the Body of St. Mark* (ca. 1562), and the *Removal of the Body of St. Mark* (ca. 1562), in which a thunderstorm is painted with the same dramatic intensity as the principal figures.

The triumph of Tintoretto's art is his paintings for the Scuola di S. Rocco in Venice, which he executed intermittently between 1564 and 1587. The walls and the ceilings are almost completely covered with works invented and, to a great extent, executed by him in their entirety. The paintings celebrate great events of the Old and New Testaments and the lives of the saints. St. Roch, under whose patronage the confraternity to which the Scuola belonged performed its works of charity, is especially honored.

The culmination of the whole work is the vast *Crucifixion* (1565) in the Sala dell'Albergo. The action is represented at the moment when the sponge is being dipped in vinegar to be lifted up on a stick to Christ. A multitude surrounds the cross—soldiers, followers of Christ, mockers, pagans, and contemporaries of Tintoretto (clearly marked as portraits), who behold the sacred scene as if it were happening now. The cross of the good thief is being pulled into position; a ladder, ready for the deposition, lies on the ground and leads our eye far back into the painting; the bad thief is about to be nailed to his cross, which lies on the ground. Mary, at the foot of the cross, has fainted into the arms of her companions. The work is virtually a night piece built around a glory of light which emanates from Christ on the cross. The whole composition revolves around Christ, and this is accomplished by a most sophisticated arrangement of dramatic gestures, an extraordinarily daring use of foreshortening leading from our space into that of the painting and back, and, above all, a management of lights which connects our time with that of the Crucifixion and the timelessness of the event with the natural world.

The great majority of Tintoretto's large canvases were history paintings with religious subjects. Among his late works, which are distinguished by the joining of a noble naturalism with an ever greater and touching spirituality, is the vast representation of Paradise in the Sala del Gran Consiglio of the Doges' Palace (1588), in which the Madonna and saints, led by St. Mark, recommend the Great Council of Venice and its decisions to the grace of Christ. The countless figures are bathed in a strange, phosphorescent light. Another late work, of incredible daring and yet ultimately quiet in its effect, is the Last *Supper* (1592-1594; S. Giorgio Maggiore, Venice). Tintoretto fills the air of the great hall with a rush of adoring angels; their presence is made visible by subtle highlights accentuating the darkness of the room.

Secular Paintings

Tintoretto's allegorical works and scenes from ancient and modern history include the ribald *Mars, Venus, and Vulcan* (ca. 1550), which shows Mars hiding under a bed to escape detection by Vulcan, who, having returned home unannounced, is approaching Venus; the melodramatic and yet affecting *Rape of Lucretia* (ca. 1556-1559); and a number of paintings for the Doges' Palace in Venice. These include tightly knit battle scenes on land and sea and allegories in praise of Venice that feature, with much dedication to their beauty and grace, the gods of classical antiquity. Perhaps the noblest among the allegorical paintings is *Bacchus and Ariadne* (1578). The god walks through the sea to offer Ariadne the ring that will unite them in marriage. Above the couple a personification of the air (or Venus) with one hand holds Ariadne's hand and with the other holds aloft Bacchus's gift to his beloved, a starry crown. On the allegorical level this painting may be interpreted as the loving homage of the mainland, represented by Bacchus, to the beauty, grace, and merit of Venice.

Tintoretto was much sought after as a portraitist. His figures are almost always elegant and extraordinarily decorous, the women gentle and the men impressive, both tinged with a certain loneliness. Infinitely moving is his self-portrait as an old man (1588, Paris) in a very simple pose, en face, resigned and wise.

Further Reading

The most useful work on Tintoretto in English is still Hans Tietze, *Tintoretto: The Paintings and Drawings* (1948), although it shows touches of an expressionist bias. A remarkable and far-reaching study, perhaps confused in its search for standards of taste by which to judge Tintoretto's art appropriately, is F. P. B. Osmaston, *The Art and Genius of Tintoret* (2 vols., 1915); it is a very dated work but worth reading if only for its bravery in the questions it raises. John Ruskin's discussions of Tintoretto's art in *Modern Painters* (5 vols., 1843-1860) and *The Stones of Venice* (3 vols., 1851-1853) are passionately evocative and sometimes severely critical. □

Michael Kemp Tippett

Although the compositions of Sir Michael Kemp Tippett (born 1905) are not frequently performed, he is considered one of England's most important composers.

Michael Tippett was born in London on Jan. 2, 1905, and was attracted to music at an early age. His formal training was at the Royal College of Music, after which he taught school for a few years. He resigned to devote all of his time to composition and moved to a small village, where he worked steadily for several years. Later he destroyed all these early attempts and went back to the Royal College for further study.

Tippett then became musical director of Morley College in London, a college for working men and women, a position he held during the war years when London was under repeated attacks. He became known to the musical world as a skilled choral conductor with a contagious enthusiasm for music. A pacifist with firm convictions, he was jailed for three months in 1943, when he refused to accept the duties assigned him as a conscientious objector, holding that his musical activities were more important.

The cantata *A Child of Our Time* (1939; first performance 1944), written in protest over the fierce Nazi pogroms, reflects Tippett's strong feelings about the inhumanity of war. The work includes several black spirituals which are used as symbols of all persecuted peoples, giving the cantata broad significance. Following the end of World War II, the cantata was performed in several European countries that had been occupied by the Germans.

Tippett resigned from Morley College in 1951 and devoted himself to composition and to occasional appearances on the BBC radio and television. He was awarded several honorary doctorates, named commander of the Order of the British Empire, and was knighted in 1966. In the same year, he was composer-in-residence at the Aspen Festival.

Tippett's main early instrumental works are *Concerto for Double String Orchestra* (1940), *Fantasia Concertante on a Theme of Corelli* (1953), and *Concerto for Orchestra* (1963). These works tend to classify him as a neoclassic composer insofar as he employs baroque contrapuntal textures and intricate rhythms. His operas show a more subjective side of his musical personality. The *Midsummer Marriage* (1955) is ritualistic and symbolic, a kind of 20th-century *Magic Flute* in its mixture of high seriousness and comedy. Later operas are *King Priam* (1962) and *The Knot Garden* (1970), with a psychoanalytic theme. He also composed several choral works and songs.

It is difficult to categorize Tippett's music, because it follows none of the well-publicized avant-garde trends, but neither is it old-fashioned or reactionary. His style is a highly individual one, based on medieval polyphony, madrigal techniques, baroque textures, and 20th-century rhythms and harmonies.

Tippett unveiled a new work, *Symphony No. 3* for soprano and orchestra, in 1972. The London Symphony Orchestra commissioned it, with a text by the composer. It consisted of two parts: the first entirely instrumental, followed by a soprano in sequence with four blues parts. *Symphony No. 3* made its U.S. debut in 1974. That same year, Tippett made a two-month tour of the U.S., appearing as the conductor in Chicago during the performance of *Symphony No. 3.* He later appeared at the U.S. premiere of the opera *The Knot Garden* in Evanston, IL, and at a performance of his *Double Concerto* by the New York Philharmonic.

The composer conducted a lecture tour in the U.S. in 1976, and the next year attended the world premiere of his *Symphony No. 4,* commissioned and performed by the Chicago Symphony. That year also marked the debut of his fourth opera, *The Ice Break,* Tippett's first opera in a contemporary setting. The drama focused on family problems, racial tensions, and the drug scene. At one point in the opera, there is a confrontation between two rival gangs, one led by a jazz clarinetist, and the other by a classical violinist. *The Ice Break* made its U.S. debut in Boston in 1979.

Tippett celebrated his 75th birthday with the world premiere of *String Quartet No. 4* in January 1980. It was just one of many extensive performances in Great Britain and elsewhere celebrating Tippett's milestone. Later that year, Tippett wrote *Triple Concerto,* for violin, viola, cello and orchestra, which was commissioned by the London Symphony Orchestra.

Tippett celebrated his 80th birthday with a two-week tour of Texas in January, 1985. The Houston Symphony performed several of his best works, and Tippett conducted two of the pieces, despite suffering from blindness in his right eye. The Dallas Symphony Orchestra performed the U.S. premiere of *Words for Music Perhaps,* which was actually written 25 years prior. This piece combined chamber music with a narrator reading text and poems. Following Dallas, Tippett went to Los Angeles for the world premiere of his *Fourth Piano Sonata,* then on to England for a series of events commemorating his birthday.

Tippett wrote his fifth opera, *New Year,* which made its world premiere in Houston in 1989. Like his previous works, it was quite eccentric, providing wild imagery with emotional music. Tippett had previously stated he would write no more operas, but said *New Year* insisted on being

composed. It made its European debut at Glyndebourne in July 1990. The following year, Tippett unveiled *Byzantium,* a setting for soprano and orchestra over the Yeats poem. It was commissioned by the Chicago Symphony and Carnegie Hall, each celebrating their 100th year.

At the age of 90, Tippett was still composing music. In 1995, the London Symphony Orchestra gave the first public performance of *The Rose Lake,* which Tippett called a ''song without words.'' The orchestra devoted much of its concert season to music by Tippett in honor of his birthday. His rich but idiosyncratic scores continued to gain the recognition they so deserved.

Further Reading

Selected writings and broadcast talks of Tippett were published as *Moving into Aquarius* (1959). A collection of essays on various aspects of Tippett's music is Ian Kemp, ed., *Michael Tippett: A Symposium on His Sixtieth Birthday* (1965). Also, read Arnold Whittall's *The Music of Britten and Tippett: Studies on Themes and Techniques* (1982), which details the writings of Benjamin Britten and Michael Tippett. □

Tippu Tip

Tippu Tip (ca. 1840-1905), or Hamed bin Mohammed bin Juma bin Rajab el Murjebi, was a Zanzibari trader who extended his influence into the Congo region and much of East Africa.

Hamed bin Mohammed el Murjebi was born into a Zanzibar merchant dynasty at a time when trading routes from that East African metropolis were beginning to reach into the area which today forms the Republic of Zaïre. His first expedition around the southern tip of Lake Tanganyika into northern Katanga took place in 1859-1860 and was followed by two more campaigns along the same route (which he preferred to the more commonly traveled route via Tabora and Ujiji) in 1865 and 1867-1869. It was during the course of his third expedition that he gained the nickname of Tippu Tip, an onomatopoeic imitation of his firearms, and befriended the British missionary and explorer David Livingstone.

In 1870, at the head of a 4,000-man caravan, Tippu Tip returned to the Congo and, over the following decade, built a formidable empire centered in the Maniema region, between the Lualaba and Lomami rivers, where British explorer V. L. Cameron visited him in 1874. In the process Tippu Tip established his ascendancy over a number of African chiefs who agreed to serve as his auxiliaries, as well as over a number of rival Zanzibari traders who had preceded him on the Upper Congo and had set up an entrepôt at Nyangwe.

With Stanley in the Congo

There, in October 1876, Tippu Tip met Henry Stanley, who persuaded Tippu Tip to escort him down the Congo River. Although Tippu Tip accompanied Stanley only halfway, to the Stanley Falls (at the site of modern Kisangani), he later returned to the area, and his caravans gradually pushed farther and farther downriver, to the point where the Aruwimi River joins the Congo.

In the meantime, however, Tippu Tip had returned to Zanzibar and had been approached by Sultan Bargash of Zanzibar as well as by an envoy of King Leopold II of Belgium for the purpose of enlisting his influence in support of their respective ambitions. During 1883-1884 Tippu Tip seems to have been playing both ends of the field or to have been divided between his loyalty to the Sultan and his realization that European influence would probably prevail in the Congo.

During Tippu Tip's absence, Stanley (now in King Leopold's employ) reappeared on the Upper Congo to found a post at Stanley Falls, a site which Arab traders also wanted to use for commercial purposes. In June 1884 a modus vivendi was reached between Tippu Tip's lieutenants and King Leopold's representatives regarding each group's respective sphere of influence, but Tippu Tip rejected this settlement and established himself at Stanley Falls to personally supervise the situation in November 1884.

Decline of Zanzibar's Power

The Berlin Conference, however, summarily disposed of Zanzibari territorial claims, and relations between Arab traders and agents of the Congo Free State rapidly deteriorated. Tippu Tip traveled back to Zanzibar in 1886 across what had now officially become German East Africa, and in his absence his men burned down the Congo Frees State post at Stanley Falls. In Zanzibar, Tippu Tip realized (as did the Sultan himself) that the days of Zanzibari power had passed, and in February 1887 he accepted from Stanley a commission from the Congo Free State as governor of the Stanley Falls district. At the same time, he also agreed to man the expedition which Stanley had been commissioned to organize for the purpose of rescuing Emin Pasha (E. Schnitzer), a German condottiere in the service of Egypt who had been stranded in the Bahr el Ghazal area as a result of the Mahdist uprising in Sudan.

Tippu Tip traveled back to the Upper Congo in the company of Stanley but this time by way of the Atlantic coast and up the Congo River. Aside from its doubtful usefulness, the relief expedition was marred by the near annihilation of its rearguard, a disaster for which Stanley attempted to place the blame on Tippu Tip.

The old trader returned to Zanzibar in 1890 to defend himself in the lawsuit brought against him by Stanley. Although Tippu Tip's good faith was vindicated, he never returned to the Congo. In the meantime, relations between the Congo Free State and the Arabs had begun to deteriorate again as a result of various European activities which undermined the Arabs' commercial position.

Tippu Tip's son, Sefu, attempted to reassert control over one of his father's African auxiliaries, Ngongo Lutete. The latter, however, went over to the side of the Congo Free State, and in the ensuing conflict (1892-1894) the commercial and political control of the Arab traders over the eastern

Congo was shattered and Sefu himself was killed. Tippu Tip, who had vainly tried to dissuade his son from opening hostilities against the Europeans, spent his last years in retirement disrupted by litigation.

Further Reading

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Tipu Sultan

Tipu Sultan (1750-1799) was a Moslem ruler of Mysore. He was the most powerful of all the native princes of India and the greatest threat to the English position in southern India.

Tipu was born at Devanhalli, the son of Haidar Ali. Himself illiterate, Haidar was very particular in giving his eldest son a prince's education and a very early exposure to military and political affairs. From the age of 17 Tipu was given independent charge of important diplomatic and military missions. He was his father's right arm in the wars from which Haidar emerged as the most powerful ruler of southern India.

In 1782, when Haidar died during the Second Anglo-Mysore War, Tipu was very effective in bringing the west coast under his control. After his accession, he continued the war until the English were forced to make peace with him.

Mysore was now too strong and, under Tipu's efficient and dedicated administration, was growing too much in power for his neighboring states to feel secure. The Marathas in the northwest, joining the Nizam in the north, became embroiled with Tipu in 1785. They were defeated, but Tipu gave them very lenient peace terms in the vain hope of winning their friendship against the English, who he knew would resume hostilities with him as soon as they could. Simultaneously, he continued his friendly overtures to the English. Isolated from his neighbors in India, he also sent embassies to France and to the Caliph at Constantinople to gain their support, but little real benefit came of it.

By 1790 the East India Company, much better organized than ever before and now directly supported by the British government, was dead set on subjugating Tipu. Allying with the Marathas and the Nizam, it put all its might into an expedition against Mysore. Tipu lost half of his kingdom.

Despite this reduction in his territory, Tipu recuperated with such rapidity that he was still considered a very dangerous rival by the English. In 1799 the East India Company, again joined by the Marathas and the Nizam, attacked Tipu.

Pushed back to his capital and besieged, the brave sultan fell, fighting to the last; Mysore fell into English hands.

Tipu's power rested not only on his large, excellent army but on the great prosperity of the state he developed through humane and systematic agrarian and mercantilistic policies. Fearing God, exerting himself for his subjects, and indulgently forgiving transgressions, he firmly wiped out all stubborn disloyalty to the state without partiality to caste or creed.

Further Reading

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Tiradentes

Tiradentes (1748-1792), or José Joaquim da Silva Xavier, was a precursor of Brazilian independence and the national hero of Brazil. He led the 1789 Minas Gerais conspiracy in favor of Brazilian independence and was executed by the Portuguese.

José Joaquim da Silva Xavier was born in the small town of Pombal (today Tiradentes), Minas Gerais, on Nov. 12, 1748. His parents were moderately wealthy, but little evidence exists that he had much formal education. He worked as a merchant and dentist and served in the militia as a cavalry officer. Most often he is picturesquely known by his profession, Tiradentes, or the ''toothpuller.'' He traveled in the captaincies of Minas Gerais, São Paulo, and Rio de Janeiro and was aware of and disturbed by the major problems besetting Brazil at the end of the 18th century.

An influx of enlightened ideas from Europe and a growing economic discontent prompted some intellectuals to conspire against Portuguese rule. The first such major conspiracy centered in Minas Gerais at the end of the 18th century. Tiradentes assumed a leading role in that conspiracy, known in Brazilian history as the *Inconfidência Mineira*. When word spread that Portugal planned to collect back taxes, the plotters redoubled their activity in the early months of 1789.

Romantic and unrealistic, the plans never passed the hypothetical stage. All agreed that Brazil should be independent. Beyond that, they did not concur. Some were republicans, others monarchists; some advocated the abolition of slavery, others favored the institution. Tiradentes, an admirer of the U.S. Constitution, advocated a republic. While they debated, informers reported their meetings and intentions to Portuguese authorities. The Crown ordered their arrest. Tiradentes was seized while on a mission to Rio de Janeiro.

The investigation and trial extended over a period of 3 years. Tiradentes maintained before the courts that he was the leader of the conspiracy and responsible for it. On April 18, 1892, the court handed down the sentences. Only one of the death sentences was carried out, that of Tiradentes. Deemed ''unworthy of royal mercy,'' he was hanged and quartered in Rio de Janeiro on April 21, 1792.

The principal result of the brutal execution was the creation of a martyr to Brazilian independence. Thereafter, Tiradentes acquired a more significant place in history than his impractical plans merited. Today, Brazilians regard him as their national hero. The plot itself indicated the degree to which many ideas of the Enlightenment had penetrated the interior of Brazil to agitate the waters of economic and political discontent.

Further Reading

References to Tiradentes appear in general works on Brazilian history, among them João P. Calogeras, *A History of Brazil* (trans. 1939); Andrew Marshall, *Brazil* (1966); and Rollie E. Poppino, *Brazil: The Land and People* (1968). □

Tirso de Molina

The Spanish dramatist Tirso de Molina (1584-1648), to whom is attributed the initiation of the Don Juan theme, ranks as one of the three greatest dramatists of Spain's Golden Age of literature.

The identity of the family of Tirso de Molina and most of the facts of his life remain obscure. Born Gabriel Téllez in Madrid, he studied at the University of Alcalá and in 1601 entered the Order of the Merced as a monk. He probably initiated his career as a dramatist about 1605 with *El vergonzoso en palacio* (*The Bashful Man at Court*). After representing his order in Santo Domingo in the West Indies from 1616 to 1618, he returned to Madrid, where in 1621 he published his first book, *Los cigarrales de Toledo* (*The Orchards of Toledo*), a miscellany. Tirso was chronicler of the Order of the Merced in 1637 and prior of a monastery in Soria in 1645.

In his writings Tirso portrayed human foibles and vices with such scatological humor that in 1625 he was ordered silenced by the Council of Castile—an order he disobeyed—and was exiled to remote rural monasteries. Although his self-styled nephew, Francisco Lucas de Ávila, claimed that Tirso wrote more than 400 plays, only 55 authentically assigned to him are extant. Some 28 other plays he probably wrote in collaboration.

Tirso's work encompasses most of the subjects prevalent in the 17th-century Spanish theater: Spanish and Portuguese history and tradition, biblical material, contemporary customs, and palace intrigues—as well as one-act religious plays called *autos sacramentales*. Conjugal honor preoccupied him less than it did his contemporaries. He has generally been classified with Lope de Vega and Pedro Calderón as a member of the triumvirate of foremost 17th-century Spanish dramatists. Pending definite proof of Tirso's authorship of *El burlador de Sevilla* (*The Love Rogue*) and *El condenado por desconfiado* (*The Man Condemned for Little Faith*), his position in the triumvirate remains debatable.

Don Juan

El burlador de Sevilla initiated the Don Juan theme. The protagonist of this play is a wealthy libertine, Don Juan Tenorio, whose sole aim in life is seduction. During the play's three acts he victimizes four women, two from the upper classes and two from the peasantry. In scenes set in Italy and in Spain, he incites others to violence by his lawless conduct. In one scene, after he accosts Doña Ana in her bedroom and her distinguished father, the Commander of Calatrava, attempts to rescue her, he kills her father. A stone statue is erected over the Commander's tomb.

Don Juan comes across this tomb by chance and mockingly invites the statue to supper. The statue accepts the

invitation, appears at Don Juan's supper, and in turn invites Don Juan to dine with him in the graveyard. As a point of honor Don Juan never refuses any challenge to his courage. He accepts the statue's invitation, and he is served hideous food on a coal-black table. After supper the host offers his hand. Contact with the statue seems to ignite unearthly fires, and both descend to hell. An offstage chorus ominously chants a melancholy admonition: "No debt in life is left unpaid. . . ."

Other Dramas

In other plays Tirso raised theological issues momentous in his day. His greatest theological play, if it is his, is *El condenado por desconfiado*. It is based upon the story of the two thieves on the crosses. In the play a criminal, Enrico, is saved by unswerving faith, and an intellectual hermit, Paulo, is lost through philosophical doubt.

La prudencia en la mujer (*Feminine Shrewdness*) vies for first place among Tirso's historical works. The play takes its subject from Spain's past—the childhood of Fernando IV (1285-1312)—and it portrays the regency of Fernando's mother, Maria de Molina, who retains the throne for her 14-year-old son against the treachery of the deceased king's two brothers. Tirso also wrote a historical trilogy about Francisco, Hernando, and Gonzalo Pizarro in order to pay homage to the brothers and discredit their enemy, Diego de Almagro. In this trilogy Tirso blended history, tradition, and fantasy, especially in the second play, *Amazons en las Indias* (*Amazons in the New World*), in which he commingled conquistadores and passionate and warlike Amazons.

Tirso's light comedies include *El vergonzoso en palacio,* with a provocative and mischievous young countess as its protagonist; *Marta la piadosa* (*Martha the Hypocrite*), a play about another provocative young woman; and *Don Gil de las calzas verdes* (*The Man in Green Britches*), a comedy crowded with bawdy humor and pornography.

Tirso's supreme accomplishment was the creation of unforgettable characters with psychologically sound motivations: Don Juan, the libertine of *The Love Rogue;* Tisbea, the peasant girl who rents the air with her anguish when seduced and abandoned by Don Juan; Paulo, the outlaw, and Enrico, the hermit, of *The Man Condemned for Little Faith;* Maria de Molina, the canny regent of *Feminine Shrewdness;* Martha, the engagingly pious fraud of *Martha the Hypocrite;* Gonzalo Pizarro, the conquistador of *Amazons in the New World;* the comic Tello of *El amor médico* (*Love the Physician*); and the chickenhearted youth Rodrigo of *El castigo del Penséque* (*A Lesson for Mr. Alibi*).

Further Reading

Competent translations of Tirso's plays are lacking, except for two translations of *El burlador de Sevilla:* Harry Kemp's, published as *The Love Rogue* (1923), and Ray Campbell's, titled *The Trickster of Seville and His Guest of Stone,* included in Eric Bentley, ed., *The Classic Theatre* (4 vols., 1956-1961). Ilsa Barea translated *Three Husbands Hoaxed* (1955). A brief and rather subjective study of Tirso and his works is in Gerald Brenan, *The Literature of the Spanish People from Roman Times to the Present Day* (1951; rev. ed. 1953). Alice Huntington Bushee, *Three Centuries of Tirso de Molina* (1939), is primarily for the specialist. Leo Weinstein, *The Metamorphoses of Don Juan* (1959), traces the story of the Don Juan legend. Background on the Spanish stage of Tirso's time is in Hugo A. Rennert, *The Spanish Stage in the Time of Lope de Vega* (1909). For historical background see John A. Crow, *Spain: The Root and the Flower* (1963). □

Tisch brothers

The Tisch brothers were major forces in the real estate industry with diversification into other areas. Laurence Alan (born 1923) became CEO of CBS, while Preston Robert (born 1926) once served as postmaster general of the United States.

Laurence Alan Tisch was born in Brooklyn on March 5, 1923, and his brother, Preston Robert (Bob), was born in Brooklyn on April 29, 1926. Their father, Abraham Solomon (Al), was a businessman in the garment industry who also owned two children's camps which he and his wife, Sadye, managed during the summers when the garment industry traditionally closed down.

Laurence attended New York University, from which he graduated *cum laude* with a B.Sc. at the age of 18 in 1942. Subsequently, he became one of the school's major

benefactors. Laurence was awarded an M.A. in industrial engineering from the University of Pennsylvania in 1943 and attended Harvard Law School in 1946. Bob attended Bucknell but left for Army service in 1943, and after his discharge in 1944, he enrolled at the University of Michigan, from which he received a B.A. with a major in economics in 1948.

Laurence Tisch purchased his first hotel, Laurel-in-the-Pines in Lakewood, New Jersey, shortly after leaving Harvard. He refurbished the place, altered its management, and made it one of the more popular resorts in the area. When Bob graduated from the University of Michigan he joined his brother, and that year they purchased another hotel, the Grand in the Catskills. Other hotels in Atlantic City followed, as the Tisches were becoming a force in the resorts business and were especially well-known for turning around unprofitable operations.

In the 1950s the Tisches took positions in Manhattan hotels, and there repeated their successes at the resorts. In 1955 they constructed their first hotel, the Americana in Bal Harbour, Florida, which soon became one of the state's most important convention centers.

In this period the larger motion picture studios also owned theaters which exhibited their movies. As a result of an antitrust decision, the two operations had been separated, and one result was the creation of Metro-Goldwyn-Mayer and Loews Theaters out of what had been Loews, Inc.

Preston Tisch

Perceiving that while the theaters themselves were not particularly profitable, the land on which they were located had unrealized value, the Tisches started purchasing shares in Loews Theaters in 1959 and in September had enough equity to be named to the board. They continued their purchases and in January 1961 were able to displace the existing management and take charge of the company.

With this, the Tisches initiated a program of selling some theaters and razing others to construct hotels on the sites. Their initial project was the Summit, which replaced an antiquated theater on Lexington Avenue in New York City. Many others followed, as well as management contracts for hotels owned by others. By the end of the 1960s, Loews was one of the nation's largest hotel chains. In light of this transformation, in 1971 the Tisches renamed the company Loews Corporation.

Not content with this, the Tisches decided to recast Loews as a conglomerate. Their first move in this direction came in 1968 with the acquisition of Lorillard, the nation's fifth largest cigarette company, which itself had become a conglomerate. This acquisition was somewhat contentious. The modern anti-smoking campaign had begun in the early 1950s and was meeting with success. By the time of the Loews-Lorillard merger, it appeared cigarette smoking would only continue to decline. Anticipating difficulties, the companies diversified into other areas. Lorillard purchased Usen Canning, the second largest firm in the cat food business, and Golden Nuggets Sweets, a candy manufacturer.

Laurence Tisch cared little about the food operations, but recognized that Lorillard's assets were not reflected in its market price and that its cash flow would enable him to expand Loews' other operations more rapidly than might otherwise be the case. So he obtained the firm in a friendly takeover, cut its management force deeply, sold the candy and cat food business, and boosted profit margins greatly.

Another of Loews' acquisitions was Chicago-based CNA Financial, which was purchased in 1974. CNA was the holding company for Continental Casualty, a major factor in the fields of accident and health insurance, and Continental Assurance. In addition, CNA-owned General Finance and Tsai Management & Research, an important factor in the mutual fund industry.

The next acquisition was Bulova Watch, which was purchased in 1979. Once again the Tisches were to obtain a troubled company at a low price. At one time Bulova had been a style and technological leader in a strong American watch market, but the situation had changed by the late 1970s. Japanese watch companies were making significant inroads in Bulova's niche in the medium-price segment of the market, and Bulova had an operating loss in this period. After assuming control the Tisches installed new management, and within a year Bulova was reporting a profit.

As a result of these activities the Tisches had transformed Loews into one of the nation's largest conglomerates. By 1980 revenues came to $4.5 billion and earnings were $206 million. All segments of the business were doing well.

Typical of the Tisch operations was the 1982 purchase of seven oil tankers for $42 million at a time when the oil business was severely depressed. The price was quite low, and Laurence Tisch calculated that even if the industry did not recover, the ships might be sold profitably for scrap. After chartering them for a few years Loews sold one tanker for $15 million and in 1990 sold a half share in the remaining six for $154 million.

The Tisches' most contentious investment was CBS, the giant and troubled communications complex, which owned record, toy, and publishing companies as well as the large network. CBS seemed an ideal candidate for the Tisch treatment. It was mismanaged and so the shares were selling at a discount to net asset value. This led to hostile takeover offers from Ted Turner, who owned Cablenews Network; Marvin Davis, the owner of 20th Century Fox; and even a group including Senator Jesse Helms of North Carolina, who was conducting a vendetta against CBS News.

In order to prevent a takeover, CBS chairman Thomas Wyman ordered the repurchase of 21 percent of the firm's shares, which saddled the company with more than $1 billion in long-term debt. Wyman also sought a ''white knight'' and found him in the form of Laurence Tisch. With Wyman's blessings Loews started purchasing shares, reaching 24.9 percent of the outstanding common stock by the summer of 1986.

On September 10, Wyman was forced to resign and Tisch became acting chief executive officer (CEO) of CBS while retaining the chairmanship of Loews. Bob Tisch occupied no position at CBS. In 1986 he left Loews to become postmaster general, serving until 1989 when he returned to the firm. As was his practice, Laurence Tisch started firing executives and considering the sale of assets. In return for CBS's publishing, record, and magazine divisions CBS was paid $3 billion in cash. Yet it was generally conceded that Tisch had not obtained top prices for any of these companies, all of which were sold at times when their fortunes were improving. In addition, Tisch's attempts to squeeze savings out of the network resulted in lower ratings and a continued slide in operating profits, which were compensated for by interest on the firm's cash hoard. Meanwhile, in 1991 Preston (Bob) realized a lifetime ambition by buying a half interest in the New York Giants football team.

Throughout the 1990s the Tisch fiscal kingdom continued to grow. Laurence, known for his high stakes investments, was often mentioned in the same financial tabloid articles with his friend and occasional competitor, Warren Buffett. The Loews Corporation was ranked number sixty-four on the Fortune 500 with revenues of $13.5 billion in 1994. That same year, Loews earned a reported $155 million in tax-free income, just from a CBS stock buy-back deal. In 1996 the brothers were reported to each own 16 percent of the company. To keep business matters in the family and their sons involved in running the Loews empire, a total of five Tisches sat on various company boards by 1997. The Tish brothers' ''Midas Touch'' coupled with shrewd investment strategy and deep fiscal pockets made them a major force on the American business scene.

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Arne Wilhelm Kaurin Tiselius

The Swedish biochemist Arne Wilhelm Kaurin Tiselius (1902-1971) was awarded the Nobel Prize for Chemistry for his researches on electrophoresis and adsorption analysis, especially for his discoveries concerning the nature of the serum proteins.

Arne Tiselius, son of Dr. Hans A. Tiselius, was born in Stockholm on Aug. 10, 1902. He studied chemistry at the University of Uppsala. Following his graduation in 1925, he became research assistant to the physical chemist Professor The Svedberg, the inventor of the ultracentrifuge. In 1925 Tiselius began to use electrophoretic analysis, long employed for proteins and enzymes. This method studies the migration of the components in a solution under the influence of an electric field, their moving boundaries being observed by fluorescent photography. Tiselius found the method unsatisfactory, and he developed the method of observing the components by ultraviolet-light photography, using quartz lenses and a special light filter. He considered his method very specific, but he felt that its resolution capacity was not sufficiently high. He graduated as a doctor of science at Uppsala in 1930 with a thesis on this work, and he then became assistant professor of chemistry in the University of Uppsala.

As there was no chair of biochemistry in Sweden, Tiselius turned to the inorganic field, and he published research on the diffusion and adsorption phenomena in zeolite crystals. While holding a Rockefeller Fellowship at Princeton University in the United States, he was stimulated to continue his protein studies. On his return to Uppsala in 1935, he redesigned his electrophoretic apparatus and published his new model in 1937. Outstanding among the numerous advances made with his new apparatus was his demonstration that blood serum consists of albumins and of alpha, beta, and gamma globulins. These methods and results were widely used in the United States during World

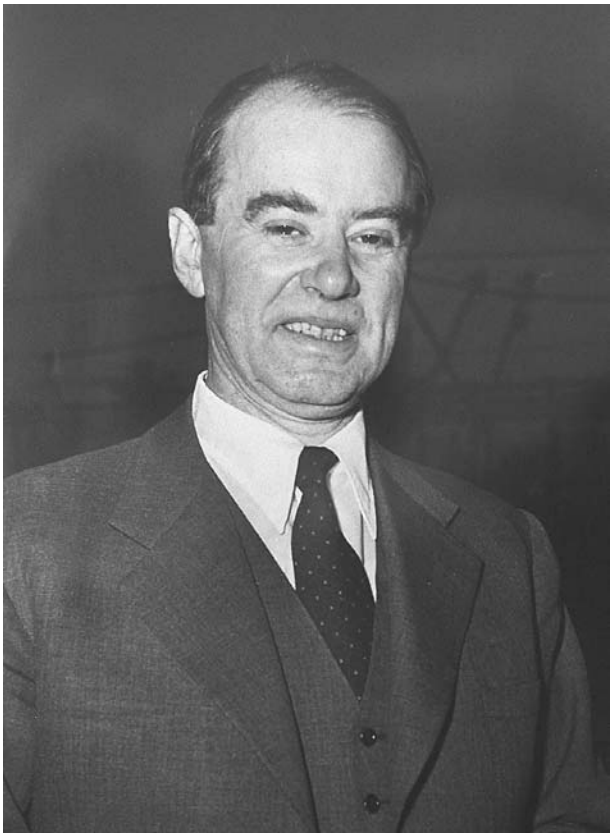

War II, especially in relation to the fractionating of blood serum for transfusion purposes. In 1938 a research chair of biochemistry was created for Tiselius at Uppsala, and he worked at first in Svedberg's Institute of Physical Chemistry. In 1946 biochemistry became an independent department, and in 1950-1952 a new Institute of Biochemistry was built.

In 1940 Tiselius began to work on adsorption methods, and he developed especially the methods of frontal and displacement analyses. In this work he used chromatographic methods, and he developed his technique to provide accurate quantitative results. For his work in these two fields he was awarded the Nobel Prize in 1948.

Tiselius received honorary degrees from 13 universities and many other honors. In 1949 he became a Foreign Member of the National Academy of Sciences in Washington, and in 1957 he was elected a Foreign Member of the Royal Society. He became Vice President of the Nobel Foundation in 1947 and President in 1960. His published work appeared entirely in scientific journals. Tiselius died in Uppsala on Oct. 29, 1971.

Further Reading

There is a biography of Tiselius in *Nobel Lectures, Chemistry, 1942-1962* (1964), which also includes his Nobel Lecture. For his methods and results see A. White, P. Handler, and E. L. Smith, *Principles of Biochemistry* (3d ed. 1964), and E. and M. Lederer, *Chromatography* (2d ed. 1957). □

Edward Bradford Titchener

The Anglo-American psychologist Edward Bradford Titchener (1867-1927) was the head of the structural school of psychology.

Edward Titchener was born on Jan. 11, 1867, in Chichester, England. The family was old and distinguished, but there was little wealth. By scholarship, Titchener entered Malvern College, a top Anglican preparatory school, and demonstrated characteristic drive and excellence. One year, when school awards were presented by the visiting American poet James Russell Lowell, Titchener was called so often that Lowell remarked, ''Mr. Titchener, I am tired of seeing your face.''

The family intended Titchener for the Anglican clergy, but his interests were not in religion. In 1885 he entered Brasenose College, Oxford, on a classics scholarship but soon turned to a study of biology and then comparative psychology. He met Sir John Scott Burdon-Sanderson, one of England's first experimental biologists, and two great exponents of Darwinism, T. H. Huxley and John George Romanes. Titchener remained interested in comparative psychology, but there was not enough structure or rigor in the subject matter to satisfy him.

A few years earlier Wilhelm Wundt in Leipzig had founded psychology as a systematic and experimental science of the human mind. Burdon-Sanderson suggested that Titchener do his graduate work there in the ''new psychology.'' With Wundt, Titchener found the kind of study he had been seeking, and this analytic study of human experience occupied him for the rest of his life.

After receiving his doctorate in 1892, Titchener accepted a position in the recently founded laboratory of psychology at Cornell University. He quickly rose to full professor and head of the department of psychology when psychology became independent from philosophy. To fill the void of textbooks in experimental psychology, he published his *Outline of Psychology* (1897) and his monumental four-volume *Experimental Psychology* (1901-1905). He was an inspiring speaker, and his lectures became legend among generations of Cornell students.

Titchener emphasized psychology as a science, in contrast to technology, desiring to *understand* the facts of experience with no particular notion of application. His structural school studied the world of experience in terms of the experiencing individual and explained experience in terms of the nervous system. The model for structuralism was chemistry, the task being to analyze the complex experiences of everyday life into their elemental components and then to attempt to understand the nature of the compounding. His primary tool was introspection, the systematic description of experience. Titchener's *A Textbook of Psychology* (1910) became the bible of the school.

On Aug. 3, 1927, Titchener died in Ithaca. Without him and his system as a point of reference, systematic psychology was thrown into chaos, and perhaps because of this

the day of the general psychological system soon came to an end.

Further Reading

There is no definitive biography of Titchener. A good discussion, though short, is in Edwin G. Boring, *Psychologist at Large* (1961). □

Titian

The Italian painter Titian (c. 1488-1576) was a great master of religious art, a portraitist in demand all over Europe, and the creator of mythological compositions which for inventiveness and decorative beauty have never been surpassed.

Tiziano Vecellio, known in English as Titian, was born at Pieve di Cadore in the Alps north of Venice. Regarding the year of his birth, modern criticism tends to reject the traditional date of 1477. Although the evidence is conflicting, the statements of contemporaries such as Lodovico Dolce and Giorgio Vasari, plus the fact that Titian's earliest works date from 1508, make the birth date of about 1488/1490 more reasonable.

At the age of 9 Titian set out with his brother Francesco for Venice to enter the workshop of the mosaicist Sebastiano Zuccati. Not long thereafter Titian began to study painting with Giovanni Bellini. Soon Titian met Bellini's other pupil, Giorgione, with whom he collaborated on his first certain work (1507-1508), the frescoes on the exterior of the German Merchants' Exchange (Fondaco dei Tedeschi) in Venice, works now known only in 18th-century prints and a few fragments. The two young painters collaborated so closely at this time that their styles are virtually indistinguishable.

Early Works, ca. 1510-1525

Titian's first major independent commission was the three large frescoes in the Confraternity of St. Anthony (Scuola del Santo) in Padua. His early portraits in half length placed behind a horizontal parapet are very closely related to those of Giorgione, for example, two canvases signed with Titian's initials, T. V., the *Gentleman in Blue* and *La Schiavona* (London). The triple portrait, the *Concert* (Florence), is now assigned to Titian with the possibility that Giorgione began the figure at the left. Titian's early religious pictures, such as the *Gypsy Madonna* and the *Madonna of the Cherries* (Vienna), maintain similarities to Giovanni Bellini and are notable for their beauty of color and the detached reflective mood which is often characterized as Giorgionesque.

Soon came Titian's first great mythological works: *Flora* (Florence) and *Sacred and Profane Love* (ca. 1515; Rome). The complexity of the iconography in the latter painting may be summarized as contrasting the nude Celestial Venus with the clothed Terrestrial Venus. The beauty of the landscape setting and the classical allusions are notable here.

Another work from this period is the famous *Christ and the Tribute Money* (ca. 1516; Dresden).

Titian's fame as an interpreter of classical mythology was firmly established by his three canvases (1518-1523) for the castle of Alfonso d'Este in Ferrara. The literary sources for these compositions are Philostratus's *Imagines,* Catullus's *Carmina,* and Ovid's *Fastii* and *Ars amatoria*. In the three paintings—the *Andrians,* the *Worship of Venus* (Madrid), and *Bacchus and Ariadne* (London)—Titian recreated the gaiety and abandon of classical legends, devising compositions of unprecedented beauty of color and design and establishing new canons of physical beauty.

An epoch-making work of Titian's early period is the *Assumption of the Virgin* (1516-1518; Venice). It marked the triumph of the High Renaissance in Venetian painting by virtue of the monumentality of the composition and the grandiose conception of the Virgin soaring with arms outstretched to heaven.

The Years 1525-1540

During the 1520s Titian produced masterpieces: the *Madonna and Child with Saints Francis and Aloysius* (1520; Ancona), the *Resurrection* altar (1522; Brescia), and the *Pesaro Madonna* (1519-1526; Venice). The diagonal composition of the last, set against a great portico with giant columns, and the luminosity of color, light, and atmosphere established a new formula for Venetian altars which continued into the following century. During this period the artist created the tragic *Entombment* (ca. 1526-1532; Paris).

The *Martyrdom of St. Peter Martyr* (ca. 1526-1530; destroyed 1867), once regarded as Titian's greatest masterpiece, involved a new feeling for heroic and dramatic action which is explained by Titian's acquaintance with the art of Michelangelo and the central Italians. Jacopo Sansovino and Sebastiano del Piombo came to Venice in 1527 after the sack of Rome, bringing to the Venetian more direct knowledge of artistic developments in the papal city.

Titian had formed a liaison with Cecilia, a young woman from Cadore with whom he had two sons, Pomponio in 1524 and Orazio in 1525. During her severe illness in 1525 the artist married her, and she lived another 5 years. They had two daughters, one of whom, Lavinia, survived. Titian was so prosperous that in 1531 he rented a luxurious palace, known as the Casa Grande, where he lived for the rest of his life.

An event of great importance in Titian's career was his trip to Bologna to attend the coronation of Charles V as Holy Roman emperor on Feb. 24, 1530. At this time the artist painted his first portrait of the Emperor in armor. The earliest surviving portrait, however, is *Charles V with a Hound* (Madrid), painted in February 1533 on Charles's second visit to Bologna. In May Charles V showed his appreciation of the artist's genius by making him a knight of the Golden Spur and Count Palatine.

At the same period Titian found time to provide a variety of works for several of his princely patrons: the *Madonna and Child with St. Catherine* for Ferrara (London), the *Madonna with the Rabbit* for the Gonzagas (Paris), and 11 portraits of Roman emperors (destroyed) for the Gonzagas. For the Duke of Urbino he painted the portraits *Duke Francesco Maria I della Rovere* and *Duchess Eleanora* and the famous *Venus of Urbino* (1538-1539; Florence). In Venice he supplied the large processional composition of the *Presentation of the Virgin* (1534-1538) with its array of portraits of contemporaries.

The Years 1540-1555

The next decade carried Titian even farther afield geographically and artistically. His *Christ before Pilate* (1543; Vienna) involves a new complexity of design in which the flight of steps rises obliquely and the figures in their variety of gestures and poses create a stir and excitement, denoting a change in style, charged with drama, which goes beyond Renaissance balance and repose toward the excitement of mannerist art. The Old Testament series of ceiling paintings (1543-1544) in S. Maria della Salute, Venice, planned to be seen from below, reflects Titian's interest in spatial illusionism introduced by Giulio Romano in his decorative works in the Palazzo del Te, Mantua.

A great event in Titian's life at this time was his sojourn in Rome from September 1545 until June 1546, at the invitation of Pope Paul III. For the first time Titian saw the glories of ancient Rome as well as the Renaissance masterpieces of Raphael and Michelangelo. He himself produced masterpieces during this stay in Rome: *Paul III and His Grandsons* (Naples), a presentation of a dramatic encounter between the aged pope and his scheming grandsons, one of the most psychologically revealing works in the history of portraiture; and the official state portrait, *Paul III without Berretta* (Naples).

Back in Venice, Titian painted the *Christ Crowned with Thorns* (ca. 1545-1550; Paris), an interpretation in which the violent action and muscular physiques seem to reflect his familiarity with Hellenistic sculpture and Michelangelo's paintings, which he had seen in Rome. Titian's *Martyrdom of St. Lawrence* (1548-1557; Venice) was also in the new heroic vein, but even more epoch-making in the originality of its new diagonal structure of composition and the mood-evoking atmosphere.

In January 1548 Titian set forth for Augsburg, called there by Charles V. In his celebrated equestrian portrait, *Charles V at Mühlberg* (Madrid), which commemorates the victory over the German Protestants, Titian established a type of equestrian state portrait that presents the ruler as a symbol of power. *Charles V Seated* (Munich) is an intimate record of the sickly monarch. In October 1548 Titian returned to Venice, but Charles V recalled him to Augsburg in October 1550. Of the several portraits he executed of members of the Emperor's court, the most important is that of the youthful Prince Philip (later Philip II) in armor, a work which set a standard for state portraits. During the 1550s the Hapsburgs continued to be Titian's most important patrons. For Charles V he painted three superb devotional panels: two of the *Mater Dolorosa* and the *Trinity* (generally known as *La Gloria;* Madrid).

Late Works, 1555-1576

Philip II soon ordered religious pictures from Titian for the monastery of the Escorial: the magnificent *Crucifixion* (ca. 1555), the *Entombment* (1559; now Madrid), and the *Adoration of the Kings* (1559). Philip II's numerous commissions for the Escorial in the 1560s included two versions of the *Agony in the Garden,* two of *Christ Carrying the Cross* (now in Madrid), and the *Last Supper* (1557-1564). During the same period Titian also executed mythological works for Philip II that are among the supreme products of his genius in the pathbreaking methods of design and sheer beauty of form and color: *Diana and Callisto, Diana and Actaeon* (both Edinburgh), *Perseus and Andromeda* (London, Wallace Collection), and the *Rape of Europa* (Boston, Isabella Stewart Gardner Museum).

Titian's late style is notable for new developments in the oblique organization of compositions which point the way to later baroque designs. His brushwork is free and illusionistic, suggesting the forms rather than precisely describing them, and the tones are fused, often blended with the fingers rather than the brush. This style can be seen in the late pictures already cited, as well as in single figures of saints: the *St. Margaret* (Madrid) with its superb landscape, *St. Sebastian,* the *Magdalen* (Leningrad), and *St. Jerome* (Escorial).

To the end Titian continued to plumb the depths of human character in masterpieces of portraiture, such as *Jacopo Strada* (1567-1568; Vienna), his self-portraits (ca. 1550, Berlin; ca. 1570, Madrid), and the triple portrait with Orazio and Marco (ca. 1570; London). Titian's late religious pictures convey a mood of universal tragedy, as in the

majestic *Annunciation* (ca. 1565; Venice), the very late *Christ Crowned with Thorns* (Munich), and the *Pietà* (Venice), unfinished at his death and intended for his own sepulchral chapel.

On Aug. 27, 1576, Titian died in his spacious palace in Venice, universally recognized as one of the greatest masters of all time. He was interred in the church of S. Maria Gloriosa dei Frari.

Further Reading

The first major work on Titian, and the first attempt to separate the artist's originals from copies, was Joseph A. Crowe and Giovanni B. Cavalcaselle, *Life and Times of Titian* (1877). Hans Tietze, *Tizian* (2 vols., 1936; published in an abbreviated volume in English in two editions, 1937 and 1950), includes only a selection of major works. After a dearth of monographs for more than 3 decades, several important books have appeared: Erwin Panofsky, *Problems in Titian, Mostly Iconographic* (1970), dealing with thematic material; and Harold E. Wethey's comprehensive *catalogue raisonné, Titian,* vol. 1: *The Religious Paintings* (1969), vol. 2: *Titian's Portraits* (1971), and vol. 3: *Titian's Mythological and Historical Paintings* (1973). □

Marshal Tito

The Yugoslav statesman Marshal Tito (born 1892) became president of Yugoslavia in 1953. He directed the rebuilding of a Yugoslavia devastated in World War II and the welding of Yugoslavia's different peoples into unity until his death in 1980.

From its creation in 1918 until is dissolution in the early 1990s, Yugoslavia was a multinational state composed of numerous ethnic and religious groups. It was made up of historical provinces which were first united into a single state in 1918. The building of a state proved a difficult task. The various ethnic groups were dissatisfied with their status in the new state, resented Serbian domination, and clamored for greater national and political rights. The national and religious groups were suspicious of each other. The country's economy was unstable throughout the interwar period, and the country was surrounded by enemy states dedicated to its destruction. Because of these conditions, Communist and fascist groups found fertile ground for their activities and sought to destroy established order. Among the Communists who advocated a revolutionary change was Josip Broz, who is commonly known as Marshal Tito.

Tito was born on May 25, 1892, the seventh of 15 children of a peasant family of Kumrovec, a village near Zagreb, Croatia. After apprenticeship to a locksmith, he worked in Croatia, Slovenia, Austria, and Germany as a mechanic. In World War I he was drafted into the Austro-Hungarian army, was wounded and captured by the Russians, and spent time in a prisoner-of-war camp. Already a Social Democrat in Vienna in 1910, he joined the Red Army

after the Russian Revolution of October 1917 and identified himself with the Bolshevik forces in the Russian civil war.

In 1920 Tito returned to Croatia and joined the Communist party of Yugoslavia, rising to the party's committee in Zagreb, and was sentenced to five years' imprisonment in 1928 for Communist activity. Thereafter he spent several years in the Soviet Union, in 1934 being elected to the Central Committee and Politburo of the Yugoslav party. In the Stalinist purges, all other members of the Central Committee of the Yugoslav Communist Party had been liquidated, and in 1937 the Comintern appointed him secretary general of the Yugoslav party as its only remaining trustworthy leader.

World War II

Tito was able to revive the Yugoslav party and to make of it a highly disciplined organization. He purged the ranks of members of dubious loyalty and gave the party a clear-cut and realistic policy with regard to nationality. For the first time, the party was firmly in support of the preservation rather than the dismemberment of Yugoslavia. As a loyal Stalinist, passionate revolutionary, and strong personality, Tito was able to develop the Yugoslav Communist party into a powerful political and military organization during World War II.

After the Axis invasion of Yugoslavia in April 1941 and Germany's attack on the Soviet Union in June, Tito, responding to the call of the Comintern, ordered the Communist party to initiate guerrilla activity against Axis forces. At

the same time, a royalist resistance movement headed by Col. (later Gen.) Draža Mihajlović gained the support of the royalist government-in-exile under King Peter II (reigned 1934-1945) in London. Initially, Tito's forces received no outside assistance, but Mihajlović's inactivity, combined with the success of Tito's partisans, led to a change in Allied policy. Allied liaison officers with Tito reported that his movement was more nationalist than Communist, and Allied liaison officers with Mihajlović reported that his forces, in fear of a Communist take-over in Yugoslavia, had found it expedient to collaborate with Axis troops. The conflict between the two resistance leaders led to a bloody civil war.

Communist Revolution in Yugoslavia

Tito's greatest accomplishment during World War II was the organization of perhaps the most effective resistance movement in the history of Communism. While engaging the Axis occupation forces, he simultaneously embarked upon a Communist revolution. His forces proceeded to destroy the class structure, undermine the old social and economic order, and lay the foundations for a postwar Communist state system. From a few poorly armed and clad guerrillas (partisans) in 1941, the Communist military force was expanded by Tito into a large army (National Liberation Army) by the end of the war.

Basic policies of the Communist party regarding the new Yugoslav state, such as federal organization of the country, were announced and partially implemented during the war. As a result of the two Anti-fascist Councils held in 1942 and 1943 under the most difficult conditions, Tito provided the country with a system of provisional revolutionary government—the Committee for the National Liberation of Yugoslavia. Skillfully and masterfully he exploited every social, economic, political, geographical, psychological, and ethnic opportunity in pursuance of Communist political and military objectives. Neither his domestic rivals nor powerful German, Italian, Bulgarian, and Hungarian occupation forces were able to cope with the widespread activities of Tito's followers.

In December 1943 the Allies, ignoring King Peter in London, declared Tito's partisans the Allied liberation force in Yugoslavia. Allied pressure forced King Peter to appoint Dr. Ivan Šubašić prime minister, a man acceptable to Tito. After meeting Tito early in June 1944, Šbašić agreed to delay deciding the form of Yugoslavia's postwar government until the war's end. This proved a fatal blow to King Peter's cause. Tito's forces and those of the U.S.S.R. entered Belgrade on Oct. 20, 1944. The partisans, however, drove the Germans from the country essentially by their own efforts, an event of the greatest importance in the future history of Yugoslavia. Unlike Communist leaders of other East European countries, Tito himself had commanded the forces defeating the Axis troops and had not entered his country with the victorious Red Army. The Communist-style single-list elections in August 1945 led to the proclamation of a republic on Nov. 29, 1944, and the creation of the Federal Republic of Yugoslavia.

Postwar Years

From 1945 to 1953 Tito acted as prime minister and minister of defense in the government, whose most dramatic political action was the capture, trial, and execution of Gen. Mihajlović in 1946. Between 1945 and 1948 Tito led his country through an extreme and ruthless form of dictatorship in order to mold Yugoslavia into a socialist state modeled after the Soviet Union. In January 1953, he was named first president of Yugoslavia and president of the Federal Executive Council; the 1963 Constitution named him president for life.

By 1953 Tito had changed Yugoslavia's relationship with the Soviet Union. He refused to approve Stalin's plans for integrating Yugoslavia into the East European Communist bloc and thereby reducing the country to a Soviet satellite. For this reason Tito was expelled from the Cominform. He now embarked on his own socialist policies, which involved considerable economic decentralization and the relaxing of central control over many areas of national life. These policies also involved liberalization of Communist laws and courts. Although a formal reconciliation between the Soviet Union and Yugoslavia occurred when Khrushchev visited Belgrade after Stalin's death in 1955, Yugoslavia's relations with the Soviet Union never returned to what they were before 1948. Tito gave his country a ''socialist democracy,'' a form of government more tolerable and more democratic than the socialist regimes of other Communist countries.

Tito attempted to build a bloc of ''nonaligned'' countries after Stalin's death. He traveled to India, Indonesia, Ethiopia, the United Arab Republic, Ghana, and Morocco and sponsored a conference of nonaligned countries in Belgrade in 1961. Under his leadership, Yugoslavia maintained friendly ties with the Arab states and vehemently denounced Israeli aggression in the Arab-Israeli War of 1967. His relations with East European states were more variable than those with nonaligned countries. He protested the Soviet invasion of Hungary in 1956 and Czechoslovakia in 1968 and maintained friendly relations with Romania after Nicolae Ceausescu became its leader in 1965. Under Tito's leadership Yugoslavia was a staunch supporter and very active member of the United Nations.

Tito was married twice and had two sons. His first wife was Russian. After World War II he married Jovanka, a Serbian woman from Croatia many years his junior and a former partisan fighter. His wife often accompanied him on his travels. President for life, Tito ruled with vigor until his death in Ljubljana on May 4, 1980, maintaining several homes, where he entertained an array of international visitors and celebrities.

The breakup of the Yugoslav republics lead to ethnic unrest in the late 1980s, and ultimately escalated into war in 1992. Tito left behind one ethnic legacy in particular: a disagreement over the ethnic identity of the citizens of the nation which today calls itself Macedonia. Macedonia has a history which dates back some 4,000 years, and is closely linked to Greece. However, during the Tito era, a policy of disinformation was conducted, such that now a dispute has arisen between Greece and the former Yugoslav Republic of

Macedonia. In *World Affairs,* Chris Parkas wrote, ''Since 1944, when Tito created the Socialist Republic of Macedonia as a new republic in the Yugoslav Federation, a revisionist history of Macedonian studies has been developed promoting the concept of a non-Greek Macedonian nation that encompasses all aspects of Macedonian civilization.'' Tito conducted this disinformation campaign against Greece during the Greek Civil War of 1944-1949. Tito's legacy erupted into a diplomatic conflict between Macedonia and Greece, because Macedonia sought United Nations recognition. Macedonia was officially admitted to the United Nations as an independent country in 1993.

Further Reading

Tito's official biography is Vladimir Dedijer, *Tito* (1953). Dedijer worked with Tito for years, and much of the book is taken from interviews with Tito and his friends. Dedijer recounted the Tito-Stalin break, which he witnessed first-hand, in *The Battle Stalin Lost: Memoirs of Yugoslavia, 1948-53* (1970). A full-length biography is Phyllis Auty, *Tito: A Biography* (1970). Still useful is Fitzroy Maclean, *The Heretic: The Life and Times of Josip Broz-Tito* (1957). A more specialized study is John C. Campbell, *Tito's Separate Road: America and Yugoslavia in World Politics* (1967). Additional material on Tito and Yugoslavia is in Wayne S. Vucinich, ed., *Contemporary Yugoslavia: Twenty Years of Socialist Experiment* (1969). More recent biographies include Milovan Djilas' *Tito: The Story from the Inside* (1980), Ruth Schiffman's *Josip Broz Tito* (1987), and Duncan Wilson's *Tito's Yugoslavia* (1979). □

Nicolae Titulescu

The Romanian statesman Nicolae Titulescu (1882-1941) was an outstanding diplomat and played a major role in the League of Nations.

Born on March 4, 1882, at Craiova, Nicolae Titulescu was the son of a lawyer. After finishing secondary school at Craiova in 1900, he studied law in Paris until 1904. On his return to Romania, he became a lecturer in common law at the University of Iaši and in 1909 at the University of Bucharest. In 1904 Titulescu published his first works. He subsequently published more than 30 papers in Romanian, French, English, German, and Italian on problems of common and international law as well as on economic, financial, social, political, and diplomatic issues.

In 1907 Titulescu joined the Democratic Conservative party; after the dissolution of this party in 1922 he never joined another party. He started his political career in 1912, when he was elected to the Romanian Parliament. He served as minister of finance in 1917-1918 and 1920-1921. In 1918 he became a member of the Romanian National Council in Paris. Two years later he was appointed head of the Romanian delegation to the Paris Peace Conference; in this capacity he signed the Trianon Treaty.

Titulescu was Romania's permanent delegate to the League of Nations between 1920 and 1936 and minister plenipotentiary in London (1922-1927 and 1928-1932). In 1927-1930 and in 1935 he was a member of the League of Nations Council, and he was twice elected president of the General Assembly of the League (1930 and 1931). In 1928 he served as minister for foreign affairs, and in 1932 he was again appointed to this post. In 1936 he was excluded from the government for political and international reasons. Shortly afterward Titulescu settled in France, and he died in Cannes on March 17, 1941.

His Policies

Both in domestic and foreign policy Titulescu was a theorist. He was a firm advocate of internal reform; he advocated land reform through the partial expropriation of estates and the allotment of land to the peasants. He drafted a financial reform bill which provided for progressive taxation, and he supported the election reform introducing universal suffrage in Romania. He had the gift of intuiting the course of political events in the world. A. F. Frangulis, the president of the International Diplomatic Academy in Paris, wrote that ''Titulescu could foresee the future as Talleyrand could,'' and the Soviet diplomat Maxim Litvinov declared that Titulescu was ''the most talented and intelligent diplomat of presentday Europe.''

Titulescu's conception of international relations was based on promoting agreement and cooperation among nations to achieve peaceful coexistence. He believed that every state, whether large or small, enjoyed the right to national independence and territorial integrity. Civilized relations among states implied, in Titulescu's opinion, the principle of international friendships rather than the division

of states into hostile blocs. He held that opposed social doctrines and different religious beliefs did not prevent the peaceful coexistence of peoples and states. Rejecting the idea that wars are inevitable, he formulated and promoted the principle of the indivisibility of peace, which calls for the union of all peaceful states against any aggression.

In order to create a climate of understanding among peoples, Titulescu advocated means such as economic agreements, collective financial assistance, protection of national minorities, contacts among political leaders and scientists of various countries, and disarmament or reduction of arms accompanied by the strengthening of the defense power of the states menaced by aggression. He worked for a union of nations in a system of collective security based on bilateral and regional treaties of mutual assistance. He believed that such a system would secure peace against the revisionist tendencies of Nazi Germany and Fascist Italy. Opposing every tendency of the Western powers to make concessions to the aggressors, Titulescu carried on a vast diplomatic activity against Nazism and Fascism. He denounced Nazi Germany's violation of the Treaty of Versailles and condemned the invasion of Abyssinia by Fascist Italian troops.

Animated by the desire to set up a system of collective security, Titulescu gave his support to any and all diplomatic initiatives aimed at concluding nonaggression pacts, especially the Kellogg-Briand Pact, and mutual assistance treaties, such as the French-Soviet and the Czech-Soviet Pacts of 1935. He took part in the Disarmament Conference in 1932, backing the disarmament plans of the United States, France, and England. After the failure of this conference, he supported the definition of aggression put forward by Litvinov and in July 1933 signed the London agreements on the definition of aggression. Titulescu made use of his international prestige to strengthen friendly relations between Romania and France and to create a climate of confidence and peace in the Balkans, thus greatly contributing to the establishment of the Little Balkan Entente (1934).

Further Reading

Works on Titulescu include Ion M. Oprea, *Nicolae Titulescu* (Bucharest, 1966), with summaries in English and French; Oprea's *Nicolae Titulescu's Diplomatic Activity* (Bucharest, 1968); and Vasile Netea, *Nicolae Titulescu* (Bucharest, 1969). He is discussed in Mircca Malita, *Romanian Diplomacy: A Historical Survey* (Bucharest, 1970). For general background on Romania between the wars see Henry L. Roberts, *Rumania: Political Problems of an Agrarian State* (1951), and for the diplomatic background, John A. Lukacs, *The Great Powers and Eastern Europe* (1953). Also consult Hamilton Fish Armstrong's memoirs, *Peace and Counterpeace: From Wilson to Hitler* (1971). □

Titus Flavius Vespasianus

The Roman general and emperor Titus Flavius Vespasianus (39-81) was responsible for the conquest of Jerusalem in 70, thus ending the Jewish revolt against Rome.

During the lifetime of Titus, the Roman Empire underwent its first major constitutional crisis in 100 years. The last of the family of the founding emperor (Augustus) died, and a new dynasty (that of Vespasian) had to establish itself by means of civil war. Although it was a period of consolidation within the empire, it also witnessed several major revolts, especially that of the Jews.

Titus was the son of Vespasian, a rising official in the imperial service, and his wife, Domitilla. Titus was handsome, talented, and athletically skilled, and he enjoyed a favored position in the court of the emperor Claudius I (41-54). Vespasian became one of Claudius's leading generals, and Titus was a bosom companion of Britannicus, the son of Claudius. Nero, stepson of Claudius, replaced Claudius as emperor in 54 and murdered his stepbrother Britannicus. Titus's former friendship does not seem to have crippled his career. He served as a junior military officer (military tribune) in Germany and Britain and was moderately active in civic affairs at Rome. He married well. His first wife, Arrecina Tertulla, was the daughter of a former praetorian prefect. After her death he married Marcia Furnilla, also of good family.

Jewish Revolt and Civil War

The turning point in the career of Titus and his family came with the Jewish revolt. The major proportions of the rebellion required Nero to call upon one of his most experienced generals, Vespasian. Titus was placed in command of a legion and sent to Alexandria in Egypt to lead that legion to Judea. He distinguished himself by his courage and leadership in the early fighting, in which the Romans succeeded in bottling up the bulk of the rebels in Jerusalem.

Meanwhile, momentous events were happening in Rome and the Western provinces. Revolts broke out against Nero, who committed suicide. In 69, Galba, the governor of Spain, claimed the emperorship but was soon assassinated. The major struggle for succession developed between Vitellius, the commander of the German armies, and Otho, an old friend of Nero. Vitellius conquered, but developments in the East cut short his reign. When word of Galba's becoming emperor reached Vespasian and Titus in Jerusalem, Titus was dispatched to convey congratulations. He had reached Greece when he received the announcement of Galba's murder. Titus hesitated and then turned back. On Cyprus, an oracle of Aphrodite predicted to him that one day he would be emperor.

Vespasian and his supporters meanwhile had decided that, in a period of soldier emperors, Vespasian with his experience and strong army had a good claim to be ruler. They raised the challenge to Vitellius, and Vespasian's partisans won for him in Italy. Titus had traveled with his father to Alexandria, where they were consolidating their position in the Eastern empire. With the Flavian cause secure, Titus was sent back to Jerusalem to finish the conquest of the

Jews. The siege of that city was one of the most difficult in Roman military history. After an arduous struggle, the city fell to Titus in September 70.

Reign of Vespasian

By June 71, Titus had returned to Rome, where he assumed the position of his father's main administrator and intended successor. Seven times he was consul with his father and also censor. More important, he was praetorian prefect. This position had generally been entrusted to a high official of the equestrian civil service, but Vespasian, an emperor without strong roots and assured support, obviously felt that he must have a man he could trust absolutely in charge of the imperial guard. Vespasian was very fortunate to have so talented and experienced a son who could support him while he lived and continue his dynasty after his death. Titus did much to ensure that the Flavians became a dynasty rather than short-lived claimants to the throne.

Titus did not establish a good reputation during his father's reign. Part of the unpopularity stemmed from his position as chief assistant to Vespasian, which forced him to conduct much of the unpleasant business of the empire. Also, his style of life was regarded as too sumptuous, and his amorous relationship with Berenice, the daughter of the Jewish ruler Herod Agrippa, caused scandal among the snobbish Romans.

Titus as Emperor

Vespasian died on June 24, 79, and Titus became emperor. People expected the excesses of a second Nero. However, Titus immediately showed that he intended to reign with moderation and tact. Informers were controlled and political exiles recalled. Respect was shown for the Roman Senate. The main events in his reign were disasters. In August 79, Vesuvius erupted and buried Pompeii, Herculaneum, and other sections of Campania. Titus traveled to the area to assist in relief operations. The following year, a major fire destroyed much of the Campus Martius area of Rome. Again Titus was very generous in providing funds for relief and rebuilding. A major plague also struck while he ruled.

Vespasian had introduced a policy of extensive public building to glorify the new dynasty and contrast his sense of public interest with the self-indulgence of Nero. Titus continued this. He completed the amphitheater known today as the Colosseum and erected a massive set of public baths in Rome, as well as many other public works in Rome and elsewhere in Italy. He did not reign long enough to make his own impact on Roman foreign policy. The most spectacular events were the continued conquests of the general Agricola in northern Britain. Titus died of a fever on Sept. 13, 81, in the country villa where his father had died.

Further Reading

The 1st-century work of Josephus, *History of the Jewish War,* includes important information on Titus's role in Judea. Suetonius, a 2d-century Roman official, wrote a biography of Titus in his *Lives of the Twelve Caesars;* and Tacitus's 2d-century *Histories* contains a vivid account of the civil wars that led up to the accession of the Flavian dynasty. Dio's 3d-century *History of Rome* also contains an abridged section on Titus's reign (book 66). In modern works, an adequate account of Titus and his family is in the *Cambridge Ancient History* (12 vols., 1923-1939), and a study of him is in Bernard W. Henderson, *Five Roman Emperors* (1927).

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Toba Sojo

Toba Sojo (1053-1140), Japanese painter-priest, is believed to have painted the Animal Caricature, or Choju Giga, scrolls, which are considered among the finest examples of Japanese narrative scroll painting.

Toba Sojo, whose true name was Kakuyu, was a Japanese nobleman of the Heian period who became a Buddhist abbot. According to tradition, he is thought to have painted the famous set of scrolls representing caricatures of animals and people (in the Kozanji, a monastery near Kyoto). Modern scholars no longer accept this attribution uncritically and are inclined to believe that while he is indeed the author of the first two scrolls, which were probably painted during the second quarter of the 12th century, the two remaining scrolls are probably the work of an anonymous follower of the artist who worked during the early 13th century, the beginning of the Kamakura period.

The type of painting found in these scrolls is derived from the tradition of Buddhist monochrome ink painting that flourished during the Heian and Kamakura periods and was employed to depict the Buddhist deities in their proper iconographic form. At the same time the Animal Caricature scrolls may also be regarded as one of the most outstanding examples of the school of Japanese painting known as Yamato-e, which specialized in depicting narrative scenes taken from Japanese history and from literature such as the *Heiji Monogatari* and the *Tale of Genji* as well as stories and legends of famous Buddhist temples and Shinto shrines.

Since the scrolls are not accompanied by a text and have no unity of subject matter, the exact meaning of the paintings is not known. However, it is said that the first scroll, which is artistically by far the finest, represents a veiled attack on the corruption of the Buddhist clergy of the time. A worship scene showing the seated Buddha in the form of a large frog with a monkey in priest's garb and rabbit and fox attendants would support such an interpretation. Other sections of this scroll show the animals wrestling, swimming, and frolicking, all rendered in a free, humorous spirit. The later scrolls, although they also depict some animals, primarily show the human figure rendered in a similar satirical manner.

The scrolls are painted in black ink on white paper. Particularly fine are the first two scrolls, those believed to be by Toba Sojo, which show a mastery of brushwork and a

remarkable animation. This pictorial tradition, although ultimately derived from China, where it had flourished since Han times, was introduced into Japan during the 6th century and had continued to be popular in the Buddhist monasteries. Depending on line rather than color, the Japanese painters of this school employed a remarkable economy of means and expressive power which are very typical of the best of the painting of the Far East.

Further Reading

The best publication of the scrolls is Hideo Okudaira, *Choju Giga, Scrolls of Animal Caricatures,* adapted into English by S. Kaneko (1969). For a more general discussion of Japanese scroll painting see Kenji Toda, *Japanese Scroll Painting* (1935), and Dietrich Seckel, *Emakimono: The Art of the Japanese Painted Handscroll* (1959). □

Mark Tobey

The American painter Mark Tobey (1890-1976) was probably best known for his delicate, abstract works done in a style called "white writing."

Mark Tobey was born in Centerville, Wisconsin, on December 11, 1890, the youngest of four children. Until 1906 the family lived in Tremplealeau, a small Wisconsin village situated on the Mississippi River. There Tobey led a life much like the legendary Tom Sawyer, commenting later that until he was 16 his whole life was "purely nature." His family were devout Congregationalists, and very early a religious sensitivity was instilled into the boy's life. His parents were hard working and creative, and to encourage Mark's artistic bent they sent him to classes each Saturday at the Art Institute of Chicago. This was the only formal art training that he would receive.

In 1909 the family moved to Chicago, where Tobey worked as a fashion illustrator. Two years later he felt confident enough to move to Greenwich Village in New York City where he found a job with *McCall's Magazine*. Until 1917 he travelled back and forth between Chicago and New York, well paid as an illustrator, interior designer, and charcoal portraitist. Through this last medium he gained recognition in elite social and theatrical circles.

His first one-man show was at M. Knoedler & Co. in New York, arranged in 1917 by Marie Steiner. It was Steiner who introduced Tobey to Juliet Thompson, a portrait painter for whom he agreed to pose. She was a follower of the Bahá'í World Faith, and through her Tobey gained an interest in, and in 1918 accepted, the faith that was to redirect and guide not only the rest of his life but his artistic development as well.

At this time a ferment seemed to take place in Tobey's approach to his art. He reacted against the "Renaissance sense of space and order" in his belief that forms should be free and dynamic. "I wanted to give the light that was in the form in space a release." Unfortunately, the works that illustrated this attitude are now lost. Encouraged by a friend, Tobey left New York for Seattle in 1922. He exchanged the cultural and intellectual stimulation of New York for the natural beauty, relaxed milieu, and diffused, almost Parisian, light of the western city. He was offered a teaching position at the Cornish School, an experience of which he always spoke with pleasure and satisfaction.

According to Tobey, it was at night, in a small and centrally lighted classroom, that he made his "personal discovery of cubism." He imagined a fly moving in every direction around him and the objects in the room. This movement, creating a complex of lines and imaginary planes and shapes, was to develop into the structural "animation of space," the interpenetration of mass and void, that formed the basis for most of his mature paintings.

In 1923 Tobey met a young Chinese artist, Teng Kuei, and from him learned the technique of calligraphy. This enabled him to discover the freely moving brush with which he could assimilate his concept of animated space. He had become aware, in Seattle, of the closeness of the Orient, but had also found stimulation in the art of the Northwest and Alaskan Indians. His interest in and devotion to a marriage of Eastern and Western ideas was reinforced by his exposure to artists and intellectuals at Dartington Hall, a school and cultural center about 200 miles from London. Tobey taught here from 1930 to 1938, meeting Aldous Huxley, Pearl Buck, and Arthur Waley, among others. And it was here, after a visit to the Orient in 1934, that his distinctive style originated.

In Shanghai Tobey stayed with the family of his friend Teng Kuei. He was impressed with the energy, lines, and textures of the cosmopolitan city as well as with the characteristics of Chinese life, art, and culture. Later he travelled to Japan, spending a month in a Zen monastery. He practiced calligraphy and painting, wrote his own poetry, and attempted meditation. It was an experience which seemed to crystalize all of his accumulated ideas and impressions.

Back at Dartington Hall, Tobey began to experiment with a small picture, making up a mesh of whitish lines on a dark background, scattering in the maze small forms in blue and other colors. In a sudden flashback, the image he created was no longer Oriental at all, but was New York. "He realized that it was Broadway, with all the people caught in the lights." This painting (*Broadway Norm,* 1935), however modest, seems to separate his earlier works from his maturity. Tobey himself was shocked by his unplanned breakthrough. The work initiated the style which was later known as "white writing" and on which his early fame rests. Thus Tobey was nearly 45 years old before the diverse aspects of his art began to coalesce.

Tobey returned to Seattle in 1938, and during the following decade he developed further white writing, movable space, and moving focus (*White Night,* 1942). In 1943 he painted pictures based on three years of study of the Pike Place Public Market, Seattle, combining figurative work with the abstract-like maze of activity in the market. City themes, especially those of New York, followed in the 1930s and 1940s. These were continuous and central to his expression, and, rather than painted in oil, they were usu-

ally small works executed on paper with water soluble medium. The city paintings soon spilled over the confines of a specific locale to become a ''universal city,'' a world view of ultimate unity that was both theological and esthetic. Simultaneously, Tobey expanded his visual field, a development made possible by the concept of an aerial view (*Transcontinental,* 1946). In these works, the observer is drawn with willing mind and eye into an unknown space of meaning, form, and color.

The award of the Grand International Prize at the Venice Biennale of 1958 acknowledged the importance of Tobey's art. He was the first American painter since Whistler to achieve this honor. Possibly due to the acclaim he received in Europe, Tobey began to paint large pictures which invited the use of oil paint. Thus in the 1950s and 1960s his canvasses expanded with a delicate, refined abstraction which anticipated Jackson Pollack's all-over style. *Sagittarius Red* (1963) is thought by many to be his ultimate masterpiece.

In 1960 Tobey moved to Basel, Switzerland, a change he had long contemplated, as he sensed the atmosphere in America stifling for the work he felt was in his future. Curiously, while European critics and artists considered him the pre-eminent American painter, in the United States his work was treated with disdain, as were the honors bestowed on him abroad. Tobey was elected to the American Academy of Arts and Sciences in 1960, but declined the membership.

Tobey's paintings were exhibited frequently at select small shows, but the first major homage to his work was a one-man exhibition at the Musée des Arts Décoratifs, the modern wing of the Louvre, in 1960. Two years later a retrospective of Tobey's works was seen at the Museum of Modern Art in New York. In 1974, possibly his crowning achievement was the exhibition at the National Collection of Fine Arts in Washington, D.C., ''Tribute to Mark Tobey.'' It was a testimony to his creativity and stamina at an advanced age and to his unique position in American art. He was a member of no school, follower of no master, largely self-taught, entirely self-defined.

Rather than confining his art to technical expression, Tobey's work represents a philosophical conclusion, spanning the dichotomy of East and West into the contraction and balancing of all forces of the globe into eye-range. For Tobey, in order for the world to avoid catastrophe it must find an equilibrium reconciling science and religion, the past and the future, the material and the spiritual. His move toward abstraction came from his search for this expression in artistic language.

Further Reading

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Alexis Charles Henri Maurice Clérel de Tocqueville

The French statesman and writer Alexis Charles Henri Maurice Clérel de Tocqueville (1805-1859) was the author of ''Democracy in America,'' the first classic commentary on American government written by a foreigner.

Alexis de Tocqueville was born in Paris on July 29, 1805, of an aristocratic Norman family. He studied law in Paris (1823-1826) and then was appointed an assistant magistrate at Versailles (1827).

The July 1830 Revolution which, with middle-class support, put Louis Philippe on the throne, required a loyalty oath of Tocqueville as a civil servant. He was suspect because his aristocratic family opposed the new order and was demoted to a minor judgeship without pay. Tocqueville and another magistrate, Gustave de Beaumont, asked to study prison reform in America, then an interest of the French government. Granted permission but not funds (their families paid their expenses), Tocqueville and Beaumont spent from May 1831 to February 1832 in the United States. Their travel and interviews resulted in *On the Penitentiary System in the United States and Its Application in France* (1832). Then followed Tocqueville's famous *Democracy in America* (vol. 1, 1835; vol. 2, 1840), an immediate best seller. By 1850 it had run through 13 editions.

Tocqueville was elected to the Chamber of Deputies in 1839. He opposed King Louis Philippe but after the Revolution of 1848 again served as a deputy. Tocqueville was foreign minister for a few months in 1849 and retired from public affairs at the end of 1851. During his last years he wrote *The Old Regime and the French Revolution* (1856). He died in Cannes on April 16, 1859.

''Democracy in America''

Despite his aristocratic upbringing, Tocqueville believed that the spread of democracy was inevitable. By analyzing American democracy, he thought to help France avoid America's faults and emulate its successes. Chief among his many insights was to see equality of social conditions as the heart of American democracy. He noted that although the majority could produce tyranny its wide property distribution and inherent conservatism made for stability. American literature, then still under European influence, he felt would become independent in idiom and deal with plain people rather than the upper classes. The American zeal for change he connected with a restless search for the ideal. Noting the permissiveness of democracy toward religion, he anticipated denominational growth. Discerning natural hostility to the military, he foresaw an adverse effect of prolonged war on American society. He anticipated that democracy would emancipate women and alter the rela-

tionship of parents to children. He saw danger in the dominance of American politics by lawyers.

Though his work has been criticized for some biases, errors, omissions, and pessimism, Tocqueville's perceptive insights have been continually quoted. He ranks as a keen observer of American democracy and as a major prophet of modern societies' trends.

Further Reading

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Alexander Todd

Chemist Alexander Todd researched the chemistry of nucleotides and was influential in synthesizing vitamins for commercial applications. For his work on nucleotides, he was awarded the 1957 Nobel Prize in chemistry.

Alexander Todd was awarded the 1957 Nobel Prize in chemistry for his work on the chemistry of nucleotides. He was also influential in synthesizing vitamins for commercial application. In addition, he invesitgated active ingredients in cannabis and hashish and helped develop efficient means of producing chemical weapons.

Alexander Robertus Todd was born in Glasgow, Scotland, on October 2, 1907, to Alexander and Jane Lowrie Todd. The family, consisting of Todd, his parents, his older sister and younger brother, was not well-to-do. Todd's autobiography, *A Time to Remember,* recalls how through hard work his parents rose to the lower middle class despite having no more than an elementary education, and how determined they were that their children should have an education at any cost.

In 1918 Todd gained admission to the Allan Glen's School in Glasgow, a science high school; his interest in chemistry, which first arose when he was given a chemistry set at the age of eight or nine, developed rapidly. On graduation, six years later, he at once entered the University of Glasgow instead of taking a recommended additional year at Allan Glen's. His father refused to sign an application for scholastic aid, saying it would be accepting charity; because of superior academic performance during the first

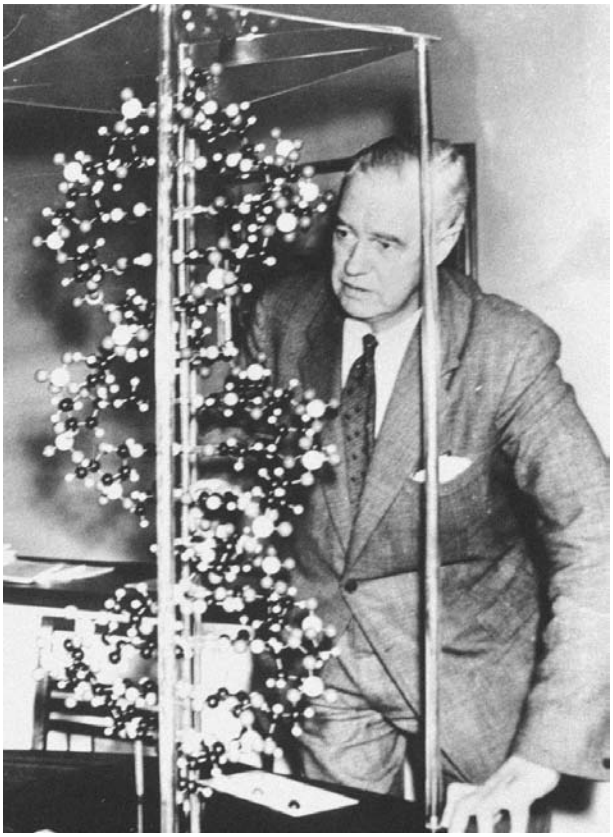

year, though, Todd received a scholarship for the rest of course. In his final year at university, Todd did a thesis on the reaction of phosphorus pentachloride with ethyl tartrate and its diacetyl derivative under the direction of T. E. Patterson, resulting in his first publication.

After receiving his B.Sc. degree in chemistry with first-class honors in 1928, Todd was awarded a Carnegie research scholarship and stayed on for another year working for Patterson on optical rotatory dispersion. Deciding that this line of research was neither to his taste nor likely to be fruitful, he went to Germany to do graduate work at the University of Frankfurt am Main under Walther Borsche, studying natural products. Todd says that he preferred Jöns Berzelius's definition of organic chemistry as the chemistry of substances found in living organisms to Gmelin's definition of it as the chemistry of carbon compounds.

At Frankfurt he studied the chemistry of apocholic acid, one of the bile acids (compounds produced in the liver and having a structure related to that of cholesterol and the steroids). In 1931 he returned to England with his doctorate. He applied for and received an 1851 Exhibition Senior Studentship which allowed him to enter Oxford University to work under Robert Robinson, who would receive the Nobel Prize in chemistry in 1947. In order to ease some administrative difficulties, Todd enrolled in the doctoral program, which had only a research requirement; he received his D.Phil. from Oxford in 1934. His research at Oxford dealt first with the synthesis of several anthocyanins, the coloring matter of flowers, and then with a study of the red pigments from some molds.

After leaving Oxford, Todd went to the University of Edinburgh on a Medical Research Council grant to study the structure of vitamin B_1 (thiamine, or the anti-beriberi vitamin). The appointment came about when George Barger, professor of medical chemistry at Edinburgh, sought Robinson's advice about working with B_1. At that time, only a few milligrams of the substance were available, and Robinson suggested Todd because of his interest in natural products and his knowledge of microchemical techniques acquired in Germany. Although Todd and his team were beaten in the race to synthesize B_1 by competing German and American groups, their synthesis was more elegant and better suited for industrial application. It was at Edinburgh that Todd met and became engaged to Alison Dale—daughter of Nobel Prize laureate Henry Hallett Dale —who was doing postgraduate research in the pharmacology department; they were married in January of 1937, shortly after Todd had moved to the Lister Institute where he was reader (or lecturer) in biochemistry. For the first time in his career, Todd was salaried and not dependent on grants or scholarships. In 1939 the Todds' son, Alexander, was born. Their first daughter, Helen, was born in 1941, and the second, Hilary, in 1945.

Toward the end of his stay at Edinburgh, Todd had begun to investigate the chemistry of vitamin E (a group of related compounds called tocopherols), which is an antioxidant—that is, it inhibits loss of electrons. He continued this line of research at the Lister Institute and also started an investigation of the active ingredients of the *Cannabis sativa* plant (marijuana) that showed that cannabinol, the major product isolated from the plant resin, was pharmacologically inactive.

In March of 1938, Todd and his wife made a long visit to the United States to investigate the offer of a position at California Institute of Technology. On returning to England with the idea that he would move to California, Todd was offered a professorship at Manchester which he accepted, becoming Sir Samuel Hall Professor of Chemistry and director of the chemical laboratories of the University of Manchester. At Manchester, Todd was able to continue his research with little interruption. During his first year there, he finished the work on vitamin E with the total synthesis of alpha-tocopherol and its analogs. Attempts to isolate and identify the active ingredients in cannabis resin failed because the separation procedures available at the time were inadequate; however, Todd's synthesis of cannabinol involved an intermediate, tetrahydrocannabinol (THC), that had an effect much like that of hashish on rabbits and suggested to him that the effects of hashish were due to one of the isomeric tetrahydrocannabinols. This view was later proven correct, but by others, because the outbreak of World War II forced Todd to abandon this line of research for work more directly related to the war.

As a member, and then chair, of the Chemical Committee, which was responsible for developing and producing chemical warfare agents, Todd developed an efficient method of producing diphenylamine chloroarsine (a sneeze gas), and designed a pilot plant for producing nitrogen mustards (blistering agents). He also had a group working on penicillin research and another trying to isolate and identify the ''hatching factor'' of the potato eelworm, a parasite that attacks potatoes.

Late in 1943 Todd was offered the chair in biochemistry at Cambridge University, which he refused. Shortly thereafter he was offered the chair in organic chemistry, which he accepted, choosing to affiliate with Christ's College. From 1963 to 1978, he served as master of the college. As professor of organic chemistry at Cambridge, Todd reorganized and revitalized the department and oversaw the modernization of the laboratories (they were still lighted by gas in 1944) and, eventually, the construction of a new laboratory building.

Before the war, his interest in vitamins and their mode of action had led Todd to start work on nucleosides and nucleotides. Nucleosides are compounds made up of a sugar (ribose or deoxyribose) linked to one of four heterocyclic (that is, containing rings with more than one kind of atom) nitrogen compounds derived either from purine (adenine and guanine) or pyrimidine (uracil and cytosine). When a phosphate group is attached to the sugar portion of the molecule, a nucleoside becomes a nucleotide. The nucleic acids (DNA and RNA), found in cell nuclei as constituents of the chromosomes, are chains of nucleotides. While still at Manchester, Todd had worked out techniques for synthesizing nucleosides and then attaching the phosphate group to them (a process called phosphorylating) to form nucleotides; later, at Cambridge, he worked out the structures of the nucleotides obtained by the degradation of

nucleic acid and synthesized them. This information was a necessary prerequisite to James Watson and Francis Crick's formulation of the double-helix structure of DNA two years later.

Todd had found the nucleoside adenosine in some coenzymes, relatively small molecules that combine with a protein to form an enzyme, which can act as a catalyst for a particular biochemical process. He knew from his work with the B vitamins that B_1 (thiamine), B_2 (riboflavin) and B_3 (niacin) were essential components of coenzymes involved in respiration and oxygen utilization. By 1949 he had succeeded in synthesizing adenosine—a triumph in itself—and had gone on to synthesize adenosine di- and triphosphate (ADP and ATP). These compounds are nucleotides responsible for energy production and energy storage in muscles and in plants. In 1952, he established the structure of flavin adenine dinucleotide (FAD), a coenzyme involved in breaking down carbohydrates so that they can be oxidized, releasing energy for an organism to use. For his pioneering work on nucleotides and nucleotide enzymes, Todd was awarded the 1957 Nobel Prize in chemistry.

Todd collaborated with Dorothy Crowfoot Hodgkin in determining the structure of vitamin B_{12}, the antipernicious anemia factor, which is necessary for the formation of red blood cells. Todd's chemical studies of the degradation products of B_{12} were crucial to Hodgkin's X-ray determination of the structure in 1955.

Another major field of research at Cambridge was the chemistry of the pigments in aphids. While at Oxford and working on the coloring matter from some fungi, Todd observed that although the pigments from fungi and from higher plants were all anthraquinone derivatives, the pattern of substitution around the anthraquinone ring differed in the two cases. Pigment from two different insects seemed to be of the fungal pattern and Todd wondered if these were derived from the insect or from symbiotic fungi they contained. At Cambridge he isolated several pigments from different kinds of aphids and found that they were complex quinones unrelated to anthraquinone. It was found, however, that they are probably the products of symbiotic fungi in the aphid.

In 1952 Todd became chairman of the advisory council on scientific policy to the British government, a post he held until 1964. He was knighted in 1954 by Queen Elizabeth II for distinguished service to the government. Named Baron Todd of Trumpington in 1962, he was made a member of the Order of Merit in 1977. In 1955 he became a foreign associate of the United States' National Academy of Sciences. He has traveled extensively and been a visiting professor at the University of Sydney (Australia), the California Institute of Technology, the Massachusetts Institute of Technology, the University of Chicago, and Notre Dame University.

A Fellow of the Royal Society since 1942, Todd served as its resident from 1975 to 1980. He increased the role of the society in advising the government on the scientific aspects of policy and strengthened its international relations. Extracts from his five anniversary addresses to the society dealing with these concerns are given as appendices to his autobiography. In the forward to his autobiography, Todd reports that in preparing biographical sketches of a number of members of the Royal Society he was struck by the lack of information available about their lives and careers and that this, in part, led him to write *A Time to Remember.*

Further Reading

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Palmiro Togliatti

The Italian statesman Palmiro Togliatti (1893-1964) was one of the principal founders of the Italian Communist Party. Under his leadership the party became the largest Communist Party in the West and a major factor in Italian politics after World War II.

Born in Genoa on March 26, 1893, the son of a modest state employee who was highly religious, Palmiro Togliatti was named ''Palmiro'' after the Palm Sunday that was his birthday. He attended high school in Sardinia and then studied law at the University of Turin. In 1914 he joined the Italian Socialist Party (PSI). During World War I he did military service until his release in 1917, when he returned to Turin.

As a student Togliatti experienced a wide variety of ideologies and intellectual currents, ranging from Marxism to neo-Hegelianism and syndicalism. His war experiences and the example of the Russian revolution turned him more and more toward Marxism. He took up journalism for the Socialist cause and joined Antonio Gramsci, Angelo Tasca, and Umberto Terracini in founding the Turinese weekly *L'Ordine Nuovo.* On the newspaper he became known for his biting column on cultural topics. In 1921 he and the *Ordine Nuovo* group joined Amadeo Bordiga and others in splitting from the Socialists and founding the Italian Communist Party (PCI). A bitter struggle over control of the PCI followed. Bordiga wanted to continue the schism with the Socialists. Others such as Togliatti and Gramsci, supported by the Soviet Union, favored a ''united front'' with the Socialists. By 1926, at the Congress of Lyons, the Gramsci-Togliatti faction triumphed, and Gramsci assumed leadership of the party.

Togliatti, however, succeeded Gramsci in November 1926 when the latter was arrested and imprisoned by the Fascist regime of Benito Mussolini. Togliatti avoided arrest only because he was in Moscow at the time. In addition to heading the PCI, Togliatti became a major figure in the Third International. In 1937 he became that organization's secretary. His long association with the International during the Stalin years has given Togliatti—somewhat unfairly—the reputation of having been a ''Stalinist.'' Despite personal

misgivings, by 1929 Togliatti did bring the PCI into conformity with the International's increasingly hard line. Togliatti, however, disagreed with many of Stalin's ideas and actions. He found the anti-Fascist policies of the Popular Front in France far more congenial. Just as the French Communists had joined the Socialists and left radicals in an anti-Fascist pact, Togliatti led the PCI into forming a similar alliance with the Italian Socialists. In his *Lectures on Fascism* given at the Leninist School in Moscow and at a major speech before the Seventh Congress of the International (1935), Togliatti presented his case for a popular front policy.

From 1937 to 1939 Togliatti served in Spain as the International's representative to the Spanish Communist Party. He was among the Republic's last defenders until he fled to Algeria in March 1939. During the early months of World War II he was imprisoned in France, where he remained until his release and return to the Soviet Union in May 1940. From June 27, 1941, to May 11, 1943, using the pseudonym of ''Mario Correnti,'' he delivered more than 100 radio broadcasts to Fascist Italy. In his programs he kept his audience abreast of military developments and urged armed resistance to Fascism.

In July 1943 the Fascist regime fell, and on March 27, 1944, Togliatti was finally able to end his long exile and return to Italy. He directed the Communist Party to collaborate in the formation of the Badoglio government, the successor to Mussolini, and to join the armed struggle against Fascism and the German occupation. For the first time, the PCI emerged as a significant national party (1,770,896 members at the end of 1945).

During the next several years Togliatti served as minister without portfolio in several cabinets and ministries (under Badoglio and Ivanoe Bonomi), as vice-president of the Council of Ministers with Bonomi, and as minister of justice with Ferruccio Parri and Alcide De Gasperi. Togliatti's ''collaborationist policy'' was aimed at defusing the opposition of conservative elements in Italian society. Togliatti's policy failed, however. The Communist-Socialist bloc was defeated in the 1948 elections, and the Communists were isolated. In the same year an attempt on Togliatti's life scandalized the nation, and only his insistence on calm prevented a bloody insurrection.

The Cold War years from 1947 to 1955 were difficult for Togliatti. Although he advocated gradualism, independence for individual Communist parties, and Communist participation in power, the PCI remained isolated. Just before his death he argued that there were many roads to socialism and urged the PCI toward greater independence from the Soviet Union. These policies, summarized by the term ''polycentrism,'' were adopted by his successors.

In August 1964 Togliatti made a last trip to the U.S.S.R., where he was planning to discuss recent developments in the Socialist camp. Struck by a cerebral hemorrhage, he died at Yalta on August 21, 1964.

Further Reading

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Hideki Tojo

Hideki Tojo (1884-1948), a Japanese general and premier during World War II, was hanged as a war criminal. He symbolized, in his rise to leadership of the Japanese government, the emergence of Japanese militarism and its parochial view of the world.

Hideki Tojo was born in Tokyo on Dec. 30, 1884, the eldest son in a family of samurai descent. Tojo entered military school in 1899, following in the footsteps of his father, a professional military man who served as a lieutenant colonel in the Sino-Japanese War and as a major general in the Russo-Japanese War. Tojo likewise saw service, though briefly, in the latter war. In 1915 he graduated with honors from the army war college and was subsequently sent abroad for 3 years (1919-1922) of study in Europe. After his return he served as an instructor in military science at the war college.

Brusque, scrupulous, and hardworking, Tojo came to be known as *kamisori* (the razor) for the sharp, decisive, impatient qualities that he manifested as he rose rapidly through the military hierarchy. He was assigned first to the War Ministry and subsequently to the general staff and various command posts. Promoted to lieutenant general in 1936, Tojo became chief of staff of the Kwantung Army in Manchuria, where he worked effectively to mobilize Manchuria's economy and strengthen Japan's military readiness in the event that war broke out with the Soviet Union. When full-scale hostilities broke out instead between China and Japan following the Marco Polo Bridge incident, Tojo in his first real taste of combat experience led two brigades in a blitzkrieg that quickly brought the whole of Inner Mongolia under Japanese control. In 1938 he was recalled from field service to become vice-minister of war, a position in which he pressed resolutely for preparations that would allow Japan to wage a two-front war against both China and the Soviet Union.

In mid-1940 Tojo was appointed war minister in the second Fumimaro Konoe government, which proceeded at once to sign the Tripartite Pact with Germany and Italy. Relations with the United States gradually worsened during succeeding months as Japanese troops moved south into Indochina; but Tojo hewed to a hard line. Convinced of the righteousness of the imperial cause and of the implacable hostility of the Americans, the British, the Chinese, and the Dutch, he stoutly opposed the negotiations and concessions that Konoe contemplated. Speaking for the army command, Tojo demanded a decision for war unless the United States backed away from its embargo on all exports to Japan. When Konoe hesitated, Tojo is reported to have told him that ''sometimes it is necessary to shut one's eyes and take the plunge.'' Konoe, however, was reluctant to take the plunge and instead tendered his resignation.

Leadership in War

An imperial mandate was then given to Tojo in October 1941 to become premier and form a new Cabinet. It was thought that only Tojo had full knowledge of recent developments and an ability to control the army. Tojo was given an imperial command to ''wipe the slate clean,'' review all past decisions, and work for peace. But a reconsideration of Japanese policy failed to reveal alternatives acceptable to the army, and the decision for war was taken. Within hours after the surprise attack on Pearl Harbor, Tojo broadcast a brief message to his countrymen, warning them that ''to annihilate this enemy and to establish a stable new order in East Asia, the nation must necessarily anticipate a long war.''

Tojo had great power at the beginning of the war and in the West was often likened to Hitler and Mussolini. Besides serving as premier, he was a general in the army, war minister, and, for a short time, home minister. Later in the war he also served as chief of the general staff. In 1942 a tightly restricted national election resulted in a pro-Tojo Diet. Nonetheless, while wielding great power, Tojo was still not a dictator like Hitler or Mussolini. The senior statesmen, the army and navy general staffs, and, of course, ultimately the Emperor still exercised considerable power independent of Tojo.

Defeat and Dishonor

By early 1944 even though the tide of battle had turned decisively against Japan, and Tojo admitted to the Diet that the nation faced ''the most critical situation in the history of the Empire,'' he stood firmly opposed to increasing sentiment in favor of negotiation. The fall of Saipan in July 1944, however, put American bombers within range of the homeland, and the senior statesmen together with ministers in Tojo's Cabinet forced him into retirement.

With the end of the war Tojo awaited at his Tokyo residence his arrest by the occupation forces. On Sept. 11, 1945, when Gen. MacArthur ordered his arrest, Tojo attempted to shoot himself. After his recovery he was held in Sugamo prison until his trial as a suspected war criminal by the International Military Tribunal for the Far East began in May 1946. After proceedings which stretched out over 2 years, during which Tojo willingly accepted his responsibility for much of Japan's wartime policy while declaring it legitimate self-defense, he was found guilty of having ''major responsibility for Japan's criminal attacks on her neighbors'' and was sentenced to death by hanging. The sentence was carried out on Dec. 23, 1948.

Further Reading

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John Toland

The controversial British scholar John Toland (1670-1722) is classified as a deist, although the term is not totally suitable to the content of his work or the range of his activities as a linguist, translator, political and religious polemicist, and diplomat.

Born near Londonderry, Ireland, on Nov. 30, 1670, John Toland was raised as a Roman Catholic and originally baptized Janus Junius. He converted to Protestantism when he was 16. From 1687 to 1690 he studied at Glasgow and Edinburgh universities. After receiving a master of arts degree, he continued to do research at the University of Leiden in Holland and later at Oxford.

Deism is the Latin cognate of the Greek term for theism. Originally used to describe writers whose theological positions were heterodox, the term was applied historically to a diverse group of English philosophers and theologians in the period between 1650 and 1750. A common theme uniting the deists is their opposition to the subordination of reason to revelation. This attitude is seen clearly in the title of Toland's most famous work, *Christianity Not Mysterious; or, A treatise Shewing That There Is Nothing in the Gospel Contrary to Reason, nor above It, and That No Christian Doctrine Can Be Properly Call'd a Mystery*.

Printed anonymously in 1696, the book excited more than 50 replies and refutations. The Irish Parliament and English House of Commons condemned the work to be burned, and when a second edition bore the name of the 25-year-old Toland, orders were issued for the author's arrest. *Christianity Not Mysterious* applies John Locke's philosophy of common sense to religion. Whereas Locke suggested that Christianity is reasonable, Toland took a decisive step in arguing that reasonable meant not mysterious. The implicit, heretical conclusion is that revelation cannot contradict reason, since ''whoever tells us something we did not know before must insure that his words are intelligible, and the matter possible. This holds good, let God or man be the revealer.'' Toland attributed theological mysteries to scriptural misinterpretations of priests, and in this he anticipates 18th-century exponents of natural religion.

Toland spent the next years on the Continent as a diplomat attached to the courts of Hanover and Berlin. There he met and later became a correspondent of the philosopher Gottfried Wilhelm von Leibniz. Back in England, Toland translated the work of the Renaissance pantheist Giordano Bruno; edited *Oceana,* the utopian work by James Harrington; and after financial reverses worked as a newspaperman. Toland felt that his ill health had been aggravated by inept physicians, and shortly before his death in Putney on March 11, 1722, he wrote a diatribe against the medical profession in which he complained, ''They learn their Art at the hazard of our lives, and make experiments by our deaths.''

The content of Toland's other writings, estimated to be between 30 and 100 works, is concerned with political, religious, and philosophical themes. Most important are two works on Milton, *Life of John Milton* (1698) and *Amyntor* (1699); speculations concerning the origin of religion in *Letters to Serena* (1704); and a final statement of his increasingly pantheistic philosophy in *Pantheisticon* (1720).

Further Reading

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Vicente Lombardo Toledano

Vicente Lombardo Toledano (1894-1968) was a Mexican university professor, Marxist intellectual, and politician. He was a leader in national and international labor movements, the founder and head of the Popular party, and the author of numerous books and articles.

Vicente Lombardo Toledano was born in Tezlutlán, Puebla, on July 16, 1894, the son of middle-class parents. He enrolled simultaneously in the programs offered in the Law School and in the School of Higher Studies (philosophy and letters) of the National University of Mexico and received his licentiate in law (1919), master's degree (1920), and doctorate (1933). During these years he also became an attorney at law.

In 1917 Toledano obtained a professorship at the Mexican Popular University and from 1918 until 1933 was professor of law and philosophy at the National University of Mexico. In 1933, when he was expelled from the university for his radical views, he founded his own university, devoted to the education of workers and peasants. In 1936 this institution emerged as the Universidad Obrera, with Toledano as rector, a position he held until the 1960s.

During the early years of the Mexican Revolution, Toledano, a liberal and socially conscious intellectual, supported the revolution. In 1923 he became governor of the state of Puebla. In 1926 and 1928 he was elected federal deputy.

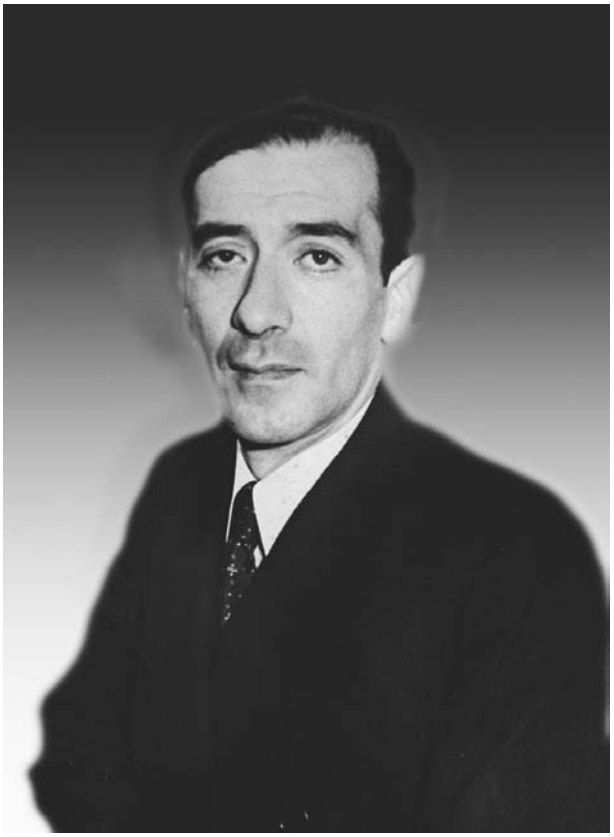

Labor Leader

By this time Toledano had developed a vivid interest in labor problems and had become active in labor organizations. In 1923 he became a member of the central committee of the most important labor confederation, the Confederación Regional Obrera Mexicana (CROM). He remained active in CROM until the early 1930s, when the organization disintegrated as a result of government undermining, internal dissensions, and lack of labor support. In 1932 Toledano organized the General Confederation of Workers and Peasants (CGOC), which united most of the former CROM unions, and in 1936 he founded and became first secretary general of the Confederation of Mexican Workers (CTM).

With the support of President Lázaro Cárdenas the CTM grew into the largest and most important labor organization in the country. It abandoned craft unionism for industrial organization, and its principal centers of strength were located in the railroad, mining, electrical, and petroleum industries. As membership increased, so did the political and economic power of CTM. The organization benefited from the widespread nationalism prevalent in Mexico and from its close cooperation with the Partido Revolucionario Institucional (PRI), Mexico's ruling party. In 1938 Toledano tried to extend his power over labor throughout the continent by organizing the Confederation of Latin American Workers (CTAL).

His Ideology

Toledano's participation in the labor movement was instrumental in developing his ideology. He became initially an evolutionary socialist in the tradition of the Second International and later a Marxist. In his resignation speech from CROM on Sept. 19, 1932, Toledano explained that he would continue to be ''a radical Marxist, although not a Communist'' and that he would remain an internationalist and an opponent of chauvinistic nationalism. He claimed that the most important goals of the Mexican Revolution—economic independence, a higher standard of living, and equitable distribution of wealth—could be reached only if Mexico socialized the ownership of the means of production and planned its economic development. Prior to his conversion to Marxism, he had called for moral improvement through education as a means of realizing human ideals. But as he came to accept Marxism, he emphasized profound changes in society and in the material conditions of Mexicans.

Journalist and Party Leader

After he completed his term as secretary general of the CTM in 1940, he turned to journalism. In June 1938 he founded and became director of the daily *El Popular*. In 1946 he founded the Marxist review *Documentos,* which was devoted to questions of philosophy, economics, and politics. He felt that Mexico needed a new revolutionary vehicle to carry on its struggle; thus in 1948 he founded the Partido Popular (PP). The party accepted as its goal the establishment of a people's democracy which would aid in the construction of socialism in Mexico. He ran unsuccessfully for the presidency in the 1952 elections. In 1960 the party formally adopted the principles of Marxism-Leninism and changed its name to Partido Popular Socialista (PPS).

Toledano died in Mexico City on Nov. 16, 1968. At the funeral President Gustavo Diaz Ordaz praised him as a leading force in Mexican politics and one of the country's outstanding intellectuals.

Further Reading

Toledano's own works are helpful, although all are in Spanish. Robert P. Millon, *Vicente Lombardo Toledano: Mexican Marxist* (1966), is a complete study of Toledano's ideas. Information on him is also in William C. Townsend, *Lázaro Cárdenas: Mexican Democrat* (1952). □

Francisco de Toledo

Francisco de Toledo (1515-1584), the fifth Spanish viceroy of Peru, established his reputation in that office as one of the most talented and energetic administrators of the Spanish Empire in America.

Francisco de Toledo, born in Oropesa in New Castile, was a scion of an illustrious and noble family, Alvarez de Toledo, which was related both to the dukes of Alba and to the royal family of Spain. Toledo spent many years in military service to the Crown in its far-flung possessions in Europe and in North Africa. He became a favorite aide to the emperor-king Charles V and to the latter's son Philip II when he ascended the Spanish throne in 1556. Toledo acquired great knowledge of imperial affairs, and his keen judgment and tireless capacity for work earned him appointment as viceroy of Peru.

When Toledo arrived in Peru in 1569, the area so named consisted of all of western South America, from Panama to Chile, east of the Andes to the jungles, and southeast across modern Bolivia into present-day Argentina. Toledo arrived in the capital city, Lima, with great pomp, a large retinue, a high salary, and broad authority from the Crown, extending over all aspects of the life of the colony.

Goals of Reform

The viceroy's principal goals were to organize the numerous Indian population for their own protection against the demands of the Spanish settlers and also for their more efficient availability as laborers and tribute payers; to consolidate, develop, and establish Spanish institutions and settlements; and to put down the still rebellious portion of the Indian population.

During his time in Lima, Toledo devoted himself to vitalizing and regularizing the political, civil, and ecclesiastical institutions of the kingdom. He appointed new municipal officials to towns that had long lacked them; he ruled on questions of boundaries between judicial districts; and he oversaw the establishment of the Inquisition, which was introduced into Peru for the stated purposes of extending knowledge of the true God and of protecting Catholic beliefs from false doctrines.

Toledo's energy and his desire for firsthand knowledge of his subjects led him to depart from Lima at the end of 1570 on the most extended *visita,* or tour of inspection, ever undertaken within the Spanish Empire by a ranking official. The inspection tour of Toledo lasted 5 years and took him, it is estimated, 5,000 miles throughout the land.

One of the central matters with which the viceroy dealt on his inspection trip, and, indeed, throughout his time in Peru, was that of the production of precious metals, particularly silver, in whose output Peru led the world. To increase mineral production, the viceroy introduced a new method of smelting silver ore, an amalgamation process which involved the use of mercury. Mercury was produced in Peru at the mine of Huancavelica, and Toledo's careful attention to the improvement of the laws and practices governing the mercury mine and all the mines of Peru led to a substantial increase in mineral output.

Indian Policy

Another significant but not always successful aspect of Toledo's rule centered on his policies toward the Indian population. An act for which he was widely criticized involved the Inca ruler Túpac Amaru. The Inca, who lived with his reduced following in a wilderness area north of the former Inca capital of Cuzco, maintained a rebellious posture against the Spaniards, who had taken the lands of his forefathers. Indian raids on Spanish highway traffic and attacks on scattered Spanish colonists, culminating in the murder of several of Toledo's emissaries to the Indians, led to the seizure of the Inca by Toledo. Despite pleas for clemency from some of Toledo's closest advisers and their claim that the Inca chief had been sentenced on the basis of much false testimony, Toledo, in 1571, ordered the execution of Túpac Amaru and personally witnessed the implementation of his decree.

In another unsuccessful aspect of his Indian policy, Toledo attempted in 1574 to pacify the Chiriguano Indians, a tribe that occupied an area in present-day Bolivia. Toledo himself went into the field against the Indians at the head of a few hundred troops but was unable to subdue them.

More successful was Toledo's constant effort to improve the situation of the pacified Indians and to bring reason and right into their relationships with their Spanish masters, to whom they were obliged to pay tribute and for whom they were made to labor in the mines, in public works, and in personal service. Toledo in effect set up a bipartite government in Peru for the Indians in which they had a separate political structure under their own chiefs (curacas or caciques) but a political system which was ultimately under the control of Spanish officials, the *corregidores de indios*.

One of the principal devices which Toledo employed for maximizing the amount of labor and tribute which the Spaniards could extract from the native population—while seeking to improve the living conditions of the Indians and to protect them against oppression—was to found new towns for them, called *reducciones,* into which the Indians were moved from their scattered dwelling places and where they had the benefit of a more regularized and, presumably, more healthful life.

Through the *corregidores de indios,* Toledo established to a considerable degree the rights of the Indian subjects of the Crown against Spanish encroachment on their persons, lands, and other property. He had an extensive census taken of the Indians in order to determine the numbers available for labor and to pay tribute, and he carefully fixed the amount and the type of tribute the Indians were compelled to pay and the conditions of draft labor, or *mita,* which they had to meet. But Toledo also punished mistreatment of the Indians by Spanish laymen.

Religion and Education

In his relationship with the Church, which was powerful and closely integrated with the civil government, Toledo worked hard to improve the condition of both the secular and regular clergy, who had been in a state of decline when the viceroy came to Peru. The viceroy insisted, with much success, on the correct fulfillment of clerical duties. He expanded religious education, and he punished immoral behavior by clerics.

The improvement and extension of education in the viceroyalty were other major concerns of the dynamic To-

ledo. The university, which had been founded in 1551, was in fact a mere secondary school run by the Dominican order. Toledo removed the school from the control of that order, gave it new endowments, reorganized its courses, and named new faculty members. These actions by the viceroy laid the basis for the fame that the University of San Marcos has achieved over the centuries since the 1570s.

Toledo was active in many other areas. For example, he established the *protomedicato,* a royal medical board responsible for licensing physicians and for aspects of public health. He founded many towns in Peru, Bolivia, and Argentina, and he was always active in the construction of diverse public works, ordering and seeing to completion the building of bridges, waterworks, and roads and the repair and construction of other edifices.

Toledo's career ended in 1581, when he was recalled to Spain. Philip II, as was not unusual in the days of absolute monarchy, showed more dissatisfaction than pleasure at the achievements of Toledo, especially because of the execution of Túpac Amaru, and the last years of the viceroy were spent in royal disfavor. However, in the light of history, Toledo's character as an indefatigable, loyal, and generally high-minded servant of the Crown and his multitude of accomplishments in Peru give him a lasting place as a model administrator of Spain's American empire and, indeed, within imperial history as a whole.

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Arthur F. Zimmerman, *Francisco de Toledo, Fifth Viceroy of Peru, 1569-1581* (1938; new ed. 1968), is the only biography in English; although more a compilation of facts than a scholarly analysis, the book outlines Toledo's principal achievements in Peru. The study by Phillip A. Means, *Fall of the Inca Empire and the Spanish Rule in Peru, 1530-1780* (1932), also contains information about Peru under Toledo and gives a much less favorable image of the viceroy than does Zimmerman's monograph. □

J. R. R. Tolkien

J. R. R. Tolkien (1892-1973) gained a reputation during the 1960s and 1970s as a cult figure among youths disillusioned with war and the technological age; his continuing popularity evidences his ability to evoke the oppressive realities of modern life while drawing audiences into a fantasy world.

Tolkien was born on Jan. 3, 1892, the son of English-born parents in Bloemfontein, in the Orange Free State of South Africa, where his father worked as a bank manager. To escape the heat and dust of southern Africa and to better guard the delicate health of Ronald (as he was called), Tolkien's mother moved back to England with him and his younger brother when they were very young boys. Within a year of this move their father, Arthur Tolkien, died in Bloemfontein, and a few years later the boys' mother died as well. The boys lodged at several homes from 1905 until 1911, when Ronald entered Exeter College, Oxford. Tolkien received his B.A. from Oxford in 1915 and an M.A. in 1919. During the interim he married his longtime sweetheart, Edith Bratt, and served for a short time on the Western Front with the Lancashire Fusiliers. While in England recovering from ''trench fever'' in 1917, Tolkien began writing ''The Book of Lost Tales,'' which eventually became *The Silmarillion* (1977) and laid the groundwork for his stories about Middle-earth. After the Armistice he returned to Oxford, where he joined the staff of the *Oxford English Dictionary* and began work as a freelance tutor. In 1920 he was appointed Reader in English Language at Leeds University, where he collaborated with E. V. Gordon on an acclaimed translation of *Sir Gawain and the Green Knight,* which was completed and published in 1925. (Some years later, Tolkien completed a second translation of this poem, which was published posthumously.) The following year, having returned to Oxford as Rawlinson and Bosworth Professor of Anglo-Saxon, Tolkien became friends with a fellow of Magdalen College, C. S. Lewis. They shared an intense enthusiasm for the myths, sagas, and languages of northern Europe; and to better enhance those interests, both attended meetings of ''The Coalbiters,'' an Oxford club, founded by Tolkien, at which Icelandic sagas were read aloud.

During the rest of his years at Oxford—twenty as Rawlinson and Bosworth Professor of Anglo-Saxon, fourteen as Merton Professor of English Language and Literature—Tolkien published several esteemed short studies and translations. Notable among these are his essays ''Beowulf:

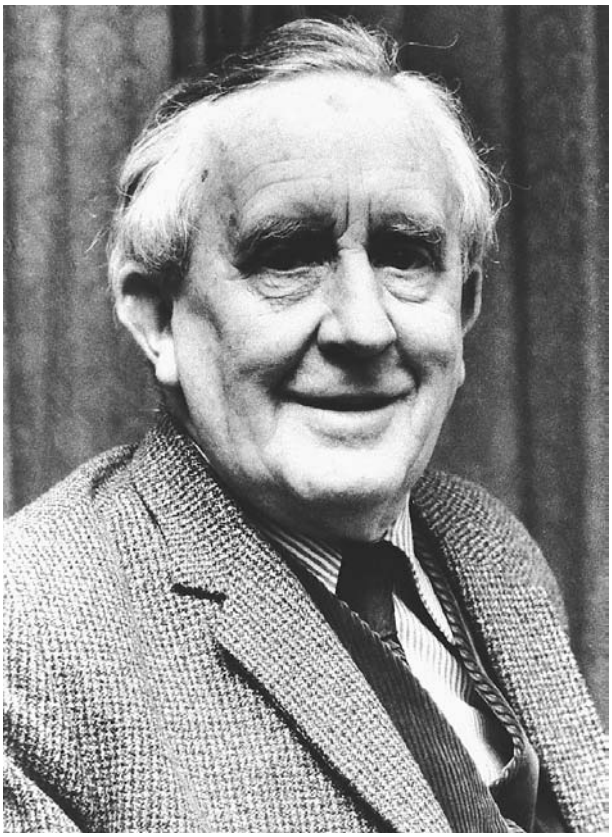

The Monsters and the Critics'' (1936), '' Chaucer as a Philologist: The Reeve's Tale'' (1934), and ''On Fairy-Stories'' (1947); his scholarly edition of *Ancrene Wisse* (1962); and his translations of three medieval poems: ''Sir Gawain and the Green Knight,'' ''Pearl,'' and ''Sir Orfeo'' (1975). As a writer of imaginative literature, though, Tolkien is best known for *The Hobbit* and *The Lord of the Rings,* tales which were formed during his years attending meetings of ''The Inklings,'' an informal gathering of like-minded friends and fellow dons, initiated after the demise of The Coalbiters. The Inklings, which was formed during the late 1930s and lasted until the late 1940s, was a weekly meeting held in Lewis's sitting-room at Magdalen, at which works-in-progress were read aloud and discussed and critiqued by the attendees, all interspersed with free-flowing conversation about literature and other topics. The nucleus of the group was Tolkien, Lewis, and Lewis's friend, novelist Charles Williams; other participants, who attended irregularly, included Lewis's brother Warren, Nevill Coghill, H. V. D. Dyson, Owen Barfield, and others. The common thread which bound them was that they were all adherents of Christianity and all had a love of story. Having heard Tolkien's first hobbit story read aloud at a meeting of the Inklings, Lewis urged Tolkien to publish *The Hobbit,* which appeared in 1937. A major portion of *The Fellowship of the Ring* was also read to The Inklings before the group disbanded in the late 1940's.

Tolkien retired from his professorship in 1959. While the unauthorized publication of an American edition of *The Lord of the Rings* in 1965 angered him, it also made him a widely admired cult figure in the United States, especially among high school and college students. Uncomfortable with this status, he and his wife lived quietly in Bournemouth for several years, until Edith's death in 1971. In the remaining two years of his life, Tolkien returned to Oxford, where he was made an honorary fellow of Merton College and awarded a doctorate of letters. He was at the height of his fame as a scholarly and imaginative writer when he died in 1973, though critical study of his fiction continues and has increased in the years since.

A devout Roman Catholic throughout his life, Tolkien began creating his own languages and mythologies at an early age and later wrote Christian-inspired stories and poems to provide them with a narrative framework. Based on bedtime stories Tolkien had created for his children, *The Hobbit* concerns the reluctant efforts of a hobbit, Bilbo Baggins, to recover a treasure stolen by a dragon. During the course of his mission, the hobbit discovers a magical ring which, among other powers, can render its bearer invisible. The ability to disappear helps Bilbo fulfill his quest; however, the ring's less obvious faculties prompt the malevolent Sauron, Dark Lord of Mordor, to seek it. The hobbits' attempt to destroy the ring, thereby denying Sauron unlimited power, is the focal point of the *Lord of the Rings* trilogy, which consists of the novels *The Fellowship of the Ring* (1954), *The Two Towers* (1954), and *The Return of the King* (1955). In these books Tolkien rejects such traditional heroic attributes as strength and size, stressing instead the capacity of even the humblest creatures to prevail against evil.

The initial critical reception to *The Lord of the Rings* varied. While some reviewers expressed dissatisfaction with the story's great length and one-dimensional characters, the majority enjoyed Tolkien's enchanting descriptions and lively sense of adventure. Religious, Freudian, allegorical, and political interpretations of the trilogy soon appeared, but Tolkien generally rejected such explications. He maintained that *The Lord of the Rings* was conceived with ''no allegorical intentions . . . , moral, religious, or political,'' but he also denied that the trilogy is a work of escapism: ''Middle-earth is not an imaginary world. . . . The theatre of my tale is this earth, the one in which we now live.'' Tolkien contended that his story was ''*fundamentally linguistic* in inspiration,'' a ''religious and Catholic work'' whose spiritual aspects were ''absorbed into the story and symbolism.'' Tolkien concluded, ''The stories were made . . . to provide a world for the languages rather than the reverse.''

Throughout his career Tolkien composed histories, genealogies, maps, glossaries, poems, and songs to supplement his vision of Middle-earth. Among the many works published during his lifetime were a volume of poems, *The Adventures of Tom Bombadil and Other Verses from the Red Book* (1962), and a fantasy novel, *Smith of Wootton Major* (1967). Though many of his stories about Middle-earth remained incomplete at the time of Tolkien's death, his son, Christopher, rescued the manuscripts from his father's collections, edited them, and published them. One of these works, *The Silmarillion,* takes place before the time of *The Hobbit* and, in a heroic manner which recalls the Christian myths of Creation and the Fall, tells the tale of the first age of Holy Ones and their offspring. *Unfinished Tales of Numenor and Middle-earth* (1980) is a similar collection of incomplete stories and fragments written during World War I. *The Book of Lost Tales, Part I* (1984) and *The Book of Lost Tales, Part II* (1984) deal respectively with the beginnings of Middle-earth and the point at which humans enter the saga. In addition to these posthumous works, Christopher Tolkien also collected his father's correspondence to friends, family, and colleagues in *The Letters of J. R. R. Tolkien* (1981).

It is as a writer of timeless fantasy that Tolkien is most highly regarded today. From 1914 until his death in 1973, he drew on his familiarity with Northern and other ancient literatures and his own invented languages to create not just his own story, but his own world: Middle-earth, complete with its own history, myths, legends, epics, and heroes. ''His life's work,'' Augustus M. Kolich has written, ''. . . encompasses a reality that rivals Western man's own attempt at recording the composite, knowable history of his species. Not since Milton has any Englishman worked so successfully at creating a secondary world, derived from our own, yet complete in its own terms with encyclopedic mythology; an imagined world that includes a vast gallery of strange beings: hobbits, elves, dwarfs, orcs, and, finally, the men of Westernesse.'' His works—especially *The Lord of the Rings*—have pleased countless readers and fascinated critics who recognize their literary depth.

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Ernst Toller

The German playwright Ernst Toller (1893-1939) was one of the best-known of the dramatists of the expressionist school.

Ernst Toller was born on Dec. 1, 1893, at Samotschin near Bromberg, the son of a businessman. He studied at the universities of Heidelberg, Munich, and Grenoble. In 1914 he volunteered for war service, but the experience of the trenches changed his life. Released from the army after a breakdown, Toller then gravitated toward the left in Bavaria and in 1917 was sentenced to imprisonment for pacifist views and activities. During this incarceration he composed his first play, *Die Wandlung* (1919; *Transfiguration*).

Transfiguration is an exemplary work of the expressionist theater. The title points to that transformation of heart and soul which is the theme of many expressionist plays. The drama proceeds in a series of stages (*Stationen*) and depicts a man's ''way.'' It intermingles scenes portraying external events with others displaying the activity of the subconscious mind. The horrors of war transform the hero from a patriotic volunteer to a revolutionary fighter for humanity.

In 1918 Toller became a member of the Central Committee of the Workers', Peasants', and Soldiers' Councils in Bavaria. In 1919 he was jailed for 5 years for his part in the abortive Eisner coup. During this imprisonment Toller composed his two other best-known plays, *Masse Mensch* (1920; *Mass and Man*) and *Die Maschinenstürmer* (1922; *The Machine-wreckers*). These works express the disillusionment of the frustrated revolutionary. The former is cast in the abstract expressionist mold, the characters being representative types, the Woman, the Husband, and so on. The Woman represents the humane idealist who longs for change but abhors violence; and her antagonist, the Nameless One, regards violence as necessary and subordinates the individual ruthlessly to the supposed welfare of the masses. *The Machine-wreckers* is a more realistic play based on the Luddite disturbances in England in 1815; here again the hero is a social idealist destroyed by the hate of those he wishes to save.

Of Toller's further plays the most notable is *Hinkemann* (1922), an interesting treatment of the returning soldier motif. Toller moves away from avant-garde technique and abstract characters both here and in *Hoppla, wir leben!* (1927; *Such Is Life*), a sarcastic depiction of the Roaring Twenties. Of his prose works, all essays, *Briefe aus dem Gefängnis* (1936) deserves mention. His later dramas *Feuer aus den Kesseln* (1930) and *Die blonde Göttin* (1932) are of less interest.

The tragedy of Toller's themes reflects the disillusionment of his life. He left Germany in 1933 and committed suicide in New York on May 22, 1939.

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Edward Chace Tolman

Edward Chace Tolman (1886-1959) was an American psychologist and one of the leaders of the behaviorist movement. For Tolman, behavior consists of deliberate acts guided by purposes and expectations.

Edward Tolman was born on April 14, 1886, in Newton, Mass. After graduation from the Newton public schools in 1907 and from the Massachusetts Institute of Technology in 1911, he did graduate study in psychology at Harvard. At Harvard (1911-1915) Tolman witnessed the initial reaction of the academic world to two new sets of psychological ideas: those of the Gestalt psychologists (Wolfgang Köhler, Kurt Koffka, and Max Wertheimer) and those of John B. Watson, the behaviorist.

Tolman's later theory of behavior is rooted in these two schools. From Gestalt psychology he borrowed the idea of pattern: in Tolman's theory, perception, motivation, and

cognition are regarded as processes in which patterns of stimulation are identified and interpreted and patterns of reactions are planned and executed. From behaviorism he borrowed the idea that such mental processes must be objectively defined in terms of behavioral properties that can be objectively recorded. Such objectivity is necessary, he thought, not only in our study of the mental processes of rats, cats, monkeys, and so on, but also in our study of our own mental processes. Whatever is private or subjective in our mental processes is, he claimed, forever protected from scientific scrutiny because by definition such intrinsically private states have no influence on our overt behavior.

In 1918 Tolman went to the University of California at Berkeley, where he began to study maze learning in rats—a research program that made the department of psychology at Berkeley world-famous. In 1932 Tolman published *Purposive Behavior in Animals and Men*. This book presented Tolman's purposive behaviorism and reviewed the new research on rat learning done in his Berkeley laboratory.

From 1932 on, Tolman and his students turned out a constant flood of papers on animal learning. Tolman's only other book was *Drives toward War* (1942). This book surveyed studies of animal behavior in search of an explanation of the motives that drive men to war and a description of the social controls that would have to be enforced in a warless society. The book also shows the strong impact of Sigmund Freud upon Tolman's theory of motivation.

On June 14, 1949, the regents of the University of California handed an ultimatum to the Academic Senate: sign the new special loyalty oath or face dismissal! On that day Tolman became the leader of the nonsigners, those who were fired by the regents for refusing to submit to this naked attack upon academic freedom. After a 10-year court battle, the regents' case was repudiated by the courts: the special loyalty oath was declared unconstitutional, and the nonsigners were reinstated with back pay. On Nov. 19, 1959, Tolman died in Berkeley.

Further Reading

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Leo Tolstoy

The Russian novelist and moral philosopher Leo Tolstoy (1828-1910) ranks as one of the world's great writers, and his "War and Peace" has been called the greatest novel ever written.

Leo Tolstoy was one of the great rebels of all time, a man who during a long and stormy life was at odds with Church, government, literary tradition, and his own family. Yet he was a conservative, obsessed by the idea of God in an age of scientific positivism. He brought the art of the realistic novel to its highest development. Tolstoy's brooding concern for death made him one of the precursors of existentialism. Yet the bustling spirit that animates his novels conveys—perhaps—more of life than life itself.

Tolstoy's father, Count Nikolay Ilyich Tolstoy, came of a noble family dating back to the 14th century and prominent from the time of Peter I. Both Tolstoy's father and grandfather had a passion for gambling and had exhausted the family wealth. Nikolay recouped his fortunes, however, by marrying Maria Volkonsky, bearer of a great name and heiress to a fortune that included 800 serfs and the estate of Yasnaya Polyana in Tula Province, where Leo (Lev Nikolayevich) was born on Aug. 28, 1828, the youngest of four sons. His mother died when he was 2 years old, whereupon his father's distant cousin Tatyana Ergolsky took charge of the children. In 1837 Tolstoy's father died, and an aunt, Alexandra Osten-Saken, became legal guardian of the children. Her religious fervor was an important early influence on Tolstoy. When she died in 1840, the children were sent to Kazan to another sister of their father, Pelageya Yushkov.

The Yushkovs were among the highest society in the town, Pelageya's father having been governor of the province before his death. Balls and receptions dominated the Yushkovs' social life, and there was much concern about

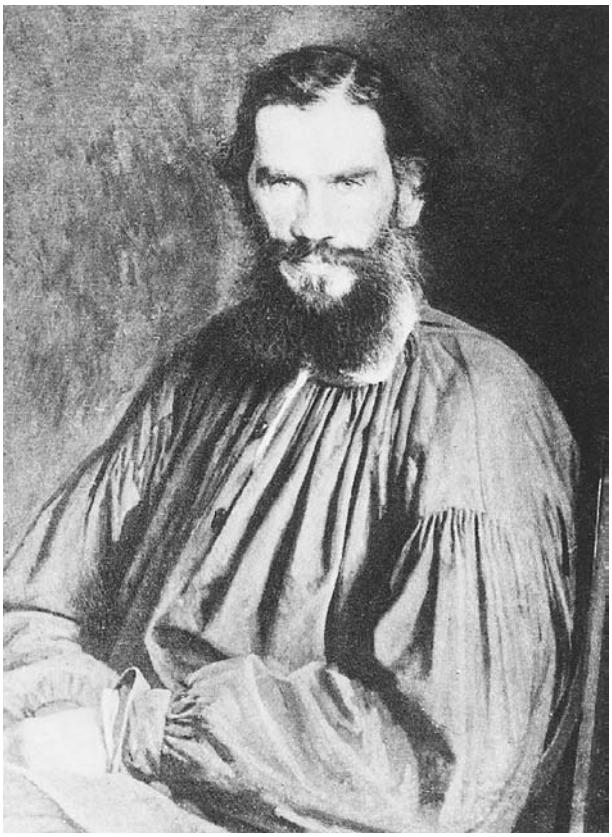

what was *comme il faut*. Aunt Pelageya told Tolstoy that nothing was better for a young man's development than an affair with an older woman. He was no prude, but he was awkward and proud, being known to his friends as the ''Bear.''

Tolstoy was educated at home by German and French tutors. He was not a particularly apt pupil, but he was good at games. In 1843 he entered Kazan University; planning on a diplomatic career, he entered the faculty of Oriental languages. Finding these studies too demanding, he switched 2 years later to the notoriously easygoing law faculty. The university, however, had too many second-rate foreigners on its faculty, and Tolstoy left in 1847 without taking his degree.

Tolstoy returned to Yasnaya Polyana, determined to become a model farmer and a ''father'' to his serfs. His philanthropy failed because of his naiveté in dealing with the peasants and because he spent too much time carousing in Tula and Moscow. During this time he first began making those amazingly honest and self-lacerating diary entries, a practice he maintained until his death. These entries provided much material for his fiction, and in a very real sense his whole oeuvre is one long autobiography. In 1848 Tolstoy attempted to take the law examination, this time in St. Petersburg, but after passing the first two parts he again became disenchanted, returning to the concerts and gambling halls of Moscow when not hunting and drinking at Yasnaya Polyana.

Army Life and Early Literary Career

Nikolay, Tolstoy's eldest brother, visited him at this time in Yasnaya Polyana while on furlough from military service in the Caucasus. Leo greatly loved his brother, and when he asked him to join him in the south, Tolstoy agreed. After a meandering journey, he reached the mountains of the Caucasus, where he sought to join the army as a Junker, or gentleman-volunteer. In the autumn he passed the necessary exams and was assigned to the 4th Battery of the 20th Artillery Brigade, serving on the Terek River against the rebellious mountaineers, Moslem irregulars who had declared a holy war against the encroaching Russians.

Tolstoy's border duty on a lonely Cossack outpost became a kind of pagan idyll, hunting, drinking, sleeping, chasing the girls, and occasionally fighting. During the long lulls he first began to write. In 1852 he sent the autobiographical sketch *Childhood* to the leading journal of the day, the *Contemporary*. Nikolai Nekrasov, its editor, was ecstatic, and when it was published (under Tolstoy's initials), so was all of Russia. Tolstoy now began *The Cossacks* (finished in 1862), a thinly veiled account of his life in the outpost.

From November 1854 to August 1855 Tolstoy served in the battered fortress at Sevastopol. He had requested transfer to this area, where one of the bloodiest battles of the Crimean War was in process. As he directed fire from the 4th Bastion, the hottest area in the conflict for a long while, Tolstoy managed to write *Youth,* the second part of his autobiographical trilogy. He also wrote the three *Sevastopol Tales* at this time, revealing the distinctive Tolstoyan vision of war as a place of unparalleled confusion, banality, and heroism, a special space where men, viewed from the author's dispassionate, Godlike point of view, were at their best and worst. Some of these stories were published while the battle they described still raged. The first story was the talk of Russia, attracting (for almost the last time in Tolstoy's career) the favorable attention of the Czar.

When the city fell, Tolstoy was asked to make a study of the artillery action during the final assault and to report with it to the authorities in St. Petersburg. His reception in the capital was triumphal. Because of his name, he was welcomed into the most brilliant society. Because of his stories, he was lionized by the cream of literary society. Tolstoy's photographs at this time show a coarse-looking young man with piercing eyes, spatulate nose, and mustache. He was not tall but very strong.

During the same year Tolstoy visited Moscow, garnering there both success in society and esteem among authors. By the time he returned to St. Petersburg, he was beginning to tire of his new literary acquaintances. He felt that they were insincere talkers. He offended both camps of what soon became a war within the *Contemporary* group—with the opposing points of view represented by the aristocratic Ivan Turgenev and the radical Nikolai Chernyshevsky. His lifelong friendship with the conservative poet A. A. Fet dated from this time. Tolstoy was never a ''professional author''; he avoided literary gossip, and his independent wealth permitted him to remain aloof from the scramble of making a living.

School for Peasant Children

In 1856 Tolstoy left the service (as a lieutenant) to look after his affairs in Yasnaya Polyana; he also worked on *The Snowstorm* and *Two Hussars*. In the following year he made his first trip abroad. He did not like Western Europe, as his stories of this period, *Lucerne* and *Albert,* show. He was becoming increasingly interested in education, however, and he talked with experts in this field wherever he went. In the summer he returned to Yasnaya Polyana and set up a school for peasant children, where he began his pedagogic experiments. In 1860-1861 Tolstoy went abroad again, seeking to learn more about education; he also gambled heavily. During this trip he witnessed the death of his brother Nikolay in the south of France. More than all the grisly scenes of battle he had witnessed, this event brought home to Tolstoy the fact of death, the specter of which fascinated and terrified him throughout his long career.

After the freeing of the serfs in 1861, Tolstoy became a mediator (*posrednik*), an official who arbitrated land disputes between serfs and their former masters. In April he had a petty quarrel with Turgenev, actually challenging him to a duel. Turgenev declined, but the two men were on bad terms for years.

Tolstoy's school at Yasnaya Polyana went forward, using pioneering techniques that were later adopted by progressive educationists. In 1862 Tolstoy started a journal to propagate his pedagogical ideas, *Yasnaya Polyana*. He also took the first of his koumiss cures, traveling to Samara, living

in the open, and drinking fermented mare's milk. These cures eventually became an almost annual event.

Golden Years

In September 1862, Tolstoy wrote his aunt Alexandra, ''I, aged, toothless fool that I am, have fallen in love.'' He was only 34, but he was 16 years older than Sofya Andreyevna Bers (or Behrs), whose mother had been one of Tolstoy's childhood friends. Daughter of a prominent Moscow doctor, Bers was handsome, intelligent, and, as the years would show, strong-willed. The first decade of their marriage brought Tolstoy the greatest happiness; never before or after was his creative life so rich or his personal life so full. In June 1863 his wife had the first of their 13 children.

His wife's diary entry for Oct. 28, 1863, reads: ''Story about 1812; he is very involved with it.'' And indeed Tolstoy was. Since 1861 he had been trying to write a historical novel about the Decembrist uprising of 1825. But the more he worked, the farther back in time he went. The first portion of *War and Peace* was published in 1865 (in the *Russian Messenger*) as ''The Year 1805.'' In 1868 three more chapters appeared; and in 1869 he completed the novel. Tolstoy had been somewhat neglected by critics in the preceding few years because he had not participated in the bitter literary politics of the time. But his new novel created a fantastic outpouring of popular and critical reaction.

War and Peace represents an apogee in the history of world literature, but it was also the high point of Tolstoy's personal life. He peopled his enormous canvas with almost everyone he had ever met, including all of his relations on both sides of his family. In so doing he celebrated a patriarchal way of life—rich in its country contentments and glittering in its city excitements. Balls and battles, birth and death, all were described in copious and minute detail. In this book the European realistic novel, with its attention to social matrix, exact description, and psychological rendering, found its most complete expression.

The genial scenes of feast and hunt were a reflection of Tolstoy's great personal happiness at this time. His estate prospered, and he was deeply in love with his wife. She worshiped her husband, doing everything in her power to free him from all but his writing. Their son Ilya reported that she copied out the complete text of *War and Peace* seven times.

But even in this year of Tolstoy's greatest success ominous signs of the future began to appear. The brilliant rhetoric of those passages in *War and Peace* in which Tolstoy argued for his own idiosyncratic theory of history foreshadowed the often crotchety tone of the later intransigent moralist. In the midst of all his happiness, in 1869, Tolstoy experienced a deep and mysterious personal trauma. Traveling to buy an estate in Penza Province, he stopped overnight in Arzamas. Awakened by a nightmare, he felt that he was dying. Once again, as when Nikolay had died, he was reminded of his mortality, and his so-called conversion of 1880 may, in a sense, be traced back to this experience.

Tolstoy's next 10 years were equally crowded. He published the *Primer* and the first four *Readers* (1872-1875), his attempts to appeal to an audience that would include children and the newly literate peasantry. From 1873 to 1877 he worked on the second of his masterworks, *Anna Karenina,* which also created a sensation upon its publication. The concluding section of the novel was written during another of Russia's seemingly endless wars with Turkey. The country was in a patriotic ferment. M. N. Katkov, editor of the journal in which *Anna Karenina* had been appearing serially, was afraid to print the final chapters, which contained an attack on war hysteria. Tolstoy, in a fury, took the text away from Katkov, and with the aid of N. Strakhov he published a separate edition that enjoyed huge sales.

The novel was based partly on events that had occurred on a neighboring estate, where a nobleman's rejected mistress had thrown herself under a train. It again contained great chunks of disguised biography, especially in the scenes describing the courtship and marriage of Kitty and Levin. Tolstoy's family continued to grow, and his royalties were making him an extremely rich man.

Spiritual Crisis

The ethical quest that had begun when Tolstoy was a child and that had tormented him throughout his younger years now drove him to abandon all else in order to seek an ultimate meaning in life. At first he turned to the Russian Orthodox Church, visiting the Optina-Pustyn monastery in 1877. But he found no answer. He began reading the Gospels, and he found the key to his own moral system in Matthew: ''Resist not evil.'' In 1879-1880 Tolstoy wrote his *Confession* (published 1884) and his *Critique of Dogmatic Theology*. From this point on his life was dominated by a burning desire to achieve social justice and a rationally acceptable ethic.

Tolstoy was a public figure now, and in 1881 he asked Alexander III, in vain, to spare the lives of those who had assassinated the Czar's father. He visited Optina again, this time disguised as a peasant, but his trip failed to bring him peace. In September the family moved to Moscow in order to further the education of the older sons. The following year Tolstoy participated in the census, visiting the worst slums of Moscow, where he was freshly appalled.

Tolstoy had not gone out of his way to propagate his new convictions, but in 1883 he met V. G. Chertkov, a wealthy guards officer who soon became the moving force behind an attempt to start a movement in Tolstoy's name. In the next few years a new publication was founded (the *Mediator*) in order to spread Tolstoy's word in tract and fiction, as well as to make good reading available to the poor. In 6 years almost 20 million copies were distributed. Tolstoy had long been under surveillance by the secret police, and in 1884 copies of *What I Believe* were seized from the printer. He now took up cobbling and read deeply in Chinese philosophy. He abstained from cigarettes, meat, white bread, and hunting. His image as a white-bearded patriarch in a peasant's blouse dates from this period.

Tolstoy's relations with his family were becoming increasingly strained. The more of a saint he became in the eyes of the world, the more of a devil he seemed to his wife. He wanted to give his wealth away, but she would not hear

of it. An unhappy compromise was reached in 1884, when Tolstoy assigned to his wife the copyright to all his works before 1881.

In 1886 Tolstoy worked on what is possibly his most powerful story, *The Death of Ivan Ilyich,* and his drama of peasant life, *The Power of Darkness* (which could not be produced until 1895). In 1888, when he was 60 years old, his thirteenth child was born. In the same year he finished his sweeping indictment of carnal love, *The Kreutzer Sonata*.

Last Years and Death

In 1892 Tolstoy's estate, valued at the equivalent of $1.5 million, was divided among his wife and his nine living children. Tolstoy was now perhaps the most famous man in the world; people came from all over the globe to Yasnaya Polyana. His activity was unabated. In 1891 and in 1893 he organized famine relief in Ryazan Province. He also worked on some of his finest stories: *The Devil* (1890, published posthumously) and *Father Sergius* (1890). In order to raise money for transporting a dissenting religious sect (the Doukhobors) to Canada, Tolstoy published the third, and least successful, of his three long novels, *Resurrection* (1899). From 1896 to 1904 he worked on the story that was his personal favorite, *Hadji Murad,* the tale of a Caucasian mountaineer.

Tolstoy's final years were filled with worldwide acclaim and great unhappiness, as he was caught in the strife between his convictions, his followers, and his family. The Holy Synod excommunicated him in 1901. Unable to endure the quarrels at home he set out on his last pilgrimage in October 1910, accompanied by his youngest daughter, Alexandra, and his physician. The trip proved too much, and he died in the home of the stationmaster of the small depot at Astapovo on Nov. 9, 1910. He was buried at Yasnaya Polyana.

Further Reading

Tolstoy's own enormous output (his collected works run to 90 volumes) is exceeded only by the amount of material written about him. Among the memoirs about Tolstoy are A. B. Goldenweizer, *Talks with Tolstoy* (trans. 1923); Alexandra Tolstoy, *Tolstoy: A Life of My Father.* (1953); and V. Bulgakov, *The Last Year of Leo Tolstoy* (trans. 1971). There are two good biographies in English: Ernest J. Simmons, *Leo Tolstoy* (1946), and Henri Troyat, *Tolstoy* (1965; trans. 1967). Simmons is more complete and scholarly, but Troyat is more enjoyable to read.

Sir Isaiah Berlin, *The Hedgehog and the Fox: An Essay on Tolstoy's View of History* (1953), is a brilliant short study. George Steiner, *Tolstoy or Dostoevsky: An Essay in the Old Criticism* (1959), when it is not being precious, contains many insights into Tolstoy both as artist and thinker. John Bayley, *Tolstoy and the Novel* (1966), is a good study of Tolstoy's contribution to the genre. Ralph E. Matlaw, ed., *Tolstoy: A Collection of Critical Essays* (1967), offers stylistic criticism of Tolstoy's work. For background James H. Billington, *The Icon and the Axe: An Interpretive History of Russian Culture* (1966), is excellent. □

Sin-itiro Tomonaga

The Japanese physicist Sin-itiro Tomonaga (1906-1979) is best known for his fundamental contributions to quantum electrodynamics.

The oldest son of a philosopher and university professor, Sin-itiro Tomonaga was born on March 31, 1906, in Tokyo. After obtaining his degree from Kyoto University in 1929, he spent 3 years as a research student in Kajuro Tomaki's laboratory at the university and then became a research student under Yoshio Nishina in the Science Research Institute in Tokyo. Tomonaga remained there until 1940, with the exception of some time spent in 1939 at the University of Leipzig with Werner Heisenberg.

In 1940 Tomonaga married Rijo, by whom he had three children. In 1941, he became professor of physics at the Tokyo University of Science and Literature (which after the war became part of the Tokyo University of Education).

During the war years, while working in complete isolation from other physicists, Tomonaga made the contributions to quantum electrodynamics for which he shared the Nobel Prize of 1965 with Julian Schwinger of Harvard University and Richard Feynman of the California Institute of Technology. The achievement of these physicists must be understood in the context of the general development of physics since 1925-1926, when quantum mechanics was discovered and elaborated by Heisenberg, Erwin Schrödinger, Paul Dirac, Max Born, and others. Although this elegant theory had been developed specifically to understand the structure of the atom, it was soon generalized by Heisenberg, Wolfgang Pauli, Dirac, and Enrico Fermi to include an explanation of radiation processes and of processes, like the Compton effect, involving the interaction of radiation and matter. The resulting theory—quantum electrodynamics—agreed *qualitatively* with experiment but refused to yield *precise* agreement. Most physicists of the 1930s took this to mean that there was something fundamentally wrong with the theory. ''Tomonaga, Schwinger, and Feynman,'' wrote F. J. Dyson in *Science* (1965), ''rescued the theory without making any radical innovations. Their victory was a victory of conservation. They kept the physical basis of the theory [the postulation of only electrons, positrons, and photons] precisely as it had been laid down by Dirac, and only changed the mathematical superstructure. By polishing and refining with great skill the mathematical formalism, they were able to show that the theory does in fact give meaningful predictions for all observable quantities.''

The remarkable thing, as Dyson pointed out, was that, although certain experiments had played a decisive role in Schwinger's and Feynman's thinking, Tomonaga had reached an essentially identical insight on the basis of theoretical considerations alone. He had published those conclusions in Japanese in 1943, but his papers were not translated into English until 1948—until Schwinger and Feynman had been able to direct their efforts away from

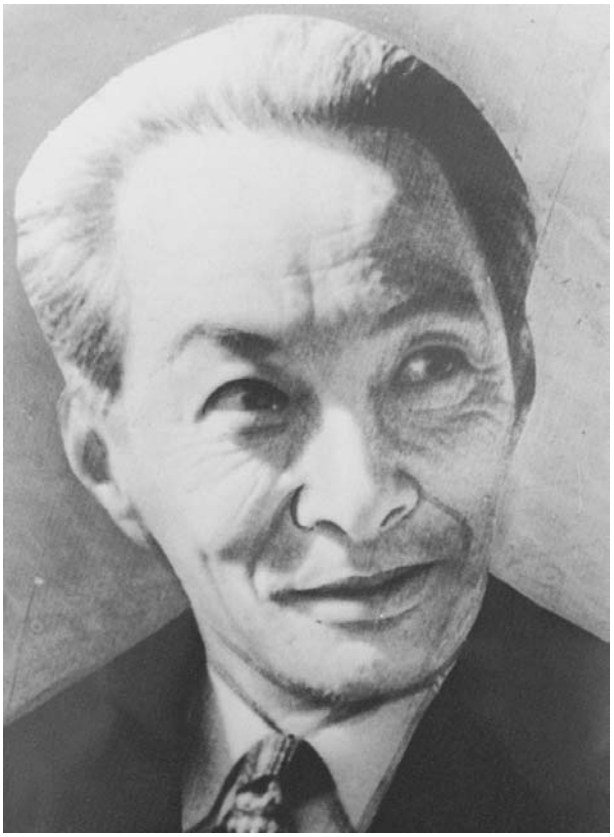

war-related researches and had independently achieved essentially the same results.

After the war Tomonaga received many honors for his work. Besides the 1965 Nobel Prize, he received the Japan Academy Prize in 1948, the Order of Culture (Japan) in 1952, and the Lomonosov Medal from the USSR in 1964. He was professor of physics at Tokyo University of Education from 1949 to 1969, and served as president of the institution from 1956 until 1962. In 1963, he became director of the university's Institute of Optical Research. He was also president of the Science Council of Japan from 1963 to 1969. He retired from the Tokyo University of Education in 1969, and served as Professor Emeritus until his death in Tokyo on July 8, 1979.

Further Reading

The Nobel Foundation's annual volume *Les Prix Nobel 1965* (1966) has, in English, a brief biography of Tomonaga and his personal recollections of the development of quantum electrodynamics. Some background material is in Henry A. Boorse and Lloyd Motz, eds., *The World of the Atom* (2 vols., 1966). □

Ferdinand Tönnies

The German sociologist Ferdinand Tönnies (1855-1936) pioneered sociology as an academic discipline of rigorously scientific character on a broad base of original studies in the history of ideas, epistemology, political science, economics, and social anthropology.

Ferdinand Tönnies was born on July 26, 1855, on a farm homestead in the North Frisian peninsula of Eiderstedt, then still under Danish sovereignty. One of seven children, he received his high school education in Husum, where he became deeply attached to the novelist and poet Theodor Storm. After studying classics at different German universities and taking his doctoral degree in 1877, Tönnies turned to philosophy, history, biology, psychology, economics, and ethnology as his ideas on scientific sociology began to take shape.

In Berlin in 1876 Tönnies began at the suggestion of his lifelong friend Friedrich Paulsen a study of the much-neglected philosophy of Thomas Hobbes. On his first of many journeys to England and also to France, Tönnies discovered in 1878 several original manuscripts by Hobbes, essential to better appreciation of his system of ideas and natural-law theory. In his first account (1879-1881) Tönnies argued the significance of Hobbes in the scientific revolution of the 17th century. Continuing his documentation, he published the standard monograph on Hobbes's life and works in 1896 (3d ed. repr. 1971).

Beginning to lecture at the University of Kiel in 1882, at first on philosophy and government but soon extending his academic work to empirical social research and statistical methods, Tönnies devoted the next 6 years to working out his own social theory. His world-famous treatise *Community and Society* (1887) found little response in the intellectual climate of the Germany of Kaiser William II. The various schools of historicism disfavored the development of rigorously scientific social theory, and political practice in the Bismarck era refused to solve the pressing social problems of a rapidly growing industrial economy but fought the labor movement by legislation and police action even after 1890.

A clash with the Prussian university administration over Tönnies's connection with the German branch of the Ethical Culture movement and his outspoken reports on the Hamburg longshoremen's strike (1896-1897) made him suspect of radicalism if not socialist leanings; what promised to be the brilliant career of a gifted scholar was nipped in the bud. Yet, unremitting work on theoretical problems between 1894 and 1913, informed reviews of the growing world literature in the field, and prominent participation in the Verein für Sozialpolitik (Association for Social Politics) and the Gesellschaft für Soziale Reform (Society for Social Reform) increased Tönnies's reputation inside and outside Germany, creating an unusually wide disparity between scholarly stature and status in academic life. The external conflict was resolved in 1909 by his appointment to a full professorship in political economy at Kiel, which for the father of five young children also meant relief from financial stress.

The early masterpiece had clearly been a first decisive step toward the systematic development of the new social

science. As Tönnies's plans for this elaboration were frustrated at the most productive time of life, only a few papers of theoretical importance stem from the period before World War I. At the same time, he became involved in a fierce battle against social Darwinism, adopted in imperial Germany as apologetics for a conservative outlook.

Of two new projects formed in 1907, a critique of public opinion and a study in social history, one was completed only in 1922, the other introduced by the volume *The Spirit of the Modern Age* in 1935. With Max Weber and others Tönnies had founded the German Sociological Association in 1909 and, as its subdivision, the Statistical Association (1911). He had failed, however, to complete his systematic sociology.

After World War I, with prospects more favorable to social science and its academic recognition in the Weimar Republic, *Community and Society* went through several new editions. Now in his 60s, Tönnies carried out his design of a systematic sociology. The theoretical parts on social units, values, norms, and action patterns in the *Introduction to Sociology* (1931) were supplemented by three volumes of collected studies and critiques and by a series of papers on his empirical research. He reestablished the Sociological Association, remaining its president until 1933.

The bulk of his published work bears out a distinction Tönnies had proposed in 1908 between pure, applied, and empirical sociology. In line with the scientific principles of both Galileo and Hobbes, pure sociology, including the fundamental concepts of community and society, relates to abstract constructions appertaining to human relationships; from these, more specific theories are deducible in applied sociology, with emphasis on interaction of economic, political, and cultural conditions in the modern age; they, in turn, serve as guidelines in inductive empirical research. Tönnies kept strictly separate from this threefold scientific endeavor what he called practical sociology; this, comprising social policies and social work, presents, in a complete system, technologies based on the scientific insights of the three sections of the system.

Tönnies acted on this solution also of the value problem. He relentlessly exposed the neoromanticism of the 1920s, just as his earlier critique of romanticism had been the cornerstone of the theory of *Community and Society*. But in 1933 he was deprived as ''politically unreliable'' of his status as professor emeritus. His death on April 9, 1936, spared him from being witness to the worst excesses of the Nazi dictatorship and from further indignities.

Further Reading

Tönnies's *Community and Society* was translated by Charles P. Loomis (1957). A selection of Tönnies's other writings is in *On Sociology: Pure, Applied, and Empirical,* edited and with an introduction by Werner J. Cahnman and Rudolf Heberle (1971). The chief Hobbes editions by Tönnies, *Elements of Law Natural and Politic* and *Behemoth,* were reprinted by M. M. Goldsmith (1969). A book-length biographical study in German by E. G. Jacoby appeared in 1971. Tönnies's sociological system is the subject of a chapter by Rudolf Heberle in *An Introduction to the History of Sociology* (1948). Recent works include Robert A. Nisbet, *The Sociological Tradition* (1966), and, with emphasis on Tönnies's academic standing, Fritz K. Ringer, *The Decline of the German Mandarins* (1969). □

Robert Augustus Toombs

Robert Augustus Toombs (1810-1885), U.S. congressman and Confederate secretary of state, was noted for his opposition to Confederate president Jefferson Davis.

Robert Toombs was born on July 2, 1810, in Wilkes County, Ga. He attended the University of Georgia but graduated from Union College in New York in 1828. After his admission to the bar in 1830, Toombs began a successful career as lawyer, planter, and businessman in Washington, Ga.

Toombs served in the Georgia Legislature from 1837 to 1843, establishing a reputation as an expert on financial matters. In 1844 he was elected to the U.S. Congress. At this time Toombs manifested the political philosophy of a conservative Whig; by 1850 he had adopted an aggressively pro-Southern stance.

In Congress, Toombs was influential in securing passage of the 1850 compromise measures. With Alexander Stephens and Howell Cobb, he established the Constitutional Union party, which dominated Georgia politics for several years and was responsible for the Georgia Legislature's election of Toombs to the U.S. Senate in 1851. Upon the party's dissolution, Toombs uneasily joined the Democrats.

Strongly opposed to the election of Abraham Lincoln as president in 1860, although Toombs had supported the idea of compromise, he advised Georgians to vote for secession. He was a prominent figure in the state secessionist convention in January 1861 and later served at the Southern Convention.

Toombs sought the Confederate presidency but then reluctantly accepted the office of secretary of state. For a man of his financial talent, the post of secretary of the Treasury would have been more suitable. Although he performed his administrative duties efficiently, Toombs grew to regard President Jefferson Davis with contempt. In July 1861 he applied for a military commission and received command of a brigade on the Virginia front.

Toombs was a temperamental officer whose exploits were variously described as cowardly and heroic. In September 1862 he resigned from the military. For a time Toombs did little but criticize Davis and Gen. Robert E. Lee.

To avoid arrest at the end of the war, Toombs fled to Cuba and then to London. He returned to Georgia in 1867 but never applied for pardon as a requirement for regaining citizenship. He restored his law practice and reestablished himself as a popular leader who carefully attempted to overturn Radical Republican rule in the South. He never again held elective office. A brilliant raconteur and a man of

delightful wit and biting sarcasm, he once referred to prohibitionists as ''men of small pints.'' He died on Dec. 15, 1885.

Further Reading

Although Ulrich B. Phillips, *The Life of Robert Toombs* (1913; repr. 1968), is dated, it remains a judicious and scholarly work. William Y. Thompson, *Robert Toombs of Georgia* (1966), is well documented and very thorough, emphasizing Toombs as an undisciplined individualist. For general background see Burton J. Hendrick, *Statesmen of the Lost Cause* (1939). □

Evangelista Torricelli

The Italian mathematician and physicist Evangelista Torricelli (1608-1647) invented the mercury barometer and made important contributions to calculus and the theories of hydraulics and dynamics.

Evangelista Torricelli was born in Faenza on Oct. 15, 1608. Left fatherless early in life, he was educated by his uncle, who was in monastic orders. In 1627 his uncle sent him to Rome to study mathematics and natural philosophy under Benedetto Castelli, professor of mathematics at the Collegio di Sapienza, who had been one of Galileo's pupils.

Torricelli spent the next 10 years in study. He corresponded with Galileo and studied his writings. He was especially impressed by the *Dialogues concerning Two New Sciences* (1638) and at once generalized Galileo's analysis of projectile motion. His conclusions on this and other subjects were set down in his book *De motu gravium* (1640; published 1644). Galileo invited Torricelli to Florence in 1641, and he became the amanuensis and companion of the great scientist until Galileo died 3 months later. Soon after, Torricelli succeeded him as grand-ducal mathematician and professor of mathematics at the Florentine Academy.

Scientific Work

Torricelli experimented with telescopes and simple microscopes, grinding his own lenses, and by carefully controlling their curvature, he produced telescopes superior to most of those of his contemporaries. His most important practical invention was the mercury barometer, first described in a letter to Michelangelo Ricci dated June 11, 1644. Torricelli had repeated Galileo's experiments with the thermoscope and was led to his discovery when he substituted mercury for water in the tube. He found also that water could be used as the liquid in the barometer if the containing vessel was sufficiently long (''18 cubits,'' that is, approximately 33 feet), and he realized that the column of liquid was held up by the pressure of the atmosphere.

In the course of his experiments, Torricelli observed that the quantities of water discharged from a hole in the bottom of a tank in equal increments of time were propor-

tional, from the last increment to the first, to successive odd numbers. This observation is said to have reminded him of Galileo's law of the velocity of a falling body, and it suggested to him that he should treat the jet of water as a series of freely falling particles, each with a speed determined by the original height of the water surface in the tank—Torricelli's law of efflux.

Mathematical Work

Torricelli saw the advantages of the method of indivisibles, which is used in mathematics to find lengths, areas, and volumes. He thought that the ancients might have used the method in the discovery of difficult theorems, the proofs of which were put in geometrical forms ''to hide the secret of their method or to avoid giving jealous detractors an opportunity to object.'' In a book on the areas of parabolas, he gave 21 propositions on areas, 10 by the methods of the ancients and 11 by the geometry of indivisibles.

Torricelli used the methods of so many other mathematicians that he was frequently involved in disputes over priority. Especially bitter was his controversy with G. P. Roberval, which flared up after Torricelli had published in 1644 a tract on the properties of the cycloid. Roberval accused him of plagiarizing his earlier solution of the problem of its quadrature. The controversy was still alive when Torricelli died in Florence on Oct. 25, 1647.

Further Reading

Most of the biographical writings on Torricelli are in Italian. On the history of the barometer see William E. Knowles Middleton, *The History of the Barometer* (1964). For background see Abraham Wolf, *A History of Science, Technology and Philosophy in the 16th and 17th Centuries* (1935; rev. ed. 1950). □

Omar Torrijos

Omar Torrijos (1929-1981) was not only Panama's most famous leader in that country's history but also one of Latin America's best-known figures of the 20th century. He achieved this distinction for one reason—Torrijos, a military man in a small republic whose civilian presidents had generally accommodated American wishes over the years, successfully negotiated new canal and defense treaties with the most powerful nation in the world.

Omar Torrijos (O-mar Toe-REE-hose) Herrera (Torrijos was Omar's father's family name; Herrera his mother's maiden name) was born on February 13, 1929, in the small town of Santiago, which is located about 100 miles southwest of Panama's capital, Panama City. (Panama runs east-west *not* north-south.) Omar's parents taught school but early on, apparently, he decided on a military career. He went to El Salvador's famous military school and took more training in the United States and Venezuela. He joined the Panamanian national guard as a second lieutenant in 1952.

He matured in the 1950s, when a generation of young Panamanians rankled over their small country's division into halves by the Canal Zone, which was virtually an American colony. In 1955 another Panamanian former guardsman, José Antonio ''Chi Chi'' Remón, got the Dwight D. Eisenhower administration to alter (but not repeal) the hated 1903 canal treaty—Panama had negotiated the first modification in the 1930s—to provide Panama with greater economic benefits from the canal. But Panamanians wanted more: they believed that the Canal Zone was Panamanian territory because the 1903 treaty clearly stated that the United States could act in the Zone ''as if it were sovereign.'' On Panama's national independence day, November 3, 1959, a band of Panamanian nationalists stormed into the Zone determined to publicize Panama's claims by flying their flag in the zone.

Four years later, in January 1964, more destructive rioting broke out in the Canal Zone when Panamanian students tried to hoist the Panamanian banner in front of Balboa High School, where outraged American students, defying the Canal Zone governor's ban, had raised the American flag.

In the rioting that followed two dozen Panamanians died, and American and Panamanian diplomats had to work for almost a year to restore normal diplomatic relations. But out of this bloody confrontation came another series of

canal treaties that for nationalistic reasons Panamanians rejected in 1967. One year later Lt. Col. Omar Torrijos ousted the civilian president, Arnulfo Arias, the American-educated doctor and political figure who had been tossed out of office twice before in his long and stormy career.

Military takeovers were not uncommon in Latin America, but in Panama the National Guard had rarely challenged civilian rule, so Torrijos was taking a gamble. His critics called him a ''tinpot dictator'' who enjoyed tweaking Uncle Sam and cozying up to Fidel Castro of Cuba. But Torrijos, though not an intellectual, was much more complex than the ordinary Latin American strongman. He travelled about Panama in his military fatigues, encouraging small villagers in their agricultural or craft enterprises about self-sufficiency, then denouncing the United States for its unjust canal policy that deprived Panama of its rightful economic benefits. He seemed to like most everything American except the American position on the canal. His flamboyant style and receptiveness to visitors made him a favorite with American reporters. Any man who could claim both Fidel Castro and John Wayne as friends had to possess considerable charm.

Torrijos had several international causes, but the canal was paramount. In the mid-1970s, when U.S.-Panamanian discussions over the canal were almost dead in the water, he carried Panama's case to the rest of Latin America. By the time Jimmy Carter was inaugurated in January 1977, most of the hemisphere had lined up behind Torrijos and Panama and against the United States on this volatile issue. When Torrijos finally got the Americans to accept new canal and neutrality treaties (which provided for total Panamanian control in the year 2000 but immediately ended the hated Canal Zone) he was condemned as a Marxist stooge in the United States and as Uncle Sam's puppet by critics in his own country.

When the canal treaties were finally ratified—after emotional debates in both countries—Torrijos relinquished the presidential chair to Aristides Royo, a civilian, but reappeared every so often to let people know he was still in charge. Despite the massive infusions of investment (largely in banking) in the 1970s, Panama's economy began to suffer, and Torrijos got blamed by the left for selling out to the capitalists. When Torrijos provided the shah of Iran with sanctuary in December 1979, there were riots that the National Guard quashed with clubs and fire hoses. Yet, in the preceding years, Torrijos had provided a safe haven for Sandinista rebels in their war against the Somoza government in Nicaragua.

When Torrijos died in a plane crash near Penonomé on August 1, 1981, Panama lost its most ardently nationalistic figure. In achieving the long-standing Panamanian goal of a new treaty and an end to the Canal Zone, Torrijos had gained for Panama, and for himself, a stature virtually unequalled by any other Latin American republic in modern times.

Further Reading

Torrijos' importance in Panama's history is discussed in Walter LaFeber, *The Panama Canal* (1978); Graham Greene, *Getting To Know the General* (1984); David Farnsworth and James McKenney, *U.S.-Panama Relations, 1903-1978* (1983); and Paul Ryan, *The Panama Canal Controversy* (1977). □

Arturo Toscanini

The Italian conductor Arturo Toscanini (1867-1957) was the most famous and influential conductor of the first half of the 20th century.

Arturo Toscanini was born on March 25, 1867, in Parma, Italy, the son of a tailor. When Arturo showed musical tendencies, he was sent to the local conservatory, where he spent the next 9 years, devoting himself entirely to music. He graduated in 1885 with a first prize in cello and was immediately engaged to play in the orchestra at the Reggia, Parma's famous opera house. During the following summer he joined an orchestra that went to Brazil to play a season of Italian opera. At one performance the regular conductor was unable to appear. The 19-year-old cellist took over and, without a rehearsal, conducted *Aida* from memory, thus beginning one of the musical world's most illustrious careers.

On returning to Italy, Toscanini was in great demand as an opera conductor. He conducted the first performances of Leoncavallo's *I Pagliacci* and Puccini's *La Bohème*. By the time he was 30, he was acknowledged to be the best opera conductor in Italy, and he was appointed principal conductor at La Scala in Milan, Italy's leading opera house. There, with his notorious temper and keen musicianship, he imposed a high performance standard on both singers and orchestra. He also disciplined the audience by refusing to allow the traditional encores that destroyed the musical continuity of the operas. He conducted at La Scala from 1898 to 1903 and again from 1906 to 1908, when he resigned to become a conductor with the Metropolitan Opera Company in New York City.

Toscanini returned to Italy in 1915 and to La Scala when it reopened after World War I. The growth of fascism and Mussolini's dictatorship made it impossible for Toscanini to remain; in 1928 he became conductor of the New York Philharmonic Symphony Orchestra, a post he held until 1936. His harsh discipline and uncompromising musical standards made the Philharmonic one of the world's greatest orchestras.

During these years Toscanini also conducted opera at the famous European music festivals at Salzburg and Bayreuth. In 1937 he became conductor of the National Broadcasting Company Orchestra. This orchestra's broadcast concerts and recordings brought his performances to millions of listeners. He died in New York City on Jan. 16, 1957.

At the time Toscanini started to conduct, late-19th-century performance ideals were prevalent and conductors and performers thought it was their right and duty to ''express themselves'' in the music they played. Great

liberties in tempi and dynamics were taken, and the score indications were often ignored. Toscanini vigorously opposed this approach, believing that performers should meticulously follow the scores and play every note exactly as written at the precise degree of loudness called for by the composer. He expected his musicians to show as much devotion toward the score and energy in carrying out its directions as he did. If they failed, he was merciless in his criticism.

Toscanini was one of the first to conduct without a score. His visual memory was phenomenal, and he could make minute corrections, referring to exact measures, without looking at the score. This skill was developed partly as a matter of necessity, because he was so nearsighted that he could not read a score at normal distance. He also had a marvelously acute ear, and there are many instances of his hearing a false note in a single instrument, even with the full orchestra playing.

Further Reading

Among the best books on Toscanini are David Ewen, *The Story of Arturo Toscanini* (1951; rev. ed. 1966); Howard Taubman, *The Maestro: The Life of Arturo Toscanini* (1951); and Samuel Chotzinoff, *Toscanini: An Intimate Portrait* (1956). Two books that contain analyses of his interpretations and comparisons of his recordings are Robert C. Marsh, *Toscanini and the Art of Orchestral Performance* (1956), and Spike Hughes, *The Toscanini Legacy* (1959). □

Stephen Edelston Toulmin

Stephen Edelston Toulmin (born 1922) was an important ethical philosopher of the latter half of the 20th century.

Stephen Edelston Toulmin was born in London in 1922. He was educated at Cambridge University and received his doctorate in philosophy in 1948. He began his teaching career in 1949 and taught in many different academic institutions, including Oxford University, the University of Melbourne (Australia), Leeds University, New York University, Columbia University, Stanford University, Hebrew University (Jerusalem), the University of London, Brandeis University, Michigan State, the University of California in Santa Cruz, and the University of Southern California. Beginning in 1973 he was the professor of social thought and philosophy within the Committee on Social Thought at the University of Chicago.

Toulmin published extensively; among his many books are *The Place of Reason in Ethics* (1950); *The Uses of Argument* (1958); *Philosophy of Science* (1953); *The Fabric of the Heavens* (co-authored, 1960); *Foresight and Understanding* (1960); *The Architecture of Matter* (co-authored, 1963); *The Discovery of Time* (1965); *Human Understanding* (1972); *Wittgenstein's Vienna* (co-authored, 1973), *Knowing and Acting* (1976); *Metaphysical Beliefs* (co-authored, 1957); *Physical Reality: Philosophical Essays on 20th Century Physics* (1970); and *The Return to Cosmology* (1982). He was editor with Harry Woolf and Norwood Hanson of *What I Do Not Believe and Other Essays* (1971). In 1990, he published two major works, *Cosmopolis: The Hidden Agenda of Modernity* and *The Abuse of Casuistry: A History of Moral Reasoning,* co-authored with Albert R. Jonsen.

Emphasis on Moral Reasoning

The Place of Reason in Ethics attempts to use the methods of philosophical analysis in the service of ethical reasoning. Toulmin's fundamental concern is to clarify the nature of moral reasoning and the kind of logic that accompanies it. Ethics, as a philosophical discipline, ought to attempt to discover good moral arguments (with good moral reasons) and to distinguish those arguments from weak ones (and bad moral reasons). The central problem that Toulmin dealt with in *The Place of Reason in Ethics* is what makes up a ''good reason'' for behaving in a particular moral way.

Toulmin argues that moral reasoning is inductive—that is, that one comes upon good reasons for acting in a certain way based upon some kind of empirical evidence. The moral philosopher examines various courses of action and attempts to discover how these courses of action have been successful in introducing human satisfaction and fulfillment and also in reducing misery and suffering. One then appeals to the results of the empirical study as providing ''good reasons'' for accepting certain moral principles and following a certain moral way of life.

Toulmin then examined the three traditional approaches to the problem of ethical decision—the objective, the subjective, and the imperative—all three of which he considered incorrect approaches which are therefore misleading for ethical decision-making. The objective approach is that approach which assigns goodness or rightness as a property; the subjective relates feelings or attitudes to the validity of the moral act; the imperative approach asserts that moral judgments are related to the persuasive function of language (and are therefore pseudo-concepts).

The objective approach fails, according to Toulmin, because there is no valid method by which there can be agreement on the identification of values as properties. A moral claim—for example, ''It is good''—does not have the same logical status as an empirical description—for example, ''It is raining.'' A moral value, therefore, cannot be evaluated on the basis of its properties. When people disagree about values, their disagreement is other than linguistic. They really believe that they possess a different understanding of what is moral in that situation.

The subjective approach also fails as a method by which to evaluate a moral concept. The subjective approach argues that once there is agreement regarding the facts of a moral situation then the only differences are related to one's feelings or attitudes. But that approach is not good enough, Toulmin argued. It is not good enough to know what one's attitudes are regarding a moral judgment; one also wants to know what are the reasons (or what are the good reasons) for supporting one moral judgment over another. Toulmin argued that it is an intellectual mistake to ask whether ethical criteria, such as ''good'' and ''right,'' are either objective or subjective. Moral reasoning consists in doing something else.

The imperative approach next came under Toulmin's scrutiny. The imperative approach, which holds that moral judgments are basically moral ejaculations or commands, can find no place for reasons. The imperative approach finally leads to a kind of moral pessimism—no moral judgments are true because there are no objective identifiable subjects or objects to which moral terms pertain.

Because Toulmin was concerned to introduce reason into moral judgments, he next analyzed the meaning of ''scientific'' reasoning, assuming, as so many do, that reason and scientific endeavors belong inextricably together. But he insisted that just as there are ''good'' reasons in science, so there can also be ''good'' reasons in ethics. Scientific reasons intend to alter one's expectations in sense experience. Moral reasons, on the other hand, intend to alter feelings and behavior. Both science and ethics, therefore, employ reason and the use of reason in their labors.

Moral reasons, for Toulmin, are those reasons which relate an act, as a duty, to the moral code of a community and those reasons which relate to the avoidance of suffering and annoyance of the members of that community. For the members of a community to live together it is necessary to embrace a common moral code. Moral reasons, which make up that communal moral code, are rationally derived: that is, they are related to human welfare and the harmonization of the interests and actions of the members of the community.

The Role of Social Practice

Toulmin later developed a principle by which moral judgments are made: ''the 'rightness' of an action is dependent upon a consideration of moral reasons, based upon principles derived from social practice, and not upon the consequences of an action.'' (*The Place of Reason in Ethics*) To be reasonable within a moral community is to consider the effects of a particular moral act upon those who comprise that community. For that reason, Toulmin argued, a particular moral act is an instance of valid moral reasoning if the act (and the rational argument for the act) is worthy of acceptance by everyone. The study of moral reasoning can lead one to moral judgments which are true and helpful; true in the sense that they can correct mistaken moral assumptions.

Toulmin learned a great deal from the way Wittgenstein went about the philosophical enterprise. In moral reasoning, the philosopher does not simply fix his attention on the meaning of moral terms taken in isolation. The philosopher must rather seek to grasp the overall meaning of the discourse under analysis. Each discourse, morality as well as science, has its own procedures, and in accordance with these procedures we judge whether something is or is not good evidence for a certain claim.

Some commentators on Toulmin's moral philosophy regard his position as a kind of ''rule'' utilitarianism, because he is primarily concerned with the justification of the rules of conduct which are actually operative in a society. Toulmin argued that moral rules and moral principles are to be justified by discovering which of the rules or principles, if consistently acted upon, will most likely lead to the least amount of avoidable suffering all around. It is clear, then, that for Toulmin those moral practices within a society which cause the least amount of suffering for mankind were the moral practices which ought to be accepted by that society. Toulmin, of course, accepted a negative formulation of the utilitarian formula. It is easier, he argued, to determine what will probably cause greater suffering within a society than it is to determine what probably will bring the greatest happiness to the greatest number.

Generally Toulmin followed the same perspective for science. He gave an account of scientific theorizing as being more like the making of maps to enable one to find one's way about than like the process of generalization described in the classic theories of induction. For Toulmin, the question was not whether a scientific law is true, but, rather, ''when does it hold?'' Laws are regarded not as sentences about the world but as rules for conducting oneself within it. The logic of a scientific law must therefore yield to a pragmatic consideration. A scientific law functions then as a criterion to furnish successful predictions. Scientific laws, in Toulmin's view, are neither true nor false, but serve instrumentally to facilitate the procedure of inference.

In 1997, Toulmin became the 26th recipient of the U.S. government's highest honor for intellectual achievement

(from the National Endowment for the Humanities). His acceptance speech, the annual Jefferson Lecture, was to be focused on ''the importance of dissent.''

During the 1990s, Toulmin remained on the faculty and continued to teach religion, international relations, communications and anthropology at the University of Southern California.

Further Reading

George C. Kerner in his book *The Revolution in Ethical Theory* (1966) analyzed Toulmin's ethical philosophy (along with that of G. E. Moore, Charles L. Stevenson, and R. M. Hare). He included Toulmin's ethical philosophy as a substantial part of ''the radical change that ethical theory has undergone during the present century.'' John Rawls wrote an important review of Toulmin's *The Place of Reason in Ethics* in *The Philosophical Review* 60 (October 1951). William K. Frankena's book *Perspectives on Morality* (1976) provides a balanced analysis of Toulmin's ethical philosophy. A substantial review of Toulmin's *Cosmopolis* appears in Todorov, Tzvetan, *Postmodernism, a Primer* for *The New Republic* (May, 1990). It is also reviewed by Richard Luecke in *Christian Century* (October, 1990). □

Henri de Toulouse-Lautrec

The French painter Henri de Toulouse-Lautrec (1864-1901) depicted Montmartre's night life of cafés, bars, and brothels, the world which he inhabited at the height of his career.

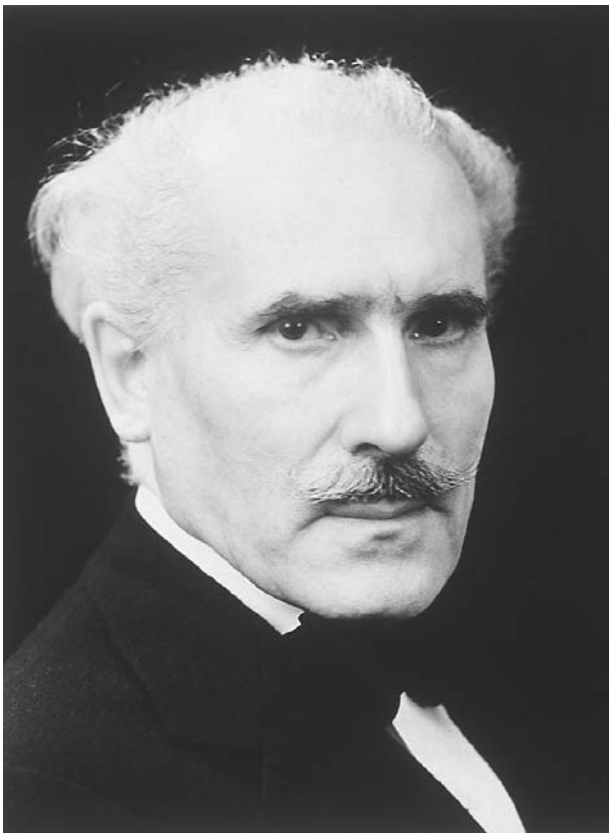

Henri de Toulouse-Lautrec, a direct descendant of the counts of Toulouse, was born on Nov. 24, 1864, at Albi. His eccentric father lived in provincial luxury, hunting with falcons and collecting exotic weapons. Henri began to draw at an early age. He suffered a fall in 1878 and broke one femur; in 1879 he fell again and broke the other one. His legs did not heal properly; his torso developed normally, but his legs were permanently deformed.

Encouraged by his first teachers, the animal painters René Princeteau and John Lewis Brown, Toulouse-Lautrec decided in 1882 to devote himself to painting, and that year he left for Paris. Enrolling at the École des Beaux-Arts, he entered the studio of Fernand Cormon. In 1884 Toulouse-Lautrec settled in Montmartre, where he stayed from then on, except for short visits to Spain, where he admired the works of El Greco and Diego Velázquez; Belgium; and England, where he visited Oscar Wilde and James McNeill Whistler. At one point Toulouse-Lautrec lived near Edgar Degas, whom he valued above all other contemporary artists and by whom he was influenced. From 1887 his studio was on the Rue Caulaincourt next to the Goupil printshop, where he could see examples of the Japanese prints of which he was so fond.

Toulouse-Lautrec habitually stayed out most of the night, frequenting the many entertainment spots about Montmartre, especially the Moulin Rouge cabaret, and he drank a great deal. His loose living caught up with him: he suffered a breakdown in 1899, and his mother had him committed to an asylum at Neuilly. He recovered and set to work again. He died on Sept. 9, 1901, at the family estate at Malromé.

Parisian Demimonde

Toulouse-Lautrec moved freely among the dancers, prostitutes, artists, and intellectuals of Montmartre. From 1890 on, his tall, lean cousin, Dr. Tapié de Celeyran, accompanied him, and the two, depicted in *At the Moulin Rouge* (1892), made a colorful pair. Despite his deformity, Toulouse-Lautrec was an extrovert who readily made friends and inspired trust. He came to be regarded as one of the people of Montmartre, for he was an outsider like them, fiercely independent, but with great ability and intellect.

Among the painter's favorite subjects were the cabaret dancers Yvette Guilbert, Jane Avril, and La Goulue and her partner, the contortionist Valentin le Désossé. Toulouse-Lautrec depicted his subjects in a style bordering on but rising above caricature through the seriousness of his intention. He took subjects who habitually employed disguise and charade as a way of life and stripped away all that was inessential to reveal each as an individual and yet as a prisoner of his destiny.

The two most direct influences on Toulouse-Lautrec's art were the Japanese print, as seen in his oblique viewpoints and flattened forms, and Degas, from whom he de-

rived the tilted perspective, cutting of figures, and use of a railing to separate the spectator from the painted scene, as in *At the Moulin Rouge*. But the authentic feel of a world of depravity and the strident, artificial colors used to create it were Toulouse-Lautrec's own.

Unusual types performing in a grand, contrived spectacle attracted Toulouse-Lautrec. In his painting *In the Circus Fernando: The Ringmaster* (1888) the nearly grotesque, strangely cruel figure of the ringmaster is the pivot around which the horse and bareback rider must revolve. In 1892-1894 Toulouse-Lautrec did a series of interiors of houses of prostitution, where he actually lived for a while, becoming the confidant and companion of the girls. As with his paintings of cabarets, he caught the feel of the brothels and made no attempt to glamorize them. In the *Salon in the Rue des Moulins* (1894) the prostitutes are shown as ugly and bored beneath their makeup; the madame sits demurely in their midst. He neither sensationalized nor drew a moral lesson but presented a certain facet of the periphery of society for what it was—no more and no less.

Color Lithography and the Poster

Toulouse-Lautrec broadened the range of lithography by treating the tone more freely. His stroke became more summary and the planes more unified. Sometimes the ink was speckled on the surface to bring about a great textural richness. In his posters he combined flat images (again the influence of the Japanese print) with type. He realized that if the posters were to be successful their message had to make an immediate and forceful impact on the passerby, and he designed them with that in mind.

Toulouse-Lautrec's posters of the 1890s establish him as the father of the modern large-scale poster. His best posters were those advertising the appearance of various performers at the Montmartre cabarets, such as the singer May Belfort, the female clown Cha-U-Kao, and Loïe Fuller of the Folies-Bergère.

In a poster of 1893 the dancer Jane Avril, colored partially in bright red and yellow, is pictured kicking her leg. Below her, in gray tones so as not to detract attention, is the diagonally placed hand of the violinist playing his instrument. There is some indication of floorboards but no furniture or other figures. The legend reads simply ''Jane Avril'' in white letters and ''Jardin de Paris'' in black letters.

Further Reading

The best books on Toulouse-Lautrec are Gerstle Mack, *Toulouse-Lautrec* (1938), especially rich in describing Toulouse-Lautrec's demimonde associations, and Douglas Cooper, *Henri de Toulouse-Lautrec* (1956). See also Philippe Huisman and M. G. Dorty, *Lautrec by Lautrec* (1964). A major work on the prints is Jean Adhémar, *Toulouse-Lautrec: His Complete Lithographs and Drypoints* (trans. 1965). □

Alain Touraine

Alain Touraine (born 1925) was a French sociologist. He was best known as the originator of the phrase ''post-industrial society'' and for his studies and theories of social movements while they were in the process of formation.

Alain Touraine was born in Hermanville, France, on August 3, 1925, the son of a physician, Albert Touraine, and of Odette Cleret. Like most French intellectuals, he was educated at the Ecole Normale Superieure, where he took his *agrégation* in history in 1950 and also studied philosophy. His perspective was further broadened when in 1952 he went to Harvard and learned everything about Parsonian systems sociology and American research methods. This experience is evident in his studies of industry upon his return to France and in his effort to construct a global systems theory that sets out to avoid the pitfalls of both Marxism and functionalism.

By the time he earned his doctorate in 1965, which in France is something beyond the Ph.D. in America, he had been a visiting professor at a number of American universities and had done extensive work in industrial sociology. During that period, France (among other countries) was busily modernizing its industries in order to become independent of American economics, while trying to avoid the alienation and exploitation of workers that tends to accompany this process. Touraine's expertise was helpful in this effort which, at the same time, allowed him to observe the negative aspects of capitalist production.

In the course of his work abroad, Touraine met his future wife, a Chilean, Adriana Arenas Pizarro. They were married in 1957. With their two children they frequently returned to Chile, and in the course of these visits, Touraine kept studying the social and political changes that were taking place. Moreover, he continued to compare and to theorize about the differences among the forms social unrest may take under prevalent conditions in Chile, the United States, and France—societies with very different traditions.

Alain Touraine was a member of the research staff of the Centre National de la Recherche Scientifique from 1950 to 1957 and the acting director of studies at the Ecole Pratique des Hautes Etudes from 1958 to 1960. He then taught at home and abroad. In May 1968 he joined American students in their revolt against the establishment. Soon thereafter, in 1970, he founded the Center for the Study of Social Movements, which is attached to the Ecole des Hautes Etudes in Paris. This center attracted collaborators from many countries, and Touraine became the foremost authority on questions about the formation, the trajectory, and the fate of social movements around the world—all of them perceived in relation to specific conditions and personalities as well as to the traditions of the society in which they arise.

In addition to concrete studies of social movements, such as his analyses of the *May Movement: Revolt and Re-*

form (1968; English translation, 1971), of *Solidarity: Poland 1980-81* (1983), and of *Anti-nuclear Protest: The Opposition to Nuclear Energy in France* (1980; English translation, 1983), Touraine was busy evolving a theory of social movements. Foremost among publications in this area were *The Self-Production of Society* (1973; English translation, 1977) and *The Voice of the Eye* (1978; English translation, 1981)—the first of five volumes on *The Permanent Society*.

Touraine defined sociology as ''the science of social action.'' And because, as a result of the division of labor, actors have lost control over their work and thus have become alienated, he maintained, they must regain their former control. Sociologists can help them do so by making them conscious of their actions. He held that individuals can free themselves from centralized power and technocratic domination through refusal of consumption and through taking part in the decision-making process; that they can resist manipulation not singly, but by forging a collective identity by defending themselves as members of a community. He expanded on that position when studying students at American universities and predicted, in 1972, that ''the university as a center of production and diffusion of knowledge is increasingly becoming the main locus of the social conflicts of our time.''

Touraine's sociological system was constructed to account for all existing social systems and institutions, for their changes over time, and for human elements and feelings—of every actor within this system. Inevitably, such a system must be very abstract and incomprehensible to the non-initiated, especially when, as in *The Production of Society,* he examines sociology itself as a social production—through its ''historicity,'' which is said ''to transform the activity into a social system in which conduct is governed by a set of orientations, themselves determined by the society's mode of action upon itself.''

The general reader is bound to sympathize with the need to find new paradigms in order to comprehend the social mutations that result from the proliferating policies of development, from the rivalries among states, and from the multiple complications arising from technological inventions. But this reader will find Touraine's theoretical works too technical and his charts too obtuse. In his books about Chile, however, Touraine himself emerges from behind his abstractions and mixes personal sentiment with political analysis, theories with experience, and cool commentary with political commitment. He wrote a particularly moving account about the rise and fall of Chile's socialist government under Allende, *The Life and Death of Populist Chile* (1973).

Touraine's reputation as a sociologist grew during the seventies. In *Return of the Actor* (translated by Myrna Godzich 1988) he critiques sociology which reintroduces the notion of social activity. During the 1990's Touraine was a regular contributor to the *UNESCO Courier* with a series of articles on democracy in the twentieth century. Touraine observed that ''Democracy is based on the most active possible participation by the greatest possible number of people in the making and application of political decisions.''

French government agencies frequently called on Touraine for advice. In France, he received numerous awards and recognition for his contributions to modern French sociological thought. Although Touraine was one of the leading French intellectuals in America his brand of sociology received mixed reception.

Further Reading

Alain Touraine was a frequent commentator on current events as well as a prolific author, but not all of his work is translated. In English, some of his contributions, in addition to those cited in the text, are: *Workers' Attitudes and Technological Change* (1965), *The Post-Industrial Society* (1971), *The Academic System in American Society* (1974), ''From Crises to Critique'' in the *Partisan Review* (1976), and ''Crisis or Transformation?'' in Norman Birnbaum, editor, *Beyond the Crisis* (1977). Gregory Baum includes comments on the philosophy of Touraine and other postmodern age scholars in *The Canadian Forum* (May 1990). Clark Kerr critiques and provides interpretations of Touraine's major works in an article (On Alain Touraine) appearing in the May-June 1996 issue of *Society*. □

Sékou Touré

Sékou Touré (1922-1984) was president of the Republic of Guinea after its independence and an exponent of radical socialism. His decision to oppose the De Gaulle referendum in 1958 was the key event which destroyed the old French West African Federation.

Sékou Touré was born in Faranah, Guinea. His father, a poor farmer, was a member of the Soussou tribe, and his mother was a member of the Malinke tribe; Touré's father was a grandson of the great ruler Almami Samory. Touré was educated at the village Koranic school and primary school at Faranah. At 14 he enrolled in a technical school in Conakry but was expelled in 1937 for organizing a student strike, and he completed his secondary education by correspondence.

Touré was employed by a commercial firm in 1940 and in the following year qualified for a position in the posts and telecommunications department. He was very active in union affairs and became the head of the Postal Union in 1945 and was one of the founders of the Union Cégétiste des Syndicats. He became its secretary general in 1946. He was discharged from his job and spent a brief time in jail in 1947.

Union Leader

Touré had been a founder member of the intraterritorial Rassemblement Démocratique Africain (RDA) in 1946. However, his prime interest was not politics but trade unionism. The leading political figure in Guinea at this time was a moderate former schoolteacher, Yacine Diallo. In 1948 Touré became secretary general of the Confédération Générale des Travailleurs (CGT), dominated by the French

Communist general union. Two years later he became secretary general of the Coordinating Committee of the CGT for French West Africa. By 1952 Touré had also risen to the post of secretary general of the Parti Démocratique de Guinée (PDG), the Guinea branch of the RDA.

The year 1953 was crucial for Touré's career. He led a two-month general strike against the government which forced the governor general to capitulate, and he was also elected a member of the Territorial Assembly. Touré was the acknowledged leader of the young radicals who were dissatisfied with the increasingly moderate policies of the RDA. In 1954 Yacine Diallo died, and Touré contested the election to fill his vacant seat in the French Assembly. He lost to Barry Diawadou, the leader of the Bloc Africain de Guinée party. His stature was, nevertheless, increased because it was widely believed that the French authorities had tampered with the election. Touré became a member of the Coordinating Committee in 1954 and was chosen mayor of Conakry the following year. His conversion to political action was completed by his election to the French Assembly in January 1956.

Touré had begun to change his attitudes toward the successful application of doctrinaire Marxism to the problems of Africa. He also questioned the continued association of African unions with their metropolitan counterparts. Thus he helped establish the Confédération Générale du Travail Africain (CGTA), which was not affiliated with the CGT or any other European movement. The new union was so successful that the local CGT merged with it in 1957 to form the larger, intraterritorial Travailleurs d'Afrique Noire (UGTAN), which soon attracted most of the unionized workers in French West Africa. Touré was at first secretary general and then president.

Political Action

The *loi cadre* of 1956 devolved a major portion of authority to the assembly of each territory and gave the vice president, the chief elective officer, great power. Before the elections of 1957 the PDG appealed to the intelligentsia and also urban workers and villagers. It won a solid victory, and Touré became vice president. He began immediately to implement government plans for improvement of industry, roads, and railways. He moved to establish cooperatives and village councils to further undercut the power of traditional authorities. Touré was still cooperative with the French as long as it was to the advantage of Guinea. In 1957 he became a member of the Grand Council, the highest advisory body in the federation, and was elected vice president of the RDA.

Discussions within the RDA over future political evolvement of the territories presaged the destruction of the party. Felix Houphouët-Boigny of the Ivory Coast emphasized the development of individual territories within the French community. Touré and many other leaders believed it necessary to continue the federal structure. In 1958 Touré inexplicably shifted his position. Three days before his meeting with Charles De Gaulle on August 28 to discuss the coming plebiscite to decide the future of the French community, Touré appeared to support a vote in favor of association with France.

Premature Independence

However, pressures within Touré's own party and the radical unions forced a change, and in September Guinea voted overwhelmingly against continued association. France announced on September 30 that Guinea was independent and cut off all financial aid, withdrew its technicians and advisers, and removed all equipment possible. Guinea entered into independence as a bankrupt nation. No Western power was prepared to help, and Touré concluded four trade agreements with the Eastern bloc countries.

Two months after independence, Touré negotiated a £10 million loan from Ghana which enabled him to stabilize Guinea's economy. Touré's government became more centralized, and he required all Guineans to participate in the economic and social development of the country. The PDG was declared the only legal party, and a system of political committees was established on all levels up to the National Committee to help Touré direct the state.

Touré's meeting with Kwame Nkrumah resulted in a declaration of a Ghana-Guinea union in 1959. This association, which Touré hoped would be the beginning of a larger political union, envisioned a gradual uniting of the political and economic institutions of the two states. In July 1961 the union was expanded with the addition of Mali. Despite the theory, no specific changes were made in the political institutions of the member states. The union's major contribution was to provide a base for a common foreign-policy approach. It formed the nucleus of the radical, anti-Western

Casablanca bloc of the early 1960s. However, even in foreign policy there was a significant difference between Touré's and Nkrumah's attitudes—witness their policies concerning the United Nations in the Congo.

African Socialism

Touré's emancipation from more radical elements within the PDG and the Soviet Union did not come until 1961. In November the Teachers Union, in conjunction with officials of the Soviet embassy, precipitated a crisis throughout Guinea. Touré arrested the strike leaders and expelled the Soviet ambassador and his key aides from the country. Later discussions with the Soviet Union restored good relations, but it was apparent that Touré was not a captive of the Communist bloc. In 1962 he began to seek more contacts with other African states and increased aid from Western powers.

In 1964 Touré reorganized the government, naming four resident ministers in four major regions of Guinea who were directly responsible to the central executive. He also restricted membership in the PDG to the more militant socialists who had proved their worth. Thus the party reflected more clearly the desires of the executive. In January 1968 elections were held for the National Assembly and for president. Touré was unopposed in the election, and the prospective members of the Assembly had previously been nominated by the PDG.

After the overthrow of Nkrumah in January 1966, Touré became more aggressive in his attitudes toward the West, Senegal, the Ivory Coast, and the new Ghana regime. He declared Nkrumah honorary president of Guinea and threatened to restore him to power by force. Houphouët-Boigny replied to Touré's threats by sending troops to his borders and promising to invoke French aid, and Touré did not follow up his threat with action against the Ivory Coast. In May 1967, on the twentieth anniversary of the PDG, Touré denounced Western missionaries and ordered all foreign clergymen deported by June 1.

Touré attempted to end Guinea's self-imposed isolation in 1968. Nkrumah's sanctuary was continued, but his public statements and appearances were limited. Touré even moderated the degree and type of denunciation of the Ivory Coast and Senegal. He attended the Monrovia Conference in April; Guinea became a member of the Organization of Senegal River States; and he restored diplomatic relations with Britain, which had been severed in 1965.

Guinea's economic development continued more slowly than the potential wealth of the state would have indicated. However, after 1965, Touré received aid from Britain, France, the United States, the Soviet Union, and China. Plans were approved for a dam and hydro-electric plant on the Konkouré River and for the construction of a smelting plant, railway, and harbor to exploit the Boké bauxite deposits.

By restricting a legal, open opposition, Touré gained unchallenged control of Guinea, but he assured that some rivals would attempt to end his rule by violent means. In November 1965 a plot was discovered to assassinate Touré; a former army lieutenant and cousin, Mamadou Touré, was implicated. In February 1968 another major coup directed against the President was discovered, and a further assassination attempt was foiled in 1969. Despite all his problems, Touré's hold on his country after 12 years of independence was firm. The coups that occurred during this period against other political leaders in Africa only underscored the stability of his regime.

Touré held his position as president of Guinea until his death on March 26, 1984. He died in Cleveland, Ohio. Socialist in economic outlook, Touré ruthlessly suppressed dissent, and after his death the government of Guinea acknowledged that numerous human rights violations had occurred during his regime.

Further Reading

There is no good biography of Touré in English. For general background see Richard Adloff, *West Africa: The French Speaking Nations* (1964); Ruth Schachter Morgenthau, *Political Parties in French Speaking West Africa* (1964); and John Hatch, *A History of Post War Africa* (1965). Touré's contributions to the pan-African movement are described in Colin Legum, *Pan Africanism* (1962). The philosophical basis of Guinea's government is treated in George W. Shepherd, Jr., *The Politics of African Nationalism* (1962), and Gwendolen Carter, ed., *African One-party States* (1962). Further details on Touré are in Ronald Segal, *Political Africa* (1961), and Basil Davidson, *The Liberation of Guinée* (1969). Updated information was gathered from *Encyclopaedia Britannica* and *Microsoft Encarta 96 Encyclopedia.* □

Albion Winegar Tourgée

Albion Winegar Tourgée (1838-1905), American jurist and writer, was an outspoken civil rights advocate and a novelist who pioneered in social criticism.

Albion Winegar Tourgée was born in Williamsfield, Ohio, on May 2, 1838. He attended the University of Rochester from 1859 to 1861, when he enlisted in the Union Army at the start of the Civil War. He participated in a number of important battles, including the First Battle of Bull Run, where he was wounded.

Tourgée resigned from the Army in 1864, was admitted to the bar, and moved in 1865 to Greensboro, N.C. There he became an especially controversial figure because he was one of the few white men who really accepted blacks as equals, and he often lacked tact and self-restraint in expressing his views. He was an influential delegate at the state constitutional convention of 1868 and was appointed one of three commissioners to codify the state's laws, receiving high praise for the results.

A leading Republican, Tourgée was elected to the state's superior court and served until 1875, becoming famous for his attempts to extend justice to the blacks and his fearless denunciations of Ku Klux Klan terrorism. During this period he also published his first novels and wrote political articles. In 1878 he anonymously published a series of

brilliantly written attacks on the Democrats known as the ''C Letters.'' Because of increasing hostility, he reluctantly left North Carolina in 1879 and settled in New York.

A Fool's Errand, by One of the Fools (1879), Tourgée's most famous novel, was based on his experiences in North Carolina. It was one of a series of novels dealing with the nation before, during, and after the Civil War. These works described the conflict between Northern and Southern social concepts and were considered social criticism. Perceptive and based on personal observation, along with his other novels and short stories, they made a provocative and significant contribution to American literature. He also wrote campaign material for the Republican party, lectured, commented in newspaper columns on a variety of current events, and twice attempted to publish weekly magazines.

Tourgée continued to be a vocal and persistent advocate of black equality, in spite of increasing national indifference. He participated in the case of *Plessy v. Ferguson,* arguing unsuccessfully before the U.S. Supreme Court against the premise that separate but equal facilities for blacks were constitutional. (The major points in his argument became the basis for the Court's reversal in 1954.) In 1897, as a reward for having campaigned for William McKinley, Tourgée was appointed consul at Bordeaux, France, where he died on May 21, 1905.

Further Reading

The best available biography of Tourgée is Otto H. Olsen, *Carpetbagger's Crusade: The Life of Albion Winegar Tourgée* (1965), which also gives a balanced account of Reconstruction in North Carolina. □

François Dominique Toussaint L'Ouverture

François Dominique Toussaint L'Ouverture (1743-1803) was an outstanding Haltian military leader who controlled virtually all of Hispaniola for the French before Haitian independence.

Born into slavery on Plantation Bréda near Cap-Français (now Cap-Haitien), François Toussaint L'Ouverture was fortunate in having a kindly master who recognized his superior intelligence, taught him French, and gave him duties which allowed him to educate himself through extensive reading. Supposedly his favorite subjects were the military campaigns of Julius Caesar and Alexander the Great. Toussaint was already approaching his fiftieth birthday when the great slave revolt broke out in August 1791 near Plantation Bréda. After helping his master escape the slaughter, Toussaint entered the turbulent events of strife-torn Hispaniola, first by making a military reputation for himself.

With 600 black soldiers—former slaves—Toussaint crossed over to the eastern, and Spanish, part of Hispaniola, where he served with distinction in the Spanish colonial army, taking part in its campaigns against the French. During this time, his forces, organized and officered by French regulars who had deserted, steadily grew to a disciplined force of 4,000 men. By mid-1794 Toussaint was ready for a crucial move.

The British, ever ready to harass France, had tried to take advantage of the confusion in Saint-Domingue (western Hispaniola) by sending troops to put down the slave revolt. Furthermore, they were concerned that the desire for freedom might spread to their nearby colony of Jamaica. At this juncture, Toussaint abandoned his Spanish allies and returned to Cap-Français, affording crucial strength to the beleaguered French garrison against besieging British forces. Toussaint defeated the British forces, freed the imprisoned French governor general, and with the help of Gen. Rigaud, an outstanding Haitian mulatto general, drove the English from Saint-Domingue.

Height of Power

By 1796 Toussaint was the dominant figure in the colony. Hero to his victorious soldiers and to all former slaves, he was respected as well by the resident French authorities. Toussaint now showed that his political instincts were on a par with his military abilities. Even at this date was evident the black-mulatto rift which is one of the chief characteristics of Haitian history. Though the mulattoes, led by Gen. Rigaud, had cooperated with the blacks against the British, many of the mulattoes really wished to reimpose

slavery. Before 1791 they had been free and in many cases were substantial slaveholders in their own right. Their desire was to participate with the French in governing Saint-Domingue.

In a series of deft military campaigns and political moves, Toussaint completed the task of eliminating his opposition. First, Rigaud and the mulattoes were defeated. Toussaint then arranged for his nominal French superiors to be sent to Paris as colonial representatives to the French Assembly. Early in 1801 his army captured Santo Domingo, capital of the Spanish part of Hispaniola. Thus the whole island passed under Toussaint's control.

Toussaint also turned his energies to rebuilding the plantation economy, shattered as it was by a decade of strife. Ironically, forced labor was the only way. Many former planters returned as contract administrators, and by 1801 the colony again knew a brief period of prosperity. Nevertheless, Toussaint's days were numbered. The ''First of the Blacks'' was about to meet in Napoleon his equal in cunning and ambition.

Enmity of Napoleon

Napoleon's objections to Toussaint were both political and personal. Toussaint had used his friendship with the United States to loosen dependence on France and to negotiate with England. Furthermore, although Toussaint wanted to keep France at arm's length, Napoleon had ambitious plans to rebuild the French Empire. Louisiana was again passing from Spanish to French control, and a secure base in Saint-Domingue was the key to success.

In early 1802, Napoleon sent an army under Gen. Leclerc, his brother-in-law, to subdue Toussaint, deport him and his principal collaborators to France, and return the colony to slavery. Napoleon wrote to Toussaint, flattering him, asking him to assist Leclerc with his counsels, influence, and talents. Napoleon assured Toussaint that the French would not take away the freedom won by the former slaves and, further, drew up a proclamation to be published on Leclerc's arrival: ''If you are told these forces are destined to ravish your liberty, answer: The Republic had given us liberty. The Republic will not suffer it to be taken from us.''

War of Independence

In January 1802 Leclerc arrived off Cap-Français. He had hoped to be received without hostilities, but his desires were thwarted as Gen. Henri Christophe, Toussaint's local commander, put the city to the torch and retreated inland. Thus began the true Haitian War of Independence.

In spite of the presence in Leclerc's army of many hardened veterans of European campaigns, Toussaint initially performed well against these forces. But the coastal centers soon fell to the French, often with the complicity of their garrison commanders. A notable exception was Gen. Jean Jacques Dessalines. His strong support allowed Toussaint to retire inland with the bulk of his army intact. Finally, at Crête-à-Pierrot in March 1802 Leclerc's regulars overwhelmed Toussaint's forces, which had been handpicked and were led by Dessalines. In the north Christophe had surrendered to the French. By May Toussaint and Dessalines had also capitulated.

The end for Toussaint was fast approaching. Lured to Leclerc's headquarters by a dinner invitation, he was kidnaped and hustled aboard a waiting French warship; he died of cold and starvation in the fortress of Doubs, high in the Jura Mountains of eastern France, on April 7, 1803. In Haiti the revolt continued, and the following year Haiti proclaimed its independence.

Further Reading

The best studies of Toussaint are Percy Waxman, *The Black Napoléon* (1930), and Stephen Alexis, *Black Liberator* (1949). An excellent source of information on Haiti is James G. Leyburn, *The Haitian People* (1955; rev. ed. 1966). Other useful works include C. L. R. James, *The Black Jacobins* (1938); Selden Rodman, *Haiti: The Black Republic* (1954; rev. ed. 1961); and Charles Moran, *Black Triumvirate: A Study of L'Ouverture, Dessalines, Christophe* (1957). □

Joan Tower

Joan Tower (born 1938) was an American composer whose use of percussion was reminiscent of Stravinsky and whose music frequently drew its titles from the natural world. Her composition *Sequoia*

for orchestra received many performances and won her national acclaim.

Joan Tower was a composer who combined performance with composition; she was a founder of the DaCapo Chamber Players, a chamber group which performed music of many periods. Her belief in the importance of performance to a composer is best summed up in her own words: ''Today we live in a performance world, primarily. People are out of touch with composers, and tend to forget that we're flesh-and-blood human beings. As a performer and composer, I have been in both those worlds, for twenty years, and I see this lack of contact as a big problem. . . . Composing and performing do go hand-in-hand—that's the nature of the musical beast!'' Even though she decided in 1984, after 20 years of both performing and composing, to devote herself solely to composition, her commitment to a close relationship between composer and performer was still very strong.

Tower was born in New Rochelle, NY, but grew up in South America where her father was an engineer. Wherever they were living in South America, he always made sure that his daughter had a piano and a teacher. She returned to the United States and attended Bennington College where she received her BA, and later she studied at Columbia University where she received her MA and DMA degrees. Her compositional teachers included Riegger, Shapey, Milhaud, Brant, and Calabro at Bennington and Luening, Ussachevsky, and Chou Wen-Chung at Columbia. She taught at Bard College beginning in 1972 and organized the DaCapo Chamber Players.

She received commissions, awards, and grants from such organizations as the Guggenheim Foundation, the Koussevitzky Foundation, the National Endowment for the Arts, the New York State Council on the Arts, the Massachusetts State Arts Council, and the American Academy of Arts and Letters. In addition, she received commissions from Richard Stoltzman and Maurice Andre and from the Walter M. Naumburg Foundation for a clarinet concerto. She was chosen composer in residence for 1985-1986 with the St. Louis Symphony Orchestra under the Meet the Composer program. She was also asked to be a member of several boards, including those for the American Composers Orchestra, Chamber Music America, and the New York Foundation for the Arts.

Orchestral Works

The best known orchestral work by Joan Tower is *Sequoia,* whose title comes from the giant redwood trees of California. She wrote of the piece, ''the achievement of such great heights by the giant majestic sequoias seems to me an incredible feat of balance. My piece . . . is about simple lines and textures that are at times big, at times very small; and these are held together—'balanced'—by factors such as slowly shifting pedal points and the interaction of the different musical events, objects, and energies at any given moment.'' The piece begins on a held note—G—which is gradually expanded. Musical sections ''branch'' off from the main note and balance each other through varying dynamics and textures. One of the most interesting features of *Sequoia* is its use of percussion. There are 54 percussion instruments used in the piece, which produce an excitement and energy that is arresting. Her exposure to the complex rhythms of South American music may have awakened in her an interest in rhythmic effects. *Sequoia* was performed not only by the American Composers Orchestra, which commissioned the piece, but also by the New York Philharmonic and the San Francisco Symphony, among others.

Although most of her compositions were written for chamber groups, she rewrote her quintet, *Amazon,* for orchestra. It was given its first performance by the Hudson Valley Philharmonic under the title of *Amazon II* in 1979. As with *Sequoia,* a natural phenomena provided the inspiration for the composition. Her piece *Music for Cello and Orchestra* (1984) was given its debut performance by Andre Emelianoff, cellist, and Gerard Schwarz, conducting the ''Y'' Chamber Symphony. Bernard Holland in a review of the work for the *New York Times* wrote, ''Joan Tower's 'Music for Cello and Orchestra' . . . [has an] angular sense of drama, bright primary colors and edge-of-the-chair intensity. . . . Miss Tower's piece, to borrow a phrase from Gertrude Stein, does not repeat, but insists. Repetitive figures in shifting instrumental colors begin it, but the movement is constantly altered by subtle changes of rhythm and phrase length.'' Tower increasingly directed her attention to orchestral writing and accepted commissions for four concertos as well as an orchestral work.

Chamber Music

Tower's chamber music is written for a variety of instruments, including three solo pieces for flute, violin, and clarinet. The first of these solos, *Hexachords* (1972), was written for flute. In this piece, as in her other early works, she used ''maps,'' meaning a predetermined series of notes. In this case, it was a ''six-note unordered chromatic collection of pitches.'' Around 1974 her style changed, becoming more fluid and using descriptive titles and through-composed techniques. *Platinum Spirals* (1976) for solo violin was written in memory of her father. Tower looked through his books on the atomic structure of elements for inspiration for the work and found that platinum with its property of plasticity conveyed the quality she was seeking. *Red Garnet Waltz* (1977), a piece for piano, is a modern response to a romantic idea, and *Wings* (1981) for clarinet was written for Laura Flax (clarinetist for the DaCapo Players) and evokes the flight of the falcon, a bird that can glide slowly on thermal currents, but can also fly at 180 miles per hour when necessary.

She wrote two duets: *Snow Dreams* (1983) for flute and guitar and *Fantasy* (1983) for clarinet and piano. *Breakfast Rhythms I & II* (1974-1975) for clarinet, flute, piccolo, violin, violoncello, piano, and percussion is a transitional piece in Tower's mind. Her goal of simplifying her musical expression dated from this period. The piece is based on central tones surrounded by other supporting tones—in *Breakfast Rhythms I* the central tone is B, and in *Breakfast Rhythms II* it is G sharp. *Black Topaz* (1976) for piano and

six instruments followed, but it was *Petroushskates* (1980) for flute, clarinet, piano, violin, and violoncello that was performed most frequently. As its name indicates, it is humorous and lively in addition to being a tribute to Stravinsky and to the Olympic skaters who were the inspiration for the title and the music. *Noon Dance* (1982) for flute, clarinet, violin, violoncello, piano, and percussion combines various solo sections with dialogues between instruments creating various shades of musical color. She released her *Tower Violin Concerto* in 1992. In 1995, Tower was featured in a dance performance by the International Guild of Musicians in Dance, *Celebrations in Collaboration,* along with Gary Schall.

Joan Tower wrote music of excellent quality. Her musical style was forged out of her own experiences with the music of Latin America and the music of Stravinsky, Beethoven, and Messiaen. She retained those qualities she admired from her mentors and added her own particular sound with the result that her music is modern in its tonality and straightforward in its compositional structure.

Further Reading

No books are published at the moment that deal with Tower's music analytically. In 1992, she was profiled in an article by William S. Goodfellow for *American Record Guide*. Several recordings of her works are available and have been released by Advance; Composers Recordings, Inc.; Nonesuch; and Pro Viva. She was published by G. Schirmer. □

Charles Hard Townes

Charles Townes (born 1915) was a physicist whose work concentrated on the development of high-resolution spectroscopy of gasses in the microwave region of the electromagnetic spectrum. He shared the Nobel Prize in Physics in 1964 for his work leading to the development of the maser and his research and ideas were instrumental in the development of the laser by Theodore Maiman. Townes was elected to the National Academy of Sciences in 1956.

Charles Hard Townes was born on July 28, 1915, in Greenville, South Carolina. As a youth he was interested in the biological and natural sciences. He was a gifted scholar who skipped the seventh grade. Townes entered Furman University in his hometown at age 16 and became interested in physics. He received two degrees from Furman—a Bachelor of Arts in modern languages and a Bachelor of Science in physics. He then went to Duke University, from which he received a Master's degree in physics in 1937. He wrote his masters thesis on van der Graaf generators and continued his studies of French, Italian, and Russian. He completed his education at the California Institute of Technology, where he researched the spin of the carbon-13 nucleus and was awarded a Ph.D. in physics in 1939.

Early Research and Achievements

The next eight years were spent at Bell Telephone Laboratories, where Townes worked as a researcher. While living in New York City, he also took classes at the Julliard School of Music and enjoyed the cultural attractions of the city. During World War II he did extensive work on radar bombing and systems design, as well as some of the early work in radio astronomy. After the war he made critical contributions in the development of high-resolution spectroscopy of gasses in the microwave region of the electromagnetic spectrum. He continued this work when he joined the Columbia University faculty in 1948.

Maser Breakthrough

The arrival of the radar in World War II gave rise to extensive use of electronic devices in scientific research. The area that interested Townes the most was the use of microwaves (low frequency radiation) to investigate the structure of matter. To carry out this sort of investigation effectively, oscillators that could produce very short wavelength radiation were needed. But by the late 1940s it had become clear that it would never be possible to build an ordinary oscillator that would be able to generate radiation of wavelength less than one millimeter.

Townes made use of the phenomenon of stimulated emission in his first attempt to produce an oscillator that would suit his purpose. This phenomenon, which had been known to physicists since at least 1917 when Albert Einstein showed its existence, is one through which atoms under the

influence of an applied electromagnetic field emit photons. It was in 1951 that Townes had the breakthrough idea for his maser and outlined the plans on the back of an envelope while waiting for a restaurant to open. Townes reasoned that to be able to amplify very short wavelength radiation, action on the molecular scale would be required. He conceived of a way that an ensemble of molecules would be able, through stimulated emission, to produce a self-excited oscillator that could amplify signals. The molecules had to be in what is known as an excited state—namely, they had to contain a large amount of energy; they also had to be unstable. Electromagnetic waves would stimulate the molecules to release their extra energy at the same frequency and phase as the stimulating electromagnetic energy. If the right number of molecules were present, this energy would convert into electromagnetic energy very quickly, and coherent (that is, in phase) amplification would become possible.

Masers Explained

Townes called this device a ''maser''—an acronym for microwave amplification by stimulated emission of radiation—and he built the first one in 1954 with H. J. Zeiger and James P. Gordon at Columbia University. This maser operated on ammonia gas. The gas is collimated by a small hole into a vacuum, where it acts like a beam of molecules. These molecules are in two energy states; therefore, depending on their energy, the molecules get deflected in different directions by an applied electromagnetic field. The molecules with the higher energy get deflected into a chamber known as a resonant cavity. If the number of molecules that gets deflected into the cavity is high enough, then amplification occurs. Because of the sharpness and invariance of the interactions in the ammonia beam and the accuracy with which they can be measured, this particular type of maser functions extremely well as a standard of time or of frequency.

With the collaboration of A. L. Schawlow, Townes described the conditions necessary for the operation of masers in different wavelength regions—namely, the infrared, visible, and ultraviolet portions of the spectrum. Such devices were known as optical masers, and the first one was built in 1960 by Theodore H. Maiman.

Townes' development of the maser proved to be critical in modern experimental research. Maser amplifiers have a very high signal-to-noise ratio. They come extremely close to amplifying a single photon of radiation, since they approach the maximum accuracy allowed by the uncertainty principle in measuring the phase and the energy of a given particle. (The uncertainty principle sets a limit on how accurately the energy and the phase of a particle can be measured simultaneously.) Masers are thus extremely useful in experiments performed on a quantum level. In addition, they are useful in long-distance radar and microwave communications and in the reception and detection of weaker signals in radio astronomy.

In 1964 Townes was awarded the Nobel Prize for the crucial work in quantum electronics that led him to develop the maser. The award was shared with two Russian scientists, N. G. Basov and Aleksandr Prokhorov who had independently developed somewhat similar maser-like devices.

Masers to Lasers

While working on the maser in 1957, Townes and physicist Arthur L. Schawlow were both looking for ways to produce extremely concentrated beams of light. At the time, lasers were thought to have possible pure scientific uses. Townes and Schawlow were granted the patents in 1960 on the laser (light amplification by stimulated emission of radiation) technology, but they never profited personally. Townes was a consultant for, and Schawlow an employee of Bell Telephone Laboratories.

Academic and Scientific Career

From 1950 to 1952 Townes was the director of Columbia's Radiation Laboratory. From 1952 to 1955 he was also the chairman of the physics department at Columbia. In 1959 he took a leave of absence to work as vice-president and director of research of the Institute for Defense Analysis in Washington, D.C., where he dealt primarily with issues concerning national defense and foreign policy. In 1961 he became a physics professor at the Massachusetts Institute of Technology. He left MIT in 1966 to become a University Professor of Physics at University of California at Berkeley. He retired from that institution in 1986.

Further Reading

A quantum mechanical explanation of maser and laser devices can be found in Robert Eisberg's *Quantum Physics* (1974). An explanation of the work Townes did toward the Nobel Prize can be found in the Nobel Foundation's publication *Nobel Prizes 1964,* which also contains a biographical summary. Townes' own writing includes *Making Waves (Masters of Modern Physics)* (1995); *Microwave Spectroscopy* (1955) with A. L. Schawlow. He also served as editor for *Quantum Electronics* (1960) and *Quantum Electronics and Coherent Light* (1965). Information is also available on the World Wide Web (circa 1997) http://www.nforce.com/projects/inventure/book/book-text/104.html □

Francis Everitt Townsend

Francis Everitt Townsend (1867-1960), American physician, author, and political organizer, crusaded for pensions for the elderly.

Francis Townsend was born into a poor farm family near Fairbury, Il., on Jan. 13, 1867. The family moved to Nebraska, where Francis attended Franklin Academy. He went to California expecting to get rich in the land boom, only to end up nearly penniless. After a few years at farming and odd jobs in Kansas and Colorado, Townsend entered Omaha Medical College, graduating in 1907. He set up practice in South Dakota, where he remained until he entered the Army Medical Corps in World War I. He married a nurse, Minnie Bogue.

After the war the Townsends lived in Long Beach, Calif. But Townsend's medical practice was far from prosperous. He finally secured appointment as assistant city health director but, with the Great Depression, lost the job. At retirement age himself, Townsend grew increasingly indignant over the plight of the masses of poverty-stricken old people. In 1933 he proposed a plan whereby the Federal government would provide every person over 60 a $200 monthly pension. This would be financed by a Federal tax on commercial transactions.

The response to Townsend's Old Age Revolving Pension Plan was overwhelming, and soon inquiries and monetary contributions poured in from all parts of the country. By 1935 Townsend claimed that more than 5,000 ''Townsend Clubs,'' with some 5 million members, operated across the country. That year the Townsend organization secured an astounding 20 million signatures on petitions urging Congress to enact the Townsend Plan. Organized pressure from the Townsendites was the single most powerful impetus behind passage of the Social Security Act of 1935. Yet Townsend saw the social security program as woefully inadequate.

Disillusioned with Franklin Roosevelt's administration and embittered by rough handling before a congressional investigating committee, Townsend in 1936 joined forces with Father Charles Coughlin, founder of the National Union for Social Justice, and Gerald L. K. Smith, self-proclaimed inheritor of the late Huey Long's ''Share Our Wealth'' movement, to form the Union party. But the result of that year's presidential election was disastrous for them, as Roosevelt won reelection by a record majority.

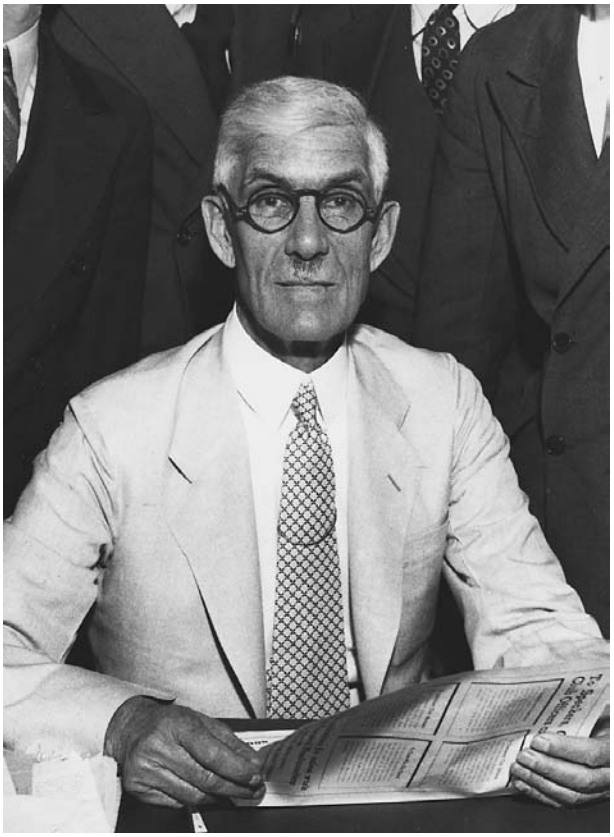

In 1937 the U.S. Department of Justice prosecuted Townsend for contempt of Congress in the 1936 House investigation. However, Roosevelt commuted Townsend's 30-day prison sentence.

Townsend never stopped pushing his pension scheme. But the prosperity of the post-World War II years and improvements in private, state, and Federal pension benefits blunted the appeal of his message. He died in Los Angeles on Sept. 1, 1960.

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Arnold Joseph Toynbee

The English historian and philosopher of history Arnold Joseph Toynbee (1889-1972) described himself as a ''metahistorian'' whose ''intelligible field of study'' was civilization.

Arnold Toynbee was born into an upper-middle-class family. He attended Balliol College, Oxford, and from 1912 to 1915 he was a fellow and tutor in classics. During World War I he served in the Political Intelligence Department of the War Office, where, among other duties, he edited accounts of atrocities. In 1919 he was a member of the Middle Eastern section of the British delegation to the Paris Peace Conference.

He was Koraes professor of Byzantine and modern Greek language, literature, and history at London University from 1919 to 1924. From 1925 until he retired in 1955 he was director of studies in the Royal Institute of International Affairs and professor of international history at London University. He directed the Research Department at the Foreign Office from 1943 until 1946, when he attended the Paris Peace Conference as a British delegate.

The horror of World War I turned Toynbee's conception of his lifework away from the narrow national scholarship in which he had been trained. Struck with parallels between Greco-Roman civilization and his own time, he projected in 1921 a comparative and comprehensive study of the world's civilizations. But between 1921 and 1934, when the first three volumes of the massive *Study of History* appeared, Toynbee wrote more than 140 articles and books, mostly in the orthodox tradition which he had decided to

transcend. These included *The Western Question in Greece and Turkey* (1922), *Greek Historical Thought* (1924), *Greek Civilisation and Character* (1924), the carefully documented *Survey of International Affairs* (1923-1927), and *A Journey to China* (1931); furthermore, he edited *British Commonwealth Relations* (1934).

The second three volumes of Toynbee's *Study* were published in 1939; four more in 1954; an atlas in 1959; and in 1961 a final volume, *Reconsiderations,* which attempted to answer his critics. The first 10 volumes traced a pattern modeled upon Toynbee's Hellenic studies. Isolating 23 complete civilizations, and arguing that his conclusions were deduced from empirical evidence, he described parallel life cycles of growth, dissolution, a ''time of troubles,'' a universal state, and a final collapse leading to a new genesis. Although he found the uniformity of the patterns, particularly of disintegration, sufficiently regular to reduce to graphs, and even though he formulated definite laws of development such as ''challenge and response,'' Toynbee insisted that the cyclical pattern could, and should, be broken.

Beginning in 1954 his cyclical emphasis yielded to a progressive view of history supported first by Christian millennialism and then by a combination of ''higher'' religions moving toward a synthesis of nations beyond the failures of past civilizations. In *Reconsiderations* he altered his count of civilizations to 28, including 13 ''independent'' and 15 ''satellite,'' and he abandoned his Hellenic model and Western civilization as destructively neopagan and egocentric.

In the 1950s, Toynbee concerned himself increasingly with religion as the means to world unity. In *An Historian's Approach to Religion* (1956) he urged that we ''wrench ourselves'' out of the ''mathematico-physical line of approach which we are still following'' to ''make a fresh start from the spiritual side.'' In *Change and Habit: The Challenge of Our Time* (1966) he predicted that if the United States and the Soviet Union do not agree to maintain world order, China, whose religious and historical traditions attracted Toynbee, may emerge as the ''world-unifier.'' Even when treating world affairs, he turned eventually from the disquieting realities of history to the greater security of a metaphysics beyond history.

Two of Toynbee's later works included *Cities on the Move* (1970), and *Constantine Porphyrogenitus and His World* (1973). Toynbee died in York, England, on Oct. 22, 1975.

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Eiji Toyoda

Eiji Toyoda (born 1913) was a former chairman of Toyota Motor Company. His family-run business made revolutionary changes in the way automobiles were made.

Eiji Toyoda, the man who was in the driver's seat of the Toyota Motor Company for over 25 years, is virtually unknown outside of Japan's Toyota City, headquarters of ''the company that stopped Detroit,'' according to the *New York Times.* But like a latter-day Henry Ford, Toyoda made his mark on the auto industry. He not only presided over revolutionary changes in the way cars are built, he saw his family-run business become a powerhouse in the world export market and has forged an unlikely alliance with an archrival, General Motors Corporation. Although he resigned his post as chairman in 1994, he continues to hold the title of honorary chair of the company.

As the head of one of the most powerful industrial clans in a nation of 120 million people, Toyoda had an almost Western flair as a go-getter and an empire builder that belies his reputation in Japan as a staunch political and economic conservative. The parallels between the Fords and the Toyodas extend from the assembly line to the board room. Until his retirement, the elder Toyoda shared power with his cousins: Shoichiro, who is president of Toyota Motor Corporation, and Shoichiro's younger brother Tatsuro, head of

New United Motor Manufacturing Incorporated, the Toyota-GM joint venture headquartered in Fremont, California.

Toyoda's uncle, Sakichi, founded the original family business, Toyoda Automatic Loom Works, in 1926 in Nagoya, about 200 miles west of Tokyo. Sakichi's son, Kiichiro, established Toyota Motor Company in 1937 as an affiliate of the loom works. The family was so involved in the business that Eiji's father Heikichi (younger brother of Sakichi) even made his home inside the spinning factory. ''From childhood, machines and business were always there right in front of me,'' Eiji Toyoda said in an interview in *The Wheel Extended,* a quarterly review published by his company. ''By seeing the two together, I probably developed an understanding of both, from a child's point of view.'' Toyoda has described himself as a combination engineer-administrator: ''I don't really think of myself as an engineer, but rather as a manager. Or maybe a management engineer. Actually, I graduated from engineering school, but more important is the work a person accomplishes in the 10 or 15 years after school.''

What Toyoda accomplished for Toyota Motor was dazzling success at a time when Detroit automakers were struggling to stay profitable. Toyota, Japan's number one automaker, spearheaded the tidal wave of small, low-priced cars that swept the United States after successive energy crises in the mid- and late-1970s. Enraged by the invasion of Japanese imports, Toyoda's counterpart at the Ford Motor Company, then-chairman Henry Ford II, vowed, ''We'll push them back to the shores.'' It never happened. Instead, Ford and his lieutenants turned to Toyota to negotiate a possible cooperative venture in the United States—an unsuccessful effort that preceded GM's historic agreement in 1983 to jointly produce Toyota-designed subcompacts at an idle GM plant in Fremont.

In addition to running the largest corporation in Japan—and the world's third largest automaker, behind GM and Ford—Toyoda has overseen the development of a highly efficient manufacturing system that is being copied worldwide. It ''represents a revolutionary change from certain tenets of mass production and assembly-line work originally applied by Henry Ford,'' wrote *New York Times* Tokyo correspondent Steve Lohr. In short, Toyoda's career could be said to echo the company's U.S. advertising slogan: ''Oh, what a feeling!''

After graduating in 1936 with a mechanical engineering degree from the University of Tokyo—training ground for most of Japan's future top executives—the 23-year-old Toyoda joined the family spinning business as an engineering trainee and transferred a year later to the newly formed Toyota Motor Company. The company was a relative newcomer to the auto business in Japan. The country's first car, a steam-powered vehicle, was produced just after the turn of the century, followed in 1911 by the introduction of the DAT model, forerunner of Datsun/Nissan, Toyota's nearest rival today.

The Toyoda family patriarch, Sakichi, the son of a poor carpenter, had invented the first Japanese-designed power loom in 1897 and perfected an advanced automatic loom in 1926, when he founded Toyoda Automatic Loom Works. He ultimately sold the patents for his design to an English firm for $250,000, at a time when textiles was Japan's top industry and used the money to bankroll his eldest son Kiichiro's venture into automaking in the early 1930s.

Numerous stories have sprung up over the years concerning why the auto company was named Toyota rather than Toyoda. A *Business Week* article claims the family consulted a numerologist in 1937 before establishing its first auto factory: ''Eight was their lucky number, he advised. Accordingly, they modified their company's name to Toyota, which required eight calligraphic strokes instead of ten. Sure enough, what is now Toyota Motor Corp. soon became not only the biggest and most successful of Japan's automakers, but also one of the most phenomenally profitable companies in the world.'' But a *New York Times* story notes the family changed the spelling in the 1930s because ''it believed the sound [of the new name] resonated better in Japanese ears.''

After Eiji joined the family business in 1936, he worked on the A1 prototype, the forerunner of the company's first production model, a six-cylinder sedan that borrowed heavily from Detroit automotive technology and resembled the radically styled Chrysler Airflow model of that period. During those early years, Toyoda gained lots of hands-on experience. ''I tried in the past to see how much I could really tell by touch,'' he said in *The Wheel Extended*. ''It was hard for me to recognize a difference of one hundredth of a millimeter. I must have had a lot of free time. Still, I think it is important to know how much of a difference one can sense.'' It was a philosophy he shared with his cousin Kiichiro, who often told his employees: ''How can you expect to do your job without getting your hands dirty?''

In this spare time, Eiji Toyoda studied rockets and jet engines and, on the advice of his cousin, even researched helicopters. ''We gathered materials in an attempt to make a helicopter and made prototype rotary wings,'' he said in *The Wheel Extended*. ''By attaching the wings on one end of a beam, with a car engine on the other, we built a contraption that could float in the air. . . . We weren't doing it just for fun. However, the war intensified, and it became hard to experiment because of a shortage of materials.''

The war left Japan's industry in a shambles, and the automaker began rebuilding its production facilities from scratch. Recalled Toyoda: ''Everything was completely new to us. Design and production, for example, all had to be started from zero. And the competitive situation allowed for not even a single mistake. We had our backs to the wall, and we knew it.''

But while Kiichiro Toyoda was rebuilding the manufacturing operations, Japan's shattered economy left the company with a growing bank of unsold cars. By 1949, the firm was unable to meet its payroll, and employees began a devastating fifteen-month strike—the first and only walkout in the company's history—which pushed Toyota to the brink of bankruptcy. In 1950, the Japanese government ended the labor strife by forcing Toyota to reorganize and split its sales and manufacturing operations into separate companies, each headed by a non-family member. Kiichiro

Toyoda and his executive staff resigned en masse; Kiichiro died less than two years later.

Eiji Toyoda, meanwhile, had been named managing director of the manufacturing arm, Toyota Motor Company. In what some automakers must view as a supreme irony, he was sent to the United States in 1950 to study the auto industry and return to Toyota with a report on American manufacturing methods. After touring Ford Motor's U.S. facilities, Toyoda turned to the task of redesigning Toyota's plants to incorporate advanced techniques and machinery. Returning from another trip to the United States in 1961, only four years after the establishment of Toyota Motor Sales USA, a prophetic Toyoda told employees in a speech recorded in a company brochure: ''The United States already considers us a challenger. . . . But we must not just learn from others and copy them. That would merely result in being overwhelmed by the competition. We must produce superior automobiles, and we can do it with creativity, resourcefulness and wisdom—plus hard work. Without this . . . and the willingness to face adversity, we will crumple and fall under the new pressures.''

In 1967, Toyoda was named president of Toyota Motor Company—the first family member to assume that post since Kiichiro resigned in 1950. The family power wasn't consolidated until 1981, when Sadazo Yamamoto was replaced as president of Toyota Motor Sales by Shoichiro Toyoda, son of Kiichiro and nicknamed the ''Crown Prince'' by the Japanese press. A year later, the two branches of the company were unified in the new Toyota Motor Corporation, with Eiji Toyoda as chairman and Shoichiro Toyoda as president and chief executive officer. A Business Week article at the time quoted a Japanese economist as saying the return of the Toyoda family to power was a ''restoration of the bluest of blue blood.''

At this stage of the company's history, there may be a strong family presence (after a stretch of non-family leadership for most of the postwar period), but not ''control'' in the Western sense. The top three family members own just over one percent of Toyota Motor stock, according to Britain's Financial Times. In contrast, the Ford family in the United States controls 40 percent of the voting power in the Ford Motor Company.

The Toyodas led their company to a record year in 1984. Toyota sold an all-time high 1.7 million vehicles in Japan and the same number overseas. Profits peaked at $2.1 billion for the fiscal year ending March 31, 1985. While that performance would certainly earn Toyota a mention in automotive history books, Eiji Toyoda and his company may be better remembered for a distinctive management style that has been copied by hundreds of Japanese companies and is gaining growing acceptance in the United States. The Toyota approach, adopted at its ten Japanese factories and 24 plants in 17 countries, has three main objectives: Keeping inventory to an absolute minimum through a system called kanban, or ''just in time,'' insuring that each step of the assembly process is performed correctly the first time, and cutting the amount of human labor that goes into each car.

Despite the predominance of robots and automation at Toyota, the company firmly believes in the principle of lifetime employment; displaced workers are not laid off, but frequently transferred to other jobs. Toyoda believes the day when robots totally replace humans is a long way off. He told *The Wheel Extended:* ''At the current stage, there is a greater difference between humans and robots than between cars and magic clouds. Robots can't even walk yet. They sit in one place and do exactly as programmed. But that's all. There is no way that robots can replace all the work of humans.''

Due in part to that sort of philosophy, it's not surprising that company loyalty is so high. Toyota's 60,000 employees in Japan, for instance, are encouraged to make cost-cutting suggestions, an idea that Eiji Toyoda borrowed from Ford after his first visit to the United States. Since the system began in 1951, tens of millions of suggestions have flooded the executive offices. ''The Japanese,'' asserts Toyoda, ''excel in improving things.''

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Toyotomi Hideyoshi

The Japanese warrior commander Toyotomi Hideyoshi (1536-1598) completed the military unification of the country in the late 16th century and undertook two invasions of Korea in the 1590s.

The period of the late 15th century and the first half of the 16th is known in Japanese history as the age of provincial wars. During this time neither the ancient imperial court nor the shogunate (military government) of the Ashikaga family, both of which were located in Kyoto in the central provinces of the island of Honshu, exercised any significant control over the country, and fighting among warrior bands raged everywhere. Gradually, however, a group of daimyos (barons) began to impose their rule over extensive territorial domains, and by the mid-16th century

much of the land was in their hands. From about the 1550s the greatest of these daimyos, having organized powerful armies composed of infantry as well as cavalry units, began to assert themselves more vigorously than before beyond their own domains, and soon they were engaged in what was clearly a competition to establish a new national hegemony.

The initial victor in this competition was Oda Nobunaga, a daimyo whose domain was located in the region of modern Nagoya. Judicious alliances with certain daimyos and successful attacks on others led to Nobunaga's triumphant entry into Kyoto in 1568. There he received imperial approval of his military exploits and, after abolishing the Ashikaga shogunate in 1573, removed all doubt that he alone was now the holder of real power in the central provinces.

Nobunaga assigned two of his leading generals, Akechi Mitsuhide and Toyotomi Hideyoshi, to carry out the invasion of the western provinces of Honshu, where several powerful and especially recalcitrant daimyos had their domains. But in 1582 Mitsuhide, who had temporarily returned to Kyoto, suddenly attacked and killed Nobunaga. Mitsuhide, however, was unable to take advantage of the situation; for Toyotomi Hideyoshi, by far his superior as a commander, rushed back to the central provinces and destroyed him. With great suddenness Toyotomi Hideyoshi emerged both as the avenger of Nobunaga and as potentially the new hegemon of the country.

Toyotomi Hideyoshi and the Foreigners

Toyotomi Hideyoshi's rise to power was one of the most striking examples of upward social mobility in premodern Japanese history. Born into a peasant family of the Oda domain, Toyotomi Hideyoshi had joined Nobunaga's army as a common soldier and had risen by sheer martial prowess to a position of command and territorial enfeoffment. Even before Nobunaga's death, Toyotomi Hideyoshi had distinguished himself as probably the outstanding military tactician of the day.

Another important historical factor that contributed both directly and indirectly to unification was the arrival of Europeans in Japan. The Portuguese, who came in the early 1540s, were (so far as we know) the first non-Asians ever to set foot on Japanese soil, and they were followed within a few decades by the Spanish sailing out of the Philippines.

The Portuguese and the Spanish helped to spur a great expansion of maritime trade in East Asian waters during the 16th and early 17th centuries. Apart from missions dispatched infrequently to China, neither the imperial court nor (from the 12th century) the successive warrior governments of Japan had ever pursued overseas commerce with vigor. Private traders and pirate bands, working chiefly out of the harbors of Kyushu and the Inland Sea, had been intermittently active; but it was not until the time of Nobunaga and Toyotomi Hideyoshi that, spurred on by the Europeans, the Japanese officially sponsored a policy of competitive foreign trade.

Introduction of Christianity

Toyotomi Hideyoshi probably had the strongest interest of any Japanese leader of this age in foreign trade. During his period of ascendancy, Japanese commercial vessels sailed as far afield as Malaya and Siam. Yet, interestingly, it was his desire for the profits from foreign trade that presented Toyotomi Hideyoshi with one of his most vexing problems; for the Europeans, with whom the Japanese exchanged on the largest scale, insisted upon combining business with Christian missionary activity, and Toyotomi Hideyoshi increasingly came to view such activity as dangerous and subversive both to his own rule and to Japanese society in general.

Nobunaga had actually encouraged the foreign missionaries, owing probably to his desire to check the militant Buddhist sects that opposed him, and Toyotomi Hideyoshi does not seem at first to have been particularly concerned about their presence in Japan. But in 1587, when he marched into Kyushu to bring that westernmost Japanese island under his sway, Toyotomi Hideyoshi appears to have become alarmed upon seeing at firsthand the territorial acquisitions of the Catholic Church in ports such as Nagasaki. In any case, he suddenly issued a decree ordering the missionaries to leave the country. Although Toyotomi Hideyoshi did not actually enforce this decree, and the missionaries before long openly resumed their activities, his act foreshadowed a growing animosity on the part of Japan's leaders toward Christianity that led ultimately to its proscription in the country in the early 17th century.

In 1590, three years after his campaign to Kyushu, Toyotomi Hideyoshi completed the unification of Japan by destroying the Go-Hojo of the eastern provinces of Honshu, who were the last great independent daimyo family that had not submitted to him. From this time on Toyotomi Hideyoshi was the undisputed military dictator of the land.

Toyotomi Hideyoshi as Dictator

One of Nobunaga's most trusted allies was Tokugawa leyasu, a daimyo whose domain was also in the region near modern Nagoya. Ieyasu had performed invaluable service in protecting Nobunaga's rear when the latter had advanced to Kyoto, and he might well have been the one to succeed as national hegemon if Toyotomi Hideyoshi had not acted as quickly as he did to take control in the central provinces after Nobunaga's assassination. Toyotomi Hideyoshi never made an all-out effort to force leyasu to submit absolutely to him. Eventually he persuaded the Tokugawa chieftain to move to a domain in the eastern provinces, apparently to place him at a greater distance from the region of Kyoto and Osaka, where Toyotomi Hideyoshi maintained his own base. Yet this must be viewed as historical short-sightedness on the part of Toyotomi Hideyoshi, because the eastern provinces contained the most extensive agricultural lands in Japan, and they provided the wealth and power that ultimately enabled leyasu to take control of the country after Toyotomi Hideyoshi's death.

Toyotomi Hideyoshi, because of his lowly origins, sought to improve his personal prestige in Japan's status-conscious premodern society by taking several high titles in the imperial court. These titles, however, had nothing to do with his real power, which was based entirely on his military achievements.

Among Toyotomi Hideyoshi's most important measures as central ruler of Japan were the implementation of a national land survey and the issuance of decrees that defined the social status and duties of the peasant and samurai classes. Many daimyos had already undertaken land surveys in their domains, but Toyotomi Hideyoshi was the first one in a position to order such a survey on the national level. The information thus acquired proved administratively invaluable to the governments of both Toyotomi Hideyoshi and the Tokugawa shogunate (1603-1867).

In the earlier centuries of the medieval age there had been no clear distinction between peasants and warriors. Many of the participants in civil conflicts returned to their fields as soon as peace was restored and had to be mustered again whenever fighting was resumed. With the acceleration of warfare during the 16th century, the various daimyos tended increasingly to gather their retainers in their castle towns in order to have them available at all times for service. But it was Toyotomi Hideyoshi who, in a series of decrees issued in the late 1580s, finally made into national law the formal division of peasant and samurai classes.

Peasants were obliged to relinquish all the weapons they possessed and were directed henceforth to remain in the countryside; samurai, on the other hand, were ordered to maintain permanent residence in the towns. Theoretically, there was to be no social intercourse whatsoever between the two classes, although in fact absolute division was never achieved. In some parts of the country samurai stayed on their farming lands, and the migration of peasants from the countryside to the towns was never completely checked. Nonetheless, the fundamental policy of separation of peasants and samurai and thus of rural and urban populations provided the basis for an extraordinary social equilibrium in Japan for nearly 3 centuries.

Korean Invasions

Shortly after completing unification of the country, Toyotomi Hideyoshi attempted to establish diplomatic relations with Korea and China. The former refused on the grounds that it was already bound by a subordinate, tributary relationship to China, and China simply rejected outright the proposal of an international relationship based on the concept (which was indeed utterly alien to the traditional Chinese world view) of ''equality'' with Japan or any other country. Thus rebuffed, Toyotomi Hideyoshi organized an invasion force of some 160,000 men and dispatched it to Korea in 1592.

Yet it is most unlikely that Toyotomi Hideyoshi decided to invade Korea solely because of his failure to establish diplomatic ties with either it or China. There is, in fact, good reason to believe that he was driven by the megalomaniacal desire to conquer new lands and that he used the rejection of his overture for such ties (which he fully expected to be rejected) simply as an excuse. He also no doubt saw the advantages to be gained in directing the fighting energies of an exceptionally large warrior class toward overseas aggression. Finally, Toyotomi Hideyoshi's great interest in the expansion of Japanese maritime trade may very likely have prompted him to seek by force from his continental neighbors what they were unwilling to allow him to acquire through peaceful trade.

Whatever the precise reasons for its dispatch, the Japanese invasion force (which Toyotomi Hideyoshi did not personally accompany) advanced rapidly up the Korean Peninsula. At the Yalu River on Korea's northern border, however, it was met by Chinese armies and, having overextended its supply lines, was forced to pull back southward. Eventually the campaign had to be abandoned altogether.

Toyotomi Hideyoshi sent another force, in 1597, but this achieved little and was withdrawn upon Toyotomi Hideyoshi's death the following year. Thus the Korean invasions were utter failures and indeed constituted virtually the only major setbacks in Toyotomi Hideyoshi's otherwise brilliant military career.

Toyotomi Hideyoshi's Grandeur

Toyotomi Hideyoshi did everything on a grand scale. He built several great castles in the central provinces, including a mammoth structure in Osaka that is still an imposing sight in that city today, and had them lavishly outfitted and decorated. Even his entertainments, especially his famous ''tea party'' in Kyoto in 1587, were open to hundreds and even thousands of people.

In sharp contrast to the esthetics of the preceding age, which were based chiefly on Zen Buddhist principles of restraint and simplicity, the tastes of Toyotomi Hideyoshi and many of his contemporaries ran to the grandiose and the spectacular. This was no doubt in part a reflection of the new vigor and heroic spirit of the age of unification; but it was also a prelude to the new bourgeois culture that was to flourish in the urban centers of Japan in the next century.

Final Years

Toyotomi Hideyoshi's final years were darkened not only by the failure of the Korean campaigns but also by his growing concern over succession to the leadership of the Toyotomi. Toyotomi Hideyoshi wished to bequeath his position as family head and national hegemon to his infant son, Hideyori (who was a mere 5 years old when Toyotomi Hideyoshi died in 1598). Near the end, Toyotomi Hideyoshi made almost frantic efforts to extract pledges of loyalty to Hideyori from the various leading daimyos. He also appointed a board of five regents from among the leading daimyos to handle the affairs of government during Hideyori's minority.

Of the five regents, by far the most powerful was Tokugawa leyasu, who had established firm control over his new domain in the Kanto region, which was even more extensive than Toyotomi Hideyoshi's own. Upon Toyotomi Hideyoshi's death leyasu emerged as the unquestionably logical successor to the national hegemony, despite the arrangements made for Hideyori; and indeed the events of the next 2 years centered on the formation of two great daimyo leagues, the pro-leyasu and the anti-leyasu. In 1600 these two leagues met in a decisive battle at Sekigahara between Nagoya and Lake Biwa. Ieyasu's resounding victory in this encounter enabled him to found a shogunate that provided Japan with more than 2½ centuries of almost uninterrupted peace.

Position in History

None of the great unifiers—Nobunaga, Toyotomi Hideyoshi, or leyasu—was a political innovator. Although, owing mainly to the coming of Europeans, they undoubtedly knew more of the outside world than any previous Japanese rulers, they still had no direct exposure to governing practices other than their own. Hence we should probably not be surprised that they put their respective hegemonies together almost exclusively on the basis of the time-honored procedures they knew as daimyos and did not attempt to establish a more centralized government in Japan.

Because of his early death Nobunaga was unable to complete the task that he had begun, and the greatest glory in the course of unification went to Toyotomi Hideyoshi. So spectacular were Toyotomi Hideyoshi's achievements in completing unification, in fact, that he has impressed many later historians as the greatest leader in premodern Japanese history. Although he failed to sustain the rule of his family as leyasu was subsequently to do for Tokugawa rule, it also seems likely that leyasu, on the other hand, lacked the military genius to have first accomplished military unification in the manner of Toyotomi Hideyoshi.

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Spencer Bonaventure Tracy

Spencer Bonaventure Tracy (1900-1967) was an outstanding and versatile actor whose career spanned over 30 years and brought him nine Academy Award nominations and two Oscars.

Spencer Bonaventure Tracy was born in Milwaukee, Wisconsin, on April 5, 1900. He was the younger of two sons of John and Caroline (Brown) Tracy. He grew up in a comfortable, Catholic environment. On America's entry into World War I in 1917, while in his third year of high school, he joined the Navy, spending most of his enlistment at the Norfolk Navy Yard in Virginia. After graduating from Northwestern Military Academy he spent two years at Ripon College, leaving in 1921 to pursue a theatrical career (the college awarded him an honorary degree in 1940).

After some training at the Sargent School in New York City, Tracy made his Broadway debut in a non-speaking role as a robot in the 1923 Theatre Guild production of Karel Capek's *R.U.R.* Over the next years he played a variety of roles with different stock companies in the East and Midwest, occasionally succeeding in obtaining Broadway roles. By the end of the 1920s he had established himself in New York City as a respected journeyman actor. His big break came in 1930 playing the role of ''Killer'' Mears in the tough prison drama *The Last Mile;* he was a sensation and attracted the attention of Hollywood. Tracy returned to the Broadway stage only once more: in 1945 he starred in an unsuccessful production of Robert Sherwood's *The Rugged Path,* winning much better notices than the play.

Tracy's film career began in 1930. While still playing the lead role in *The Last Mile,* he made two short dramatic films for the Vitaphone Company at their New York City studio. His first Hollywood role came at the behest of director John Ford, who, seeing him as Mears, cast him in a

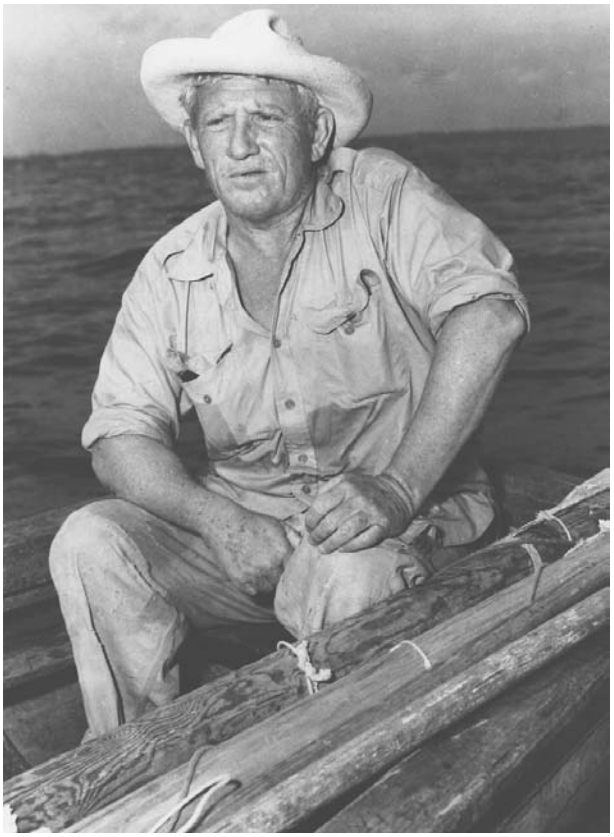

comedy about prison life (*Up the River,* 1930). Signing a contract with Fox films, Tracy made over 20 films between 1930 and 1935, the bulk of them for Fox. He was typed as a ''tough guy'' in films such as *Quick Millions* (1931), *Sky Devils* (1932), *20,000 Years in Sing Sing* (1932), *Looking for Trouble* (1934), and *The Murder Man* (1935). He demonstrated a capacity to extend himself beyond such typecasting in films such as the unconventional *The Power and The Glory* (1933), but it was not until he moved to MGM in 1935 that he made a real mark and became known for the quality of his acting.

He spent over three decades under contract to MGM and during that time made over 30 movies for that studio as well as a few on ''loan-out.'' After he left MGM in 1956 Tracy made nine more films, the most impressive and successful being those undertaken with producer-director Stanley Kramer. During these years, Tracy—who off-camera often was irascible, moody, and crusty—garnered a splendid reputation as a stylish, strong, authoritative actor and developed into one of the top stars of the business. Never conventionally handsome, he proved extremely versatile in the range of roles he addressed and managed to mature successfully as the years passed. Always well-prepared, Tracy gave such restrained, natural, seemingly effortless performances in his films that at one time he was dubbed ''The Prince of Underplayers.''

Over the years Tracy garnered nine Academy Award nominations (more than any player in his lifetime) and won the Oscar twice. His range and versatility are well-demonstrated by the roles for which he won these nominations, including the happy-go-lucky Portuguese fisherman Manuel in *Captains Courageous* (1937 Academy Award), Father Flanagan in *Boys Town* (1938 Academy Award), the eponymous Stanley Banks in *Father of the Bride* (1950 nomination), the Clarence Darrow character in *Inherit the Wind* (1960 nomination), an American jurist dealing with German war criminals in *Judgment at Nuremberg* (1961 nomination), and the liberal, put-upon father of a daughter who wishes to marry a Black man within 24 hours in *Guess Who's Coming to Dinner* (1968 nomination). But no matter what the role, Tracy brought to it authority, sincerity, and great skill, and he was admired by the members of his craft, critics, and the public.

Tracy married fellow stock company player Louise Treadwell in 1923. They had two children, Susan and John (who was born deaf). Although Tracy often lived apart from his wife, they never divorced, and he generously supported her endeavors to deal with the problems faced by deaf children through the John Tracy Clinic which she established in Los Angeles in the early 1940s.

An avid polo player during his early years in Hollywood, Tracy also became known for being a rakehell. He often went on alcoholic benders and had a number of intense romantic liaisons with some of his leading ladies, such as Loretta Young. This aspect of his life just about ended when he established a long relationship with Katherine Hepburn that lasted until his death. They met in the 1942 filming of *Woman of the Year,* and this movie marked the beginning of a romantic and professional relationship which lasted until his death in 1967. Among the more successful of the nine films they made jointly are the marvelous comedies *Adam's Rib* (1949) and *Pat and Mike* (1952), as well as the serious dramas *Keeper of the Flame* (1942) and *Guess Who's Coming to Dinner* (1967), his last film.

During the last years of his life Tracy suffered greatly from ill health, and between 1962 and 1967 he did not perform at all. It was by all accounts a real effort, requiring great determination on his part and much patience on the part of other cast members and crew, for him to make his last film. He died but weeks after its completion.

Tracy belongs to an era of film-making now gone forever. A great personality as well as a consummate actor, he limited himself to one medium. He did what he knew best and did that very well, being solid, dependable, and outstanding.

Further Reading

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Catharine Parr Traill

Catharine Parr Traill (1802-1899) was a Canadian naturalist and author who wrote books for children, studies of Canadian flowers and plants, and, most important, accurate accounts of pioneer conditions in Upper Canada.

Catharine Parr was born in London and began to write stories for children while still a girl. Her first children's book, *The Blind Highland Piper,* was published in 1818, when she was only 16; her most popular book of this type, *Little Downy; or, The History of a Fieldmouse: A Moral Tale,* appeared in London in 1822. She married a half-pay British army officer, Lt. Thomas Traill, in 1832 and in the same year emigrated with him to Upper Canada (now Ontario). The Traills settled in the backwoods near the present town of Peterborough, and she was very close to being a centenarian when she died at Lakefield in 1899.

Traill's best-known book had its genesis in a series of letters she wrote home to her mother in England describing her impressions of early life in Canada. The book was published in London in 1836 with the following informative title: *The Backwoods of Canada; Being the Letters from the Wife of an Emigrant Officer; Illustrative of the Domestic Economy of British North America*. It was an instant success and was soon translated into German and French. For actual or potential emigrants it provided useful information on the hazards of pioneer settlement and practical hints on how to survive these hazards.

Having achieved success with this book, Traill followed it up with a similar work: *The Female Emigrant's Guide, and Hints on Canadian Housekeeping* (1854). She became increasingly interested in the botany of her adopted country and embodied the knowledge she acquired of this subject in four books: *Rambles in the Canadian Forest* (1859), *Canadian Wild Flowers* (1869), *Studies of Plant Life in Canada* (1885), and *Pearls and Pebbles; or, Notes of an Old Naturalist* (1894). She also continued to practice her first literary skill, that of writing stories for children. One such book was *The Canadian Crusoes* (1852), which was republished 30 years later under the title *Lost in the Backwoods;* another was *Lady Mary and Her Nurse: A Peep into the Canadian Forest* (1856), published a year later in Boston as *Stories of the Canadian Forest* and in London in 1869 as *Afar in the Forest;* her last children's book was *Cot and Cradle Stories* (1895).

Further Reading

There is as yet no book-length study of Catharine Parr Traill. The most useful sources of information are Clara Thomas's introduction to Traill's *The Backwoods of Canada* in the New Canadian Library edition (1966) and the appropriate chapter of George H. Needler, *Otonabee Pioneers* (1953). See also Desmond Pacey, *Creative Writing in Canada* (1961), and Carl F. Klinck, ed., *Literary History of Canada* (1965). □

Trajan

The Roman emperor Trajan (ca. 53-117), or Marcus Ulpius Trajanus, was the first non-Italian emperor. He expanded Rome's territory to its farthest limits, and his designation as optimus princeps, "the best of princes," attests to his reputation.

When Nerva succeeded the murdered Domitian in 96, it was by no means certain that the armies would accept a nice old unknown emperor. The danger from ambitious generals was so real that Nerva adopted Trajan, the commander of the nearest armies (on the Rhine), and made him successor even though he was a native of Italica, a Romanized town of Spain. Henceforth non-Italian lineage was no bar to even the highest position in the empire. The two most important aspects of Trajan's reign were his forward policy on the frontiers and his administrative and building activities, particularly with regard to Italy.

Wars and Conquests

A bit of glory is a source of strength to a new regime, and Trajan seems to have decided to correct Domitian's policy of "weakness" toward the Dacians. The result was two Dacian Wars (101-102 and 105-106), the first apparently sought by Rome, the second clearly a Dacian try for revenge. After the first war Dacia was humbled; after the second it was annexed.

Trajan doubtless recognized the economic value of Dacia (roughly, modern Romania), but he must also have seen the wisdom of advancing a wedge of Roman territory between Rome's possible barbarian enemies, the Germans to the west and the Sarmatians to the east. Dacia in time became thoroughly Latinized, and the Romanians today speak a romance language. Also in 106 the client king of the Nabateans died, and Trajan ordered his territory—approximately modern Sinai, the Negeb, and Jordan—annexed as the province of Arabia.

Parthia, embracing essentially modern Iraq and Iran, was the only major power Rome faced, and the two were constantly at odds as to who should control Armenia, which was strategically important to both. When the question boiled up again, Trajan decided to annex Armenia, which he did (114) with little fighting. Armenia could hardly be held, however, if the Parthians could attack it from Mesopotamia, and in 115 Trajan occupied northern Mesopotamia. In 116 he continued south, took the Parthian capital, and advanced to the Persian Gulf.

Trajan organized his new conquest into provinces, but revolts broke out behind him everywhere. Even within the empire the Jews erupted in a bitter revolt, massacring the Gentiles where they could and being massacred in return. Trajan intended to restore order and resume the war, but he died suddenly (117), and his successor, Hadrian, made peace with Parthia and abandoned the Eastern provinces except Arabia.

Administration and Public Works

Though Trajan's public works were widespread throughout the empire, the most important were in Italy: roads, especially the Via Traiana in the south; large improvements to Claudius's artificial harbor at Ostia; and particularly the immense forum in Rome, surrounded by halls, libraries, and shops and centering on the most famous of all Trajan's works, the great column commemorating his Dacian victories.

Trajan's administrative measures were chiefly designed to preserve the prosperity of Italy. He extended Nerva's scheme of *alimenta,* low-cost state loans to farmers, whose repayment went to the local communities for the support of poor children. Since the finances of some of the towns were becoming chaotic, he appointed temporary imperial officials, *curatores,* to control the town budgets. Like the *alimenta,* this system also spread, and the temporary officials tended to become permanent. Trajan even extended the practice to whole provinces, and his correspondence with his appointee Pliny the Younger shows how petty were the matters which might be referred to the central authority.

The ancients never revised their opinion that Trajan was the best of the emperors, and his reign did inaugurate almost a century in which nearly all elements of the empire worked in harmony, but modern historians have some reservations. Both in money and in manpower his wars overstrained Rome's resources, and his moving the imperial government into local administration started the trend to that overlarge, overworked bureaucracy whose cost (bureaucrats must be paid) and cumbersomeness ultimately contributed to the collapse of the empire.

Further Reading

Except for brief epitomes, very little ancient literary material on Trajan survives. Of some help are Pliny the Younger's *Panegyric* (though it tells more about Domitian than about Trajan) and some of his letters, including Trajan's replies. Among modern works, a study of Trajan is in Bernard W. Henderson, *Five Roman Emperors* (1927). For Trajan's buildings see Paul L. Mackendrick, *The Mute Stones Speak: The Story of Archaeology in Italy* (1960). Considerable information on Trajan is in F. A. Lepper's specialized work, *Trajan's Parthian War* (1948). □

William Barret Travis

American patriot William Barret Travis (1809-1836) was a hero of the Texan War for Independence against Mexico.

William Travis was born on Aug. 9, 1809, in present Saluda County, S.C. When he was 9, his family moved to a farm in Alabama. Before his twentieth birthday, after studying law, he was admitted to the bar. Unable to support himself entirely by practicing law, he also taught school.

Standing 6 feet in height, weighing 175 pounds, redheaded, and blue-eyed, Travis married one of his pupils, Rosanna E. Cato. The marriage was unhappy, and in 1831 he moved to Texas, establishing a law practice at Anahuac, the legal port for Galveston Bay.

In Texas, Travis quickly conceived an intense dislike for the Mexican government and became a leader of the militant faction working for independence. In 1832 he participated in disputes with the Mexican commanding officer at Anahuac that led to his arrest. In October 1832 he moved to San Felipe, the center of the American colonies in Texas. He practiced law, was secretary of the city council, and courted Rebecca Cummings, whom he intended to marry. His divorce was approved in 1835, and he received custody of his son. The outbreak of the Texas revolution prevented his marriage to Rebecca Cummings.

In the early fighting Travis commanded a scouting company at the Battle of San Antonio. Next he was a recruiter and then was named a major of artillery. Transferring to the cavalry as a lieutenant colonel, he arrived at San Antonio on Feb. 3, 1836, at the head of 25 men. Commanding the volunteers at San Antonio was James Bowie. Both men had orders to quit the Alamo, a mission chapel of fortress proportions, but both chose to disregard the order. On February 23 the dictator of Mexico, Antonio López de Santa Ana, arrived with an army of 5,000 men. When Bowie fell ill, Travis, with 186 men, assumed total command of the Texan forces. Desperately he wrote for aid: "I call on you in the name of liberty, of patriotism & everything dear to the American character to come to our aid. . . . If this call is

neglected, I am determined to sustain myself as long as possible & die like a soldier.'' His last note was to the friend caring for his son: ''Take care of my little boy. . . . If this country should be lost, and I should perish, he will have nothing but the proud recollection that he is the son of a man who died for his country.''

On March 6 the Mexicans stormed the Alamo and killed every defender, including Travis. The Alamo Cenotaph, erected in 1936 by the state of Texas, commemorates these heroes, especially Travis, whose indomitable will and incendiary pen furthered the cause of Texan independence.

Further Reading

A useful source is *The Diary of William Barret Travis,* edited by Robert E. Davis (1966). Also valuable is the chapter on Travis in H. Bailey Carroll and others, *Heroes of Texas* (1964).

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Heinrich von Treitschke

The German historian, politician, and political publicist Heinrich von Treitschke (1834-1896) was the most famous and influential member of the Prussian school of history in 19th-century Germany. He advocated a powerful German state under Prussian leadership.

Heinrich von Treitschke was born on Sept. 15, 1834, in Dresden. His father, who rose to general officer's rank in the service of the Saxon monarchy, was of German-Czech descent, had been ennobled in 1821, and maintained his aristocratic conservatism and loyalty to the Saxon royal family throughout his life. Young Heinrich showed early intellectual promise in his schooling, which, however, was interrupted at the age of 8 by a severe case of measles complicated by glandular fever which led to increasing loss of hearing. Thus a career of public service as a soldier or statesman-politician became impossible, and Heinrich decided on a life of scholarship.

His Education

Attending Dresden's Holy Cross Gymnasium (high school) from 1846 to 1851, Treitschke was exposed not only to the traditional classical education but also to liberal ideas critical of the semiabsolutism of the times. The study of German literature under Julius Klee and personal observations of the political events of the revolutionary years 1848-1849 molded Treitschke's tendency toward strong political conviction into an attitude of enthusiastic support for a constitutional, united Germany under Prussian leadership.

From 1851 to 1854 Treitschke studied at the universities of Bonn, Leipzig, Tübingen, and Freiburg, attending classes under F. C. Dahlmann, the political economist Wilhelm Roscher, and the eminent Tübingen philosopher Friedrich Theodor Vischer.

After a brief interlude in Dresden, Treitschke studied at Göttingen and Leipzig. He succeeded in publishing two volumes of poems, *Patriotic Songs* (1856) and *Studies* (1857). In 1858 he finished his habilitation thesis, *Die Gesellschaftswissenschaft* (1859; *The Science of Society*), which earned him an appointment as lecturer at the University of Leipzig in 1859.

The political atmosphere in Leipzig did not prove congenial, and in 1863 Treitschke accepted a professorial appointment at Freiburg. Here he wrote his famous essay *Bundesstaat und Einheitsstaat* (1863-1864; *Federation and Centralization*). In 1866, when Baden joined Austria in war against Prussia, Treitschke resigned his position at Freiburg and demanded in a pamphlet, *The Future of the North German Middle States,* the annexation of Hanover, Hesse, and Saxony by Prussia.

Political Activities

Although Treitschke was estranged from his father, his fame as a political publicist had now reached national eminence. Positions at Kiel (1866) and Heidelberg (1867-1874) followed before he finally settled in Berlin. His strong Prussian sentiments had earned him appointment as editor of the *Preussische Jahrbücher* (Prussian Annals) in 1866 and elec-

tion to the German Reichstag (House of Deputies) in 1871. Although originally affiliated with the National Liberal party, he left that party in 1879 to support Bismarck's new commercial policy and held his seat until 1884 as an independent member with conservative leanings.

The period from 1859 to 1871 is important for Treitschke's development. More and more he abandoned his original liberal constitutional attitude and became an ever more ardent advocate of the power state, of war as the noblest activity of man, and of a German expansionist, cultural mission under Prussian leadership which would establish Germany as an equal among the world powers. Although he counted among his close friends a number of Jews, he participated in the anti-Semitic movement of the late 1870s, proclaiming that Jewry could play an important role only if its individual members were to merge themselves with the nationality of their state.

History of Germany

Treitschke had planned to write a history of Germany since 1861; but not until he had settled in Berlin, where the Prussian archives were close at hand, did the work progress. The first volume of his *Deutsche Geschichte im 19. Jahrhundert* (*German History in the 19th Century*) was published in 1879, starting with the Napoleonic period. The fifth volume, published in 1894, brought the narrative only to the beginning of 1848. Although this, the greatest of his works, also suffered from the shortcomings of Treitschke's emotional patriotic nature and was limited to the almost exclusive use of the Prussian archives, it nevertheless constitutes a major contribution to historical writing. Its literary style and power of expression have been likened to Friedrich von Schiller's diction and Johann Gottlieb Fichte's rhetoric. In spite of his tendency to oversimplify complicated events, Treitschke exhibited a grasp of detail and power to synthesize that produced a general cultural historical setting uncommon among the works of historians of his time.

Other important historical and political essays were published in four volumes as *Historische und Politische Aufsätze* (1896; *Historical and Political Essays*); and his lectures on politics were collected and published in two volumes as *Vorlesungen über Politik* (1898; *Politics*).

Treitschke died on April 28, 1896, in Berlin. His influence during his lifetime was threefold: as teacher, political propagandist, and historian. A generation of students and of the general public was affected by his political lectures and nationalistic journalism, and even abroad he was often regarded as an official mouthpiece of German policy.

Although after his death Treitschke's influence among German historians, who generally preferred to follow the more balanced methodological example of the Ranke school of historical writing, became largely dormant, it was revived in coarsened form by Nazi ideologists, who utilized his unbridled nationalism as a point of departure for their thought and actions.

Further Reading

The best full-length biography of Treitschke is Andreas Dorpalen, *Heinrich von Treitschke* (1957). Adolf Hausrath, *Treitschke: His Doctrine of German Destiny and of International Relations* (1914), combines a section on Treitschke's life and work with a number of his essays reprinted in English. Henry W.C. Davis, *The Political Thought of Heinrich von Treitschke* (1914), attempts to analyze Treitschke's work within the context of his time. For background see G.P. Gooch, *History and Historians in the Nineteenth Century* (1913; rev. ed. 1952); Antoine Guillard, *Modern Germany and Her Historians* (1915); and Georg Iggers, *The German Conception of History* (1968). □

George Macaulay Trevelyan

The English historian George Macaulay Trevelyan (1876-1962) is known for his defense and illustration of history as a literary art.

George Macaulay Trevelyan was born at Welcombe near Stratford-on-Avon on Feb. 16, 1876, the son of Sir George Otto Trevelyan. His maternal granduncle was the historian Thomas Babington Macaulay. Young Trevelyan went to Trinity College, Cambridge, where Bertrand Russell, G. E. Moore, and Ralph Vaughan Williams were among his friends. In 1898, his imagination caught by what he saw as the first stirring of national consciousness and individual freedom among the 14th century Lollards, he wrote *England in the Age of Wycliffe* as a dissertation for a Trinity fellowship. An immediate success, it remains one of the best books on the subject.

Awarded the fellowship, Trevelyan set out upon an academic career. Cambridge, however, was then dominated by a highly critical mode of historical writing, soon to be epitomized by J. B. Bury in the phrase, ''History is a science, nothing more, nothing less.'' The ethos was not congenial for a writer of Trevelyan's literary and humanistic bent. In 1903 he left Cambridge for London, not to return until his appointment as regius professor in 1927.

Trevelyan's next work, *England under the Stuarts* (1904), showed a deeper historical understanding and more secure craftsmanship, particularly in its portrayal of King Charles I and the Cavaliers. The year of its publication, Trevelyan married Janet Penrose Ward. As a wedding gift, he received a copy of Giuseppe Garibaldi's *Memoirs,* which awakened memories of stories he had heard from his father (who had tried to join Garibaldi in 1867) and of his own walks in the Umbrian hills. The result was *Garibaldi's Defence of the Roman Republic,* written in the heat of inspiration in 1906. It was a perfect match of event and author, giving full play to Trevelyan's poetic imagination. Its success was immediate, and he felt impelled to complete the story with *Garibaldi and the Thousand* (1909) and *Garibaldi and the Making of Italy* (1911).

Trevelyan's *History of England* (1926) quickly became one of the best-selling textbooks of its age. From its pages a generation of Englishmen learned the history of their country. In 1928, having succeeded Bury as regius professor, he began work on his three-volume *England under Queen Anne* (1931-1934), his major contribution to historical scholarship. He had long dreamed of telling the story, he later wrote, attracted by its ''dramatic unity''; it was ''like a five-act drama, leading up to the climax of the trumpets proclaiming King George.'' His last major work, *English Social History* (1944), written just before World War II, was his greatest commercial success.

In 1930 Trevelyan received the Order of Merit. He died at Cambridge on July 21, 1962.

Further Reading

Trevelyan recounted his own life in his modest *An Autobiography and Other Essays* (1949). His views on historical writing are most clearly presented in *Clio: A Muse, and Other Essays* (1913). John H. Plumb, *G. M. Trevelyan* (1951), is a short biography. An essay on Trevelyan is in Samuel William Halperin, ed., *Some 20th Century Historians: Essays on Eminent Europeans* (1961). Trevelyan's place in his field is assessed in the introduction to John R. Hale, ed., *The Evolution of British Historiography from Bacon to Namier* (1964).

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William Trevor

William Trevor (born 1928), whose life and fictional settings were divided between his native Ireland and his adopted England, was a successful novelist, television dramatist, playwright, and, above all, master of the short story.

William Trevor Cox was born an Irish Protestant on May 24, 1928, in County Cork, the son of a bank manager. He attended 13 different provincial schools before settling in at St. Columbia's College in Dublin from 1942 to 1946. He next matriculated at Trinity College, Dublin, where he received a B.A. in history in 1950; he then taught history at a school in Armagh, Northern Ireland, from 1950 to 1952.

Until the age of 22 Trevor had never been out of Ireland, but two years later (1952) the depressed national economy impelled him to leave permanently and to take up residence in England. That same year he married Jane Ryan, with whom he had two sons. He taught art at Rugby from 1952 to 1956 and at Taunton from 1956 to 1960. During his tenure as an art instructor he took up sculpting; however, despite winning an award for one of his pieces, he was dissatisfied with his work and turned to writing.

Novels and Plays

His first novel, *A Standard of Behaviour* (1958), was undistinguished and gave little evidence of a major talent. From 1960 to 1965 Trevor worked in London as an advertising copywriter, during which time he completed his second novel, *The Old Boys* (1964), which won the prestigious Hawthornden Prize. *The Old Boys* deals with the eccentricities and petty rivalries of a minor English public school's alumni association. The critical and commercial success of the novel encouraged Trevor to adapt it first for television and next, very successfully, for the stage (the play, in 1971, starred Sir Michael Redgrave); it also enabled Trevor to quit his advertising job, take residence in a small Devon village outside of London, and devote himself fully to his writing.

The Boarding House (1965) continued Trevor's novelistic interest in eccentrics, this time in a strange assortment of lodgers who plot against and generally bedevil each other. *The Love Department* (1966), which departs from the gentility of the earlier novels, is the story of a sexual pervert and the fortuitous justice that overtakes him. *Mrs. Eckdorf in O'Neill's Hotel* (1969) and *Miss Gomez and the Brethren* (1971) typify Trevor's moral concerns as they explore the disparity between people's barren lives and their spiritual needs. *Elizabeth Alone* (1973) represents a shift from Trevor's accustomed bizarre types; the quite normal title character, in a hospital for a hysterectomy, meets three women whose frustrated lives parallel her own.

In the early 1970s Trevor enjoyed enormous success in theater and television; in 1973 alone he had three plays performed on the London stage and three dramas produced for television. His next novel, *The Children of Dynmouth* (1976), deals with a moral miscreant, 15-year-old Timothy Gedge, who spies on and blackmails the inhabitants of a small coastal resort. Partly on the occasion of the novel and partly for his career as a whole, Trevor received in 1976 the Royal Society of Literature Award, the Whitbread Award, and the Allied Irish Banks Award, and the following year he was presented with the ultimate honor, an Order of the British Empire.

Other People's Worlds (1980) is perhaps Trevor's most interesting novel, though it suffers a loss of momentum in its second half. It deals with a psychopathic con man, Francis Tyte, who deceives and cheats his new wife, then deserts her; the last half of the novel is then concerned with the heroine's efforts to reconcile herself to evil in God's scheme of things, but the theme is insufficiently compelling to compensate the reader for the loss of the novel's most interesting character, Francis, and the demonic energy he had supplied. *Fools of Fortune* (1983) is a turbulent family chronicle set in Ireland, a novel of murder, revenge, and reconciliation. His next novel was *The Silence In The Garden* (1989), winner of the Yorkshire Post Book of the Year Award. This was followed by *Two Lives* (1991), comprising the novellas of *Reading Turgenev* and *My House in Umbria,* named by the *New York Times* as one of the ten best books of the year.

Short Stories Outshine Novels

Some writers of fiction excel equally in the long and short forms (Hemingway, Greene, I. B. Singer, for example); others show little interest in or aptitude for the shorter form (Waugh, Camus). Still others have realized the apotheosis of their art *only* in the shorter form (K. A. Porter, F. O'Connor). It is to this latter group that Trevor belongs, not because the novels aren't good, but because the stories are so much better.

The Day We Got Drunk on Cake (1967), his first and weakest collection, is similar to the novels in that it deals with lives that are lonely and cultureless, with people, most often women, victimized by their confusions, obsessions, and fantasies.

The Ballroom of Romance (1972), Trevor's second short story collection, shows a big advance in his mastery of the form. American novelist Paul Theroux saw a thematic thread in the stories, a ''brittle or urgent femininity thwarted by rather boorish maleness.'' Typically, the heroines of the title story and of ''Nice Day at School'' yearn for love and romance even as their hopes are being dashed by the coarseness and insensitivity of the available menfolk.

Angels at the Ritz (1973) was hailed by Graham Greene as perhaps the best short story collection since Joyce's *Dubliners* (1914). Two of its finest stories, ''Last Wishes'' and ''The Tennis Court,'' deal poignantly with impending death and changing social fashions. The title story concerns a couple who barely resist the enticements of a suburban wife-swapping party and thereby retain some vestige of unfashionable idealism; the story is uncharacteristic of Trevor in its concluding note of affirmation. Another superb story, ''In Isfahan,'' dramatizes a holiday encounter that fails to flower into romance; the reasons for the man's reticence are kept ambiguous, but he is movingly aware that, despite the woman's touch of vulgarity, she is humanly superior to him.

Angels was hard to improve upon, but Trevor surpassed himself with *Lovers of Their Time* (1978), which contains at least three masterpieces. ''Broken Homes'' portrays the harrowing desecration of an octogenarian's home by two homeless teenagers, a boy and a girl, who have been sent over on a refurbishing mission by a well-intentioned social agency. The story's title faintly suggests the allegorical theme: the socially deprived victimizing the physically helpless. ''Torridge'' is an ingenious attack on the built-in bully system of English public schools and the adult philistinism they inevitably promote: the cruelty of the story's schoolboys, long forgotten as they've turned into smug bourgeois, is jolted to memory by a chance reunion. The decent title character, who in the intervening years has become a homosexual, serves as the catalyst who exposes the rest of the group's social and sexual dishonesty. The collection's title story is a bittersweet tale of timid, gentle lovers, one of whom is unhappily married, who conduct their clandestine affair, unbeknownst to the management, rent-free in a posh hotel. The idyll and their chance for happiness, however, are shattered by the man's shrewdly cynical wife.

In the 1980s Trevor sustained his level of short story excellence with *Beyond the Pale* (1981) and *The News from Ireland and Other Stories* (1986) and, beginning in 1985, with a series of stories published in *The New Yorker,* including *After Rain. The Collected Stories* (1992) was recognized as one of the best books of the year.

Trevor's achievement, especially in the short story, was formidable: he illuminated the darker corners of contemporary English and Irish life and he did so in a compassionate, wryly humorous way that almost never slipped into sentimentality. His acknowledged influences were Thomas Hardy (''where all my gloom came from''), Evelyn Waugh, and Anthony Powell. He was a subtle prose stylist whose dialogue was ceremonious rather than idiomatic. His settings were more often England than Ireland, but in either culture he captured a feeling of loss and failure, spiked with a longing for a past that was admittedly oppressive but in any case preferable to the wasteland of the present. Probably the most striking aspect of Trevor's art was that his sparkling narrative effects were fashioned from unspectacular lives and situations; he was a transmuter, a writer who mined gold from garden-variety rock. He lived in Devon, England.

Further Reading

Gregory A. Schirmer published a biographical work, *William Trevor: A Study of His Fiction* (London, Rutledge, 1990), which covers many of Trevor's major writings. As yet there is no all-encompassing biography of Trevor, but reviews and critiques of his work abound. Among the more interesting are John Updike's ''Worlds and Worlds,'' *New Yorker* (March 23, 1981); Peter Kemp's ''Cosiness and Carnage,'' *The London Times Literary Supplement* (October 16, 1981); Ted Solotaroff's ''The Dark Souls of Ordinary People,'' *New York Times Book Review* (February 21, 1982); and Anatole Broyard's negative report on Trevor, ''Books of the Times: 'Beyond the Pale','' *New York Times* (February 3, 1982). □

Juan Terry Trippe

Juan Terry Trippe (1899-1981), the undisputed pioneer of the American overseas aviation industry, led Pan American Airways from 1927 to 1968. Having opened up Latin America, the African periphery, the Pacific, and Southeast Asia during the 1930s, Pan American played an important role in World War II before spearheading mass, low-cost tourism across the North Atlantic to Western Europe in the 1950s.

Juan Trippe was born on June 27, 1899, to a well-off New York family, which, despite his first name, had no significant Hispanic connections. He attended the Hill School and entered Yale University in 1917. Trippe and some classmates became Navy pilots after America entered World War I, but they saw no combat. He later returned to Yale, graduated in 1921, and became a Wall Street bond salesman.

But Trippe and his wealthy associates were fascinated by aviation, whose future seemed rich with possibilities. Having bought some surplus Navy planes in 1923, they organized Long Island Airways before creating Colonial Air Transport in 1924 to fly between New York and Boston. Aviation attracted little business, however, until the federal government intervened to control entries, routes, and franchises, while also providing airmail contracts as virtual subsidies. After a dispute within Colonial over extending it to Miami, Trippe resigned in 1926 and formed a new corporation, which merged in 1927 with Pan American Airways. He became president and general manager.

Beginning with a 90-mile airmail route from Key West to Havana, Trippe spearheaded Pan American's spectacular expansion into the coastal cities of Latin America and established 11,000 miles of routes by late 1929. He secured the indispensable U.S. airmail contracts and began lobbying for Pan American's position as a ''chosen instrument'' of American policy in South America, a continent of vast distances, impenetrable terrain, and many U.S. strategic and economic interests. State Department backing often bolstered his negotiations with foreign governments for routes, landing rights, terminals, and customs' privileges.

In 1929 W. R. Grace & Co. and Pan American organized Panagra (Pan American and Grace Airways) to operate on the west coast of Latin America. By the early 1930s Pan American had largely overshadowed its competitors in the region. In return for its government-sponsored quasi-monopoly abroad, Pan American followed Washington's tight regulatory policies by shunning the American market.

Pan American expanded rapidly despite the Great Depression and gained prestige by employing Charles Lindbergh, the ''Lone Eagle'' of public acclaim, and by turning what had been the adventure of flight into a safe, reliable, and profitable business venture. Trippe built an elaborate infrastructure of weather stations and communications, navigation, and maintenance facilities, first in Latin America and then on Hawaii and other Pacific islands. The Pan American market for long-range aircraft stimulated the American aviation industry, most notably in developing the comfortable, 60-passenger ''Clipper,'' with which Pan American pioneered service in the mid-1930s both across the Atlantic and via the Pacific to Manila.

Inevitably, Pan American became deeply involved in American foreign policy as World War II approached. There was constant competition over new markets with government-controlled foreign airlines, which contended that Trippe was building a global empire to strengthen American diplomatic and military power. Japan, for example, was angered, first when Trippe bought the China National Aviation Corporation in 1933, and again when he established links to British South Pacific territories after 1939. Simultaneously, the New York-Lisbon Clipper flights became famous, and very lucrative, as one of the few neutral routes into a Europe at war.

Pan American, now linked to the Air Force's global Air Transport Command, became a major contract carrier for the government after Pearl Harbor, particularly in ferrying planes from northeastern Brazil across Africa to the Middle East. Pan American even inaugurated air travel for a president, carrying Franklin D. Roosevelt to and from the Casablanca conference in early 1943. With its German and Italian rivals destroyed, and British and French international airlines greatly weakened financially, Pan American emerged victorious after 1945. But its international monopoly had ended as its American competitors learned the skills of oceanic flight when drafted by Washington into the war effort.

Trippe tried to revivify the ''chosen instrument'' concept by making Pan American (renamed Pan American World Airways in 1949) into a regulated monopoly, with the federal government owning 49 percent of the stock, but the plan died. In 1950, just as foreign air competitors were reaching American shores, he was refused the right to fly domestically, with the reliable income that this would generate. In 1952 Trippe encouraged mass tourism across the North Atlantic to Western Europe by instituting tourist class fares, with installment purchases after 1954. Volume flights required larger aircraft, and Trippe, having developed commercial jet service in the late 1950s, bought the first Boeing 747s in 1966.

But Trippe's desire to create a vast global system, servicing virtually every airport everywhere without strong regard for volume or profit, combined with a growing foreign and American competition to which Pan American could not adjust. There were major difficulties in the 1960s, with half-filled aircraft and shrinking revenues. Trippe retired in 1968, after 41 years at the helm, and died on April 3, 1981. His empire went downhill. A proposal that the shah of Iran buy it in 1975 was rejected. It filed for bankruptcy early in 1991 and ceased flying later in the year.

Further Reading

Trippe and American overseas aviation in general have attracted much study. Sweeping, popularized biographies are: Charles Kelly, Jr., *The Sky's the Limit* (1963); Robert Daley, *An American Saga: Juan Trippe and His Pan American Empire* (1980); and Marylin Bender and Selig Altschul, *The Chosen Instrument: Pan Am, Juan Trippe, The Rise and Fall of an American Entrepreneur* (1982). More scholarly are Richard Caves, *Air Transport and Its Regulators* (1962); R. E. G. Davies, *A History of the World's Airlines* (1964); and Wesley Phillips Newton, *The Perilous Sky: U.S. Aviation Diplomacy in Latin America, 1911-1931* (1978). □

Nicholas Philip Trist

Nicholas Philip Trist (1800-1874), an American lawyer and diplomat, was best known as the negotiator of the Treaty of Guadalupe Hidalgo, which ended the war with Mexico in 1848.

Nicholas Trist was born in Charlottesville, Va., on June 2, 1800. He attended the U.S. Military Academy at West Point but did not graduate, turning instead to the law, which he studied in Thomas Jefferson's law office. He was Jefferson's private secretary (1825-1826) and married his granddaughter Virginia Jefferson Randolph. In 1829 Trist received appointment as a clerk in the Department of State, where he remained until 1833. He then went to Havana as consul, staying in that post for 8 years.

When James K. Polk became president in 1845, Trist became chief clerk of the Department of State. Two years later Polk selected him for a most delicate mission—as agent to conclude peace with Mexico, with which the United States had been at war since 1846. Trist spoke Spanish fluently, was able and intelligent, and had experience in dealing with Latin American affairs. He was to attach himself to Gen. Winfield Scott's army and begin negotiations when the military situation seemed opportune.

Trist joined Scott in May 1847. Two months later Scott began his advance on Mexico. In two smashing battles he reached the gates of the capital, forcing the Mexicans to call for an armistice, which he granted. Trist's preliminary negotiations for a peace were rejected, causing Scott to move on Mexico City that September.

Meanwhile, Polk decided to recall Trist lest his presence lead the Mexicans to think that the United States was so eager for peace that it would accept unsatisfactory terms. The letter of recall reached Trist on Nov. 16, 1847, but he decided to ignore it. Knowing the political situation in Mexico, he believed that if he were to go home the opportunity to make peace might be lost. On December 3 he informed the Mexican leaders of his readiness to negotiate. He sat down at once with their emissaries, and on Feb. 2, 1848, the Treaty of Guadalupe Hidalgo was signed.

Polk had no choice but to accept the treaty. It was a good treaty and did, indeed, incorporate his minimum demands as set forth in Trist's instructions of April 15, 1847. But Polk was furious with Trist for disobeying the order to return home and punished him by dismissing him from government service. Trist returned to practicing law. In 1870 he was appointed postmaster at Alexandria, Va., a post he held until his death on Feb. 11, 1874.

Further Reading

Trist's career is recounted in Jesse S. Reeves, *American Diplomacy under Tyler and Polk* (1907); Robert Selph Henry, *The Story of the Mexican War* (1950); and Charles L. Dufour, *The Mexican War: A Compact History, 1846-1848* (1968).

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Ernst Troeltsch

The German theologian, historian, and sociologist Ernst Troeltsch (1865-1923), through his utilization of the objective methods of modern scholarship, contributed to the sociology of religion and the problems of historicism.

Ernst Troeltsch was born in Augsburg. After studying theology at the universities of Erlange, Göttingen, and Berlin from 1883 to 1888, he became a lecturer at Göttingen in 1891, an associate professor at Bonn in 1892, and a professor at Heidelberg in 1894; he remained at Heidelberg for 21 years. For a short time he was a Lutheran curate in Munich. In 1901 he married, and a son, Ernst Eberhard, was born in 1913. In 1915 he came to feel that theology was too confining and transferred to philosophy at the University of Berlin.

A conservative in politics, Troeltsch long served in the Baden upper house. From 1919 to 1921 he was a member of the Prussian Landtag and concurrently secretary of state for public worship. He was moved deeply by the war. Like Max Weber and others, he hailed the ''great and wonderful'' fervor of the Germans and saw their cause rooted in idealistic values as opposed to the materialism of the Allies. Soon, however, together with Weber and Friedrich Meinecke, he left the conservative majority, opposed annexationist war aims, and advocated increased democratization. After the war he defended the Weimar Republic, decried the ''frightful demagoguery'' of the right, and advocated a genuine conservatism in articles which bore the pseudonym of *Spektator* and appeared until 4 months before his death.

In *The Social Teaching of the Christian Churches* (1912) Troeltsch studied the relation between religion and the other elements of society and culture. He found that Christianity was not reducible to displaced social protest, as Karl Kautsky and the Marxists had suggested, but rather was a real and autonomous religious movement with its own immanent implications for development and its own independent effect upon history. Although the forms of belief and organization developed by the Church were historically conditioned, they also represented the unfolding of the implications of Christianity's inner meaning; and once the Church was established, it also in turn affected and influenced other aspects of society and culture.

Troeltsch carried out his study in four contexts—family, economic life, politics, and intellectual life—and found Christianity exhibiting two contrary but complementary tendencies—accommodation and protest. These two tendencies gave rise to two organizational types: the Church, which qualifiedly accepted the world in order to sanctify it, and the sect, which rejected the world and the whole idea of adjustment to it. Troeltsch stated that the Christian ideal could not be ''realized within this world apart from compromise'' and that consequently Christian history was ''the story of a constantly renewed search for this compromise, and a fresh opposition to this spirit of compromise.''

In an earlier work Troeltsch had examined the relationship between Protestantism and modern capitalism. He agreed with Weber that Calvinism had an important early influence upon the development of capitalism, but he saw the Protestant impact upon economic developments as chiefly ''indirect and unconsciously produced'' and religion as more affected than affecting with respect to modern developments. Despite the Christian derivation of modern civilization, Troeltsch came to see the future of Christianity as ''unpredictable'' and its survival demanding ''very bold and far-reaching changes.''

Historicism was a profound challenge to Troeltsch. If all beliefs and values are products of individual tendencies specific to particular conditions, is there then nothing suprahistorical resulting from man's search for truth and creation of value? He studied this problem in his *Historismus und seine Probleme* (1922), examining the ''relation of individual historical facts to standards of value within the entire domain of history in connection with the development of political, social, ethical, esthetic, and scientific ideas.'' Earlier he had spoken of ''polymorphous truth,'' which though beyond history is apprehended differently in different civilizations and epochs, and he had also sought for an extrahistorical basis in morality. Now he concluded that ''even the validity of science and logic seemed to exhibit, under different skies and on different soil, strong individual differences present even in their deepest and inner rudiments.''

Troeltsch was concerned with historicism not simply as a scholar but as a deeply religious man as well. Although he failed to solve the problems intellectually, he concluded: ''Skepticism and relativism are only an apparent necessary consequence of modern intellectual conditions and of historicism. They may be overcome by way of ethics''; and, ''If there is any solution at all to these riddles and problems, with their conflicts and contradictions, that solution cer-

tainly is not to be found within their own sphere, but beyond it, in that unknown land, of which there are so many indications in the historic struggle of the spirit upward, but which itself is never revealed to our eyes.''

Further Reading

Most writings on Troeltsch are in German. In English, a study of his thought is Benjamin A. Reist, *Toward a Theology of Involvement: The Thought of Ernst Troeltsch* (1966). He also is considered in Thomas W. Ogletree, *Christian Faith and History: A Critical Comparison of Ernst Troeltsch and Karl Barth* (1965), and Wilhelm Pauck, *Harnack and Troeltsch: Two Historical Theologians* (1968). For background see Hugh Ross Mackintosh, *Types of Modern Theology: Schleiermacher to Barth* (1937).

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Paul Troger

Paul Troger (1698-1762) was an Austrian painter whose highly dramatic style and use of light colors, particularly in his frescoes, dominated Austrian painting about the middle of the 18th century and profoundly influenced succeeding generations.

Paul Troger was born on Oct. 30, 1698, at Welsberg, near Zell, in the Tirol. There, at the age of 16, under the patronage of the Firmian family, he studied art with Giuseppe Alberti. Then, with the help of the prince-bishop of Gurk, Troger went to Venice, where he was influenced by the new developments in painting sparked by Giovanni Battista Piazzetta, Sebastiano Ricci, and Giovanni Battista Pittoni. Troger also studied in Rome, Naples, and Bologna, the leading artistic centers of Italy at the time, where the works of the Caracci, Luca Giordano, and Giuseppe Maria Crespi were also important for his development.

On his return to Austria, Troger first worked at Salzburg. He then moved to Vienna permanently, where he soon joined the Academy of Fine Arts. By 1751 he was a professor at the academy, and in 1754 its head. As a teacher, he was a dominant influence on large numbers of students there; the painters Franz Sigrist, Franz Karl Palko, and Franz Anton Maulbertsch were among his pupils.

Although Troger did many easel paintings, it was for his frescoes that he was famous and much in demand throughout the Austrian lands. Noteworthy among them are his ceilings in the Marble Hall and the Library of the monastery of Melk (1732-1733), the *Apotheosis of Charles VI as Apollo* over the main stairway at the abbey of Göttweig (1739), and frescoes in other large monastic buildings of Austria—Altenburg, Zwettl, Seitenstetten, and Geras. He also painted frescoes in the church of St. Ignatius in Györ, Hungary (1744; 1747), the ceiling of the Cathedral of Brixen (now Bressanone, Italy; 1748-1750), and the dome of the pilgrimage church of Maria Dreieichen near Vienna (1752).

Troger's frescoes are noteworthy for their immense vitality of movement and color; done with supreme illusionism, they seem to wipe out the ceiling and present the viewer with a celestial vision of startling reality. His most important contribution to Austrian painting, noted by his contemporaries, was his rejection of the strong dark colors of the beginning of the 18th century in favor of an increasingly lighter palette, typical of the rococo, known as his *leichte Manier*. He never totally abandoned his essentially Tyrolese naturalism, however, and even in mythological and allegorical subjects he introduced realistic detail. His painting adapted the colorful idealism of Johann Michael Rottmayr to the new taste of the rococo and presaged the highly idiosyncratic and emotional painting of the young Maulbertsch.

Further Reading

The authoritative monograph on Troger by Wanda Aschenbrenner (1965) is in German. In English, only two works deal with Troger at any length: Nicholas Powell, *From Baroque to Rococo* (1959), and Eberhard Hempel, *Baroque Art and Architecture in Central Europe* (1965). □

Anthony Trollope

The English novelist Anthony Trollope (1815-1882) wrote a series of novels that chronicle the everyday life of middle-class Victorians. Quietly humorous and at times satirical, his works reveal the vigorous and modest good nature of their author.

After the depressions and near-revolutions of the 1840s, England entered a period of peace and plenty that lasted from 1850 to about 1870. Anthony Trollope's fiction mirrors the Establishment of that period—comfortably off, even wealthy; concerned with individual morality; and relatively unaware of how private virtues and vices interact with public issues.

Trollope was born on April 24, 1815. His mother, Frances Trollope (1780-1863), was the author of *The Domestic Manners of the Americans* (1832) and many novels. He was a large, awkward, shy boy who developed into a burly, vigorous, even boisterous man. He went to school at Winchester and Harrow, but he was a very poor student. When he was 19 years old, he went to work in London as a clerk in the Post Office.

In 1841 Trollope volunteered to become a postal inspector in Ireland. He then took up hunting and followed the sport for many years. In 1844 he married Rose Heseltine; they had two sons. To add to his income Trollope wrote *The Macdermots of Ballycloran* (1847) and *The Kellys and the O'Kellys* (1848), two novels about Ireland; and *La Vendée* (1850), a novel set in Bruges during the French Revolution. None of these books was successful.

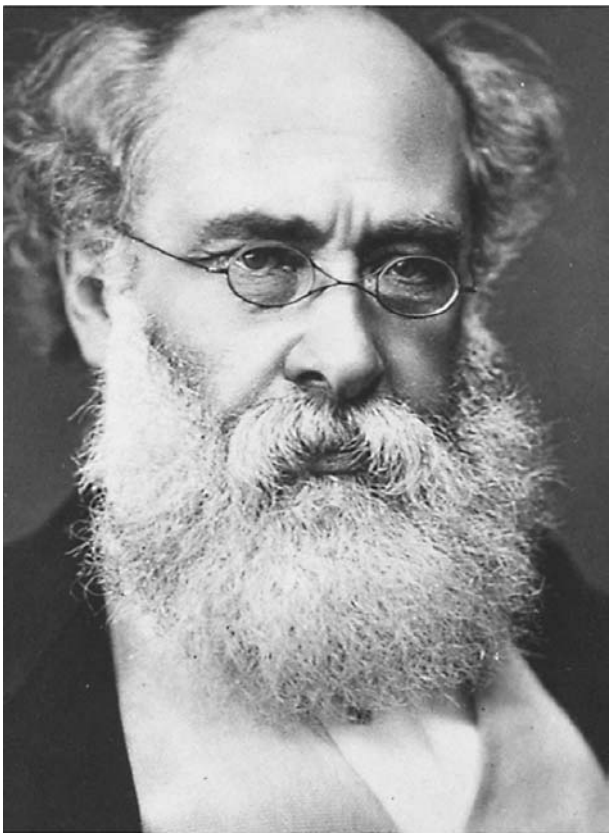

Barsetshire Novels

From 1851 to 1853 Trollope inspected post offices in southern England. In Salisbury in 1851 he conceived the idea for *The Warden* (1855), a novel about clerical life in a cathedral town, the first of his Barsetshire novels. It was followed by *Barchester Towers* (1857), in which two of the series's most popular figures—the Bishop and Mrs. Proudie—made their first appearance. These wise, humorous, and gentle novels presented the Victorian middle class without the preaching of Charles Kingsley's *Alton Locke* (1850) and other ''sociological'' novels and without the sensational events recorded in novels by Charles Dickens, Wilkie Collins, and Charles Reade. The Barsetshire series, successful financially and critically, was completed by *Doctor Thorne* (1858), *Framley Parsonage* (1861), *The Small House at Allington* (1864), and *The Last Chronicle of Barset* (1867).

Many of the Barsetshire characters appear in more than one novel, growing older from novel to novel and revealing new but not inconsistent aspects of their personalities. Barsetshire itself was so vividly imagined that readers have published maps of this make-believe country. The series may have ended because Trollope's readers let him know they were growing tired of it.

Other Novels

In 1858-1859 Trollope was sent by the Post Office to Egypt, Scotland, and the West Indies and, in 1861, to the United States. From these journeys he developed stories and travel books. In 1859 Trollope was promoted to chief inspector of the Post Office, and he then moved his family from Ireland to England. In 1860 he met Kate Field, a young American with whom he had a fatherly relationship, and William Makepeace Thackeray, whose novels he admired and about whom he wrote a memoir (*Thackeray,* 1879). In 1867 Trollope resigned from the Post Office and made a second trip to the United States. Wherever he went, he kept at his writing. In all, he wrote 47 novels, in addition to short stories, travel books, hunting sketches, biographies, and other volumes.

Can You Forgive Her? (1864) began a series of political novels that includes *Phineas Finn* (1869), *The Eustace Diamonds* (1873), *Phineas Redux* (1874), *The Prime Minister* (1876), and *The Duke's Children* (1880). The characters in this series develop as they do in the Barsetshire novels, especially Plantagenet Palliser, who is seen as a young man in the first novel and as a widower in the last.

Most of Trollope's novels are good-natured, but *The Way We Live Now* (1875) is not. This novel is a scathing satire of England in the 1870s, greedy for money while on the edge of moral bankruptcy. This novel seems to reveal a Trollope different from the author of the Barsetshire stories. The author, however, is the man he always was; his story is now about a different England.

Trollope was a methodical writer. He began writing as early as 5:30 in the morning and before breakfast entered in a diary kept for each of his novels, beginning with *Barchester Towers,* the number of pages he had written. He wrote aboard ship or on a train. When he finished a novel, he turned it over to his publisher and promptly began another. His method of working made him liable to the charge of being a mechanical rather than a methodical writer. However, his steady output was the result of pondering the characters and situations of a projected book while traveling or during intervals in his business day.

Last Years

Trollope's *Autobiography,* written in 1875-1876 but not published until 1883, the year after his death, revealed his method of writing and caused a decline in his reputation. Only in the 20th century was his reputation restored. The *Autobiography* presents an older and sadder man—but not an essentially different one—than the Trollope who commented upon his characters in the Barsetshire novels.

After resigning from the Post Office, Trollope traveled for pleasure. He continued to write during each journey. He suffered a stroke and after a short illness died on Dec. 6, 1882.

Further Reading

Trollope's *Autobiography* (1883; many subsequent editions) is a valuable self-portrait but an underestimation of his abilities. Michael Sadleir, *Trollope: A Commentary* (1927), undoubtedly the best biography, presents him as a healthy, normal man content with the life around him and happy to create the illusion of it in his books. Lucy Poate Stebbins and Richard Stebbins, *The Trollopes: The Chronicle of a Writing Family* (1945), analyzes Trollope as an unhappy man who betrayed

his talent and revealed his embitterment in his *Autobiography*. The best critical study is Bradford A. Booth, *Anthony Trollope: Aspects of His Life and Art* (1958), which mediates these views. Walter E. Houghton, *The Victorian Frame of Mind, 1830-1870* (1957), is an excellent presentation of historical background.

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Leon Trotsky

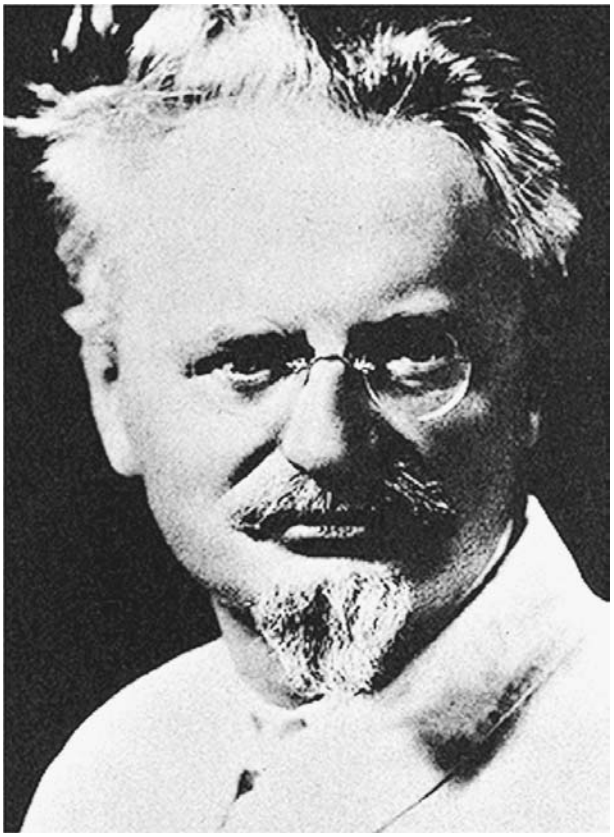

The Russian revolutionist Leon Trotsky (1879-1940) was a principal leader in the founding of the Soviet Union. He played an important role in the October Revolution, which brought the Bolsheviks to power; and he organized the Red Army during the ensuing civil war.

Leon Trotsky was born Lev Davidovich Bronstein near Elisavetgrad (later Kirovograd). He derived from an almost completely Russified Jewish family that lived in the province of Kherson, in the small town of Yanovka. His father, David Leontievich Bronstein, had by dint of hard labor grown fairly prosperous as a farmer, but his uncultured middle-class family lived an extremely simple life. At the age of 7 the boy was sent to a Jewish private religious school in the nearby town of Gromokla. Since he knew no Yiddish, his stay was brief and unhappy but nonetheless valuable, for he learned to read and write Russian.

Shortly after his return home, a cousin, Moisey Filippovich Shpenster, arrived at the Bronstein household to recuperate from an illness. He played the role of tutor to Lyova (Lev's nickname) and when it came time for him to return to Odessa, Lyova returned with him.

In Odessa, Lyova attended a preparatory class for an entire year. At St. Paul's Realschule he quickly overcame his early deficiencies and rose to the head of his class. Seven years in Odessa expanded the already existing differences between father and son. For some reason David Bronstein decided to have his son finish his last academic year in the nearby seaport of Nikolaev instead of in Odessa. Here Lyova had his first contacts with the Russian revolutionary movement.

Revolutionary Activities and First Exile

A relatively large concentration of old exiles of the group called Narodnaia Volia (The People's Will) lived in this small town. Lyova became acquainted with this circle through Franz Shvigovsky, a gardener who played a prominent role in a small discussion club. One member of this Narodnik group, Alexandra Sokolovskaya, considered herself a Marxist and was almost immediately opposed by the 17-year-old Lyova. He knew almost nothing of Marxist doctrine, but his ability as an orator and his intellectual prowess soon made him the focal point of the group. The more involved he became, the more his schoolwork declined, although he graduated in 1897 with first-class honors.

As news of strikes began to grow, Lyova found himself becoming more and more inclined toward Marxism. This period saw the formation of the South Russian Workers' Union. The clandestine activities of its members were for the most part harmless, but police spies successfully infiltrated the group. After an extended period of interrogation, Bronstein was exiled to Siberia for 4 years by administrative verdict. While awaiting deportation, he first heard of V. I. Lenin and his book *The Development of Capitalism in Russia*. Before leaving, Bronstein married Alexandra Sokolovskaya.

During his stay in Verkholensk, Bronstein began forming his ideas on national coordination and on centralized party leadership. In a little-known essay he composed his thoughts on the subject, and the result was an organizational scheme that practically paralleled that of the Bolsheviks, of whom he later was so critical. He also turned to literary criticism, but the young revolutionary grew restless. Urged on by his wife, he escaped after 4½ years of prison and exile.

Exile and Formulation of Theory

The name on Bronstein's false passport was Trotsky, a name that remained with him. He joined Lenin in London in October and began writing for *Iskra*. Trotsky shared his quarters with V. I. Zasulich and J. Martov and drew closer to these two than to Lenin. Only Georgi Plekhanov showed any dislike for Trotsky. The split among the *Iskra* editors was already taking shape, and Trotsky became the special focus of Plekhanov's scorn.

In July 1903 at Brussels the Second Congress of the Russian Social Democratic Workers' Party produced, instead of one party, two. Trotsky emerged as Lenin's most implacable opponent on the question of the organization of the party. Despite his early writings favoring a high degree of centralization, Trotsky sided with Martov and the Mensheviks in favoring a broader-based party. Plekhanov had sided with Lenin, but their relationship was a fragile one. When Plekhanov invited the Iskra board to return, Lenin broke with the editorial staff completely. Trotsky returned, but Plekhanov's dislike of him only grew. Thus began Trotsky's estrangement from the Menshevik wing of the party. No rapprochement, however, with Lenin was forthcoming.

Suspended between both factions, Trotsky came under the influence of A. L. Helfand, whose pen name was Parvus. Under this influence Trotsky adopted a theory of ''permanent revolution'' that called for a telescoping of the bourgeois revolution into a socialist one that would carry far beyond Russia's borders. An important basis for this concept was the recognition by Helfand, Trotsky, and Lenin that Russia, far from having been a feudal country, was an Asiatic despotism, with the consequence that Russia's cities, unlike those of the West, had not produced an advanced entrepreneurial bourgeois elite. This made it unlikely, in Trotsky's view, that a sophisticated capitalist development would occur in Russia, and thus it was unprofitable to rely on such development as a basis for revolution. Trotsky argued that the revolution should result in the immediate establishment of the dictatorship of the proletariat (meaning power for its vanguard, the Communist elite). The question of whether such a ''permanent'' or telescoped revolution could be attempted without a great risk of reestablishing the old bureaucratic despotism under Communist leadership preoccupied the Fourth (or Unity) Party Congress in Stockholm in 1906. Lenin offered certain relative guarantees against this Asiatic restoration (no police, no standing army, no bureaucracy, to avoid turning the proletarian dictatorship into a bureaucratic despotism) and an absolute guarantee of a socialist revolution in the West to follow the establishment of Communist power in Russia.

The first news of ''Bloody Sunday,'' the outbreak of the 1905 Revolution, found Trotsky in Geneva. After a brief respite at Parvus's home, Trotsky went to Kiev in February. With the end of those hectic days at the beginning of the year, revolutionary turmoil abated, and Trotsky, under the assumed name of Peter Petrovich, moved in and out of the clandestine circles of St. Petersburg.

October 1905 Revolution and Second Exile

In the middle of October 1905 a general strike broke out in St. Petersburg, and Trotsky hurriedly returned to the capital from Finland. On the first day of his return he appeared at the Soviet, which had assembled at the Technological Institute. He was elected to the Executive Committee of the Soviet of St. Petersburg as the chief representative of the Menshevik wing and played the dominant role in the brief life of this new type of institution. For his part in the Revolution of 1905 Trotsky was exiled to Siberia in 1907 for life with the loss of all his civil rights. On the trip to Siberia, he decided to escape. His second exile lasted 10 years, until the February Revolution of 1917.

At the London Congress in April 1907, Trotsky maintained his position of aloofness and implored both sides to coalesce in the name of unity. For the next 7 years he lived with his second wife in Vienna, where he made the acquaintance of Rosa Luxemburg, Karl Kautsky, Rudolph Hilferding, Eduard Bernstein, Otto Bauer, Max Adler, and Karl Renner. It did not take long for Trotsky to become aware of the differences between ''his'' Marxism and theirs. He became the editor of a Viennese paper called *Pravda*. In August 1912 he organized in Vienna a conference of all Social Democrats, hoping that this would lead to a reconciliation, but Lenin's refusal to attend was a severe disappointment. An August bloc consisting of Mensheviks, Bolshevik dissenters, the Jewish Bund, and Trotsky's followers was formed.

With the outbreak of World War I Trotsky left Vienna for Zurich in order to avoid internment. The question of the war and the Zimmerwald Conference seemed to draw Lenin and Trotsky closer together, and, conversely, Trotsky and the August bloc seemed to become less and less amicable. Parvus's stand on the war also conflicted with Trotsky's internationalism, and their friendship was ended on Trotsky's initiative.

Return to Russia

In September 1916 Trotsky was deported from France, where he had resided during the previous 2 years. On Jan. 13, 1917, he landed in New York. By mid-March the first news of the Revolution began to arrive. He took a negative view of the new government almost immediately. Certainly his stand was firmer on this issue than Stalin's. Trotsky's differences with Lenin were indeed growing less severe. With his family, Trotsky attempted to return to Russia, but he was removed from his ship at Halifax by British authorities,

who forced him to remain in Canada for an entire month. Not until May 4 did he finally arrive in Petrograd.

Trotsky assumed the leadership of the Interborough Organization, a temporary body composed of many prominent personalities opposed to the ''war, Prince Lvov, and the social patriots.'' At the Bolshevik party's Sixth Congress in July-August, Trotsky led the entire group into Lenin's fold even though at this time he was in prison as the result of the abortive July coup. With the growth of Bolshevik strength in Soviet representation, the Petrograd Soviet elected Trotsky as its chairman on September 23. He had also been raised to Central Committee status during his prison term.

Trotsky and Lenin prodded the Bolsheviks on to revolution over the objections of such men as Lev Kamenev, Trotsky's brother-in-law, and Grigori Zinoviev, and Trotsky alone forged the ''machinery of insurrection.'' He scurried from meeting to meeting agitating whoever would listen. By his own estimate no more than 25,000 or 30,000 (the actual number was probably less) took part in the final coup, a testament to his organizational ability.

People's Commissar

In the Soviet government founded by Lenin after the coup, Trotsky was given the position of people's commissar for foreign affairs. He also led the Soviet delegation at the Brest-Litovsk Peace Conference. While he negotiated, Karl Radek distributed pamphlets among German soldiers designed to provoke unrest in the enemy camp.

The German demands were so extensive that the Bolshevik party split over the question of war or peace. Lenin was almost alone in wanting to accept the terms dictated by the Germans. Profound disagreement had existed between Lenin and Trotsky on the question of Brest-Litovsk, but Lenin convinced Trotsky once again to approach the Germans for terms. This time the terms were even more unfavorable, but again Lenin persuaded Trotsky to side with the peace faction. Trotsky cast the deciding vote in favor of signing the highly unfavorable Treaty of Brest-Litovsk.

Although Trotsky had resigned as commissar of foreign affairs he was immediately appointed to the post of commissar for war. In that capacity he rebuilt the Red Army and directed the campaigns on four fronts during the civil war. Despite wholesale opposition throughout the Bolshevik party, he persisted in the use of former czarist officers, buttressed by a system of political commissars and terror. From a force of fewer than 10,000 reliable armed soldiers in October 1917, he had built an army numbering more than 5 million 2½ years later. He alone proved capable of imposing centralization upon a highly fragmented force.

Toward the end of the civil war in 1920, Trotsky proposed that the machinery for military mobilization be employed for the organization of civilian labor. Civilian labor was to be subjected to military discipline, and the army was to be reorganized on the basis of productive units. Lenin wholeheartedly supported Trotsky's suggestions. Trotsky's strong-arm methods in shaping the army and in forcing industrial production created a large number of bitter enemies who were soon to be heard from.

Opposition to Stalin

From Lenin's death in 1924 until Trotsky's exile in 1928, Trotsky fought a long, hard, and losing battle against Stalin, who cultivated the many enemies that Trotsky had made as a revolutionary. Despite the fact that Lenin in his last testament seemed to favor Trotsky over Stalin and even had proposed removing Stalin from power, Trotsky proved no match for Stalin. The plethora of positions that Stalin had attained, some important and some not so important but all with patronage, strengthened his position and undermined the power of his opposition. In the final analysis, Trotsky had only his personal brilliance and the army as bases for power, the latter without its crucial political control apparatus. Stalin not only controlled a variety of organizations, but he skillfully appealed to the class interest of the new bureaucratic elite and decisively asserted his claim to Lenin's mantle at the funeral of the dead founder and in the *Foundations of Leninism,* published in early 1924. Trotsky did not bother to attend Lenin's funeral.

Exile and Assassination

Trotsky allied himself with the so-called left opposition of Kamenev and Zinoviev; but Stalin successfully opposed him by breaking up the alliance, aided by Nikolai Bukharin and the right wing of the party. After his defeat Trotsky was expelled from the party, and in 1928 he was exiled to Alma-Ata in Central Asia. Forced to flee the Soviet Union, he went first to Turkey, then to France and Norway, and finally to Mexico. Throughout his sojourn he continued to attack Stalin, returning to his early critical themes of bureaucratic centralism and one-man dictatorship. Implacable as he was in his criticism, Trotsky did not draw on the most powerful polemical weapon available to him: that the cause of socialism had been lost in an ''Asiatic restoration,'' through the consolidation of a new bureaucratic despotism under Stalin. That would have meant the rejection of Soviet communism and the party. Trotsky, unable to do so, could attack only Stalin and his policies.

On Aug. 20, 1940, Trotsky was mortally wounded in Mexico City by an ice ax wielded by Ramon Mercador, a Soviet assassin talked into this crime, according to one account, by his mother, who held the Order of Lenin for masterminding assassinations for the Soviet secret police.

Further Reading

Trotsky wrote his memoirs in exile, *My Life: An Attempt at an Autobiography* (1930; trans. 1930). His vivid *History of the Russian Revolution* (3 vols., 1931-1933; trans., 3 vols., 1932) recounts his role in the Revolution. Isaac Deutscher's superb biographical trilogy will probably remain the standard work on Trotsky for many years: *The Prophet Armed: Trotsky, 1879-1921* (1954); *The Prophet Unarmed: Trotsky, 1921-1929* (1959); and *The Prophet Outcast: Trotsky, 1929-1940* (1963).

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(1967); and Richard Pipes, ed., *Revolutionary Russia: A Symposium* (1968).
Recommended for general background are Edward Hallett Carr, *A History of Soviet Russia* (9 vols., 1951-1971); Lionel Kochan, *Russia in Revolution, 1890-1918* (1966); and Adam B. Ulam, *Expansion and Coexistence: The History of Soviet Foreign Policy, 1917-67* (1968). □

Mildred Trotter

Anatomist Mildred Trotter's pioneering bone studies contributed to a wide range of disciplines, including medicine, forensics, engineering, and aeronautics. In 1952, Trotter (1899-1991) formulated a method for using bone length to estimate the height of the body it came from; this proved to be useful for forensic experts.

Mildred Trotter was an anatomist and physical anthropologist whose pioneering bone studies contributed to a wide range of disciplines, including medicine, forensics, engineering, and aeronautics. ''She has been responsible for the largest single increase in our knowledge of bone, both as a tissue and as the primary locus of the mineral mass of the human body,'' observed Dr. Stanley M. Garn, professor of nutrition at the University of Michigan. Her method for using the length of certain bones to estimate the height of their owners in life has been a primary tool of forensic experts and physical anthropologists since its formulation in 1952. Also, her studies of human hair have disproved many popular myths and contributed to the understanding of hypertrichosis, or excessive hair growth.

Trotter was born on February 3, 1899, to farmers of German and Irish extraction. James R. and Jennie (nee Zimmerley) Trotter also produced two other daughters, Sarah Isabella and Jeannette Rebecca, and a son, Robert James. Trotter's parents were active Presbyterians and Democrats, and, in addition to farming, her father served for a time as community school director. Trotter attended grammar school in a one-room facility, graduating in 1913. She completed high school in nearby Beaver, Pennsylvania, where, as her hometown paper would report in a career retrospective, the principal objected to her choice of geometry over home economics as a subject for study.

Trotter enrolled at Mt. Holyoke College where she majored in zoology. While there she found role models in female professors and the zoology department head. In an interview late in life, Trotter recalled that she ''never even thought, let alone worried, about being a woman in science'' as a result of their influence. Upon graduating, Trotter rejected a better paying job as a high school biology teacher to work as a research assistant to Dr. C. H. Danforth, an associate professor of anatomy at Washington University in St. Louis, Missouri. Danforth had received funding to study hypertrichosis from an anonymous donor whose wife and daughters suffered from excessive facial hair. Trotter's work on the subject earned her credit toward a masters degree in anatomy, which she received in 1921. After the donor pledged more funds, she continued her study of hair, using it as the basis of her doctoral thesis in 1924. As a result of her analysis, Trotter determined that hair follicles keep to fixed patterns of growth, resting, and shedding; she also discovered that women have as much facial hair as men. In addition she disproved such common myths as the belief that sun exposure cures baldness or that shaving thickens hair. Trotter's collected papers on hair were published serially, then in book form by the American Medical Association in 1925 under Danforth's name.

Upon completing her studies, Trotter was made an instructor at Washington University. Not long afterwards, she accepted a National Research Council Fellowship to study physical anthropology at Oxford for the year 1926. Although she had planned to continue her research on hair, she was asked instead to study bones, specifically museum specimens from ancient Egypt and Roman era Britain. During the course of her stay at Oxford, Trotter discovered that she ''liked studying skeletons better than studying hair.'' When she received yet another fellowship, the head of Washington's anatomy department offered her a promotion to assistant professor, which she accepted over the grant. Her career stalled, however, despite a steadily increasing workload, and she did not receive another promotion until sixteen years later when she straightforwardly asked the department chair to explain why she had been passed over. He responded by convening a review committee, and in 1946 Trotter became the first woman to attain full profes-

sorship at Washington University's Medical School. In all, Trotter spent over fifty-five years on the university's staff, during which time she published numerous papers on the human skeleton, including studies of growth cycles, sexual and racial differences, and changes in mineral mass and density occurring with age.

In 1948 Trotter, growing restless in her position at the university, took an unpaid sabbatical to volunteer as director of the Central Identification Laboratory at Schofield Barracks, Oahu, Hawaii. For the next fourteen months she and her team identified the skeletal remains of war dead found in the Pacific theater. During this time she also secured permission from the U.S. Army to conduct allometric studies using the long limb bones of identified dead, one of the first times that war casualties were used for scientific research. From these studies Trotter then devised a formula for estimating the stature of a person based upon the relative length of the long bones. Published in 1952, her update of nineteenth-century French stature estimation tables was described in a 1989 *Journal of Forensic Sciences* article as ''a landmark study in physical anthropology.''

Trotter returned to Washington University in 1949. Soon after, the new department chair eliminated the adjective ''gross'' from her title Professor of Anatomy—an important distinction to Trotter who had fought to be accepted as an equal in a field dominated by microscopic research. During the 1950s and 1960s Trotter began attracting national and international attention for her work. In 1955 she was asked to serve as president of the American Association of Physical Anthropologists, an organization she helped found in 1930. A year later she became the first female recipient of the Wenner-Gren Foundation's Viking Fund Medal. She was asked by the editors of *Encyclopedia Britannica* to contribute entries on the skin and exoskeleton for their 1953 and 1956 editions. In addition she gathered material for reference books in her field, such as a lab guide, an anatomical atlas, and a dictionary of Latin nomenclature. Trotter also served as a consultant to the Rockefeller Foundation, lecturing in London and Washington, D.C., and as a visiting professor to Uganda's Makerere University College.

Along with her academic responsibilities, Trotter also sat on the St. Louis Anatomical Board and Missouri State Anatomical Board, serving as president of the latter from 1955 to 1957. St. Louis detectives regularly consulted with Trotter on missing persons and ''John Doe'' cases as well as on partial, sometimes nearly obliterated, physical evidence. For example, when police recovered a handful of blackened bones from a furnace, Trotter identified them as being from a human infant, not a small animal as originally suspected. She was also instrumental in passing legislation that enabled Missourians to donate their bodies to universities for medical research. When asked in 1980 about her practical approach to such morbid subjects, Trotter observed, ''the attitude of our culture toward death is silly. We all know we have to die.''

Trotter's work as an instructor proved as important as her research. During her forty-one year career as a full-time professor at Washington University, Trotter's students totaled into the thousands. Hundreds went on to careers as medical school faculty, prepared by her rigorous coursework. As Dr. John C. Herweg recalled in 1975, ''we learned because we admired and respected her and because, to an extent, we feared her. After we had passed Gross Anatomy, we grew to love her as a friend.'' Her belief that students should learn not from books but from observing nature guided Trotter's instruction. ''Learning to observe is one of the chief benefits of studying anatomy,'' she asserted during an interview in 1975. Two of Trotter's students, Earl Sutherland and Daniel Nathans, went on to win Nobel Prizes in medicine.

Upon her retirement in 1967, Trotter was named professor emeritus and lecturer in anatomy and neurobiology. She continued to publish scientific papers, and eight years later she became the first female faculty member to be honored by the medical school with a lectureship in her name. Trotter, who never married, spent leisure time in later years knitting, gardening, or auditing classes at the university until she suffered a disabling stroke. Upon her death on August 23, 1991, her body was donated to the Washington University School of Medicine.

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William Monroe Trotter

William Monroe Trotter (1872-1934), African American newspaper editor and protest leader, was the first prominent challenger of the accommodationist leadership of Booker T. Washington.

William Monroe Trotter was born on April 7, 1872, in Springfield Township, Ohio. His father, James, the son of a Mississippi slaveowner, rose from private to second lieutenant in the all-Black Massachusetts 55th Regiment during the Civil War. His mother, Virginia Issacs, claimed descent from Thomas Jefferson.

James Trotter settled in Massachusetts soon after the war, but after his first two children died in infancy the family decided to give birth to their third child in rural Ohio. At seven months young William and his parents moved back to Boston where they settled on the South End, far from the predominately African American West Side. The family later moved to suburban Hyde Park, a white neighborhood.

The elder Trotter instilled independence and racial pride in his children. James Trotter had been among the most outspoken supporters of the principle of equal pay for African American troops during the Civil War and was an outspoken critic of American racial injustice. He was also a leader among a small coterie of African American Democrats at a time when the vast majority of African Americans were Republican, and President Cleveland appointed him recorder of deeds for the District of Columbia, the highest political office accorded African Americans.

Despite the comfortable existence that federal service provided the Trotters, young William was admonished to excel as a way of breaking down racial barriers, and his father told him that if he were beaten in a fight with one of his white friends, he could expect another when he returned home. His childhood, however, seems remarkably free of racial incidents, and he was valedictorian and president of his high school class.

Trotter graduated *magna cum laude* and Phi Beta Kappa from Harvard University in 1895 and took an M.A. a year later. He had hoped to go into international banking, but even his impressive credentials opened few doors. Thwarted by race, Trotter settled on a career in real estate. In 1899 he married Geraldine Louise Pindell, whose uncle had led the fight to integrate Boston schools in the 1850s.

Trotter had participated in ceremonies and discussion groups commemorating various aspects of African American history in Boston, but it quickly became clear that he had an affinity for protest and agitation. He ''did not seek a career of agitation,'' he later remarked (writing in the third person), the ''burden was dropped upon him by the desertion of others and he would not desert duty.'' In 1901, with an official of the West End branch of the Boston Public Library named George Forbes as his partner, Trotter founded the Boston *Guardian* on the same floor of the same building that had housed William Lloyd Garrison's *Liberator*.

The symbolism was unmistakable. Trotter and Forbes clearly saw themselves as the new abolitionists, direct legatees of those who battled for African American rights in the pre-Civil War era. Their principal target was Booker T. Washington, who ''literally shriveled'' before it. *Guardian* cartoons lampooned Washington as an errand boy for Northern philanthropists and its pages were filled with anti-BTW editorials and letters. ''Let our spiritual advisors,'' Trotter wrote, ''condemn this idea of reducing a people to serfdom to make them good.''

In 1903 when Washington went to Boston to give an address, Trotter and his allies heckled the Southern educator and prevented him from speaking. Several anti-Bookerites were subsequently arrested, and Trotter served 30 days in the Charles Street jail. But it was a Pyrrhic victory for BTW. Trotter's sentence aroused sympathy among other African American newspaper editors and awakened public awareness to the fact that there were those opposed to Washington's conciliatory public policy.

But it was W.E. B. DuBois, not Trotter, who emerged as Washington's most prominent critic. Trotter and DuBois were contemporaries at Harvard and briefly worked together as leaders of the Niagara Movement, a group of African American intellectuals critical of Booker T. Washington. But Trotter withdrew to form the National Equal Rights League and later refused to join the newly-formed National Association for the Advancement of Colored People because of his distrust of white leadership. His abrasive style did not endear him to other African American leaders, and his singlemindedness and inability to compromise was labelled fanaticism by his critics.

In 1912 Trotter endorsed Democrat Woodrow Wilson for the presidency, but the new president repaid his African American support by segregating African American workers in the federal government. Trotter led a delegation of African Americans to the White House and for 45 minutes he and Wilson stood toe to toe and debated the president's action. Wilson lost his temper, offended by Trotter's ''manner'' and ''tone, with its background of passion,'' and banned Trotter from the White House for the rest of his term.

During World War I, when a delegation of African Americans sought to attend the Versailles conference to protest the treatment of African Americans, Wilson denied them visas. Trotter circumvented the ban by securing passage to France as a ship's cook and jumping ship once it arrived in Europe.

In 1922, 1923, 1924, and 1926 Trotter led delegations of African Americans to the White House to protest continued segregation in the federal government. He also led demonstrations and pickets against the racist *Birth of a Nation,* defended the Scottsboro Boys, and crusaded for a Crispus Attucks day to honor the African American hero of the Revolutionary War. But his influence clearly declined during the 1920s, and in the last years of his life he felt ignored and unappreciated. In 1934, on the night of his 62nd birthday, he fell or jumped to his death from the roof of his home.

Trotter was largely overshadowed by his more illustrious contemporaries, W. E. B. DuBois and Booker T. Washington. Unable or unwilling to compromise, Trotter tended to personalize differences, and he lacked a coherent program and the organizational skills to launch a successful political movement. But he was the first African American leader to employ the tactics of direct action and group confrontation to achieve racial ends and an authentic pioneer of the 20th-century African American protest tradition.

Further Reading

The only major biography of William Monroe Trotter to date is *The Guardian of Boston* (1971) by Stephen B. Fox. Lerone Bennett devotes a chapter to Trotter in *Pioneers in Protest* (1968), and a brief biographical sketch may be found in the *Dictionary of American Negro Biography* (1983), edited by Rayford Logan and Michael Winston. □

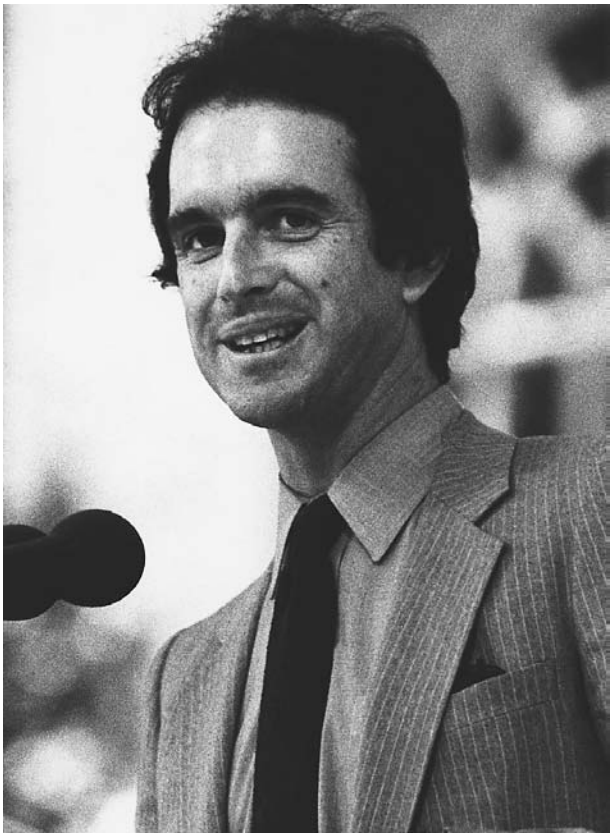

Garretson Beekman Trudeau

Garretson Beekman (Garry) Trudeau (born 1948) was a comic-strip cartoonist, Pulitzer Prize-winning creator of ''Doonesbury,'' playwright, and animated cartoon-maker for film and television.

Garry Trudeau was born in New York to parents of Canadian ancestry. When he was five his father, a doctor, moved to Saranac Lake, New York, where Garry spent an idyllic childhood. His parents divorced in 1960, and Garry was sent to St. Paul's school in Concord, Connecticut, where he compensated for the school's overemphasis on sports by concentrating on art. During his years at Yale University, where he prepared his B.A. and M.F.A. in the School of Art and Architecture, he began to spoof his fellow students and the staff in ''Bull Tales,'' in which most of the antics of the liberated generation were irreverently portrayed.

In 1970 John McNeel and Jim Andrews inaugurated the Universal Press Syndicate by publishing Trudeau's work under the less offensive title of ''Doonesbury,'' a name concocted from the Yale slang for a good-natured fool (''doone'') with the last syllable of a roommate's surname. Trudeau's lack of reverence for public persons soon got him into trouble. Indianapolis publisher Eugene Pulliam canceled the strip soon after its debut in the Indianapolis *Star,* the Phoenix *Republic,* and the Muncie *Press*. In 1972 it was banned by the editor of the Akron *Beacon Journal,* Perry Morgan, but reinstated after reader protest. An episode in which then Attorney-General Mitchell was declared guilty of Watergate misdemeanors was canceled by Ben Bradlee of the *Washington Post,* by the Los Angeles *Times,* and by the Boston *Globe*. The Providence *Bulletin* moved Doonesbury off the comic pages on to the editorial page, and later there was trouble with the Philadelphia *Bulletin* over the alternation of an offending word.

Despite the controversies, Trudeau was awarded a Pulitzer Prize in 1975 and received a D.H.L. (Doctor of Humane Letters) from Yale in 1976. In 1977 he received an Academy Award nomination and a special jury prize from the Cannes Film Festival for his film ''A Doonesbury Special.''

He later expanded his activity into theater and television, one of the offerings being a series of television spoofs on the 1988 election campaign: ''Tanner, '88.'' His work has been collected into many albums.

In 1980 he married Jane Pauley, the CBS television show host, and had three children, twins Ross and Rachel and Tom. He was extremely reticent by nature and refused to discuss his private life.

Trudeau's comic strip was considered by some, such as Art Buchwald, as ''some of the best satire that has come along in a long time.'' Michael—''Mike''—Doonesbury, the eponymous figure, is a good-natured, undistinguished fellow with a pencil shaped nose and granny glasses, not too successful with the opposite sex, and generally bemused by the antics of his companions. The cast of characters surrounding him date from the exuberant and unconventional early 1970s in the campus world. Many of them refer to known personalities: ''Megaphone'' Mark Slackmeyer (activist Mark Zanger), ''B.D.'' (grid star Brian Dowling), the Rev. W. S. Sloan, Jr. (The Rev. William Sloane Coffin, Jr.), Uncle Duke (journalist Hunter S. Thompson), and Congresswoman Lacey Davenport (Millicent Fenwick?). To these are added figures representative of topical groups: Zonker Harris, the hippie; Joanie Caucus, the liberated wife and mother, who abandons her family to go to law school; Virginia, her Black roommate, with her hanger-on lover, the flashy Clyde; Phred, the engaging Vietnamese terrorist; Boopsie, B.D.'s addle-brained sexy girl friend; Honey, Uncle Duke's Chinese admirer; Black Panthers, and a number of precocious children. All of these mingle with and comment on figures currently in the real world, chiefly those involved in political upheaval: Nixon; John Mitchell; James Dean; Gerald Ford (''Snowbunny''); William Simon, the Treasury ''Czar''; Kingman Brewster, president of Yale. Ronald Reagan's brain is dissected and found to be equipped only to see a rosy past; George Bush is depicted as an absence surrounding a pair of lips.

In 1983 Trudeau decided to take a leave of absence in order to ''graduate'' his characters into the 1980s. After 1983, he resumed work with a newly-sharpened pen, taking on such sensitive topics as negligence in the Navy after the

Iowa tragedy, ''Star Wars,'' anti-abortionists, homelessness, and the invasion of Panama.

Trudeau's pungent satire was often seen as offensive chiefly to conservatives, but he was equally unsparing of trendy behavior of any variety: drug dealers and takers, like Uncle Duke; yuppies living in redecorated coldwater attics in New York; ecologists going to the extreme of refusing to diaper their children; house husbands; and two-income parents who hire anyone, such as Zonker, to baby-sit while they pursue their careers. Trudeau did not hesitate to tackle the delicate subject of AIDS and the embarrassed and embarrassing public treatment of the theme. This sequence was withdrawn by the Boston *Globe,* but reinstated because of general protest.

Trudeau's jagged drawing techniques (due in part to the influence of Jules Feiffer) and spidery script did not win much praise from artists, but his penetrating humor was compared to Daumier's. Occasionally an underlying anger—for example, regarding the slaughter of villagers in Vietnam, the plight of Cambodian refugees, or the Kent State massacre—recalls the satire of Defoe. Yet there was less malice than concern in Trudeau's comments. He defended his attacks on our national and social weaknesses by declaring, ''Obviously, all of the institutions of this country are understandably imperfect. They are in any society. But it cannot be considered sanity to hide the imperfections from our children so that they will grow up blind to them. Is it not better to tell the truth, even in hyperbole, and hope that they will do some-thing about it?'' (response to Sharp Whitmore on the *Iowa* incident).

Trudeau's aim was defined by himself to be ''to let the small meannesses of life face each other in distortion, stretched, juggled and juxtaposed, but always lit with laughter to ease the pain of self-recognition; to seek out the vignette that speaks much to the lives of many; to distill and refine language so as to epitomize; and to look everywhere for simple meanings. . . .''

The fact that ''Doonesbury'' was at both the top and the bottom of opinion polls among comics readers suggests the impact of Trudeau's social criticism. As the 1990s began, Trudeau began working on a new project. The project was a film about AIDS. Trudeau has centered many of his cartoon strips around AIDS. He states that the focus is to create awareness. In 1995 a celebratory book was released by Trudeau called *Flashbacks: Twenty-five Years of Doonesbury*.

Further Reading

World Encyclopedia of Comics (1976), edited by Maurice Horn, places Garry Trudeau in the context of world-class cartoonists and analyzes his comic strip. *Contemporary Literary Criticism* (1980) edited by Dedria Bryfonski and Gerard J. Senick, provides interesting analysis and comment. *Contemporary Authors* (Volumes 81-84), edited by Frances Carol Locher, and *Something About the Author* (Volume 35, 1984), edited by Anne Commire, both offer more recent comments on Trudeau's work. *Who's Who in America* (45th Edition, 1988-1989) contains a recent, but very brief, biography.

Among Trudeau's best-known works are: *Doonesbury* (1971; play, 1983), *The Doonesbury Chronicles* (1975) *Doonesbury's Greatest Hits* (1978), and *Rapmaster Ronnie* (with Elizabeth Swados; 1984). □

Pierre Elliott Trudeau

Pierre Elliott Trudeau (born 1919) was the leader of the Liberal Party and Canada's prime minister for about 15 years. He successfully defeated the separatist movement in Quebec and led Canada both to greater strength nationally and to more independence internationally.

Pierre Elliott Trudeau was born in Montreal, Quebec, on October 18, 1919. The son of a wealthy French-Canadian businessman, Charles Trudeau, and a mother of United Empire Loyalist background, Trudeau received his early education in French, attending the elite College Jean de Brébeuf for eight years. After obtaining his B.A. from Brébeuf in 1940, Trudeau studied law at the University of Montreal; political economy at Harvard; law, economics, and political science at Paris; and political economy at the London School of Economics (1947-1948). He completed his education with a year-long trip around the world on $800 in 1948-1949.

He returned to Quebec in April 1949 and immediately became involved in a strike at Asbestos, where the labor movement in the province confronted a repressive and conservative government of Maurice Duplessis. Although Trudeau did work briefly as an economic adviser to the Privy Council Office in Ottawa in 1950-1951, his major concern in the 1950s was the reform of Quebec society and politics. Together with other Montreal intellectuals and journalists who had been roused to action by the events at Asbestos, Trudeau founded *Cité Libre,* an influential journal of opinion. He also acted as an unpaid legal consultant to Quebec unions, was a counsel in some civil liberty cases, wrote pungent political criticism, and continued to travel widely. He sought to organize the diverse groups opposing Duplessis into a coherent force for political action after 1956. Simultaneously, he flirted with socialist politics. In 1960, however, he supported the Quebec Liberals in the election which traditionally is identified as the beginning of the so-called ''Quiet Revolution'' in Quebec.

Disillusionment came quickly. In 1961 Trudeau was appointed associate professor of law at the University of Montreal. He continued to take an active part in the ever more lively debate about Quebec's future. While approving of most of the secularizing and modernizing approaches of the Lesage government, he strongly attacked its increasingly nationalist approach, declaring it stifling, irrational, and fundamentally elitist. When nationalism became separatism for many of the young and the intellectuals, Trudeau denounced the trend as reactionary. In the case of the intellectuals it was ''treason,'' a betrayal of the commitment to rationalism and open-mindedness which should mark an intellectual's approach to politics.

Quick Rise in Canadian Politics

Trudeau's anti-separatist position made him turn his attention toward federal politics. His name was mentioned as a possible Liberal candidate in the 1963 general election, but Liberal leader Lester Pearson's acceptance of nuclear weapons for the Canadian armed forces offended Trudeau, who angrily denounced Pearson. The Pearson minority government which came to power in 1963 did win Trudeau's approval for its determined effort to make the federal public service more bicultural and bilingual. Nevertheless, Trudeau thought Pearson was too conciliatory in dealing with the increasingly nationalist Quebec government. When Pearson, on the advice of the Quebec labor leader Jean Marchand, asked Trudeau to run as a Liberal candidate in the general election of 1965, Trudeau quickly agreed.

Pearson made Trudeau his parliamentary secretary in January 1966. His constitutional skills quickly impressed the prime minister and others, and in April 1967 he became minister of justice and attorney general for Canada. In this position he attracted much attention because of his articulate defense of the federal government's position in the debates with the provinces and because of his willingness to undertake reforms in such areas as divorce legislation, criminal law, and judicial appointments. His personal appearance and style, which contrasted sharply with that of other politicians, also focussed media attention upon him. Even though he had been a cabinet minister for only a year, Trudeau was elected Liberal leader and thus became prime minister in 1968.

In the election which followed, so-called ''Trudeaumania'' swept the country as the media became fascinated with the quick mind, the athletic prowess, the romantic attachments, and the surprising indifference to traditional political concerns of Canada's new prime minister. In the campaign Trudeau promised a new deal for French Canadians in Canada, but no tolerance for separatism or extreme Quebec nationalism. He also indicated that Canada's foreign policy would be reassessed so that domestic interests would be given more weight. Canadians, Trudeau declared, should have the right to participate in making the governmental decisions which most affected their lives. The appeal fit the times.

Trudeau's government undertook a wide-ranging review of Canada's foreign policy. The military commitment to NATO was reduced, and Canadian foreign policy became less sympathetic to the international policies of the United States. Domestically, Trudeau sought constitutional reform without much success, but he did work more fruitfully to secure French Canadian rights within Canadian confederation. His economic policies were surprisingly conservative, although a significant reform in the taxation system did occur in 1971 and unemployment benefits became more generous and more widely available.

Trudeau's personal popularity reached its peak during the so-called October crisis of 1970. The kidnaping of James Cross, a British trade commissioner, and Pierre Laporte, Quebec's labor minister, by extreme separatists in Montreal prompted Trudeau to invoke the War Measures Act which suspended civil liberties so long as there was an ''apprehended insurrection'' in Montreal. The crisis ended, although Laporte was murdered, and most Canadians applauded Trudeau's forceful stand. Doubts arose later when civil libertarians and others began to question whether such a harsh response was in fact required.

Compromise and Continued Rule

By 1972 Trudeau's position had weakened, and he managed to cling to power after the general election in October only with the help of the socialist New Democratic Party. He quickly adapted his party to the situation and introduced popular, though expensive, legislation. He admitted that he had been too ''rational'' in his approach to politics, and sadly he concluded that politics was ''ninetenths'' emotion.

In the 1974 election Trudeau aggressively campaigned as a populist, effectively undercutting the Conservative arguments for wage and price controls. He regained his majority and began to plan for longer range changes in Canadian government. The first effect was a recognized bureaucracy, but various developments undermined his attempts to establish clear directions. In 1975 Trudeau, fearing rampant inflation, introduced the same type of wage and price controls he had denounced in 1974. In 1976 Quebec elected the separatist Parti Québéçois, which meant that long range planning gave way to what seemed a profound crisis in nationhood. Perhaps equally important was the breakdown of Trudeau's 1971 marriage to Margaret Sinclair, a separation which received international atten-

tion. In the late 1970s the Trudeau government scrambled to maintain its position, and it failed. The Conservatives defeated Trudeau's Liberals in the general election of May 1979.

In November 1979 Trudeau announced that he would step aside for a new leader, but before a new leader could be chosen, the minority Conservative government fell, and a general election was called for February 18, 1980. After some deft manipulation of the party by his friends, Trudeau agreed to remain as leader. He won another majority.

Between 1980 and February 1984, when he announced his resignation, Trudeau provided decisive but controversial leadership. The compromises and hesitations of the 1970s disappeared. The first task was to win the Quebec referendum on separatism. He campaigned vigorously, and the ''no'' side triumphed decisively. He then moved to ''keep the promise'' made during the referendum debate to give a new constitution to Quebec and Canada which would include a Charter of Rights. Against the strong opposition of Western Canada, Quebec, and most of the Atlantic provinces, the opposition parties, and leading newspapers, Trudeau pushed ahead his scheme for a new constitution which would be the last act of the United Kingdom Parliament to affect Canada. At the final moment, the provinces, excepting Quebec, agreed to a compromise, and Trudeau's cherished Charter of Rights became part of a fundamentally Canadian constitution.

Trudeau's government also took radical action to deal with the energy crisis of the early 1980s. The National Energy Program was highly nationalistic in aim and tone. Through incentives and taxation benefits it encouraged the growth of Canadian ownership in the energy field. It also set a price for Canadian oil below that on the world market. American investors were infuriated; so were the major producing provinces, Alberta and Saskatchewan. The business community was strongly opposed to what it perceived as an attempt by government to grab most of the oil windfall for itself. Western Canada's bitterness towards Trudeau, which had long persisted, even aroused talk of Western separatism.

The Trudeau Legacy

By 1983 Trudeau's government had become very unpopular. The Conservatives chose a new leader, Brian Mulroney, and moved well ahead of the Liberals in the polls. The constitution was in place, the National Energy Program was collapsing as oil prices fell, and the threat of Quebec separatism had receded. Dissenters in his party began to suggest openly that Trudeau should resign. A ''peace initiative'' which he began in November 1983 had by the beginning of 1984 accomplished all that could be hoped in the face of the indifference of the superpowers to Trudeau's pleas for cooperation. In February 1984 he announced his intention to resign, and in late June he left the office of the prime minister, giving way to John Turner, who, it seemed clear, was not his choice as successor. In the general election of September 1984 the Liberal Party collapsed, winning only 40 seats compared to 211 seats for the Conservatives.

In his final speech to the Liberal Party in June 1984 Trudeau told his listeners that when Parliament, the bureaucracy, or the media failed to do what was necessary, he had gone directly to the people. With some Canadians Trudeau did fashion a remarkable bond. In others he aroused remarkable antagonism. He dominated his party, his cabinet, and Parliament so long as he was prime minister. When he left, the party fell apart. He had groomed no successor and appeared to care little about what happened after his departure. The party was in a decrepit condition; the nation was weary of the confrontation over energy, the constitution, and foreign policy which it had endured so long. The economy had faltered badly since the early 1970s, and basic restructuring had been postponed too long. Because his personality so fascinated Canadians, Trudeau bore much of the criticism for these apparent failings of the nation. Back in the private sector, in 1985, he became a senior consultant with Heenan, Blaikie. In 1993, he published his *Memoirs,* followed by *The Canadian Way: Shaping Canada's Foreign Policy 1968-1984* (1995), co-authored by Ivan Head. In 1997, Trudeau, along with Jacques Hebert, published *Two Innocents in Red China,* which sparked mixed review.

Only one Canadian prime minister, William Lyon Mackenzie King, served longer than Trudeau. Among post-war democratic leaders, only three were in office for as long. If his faults seemed so clear to his contemporaries, his accomplishments, especially in making Canada a nation that more fully accepts its bicultural nature, will probably mean more to posterity. In a country with so many doubts, the memory of one who had so few will likely grow.

Further Reading

Both Trudeau's *Memoirs* (1993) and his *The Canadian Way* (1995) are autobiographical in nature. He tops the list of Canada's most politically-powerful persons in Anthony Wilson-Smith's *Bench Strength* for *Maclean's* (1996). He is also covered in *Mondo Canuck* (1996), Greig Dymond's and Geoff Pevere's book on Canadian cultural icons. There are two major studies of Trudeau, both by journalists. George Radwanski's *Trudeau* (1978) is based upon extensive interviews with Trudeau and his colleagues. It is largely favorable in tone. Richard Gwyn's *The Northern Magus: Pierre Trudeau and Canadians* (1980) is much more critical. Both books do not cover Trudeau's final years as prime minister. A good sample of Trudeau's early writings is found in his *Federalism and the French Canadians* (1968). □

François Truffaut

The French film director and critic François Truffaut (1932-1984), together with Jean Luc Godard and Alain Resnais, created the ''New Wave'' in French motion picture production in the late 1950s.

François Truffaut as film maker and esthetician was instrumental in formulating a new cinema language. In its visual spontaneity and narrative discontinuity, the style he helped to originate provided a sharp contrast to

the studied academicism of older and established directors. Although elements of his innovative methods can be found in works by his brilliant colleague and early collaborator Jean Luc Godard and in later productions by other directors, few have been able to capture the lyrical warmth, infectious exuberance, and textual luminosity that distinguish the finest of Truffaut's efforts.

Truffaut was born in Paris and spent much of his unhappy childhood working in menial factory and office jobs. Sent by a juvenile court to a reformatory when he was 15 years old, he was rescued from prolonged confinement by the noted film critic André Bazin, who had been impressed with the youth's enthusiasm for motion pictures and his regular attendance at local cinema clubs. After completing service in the French armed forces, Truffaut was introduced by Bazin to the editors of the influential cinema review *Cahiers du cinéma,* where he worked as a critic for the next 8 years.

Truffaut attacked all that was stale and conventional in French films and admired the low-budget American productions that could be undertaken with less pressure on the director from ''businessmen.'' In 1954 he made his directorial debut with a short, *Une Visite,* followed in 1957 by another short, *Les Mistons,* a technically adventurous lyrical idyll of childhood innocence. In collaboration with Godard, he then composed the script for and directed *Une Historie d'eau* (1958), a slapstick comedy reminiscent of early Mack Sennett silents.

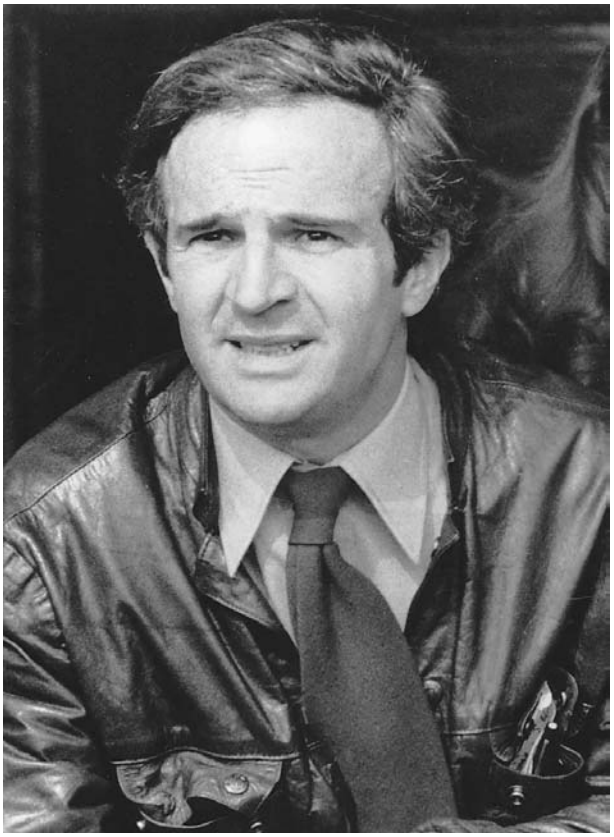

The 400 Blows (1959), Truffaut's first full-length film, established him among the most subtly evocative and imaginatively inspired creators of cinema. A touching yet deliberately unsentimental autobiographical work, of an unwanted 13-year-old boy driven to desperation by insensitive parents and tyrannical officials, *The 400 Blows* alternates between subjective lyricism and *cinéma vérité* objectivity. That same year Truffaut provided the original story for Godard's intellectual crime thriller *Breathless.* In 1960 *Shoot the Piano Player* represented Truffaut's tribute to the Hollywood gangster movies of the 1930s. The sardonically amusing plot—a lonely barroom piano player tries to save his two brothers from mobsters they have double-crossed—contains a compendium of ''New Wave'' cinematic techniques. The film's technical exuberance—such devices as the frozen take, the iris shot, and comic-strip images were employed—reflects a portion of the work's moral and philosophical statement.

With *Jules and Jim* (1961) Truffaut produced the film that most critics consider his finest effort and a cinematic masterpiece. A tragically humorous story of an endearing love triangle, suffused with the nostalgia of its early-20th-century Parisian setting, the film projected, wrote critic Stanley Kauffmann, ''an exhilaration, tenderness, wonderful rhythmic variation, understatement, and an un-American innocence-in-sex,'' which young audiences accepted as a way of life as well as a style of film making.

The Soft Skin (1964), a romantic melodrama about a professor of literature who leaves his wife for an airline stewardess he loves, contained some striking sequences but could not transcend its banality of theme. Even more disappointing was *Fahrenheit 451* (1966), an uninspired science-fiction parable about a future society in which reading is prohibited. *The Bride Wore Black* (1968), a revenge tale, was a rather depressing tribute to Alfred Hitchcock. In 1967 Truffaut published *Hitchcock,* an illuminating analysis of his fellow *auteur.*

Stolen Kisses (1968) was a sequel to *The 400 Blows* and successfully recaptured much of the earlier film's incandescent charm. This film history of the character Antoine Donel was continued in *Bed and Board* (1971), another charming and lightly mocking semiautobiographical effort. The year before, Truffaut wrote, directed, and performed in an austere film relating a doctor's attempts to civilize a child who had grown up in the forest. Based on a true incident, *The Wild Child* was resoundingly successful, showing a new facet of Truffaut's versatile talent.

Truffaut was acclaimed for his rich characterizations of two females in *Two English Girls* (1971), which deals with the relationship between making art and suffering love. *Day for Night* (1973) won an Oscar for Truffaut as a homage to filmmaking. In 1975, he produced *The Story of Adele H.,* in which the daughter of Victor Hugo tells her story, and two years later released *The Man Who Loved Women,* about a hopelessly adolescent hero who encounters sympathetic women. In 1979, Truffaut returned to his series featuring the character Antoine Donel in a movie entitled *Love on the Run.*

Truffaut produced several films in the 1980s, including *The Last Metro* (1980), the story of a theater troupe in Paris during the German occupation. Two films, *The Woman Next Door* (1981) and *Vivement Dimache* (1983) were very heavily influenced by Truffaut's admiration of Alfred Hitchcock, and included the ingredients of suspense, murder and obsessive love.

Truffaut died on Oct. 21, 1984, in Neuilly-sur-Seine, France.

Further Reading

The most perceptive criticism of Truffaut can be found in Pauline Kael, *I Lost It at the Movies* (1965) and *Kiss Kiss Bang Bang* (1968); Stanley Kauffmann, *A World on Film* (1966); the sections on Truffaut in John Russell Taylor, *Cinema Eye, Cinema Ear* (1964) and Dwight MacDonald, *Dwight MacDonald on Movies* (1969); and Annette Insdorf's *François Truffaut* (1979). □

Rafael Leonidas Trujillo Molina

Rafael Leonidas Trujillo Molina (1891-1961) presided for 31 years over what was probably the most absolute and ruthless dictatorship in Latin America at that time. Coming to power in 1930, he controlled the government of the Dominican Republic until he was assassinated.

Rafael Trujillo was born on Oct. 24, 1891, the son of lower-middle-class parents. He received a rudimentary education and then held various jobs. His first step toward his future career was taken on Dec. 9, 1918, when he was accepted for training as an officer in the Constabulary Guard, then being organized by the U.S. Marines, who were occupying the Dominican Republic. Emerging from training, he rose rapidly in the new military organization. Soon after Horacio Vázquez was inaugurated as president in 1924, Trujillo was named second-in-command of the Guard. On June 22, 1925, he became its commander in chief.

Gen. Trujillo came to the presidency as the result of a crisis during the early months of 1930. During a revolt against President Vázquez, Gen. Trujillo remained ''neutral.'' As a result, Vázquez resigned, a provisional government was established, and elections were called. However, real power was in the hands of Trujillo, who proclaimed his candidacy for president. Supporters of his opponent were jailed, beaten up, and killed, thus assuring Trujillo's victory.

Soon after taking office, Trujillo was faced with a major natural disaster, a hurricane that virtually wrecked the capital city, Santo Domingo. He used this incident to place the country under martial law and took energetic steps to clear up the damage, take care of refugees, and start to rebuild the capital. Six years later the city council of Santo Domingo renamed the city Ciudad Trujillo in honor of this event. This was the first of many honors Trujillo in effect granted to himself. These included renaming half the provinces after him and members of his family, creating numerous decorations of which he was the first and sometimes the only recipient, renaming streets after him throughout the republic, and building numerous monuments in his honor.

Trujillo was in unchallenged control of the government. He served as president from 1930 to 1938, chose a puppet to succeed him then, but returned as president in 1942, remaining until 1954. He then chose his youngest brother, Hector, to occupy the post. In 1960, when the Trujillo regime was under strong international pressure, Hector Trujillo gave way to Vice President Joaquín Balaguer, who served until February 1962, nine months after Rafael Trujillo's death.

Even when out of office, Rafael Trujillo dominated the government. He remained commander in chief of the armed forces. All secret police services reported directly to him. As head of the only legal political party, he sent to Congress the name of a successor to anyone who resigned from that body, according to provisions of one of the several constitutions he had written. He also held the undated resignations of all public officeholders and submitted these when it suited his fancy. As a result, in one 4-year period, there was more than a 200 percent turnover among the members of the Chamber of Deputies.

Trujillo also completely dominated the economy of the country. He allotted various sectors to members of his family. His wife controlled imports and exports; his various brothers dominated radio and television, prostitution, and some manufacturing industries. Trujillo himself concentrated on agriculture, grazing, and industry, forcing all but one of the nation's sugar-producing firms to sell out to him, seizing vast estates from Dominican owners, and including himself as partner in virtually every industrial enterprise in the country. His fortune was estimated in the late 1950s at about $500 million.

Trujillo frequently interfered in the affairs of neighboring countries. When men who had attempted to assassinate Venezuelan president Rómulo Betancourt early in 1960 admitted that they had been sent by Trujillo, a special conference of the Organization of American States proclaimed a partial economic boycott of the Dominican Republic.

On May 30, 1961, Trujillo was assassinated on the outskirts of the Dominican capital. Within 6 months his whole family was in exile, and what he himself had called the Trujillo Era was at an end.

Further Reading

The two best works on Trujillo are Germán E. Ornes, *Trujillo: Little Caesar of the Caribbean* (1958), and Robert D. Crassweller, *Trujillo: The Life and Times of a Caribbean Dictator* (1966), both of which are critical but factual. A very hostile study of his regime is Albert C. Hicks, *Blood in the Streets: The Life and Rule of Trujillo* (1946). Sander Ariza, *Trujillo: The Man and His Country* (1939), and Abelardo René Manita, *Trujillo* (5th rev. ed. 1954), are adulatory. □

Harry S. Truman

Harry S. Truman (1884-1972), thirty-third president of the United States, led America's transition from wartime to peacetime economy, forged the Truman doctrine, and made the decision to defend South Korea against Communist invasion.

Harry Truman was born in Lamar, Mo., on May 8, 1884. He went to high school in Independence, Mo. From 1900 until 1905 he held various small business positions. During the next 12 years he farmed on his parents' land near Independence. In 1917, soon after the United States entered World War I, he enlisted in the artillery, serving in France and achieving the rank of captain. On returning from the war, he joined a friend in opening a haberdashery. The haberdashery went bankrupt, but he adhered to hard work, accepting misfortunes serenely. In 1919 he married Bess Wallace; they had one child, Margaret.

Beginner in Politics

A staunch Democrat and admirer of Woodrow Wilson, Truman entered politics with the encouragement of Jackson County boss Tom Prendergast. With Prendergast's aid, Truman was elected county judge in 1922 and served from 1922 to 1924. He was presiding judge from 1926 to 1934, giving close attention to problems of county administration.

In the Democratic sweep in the national election of 1934, Truman, a firm supporter of Franklin Roosevelt, was chosen U.S. senator from Missouri. Reelected in 1940, he gained national attention as chairman of the Senate Committee to Investigate the National Defense Program. Long a student of history, he feared that corruption might cloud government operations and supported the creation of this Senate committee to watch contracts. But, aware that the partisanship shown by an earlier congressional committee had embarrassed President Abraham Lincoln, he kept his chairmanship loyally helpful to the Roosevelt administration. When Roosevelt was nominated for a fourth term in June 1944, the President bowed to the wishes of influential state and city leaders and named Truman for vice president.

Thrust into the Presidency

After Truman had served only 82 days as vice president, Roosevelt died suddenly on April 12, 1945. Though staggered by the burdens thrust on him, Truman quickly took command and in his first address to Congress promised to continue Roosevelt's policies. That July he attended the Potsdam Conference of the Great Powers on urgent international problems. It was his ominous task to authorize the dropping of the atomic bomb on Hiroshima on Aug. 6, 1945, and to approve the surrender of the Japanese government on Allied terms in a treaty signed on the battleship

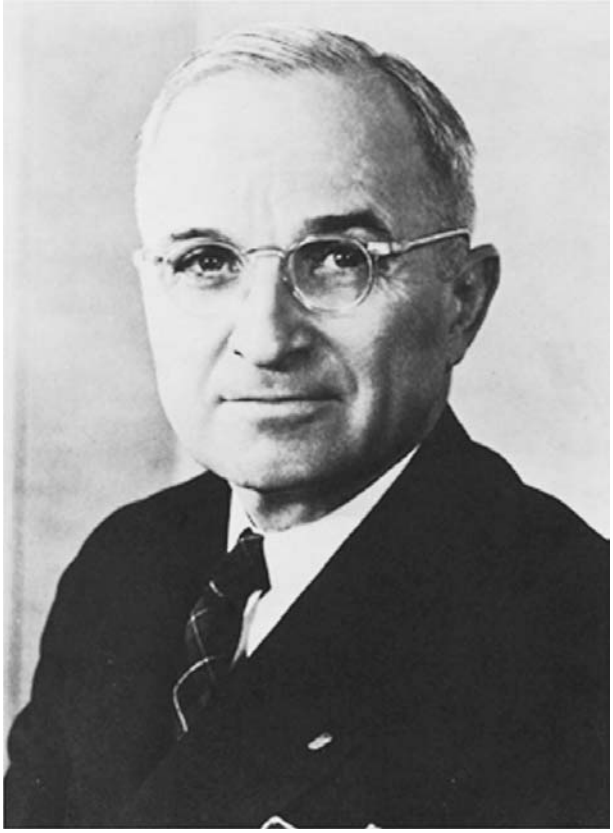

Missouri on Sept. 2, 1945. After the surrender of Japan, he replaced the model of a heavy gun on his desk with the replica of a shiny new plow. His desk also bore a firm motto of executive decision: ''The Buck Stops Here!''

The Truman administration at once took steps to demobilize the armed forces, terminate wartime agencies, and resume production of peacetime goods. Truman was thus brought face-to-face with inflation, a steep rise in the cost of living, and a new militancy on the part of labor unions, which had conformed to wartime pledges against strikes. He immediately showed his power of unhesitating decision—one of his principal traits. He declared wage increases essential to cushion the blows from changes in the economy, sternly opposed restrictive measures against labor, and acted to maintain union rights as set forth in the Wagner Act. When a new Congress, controlled by Republicans, passed the Taft-Hartley Bill, which limited labor action, he vetoed it as bad for industry and workers alike. After Congress repassed it over his veto, he continued denouncing it as a ''slave-labor bill,'' thus keeping it a subject of popular and congressional contention.

Truman also energetically supported the wartime Fair Employment Act, designed to prevent discrimination against African Americans, Jews, and other minority groups. He also advocated a broad program of social welfare, harmonizing with the New Deal policies. Although sharp friction developed between the Truman administration and conservative elements in Congress, he carried the passage of measures for slum clearance, construction of lowcost housing, the beginnings of a health insurance program, and the establishment of the Council of Economic Advisers to help attain full employment. Though hampered by lack of experience and limited education, and bitterly denounced by cultivated and affluent groups, he gained wide support among the masses as an effective example of the average man.

Traveling to Westminster College in Fulton, Mo., in March 1946, Truman heard British prime minister Winston Churchill deliver his ''Iron Curtain'' speech, declaring that tyranny was spreading in Europe, that an Iron Curtain was descending from Stettin on the Baltic to Trieste on the Adriatic, and that the Soviet Union, aiming at an indefinite expansion of its powers, would respect only military strength in a steel-clad alliance of America, Britain, and other Western powers. Truman, who said later that he had sponsored Churchill's speech as a test of public sentiment, was delighted by the generally positive reaction throughout the Western world to this direct challenge to Russia. As Russian aggressiveness made the international scene stormier, he gave vigorous support to the United Nations Charter, which the United States had accepted on July 28, 1945.

Cabinet Dissension

Truman exhibited his characteristic decisiveness in crushing dissension in his own Cabinet. When Henry A. Wallace, Secretary of Agriculture, delivered a speech in New York supporting the Russian position in world affairs, attacking Great Britain, and criticizing American foreign policy for failure to cooperate with the Soviets, Secretary of State James Byrnes acidly declared that he would resign if the President did not insist that Wallace refrain from criticizing American foreign policy while in the Cabinet. Senator Arthur Vandenberg declared that he could serve only one secretary of state at a time, and Truman immediately forced Wallace out of the Cabinet.

By his stern measures, Truman pleased labor and international liberals but made himself unpopular with radical leftist sympathizers. Meanwhile, his friendship with old-time associates, his platitudinous utterances, and his hesitancy to delay using price controls as a weapon against inflation aroused general criticism. But Truman hewed firmly to the policies he had chosen, faced Redbaiting senator Joseph McCarthy without flinching, and read calmly Republican headlines of 1946 asking ''Had enough?''

Truman Doctrine

But Truman's greatest and most decisive stroke lay just ahead. Turkey and Greece seemed to stand on the edge of bankruptcy and defeat by Communist elements. Truman staunchly backed Secretary of State Dean Acheson and other State Department leaders in their stand for continued American support to democracy abroad. Refusing to flinch at costs, Truman sent Congress a message on March 2, 1947, asking for an appropriation of $400 million for sustaining Greece and Turkey. He also announced the Truman Doctrine, declaring that the United States would support all free peoples who were resisting attempted subjugation either by armed minorities at home or aggressors outside their borders.

Truman's unyielding policy made it possible for George Marshall, in charge of economic affairs in the State Department, and George Kennan, supervising policy planning, to carry through Congress the epochal Marshall Plan for the transfer of massive economic aid from the free nations of the West to beleaguered countries in Europe and Asia. The presidential campaign of 1948 came as the Marshall Plan gathered widespread support from democratic governments in Europe, South America, Africa, and elsewhere.

His Reelection

In 1948 Truman, with undiminished courage, entered the presidential contest and fought a stubborn battle against the Republican candidate, Thomas E. Dewey. With Clark Clifford mapping his strategy, he faced heavy odds. Although Dewey refused to discuss many issues, keeping safely silent, Truman and the Democratic party centered heavy attacks on the record of the 80th Congress. The President covered 22,000 miles in campaign trips, making 271 speeches. The entry of two new parties into the battle made the outcome doubtful. The conservative Southern Democrats, or ''Dixiecrats,'' nominated a ticket under Governor Strom Thurmond of South Carolina, and followers of Henry Wallace organized the Progressive party behind him.

A heavy majority of newspapers and pollsters seemed confident that Dewey would win. Truman was speaking to enthusiastic whistle-stop crowds, whose rallying cry was

''Give 'em hell, Harry!'' He addressed himself mainly to industrial workers and agricultural groups and was the first major candidate to stump in Harlem. Truman went to bed on election night as the *Chicago Tribune* published an ''extra'' with the headlines, ''Dewey Defeats Truman!'' Next morning he awoke to find the country enjoying a wild guffaw as it learned that Truman had not only carried the country with a plurality of 2,000,000 votes (24,105,812 ballots for Truman against 21,970,065 ballots for Dewey) but had won a Democratic Congress.

Korean War

On Sunday, June 25, 1950, the Korean War was precipitated when North Korean Communist forces invaded the Republic of South Korea, crossing the 38th parallel at several points. Truman at once summoned an emergency conference and on June 27 announced that he would pledge American armed strength for the defense of South Korea. By September 15, American troops, supported by other forces of the United Nations, were taking the offensive in Korea. Truman held firm in the costly war that ensued but hesitated to approve a major counteroffensive across the Yalu River. In April 1951, amid national frustration over the war, he courageously dismissed Gen. Douglas MacArthur as head of the Far East Command of the U.S. Army. He took this action on the grounds that MacArthur had repeatedly challenged the Far Eastern policies of the administration, thus overriding the basic American principle that the military must always be subordinate to the civil arm of the government, and that MacArthur had recommended the use of bombs against Chinese forces north of the Yalu River in a way which might well provoke open war with Russia and cost the United States the support of important allies in the war.

Following the storm over MacArthur, Truman announced that he would not run again for the presidency, though a new constitutional amendment limiting presidents to two terms did not apply to him. He retired to private life, publishing two volumes of *Memoirs* in 1955 and 1956, and giving influential support to President Lyndon Johnson in the 1960s.

Retirement and Legacy

Truman died on December 26, 1972 and was buried in the courtyard of the Truman Library. When his wife Bess died in 1982, she was buried beside him. Their home in Independence, Missouri remains just as it was when Bess died; Truman's 1972 Chrysler Newport still sits in the garage, and his hat and coat hang under the stairs. The nearby Truman Library is one of the most popular presidential libraries, and includes much of his papers and correspondence, as well as a reproduction of the Oval Office as it looked during his term. The mock White House room even includes a 1947 television, significant since Truman was the first president to own a tv set.

Long after Truman's death, his popularity continues to soar. During the 1996 presidential elections he was quoted by both candidates in debates and speeches. In 1997, new books and movies were in the works, and earlier in the decade he was even commemorated with a $.020 United States postage stamp. Truman's daughter Margaret has carved out a successful career as a novelist, with works such as *Murder in the National Gallery*.

Further Reading

Truman's account of his career is in his *Memoirs* (2 vols., 1955-1956) and *Mr. Citizen* (1960). Biographies of Truman include Jonathan Daniels, *The Man of Independence* (1950); Alfred Steinberg, *The Man from Missouri: The Life and Times of Harry S. Truman* (1962), a scholarly study; Cabell B. H. Phillips, *The Truman Presidency: The History of a Triumphant Succession* (1966), written from a journalistic perspective; and Joseph Gies, *Harry S. Truman: A Pictorial Biography* (1968), a useful but laudatory study. More recent biographies include David McCullough's *Truman* (1992), Margaret Truman's *Harry S Truman* (1972), and Harold Gosnell's *Truman's Crises* (1980).

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John Trumbull

John Trumbull (1756-1843) was the first American painter to produce a series of history paintings; they depict scenes of the Revolutionary War.

John Trumbull, the son of a Connecticut lawyer who became governor of the colony, was born on June 6, 1756. He took some private painting lessons from John Singleton Copley before entering Harvard, from which he graduated at the age of 17. During the Revolutionary War, Trumbull served for a while as aide-de-camp to Gen. Washington but resigned in 1777. In 1780, in connection with mercantile ventures which soon failed, Trumbull sailed to France. He began studying painting with Benjamin West in London, where he was arrested, presumably because of antirevolutionary sentiment in England, and was forced to leave the country.

In 1784 Trumbull returned to England and resumed his studies with West. Trumbull went back to America in 1789. Thomas Jefferson offered to make him his private secretary, promising that little time would be taken from his painting, but Trumbull, not wishing to be tied down, refused. In 1793 he had a violent falling-out with Jefferson, which was damaging to Trumbull's career later.

Trumbull painted in a manner reminiscent of Peter Paul Rubens, and his work is sometimes overburdened with incidental details. He executed a series of 12 paintings dealing with the Revolutionary War, including the *Death of Montgomery in the Attack on Quebec* and the *Battle of Bunker's Hill* (both 1786) and the *Capture of the Hessians at Trenton* (1786-1797). He hoped to reap a profit through the sale of engravings of his history paintings, and initial reactions were encouraging.

Because of the scarcity of currency following the war, Trumbull's prints did not sell as well as he had hoped; only 344 were sold. Discouraged, he went to London in 1794 as secretary to John Jay and stayed on there until 1804, working occasionally as a portrait painter. As a portraitist he had great financial success while in New York from 1804 to 1808. Jefferson was president of the United States at the time, and Trumbull could not hope for a lucrative Federal commission, so he went back to London in 1808 and remained there until 1816, when he returned to New York.

In 1817 Trumbull finally achieved success as a history painter. Congress commissioned him to paint on a larger scale 4 of his 12 paintings on the Revolutionary War to decorate the rotunda of the new Capitol in Washington, D.C.: the *Signing of the Declaration of Independence* (1818), which contains portraits of most of the signers; the *Surrender of Cornwallis at Yorktown* (1817-1820); the *Surrender of Burgoyne at Saratoga* (1817-1821); and the *Resignation of Washington at Annapolis* (1824). They are stiffer than the earlier series and seem more arbitrarily contrived.

From 1817 to 1835 Trumbull served as president of the American Academy of Fine Arts in New York City, which he had helped found. He died in New York City on Nov. 10, 1843.

Further Reading

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Lyman Trumbull

Lyman Trumbull (1813-1896), American statesman, was an influential senator during the Civil War and Reconstruction.

Lyman Trumbull was born on Oct. 12, 1813, in Colchester, Conn. He displayed unusual intellect early in his youth: at 16 he was teaching school and, 4 years later, was superintendent of an academy in Greenville, Ga. After studying law, he was admitted to the bar in 1836 and opened an office in Belleville, Illinois. In 1840, as a Democrat, he was elected to the state legislature. He resigned a year later to become secretary of state for Illinois. In 1843 he left that post and practiced law until 1848, when he was elected justice of the state supreme court. In 1852 Trumbull was reelected to a 9-year term on the bench. In 1854, however, he relinquished his judicial seat to become a U.S. representative. Before he could assume his new duties in Washington, the state legislature named him to the U.S. Senate, and in 1855 Trumbull began his long senatorial career.

Trumbull, disillusioned by the 1854 Kansas-Nebraska Act and by the role of fellow Illinois senator Stephen A. Douglas in fostering that bill, joined ranks with the Republicans. Trumbull campaigned throughout the late 1850s against further concessions to the South and slavery. During the Civil War, he served as chairman of the powerful Senate Judiciary Committee, and he was one of the acknowledged leaders of his party. Always a strict constructionist of the Constitution, Trumbull was alternately Lincoln's strongest supporter and his most inflexible opponent. In 1864 he introduced the resolution that became the basis for the 13th Amendment.

Following the Civil War, Trumbull worked tirelessly on behalf of civil rights legislation and the Freedmen's Bureau.

Yet his moderate views on Reconstruction put him increasingly at odds with Radical Republican leaders in Congress. The final break came when Trumbull joined six other Republicans in opposing the impeachment of President Andrew Johnson. The excesses of Ulysses S. Grant's administration caused Trumbull to support Horace Greeley in the 1872 presidential race.

Trumbull retired from the Senate in 1873, rejoined the Democrats, and resumed his law practice in Chicago. He was one of Samuel J. Tilden's defense counsels in the disputed 1876 presidential election. Trumbull himself ran unsuccessfully for governor of Illinois in 1880. Several times he was mentioned for the presidency, but he proved too unyielding in principles and had too little popular appeal to rise higher than he did. He died on June 25, 1896, in Chicago.

Further Reading

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Donald John Trump

An American real estate developer, Donald John Trump (born 1946) became one of the best known and most controversial businessmen of the 1980s and 1990s.

Donald John Trump was born in 1946 in Queens, New York City, the fourth of five children of Frederick C. and Mary MacLeod Trump. Frederick Trump was a builder and real estate developer who came to specialize in constructing and operating middle income apartments in the Queens, Staten Island, and Brooklyn. Donald Trump was an energetic, assertive child, and his parents sent him to the New York Military Academy at age 13, hoping the discipline of the school would channel his energy in a positive manner. Trump did well at the academy, both socially and academically, rising to be a star athlete and student leader by the time he graduated in 1964. He entered Fordham University and then transferred to the Wharton School of Finance at the University of Pennsylvania from which he graduated in 1968 with a degree in economics.

Trump seems to have been strongly influenced by his father in his decision to make a career in real estate development, but the younger man's personal goals were much grander than those of his senior. As a student, Trump worked with his father during the summer and then joined his father's company, the Trump Organization, after graduation from college. He was able to finance an expansion of the company's holdings by convincing his father to be more liberal in the use of loans based on the equity in the Trump apartment complexes. However, the business was very competitive and profit margins were narrow. In 1971 Trump moved his residence to Manhattan, where he became familiar with many influential people. Convinced of the economic opportunity in the city, Trump became involved in large building projects in Manhattan, that would offer opportunities for earning high profits, utilizing attractive architectural design, and winning public recognition.

When the Pennsylvania Central Railroad entered bankruptcy, Trump was able to obtain an option on the railroad's yards on the west side of Manhattan. When initial plans for apartments proved unfeasible because of a poor economic climate, Trump promoted the property as the location of a city convention center, and the city government selected it over two other sites in 1978. Trump's offer to forego a fee if the center were named after his family, however, was turned down, along with his bid to build the complex, which was ultimately named for Senator Jacob Javits.

In 1974 Trump obtained an option on one of the Penn Central's hotels, the Commodore, which was unprofitable but in an excellent location adjacent to Grand Central Station. The next year he signed a partnership agreement with the Hyatt Hotel Corporation, which did not have a large downtown hotel. Trump then worked out a complex deal with the city to win a 40-year tax abatement, arranged

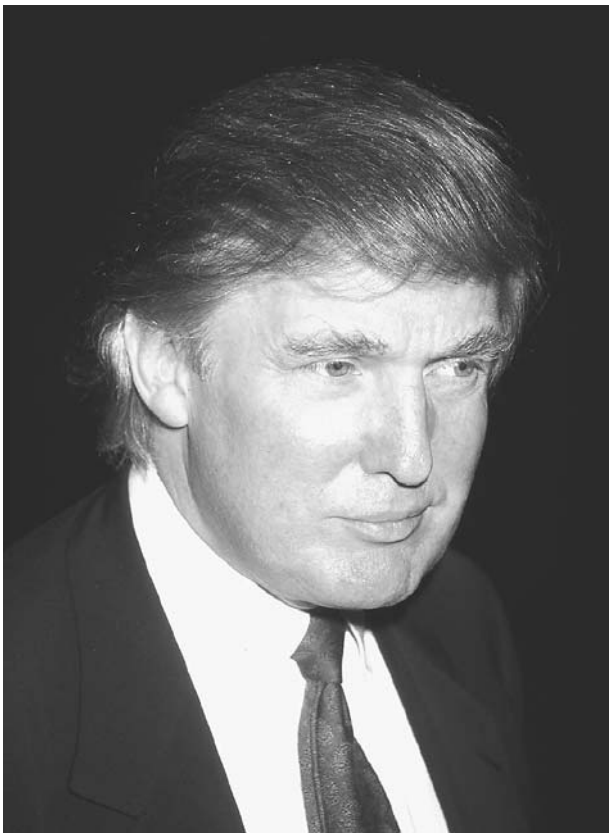

financing, and then completely renovated the building, constructing a striking new facade of reflective glass designed by architect Der Scutt. When the hotel, renamed the Grand Hyatt, opened in 1980, it was popular and an economic success, making Trump the city's best known and most controversial developer.

Trump married Ivana Zelnickova Winklmayr, a New York fashion model who had been an alternate on the 1968 Czech Olympic Ski Team, in 1977. After the birth of the first of the couple's three children in 1978, Donald John Trump, Jr., Ivana Trump was named vice president in charge of design in the Trump Organization and played a major role in supervising the renovation of the Commodore.

In 1979 Trump leased a site on Fifth Avenue adjacent to the famous Tiffany & Company as the location for a monumental $200 million apartment-retail complex designed by Der Scutt. It was named Trump Tower when it opened in 1982. The 58-story building featured a 6-story atrium lined with pink marble and included an 80-foot waterfall. The luxurious building attracted well-known retail stores and celebrity renters and brought Trump national attention.

Meanwhile Trump was investigating the profitable casino gambling business, which was approved in New Jersey in 1977. In 1980 he was able to acquire a piece of property in Atlantic City. He brought in his younger brother Robert to head up the complex project of acquiring the land, winning a gambling license, and obtaining permits and financing. Holiday Inns Corporation, the parent company of Harrah's casino hotels, offered a partnership, and the $250 million complex opened in 1982 as Harrah's at Trump Plaza. Trump bought out Holiday Inns in 1986 and renamed the facility Trump Plaza Hotel and Casino. Trump also purchased a Hilton Hotels casino-hotel in Atlantic City when the corporation failed to obtain a gambling license and renamed the $320 million complex Trump's Castle. Later, while it was under construction, he was able to acquire the largest hotel-casino in the world, the Taj Mahal at Atlantic City, which opened in 1990.

Back in New York City Trump had purchased an apartment building and the adjacent Barbizon-Plaza Hotel in New York City, which faced Central Park, with plans to build a large condominium tower on the site. The tenants of the apartment building, however, who were protected by the city's rent control and rent stabilization programs, fought Trump's plans and won. Trump then renovated the Barbizon, renaming it Trump Parc. In 1985 Trump purchased 76 acres on the west side of Manhattan for $88 million to build a complex to be called Television City, which was to consist of a dozen skyscrapers, a mall, and a riverfront park. The huge development was to stress television production and feature the world's tallest building, but community opposition and a long city approval process delayed commencement of construction of the project. In 1988 he acquired the Plaza Hotel for $407 million and spent $50 million refurbishing it under his wife Ivana's direction.

Trump reached south to build a condominium project in West Palm Beach, Florida, and in 1989 he branched out to purchase the Eastern Air Lines Shuttle for $365 million, renaming it the Trump Shuttle. In January 1990, Trump flew to Los Angeles to unveil a plan to build a $1 billion commercial and residential project featuring a 125-story office building.

It was in 1990, however, that the real estate market declined, reducing the value of and income from Trump's empire; his own net worth plummeted from an estimated $1.7 billion to $500 million. The Trump Organization required a massive infusion of loans to keep it from collapsing, a situation which raised questions as to whether the corporation could survive bankruptcy. Some observers saw Trump's decline as symbolic of many of the business, economic, and social excesses that had arisen in the 1980s.

Yet, he climbed back from nearly $900 million in the red: Trump was reported to be worth close to $ 2 billion in 1997. Much of Trump's regained Taj Mahal have an ever increasing value.

Donald Trump's image was tarnished by the publicity surrounding his controversial separation and the later divorce from his wife, Ivana. But, Trump married again, this time to Marla Maples, a fledgling actress. Their marriage, which also ended in a highly publicized divorce in 1997, produced a daughter.

Further Reading

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Truong Chinh

Truong Chinh (19091988) was secretary general of the Vietnamese Communist political organization and was a pro-Chinese presidential aide. This pro-Chinese orientation was probably a major political liability in a land whose historic foe, for two millennia, was China.

Born on Feb. 15, 1909, in Hanh Thien in what is now northern Vietnam, Truong Chinh was already an anti-French nationalist by his early teens. In 1928, at the age of 19, he joined the Revolutionary Youth League organized 3 years earlier by Ho Chi Minh. Arrested by French authorities for his participation in the student strike of the same year, he was expelled from the Nam Dinh high school but was able to enroll in (and subsequently graduated from) the prestigious Lycée Albert Sarraut in Hanoi.

In 1930 Truong Chinh became a teacher, joining the same year the Indochinese Communist party (founded by

Ho in Hong Kong). Coeditor of *Sickle and Hammer,* one of the first Communist periodicals in the French colony of Indochina, he was arrested in late 1930 after a Communist-led peasant uprising.

Sentenced to 12 years' imprisonment by the French for ''conspiring against the security of the state,'' Truong was paroled in 1936 after a Popular Front government had been formed in metropolitan France. He immediately resumed his Communist political activity. Arrested again in 1939, he fled to South China following dismissal of the charges against him.

In May 1941, five years after his release from prison, Truong became secretary general of the Indochinese Communist party. In 1943 it was absorbed by Ho Chi Minh's multiparty front organization, the Viet Minh, but still retained its separate identity as part of that body.

When the Viet Minh declared Vietnam's independence in September 1945, Truong was by Ho's side in Hanoi. The Indochinese Communist party was dissolved as a political maneuver in November 1945, but, when a new Vietnamese Communist party (Lao Dong, or Workers' Party) was launched in 1951, Truong was its secretary general. He lost this post in 1956, partly because of his role in the stern collectivization and land reform measures of the new North Vietnamese regime (which occasioned great peasant resistance) and partly because the party needed a high-level scapegoat.

Truong's elevation in 1960 to the important position of chairman of the standing committee of the National Assembly (Democratic Republic of Vietnam) signaled his return to the inner ranks of the North Vietnamese ruling elite. After Ho's death in 1969, his political followers began jockeying for a new alignment of power. Truong—probably the most ideologically driven of the North Vietnamese leaders—was eclipsed in 1970, but the following year he reemerged as part of the group ruling the county.

Truong remained as chairman of the DRV until 1976, presiding throughout the Vietnam War, and witnessing the eventual collapse of South Vietnam in April 1975. He served as co-president of the DRV from 1981 until 1987. In July 1986, following the death of Le Duan, Truong also assumed the role of General Secretary, but only served in that role for five months. Although long opposed to capitalism, Truong invited some private enterprise during his short tenure.

In December 1986, during the Sixth Party Congress in Hanoi, the most sweeping changes in 50 years were made within Vietnam's leadership. Truong was ousted in a surprise move, along with two other major political figures, Premier Pham Van Dong, and Le Duc Tho, who negotiated the U.S. withdrawal during the Paris peace talks. Officially, the three agreed to resign, due to ''advanced age and bad health.'' At the time, Vietnam's economy was sagging, with increasing unemployment and 800 percent inflation. Truong told the Congress in a speech, ''We recognize the long-term necessity for . . . the private capitalist economy and the petty bourgeoisie in a number of branches and trades.'' Truong remained an advisor to the party's Central Committee, and died in 1988.

Further Reading

An excellent, brief biography of Truong by Bernard B. Fall serves as the introduction to Fall's edition of two of the Vietnamese leader's best-known books, *The August Revolution* and *The Resistance Will Win,* published as a single volume in the United States as *Primer for Revolt* (1963). For an outstanding account of the immediate post-World War II period see John T. McAlister, Jr., *Viet Nam: The Origins of Revolution, 1885-1946* (1968). A good narrative of the Vietnamese revolution in a broader perspective is Dennis J. Duncanson, *Government and Revolution in Vietnam* (1968). □

Sojourner Truth

Sojourner Truth (ca. 1797-1883) was a black American freedom fighter and orator. She believed herself chosen by God to preach His word and to help with the abolitionist effort to free her people.

Sojourner Truth was born Isabella Baumfree in Ulster County, N.Y., the daughter of an African named Baumfree (after his Dutch owner) and a woman called Elizabeth. About the age of 9 she was auctioned off to an Englishman named John Nealy. The Nealys understood very little of her Dutch jargon and, as a result, she was often brutally punished for no real reason.

Eventually Nealy sold her to a fisherman who owned a tavern in Kingston, N.Y. Here she acquired the idiomatic expressions which came to mark her speech. John J. Dumont, a nearby plantation owner, purchased her next. During her tenure with his family she married and had five children. In 1827, after New York had passed an emancipation act freeing its slaves, she prepared to take her family away. But Dumont began to show reluctance to this, so she ran away with only her youngest child.

She finally wound up in New York City. She worked at a menial job and through some friends came under the sway of a religious fanatic named Mathias. Eventually disillusioned by her life in New York and by Mathias, in 1843 she left on what she termed a pilgrimage to spread the truth of God's word. She assumed the name Sojourner Truth, which she believed God had given her as a symbolic representation of her mission in life. Soon her reputation as an orator spread, and large crowds greeted her wherever she spoke.

A controversial figure for most of the rest of her life, Truth engaged the courts in two rather unusual cases, winning them both and establishing precedents. Thus, she became the first black to win a slander suit against prominent whites, and the first black woman to test the legality of segregation of Washington, D.C., streetcars.

During the Civil War, Truth bought gifts for the soldiers with money raised from her lectures and helped fugitive slaves find work and housing. After the war she continued her tirade for the Lord and against racial injustice, even when old age and ill health restricted her activities to the

confines of a Battle Creek, Mich., sanatorium. She died there on Nov. 26, 1883.

Further Reading

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William Tryon

William Tryon (1729-1788), English colonial official, was governor of both North Carolina and New York colonies. He led a loyalist force during the Revolution.

Born at Norbury Park, Surrey, William Tryon entered the army in 1751 with a commission as lieutenant in the 1st Regiment of Foot Guards. In 1758 he became a regimental captain with an army rank of lieutenant colonel. In 1757 he had married Margaret Wake, whose connection with Lord Hillsborough probably was responsible for Tryon's appointment as lieutenant governor of North Carolina in 1764. After the death of the governor in 1765, Tryon was appointed to the position. When he insisted on supporting the British government during the prerevolutionary Stamp Act controversy, local inhabitants so intimidated him that he suggested the use of British regulars. He successfully negotiated a boundary dispute with the Cherokee Indians, and he was finally able to locate a permanent capital for the colony at New Bern, where ''Tryon's Palace'' was constructed.

Tryon was popular in the tidewater area, but in the west the Regulator movement arose over such issues as inadequate currency, unequal taxation, and unhappiness with local officials. Tryon was sympathetic to some Regulator demands and was a personal friend of some of the leaders, but in 1768 he marched the militia to Hills-borough to put down Regulator demonstrations. In 1770 the Regulators arose again and broke up the superior court at Hillsborough, intimidating court officials and lawyers. After the ringleaders were convicted and outlawed, Tryon, in March 1771, led 1,100 militia into Regulator country and on May 16 inflicted a crushing defeat on 2,000 Regulators.

In July Tryon left for New York as he had succeeded Lord Dunmore as governor of that province. There he was faced with the land grant dispute with New Hampshire and difficulties arising out of land purchases from the Mohawk Indians, in which he was personally interested to the extent of 40,000 acres. He was recalled to England for an explanation and sailed in April 1774.

Tryon returned to New York 14 months later, after the Revolution had begun. He was forced to remain aboard a ship in New York harbor from October 1775 until the arrival of William Howe's fleet in August 1776. In 1777 he was given permission to command a loyalist force and a year later was promoted to major general in North America and colonel of the 70th Foot. His primary military activity was a series of diversionary raids in Connecticut. In 1780 chronic illness compelled his return to England, where he was promoted to lieutenant general in 1782 and colonel of the 29th Foot in 1783. He died in London on Jan. 27, 1788.

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Ts'ai Yüan-p'ei

Ts'ai Yüan-p'ei (1867-1940) was the foremost liberal educator in 20th-century China and gained renown as a synthesizer of Chinese and Western ideas.

Ts'ai Yüan-p'ei was born into a merchant family in Chekiang Province in southeastern China. A brilliant student of the Chinese classics, he became, at 23, one of the youngest holders of the coveted *chin-shih* (the highest academic degree). In 1892 he was appointed to the elite Hanlin Academy. Believing the educational system to be responsible for China's defeat by the Japanese in 1895 and for the failure of the reform movement of 1898, he returned to Chekiang to devote himself to educational reform.

By 1902 Ts'ai had become involved in revolutionary political activities in Shanghai. There he helped found anti-Manchu educational and political societies, schools, and a newspaper. In a pattern that was to be typical throughout his life, Ts'ai soon left politics to return to the world of scholarship. In 1908 he went to Germany, where he attended lectures at Leipzig University and developed a strong interest in esthetics. Though he returned to China in 1911 and 1913 and served briefly as minister of education in the new republic, Ts'ai was in Europe during most of the tenure of Yüan Shih-k'ai. During World War I he helped bring 2,000 Chinese students to France under a work-study program.

After the death of Yüan Shih-kai in 1916, Ts'ai was appointed chancellor of Peking University (Peita), a post he held until 1926. Dedicated to principles of intellectual experimentation and academic freedom, he assembled a distinguished faculty, including Hu Shih and many other leaders in the New Culture movement. Among the diverse ideologies that found a forum at Peita was Marxism, whose followers included two faculty members (Ch'en Tu-hsiu and Li Ta-chao) and a library assistant (Mao Tse-tung). Peita was the focal point for the anti-Japanese student demonstration of May 4, 1919, which accelerated intellectual, political, and social revolution and gave its name to the era. Ts'ai left Peking to protest the arrest of student leaders and returned only after their release.

Alienated from Peking's warlord rulers, Ts'ai spent most of his remaining years as chancellor in travel abroad. Returning to China in 1926, he supported the Northern Expedition against the warlords and sided with his fellow Chekiangese Chiang Kai-shek against rivals within the Kuomintang. Under the Nanking government, Ts'ai served briefly as acting minister of justice and president of the Control Yüan. He was president of the short-lived Ta-hsueh yüan (Board of Universities), which attempted to reorganize Chinese education on the French model. From 1928 to 1935 he was president of the Academia Sinica, China's highest research institute.

However, Kuomintang suppression of civil liberties provoked Ts'ai's resignation from all official posts in 1935. Disillusioned with Chiang Kai-shek's government and in declining health, Ts'ai fled to Hong Kong after the Japanese invasion of 1937. There he died on March 3, 1940.

Further Reading

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Ts'ao Ts'ao

Ts'ao Ts'ao (155-220), the most popular hero in Chinese folklore, was also a truly great historical figure whose genius as a general and as a statesman saved North China from chaos when the Han dynasty crumbled at the end of the 2nd century A.D.

The origins of Ts'ao Ts'ao are obscure since his father, Ts'ao Sung, was the adopted son of a powerful eunuch, Ts'ao T'eng. This meant that the Ts'ao family was a rich one, but relatively newly rich, and of tainted lineage. An unruly and adventurous youth, Ts'ao was greatly pleased when a famous judge of character predicted that he would be ''an able public servant in a world at peace, or a crafty, deceitful hero in a world at war.'' The world was at war, one of the bloodiest China had ever seen, and Ts'ao Ts'ao threw himself into the battle in 184, helping to quell the rebellion of the Yellow Turbans, the so-called T'ai-p'ing (or Taiping) Rebellion, that was to serve as a prototype for similar popular uprisings for two millennia.

Through the influence of his father and in recompense for his actions, Ts'ao Ts'ao rose in rank. When the empire was threatened by Tung Cho, a brutal condottiere who captured the Emperor and burned the capital, Ts'ao fled to the provinces, where he raised his own troops to fight, ostensibly to save the Han from dissolution. The next 20 years of his life were years of anarchic fighting among his warlord enemies. In 200, at the battle of Kuantu, Honan, he defeated Yüan Shao; and after continual battles against the Yüan family, Liu Piao, and the Wu-huan, Ts'ao became the sole power in the North.

In 208, another famous battle, at Ch'ih-pi on the south bank of the Yangtze in Hupei, showed he could not defeat his combined enemies in Wu and Shu. The end of his life was spent in consolidating his hold on the North, by far the most important part of China, becoming prime minister in 208, Duke of Wei in 213, and Prince of Wei in 216. At his death on March 15, 220, he had still not taken the imperial title. This his son, Ts'ao P'i, did, becoming the first emperor of the Wei dynasty on Dec. 11, 220.

Ts'ao Ts'ao's importance was hotly debated in China in 1959, the debate resembling the ''rehabilitation'' of Ivan the Terrible in Soviet Russia in the 1930s and being, consequently, highly doctrinaire. Whatever Ts'ao's attitudes toward the common people were, whether ''progressive'' or ''reactionary,'' it is a fact that he made intelligent use of military agricultural colonies (*t'un-t'ien*) near his capital, in which soldiers were set to farming unused farm land, reorganized and reused taxes, and by the repopulation of the vast areas that had been devastated by the unceasing wars—he succeeded in bringing peace and prosperity to North China and reestablishing a unified empire. His policies for appointing men ''only by their talent'' in an attempt to strengthen the central government, by ignoring the new real powers in the land, the rich regional landowners, ultimately were doomed to failure, but his vigorous unconcern for the deadwood of Confucian tradition helped liberate the minds of the intelligentsia and paved the way for a veritable renaissance of thought and literature.

Ts'ao Ts'ao himself was a powerful poet and prose writer. His spare and virile style was admirably suited to the popular ballad from (*yüeh-fu*) that he used in the 24 poems that bear his name and sing of his political ambitions, the pain of warfare, the shortness of life, and the joys of mystical journeying with Taoist immortals. For many Chinese, however, Ts'ao Ts'ao remains the archvillain of history, immortalized in the novel *San-kuo chih yen-i* (The Romance of the Three Kingdoms) as a crafty and unscrupulous usurper.

Further Reading

The long résumé of events from 180 to 220 found in the *Tzu-chih t'ung-chien* of Ssu-ma Kuang was translated by Rafe de Crespigny as *The Last of the Han* (Centre of Oriental Studies, Monograph 9, Australian National University, Canberra, 1969). Some background appears in Kenneth Scott Latourette, *The Chinese: Their History and Culture* (1934; 4th rev. ed. 1964); C. P. Fitzgerald, *China: A Short Cultural History* (1935; 3d ed. 1961); Edwin O. Reischauer and John K. Fairbank, *History of East Asian Civilization,* vol. 1: *East Asia: The Great Tradition* (1958); and Ying-shih Yü, *Trade and Expansion in Han China* (1967). □

Saul Tschernichowsky

The Hebrew poet, translator, and physician Saul Tschernichowsky (1875-1943) was one of the fathers of modern Hebrew poetry.

Saul Tschernichowsky was born in Mikilovka in the Crimea. He was educated in a small town where liberal religious attitudes prevailed. At the age of five he studied Russian, and at 7 he took up Hebrew. Even as a youth, he was well read in the works of modern Hebrew literature, as well as in Russian literature. He soon mastered English, French, and German. In 1890 he went to Odessa and studied in a private business school. There he met literary critic and editor Joseph Klausner, who later published accounts of their first meetings. In 1894 he began translating Longfellow's *Hiawatha* and *Evangeline*. Two years later he completed his studies at the school, having mastered both Greek and Latin. It was then that he translated the poetry of Anacreon and the *Symposium* of Plato.

In 1899 the first collection of Tschernichowsky's poetry, *Visions and Melodies,* appeared, to which was added a second part in 1901. Between 1899 and 1904 he studied medicine at Heidelberg, and it was there that he wrote some of his most celebrated poems, such as ''Baruch of Mainz'' and ''In the Presence of the Sea.'' In 1903 he went to Lausanne and in 1907 received his medical degree. That year he returned to Russia, only to be imprisoned for 6 weeks as a political suspect. Following his incarceration he wrote ''My Imprisonment'' and ''All Is Shattered.'' He practiced medicine in the villages for 3 years, while managing to continue his writing. A visit to Finland prompted him to translate the Finnish epic *Kalevala*.

During World War I Tschernichowsky served as a military doctor. In 1919 he took up residence in Odessa, where he completed his translations of the *Iliad* and the *Odyssey*. In 1922 he traveled to Germany, where his translation of the Babylonian *Epic of Gilgamesh* and Sophocles's *Oedipus Rex* appeared. Between 1924 and 1934 his collected works were published in 10 volumes. He emigrated to Palestine in 1931, residing first in Jerusalem and later in Tel Aviv, where he practiced medicine in the municipal hospital. His last volume of poetry, *Behold, Oh Land,* was awarded the Bialik Prize in 1940. In 1942 his *Thirty-three Short Stories* appeared, and after his death an anthology of his poems entitled *Distant Stars in the Heaven* was published (1944).

The poetry of Tschernichowsky is the poetry of life, light, love, courage, and beauty. It abounds in a timeless energy which seeks out beauty and a perfected life of both physical and spiritual courage. He is a man closely tied to nature, in all its aspects. He sees nature as the real world of the poet, the soil nourishing his life: ''I am the bud of a wildflower warmly kissed by drops of dew.'' He strongly identified with the natural world, and his poetry abounds in admiration for the wellsprings of strength and beauty to be found there.

The underlying philosophy of Tschernichowsky's poetry may be described as pantheistic. He is wholly committed to both the spiritual and natural life of the Patriarchs, and their spirit resounds in much of his work. He seeks the ideal Israelite from among the ancient Hebrews, a vigorous people with a wrathful god.

Further Reading

A comprehensive introduction to Tschernichowsky's poetry and a selection of his work in translation are in Eisig Silberschlag, *Saul Tschernichowsky: Poet of Revolt* (1968). A more general background on modern Hebrew literature is in Simon Halkin, *Modern Hebrew Literature* (1950; new ed. 1970), which includes a short chapter on the poetry of Tschernichowsky. □

Tseng Kuo-fan

The Chinese statesman, general, and scholar Tseng Kuo-fan (1811-1872) was responsible for the suppression of the Taiping Rebellion and is regarded as a model Confucian official.

Between 1850 and 1864 China was racked by the Taiping Rebellion, which threatened to topple the Ch'ing dynasty and to destroy Chinese traditional culture. Because the regular armies of the Ch'ing proved to be totally incapable of stopping the rebels, the burden of resistance fell upon local militia groups. Tseng Kuo-fan was responsible for organizing the militia of Hunan into the first of the provincial armies which would eventually crush the Taiping forces. Because of his upright and moral character, he became a rallying point for the able officials, scholars, and soldiers who rose to support the dynasty and preserve their Confucian heritage.

Tseng Kuo-fan was born on Nov.26, 1811, in Hsiang-hsiang, Hunan, to a poor peasant family. In 1832, Tseng Kuo-fan passed the first of the official examinations a year after his father had done so, and in 1838 obtained a *chin-shih* (the highest academic degree) and became a member of the Hanlin Academy. Routine promotions advanced his career until 1849, when he was made a junior vice president of the Board of Ceremonies. He also served as an acting vice president on several other boards. In 1852 he was ordered to Kiangsi to conduct the provincial examination, but on the way southward he learned of his mother's death and he was granted leave to return home to observe the customary 3 years of mourning.

Military Leader

The Taiping rebels in their northward sweep in 1852 had layed siege to Changsha, the capital of Hunan, but had been forced to withdraw due to the efforts of the local militia. In a sea of defeats, this was one of the few imperial successes, and the Emperor in January 1853 ordered Tseng to recruit and drill the Hunan militia. Because he was in mourning, Tseng felt that he could not accept, but after much persuasion from the Emperor and friends, he finally agreed and swore to himself that he would not ''covet wealth nor fear death.''

In keeping with his already established habits of thorough planning, Tseng carefully worked out the training of his troops, their discipline, and their organization. The army he created came to be known as the Hsiang Army and was founded on the Chinese custom of personal loyalties. Tseng had seen the soldiers of the regular armies of the Ch'ing refuse to fight for their commanders because they were strangers. Tseng insisted that each unit commander personally recruit his own soldiers and, preferably, that the commander and the troops come from the same local region. Tseng was using local affinities to give cohesion to his army. If for any reason a commander was removed, then his unit was to be disbanded, and the new commander would recruit a new unit. From this practice the saying arose that ''the army belongs to the general''—and not the state. Tseng inadvertently set a pattern of personal armies that would lead to the growth of warlordism in the 20th century.

Tseng also believed in adequate military training before his troops were committed to battle. There had been too many instances where the imperial troops had fled before the approaching Taiping forces. Despite repeated entreaties from officials in beleaguered areas and even from the Emperor himself to commit the army, Tseng refused until he felt the men were ready.

Tseng's forces were not an immediate success, however. In two battles in 1854, his forces were defeated, and Tseng was so discouraged that he attempted suicide. However, a victory soon encouraged him, and his forces were finally able to stop the Taiping drive in Hunan. Tseng's efforts were also aided in 1856 by the elimination of most of the capable Taiping leaders through a bloodbath in Nanking. Despite repeated calls for aid from other areas, Tseng concentrated his forces on the job of recapturing the Taiping capital at Nanking. This meant that his army had to fight its way down the Yangtze River in the face of stiff opposition.

Tseng's entire operation was also constantly hampered by a shortage of funds and a lack of recognized authority. When his Hsiang Army was first organized, it was to be financed by the imperial treasury, but the imperial revenues fell short, and Tseng was forced to rely on the contributions of the local gentry who, as it turned out, were rather lukewarm to his entreaties. Tseng's official rank was not within the regular provincial bureaucracy and, as a result, he was unable to command provincial revenues. It was only through the aid of staunch friends, who held high provincial rank, as well as his own persistent pleas that Tseng was able to keep his army going. His troops were well aware of the situation, which further strengthened their loyalty to Tseng and their unit commanders. After 1860, when Tseng was appointed governor general of Kiangnan (the highest provincial civil rank) and imperial commissioner (the Emperor's own representative), he was finally in a position to ensure adequate funds for his army.

The repeated entreaties for military help from various areas within Tseng's jurisdiction, which, if complied with, would have diluted his main effort, forced Tseng in 1860-1861 to create three military areas: one in Kiangsu under Li Hung-chang, a second in Chekiang under Tso Tsung-t'ang, and a third in Anhwei under his own command.

Li Hung-chang returned to his home in the Huai region of Anhwei to recruit a new army on the same principles of personal loyalty that Tseng had used. Li's Huai Army was stationed at Shanghai in 1862 and during the next 2 years cleared most of Kiangsu of the Taiping rebels. Tso Tsung-t'ang did the same in Chekiang, while Tseng's army under the immediate command of his younger brother, Tseng Kuo-ch'üan, laid siege to Nanking. Tseng's tactics resulted in the fall of the Taiping capital on July 19, 1864.

Postrebellion Years

With the rebellion over, Tseng's immediate task as the governor general of Kiangnan was to restore peace and order to the war-ravaged area and to promote the revival of

learning in South China. During the war years he had gained the respect and admiration of many of the leading scholars and officials of the empire. His high moral character, his devotion not only to the imperial cause but also to the ideals of Confucianism, his own sound scholarship, and his military successes drew these men to his side. In his efforts to revive scholarship he established five official printing offices for reprinting the classics and the histories and restored the official examinations at Nanking.

During the postrebellion years Tseng also became interested in ways to strengthen China in the face of Western encroachments. He and Li Hung-chang established an arsenal at Shanghai in 1865; in 1868 the arsenal sponsored the building of the first Chinese steamship. In August 1871 he and Li jointly established a program to send Chinese boys to the United States to study, but he died shortly before the students set sail in 1872.

New Fighting

Tseng Kuo-fan had disbanded his Hsiang Army at the conclusion of the Taiping Rebellion because his troops were war-weary and because his power, based on this army, might be considered a threat to the dynasty. In June 1865, when Tseng was ordered to take command of the fighting against the Nien rebels in the North, he felt he could rely on Li Hung-chang's Huai Army. Tseng realized that this was contrary to all his teachings about personal recruitment but felt that since Li was his longtime pupil and friend it might work. After a year of unsuccessful campaigning he recommended Li as his successor and returned to his former post as the governor general of Kiangnan. Li brought the Nien Rebellion to a successful conclusion in 1868.

When the people of Tientsin attacked the French missionaries in 1870, in what has been called the Tientsin Massacre, Tseng, as the governor general of Chihli since 1868, was called upon to investigate the case. Aware of China's military weakness, Tseng pressed for a policy of justice and conciliation. As a result, he incurred the wrath of the masses and the war party. The case was nearly settled, however, when, old and ill, Tseng was transferred back to his former post in Nanking. Li Hung-chang, who had been ordered to bring his army to Tientsin to support Tseng, succeeded his master in Chihli. Two years later, on March 12, 1872, Tseng died in Nanking.

Further Reading

The standard work in English on Tseng is William James Hail, *Tseng Kuo-fan and the Taiping Rebellion* (1927). Gideon Chen, *Tseng Kuo-fan: Pioneer Promoter of the Steamship in China* (1935), deals with Tseng's efforts at ''Self-strengthening''; and Kenneth E. Folsom, *Friends, Guests, and Colleagues* (1968), discusses the creation of Tseng's army, his personal advisers, and his relationship with Li Hung-chang. A complete biography of Tseng can be found in Arthur W. Hummel, ed., *Eminent Chinese of the Ch'ing Period* (2 vols., 1943). □

Moïse Kapenda Tshombe

Moïse Kapenda Tshombe (1919-1969), a Congolese political leader, was the figurehead of the Katanga secession. His chief stock-in-trade was his cynical reliance on foreign-interest groups and white mercenaries.

Moïse Tshombe was born at Sandoa in southwestern Katanga, the son of a well-to-do father who combined success as a trader with social prominence in his traditional milieu, that of the Lunda (Aruund). Moïse Tshombe himself married a daughter of the Mwantayaav (emperor) of the Lunda, and his uncle and brother were subsequently enthroned as emperors while he was at the height of his political career. Tshombe was educated by American Methodist missionaries and joined his father in his business, only to prove himself a rather incompetent manager. He repeatedly had to be rescued from commercial failure and after his father's death in 1951 became involved in questionable deals which reportedly put him at the mercy of European creditors.

Tshombe's early steps into public life, first as a nominated member of the advisory Katanga Provincial Council, then as local chairman of an association of middle-class Africans, were undistinguished. His emergence on the political scene really began in November 1958, when the Lunda tribal association (Gassomel), of which he had been elected

chairman, took part in the creation of Conakat (Confédération des Associations du Katanga), along with other ethnic associations such as Balubakat, the association of Katanga Baluba, led by Jason Sendwe. Within a few months, however, Conakat had accepted the affiliation, as well as much of the political program, of the leading white settlers' organization in Katanga, a decision that led to Balubakat's withdrawal.

Now led by Tshombe, Conakat sought maximum autonomy for Katanga in a context of close association with Belgium, a position which placed it squarely at odds with leading advocates of Congolese nationalism, particularly Patrice Lumumba's Mouvement National Congolais (MNC). Locally, Conakat's insistence that all responsible positions in Katanga should go to ''authentic Katangese'' (a category in which they were willing to include white settlers but not immigrants from neighboring provinces of the Congo) led to the alienation of an important and influential segment of the African urban population and contributed to establishing the party's reputation for separatism.

The views defended by Conakat and by its settler associates found little audience at the Round Table Conference, where, in early 1960, the foundations of an independent Congo were laid down. Conakat won only eight seats out of 137 in the National Assembly in the May 1960 elections, but in Katanga itself, where it actually gained fewer votes than its adversaries, it managed to secure a one-seat margin in the Provincial Assembly and to exclude the opposition from the provincial government. A first attempt at secession two days before independence was foiled by the Belgian authorities, but less than two weeks later, under a transparent pretext, Tshombe declared Katanga's independence (July 11, 1960).

Katanga Secession

The new ''state'' was organized with massive military and civilian assistance from Belgium but had to face the hostility of a considerable portion of its population (mostly in northern Katanga). Prime Minister Lumumba's attempt to end the secession by force failed when he was dismissed from his post by President Joseph Kasavubu, and the deposed Lumumba was eventually delivered into the hands of the Katanga government and assassinated in Elisabethville, although Tshombe himself apparently played only an indirect role in this episode. Negotiations to secure the Congo's reunification were pursued during most of 1961, leading at one point to Tshombe's brief imprisonment by the central government, but it was only through the repeated intervention of United Nations forces (backed by the United States) that the Katanga secession was finally brought to an end in January 1963.

Tshombe himself was not arrested, due to the influence of Western powers, but he found his position increasingly uncomfortable and left the Congo in June 1963. During the following 12 months he actively prepared his reentry on the Congolese political scene from his Spanish abode, but, despite the fact that mercenaries and troops of the former Katanga state were kept in readiness in neighboring Angola with Portuguese complicity, his second chance came not from a reactivation of the Katanga secession but from the fear of a fast-spreading peasant insurrection.

In June 1964, having spurned offers to serve under Premier Cyrille Adoula, Tshombe was recalled as prime minister of the Congo. In a sense, his best qualification for the job was his demonstrated readiness to turn over the running of the country to Western technicians and soldiers. This he promptly did, and with the help of white mercenaries and some direct intervention by Belgium and the United States he presided over the ruthless liquidation of the rebellion. His attempt to organize a nationwide political party under the name of Conaco was much less successful, however; and although the party won an overwhelming majority in the highly irregular election of 1965, he still lacked a genuine power base.

Exile and Death

More importantly, Tshombe had exhausted his usefulness once the rebellion had been contained, and he now was increasingly viewed as an embarrassment to the regime and to its Western backers. Tshombe's avowed ambition to wrest the presidency from President Joseph Kasavubu put him on a collision course with the durable, soft-spoken head of state, who dismissed him from office on Oct. 13, 1965. Like Lumumba 5 years earlier, Tshombe fought back to a stalemate, but on November 25 the army under Gen. Joseph Mobutu took power, thus eliminating Tshombe from the scene.

From his exile in Europe, Tshombe continued to plot his return to power, hoping to draw support from Belgian mining interests threatened with nationalization by the Mobutu regime. Not only were the two uprisings carried out in his name unsuccessful, but Tshombe himself was kidnapped on June 30, 1967, and delivered into the hands of the Algerian government. The extradition of Tshombe, who had been sentenced to death in absentia, was never carried out, and he remained confined in Algeria until he died (allegedly from a stroke) on June 29, 1969.

Further Reading

My Fifteen Months in Government (1966; trans. 1967) is Tshombe's own account of his administration. Two biographies are Anthony T. Bouscaren, *Tshombe,* with an introduction by Daniel Lyons (1967), and Ian Colvin, *The Rise and Rall of Moise Tshombe: A Biography* (1968). A recent work on the Congo's major crisis is by Jules Gérard-Libois, *Katanga Secession* (1963; trans. 1966). □

Konstantin Eduardovich Tsiolkovsky

The Russian scientist Konstantin Eduardovich Tsiolkovsky (1857-1935) formulated the mathematical fundamentals of modern astronautics. He showed that space travel was possible only by means of rocket propulsion.

Konstantin Tsiolkovsky was born on Sept. 17, 1857, in the village of Izhevskoye, Ryazan Province. His father was successively a forester, teacher, and minor government official. When he was ten Konstantin contracted scarlet fever, which left him with permanently impaired hearing. He became passionately interested in science and mathematics. At the age of 16 he went to Moscow. He made an ear trumpet himself and attended lectures and studied in libraries. Regular attendance at the university was out of the question because of the costs involved and his deafness.

Hardships in Moscow

Tsiolkovsky seriously began considering the problems of space exploration. While still not completely schooled in physics, he developed a machine that he thought might someday reach outer space by means of centrifugal force. It was a box in which there were two steel rods with balls on their ends. When the rods were set in motion, their vibrations (in Tsiolkovsky's theory) would produce an upward movement because of centrifugal force, but they did not.

In 1876 Tsiolkovsky went home, which was now in Viatka in the Urals. There he became a private tutor in physics and mathematics. He converted a room into a workshop in which he built machines. In 1878, the family returned to Ryazan, and Tsiolkovsky received a certificate as a ''people's school teacher,'' the lowest classification in the educational system of the day. He took a job as a teacher of arithmetic, geometry, and physics at the district school in Borovsk near Moscow.

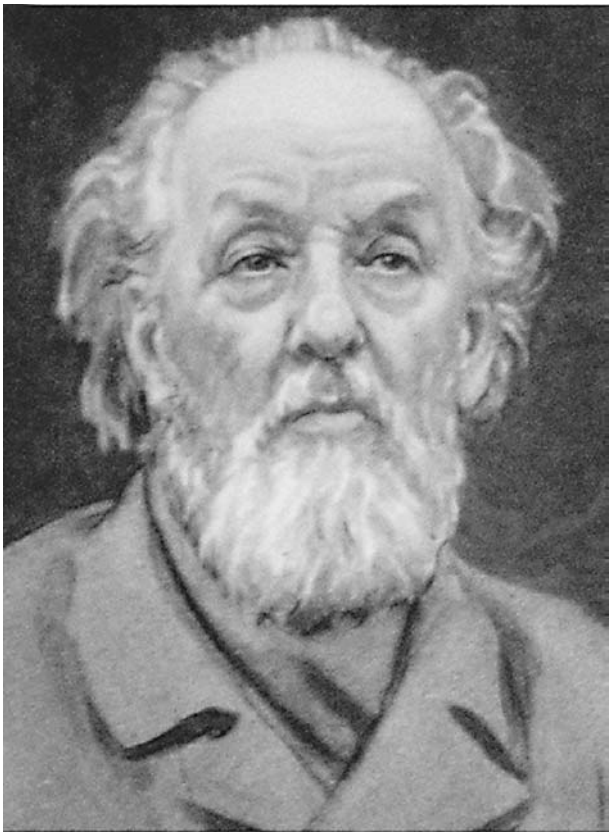

In 1880 Tsiolkovsky wrote his first serious scientific paper, ''The Graphical Depiction of Sensations.'' It was an attempt to reduce to mathematical models the experience of human senses. The following year he submitted the paper ''The Theory of Gas'' to the Physical and Chemical Society in St. Petersburg. Later he submitted another paper, ''The Theoretical Mechanics of a Living Organism,'' for which he was elected to the society. In 1883 he published a purely qualitative study entitled ''Free Space,'' in which he examined the motion of a body not under the influence of a gravitational field or some medium that offered resistance to its movement; the paper contained a drawing of a rocket-powered space ship.

After 1884 three areas of science occupied Tsiolkovsky. He began to concentrate on aeronautics: a streamlined airplane, an aerostation, an all-metal dirigible, and space travel. In 1886 he published an essay on the theory of the dirigible and was invited to Moscow to lecture on his ideas. His concept of the dirigible was highly imaginative and theoretically feasible, but it posed serious problems for the engineering of the day. He proposed all-metal airships with a variable volume to preserve constant buoyancy at different temperatures and altitudes. A corrugated metal envelope with an internal system of pulleys was to vary the volume as the temperature or altitude changed. The lifting gas (hydrogen) was to be heated by passing the exhaust gases from the engines through the envelope before they were discharged to the atmosphere. His plans submitted to the Russian Technical Society's Aeronautical Department in 1891 brought a reply that ''inasmuch as the project cannot have any considerable practical importance, the society did not find it possible to comply with your request for a grant to construct a model.'' The tone of this letter was to become familiar to him over the remainder of his life. The only funds he ever received from any outside source came from the Academy of Sciences and amounted to only 470 rubles ($235).

In 1892 Tsiolkovsky became a high school teacher in Kaluga. In 1894 he published the article ''The Airplane or Bird-like Flying Machine.''

First Wind Tunnel

In 1897 Tsiolkovsky built the first wind tunnel in Russia. In it, he tested a number of different airfoils to determine their lift coefficients. The results of these pioneering experiments in aeronautical engineering were published the following year, and the Academy of Sciences in St. Petersburg granted him 470 rubles to expand and exploit his research in this field. He built a bigger machine, but even as he was wrapped up with his wind tunnel, he found time to think about rockets and space travel.

In 1897 Tsiolkovsky derived the relationship of the exhaust velocity of a rocket and its mass ratio to its instantaneous velocity. Known today as the basic rocket equation, it is expressed as $V = c \ln (W_i/W_f)$, in which V is the final velocity, c is the exhaust velocity of propellant particles expelled through the nozzle, W_i is the initial weight of the rocket, and W_f is the final, or burnt-out, weight of the rocket. Of course, it does not consider the retarding forces of

gravity and drag, which Tsiolkovsky knew affected the rocket and later took into account in refining his equation. What his equation proved was that the velocity of a rocket in space depends on the velocity of its exhaust and the ratio of the weight of the rocket at lift-off and at burn-out. This realization permitted him to conceive of many ways of increasing the exhaust velocity and of decreasing the mass fraction.

Even more important from the astronautical viewpoint, Tsiolkovsky demonstrated that the answer to space travel lay in building what he called ''step, or train,'' rockets. Today this concept is known as ''staging.'' He saw, from his mathematical investigations, that a rocket could attain greater velocities if it could grow continuously lighter. Thus, he suggested that rockets could be clustered in the tandem, or parallel, configuration. As stages burned out, they dropped away, and upper stages gained in velocity as a result—as his rocket equation proved.

Contributions to Astronautics

In 1903 Tsiolkovsky finished a paper that was to become his famous article ''Investigation of Outer Space by Reaction Devices.'' It did not appear in print until 1911 and 1912, when it was published serially in the *Aeronautical Courier* (*Vestnik Vozdukhoplavaniva*). This work represents his major contribution to astronautical engineering. He reiterated his rocket equation and modified it to include the forces of gravity and drag. He examined the energies involved in a vertical and horizontal launching, and he considered the best overall shape for a rocket. Also, he demonstrated that solid propellants lacked the energy needed for interplanetary travel. In considering various liquid propellants, he arrived at liquid hydrogen and liquid oxygen as the most practical. He also mentioned the theoretical advantage of ozone instead of diatomic oxygen. The concept of the regeneratively cooled engine is also found in this work.

During the late 1920s and the early 1930s, Tsiolkovsky's interests shifted to the airplane, especially the rocket-propelled model. Of the articles appearing in this period, typical are ''The New Airplane'' (1929), ''The Reaction Airplane'' (1930), and ''Rocketplane'' (1930). After Tsiolkovsky retired from teaching, he continued to write on space and aeronautics.

In 1934, as he knew he was dying of cancer, Tsiolkovsky became worried about the future welfare of his family. On Sept. 13, 1935, he wrote a letter to the Central Committee of the Communist Party bequeathing all of his writings ''to the Bolshevik Party and the Soviet Government.'' In so doing, he hoped he might obtain a pension for his family. He died on September 19.

For several years Tsiolkovsky's books and manuscripts were stored in the central offices of Aeroflot and then given to various museums. His home in Kaluga was made into a museum, and some of the material was returned to it. During World War II the museum suffered depredation by the invading Germans, but the staff managed to save much of the material. Following the orbiting of *Sputnik 1,* the world's first satellite, the Tsiolkovsky Museum became a very popular attraction in the Soviet Union.

Further Reading

There is no readily accessible biography of Tsiolkovsky in English. A. Kosmodemyansky, *Konstantin Tsiolkovsky: His Life and Work* (Moscow, 1956), is not well known in the United States and suffers from a heavy burden of political propaganda. Much more objective is V. N. Sokolsky, *K. E. Tsiolkovsky: Selected Works* (Moscow, 1968); it is a compendium of Tsiolkovsky's works with a short biography appended, but it is also not widely available in the United States. Perhaps the best sources in English, which draw heavily on the above-cited references, are Willy Ley, *Rockets, Missiles, and Men in Space* (1952; rev. ed. 1968); Beryl Williams and Samuel Epstein, *The Rocket Pioneers on the Road to Space* (1958); and Albert Parry, *Russia's Rockets and Missiles* (1960). □

Tso Tsung-t'ang

The Chinese general and statesman Tso Tsung-t'ang (1812-1885) was one of China's leading military figures during the latter half of the 19th century.

Beginning with the Taiping Rebellion in 1850, it became increasingly clear to a small group of Chinese civilian and military officials that China would have to adopt some of the attributes of the West, especially the military techniques, if it hoped to preserve the dynasty and its traditional culture. This group came to be known as the ''Self-strengtheners,'' and Tso Tsung-t'ang was one of the leaders.

Tso Tsung-t'ang was born on Nov. 10, 1812, in Hsiangyin, Hunan. As his family was moderately well off, Tso's education began at an early age. He obtained a *chu-jen* (the second-highest academic degree) in 1832, but after three unsuccessful attempts to qualify for the *chin-shih* (the highest academic degree)—the last in 1838—he gave up. From 1840 to 1848 he served as a teacher to the family of the late T'ao Chu, who was the former governor general of Liangkiang (Kiangsu, Kiangsi, and Anhwei). In 1844 Tso bought a farm in Hunan where he continued an earlier interest in geography, experimented in the ancient methods of cultivating tea, and promoted sericulture. He styled himself the ''Husbandman of the River Hsiang'' and wrote a book on agriculture in 1845.

Early Military Career

During the initial years of the Taiping Rebellion (1850-1864), Tso was not actively involved, but in 1852, at the age of 40, he joined the staff of the governor of Hunan, with full responsibility for military affairs. From that time until his death in 1885, he was continuously connected with, or in charge of, military operations. In 1860 he decided to try again for the *chin-shih,* but while en route to Peking, he received a letter from his friend and patron, Hu Lin-i, who was the governor of Hupei, which informed him that he

should report to Tseng Kuo-fan's headquarters in Anhwei. Hu had been trying for several years to get Tseng to utilize Tso's talents, but up to now Tseng had refused on the grounds that the differences in their personalities would cause friction. Need overrode personalities, and as a key member of Tseng's forces, Tso began his rise to fame.

Tso Tsung-t'ang recruited a force of 5,000 men in Hunan and in September 1860 led them into battle in Kiangsi against the Taiping rebels. He chased the rebels into Chekiang and in December was made commander in chief of all government forces in Chekiang. In 1862 he became governor of Chekiang and, because of his subsequent victories, was promoted to governor general of Fukien and Chekiang in 1863. By early 1864 Chekiang had been cleared of rebels, and Tso turned to the task of rehabilitating Chekiang and Fukien.

As an early advocate of ''Self-strengthening,'' whose thinking had been influenced by Lin Tse-hsü and Wei Yüan, Tso paid particular attention to naval matters. While in Foochow he experimented with small steamboats and in 1866, with French aid, established a navy yard. The latter project was hardly under way, however, when he was transferred to the northwest as the governor general of Shensi and Kansu to put down a Moslem uprising. Before he could reach his new assignment, he was diverted to the North to cooperate with Tseng Kuofan and Li Hung-chang in the fighting against the Nien rebels. With the successful suppression of that rebellion in 1868, he resumed his journey to the northwest frontier area.

Career in the Northwest

For the next 12 years Tso was actively engaged in the suppression of various Moslem rebels in Shensi, Kansu, and Chinese Turkistan. He successfully countered the two most serious threats to Chinese sovereignty in the area: the short-lived kingdom of Kashgaria under Yakoob Beg, which he crushed in 1877, and the Russian occupation of lli from 1871 to 1881. In the latter incident it was Tso's army on the spot which strengthened China's hand at the conference table and forced the Russians to vacate the territory. Through his efforts the area of Sinkiang was finally incorporated into the Chinese empire as a province in 1884.

Even though Tso is known mostly for his military victories, he was also an able administrator. He partially solved his supply problems through his old interest in agriculture and had his troops farm in their off-hours. He also prohibited opium production and encouraged local industry by establishing cotton-and wool-weaving factories. The willow trees which lined both sides of the great highway in Kansu were testimony to his concern for the land.

Later Career

In August 1880 Tso was ordered back to Peking. However, his brusque and outspoken nature and his long years in central Asia did not suit him for life in the capital, and he requested sick leave. Instead, he was appointed governor general at Nanking. When trouble with France over Annam became acute in 1884, he was summoned to Peking and put in charge of all the military affairs of the empire. Tso, who was one of the leading war advocates and believed in fighting first and talking later, was set opposite Li Hung-chang, who was handling the diplomatic negotiations with France.

Tso moved to Foochow in late 1884 to supervise the military operations, while Li continued to work for a peaceful settlement. On June 9, 1885, Li signed a treaty with France, and on September 5 Tso Tsung-t'ang died in Foochow. On his deathbed Tso's concern for the safety of China rose above his long-standing hostility with Li, and he supported Li's ''Self-strengthening'' measures for the future of China.

Further Reading

The standard work in English on Tso is W. L. Bales, *Tso Tsung-t'ang: Soldier and Statesman of Old China* (1937). Gideon Ch'en, *Tso Tsung-t'ang: Pioneer Promoter of the Modern Dockyard and the Woollen Mill in China* (1938), discusses Tso's ''Self-strengthening'' interests; and Immanual C. Y. Hsu, *The Ili Crisis: A Study of Sino-Russian Relations, 1871-1881* (1965), deals with this aspect of Tso's career. For a short biography of Tso see Arthur W. Hummel, ed., *Eminent Chinese of the Ch'ing Period* (2 vols., 1943).

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Tsou Yen

Tsou Yen (active late 4th century B.C.) was a Chinese philosopher important for developing the so-called Five Element theory, fundamental to Chinese philosophy and science.

Tsou Yen was born in Ch'i, a state in modern Shantung Province, where the Tsou family had established a reputation for scholarship early in the 4th century B.C. During this time the rulers of Ch'i had become active supporters of scholarly activities, and they established at the Ch'i capital an academy known as Chi-hsia, which was attended by hundreds of scholars from all parts of China. Tsou Yen was one of the most distinguished of these scholars and was held in particularly high esteem by the ruling family of Ch'i.

Little is known of Tsou Yen's life. He apparently became a popular figure in several of the states outside of Ch'i. He traveled to the neighboring state of Wei, where the ruler, King Hui (reigned 370-319), came out to the suburbs of the capital to greet him personally. Tsou was received with even greater respect by the minister of Chao, the Lord of P'ing-yüan, who walked at the side of his carriage and brushed the dust off his seat. In the northern state of Yen, King Chao (311-278) is said to have acted as Tsou's herald and even to have brushed the road before him. King Chao built a special palace so that he could take instruction from the great philosopher.

Tsou Yen is important primarily for his systematization of the Five Element theory, which has been one of the most influential ideas in Chinese philosophical and scientific thought. According to this theory, the dominant forces in the universe were the five elements, or agents (*hsing*), defined as fire, water, wood, metal, and earth. Tsou Yen conceived of these agents as operating as historical forces that govern the creation and the destruction of dynasties. He believed that each dynasty was ruled by a particular agent, which eventually would be replaced by another agent, thus creating another dynasty.

According to this theory, the dynasty of the legendary emperor Shun ruled by virtue of the element earth; the following dynasty, the Hsia, ruled by virtue of wood; the Shang, by metal; and Tsou Yen's own dynasty, the Chou, by fire. Tsou Yen combined this theory with the concepts of *yin* and *yang*. *Yin,* the dark and female principle, was said to alternate periodically with *yang,* the bright and male principle. Part of the year was governed by *yin* and the other part by *yang*.

How original Tsou Yen's theories were is not known. Similar ideas may have been circulating on the eastern seaboard of China about this time. Ch'i and Yen were the home of numerous magicians and alchemists who advocated many of the same theories as Tsou Yen. It is possible Tsou derived his system from these sources.

Further Reading

There is no single study of Tsou Yen in a Western language. The best summary of his life and ideas can be found in Joseph Needham, *Science and Civilization in China* (4 vols., 1954-1965). □

Harriet Ross Tubman

Harriet Ross Tubman (ca. 1820-1913) was a black American who, as an agent for the Underground Railroad, a clandestine escape route used to smuggle slaves to freedom in the North and Canada, helped hundreds flee captivity.

Born in Dorchester County, Md., in the early 1820s, Harriet Ross was a slave child who suffered the usual hardships of black children during the period of Southern slavery. Her wasted youth of hard work, no education, and sometimes harsh punishment led, predictably, to a desire to escape slavery. In 1848, with two brothers (who later became frightened and returned), she ran away, leaving her husband, John Tubman, a free man who had threatened to expose her, behind.

During the next 10 years Harriet Tubman returned to the South 20 times to help approximately 300 slaves, including her own parents, to escape. Using a complicated system of way stations on the route from the South to Canada, she is believed never to have lost a charge. In 1850 the Federal Fugitive Slave Law was reinforced with a clause that promised punishment to anyone who aided an escaping slave. In addition, a price of $40,000 was set for Tubman's capture. Thus she began transporting some slaves past the North to refuge in Canada.

Tubman supported John Brown's insurrection. Deeply disappointed after it failed, she began an intensive speaking tour in 1860, calling not only for the abolition of slavery, but also for a redefinition of woman's rights. In 1861, when the Civil War began, she served as a nurse, spy, and scout for the Union forces. Well acquainted with the countryside from her days as a ''conductor'' on the Underground Railroad, she was considered especially valuable as a scout.

After the war, owing to government inefficiency and racial discrimination, Harriet Tubman was denied a pension and had to struggle financially for the rest of her life. To ease this pressure, Sarah Bradford wrote a biography of Miss Tubman (1869), and the profits from its sales were given to her. A friend of many of the great figures of the day, she did finally receive a small pension from the U.S. Army. Meanwhile, she continued lecturing.

In 1857 Harriet Tubman had bought a house in Auburn, N.Y. During her last years she turned it into a home for the aged and needy. She died there on March 10, 1913, leaving the home as a monument to her character and will.

Further Reading

Harriet Tubman is represented in John F. Bayliss, ed., *Black Slave Narratives* (1970). Biographies include Sarah Elizabeth Bradford, *Harriet Tubman: The Moses of Her People* (1869; rev.

ed. 1961), and Earl Conrad, *Harriet Tubman* (1943). Anne Parrish, *A Clouded Star* (1948), and Ann Petry, *Harriet Tubman: Conductor on the Underground Railroad* (1955), are fictionalized accounts. □

William Vacanarat Shadrach Tubman

William Vacanarat Shadrach Tubman (1895-1971) was the nineteenth president of Liberia. His efficient management during six terms began the transformation of his country into a modern state.

William V. S. Tubman was born on Nov. 29, 1895, in Harper, Maryland County, Liberia. His father, the Reverend Alexander Tubman, was a general in the Liberian army, former Speaker of the Liberian House of Representatives, former senator, and a Methodist minister. His mother, Elizabeth Rebecca Barnes Tubman, came from Atlanta, Ga. Tubman attended primary school in Harper, then the Methodist Cape Palmas Seminary, and finally Harper County High School. Between 1910 and 1917 he took part in several punitive military expeditions, rising in the ranks from private to officer status. He studied law under private tutors, served as a recorder in the Maryland County Monthly and Probate Court and as a collector of internal revenue, and in 1917 was appointed county attorney.

Tubman entered the national political scene in 1923, when, at the age of 28, he was elected senator from Maryland County to the national legislature. He served in this capacity until 1937, when President Edwin Barclay appointed him to the post of associate justice of the Liberian Supreme Court. An official biography contends that Tubman's elevation to the Supreme Court was designed to remove him from active contention for the presidency.

However, Tubman remained active in Liberia's dominant political party, the True Whig party, and by 1943 had risen to such political standing that President Barclay personally nominated Tubman to succeed him. Tubman was elected president in 1943 and reelected in 1951, 1955, 1959, 1963, 1967, and 1971, for seven consecutive terms, which gave him the longest tenure of any modern president anywhere. For reasons intrinsic to Liberia's political system, Tubman's presidential opponents never garnered more than a minuscule portion of the votes cast.

As president, Tubman's most significant contribution to Liberian politics was his ''unification policy,'' by which the hinterland counties, previously economically and politically neglected, were gradually brought into the national framework. The inland counties became fully represented in the Congress, roads and amenities were brought to the interior, and, most significantly, hinterland leaders began to play an important role in all areas of government. The open-door policy of Tubman, another major political line of his administration, permitted extensive foreign investment in Liberia's economy, particularly with respect to the development of the rich iron ore areas of Mt. Nimba and in the Bong and Wologosi ranges.

Tubman was a devout Methodist, a past grand master of the Masons, and a patron or officer in most of Liberia's important civic and voluntary organizations. He died on July 23, 1971, in London after surgery. He left a widow, Antoinette Padmore Tubman, and six children, one of whom, William V. S. Tubman, Jr., was president of the Congress of Industrial Organization, Liberia's principal trade union federation. Tubman was succeeded in the presidency by his vice president, William R. Tolbert.

Further Reading

There is no scholarly biography of Tubman. A. Doris Bank Henries, *A Biography of President William V. S. Tubman* (1968), is an uncritical study. Thomas Patrick Melady, *Profiles of African Leaders* (1961), has a sympathetic chapter on Tubman. Less sympathetic are the profiles of Tubman in Rolf Italiaander, *The New Leaders of Africa* (trans. 1961), and John Gunther, *Procession* (1965).

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Barbara Tuchman

Pulitzer Prize winning historian and journalist Barbara Tuchman (1912-1989) was best known for her works on 20th-century wars although she also wrote on 14th-century France.

Barbara Tuchman was born in New York City on January 30, 1912, the daughter of Maurice and Alma (Morganthau) Wertheim. The Wertheim family was wealthy and had a tradition of interest in public affairs. Barbara's maternal grandfather was Henry Morganthau, Sr., a banker and American ambassador to Turkey during President Wilson's administration, and her uncle, Henry Morganthau, Jr., was Franklin Roosevelt's secretary of the treasury. Barbara's father was a banker and a publisher as well as having many outside interests, including founding the Theatre Guild and serving as president of the American Jewish Committee.

Barbara attended private schools in New York and graduated from Radcliffe College in 1933. Her early interest in history is shown by her honors thesis, ''The Moral Justification of the British Empire.'' Although one of the professors she admired most at Radcliffe was the noted historian C.H. Mcllliwain, he did not supervise her thesis. Instead, it was supervised by an English tutor who was little interested in the topic. Barbara did not pursue an advanced degree in history; her formal education in the topic ended in 1933.

Her informal education, however, continued. After graduation from Radcliffe she accompanied her grandfather to the World Economic Conference in London, where she observed economists and statesmen attempting to end the world-wide depression. When she returned from Europe she began her working career as an unpaid research assistant at the Institute of Pacific Relations in 1934. The following year she went to Tokyo for the institute as an editorial assistant, a raise in rank but not in pay. While working in Tokyo she sold her first article and embarked on a journalistic career.

Returning to the United States in 1936, she became an editorial assistant at *The Nation,* which her father had purchased from Oswald Garrison Villard. The following year she went to Spain to cover the civil war for the journal. Sympathetic to the Republican cause, she then became a staff writer for *War in Spain,* a publication subsidized by the Spanish government, in London from 1937 to 1938. During this same time she put together a very slim book entitled *The Lost British Policy: Britain and Spain Since 1700* (1938). The book, which was a rapid survey of relationships between the two nations, argued for British involvement in the current affairs of Spain. Next, Tuchman became the American correspondent for the *New Statesmen and Nation* for a year before returning to New York City.

On June 18, 1940, she married Lester R. Tuchman, a physician who was to become the president of the medical board of City Hospital in Queens. Barbara Tuchman began a domestic life and started a family which consisted of three daughters—Lucy, Jessica, and Alma. When World War II started and her husband enlisted in the Medical Corps, Tuchman followed him to Fort Rucker, Alabama. When he went overseas, she returned to work. From 1943 to 1945 she held a position on the Far East desk of the Office of War Information (OWI) utilizing her experiences with the Institute of Pacific Relations. When the war ended she returned to domestic life.

In 1948 she began work on her first major book, stimulated by events in the Middle East. Eight years later it appeared. *The book, Bible and Sword: England and Palestine from the Bronze Age to Balfour* (1956), took the position that the Balfour Declaration providing a homeland for the Jews was a logical extension of British tradition. The book, like her first one, was a survey showing much breadth but little depth. Her next book, *The Zimmerman Telegram* (1958), was quite different. It was an historical monograph which intensively analyzed the events and forces surrounding the cable which helped turn American public opinion against the German cause in World War I.

The following year Tuchman began research on the book that made her famous. In August she toured Belgium and France in order to learn the terrain where the first fighting of World War I had occurred. Her intensively researched *The Guns of August* (1962) won her a Pulitzer Prize and presented the events leading to World War I to a mass audience. She then wrote a description of the Belle Epoque (1900-1914), the period just prior to the war, which was published under the title *The Proud Tower* (1966). Her next major book switched locales from Europe to Asia and from World War I to World War II. Utilizing her experiences in the Orient and with OWI, she wrote *Stilwell and the American Experience in China* (1971). It, too, won a Pulitzer Prize.

Her later books did not cover the same ground. Her *Notes on China* (1972) was a slim, journalistic volume. It was followed by *A Distant Mirror* (1978), an historical account of events in 14th-century France. In 1981 she published a collection of lectures and articles given over the years under the title of *Practicing History,* and in 1984 she wrote *The March of Folly* (1984), which compared the errors in judgment made by the Pope in the Reformation, the British in the American Revolution, and the United States in Vietnam. At the time of her stroke and death in February, 1989 at the age of 77, her last book, *The First Salute* (about the American Revolution) had been on the *New York Times* best seller list for 17 weeks.

Along the way she accumulated many honors, including honorary doctorates in literature from Yale, Columbia, Bates, New York University, Williams, and Smith. She became a fellow of the American Academy of Arts and Sciences, which elected her president in 1978-1980 and awarded her the Gold Medal for History in 1978. In addition, Belgium inducted her into the Order of Leopold first class.

Tuchman's writings are noted for attention to detail and colorful style. The author was most interested in the human element in history and, consequently, emphasized biographical data even in works devoted to the coming and waging of war. She practiced narrative history in the tradition of Ranke, whose motto—to tell history as it is—she took for her own.

Further Reading

The biography of Barbara Tuchman appears in the standard contemporary reference works. Further details can be found in the *New Yorker* (October 6, 1962). She discussed certain personal aspects of her life in the introduction to *Practicing History* (1981), which also contains segments on her historical methods and philosophy. A nice tribute to some of her views appears in Dudley Barlow's *Lessons of History,* published in *Education Digest* (March, 1996). □

George Tucker

The American historian George Tucker (1775-1861) was the most significant historian from the South in the era preceding the Civil War.

George Tucker was born on Aug. 20, 1775, in St. Georges, Bermuda. He received his early education from tutors and entered the College of William and Mary in 1795, graduating 2 years later. He studied law in his uncle's office at Williamsburg and, after admission to the bar, moved to Richmond to practice. He married

Maria Carter, grandniece of George Washington, in 1802. Four years later the Tuckers moved to a country estate in Pittsylvania County, Va.

Tucker's *Letters from Virginia: Translated from the French* (1816), a satire on local customs, was published anonymously. Two years later he moved to Lynchburg and was elected to the U.S. Congress as a Jeffersonian Republican. During his three terms he was politically consistent, voting against protective tariffs and Federal subsidies for internal improvements.

In 1825 Tucker became professor of moral philosophy and chairman of the faculty at the University of Virginia. He expanded the curriculum, enrollment, and support of the university. He also taught political economy. He retired from the university in 1845. During this time he wrote *The Law of Wages, Profits, and Rent Investigated* (1837), *The Life of Thomas Jefferson* (2 vols., 1837), *Theory of Money and Banks Investigated* (1839), and *Progress of the United States in Population and Wealth* (1843). In his economic works Tucker assumed a modified classical position, denying the absolute determinism of population pressure and advocating governmental regulation of paper money. He favored a silver-based currency, and although he was not opposed to the idea of a national bank he believed that banks located strategically in three commercial centers would diminish the fear of monopoly.

At the age of 75 Tucker began his best-known work, *The History of the United States to the End of the 26th Congress in 1841* (4 vols., 1856-1857). He had planned to include social history but failed to do so in the completed work, which consists mainly of the annual messages of the presidents and the acts of Congress. The history spends little time on the colonial period, concentrating more on contemporary times. His own position by this time was that of a Southern unionist who believed that slavery could be defended on the basis of social control. He denounced abolitionists and argued that slavery was dying because of unfavorable economic conditions and that African Americans should be colonized. Because of these views his history did not win much acceptance North or South: his Southern position on slavery alienated the North, and his unionism proved too much for the South. He died on April 10, 1861, at a plantation near Charlottesville, Va.

Further Reading

A balanced treatment of Tucker's history is in Michael Kraus, *The Writing of American History* (1953). Alexander Bruce, *History of the University of Virginia* (3 vols., 1920), evaluates Tucker as chairman of the faculty. □

Franjo Tudjman

Franjo Tudjman (born 1922), once communist Yugoslavia's police general and political commissar, who subsequently turned military historian, politician, and finally president of the secessionist Republic of Croatia, was not an ordinary survivor. A favorite of the Communist dictator Tito, Tudjman reached the rank of major general at the age of 36. Croatia's parliament elected him the nation's first president in 1990, and he led his people to independence the following year. In 1992 and 1997, he was re-elected president. He will likely run the country for the rest of his natural life.

Franjo Tudjman was born on May 14, 1922, in Veliko Trgoviste, in the hills north of Zagreb. Little is known about Tudjman's early life other than that his father was a politically active landlord. In April 1941, the Germans invaded Yugoslavia. With their support, Ante Pavelic's nationalist movement, the Ustashe, set up the Independent State of Croatia. Young Franjo, about to graduate from gymnasium in Zagreb, was already known as a Communist sympathizer. When threatened with arrest by the Ustashe, he fled Zagreb to join one of the partisan units led by Josip Broz, also known as Tito. Tudjman's father and two brothers also joined the partisans, and his youngest brother died during the struggle.

After the war, the elder Tudjman was rewarded with a Communist Party committee chairmanship. In 1946, however, Tudjman's parents' lives ended abruptly when, according to Franjo, they were liquidated by the Communist Party. Zagreb authorities said they died as a result of a suicide pact.

During the war, young Franjo had advanced rapidly as a reliable political commissar at various working levels. The end of war found him as a 23-year-old major and political commissar of the 32nd Partisan Division. As one of Tito's most trusted officers, Tudjman attained the rank of general and held a variety of high-level positions. Among them, he was entrusted with the responsibility of monitoring Yugoslavia's senior officers corps' political ideology. In the years following the Tito-Stalin break he is said to have done his job only too well, helping to depose Tito's enemies to the notorious Adriatic island Goli Otok.

Historian and Nationalist

In 1961, after 15 years in Belgrade where he acquired a taste for a luxurious lifestyle and a preference for tennis, champagne, and caviar, Tudjman suddenly quit the army. He told friends he wanted to give his undivided attention to academic research in military and political history. From 1961 to 1967, Tudjman was the director of the Institute for the History of the Labor Movement of Croatia. He also served as associate professor of history at the University of Zagreb from 1963 to 1967. The University of Zagreb in 1964 rejected his dissertation as inadequate for a Ph.D. degree in history. However, the following year, he took the same dissertation, *The Causes of the Crisis of the Monarchist Yugoslavia from Its Inception in 1918 to the Collapse in 1946,* to the newer and less prestigious university at Zadar, which granted him a Ph.D.

Living and working in the center of Croat nationalism, Tudjman gradually abandoned his Titoist and pro-Yugoslav orientation, which eventually led to his expulsion from the Croatian Communist Party. As an historian, Tudjman wrote profusely, publishing books and scholarly articles on history, military theory, and international relations. His works brought him prominence but also criticism for what was termed ''bourgeois-nationalist deviations'' in dealing with the ''national question.''

For his role in the growing Croat nationalist movement, Tudjman was condemned to two years in prison in October 1972, although he served only 10 months of the sentence. Acting as a persistent dissident, he got three more years of imprisonment and a five-year ban on public activity on February 20, 1981.

Some of Tudjman's writings were controversial. He tried to disprove assertions that Croats had practiced genocide against Serbs during World War II. He claimed that the murder of Serbs was not a Ustashe policy but rather the actions of a small number of fanatics, that the number of Serbs killed was less than previously had been argued, and that the Serbs had also killed many Croats.

Tudjman suffered literary humiliation in 1967, when one of his works, *The Creation of the Socialist Yugoslavia,* was challenged as plagiarism by Croatia's premier historian, Ljubo Boban, who offered several conclusive proofs to his claim. What threatened to become a scandal of some proportions, however, was quickly papered over as just a little mistake.

Tudjman's most controversial work was *Wastelands of Historical Truth* (1989). His theory was that history merely repeats itself. For example, Tudjman said that Israel campaigns to reconquer the ''promised land'' by methods reminiscent of the Nazi ''final solution'' and employs genocidal practices he described as ''Judeo-nazism.'' In February 1994, however, President Tudjman showed his political astuteness as he apologized in a letter to the American Jewish organization B'nai B'rith for the ''hurtful'' assertions he made in his book. He did not explain a widely circulated remark he made at a political rally during the first presidential election campaign. ''I am elated every time it occurs to me that my wife is neither a Jew nor a Serb,'' said candidate Tudjman.

The Father of his Nation

In 1989, at the beginning of the collapse of the communist regime Tudjman was one of the leading founding members and president of the Croatian Democratic Union. The party won Croatia's first free elections. Tudjman was elected to the parliament, which chose him in 1990 to be Croatia's first president. His mandate was confirmed and extended for a second term by direct presidential elections in August 1992, in which Tudjman received 57 percent of the votes.

Within Croatia, President Tudjman gradually introduced the free market, although Croatia's economy continued to suffer from inflation. He purged the old Communist apparatchiks and replaced them with persons loyal to himself. Meanwhile the United Nations accused Croatia's government of press intimidation and human rights abuses. At the same time, Croatia's Serbian minority complained about summary dismissals of Serb employees from jobs designated as ''sensitive'' unless the Serbs in such jobs signed special loyalty oaths. President Tudjman's task was complicated by the neo-fascist Croatian Party of Rights, headed by Dobroslav Paraga, a skilled demagogue. Nevertheless, Tudjman maintained his authority.

Tudjman's imperious manner caused criticism at home and abroad. The regal-looking sash he wore on all festive occasions invited ridicule. His use of a luxurious and expensive private jetliner rather than commercial airliners raised eyebrows among those familiar with Croatia's precarious finances. Assessments such as autocratic, pompous, combative, thin-skinned, and insensitive to minorities were often heard. ''Charm and patience,'' said one newsman, ''are not Tudjman's strong suits.'' In his first two years as president he appointed and dismissed five prime ministers, five defense ministers, and six foreign ministers.

Croatia declared its independence on June 25, 1991, and a civil war broke out the following month. According to the last census in the former Yugoslavia, only 12 percent of Croatia's population were ethnic Serbs. Only in the Krajina enclave in the Dalmatian hinterland did Serbs form a majority. Despite this, Serbian irregulars, backed by arms and troops from Serbia itself, seized control of about 30 percent of Croatia's territory. In a process known as ''ethnic cleansing,'' they drove out or massacred the Croatian villagers.

Germany recognized Croatia's sovereignty in December 1991, and many observers believe that Tudjman's excellent relationship with Hans-Dietrich Genscher, Germany's foreign minister at the time, had a lot to do with

Bonn's decision. Hostilities ended for a time in January 1992, when the European Community and UN mediated a truce between Croatia and the Krajina Republic (the Serbian secessionist government). Meanwhile, however the war had spread to Bosnia and Hercegovina, where fierce fighting continued until 1995.

After Croatian troops failed to regain territory lost to the Serbs, another cease-fire was negotiated in May 1993. In January 1994, Tudjman and Serbian President Slobodan Milosevic agreed establish offices in each other's capitals to begin ''the process of the normalization of mutual relations.''

Military Leader

However, the military situation within Croatia itself remained unsettled. With some American help, President Tudjman rebuilt and reequipped the Croatian army. In the summer of 1995, Croatian forces crossed the cease-fire line and recaptured the Krajina region. The troops drove out some 170,000 Serbs, who fled to Bosnia and Serbia. Hundreds of others were found with bullet holes in their heads or in unmarked graves, leading some foreign observers to question whether Croatia also was practicing ''ethnic cleansing.'' Not everyone believed President Tudjman, when said he was doing all he could to stop the killings and punish those responsible.

These military victories were ratified in September 1996, when Croatia and the new Republic of Yugoslavia (consisting solely of Serbia and Montenegro) formally established diplomatic relations. Yugoslavia agreed to surrender the last Serbian-held regions in Croatia. In return, Presidents Tudjman and Milosevic each guaranteed legal protection to the citizens of the neighboring state.

Croatian success in driving the Serbs from the Krajina also helped to end fighting and extend Croat influence in neighboring Bosnia. In 1994, with U.S. backing, a Muslim-Croat Federation was created as a counterweight to the Bosnian Serbs. Following Croatian victories in the summer of 1995, a peace accord was agreed to in Dayton, Ohio, the following November. The agreement assigned 51 percent of the country to the Muslim-Croat Federation, and 49 percent to a Bosnian Serb Republic. Many Muslim Bosnians believed the Croatians had no intention of ever leaving. Adding to their fears was a highly publicized incident at a London dinner party. President Tudjman drew a map of Bosnia, then divided it in two, one half reading ''Croatia,'' the other half ''Serbia.''

At home, Tudjman continued to be less than a friend to the free press, engaging in forced takeovers of some newspapers that criticized his government. Some foreign observers also scored Tudjman for his efforts to rehabilitate the World War II Ustashe regime as patriots and precursors of the modern Croatian state. He adopted the currency and flag associated with the Ustashe movement. And he ordered Ustashe soldiers reburied with honor.

President for Life

Despite his foreign critics, President Tudjman succeeded in winning recognition for Croatia as an independent state. In October 1996, Croatia was admitted to the Council of Europe, a human-rights organization. By 1997, with support from the International Monetary Fund and World Bank, the government could sell bonds on the world market. As a further sign of stability, Croatia was invited to join the Bank for International Settlements, a grouping of central banks based in Switzerland.

By the mid 1990s and in his 70s, Franjo Tudjman clearly was seriously ill. In November 1996, after he received medical treatment at the Walter Reed Army Medical Center in Washington D.C., U.S. officials reported that Tudjman had cancer and was not likely to recover. Nevertheless, Tudjman and the Croatian Democratic Union continued to cruise to electoral victory. With 61 percent of the vote, Tudjman himself easily won another five year term as President in June 1997. Although some foreign observers criticized the electoral process, it was clear that most Croatians wanted Franjo Tudjman to rule for the rest of his natural life.

Further Reading

A useful source for those who read Croatian is Tudjman's major work titled in translation *Wastelands of Historical Truth* (1989). There are, however, a number of articles in newspapers and periodicals addressing various aspects of Franjo Tudjman's life and work. See Stephen Kinzer, ''Croatia's Founding Chief Seen as 'a Mixed Story','' *The New York Times* (August 5, 1993); Peter Maass, ''Heard the One About Franjo Tudjman?'' *The Washington Post* (June 5, 1992); Steve Coll, ''Franjo Tudjman at War with History,'' *The Washington Post* (March 1, 1993); Stephen Engelberg, ''Croatian Leader on Defensive in Fight for Re-election,'' *The New York Times* (August 2, 1992); Roger Boyes, ''Tudjman Exploits Fascist Heritage,'' *The Times* (June 30, 1992); John F. Burns, ''Croatia's Strongman Hedges His Bets,'' *The New York Times* (December 18, 1992); Teddy Preuss, ''Goebbels Lives—in Zagreb,'' *Jerusalem Post International Edition* (December 21, 1991); Blaine Harden, ''Croatians Vote in Aftershock of Vicious War,'' *The Washington Post* (August 2, 1992); Philip Sherwell, ''Leader Tightens Grip on Croatia,'' *Washington Times,* courtesy of *London Daily Telegraph* (August 12, 1992).

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Tu Fu

Tu Fu (712-770) was a great Chinese poet of the T'ang dynasty. He is known as a poet-historian for his portrayal of the social and political disorders of his time and is also noted for his artistry and craftsmanship.

Born in Kung-hsien, Honan, of a scholar-official family, Tu Fu lost his mother in early childhood. His father, a minor district magistrate, remarried, and

the boy lived for some time with his aunt in Loyang, the eastern capital. In his youth he traveled widely in the Yangtze River and Yellow River regions. He first met the poet Li Po in 744 in North China and formed with him a lasting friendship. In 746 Tu Fu went to Ch'ang-an, the capital, in search of an official position but failed to pass the literary examination or to win the patronage of influential courtiers. In 751 he sent to the Emperor a *fu* (rhymed prose) composition for each of three grand state ceremonials. While the Emperor appreciated Tu Fu's literary talents, he failed to award the poet an office or emolument.

After a long, futile wait in Ch'ang-an, his resources exhausted and his health declining, Tu Fu was offered a minor position at court. Just then, the An Lu-shan rebellion broke out (December 755) and threw the country into chaos. Tu Fu was captured by the rebels, escaped, and led the life of a refugee for some time before he was able to join the new emperor's court in exile. As a reward for his loyalty, he was appointed ''Junior Reminder'' in attendance upon the Emperor. In late 757 he returned with the court to Ch'ang-an, which had been recovered from the rebels, but did not stay there long. He had offended the Emperor by his candid advice and was banished to a provincial post. He soon gave it up and started in the fall of 759 a long journey away from the capital.

Tu Fu spent the next 9 years (759-768), the most fruitful period of his poetic career, in various cities in Szechwan. He settled down with his family in Ch'eng-tu, the provincial capital, where he built a thatched cottage and led a quiet, contented, though still impoverished life. Occasionally, he had to go from one city to another to seek employment or to escape from uprisings inside the province. For a year or so, he was appointed by Yen Wu, the governor general of Ch'eng-tu district, as military adviser in the governor's headquarters and concurrently assistant secretary in the Board of Works. Upon his patron's death in 765, Tu Fu left Ch'eng-tu for a trip that took him to a number of places along the Yangtze. Three years later he reached Hunan. After having roamed up and down the rivers and lakes there for almost 2 years (768-770), he died of sickness on a boat in the winter of 770.

Tu Fu's Poetry

The rich and manifold experiences in Tu Fu's life went into the making of a great poet. His works reveal his loyalty and love of the country, his aspirations and frustrations, his unbounded sympathy for the sad plight of the common people. He was an eyewitness of the historical events in a critical period that saw a great, prosperous nation ruined by military rebellions and wars with border tribes. Eager to serve the country, Tu Fu was helpless in averting its impending disasters and could only record faithfully in poems his own observations and sentiments. While some of his poems reflect his mood in happier moments, most of them tell of his poverty, his separation from and yearnings for his family, his wretched life during the war, his encounters with refugees, draftees, and recruiting officers. His own sufferings aroused in him a sincere and broad concern for humanity that gave poignancy to his poems.

Tu Fu possesses a remarkable power of description, with which he vividly presents human affairs and natural scenery. He introduces into his poetry an intense, dramatic, and poignant personalism through the use of symbols and images, irony and contrast. He is noted for his occasional sallies into wit and humor, even at despondent times. Above all, he has the ability to transcend the world of reality for the world of imagination. By means of a creative blending of artistic skill, heightened imagination, and deeply felt but well-controlled emotions, Tu Fu attains the height of Chinese poetry. An artist among poets, he excels in a difficult verse-form called *lü-shih* (regulated verse), of which he is an acknowledged master.

Further Reading

There are several English translations of Tu Fu's poems. Among them are Florence Ayscough, *Tu Fu: The Autobiography of a Chinese Poet* (1929) and *Travels of a Chinese Poet: Tu Fu, Guest of Rivers and Lakes* (1934); Rewi Alley, *Tu Fu: Selected Poems* (1962); and David Hawkes, *A Little Primer of Tu Fu* (1967). The best book on the poet is William Hung, *Tu Fu: China's Greatest Poet* (1952), a scholarly work on the poet's life with numerous illustrative poems arranged in chronological order. □

Rexford Guy Tugwell

Rexford Guy Tugwell (1891-1979) made numerous contributions to American intellectual and public life, including service in the Department of Agriculture under President Franklin D. Roosevelt and as governor of Puerto Rico. His scholarly writings stimulated debate on such issues as the role of planning in government and constitutional reform.

Rexford Guy Tugwell was born in Sinclairsville in western New York on July 10, 1891, the only surviving son of Charles H. Tugwell, then a moderately prosperous businessman and farmer, and Dessie Rexford Tugwell. From the age of 11 Tugwell lived in Wilson, New York, a community on Lake Ontario to which his father moved in 1902, and enjoyed his most prosperous years as owner and manager of a cannery. Raised in the Congregationalist tradition, Tugwell was able to participate in most of the outdoor activities available to a small town youth in turn-of-the-century America despite periodic attacks of allergies and asthma. A bright young man, he acquired a love of reading from his mother and from his father, who was a supporter of William Jennings Bryan in an area of the country where Bryan was heavily opposed, a willingness to think independently.

To remedy deficiencies in mathematics and the sciences Tugwell completed his final years of secondary education at Masten Park High School in Buffalo, New York, where he lived in a boarding house, commuting to Wilson on weekends. Living in Buffalo, which, in Tugwell's words, ''illustrated the best and worst of industrial America,'' was

itself an education. Torn between a desire to become a journalist and a desire to pursue a conventional career in business, Tugwell opted initially for the latter and in 1910 applied for admission to the University of Pennsylvania's Wharton School of Finance and Commerce, only to be told he lacked sufficient preparation in mathematics and languages. He therefore undertook one more year of studies at Masten Park and then entered Wharton in 1911.

His experience at Wharton, ironically, awakened Tugwell further to the injustices found in a capitalist society, and though he never became the Communist critics would later accuse him of being—he deplored Communism's ''iron logic'' and ''mechanistic doctrines''—he was influenced to question prevailing orthodoxies by Scott Nearing, an advanced liberal, and Simon Patten, a pioneering economist of the institutional school who inveighed against the classical doctrines of Adam Smith, David Ricardo, and Thomas Malthus. Tugwell found himself attracted to the literature of ''revolt and reconstruction'' and grew interested in an academic career. In 1914 he married Florence Arnold of Buffalo. They had two daughters.

Early Academic Career

Tugwell's first teaching experiences were at Pennsylvania, where he became a quiz section leader under Nearing in 1915 and then an instructor while he worked toward his master's degree, which he received in 1916. Dismayed by the encroachments on academic freedom recently imposed upon Wharton faculty, Tugwell left Pennsylvania in 1917 for a year at the University of Washington. While he found the teaching of marketing ''dreary,'' he also found stimulating intellectual companionship among the faculty, particularly in William Fielding Ogburn, a sociologist who would articulate the new concept of cultural lag and who, along with psychologist Carlton Parker, helped develop Tugwell's interest in applying the insights of psychology to economics and the other social sciences. He also learned by visits to the lumber camps of the area some of the more glaring labor and environmental abuses then practiced by American industrialists.

Distressed for a variety of reasons with conditions in Seattle, and probably wishing to make some contribution to the war effort, Tugwell gratefully accepted an opportunity arranged by Felix Frankfurter to live in Paris in 1918 and manage the American University Union, a leave center run by a consortium of a dozen universities for American officers serving in France. After the war Tugwell did enter his father's business in Wilson, but he soon returned to academia. In 1920 Tugwell secured a position at Columbia University teaching economics and also serving on the staff of the new contemporary civilization program. Finding it more tolerant of innovation, he liked Columbia much more than Pennsylvania, from which he received his doctorate in 1922.

Although he never got to teach as many of the prestigious graduate seminars in economics as he would have preferred, he won respect as a teacher, scholar, and administrator, climbing the academic ladder to full professor in 1931. He published often, developing special interests in agricultural economics and in industrial planning, for Tugwell considered himself a disciple of Frederick W. Taylor's studies in efficiency and believed that planning would cut down on the wastefulness of capitalism. He disliked equally the misallocation of resources that prevailed under capitalism and the laissez-faire attitude that promoted it. On the other hand, the iconoclastic Tugwell was just as disillusioned with some of the popular responses to capitalism's abuses—trust-busting, in particular.

By the late 1920s his reputation had spread sufficiently so that he began to be sought out as a consultant by politicians, first by the Republican governor of Illinois, Frank Lowden, then by Al Smith, and finally in 1932 by Democratic presidential aspirant Franklin D. Roosevelt. A Columbia colleague, Raymond Moley, recruited Tugwell along with Adolph Berle, Jr., also of Columbia, as campaign advisers and speechwriters for FDR. Their work with Roosevelt soon became known and publicized, and they became tagged the ''Brain Trust.''

Brain Trust for the New Deal

Following Roosevelt's election Tugwell was invited to serve in the Agriculture Department as assistant secretary, and then as undersecretary from 1934 to 1936. He was consulted on many matters—a staff in the White House had not yet become institutionalized—making his most memorable contributions to the New Deal in conservation, in urging reform of the food and drug laws, and in helping to plan the Agricultural Adjustment Act of 1933. He also administered the Resettlement Administration, a new agency

created in 1935 by an amalgamation of several existing programs. Its purpose was to employ planning to cut down on rural poverty, and while it created a handful of greenbelt towns and succeeded in resettling some 4,000 farm families from wornout land to better land where they might have a chance to prosper, it never had the political support and/or funding to accomplish much.

In some respects conservative, for he opposed welfare and believed in a balanced budget, Tugwell was intensely disliked by many opponents of the New Deal, in large measure because of his advocacy of planning, which in the 1930s was facilely associated with the type of planning carried on in the Soviet Union of Joseph Stalin. A suave, somewhat arrogant personality, Tugwell was readily caricatured and attracted considerable attention in the more conservative segment of the popular press as ''Rex the Red,'' an appellation which was not only inaccurate but painful to Tugwell. Although he was not entirely satisfied with the New Deal, regarding it as too much of a patchwork, Tugwell was willing to remain in Washington as long as he considered himself useful to the administration.

By Roosevelt's second election in 1936 Tugwell had become eager to leave. He not only had come to believe that his presence was obstructing the accomplishments of the Resettlement Administration, which carried on for several years after his departure as the Farm Security Administration, but Tugwell was planning to seek a divorce from his wife and preferred to do so out of the glare of Washington publicity. In 1938, his divorce finalized, he married Grace Falke, his administrative assistant. They had two sons. The previous year he had accepted a position as vice president of the American Molasses Company, owned by a longtime friend.

Always Planning for the Future

Tugwell soon returned to public life, however, when in 1938 he became chairman of New York City's newly created Planning Commission. Hopeful that rational longterm planning could be more readily introduced on the city level than on the national level, Tugwell optimistically referred to planning as ''The Fourth Power of Government'' in an address before a convention of planners in 1939. But Tugwell again found his efforts at planning thwarted by political realities: planners did not hold the purse strings of government, and he engaged in conflict with Park Commissioner Robert Moses and Mayor Fiorello LaGuardia.

From 1942 to 1946 Tugwell served as the last appointive governor of Puerto Rico. Although he was again frustrated in some of his aspirations, he had reason to be proud of his accomplishments as governor in improving the civil service, establishing auditing procedures, gaining more capital for economic development, and securing the establishment of the Agricultural Company to diversify Puerto Rican agriculture and lessen its blighting dependence on sugar.

Tugwell left Puerto Rico in 1946 and joined the University of Chicago at the invitation of Chancellor Robert Maynard Hutchins. As a professor of political science he taught courses on planning at the graduate level and endeavored to develop improved techniques of planning. Between 1957 when he retired from Chicago and 1966 when he became senior fellow in political science at the Center for the Study of Democratic Institutions in Santa Barbara, California, he held several positions in and out of academia, serving from 1961 to 1964 as Puerto Rican development counselor.

His years at Santa Barbara were among the most fruitful of his scholarly career. Perhaps his most ambitious project was the preparation of a series of drafts setting forth a proposed new constitution for the United States. Tugwell believed that as the nation approached its third century some serious questions about the adequacy of the present constitution needed to be asked. His study, published in 1970, was if nothing else provocative, as he proposed to replace the 50 states with a maximum of 20 regional republics, to give the president one nine-year term, and to establish planning and regulatory branches of government while drastically redefining both presidential and senatorial functions.

In 1979 Tugwell died, the author of numerous articles and 20 books, one of which, *The Brain Trust,* had won the prestigious Bancroft Prize in History in 1968. Tugwell made numerous contributions to American intellectual and public life over a 60-year period. Best remembered for his contributions to the New Deal and FDR's 1932 campaign, he also spent many years of worthwhile public service in Puerto Rico and in his scholarly writings stimulated debate over many issues. In particular, his longtime advocacies of planning and, later, of constitutional reform brought forth the type of dialogue that sustains a democratic society.

Further Reading

Anyone wishing to do serious research on Tugwell should start with the large collection of his papers deposited at the Franklin Delano Roosevelt Library at Hyde Park, New York. Published materials are also available. Tugwell wrote two autobiographical fragments, *The Light of Other Days* (1962), a nostalgic look at his upbringing in western New York, and *To the Lesser Heights of Morningside: A Memoir* (1982), an engagingly written look at his years at the Wharton School and at Columbia University. Several others of the 20 books he wrote contain autobiographical materials. Among them are *The Democratic Roosevelt* (1957) and *The Brain Trust* (1968), both of course focusing on his relationship with Franklin Roosevelt; *The Stricken Land: The Story of Puerto Rico* (1946), telling of his work as governor of Puerto Rico; and *A Chronical of Jeopardy* (1955), relating his public role during the Truman years, particularly his concerns about the nuclear threat. For Tugwell's ideas on the Constitution and his model of a new one, the September-October 1970 issue of *The Center Magazine* is indispensable. The same issue also contains Harry S. Ashmore's ''Rexford Guy Tugwell: Man of Action,'' a perceptive sketch of Tugwell. *Industry's Coming of Age* (1927) was Tugwell's first important book and deals with a much earlier concern of his, industrial efficiency. As yet no biography of Tugwell has been published, but Bernard Sternsher, *Rexford Tugwell and the New Deal* (1964) covers admirably the most remembered of Tugwell's many contributions to the American polity. An obituary is in the *New York Times* (July 24, 1979).

Additional Sources

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Tung Ch'i-ch'ang

Tung Ch'i-ch'ang (1555-1636), a Chinese calligrapher, painter, and art historian, founded the Sung-chiang school of literati painting.

Tung Ch'i-ch'ang was born in Shanghai into a poor family with a tradition of scholarship and civil service. Compelled by the threat of forced labor, Tung ran away from home at about 16 and took up residence in the city of Hua-t'ing, Sung-chiang. Embarking on a course of traditional study, Tung repeatedly failed the civil service examinations. When he finally passed, however, in 1589, he did so brilliantly and began a career in government.

Tung's last posts were president of the Board of Rites and chief of instruction of the heir apparent, a far cry from his humble beginnings. He was not enamored of this or any other position, however. To be president of the Board of Rites rang hollow when the state was collapsing all around. It was an exceedingly difficult time in which to serve the state, for his plans went unheeded, and the fabric of state continued to crumble. Testifying to his continued dissatisfaction with affairs were Tung's repeated retirements, during which he withdrew to his home in the South to paint and write. One such period lasted from 1605 to 1620.

Study of Painting and Calligraphy

Tung's study of calligraphy may have been instigated by the importance of this art to success in the examination system. He quickly became the greatest brush master of the age, however, and is generally regarded as the most brilliant calligrapher of the past 500 years. His mastery of the brush certainly contributed to his later success as a painter.

It is not known precisely when Tung began to paint, but it was sometime in his 20s. During this time he was serving as tutor to several important families, and the influence of such older collectors and painters as Hsiang Yüan-pien and Ku Cheng-i, whose patronage he was able to secure, was decisive in shaping the tastes of the young artist. More significant may have been the directions set out by the brilliant Mo shih-lung, an older contemporary and friend. According to Tung, it was Mo who laid down the framework of the theory of the Northern and Southern schools of painting, which Tung subsequently elaborated and explored in his own painting.

The basis of the new direction in landscape painting was appreciation and understanding of the great masters of the Yüan period (1279-1368), especially the Four Great Masters of that age, Huang Kung-wang, Wu Chen, Ni Tsan, and Wang Meng. It was believed that they were the last painters to realize the monumental and enduring qualities of the great universe with integrity and substance, unswayed by popular convention and the common taste. During the long interval between the 14th and late 16th centuries, Tung believed, painters had too often fallen into the paths of sweetness, romanticism, and elaborateness and thus had departed from the classical wellspring of the art. He set out to restore the integrity of landscape painting.

Northern and Southern Schools

Following Mo Shih-lung's tentative theoretical proposal, Tung codified and elaborated the theory that related scholar-painters, beginning with Wang Wei, in a continuous succession of classical transmission. This mantle of the ''Southern school'' was believed to rest on Tung's shoulders in the late Ming period. Included within the orthodox transmission were Tung Yüan, Li Ch'eng, Fan K'uan, Li Kung-lin, Mi Fu, Mi Yu-jen, and the four Yüan masters. To the ''Northern school'' were consigned all academicians and professionals—like Ma Yüan and Hsia Kuei—and the founder was said to be the T'ang master of the decorative ''blue-and-green'' style, Li Ssu-hsün. Tung Ch'i-ch'ang even went so far as to assert that the professional pursuit of a career in painting would lead to a premature death, citing in contrast the long lives of the scholar-amateurs. He himself lived into his 80s.

In his own powerful painting, Tung faithfully observed the newly established orthodoxy. There are no human figures in his work, no story, and no concession whatever to public taste. His subject was style itself, the great styles of the past, and their transformation into expressions of Tung's own inner will. He believed that one must first immerse oneself in the white light to be found in the classical art of the great styles of the past, which he viewed as a succession of insights into ''truth,'' and then must begin the long and difficult process of giving all back piece by piece until one is left only with self, a self transformed by the crucible of discipline and years of intense study. If this final transformation can be won, the painter himself will join the classical heritage and lend his own hard-won vision to the totality of experience.

In Tung's own case, the result was a compelling structure of abstract compositional principles through which he achieved a strongly architectonic symphony of ''brush and ink.'' He readily disclaimed any pretense to naturalism: ''If you want to admire the beauties of mountains and trees, take a walk in the hills,'' he said in effect, ''but if you admire the beauties of brush and ink, look to painting.'' His position in the history of Chinese painting corresponds to that of Paul Cézanne in Western art history.

Further Reading

The best general account of Tung, his position in history, his art, and his legacy, is Roderick Whitfield, *In Pursuit of Antiquity: Chinese Paintings of the Ming and Ch'ing Dynasties* (1969). An excellent biographical essay by Nelson Wu, ''Tung Ch'i-ch'ang (1555-1636): Apathy in Government and Fervor in Art,'' is in Arthur F. Wright and Denis Twitchett, eds., *Confucian Personalities* (1962). Recommended for background is

Victoria Contag, *Chinese Masters of the 17th Century,* translated by M. Bullock (1970). □

Abdul Rahman Tunku

Known as ''the Tunku'' in Malaysia, Tunku Abdul Rahman (1903-1990) was the first prime minister of the Federation of Malaya, and later of Malaysia. He was considered the ''father of the nation.''

For decades Malaysians have referred to their country's first prime minister, Tunku Abdul Rahman, simply as ''the Tunku.'' The title, literally meaning ''my lord,'' is shared by several other Malay aristocrats; but it is a clear indication of his stature as ''father of the nation'' that only Tunku Abdul Rahman is ''the Tunku.''

Tunku Abdul Rahman was 54 years old when, on August 31, 1957, he accepted from the Queen's representative documents which formally granted independence and sovereignty to the Federation of Malaya. His life up to that point had prepared him well for a position of national leadership. His father was the Sultan Abdul Hamid Halim Shah, whose reign in Alor Star, capital of the state of Kedah, spanned a period of 61 years.

Kedah is one of nine Malay states which Great Britain had controlled, along with the ''Straits of Settlements'' of Singapore, Malacca, and Penang, since early in the 19th century. In furtherance of their objective of developing tin mines and rubber plantations, the British encouraged immigration of laborers from China and India while protecting the indigenous Malay culture and institutions. This paternalistic policy made it possible for Tunku Abdul Rahman to study at Cambridge for the better part of 12 years, beginning when he was 16 years old.

While in England the Tunku helped establish and became secretary of the Malay Society of Great Britain. This experience, and his subsequent tenure with the Kedah state civil service, foretold his participation in the slowly developing and moderate Malayan nationalist movement. Upon returning in 1949 from another stay in England, during which he completed his legal studies, Tunku Abdul Rahman became chairman of the Kedah Branch of the United Malays National Organization (UMNO), the political party which served as the major vehicle of anti-colonial sentiment. When the Tunku accepted the national presidency of the UMNO in 1951 he became the leading exponent of Malayan nationalism.

Communal Tensions a Persistent Problem

Malaya's large Chinese and Indian populations were not assimilated into Malay culture, and the uneasy relations among Malays, Chinese, and Indians have been a fundamental and persistent societal problem. The Tunku is credited with devising the formula whereby political organizations representing the Chinese and Indian communities joined with UMNO to constitute the Alliance Party. The Alliance, or, as it came to be called after other parties were invited to join it in the early 1970s, the National Front, was the government party after independence. Its most one-sided electoral victory occurred in 1955 in the first federal elections, when 51 of 52 elected representatives were Alliance candidates.

In the years leading up to independence the Tunku was involved in government efforts to suppress a Communist insurgency known as ''the emergency.'' The fact that the Malayan Communist Party, which abandoned guerrilla tactics in the early 1960s, had a predominantly Chinese membership aggravated interethnic tensions. In 1969 the simmering communal conflict boiled over when, in the aftermath of parliamentary elections, bands of armed Malays and Chinese attacked one another and generally caused considerable property damage and some loss of life. It was the most severe crisis of the Tunku's tenure as prime minister, and he described the anguish it caused him in his book *May 13: Before and After*. Although neither he nor any other person could engineer racial harmony and prevent violence, Tunku Abdul Rahman strove for conciliation. As one authoritative account put it, he was ''liked and respected by members of all communities and considered honest, fair, and tolerant.''

Foreign Affairs a Major Activity

Once Malaya became independent the British sought to disengage from other colonial territories in the region. By 1963 it had been determined that this would be achieved through the concept of Malaysia, which by then was strongly supported by Tunku Abdul Rahman. In September 1963 Malaya, Singapore, Sarawak, and Sabah were joined together in the new nation-state of Malaysia. In that form it was short-lived, for the UMNO leadership felt that Singapore's well-organized political elite was excessively ambitious. In August 1965 the Tunku informed first Lee Kuan Yew, prime minister of Singapore, and then the Malaysian Parliament that Singapore was being separated from Malaysia and would become an independent nation-state.

Neither the separation of Singapore nor the bitterly anti-Malaysia position adopted by Indonesia's President Sukarno prevented Tunku Abdul Rahman from pursuing a policy of regional cooperation. Having participated in the establishment of the Association of Southeast Asia in 1961, the Tunku supported the expansion of the association in 1967 to include Singapore and Indonesia. The organization thus formed, the Association of Southeast Asian Nations, joined those two countries with Malaysia, Thailand, the Philippines, and, later, Brunei in a vigorous and durable regional grouping. In addition, the Tunku's commitment to constructive participation in the British Commonwealth as well as his active interest in international Islamic affairs established the basic parameters of Malaysian foreign policy.

In 1970 Tunku Abdul Rahman relinquished the leadership of UMNO, and with it the position of prime minister, to his close associate, Tun Abdul Razak. After his retirement the Tunku's ability to enjoy certain of his favorite forms of recreation, such as golf and travel, was impaired by physical

problems, but he took conspicuous pleasure in time spent with his family. As the ''grand old man'' of Malaysian public affairs, he also made occasional public appearances, such as his speech dedicating the new Malaysian Chinese Association headquarters building in early 1983. He also wrote a weekly newspaper column under the title ''As I See It'' and thus continued to add to his enormous influence on political and social life in Malaysia.

Tunku, who led Malaysia in winning independence from Britain in 1957 and served 13 years as its first prime minister, died Dec. 6, 1990. He was 87.

Further Reading

Two biographical accounts provide information on the Tunku's early life and political career. They are Harry Miller, *Prince and Premier* (1959), and Willard Hanna, *Eight Nation Makers: Southeast Asia's Charismatic Statesmen* (1964). Studies which describe the Malaysian political scene more generally include Gordon Means, *Malaysian Politics* (1970), and R. S. Milne and Diane Mauzy, *Malaysia: Tradition, Modernity, and Islam* (1985). Pending a compilation of the Tunku's *Star* newspaper columns, the best glimpse of the Tunku's personal style and predispositions is provided by his book *May 13-Before and After* (1969). His obituary ran in several newspapers including the *Los Angeles Times*. □

José Gabriel Túpac Amaru

The Inca and Peruvian nobleman José Gabriel Túpac Amaru (1742-1781) was the leader of the largest Native American revolt in the Americas. He was a man of sufficient learning, had a passion for reform, and hated injustice.

Túpac Amaru was born in Tinta south of Cuzco. He was young when his father died, but two uncles became his guardians and gave him the best possible education. At the age of ten he went to Cuzco to study in the Jesuit College of San Francisco de Borja, built for Native American boys of noble birth. He read Latin readily and spoke Spanish correctly and Quechua with grace. He married Michaela Bastidas Puyuahua, a pure-blooded Spaniard from Abancay. From this marriage he had three sons—Hipólito, Mariano, and Fernando.

When Túpac Amaru's oldest brother, Clemente, died, he inherited the caciqueship of Tungasuca, Pampamarca, and other places. He governed the descendants of the Incan nation and collected tribute for the Spanish *corregidor* (governor). He respected the Inca system of government and old customs. He was a man of striking appearance, with a pleasant and amiable countenance and unassuming manners. Tall, robust, and very white for his lineage, he lived and dressed like a Spanish nobleman, but after the start of the Inca revolt he modified his costume to include some Indian styles.

Túpac Amaru was a wealthy man and owned a large cacao estate in the province of Caravaya. His income came chiefly from transporting merchandise and quicksilver. His enemies called him the ''Muleteer Cacique.'' He traveled extensively and was in touch with the people and conditions in all parts of Peru. He informed the viceroy and other officials of the hardships suffered by the Indians under the *mita* system—forced labor in the mines, on plantations, and in workshops.

The greatest obstacle to reform was the *corregidor* Antonio de Arriaga of Tinta. His actions became so intolerable that Túpac Amaru had him seized and executed on Nov. 10, 1780. The Inca called upon the people to support him in his efforts to abolish abuses. They responded eagerly and the Inca revolt broke out. It spread rapidly throughout Peru, Bolivia, much of Argentina, and other parts of South America.

Túpac Amaru never tried to destroy Spanish institutions and was always loyal to the Crown and the Church. At first his revolt had considerable success. But after the Spaniards had time to organize their military forces, the superiority of their weapons defeated him.

Their vengeance was terrible. Túpac Amaru had to witness the execution of his wife, oldest son, an uncle, and some of his captains before his own death. When the revolt continued, the Spaniards exterminated the remainder of the Inca's family, except Fernando, who was imprisoned in Spain for the rest of his life. The revolt resulted in some minor reforms in Peru.

Further Reading

Very little has been written in English about Túpac Amaru. The only book is by Lillian Estelle Fisher, *The Last Inca Revolt, 1780-1783* (1966). Philip Ainsworth Means, *Fall of the Inca Empire and the Spanish Rule in Peru, 1530-1780* (1932), includes material on Túpac Amaru. □

Andrei Nikolaevich Tupolev

The Russian aeronautical engineer and army officer Andrei Nikolaevich Tupolev (1888-1972) was the leading designer of large and heavy aircraft in the former U.S.S.R.

Andrei Tupolev was born on Nov. 10, 1888, in the village of Pustomazovo (now Kalinin Oblast). In 1909 he entered the Moscow Higher Technical College, studied under Nikolai Egorovich Zhukovskii, the ''father of Russian aviation,'' built wind tunnels as a student, and participated in the college's aeronautical club. It is believed that he received further training under Hugo Junkers, who set up an aircraft construction facility in Fili, a suburb outside of Moscow, under a 1922 Russo-German agreement. After graduation Tupolev assisted Zhukovskii in organizing the Central Aerohydrodynamics Institute, where he was assistant director from 1918 to 1935 and headed its design bureau beginning in 1922.

Tupolev's early work centered on wind tunnels and training gliders. He became a pioneer in the construction of all-metal aircraft fabricated out of Duralumin. In the course of his career Tupolev designed well over 100 planes, from his first, the ANT-1, a light transport made mainly of wood, to the supersonic jet transport, the TU-144, the world's most sophisticated commercial aircraft. Some of his more significant earlier designs are the two-seater ANT-2, constructed in 1924 completely out of Duralumin; the TB-1, a two-engine bomber with a range of 625 miles and a speed of 138 miles an hour; and the highly successful four-engine heavy bomber, the TB-3, weighing over 43,000 pounds and capable of carrying over 2 tons.

Tupolev headed the design bureau that produced an unusual 40-ton plane, the *Maksim Gorkii,* which carried six engines mounted on its wings and two atop the fuselage. Within the plane provision was made for a telephone switchboard, telegraph center, radio station, printing facilities, photographic laboratory, and motion picture projectors. With much fanfare the *Maksim Gorkii* made a trial flight in June 1934. The following year it collided with another craft, resulting in the death of 35 people; it was never replaced.

In 1936 Tupolev visited the United States and Germany to study methods of aircraft construction, and the following year he was accused of selling to Germany blueprints of a plane that supposedly became the Messerschmitt 109 fighter. He was subsequently labeled an ''enemy of the people'' and sentenced to be executed. While in prison he designed the TU-2, a twin-engine dive bomber. For his role in producing the Soviet Union's sole new bomber of World War II, he was released from prison. In 1944 he was the Soviet Union's chief designer of heavy bombers. After the forced landing of three Boeing B-29 Superfortresses in 1944 in the Soviet Far Eastern Territory, Tupolev produced a Russian version of this American bomber.

In the postwar period, Tupolev's best designs include the TU-104, a twin-jet transport used extensively in the U.S.S.R.; the TU-114, a double-deck, four-engine turboprop passenger plane; and the TU-144, the Soviet entry in the supersonic-transport field. On Dec. 31, 1968, the TU-144 lifted off in a test flight—the first supersonic transport to become airborne. It was capable of speeds up to 1500 miles an hour with a range of 4000 miles.

Tupolev was made a lieutenant general in the technical branch of the Red Army during World War II. He became a full member of the Soviet Academy of Sciences in 1953 and served on many governmental agencies.

He died in 1972.

Further Reading

There is no definitive work on Tupolev in Russian or English. Scattered references in Soviet newspapers, aviation journals and surveys of Soviet aviation provide some information on his contributions. However, a fine section on the history of Soviet military aviation appears in William Green and John Fricker, *The Air Forces of the World: The History, Development and Present Strength* (1958). Material on Tupolev's aircraft can be found in Robert A. Kilmarx, *A History of Soviet Air Power* (1962), and Asher Lee, *The Soviet Air Force* (1962). □

Sir Charles Tupper

Sir Charles Tupper (1821-1915) was one of the Canadian fathers of confederation. He was a political leader in Nova Scotia and then Canadian Cabinet minister, high commissioner to the United Kingdom, and prime minister of Canada.

Charles Tupper was born on July 2, 1821, at Amherst, Nova Scotia, of Puritan stock. He was educated at Horton Academy, Wolfville, and in Edinburgh, Scotland, where he earned a degree in medicine in 1843. He practiced medicine successfully in Cumberland County, Nova Scotia, and developed a wide acquaintance which in 1855 helped him defeat a formidable opponent, Joseph Howe, for the Cumberland seat in the Legislative Assembly. Thereafter Tupper, an aggressive politician, rose rapidly in the ranks of the Conservative party, and he became premier of Nova Scotia in 1863.

Tupper's leadership was marked by a courageous reorganization of the province's educational system under the nonsectarian Council of Public Instruction and by his persistent championing of a union of the British North American colonies. Probably the most fruitful part of Tupper's confederation work came from his friendship with John Alexander Macdonald, who, when he became the first prime minister of Canada, chose Tupper as his right-hand man. Tupper was not at once in the first Canadian Cabinet, standing aside to permit a more balanced representation of Roman Catholics (Tupper was a Baptist), but he entered as president of the council in 1870. In the meantime, he had overcome ferocious opposition to Nova Scotia's participation in confederation and had even induced Howe, a leader of ''repeal,'' to enter Macdonald's government.

When Macdonald resigned in 1873 and was leader of the opposition until 1878, Tupper was again the forceful lieutenant, although he had to resume the practice of medicine. On Macdonald's victory in 1878, Tupper became minister of public works and then of railways and canals, in which capacity he was the overseer of the building of the Canadian Pacific Railway. So vast an enterprise made him enemies, and although no personal corruption was charged, his temporary retirement from the Cabinet was considered a sound move; in 1883 he was appointed high commissioner (ambassador) to the United Kingdom.

Tupper returned to Canada to campaign in the general elections of 1887 and 1891, briefly becoming minister of finance in 1887-1888. In 1896, when the Conservative party had fallen into almost total disarray after having had three leaders since Macdonald's death in 1891, Tupper was offered the prime ministership, which he assumed after the end of the first parliamentary session of 1896. He fought, and lost, the general election of 1896 as prime minister and

remained as leader of the opposition until his personal defeat in 1900 as member of Parliament for Cumberland, a seat he had held provincially and then federally (except for his tours of duty in the United Kingdom) since 1855. He retired to look after a variety of business interests, dividing his time between Canada and England, and died in England on Oct. 30, 1915, the last survivor of the fathers of confederation.

Tupper was a doughty fighter for anything he believed in and an implacable foe of those who opposed him. His loyalty and courage were legendary, and under different circumstances he could easily have become a great prime minister. His major defeats (as in his inability to carry Nova Scotia either provincially or federally for confederation in 1867, the anticonfederates scoring overwhelming victories in both arenas) he regarded as merely temporary. He was a stout champion of Canadian autonomy and argued for a policy of national development years before the Conservative party under Macdonald finally adopted one.

As high commissioner in London, Tupper invariably sought, and with growing success, to enlarge Canada's role in the negotiation of treaties affecting the country. Frequently in his career he inherited enormous problems, one of the chief ones being the question of sectarian schools for Manitoba in 1896. But he never sought to avoid them or to blame somebody else for them. In 1869, during Canada's first Northwest rebellion, he went directly into the enemy's camp to seek news of his daughter, whose husband was an army captain.

Further Reading

There are several good books on Tupper, including his own *Recollections of Sixty Years in Canada* (1914); William A. Harkin, ed., *Political Reminiscences of the Rt. Hon. Sir Charles Tupper* (1914); E. M. Saunders, ed., *The Life and Letters of the Rt. Hon. Sir Charles Tupper* (1916); and James W. Longley, *Sir Charles Tupper* (1917).

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Cosimo Tura

The Italian painter Cosimo Tura (1430-1495) was the principal master of the school of Ferrara and one of the leaders of northern Italian painting.

Cosimo Tura was born in Ferrara sometime before April 28, 1430. He became court painter to Duke Borso d'Este in Ferrara. The duke provided Tura with rooms in the ducal household, later gave him a house, and paid him so well that Tura became a wealthy man. For the duke he executed numerous commissions in what are now called the applied arts. Documents reveal that he designed flags and banners, costumes for pageants, silverware, and tapestries and that he painted horse trappings and tournament helmets and shields.

Tura never married; he had a son by his housekeeper. After his patron died in 1471, Tura's popularity waned. In his later years he lived in a tower of the Ferrara city walls. He died in April 1495.

Tura's early style shows his development out of the International Gothic art of the early 15th century in Ferrara. Works such as the *Portrait of a Member of the Este Family* (ca. 1451), the *Madonna with Sleeping Child* (ca. 1460), and an allegorical figure (Venus or Spring; ca. 1465) display the decorative Gothicism of such masters as Pisanello, Gentile da Fabriano, and Rogier van der Weyden. However, Tura's own contribution is seen in his frequent use of involved symbols and attributes and his love of astrological symbolism. In these early works there is a concern for carefully delineated contours, rather flat and smooth colors, and meticulous craftsmanship, characteristics that persisted in all his paintings.

Tura's mature style built upon the linearism and decorativeness of his early works but added a concern for figures in action. All the monumental works associated with Tura date from the period 1465-1480. In 1465-1467 he decorated the library walls of the castle at Mirandola for Count Francesco I Pico (these frescoes no longer exist). In 1468-1469 he painted the organ door for the Cathedral of Ferrara. The *St. George Slaying the Dragon* on the outside of the door is all movement, action, and noise; the *Annunciation* on the inside is tranquil and silent.

There is scholarly disagreement over whether Tura executed any of the frescoes (1469-1471) in the Hall of the Months in the Palazzo Schifanoia, Ferrara. A document which indicates that Tura was employed elsewhere at the time has been widely accepted to indicate that he did not participate in the decoration. However, the style of the frescoes, especially of the allegory *September,* is certainly his, and some scholars have argued that Tura could easily have carried out two projects at the same time. If he did not actually paint in the Palazzo Schifanoia, he must have assisted in designing the frescoes and perhaps supplied some of the cartoons. The painters who executed the cycle were Francesco del Cossa, Baldassare d'Este, Ercole de'Roberti, and Antonio Cicognara.

Among Tura's extant late work only the *St. Anthony of Padua* (1484) can be assigned with assurance. It is a strangely compelling depiction of the saint, who is rendered with an emphatic fullness that contrasts with the creamy texture of the painting itself.

Further Reading

Eberhard Ruhmer, *Tura: Paintings and Drawings* (1958), has good plates and a full bibliography. For general background see Benedict Nicolson, *The Painters of Ferrara* (1950); Ernest T. DeWald, *Italian Painting, 1200-1600* (1961); and Cecil Gould, *An Introduction to Italian Renaissance Painting* (1957). □

Hassan Abdullah al-Turabi

The major leader of the Sudan's Islamic fundamentalist movement, Hassan Abdullah al-Turabi (born 1932), served the Sudan in various capacities.

Born in 1932 in the town of Wad al-Turabi, Hassan al-Turabi led the Islamic fundamentalist movement, the National Islamic Front (NIF), which was influential in moving the Sudan toward being an Islamic state based on Islamic law. Turabi, the son of an Islamic legal judge, first attended the University of Khartoum, where he earned a law degree. Turabi elected to continue his studies in Europe. He first took a Master of Laws degree from the University of London, then a Doctorate in Laws from the prestigious University of Paris. With these solid academic credentials, Hassan al-Turabi returned to the Sudan, where he became known as one of his nation's leading experts on the Sharia, or Islamic law.

At the core of Turabi's thought was the belief that an Islamic state cannot exist unless it is rooted in the Sharia. Islam as a way of life permeates every aspect of a state or a citizen's being. Consequently, it would be impossible to have a Muslim state without the primacy of the Sharia. If the state has a sizable non-Muslim minority (as is the case with the Sudan), the need of the Islamic majority to exist under the Sharia is paramount. The devout Muslim must be in opposition to the secular state, but Turabi's considerable foreign education and travel convinced him that, to have influence, cooperation was possible.

The Sudan is slightly under one million square miles, with a population of about 14 million. The northern provinces are predominately Arab in culture and Islamic in faith. The southern provinces, which contain a minority of the population, are African in culture and traditional African or Christian in belief. Thus the Sudan is a blend of the Middle East and Africa and is diverse in belief and culture.

On January 1, 1956, the Sudan became independent but was unable to establish a parliamentary democracy. In 1963 violence flared in the south, where it was believed that power and wealth was firmly in the hands of Muslims in the capital, Khartoum. The situation in the Sudan led to a revolt, which broke out on October 21, 1964, resulting in an overthrow of the military government and promises of reforms that would affect all of the Sudan. Turabi, fresh from his studies in Europe, participated in the October Revolution and emerged as the leader of the Muslim Brotherhood. Known officially as the Islamic Charter, the Brotherhood came under Turabi's leadership as he changed it from an Islamic study group to a viable and well financed organization, the NIF.

Turabi's influence in Sudanese affairs continued to grow, and by the time Colonel Gafaar Numeiri seized power in the coup, al-Turabi was a force to be reckoned with. After the Numeiri coup of 1969 Turabi was the leading opposition figure, and he was jailed a number of times for his outspoken criticism of the regime. To Turabi, Numeiri's government was secular, unconcerned with Islamic issues; this, of course, was Turabi's main concern.

In 1964 Turabi had named himself secretary general of the National Islamic Front, and his prestige as a noted legal scholar and as a spokesman for the Islamic state had spread throughout the Muslim world. Numeiri had to be careful in dealing with a man of Turabi's stature, and in 1977 Numeiri offered to his opponents a national reconciliation. Much to the surprise of some hard-line members of the NIF, Turabi accepted the offer and was released from jail. Turabi began a campaign to move the Sudan's legal system toward an acceptance of the Sharia. He headed a commission that proposed a number of critical changes in the system, and in 1979 he accepted the post of attorney general of the Sudan, which he held until 1983.

To quiet his Muslim opponents, Turabi, as a pragmatist, pointed out that the fundamentalist NIF could not want a better position for one of their own. By the end of Turabi's tenure as attorney general the Sudan was moving toward an Islamization of their legal system, bringing it in line with the Sharia. The Numeiri government had promised to follow a ''socialist and democratic course,'' but with the changes in the legal system it was becoming obvious that the move was toward Islamic and Koranic religious principles.

During the last months of the discredited Numeiri regime, Turabi was again imprisoned. This spared him criticism, since he had served as attorney general (1979-1983) and as adviser on foreign affairs (1983-1985). Released from prison after the fall of Numeiri, Turabi increased his pressure on the new government to move the Sudan toward a

totally Islamic state. In 1986 Turabi led the NIF to a strong third-place finish in free elections. Between 1986 and 1988 Turabi led the opposition to Prime Minister Sadiq al-Mahdi's government, but in 1988 he entered the government as attorney general. His assumption of the position continued Islamization, but it also exacerbated relations between the north and the disaffected south. For two months in 1989 Turabi served as foreign minister.

Turabi was ousted from the government for his unyielding opposition to any compromise with the south, especially with the Sudanese People's Liberation Army. After leaving the government, Turabi traveled frequently throughout the Islamic world, Europe, and the United States. Given his stature as a spokesman for the primacy of the Sharia in the Muslim state, he was much in demand as a speaker. In 1992 he was attacked by an opponent while on a visit to Canada, suffering a brain contusion. After that time Turabi had a restricted schedule. But he still stood as a visible, articulate spokesman for the Islamic state and remained a major figure in Sudanese political and religious life.

Turabi functioned as the architect and actual power behind the scene of the government of President Omar Hassan al-Bashir, who seized power in 1989 in a military coup which overthrew the elected Mahdi government. Turabi and the Bashir regime faced U.S. criticism for supporting terrorism, for banning political parties, and for human rights violations and torture against political prisoners, trade unionists, and academics. The government efficiently continued pursuit of the long, devastating civil war against divided and under equipped Christian and non-Muslim African rebels in the south.

In the presidential and legislative elections held in 1996, the Bashir government won convincingly. Opponents protested that they were impeded by the ban on political parties and by incomplete voter registration lists. Turabi himself stood for and won a seat from his home district in the capital, a position that belies his predominant role in the regime. Shortly after his election, Bashir pledged to rule by ''Islamic law and dignity'' and to retain the ban on party political activity during his new five-year term.

Further Reading

Hassan al-Turabi has not been the subject of a full biography. Much information about him and the Islamic fundamentalist movement can be found in John O. Voll (ed.), *Sudan: State and Society in Crisis* (1991). Much can be gleaned about Turabi, the regime, the civil war, and the evolution of the Islamist state in the periodical literature, especially Bill Berkeley, ''The longest war in the world: Sudan has been fighting for 30 of the last 40 years 13 of the past 17 decades. Strife is the country's business, and warlords are its tycoons,'' *The New York Times Magazine* (March 3, 1996); William Langewiesche, ''Turabi's Law,'' *The Atlantic Monthly* (August 1994); Judith Miller, ''Faces of fundamentalism: Hassan al-Turabi and Muhammed Fadlallah,'' *Foreign Affairs* (November-December 1994); Milton Viorst, ''Sudan's Islamic Experiment,'' *Foreign Affairs* (May-June 1995); and ''The Muslim who shapes the state: Sudan,'' *The Economist* (April 29, 1995). □

Ivan Sergeyevich Turgenev

The Russian novelist, dramatist, and short-story writer Ivan Sergeyevich Turgenev (1818-1883) was a founder of the Russian realistic novel. He ranks as one of the greatest stylists in the Russian language.

The life of Ivan Turgenev is woven like a bright thread throughout Russian history of the 19th century, during the time the nation's artistic and intellectual life experienced a golden age. He knew, was related to, or fought with almost every figure of any consequence in his homeland. He was also the first Russian author to establish a European reputation, and during his long years abroad he was friends with Gustave Flaubert, Henry James, Émile Zola, Guy de Maupassant, and many other writers. Turgenev's generous enthusiasm for the work of other men made him a perfect mediator between East and West.

Parentage and Early Life

Turgenev's biography is as much the story of his encounters with strong-willed women as it is of his meetings with famous men. The first of these women was his mother, Varvara Petrovna. She was a Lutovin, an obscure family that had recently achieved enormous wealth. She was her uncle's only heir, and she ruled with an iron hand over her vast estates and 5,000 serfs. Three years after coming into her inheritance she married Sergey Nikolayevich Turgenev, a retired colonel of cuirassiers. The Turgenevs were old stock, dating back to a Tatar prince of the 15th century. Turgenev's father, however, was forced to marry Varvara Petrovna in order to shore up his family's sagging fortunes. It was an unhappy marriage, the handsome father constantly embroiled with mistresses, and the mother running her family as despotically as she did her estates.

Turgenev was born, the second of three sons, at the family seat of Spasskoye in Orel Province on Nov. 9, 1818. He first visited Europe when he was 4 years old, when the whole family made the grand tour. His father narrowly saved Turgenev's life in Bern, where Turgenev almost fell into the bear pit. He was educated by private tutors at Spasskoye until he was 9 years old. Only French was spoken at home, so he learned Russian mainly from family servants. In 1827 he attended various preparatory schools in Moscow, entering the university there in 1833. Already he was rebelling against his aristocratic background: about the only thing known of this period is that his fellow students, struck by his democratic leanings, called him ''the American.''

In 1834 Turgenev transferred to the University of St. Petersburg when the family moved to the capital. The father died the same autumn. At this time Turgenev was planning to become a university professor, but he was writing poetry in his spare time. His first work, a Gothic melodrama in verse, was severely criticized by his favorite professor, P. A. Pletnyov. However, in 1838 Pletnyov published Turgenev's first poetry in *Contemporary*.

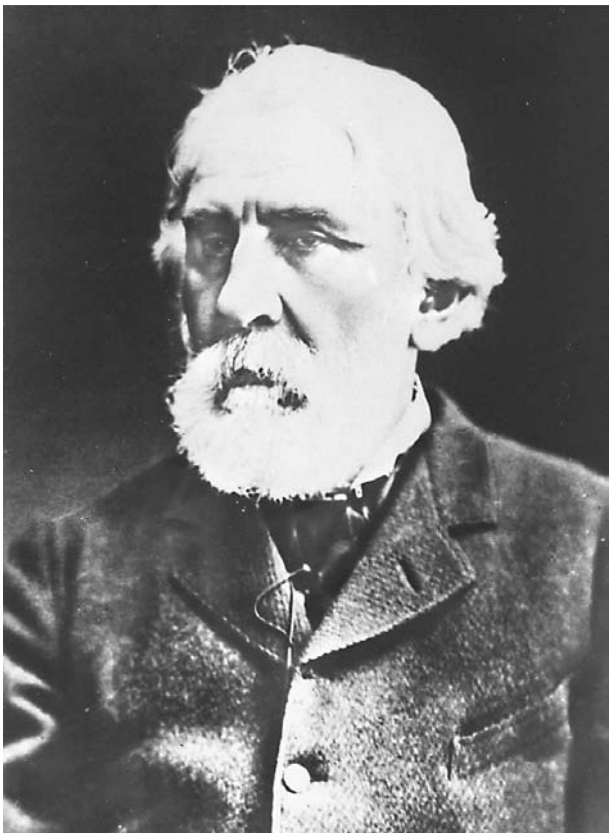

His Youth

Meanwhile, having finished his courses at St. Petersburg, Turgenev resolved upon further study at the University of Berlin. On the boat journey in the spring of 1837, his steamer caught fire off Travemünde. Accounts of this incident vary, but all agree that Turgenev behaved badly. Some versions say he screamed in French, ''Save me, I am my widowed mother's only son!'' The event rankled in his mind until his death.

In Berlin, Turgenev studied Latin, Greek, and philosophy, immersing himself in the works of G. W. F. Hegel. In July 1840 Turgenev met Mikhail Bakunin, and for a whole year they lived together, arguing philosophy day and night. In 1841 Turgenev returned to Russia. The following year was an important one. While carrying on a high-flown platonic romance with one of Bakunin's sisters, Tatyana, Turgenev entered into an earthier alliance with Avdotya Ivanov, one of his mother's seamstresses which resulted in the birth of a daughter, known in later life as Paulinette. Turgenev also did all the work for his master of arts degree except the dissertation. For various reasons he abandoned his plans for an academic career and entered the Ministry of Interior Affairs. He left the civil service—to the mutual satisfaction of both parties—after 18 months. His mother was infuriated and cut off his funds, thus forcing him to lead a rather precarious existence, complicated by the fact that everyone thought he was rich.

Turgenev met the critic Vissarion Belinsky, with whom he remained very close until the latter's death. Belinsky was instrumental in turning the young man away from vaporous poetry to a greater realism and a more natural tone. *Parasha* (1843) showed Turgenev to be an imitative poet in these early years (especially of Aleksandr Pushkin and Mikhail Lermontov), and Turgenev later dismissed his verse as having been written before he found his true vocation.

In 1843 Turgenev met the woman with whom he struggled for the rest of his life. Pauline Viardot-Garcia belonged to a talented Spanish family of gypsies. When Turgenev first saw her, she was well on her way to becoming the reigning mezzo-soprano in European opera. She was considered by many unattractive, but her voice was remarkable, and she was a great actress. Turgenev saw her during a tour in St. Petersburg and fell immediately in love. A curious relationship began that ended only with Turgenev's death in her arms. She was married to Louis Viardot, a man 20 years her senior, a director of the Italian Opera in Paris, but her marriage was no complication because her husband was extremely permissive. The problem lay in Pauline herself, who, unlike many other women, was not especially attracted to Turgenev. She had many affairs with other men, never entering into an exclusive alliance with Turgenev, even though he devoted much of his life and fortune to her, and even though she, as well as her husband and children, lived with Turgenev for years.

From 1845 to 1847 Turgenev spent most of his time in Russia, plunging now into his nation's literary life, coming into contact with all its leading literary figures. In 1847 he went abroad, resolved to fight serfdom with his pen. That year he wrote the first of his *Hunter's Sketches,* ''Khor and Kalinich.'' He also visited Salzbrunn to comfort the dying Belinsky, but he spent most of his time at Courtavenel, the Viardot summer home where he did most of his work at this time.

In 1850 Turgenev returned to Russia, where his mother lay dying. Her death made him master of 11 estates, including Spasskoye, some 30,000 acres, with thousands of serfs. He did his best to lighten the load of these peasants, and he freed the household workers among them. In that year he wrote *A Month in the Country,* of all his stage pieces the one that has remained in the repertoire. *A Provincial Lady* was written in 1851. While Turgenev always claimed he had no dramatic talent (and he stopped writing plays in 1852), the lyrical tone of his plays has a close affinity to that of Chekhov's masterpieces, and his dramas are just as difficult to classify.

First Years of Fame

More of the *Hunter's Sketches* appeared at frequent intervals during these years. In many of them the serfs seemed nobler than their masters, and both master and serf seemed stunted by the institution of serfdom. The sketches angered the government. The stage for some action against Turgenev was set. In November 1852 he wrote a laudatory article on the recently dead author Nikolai Gogol. This article was not passed by the St. Petersburg censors; Turgenev then took it to Moscow, where it was published. Its publication was regarded as a ''treasonable act''; he was arrested, and after a month in prison, he was put under house arrest at

Spasskoye for almost 2 years. The greatest irony was that after his arrest the collected *Hunter's Sketches* were published in book form. The volume created a revulsion against serfdom much greater than the separate sketches had. During his month in prison Turgenev wrote ''Mumu,'' a piece called by Thomas Carlyle ''the most pathetic story in the world.''

In 1854 Turgenev was back in St. Petersburg. He had long felt the need to experiment with a longer form and after several false starts wrote his first novel, *Rudin,* in 7 months in 1855 (published 1856). It was a portrait of the talky, idealistic generation of the 1840s, and many readers felt its hero was modeled on Bakunin. Turgenev met Nikolai Chernyshevsky and Leo Tolstoy that same year; he was destined to quarrel with both. In 1856, on one of his frequent trips abroad, Turgenev met Harriet Beecher Stowe, the American novelist; the effect of *Hunter's Sketches* on the abolition of serfdom in Russia had often been compared to the effect of her *Uncle Tom's Cabin* on the abolition of slavery in the United States.

In 1857 Turgenev wrote ''Assya,'' and he also began work on *A Nest of Gentlefolk*. The following year on a trip to England, he met Benjamin Disraeli, William Makepeace Thackeray, Thomas Babington Macaulay, Carlyle, and other authors. In 1859 Turgenev returned to Russia, where his *A Nest of Gentlefolk* had brought him great acclaim. In the spring of that year he dusted off a manuscript given him earlier by a young soldier, Vassily Karatayev, who had felt he would not survive the Crimean War (he had died soon afterward of typhus). The manuscript was an autobiographical tale, and it served as the core for Turgenev's next major work, *On the Eve*. When this novel was published in 1860, it created a stir: the old and rich attacked it, and the young and radical defended it. A two-edged review of this novel by N. A. Dobrolyubov in Nikolai Nekrasov's journal, *Contemporary,* caused Turgenev to break with that review and its increasingly radical orientation. The unhappiness this rupture with his old friend Nekrasov brought was compounded by a violent break with Tolstoy, who went as far as to threaten Turgenev with a duel. Turgenev declined, but the two were never truly close again.

In 1860 Turgenev also endured further unhappiness caused by a literary friend. Ivan Goncharov, who had been working on his novel *The Precipice* (1869) for many years, often discussing it with Turgenev, accused him of stealing ideas from it for *On the Eve*. An informal court was set up, with three authors acting as judges. They cleared Turgenev, but he was infuriated and was never again close to Goncharov (whose paranoia later became clinical).

Part of Turgenev's pain was eased by hard work on his new novel, which, when it appeared as *Fathers and Sons* (1862), marked a watershed in the literary, intellectual, and political life of Russia. This novel ranks as his masterpiece. Everyone was forced to take sides on the issue of Bazarov, the book's hero, and his nihilist philosophy. Bazarov became the archetype for the generation of the 1860s; he was a socialist in politics and a scientific materialist in philosophy. Conservatives accused Turgenev of prostrating himself before the younger generation, while radicals charged him with a cruel satire of their ideals. Some felt that Bazarov was a parody of the radical critic Dobrolyubov, who had died tragically young.

In 1863 Turgenev bought a villa in Baden-Baden, Germany, where he lived on a grand scale with the ever present Viardots. In 1866 Turgenev published *Smoke,* a novel that offended all Slavophiles and all conservative religious opinion in Russia. Many accused him of selling out to the West, of having lost contact with his homeland. The following year he was visited by Fyodor Dostoevsky, who attacked him as a slanderer of the motherland.

Last Phase

At the outbreak of the Franco-Prussian War in 1870, the Viardots fled to England, where Turgenev followed. A few months later he settled in France, first in Paris and then at his summer home on the Seine at Bougival near Paris. In these years he regularly attended dinners with Zola, Alphonse Daudet, and Maupassant. Flaubert was a particular favorite of Turgenev's. During these years Turgenev wrote several of his best-known short stories: ''First Love'' (1870), ''A Lear of the Steppe'' (1870), and ''The Torrents of Spring'' (1871).

In 1877 Turgenev published the novel on which he had labored for the past 6 years: *Virgin Soil*. It is his longest work and another of his generational studies. The story this time is of the young people of the 1870s. Fed up with the talk and empty idealism of their fathers, these young people have decided on action. The book was a best seller in Europe, but it was condemned by all factions in Russia. Turgenev was greatly disillusioned by the failure of this novel in Russia, and some of the pessimism thus generated crept into the short pieces he wrote in 1878 called *Senilia* (later entitled *Poems in Prose*).

A new misfortune occurred the winter of the following year. Turgenev had to go to Russia, after his wealthy older brother's death, to fight for a fair share of the inheritance. But this unpleasantness soon became a blessing. Turgenev's return to his native land, where he thought he was in disgrace and discredited, turned into a triumphal procession. He made up his old literary feuds, and he was even reconciled with his uncle, Nikolai, who, as his estate manager, had almost ruined him. Turgenev was feted day and night.

While Turgenev's life had always, since 1843, been bound up with Pauline Viardot-Garcia, their relationship was not a simple one in which he gave only unalloyed worship to the diva. The two had many fights but always reconciled, even long after Pauline had lost her voice and was more or less dependent upon Turgenev. He had other mistresses and even contemplated marriage with other women. He was a man of large and impressive physique—he was known in France as ''that Russian giant''—and had a handsome face and great charm. During the tumult of his acclaim in 1879 he found time to pay court to an actress, the young and beautiful Maria Savina. In June, Turgenev received an honorary doctorate from Oxford University.

In 1880 Turgenev returned to Russia for the unveiling of the Pushkin Memorial in Moscow. In the same year he

wrote one of his most beautiful stories, ''The Song of Triumphant Love.'' The following year he published most of the *Poems in Prose* and wrote the ghostly love story ''Clara Milich.'' The prose poems that he felt to be too intimate were not published by his wish until 1930.

All his life Turgenev had been a hypochondriac; in 1882 real symptoms appeared. He was afflicted with cancer of the spine and died on Sept. 3, 1883. A huge ceremony was held at the Gare du Nord in Paris when his body was shipped back to Russia, and his interment in St. Petersburg was an occasion for national mourning.

Further Reading

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Anne Robert Jacques Turgot

The French economist Anne Robert Jacques Turgot, Baron de I'Aulne (1721-1781), was controller general under Louis XVI. His efforts to reform the Old Regime were thwarted by the failure of the King to support him against the opposition of the privileged classes.

Originally A. R. J. Turgot planned to enter the Church but experienced doubts concerning his religious calling and turned to a public career. After holding a number of legal positions he purchased, as was the practice, the office of master of requests, a post that often led to appointment as intendant, the chief administrator of a district. However, Turgot's interests extended beyond the law and administration. He was a friend of the *philosophes* and frequented the intellectual salons of Paris; in 1760 he visited Voltaire, then in exile. He also contributed articles to the *Encyclopédie,* wrote an essay on toleration, and planned an ambitious history of the progress of man which he never completed.

Turgot was, however, particularly interested in economics and knew Adam Smith, the great English economist, and François Quesnay, founder of the Physiocratic school. He shared their distrust of government intervention in the economy and their belief in free trade but disagreed with the Physiocratic view that only agriculture was productive, while commerce and industry were unproductive.

In 1761 the King named Turgot intendant of the *généralité* (district) of Limoges, a poor and backward region. During the 13 years that he spent at Limoges, Turgot attempted, despite local opposition and halfhearted support from the central government, a widespread reform of his district. Historians disagree on how successful he was. He brought tax lists up to date and sought to introduce a more equitable method of collecting taxes. He abolished the *corvée* (forced labor on the roads by peasants) and substituted for it a tax. Consistent with his belief in free trade, he resisted pressure to repeal legislation permitting the free circulation of grain within France during a period of shortages and suppressed riots against the movement of grain. At the same time he opened workshops to provide work for the unemployed which he financed in part by funds that he forced landowners to contribute. He encouraged improvement of agriculture by such means as an agricultural society. While at Limoges, Turgot also continued to study economics and in 1766 published his most important theoretical work on the subject, *Reflections on the Formation and Distribution of Wealth,* a book whose ideas anticipated Adam Smith's classic study in 1776.

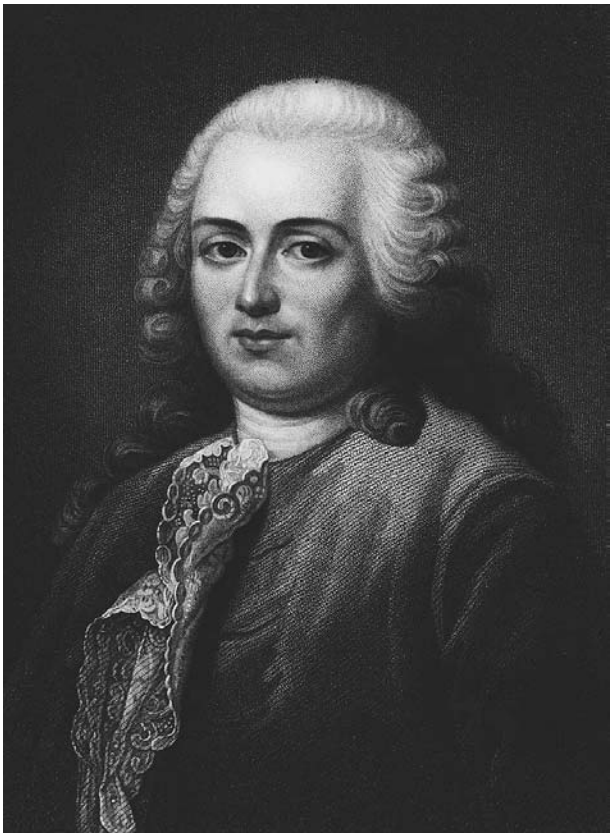

In July 1774 Turgot was named secretary of the navy and the following month controller general of finances (actually prime minister). Although he saw the need for fundamental reforms of the government and society, Turgot also recognized that he must advance cautiously; basic reforms would not only be costly but certain to arouse the opposition of the privileged classes. His first efforts, therefore, emphasized modest reforms and reducing government expenditures by such measures as eliminating useless positions and aid for courtiers. However, even such minor reforms aroused the opposition of the privileged and of financiers whose interests had also been adversely affected. Churchmen, moreover, were suspicious of this friend of the *philosophes* who ''did not attend Mass'' and was suspected of favoring tolerance for Protestants.

In January 1776 Turgot presented to the King his famous Six Edicts, which went beyond his previous minor reforms and economies. The two most contested edicts were one ending the monopoly of the guilds and another abolishing the *corvée* Turgot implied that a tax would be levied upon the ''landowners for whom public roads are useful.'' The Six Edicts now became the target of all the opponents of Turgot; the clergy, the nobles, the queen, Marie Antoinette, all clamored and conspired for his dismissal. They even forged a correspondence in which Turgot made offensive remarks about Louis XVI. The latter, who had at first supported his minister, of whom he had said, ''Only Monsieur Turgot and I really love the people,'' was unable to resist the pressures upon him and in May 1776 requested Turgot's resignation. The dismissal of Turgot marked the failure of the last attempt to reform the monarchy from within. Turgot, who warned Louis XVI that Charles I of England had lost his head because of his weakness, spent his last years engaged in scholarly and literary work but still sought to influence the King.

Further Reading

The finest study of Turgot in English is Douglas Dakin, *Turgot and the Ancient Regime in France* (1939). □

Alan Mathison Turing

The British mathematician Alan Mathison Turing (1912-1954) was noted for his contributions to mathematical logic and to the early theory, construction, and use of computers.

Alan Turing was born in London, England, on June 23, 1912. Both his parents had upper middle class origins, and his father continued that tradition as an administrator in the Indian civil service. With his father off in India, Turing was sent away to private boarding schools. After some early problems with social adjustment, he distinguished himself in mathematics and science.

Turing's exceptional mathematical abilities were first generally recognized in his college years (1931-1936) at King's College of Cambridge University. His most important mathematical work, ''On Computable Numbers,'' was written in Cambridge in 1936. In this paper Turing answered a question of great significance to mathematical logic—namely, which functions in mathematics can be computed by an entirely mechanical procedure. His answer was phrased in terms of a theoretical machine (today known as the ''Turing machine'') which could mechanically carry out these computations. Embodied in the Turing machine idea is the concept of the stored program computer.

In 1936 Turing was awarded a Proctor fellowship to visit Princeton University for a year. There he came in contact with Alonzo Church, a professor of mathematics working on problems in logic related to those addressed by Turing in his 1936 paper. He decided to remain at Princeton an additional two years to write a doctoral dissertation under Church's direction on ordinal logics.

Soon after Turing's return to England Britain was drawn into World War II. He joined the Government Code and Cypher School in Bletchley Park, located between Oxford and London, where a massive effort was underway to break German codes which had been encyphered by machine. Turing played an important role (still partly classified) in the design of equipment and development of techniques to break these codes.

Work at Bletchley provided Turing with valuable experience in electronics and with special-purpose calculating equipment which served him well after the war. In 1945 he moved to the National Physical Laboratory (NPL) in Teddington, England, to assume responsibilities for designing an electronic computer to be used in government work. Turing drew up plans for the ACE computer, an ambitious stored program computer utilizing vacuum tubes for switching and mercury delay lines for storage. A scaleddown version completed in 1950, known as Pilot ACE, was one of the earliest operating stored program computers. Pilot ACE served many important functions, including aircraft design, for many years.

Meanwhile, dissatisfied with progress on his project at NPL, Turing accepted a position at Manchester University where a large computer, the Mark I, was being built. His position as chief programmer of the Mark I allowed him the opportunity to program the computer to do mathematics, play chess and other games, investigate automatic language translation, and do cryptanalysis. This was probably the first major attempt to use a stored program computer for noncomputational activities.

Turing's work on computers influenced the design of early computers built by the English Electric and Bendix companies. However, of more enduring significance were his theoretical contributions to automata theory and artificial intelligence. The 1936 paper and the concept of the Turing machine is the starting point of the modern theory of automata, and Turing anticipated many of the fundamental questions. During and after the war Turing began to investigate and champion the field of artificial intelligence. To his credit are the Turing Test (a test for determining whether a machine can be claimed to be thinking), a series of papers arguing against the most common objections to the possibil-

ity of intelligent machinery, and the recognition that scientists should approach the problem of artificial intelligence through the programming of stored program computers rather than through the construction of robots that mimic human actions. Turing also made a number of other contributions to mathematical logic, algebra, statistics, and morphogenesis (the study of biological forms).

Turing died in his home in Manchester, England, of cyanide poisoning. His death, ruled to be suicide by the coroner, may have been the result of a depression caused by chemotherapy. The courts had mandated this treatment as a result of his conviction for public practice of homosexuality, then a criminal offense in Britain.

Further Reading

Two biographies of Turing have been written: a short study by his mother, Sara Turing, *Alan M. Turing* (1959), and a longer study by Andrew Hodges, *Alan Turing: The Enigma* (1983). Hodges cites references to Turing's published paper and other secondary literature about him.

Additional Sources

Hodges, Andrew, *Alan Turing: the enigma,* New York: Simon and Schuster, 1983. □

Frederick Jackson Turner

American historian Frederick Jackson Turner (1861-1932) is regarded as one of the greatest writers of United States history. Several of his concepts caused a virtual rewriting of American history in the early 20th century.

Frederick Jackson Turner was born on Nov. 14, 1861, in Portage, Wis., a rural town populated by a variety of European immigrants. In Turner's youth Portage was still visited by Indians living in the nearby wilderness. Turner's autobiographical notes, preserved among his papers at the Henry E. Huntington Library in San Marino, Calif., relate that he attended Portage High School and won a prize for a graduation address that was printed in his father's newspaper. He worked in his father's office as a typesetter.

In 1880, Turner entered the University of Wisconsin at Madison, where he fell under the influence of Professor William F. Allen, who taught him how to understand historical institutions such as the medieval church and the feudal monarchy. Turner later claimed that Allen showed him the importance of institutional history, a theme that appeared in Turner's writings on the origins of American democracy. Following his graduation in 1884 and the later completion of his master's degree at Wisconsin, Turner went to Johns Hopkins University to study for his doctorate in 1888. He married Caroline Mae Sherwood of Chicago in 1889.

Teaching Career

Turner's doctoral dissertation, *The Character and Influence of the Indian Trade in Wisconsin* (1891), portrayed the trading post as an institution of the early American frontier. At the University of Wisconsin, where Turner taught from 1889 to 1910, he emphasized frontier history in his lectures and in his writings. His most important publication, a paper entitled ''The Significance of the Frontier in American History,'' which he read in 1893, set forth his frontier hypothesis. His first major book, *Rise of the New West, 1819-1829* (1906), was followed by a volume of essays, *The Frontier in American History* (1920). These volumes provided a wide audience for his ideas.

Turner moved to Harvard University in 1910 and retired in 1924 to southern California, where he continued his investigations as research associate at the Huntington Library. After his death on March 4, 1932, his last two books were published: *The Significance of Sections in American History* (1932) was awarded a Pulitzer Prize; *The United States 1830-1850: The Nation and Its Sections* (1935) was partly dictated and lacks the literary finesse of his other writings.

Frontier Theory

Turner's frontier theory (often called his frontier hypothesis) has been applied to Latin American nations, to Australia, and to Russia to explain the origin of national characteristics. Turner believed that the particular tone of American democracy, the nature of American institutions of

government, and the uniqueness of the American character could be traced to America's frontier experience. In his writings Turner stressed the changes that took place in colonial American society when a European civilization was transplanted to a wilderness environment. Frontier individualism, stimulated by the presence of free (or virtually free) land in the West, left its imprint upon Americans of modern times.

In Turner's view a restless energy, a self-reliance, and a love of freedom are part of the American heritage, which is also symbolized by great leaders such as Thomas Jefferson, Andrew Jackson, and Abraham Lincoln. Turner wrote that the lives of these presidents illustrate the influence of western democracy in American life. The original raw frontier areas of America were eventually transformed by generations of a new society. Social change caused by the modifying influence of geographical, economic, social, and political forces created a new nationality in America. American society developed with sectional or regional variations, the largest and most powerful sections being the North and the South.

Turner's most significant contribution to historical thinking has been to encourage a better understanding of the origins of American democracy. His theories have been thoroughly debated and criticized, yet he remains one of the most original and provocative historians that America has produced. Even though Turner admitted that he perhaps exaggerated when he ''hammered hard'' on the subject of the frontier in promoting democracy, his thesis that the westward movement greatly influenced American history and the growth of the American traits of character is generally accepted as valid.

Further Reading

Wilbur R. Jacobs, *The Historical World of Frederick Jackson Turner* (1968), traces Turner's professional career and includes excerpts from his correspondence. Jacobs edited *America's Great Frontiers and Sections* (1969), which includes Turner's unpublished essays and contains the best short biography of him. Critical essays on Turner's frontier theory are in George Rogers Taylor, ed., *The Role of the Frontier in American History* (1949; rev. ed. 1956), and R. A. Billington, ed., *The Frontier Thesis: Valid Interpretation of American History?* (1966). Billington's *America's Frontier Heritage* (1966) has an excellent evaluation of the frontier theory. Wilbur R. Jacobs and others, *Turner, Bolton and Webb* (1965), shows Turner's influence on two other leading American writers, and Richard Hofstadter, *The Progressive Historians* (1968), discusses the affinities among Turner, Beard, and Vernon Parrington. Turner figures prominently in John Higham's work on historiography, *Writing American History: Essays on Modern Scholarship* (1970). For a superb history of the United States that emphasizes Turnerean themes of interpretation see R. A. Billington, *Westward Expansion: A History of the American Frontier* (1967).

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Carpenter, Ronald H., *The eloquence of Frederick Jackson Turner,* San Marino, Calif.: Huntington Library, 1983.

Frederick Jackson Turner: Wisconsin's historian of the frontier, Madison: State Historical Society of Wisconsin, 1986. □

Henry McNeal Turner

Henry McNeal Turner (1834-1915), African American leader and a bishop of the African Methodist Episcopal Church, argued for African American emigration to Africa.

Henry M. Turner was born free near Abbeville, S.C., on Feb. 1, 1834. Unable to go to school because of state laws, he was ''apprenticed'' in local cotton fields but ran away and found a job as sweeper in a law office. The young clerks surreptitiously taught him to read and write. He was converted to Christianity and at age 20 was licensed as a traveling evangelist for the Methodist Episcopal Church, South. He preached to white and black audiences throughout the South until 1858. When he learned of the all-black African Methodist Episcopal Church (AME), he joined it.

In Baltimore, Turner studied languages and Scripture as well as his new Church. In 1862 he moved to a church in Washington, D.C. His fiery sermons earned him the title ''Black Spurgeon'' (a reference to a famous English sermonizer of the day). Congressmen attended his preaching, and Turner frequented the Capitol to watch politicians in action. After emancipation of the slaves in 1863, he agitated for putting black troops into the Civil War and was commissioned the first black chaplain in the Union Army.

After the war Turner was assigned to the Freedmen's Bureau in Georgia, but he resigned to recruit blacks for his Church and, later, to organize them for the Republican party. He participated in the Georgia constitutional convention of 1868 and later was elected to the legislature. When blacks were refused their seats in the legislature, Turner was appointed postmaster at Macon, Ga., and then a customs inspector at Savannah. Meanwhile, in 1876, he was elected manager of the AME Book Concern, and in 1880 he was elected one of a dozen bishops in the Church.

Turner was interested in Africa as a potential homeland for African Americans. His experiences in Reconstruction politics disillusioned him with white America, and after 1868 he urged talented young blacks to establish a nation in Africa which would give pride and encouragement to blacks everywhere. His writings and speeches in favor of pan-African nationalism and his scathing attacks on white racism antagonized many middle-class blacks but inspired many black farmers.

Turner wrote for Church and public newspapers. In Atlanta he founded the *Southern Recorder* (1888), the *Voice of Missions* (1892), and the *Voice of the People* (1901). He also published a catechism, a hymnal, and *The Genius and Theory of Methodist Polity* (1885). When the U.S. Supreme Court struck down the Reconstruction civil rights laws in 1883, he issued a blistering attack in *The Barbarous Deci-*

sion of the Supreme Court . . . , revised as *The Black Man's Doom* (1896).

During the 1890s Turner visited Africa four times to supervise Church work and publicize emigration. In 1893 he summoned a national convention of Afro-American leaders to protest lynching and political attacks on blacks and get support for his emigration schemes. However, Turner's appeals were heeded only by poor blacks who could neither afford passage to Africa nor support themselves there. He continued his agitation, attracting nationwide attention in 1906, when he reportedly called the American flag a ''dirty rag.'' He died in Windsor, Ontario, on May 8, 1915.

Further Reading

Respect Black! Writings and Speeches of Henry M. Turner (1971), edited by E. S. Redkey, contains a selection of Turner's rhetoric on the race question. The only full-length biography of Turner is the early, uncritical work by Mungo M. Ponton, *Life and Times of Henry M. Turner* (1917). A brief biography of Turner appears in *Historical Negro Biographies* in the *International Library of Negro Life and History,* edited by Wilhelmena S. Robinson (1968), and a chapter on him is in W. J. Simmons, *Men of Mark: Eminent, Progressive and Rising* (1968). E. S. Redkey, *Black Exodus: Black Nationalist and Back-to-Africa Movements, 1890-1910* (1969), focuses on Turner's emigrationist activities. □

Joseph Mallord William Turner

The English painter Joseph Mallord William Turner (1775-1851) was one of the greatest romantic interpreters of nature in the history of Western art and is still unrivaled in the virtuosity of his painting of light.

The son of a barber, J. M. W. Turner was born on April 23, 1775, in Maiden Lane, Covent Garden, London. After an illness he was sent to school at Brentford, where his uncle was a butcher. From this period dates Turner's lifelong attachment to the Thames and its scenery. His father is said to have sold Turner's boyhood drawings and copies of engravings at 1 to 3 shillings at his shop, and this may have influenced his decision to have the boy educated as a painter. There is uncertainly about his early drawing masters other than the topographical watercolor painter Thomas Malton. In 1789 Turner was admitted to the Royal Academy Schools, where he attended life classes and worked fairly regularly from the antique from 1790 to 1793.

In 1791 Turner went to Bristol to sketch medieval buildings as far afield as Bath and Malmesbury Abbey, and especially the romantic Avon gorges. The English watercolor school was then rapidly reaching its golden age, and from 1794 to 1797 he worked in the great collection of Dr. Monro, who opened his home to young artists and paid Turner and Thomas Girtin to make copies in the evening, partly with the object of encouraging them. Girtin drew the outlines and Turner washed in the effects.

During this period Turner developed an astonishing command of technique, emulating the effects obtained by Claude Lorrain, Thomas Gainsborough, and the leaders of the modern English watercolor school. Turner quickly became the most brilliant topographical artist of his day, combining minutely observed realism with an incomparable richness of tints and glow of light.

Artistic Development

In 1796 Turner scored a signal success at the Royal Academy with *Fisherman at Sea* (now identified with an oil painting). Thereafter his development broadly followed two lines. The first was that of the watercolorist who revolutionized the technique of oil painting in the course of dissolving form in light, atmosphere, and color. He was the first English painter to be attacked and ridiculed for being modern in the sense of tending to the abstract.

The second line was that of the devotee of the picturesque who became a romantic via the theatrical sublime. Turner's early and profitable sketching tours in search of picturesque scenery became the habit of a lifetime. The castles and mountains of Wales, the coast of England, its rivers and valleys, the antiquities of Scotland, the Rhine, the Alps—the list of his tours is almost a complete guide to picturesque travel from the turn of the century. He early developed an admiration for Claude Lorrain, Claude Joseph

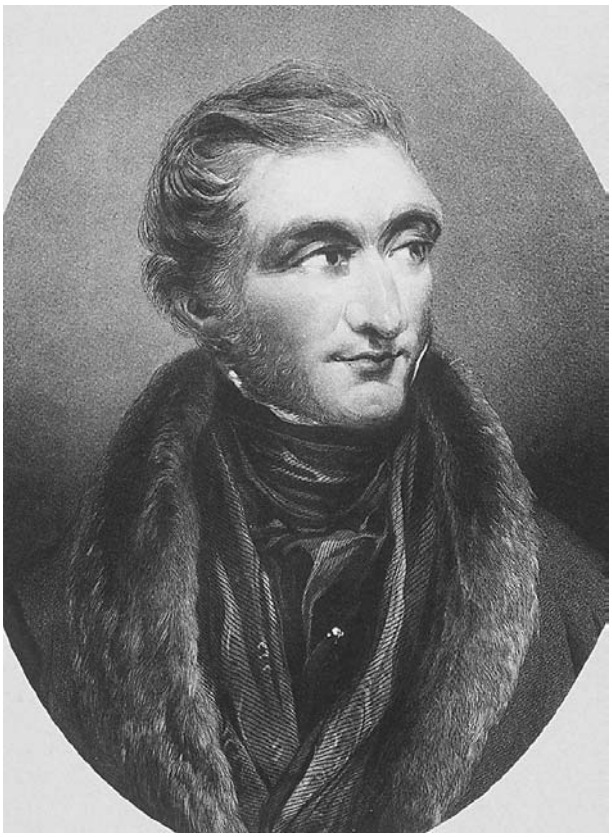

Vernet, and especially Philip James de Loutherbourg, the father of Drury Lane picturesque; they appealed to Turner's taste for the melodramatic with their paintings of avalanches, storms, shipwrecks, and conflagrations.

Relationship with Royal Academy

At the Royal Academy, Turner had been taught that the highest aim of an artist was to become a history painter illustrating the most heroic themes of the Bible, antiquity, and modern history. But he did not rely primarily on narrative association to elevate his landscapes. From the late 1790s he exhibited paintings with quotations from his favorite poets, including Thomson, Milton, and Ossian. In 1812 he showed at the Royal Academy *Hannibal Crossing the Alps* with a quotation from his own projected long poem *The Fallacies of Hope*.

It is greatly to the credit of the Royal Academy that the career of this revolutionary painter was one of uninterrupted success. He first exhibited in 1790 at the age of 15, was elected associate royal academician in 1799 and royal academician in 1802, and became professor of perspective in 1807 and deputy president in 1845.

Nature Works

In 1819 Turner visited Venice for the first time. He had long outgrown the realism which made *Calais Pier* (1803) and *The Shipwreck* (1805) tour-de-force demonstrations of his technical powers, and in the second painting he translated the shipwreck into a romantic symbol of man at the mercy of the violence of nature. Even the watercolors made from his sketches on his first visit to the Alps in 1802 are firmly controlled by observation and his scientific interest in geology. The liberating impact of Turner's experiences in Venice took some time to develop, for the majority of pencil sketches, of which he made large quantities during his short stay, are shorthand notations of meticulous accuracy.

Turner went even further than the impressionists later in abstracting light and color from his vision of nature, but unlike them he was principally interested in capturing transient effects under different conditions. He relied on a prodigious and highly trained visual memory in addition to his sketches. A Mrs. Simon recorded that during a rainstorm in 1843 he put his head out of a train window for nearly 9 minutes and shut his eyes in intense concentration for a quarter of an hour. The following year he exhibited *Rain, Steam, and Speed—The Great Western Railway,* which has been described as a salute to the new railway age. It is in marked contrast to the *Fighting Téméraire* (1839), a painting of the veteran of the Battle of Trafalgar being tugged on its last journey to be broken up, which Ruskin said was the most pathetic picture ever painted. Turner's last paintings on classical themes, from *Ulysses Deriding Polyphemus* (1829) to *Hero and Leander* (1837), are even more subjective orchestrations of color, although equally the outcome of his phenomenological studies.

Personal Characteristics

Turner died on Dec. 19, 1851, and was buried as a national hero in St. Paul's Cathedral. He left a fortune of more than £140,000 to found a charity for ''Decayed Artists'' and a vast hoard of sketches and his finest paintings, many of which he had bought back to leave to the nation. But his will was faultily drafted, and it was successfully contested by distant and probably disliked relatives. Only the paintings reached the destination he had intended, and the greatest of them are on permanent display in the Tate Gallery, London.

Much of Turner's life was a well-kept secret, including his relations with a widow, Sarah Danby, by whom he allegedly had two daughters. His short figure and beaklike face lent themselves to caricature, but he cut a not undistinguished figure in the academy and the social circles in which he chose to move—a few wealthy friends who were connoisseurs of art and a larger number of casual acquaintances among the uneducated, for he relished low life. His vulgarity of pronunciation was probably cultivated, for it gave flavor to his brusque humor. In his last years he lived the life of a recluse under an assumed name in Chelsea.

Turner the Visionary

The reputation of Turner has suffered from both his virtuosity and the baroque cast of his imagination. Lord Clark, not an unsympathetic critic, has castigated, in *Landscape into Art* (1949), the antics of his reckless technique, the badness of what survives of his unfinished poem, and the ugliness of some of his favorite forms. The key to Turner's imaginative authenticity is probably to be found in his boyhood responses to literature as well as nature. His

eye never ceased to make new discoveries, so to look at Turner is always to see nature afresh. He was also a visionary, and it is the visionary in Turner that makes his greatest paintings haunt the imagination.

Further Reading

From John Ruskin, who chose Turner as the central hero of volume 1 (1843) of his *Modern Painters,* to Lord Clark, Turner has occasioned fine criticism. The scholarly literature is disappointing. Alexander J. Finberg, *The Life of J. M. W. Turner* (1939; revised by Hilda F. Finberg, 1961), is a mine of facts, based on monumental research. Jack Lindsay, *J. M. W. Turner: His Life and Work* (1966), is controversial but worth reading for many original ideas and for its bibliography. The best short account is Lawrence Gowing, *Turner: Imagination and Reality* (1966), which also has a useful bibliography. See also Michael Kitson, *J. M. W. Turner* (1964), and John Rothenstein and Martin Butlin, *Turner* (1964). The best modern authorities are John Gage and Martin Butlin, who have hitherto confined their research mainly to specialist studies. □

Nathaniel Turner

Nathaniel Turner (1800-1831) was a black American who organized and led the most successful slave revolt in the United States.

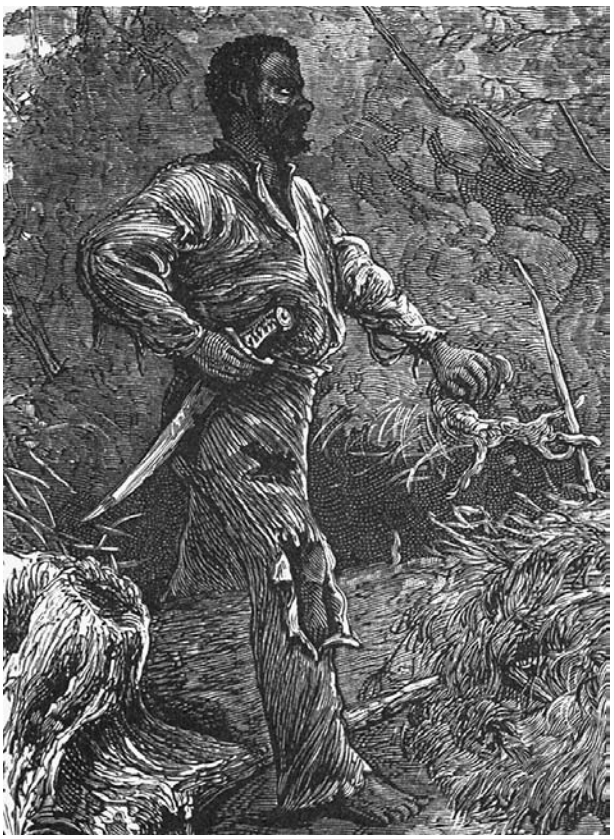

Nat Turner was born a slave on Oct. 2, 1800, in Southampton County, Va. As a child, he exhibited notable leadership qualities and intelligence. His insight prompted friends to believe he was destined to be a prophet. Commenting on Nat's precociousness, they remarked that he ''would never be of any service to anyone as a slave.''

Turner had a restless, observant, inquisitive mind. He read the Bible and extracted from it useful ideas on liberty and freedom. He preached to other slaves, counseling them to seek self-respect, to fight for justice, and to resist and rebel against the institution of slavery if they were to be free men. He believed that he was chosen by God to deliver his people from bondage and ''slay my enemies with their own weapons.''

In February 1831 Turner received what he believed to be a sign from God (a solar eclipse) telling him that it was time for him and his companions to prepare for the revolt. On August 21 they began their attempt to overthrow the institution of slavery. In 48 hours they killed between 55 and 65 whites throughout Southampton County. A family of poor whites, who owned no slaves, was spared. On August 23 Turner's black liberation army was met and overpowered by a superior state and Federal military force. Over 100 blacks were slain in the encounter and dozens more immediately executed.

Turner, the ''Black Spartacus,'' escaped and was not caught until October 30. On November 5 he was tried and convicted. Although he admitted to leading the rebellion, when asked how he pleaded, he said ''not guilty.'' Six days later he was executed for trying to free his people from slavery.

This slave rebellion catalyzed the beginning of the abolitionist movement in the United States. Because Turner's motive was a desire for liberty, some regard him as cast in the same mold as the American patriots who fought the Revolutionary War and as other freedom-loving men. No less than Patrick Henry, Turner too believed that ''give me liberty or give me death'' must be man's guiding philosophy of life.

Further Reading

An excellent work on Turner is Herbert Aptheker, *Nat Turner's Slave Rebellion, Together with the Full Text of the So-called ''Confessions'' of Nat Turner Made in Prison in 1831* (1937; repr. 1966). Lerone Bennett, Jr., *Pioneers in Protest* (1968), contains interesting material on Turner. William Styron's novel *Confessions of Nat Turner* (1968) evoked considerable reaction from blacks, which is summarized in John Henrik Clarke, ed., *William Styron's Nat Turner: Ten Black Writers Respond* (1968). Eric Foner, *Nat Turner* (1971), is a thorough, well-researched account of the rebellion and the reaction to it. Henry I. Tragle, *The Southampton Slave Revolt* (1971), provides perhaps the most important contemporary documents. □

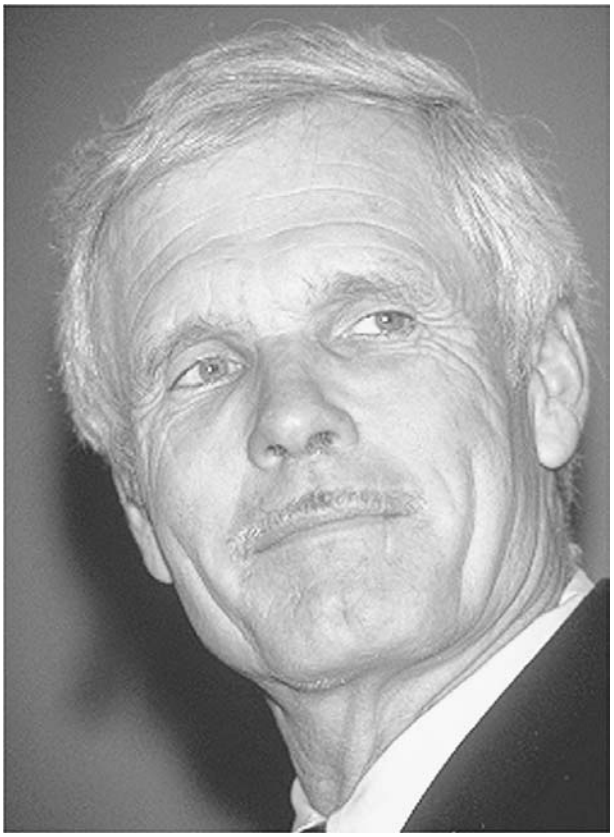

Ted Turner

Ted Turner (born 1938), American television entrepreneur, was a pioneer in the field of cable television, establishing the first satellite superstation and the first all-news network. He already was worth more than $2 billion by 1996, when he merged his Turner Broadcasting Network with Time Warner to create the world's largest media company.

Born November 19, 1938, in Cincinnati, Ohio, Robert Edward (Ted) Turner III was the oldest child of Ed and Florence Turner. When Turner was nine years old, his father, a native Southerner, moved the family to Savannah, Georgia, where he had bought an outdoor advertising company that was renamed the Turner Advertising Company. This business later launched the younger Turner's successful career as an innovative and risk-taking communications entrepreneur.

Raised by a harsh and domineering father, Turner was sent to military schools in Georgia and Tennessee. He wanted to go to the Naval Academy but he enrolled at Brown University where his father wanted him to study business. The rebellious Turner majored in classics, though he later switched to economics. Although excelling in debating and sailing, he was expelled from the college for entertaining a woman in his dormitory room, which was against college regulations.

In 1960, after a stint with the Coast Guard, Turner began working for his father as a general manager for the advertising company's branch in Macon, Georgia. The senior Turner, unable to face possible financial collapse after developing a successful business, committed suicide on March 5, 1963. At age 24, Turner inherited a struggling company, and with some bold financial maneuvers he aggressively reversed its sagging fortunes, developing the confidence and resources for his growing ambition.

Cable Television Pioneer

In 1970 Turner took his first step into the television industry. He acquired an independent Atlanta UHF station, Channel 17, that was losing about half a million dollars a year. Relying on a combination of programming, local sports, old movies, and such popular network re-runs as Star Trek, Turner achieved a significant 16 percent share of the television market while the station became profitable.

In 1975 the launching of an RCA satellite opened the way for rapid changes in the burgeoning cable television industry. Following the lead of Home Box Office, Turner quickly capitalized on the new potential. He built a $750,000 transmission antenna and on December 27, 1976, began beaming a signal which could be received and re-broadcast by cable operators across the nation. He had created the country's first ''superstation,'' WTBS. The superstation audience grew as more and more homes were wired to receive cable. From 1978 to 1986 the number of families watching WTBS jumped from two million to 36 million, and the station was earning Turner Broadcasting $70 million a year, which provided the foundation for Turner's other investment ventures.

Turner maintained his successful UHF formula for programming on the new superstation. Again, popular network re-runs, movies, and sports provided the major viewing fare. As a way of ensuring a steady diet of sports programming, Turner, in 1976, became owner of the Atlanta Braves baseball team, whose games were seen nationally. He dubbed the Braves ''America's Team'' despite a losing record. (The team finally were World Champions in 1995). Turner in 1996 also purchased the Atlanta Hawks professional basketball team.

Not satisfied with a profitable superstation, Turner in June 1980 created at enormous cost the Cable News Network (CNN), the country's first 24-hour all-news station. An experiment that was expected to fail by most media experts, CNN was both entrenched and showing a profit by 1986. In 1982 Turner inaugurated a second news channel, Headline News Network, which provided continuous half-hour summaries of events.

Buys MGM's Movie Library

A calculating and visionary entrepreneur who regarded himself as an underdog battling the media giants, Turner desired a foothold among the networks. In 1985 he made an unsuccessful effort to seize control of the CBS corporation. In the wake of that failure, he set his sights on acquiring the

Metro-Golden-Mayer/United Artists company in order to obtain direct access to its vast film library, a necessary and increasingly expensive component of his superstation programming.

The $1.6 billion deal was completed in March 1986, with Turner getting control of MGM's film library. Insiders speculated that the purchase price was inflated. Moreover, Turner had to be bailed out by a cable television consortium to avoid bankruptcy after the MGM purchase—thus risking the loss of his personal control of Turner Broadcasting. Having ignored the advice of his financial advisers and industry analysts in the past, Turner expected to survive the gamble. By the time of the merger with Time Warner in 1995, the acquisition looked like a stroke of genius.

Merges Turner Broadcasting with Time Warner

In 1995, Turner agreed to sell Turner Broadcasting to Time Warner for $7.5 billion. The merger went into effect in October 1996 following approval by the Federal Trade Commission and the shareholders of the two companies. As vice chairman of Time Warner, Turner reported to that company's CEO, Gerald Levin. Turner assumed responsibility for running the merged company's cable networks, including Time Warner's Home Box Office (HBO) and TBS's Cable New Network (CNN), Cartoon Network, and Turner Classic Movies.

When the deal was announced, many asked how Tuner, who had been his own boss for 35 years could go and work for somebody else. His salary reportedly was $25 million over five years. Perhaps more important, he also became the largest shareholder in Time-Warner, then the world's largest media company, with more than $20 billion in annual revenues from cable television, films, books, magazines, music, and the Internet.

The merger set up a titanic brawl between Turner and another media mogul, Rupert Murdoch. The fireworks began in the fall of 1996 when Turner convinced Levin not to carry Murdoch's fledgling Fox News Service. In approving its merger with TBS, the FTC had ordered Time Warner to offer its millions of subscribers another 24 hour news service in addition to CNN. Instead of Fox News, Time Warner aired MSNBC, a joint venture between Microsoft and General Electric's NBC, whose softer format posed less of a competitive threat to CNN.

The refusal to carry Fox News meant that it would not be seen in New York City, where Time Warner enjoyed a near-monopoly with 1.1 million cable subscribers. Murdoch's news station thus would be invisible to the Madison Avenue advertising agencies and media chieftains whose decisions are worth millions to a cable network. To get around Time-Warner's lock on cable systems, Murdoch announced plans to invest $1 billion in a satellite TV service called Sky, which would offer both cable TV and local broadcast programming.

Time-Warner's decision was followed by a war of words and dirty tricks not seen since the days of William Randolph Hearst. When Murdoch retaliated by canceling plans to carry a Time Warner-owned entertainment channel, Turner immediately likened Murdoch to Nazi leader Adolph Hitler. Later he called Murdoch a ''scumbag.'' Murdoch's *New York Post* yanked Turner's CNN from its television listings. The *Post* also dredged up the radical-chic past of ''Hanoi Jane'' Fonda, Turner's third wife. And it speculated publicly about whether Turner, reportedly a manic-depressive, was neglecting to take his lithium. Perhaps not entirely factitiously, Turner in September 1997 suggested that he and Murdoch settle their highly publicized feud with a boxing match. ''It would be like Rocky, only for old guys,'' said Turner.

Sports Influence Multiplied Dramatically

In his earlier years, Turner personally participated in international sports competition. Having received the Yachtsman of the Year award an unprecedented three times, he was the winning skipper of the America's Cup race in 1977. Within a few years of purchasing the Atlanta Braves, Turner and TBN were involved in practically every major professional sport. In July 1986 Turner's superstation carried the Goodwill Games, held in Moscow, which featured athletic competition between U.S. and Soviet athletes. In a joint effort with the Soviet Union, Turner he organized and promoted the Olympics-like event. A second competition was held in Seattle, Washington, in 1990. Although the two events lost $66 million, Turner hoped they would foster better relations between the two countries. For his contributions to international broadcasting, *Time* magazine named him ''Man of the Year'' in 1991.

By the late 1990s, Ted Turner was worth more than $2 billion; the largest private landowner in the U.S., he divided his days between luxurious homes in six states. A flamboyant and shrewd businessman, he was also a celebrity who worked and lived in the fast lane. In December 1991, Turner married Jane Fonda, movie star and liberal activist. Two previous marriages had produced five children, who sit with Turner and Fonda on the board of the charitable Turner Foundation.

In the highly publicized relationship with Fonda, Turner apparently abandoned the philandering that had plagued his earlier marriages and sought to remake himself as a devoted, loving husband. Fonda, for her part, retired from the screen and folded Fonda Films, her independent production company. While both remained workaholics, they seemed to take genuine pleasure in their times together.

In September 1997, Turner literally stunned the world when he pledged $1 billion to the good-works program of the United Nations. Established programs such as feeding children, helping refugees and the poor, and removing land mines would benefit from his donation. (He has promised to give $100 million a year for a decade to U.N. programs.) After making the largest single pledge in philanthropic history, Turner challenged other wealthy citizens by declaring, ''I'm putting every rich person in the world on notice.''

Further Reading

Ted Turner is the subject of a biography, *Lead, Follow or Get Out of the Way: The Story of Ted Turner,* by Christian Williams (1981). He was the subject of several long magazine profiles, including *Newsweek* (June 16, 1980), *Time* (August 9, 1982), and *Fortune* (July 7, 1986). Turner collaborated with Gary Jobson on a book about sailing, *The Racing Edge* (1979). He also signed a contract with Simon and Schuster for an autobiography.

See also Bibb, Porter, *It Ain't As Easy As It Looks: The Story of Ted Turner & CNN* (1993). Goldberg, Robert and Gerald J. Goldberg, *Citizen Turner* (1995). Painton, Priscilla, ''The Taming of Ted Turner,'' *Time* (January 6, 1992). Andrews, Suzanna, ''Ted Turner among the Suits,'' *New York* (December 9, 1996). Conant, Jennet, ''Married . . . With Buffalo,'' *Vanity Fair* (April 1997) [discusses marriage and relationship between Turner and Jane Fonda]. Masters, Kim and Bryan Burrough, ''Cable Guys,'' *Vanity Fair* (January 1997). See also *Newsweek,* September 29, 1997. □

Tina Turner

Well-known for her trademark legs, throaty voice, and boundless stage energy, Tina Turner (born Anna Mae Bullock, 1939) was one of the sexiest and most popular international performers of the 20th century. She first began singing with the Kings of Rhythm, and then formed the Ike and Tina Turner Revue with the leader of that group. Leaving her abusive partner in 1976, she went on to star in her own right into the mid 1980s.

''Tina'' was an invention of Ike Turner. The singer was born Anna Mae Bullock in 1939 in rural Tennessee. Her father, Floyd Bullock, was a farm overseer and church deacon who fought perpetually with his ''black Indian'' wife Zelma. Turner and her older sister, Alline, spent most of their childhood shuttling between the homes of grandparents, father, mother, and a cousin.

Yearned to Sing

For a time during World War II, when Turner's parents were still married, they moved without their children to Knoxville where work was plentiful in the defense industry. The girls were allowed one visit in two years, and it was on this visit that Turner first sang for money. It was in a ladies' dress shop; the saleswomen gave her quarters. She also experienced her first lively, soulful church visit in the Sanctified Church, where self-expression was encouraged, unlike the constrained atmosphere of her grandparents' Baptist church back home.

In 1956 Zelma Bullock was divorced and living in St. Louis when she ended a long separation from her daughters. Zelma brought them to live with her after her own mother, with whom Turner had been living in Tennessee, died. Reunited with the older sister she idolized, Turner began to experience an awakening to the rhythm and blues of East St. Louis, where the Kings of Rhythm were a hot band holding court at Club Manhattan. Ike Turner led the band, and Alline Bullock was dating the drummer. Younger Anna Bullock watched and waited for weeks for a chance to get on stage with the band, and when she finally did, she sang a B.B. King song and impressed Ike Turner so immediately and overwhelmingly that he asked her to perform regularly with them. He gave her the stage name of Little Ann.

The reputation of Ike Turner mirrored the violence of his childhood, during which his father, a Baptist minister, was murdered by the boyfriend of the minister's lover. Ike Turner and Anna Bullock began their relationship as mentor and protégé. Her romantic involvement at the time centered around Raymond Hill, the band's saxophone player and the father of Anna Bullock's first child, born in 1958. Although Ike still lived with his second wife, Anna moved into their home, and soon after that Ike and Anna had a son named Ricky. They married in Mexico, although it was later discovered that Ike had never divorced his previous wife.

Ike and Tina Turner on the Road

In spite of constant personal strains on their relationship, the Turners continued to make music. In late 1959 Anna Mae Bullock filled in for a last-minute no-show singer during a recording session with the Kings of Rhythm. The result was a smash hit in the summer of 1960 called ''A Fool in Love'' and was released under the names Ike and Tina Turner.

What became the Ike and Tina Turner Revue was a slick package of Ike Turner's shrewd management and song writing, Tina Turner's intensely energetic and sensual lead voice and body, three backup ''Ikettes,'' and an eight piece band. They traveled the country, their sound a combination of country blues, ghetto rhythm, and gospel passion, and by 1969 they had released 15 albums and 60 singles, including the hit songs ''It's Gonna Work Out Fine,'' ''I Pity the Fool,'' ''I Idolize You,'' ''Poor Fool,'' and ''Tra La La La La.''

''River Deep''

Stardom for the Ike and Tina Turner Revue came about first in Europe. Legendary pop producer Phil Spector wanted Tina to sing on a record without Ike. The normally autocratic husband agreed to the arrangement thanks to a generous financial offer. Released late in 1966 the song'' River Deep, Mountain High'' topped the British pop charts for many weeks in 1966.

Ike and Tina Turned toured Europe twice in the 1960s with the Rolling Stones. Tina had taught Mick Jagger, the leader of that group, how to dance on stage. By the time the revue returned to the United States, Ike and Tina Turner had ''crossed over'' more than the Atlantic. They were wildly popular with mainstream audiences who were stunned by the forceful blend of hard rock and roll and provocative soul. Tina Turner aptly describes their style in her introduction to ''Proud Mary'' when she says, ''we never do anything nice and easy, we always do it nice—and rough.'' That song won a Grammy Award in 1971 for best rhythm and blues vocal by a group. Albums released by the revue in the 1970s include *Working Together* (1970), *Blues Roots* (1972), *Nutbush City Limits* (1973), and *The Gospel According to Ike and Tina* (1974).

Although Tina Turner continued to tour and record with the group during the early 1970s, her own identity began to emerge both personally and professionally. She released three solo albums and appeared in the rock opera film *Tommy* as the ''Acid Queen.'' Years of physical and emotional abuse by Ike Turner became too much for her, and she walked out on him and the group during a concert tour stop in Texas in July 1976. Fleeing with only thirty-six cents and a gas station credit card, Turner worked cleaning friends' houses and even living on food stamps while she began putting her life together.

Nonetheless, Tina Turner savored her freedom. Caring for her children for a while, she eventually sent them off: ''I had been their mother, I had been his wife. Now it was time to be *me*. A solo album called *Rough,* released in 1978, received little attention from the press and even less from listeners. She continued to tour, however, mostly in Europe and in small American clubs and hotels.

Tina's Comeback

Once again, the Rolling Stones provided a ticket for her success, and her special guest performances on their 1981 sold-out U.S. tour introduced Tina Turner to a new generation of listeners fascinated with her wild, sensual, visceral presence. One music critic, after seeing her in concert, described her as she entered the stage ''in mid-scream with both legs pumping, hips grinding, long mane whirling, her mouth wrapped around some of the sexiest sounds ever set to music.''

After touring with Lionel Ritchie and Rod Stewart and doing her own record-breaking European tour, Tina Turner's 1984 album *Private Dancer* sold more than 11 million copies worldwide and earned four Grammy Awards, including Record of the Year for ''What's Love Got To Do with It.''

Another hit album was released in 1986 called *Break Every Rule*. In 1985, Turner appeared in the film *Mad Max: Beyond the Thunderdome,* from which came the hit song ''We Don't Need Another Hero.'' She was inducted into the Rock and Roll Hall of Fame in January 1991, and her ''Foreign Affairs'' tour later that year sold out in 19 countries, drawing over three million fans.

Movie Bio and Album a Hit

In her 1986 best-selling autobiography, *I, Tina,* written with Kurt Loder, she describes how she endured the persecution and torment of Ike Turner, while at the same time laying the foundation for a wildly successful and popular music career. In 1993, Touchstone Pictures released a film version of the book called *What's Love Got To Do with It,* starring Angela Bassett as Tina and Laurence Fishburne as Ike. The movie was a box-office success. Turner re-recorded several hits for the soundtrack and even appeared at the film's end as herself. In the wake of the film's success, Turner went on tour again. *Variety* remarked in a review of a 1993 concert that ''watching Tina Turner perform is like watching a tornado traverse the landscape as it builds in power and intensity.'' The *Los Angeles Times* reviewer called her show ''more effective as a sweeping piece of theater than as a concert,'' but he admired her ''energy and heart.''

In 1996, to promote her album *Wildest Dreams,* Turner went on a hectic yearlong world tour. The still sultry superstar launched the tour with a private performance for the family of the Sultan of Brunei, reputedly the world's richest man. She continued on to South Africa, then began a circuit of European cities. Turner said European audiences seemed to enjoy her more and were more supportive of her work between hit records. ''I am as big as Madonna in Europe,'' she told *Jet* magazine. ''I am as big, in some places, as the Rolling Stones.''

Turner took her ''Wildest Dreams'' stage show to the U.S. in May 1997 for her first American appearances in four years. The tour kicked off in Houston, Texas, and went on 47 other cities before ending in July at New York's Radio City Music Hall. For two solid nonstop hours, the 57-year old but ageless rock diva gave a an electric performance that encompassed 20 songs as well as a continuous barrage of video and sound wizardry.

''Living My Wildest Dream

Turner made Europe her home from 1986. Her decision was influenced by her relationship with Erwin Bach, a German executive with EMI records, her European label. Turner and Bach met when he picked her up at the London

airport in 1986. They hit it off immediately, began dating steadily, and Turner ultimately moved to London to be with Bach. Although Bach was 16 years her junior and earned considerably less money, the relationship persisted through the 1990s. Because of Bach's own career, the two lived first in London, then in Germany, and finally to Zurich.

Meanwhile, from 1990, Turner spent six years overseeing the construction and decoration of her dream house in southern France. Decorated in an eclectic mix of neoclassical, art deco, and rock-and-roll mementos, the lavish villa was perched high in the hills overlooking Nice harbor, Cap Ferrat, and the Mediterranean beyond. There the grandmother born in rural Tennessee two put down roots between tours. She had reached the pinnacle of her profession, found love with a younger man, and enjoyed living in the present. I don't dwell on the past, she told *Harper's Bazaar*. ''That's me—I don't go back.''

Further Reading

Two interesting books on Tina Turner's life and career are *I, Tina* (1986), her autobiography with Kurt Loder, and Steven Ivory's *Tina!* (1985). Among the periodicals with additional information are *Ebony* (January 1992); *Rolling Stone* (October 15, 1992); a cover story in *Vanity Fair* (May 1993); *TIME* (June 21, 1993); and *Jet* (June 21, 1993). A short biography appears in *Notable Black American Women* (1992), edited by Jessie Carney Smith.

Other resources include Mills, Bart. *Tina* (Warner, 1985). Mower, Sarah. ''Private Tina,'' *Harper's Bazaar,* December 1996, pages 150-159. (Anonymous) ''Living My Wildest Dream,'' *Ebony* (September 1996); □

Tutankhamen

Tutankhamen (reigned 1361-1352 B.C.), the twelfth King of the Eighteenth Egyptian Dynasty, became the most famous of the Pharaohs when his treasure-filled tomb was discovered in the 20th century.

The parentage of Tutankhamen is unknown. When he became king, he was only a child, for although he reigned 8 full years, examination of his body showed that he was little more than 18 years old at the time of his death.

Tutankhamen acceded to the throne shortly after the death of Ikhnaton. He may have owed his accession to his marriage to Ankhnesamun, the third daughter of Ikhnaton and Nefertiti. Tutankhamen had originally been named Tutankhaten, but both he and Ankhnesamun (originally Ankhnespaten) deleted from their names all reference to the sun disk Aten as soon as they abandoned Amarna, the city built by Ikhnaton for the sole worship of Aten. Tutankhamen apparently left the city very early in his reign, for, with the exception of a few scarabs, no trace of him has been found at Amarna.

The addition to Tutankhamen's name of the epithet ''Ruler of Southern On'' indicates that he regarded Thebes as his principal city. There can be little doubt that he made every effort to placate the supporters of the god Amun, and a stele erected near the Third Pylon of the temple of Karnak depicts Tutankhamen offering to Amun and Mut. The accompanying text refers to the state of decay into which the temples and shrines of the gods had fallen during the period of the Atenist heresy. Tutankhamen had a large peristyle hall at Luxor decorated with reliefs illustrating the festival of Amen-Re.

Despite the existence of conventional representations of the Pharaoh slaying his foes, it is doubtful that Tutankhamen engaged in any serious military operations. There is some indication that the actual power behind the throne was an elderly official named Ay, who is depicted on a fragment of gold leaf with Tutankhamen. On another fragment Ay bears the title of vizier. He had already posed as a coregent before the death of Tutankhamen; and as regent Ay is represented undertaking his obsequies on the walls of the young pharaoh's burial chamber.

Tutankhamen is probably the best-known of the pharaohs owing to the fortunate discovery of his treasure-filled tomb virtually intact. His burial place in the Valley of the Kings had escaped the fate of the tombs of his predecessors. The entrance was hidden from plunderers by debris heaped over it during the cutting of the later tomb of Ramses VI.

Further Reading

Penelope Fox, *Tutankhamen's Treasure* (1951), contains a biographical study of the Pharaoh and a description of his time.

Genevieve R. Tabouis, *The Private Life of Tutankhamen: Love, Religion, and Politics at the Court of an Egyptian King* (trans. 1929), is a historical re-creation of the man and his times. An account of Tutankhamen's tomb and its contents is given by its discoverer and excavator, Howard Carter, and coauthor A. C. Mace, *The Tomb of Tut-ankh-amen* (3 vols., 1923-1933); it is available in an abridged edition entitled *Tomb of Tut-Ankh-Amen,* edited by Shirley Glubok (1968). The historical background is discussed in Cyril Aldred, *Akhenaten: Pharaoh of Egypt* (1968). □

Archbishop Desmond Tutu

In the 1980s Archbishop Desmond Tutu (born 1931) became South Africa's most prominent opponent of apartheid, that country's system of racial discrimination.

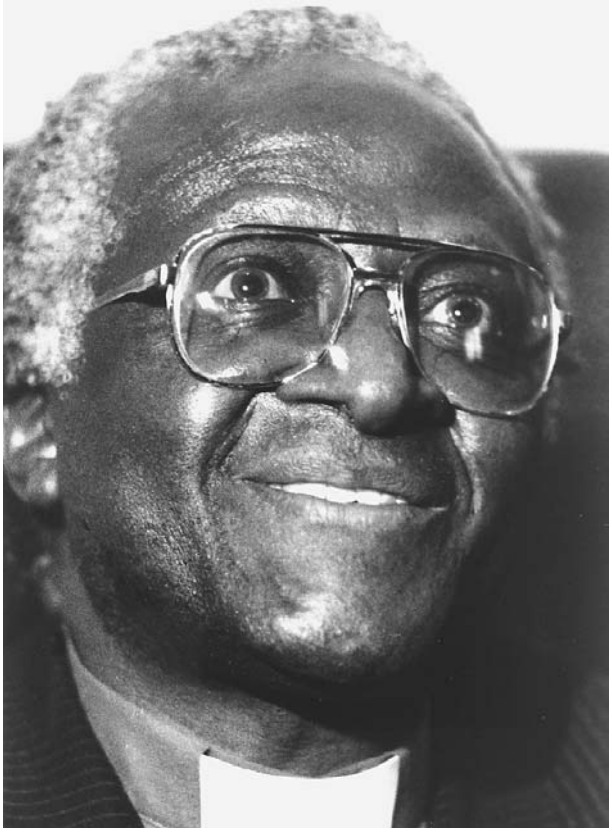

The awarding of the Nobel Peace Prize of 1984 to Desmond Mpilo Tutu made him the most visible representative of the struggle in the Republic of South Africa against apartheid, the system by which the minority white population of South Africa dominated the black majority until 1994. It allowed whites, who constituted 20 percent of the population, to reserve for themselves about 87 percent of the land, most natural resources, and all meaningful political power. Blacks who found themselves in lands reserved for whites were arbitrarily made citizens of one of ten homelands, which the white government (but virtually no one else) called nations. In order to remove Blacks from areas reserved for whites, the government forcibly evicted many from their homes, though their families had in some cases occupied them for decades. Blacks in the Republic were relegated to the lowest-paying jobs, denied access to most public accommodations (though this policy was relaxed somewhat in the 1970s), and had drastically lower life expectancies than whites. In contrast, South African whites had one of the highest standards of living in the world.

Black opposition to these conditions began in 1912 when the African National Congress (ANC) was formed. Until the 1960s it engaged in various peaceful campaigns of protest that included marches, petitions, and boycotts—actions which availed Blacks little. After police fired in 1960 on a crowd at Sharpeville, killing 69 and wounding many others, and after the ANC leader Nelson Mandela was imprisoned for life in 1964, many Blacks decided to abandon the policy of non-violent resistance. Most ANC members, led by Oliver Tambo, left South Africa and launched a campaign of sabotage from exile. The white government increased its violence in return. In 1976 500 Black students were shot during protests, and in 1978 and 1980 Black leader Steve Biko and trade unionist Neil Aggett were killed while in police custody. Beginning in 1984 violence again swept South Africa. By the time the government declared a state of emergency in June 1986, more than 2,000 individuals had been killed.

Against this backdrop Desmond Tutu emerged as the leading spokesman for non-violent resistance to apartheid. Born on October 7, 1931, in Klerksdorp, a town in the Transvaal region, his early education was at a mission school. At the age of 14 he contracted tuberculosis and was hospitalized for 20 months. He wanted to become a doctor, but because his family could not afford the schooling, he entered teaching. When the government instituted a system of racially discriminatory education in 1957, Tutu left teaching and entered the Anglican Church. Ordained in 1961, he earned a B.A. in 1962 from the University of South Africa, and shortly thereafter a B.D. and an M.Th. from the University of London. From 1970 to 1974 he lectured at the University of Lesotho, Botswana, and Swaziland. In 1975 he became dean of Johannesburg, a position from which he publicly challenged white rule. He became bishop of Lesotho in 1976, and in 1985 bishop of Johannesburg. A short 14 months later, in April 1986, he was elected archbishop of Cape Town, the first Black person to head the Anglican Church in southern Africa.

By the 1980s clergymen were among the most vigorous opponents within South Africa of apartheid. Allan Boesak, a biracial minister, and Beyers Naude, head of the Christian Institute, were unusually outspoken. Naude was silenced in the late 1970s by banning, a unique South African punishment by which the victim was placed under virtual house arrest and could not speak or be quoted publicly. Tutu's international recognition as a critic of apartheid came when he became first general secretary of the South African Council of Churches in 1978.

The problem faced by anti-apartheid clergymen was how to simultaneously oppose both violent resistance and apartheid, which was itself increasingly violent. Tutu's opposition was vigorous and unequivocal, and he was outspoken both in South Africa and abroad, often comparing apartheid to Nazism and Communism. As a result the government twice revoked his passport, and he was jailed briefly in 1980 after a protest march. It was thought by many that Tutu's increasing international reputation and his rigorous advocacy of non-violence protected him from harsher penalties. Tutu's view on violence reflected the tension in a Christian approach to resistance: ''I will never tell anyone to pick up a gun. But I will pray for the man who picks up a gun, pray that he will be less cruel than he might otherwise have been. . . .''

Another issue Tutu faced was whether other nations should be urged to apply economic sanctions against South Africa. The argument for sanctions stated that sanctions, by denying South Africa the investments on which its economy was dependent, would force the white government to abandon apartheid. The arguments against sanctions were that those who would suffer most would be the Blacks and that the whites were likely to become more intransigent in the face of world pressure. Tutu favored sanctions as the only hope for peaceful change. He also vigorously opposed the ''constructive engagement'' policy of the Reagan administration in the United States, which advocated ''friendly persuasion.'' When the new wave of violence swept South Africa in the 1980s and the white government failed to make fundamental changes in apartheid, Tutu pronounced constructive engagement a failure. The U.S. Congress did impose some sanctions against South Africa in October 1986, overriding a veto by President Reagan.

In 1989 F.W. de Klerk was elected the new president of the Republic of South Africa. He had promised to abolish apartheid, and at the end of 1993 he made good on his promise when South Africa's first all-race elections were announced. On April 27, 1994 South Africans elected a new president, Nelson Mandela, and apartheid was finally over. Mandela aptly symbolized South Africa's new liberation, since until 1990 he had spent 27 years as a political prisoner because of his outspoken opposition to apartheid.

In 1997, Tutu received the ROBIE award for his work in humanitarianism. The award was presented by NBC sportscaster Bob Costas at the Jackie Robinson Foundation annual dinner, held at the Waldorf-Astoria Hotel in New York. The award came in the midst of Tutu's battle with prostate cancer, and shortly after the presentation he announced plans to undergo several months of cancer treatment in the United States. As head of South Africa's Truth and Reconciliation Commission, a group that investigates apartheid crimes, Mandela planned to set up an office in the United States, where he could continue his work throughout the rigorous cancer treatment.

Receiving the ROBIE was certainly not Tutu's first recognition: he was the second South African to earn the Nobel Prize. The first was Albert Luthuli of the ANC, who received it in 1960 for the same sort of opposition to apartheid.

Further Reading

For general descriptions of South African society, see Leo Marquard, *The People and Policies of South Africa* (4th ed., 1969) and Joseph Lelyveld, *Move Your Shadow* (1985). For the role of the church see Peter Walshe, *Church Versus State in South Africa* (1983). There is as yet no biography of Tutu. His speeches and sermons have been published in *Crying in the Wilderness* (1982); *Hope and Suffering* (1983); *The Words of Desmond Tutu* (1989); and *The Rainbow People of God: The Making of a Peaceful Revolution*. His book *Crying in the Wilderness* contains a brief account of his life, as do numerous newspapers and journals published shortly after he received the Nobel Prize in October 1984. □

Amos Tutuola

The Nigerian writer Amos Tutuola (born 1920) is famous for his fantastic tales which, in their content, depend heavily on the folklore of his ancestral Yoruba people.

Amos Tutuola was born in Abeokuta (Yorubaland). His father's death in 1939 prevented him from pursuing his studies. During World War II he joined the Royal Air Force as a blacksmith, and when the war was over, he became a messenger in the labor department in Lagos.

As he enjoyed some reputation as a storyteller among his friends, Tutuola devoted the ample leisure afforded by his unexacting functions to penning in his own idiosyncratic brand of Nigerian English some of the bizarre tales which abound in Yoruba oral lore and which D. O. Fagunwa had recorded in his vernacular storybooks. The result was *The Palmwine Drinkard and His Dead Palmwine Tapster in the Dead's Town* (1952). The book was an immediate success.

While English and American reviewers were bewitched by Tutuola's exuberant imagination and his unconventional speech, Nigerian intellectuals were at first extremely hostile: they felt that his superstitious, ''uncivilized'' stories and his—in their view—uncouth, nonstandard English were likely to tarnish the image of Nigeria in the eyes of the outside world. Their criticism and contempt, however, did not detract Tutuola from quietly bringing forth other similar romances: *My Life in the Bush of Ghosts* (1954), *Simbi and the Satyr of the Dark Jungle* (1956), *The Brave African Huntress* (1958), *The Feather Woman of the Jungle* (1962), *The Witch Herbalist of the Remote Town* (1980), *The Wild Hunter in the Bush of the Ghosts* (1982) and *Pauper, Brawler, Slanderer* (1987).

Tutuola's recipe is of the simplest: the plucky hero or heroine embarks on an often perfunctorily motivated quest that leads him or her to the jungle forest and provides a framework for what really matters, an inexhaustible variety of adventures among gods and ghosts, ogres and pygmies, satyrs and magicians, and sundry other uncanny, Bosch-like monsters, such as the Smelling-Ghost, the Reverend Devil, the Television-handed Goddess, the Hairy Giant and a few

''ghostesses,'' all of whom experience no difficulty whatsoever in transforming themselves into almost any kind of mineral, vegetable, animal or even human shapes.

A comparison with collections of traditional tales shows that many of these episodes are part and parcel of Yoruba folklore, which is characterized by its familiarity with the supernatural, its prodigious inventive power, and its very peculiar sense of horror as a source of humor. But to the ancestral fund, Tutuola adds his own inimitable touch: he introduces elements of Christian and Western civilization which appear strangely exotic in this mythical world of African fantasy; above all, he solves to his own and his readers' satisfaction the linguistic problem of the African writer, coining new words, translating vernacular idioms, and generally distorting English vocabulary, syntax, and even spelling with impervious assurance and disarming efficiency.

In 1963 Tutuola had his revenge over his Nigerian highbrow critics when the popular actor-director-producer E. K. Ogunmola adapted *The Palmwine Drinkard* into a vernacular folk-opera, which was performed with tremendous success all over the country.

In addition to his writing, Tutuola has worked as a visiting research fellow to the University of Ife (1979) and as an associate to the international writing program at the University of Iowa (1983). His honors included being named an honorary citizen of New Orleans in 1983 and receiving second-place awards in Turin, Italy, in 1985 for *The Palmwine Drinkard* and *My Life in the Bush of Ghosts*.

Further Reading

Harold Reeves Collins, *Amos Tutuola* (1969), reviews Tutuola's work, traces its influence, and carefully assesses the author's place in Nigerian literature. □

John Henry Twachtman

John Henry Twachtman (1853-1902) was one of the leading American impressionist painters. His most characteristic work is marked by an extreme lightness of palette that approaches pure white.

John Twachtman was born in Cincinnati, Ohio, on Aug. 4, 1853. His parents were immigrants, and his father worked as a decorator of window shades, an occupation in which John joined him at the age of 14. John studied drawing in the evenings, but the most important influence on his artistic formation was Frank Duveneck, who had studied in Munich and settled in Cincinnati in 1873. When Duveneck returned to Munich, Twachtman went with him. He studied with Ludwig Loefftz, and one of his fellow students was William Merritt Chase.

In 1877 Duveneck, Chase, and Twachtman went to Venice, a trip which was a most important artistic event in their lives. Twachtman sent two of his Italian pictures to the first exhibition of the Society of American Artists in 1878 and returned to the United States that same year. But in 1880 he was back in Europe, teaching at Duveneck's famous school in Florence. That summer Twachtman went to Venice and probably met James McNeill Whistler, who may have influenced his etchings, as he did his whole generation. In 1881 he married, and during his wedding trip he painted and etched with J. Alden Weir.

Twachtman's early paintings are in the dark Munich manner, but he was by no means committed to the dark palette, which was passing out of favor. In 1833 he settled in Paris to learn the new French impressionist style; it was a matter of artistic survival. He passed smoothly into impressionism. Back in New York, he exhibited with Weir and taught at the Art Students League with Chase. Twachtman was a decided success and in 1898 was a founding member of the group of painters known as ''The Ten.'' He bought a place in Greenwich, Conn., not far from Weir's, and painted a great deal at Cos Cob, at Greenwich, and at Weir's farm. His palette became lighter and lighter, and in his favorite scenes of snow and ice he achieved a degree of whiteness that went well beyond Claude Monet's winter landscapes.

Twachtman was a particularly pure example of a landscape painter; his figures are few, and there are not many buildings in his pictures. His Connecticut scenes have a unique grace and delicacy; they never follow a formula and are never empty. His poetic pastorals, with their soft and pale gray-green trees and fields, his almost ornately frozen brooks and waterfalls, by no means mirror the man. He was a difficult and melancholy personality, and at the height of

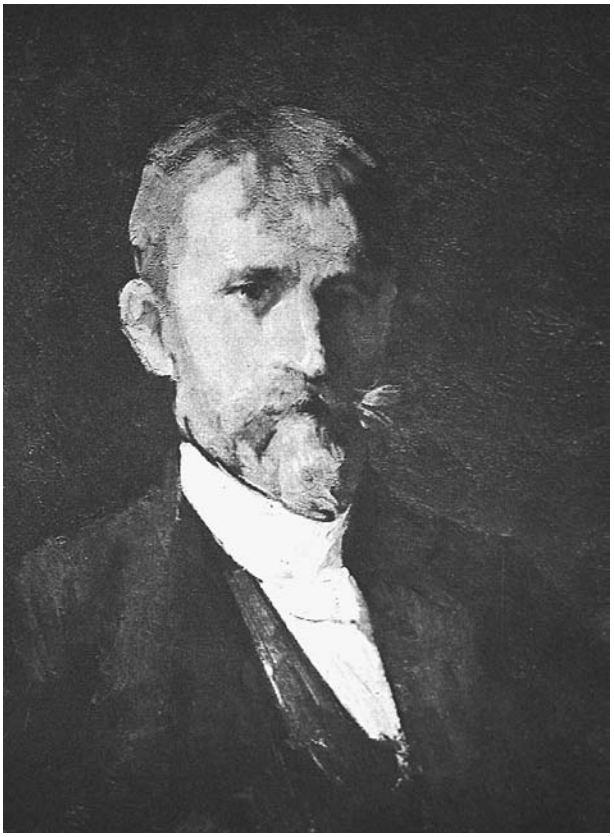

his career, alone, depressed, and estranged from his family, he died at Gloucester, Mass., on Aug. 8, 1902.

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Mark Twain

Mark Twain (1835-1910), American humorist and novelist, captured a world audience with stories of boyhood adventure and with commentary on man's shortcomings that is humorous even while it probes, often bitterly, the roots of human behavior.

Bred among American traditions of frontier journalism, and influenced by such cracker-box humorists as Artemus Ward and by the tradition of the tall tale, Mark Twain scored his first successes as a writer and lecturer with his straight-faced, laconic recitation of incredible comic incidents in simple, direct, colloquial language. His was an oral style, and his principal contribution is sometimes thought to be the creation of a genuinely native idiom.

Some contemporaries considered Mark Twain's language uncouth and crude when compared with the well-mannered prose of William Dean Howells or the intricately contrived expression of Henry James. Though conventionally less disciplined and less consistently successful than either, Mark Twain surpassed both in popular esteem and is remembered with them as foremost in the creation of prose fiction in the United States during the late 19th century.

Mark Twain was born Samuel Langhorne Clemens on Nov. 30, 1835, in the frontier village of Florida, Mo. He spent his boyhood in nearby Hannibal, on the bank of the Mississippi River, observing its busy life, fascinated by its romance, but chilled by the violence and bloodshed it bred. Twelve years old when his lawyer father died, he began working as an apprentice, then a compositor, with local printers, contributing occasional squibs to local newspapers. At 17 his comic sketch ''The Dandy Frightening the Squatter'' was published by a sportsmen's magazine in Boston.

In 1853 Clemens began wandering as a journeyman printer to St. Louis, Chicago, New York, and Philadelphia, settling briefly with his brother, Orion, in Iowa before setting out at 22 to make his fortune, he hoped, beside the lush banks of the Amazon River in South America. Instead, traveling down the Mississippi River, he became a steamboat river pilot until the Civil War interrupted traffic.

Western Years

In 1861 Clemens traveled to Nevada, where he speculated carelessly in timber and silver mining. He settled down to newspaper work in Virginia City, until his reckless pen and redheaded temper brought him into conflict with local authorities; it seemed profitable to escape to California. Meanwhile he had adopted the pen name of Mark Twain, a riverman's term for water that was safe, but only just safe, for navigation.

In San Francisco Mark Twain came under the influence of Bret Harte. Artemus Ward encouraged Mark Twain to write *The Jumping Frog of Calaveras County* (1865), which first brought him national attention. Most of his western writing was hastily, often carelessly, done, and he later did little to preserve it.

Traveling Correspondent

In 1865 the *Sacramento Union* commissioned Mark Twain to report on a new excursion service to Hawaii. His accounts as published in the newspaper provided the basis for his first successful lectures and years later were collected in *Letters from the Sandwich Islands* (1938) and *Letters from Honolulu* (1939). His travel accounts were so well received that he contracted in 1866 to become a traveling correspondent for the *Alta California;* he would circle the globe, dispatching letters. The first step was to travel to New York by ship; his accounts were collected in *Mark Twain's Travels with Mr. Brown* (1940).

In June 1867 Mark Twain left New York and went to Europe and the Holy Land, sending accounts to the California paper and to Horace Greeley's *New York Tribune*. They were fresh and racy, alert, informed, and sidesplittingly funny. Their accent was American western humor; their traditional theme was the decay of transatlantic institutions when compared with the energetic freshness of the western life-style. Yet the humor also exposed the traveling American innocents as they haggled through native bazaars, completely innocent of their own outlandish appearance. Nor was their author exempt from ridicule, for Mark Twain usually wrote of ''What fools *we* mortals be,'' accepting his place among the erring race of man. The letters were later revised as *The Innocents Abroad; or, The New Pilgrim's Progress* (1869), and the book immediately made Mark Twain a popular favorite, in demand especially as a lecturer who could keep large audiences in gales of laughter.

In 1870 Twain married Olivia Langdon. After a brief residence in upstate New York as an editor and part owner of the *Buffalo Express,* he moved to Hartford, Conn., where he lived for 20 years; there three daughters were born, and prosperity as a writer and lecturer (in England in 1872 and 1873) seemed guaranteed. *Roughing It* (1872) recounted Mark Twain's travels to Nevada and reprinted some of the Sandwich Island letters. Neither it, *A Tramp Abroad* (1880), nor *Following the Equator* (1898) had popular or critical reception equal to that of *The Innocents Abroad*.

Famous Novelist

With Charles Dudley Warner, Mark Twain wrote *The Gilded Age* (1873), a quizzical satire on financial speculation and political chicanery, which introduced the character of Colonel Beriah Sellers, a backcountry squire plagued by schemes which might, but never did, bring him sudden fortune. By this time Mark Twain was famous. Anything he wrote would sell, but his imagination flagged. He collected miscellaneous writings into *Sketches New and Old* (1875) and tried to fit Colonel Sellers into a new book, which finally materialized years later as *The American Claimant* (1891).

Meanwhile Mark Twain's account of steamboating experiences for the *Atlantic Monthly* (1875; expanded to *Life on the Mississippi,* 1883) captured the beauty, glamour, and menace of the Mississippi. Boyhood memories of life beside that river were written into *The Adventures of Tom Sawyer* (1875), which immediately attracted young and old. With more exotic and foreign settings, *The Prince and the Pauper* (1882) and *A Connecticut Yankee in King Arthur's Court* (1889) attracted readers also, but *The Adventures of Huckleberry Finn* (1885), in which Mark Twain again returned to the river scenes he knew best, was considered vulgar by many contemporaries.

''Tom'' and ''Huck''

Tom Sawyer, better organized than *Huckleberry Finn,* is a narrative of innocent boyhood play that inadvertently discovers evil as Tom and Huck witness a murder by Injun Joe in a graveyard at midnight. The boys run away, are thought dead, but turn up at their own funeral. Tom and Huck decide to seek out the murderer, and the reward offered for his capture. It is Tom and his sweetheart who, while lost in a cave, discover the hiding place of Injun Joe. Though the townspeople unwittingly seal the murderer in the cave, they close the entrance only to keep adventuresome boys like Tom out of future trouble. In the end, it is innocent play and boyish adventuring which really triumph.

Huckleberry Finn is Mark Twain's finest creation. Huck lacks Tom's imagination; he is a simple boy with little education. One measure of his character is a proneness to deceit, which seems instinctive, a trait shared by other wild things and relating him to nature—in opposition to Tom's tradition-grounded, book-learned, imaginative deceptions. *The Adventures of Huckleberry Finn,* a loosely strung series of adventures, can be viewed as the story of a quest for freedom and an escape from what society requires in exchange for success. Joined in flight by a black companion, Jim, who seeks freedom from slavery, Huck discovers that the Mississippi is peaceful (though he is found to be only partially correct) but that the world along its shores is marred by deceit, including his own, and by cruelty and murder. When the raft on which he and Jim are floating down the river is invaded by two confidence men, Huck first becomes their assistant in swindles but is finally the agent of their exposure.

Jim throughout is a frightened but faithful friend. Huck is troubled by the sin which in the world's eyes he is committing by helping a slave to escape. The thematic climax of the book occurs when Huck decides that if he must go to hell for that sin, very well then, he will go to hell. And he does, as leaving the river he enters again into the world dominated by Tom, which in its seemingly innocent deceit presents an alarming analog to adult pretense. All ends suddenly; Jim has been free all the time, and good people offer to adopt and civilize Huck. But he will have none of it: ''I can't stand it,'' he says. ''I been there before.''

Whatever its faults, *Huckleberry Finn* is a classic. Variously interpreted, it is often thought to suggest more than it reveals, speaking of what man has done to confuse himself about his right relation to nature. It can also be thought to treat of man's failures in dealing with his fellows and of the corruption so deeply engrained that man's only escape is in flight, perhaps even from himself. Yet it is also an apparently artless story of adventure and escape so simply and directly told that Ernest Hemingway once said that all American literature begins with this book. Its language seems the instinctual language of all men—''a joyous exorcism,'' one critic has said.

Mark Twain, said H. L. Mencken, was the first important author to write ''genuinely colloquial and native American.'' Huck, who shuns civilization, seems a symbol of simple honesty and conscience. His boy's-eye view of a world distorted by pretense and knavery anticipates the use of a young narrator by numerous important American authors, including Sherwood Anderson, Ernest Hemingway, and J. D. Salinger. Yet Tom, not Huck, seems to have remained Mark Twain's favorite, giving title to *Tom Sawyer Abroad* (1894), *Tom Sawyer, Detective* (1896), and to un-

published tales later collected in *Hannibal, Huck, and Tom* (1969).

Unsuccessful Businessman

Mark Twain's early books were sold by subscription; they sold well, for Twain prided himself on gauging public taste. Many were not issued until subscription agents had secured enough advance orders to make them surely profitable. As a traveling lecturer, he helped sell his books, and his books helped pack his lectures. He was probably the best-known and certainly among the most prosperous writers of his generation. Unsatisfied, he reached for more. When *The Prince and the Pauper* did not sell as he thought it should, he established his own publishing firm, which did well for a while.

But Mark Twain was soon in serious trouble. For several years he had been supplying large sums toward the perfecting of a typesetting machine, convinced that it would make his fortune. But in 1891 he retreated with his family to Europe, where they could live more cheaply. In 1894 the publishing company went bankrupt, and the typesetter failed in competition with less complex rivals. Mark Twain was deeply in debt.

Meanwhile, in 1893, Henry Huttleston Rogers, a director of the Standard Oil Company, had assumed control of Mark Twain's financial affairs. While Mark Twain lectured around the world to pay his debts, Rogers placated creditors, invested his royalties, and arranged new publishing contracts. *The Tragedy of Pudd'nhead Wilson* (1894), an awkwardly constructed story of two boys, one of them African American, switched in their cradles, is sometimes remembered as Mark Twain's second-best book, but it brought little immediate financial assistance. *Personal Recollections of Joan of Arc* (1896), a ponderous paean to innocence triumphant, was so serious that Mark Twain at first would not allow his name to be associated with it. *Following the Equator* (1897) was dedicated to Rogers's son.

Mark Twain and his family remained in Europe, saddened by the death of one daughter and seeking help for the apparently incurable illness of another. Like his Colonel Sellers, Mark Twain looked desperately for a scheme to recoup his fortune. Rogers finally steered him out of debt and arranged a publishing contract which ensured Mark Twain and his heirs a handsome income.

Last Writings

On his return to the United States in 1900, Mark Twain rose to new heights of popularity. His publicized insistence on paying every creditor had made him something of a public hero. He was widely sought as a speaker, and he seemed proud to be the genial companion of people like the Rockefellers and Andrew Carnegie, though in private he opposed the principles for which they seemed to stand. His writings grew increasingly bitter, especially after his wife's death in 1905. *The Man That Corrupted Hadleyburg* (1900) exposed corruption in a small, typical American town. *King Leopold's Soliloquy* (1905) attacked hypocrisy in treatment of inhabitants of the Congo, fulminating against what Mark Twain called ''the damn'd human race.'' *What Is Man?* (1906) was a diatribe of despair. *Extracts from Adam's Diary* (1904) had humorously presented man as a blunderer; *Eve's Diary* (1906), written partly in memory of his wife, showed man saved from bungling only through the influence of a good woman. Many of his later indictments of human cupidity were, he thought, so severe that they could not be published for 100 years. But when some appeared in *Letters from the Earth* (1962), they seemed hardly more bitter than what had appeared before.

In 1906 Mark Twain began to dictate his autobiography to Albert B. Paine (his literary executor), recording scattered memories without chronological arrangement. Portions from it were published in periodicals later that year. *Captain Stormfield's Visit to Heaven* (1909), a burlesque Mark Twain had puttered over for years, partly disguised his pessimism with a veneer of rollicking humor as it detailed the low esteem in which man is held by celestial creatures. With the income from the excerpts of his autobiography, he built a large house in Redding, Conn., which he named Stormfield. There, after several trips to Bermuda to bolster his waning health, he died on April 21, 1910.

Mark Twain had been working over several drafts of a final bitter book, and from these Paine and his publisher ''edited'' *The Mysterious Stranger* (1916), a volume which William H. Gibson, in presenting complete texts of versions of the story in *Mark Twain's Mysterious Stranger Manuscripts* (1969), designated as ''an editorial fraud.'' As scholars work over the Mark Twain Papers at the University of California, more volumes containing unpublished writings or correspondence will appear. Few, however, can be expected to alter the esteem and affection in which Mark Twain is held. His books have been translated into most of the languages of Europe, where with Theodore Dreiser and Jack London, he is often thought among the best to express, or expose, the spirit of the American people.

Further Reading

Portions of Mark Twain's autobiography were published by Albert B. Paine, *Mark Twain's Autobiography* (2 vols., 1924). Parts which had earlier seemed too bitter or personal were brought together by Bernard DeVoto in *Mark Twain in Eruption* (1940). Charles Neider included some material not previously published in his chronologically arranged *The Autobiography of Mark Twain* (1959). The complete text is being prepared for publication by the editors of the Mark Twain Papers at the University of California.

Of the making of books about Mark Twain there seems to be no end. The authorized biography, Albert B. Paine, *Mark Twain, A Biography: The Personal and Literary Life of Samuel Langhorne Clemens* (3 vols. 1912; repr. 1935), though often corrected by later writers, is still important. So are such reminiscent accounts as William Dean Howells, *My Mark Twain* (1910); Mary Lawton, *A Lifetime with Mark Twain* (1925); and Clara Clemens, *My Father, Mark Twain* (1931). Modern biographies are J. De Lancey Ferguson, *Mark Twain, Man and Legend* (1943), and Justin Kaplan, *Mr. Clemens and Mark Twain* (1966). Mark Twain's early years are discussed in M. M. Brashear, *Mark Twain: Son of Missouri* (1934), and Dixon Wecter, *Sam Clemens of Hannibal* (1952).

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William Marcy Tweed

William Marcy Tweed (1823-1878) was an American politician and leader of Tammany Hall. The Tweed ring, which defrauded New York City of millions, made his name a symbol of civic corruption.

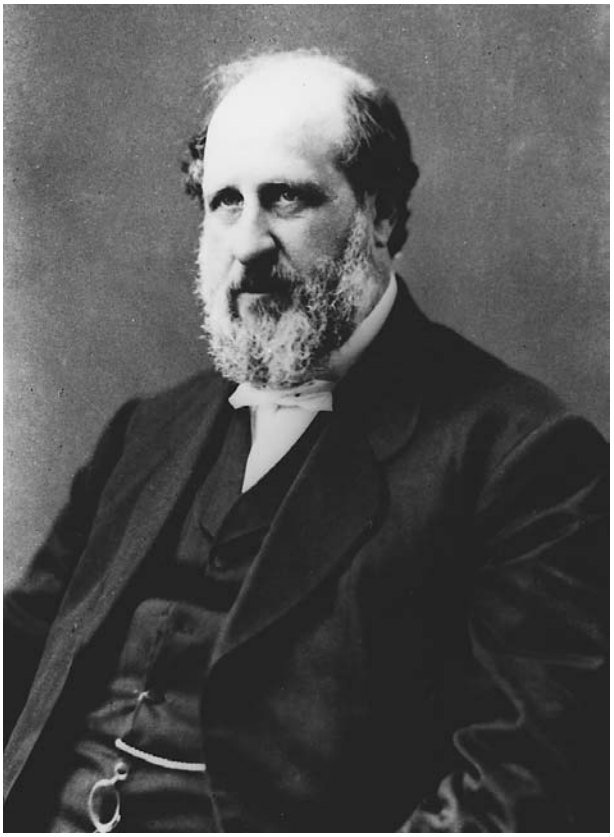

William Tweed was born in New York on April 3, 1823. His father was a chair manufacturer. Tweed left school to learn chair making at the age of 11. At 13 he was apprenticed to a saddlemaker; at 17 he became a bookkeeper in a brush business, at 19 joined the firm, and at 21 married the daughter of the firm's chief owner. But Tweed, ''full of animal spirits,'' as one contemporary described him, found greater excitement in New York's volunteer fire department. In 1850 he became foreman of the celebrated ''Americus No. 6'' company, which, a year later, helped elect him Democratic alderman.

In Tammany Hall politics there were at least two classic routes to power—hard work combined with loyalty, or aggressiveness and luck. Tweed followed the latter. After serving as an alderman, he was in the U.S. Congress for a term (1853-1855); not only did this experience destroy Tweed's appetite for national politics but it put him out of touch with New York politics. But Tweed soon gained power in party and city affairs. His official positions included membership on the city board of supervisors, state senator, chairman of the state finance committee, school commissioner, deputy street commissioner, and commissioner of public works.

During the 1860s Tweed parlayed political influence into hard cash. Despite meager legal knowledge, he opened a law office to dispense ''legal services'' to such corporations as the Erie Railroad. He bought a printing company that monopolized city contracts, and a marble company that sold materials for the new courthouse at exorbitant prices. By 1867 Tweed was a millionaire and moved his family to a fashionable neighborhood. The following year he became grand sachem of Tammany.

The Tweed ring began in 1866, tightening operations in 1869, when ''Boss'' Tweed and others arranged that all bills to the city would henceforth be at least one-half fraudulent, a proportion later raised to 85 percent. The proceeds went equally to Tweed, to the city comptroller, to the county treasurer, and to the mayor. A fifth share was used to bribe officials and businessmen. The boss rallied diverse groups behind his regime by providing ''something for all.''

Tweed was well suited by temperament and personality for this. Almost 6 feet all, a ruddy 300 pounds, he combined coarse good fellowship with practiced suavity, becoming a favorite of all, including, for a time, some of New York's ''best people.'' Like a good 19th-century entrepreneur, he maximized short-run profits, which were massive. The county courthouse cost $12 million; two thirds was fraudulent. Between 1866 and 1871 (when the ring was exposed) the Tweed ring's services cost the city between $40 and $100 million.

The reform coalition that exposed the ring included city patricians, the *New York Times,* and assorted political enemies within both parties; motives varied. The battle ended with imprisonment for Tweed and several associates. Initially sentenced to 12 years, Tweed went free in 1875. Rearrested on further charges, he was reimprisoned following a sensational escape to Spain. He died in jail on April 12, 1878. A century later, his grotesquely dishonest career seems a significant chapter in the urban crisis, social and governmental, which Americans have not been able to solve.

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Anne Tyler

Anne Tyler (born 1941) is considered one of America's most important living writers. Her works evince familiarity with an extended literary tradition, with influences ranging from Emerson and Thoreau to Faulkner and Welty.

Anne Tyler was born in Minneapolis, Minnesota, in 1941; her family moved frequently, generally living in Quaker communities in the Midwest and South, before settling in North Carolina. Tyler attended Duke University, where she majored in Russian. In her first year, she became a pupil of Reynolds Price, who himself would become a major novelist and long-time friend. Price encouraged Tyler to pursue writing more vigorously, but she instead dedicated most of her attention to Russian. She graduated in 1961 then entered Columbia University to continue her studies. In 1962, she returned to Duke as Russian bibliographer for the library. The following year, Tyler married Taghi Modarressi, a psychologist from Iran. In 1964, the two moved to Montreal, where Tyler worked as an assistant librarian at McGill University Law School and wrote her first two novels *If Morning Ever Comes* (1964) and *The Tin Can Tree* (1965). In 1967, she and her husband moved to Baltimore, the setting for most of Tyler's subsequent novels. With the publication of *A Slipping-Down Life* (1970) and *The Clock Winder* (1972), Tyler began to receive more serious and positive critical attention, but only in the mid-seventies, when such writers as Gail Godwin and John Updike called attention to her, did her novels benefit from widespread recognition. Tyler's stature as an important literary figure was confirmed by the success of *Morgan's Passing* (1980), which was nominated for the National Book Critics Circle award and received the Janet Heidinger Kafka Prize. *Dinner at Homesick Restaurant* (1982) won the PEN/Faulkner Award for fiction and was nominated for a National Book Critics Circle award and the 1983 Pulitzer Prize. *The Accidental Tourist* (1985) and *Breathing Lessons* (1988) were honored respectively with a National Book Critics Circle Award and a Pulitzer Prize.

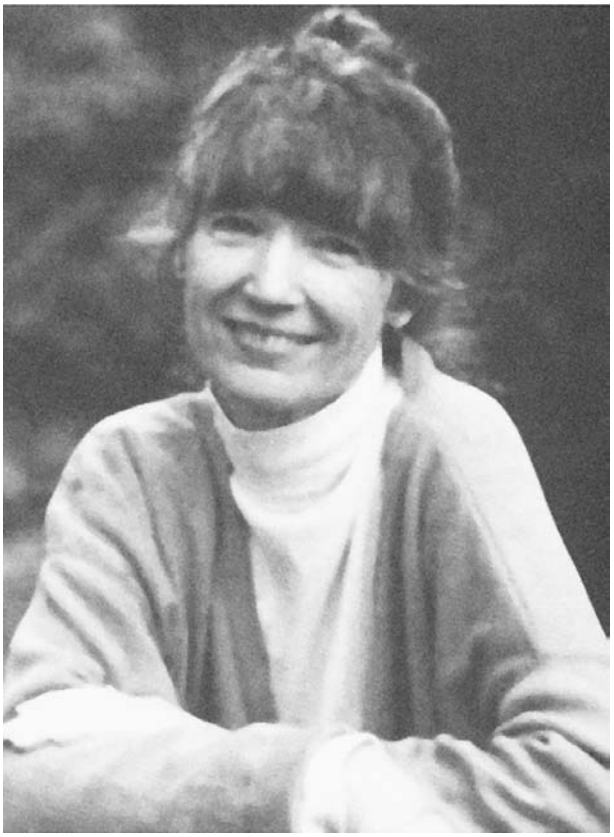

Throughout Tyler's novels, characters struggle to negotiate a balance between self-identity and family identity. In her first novel, *If Morning Ever Comes,* Ben Joe Hawkes returns home from law school because he could not concentrate; he worried what was happening at home while he was gone. The only man in a family of women, Ben feels he must play the role of substitute father. But after only a day back, he is oppressed with the responsibilities he at least partially imposes upon himself. In *The Clock Winder,* Elizabeth Abbot flees from the roles of gardener and ''handyman'' in her family, but she winds up acting out the same roles for another family, the Emersons. She tries to escape that family, too, but returns to be caregiver, wife, and mother. In a less traditional rebellion from conventional family roles, Evie Decker of *A Slipping-Down Life* protests her lot as an unattractive, overweight girl by carving the name of a rock musician into her forehead. The action makes her the center of popular attention, but she eventually marries the musician, whose career she has boosted; she ends up not merely as wife, but as an object of good publicity. *Dinner at Homesick Restaurant,* portrays the psychological suffering of abused children who cannot permanently leave the site of their abuse, the ''homesick restaurant.'' The children relive the family dinners that were never finished. The novel suggests, much like Faulkner's *As I Lay Dying,* that the defining influence of family cannot be escaped. Tyler's more recent novels, while dealing with psychologically suffering characters, have been slightly less pessimistic. *The Accidental Tourist,* the movie version of which helped make Tyler an even more well-known name,

deals with the grief of Macon Leary—whose marriage collapses after the murder of his son. Like protagonists from Tyler's previous novels, Macon has a close yet ambivalent relationship with his brothers and sisters and must choose between lonely security and the uncertain comforts of human love. Critics find Tyler at the height of her powers of observation in *Breathing Lessons,* as she defines personality through small details and gestures and emphasizes the influence of a shared history on a marital relationship. Within a day-in-the-life framework augmented by flashbacks, she captures the nuances of compromise, disappointment, and love that make up Ira and Maggie Moran's marriage. The owner of a picture-framing store, Ira is uncommunicative and compulsively neat; Maggie is his warm, clumsy, talkative wife of nearly three decades. Intending to travel to Pennsylvania for a funeral on the Saturday morning of the novel's opening, and to return that afternoon, the couple spend most of the day on the road, making two extended sidetrips caused by Maggie's meddling in the affairs of strangers and relatives. Generously sprinkled with comic set-pieces that reveal her characters' foibles, *Breathing Lessons* has been called Tyler's funniest novel to date.

Tyler's first two novels received little critical attention; they were seen as slight works by an author who showed significant promise. Tyler herself has essentially disavowed her first novels. Tyler and critics alike viewed *A Slipping-Down Life* as an important point of development in her career as writer; the portrait of Evie was praised for its accurate depiction of loneliness and desperation. Most critics considered Tyler's fifth novel, *Celestial Navigation,* a breakthrough for her career. The praise of Gail Godwin and John Updike helped launch the book into further popularity, and with each successive novel, Tyler gained more respect not just as a writer with popular appeal but as a writer of literary importance. As her works began to receive nominations for major literary awards, however, Tyler came under more intense scrutiny from critics, some of whom argued that she too glibly mixed comedy with seriousness. After *Dinner with Homesick Restaurant,* though, few critics would deny her importance in contemporary fiction.

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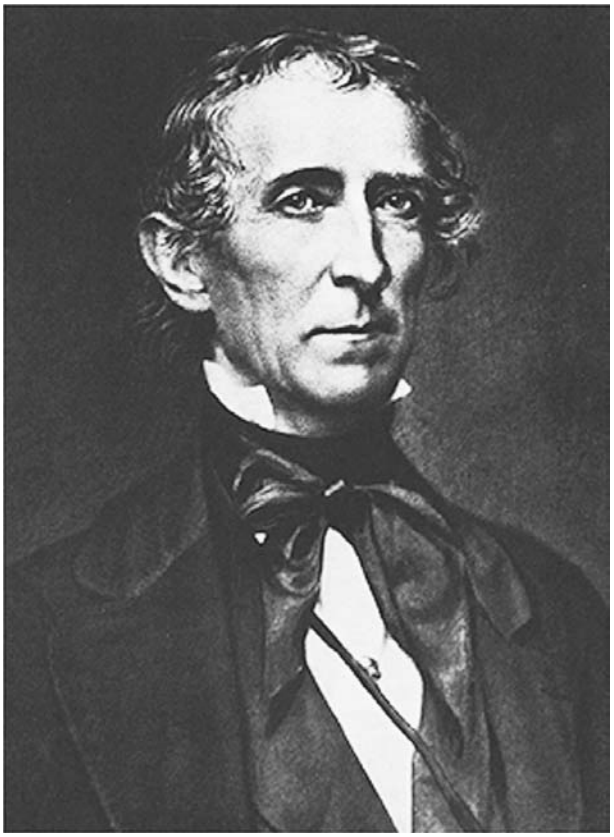

John Tyler

John Tyler (1790-1862), tenth president of the United States, was the first vice president to succeed to the presidency. His administration was marked by great conflict over the Texas question.

John Tyler was born on March 29, 1790, at Greenway Plantation in Charles City County, Va. His father, John Tyler, was governor of Virginia and a judge of the U.S. District Court. Young Tyler attended several preparatory schools and graduated from the College of William and Mary in 1807. He then studied law and was licensed to practice at the age of 19.

At 21 Tyler was elected to the Virginia House of Delegates; he served from 1811 to 1815. He subsequently was elected to the Virginia Council of State, to the U.S. House of Representatives, to the governorship of Virginia, and to the U.S. Senate (1827-1834). During these years Tyler emerged as one of the chief proponents of the states'-rights doctrine. He opposed internal improvements at Federal expense, a tariff to protect native industries, and a national banking system.

Like most politics of his day, Tyler's political activities were molded by the confused party situation existing during the 1820s and 1830s, as the long-dominant Jeffersonian Republican party dissolved. In the election of 1828 Tyler supported Andrew Jackson but found himself in opposition

to Jackson soon after the inauguration. Tyler was against the President's threat to use force against South Carolina in order to enforce the tariff nullified in 1832. Tyler also attacked Jackson for what he considered to be his high-handed way of withdrawing governmental deposits from the Bank of the United States. Oddly, by alienating himself from the administration, Tyler found himself aligned with Henry Clay, Daniel Webster, and the other Northern nationalists who had created the Whig party.

In 1839 the Whigs, whose presidential candidate was William Henry Harrison of Ohio, sought to balance the ticket with Tyler as their vice-presidential candidate. Because his views bore little relationship to those of the rest of his party, Tyler skillfully sidestepped the major issues during the campaign. Despite his presence on the ticket, the Whigs lost Virginia; however, they won nationally.

Harrison's death a month after his inauguration created a minor constitutional crisis and a major political one. Tyler was the first vice president to succeed to the presidency, and the question was raised as to whether he was actually president or just the vice president acting as president. Tyler established the precedent that the vice president succeeded to the powers and honors of the office as if he had been elected in his own right.

Although Tyler inherited governmental powers, he lost control of his party. As a misplaced Democrat within the Whig party, he had great difficulty with the congressional leaders of his party, especially Henry Clay. The split was most evident on three issues: the Bank of the United States, the tariff, and a proposal to distribute among the states the revenue secured from the sale of public lands. Tyler twice vetoed the charter passed by Congress for the creation of a Third Bank of the United States. He made several positive suggestions, however, for a substitute—including creation of a Bank of the District of Columbia with less power than that of the Second Bank of the United States. Tyler also vetoed a tariff and distribution bill that he contended violated the principles of the compromise tariff of 1833 (which had ended South Carolina's nullification threat).

Tyler's increasing isolation from the Whig party was hastened by the resignation on Sept. 11, 1841, of all the members of the Cabinet appointed by Harrison, except Secretary of State Daniel Webster. Webster remained until May 1843 in order to complete negotiations with England over a long-standing boundary dispute. Tyler's final Cabinet was composed mainly of Southerners, including John C. Calhoun as secretary of state.

The latter part of Tyler's tenure was dominated by the Texas question. After Texas won its independence from Mexico, the Jackson and Martin Van Buren administrations refrained from annexation because of the position of the North, which opposed incorporating more slave territory into the United States. Rejecting this opposition, Calhoun negotiated a treaty of annexation. This was turned down by the Senate in 1844. The question played a part in the election of 1844, after which the administration pushed a joint resolution through Congress providing for the incorporation of Texas. It was passed on the last day of Tyler's administration.

As Tyler had had little hope of renomination by the Whigs in 1844, he had sought to build a third party composed of dissident Democrats and Whigs but soon abandoned his efforts. Tyler remained active in national politics. He supported the Compromise of 1850 and the Kansas-Nebraska Act. After South Carolina seceded in 1860, Tyler participated in the Washington Peace Convention that met early in 1861. When Virginia seceded, he supported his state. He was elected to the Confederate House of Representatives, but he died on Jan. 18, 1862, a month before that body held its first session.

Further Reading

Several good works deal with Tyler's life: Oliver Perry Chitwood, *John Tyler: Champion of the Old South* (1939), is a sympathetic portrait by a major historian, and Robert Seager, *And Tyler Too: A Biography of John and Julia Gardiner Tyler* (1963), is a warm portrait, which also includes much social history of the period. A good account of the politics of Tyler's administration is in Robert J. Morgan, *A Whig Embattled: The Presidency under John Tyler* (1954). The campaign of 1840 is detailed in Robert G. Gunderson, *The Log-cabin Campaign* (1957), and Arthur M. Schlesinger, Jr., *History of American Presidential Elections,* vol. 1 (1971). For biographies of persons who were important in the Tyler administration see Glyndon G. Van Deusen, *The Life of Henry Clay* (1937); Charles M. Wiltse, *John C. Calhoun* (3 vols., 1944-1951); and Richard N. Current, *Daniel Webster and the Rise of National Conservatism* (1955). □

Moses Coit Tyler

Moses Coit Tyler (1835-1900), American historian, pioneered in the development of American intellectual history.

Moses Coit Tyler was born in Griswold, Conn., on Aug. 2, 1835. His family later moved to Detroit, where Tyler grew up. After a year as a book agent, he enrolled at the University of Michigan at the age of 16, transferring to Yale University a year later. Following graduation he became an independent student for a year at Andover Theological Seminary.

In 1859 Tyler was ordained as a Congregational minister, took a pastorate at Oswego, N.Y., and married Jeannette Hull Gilbert. In 1860 he received a call to a larger congregation in Poughkeepsie. While there he wrote an essay, ''Our Solace and Our Duty in This Crisis'' (1861), designed to provide guidance at the beginning of the Civil War. Poor health forced him to resign his pulpit in 1862, however, and he did not preach again for 14 years.

Tyler went to Boston seeking a cure. He found it in a course of musical gymnastics under a Dr. Dio Lewis. He became an apostle of Lewis and was sent to England in 1863 to open a branch school. During his 3-year stay he wrote *The New System of Musical Gymnastics as an Instrument in Education* (1864). Upon his return to America he became

professor of rhetoric and English literature at the University of Michigan.

At Michigan, Tyler wrote his first real book, a collection of essays entitled *The Brawnsville Papers* (1869). In 1875 he accepted an offer to compose a manual of American literature. He projected a completion date to coincide with the centennial of the Revolution. Tyler had to extend his deadline and limit his subject, in part because of renewed religious interest. In 1877 he joined the Episcopal Church and eventually became a priest. His *History of American Literature during the Colonial Period, 1607-1765* (2 vols.) was completed in 1878.

Tyler's next major writing project, which took almost 20 years to complete, was the *Literary History of the American Revolution, 1763-1785* (2 vols., 1897). In 1881 he accepted Cornell University's offer of the first chair in United States history in the country. He was one of the founders of the American Historical Association in 1884 and of the *American Historical Review* in 1895. Two other significant books were *Patrick Henry* (1887) and *Three Men of Letters* (1895). He died on Dec. 28, 1900.

Tyler's fame rests largely on his two literary histories, which he described as history of thought—one of the first uses of the term. He used original sources and included songs, sermons, and pamphlets. The critic Michael Kraus (1953) wrote that ''nothing better has ever been done on the literary history of the Revolution despite some defects of omission.''

Further Reading

Howard Mumford Jones, *The Life of Moses Coit Tyler* (1933), is a revision of a doctoral dissertation written by Thomas Edgar Casady, who died before he completed it. The book is valuable as a biography, although the style is difficult. Two insightful views of Tyler as a historian are in sections of Michael Kraus, *The Writing of American History* (1953), and Robert Allen Skotheim, *American Intellectual History and Historians* (1966). □

Ralph W. Tyler

The American educator/scholar Ralph W. Tyler (1902-1994) was closely associated with curriculum theory and development and educational assessment and evaluation. Many consider him to be the ''father'' of behavioral objectives, a concept he frequently used in asserting learning to be a process through which one attains new patterns of behavior.

Ralph Winfred Tyler was born April 22, 1902, in Chicago, Illinois, and soon thereafter (1904) moved to Nebraska. In 1921, at the age of 19, Tyler received the A.B. degree from Doane College in Crete, Nebraska, and began teaching high school in Pierre, South Dakota. He obtained the A.M. degree from the University of Nebraska (1923) while working there as assistant supervisor of sciences (1922-1927). In 1927 Tyler received the Ph.D. degree from the University of Chicago.

After serving as associate professor of education at the University of North Carolina (1927-1929), Tyler went to Ohio State University where he attained the rank of professor of education (1929-1938). It was around 1938 that he became nationally prominent due to his involvement in the Progressive Education related Eight Year Study (1933-1941), an investigation into secondary school curriculum requirements and their relationship to subsequent college success. In 1938 Tyler continued work on the Eight Year Study at the University of Chicago, where he was employed as chairman of the Department of Education (1938-1948), dean of social sciences (1948-1953), and university examiner (1938-1953). In 1953 Tyler became the first director of the Stanford, California-based Center for Advanced Study in the Behavioral Sciences, a position he held until his retirement in 1966.

Ralph Tyler's scholarly publications were many and spanned his entire career. Among his most useful works is *Basic Principles of Curriculum and Instruction* (1949), a course syllabus used by generations of college students as a basic reference for curriculum and instruction development. *Basic Principles* perhaps influenced more curriculum specialists than any other single work in the curriculum field. This syllabus, written in 1949 when Tyler was teaching at the University of Chicago, identifies four basic questions which have guided the development of untold curricula since the 1940s: 1) What are the school's educational purposes? 2) What educational experiences will

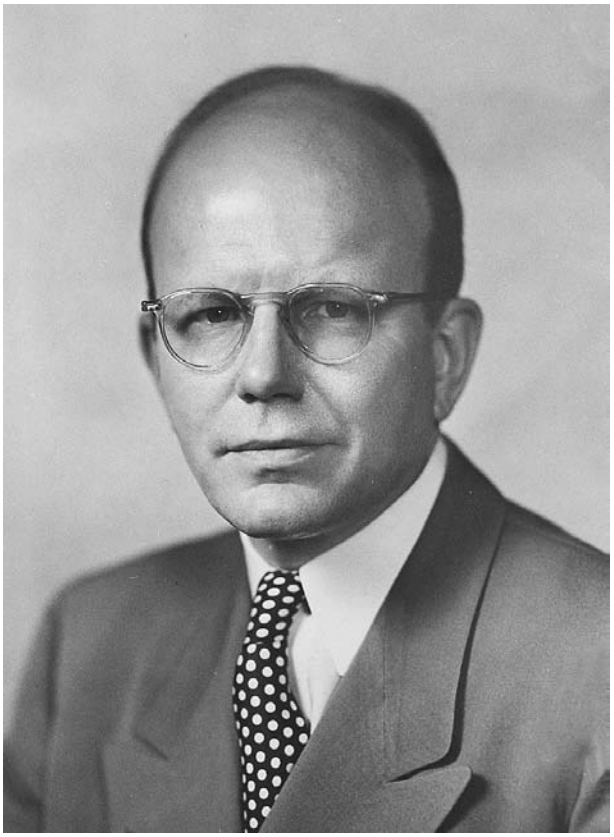

likely attain these purposes? 3) How can the educational experiences be properly organized? 4) How can the curriculum be evaluated? An author of several other books, Tyler also wrote numerous articles appearing in yearbooks, encyclopedias, and periodicals.

When Tyler first went to Ohio State University in 1929 he was already formulating his ideas regarding the specification of educational objectives. While working with various departments at Ohio State in an effort to discover better instructional methods, he began to solidify his belief that true learning is a process which results in new patterns of behavior, behavior meaning a broad spectrum of human reactions that involve thinking and feeling as well as overt actions.

This reasoning reveals the cryptic distinction between learning specific bits and pieces of information and understanding the unifying concepts that underlie the information. Tyler stressed the need for educational objectives to go beyond mere memorization and regurgitation. Indeed, learning involves not just talking about subjects but a demonstration of what one can do with those subjects. A truly educated person, Tyler seems to say, has not only acquired certain factual information but has also modified his/her behavior patterns as a result. (Thus, many educators identify him with the concept of behavioral objectives.) These behavior patterns enable the educated person to adequately cope with many situations, not just those under which the learning took place. Tyler asserted that this is the process through which meaningful education occurs, his caveat being that one should not confuse ''being educated'' with simply ''knowing facts''; the application of facts is education's primary raison d'etre.

Tyler's establishment of the Center for Advanced Study in the Behavioral Sciences was one of his most noteworthy achievements. His ideas for the center at the time were very progressive and remained excellent examples for proposals regarding scholarly study into the 1980s. Scholars visiting the center were not confined by any set routine or schedule in regard to their research. They were free to collaborate with each other, schedule meetings and workshops, or simply do independent research.

Tyler's involvement with the National Assessment of Educational Progress (NAEP) project was another momentous achievement that had far reaching effects upon improved education in the United States. This long-term study provided extensive data about student achievement in school. Tyler also played a significant role in the Association for Supervision and Curriculum Development (ASCD) and its ''Fundamental Curriculum Decisions.'' (1983).

Throughout his career Ralph Tyler demonstrated boundless energy as he served either as a member or adviser to numerous research, governmental, and educational agencies. Included among these were the National Science Board, the Research and Development Panel of the U.S. Office of Education, the National Advisory Council on Disadvantaged Children, the Social Science Research Foundation, the Armed Forces Institute, and the American Association for the Advancement of Science. Service on many other educational agencies could be credited to Tyler, including his presidency of the National Academy of Education. His retirement in 1966 as director of the Center for Advanced Study in the Behavioral Sciences did not terminate his involvement in education, as he continued to serve as an adviser to both individuals and agencies. He died of cancer at the age of 91 in 1994.

Further Reading

Ralph Tyler is listed in the *Biographical Dictionary of American Educators* (1978). At present no comprehensive biography is available. An excellent review of Tyler's publications may be found in his own book, *Perspectives on American Education* (1976); John Goodlad's introduction to this book contains a great deal of biographical information. Additional information can be found in D. W. Robinson, ''A Talk with Ralph Tyler,'' in *Phi Delta Kappan* 49 (October 1967) and in R.M.W. Travers, *How Research Has Changed American Schools—A History From 1840 to the Present* (1983). □

Royall Tyler

Royall Tyler (1757-1826), American playwright and novelist as well as a jurist, wrote the first successful American play.

Royall Tyler was born into a prosperous and enterprising Boston family. His intellectual qualities were early recognized, for when he graduated from Harvard in 1776 he was awarded a bachelor's degree from Yale as well. He interrupted his legal studies to serve as a major during the Revolution, was admitted to the bar in 1780, and joined the law office of John Adams. Tyler fell in love with the future president's daughter; but the engagement was broken off, reportedly because Adams disapproved of Tyler's high-spirited temperament. Tyler once more joined the Army during Shays' Rebellion (1786), and his eloquent speeches contributed to calming the rioters.

While on military business in New York in 1787, Tyler attended the theater and, after seeing a production of *The School for Scandal,* was inspired to write his own comedy. The result, written in 3 weeks, was *The Contrast,* America's first successful drama and its first comedy to deal with native characters. A comedy of manners, it contrasted the substantial American virtues with artificial ''English'' behavior, and it introduced, in the character of Jonathan, what became the stock stage Yankee. *The Contrast* was popular throughout America for its theatrical and nationalistic aspects. The acclaim given it inspired other native dramatists.

Though Tyler continued to practice law, he wrote at least six other plays. Of the four which survive, three are biblical verse plays and the other a social satire, *The Island of Barrataria*. Tyler also employed his satirical wit on a number of verse and prose works, most importantly a picaresque adventure novel, *The Algerine Captive* (1797), which also portrays fraudulence in education and medicine and depicts the horrors of slavery.

After 1800 Tyler's legal career consumed more and more of his time. As a justice of the Supreme Court of Vermont, he handed down a significant antislavery decision in 1802. He served as chief justice of that body from 1807 to 1813 and as professor of jurisprudence at the University of Vermont until 1814. Though all of Tyler's literary endeavors were published anonymously (perhaps because he felt they might have a negative effect upon his judicial position), he attempted all his life to fuse his two occupations. As a member of the legal profession, he sought to correct those ills and follies which he satirized in his writing. He died in Brattleboro, Vt.

Further Reading

There is no full-length study of Tyler's life. The autobiography of his wife, *Grandmother Tyler's Book: The Recollections of Mary Palmer Tyler, 1775-1866,* edited by Frederick Tupper and Helen Brown (1925), provides personal details. The Tyler Papers are deposited with the Vermont Historical Society. For Tyler's relation to other literary men see Harold M. Ellis, *Joseph Dennie and His Circle: A Study in American Literature from 1792-1812* (1915). □

Sir Edward Burnett Tylor

The English anthropologist Sir Edward Burnett Tylor (1832-1917) was concerned with theories of cultural evolution and diffusion, and he advanced influential theories regarding the origins of magic and religion.

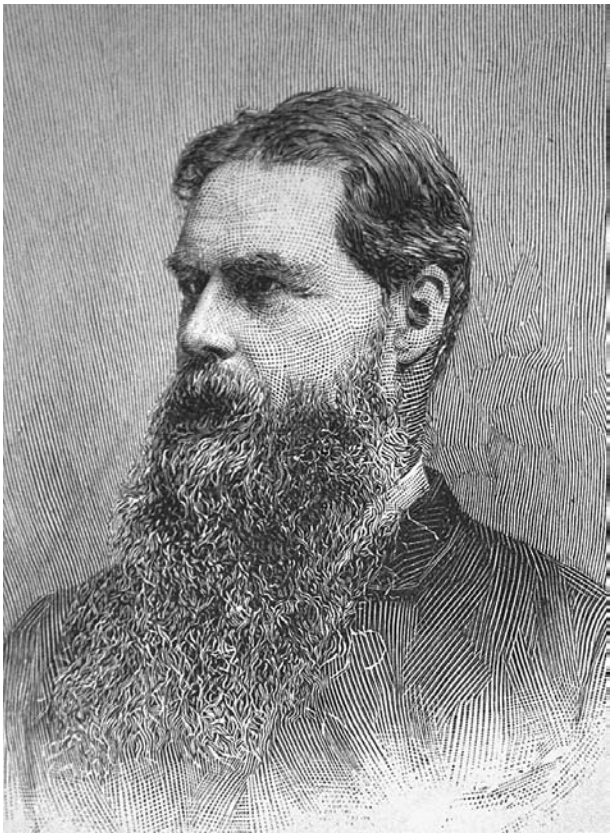

Edward B. Tylor was born in London into a prosperous Quaker family. He was privately educated and because of ill health was excused from entering the family business. In 1855 he traveled to Latin America and there met a fellow English Quaker and amateur antiquarian, Henry Christy; they toured Mexico in search of ancient artifacts. On his return to England, Tylor married Anna Fox in 1858 and settled into a comfortable private existence supported by his independent means.

In 1861 Tylor published *Anahuac,* in which he speculated on Mexico's ancient past. He joined the Royal Anthropological Society and independently studied primitive societies, publishing *Researches into the Early History of Mankind and the Development of Civilization* (1865) and his most famous study, *Primitive Culture* (1871). The latter had an instant impact on social theorists, and Tylor was elected a fellow of the Royal Society the same year. A condensed account of his theories appeared in *Anthropology* (1881).

In 1883 Tylor became keeper of the University Museum at Oxford, where he later lectured on anthropological subjects, and in 1896 the first chair of anthropology in the English-speaking world was created for him at Oxford, a post he held until his retirement in 1909. The latter half of his career saw few publications and little modification of his initial positions. Perhaps his most notable achievement for us today is his brief essay ''On a Method of Investigating the Development of Institutions,'' which appeared in the *Journal of the Royal Anthropological Institute* (1888), the first serious attempt to use statistical information to substantiate and generate social anthropological theories.

Tylor was an armchair anthropologist, uninterested in carrying out actual fieldwork with primitive peoples but keen on following the investigations of others. For him progress was linked with rationalism, and anthropology was to teach and correct contemporary aberrations of mankind by exposing the irrational survivals from the past adhering to modern social behavior. Tylor is generally credited with being the most influential expositor of the concept of animism (the idea that primitive men endow all things with vital supernatural powers) and the concept of survivals (that irrational, superannuated practices and beliefs continue past their period of usefulness). He was committed to historical reconstruction of the past by examining primitive societies which were thought to resemble prehistoric ones, but this was mainly to enable him to understand the nature of progress and to expunge nonrational, primitive elements from modern life; it was not to demonstrate the rich variety of human cultures.

Tylor's early career showed an emphasis on progressive evolution, but this was later modified to give attention to the diffusion of cultural traits from society to society. He saw the development of magic and religion as due to faulty logic based on psychological errors, not as an outcome of the nature of society itself. But his interpretations did credit primitive men with a logic, however faulty, and in this he represents an analytical advance over many of his contem-

poraries. He brilliantly demonstrated, for example, how persons of intelligence and reason may well accept magic and find no contradictions between such beliefs and other spheres of experience.

Further Reading

The chief source for details of Tylor's life is Robert R. Marett, *Tylor* (1936), and the best critical accounts of his work and influence are in Edward E. Evans-Pritchard, *Theories of Primitive Religion* (1965), and John W. Burrow, *Evolution and Society: A Study in Victorian Social Theory* (1966). □

William Tyndale

William Tyndale (ca. 1495-1536) was the greatest of all English biblical scholars. His translation of the Bible into English formed the major part of the Authorized Version, or King James Bible.

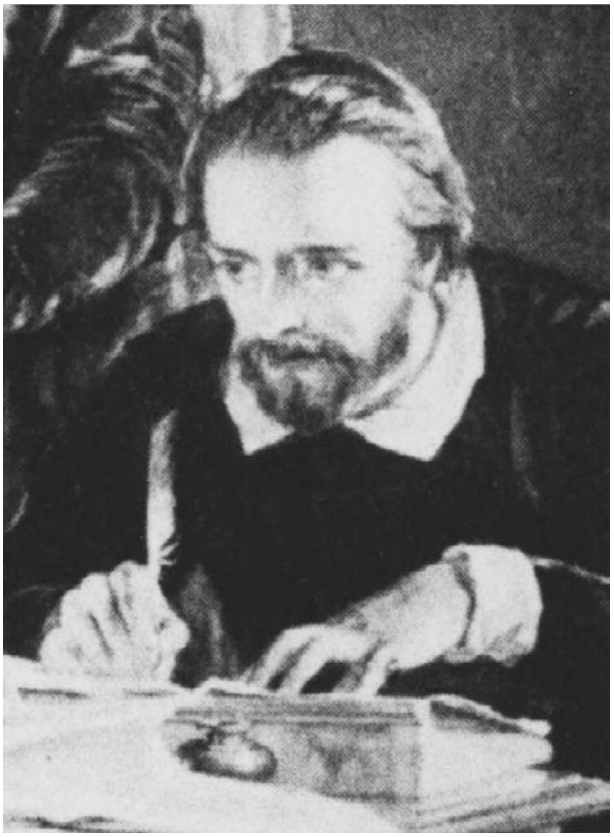

William Tyndale was born in Gloucestershire and mostly educated at Oxford, where he earned a master of arts degree in 1515. He became a priest and, doubtless influenced among other things by the work of John Colet and Erasmus at Cambridge some years earlier, decided to produce an English translation of the Bible. He found support from a rich London cloth merchant. Within months, however, he became convinced he must leave London if he was to succeed; and, accordingly, with the financial support of the merchant, he left England in 1524, never again to return.

After short sojourns in Hamburg, and, possibly, Wittenberg, Tyndale settled down at Cologne in 1525. He quickly began the printing of his New Testament, but only a few sheets had been finished when the city fathers got wind of it and stopped it. The work was resumed at Worms, and by April 1526 an octavo edition was being sold in London. In November all available copies were burned at St. Paul's Cross. In 1528 Tyndale published the *Parable of the Wicked Mammon,* dealing with Luther's teaching concerning justification by faith, and the *Obedience of a Christian Man,* which replaced papal authority by royal authority and was heartily approved by King Henry VIII. However, in the *Practice of Prelates* in 1530, Tyndale not only attacked Cardinal Wolsey but opposed the annulment of Henry VIII's marriage with Catherine of Aragon. Meanwhile Bishop Tunstall of London had invited Sir Thomas More to reply to Tyndale's books, and a lively controversy took place.

Tyndale's Lutheran-inspired *Exposition of the Sermon on the Mount* was much admired; and possibly *The Supper of the Lord,* which appeared in 1533, was also his. Meanwhile throughout these years his work on the Old Testament had been proceeding. In 1530 he published his translation of the Pentateuch. As his New Testament had been pirated for various unsatisfactory editions, he published a revision in 1534, with a third, revised edition in 1535. In 1535, however, he was seized by the local government authorities in Antwerp, where he was living, for being a propagator of heresy. After months of imprisonment and many theological disputations he was condemned in August 1536 for persistence in heresy, and in October he was strangled to death and his body publicly cremated.

During his years at Antwerp, where he was so well maintained by the generosity of the English merchants there, Tyndale acquired a great reputation for austerity of character and frugality of life, combined with a steady attention to the needs of the poor, which offset the impression caused by the violent language found in his polemical works. In the year following his death there appeared in England a new Bible with the king's approval which was said to be the work of one Thomas Matthew. It was, however, a composite work edited by John Rogers and containing translations by him, by Miles Coverdale, and, for the greater part, by Tyndale. This Matthew Bible was reedited by Coverdale and published in 1539. It became known as the Great Bible. In this way Tyndale's translation was the basis of the first Bibles in English to get royal approval. His translation has underlain most subsequent English versions and has profoundly affected the development of the English language.

Further Reading

A short study of Tyndale's thought, a brief sketch of his life, selections from his writings organized under various heads, and an essay on him and on the English language by G. D. Bone are contained in the useful book by the Reverend Stanley L. Greenslade, *The Work of William Tindale* (1938). A

similar book is Gervase E. Duffield, ed., *The Work of William Tyndale* (1965).

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John Tyndall

The Irish physicist John Tyndall (1820-1893) is best known for his work on the scattering of light by atmospheric particles and on the absorption of infrared radiation by gases. He also did much to popularize science among laymen.

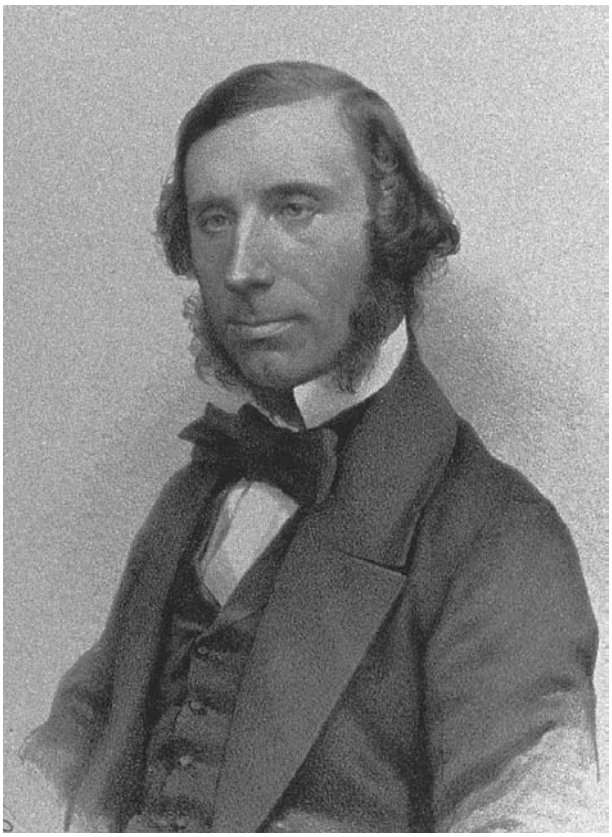

John Tyndall was born on Aug. 2, 1820, at Leighlin Bridge, near Carlow, Ireland, where his father was a constable. After a little formal schooling, he gained a practical education by working as a surveyor and engineer. He entered the University of Marburg, Germany, in 1848 and earned his doctorate 2 years later. His dissertation research interested Michael Faraday, who later brought him to the Royal Institution of London. In 1867 Tyndall succeeded Faraday as superintendent there. He retired in 1887.

Tyndall is noted for his study of the scattering of light by atmospheric particles, a phenomenon sometimes called the Tyndall effect. In 1869 he provided explanations for the color of the sun at the horizon and of clear skies; about 2 years later Lord Rayleigh provided the relevant theory. Tyndall showed that if broth was placed in air which was without scattering particles, the usual life forms did not develop. His work thus did much to invalidate the ''spontaneous generation'' theory of life.

Tyndall's studies of the transmission of infrared radiation through gases and vapors did much to clarify the nature of the absorption process and brought him the Rumford Medal in 1869.

In connection with consulting work on navigational aids Tyndall gave much attention to sound phenomena. This resulted in his interesting book *On Sound* (1867), written ''to render the science of acoustics interesting to all intelligent persons including those who do not possess any special scientific culture.'' He wrote 15 other popular treatises, many of which are still enjoyable reading. ''As a popular writer on the phenomena of physics he had no equal.''

Tyndall's passion for justice was never better demonstrated than during the bitter scientific controversy of 1864-1866 concerning the priority rights of J. R. Mayer, whose cause Tyndall supported, as originator of the conservation-of-energy concept. Mention is also due his 1874 address at Belfast, in which he firmly advocated the right of science to follow its course without restrictions by dogma or theology, and in which he equally firmly denied that there was any basic conflict between science and religion.

Tyndall was an expert mountain climber and in 1861 made the first ascent of the Weisshorn. At the age of 56 he married the woman who, he said, ''raised my ideal of the possibilities of human nature.'' He died at his home near Haslemere on Dec. 4, 1893.

Further Reading

A full and interesting account of Tyndall is provided in A. S. Eve and C. H. Creasey, *The Life and Work of John Tyndall* (1945). Tyndall's life and contributions to science are discussed in James Gerald Crowther, *Scientific Types* (1970).

Additional Sources

John Tyndall, essays on a natural philosopher, Dublin: Royal Dublin Society, 1981. □

George Tyrrell

George Tyrrell (1861-1909) was an Irish-English Jesuit priest best known for his contributions to the Catholic ''Modernist'' movement that sought to revise traditional views of revelation and church teaching so as to bring out better their historical dimensions.

George Tyrrell was born February 6, 1861, in Dublin, Ireland. He was raised as an Anglican, but he converted to Roman Catholicism in 1879 and joined the Society of Jesus, a Catholic religious order devoted to teaching, in 1880. Following lengthy studies, he was ordained a priest in 1891 and assigned to teach at Stonyhurst, a Jesuit college in Lancashire, England. Intellectually, Tyrrell was influenced by John Henry Newman, Maurice Blondel, Baron Friedrich von Hugel, and other Modernists who had proposed departing from the scholastic forms of theology dominant until that time so as to allow for more historical development in the interpretation of both scripture and doctrinal theology.

The Modernists were repudiated by Popes Leo XIII and Pius X, to whom the notion of historical change in church teaching was anathema. Tyrrell himself was roundly attacked for his views in 1901 and expelled from the Jesuits in 1906. In 1907 Pope Pius X issued an encyclical letter, *Pascendi Dominici Gregis,* that condemned Modernism, which it (erroneously) presented as a coherent movement and theological outlook. Tyrrell denounced the encyclical and was in consequence excommunicated from the Catholic Church. He refused to retract his positions but to the end of his life continued to consider himself a Catholic and to write explanations of the Modernist outlook.

Inasmuch as Modernist positions have entered the mainstream of late 20th-century Catholic theology, Tyrrell may be seen as a precursor of views that later became taken for granted. Especially, the majority of Catholic theologians have come to agree with Tyrrell that church teachings always have an historical dimension. They arise at a given moment, within a given cultural horizon, and ever afterwards their formulations bear the marks of their origins. The Scriptures themselves are expressions of given historical assumptions.

More clearly than Tyrrell, however, most present-day Catholic theologians argue that this historicity need not mean that either the Scriptures or official church teachings do not come from God as divine revelation. It simply means that all human formulations of divine revelation occur in time and so are historically conditioned. Just as Christian doctrine considers Jesus himself to be fully human as well as fully divine, so mainstream contemporary Christian theology considers both biblical interpretation and church teaching to be fully human (historically conditioned) as well as inspired by God's spirit.

Tyrrell and the other Modernists sought to explain Christian faith in light of the understanding of human historicity that had arisen by the end of the 19th century. They were convinced that a static, unhistorical, universalist explanation of Christian teaching, such as prevailed among scholastic theologians at the time, rendered it incredible to modern intellectuals, for whom both change in nature and historical development in human culture had become standard assumptions. Books by Tyrrell, namely *Religion as a Factor in Life* (1902) and *The Church and the Future* (1903), argued for this position with some elegance.

The intellectual violence with which their scholastic opponents attacked the Modernists assured that Catholic scholars would become polarized. When the Roman authorities took the side of the ahistorical scholastics and branded the historicism of the Modernists heretical, an era of intellectual repression swept over Catholic culture. Theologians were required to swear an oath of loyalty against the Modernist positions, and to be held suspect of Modernism was to fall into considerable disfavor.

Tyrrell's disfavor wore heavily upon him and contributed to his relatively early death on July 15, 1909, at Storrington, England. Students of his life debate whether he was wise to refuse to accommodate to the demands of his superiors, but it seems clear that he considered maintaining his positions a matter of intellectual integrity. He was far from standing alone, but many who held positions similar to his did trim their sails and avoid excommunication. Few analysts now consider Tyrrell as substantial a thinker as Blondel or von Hugel, let alone Newman, but he was an effective apologist in his day and so one of the major factors in the overall victory that the Modernists finally won.

Further Reading

Gabriel Daly, *Transcendence and Immanence: A Study in Catholic Modernism and Integralism* (1980), and A.R. Vidler, *A Variety of Catholic Modernists* (1970), tell well the story of the movement that gave Tyrrell his significance. M. D. Petre's *Autobiography and Life of George Tyrrell* (1912) and *Letters* (1920) suggest the contemporary flavor of the struggles that absorbed Tyrrell.

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Tz'u-hsi

Tz'u-hsi (1835-1908), concubine to the Hsien-feng emperor and later empress dowager, was the power behind the throne in China from 1860 to 1908.

Tz'u-hsi, who is also known as Yehonala, Empress Hsiao-ch'in, or ''The Old Buddha,'' was born on Nov. 29, 1835. At the age of 16 she became a low-ranking concubine to the Hsienfeng emperor (reigned 1851-1861), but in 1856, when she gave birth to the Emperor's only son and heir, she was made a second-class concubine. When the Emperor died on Aug. 22, 1861, in Jehol, where he had fled before the allied British and French advance on Peking in 1860, Tz'u-hsi's son became the T'ung-chih emperor (1862-1875). During his minority the new emperor, according to his father's will, would rule through a regency, but all decrees had to be approved by the two empress dowagers—his mother and the senior consort, Empress Tz'u-an.

Three Decades of Regency

The ensuing power struggle between the regents and the two empress dowagers, with the aid of Prince Kung (the deceased emperor's half brother), was resolved in favor of the two women when the court returned to Peking in October 1861. The regents were arrested, and the two empress dowagers formed a joint regency. Prince Kung was made prince counselor and head of the Grand Council.

Of the two dowager empresses, Tz'u-hsi was the more able and ambitious and gradually gained control of the state. She entrusted military power to Tseng Kuo-fan, Li Hung-chang, and Tso Tsung-t'ang and in international affairs relied on Prince Kung and Wen-hsiang in the Tsungli Yamen. She loved money and power, had tremendous physical vitality, used the weaknesses of her officials for her own ends, and in matters of state was extremely realistic. When Prince Kung appeared to be acquiring too much power in 1865, she had him removed from all his offices on a pretext. He was later restored to power but was no longer prince counselor. Tz'u-hsi was strongly anti-Western and conservative but permitted a limited amount of Westernization in order to preserve her own power and the dynasty.

When the T'ung-chih emperor died in 1875, from excesses, which his mother seems to have encouraged, Tz'u-hsi placed her 3-year-old nephew on the throne as the Kuang-hsü emperor (1875-1908), with Empress Dowager Tz'u-an and herself once again acting as regents. This was a direct violation of the dynastic law of succession, as the new emperor should have been chosen from the next generation, but Tz'u-hsi was able to crush all opposition. When Tz'u-an died suddenly in 1881, Tz'u-hsi became the sole regent and autocrat.

Usurpation of Power

The Emperor reached his majority in 1889, and Tz'u-hsi relinquished nominal control of China. She retired to the Summer Palace, which had been rebuilt at the expense of a much-needed navy, but through her own niece, who had recently been married to the Emperor, she kept a watchful eye on palace and state affairs. Under the influence of his tutor Weng T'ung-ho and the reformer K'ang Yu-wei, the Emperor began to put through a series of much-needed Western-style reforms early in the summer of 1898. As these reforms would have been a threat to her power position, on Sept. 22, 1898, Tz'u-hsi, through a coup d'etat, once more assumed full powers as regent and placed the Emperor in confinement—where he remained until his death in 1908.

The Boxer Uprising in the summer of 1900, which forced Tz'u-hsi to flee to Sian when an eight-nation allied force occupied Peking, resulted in Tz'u-hsi's final acceptance of the need for reforms, the same reforms that her nephew had tried to implement 2 years earlier. The most far-reaching of these was the abolition of the old-style examinations in 1905.

Tz'u-hsi died on Nov. 15, 1908—one day after the Kuang-hsü emperor. The closeness of their deaths occasioned rumors of foul play, but whether he died a natural death or was murdered has never been determined.

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General Jorge Ubico y Castañeda

General Jorge Ubico y Castañeda (1878-1946) served as president of Guatemala for a 13-year period from 1931 to 1944, a pivotal era for that nation. His presidency formed the basis of the political and economic activity of his nation during the major portion of the 20th century, though his regime remains controversial since its accomplishments were achieved through a harsh and repressive dictatorship.

Jorge Ubico y Castañeda was born in Guatemala City on November 10, 1878, the only son of a wealthy landowner and prominent political figure closely associated with the then president of Guatemala, Justo Rufino Barrios. Indeed, President Barrios served as godfather to Jorge Ubico. Ubico was married to Marta Lainfiesta de Ubico. Commissioned a second lieutenant in the Guatemalan army at an early age, Ubico enjoyed a distinguished military career, achieving the rank of lieutenant colonel after only nine years as an officer, and the rank of full colonel at the age of 28.

His career included combat experience in the 1906 war between Guatemala and El Salvador and service as *Jefe Político* (governor) and *Comandante de Armas* (military commander) of the Guatemalan departments (states) of Alta Verapaz (1907-1909) and Retalhuleu (1911-1919), as well as several years as head of the National Sanitary Commission, which had charge of the campaign to eliminate yellow fever from Guatemala through mosquito control. In these positions he established a reputation as an energetic, efficient, and decisive leader. He served as minister of war from 1921 to 1923 and as first designate to the presidency (first vice president) in 1922, being promoted to general of division, the highest rank in the Guatemalan army, in 1922.

Ubico became president of Guatemala in 1931 following a period of political chaos which included the illness of the incumbent president, an attempted military coup, and intense maneuvering which led to an election in which Ubico emerged as the sole candidate. Hence Ubico assumed office by unanimous election. The origin of the crisis was the global depression of the 1930s which virtually destroyed the Guatemalan economy by depressing the price of coffee, the nation's principal export. Ubico found a balance of exactly $27 in the national treasury.

The new president's initial actions were characterized by dynamism and honesty. He stamped out corruption through harsh methods and thoroughly reorganized the governmental apparatus, operating the regime on a limited, almost stingy, budget. Ubico's impact on the nation was dramatic as he launched a series of immense projects to modernize the nation. He relied on local materials and labor intensive methods, however, often using individuals imprisoned on minor charges as laborers on his construction projects. During his initial nine years in office Ubico literally rebuilt his nation, constructing most of its major public buildings, including the offices of all major national governmental divisions, administration buildings in departmental capitals and cities, and other facilities such as customs houses. His major contribution was a massive road-building effort which provided Guatemala with its first national highway network. Although these were mainly dirt roads, they opened remote areas of the nation to settlement

and agriculture, enabling the creation of a national economy.

His efforts also reached into the countryside through the construction of water purification systems and projects which brought electricity to many remote towns which previously had no such services. Ubico's economic program focused on exports and involved attracting foreign investment, though he refused to engage in governmental borrowing from abroad. In addition, the Ubico regime reformed the banking system and stabilized the currency, creating the basis for the revival of the Guatemalan economy. Foreign investment increased Guatemala's economic production, in the process creating new salaried labor and middle classes, but also increased Guatemala's importance in and dependence upon the world economy. The resulting modernization clearly benefitted the domestic landowners, fortifying the position of the wealthy classes.

Ubico's vagrancy law of 1934 abolished the system of debt peonage which, since colonial days, had enabled landowners to hold peasants responsible for loans owed by their parents, making the peasants legally bound to work in virtual slavery until their earnings paid the debts. Ubico's law abolished the debts, but substituted a system by which anyone who was unemployed could be arrested and forced to work at minimal wages. Hence the peasants could still be compelled to work, but the peasants' lives would henceforth be controlled by the national government, not by the local landlords—a fundamental change, but one which did not necessarily eliminate abuses.

Like many of his predecessors in the Guatemalan presidency, Ubico succumbed to the temptation to perpetuate himself in office. Using the rationale that he needed to complete his program, Ubico orchestrated well planned campaigns which led to constitutional amendments extending his term of office in 1936 and in 1942. While the initial extension of his term was popular, the second demonstrated the effectiveness of his political machine.

Throughout his years in power Ubico maintained tight control of the entire nation in his own hands, making virtually all important decisions himself. He closely supervised the actions of all branches of the government and travelled extensively throughout the nation personally inspecting all construction projects. His trips took him to remote villages that had never before been visited by a national president. He also maintained a close surveillance of all aspects of the lives of his nation's citizens with an extensive police and security apparatus that effectively stamped out dissent. Police methods and prison conditions were harsh.

By 1944 the dictator had outlived his time as he had failed to share power with the new societal groups, such as the middle class, that had resulted from the economic development he had fostered. The result was a protest movement led by university students, young urban professionals, and younger army officers. To everyone's surprise Ubico resigned the presidency, relinquishing office peacefully and avoiding a bloodbath. He turned power over to the military commanders who were later overthrown by a second revolution in 1944, leading to an era of social reform in Guatemala.

Controversy continued to swirl about the Ubico era as the intellectuals who supported the revolutionary reforms depicted Ubico as a ruthless tyrant, emphasizing the abuses of his regime and paying scant attention to the dramatic changes he had brought about in Guatemala. Throughout the succeeding decades presidential candidates identified themselves either as supporters or opponents of Ubico. In this sense Ubico continued to dominate his nation politically long after his death, just as he had laid the foundations of modern Guatemala by creating the infrastructure and basic services that brought his nation into the 20th century. Ubico died in exile in New Orleans on June 14, 1946. He remained so controversial that his body was not returned to its final burial in his native land until 1963.

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Paolo Uccello

The Italian painter Paolo Uccello (1397-1475) was a leading figure in establishing the Renaissance in Florence.

A barber's son, Paolo Uccello was born in Florence. In 1407 he was apprenticed to the sculptor Lorenzo Ghiberti. After Uccello joined the painters' guild in 1415, there are 10 blank years. From 1425 to 1431 he executed mosaics for the facade of St. Mark's, Venice.

Uccello's earliest known paintings, representing the creation of the animals and the creation of man, are part of a large outdoor fresco series in monochrome of Old Testament scenes in the Green Cloister of S. Maria Novella, Florence. The figures have a curvilinear rhythm and sculptural strength, and they are set in a decorative yet naturalistic environment of foliage with animals, reflecting Ghiberti's influence and very like his *Creation* panel in the Gates of Paradise of the Florentine Baptistery. As the gates were designed in 1425 or later, Uccello's frescoes are usually thought to have been executed after his return from Venice, but they may date from just before he went there and reflect other designs by Ghiberti, since a small copy of Uccello's lost St. Peter mosaic in Venice (1425) already seems to show his more mature Renaissance style. It is clear in his frescoed equestrian monument of Sir John Hawkwood (1436) in the Cathedral of Florence. On a base seen from below, illustrating the new rules of perspective, Uccello sets the horse and rider; there is a greater concern with body modeling and its evocation of power and motion.

The influence of Masaccio is seen in Uccello's scenes from the life of Noah in the Green Cloister of S. Maria Novella. Probably painted about 1450, the cycle is Uccello's most complex work. Poorly preserved, today the scenes show the intricate perspective network more plainly than they do the organic and dramatic people, clinging, twisting, and staring.

After 1447 Uccello executed the frescoes of legends of hermits at S. Miniato, Florence (now much damaged). Until the recent discovery of records they were considered early works. Here the emphasis seems to be less on the modeling of the figures, and they become points in a stylized geometric system of lines and cubes. The three panels depicting the Battle of San Romano (ca. 1455) reveal the same approach. They were made as a continuous 30-foot frieze for a room in the new Medici Palace, Florence. The same abstract patterns of perspective and surface design govern the spears, flagpoles, and soldiers. Even more doll-like and colorful stylization appears in his small-scale late works: the *Profanation of the Host* (1469) and *Night Hunt.* Uccello died in Florence on Dec. 10, 1475.

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Peter Victor Ueberroth

The architect of the 1984 Summer Olympic Games at Los Angeles, Peter Victor Ueberroth (born 1937) was voted 1984 "Man of the Year" by *Time* magazine. He was commissioner of organized baseball (1985-1989) and chairman of an effort to rebuild Los Angeles after the 1992 riots.

Peter Ueberroth was born September 2, 1937, in Evanston, IL. His mother, Laura Larson, died when he was four, and his father, Victor, a traveling salesman of aluminum siding, became the driving force in Peter's desire for learning, recognition and success. His father remarried, and the family moved often. Tall, tan, and athletic, the young Ueberroth worked his way through high school and San Jose State University, yet still found time for baseball, body surfing, basketball, swimming, football, and water polo. Despite working 30-40 hours a week to support himself, he almost made the U.S.A. Olympic water polo team in 1956.

Early Success

In 1959, Ueberroth graduated from San Jose State with a degree in business. He married Ginny Nicolous and moved to Hawaii, where he got a job with a small nonscheduled airline. In two years he returned to California as part-owner of the business. Ueberroth then started his own air service between Seattle and Los Angeles. Next he began a reservation service for small airlines and hotels, Transportation Consultants. He quickly expanded into hotel management and transformed his travel business into First Travel, the second-largest travel agency in the nation. Ueberroth became a millionaire while he was still in his

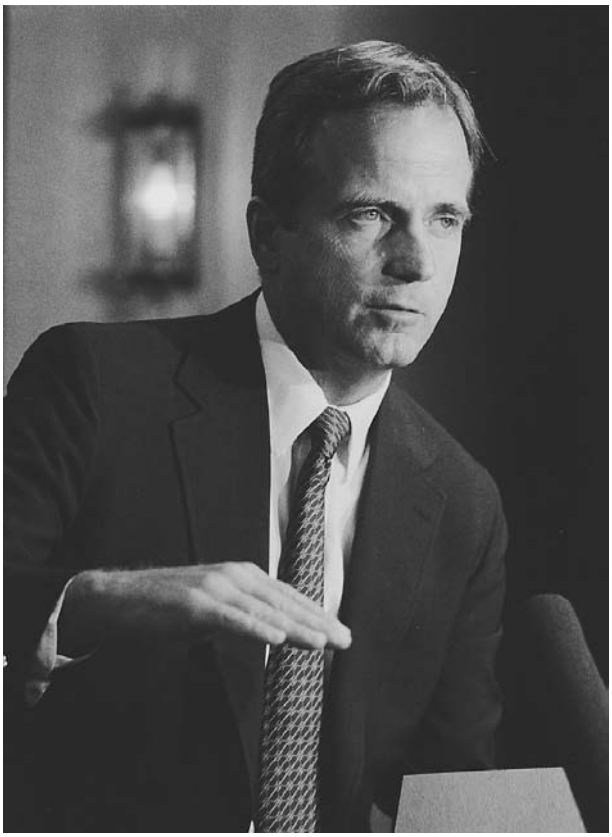

30s, and by 1978 First Travel had gross revenues of more than $300 million. Ueberroth was known for being disciplined and for giving women and younger employees managerial responsibility. Despite his position, he reserved every weekend for his wife, three daughters, and son.

Olympic Impresario

In 1978 the International Olympic Committee (IOC) awarded the 23rd Summer Olympic Games to Los Angeles. When that city, the state of California, and the government of the United States all announced that no public money would be spent on the international sporting festival, a frantic search for a capable manager was launched. Ueberroth won the post over hundreds of corporate executives. Though it meant a 70 percent cut in pay, to $104,000, he accepted the job. He sold his company for $10.6 million, and then forsook the salary to become a volunteer impresario of the 1984 games. The position vaulted him into worldwide prominence.

Ueberroth's method was to entrust responsibility to key deputies. The attorney of his old travel business, Harry Usher, actually ran the games. Ueberroth also formed the Los Angeles Olympic Organizing Committee (LAOOC), a clever blend of sporting experts, successful business executives, and a cadre of local citizens.

Searching for funds, Ueberroth decided to sell the rights to broadcast the games in a blind auction. The American Broadcasting Company (ABC) paid $225 million to show the games on TV. Ueberroth raised another $150 million from foreign television corporations. Reducing the number of corporate sponsors from the 381 at the 1980 Winter Games in Lake Placid, NY, to 30, Ueberroth set an unprecedented price of $4 million for sponsorship. With Ueberroth doing the selling personally to companies such as Coca-Cola, which donated $12.6 million. The money poured in, nearly a billion dollars.

Ueberroth stretched the Olympic rules to their maximum in not building an Olympic village, but instead housing athletes at three of the area's largest university student dormitories. He raised an army of 16,000 uniformed police and non-uniformed security personnel, plus a company of 40,000 volunteers, to keep the games orderly. A $100 million expenditure on police, undercover agents, and security personnel kept the games free of the violence and threats that had marred many previous Olympics.

When a boycott of the games by the Soviet Union was announced, Ueberroth sent envoys to many nations to try to keep others from dropping out. He held the number of other boycotting nations to 16, and his secret meeting with Romanian officials prevented that country from bolting. Romania went on to win 53 medals, and, despite the boycott, nearly six million tickets were sold and the Olympics made a profit of $300 million, the first profit in 88 years. Ueberroth was hailed as a national hero, and some urged him to run for President of the United States. He was named *Time* magazine's ''Man of the Year.'' However, some critics denounced Ueberroth for selling out the games to corporate control and running them in quasi-militaristic fashion.

Baseball's Czar

Late in 1984, Ueberroth accepted the position of commissioner of professional baseball, succeeding Bowie Kuhn. One of his first acts was to restore to good standing two Hall of Fame stars, Willie Mays and Mickey Mantle, who had been banned from official baseball activities. In 1985, publicly positioning himself as the representative of fans, Ueberroth helped broker a five-year agreement between major league players and owners, ending a one-day players' strike. Ueberroth also opened the door to managerial and administrative positions for minorities, made great progress toward addressing the game's growing drug problems, and, using his well-honed business skills, reversed the financial decline of the sport, at least temporarily. When he took over, 21 of the 26 teams claimed to be losing money; none were in the red when he left the job in 1989. Under Ueberroth's regime, baseball's attendance increased, its national television revenues doubled, and its income from merchandising increased 16 times. Of his term as commissioner, baseball writer Daniel Okrent noted in *Sports Illustrated:* ''To a job previously occupied by the ineffectual (Bowie Kuhn), the invisible (General William Eckert), the inconsequential (Ford Frick) and the incomprehensible (Happy Chandler), Ueberroth brought an authority, an effectiveness and a public visibility that matched those of Judge Kenesaw Mountain Landis, the man for whom the job was invented in 1920.''

However, during Ueberroth's reign, baseball owners were found guilty of collusion in joining together to hold down player salaries during the 1985-1987 period, even as the clubs' revenues increased significantly. Ueberroth denied knowing that collusion had taken place, but many believed it was part of his game plan for profitability. Close observers of baseball's business side believed Ueberroth and the owners laid the seeds for the player-management tensions which tore apart the game in the 1990s.

Life After Baseball

Ueberroth's next challenge, starting in 1989, was to engage in attempted corporate turnarounds, with mixed success. The companies he tried to revamp included Eastern Air Lines, Hawaiian Airlines, and Adidas. His record was mixed; Hawaiian Airlines went bankrupt and Ueberroth's investor group lost $37 million. In 1992, Ueberroth flirted with a run for the office of U.S. Senator, then backed out. That same year, he was appointed volunteer head of the Rebuild Los Angeles commission, a group seeking to revitalize South Central Los Angeles after the April 1992 riots. Though getting pledges for $500 million in corporate contributions, Ueberroth failed to overcome the political roadblocks and his disadvantage of being a suburban white millionaire Republican. He resigned after 13 months on the job with the rebuilding effort a disappointment. Returning to corporate life, Ueberroth and a partner took over the Doubletree hotel chain in 1994 and brought it increased profits.

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Karen Uhlenbeck

The mathematical research conducted by Karen Uhlenbeck (born 1942) has applications in theoretical physics and has contributed to the study of instantons. For her work in geometry and partial differential equations, she was awarded a MacArthur Fellowship.

Karen Uhlenbeck is engaged in mathematical research that has applications in theoretical physics and has contributed to the study of instantons, models for the behavior of surfaces in four dimensions. In recognition of her work in geometry and partial differential equations, she was awarded a prestigious MacArthur Fellowship in 1983.

Karen Keskulla Uhlenbeck was born in Cleveland, Ohio, on August 24, 1942, to Arnold Edward Keskulla, an engineer, and Carolyn Windeler Keskulla, an artist. When Uhlenbeck was in third grade, the family moved to New Jersey. Everything interested her as a child, but she felt that girls were discouraged from exploring many activities. In high school, she read American physicist George Gamow's books on physics and English astronomer Fred Hoyle's books on cosmology, which her father brought home from the public library. When Uhlenbeck entered the University of Michigan, she found mathematics a broad and intellectually stimulating subject. After earning her B.S. degree in 1964, she became a National Science Foundation Graduate Fellow, pursuing graduate study in mathematics at Brandeis University. In 1965, she married Olke Cornelis Uhlenbeck, a biophysicist; they later divorced.

Uhlenbeck received her Ph.D. in mathematics from Brandeis in 1968 with a thesis on the calculus of variations. Her first teaching position was at the Massachusetts Institute of Technology in 1968. The following year she moved to Berkeley, California, where she was a lecturer in mathematics at the University of California. There she studied general relativity and the geometry of space-time, and worked on elliptic regularity in systems of partial differential equations.

In 1971, Uhlenbeck became an assistant professor at the University of Illinois at Urbana-Champaign. In 1974, she was awarded a fellowship from the Sloan Foundation that lasted until 1976, and she then went to Northwestern University as a visiting associate professor. She taught at the University of Illinois in Chicago from 1977 to 1983, first as associate professor and then professor, and in 1979 she was the Chancellor's Distinguished Visiting Professor at the University of California, Berkeley. An Albert Einstein Fellowship enabled her to pursue her research as a member of the Institute for Advanced Studies at Princeton University from 1979 to 1980. She published more than a dozen articles in mathematics journals during the 1970s and was named to the editorial board of the *Journal of Differential Geometry* in 1979 and the *Illinois Journal of Mathematics* in 1980.

In 1983, Uhlenbeck was selected by the John D. and Catherine T. MacArthur Foundation of Chicago to receive one of its five-year fellowship grants. Given annually, the MacArthur fellowships enable scientists, scholars, and artists to pursue research or creative activity. For Uhlenbeck, winning the fellowship inspired her to begin serious studies in physics. She believes that the mathematician's task is to abstract ideas from fields such as physics and streamline them so they can be used in other fields. For instance, physicists studying quantum mechanics had predicted the existence of particle-like elements called instantons. Uhlenbeck and other researchers viewed instantons as somewhat analogous to soap films. Seeking a better understanding of these particles, they studied soap films to learn about the properties of surfaces. As soap films provide a model for the behavior of surfaces in three-dimensions, instantons provide analogous models for the behavior of surfaces in four-dimensional space-time. Uhlenbeck cowrote a book on this subject, *Instantons and 4-Manifold Topology,* which was published in 1984.

After a year spent as a visiting professor at Harvard, Uhlenbeck became a professor at the University of Chicago in 1983. Her mathematical interests at this time included nonlinear partial differential equations, differential geometry, gauge theory, topological quantum field theory, and integrable systems. She gave guest lectures at several universities and served as the vice president of the American Mathematical Society. The Alumni Association of the University of Michigan named her Alumna of the Year in 1984. She was elected to the American Academy of Arts and Sciences in 1985 and to the National Academy of Sciences in 1986. In 1988, she received the Alumni Achievement award from Brandeis University, an honorary doctor of science degree from Knox College, and was named one of America's 100 most important women by *Ladies' Home Journal.*

In 1987, Uhlenbeck went to the University of Texas at Austin, where she broadened her understanding of physics in studies with American physicist Steven Weinberg. In 1988, she accepted the Sid W. Richardson Foundation Regents' Chair in mathematics at the University of Texas. She also gave the plenary address at the International Congress of Mathematics in Japan in 1990.

Concerned that potential scientists were being discouraged unnecessarily because of their sex or race, Uhlenbeck joined a National Research Council planning group to investigate the representation of women in science and engineering. She believes that mathematics is always challenging and never boring, and she has expressed the hope that one of her accomplishments as a teacher has been communicating this to her students. ''I sometimes feel the

need to apologize for being a mathematician, but no apology is needed,'' she told *The Alcalde Magazine.* ''Whenever I get a free week and start doing mathematics, I can't believe how much fun it is. I'm like a 12-year-old boy with a new train set.''

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Galina Ulanova

The Russian ballerina Galina Ulanova (born 1910) was hailed as one of the greatest dancers of all time. She won international recognition for her lyricism and purity of technique and for her powerfully dramatic performances.

Galina Sergeyevna Ulanova was born in St. Petersburg on January 8, 1910, the only daughter of two dancers at the Maryinsky Theater. As a child Galina was somewhat boisterous and protested when her mother, Maria Romanova, gave her her first ballet lessons, firmly announcing that she did not like dancing. At the age of nine she was unwillingly enrolled as a boarder at the celebrated Theatre School, the training-ground of so many famous Russian dancers. Her strong character obviously prevailed even there. At the end-of-year school production of ''La Fille Mal Gardee,'' instead of being cast as a dainty peasant girl Galina Ulanova made her first appearance on stage as a boy in a clog dance!

Gradually her love for ballet developed, and her final four years at the school were spent in the class of Agrippina Vaganova, the great teacher whose notation of the Russian classical ballet system is still used today. At her graduation performance in 1928 Galina, now a delicate ballerina, danced the 7th Waltz and Mazurka of *Les Sylphides* and the Adagio from *The Nutcracker*. She expressed ribbon-like fluidity in her movements and showed an ethereal presence on stage. Her performance won her a coveted place in the Kirov Ballet Company (known then as GATOB).

The quality of her dancing was quickly noted, and in her first year she made her debut as Princess Florina in *The Sleeping Beauty*. A few months later she was given the role of the Swan Queen in Vaganova's own production of *Swan Lake*. To this role she brought poetical lyricism and sensitivity, epitomizing the very best of Russian classical technique. But it was in 1934, in Rostislav Zakharov's ballet *The Fountains of Bakhchiserai,* that the young ballerina showed she had a unique talent for the dramatic as well as the ethereal. Cast as Maria, the beautiful captive harem girl, Ulanova brought powerful drama to Pushkin's story of love, jealousy, and murder.

Climaxes Career as Juliet

For Ulanova, preparing the role of Maria (and all subsequent ones) became not just a question of learning the difficult technical steps but also of studying the character as would an actress, seeking out its nuances to shade and develop the role. Once on stage, she would lose herself so completely in the character that she was portraying that nothing else existed for her. At curtain calls she often seemed surprised at the adulation she received, for to her, her own personality had nothing to do with the ''real'' person she had been dancing.

Ulanova's performances also expressed great musicality. She once described dance as ''the embodiment of music in movement.'' She saw it as a language that brought the musical score to living vibrant form—a belief that she herself certainly subscribed to. Nowhere was that more clearly visible than when she danced what has become her most famous role—that of Juliet.

The renowned Soviet composer Serge Prokofiev was inspired by Ulanova's talent and his score of ''Romeo and Juliet'' was composed with her in mind. Leonid Lavrovsky's ballet premiered at the Kirov in 1940 with Ulanova in the leading role. She imbued Shakespeare's young heroine with sensibility and beauty and continued to convince of teenage youthfulness even when she herself was nearing retirement. For many, there are two unforgettable moments, neither one a display of dazzling technique but of communicable artistry. First, at the ball: lifted high above Romeo's head, she playfully snatches his mask and sees his face for the first time. She remains frozen in awe; her excited heartbeats seem almost audible as her whole body thrills with the quickening of first love. Secondly—and perhaps the moment most associated with Ulanova—is when Juliet hurries to seek Friar Lawrence's help with her impending marriage to Paris. With black silk cape billowing out behind her, and Prokofiev's magnificent score surging forth, Ulanova runs across the stage, managing in those simple steps to depict her anguish and despair, drawing out deep emotion both from her inner self and also from the audience. Fortunately for the dance world, the ballet has been preserved on film for future generations to treasure.

After her success as Maria and then Juliet, Ulanova recognized that she was more suited to ballets that allowed her to develop the characters theatrically, which traditional classics such as *The Nutcracker* and *The Sleeping Beauty* did not. In the following years her thoughtful and focused approach brought freshness and drama to Odette/Odile in *Swan Lake* and to Giselle. She created roles in new ballets such as *The Red Poppy, The Stone Flower,* and *Cinderella,* often moving the audience to tears with her realistic performances.

Joined Both Kirov and Bolshoi Ballets

Ulanova was a member of the Kirov Ballet for 16 years. During the hard years of World War II and the blockade by the Germans of Leningrad (now St. Petersburg), the company was evacuated to Perm in the Ural Mountains. During this time she also performed at the Bolshoi Theatre in Moscow for audiences of soldiers, many of whom had

chosen her as their pin-up girl. In 1944 she moved permanently to Moscow to join the Bolshoi Ballet Company.

Ulanova made her first western tour in 1945. She was first seen in London in 1956 and in New York in 1959. She made her farewell performance in 1962 but continued to work for 30 years as a coach, handing down her profound knowledge of the dance to top ballerinas of the Bolshoi—Maximova, Semenyaka, Semizorova, and Grachova. Galina Ulanova also accepted a few invitations to coach in other countries such as Australia and Sweden. Basically a shy person, she worked quietly, watching her pupil, and, when needed, elegantly demonstrating the filigree detailing that makes a ballerina in the truest sense. She neatly drew out of each dancer their own individuality while instilling the high standards that she herself so brilliantly evidenced in a long and esteemed career.

Ulanova took an active role throughout her life in speaking out for dance, in writing about it, and as an authority on juries of international ballet competitions. She served on important international dance and artistic committees. She was honored many times and received the (former) Soviet Union's highest order, that of ''Hero of Socialist Labor,'' twice. But it is for her breath-taking, emotional, and magical dancing that she will always be remembered.

Born without a classic ballerina's body, she had big knees, square shoulders, and a short neck, but she had a commitment to tireless structured training within a rigorous system, which allowed her to reach the pinnacle of her art within the Soviet training program. She occupies a place with Margot Fonteyn and Natalia Markova as the supreme expression of the ballerina.

Further Reading

Ulanova has written, collaborated, and contributed to ballet literature in *Ballerina's School* (Moscow, 1954); *Soviet Ballet* (London, 1954); *Prokofiev: Articles, Reminiscences* (Moscow, 1956); *The Bolshoi Ballet Story* (1959); *Ballet Today* (London, 1957). She gave interviews of note to *Dance Scene* (1980) and *Dancing Times* (London, August 1983).

Books about Ulanova include Albert Kahn, *Days with Ulanova* (1962); M. Sizova, *Ulanova: Her Childhood and Schooldays* (London, 1962); Natalia Roslavleva, *Era of Russian Ballet* (London, 1966); Vladimir Golubov, *Galina Ulanova's Dance* (Leningrad, 1948); Yuri Sloniminsky, *The Bolshoi Theatre Ballet* (Moscow, 1956); Boris Lvov-Anokhon, *Ulanova* (Moscow and London, 1956); and Valerian Bogdanov-Berezovsky, *Ulanova and the Development of Soviet Ballet* (London, 1952) and *Galina Sergeyevna Ulanova* (Moscow, 1961). □

Walter Ulbricht

The East German leader Walter Ulbricht (1893-1973) succeeded in placing his country in a fairly strong economic position and weathered more political storms than most Soviet and East European Communist leaders.

Born into a poor working-class family in Leipzig on June 30, 1893, Walter Ulbricht learned carpentry and joined the Socialist party (SPD) in 1912. A solid if uninspired student, he early showed a tendency to cling to the simple Marxist ideology of the party. Like many other young Socialists, he was increasingly alienated by SPD support of the imperial German government in World War I. It was thus not surprising that Ulbricht joined a left-wing splinter group, the ''League of Spartacus.'' After the failure of its coup against the new SPD government (which was regarded as too conservative) in January 1919, ''Spartacus'' broke up. Ulbricht and others formed a new left-wing party, the German Communist party (KPD). After an unsuccessful beginning as an agitator, Ulbricht found his niche as an organizer, first in ''Red Saxony'' and later in Berlin. He was subsequently trained in Moscow in tactics and administration.

As a member of the German Reichstag from 1928, Ulbricht helped formulate the misguided KPD tactic of attacking the Socialists, who supported the democratic Weimar Republic, instead of the real enemies of democracy, the Nazis. The revolution which the KPD expected as a result of the Nazi consolidation of power in 1933 failed to materialize, and the KPD was ruined. Ulbricht fled, moving to the Soviet Union in 1938 after serving on the Loyalist side in the Spanish Civil War.

Chosen by Stalin to return to Germany in 1945, Ulbricht organized support for the Soviet occupation. In 1946 he helped merge the old SPD and KPD in the Soviet zone into the Socialist Unity party (SED). Despite initial

appeals to all ''antifascist elements,'' the SED drifted under the control of the old Communists. At the same time, Ulbricht's star rose in the German Democratic Republic (GDR), or the former East Germany, the successor to the Soviet Occupation Zone. Elected general secretary of the SED in 1950 and the equivalent of head of state in 1960, Ulbricht came to be the strongest East German leader.

Ulbricht gained international prominence for his increasingly forceful collectivization of the East German economy and the virtual imprisonment of his people. His high voice and his goatee figured in many caricatures. Defenders of Ulbricht pointed out that he, unlike Stalin, refrained from murdering his enemies and that East Germany had finally begun to achieve a limited prosperity under his rule. Ulbricht was, however, perhaps the most unpopular Communist leader of the century because of his inflexible policies, including the building of the Berlin Wall in 1961 to prevent East Germans from fleeing the country. He resigned in May 1971 and was succeeded by Erich Honecker.

He died Aug. 1, 1973, in Berlin after having suffered a stroke two weeks earlier.

Further Reading

Ulbricht published a number of books; some of them have been translated, including *Whither Germany? Speeches and Essays* (1966). The only biography of him in English is Carola Stern, *Ulbricht: A Political Biography* (1965), which, although limited by the inaccessibility of sources and absence of a true historical viewpoint, offers an outline of the German Communist movement and Ulbricht's role in it. □

Ulfilas

Ulfilas (ca. 311-ca. 382), Arian bishop of the Visigoths, or West Goths, translated at least part of the Bible into Gothic. He developed the Gothic alphabet on the basis of the Greek and Roman alphabets and enriched the Gothic, or East Germanic, language.

Ulfilas was probably descended on his mother's side from Christian captives displaced from Cappadocia in Asia Minor in the 3d century. They converted some of the Goths to their faith and settled with them north of the Danube. Not yet 30, Ulfilas, already a leader of his people, was sent on a mission to Constantine I, the first Christian emperor of Rome, and in the same year was consecrated bishop of the Christian Goths by Eusebius of Nicomedia. For seven years he performed episcopal duties among his people north of the Danube and, persecuted by non-Christian Goths, settled his followers in Moesia (Bulgaria). He also assumed duties as judge and intellectual leader. In 381 he was summoned by the emperor Theodosius to Constantinople for conferences. He died there soon after.

The Arianism of Ulfilas led to a break between Goths and Romans which was not healed by his compromise with Nicene orthodoxy. He was one of the founders of the Arian Gothic Church, which spread with missionary intensity to other East Germanic tribes in the Mediterranean Basin, the Ostrogoths (East Goths), Vandals, and Burgundians.

It cannot be determined how much of the Bible Ulfilas translated. The ecclesiastical historian Philostorgios claims Ulfilas translated all of it except the too warlike Books of Kings; others deny this. Much of the Gospels and the Epistles of Paul, as well as fragments from Nehemiah, Ezra, and Genesis and one psalm, are preserved in later forms. He used the Septuagint for the Old Testament and a Greek text for the New Testament, translating faithfully but not slavishly, enriching his native Gothic with neologisms and syntactic constructions. Philologically this translation—practically all that exists of Gothic—is of inestimable value. Most of what remains is in the Codex Argenteus (Silver Codex) in Uppsala, Sweden. Treatises and exegetical writings in Gothic, Greek, and Latin are also ascribed to Ulfilas. The chief primary sources about him are chapters by early ecclesiastical historians and a letter by his pupil Auxentius.

Further Reading

A full-length work on Ulfilas is Charles A. A. Scott, *Ulfilas: Apostle of the Goths* (1885). Recommended for historical background is Edward A. Thompson, *The Visigoths in the Time of Ulfila* (1966). □

Ulfilas (in white)

Domitius Ulpian

Domitius Ulpian (died 228), or Domitius Ulpianus, was one of the most distinguished Roman jurists. He served as praetorian prefect and chief adviser to the emperor Alexander Severus.

Ulpian was born in Tyre in Phoenicia in the eastern part of the Roman Empire. He had a fine legal education and had considerable experience with legal practice. He appears to have reached the high administrative positions of his career by holding varied positions in the Roman civil service. Earliest references to him are to the period when he was mainly known as a legal scholar. Scattered references in his massive written works date most of them to the reign of the emperor Caracalla (211-217). However, Ulpian's productions are so numerous that presumably much of the groundwork was done earlier, under Septimius Severus (193-211), and then completed under Caracalla.

Roman legal science had always depended heavily upon extensive commentary on a relatively limited and unorganized body of law. Under the empire, the quantity of law had increased, and attempts at systematization, which were to culminate in the great legal codes of the 6th century, had begun. However, the jurisconsults, or legal consultants, remained important both in the Emperor's council and the law courts. These men published voluminously on various aspects of the law.

Ulpian belongs solidly in this tradition. His published works appeared in a wide variety of forms. There were commentaries on set pieces of Roman law such as the praetorian edict, the guide to legal procedure which had formerly been issued individually by each successive praetor but which had been standardized under the emperor Hadrian (117-138). These commentaries were often line-by-line or even word-by-word interpretations of the piece of law under examination.

Another genre of publication was the *Responses,* short answers to legal questions, whose content probably stemmed in part from Ulpian's own experience at the bar. There were pedagogical works such as the *Institutes,* a type of general survey of the Roman legal system. Very important also were the writings of Ulpian on the administrative and legal functioning of various magistracies. The latter were especially useful in bringing together legal material scattered in the various edicts of the emperors.

A valid judgment on the ability of Ulpian as a legal scholar is difficult because only fragments of many of his works exist. Certainly his legal scholarship was impressive; he was one of the most learned and competent students of Roman law, if not the most brilliantly original. The strength of his influence can be judged by the fact that his legal writings formed one of the chief sources of the *Digest* of Justinian.

The publications of Ulpian stop rather abruptly after 217. One account states that he was sent into exile under the emperor Elagabalus (218-222). If this is true, he must have been recalled soon after the accession of Alexander Severus, for his rise in office under that emperor was rapid. Earlier he had served as a legal counselor (assessor) under Papinian, another great legal scholar who had combined his legal and administrative talents in the office of praetorian prefect (203-211). By March 222 Ulpian had reached the office of prefect of the grain supply, a position near the top of the Roman civil service. By December, Ulpian was praetorian prefect, the top in the civil service. He shared the position with two officers, Flavius and Chrestus.

The Severan emperors had appreciated the need of having a top legal mind in the most important administrative post in the empire. However, the praetorian prefect was also a military commander, and the combined role produced grave tensions for a man like Ulpian. Alexander Severus held him in high esteem and heeded his advice carefully. However, Ulpian evidently tried to keep too tight a reign on the guard, and this led to his downfall. One plot was discovered in time, and Ulpian's two colleagues as praetorian prefect were removed. A second plot was more successful, and in 228 Ulpian was murdered in the presence of Alexander Severus.

Further Reading

The *Digest* of Justinian contains many excerpts from Ulpian. J. Muirhead, *The Institutes of Gaius and Rules of Ulpian* (1880), contains a translation of Ulpian's *Regulae* (*Rules*). H. F. Jolowicz, *Historical Introduction to the Study of Roman Law*

(1932; 2d ed. 1952), places Ulpian in the context of Roman legal development. □

Miguel de Unamuno y Jugo

The Spanish philosopher and writer Miguel de Unamuno y Jugo (1864-1936) was the earliest 20th-century thinker to arrive at a perspective on man and the world that can be described as existentialist.

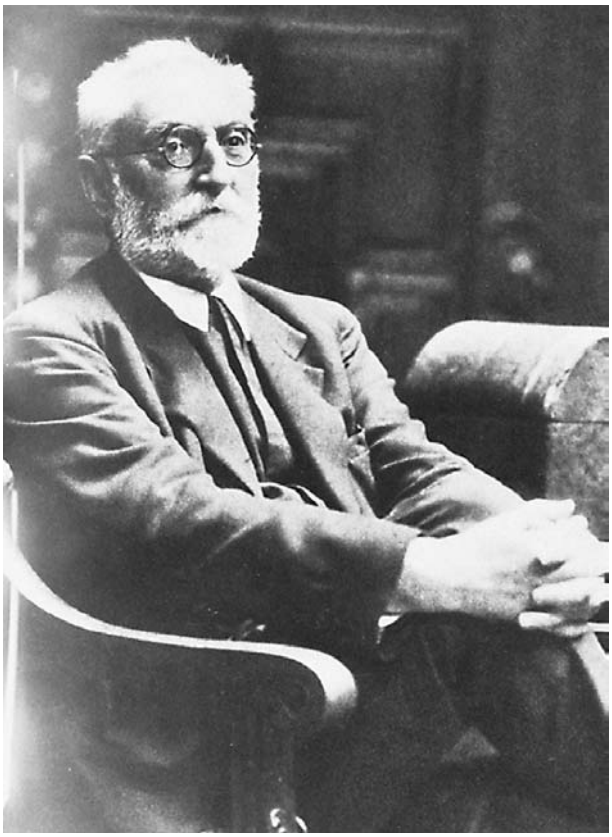

The total preoccupation of the philosophy of Miguel de Unamuno was ''the man of flesh and bone''—the concrete individual with his passions, needs, hopes, and fears as the context within which human thinking and speaking occur. Unamuno was specifically concerned with the problem of faith in the modern world—''the agony of Christianity.'' He concluded that the split between faith and reason, heart and head, could not be healed by reason; that modern man must remain in a paradoxical and agonizing tension between faith and doubt, his religious beliefs only passionate hopes in the teeth of skepticism. Unamuno intensely lived out this modern predicament of faith in his own life, and he has been called the Spanish Kierkegaard.

Unamuno was born on Sept. 29, 1864, in Bilbao. Of Basque descent, he was raised and educated in the traditional piety and provincial learning of 19th-century Spanish Catholicism. From 1875 to 1880 he attended the Instituto Vizcaíno de Bilbao. In 1880 he entered the University of Madrid, where for the first time he was thrown into a cosmopolitan world of stimulating and sharply conflicting ideas. He received his baccalaureate degree in *filosofía y letras* in 1883 and his doctorate in 1884. During his university days Unamuno ceased being a practicing Catholic and espoused the scientific outlook and methods that he found in the works of leading European philosophers of the day. At this time he also began learning a number of languages in order to be able to read books in their original language.

Marriage and Professorship

Unamuno returned to Bilbao in 1884 and spent 6 years trying to secure a professorship at a university. During this period he began writing articles in his professional field, philology, but he was also beginning to explore philosophical matters. These years also witnessed a prolonged courtship between Unamuno and his childhood sweetheart, Concepción Lizárraga, whom he was unable to marry until he had secured a university appointment. At this time he began to raise serious questions about the adequacy of scientific positivism as a philosophical outlook and to turn in an existentialist direction. Always centrally concerned with language, he found that the vocabulary of love used by the actual ''man of flesh and bone'' simply could not be reduced to scientific categories. Even more sharply, it was the acutely personal contemplation of death as the great existential limiter of love and of life that led him to a philosophical outlook and method that concerned itself wholly with the concrete individual and with his rich vocabulary of desires and meanings, of which the language of science was only one.

In 1890 Unamuno secured an appointment as professor of Greek language and literature at the University of Salamanca, and the following year he married Concepción and went immediately to Salamanca to assume his scholarly duties. In 1897 he underwent a decisive religious crisis whose outcome was a return to faith, although not to the traditional teachings of Roman Catholicism but to an intensely personal, lifelong religious struggle that found its resources both in the Spanish mystics and in the great Protestant spiritual leaders Martin Luther and Søren Kierkegaard.

First Important Publications

Unamuno's years at Salamanca were tremendously productive. His *Life of Don Quixote and Sancho,* a study of the literary figure who seemed to Unamuno to symbolize the ''soul of Spain,'' was published in 1905. His best-known work, *The Tragic Sense of Life in Men and in Peoples,* appeared in 1913. In it he explored man's ''hunger of immortality,'' which he found could not be justified or satisfied on purely rational grounds but only through paradoxical and passionate affirmation of God and eternity by a faith and hope that continually battled with doubt and despair.

From 1901 to 1914 Unamuno was rector of the University of Salamanca. He was relieved of this position because he publicly favored the Allies in World War I. Always politically outspoken, in 1924 he was exiled to the Canary Islands

because of his forceful opposition to the Spanish military dictatorship of Miguel Primo de Rivera. Unamuno managed to escape to France. Although pardoned a short time later, he refused to return to Spain. He lived first in Paris and then, after 1925, in the border town of Hendaye. While in Paris, Unamuno wrote one of his major works, *The Agony of Christianity,* published in 1925. It presents several variations on one of his favorite Gospel passages, ''Lord, I believe; help my unbelief!'' (Mark 9:23), discussing modern man's agony of faith and doubt.

Final Years

After the fall of Primo de Rivera, Unamuno returned to Spain in 1930 and was reinstated at the University of Salamanca. When the Spanish Republic was proclaimed in 1931, he was officially exonerated and elected a member of the new Parliament. When the Spanish Civil War broke out in 1936, he found himself in Falangist territory. For several months he said nothing and was allowed to continue as rector. But in October, when a ceremonial assembly at the university was used by Francisco Franco's spokesmen for vicious political propaganda, Unamuno publicly denounced the Falangist as having only brute force and not ''reason and right'' on their side. He was immediately removed as rector and kept under house arrest until his death from a heart attack on Dec. 31, 1936.

Unamuno's prolific literary production included essays, novels, and poems as well as technical works on a wide variety of philosophic, artistic, religious, and cultural themes. Very few of his writings have been translated into English. In addition to the books already mentioned, his *The Christ of Velásquez* (1920), a study, in verse, of the Spanish painter, is available in English, as are a book of poems and a volume of three short novels, *Three Exemplary Novels and a Prologue* (1920).

Further Reading

A thorough study of Unamuno's thought, which includes a detailed biographical account up to 1900, is Allen Lacy, *Miguel de Unamuno: The Rhetoric of Existence* (1967). Other critical works include Arturo Barea, *Unamuno* (1952); Julián Marías Aguilera, *Miguel de Unamuno* (trans. 1966); Paul Ilie, *Unamuno: An Existential View of Self and Society* (1967); and José Rubia Barcia and M.A. Zeitlin, eds., *Unamuno: Creator and Creation* (1967). Unamuno figures prominently in a study of modern Spanish poetry by Howard T. Young, *The Victorious Expression: A Study of Four Contemporary Spanish Poets, Miguel de Unamuno, Antonio Machado, Juan Ramón Jiménez, Federico Garcia-Lorca* (1964).

Additional Sources

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Rudd, Margaret Thomas, *The lone heretic: a biography of Miguel de Unamuno y Jugo,* New York: Gordian Press, 1976, 1963. □

José Hipólito Unánue

José Hipólito Unánue (1755-1833) was a Peruvian intellectual, educator, scientist, and journalist. He was one of the foremost physicians and thinkers of the transition period from the colonial to the independence era.

The 18th-century intellectual movement called the Enlightenment had its reflection in the viceroyalty of Peru, where a small group of individuals concerned themselves with developing and applying the revolutionary ideas of the emerging sciences. The ablest and most devoted student of these new trends in Peru was José Hipólito Unánue, an individual of diverse interests, a court physician, and an adviser of viceroys and presidents, whose life coincided with the transition from the 18th to the 19th century and from the viceroyalty to the republic.

José Hipólito Unánue was born in Arica on Aug. 13, 1755, of a well-to-do family who directed him toward an ecclesiastical career. The influence of an uncle, Father Pedro Pabón, a botanist, turned him, however, from theology to medicine and general science, in which fields he was a brilliant student. He soon won a professorship in the School of Medicine of Lima, where he instituted the systematic practice of dissection.

Seeking to apply the most modern procedures, Unánue established the San Fernando School of Medicine and was

the first to introduce vaccination in Peru. Under the enlightened Francisco Gil de Taboado, thirty-fifth viceroy of Peru (1790-1796), the first scholarly periodical, the *Mercurio peruano* (1791-1795), was established in Lima. It was a vehicle for publicizing scientific, historical, economic, political, and statistical subjects, and together with a society called Amantes del País (Friends of the Country), of which Unánue was a founder, it stimulated a highly competent group of contributors.

Under the name ''Aristo,'' Unánue contributed essays and scientific papers to the 12 volumes of the *Mercurio peruano,* but it was in 1806 that his most famous study was published in Lima. It was entitled Observations on *the Climate of Lima and Its Influence on Organic Life, Particularly Mankind,* and in it he anticipated many ideas of the science of anthropogeography. He wrote prolifically on education, metaphysics, and ethics, as well as on medicine, and he strongly defended Newtonian theories of physics and mathematics.

Unánue's intellectual distinction drew him into the political life of his time. He early embraced the cause of independence from Spain, writing a manifesto in its favor in 1812 and serving as secretary of the treasury in the provisional government. He was the presiding officer of the Constituent Congress, and as head of the Council of Ministers, he enjoyed the complete confidence of the ''Liberator,'' Simón Bolívar.

Always a man of deep moral and religious convictions and a dispassionate patriot, Unánue advocated a strong central control of public affairs. He was a member of the commission seeking to tender the government to a European prince. After the rejection of this concept of governing and the ensuing confusion in the public affairs of the new nation, he retired to private life and the resumption of his scientific interests. Greatly venerated and honored, he died on July 15, 1833.

Further Reading

Unánue figures in Bernard Moses, *Spanish Colonial Literature in South America* (1922), and Germán Arciniegas, *Latin America: A Cultural History* (1965; trans. 1967). For general historical background see Frederick B. Pike, *The Modern History of Peru* (1967). □

John Underhill

John Underhill (ca. 1597-1672), American military leader and magistrate, played an important role in the early Indian Wars in New England and in New York.

John Underhill's family was from England; his father was a mercenary in Dutch service. John was born possibly in Holland and received little formal education. In Holland he became a member of the Puritan church, although not of great conviction, and there he was married in 1628 while serving as a military student in the house of the Prince of Orange.

In 1630 Underhill went to the Massachusetts Bay Colony in America, where he organized the militia as one of its captains. He became a selectman of the town in 1634. The Puritans had little love of the military, however, and Underhill constantly had to fight for supplies. The Indian Wars came in 1637. Underhill fought in Massachusetts and in the Pequot wars in Connecticut. Returning to Boston in 1638, he became embroiled in a religious dispute and was branded an antinomian, disfranchised, disarmed, and discharged. He returned to England and wrote a book dealing with the Pequot wars.

By 1639 Underhill was in Boston again, where he was arrested and tried before the General Court for making contemptuous speeches. Found guilty, he was banished and fled to Dover, N.H., just in time to avoid trial for adultery. At Dover he became governor of the colony and stoutly resisted Massachusetts' claims to the region. However, he begged forgiveness of the Boston church for adultery and even returned to make a public confession; but he was adjudged insincere and excommunicated. Finally he was reinstated in the church, and in 1641 the sentence of banishment was removed.

At the invitation of the New Haven Court, Underhill moved to Stanford, Conn., in 1643 as captain of militia but quickly resigned to take employ with the Dutch in New Amsterdam (New York) to fight the Native Americans in that region. He settled on Long Island and became a member of the Council of New Amsterdam, but when he denounced Governor Peter Stuyvesant as a tyrant, he was almost tried for sedition. Moving to Rhode Island, he was commissioned a privateer in 1653 and seized the property of the Dutch West Indies Company at Hartford, Conn.

During the Anglo-Dutch War of 1665-1667, Underhill fought with the British to conquer New Amsterdam, and there in 1665 he became surveyor of customs for Long Island. Later he served as high constable and undersheriff of North Riding, Yorkshire, Long Island. He died on Sept. 21, 1672.

Further Reading

For details of Underhill's early activities see his *News from America* (1638). Biographies include two favorable treatments, J. C. Frost, *Underhill, General* (4 vols., 1932), and H.C. Shelley, *John Underhill* (1932). Less favorable is L. E. and A. L. de Forest, *Capt. John Underhill* (1934). Also valuable is John Winthrop, *Winthrop's Journals,* edited by J. K. Hosmer (2 vols., 1908). □

Sigrid Undset

The Norwegian novelist Sigrid Undset (1882-1949) was internationally acclaimed for the historical novel ''Kristen Lavransdatter.'' She won the Nobel Prize in literature in 1928.

Sigrid Undset was born on May 20, 1882, in Kalundborg, Denmark, the daughter of a distinguished Norwegian archeologist and a Danish mother. She grew up in Oslo in a closely knit family where her interest in history and literature was early awakened. Her father died when she was 11, leaving the family in financial difficulties. Her first 11 years are movingly described in the autobiographical novel *The Longest Years* (1934). She had intended to study painting but was forced to work in an office for 10 years, until she began to earn enough from her books to quit and devote herself to writing.

Sigrid Undset's authorship was a reaction against the Norwegian literature of her contemporaries. On the basis of her experiences among the working women of Oslo—whose rootless lives seemed to contrast so sharply with her own homelife—she came to believe that most of the new liberal ideals and freedoms were illusory and that a fulfilling life could only be based on a sense of personal responsibility.

From the beginning until *Kristen Lavransdatter,* Sigrid Undset's fiction deals almost exclusively with contemporary women in their search for values that will give their lives meaning. Her fortunate heroines are those who find something greater than their own egos—a strong, enduring love, children, a home and, finally, religious faith. The strength of the best of these novels and stories lies in their vivid realism, their compassionate objectivity, and Sigrid Undset's remarkable gift for characterization. The outstanding work of this period is the novel *Jenny* (1911), shocking in its time for its bold erotic descriptions.

Kristen Lavransdatter (1920-1922) is Sigrid Undset's masterpiece, one of the great historical novels in world literature. Its greatness lies in the way she brings to life a distant age and yet shows us the universally human beneath the medieval forms. The rich and complex Kristen dominates the novel, in her rebellion, her joys and suffering, and her gradual growth as a woman.

In 1924 Sigrid Undset converted to Catholicism. Her authorship from this time on directly reflects her religious convictions. The two-volume novel *The Master of Hestviken* (1925-1927) is much more tendentious than *Kristen,* although it contains many powerful scenes. After these historical novels, Sigrid Undset returned to novels of contemporary life, now with a clear Catholic message: *The Wild Orchid* (1929), *The Burning Bush* (1930), *Ida Elisabeth* (1932), *The Faithful Wife* (1936), and *Madame Dorothea* (1939).

As one of Norway's most prominent anti-Nazi writers, Sigrid Undset was forced to flee to America after the German invasion. While there she worked actively for Norway's cause and also wrote a book about her flight, *Return to the Future* (1942), and a book of memoirs, *Happy Times in Norway* (1942). Sigrid Undset died at her home at Lillehammer on June 10, 1949.

Further Reading

For a discussion of Sigrid Undset's life and work see Harald Beyer, *A History of Norwegian Literature* (1964); Alrik Gustafson, *Six Scandinavian Novelists* (1966); and Carl F. Bayerschmidt, *Sigrid Undset* (1970).

Additional Sources

Brunsdale, Mitzi, *Sigrid Undset, chronicler of Norway,* Oxford England; New York: Berg; New York: Distributed in the US and Canada by St. Martin's Press, 1988.

Dunn, Margaret, Sister, *Paradigms and paradoxes in the life and letters of Sigrid Undset,* Lanham, Md.: University Press of America, 1994. □

Giuseppe Ungaretti

The Italian poet Giuseppe Ungaretti (1888-1970) was the creator and major representative of Italian hermetic poetry.

Giuseppe Ungaretti was born on Feb. 10, 1888, in Alexandria, Egypt, of Italian parents who had emigrated from the countryside around Lucca. At an early age he lost his father, who had been working as a laborer on the Suez Canal project; his mother continued to run a baker's oven to maintain the family. Until 1905 Ungaretti frequented the Istituto Don Bosco and the École Suisse Jacot, and in 1912 he went to Paris to study at the Collège de France and the Sorbonne. He met and befriended poets and artists such as Guillaume Apollinaire,

Pablo Picasso, Giorgio de Chirico, Georges Braque, and Amedeo Modigliani. In 1915 his first poetry was published in the journal *Lacerba*.

During World War I Ungaretti served as an infantry soldier on the Italian front and in the Champagne. After the war he settled in Paris and in 1919 married Jeanne Dupoix. In 1921 the couple moved to Rome, where Ungaretti held a job in the Ministry of Foreign Affairs. In the early 1930s he traveled as a special correspondent for the *Gazzetta del popolo* and also went on several lecture tours throughout Europe.

During a congress of the Pen Club in Brazil in 1936, Ungaretti accepted the offer of the chair of Italian language and literature at the University of São Paulo. Upon his return to Italy in 1942, he was elected a member of the Italian Academy and took the chair of modern Italian literature at the University of Rome. After the death of his wife in 1958, he traveled extensively. He died in Milan on June 1, 1970. He was the recipient of numerous literary prizes.

While still in school in Egypt, Ungaretti became acquainted with French symbolist poetry, particularly that of Stéphane Mallarmé. The example of the French symbolists, and later that of Paul Valéry and Apollinaire, led him to adopt his particular hermetic ''technique of obscuration.'' Such a closed diction derives its characteristics from the basic symbolist beliefs in the magic qualities of the word and the conviction that the poet is the keeper of arcane secrets. Thus, as Ungaretti once said, true poetry must have the ''obscure sense of revelation.'' The technique avails itself of all possibilities to give the single word greater relief, be it through abolition of punctuation, typographical or stylistic isolation, or epigrammatic composition. Ungaretti always professed to be preoccupied with ultimate questions of man's existence, with the mysteries of life, and he gave his entire work the title *Vita d'un uomo*.

Ungaretti's first collection of verse, *Il porto sepolto* (1916), was published in an edition of 80 copies and represented a definite break with traditional forms. The poems grew out of his first year's experience in the trenches of Monte San Michele. *Allegria di naufragi* (1919) is a testimony of self-revelation after the experiences of war. Typical is the long poem *I fiumi,* in which he tries to define his heritage. The central collection of Ungaretti's poetry, *Sentimento del tempo* (1933), appeared after an interval of 14 years, and he spoke of the ''most slow distillation'' of this work. *Il dolore* (1947) is a group of 17 poems written under the impression of the death of his son at the age of nine. With the sequence of the compositions contained in *La terra promessa* (1950) Ungaretti adopted more extensive poetic forms and also returned to a modified hendecasyllable. *Un grido e paesaggi* (1952) contains poetry written between 1939 and 1952.

Further Reading

The most concise monograph in English on Ungaretti is Glauco Cambon, *Giuseppe Ungaretti* (1967). A substantial study of Ungaretti's work in the broad context of hermetic poetry is in Joseph Cary, *Three Modern Italian Poets: Saba, Ungaretti, Montale* (1969). Recommended for general historical background are the preface in Carlo Luigi Golino, ed., *Contemporary Italian Poetry: An Anthology* (1962), and Eugenio Donadoni, *A History of Italian Literature* (2 vols., trans. 1969).

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John Updike

Author John Updike (born 1932) mirrored his America in poems, short stories, essays, and novels, especially the four-volume ''Rabbit'' series.

John Updike was born on March 18, 1932, in Shillington, Pennsylvania. His father, Wesley, was a high school mathematics teacher, the model for several sympathetic father figures in Updike's early works. Because Updike's mother, Linda Grace Hoyer Updike, nurtured literary aspirations of her own, books were a large part of the boy's early life. This fertile environment prepared the way for a prolific career which began in earnest at the age of 22, upon the publication of his first story, ''Friends from Philadelphia,'' in the *New Yorker* in 1954.

Updike admired the *New Yorker* and aspired to become a cartoonist for that periodical. He majored in English at Harvard where he developed his skills as a graphic artist and cartoonist for the *Lampoon,* the college's humor magazine. In 1953, his junior year at Harvard, he married Mary Pennington, a Radcliffe art student. Upon graduation the following year, Updike and his bride went to London where he had won a Knox fellowship for study at the Ruskin School of Drawing and Fine Art in Oxford.

He returned to the United States in 1955 and took a job as a staff writer at the *New Yorker* at the invitation of famed editor E. B. White, achieving a life-long goal. But after two years and many ''Talk of the Town'' columns, he left New York for Ipswich, Massachusetts, to devote himself full time to his own writing.

Twenty Years of Poetry

Updike began his remarkable career as a poet in 1958 by publishing his first volume, a collection of poems titled *The Carpentered Hen*. It is a book of light, amusing verse in the style of Ogden Nash and Robert Service. The poetry possesses several stylistic conventions shared by his fiction: careful attention to the sounds of words and the nuances of their meanings, the use of popular culture by identifying objects by familiar brand names, and the mimicry of the popular press through advertising language and newspaper editorial boosterism. For example, a trivial snippet from *Life* magazine becomes the basis of a poem called ''Youth's Progress,'' which ostensibly details the physical metamorphosis of a young boy into an adult. ''Dick Schneider of Wisconsin . . . was elected 'Greek God' for an interfraternity ball,'' states the original excerpt from *Life*. The poem takes its cue from this by citing the common milestones of developing youth: ''My teeth were firmly braced and much improved./ Two years went by; my tonsils were removed.'' The poet then playfully contrasts the narcissistic concerns of

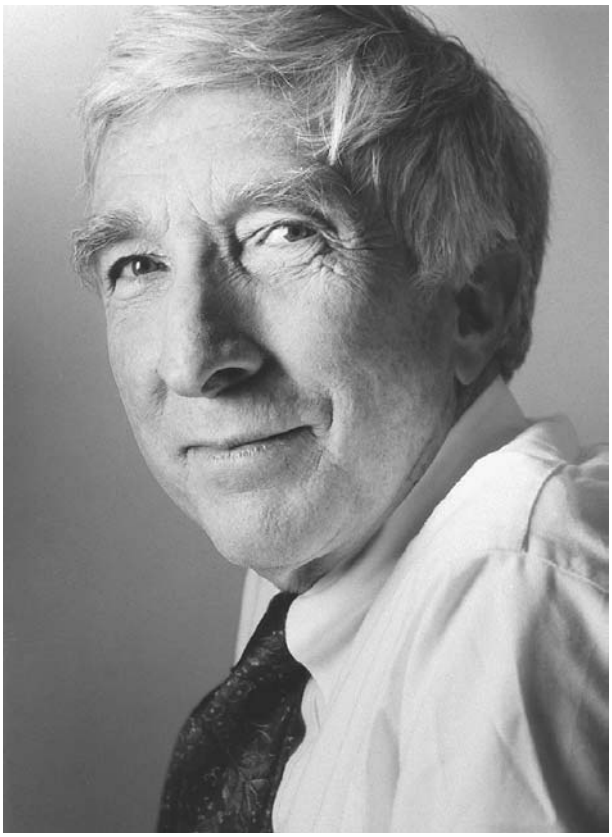

youth with the uniquely American optimistic faith in democracy, culminating in the assertion that even Greek divinity is accessible to the common man: ''At twenty-one, I was elected Zeus.''

Updike's output of light verse diminished with the publication of each succeeding volume of poems, and he stated later that he ''writes no light verse now.'' His poetry has been collected in several volumes, among them *Telephone Poles and Other Poems* (1963); *Midpoint* (1969), which is an introspective assessment of the midpoint of his life; and *Tossing and Turning* (1977), which some critics consider his finest collection of verse. Much of the verse has been collected in a chronological format in a one-volume edition called *Collected Poems: 1953-1993* (1993). Updike's poetry continued to appear in publications such as *Poetry* and the *New Yorker*.

The ''Rabbit'' Series and Other Novels

John Updike's first novel, published in 1959, was called *Poorhouse Fair*. It is a dystopian portrayal of an imaginary place under cruel conditions in the tradition of George Orwell and Aldous Huxley, depicting life in a welfare state projected twenty years into the future, the late 1970s. The conflict between Conner, the young prefect of the home with an obsession for order, and Hook, a 94-year-old inmate who rebels against regimentation, is unresolved by the end of the novel, causing certain critics considerable discomfort with its ambiguity, especially Norman Podhoretz and other *Commentary* reviewers.

Although Updike's reputation rests on his complete body of works, he was first established as a major American writer upon the publication of his novel *Rabbit Run* (1960), although at that date no one could have predicted the rich series of novels that would follow it. It chronicled the life of Harry (Rabbit) Angstrom, creating as memorable an American character as Hester Prynne, Jay Gatsby, and Bigger Thomas. Harry Angstrom's life peaked in high school where he was admired as a superb basketball player. By the age of 26 he is washed up in a dead-end job, demonstrating gadgets in a dime store, living a disappointed and constricted life: ''I once did something right. I played first-rate basketball. I really did. And after you're first-rate at something, no matter what, it kind of takes the kick out of being second-rate.'' His primal reaction to this problem is to run (as would his namesake). And like Christian in the beginning of *Pilgrim's Progress,* he runs, fleeing his wife and family as though the salvation of his soul depends upon it. The climax of Rabbit's search results in tragedy, but it is to the credit of Updike's skill that great sympathy for a not-very-likable character is extracted from readers.

The second novel in the series, *Rabbit Redux* (1971), takes up the story of Harry Angstrom ten years later at the age of 36. Updike continues Rabbit's story against a background of current events. The novel begins on the day of the moon shot. It is the late 1960s and the optimism of American technology is countered by the despair of race riots, anti-Vietnam protests, and the drug culture. Rabbit is nostalgic for the secure serenity of the Eisenhower years. But his world is unsettled by realization that the old way of life is rapidly disappearing, his mother is dying of disease, and his father is aged. Rabbit has become complacent in the face of change. His wife, Janice, from whom he fled in *Rabbit Run,* now flees him and his inertia. His family is falling apart, mirroring divisive problems of the country at large. Rabbit finally overcomes his complacency and brings ''outsiders'' into his home, attempting to reconstitute his family. Although some critics were disappointed, Charles Thomas Samuels and Eugene Lyons among them, most, like Brendan Gill and Richard Locke, considered *Rabbit Redux* a successful novel.

The next book in the series was *Rabbit Is Rich* (1981), which won the 1982 Pulitzer Prize. Rabbit is 46 and finally successful, selling Japanese fuel-efficient cars during the time of the oil crisis in the 1970s. In this novel Rabbit's son Nelson's failure becomes the counterweight to Rabbit's success. Updike describes an upper-middle-class milieu of Caribbean vacations and wife-swapping. Nelson revives Rabbit's vice of irresponsibility but without the grace Rabbit possessed in his youth. Rabbit again becomes the source of family salvation. He steps in for the missing Nelson to be present at the birth of his grandchild. In a sense, the loss of momentum represented by the fuel shortage and the consequent slowing of industry, and even the aging Harry Angstrom, is tentatively renewed by this young life. Updike offers slender hope in a bleak American landscape.

Rabbit at Rest (1990) brings Rabbit into the 1980s to confront an even grimmer set of problems: AIDS, cocaine addiction, and terrorism. Rabbit suffers a heart attack and is

haunted by ghosts of his past. Death looms ever larger. The fragility of life and the randomness of death are represented for Harry by the Lockerbie tragedy where death becomes as inevitable as ''falling from the burst-open airplane: he too is falling, helplessly falling, toward death.'' In these four novels an insignificant life presses and insists itself upon our consciousness, and we realize that this life has become the epic of our common American experience recorded over three decades.

Updike wrote many other major novels, including *The Centaur* (1963), *Couples* (1965), *A Month of Sundays* (1975), *The Witches of Eastwick* (1984), and *Brazil* (1993). Updike was also the author of several volumes of short stories, among them *Pigeon Feathers* (1962), *The Music School* (1966), *Bech: A Book* (1970), *Museums and Women* (1972), and *Bech Is Back* (1982). His novel *In the Beauty of the Lilies* (1996) was met with mixed reviews from such esteemed literary critics as Gore Vidal. In addition to being a prolific novelist, Updike also released several volumes of essays, two being *Odd Jobs* (1991) and *Just Looking: Essays on Art* (1989). In 1996, he released a collection, *Golf Dreams: Writings on Golf* (1996), which was met with favorable reviews. David Owen wrote in the *New York Times Book Review,* ''Like plenty of other golfers, I suspect, I wish that John Updike had spent fewer man-years dutifully weighing the merits of unappealing foreign novels and more reflecting on his slice.''

Updike has been honored throughout his career: twice he received the National Book Critics Circle Award and the Pulitzer Prize. He also received the American Book Award and was elected to the American Academy of Arts and Letters. Updike has been one of the most prolific American authors of his time, leading even his most ardent fans to confess, as Sean French did in *New Statesman and Society,* ''. . .Updike can write faster than I can read. . .''

Further Reading

For Updike's discussion of himself and his work, his own *Picked-up Pieces* (1975) is useful because it contains interviews of Updike by others. Michael A. Olivas has compiled a useful bibliography called *An Annotated Bibliography of John Updike Criticism, 1967-1973*. For an early dissenting opinion on Updike see Norman Podhoretz's *Doings and Undoings* (1964). For good, concise, non-ideological discussions of Updike and his novels, see Robert Detweiler's Twain Edition of *John Updike* (1984). See also Donald Greiner's *John Updike's Novels* (1984). For a wide selection of reviews and essays, see William Macnaughton's *Critical Essays on John Updike* (1982). □

Richard Upjohn

Richard Upjohn (1802-1878) was an English-born American architect whose expressive vocabulary of Gothic design helped to make this style popular in the mid-19th century.

Richard Upjohn was born in Shaftesbury, Dorsetshire, on Jan. 22, 1802. At the age of 27 he went to America with his wife and son. Upjohn became a skilled cabinetmaker before entering the profession of architecture, which explains his penchant for precise, meticulous architectural decoration. Detailed Gothic buildings probably gave him more pleasure to design and construct than the currently popular Greek revival style, whose proportions he could approve but whose paucity of decoration was to him absurd.

In 1830 Upjohn settled in New Bedford, Mass., where he was listed as a carpenter and worked in the office of an oil and lumber merchant. Within 3 years Upjohn began designing buildings. The first was a house for Isaac Farrar in Bangor, Maine (1833-1836), in the prevailing Greek revival style. His first church was St. John's, Bangor (1836-1838; destroyed), in the Gothic style, with which he was thereafter identified.

In 1839 Upjohn moved to New York when he was asked to design a new Trinity Church (1839-1846). It is now considered his finest ecclesiastical work. In plan, decoration, and character it is modeled after the church building concepts of the English Ecclesiologists, who believed in returning directly to medieval architecture and liturgy for inspiration. The effect is clear and precise, though to some extent it lacks integration between ornament and structure.

Trinity Church set the tone for numerous other Gothic churches throughout America, and it helped Upjohn get a large number of commissions which placed him at the top of his profession. His other notable churches are the Church of the Ascension, New York City (1840-1841); Christ Church, Brooklyn (1841-1842); Grace Church, Providence, R.I. (1847-1848); Grace Church, Utica, N.Y. (1856-1860); St. Peter's, Albany, N.Y. (1859-1860); Central Congregational Church, Boston, Mass. (1865-1867); and St. Thomas's, New York City (1868-1870)—all designed in variations of the Gothic theme.

Upjohn's public and commercial buildings were generally done in an Italianate style with semicircular, arched windows and doors. They are monotonous in the repetition of motifs and lack compensating decoration.

Sporadic attempts to form an association of professional architects were made for 2 decades before Upjohn and 12 other New York architects organized as the American Institute of Architects in 1857, with Upjohn as first president. The list of members soon included all the best architects of the era, and the institute is still central to all professional activity in the country.

Rural Architecture (1852) is Upjohn's only complete book, though many drawings and photographic views of his buildings appeared in contemporary magazines. He died in Garrison, N.Y., on Aug. 16, 1878. His most important pupil was his son Richard M. Upjohn.

Further Reading

The definitive book on Upjohn is Everard M. Upjohn, *Richard Upjohn: Architect and Churchman* (1939; repr. 1968). □

Urban II

Urban II (1042-1099) was pope from 1088 to 1099. He laid the foundations for the papal monarchy, and his pontificate marked a turning point in the institutional organization of the papacy and in papal-imperial relations.

Otto (or Odo) de Lagery, who became Urban II, was born near Châtillon-sur-Marne of a great French noble family. He grew up at Reims, where he became archdeacon, and at Cluny, where he became a monk and then prior. In 1078 Gregory VII created him cardinal bishop of Ostia. Loyally supporting Gregory's reforming ideals, he represented the Pope on numerous successful missions to France and Germany.

On March 12, 1088, Otto was elected pope and took the name Urban II. Though he was a convinced Gregorian, he was less fiery and passionate than Gregory VII and more politically astute about realizing a program of reform. Whereas Gregory VII had neglected the ties that bound the papacy and southern Italy, Urban II carefully cultivated them, seeing in them a political means for resisting the German emperor.

Soon after his election Urban went to Sicily to renew the alliance with Roger Guiscard and to establish one with the Greek emperor, thus laying the foundations for the good relations that obtained between Rome and Byzantium throughout his pontificate.

In November 1088 Urban reestablished himself in Rome with the aid of Norman troops, which he used against the imperial antipope Clement III. Ten months later Urban left Rome for southern Italy to preside over a council of 70 bishops concerned with lay investiture. Together with comparable later councils in northern Italy, Germany, and France, this meeting symbolized Urban's effort to reform the Church throughout Europe along Gregorian lines, especially by isolating the hostile German emperor Henry IV. To further his aims against Henry, Urban sanctioned political marriages and formulated military alliances, chiefly the first Lombard League (1093). In November 1093 an assembly of rebellious German nobles made common cause with the Pope at Ulma, swearing obedience to his representative.

In March 1095 at Piacenza, Urban officiated at a reunion of the entire reform-oriented episcopate—by a chronicler's estimate a gathering of more than 4,000 prelates and 30,000 laymen. Also in attendance (and further bearing witness to the power of the Pope) were Henry IV's estranged wife, Praxedis, an embassy from Philip I of France, and an embassy from the Greek emperor seeking help against the Turks.

After the council adjourned, Urban triumphantly proceeded north, continuing with the work of restoring papal authority wherever it had been usurped by secular power. From Nov. 18 to Nov. 28, 1095, he convened a council at Clermont, France, where, in addition to excommunicating King Philip I of France, he reaffirmed the

primacy of papal power over the entire Church. On November 27 Urban solemnly proclaimed the First Crusade against the infidels. By mobilizing Europe's chivalric elements to his cause, Urban proved that he had not only excluded the German emperor but that he had displaced him as leader of Europe. On July 15, 1099, the crusaders entered Jerusalem; but Urban died on July 29, 1099, before the news reached him. He was beatified on July 14, 1881.

Urban left behind the solid foundations of emerging papal monarchy. In seeking to create for the papacy a central governmental structure modeled on that of the French royal court, he invented the papal curia—an organ that put the papacy on an equal footing with the emerging feudal monarchies of Europe. His organizational efforts also included the discovery and use of legal texts for bolstering papal authority. In 1140 they were systematized in the famous *Decretum of Gratian,* which, because it emphasized the pope's legislative and dispensatory powers, became the starting point for 12th-century ecclesiastical law.

Further Reading

Virtually all studies of Urban II are in French or German. Good general studies in English which include Urban II are Henry Hart Milman, *History of Latin Christianity* (8 vols., 1861-1862; 4th ed., 9 vols., 1872); Ferdinand Gregorovius, *History of the City of Rome in* the *Middle Ages* (trans., 8 vols., 1894-1902); and Geoffrey Barraclough, *The Medieval Papacy* (1968). □

Urban VI

Urban VI (1318-1389) was pope from 1378 to 1389. During his pontificate began the Great Schism of the Church, during which rival popes at Rome and Avignon claimed legitimacy and divided the loyalties of Europe.

Bartolomeo Prignano, who became Urban II, was born in Naples. He became archbishop of Bari and an influential figure in the papal court, although he was never a cardinal. Before his pontificate, he was known as a competent Church official who was interested in reforming the Church to meet the growing criticism of the times. Much of this criticism stemmed from the ''Babylonian Captivity'' (1309-1377), or removal of the papacy to Avignon in France. Pope Gregory XI returned the papacy to Rome in 1377 but died in 1378. When the College of Cardinals met to elect his successor, feeling ran high. Outside the conclave, the people of Rome clamored for the election of an Italian pope and even threatened to murder the cardinals. On April 8, 1378, the cardinals decided that, under the circumstances, the wisest choice was Prignano, who took the name Urban VI.

But almost immediately, the cardinals began to quarrel with the new pope, who angered them both by his attempts to make unwelcome reforms in the papal court and by his undiplomatic personality. Thirteen of the cardinals left Rome and went to the city of Fondi. On Aug. 9, 1378, they declared Urban's election invalid, and on September 20 they elected a new pope, Clement VII (Robert of Geneva, a cousin of the king of France). Thus began the Great Schism.

Even today there is disagreement about the legitimacy of the dissident cardinals' action and about their motives. The cardinals themselves argued that Urban's election was invalid because it occurred under duress, but they waited four months before they objected. Another factor was the personality of Urban VI, who by all accounts was short-tempered, stubborn, and, in the opinion of some, abnormally violent. Undoubtedly he alienated the cardinals by his manner. But it is probable also that France feared a loss of power from the papacy's return to Rome and so persuaded the French faction of the cardinals to bring a pope to Avignon again. In any case, the Great Schism brought Urban VI the support of France's enemies and brought Clement VII the support of France and its allies, creating years of bitterness and much loss of prestige for the papacy.

On Nov. 29, 1378, Urban excommunicated his rival; Clement VII retaliated in kind, and both popes declared their own legitimacy to the end of their lives. Urban VI died on Oct. 15, 1389.

Further Reading

For the pontificate of Urban VI the best general history in English is Mandell Creighton, *A History of the Papacy during the Period of the Reformation,* vol. 1 (1882). However, the definitive work on Urban's part in the Great Schism is Louis Salembier, *The Great Schism of the West* (trans. 1907). See also Walter Ullmann, *The Origins of the Great Schism* (1948). □

Harold Clayton Urey

The American Scientist Harold Clayton Urey (1893-1981) received the Nobel Prize for chemistry in 1934 for his discovery of deuterium, the isotope of heavy hydrogen.

Harold Clayton Urey was born on April 29, 1893, in Walkerton, Ind., the son of Samuel Clayton Urey and Cora Rebecca Reinoehl Urey. After graduation from high school at 18, followed by some three months of education training at Earlham College, Harold taught in small country schools in Indiana and then Montana, where the family had moved. In 1914 he entered Montana State University (Bozeman) and graduated in three years with a baccalaureate in science.

The United States entered World War I in 1916 and Urey began work at the Barrett Chemical Company in Frankford near Philadelphia, preparing toluene for the production of TNT (trinitrotoluene) in 1917. In 1919 he returned to Montana to teach in the department of chemistry for 2 years. In 1921 he entered the graduate school at the University of California, Berkeley. Urey's interest focused upon molecular structure, a new field for scientists in the

United States. His doctoral research on the conductivity of cesium vapor led him to the theory of thermal ionization in stellar atmospheres. Within two years he received the doctorate (1923) and, with a Scandinavian Foundation fellowship, later studied in Copenhagen at the Institute of Theoretical Physics, headed by Niels Bohr.

During his residence at Berkeley and Copenhagen, Urey began to work with some of the most prominent physicists and chemists of the 20th century, including Werner Heisenberg, Wolfgang Pauli and Georg von Hevsey. In Hamburg, Germany, he met he met Albert Einstein and James Franck, both of whom became his lifelong friends. In 1924 he returned to the United States to take a National Research Council fellowship at Harvard but instead accepted a faculty position as associate in chemistry at Johns Hopkins University, where he remained until 1929. There he and Russel Bichowsky hypothesized the idea of electron spin to explain the fine structure of the atomic spectral lines.

Between 1923 and 1929, Urey published 20 scientific papers or notes, almost all of them on aspects of atomic structure and the others on molecular band spectroscopy. In 1930 the book *Atoms, Molecules, and Quanta,* by A. E. Ruark and Urey, appeared. It became, and remained for a long time, one of the standard texts on the subject. Urey also published *The Planets: Their Origins and Development* in 1952.

While at Johns Hopkins, Urey married Frieda Daum in 1926. Her intelligence, good humor and warm hospitality made the Urey house a meeting place for scientists and intellectuals of all fields. As a tribute to her, the University of California at San Diego named its first large building the Harold and Frieda Urey Hall. The Ureys had four children: Gertrude, Elizabeth, Frieda Rebecca, Mary Alice and John Clayton.

In 1929 Urey became associate professor of chemistry at Columbia University in New York and professor in 1934. He refined his interest in sub-atomic and molecular structure and discovered a discrepancy in the atomic weight of hydrogen compared with that of oxygen, as measured by chemical means and by mass spectrometry. The discrepancy led to his identification of a heavy isotope of hydrogen (deuterium) found in concentrations of about 1 part per 5,000. Calculating that the heavy isotope would boil less easily than the lighter, he had a friend at the Bureau of Standards, Ferinand G. Brickwedde, distill hydrogen. In the residue they and George M. Murphy discovered *heavy water,* molecules with one atom of oxygen and two atoms of hydrogen or deuterium. This led to Urey's award of the Nobel Prize for Chemistry in 1934.

Journal of Chemical Physics, published by the American Institute of Physics for the new breed of physical chemists interested in subatomic and molecular spectroscopy and structure. He remained editor until 1941, established the journal's preeminent reputation and the name of the field, chemical physics.

Urey's scientific work at Columbia became more and more concerned with the separation of isotopes of the lighter elements. The rarer isotopes of oxygen, nitrogen, carbon, and sulfur were concentrated. When full-scale work began at Columbia on the separation of the rare fissionable lighter isotope of uranium, U^{235}, from the much more abundant U^{238} , Urey became project head.

He then served as one of three program chiefs of the Manhattan Project. Even after the project's successful conclusion at Oak Ridge, Tennessee, he felt discouraged. The atmosphere of secrecy, the tight time schedule, and the limitations and conflicts of the work oppressed him.

After the war Urey, along with many others, was attracted to the plan of Chancellor Hutchins to build a group of research institutes at the University of Chicago. When the new institutes were founded, Urey was in the Institute for Nuclear Studies, later to become the Enrico Fermi Institute. For a while Urey, uncharacteristically, still suffering from the trauma of the war work, tended to drift, and he looked for new fields to conquer. He soon became interested in the past history of the earth and the planetary system. He initiated the use of analysis of the isotopic abundance in sea fossils to estimate the temperature of past oceans and helped prepare the most commonly accepted table of the elements. He also worked on meteoritic ages, composition, and classification. But his abiding interest then became earth's moon: Many of his later papers concerned the possible character of its formation and past history. He influenced astronomers and others to consider chemical evidence in the origin of the solar system and later became an active consultant to NASA, Lunar Sciences, and to the Space Science Board, National Academy of Sciences.

The trials of Ethel and Julius Rosenberg, who were accused of stealing secrets relating to the construction of the atomic bomb, attracted Urey's interest in 1952. The letters in their defense that he wrote to President Harry S. Truman, the *New York Times* and the presiding trial judge received mixed reviews from the public, but they further cemented his relationship with Albert Einstein, who wrote Urey a strong letter of support.

In 1958 Urey moved to the Scrimps Institution of Oceanography in La Jolla, where he continued to teach and to do active research in the general field of geochemistry and planetary science. He received numerous honors besides the Nobel Prize, including 23 honorary doctorates and membership or fellow of some 25 societies or academies. His bibliography of scientific publications exceeds 200 titles.

Urey later became a member of the Union of Concerned Scientists. In 1975 the organization petitioned then President Gerald Ford to limit the expansion of nuclear power plants. Urey's expressed alarm for the safety of nuclear power plants, nuclear waste disposal and the spread of nuclear weapons. He died of at heart attack at his home in La Jolla, California, near the University of California, San Diego, January 5, 1981.

Further Reading

Register of Harold Clayton Urey Papers, 1929-1981, Mandeville Special Collections Library, Geisel Library, University of California at San Diego. The collection contains his autobiography and all the available biographical sketches written during his career at University of California (San Diego). Shorter studies of his life and career are in Sarah R. Riedman, *Men and Women behind the Atom* (1958); Eduard Farber, *Nobel Prize Winners in Chemistry, 1901-1961* (1953; rev. ed. 1963); Jay E. Greene, ed., *100 Great Scientists* (1964); Nobel Foundation, *Chemistry: Including Presentation Speeches and Laureates' Biographies,* vol. 2 (1966); Henry A. Boorse and Lloyd Motz, eds., *The World of the Atom* (2 vols., 1966); and Frederic L. Holmes, editor, *Dictionary of Scientific Biography* (18 vols., 1990). Urey's cosmological ideas are discussed in Jagjit Singh, *Great Ideas and Theories of Modern Cosmology* (1961). □

Justo José Urquiza

The Argentine dictator, general, and statesman Justo José Urquiza (1801-1870) was an ardent federalist and all his life fought against the dominance of the province of Buenos Aires at the expense of the interior provinces.

Justo José Urquiza was born on Oct. 18, 1801, in Arroyo de la China, in the province of Entre Rios. His parents were prominent and wealthy provincial landowners. Although much of his early practical education was received at the hands of the gauchos on the family estates, his formal education was as good as that of most political and military figures of his day, for he attended the Jesuit Colegio de San Carlos in Buenos Aires. Before he became embroiled in the political and military conflicts of his time, he amassed a considerable fortune as a merchant.

Urquiza became involved in the civil wars of the 1820s on the side of the provinces and rose rapidly in rank under Governor Echague. By 1842 he had risen to the command of the federalist forces under the dictator Juan Manuel de Rosas and became governor of Entre Rios. At this time he married a girl of Italian parentage and fathered two daughters and four sons.

He defeated the unitarist leader Gen. Paz and extended the domination of the Argentine federalists over much of Uruguay. Long a supporter of Rosas, he ultimately turned against him because of his refusal to set up a constitutional federal government presided over by a congress. After failing in 1846, Urquiza was finally successful in concluding an alliance with Brazil and Uruguay and defeated Rosas at the battle of Caseros on Feb. 3, 1852, which brought about the exile of the dictator.

United Provinces

The Brazilians and Uruguayans withdrew, and a provisional government was set up under Urquiza, who called all governors to a convention at San Nicolás, where a constitution was drawn up. The proposal to place the capital at Santa Fé was unacceptable to Buenos Aires. Urquiza refused to use force against the *porteños* (Buenos Aires party supporters), put the capital at Paraná, and allowed the province of Buenos Aires to become an independent state.

The provinces, including Buenos Aires, progressed peacefully as independent states under Urquiza's leadership until 1859, when hostilities broke out. The *porteños,* under Bartolomé Mitre, were defeated, and Buenos Aires returned to the confederation. Urquiza resigned the presidency to become governor of Entre Rios. He was unable to defeat Mitre in 1861, and the seat of government was returned to Buenos Aires. Urquiza refused to join a rebellion against Mitre during the Paraguayan War and maintained peace in his province, which prospered under the stability he provided.

Urquiza soon retired to care for his immense estates, said to contain an area as large as Belgium, with over a million head of livestock. In April 1870 a small force under a petty *caudillo,* López Jordán, who was angered that Urquiza would not take action against the Buenos Aires government, killed him in cold blood.

Thus died a patriot who had freed Uruguay and the river provinces from the Rosas tyranny, established a federal constitution, opened the rivers to the ships of all nations, encouraged immigration, and achieved peace and prosperity for his province. He had the imagination, which Rosas lacked, to rise above his earlier provincial instincts and work for a constitutional republic. His memory is still revered in Argentina today.

Further Reading

Most good biographies of Urquiza are in Spanish and have not been translated. In English, possibly the best work is Lewis Bealer's discussion of Urquiza in A. Curtis Wilgus, ed., *South American Dictators* (1937). □

Kitagawa Utamaro

Kitagawa Utamaro (1753-1806), one of the greatest masters of the Ukiyo-e school of Japanese woodblock printing, excelled in the exotic portrayal of Japanese women, especially those of the Yoshiwara district. Many contemporary critics regard him as the greatest Japanese printmaker.

Like most of the Ukiyo-e artists, Kitagawa Utamaro was a native of Edo (modern Tokyo). His teacher was Toriyama Sekien, but the greatest influence on him was the work of Kiyonaga, the dominant Ukiyo-e artist of his youth. Utamaro's talent was discovered while he was still very young by the discriminating publisher Tsuta-ya Juzaburo, who brought out many of his prints. The most outstanding of Utamaro's early works are his illustrated books, the finest of which are the albums of insects, shells, and birds published between 1787 and 1791 and reflecting the influence of the Dutch scientific publications which were entering Japan through the port of Nagasaki.

During the 1790s Utamaro reached his artistic peak. Following in the footsteps of Kiyonaga, he portrayed Japanese women, bringing out their grace and elegance. Utamaro's most original contribution to the art of the Japanese print was his close-up pictures, or Okubi-e, which concentrated on the face. He was also the undisputed master of the erotic print, a genre to which he brought all his skill as a draftsman and designer.

Utamaro's career came to an end when he was arrested in 1804 for representing the 16th-century shogun Toyotomi Hideyoshi in a disrespectful manner. Although his imprisonment was brief, he never recovered from this blow, and he died two years later.

It is estimated that Utamaro produced some 1,500 prints, most of them devoted to celebrating the beauty of the Japanese woman. In fact, he created a special type of female beauty, tall and slender, with an oval face, sharply defined features, slanted eyes, and a tiny mouth. Often published in sets with titles like *Ten Facial Types of Women, Love Poems, Flourishing Beauties of the Present Day, The Mirror of Flirting Lovers, Twelve Hours of the Green Houses,* and *Elegant Amusements of the Four Seasons,* these prints show the life of the courtesans and teahouse waitresses of Yoshiwara, the amusement district of Edo. Other famous sets deal with genre scenes such as mothers with children or women engaged in domestic tasks. Most of these works consist of groups of single prints; others are diptychs and triptychs, the set showing the courtesans on the Ryogoku bridge being the most famous in this category. However, his great fame as well as his influence on later printmakers rests above all on his full-face pictures of the Utamaro-type beauties. In these works his sophistication and felling for female physiognomy are most fully expressed.

While Utamaro's subjects by and large were taken from the general repertoire of the Ukiyo-e school, it was in the style and design of his prints that he surpassed his contemporaries and followers. His use of line and color and his feeling for pattern and composition reveal a master who produced some of the finest wood blocks ever made. However, his late work shows a certain decadence and overrefinement, a tendency further accentuated in the work of his followers; yet at the height of his power he was one of the greatest of Japanese artists, and it is not pure chance that the French impressionists, notably Édouard Manet, Edgar Degas, and Henri de Toulouse-Lautrec, were great admirers of his work.

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Uthman don Fodio

Uthman don Fodio (1755-1816) was a Moslem teacher and theologian. One of the principal reformers of Islam in Hausaland in Northern Nigeria, he founded an Islamic empire at the beginning of the 19th century.

Uthman don Fodio whose complete name was Uthman ibn Muhammad ibn Fudi, was commonly known simply as Shehu, the Hausa word for sheikh. He was born in the Hausa state of Gobir, the son of a pious Fulani member of the Qadiriyya Moslem brotherhood. Uthman and his brother Abdullahi received a thorough education in Islamic theology, Arabic, and Moslem law, and by 1774 he began his career as an itinerant preacher and teacher. During these years Uthman wandered throughout Hausaland, gaining adherents and preaching reform in the practice of Islam. His followers, who were later to form the vanguard of his fighting forces, came from all parts of the central Sudan.

During the last quarter of the 18th century Uthman's ideas and asceticism became famous. He represented the ideal life of the Islamic mystic, dedicated to the teaching of the Koran and undefiled by the material desires that corrupted the world around him. But Uthman was more than a preacher. He was also a social reformer who objected to the non-Islamic practices of the Hausa leaders and continually criticized their rule and questioned the legitimacy of the taxes they imposed on his Fulani (Fulbe) brethren. His teaching and the ever-increasing number of his followers throughout Hausaland caused growing alarm among the Hausa chiefs, especially the Sultan of Gobir, who sought to undermine his influence. In 1804 Uthman and his followers were forced to flee for safety from Gobir, in a manner reminiscent of Mohammed's flight from Mecca, known as the *hijra,* and proclaimed the *jihad,* or holy war, against the Sultan and eventually against all the Hausa chiefs.

Holy War

Uthman's principal role during the years of war that followed was that of a spiritual leader, mediator, and chief source of inspiration for his followers. He was neither a warrior nor a politician but the Commander of the Faithful (Sarkin Musulmi), and he left the practical affairs of the *jihad* to his brother Abdullahi and his son Muhammadu Bello, who commanded Uthman's army.

One by one the Hausa states of Gobir, Kebbi, Zamfara, Kano, Katsina, and Zazzau capitulated to the Fulani and were emulated by pagan areas on the periphery of the Hausa states. All were organized into emirates by the Fulani, but the establishment of political power was for the purpose of implementing the social, legal, and religious ideals of Islam as interpreted by Uthman. Many of these ideals were, of course, compromised by the realities of the *jihad* and the increasing Fulani orientation that accompanied the establishment of the emirates, but Uthman's teaching continued to provide the ideological justification for Fulani control until after his death.

The importance of Uthman don Fodio in 19th- and 20th-century West Africa cannot be restricted to Hausaland, for the resurgence and reform of Islam which he had accomplished spread throughout West Africa. The expansion of Islam into Yorubaland, the conquest of Ilorin, and the destruction of Oyo inaugurated 70 years of civil war in southwest Nigeria which ultimately drew the British into the interior of Nigeria in the late 19th century. Similarly, the pressure of his forces on the moribund state of Bornu east of Lake Chad contributed to its rebirth under el-Kanemi and his successors.

In the west Uthman's concept of the *jihad* was employed by al-Hajj Omar to build the Tokolor empire, which, before its destruction by the French, came to include a large part of the western Sudan between the Niger headwaters in the Futa Jallon and Timbuktu. All of these movements were precipitated by the life and teachings of a small, pious man whose unworldly piety remained uncorrupted by his victories or the material success of his followers. His character, his achievements, and his impact on West Africa have made him one of the most important men in the history of Africa.

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V

Luis Valdez

Luis Valdez (born 1940) was founder of the El Teatro Campesino in California and is thought to be the father of Mexican American theater.

Playwright and director Luis Valdez is considered the father of Mexican American theater. In 1965 he founded El Teatro Campesino, a theater of farm workers in California. This project inspired young Mexican American activists across the country to use the stage to give voice to the history, the myths, and the present-day political concerns of Mexican Americans. In later years, Valdez has tried to portray Mexican American life for a mainstream audience, and his popular 1987 film *La Bamba* helped him do that.

Valdez was born in 1940 in Delano, California, into a family of migrant farm workers. At the age of six he began to work in the fields with his parents and nine brothers and sisters. Because his family had to travel around California's San Fernando Valley following the ripening of the crops, his education was continuously interrupted. Despite this, Valdez managed to finish high school and to attend San Jose State College. He majored in English and explored his interest in theater. While in college he won a writing contest for his play, *The Theft.* Later, the college's drama department produced *The Shrunken Head of Pancho Villa,* his play about the problems facing a Mexican couple in America.

Learns Techniques of Agitprop

After graduating from college in 1964, Valdez joined the San Francisco Mime Troupe, but he couldn't give up telling stories and writing plays. During this time he learned the techniques of agitprop (agitation and propaganda) theater, in which a play puts forth political views and tries to spur the audience to act on those views.

For years migrant farm workers had to endure unhealthy working conditions. They worked long hours for extremely low wages and received no benefits. Finally, in 1965, migrant grape pickers in Delano decided to go on strike. These workers were backed by the labor leader César Chávez and the migrant worker union he helped found, the National Farm Workers Association.

Brings Theater to Farm Workers

Two months after the strike began, Valdez joined Chávez in his efforts to organize the farm workers of Delano. It was there that Valdez brought together farm workers and students to found El Teatro Campesino (the Workers' Theater). The original function of this group of actor-laborers was to raise funds and to publicize the farmworker strike and the grape boycott. Their efforts soon turned into a full-blown theatrical movement that spread across the country capturing the imagination of artists and activists.

By 1967 Valdez and El Teatro Campesino left the vineyards and lettuce fields to create a theater for the Mexican American nation. The movement evolved into *teatro chicano,* an agitprop theater that blended traditional theatrical styles with Mexican humor, character types, folklore, and popular culture. All across America, Mexican American theatrical groups sprang up to stage Valdez's one-act plays, called actos. The actos explored modern issues facing Mexican Americans: the farm workers' struggle for unionization, the Vietnam War, the drive for bilingual education, the war against drug addiction and crime, and community control of parks and schools.

Hands Down Rules for Mexican American Theater

In 1971 Valdez published a collection of actos to be used by Mexican American community and student theater groups. He also supplied the groups with several theatrical and political principles. Included among these were the ideas that Mexican Americans must be seen as a nation with roots spreading back to the ancient Aztec and that the focus of the theater groups should be the Mexican American people. Valdez's vision of a national theater that created art out of the folklore and social concerns of Mexican Americans was successful. The Mexican American theater movement reached its peak in 1976.

Valdez and others in the movement then tried to expand the Mexican American experience into areas that would reach all Americans. In 1978 Valdez broke into mainstream theater with a Los Angeles production of his popular play *Zoot Suit,* about Mexican-American gang members during the Los Angeles race riots of 1942-43. The following year the play moved to the Broadway stage in New York. It was then made into a film in 1982, but this version failed to please both critics and audiences. Valdez was hurt by the experience. ''It's painful to make a passionate statement about something and then have people ignore it,'' he explained to Susan Linfield in *American Film.*

La Bamba Brings Attention

Valdez remained determined to reach a national audience. His next play, *Corridos,* the dramatization of a series of Mexican folk ballads, was praised by theater critics. It was then made into a television production that aired on PBS in the fall of 1987. Valdez's breakthrough into mainstream America, however, had come earlier that summer. He had written and directed *La Bamba,* the screen biography of Ritchie Valens, the 1950s Mexican American rock-and-roll singer. Audiences across America learned not only about the tragically short life of Valens but also about the lifestyle and other elements of the Mexican American community. The movie was an overwhelming box office success.

''My work comes from the border,'' Valdez told Gerald C. Lubenow of *Newsweek.* ''It is neither Mexican nor American. It's part of America, like Cajun music.'' Valdez has continued to write plays for the theater, for television, and for motion pictures that focus on the lives and the histories of Mexican Americans. In 1994 he began work on the script for a film about the life of César Chávez, who died in 1993. He has also remained artistic director for El Teatro Campesino. In the process, he believes he is simply exposing America to another part of itself. ''I have something to give,'' he explained to Lubenow. ''I can unlock some things about the American landscape.''

Valdez holds honorary doctorates from San Jose State University, the University of Santa Clara, Columbia College of Chicago, and the California Institute of the Arts. He is also a founding faculty member of the new California State University Monterey Bay and a founding member of the California Arts Council. His awards include the George Peabody Award (1987), the Governor's Award (1990), and Mexico's prestigious Aguila Azteca Award (1994).

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Pedro de Valdivia

Pedro de Valdivia (ca. 1502-1553) was a Spanish conquistador and professional soldier. He fought in Europe and in the civil wars of Peru and initiated the conquest of Chile.

Pedro de Valdivia was born in the district of La Serena in Estremadura. Joining the Spanish army early, he fought in Flanders and then at the battle of Pavia in 1525. He reached America in 1535, spent an uneventful year in Venezuela, and moved on to Peru. There he took

part on the side of Hernando Pizarro in the battle of Las Salinas in 1538, which saw Almagro defeated and captured. Valdivia had married in Spain, but in Peru he became attached to the widow Inés de Suárez, who accompanied him to Chile as his mistress.

Early in 1540, with Francisco Pizarro's permission, Valdivia left Cuzco for Chile with a small expedition and one Sancho de Hoz as partner. On the way, Sancho, seeking sole leadership, tried to murder Valdivia but failed. He was pardoned but from then on had to accept subordinate status.

In central Chile, Valdivia founded Santiago on the Mapocho River in 1541, and 3 years later Juan Bohón established La Serena in the Coquimbo Valley. These were followed by Concepción, Villarrica, Imperial, Valdivia, and Angol. Valparaíso, though used as a port by the Spaniards from the start, had no considerable population until much later. Santiago was largely destroyed, soon after its foundation, by Aconcagua Native Americans during Valdivia's absence. The Spaniards there were not annihilated, however, and Inés de Suárez largely conducted the defense and caused the attackers to reire. Ultimately, pressure from his political superiors compelled Valdivia to end his relations with Inés.

When the Gonzalo Pizarro rebellion began in Peru, the insurgents attempted unsuccessfully to win Valdivia to their side. Early in 1548 Valdivia joined the royal army of Pedro de la Gasca in Peru, and his military experience counted heavily in the victory of Xaguixaguana on April 9 of that year. Valdivia returned to Chile with his position and prestige considerably strengthened.

Earlier, on learning of Francisco Pizarro's murder in 1541, Valdivia had removed Chile from Peruvian control and acknowledged only the royal authority, an arrangement the Crown found acceptable. Secure now in his own domain, he pushed exploration southward and aided the development of the country by dividing the land among his ablest followers and parceling out the Indians in *encomiendas*. Chile possessed minerals, but Valdivia definitely subordinated mining to agriculture and stock raising.

Valdivia had a clash with the warlike Araucanians beyond the Bio-Bio River in 1550 in which he defeated them but by no means broke their will to resist, a will that grew stronger when the conquistador established the Concepción settlement in their territory. He moved against them in 1553 and built a fort at Tucapel. He had earlier captured and presumably made friends with Lautaro, an Araucanian youth who became his groom. Lautaro secretly remained true to his own people and rejoined them to show Chief Caupolicán a means by which Valdivia could be taken. The Spanish leader was captured on Christmas Day, 1553. Though different accounts exist of his execution, the likeliest is that a chief, Pilmaiquén, hit him in the head with a war club.

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Jack Joseph Valenti

Jack Joseph Valenti (born 1921) combined Hollywood and politics long before it was fashionable. Starting as an advertising and public relations man in Houston, Texas, Valenti became a trusted adviser and friend to President Lyndon Johnson. Valenti took over the helm of the Motion Picture Association of America in 1966, revamped an anachronistic ratings system, and was instrumental in helping to establish the American Film Institute.

Jack Valenti was born into a second-generation Italian-American family in Houston, Texas, on September 5, 1921. All four of his grandparents had immigrated to the United States from Sicily in the 1890s. Jack grew up on an unpaved road called Alamo Street in a working-class neighborhood, and his father was a clerk in Houston's county tax office. As a young boy who tried to help his family manage in difficult economic conditions, Jack always had jobs. He helped out in his grandfather's grocery store, sold newspapers on the street corners, and showed people to their seats in a Houston movie house called the Iris Theater.

The Valentis were a large Italian-American family with lots of cousins, babies, lively conversations, and big Sunday afternoon dinners. Jack's grandfather and great uncle were respected leaders in Houston's Sicilian community; their support was looked upon as crucial by local politicians. Valenti says his grandfather's leadership was his first introduction to politics, and he proudly speaks of the fact that upon his grandfather's death the *Houston Chronicle* listed Captain James A. Baker, grandfather of Jim Baker, as one of the honorary pallbearers.

At Sam Houston High School Valenti was a debate champion, honor student, and the school's youngest graduate ever at the age of 15. He promptly began full-time work as an office boy at the Humble Oil and Refining Company, worked his way up to the advertising department, and began evening classes at the University of Houston.

World War II took over his life from 1942 to 1945. Valenti was a highly decorated Air Force bomber pilot. After his discharge as a first lieutenant, he finished his undergrad-

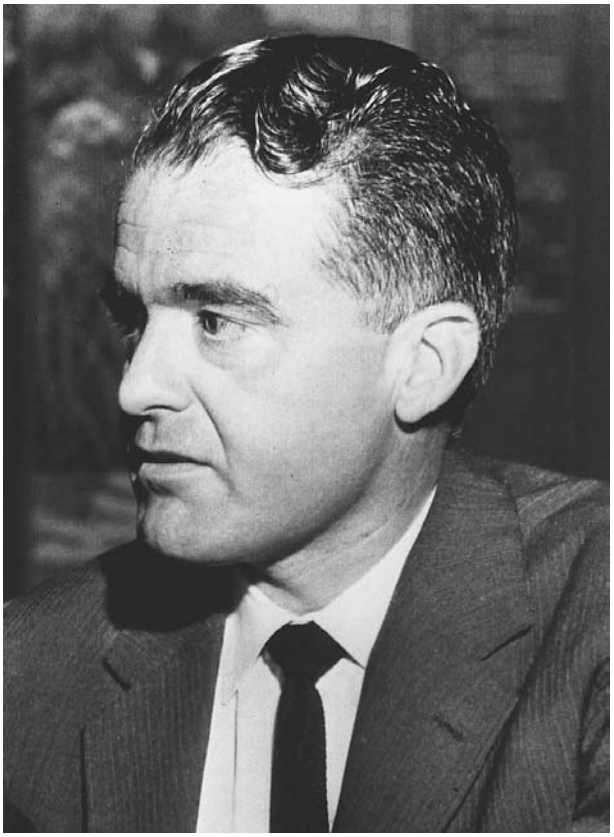

uate degree in 1946 at the University of Houston as an A-minus business major and English minor and as president of the student body. Two years later he returned to Houston with a Master's degree from the Harvard Graduate School of Business and took over the advertising and promotion department at Humble Oil.

Valenti left the company in 1952 to start his own advertising agency with Weldon Weekley, a classmate from the University of Houston. Weekley and Valenti, Inc., quickly became representatives of the powerful in the Houston business community as well as the powerful in Texas politics. Their political accounts included work on Dwight D. Eisenhower's presidential campaign in Texas in 1952, U.S. Representative Albert Thomas' run for Congress, John Connally's campaign for governor of Texas, and Lyndon Johnson's presidential campaign during the primaries of 1960.

Valenti had been named Outstanding Young Man of Houston in 1956, and later that year at a gathering of other young businessmen in Houston he met then-Senator Lyndon Baines Johnson. Valenti left that meeting greatly impressed, thinking of Johnson as a man who possessed strength and intelligence combined with humility and earnestness.

After he handled the press in Houston for President John F. Kennedy's November 1963 visit to Texas, Valenti's performance so impressed the vice president that Johnson convinced him to fly with the Kennedy/Johnson entourage to Fort Worth and then on to Dallas and Austin, where they would talk about the future. As Jack Valenti rode in the president's motorcade toward Dealey Plaza on November 22, 1963, the excitement of being recruited as a member of the vice president's staff turned to shock and bewilderment, when President Kennedy was assassinated by Lee Harvey Oswald. That night he found himself on Air Force One headed for Washington as one of the first staff members of President Lyndon Johnson.

In addition to becoming a close personal friend of the president, Valenti was his closest adviser, consultant, and assistant. He performed tasks at the White House in the areas of congressional relations, diplomatic matters, speech editing, and foreign relations. He attended cabinet and National Security Council meetings and was trusted with many confidential assignments. The press was skeptical and sometimes critical of Valenti's role in the White House, and rumor said that he was constantly at the mercy of Johnson's cruel scoldings and tempestuous moods. Stories were circulated that Johnson often humiliated Valenti in front of others, but Valenti refuted the reports and never spoke publicly of the president without the highest praise and loyalty.

Soon after he had taken over national security duties in April 1966, which were formerly performed by McGeorge Bundy and Bill Moyers, Valenti announced that he was leaving the White House to become president of the Motion Picture Association of America (MPAA). He spoke of his love for movies, but also of his attraction to the significant salary increase he would incur.

As head of the association representing film makers all over the country, Valenti's first and monumental contribution was to revamp the ratings. Long with the association's general counsel, Valenti wrote a new code in which he attempted to move the ratings policy away from a ''taboo'' mentality and instead created broad moral guidelines that would allow more artistic freedom. He also envisioned the new code as one that gave American film makers a competitive edge with the more liberated Europeans. Two pillars of Valenti's age-based system remain with us today—the ''mature audiences only'' rating and the ''PG'' rating, which allows parents to decide on an individual basis what is appropriate viewing for their children.

As he approached retirement, Valenti became embroiled in a heated controversy over the television program rating system initiated under the Telecommunications Act of 1996. Valenti led the development of the age-based system, which closely resembled the one developed earlier for motion pictures. The system was implemented in January, 1997, and quickly aroused criticism from parents, children's health, and media watchdog groups and from Congress. Critics overwhelmingly sought a change to a system based on program content, many suggesting a graded ''S'', ''V'', ''L'' labeling format to specify levels of sex, violence, and offensive language in programs. A Media Studies Center/Roper Center survey showed that 73 percent of Americans supported such a content-based system with only 15 percent support for Valenti's MPAA-style system. He initially insisted that the age-based system would not be changed regardless of the levels of opposition and threatened to take the issue into the courts should the government

try to alter the system. Throughout the controversy, he staunchly maintained that ''it is an enterprise in which government must not and cannot get involved in any way at any time for any reason, though some in government will be mightily tempted.'' By March, 1997, Valenti had retreated to a point where he told a Senate Commerce Committee panel that he would consider alternatives. Shortly thereafter, however, he defended the aged-based format, describing it as designed for real parents and easy to use and understand. He restated his earlier contention that it was the only system that could work effectively with a Vchip. He also maintained that primary responsibility for determining appropriateness of programs for children remained with parents arguing that ''This rating system is not a surrogate maid.''

Valenti suffered a defeat during the General Agreement on Tariffs and Trade negotiations when the French refused to relax import limits on U.S.-made films and television programs on grounds that its cultural identity was at stake. President Bill Clinton's decision not to sacrifice seven years of global negotiations for Hollywood was for Valenti a most unwelcome outcome.

After that unforgettable 1963 flight on Air Force One, Valenti never went back to Texas to live. He had married Mary Margaret Wiley, a former secretary to Johnson, in Houston on June 1, 1962, and as soon as he was able he brought her to Washington, D.C., where they made their home. They had three children, Courtenay Lynda, John Lyndon, and Alexandra Alice. Valenti's columns often appeared in newspapers around the country, and in December 1992 he made his debut as a novelist with *Protect and Defend,* a Washington insider's story about a vice president challenging his president in the primaries. Ironically, his editor at Doubleday, who published the novel, was Jacqueline Kennedy Onassis.

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Juan Valera y Alcalá Galiano

The Spanish novelist, critic, and diplomat Juan Valera y Alcalá Galiano (1824-1905) is primarily remembered for his novel ''Pepita Jiménez'' (1874), which won international fame.

Juan Valera was born in Cabra in the province of Cordova to an aristocratic family. He studied at the Sacro Monte in Granada. He prepared himself for a career in law and diplomacy that would afford leisure time for reading and writing. His father encouraged Juan in his literary pursuits.

Soon after completing his legal studies, Valera was named attaché in the Spanish ambassadorial staff of the Duque de Rivas in Naples (1847-1849). While in Italy, Valera studied Italian and other literatures. He then held various other diplomatic posts at Lisbon, Rio de Janeiro, Vienna, and St. Petersburg.

On his return to Spain in 1858 Valera devoted most of his time to writing criticism, poetry, and novels. He was the first critic to recognize the excellence of the poetry of Rubén Dario. Valera became blind in his last years but continued to write, dictating his works to his secretary.

Valera's publications comprise many volumes of literary criticism, poetry anthologies, and novels. *Cartas americanas* (1889-1890) is a critical work that deals with Spanish American writers. *Florilegio de poesiás castellanas del siglo XIX* (1902-1903) is an anthology of Spanish poetry. His novels include *Pepita Jiménez* (1874), *Las ilusiones del doctor Faustino* (1875), *El comendador Mendoza* (1877), *Doña Luz* (1879), *Juanita la larga* (1895), and *Morsamor* (1899).

Pepita Jiménez, Valera's first novel, is also his masterpiece. It is the story of a young seminarian who falls in love with Pepita, a widow. The setting of the novel reflects the warm, colorful, and emotional qualities of the people of Andalusia. Through Luis de Vargas, the priest-to-be and protagonist, Valera reveals the inner conflict such a person undergoes in the choice between taking Holy Orders forever or loving a woman as a life companion. Luis tries to convince himself at the beginning of the novel that Pepita is merely ''a beautiful creature of God'' whom he loves but only as if she were ''his own sister.'' The analysis of his emotional state is both tender and psychological, at times disturbing, but the ordeal ends happily with Luis's decision to marry the charming Pepita.

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Valerian

The Roman emperor Valerian (ca. 200-ca. 260), or Publius Licinius Valerianus, attempted to stay the advances of the barbarians and the Persians on Roman territory and was a vigorous persecutor of the Christians.

The background of Valerian prior to his accession as emperor is uncertain. He had evidently had both civic and military experience and had served with sufficient distinction to be awarded the consulship. He was popular with the Senate. One source mentions him as part of a delegation coming from North Africa to support the usurping Gordian emperors against Emperor Maximinus Thrax (238). He probably held an important position under Emperor Trajan Decius (249-251), and there may be a connection between his service under that emperor, a persecutor of Christians, and his own anti-Christian activity.

Emperor by Default

Valerian must also have been highly regarded by Emperor Trebonianus Gallus, for when Gallus was challenged by the usurper Aemilianus, Gallus had Valerian gather troops for him in the northern provinces. Valerian was in the province of Raetia (modern Switzerland) when the news of Gallus's murder by his own troops reached him. Valerian was then saluted as emperor by his own army. Shortly thereafter, the troops of Aemilianus slew their commander and went over to Valerian. He was also accepted by the Senate in Rome.

Almost any emperor in the mid-3rd century faced an impossible situation. The frontiers were thereatened in almost every sector either by barbarian hordes or by the growing power of the Sassanian Persian kingdom. It was impossible for an emperor to cover every frontier; yet to delegate authority meant to create a potential rival who after a few victories might attempt to make himself emperor. Valerian attempted to solve this problem by associating with him in the honors and powers of the emperorship his son Gallienus. Gallienus became in fact almost a coregent.

Repression of Christianity

A second major crisis of the empire was that of spiritual values. Traditional Romans regarded traditional religion as one of the foundations of their success, but this religion was being challenged by many sects, especially the Christians, who seemed most opposed to normal Roman religious practice. Sporadic efforts were made to control or exterminate the sect but without success. Valerian is supposed to have been initially sympathetic to the Christians, but by the 4th year of his reign (257) his attitude changed. He may have felt it important in a period of crisis to have maximum support for the Roman gods. An edict directed primarily against the clergy was issued. It required them to show some form of veneration for Roman ceremonials and prohibited all types of Christian services, including those at cemeteries.

This was followed by a second edict, which imposed various sentences against Christians, including death for bishops and other ecclesiastical officials and loss of rights and property for lay Christians. Many individual Christians suffered from these decrees, but they failed to stop the growth of the religion.

Meanwhile, foreign problems took the attention of Valerian. The Persian king Shahpur I had raided the Eastern provinces and seized Antioch, the third-largest city in the empire. In 256 or 257 Valerian went to the East. Shahpur yielded Antioch, but Valerian found himself faced by a continuing Persian menace and also an incursion of the Goths into Asia Minor. In spite of the fact that he had no generals he could really trust, Valerian dispatched forces against the Goths.

Valerian's own armies were weakened by a plague, but nonetheless he was forced to return to the Persian menace, which now centered upon the city of Edessa. While trying to relieve the city, Valerian was captured by Shahpur. The circumstances of his capture are uncertain. Some sources say that he was seized by a ruse, and others that his army was overwhelmed. In any case the Persian king was extremely proud of his prize and carved monumental cliff reliefs showing Valerian kneeling before him. Christian writers depict a harsh captivity for Valerian, but this may reflect a desire to see justice done by God for Valerian's persecution of the Christians. Whatever the circumstances, Valerian seems to have died within a short time of his capture. His son Gallienus succeeded him.

Further Reading

Part of an ancient biography of Valerian survives in the *Scriptores historiae Augustae*. It contains many inaccuracies. The 5th-century historian Zesimus also has an account of Valerian. For a general discussion see the *Cambridge Ancient History,* vol. 12 (1939). The persecutions are dealt with in Patrick J. Healy, *The Valerian Persecution* (1905). □

Paul Ambroise Valéry

Paul Ambroise Valéry (1871-1945), often regarded as the greatest French poet of the 20th century, was Mallarmé's successor in the hermetic and intellectual tradition and the challenger of all advocates of spontaneity, inspiration, or sentimental effusiveness in poetry.

Paul Valéry was born in Sète, on the Mediterranean, on Oct. 30, 1871, of a French father of Corsican descent and an Italian mother. As a boy, looking out over the sea, he dreamed of becoming a ship captain. But he was too deficient in mathematics to qualify for the Naval Academy, so after attending the lycée at Montpellier, where his father had moved, he went to the University of Montpellier as a student of law. Literature, however, interested him more than jurisprudence. In 1890 he met Pierre Louÿs and André Gide, who spoke to Valéry about the literary life of Paris.

Symbolism was the fashion of the day, and the young provincial, who had been writing verse with increasing zeal for the past 5 years, was eager to make contact with the capital. He sent two of his poems to Stéphane Mallarmé, who praised them, and during the next 2 years Valéry published a number of poems in avant-garde magazines. Then, in the course of a night of violent lightning and thunder in the fall of 1892 while visiting relatives in Genoa, the promising young poet had a psychological experience that reoriented his life. For reasons not entirely clear, Valéry came out of this crisis with the decision to dedicate himself solely to the pursuit of knowledge. He went to Paris and, in a bare hotel room, spent his days studying and meditating problems of mathematics and psychology.

However, if Valéry had renounced poetry, he had not renounced the company of poets. Gide, Louÿs, and Henri de Régnier visited him, and he went to the Rue de Rome on Tuesdays, when Mallarmé received. Nor had Valéry, during what is referred to as his period of great silence, renounced all writing. In 1894 he began *La Soirée avec M. Teste* (*The Evening with Monsieur Teste*), a strange account of a man who strives to live by intellect alone. In 1895 the *Introduction to the Method of Leonardo da Vinci,* which posited an ideal of intellectual and creative ability, appeared. He had also made the first entries in the notebooks in which for 50 years he set down his reflections. However, he published no new verse.

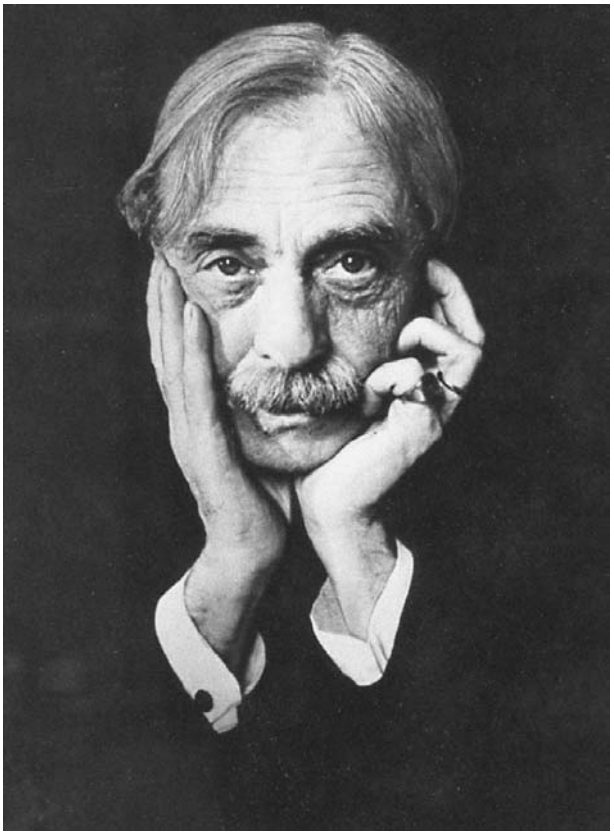

The question of gainful employment was settled provisionally by an appointment in the War Department. The job did not please Valéry, and in 1900, the year of his marriage, he gave it up for a position as private secretary to an administrator of the Havas newspaper agency. For the next 20 years Valéry spent 3 or 4 hours a day in this service, an employment that assured him a livelihood yet left him adequate leisure for his own work. He occupied the early years of the century with his family (he had a son and a daughter), with his friends, and with the social and cultural events of the capital.

In 1912, at Gide's urging, Valéry assembled some of his old poetry for publication. It needed a little touching up, he decided, and in so doing he found himself once more composing verse. *La Jeune Parque* (*The Young Fate*) began as an exercise. When all of its 500 verses had been written and the work presented to the literate of Paris (1917), the acclaim was unanimous.

In the postwar period Valéry published poetry and essays and gave speeches. As usual, he attended plays, recitals, and dinner parties. The pattern of his life was fixed. He complained about his social chores and his health and worried about money, but he could not complain about lack of recognition. In France and abroad he was received everywhere as one of the greatest men of letters. He was made a member of the French Academy in 1925 and appointed to a chair of poetry at the Collège de France. During World War II, in spite of discouragement and privation, he carried on his duties much as before. He died in Paris on July 20, 1945, and was given a state funeral.

Although Valéry differs from Henri Bergson in many respects, he resembles the philosopher in being more interested in how the mind arrives at its goal than in the goal itself. All his studies of mathematics, philosophy, psychology, art, architecture, literature, and the dance were for the purpose of understanding the mind at work. He often felt that his quest was futile and that to renounce accomplishment or action for knowledge was a wrong choice. The question of doing versus knowing was for Valéry a lifelong preoccupation: it is a major theme in his writing; it was a major factor in his long silence; and it is really the key to his psychology as an artist and as a man. Valéry prepared 250 drafts of *The Young Fate*. He believed that vigor, precision, and cool skill created a poem, not inspiration.

Other works by Valéry are *Le Cimetière marin* (1920; *The Graveyard by the Sea*), which offers a good example of his poetics; *Odes* (1920); *Album de vers anciens* (1920); and *Charmes* (1922). His prose works include five collections of essays, all entitled *Variété* (1924-1944; *Variety*).

Further Reading

Excerpts from Valéry's *Notebooks* are in *The Collected Works of Paul Valéry,* edited by Jackson Mathews (1956-1975). Henry A. Grubbs, *Paul Valéry* (1968), provides an excellent discussion of the poet's life and work together with a critical bibliography. Other recommended studies are Elizabeth Sewall, *Paul Valéry: The Mind in the Mirror* (1952); Jean Hytier, *The Poetics of Paul Valéry* (1953; trans. 1966); and Norman Suckling, *Paul Valéry and the Civilized Mind* (1954). □

Lorenzo Valla

The textual criticism of the Italian humanist Lorenzo Valla (ca. 1407-1457) provided methods and inspiration for the reappraisal of Europe's historical and religious scholarship during the Renaissance.

Born in Rome and educated there before adopting, at Florence and elsewhere, the itinerant life common among contemporary scholars, Lorenzo Valla mastered ancient Greek and Ciceronian Latin. Appointed to a chair of rhetoric at the University of Pavia in 1431, he denounced the law faculty's jurisprudence because of its medieval foundations, and he became a champion of classical scholarship based on grammar and philology.

The dispute forced Valla from Pavia in 1433, but his reputation as a man of letters and as a bold, irascible polemicist commended him to rulers who sought the adornment of scholar-publicists for their courts. His first settled connection (1435-1448) was in Naples with King Alfonso V of Aragon, Sicily, and Naples, whose campaign to wrest southern Italy from other rulers, including the Pope, occasioned Valla's most notorious tract. Issued in 1440, *De falso credita et ementita Constantini donatione declamatio* proved, through internal contradictions and anachronisms, the forged origins of the Donation of Constantine, the document traditionally claimed as justification for the papacy's temporal authority in Latin Christendom.

Valla wrote extensively about philosophy and language in the 1430s and 1440s. He urged that man cultivate both his appetitive and rational capacities as gifts derived from God's wisdom and divinity. He also attacked the constraints on the expansion of knowledge about man and nature imposed by scholastic thinkers through their emphasis on formal logic and theological propositions. To reinforce his criticisms of Stoic and monkish asceticism and Aristotelian logic, Valla produced in 1444 his most widely used work, *De elegantia linguae Latinae,* a comprehensive guide to Latin usage. It flowed naturally from his previous writing, crystallizing his humanist belief that the perfected study of language could restore the full historical significance of words as guides to thought and as vehicles for shared human discourse. In this way the past might be illumined and the human condition enriched.

Like *De falso,* which required Alfonso's help against the Inquisition, Valla's speculative works were alleged to be pagan or heretical, and his writings endangered him until his reconciliation with the Church in 1448. He then returned to Rome as secretary to Pope Nicholas V, the first papal advocate of the humanists' endeavors. There Valla taught, translated Greek authors into Latin, and applied his philological craft to the standard Latin Vulgate translation of the Bible from Greek. The resulting *Annotationes* on the New Testament indirectly became his most influential work. In 1505 Erasmus discovered a manuscript version of it, and it then formed the critical model for Erasmus's translation, which printing presses quickly spread throughout Europe.

Valla promoted celebrated literary squabbles to the end of his life. Erasmus acknowledged Valla's pioneer scholarship; early Protestants acclaimed his blunt attacks on the medieval Church's legacy. He stood out among humanists and merits lasting attention for his scrutiny of ''authoritative'' texts. He measured knowledge, both secular and religious, against the standards of classical achievement and examined the contexts for their development through the ages.

Further Reading

Christopher B. Coleman, ed. and trans., provides parallel Latin-English texts in *The Treatise of Lorenzo Valla on the Donation of Constantine* (1922). Only fragmentary scholarship on Valla now exists in English. On his philosophy see Paul O. Kristeller, *Eight Philosophers of the Italian Renaissance* (1964), and C. Trinkaus's commentary and brief translation in Ernst Cassirer and others, eds., *The Renaissance Philosophy of Man* (1948; 2d ed. 1963). □

Clement Laird Vallandigham

Clement Laird Vallandigham (1820-1871), American politician, was the foremost Peace Democrat during the Civil War. Though he sought to end the conflict

and reunite the Union, he unintentionally aided the war effort by becoming a symbol of treasonous activity.

Clement Vallandigham was born in New Lisbon, Ohio, on July 29, 1820. He attended Jefferson College in Canonsburg, Pa., and then studied and practiced law. In 1845 he was elected as a Democrat to the Ohio Legislature, where he was a proponent of limited government and noninterference with slavery. Elected to the U.S. Congress in 1856, he became noted for his harsh denunciations of the Republican party's antislavery stance. He strongly backed compromise with the South during the secession crisis of 1860-1861.

When the Southern Democrats left the party in 1861, and with the death of Stephen A. Douglas, Vallandigham became a major Democratic spokesman in Congress. Even after the Civil War erupted, he believed that the Union could be peacefully restored if only the Democrats were returned to power, stopped the war, and promised to uphold states' rights. He bitterly attacked Republican attempts to broaden the war's aims. The Republicans violently assailed him as the leader of the Copperheads—that is, ''traitors'' conspiring toward a Southern victory.

In 1862 the Republican legislature gerrymandered Vallandigham's district and defeated him for reelection. No longer in Congress, he continued publicly opposing the war. In 1863 he was arrested on orders of Gen. Ambrose Burnside and charged with expressing disloyal sentiments. A military commission quickly tried him and sentenced him to prison. President Lincoln, embarrassed but not wishing to undermine the general's authority, banished Vallandigham to the Confederacy. Protesting his innocence, Vallandigham went to Canada.

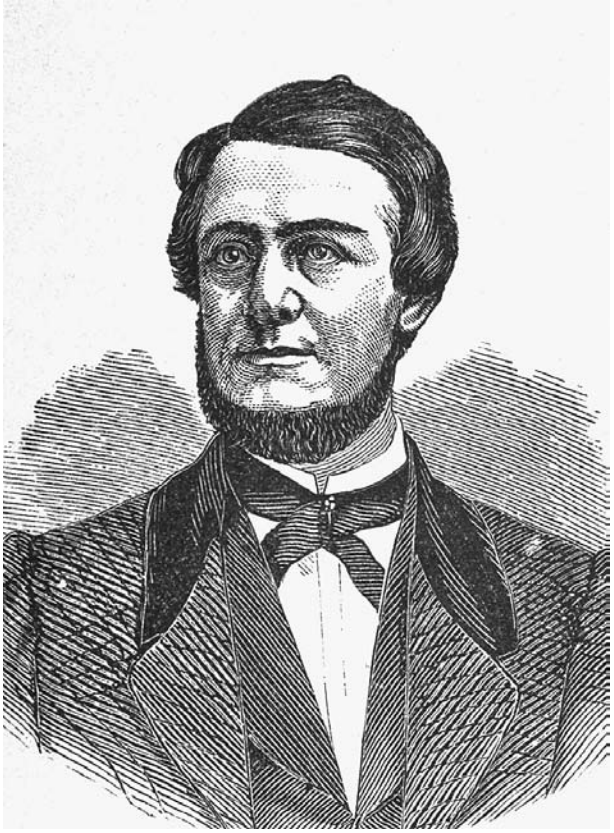

In 1863 Ohio Democrats nominated Vallandigham for governor in absentia, calling him a martyr to arbitrary authority unleashed by the unconstitutional and revolutionary war. In the ensuing campaign the Republicans used the treason issue and overwhelmingly defeated Vallandigham. He returned to the United States in 1864 and was instrumental in placing a peace plank in the Democratic national platform in 1864.

After the war Vallandigham returned to law. He attended the National Union Convention in 1866, designed to create an intersectional conservative party of Democrats and Republicans to counter Radical Republican policies. In 1868 he ran again for Congress but was defeated. In 1871 he urged the Democrats to take a new tack, forget war issues, and seek new programs to win popular support. On June 17 he died while demonstrating to a jury in Hamilton, Ohio, how an alleged murder victim had shot himself.

Further Reading

A highly sympathetic biography of Vallandigham is by his brother, James L. Vallandigham, *A Life of Clement L. Vallandigham* (1872). This has been superseded by Frank L. Klement, *The Limits of Dissent: Clement L. Vallandigham and the Civil War* (1970). An excellent, authoritative sketch of his life is in Kenneth W. Wheeler, ed., *For the Union: Ohio Leaders in the Civil War* (1968). Frank L. Klement, *The Copperheads in the Middle West* (1960), places Vallandigham's actions in their political context. □

Ramón Maria del Valle Inclán

The Spanish novelist, playwright, and poet Ramón Maria del Valle Inclán (ca. 1866-1936) was a member of the Generation of '98. Foreign literary trends deeply influenced his work, and he was especially indebted to the modernist movement.

Ramón del Valle Inclán was born in Puebla de Caramiñál in the northwestern part of Spain. His elegant, aristocratic, and majestic demeanor was certainly not typically Galician. He loved the fabulous and the mysterious: he grew a beard and long hair to lend an air of mystery and legend to his personality. He often wore a black bell-like cloak and black hat. He lost his left arm during an altercation in Madrid in 1899. Valle inclán became well known in the literary circles of Madrid and Rome, in which cities he resided. He had studied at the University of Santiago de Compostela, and he died in this town in 1936 just before the outbreak of the Spanish Civil

War. He had held several official positions under the Spanish Republic.

Valle Inclán produced poetry, plays, and novels. His symbolist verse includes *Aromas de leyenda* (1907) and *La pipa de Kif* (1919). His plays include *Aguila de blasón* (1907) and *Cara de plata* (1922), both in prose. *Cuento de abril* (1910) and *La marquesa Rosalinda* (1913) were in verse. *La cabeza del dragón* (1914) was one of his most successful dramas. He achieved renown, however, as a novelist. He used himself as the model for the libertine hero of his *Sonatas* (1902-1905). This four-part series, which represents the seasons of the year and corresponding stages of man, was translated into English as *The Pleasant Memoirs of the Marquis de Bradomin* (1924). *Flor de Santidad* (1904) pictures Galician life, and *Los cruzados de la causa* (1908) deals with the Carlist War. His later novels included *Divinas palabras* (1920), which evoked his Galician background; *Luces de Bohemia* (1924), dealing with the life of bohemians; *Tirano Banderas* (1926), set in a Latin American republic; and *La corte de los milagros* (1927).

Perhaps in the *Sonatas* Valle Inclán best revealed his art and personal style: poetical, evocative, and delightful. A dreamy and nostalgic world of perfumes and fantasies fused in these novels with the story of the hero's many loves. Tone and style interested Valle Inclán most, not content; he absorbed other writers' material and style but imprinted on his own works his special musical, elegant, and quasi-romantic style. He was above all a poet even when writing prose, and some critics consider him the leading novelist of the Spanish modernist movement.

Further Reading

The reader should consult Aubrey F. G. Bell, *Contemporary Spanish Literature* (1925; rev. ed. 1933), and the equally excellent treatment of Valle Inclán in L. A. Warren, *Modern Spanish Literature,* vol. 1 (1929). For a Spaniard's eulogistic view see Salvador de Madariaga, *The Genius of Spain* (1923), and also the more recent book by Richard E. Chandler and Kessel Schwartz, *A New History of Spanish Literature* (1961). □

César Abraham Vallejo

César Abraham Vallejo (1892-1938), frequently characterized as one of Peru's best 20th-century poets, is chiefly distinguished by his use of regional themes and characters.

César Vallejo was the eleventh and last child of a lower-middle-class *mestizo family* of north-central Peru. He was born in the mountain community of Santiago de Chuco on March 16, 1892, and received his elementary education there. He then managed to attend the regional university at Trujillo and obtained his degree in 1915. He remained in Trujillo until 1918, employed in the local schools.

Vallejo had, by the beginning of his university studies, begun to write, finding an outlet for his poems in the local newspapers; and then, with a more established reputation, he was able to find acceptance in journals that had a wider circulation. As a writer of promise, he became a member of a local literary-intellectual circle. Although its members were most interested in literary affairs, meeting twice weekly to read their own poetry or to study the writings of such currently important authors as Rubén Dario, Amado Nervo, Walt Whitman, and Maurice Maeterlinck, they also were deeply involved in sociopolitical schemes for reform. These were certainly the interests of such a member as the political philosopher Victor Raúl Haya de la Torre, the founder of APRA (American Popular Revolutionary Alliance). Thus, even at that early point, Vallejo's interests were in social reform, as well as in poetic expression.

In 1918, the year Vallejo left Trujillo for the broader horizons of Lima, he published his first collection of poems, *Los heraldos negros* (*The Black Heralds*). The themes were of the daily lives of the Peruvians of his region and class, their joys, their loves, their sufferings at the hands of a fate they could neither influence nor control. But if the themes were local and national, the poems were more cosmopolitan, showing so much the influence of the modernists and others that one critic said that the poems were, like the author, "*mestizo,*" to show their mixed European-Amerindian character.

During 1919 Vallejo was associated with the short-lived but significant review *Nuestra epoca*. Although the magazine was a financial failure, its editors had, by the end of 1919, attracted so much attention because of their reformist zeal that most of them were forced into exile, the more prominent to Europe. Vallejo returned to Santiago de Chuco but was soon thrown into prison on trumped-up charges; and though he was never brought to trial, he remained imprisoned in his hometown and in Trujillo for several months. Those days in prison had a profound effect upon him. Before imprisonment his identification with reform and revolution had been largely theoretical and nominal; thereafter, it was actual and immediate.

As Vallejo's dedication to social change became more pronounced, his zeal for new poetic forms also intensified; thus his second volume of poems, *Trilce,* published in 1922, was, in effect, an act of literary violence. Its emphasis was upon freedom, not just freedom from any confines of meter or rhyming patterns but total freedom—to invent new words, create new grammatical constructions, to defy all rules, to disavow allegiance to all schools or styles. At its worst this seemed mere capriciousness; at its best, genuine creativity. This was Vallejo's best book and ended, for many years, his poetic efforts.

In mid-1923 Vallejo left Peru and moved on to Europe—first to Paris and then, in 1928, to Madrid. He never returned to Peru. Eking out an existence by doing literary hackwork, he mostly devoted himself to political affairs, becoming a Communist party militant. He turned his literary talents to the production of propaganda, extolling the glories of the day to come, after the revolution had occurred.

His novel, *Tungsten,* which was published in 1931, was an example of this kind of writing.

With the beginning of the Spanish Civil War, however, Vallejo once again turned to poetry, though he died before the publication (1939) of *Poemas humanas* (*Human Poems*). With these, he had returned to his earlier themes and modes, stressing the sorrows and hardships of the poor of his native land though implying a greater hope for a new day for all.

Further Reading

There is no biography of Vallejo in English. Some biographical information is in Angel Flores, ed., *The Literature of Spanish America,* vol. 4 (1967). For background see Enrique Anderson Imbert, *Spanish-American Literature* (trans. 1963). □

Sir John Vanbrugh

Sir John Vanbrugh (1664-1726), English architect and dramatist, was one of the leading figures of the English baroque movement. He designed a series of remarkable country houses.

John Vanbrugh was born in London and christened on Jan. 24, 1664. His father was Giles van Brugge, the son of a Protestant merchant from Ghent who had fled to England to escape Catholic persecution. Vanbrugh studied the arts in France (1683-1685). In 1686 he obtained a commission in a foot regiment, but he soon resigned. While traveling in France he was imprisoned by the French as a spy for nearly 2 years.

During his imprisonment Vanbrugh occupied himself in writing plays, and in 1696 he produced a highly successful comedy, *The Relapse; or, Virtue in Danger*. Its sequel, *The Provok'd Wife,* although strongly criticized for its immorality, was another triumph. Other plays followed in 1702, 1704, and 1705, but they were mostly translations or adaptations and added little to his reputation. His chief gifts were naturalness of dialogue and genial, lively humor, which, although broad, was not as coarse as the writing of many of his contemporaries.

Castle Howard

Vanbrugh's genius was suddenly, in the words of Jonathan Swift, ''without thought or lecture . . . hugely turned to architecture,'' when in 1699 he began designing Castle Howard, Yorkshire, for the Earl of Carlisle. The following year the earl secured for him the post of comptroller of the royal works. The building of Castle Howard began in 1701, with Nicholas Hawksmoor as Vanbrugh's principal assistant. Castle Howard with its diversified baroque outline and its elegant Corinthian details is perhaps the most beautiful of Vanbrugh's works. Less successful was the Opera House he built in the Hay-market, in which he produced his play *The Confederacy* in 1705.

Blenheim Palace

In 1703 Vanbrugh was appointed commissioner at Greenwich Hospital, where Hawksmoor carried out Vanbrugh's plans for completing the Great Hall and for building the King William block. (Vanbrugh succeeded to the surveyorship of the hospital in 1716.) In 1704 the Duke of Marlborough selected Vanbrugh to build Blenheim Palace, which was intended as a royal gift to the victor in the wars against Louis XIV. No proper contracts were entered into between Queen Anne and Vanbrugh; and although generous grants were made at first from the Treasury, these ceased after a while and Vanbrugh was forced to depend upon the duke, who ''naturally resisted the notion of having to pay for his own reward.'' Moreover, Vanbrugh fell into disgrace with Sarah, the tempestuous Duchess of Marlborough, who accused him of extravagance in building a house for which she had no liking. Her willfulness and antagonism reached their climax when Sir John and Lady Vanbrugh brought Lord and Lady Carlisle and their friends to see the completed palace and were refused admission.

Blenheim Palace, ''an English Versailles'' with its overwhelming masses of buildings, marks at once the climax of English baroque and its downfall, for Vanbrugh's style was so highly personal that an achievement of such magnitude in so individualistic a manner could hardly be matched by others. The way was clear for the Burlingtonian revival of Palladianism, with its strict adherence to rule.

The extent to which Vanbrugh was indebted to Hawksmoor in designing Castle Howard and Blenheim has

been strongly debated, especially as Vanbrugh left few drawings that can confidently be ascribed to him. What is beyond question is that the partnership was eminently harmonious and successful. Vanbrugh's genius lay chiefly in the spectacular conceptions embodied in his works and in the dramatic disposition of the principal masses of his buildings. Hawksmoor exercised no less genius in handling masses and possessed great knowledge of decorative features and details.

Other Works

At Seaton Delaval, Northumberland (1720-1728; interior gutted by fire, 1822), Vanbrugh displayed his dramatic talents no less intensely than at Blenheim, although on a smaller scale. Other important works of Vanbrugh were King's Weston, Gloucestershire (1711-1714); Claremont, Surrey (ca. 1715-1720; demolished); garden buildings at Stowe (ca. 1720-1725); Eastbury, Dorset (1718); and Grimsthorpe Castle, Lincolnshire (1723).

Vanbrugh was a handsome, witty, and popular member of society. He was married in 1719, at the age of 55, and lived happily, apart from the early death of his two sons. He died on March 26, 1726, in his own dwelling, Goose-pie House (destroyed), in Whitehall. The popular conception of his grand works was summed up in his epitaph: ''Lie heavy on him, Earth, for he laid many heavy loads on thee!''

Further Reading

The Complete Works of Sir John Vanbrugh was published in four volumes in 1928. For selected plays by Vanbrugh see A. E. H. Swain, ed., *Sir John Vanbrugh* (1949). The principal studies of Vanbrugh's life and work are Lawrence Whistler, *Sir John Vanbrugh: Architect and Dramatist* (1938) and *The Imagination of Vanbrugh and His Fellow Artists* (1954). For the work of Vanbrugh's associates in the English baroque movement see John Summerson, *Architecture in Britain, 1530-1830* (1953; 5th rev. ed. 1969).

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Whistler, Laurence, *Sir John Vanbrugh, architect & dramatist, 1664-1726,* Millwood, N.Y.: Kraus Reprint Co., 1978. □

Martin Van Buren

Martin Van Buren (1782-1862), eighth president of the United States, has been called the first national politician. He built an alliance between the ''plain Republicans of the North'' and the planters of the South and then launched the first truly national party.

Martin Van Buren executed with distinction the duties of many of the highest offices of the nation, including that of president, but he was always regarded more as a politician than a statesman. Considered a shrewd manipulator, he was consistent in advocating the principles of Jeffersonian Republicanism as defined in the Jacksonian democracy.

Born on Dec. 5, 1782, in the village of Kinderhook, N.Y., Van Buren was the son of a farmer and tavern keeper who was active in Antifederalist politics. Martin worked on the farm and attended local schools. At the age of 14 he became a clerk in a law office in Kinderhook and then in an office in New York City. Beginning in 1803, he prospered in law practice in Kinderhook with his half brother. In 1807 he married Hannah Hoes, and they had four sons. His wife died in 1819, and he never remarried.

Political Career

Van Buren was elected to the New York Senate in 1813 and 2 years later became attorney general. By the early 1820s he was leader of the organization that controlled government in New York for many years. He advocated moderate reforms in extending democracy. In 1821 he supported the virtual elimination of the property qualification for white manhood suffrage, but also the provision by which only black Americans who possessed freeholds of the clear value of $150 could vote.

In 1821 Van Buren was elected to the U.S. Senate and became a leader there. He supported Andrew Jackson in

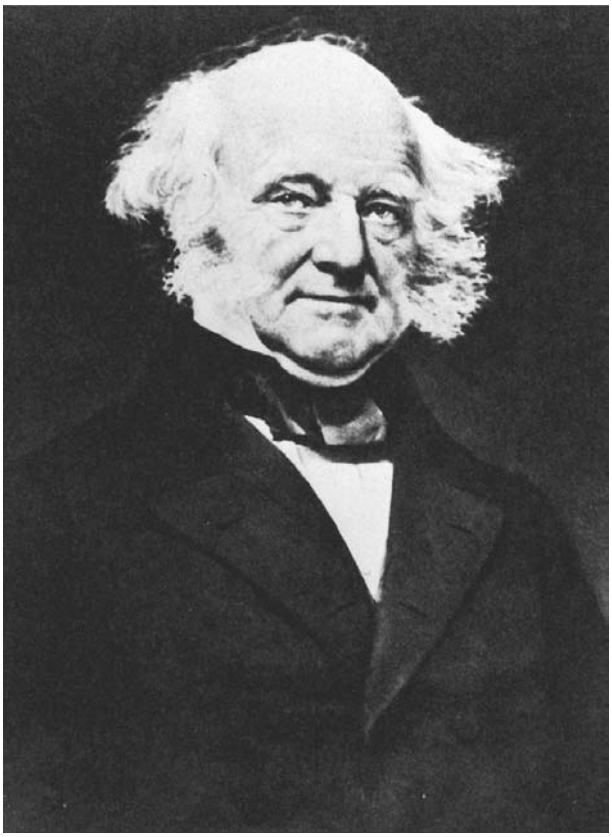

1828 and resigned the governorship of New York to become Jackson's secretary of state. In that office Van Buren reached agreement with Great Britain, opening up its West Indian possessions to American trade, and secured payment from France for commercial injuries during the Napoleonic Wars.

In 1831 Van Buren resigned his office to allow the President to reconstitute the Cabinet. He was named minister to Great Britain, but this was not confirmed by the Senate. In 1832 he was elected vice president, and during the following 4 years he supported Jackson in all of his battles. In 1836 he received his party's nomination for president and was elected easily.

The President

In his inaugural address Van Buren observed that he was the first president who had not lived through the revolutionary struggle that created the nation and that he could not ''expect his countrymen to weigh my actions with the same kind and partial hand.'' They did not. He condemned abolitionist propaganda and spoke against the ''slightest interference'' with slavery ''in the states where it exists.'' In rhetoric common during those years, he said that Americans were without parallel throughout the world ''in all the attributes of a great, happy, and flourishing people.'' Two months after his inauguration, however, a serious economic depression destroyed his popularity. He continued Jacksonian policies, trying to ''mitigate the evils'' which the banks produced and advocating an independent treasury for public funds, a measure enacted near the end of his term. In foreign affairs he had difficulty maintaining good relations with Great Britain because of the efforts of some Americans on the New York border to support the rebellion in Canada in 1837. He made no effort to annex Texas.

Van Buren was badly beaten in 1840 by the aging William Henry Harrison and retired to his farm at Kinderhook. Van Buren would undoubtedly have been the Democratic nominee in 1844 had not Texas become the dominant issue by that year. In the atmosphere of ''manifest destiny'' his views were not sufficiently expansionist, and although he had a majority of the votes at the party convention, he lacked the two-thirds required. The dark horse, James K. Polk, was nominated and elected, and he led the nation into aggressive war and territorial expansion.

Free Soil Party

Increasing Southern domination of the Democratic party drove Van Buren and his faction into opposition in 1848. In that year's election he was the candidate of the Free Soil party, opposing expansion of slavery. In New York, Massachusetts, and New Hampshire he received more votes than the Democratic candidate, but he carried no states and Zachary Taylor won the election for the Whigs.

Van Buren lost the support of the antislavery movement when he returned to the Democratic party in the 1850s. Without much enthusiasm he supported Franklin Pierce (1852), James Buchanan (1856), and Stephen A. Douglas (1860). But when the Civil War came, he supported Abraham Lincoln's government. Van Buren died on July 24, 1862.

Van Buren's remarkable political success was due to a combination of talents. He habitually thought in terms of political forces and was fertile in conceiving, and able in executing, plans to weaken the opposition and advance his own party. He wrote persuasively and was a good speaker. He was charming, cheerful, and always courteous and affable. Although an earnest advocate of his party's principles, he was essentially a moderate in government. On all the important issues of his time except the one which was most crucial, Van Buren played an important role; he vacillated on issues related to slavery and made no contribution toward resolving that problem.

Further Reading

Van Buren's *Autobiography,* edited by his sons, was republished in 1969. George Bancroft, historian and contemporary Democratic politician, wrote a laudatory life of Van Buren in the early 1840s that was published half a century later: *Martin Van Buren to the End of His Public Career* (1889). The best life is Edward M. Shepard, *Martin Van Buren* (1888; rev. ed. 1900), although written without some materials now available and occasionally dogmatic in its interpretations. There is no satisfactory modern biography.

An excellent scholarly monograph that critically assesses Van Buren's overall performance as president is James C. Curtis, *The Fox at Bay: Martin Van Buren and the Presidency, 1837-1841* (1970). Robert V. Remini, who wrote a good study of Van Buren's career during the 1820s—*Martin Van Buren and the Making of the Democratic Party* (1959)—is at work on a comprehensive biography. Van Buren's election to the presidency is detailed in Arthur M. Schlesinger, Jr., ed., *History of American Presidential Elections* (4 vols., 1971). □

Cyrus R. Vance

Cyrus R. Vance (born 1917) was Secretary of the Army (1962-1964), Deputy Secretary of Defense (1964-1967), and Secretary of State (1977-1980). He was instrumental in the SALT II talks and the Camp David Accords. Since leaving public office, he has continued to act as negotiator in both the private and public sectors.

Cyrus Vance was born in Clarksburg, West Virginia, on March 27, 1917 to John Carl Vance and Amy Roberts Vance. Vance, his mother and father, and an older brother moved to New York City, where his father died suddenly from pneumonia when Vance was five years old. After a year in which the bereaved family resided in Europe, the Vances returned to New York City. One of the major influences in Cyrus Vance's years of youth following his father's death was an uncle, John W. Davis, the unsuccessful Democratic Party candidate for president in 1924. Davis was a highly successful attorney (he argued 141 cases before the Supreme Court—more than any other lawyer of his time) and spent time discussing issues and ideas with

young Cyrus. During this time Vance was introduced to an attorney's approach to problem solving and instilled with an interest in the law.

Education and Early Career

Vance went to Kent School, a religious affiliated preparatory school in Connecticut. Following graduation he entered Yale University, majoring in economics. It was while at Yale that he met Grace (Gay) Sloan, a student at the Parsons School of Design who was to become his wife; married in 1947, they have five children. He graduated from Yale Law School in 1942 and entered the navy and served as an officer on destroyers in the Pacific. Following his service in World War II, Vance returned to New York and joined the prestigious law firm of Simpson, Thacher and Bartlett in 1947.

Vance Goes to Washington

Vance's first opportunity to work in Washington was in 1957 when a senior partner in the law firm asked Vance to accompany him to help organize an investigation by a Senate preparedness subcommittee on military and space programs, where Vance met Lyndon Johnson. Subsequently, Vance served in a succession of positions in the Kennedy and Johnson administrations. He was general counsel of the Department of Defense (1961-1962), Secretary of the Army (1962-1964), and Deputy Secretary of Defense under Robert McNamara (1964-1967). He also served as a special representative of the president during the crisis in Cyprus following the Turkish invasion and takeover of that island's government (1962) and was a negotiator for the United States at the Paris Peace Conference on Vietnam (1968-1969). He was appointed as President Jimmy Carter's first Secretary of State in 1977 and served in that capacity until his resignation in 1980.

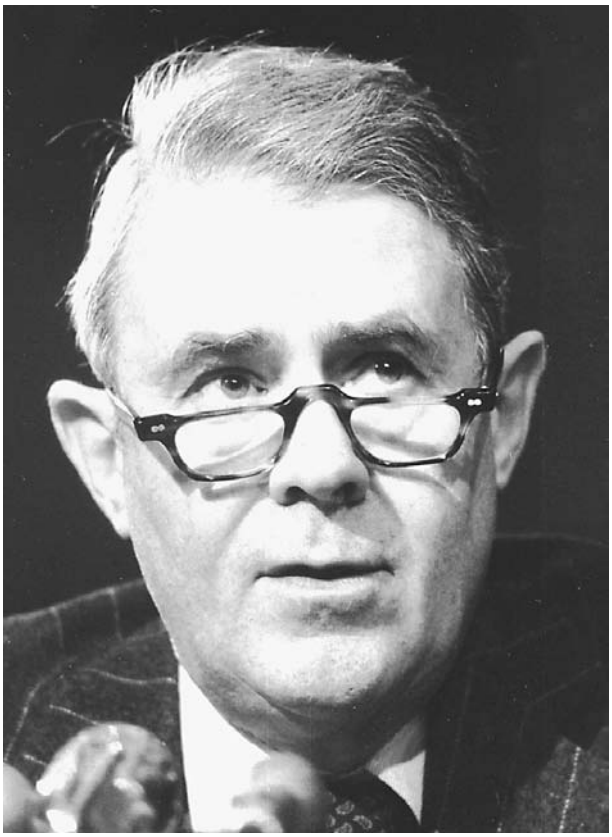

Vance Serves as Secretary of State

Cyrus R. Vance served as Secretary of State for most of the administration of President Jimmy Carter. Noted as a liberal and hailed as one who favored diplomacy rather than military threats of force, Vance became known and respected for his negotiating skills and his ability to maintain a sense of calm while under stress. His many accomplishments as secretary of state were somewhat overshadowed by the capture in Iran of United States embassy personnel who were held hostage during the last year of Carter's administration.

Vance's accomplishments during his tenure as secretary of state were numerous. He completed negotiations with the Soviet Union on the Strategic Arms Limitations Talks (SALT) II. After a cooling of relations between the United States and the Soviet Union, Vance met the Soviet leaders to break through the resistance to discussing arms limitations. The negotiations were long and arduous but resulted in the signing of an agreement between President Carter and Soviet Premier Brezhnev. The Carter administration encountered difficulties back home, however, as the Senate refused to ratify the treaty, leaving Carter and Vance greatly frustrated. Carter ultimately asked the Senate to defer action on the treaty following the Soviet Union's invasion of Afghanistan as he realized it was not likely that the necessary two-thirds of the Senate would vote for approval.

The first year of the Carter presidency saw the conclusion of a new Panama Canal treaty. Described by some as the most divisive foreign policy issue in the United States following the Vietnam War, the agreements were finally signed in Washington in September 1977. The negotiated agreements ultimately allowed for the control of the Panama Canal by Panama by the year 2000. While the control would remain with Panama, the Carter administration needed to assure domestic critics that the treaties did not foreclose for the United States an opportunity to ensure passage through the canal. Vance insured that both United States and Panamanian warships could ''transit'' the canal in case of emergency ahead of all other vessels—thus allowing the United States the opportunity to protect the canal.

Camp David Accords

A major foreign policy achievement during this period was the development of a framework for settling the disputes among the Middle-Eastern nations of Egypt and Israel, known as the Camp David Accords. The discussions leading to the agreement among the two nations and the United States to settle long-standing differences in order to preserve peace in the Middle East involved Israeli Prime Minister Menahem Begin, Egyptian President Anwar Sadat, and United States President Jimmy Carter. The negotiations, in which Vance was instrumental, lasted two weeks and took

place in the unique environment of the presidential retreat at Camp David, Maryland. Two agreements were signed by the participants. The first allowed the return of the Sinai peninsula (occupied by Israel following the Six Day War between the two countries in 1967) to Egypt, the conclusion of a peace treaty, and the ''normalization'' of diplomatic relations between the two countries. The second agreement resulting from the Camp David summit provided for negotiations among Egypt, Jordan, Israel, and Palestinian representatives to iron out differences concerning the West Bank and Gaza Strip territories.

While Vance's negotiating skills were highly regarded—and he was able to use them in collaboration with Great Britain to settle the racial and political disputes in Rhodesia (now Zimbabwe)—Vance's influence over foreign policy slowly declined over the course of the Carter administration. The passing of the period of ''detente'' was aggravated by the Soviet invasion of Afghanistan.

Hostage Crisis in Teheran

The foreign relations of the United States during the last year of the Carter administration became overshadowed by the fall of the shah of Iran and the capture of the U.S. embassy personnel in Teheran by Iranian militants on November 4, 1979. The United States attempted several strategies to accomplish the release of the embassy personnel (including the freezing of all Iranian assets in the United States), but all early attempts were to no avail. A debate ensued within the White House as to the appropriateness of a rescue mission. Vance argued strenuously against the strategy, but his position did not prevail. On April 24-25, 1980, the United States tried but failed in a rescue attempt. Eight U.S. servicemen were killed when a rescue aircraft crashed and burned on take off. Vance submitted his resignation in protest on April 28, 1980. It was not until inauguration day 1981, while Carter was passing the reigns of leadership to his successor, Ronald Reagan, that the American hostages were finally released after 444 days of imprisonment.

United Nations Negotiator

In 1980, Vance returned to the private sector as a partner at his old law firm, Simpson, Thacher, and Bartlett. Since the mid-1980's, Vance has been called on numerous times by the United Nations to negotiate around the world including Burundi, South Africa, Macedonia and Greece, Armenia and Azerbaijan, and South Africa. His highest profile UN negotiations have been in Bosnia and Herzegovina, co-chaired with David Owen of Great Britain. Since 1992, he has helped negotiate such important steps as opening a road between Zagreb and Belgrade, a demilitarized zone on the Prevlaka Peninsula, numerous cease-fire agreements, and several peace plans. He is credited with bringing about the tenuous peace in the area. His UN work has often brought him under fire, but he continues to maintain a low profile, giving few interviews and writing a few pieces for publications like *Vanity Fair* and *The New York Times*. Vance also headed up high-profile private negotiations like the bankruptcy and reorganization of the R.H. Macy department stores and Olympia and York Companies. He has co-authored pieces with his predecessor, Henry Kissinger to comment on world events.

Further Reading

The memoirs of Cyrus Vance are published in *Hard Choices: Critical Years in America's Foreign Policy* (1983). Vance has also written: *Common Security: A Blueprint for Survival* (1982) and *Building the Peace: US Foreign Policy for the Next Decade (Alternatives for the 1980's)* (1982). Davis S. McLellan has published a biography of Vance: *Cyrus Vance* (1985). One may also consult Zbigniew Brzezinski's memoirs, *Power and Principle: Memoirs of the National Security Advisor, 1977-1980* (1983). □

Zebulon Baird Vance

Zebulon Baird Vance (1830-1894), U.S. senator and congressman, was Civil War governor of North Carolina. He is best known for his concern for the common Southerner and his noncooperation with Confederate authorities.

Zebulon Vance was born on May 13, 1830, in Buncombe County, N.C. He attended Washington College, Tenn. (1843-1844), and studied law at the University of North Carolina (1851-1852). After settling in Asheville, N.C., he was immediately elected county solicitor. Never a close student of the law, he won success at the bar because he understood his neighbors, who composed the juries.

After one term in the North Carolina House of Commons, Vance was elected to the U.S. Congress in 1858, where he served until March 1861. He had conservative views on the tariff, public lands, and pensions and opposed the secessionist sentiment then prevalent in the South. However, when the Civil War started and President Abraham Lincoln called for troops in 1861, Vance urged North Carolina to support the seceded states. He saw military action for about a year, rising to the rank of colonel in a North Carolina regiment.

In 1862 the conservative faction nominated Vance for governor of North Carolina. He won by an unprecedented large margin. The Confederate government, however, mistrusted his promises of a strong war policy, and Vance and the government were quickly embroiled in controversies over conscription, suspension of habeas corpus, desertions, and impressment of matériel. He consistently placed the interests of his state above other concerns, even providing funds to ships engaged in an extensive blockade-running enterprise supplying North Carolina troops and their families with needed articles. In 1864 Vance was reelected, defeating an avowed peace candidate.

At the end of the war Vance was imprisoned briefly. Upon his release he established a law practice in Charlotte, N.C. In 1867 he was pardoned and reentered politics as a

Democrat. He was elected to the U.S. Senate in 1870 but resigned 2 years later amidst a controversy over the 14th Amendment. After an unsuccessful candidacy for the Senate in 1873, Vance was elected governor in 1876. His administration was marked by the encouragement of railroads, industry, and agriculture and the improvement of public schools and charitable institutions for white and black citizens of the state.

In 1879 Vance was again elected to the U.S. Senate, where he served until his death on April 14, 1894. In the Senate he expressed a devotion to the South, combined with a genuine acceptance of the war's verdict and a true loyalty to the restored Union.

Further Reading

Glenn Tucker, *Zeb Vance: Champion of Personal Freedom* (1966), is sympathetic but uneven. Richard E. Yates, *The Confederacy and Zeb Vance* (1958), is a brief study of Vance's relationship with the Confederate government. Vance also figures in Burton J. Hendrick, *Statesmen of the Lost Cause* (1939). □

George Vancouver

George Vancouver (1758-1798) was an English explorer and navigator. His most famous undertaking was his exploration of the North Pacific coast of North America.

George Vancouver was born in England and at the age of 13 began his naval career as an able seaman under Capt. James Cook on the *Resolution*. He was a midshipman on Cook's famous third voyage in the *Discovery*. In 1780 Vancouver was promoted to lieutenant and served several years in the West Indies.

In 1790 Vancouver attained the rank of commander and the following year was given command of a new *Discovery*. His first assignment was to take over the Nootka Sound territory from the Spanish after an incident there had threatened war between England and Spain. After making new exploration around Australia and New Zealand and passing by Tahiti and Hawaii, Vancouver remained in the North Pacific, carrying out extensive exploratory trips from San Francisco northward, largely devoted to ascertaining the possibility of the elusive Northwest Passage. He was the first to chart accurately the large island which bears his name.

Vancouver was a rigid disciplinarian and a demanding officer. He neither sought nor received the affection of his men, but he was respected. He was equally intolerant of the often bizarre theories of European geographers. His meticulous observations and stern logic largely substantiated the claims of Cook and blasted the hopes for a passage through North America anywhere to the south of Arctic waters.

Vancouver returned to England in 1795 by way of Cape Horn and began the preparation of his journals. He had corrected all but a few pages when he died at Petersham on

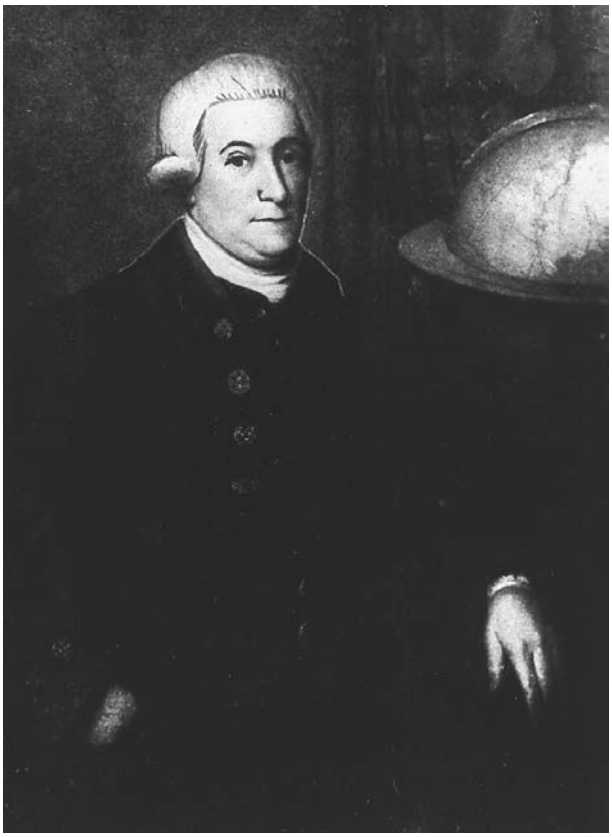

May 10, 1798. The work was completed by his brother and published a few months after George Vancouver's death.

Further Reading

On Vancouver's career at sea, the obvious source is his own account, *A Voyage of Discovery to the North Pacific Coast,* which was published in three volumes in 1798. The best account of his life is by George Godwin, *Vancouver: A Life, 1757-1798* (1931). Two recent studies are also good: Bern Anderson, *Surveyor of the Sea: The Life and Voyages of Captain George Vancouver* (1960), and James Stirrat and Carrie Marshall, *Vancouver's Voyage* (1967), first published under the title *Adventurers in Two Hemispheres, Including Captain Vancouver's Voyage* (1955). □

Cornelius Vanderbilt

Cornelius Vanderbilt (1794-1877), American steamship and railroad builder, executive, and promoter, transferred his attention from boating to railroads in his later years. He left an estate of almost $100 million.

Cornelius Vanderbilt was born on May 27, 1794, on Staten Island, N.Y. His father, from a long line of Dutch farmers, was imaginative but unthrifty. He engaged in boating. Young Cornelius developed a great love for the water and quit school at the age of eleven to work for his father. When he turned 16, he persuaded his mother to give him $100 for a boat on condition that he plow and sow an 8-acre rocky field. This he accomplished with the aid of friends to whom he promised rides in his new boat.

Vanderbilt opened transport and freight service between New York City and Staten Island and, by the end of the first year, returned his mother's loan with an additional $1,000. He charged reasonable prices and worked prodigiously. Rough in manners, he developed a reputation for honesty. The War of 1812 created new opportunities for expansion, and Vanderbilt received a contract to supply the forts around New York. The large profits from this allowed him to build a schooner which traveled over Long Island Sound and two more vessels for the coastwise trade. By 1817 he possessed $9,000 besides his interest in the sailing vessels.

Apparently well on the way to fame and fortune, in 1818 Vanderbilt sold all his interests and turned his attention to steamboats. Observing the success of Robert Fulton and Robert R. Livingston with vessels on the Hudson River, Vanderbilt correctly chose the wave of the future. He entered the employ of Thomas Gibbons, who operated a ferry between New Brunswick, N.J., and New York City. Working for $1,000 a year, Vanderbilt made the line profitable, despite opposition from Fulton and Livingston, who claimed a legal monopoly on the Hudson River traffic. In addition, Vanderbilt's wife, whom he married in 1813, managed the New Brunswick halfway house (between New York City and Philadelphia), where all travelers on the Gibbons line had to stay.

By 1829 Vanderbilt had decided to go on his own. Over the protests of his wife and Gibbons, who offered to double his $2,000 salary and sell him half the line, Vanderbilt moved his family (which eventually included 13 children) to New York City. There he took his accumulated $30,000 and entered the competitive service between New York and Peekskill, where he had the first of several encounters with Daniel Drew. Vanderbilt won this battle by cutting rates to as low as 12½ cents, which forced Drew to withdraw. He next challenged the Hudson River Association in the Albany trade. After he again cut rates, the competition paid him a handsome sum to move his operations elsewhere. Vanderbilt opened service to Long Island Sound, Providence, Boston, and points in Connecticut. His vessels were stable craft which offered the passenger not only comfort but often luxury.

By the time he was 40, Vanderbilt's wealth exceeded $500,000, but he still looked for new fields to conquer. Hundreds of thousands of people rushed to the gold fields of California after 1849, most of them going by boat to Panama, by land across the Isthmus, onto steamers on the Pacific coast. Vanderbilt proceeded to challenge the Pacific Steamship Company by offering similar service via Nicaragua, which saved 600 miles and cut the going price by half. This move netted him over $1 million a year. He sold controlling interests to the Nicaragua Transit Company, which failed to pay him. In a famous incident, he told them

that the law was too slow; rather, he would ruin them. This he did within 2 years by running another group of steamers.

Commodore Vanderbilt dabbled in the Atlantic carrying trade in the 1850s and attained a strong position but, nearing the age of 70, decided once again that the wave of the future was in another direction—the railroad. He first acquired the New York and Harlem Railroad, in the process again defeating Daniel Drew. Vanderbilt made his son, William H., the vice president, largely on the basis of prior railroad experience. The Vanderbilts next acquired control of the rundown Hudson River Railroad, which Cornelius wanted to consolidate with the Harlem. Again Drew attempted to sell the stock short, defeat the consolidation, and make a substantial profit. But, as before, the Commodore won the battle by buying every share Drew and his cohorts sold, thereby stabilizing the price.

Vanderbilt then acquired the Central Railroad (1867), merged it with the Hudson River Railroad, and leased the Harlem to the new company. After these acquisitions, Vanderbilt spent large sums of money improving the lines' efficiency and then watered the stock and paid large dividends. In the first 5 years he is said to have cleared $25 million.

The Commodore finally hit a snag in 1867, when he attempted to gain control of the Erie Railroad, then in the hands of his old adversary, Daniel Drew. Again Vanderbilt bought all the stock offered for sale, but this time, Drew, Jay Gould, and James Fisk threw 100,000 shares of fraudulent stock on the market, which the Commodore continued to buy. The trio fled to Jersey City after warrants for their arrest were issued. Vanderbilt, tottering on the brink of failure, fought back. Although the illegal stock was finally authorized by the legislature, the trio surrendered in order to return to New York. Vanderbilt lost between $1 million and $2 million and forgot the Erie. The Vanderbilts extended their lines to Chicago by acquiring the Lake Shore and Michigan Southern railroads, the Canadian Southern, and the Michigan Central.

The Commodore's first wife died in 1868, and the next year he remarried. He was never known for philanthropic activities, his only unsolicited contributions being $50,000 for the Church of the Strangers in New York City and $1 million to Central University, which then became Vanderbilt University. He died on Jan. 4, 1877.

Further Reading

There is no definitive biography of Vanderbilt. Studies include Meade Minnigerode, *Certain Rich Men* (1927); Arthur D. Howden Smith, *Commodore Vanderbilt* (1927); Wayne Andrews, *The Vanderbilt Legend* (1941); and Wheaton J. Lane, *Commodore Vanderbilt* (1942). The "Erie war" is best described in Charles F. Adams, Jr., and Henry Adams, *Chapters of Erie, and Other Essays* (1871). □

Hugo van der Goes

Hugo van der Goes (active 1467-1482) was the most powerful Flemish painter of the second half of the 15th century. His "Portinari Altarpiece" is one of the most intensely beautiful masterworks of all time.

Hugo van der Goes was greatly indebted to the artistic heritage of his predecessors Jan van Eyck and Rogier van der Weyden; yet so acute was his visual perception, so talented his draftsmanship, and so original his understanding of the problems of artistic form that his compositions anticipated many principles that came to fruition in the baroque period. Furthermore, the religious symbolism that resides, disguised, in the countless natural forms and objects in the *Portinari Altarpiece* reveals his astonishingly erudite knowledge of scholastic philosophy and mystical texts.

Van der Goes's origin and early training are unknown. He became a master in the Ghent guild of painters in 1467, the painter Justus of Ghent being one of his guarantors. Between that year and 1475 Van der Goes assisted in the decoration of Ghent and Bruges for such events as the wedding of Charles the Bold to Margaret of York. The artist was made dean of the guild in 1474. Four years later he quit Ghent, then in the throes of political upheaval, for the solace of the Red Cloister monastery near Brussels. Continuing to paint as a privileged brother, he received distinguished visitors, such as Archduke Maximilian of Austria. Returning in 1481 from a trip to Cologne, Van der Goes suffered a fit of melancholia. A fellow brother, Gaspar Ofhuys, documented the illness and recorded that the artist died in the monastery the following year.

His Works

Van der Goes never signed or dated a painting, so attributions have had to be made on the basis of the one work, the *Portinari Altarpiece,* that is authenticated (by Giorgio Vasari). Its date of about 1474-1476 has been presumed on the basis of the number and ages of the children of the donors on the wings of the triptych.

Earlier in style, and possibly Van der Goes's first known work, is the little diptych with the *Fall of Man* and the *Lamentation*. The self-consciously nude figures of Adam and Eve recall the ones on the *Ghent Altarpiece* by the Van Eyck brothers; the rhythmic composition of the distraught figures in the *Lamentation* derives from the form world of Rogier van der Weyden. Different from both is the expression of Van der Goes's personal feeling of the tragedy of the drama of the Fall and Redemption.

The huge panel *Adoration of the Magi,* the surviving central portion of the *Monforte Altarpiece,* probably dates about 1472. The concept is one of serene grandeur, with a monumental feeling that is unique in the dozen works attributable to Van der Goes. The composition is resplendent in descriptive details, superb in lighting, and rich in color.

The *Portinari Altarpiece* is a giant triptych, 18 feet across when opened. Its theme is the adoration of the newborn Child by Mary, Joseph, 3 memorably individualized shepherds, and 15 attending angels. It was commissioned by Tomasso Portinari, the representative of the Medici in Bruges. Tomasso kneels in the left wing with his sons Antonio and Pigello; in the right wing are his wife, Maria, and their daughter Margherita. Looming large behind them are their name saints: Anthony and Thomas, Margaret and Mary Magdalen. Deep within a magnificent winter landscape the procession of the Magi approaches. The *Annunciation,* in monochrome, is seen when the wings are closed. The central scene is a spectacular drama of opposites reconciled: open and closed space, large and small figures, natural and supernatural light, divine and human forms. Masterfully painted textures are subordinate to an overall feeling of heightened realism and grandeur in an intense moment of revealed Christian truth.

Van der Goes's large *Death of the Virgin* was painted in the monastery about 1481. Christ materializes in a burst of rainbow light to receive the soul of his dying mother, while the assembled Apostles press against her bed, each intensely experiencing as an individual his personal loss. There has rarely been expressed in Christian art so moving a statement of the temporal and the eternal life.

Further Reading

A study of Van der Goes is in Max J. Friedländer, *Early Netherlandish Painting,* vol. 4: *Hugo van der Goes* (1969). For an interesting essay on the nature of Van der Goes's illness see Rudolf and Margot Wittkower, *Born under Saturn* (1963). □

John Vanderlyn

John Vanderlyn (1775-1852) was one of the first American painters to venture beyond portraiture. He executed the first large-scale nude in the United States and various history paintings, some showing neoclassic influence.

John Vanderlyn was born in Kingston, N.Y., on Oct. 15, 1775. After studying painting for a year under Gilbert Stuart in Philadelphia, Vanderlyn became the protégé of Aaron Burr, who sent him to Paris in 1796. The first American painter to study in Paris, Vanderlyn entered the studio of François Antoine Vincent, a neoclassicist who emphasized correct drawing at the expense of expressive color. Vanderlyn remained in Paris until 1801, when he had to return home because of a lack of funds.

In America, Vanderlyn looked upon portraiture as a low form of art and accepted such commissions only to support himself. He executed a number of fine portraits and some views of Niagara Falls. In 1805 he returned to Europe with the financial support of the American Academy; he stayed in Rome until 1808 and then lived in Paris until 1815.

Vanderlyn's *Marius Viewing the Ruins of Carthage* (1807) won a gold medal in Paris in 1808. The scene shows the melancholy attached to time's passing, a theme that was then quite popular: Marius, the fallen hero, broods among the ruins of a once mighty city. For the head of Marius, Vanderlyn copied a Roman bust; and the figure, in proper neoclassic fashion, was done with a hard, wiry outline and ivory flesh tones. *Ariadne* (1812), combining neoclassic linearism with the Italianate qualities of recumbent Venuses of Titian and Giorgione, shows a good understanding of anatomy, but the figure stands out too strongly from the landscape.

On his return to New York, Vanderlyn soon found that Europeans appreciated him far more than his own countrymen, for portraiture was still the only kind of painting widely accepted in America. In 1816 he built a personal museum in the form of a rotunda with the help of $6,000 contributed by 112 of his supporters. There he exhibited not only his paintings and copies from the nude but an enormous canvas executed in 1818-1819: the *Palace and Gardens of Versailles.* Painted somewhat illusionistically, this is one of the several ''panoramas'' made in the early 19th century and the only one still existing.

Vanderlyn died in Kingston, N.Y., on Sept. 23, 1852. Because of his neoclassic training, his paintings have a coolness and detachment when compared with the more emotive work of Washington Allston.

Further Reading

The only monograph on Vanderlyn, which contains no illustrations, is Marius Schoonmaker, *John Vanderlyn, Artist, 1775-1852* (1950); it consists of brief biographical essays with quotations from Vanderlyn's correspondence, especially with Aaron Burr.

Additional Sources

Mondello, Salvatore, *The private papers of John Vanderlyn (1775-1852) American portrait painter,* Lewiston, N.Y., USA: Edwin Mellen Press, 1990. □

Johannes Diderik van der Waals

The Dutch physicist Johannes Diderik van der Waals (1837-1923) did pioneering studies on the equation of state of liquids and gases, for which he received the Nobel Prize for physics in 1910.

Johannes van der Waals was born on Nov. 23, 1837, in Leiden, the son of Jacobus van der Waals and Elizabeth van den Burg. His life is a classic illustration of the fact that lack of proper educational opportunities is not an insurmountable obstacle to greatness in science, provided one's potential is matched by one's determination. Following the completion of his elementary and secondary education, he

taught elementary school in Leiden with his mind fixed on much higher goals. His thirst for knowledge had at first to be satisfied with reading in his spare time, but during the years 1862-1865 he followed courses at the University of Leiden and obtained the certification to teach mathematics and physics in high schools. In 1864 he married Anna Magdalena Smit, who soon died, leaving him with four small children.

While Van der Waals served as director of a high school in The Hague, a new law removed classical languages from the list of compulsory courses for science students at universities, and he passed in 1873 the examinations for doctor's degree in physics. His dissertation, *On the Continuity of the Gaseous and Liquid States,* revealed him at one stroke as a most original master of physics. In fact James Clerk Maxwell remarked, when he learned of the dissertation's contents, ''The name of Van der Waals will soon be among the foremost in molecular science.''

Van der Waals argued that R. J. E. Clausius's derivation of Robert Boyle's gas law from statistical mechanics had to be supplemented by new considerations if it was to hold for real gases and their transformation into liquids. The new consideration was the ''principle of continuity,'' by which Van der Waals meant that from the viewpoint of statistical mechanics there could be no basic difference between the gaseous and the liquid states. In addition he noted the need for considering two factors, the volume of molecules and their mutual attraction. He succeeded in relating these two factors to the critical temperature, pressure, and volume, or the critical point. It therefore followed that the equation of state could be expressed in a form independent of any particular gas or liquid.

This in turn led to the most momentous part of Van der Waals's research, the law of corresponding states, formulated in 1880. According to it, the whole range of behavior of a substance can be predicted once its critical point has been ascertained. This result played a crucial role in the efforts leading to the liquefaction of hydrogen (1898) and of helium (1908). His other principal achievement consisted in the combination of the law of corresponding states with the second law of thermodynamics, which he outlined in 1890 in his first treatise on the theory of binary solutions.

In 1876 Van der Waals became the first professor of physics at the newly established University of Amsterdam. His son, Johannes Diderik, Jr., was the next occupant of the chair. Van der Waals died in Amsterdam on March 8, 1923.

Further Reading

Biographical information on Van der Waals and accounts of his work are in N. de V. Heathcote, *Nobel Prize Winners in Physics, 1901-1950* (1953), and Nobel Foundation, *Nobel Lectures: Physics, 1901-1921* (1967). □

James VanDer Zee

James VanDer Zee (1886-1983) created a photographic history of the people of Harlem—celebrities and ordinary people, in hope and despair—covering over 60 years.

James VanDer Zee was born in Lenox, Massachusetts, on June 29, 1886, in a four bedroom frame house built by his grandfather. His parents had moved to Lenox three years earlier from New York City, where they had worked as a maid and butler to retired President Ulysses S. Grant. James was the second of six children.

His parents earned their living in Lenox by baking, and their sons delivered the products on foot and horseback. The VanDer Zee youngsters were such excellent students that James once told a reporter that ''the other kids didn't try.'' VanDer Zee learned photography in a front bedroom of that frame house, but he was at least 14 before he took a picture that satisfied him—one of his brother Walter's school class. Moreover, their lives were enriched by such outstanding houseguests as W. E. B. DuBois, the noted African American author and intellectual.

While excelling at the piano and violin, young Jimmy was frustrated by forced painting lessons. But when a magazine advertisement offered a camera as a premium for selling pink and yellow silk sachets to the ladies of Lenox, he leapt at the opportunity, ending up with an $8 camera that would eventually launch him on a career in which he would become one of the great photographers of the United States.

Moving to New York City after the turn of the century, James and his brother Walter joined their father, who was now working as a waiter. For 20 years VanDer Zee usually worked two jobs. Until he got his first professional photography job in a Newark, New Jersey, department store photography concession in 1913, by day he was an elevator operator or waiter; at night, he was a musician in various bands, including his own and Fletcher Henderson's.

VanDer Zee married Kate Brown in the early 1900s and moved to Phoebus, Virginia, for a year. His first child, Rachel, was born there. She died when she was 16, and a son, born when the couple returned to New York, died in infancy. Kate VanDer Zee left her husband in 1915.

Before the end of World War I VanDer Zee hung out a sign on 138th Street that announced his first studio—Guarantee Photo Studio, later changed to GGG Studio for his second wife, Gaynella.

There, in the 1920s and 1930s, he set about photographing his Harlem and making it famous. He photographed such celebrities as Bill ''Bojangles'' Robinson, the famous dancer; Florence Mills, the beautiful actress; Adam Clayton Powell, Sr., minister of Harlem's Abyssinian Baptist Church; writer Countee Cullen; Joe Louis; and former heavyweight champion Jack Johnson. He was the official photographer for Marcus Garvey, the charismatic African American nationalist who promoted a ''Back to Africa''

movement in the 1920s, snapping pictures of his elaborate parades.

He also portrayed the ordinary African American citizen on ceremonial occasions from funerals to weddings with dignity, artistry, and compassion. One picture shows an African American soldier, his chest adorned with World War I medals, gazing into a fireplace where the photographer had inserted a younger soldier and a nurse marching under an American flag.

When home cameras became popular in the 1940s—''Brownies made everybody a photographer,'' VanDer Zee once told an interviewer with characteristic modesty—his portrait business dwindled and he supplemented it by developing a mail order restoration and calendar picture clientele. But he continued to lovingly photograph brides, the character in the faces of such celebrities as pianist Hazel Scott, the ceremonies of the Moorish Jews, and the burgeoning manhood in the basketball team of the Alpha Phi Alpha Fraternity.

But it was only in 1969, when he was past 80, that VanDer Zee received any recognition outside of Harlem, and he was catapulted into national prominence—and, for a time, personal misfortune. In 1968, at the height of the American Black Consciousness Movement, New York's Metropolitan Museum of Art had decided to mount an exhibition called ''Harlem on My Mind.'' In researching the exhibition, a young African American photographer named Reginald McGhee happened by VanDer Zee's Harlem studio. ''I discovered a gold mine,'' McGhee said later. ''There was a perfect record of 60 years in Harlem.'' VanDer Zee gave McGhee free access to the more than 100,000 photographs he had signed and dated. Providing 90 percent of the visual material for the exhibition, VanDer Zee received $3,700 from the museum for the use of his work.

In part because photography was at that time coming into recognition as a fine art and gaining the stamp of approval of collectors who purchased vintage photographs as good investments in a time of economic recession, VanDer Zee quickly became a cult figure. He began talks with McGhee about forming the James VanDer Zee Institute.

But at about the same time the aging artist was gaining new prominence, misfortune struck. He and his wife were evicted from the home and studio where he had lived for 29 years, forced to put most of the family's possessions in storage, go on public assistance, and move to a Bronx Hotel. VanDer Zee, who had developed a grandfatherly relationship with McGhee, asked him to store his work. Moreover, because of the proposed institute, VanDer Zee turned down a $175,0000 offer from Time-Life, Inc. for his collection. The institute was formed three months after VanDer Zee's eviction from his home, and despite his destitute condition, VanDer Zee allegedly signed over the rights to his work and its reproduction to the institute. But as his personal fortune continued to fall and the fledgling institute sporadically gave him only small stipends, a dispute arose between him and the institute directors, and VanDer Zee later denied that he signed over to them all his work.

Meanwhile, his reputation in the photography field continued to escalate. In 1969 the American Society of Magazine Photographers honored him and Grove Press published ''The World of James VanDer Zee.'' Two years later he was elected a Fellow for Life at the Metropolitan Museum.

In 1976 VanDer Zee's ailing wife died, and he disappeared even further from the public limelight. A year earlier VanDer Zee had been introduced by a mutual friend to a young woman, Donna Mussenden, who later came to the drab and unkempt flat where VanDer Zee—lame, broke, and in bad health—was living. Concerned that an African American cultural giant was being neglected, she stepped in after his wife's death, cleaning up his home, organizing his files, and visiting him on a regular basis to lift his spirits. Two years later VanDer Zee married the young woman, and, in what *Ebony* magazine called ''an extraordinary renaissance unprecedented in the history of American photographers,'' VanDer Zee resumed his career and created a new life. Crediting his wife with his resuscitation, he began once again to take photographs after a hiatus of 12 years and photographed such celebrities as comedian Bill Cosby, former heavyweight champion Muhammad Ali, and actress Cicely Tyson. Suing to regain his work, VanDer Zee successfully obtained 75 percent of his photographs, one-quarter of those to become the property of the James VanDer Zee Foundation. Although mostly confined to a wheelchair, he travelled across the country with the aid of his wife, gave lectures, had exhibitions, and made public appearances. His ''The Harlem Book of the Dead'' was published in 1978, and a young people's biography, ''James VanDer Zee, the Picture Takin' Man,'' came out the following year. He received six honorary doctorates and was honored by President Jimmy Carter. VanDer Zee died in May 1983 at age 96.

Further Reading

VanDer Zee's first photos to be published were contained in *Harlem on My Mind* (1968), edited by Allan Schoener. A more comprehensive collection is in *The World of James VanDer Zee: A Visual Record of Black America* (1969), edited by Reginald McGhee. Several of VanDer Zee's photos were included in *The Black Photographer's Annual 1972* (1973). □

Henry Van de Velde

Henry van de Velde (1863-1957), Belgian painter, designer, architect, and writer, was the chief theoretician of Art Nouveau, champion of the applied arts, and prominent in developing a new architectural expression in Europe in the early 20th century.

Henry van de Velde was born on April 3, 1863, in Antwerp, the son of an apothecary. He studied painting at the Academy of Fine Arts there (1881-1884) and then with E. A. Carolus-Duran in Paris (1884-1885). In 1889 he joined a group of artists known as Les XX in Brussels and, with the publication of his lecture *Déblaiement d'art* (1894), emerged as the group's spokesman.

Influenced by the theories of William Morris and the English Arts and Crafts movement, Van de Velde abandoned painting and turned his attention to architecture and the applied arts. The building of his own house, Bloemenwerf, at Uccle near Brussels (1895) marked the beginning of his new career. For this house he designed all the furniture and appointments.

Van de Velde moved to Germany in 1900. He built the School of Applied Arts in Weimar (1904-1906), the predecessor of the Bauhaus, and was its director until World War I. He designed the Theater Building (1914; destroyed) at the exhibition of the Werkbund, or German association of architects and designers, held at Cologne. Throughout this period he was also busy designing a wide variety of useful objects, from bookbindings to earrings, dresses, ceramics, tableware, and furniture, all in the curvilinear forms of Art Nouveau, and theorizing about the role of the applied arts in a series of publications such as *Die Renaissance im modernen Kunstgewerbe* (1901), *Kunstgewerbliche Laienpredigten* (1902), and *Der neue Stil* (1907).

From 1917 on Van de Velde lived in Belgium, Holland, and Switzerland. From 1926 to 1936 he was the director of the Institute Supérieur des Arts Décoratifs in Brussels and professor of architecture at the University of Ghent, for which he designed the library (1936). Other important commissions from this period include the Kröller-Müller Museum at Otterlo, Netherlands (1937-1953), and the Belgian pavilions for the World's Fair in Paris (1937) and in New York (1939). He spent the last decade of his life in retirement at Oberägeri, Switzerland, where he wrote his memoirs. He died in Zurich on Oct. 27, 1957.

Further Reading

Van de Velde's memoirs were published in German in 1962. None of his writings has been translated. The basic studies of his life and work are in French and German. The only extensive discussion of his work in English is found in the error-riddled chapters devoted to him in Henry F. Lenning, *The Art Nouveau* (1951). His contribution to the development of 20th-century design is discussed in Nikolaus Pevsner, *Pioneers of Modern Design* (1936; rev. ed. 1960), and Peter Selz and Mildred Constantine, eds., *Art Nouveau* (1959). □

Anthony Meuza Van Diemen

Anthony Meuza Van Diemen (1593-1645) was a Dutch colonial official and merchant. As a governor general of the Dutch East Indies, he did much to develop Batavia and the Indies and to expand Dutch influence in East Asia.

Anthony Van Diemen was born at Culemborg, Netherlands. Like many patricians' sons, he was destined to be a merchant, and in 1616 he set himself up in trade in Amsterdam. A year later, as a result of unfortunate advice, he was forced to declare bankruptcy. Unable to repay his creditors, he turned for employment to the Dutch East India Company, which turned him down as a poor risk.

Van Diemen finally succeeded in signing up as a soldier under the alias Thonisz Meeuwisz and arrived in Java in August 1618. He quickly attracted the attention of Governor General Jan Coen, who appointed him a clerk in his office. On Jan. 17, 1630, Van Diemen married Maria van Aelst in Batavia. Highly successful in his association with Coen, Van Diemen was appointed director of the commercial section of the company and in 1631 returned with the fleet to Amsterdam as admiral. In 1633 he sailed once again for the Dutch East Indies and on the way discovered an unknown island in the Indian Ocean which he called Nieuw Amsterdam, or New Amsterdam, the name it bears today.

Van Diemen was Coen's choice as successor to the governor generalship, but Jacques Specx and Hendrik Brouwer both held this post prior to Van Diemen's succession to it on New Year's Day, 1636. At the end of that year he sailed with a force to Amboina and Ceram to put down a revolt and from there went to Makassar in an attempt to end the years-long fighting.

In addition to his own discovery, Van Diemen actively encouraged exploration and assisted in providing expeditions, two to northern Japan and environs and two to Australia, during the course of which present-day Tasmania (first named Van Diemen's Land) and New Zealand were discovered. He died on April 19, 1645, in Batavia after an illness.

Van Diemen's most brilliant achievements were his successful struggle against the Portuguese in Ceylon and Malacca, the signing of advantageous treaties with Acheh in northern Sumatra and with Ternate and Tidore in the Moluccas, particularly in connection with the spice trade, and the establishment of trade relations with China, Japan, and Tonkin.

If Coen founded Batavia, Van Diemen left his stamp on it as the center of company power and as an administrative center. He also built two churches and introduced a legal code called the Batavian Statutes (1642). As an expander of the Dutch overseas empire, he is second only to Coen; although he was governor general for a scant 9 years, Van Diemen's rule encompasses one of the most eventful periods in Dutch overseas history.

Further Reading

Eduard Servaas de Klerck, *History of the Netherlands East Indies* (2 vols., 1938), contains a good biographical account of Van Diemen and is the best source in English. See also John Horace Parry, *The Age of Reconnaissance* (1963), and Charles R. Boxer, *Dutch Sea-borne Empire, 1600-1800* (1965). □

Theo van Doesburg

The Dutch artist Theo van Doesburg (1883-1931) was one of the founders of the modern art movement called de Stijl and the chief promoter of its ideas.

Theo van Doesburg whose real name was C. E. M. Kupper, was born on Aug. 30, 1883, in Utrecht. He was involved in painting and interior decorating and writing on art, but it was only in 1917 after he had met the painter Piet Mondrian that Van Doesburg formulated his ideas clearly. The two painters founded the group de Stijl (the Style) and the avant-garde review of the same name when they and several other artists established a number of common aspirations which formed the basis of the movement.

Van Doesburg's temperament made him the public leader of the group. He was an impulsive and vigorous man, with strong likes and dislikes, in contrast to the far more reticent and cautious Mondrian. De Stijl esthetic was based on geometric abstractions and applied not only to painting but to other arts, especially architecture. Unlike many art movements in the 20th century, de Stijl aimed at social and spiritual reforms rather than purely artistic concerns. The leaders believed that a purified geometric esthetic would exert a strong and calming influence on those who saw a de Stijl painting or lived in a de Stijl house.

Van Doesburg traveled extensively from 1919 on, visiting the active centers of progressive art in Germany and France. He gave lectures, wrote numerous articles, and made many personal contacts with the avant-garde leaders in those countries. His contacts and interests were wider than those of Mondrian, who left de Stijl in 1925 because he disagreed with Van Doesburg on esthetic grounds.

In 1922 Van Doesburg became briefly involved with Dadaism and traveled on a wild lecture tour with the German Dadaist Kurt Schwitters. Van Doesburg worked at the same time with the constructivists and became interested in the Bauhaus, which had recently been founded in Germany. In the 1920s his interests progressively widened, and he wrote about these new interests in his articles for the *De Stijl* review; these articles helped to change the direction of the movement. Finally, he formulated a more dynamic version of de Stijl and published this as a manifesto of what he called elementarism. He continued to experiment with novel ideas, both in writing and painting, and collaborated with the painter Jean Arp. Just before his death on March 7, 1931, in Davos, Switzerland, Van Doesburg helped found the Abstraction-Création group in Paris.

Further Reading

Most of the writing on Van Doesburg is in Dutch. Two useful discussions of de Stijl and Van Doesburg's role in the movement are in Reyner Banham, *Theory and Design in the First Machine Age* (1960; 2d ed. 1967), and H. L. C. Jaffé, *De Stijl* (1964). □

Kees van Dongen

Kees van Dongen (1877-1968), born in Holland and a naturalized Frenchman, began his career as a Fauvist painter, later acquiring a reputation as a portraitist and socialite.

Cornelis Theodorus Marie (''Kees'') van Dongen was born at Delfshaven, a suburb of Rotterdam, on January 26, 1877. Showing early artistic promise, he enrolled at the Académie des Beaux-Arts of Rotterdam in 1892. During his four-year course of study there he became acquainted with the Dutch old-master tradition as well as with the then-current Impressionist painting. He also contributed sketches to the newspaper *Rotterdam Nieuwsblad,* the first of many illustrations in his long career.

Encouraged by his friend and compatriot Siebe Ten Cate, van Dongen visited Paris in 1897 and found it so to his liking that late in 1899 he settled permanently in France. Shortly thereafter, he married a fellow painter, Augusta Preitinger, whom he had met at the Rotterdam Academy. Van Dongen's primary source of financial support was the illustrations he did for a variety of publications, including *Le Rire, Gil Blas,* and *La Revue Blanche*. One issue of the left-wing review *Assiette au Beurre* (the Butter Dish) concerning the moralizing tale of a prostitute's demise was illustrated entirely by van Dongen and contrasted with his frequent exaltation of the *demimonde*. At this point van Dongen was assimilating many artistic influences and was on the threshold of a full-bodied style that would align him with the Fauve painters.

Retains Fauvist Intensity

In 1904 van Dongen exhibited some 100 works at the gallery of Ambroise Vollard, a champion of avant-garde art. The catalogue of the show was introduced by the progressive art theorist and critic Félix Fénéon. Van Dongen's neo-Impressionist style of bold color patches and a flattened depth linked him with such artists as Andre Derain and Maurice de Vlaminck and their anti-naturalist palette. In 1905, the same year in which his daughter ''Dolly'' was born, van Dongen showed pictures at the Salon des Indépendants and Salon d'Automne alongside a loose collection of like-minded painters of which Matisse was the ringleader. The riot of color in their work caused a somewhat hostile critic, Louis Vauxcelles, to dub these artists ''*les fauves*'' (''the wild beasts'').

The Fauvists were never an alliance with a strict manifesto. Instead, they found themselves united by their interest in intense, unmodulated chromatics, a shallow pictorial space, and a *joie de vivre*. While often referred to as the first significant movement of 20th-century art, the style represented the culmination of aesthetic ideas begun in the 1890s. The untempered color zones of *Femme Fatale* (1905), a typical Fauve painting by van Dongen, bear a striking resemblance to Matisse's *The Green Line* of the same year.

By 1907 the Fauvists began dispersing to explore new directions. However, van Dongen, who had arrived at the style independently of the others, retained much of his Fauvist intensity for the duration of his career. In 1908 he exhibited with the German Expressionist group Die Brücke and affected some of its members' styles. Two years before he had found lodging in the famed ''Bateau-Lavoir'' (''the laundry barge''), the name coined by the poet Max Jacob for the seedy Montmartre tenement whose most celebrated resident was Pablo Picasso. Picasso and van Dongen became fast friends, and van Dongen painted Picasso's mistress, Fernande Olivier. Thrust into this fertile artistic and literary milieu, van Dongen cultivated a carefree bohemian image typified by his comment: ''I've always played. Painting is nothing but a game.''

In response to Picasso's example, van Dongen's subjects during this time were often circus people. His unflattering images of burlesque performers and prostitutes also recall Toulouse-Lautrec's candid perspective. One well-known painting by van Dongen, *Modjesko, Soprano Singer* (1908), uses a hot Fauve palette to depict the mocking, exaggerated image of a female impersonator. In 1913 van Dongen visited Egypt, and the ancient monuments he saw contributed to an increasing decorativeness in his own art. Also, around this time van Dongen acquired a reputation as a socialite, hosting a masquerade party at this home, now in Montparnasse, that was the talk of fashionable Paris in 1914. His licentious nudes and erotic subjects caused a stir among critics and admirers alike.

The Roaring Twenties

Van Dongen's connections with the rich and famous led him to chronical the *Age des Folles* (''Crazy Age'') and its excessive habits. His portraits of the time range from the world-weary *garçonne* to well-known figures such as Anatole France. His painting of the latter in 1921, representing the literary giant as a feeble old man, scandalized the public. He painted outdoor scenes as well, capturing the spirit of Deauville, the Côte d'Azur, Paris, and Venice.

From 1917 to 1927 van Dongen formed a liaison with Jasmy Jacob, who managed a *haute couture* house. He seemed as much a participant in as an observer of the fastpaced Roaring Twenties, yet claimed to maintain aesthetic distance: ''I very much like being as they say, the painter of elegance and fashion! But I am not, as many wish to believe, a victim of snobbism, of luxury, of the world.'' But in 1927 van Dongen wrote a biography of Rembrandt that proved to be a largely autobiographical account of a painter encumbered by his own fame. Two years later van Dongen, who had so successfully captured French society in his art, became a French citizen.

With the economic crash of 1929 van Dongen's artistic fortunes, so dependent on a prosperous society, suffered a temporary setback. Yet he continued to garner significant portrait commissions in the 1930s, including that of the Aga Khan and King Leopold III of Belgium. In 1938 he met Marie-Claire Huguen, who bore him a son, Jean Marie, in 1940. They finally married in 1953, and this second family gave van Dongen new purpose. He complemented his work as a portraitist with a steady stream of book illustrations, including writings by Mardrus, Kipling, Montherlant, Proust, Voltaire, Gide, and Baudelaire.

Kees van Dongen died on May 28, 1968, at the age of 91. In the waning years of his life, spent in Monaco, he was honored by frequent museum retrospectives. Until almost the end he sustained what Apollinaire called his blend of ''opium, ambergris, and eroticism,'' the fluid touch and exuberance that were his trademark whether he painted landscapes, nudes, or portraits.

Further Reading

A good introduction to van Dongen is Gaston Diehl, *Van Dongen* (translated by Stephanie Winston, 1969). Dennis Sutton, *Cornelis Theodorus Marie van Dongen* (1971) is the informative catalogue of the artist's first U.S. retrospective. An excellent critical study of Fauvism (including van Dongen's role) is John Elderfield, *The Wild Beasts: Fauvism and Its Affinities* (1976). Louis Chaumeil, *Van Dongen: L'Homme et L'Artiste—La Vie et L'Oeuvre* (1967, in French) is the most comprehensive review of the artist's work, with over 200 illustrations. Jean Melas-Kyriazi, *Van Dongen Après Le Fauvisme* (1976, in French) attempts with mixed results to examine the artist's post-Fauve legacy. Certain erroneous biographical details crop up in much of the literature due to van Dongen's efforts to fabricate events in his life. □

Mona Van Duyn

Mona Van Duyn (born 1921) was the first woman to be appointed poet laureate of the United States, serving from October 1992 to May 1993.

On the occasion of Mona Van Duyn's appointment as poet laureate, the Library of Congress' *Information Bulletin* (June 29, 1992) described the background of the position: ''The Library keeps to a minimum the specific duties required of the Poet Laureate in order to afford each incumbent maximum freedom to work on his or her own projects while at the Library. Each brings a new emphasis to the position, which pays a stipend of $35,000.'' Allen Tate (1943-1944), for example, served as editor of the library's now-defunct *Quarterly Journal* and edited the compilation *Sixty American Poets, 1896-1944* during his tenure. Some consultants have suggested and chaired literary festivals and conferences; others have spoken at schools and universities and received the public in the Poetry Room. Before Van Duyn, six women had been poetry consultants: Leonie Adams, Louise Bogan, Elizabeth Bishop, Josephine Jacobsen, Maxine Kumin, and Gwendolyn Brooks.

Mona Van Duyn was born in Waterloo, Iowa, in 1921. She earned a B.S. degree from the University of Northern Iowa and an M.A. from the University of Iowa, where she took courses and taught in its famous Writers' Workshop in the 1940s. She had honorary doctorates of letters from Washington University, St. Louis, and Cornell College, Mount Vernon (Iowa). She founded *Perspective: A Quar-*

terly of Literature with her husband, Jarvis Thurston, in 1947 and continued as coeditor into the 1970s.

Van Duyn taught literature and creative writing extensively. From 1950 to 1967 she was lecturer in English at University College, Washington University. She also taught at the University of Louisville. She lectured at the Salzburg (Austria) Seminar in American Studies and at the Sewanee Writers and the Breadloaf Writing Conferences.

She was widely honored before assuming the laureateship. Her prizes include the Eunice Tietjens Award (1956), the Harriet Monroe Award of *Poetry Magazine* (1968), the Helen Bullis Prize (1964) from *Poetry Northwest,* the Hart Crane Memorial Award from the American Weave Press (1968), the first prize in the Borestone Mountain Awards Volume (1968), the National Book Award (1971), the Bollingen Prize (1970), the Loines Prize from the National Institute of Arts and Letters (1976), the Shelley Memorial Prize from the Poetry Society of America (1987), the Ruth Lilly Prize, the country's most remunerative award for poetry (1989), and the Pulitzer Prize for *Near Changes* in 1991.

The National Foundation for the Arts chose her as one of the first five poets to receive a grant. She held a Guggenheim fellowship in 1971-1972. In 1980 the Academy of American Poets voted her a fellowship and named her a chancellor in 1985. In 1983 the National Institute of Arts and Letters elected her a member.

Van Duyn's books include *Valentines to the Wide World* (1959), *A Time of Bees* (1964), *To See, To Take* (1970), *Bedtime Stories* (1972), *Merciful Disguises* (1973), *Letters from a Father and Other Poems* (1983), and *Near Changes* (1990), *Firefall: Poems* (1993) and *If It Be Not I: Collected Poems, 1959-1982* (1993).

Firefall, her tenth collection of poems, deals with her familiar themes of love, death, marriage, birth, ''the flowering self,'' and art. More than half of the poems are in a short-lined sonnet form that Van Duyn describes as a ''minimalist sonnet.'' Critic Ben Howard wrote of *Firefall* that ''Apart from its minimalist experiments the present collection breaks no new ground, but like the poet's earlier work it bespeaks a humane, forgiving spirit, rich in warmth and moral wisdom.''

Of her poetry, Joseph Parisi, editor of *Poetry Magazine,* said in his citation for the Lilly Prize: ''From the publication of her first book, her mastery of the art was immediately apparent—her subtle intelligence and formidable technical skill, her gift of humor and satire, her formal elegance, and especially her understanding of the vagaries and vulnerabilities of the human heart.''

''How refreshing to turn and *return* to the authentic lines of this poet when she speaks of love. Here we encounter a brilliant mind penetrating ever deeper beneath the surface to the core of feeling. Here we discover striking figures and uncanny metaphors which spark sudden recognition of our complex relations, with their shifting tensions, fears, and ambiguities. And here we delight in an artful music which echoes and sometimes ameliorates the conflicts of our most intimate desires.''

Other critics were also complimentary. Kenneth Rexroth remarked of her *Valentines to the Wide World* that it was ''. . . full of verbal and metaphysical wit, a wiry distortion of ordinary speech that communicates deeply felt and strongly evaluated experience.'' Carolyn Kizer called ''Toward a Definition of Marriage,'' which appears in *Valentines,* ''. . . one of the finest long poems written by an American.''

The British writer and critic Frank Kermode declared that she was ''to me, a great belated discovery.'' J. D. McClatchy, critic and editor, wrote of her work: ''Love is her subject, not the lyricist's love, but what she calls 'knowledge of love' or 'married love'—married, that is, as much to others and to the 'motley and manifold' as to the fitful, isolated self. Love as a paradigm of all human relationships.''

He continued, ''From the start, her poems have bristled with ideas, or, rather, with thinking, the sound of a voice talking sense. She knows we live by ideas—though those ideas are often confused with, or confused by, habit. She sees through all that, again and again. She knows, with William James, that ideas are made true by events. And in each poem her sense of things is held up to the incongruities of experience—all of them, from the unruly sex drive to a dirty kitchen counter.''

A characteristic short poem is ''The Talker,'' from *Merciful Disguises:*

> One person present steps on his pedal of speech
> and, like a faulty drinking fountain, it spurts
> all over the room in facts and puns and jokes,
> on books, on people, on politics, on sports,
> on everything. Two or three others, gathered
> to chat, must bear his unending monologue
> between their impatient heads like a giant buzz
> of a giant fly, or magnanimous bullfrog
> croaking for all the frogs in the world. Amid
> the screech of traffic or in a hubbub crowd
> he climbs the decibels toward some glorious view.
> I think he only loves himself out loud.

Further Reading

Additional material on Van Duyn and the poet laureateship appears in the Library of Congress' *Information Bulletin* (June 29, 1992). Introductions to her books (listed in the text) are also informative. See also David Streitfeld, ''Van Duyn Named New Poet Laureate,'' in *The Washington Post* (June 15, 1992). She has contributed poems, criticism, and short stories to *New Yorker, Kenyon Review, Yale Review, Critique,* and *Western Review.* □

Anthony Van Dyck

The Flemish painter Anthony Van Dyck (1599-1641) transformed the court portrait into a vehicle of great expressiveness.

In the 17th century the city of Antwerp could boast three eminent artists—Peter Paul Rubens, Anthony Van Dyck, and Jacob Jordaens—who raised Flemish painting to a level almost unequaled in Europe. The main credit for this achievement belongs to Rubens, the eldest and unquestionably the most brilliant figure of the trio. Because Van Dyck grew up in the shadow of Rubens, it is easy to underrate his genius. Van Dyck has too often been dismissed either as a facile imitator of his predecessor or as a slick and shallow painter of the aristocracy, his only real gift being an ability to flatter his patrons. This superficial judgment can no longer be seriously maintained. He was an immensely gifted and original artist who, far from being eclipsed by the overpowering personality of Rubens, succeeded in establishing his own international reputation as a portraitist of imagination and sensitivity.

Antoon van Dyck (later Anglicized as Anthony Van Dyck) was born in Antwerp in 1599, the seventh child of a prosperous merchant. In 1609 he was registered as a pupil of the minor painter Hendrik van Balen, and in 1618, not yet 19 years of age, he was accepted as a master in the Guild of St. Luke. He entered Rubens's studio as an assistant about 1617 or 1618 and remained there until late 1620.

First Antwerp Period

Van Dyck was astonishingly precocious: the appealing self-portrait in Vienna was made when he was 14 or 15. Rubens was quick to make use of this extraordinary ability. As senior assistant in his studio, the young Van Dyck collaborated in the execution of many of Rubens's larger commissions during this period. Among the works in which his hand may be observed is Rubens's great *Coup de lance*.

In his independent paintings at this time we see the young Van Dyck striving to become another Rubens. This is particularly true of the early religious subjects, such as *St. Martin Dividing His Cloak,* which are strikingly Rubens-like in color and composition. A hint of the artist's future development may be discovered in the *Betrayal of Christ,* which has a quality of nervous excitement that is more indicative of Van Dyck's own temperament. But it is the early portraits that reveal most clearly the poetic sensitivity that was to make Van Dyck the unrivaled interpreter of the aristocracy. Graceful, elegant, and more than a little neurotic, the self-portraits are marked by an intimacy that owes little to Rubens. Among the master-pieces of this period are the portraits of the painter Frans Snyders and his wife.

By November 1620, having entered the service of King James I, Van Dyck was in England. But he soon gave up his duties as court artist and returned to Antwerp in the spring of 1621. In October he set out for Italy, where he was to stay for 6 years.

Italian Period

Van Dyck visited Genoa, Rome, Venice, and Sicily. Artistically speaking, the most important experience was his discovery of Titian, whose influence remained with Van Dyck for the rest of his life. Although he painted some notable altarpieces, of which the *Madonna of the Rosary* is the most imposing, the finest works of the Italian sojourn are surely his portraits of members of the nobility; his painting of Cardinal Bentivoglio is the very model of a prince of the church, and the Marchesa Elena Grimaldi, one of a series of portraits of Genoese aristocrats, is an elegant variation on a theme by Rubens.

Second Antwerp Period

The years 1628-1632, which found Van Dyck settled once more in Antwerp, may be regarded as a kind of bourgeois interlude. Here he produced some of his most lyrical and deeply felt devotional pictures, among them the ecstatic *Vision of the Blessed Herman Joseph* (1630). Commissions for princely portraits were numerous: Van Dyck's sitters at this time included Marie de Médicis, Prince Frederick Henry of Orange, and the young Prince Rupert. Yet these impressive court pictures are surpassed in sympathetic understanding by his portraits of Antwerp citizens and fellow artists, such as the sculptor Colyns de Nole and his wife and daughter and the painter Martin Rijckaert. These works show with what ease Van Dyck could adapt his style to the prevailing bourgeois atmosphere of his native city. But it was his destiny to become a court artist, and when King Charles I, who had already purchased the beautiful *Rinaldo and Armida,* summoned him to England, Van Dyck felt obliged to answer the call.

Late Period

The climactic phase of Van Dyck's career opened in 1632 with his appointment as ''principalle Paynter in ordinary to their Majesties,'' Charles I and his queen, Henrietta

Maria. The King received the artist with the utmost consideration, awarded him a knighthood, and showered him with commissions.

As court painter, Van Dyck did not spend all his time in England. He was in Brussels and Antwerp during much of 1634 and in October was elected honorary dean of the Antwerp Guild of St. Luke. In 1640 and 1641 he made visits to Antwerp and Paris. By the latter year his health had begun to fail. He died in London in December 1641, leaving his wife, Mary Ruthven, and an infant daughter.

The favors bestowed by Charles I on Van Dyck were not misplaced, for it was at his court that the artist's genius as a portrait painter was fully realized. Three superb equestrian canvases stand out among the many royal likenesses: *Charles I Hunting* (Louvre, Paris), *Charles I with his Equerry* (Buckingham Palace, London), and *Charles I on Horseback* (National Gallery, London), the last recalling in some respects Titian's famous equestrian portrait of Charles V. To turn from these images of majesty to the charming pictures of the royal children is to gain a fuller understanding of the artist's humanity and perception. Still another facet of his complex personality is revealed in the beautiful double portrait of Thomas Killigrew and Thomas Carew. It was through works of this quality that Van Dyck was able to effect a revolution in English taste and to impart a new direction to English art.

Further Reading

There is no good modern biography of Van Dyck. The best book in English is still Sir Lionel Cust, *Anthony van Dyck: An Historical Study of His Life and Works* (1900), which presents a full and well-documented account of the artist's life but is less satisfactory in dealing with the pictures. Despite its brevity, the chapter on Van Dyck in H. Gerson and E. H. ter Kuile, *Art and Architecture in Belgium, 1600-1800* (trans. 1960), offers an authoritative estimate of the painter's genius and his place in Flemish art.

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Sir Henry Vane

The English statesman Sir Henry Vane (1613-1662), who served as governor of the Massachusetts Bay Colony, led the Long Parliament and the English Commonwealth.

The career of Sir Henry, or Harry, Vane the Younger epitomizes the close connection between New England and English life in the mid-17th century. He also illustrates the combination of devout religious belief and utterly realistic political action which characterized the Puritans in both places.

The elder Sir Henry Vane was a self-seeking courtier of Charles I who acted as a diplomat and joined the Privy Council in 1630. The younger Vane was educated at Westminster School and Oxford. In addition, he studied at Geneva and Leiden and was sent to Vienna to acquire further knowledge of European affairs. On his return to England in 1632, the road to preferment at court was open to him. But at age 15 Vane had had a profound religious experience which made him a devout Puritan and an opponent of royal authority over religion. Therefore in 1635 he sailed for New England.

Eight months after Vane's arrival, and at the age of 23, he was elected governor of the Massachusetts Bay Colony because he obviously had the highest social rank. He had already become friendly with the expelled Roger Williams, who aided Vane in pacifying the neighboring Indian tribes. But Vane's support of Anne Hutchinson involved him in a dispute with most of the colony's ministers and conservative lay leaders. They defeated his reelection as governor and so reduced his authority in the colony that he had little choice but to return to England in 1637.

A career at court was still open to Vane, and in 1639 he was named joint treasurer of the navy. His father had become a secretary of state and was a leading organizer of the King's attempt to reduce the Scots to obedience. Both Vanes were returned to the Parliaments of 1640. The younger Vane was an efficient administrator and was influential in maintaining the loyalty of the navy to Parliament. He also rallied the military support of London to Parliament in autumn 1642. Vane first stood out as a leader of Parliament,

however, in his mission to the Scots in 1643. Basically, he wanted to negotiate an exclusively political alliance. When the Scots insisted upon religious conditions, Vane secured a saving clause in the treaty whereby the English church settlement should be ''according to the Word of God.'' For the Scots that meant presbytery, but for Vane it meant spiritual liberty or independency. The religious issue was therefore postponed, but the military support of Scotland was obtained for Parliament.

In the summer of 1644 Vane was less successful on his visit to the parliamentary generals outside York. He evidently had secret instructions to win their support for the deposition of Charles I. The generals opposed the move, and a term was thereby set to Vane's leadership of Parliament, to which he had succeeded on the death of John Pym. Vane remained in apparent control until the defeat of Charles at Naseby in 1645; but after the King's flight to the Scots in 1646, the political Presbyterians controlled Parliament until December 1648. Vane's power was eclipsed both because of his opposition to Presbyterianism and because of his indifference to the institution of hereditary monarchy. But he always stood for civilian control of government, so he opposed the growth of army political power in 1647 and 1648. Vane absolutely refused to participate in the army-controlled trial of the King.

Once Charles was executed, however, Vane was willing to continue his service in Parliament. He soon became the leader of the Commonwealth Council of State. Although this government depended upon army support for its power, Vane consistently worked to vindicate its independent and essentially civilian authority. But the army under Oliver Cromwell expelled the Commonwealth government in April 1653. Vane retired to his estate in Lincolnshire. In 1656 the government accused him of fomenting disorder, and he replied in *The Healing Question*. That pamphlet argued that order would come from a government freely elected by the religious supporters of Parliament, not from military dictatorship. In retaliation he was imprisoned for 4 months.

The death of Oliver Cromwell led Vane to reenter public life. He called on Richard Cromwell to regularize the government by an appeal to popular consent, and he led in the reconstruction of the Commonwealth government in 1659. But the army officers destroyed any possibility of stable government.

After the Restoration, Vane had powerful friends among the restored House of Lords, but the royalists in the Cavalier Parliament brought him to trial because of his leadership in the parliamentary and Commonwealth governments. On the scaffold Vane firmly defended his conduct during the civil war, and he died a martyr to republican government.

Further Reading

The best work on Vane is Violet A. Rowe, *Sir Henry Vane, the Younger* (1971). On Vane's thought, a brief but well-documented study is Margaret A. Judson, *The Political Thought of Sir Henry Vane the Younger* (1969). □

Willem Frederik Van Eekelen

Minister of defense of the Netherlands Willem Frederik Van Eekelen (born 1931) became secretary-general of the Western European Union in 1989.

In 1939 Willem Frederik Van Eekelen was born in Utrecht in the Netherlands. In 1943 he entered Utrecht's best secondary school (equivalent to junior high school and high school in the United States), the Stedelijke Gymnasium Utrecht, and studied there until 1949. He then left the Netherlands to study political science at Princeton University in the United States. In 1952 he received his Bachelor of Arts degree, graduating with high honors.

Upon return to his country, Van Eekelen studied law at the University of Utrecht and received his law degree in 1956. Being an outstanding student, he was later admitted to study for his doctorate degree in political science at the same University of Utrecht. His thesis, ''Indian Foreign Policy and the Border Dispute with China,'' was published in 1964.

While pursuing his doctorate, he joined the diplomatic service in 1957. He was first assigned to the Dutch embassy in New Delhi and then later at the London embassy. Between 1966 and 1971 Van Eekelen interrupted his career as an official of the Ministry of Foreign Affairs and became a member of the Dutch delegation to the North Atlantic Treaty Organization (NATO) in Brussels, Belgium.

From 1971 to 1974 he was back at the Ministry of Foreign Affairs, but this time he was put in charge of coordinating European political cooperation. The idea of European political cooperation originated from the will of the member states of the European Community to extend European cooperation gradually from purely economic matters to include political and security issues. The objective was to advance and consolidate political unification of Europe. Van Eekelen's position at the Ministry of Foreign Affairs included direct responsibility for determining the scope and content of the Dutch contribution to the European political cooperation.

In 1974 and for the next three years, still as an official of the Ministry of Foreign Affairs, he became director for Atlantic cooperation and security matters.

At the age of 46 he interrupted his diplomatic career to present himself as a candidate in the legislative elections of 1977. He was elected as the representative of the VVD (Volkspartij voor Vrijheid en Democratie), the Dutch conservative party, in the Lower House of Parliament. In 1978 he entered the first government of Prime Minister Van Agt (a coalition of the Christian-Democratic Alliance [CDA] and VVD) as state secretary of defense (more or less equivalent to an under secretary of defense).

In 1981 he was elected a second time to the Lower House, but had to leave his government position during the next two short-lived Van Agt governments (September 1981

to November 1982). His party, the VVD, was not part of those two government coalitions. He was elected a third time to the Lower House in 1982.

While a member of the Dutch Parliament, Van Eekelen simultaneously served as a member of the Consultative Assemblies of the Council of Europe and the Western European Union from 1981 to 1982. After the fall of the third Van Agt cabinet in 1982, the new prime minister, Ruud Lubbers (CDA) asked Van Eekelen to join his administration. Van Eekelen entered the Lubbers cabinet as state secretary for foreign affairs (roughly equivalent to under secretary of state in the United States).

In 1986, after new elections took place, Ruud Lubbers formed a second government. This time, Van Eekelen was asked to assume the post of minister of defense. In this capacity he attended the Eurogroup sessions. The Eurogroup was composed of all European NATO defense ministers, minus France and Iceland. Van Eekelen did not hold his ministerial post for long. In 1988 a political ''mini-scandal'' known as the Passport Case forced him into resigning. A parliamentary inquiry had begun in May 1988 on the case, which involved the unsuccessful attempt to introduce a new fraud-resistant passport in the Netherlands. It soon appeared that the passport was far from fraud-resistant, although it had cost a lot of taxpayers' money, nothing to scoff at by Dutch standards. According to the investigative commission's report, which was released in August 1988, the Department of Foreign Affairs had underestimated the complexity of the passport project, and the entire scheme was grossly mismanaged.

The state secretary for foreign affairs, Van Der Linden, was accused of having given incorrect information to the Parliament and was first forced to resign in September, Van Eekelen, as predecessor to Van Der Linden, had initiated the project in the previous Lubbers cabinet. Three days later he also resigned. These resignations saved the entire government from falling. During the heated debate in Parliament, Van Eekelen's competence and his public management ability were often unfairly criticized. Even the VVD, his own political party, suspended its support for him. His eventual resignation became necessary lest he lose all credibility. Although his personal integrity was never questioned, press reports deemed that this event put a likely end to his political career in the Netherlands.

In May 1989 Van Eekelen became the secretary-general of the Western European Union (WEU). The WEU legally binds nine European countries in a mutual defense treaty, but is not linked to NATO. It is often seen as a forum where Europeans, and France in particular, can discuss their defense concerns without any non-European interference. With this appointment, Van Eekelen showed that his national political misfortune was not to diminish the international recognition he had gained in defense and security matters.

Through the 1990's the WEU, under Van Eekelen's guidance, continued to influence post cold war security and political integration. Van Eekelen contributed scholarly articles on the role of the WEU to magazines such as; *Harvard International Review* (Fall 1991) and *NATO Review* (October 1993). By 1994 the WEU was opening its doors to East Europe.

The dramatic political changes in Europe that began with end of the Cold War put the existence of the organization in a new perspective and, consequently, increased the political role of its secretary-general with regard to European defense and security matters. Van Eekelen supported the idea of multinational European armed forces and the decision to cooperate in the area of conventional arms verification. Such initiative signaled a new-found resolve for an organization too well known in the past for being little more than a formal discussion group. Van Eekelen's experience in European and defense cooperation was certainly a strong asset for the WEU.

Further Reading

One may consult the several volumes of the *Encyclopaedia Britannica, Book of the Year,* in order to obtain more information about the Dutch political context of W. F. Van Eekelen's career. Unfortunately, there is no specific biographical information on him available in English, except for a very short paragraph in *Who's Who in The Netherlands* (1989 edition). Van Eekelen, as Dutch minister of defense, wrote an interesting report on transatlantic defense policies in *NATO Review* (Brussels: 1987). While secretary-general of the WEU, Van Eekelen wrote ''Future European Defence Cooperation: The Role of the WEU,'' *European Strategy Group* (Paris: September 1989). Except for these reports and his 1964 doctoral thesis, none of his numerous articles on defense matters and foreign policy are available in English. An interview with van Eekelen, by Brigitte Sauerwein appeared in the *International Defense Review* (March 1990). □

Vincent Van Gogh

Vincent Van Gogh (1853-1890) was a Dutch painter whose formal distortions and humanistic concerns made him a principal forerunner of 20th-century expressionism.

Born on March 30, 1853, at Groot-Zundert in the province of Brabant, Vincent Van Gogh was the son of a Protestant minister. His uncle was a partner in Goupil and Company, art dealers, and Vincent entered the firm at the age of 16 and remained with it for 6 years. He served the firm first in The Hague and then in London, where he fell in love with his landlady's daughter, who rejected him; then he worked for Goupil's branch in Paris.

Because of Van Gogh's irritability, Goupil dismissed him in 1876, and that year he returned to England, worked at a small school at Ramsgate, and did some preaching. In early 1877 he clerked in a bookshop in Dordrecht; then, convinced that the ministry ought to be his vocation, he entered a religious seminary in Brussels. He left 3 months later to become an evangelist in a poor mining section of Belgium, the Borinage. Van Gogh exhibited the zeal and devotion of a martyr, even giving away his clothes, but his eccentricities alienated the miners, and he was dismissed in

July 1879. This period was a dark one for Van Gogh. He wished to give himself to others but was constantly being rejected.

After much introspection, Van Gogh decided in 1880 to devote his life to art, a profession he accepted as a spiritual calling. When in London, he had visited museums, and he had done some drawing while in the Borinage. In October 1880 he attended an art school in Brussels, where he studied the rudiments of perspective and anatomy. From April to December 1881 he stayed with his parents, who were then in Etten, and continued to work at his art. At this time his cousin from Amsterdam, a widow with a 4-year-old son, rejected him, and he subsequently formed a close relationship with a pregnant prostitute, a move that precipitated a break with his family. At this time, too, he studied at the academic art school at The Hague, where his cousin Anton Mauve, who worked in the sentimentalized fashion of the Barbizon painters, taught.

Dutch Period

During his Dutch period (1880-1886) Van Gogh executed works in which his overriding humanitarian concerns were overtly manifest. His subjects were poor people, miners, peasants, and inhabitants of almshouses. Among his favorite painters at this time were Jean François Millet, Rembrandt, Honoré Daumier; among his favorite authors, George Eliot, Charles Dickens, and Harriet Beecher Stowe—all of them interested in the poor and dispossessed. Complementing Van Gogh's dismal subject matter of this time were his colors, dark brownish and greenish tones. The masterpiece of the Dutch period is the *Potato Eaters* (1885), a night scene in which peasants sit at their meal around a table. The coarseness of the peasants is emphasized; in rendering them Van Gogh approached caricature. Yet he caught, too, a warm communality, a remarkable sense of love and fellowship which his painted peasants seem to share.

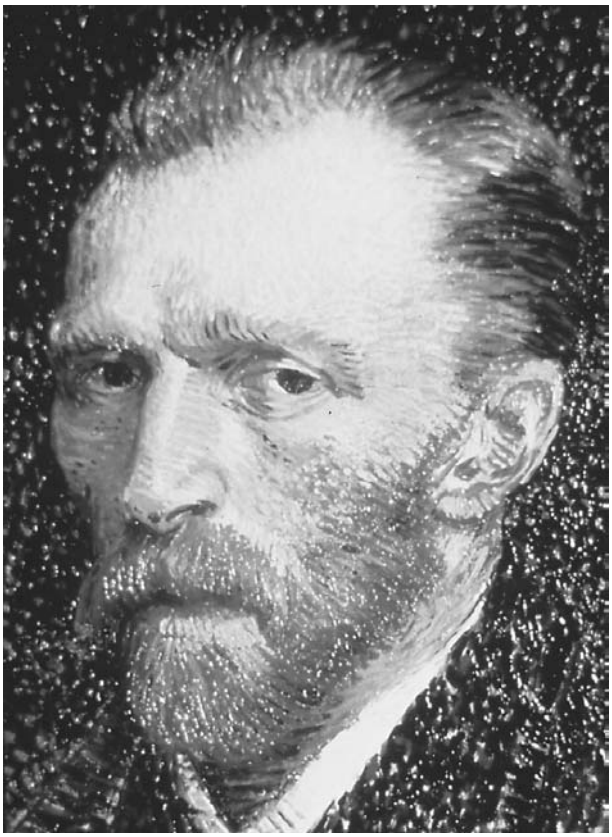

Years in Paris

Van Gogh decided to go to Paris in early 1886, partially because he was drawn to the bohemian life and artistic activity of the French city. His brother, Theo, was then living in Paris, where he directed a small gallery maintained by Goupil's. Theo supported Vincent financially and emotionally from the time he decided to become a painter. The letters between the brothers are among the most moving documents in all the history of Western art. Vincent shared Theo's apartment and studied at an art school run by the conventional painter Fernand Cormon, where he met Émile Bernard and Henri de Toulouse-Lautrec, who became his friends. In part through the contacts provided by Theo, Vincent met the leaders of impressionism—Claude Monet, Camille Pissarro, and Paul Gauguin—and the neo-impressionist Georges Seurat.

Largely under the influence of the impressionists, especially Pissarro, Van Gogh was persuaded to give up the gloomy tones of his Dutch period for bright, high-keyed colors. Also, his subject matter changed from the world of peasants to a typically impressionist subject matter, such as cafés and cityscapes about Montmartre, and he copied Japanese prints. But while subjects and handling were obviously derived from impressionism, there could frequently be detected a certain forlorn quality, as in a scene of *Montmartre* (1886), where pedestrians are pushed poignantly to the periphery of an open square.

Van Gogh remained in Paris for 20 months and profited from his stay. Under the influence of impressionism his palette was liberated. But the frenetic life was too much for him; he wanted a place of light and warmth, and he did not want to be entirely financially dependent on Theo, so in February 1888 he left for Arles in southern France.

Stay at Arles

The pleasant country about Arles and the warmth of the place restored Van Gogh to health. He worked feverishly: in his 15 months there he painted over 200 pictures. At this time he applied color in simplified, highly saturated masses, his drawing became more virile and incisive than ever before, and objects seemed to radiate a light of their own without giving off shadows. During this period he also turned to portraiture and executed several self-portraits. Among the masterpieces of his Arles period are the *Fishing Boats on the Beach at Saintes-Maries* (June 1888); the *Night Café* (September); and the *Artist's Bedroom at Arles* (October), where the chairs about the bed seem to be acting out a spectacle and almost appear to be living beings conversing.

At Arles, Van Gogh suffered fainting spells and seizures. The local population began to object to him. Gauguin, responding to his invitation, visited him in Octo-

ber 1888, but the two men quarreled violently; Gauguin left for Paris, and Van Gogh in a fit of remorse and anger cut off his ear. On May 9, 1889, he asked to be interned in the asylum at Saint-Rémy-de Provence.

Production at Saint-Rémy

In the year he spent at the asylum Van Gogh worked as feverishly as at Arles and produced 150 paintings and hundreds of drawings. He copied engravings after Rembrandt, Eugène Delacroix, and Millet. Van Gogh suffered several attacks but was completely lucid in between. At this time he received his first critical acclaim, an article by the writer Albert Aurier.

During Van Gogh's stay at Saint-Rémy his art changed markedly. His colors lost the intensity of the Arles period: yellows became coppered, vermilions verged toward brownish tones. His lines became writhing and restless. He applied the paint more violently with thicker impasto. Van Gogh was drawn to objects in nature under stress: whirling suns, twisted cypresses, and surging mountains. In *Starry Night* (1889) the whole world seems engulfed by a paroxysm of circular movements. Some critics have attempted to link the linear movements of his Saint-Rémy period with the vogue of Art Nouveau, but Van Gogh's paintings at this time reveal an intensity and convulsive force found in none of the Art Nouveau painters.

Van Gogh went to Paris on May 17, 1890, to visit his brother. On the advice of Pissarro, Theo had Vincent go to Auvers, just outside Paris, to submit to the care of Dr. Paul Gachet, himself an amateur painter and a friend of Pissarro and Paul Cézanne.

Last Year at Auvers

Van Gogh arrived at Auvers on May 21. He painted a portrait of Dr. Gachet and portraits of his daughters, as well as the *Church of Auvers,* agitated by a baroque rhythm with the church silhouetted against a cobalt sky. The blue of the Auvers period was not the fully saturated blue of Arles but a more mysterious, flickering blue. In his last painting, the *Cornfield with Crows,* Van Gogh showed a topsy-turvy world: the spectator himself becomes the object of perspective, and it is toward him that the crows appear to be flying.

At first Van Gogh felt relieved at Auvers, but toward the end of June he experienced fits of temper. He quarreled with Gachet. On July 27, 1890, he shot himself in a lonely field and died the morning of the 29th. Theo died insane 6 months later in the Netherlands, and his body was taken to France to be buried next to that of his brother.

Further Reading

The Complete Letters of Vincent van Gogh (3 vols., 1958) is more engrossing than most novels. The *catalogue raisonné* is by J. Bernard de la Faille, ed., *L'Oeuvre de Vincent van Gogh* (4 vols., 1928). A good introduction to Van Gogh's life and works is Abraham M. Hammacher, *Genius and Disaster: The Ten Creative Years of Vincent van Gogh* (1968). An excellent study of the artist is Marc Edo Tralbaut, *Vincent Van Gogh* (1969). Other useful studies are H. R. Graetz, *The Symbolic Language of Vincent van Gogh* (1963), and Frank Elgar, *Van Gogh: A Study of His Life and Work* trans. 1966). Brilliant analyses of a selected number of paintings are in Meyer Schapiro, *Vincent van Gogh* (1950). See also John Rewald, *Post-impressionism* (vol. 1 1956; 2d ed. 1962). □

Sir William Cornelius Van Horne

Sir William Cornelius Van Horne (1843-1915) was an American-born Canadian railroad entrepreneur who supervised the building of the trans-Canadian railroad.

William Van Horne was born in Will County, Ill., the eldest child of Cornelius Covenhoven Van Horne, a struggling farmer-lawyer, and his second wife, Mary Minier Richards Van Horne. In 1851 the family moved to Joliet, where the father became the first mayor and William attended his first school. After his father's death 3 years later, poverty allowed William only 3 further years of schooling.

At 14 Van Horne quickly achieved advancement as a telegraph operator successively with the Illinois Central, the Michigan Central, and the Chicago and Alton railroads. In 1864 Van Horne became the Chicago and Alton's Bloomington train dispatcher, in 1868 its superintendent of telegraph, and in 1870 superintendent of transportation. In 1874 he rose to general manager of the Southern Minnesota Railroad; later he became its president. In 1879 he returned briefly to the Chicago and Alton as general superintendent before assuming the same position with the Chicago, Milwaukee and St. Paul.

Van Horne was appointed general manager of the Canadian project to build a transcontinental railroad from Montreal to the Pacific in 1881. His driving leadership and formidable organizing ability reached their peak in forcing the pace of construction. His sound employee relations supplemented the directors' tireless efforts to raise funds in hard times, and Van Horne was significantly complemented by his purchasing agent, T. G. Shaughnessy, formerly his general storekeeper on the Chicago, Milwaukee and St. Paul. Although the contract called for the railway's completion in 1891, the last spike was driven on Nov. 7, 1885.

Van Horne's role in this extraordinary achievement had been recognized in his appointment as vice president in 1884 and was confirmed in 1888, when he became president, with Shaughnessy succeeding him as general manager. Van Horne's presidency was marked by further construction, early profits, and the projection of auxiliary services, such as a shipping fleet. Failing health dictated his retirement in 1899, although he assumed the titular dignity of chairman of the board and member of the executive committee until his full withdrawal in 1910.

In retirement, characteristically Van Horne built a railroad in eastern Cuba in 1901 and Guatemalan line between

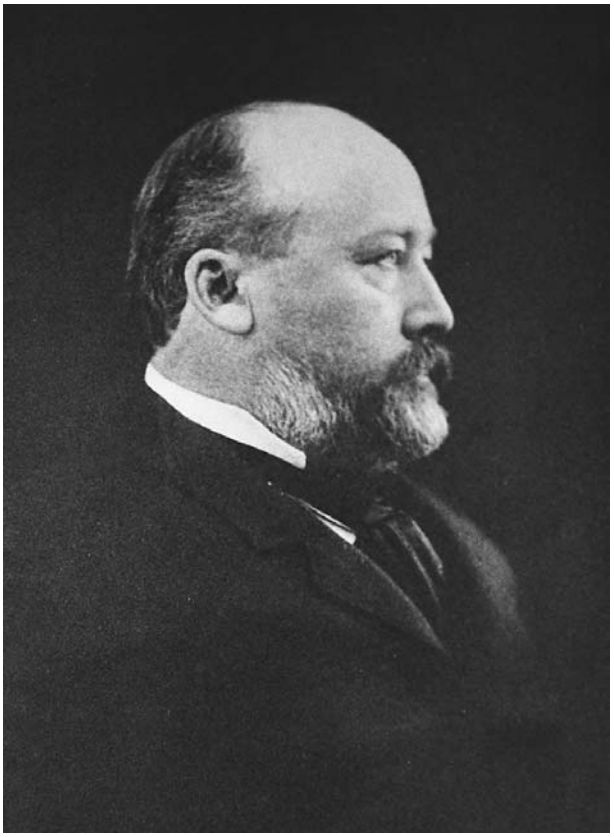

1903 and 1908 and forthrightly opposed reciprocity with the United States in 1911. He also produced many competent watercolors. He was a trustee of McGill University and a director or officer of many trusts, urban transport companies, and industries in Canada, Cuba, Guatemala, Mexico, and Brazil. His magnificent homes in Montreal, in St. Andrews, New Brunswick, and in Cuba consumed much of his interest, as did his large collections of paintings, rare Japanese pottery, and fossils. He lived richly and dealt generously with his loyal employees. He died on Sept. 11, 1915, in Montreal.

Further Reading

Walter Vaughan, *The Life and Work of Sir William Van Horne* (1920), is a full-length study. Van Horne also figures in Henry James, ed., *The Canadian Men and Women of the Time* (1898; 2d ed. 1912). □

Kiliaen Van Rensselaer

Kiliaen Van Rensselaer (ca. 1580-1643) was a Dutch merchant and colonizer in America. A director of the Dutch West India Company, he was first patroon of Rensselaerswyck Manor in the colony of New Netherland.

Kiliaen Van Rensselaer was born in Amsterdam, probably in 1580. His early life is obscure. He entered the employ of a jeweler uncle who eventually retired in his favor, and by 1614 he was a leading Amsterdam diamond and pearl merchant. Prospering in East Indian trade, Van Rensselaer helped promote and found the West India Company, which was chartered in 1621 as a trading monopoly in Africa and America. As one of its directors, on two occasions he advanced sums to maintain the company's credit.

From the outset Van Rensselaer urged the company's fellow directors to develop New Netherland's agriculture rather than rely solely on the lucrative fur trade. When the company experienced difficulty securing settlers, Van Rensselaer utilized the Charter of Freedom and Exemptions, authorizing feudal estates for responsible Dutchmen promising to bring 50 adults to live on assigned tracts purchased from the Native Americans. Obtaining permission for such a patroonship in November 1629, he purchased land on the Hudson River near Albany from the Algonquin Indians. Later purchases expanded the area to approximately 700,000 acres on both sides of the river.

After patent to the manor of Rensselaerswyck was confirmed on Aug. 6, 1630, the first settlers soon arrived. Van Rensselaer zealously developed his New World estate, securing the most substantial group of settlers recruited by any patroon. He provided stock and farm tools for his colonists, purchased cattle, organized a manorial court, and sent a Calvinist pastor to care for the settlers' spiritual needs.

Anxious to develop agriculture in his barony, Van Rensselaer also sought benefits from fur trading. He advocated company restriction of this commerce to concessionaires, with his own agents controlling that in the Rensselaerswyck area. Vast correspondence shows his continued attention to administrative details (and probably price-rigging for settlers' supplies). However, company-licensed traders resisted efforts to forcibly collect tolls and restrict Indian commerce. Before his death in Amsterdam in October 1643, Van Rensselaer was plagued by settlers' disobedience to his appointed authorities and by agents' attempts to secure manors for themselves. Nevertheless, Rensselaerswyck proved the only successful patroonship during the Dutch era in New York.

Further Reading

Information concerning Van Rensselaer is sparse and frequently conflicting. Samuel G. Nissenson, *The Patroon's Domain* (1937), provides a scholarly analysis of the settlement but not much on the man himself. George R. Howell, *History of the County of Albany* (1886), and Nathaniel B. Sylvester, *History of Rensselaer County* (1880), contain helpful references. See also Maunsell Van Rensselear, *Annals of the Van Rensselears in the United States* (1888). □

Jacobus Hendricus Van't Hoff

The Dutch physical chemist Jacobus Hendricus Van't Hoff (1852-1911) pioneered in the development of stereochemistry.

Jacobus Hendricus Van't Hoff was born in Rotterdam on Aug. 30, 1852. He developed an early interest in science, and in spite of the opposition of his father, who was a medical doctor, he studied chemistry at a polytechnic school and then at the University of Leiden. From the Netherlands he journeyed to Germany and then to Paris for further study, finishing his doctorate at the University of Utrecht in 1874.

Just prior to the awarding of the degree, however, Van't Hoff published a surprising scientific paper on the optical activity of certain organic compounds. This phenomenon (stereochemistry) of organic compounds can be described briefly by reference to the two forms of tartaric acid. They are the same in chemical formula, but in solution one form rotates a beam of polarized light to the left, and the other rotates it to the right. Pasteur had observed this phenomenon years earlier and suggested that the compound was actually made up of crystals which were mirror images of each other, but this explanation did not seem to have any application to compounds in solution. Van't Hoff's contribution was to describe asymmetry in molecules, not in crystals, and he showed how this was possible if one considers the carbon atom as having four linkages which do not lie in a plane but are directed toward the four angles of a tetrahedon. In this way, the carbon atom achieves a three-dimensional form, and the attachment to it of different types of chemical groupings establishes asymmetric molecules and compounds.

Van't Hoff became a lecturer in chemistry at the Veterinary College in Utrecht. From there he went to the University of Amsterdam, and he ended his career at the University of Berlin, where he taught and engaged in research from 1896 to 1911. In 1901 he received the first Nobel Prize in chemistry, which was awarded him for his work with solutions. His achievements in this field were made during the second part of his scientific career, when he was a physical chemist. In the first part of his career, it may be said that he was an organic chemist. The results of his research in chemical thermodynamics were published in *Studies in Chemical Dynamics* (1884).

Van't Hoff's work on the theory of solutions formed the major part of his creative research in physical chemistry. He was able to show that, in very dilute solutions, the laws of gases may be applied to the molecules. Before his work, chemists had possessed only vague ideas about molecular behavior in solutions; Van't Hoff's research cleared up many questions. Van't Hoff had a generalizing and speculative mind which gave him insights into the newly developing field of physical chemistry. He died on March 1, 1911.

Further Reading

Ernst Cohen, who wrote the definitive biography of Van't Hoff in German, contributed a biographical sketch of the scientist in

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Edgard Varèse

Edgard Varèse (1883-1965), French-American composer, was one of the major prophets of the new music after World War II. In 1958 John Cage wrote, "More clearly and actively than anyone else of his generation he established the present nature of music."

Edgard Varèse was born in Paris of a Corsican family, but his youth was spent in Italy, where he received an engineer's training and degree. He was equally interested in music, and after preliminary study at the Turin Conservatory, he continued at the Schola Cantorum in Paris under Vincent d'Indy and Albert Roussel and at the conservatory under Charles Widor. He was a brilliant student and won a composition prize sponsored by the city.

In 1907 Varèse moved to Berlin, where he came under the influence of Richard Strauss and Ferruccio Busoni. He conducted a chorus and wrote an opera, *Oedipus und die Sphinx,* with a libretto by Hugo von Hofmannsthal. Varèse also wrote a symphony which was performed, but all of these early compositions were destroyed in a fire.

With the outbreak of World War I, Varèse went to the United States. At first he was active as a conductor and as a propagandist for new music. He founded the International Composers' Guild and presented first performances of important contemporary pieces. In the following years he composed a series of very noisy compositions that baffled the critics but were acknowledged as landmarks of new music 30 years later. In these works Varèse went beyond the most advanced use of melody, rhythm, harmony, form, and instrumentation to create startlingly novel sounds.

During the 1920s Varèse wrote *Amériques, Offrandes, Octandre, Hyperprism, Intégrales,* and *Arcana. Octandre* (1924), for seven wind instruments and double bass, is a good example of his unconventional use of instruments and his new concept of musical form. The strident and extremely dissonant blocks of sound, almost resembling factory whistles, form the content of the piece without the rhythmic or tonal developments normally used by composers. *Intégrales* (1925), for wind instruments and percussion, also suggests big-city sounds. The first section consists of two unchanging chord structures around which a melodic pattern oscillates. It is one of the first of those "crystal" musical forms that were to be used so much in the following years. This term implies that the basic sound material of the piece is unchanging and that the shifting relationships between its elements is the only thing that "happens."

In the 1930s Varèse wrote *Ionisation, Métal, Density 21.5,* and *Equatorial,* of which *Ionisation* (1931) is best known. Written for percussion instruments plus a siren, it is one of the first of the many all-percussion pieces that were to follow. *Equatorial,* calling for two Theremins, shows his interest in new sound sources.

In 1937 Varèse stopped composing because he was no longer interested in seeking new sounds in conventional instruments; it was not until the tape recorder and electronic music became available that he finally gained the vast new sound resource he had been seeking. His mature works, utilizing noises and electronically produced sounds, are *Déserts* (1954) and the *Poème électronique* (1958). *Déserts* has two basic sound groups. The first is produced by the instruments; the second consists of a two-channel stereophonic tape of electronically produced sound. According to the composer, the instrumental parts produce a sense of movement in space, associated with the element within which the human operates, and the taped section is associated with distance and the nonhuman elements of the universe.

The *Poème électronique* was written to be performed in the Phillips Pavilion at the 1958 World's Fair in Brussels. The pavilion was planned as a "total environment" meant to result in a complex, multimedia experience for the audience. The music was heard from over 400 loudspeakers as the visitors walked through the building, seeing at the same time a series of projected images. Varèse's music consists of a combination of taped "natural" sounds, such as bells and voices, and noises such as clicks and motor roars. It is not meant to be listened to in the usual attentive manner.

Varèse's contributions to music are his widening of the material of music to include noise as well as "musical" sound, his development of new ways of organizing musical compositions, and writing of music to be heard as a part of an environment. All of these revolutionary ideas proved to be of great importance to the composers of the so-called avant-garde of the 1950s and 1960s.

Further Reading

Some of Varèse's writings on music are extracted in Elliott Schwartz and Barney Childs, eds., *Contemporary Composers on Contemporary Music* (1967). The only book-length study of the composer is Fernand Ouellette, *Edgard Varèse* (1966; trans. 1968). William W. Austin, *Music in the Twentieth Century: From Debussy through Stravinsky* (1966), has an interesting discussion of Varèse's life and work. Other studies which contain information on Varèse are Joseph Machlis, *Introduction to Contemporary Music* (1961), and Joan Peyser, *The New Music: The Sense behind the Sound* (1971). □

Getulio Dornelles Vargas

Getulio Dornelles Vargas (1883-1954), certainly the most important Brazilian political leader of the 20th century, brought about fundamental changes in the economy, society, and politics of his native land.

Getulio Vargas was the son of a local political leader in the state of Rio Grande do Sul. After going through law school in Pôrto Alegre, he began his political career as a member of the state legislature of Rio Grande do Sul. Although he resigned his post for a short while because of disagreement with the state boss, Augusto Borges de Medeiros, Vargas was reinstated in the legislature and was promoted to a seat in the national Chamber of Deputies in 1923.

Vargas soon became leader of the Rio Grande do Sul delegation in Congress. With inauguration of President Washington Luiz in 1926, the new president chose Vargas as minister of finance. However, in 1928 Vargas resigned to become governor of his native state. In this post, he demonstrated outstanding ability as a reconciler, succeeding in bringing into his Cabinet members of the Federal party, which had been in violent opposition to the dominant Republican party since the establishment of the republic in 1889.

With the approach of the 1930 presidential election, Washington Luiz, himself a former governor of São Paulo, decided to choose as his successor the current Paulista governor, Julio Prestes. This violated the tradition that the presidency should be filled alternately by men from São Paulo and Minas Gerais, and Minas governor Antonio Carlos organized an opposition campaign, with Governor Vargas agreeing to be the opposition candidate.

The opposition organized the Liberal Alliance. Its program called for labor legislation, establishment of a steel industry, and other economic and social changes. Although Vargas had considerable popular support and the backing of the nationalistic young officers known as the Tenentes, he was overwhelmingly "counted out" by the government in May 1930. Then, after some months of hesitation, Vargas agreed to lead a revolution, with the backing of the Tenentes and the state police forces of Rio Grande do Sul, Minas Gerais, and Paraiba. This revolution was successful in October 1930.

Maintenance of Office

Vargas remained president from 1930 until 1945. During the first 2 years, as provisional president, he shared power with the Tenentes. However, after a 3-month revolt in São Paulo in 1932, discipline was reestablished in the army, and Vargas won dominance over the Tenentes.

A Constitutional Assembly elected late in 1933 chose Vargas as constitutional president a few months later. However, he was faced with strong opposition on the left from the Aliança Nacional Libertadora (ANL) and on the right from the fascist Acão Integralista. Vargas used the defeat of an attempted military uprising by the ANL in November 1935 to crack down on the leftist opposition.

Vargas's constitutional term was supposed to end in 1938. A campaign to choose his successor was started in 1937 but was brought to a sudden end on November 10 by a coup by President Vargas, with the help of Acão Integralista. Although the Integralistas hoped to maneuver Vargas out of power, he outlawed their party; and when

their May 1938 revolt was unsuccessful, he completely crushed their organization.

New State

With the November 1937 coup, President Vargas established a semifascist regime, the Estado Novo. Under this system, the trade unions, established under a labor law passed in 1930 as one of the first acts of the Vargas regime, were forced to secure new recognition. To achieve it, they had to submit to almost complete government control. The Estado Novo also ended collective bargaining and substituted a system of labor courts. Vargas also enacted by decree a large body of labor and social security legislation during the Estado Novo.

During this long period as president, Vargas encouraged economic development of the country. His regime established tariff protection, used exchange controls to protect and subsidize new industries, converted the Banco do Brasil into the main source of credit for manufacturing firms, and had the government establish a national steel plant and other enterprises.

Vargas took Brazil into World War II on the Allied side. Brazilian troops fought in Italy. The propagation of the idea that Brazil was fighting for democracy in Europe undermined the Vargas dictatorship, and early in 1945 the President was forced to call elections for December. However, Vargas was not anxious to leave the presidency, and he organized two pro-government parties, the Partido Social Democrático and the Partido Trabalhista (PTB). The latter became particularly active in urging Vargas to remain in power.

Decline from Power

However, in October 1945 the President was ousted by the military. In elections in December, Vargas ran for the Senate from several states on the PTB ticket and became senator from Rio Grande do Sul. However, during the next 5 years he took virtually no part in the Senate's proceedings.

In 1950 Vargas ran for president again, as candidate of the Partido Trabalhista. He won in a four-cornered race. After some discussion, the military allowed him to take office. During the next 3½ years Vargas lost much popular support because of his inability to curb inflation. However, he pushed forward economic development through establishment of the National Bank of Economic Development, and he sponsored a law to set up a government oil company, Petroleos Brasileiros.

The military remained very skeptical of Vargas. When his protégé João Goulart sought as minister of labor to build up a powerful personal political machine in the labor movement and seemed to be the chosen political heir of Vargas, the soldiers forced Goulart's resignation early in 1954. A few months later, they presented Vargas himself with an ultimatum: take a ''leave of absence'' for the rest of his term or be overthrown.

In the face of this ultimatum, Vargas committed suicide on Aug. 25, 1954. He left a note accusing reactionaries at home and ''powerful foreign interests'' of plotting to prevent him from working on behalf of the Brazilian people and in defense of the interests of the Brazilian nation. His last phrase was ''I am leaving life to enter history.''

Further Reading

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Mario Vargas Llosa

The Peruvian writer Mario Vargas Llosa (born 1936), novelist, critic, journalist, screenwriter, and essayist, abandoned writing at least temporarily in 1990 to run unsuccessfully for president of his country.

Like many of the characters in his fiction, (Jorge) Mario (Pedro) Vargas Llosa, internationally acclaimed Peruvian writer and recipient of almost every literary award short of the Nobel Prize, is something of a paradox. An author at home in many forms of writing, Vargas Llosa once described literature as the passion of his life. As his country's leading presidential candidate, campaigning for the center-right coalition, Fredemo, or the Democratic Front, he had come a long way from the days when he supported the Cuban revolution and was an active member in Cahuide, a small underground remnant of Peru's then-outlawed Communist Party.

He had also come a long way from his student days in the University of San Marcos when he longed to leave Peru for the heady stimulation of Europe where so many of his favorite novels at the time were set and written. His escape came in 1958 after winning a fellowship to pursue a doctoral degree in literature at the University of Madrid.

Nevertheless, although he spent two years in Madrid and several more in Paris working for French radio and television, he continued to think and write about his homeland. As evident from his life and fiction, Vargas Llosa had an intense love-hate relationship with Peru from his boyhood when he first began to write.

He was born on March 28, 1936, in the southern Peruvian city of Arequipa. For the first 10 years of his life he lived in Cochabamba, Bolivia, with his mother and grandparents. He returned to Peru, however, in 1946 when his parents, who had divorced shortly before his birth, were reunited. The family settled in Magdalena del Mar, a middle-class Lima suburb.

By the time he was 16 he was working part-time for several Lima tabloids, covering crime stories mainly. His first book, *Los Jefes,* a collection of short stories, was published in 1958 when he was 22.

These years proved to be difficult for Vargas Llosa, however, since he and his father did not see eye to eye on

Vargas Llosa's writing ambitions. ''We were opposites; we did not respect each other,'' the author said. ''In Bolivia I wrote and my grandparents and mother hailed me for it. When my father discovered that I was a writer, he had the opposite reaction. The bourgeoisie of Lima then scorned literature—they considered it an alibi for idlers, an activity of the upper class.''

Fearful that his son was in danger of losing his virility because of his passion for writing, Vargas Llosa's father shipped him off to Leoncio Prado, an institution that the author described as half reform school and half college, run by fanatics of military discipline. ''It was the discovery of hell for me,'' Vargas Llosa said. ''I understood what Darwin's theory meant in the struggle for life.''

Vargas Llosa's painful experiences at Leoncio Prado were the basis for his first novel, *The Time of the Hero* (1963). The work gained instant notoriety when Peruvian military leaders condemned it and burned one thousand copies in the courtyard of Leoncio Prado.

Praised for its stylistic and innovative craftsmanship, the novel presented from multiple points of view a story of official corruption and cruelty in a military institution. It won several major literary awards in Europe and quickly established Vargas Llosa's reputation as social critic and writer.

Vargas Llosa's next two novels were *The Green House* (1969), a magical realistic tale of an enchanted whorehouse, and *Conversation in the Cathedral* (1969), a 601-page narrative of the moral depravity of life in Peru during the 1950s under dictator Manuel Odria. Both books provided further variations on his themes of hypocrisy and corruption in Peruvian society and politics.

In 1973, however, Vargas Llosa's first humorous novel, *Captain Pantoja and the Special Service,* was published. A black comedy about a naive army officer who diligently obeys his commanding officers' order to organize a corp of prostitutes to service soldiers in desolate jungle camps, the novel depicted with biting wit Vargas Llosa's continual disdain for military bureaucracy and incompetence.

Four years later his most internationally popular—and most autobiographical—novel, *Aunt Julia and The Scriptwriter,* appeared. A fictionalized version of his first marriage to his Aunt Julia, a woman ten years his senior, the novel traces the adventures of an 18-year-old character named Mario and the outlandish plots of his co-worker and friend, Pedro Camacho, a fanatical writer of soap operas who becomes increasing neurotic as he spins out daily his fantastic, convoluted tale of love, loss, and insanity.

This device of multiple-level storytelling from the point of view of widely divergent characters is a Vargas Llosa hallmark, and most critics agree that the structures of his next two overtly political novels, *War at the End of the World* (1981) and *The Real Life of Alejandro Mayta* (1984), are shaped by it.

In 1986 Vargas Llosa turned his hand to detective fiction and wrote the fast-paced cops and killer thriller *Who Killed Palomino Molera?* Although the novel lacked the thickly layered narrative scope of his other works, it clearly proved Vargas Llosa's talents for writing sordid detail and earthy, comic dialogue.

His 1987 work *The Storyteller* returned again to the theme of tale-telling from multiple points of view. It relates the adventures of a nameless narrator who is fascinated by the almost mystical transformation of his college friend, Saul Zurantas, a Peruvian Jew and former student of ethnology, who leaves civilization to live and tell tales among the Machiguenga tribesmen in the depths of the Amazonian rain forests. ''Who is purer or happier because he's renounced his destiny?'' The storyteller asks as he roams the jungle with the Machiguenga, people who must continually walk in order to fulfill their obligation to the gods and preserve the earth and the sky and the stars. ''Nobody,'' the storyteller responds. ''We'd best be what we are. The one who gives up fulfilling his own obligation so as to fulfill that of another will lose his soul.''

A haunting, deeply spiritual novel, *The Storyteller* is entirely different in scope and tone from Vargas Llosa's later work *Elogio de la Madrastra* (1988), an erotic tale of sexual tension between a stepmother and stepson, described by the author as a ''diversion.'' An English translation, *In Praise of the Stepmother,* was published in 1990. It was an erotic novel about a beautiful but naughty little boy. The later novels are amazing works to come from the pen of a man who temporarily, at least, abandoned his isolation as a writer to pursue an active political career. This was to fulfill what he considered his obligations toward improving the moral, social, and economic quality of life in his country.

In 1990 Vargas Llosa became the candidate for president of a center-right coalition called the Democratic Front (Fredemo). He was opposed by the candidate of the Change (Cambio) 90 Party, Alberto Fujimori. The well-known author took an early lead but gradually lost ground and in a run-off election was defeated by Fujimori.

His book about the experience, *Tale of a Sacrifical Llama,* released in June, 1994, offers a convincing self-portrait of a political innocent sinking under a tide of democratic absurdities. This follows his work *A Fish in the Water: A Memoir* which detailed ''his bittersweet look at the nearly three years he spent in public life.''

Vargas Llosa went back to his writing full-time after his brief affair with politics. The coveted Planeta Prize for 1994, traditionally awarded each year to a Spaniard for the best pseudonymously submitted manuscript of fiction, went to Vargas Llosa (whose application for Spanish citizenship was approved in July); his *Lituma en los Andes* is a story of political violence and social regression—laced with Dionysian overtones—in a contemporary Andean setting.

Vargas Llosa's latest novel, *The Notebooks of Don Rigoberto* (1997) marked the first time any publisher had released a title in all Spanish-language markets on the same day. Sixteen of the 26 countries involved (including Spain) have Santillana companies to print and publish, although in the case of *The Notebooks of Don Rigoberto,* only Spain and Mexico printed for all the others. In the first month of publication 250,000 copies were sold, 100,000 of them in Latin America.

Further Reading

Additional information on Mario Vargas Llosa can be found in D. P. Gallagher, *Modern Latin American Literature* (1973); *New York Review of Books* (March 20, 1975); *New York Times Book Review* (March 23, 1975); *Contemporary Literary Criticism,* Gale, (1975,1976). Gregory Rabassa, '''O Tempora, O Mores': Time, Tense, and Tension in Mario Vargas Llosa,'' in *World Literature Today* (Winter 1978); Jerry Bumpus, ''The Good Soldier,'' in *Partisan Review* (1979); John M. Kirk, ''Mario Vargas Llosa's 'Conversation in the Cathedral','' in *The International Fiction Review* (January 1977); Antonio D'Orrico, ''Vargas Llosa's 'Demon,''' in *World Press Review* (August 1987); Gene Lyons, ''Latin America's Bestlooking Great Novelist, Mario Vargas Llosa May Also Be the Next President of Peru,'' in *Vogue* (November 1989); Elizabeth Farnsworth, ''The Temptation of Mario,'' *Mother Jones* (January 1989); Alvin P. Sanoff, ''A Writer's Use of Adversity: A Conversation with Peruvian Author Mario Vargas Llosa,'' *U.S. News and World Report* (May 9, 1988); Richard Grenier, ''Have Typewriter, Will Run,'' *National Review* (March 24, 1989); Gerald Marzorati, ''Mario Vargas Llosa: Can a Novelist Save Peru?'' *The New York Times Magazine* (November 5, 1989); Roger Sale, ''Mario Vargas Llosa,'' in *Hudson Review* (Winter 1975-1976); ''Organized Pleasures,'' in *The Times Literary Supplement* (October 12, 1973); Jane Larkin Crain, ''Mario Vargas Llosa,'' in *Saturday Review* (January 11, 1975); Luis Harss and Barbara Dohmann, ''Mario Vargas Llosa, or The Revolving Door,'' in *Into the Mainstream: Conversations with Latin-American Writers* (1967); *Publishers' Weekly* (June 30, 1997). □

Harold Eliot Varmus

An expert in several fields of medical research, Harold Eliot Varmus (born 1939) became director of the National Institutes of Health in 1993.

Harold Eliot Varmus, a medical doctor, was appointed director of the National Institutes of Health (NIH) in 1993 by President Bill Clinton. Part of the Department of Health and Human Services (HHS), NIH, located in Bethesda, Maryland, is made up of several individual institutes; for example, Aging, Allergy and Infectious Diseases, Cancer, Child Health and Human Development, Environmental Health Science, and Drug Abuse.

On his nomination as director, Secretary of Health and Human Services Donna E. Shalala issued the following statement: ''We are delighted that Dr. Varmus will be our new NIH director—the first NIH director to have won a Nobel Prize—because he is one of the world's most eminent and most honored biomedical scientists. He has been working at the cutting edge of modern cell and molecular biology, and he has had an active relationship with NIH for some 30 years, as NIH intramural scientist, grantee, and public adviser. He has taken a leading role in national discussion of science policy issues.''

Varmus was born on December 18, 1939, and went to public school in Freeport, Long Island, New York. His father, Frank, was a family physician; his mother, Beatrice, a psychiatric social worker. Majoring in English, Varmus graduated from Amherst College in Massachusetts in 1961 with a B.A. degree. He received his M.A. in English literature from Harvard University in 1962. In 1966 he got his M.D. from Columbia University's College of Physicians and Surgeons in New York City.

During his time as a medical student, he spent three months in northern India at a mission hospital. On graduation he served as intern and resident at Columbia Presbyterian Hospital in New York. He then served as a clinical associate for two years at the National Institute of Arthritis and Metabolic Diseases, where he did research with another physician, Ira Pastan, on bacterial genetics.

Varmus joined J. Michael Bishop's laboratory at the University of California, San Francisco (UCSF), as a postdoctoral fellow in 1970 and began his long, continuing study of tumor viruses in collaboration with the staff. He became a faculty member later that same year. In 1979 he was named a full professor and in 1984 became the American Cancer Society research professor of molecular biology.

His specialties at UCSF were in microbiology, biochemistry, and biophysics. His research concentrated on genes that cause cancer, known as ''oncogenes.'' He achieved international recognition as an authority on retroviruses, the class of viruses that cause a range of cancers in animals and AIDS in human beings.

In 1989 Varmus and Bishop shared the Nobel Prize in Physiology or Medicine (as it is called) for showing that

oncogenes can develop from normal cellular genes called protooncogenes. While investigating a retroviral gene, v-src, which causes tumors in chickens, Varmus and Bishop found a nonviral src gene, which closely resembles v-src, to be present in the normal cells of birds and animals.

In the course of studying breast tumors in mice, Varmus uncovered data relevant to the study of AIDS and human breast cancer. His work focused particularly on the biochemical character of the AIDS virus. He was chairman in 1986 of the subcommittee of the International Committee on the Taxonomy of Viruses when it designated the AIDS virus as HIV.

Varmus chaired the Board of Biology of the National Research Council (NRC), served as adviser to the Congressional Caucus on Biomedical Research, was a member of the Joint Steering Committee for Public Policy of Biomedical Societies, and co-chaired the New Delegation for Biomedical Research, which was made up of the major figures in biomedical research. He was the director of a popular public symposium sponsored by UCSF on recombinant DNA in the fall of 1992.

At NIH, Varmus set to rest initial fears that his directorship might be compromised by his lack of prior large-scale administrative experience. He was able to restore morale and to initiate programs to reduce paperwork, open labs to outsiders, toughen standards of tenure review, and introduce innovation as a major criterion in the grant application peer review process. He successfully recruited top scientists to administrative positions by creating a depoliticized decision-making environment and by offering them their own labs on the NIH campus. This policy allowed them to continue their research and retain a sense of being active researchers, a policy which did evoke some Congressional criticism about conflicts of interest.

Varmus's strong committment to tilting NIH more strongly toward investigator-initiated basic research at the expense of applied and targeted research set him at odds with aging and AIDS activists, who had lobbied against his nomination. He consistently voiced concern to Congress that federal budget cuts would affect research at the NIH and at teaching hospitals around the U.S. as hospitals considered eliminating research to cope with the cuts.

He is author or editor of four books and hundreds of research papers. With Robert Weinberg he wrote *Genes and the Biology of Cancer* for the Scientific American Library, a book for general audiences. He served as editor for several professional journals, and on review and advisory boards for government offices and biotechnology and pharmaceutical companies. When the Department of Defense (DOD) received $210 million to assign for studies of breast cancer, Varmus served on the committee of the Institute of Medicine to advise DOD on assigning the funds.

Varmus is married to Constance Casey, a book reviewer and editor. They have two sons, Jacob and Christopher.

Further Reading

For additional information on Varmus see his book, written with Robert Weinberg, *Genes and the Biology of Cancer* (1993); Boyce Rensberger, ''Nobel Laureate Confirmed as NIH Chief,'' in *The Washington Post* (November 21, 1993); Rick Weiss and John Schwartz, ''Cyclist, Scholar, Scientist,'' *The Washington Post* Health section (November 23, 1993); *Science* (May 9, 1997); and *The Lancet* (January 1, 1994). □

Francisco Adolfo de Varnhagen

Francisco Adolfo de Varnhagen (1816-1878) was a Brazilian historian. His ''História geral do Brasil'' is still the starting point for any investigation of Brazilian colonial history.

Francisco Adolfo de Varnhagen was the son of a German metallurgist brought to Brazil at government expense to carry out studies there. The family then moved to Portugal, where the boy entered the military academy, after which he studied engineering, political economy, and languages. At 23 he published his first historical work, a critical edition of a 16th-century Brazilian travel account.

Meanwhile, Brazil had become independent of Portugal, and in 1841 Varnhagen became a Brazilian citizen. The next year he was named attaché to the Brazilian legation in

Lisbon, and he supported himself thereafter as a member of Brazil's diplomatic corps, usually, and by preference, in some capital where the duties were light and the archival resources large.

Varnhagen soon began work on the *História geral,* the first volume of which was published in 1854. He completed the second, final volume 3 years later and published a new, revised, and expanded edition in 1871. The work was based on prolonged research in the archives of Portugal and Spain, as well as on materials gathered in Lima, Asunción, Paris, and Vienna. Other works won him international recognition at the time, for example, his studies regarding Amerigo Vespucci, but it is the *História geral* that today's historians turn to for reference.

Varnhagen was convinced that ''the historiographer is not a florid and verbose lawyer but a true judge who, after verifying the facts and hearing the witnesses, must make his decisions.'' However, like many historians in his day, he believed that with the facts the judgments would be self-evident and history would write itself. The result was a work that overwhelms by its detail. Varnhagen lacked both the ability and the inclination to sift out the really important from the trivial and thus arrive at synthesis, perspective, and integration. The *História geral* is an account based on painstaking verification among the original documents but filled with minutiae.

Yet Varnhagen did make judgments, sometimes unwittingly. He opposed the then popular romantic tendency to glorify the Indians. He preferred to note the contribution of the Negro and, most of all, the civilizing function of the Portuguese colonist. He believed in ''Progress'' and decried the past efforts of the Jesuits to resist Portuguese efforts to impose it by force upon the savages. He was a nationalist who thought that the knowledge of history and its heroes was the beginning of all patriotism; yet he opposed xenophobia and, at a time when Brazilians were still jealously guarding their newly won independence from Portugal, he gave the mother country its due. And, in these and other opinions, he sensed the central issues of Brazilian history: economic progress, political integration, the role of the Church, class disparities, race relations, and nationalism.

Further Reading

There is no book-length study of Varnhagen in English, although E. Bradford Burns, comp., *Perspectives on Brazilian History* (1967), gives considerable biographical information and an evaluation of Varnhagen's work. For historical background see José H. Rodrigues, *The Brazilians* (trans. 1967), and E. Bradford Burns, *Nationalism in Brazil* (1968). □

Marcus Terentius Varro

Marcus Terentius Varro (116-27 B.C.) was the greatest Roman scholar and an incredibly prolific writer. It is estimated that he wrote 74 separate works in 620 volumes on all aspects of contemporary learning.

Varro was born at Reate in the Sabine country into a family of some means. He was educated at Rome under L. Aelius Stilo, the first Roman philologist, and at Athens. As a follower of Pompey (against Julius Caesar) in the political struggles of the time, he held several public offices at Rome and carried out other assignments, some military, for his leader. He served under Pompey in the civil war. When he returned to Rome after the Battle of Pharsalus in 48 B.C., Caesar, the victor, pardoned him and commissioned him to establish a public library of Greek and Latin literature.

After Caesar was murdered in 44 B.C., Mark Antony put Varro's name on the list of those considered to be enemies of the state. Although his villa was plundered and his library destroyed, Varro escaped death through the intervention of Octavian (later Augustus). Thereafter, Varro spent his remaining years in seclusion, reading and writing.

Wide Range of Subjects

Varro's range of subjects was vast, although only a small number of works are extant. He wrote 150 books of Menippean satire (a mixture of poetry and prose on a variety of topics), plus other satires, poems, and dramatic works; 41 books called *Antiquities of Things Human and Divine; Annals; City Affairs; On the Nationality of the Roman People,* dealing with the origins of the Romans; *On the Life of the Roman People,* an outline of Roman civilization; *Causes,* an investigation into Roman customs; and *Logistorici,* philosophical essays using historical examples.

Varro also wrote *Civil Law; The Seashore,* a treatise on geography; works on meteorology; and almanacs for farmers and sailors. He produced books on rhetoric, grammar, poets, poetry, and stage equipment, as well as criticism of the Roman dramatist Plautus. He innovated the illustrated biography. Called *Portraits,* it contained brief biographical essays on some 700 famous Greeks and Romans, with likenesses of each.

Varro also wrote on agriculture, mathematics, and astronomy. His *Subjects for Learning* set forth in 9 books a curriculum in the liberal arts, that is, areas of learning in which a free man should be knowledgeable: grammar, logic, rhetoric, geometry, arithmetic, astronomy, music, medicine, and architecture. *Antiquities* contained 25 books on ''matters human'' and 16 on ''matters divine.'' The work reflected Varro's immense knowledge of the Roman past. The Church Fathers used it as a rich source of information about official Roman religion.

Menippean Satires

The *Menippeae saturae* consists of a form of satire that predates that of Lucilius, the first Roman satirist. Varro named his satires after the Greek Menippus of Gadara, a Cynic philosopher of the 3d century B.C. who wrote in a seriocomic style and gave humorous expression to serious views, and whose works were a mixture of prose and poetry. Varro's satires were originally in 150 books, but only fragments remain, totaling some 600 lines and about 90 titles. They aimed to make serious logical discussion palatable to the uneducated reader by blending it with humorous treatment of contemporary society. Two themes run through the satires. One is the absurdity of much of Greek philosophy; the other, the contemporary preoccupation with material luxury, in contrast to the old days, when the Romans were thrifty and self-denying. Various titles indicate something of the spirit of the work: ''Who can tell what the late evening will bring?'' (on dinner parties); ''It's a long trip to escape your relatives''; and ''A pot has its limits: on drunkenness.'' Both Petronius's *Satyricon* and Boethius's *De consolatione philosophiae* were influenced by Varro's work.

Latin Language

Of the 25 books of *De lingua Latina,* books 5-10 survive, although even they are incomplete. After an introduction (book 1), the work was divided into etymology (2-7), inflection (8-13), and syntax (14-25). From the fifth book on, it was dedicated to Cicero, which suggests that it was written no later than 43 B.C. Although the work is dry, pedantic, and often clumsy, it does contain occasional flashes of wit and often accurate etymologies. Moreover, it is a valuable source for quotations from old Latin poets. Books 8-10 set forth the arguments for accepting either the linguistic principle of anomaly or that of analogy. Varro argues in favor of analogy—as did Caesar's work on grammar, which Varro probably influenced. Although Varro's philosophy of language had its limitations, he realized the necessity of getting back to origins in the study of grammar, and he made the subject worthy of notice.

Treatise of Country Life

Varro wrote *Res rusticae* for his wife, Fundania, in haste, he said, for ''if man is a bubble, all the more so is an old man. My eightieth year warns me to pack my bags before I set forth on the journey out of life.'' However, Varro lived for another 10 years. The treatise is divided into three books, the first on agriculture, the second on cattle, and the third on game and fish preserves. He used dialogue to make it more readable. The spirit of *Res rusticae* is very Italian and very patriotic. Varro admires the peasantry and exalts country life as honorable as well as useful. The work was a source for Virgil's *Georgics*.

Varro was a shrewd, practical man rather than a profound one, possessed of an encyclopedic rather than a synthesizing mind. He did try, however, to know all there was to be known, and to pass his knowledge on to his fellow Romans. In fact, he was so committed to conveying information to the uneducated that he wrote résumés of some of his longer works.

Cicero's praise for Varro indicates the value of his labors to Roman learning: ''When we were foreigners and wanderers—strangers, as it were, in our own land—your books led us home and made it possible for us at length to learn who we were as Romans and where we lived.''

Further Reading

For Varro's place in Roman literature see the background works by J. Wight Duff, *A Literary History of Rome, from the Origins to the Close of the Golden Age* (1909; 3d ed. 1960) and *Roman Satire* (1936). □

Ludovico di Varthema

Ludovico di Varthema (ca. 1470-ca. 1517) was an Italian traveler and adventurer. Current opinion holds that he did, indeed, visit all the places in the East he claimed, including some in which he was the first European.

Nearly everything that is known of the life of Ludovico di Varthema comes from his own account. Evidently a native of Bologna and a soldier, he left a wife and child in 1502, when, slightly over the age of 30, he left to visit the East. Curiosity alone impelled him; he did not seek to make money. He traveled first to Egypt, proceeding as far as Cairo, then visited Syrian Aleppo and Damascus, by which time he had mastered enough Arabic to pass as a Moslem. He joined a pilgrimage to Mecca as a Mamluk, or military protector, and thus became one of the first (if not the first) Christians to behold the holy Moslem city. In the ''temple of Mecca'' he said that he had seen unicorns, ''not very common in other places,'' a remark that has caused much later speculation.

Varthema made his way southward by the Red Sea to Yemen and there became a prisoner of the sultan of Sana,

one of whose wives fell in love with him. He triumphantly resisted her advances, but she nevertheless helped him escape. He proceeded eastward to Persia (now Iran) and Indian Calicut. He went to Burma (now Myanmar), Malacca, and beyond to Sumatra, the nutmeg-growing Banda Islands, Borneo, and the clove-yielding Moluccas. From there he retraced his course to India, where, deciding to return to Christian life, he left a faithful Moslem friend in the lurch and identified himself to the Portuguese. They accepted his services, and he fought in several battles under Viceroy Francisco de Almeida.

Probably in late 1507 Varthema sailed for Lisbon with a Portuguese fleet; he arrived there, after a rough voyage during which he saw Madagascar, in June. Almedia had knighted him in India, and Manuel I of Portugal confirmed this honor, also hearing with interest his account of Eastern regions the Portuguese had not yet visited.

Varthema straightway returned to Italy. An independent source reveals that he was in Venice in November 1508 relating his adventures to the Signory. Nothing more is known of him other than that he spent his remaining years in Rome and was referred to as dead in June 1517. His travel book, *Itinerario de Ludovico de Varthema Bolognese . . .* , was published at Rome in 1510.

Further Reading

The modern English translation of Varthema's narrative is Henry Winter Jones, *Travels of Ludovico di Varthema,* published by the Hakluyt Society (1863) and reproduced in Sir Richard Carnac Temple, *Itinerary of Ludovico di Varthema of Bologna from 1502 to 1508* (1928). The same version is republished in Lincoln Davis Hammond, *Travelers in Disguise* (1963), with some explanations by Hammond. Varthema's career is discussed in Percy Sykes, *A History of Exploration* (1934; 3d ed. 1949), and Boies Penrose, *Travel and Discovery in the Renaissance, 1420-1620* (1952). □

Victor Vasarely

Victor Vasarely (born 1908), the Hungarian-French artist, was recognized as the greatest innovator and master of Op Art.

Victor de Vasarely was born in Pécs, Hungary, on April 9, 1908. As a young man he attended the Academy of Painting in Budapest (1925-1927) and then studied under Alexander Bortnyik at the Mühely, also known as the Bauhaus School of Budapest (1929-1930). The Bauhaus schools were noted for approaches to architecture and graphic design that were compatible with machine production of high quality and with well-designed objects and environments. At the Mühely, Vasarely became acquainted with the formal and geometrical styles of Paul Klee and Vasily Kandinsky and with William Ostwald's theory of color scales.

Early Work

In 1930, Vasarely moved to Paris, and after that remained a resident of France. He married Claire Spinner; they had two sons. In the 1930s Vasarely was a graphic designer and a poster artist who frequently combined geometric pattern and organic representational images. His *Study of Matter M.C.* (1936) juxtaposed objects of varying scales—a zebra, a piece of hound's-tooth patterned fabric, a black glove —with a richly colored background of rhomboids. The illogic of bringing together diverse objects of widely varying size and scale brings to mind similar explorations of Surrealist art. In *The Chessboard 2,* a black-and-white checked design of 1936, Vasarely explored the visually vibrating effect of insistent pattern as well as the appearance of depth despite the use of flat shapes and the absence of modeling.

Vasarely wanted to create designs that were universal. A socialist, his goal was to produce an art that could be mass produced and affordable for everyone. He became fascinated with an art of pure visual perception without traditional themes and representational qualities.

In 1944 the Denise René Gallery of Paris exhibited Vasarely's black and white designs of the late 1930s. This was the first public showing of Vasarely's work. That same year he began painting, and in 1945 he had a second show, devoted to his oil paintings. It was well received, and the Surrealist poet and critic Andre Breton declared Vasarely to be a Surrealist artist. Vasarely was influenced by the style of Salvator Dali, whose images were painstakingly rendered for illusionistic effect despite the illogical juxtaposition of recognizable objects.

New Levels of Abstraction

By 1947 Vasarely had changed his style completely and came to regard his first three years of painting as a false start. From then on Vasarely's work was abstract and increasingly based on geometry. He was working to devise a new pictorial language for the masses. He repeatedly studied the landscapes of the Breton island of Belle Isle, radically simplifying scenes to transform nature into geometric shapes. Vasarely increasingly found his subject matter in the sciences—such as physics, biochemistry, and magnetic fields—and described his abstract art as ''. . .poetic creations with palpable qualities capable of triggering emotional and imaginative processes in others.'' His art gave sensory forms to unperceivable phenomena.

Vasarely came to feel that color and form were linked in that each color and each form should share the same identity. He viewed his abstract art as composed of pure color-form which by its very abstractness signified the world through the limitless associations and responses of the viewer.

Kinetic Explorations

In the mid-1950s Vasarely began integrating architecture into his art and producing kinetic works, films and writings. The Denise René Gallery in 1955 had a pioneering show of kinetic art, ''Le Movement.'' Among those represented were Vasarely, whose works employed the principle of optical movement. Vasarely's concern with optical perception had lead him to explore the effects of motion, not of the art object but of the viewer in relation to it. His works were composed of several overlapped sheets of Plexiglas on which black designs had been painted. The slightest motion of the viewer made the design seem to change and move as well. In conjunction with the show Vasarely issued his *Yellow Manifesto,* in which he discussed his theories of color and perception.

In Vasarely's black-white period of 1951-1963, he used compositions of stripes, checks, circles, or lines to explore the illusionistic effects he could achieve by modifying his patterns to give the impression of surface movement or of concave or convex forms, as in *Andromeda* (1955-1958). At the same time he developed the idea of eliminating the premise of the figure-ground relation, the image or central motif set against a ground plane or an environment, by filling the entire surface with uniform optical stimulation. In conjunction with this he often reversed a composition by inverting the black-white or color relationships. *Paar 2* (1965-1975), a pair of black-and-white compositions juxtaposed to be seen as one, is composed of circles and squares which are graduated in scale. In one half the shapes are black on a white ground and in the other half white on black. Wherever circles are used in one half, squares appear in the other half. By graduating the scale of these shapes, the effect is of planes of shapes advancing and receding. The optical perception created a sort of visual vibration. As Vasarely asked, ''isn't optics, even if illusion, a part of kinetics?''

Designing Mass-Produced Art

Vasarely felt that the uniqueness of a work of art and the artist's personal involvement in its execution were bourgeois notions. He worked in a manner that lent itself to mass production by modern technical processes. Limiting himself to flat lines, simple geometric shapes, and unmodulated color, Vasarely viewed himself as a ''creator'' of designs which could be inexpensively produced in the same, enlarged, or reduced scales. This was reflected in his method of conception. Working on graph paper, Vasarely made notations of letters (for the shape to appear in a given graphed square) and numbers (one through 16 to indicate the shade or value of a particular hue or color). By using simple geometric shapes and hues that were modified by his established scale of shades, he or others could produce copies of a design. In this way he produced art which he believed could benefit all of society by being available and affordable.

This claim for significance beyond personal aggrandizement found justification in the 1960s as Vasarely influenced groups of younger artists and his designs were widely reproduced in posters, fabrics and other images in mass circulation. While Op Art (Optical Art) had its zenith in the 1960s, Vasarely was recognized as its pioneer and greatest master. He continued to work in the Op Art style with an undiminished reputation into the 1980s and was widely honored. He established the Center for Architectonic Research and the Vasarely Foundation in Aix-en-Provence. In 1976 the Vasarely Museum was opened in the house in which the artist was born in Pécs, Hungary. To permanently

house his works, the Vasarely Center was opened in New York City in 1978 and the Centre Vasarely opened in Oslo, Norway, in 1982. Vasarely's work in film and architectural design as well as his more famous art and graphic design earned him a prominent place in the history of modern art.

Further Reading

Vasarely's own writings include *Plasticité* (1969) and *Vasarely* (1978). Editions du Griffon of Neuchatel, Switzerland, has published three volumes—*Vasarely* (1963); *Vasarely II* (1970), and *Vasarely III* (1974)—which are invaluable sources for the visual study of the artist's work, though each volume has very little text. For biographies, see Werner Spies, *Vasarely* (1969) and G. Diehl, *Vasarely* (1972). F. Popper's *Origin and Development of Kinetic Art* has a section on Vasarely. □

Giorgio Vasari

Giorgio Vasari (1511-1570) was an Italian painter, architect, and author of "The Lives of the Most Celebrated Painters, Sculptors, and Architects." His book is the foundation of modern art historiography and the prototype for all biographies of artists.

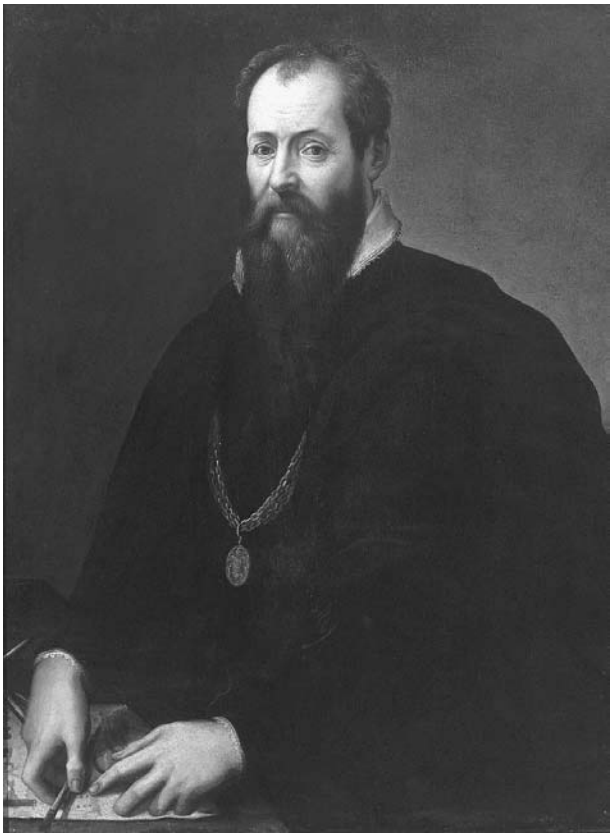

Giorgio Vasari was born on July 30, 1511, in Arezzo. According to his own account, he was apprenticed as a boy to Andrea del Sarto in Florence. He apparently suffered at the hands of Andrea's wife, to judge from the waspish references to her in his life of Andrea. Vasari's career is well documented, the fullest source of information being the autobiography added to the 1568 edition of his *Lives*.

Vasari had an extremely active career, but much of his time was spent as an impresario devising decorations for courtly festivals and similar ephemera. He fulsomely praised the Medici family for forwarding his career from childhood, and much of his work was done for Cosimo I, Grand Duke of Tuscany. Vasari was a prolific painter in the mannerist style and was also active as an architect, his talents in the latter profession being superior to those he displayed as a painter. He supervised the building of Pope Julius III's Villa Giulia near Rome, but his masterpiece is the reconstruction of the Uffizi picture gallery in Florence (from 1560), originally the offices of the grandducal administration.

The *Lives*

Vasari's *Lives* was published in Florence in 1550; it was revised and enlarged in 1568. He venerated Michelangelo to the point of idolatry. In the latter years of Michelangelo's life Vasari came to know him quite well, and for this reason the two versions of his biography of Michelangelo are of the greatest importance as a contemporary assessment.

The tradition of such biographies goes back to antiquity; technical treatises on the arts were also written in classical times, Pliny the Elder and Vitruvius having produced two celebrated examples. As early as the time of Lorenzo Ghiberti there had been an attempt to imitate classical prototypes by writing on earlier and contemporary artists, and Ghiberti, in his *Commentaries* (ca. 1447-1455), also wrote the earliest autobiography by a modern artist.

During the late 15th and early 16th centuries similar treatises were projected and written, and Vasari knew and used some of these earlier works. What distinguishes the first edition of his *Lives* is the fact that it is far fuller (and better written) than any of its predecessors or potential rivals. As Vasari says himself, he wrote as an artist for other artists, with knowledge of technical matters.

The book opens with long introductions on the history and technique of painting, sculpture, and architecture, as practiced in Italy since the Dark Ages, and then proceeds to a chronological series of lives of the great revivers of painting (Giotto), sculpture (the Pisani), and architecture (Arnolfo di Cambio), reaching a climax in the life of Michelangelo, the master of all three arts, who was then 75 years old. Briefly, the plan of the book was to show how Italian—and specifically Tuscan—artists had revived the glories of classical art late in the 13th century, reaching a crescendo in Michelangelo. Vasari is extremely partisan in that Venetians such as Giorgione and Titian are not given the prominence they deserve; and he also shows an uneasy awareness that if Michelangelo had reached perfection only decline could follow.

Vasari took great care to gather material on his numerous journeys, and, more than any of his predecessors, he looked at works of art. On the other hand, his reverence for factual truth was less than would be required of a modern historian, and he was unable to resist an amusing anecdote. This gives his book a liveliness and directness which has ensured its continued popularity independent of its historical importance.

In 1568 Vasari produced a second edition, much larger than the original and containing a great many alterations, particularly in the earlier lives. It also has many new biographies of living (or recently dead) artists, so it is an essential source for Vasari's contemporaries. He gives more space to non-Florentine artists and even mentions one or two non-Italians.

The most important changes are in the life of Michelangelo, who had died in 1564. Part of the revision of Vasari's earlier life was occasioned by the publication, in 1553, of the *Life of Michelangelo,* written by Ascanio Condivi, a pupil of Michelangelo, and probably partly dictated by the master. The versions by Vasari and Condivi give us, therefore, a unique contemporary picture of the life and works of the greatest Italian artist of the age.

It is almost impossible to imagine the history of Italian art without Vasari, so fundamental is his *Lives*. It is the first real and autonomous history of art both because of its monumental scope and because of the integration of the individual biographies into a whole.

Further Reading

There are several English translations of Vasari's *Lives,* in whole or in part, the best selection being that translated by George Bull as *The Lives of the Artists* (1965). For biographical information on Vasari see Einar Rud, *Vasari's Life and Lives* (1963).

Additional Sources

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José Vasconcelos

José Vasconcelos (1882-1959), a Mexican philosopher, sociologist, essayist, educator, and historian, is best known for his four-volume autobiography.

José Vasconcelos was born on Feb. 27, 1882, in Oaxaca, but the family soon moved to Piedras Negras. When José started to school, he walked across the bridge each day to attend classes on the Texas side of the Rio Grande. Later the family moved to various other Mexican cities, and for a time he attended the Instituto Campechano (Campeche Institute) and then, in Mexico City, the Escuela Nacional Preparatoria (National Preparatory School) and the law school, receiving his law degree in 1907.

Vasconcelos belonged to the Ateneo de la Juventud (Athenaeum for Young People) and participated in the Mexican Revolution on the side of Francisco Madero and Pancho Villa, meanwhile publishing numerous articles on the activities of Mexican intellectuals. When the revolution triumphed, Álvaro Obregón appointed him president of the National University of Mexico, and from 1921 to 1924 he made an extraordinary contribution as secretary of public education, organizing popular education, creating libraries, stimulating mural painting, carrying out an extensive program of publication, and importing educators such as Pedro Henriquez Ureña and Gabriela Mistral.

In 1925 he published *La raza cósmica* (The Cosmic Race), followed by *Indologia* (Indology) in 1926, in both of which he dealt with the culture of Hispanic America.

Because of political difficulties, Vasconcelos had to leave Mexico several times, so he traveled in Europe and the United States. In 1929 he launched his campaign for the presidency of Mexico but was defeated and again went into exile, living in Europe, Asia, and South America. From Paris and Madrid he directed *La antorcha* (The Torch), a magazine which he published in the years following his presidential campaign.

Vasconcelos is best known for the four volumes constituting his autobiography: *Ulises criollo* (1935; A Creole Ulysses), *La tormenta* (1936; The Storm), *El desastre* (1938; The Disaster), and *El proconsulado* (1939; The Proconsulate), of which the first two volumes are particularly outstanding. In this autobiography he reveals himself

as a man of very strong, sometimes contradictory, feelings; but because of its spirit, this work is the most valuable document of its time and, in spite of itself, a literary work, especially in *Ulises criollo,* which recreates the years of his childhood, adolescence, and early manhood, bringing the story up to the events following the assassination of Madero. Under the term of ''Creole,'' Vasconcelos undertook to defend a Hispanic type of culture, both against a falsified indigenous cult and against Anglo-Saxon influence.

In 1940 he returned to Mexico and became director of the Biblioteca México (Mexico Library), continuing in that position until his death. He belonged to countless cultural groups, both in Mexico and abroad, including the Colegio Nacional (National College) and the Academia Mexicana de la Lengua (Mexican Academy of the Spanish Language). He died in Mexico City on June 30, 1959.

Further Reading

For information on Vasconcelos in English consult *A Mexican Ulysses: An Autobiography,* translated and abridged by W. Rex Crawford (1963), and Vasconcelos and Manuel Gamio's *Aspects of Mexican Civilization* (1926). A remarkably succinct exposition of Vasconcelos's philosophy is John H. Haddox, *Vasconcelos of Mexico: Philosopher and Prophet* (1967), which, dealing with just the major ideas, serves as a useful introduction to his work. □

Marquis de Vaudreuil-Cavagnal

Pierre François de Rigaud, Marquis de Vaudreuil-Cavagnal (1698-1778), was a Canadian-born governor of Louisiana and governor general of New France. He surrendered Canada to the British in 1760.

Born at Quebec on Nov. 22, 1698, Pierre François de Vaudreuil was the son of Philippe de Rigaud, Marquis de Vaudreuil, the governor general of New France. At the age of 6 he was commissioned an ensign in the Troupes de la Marine, at 13 a lieutenant, and at 15 a captain. In 1728 he served on an expedition to subdue the Fox tribe and was promoted to aide-major, and in 1730 he was awarded the coveted Croix de St-Louis. In 1733 he was appointed governor of Trois-Rivières and 9 years later governor of Louisiana. Although his accelerated career was due largely to his father's influence with the minister of marine, he had proven himself to be a capable officer and administrator.

In Louisiana, Vaudreuil held the Indian nations in the French alliance, removed the threat of English encroachment, and stimulated the expansion of the colony's economy. When he was recalled to France in 1753 before taking up the appointment that he had long desired—that of governor general of New France—Louisiana was secure and prosperous.

Hostilities had reopened in North America before Vaudreuil sailed from Brest in a convoy bearing 3,000 regular troops and their commanding general, Baron de Dieskau, but they arrived safely at Quebec on June 23, 1755. In September, Dieskau was captured in a skirmish and was replaced the following year by the Marquis de Montcalm. Vaudreuil's problems now began. He was responsible for the conduct of the war, but Montcalm commanded the troops in the field. They quickly came to detest each other. Meanwhile, the intendant, François Bigot, was systematically looting the colony and defrauding the Crown of millions of livres.

Vaudreuil's strategy was to use his irregular forces and Indian allies to harass the frontiers of the English colonies, forcing the enemy to be on the defensive, but Montcalm wanted to fight set battles in the European manner. Despite Montcalm's opposition and inveterate defeatism, Vaudreuil's strategy resulted in some brilliant victories, but in 1759 the British put powerful new forces in the field, and Quebec was besieged.

Maj. Gen. James Wolfe outmaneuvered the French by landing close above Quebec. Montcalm gave hasty battle and was defeated and mortally wounded. Vaudreuil regrouped the shattered French army and withdrew to Montreal. An attempt to retake Quebec the following year failed. Three British armies now invaded the colony. On September 8 Vaudreuil was forced to capitulate to Maj. Gen. Jeffrey Amherst. He then sailed for France with the other officials and regular troops. Along with Bigot and several others he was accused of malversation but was exonerated. His career in the royal service, however, was ended. He retired to his estates in France, where he resided quietly until his death.

Further Reading

Vaudreuil is viewed sympathetically in Guy Fregault, *Canada: The War of the Conquest* (1955; trans. 1969). George F. G. Stanley, *New France: The Last Phase, 1744-1760* (1968), is equivocal. □

Henry Vaughan

The British poet Henry Vaughan (1621-1695), one of the finest poets of the metaphysical school, wrote verse marked by mystical intensity, sensitivity to nature, tranquility of tone, and power of wording.

Henry Vaughan was born in Brecknockshire, Wales. He and his twin brother Thomas received their early education in Wales and in 1638 matriculated at Jesus College, Oxford. Unlike his brother, who remained to receive a degree and become a noted philosopher, Henry left Oxford without a degree to pursue a law career in London. At the outbreak of the civil war in 1642, Vaughan returned to Wales, occupied himself in the law,

and then entered military service in the royalist cause. Later in life he practiced medicine, and he probably studied it during these years.

Vaughan apparently began writing poetry in the same decade. In 1646 he published his *Poems,* half of which consisted of a translation of Juvenal's tenth satire. The next year he wrote the preface to a second volume, *Olor Iscanus* (*The Swan of Usk*), which did not appear until 1651; like the earlier volume, it comprises secular poems and translations and shows little inspiration. In 1648 he seems to have undergone a religious conversion, perhaps connected with the death of a brother that year.

The major poetry of Vaughan, all religious in nature, was published in 1650 and 1655 in the two parts of *Silex scintillans* (*Sparkling Flint*). Some of the best poems in it are ''The Morning Watch,'' ''The Retreat,'' ''Childhood,'' ''The Dawning,'' and ''Peace.'' He published more religious verse and prose in his later years, and a number of translations, but nothing after the great volumes of the 1650s retains much interest. He died in Wales on April 23, 1695.

Vaughan is a poet in whom it is easy to trace the influence of others, particularly the wit of John Donne and the quiet, understated, dramatic technique of George Herbert, to whom he credited his religious conversion. At its weakest Vaughan's verse is too plainly derivative, and not infrequently a poem remains valuable today for no more than a stanza or a line. At his best, however—a best that created some of the most beautiful lyrics in English poetry—his voice is profoundly personal, and his ability to maintain the emotional tension of a poem can be impressive. Much of his power derives from a mystical Christian Neoplatonism that he does not share with his poetic masters and that reveals itself in images of dazzling light, in cosmic visions, and in a fusion of Platonic concepts, such as the descent of man from the ''sea of light'' of his childhood to an alienated adulthood, expressed in biblical motifs, images, and language. His genius can best be suggested by the opening of ''The World,'' in which a mystical vision is successfully conveyed in the boldest tone of understatement: ''I saw eternity the other night/ Like a great ring of pure and endless light,/ All calm as it was bright. . . .''

Further Reading

The standard biography of Vaughan is Francis E. Hutchinson, *Henry Vaughan: A Life and Interpretation* (1947). Good critical accounts are in Helen C. White, *The Metaphysical Poets: A Study in Religious Experience* (1936); Douglas Bush, *English Literature of the Earlier Seventeenth Century* (1945; 2d ed. 1962), the best source for information on literary backgrounds as well; and Joan Bennett, *Five Metaphysical Poets* (1964).

Additional Sources

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Sarah Lois Vaughan

Sarah Lois Vaughan (1924-1990) was one of jazz's greatest singers for almost half a century. Her rich voice and distinctive style, often applied to popular songs, brought her fame beyond the confines of the jazz world.

Sarah Lois Vaughan was born in Newark, New Jersey, on March 27, 1924. Her father was a carpenter and an amateur guitarist; her mother was a laundress and a church vocalist. From the age of 7 Sarah studied piano, and at age 12 became organist and solo vocalist in Newark's Mount Zion Baptist Church choir.

In 1942 at the Apollo Theater's weekly Amateur Night Sarah won first prize for a rendition of ''Body and Soul'' that so impressed jazz singer Billy Eckstine that he persuaded his bandleader, Earl Hines, to hire her. In 1944 Eckstine left Hines's band to form his own and took Sarah (as well as jazz greats Dizzy Gillespie and Charlie Parker) with him. Vaughan stayed with the band for a year, and then in late 1945 she began her long solo career.

For the next 45 years she was to record virtually every jazz and pop standard against backgrounds that varied from small and big jazz ensembles to large studio bands and symphonic orchestras. Her earliest hits, ''Lover Man'' and ''If You Could See Me Now'' (1946), and a number of duets with Billy Eckstine, including ''Dedicated to You'' and ''I Could Write a Book'' (1949), established her as a new jazz star. She had a comfortable three-octave range, a heavy vibrato, and an uncanny ear. Possessing *perfect* (not *relative*) pitch, she executed with seeming effortlessness the most challenging and intricate harmonies.

Vaughan's early success was achieved with a mix of jazz originals (''Black Coffee'' and ''If You Could See Me Now'') and the better Tin Pan Alley tunes such as ''Body and Soul,'' ''I've Got a Crush on You,'' and ''Tenderly.'' In the 1950s she waded into more commercial waters, recording show tunes such as ''Whatever Lola Wants'' and ''Mr. Wonderful,'' which consequently widened her audience. Some of the songs were throwaways, unworthy of her great talent, and they seemed to encourage the showman and showoff in her. Occasionally her work in the 1950s smacks of vocal pyrotechnics rather than genuine explorations of the material. One exception was her big hit ''Misty'' (with some spare but brilliant backing by tenor saxophonist Zoot Sims).

By 1960 Vaughan had fully returned to her artistic strengths, and for the last 30 years of her career she sang in jazz clubs, concertized in auditoriums, and produced a remarkable body of recorded music for the Roulette, Mercury, Columbia, and Pablo labels. Her output over that period was almost uniformly excellent, but among her best albums are *The Duke Ellington Songbook, volumes 1 and 2,* which, making the most of Ellington's compositional genius, contains magnificent versions of ''All Too Soon,'' ''Lush Life,'' ''Sophisticated Lady,'' and ''Day Dreams''; *The Explosive Side of Sarah Vaughan,* with arrangements by the

great Benny Carter; *How Long Has This Been Going On?; Sarah and Basie;* and *Gershwin Live!*, for which Vaughan won the 1982 Grammy for Best Jazz Vocal Performance.

Beginning in 1957, when she first recorded it with Quincy Jones' band, ''Misty'' was the song most associated with Vaughan and most often requested by live audiences, but by the mid-1970s Stephen Sondheim's ''Send in the Clowns'' had become her showpiece, the closing musical signature of her concerts.

Vaughan was married four times: to bandleader George Treadwell, to professional football player Clyde Atkins, to Las Vegas restaurateur Marshall Fisher, and to jazz trumpeter Waymon Reed; all ended in divorce. She had one daughter, Deborah ''Paris'' Vaughan. Vaughan died of lung cancer in her Los Angeles suburban home on April 3, 1990. A few months before her death, she had teamed up with producer Qunicy Jones to record some tracks for his *Back on the Block* album. On that album, Vaughan's recording of *September* would be her last.

Singer Mel Torme credited Vaughan with having ''the best vocal instrument of any singer working in the popular field.'' *New York Times* jazz critic John S. Wilson called hers ''the finest voice ever applied to jazz.'' Billy Eckstine said that she was his favorite all-time singer. Alternatively and affectionately known as ''Sassy'' and ''The Divine Sarah'' (echoes of Sarah Bernhardt), she commanded respect both as musician and person.

Further Reading

There are countless articles on Sarah Vaughan but no full-length study as yet. The best short piece is in Gary Giddins' *Riding on a Blue Note* (1981). By far the most rounded portrayal is to be found in the excellent one-hour documentary film ''Sarah Vaughan: The Divine One'' (1991), a joint U.S.-Japanese-German production. Additional information is available at the *Sarah Vaughan Site* at http://www.geocities.com/vienna/8244. □

Ralph Vaughan Williams

The English composer Ralph Vaughan Williams (1872-1958) was a proponent of nationalism in music and was active in reviving the English folk song.

The son of a clergyman, Ralph Vaughan Williams was born at Down Ampney in Gloucestershire on Oct. 12, 1872. He attended the Royal College of Music and then took music degrees at Trinity College, Cambridge University. He studied in Berlin with Max Bruch (1896-1897). On his return to England, Vaughan Williams served as organist and choirmaster in several churches and was a teacher of composition at the Royal College of Music.

In 1904 Vaughan Williams joined the English Folk Song Society, and for several years he was active in collecting and arranging old English melodies. He also became familiar with the music of William Byrd and Henry Purcell, English composers of the 16th and 17th centuries. The modal melodies of the folk songs and the free rhythms and smooth counterpoint of the early composers became important elements of Vaughan Williams's compositions.

The *Fantasia on a Theme by Tallis* for string quartet and double string orchestra (1908, revised 1913) is one of Vaughan Williams's most important early compositions. With this piece English music shook off 2 centuries of German domination and tapped a rich source of indigenous music. The cool modal harmonies and antiphonal string writing contrast strongly with the lush, feverish music that was being composed in France and Germany at this time. The *London* Symphony (1914) is another important piece in Vaughan Williams's development. Its sprightly rhythms and street tunes, the impressionist evocation of autumn mist on the Thames in the second movement, the chimes of Big Ben at the end—all this was new in 20th-century English music.

Vaughan Williams continued to write symphonies throughout his life; the last, his Ninth, was written shortly before his death when he was 86. In these works one can follow the composer's steady development. The Fourth (1935) and Sixth (1948) symphonies are perhaps his strongest, and most dissonant, statements.

Vocal music, both solo and choral, also played an important role in Vaughan William's output. Early in his career he edited and contributed to the *English Hymnal* (1906). His setting of A. E. Housman's poems, *On Wenlock Edge,* for tenor and string quartet (1909) is frequently per-

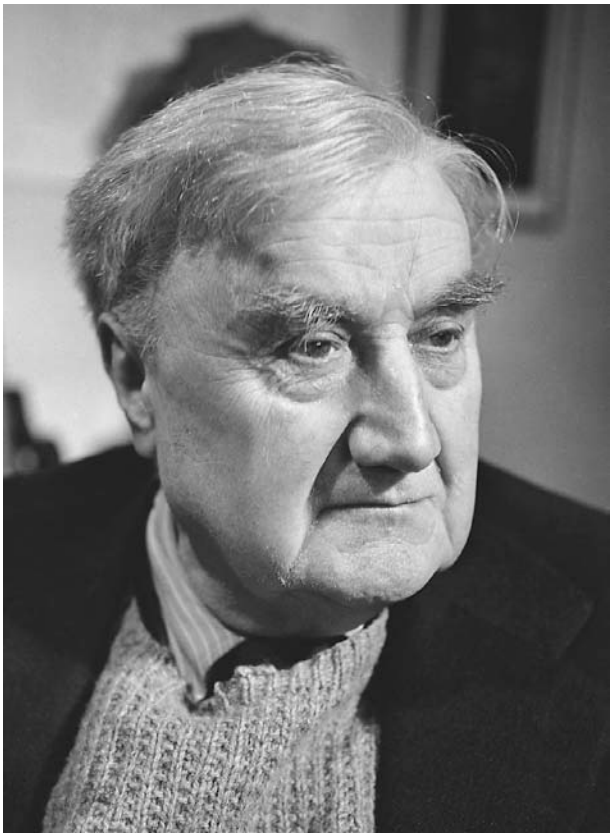

formed, as is his Mass in G Minor for double a cappella chorus (1923). His operas include *Hugh the Drover* (1911-1914), which incorporates folk songs, and *Sir John in Love* (1929), based on Shakespeare's *Merry Wives of Windsor*. In the latter work Vaughan Williams used the Elizabethan song ''Greensleeves,'' which helped to make it one of the most familiar ''folk'' tunes of the 20th century.

Although he did not follow the newer trends and musical fashions of his day, Vaughan Williams created a thoroughly original style based on English folk music, 16th-and 17th-century polyphony, and informal music of his own times, including jazz. He stated his credo as a composer in his book *National Music* (1934): ''Music is above all things the art of the common man . . . the art of the humble. . . . What the ordinary man will expect from the composer is not cleverness, or persiflage, or an assumed vulgarity . . . he will want something that will open to him the 'magic casements.' . . . The art of music above all other arts is the expression of the soul of a nation . . . any community of people who are spiritually bound together by language, environment, history and common ideals, and, above all, a continuity with the past.'' He died in London on Aug. 26, 1958.

Further Reading

The fullest account of Vaughan Williams's life is by his widow, Ursula Vaughan Williams, *R. V. W.: A Biography of Ralph Vaughan Williams* (1964). Michael Kennedy, *The Works of Ralph Vaughan Williams* (1964), is a thorough study of the compositions. Hubert Foss, *Ralph Vaughan Williams: A Study* (1950), and Alan E. F. Dickinson, *Vaughan Williams* (1963), discuss the composer's life and works.

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Nikolai Ivanovich Vavilov

The Russian botanist and geneticist Nikolai Ivanovich Vavilov (1887-1943) is noted for his theory on the origin of cultivated plants and his law of the homologous series of inherited variation.

Nikolai Vavilov was born on Nov. 25, 1887, probably in Moscow, into a wealthy merchant family. Having decided to specialize in agriculture and biology, he entered the Agricultural Academy at Petrovsko-Razumovskoe. In 1913 and 1914 he continued his education at the School of Agriculture, Cambridge University, studying under Sir Rowland Biffen, and at the John Innes Horticultural Institution, working with William Bateson, a pioneer geneticist. Vavilov first established his scientific reputation by publishing papers on the immunity of cereals to fungus diseases, explaining immunity in terms of Mendelian factors, systematics, and plant physiology.

Upon returning to the former Soviet Union, Vavilov began to devote his attention to the origin of cultivated plants. Between 1916 and 1933 he traveled in Iran, Afghanistan, the Mediterranean area, Ethiopia, Somaliland, Japan, Korea, Formosa (now Taiwan), Mexico, and Central and South America, as well as many regions within the Soviet Union. The initial conclusions of his study appeared in *The Centers of Origin of Cultivated Plants* (1926). As a consequence of the expeditions of Soviet plant investigators to 60 countries between 1923 and 1933, Vavilov was able to list at least 8 centers with rich varieties of cultivated plants: the oldest in central and western China, India and Burma (now Myanmar), central Asia, the Near East, the Mediterranean region, Ethiopia, Mexico and Central America, and the South American nations of Peru, Ecuador, and Bolivia. In connection with these researches, Vavilov discovered the law of the homologous series of inherited variation, which states that closely related species tend to develop parallel hereditary variations. On the basis of this empirical law he had hoped to predict the direction of the evolution of established species and the emergence of new biological species.

Nikolai Vavilov (center)

From 1917 to 1921 Vavilov was professor at the University of Saratov, after which he was assigned to the Bureau of Applied Botany in Petrograd (now St. Petersburg). In 1923 he was appointed director of the State Institute of Experimental Agronomy, serving until 1929. From 1924 to 1940 he was the director of the All-Union Institute of Applied Botany and New Crops (renamed the All-Union Institute of Plant Growing). In 1929 he was elected a full member of the Academy of Sciences and became president of the Lenin All-Union Academy of Agricultural Sciences; he served as vice president of the latter organization from 1935 until 1937. He was also director of the Institute of Genetics of the Soviet Academy of Sciences for a decade after 1930. It is estimated that between 1921 and 1934 Vavilov was involved in organizing over 400 research institutes and experimental stations with a total staff of about 20,000. In 1939 he was invited to become president of the International Congress of Genetics, and in 1940 he was elected a foreign member of the Royal Society of Great Britain.

Vavilov was a tireless and dedicated scientist; his major goal was to overcome the Soviet Union's agricultural backwardness by modern scientific theories and methods. However, he was more successful in stimulating the output of scientific papers at a time when Soviet agricultural productivity was decreasing and consequently left himself open to the criticism that he failed to merge theory with practice. Trofim Lysenko and his followers started to attack Vavilov's leadership and support of modern genetics. In 1936 the Congress on Genetics and Agriculture was convened in Moscow with the obvious purpose of discrediting Vavilov and genetics. Three years later the Conference on Genetics and Selection vilified Vavilov; his speech defending genetics was greeted with heckling and interruptions. In 1940 Vavilov was arrested, placed in a concentration camp at Saratov, and then transferred to a Siberian forced-labor camp located in Magadan. He died on Jan. 26, 1943, a broken man, a victim of quackery and Stalinist tyranny. In 1956 the Soviet Academy of Sciences ordered the republication of Vavilov's works, apparently in an effort to rehabilitate him.

Further Reading

Only scattered and brief biographical articles on Vavilov have appeared in Russian and English newspapers and journals. His *The Origin, Variation, Immunity and Breeding of Cultivated Plants* (trans. 1951) is valuable for his scientific work. For accounts of the decline of Vavilov and genetics in the Soviet Union see Julian Huxley, *Soviet Genetics and World Science* (1949), and Conway Zirkle, ed., *Death of a Science in Russia* (1949).

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Horacio Vázquez

Horacio Vázquez (1860-1936) was twice president of the Dominican Republic. His second period in office was probably the most democratic era in the history of the Dominican Republic.

Horacio Vázquez rose to national prominence during the dictatorship (1882-1899) of the part-Haitian president Ulises Heureaux, during which time he served in the armed forces. In the rough-and-tumble politics of that time Vázquez emerged a general and also acquired certain popularity among civilians. Although long serving the Heureaux regime, he joined with two other future presidents, Juan Isidro Jiménez and Ramón Cáceres, in ploting the overthrow of the dictatorship. In July 1899 Heureaux was slain by conspirators under the direction of these three men.

Although Vázquez and Jiménez had worked together against Heureaux, they immediately came into conflict once he was dead. For the next generation, politics was dominated by the struggle between two factions: Vázquez' followers, known generally as *horacistas,* and those of Jiménez, popularly referred to as the *jimenistas*. During this period Vázquez served as president for a year, in 1903-1904, but was overthrown by the Jiménez group. Vázquez was generally in opposition during the decade and a half following the murder of Heureaux.

The chaotic nature of Dominican politics during these years, and the growing burden and complexity of the national debt engendered by governmental instability, served as the excuses for United States armed intervention in the country in 1916. Effective power remained in the hands of the U.S. Marines until 1924. In preparation for departure of these armed forces from the Dominican Republic, Sumner Welles, a rising U.S. diplomat, was charged with arranging for the election of a new Dominican president. Vázquez won the election as candidate of the National party. He took office in October 1924.

Vázquez' second administration was one of the most peaceful and progressive periods in the turbulent history of the Dominican Republic. Government finances remained in order, although the government did add to the national debt by a $10 million loan. The President and most of his top officials were scrupulously honest. Modest progress was made in building roads and schools and other projects.

But most important of all, the government was characterized by a degree of democratic tolerance which was almost unheard of in the Dominican Republic. The opposition was allowed to function with relative freedom, and the press and other media of public expression enjoyed wide latitude to criticize the government.

However, one major violation of the generally democratic spirit of the Vázquez administration was its action in 1927 in having Congress extend the President's term of office from 4 to 6 years. This was later used as an excuse by apologists of Gen. Rafael Trujillo for his disloyalty to the Vázquez administration.

Trujillo was principally responsible for Vázquez' downfall. When, late in 1929, Vázquez indicated his willingness to run for another term, Trujillo, commandant of the National Army, began plotting with those opposed to Vázquez. When a revolt against Vázquez broke out in May 1930, Trujillo and the army remained ''neutral.'' Vázquez was forced to negotiate with the rebels and, as a consequence, retired to private life.

Within a few months of Vázquez' resignation, the Trujillo dictatorship had been firmly established. Vázquez took no further part in politics and resisted all attempts of Trujillo to get him to endorse and support the new regime.

Further Reading

Although no study devoted entirely to Vázquez has appeared in English, Sumner Welles, *Naboth's Vineyard: The Dominican Republic, 1844-1924* (2 vols., 1928), discusses his early career. For a fairly extensive treatment of Vázquez' downfall in 1930 see Robert D. Crassweller, *Trujillo: The Life and Times of a Caribbean Dictator* (1966). □

Thorstein Bunde Veblen

The American political economist, sociologist, and social critic Thorstein Bunde Veblen (1857-1929) wrote about the evolutionary development and mounting internal tensions of modern Western society.

Thorstein Veblen was born on July 30, 1857, in Valders, Wis. He was the sixth of 12 children of Norwegian immigrant parents. Veblen graduated in 1880 from Carleton College, Minn., and in 1884 he took his doctorate in philosophy at Yale. He was a brilliant student, yet failed to get an academic post—apparently because of his ''Norski'' background and his skepticism of established institutions. For seven years Veblen read books on the farm in Minnesota, tinkered with farm machinery, and took part in village discussions. In 1888 he married Ellen Rolfe.

In 1891 Veblen revived his academic career by enrolling as a graduate student in economics at Cornell. A year later he moved to the University of Chicago, where he stayed for 14 years. Despite numerous papers and book reviews in learned journals, Veblen's academic advancement on the Chicago faculty was slow. His first and best-known book, *The Theory of the Leisure Class* (1899), was followed by *The Theory of Business Enterprise* (1904).

Although he produced eight volumes between 1914 and 1923, Veblen's academic fortune did not prosper. In 1906 he had moved from Chicago to Stanford University for 3 years. His teaching performance was always considered poor: he mumbled inaudibly and consistently flouted the grading system by giving his students ''Cs.'' His domestic difficulties and associations with other women complicated

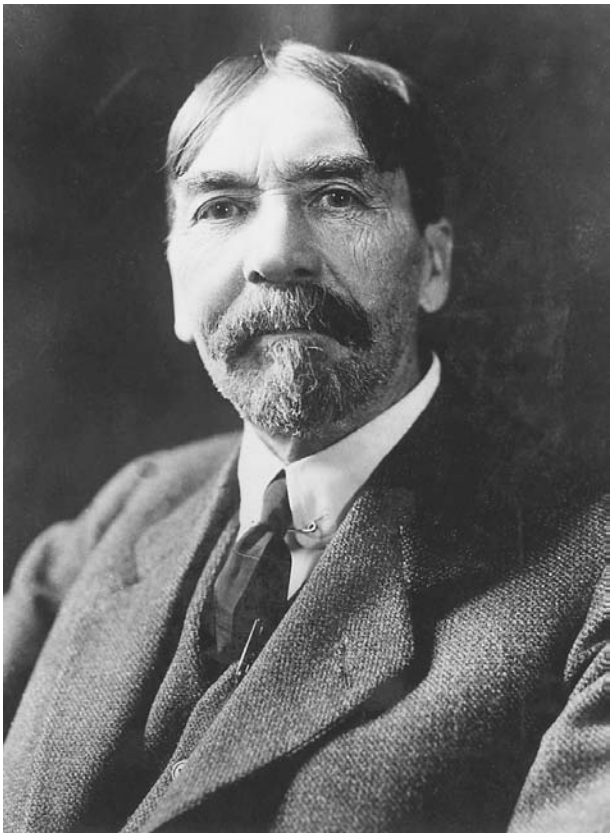

his situation, according to university administrators. Forced to resign from Stanford, Veblen remained without a post for two years. Then, in 1911, he was appointed lecturer at the University of Missouri, where he remained for seven years. He remarried in 1914.

After a short period of government service in World War I, Veblen wrote editorials and essays for magazines and gave occasional lectures at the New School for Social Research. In 1926 he retired to his California shack, ''a defeated man,'' in the words of his biographer Joseph Dorfman. He died in poverty in Menlo Park on Aug. 3, 1929.

Veblen's Leading Ideas

Veblen made his readers aware that, in his period, American small-scale competitive capitalism was giving way to large-scale monopoly trusts. Among the implications of this trend were: the monopolistic practice of administered prices—charging what the traffic would bear; the limitation on production in order to raise prices and maximize profits; the subordination of the national state and of universities to the role of agents for business; and the emergence of a leisure class devoted to wasteful and conspicuous consumption for the sake of status.

Veblen also rejected the prevailing late-19th-century social philosophy of the ''survival of the fittest.'' Instead, he adopted a perspective of impersonal institutional change and conflict which owed much to Charles Darwin and even more to Karl Marx. Another major influence on Veblen was the utopian socialism of Edward Bellamy's *Looking Backward* (1888). Yet Veblen was never a social activist or even an open advocate of social reform. He remained for the most part an academic observer and analyst. Implicitly, however, some of his writings were severely critical of the existing social order, with overtones of agrarian populism and utopian socialism. A number of Veblen's basic concepts and insights have become widely accepted in American sociological analysis: these include the ''sense of workmanship,'' ''culture lag,'' ''conspicuous consumption,'' and ''waste.''

Leisure Class

In his *Theory of the Leisure Class* (1899) Veblen analyzed the status symbolism of modern bourgeois consumption, with interesting historical and anthropological antecedents. Social prestige, he pointed out, is enhanced by wasteful consumption of time and goods. With few changes, this book remains an excellent source work for many present-day social and liberating movements.

On modern America and its economy, two of Veblen's best books are *The Theory of Business Enterprise* (1904) and *Absentee Ownership* (1923). These works trace the inherent conflict between profit-oriented capitalists and the general welfare—defined by Veblen as maximum productivity of goods and services. *The Higher Learning in America* (1918), a biting analysis of the consequences of business domination of universities, should be read even today by those interested in contemporary issues and conflicts on North American campuses.

Veblen's *Imperial Germany* (1915) and *The Nature of Peace* (1917) are still relevant. His posthumously published *Essays on Our Changing Order* (1934) throws more light on the cold war than do most interpretations.

Veblen's Legacy

Though he left no disciples, Veblen influenced economists of varied views, political scientists, public administrators and policy makers in Franklin Roosevelt's New Deal era, and a minor but significant social movement—technocracy. Originating in the early 1920s, technocracy identified the general welfare with maximum engineering productivity. But Veblen's organizational connection with technocracy was temporary and superficial.

Even his most orthodox contemporaries rated Veblen as one of the few really outstanding American social scientists. After his death his stature grew steadily, for his insights have proved both lasting and prophetic. His vision of America was a darkening one. As early as 1904 he wrote of a possible reversion to militarism. The deadpan humor of his literary style only highlighted his conception of America as a system of vested business interests propped up by indispensable canons of waste, artificial scarcity, unproductive salesmanship, war, and conspicuous consumption.

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Luis de Velasco

Luis de Velasco (1511-1564) was the second viceroy of New Spain (now Mexico). A devoted and loyal public servant, he consolidated Spanish control over New Spain and implemented legislation ending Indian slavery in his viceroyalty.

Luis de Velasco was born in the town of Carrión de los Condes in Spain. The son of a noble family, he attended fine schools and joined the military. He soon rose to the rank of captain general in the kingdom of Navarre.

In 1550 Spanish monarch Philip II appointed him viceroy of New Spain. Velasco arrived in Mexico City at a difficult time. The New Laws of 1542, which prohibited Indian slavery and the granting of new *encomiendas* as well as their bequests to heirs of *encomenderos,* had created much discontent and had brought the Spanish Empire in America to the verge of disintegration. Although the Crown repealed the inheritance prohibition and allowed most *encomiendas* then in force to continue, passions were still high when Velasco assumed his position.

Slave owners argued that emancipating the slaves would cripple the most profitable activities of the viceroyalty, particularly gold mining, and would reduce Crown revenues. Despite these arguments, the Spanish government believed that freedmen would become tribute-paying subjects, which they were not so long as they remained slaves. Velasco thus moved to enforce the law and freed an estimated 65,000 Native American slaves.

Velasco was entrusted with other important tasks. Since the Spanish conquest of Mexico in 1521, Indians had been forced to pay high tribute to the conquistadores. Velasco reduced it, thus alleviating the burden of the Indians. He also founded the towns of Durango, San Sebastián Chametla, and San Miguel el Grande and organized the Santa Hermandad, or Holy Brotherhood, a local police force which curtailed banditry. In 1553 he presided over the opening of the University of Mexico. He chose stern and incorruptible men to assist him in his work, and by the end of his administration in 1564, he had curtailed the power of the *ecomenderos* and consolidated the Crown's authority throughout New Spain.

Velasco focused part of his efforts on settling Florida and on exploring the Pacific Ocean. Since the Hernando De Soto exploration of Florida in 1542, the Crown had been interested in a permanent settlement there to secure it from the French and to explore for possible wealth. In 1559 Velasco sent an expedition under Tristán de Luna which landed in Pensacola Bay. But bad weather, hostile natives, disease, and starvation led to a costly failure, and the remnant of the expedition was forced to return to Mexico.

In 1564 Velasco sent an expedition to the Philippines under a Basque navigator, Andrés de Urdaneta. He established a permanent settlement and sailed back to the coast of California and then down to Acapulco. The voyage opened a continuous trade between Mexico and Asia. But by the time of Urdaneta's return, Velasco had died in office on July 31, 1564.

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Information on Velasco's life and administration is available in Arthur Scott Aiton, *Antonio de Mendoza: First Viceroy of New Spain* (1927); Lesley Byrd Simpson, *Many Mexicos* (1941; 4th ed. rev., 1966); and John L. Phelan, *The Millennial Kingdom of the Franciscans in the New World* (1956; 2d ed. rev., 1970). □

Juan Velasco Alvarado

A man of humble origins, the Peruvian army officer General Juan Velasco Alvarado (1910-1977) seized power in 1968 and launched a sweeping but ill-fated reform program.

Juan Velasco Alvarado was born at Piura, on Peru's north coast, on June 16, 1910. Among 11 children of a minor civil servant, he described his youth as one of ''dignified poverty.'' After attending public schools in his hometown, Velasco stowed away on a coastal steamer that took him to Lima in 1929. He joined the army as a common soldier and the next year won admission to the military academy. He graduated at the head of his class four years later. Velasco advanced steadily through the ranks, becoming a division general, the highest regular grade, in 1965. During his career he represented Peru on the Interamerican Defense Board in Washington, served as superintendent of the military academy, became commanding general of the army and, finally, was made chief of the Armed Forces Joint Command, the nation's top military post.

Velasco believed that Peru required fundamental reforms. He feared that if these could not be achieved by peaceful means the impoverished, frustrated masses might support a violent, Marxist revolution—a prospect dreaded by the armed forces. When the congress blocked a moderate reform program proposed by President Fernando Belaúnde Terry, Velasco lost all respect for Peru's civilian politicians. A controversial agreement between Belaúnde and the International Petroleum Company (IPC), a Standard Oil Company subsidiary, in August 1968 gravely weakened the president and provided an opportunity for Velasco to strike. With eight like-minded generals and colonels, he ousted Belaúnde on October 3, 1968. Within a few days Velasco gained the cooperation of Peru's other military leaders, who staffed all important posts in the government. The ''Revolutionary Government of the Armed Forces,'' as it was designated officially, would rule by decree for a dozen years.

Velasco quickly gained broad popular support by seizing the properties of the hated IPC. This action, along with the nationalization of other North American businesses and Velasco's enforcement of Peru's 200-mile fishing limit, badly strained relations between Washington and Lima. When the United States blocked loans to Peru and banned arms sales to that country, Velasco responded by obtaining money in Europe and weapons from the former Soviet Union, all to the delight of Peruvian nationalists.

In 1969 Velasco began a series of major reforms which he declared would create a society that was ''neither capitalist nor communist.'' An agrarian reform, announced that June, eliminated the large private estates that for centuries

had dominated the countryside. The government transferred these properties to cooperatives of plantation workers, peasant communities, and individual land-poor farmers. In rapid succession the regime nationalized the banking system, railroads, public utilities, the important fishmeal industry, and Peru's giant copper and iron mines. The government closely regulated foreign investors and declared a state monopoly in certain basic industries. The state assumed control over Peru's international trade and financed most new enterprises.

In the social realm, the Velasco regime reformed the school system, expanded the national pension program, provided low-cost medicines to the poor, and brought water and electricity into the squatter shantytowns surrounding Lima. It promoted equality for women and proclaimed the Quechua tongue of Peru's Indians a co-equal national language with Spanish. The administration instituted profit-sharing in all major industries and experimented with worker-managed enterprises.

The Velasco regime was a dictatorship, but quite a mild one during its early years. There were no elections, and civilian politicians had little influence. But the government respected most personal liberties, the press continued to function, and Velasco promised to establish a system of ''broad, full, popular participation.''

The military government was remarkably successful at first. Peru's economy performed well, and the reforms seemed to be working. After 1973, however, Velasco encountered severe problems. The mixed economy he created lacked the efficiency of capitalism and the discipline of communism. Waste and mismanagement in often ill-conceived programs, poor export prices, and a series of natural disasters brought a deepening economic recession. Austerity measures eroded the government's popular support. It responded to public protest with brutal force and silenced peaceful criticism by seizing the nation's newspapers. Under the stress of adversity, the unity of the military coalition began to crack. Velasco's health failed, and he behaved erratically.

Peru's military commanders removed Velasco from the presidency in a bloodless coup on August 29, 1975. General Francisco Morales Bermúdez, who replaced him, unsuccessfully attempted to restore Peru's economic health and popular support for the military government. In 1980 he transferred power to a newly elected civilian president—Fernando Belaúnde Terry, the man Velasco had ousted a dozen years earlier. General Velasco, meanwhile, had died on December 24, 1977. An emotional man of mixed Spanish and Indian ancestry, he had been a leader with whom the Peruvian masses could identify. A throng of 200,000 persons accompanied his funeral procession through the streets of Lima.

Further Reading

A narrative account of the Velasco administration is provided in David P. Werlich, *Peru* (1978). His programs are discussed in Abraham F. Lowenthal (editor), *The Peruvian Experiment* (1975) and are reassessed in Cynthia McClintock and Abraham F. Lowenthal (editors), *The Peruvian Experiment Reconsidered* (1983). □

José María Velasco Ibarra

The Ecuadorian lawyer and statesman José María Velasco Ibarra (1893-1979) was five times president of the republic and Ecuador's outstanding political figure of the 20th century.

José María Velasco Ibarra was born in Quito on March 19, 1893. His father, Alejandrino Velasco, was an engineer. His mother, Doña Delia Ibarra, had a very deep and lasting impact on the intellectual and moral formation of her son. He completed his schooling in his native city, except for postdoctoral studies in Paris, at the Sorbonne and at the Collège de France.

Velasco Ibarra started his public career in administrative posts. For 12 years he wrote a column under the pseudonym ''Labriolle'' in *El Comercio,* the principal newspaper of Quito. In his columns he fought against electoral fraud and for effective democracy. He was elected to Congress as a Liberal; but in 1932 he voted with the minority against the disqualification of Neptalí Bonifaz, the Conservative winner of the presidential election.

First Term

The following year Velasco Ibarra was elected Speaker of the Chamber of Deputies. As such, he led the fight against the new chief executive, the Liberal Juan de Dios Martinez Mera, accused of having reached the presidency through electoral fraud. Congress declared the office vacant, and Velasco Ibarra won the following elections with the backing of both Liberals and Conservatives. However, he was ousted after 11 months in office. Having grown tired of the obstructionism of the oligarchy and Congress, and unable to realize the reforms he proposed, he had attempted to rule as dictator and failed (Aug. 20, 1935).

After his ouster Velasco Ibarra went into exile, while politics in his country drifted through a sequence of coups, dictators, and provisional presidents. The next presidential elections were held in January 1940, and Velasco Ibarra, one of three candidates, lost to the Liberal Carlos Alberto Arroyo del Río. It is commonly accepted that, as usual, the Liberal party had made use of electoral fraud. Velasco Ibarra once more went into exile, and Ecuador under the new president suffered internal oppression, gave up a good part of its territory, capitulating in the face of a Peruvian military invasion and United States-Brazilian diplomatic pressure, and in general sank to the status of a satellite of the United States.

Recall to the Presidency

In these circumstances, the country remembered Velasco Ibarra, who came to be called the ''Great Absentee.'' Police repression, through which the government tried

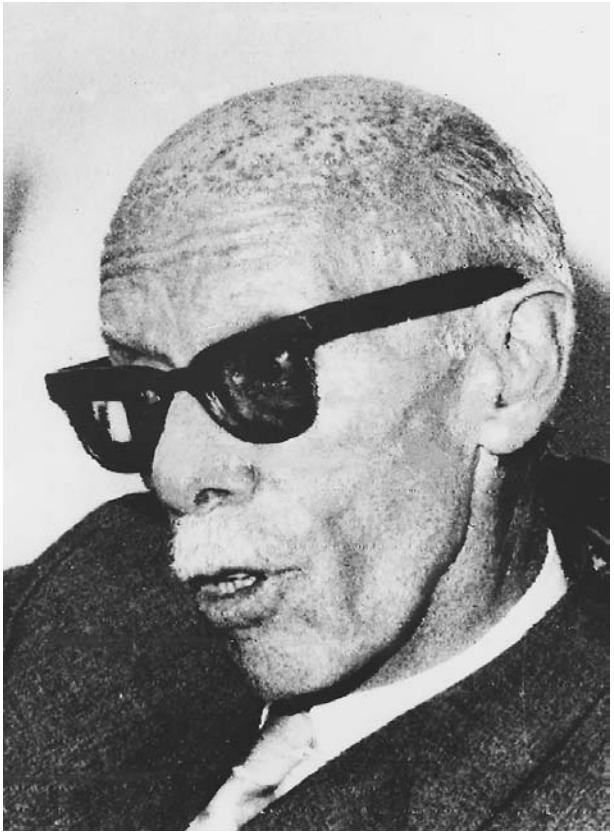

to suppress the popular movement in favor of his candidacy, led to a bloody revolt that overthrew the Arroyo regime on May 28, 1944. On May 31 Velasco Ibarra returned from his exile and was acclaimed president of Ecuador.

Velasco Ibarra was backed at the beginning of his second administration by a coalition of all political groups, except the Liberal party. The Constituent Assembly confirmed him as chief executive. But the new constitution was in effect only for a year, after which the President called for elections for a new constituent convention, which also ratified Velasco Ibarra's tenure. The Constitution of 1946 was retained until 1963; but on Aug. 23, 1947, Velasco Ibarra was overthrown by his minister of national defense, Col. Carlos Mancheno.

Political stability was restored with the presidency of Galo Plaza Lasso in 1948. In the elections in which his successor was to be chosen, Velasco Ibarra won against the Liberal and Conservative candidates. This time he was allowed to complete his full term (1952-1956). The constitution prohibited consecutive reelection. Despite strong opposition by the Liberal-dominated Congress, Velasco Ibarra transmitted his presidential powers to his legally elected successor, the Conservative Camilo Ponce. In spite of this, 4 years later President Ponce used all legal means to impede his predecessor's reelection. Nevertheless, in 1960 Velasco Ibarra won a landslide victory against the government's candidate and against former president Plaza, the Liberal party's candidate.

At the beginning of his fourth presidency, Velasco Ibarra had the support of the left. But when he started to show coolness toward Castro's Cuba and at the same time tried to increase taxation, the Conservative and Liberal oligarchies formed an alliance with the extreme left. This coalition was headed by the vice president and was strongly backed by former president Ponce. When trouble broke out, the army thought that the easiest way to restore order was by ousting the President (Nov. 7, 1961).

Velasco Ibarra was succeeded by vice president Carlos Julio Arosemene, who was also ousted by the army on July 11, 1963. The military junta that took over tried to introduce absolute prohibition of presidential reelection but was ousted itself in March 1966.

Last Term

After several interim governments Velasco Ibarra won the 1968 presidential elections over former presidents Ponce and Andrés Córdova, the Liberal candidate. The latter, as provisional president in 1940, had assured Velasco Ibarra's defeat by Arroyo del Rio. Now Velasco Ibarra had the personal satisfaction of triumphing over both Ponce and Córdova. On Sept. 1, 1968, Velasco Ibarra was inaugurated as president of Ecuador for the fifth time. However, just as during his first term, a hostile Congress nullified the executive branch. He decided to resign, but this time the army—apprehensive of what might happen—pleaded with him to stay and offered him its full backing. As a result, on June 22, 1970, he disbanded Congress and replaced the 1967 Constitution with that of 1946. The army backed his dictatorship for about 8 months. Then, as the aftermath of a frustrated revolt by some officers, Gen. Guillermo Rodríguez Lara seized the minister of defense (the President's nephew) and forced Velasco Ibarra to accept all the demands of the armed forces on April 6, 1971. From then on he became clearly a tool of the military. The officers may have wished him to stay beyond his term—ending Aug. 31, 1972—but he insisted on holding elections and on transmitting the presidency to the winning candidate. It was becoming apparent that Assad Bucaram would be elected, and he was totally unacceptable to the officers, who tried to persuade Velasco Ibarra to disqualify Bucaram. Velasco Ibarra refused, and on Feb. 15, 1972, he was ousted by the armed forces and replaced by Gen. Rodríguez Lara.

Velasco Ibarra's unprecedented success with the electorate was due to his understanding of the country's needs and to the support of the people. His relative failure in office is explainable through the fact that once the masses placed him in office he lacked the unqualified support of a permanent political organization and had to depend instead on the makeshift support of self-seeking opportunists. Though it is difficult to govern a country when there are so many powerful influences bent on impeding effective administration, Velasco Ibarra's five terms as president benefited Ecuador because he destroyed the stranglehold the corrupt Liberal party used to have on politics, brought about internal improvements, and refused to sacrifice the country's dignity in international affairs.

Velasco Ibarra died in Quito at 86 years of age on March 30, 1979, after suffering from intestinal and pulmonary infections. Velasco Ibarra had been living in exile in Argentina, and had returned to Ecuador to bury his wife, Corina del Parral, who died the previous month in a car accident.

Further Reading

Further information on Velasco Ibarra appears in George I. Blanksten, *Ecuador: Constitutions and Caudillos* (1951). Recommended for general historical background are Lilo Linke, *Ecuador: Country of Contrasts* (1954; rev. ed. 1960); Martin C. Needler, ed., *Political Systems of Latin America* (1964; rev. ed. 1970); Ben G. Burnett and Kenneth F. Johnson, *Political Forces in Latin America: Dimensions of the Quest for Stability* (1968); and Harry Kantor, *Patterns of Politics and Political Systems in Latin America* (1969). □

Diego Rodríguez de Silva y Velázquez

Diego Rodríguez de Silva y Velázquez (1599-1660) was Spain's greatest painter in the baroque style and one of the most outstanding of the European artists of his century.

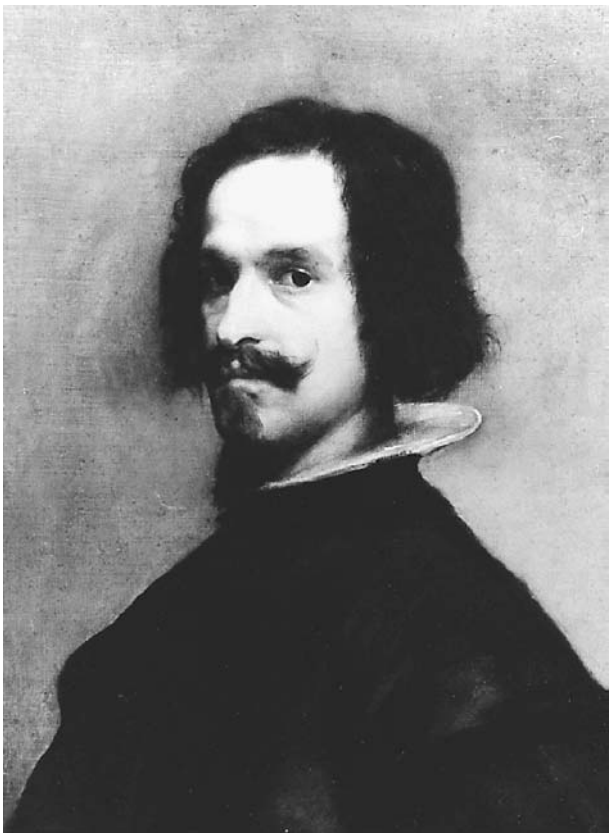

The paternal grandparents of Diego Velázquez came from Oporto, Portugal, but both his parents were born in Seville, as was he. The baptismal record, dated June 6, 1599, was signed by his father, Juan Rodríguiez de Silva, and his mother, Jerónima Velázquez. Both parents were said to be of the lesser nobility. Diego was the oldest of seven children.

At 11 years of age Diego was apprenticed to the painter Francisco de Herrera the Elder, whose ungovernable temper caused the boy to be reapprenticed on Sept. 17, 1611, to Francisco Pacheco. Pacheco taught him for 5 years and later became his father-in-law. Most of what we know of Velázquez comes from Pacheco's treatise (1649). Additional information was published by Antonio Palomino (1724), who based his facts on a biographical account (lost) written by Juan de Alfaro, who entered Velázquez's workshop about 1653 as a boy of 10 years.

Some information is necessary to clarify the artist's name. Following Spanish custom today, it would be Diego Rodríguez (y) Velázquez, but his paternal grandmother's surname, de Silva, was apparently the only certain indication of the noble blood which was desirable socially and professionally. The document apprenticing him to Pacheco in 1611 identifies him as Diego Velázquez. Qualifying as a member of the painters' guild of St. Luke in 1617, the artist signed as Diego Velázquez de Silva. He continued to sign paintings and other documents as Diego Velázquez, but in the 1640s, when he strove to establish his gentle birth, he made every effort to be known in court circles as Diego de Silva Velázquez.

In Pacheco's workshop Velázquez received a strong education in the humanities and excelled in languages and philosophy. He was present when Pacheco's friends (artists, poets, and scholars) held lively discussions. Velázquez's intellectual interests are also attested to by the library he left at his death. Pacheco advised him on the importance of making copies from antique sculptures and from Michelangelo and Raphael.

Introduction to the Court

At 18 years of age, as a member of St. Luke's Guild, Velázquez was entitled to have his own workshop. Thus established, he married 16-year-old Juana Pacheco on April 23, 1618. His mentor was to write later that ''the teacher's honor is greater than the father-in-law's.'' Two daughters were born between 1619 and 1621; only the elder, Francisca, lived. In 1622 Velázquez spent 7 months in Madrid studying the royal art collection but with the primary purpose of obtaining a commission to paint the King's portrait. Although he failed in this aspiration, he achieved his first fame at court with the portrait of Don Luís de Góngora (1622).

The following year the Count-Duke of Olivares, a Sevillian and the young king's favored minister, called Velázquez to the Madrid court. On August 30 he completed his first portrait of Philip IV; it was an immediate success, and the King declared that henceforth no one but Velázquez would be permitted to do the royal portraits. It is thought that this first portrait is hidden beneath the version of Philip IV (1626-1628) in the Prado. If so, the x-ray reveals a never

to be seen again, animated monarch standing with relaxed dignity, his lips slightly parted as at the start of a smile of camaraderie, while his eyes search, with shy approval, those of the artist beyond. This underpainting has a spontaneity reminiscent of Frans Hals and provides a hint of the celebrated friendship between artist and sovereign. Ever after, the portraits show the formal Philip with eyes guarded and mouth prim.

Over the years Philip IV made numerous lucrative contracts with Velázquez, but the artist was continually forced to petition the bureaucracy for arrears in payments and to agree to relinquish several past claims in order to receive some current ones. He did not hesitate to appraise his works higher in value than those by others despite the Treasury's delinquencies.

Appointed Usher to the Chamber in 1627, Velázquez was raised above all other court painters. Indeed, that year rivalry had provoked a competition among the court painters; Velázquez won, even though his challengers and the judges were all Italian. Peter Paul Rubens visited Madrid the following year and had little to do with any artist except Velázquez, who had the honor of showing the renowned diplomat-artist the royal collection in the Escorial. Perhaps owing to Rubens's influence, Velázquez left Spain in August 1629 and spent 18 months in Italy.

First Italian Journey

The Count-Duke of Olivares had prevailed upon the ambassadors representing Italian states in Madrid to provide Velázquez with numerous letters of recommendation. They did so, nervously speculating among themselves about espionage. Velázquez's independent nature may be judged by the selective use he made of these letters. In Ferrara he accepted a cardinal's hospitality but courteously declined to dine with his host so that he might better arrange to see art works during his brief stay. He passed through Bologna but failed to stop even to present letters he carried for dignitaries there.

In Venice, Velázquez sketched Tintoretto's *Last Supper,* among other works. In Rome he made sketches from Michelangelo's *Last Judgment* and frescoes by Raphael. He left an apartment provided for him in the Vatican, saying that it was ''too lonely and out of the way.'' Later he spent 2 summer months in the Villa dé Medici. While he was in Italy, he executed two magnificent paintings: *Joseph's Coat* and the *Forge of Vulcan* (both 1630). On his way home he stopped in Naples, where he met the painter Jusepe de Ribera.

Francisca, the artist's daughter, wedded Juan Bautista Martínez del Mazo in 1633. As part of her dowry Velázquez presented Mazo with his own Usher to the Chamber appointment, which the King promptly replaced with one as Constable of Justice. Three years later Velázquez was appointed Gentleman of the Wardrobe without duties and, in 1645, Gentleman of the Bedchamber. With all these honors, he nevertheless smarted under a social protocol which, for instance, had him seated in bullfights next to royal barbers and servants of nobility. He did not forget that Philip IV had knighted Rubens in 1628.

Second Trip to Italy

When Philip IV desired to add to his art collection, Velázquez seized the opportunity to suggest that he go to Italy to purchase works by Italian artists to decorate rooms of the Madrid Royal Palace. He set out in 1648 with his assistant, Juan de Pareja. Velázquez stayed away 2½ years despite frequent exhortations by the King that he return ''not later than,'' with changing dates. The painter was treated with honor in Italy and associated with many great artists. A poet recorded in verse a conversation between Velázquez and another painter. The Spaniard was reported as saying, after a courtly bow, that ''Raphael does not please me at all'' and that ''Titian was the standard-bearer'' for ''the good and the beautiful one found in Venice.''

The climax of Velázquez's Italian trip was a commission to paint the portrait of Innocent X (1650). He prepared for it by painting his assistant, Juan de Pareja (1649-1650). He was said to have painted both ''with long-handled brushes and in Titian's vigorous manner.'' Both portraits were instantly admired. Velázquez was admitted to the Academy of St. Luke and to the Congregation of the Virtuosi of the Pantheon. As a result of the Pope's pleasure with his portrait, Velázquez took a giant step toward his treasured dream: Innocent X instructed the Papal Nuncio in Madrid to support the artist's candidacy to be appointed a knight of one of the military orders.

Making of a Knight

On his return to Spain, Velázquez was showered with more honors by his monarch, but the knighthood was delayed, apparently by the resistance of members of the nobility. In 1652 Philip IV brushed aside the applicants recommended by a six-member board and appointed Velázquez to the office of chamberlain with a lucrative salary and a large apartment in the Treasure House connected to the Royal Palace.

It is well documented that Velázquez used his influence assiduously to advance the careers of his son-in-law and his grandchildren. Mazo, appointed painter of Prince Balthasar Carlos, continued to receive the emoluments of that office after his young patron's death. In 1657 Mazo was appointed assistant to the chamberlain (Velázquez), and Gaspar, his son, was granted the office of Usher of the Chamber.

Three Sevillian artists were in Madrid in 1658: Alonso Cano, Francisco de Zurbarán, and Bartolomé Esteban Murillo. The first two, and probably Murillo as well, testified loyally but untruthfully that Velázquez had neither assisted another painter, nor had a workshop in the professional sense, nor sold any of his paintings but had painted only for his own pleasure and that of the King. This testimony was the first step in proving Velázquez a gentleman. Philip IV took the second step by petitioning Pope Alexander VII to issue a brief exempting Velázquez from the obligation to prove his noble ancestry. In 1659 the King invested Velázquez as a knight of the Order of Santiago. He died on Aug. 6, 1660. Philip IV made a touching last gesture of friendship: he ordered the Cross of Santiago to be painted

upon the doublet of Velázquez's self-portrait in *The Maids of Honor* (*Las Meninas,* 1656).

Velázquez's Art

In his early period (1618-1623) Velázquez painted portraits and genre and religious themes in a realism influenced by the art of Caravaggio with sharp contrasts of light and dark and, frequently, with a heavy impasto. A lack of religious conviction has been wrongfully imputed to Velázquez because of the way he would treat a religious theme in a seemingly casual relation to a commonplace, contemporary scene. On the contrary, this was a carefully planned device conforming to the advice of St. Ignatius of Loyola that, in order to persuade anyone of the faith, you should begin where he is and not from where you wish him to be.

Christ in the House of Mary and Martha (ca. 1619-1620) is a case in point. In the foreground a disgruntled young kitchen maid is at work behind a table while a kindly old woman calls her attention to the diminutive scene in the right background showing Christ admonishing Martha while Mary sits contentedly at his feet. After Martha complained to Christ that she was doing all the serving while her sister simply sat, Christ answered that Mary had chosen the better part, which would not be taken from her (Luke 10:38-42). This biblical incident has been cited as a justification of the contemplative life of a nun. It would appear, then, that the old woman is reminding the kitchen maid of the choice open to her if she fails to find contentment in the active role.

Significantly, art historians debate whether the tiny scene of the title is a wall painting, a mirror reflection, or an actual scene viewed through an aperture in the wall. This ambiguity is at the heart of Velázquez's intention to preach the timelessness of Christ's message. The painting also illustrates a constant in his art, whether the scene is a religious, genre, mythological, or historical one, or simply a portrait: his art requires thoughtful contemplation, which is rewarded with an insight into the profound, spiritual empathy the artist had for his theme or individual model.

Velázquez was inspired by Ovid's *Metamorphoses* to paint the *Triumph of Bacchus* (*The Drunkards;* 1628-1629), but he held a point of view toward mythology, common in the 17th century, that saw the activities of pagan divinities as less than divine and the behavior of humans under their influence as less than Christian. Thus, his Bacchus is a callow, overweight youth with flaccid muscles; the inebriated rustics are buffoons. Velázquez points his moral at the right, where a beggar is refused with false regret by one of the bacchants. *Mars* (1639-1642) caused an Englishman to exclaim in the 19th century, ''Why, he's nothing but an undressed bobby [London policeman].'' He unwittingly understood Velázquez's intention to unmask the glory of war.

Many of Velázquez's works show pentimenti, that is, changes made either at the time of execution or much later. Apparently, he made very few preparatory sketches and preferred to seek on the canvas itself the right form, the sensitive harmony of color, the diffusion of light in an airy space, and the synthesis of the whole. As the years passed, his brushstroke became impressionistic, his pigment more liquid, and his surfaces more lustrous, and he simplified his compositions by muting the chiaroscuro. Finally, his power to reveal the divine—in the frailty of childhood, as in the portrait of Prince Philip Prosper (1659), or in the marred personality, for example, the painting of Philip IV (1652-1653) in the Prado, or in nobility of act, exemplified in the famous *Surrender of Breda* (1634-1635)—became so eloquent that the viewer instantaneously comprehends and responds as one with Velázquez, the compassionate knight.

Further Reading

The majority of publications on the life and works of Velázquez are in Spanish. An excellent source for references to the documentation is available in English: José López-Rey, *Velázquez' Work and World* (1968). A sensitive interpretation of the personality and work of the artist is given in George Kubler and Martin Soria, *Art and Architecture in Spain and Portugal and Their American Dominions, 1500-1800* (1959). A cursory presentation is provided in the text by Margaretta Salinger in *Diego Velázquez* (1954). The reader may understand the sudden and enthusiastic ''discovery'' of Velázquez by the Anglo-Saxon world in the late 19th century from Robert A. M. Stevenson, *Velázquez* (rev. ed. by Theodore Crombie, 1962). Jacques Lassaigne, *Spanish Painting* (2 vols., 1952), is recommended for general background. □

Nydia Margarita Velázquez

Nydia Margarita Velázquez, the daughter of a poor sugar-cane cutter, is the first Puerto Rican woman to be elected to the U.S. House of Representatives.

Velázquez, a Democrat, won her seat in Congress in November 1992, after a grueling and controversial Democratic primary that pitted her against longtime incumbent Stephen J. Solarz and a crowded field of Hispanic challengers. Velázquez now represents the 12th Congressional District in New York City, a heavily Democratic and Hispanic district that was created in 1992 to encourage the election of a Hispanic representative. The district of just over 500,000 people encompasses poor and working-class neighborhoods in Queens, Manhattan, and Brooklyn. However, because many politicians and officials feel that this district was configured on the basis of race, it is likely that the district will be ruled unconstitutional and redesigned.

As a Puerto Rican woman raised in a hardworking rural household with few modern conveniences, Velázquez brings a unique perspective to national politics. She was born March 23, 1953, in Yabucoa, Puerto Rico. Once famous for its sugar-cane industry, Yabucoa is located in a lush valley on the island's southeast coast. Velázquez and her twin sister were among nine children raised by Benito and Carmen Luisa (Serrano) Velázquez, who lived at the edge of town in a small wooden house surrounded by sugar-cane fields and the Rio Limon River.

To support the family, Carmen sold *pasteles,* a traditional Puerto Rican food, to cane cutters in the fields. Benito, who had a third-grade education, cut sugar cane and later became a butcher and the owner of a legal cockfighting business. A local political leader, Benito founded a political party in his town and, significantly, passed on to his daughter Nydia a strong social conscience, according to the *New York Times.* During Nydia's childhood, dinner conversations often revolved around workers' rights and other political issues. ''I always wanted to be like my father,'' she said in an interview with the *New York Times.*

Eager to learn, Velázquez convinced her family to allow her to start school at the age of five. She proved to be a bright student, skipping several grades to graduate early and become the first in her family to receive a high school diploma. At 16, Velázquez was already a freshman at the University of Puerto Rico in Rio Piedras. She graduated magna cum laude in 1974 with a bachelor's degree in political science. After teaching briefly in Puerto Rico, she won a scholarship to continue her studies in the United States. She left the island, with her family's reluctant support, to enter New York University. Velázquez earned a master's degree in political science in 1976, then returned to the University of Puerto Rico in Humacao to teach political science. Leaving Puerto Rico again in 1981, she became an adjunct professor of Puerto Rican studies at Hunter College at the City University of New York, where she taught for two years.

In a September 21, 1992, interview with *Newsday,* Velázquez revealed that she left Puerto Rico for more reasons than simply to advance her education and career. ''I was harassed when I was a professor at the University of Puerto Rico, when the [conservative] New Progressive Party took power in Puerto Rico,'' she said. Velázquez said that she was accused of being a Communist and leftist. She eventually made her home in New York, but her career in politics and public service has subsequently included work in both the United States and Puerto Rico.

She received her first taste of New York City politics in the early 1980s. In 1983 she served as special assistant to former U.S. Representative Edolphus Towns, a Democrat from Brooklyn. As a special assistant, Velázquez was in charge of immigration issues, and part of her job included testifying before Congress on immigration legislation. In 1984, she was appointed to the New York City Council, filling the vacancy left when former councilman, Luis Olmedo, was convicted on charges of federal conspiracy and attempted extortion. At the age of 31, Velázquez became the first Latina to serve on the council.

After losing her council seat in the next election in 1986, Velázquez returned to Puerto Rico to serve as the national director of the Migration Division Office of the Department of Labor and Human Resources of Puerto Rico until 1989. In that year the governor of Puerto Rico appointed Velázquez secretary of the Department of Puerto Rican Community Affairs in the United States, a cabinet-level position that functions as a major link between Puerto Rico and the U.S. government. Responsible for the New York City headquarters and four regional offices, Velázquez advised the Puerto Rican government on Puerto Rico's public policy and its commitment to the Puerto Rican community in the United States. She exercised her political influence in 1989 when Hurricane Hugo devastated Puerto Rico. Velázquez personally called General Colin Powell, head of the joint chiefs of staff, and shortly after, the commonwealth received a promise of federal assistance. During her tenure as secretary, Velázquez also led successful voter registration drives that led to the registration of more than 200,000 voters in Puerto Rican communities in the Northeast and Midwest; and in 1991 she initiated *Unidos contra el sida* (United Against AIDS), a project to fight the spread of AIDS among Puerto Ricans.

Velázquez's close ties with the Puerto Rican government came under scrutiny during her 1992 bid for Congress. Her critics charged she was more concerned with Puerto Rican politics than with the problems of her constituents—an accusation she repeatedly denied. During the campaign, it was disclosed that Velázquez, while working for the Puerto Rican government, had personally supported the pro-commonwealth position in the fierce ongoing debate over the island's colonial status. During the race, she took a neutral stance on whether Puerto Rico should become a state or nation or continue as a commonwealth. ''My responsibility as a member of Congress is to support whatever pledge Puerto Ricans make to resolve the situation,'' she told *Newsday.* Acknowledging that she is concerned about Puerto Rico, she related to a *Newsday* reporter during the campaign: ''I say that, yes, we have been oppressed and disenfranchised for too long.''

Velázquez's bid for Congress came at a time of national efforts to bring Hispanics and other minorities to the polls. The 12th Congressional District was one of nine new districts created in 1992 to increase minority voting power under the Voting Rights Act. The district includes a patchwork of Hispanic neighborhoods in three boroughs, including Corona, Elmhurst, and Jackson Heights in Queens, the Lower East Side in Manhattan, and Williamsburg, Bushwick, Sunset Park, and East New York in Brooklyn. According to the *New York Times,* the average income in the district is $22,500, more than $10,000 less than the state average. Some 22 percent of the people are on public assistance, and 27 percent are non-citizens. While a majority of the district's population is Hispanic—including Puerto Ricans, Dominicans, Colombians, and emigrants from other Spanish-speaking countries—the region also includes whites, blacks, and Asian Americans.

Former Representative Solarz's Brooklyn district, which was heavily Jewish, was dissolved by the redistricting process. As a non-Hispanic, Solarz was criticized for seeking to represent a district designed for minority leadership. But he insisted that he was the best person for the job. ''I categorically reject that only a black can represent a black district, or a Hispanic an Hispanic district,'' he told the *New York Times.* Although Solarz was a respected foreign policy expert in Congress, he was one of many legislators caught in the House bank scandal in the early 1990s, after it was revealed that he had written 743 overdrafts, according to the *New York Times.*

The 1992 Democratic primary in the 12th district was a bitter battle, pitting five Hispanic candidates against the popular Solarz, a nine-term Congressman. Velázquez ran an old-fashioned, grassroots campaign, pounding the pavement, making phone calls, and garnering support from family and friends. She could not afford much campaign literature or television advertisements. Although she raised just a fraction of Solarz's campaign fund of over $2 million, she had the endorsements of New York City Mayor David Dinkins, the Hispanic union leader Dennis Rivera, president of Local 1199 of the Drug, Hospital and Health Care Workers Union, and the Reverend Jesse Jackson. Dinkins's support was in part a political thank-you for Velázquez's 1989 voter registration efforts, which helped Mayor Dinkins win the Hispanic vote in the mayoral election.

Still, with four Hispanic opponents, one of her biggest challenges was to unite the district's diverse and politically fractured Hispanic community. Not only did Velázquez have to prove that she could represent all Hispanics in her district—not just the Puerto Ricans—she also had to fight the prejudice that often separates Puerto Ricans raised on the island from those with roots on the mainland. Even Velázquez's supporters describe her as controversial. ''I think that Nydia just provokes very strong opinions of love and hate from people because she's so passionate herself,'' said Luis A. Miranda, Jr., president of the Hispanic Federation of New York City, in an interview with the *New York Times.*

Velázquez won the September 15 primary. Soon after, she returned to Puerto Rico and her hometown, where she was given a hero's welcome. According to an account in the *New York Times,* she rode into Yabucoa in a pickup truck, accompanied by Mayor Angel Luis Ramos and a state senator. A loudspeaker proclaimed: ''She's back! Our Nydia Velázquez, who will be the first Puerto Rican woman in Congress, is back in Sugartown!'' Velázquez told the crowd that she dedicated her victory to her mother and the women of Puerto Rico. In an interview with *Newsday,* Ramos commented, ''She represents a good example for the children. She came from a poor family and went to public school.''

The low point of the 1992 campaign came in early October, when an anonymous source sent information to news organizations detailing Velázquez's attempted suicide and hospitalization the previous year. The incident was given much attention by the *New York Post,* which broke the story, and spread to the national media. Velázquez never denied the charges. Instead, she held a press conference where, surrounded by friends and family, she acknowledged that she had suffered serious depression as the result of personal problems, including her mother's illness and a brother's drug addiction. ''In 1991, in a troublesome period of my life, I attempted to commit suicide,'' said Velázquez, as reported by the *New York Times.* ''It was a sad and painful experience for me, and one I thought was now in the past.'' She noted that she was ''appalled'' and ''outraged'' that privileged medical information in the form of confidential hospital records had been released to the public, in violation of state law.

Velázquez's supporters must have recognized their candidate as a survivor who had overcome personal adversity and proven her potential to lead their communities. Velázquez, at the age of 39, defeated both Republican and independent challengers in the November election, taking more than three-quarters of the vote. At her election-night party in Williamsburg, Brooklyn, surrounded by ''Fair Housing'' signs, Velázquez said, in Spanish, that her victory was important for herself, her parents, and her people in the 12th District. ''For you, I'm going to fight to gain better jobs, better lives, and better opportunities,'' she said.

As a non-traditional politician, Velázquez does not fit the standard conservative or liberal labels; instead, she often calls herself progressive. She hopes to concentrate her congressional career on the problems confronting her urban district, including jobs, the economy, child care, and housing. She supports federal construction projects to create jobs and government loans to help small businesses. Shortly before her election-day victory, Velázquez told the *New York Post* that she wanted to improve the educational system and stem the tide of crime and drugs. On the international front, she opposes Jewish settlements on the West Bank and favors increased economic aid to Latin America.

Velázquez also plans to prove that Hispanic women can serve proudly in the political arena. ''We are the ones who go out and collect signatures, but when it came to the final process, we were not good enough to run for office,'' said Velázquez in *USA Today.* She is one of 47 female representatives in the 103rd Congress. ''New blood is good,'' she told the *New York Times* on election day. Along with providing a new voice for Hispanics in Congress, she

pledged to work with other minority and progressive members of Congress to improve the quality of life for all people in the nation's inner cities.

On December 11, 1995, the *New York Times* published a letter that Velásquez had written to the editor on the subject of bilingual education. She claimed that since Spanish-speaking citizens are the fastest growing minority group in the United States, the effects of English-only legislation would be problematic, as people would be unable to understand warnings in emergency situations and fail to receive immunizations against contagious diseases, which would endanger public health. Furthermore, she asserted that ''Multilingualism is a tremendous resource to the United States because it permits improved communications and cross-cultural understanding. On the other hand, she concluded, ''English-only measures undermine the economic competitiveness of the United States as well as represent an unwarranted governmental restriction on self-expression.''

Further Reading

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Diego Velázquez de Cuéllar

Diego Velázquez de Cuéllar (ca. 1465-1523) was a Spanish conqueror who founded Cuba and was indirectly responsible for the conquest of Aztec Mexico and Mayan Yucatán.

Cuéllar near Segovia was the birthplace of Diego Velázquez. He is known to have fought in Italy as a young man and to have reached America with the second expedition of Columbus. Settling in Hispaniola, he became a prominent landholder. During the governorship there of the Second Admiral, Diego Columbus, Velázquez was sent, in 1511, with three or four ships and about 300 men to conquer Cuba, whose insularity had recently been demonstrated by Sebastián de Ocampo. He was soon followed by his trusty henchman Pánfilo de Narváez and the priest Bartolomé de Las Casas, who acted as chaplain of the expedition. The conquest proved easy, for the natives of Cuba were not warlike; Narváez ranged the length of the island, slaughtering and capturing many.

As governor, Velázquez seized the first opportunity to break away from the authority of Diego Columbus and hold Cuba directly from the Castilian crown. By 1515 he and his followers had founded Baracoa (near the original landing site), Bayamo, Santiago, Puerto Príncipe, Sancti Spíritus, and Havana. He parceled out the Indians in *encomiendas* to friends he favored, including Hernán Cortés, and encouraged colonists to come to the island. Except for his harsh treatment of the natives, he was considered an able administrator.

Exploration of Mexico

Becoming interested in reports of mainland to the west, Velázquez sent out fleets in 1517 and 1518, the first commanded by Francisco Hernández de Cordóba and the second by Juan de Grijalva. Córdoba rounded Yucatán, and Grijalva followed the coast to Tamaulipas and heard reports of the Aztec empire.

Disappointed at the failure of his first two commanders to accomplish more, Velázquez in 1519 prepared a larger armada with about 450 fighting men and sent it under the order of Cortés. The latter founded Veracruz on the Mexican Gulf and straightway followed Velázquez's own example by repudiating his authority. The angered governor had just been granted the title *adelantado* by the Crown and felt that this gave him ample authority to discipline an unruly subordinate.

Velázquez raised another force, variously estimated at from 900 to 1,400 strong, and sent it under Narváez to arrest Cortés. He would evidently have gone in person had not his unwieldy bulk unfitted him for the fatigues involved. The brave but slipshod Narváez allowed himself to be surprised and defeated by Cortés, who imprisoned him at Veracruz and persuaded the entire army of newcomers to join his own expedition.

Velázquez complained bitterly to the Castilian court and obtained an order for the arrest of Cortés, but the Aztec conquest and the resulting riches ultimately spoke louder than legal complaints. A new order came from Spain bidding Velázquez to keep his hands off Mexico. He saw his last hopes vanish and soon died of a broken heart, as one writer says, or, more prosaically, of an apoplectic stroke.

Further Reading

All biographies of Cortés contain some account of Velázquez. Carl O. Sauer, *The Early Spanish Main* (1966), is a favorable discussion of Velázquez's administration of Cuba. Bernal Díaz del Castillo, *The True History of the Conquest of New Spain,* translated by Alfred P. Maudsley (5 vols., 1908-1916), has much to say about Velázquez but mostly in connection with Cortés. A lively, colorful account of the Spanish and other explorers of the era is Louis Booker Wright, *Gold, Glory, and the Gospel: The Adventurous Lives and Times of the Renaissance Explorers* (1970). □

Domenico Veneziano

The major contribution of the Italian painter Domenico Veneziano (1410 c.-1461) to early Renaissance painting was his subtle observation of the reaction of colors to conditions of natural light.

Domenico Veneziano whose real name was Domenico di Bartolomeo da Venezia, was originally from Venice, but he worked in Florence for most of his life. His date of birth is uncertain but can be approximated through stylistic comparisons with his better-documented contemporaries, such as Fra Filippo Lippi and Andrea del Castagno.

Much uncertainty remains among scholars about the beginnings and the chronology of Domenico's art. In 1438 he wrote a letter to Piero de' Medici asking for work and mentioning Fra Angelico and Filippo Lippi. This shows that Domenico was well versed in Florentine artistic affairs and leads to the assumption that he might have been in Florence before 1439, when he settled there. Only minute fragments remain of the important series of frescoes he painted intermittently from 1439 to 1445 for the church of S. Egidio in Florence, in which he was assisted by Piero della Francesca. In the surviving fragment of the fresco from the so-called Carnesecchi Tabernacle one sees traces of Domenico's Venetian background in the construction and ornamentation of the marble throne on which the Madonna sits. This fragment also demonstrates Domenico's awareness of the art of his Florentine contemporaries Fra Angelico, Masolino, and Lorenzo Ghiberti, as well as the principles of linear perspective only recently discovered by the architect Filippo Brunelleschi and applied in relief sculpture by Donatello and in painting by Masaccio.

Dated about 1445 is Domenico's well-preserved altarpiece from the church of S. Lucia dei Magnoli in Florence and the five fragments of its predella. The elaborate architectural settings in bright, light greens, pinks, and grays, as well as the simulated marble inlay patterns, are reminiscent of the colors of Giotto's bell tower of the Florence Cathedral and the ornamentation found in Tuscan proto-Renaissance buildings, such as the 12th-century Baptistery in Florence. The figures, well rendered with a sense of weight and volume, are plausibly situated in space. This is made especially eloquent through Domenico's strict observance of the natural flow of light and of the shadows cast by objects.

Other examples of Domenico's art are the fine *Madonna against a Rose Hedge* in Washington and the exquisite *Madonna and Child* in Florence (Berenson Collection). In his large tondo *Adoration of the Magi* there is a sumptuous display of ornament, and the figures clothed in fanciful garments are placed in a deeply receding and realistic landscape.

Further Reading

In English there is a fine article on Domenico Veneziano by Luciano Berti in the *Encyclopedia of World Art,* vol. 4 (1961). See also Lionello Venturi and Rosabianca Skira-Venturi, *Italian Painting: The Creators of the Renaissance* (1950), and Frederick Hartt, *History of Italian Renaissance Art* (1970). □

Eleutherios Venizelos

The Greek statesman Eleutherios Venizelos (1864-1936) ranks as the most important figure in early-20th-century Greek politics. He won his country over to the Allied side in World War I and then achieved prominence as an international statesman.

Eleutherios Venizelos was born near Canea in Crete on Aug. 23, 1864. He was educated at the University of Athens, but he returned to practice law in his homeland and participate in a rebellion. The failure of an insurrection in 1889 forced him to flee the island, but as a leader of the 1897 revolt, he saw the Turkish hold on Crete finally broken. The Greek government had not fared so well in its own war with Turkey, and Crete was placed under the administration of a consortium of powers (Britain, France, Italy, and Russia) which appointed Prince George of Greece governor.

Venizelos at first headed Prince George's government; but disagreements soon drove Venizelos into rebellion and unilateral declaration of Greek-Cretan unity. In 1906 Prince George returned to the mainland, and his opponent settled down to a routine career in provincial politics. Unification of island and mainland was finally sealed by the First Balkan War (1912).

Meanwhile, Venizelos's activities had brought him to the attention of Greek political circles. When the Military

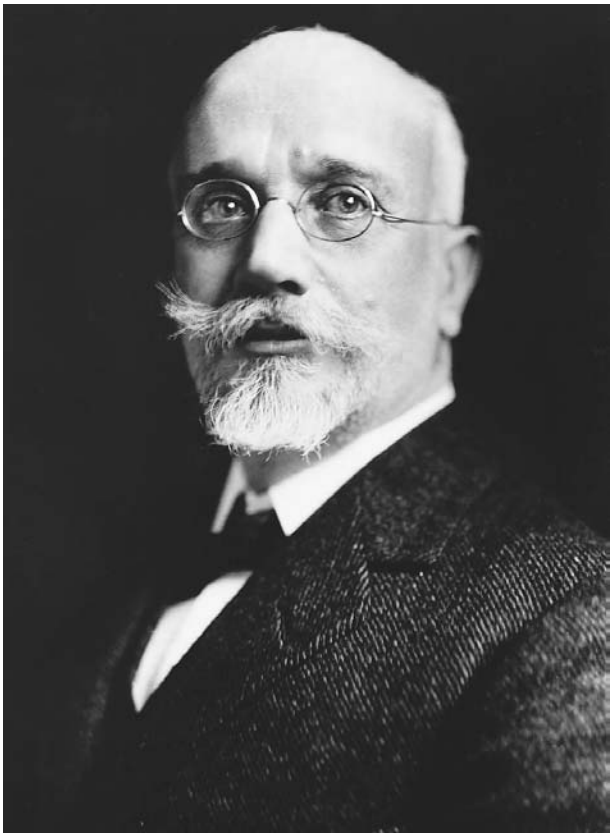

League seized power in 1909, he was called to Athens, where he was put into office as a reforming prime minister under a revised constitution. Venizelos held office from 1910 to 1915. During this period he reformed the internal administration and strengthened the armed forces. In the two Balkan Wars, with Greece first as the ally of and then as the opponent of Bulgaria, his foreign policy paid off in territorial gains for Greece.

The onset of World War I, however, undermined Venizelos's position. The assassination of King George I in 1913 had brought Constantine to the throne. This monarch disliked Venizelos because he had forced the King's younger brother to leave Crete. More importantly, Constantine was sympathetic to the Central Powers, whereas Greece's international commitments bound it to Serbia and to the Allies. Venizelos was the main architect of those commitments, and his efforts to honor them forced his resignation in March 1915.

A subsequent election confirmed Venizelos's support in the country. But his resumption of office in August only reemphasized the contradictions in Greek policy. Bulgaria's mobilization that year forced the King to take similar measures; but Greece maintained its neutral stance, and when the Allies landed at Salonika (October 1915), Venizelos was out of office again.

In September 1916 Venizelos returned to Crete to lead another rebellion, this one against Constantine. His provisional government was recognized by the Allies, and his triumphal return to Athens in June 1917 was preceded by the abdication of Constantine. Greece now openly sided with the Allies. After the armistice, Venizelos departed for Paris, where, during the next 2 years, he reaped Greece's share of the spoils of war.

Unfortunately, a new threat loomed on the horizon. The Turkish nationalist movement led by Kemal Atatürk repudiated the concessions granted the Allies and Greece by Sultan Mohammed VI (Treaty of Sèvres, 1920). This meant continued war with Greece. Venizelos's defeat in the election of November 1920 was followed by the recall of Constantine. After the Greek army was beaten to its knees, the king left the throne in September 1922. Venizelos signed the Treaty of Lausanne with Turkey (1923).

Venizelos soon found himself confronted with the popular demand to abolish the monarchy. Despite his difficulties with that institution, he could not agree to the formation of a republic; and with its proclamation in 1924, he was once more exiled from office. Not to be suppressed, however, he was again prime minister, from 1928 to 1932 and briefly in 1933.

By 1935 a movement to restore the monarchy had gained sufficient power to bring King George II to the throne. In Crete, the elderly Venizelos, by now a republican, once more raised the standard of revolt. The plot fizzled; its leader died in Paris on March 18, 1936.

Further Reading

The life of Venizelos is recounted in D. Alastos, *Venizelos: Patriot, Statesman, Revolutionary* (1942). See also George F. Abbott, *Greece and the Allies, 1914-1922* (1922), and Edward S. Foster, *A Short History of Modern Greece, 1821-1945* (1946).

Additional Sources

Alastos, Doros, *Venizelos, patriot, statesman, revolutionary,* Gulf Breeze, FL: Academic International Press, 1978. □

Robert Venturi

Beginning in the 1960s American architect Robert Venturi (born 1925) spearheaded the "Post-Modern" revolt against the simplicity and pure functionalism of modernist architecture. In both his buildings and his writings he championed an architecture rich in symbolism and history, complexity and contradiction.

The son of a fruit grocer, Robert Venturi was born in Philadelphia, PA, on June 25, 1925. In 1943 he graduated from the Episcopal Academy in Philadelphia. He entered Princeton University and received a bachelor of arts (*summa cum laude*) in 1947 and master of fine arts in 1950.

At Princeton, Venturi received a traditional architectural education under the direction of Jean Labatut, a French architect trained at the Ecole des Beaux Arts. From Labatut, Venturi learned not only how buildings are created in the mind of the architect, but how they are perceived by the person on the street. Venturi also studied architectural history with noted scholar Donald Drew Egbert. Later, Venturi's keen knowledge of architectural history would provide a vital source of inspiration.

Between 1950 and 1954 Venturi worked successively in the architectural offices of Oscar Stonorov and Eero Saarinen. Then, in 1954, he won the Prix de Rome. This award enabled him to spend two years at the American Academy in Rome where, in the company of Louis Kahn, he came to admire the city's Mannerist and Baroque buildings. In the work of Michelangelo and Borromini in particular, Venturi picked up some ideas about freely using a traditional architectural vocabulary of columns, arches, and pediments to create structures of great originality.

Upon his return to Philadelphia in 1956, Venturi entered the office of Louis Kahn. In 1958, he began his own architectural practice as a member of the firm of Venturi, Cope and Lippincott. In 1961 he entered into a brief partnership with William Short. Then in 1964 he and Philadelphia architect John Rauch established a firm. The Zambian-born designer Denise Scott Brown, who married Venturi in 1967, became a third partner in Venturi, Rauch & Scott Brown in 1977.

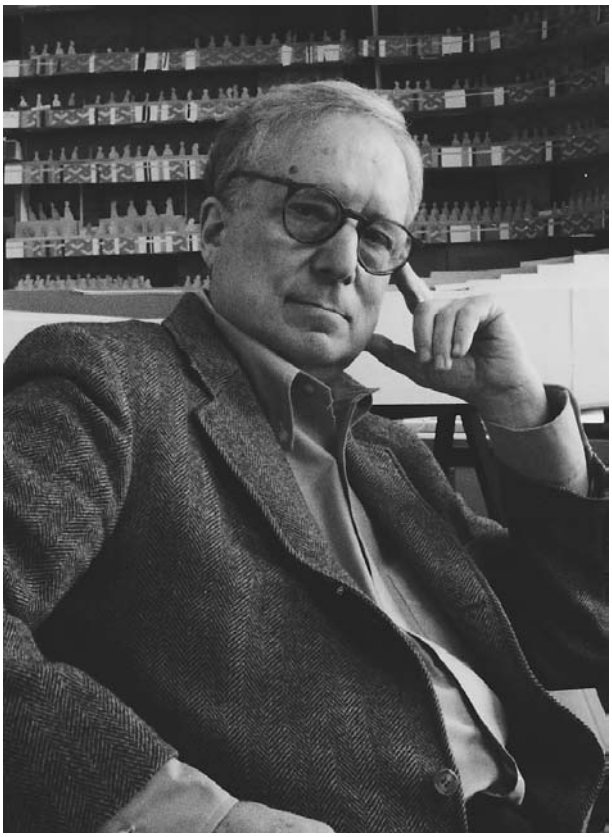

A Seminal Book on Architecture

Between 1951 and 1965, while Venturi was establishing his practice, he taught courses on architectural theory at the University of Pennsylvania. These courses formed the basis of his watershed book *Complexity and Contradiction in Architecture,* published by the Museum of Modern Art in 1966. Hailed as ''the most important writing on the making of architecture since Le Corbusier's *Vers une Architecture* of 1923,'' Venturi's book encouraged architects to turn away from the rigid ''form follows function'' doctrines of modernists like Walter Gropius and Mies van der Rohe and to look instead to the rich architecture of the past—to the works of Michelangelo, Hawksmoor, Soane, Lutyens, Aalto; to ancient and medieval buildings, and to architecture that reflected local and popular culture. To Mies' famous maxim ''Less is more,'' Venturi countered ''Less is a bore,'' and wrote: ''I like elements that are hybrid rather than 'pure,' compromising rather than 'clean,' distorted, rather than 'straightforward,' ambiguous, rather than 'articulated,' perverse as well as impersonal, boring as well as 'interesting,' . . . I am for messy vitality over obvious unity. I am for richness of meaning rather than clarity of meaning; for the implicit meaning as well as the explicit function.''

Complexity and Contradiction in Architecture became a rallying point for young architects around the world who had become disillusioned with the stylistic limitations of the International Style. In effect, the book provided a manifesto for the Post-Modern movement in architecture.

The ideas in *Complexity and Contradiction* were given concrete form in Venturi's earliest buildings, including his first major work, the Guild House, an apartment building for the elderly in Philadelphia (1960-1963). In the Guild House, Venturi created a sense of artistic tension, or contradiction, by mixing high-art aesthetics with motifs drawn from popular culture. Constructed of brick walls pierced by double hung windows, the Guild House looks at first glance like an ordinary six-story Philadelphia apartment building. But a closer examination reveals a peculiar main entrance, seemingly far too small for the building, yet marked by a massive black granite column, a huge frame of white glazed brick (reminiscent of a 1930s movie house), and a sign rendered with giant supermarket-style lettering. Although later removed, a gold television antenna was prominently displayed on top of the building directly over the entrance; Venturi claimed it was ''a symbol of the aged, who spend so much time looking at TV.'' Despite the purposeful banality of these motifs, they were skillfully composed within a symmetrical facade and were intended to be understood as high-art objects. Contemporary ''Pop'' artists such as Andy Warhol had an unmistakable influence on this sort of design.

Perhaps Venturi's best known building is the house he designed for his mother, Vanna Venturi, in Chestnut Hill, PA. (1962). Here again the aim was to create a building that would not only be functional but also capable of producing a sense of artistic tension. To do this, the architect mixed contradictory features: the exterior shape of the house is simple, yet the interior plan is complex; and while the overall facade is symmetrically conceived, symmetry is broken by unbalanced windows and an off-center chimney. Moreover, although the scale of the house is quite small, many of the details (doors, chair rails, fireplace mantels) are huge.

A Second Controversial Book

Venturi's willful playfulness with features derived from traditional architecture and his attacks against orthodox modernism did not win him many commissions during the 1960s. He continued to teach, however, and between 1966 and 1970 served as the Charlotte Davenport Professor of Architecture at Yale. Out of his teachings at Yale came his 1972 book *Learning from Las Vegas* (co-authored by Steven Izenour and Denise Scott Brown). This work, too, stunned the architectural world. It treated the gaudy, sign-filled Vegas strip not as an architectural aberration, but as a vernacular art form worthy of serious study. Venturi felt that the ''Decorated Shed'' and other types of roadside buildings offered design lessons that could not be ignored, and he argued that architects needed to respond to the reality and symbolism of the popularly built environment with buildings corresponding to that environment.

In the early 1970s Venturi's practice began to thrive, and after that the architect turned his attention more towards design than teaching and writing. Always refreshingly different, Venturi's buildings continued to reveal an interest in the vernacular and the historical. His Trubek and Wislocki houses in Nantucket, MA (1970) have the

same pitched roofs and shingle-clad walls as the many nearby 19th-century Shingle-style houses. The curved facade of the Brant House in Greenwich, CT (1971-1973) reflects the influence of 1930s Art Deco. The Tucker House in Katonah, NY (1974), is reminiscent of some turn-of-the-century English arts and crafts work. Eighteenth-century Polish synagogues provided the inspiration for the wooden vaults in the Brant-Johnson House in Vail, CO (1975). Giant 1960s wallpaper-style flowers decorate the front of the Best Products buildings in Oxford Valley, PA (1977). Gothic touches can be seen in the ''Treehouse'' in the Philadelphia Children's Zoo (1981-1984).

In 1986 Venturi was selected to design an extension to the British National Gallery of Art's neoclassical building on Trafalgar Square, London. He chose a classically modern stone-faced structure. Venturi's firm also designed the Biology building at Princeton University (1983), a new Parliament House in Canberra, Australia (1979), the Laguna Gloria Art Museum in Austin, TX (1983), the Westway Riverfront Project in New York City (1979-1985), and several large exhibitions at museums in Washington, New York, Philadelphia and other cities.

Further Reading

The extensive literature on and by Venturi from 1960 to 1982 is listed in Pettena and Vogliazzo, eds., *Venturi, Rauch and Scott Brown* (1981). Another bibliographic listing on VRSB, with three scholarly essays and many fine photographs, is available in the December 1981 issue of *Architecture + Urbanism* (extra edition). Besides *Complexity and Contradiction in Architecture* and *Learning from Las Vegas,* Venturi also published, with Denise Scott Brown, *A View from the Campidoglio: Selected Essays, 1953-1984* (1984). See also C. Mead, *The Architecture of Robert Venturi* (1989); A. Sanmartin, ed., *Venturi, Rauch and Scott Brown* (1986), and S. von Moos, *Venturi, Rauch and Scott Brown: Buildings and Projects* (1987). □

Giuseppe Fortunino Francesco Verdi

Giuseppe Fortunino Francesco Verdi (1813-1901) was the most distinguished Italian opera composer in the 19th century. His career and work, the antithesis of those of Wagner, represent the final flourishing of the Italian opera tradition.

Giuseppe Verdi was born on Oct. 10, 1813, in Roncole in the duchy of Parma. He early demonstrated an inclination to music. His family, being very poor, could do nothing to aid him. When he was 13, a merchant of nearby Busseto, Antonio Barezzi, took a lively interest in the young boy and encouraged him in his studies. At the age of 18 Verdi went to Milan to audition for the conservatory despite the fact that, even if he should be successful, he was already too old to be admitted. He was rejected only because of his age, but he was able to remain in Milan to continue his studies privately.

After several years of intermittent private study, the young composer obligated himself for three years to the Philharmonic Society of Busseto in 1835 in exchange for a modest stipend. Verdi composed music and directed various performances sponsored by the group; he also worked as a church musician while continuing his studies. In 1836, the year he married Margherita Barezzi, the daughter of his benefactor, he was at work on his first opera, *Oberto, conte di San Bonifacio,* which was recommended to La Scala, Milan, for consideration in 1837.

Early Works

In 1838 Verdi moved to Milan in anticipation of the production of *Oberto*. This year marked the beginning of a series of personal tragedies. His daughter died late in 1838. In 1839 his infant son died, leaving the young composer and his wife little taste for the moderate success of *Oberto* on November 17. The greatest blow fell in 1840, when his wife died. At the age of 27 Verdi found himself almost entirely alone in the world. *Oberto* was successful enough for the distinguished Milanese music publisher Ricordi to make an offer for the rights to publish the score, thereby commencing a personal and business relationship which lasted throughout Verdi's life. His next opera, *Un giorno di regno,* produced in 1840, was a complete failure.

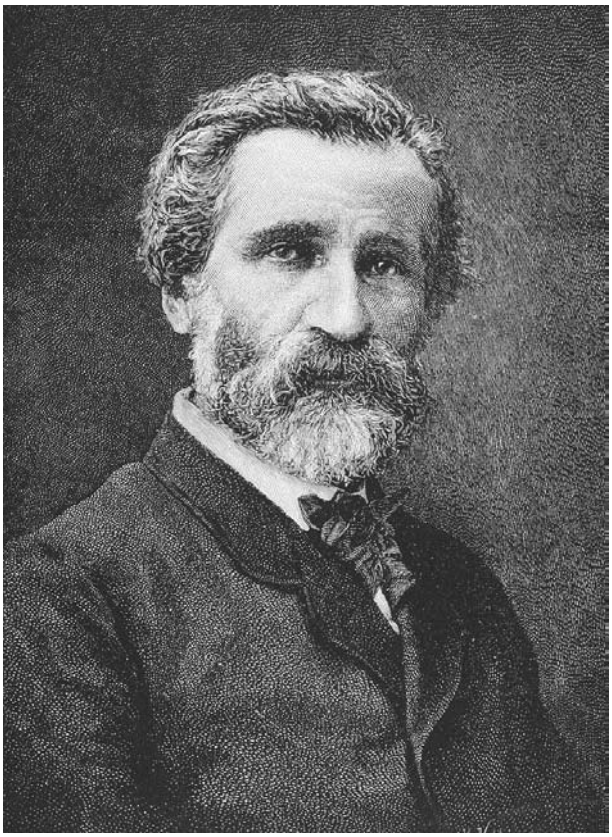

The accounts of Verdi as a taciturn, somber man date from the time of his personal sorrows. Although always compassionate and considerate of his friends and associates, Verdi withdrew into himself, zealously guarding his privacy. Despite the adversities of fate he continued to compose, believing in his abilities. His tenacity paid off when his first major success, *Nabucco,* was produced at La Scala in 1842. Giuseppina Streponni, who was to be Verdi's friend, mistress, and eventually his second wife, was in the cast of the first performance.

Other successes followed in turn. *I Lombardi* was produced in Milan in 1843 despite the archbishop's protests. Verdi had early acquired a reputation as a strongly anticlerical, agnostic young man, fervently convinced that Italy should be liberated from any form of autocratic government, whether it be the Church or Austria. He devoted himself to a series of operas in which the causes of individual freedom, patriotism, loyalty, and nobility of the human spirit were paramount.

In 1844 *Ernani,* based on Victor Hugo's famous play, was produced in Venice with tremendous success. *I due Foscari,* derived from Lord Byron's play, followed in Rome the same year. Verdi was then 31, and the years of his triumphs had begun.

Verdi made the first of many trips to Paris in 1846 to supervise the French production of *Ernani*. His next major opera to enjoy popular success was *Attila,* mounted in Venice the same year. In 1847 he was in Florence to oversee the premiere of his first opera on a Shakespearean subject, *Macbeth*. His librettist was Francesco Maria Piave, his best collaborator until the advent of Arrigo Boito. Piave had already worked with Verdi on *Ernani* and *I due Foscari*. Piave was to supply Verdi with librettos for *La forza del destino, Simone Boccanegra* (first version), and the two undisputed masterpieces of the 1850s, *Rigoletto* and *La Traviata*.

Verdi began work on *I masnadieri* in 1846 and later the same year made his first visit to London. He returned to Italy via Paris, where *I Lombardi* in its French version was produced.

The pattern for Verdi's life seemed set. He traveled between Milan, Venice, Bologna, Florence, Rome, Naples, and Paris for the most part, making such trips as were necessary to supervise whatever work of his was being produced at the time. More often than not he was accompanied by the devoted Giuseppina. In 1849 he bought a villa at Sant'Agata, near Busseto, which was his permanent home and retreat.

New Stage of Development

Verdi's major composition in 1849 was *Luisa Miller,* prepared for Naples. To some, this work more than *Macbeth* marks a turning point in his career; the psychological insights into human behavior as well as the subtleties of musical style become more sophisticated from this time forward. With *Rigoletto* (originally called by its subtitle, *La maledizione*), produced in Venice in 1850, he achieved an international reputation. His next work, *La Traviata,* was a failure at its Venetian premiere in 1853, but Verdi had no qualms with regard to its merit, and his faith was vindicated. The same year *Il Trovatore* proved an instant success in Rome. *Simone Boccanegra* followed in 1856 and was produced in 1857.

That year also saw the commission of *Un ballo in maschera* for Naples. Always beset with censorship difficulties, Verdi nearly came to grief over this particular work. The issue was resolved only when he changed the locale from Sweden to Boston and the characters from aristocrats and noblemen to Puritan governors and citizens. He was contemptuous of such petty efforts which attempted to restrict personal liberty and freedom of expression.

In 1859 Giuseppina and Verdi were quietly married. Now considered one of the most distinguished of Italian citizens as well as the undisputed leader of the Italian theater, Verdi became a member of the Italian Chamber of Deputies in 1860, representing Busseto after Parma declared by plebiscite its intention to join the kingdom of Italy. His fame had been carried throughout Italy not only by his musical accomplishments but by use of his name as an anagram—V(ittorio) E(mmanuele), R(e) D'I(talia), that is, ''Victor Emmanuel, King of Italy''—often shouted in the streets as a revolutionary slogan during the struggle for Italian independence and unification.

Commissions and honors poured in during the 1860s. In 1861 Piave prepared the libretto for *La forza del destino,* commissioned for St. Petersburg, where Verdi visited to rehearse his opera; he returned the following year for its premiere. For the International Exhibition of 1862 in London he composed *Inno delle nazioni*. In 1864 he was elected to the French Académie des Beaux-Arts. He began the music for *Don Carlo* in 1865, but the opera was not produced until 1867. Negotiations with the Egyptian government for an opera to celebrate the completion of the Suez Canal were initiated in 1868; an Egyptian subject was approved the following year; and in 1871 *Aida* was a sensation.

Requiem Mass

When the suggestion for an opera for Cairo was broached, Verdi countered with a suggestion for a Requiem Mass to honor the memory of the composer Gioacchino Rossini, who had died in 1868. Verdi was motivated more by patriotism than by religious commitment. His plans called for a collaborative endeavor on the part of leading Italian composers. Although this project fell through, the idea of a Requiem honoring an Italian hero remained close to the composer's heart.

When Verdi was approached in 1873 concerning the possibility of writing a Requiem Mass in memory of Alessandro Manzoni, author of the greatest 19th-century Italian novel, *I promessi sposi,* and a leading figure for the cause of unification, he leaped at the chance. On May 22, 1874, the first anniversary of Manzoni's death, Verdi's ''latest opera,'' his Requiem Mass, was performed in Milan. The next year he conducted his Requiem in Paris, London, and Vienna.

King Victor Emmanuel II made Verdi a senator in 1875, and his career appeared to have been capped. He lived in semiretirement at Sant'Agata, supervising his extensive agricultural interests, traveling only on occasion to conduct one

of his works. He appeared to be uninterested in future composition and had settled down to enjoy the fruits of his labors.

Collaboration with Boito

Such was not to be. Verdi first met Arrigo Boito, a distinguished man of letters and composer in his own right, through mutual friends in 1879. They were attracted to one another despite the discrepancy in years, and gradually their friends hatched a plot of sorts to entice the 68-year-old Verdi out of retirement. Boito was eager to collaborate with Verdi, and their work together was to mark one of the high points in the history of opera.

Verdi had long been dissatisfied with certain sections of *Simone Boccanegra;* in 1880 Boito presented Verdi with a revised libretto which he liked, and he proceeded to write the necessary new music. The new *Boccanegra* was produced the following year in Milan. In 1885 Boito and Verdi began work in great secrecy on *Otello;* although Verdi had long entertained thoughts of an opera on *King Lear,* his imagination was captivated by the possibilities inherent in Shakespeare's passion-ridden tragedy of the Moor. He finished *Otello* in 1886, and the following year saw its premiere in Milan—his first new opera in 15 years. *Otello* created a sensation.

In 1890 Verdi began *Falstaff,* the miracle of his old age and his last opera. For it Boito fashioned a libretto from portions of *Henry IV* and *The Merry Wives of Windsor*. Verdi had not written a comic opera since the very beginning of his career. When *Falstaff* was triumphantly mounted in 1893 in Milan, Verdi was 80 years old.

Verdi's devoted wife, Giuseppina, died in 1897. The following year he published four choral pieces: the Ave Maria, Stabat Mater, Te Deum, and Laudi alla Vergine Maria. He lived in seclusion at Sant'Agata for the remaining years of his life. He died in Milan on Jan. 27, 1901, and was buried by Giuseppina's side in the chapel of the Home for Musicians, Milan. This charity, still in existence, was the chief beneficiary of his will. Verdi died a wealthy man, a millionaire in modern terms, and his bequest continued to be the major source of income for the home until recently.

Culmination of Italian Opera

Verdi's accomplishments and achievements cannot be praised too highly. He never forgot that the glory of Italian opera lay in the use of the human voice. But he turned aside from the liltingly beautiful *bel canto* tradition and made the voice subordinate to the overall dramatic shape of his operas. For Verdi, the drama was all that was important, and in his mature operas he rarely faltered in striking to the heart of the matter when strong, stirring stage situations were needed. He was a master psychologist in his analysis of human passion, and his musical characterizations of Rigoletto, Aida, Violetta, Desdemona, Iago, and Falstaff are among the finest 19th-century creations.

Verdi was not a theoretician but entirely a practical man of the theater. A very humane individual, he refused to lead any faction against Richard Wagner, recognizing in the great German master a magnificent talent, however alien to his own convictions it might be. Verdi represents the culmination of the Italian style of opera. His works remain the mainstay of the international opera repertoire.

Further Reading

Scores for the Verdi operas are readily available in the Ricordi editions, and the operas have been recorded many times and remain ever popular and available. In English, the best writings on Verdi and his works are those by Francis Toye, *Giuseppe Verdi: His Life and Works* (1931; rev. ed. 1962); Dyneley Hussey, *Verdi* (1940); Frank Walker, *The Man Verdi* (1962); and Charles Osborne, *The Complete Operas of Verdi* (1970). Perceptive essays on Verdi's career and works are contained in Joseph Kerman, *Opera as Drama* (1956), and Donald J. Grout, *A Short History of Opera* (1963). □

Paul Marie Verlaine

The French poet Paul Marie Verlaine (1844-1896), one of the most exquisite lyric poets in the history of French literature, ranks with Rimbaud and Mallarmé as one of the major French symbolists of the 19th century.

Paul Verlaine was born in Metz on March 30, 1844. He was the son of an army captain. Verlaine attended the Lycée Bonaparte (today Lycée Condorcet) in Paris, where his favorite subjects were French and Latin. At the age of 14, he sent Victor Hugo his earliest known poem, *La Mort*. By 1862, the year he received his baccalaureate degree, Verlaine had already developed a disastrous taste for drink that marred his life. In 1866 he published his first collection of verse under a title apparently borrowed from Baudelaire: *Poèmes saturniens. Nevermore, Mon rêve familier,* and especially *Chanson d'automne* revealed the lovely lyricism and delicate sadness characteristic of many of Verlaine's best poems.

Verlaine's succeeding volumes contained many exquisite lyrics. *Fêtes galantes* of 1869 (inspired in part by French painters of the 18th century whose work he had seen at the Louvre) included *Clair de lune, Mandoline,* and *Colloque sentimental. La Bonne chanson* (1870/ 1872), intended as a sort of epithalamium for his illstarred marriage to Mathilde Mauté, contained *La Lune blanche. Romances sans paroles* (1873) included *Il pleure dans mon coeur* and *O triste, triste était mon âme,* lyrics that brought poetry close to music. *Sagesse* (1880), Verlaine's best-known collection, included a sonnet sequence beginning ''Mon Dieu m'a dit: 'Mon fils il faut m'aimer . . . ''' that affords some of the finest religious verse in the French language. The same volume included a poem describing his lonely sensation at entering the prison of Mons after shooting Arthur Rimbaud in the wrist (''Un grand sommeil noir tombe sur ma vie'') and his most famous poem (''Le ciel est par-dessus le toit''), which analyzed his perceptions and thoughts in his prison cell.

In 1884 Verlaine published a volume of criticism (*Les Poètes maudits*) that helped bring the emerging symbolists

to the attention of the public. He produced more than a dozen further collections of verse before his death, none of them comparable to his earlier volumes. *Jadis et Naguère* (1885) included *Langueur,* a poem seen as a sort of manifesto of decadence, and *Art poétique,* a poem that expresses some of his essential ideas on poetry. In it he proclaimed the beauty of *le vers impair* (the verse of an uneven number of syllables: 5-7-9-11, instead of the usual 6-8-10-12) and urged that poetry be fugitive and intangible like mint and thyme on the morning wind.

Verlaine spent his last years as a moral and physical derelict, moving in and out of hospitals until his death in Paris on Jan. 8, 1896. But in 1894 he had been elected Prince of Poets, and he was given a public funeral.

Verlaine was known during his lifetime for the beauty and delicacy of his finest verse, for his association with Arthur Rimbaud, and for his generally dissipated and vagabond existence. In his last years ''le Pauvre Lèlian,'' as he called himself from an anagram of his name, was considered a picturesque incarnation of the decadent poet.

Further Reading

English translators of Verlaine's poetry include Ashmore Wingate and C. F. MacIntyre. Harold Nicolson, *Paul Verlaine* (1921), and Lawrence and Elisabeth Hanson, *Verlaine: Fool of God* (1957), are biographies. Antoine Adam's fine study of Verlaine was translated by Carl Morse and published as *The Art of Paul Verlaine* (1963). Marcel Raymond, *From Baudelaire to Surrealism* (trans. 1950; new ed. 1970), is an authoritative study of the forces that shaped modern French poetry and includes a useful critique of Verlaine.

Additional Sources

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Jan Vermeer

The Dutch painter Jan Vermeer (1632-1675) of Delft transformed traditional Dutch themes into images of superlative poise and serenity, rich with emblematic meaning.

Rarely has such a small body of work supported such a large reputation as that of Jan (Johannes) Vermeer. Most experts would agree on 35 authentic works, with a few more on which opinions differ. For the most part his paintings are of modest size, and their subject matter appears to be commonplace.

The documented facts about Vermeer's life are scanty. He was born in Delft. His father was an art dealer and silk weaver who also kept a tavern, and Vermeer probably took over the business after his father's death in 1655. In 1653 Vermeer married a well-to-do Catholic girl from Gouda; they had 11 children. In the year of his marriage he became a master in the Delft painters' guild, of which he was an officer in 1662-1663 and 1669-1670. He seems to have painted very little and to have sold only a fraction of his limited production, for the majority of his extant paintings were still in the hands of his family when he died. His dealings in works by other artists seem to have supported his family reasonably well until the French invasion of 1672 ruined his business. He died in 1675 and was buried on December 15. The following year his wife was forced to declare bankruptcy.

Nothing is known about Vermeer's education and training as a painter. In part because verses written following the death of Carel Fabritius in 1654 mention Vermeer as his successor as Delft's leading artist, it has been suggested that Fabritius was Vermeer's teacher. Certainly Fabritius anticipated Vermeer's interest in perspective experiments and his use of a light-flooded wall as a background for figures. But Fabritius lived in Delft only after 1650, by which time Vermeer would have been well on his way toward the completion of his training.

Sixteen of Vermeer's paintings are signed, but only two are dated: *The Procuress* (1656) and *The Astronomer* (1668). A chronology of his works, based on their stylistic relationships with these two landmarks and on other considerations, has found general acceptance, though some points continue to be argued.

Early Works

The warm colors and emphatic chiaroscuro of *The Procuress* relate it to paintings of the Rembrandt school of the 1650s, but its subject matter and composition reflect an acquaintance with paintings of the 1620s by the Utrecht Caravaggists. Considered to be earlier than *The Procuress* are two pictures that resemble it because of the color scheme, dominated by reds and yellows, and because they are larger in size and scale than Vermeer's later works. *Christ in the House of Martha and Mary* is reminiscent of compositions by Hendrick Terbrugghen and Gerrit van Honthorst, who disseminated the Caravaggesque style in Holland. *Diana and Her Companions,* Vermeer's only mythological subject, is also redolent of Italy. It is his only painting of figures in a landscape setting.

After these three diverse experiments, which may have owed something to Vermeer's familiarity with works in his father's stock of art, he painted the *Girl Asleep at a Table,* in which he retained the warm palette of his other early pictures but in terms of subject matter and composition plunged into the mainstream of current Delft painting. The room with an open door, through which the adjoining brightly lighted room is visible and which is typical of Vermeer's Delft contemporary Pieter de Hooch, went back to early Netherlandish tradition. For Vermeer it was the first attempt to place a figure in the defined space of a room, a problem that preoccupied him throughout the rest of his career. The effect of sharp recession also was a prominent feature of Vermeer's compositional mode from then on. The quality of self absorption seen in this painting contributed to his most characteristic emotional effects. Subtle allusions to meanings beyond the obvious one, which have made this

picture the subject of much discussion, were also found in Vermeer's later works.

All these tendencies were brought under full control for the first time in the *Soldier and Laughing Girl*. This painting also marked the transition between Vermeer's early and mature works in that *pointillé* (gleaming highlights of thick impasto), which brightens the paint surface, appeared for the first time.

Mature Period

Vermeer's two town views, the *Little Street* and *View of Delft,* have been called ''the first plein-air pictures of modern painting.'' The *View of Delft* has been in the 20th century one of the most admired of all paintings. Marcel Proust's appreciation of it enhanced its charms for many observers.

Vermeer's style just before 1660 is also well represented by *The Cook*. The rich paint surface with its extraordinary tactile quality, the monumental figure perfectly balanced in space and engrossed in a humble task performed with the dignity due a solemn rite, and the intense color scheme dominated by yellow and blue all show Vermeer at the height of his powers. Before long his paintings tended to become more delicate and detached, with more diffused light and a smoother surface, as in the *Lady Weighing Gold,* which is an allegory of God's judgment of man.

Following these great works, which are assumed to have preceded and immediately followed 1660, come the ''pearl pictures.'' *The Concert* of about 1662 and the *Woman with a Water Jug* of perhaps a year later display the dulcet charms of this period.

Late Works

More complicated compositions and especially more elaborate space representations mark the major works of the last decade of Vermeer's life. The *Allegory of the Art of Painting* (ca. 1670) is large and complex in both composition and meaning. On the whole it is untainted by the hardness and dryness that marred his later works, such as the *Allegory of the Catholic Faith*.

Characteristics of Vermeer's Art

Vermeer was criticized for exaggerating the perspective of his interior settings until eyes accustomed to reality as seen through the camera lens recognized that his perspective was in fact accurate. When the painter is very close to the nearest object in his composition, for example, only 2 feet from it, an object of equal size that is 4 feet from his eye will be depicted, correctly, as half the size of the first. Vermeer arranged his objects to achieve such contrasts. The effect of this practice is to make the voids in a sense tangible. The space is built up along with the objects in a construction of cubic solidity.

It has been suggested that Vermeer used a camera obscure in composing his pictures and that this accounts for both his striking compositions and his peculiarities in handling colors and values. Delft in his time was a center of optical experimentation and lens making, and it would not be surprising if artists there availed themselves of optical devices in their work. The unique qualities of Vermeer's paintings must, however, be attributed to his artistic personality, whether he did or did not make use of mirrors or lenses in attaining them.

The figures and objects Vermeer painted belong to their environment in a special way that heightens the impression that what he is depicting is a block of space with all that it contains rather than solids separated by voids. He renounced the contours that in most paintings distinguished between figures and their setting. Instead, the outlines of his objects are insubstantial; they unite the elements of his paintings rather than separate them.

Vermeer's manner of modeling, too, was exceptional. He built his figures with planes of contrasted values, omitting the graduations of tone that most painters use to model the form. In his mature works he punctuated his subtle patterns of light and shadow with *pointillé*.

The figures of Vermeer, fixed in their enveloping space as a fly is fixed in amber, deny any possibility of the disruption of their perfect poise. They exist in a realm of abstract beauty. The quietness, serenity, order, and immutability of the world of Vermeer's art provide, for those with a taste for such virtues, intimations of immortality. Perhaps that is why this painter, whose works appear to be as forthright and clear as the light of day, has always been felt to be mysterious.

Further Reading

A thorough study of Vermeer's life and work is Pieter T. A. Swillens, *Johannes Vermeer: Painter of Delft* (1949; trans. 1950). It is especially valuable for information about the historical background, including all relevant documents, and for technical analyses of the paintings and Vermeer's system of perspective. Lawrence Gowing, *Vermeer* (1953), is a sensitive examination of Vermeer's stylistic development and provides much comparative material that clarifies the place of his works in relation to contemporary painting. Ludwig Goldscheider, ed., *Johannes Vermeer: The Paintings* (1958; 2d ed. 1967), is noteworthy for its fine plates, including original-size details in color and in black and white. □

Jules Verne

The French novelist Jules Verne (1828-1905) was the first authentic exponent of modern science fiction. The best of his work is characterized by intelligent predictions of technical achievements actually within man's grasp at the time Verne wrote.

Jules Verne was born on Feb. 8, 1828, at Nantes, the eldest son of a prosperous provincial lawyer. An otherwise uneventful childhood was marked by one major escapade. In his twelfth year, Jules shipped as a cabin boy on an ocean-going three-master. The ship was intercepted by his father before it had put out to sea, and Jules is said to

have promised his parents that ''in future he would travel only in imagination''—a prediction fulfilled in a manner his parents could not have foreseen.

Career as a Playwright

In 1847 Verne went to Paris to study law, although privately he was already planning a literary career. Owing to the friendship he made with Alexandre Dumas the Elder, Verne's first play, *Broken Straws,* was produced—with some success—in 1850. From 1852 to 1855 he held a steady and ill-paid position as secretary of a Paris theater, the Théâtre Lyrique. He continued to write comedies and operettas and began contributing short stories to a popular magazine, *Le Musée des familles*.

During a visit to Amiens in May 1856, Verne met and fell in love with the widowed daughter of an army officer, Madame Morel (née Honorine de Viane), whom he married the following January. The circumstance that his wife's brother was a stockbroker may have influenced Verne in making the unexpected decision to embrace this profession. Membership in the Paris Exchange did not seriously interfere with his literary labors, however, because he adopted a rigorous timetable, rising at five o'clock in order to put in several hours researching and writing before beginning his day's work at the Bourse.

First Novels

Verne's first long work of fiction, *Five Weeks in a Balloon,* took the form of an account of a journey by air over Central Africa, at that time largely unexplored. The book, published in January 1863, was an immediate success. He then decided to retire from stockbroking and to devote himself full time to authorship. His next few books were immensely successful at the time and are still counted among the best he wrote. *A Journey to the Center of the Earth* (1864) describes the adventures of a party of explorers and scientists who descend the crater of an Icelandic volcano and discover an underground world. *The Adventures of Captain Hatteras* (1866) centers on an expedition to the North Pole (not actually reached by Robert Peary until 1909). In *From the Earth to the Moon* (1865) and its sequel, *Round the Moon* (1870), Verne describes how two adventurous Americans—joined, naturally, by an equally intrepid Frenchman—arrange to be fired in a hollow projectile from a gigantic cannon that lifts them out of the earth's gravity field and takes them close to the moon. Verne not only pictured the state of weightlessness his ''astronauts'' experienced during their flight, but also he had the prescience to locate their launching site in Florida.

Later Works

Verne wrote his two masterpieces when he was in his 40s. *Twenty Thousand Leagues under the Sea* (1870) relates the voyages of the submarine *Nautilus,* built and commanded by the mysterious Capt. Nemo, one of the literary figures in whom Verne incorporated many of his own character traits. *Around the World in Eighty Days* (1873) is the story of a successful wager made by a typically phlegmatic Englishman, Phineas Fogg, a character said to have been modeled on Verne's father, who had a mania for punctuality. Other popular novels include *The Mysterious Island* (1875) and *Michael Strogoff* (1876). Verne's total literary output comprised nearly 80 books, but many of them are of little value or interest today. One noteworthy feature of all his work is its moral idealism, which earned him in 1884 the personal congratulations of Pope Leo XIII. ''If I am not always what I ought to be,'' Verne once wrote, ''my characters will be what I should like to be.'' His interest in scientific progress was tempered by his robust religious faith, and in some of his later novels (such as *The Purchase of the North Pole,* 1889), he showed himself aware of the social dangers of uncontrolled technological advance.

Verne the Man

Verne's personality was complex. Though capable of bouts of extreme liveliness and given to punning and playing practical jokes, he was fundamentally a shy man, happiest when alone in his study or when sailing the English Channel in a converted fishing smack. In 1886 he was the victim of a shooting affray, which left him lame. His assailant proved to be a nephew who was suffering from an attack of persecution mania. This incident served to reinforce Verne's natural tendency to melancholy. Although he stood successfully for election to the city council of Amiens two years later, he spent his old age in close retirement. In 1902 he became partially blind; he died on March 24, 1905.

Further Reading

Verne's niece, Marguerite Allotte de la Fuye, published a biography based partly on family papers, *Jules Verne* (1928; trans. 1954). Kenneth Allott, *Jules Verne* (1940), is a full biography with critical appraisal of Verne's books. I. O. Evans, *Jules Verne and His Work* (1965), in spite of its naively uncritical approach, contains interesting illustrative material and an extensive bibliography.

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Jules-Verne, Jean, *Jules Verne: a biography,* New York: Taplinger Pub. Co., 1976. □

Paolo Veronese

The Italian painter Paolo Veronese (1528-1588) was one of the greatest Venetian artists. His work is rich in invention and decorative splendor and excels in the depiction of festive and heroic scenes.

Paolo Veronese, whose real name was Paolo Caliari, was born in Verona (hence the appellation Veronese) and received his early training there from Antonio Badile. In 1552 Veronese was in Mantua, where he encountered the art of Giulio Romano. The following year Veronese was working at the Ducal Palace in Venice. He spent the rest of his life in that city, directing a large workshop which, after his death on April 19, 1588, was taken over by his brother Benedetto and his sons Carlo and Gabriele and continued to produce works in his manner for some time.

Characteristics of His Art

Veronese responded with singular felicity to the calm and peacefulness of Titian's works and elaborated on these qualities in wonderful fresco compositions. His color is never merely applied paint but brings to life the pale whiteness of the Palladian marble halls which are the stage for his works: the rich color of splendid and elegantly appointed animals, the muted gleam of fine fabrics, and, above all, the blueness of the wide Venetian skies which frame his compositions and bestow on them a smiling beauty and infinite depth. He applied the paint thinly over broad areas with a delicate brushstroke. His drawings, often done in wash on tinted paper, have a rich tonality of silvery grays and, though carefully executed, look almost spontaneous.

Veronese was a master of decorative painting, but the decorative aspect of his work is only a background against which he develops the often very quiet drama of his history paintings. His portraits and history paintings usually show richly dressed and beautiful persons in a gently distanced or pensive mood which tinges the wealth of the work with a certain melancholy. He also concerned himself with the study of allegory and intermittently worked on a book of drawings with explanatory notes on the subject, but only a few fragments survive.

Religious Paintings

The great majority of Veronese's history paintings represent Christian themes. His *Temptation of St. Anthony* (1552) shows that he was impressed with the art of Titian even before he moved to Venice, but his concern was more with demonstrating his ability to represent a complex and violent action than with the dignity of Titian's art. Once in Venice, Veronese soon attained the sublime facility that was the hallmark of his style. This is already demonstrated by his work in the Sala del Consiglio dei Dieci (1553-1554) of the Ducal Palace, even though the ceiling painting, *Jupiter Fulminating the Vices* (moved to Paris in 1797), is also a melodramatic tour de force.

In 1555 Veronese began the decoration of the church of S. Sebastiano in Venice and returned repeatedly to it in the course of the next 15 years. The church (in which he was buried) may be called the Pantheon of Veronese, it so well represents the maturity of his art. Most extraordinary are the ceiling paintings (1555-1556) which depict the story of Esther in daring foreshortening; yet each scene culminates in a nobly quiet pose or gesture. The effect of the whole is at once decorative and moving.

Equally impressive but more gentle are his paintings for the organ shutters (1558-1560) of S. Sebastiano, which

show, when closed, the *Presentation of Christ in the Temple* and, when opened, *Christ at the Pool of Bethesda* in a setting of classical columns which connect the world of the painting with the view of the organ pipes. Two extremely rich scenes from the life of St. Sebastian (1565) decorate the choir of the church. One shows the saint in military dress exhorting his fellow Christians with a grand gesture; the other depicts him naked and meekly awaiting his execution.

Among Veronese's other great works celebrating Christian themes are *Christ among the Doctors* (ca. 1555-1556), *St. John Preaching* (ca. 1561), and the *Holy Family with Saints Barbara and John* (ca. 1562). More complex is the *Supper at Emmaus* (1559-1560). The figures from sacred history are surrounded by members of the family who commissioned the picture; they serve Christ, and their children sit at his feet.

One of the richest of Veronese's works is the *Marriage at Cana,* painted for a refectory (1562). In the center of this grandly decorative work sits Christ, whose loneliness has rarely been so affectingly and lovingly rendered. At his feet a group of musicians, in whom the likenesses of Veronese, Titian, Tintoretto, and Jacopo Bassano may be recognized, performs a concert.

Veronese received a number of other commissions to decorate refectories. Among these are the *Feast of St. Gregory the Great* (1572), the *Feast in the House of Simon* (ca. 1572), and the *Feast in the House of Levi* (1573). The last painting is actually a Last Supper, but the Inquisition took exception to it because they thought that Veronese had elaborated frivolously on the biblical account. He defended himself ably, but in the end he was obliged to change the title of the work to the rather meaningless and misleading *Feast in the House of Levi*.

In addition to his richly splendid works Veronese also painted pictures which in their composition and coloring are as quietly understated as the actions and gestures of his heroes almost always are. Most notable among these are the *Crucifixion* (ca. 1570-1580), in which all is silence and grief, and the very late *Pietà* (ca. 1586), which presents the dead body of Christ with a gentleness that is heartbreaking.

Secular Paintings

Veronese's secular and allegorical history painting falls into two groups: his public commissions for the Ducal Palace and the Library of St. Mark's and his decoration of villas and palaces belonging to the Venetian nobility. His greatest accomplishment of the first type is the *Triumph of Venice* (1583) in the Sala del Maggior Consiglio of the Ducal Palace, which shows in its center Venice a female allegorical figure, resplendent in opulent beauty and ease, crowned by Victory and raised by clouds, slowly ascending to the heavens. In the second group are the *Rape of Europa* (ca. 1580), which follows the account of Ovid in his at once playful and yet awed praise of the power of Cupid, and *Darius and the Family of Alexander* (ca. 1565-1567).

Veronese's happiest achievement of his private commissions is the fresco decoration of Andrea Palladio's Villa Barbaro at Maser (ca. 1561). The harmony there effected between the taste of an enlightened patron and the art of Palladio and Veronese makes the villa one of the most delightful places on earth. Landscapes, noble buildings, beautifully shining skies, and playfully painted gods, heroes, allegorical figures, and animals on the walls and ceilings all mingle and smile in a world of art, full of mirth, sense, and dignity, and offer refreshment from the cares of the world.

Further Reading

Veronese has not been well served by the art-historical literature in English. An introduction to his art is available in Antoine Orliac, *Veronese* (trans. 1940). On his drawings see Hans Tietze and Erika Tietze-Conrat, *The Drawings of the Venetian Painters* (1944). Excellent appreciations of his art can be found in John Ruskin, *Modern Painters* (1843-1860) and *The Stones of Venice* (1851-1853), and in Henry James, *Italian Hours* (1909). □

Giovanni da Verrazano

The Italian navigator and explorer Giovanni da Verrazano (ca. 1485-ca. 1528) made a voyage to North America in 1524-1525, in the service of France, during which he explored and charted the Atlantic coast of North America.

Following the Spanish discovery of rich Indian civilizations in Mexico and Peru, other European powers also sought footholds in the New World. The English and the French actively pursued an empire in the northern half of the Western Hemisphere. Francis I, King of France, was anxious to put out an exploratory expedition before his European competitors had claimed all of the New World. In January 1525 he authorized an expedition of four ships. Giovanni da Verrazano, a Florentine navigator, was chosen as pilot of one of these ships, the *Dauphine*. The expedition also had a second mission. Shortly after leaving France, three of the ships broke away and engaged in pirating expeditions against Spanish treasure ships. Only the *Dauphine,* under Verrazano's command, actually undertook a mapping and exploring expedition along the Atlantic coast of North America.

Although Verrazano's most significant discoveries were along the middle Atlantic coastal region, his ship traveled as far north as Cape Cod and Nova Scotia. The *Dauphine* spent most of the winter months of 1525 off the shores of North America. It was during this time that Verrazano sighted Chesapeake Bay. He mistook the bay to be an opening through the North American continent to China. He recorded in his diary: ''From the ship was seen the ocean of the east.'' He made no effort to cross that sea, which became known as Verrazano sea. His mistake influenced cartographers for many years. They subsequently drew maps of the New World in the shape of an hourglass, with the Verrazano Sea forming the narrow waist.

After his discovery of this bay, Verrazano continued his coastal explorations farther north. By spring he had charted

Delaware Bay and had entered New York Bay. He sailed into the Hudson River, taking notes about the appearance of the natives observed along the way.

Verrazano continued his journey up the coast into Narragansett Bay and past Cape Cod. He proceeded as far north as Nova Scotia. His original mission, that of establishing some precedent for French claims in North America, was completed. He then headed back to France, after an absence of nearly seven months.

The rest of Verrazano's career is somewhat obscure. There is evidence that he made a second and possibly even a third trip back to America. His final voyage occurred in 1528, the year when he left France to search for a Central American passage to the Orient. Verrazano never returned from that journey; he was likely the victim of either a storm or unfriendly natives.

Further Reading

For information on Verrazano's part in the exploration of North America see John Bartlet Brebner, *The Explorers of North America, 1492-1806* (1933); Harold Lamb, *New Found World: How North America Was Discovered and Explored* (1955); and J. H. Parry, *The Age of Reconnaissance* (1963). □

Andrea del Verrocchio

The Italian sculptor and painter Andrea del Verrocchio (1435-1488) created some of the most powerful monumental bronze sculptures of the Renaissance.

Andrea del Verrocchio was born in Florence, the son of a brick and tile maker. Nothing is known about his early training. In 1465 the magistrates of the merchants' guild of Florence commissioned him to execute a bronze *Doubting of Thomas* to occupy a marble niche earlier executed by Donatello and Michelozzo for the principal facade of Orsanmichele in Florence. When the group was finally placed in its niche in 1483, the diarist L. Landucci called the head of Christ ''the most beautiful head of the Saviour that has yet been made.'' The *Doubting of Thomas* is one of the most important sculpture groups of the entire Renaissance. It is a dramatic masterpiece of spatial arrangement between two high-relief, life-size figures (the statues are actually hollow shells of bronze, without backs) and an exquisitely ornamented Renaissance niche.

The Medici family commissioned a number of works from Verrocchio. In 1467 Cosimo de' Medici was buried in a tomb that had been commissioned from Verrocchio two years earlier. In 1471 he completed the tomb for Giovanni and Piero de' Medici in the old sacristy of the family church of S. Lorenzo in Florence. The rich marble, porphyry, and bronze sarcophagus is framed by a marble arch and backed

by a bronze grille in the form of interlaced ropes; it is one of the most original creations of the period. An early masterpiece in bronze, *David,* a pensive, boyish figure in leather jerkin and skirt, triumphant over Goliath, was commissioned by Lorenzo de' Medici for his villa at Careggi. He sold the *David* to the Signory of Florence in 1476. Other Medici commissions completed by Verrocchio are listed in an inventory of 1496, including a bust of Giuliano in terra-cotta.

Verrocchio's most notable painting is the *Baptism of Christ*. During the execution of the painting, about 1470, Verrocchio allowed his young pupil Leonardo da Vinci to paint the head of the first of two angels who kneel at the left and also the spectacular landscape vista above the angel's head. Four other extant paintings are attributed to Verrocchio.

In 1473 Verrocchio estimated the value of a pulpit by Mino da Fiesole and Antonio Rossellino in the Prato Cathedral. In 1477 Verrocchio competed with Piero Pollaiuolo for the monument of Cardinal Niccolò Forteguerri in Pistoia. Although Pollaiuolo's design was accepted, Lorenzo de' Medici ordered the one by Verrocchio executed. In the same year he presented two models for reliefs for the altar of S. Giovanni in the Baptistery of Florence; one, the *Beheading of John the Baptist,* was accepted and finished in 1480.

Among Verrocchio's marble works is the *Bust of a Young Woman,* often identified, without proof, as the mistress of Lorenzo de' Medici, Lucrezia Donati. She is clad in a translucent garment and has broad eyebrows and large, beautifully graceful hands. His conception represents the new spirit of naturalism which arose in the 1480s in Florentine sculpture and painting.

Verrocchio's final work is also his grandest: the bronze equestrian monument of Bartolommeo Colleoni in Campo SS. Giovanni e Paolo, Venice. Colleoni, a condottiere, died in 1475 and left money to the Venetian Republic for the execution of the statue. The commission was awarded in 1479, and the model was executed in Florence; it was sent to Venice two years later. Verrocchio moved to Venice in 1483 and died there five years later before he could cast his clay model in bronze. The casting was begun in 1490 by Alessandro Leopardi, who also designed the base on which the monument was finally set in 1496. Verrocchio abandoned Donatello's static concept of the equestrian monument and presented Colleoni, armed and helmeted, riding his charger into battle. Rarely has a sculptor so effectively depicted the expression of power in a dramatic moment.

Further Reading

The best monograph on Verrocchio in English, with a clear text and splendid photographic details of all the works, is Gunther Passavant, *Verrocchio: Sculptures, Paintings and Drawings* (1969). A succinct and lucid introduction to the master's sculpture is Charles Seymour, Jr., *The Sculpture of Verrocchio* (1972). □

Hendrik Frensch Verwoerd

Hendrik Frensch Verwoerd (1901-1966) was the sixth prime minister of South Africa. He transformed apartheid into an effective instrument for the entrenchment of white domination.

Hendrik Verwoerd was born near Amsterdam, Holland, on Sept. 8, 1901. A few months later his parents emigrated to South Africa. He read psychology and sociology in Stellenbosch and from 1925 onward studied for a doctorate in psychology and sociology in Germany. He returned to occupy the chair of applied psychology and then of sociology and social work in Stellenbosch.

In 1934 Verwoerd was asked to organize a conference on poor whites. An assertive idealist, he viewed the poor-white question as a specifically Afrikaans problem which had to be solved by political initiatives developed in an Afrikaans framework.

A Racist View

This framework had already been defined by Die Broederbond (The League of the Brothers), an anti-African, anti-British, and anti-Semitic secret society. Founded in 1919, it labored to establish a Boer, Protestant republic and to make the Afrikaner South Africa's unquestioned master. Like Daniel Malan, Verwoerd was a Broeder.

In 1936 Malan's ''purified'' nationalists founded *Die Transvaler,* a daily published in Johannesburg, and asked Verwoerd to edit it. He campaigned for Afrikaner unity based on clearly defined principles and a Christian-National republic. He had no time for ''British-Jewish'' imperialism.

Like most Afrikaner nationalists, Verwoerd opposed South Africa's involvement in World War II. The prowar press charged that he had made *Die Transvaler* an instrument of Nazi propaganda. He sued the *Johannesburg Star* for making these allegations. Giving judgment against him on July 13, 1943, the presiding judge observed, ''He did support Nazi propaganda, he did make his paper a tool of the Nazis in South Africa, and he knew it.''

James Hertzog's followers and Malan's ''purified'' nationalists together formed the Herenigde Nasionale or Volksparty (HNP; Reunited National or People's party) in 1940 to accelerate movement toward the republic. Verwoerd used reunion to isolate Hertzog.

The 1948 general elections, which brought Malan to power and in which Verwoerd contested and lost the Alberton seat, were a triumph for Die Broederbond. With its leaders heading the government, it could impose its policies on the Africans and the whites. After the elections Verwoerd left *Die Transvaler* to take the seat Malan offered him in the Senate.

Disenfranchisement of Blacks

Verwoerd became minister of native affairs in 1950. An insensitive advocate of segregation, he wasted little time in ''solving'' the color problem. He abolished the institutions Hertzog had set up for the representation of the Africans and planned to slowly transform the black reservations into autonomous states (*Bantustans*) which would federate with South Africa. Year after year he placed before Parliament legislation to bring every aspect of the Africans' life under his control and enforce the segregation of African linguistic groups from one another.

Verwoerd developed a system designed to keep the African the intellectual inferior of the white man. All African men and women were fingerprinted and forced to carry a pass containing intimate personal details. Wholesale removals of Africans from land they owned in so-called white areas followed.

Sharpeville Massacre

Rebellions broke out in some rural reservations, and strikes and riots occurred in the main industrial areas. Verwoerd's answers to these were bans, banishments, arrests, and the enactment of increasingly harsh laws. On March 21, 1960, Mangaliso Sobukwe, president of the Pan-African Congress (PAC), called the Africans out in a nationwide protest against the Pass Laws. The police opened fire on peaceful demonstrators at Sharpeville, killing 83 and wounding 365. A state of emergency was declared, and the African National Congress (ANC) and the PAC were banned.

J. G. Strijdom, the prime minister, died in 1958, and Verwoerd succeeded him. On April 9, 1960, David Beresford Pratt fired two bullets into Verwoerd's head. He recovered to proclaim South Africa a republic outside the Commonwealth on May 31, 1961.

Demetrio Tsafendas, a purportedly ''mentally unbalanced'' government employee of Greek descent, stabbed and killed Verwoerd on his bench in the House of Assembly on Sept. 6, 1966.

Further Reading

Alexander Hepple, *Verwoerd* (1967), provides an excellent summary of Verwoerd's life and thought. Less analytical is Jan François Botha's journalistic *Verwoerd Is Dead* (1968), a highly readable political narrative of South Africa under Verwoerd and Vorster. Recommended for historical background are Leopold Marquard, *The Peoples and Policies of South Africa* (1952; 3d ed. 1962); Ndabaningi Sithole, *African Nationalism* (1962; 2d ed. 1968); Brian Bunting, *The Rise of the South African Reich* (1964; rev. ed. 1969); Pierre L. van den Berghe, *South Africa: A Study in Conflict* (1965); Leonard M. Thompson, *Politics in the Republic of South Africa* (1966); and A. Sachs, *South Africa: The Violence of Apartheid* (1969).

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Andreas Vesalius

The Belgian anatomist Andreas Vesalius (1514-1564) was the founder of modern anatomy. His major work, ''De humani corporis fabrica,'' is a milestone in scientific progress.

Andreas Vesalius was born on Dec. 31, 1514, in Brussels, the son of Andries van Wesele and his wife, Isabel Crabbe. Vesalius's paternal ancestors, who hailed from the German town of Wesel, came to Brussels in the early 15th century and became prominent as physicians and pharmacists. His father served as pharmacist to Margaret of Austria and later to Emperor Charles V. His great-grandfather, Johannes Wesalia, was the head of the medical school at the University of Louvain, where Vesalius started his medical studies in 1530. He matriculated as Andres van Wesel de Bruxella.

In 1533 Vesalius transferred to the medical school of the University of Paris. One of his two teachers of anatomy there was Johann Guenther von Andernach, a personable man but a poor anatomist. The other was Jacobus Sylvius, who departed from tradition by giving some role to dissecting in anatomical instructions. Both teachers gave in their own ways a telling testimony of their student's anatomical expertise. Guenther, in a book published in 1536, recorded in glowing terms Vesalius's discovery of the

spermatic vessels. Sylvius, however, decried violently Vesalius's daring claim that Galen, the great authority in physiology since classical times, wrote on the inner organs of the body without ever seeing them.

Because of the outbreak of war between France and Charles V, Vesalius, a citizen of the Low Countries, which were a part of the Holy Roman Empire, had to leave Paris in 1536. He returned to Louvain, where, at the recommendation of Guenther, Vesalius, still a student, was permitted to conduct public dissections. He also published a *Paraphrase of the Ninth Book of Rhazes* (Rhazes, also known as al-Rasi, was a Moslem physician of the early 10th century), in which he made a considerable effort to substitute Latin terms for the still heavily Arabic medical terminology.

But Vesalius soon became embroiled in disputes with faculty members, evidencing both his genius and his quarrelsome character. He was practically compelled to go the next year to the University of Padua. There Vesalius passed his doctoral examination with such honors in December 1537 that he was immediately appointed professor of surgery and anatomy. In 1538 he published six sheets of his anatomical drawings under the title *Tabulae anatomicae sex*. The publication was a signal success. Because of the great demand the sheets soon were reprinted, without Vesalius's authorization, in Cologne, Paris, Strasbourg, and elsewhere. In 1539 there followed his essay on bloodletting in which he first described the veins that draw blood from the side of the torso. This opened the way to the study of the venous values and led ultimately to the discovery of the circulation of blood by William Harvey.

Major Work

Vesalius's commitment to actual observing was much in evidence in his edition of some of Galen's works in 1540 but especially in his epoch-making *De humani corporis fabrica libri septem* (Seven Books on the Construction of the Human Body), published in 1543 in Basel. Book 1 on the bones was generally correct but represented no major advance. Book 2 on the muscles was a masterpiece. Book 3 on blood vessels was exactly the opposite. Somewhat better was book 4 on the nerves, a great advance on everything written on the topic before, but it was largely outmoded a century later. Excellent was his treatment in book 5 of the abdominal organs. Book 6 dealt with the chest and neck, while book 7 was devoted to the brain. Some of the woodcut illustrations of the *Fabrica* are among the best of 16th-century drawings and probably were executed by Jan Stephan van Calcar. Vesalius's own drawings were of moderate value. The revolutionary aspect of the work was the dominating role of observation as the very foundation of progress in anatomy. The importance of the large folio was immediately recognized by the fact that almost simultaneously with the original an epitome of it was published.

Vesalius was, like some other geniuses of his age, such as Copernicus and Thomas More, a daring innovator and a strong traditionalist at the same time. Thus Vesalius, the meticulous observer, did not part with Galen as far as theory was concerned. He was also a child of his age in carefully paving his way into the imperial court. No sooner was his *Fabrica* published than he sought service on the medical staff of Charles V and was immediately accepted.

In 1544 Vesalius married Anne von Hamme and also increased his holdings by a substantial inheritance from his father. In 1546 came his *Letter on the Chinese Root,* on a worthless but very popular medicine. The letter's true significance derived from the fact that in it Vesalius replied to the detractors of his *Fabrica* and corrected some of its erroneous statements. From 1553 on Vesalius had private practice as a physician in Brussels, and in 1556 his official ties with the court of Charles V came to an end.

The second edition of the *Fabrica,* in 1555, contained many improvements on the first, but in retrospect it was also a disappointment. One wonders about the new course medicine might have taken, had Vesalius dedicated himself completely to the cause of anatomical research. Some time after the accession of Philip II to the imperial throne, Vesalius became again one of the imperial physicians. Vesalius's absence from medical schools showed itself in his *Examination of Gabriele Fallopio's Anatomic Observations* (1561), in which he had to avoid passing judgment on a number of points in Fallopio's book because he had no way of verifying them.

It is a moot question whether Vesalius used a pilgrimage to the Holy Land in 1564 as a pretext to leave Spain and the imperial court. Some claimed that he went to the Holy Land to study medicinal plants on the plains of Jericho, a topic on which he is known to have discoursed on his way there. Vesalius might have very well made the pilgrimage out of devotion, as did many millions before and after him. Upon his return from Jerusalem he was to take the chair of

the suddenly deceased Fallopio in Padua, but he died on the island of Zenta off the Greek coast.

Further Reading

The standard scholarly presentation of Vesalius's life and work is Charles Donald O'Malley, *Andreas Vesalius of Brussels* (1964). O'Malley is also the coauthor with J. B. deC. M. Saunders of *The Illustrations from the Works of Andreas Vesalius of Brussels* (1950). Jerome Tarshis, *Father of Modern Anatomy: Andreas Vesalius* (1969), is written in the popular vein and with a somewhat tendentious pen. The bibliography of the various editions of Vesalius's works, together with a list of Vesaliana and with many facsimiles of the title pages, is given in Harvey Cushing, *A Bio-bibliography of Andreas Vesalius* (1962). □

Denmark Vesey

Denmark Vesey (1767-1822), an African-American who fought to liberate his people from slavery, planned an abortive slave insurrection.

Denmark Vesey, whose original name was Telemanque, was born in West Africa. As a youth, he was captured, sold as a slave, and brought to America. In 1781 he came to the attention of a slaver, Capt. Vesey, who was ''struck with the beauty, alertness, and intelligence'' of the boy. Vesey, a resident of Charleston, S.C., acquired the boy. The captain had ''no occasion to repent'' his purchase of Denmark, who ''proved for 20 years a most faithful slave.''

In 1800 Vesey won a $1,500 lottery prize, with which he purchased his freedom and opened a carpentry shop. Soon this highly skilled artisan became ''distinguished for [his] great strength and activity. Among his color he was always looked up to with awe and respect'' by both black and white Americans. He acquired property and became prosperous.

Nevertheless, Vesey was not content with his relatively successful life. He hated slavery and slaveholders. This brilliant man versed himself in all the available antislavery arguments and spoke out against the abuse and exploitation of his own people. Believing in equality for everyone and vowing never to rest until his people were free, he became the political provocateur, agitating and moving his brethren to resist their enslavement.

Selecting a cadre of exceptional lieutenants, Vesey began organizing the black community in and around Charleston to revolt. He developed a very sophisticated scheme to carry out his plan. The conspiracy included over 9,000 slaves and ''free'' blacks in Charleston and on the neighboring plantations.

The revolt, which was scheduled to occur on July 14, 1822, was betrayed before it could be put into effect. As rumors of the plot spread, Charleston was thrown into a panic. Leaders of the plot were rounded up. Vesey and 46 other were condemned, and even four whites were implicated in the revolt. On June 23 Vesey was hanged on the gallows for plotting to overthrow slavery.

After careful examination of the historical record, the judgment of Sterling Stuckey remains valid: ''Vesey's example must be regarded as one of the most courageous ever to threaten the racist foundations of America. . . . He stands today, as he stood yesterday . . . as an awesome projection of the possibilities for militant action on the part of a people who have for centuries been made to bow down in fear.''

Further Reading

The best account of Vesey's rebellion is Robert S. Starobin, ed., *Denmark Vesey: The Slave Conspiracy of 1822* (1970). Of considerable importance is John Lofton, *Insurrection in South Carolina: The Turbulent World of Denmark Vesey* (1964). Herbert Aptheker, *American Negro Slave Revolts* (1943), provides a useful account of Vesey's revolt. William W. Freehling, *Prelude to Civil War: The Nullification Controversy in South Carolina* (1966), should be consulted for a broad understanding of the influence of the event. □

Vespasian

The Roman emperor Vespasian (9-79) was the founder of the Flavian dynasty, which marked the shift from a narrow Roman to a broader Italian—and ultimately empirewide—participation in the leadership of the Roman Empire.

Vespasian, whose full Latin name was Titus Flavius Vespasianus, was born near the little town of Reate in the Sabine backcountry of central Italy. He and his brother were the first members of the family to reach senatorial rank. After a distinguished but by no means spectacular career, including military service on the Rhine and in Britain, Vespasian was chosen by Nero to stamp out a revolt in Judea, as much because of his lack of political significance (due to his family background) as because of his military talents. Again, in Judea he exhibited firm competence rather than dashing brilliance.

With the death of Nero (68) the imperial Julio-Claudian dynasty became extinct, and there began a dizzying succession of momentary emperors as the various provincial armies pushed forward their own commanders—Galba, Otho, Vitellius. Low birth seemed less a bar to empire, and on July 1, 69, troops acclaimed Vespasian the last and permanent emperor of that ''Year of the Four Emperors.''

Consolidation of Power

Vespasian was faced with immense tasks: to restore order to the machinery of government, stability to the finances, discipline to the armies, and security to the frontiers.

The military problem came first; the Eastern armies had supported Vespasian, and the Western, having fought each other to exhaustion, accepted him, but much remained to

be done. A revolt in Gaul amounting to a nationalist secession from the empire showed the dangers inherent in the use of provincial soldiery. Vespasian therefore adopted a policy of not allowing auxiliaries (noncitizen troops) to serve in their native regions or be led by native commanders. He brought the citizen legions up to full strength and carefully cultivated their goodwill—Nero's fatal blunder had been to ignore the troops. Until now, only a Julio-Claudian had been able to command the allegiance of armies other than the one under his direct control; one of Vespasian's accomplishments was to get all the armies to accept whoever was the reigning emperor. The troops stayed out of emperor making for over a century.

Vespasian made no effort to blur the fact that he had won the empire through arms rather than having received it from the hands of the Senate. He treated the Senate with respect but did not try to revive Augustus's old idea of a partnership of emperor and Senate (with Vespasian's lack of background, any attempt at equality with the great nobles would ultimately point up his ''inferiority'').

Vespasian repeatedly held the censorship, which not only allowed him to survey the empire's resources for financial purposes but also gave him control over the Senate's membership. He kept a tight reign on appointments, even pushing his own men into provinces officially controlled by the Senate. Since his choices were usually good, the senators could hardly object openly, but it must be admitted that they respected rather than admired him. Indeed, he was a successful but never a truly popular emperor with any class.

Finance Reforms

The state finances were in an appalling condition when Vespasian took over. He promptly instituted a nearly peasant-style economy in government (he became the proverbial stingy emperor), reimposed the taxes recent emperors had canceled, raised provincial tribute where his surveys showed it possible, and even invented wholly new taxes. (His tax on public urinals gave rise to his famous witticism; when his son Titus objected to money from such a source, he held a coin under Titus's nose, saying, ''Money does not smell.'')

Yet Vespasian could spend freely, too; money went for roads and useful public works in every province. His most celebrated building, the Colosseum, converted the site of Nero's private palace into a stadium for 80,000 people. Nor would a merely miserly emperor have shown such interest in education. He endowed schools and libraries and appointed the famous Quintilian as the first state-paid public professor.

Augustus had sought secure frontiers at danger points but had paid little attention to safe areas, with the result that many frontiers were still vague. Vespasian wanted frontiers for administration as well as for security and so began a process of rectification, seeking frontiers that were secure, short, and with good communications. His best-known move was into southwestern Germany to shorten the Rhine-Danube frontier, but he made similar moves elsewhere. He also established great, permanent military posts for administration as well as defense.

Vespasian secured the succession by making his son Titus virtually coemperor and died peacefully in 79, an admirable if not a lovable emperor. Titus promptly had him deified.

Further Reading

The best source on Vespasian is Tacitus's *Histories,* but it breaks off after the first year. Suetonius's biography in *Lives of the Twelve Caesars* is the most complete account but is more interested in the man than in the emperor. For Vespasian and the Jews see Josephus's *The Jewish War* and *Antiquities of the Jews.* Among modern works the best is Bernard W. Henderson, *Five Roman Emperors* (1927). □

Amerigo Vespucci

A Florentine navigator and pilot major of Castile, Amerigo Vespucci (1454-1512), for whom America is named, is no longer accused of having conspired to supplant Columbus; but interpretation of documents concerning his career remains controversial.

The father of Amerigo Vespucci was Nastagio Vespucci, and his uncle was the learned Dominican Giorgio Antonio Vespucci, who had charge of Amerigo's education. The entire family was cultured and friendly with the Medici rulers of Florence. Domenico

Ghirlandaio painted Amerigo in a family portrait when the youth was about 19. However, the explorer had reached his 40s at the time he began voyaging to America, so Ghirlandaio furnishes only an approximate idea of Vespucci's mature appearance.

It is known that Vespucci visited France, in his uncle's company, when about 24, and that his father intended him for a business career. He did engage in commerce, first in Florence and then in Seville in a Medici branch bank. Later, in Seville, he entered a mercantile partnership with a fellow Florentine, Gianetto Berardi, and this lasted until Berardi's death at the end of 1495.

Meanwhile, Columbus had made his first two voyages to the West Indies, and he returned from the second in June 1496. At this time, he and Vespucci unquestionably met and conversed, and Amerigo appears to have been skeptical of the Admiral's belief that he had already reached the outskirts of Asia. Moreover, Vespucci's curiosity about the new lands had been aroused, together with a determination, though no longer young, to see them himself.

''First Voyage''

If the letter he reputedly wrote to Pero Soderini, Gonfalonier (Standard-bearer) of Florence, may be taken at face value, Vespucci embarked from Cadiz in a Spanish fleet May 10, 1497. Serious doubts have been raised about the letter's authenticity, because it does not fit chronologically with authenticated events, and because the voyage, if made, presents serious geographical problems and passes unnoticed by the cartographers and historians of the time. Alberto Magnaghi (1875-1945) believed the letter fabricated, or mostly so, by Vespucci admirers in Florence, who had no idea of the problems they were raising.

If the letter is taken literally, the ships passed through the West Indies, sighting no islands, and in 37 days reached the mainland at some Central American point. This would antedate the Columbus discovery of the mainland of Venezuela by a year. Following the coast, the ships reached ''Lariab,'' tentatively taken for Tamaulipas. They then continued along the Gulf of Mexico, rounded the tip of Florida, and went northward to Cape Hatteras or Chesapeake Bay. On the return to Spain, they discovered the inhabited island of ''lti,'' identified by some as Bermuda, though by 1522 the Bermudas were unpopulated. The expedition reached Cadiz in October 1498. This voyage should have revealed the insularity of Cuba, yet it failed to establish the fact in contemporary minds, and it remained for Sebastián Ocampo to do so in 1509.

Vespucci, in all probability, voyaged to America at the time ascribed, but he did not have command and as yet had had no practical experience of piloting. Amerigo, or whoever wrote the Soderini letter, deals in leagues covered, seldom in latitudes. These are badly off and at one point would have had the ships in the region of British Columbia. Inexperience could explain many of the errors, but the strong likelihood remains that the letter has been doctored.

In 1499 Vespucci sailed again, and this time there is documentary support of the expedition besides his own letters. His education had included mathematics, and he had surely learned a great deal from his first crossing. Alonso de Ojeda commanded the 1499 expedition at the start, and in his later report he named ''Morigo Vespuche'' as one of the pilots. From Cadiz, they first dropped to the Cape Verde Islands and then divided forces in the Atlantic. Ojeda went to the Guianas and then to Hispaniola without further discoveries.

Vespucci explored to Cape Santo Agostinho, at the shoulder of Brazil, after which he coasted westward past the Maracaibo Gulf until he too turned to Hispaniola. This may have been the first expedition to touch Brazil as well as the first to cross the Equator in New World waters. Vespucci probably discovered the Amazon mouth; he certainly did so if he remained close to land while sailing west.

A New World

Two years later, Amerigo went on by far his most important voyage, this time for Portugal, at the invitation of King Manuel I. In 1500 that King's commander, Pedro Álvares Cabral, on his way to the Cape of Good Hope and India, had discovered Brazil at latitude 16°52'S. Portugal claimed this land by the Treaty of Tordesillas, and the King wished to know whether it was merely an island or part of the continent Spanish explorers had encountered farther north. Vespucci, having already been to the Brazilian shoulder, seemed the person best qualified to go as an observer with the new expedition Manuel was sending. Vespucci did not command at the start—the Portuguese captain was

probably Gonçalo Coelho—but ultimately took charge at the request of the Portuguese officers.

This voyage traced the South American coast from a point above Cape São Roque to approximately 47°S in Patagonia. Among the important discoveries were Guanabara Bay (Rio de Janeiro) and the Rio de la Plata, which soon began to appear on maps as Rio Jordán. Vespucci, whatever his earlier beliefs had been, now realized that this could be no part of Asia, as flora, fauna, and human inhabitants in no way corresponded to what ancient writers, and such later ones as Marco Polo, had described. The expedition returned by way of Sierra Leone and the Azores, and Vespucci, in a letter to Florence, called South America *Mundus Novus* (New World).

In 1503 Amerigo sailed in Portuguese service again to Brazil, but this expedition failed to make new discoveries. The fleet broke up, the Portuguese commander's ship disappeared, and Vespucci could proceed only a little past Bahia before returning to Lisbon in 1504. He did not sail again, and as there seemed no more work for him in Portugal he returned to Seville, where he settled permanently and where he had earlier married Maria de Cerezo. He was middle-aged, and the fact that there were no children might indicate that Maria was also past her youth.

Columbus never thought Vespucci had tried to steal his laurels, and in 1505 he wrote his son, Diego, saying of Amerigo, ''It has always been his wish to please me; he is a man of good will; fortune has been unkind to him as to others; his labors have not brought him the rewards he in justice should have.''

In 1507 a group of scholars at St-Dié in Lorraine brought out a book of geography entitled *Cosmographiae introductio*. One of the authors, Martin Waldseemüller, suggested the name America, especially for the Brazilian part of the New World, in honor of ''the illustrious man who discovered it.'' To a conventional Ptolemy map of the Old World, there was now added as much of the new hemisphere as was then known, with the name America upon it. Some objected to this, and both Spain and Portugal proved slow and unwilling to adopt the name, but it prevailed, in part no doubt because of its pleasant sound. Vespucci was no party to this undoubted injustice to Columbus and possibly never heard of it.

In 1503 the Castilian crown created the Casa de Contratación at Seville to govern trade with the New World, and in 1508 King Ferdinand, regent for his mentally unstable daughter, Joanna, established the office of pilot major as a part of the Casa. Amerigo was the first holder of the office, and it became his duty to train pilots, examine them for proficiency in their craft, and collect data regarding New World navigation. This he incorporated in the great *Padrôn Real,* the master map kept in his Seville office. He remained pilot major until his death on Feb. 22, 1512, a month short of his fifty-eighth birthday.

Further Reading

Biographers differ sharply in their judgments of Vespucci. Frederick Julius Pohl, *Amerigo Vespucci, Pilot Major* (1944), rejects the first voyage entirely and considers the Soderini letter spurious, while Germán Arciniegas, *Amerigo and the New World: The Life and Times of Amerigo Vespucci* (trans. 1955), maintains that both voyage and letter are authentic. The controversy over the rival merits of Columbus and Vespucci is examined in De Lamer Jenson, ed., *The Expansion of Europe: Motives, Methods, and Meanings* (1967). A general survey of the Atlantic voyage is Gerald Roe Crone, *The Discovery of America* (1969). □

St. Jean Baptiste Vianney

The French priest St. Jean Baptiste Vianney (1786-1859) served as the curé of Ars and worked tirelessly for his people. He was known for his personal holiness and his ability to help the troubled.

Jean Baptiste Vianney was born on May 8, 1786, into a peasant family in the village of Dardilly near Lyons in southeastern France. He was a quiet, patient, and deeply religious young man who wanted to become a priest but found it nearly impossible to learn Latin. His life was interrupted when he was drafted into the French army. On his way to join his assigned unit he stopped in a church to pray. The regiment left for Spain without him, and Jean Baptiste had to hide for two years until he was no longer wanted for the army. In 1811 he entered a seminary. Three years later he was dismissed because he was unable to grasp the theological subtleties he was supposed to study. But the bishop of Grenoble was sufficiently impressed by Vianney's firm character and level-headed judgment to ordain him a priest in 1815. After a three-year testing period, Vianney was assigned to the village of Ars as pastor.

The new curé brought a mixture of kind understanding and personal strength to the people of Ars. In the beginning his sermons were directed against drinking, swearing, and dancing. He tried to show his parishioners the value of resting from work on Sunday and of going to church regularly. His rigorous fasts and his prayers that lasted well into the night proved to the people that he was more strict with himself than with them. Gradually the spirit of Ars changed. It became a model of Christian behavior. More and more frequently visitors from other towns asked the curé of Ars to hear their confessions. His spiritual vision had grown to the point where his insights into their problems were very helpful. By 1845 Vianney was patiently spending more than 12 hours a day in the little confessional box of the parish church, while people who had come to Ars from all over France waited in long lines to ask his advice.

Vianney's success as a confessor was accompanied by increased personal difficulties. During the few hours of rest he allowed himself at night, he was disturbed by strange noises, sometimes by such discomfort that he felt he was being physically beaten. Once his bed caught fire. He understood these troubles to be persecution by the devil and reacted by intensifying his own prayers and penances. He was 73 when he died on Aug. 4, 1859. The curé of Ars was

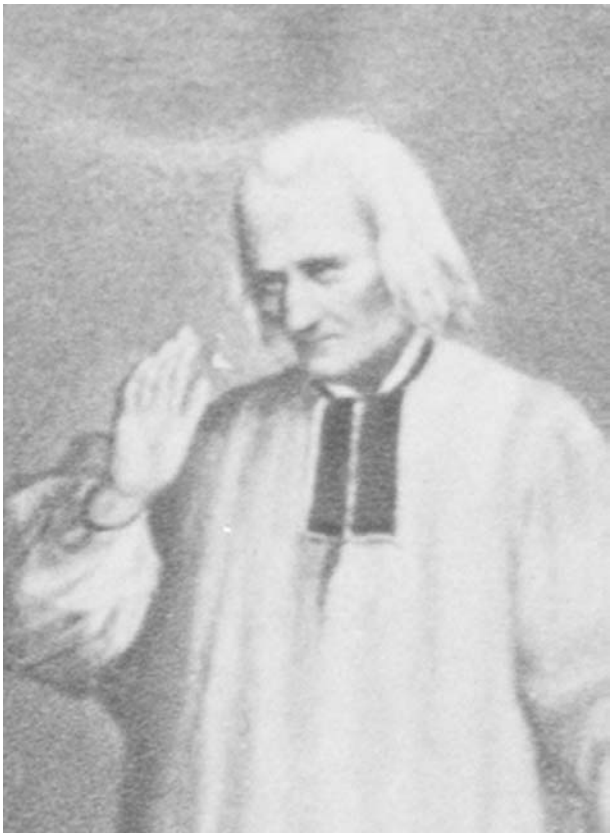

canonized a saint in the Roman Catholic Church in 1925 and declared heavenly patron for all parish priests in 1929.

Further Reading

There are many helpful biographies of Vianney in English. Margaret Trouncer, *Saint Jean-Marie Vianney, Curé of Ars* (1959) is a readable story of his life. René Fourrey and René Perrin, *The Curé d'Ars: A Pictorial Biography* (1959), contains some excellent photographs of the curé's surroundings in Ars. Francis Trochu, *The Curéd' Ars: Saint Jean-Marie Baptiste Vianney According to the Acts of the Process of Canonization* (1949), presents the story of his life as seen by his contemporaries.

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Gil Vicente

The Portuguese dramatist and poet Gil Vicente (ca. 1465-ca. 1536), who wrote in both Portuguese and Spanish, ranks as one of the outstanding figures of the Iberian Renaissance.

Almost nothing is known about the first half of the life of Gil Vicente until his first public appearance as a dramatist in 1502. It is certain he was of humble birth, but his birthplace has been disputed as Lisbon, Barcelos, or Guimarães, with the last the most likely. He was probably apprenticed to Martim Vicente, a close relative and goldsmith, and it was as a goldsmith that Gil attracted the attention of Queen Leonor, who in 1495 was widowed by King John II. Her brother then became King Manuel I. At her request Vicente contributed some verses to one of the famous *seroes do paço;* they were later collected by Garcia de Resende in his *Cancioneiro geral*.

The birth of the heir to the throne, the future John III, gave Vicente occasion for his debut as a dramatist. On the evening of June 7, 1502, the day after the prince's birth, Vicente, dressed as a herdsman, recited a rustic monologue (*Monologo da visitação*) in the Queen's chambers. Its 114 lines are in Spanish, partly in deference to Queen Maria's birthplace (she was a daughter of the Catholic Kings) and partly because Spanish was the fashionable language of the Portuguese upper classes. Bilingualism profoundly affected the literary works of Vicente and many other Portuguese writers of that age. Queen Leonor was so pleased with the monologue, a novelty in Portugal, that she asked him to repeat it for Christmas. Vicente did not think the subject matter appropriate, and instead he wrote the *Auto pastoril castelhano*. It was longer and more artful than the previous piece, introducing six characters, but it too was in Spanish. Queen Leonor was again pleased and asked him to compose another work for Twelfth Night. Vicente obliged with the *Auto dos Reis Magos,* in Spanish, featuring some characters that did not belong to the rustic pastoral world.

Court Poet and Dramatist

Vicente's career as the unofficial court poet was launched, and for the next 34 years he entertained the courts of Manuel I and of John III with his lyrics, music, and dramas. Vicente followed the court when it moved to Coimbra and Evora, and he poetized on the occasion of national events, courtly events, and solemn religious festivities. At first he continued to write religious plays, such as *Auto da sibila Cassandra* (1503) and *Auto dos quatro tempos* (1504), but soon he tried his hand at secular drama. In 1505 he produced his comedy *Quem tem farelos?*, a lively farce in which various types of Portuguese society were portrayed and criticized. Its clever dialogue was written in Spanish and Portuguese. Vicente could not ignore the imperial enterprises of his country. His first effort in this direction was in the comic vein, *Auto da India* (1509), but soon the Protuguese expansion in the Orient inspired him to write the fervently patriotic works *Exhortação da guerra* (1513) and *Auto da fama* (ca. 1515).

Later Life and Works

Vicente's career as a goldsmith followed the ascending curve of his dramatic career. In 1506 he finished a beautiful Gothic monstrance (Lisbon Museum). In 1509 he was appointed overseer of the works in gold and silver in Thomar, and after other appointments he was named on

Feb. 4, 1513, master of the Lisbon mint. It was probably at this time that he lost his first wife, Branca Bezerra. Her husband loved her dearly to judge by her epitaph and the charming *Comedia do viuvo* (1514). She left Vicente two sons. His second wife, Melicia Rodrigues, bore him three children, one of whom, Luis Vicente, published his father's works (*Compilaçam,* 1562).

After the deaths of King Manuel (1521) and Queen Leonor (1525), Vicente complained of hardships and poverty. However, his dramatic production continued uninterruptedly during the reign of John III. During this time he composed several of his masterpieces, including *Farsa de Ines Pereira* (1523), *Tragicomedia de Dom Daurdos* (ca. 1524), and *Tragicomedia de Amadis de Gaula* (1533). Vicente also received several pensions from the new king. The last play he wrote was *Floresta de enganos* (1536), with Spanish-Portuguese dialogue. Vicente probably died in 1536. Because 1536 was the year in which the Inquisition was established in Portugal, it was believed at one time that his death was related to that fact for he had vigorously defended the converted Jews.

Critical Groupings and Comments

When Vicente's son Luis published his father's works in 1562, he divided them into five groupings: religious plays (*cousas de devaçam*), comedies, tragicomedies, farces, and minor nondramatic works. He collected 44 dramatic pieces, ranging in structure from the utter simplicity of the *Monologo da visitação* to the splendid pageantry of the trilogy of the *Barcas* (*Auto da Barca do Inferno,* 1517; *Auto da Barca do Purgatorio,* 1518; and *Auto da Barca da Gloria*). Luis Vicente's classification, however, is not very satisfactory because he forced some plays into categories that do not fit them. Such is the case, for example, with *Auto da Mofina Mendes* (1534), classified under the religious plays; however, it is only in part a religious allegory, the rest being a charming dramatization of *Pierrette et son pot au lait.*

From the point of view of language, Vicente's plays can be classified into three groups: those written only in Portuguese, which number 14; those written only in Spanish, numbering 11; and bilingual plays, which add up to 19. Vicente's Spanish is an imitation of the conventional rustic jargon (*sayagués*) created by Juan del Encina.

Part of Vicente's greatness lies in the fact that his originality was undiminished by his imitations. He absorbed all of the main Peninsular literary traditions, infused them with lyricism, and began to dramatize at that point. His plays abound in frequent imitations and echoes of the courtly lyric, typical of the 15th-century *cancioneros;* in beautiful examples of songs written along the lines of the traditional lyric, such as *villancicos* and *cantares;* and in traditional epico-lyric ballads (*romances*) put to dramatic use, as in the *Tragicomedia de Dom Duardos,* which contains the ballad *Enel mes era de abril.* His catholic poetic attitude greatly helped him to fuse the old and the new, the Middle Ages and the Renaissance, the native and the alien, and to cast them all in a new mold that stamped itself firmly on budding Peninsular drama, thus making of him a major influence on the early secular theater. Although Vicente accepted in his early theatrical efforts the liturgical-allegorical drama prevalent in the Middle Ages, he vastly superseded that form in his trilogy of *Barcas,* with their sustained inspiration, great pageantry, and immense dramatic vistas. Then he went on to dramatize for the first time in Peninsular literature chivalric themes, such as in *Tragicomedia de Dom Duardos* and *Tragicomedia de Amadis de Gaula.* Most specially, and very significantly for the history of Peninsular drama, he recreated onstage the rich variety of Portuguese society at its moment of imperial grandeur. Many literary types of later Peninsular drama appeared for the first time in Vicente's plays.

Further Reading

The sound scholarship of Aubrey F. G. Bell's monograph, *Gil Vicente* (1921), has survived the test of time in many of its aspects. A more recent biographical study is Jack Horace Parker, *Gil Vicente* (1967). Valuable background information is in the early chapters of N. D. Shergold, *A History of the Spanish Stage: From Medieval Times until the End of the Seventeenth Century* (1967). □

Giambattista Vico

The Italian philosopher and jurist Giambattista Vico (1668-1744) is considered the founder of the philosophy of history. His main work, "The New Science," is an examination of social and political institutions in terms of their connection with phases of human development.

Apart from being known by a few German thinkers, such as Johann Georg Hamann and Johann Gottfried von Herder, the work of Giambattista Vico was ignored until modern times. Yet the belated recognition of his genius and contribution is such that some scholars suggest that his mode of historical thinking is capable of modifying the intellectual relations between the pure and social sciences.

Vico was born in Naples on June 23, 1668 the only child of Antonio and Candida Vico. Except for one sustained period he lived his entire life in the city of his birth. During this period of political turmoil Naples was ruled by a succession of foreign powers (Spain, Austria, and France) and domestically controlled by the powerful Jesuit order. Intellectually, the city became the center of Italian Cartesianism. Vico, who was in opposition to all of these forces, was unable to advance his career. His lack of recognition and success in his professional work, as well as personal misfortunes, made him a bitter man who was periodically subject to melancholia.

In childhood Vico nearly died as the result of a fractured skull, which prevented him from attending school. Because his father was a bookseller, the child read quite extensively but at random. Although he attended a Jesuit university for a brief time, he went only to those classes that

interested him. He spent a great deal of time studying logic and scholastic metaphysics until he found himself attracted to the study of law. Despite his lack of formal legal training, he successfully defended his father in a lawsuit when he was only 16 years old. But he developed a distaste for law as a profession and never practiced again.

From 1685 to 1695 Vico tutored relatives of the bishop of Ischia and lived in Vatolla. These were the happiest years of his life, and he used his free time to pursue his intellectual interests. He read widely in the fields of philosophy, history, ethics, jurisprudence, and poetry. His knowledge of science remained cursory, and he had a positive dislike for mathematics.

Vico returned to Naples in 1697 and became professor of rhetoric at the University of Naples. Part of his duties consisted of offering a lecture at the opening of each academic year from 1699 to 1708. These essays show the development of his thought, and *On the Study Methods of Our Time* ranks as a classic defense of liberal education. Between 1720 and 1722 he published a three-volume study, *Universal Law*. In 1725 he wrote his *Autobiography;* the same year he published the first edition of *The New Science,* which he modified and expanded in editions of 1730 and 1744. Despite these activities, Vico was not appointed to the chair of civil law and, because of his large family, he was forced to supplement his income by writing commissioned poems and prose encomiums. He died on Jan. 22/23, 1744, in Naples after a long and painful illness.

His Thought

René Descartes, credited with being the originator of modern classical philosophy, attempted to reform scientific thinking by a strict adherence to mathematical reasoning. Vico, who came to the study of philosophy from law, questioned the criterion of rationalist truth on the basis that real knowledge is by way of causes. He believed that ultimately we can know fully only that which we have caused. The true, or *verum,* is identical with the created *factum*. Despite its obscurities, Vico's intuition about history remains quite suggestive. Only God knows the natural cosmos perfectly, and the rationalist model of perfect demonstrable knowledge is attainable only in the realm of mathematical abstractions. But we can know history because it has been created by man, and its originative principles can be discovered by a reconstructive interpretation of our own mind.

Accordingly Vico's *New Science* anticipates the later thought of G. W. F. Hegel, Auguste Comte, and Arnold Toynbee: ''Our philosophical and philological investigations revealed an ideal eternal history which has been traversed in time according to the division of the three ages . . .'' Vico was indebted to Egyptian mythology for his basic metaphor of poetic, heroic, and natural natures. But the scope of his immense and diffuse learning enabled him to systematically associate these three types as reflected in customs, laws, language, institutions, and political authority; or, in brief, in the manifestations of nations as well as individual characters.

For example, primitive cultures are notoriously mythological in their thinking. To Vico this fact was a clear reflection of their ignorance of natural causes and the compensating strength of their imaginations. He believed the study of common language in its progression from oracular to expressive to vernacular provides a ''mental dictionary'' of character, nation, and time. Similarly, he believed a close study of laws and the facts of commerce yields more insight about a civilization than a study of its science or philosophy.

Vico's comparative method issued in a concept of political organization. In aristocracies the nobles ''by reason of their native lawless liberty'' will not tolerate checks upon their power. When plebeians increase in number and military training, they force the aristocracy to submit to law, as in democracies. Finally, in order to preserve their privileges, the lords accept a single ruler, and monarchies are established.

Further Reading

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Victor Amadeus II

Victor Amadeus II (1666-1732) was Duke of Savoy, king of Sicily, and king of Sardinia. An enlightened despot, he brought good government, justice, and prosperity to his domain and won for his people freedom from foreign domination.

Victor Amadeus was born on May 14, 1666. He was the son of Charles Emmanuel II, whom he succeeded as Duke of Savoy in 1675 upon the latter's death. Victor Amadeus's mother ruled as regent until 1683, when he declared the regency ended and personally assumed the reins of government. That same year Victor Amadeus married Anna Maria of Orléans, the niece of Louis XIV.

Louis XIV wished to draw Savoy into the French orbit for two reasons. Savoy would be a threat to France if it was occupied by any enemy of France's, and Louis wished to occupy Savoy himself as a first step toward conquering all of Italy. In 1685 Louis forced Victor Amadeus into war. That year, following Louis's revocation of the Edict of Nantes, thousands of French Protestants fled into the Waldensian Valley, an alpine border area between France and Savoy. Louis XIV instructed Victor Amadeus to invade the Savoyard portion of the Waldensian Valley and to root out the Protestants. Victor Amadeus refused until Louis threatened to invade Savoy.

The attack took place in 1686. A stiff Waldensian defense eventually broke down before the forces of Savoy and France, and the military operation developed into a slaughter of Protestants. More than 12,000 Protestant survivors were imprisoned in various fortresses in Savoy. However, the Waldensian affair had sickened Victor Amadeus. He resolved to defy Louis XIV and to free his duchy of French domination.

Victor Amadeus freed the Waldensian prisoners and financed their journey to Switzerland. In 1690 he opened negotiations for membership in the League of Augsburg, a group composed of the enemies of France. To discourage Savoy from joining the league, Louis XIV dispatched an army that occupied strategic fortresses in Savoy. Undaunted, Victor Amadeus joined the league and declared war on France.

The war lasted six years, but Louis XIV could not conquer the duchy. To entice Victor Amadeus away from the League of Augsburg, Louis XIV offered him generous peace terms. In 1696 both countries signed the Peace of Turin. France returned the captured fortress-cities of Pinerolo and Villafranca and the state of Nice to Savoy. Victor Amadeus then assumed command of a French army to help drive his former allies out of Savoy. The war-weary members of the league signed the Treaty of Ryswick in 1696 and ended hostilities with France.

Peace reigned in Europe until 1701, when the War of the Spanish Succession broke out. Savoy entered the war at first as an ally of France and Spain. But in 1703 Victor

Amadeus refused to renew his alliance with Louis XIV. In 1706 a combined Savoyard-Austrian army defeated the attacking French at Turin. Through this victory, Victor Amadeus ended the French domination of Savoy.

In 1713 the Treaty of Utrecht ended the War of the Spanish Succession. As remuneration for his efforts in the war, Victor Amadeus received the kingdom of Sicily and was crowned in September. In 1720 Victor Amadeus ceded his claims to Sicily to Emperor Charles VI in exchange for the island of Sardinia. That year Victor Amadeus was crowned king of Sardinia.

Victor Amadeus brought equitable justice to both Savoy and Sardinia. In 1723 he promulgated the first legal code in Savoy since the Middle Ages. He also brought economic prosperity to Savoy by expanding and investing in the tobacco and wool industries. He standardized weights, measures, and monetary units. The King established a state-supported insane asylum, a secondary school system, and the University of Turin.

In 1730 Victor Amadeus abdicated in favor of his son, Charles Emmanuel III. Victor Amadeus died on Oct. 31, 1732.

Further Reading

A scholarly and enjoyable account of the reign of Victor Amadeus II is by the Marchesa Vitelleschi, *The Romance of Savoy* (2 vols., 1905).

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Victor Emmanuel II

Victor Emmanuel II (1820-1878) was king of Sardinia from 1849 to 1861 and then the first king of Italy until 1878. He worked to free Italy from foreign control and became a central figure of the movement for Italian unification.

The son of Charles Albert, Prince of Savoy-Carignano, Victor Emmanuel was born at Turin on March 14, 1820. His education was not thorough or varied, its content being restricted largely to military and religious training. In his youth he took little interest in affairs of state, preferring to spend his time in the study of military strategy and tactics. In 1842 he married Adelaide, the daughter of Archduke Rainer of Austria.

Throne of Sardinia

During the War of 1848 with Austria, Victor Emmanuel fought courageously at the head of a division. Notwithstanding bravery and zeal, the Piedmontese forces suffered defeat at the battle of Novara, and in March 1849 Charles Albert abdicated as king of Sardinia in favor of his son rather than face the humiliation of the peace terms. The new king was immediately confronted with a most difficult and important decision. The Austrians offered to refrain from occupying Piedmont and to give Victor Emmanuel more territory if he would renounce the constitution granted the Piedmontese a year earlier by his father. To his great credit, Victor Emmanuel rejected this offer, suffering as a result the loss of substantial territory and a considerable reduction in the size of his army. His stubborn insistence that amnesty be granted to all Lombards who had engaged in the revolt against their Austrian rulers was rewarded, and his refusal to yield on this point—along with the sacrifices made in order to retain the constitution—caused him to become a hero in the eyes of all Italians.

The peace treaty with the Austrians was ratified in January 1850. In the same year Victor Emmanuel appointed Camillo di Cavour to the office of minister of agriculture. Acquiring the services of this political genius was one of the most important acts of the King's career. Two years later Cavour was named prime minister.

During the 1850s these two able men worked on internal reforms, modernizing especially the financial structure of the kingdom and circumscribing ecclesiastical privileges in favor of civil power. When the Crimean War began, Victor Emmanuel and Cavour thought it prudent to join forces with France and England against Russia in order to gain the attention of the Great Powers. In 1855, during the hostilities, the King visited London and Paris, where he won much favor if not concrete goals.

Conquest of Italy

With a goal of ousting the Austrians from northern Italy, Victor Emmanuel made contact with revolutionary groups throughout the country. In 1859 Napoleon III was persuaded to ally France with Sardinia, albeit at a high price. Victor Emmanuel agreed to cede Savoy and Nice to France and to marry his daughter Clothier to Napoleon's cousin if France joined Sardinia in war against Austria. He concluded these careful preparations for war by conferring on the great soldier Giuseppe Garibaldi command of a newly recruited and eager volunteer corps called the *Cacciatori delle Alpi* (Hunters of the Alps). War was declared by Austria in April 1859, and at first the course of events favored the Piedmontese and French forces. But Napoleon had second thoughts and unexpectedly signed a separate peace with Austria at Villa-franca di Verona. Over the bitter objections of Cavour, who resigned over the matter, Victor Emmanuel signed the compromise Treaty of Zurich on Nov. 10, 1859. By this agreement Sardinia received Lombardy, but Austria retained Venetia.

Subsequent events proved that in this instance Victor Emmanuel was right and Cavour wrong. Time and diplomacy won for the King what continued fighting without the aid of France might have lost irrevocably. To prevent the reinstatement of the petty princes of Central Italy, Victor Emmanuel maintained contact with the revolutionaries. When Garibaldi took the bold step of invading Sicily, the

King aided him secretly. Garibaldi's startling success in Sicily and his subsequent victories on the mainland raised the hopes of Italian liberals and made Victor Emmanuel's ultimate success easier. The King decided to participate in the conquest of Naples and marched south through the Romagna. Its people greeted him with cheers, joyfully agreeing to the annexation of their entire province to his kingdom. He occupied the Papal States, accepting with equanimity the excommunication imposed upon him by Pope Pius IX, and he met Garibaldi in Naples. On Oct. 29, 1860, Garibaldi formally surrendered his conquests to Victor Emmanuel, and on Feb. 18, 1861, Parliament proclaimed him king of Italy.

Venetia was added to the new kingdom in 1866 through an alliance with Prussia against Austria, but complete unification of the peninsula could not be achieved as long as Rome remained in the hands of the Pope. A French garrison stood between Victor Emmanuel and this final conquest. Napoleon III, needing the support of the clergy, did not wish to abandon the Pope, although he had been Victor Emmanuel's ally in the expulsion of Austria from northern Italy. But this last bulwark of the papal territories was withdrawn in 1870, when—under the threat of total defeat by Prussia—Napoleon ordered his soldiers out of Rome. On Sept. 20, 1870, the Italian army marched into the city, and on July 2, 1871, Victor Emmanuel himself entered Rome, from that time the capital of the kingdom of Italy. The Pope, who had lost the last vestiges of his temporal power although the Vatican and his freedom were guaranteed to him, refused to recognize the new kingdom, and Victor Emmanuel died on Jan. 9, 1878, unreconciled to the Church.

Further Reading

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Victor Emmanuel III

Victor Emmanuel III (1869-1947) was king of Italy from 1900 to 1946. He contributed to the liquidation of the Italian monarchy.

Victor Emmanuel was born on Nov. 11, 1869, in Naples. After his father, Umberto I, was assassinated in 1900, Victor Emmanuel succeeded to the throne. His lifelong preference for matters martial had been set by military training and army service. But the political circumstances of his time prevented him from asserting a commanding personality in either war or peace.

In 1896 Victor Emmanuel married Princes Elena of Montenegro. They had five children, among whom were Umberto, the last legal king of Italy, and Mafalda, whose death in 1944 at the Buchenwald concentration camp enrolled her among the list of victims of that Fascist holocaust her father had helped to unleash upon Europe.

In Italy, as in other countries of Europe, the impact of World War I produced unforeseen shifts in the political spectrum. Particularly important were certain defections from the ranks of the Italian Socialist party. On the left arose a number of splinter factions, some of whom sympathized with the Russian Bolsheviks, but who were slow to form an Italian Communist party. To the right emerged the figure of Benito Mussolini, once a prominent Socialist journalist, now the leader of a band of middle-class ultranationalist bravos called Fascists. While the Fascists loudly supported the Italian claims to territory given to Yugoslavia after the war and vented their ire on striking workers, the left supported and led the strikers and, inspired by the revolutionary leader Antonio Gramsci, encouraged occupation of factories in the leading industrial center of Turin.

Frightened by working-class militancy, the old political establishment veered sharply right and looked on with satisfaction while the Fascists stepped up their punitive raids against labor and Socialist politicians. Yet by the time Mussolini's rabble assembled for its ''March on Rome,'' the tide of labor militancy had already begun to recede. On the eve of the march (Oct. 28, 1922) the government decided to proclaim martial law against the Fascist threat. But when asked to sign the decree, Victor Emmanuel refused. At this moment, the King occupied the crucial position later held by Paul von Hindenburg in Germany; in both cases the

results were the same—the admission to the governing circles of Fascist dictators whose ''temporary'' rule during the pseudo-emergency would ''restore order'' and teach conformity to the rebellious left. Needless to say, the emergency never ended, at least not until 20 years of fascism had brought upon the Italian people the horrors of war and foreign occupation.

For the King, the rest was anticlimax. As head of state, he signed the decrees that deprived his countrymen of their liberties and that destroyed the parliamentary system. His only other opportunity to act independently came after Mussolini's downfall, when he handed over the reins of government to the conservative marshal Pietro Badoglio rather than to a representative of the joint anti-Fascist resistance. This was in 1943; the following year Victor Emmanuel, while retaining his title, handed over what was left of the royal power to his son. In May 1946 he abdicated, but the monarchy outlasted him by less than a month. He died in exile in Egypt on Dec. 28, 1947. His career demonstrates that he never really came to terms with democracy and that in his few moments of meaningful political choice he preferred to deal with the representatives of savage reaction rather than concede an inch to the demands of the people.

Further Reading

Discussions of Victor Emmanuel's reign are found in John M. Cammett, *Antonio Gramsci and the Origins of Italian Communism* (1967); Denis Mack Smith, *Italy: A Modern History* (rev. ed. 1969); and A. William Salomone, *Italy from the Risorgimento to Fascism* (1970). □

Victoria

Victoria (1819-1901) was queen of Great Britain and Ireland from 1837 to 1901 and empress of India from 1876 to 1901. She presided over the expansion of England into an empire of 4 million square miles and 124 million people.

A woman who gave her name to an age, Victoria was a richly contradictory character. Intensely virtuous, at the age of 11 upon learning she was next in succession to the British crown, she reacted by promising ''I will be good,'' a promise which she faithfully kept. With innate good manners and a great love of truth, she was also immensely selfish, keeping aged ministers and ladies-in-waiting out in all weathers and up to all hours, and ruining the life and character of her eldest son (later Edward VII) by refusing to allow him any responsibility. Her prudery was famous, yet her letters reveal her completely unafraid to face unpleasant facts, even about her nearest and dearest. Tremendously personal and partisan in her handling of her ministers, she never succeeded in understanding the English party system; she considered that her own view of what would best benefit her country gave her the right to oppose any policy and person, and she frankly preferred coalitions, while accepting that the Crown must be above party. Living all her adult life subject to the guidance of wise men, she remained both innocent and devious, arbitrary and simple, courageous and timid, ''unconstitutional in action while constitutional by temperament.'' In fact she was so completely an expression of the dominant views and characteristics of her time that she truly embodied and interpreted her people throughout her reign. As queen, she saw slavery abolished in the colonies, the Reform Bill passed, the Poor Law reformed, the Corn Laws repealed; she saw her country undertake successful wars in the Crimea, Egypt, the Sudan, and South Africa, acquire the Suez Canal, and establish constitutions in Australia and Canada.

Alexandrina Victoria was born in Kensington Palace, London, on May 24, 1819. She was the only child of Edward, Duke of Kent (1767-1820; fourth son of George III), by Mary Louis Victoria (1786-1861; fourth daughter of Francis Frederick Anthony, reigning Duke of Saxe-Coburg-Gotha, and widow of Edward, Prince of Leiningen). Victoria was baptized on June 24, 1819, Alexander I of Russia being one of her sponsors, and her uncle, the prince regent (later George IV), the other. She grew up under her mother's care and that of Louisa Lehzen, her German governess, and spoke only German until she was 3. From 1832 Victoria's mother took her on extended tours through England. On May 24, 1837, she came of age, and on June 20, on the death of her uncle William IV, she succeeded to the throne, receiving the news of her accession in a cotton dressing gown at 6 A.M. Her chief advisers at first were the prime minister, Lord Melbourne, a Whig (Liberal), and Baron

Stockmar, a German sent to London by her uncle King Leopold of the Belgians as adviser to his 18-year-old niece.

Her Appearance

Queen Victoria had large blue eyes, a cupid-bow mouth, smooth light-brown hair that darkened with age, and a receding chin. She was under 5 feet and as a girl was slender, then plump. By the time she was 26 she was stout and remained so, except after periods of illness, until the end. She had a silvery voice, enunciated excellently, without a trace of the German accent of her eldest son, and had a radiant, though rare, smile. Those she disliked, William Gladstone for example, found her somber and terrifying; her ladies, servants, and grandchildren thought she looked ''so dear'' and idolized her.

First Years of Reign

Victoria's hand was kissed on her accession by members of her council, which included the Duke of Wellington, Sir Robert Peel, Lord John Russell, and Lord Palmerston, with all of whom she was to be closely associated. She opened her first Parliament on Nov. 20, 1837, and read her own speech; Parliament voted her an annuity of £385,000, plus the revenues of the duchies of Lancaster and Cornwall, another £126,000. Victoria proceeded to pay her father's debts. On June 28, 1838, her coronation took place. Next year her initial popularity waned, resulting from her dependence on Lord Melbourne and from her unjust treatment of Lady Flora Hastings, one of her ladies-in-waiting. When Lord Melbourne resigned, Victoria sent for the opposition leader, Sir Robert Peel; but when she refused to change her ladies, as was then the custom on a change of government, Peel refused to take office and Victoria recalled Melbourne.

In October her two first cousins, Ernest and Albert Edward (1819-1861) of Saxe-Coburg-Gotha, came to London. Albert had written in his diary at 11, ''I intend to train myself to be a good and useful man.'' Victoria fell in love with him instantly and proposed to him; they were married on Feb. 10, 1840. It was an ideally happy marriage and restored the prestige of the Crown, which had sadly deteriorated during the reigns of Victoria's three inept predecessors. Prince Albert was granted £30,000 annual income by Parliament, was named regent in the event of the Queen's death in childbirth, and in 1857 was made Prince Consort by Victoria. Albert described his functions to the Duke of Wellington in April 1850 as: ''the husband of the Queen, the tutor of the Royal children, the private secretary of the sovereign and her permanent Minister.''

In June 1842 Victoria made her first railway journey from Slough, the station nearest Windsor Castle, to Paddington, and in that same year she first went to Scotland, traveling by sea. In 1843 Victoria and Albert visited King Louis Philippe. She was the first English monarch to land in France since Henry VIII visited Francis I in 1520. King Louis Philippe's return visit was the first voluntary visit to England of any French ruler. In 1845 Victoria, with Albert, made the first of many trips to Germany, staying at Albert's birthplace, Rosenau.

Her Ministers

In 1834, after Lord John Russell had failed to form a ministry (principally owing to Victoria's opposition to Palmerston as foreign minister), Lord John ''handed back the poisoned chalice,'' as Disraeli put it, to Peel. But Peel's ministry fell on a measure for Irish coercion, and by 1847 the Irish famine, in which 1½ million people died and 1 million emigrated, postponed Victoria's planned visit there, which did not take place until 1849, when she landed at Cove, changing its name to Queenstown. In 1846 Victoria tangled with Palmerston over the marriage of the Spanish queen Isabella, and in 1850 she informed him that he ''(1) should inform her of the course of action he proposes, and (2) should not arbitrarily modify or alter a measure once it had received her sanction.'' Lord Palmerston ''affected pained surprise'' at these injunctions but did not alter his ways. In 1851 the Whig government was outvoted and Lord John resigned, but as Lord Derby, the Conservative (Tory) leader refused to form a government, Victoria again sent for Lord John Russell. She was at this time so happy and blessed in her homelife that she wrote, ''Politics (provided my Country is safe) must take only 2nd place.'' In 1844 she had Osborne Palace built for her on the Isle of Wight and in 1848 Balmoral Castle in Scotland; thereafter until the end of her life she spent part of each spring and fall in these residences. In 1851 she and Prince Albert were much occupied with the Great Exhibition, held in London, the first of its kind.

In 1851 Victoria was furious with Palmerston for informing Walewski, the French ambassador to London, that he approved of the coup by which Prince Louis Napoleon made himself Emperor Napoleon III. Victoria was largely instrumental in compelling Lord John Russell to demand Palmerston's resignation. In 1852 the Whigs finally fell, and Lord Derby led a Tory Government. But in July the Tories were beaten in the general election, and in December Lord Derby resigned. At Victoria's request, Lord Aberdeen made a coalition government, with Palmerston relegated to the Home Office. In 1853 Victoria and Albert suffered unpopularity for their apparent pro-Russian stand but regained public approval after the British declared war on Russia Feb. 28, 1854. In January 1855 the government was defeated on their conduct of the war, and Palmerston formed an administration. On March 30, 1856, Victoria admitted that she admired Palmerston's winning of the war. In 1856 Victoria and Albert visited Napoleon III in Paris, and in 1857 the Indian Mutiny against British rule, as represented by the East India Company, led to Victoria's writing that there now existed in England ''a universal feeling that India [should] belong to *me*.'' In 1858 the East India Company was abolished. That same year Victoria's eldest child, Victoria, married Prince (later Emperor) Frederick of Prussia. In March 1861 Victoria's mother died, and her eldest son, Albert Edward, while in camp in the Curragh in Ireland, had an affair with an actress called Nelly Clifden, distressing Victoria and Albert, who were planning his marriage to Princess Alexandra of Denmark. Prince Albert, already ill, went in icy weather to Cambridge to remonstrate with his son;

Albert was suffering from typhoid and died on Dec. 14, 1861, aged 42.

The widowed Victoria held her erring son as partly the cause of his father's death and never forgave him. She retired into complete seclusion and wore mourning until her death.

In 1862 Victoria's daughter Alice married Prince Louis of Hesse, and a year later her eldest son, now created Prince of Wales, whom his family called ''Bertie,'' married Princess Alexandra of Denmark. Victoria supported Prussia during its war with Denmark over Schleswig-Holstein, whereas her daughter-in-law, her ministers, and her people openly upheld Denmark. She approved Russia's brutal suppression of Poland's national uprising in 1863. In 1865 in the Seven Weeks War between Prussia and Austria, which ended in Prussia's victory at Sadowa, Victoria was again pro-Prussian. In 1867 Victoria entertained the Khedive of Egypt and the Sultan of Turkey. In 1868 Benjamin Disraeli became prime minister but was defeated by William Gladstone over the disestablishment of the Irish Church. Disraeli offered to resign, but Victoria kept him in office for six months after his defeat. Victoria, though she thought him ''odd'' and his wife odder, much appreciated Disraeli because he treated her as a woman. Gladstone, she complained, treated her as though she were a public department. In the Franco-Prussian War of 1870, Victoria was still pro-Prussian, though she welcomed the exiled French empress Eugénie and allowed her and the Emperor to live at Chislehurst. In 1873 Gladstone resigned, and in 1874, to Victoria's delight, Disraeli became prime minister. He called the plump, tiny queen ''The Faery'' and admitted he loved her—''perhaps the only person left to me in this world that I do love.'' That same year Victoria's son Prince Alfred married Marie, daughter of the Russian czar, who insisted she be called Imperial, not Royal, Highness. This encouraged Victoria to make ''preliminary enquiries'' about officially assuming the title Empress of India, which she did on May 1, 1876. In 1875 Disraeli, with the help of the Rothschilds, bought the majority of the Suez Canal shares from the bankrupt Khedive of Egypt, to Victoria's delight. That same year Gladstone roused the country with stories of ''Bulgarian atrocities'': 12,000 Bulgarian Christians had been murdered by Turkish irregulars. In 1877 Russia declared war on Turkey; Victoria and Disraeli were pro-Turk, sending a private warning to the Czar that, were he to advance, Britain would fight. Disraeli complained that Victoria ''writes every day and telegraphs every hour.'' In 1878 at the Congress of Berlin, Disraeli obtained, as he told Victoria, ''peace with honour.''

In 1879 Victoria visited Italy and Germany. In the fall Gladstone's Midlothian campaign led to the government's defeat in April 1880. In 1882 a third attempt was made on Victoria's life. Africa gave trouble, the Zulu killed Empress Eugénie's son, and the Sudanese killed Gen. Gordon in Khartoum before Lord Wolseley, sent at Victoria's urging to relieve him, arrived. In 1885 Victoria went to Aix-les-Bains; she thought Gladstone a humbug, and ''he talks so very much.'' In June he resigned, but Lord Salisbury, who became prime minister, lost the ensuing general election. Gladstone, pledged to Irish home rule, came in again, to Victoria's unconcealed annoyance. When he was defeated on this issue, Lord Salisbury returned to power.

Last Years

In 1887 Victoria's golden jubilee was celebrated, and in 1888 she actually approved of Gladstone—when he persuaded Parliament to vote £37,000 annually for the Prince of Wales' children. In 1889 the German kaiser, Victoria's grandson, visited England; in 1892 Gladstone again became prime minister. His Home Rule Bill was passed in the House of Commons but thrown out by the House of Lords. Gladstone resigned, to be succeeded by Lord Rosebery. In 1897 Victoria's diamond jubilee was magnificently celebrated, the apotheosis of her reign and of her empire. In 1897 the repression of the Sudan culminated in Lord Kitchener's victory at Omdurman on September 2. Victoria was joyful; ''Surely Gordon is avenged,'' she wrote. In 1899 the Boer War broke out, and in 1900 Victoria went to Ireland, where most of the soldiers who fought on the British side were recruited. In August she signed the Australian Commonwealth Bill and in October lost a grandson in the war. On Jan. 22, 1901, she died in the arms of the Kaiser. Her last word was ''Bertie.'' She was the mother of four boys and five girls, all of whom had issue. In her lifetime she had 40 grand-children and 37 great-grandchildren. During her reign the British crown ceased to be powerful but remained influential.

Further Reading

An authoritative biography, enriched by records unavailable to older biographers, is Elizabeth Longford, *Queen Victoria: Born to Succeed* (1965). Other biographies are Lytton Strachey, *Queen Victoria* (1921); J. A. R. Marriott, *Queen Victoria* (1934); Edith Sitwell, *Victoria of England* (1936); Hector Bolitho, *Queen Victoria* (1948); and Roger Fulford, *Queen Victoria* (1960). Studies of the Victorian age include Asa Briggs, *The Age of Improvement, 1783-1867* (1959); Ernest Llewellyn Woodward, *The Age of Reform, 1815-1870* (1938; 2d ed. 1962); and R. J. Evans, *The Victorian Age, 1815-1914* (1950; 2d ed. 1968). Joan Evans, *The Victorians* (1966), is a handsome picture-and-document history of Victorian England.

Additional Sources

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□

Tomás Luis de Victoria

Tomás Luis de Victoria (ca. 1548-1611) was the most renowned Spanish Renaissance polyphonist. His works are characterized by mystical fervor and nobility of musical concepts.

Tomás Luis de Victoria was the seventh child of 11 born in Ávila to Francisco Luis de Victoria and Francisca Suárez de la Concha. His father's death in 1557 left the family in the care of an uncle who was a priest. Victoria spent several years as a choirboy in Ávila Cathedral.

In 1565 (or 1563) Victoria entered the German College at Rome. This was a Jesuit school lavishly supported by Philip II and Otto von Truchsess von Waldburg, the cardinal archbishop of Augsburg. Victoria served as organist at the Aragonese church of S. Maria di Monserrato in Rome from 1569 to 1574. In 1571 the German College hired him to teach music to the young boys. He was ordained on Aug. 28, 1575. From that year to 1577 he directed the German College choir singing at the church of S. Apollinare in Rome; from 1578 to 1585 he held a chaplaincy at S. Girolamo della Carità, the church of the newly founded Oratorians at Rome.

Victoria returned to Spain in 1587 and until 1603 served as chapelmaster of the Descalzas Reales convent in Madrid, where Philip II's sister, the Dowager Empress Maria, and her daughter, Princess Margaret, resided. From 1604 until his death on Aug. 27, 1611, he was also the organist at the convent.

In 1572 Victoria dedicated his first, and still most famous, publication to Cardinal Truchsess, a great connoisseur of church music. The 33 *motecta* ranging from four to eight voices in this collection include the sensuous *Vere languores* and *O vos omnes,* which to this day form the bedrock of Victoria's reputation with the broad public that knows nothing of his Magnificats, hymns, sequences, psalms, antiphons, and 20 Masses—five of which appeared in 1576, four more in 1583, seven in 1592, and the rest in 1600 and 1605.

In his 1572 motets Victoria closely followed the detail technique of Giovanni Pierluigi da Palestrina, evincing a commanding mastery of Palestrina's dissonance treatment. Personal contact with Palestrina and perhaps even lessons probably explain Victoria's absorption of the technique. From 1566 to 1571 Palestrina served as chapelmaster at the Roman College near the German College. What distinguishes Victoria's personal manner in 1572 from Palestrina's is the younger composer's frequent recourse to printed accidentals, his fondness for what would now be called melodic minor motion (sharps ascending, naturals descending), and the anticipation of 19th-century functional harmony.

Throughout his career, even when writing *Missa Quarti toni* (1592), Victoria always succeeded in sounding like a ''major-minor'' rather than a truly ''modal'' composer. For him *Quarti toni* meant A minor cadencing on the dominant. In 1600 he published *Missae, Magnificat, motecta, psalmi, & alia,* which consists very largely of organ-accompanied F-major music. True, he reverted to unaccompanied minor keys in the *Officium defunctorum,* published in 1605 as a tribute to his patroness, the Dowager Empress Maria, but this was funeral music. In none of Palestrina's publications did he specify organ accompaniments. Victoria did—even publishing organ parts in 1592 and 1600.

Victoria's miscellany of 1600 includes a *Missa pro Victoria* modeled on Clément Janequin's famous battle chanson. Philip III liked this ebullient nine-voice Mass founded on a secular model more than any of Victoria's other works, but it contravenes every quality endearing Victoria to his modern public. However, it does at least prove him to have been more versatile emotionally and technically than his admirers will admit. Philip III's partiality for it served as a sales gambit when Victoria sought funds from its publication to bail his youngest brother out of prison.

Further Reading

A biography of Victoria is sketched in Robert Stevenson, *Spanish Cathedral Music in the Golden Age* (1961). For historical background see the *New Oxford History of Music,* vol. 4: *The Age of Humanism, 1540-1630* (1968), chapter 7. □

Eugene Luther Gore Vidal

Eugene Luther Gore Vidal (born 1925) was one of America's most prominent literary figures on the basis of an enormous quantity of work, including novels, essays, plays, and short stories. He was also well known to the public through frequent appearances on television opinion programs.

Gore Vidal was born into a family long important in American politics on October 3, 1925, at West Point, New York. His maternal grandfather was Thomas P. Gore, senator from Oklahoma; his father, Eugene Luther Vidal, was director of air commerce under President Franklin D. Roosevelt; he was distantly related to Albert Gore, vice president of the United States in the administration of President Bill Clinton.

The importance of politics in his life is obvious from his statement, ''The only thing I've ever really wanted in my life was to be president.'' But he did more than verbalize: he was the Democratic Party candidate for Congress from New York's 29th District (Duchess County) in 1960; he served in the President's Advisory Committee on the Arts under John F. Kennedy from 1961 to 1963; he was a co-founder of the New Party, backing Senator Eugene McCarthy, from 1968 to 1971; he was co-chairman and secretary of state-designate of the People's Party in the period 1970-1972; he ran unsuccessfully for the nomination as the Democratic Party's senatorial candidate in California in 1982.

Literature Wins Over Politics

Although always on the fringes in politics, he was a central figure in literature after 1946. In that year, while working as an editor at E. P. Dutton, he published his first novel, *Williwaw,* based on his service during the last years of World War II in the Army Transportation Corps in the Aleutian Islands; the book was warmly received by critics.

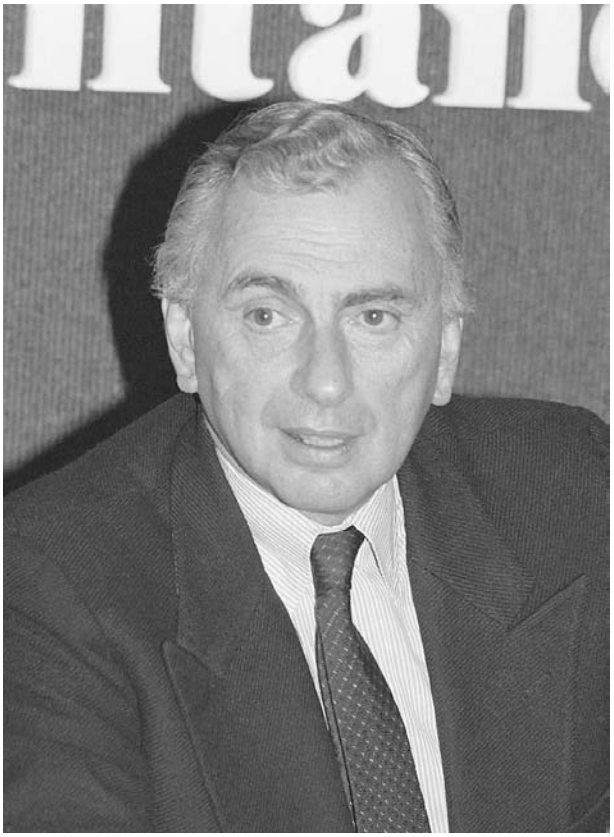

After the lackluster *In a Yellow Wood* in 1947, Vidal had his first bestseller with *The City and the Pillar,* a *succes de scandale* about a homosexual. The reaction to the novel says a lot about the limitations of critics at the time: while many termed it ground-breaking because the hero is an all-American youth, none found it rather conventional in that it has a tragic ending, almost a *sine qua non* in homosexual fiction at mid-century.

In any event, *The City and the Pillar* was badly received by the more conservative press: *The New York Times* reviewed it negatively, calling it ''clinical and sterile,'' and refused to accept any ads for it, while the homophobic daily reviewer announced that he would consider no further books by Vidal. It may or may not be coincidence that his next five novels, *The Season of Comfort* (1949), *A Search for the King* (1950), *Dark Green, Bright Red* (1950), *The Judgment of Paris* (1952), and *Messiah* (1954) were negatively reviewed and were all commercial failures.

To increase his income, Vidal turned to mystery novels, publishing three of them under the pseudonym Edgar Box: *Death in the Fifth Position* (1952), *Death Before Bedtime* (1953), and *Death Likes It Hot* (1954). He also wrote short stories, which were published under the title *A Thirsty Evil* in 1956.

It was in 1954 that he developed what he called his five-year plan, that is, to go to Hollywood, write for films and television, and make enough money to be financially independent for the rest of his life. Between 1956 and 1970 he wrote or collaborated on seven screenplays, including the film version of Tennessee Williams' *Suddenly Last Summer,* on which he worked with the playwright in 1959. Between 1954 and 1960 he also completed 15 television plays.

His five-year plan turning into a ten-year plan, he also developed an interest in writing for the stage. His debut, *Visit to a Small Planet* in 1957, was well received on Broadway and was subsequently turned into a television play. He had his greatest success in the theater with the 1960 drama *The Best Man,* assumed by many to be about the 1940 Republican presidential candidate Wendell Willkie; made into a movie, it won the Cannes Critics Prize in 1964. His later plays, *On the March to the Sea* (1961), *A New Comedy* (1962), *Weekend* (1968), and *An Evening with Richard Nixon* (1972), were less successful with the critics and at the box office.

Vidal returned to the novel in 1964 with *Julian,* about the fourth-century Roman emperor Julianus II, called the Apostate because he dismissed Christianity as the official state religion and urged a return to Hellenism, a view with which the author seemed in sympathy.

After *Washington, D.C.* in 1967, he had another popular success with *Myra Breckenridge* (1968), the saga of a homosexual male converted into a female via a sex change operation, called by Nat Hentoff in the *Village Voice* ''the first popular book of perverse pornography.'' After a long stay on the bestseller lists, it was made into a movie. A sequel, *Myron* (1974), was less successful.

Two Sisters (1970) was followed by nine novels in the next 20 years, a number of them about politics. They were *Burr* (1973), *Myron, 1876* (1976), *Kalki* (1978), *Creation* (1981), *Duluth* (1983), *Lincoln* (1984), *Empire* (1987), and *Hollywood* (1990).

Fame as a Critic

But, while the general public enjoyed Vidal as a novelist, more sophisticated readers and the critics esteemed him more for his essays, with ten collections of them, many of which had appeared first in periodicals, published between 1962 and 1993. They were *Rocking the Boat* (1962), *Sex, Death, and Money* (1968), *Reflections upon a Sinking Ship* (1969), *Homage to Daniel Shays: Collected Essays 1952-1972* (1972), *Matters of Fact and Fiction Essays 1973-1976* (1976), *Great American Families,* written with others (1977), *Views from a Window: Conversations with Gore Vidal,* written with Robert J. Stanton (1980), *The Second American Revolution* (1982), *Armageddon?: Essays 1983-1987* (1987), and *United States: Essays 1952-1992* (1993). *The Second American Revolution* won the National Book Critics Circle Award for Criticism in 1982 and *United States* won the National Book Award in Nonfiction in 1993, occasioning the waspish comment from Vidal that he was ''unaccustomed to prizes in my native land.''

In television Vidal served briefly as the host of *Hot Line* in 1964 and appeared frequently as a guest on shows dealing with political opinion throughout the 1970s and 1980s. Always a defender of liberal causes, but also an articulate spokesman for high standards in the arts and in education, he had the ability to upset conservatives, on one occasion

causing even the usually unflappable, if not magisterial, William F. Buckley to lose his temper on camera.

Vidal even tried his hand with political documentaries, when in the mid 1990's he wrote and narrated a program on the American Presidency for Britain's Channel Four. Although the programs were a hit in Britain, Vidal was disappointed with their airing on American television, since The History Channel added further reportage from Roger Mudd and Arthur Schlesinger Jr, among others. Vidal griped about the editorial changes in *The Nation,* saying that the executives seemed to be saying, ''. . .we'll get some experts' like we do for those crappy historical movies and let them take care of this Commie.''

The consensus of critical opinion was that Vidal was more likely to be remembered for his criticism than for his fiction, for it was there that his style appeared to best advantage. That style, wrote William McPherson in *The Washington Post,* ''is characterized by urbanity and wit, elegance and polish, and more than occasionally by the venom of a scorpion.''

Continuing with literary nonfiction, Vidal released a critically successful memoir in 1995, *Palimpsest: A Memoir.* In it he reflected upon a life peopled with such interesting friends and acquaintances as his relative Jackie Kennedy, President John F. Kennedy, and many others he mixed with in the literary and political scene. While the book was largely well-received, *The New York Times Book Review* gave a luke warm assessment, calling Vidal's viewpoint ''disinterested''.

Further Reading

There are three good biographies, *Gore Vidal* by Ray Lewis White (1968), *The Apostate Angel* by Bernard F. Dick (1974), and *Gore Vidal* by Robert F. Kiernan (1982). There are also mentions in such surveys as John W. Aldridge's *After the Lost Generation.* □

Paul Vidal de la Blache

Paul Vidal de la Blache (1845-1918) was the founder of the modern French school of geography through his writings on human and regional geography and his remarkable ''Atlas,'' first published in 1894.

A native of Mediterranean France, Paul Vidal de la Blache was born at Pézenas, Hérault, on Jan. 22, 1845. After his course in history and geography at the École Normale Supérieure in Paris, he went to the École Française in Athens and during the next three years traveled widely in the Mediterranean. He spent long periods in Rome, became familiar with the Balkan peninsula (then under Turkish rule), visited Syria and Palestine, and was present at the opening of the Suez Canal in 1869.

Vidal de la Blache's first published works were on classical subjects. On his return to France, after a short period of teaching at Angers, he joined the staff of the Faculté des Lettres at the University of Nancy, but he went to the Sorbonne in 1877. His first directly geographical publication was an article in 1877, on the first census of India, taken in 1871. It shows an appreciation of the influence of social traditions and aptitudes as well as of physical environment on population distribution.

Other articles and school textbooks followed during the 1880s. Subjects ranged from studies of the regional units, or *pays,* of the French countryside to the effects of the Mediterranean climate on its inhabitants and of the great migrations of people at various stages in history. The *Atlas général Vidal-Lablache,* with its history and geography sections, first appeared in 1894 and is still in print. In preparation for 10 years, it opened a fascinating panorama of human history in relation to the physical environment. Vidal de la Blache was one of the founders of the great *Annales de géographie* (1892), and in 1903 his *Tableau de la géographie de la France* appeared. The first volume of Ernest Lavisse's *Histoire de France,* it is a perspicacious study of the regional variety of France and of the place of each *pays* in the whole.

For over 30 years Vidal de la Blache meditated on the problem of the eastern frontier of France. This interest was deepened by his years at Nancy and led to the publication of *La France de l'est* in 1917. Vidal de la Blache died on April 5, 1918, at Tamaris-sur-Mer, Var.

Further Reading

Thomas W. Freeman, *The Geographer's Craft* (1967), includes a biographical chapter on Vidal de la Blache, and Robert E. Dickinson, *The Makers of Modern Geography* (1969), devotes a chapter to him. Vidal's influence on British geography is discussed in G. R. Crone, *Modern Geographers: An Outline of Progress in Geography since A.D. 1800* (1951; rev. ed. 1970). For general background see Griffith Taylor, ed., *Geography in the Twentieth Century* (1951; 3d rev. ed. 1957), and Thomas W. Freeman, *A Hundred Years of Geography* (1961; repr. 1971). □

Jorge Rafaél Videla

Jorge Rafaél Videla (born 1925) served as the leader of the coup which overthrew Isabel Perón, president of Argentina, in 1976 and held power until 1981. Although at first considered a political moderate who favored a return to democracy, he presided over a military regime noted for its violation of human rights.

Jorge Rafaél Videla was born on August 2, 1925, in Mercedes, Argentina, a large provincial city 75 miles from the capital of Buenos Aires. His father, Colonel Rafaél Videla, was a career military officer and his mother, María Redonda de Videla, was from an old established family of Mercedes. He was raised a devout Roman Catholic.

Following in his father's footsteps, Jorge Videla entered the National Military College at the age of 16 and was commissioned sublieutenant in the infantry in 1944.

During his early career Videla held a variety of posts, including those of instructor and staff officer at the Military College. From 1956 to 1958 he was stationed in the United States as an advisor to the Argentine embassy in Washington. He returned to the United States on two later assignments, once as a member of the Inter-American Defense Board and again for training at Fort Myer, Virginia. He also served in diplomatic missions in Bolivia and Venezuela. After various tours of duty in Argentina, he rose to the rank of brigadier general. In 1971 he was appointed commander of the Military College, a position he held until 1973, when he became the Chief of the Army's General Staff.

General Videla's rise to political power began in August 1975, when President Isabel Perón appointed him Commander-in-Chief of the Army, the number one position in the most powerful branch of Argentina's armed forces. Considered a political moderate, who first resisted pressure to interfere in the constitutional process, he ultimately became the leader of a three-man military junta that overthrew the crisis-ridden government of Isabel Perón in a bloodless coup in March 1976.

Although Videla assumed the Argentine presidency, the real power was vested in the military junta, whose announced goal was to eradicate left-wing terrorism and restore Argentina's deteriorating economy. Placing military men in all key positions, the junta quickly dismantled Argentina's entire democratic apparatus and established the military's absolute authority over the nation. To wipe out left-wing terrorism, the military launched a counter-insurgency campaign known as the ''dirty war,'' which resulted in the arbitrary detention, disappearance, and death of thousands of people suspected of subversion. The counter-terrorist operations succeeded in crushing the two main left-wing terrorist groups, the People's Revolutionary Army and The Montoneros. The scope of the repression spread to include political figures, labor leaders, journalists, lawyers, priests, and other opponents of the military regime. All were targeted by right-wing death squads seemingly operating with the sanction of the government. The excesses committed in the ''dirty war'' exposed Videla to severe condemnation at home and abroad for violation of human rights.

In the economic sphere, Videla's economics minister, José Martínez de Hoz, implemented a modified free market policy designed to curb Argentina's rampant inflation and stimulate private investment. The policy showed early signs of success with a marked recovery of the economy and a drop in the rate of inflation. Argentina's economic boom proved short-lived, however, and by mid-1981 the country was again facing serious economic woes.

As proclaimed by the junta at the time of the coup, Videla was to remain in power for a three-year period. In March 1978, a year before his term was due to expire, Videla announced that his government desired a dialogue with key civilian leaders to develop a plan for a return to democracy. In May, however, the leaders of the junta decided that the military should remain in power for at least another three years and that Videla should continue as president for a second term. Declaring that his final objective was to return the country in due time to authentic democracy, Videla agreed to serve out a second term.

In March 1981, when his tenure came to an end, Videla handed the presidency over to another member of the military junta, General Roberto Viola. In the aftermath of the disastrous Malvinas (Falkland) Islands War, civilian rule returned with the election of Raul Alfonsín in October 1983. In 1985, Videla was brought to trial along with other junta leaders. Videla and his navy commander, Admiral Emilio Massera, were found guilty of homicide, illegal detention and other human rights violations, and three other leaders, including Viola, were found guilty of other charges. Videla was sentenced to life in prison. President Raul Alfonsin, who took office in 1984, was credited for making possible the trial and a return to democracy in Argentina.

There is considerable controversy over General Videla's actual role as president of Argentina. His opponents regarded him as a military strongman who was responsible for a level of repression unknown in Argentina since the days of the 19th-century dictator Juan Manuel Rosas. Videla's supporters, on the other hand, maintain that he only reluctantly became involved in politics and that his relatively moderate policies were increasingly undercut by right-wing military hard-liners, who operated with almost complete independence, carrying out repressive measures against the Argentine populace as they saw fit.

In 1991, Argentine President Carlos Saul Menem, saying he wanted to ''close a black chapter'' in Argentina's history, pardoned Videla and the others found guilty in 1985, and they were released from prison. Nearly 50,000 citizens protested in the streets, and Bishop Jorge Novak called the pardon a ''humiliating defeat for the democratic system.'' Menem's goal was to appease unrest in the military; there had been four military uprisings since democracy was restored in 1983. After the pardon, Videla wrote an open letter to the military, saying his only crime was to defend the nation. He remained unrepentant and called for ''full vindication'' of the military.

Further Reading

For Videla's political ideas see the *The Political Thinking of the Argentine Government: Excerpts from Speeches and Interviews by Jorge Rafaél Videla* (1977). Videla is profiled in Phil Gunson, Andrew Thompson and Greg Chamberlain, *Dictionary of Contemporary Politicians of South America* (1989). See also Janice C. Simpson, ''Haunted by history: a long-awaited verdict fails to heal the wounds of the 'dirty war,''' in *Time* (December 23, 1985). □

Antônio Vieira

Antônio Vieira (1608-1697) was the foremost orator in the Portuguese Empire in the 17th century and a defender of Jewish, Native, and black Americans from exploitation and persecution within the empire.

Antônio Vieira was born in Lisbon on Feb. 6, 1608, into a family of modest means. His father obtained a government post in Salvador (Bahia), capital of Brazil, where the family moved in 1614. Antônio studied at the local Jesuit college and proved himself to be a superior student. In 1623 he entered the Society of Jesus and was ordained 11 years later. He taught theology in the Jesuit college, while he earned a reputation as the most brilliant orator in Brazil.

Returning to Lisbon in 1641, Vieira soon became a confidant of King John IV, who sent him on a number of important and delicate diplomatic missions to The Hague, Paris, and Rome. Portuguese diplomacy was extremely complex because Portugal had declared its independence from Spain in 1640 after 60 years of union and because the Dutch had been occupying northeastern Brazil since 1630. Like most of the Portuguese of the period, Vieira believed Spain to be the more dangerous of the two enemies confronting the empire, and he was quite willing to placate the Dutch by conceding Pernambuco to their claims in return for support against neighboring Spain. The Brazilians denounced the suggestions of any concession and succeeded, with scant help from Portugal, in expelling the Dutch from northeastern Brazil in 1654.

Father Vieira frequently preached before the court. His extremely popular sermons drew capacity crowds in Portugal, just as they had earlier in Brazil. At that time the pulpit was a place from which to inform the public as well as to influence public opinion. The sermons covered much more than just religious subjects. Vieira stoutly defended the restoration of Portuguese independence and predicted a glorious future for the empire. Extreme patriotism was one of the chief characteristics pervading his oratory. In many of his sermons, both in Brazil and Portugal, he defended the New Christians (Jews who had been forced to accept Christianity and who were the constant concern of the Inquisition) and pleaded for the liberty of Native American and black slaves as well as fair treatment for them. In one fiery sermon preached in Brazil, Vieira asked rhetorically, ''Can there be a greater want of understanding, or a greater error of judgment between men and men than for me to think that I must be your master because I was born farther away from the sun, and you must be my slave because you were born nearer to it?'' It was a revolutionary question for the 17th century. Many of the social views of this Jesuit were far in advance of his time.

In 1652 Vieira returned to Brazil, this time residing in Maranhão, the northern region in which large numbers of the Native Americans still lived. He devoted himself to missionary activities among them. In that region the colonists still exploited, even enslaved, those natives as the only readily available source of labor. Vieira vigorously defended the freedom of those Indians, protesting before the Crown the brutal enslavement of subjects in the New World. His impassioned pleas pricked the royal conscience and prompted the Monarch to issue new and more stringent laws to protect the natives. The irate colonists, fearful of the loss of their workers, expelled Vieira from Maranhão in 1661.

Back in Lisbon, Vieira faced the Inquisition, suspicious of his defense of the New Christians, tolerance of the Jews, and predictions of the future. The Inquisition imprisoned him until 1667, when, thanks to a political coup d'etat, his friends succeeded in freeing him. The following year the Crown fully pardoned him. He left for Rome to plead the cause of the Portuguese Jews. There he quickly won fame as an orator, and at one time he served as the confessor to Queen Christina of Sweden. Returning to Lisbon in 1675, he began to prepare an edition of his sermons, which were printed in 16 volumes between 1679 and 1748. In 1681 he sailed back to Brazil, a land for which he had great love. He died on July 18, 1697, in Salvador, blind and deaf but still mentally alert.

Further Reading

There is very little in English on Vieira. Mary C. Gotaas, *Bossuet and Vieira* (1953), is a study of the literary styles of the French and Brazilian priests. For historical background see Caio Prado, *The Colonial Background of Modern Brazil* (trans. 1967). □

Giacomo da Vignola

The Italian architect Giacomo da Vignola (1507-1573) was the most important representative of Bramantesque classicism in the mid-16th century, and his treatise on the orders was one of the most influential textbooks ever published.

The real name of Giacomo da Vignola was Giacomo Barozzi. He was born on Oct. 1, 1507, in Vignola near Modena. He was trained in Bologna, the nearest important artistic center, as a painter and perspectivist. Sebastiano Serlio and Baldassare Peruzzi were the leading painter-perspectivists of the time, and both had turned from painting to architecture: both had great influence on Vignola, although his exact relationship with them is not clear. Peruzzi, who had been an assistant of Donato Bramante, helped to form Vignola's architectural style, and Serlio probably inspired him to write a treatise. Serlio probably met Vignola in 1541, when they were both in France, although they may have met earlier in Bologna or Rome.

Vignola went to Rome in 1530 and was active as a painter and, from the mid-1530s, as an architect. He worked in the Vatican under Peruzzi and Antonio da Sangallo the Younger, who also helped to form his architectural style. In the late 1530s the three architects were involved in a grandiose project to publish the treatise of the ancient Roman architect Vitruvius in a new text illustrated from extant monuments. A Vitruvian Academy was established in Rome, and Vignola was employed as a draftsman; thus he obtained a detailed knowledge of Roman antiquities. However, the project failed for lack of money.

In 1540 Vignola was working for Francesco Primaticcio, whom he accompanied to France in 1541, where he worked for the King in Paris and Fontainebleau. Serlio arrived the same year. By 1543 Vignola was back in Bologna. He made two designs, never executed, for the facade of the church of S. Petronio which are unique in that they show a deliberate attempt to synthesize classical and Gothic forms.

After Sangallo's death in 1546 Vignola took over his work for the powerful Farnese family, and most of his later works are connected with them. Two projects in Rome, however, both begun about 1550 and completed by 1555, were for Pope Julius III: the Villa Giulia and the church of S. Andrea in Via Flaminia.

Villa Giulia and Oval Churches

The Villa Giulia derives from the ancient *villa suburbana* described by Pliny the Younger. It has a severe, rectangular, main front and a garden front in the shape of a huge half circle curving inward. The work at the villa seems to have been carried out by a building committee consisting of the Pope himself, Michelangelo as artistic adviser, and Giorgio Vasari as impresario supervising the plans prepared by Vignola and Bartolommeo Ammanati. It is probable that the house itself was by Vignola and the garden buildings were by Ammanati; but it is impossible to say how far the idea of re-creating an ancient villa was Vignola's rather than a common ideal shared by the whole committee.

S. Andrea in Via Flaminia is a small and simple building, but it is significant as one of the earliest oval (rather than circular) church plans. The body of the church is rectangular, but it rises to an oval drum (internally a dome), like an ancient tomb. Vignola himself took the next step toward an oval ground plan (though still within a rectangular framework) with his design (1572) for S. Anna dei Palafrenieri inside the Vatican. The actual building was the work of his son Giacinto, but the design is an important forerunner of the great baroque oval churches.

The Gesù

Influential as these two oval churches were on later architects, the Church of the Gesù was even more so, although only part of the design is Vignola's. The Gesù was designed specifically for the Jesuits, who took the type with them on their extensive missions to the Far East and to Latin America. There is an interesting letter from Cardinal Farnese (who was paying for the church) to Vignola, dated 1568, from which it is clear that the type was chosen by the cardinal and imposed by him on his architect and on the Jesuits. He specifies that the church is to have one nave, with chapels but not aisles, and that the nave is to be vaulted. As designed by Vignola, this resulted in a short, wide church with chapels, which was ideally suited to preaching.

The facade of the Gesù was built by Giacomo della Porta after Vignola's death, but Vignola's design is preserved in an engraving. The basic feature of both designs is the treatment of the facade as a two-story composition with columns and pilasters on both stories, a triangular pediment over the nave, and volutes masking the chapel roofs.

Other Works

In 1564 Vignola began to work on St. Peter's under Pirro Ligorio. Ligorio attempted to alter Michelangelo's design for the church, causing such a storm that he was removed, and from 1566 until his death Vignola had sole charge of the project. Two small domes, invisible from the ground, are probably his major contribution, perhaps following indications by Michelangelo himself.

Vignola's most important secular building is the huge villa-fortress at Caprarola near Viterbo, designed as the headquarters of the Farnese family and begun by Sangallo and Peruzzi. The strange pentagonal form, then fashionable for fortresses, and probably also the circular internal court were already planned when Vignola took over in 1559. The main doorway and the facades above the pentagonal bastions are characteristic of Vignola's style, as is the detailing of the internal court. As in the earlier Villa Giulia, the forms are rather shallow, almost hard and dry, and they derive from those invented by Bramante for the Belvedere of the Vatican.

Vignola wrote two treatises. *La regola delli cinque ordini d'architettura* (1562) deals with the classical orders. There have been scores of editions and translations since then. His treatise on perspective, *Le due regole di prospettiva pratica,* was unfinished at his death; it was issued in 1583 and contains the earliest biography of him. Vignola died on July 7, 1573, and is buried in the Pantheon.

Further Reading

Biographical and critical material on Vignola is in James Lees-Milne, *Baroque in Italy* (1959), and Peter Murray, *Architecture of the Italian Renaissance* (1963). A detailed appraisal of his style by James S. Ackerman and Wolfgang Lotz is in Lucy Freeman Sandler, ed., *Essays in Memory of Karl Lehmann* (1964). □

Comte de Vigny

Alfred Victor, Comte de Vigny (1797-1863), was one of the finest poets of French romanticism. His lengthy journal reveals his sensitive and aristocratic nature.

Alfred de Vigny was born at Loches on March 27, 1797, the son of Léon, Comte de Vigny, a 60-year-old wounded veteran of the Seven Years War, and Marie Jeanne Amélie de Baraudin. After early education at home under his mother's influence and later training at the Pension Hix, where he spent three miserable years, and at the Lycée Bonaparte, Vigny was admitted at the age of 17 into an aristocratic corps of the Gendarmes Rouges. From 1816 to 1823 he served as an officer in the Royal Guard, but he became disillusioned with military life and in 1827 obtained his discharge from the army.

Marriage and Literary Pursuits

Meanwhile, Vigny's love affair with Delphine Gay had been broken up by his mother and, in 1825, he had married Lydia Bunbury, the daughter of a wealthy and eccentric Englishman. His wife became a chronic invalid a few years after their marriage and remained in ill health until her death in 1862.

Vigny's first volume of poems appeared anonymously in 1822 under the title *Poèmes*. It was republished in expanded editions in 1826, 1829, and 1837 as *Poèmes antiques et modernes*. After his literary debut, he wrote in various genres. In 1845 he was elected to membership in the French Academy after six refusals.

A love affair with the great actress Marie Dorval culminated in disillusionment and bitterness, and Vigny had later liaisons with Louise Colet and, during the last years of his life, with Augusta Bouvard. In 1848-1849 he was defeated as a candidate for office in the Chamber of Deputies. Thereafter, he settled down on his estate at Maine-Giraud, where he grew grapes for cognac and lived as a country squire. He died on Sept. 17, 1863.

Vigny's ''Poèmes''

Vigny's literary masterpieces are his best compositions in the form he called the *poème,* which he defined as ''compositions in which a philosophic thought is staged under an epic or dramatic form.'' The first fine example of this form was *Moïse* (1822), in which the figure of Moses going up in lonely grandeur to die on Mt. Nebo represents the man of genius of all ages, ''weary . . . and in despair at seeing his aloneness more vast and more arid in proportion as he grows in stature.''

The remarkable concentration possible in the *poème* is evident in *Moïse,* but one sees there the tyrannous nature of the idea as dramatized in Vigny's finest poems and in his best prose narratives (the tales of *Stello* and of *Servitude et grandeur militaries*). In all these pieces the relentless emphasis and focus of action does not allow the development of the subject matter in any but the prescribed direction. The staged ''philosophic idea'' is also evident in such fine poems of *Les Destinées* (1864) as *La Mort du loup, Le Mont des Oliviers, La Maison du berger, La Bouteille à la mer,* and *La Colère de Samson*. His *poèmes* are characterized by lonely stoicism, compact form, fine resonance, visual imagery, and remarkable use of symbolic landscapes.

Plays and Prose Fiction

Vigny's career as a dramatist began with adaptations from Shakespeare. These included *Roméo et Juliette* (1827), *Shylock, le marchand de Venise* (1828), and *Le More de Venise* (1829). *La Maréchale d'Ancre* (on the murder of Concini and his wife, Leonora Galigai) was played at the Odéon in 1831. His elegant one-act play *Quitte pour la peur* was presented in 1833. His finest drama, *Chatterton,* was first played at the Comédie Française on Feb. 12, 1835, with Marie Dorval a sensation as its heroine, Kitty Bell.

In 1826 Vigny published *Cinq-Mars, ou Une Conjuration sous Louis XIII,* the first significant French historical novel of the period. An interesting preface of 1827 (*Réflexions sur la vérité dans l'art*) acclaimed artistic truth as more important than the facts of history. In later works—*Stello* (1832) and *Servitude et grandeur militaires* (1835)—he developed a ''philosophic thought'' (in each case in three episodes) much in the manner of his *poèmes*. In *Stello* the idea expounded was that the poet is always misunderstood, envied, and hated under whatever form of government he lives and that he should always maintain the thinker's ''armed neutrality'' and never form connections with those in power. Vigny's prose narrative *Daphné* on Julian the Apostate was published posthumously in 1912. The three tales of *Servitude et grandeur militaires* represent the sacrificial life of the soldier, whom Vigny sees, like the poet, as a martyr to an insentient society. Vigny's *Journal d'un poète* (1867 and later) shows at once his elegant and aristocratic qualities and his weaknesses; but above all it reveals the courage, sensitiveness, and moral elevation of the poet.

Further Reading

Two English translations of Vigny's *Servitude et grandeur militaires* are Humphrey Hare's *The Military Necessity* (1953) and Marguerite Barnett's *The Military Condition* (1964). A recent study of Vigny in English is James Doolittle, *Alfred de Vigny* (1967). Also useful is Arnold Whitridge, *Alfred de Vigny* (1933). □

Pancho Villa

Francisco Villa (1878-1923) was a famous Mexican military commander and guerrilla of the warring phase of the Mexican Revolution.

Pancho Villa was born Doroteo Arango on June 5, 1878, in San Juan del Rio, Durango. His life as an orphaned peasant ended, according to tradition, when he defended his sister against the hacienda owner. He became a bandit chief and horse trader, changed his name, and finally joined the *maderistas* in Chihuahua under Abraham González.

Without formal education, Villa was to learn revolutionary goals from association with Francisco Madero and his movement. Villa rebelled against the Porfirio Díaz regime and, because of successes as a guerrilla fighter, his knowledge of the terrain, and his skill as an organizer, was given the rank of colonel. On May 11, 1911, his forces and those of Pascual Orozco attacked and captured Ciudad Juárez contrary to Madero's orders. The victory marked the triumph of the Madero revolution.

After Madero assumed the presidency, Villa returned to civilian life as a businessman, but the Orozco rebellion in 1912 brought him back to the fray, defending the Madero regime first independently and then under Victoriano Huerta's orders. Imprisoned and about to be shot by Huerta for insubordination, Villa was saved by the intervention of Raúl Madero, the President's brother. Imprisoned for a while, he escaped to the United States. He reentered Mexico with a handful of companions to fight the usurper Huerta after Madero's death. By September 1913 that handful had become the nucleus of Villa's Division of the North.

In the struggle against Huerta, Villa was in uneasy alliance with Venustiano Carranza and Emiliano Zapata. The *villistas* took Torreón and won the crucial battle of Zacatecas (June 23, 1914). By then the irritations had built up and made conflict inevitable once the common foe had been vanquished. In part the differences were ideological, but more significant was the clash of personalities—the stubborn Carranza, proud of his prerogatives as first chief, and the indomitable and undisciplined Villa.

After Carranza's abortive Convention of Generals in the capital removed to the ''neutral zone'' of Aguascalientes, the *zapatistas* managed to dominate the gathering ideologically while the *villistas* held military control. Villa was made chief of Convention military operations against Carranza and with Zapata occupied Mexico City in December 1914. The Convention government could not command its own commander. Villa lived according to his

own personal code, beyond authority and law. He took what he pleased whether it was women or the lives of men.

Coordination between the *zapatistas* and *villistas* proved difficult if not impossible. The Convention government was forced to leave the capital as Álvaro Obregón advanced from the southeast. Villa retreated northward, there to be defeated in the most massive battles of the revolution, at Celaya and León in the spring of 1915. The power of the Division of the North was broken, and the myth of invincibility of Villa's cavalry (the famous *dorados*) was exploded.

Villa withdrew to Chihuahua, which he continued to control, and is credited with introducing reforms including some land distribution. In March 1916, angered by United States recognition of Carranza, Villa attacked Columbus, N. Mex. For almost a year Gen. Pershing's punitive expedition sought unsuccessfully to capture or destroy the ''Centaur of the North.'' Some *villista* groups were dispersed, and Villa himself was wounded, but the uncooperative posture of the Carranza regime and the apparent inevitability of war with Germany speeded the withdrawal of the forces.

Villa continued guerrilla harassment of the Carranza government until the regime was overthrown by the rebellion of Agua Prieta in 1920. The interim administration of Adolfo de la Huerta reached an agreement whereby Villa agreed to lay down his arms and accept rank as a division general and the ranch of Canutillo, Durango, to support him and his escort.

Pancho Villa was killed on June 20, 1923, in Parral by *obregonistas* apparently fearful that he might emerge from his retirement to oppose the election of Plutarco Calles. More than four decades later the Mexican Congress voted to inscribe his name in gold on the chamber walls with other heroes of the Mexican Revolution.

Further Reading

Two works by Martín Luis Guzmán are especially valuable for understanding Villa: *The Eagle and the Serpent,* translated by Harriet de Onís (1930), and *Memoirs of Pancho Villa,* translated by Virginia H. Taylor (1965). Other biographies of Villa are Edgcumb Pinchon, *Viva Villa !* (1933), and Haldeen Braddy, *Cock of the Walk . . . The Legend of Pancho Villa* (1955). Ronald Atkin, *Revolution! Mexico, 1910-20* (1970), an excellent popular history by a journalist, contains a fine characterization of Villa and his contemporaries. Robert E. Quirk's specialized study, *The Mexican Revolution, 1914-1915; the Convention of Aguascalientes* (1960; repr. 1970), underscores the *villista-zapatista* contribution to the social program of the revolution. Villa's relations with the United States are treated in Clarence C. Clendenen, *The United States and Pancho Villa: A Study in Unconventional Diplomacy* (1961). Pershing's expedition into Mexico is described in an exciting study by Herbert Molloy Mason, Jr., *The Great Pursuit* (1970), which includes excellent photographs, maps, and bibliography. □

Heitor Villa-Lobos

The Brazilian composer Heitor Villa-Lobos (1887-1959) was the most prolific and original of those Brazilians who, during the 20th century, worked toward the development of a national idiom in serious music that incorporated African and Native American motifs.

Heitor Villa-Lobos was fascinated early by the popular music and samba rhythms of his native Rio de Janeiro at a time when gentility forbade such interests. Although his father, a college professor and librarian, had encouraged this interest, Villa-Lobos ran away from home at 16 to escape his widowed mother's attempt to keep him from developing further his musical talents.

Soon Villa-Lobos began drifting. He absorbed the folk music of whatever region he passed through, listening, mimicking, improvising, elaborating, and composing as he went. He traveled along the Amazon in a canoe, listening to the songs of tropical birds and the drums of the Indians. Although he occasionally enrolled for formal schooling, he found such experiences boring; he remained principally self-taught. In his 20s he lived for 3 years in the culturally diverse city of Bahia, where the Afro-Brazilian influence was strongest. Then he returned to Rio de Janeiro, where he studied European music on his own.

Meanwhile, Villa-Lobos experimented continuously and wrote a great deal, always seeking to express Brazilian qualities. His nationalism was reflected in the following

incident. In 1923 wealthy friends raised money and sent him to Europe, but when upon his arrival he was asked what he had come to study, he replied, ''I am here to demonstrate my own achievements.'' Indeed, Parisians showed more interest in his works than had Brazilians, perhaps because in Europe they were considered exotic. He remained in Paris for 7 years, composing some of his most important work.

Back in Brazil in the 1930s Villa-Lobos became a music educator, campaigning for the introduction of Brazilian music into the school curriculum and staging performances by massed a cappella choirs extolling nationalistic themes. The semiauthoritarian dictator Getulio Vargas gave him full support in this campaign, and Villa-Lobos's influence can still be seen in musical education in Brazil.

At this time Villa-Lobos composed the nine suites entitled *Bachianas brasileiras*. These are his best-known works; in all of them he used a contrapuntal and fugal technique superimposed upon typically Brazilian themes, although otherwise they are quite diverse. They are characterized by an impressive range, great power, melodic inventiveness, and controlled structure.

Villa-Lobos composed over 1,500 works in almost every conceivable genre, including operas, ballets, church Masses, choral pieces, orchestral works, guitar solos, and movie scores. Not all his work is good, but at his best it is superb.

Further Reading

There is no serious book-length study of Villa-Lobos in English, although Vasco Mariz prepared a short summary, *Heitor Villa-Lobos: Brazilian Composer* (1963), a condensation of the author's biography published in Rio de Janeiro. Villa-Lobos is set in the larger context in Nicolas Slonimsky, *Music of Latin America* (1945). There is a section on the composer in Joseph Machlis, *Introduction to Contemporary Music* (1961).

Additional Sources

Behague, Gerard, *Heitor Villa-Lobos: the search for Brazil's musical soul,* Austin: Institute of Latin American Studies, University of Texas at Austin, 1994.

Peppercorn, L. M. (Lisa Margaret), *Villa-Lobos,* London; New York: Omnibus; New York: Distributor, Music Sales Corp., 1989. □

Giovanni Villani

The Italian chronicler Giovanni Villani (ca. 1270-1348) wrote a history of Florence from its origins to the age of Dante.

Giovanni Villani was a Florentine merchant whose wide travels gave him an interest in Florence and the world around it. He traveled in Flanders and France from 1302 to 1308, and from 1316 until his death he held numerous political offices in the city of Florence. Caught up in the economic crises of the 1340s, Villani died of the plague in 1348. His life was devoted to commerce, politics, and the *Chronicle*.

In 1300 Pope Boniface VIII proclaimed a Holy Year, promising spiritual benefits to all who made the pilgrimage to Rome. Giovanni now saw Rome for the first time. He wrote: ''Beholding the great and ancient things which are [in the city], reading of the great deeds of the Romans, and considering that our great city of Florence, the daughter and creation of Rome, was ascending to greatness while Rome was declining, [I decided] to bring together in this chronicle all the beginnings of the city of Florence and then to set forth in detail the doings of the Florentines.'' From 1300 on Giovanni worked intermittently at his chronicle. He framed his chronicle in customary medieval style. He began with an account of the Tower of Babel, and his first six books end with the arrival of Charles of Anjou in Italy in 1265. The next six books, however, deal only with a period of 80 years, from 1265 to 1348.

In the later books Villani's interests move from the party factionalism of Florence to wider issues, such as the newly contacted lands in Asia as described by Marco Polo, and the trade, industry, and religion of Florence. Villani also describes well-known figures from Florentine history, and his description of the poet Dante is often quoted. Villani was the first chronicler to remark that the barbarian invasions of the later Roman Empire were a turning point in European history. The *Chronicle* also follows the medieval pattern in

giving an account of events strictly year by year. But the work is also original.

Villani wrote in the Tuscan vernacular, the language which Dante himself was so much to influence. He was not, like most chroniclers, a cleric, but a layman—and a man of affairs at that. His business and political life seemed to impart to him the expertise and wide range of interests which make the *Chronicle* extremely readable today. He possessed an astute mind, was capable of independent observation and judgment, and was a sufficient literary artist to incorporate lively and accurate portraits of contemporaries into his work. Giovanni's *Chronicle* was continued after his death by his brother Matteo and his nephew Filippo.

Further Reading

R. E. Selfe and Philip Wicksteed translated *Selections from the First Nine Books of the Croniche Fiorentine of Giovanni Villani* (1896). There is no biography of Villani in English. The reader should consult a history of Italian literature. Some information on him can be gleaned from Philip Wicksteed, *Early Lives of Dante* (1898). □

Oswald Garrison Villard

Editor of the "Nation" magazine, Oswald Garrison Villard (1872-1949) was one of the foremost American liberals of the 20th century. He was noted for his moralistic, uncompromising commitment to pacifism and minority rights.

Oswald Garrison Villard was born in Germany on Mar. 13, 1872. From his father, who emigrated to America and became a journalist and then a wealthy railroad magnate and financier, he learned a commitment to capitalism and the ideas of 19th-century laissez-faire liberalism. From his mother, the favorite daughter of abolitionist leader William Lloyd Garrison, he acquired a rigid, almost puritanical, moralism. Villard was educated at private schools and Harvard. After a brief apprenticeship on a Philadelphia paper, in 1897 he joined the staff of the *New York Evening Post,* which his father happened to own. He soon rose to editorial prominence on the paper and, after his father's death, became owner and publisher.

During his time with the *Post* Villard carved out an unconventional political position. Along with many others of his class and outlook, he condemned America's imperial ambitions as displayed by the Spanish-American War, but he began to move toward pacifism. He joined his father in supporting the rights of women (his mother was a dedicated leader in this battle) but also championed the rights of African-Americans, Jews, and other minority groups. He departed from traditional laissez-faire thought and defended the right of workers to organize into labor unions and to strike.

A sincere pacifist, Villard opposed American participation in World War I. In 1918, with war fever at its height, the pressure on Villard and the *Post* to form ''patriotic'' readers and advertisers had become financially unbearable, and he was forced to sell it. When the war ended, he attacked the Treaty of Versailles, claiming that its unjust nature proved his contentions about the unjust nature of the war.

Villard had retained ownership of the weekly edition of the *Post,* the *Nation,* and continued to use this as the personal organ for his views until 1932, when he gave up ownership but continued to contribute. During the 1920s Villard's *Nation* was one of the few strong voices of liberalism in the United States. Although its circulation was only about 25,000 its influence was great.

Villard remained a favorite of many liberals into the 1930s, when he supported Franklin Roosevelt's New Deal. However, at the end of this decade his pacifism again isolated him. He refused to support rearmament and aid to the Allies during World War II, and in June 1940 the *Nation* stopped printing his weekly signed articles. He continued to oppose the war after Pearl Harbor and rapidly isolated himself from the mainstream. On Oct. 1, 1949, he died in New York City, a still uncompromising, but embittered, man.

Further Reading

The best biography of Villard is Michael Wreszin, *Oswald Garrison Villard: Pacifist at War* (1965), which contains a bibliography. Dollena Joy Humes, *Oswald Garrison Villard: Liberal of the 1920's* (1960), has useful summations of Villard's positions on various issues during the 1920's, but it is not as insightful as Wreszin's book, which covers Villard's whole career.

Additional Sources

Humes, Dollena Joy, *Oswald Garrison Villard, liberal of the 1920's,* Westport, Conn.: Greenwood Press, 1977, 1960. □

Geffroi de Villehardouin

The French historian and soldier Geffroi de Villehardouin (ca. 1150-1213) was the first French chronicler who wrote in the vernacular and whose writings deserve literary recognition.

Geffroi de Villehardouin was born in the château of Villehardouin near Troyes, Champagne. Marshal of Champagne after 1185, he had close political connections with Count Thibaut III of Champagne. Villehardouin was sent with the Canon de Béthune and four others to Venice to negotiate for ships for the Fourth Crusade. Shortly after their return Thibaut died. But Villehardouin, an excellent diplomat, persuasive orator, and prudent negotiator, continued his labors, and soon Boniface de Montferrat was appointed supreme commander of the crusade. Throughout the crusade Villehardouin was an eyewitness to the events he recorded. After the fall of Constantinople in 1204, he stayed in the East, receiving the title of Marshal of Romania (name then given to Thrace). The title passed to his son in 1213, presumably at the time of Villehardouin's death.

De la conquête de Constantinople (*The Conquest of Constantinople*) is Villehardouin's only known work. Written in clear prose, it stresses the overall campaigns of the Fourth Crusade rather than individual exploits. The author never knowingly lied in his chronicle, but he attempted to justify the crusade's deviations from its original objectives in Egypt and Jerusalem.

The first of its nine books explains the origins of the crusade, and the second relates the negotiations at Venice. The third part reveals worries about insufficient funds, bargaining, the initial propositions of Prince Alexis of Constantinople, and the embarkation of the FrancoVenetian army in August 1202. The fourth tells of the taking of Zara and of the displeasure of Pope Innocent III, who was deeply involved in the crusade. The fifth gives an account of a side mission in Greece. The sixth book, which contains some of the chronicle's finest pages, describes the arrival of the crusaders at Constantinople. After a siege of only seven days, the city capitulated on July 18, 1203, and the usurper Alexis II fled. Alexis IV was crowned on August 1. The last three books tell of the rupture of the crusaders with Alexis IV and of the second taking of the city; the systematic, rankwise distribution of the booty; the coronation of Baldwin of Flanders; and the conquest of surrounding territories. The long narration, sometimes stimulating, sometimes disgusting, is told with a candid simplicity rarely equaled by later historians.

Further Reading

A literal translation of Villehardouin's work is *Memoirs of the Crusades by Villehardouin and De Joinville,* translated by Sir Frank T. Marzials (1908; many later editions). Villehardouin's narrative is critically examined in Kenneth M. Setton, ed., *A History of the Crusades* (vol. 1, 1969). Also useful for background is Edwin Pears, *Destruction of the Greek Empire* (1903). □

François Villon

The French poet François Villon (1431-c. 1463), the greatest writer of 15th-century France, was the first creative, modern French lyric poet. His work is remarkable for its rare inspiration and sincerity.

François Villon, whose real name was François de Montcorbier or François des Loges, was born in 1431, the year Joan of Arc was burned at Rouen. English soldiers still occupied Paris. It was an era of social troubles and manifold evils, partly accounting for the vast output of mediocre literature aimed at general edification and filled with lugubrious didacticism. One mystery play popular in France at the time contains 60,000 lines, but the two literary

highlights of the period are short: the *Pathelin,* a farce of some 2,000 lines, and the poems of Villon, which total about 3,000 lines.

François was born into a poor family. His mother was pious but illiterate; his father died when François was very young. The child's lot would have been miserable had not Master Guillaume de Villon, the canon of Saint-Benoît-le-Bétourné, taken him to raise. He attended to François's early education, and the child affectionately referred to him as ''more than a father.'' Later the poet adopted his name and rendered it imperishable. From this time on, most information about Villon derives from documents of the University of Paris, the prefecture of police, and his own poems.

In March 1449 Villon was received as a bachelor of arts at the Sorbonne, after which occurred his first involvement in civic disorders in the winter 1451/1452. His studies continued, however, and he received the licentiate and the degree of master of arts later in 1452. In short, Villon was a well-educated man, and incidental allusions in his works show considerable knowledge.

Brawls and Disappearance

In June 1455 Villon killed Philip Chermoye, a priest, in a brawl, and he immediately fled from Paris. But the murder was well provoked, and in January 1456 Villon was granted two official releases, one in the name of François de Montcorbier, master of arts, and the other in the name of Master François des Loges, also known as Villon, an indication that Villon was then known by all three names. Perhaps Villon's status as a man of learning or perhaps the later intervention of Charles d'Orléans influenced judicial leniency. Later in the year Villon completed his *Lais*.

About Christmas, 1446, Villon participated in a burglary at the College of Navarre. He fled to Angers, and then he wandered for more than 4 years. During this period he probably sojourned at the court of Charles d'Orléans, himself a first-class poet, and was in jail twice. At Orléans he escaped a death sentence by pardon; and at Meung-sur-Loire, where he was imprisoned by Thibault d'Aussigny, Bishop of Orléans, he was released, according to a merciful custom, by the passage of King Louis XI through the town in October 1461.

Villon's intense experiences inspired the *Grand testament,* which he completed in 1461. In 1462 he was confronted with the affair of the College of Navarre; he was imprisoned at the Châtelet but released on a bond of restitution for his share in the theft. Involved in a fight in which François Ferrebourg was wounded, Villon was sentenced to be hanged. He appealed the decision, and Parliament by an edict on Jan. 5, 1463, annulled the sentence and reduced his penalty to a 10-year exile from Paris. After that date nothing is known of him.

Villon's Character

The grim series of crises that make up most of the biographical facts that scholars can piece together about this artist-outlaw have been discussed time and again. Some see in him an innocent victim of unhealthy company, and others represent him as a sad example of genuine criminality. Yet an exquisitely delicate sensitivity like Villon's, in the face of rebuffs and frequent humiliations, could easily take refuge in taverns and in the society of pickpockets and prostitutes. Also, the extreme imbalance in the distribution of wealth at that time could well have contributed to the instincts of revolt in a bright and passionate young man with empty pockets.

Modern as his esthetic appeal is, Villon is intensely medieval. His poetic forms are standard fixed medieval patterns, his learning and subject matter belong to his century, and his personal devotion is that of the whole medieval period. In spite of his satire and grotesque humor, he is not gay. Villon stands apart in that he is one of the few major poets before the 18th century who did not enjoy, or endure, patronage. His poetry is totally personal; with never a thought of his public, or indeed any public, he speaks only for himself.

The *Lais*

The *Lais* (*Legacy*), often called the *Petit testament,* consists of 320 octosyllabic lines evenly divided into 40 stanzas of 8 lines each. In the first line Villon gives the date of composition (1456), and in the second, following a medieval custom, he identifies himself as the author. Like his other works, this poem is highly personal and furnishes some clues to his associates and whereabouts. About to flee to Angers at the time of its composition, the poet bequeaths what he has to those who remain in Paris. To his foster father he leaves his fame; to the cruel and disdainful Catherine de

Vaucelles he leaves his heart; and to various others at all levels of society he leaves abstractions and trivialities, the legatees forming a sort of cortege of 15th-century society. Passages of the poem are variously realistic, satirical, lyrical, cruel, and farcical. Throughout the *Lais* the sublime and the grotesque stand in juxtaposition, a literary technique revived during the romantic period.

The *Grand testament*

Although written only 5 years later, the *Grand testament* is vastly more mature than the *Lais*. Here the central theme of the will serves only as mere framework, for intermixed in the text of more than 2,000 lines are 16 ballades, 2 rondeaux, a song, and a regret. With striking clarity many more persons pass in review than in the *Lais;* persons of all types appear, beginning with the harsh bishop of Orléans. Certain themes recur throughout: a feeling of bitterness derived from his sufferings and from his disappointments in love; regrets about what Villon thought in his periods of remorse was a wasted life; and ever-returning preoccupations with death, near or remote. But even his melancholy passages and despairing accents are interrupted by pleasantries and clowning touches, which by contrast make them even more stark.

Individual Poems

Most of Villon's best poems are inserted in the *Grand testament*. The ''Regrets of the Belle Heaulmiére'' is a bleak reflection on the ravages of time: a celebrated beauty's polished forehead, blond hair, arched eyebrows, and pretty glance are turned by the years into a wrinkled brow, gray hair, fallen eyebrows, and dead eyes to form a grim piece of naturalism in keeping with the macabre mirrors so dear to the 15th century. The best-known of Villon's poems is the ''Ballade of the Ladies of Yester-year''; in this poem three groups of great ladies appear: first a group from antiquity, then cruel celebrities of the past, and finally true heroines. But where are they now? Where are the snows of yesteryear? A parallel ballade on great men of the past asks: where is the mighty Charlemagne? Another celebrated poem is the one that Villon wrote at the request of his mother to contain her prayer to Our Lady. It is one of the finest flowers, and perhaps the last, of medieval religious poetry. Villon frequently calls upon the Virgin, his only refuge, and he often repents his sins, but his repentance is always without any effort of substantiation.

Other Poems

Villon's early poem about a schoolboy escapade is lost; there remain only 17 poems not included in the *Grand testament*. In this group is his ''Epitaph,'' a ballade in which he pictures himself and a few companions as hanged. He asks his human brothers who survive not to laugh at the bodies they see hanging from the gibbets but to pray for them. The decomposition of the corpses is depicted in ghastly naturalistic detail. It is generally supposed that this ballade was written in 1463 after Villon had been condemned to hang. With its accent of despair and its rare quality of human sympathy, this ballade is perhaps the finest lyric poem in medieval French literature.

Further Reading

Perhaps the best version of Villon's writings in English is the excellent prose translation by Geoffroy Atkinson, *The Works of François Villon* (1930). Major studies of Villon are in French. The most comprehensive book in English is D. B. Wyndham Lewis, *François Villon* (1928). Also useful is Cecily Mackworth's brief study, *François Villon* (1947). □

St. Vincent de Paul

The French priest St. Vincent de Paul (1581-1660) organized works of charity, founded hospitals, and started two Roman Catholic religious orders.

Vincent de Paul was born into a peasant family on April 24, 1581, in the village of Pouy in southwestern France. He studied theology at the University of Toulouse, was ordained a priest at 19, and completed his theological studies 4 years later. Using his status as a priest to escape the dull village life of southern France, Vincent went to Paris in 1608. He wrote a curious letter to some friends at this time, telling in detail how he had been captured by Barbary pirates and taken as a slave to Tunisia. This story is not supported by any other evidence, and Vincent never referred to it later in his life.

In Paris, Vincent came under the influence of a wise spiritual guide who gradually caused him to see that helping others was more important than helping himself. For a few years he worked as a parish priest in Clichy near Paris. In 1613 he tutored the children of the general of the French galleys and in 1617 became chaplain to the galley slaves. He was concerned for all the peasants on the general's properties because of the terrible conditions in which they lived. By 1625 he had influenced a number of young men, some of them priests, to join him in forming a religious group to be called the Congregation of the Mission. Vincent and his friends worked with the poor people of the countryside near Paris, helping them obtain food and clothing and teaching them about Christ.

Vincent formed associations of wealthy lay people in Paris, persuading them to dedicate some of their time and money to helping the poor. He started several hospitals, including one in Marseilles for convicts sentenced to the galleys. Several times he was asked to act as a mediator in the wars of religion that were tearing France apart. With Louise de Marillac, a talented and sensitive friend, he started the first religious group of women dedicated entirely to works of charity outside the cloister, a group called the Daughters of Charity.

Vincent was a man of action rather than of theory. The religious spirit he communicated was simple, practical and straightforward. He looked to Christ as his leader and tried to translate the Gospel message into concrete results. He died on Sept. 27, 1660, and was canonized a saint in the

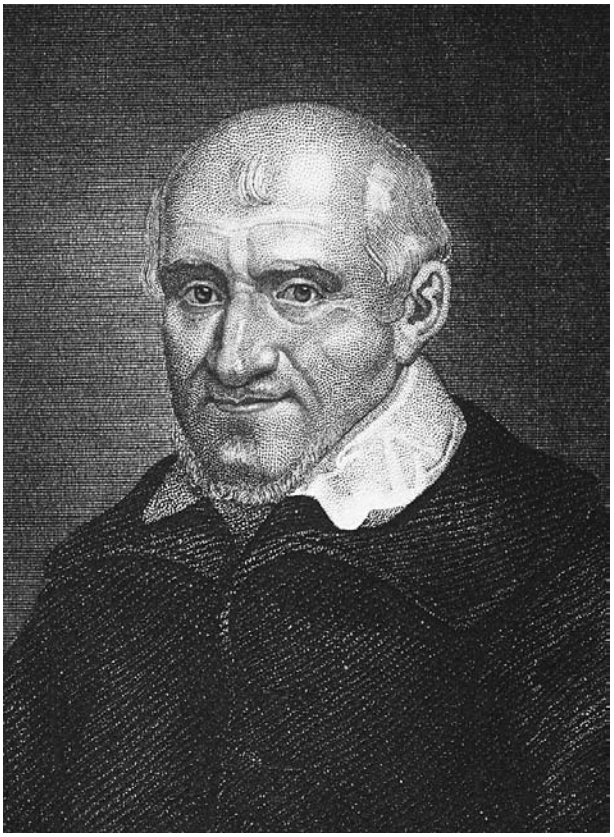

Roman Catholic Church in 1737. The religious groups he founded continue to carry on his work.

Further Reading

Letters of St. Vincent de Paul, translated and edited by Joseph Leonard (1937), reveal the religious spirit and practical genius of the man. There are many biographies of Vincent in English. Jean Calvet, *Saint Vincent de Paul* (trans. 1952), is unsentimental and historically sound. Leonard von Matt and Louis Cognet produced a beautiful pictorial study of the saint in text and photographs, *Saint Vincent de Paul* (1960).

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Dodin, Andre, *Vincent de Paul and charity: a contemporary portrait of his life and Apostolic spirit,* New Rochelle, NY: New City Press, 1993. □

John Heyl Vincent

John Heyl Vincent (1832-1920) was an American educator and religious leader. He was instrumental in establishing the Chautauqua lectures, an important means of adult education in 19th-century America.

John Heyl Vincent was born on Feb. 23, 1832, in Tuscaloosa, Ala., moved with his family to Pennsylvania in 1837, and was educated at home and in various academies in the Lewisburg area. After sundry work experiences, Vincent was licensed to preach in the Methodist Episcopal Church in 1849, and in 1851 he became a circuit rider in New Jersey, Ohio, and Illinois.

Vincent studied at a Methodist seminary and became minister of the important Trinity Church in Chicago in 1865. There he established and edited journals aimed at improving the educational arm of the church. He was reassigned to New York as general agent of the Methodist Sunday School Union in 1866. For the next 20 years he was a leader of the American Sunday School movement.

Vincent created the Sunday School Assembly at a campsite on Lake Chautauqua, N.Y., a summer experience for church instructors, in 1874. With Vincent as superintendent, the venture was enormously successful and soon abandoned denominational concerns in favor of general cultural studies with strong infusions of morality and inspiration. The festive, family-vacation atmosphere attracted thousands of visitors from all parts of the nation. Those unable to make the pilgrimage to New York were served, after 1878, by the Chautauqua Literary and Scientific Circles, a home reading and correspondence course that fol-

lowed a 4-year curriculum designed by Vincent. The circles, instantly popular, filled a need not met by the classically oriented colleges.

In 1881 the Chautauqua School of Theology was chartered, and in 1883 the Chautauqua University, with Vincent as chancellor, was created. But the public appetite for culture was insatiable. Another camp was started in Ohio, and by 1900 fully 200 pavilions had been established in 31 states, bringing lectures by the period's most eminent scholars and statesmen to thousands.

In 1888 Vincent's election as a bishop of the Methodist Church diverted him from popular culture. He served in New York and Kansas until his retirement in 1904 in Switzerland as director of Methodist interests in Europe. He spent his retirement lecturing and writing, usually on themes connected with Chautauqua. He died on May 9, 1920.

Further Reading

There is no adequate biography of Vincent. Leon H. Vincent, *John Heyl Vincent: A Biographical Sketch* (1925), is uncritical. Vincent's role in Chautauqua is described in Victoria and Robert Ormond Case, *We Called It Culture: The Story of Chautauqua* (1948), and in Rebecca Richmond, *Chautauqua* (1943), but both books have larger concerns. Similarly, John H. Vincent, *The Chautauqua Movement* (1886), is more concerned with the movement than with its founder. □

Sir Paul Gavrilovitch Vinogradoff

The Russian educator and historian Sir Paul Gavrilovitch Vinogradoff (1854-1925) wrote and edited many works on legal history.

Paul Vinogradoff was born on Dec. 1, 1854, in Kostroma, where his father was director of a secondary school. Paul entered the University of Moscow at the age of 16. After taking his degree, he continued his studies in Berlin, where he attended the seminars of Theodor Mommsen and Heinrich Brunner.

Vinogradoff began his teaching career on his return to Moscow and was invited to lecture on medieval history at the university in 1877. In 1883 he made his first trip to England to collect materials for a doctor's thesis on English agrarian history. Vinogradoff was described at the time as ''tall and massive.'' His intellect ''gave the impression of a sledgehammer.'' Truly cosmopolitan, he eventually became fluent in 12 languages.

Vinogradoff's trip to England was notable for the work he completed and for the friendships he made. In the British Museum he rediscovered the ''Notebooks'' of the 13th-century English legal writer Henry of Bracton. This text was later edited by a young English lawyer, Frederick William Maitland, whom he had met at Cambridge. Maitland became the greatest English legal historian of the 19th and 20th centuries.

The thesis Vinogradoff produced on this trip, *Villainage in England,* published first in Russian and in 1892 in English translation, established his European reputation. It is considered his most important work. He argued that the organization of the English village community was much older than the manorial system. He was among the first to emphasize the importance of the open fields and other aspects of village agricultural organization to an understanding of the political and legal institutions of the medieval countryside.

Vinogradoff had been a liberal since his student days. On his return to Moscow and his appointment to a professorship at the university, he became active in educational reform. He was elected to the Moscow Municipal Council and became chairman of its education committee. He utilized this post to promote the extension of public primary schools and to create numerous societies for the furtherance of public education. In protest against government restrictions on the freedom of the university, he resigned his professorship in 1901. With his Norwegian wife, whom he had married in 1897, and his two children, he left for England, where he remained as professor of jurisprudence at Oxford until his death on Dec. 19, 1925. To Oxford he introduced the German seminar method of teaching.

Among Vinogradoff's later works were *The Growth of the Manor* (1905) and *Roman Law in Medieval Europe* (1909). His *Outlines of Historical Jurisprudence* (1920-1922) was left uncompleted at his death.

Further Reading

A memoir on Vinogradoff by Herbert A. L. Fisher is in *The Collected Papers of Paul Vinogradoff* (2 vols., 1928). William S. Holdsworth, *The Historians of Anglo-American Law* (1928), includes an essay on Vinogradoff, and James Westfall Thompson, *A History of Historical Writing* (2 vols., 1942), has a biographical and critical section on him. A chapter devoted to Vinogradoff's life and work is in F. M. Powicke, *Modern Historians and the Study of History: Essays and Papers* (1955). □

Fred Vinson

Fred Vinson (1890-1953) was an undistinguished chief justice of the U.S. Supreme Court who consistently subordinated individual rights to the needs of government.

Frederic Moore Vinson is probably America's least written-about chief justice. His obscurity protects his reputation. During seven years on the Supreme Court this conservative jurist persistently sacrificed individual rights to what he perceived as the needs of government.

His disappointing chief justiceship contrasted with a long and laudable career as a public servant. Vinson came to Washington from northeastern Kentucky, where he had

been born on January 22, 1890, in the Louisa jail building. His father, then the jailer, also farmed, operated several businesses, and served as a town marshal. Young Fred was raised in a rather disciplinarian household. After receiving primary and secondary schooling in Louisa and nearby Cattlesburg, he matriculated at the Kentucky Normal School, from which he graduated in 1908. Vinson then attended Centre College, earning both a B.A. and a law degree from that institution and compiling the highest average in the history of its law school. From 1911 to 1923 he practiced law in Louisa, also serving briefly as city attorney and commonwealth attorney.

In 1923 Vinson won a special election to fill a vacant seat in the U.S. House of Representatives. Except for two years following the election of 1928, which he lost because of his support of Al Smith's presidential candidacy, he remained in the House until 1938. At first his committee assignments were poor, but after working his way up through Military Affairs and Appropriations, he became a member of the powerful House Ways and Means Committee in 1931. There Vinson earned a reputation as a tax expert, and during the New Deal he played a major role in drafting such crucial legislation as the Social Security Act. Although basically conservative, he loyally supported the Franklin D. Roosevelt administration, even backing the president's attempt to ''pack'' the Supreme Court.

Administrator and Jurist

Loyalty and service earned him a nomination to the U.S. Court of Appeals for the District of Columbia in 1938.

Although remaining there for five years, Vinson found the life too quiet and cloistered. In 1942 he agreed to serve as chief judge of the Emergency Court of Appeals, and when Roosevelt offered to make him director of economic stabilization in May 1943 he accepted enthusiastically.

During his 21 months in that position Vinson was remarkably successful in checking inflation. In August 1945 he left to become federal loan administrator, and a month later he took over the Office of War Mobilization and Reconversion. There Vinson managed to reorient the economy from war production to peace production while minimizing disputes between civilian agencies and the military. President Truman rewarded him with appointment as secretary of the treasury. Vinson's achievements during his 11 months in that position included inauguration of the International Bank for Reconstruction and Development and the International Monetary Fund.

When death claimed Chief Justice Harlan Stone in 1946 Harry Truman, greatly impressed with Vinson's record and abilities, asked him to take charge of a faction-ridden Supreme Court. Vinson failed to unite it. Although public quarreling among the justices ceased, deep intellectual divisions persisted, and the excess of dissenting and concurring opinions which had damaged the Stone Court's reputation continued. Vinson provided no intellectual leadership. Indeed, his most notable achievement was cutting the Court's workload back to mid-19th-century levels through vigorous use of its power to decide what cases it would hear.

Vinson wrote fewer than a half dozen majority opinions of profound public consequence. The common characteristic of his judicial expositions was support for governmental authority against claims of individual right. Probably because of his experiences in Congress during the Depression and in the executive branch during World War II, he considered strong government essential to the survival of any political society and a strong national government vital to the United States. Vinson almost always resolved state-federal conflicts in Washington's favor. He also championed presidential power, especially in times of national emergency. Thus, when the Court ruled that Truman could not seize the nation's steel mills during the Korean War, the chief justice dissented strongly. He was intensely patriotic, and for him the essence of patriotism was giving priority to the interests of the government, especially during a crisis.

Civil Liberties and Civil Rights

Viewing postwar America as in almost perpetual crisis, Vinson seldom decided a difficult civil liberties issue in favor of the individual. Believing his country was in a de facto state of war with international Communism, he modified First Amendment doctrine in a restrictive direction in order to accommodate the conviction of Communist Party leaders under the Smith Act and to sustain the anti-Communist affidavit provisions of the Taft-Hartley Act. Vinson also endorsed loyalty oaths, the attorney general's list of subversive organizations, and harsh treatment of aliens. In criminal procedure cases, too, he assigned far greater weight to the interests of society than to the rights of the individual. He

voted to increase the permissible breadth of searches and seizures, decrease safeguards against the use of forced confessions, and maintain limitations on the right to counsel. In terms of support for civil liberties claims, Vinson ranked next to last among the 11 justices who served between 1946 and 1952.

Contrasting starkly but deceptively with this dismal record are his opinions in three major civil rights cases. Vinson spoke for the Court when it forbade judicial enforcement of racially restrictive covenants. He was also its spokesman when it held that neither a separate law school for African Americans in Texas nor an internally segregated education graduate program in Oklahoma satisfied the requirements of the Fourteenth Amendment. These decisions are often viewed as precursors of the landmark *Brown* v. *Board of Education* (1954), which held separation of the races in public schools unconstitutional. But Vinson's opinions tended to minimize their legal impact. He probably went along with these unanimous rulings less out of conviction than because of a desire to support policy positions of the Truman administration, to which he remained intensely loyal, and a determination to deprive the Communists of a propaganda issue. It is notable that Vinson was the only member of his Court to vote against African American claims in all four of the non-unanimous civil rights cases it decided and that before his death on September 8, 1953, he voted against the position the Court eventually took in *Brown*. Even in the area of civil rights, Fred Vinson was far from a great chief justice.

Further Reading

There are no book-length biographies of Vinson, but he has been the subject of two doctoral dissertations—historian John Henry Hatcher's ''Fred Vinson: Congressman from Kentucky—A Political Biography 1890-1938'' (University of Cincinnati, 1967) and political scientist James Bolner's ''Mr. Chief Justice Vinson: His Politics and Constitutional Law'' (University of Virginia, 1962). Neither author had access to the Fred Vinson Papers, now deposited at the University of Kentucky. Nor did Richard Kirkendall, whose ''Fred Vinson'' in *The Justices of the United States Supreme Court: Their Lives and Major Opinions 1789-1969,* edited by Leon Friedman and Fred Israel (1969), Vol. 4, is the best short summary of Vinson's career. Irving F. Lefberg, ''Chief Justice Vinson and the Politics of Desegregation,'' *Emory Law Journal* (Spring 1975), is a superb critique of Vinson's civil rights record by a political scientist. John P. Frank, ''Fred Vinson and the Chief Justiceship,'' *University of Chicago Law Review* (Winter 1954), is an effective analysis of his work on the Supreme Court, and James Bolner, ''Fred M. Vinson 1890-1938: The Years of Relative Obscurity,'' *The Register of the Kentucky Historical Society* (January 1965), is informative concerning his early life and congressional career. The *Northwestern University Law Review* devoted most of its March-April 1954 number to Vinson, but the only article that is much more than a fond remembrance by a former associate is Francis A. Allen's ''Chief Justice Vinson and the Theory of Constitutional Government: A Tentative Appraisal.''

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Eugène Emmanuel Viollet-le-Duc

Eugène Emmanuel Viollet-le-Duc (1814-1879), French architect and theorist, consciously chose the Gothic style of architecture, not as a 19th-century revival style based on emotional associations but as a logical, reasoned, functional expression.

Eugène Emmanuel Viollet-le-Duc considered that ''The beauty of a structure . . . [lies in] the judicious use of materials and means at the disposal of the constructor.'' His practical application of this theory centered in architectural reconstructions and renovations; his architectural designs are few.

Viollet-le-Duc was born in Paris on Jan. 27, 1814. He rejected the idea of a formal architectural education at the École des Beaux-Arts, and in 1830 he began to study architecture, first with J. J. M. Huvé and later with Achille Leclère. As professor of composition and ornament, he taught for a short period at the École de Dessin, Paris.

In 1840 the Commission of Historical Monuments assigned Viollet-le-Duc the task of restoring the Romanesque church of La Madeleine at Vézelay. During the same year, in association with J. B. A. Lassus, Viollet-le-Duc restored the Ste-Chapelle, Paris, and in 1844 they won the competition for the restoration of Notre Dame, Paris. Viollet-le-Duc also restored the town of Carcassonne; the château at Pierrefonds; the cathedrals of Sens, Narbonne, Toulouse, and Amiens; the abbey church of Saint-Denis; and Notre-Dame-du-Port at Clermont-Ferrand. His philosophy was ''to restore [the building] to a state of completeness that may never have existed.''

Viollet-le-Duc adapted Gothic forms to metal and iron and was interested in the decorative possibilities of the material, as expressed by the medieval smithy. His authoritative studies of Gothic architecture were the *Dictionnaire raisonné de l'architecture française du XI au XVI siècle* (10 vols., 1854-1868) and the *Dictionnaire raisonné du mobilier français de l'époque carlovingienne à la Renaissance* (6 vols., 1858-1875). His *Entretiens sur l'architecture* (part 1, 1862-1863, part 2 1868-1872) expressed his philosophy of the functional structure of the Gothic style as employed in his own projects, some of which were of iron construction. His ''vaulting systems for large spaces'' utilized diagonal and vertical supports in compression and tension, as supports and hangers, with socket knuckle joints. In some cases wrought-iron decoration was fastened to the structure.

Viollet-le-Duc's own architectural compositions were comparable to the bold and forceful creations of the High Victorian Gothic style in England. His tomb for the Duc de Morny (1858) in the Père Lachaise cemetery in Paris and the church of St-Denys-de-l'Estrée at Saint-Denis (1864-1867) reflect this trend. The architect was a favorite of Empress Eugénie and, with the support of Napoleon III, became professor of the history of art and esthetics at the École des Beaux-Arts after curriculum changes of 1863, partially instigated by his publication of articles on architectural education. His appointment was not a success. Viollet-le-Duc died in Lausanne, Switzerland, on Sept. 17, 1879.

Further Reading

The two best sources of material on Viollet-le-Duc are in John Summerson, *Heavenly Mansions* (1949), and Henry Hope Reed, *The Golden City* (1959). □

Rudolf Ludwig Carl Virchow

The German medical scientist, anthropologist, and politician Rudolf Ludwig Carl Virchow (1821-1902) was the founder of the school of "cellular pathology," which forms the basis of modern pathology.

Rudolf Virchow was born on Oct. 13, 1821, in Schivelbein, the only child of a farmer and city treasurer. In 1839 Virchow entered the Friedrich Wilhelms Institute in Berlin to undertake medical studies in preparation for a career as an army doctor. He came under the strong influence of Johannes Müller, who encouraged many German doctors to use experimental laboratory methods in their medical studies. Virchow received his medical degree in 1843, having already shown a keen interest in pathology.

In 1845, while still working as an intern, Virchow published his first scientific paper. By this year he had committed himself to a research methodology based on a mechanistic understanding of vital phenomena. Medical research, according to Virchow, needed to use clinical observation, experiments on animals, and microscopic examination of human tissues in order to understand how ordinary chemical and physical laws could explain the normal and abnormal phenomena associated with life. He accepted the cell theory as one basic element in this mechanistic understanding of life. In committing himself to this view, he joined a group of radical young medical scientists who were then challenging the dominant vitalism of an older generation.

In 1846 Virchow began to teach courses in pathological anatomy. In 1847 he was appointed to his first academic position with the rank of *privatdozent.* In the same year he and a colleague, Benno Reinhardt, published the first volume of a medical journal, the *Archives for Pathological*

Anatomy and Physiology and Clinical Medicine. Virchow continued to edit this journal until his death in 1902.

Virchow's radical political views were clearly shown in 1848, the year of revolution in Germany. Early in the year Virchow presented a report on a typhus epidemic in Upper Silesia in which he recommended that the best way to avoid a repetition of the epidemic would be to introduce democratic forms of government. When the revolution broke out in Berlin, Virchow joined the revolutionaries fighting on the barricades. He threw himself wholeheartedly into the revolution, much to the displeasure of his father. He participated in a number of democratic clubs and helped edit a weekly paper, *Die medizinische Reform,* which promoted revolutionary ideas in relation to the medical profession.

Virchow's political views led to his suspension by the reestablished conservative government in 1849. The suspension was quickly revoked because of the hostile reaction of the medical fraternity. Later the same year Virchow was appointed professor at the University of Würzburg. Shortly after, he married Rose Mayer, the daughter of a leading German gynecologist.

The chair at Würzburg was the first one in Germany to be devoted to pathological anatomy. During Virchow's 7 years there, the medical school became recognized as one of the best in Europe, largely due to his teaching. He developed his concept of ''cellular pathology,'' basing his interpretation of pathological processes on the recently formulated cell theory of Matthias Schleiden and Theodor Schwann. In the same period he became joint editor of an annual publication reviewing the year's progress in medical science. This publication later became known as Virchow's *Jahresbericht,* and he continued to edit it until his death. He also started work in 1854 on his *Handbook of Special Pathology and Therapeutics,* which became the model for later German ''handbooks'' in various sciences. Although Virchow's main interest at Würzburg was pathology, he also continued to work in the field of public health and began researches in physical anthropology.

In 1856 Virchow accepted a chair at the University of Berlin on condition that a new building be constructed for a pathological institute. He remained in this position for the rest of his life. From 1859 Virchow renewed his activities in politics. In that year he was elected as a member of the city council, on which he served until his death. On the council he mainly interested himself in matters of public health. In 1861 Virchow was one of the foundation members of the Deutsche Fortschrittpartei and was elected in the same year to the Prussian Diet. He vigorously opposed Bismarck's preparations for war and his ''blood and iron'' policy of unifying Germany.

In the late 1860s and 1870s Virchow concentrated his attention on anthropology and international medical relations. He was active in numerous international medical congresses during this period and kept a continuing interest in the control and prevention of epidemics.

In 1873 Virchow was elected to the Prussian Academy of Science. All his contributions to this body were in the field of anthropology, mostly concerning physical anthropology and archeology. In his new field as in others he took up the task of editing a leading journal, the *Zeitschrift fuer Ethnologie*. Virchow's later years continued to be active, especially in relation to his editorial duties. He died on Sept. 5, 1902.

Further Reading

A good selection of Virchow's writings is *Disease, Life and Man,* translated and introduced by Lelland J. Rather (1958). The best account in English of his life is Erwin H. Ackerknecht, *Rudolf Virchow: Doctor, Statesman, Anthropologist* (1953).

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Virgil

Virgil (70-19 B.C.), or Publius Vergilius Maro, was the greatest Roman poet. The Romans regarded his ''Aeneid,'' published 2 years after his death, as their national epic.

Virgil's life spans the bloody upheavals of the last decades of the violent Roman civil war (133-31 B.C.) and the first years of the era of order, stability, and peace created by Augustus (the grandnephew and adopted son of Julius Caesar, he succeeded him in power at Rome). Virgil's contemporary poets were the lyricist and satirist Horace and the writers of elegy Tibullus, Propertius, and Ovid. Together they are known as poets of the Golden Age of Latin literature, or more simply, as Augustans. Augustus, the first emperor of Rome, realized the propaganda value of literature, and so he cultivated writers, encouraged them to eulogize his new regime, and subsidized them if necessary. Of all the Augustans, Virgil was the most laudatory of the Emperor's achievements. It is impossible to understand the *Aeneid* without an awareness of the political situation of the period.

Virgil was born on Oct. 15, 70 B.C., at Andes near Mantua in Cisalpine Gaul (modern Mantova, 20-25 miles southwest of Verona) of humble parentage. His father, either a potter or a laborer, worked for a certain Magius, who, attracted no doubt by the intelligence and industry of his employee, allowed him to marry his daughter, Magia. Because the marriage improved his position, Virgil's father was able to give his son the education reserved for children of higher status. Virgil began his study in Cremona, continued it at Milan, and then went on to Rome to study rhetoric, medicine, and mathematics before giving himself to philosophy under the tutelage of Siro the Epicurean. His education prepared him for the profession of law (the alternative was a military career), but he spoke only once in court. He was shy, retiring, and of halting speech—no match physically,

temperamentally, or by inclination for the aggressively articulate Roman lawyers who had inherited Cicero's mantle.

Virgil returned from Rome to his family's farm near Mantua to spend his days in study and writing and to be near his parents. His father was blind and possibly ailing. His mother had lost two other sons, one in infancy, the other at the age of 17. When Virgil's father died, she remarried and bore another son, Valerius Proculus, to whom Virgil left half his fortune.

The minor poems ascribed to Virgil, known generally as the *Appendix Vergiliana,* belong, perhaps, to this youthful period of his life. Their authenticity is in doubt, however, and only a few can be considered genuine.

In appearance Virgil was tall and dark, his face reflecting the rural peasant stock from which he came. His health was always uncertain. Horace tells us that on a journey to Brundisium in 37 B.C., he and Virgil were unable to join their fellow travelers in their games for he had sore eyes and Virgil was suffering from indigestion. Poor health and his shy nature and love of study made him a recluse. He preferred to be away from Rome, and when he was compelled to go there and was recognized and hailed on the streets, he would flee for refuge into the nearest house.

The farm of Virgil's father was among the land confiscated as payment for the victorious soldiers of the Battle of Philippi (42 B.C.). But Augustus restored the farm to the family. Virgil then rendered thanks to young Caesar in his first Eclogue. He dedicated his earliest Eclogues to Asinius Pollio and mentioned Alfenus Varus in the ninth, where the evils of land confiscation are referred to, to thank them for their help as well.

The final phrase of the epitaph on Virgil's supposed tomb at Naples runs ''cecini pascua, rura, duces (I sang of pastures, of sown fields, and of leaders).'' This summarizes the progression from *Eclogues* to *Georgics* to *Aeneid* (which appeared in that order) and, as has been said, ''proposes a miniature of the evolution of civilization from shepherds to farmers to warriors.'' This sequence also shows a progression in genre from pastoral to didactic poetry to epic.

Pastoral Poems

The *Eclogues* (this, the more usual title, means ''Select Poems''; they are also known as *Bucolics,* or ''Pastorals'') were written between 42 B.C. and 37 B.C. These 10 poems, songs of shepherds, all about 100 lines long, were written in hexameters and modeled on the pastoral poems, or *Idylls,* of Theocritus of Syracuse, a Greek poet of the early 3d century B.C. who created the genre. The poems are highly artificial and imitative. The natural landscape amid which these unlikely shepherds sing of unhappy loves or engage in singing contests is an idealized one of perennial sunny Italian early afternoon. Artificial though these poems are, Virgil's own deep love of nature keeps them from falling into brittle preciosity.

Eclogue 4, the so-called Messianic Eclogue, is the best known. Written in 40 B.C., during the consulship of Pollio, Virgil's benefactor a year or two previously, it hails the birth of a baby boy who will usher in a golden age of peace and prosperity in which even nature herself will participate. The golden age is the new era of peace for which Augustus was responsible, and the child is thought to be the expected offspring of Augustus and Scribonia (the infant turned out to be a girl).

The similarity of language in the poem to that of the Book of Isaiah gave rise to the idea, in the early Christian period, that the fourth Eclogue was indeed a prophecy of the birth of Christ. The similarity may be due to the fact that Jewish ideas spread over Italy in the second half of the first century B.C., and Virgil may have used his acquaintance with them to express the Roman equivalent of a Messianic expectation.

The Georgics (''Points of Farming''), a didactic poem in hexameters in four books, was written from 37 B.C. to 30 B.C. Book 1 treats the farming of land; book 2 is about growing trees, especially the vine and the olive; book 3 concerns cattle raising; and 4, beekeeping. Virgil's acknowledged model is the *Works and Days* of the Greek poet Hesiod, but Virgil's debt to him is not great. He consulted many other sources, particularly Lucretius, whose poem *De rerum natura* (''On the Nature of the Universe'') had demonstrated that a didactic theme could make inspiring poetry. But Virgil was not confined to handbooks and treatises for information about agriculture. He was of farming stock, and both knew much and cared deeply about rural life.

Virgil's attitude toward nature is altered from that of the *Eclogues.* Now there is more than happy delight in fields and streams and woods. The poet, still drawn to philosophy (which at the time included what we call science), seeks to

understand nature through scientific principles. Failing that, however, he can rest content with a simple love of the beauty of nature.

Poetry as Propaganda

Much, if not most, of the *Georgics* is boring to the modern reader, who cares little for detailed instructions on plow making, the sowing and tending of crops, winter chores, cattle diseases, and so on (an exception is the myth of Orpheus and Eurydice). But the work, a kind of realistic pastoral, spoke to feelings deep in the hearts of Romans. Small farmers, who, thrifty and hardworking, embodied the ideals of the Roman Republic, had been driven off their land by capitalistic landowners or else were unwilling to live on it as tenants. They migrated to Rome, where they swelled the ranks of the ''mob'' and added to the general turbulence and unrest. For Romans sickened by years of death and violence, it must have been consoling to become absorbed in a work which offered detailed instructions for pursuing a way of life considered ideal which was now all but lost.

The work was not intended as escapist literature, however, for Augustus wanted to restore or re-create small farms—a way of depopulating Rome—and tried to revive interest in agriculture. Maecenas, his friend and adviser, had urged Virgil to compose the *Georgics* (the poem is dedicated to him). Virgil was not undertaking hack work, however, when he complied with Maecenas's request. He sincerely believed in Augustus as the bringer of peace and order to Italy. His praise of the Emperor in the *Georgics* is almost worshipful. Augustus's agricultural program coincided happily with Virgil's own feelings about rural life and his love for Italy. It was a fortuitous conjunction of the conviction of a poet and a national need for its expression. When Virgil completed the *Georgics,* he read them aloud to Augustus in 4 days, spelled occasionally by Maecenas.

The *Aeneid*

The *Aeneid* is one of the most complex and subtle works ever written. An epic poem of about 10,000 lines composed in graceful and flowing hexameters and divided into 12 books, it tells of the efforts of the Trojan hero, Aeneas, to find a new homeland for himself and his small band of followers, from the time he escapes from burning Troy until, ''much buffeted on land and sea . . . much, too, having suffered in war,'' he founds, in Italy, Lavinium, parent town of Rome.

Shortly after Actium, the final battle of the Roman civil war 31 B.C., Augustus, the victor, was looking for a poet who could give to his accomplishments their proper literary enhancement in an epic poem. This was not megalomania on Augustus's part but an established instrument of public relations. Literature was a means of enlisting support for a new regime.

Maecenas offered the commission to Propertius and to Horace, both of whom declined as graciously as possible. Virgil also declined at first. These poets were not against Augustus, but a historical epic posed a difficult problem. Neither the political nor the moral issues of the past 30 years were well defined. Neither side in the civil war had a monopoly on right. Unqualified and uncritical praise of Augustus in a historical epic would have lacked credibility, and these three poets knew it.

Virgil had been less reluctant than the other two and found, through his imagination, a solution. His epic of Augustan Rome would be cast in mythological form, making use of the legend of the founding of Rome by Aeneas, a Trojan hero mentioned by Homer, who, tradition held, escaped from Troy and came to Italy. Virgil's models were the *Iliad* and the *Odyssey* of Homer. The first six books, narrating the wanderings of Aeneas, draw material from the *Odyssey;* the last six, narrating the warfare in Italy which was waged by Aeneas and his followers to establish themselves there, have the *Iliad* as their model.

Modern readers, unacquainted with the nature of ancient literature, might view this as dull imitation if not downright plagiarism. Such a conclusion is wrong. A Roman writer always looked to the appropriate Greek models before composing something of his own. Originality was displayed technically in the use of language and by means of metrical virtuosity and poetic devices. Also, the manipulation of themes and motifs, images and symbols allowed a poet to create significance and meaning, to make his own statement. Virgil was not a Roman Homer. His artistic purpose was different.

The *Aeneid* can be divided into two parts of six books each or into three parts of four books each. Books 1-4, organized around Aeneas's narration of the destruction of Troy and his wanderings, have Carthage as their dramatic setting; 5-8 are an interlude between the drama of 1-4 and 9-12, the story of the fighting in Italy. Moreover, the even-numbered books are highly dramatic, while the odd-numbered books reflect a lessening of tension and have less dramatic value.

An Evaluation

Modern interpreters of the *Aeneid* are not inclined to view the epic simply as a patriotic poem glorifying Rome through the accomplishments of its stalwart hero, pious Aeneas, who embodies the character of Augustus and the quintessential spirit of Rome. Love and glorification of Rome and its mighty empire as well as admiration of Augustus are certainly present (book 6, Anchises' revelation of the future greatness of Rome; book 8, the description of Aeneas's shield on which are engraved scenes from Roman history). But there also runs through the *Aeneid* a constant undercurrent of awareness of the human cost of Aeneas's undertaking, that is, of the cost of building Rome's empire. This awareness reflects the moral ambiguities surrounding the new regime. Augustus established a much-needed peace and restored order after years of disruption, but his hands were just as bloody as those of anyone else.

Virgil, the most melancholy of Roman poets, saw the life of his time in all its complexity, saw the ''tears of things, the human situation which touches the heart,'' to paraphrase his most famous line (''sunt lacrimae return et mentem mortalia tangunt''). In the course of the epic, Aeneas, while steadily growing more responsible and more devoted to his great mission, loses, nevertheless, every hu-

man tie except that to his son, to whom he is not particularly close. As he advances in *pietas,* the quality of devotion to duty valued so highly by the Romans, he loses his humanness. He becomes an entirely public man; there is no space in his heart for private feelings or human love.

The last statement has one exception. A modern critic has drawn attention to an important theme of the poem, the subduing of the demonic, represented as *furor or ira,* ''madness'' or ''wrath,'' whether on the cosmic level, as in Juno; the natural level, as in the storm in book 1; or the human level, as in Dido, Amata, or Aeneas himself in book 2. *Pietas,* especially in Aeneas, seems slowly to subdue the forces of madness and wrath. Yet, in the final lines of the poem, Aeneas, ''inflamed by madness and wrath'' (''furilis accensus et ira''), in revenge for the death of Pallas, kills Turnus although he had heard the admonition of his father in the underworld to ''spare those at your mercy.'' Lust for vengeance, then, is the only human feeling that remains in the hero, and this passage can be interpreted as a sad commentary on the demands made on Aeneas by his mission. One may note, too, that the final book ends with a death, as do so many of the others. As a recent critic says, ''It is this perception of Roman history as a long Pyrrhic victory of the human spirit that makes Virgil his country's truest historian.''

Last Years

Virgil worked on the *Aeneid* for the last 11 years of his life. The composition of it, from a prose outline, was never easy for him. Augustus once wrote to ask to see part of the uncompleted work. Virgil replied that he had nothing to send and added, ''I have undertaken a task so difficult that I think I must have been mentally ill to have begun it.''

In 19 B.C. Virgil resolved to spend 3 more years on his epic after taking a trip to Greece, perhaps to check on some details necessary for his revision. At Megara he contracted a fever and became so ill that he returned to Brundisium, where he died on September 21. He left instructions that the *Aeneid* should be burned, but Augustus countermanded them and ordered Various and Tucca, two friends of the poet, to edit it for publication. It appeared in 17 B.C.

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Gian Galeazzo Visconti

The Italian despot Gian Galeazzo Visconti, Duke of Milan (1351-1402), succeeded in conquering most of northern Italy in his ambitious attempt to place the entire Italian peninsula under his control.

Gian Galeazzo Visconti was born on Oct. 16, 1351. He was the only son of Galeazzo II, who ruled the family's Milanese territories jointly with his brother Bernabò. As a boy, Gian Galeazzo was plagued by a delicate constitution that caused him to spend more time with books than in sports. He spent his youth learning the art of ruling from his studies and from his father, and he remained physically timid and sedentary all his life.

Galeazzo II died on Aug. 4, 1378, bequeathing to his son his portion of the Milanese possessions. Gian Galeazzo made Pavia the base of his rule, as his father had before him. His uncle Bernabò, controlling the other half of the territory from Milan, was an unabashed villain. He taxed oppressively, and when his subjects grumbled, he publicly declared that all criminals would be tortured for 40 days. Bernabò plotted to dispose of Gian Galeazzo, who carefully gave his uncle the impression—through the withdrawn, peaceful, and religious tenor of his life at Pavia—that he would be an easy victim. Bernabò foolishly underestimated his nephew, and when Gian Galeazzo sent him an invitation to visit him in Pavia, he accepted it and was promptly imprisoned there along with two sons. On Dec. 19, 1385, Gian Galeazzo had his uncle poisoned, acquiring by this act exclusive control of the entire city-state of Milan.

The craftiness of Visconti's apparently insignificant personality now began to show itself. Hiring able mercenary generals because he chose not to lead troops himself, he set out to conquer Italy. His armies subdued Verona and Vicenza in 1387 and Padua in 1389. Emboldened by these victories, he sought the title of duke from the Emperor Wenceslaus and received it in 1395 for the sum of 100,000 florins. Meanwhile, Visconti's soldiers continued to advance, taking Pisa in 1399, Perugia, Assisi, and Siena in 1400, and Lucca and Bologna in 1401. The Papal States, prostrated by the Great Schism, could offer no serious resistance, and there was little reason to doubt that Visconti, in possession of almost all of northern Italy, would realize his further ambitions of subduing Florence, the papal territories, and all of southern Italy as well.

A wily man, remaining always at his capital, Visconti did not exhaust his skills in foreign conquests. He gained a deserved reputation as an able administrator when he promulgated a new law code that included advanced health regulations and when he introduced an efficient bureaucracy into the structure of Milanese government. His clerks kept careful ledgers, and the treasury of Milan became the richest in Italy.

Visconti used these riches prudently. He started work on the Cathedral of Milan, a massive monument of Italian Gothic architecture that is still the most imposing building

in the city. He began the Certosa of Pavia (a famous monastic house) and stimulated the growth of the library of Pavia. He called the famous Greek scholar Manuel Chrysoloras to the University of Milan and furthered the development of the University of Pavia. Visconti patronized writers and painters, and he improved the economy of his state with a system of canals for irrigation.

Having become the most feared and powerful of Italian tyrants, Visconti was ready, in 1402, for the completion of his greatest enterprise, the conquest of the rest of Italy. The city of Florence bravely delayed the advance of his armies, but there seemed little doubt of his ultimate victory. Only the intervention of the plague prevented it. The disease struck Lombardy with sudden fury, and its most illustrious victim was Visconti. He died on Sept. 3, 1402, and his conquests did not outlast him by a single day. They became, ironically, the booty of the mercenaries he had hired. His internal reforms, in the political and economic life of his state, were less spectacular but more enduring.

Further Reading

The fullest treatment of Visconti in English is D. M. Bueno de Mesquita, *Giangaleazzo Visconti, Duke of Milan, 1351-1402* (1941). A lively and objective account of him appears in Dorothy Muir, *A History of Milan under the Visconti* (1924). For the hostilities with Florence consult Hans Baron, *The Crisis of the Early Italian Renaissance* (2 vols., 1955). □

Willem Adolf Visser't Hooft

Willem Adolf Visser 't Hooft (1900-1985) was a Reformed churchman from the Netherlands, of remarkable vision, who became the first general secretary and guiding influence in the World Council of Churches and of Protestant ecumenism in the 20th century.

Willem Adolf (Wim) Visser 't Hooft was born in Haarlem, The Netherlands, in 1900 of a well-to-do, bourgeois family, and he died in Geneva, Switzerland, in 1985. His father was a lawyer, his paternal grandfather a judge, and his maternal grandfather a Remonstrant pastor who became a member of the Dutch Parliament.

In 1912 he entered the Classical High School, concentrating on languages. After graduation he considered studying theology, and he entered Leiden University in 1918. In 1921 he began his association with the World Student Christian Federation.

His social conscience was sharpened by a visit to the Woodbrooke Quaker Centre near Birmingham, England, in 1919 or 1920, and at a later Woodbrooke reunion he met Henrietta ''Jetty'' Boddaert, whom he married in 1924. In October 1924 they took up residence in Geneva to join the staff of the International Young Men's Christian Association (YMCA). They had a daughter and two sons; his wife died in 1968.

He successfully defended a doctoral dissertation at Leiden on *The Background of the Social Gospel in America* in 1928 and began working part-time for the World Student Christian Federation. He became general secretary of the federation in 1931. He was ordained a minister of the Eglise Nationale Protestante de Genève in 1936. One year later he was invited to become the first general secretary of the newly proposed World Council of Churches. He retired in 1966 and was engaged in writing and acting as unofficial ''elder statesman'' of the World Council of Churches until his death on July 4, 1985.

Early Influences

The Visser 't Hooft family belonged to the Remonstrant Church, a church with broad sympathies but lacking theological depth, and the young ''Wim'' found its theological liberalism unsatisfying. But he never lost the broad sympathies and cultural breadth of his background, and his cultural interests and international sympathies probably had roots in his family tradition. In addition to his native Dutch he learned Latin, Greek, French, German, and English and took private lessons in Hebrew from a rabbi in his final year of high school.

He was religiously confused as a youth and in danger of becoming a religious syncretist. He had enormous respect for the intellectual integrity of his maternal grandfather, but the influence of the Student Christian Movement camps was very different; there, ''the personal encounter with Jesus was

the centre of everything. And this message was not given by solemn preachers but by students. . . .''

At Leiden he became particularly involved with the Dutch Committee for European Student Relief. Other influences had a lasting effect on him: he found Barth's commentary on *The Epistle to the Romans* ''a terribly difficult book,'' but he recognized that Barth's thinking meant that ''all the different elements in my religious development could now fall into place,'' and he later confessed that the art of Rembrandt helped him to a better understanding of the Bible.

Meanwhile his social conscience was stimulated by visits to Woodbrooke and his ecumenical contacts enlarged by relationship to the British Student Christian Movement. He also encountered the ideas of the American ''Social Gospel.''

Barth's theology contrasted sharply with his experience at Woodbrooke and his interest in the Social Gospel, but Barth's theological influence became dominant and he admitted, ''I remain grateful to him for giving me ground under my feet.'' Thus began a life-long commitment to the Student Christian Movement, to the Christian influence for peace, and hence to the objectives of the ecumenical movement.

He joined the staff of the YMCA in Geneva in 1924, and his writings during the late 1920s show that he still retained the evangelicalism and international outreach of his own youth, but Barth's perspective caused him to become increasingly out of sympathy with the liberalism of his own church and with the American leadership in the YMCA. He found a more congenial theological context in the World Student Christian Federation. He became general secretary of the WSCF in 1931, and this position brought participation in all the important conferences of the young ecumenical movement, where he met those who were to be its architects and builders.

World Council of Churches

Visser 't Hooft had studied many of the major problems at issue in the early history of the ecumenical movement: for example, *Anglo-Catholicism and Orthodoxy* (1933). He was also in contact with ecumenical elements within the Roman Catholic Church that would have great influence in Vatican Council II. His ability to speak eloquently in four languages and his intimate knowledge of contemporary youth issues were additional reasons why the committee entrusted to further the World Council of Churches (WCC) invited Visser 't Hooft to become the first general secretary of the new organization.

He was responsible for the organization and policy of the WCC while it was in process of formation, and particularly for setting up its office in Geneva during World War II and maintaining contact between churches in the Axis countries and in the West. He was also responsible for organizing the Amsterdam Assembly of 1948 at which the WCC was formally constituted and for the initial structure and form of the WCC during the period of its first three assemblies.

Some have seen the WCC as an agent of Communism and others as a tool of American capitalism, but anyone who knows the full story recognizes that Visser 't Hooft's thinking and purpose was behind all its policies. He encouraged the inclusion of churchmen from Eastern Orthodoxy, promoted better relations with the Vatican, and welcomed the increasing involvement of Third-World churchmen. For him the word *oikumene* meant ''the whole inhabited earth''—the Church always points to the Kingdom.

A former colleague (Stephen Neill) notes that he was better in analysis than in construction and that he never held pastoral responsibility in a local congregation, but within Visser 't Hooft ''lies a quiet and resolute faith in Jesus Christ, so restrained in expression that casual observers might well fail to realize what is the driving force behind everything that the man does.'' His liberal social concerns were not a political agenda but arose directly from his insight into biblical truth and from the centrality of Jesus Christ in his life and thought.

Visser 't Hooft's appointment as first general secretary of the World Council of Churches seems to have been inevitable by reason of his natural abilities, his cultural background, his theological perception, and the breadth of his ecumenical contacts and sympathies. Under his direction the WCC grew from a membership of 147 churches in 44 countries to a council of 300 churches in more than 100 countries (Roman Catholic churches are not WCC members).

Further Reading

Visser 't Hooft's career and its formative influences may be traced in his *Memoirs* (1973). A complete bibliography of his writings is to be found in *No Man Is Alien: Essays on the Unity of Mankind,* edited by J. Robert Nelson and dedicated to Willem Adolf Visser 't Hooft (Leiden, 1971). The only serious treatment of his thought is in Francois Gerard's *The Future of the Church: The Theology of Renewal of Willem Adolf Visser 't Hooft* (1974), while friends and former colleagues have provided personal assessments in Bishop Stephen Neill's *Men of Unity* (1960); in *The Sufficiency of God: Essays on the Ecumenical Hope in Honour of W. A. Visser 't Hooft . . .* , edited by Robert C. Mackie and Charles C. West (London, 1963); and in *Voices of Unity: Essays in Honour of Willem Adolf Visser ' Hooft on the Occasion of his 80th Birthday,* edited by Ans J. van der Bent (Geneva, 1981).

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16

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16

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16

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Francisco de Vitoria

The Spanish theologian and political theorist Francisco de Vitoria (ca. 1483-1546) was the first great theorist of modern international law. He provided an updated, if uneasy, justification for Spain's conquests in the New World.

Little is known of the early life of Francisco de Vitoria. He studied at Burgos and taught at the universities of Valladolid (1523-1526) and of Salamanca. At the latter institution, in 1539, he delivered his famous lectures on law, war, and the New World, eventually published as *De Indis et de jure belli relectiones* (*On the Indians and the Law of War*).

As a Dominican friar, Vitoria was deeply involved with the teachings on theology and politics of his great predecessor St. Thomas Aquinas. Yet there were worlds of difference between the Mediterranean-centered civilization of the 13th-century Angelic Doctor and the ocean-spanning Hapsburg Empire of Vitoria's day. Vitoria and his colleagues at Salamanca undertook to reconcile these differences with established doctrine. Their success produced a body of theoretical legal principles for the age of European imperialism and the nation-state.

By 1539 Spain (then part of the Hapsburg Empire) was well entrenched in the Americas—but old doubts about its exercise of sovereignty persisted. Vitoria, in effect, revised the medieval doctrines (derived in part from Roman law) on the laws of God, nature, and nations. In brief, these doctrines stated that God's law, known only in full to Him, could be apprehended by humanity, in part, through divine revelation and through right reason. By means of the latter, men could discover those practices that were universally just. They were then gradually incorporated into customary law or framed by the just ruler as positive law. The law of nations allowed different peoples to live together under the same ruler; it also retained what was left of the spontaneous, natural law relations between individuals after they had passed out of the ''state of nature'' into political life.

Vitoria adapted the doctrine of the law of nature to the new conditions. The law of nature became a public law that regulated relations between territorial states, which, because of their sovereign status, resembled the sovereign individuals of the prepolitical ''state of nature.'' The law of nature regulated their relations, irrespective of their religious or political convictions; and this law, now called international law, applied to the conduct of and grounds for war as well. Although the pope continued to exercise a spiritual dominion over Christendom, Christendom was no longer the whole world—which was now seen to be divided among legally independent states. With this formula, Vitoria laid to rest the political universalism of the Middle Ages; and he denied the superior right of Christian princes to conquer and rule over remote heathen peoples by virtue of the latters' religious ''errors.''

Vitoria, however, upheld the pope's authority to entrust one Christian power with the task of converting the heathen. He also included among the rights of nations the right to enter into trade relations and to export missionaries for peaceful evangelical work. Moreover, if the state to which these benign and pacific agents were dispatched forcefully repelled or mistreated them in any way, these measures could constitute grounds for just war, conquest, and subsequent administration of the offending state. Finally, said Vitoria, such administration should take the form of a guard-

ianship concerned with the material—and, above all, spiritual—welfare of the conquered peoples.

Initial hostility to Vitoria's views eventually gave way to recognition of their utility and to their partial incorporation into Spanish imperial law. Vitoria died in Salamanca on Aug. 12, 1546.

Further Reading

Vitoria's Latin texts appear as volume 7 of the series *Classics of International Law* (1917). Three books by J. H. Parry provide the intellectual and historical setting: *The Spanish Theory of Empire* (1940), *The Age of Reconnaissance* (1963), and *The Spanish Seaborne Empire* (1966). Vitoria's place in the history of Spanish and European thought is evaluated in Friedrich Heer, *The Intellectual History of Europe,* vol. 2 (1968), and in Frederick Copleston, *A History of Philosophy,* vol. 3, pt. 2 (1963). □

Philippe de Vitry

Philippe de Vitry (1291-1360) was a French poet, composer, and churchman-statesman. His treatise *Ars nova* became the rallying cry for all "modern" composers after about 1320.

Born in Paris, Philippe de Vitry was the son of a royal notary. Philippe served several French kings, carrying out political missions that took him to southern France and a meeting with the Pope at Avignon. As a cleric, he received several money-producing canonates; in 1351 he became bishop of Meaux near Paris. One of his friends, Italy's leading poet, Petrarch, in a letter of 1350, called Vitry the foremost French poet of his time.

Nearly all Vitry's literary works are lost. Especially regrettable is the loss of his French poetry set to music, ballades and rondeaux in which he created a new style in song anticipating Guillaume de Machaut. Surviving are one ballade without music; two longer poems, one written in reference to a crusade planned for 1335 by King Philip VI; and two poems that serve one of his 12 extant motets. Of Vitry's Latin poems only one has reached us outside of those that are incorporated in his motets.

Vitry's earliest musical works, five motets, are preserved in a musical appendix added in 1316 to a moralistic romance, *Le roman de Fauvel,* written in 1314. Seven motets by Vitry, mostly composed between 1320 and 1335, are included in later collections, and the texts of a thirteenth work survive in one of the many additional manuscripts that include these pieces. In his motets Vitry emerges as the first highly individual composer. Each work is a distinctive work of art, expresses personal ideas, and is characteristically shaped.

The new techniques which Vitry embraced in his music he expounded in his famous treatise *Ars nova* (ca. 1320). It is mainly through him that these techniques gained widespread acceptance. They include a new system of proportional tempo changes and meters, including the adoption of the formerly neglected duple meter beside the triple meter; the introduction of the intervals of the third and sixth as consonances, considered as dissonant before him, and therewith of the triad and what we now call its first inversion; a freer use of accidentals; and the employment of new, smaller note values.

In addition to the new ballade style, Vitry created a new technique in motet composition, today called isorhythm. This consists in employing a long and complex rhythmic pattern, which governs one or all voice parts of a motet in one of the following ways: both melody and rhythmic pattern may be repeated, sometimes in a new tempo, usually twice as fast; the rhythmic pattern may be repeated but superimposed on new melodic content; or the pattern may be divided into several subpatterns, which, with ever new melodic content, may be repeated in an arbitrary order and any number of times. This highly complex method has been said to foreshadow some 20th-century approaches.

Further Reading

Vitry's music is available in a modern edition by Leo Schrade. Information on him appears in Gustave Reese, *Music in the Middle Ages* (1940); Paul Henry Lang, *Music in Western Civilization* (1941); and Denis Stevens and Alec Robertson, eds., *The Pelican History of Music,* vol. 1 (1960). □

Elio Vittorini

The Italian novelist, translator, editor, and journalist Elio Vittorini (1908-1966) helped to prepare the ground for the Italian neorealist movement.

Elio Vittorini was born on July 23, 1908, at Siracusa, Sicily, the son of a railroad employee. His formal education was scant and rudimentary; after a few years at a technical school he left Sicily at the age of 17 and worked at road construction near Udine in northern Italy. In the late 1920s he quit road work and moved to Florence, where he settled with his wife, Salvatore Quasimodo's sister. There he held a job as proofreader for the daily *La Nazione* and for some time was editor of the review *Solaria*. During this time he began writing short stories, which appeared in *Solaria*. He learned English from an old printer, who had been abroad, and began translating American fiction; then he was forced to leave the paper, suffering from lead poisoning.

While writing *Conversazione in Sicilia,* which he finished in the winter of 1939, Vittorini moved to Milan. After a first edition in 1941, the book was attacked, then withdrawn. In 1943 he was jailed for a time for political reasons. He joined the Communist party but withdrew again after a public debate in the late 1940s, and in the 1958 elections he was the Radical candidate in Milan. From 1945 to 1947 he edited the Marxist review *Il Politecnico*. Later he edited the review *Il Menabò* together with Italo Calvino. The death of his son Giusto in 1955 caused Vittorini to interrupt for some

time, his work on his last novel, *Le città del mondo*. It remained unfinished when he died on Feb. 14, 1966, in Milan.

Most of Vittorini's works are autobiographical in one sense or another. Through his use of narration by implication and a fuguelike technique, he exerted a considerable influence on the postwar generation of Italian writers. Most of the stories contained in *Piccola borghesia* (1931) had been published in *Solaria*. *Viaggio in Sardegna* (1936) is only seemingly a travel book, a report of a trip to Sardinia. In a deeper sense the trip is seen as a ''return to the fountains,'' a retrieval of the golden age of childhood in Sicily, the primeval state of human existence.

Vittorini's first novel, *Il garofano rosso* (1948), was begun about the same time as *Viaggio in Sardegna,* toward the end of 1932, and published in installments in *Solaria*. Vittorini was later dissatisfied with this perfect specimen of a bourgeois psychological novel and rejected the approach he had used. *Conversazione in Sicilia* (1941), Vittorini's major work, had a considerable impact upon the younger generation of writers. Built around key images, the novel on the surface is the story of a young Linotype operator's brief visit to his birthplace, Siracusa, in Sicily. The underlying theme, however, is the spiritual experience of rediscovering the genuine sense of life of his youth and thus regaining the lost meaning of his existence.

Uomini e no (1945) is Vittorini's contribution to the genre of the Resistance novel. *Il Sempione strizza l'occhio al Fréjus* (1947) is a short novel about a worker's family in a suburb of Milan with hardly a plot. *Le donne di Messina* (1949), Vittorini's most involved novel—there exist several versions—deals with the conflict between individualism and socialism. *La Garibaldina* (1950), Vittorini's last piece of fiction, is in a way similar to *Conversazione in Sicilia* as it recasts the ''return to the fountains'' in almost identical fashion. With the fragment of a novel, *Le città del mondo* (1969), Vittorini returned again to Sicily. *Diario in pubblico* (1957) is a selective collection of Vittorini's critical writing.

Further Reading

Most of the writing on Vittorini is in Italian. In English, an excellent study of his works appears in Donald N. Heiney, *Three Italian Novelists: Moravia, Pavese, Vittorini* (1968). Recommended for general historical background is Sergio Pacifici, *A Guide to Contemporary Italian Literature* (1962).

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Antonio Vivaldi

Antonio Vivaldi (1678-1741) was an Italian violinist and composer whose concertos were widely known and influential throughout Europe.

Antonio Vivaldi was born in Venice on March 4, 1678. His first music teacher was his father, Giovanni Battista Vivaldi. The elder Vivaldi was a well-respected violinist, employed at the church of St. Mark's. It is possible, though not proved, that as a boy Antonio also studied with the composer Giovanni Legrenzi.

Antonio was trained for a clerical as well as a musical life. After going through the various preliminary stages, he was ordained a priest in March 1703. (He was later nicknamed ''the red priest'' because he was redheaded.) His active career, however, was devoted to music. In the autumn of 1703 he was appointed a violin teacher at the Ospitale della Pietà in Venice. A few years later he was made conductor of the orchestra at the same institution. Under Vivaldi's direction, this orchestra gave many brilliant concerts and achieved an international reputation.

Vivaldi remained at the Pietà until 1740. But his long years there were broken by the numerous trips he took, for professional purposes, to Italian and foreign cities. He went, among other places, to Vienna in 1729-1730 and to Amsterdam in 1737-1738. Within Italy he traveled to various cities to direct performances of his operas. He left Venice for the last time in 1740. He died in Vienna on July 26 or 27, 1741.

Vivaldi was prolific in vocal and instrumental music, sacred and secular. According to the latest research, his compositions may be numbered as follows, though not all these compositions are preserved: 48 operas (some in collaboration with other composers); 59 secular cantatas and serenatas; about 100 separate arias (but these are no doubt

from operas); two oratorios; 60 other works of vocal sacred music (motets, hymns, Mass movements); 78 sonatas; 21 sinfonias; one other instrumental work; and 456 concertos.

Today the vocal music of Vivaldi is little known. But in his own day he was famous and successful as an opera composer. Most of his operas were written for Venice, but some were commissioned for performance in Rome, Florence, Verona, Vicenza, Ancona, and Mantua.

Vivaldi was also one of the great violin virtuosos of his time. This virtuosity is reflected in his music, which made new demands on violin technique. In his instrumental works he naturally favored the violin. He wrote the majority of his sonatas for one or two violins and thorough-bass. Of his concertos, 221 are for solo violin and orchestra. Other concertos are for a variety of solo instruments: recorder, flute, piccolo, clarinet, oboe, bassoon, trumpet, viola d'amore, and mandolin. He also wrote concertos for several solo instruments, concerti grossi, and concertos for full orchestra. The concerto grosso features a small group of solo players, set in contrast to the full orchestra. The concerto for orchestra features contrasts of style rather than contrasts of instruments.

Vivaldi's concertos are generally in three movements, arranged in the order of fast, slow, fast. The two outer movements are in the same key; the middle movement is in the same key or in a closely related key. Within movements, the music proceeds on the principle of alternation: passages for the solo instrument(s) alternate with passages for the full orchestra. The solo instrument may elaborate on the material played by the orchestra, or it may play quite different material of its own. In either case, the alternation between soloist and orchestra builds up a tension which can be very dramatic.

The orchestra in Vivaldi's time was different, of course, from a modern one in its size and constitution. Although winds were sometimes called for, strings constituted the main body of players. In a Vivaldi concerto, the orchestra is essentially a string orchestra, with one or two harpsichords or organs to play the thorough-bass.

Some of Vivaldi's concertos are pieces of program music, for they give musical descriptions of events or natural scenes. *The Seasons,* for instance, consists of four concertos representing the four seasons. But in his concertos the ''program'' does not determine the formal structure of the music. Some musical material may imitate the call of a bird or the rustling of leaves; but the formal plan of the concerto is maintained.

Vivaldi's concertos were widely known during and after his lifetime. They were copied and admired by a colleague no less distinguished than Johann Sebastian Bach. In musical Europe of the 18th century Vivaldi was one of the great names.

Further Reading

There are two books in English on the life and works of Vivaldi: Marc Pincherle, *Vivaldi: Genius of the Baroque* (1955; trans. 1957), and Walter Kolneder, *Antonio Vivaldi: His Life and Work* (1965; trans. 1971). For the historical background, Donald Jay Grout, *A History of Western Music* (1960), is recommended. □

Vivekananda

Vivekananda (1863-1902) was an Indian reformer, missionary, and spiritual leader who promulgated Indian religious and philosophical values in Europe, England, and the United States, founding the Vedanta Society and the Ramakrishna mission.

Vivekananda was born in Calcutta of high-caste parents. His family name was Narendranath (''son of the lord of man'') Datta. His father was a distinguished lawyer, and his mother a woman of deep religious piety. The influence of both parental figures clearly affected Vivekananda's early life and mature self-conception. He was a fun-loving boy who also showed great intellectual promise in the humanities, music, the sciences, and languages at high school and college. At the age of 15 he had an experience of spiritual ecstasy which served to reinforce his latent sense of religious calling—through he was openly skeptical of traditional religious practices. He joined the liberal Hindu reforming movement, the Brahmo Samaj (Association of God). But his deeper religious aspirations were still unsatisfied.

In 1881 Vivekananda met the great Hindu saint Ramakrishna, who recognized the young man's immense talents and finally persuaded him to join his community of disciples. After Ramakrishna's death in 1885, Vivekananda assumed leadership of the Ramakrishna order. He prepared the disciples for extensive missionary work, which he himself undertook throughout India—preaching both on the spiritual uniqueness of Indian civilization and on the need for massive reforms, especially the alleviation of the poverty of the Indian masses and the dissolution of caste discrimination. In 1893 his fame and brilliance gained him the nomination as Indian representative to the Parliament of Religions in Chicago.

Vivekananda's successes there led to an extended lecture tour. He stressed the mutual relevance of Indian spirituality and Western material progress—both, in his view, were in need of each other. In Boston he found much in common with the philosophy of the transcendentalists—Emerson, Thoreau, and their followers. After touring England and Europe, Vivekananda returned to the United States, founding the Vedanta Society of New York in 1896. His lectures on the Vedanta philosophy and yoga systems deeply impressed William James, Josiah Royce, and other members of the Harvard faculty. Vivekananda then went back to India to promote the Ramakrishna mission and reforming activities.

Seemingly indefatigable, Vivekananda traveled once again to the United States, in 1898, where he established a monastic community, the Shanti Ashrama, on donated land near San Francisco. In 1900 he attended the Paris Congress

of the History of Religions, speaking extensively on Indian religious and cultural history. He returned to India in December of that year, his health much undermined by his strenuous activities. His work is still maintained today internationally by the many organizations which he founded.

Further Reading

Vivekananda's writings and speeches are collected in *The Complete Works of Swami Vivekananda* (7 vols., Almora, Advaita Ashrama, 1918-1922). A useful study of Vivekananda is Swami Nikhilananda, *Vivekananda: A Biography* (1953). Other studies include Romain Rolland, *Prophets of the New India* (trans. 1930); Christopher Isherwood's biographical introduction to Vivekananda's *What Religion Is in the Words of Swami Vivekananda* edited by John Yale (1962); and Ramesh Chandra Majumdar, ed., *Swami Vivekananda Centenary Memorial Volume* (Calcutta, 1963).

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Chetanananda, Swami, *Vivekananda: East meets West: a pictorial biography,* St. louis, MO: Vedanta Society of St. Louis, 1994.

The Life of Swami Vivekananda, Calcutta: Advaita Ashrama, 1979. □

Vladimir I

Vladimir I (died 1015), also called Vladimir the Great and St. Vladimir, was grand prince of Kievan Russia from about 980 to 1015. His reign represents the culmination in the development of this first Russian state.

The youngest son of Grand Prince Sviatoslav Igorevich of Kiev and a servant girl, Vladimir distinguished himself first as his father's governor in Novgorod, where he had been appointed in 969. In a civil war that followed Sviatoslav's death (972 or 973), Vladimir fled to Scandinavia, leaving the reign to his oldest brother, Iaropolk (976). But in 978, aided by a large force of the Varangians (Normans), he resumed the struggle and by about 980 became grand prince of Kiev.

Vladimir's first goal seems to have been to recover his father's conquests, lost during the civil war, and add to them conquests of his own. Although Vladimir stayed out of the Balkans, he regained the territory of the Viatichi and Radimichi in the east (981-982, 984) and thus reunited all eastern Slavs under Kiev. In the west he recovered a number of Galician towns from Poland (981) and conquered the territory of the Lithuanian latvigs (983). But his campaign against the Volga Bulgars in 985 was indecisive and ended his intentions to recover the Volga Basin. In the south he was similarly barred by the Turkic tribe of the Pechenegs (Patzinaks), who had captured the control of the Black Sea steppes, but he did regain some of the steppelands and secured them by a system of earth walls, forts, and fortified towns. The quest for unity and security was also the goal of Vladimir's domestic policy. He substituted his sons and lieutenants for the too independent tribal chieftains as governors of individual sections of the state and subjected them to a rigid supervision.

Even religion seems to have been employed by Vladimir in the service of this goal. At first he made an attempt to create a pagan creed common to his entire realm by accepting all gods and deities of local tribes and making them an object of general veneration. In the end he turned to Christianity, probably because a faith believing in a single God appeared better suited to the purposes of a prince seeking to entrench the government of a single ruler in his realm. The exact circumstances of this event, however, are not completely known. It seems that in 987 Byzantine emperor Basil II, in return for Russian assistance against uprisings in Bulgaria and Anatolia, agreed to give Vladimir the hand of his sister Anna if he became a Christian. Vladimir was baptized about 988, received the Byzantine bride, and proceeded to make Christianity the official religion of his state. He ordered, and eventually forced, his subjects to accept baptism too, destroyed pagan idols, built Christian churches and schools and libraries, kept peace within and without the realm, and indulged in charities for the benefit of the poor and sick.

The baptism of Russia was not, of course, an immediate success. It took several decades before Christianity struck roots in Russia firmly and definitely. Nor was Vladimir completely successful in checking the danger of feudal disintegration. In fact, he died in 1015 in the midst of a

campaign against the revolt of his son Iaroslav. A civil war resulting from it ended only in 1026 in a division of Russia between Iaroslav and his brother Mstislav, and the country was not reunited again until 1036, following the latter's demise.

Vladimir I completed unification of all eastern Slavs in his realm, secured its frontiers against foreign invasions, and—by accepting Christianity—brought Russia into the community of Christian nations and their civilization. He was remembered and celebrated in numerous legends and songs as a great national hero and ruler, a ''Sun Prince.'' Venerated as the baptizer of Russia, ''equal to Apostles,'' he was canonized about the middle of the 13th century.

Further Reading

A concise and popular sketch of Vladimir's life is in Constantin de Grunwald, *Saints of Russia* (trans. 1960). For varying interpretations of the disputed segments of his life and work consult these standard surveys of early Russian history: Vasilii O. Kliuchevskii, *A History of Russia,* vol. 1 (trans. 1911); George Vernadsky and Michael Karpovich, *A History of Russia,* vol. 2: *Kievan Russia* (1948); Boris D. Grekov, *Kiev Rus* (trans. 1959); and Boris A. Rybakov, *Early Centuries of Russian History* (1964; trans. 1965).

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Maurice Vlaminck

The French painter Maurice Vlaminck (1876-1958) was one of the great Fauves, artists who stressed the primacy of pure color. In his later work he moved toward a kind of expressive realism.

The son of a Flemish father and a French mother from Lorraine, Maurice Vlaminck was born in Paris on April 4, 1876, and grew up in the suburb of Le Vésinet. Both his parents were musicians, and at the age of 16 Vlaminck moved to Chatou near Paris and earned his living as a violinist and a bicycle racer. In 1894 he married and started a large family. He learned to draw from J. L. Robichon, and at Chatou he worked with Henri Rigal.

Vlaminck was one of the most colorful personalities among French artists. A person of great vitality, he was self-willed, radical, and independent. Very Flemish in temperament, he admired folk art, naive imagery, and African sculpture and was against all schools and academies.

In 1900 the young painter André Derain and Vlaminck shared a studio in Chatou. The decisive event in Vlaminck's artistic development was the large exhibition of Vincent Van Gogh's work in 1901 in Paris. Shortly afterward Vlaminck met Claude Monet and Henri Matisse.

In 1905 Vlaminck, encouraged by Matisse, exhibited at the Salon des Indépendants, at the Berthe Weill gallery, and in the famous ''Fauvist zoo'' at the Salon d'Automne. Fauve means wild beast, and nobody was wilder in his brushwork and his palette than Vlaminck. Typical canvases of his Fauve period are the *Gardens of Chatou* (1904), *Picnic in the Country* (1905), and *Circus* (1906).

In 1908 Vlaminck's style changed, and under the influence of Paul Cézanne's work he aimed at well-constructed compositions. This is exemplified in *Barges* (1908-1910) and *The Flood, Ivry* (1910). About 1915 Vlaminck entered his expressionist phase, characterized by earthy colors and simplified forms. He painted landscapes, portraits, and still lifes with impetuous brushwork. In 1919 a large exhibition of his work took place in Paris.

Vlaminck lived in Anvers-sur-Oise from 1920 to 1925, when he moved to Rueil-la-Gadelière, where he died on Oct. 11, 1958. His late work continued to be in the expressive realist manner. The landscapes, such as *Hamlet in the Snow* (1943), have a heavily textured brushstroke and are charged with emotion.

Further Reading

Pierre MacOrlan, *Vlaminck* (1958), has fine color plates defining the artist's stylistic development. Patrick Heron, *Vlaminck: Paintings, 1900-1945* (1948), offers an analysis and assessment by a painter. Jacques Perry, *Maurice Vlaminck* (1957), reproduces personal photographs by Roger Hauert. For background material on the Fauvist movement see Georges Duthuit, *The Fauvist Painters* (1950), and Jean Paul Crespelle, *The Fauves* (1962). □

Eric Voegelin

The German-Austrian political theorist Eric Voegelin (1901-1985), who became an American citizen after exile from Nazi Germany, will probably gain influence as the most subtle rethinker of Augustine's *City of God* and the leading Christian philosopher of history of the 20th century.

Eric Voegelin was born in Cologne, Germany, on January 3, 1901, and moved as a boy to Vienna, Austria. He received his doctorate with a dissertation written under the legal positivist Hans Kelsen in 1922. His American education, under a Rockefeller grant from 1924 to 1927, was most significant. In contrast to the positivism which dominated political philosophy in Europe, what he discovered in the United States was intellectual life still rooted in Christianity and in classical culture. His first book, *On the Form of the American Spirit* (1929, not yet translated into English), although on the interpretation of law, was broadly based on a knowledge of the great American Golden Age of Philosophy (James, Santayana). And he had heard Dewey and Whitehead lecture. He also was familiar with such concrete problems of American life as the Eighteenth Amendment, class conflict, and La Follette's Wisconsin ideal.

Voegelin's career as instructor at the University of Vienna was broad in its international interests, yet coupled with the practical problems of the civil service, such as supervision of schools. He knew what was then the avant garde of English literature and was probably the first non-English-speaking professor to teach James Joyce's *Ulysses*. He also made a specialty of the writings of Paul Valéry. He served as secretary of the Committee for Intellectual Cooperation, set up under the League of Nations (1936-1938).

Political and Philosophical Crises

It remains controversial how sympathetic Voegelin was with the Austrian dictator Engelbert Dollfuss. Voegelin's conservative friends insist that *The Authoritarian State* (1936) is only a study of the Austrian constitution. What is important and very clear is that Voegelin's two other books, also in German, did not satisfy the Nazis who submerged Austria into the Third Reich in 1938. Hitler's idea of eliminating the so-called ''inferior and non-Aryan'' people was based, according to *Race and State* (1933) and *The Idea of Race in the History of Ideas* (1933), on specious 19th-century sources. Voegelin's contempt for the very idea of a ''Master race'' led him to the conclusion that no just government can be based on anything but universal humanity. Voegelin was dismissed by the Nazis in 1938, and Voegelin and his wife narrowly escaped apprehension by the Gestapo. They became political refugees in Switzerland.

Exile was the occasion for Voegelin to reflect on what had gone wrong with the modern state. The monarch of the 17th century, particularly Louis XIV of France, who considered himself the sun-king, the source of light, thus tended to replace God. The English ideal state of Hobbes was a Leviathan, headed by an almost absolute supreme head of both church and state. All the symbols of modernity, according to Voegelin's *The Political Religions* (1938), succeeded in ''decapitating God'' and thus robbed the modern hierarchy of the true source of norms. There is no political legitimacy without transcendent sanction.

Voegelin was fiercely independent in his political science and failed in several noted institutions—Harvard, for example—to get permanent status. Finally, beginning in 1942 he had a long period of 16 years during which he was Boyd Professor at Louisiana State University and wrote and published the first half of the projected six-volume *Order and History*. Voegelin became an American citizen by naturalization in 1944.

Voegelin's Interpretation of History

His interpretation of history is designed, as Augustine's *City of God,* to show the sources of civic order in the divine order proclaimed by the prophets of Israel and reasoned by the Greek philosophers. The point of *Israel and Revelation, The World of the Polis,* and *Plato and Aristotle* is not antiquarian nor is it ''scientific historiography,'' but the historical evidence that the order established in the soul of Western man depends upon transcendence. Only when nature and history are regarded as created by God can man discover the true norms according to which human affairs are to be regulated. But the modern world, in freeing philosophy from theology, freeing the arts from the church, and making state power supreme and independent of traditional prohibited excesses, has plunged man into disorder. This program is best studied in *The New Science of Politics: An Introduction* (1952). Originally the great work *Order and History* was to include *Empire and Christianity, The Protestant Centuries,* and *The Crisis of Western Civilization*. What we now have is *The Ecumenic Age* and *From Enlightenment to Revolution,* and what we will soon have is *In Search of Order*. All the secular ideologies of modernity are departures from what Voegelin believed were established principles of order. No set of abstract principles arrived at by reason, however powerful the deductive and inductive methods, can ever provide the rich symbolic meanings of the classical Christian tradition. Voegelin rather abhorred metaphysics and refused ever to define order or demonstrate his principles of order. Nonetheless, many readers became convinced that there was a 20th-century crisis and that the only answer to modern barbarity, such as Hitler's Nazidom, was the recovery of human order based ultimately in God.

The stature of Voegelin can be measured in two ways: by his astonishing scholarship, which extended from ancient Near and Far East through Biblical, classical, medieval, and modern periods and with respect to which there is little disagreement; and by his achievement of wisdom, with respect to which there is a division between a few loyal followers who count Voegelin a great prophet and the majority who say they cannot comprehend his ideas of mythical symbolism, memory and consciousness (anamnesis), the leap in being, and, most of all, his attack on modernity as the perversion of ''gnosticism.'' Voegelin never professed to know God, but only to deal with the symbols of transcendence found in literature. His Christianity was deeply credal and included a defense of the Incarnation (that God became man) and the Holy Trinity (Father, Son, and Holy Ghost).

Voegelin returned to Germany in 1958 where, at the University of Munich, through the Institute of Political Science, he exercized great influence on the political theory of the Federal Republic. The wide respect he was accorded can be judged from the papers in his honor, presented on his 60th birthday, *Politische Ordnung und Menschliche Existenz, München* (1962).

When Voegelin retired he became associated with the Hoover Institute at Stanford University. He died at the age of 84 on January 19, 1985. Happily, for his 80th birthday, a group of essays, probably the best dealing with his concepts, was published: *The Philosophy of Order* (1981).

Further Reading

Voegelin's philosophy can best be explored in his own works, which include ''The German Universities in the Nazi Era,'' in *The Intercollegiate Review* (Spring/Summer 1985); the series *Order and History* which consists of *Israel and Revelation* (1956), *The World of the Polis* (1957), *Plato and Aristotle* (1957), *The Ecumenic Age* (1974), and *In Search of Order* (1987); *Anaminesis* (translated by Gerhart Niemeyer, 1978); *The New Science of Politics* (1952); and *Science, Politics and Gnosticism* (translated by William J. Fitzpatrick, 1968). Peter

J. Opitz and Gregor Sebba, *The Philosophy of Order: Essays on History, Consciousness and Politics* (Stuttgart, 1981); John H. Hollowell, *From Enlightenment to Revolution* (1975); and Ellis Sandoz, *The Voegelinian Revolution: A Biographical Introduction* (1981) explore his philosophy.

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Hans-Jochen Vogel

After serving as mayor of Munich for 12 years, Hans-Jochen Vogel (born 1926) became a member of the West German government. In 1983 he led the Social Democratic Party ticket, but lost to the Christian Democrats led by Helmut Kohl. He was chairman of the Social Democrats from 1987 to 1991.

Hans-Jochen Vogel was born on February 3, 1926, in the north German city of Göttingen. He came from a middle-class, politically active family. His father was a university lecturer, and his mother inspired excellence in her sons. His brother Bernhard became the Christian Democratic Party prime minister of the state of Rhineland-Palatinate.

During World War II, Vogel served a mandatory term in the Hitler Youth. He served in the German army in 1943 and was wounded in Italy and taken prisoner. After the war, he studied law and became active in politics. Despite his north German origins, Vogel rose to political prominence in the southern state of Bavaria. After studying at the universities of Marburg and Munich and qualifying for the bar in 1951, Vogel became a member of the Bavarian civil service.

Vogel was typical of young men who came to political prominence in the 1950s and 1960s and steered the SPD away from its Marxist ideas toward becoming a pragmatic and reformist party. Throughout his career, he had a reputation as a master of compromise and a man who was willing to listen to a variety of opinions. Vogel disdained emotional and demagogic appeals and relied on logical persuasion both in intimate settings and in addressing large rallies. For Vogel, Democratic Socialism was essentially a belief in human progress and rationality, in equal opportunity for all members of society and affirmative action for the economically and socially disadvantaged.

Mayor of Munich

Soon after his graduation from college, Vogel, like many West German Social Democrats of his generation, became active in municipal politics. In 1958 he was elected to the Munich city council and two years later was elected mayor of the Bavarian capital. Vogel remained the city's chief executive for the next 12 years, becoming one of the most popular and influential of the big city mayors in the Federal Republic of Germany. His administration was noted for its systematic expansion of Munich's system of urban transport. In 1965, he visited Rome and convinced officials of the International Olympic Committee to designate Munich as the site of the 1972 Summer Olympics. The games provided Vogel with the support needed to undertake a vast urban renewal project.

Rise in National Politics

Vogel's popularity gave him national exposure, and in 1970 he became a member of the Social Democratic Party's national executive board. Despite opposition from the left wing of the SPD, Vogel in 1972 was elected state chairman of the SPD in Bavaria, a state dominated by Franz Joseph Strauss' Christian Democratic Union. In November 1972 he was elected to the federal *Bundestag* (legislature), and in December was appointed minister of regional planning, housing and urban development in Chancellor Willy Brandt's coalition cabinet of Social Democrats and Free Democrats.

After Brandt's resignation in 1974, Vogel moved to the more important position of minister of justice in the cabinet of Helmut Schmidt. In his seven years as justice minister, Vogel modernized and liberalized the West German judicial code in such areas as abortion rights, divorce law, and sex discrimination. This work helped him make peace with the left wing of his party. Vogel also won praise for his strong actions curbing resurgent Nazi activity and leftist

terrorism. By 1980 Vogel was viewed as Schmidt's likely successor as federal chancellor.

Mayor of West Berlin

In 1981, Vogel was chosen by the SPD's national leadership to clean up an embarrassing scandal in West Berlin. That city's SPD mayor, Dietrich Stobbe, had resigned amid charges of massive graft in his administration. Vogel was elected interim mayor by the SPD-dominated city council, and weeded out many of the corrupt elements in the Berlin SPD organization and in the administration. During his 100 days in office, he tried to make peace with squatters who were protesting the city's severe housing shortage, granting them status as tenants and authorizing $10 million to repair their houses. In June 1981 Vogel and the SPD lost the mayoral and city council elections to the Christian Democrat Union (CDU), but Vogel stayed in West Berlin as opposition leader.

Bid for Chancellor

Schmidt's coalition collapsed in 1982, and the Social Democrats no longer had a majority in the *Bundestag,* which named Christian Democratic leader Helmut Kohl as chancellor. Kohl scheduled federal elections for March 1983. The SPD named Vogel as its candidate for chancellor. Kohl campaigned in support of NATO deployment of Cruise and Pershing II nuclear missiles in West Germany and on a free-market, private-investment platform. Vogel opposed unconditional acceptance of the missiles, took a strong pro-environment stand, and called for higher taxes on the rich and a shorter work week. Vogel lost to Kohl and the CDU, but remained as the party's leader of the opposition in the *Bundestag*.

Vogel's failure to lead the party to victory in 1983 cost him the SPD nomination for chancellor in the 1987 election. Johannes Rau led the party, but he too went down to defeat at the hands of Kohl. That year, Vogel succeeded Willy Brandt as SPD chairman and remained in that post until 1991, and he gained praise for putting a lid on the party's internal bickering. ''A notorious early riser with a punctilious lawyer's mind, he demands hard work and discipline and smartly raps the knuckles of those who get out of line,'' according to an assessment in *The Economist* in 1988. But Vogel never again headed the party's national ticket. He remained a member of the *Bundestag* in the 1990s.

Further Reading

Literature in English on Vogel is scant; no full-scale biography has appeared. Vogel provided an autobiographical account of his Munich years in *Die Amtskette* (The Badge of Office, 1972) and of his political ideas in *Reale Reformen: Beiträge zu einer Gesellschaftspolitik der neuen Mitte* (Real Reforms: Contributions to a Social Policy of the New Center, 1973). Vogel also wrote a book on urban policy, *Städte im Wandel* (Cities in Transition, 1971). The best analysis of Social Democratic politics in English is Gerald Braunthal, *The West German Social Democrats, 1969-1982: Profile of a Party in Power* (1983). Klaus Bölling, *Die letzten 30 Tage des Kanzlers Helmut Schmidt: Ein Tagebuch* (The Last 30 Days of Chancellor Helmut Schmidt: A Diary, 1982) is the best insider account of the dramatic events that brought Vogel to his position of leadership. □

Sir Julius Vogel

Sir Julius Vogel (1835-1899) was a New Zealand journalist, financier, politician, and prime minister. He led the country to economic recovery after the post-gold rush depression.

Julius Vogel was born in London on Feb. 24, 1835. At the age of 17 he joined the gold rush to Australia and became editor of the *Maryborough and Dunolly Advertiser* in Victoria. In 1861 he moved on to Otago, where he helped to start the first daily newspaper in New Zealand. In 1862 he was elected to the provincial house, and the following year he won a seat in the central legislature in Auckland.

Vogel's precise political orientation was difficult to deduce, but he was associated with the conservatives, and in 1869 he became colonial treasurer in the administration headed by William Fox. It was a period of economic depression, following the boom of the gold rush, and Vogel proposed that the government should embark on a policy of heavy borrowing in London for the construction of roads, railways, and other public works, which would create jobs, increase purchasing power, and renew public confidence. It was a philosophy that acquired the label ''Vogelism,'' and although it was widely criticized, it was accepted by Parliament, and the London market responded freely to his appeals.

In 1873 Vogel headed an administration in which he was both prime minister and treasurer. When the provincial governments put obstacles in the path of his policy, they were abolished, and the country thenceforward was governed under a unitary instead of a federal system. Whatever the criticism of the Vogel financial program, the New Zealand economy was buoyant when his prime ministership ended in 1876, and it remained so until the land boom collapsed in 1880.

Apart from his specifically financial measures, Vogel was also instrumental in the establishment of a government life-insurance office and in the creation of a public trust office for supervising the estates of deceased persons who had left no provision for the administration of their wills or had appointed the office to administer them. He was responsible for the arrangement whereby colonial loans were issued in the form of inscribed stock, and the Colonial Stock Act of 1877 was introduced by the British government largely as a result of his representations.

Vogel left for London in September 1876 to serve as the New Zealand agent general. He returned to New Zealand in 1882 and two years later took office for the last time in an administration which he led in collaboration with Sir Robert Stout and which lasted three years, until its defeat in 1887. Vogel finally left New Zealand in 1888, returned to live his

last years in England, and died in poverty at East Molesey near London on March 12, 1899.

Further Reading

Randal M. Burdon, *The Life and Times of Sir Julius Vogel* (1948), is the standard political biography. W.P. Morrell, *The Provincial System in New Zealand* (1932; 2d rev. ed. 1964), is a good guide to the politics of the period 1852-1876. □

Walther von der Vogelweide

Walther von der Vogelweide (ca. 1170-1229) was the greatest German poet, composer, and singer of minnesongs and Spruche—gnomic or didactic songs—of the Middle Ages.

The work of Walther von der Vogelweide is distinguished by genuine feeling and meticulous skill in metrics and rhyme patterns; his personality embraced a sterling character and a wide range of interests. As a mentor of society, Vogelweide exhibited unshakable ethical principles, religious faith, and a robust attitude toward life. Although only about 5,000 lines of his poetry are extant, his utterance is so personal and natural that more is known about him than about, for example, William Shakespeare, despite the fact that Vogelweide was restricted by the conventions of courtly culture, which, however, he did not always observe.

Born in Austria to an impoverished knightly family, probably in Bolzano (Bozen) in the South Tirol, and in or near a bird reserve (as his name indicates), Vogelweide went as a youth to the Viennese court of Duke Frederick I of the Babenberg line. There, where his teacher was the famous singer Reinmar von Hagenau, he remained until Frederick died on a crusade in 1198. After visiting the court of Landgrave Hermann of Thuringia several times, Vogelweide joined the retinue of Philip of Swabia, the rival of Otto IV of Brunswick for the crown of the Holy Roman Empire. Walther became disappointed in Philip, especially after his coronation, vainly urging him to adopt a strong imperial policy. After Philip's assassination in 1208, Vogelweide gave Otto IV his allegiance. Though a staunch adherent of the Church, Vogelweide criticized both Innocent III and Gregory IX for their worldly policies. Later he joined Emperor Frederick II, who gave him a fief near Würzburg. Vogelweide was buried in the cloister garth of the Cathedral there.

Vogelweide created verse and music for all his works and sang the songs himself as he moved from place to place. His fame was widespread. He used and refined every known type of song and added new ones: genuine ''lofty'' (conventional) minnesongs addressed to ladies of rank; ''natural'' (unconventional) minnesongs addressed to humble lasses; dancing songs; songs of nature, of summer, of complaint, and of vituperation; fables; riddles; parodies; elegies; prayers; panegyrics; philippics; and a crusading song in which he expressed the doctrine of Christian salvation. He was particularly noted for his bold political songs aimed at secular and temporal authorities from popes and emperors down, attacking them for what he considered malfeasance, duplicity, greed, and other vices. But Vogelweide was just as critical of society. He never compromised his ideals or questioned Christian dogma. In a famous messenger song he expressed cultural nationalism—but without chauvinism—born of pride in his fatherland.

In spite of his fame while alive, Vogelweide is mentioned in only one contemporary document, as having received money for a fur coat in 1203 from the bishop of Passau. Two hundred years after his death he was revered by the Meistersingers as one of their 12 masters. In the 16th century Martin Luther adapted one of his songs.

Until recently there was little interest in, and knowledge of, the music to Vogelweide's songs. Generations of serious scholars puzzled over textual cruxes without giving much thought to the music. This omission is now being corrected despite the scarcity of authentic musical notations. In some cases contrafactures (later songs in identical meters set to melodies apparently borrowed from Walther) have been discovered.

No existing manuscript of Vogelweide's works was written before his death. The most important manuscripts date from the 14th century, and the best of these is the Great

Heidelberg Codex (C), beautifully illustrated with stylized colored pictures of singers and their coats of arms.

Further Reading

George F. Jones, *Walther von der Vogelweide* (1968), is an excellent introduction. Recommended for historical background are August Closs, *The Genius of the German Lyric: An Historic Survey of Its Formal and Metaphysical Values* (1938), and Martin Joos and Frederick R. Whitesell, eds., *Middle High German Courtly Reader* (1951). □

Paul Volcker

As chairman of the Federal Reserve Board during one of the most turbulent periods in U.S. monetary history, Paul Volcker (born 1927) helped lower double-digit inflation rates in the early 1980s and ushered in an era of financial deregulation and innovation.

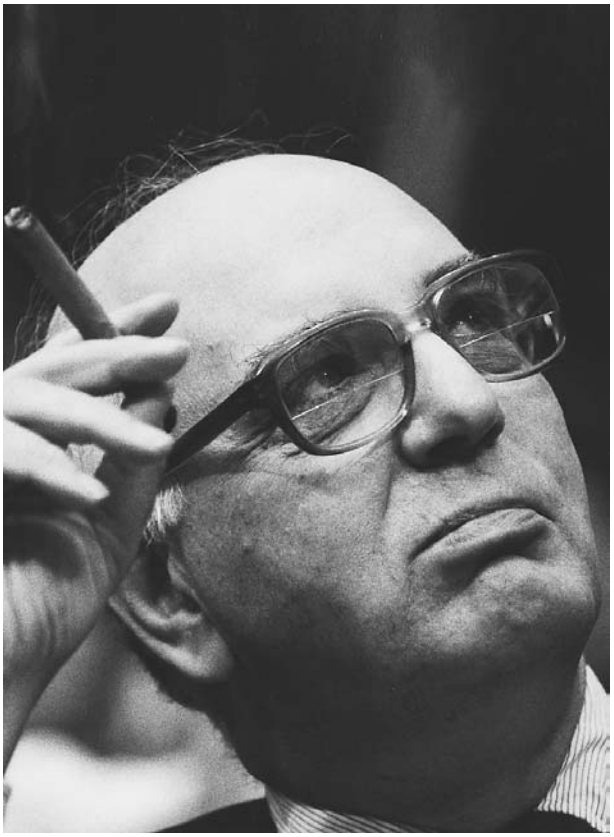

Paul Adolf Volcker was born in Cape May, NJ, on September 5, 1927. His father was city manager of Teaneck, NJ, and turned the town from bankruptcy to solvency. After graduating *summa cum laude* from Princeton University in 1949, Volcker attended Harvard University's Graduate School of Public Administration, earning a masters degree in political economy and government in 1951. The following year he did postgraduate work at the London School of Economics as a Rotary fellow. During summers Volcker worked at the Federal Reserve Bank of New York, and in 1952 he joined the staff there as a full-time economist.

Volcker left the Federal Reserve Bank of New York in 1957 to become a financial economist with Chase Manhattan Bank. In 1962 he joined the U.S. Treasury Department as director of financial analysis, and in 1963 he became deputy under secretary for monetary affairs. Volcker returned to Chase Manhattan Bank as vice-president and director of planning in 1965. In 1969 he was appointed under secretary of the U.S. Treasury for monetary affairs and remained there until 1974, engaging in international negotiations on the introduction of floating exchange rates. The following year he became a senior fellow in the Woodrow Wilson School of Public and International Affairs at Princeton University. In 1975 Volcker became the president of the Federal Reserve Bank of New York, the most important bank in the Federal Reserve System.

Economic Leader

During the more than 30 years Volcker worked in and out of the federal government he developed an expertise in monetary economics and served under three presidents. The cigar-chomping Volcker, admired for his dedication and commitment by friends and foes alike, appeared implacable and unflappable with his six- foot-seven inch frame. In 1979 he was nominated by President Jimmy Carter to fill the most powerful economic seat in government—chairman of the Federal Reserve Board (the Fed). An act of Congress in 1913 had established the independent Central Bank to create money, regulate its value, and maintain the stability of the financial system through 12 regional banks. When Volcker took over in August of 1979, inflation was running over 13 percent a year, the value of the dollar was falling, and financial markets were concerned about renewed inflation. Volcker's appointment to a four-year term as chairman calmed those fears and was greeted with acclaim in the financial community. As Volcker recalled in a 1989 *Time* magazine interview: ''The [Carter] Administration had got deeply concerned. They said to me they were scared of this exploding inflation and were willing to stand still for stronger measures than would ordinarily be the case. And that is a great advantage. If you can walk into a situation that is felt to be so severely out of kilter, you have greater freedom of action.''

The chairman of the Fed also oversees the 12-member Federal Open Market Committee (FOMC), which decides the conduct of U.S. monetary policy. During 1979 and 1980 the FOMC, under Volcker's leadership, sought to reign in double-digit inflation by setting strict money supply growth targets. This direction was in opposition to past policies that sought to control interest rates at the expense of higher money supply growth rates. The result of the switch in policy was a substantial rise in interest rates, with the prime rate peaking at 21.5 percent in December 1980. With higher interest rates, the economy fell into the worst recession in 40 years, causing unemployment to reach 10.7

percent in 1982. During this period, Volcker was widely criticized. The cover of a building trade publication carried a ''WANTED'' poster of Volcker and his Fed colleagues, accusing them of ''premeditated and cold-blooded murder of millions of small businesses.'' The economic crisis led the FOMC to abandon strict adherence to monetary targets in 1982, but not before the rate of inflation had fallen to below four percent.

The hard-line actions of the FOMC drew criticism from those who felt the price exacted to cure inflation was too high. The crisis raised questions in Congress about whether the ''independence'' of the Fed should be rescinded. Nevertheless, Volcker was reappointed by President Reagan in August 1983 to a second four-year term as Federal Reserve chairman and was confirmed by the Senate in an 84-16 vote.

From Villain to Hero

Volcker studiously avoided taking rigid ideological positions with regard to monetary policy, preferring a more flexible and discretionary approach. In addition to fighting inflation, Volcker presided over the Central Bank in an era in which control of the money supply was greatly complicated due to the deregulation of the financial industry in 1980. This resulted in large-scale shifts in deposits between different types of accounts, causing unpredictable changes in the rate of growth of money.

Volcker also successfully defended the Fed's oversight powers in banking regulation that were threatened by proposals to streamline the regulatory process. He argued that in order to fulfill the Fed's role of ''lender of last resort'' to financially troubled banks, the Fed must maintain day-to-day regulation over those banks, along with the U.S. comptroller of the currency. At the end of his second term in 1987 Volcker became a consultant to various financial institutions, including the World Bank.

''For eight years, as chairman of the Federal Reserve Board, Paul Volcker was perhaps the second most powerful man in Washington,'' noted Lawrence Malkin in *Time* (January 23, 1989). ''There were no doubt times, as he squeezed the money supply and cost people jobs in his battle against double-digit inflation, when he was also one of the most unpopular.'' Volcker's moves had tremendous impact on the nation's economy and were watched worldwide. ''He is the most revered economic leader of his era,'' Stephen Koepp noted in *Time* on June 15, 1987. ''He had profound impact on a $4.3 trillion economy but lived in a tiny $500-a-month apartment furnished with castoffs. He ran his agency in a notably serene and straightforward style, and still his mystique grew so potent that his every move sent global financial markets into spasmodic guessing games about what he was thinking.'' After he had tamed the inflation rate and turned the economy around in the mid-1980s, he became a sort of folk hero.

Volcker, who took a substantial cut in salary to head the Fed, received numerous awards, including One of Ten Outstanding Young Men in Federal Service (1969) and the Alexander Hamilton Award for his efforts at implementation of flexible exchange rates while at the Treasury Department during the early 1970s. He received honorary degrees from a number of institutions, including Notre Dame, Princeton, Dartmouth, New York University, Fairleigh Dickinson, Bryant College, Adelphi, and Lamar University.

Volcker's first job after leaving government in 1987 was as unpaid chairman of the National Commission on the Public Service, a private group working on behalf of the nation's civil servants. He soon became chairman of the New York investment banking firm James D. Wolfensohn, earning a large salary for the first time in his life, and continued to be a respected commentator on the nation's financial affairs in the 1990s.

Further Reading

Some of Volcker's lectures on the workings of the economy are found in Paul Volcker, *The Rediscovery of the Business Cycle* (1978). For further details on the operation of the Fed, see U.S. Board of Governors, *The Federal Reserve System: Purposes and Functions* (7th edition, 1984); Maxwell Newton, *The Fed* (1983); and Paul De Rosa and Gary H. Stern, *In the Name of Money* (1981). For a good historical look at the Fed's role in the fight against inflation in the early 1980s see Lawrence S. Ritter and William L. Silber, *Principles of Money, Banking, and Financial Markets* (5th edition, 1985) and William Melton, *Inside the Fed Making Monetary Policy* (1985). In 1992, Volcker and Toyoo Gyohten published *Changing Fortunes: The World's Money and the Threat to American Leadership* (1992), based on a series of lectures they gave at Princeton's Woodrow Wilson School. □

Alessandro Volta

The Italian physicist Alessandro Volta (1745-1827) invented the electric battery, or ''voltaic pile,'' thus providing for the first time a sustained source of current electricity.

Alessandro Volta was born on Feb. 18, 1745, in Como. He resisted pressure from his family to enter the priesthood and developed instead an intense curiosity about natural phenomena, in particular, electricity. In 1769 he published his first paper on electricity. It contained no new discoveries but is of some interest as the most speculative of all Volta's papers, his subsequent ones being devoted almost exclusively to the presentation of specific experimental discoveries.

Early Investigations and Inventions

In 1774 Volta was appointed professor of physics at the gymnasium in Como, and that same year he made his first important contribution to the science of electricity, the invention of the electrophorus, a device which provided a source of electric potential utilizing the principle of electrostatic induction. Unlike earlier source of electric potential, such as the Leyden jar, the electrophorus provided a sustained, easily replenishable source of static electricity. In 1782 Volta announced the application of the electrophorus to the detection of minute electrical charges. His invention

of the so-called condensing electroscope culminated his efforts to improve the sensitivity of earlier electrometers.

During these same years Volta also conducted researches of a purely chemical nature. He had for some time been experimenting with exploding various gases, such as hydrogen, in closed containers and had observed that when hydrogen and air were exploded there was a diminution in volume greater than the volume of hydrogen burned. In order to measure such changes in volume, he developed a graduated glass container, now known as a eudiometer, in which to explode the gases. Utilizing this eudiometer he studied marsh gas, or methane, and distinguished it from hydrogen by its different-colored flame, its slower rate of combustion, and the greater volume of air and larger electric spark required for detonation.

In 1779 Volta was appointed to the newly created chair of physics at the University of Pavia. In 1782 he became a corresponding member of the French Academy of Sciences. In 1791 he was elected a fellow of the Royal Society of London, and in 1794, in recognition of his contributions to electricity and chemistry, he was awarded the society's coveted Copley Medal. However, his most significant researches—those which were to lead to the discovery of current electricity—were yet to be undertaken.

Discovery of Current Electricity

Until the last decade of the 18th century electrical researchers had been primarily concerned with static electricity, with the electrification produced by friction. Then, in 1786, Luigi Galvani discovered that the muscles in a frog's amputated leg would contract whenever an electrical machine was discharged near the leg. As a result of his initial observations, Galvani undertook a long series of experiments in an effort to more thoroughly examine this startling phenomenon. In the course of these investigations he discovered that a frog's prepared leg could be made to contract if he merely attached a copper hook to the nerve ending and then pressed the hook against an iron plate on which the leg was resting so as to complete an electrical circuit, even though no electrical machines were operating in the vicinity. Galvani concluded the contraction was produced in the organism itself and referred to this new type of electricity as ''animal electricity.''

Galvani's experiments and interpretation were summarized in a paper published in 1791, a copy of which he sent to Volta. Although, like most others, initially convinced by Galvani's arguments, Volta gradually came to the conclusion that the two metals were not merely conductors but actually generated the electricity themselves. He began by repeating and verifying Galvani's experiments but quickly moved beyond these to experiments of his own, concentrating on the results of bringing into contact two dissimilar metals. By 1794 he had convinced himself that the metals, in his own words, ''are in a real sense the exciters of electricity, while the nerves themselves are passive,'' and he henceforth referred to this new type of electricity as ''metallic'' or ''contact'' electricity.

The announcement of Volta's experiments and interpretation touched off one of the great controversies in the history of science. Although other factors were important as well, the physiologists and anatomists tended to support Galvani's view that the electricity was produced by the animal tissue itself whereas the physicists and chemists, like Volta, tended to see it as produced by the external bimetallic contacts. The resulting rivalry not only took on international dimensions but died out only gradually after more than a decade. Although Galvani withdrew from the arena, allowing others to carry his standard, Volta took an active role in the controversy and vigorously pursued his research.

Volta discovered that not only would two dissimilar metals in contact produce a small electrical effect, but metals in contact with certain types of fluids would also produce such effects. In fact, the best results were obtained when two dissimilar metals were held in contact and joined by a moist third body which, in modern terminology, completed the circuit between them. Such observations led directly to the construction in 1800 of the electric battery, or ''pile'' as Volta called it, the first source of a significant electric current.

Volta announced his discovery in a letter to Sir Joseph Banks, then president of the Royal Society of London. The letter, dated March 20, 1800, created an instant sensation. Here for the first time was an instrument capable of producing a steady, continuous flow of electricity. All previous electrical machines, including Volta's electrophorus, had produced only short bursts of static electricity. The ability to create at will a sustained electrical current opened vast new

fields for investigation, and the significance of Volta's discovery was immediately recognized.

Acclaim and Retirement

Volta was summoned to Paris by Napoleon and in 1801 gave a series of lectures on his discoveries before the National Institute of France, as the Academy of Sciences was then called. A special gold medal was struck to honor the occasion, and the following year Volta was distinguished by election as one of the eight foreign associates of the institute.

Although only in his mid-50s when he announced the discovery of the ''pile,'' Volta took no part in applying his discovery to any of the immense new fields it opened up. During the last 25 years of his life he demonstrated none of the intense creativity that had characterized his earlier researches, and he published nothing of scientific significance during these later years. He continued, at the urging of Napoleon, to teach at the University of Pavia and eventually became director of the philosophy faculty there. In 1819 he retired to his family home near Como. He died there on March 5, 1827, little realizing that current electricity would eventually transform a way of life.

Further Reading

Recommended for further details on Volta is the excellent brief treatment in Bern Dibner, *Alessandro Volta and the Electric Battery* (1964). A good historical account of the beginning of the age of electricity is in F. Sherwood Taylor, *A Short History of Science and Scientific Thought* (1949), and Bern Dibner, *Galvani-Volta: A Controversy That Led to the Discovery of Useful Electricity* (1952). □

Voltaire

The French poet dramatist, historian, and philosopher Voltaire (1694-1778) was an outspoken and aggressive enemy of every injustice but especially of religious intolerance. His works are an outstanding embodiment of the principles of the French Enlightenment.

François Marie Arouet rechristened himself Arouet de Voltaire, probably in 1718. A stay in the Bastille had given him time to reflect on his doubts concerning his parentage, on his need for a noble name to befit his growing reputation, and on the coincidence that *Arouet* sounded like both a *rouer* (for beating) and *roué* (a debauchee). In prison Voltaire had access to a book on anagrams, which may have influenced his name choice thus: *arouet, uotare, voltaire* (a winged armchair).

Youth and Early Success, 1694-1728

Voltaire was born, perhaps on Nov. 21, 1694, in Paris. He was ostensibly the youngest of the three surviving children of François Arouet and Marie Marguerite Daumand, although Voltaire claimed to be the ''bastard of Rochebrune,'' a minor poet and songwriter. Voltaire's mother died when he was seven years old, and he was then drawn to his sister. She bore a daughter who later became Voltaire's mistress.

A clever child, Voltaire was educated by the Jesuits at the Collège Louis-le-Grand from 1704 to 1711. He displayed an astonishing talent for poetry, cultivated a love of the theater, and nourished a keen ambition.

When Voltaire was drawn into the circle of the 72-year-old poet the Abbé de Chaulieu, ''one of the most complete hedonists of all times,'' his father packed him off to Caen. Hoping to squelch his son's literary aspirations and to turn his mind to the law, Arouet placed the youth as secretary to the French ambassador at The Hague. Voltaire fell in with a jilted French refugee, Catherine Olympe Dunoyer, pretty but barely literate. Their elopement was thwarted. Under the threat of a *lettre de cachet* obtained by his father, Voltaire returned to Paris in 1713 and was articled to a lawyer. He continued to write, and he renewed his pleasure-loving acquaintances. In 1717 Voltaire was at first exiled and then imprisoned in the Bastille for verses offensive to powerful personages.

As early as 1711, Voltaire, eager to test himself against Sophocles and Pierre Corneille, had written a first draft of *Oedipe* . On Nov. 18, 1718, the revised play opened in Paris to a sensational success. The *Henriade,* begun in the Bastille and published in 1722, was Voltaire's attempt to rival Virgil and to give France an epic poem. This work

sounded in ringing phrases Voltaire's condemnation of fanaticism and advanced his reputation as the standard-bearer of French literature. However, his growing literary, financial, and social successes only partially reconciled him to his father, who died in 1722.

In 1726 an altercation with the Chevalier de Rohan, an effete but influential aristocrat, darkened Voltaire's outlook and intensified his sense of injustice. Rohan had mocked Voltaire's bourgeois origin and his change of name and in response to Voltaire's witty retort had hired ruffians to beat the poet, as Voltaire's friend and host, the Duc de Sully, looked on approvingly. When Voltaire demanded satisfaction through a duel, he was thrown into the Bastille through Rohan's influence and was released only on condition that he leave the country.

England willingly embraced Voltaire as a victim of France's injustice and infamy. During his stay there (1726-1728) he was feted; Alexander Pope, William Congreve, Horace Walpole, and Henry St. John, Viscount Bolingbroke, praised him; and his works earned Voltaire £1,000. Voltaire learned English by attending the theater daily, script in hand. He also imbibed English thought, especially that of John Locke and Sir Isaac Newton, and he saw the relationship between free government and creative speculation. More importantly, England suggested the relationship of wealth to freedom. The only protection, even for a brilliant poet, was wealth. Henceforth, Voltaire cultivated his Arouet business cunning.

At Cirey and at Court, 1729-1753

Voltaire returned to France in 1729. A tangible product of his English stay was the *Lettres anglaises* (1734), which have been called ''the first bomb dropped on the Old Regime.'' Their explosive potential included such remarks as, ''It has taken centuries to do justice to humanity, to feel it was horrible that the many should sow and the few should reap.'' Written in the style of letters to a friend in France, the 24 ''letters'' were a witty and seductive call for political, religious, and philosophic freedom; for the betterment of earthly life; for employing the method of Sir Francis Bacon, Locke, and Newton; and generally for exploiting the intellect toward social progress. After their publication in France in 1734, copies were sized from Voltaire's bookseller, and Voltaire was threatened with arrest. He fled to Lorraine and was not permitted to return to Paris until 1735. The work, with an additional letter on Pascal, was circulated as *Letters philosophiques*.

Prior to 1753 Voltaire did not have a home; but for 15 years following 1733 he had a refuge at Cirey, in a château owned by his ''divine Émilie,'' Madame du Châtelet. While still living with her patient husband and son, Émilie made generous room for Voltaire. They were lovers; and they worked together intensely on physics and metaphysics. The lovers quarreled in English about trivia and studied the Old and New Testaments. These biblical labors were important as preparation for the antireligious works that Voltaire published in the 1750s and 1760s. At Cirey, Voltaire also wrote his *Éléments de la philosophie de Newton*.

But joining Émilie in studies in physics did not keep him from drama, poetry, metaphysics, history, and polemics. Similarly, Émilie's affection was not alone enough for Voltaire. From 1739 he required travel and new excitements. Thanks to Émilie's influence, Voltaire was by 1743 less unwelcome at Versailles than in 1733, but still there was great resentment toward the ''lowborn intruder'' who ''noticed things a good courtier must overlook.'' Honored by a respectful correspondence with Frederick II of Prussia, Voltaire was then sent on diplomatic missions to Frederick. But Voltaire's new diversion was his incipient affair with his widowed niece, Madame Denis. This affair continued its erotic and stormy course to the last years of his life. Émilie too found solace in other lovers. The idyll of Cirey ended with her death in 1749.

Voltaire then accepted Frederick's repeated invitation to live at court. He arrived at Potsdam with Madame Denis in July 1750. First flattered by Frederick's hospitality, Voltaire then gradually became anxious, quarrelsome, and finally disenchanted. He left, angry, in March 1753, having written in December 1752: ''I am going to write for my instruction a little dictionary used by Kings. 'My friend' means 'my slave.''' Frederick was embarrassed by Voltaire's vocal lawsuit with a moneylender and angered by his attempts to ridicule P. L. M. de Maupertuis, the imported head of the Berlin Academy. Voltaire's polemic against Maupertuis, the *Diatribe du docteur Akakia,* angered Frederick. Voltaire's angry response was to return the pension and other honorary trinkets bestowed by the King. Frederick retaliated by delaying permission for Voltaire's return to France, by putting him under a week's house arrest at the German border, and by confiscating his money.

Sage of Ferney, 1753-1778

After leaving Prussia, Voltaire visited Strasbourg, Colmar, and Lorraine, for Paris was again forbidden him. Then he went to Geneva. Even Geneva, however, could not tolerate all of Voltaire's activities of theater, pen, and press. Therefore, he left his property ''Les Delices'' and bought an estate at Ferney, where he lived out his days as a kingly patriarch. His own and Madame Denis's great extravagances were supported by the tremendous and growing fortune he amassed through shrewd money handling. A borrower even as a schoolboy, Voltaire became a shrewd lender as he grew older. Generous loans to persons in high places paid off well in favors and influence. At Ferney, he mixed in local politics, cultivated his lands, became through his intelligent benevolence beloved of the townspeople, and in general practiced a self-appointed and satisfying kingship. He became known as the ''innkeeper of Europe'' and entertained widely and well in his rather small but elegant household.

Voltaire's literary productivity did not slacken, although his concerns shifted as the years passed at Ferney. He was best known as a poet until in 1751 *Le Siècle de Louis XIV* marked him also as a historian. Other historical works include *Histoire de Charles XII; Histoire de la Russie sous Pierre le Grand;* and the universal history, *Essai sur l'histoire générale et sur les moeurs et l'esprit des nations,*

published in 1756 but begun at Cirey. An extremely popular dramatist until 1760, when he began to be eclipsed by competition from the plays of Shakespeare that he had introduced to France, Voltaire wrote—in addition to the early *Oedipe—La Mort de César, Ériphyle, Zaïre, Alzire, Mérope, Mahomet, L'Enfant prodigue, Nanine* (a parody of Samuel Richardson's *Pamela*), *L'Orphelin de la Chine, Sémiramis* , and *Tancrède*.

The philosophic *conte* was a Voltaire invention. In addition to his famous *Candide* (1759), others of his stories in this genre include *Micromégas, Vision de Babouc, Memnon, Zadig,* and *Jeannot et Colin* . In addition to the *Lettres Philosophiques* and the work on Newton, others of Voltaire's works considered philosophic are *Philosophie de l'histoire, Le Philosophe ignorant, Tout en Dieu, Dictionnaire philosophique portatif,* and *Traité de la métaphysique*. Voltaire's poetry includes—in addition to the *Henriade*—the philosophic poems *L'Homme, La Loi naturelle,* and *Le Désastre de Lisbonne,* as well as the famous *La Pucelle,* a delightfully naughty poem about Joan of Arc.

Always the champion of liberty, Voltaire in his later years became actively involved in securing justice for victims of persecution. He became the ''conscience of Europe.'' His activity in the Calas affair was typical. An unsuccessful and despondent young man had hanged himself in his Protestant father's home in Roman Catholic Toulouse. For 200 years Toulouse had celebrated the massacre of 4,000 of its Huguenot inhabitants. When the rumor spread that the deceased had been about to renounce Protestantism, the family was seized and tried for murder. The father was broken on the rack while protesting his innocence. A son was exiled, the daughters were confined in a convent, and the mother was left destitute. Investigation assured Voltaire of their innocence, and from 1762 to 1765 he worked unceasingly in their behalf. He employed ''his friends, his purse, his pen, his credit'' to move public opinion to the support of the Calas family.

Voltaire's ingenuity and zeal against injustice were not exhausted by the Calas affair. Similar was his activity in behalf of the Sirven family (1771) and of the victims of the Abbeville judges (1774). Nor was Voltaire's influence exhausted by his death in Paris on May 30, 1778, where he had gone in search of Madame Denis and the glory of being crowned with laurel at a performance of his drama *Irène*.

Assessment of Voltaire

John Morley, English secretary for Ireland under William Gladstone, wrote of Voltaire's stature: ''When the right sense of historical proportion is more fully developed in men's minds, the name of Voltaire will stand out like the names of the great decisive moments in the European advance, like the Revival of Learning, or the Reformation.'' Gustave Lanson, in 1906, wrote of Voltaire: ''He accustomed public common sense to regard itself as competent in all matters, and he turned public opinion into one of the controlling forces in public affairs.'' Lanson added: ''For the public to become conscious of an idea, the idea must be repeated over and over. But the sauce must be varied to please the public palate. Voltaire was a master chef, a superb *saucier*.''

Voltaire was more than a thinker and activist. Style was nearly always nearly all to him-in his abode, in his dress, and particularly in his writings. As poet and man of letters, he was demanding, innovative, and fastidious within regulated patterns of expression. Even as thinker and activist, he believed that form was all-or at least the best part. As he remarked, ''Never will twenty folio volumes bring about a revolution. Little books are the ones to fear, the pocket-size, portable ones that sell for thirty sous. If the Gospels had cost 1200 sesterces, the Christian religion could never have been established.''

Voltaire's literary focus moved from that of poet to pamphleteer, and his moral sense had as striking a development. In youth a shameless libertine and in middle years a man notorious throughout the literary world, with more discreet but still eccentric attachments-in his later years Voltaire was renowned, whatever his personal habits, as a public defender and as a champion of human liberty. ''Time, which alone makes their reputations of men,'' he observed,'' in the end makes their faults respectable.'' In his last days in Paris, he is said to have taken especially to heart a woman's remark: ''Do you not know that he is the preserver of the Calas?''

Voltaire's life nearly spanned the 18th century; his writings fill 70 volumes; and his influence is not yet exhausted. He once wrote: ''They wanted to bury me. But I outwitted them.''

Further Reading

The best introduction in English to Voltaire's life is Gustave Lanson, *Voltaire* (1906; trans. 1966). John Morley's *Voltaire* (1903) also remains a readable and stimulating appreciation. A detailed and scholarly biography, by one of the world's leading authorities on Voltaire, is Theodore Besterman, *Voltaire* (1969). Ira O. Wade, *The Intellectual Development of Voltaire* (1969), in attempting to synthesize the many facets of Voltaire's mind for a unified view of his life, is often more encyclopedic than stimulating, but it provides a full and judicious treatment. Other useful studies include George Brandes. *Voltaire* (trans., 2 vols., 1930), and Henry Noel Brailsford, *Voltaire* (1935).

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Wernher von Braun

The German-born American space scientist Wernher von Braun (1912-1977), the "father of space travel," developed the first practical space rockets and launch vehicles.

Born March 23, 1912, in Wirsitz, Posen (Germany), his father, Baron Magnus von Braun, was a founder of the German Savings Bank, a member of the Weimar Republic Cabinet and minister of agriculture. His mother, the former Emmy von Quistorp, an excellent musician and outstanding amateur astronomer, exerted a strong influence on her son.

At the French Gymnasium, Wernher excelled in languages but failed physics and mathematics. He then attended the Hermann Lietz School at Ettersburg Castle, a school famous for its advanced teaching methods and emphasis on practical trades. He soon developed an intense interest in astronomy. Fascination with the theories of space flight then prompted him to study mathematics and physics with renewed interest. Before he graduated, he was teaching mathematics and tutoring deficient students.

Von Braun enrolled in the Charlottenburg Institute of Technology in Berlin. He became an active member of the VfR (Verein für Raumschiffahrt, or Society for Space Travel) and an associate of Hermann Oberth, Willy Ley and other leading German rocket enthusiasts.

Soon afterward Oberth came to Berlin at the request of the VfR, and von Braun became his student assistant. Together they developed a small rocket engine which was a technical success. Funding for the project, however, ended and Oberth returned to his native Romania. Von Braun and his associates continued their work at an abandoned field outside Berlin and used the old buildings for laboratories and living quarters.

For a time von Braun attended the Institute of Technology in Zurich, Switzerland. There he began the study of the physiological effects of space flight, conducting crude experiments with mice in a centrifuge. The experiments convinced him that man could withstand the rapid acceleration and deceleration of space flight. He then returned to reenter Charlottenburg Institute and work at the rocket field.

German Army Rocket Program

Adolf Hitler manipulated his way to power during the Weimar Republic and became chancellor of Germany on January 30, 1933. He then maneuvered a parliamentary coup, suspended the constitution and began rule by decree. Still smarting from the restrictions imposed by the Treaty of Versailles that ended World War I, the German army yearned to rebuild. The treaty had forbidden Germany to have any gun, cannon, or weapon with a bore exceeding three inches. But the Nazis saw a loophole. The treaty did not envision rockets and made no mention of them. So German military planners hoped to develop rockets as weapons. German army ordnance experts then began frequent visits to the rocket field and monitored the rocket development work. Impressed with the knowledge and scope of von Braun's imagination, they invited him to continue his research at the army's new Kummersdorf facilities. On Oct. 1, 1932, he officially joined the German Army Ordnance Office rocket program. He subsequently received his doctorate in physics from the University of Berlin in 1934. By that time, he was technical director at Kummersdorf with a staff of 80 scientists and technicians.

Rocket Development at Peenemünde

The Nazis moved the rocket center to Peenemünde, on Germany's Baltic coast, in 1937 and made von Braun technical director. When World War II began, Germany gave rocket development assumed highest priority. Work was well under way on a rocket 46 feet long with a thrust of 55,000 pounds, the largest in the world at that time. (By contrast, Oberth's first rocket had a thrust of 20 pounds; the Saturn V booster stage generated a thrust of 7.5 million pounds.) This rocket, later to be known as the V-2, was an enormous technical challenge. It required significant advances in aerodynamics, propulsion and guidance. Von Braun's team attacked the problems, and despite initial setbacks, persevered. They successfully produced V-2. The Nazis wanted it as a weapon of war. Von Braun had a different vision: space travel.

His interest in space exploration rather than military application led to his arrest and imprisonment by the German secret police. The Nazis released him only after they realized the implication of jailing their lead rocket scientist.

The program lurched backward without his leadership. It disrupted Hitler's timetable for the war.

By 1943 the rocket complex at Peenemünde was a priority Allied target. When Germany was near collapse, von Braun evacuated his staff to an area where they might be captured by the Americans. He reasoned that the United States was the nation most likely to use its resources for space exploration. He led more than 5,000 of his associates and their families to the southwest just before the Russians advanced into the abandoned rocket development center. The rocket team surrendered to U.S. Forces on May 2, 1945.

Early U.S. Rocket Experiments

During interrogation by Allied intelligence officers, von Braun prepared a report on rocket development and applications in which he forecast trips to the moon, orbiting satellites and space stations. Recognizing the scope of von Braun's work, the U.S. Army authorized the transfer of von Braun, 112 of his engineers and scientists, 100 V-2 rockets and the rocket technical data to the United States.

Von Braun and his advance group arrived in the United States as ''wards of the Army'' on Sept. 29, 1945. They arrived at Ft. Bliss, Tex. with a mandate to re-assemble and further develop A-4 rockets, the German successor to the V-2. There they taught what they knew to what was then a limited audience. The team moved what is now White Sands Proving Grounds in New Mexico in 1946 and then to Redstone Arsenal in Huntsville, Alabama in 1950 where von Braun remained for the next twenty years. He used his free time to write about space travel and to correspond with his family and his cousin, Maria von Quistorp. In early 1947 he obtained permission to return to Germany to marry Maria. They had three children.

Von Braun continued work on V-2 launchings, conducting some of the earliest experiments in recording atmospheric conditions, photographing the earth from high altitudes, perfecting guidance systems, and conducting medical experiments with animals in space. He also completed his book, *The Mars Project,* an account of planetary exploration, but he was unable to interest a publisher until much later.

The U.S. Army gave von Braun the job of developing the Redstone rocket, which was to play a significant role in America's early space program. On April 15, 1955, von Braun and 40 of his associates became naturalized citizens.

The Russian space program outstripped that of the United States in the 1950s. Von Braun warned American officials of this repeatedly, in official communications and in public speeches, but his numerous requests for permission to orbit a satellite were denied. When the Russians successfully orbited *Sputnik I* and the U.S. Navy's Vanguard program failed, the United States finally unleased von Braun's group. Within 90 days, using a modified Redstone rocket (the Jupiter C), and with the cooperation of the Jet Propulsion Laboratory of the California Institute of Technology, the team launched into orbit the free world's first satellite *Explorer I* on January 31, 1958.

U.S. Space Program

After creation of the National Aeronautics and Space Administration, they appointed von Braun director of the George C. Marshall Space Flight Center at Huntsville on July 1, 1960. For the first time, von Braun found his efforts directed to the development of launch vehicles solely to explore space. The space agency sought his advice about techniques later used in the landing on the moon. On Oct. 27, 1961, agency launched the first Saturn I vehicle. It was 162 feet long, weighed 460 tons at lift-off, and rose to a height of 85 miles. On Nov. 9, 1967, the newer Saturn V made its debut. It was more than twice as long as the Saturn I. Just before Christmas, 1968, a Saturn V launch vehicle, developed under von Braun's direction, launched *Apollo 8,* the world's first spacecraft to travel to the moon. In March 1970, the National Aeronautics and Space Administration (NASA) transferred von Braun to its headquarters in Washington, D.C., where he became Deputy Associate Administrator.

Von Braun resigned from NASA in July, 1972, to become vice president for engineering and development with Fairchild Industries of Germantown, Maryland. Besides his work for that aerospace firm, he continued his efforts to promote human space flight, helping to found the National Space Institute in 1975 and serving as its first president. On June 16, 1977, he died of cancer at a hospital in Alexandria, Virginia.

Von Braun was always a firm believer in personal experience as a teacher, and often took part in experiments conducted to determine the physiological aspects of space flight. Long before the acceptance of the feasibility of space flight, he subjected himself to experiments in weightlessness and high acceleration.

Considered one of the world's great scientists, von Braun was a profoundly religious man. On one occasion he remarked: ''We should remember that science exists only because there are people, and its concepts exist only in the minds of men. Behind these concepts lies the reality which is being revealed to us, but only by the grace of God.''

Further Reading

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Joost van den Vondel

The Dutch poet and dramatist Joost van den Vondel (1587-1679) ranks as the greatest of all Dutch writers. He achieved his status of national poet during the period when the Netherlands was emerging as a national state.

Joost van den Vondel was born in Cologne, Germany, on Nov. 17, 1587. His father, a hatter, had been forced to flee from Antwerp because of his Anabaptist convictions. Between 1582 and 1596 his parents, as persecuted members of the Anabaptist sect, were intermittently compelled to flee from the inquisitorial reign of terror instituted in the Lowlands by its Spanish regent and governor general, the Duke of Alba. In 1597, a year after his arrival in Amsterdam, Vondel's father acquired Amsterdam citizenship, enabling the family to settle in the ''Venice of the North.''

During this period Amsterdam was the commercial and cultural capital of northern Europe. The senior Vondel established a hosiery business and expected his oldest son to follow him in his trade. However, the younger Vondel was introduced early to one of the popular Chambers of Rhetoric, societies of poets; he soon became a member of Het wit Lavendel (White Lavender). The friendships made in this circle with leading artistic and intellectual figures of the day encouraged Vondel's interest in poetry and in study and led to the beginning of his long career as poet and dramatist.

Early Works

After Vondel's father died, the poet married Maria (Maaiken) de Wolff, with whom he lived happily for 25 years and in whose hands he left the management of his affairs. Vondel passed on from his early *rederijker* influences to a close study of French contemporary poets, being much influenced by Guillaume du Bartas's epic poem, *La Sepmaine; ou, Creation du monde* (1578). Vondel then made several translations from the German, soon becoming a member of the literary circle that clustered around Roemer Visscher. With these friends Vondel made a close study of Greek and Roman writers. His first play, *Het Pascha* (*The Passover*), performed in 1610 and published in 1612, dramatized the Jewish Exodus from Egypt and served as an allegorical representation of the plight of the Calvinists who had fled Spanish tyranny in the Lowlands.

Meanwhile, Vondel's hatred of all kinds of tyranny gradually weaned him from Calvinism's theocratic doctrines, and by 1625 he had joined the Remonstrants, whose Arminian opposition to Calvinist dogma appealed to him. After the production in 1625 of *Palamedes, of Vermoorde onnooselheyd* (*Palamedes, or Murdered Innocence*), he suffered political persecution and was forced to go into hiding. This drama, which transposed the judicial murder of Holland's lord advocate Johan van Oldenbarnevelt in 1619—a cause that had inflamed Holland and all of Europe—into a classical setting, struck sharply against Oldenbarnevelt's jury, Calvinism's doctrine of predestination, and Calvinist divines in Amsterdam. The city's magistrates eventually forgave Vondel and exacted only a small fine.

In the following years Vondel entered into a close friendship with Hugo Grotius, translating his Latin *Sofompaneas* in 1635. That same year Vondel's wife died, and earlier two of his children had died, leaving only his eldest son Joost (died 1660) surviving. These deaths, and his imminent conversion to Roman Catholicism, inspired many of Vondel's best poems. Long attracted by Roman Catholicism's esthetic side, and after national independence seemed virtually assured, he converted to Catholicism about 1640. This revolt against Calvinist tyranny was not well received by many of his friends, but it probably strengthened his ties with Marie Tesselschade Visscher, the Catholic and liberal widow of his friend Roemer Visscher.

Vondel's last years were clouded by the disgraceful behavior of his son Joost. Entrusted with the family hosiery business, his son mismanaged affairs, fleeing in 1657 to the Netherlands Indies and leaving his father to deal with the creditors. After sacrificing his small fortune, Vondel became a government clerk. Pensioned after 10 years' service, he died on Feb. 5, 1679, in Amsterdam.

Plays and Poetry

Vondel wrote 32 plays, as well as a famous series of prefaces to Ahem. He also made numerous translations from German, French, Latin, Italian, and Greek; produced a large body of poetry, including emblems, lyrics, occasional

poems, long theological poems, didactic verses, pastorals, and an epic; and wrote essays.

Of his plays, the most important—in addition to the two already mentioned—are *Hierusalem Verwoest* (1620; *Jerusalem Laid Desolate*); *Gijsbrecht van Aemstel* (1637), whose hero was modeled on the Aeneas of book 2 of Virgil's *Aeneid; De Gebroeders* (1640; *The Brothers*), the story of the ruin of Saul's sons, Vondel's first drama on the Greek model; *Joseph in Egypten* (1640), another biblical drama in the Greek style; *Maria Stuart, of gemartelde majesteit* (1646), one of his most famous plays; *De Leeuwendalers* (1648), a pastoral that anticipated the Treaty of Westphalia; *Salomon* (1648), a biblical play in the Greek style; *Lucifer* (1654), generally considered his masterpiece; *Jephtha* (1659), which Vondel believed to be his finest play; *Konig David in Ballingschap* (*King David in Exile*), *Konig David hersteld* (*King David Restored*), and *Samson,* three dramas on biblical themes (all 1660); *Batavische Gebroeders* (1663), a play on the history of Claudius Civilis; and *Adam in Ballingschap* (*Adam in Exile*), an adaptation of a Latin tragedy by Hugo Grotius.

Many of Vondel's plays illuminate a recurring theme: the conflict between man's will to rebel and his desire to find peace in God. Modeled on medieval mystery plays and on classical dramas, they are deeply Christian and tragic, or semi–tragic, in treatment. His style has been termed high baroque, and it is preeminent in dramatic force and in loftiness of language.

Vondel's poetry is notable for its melodiousness, sonorousness, and seemingly effortless and spontaneous production. Vowel elision, which he regularized in Dutch poetry, and rhythmic patterns, brought over from contemporary French poetry, characterize his verse. His epic, *Johannes de Boetgezant,* was published in 1662, as was his long theological poem, *Bespiegelingen van Godt en Godtsdienst.*

Further Reading

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Diane von Furstenberg

Among a handful of successful women fashion designers, Diane von Furstenberg (born 1946) made a name for herself when she devised a simple jersey wrap dress. She became internationally acclaimed for her no-nonsense, affordable clothing that acknowledged the modern woman as both beautiful and career-minded.

Diane von Furstenberg was born Diane Simone Michelle Halfin on December 31, 1946, in Brussels, Belgium. Her well-to-do Jewish parents, Leon, an electronics executive, and Liliane Nahmias Halfin, provided von Furstenberg with a comfortable childhood. Her mother, a Nazi concentration camp survivor, imbued her with the self-confidence and drive that helped her become one of the world's most successful fashion designers.

Von Furstenberg attended finishing schools in Switzerland, Spain, and England, and in 1965 entered the University of Madrid. Transferring a year later to the University of Geneva, she selected economics as a major. She then worked briefly at Investors Overseas Ltd., a mutual fund company in Geneva.

The Princess Designer

While attending the University of Geneva, Diane Halfin met Prince Eduard Egon von Furstenberg, heir to the *Fiat* automobile fortune. The two were married in Paris on July 16, 1969. At her wedding von Furstenberg, now Princess von Furstenberg, wore a white piqué dress of her own design made by the fashion house of Dior.

That same year she apprenticed with Italian textile manufacturer Angelo Ferretti and was soon designing simple dresses using his silk jersey prints. The von Furstenbergs moved to New York City in late 1969, where her husband went to work on Wall Street. In New York Diane attempted to interest garment manufacturers in her sample designs. In

her early months of designing and promoting, she worked out of the dining room of her Park Avenue apartment.

Encouraged by designers Bill Blass and Kenny Lane and by Diana Vreeland, editor of the influential *Vogue* magazine, Diane von Furstenberg put together a collection of her dress designs. In April 1970 von Furstenberg revealed her first collection at the Gotham Hotel in New York City. The price range was moderate, from $25 to $100.

The Wrap Dress

Although her designs were a commercial hit, her marriage failed. Von Furstenberg aimed even more at making herself financially independent and stable. Because she had little experience in producing clothes on a large scale, von Furstenberg at first worked with major women's clothing manufacturers, but in April 1972 she established her own manufacturing business. With the help of friend and entrepreneur Richard Conrad, and with a $30,000 loan from her father, Diane von Furstenberg opened a Seventh Avenue showroom. Although her designs were variations on items in her initial collection, she produced a new, very popular sweater dress named ''Angela,'' after the black activist Angela Davis. Next came von Furstenberg's enormously popular wrap dress. ''Fed up with the bell-bottom jeans and sexless pantsuits of the day, she devised a slinky, moderately priced wrap dress that turned millions of mall mothers and working women into saucy sirens virtually overnight,'' noted J.D. Polosky in *People*. After only a few months of business, her wholesale sales topped $1 million.

In 1973 von Furstenberg bought an old farmhouse in Connecticut, where she retreated from her frenetic business life. In 1975 she separated from the prince, and in 1983 divorced him, retaining custody of their two children, Alexandre and Tatiana.

Expanding Business

With a good grasp of both design and economics, von Furstenberg augmented her fashion line several years after opening her showroom. She added jewelry, furs, shoes, scarves, and sunglasses to the articles bearing her signature. Later she conceived of a cosmetic line, including a fragrance named for her daughter, *Tatiana*. She branched into housewares: sheets, bath towels, and home accessories. Soon her trademark began appearing on fashions for children.

Her dynamic career and elegant looks kept her in the public eye. Diane von Furstenberg, the princess-turned-designer, was featured often in magazine articles and interviews. In 1977 she published *Diane von Furstenberg's Book of Beauty*. She appealed to working women because her practical designs acknowledged the growing number of career women. In 1984 von Furstenberg opened a Fifth Avenue boutique catering to women who desired a more luxurious type of women's apparel.

Von Furstenberg proved herself a financial genius and fashion wizard whose achievement was based on creativity, imagination, and hard work. Her line eventually included eyeglasses and even nurse's uniforms and brought sales of more than $1 billion in the 1980s. ''I lived the American dream,'' she told *People*. ''I made money, I made children, I became famous, and I dressed everybody in America.''

New Horizons

In 1985, she moved to Paris, and lived with French novelist Alain Elkann. She founded a publishing house. She broke up with Elkann in 1989 and returned to the United States, living at a farm in Connecticut.

Her 1991 book *Beds* displayed the bedrooms of celebrities and royalty. She followed by making a comeback to the dress designing world, releasing a 1990s version of her signature wrap dress. In 1993, another book, *The Bath,* offered a brief history of bathing and a look into celebrity bathrooms.

Seeing new possibilities for commercial success, von Furstenberg, in the mid-1990s, began marketing her dresses, home furnishings and other items on a cable television home shopping network. During her first segment, she sold $1.2 million worth of clothes in two hours. ''She's smart and warm, glamorous and earthy, and she know how to seduce her customers,'' Jane Shapiro explained in a January 1994 article in *Lear's*. Asked to explain why middle-class customers always were her mainstay, von Furstenberg answered: ''Because I think women are all the same. And I think that women are wonderful, strong, and beautiful, and if you get two women in the room, they're gonna start winking at each other.''

Further Reading

Numerous articles and interviews describing Diane von Furstenberg throughout her career appeared in popular magazines. One of the most informative is J.D. Polosky, ''Not Lying on Her Laurels,'' *People*, December 9, 1991. Diane von Furstenberg's books include *Diane von Furstenberg's Book of Beauty* (1977), *Beds* (1991), and *The Bath* (1993). □

Baron Friedrich von Hügel

Baron Friedrich von Hügel (1852-1925) wrote extensively on issues in the philosophy of religion. He was particularly concerned with questions relating to the importance of the truth—claims of modern science to believing Christians.

Baron Friedrich von Hügel was born in Florence, Italy, on May 5, 1852, the son of an Austrian diplomat and his Scottish wife, recently converted to her husband's Catholic faith. Friedrich's early education was provided by tutors at home; indeed, he never attended school or college and was largely self-taught throughout his life. In 1860 Baron Karl moved his family to Brussels, where he served as ambassador until his retirement in 1867; thereafter the von Hügels resided in Torquay, England, while making frequent visits to the Continent.

Von Hügel's upbringing continued under rather mixed influences. A Quaker tutor introduced him to the study of

geology, which became his lifelong avocation. Soon after his father's death in 1870 the young man fell gravely ill with typhus. This left him with impaired hearing, which became worse as he grew older. Deprived of normal social opportunities, Friedrich turned to reading and amateur scholarship, learning some Hebrew, with a nearby rabbi's help, while pursuing his scientific work. On a trip to Paris he met the Abbé Huvelin, a gifted counselor who had a lasting influence on von Hügel's somewhat troubled spiritual development.

In 1873 the baron was married to Lady Mary Herbert who, like his mother, was a recent Catholic convert. Their family consisted of three daughters, for whose religious education the father took personal responsibility. They lived first in Hempstead, then in Kensington, London, where von Hügel died on January 27, 1925.

Von Hügel's books were published only after he was 56 years old, the products of a fully matured, still vigorous mind. The longest and perhaps best-known, *Mystical Element of Religion* (1908), grew out of long study of St. Catherine of Genoa; in it he wrestled with the charges of psychological abnormality in the mystic's experience, insisted on the mystic's right to be heard both inside and outside the Church, and defended his view that direct experience of a divine reality can be attained. In 1912 a second book appeared, *Eternal Life,* interpreting this central theme in the Gospel of John in fresh, robust fashion. A shorter work titled *The German Soul* (1916) sought to counteract the then-current diatribes against everything German.

Two volumes of *Essays and Addresses on the Philosophy of Religion* (1921 and 1926) gathered together some of the baron's papers and lectures on diverse topics dating back to 1904. These books greatly extended their author's influence as a seminal thinker in a field too long dominated by ''scholastic and theoretical'' rather than ''mystical and positive'' approaches, to adopt one of von Hügel's favorite contrasts. Although his poor health prevented him from giving the Gifford Lectures for 1924-1925, the unfinished manuscript was published in 1931 as *The Reality of God.*

The slow, strenuous development of von Hügel's thought is better traced in two volumes of correspondence with his wide circle of friends, including thinkers such as Wilfrid Ward, Clement Webb, Ernst Troeltsch, Rudolf Eucken, Maurice Blondel, and Louis Duchesne. This material is contained in *Selected Letters 1896 to 1924* (edited by Bernard Holland); a more intimate glimpse of the baron's thought processes is given in *Letters from Baron von Hügel to a Niece,* Gwendolyn Greene. They make lively reading as they disclose an honest mind at grips with ''indefinitely apprehensible truth.''

Never thoroughly at home in English, von Hügel's style of writing often seems ''uncouth and ponderous,'' as Dean Inge once remarked. However, it contains sentences and phrases of memorable vibrancy as well, which accurately reflect the rock-like quality of the writer's thinking—in constant dialogue with itself, utterly candid, and without any flourish of finality. The same conversational freshness marks his work intended for publication and engages the reader in a shared search for needed authenticity.

The baron's large capacity for friendship led him naturally into many discussions over issues in the philosophy of religion, especially those raised by the truth claims of modern science for believing Christians like himself. Problems of biblical interpretation interested him always and soon brought him into contact with the Modernist movement through its leading representatives, Alfred Loisy in France and George Tyrrell in England.

Just what part he played in Modernism has been much debated. Never sympathetic toward fundamentalist and absolutist tendencies within his own church, he tried to keep an open mind in matters such as the historical-critical study of Scripture or the claims of papal primacy in defining dogma. So he could, and did, encourage Loisy and Tyrrell, the *enfants terribles* of Modernism, in their researches and hypotheses while refusing to follow them into rebellion against Church authority. When his friends were censured by the Vatican and the papal encyclical *Pascendi* (1907) brought public debate to an end, von Hügel's own writing escaped being placed on the Vatican's index of forbidden books and his influence as an ecumenical thinker was secured.

It is of course impossible to reduce such ruggedly unsystematic, metaphorical ways of thinking to a few generalized propositions, but something like an overview can be attempted. The baron thought habitually in both/and rather than either/or terms; he called his method a ''critical realism'' that takes first-order experience as evidential but insists upon the need for second-order reflection and qualification. Resisting oversimplification, he studied religious phenomena as a ''complex of characteristics'' to be approached dialectically, fully aware of the genuine tensions they present, unwilling to presume to solve in theory what may only be resolved in practice. His treatment of the ''problem of evil'' is a good example of his method, as is also his treatment of ''miracle'' over against both nature and the supernatural. For von Hügel, mystery and reality are two ways of saying the same thing—or, rather, the whole of things—each of which would be strictly unthinkable without the other.

He thus remained an independent, deeply provocative thinker whose writings will no doubt continue to intrigue and inspire others who concern themselves with the truth of Christian faith. In him, as in his thought, intellectual honesty kept intimate company with a sincerity of spirit; this may well be the source of von Hügel's influence and importance.

Further Reading

There are three useful biographies of von Hügel in English. Michael de la Bedoyère, *The Life of Baron von Hügel* (1951) gives the fullest account of his personal development, family relationships, and influential friendships. L. V. Lester Garland, *The Religious Philosophy of Baron F. von Hügel* (1933) provides the best overview of salient features in his thought, with ample and well-chosen quotations from letters and occasional papers as well as longer works. Maurice Nédoncelle, *Baron Friedrich von Hügel* (1937), with an extensive bibliography of material by and about the baron, is chiefly interested in his struggle with Catholic orthodoxy. □

Max von Laue

The German physicist Max von Laue (1879-1960) was the first to use x-rays to study the arrangement of atoms in crystals. His work in x-ray crystallography earned him the Nobel Prize in physics in 1914.

Max Theodor Felix von Laue was born on October 9, 1879, in Pfaffendorf, Germany. His father was a civilian official in German military administration who in 1913 was raised to the hereditary nobility (hence the *von* in the family name). In the early 1890s the young von Laue gained a passionate interest in physics that lasted until his death some 60 years later.

Von Laue received his scientific training at the universities of Strasbourg, Munich, and Göttingen. He was awarded a doctorate in mathematics and physics by the University of Berlin (1903) where he came under the influence of Max Planck, one of the greatest physicists of the 20th century. In the fall of 1905 Planck offered von Laue a post at the Institute for Theoretical Physics. The four years (1905-1909) during which von Laue worked closely with Planck marked the beginning of his career as a creative scientist. An early and lifelong champion of the physical ideas of Albert Einstein, von Laue began publishing papers on the theory of relativity in 1907.

In 1909 von Laue moved to the University of Munich where he was associated with yet another distinguished physicist, Arnold Sommerfield. Continuing his interest in relativity at Munich, von Laue prepared a 200-page monograph on the subject, the first such book to be published on Einstein's revolutionary theories. At Sommerfield's suggestion von Laue began writing a treatise on wave optics. This undertaking led him to the famous work on x-ray analysis of the atomic structure of crystalline material.

The precise nature of x-radiation, discovered by W. C. Roentgen in 1895, had not yet been determined when von Laue initiated his study of x-rays. If, as some argued, x-rays were not made up of particles but were a form of electromagnetic radiation similar to ordinary light, then it should be possible to repeat well-known optical experiments using x-rays instead of beams of ordinary light. For example, when ordinary light passes through a diffraction grating (a piece of glass covered with a series of fine, parallel, equidistant lines engraved upon its surface) a characteristic diffraction or interference pattern results. Because the wave-length of x-rays was assumed to be much shorter than that of light, an x-ray diffraction experiment required a grating with lines more finely ruled than was physically possible.

Von Laue's contribution was the insight that when using x-radiation the glass diffraction grating can be replaced by crystalline material. The regular spacing of the atoms in the crystal will affect x-rays penetrating it in the same way that the closely engraved lines of the grating affect light passing through. Von Laue, always the theoretician, did not actually make the necessary experiments, but those who did confirmed his predictions—x-rays diffracted by crystals yielded the expected interference patterns.

Von Laue's discovery, which Einstein hailed as one of the most beautiful in the history of physics, won him the Nobel Prize in 1914. This pioneering work in x-ray crystallography opened the way for two quite different developments in physics, both of them of immense importance. First, it confirmed the electro-magnetic nature of x-radiation and made it possible to determine the wave length of x-rays with great accuracy. Second, it gave physicists and chemists a new tool for investigating the atomic structure of matter. In the 1950s it was x-ray diffraction studies that enabled scientists to reveal the structure of the nucleic acids (DNA and RNA) and to establish the new discipline of molecular biology.

During World War I von Laue helped to improve the electronic vacuum tubes used in the German army's communication system. After the war (1919) he accepted a post at the University of Berlin. Subsequent research led von Laue to refine his study of x-ray interference and to explore the phenomenon of super-conductivity whereby certain metals lose virtually all of their resistance to the flow of an electric current at temperatures approaching absolute zero (-273.16 C).

Between the two world wars, von Laue became a leading statesman of German theoretical physics. He held high positions in academic scientific institutions and used his influence there to defend freedom of thought and expression in science. He battled particularly against Nazi at-

tempts to suppress relativity theory as the degenerate product of an inferior Jewish scientific outlook.

After World War II von Laue labored to revive German physics and bring it back into the world scientific community. In 1951 he was made director of the prestigious Fritz Haber Institute of Physical Chemistry, a post he held until his retirement in 1958. Two years later he lost his life in an automobile accident.

Further Reading

Max von Laue's life and scientific achievements are covered in P.P. Ewald, ''Max von Laue,'' in *Biographical Memoirs of Fellows of the Royal Society,* vol. 6 (1960) and in Armin Hermann, ''Laue, Max von,'' in the *Dictionary of Scientific Biography* , vol. VIII, edited by C.C. Gillispie (1970). For a history of physics in Germany during von Laue's lifetime see Armin Hermann, *The New Physics* (Munich, 1979). □

Robert Brandt von Mehren

The American lawyer Robert Brandt von Mehren (born 1922) was instrumental in creating the legal structure of the International Atomic Energy Agency.

Robert B. von Mehren was born in Albert Lea, MN, on August 10, 1922. His twin brother, Arthur T. von Mehren, was the Story Professor of Law at Harvard University. He also had a younger brother who was killed in World War II. His father, a civil engineer, was born in Denmark, and his mother was American. An educated and cultured man with a keen interest in art, history, and literature, von Mehren's father had a strong influence on him.

Von Mehren attended Sidney Pratt Elementary School and John Marshall High School in Minneapolis, MN. He won a scholarship to Yale University, where he majored in comparative government, with a minor in economics and politics. He graduated *summa cum laude* in December 1942.

In 1943 he was awarded a scholarship to Harvard Law School and entered it in the fall of that year. He decided to study law because, as he believed, it provides ''an excellent combination of the active and contemplative'' and ''unlocks the door to many opportunities.'' He was a member of the board of editors of the Harvard Law Review from 1943 to 1946 and was elected its president for volume 59. He graduated *magna cum laude* in February 1946.

Von Mehren started his legal career in April 1946 with the New York law firm of Debevoise, Plimpton, Lyons and Gates. He took a leave of absence to serve as law clerk for Judge Learned Hand of the U.S. Circuit Court of Appeal for the Second Circuit during the October 1946 term. During the October 1947 term he served as law clerk for Justice Stanley F. Reed of the Supreme Court of the United States. After 1948 he returned to Debevoise, Plimpton, Lyons and Gates, and became a member of the firm in April 1957. He remained a partner at the firm until 1993.

In 1954 von Mehren was admitted to practice before the Supreme Court of the United States. He was also admitted to practice before six lesser but important courts—the U.S. Circuit Courts of Appeal for the Second Circuit (1950), the Third Circuit (1953), and the District of Columbia (1974); the U.S. District Courts for the Southern District of New York (1949) and the Eastern District of New York (1971); and the U.S. Tax Court (1972).

A leading expert on international law, von Mehren served as legal counsel to the preparatory commission of the International Atomic Energy Agency from 1956 to 1957. He was closely involved in setting up the legal structure of the agency and in making the preparations for the first conference of the International Atomic Energy Agency, which was held in Vienna, Austria, in the fall of 1957. He was a consultant to the Rand Corporation on disarmament problems from 1960 to 1966 and to the Hudson Institute on international law problems from 1962 to 1966.

From 1961 to 1966 von Mehren was also director of the Legal Aid Society. A hard-working activist, especially in international law, he was president of the American branch of the International Law Association, a member of the executive council of the American Society of International Law, a member of the board of editors of the American Journal of International Law, and a member of the Council on Foreign Relations.

Von Mehren was also an influential member of the Association of the Bar of the City of New York, serving as chairman of its Committee on International Law, of the Committee on Law Reform, and of the Ad Hoc Committee on Foreign Payments. He served as chairman of the Special Committee to Study Defender Systems (a joint committee of the Association of the Bar of the City of New York and the National Legal Aid and Defender Association), which published its report, ''Equal Justice for the Accused,'' in April 1959. In addition, he served as secretary of the Special Committee on Atomic Energy and was a member of the Special Committee to Co-operate with the International Commission of Jurists.

Von Mehren was a trustee of the Practicing Law Institute in New York City starting in 1972 and served as its president (1979-1986) and its board chairman, beginning in 1986. He contributed numerous articles to professional law journals. He married Mary Katharine Kelly on June 26, 1948, and they had five children. After her death in 1985, he married Susan Heller Anderson in 1988.

Further Reading

Von Mehren's many articles include two on atomic energy: ''The Atomic Energy Act and The Private Production of Atomic Power,'' co-authored with Oscar M. Ruebhausen and published in the *Harvard Law Review* (June 1953), and ''The International Atomic Energy Agency in World Politics,'' *Journal of International Affairs* (January 1959). Also useful is his study with P. Nicholas Kourides of ''International Arbitrations between States and Foreign Private Parties: The Libyan Na-

tionalization Cases,'' *American Journal of International Law* (1981). □

Ludwig von Mises

Ludwig von Mises (1881-1973) an Austrian economist and social philosopher, was the leading exponent, in the 20th century, of the Austrian school and an extreme conservative in matters of economic and social policy.

Ludwig von Mises was born September 29, 1881, in the city of Lemberg which was located in the former Austria-Hungary. He was born the son of a highly successful and respected engineer. By the time von Mises was 19 he had already entered the prestigious University of Vienna, studying under Eugen von Böhm-Bahwerk and Eugene von Philippovich. Ludwig von Mises earned his doctorate degree in Both (Canon and Roman) Laws by the time he was 27 years of age.

After receiving his advanced degree, von Mises wrote the first of what would be a long list of phenomenal works, *The Theory of Money and Credit* (1912). Von Mises was revolutionary in his thinking. He would successfully argue that money had a price, not unlike any other commodity. The theory was based on the economic notion that all things were priced according to supply and demand. Von Mises theorized that money would have the same effect, therefore, its ''price'' would rise and fall as well.

Von Mises was privatdozent of economics at Vienna (1913-1934) and professor of international relations at the Graduate Institute of International Studies in Geneva, Switzerland (1934-1940). In 1945 he became visiting professor of economics at the Graduate School of Business Administration of New York University; he retired in 1969. Between the years of 1909 and 1934 he held various economic advisor positions with the Austrian Chamber of Commerce.

Von Mises was known throughout his career as an uncompromising champion of laissez-faire, arguing in *Socialism: An Economic and Sociological Analysis* (1922) and *Human Action: A Treatise on Economics* (1949) that a socialist system cannot function because it lacks a true price system. It has been written that *Socialism* was a prediction of the fall of communism. Von Mises argued that socialism could not sustain an economy, due to the fact that under socialism there is no market for goods or services. Von Mises projected that without an industrial economy, there would be no price system. It is the price system which determines profit and loss. In the same book, von Mises also theorized that mixed economies would fare no better, because of the distortion involved. He also held that lesser types of intervention, such as minimum-wage laws, are equally futile. In his writings on the epistemology of economics, he maintained that the only approach to economics is a deductive system based on self-evident axioms stressing the individual's purposive choice of means to arrive at preferred ends.

A theory of the business cycle grew out of Von Mises's theory of money and was developed by him in detail by 1928. This theory emphasized the role of the banking system in the expansion of the money supply, the consequent artificial lowering of the interest rate, and the resulting overinvestment. When the money supply reaches the limits of its ability to expand, a depression inevitably follows. The theory aroused considerable interest among economists in the early 1930s but was lost sight of with the advent of the ''Keynesian revolution,'' which began in 1936. Later in the century, economists reconsidered the role of overinvestment as a factor in business fluctuations.

Von Mises's publications include almost 20 books as well as numerous articles and other, shorter pieces ranging from economic theory and the history of economic thought to methodology and social and political philosophy. In 1969 he was named distinguished fellow of the American Economic Association in recognition of his valuable contributions to economics.

Due to von Mises's critical views on socialism he remained in exile from the National Socialists in Geneva until his death in 1973. Von Mises's most highly regarded work was his 900-page *Human Action* which was not published until 1949. The book had been written in early 1940; however, amidst the effects of the war, it was placed on hold.

Further Reading

Mary H. Sennholz, ed., *On Freedom and Free Enterprise: Essays in Honor of Ludwig von Mises* (1956), contains considerable information on von Mises and his work. A chapter on him is in the excellent study by Ben B. Seligman, *Main Currents in Modern Economics: Economic Thought since 1870* (1962). Additional material on Von Mises is in Howard S. Ellis, German *Monetary Theory, 1905-1933* (1934), and Israel M. Kirzner, The *Economic Point of View: An Essay in the History of Economic Thought* (1960). Information regarding Ludwig von Mises is also accessible at http://www.mises.org. □

Kurt Vonnegut Jr.

Kurt Vonnegut Jr. (born 1922) is acknowledged as a major voice in American literature and applauded for his pungent satirical depictions of modern society. Emphasizing the comic absurdity of the human condition, he frequently depicts characters who search for meaning and order in an inherently meaningless and disorderly universe.

Vonnegut was born on November 11, 1922, in Indianapolis, Indiana, the son of a successful architect. After attending Cornell University, where he majored in chemistry and biology, he enlisted in the United States Army, serving in the Second World War and eventu-

ally being taken prisoner by the German Army. Following the war, Vonnegut studied anthropology at the University of Chicago and subsequently moved to Schenectady, New York, to work as a publicist for the General Electric Corporation. During this period, he also began submitting short stories to various journals, and in 1951, he resigned his position at General Electric to devote his time solely to writing.

Vonnegut published several novels throughout the 1950s and 1960s, beginning with *Player Piano* in 1952. However, his frequent use of elements of fantasy resulted in his classification as a writer of science fiction, a genre not widely accepted as ''serious literature,'' and his work did not attract significant popular or critical interest until the mid-1960s, when increasing disillusionment with American society led to widespread admiration for his forthright, irreverent satires. His reputation was greatly enhanced in 1969 with the publication of *Slaughterhouse-Five,* a vehemently antiwar novel that appeared during the peak of protest against American involvement in Vietnam. During the 1970s and 1980s, Vonnegut continued to serve as an important commentator on American society, publishing a series of novels in which he focused on topics ranging from political corruption to environmental pollution. In recent years, Vonnegut has also become a prominent and vocal critic of censorship and militarism in the United States.

Although many critics attribute Vonnegut's classification as a science-fiction writer to a complete misunderstanding of his aims, the element of fantasy is nevertheless one of the most notable features of his early works. *Player Piano* depicts a fictional city called Ilium in which the people have relinquished control of their lives to a computer humorously named EPICAC, after a substance that induces vomiting, while the *The Sirens of Titan* (1959) takes place on several different planets, including a thoroughly militarized Mars, where the inhabitants are electronically controlled. The fantastic settings of these works serve primarily as a metaphor for modern society, which Vonnegut views as absurd to the point of being surreal, and as a backdrop for Vonnegut's central focus: the hapless human beings who inhabit these bizarre worlds who struggle with both their environments and themselves. For example, in *Player Piano,* the protagonist, Dr. Paul Proteus, rebels against the emotional vapidity of his society, wherein, freed from the need to perform any meaningful work, the citizens have lost their sense of dignity and purpose. Proteus joins a subversive organization devoted to toppling the computer-run government and participates in an abortive rebellion. Although he is imprisoned at the end of the novel, Vonnegut suggests that Proteus has triumphed in regaining his humanity.

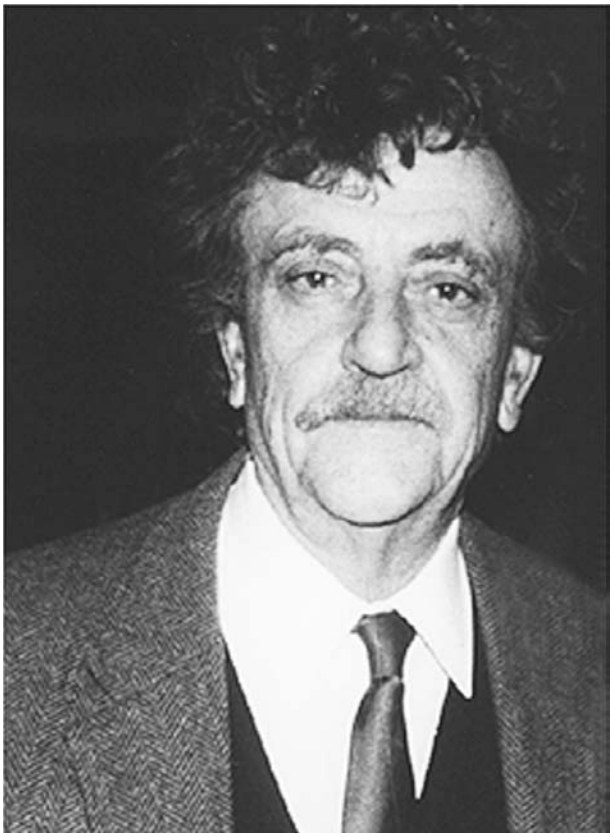

Vonnegut once again focuses on the role of technology in human society in *Cat's Cradle* (1963), widely considered one of his best works. The novel recounts the discovery of a form of ice, called *ice-nine,* which is solid at a much lower temperature than normal ice and is capable of solidifying all water on Earth. *Ice-nine* serves as a symbol of the enormous destructive potential of technology, particularly when developed or used without regard for the welfare of humanity. In contrast to what he considers the harmful truths represented by scientific discoveries, Vonnegut presents a religion called Bokononism, based on the concept that there are no absolute truths, that human life is ultimately meaningless, and that the most helpful religion would therefore preach benign lies that encourage kindness, give humanity a sense of dignity, and allow people to view their absurd condition with humor. The motif of the cat's cradle, a children's game played by looping string about the hands in a complex pattern, is used by Vonnegut to demonstrate the harm caused by the erroneous paradigms presented by traditional religions: ''No wonder kids grow up crazy. A cat's cradle is nothing but a bunch of X's between somebody's hands, and little kids look at all those X's . . . *no damn cat, and no damn cradle.* ''

In *God Bless You, Mr. Rosewater; or, Pearls before Swine* (1965), Vonnegut presents one of his most endearing protagonists in the figure of Eliot Rosewater, a philanthropic but ineffectual man who attempts to use his inherited fortune for the betterment of humanity. Rosewater finds that his generosity, his genuine concern for human beings, and his attempts to establish loving relationships are viewed as madness in a society that values only money. The novel includes traditional religions in its denunciation of materialism and greed in the modern world, suggesting that the wealthy and powerful invented the concept of divine ordination to justify and maintain their exploitation of others.

Vonnegut described *Slaughterhouse-Five* as a novel he was compelled to write, since it is based on one of the most

extraordinary and significant events of his life. During the time he was a prisoner of the German Army, Vonnegut witnessed the Allied bombing of Dresden, which destroyed the city and killed more than 135,000 people. One of the few to survive, Vonnegut was ordered by his captors to aid in the grisly task of digging bodies from the rubble and destroying them in huge bonfires. Although the attack claimed more lives than the bombing of Hiroshima and was directed at a target of no apparent military importance, it attracted little attention, and *Slaughterhouse-Five* is Vonnegut's attempt to both document and denounce this event. Like Vonnegut, the protagonist of *Slaughterhouse-Five,* named Billy Pilgrim, has been present at the bombing of Dresden and has been profoundly affected by the experience. His feelings manifest themselves in a spiritual malaise that culminates in a nervous breakdown. In addition, he suffers from a peculiar condition, that of being ''unstuck in time,'' meaning that he randomly experiences events from his past, present, and future. The novel is therefore a complex, nonchronological narrative in which images of suffering and loss prevail. Charles B. Harris has noted: ''Ultimately, [*Slaughterhouse-Five*] is less about Dresden than it is about the impact of Dresden on one man's sensibilities. More specifically, it is the story of Vonnegut's story of Dresden, how he came to write it and, implicitly, why he wrote it as he did.''

In the works written after *Slaughterhouse-Five,* Vonnegut often focuses on the problems of contemporary society in a direct manner. *Breakfast of Champions, or Goodbye Blue Monday* (1973) and *Slapstick, or Lonesome No More* (1976), for example, examine the widespread feelings of despair and loneliness that result from the loss of traditional culture in the United States; *Jailbird* (1979) recounts the story of a fictitious participant in the Watergate scandal of the Nixon administration, creating an indictment of the American political system; *Galapagos* (1985) predicts the dire consequences of environmental pollution; and *Hocus-Pocus; or, What's the Hurry, Son?* (1990) deals with the implications and aftermath of the war in Vietnam. In the 1990s, he also published *Fates Worse Than Death* (1991) and *Timequake* (1997). Although many of these works are highly regarded, critics frequently argue that in his later works Vonnegut tends to reiterate themes presented more compellingly in earlier works. Many also suggest that Vonnegut's narrative style, which includes the frequent repetition of distinctive phrases, the use of colloquialisms, and a digressive manner, becomes formulaic in some of his later works.

Nevertheless, Vonnegut remains one of the most esteemed American satirists. Noted for their frank and insightful social criticism as well as their innovative style, his works present an idiosyncratic yet compelling vision of modern life.

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John Von Neumann

The Hungarian-born American mathematician John Von Neumann (1903-1957) was the originator of the theory of games and an important contributor to computer technology.

John Von Neumann was born in Budapest on Dec. 28, 1903. He left Hungary in 1918 and studied at the University of Berlin and the Zurich Institute of Technology. After receiving his doctorate in mathematics from the University of Budapest in 1926, he attended the University of Göttingen for a year. Göttingen enjoyed a tremendous reputation in the mathematical sciences: the great master and inspirer of generations of students, David Hilbert, had not yet retired, the ''ex-prodigy'' Norbert Wiener was a visiting fellow from the United States, and the university was the meeting ground for many brilliant young scientific intellects. One of Von Neumann's fellow students was the future atomic scientist J. Robert Oppenheimer.

Von Neumann taught mathematics at the University of Berlin (1927-1929) and the University of Hamburg (1929-1930). Then the young Hungarian, like so many others at that time, found refuge in the United States, obtaining a post at Princeton University, where he taught mathematical physics until 1933. He had been working on quantum mechanics for a number of years, and his book on that subject, published in 1932, provided a useful exposition of the mathematical logic of the theory.

However, Von Neumann had already developed a theory which was to be potentially of much greater value but which was not fully developed for nearly 20 years. In 1927 he propounded a mathematical technique for the analysis of conflict, but it was only in 1944 that he and Oskar Morgenstern wrote the celebrated *Theory of Games and Economic Behavior,* which had a profound influence on the development of strategy in widely differing fields of application. The theory of games is a concept which can be applied to the logic of conflict; it is an attempt to provide a quantitative basis for rational behavior in a situation which has conflict potential. This purely mathematical technique has developed as an important subject of study for its economic, social, political, and military applications.

In 1933 Von Neuman became professor of mathematics at the Institute for Advanced Study in Princeton, a position he held until his death. During World War II he played

an important role in the field of applied mathematics devoted to military needs and worked on the motion of compressible fluids caused by explosions. He was a consultant at the Los Alamos Scientific Laboratory (1943-1955), where his extraordinary intellectual grasp coupled with common sense were of considerable influence. Having seen the potential of high-speed machine calculation in these problems, he studied the mathematical logic of computers and their complex technology. The first computer at Princeton was built in 1952 under his guidance. The U.S. Atomic Energy Commission placed him on its Central Advisory Committee in 1952 and made him a commissioner 2 years later. His interest in computer technology continued until his death on Feb. 8, 1957, in Washington, D.C.

Further Reading

Biographical information on Von Neumann appears in the National Academy of Sciences, *Biographical Memoirs,* vol. 32 (1958), and Shirley Thomas, *Men of Space,* vol. 1 (1960). □

Franz von Papen

Franz von Papen (1879-1969) was one of the conservative German politicians whose fear of social unrest and hostility toward the democratic Weimar Republic led them to support the rise of Hitler. Although never a believer in the more extreme doctrines of National Socialism, he helped prepare the way for the Third Reich.

Von Papen came from a landowning Westphalian Catholic family which belonged to the lower nobility. Like many young men of his social class he entered the officer corps, and in 1914 he became the German military attaché in Washington. He was recalled late the following year, however, because of his involvement in secret sabotage activities. He then fought on the Turkish front, but left military service in 1918, unable to accept the new republican regime. Entering politics, he assumed leadership of the conservative, monarchist wing of the Catholic Center Party. The onset of the Depression in 1929 convinced him that the time had come to replace the democratic government with an authoritarian, hierarchical system. Leaving the Center Party, he became one of the leaders of the right-wing politicians who plotted the downfall of the hapless Weimar Republic.

His big chance came in July 1932 when President Hindenburg, whose confidence he enjoyed, made him chancellor. He had hoped that the disastrous state of the economy would produce popular support for his program of elite rule and conservative policy. But he completely misjudged the country's political mood. The chief beneficiaries of the economic crisis were the parties of the radical right and left, the National Socialists and the Communists. Two elections, one in July and the other in November, failed to win any significant support for him in the Reichstag, and

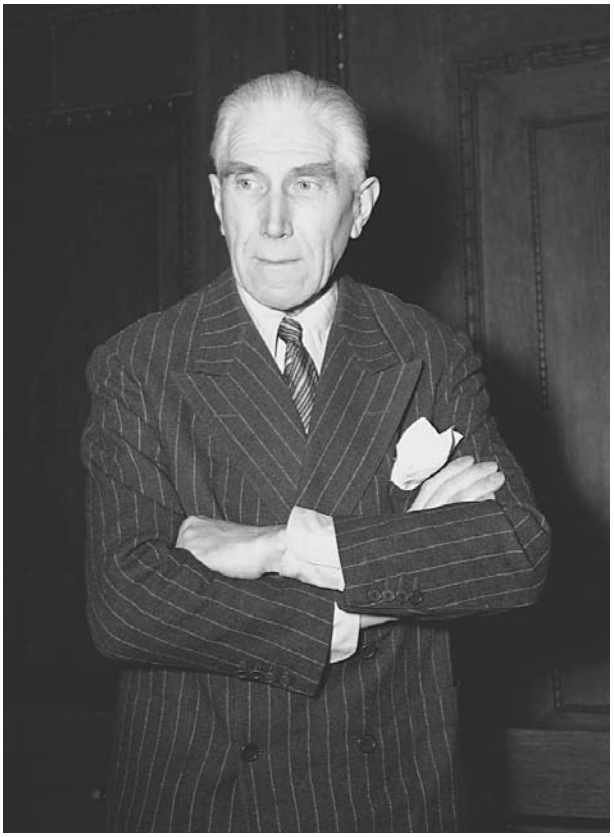

early in December he was replaced as chancellor by Kurt von Schleicher, an ambitious army officer whose tactics may have been different, but whose political principles were essentially the same. Von Papen now decided to work for the appointment of a Hitler cabinet, in which the charismatic Fuhrer would mesmerize the masses, while behind the scenes he himself would make the important decisions. He persuaded Hindenburg of the wisdom of this plan, and on January 30, 1933, a new ministry took power, with Hitler as chancellor and von Papen as vice-chancellor.

The latter soon discovered, however, that it was easier to conspire with the Fuhrer than to control him. At first von Papen worked loyally for the new order, organizing support for it in the elections of March 1933 and negotiating a concordat with the papacy in July. But the growing brutality of the regime and its increasingly reckless policies gradually alienated von Papen. The National Socialists came to regard him as unreliable, and after the ''blood purge'' of June 1934, when hundreds of critics of Hitler's program were summarily executed, von Papen was forced out of the cabinet. Ultimately that proved a blessing, but at the time he found himself relegated to minor diplomatic posts. He became ambassador to Austria, helping to prepare the way for the absorption of that country by Germany in 1938, and then served as envoy to Turkey, whose neutrality in World War II he managed to secure until 1944. By the time the Third Reich collapsed, he was almost a forgotten man.

The victorious allies did remember him well enough to include him among the defendants tried at Nurenberg in 1945-1946 before the International Military Tribunal. However, the fact that he had not been involved in the formulation of German national policy during the preceding ten years led to his acquittal. Though tried again by a German denazification court and sentenced to eight years imprisonment, he was released in 1949 and spent the last two decades of his life in obscure but comfortable retirement. Von Papen belonged to that influential group of conservative political leaders whose fear of the democratic principles underlying the Weimar Republic blinded them to the danger of totalitarianism. Like the sorcerer's apprentice, he invoked the aid of demonic forces in German national life which he was then unable to exorcise.

Further Reading

After World War II von Papen published his *Memoirs* (translated in 1952), full of rationalizations and excuses which do not shed much light on the crucial events in which he played a part. There is no biography of him in English, but there are several works on German history during the interwar period which examine his public career. See, for example, the older account by S. William Halperin, still readable and perceptive, entitled *Germany Tried Democracy* (1946). Among more recent books two in particular deserve mention: John W. Wheeler-Bennett, *The Nemesis of Power: The German Army in Politics, 1918-1945* (1964), and Gordon A. Craig, *Germany, 1866-1945* (1978). Finally, there is a work by the leading authority on the Third Reich in which von Papen appears prominently: Karl Dietrich Bracher, *The German Dictatorship: The Origins, Structure, and Effects of National Socialism* (translated in 1970). □

Gerhard von Rad

The German theologian Gerhard von Rad (1901-1971) developed the ''tradition history'' approach to the Old Testament that has dominated the study of the Bible for nearly 40 years.

Gerhard von Rad was born to a patrician medical family in Nürnberg on October 21, 1901. After studying theology at Erlangen and Tübingen, he served briefly as a pastor in a Bavarian church before preparing himself to teach Old Testament. On completing a dissertation on *Das Gottesvolk im Deuteronomium* (*The People of God in Deuteronomy*), he took a teaching position at Erlangen. Here he wrote *Das Geschichtsbild des Chronistischen Werkes* (*The Concept of History in the Work of the Chronicler*) and studied Semitics with Albrecht Alt at Leipzig. In 1930 von Rad moved to Leipzig, where he taught until 1934. During these years he gained competence in archaeology and wrote several important essays, the main one of which dealt with the priestly writing in the Hexateuch, the first six books of the Bible. In 1934 von Rad moved to Jena, where he had few students but considerable time for research. Here he wrote his epoch-making study of the form-critical problem of the Hexateuch and an exquisite literary study of the beginnings of historiography in ancient Israel, as well as such popular books as *Moses* and *The Old Testament—God's Word for the Germans!* At Jena von Rad began his commentary on Genesis, but World War II delayed its appearance.

In the summer of 1944 he was inducted into military service, assuming some responsibility for housing soldiers in barracks until becoming a prisoner of war in mid-March of 1945. From then until the end of June he remained in the camp at Bad Kreusnach, where he endured much hardship. After his release, he taught briefly at Bethel, Bonn, Erlangen, and Göttingen before moving to Heidelberg in 1949. From then until his retirement in 1967 he remained at Heidelberg except for temporary visits abroad. During these years he published his influential theology of the Old Testament in two volumes and his analysis of Israelite wisdom (*Weisheit in Israel*), as well as two brief monographs of great value: *Der heilige Krieg im alten Israel* (*Holy War in Ancient Israel*) and *Das Opfer des Abraham* (*The Sacrifice of Abraham*).

Von Rad died on October 31, 1971. He had received honorary degrees from the Universities of Leipzig, Glasgow, Lund, Wales, and Utrecht. Moreover, he had been elected to membership in the Heidelberg Academy of Sciences and he was the first Protestant after Adolph Harnack to be named to the *Order pour le merité* for science and art. Von Rad's colleagues held him in such esteem that they contributed essays to two *Festschriften* (a collection of tributes by colleagues) and to a memorial volume, *Gerhard von Rad: Seine Bedeutung für die Theologie* (*Gerhard von Rad: His Significance for Theology*).

Reflecting on his career as an interpreter of Scripture, von Rad described himself as a historical ''monoman'' and emphasized his wish to overcome the atomism of research

that was dominant when he entered the discipline. These two ideas imply that he sought to apply the category of *Heilsgeschichte* (salvation history) to the Hebrew Bible and that he endeavored to link the different biblical traditions in a coherent manner. The book of Deuteronomy provided the norm for virtually every discussion; von Rad actually published three books about this central text, which he believed represented early northern traditions arising among levitical priests, traditions that were later presented in the form of a sermon placed in the mouth of Moses and used in connection with King Josiah's reform in 621 B.C.

According to von Rad, the Hexateuch grew out of liturgical recitations (little credos) that the people spoke in connection with the festival of Weeks at Gilgal. The original credos consisted of Joshua 24:2-13 and Deuteronomy 6:20-24 and 26:5-9. These confessions of faith allude to the essential traditions comprising Genesis through Joshua (patriarchs, exodus, wilderness wandering, conquest), with two glaring omissions (Sinai and the primeval history, Genesis 1-12). Von Rad argued that the Sinai narrative about Moses' receipt of the law was a separate tradition from the four complexes in the Hexateuch and that the author known to scholars as the Yahwist wrote the primeval history as a preface to the story about divine promise and its fulfillment, the settlement in Canaan by the people of God.

Von Rad's thesis depended on an understanding of ancient Israelite life prior to a Solomonic ''enlightenment'' as entirely sacral. Furthermore, the proposed origin of the Hexateuch assumed that the Bible arose out of the actual practice of worship. Generation after generation adapted earlier liturgical traditions to new historical circumstances, dropping some emphases and introducing new ones. Von Rad devoted his efforts to charting the course of living traditions. In his view, Old Testament theology derived its categories from ancient Israelite confessional statements rather than from modern systematic thought. Therefore, he described several theologies, those of the main sources of the Hexateuch (the Yahwist, Elohist, Deuteronomist, and Priestly writer), as well as those represented by the prophetic traditions and wisdom literature (Proverbs, Job, Ecclesiastes, Sirach, and Wisdom of Solomon).

Naturally, this mode of presenting a theology of the Old Testament raised the issue of unity, for the diversity in viewpoint came into focus at every point. Von Rad believed in the unity of the Bible, which he described under the categories of promise and fulfillment. In his view, Israel's God promised land, progeny, and blessing—promises that were constantly being fulfilled. The result was eschatology, a looking to the future for the full measure of divine promise. Such an approach was related to the typology of early church Fathers, but von Rad insisted that the Old Testament contained both promise and fulfillment.

When he turned to the wisdom literature, von Rad discovered that tradition history was not all that useful as an interpretive device. This new interest prompted him to acknowledge that too much emphasis had been put on history, for in wisdom literature the deity's action was identified with creation and humans went on the initiative against God in such works as Job and Ecclesiastes. His last three published works concentrated on the silence of God (the doxology of judgment, Israelite wisdom, the sacrifice of Abraham in Genesis 22). One dimension of his work, the exposition of the Bible in sermons, proved that the most exhaustive study of the Scriptures need not diminish religious commitment to the power of the word.

Von Rad's views were highly controversial, evoking considerable heat. Many of his theories have not stood the test of time, but it would be difficult to find another person who has contributed so much to the understanding of the Old Testament. It may be that in truth he wrote a history of Israelite religion rather than an Old Testament theology, but he insisted that the Hebrew Bible be understood in the context of the religious life of ancient Israel. That is surely a correct insight.

Further Reading

The most comprehensive study of von Rad's life and thought will be found in James L. Crenshaw, *Gerhard von Rad* (1978). Two other sources in English are found in books that discuss von Rad among others. These books are D. G. Spriggs, *Two Old Testament Theologies* (1974) and G. Henton Davies, ''Gerhard von Rad, 'Old Testament Theology,'' in *Contemporary Old Testament Theologians,* edited by Robert B. Laurin (1970). One may also consult Crenshaw, ''Wisdom in Israel, by Gerhard von Rad,'' *Religious Studies Review* 2 (1976).

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Balthazar Johannes Vorster

Balthazar Johannes Vorster (1915-1983) was a South African political leader who emerged as a major figure in Afrikaner nationalism. Noted as a right-wing figure, he was passionately hostile to liberalism and communism.

Balthazar Vorster was born on April 11, 1915, in the rural area of Jamestown in the Eastern Province. He attended school there and subsequently entered Stellenbosch University as a law student. Stellenbosch University can be called the ''cradle of Afrikaner nationalism.'' Its influence on the development of Afrikaans culture has been profound: no fewer than six out of the seven prime ministers South Africa had between 1910 and 1971 are former Stellenbosch men. Vorster soon involved himself in student politics. In time he became chairman of the debating society, deputy chairman of the student council and leader of the junior National party.

Vorster graduated in 1938 and became registrar (judge's clerk) to the judge president of the Cape Provincial Division of the South African Supreme Court. But he did not remain in this post for long, entering practice as an attorney

in Port Elizabeth and then in the Witwatersrand town of Brakpan.

Involvement in Politics

The outbreak of war in September 1939 saw Vorster's first serious involvement in national politics. The decision of the South African Parliament to enter war on the side of the Allied Powers bitterly alienated Afrikaner nationalists, who resented South Africa's alliance with their ancient foe, England. Many nationalists, more out of an anti-English feeling than a positively pro-Nazi spirit, fervently hoped for a German victory.

Vorster channeled his activities into an organization called the Ossewabrandwag (literally, ''Ox-wagon Sentinel''), which had been founded in 1938 to perpetuate the spirit engendered by the celebration in that year of the centenary of the Great Trek. Under the führer-type leadership of J. F. van Rensburg, the Ossewabrandwag became an extremist neo-Nazi organization that did its best to hamstring the South African war effort. Although Vorster himself claimed not to have participated, many acts of sabotage and violence committed in the country during the war were attributed to the Ossewabrandwag.

Rising rapidly in the organization, which was run on paramilitary lines, Vorster reached the rank of general. In one statement made in those times he identified himself with ''Christian Nationalism,'' which he described as the South African equivalent to National Socialism. Vorster's brother, J. D. Vorster, a Dutch Reformed Church clergyman, also leaned heavily to the German side, receiving a prison sentence for conveying information about Allied shipping movements to the enemy.

In September 1942, Vorster was interned in a detention camp at Koffiefontein, Cape, because of his activities. He repeatedly demanded that he be brought before a court of law, and he even led a hunger strike in an attempt to pressure the authorities to charge or release him. He remained an internee until February 1944, when he was released and placed under restrictions. He refused to obey these restrictions, which included confinement to a particular district, but he was not punished or reinterned for doing so.

In later years when Vorster had become an important figure in the National party, his opponents taunted him with his wartime activities. Vorster never tried to disavow anything he did or said at that time. He described his internment in a speech in Parliament in May 1960, saying that one possible reason had been that he was believed by the authorities to have harbored antiwar fugitives. He described also how, on being released, he had called on the minister of justice, Colin Steyn, to plead on behalf of those who were still interned. Steyn, he said, threatened to have him arrested unless he left the building immediately. The experience of internment had an embittering, searing effect on Vorster and increased his extremism.

Running for Parliament

Relations between the Ossewabrandwag and the National party, led by Daniel Malan, reached breaking point by the end of 1941. Having been repudiated by the Nationalists, the Ossewabrandwag subsequently entered into alliance with the Afrikaner party, which was formed in 1941. The next important stage in Vorster's political career came in 1948, when he sought to gain nomination as the Afrikaner party candidate for Brakpan in the elections of that year. Relations between the National and Afrikaner parties had been sufficiently restored to enable them to enter an electoral pact against Jan Smuts's United party, which was then in power. The Nationalists, however, mistrusted the young firebrand Vorster and refused to endorse his candidacy. He stood as an independent only to be defeated by the narrowest of margins—four votes. Vorster had to wait until the 1953 election to enter parliament, which he did as the Nationalist member of the Transvaal constituency of Nigel.

Vorster soon proved himself to be a very able parliamentarian, a good debater, highly skilled at political infighting and popular as a speaker at Nationalist party meetings. His rise in the party hierarchy was rapid. He was made deputy minister of education, arts and science in 1958, and in 1961 he was made a full minister and given the important portfolio of justice, as well as that of social welfare and pensions.

Shaping of a Security System

In 1961 South Africa was still under the pall of Sharpeville (the killing of 83 demonstrating Africans by police fire in March 1960). Both the major African political organizations, the African National Congress and the Pan-

African Congress, had been proscribed, but the possibility of internal insurrection was real as various underground organizations committed to violence were formed. Vorster's response was to arm himself, as minister of justice, with extraordinary powers to deal with extra parliamentary opposition.

Under Vorster's aegis the security police became a formidable machine, penetrating every nook and cranny of society, ferreting out opponents, and exposing underground movements. Draconian security legislation was passed, giving the authorities, in effect, carte blanche to do what they liked, with little or no possibility of being curbed by the courts. Detention without trial, initiated as a temporary measure, became a permanent part of the South African scene and was used extensively against persons suspected of unlawful political activity.

Vorster's vigorous and, from the Nationalists' point of view, highly successful handling of the security situation greatly enhanced his prestige in his party. He could claim to be the ''strong man'' who had smashed internal resistance movements and made the country secure. Moreover, his controversial activities as minister of justice had ensured him of a constant place in the political limelight. It was little surprise, then, when after the assassination of Hendrik Verwoerd in September 1966, Vorster was unanimously elected leader of the National party and became prime minister.

As prime minister Vorster cultivated a more ''moderate'' image, going out of his way to attract English-speaking whites and assiduously trying to win the friendship of black African states. Both of these aspects of his policy aroused the ire of the extreme right wing of the party, the Verkramptes, who were grouped around a Cabinet minister, Albert Hertzog. Vorster moved very gingerly in the face of growing Verkrampte criticism: he did not wish to go down in history as the leader who had allowed Afrikaner nationalism to lose its hard-won unity.

For two stormy years, from 1967 until late in 1969, Vorster attempted to hold the party together, but finally his patience and that of his key lieutenants was exhausted, and the Verkramptes (including four Nationalist members of Parliament) were flushed out of the party. In a snap election held in April 1970, the Reconstituted National party (as the Verkramptes called the party they formed) was thoroughly trounced.

Despite this apparent vindication, it was clear that Vorster's control of Nationalist Afrikanerdom was by no means as complete as Verwoerd's had been. For one thing, he was no intellectual, and this was a serious disadvantage for a party whose apartheid policies were manifestly failing. For another, Afrikanerdom has become more diversified, more pluralist, and consequently the sources of internal conflict have become greater.

Vorster served briefly in the largely ceremonial position of president (1978-79) and died Sept. 10, 1983.

Further Reading

There is neither a biography of Vorster nor a work which deals exclusively with his activities as minister of justice or prime minister. His parliamentary speeches may be read in the verbatim reports of the House of Assembly Debates. Recommended for general historical background are Leopold Marquard, *The Peoples and Policies of South Africa* (1952; 4th ed. 1969), and Margaret Livingstone Hodgson Ballinger, *From Union to Apartheid: A Trek to Isolation* (1969). □

Marilyn vos Savant

Writer Marilyn vos Savant (born 1946) has an I.Q. of 228, the highest ever recorded.

Marilyn vos Savant's intelligence quotient (I.Q.) score of 228, the highest ever recorded, brought the St. Louis-born writer instant celebrity and earned her the sobriquet ''the smartest person in the world.'' Although vos Savant's family was aware of her exceptionally high I.Q. scores on the Stanford-Benet test when she was 10 years old (she is also recognized as having the highest I.Q. score ever recorded by a child), her parents decided to withhold the information from the public in order to avoid commercial exploitation and assure her a normal childhood.

Bored with college, vos Savant left Washington University after two years and launched a career in stocks, real estate, and investment. Her real interest had always been in becoming a writer, but she realized that she first needed to establish a financial base with which to support herself. Within five years her personal investments afforded her the financial independence to become a full-time writer. Vos Savant wrote novels, short stories, and magazine and newspaper pieces, mostly political satire, under a pseudonym.

Vos Savant's attempt at anonymity ended in 1985 when *The Guinness Book of World Records* obtained her I.Q. test scores from the Mega Society, a group whose membership is restricted to those with only the highest of the high-I.Q. scores. (As members' I.Q. scores must be higher than 99.999 percent of the general population, membership has been limited to as few as 30.) Most people's intelligence scores fall within a narrow range on either side of the ''normal'' score of 100; by contrast, vos Savant's I.Q. score is more than double that of a person with normal intellect and 88 points higher than the genius level.

With the publication of her I.Q. scores in *Guinness*, vos Savant became the focus of media attention. Hardly the stereotypical stuffy supergenius, the outgoing, fun-loving vos Savant became a favorite on the talk-show circuit. By the time her two children from her first marriage reached college age, vos Savant decided to move to New York City and enjoy her newfound celebrity. In 1987 she married Robert K. Jarvik, the surgeon who developed the mechanical artificial human heart that bears his name. Together they follow pursuits both intellectual and jovial—the latter of which including ballroom dancing lessons. As vos Savant

admitted in a 1994 *People* article, ''My husband's not so hot at the tango, but don't tell him.''

In 1994 vos Savant published her book *''I've Forgotten Everything I Learned in School!'' A Refresher Course to Help You Reclaim Your Education.* Despite the catchy title, the volume, according to *Booklist* reviewer Denise Perry Donavin, is not a piece of ''pop psychology or mnemonics,'' but a series of exercises designed to help readers strengthen their mental focus. Two years later vos Savant released *The Power of Logical Thinking: Easy Lessons in the Art of Reasoning . . . and Hard Facts about Its Absence in Our Lives.* In this book the author ''shows us how even the most well educated can be semiliterate in the arts of reasoning and problem solving,'' according to Patricia Hassler, also writing in *Booklist.*

''We only use something like 10 percent of our brain, anywhere between 5 and 15 percent—I don't know what the current estimates are,'' as vos Savant told the reference book *Newsmakers.* In her view, humans are capable of much more. But motivation is the key: ''So how much of a role is motivation playing day-to-day, when we are talking about much smaller differences? And is it measuring, perhaps—this is just a wild, out-of-the-blue kind of a guess—does it measure one person using 17.7 percent of their brain versus some one person who uses 17.8 percent? Is that what I.Q. does? I doubt it. But it's one of those things where personality—or whatever you might call it—plays a great role, and I happen to have [it]. ''

And when asked if people with special gifts of intelligence felt an obligation to society, vos Savant replied: ''I think it would be totally wrong of me to just reap the benefits of society while other people are out there digging the roads and building the schools and all of that. I wouldn't dream of it. However, I feel that we all have this responsibility and not just those of us who happen to be able to score well on intelligence tests. I think we all bear a great responsibility to give back to society. We can not give as much as we can gain. There's no way. Society is offering us so much. I don't think we could do enough to give it back, but I think we all bear a social responsibility and I think I bear one too. And I rather think that writing is an excellent way to give back to people what they have given to me.''

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Hugo de Vries

Hugo de Vries (1848-1935), Dutch botanist and geneticist, is the author of the mutation theory of evolution. His work led to the rediscovery and establishment of Mendel's laws.

Hugo de Vries was born on Feb. 16, 1848, in Haarlem. His father had been prime minister of the Netherlands. After studying at the universities of Leiden, Heidelberg, and Würzburg, De Vries was appointed a lecturer in botany at the University of Amsterdam in 1871. In 1878 he became professor of botany, a position he retained until his retirement in 1918. He was at the same time director of the Botanic Gardens at the University of Amsterdam.

De Vries made his first notable contributions to science in the 1880s in the field of plant physiology. While investigating the movement of fluids in plants, he confirmed Jacobus Hendricus Van't Hoff's theory of osmosis and Svante Arrhenius's theory of ionic diffusion. During the 1870s De Vries had carried out a series of studies for the Prussian Ministry of Agriculture involving the problems of plant breeding and hybridization. The results of this research were published in monographs on clover, the sugarbeet, and the potato. After his appointment as professor, he turned his attention more and more to questions concerned with the theory of evolution and the ways in which new species might evolve.

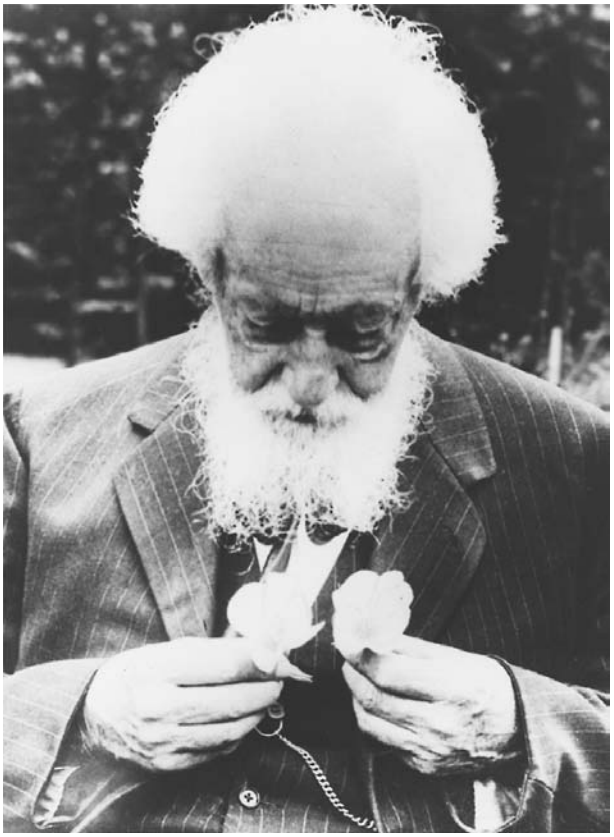

Evolutionary Theory in the Late 19th Century

To understand the significance of De Vries's research, it is important to place his investigation in the context of the scientific debates of the period. Charles Darwin's theory of evolution by natural selection was published in 1859. He held that species evolved or changed in form from generation to generation because some members of the species lived for a longer time than others and were able to produce more offspring than their less fit fellows. In the long run, this would result in a species becoming more like the favored variation and less like the unfavored variations. In his *Origin of Species* Darwin did not establish how variations occurred or how they were inherited. Subsequently, the area of heredity and variation became a recognized field of research for biologists interested in evolutionary theory.

Darwin had put forward the idea that variations between different individuals in a species were usually of a continuous nature. He believed that because of natural selection certain ranges of this continuous variation would be more favored in the struggle for survival and the species would become changed toward those ranges. However, by the late 1880s and the 1890s some biologists were becoming convinced that evolution depended on the effect of natural selection on discontinuous variations, not on continuous variations. In the period of De Vries's greatest contributions to science, 1880-1910, he participated vigorously in the debate about the respective roles of continuous and discontinuous variations in the evolutionary process.

Biologists were at the same time involved in much debate and research about the nature of heredity. Darwin realized that one of the gaps in his theory of evolution was an adequate explanation of the mechanism of heredity. To fill this gap, he proposed his theory of pangenesis: Each character in a mature organism was determined by a minute particle, or pangene, passed on from the parental organisms via the sex cells. The pangenes passed from all parts of the parental body through the bloodstream to the sex cells and then determined the character of the appropriate parts of the offspring by similar diffusion as the offspring grew.

One aspect of Darwin's theory of pangenesis caused much debate among biologists. How, they asked, could the pangenes, which were discrete particles, give rise to continuous variations? For this to occur, there would probably have to be some blending of the pangenes from different parents into one pangene. Some biologists preferred to believe that if heredity did depend on the passing of discrete units from parents to offspring, these units would remain discrete in the offspring and give rise to discontinuous variations in the mature offspring. De Vries played an important role in the debate about the process of heredity.

Another area of research was of great importance in the overall picture of evolution. This was the question of the structure of the cell and its nucleus and the analysis of the behavior of cell and nucleus during division. During the last quarter of the 19th century cytologists established a fairly detailed picture of what happened to the nuclear material during cell division. The material was chemically identified, and biologists began to speculate on the connection between the nucleic acids of the chromosomes and the mechanism of inheritance. Again De Vries played an important role in pointing out the connection between the nuclear material and the particles which controlled the inheritance of characteristics from generation to generation.

De Vries's Pangenesis Theory

De Vries published his theory of pangenesis in *Intracellular Pangenesis* (1889; trans. 1910). He took the name ''pangenesis'' from Darwin and, like Darwin, he held that characters were passed from parent to offspring through the medium of small particles or elementary units. These units he called ''pangenes.'' De Vries held that the pangenes were located in the nucleus of each cell and that every nucleus contained a complete set of the pangenes for that particular individual. The complete set of pangenes represented all the potential characters of the mature organism. He further maintained that at the time of cell division the whole set of pangenes also divided so that every daughter cell contained a complete set of pangenes. By placing his pangenes in the nucleus and suggesting that they were present in the chromosomes, he was able to tie his theory of pangenesis much more closely to cytological observations than Darwin was.

Although De Vries was not able to outline in any detail how the pangenes determined the character of an organism, he suggested that a pangene left the nucleus of the cell, entered the surrounding cytoplasm, and thus controlled the activity of the cell. In *Intracellular Pangenesis* he stated that

each pangene represented ''a special hereditary character . . . The pangenes are not chemical molecules, but morphological structures each built of numerous molecules . . . they assimilate and take nourishment and thereby grow, and then multiply by division; two new pangenes, like the original one, usually originate at each cleavage. Deviations from this rule form a starting point for the origin of variations and species.''

De Vries's theory of pangenesis put forward a hereditary mechanism which did not allow for any possibility of environmental or Lamarckian influence on heredity. His theory was also capable of fitting in with the findings of the contemporary cytologists on the nature of cell division and the role of the nucleus. The most important area for further work seemed to him to be the whole question of the source and nature of biological variation.

De Vries's Work on Variation

Darwin's theory of evolution maintained that new species were formed by the action of natural selection on variations which always occurred among the members of a species. In the mid-1880s De Vries did a great deal of work on the inheritance of the different characteristics of marigolds. He was impressed by the constancy of the species over several generations and became convinced that the ordinary or continuous variations were not the source of the new forms needed for new species.

In 1886 De Vries came across some evening primroses (*Oenothera lamarckiana*) growing in a field near Amsterdam and noticed that they showed great variations in height, form of leaves, and pattern of branching. By 1889 he had examined over 53,000 of these primrose plants from eight generations. In that time he found eight completely new types, which he felt were different enough from the original plants to be called new species. These new types bred true, that is, they had offspring similar to themselves, when they were cross-pollinated. He felt that he had at last uncovered the secret of the origin of new species, which he put forward in *The Mutation Theory* (1901-1903; trans. 1909).

De Vries's Mutation Theory

In his theory of mutation De Vries combined his theory of pangenesis, which explained heredity, with his theory that new species could arise only from a very large and completely spontaneous variation, which he called a ''mutation.'' This mutation was the result of a new pangene or several new pangenes. In *The Mutation Theory* he said that the adoption of this new theory ''influences our attitude toward the theory of descent [or evolution] by suggesting to us that species have arisen from one another by a discontinuous, as opposed to a continuous, process. Each new unit, forming a fresh step in the process, sharply and completely separates the new form as an independent species from that from which it sprang. The new species appears all at once; it originates from the parent species without any visible preparation and without any obvious series of transitional forms.''

De Vries contrasted his mutation theory with the Darwinian theory of selection, emphasizing that he saw the origin of species through mutation whereas Darwin had seen it through the selection of ordinary or fluctuating variation. The mutation theory was widely accepted in the years immediately after it was published. In 1904 he made a lecture tour of the United States, where he expounded his theory. It soon came under attack, particularly by some of the geneticists who had adopted Mendelian principles.

Rediscovery of Mendel's Work

During the 1890s De Vries carried out many experiments in breeding plants. He crossed plants with different characteristics (for example, hairy and smooth stems) and counted the numbers of plants in succeeding generations which had the different parental characteristics. By the end of the 1890s he had gathered much evidence to show that there were definite rations which kept recurring among the offspring (for instance, hairy and smooth stems would occur in the ratio 3 to 1). By late 1899 he had obtained similar results in more than 30 different species and varieties. De Vries reasoned that the obtaining of fixed ratios supported his theories of pangenesis and mutation. The pangenes, which determined the characters of the plants, were seen as units which must separate and recombine according to regular patterns during breeding; these regular patterns would give rise to the fixed ratios he had discovered. Mutations would arise from the loss or great change of some of the pangenes.

Sometime in 1900, before De Vries published his new findings about the fixed ratios of characters among the offspring in cross-breeding experiments, he discovered a paper by Gregor Mendel which included an account of the same laws about the regular patterns of inheritance. Mendel's paper had been published in 1866 and had been ignored by the scientific world. The laws which Mendel had originally discovered and which De Vries had independently rediscovered became the basis of the modern study of genetics. Simultaneously, two other European biologists, Karl Correns and Eric Tschermak, rediscovered Mendel's work.

There has been some controversy about De Vries's role in the rediscovery of Mendel's work, including the suggestion that he did not want to acknowledge Mendel's priority in the discovery of the basic laws of genetics. However, it would seem that De Vries never felt that the Mendelian laws were as significant as his own mutation theory, so that his apparent lack of recognition for Mendel could stem from a feeling that biologists were placing too much emphasis on Mendel's laws and not paying enough attention to De Vries's mutation theory.

From 1900 until he retired in 1918 De Vries spent most of his energy trying to find further evidence for his mutation theory. It drew less support as geneticists found more evidence to support Darwin's original theory that the source of evolutionary change was the normal variations that occurred among all numbers of a species. By the time of De Vries's death in Amsterdam on May 21, 1935, the action of natural selection on ordinary variations had again become the accepted version of evolutionary theory and the term ''mutation'' was used to apply to any new character of a plant or animal—not only very large and striking variations.

Further Reading

There is no standard biography of De Vries in English. For a general account of his work the best books are L. C. Dunn, *A Short History of Genetics* (1965), and A. H. Sturtevant, *A History of Genetics* (1965). For De Vries's part in the rediscovery of Mendel see Robert C. Olby, *Origins of Mendelism* (1966). □

Jean Édouard Vuillard

Jean Édouard Vuillard (1868-1940) was a member of the group of French painters who called themselves Nabis. His best pictures were inspired by the immediate activity around him, to which he imparted a mysterious, ritualistic character.

Édouard Vuillard was born at Cuiseaux on Nov. 11, 1868. After his father's death in 1883, Vuillard's mother established a dressmaking workshop in their apartment in Paris. She encouraged her son's artistic ambitions from the first. Vuillard never married and, in terms of external incidents, led an uneventful life.

In 1889 Vuillard began to work at the Académie Julian, where he met Maurice Denis, Pierre Bonnard, Paul Ranson, and Paul Sérusier. This was the nucleus of the Nabi (a Hebrew word meaning prophet) group. After the Salon of 1890 rejected Vuillard's work, he never again submitted anything for consideration by official circles. That year he made his first theater programs for the Théâtre Libre, an art he perfected in his collaboration with the symbolist-oriented Théâtre de l'Oeuvre from 1893, when he helped found it, until 1898.

In 1890 Denis had published the famous dictum, ''Remember that a painting, before being a battle horse, a nude, or some anecdote, is essentially a flat surface covered with colors arranged in a given order.'' It was on this flat surface that Vuillard effected his astonishing transformations of ordinary activities into evocative and expressive arrangements. His best works, such as *Mother and Sister of the Artist* and *Dressmaker's Studio,* strike a rare balance between spontaneity and studied structure in the delicate handling of value relationships and textures. Many of his early works are modest in size and were considered ''illegible'' in their rarefied tints, yet Vuillard demonstrated his skill on a large scale in many decorative panels. Perhaps the most successful are the set for Alexandre Natanson, director of the *Revue blanche,* the magazine to which the Nabis contributed illustrations. Vuillard's early period also includes the influential set of color lithographs *Paysages et intérieurs* (1899). He exhibited with the Nabis between 1891 and 1896.

After the turn of the century, Vuillard's art lost much of its originality and force. He was always a skillful painter, however, and his portraits of members of the upper classes, while no longer searching creations, are extraordinary for their interest in the sitters and the minutiae of their surroundings. In 1937 he designed decorations for the Palais de Chaillot and in 1938 for the League of Nations Palace, Geneva. In 1938 he received a large retrospective exhibition at the Musée des Arts Décoratifs and was elected to the Academy of Fine Arts. He died at La Baule on June 21, 1940.

Further Reading

There are studies of Vuillard available in English: Claude Roger-Marx, *Vuillard: His Life and Work* (1946); Andrew Carnduff Ritchie, *Édouard Vuillard* (1954); John Russell, *Vuillard* (1971); and Stuart Preston, *Vuillard* (1971).

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Andrei Vyshinsky

Andrei Vyshinsky (1883-1954) was the state prosecutor in Stalin's purge trials in the 1930s and later served as head of the U.S.S.R.'s foreign ministry and as Soviet ambassador to the United Nations.

Andrei Ianuar'evich Vyshinsky, also spelled Vyshinskii, became one of the Soviet Union's best known political figures in the early 1950s when he served as head of the Soviet mission to the United Nations (UN). A master of inflamatory rhetoric, combative, scornful, and ready in an instant to heap the most undiplomatic abuse on other UN spokesmen, Vyshinsky drew wide attention, none of it favorable. Visitors to the UN hoped to catch him in the act of banging his fist or flailing his arms. Delegates complained that he attacked them like criminals. At his death a few weeks before his 71st birthday on November 22, 1954, the *New York Times* called him a ''master of the vitriolic word.'' Other editorialists, remembering as well the role he had played as state prosecutor in Stalin's purge trials, thought this too kind. A living symbol of the worst of Stalinism, Vyshinsky died unmourned and unmissed in the Soviet Union as well as abroad. His official biographers emphasize the ''serious mistakes'' and ''violations of socialist legality'' he made in interpreting and implementing Soviet law.

Vyshinsky was born December 12, 1883, in Odessa, on the Black Sea. Because he joined the Menshevik wing of the Social Democratic Party in 1903, rivalling the Bolsheviks, it is hard to know whether the accounts of his early life are accurate or designed to protect him from an undesirable past. He is said to have come from a relatively wealthy family, to have become active among militant Mensheviks in Baku at the time of the first Russian revolution in 1905, and to have served a year in jail for political activities in 1906. He is also reported to have been wounded in an attack by the right-wing ''Black Hundreds'' group in 1907. We do know for sure that he found his way to Kiev, entered

Kiev University, and graduated in law in 1913. In all likelihood, he was expelled from graduate study because of renewed political activities. Throughout World War I and the October Revolution he worked in the Ukraine and elsewhere as a political activist, lecturing and writing, and working for a time in the food distribution apparatus. According to one account, he volunteered for the Red Army and served in 1919 and 1920.

Vyshinsky joined the Bolshevik Party only at the end of the civil war in 1920. Whether his Menshevik past affected the strength of his new commitment to Bolshevism is difficult to tell, but he soon became a strident partisan and an ardent supporter of Stalin. In the 1920s he lectured, served as a prosecuting attorney, and held several important educational posts, including the deanship of the Plekhanov Economic Institute (1923-1925) and the post of rector (chancellor) of Moscow State University (1925-1928). His metier, however, was the courtroom. In 1928 Stalin chose Vyshinsky to head a special office attached to the U.S.S.R. supreme court to investigate and prosecute ''wrecking'' (disloyalties to the state), and he soon became famous as the state's attorney in the first of Stalin's notorious show trials.

Thereafter, Vyshinsky was constantly in the public eye. Writing and lecturing about the principles of socialist legality, and author of the leading Soviet textbook on criminal law, he revealed in practice that Stalinist law meant whatever the prosecutor's office said it meant. Between 1935 and 1939 prosecutor Vyshinsky took each of Stalin's leading victims to the dock, haranguing Nikoli Bukharin and Aleksei Rykov, castigating Sergei Kamenev and Gregori Zinoviev, attacking the old Bolshevik cadre as traitors and ''swine.'' Compulsion and torture became the instruments of investigation and prosecution; false confessions the symbol of the prosecutor's ''success.'' Even those inclined at first to believe in the trials, like the American ambassador Joseph Davies, found Vyshinsky's conduct appalling and demonic.

Had Stalin been consistent in these matters, Vyshinsky himself would have followed NKVD police chiefs Yezhov and Yagoda into prison along with the other leading purgers, but Stalin spared his slavish prosecutor, preferring instead to apply his talents to foreign affairs. In 1940 Vyshinsky became deputy foreign minister, a post which brought him in close contact with Western leaders during World War II, and from 1949 until Stalin's death in 1953 he headed the foreign ministry. In this capacity he represented the U.S.S.R. on various Allied commissions. In 1945 he signed the document of German surrender on behalf of his government. He also led the Soviet delegation to peace talks in Paris and to the initial United Nations meeting in New York, where his oratorical skills helped secure an ''independent'' status in the UN for the Soviet republics Ukraine and Belorussia.

From 1947 until 1953 Foreign Minister Vyshinsky headed the Soviet UN delegation, and he resumed his post in New York after Stalin's death despite being stripped of his ministerial position. The old Menshevik had, by this time, become an old Stalinist. He must have known when he died that his usefulness to Stalin's successors was limited, but his personal insecurities, if any, remained hidden, as always, behind a constant stream of angry bluster. His ashes are buried in the Kremlin wall.

Further Reading

Vyshinsky's career is best pursued through studies of Soviet law and foreign relations. See especially Harold J. Berman, *Justice in the U.S.S.R.* (1966); Peter Juviler, *Revolutionary Law and Order: Politics and Social Change in the U.S.S.R.* (1976); and Peter H. Solomon, ''Soviet Penal Policy, 1917-1934: A Reinterpretation,'' in *Slavic Review* (June 1980). On Soviet foreign policy under Vyshinsky see Adam B. Ulam, *The Rivals: America and Russia since World War II* (1971) and Walter LaFeber, *America, Russia and the Cold War, 1945-1966* (1967). Vyshinsky's own writings are voluminous. His most important work in English is *The Law of the Soviet State* (1939, 1948).

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Benjamin Franklin Wade

Benjamin Franklin Wade (1800-1878), a U.S. senator, was a leading Radical Republican in the Civil War era. He supported a vigorous military effort against the South, emancipation, civil rights for African Americans, and a severe Reconstruction.

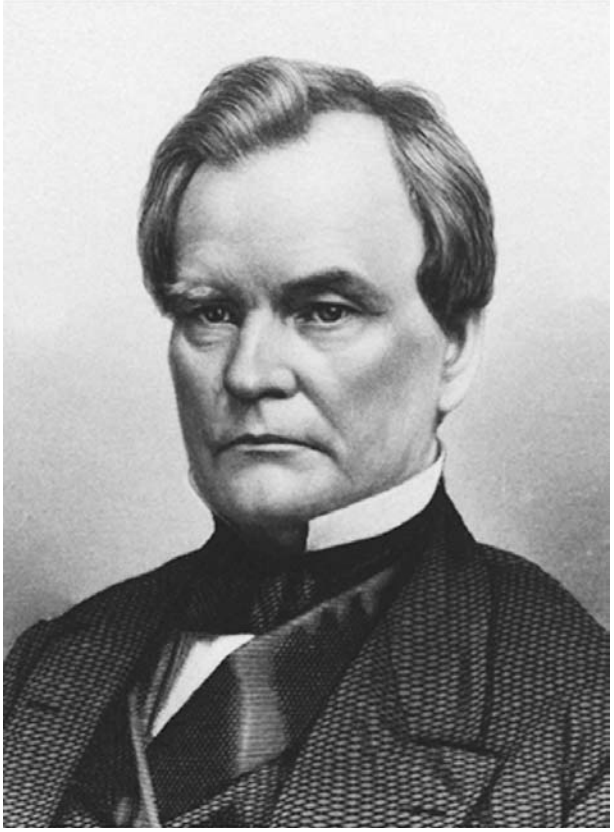

Benjamin Franklin Wade was born on Oct. 27, 1800, on a farm in Feeding Hills, Mass. He had some scattered schooling before his family moved to Ohio's Western Reserve in 1821. He worked as a farmer, drover, laborer, and schoolteacher, finally establishing a successful law practice in Jefferson, Ohio. He was elected to the Ohio Senate as a Whig in 1837 and 1841. His career there marked him as a product of the reform spirit so prevalent in the Western Reserve in the first half of the 19th century.

Wade opposed imprisonment for debt and special privileges for corporations, and, most of all, he established himself as a convinced opponent of slavery. He vigorously challenged Ohio's Fugitive Slave Law compelling the return of escaped slaves. He believed that slavery could be restricted only through the concerted action of a major party. When a coalition of Whigs and Free Soilers gained control of the legislature, they elected Wade as a compromise choice to the U.S. Senate in 1851.

Wade was firmly opposed to the Kansas-Nebraska Bill of 1854, took a prominent part in the ensuring debates, and ultimately joined the Republican party as it formed to carry on the abolition fight. He served as a member of the Senate Committee of Thirteen in the secession crisis of 1860-1861, strongly opposing any compromise with the South in the form of Federal guarantees to protect slavery.

At the outbreak of the Civil War, Wade joined other Radical Republicans in advocating total war. He chaired the Joint Congressional Committee on the Conduct of the War,

which became the prime Radical instrument to spur on Abraham Lincoln's administration—which preferred more moderate war aims. In 1863 Lincoln announced that he would recognize new Southern state governments formed by 10 percent of the electorate taking a loyalty oath. Wade and the other Radicals were outraged. He and Representative Henry Winter Davis sponsored a bill making restoration of the seceded states much more difficult. When Lincoln pocket-vetoed the measure, Wade again joined Davis in issuing a manifesto (Aug. 5, 1864) violently attacking Lincoln's policies. Nevertheless, Wade worked for Lincoln's reelection in 1864, having no party alternative and fearing a Democratic victory.

After the war's end, Wade also clashed with President Andrew Johnson over Reconstruction. Convinced that Johnson's policies would restore an unrepentant South to power and leave African Americans and unionists without protection, he supported strong measures to control the South and to guarantee civil and political rights for the freedmen. In 1867 he was elected president pro tempore of the Senate and would have succeeded to the presidency had Johnson been convicted on impeachment charges in 1868. Instead Wade was himself defeated for reelection. He retired to Ohio and resumed his law practice. He died in Jefferson, Ohio, on March 2, 1878.

Further Reading

Hans L. Trefousse, *Benjamin Franklin Wade* (1963), is a sympathetic and scholarly modern biography. Trefousse's *The Radical Republicans* (1969) places Wade's advocacy in wider context. T. Harry Williams, *Lincoln and the Radicals* (1941), finds more to criticize in Wade's actions. An authoritative biographical sketch of Wade is in Kenneth W. Wheeler, ed., *For the Union Ohio Leaders in the Civil War* (1967).

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Otto Wagner

Otto Wagner (1841-1918), Austrian architect and teacher, advocated a breakaway from historicist architecture and became a founder of modern European architecture.

Otto Wagner was born in Vienna, Austria, on July 13, 1841. First he attended the Technical University there; in 1860 he attended the Bauakademie in Berlin; and in 1861-1863 he studied at the Academy of Fine Arts in Vienna. Up to 1894 Wagner's architectural practice was fully in the prevalent Neo-Renaissance and Neo-Baroque modes. This can be seen in the private dwelling Rennweg 3 in Vienna from 1889, a Baroque, palacelike residence with rather conventional decoration. Wagner's 1897-1898 project for an academy of fine arts combined classical planning principles inspired from the Roman imperial fora with an aggressive monumentality; however, the open metallic crown with floral decoration which topped the main building was a distinctly modern element.

In 1894 Wagner was appointed professor of architecture at the Vienna Academy of Fine Arts, replacing Carl von Hasenauer, and Wagner held that position until 1913. In his remarkable inaugural lecture, Wagner, who was already in his fifties, declared himself absolutely and without reservation in favor of a modern architecture in response to modern needs and condemned all stylistic imitation as false and inappropriate. This inaugural lecture, which epitomized Wagner's philosophy of architecture and design, was published in the following year as a book under the title *Moderne Architektur*. Shortly thereafter this book was made available to the American public by N. Clifford Ricker, who translated it and published it first in serialized form in 1901 in the *Brickbuilder* and in the following year as a book.

The functionalist message that Wagner set forth was that ''Modern art must yield for us modern ideas, forms created for us, which represent our abilities, our acts, and our preferences'' and that ''Objects resulting from modern views . . . harmonize perfectly with our surroundings, but copied and imitated objects never do.'' Moreover, Wagner repeated *verbatim* the famous functionalist principle advocated by the great German architect Gottfried Semper: ''Necessity is the sole mistress of art,'' to which he subsequently added his own emphasis on structure and materials.

Wagner's outspoken, strongly rationalist functionalism was indeed more revolutionary than his architecture. In 1894 he was commissioned to design the stations of the elevated and underground railroad (*Stadtbahn*) of Vienna. The stations that he designed at the start were in a rather conventional historicist mode. This, however, changed drastically in later stations, presumably under the influence of his pupils Josef Hoffmann and Josef Maria Olbrich, both of whom worked for him for several years. Thus in the later stations, such as the *Hofpavillon* in Schönbrunn and the Karlsplatz Station, Wagner used the historicist formal vocabulary in a freer and more innovative manner. In his blocks of flats in Vienna, such as Linke Wienzeile 38 and 40 of 1898, Wagner adorned the facades, which were essentially inspired from Renaissance palace architecture, with bold flat ornament, purely Art Nouveau in character. In that year Wagner joined the Vienna Secession, remaining a member until 1905.

After the turn of the century, Wagner started throwing off the Art Nouveau influence. His work in the new mode culminated in Sankt Leopold, the church of the Steinhof Asylum in Penzing outside Vienna, built in 1904-1907. This was a large cruciform edifice with a hemispherical dome raised on a cylindrical drum. There was abundant decoration, but this had been submitted to a linear stylization and was kept within rectangles and squares. Although remotely Byzantinesque in character, it appeared nonhistoricist and very much in the spirit of the work of younger architects such as Josef Maria Olbrich and Peter Behrens. Wagner's masterpiece of the time was the Postal Savings Bank in Vienna of 1904-1906, a work characterized by linearity,

smoothness, and crispness of design. The external walls were covered by marble revetments held in place by exposed aluminum fastenings. The interior, equally striking in its lightness and in the elegant use of exposed metal and glass, secured Wagner a place among the 20th-century pioneers. Wagner died in Vienna on April 11, 1918.

Through his 1894 lecture, which was published as a book in numerous editions, Wagner facilitated greatly the reform of architectural practice and the establishment of modern design principles, such as honest use of materials, especially steel; rejection of historicist formal vocabulary; and preference for simplicity and clarity of form. His own work remained tied to tradition much longer, although it became increasingly modern after the turn of the century. Among his works, the Vienna railroad with its stations and the Postal Savings Bank provided exemplary solutions to contemporary and relatively new architectural problems. His theories and teachings, on the other hand, exercised a broad and fruitful influence and found their full realization in the work of subsequent generations.

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Richard Wagner

The German operatic composer Richard Wagner (1813-1883) was undoubtedly the most important seminal figure in 19th-century music, Beethoven notwithstanding. Wagner was also a crucial figure in 19th-century cultural history for both his criticism and polemical writing.

Richard Wagner was born on May 22, 1813, in Leipzig into an unassuming family. His father died shortly after Richard's birth, and within the year his mother married Ludwig Geyer. There is still some controversy as to whether or not Geyer, an itinerant actor, was Wagner's real father. Wagner's musical training was largely left to chance until he was 18, when he studied with Theodor Weinlig in Leipzig for a year. He began his career in 1833 as choral director in Würzburg and composed his early works in imitation of German romantic compositions. Beethoven was his major idol at this time.

Wagner wrote his first opera, *Die Feen* (The Fairies), in 1833, but it was not produced until after the composer's death. He was music director of the theater in Magdeburg from 1834 to 1836, where his next work, *Das Liebesverbot* (Forbidden Love), loosely based on Shakespeare's *Measure for Measure* was performed in 1836. That year he married Minna Planner, a singer-actress active in provincial theatrical life.

In 1837 Wagner became the first music director of the theater in Riga, where he remained until 1839. He then set out for Paris, where he hoped to make his fortune. While in Paris, he developed an intense hatred for French musical culture that lasted the remainder of his life, regardless of how often he attempted to have a Parisian success. It was at this time that Wagner, in financial desperation, sold the scenario for *Der fliegende Holländer* (The Flying Dutchman) to the Paris Opéra for use by another composer. Wagner later set another version of this tale.

Disillusioned by his lack of success, Wagner returned to Germany, settling in Dresden in 1842, where he was in charge of the music for the court chapel. *Rienzi,* a grand opera in imitation of the French style, enjoyed a modest success; the Overture is still popular. In 1845 *Tannhäuser* was premiered in Dresden; this proved the first undoubted success of Wagner's career. In November of the same year he finished the poem for *Lohengrin* and began composition

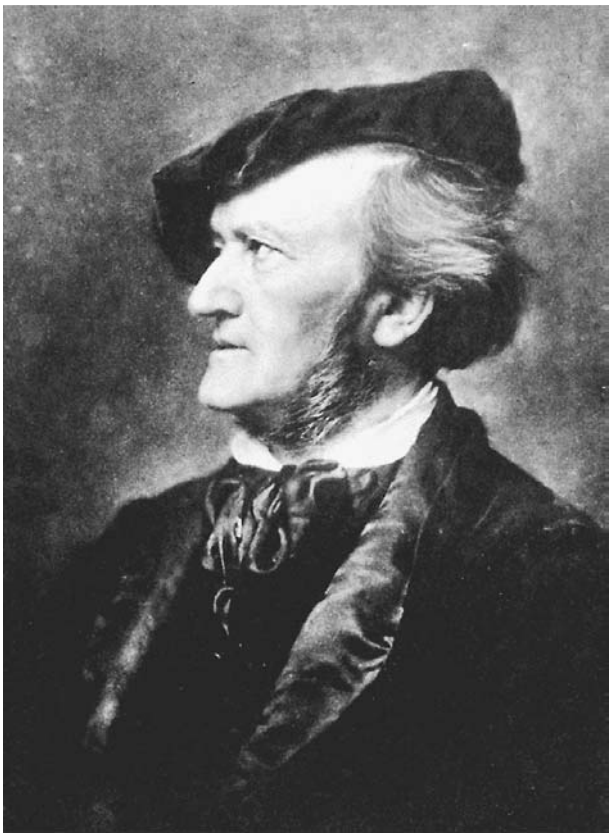

early in 1846. While at work on *Lohengrin* he also made plans for his tetralogy, *Der Ring des Nibelungen* (The Ring of the Nibelungen), being captivated by Norse sagas. In 1845 he prepared the scenario for the first drama of the tetralogy to be written, *Siegfried's Tod* (Siegfried's Death), which later became *Die Götterdämmerung* (The Twilight of the Gods).

Years of Exile

Wagner had to flee Dresden in 1849 in the aftermath of the Revolution of 1848. He settled in Switzerland, first in Zurich and then near Lucerne. He remained in Switzerland for the most part for the next 15 years without steady employment, banished from Germany and forbidden access to German theatrical life. During this time he worked on the *Ring,* which dominated his creative life over the next 2 decades.

The first production of *Lohengrin* took place in Weimar under Franz Liszt's direction in 1850 (Wagner was not to see *Lohengrin* until 1861). By this time Wagner was moderately notorious as a polemicist, and his most fundamental work of theory, *Opera and Drama,* dates from 1850-1851. In it he discusses the significance of legend for the theater and how to write singable poetry, and he presents his ideas with regard to the realization of the ''total work of art'' which would effectively change the course of theatrical life in Germany if not the world.

The year 1850 also saw publication of one of Wagner's most scurrilous tracts, *The Jew in Music,* in which he viciously attacked the very existence of the Jewish composer and musician, particularly in German society. Anti-Semitism remained a hallmark of Wagner's philosophy the rest of his life.

Between 1850 and 1865 Wagner fashioned most of the material to which he owes his reputation. He purposefully turned aside from actual composition to plan an epic cycle of such grandeur and proportion as had never been created before. In 1851 he wrote the poem for *Der junge Siegfried* (Young Siegfried), the work now known as *Siegfried,* to prepare the way for *Götterdämmerung*. He realized he would need not only this drama to clarify his other work but two additional dramas as well, and he sketched the remaining poems for the *Ring* by the end of 1851. He completed *Das Rheingold* (The Rhinegold) in 1852 after he had revised the poem for *Die Walküre* (The Valkyrie).

In 1853 Wagner formally commenced composition on the *Rheingold;* he completed the scoring the following year and then began serious work on the *Walküre,* which was finished in 1856. At this time he was toying with the notion of writing the drama *Tristan and Isolde*. In 1857 he finished the composition of Act II of *Siegfried* and gave himself over entirely to *Tristan*. This work was completed in 1859, but it was mounted in Munich only in 1865.

Last Years

In 1860 Wagner received permission to reenter Germany except for Saxony. He was granted full amnesty in 1862. That year he began the music for *Die Meistersinger von Nürnberg* (The Mastersingers of Nuremburg), which he had first thought of in 1845. He resumed composition on *Siegfried* in 1865 and began sketching what would eventually become *Parsifal,* also a vague possibility since the mid-1840s. He began *Parsifal* at the urging of the Bavarian monarch, Ludwig II, then Wagner's patron. The *Meistersinger* was completed in 1867; the first performance took place in Munich the following year. Only then did he pick up the threads of the *Ring* and resume work on Act III of *Siegfried,* which was finished in September 1869, a month that also saw the first performance of the *Rheingold*. He wrote the music for *Götterdämmerung* from 1869 to 1874.

The first entire *Ring cycle* (*Rheingold, Walküre, Siegfried,* and *Götterdämmerung*) was given at the Festspielhaus, the shrine Wagner built for himself at Bayreuth, in 1876, over 30 years after the idea for it had first come to mind. He finished *Parsifal,* his final drama, in 1882. Wagner died on Feb. 13, 1883, in Venice and was buried at Bayreuth.

Philosophy of the *Ring*

The *Ring* is central to Wagner's career. Here he wished to present new ideas of morality and human activity that would completely alter the course of history. He envisioned a world made entirely free from subservience to supernatural bondage, which he believed had adversely affected Western civilization from ancient Greece to the present. Wagner also held that at the source of all human activity was fear, which must be purged so that man can live the perfect life. In the *Ring* he attempted to set forth the standards for superior humans, those beings who would dominate individuals less fortunate; in turn, such lesser mortals would recognize their own inferior status and yield to the radiance offered by the perfect hero. The implications inherent in a quest for moral and racial purity are vital to Wagner's intentions in the *Ring*.

It is interesting to note that Wagner believed it was only by submitting completely to the sensuous experience that man could be liberated from the restraints imposed by rationality. However valuable the intellect might be, the rational life was regarded as a hindrance to achieving the fullest development of human awareness. Only when perfect man and perfect woman came together could a transcendental heroic image be created. Siegfried and Brünnhilde together are invincible after each has submitted to the other; apart they are imperfect.

There is no charity or idealism present in the Wagnerian myth world. The perfect ones exult only in each other. All men must recognize the superiority of certain creatures and then bow to their will. Man may quest for his destiny, but he must submit to the will of the superior one if the two come into conflict. In the *Ring* Wagner wanted to turn his back upon the civility inherent in the Hellenic-Judeo-Christian world. He preferred a realm dominated by the strength and savagery exemplified in the Norse sagas. The implications for the future of Germany were immense.

Philosophy of Other Operas

In *Tristan* Wagner rejected the affirmative way he developed in the *Ring*. Instead, he explored the dark side of

love in order to plunge to the depths of negative experience. Tristan and Isolde, liberated and not doomed by a love potion they drink, willingly destroy a kingdom in order to love and to live; the sensual power of love is seen here as a destructive force, and the musical style of devious chromaticism and overwhelming orchestral pulsation is perfect for the messages of the drama.

Wagner's egomania, never tolerable to anyone save those who could blind themselves totally to his flaws, came to the fore in the *Meistersinger*. The tale of the young hero-singer who conquers the old order and forces a new, sensually more exciting style upon the tradition-bound Nuremburg society is the tale of the *Ring* in a slightly different guise. (Wagner openly claimed *Tristan* to be the *Ring* in microcosm.) It is obvious in the *Meistersinger* that Wagner identifies himself with the messianic figure of a young German poet and singer who wins the prize and is finally accepted as the leader of a new society.

In *Parsifal* Wagner identified himself even more intensely with the hero as the savior, the world's redeemer. The mysteries celebrated in *Parsifal* are those prepared for the glory of Wagner himself and not for any god.

Musical Language

The scope of Wagner's vision is as breathtaking as his ideas and metaphysics are repugnant. Without the music his dramas would still be milestones in the history of Western thought. With the music, however, Wagner's importance is greatly magnified. He conceived a musical language that would most effectively present his philosophies. He intended to batter down the resistant forces of reason by means of the music. Ideally, there would be an unending melody in which the voice and text are but part of the fabric, united with a magnificent orchestral web which becomes the action at a distinctly musical pace. The verbal language, often very obscure and tortured in syntax, is acceptable only through the music.

For Wagner, music was in no sense additive, tacked onto the dramas after completion, anymore than it was an exercise in formal rhetoric, mere ''art for art's sake.'' Music could bind all life, art, reality, and illusion together into one symbiotic union that would then work its own unique magic upon an audience. It is no accident that Wagner's musical language is intended to dethrone reason and to ask for unquestioning acceptance of the composer's beliefs. In Wagner's reading of Schopenhauer, the musical ideal in his dramas would be not a reflection of the world but would be that very world itself.

Personal Characteristics

Such a summary of Wagner's creative life hardly hints at the extraordinary complications of his personal life which, in turn, affected his dramas. Wagner was that rare individual—a truly charismatic figure who overcame all adversities. During the years in Switzerland he managed to live for the most part on charity by means of the most amazing conniving and manipulation of people conceivable. The Wesendonck family in particular contributed to his well-being, and Mathilde Wesendonck, one of Wagner's many mistresses, was credited with partially inspiring *Tristan*.

Wagner's life after leaving Saxony was a constant series of intrigues, harangues, and struggles to overcome the indifference of the world, to find the ideal woman worthy of his love, and to be the worthy recipient of the benefits offered by the perfect patron. Cosima Liszt von Bülow was the answer to his quest for the ideal female, subservient and fanatically devoted to his well-being. Although Wagner and Minna had lived apart for some time, Wagner did not marry Cosima until 1870, almost a decade after Minna's death. Over 30 years her husband's junior, Cosima was to be the dominating, guiding spirit in the Wagnerian shrine at Bayreuth until her death in 1930.

The perfect patron proved to be Ludwig II, who literally rescued Wagner from debtors' prison and brought the composer to Munich with a near carte blanche for life and creativity. Once salvaged, however, Wagner was so offensive to all save the blindly adoring young monarch that he was forced to flee within 2 years. Ludwig, despite eventually disillusionment, remained a loyal supporter of Wagner. It was his generosity that made possible the first festival performances of the *Ring* in Bayreuth in 1876.

Never one of amenable disposition, Wagner held convictions of his own superiority that developed monomaniacal proportions as he grew older. He was intolerant of any questioning, of any failure to accept him and his creation. His household revolved completely in his orbit, and his demands upon wives, mistresses, friends, musicians, and benefactors were legion. Those who ran afoul of him were pilloried unmercifully, often unscrupulously, such as Eduard Hanslick, the distinguished Viennese music critic who became the model for Beckmesser in the *Meistersinger*.

When the young philosopher Friedrich Nietzsche first met Wagner, he thought he had found his way into the presence of a god, so radiant and powerful did Wagner seem to him. Later Nietzsche realized that the composer was something less than the perfection of the superman incarnate he had imagined him to be and turned away in disgust. Wagner never forgave Nietzsche for his desertion.

Place in History

In retrospect, Wagner's accomplishments outweigh both his personal behavior and his legacy for the 20th century. He has even managed to survive the predictable rejection by later generations of composers. Wagner created such an effective, unique musical language, especially in *Tristan* and *Parsifal,* that the beginnings of modern music are often dated from these scores.

Wagner demonstrated that music was not restricted to being pure formalism and abstract theoretical exploration but was a living, vibrant force capable of changing men's lives. He also proved that the music theater is a proper forum for ideas as opposed to being an arena for only escape and entertainment. And he demonstrated that a composer could rightfully take his place among the great revolutionary thinkers of Western civilization, questioning and attacking what seemed intolerable in traditional modes of behavior, experience, learning, and creation. Together

with Karl Marx and Charles Darwin, Wagner must be given his rightful due as one of the greatest forces in 19th-century cultural history.

Further Reading

A representative sampling of Wagner's important prose writings is in *Wagner on Music and Drama,* edited by Albert Goldman and Evert Sprinchorn (1964). The standard biography in English is that of the great English Wagnerian, Ernest Newman, *The Life of Wagner* (4 vols., 1933-1946). See also Newman's other important studies, *The Wagner Operas* (1959) and *Wagner as Man and Artist* (1960). Recommended to bring Newman's work up to date are Robert Gutman, *Richard Wagner: The Man, His Mind, and His Music* (1968), and Chappel White, *An Introduction to the Life and Works of Richard Wagner* (1970). Also valuable are the specific studies, such as Jack Stein, *Richard Wagner and the Synthesis of the Arts* (1960); Robert Donington, *Wagner's Ring and Its Symbols: The Music and the Myth* (1963); and Elliot Zuckerman, *Tristan: The First Hundred Years* (1964). □

Robert Ferdinand Wagner

Robert Ferdinand Wagner (1877-1953) was probably the most effective legislative leader in the history of the U.S. Senate and one of the principal architects of modern American political liberalism.

Robert F. Wagner was born in Nastätten, Germany, on June 8, 1877, into a staunch Lutheran family, the youngest of nine children. In 1886 the family emigrated to New York City. Robert was unable to speak English when he entered school, but he proved a diligent student. He sold newspapers and worked as a grooery boy to supplement the family's income. He graduated from the City College of New York in 1898, a Phi Beta Kappa. Two years later he graduated from the New York Law School and gained admittance to the state bar.

Attracted to politics, Wagner associated himself with the Democratic Tammany Hall machine. In 1904 he won election to the New York Assembly and 4 years later to the Senate, becoming Democratic floor leader. He helped push through legislation pertaining to workmen's compensation and other social welfare measures.

In 1926, after eight years as a member of the New York Supreme Court, Wagner won election to the U.S. Senate. He was reelected three times. He became chairman of the Senate Banking and Currency Committee in 1931; 2 years later, after the election of Franklin Roosevelt and solid Democratic majorities, Wagner moved to the center of the liberal reform movement. He drafted the crucial National Industrial Recovery Act, and in 1933-1934 he chaired the new National Labor Board. During the remainder of the 1930s Wagner authored and sponsored a long list of far-reaching social legislation. In 1935 his career reached its pinnacle with the passage of the National Labor Relations Act—commonly called the Wagner Act—which committed the Federal government to protecting and encouraging unions.

Wagner was a loyal supporter of Roosevelt's policies. During World War II Wagner's main concern was warbred inflation. In the Employment Act of 1946 he helped bring about Federal responsibility for maintaining a healthy economy, and at his urging Congress significantly expanded social security coverage and benefits.

Wagner gave up his Senate seat in 1949. He died in New York City on May 4, 1953. His son, Robert Wagner, Jr., was mayor of New York City from 1954 to 1965.

Further Reading

J. Joseph Huthmacher gives a full account of Wagner's public career in *Senator Robert F. Wagner and the Rise of Urban Liberalism* (1968). Arthur M. Schlesinger, Jr., *The Age of Roosevelt* (3 vols., 1957-1960), shows Wagner to be a central figure in the development of the New Deal, as does William E. Leuchtenburg, *Franklin D. Roosevelt and the New Deal: 1932-1940* (1963). Wagner's work in labor and housing legislation is treated by Harry A. Millis and Emily Clark Brown, *From the Wagner Act to Taft-Hartley* (1950), and by Timothy L. McDonnel, *The Wagner Housing Act* (1957). For Wagner's later employment legislation see Stephen K. Bailey, *Congress Makes a Law: The Story behind the Employment Act of 1946* (1950). □

Robert Ferdinand Wagner Jr.

A lawyer and public official, Robert F. Wagner (1910-1991) was one of New York City's last Tammany Hall mayors, 1954-1965.

A New York City mayor for 12 years, Robert F. Wagner was intimately involved in politics from childhood. His mother died when Robert was nine. His father, a senator, was a powerful figure in the New Deal wing of the Democratic Party and a sponsor of several significant reform acts, including the Wagner Act, which created the National Labor Relations Board. Wagner reaped the benefit of his father's famous name as well as his enormous popularity when he ran for public office.

Early Start in Politics

Young Robert attended a public school in New York and the Taft School in Watertown, CT, and received his law degree from Yale Law School in 1937. In that same year he was elected to the New York State Assembly and remained there until 1941, when he entered the U.S. Air Force. He served for the rest of World War II and was discharged in 1945 as a lieutenant colonel decorated with six battle stars. In 1942 Wagner married Susan Edwards of Greenwich, CT.

After the war, Wagner, with the backing of the Democratic Party and Tammany Hall, the infamous New York City political machine which had controlled city affairs for more than a century, rose rapidly up the political ladder. He won appointments as city tax commissioner and as commissioner of housing and buildings, and then as chairman of the city planning commission. Elected Manhattan borough president in 1949, Wagner made a bid for the 1952 Democratic senatorial nomination but lost. The following year Wagner challenged the Democratic incumbent mayor, Vincent Impellitteri, in the primary and beat him by nearly a two to one margin. With the backing of controversial Tammany Hall boss Carmine De Sapio, he went on to win the mayoralty in 1953, a post he would hold for 12 years. He again ran for the U.S. Senate in 1956 but lost. Wagner and his wife had two sons, Robert F. Wagner, III, who also had a long career in New York City politics, and Duncan Wagner. After his first wife's death in 1964, Wagner married Barbara Joan Cavanagh the following year, and after their divorce in 1971, he married Phyllis Fraser Cerf in 1975.

Mayor of New York City

As mayor, Wagner pushed through the city council measures barring discrimination in the rental and sale of housing, thoroughly revised New York City's zoning ordinances, pushed slum clearance and public housing projects forward, enlarged the police force, and streamlined the budget-making process. During his first two administrations Mayor Wagner encouraged the formation of municipal unions with what was called the ''little Wagner Act,'' giving the city's employees, except the police, the right to form unions and to engage in collective bargaining. He became so powerful nationally that his support of John F. Kennedy in 1960 helped win Kennedy the presidential nomination.

Wagner broke his alliance with Tammany Hall in 1961, when he was at the peak of his popularity. He defeated his Tammany Hall-supported opponent in the Democratic primary and with the support of a growing Manhattan reform movement and the powerful Central Labor Council went on to win a third term by a large margin. Wagner's power as mayor was also enlarged by a new charter approved that same year by the voters. But his last term proved to be a troubled one, as his administration was caught up in the urban unrest of the 1960s. Facing increasingly heavy social obligations and massive increases in welfare spending, Wagner resorted to economic expediences to pay the bills. With the permission of the state legislature he increased the city's borrowing limits and issued ''revenue anticipation notes'' not only for the current fiscal year but for fees and taxes that were estimated to be available the following year. In 1965 Wagner submitted a record budget of $3.8 billion. Later critics would cite that budget as the beginning of the heavy deficit spending that would get the city into serious financial trouble a decade later.

Wagner was placid and methodical, and critics said he was too slow to act to curb the city's growing urban problems. After rioting broke out in Harlem and Bedford-Stuyvesant, Wagner launched several new programs, including a city jobs program for disadvantaged youth. With the backing of the federal government and the Ford Foundation he initiated a program called Mobilization for Youth (MFY) which aimed at retraining inner-city youth. He also launched another anti-poverty program called Harlem Youth Opportunities Unlimited and Associated Community Teams (HARYOU-ACT). But critics were not satisfied, and Wagner decided not to seek a fourth term. On leaving office, he said: ''The days of scandal, the days of political influence, getting contracts and assistance from the city have disappeared, and I believe I hand on to my successor a government that had changed radically in this way.''

During his administration, Wagner had helped bring a World's Fair to Flushing Meadow, helped establish the Lincoln Center for the Performing Arts and helped created the Jamaica Bay wildlife preserve. New York lost major league baseball's Giants and Dodgers to California, but gained the Mets.

Later Career

After leaving office, Wagner returned to his private law practice with Finley, Kumble, Wagner, Heine, Underberg, and Casey. Still visible in Democratic Party circles, Wagner entered the New York mayoral primary in 1969 and lost. A deal that would have made him the Republican-Liberal candidate for mayor in 1973 collapsed. He was appointed ambassador to Spain, 1968-1969, and continued to serve as a political adviser on the national scene. President Jimmy Carter appointed him as his unofficial personal envoy to the Vatican, 1978-1981. In 1976 Wagner's law firm merged with another, and he continued in private practice until his death. In the 1980s Wagner was a member of the city's

Charter Revision Commission. In 1989 New York University named its school of public service for him.

Wagner died of cancer on February 12, 1991 at his home in Manhattan. New York Governor Mario Cuomo eulogized him: ''A large, living piece of our best political history has fallen away, and there is nothing adequate to replace it. Robert F. Wagner was a superb public person, servant of the people, and adviser to their leaders.''

Further Reading

For general information on Wagner see *Political Profiles: The Johnson Years* (1976) and Edward Kenworthy, ''The Emergence of Mayor Wagner,'' *New York Times Magazine* (August 14, 1955). For some of the conflicts and accomplishments of the Wagner years see Warren Moscow, *The Last of the Big-Time Bosses* (1971); Robert Caro, *The Power Broker* (1975); William F. Buckley, Jr., *The Unmaking of a Mayor* (1966), and Edward C. Banfield and James Q. Wilson, *City Politics* (1963). □

Jonathan Mayhew Wainwright

Jonathan Mayhew Wainwright (1883-1953) commanded the American forces in the Philippines during World War II. He became a world symbol of resistance to the Axis in the siege of Corregidor and during four years in Japanese captivity.

Jonathan Wainwright was born on Aug. 23, 1883, in Walla Walla, Wash., the son of a career Army officer. A solemn young man, Wainwright graduated from the U.S. Military Academy in 1906. He served in the cavalry in Texas and the Philippines. In World War I he was a member of the general staff of the 82d Division and saw action in Europe.

Wainwright attended the Army's postgraduate schools and advanced to the rank of major general. In October 1940 he went to the Philippines to help Gen. Douglas MacArthur prepare the American colony for the expected Japanese invasion. A shortage of funds, however, meant few improvements, and when war came on Dec. 7, 1941, the Americans and the Philippine troops were woefully unprepared. The Japanese caught their B-17 bombers on the ground at Clark Field and destroyed them, making the defense of the islands hopeless. The Japanese landed on the major island of Luzon on December 10 and by early January 1942 had forced Wainwright, commanding the North Luzon Force, to fall back to the Bataan peninsula.

The Navy, badly hurt at Pearl Harbor, dared not sail into Japanese-controlled waters to lift the siege. Wainwright continued to fall back. On March 12 he took command on Luzon. He moved his headquarters to the tiny island of Corregidor, at the mouth of Manila Bay, under constant Japanese artillery bombardment. On April 8 the pitiful remnants on Bataan surrendered, and Wainwright's force of 11,000 men faced the vastly superior Japanese alone.

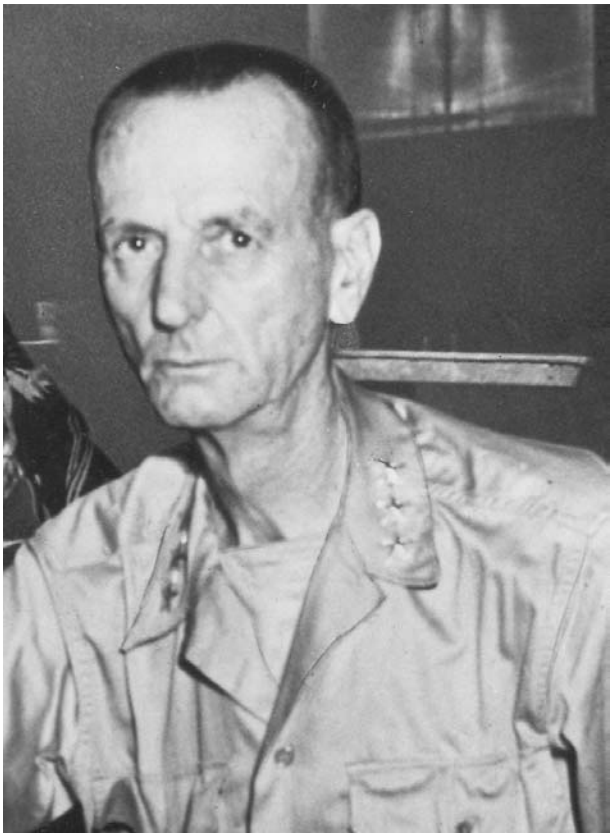

Manila harbor was a key strategic point in Japanese offensive plans, so they committed major forces to Wainwright's destruction. Except for an occasional submarine, no supplies reached Wainwright. He and his men suffered terribly but held out for nearly a month. Finally, on May 5, 1942, Wainwright wired MacArthur: ''As I write this we are being subjected to terrific air and artillery bombardment and it is unreasonable to expect that we can hold out for long. We have done our best, both here and on Bataan, and although we are beaten we are still unashamed.'' That night the Japanese landed on Corregidor, and at noon the next day Wainwright initiated surrender negotiations.

Wainwright's opponent, Gen. Homma, refused to accept the surrender of the garrison unless Wainwright ordered the remaining American forces on the southern Philippine islands to lay down their arms also. Desperate to avoid the annihilation of his troops on Corregidor, Wainwright complied. MacArthur, in Australia, was furious and ordered Wainwright's subordinates to disregard the surrender order. They did not. MacArthur refused to agree to Gen. George Marshall's recommendation of a Medal of Honor for Wainwright. ''His animosity toward Wainwright was tremendous,'' Marshall recalled later.

Wainwright had become America's first World War II hero. The press gave the siege of Corregidor enormous coverage. In the prisoner-of-war camps Wainwright shared all his men's privations and—often at great personal risk—intervened with his Japanese captors to try to obtain better treatment for the men. He was liberated in early September

1945; always a thin man, he now looked like a walking skeleton.

Congress awarded Wainwright the Medal of Honor in 1945. He retired in 1947, became a successful businessman, and died in San Antonio, Tex., on Sept. 2, 1953.

Further Reading

Wainwright's own account of the Philippine campaign and of his experience in prison are in *General Wainwright's Story* (1946). By far the most competent account of the campaign is Louis Morton, *The Fall of the Philippines* (1953).

Additional Sources

Beck, John Jacob, *MacArthur and Wainwright; sacrifice of the Philippines,* Albuquerque, University of New Mexico Press 1974.

Schultz, Duane P., *Hero of Bataan: the story of General Jonathan M. Wainwright,* New York: St Martin's Press, 1981. □

Morrison Remick Waite

Morrison Remick Waite (1816-1888), seventh chief justice of the U.S. Supreme Court, was a skillful administrator of the nation's highest bench.

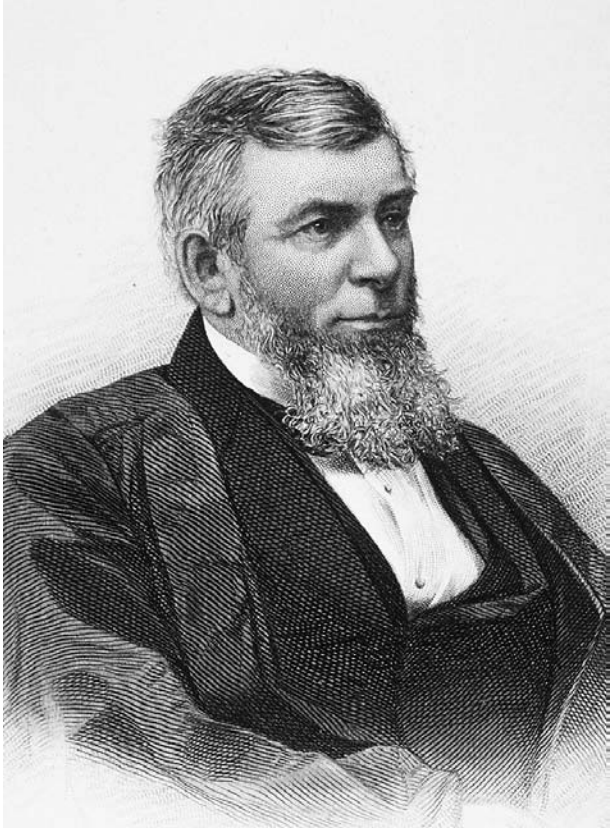

Born in Lyme, Conn., on Nov. 29, 1816, Morrison R. Waite graduated from Yale in 1837, read law, and began to practice in Maumee, Ohio, moving later to Toledo. A lawyer rather than a politician, he served in the Ohio Legislature (1849-1850) as a Whig. Later he was a Republican but played no conspicuous role in the politics of the Civil War or the Reconstruction era.

Capable and noncontroversial, Waite was named by President Ulysses S. Grant to join Caleb Cushing and William M. Evarts as counsel before the tribunal hearing the Alabama Claims against England for Civil War damages. Waite helped prevent inflammatory peripheral issues from disrupting negotiations, and the United States was awarded $15,500,000 in a decision of major significance in the history of the settlement of international disputes by arbitration.

A prolonged competition for the chief justiceship of the Supreme Court followed the death of Salmon P. Chase in 1873. Bypassing other strong contenders, Grant in 1874 finally named Waite. Respectability and the need to end the leadership crisis won Waite swift confirmation.

On the Supreme Court, Waite's demeanor foreshadowed the doctrine of judicial restraint. Unlike chief justices John Marshall and Roger B. Taney, he sought less to lead than to follow the thinking of the nation. Tired of the era's racial controversies and convinced that white moderates in the South should establish the racial rules for the region, the Waite Court weakened the concept of national citizenship based on the 14th Amendment. In cases involving violent interruption of a political meeting, refusal to allow a registered black American to vote, and a lynching, the Federal government was not sustained in efforts to protect black citizens. That responsibility was left to state governments. Similarly, the *Civil Rights Cases* (1883) permitted racial segregation in privately owned places of public accommodation. On the other hand, African Americans had been sustained in their right to serve on juries in *Strauder v. West Virginia* (1880).

Waite's most famous decision was *Munn v. Illinois* (1877), which upheld the right of state legislatures to enact granger laws, in this case the regulation of grain storage rates. Retrieving a 17th-century English decision, Waite held that legislators could regulate in a matter ''affected with a public interest.'' Later, however, the countervailing interest of the railroads to avoid such regulation was established when Waite, while avoiding express disavowal of the Munn doctrine, permitted a broad reading of the 14th Amendment that limited the power of government to regulate business.

Waite was married in 1840 to Amelia Champlin Warner; of their five children, four lived beyond childhood. Waite died in Washington, D.C., on March 23, 1888.

Further Reading

An excellent biography of Waite is C. Peter Magrath, *Morrison R. Waite: The Triumph of Character* (1963). □

Terry Waite

Terry Waite (born 1939), an official of the Church of England, made three trips to Lebanon in an effort to free westerners held hostage there. On his third try in 1987, he himself was taken hostage and not freed until almost five years later.

Even after publication of his book *Taken on Trust,* chronicling his 1,763 days of being held by Islamic fundamentalists in Lebanon, Terry Waite remains a controversial figure. For many years he was a hero to the British media and public. When he was captured and throughout the years during which there was no news of his whereabouts, prayers were said in churches all over Britain for his safe return. To some he remained a saintly and courageous figure, the innocent envoy from the archbishop of Canterbury, whose intercession saved the lives of a number of Middle East hostages. But to others, notably including journalists specializing in Middle East affairs, he was a muddle-headed meddler and publicity-seeker who allowed himself to be used by Oliver North and the Central Intelligence Agency (CIA). Waite allegedly took credit for hostage releases that had almost everything to do with arms deals and little to do with his efforts. To those critics he was a man who defied his church's wishes for his own vainglory and who put his family on the rack to feed his own hunger for headlines. When he was united with fellow hostages John McCarthy, Terry Anderson, and Tom Sutherland during the last year of his captivity, they were reported to have found him an awkward companion. And in *Taken on Trust* he is evasive about his knowledge of the Iran-Contra affair.

Although he says of himself in his book: ''Inwardly you are a small, frightened child, anxious to impress people,'' there is certainly no denying the courage of the seventeen stone (238 pounds), 6 foot 7 inches man who spent almost five years in captivity, nearly four years of it in solitary confinement, after he was seized by Islamic Jihad from a go-between's house in Lebanon on January 20, 1987. Before his release in November 1991 he was frequently blindfolded, beaten, and subjected to mock executions. He lived much of the time chained to a radiator, suffered desperately from asthma, and was transported in a giant refrigerator as his captors moved him about. And yet he emerged from his ordeal able to make a witty and eloquent speech to the waiting media before even greeting his family. In his earlier efforts for other hostages he had shown total disregard for his own safety as virtually the only western figure who ever gained direct access to the kidnappers.

Terry Waite, whose entry in *Who's Who* ironically records one of his hobbies as ''travel, especially in remote parts of the world,'' was born on May 31, 1939, the son of a village policeman, and spent his early life in Styal, Cheshire. He left school at 16, having learned the prayer book by heart. He did not last the two-year National Service period in the Grenadier Guards, being discharged after a year because of an allergy to the dye in the uniforms. He then took a degree in theology at the Church Army College in London but decided he did not want to be ordained a priest.

His first job was as an adviser on adult education to the bishop of Bristol from 1964 to 1968. Soon after that, working in Africa for the bishop of Uganda, he was taken hostage for the first time with his wife, Frances, and two children.

In the early 1970s he worked for the Roman Catholic Church as a widely-traveled consultant on missionary work. In 1980 Robert Runcie, the archbishop of Canterbury, appointed him secretary for Anglican Communion Affairs to work with churches abroad and to organize the archbishop's foreign trips. In this role he quickly became a media figure. After a few months he played the key role in securing the release of a missionary, his wife, and the bishop of Iran's secretary, Jean Waddell, when they were held on spy charges in Tehran. At one stage he greeted the arrival of five gunmen in a cell where he was celebrating holy communion by coolly repeating his sermon. After his efforts had led to the release of a fourth detainee, appreciation for Waite's role was shown with the award of a Member of the British Empire (MBE) in the next honors list.

Waite's reputation as an emissary extraordinary was cemented when in 1984 he established contact with Colonel Muammar Gadaffi in Libya, where four Britons had been detained following the murder of a policewoman outside the Libyan Embassy in London. He eventually secured their release after protracted negotiations and his own theological discussions with the Libyan leader on Christmas Day.

Over the next two years there followed a series of efforts on behalf of four American hostages held in Lebanon,

including one when he was dropped at dead of night by an American helicopter. In this period some critical articles began to appear suggesting that Waite was obsessed with his own publicity, but he insisted that although he had frequent meetings with Oliver North he was never told about the efforts to trade hostages for arms. When the Irangate storm broke, he said in a statement from his archbishop's Lambeth Palace headquarters: ''At no time have I ever had any dealings in arms or money.''

His third and final trip to Lebanon in 1987 was made despite a visit from the British ambassador, who urged him not to go because the Amal militia had lost out to the more extreme pro-Iranian Hizbollah faction. Waite himself described the trip that led to his capture and incarceration as ''a walk into a minefield.'' But he insisted he had to go ahead because he was the one person who had met the kidnappers face to face.

Soon after his release in 1991 Terry Waite resigned his position with the archbishop and became fully engaged with writing his book *Taken on Trust,* published in September 1993. He took up a fellowship at Trinity Hall, Cambridge, and said that he hoped to use proceeds of his writing to help the poor and to work for justice and reconciliation. True to his word, in July 1996 Waite, along with fellow former hostage John McCarthy, sent messages urging the release of four people on the first anniversary of their capture in Kashmir. Waite's various honors include the Commander of the Order of the British Empire bestowed upon him by Queen Elizabeth II.

Further Reading

Terry Waite's own account of his earlier life and his nearly five years as a hostage, *Taken on Trust,* was published in London (September 1993). Other books by Lebanon hostages include Brian Keenan's *An Evil Cradling* (1993) and Terry Anderson's *Den of Lions* (1993). Further light is cast on the Lebanon hostages affair in the various histories of the Iran-Contra affair chronicling the doings of Oliver North. Waite's mid-1990s activities have been noted in various news services including Yereth Rosen, ''Britain still seeking release of Kashmir hostages,'' *Reuters* (July 3, 1996); and Patricia Edmonds, ''Iran-Contra Charge,'' *USA Today* (May 5, 1994). □

Edward Gibbon Wakefield

Edward Gibbon Wakefield (1796-1862) was a British colonial reformer, promoter, and advocate of systematic colonization.

Edward Gibbon Wakefield, a London land agent's son, was born on March 20, 1796. He was educated at Westminster and entered the Foreign Service in 1814. Two years later he eloped with a ward in chancery, and Parliament condoned the offense. In 1826, six years after the death of his wife, Wakefield abducted a 15-year-old heiress from school; this time Parliament annulled the marriage, and Wakefield spent three years in Newgate Prison. In prison he became interested in both corrective punishment and colonial development. He advocated the abolition of transportation on the grounds that it had no deterrent effect and attributed the slow development of the Australian colonies to a policy based on free land grants and convict labor.

In *A Letter from Sydney* (1829), *England and America* (1833), and *The Art of Colonisation* (1849), Wakefield propounded a theory of systematic colonization: he wanted to transplant British society without the many social evils evident at home. Colonial land sold at a high, uniform price would produce revenue to pay for the immigration of free settlers. Newcomers unable to afford land would constitute a laboring class. Economic growth would result, and by concentrating settlement, a civilized society capable of self-government would evolve.

The Ripon Regulations (1831) discontinued free land grants in Australia, and a land fund assisted immigrants. But when the price of land was raised from five to 20 shillings an acre, pastoralists began to squat farther afield, and settlement became more dispersed. In 1838 Wakefield accompanied Lord Durham to Canada, and his influence on the *Report on the Affairs of British North America,* recommending local self-government, is evident in the sections on public lands and migration.

Wakefield was intimately involved in many private schemes to promote new colonies. In 1834 the South Australian Company secured a parliamentary act whereby control of a proposed colony was shared by the Colonial Office

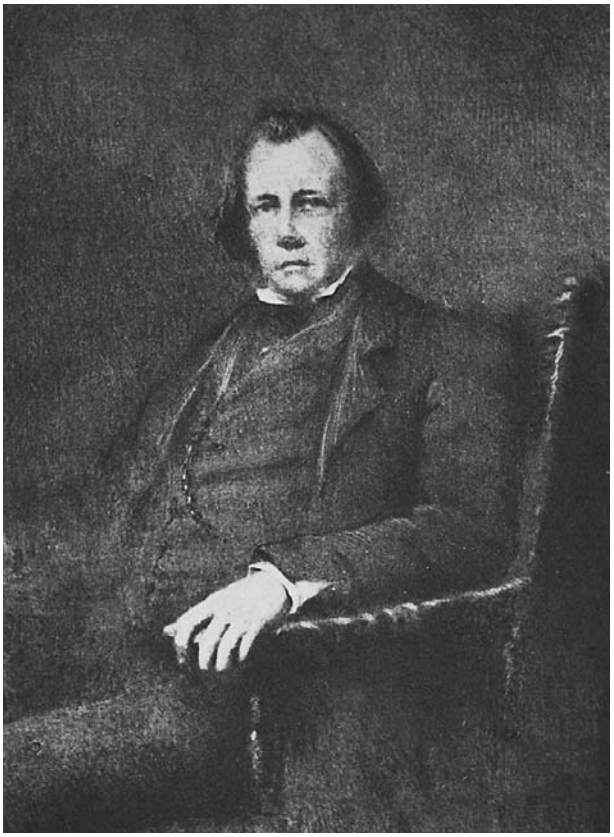

and a board of commissioners responsible for land sales, immigration, and public finance. Settlement began in 1836, but Wakefield, disapproving of various details, transferred his interest to New Zealand.

In 1837 the British government refused to charter the New Zealand Association because New Zealand was not then part of the Crown's dominions and because missionaries sought to protect Maori land rights. Nevertheless, before the Treaty of Waitangi in 1840, a reformed New Zealand Land Company had managed to establish settlements, after acquiring land on easy terms and dispatching immigrants without parliamentary sanction. When its land titles were subsequently questioned by the government, Wakefield campaigned for local self-government, a proposal which the governor, Sir George Grey, successfully opposed.

In 1853 Wakefield emigrated to Wellington and was elected to the colony's first General Assembly, following the New Zealand Constitutional Act (1852). After 1854, when his health broke, he lived in retirement until his death on May 16, 1862.

Doctrinaire and uncompromising, Wakefield frequently quarreled with his disciples. Lacking firsthand knowledge, he often had impracticable ideas. Nevertheless, at a time when new colonial policies were being devised, his writings and actions helped to reshape British attitudes toward colonial development.

Further Reading

After a long period of relative neglect, Wakefield has been resurrected as an architect of the British Commonwealth. The best account, by Paul Bloomfield, *Edward Gibbon Wakefield* (1961), attempts to bring into focus the magnitude of Wakefield's achievements as an empire builder and analyzes his extraordinary personality. Older biographies include Richard Garnett, *Edward Gibbon Wakefield* (1898), and Irma O'Connor, *Edward Gibbon Wakefield: The Man Himself* (1928). Two studies which include important discussions of Wakefield's work are Donald Winch, *Classical Political Economy and Colonies* (1965), and Peter Burroughs, *Britain and Australia, 1831-1855: A Study in Imperial Relations and Crown Lands Administration* (1967). □

Selman Abraham Waksman

The American microbiologist Selman Abraham Waksman (1888-1973) received the Nobel Prize in physiology or medicine for his discovery of streptomycin.

Selman Abraham Waksman was born on July 2, 1888 in Novaia-Priluka near Kiev in what is now the Ukraine. In 1908 he went to Odessa to study and garnered a matriculation diploma in 1910 from the Fifth Gymnasium in Odessa. He left almost immediately for the United States where he entered Rutgers College (now University) of Agriculture on a scholarship in 1911 and received a bachelor's degree in 1915. While completing work for a master's degree, awarded by Rutgers in 1916, he was a research assistant in soil bacteriology at the New Jersey Agricultural Experiment Station.

On August 4, 1916, Waksman married Bertha Deborah Mitnik. That same year he became a citizen of the United States. He received a doctorate in biochemistry from the University of California in 1918. He returned to New Jersey as microbiologist at the experiment station and as lecturer in soil microbiology at the university. In 1922 his *Principles of Soil Microbiology* was published.

Waksman became an associate professor at Rutgers in 1925 and professor in 1930. From 1929 until 1939 his major research was on humus, and he published a volume entitled *Humus* in 1936. From 1931 until 1942 he spent summers at Woods Hole Oceanographic Institution, developing marine bacteriology. In 1940 he was named head of the department of microbiology at Rutgers.

In 1932 Waksman began to direct a project to study tuberculosis germs, particularly what happens to them in the soil. It was known that these microorganisms were somehow destroyed in soil, and Waksman learned that they were destroyed by other microbes. A series of studies on the effect of one kind of microbe on another led him to then begin, in 1939, a systematic search for antibiotics, the substances produced by microorganisms that inhibit or destroy other microorganisms. His search was primarily among the actinomycetes, a group of organisms that he first studied in

1915. This led to the discovery of several antibiotics, the best-known of which is streptomycin.

Waksman discovered streptomycin in 1943 and reported it in the January 1944 *Proceedings of the Society of Experimental Biology and Medicine*. It proved to be the first chemotherapeutic agent able to control tuberculosis and was useful in treating many other diseases, like influenza, meningitis and urinary tract infections.

In 1949 Waksman became director of the Institute of Microbiology founded that year at Rutgers with royalties from the antibiotics discovered by Waksman and his colleagues. He retired in 1958. On August 16, 1973, Waksman died suddenly in Hyannis, Massachusetts, of a cerebral hemorrhage. He was buried near the institute to which he had contributed so much. Waksman's honors over his professional career were many and varied, including the Nobel Prize (1952), recognition by the French Legion of Honor, the Lasker Award, and election as a fellow of the American Association for the Advancement of Science.

Further Reading

Selman A. Waksman, *The Microbes Have Come to Israel,* 1967; Waksman, *The Antibiotic Era: A History of the Antibiotic and of Their Role in the Conquest of Infection in Other Fields of Human Endeavor,* 1975; *American Portrait: Dr. Selman Waksman* (a videocassette), CBS, Inc., 1984. Waksman's autobiography, *My Life with the Microbes* (1954), traces the events leading to the discovery of streptomycin. Other sources of information include Theodore L. Sourkes, editor, *Nobel Prize Winners in Medicine and Physiology, 1901-1965* (rev. ed. 1967); Magill, F. N., editor, *The Nobel Prize Winners: Physiology or Medicine, Volume 2, 1944-1969,* Salem Press (1991); and Nobel Foundation, *Nobel Lectures: Physiology or Medicine, 1942-1962,* Volume 3 (1964). □

Derek Alton Walcott

Nobel Prize winning poet and dramatist from the West Indies, Derek Alton Walcott (born 1930) used a synthesis of Caribbean dialects and English to explore the richness and conflicts of the complex cultural heritage of his homeland.

Derek Alton Walcott was born in Casties, St. Lucia, West Indies, on January 23, 1930. The son of a civil servant and a teacher, he was of mixed African, Dutch, and English heritage. He received a B.A. from St. Mary's College, St. Lucia, in 1953 and attended the University of the West Indies at Kingston, Jamaica. A Rockefeller fellowship brought him to the United States in 1957; he studied under the American stage director Jose Quintero, returned to the islands in 1959 to found the Trinidad Theatre Workshop. He taught in St. Lucia, Grenada, and Jamaica and at many American universities: Boston, Columbia, Harvard, Rutgers, and Yale.

Walcott was married to dancer Norline Metivier and had three children by previous marriages. Unlike fellow West Indian writer V. S. Naipaul, he kept a home in Trinidad and was a familiar and revered figure in his homeland. Walcott received a five-year ''genius'' grant from the John D. and Catherine T. MacArthur Foundation in 1981.

Central to both Walcott's drama and his poetry is an exhilarating tension between two disparate cultural traditions, the Caribbean and the European. Sometimes the two idioms jostle uncomfortably; yet upon occasion they combine with stunning effect to form a brilliant synthesis.

Walcott observed: ''My society loves rhetoric, performance, panache, melodrama, carnival, dressing up, playing roles. Thank God I was born in it. . . .'' In his dramatic works, this vivacious island culture, with its historical roots and its political subtexts, takes precedence. *Henri Christophe: A Chronicle* (1950), his first play, explores the popular story of a 19th-century slave who became king of Haiti. Another early play, *The Sea at Dauphin* (1953), experiments with French/English island patois, transforming it into a powerful poetic tool. *Dream on Monkey Mountain* (Obie Award winner, 1971) illustrates the way the dreams of a poor charcoal vendor, however flawed and quixotic, help preserve tribal memories within the sterile colonial world. *O, Babylon* (1974) employs interludes of dance, along with a contemporary score by Galt McDermott, to recount events in a small Rastafarian community during the 1966 visit of Haile Selassie.

In all these dramas, Walcott struggled to be true to his roots without sacrificing literary virtuosity. He was eager to incorporate native elements, ''chants, jokes, folk-songs, and

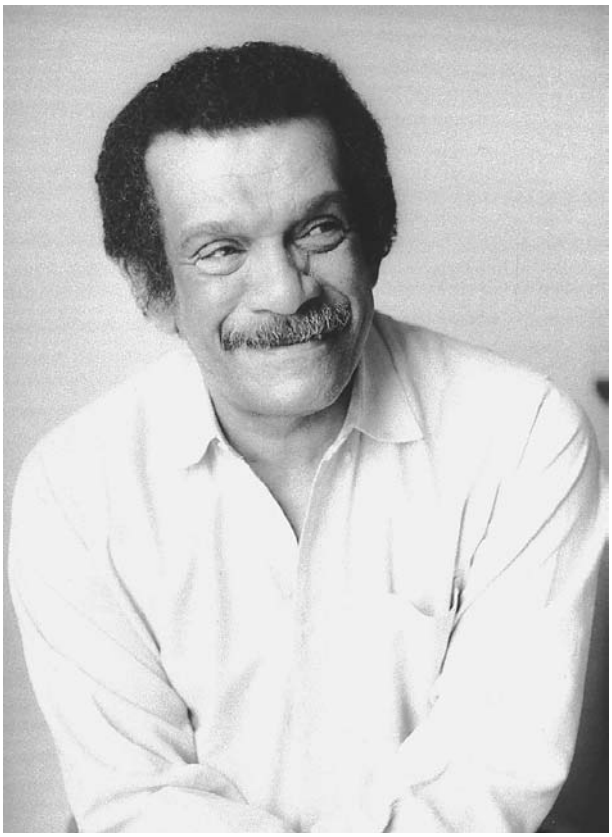

fables,'' into his dramas;'' to write powerfully . . . without writing down . . . so that the large emotions could be taken in by a fisherman or a guy on the street''; ''to get something clean and simple into my plays . . . something Caribbean''; and to achieve a balance ''between defiance and translation.'' The central character of *Remembrance* (1979), a retired schoolteacher of Port of Spain who loses one son to a revolution, another to the ''slower death'' of art, may reflect his powerful, if conflicting, loyalties.

While Walcott's plays were often commended for their colorful performances, they tended to meet resistance from more stringent critics. *Pantomime* (1978), which examines the ambiguous relationship between a Tobagan innkeeper and his servant, is one example. Though Walter Goodman found it ''fresh and funny . . . filled with thoughtful insights,'' Frank Rich downgraded the play for lacking the ''esthetic rigor'' of Walcott's poetry.

This poetry is, indeed, extraordinary—complex, powerful, almost Elizabethan in its delight in form, its flamboyant eloquence and lush imagery. From the beginning—his first poem was published in a local newspaper when he was 14—Walcott sought inspiration among great poets of the English language; Shakespeare, Marvell, Auden, Eliot, Lowell. Nevertheless, Caribbean rhythms, themes, and idioms inevitably find their way into the verse—through vivid dialect personae like Shabine, the sailor in *The Star-Apple Kingdom* (1979), often regarded as the poet's alter-ego; in the perennially anguished voice of a ''divided child,'' ''schizophrenic, wrenched by two styles,'' that lurks beneath the cosmopolitan surface.

Walcott's range as a poet was remarkably varied and generous. *Another Life* (1973), a sweeping, open-hearted narrative, can be ranked among the best verse autobiographies in the language. The exuberant ten-poem sequence *The Star-Apple Kingdom,* which consolidated Walcott's stature as a major poet, features multiple narrative voices tracing the arc of the Caribbean archipelago through space and time, with near-epic scope.

In *The Fortunate Traveller* (1981) the poet chronicled provocative journeys of self-discovery through New England and the American South to Dachau and other places that illuminate his sense of himself as artist and man. The 54 separate poems in *Midsummer* (1984), a diary in verse, offer a year's worth of meditations on approaching middle age, divided linguistic allegiances and the consolations of art. *The Arkansas Testament* (1987) contains a stunning love sequence, along with the powerful title work, a further exploration of the poet's role as racial and cultural exile. This poignant, accomplished volume shows the poet working at the height of his powers.

Walcott's other popular poems include ''A Far Cry from Africa'' (1962), ''Codicil'' (1965), ''Sainte Lucie'' (1976), ''The Schooner Flight'' (1979), and ''North and South'' (1981). *Collected Poems* (*1948-1984*) (1986) provides an excellent selection of his work.

Walcott's epic-length *Omeros,* which echoed the *Iliad* and the *Odyssey* was chosen by *The New York Times* as one of the best books of 1990. *Omeros* took up the classic themes of abandonment and wandering, but it also revealed Walcott's love for his native Caribbean. During an interview, Walcott once described the fondness he had for his native homeland surrounded by the sea: ''nobody wishes to escape the geography that forms you. In my case it is the sea, it is islands, I cannot stay too long away from the sea.''

In 1992 Walcott received the Nobel Prize in literature. His verse play *The Odyssey* was produced on stage in New York and London in 1993. His love of grand themes continued with the publication of a collection of poems titled *The Bounty* (June 1997). In *Bounty* Walcott used his poetic talents to eulogize the beauty of his native land. Walcott's contributions to West Indian drama and poetry were immense. He created a world-class theater ensemble in a postcolonial environment and used his poetic skills to describe the culture and beauty of his Caribbean.

Further Reading

James Altas' article in the *The New York Times Magazine,* ''Derek Walcott: Poet of Two Worlds,'' (May 23, 1982) gives a lively, balanced picture of the poet. Essays in the *New York Review of Books* by Helen Vendler (March 4, 1982) and Joseph Brodsky (November 10, 1983) are provocative, yet fair. Robert D. Hamner's *Derek Walcott* (1981) and Irma Goldstraw's *Derek Walcott: An Annotated Bibliography of His Works* (1984) are quite useful as well. The poet's revealing essay ''What the Twilight Says'' appears in *Dream on Monkey Mountain and Other Plays* (1970). Rei Terada's *Derek Walcott's Poetry: American Micicry* (Northeastern University Press, 1992) is recommended. A collection of critical perspecitves on the works of Walcott was edited by lifelong friend Robert Hammer: *Critical Perspectives on Derek Walcot (Critical Perspective No. 26*; Passeggiata Press, 1993). □

George Wald

The American biochemist George Wald (born 1906) discovered the role that vitamin A plays in vision and made many contributions to the knowledge of the biochemistry of vision. He won the Nobel Prize in medicine/physiology in 1967 and was a prominent activist in the movement against the Vietnam War and the nuclear arms race.

George Wald was born in Manhattan, NY, on November 18, 1906, the son of Ernestine Rosenmann, a Bavarian immigrant, and Isaac Wald, a Polish immigrant tailor. He was raised in Brooklyn, NY, and attended Brooklyn High School. He earned a bachelor of science degree in zoology at New York University.

Wald went to Columbia University to do graduate work, receiving a masters degree in 1928 and his Ph.D. in 1932. At Columbia he worked under Selig Hecht, one of the founders of biophysics and an expert in the physiology of vision. Hecht had great influence on Wald. In a memorial written after Hecht's death in 1947, Wald observed that ''Hecht had a high sense of the social obligation of science.

He thought it imperative that science be explained to the layman in terms that he could understand and could use in coming to his own decisions.'' Hecht wanted to abolish the military uses of atomic energy, and Wald came to similar beliefs.

Work on Vision

After completing his Ph.D., Wald was awarded a National Research Council Fellowship in Biology (1932-1934). He worked first in the laboratory of Otto Warburg in Berlin-Dahlem, Germany. There he first identified vitamin A as one of the major components of pigments in the retina and part of the process that turns light into sight. He completed the identification in the laboratory of Paul Karrer at the University of Zurich, Switzerland, the laboratory in which Vitamin A had just been isolated. Wald next worked in the laboratory of Otto Meyerhof at the Kaiser Wilhelm Institute in Heidelberg, Germany. There he discovered retinal (vitamin A aldehyde), a component of the visual cycle, in a batch of frogs imported from Hungary. Wald completed the second year of his fellowship at the University of Chicago (1933-1934).

In 1934 Wald was appointed a tutor in biochemical sciences at Harvard University, where he spent the rest of his academic career. He became instructor and tutor in biology (1935-1944), associate professor (1944-1948); professor (1948-1968), Higgins Professor of Biology (1968-1977), and Higgins Professor of Biology Emeritus (after 1977). He also was visiting professor of biochemistry at the University of California at Berkeley for the summer term in 1956. As his reputation grew, he frequently lectured to packed classrooms and his energetic style aroused students' interest in science.

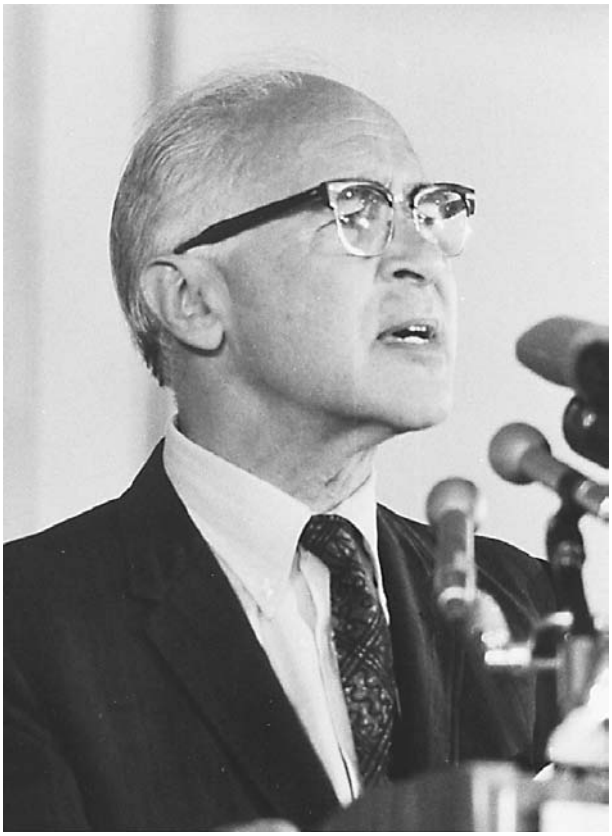

In the late 1930s Wald discovered that the pigment of rhodopsin is the light-sensitive chemical in the rods, the cells in the retina responsible for night vision. He found rhodopsin was derived from opsin, a protein, and retinene, a modified form of Vitamin A.

For more than 20 years, Wald's research colleague was Paul K. Brown, who started out as his research assistant, then became a full-fledged collaborator. With Brown, Wald studied cones, the retinal cells responsible for color vision, and found that color blindness is caused by the absence of either of the pigments sensitive to red and yellow-green, two different forms of Vitamin A that exist in the same cone.

Wald married Frances Kingsley in 1931 and they had two sons, but they divorced. A former student, Ruth Hubbard, became Wald's second wife in 1958, and they had a son and a daughter. Hubbard joined Brown and Wald and formed a productive research team, ''the nucleus of a laboratory that has been extraordinarily fruitful as the world's foremost center of visual-pigment biochemistry,'' according to John Dowling in *Science* (October 27, 1967).

Many Honors

In 1950 Wald was elected to the National Academy of Science and in 1958 to the American Philosophical Society. He was a fellow of the American Academy of Arts and Sciences in Boston and of the Optical Society of America. As a Guggenheim fellow, he spent a year in 1963-1964 at Cambridge University in England, where he was elected an Overseas fellow of Churchill College. He became an honorary member of the Cambridge Philosophical Society (1969).

Wald received many awards, including the Eli Lilly Award from the American Chemical Society (1939), the Lasker Award of the American Public Health Association (1953), the Proctor Medal of the Association for Research in Ophthalmology (1955), the Rumford Medal of the American Academy of Arts and Sciences (1959), the Ives Medal of the Optical Society of America (1966); and, with Hubbard, the Paul Karrer Medal of the University of Zurich (1967).

In December 1967 Wald was awarded the Nobel Prize in physiology/medicine, sharing the prize with Haldan Keffer Hartline and Ragnar Granit. Dowling noted: ''No one has contributed more to our understanding of the visual pigments and their relation to vision than George Wald.''

Political Activism

Six days after receiving the Nobel Prize, Wald exploited his new prestige by going before the city council of Cambridge, MA, to support a resolution placing a referendum on the Vietnam War on the city's ballot. A few years earlier, Wald had stunned an audience at New York University by denouncing the war while receiving an honorary degree. He also declared his support for anti-war presidential candidate Eugene McCarthy in 1968.

On March 4, 1969, Wald gave a talk at the Massachusetts Institute of Technology titled ''A Generation in Search

of a Future.'' It was part of a teach-in organized by radical students. The speech became famous and ''upended his life and pitched him abruptly into the political world,'' according to an article by Richard Todd in the *New York Times Magazine* . Rejecting military uses of science and denouncing nuclear weapons, Wald said: ''Our business is with life, not death.'' He called some political leaders ''insane'' and referred to American ''war crimes'' in Vietnam. The speech was widely reprinted and distributed.

In ensuing years, Wald poured his efforts into what he called ''survival politics.'' He served as president of international tribunals on human rights issues in El Salvador, the Philippines, Afghanistan, Zaire, and Guatemala. In 1984, Wald was one of four Nobel Prize laureates who went to Nicaragua on a ''peace ship'' sent by the Norwegian government.

Wald's activism didn't halt the honors bestowed on him for his work in the field of vision. They included the T. Duckett Jones Memorial Award of the Whitney Foundation (1967), the Bradford Washburn Medal from the Boston Museum of Science (1968), the Max Berg Award (1969), the Joseph Priestley Award (1970), and honorary degrees from several universities.

Wald was also a collector of Rembrandt etchings and primitive art, particularly pre-Columbian pottery. Speaking of his interests in science, art and politics, Wald told the *New York Times Magazine* in 1969: ''Nature is my religion, and it's enough for me. I stack it up against any man's. For its awesomeness, and for the sense of the sanctity of man that it provides.''

Further Reading

A list of 183 publications by George Wald was printed in *The Journal of the Optical Society of America* 57 (November 1967). Wald's books include *General Education in a Free Society* (1945) and *Visual Pigments and Photoreceptors: Review and Outlook* (1974). Among notable articles by Wald are ''Fitness in the Universe: Choices and Necessities,'' *Origins of Life* 5 (1974); and ''Life and Mind in the Universe,'' *International Journal of Quantum Chemistry. Quantum Biology Symposium 11* (1984). See also John E. Dowling, ''News And Comment. Nobel Prize: Three Named for Medicine, Physiology Award. George Wald,'' *Science* (October 27, 1967), and ''George Wald: The Man, the Speech,'' *New York Times Magazine* (August 17, 1969). □

Lillian Wald

Lillian Wald (1867-1940), American social worker, nurse, pacifist, and reformer, founded one of the first great American settlement houses.

Lillian Wald was born on March 10, 1867, in Cincinnati. Her father, a dealer in optical goods, moved often, but she thought of Rochester, N.Y., where she was privately educated, as her hometown. In 1891 she graduated from the School of Nursing at Bellevue Hospital in New York City. After a year's work in a juvenile asylum, she entered the Women's Medical College. While a medical student she was asked to teach home nursing in New York City's East Side, then the most congested residential area in the world. The need of the immigrants living there was so great and the medical care available to them so slight that Wald abandoned her career and with another student took up residence on the East Side in 1893. Their tenement flat was the place from which both the Henry Street Settlement and the New York public health nursing service grew.

There were no city public health nurses in New York when Wald began her work. A score of agencies—most of them private, sectarian, charitable bodies—provided visiting nurses. Wald early resolved that the Henry Street nurses would be nonsectarian and would charge fees only to those who could pay. The service rapidly expanded, and 100 nurses were working out of what was then called the Nurses' Settlement by 1914. They treated more patients than the three largest city hospitals combined. The Henry Street Settlement also grew into a great neighborhood center. By 1913 it owned nine houses, seven vacation homes in the country, and three stores used as stock rooms, milk stations, clinics, and the like. The settlement enrolled 3,000 people in its clubs and classes and offered many cultural activities.

Wald also helped organize the first public school nursing services in New York City, as well as Lincoln House, one of the first settlements with an African American clientele. She was a founding member of the National Association for the Advancement of Colored People. She helped

create the New York State Bureau of Industries and Immigration and the Federal Children's Bureau.

Like other settlement leaders, Wald was a pacifist, and, also like them, she found World War I to be the gravest challenge of her career. She was chairman of the American Union against Militarism (AUAM), which had helped prevent a war with Mexico in 1916. Regarding American entry into the Great War, some members wished to concentrate chiefly on combating militarism, others to defend civil liberties. A third group, to which she belonged, hoped to devise alternatives to war without pitting themselves directly against the government. The struggle led to her resignation as chairman in 1917, after which the AUAM took a more radical line. Though it later dissolved, it helped father the American Civil Liberties Union and the Foreign Policy Association, a study group interested in promoting a just and durable peace. This was the approach she found most congenial.

In later years Wald became more involved in partisan politics. She supported Governor Al Smith, a good friend of social welfare, and later Franklin Roosevelt, an even better one. She died on Sept. 1, 1940, in Westport, Conn.

Further Reading

Wald wrote two books about her work: *The House on Henry Street* (1915) and *Windows on Henry Street* (1934). Her biographers are Robert L. Duffus, *Lillian Wald: Neighbor and Crusader* (1938), and Beryl Epstein, *Lillian Wald: Angel of Henry Street* (1948). □

Kurt Waldheim

Kurt Waldheim (born 1918) was an Austrian diplomat and politician who served as secretary general of the United Nations from 1972 to 1982. In 1986 he was elected president of Austria despite a controversy over his role as a Nazi intelligence officer in World War II.

Kurt Waldheim was born in St. Andrä-Wördern, a village near Vienna, Austria, on December 21, 1918. His father was a Roman Catholic school inspector and an active Christian Socialist. Waldheim's youth was spent in a country searching for identity amid domestic turmoil. During his years of schooling at the Vienna Consular Academy he was nonpartisan politically.

War Record

After graduation in 1936 Waldheim entered the University of Vienna and studied law and diplomacy. In 1938, three weeks after Adolph Hitler annexed Austria, Waldheim joined the Nazi student union, and later that year he joined the mounted unit of the Nazis' notorious paramilitary force, the *Sturm- Abteilung* (S.A.) or ''brown-shirts.'' It was a membership that Waldheim later concealed. When war broke out, he was drafted into the army, sent to the Eastern front, wounded in the spring of 1941, and received a medical discharge. According to two autobiographies, *The Challenge of Peace* (1980) and *In the Eye of the Storm* (1986), he then quit active service, returned to Vienna, completed his doctorate in law in 1944, and married his wife Cissy before the end of the war.

But documents uncovered in the mid-1980s showed that Waldheim remained active in the Germany army until 1945, assigned as an intelligence officer on the staff of General Alexander Löhr, an Austrian who was executed in 1947 as a war criminal. Löhr's forces committed atrocities against Yugoslav resistance fighters and deported 40,000 Greek Jews to the concentration camp at Auschwitz. Waldheim told reporters in 1986 that he was only an interpreter and clerk on Löhr's staff and had no part in war crimes, but intelligence reports and eyewitnesses indicated he was aware of the atrocities. After the war, the Allied war crimes commission ruled that Waldheim should be tried as a war criminal, but he was among 40,000 suspects whose files were sealed and given to the United Nations and who were never tried.

Postwar Political Rise

After the war, Austria was considered a victim of a Nazi invasion, and Austrians' complicity in Nazi war crimes was generally overlooked. Talented and ambitious, Waldheim advanced rapidly in politics. Late in 1945, he took a job in the Foreign Ministry and became involved in negotiations for an end to the Allied occupation. He became secretary to the Austrian foreign minister and rose quickly through the

diplomatic ranks, serving for three years in Paris. When Austria regained its sovereignty in 1955, Waldheim was its first delegate to the United Nations. He was Austria's ambassador to Canada (1956-1960), then served four years in high posts in Austria's ministry for foreign affairs (1960-1964), and returned to the United Nations as Austria's representative (1964-1968), where he was chairman of the Committee on Peaceful Uses of Outer Space (1965-1968).

In 1968, Waldheim became Austria's foreign minister. He lost his job in a change of government and returned to the United Nations a third time as Austria's ambassador in 1970. In 1971, he made an unsuccessful bid to become Austrian president as the candidate of the Independent party. Back at the UN, he became chairman of the safeguards committee of the Atomic Energy Agency.

United Nations Head

In 1972, Waldheim took over from U Thant of Burma as secretary general of the United Nations. His polished diplomacy and studied neutrality appealed to both the Soviet Union and the United States. During his eight years as UN leader, he promoted the ideals of world peace, justice, and human rights. With many new Third World nations gaining admission to the UN, Waldheim sought to lead by consensus. He put the United Nations back on a sound financial footing by reducing operating costs and getting dues collected. He led peacekeeping efforts in Cyprus, the Middle East and Vietnam. Waldheim was praised for initiating talks that ended the 1973 Arab-Israeli war, but later drew the wrath of the American Jewish community for condemning Israel's 1976 raid to rescue hostages on a hijacked plane in Uganda. In his second term, Waldheim faced several crises which the United Nations had little power to resolve, including Israel's occupation of southern Lebanon, the war in Afghanistan, the conflict between Iraq and Iran, and the Iranian hostage crisis.

In 1981, Waldheim sought an unprecedented third term, but lost to Javier Perez de Cuellar of Peru despite the backing of the United States and the Soviet Union. He then became special Austrian envoy to international congresses and a visiting professor of diplomacy at Georgetown University in Washington, DC (1982-1984).

Controversial President

In 1986, Waldheim campaigned for president of Austria as the candidate of the conservative People's party, seeking to end 16 years of Socialist rule. During the campaign, the World Jewish Congress and an Austrian news magazine produced documents revealing Waldheim's Nazi past. Waldheim insisted he had joined the Nazi groups only because he wanted to protect his family. Many Austrian voters accepted his explanation that he was the victim of an international smear campaign, and he was elected president to a six-year term amid an angry eruption of anti-semitism. U.S. Senator Daniel Moynihan called Waldheim's victory ''a symbolic amnesty for the Holocaust.''

Israel boycotted his inauguration and recalled its ambassador to Austria. The United States banned Waldheim as a war criminal. On February 8, 1988, a six-man international commission of prestigious historians found that Waldheim was aware of Nazi atrocities and did nothing to stop them, though he did not personally participate in war crimes. Waldheim resisted calls for his resignation and continued to insist he was innocent. Shunned by almost every world leader, he served out his term but did not run again in 1992. Waldheim's efforts to clear his name resulted in another autobiography, *The Answer,* published in 1996, in which he wrote of his wartime activities: ''I did what was necessary to survive the day, the system, the war—no more, no less.''

Further Reading

Much autobiographical material is included in Kurt Waldheim, *The Challenge of Peace* (1980), while his *The Austrian Example* (1973) cites the neutral role of his own country as a blueprint for world stability and international exchange. *Building the Future Order* (1981) contains a synthesis of Waldheim's key reports and speeches between 1972 and 1980. In 1986 he published *In the Eye of the Storm: A Memoir* and in 1996 he answered critics of his Nazi war record with *The Answer*. A critical look at Waldheim is contained in ''Waldheim and History: Austria Recalls the Anschluss,'' *The Nation* (March 19, 1988) and in ''Waldheim: the Historians' Verdict,'' *The Economist* (March 12, 1988). □

Peter Waldo

The French religious leader Peter Waldo (active 1170-1184) believed in voluntary poverty and religious simplicity. His followers were considered heretics by the Church.

Some men's personal lives are eclipsed by the movements they start. Peter Waldo was such a man. He appears on the scene of history in 1170 in Lyons as a successful businessman who, touched to his core by a traveling minstrel's religious ballad, gave away his money to live in poverty as a preacher of the Gospel. Having persuaded a sympathetic priest to translate large sections of the New Testament from Latin into the regional language, Provençal, Peter wandered through Lyons, bringing the message of Christ to anyone who would listen to him. He soon had the Gospels memorized. A number of young men, impressed by his intelligence and sincerity, followed him in giving away their possessions and found a new joy and freedom in living according to the spirit of the Gospels.

Some priests of Lyons, disturbed by Peter's popularity, tried to curb his activities. Peter appealed directly to Pope Alexander III in Rome. The Pope responded in 1179 by praising the group's poverty but said that because they had no theological training they could preach only if the archbishop of Lyons gave them permission. The Waldenses, as they had come to be known, felt that their message was too important to be checked by traditional Church discipline, and they rejected the Pope's directive. They were excommunicated at a Church council in Verona by the next pope, Lucius III, in 1184.

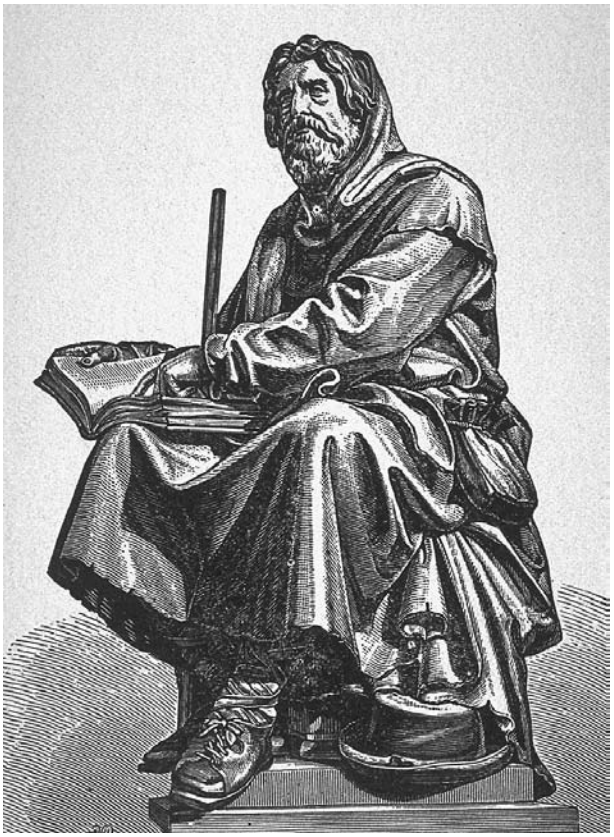

The Waldenses continued to live by their understanding of the New Testament rather than by the procedures of the Church. They refused to accept the existence of purgatory because it is not in the Bible. They rejected the practice of venerating the saints for the same reason. Not just priests, they said, but any person can consecrate the sacramental bread and wine. They rejected the authority structure of the Church as unbiblical. Their refusal to take oaths and also to participate in war made them unpopular with the secular as well as the Church authorities. Peter Waldo himself was not heard from after his excommunication in 1184. His followers were harassed by the Inquisition. They escaped when possible to the nearly inaccessible mountain regions of northern Italy, where Waldo's ideas managed to survive over the centuries despite periodic attempts by Church authorities to eliminate them.

Further Reading

Gordon Leff, *Heresy in the Later Middle Ages* (2 vols., 1967), examines the religious ideas in Waldo's movement. Walter L. Wakefield, *Heresies of the High Middle Ages* (1969), contains interesting documents pertaining to Waldo, including a profession of faith he once made. □

Martin Waldseemüller

The German geographer and cartographer Martin Waldseemüller (ca. 1470-ca. 1518) was the first to suggest that the newly discovered landmass in the New World should be called America.

Martin Waldseemüller was born at Radolfzell on the Bodensee and matriculated at the University of Freiburg in 1490. Much of Waldseemüller's early life is obscure. He first comes to light as a member of the group of humanist scholars and geographers which thrived at the court of Duke René II of Lorraine and influenced later-16th-century German interest in geography. News of the discoveries in the New World traveled quickly to transalpine Europe, and Alsace and Lorraine soon became important centers of interest and study in the discoveries and their consequences.

When copies of the letters of Amerigo Vespucci arrived at the court, they generated even more interest in the New World, and in 1507 Waldseemüller published a volume called *Cosmographiae introductio,* which contained a description of the New World as well as a translation of Vespucci's letters. Seeking a name for the new lands, Waldseemüller (who had not then heard of Christopher Columbus) suggested that they be called America, after Vespucci. Although Waldseemüller later suggested a revision when he became aware of Columbus's role in the discoveries, his original suggestion had become too popular. America remained the common designation for the new continents, and Waldseemüller retained the nickname ''the godfather of America.''

Also in 1507, Waldseemüller published another work which was to have immense influence on later cartography, his great world map. This woodcut map, engraved on 12 blocks, became one of the earliest examples of humanist interest in New World cartography. In the same year Waldseemüller also constructed a globe. For the next 30 years these were the standard examples of their kind. In 1511 Waldseemüller made a large-scale map of Europe and in 1513 did new maps for the great Strassburg edition of the works of Ptolemy.

J. H. Parry characterized Waldseemüller's work as follows: he was ''an important transitional figure in the history of cartography. He was not an original scientist, but an encyclopaedic and intelligent interpreter. His maps, his globe, and his *Cosmographiae introductio* form an impressive body of old and new geography which to some extent anticipated the equally popular and still more fruitful work of Mercator.'' Waldseemüller was also an example of an intellectual type whose work in the 16th and 17th centuries would contribute to the popularization of the considerable body of knowledge about the world and man which had to be spread, absorbed, and acted upon by an increasingly larger public.

Further Reading

There is no biography of Waldseemüller in English. Good accounts of his era and early cartography are Ronald V. Tooley, *Maps and Map-makers* (1949; rev. ed. 1952), and J. H. Parry, *The Age of Reconnaissance* (1963). □

Lech Walesa

Lech Walesa (born 1943), charismatic leader of Solidarity, the independent trade union movement in Poland, was awarded the 1983 Nobel Peace Prize for his valiant struggle to secure workers' rights through negotiation and peaceful means.

Lech Walesa was born on September 29, 1943, in the village of Popowo, located between Warsaw and Gdansk, the son of a private farmer and carpenter. He attended technical school in nearby Lipno and worked briefly as an electromechanic in Lochocin. After completing military service from 1963 to 1965, he moved to Gdansk where he was employed as an electrical technician at the Lenin Shipyard. While there, Walesa was in the vanguard of trade union activists who sought to redress workers' grievances. To gain objectives, he pursued negotiations and nonviolent resistance when dealing with government authorities.

In December 1970, as food shortages and drastic increases in food prices precipitated violent protest strikes in shipyards along the Baltic coast, Walesa was elected chair of the Strike Committee at the Lenin Shipyard. There, on January 15, 1971, he was among those who negotiated workers' demands with First Secretary of the Communist Party Edward Gierek. After an interim of political inactivity, Walesa was elected delegate to the shipyard Works' Council meeting in February 1976, where he spoke out against the authorities for reneging on concessions agreed to in the 1971 negotiations. Dismissed from his job at the shipyard, he found work in May 1976 at a construction machinery enterprise.

Working To Build True Trade Unionism

During the fall of 1976 Walesa made contact with the Workers' Defense Committee (KOR, Polish initials), renamed Committee for Social Self-Defense, which was founded in September 1976 by dissident intellectuals in Warsaw to provide aid to the brutalized workers of Warsaw and Radom. June strikes against increased food prices. Walesa and union activists in Gdansk drew up a Charter of Workers' Rights on April 29, 1978, and formed the unofficial Baltic Committee of Independent Trade Unions to defend the workers' economic, legal, and human rights.

Although involved in the underground trade union movement, Walesa continued to work with the government-controlled, official trade unions. Elected delegate to the official union's elections, he protested against flagrant election manipulation and in December 1978 was fired from his job. Five months later Walesa began work at the engineering enterprise Elektromontaz, where he earned recognition as an outstanding electrician.

Walesa and union activists arranged unofficial memorial services in December 1978 at Gate Number Two of the Lenin Shipyard for the 45 workers who were killed by military and government security forces in the 1970 food strikes. On the following anniversary, December 16, 1979, Walesa and members of the Baltic Committee organized unauthorized mass demonstrations at the gates. He urged the formation of independent trade unions and social self-defense groups, modeled on KOR, to assist workers. After numerous arrests were made, Walesa defended his coworkers who were to be discharged in January 1980 for taking part in the rally. He, too, lost his job at Elektromontaz. Over a ten-year period, Walesa was held under 48-hour arrest with great regularity.

After the government covertly attempted to increase meat and meat product prices in July 1980, triggering numerous strikes, Walesa, unemployed, scaled the 12-foot-high perimeter fence of the Lenin Shipyard on August 14, 1980, and took charge of the shipyard strike. He demanded his own job reinstatement and that of the recently fired veteran crane operator and union activist Anna Walentynowicz and stipulated that the proceedings be broadcast throughout the yard. At the successful conclusion of three days of negotiations, Walesa abruptly reversed his decision to call off the strike and began a solidarity strike in behalf of sympathy strikers from factories in the Gdansk area who were excluded from the settlement. With 21 demands in hand and his commission of experts, Walesa entered into negotiations with Deputy Prime Minister Mieczyslaw Jagielski on August 23 and, after a week of hard negotiations, won the government's acceptance of independent autonomous trade unions and the right to strike. On August 31, 1980, he signed the final phase of the Gdansk Agreement and ended the strike.

The Founding of ''Solidarity''

Walesa issued the official Charter of the Independent Autonomous Trade Union in Gdansk on September 15, 1980 as Party First Secretary Stanislaw Kania extended the Gdansk Accords to the entire country. On September 17, 1980, Walesa was elected chair of the highest decision-making body of the new national union, the National Coordinating Commission of the Independent Autonomous Trade Union ''Solidarity'' (*NSZZ Solidarność*). Leading a large delegation, Walesa presented Solidarity's statutes to the Warsaw District Court on September 24 for registration as required by law. From September to November 1980 Walesa utilized the ''strike'' mechanism effectively to counter a series of confrontations designed by the authorities to weaken and destroy Solidarity.

On December 16, 1980, Walesa dedicated the long-promised monument to the martyred workers of December 1970 at the gates of the Lenin Shipyard. With only 27 names of the dead conceded by the government, Walesa commemorated the tenth anniversary together with representatives of Solidarity, the Catholic Church, and the Communist Party in a public display of unity. In mid-January 1981 Walesa led a delegation to Rome where he was received by Pope John Paul II and met with Italian trade union leaders.

During 1981 Walesa was frequently called upon to defuse wildcat strikes. To halt rampant strike activity, Walesa acquiesced to Prime Minister Wojciech Jaruzelski's request of February 10 for a 90-day strike moratorium and promise of dialogue on the reform of labor laws.

The unprovoked, violent police action against representatives of Rural Solidarity in Bydgoszcz on March 19, 1981, required the hospitalization of three Solidarity members. Walesa demanded the arrest and prosecution of those responsible. He began a nationwide four-hour warning strike and prepared for a massive, general strike scheduled for March 31, 1981. When the Warsaw Agreement was reached, Walesa drew severe criticism from Solidarity members for his undemocratic actions and for arbitrarily suspending the planned general strike. He was also castigated by members of Rural Solidarity, who were dissatisfied with the outcome. As a result of Walesa's negotiations, however, the weekly journal ''Solidarity'' (*Solidarność*) was published a few days later and Rural Solidarity was registered as an independent union on May 12, 1981.

By August 1981 talks between Walesa and government negotiator Mieczyslaw Rakowski collapsed as Solidarity, with ten million members, prepared for its first national congress. Walesa and Solidarity came under fire from fierce propaganda attacks while Soviet military and naval maneuvers increased fears of an invasion. Opening the first session of the national congress in September 1981 in Gdansk, Walesa defended his undemocratic negotiating methods and called for free elections on local and parliamentary levels. Between sessions he pushed through a workers' self-management compromise on worker participation in economic reform at the factory level, which the Sejm (parliament) hastily passed. Walesa was reelected chairman of Solidarity on October 1, 1981.

''Solidarity'' Declared Illegal

With strikes and protests continuing unabated, Walesa declared a three-month strike moratorium on November 4, 1981, and met at an unprecedented summit with Archbishop Jozef Glemp and Party First Secretary General Wojciech Jaruzelski, who offered plans for a Council for National Agreement. Recognizing that Solidarity and the Church would play mere consultative and symbolic roles, Walesa rejected the plans. On November 19, due to a severe national economic downturn, he appealed to the West for food aid for a period of five months.

Despite Walesa's conciliatory gestures, riot police forcibly evicted strikers at the Warsaw Fire Service Academy's sit-in on December 2, 1981. Walesa called the presidium and regional chairmen into closed session in Radom, where he issued a statement on the government's refusal to conclude a genuine national agreement. On December 7, 1981, a secretly obtained, edited tape of the meeting was broadcast by Warsaw Radio, implicating Walesa in confrontation with the authorities and the Solidarity militants in the overthrow of the government.

In a massive, predawn, secretive military crackdown, Walesa and nearly all of Solidarity's leadership were arrested and interned on December 13, 1981, and martial law was imposed. Flown to Warsaw for talks with General Wojciech Jaruzelski, he refused to negotiate or televise an appeal for calm and, while in custody in Warsaw, smuggled messages to Solidarity advocating peaceful resistance. Transferred to the Arlamow hunting reserve in southeast Poland, Walesa continued in his refusal to cooperate with the authorities. Solidarity was delegalized in October 1982 by the Party-dominated and controlled Sejm. Walesa was released on November 11, 1982, after 11 months of internment.

Wins Nobel Prize for Peace

In June 1983 during Pope John Paul II's second journey to Poland Walesa was granted leave for a private audience with the pope at a remote retreat in the Tatra Mountains of southern Poland. As a result of the meeting Walesa lessened his overt political activity to ease the internal situation in Poland. After receiving permission to return to the Lenin Shipyard in April 1983, he resumed work at his own request in August 1983, ten days after martial law was lifted.

For his determined and nonviolent fight for human rights, Walesa won the 1983 Nobel Prize for Peace. But, fearing that Polish authorities would block his return to Poland, he designated his wife, Danuta, mother of his seven children, to accept the award in his name in Oslo in December 1983. In his acceptance speech, delivered by his wife, Walesa declared, ''We crave for justice, and that is why we are so persistent in the struggle for our rights.'' He called for dialogue with the authorities, as well as East-West dialogue, and appealed for aid to Poland.

Walesa dedicated the Nobel Prize to the ten million members of the outlawed Solidarity movement and pledged the prize money to a Church-sponsored agricultural foundation for private farmers. He called for the resumption of

dialogue with the authorities, with the Church as intermediary, and continued to seek talks during the succeeding years while maintaining a low profile.

On August 30, 1985, the fifth anniversary of the Independent Autonomous Trade Union in Gdansk, Walesa appealed once again to the authorities to resume talks and to seek an agreement. He offered positive proposals in a document, ''Poland Five Years after the August,'' compiled by Solidarity activists, which would serve as a basis for dialogue and which would bring about the hoped-for peaceful solution to workers' problems in Poland.

In 1989, when it was announced that Poland would be able to freely choose its government, Walesa began promoting a new presidential election, and when it was apparent that he had public support, he announced his intention for candidacy. In 1990 he was elected president of Poland. Although the country suffered a deadlocked government and high unemployment rate during Walesa's term, he accomplished much. Walesa pushed hard for reforms, and devoted a great deal of energy to ensuring Poland's entry to the European Union. He was responsible for ending Polish ties to Russia and even received a declaration from Russian president Boris Yeltsin that stated Russia's lack of objection to Poland's entry into the North Atlantic Treaty Organization (NATO). Under Walesa, the Polish economy became sixty percent privatized, with a growth rate of six percent. He is, however, not credited with this achievement, because of both his apparent lack of interest in the plight of workers mired in the transition economy and the Polish people's rather unrealistic desire for immediate change. Many of his critics say that Walesa failed to prepare Poland for the shock of the economy's transformation from Communism to democracy. The Poles' dissatisfaction with the pace of change helped ensure Communist opponent Aleksander Kwasniewski's presidential victory in the elections of 1995.

While he lost the presidency to a former Communist in Poland's 1995 elections, Walesa can nevertheless be credited with helping to unfurl the banner of democracy across Communist Europe. Indeed, the key role he played in liberalizing Eastern Europe has earned him a long list of honors, not least of which was the Nobel Peace Prize in 1983. Walesa is also the author of several books, including *A Way of Hope* (1987) and *The Struggle and the Triumph* (1991). In 1995, he became the vice president of the Lech Walesa Institute Foundation.

Further Reading

The Book of Lech Walesa (1982), a collective portrait by Solidarity members and friends, provides valuable insights, as does Robert Eringer, *Strike for Freedom: The Story of Lech Walesa and Polish Solidarity* (1982). Michael Dobbs presents Lech Walesa as the ''Symbol of Polish August'' in *Poland, Solidarity and Walesa* (1981). For a personal glimpse, read Walter Brolewicz, *My Brother, Lech Walesa* (1983). Neal Ascherson, *The Polish August: The Self-Limiting Revolution* (1981) and Timothy Garton Ash, *The Polish Revolution: Solidarity* (1983, 1985) are indispensable, definitive historical accounts of Solidarity and Lech Walesa's role in the movement. Other important works include A. Kemp-Welch, *The Birth of Solidarity: The Gdansk Negotiations, 1980* (1983) and Alain Touraine, *Solidarity, the Analysis of a Social Movement: Poland 1980-81* (1983). A brief chapter on ''Solidarity, 1980-1981'' is included in Volume II of Norman Davies, *God's Playground: A History of Poland,* 2 vols. (1982). In 1987 Walesa published his reminiscences in *A Way of Hope*. □

Alice Malsenior Walker

Pulitzer prize novelist Alice Walker (born 1944) was best known for her stories about black women who achieve heroic stature within the confines of their ordinary day-to-day lives.

Alice Walker was born on February 9, 1944, in Eatonton, Georgia, to Willie Lee and Minnie Tallulah (Grant) Walker. Like many of Walker's fictional characters, she was a sharecropper's daughter and the youngest of eight children. At age eight, Walker was accidentally injured by a BB gun shot to her eye by her brother. Her partial blindness caused her to withdraw and begin writing poetry to ease her loneliness. She found that writing demanded peace and quiet, but these were difficult commodities to come by when ten people lived in four rooms, so she spent a great deal of time working outdoors sitting under a tree.

Walker's Education

Walker attended segregated schools which would be described as inferior by current standards, yet she recalled that she had terrific teachers who encouraged her to believe that the world she was reaching for actually existed. Although Walker grew up in what would traditionally be called a deprived environment, she was sustained by her community and by the knowledge that she could choose her own identity. Moreover, Walker insisted that her mother granted her ''permission'' to be a writer and gave her the social, spiritual, and moral contexts for her stories. These contexts, as critic Mary Helen Washington explained, were built on personal authority, ancestral presence, ''generational continuity, historical awareness, street-wise sophistication [and] cultural integrity.''

Upon graduating from high school, Walker secured a scholarship to attend Spelman College in Atlanta, where she got involved in the burgeoning Civil Rights movement. In 1963, Walker received another scholarship and transferred to Sarah Lawrence in New York, where she completed her studies and graduated in 1965 with a B.A. While at Sarah Lawrence, she spent her junior year in Africa as an exchange student. After graduation she worked with the voter registration drive in Georgia and with the Head Start program in Jackson, Mississippi. It was there that she met, and in 1967, married, Melvyn Leventhal, a civil rights lawyer. Their marriage produced one child, Rebecca, before ending in divorce in 1976.

Writing and Teaching Careers Begin

In 1968, Walker published her first collection of poetry, *Once*. Walker's teaching and writing careers overlapped during the 1970's. She served as a writer-in-residence and as a teacher in the Black Studies program at Jackson State College (1968-1969) and Tougaloo College (1970-1971). While teaching she was at work on her first novel, *The Third Life of Grange Copeland* (1970), which was assisted by an award from the National Endowment for the Arts (1969). She then moved north and taught at Wellesley College and the University of Massachusetts at Boston (both 1972-1973). In 1973 her collection of short stories, *In Love and Trouble: Stories of Black Women,* and a collection of poetry, *Revolutionary Petunias,* appeared. She received a Radcliffe Institute fellowship (1971-1973), a Rosenthal Foundation award, and an American Academy and Institute of Arts and Letters award (both in 1974) for *In Love and Trouble*.

In 1976 Walker's second novel, *Meridian,* was published, followed by a Guggenheim award in 1977-1978. In 1979 another collection of poetry, *Goodnight, Willie Lee, I'll See You in the Morning,* was published, followed the next year by another collection of short stories, *You Can't Keep a Good Woman Down* (1980). Walker's third novel, *The Color Purple* was published in 1982, and this work won both a Pulitzer Prize and the American Book Award the following year. Walker was also a contributor to several periodicals and in 1983 published many of her essays, a collection titled *In Search of Our Mother's Gardens: A Collection of Womanist Prose* (1983). Walker worked on her fourth novel while living in Mendocino County outside San Francisco.

Walker's Writing Analyzed

At the time of publication of her first novel (1970) Walker said in a *Library Journal* interview that, for her, ''family relationships are sacred.'' Indeed, much of Walker's work depicted the emotional, spiritual, and physical devastation that occurs when family trust is betrayed. Her focus is on black women, who grow to reside in a larger world and struggle to achieve independent identities beyond male dominion. Although her characters are strong, they are, nevertheless, vulnerable. Their strength resides in their acknowledged debt to their mothers, to their sensuality, and to their friendships among women. These strengths are celebrated in Walker's work, along with the problems women encounter in their relationships with men who regard them as less significant than themselves merely because they are women. The by-product of this belief is, of course, violence. Hence, Walker's stories focus not so much on the racial violence that occurs among strangers but the violence among friends and family members, a kind of deliberate cruelty, unexpected but always predictable.

Walker began her exploration of the terrors that beset black women's lives in her first collection of short stories, *In Love and Trouble*. Here, she examined the stereotypes about their lives that misshape them and misguide perceptions about them. Her second short story collection, *You Can't Keep a Good Woman Down,* dramatizes the resiliency of black women to rebound despite racial, sexual, and economic oppression.

Walker's Novels

Walker's first novel, *The Third Life of Grange Copeland,* centers on the life of a young black girl, Ruth Copeland, and her grandfather, Grange. As an old man, Grange learns that he is free to love, but love does not come without painful responsibility. At the climax of the novel, Grange summons his newly found knowledge to rescue his granddaughter, Ruth, from his brutal son, Brownfield. The rescue demands that Grange murder his son in order to stop the cycle of deliberate cruelty.

Her second novel, *Meridian,* recounts the life of a civil rights worker, Meridian Hill. Meridian achieves heroic proportions because she refused to blame others for her own shortcomings, becoming a model for those around her.

Walker's third and most famous novel, *The Color Purple,* is an epistolary novel about Celie, a woman so down and out that she can only tell God her troubles, which she does in the form of letters. Poor, black, female, alone and uneducated, oppressed by caste, class, and gender, Celie learns to lift herself up from sexual exploitation and brutality with the help of the love of another woman, Shug Avery. Against the backdrop of Celie's letters is another story about African customs. This evolves from her sister Nettie's letters which Celie's husband hid from Celie over the course of 20 years. Here, Walker presented problems of women bound within an African context, encountering many of the same

problems that Celie faces. Both Celie and Nettie are restored to one another, and, most important, each is restored to herself.

Walker's Works

Walker's other books include *Langston Hughes'' American Poet* (1973). *I Love Myself When I'm Laughing . . . and then Again When I Am Looking Mean and Impressive: A Zora Neale Thurston Reader* (1979), which she edited. *Horses Make a Landscape Look More Beautiful* (1986). *Living By the Word: Selected Writings, 1973-1987* (1988). *Finding the Green Stone* (1991) with Catherine Deeter (Illustrator). *Her Blue Body Everything We Know: Earthling Poems 1965-1990 Complete* (1991). *Possessing the Secret of Joy* (1992). *Everyday Use (Women Writers*; 1994) with Barbara T. Christian (Editor).*The Same River Twice: Honoring the Difficult* (1996). *Archbishop Desmond Tutu: An African Prayer Book* (1996) with Desmond Tutu. *Banned* (1996) with an introduction by Patricia Holt. *Anything We Love Can Be Saved: A Writers Activism* (1997).

Further Reading

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C. J. Walker

As a manufacturer of hair care products for African American women, Madame C.J. Walker, born Sarah Breedlove (1867-1919), became one of the first American women millionaires.

Madame C.J. Walker, named Sarah Breedlove at birth, was born December 23, 1867, in Delta, Louisiana, to Owen and Minerva Breedlove, both of whom were emancipated slaves. The Breedloves worked as sharecroppers on a cotton plantation. At the age of six Sarah was orphaned, and in 1878, after the cotton crop failed and a yellow fever epidemic struck, the young girl moved to Vicksburg to live with her sister Louvinia and to work as a domestic. She worked hard from the time that she was very young, suffered great poverty, and had little opportunity to get an education. In order to escape the oppressive environment created by Louvinia's husband, Sarah married Moses McWilliams when she was only fourteen years old. At eighteen she gave birth to a daughter she named Lelia, and at twenty she was widowed.

Sarah then decided to move to St. Louis, where she worked as a laundress and in other domestic positions for eighteen years, joined St. Paul's African Methodist Episcopal Church, and put her daughter through the public schools and Knoxville College. Sarah, who was barely literate, was especially proud of her daughter's educational accomplishments.

By the time she was in her late thirties, Sarah was contending with hair loss because of a combination of stress and damaging hair care products. After experimenting with various methods, she developed a formula of her own that caused her hair to grow again quickly. She often recounted that after praying about her hair, she was given the formula in a dream. When friends and family members noticed how Sarah's hair grew back, they began to ask her to duplicate her product for them. She began to prepare her formula at home, selling it to friends and family and marketing it door to door.

With the help of her family and her second husband, Charles Joseph Walker, a newspaperman whom she had married in 1906 after she moved to Denver, she began to advertise a growing number of hair care products. She also adopted her husband's initials and surname as her professional name, calling herself Madam C.J. Walker for the rest of her life, even after the marriage ended. Her husband helped her develop mail marketing techniques for her products, usually through the medium of African American-

owned newspapers. When their small business was successful, with earnings of about $10 a day, Walker felt that she should continue to expand, but her husband felt that she was too ambitious. Rather than allow her husband's wishes to restrain her, the couple separated.

Walker's business continued to develop, as she not only marketed her hair care products but also tutored African American men and women in their use, recruiting a group called ''Walker Agents.'' Her products were often used in conjunction with a metal comb that was heated on the stove and used to straighten very curly hair. She also began to manufacture a facial skin cream. The hair process was controversial because many felt that African American women should wear their hair in natural styles rather than attempt to change the texture from curly to straight. In spite of critics, Walker's hair care methods gained increasing popularity among African American women, who enjoyed products designed especially for them. This resulted in growing profits for Walker's business and an increasing number of agents who marketed the products for her door to door.

Working closely with her daughter Lelia (who later changed her name to A'Lelia), Walker opened a school for ''hair culturists'' in Pittsburgh—Lelia College—which operated from 1908 to 1910. In 1910 the Walkers moved to Indianapolis, where they established a modern factory to produce their products. They also began to hire African American professionals who could direct various aspects of their operation. Among the workers were tutors who helped Walker get a basic education.

Walker traveled throughout the nation demonstrating her products, recruiting salespersons and practitioners, and encouraging African American entrepreneurs. Her rounds included conventions of African American organizations, churches, and civic groups. Not content with her domestic achievements, Walker traveled to the Caribbean and Latin America to promote her business and to recruit individuals to teach her hair care methods. Observers estimated that Walker's company had about three thousand agents for whom Walker held annual conventions where they were tutored in product use, hygienic care techniques, and marketing strategies. She also gave cash awards to those who were most successful in promoting sales.

At A'Lelia's urging, Walker purchased property in New York City in 1913, with the belief that a base in that city would be important. In 1916 she moved to a luxurious townhouse she had built in Harlem, and a year later to a posh estate called Villa Lewaro she had constructed at Irvington-on-Hudson, New York.

Although Walker and her daughter lived lavishly, they carefully managed each aspect of their business, whose headquarters remained in Indianapolis, and gave to a number of philanthropic organizations. According to rumor, Walker's first husband was lynched. Perhaps it was partially for this reason that Walker supported anti-lynching legislation and gave generously to the National Association for the Advancement of Colored People, eventually willing that organization her estate in Irvington-on-Hudson. The Walkers generously supported religious, educational, charitable, and civil rights organizations.

Although cautioned by her doctors that her fast-paced life was impairing her health, Walker did not heed the warnings. On May 25, 1919, when she was 51 years old, she died of hypertension. Her funeral service was held in Mother Zion African Methodist Episcopal Zion Church in New York City. Renowned African American educator Mary McLeod Bethune delivered the eulogy, and Walker was buried at Woodlawn Cemetery in the Bronx. Her daughter, A'Lelia, succeeded her as president of the Madame C.J. Walker Manufacturing Company.

Further Reading

No full-length biography of Walker is available. Many articles, biographical sketches, and juvenile books have been written about Walker (sometimes called madam), including some by her great-great granddaughter, A'Lelia Bundles. Bundles' children's book is entitled *Madam C.J. Walker* (1991). Other books for youths are Penny Colman, *Madam C.J. Walker: Building a Business Empire* (1994); Marian Taylor, *Madam C.J. Walker* (1993); and Pat McKissack, *Madam C.J. Walker: Self-Made Millionaire* (1992). Biographical sketches of Walker appear in reference works such as the *Dictionary of American Biography, Notable American Women, Notable Black American Women, Black Women in America,* and the *Dictionary of American Negro Biography.* □

David Walker

African American abolitionist David Walker (1785-1830) wrote *Walker's Appeal,* urging slaves to resort to violence when necessary to win their freedom.

David Walker was born free, of a free mother and slave father, in Wilmington, N.C., on Sept. 28, 1785. He early learned to read and write, and he read extensively on the subjects of revolution and resistance to oppression. When he was about 30, he left the South, because ''If I remain in this bloody land, I will not live long. As true as God reigns, I will be avenged for the sorrows which my people have suffered.'' In 1826 Walker settled in Boston, Mass., where he became the agent for *Freedom's Journal,* the black abolitionist newspaper, and a leader in the Colored Association. For a living he ran a secondhand clothing store.

Walker published an antislavery article in September 1828; with three others, it became the pamphlet *Walker's Appeal* (1829). The articles were articulate and militant in their bitter denunciation of slavery, those who profited by it, and those who willingly accepted it. Walker called for vengeance against white men, but he also expressed the hope that their cruel behavior toward blacks would change, making vengeance unnecessary. His message to the slaves was direct: if liberty is not given you, rise in bloody rebellion.

Southern slave masters hated Walker and put a price on his head. In 1829, 50 unsolicited copies of *Walker's Appeal* were delivered to a black minister in Savannah, Ga. The frightened minister, understandably concerned for his welfare, informed the police. The police, in turn, informed the governor of Georgia. As a result, the state legislature met in secret session and passed a bill making the circulation of materials that might incite slaves to riot a capital offense. The legislature also offered a reward for Walker's capture, $10,000 alive and $1,000 dead.

Other Southern states took similar measures. Louisiana enacted a bill ordering expulsion of all freed slaves who had settled in the state after 1825. The slaveholding South was frightened by men like Walker, and their harsh reactions to the threat they saw in *Walker's Appeal* seemed justified when black slave Nat Turner led his bloody rebellion in 1831.

Most abolitionists disagreed with Walker's advice to the slaves to resort to violence to obtain freedom. White abolitionist William Lloyd Garrison, who believed in immediate emancipation but thought it could be accomplished through persuasion and argument, did endorse the spirit of the *Appeal,* however, and ran large portions of it, together with a review, in his paper, the *Liberator*. On the other hand, Frederick Douglass accepted a more activist position, probably due to Walker's influence and that of Henry H. Garnet, who also called for massive slave rebellions.

Walker died in Boston on June 28, 1830, under mysterious circumstances. His challenge to the slaves to free themselves was an important contribution to the assault on human slavery.

Further Reading

Walker's Appeal is available in recent editions: *Walker's Appeal, in Four Articles* [by] David Walker; *An Address to the Slaves of the United States of America* [by] Henry Highland Garnet (1948; reprinted 1969 with an introduction by W. L. Katz and a brief sketch of Walker's life); *David Walker's Appeal,* edited by Charles M. Wiltse (1965); and *One Continual Cry: David Walker's Appeal . . . Its Setting and Its Meaning,* edited by Herbert Aptheker (1965). A brief biography of Walker appears in *Historical Negro Biographies,* edited by Wilhelmena S. Robinson (1968). Lerone Bennett, Jr., *Pioneers in Protest* (1968), contains a chapter on Walker. Walker figures in the surveys by John Hope Franklin, *From Slavery to Freedom: A History of American Negroes* (1947; 3d rev. ed. 1968), and Lerone Bennett, Jr., *Before the Mayflower: A History of the Negro in America, 1619-1962* (*1962; 4th ed. 1969*). □

Joseph Reddeford Walker

Joseph Reddeford Walker (1798–1876) was a fur trapper and was one of the first Americans partaking in open fur trade with the Spanish of Santa Fe.

Joseph Reddeford Walker was born in Virginia shortly before his parents migrated to Roane County in eastern Tennessee. In 1819 he moved to Independence in western Missouri, then the farthest west of all American settlements and the center for the Western fur trade and what was to become the Santa Fe Trail.

Walker became a fur trapper and trader and took part in the first attempt that the Americans made to travel to Santa Fe and open trade with what was then a Spanish colony. For a while Walker was sheriff of Jackson County, Missouri. On May 1, 1832 Walker set out with Benjamin Bonneville on a fur-trading expedition to the West. After a year of trapping, Walker met up with Bonneville in July 1833 at the annual fur rendezvous on the Green River in eastern Utah. Bonneville then sent Walker west to look for furs and/or find a trail to the Pacific Ocean.

Walker and his party traveled for a month over the desert west of the Great Salt Lake before reaching the Humboldt River in northern Nevada that had been found by Peter Skene Ogden in 1828. They followed the river to the Humboldt Sinks, a series of marshy lakes in the desert where the Humboldt River disappears. There, Walker and his group of 60 men were approached by a band of curious Digger tribesmen. The Americans opened fire and killed ''several dozen'' of them within a few minutes. From there, Walker traveled up the Walker River to Walker Lake and then crossed over the Sierra Nevada Mountains at Mono Pass between the Merced and Tuolumne Rivers. They entered what is now Yosemite National Park and were the first Westerners to see its famous waterfalls.

Traveling through California, Walker and his party were amazed by the redwood forests they saw, experienced a major earthquake, and witnessed a meteor shower. They traveled to San Francisco Bay and then down the coast to Monterey, the capital of Mexican California. The Americans were well received and stayed there from November 1833 until January 13, 1834. On the return east, Walker went down to the southern end of the San Joaquin Valley and traveled through Walker's Pass, which was to be one of the main gateways for Americans moving into California.

The Americans then turned north through the desert where they almost died of thirst before reaching the Humboldt Sinks once again. Again, they fired on defenseless Digger Indians, this time killing 14 of them and wounding many more. From there, the Americans headed north from the Humboldt River to the Snake River in southern Idaho, thereby avoiding the desert west of the Great Salt Lake. Walker and his men met up with Bonneville on the Bear River on July 12, 1834. The route that Walker had found was to become the main trail to California in following years.

Walker continued to trap and trade in the Rocky Mountains for the next nine years, making one trip to Los Angeles to buy horses in 1841. In 1843 he led a group of American settlers to California via Walker's Pass and met up with John Charles Frémont on his return. He then served as guide for Frémont's 1845-1846 expedition to California. In 1849 he joined the flood of Americans heading west during the Gold Rush and went into business selling cattle to the miners as

well as leading several prospecting expeditions. He led a group of prospectors to Arizona in 1861 and finally retired and settled down with his nephew in Contra Costa County near San Francisco in 1868, where he died eight years later. □

LeRoy Tashreau Walker

U.S. sports official, university chancellor, educator, and track coach, LeRoy Tashreau Walker (born 1918) became the first African American elected to serve as president and chief executive officer of the United States Olympic Committee in 1992. As such he directed U.S. participation in the 1996 Olympic Centennial Games held in Atlanta, Georgia.

LeRoy Walker was born on June 14, 1918, in Atlanta, Georgia, the grandson of slaves and the youngest of 13 children in a close-knit family. His mother, Mary, always told him not to worry about the difficulties and to just keep pushing and honing his talents; recognition by others would follow. After his father, a fireman on the railroad, died when LeRoy was nine, his older brother, Joe, chose the littlest Walker to live with him in Harlem. But Walker returned to Georgia for his senior year of high school.

As a youth he worked in the family's barbecue restaurant and window cleaning businesses to earn money during the Great Depression. A strong father-figure, Joe taught an iron work ethic and never permitted him to rationalize in spite of prejudice. This attitude of perseverance provided Walker with inner strength to deal with subtle Northern discrimination and Southern racial segregation.

At Benedict College, an historically African American church-related college in Columbia, South Carolina, Walker earned 11 letters in football, basketball, and track and field. He graduated in three and one-half years in 1940, majoring in science and romance languages. Only Meharry and Harvard medical schools were open to African Americans, and because he missed the registration cycle, Walker decided to work with people through a program in health and physical education at Columbia University. He studied under Jesse F. Williams and received an M.S. degree a year later.

After one-year periods as chair of departments of physical education and of recreation and head track coach at Benedict and Bishop Colleges, Walker went to Prairie View University in Texas. While there he also directed the Army Specialized Training Program (ASTP) as a military training officer at night after teaching and coaching by day. Walker then accepted a one-year appointment as a football and basketball coach at North Carolina Central College in Durham in 1945. After gaining valuable professional experience, Walker returned to graduate school at New York University, receiving his Ph.D. in 1957.

Coach and Administrator of Sports

At North Carolina Central, Walker had started a track and field program as an off-season training program for his football and basketball players. This event led to a successful career as a legendary track coach. He coached 11 Olympic medalists and sent track and field athletes to every Olympic Games from 1956 to 1980. His top reputation began when Lee Calhoun won back-to-back gold medals in the 110-meter hurdles in the 1956 and 1960 Summer Games.

Much publicity was received during the 1960 Rome Games. Walker was coaching two teams at the same time. It was dramatic for him when Ethiopia's Abebe Bikila won the first of his back-to-back Olympic gold marathon medals while running without shoes. Later he was an Olympics consultant for the following national teams: Trinidad-Tobago in Tokyo (1964), Jamaica in Mexico City (1968), and Kenya in Munich (1972). In 1976 Walker was selected as the head men's coach for the U.S. track and field team at the Montreal Olympic Games.

Walker became the first African American president of the American Alliance for Health, Physical Education, Recreation, and Dance (AAHPERD) when he was elected at the Seattle convention in 1977. He provided strong leadership during his three-year executive committee term as an advocate to implement quality AAHPERD programs. Another theme was ''unity through diversity,'' and he promoted minority involvement on national, district, and state levels. Earlier, Walker had assisted with efforts to integrate the National Education Association (NEA), which did not allow African American members.

In 1974 Walker was appointed as vice-chancellor for university relations at North Carolina Central University (NCCU). He moved up to become chancellor in 1983, serving as chief executive officer (CEO) for one of the 16 campuses of the University of North Carolina system.

Walker's coaching and administrative skills led to other positions. He chaired the men's track and field committee for the Amateur Athletic Union (1973-1976), served a term as president of the National Association of Intercollegiate Athletics, and was the president of the Athletics Congress (1984-1988), the U.S. governing body for track and field.

As a member of the important Knight Commission on Intercollegiate Athletics (the first major study in 66 years) in 1991-1992, he made strides toward key reforms, using a formula of ''one-plus three,'' recommending to the NCAA: greater presidential control plus financial integrity, academic standards, and the innovative ''independent certification'' of programs.

Head of the U.S. Olympic Committee

On October 11, 1992, at age 74, Walker became the first African American elected by the United States Olympic Committee to serve as its president and CEO. Walker resigned his paid position as senior vice-president for sports with the Atlanta Committee for the Olympic Games (ACOG) to take the voluntary post.

Called ''an inspired choice'' by sportswriters, Walker's milestone election was a tribute to his dedication to excellence and ethical standards. Outgoing president William J. Hybl stated that Walker was ''uniquely qualified'' because of his coaching of Olympians; wealth of leadership experience, including service as a past president of a major national governing body; and esteemed image among the USOC membership.

The Amateur Sports Act of 1978 gave the USOC the authority to promote and coordinate amateur athletic activity in the United States, to recognize certain rights for American amateur athletes, and to provide for the resolution of disputes involving national governing bodies. New challenging trends for the USOC cited by Walker included more sports governing bodies; needs for infrastructure, such as training facilities; demands of high stakes sponsors; fundraising for the U.S. effort for the Summer Olympics in 2000 in Melbourne, Australia; revisions in committee and program structure; and increased public ownership via open disclosure of budget details for 1993-1996.

A critical issue that faced the USOC's executive board and the governing bodies was the mounting pressure for more U.S. Olympic gold medals. Walker opposed the commercialism of ''Dream Teams'' selected from professionals without college tryouts. He cited the fact that 64 nations won medals in the 1994 Lillehammer Winter Games, including nations in conflict or with few resources. Further, he felt the Olympic Village experience should be shared by all competitors.

The 1996 Olympic mascot, ''Izzy'' (formerly ''Whatizit''), received much press coverage. Designed to create worldwide ''Olympic fever,'' the futuristic Izzy succeeded ''Cobi'' (Barcelona's dog mascot in 1992) and ''Hodori'' (Seoul's baby tiger mascot in 1988). The Olympic Motto is ''Citius, Altius, Fortius,'' meaning ''Swifter, Higher, Stronger,'' as related to improving athletic performance.

Walker received many honors and awards in his long career. He was the first African American to receive the James J. Corbett Memorial Award (1993), the top honor granted by the National Association of Collegiate Directors of America. In carrying out his duties as USOC president and CEO, Walker occupied an office on the NCCU campus in Durham, where he was chancellor emeritus. In 1996 Walker was named the first President Emeritus of the United States Olympic Committee. He was widowed with two children, LeRoy Jr. and Carolyn.

Further Reading

Walker wrote the following books: *A Manual in Adapted Physical Education; Physical Education for the Exceptional Student; Championship Techniques in Track and Field;* and *Track and Field for Boys and Girls*. He is also noted in the following; Charles Belle, ''Business In The Black: Onward and Upward,'' *Sun Reporter, The* (November 14, 1996).

His career is profiled in *Who's Who Among Black Americans. A Hard Road to Glory: A History of the African-American Athlete* by Arthur R. Ashe, et al. (1988), contains several citations concerning Walker. For details regarding Walker's career highlights see *AAHPERD Leaders: The First 100 Years,* an oral history project of the National Association for Sport and Physical Education by Sharon L. Van Oteghen and Allys M. Swanson (1994).

The *Olympian* (November 1992) featured Walker with a cover photograph and a biographical article by Mike Spence focusing on his milestone election as president of the U.S. Olympic Committee. Articles in popular periodicals include ''Dr. LeRoy Walker Poised To Take USOC Presidency,'' *Jet* (June 29, 1992); ''An Inspired Choice,'' *Sports Illustrated* (October 19, 1992); ''New USOC Head: Dr. LeRoy Walker Named President of USOC,'' *Jet* (October 26, 1992); ''USOC's Walker Nixes Idea of Baseball Dream Team,'' *Jet* (November 2, 1992); ''LeRoy Walker Receives Top Collegiate Honor,'' *Jet* (June 14, 1993), and a photo essay in *Ebony* (June 1994). □

Maggie Lena Walker

Maggie Lena Walker (1867-1934) was an African American entrepreneur and civic leader. She and her associates organized a variety of enterprises that advanced the African American community while expanding the public role of women.

Maggie Lena Walker was born in Richmond, Virginia, just after the Civil War. Family tradition says that her father was Eccles Cuthbert, an Irish-born newspaperman. Her mother, Elizabeth Draper, married William Mitchell while they were both working in the home of Elizabeth Van Lew, a famous Union spy. He later became a waiter in one of the fashionable hotels in the city, but after only a few years was found drowned. Elizabeth Mitchell then supported her family by doing laundry. They lived in a small alley house shared with several relatives.

Despite her poverty, she persevered through the city school system and graduated from the Colored Normal School in 1883. Her class of seven protested the fact that African Americans were not allowed to use the city auditorium for their graduations as whites did, but had to use an African American church. Their stand was courageous since it risked their hopes for jobs as teachers in the system they challenged. A compromise permitted the graduation to take place in the school itself.

She taught for three years, but, following school system policy, gave up her job when she married Armstead Walker, Jr., who worked in his family's construction and bricklaying business. Later he was also a postal carrier. The Walkers had three sons, one of whom died in infancy.

While she was still in high school Walker joined a fraternal organization, the Independent Order of St. Luke. Such organizations were popular and numerous. Membership gave people a group that helped in times of illness and death and provided sickness and life insurance, often otherwise not available to African Americans. The meetings centered around a ritual with colorful robes, chances to earn advancement, and opportunities to learn new skills. A ''fraternal'' provided an important way to bring individual contributions of time and money together to run businesses and carry out significant social projects.

The Independent Order of St. Luke was founded in Baltimore in 1867. When the order moved into Richmond, it did not flourish as other societies had. In 1899, when Walker was elected secretary, it was on the verge of bankruptcy. She brought some training in business, 16 years of experience holding minor posts in the order, and energy, enthusiasm, and organizational ability to the job. St. Luke soon created the combined position of secretary-treasurer for her, and she devoted the rest of her life to building membership and resources, expanding activities in business and social service, and keeping the financial base efficient. She liked to describe the order as a woman's organization that gave equal opportunity to men. At its height in the 1920s it claimed 100,000 members in 22 states.

In addition to real estate and the insurance program, the major St. Luke businesses founded under Walker's leadership included the St. Luke Penny Savings Bank, which opened in 1903. It had a woman president and several women board members. By 1931 it had merged with the two remaining African American banks in Richmond, resulting in the Consolidated Bank and Trust Company, which still existed in the mid-1980s. Walker is often described as the first woman bank president in the United States, but her achievement lay in presiding over a successful bank. Another project, the order's newspaper, the *St. Luke Herald,* printed outspoken editorials on the condition of African Americans in bigoted times.

As segregation in the South increased, many African American leaders emphasized entrepreneurship, ''buy Black'' campaigns, and the employment of African Americans as a primary avenue for community advancement. Walker agreed to that agenda and added a powerful plea for the creation of employment for African American women other than in domestic service.

Walker was a charismatic speaker whose favorite topics were race pride and unity, women's problems and potential, African American business, and oppression. As her importance grew, she became more and more active in civic affairs. She was the founder and lifelong head of the Colored Women's Council of Richmond, which raised money for local projects and maintained a community house.

She served many years on the executive committee of the National Association of Colored Women, whose projects included restoring and opening the Frederick Douglass Home to the public. For over a decade she was a member of the board of the National Association for the Advancement of Colored People and the guiding spirit of the Richmond branch. She was on the board of the Richmond Urban League and a member of the Interracial Commission. She was on the board of two schools for girls—one in Richmond and one in Washington—and served as a trustee of Hartshorn College and Virginia Union University. She was an active contributor to the work of her beloved First African Baptist Church.

Walker became a relatively wealthy woman and a philanthropist. Her home was made a national historic site, administered by the National Park Service. There one can see how the family lived, learn about the Richmond African American community, and appreciate the breadth of her friendships. The library walls are lined with pictures of friends: Booker T. Washington, W. E. B. DuBois, Marcus Garvey, Nannie Helen Burroughs, Mary McLeod Bethune, Langston Hughes, and many others. The shelves are full of books on African American history and life.

Walker achieved what she did despite the heavy social odds against her. She also had personal handicaps and suffering. In 1915 her husband Armstead was shot and killed by their son, Russell, who mistook his father for a burglar. He was indicted for murder, but acquitted. Walker had severe health problems and spent the last seven years of her life in a wheelchair. However, she continued to travel to places as far away as Florida and Chicago. Walker died of diabetic gangrene on December 15, 1934. According to tradition, her last message was ''Have hope, have faith, have courage, and carry on.''

Further Reading

The standard book on Maggie Walker is still *Maggie L. Walker and the I.O. of St. Luke: The Woman and Her Work* by her lifelong friend and classmate Wendell P. Dabney (1927). Brief biographical sketches include Sadie Daniel St. Clair's in *Notable American Women, 1607-1960* (1971) and Rayford Logan's in the *Dictionary of American Negro Biography,* edited by Rayford W. Logan and Michael R. Winston (1982). Longer accounts are in Lily H. Hammond's *In the Vanguard of the Race* (1922), Mary White Ovington's *Portraits in Color* (1927), and Sadie I. Daniel's *Women Builders* (1931). □

Margaret Walker

Margaret Walker (born 1915), novelist, poet, scholar, and teacher, was best known for her Civil War novel *Jubilee* (1963) and for her powerful collection of poetry about racial affirmation, *For My People* (1942).

Margaret Abigail Walker was born on July 7, 1915, in Birmingham, Alabama, to Sigismund and Marion (Dozier) Walker. In 1943 she married Firnist James Alexander (deceased 1983), and they parented four children: Marion Elizabeth, Firnist James, Sigismund Walker, and Margaret Elvira. Walker received her A.B. from Northwestern University (1935) and an M.A. (1940) and Ph.D. (1965) from the University of Iowa. For more than 30 years Walker taught literature at Livingstone College, Salisbury, North Carolina (1941-1942); West Virginia State College (1944-1945); and Jackson State University, Jackson, Mississippi (1949-1979).

In addition to teaching, Walker was a prolific writer. She wrote six books between 1942 and 1974. *For My People* (1942), a collection of poetry about African American racial pride and heritage, brought her instant recognition. Her Civil War novel *Jubilee* (1966), begun when she was 19, dramatizes actual historical events from American slavery to Reconstruction as the setting for the fictionalized life of her maternal great-grandmother, Margaret Duggans. This novel was translated into five languages and went through 43 printings. Her other book-length works include *Prophets for a New Day* (1970), *How I Wrote Jubilee* (1972), *October Journey* (1973), and *A Poetic Equation: Conversations between Margaret Walker and Nikki Giovanni* (1974). Walker also wrote numerous articles on African American literature and culture. Moreover, she recorded her own poetry, as well as selections from the work of Paul Lawrence Dunbar, James Weldon Johnson, and Langston Hughes, on Folkways Records.

Her literary activities won her many honors. In 1942 she received the Yale Series of Younger Poets Award for *For My People,* followed by the Rosenthal fellowship in 1944, Ford Foundation fellowship in 1954, Houghton Mifflin Literary fellowship in 1966 for *Jubilee,* Fulbright fellowship in 1971, and National Endowment for the Humanities fellowship in 1972. Walker also held honorary degrees from Northwestern University, Rust College, Dennison University, and Morgan State University.

After retiring from teaching at Jackson State University, Walker devoted full-time effort to her writing. She prepared two books for publication in the 1980s—*The Daemonic Genius of Richard Wright,* a definitive, critical biography of Wright; and *This is My Century,* a collection of poetry possessing the power of *For My People*. Walker also worked on five other book-length manuscripts: *Mother Broyer,* a novel about a faith healer and cult leader; *Goose Island,* a collection of short stories; *A New Introduction to the Humanities,* a textbook; *Twentieth Century Afro-American Literature,* an anthology; and *Minna and Jim,* a sequel to *Jubilee*.

Walker continued to reside in Jackson, Mississippi, where she said she must stay and ''write for the rest of [her] life, no matter how short or long it is.'' In addition to working on the *Jubilee* she is also writing an autobiography. When she is not writing she lectures on African American literature.

Further Reading

The following works contain biographical and critical information: Phanuel Egejuru and Robert Elliot Fox, ''An Interview with Margaret Walker,'' in *Callaloo* (1979); Mari Evans, ''Margaret Walker,'' in *Black Women Writers, 1950-1980* (1983); R. Baxter Miller, ''The 'Etched Flame' of Margaret Walker: Biblical and Literary Re-Creation in Southern History,'' in *Tennessee Studies in Literature* (1981); Charles H. Rowell, ''An Interview with Margaret Walker,'' in *Black World* (December 1975); James E. Spears, ''Black Folk Elements in Margaret Walker's *Jubilee,*'' in *Mississippi Folklore Register* (Spring 1980); Claudia Tate, ''Margaret Walker,'' in *Black Women Writers at Work* (1983); and Margaret Walker, *How I Wrote Jubilee* (1972). □

Robert John Walker

Robert John Walker (1801-1869) was a U.S. Senator and served as secretary of the Treasury. A lifelong

regular Democrat, he fell out with the party leaders over the status of slavery in Kansas.

Robert John Walker was born in Northumberland, Pa., on July 19, 1801, the son of Jonathan Hoge Walker. After graduating from the University of Pennsylvania in 1819, Robert practiced law in Pittsburgh. He married Mary Bache (Benjamin Franklin's grand daughter) in 1825 and moved to Natchez, Miss., to enter his brother's law office. There he prospered as a lawyer and land speculator, acquiring several plantations. In 1836 he entered the Senate as a Jacksonian Democrat. In spite of his slight stature (he was five feet three inches tall and weighed 100 pounds) and his wheezy voice, he was an active and influential speaker. A party regular, he supported the independent treasury system and constantly attacked the protective tariff, the distribution of the surplus, and abolitionists. As a passionate exponent of manifest destiny, he endorsed the annexation of Texas.

It was largely due to Walker's efforts that the Democrats nominated James K. Polk as their presidential candidate in 1844 instead of Martin Van Buren. Polk appointed Walker to his Cabinet as the secretary of the Treasury. In that office Walker sought to secure the adoption of the independent treasury and to implement tariff reductions. His recommendations were largely responsible for the creation of a Department of the Interior in 1849 and the establishment of customs warehouses. He was an extremely able treasury administrator, and his important financial connections enabled him to negotiate loans for the Federal government on favorable terms during the Mexican War.

After Walker left office in 1849, he settled in Washington, D.C., having disposed of his plantations and slaves in Mississippi in 1843. He practiced law before the Supreme Court and promoted the stocks of railroads in which he was interested. In 1857 President James Buchanan appointed him governor of the territory of Kansas. Although Walker held moderate views on slavery, his stand that the citizens of Kansas should be left free to choose to have slavery or not was regarded as a betrayal by Democratic party leaders, who were committed to make Kansas a slave state. When Buchanan refused to approve the free-soil constitution, Walker resigned. During the Civil War, Walker was active in support of the Union cause and went on a successful mission to Europe to sell Federal bonds in 1863-1864. He died on Nov. 11, 1869, in Washington, D.C.

Further Reading

A recent study of Walker is James P. Shenton, *Robert John Walker: A Politician from Jackson to Lincoln* (1961). An early work is George Washington Brown, *Reminiscences of Gov. R. J. Walker: With the True Story of the Rescue of Kansas from Slavery* (1902). □

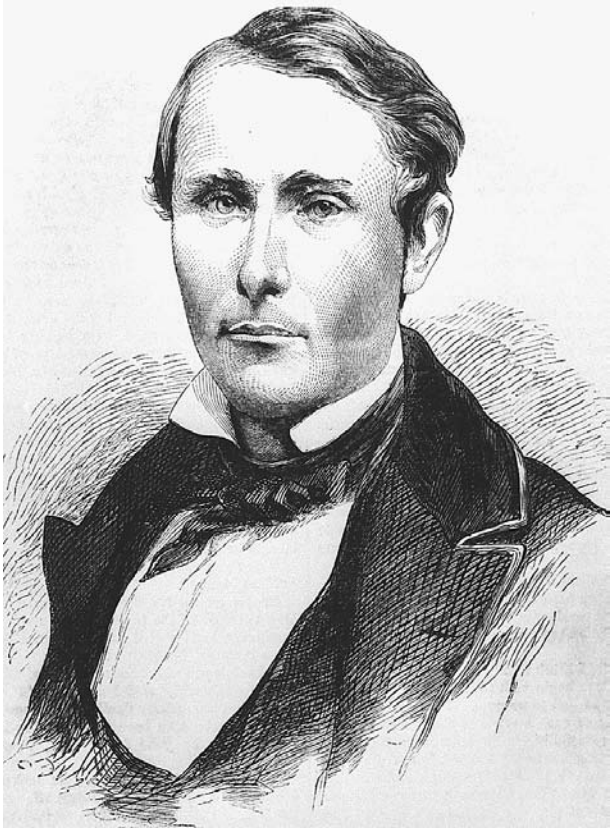

William Walker

William Walker (1824-1860) was a United States adventurer and filibuster in Central America. His armed intervention in Nicaragua gave liberals temporary advantage in their internal war with conservatives and inflamed the slavery controversy in the United States.

William Walker was born in Nashville, Tenn., on May 8, 1824. He earned a medical degree (1843), spent 2 years in Europe, returned, and began a career in law. In New Orleans and, after 1850, in San Francisco, however, he engaged chiefly in newspaper work. A reputation as a crusading journalist and lawyer gave him political potential; but his restlessness and the example of French adventurers who launched from California a colonizing-filibustering venture in Sonora, Mexico, embarked him on another career.

Walker's filibustering began in Mexico. With a small force he invaded Baja California in 1854 and declared that province and Sonora an independent republic, but he was forced to seek refuge in the United States.

A ''colonization'' contract granted by a Nicaraguan political faction offered Walker new opportunity. With 58 (tradition says 56) armed men—''the immortals''—recruited to aid the Democrats (liberals) in their attempt to

overthrow the Legitimists (conservatives), he sailed from San Francisco in May 1855. In Nicaragua he seized control of the Accessory Transit Company's interoceanic route, his sole source of supplies and recruits from the United States; captured Granada, the Legitimist capital; and mollified the factions and established a provisional government with Patricio Rivas as president and himself as commander in chief of the army. The United States recognized his regime in May 1856.

In July, after systematically disposing of everyone who could challenge his power, Walker broke with Rivas and had himself elected president. He initiated a number of measures to promote development—United States style. The most controversial was reinstitution of slavery, ostensibly to attract United States investors to acquire and develop Nicaraguan land.

Walker now tampered with the Accessory Transit Company. From Cornelius K. Garrison and Charles Morgan, who managed the company, he had accepted cash advances and transport of recruits and supplies against the debt the company owed Nicaragua. When, incident to their maneuver to oust Cornelius Vanderbilt from control of the company, they approached him to revoke the Vanderbilt charter and reissue it to them, he obliged.

The choice was fatal. Vanderbilt diverted company service to Panama, isolated Walker, and aided the Central American coalition operating against him. Defeated, and his cause hopeless, Walker surrendered to a U.S. naval officer in May 1857 and was returned to the United States.

Twice again Walker returned to Central America. In November 1857 he reached Greytown but was arrested by Commodore Hiram Paulding and again returned to the United States. He made his final attempt against Honduras in August 1860 but was taken prisoner by the commander of a British vessel and turned over to the Honduran authorities, who executed him on Sept. 12, 1860.

Further Reading

The old, but still standard, work on Walker is William O. Scroggs, *Filibusters and Financiers: The Story of William Walker and His Associates* (1916). Other biographies are Laurence Greene, *The Filibuster: The Career of William Walker* (1937), and Albert Z. Carr, *The World and William Walker* (1963).

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Alfred Russel Wallace

The English naturalist and traveler Alfred Russel Wallace (1823-1913), independently of Darwin, discerned the mechanism of evolution by natural selection.

Alfred Russel Wallace, the eighth of nine children, was born on Jan. 8, 1823, at Usk, Monmouthshire. He was educated at Hertford Grammar school and left at the age of 14. He learned surveying and some geology from his brother William.

In 1844 Wallace became a schoolmaster at the Collegiate School in Leicester, where he met the naturalist Henry Bates. Wallace convinced Bates to join him on an expedition to the Amazon to collect specimens. They sailed in April 1848; by March 1850 they separated so as to exploit wider collecting grounds. Wallace sailed for England in 1852; his specimens were lost when the ship was destroyed by fire. He reported on his findings in *Travels on the Amazon and Rio Negro* and *Palm Trees of the Amazon* (both 1853).

In 1854 Wallace was given a government passage to Malaysia, where he spent 8 years and amassed an outstanding collection of specimens. In 1855 he wrote the essay ''On the Law Which Has Regulated the Introduction of New Species,'' demonstrating that ''every species has come into existence coincident both in time and space with a preexisting closely-allied species.'' This attracted the attention of Charles Lyell and Charles Darwin.

By February 1858 Wallace conceived a method of evolution and sent his account, ''On the Tendency of Varieties

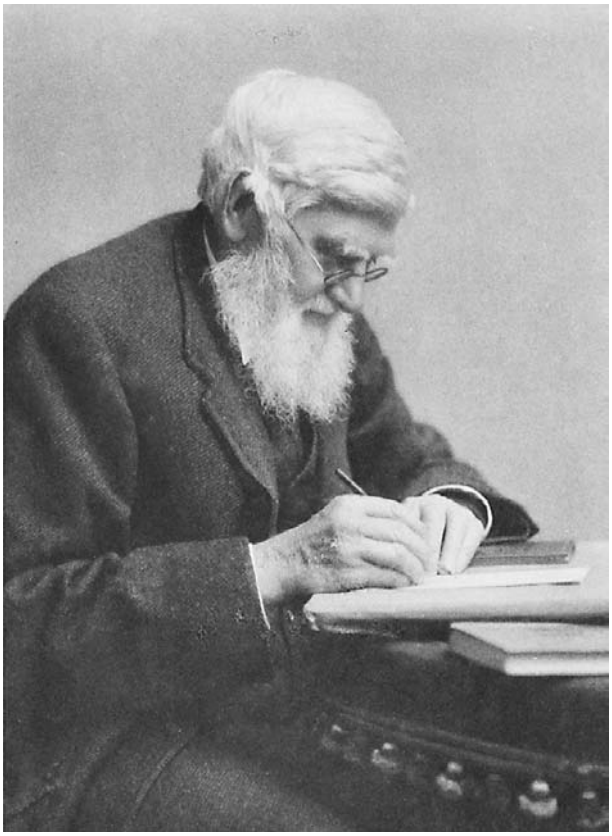

to Depart Indefinitely from the Original Type,'' to Darwin. To his amazement, he found Wallace's material to be almost identical with his own 1842 manuscript that had never been published. Anxious considerations of priority were solved by Lyell and J. D. Hooker, who advised Darwin to make a joint presentation of both papers. This took place on July 1, 1858, at a meeting of the Linnean Society of London. Darwin's extended summary of his views became the *Origin of Species* (1859); Wallace's fame as the codiscoverer of the principle of descent with modification through selection was assured.

Wallace continued his studies of the distribution of animals. The sale of his collections of biota yielded an annual income of £300, later lost through unwise speculation. He supported himself thereafter through his publications. His most notable works were *The Malay Archipelago* (1869), which combined sketches of travel and natural history with a discussion of evolutionary biology: *Contributions to the Theory of Natural Selection* (1870), which contained reprints of his earlier papers and indicated his differences with Darwin's views; and *The Geographical Distribution of Animals* (2 vols., 1876), a noteworthy pioneering work that was fundamental for all subsequent investigations in this field. Wallace was elected fellow of the Royal Society in 1893 and was a recipient of the Copley, Royal, and Darwin medals. He received the Order of Merit in 1909. He died at Broadstone, Dorset, on Nov. 7, 1913.

Further Reading

Considerable biographical information can be gleaned from Wallace's own writings, *My Life: A Record of Events and Opinions* (2 vols., 1905) and *A. R. Wallace: Letters and Reminiscences* (2 vols., 1916). Books on his life and work include Lancelot T. Hogben, *A. R. Wallace: The Story of a Great Discoverer* (1918); Wilma George, *Biologist Philosopher: A Study of the Life and Writing of Alfred Russel Wallace* (1964); and Amabel Williams-Ellis, *Darwin's Moon: A Biography of Alfred Russel Wallace* (1966). For background see Lorin C. Eiseley, *Darwin's Century* (1958).

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DeWitt Wallace

DeWitt Wallace (1889-1981), American publisher, was the founder of *Reader's Digest,* one of the world's largest-selling magazines.

DeWitt Wallace was born on November 12, 1889, in St. Paul, Minnesota, where his father was on the faculty (and later president) of Macalester College. DeWitt attended Macalester from 1907 to 1909 but, finding life there too confining, transferred to the University of California at Berkeley. He returned to St. Paul in 1912 and was hired by a publishing firm specializing in farming literature. Much of the company's information was provided without cost by federal and state agencies. Wallace compiled a list of the available public documents, added his own comments, and published the result in 1916 in a pamphlet entitled *Getting the Most Out of Farming*. Acting as his own salesman, Wallace sold nearly 100,000 copies, primarily to rural bankers who offered it to their customers as a promotional device.

When America entered World War I Wallace enlisted in the Army, was sent to France, and in 1918 was seriously wounded in action near Verdun. Wallace passed the hours in a French military hospital editing superfluous words from magazine articles, preparing himself for his next publishing venture—*Reader's Digest*.

For six months in 1919 Wallace was a constant visitor to the periodical room of the Minneapolis Public Library. He pored through a host of magazines, seeking out those articles that still retained general interest even ten years after publication. The chosen few were then carefully condensed. By January 1920 he had prepared a sample issue of the *Reader's Digest,* ''31 Articles Each Month From Leading

DeWitt Wallace (left)

Magazines, Each Article of Enduring Value and Interest, In Condensed and Permanent Form.'' The sample contained all of the essential elements that would make the *Reader's Digest* a world-wide success. Unlike most magazines of the day, the *Digest* contained no fiction, for it was envisioned as a service for busy readers who wanted hard facts conveyed quickly, clearly, and concisely. Wallace edited the *Digest* to speak directly to the concerns of the average reader, skillfully blending stories of human interest, down-to-earth advice, and good-natured humor. The *Digest* frankly acknowledged the world's problems but remained ever-confident of their eventual solution.

Wallace's initial plans for the *Reader's Digest* were, in retrospect, quite modest. He offered to give his idea to any publisher who would make him editor of the new magazine. But even on those generous terms no one was interested. So, as a last resort, he decided to publish the *Digest* himself. A small office was rented in New York City's Greenwich Village and hundreds of circulars were sent out to potential subscribers. His sole partner then, and in the years to come, was Lila Bell Acheson, the sister of a Macalester classmate. The couple were married in October 1921. When they returned from their honeymoon some 1,500 orders awaited them.

The first official edition of *Reader's Digest* appeared in February 1922. Most magazine publishers readily granted re-publication rights, for they considered a credit in the *Digest* a form of free advertising for their periodicals. In its early years the *Digest* itself carried no advertising and was sold solely by subscription. On that basis the magazine grew slowly, but steadily. In 1922 Wallace was able to move the company to its permanent headquarters in Pleasantville, New York. Three years later the *Digest* had a circulation of 20,000 copies. The real growth of the *Reader's Digest* did not come until it was sold on the nation's newsstands, but Wallace did not take that step until 1929. He feared that other magazines, sensing new competition, would no longer grant reprint rights. Most of the major periodicals, however, continued with the *Digest* (some for a fee), and by the end of 1929 circulation had climbed over 100,000.

Wallace constantly adjusted his editorial product to meet the needs of his rapidly growing readership. For example, in February 1933 the *Digest* began presenting signed, original articles. In time the magazine would produce over half of its own material. As the *Digest* grew in size and influence it inevitably attracted its share of critics. Some scorned the *Digest's* brand of condensed English; others objected to its alleged conservative political bias.

Yet the *Reader's Digest* did have its crusading moments. It was one of the first major periodicals (in 1954) to link cigarette smoking and cancer, and it frequently attacked unfair business practices. The *Digest*'s most famous article, ''. . .And Sudden Death,'' published in August 1935, graphically portrayed the hazards of reckless driving. It became the most widely reprinted article in magazine history, with four million copies in circulation.

By the end of the 1930s *Reader's Digest* was moving into the international market. A British edition was produced in 1938, to be followed by editions in Spanish (1940), Portuguese (1942), Swedish (1943), and, eventually, most of the world's major languages. The foreign editions carried advertising from their inception. The American edition followed suit in 1955, but only after Wallace, in typical fashion, had first surveyed the likely reaction of his readers. Wallace, meanwhile, was reaching out into other areas of publishing, usually successfully. The *Reader's Digest* Book Club, for example, offered its members quarterly volumes of condensed books, primarily current novels. When the club started in 1950 it had 183,000 subscribers; in four years there were two and a half million.

Wallace gradually began to withdraw from the active management of the company in the mid-1960s, although he remained as chairman of the board until 1973. He died on March 30, 1981. At the time of his death over 30 million copies of *Reader's Digest* were being sold every month to readers in 163 countries.

Further Reading

The biography of DeWitt Wallace, a man who long shunned publicity, is inseparable from the story of his great creation, *Reader's Digest*. James Playsted Wood, *Of Lasting Interest: The Story of the* Reader's Digest (1967) was written with the cooperation of the magazine's management. Samuel A. Schreiner, Jr., *The Condensed World of the* Reader's Digest (1977) is a sometimes critical insider's view of Wallace and life at the *Digest*.

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George Corley Wallace

George Corley Wallace (born 1919) was an Alabama governor and a third-party presidential candidate in 1968.

Born on Aug. 25, 1919, at Clio, Ala., he studied at the University of Alabama and received his law degree in 1942. That same year he was admitted to the Alabama bar. In 1943 he married Lurleen Burns. They had four children. Between 1942 and 1945 Wallace served in the U.S. Army Air Force. After the war, he became assistant attorney general of Alabama. In 1947 he entered the Alabama Legislature, representing Barbour County, and remained until 1953. He served as judge of the Third Judicial District of Alabama between 1953 and 1958, after which he returned to private law practice in Clayton.

Wallace's experiences in Alabama politics prepared him for his election to governor in 1962. In 1966, barred by Alabama law from another term, he supported his wife's candidacy. Lurleen Wallace won a landslide victory. As governor, she admitted that her husband would continue to make the policy decisions. She died in May 1968. Mean-

while her husband had emerged as a national political figure.

An outspoken critic of Federal-government interference in southern schools and an ardent segregationist, Wallace entered a number of presidential primary races in 1964, largely to channel opposition to the civil rights bill. His name appeared on the ballots in at least nine states, and in Wisconsin, Indiana, and Maryland he polled 25, 30, and 43 percent of the vote respectively. At the governors' conference in June, he declared that he would run in the national election wherever he could place his name on the ballot. When the republican party nominated a conservative candidate, Senator Barry Goldwater of Arizona, however, Wallace withdrew from the race.

In February 1968 Wallace announced his intention to again challenge the Democratic and Republican parties in the race for the presidency. His appeal, as in 1964, embraced the discontent of conservative citizens, rich and poor, who believed their welfare endangered by high taxes, liberal court decisions, and Federal interference in local and state affairs. Wallace's program, repeated across the country almost without change, revealed his single-minded concern for property rights and freedom of local and individual decision—which, he warned, were threatened by the Federal bureaucracy.

Wallace's program called for an end to crime in the cities. He denied that he favored segregation but insisted that individuals rather than government officials had the right to decide where their children would go to school and to whom they would sell their houses. Although his campaign lost momentum during its final weeks, his strong states'-rights stand gave him wide support in the Deep South. In the November election he captured Arkansas, Louisiana, Mississippi, Alabama, and Georgia. His popular vote across the country was almost 14 percent.

In 1970 Wallace won a landslide victory for a second term as governor of Alabama. The following year he married Cornelia Ellis Snively in Montgomery. In 1972 he entered the presidential campaign as a Democrat and had victories in Michigan and Maryland. In May, while campaigning in Maryland, he was shot and was partially paralyzed as a result of the assassination attempt.

In 1982 he ran again and won a fourth term as governor of Alabama. His final term saw him sponsor an Alabama constitutional amendment that created an oil and gas trust fund whose interest supported the finances of all non-education segments of state government. He also worked a controversial bill that restructured the state's job-injury laws along with an attempt to promote a $310 million education bond issue. His further attempts, however, to fund education programs by raising property and income taxes met with failure.

In his later years, Wallace apologized for his stance against integration he held early in his political career. At the same time, he insisted that his infamous statements supporting segregation had to do with his fight against federal courts interfering with state issues rather than a being sign of racism against blacks. In a 1992 interview in *Time,* Wallace said he eventually realized that ''either we had to do away with segregation or we wouldn't have peace in this country.'' He added, ''I know that I love every citizen of Alabama, black and white.'' In March of 1995, Wallace was present for a reenactment of the famous Selma to Montgomery civil rights march of 1965.

Further Reading

John Craig Stewart, *The Governors of Alabama,* 1975; James Gregory*The Wallaces of Alabama: My Family by George Wallace, Jr.,* 1975; Marshall Frady, *Wallace* (1968), is a fascinating personality study of Wallace by a journalist. A biting, unsympathetic profile of Wallace is in Robert Sherrill, *Gothic Politics in the Deep South: Stars of the New Confederacy* (1968). Discussions of Wallace's career and impact on the 1968 presidential elections are in Lewis Chester and others, *An American Melodrama: The Presidential Campaign of 1968* (1969); David English and the Staff of the London Daily Express, *Divided They Stand* (1969); and Theodore H. White, *The Making of the President, 1968* (1969). For further information, please see *George C. Wallace, the Politics of Race,* produced by ABC news (1994); *Boston Globe* (December 2, 1993); *Chicago Tribune* (January 30, 1996); *New York Times* (February 11, 1994); and *Time* (March 2, 1992). □

Henry Wallace

Henry Wallace (1836-1916) was an American agricultural publicist and editor of the newspaper *Wallaces' Farmer* from 1895 to 1916.

Henry Wallace was born on a farm outside West Newton, Pa., on March 19, 1836. His parents were hardworking, religious, Scotch-Irish farmers who had come to the United States from Northern Ireland in 1832. Henry graduated from Jefferson College, Pa., in 1859 and then taught for a year at Columbia College in Kentucky. After theological study at Allegheny Seminary in Pennsylvania (1860-1861) and Monmouth College in Illinois (1861-1863), he was ordained. He was a Union chaplain during the Civil War.

Wallace was pastor at various churches in Illinois and Iowa until 1877, when he retired from the ministry for health reasons. But for this forced retirement he might never have developed his later, and historically more important, career as a journalist, which helped to lead his two sons into political life. Wallace had already developed a taste for journalism and had published articles and become mildly interested in the reforms of his day, including temperance and antislavery.

In 1877 Wallace moved to Winterset, Iowa, and took up farming. He had decided against accepting either the presidency of Monmouth College or entering religious journalism, for he felt the need for an outdoor life. He became involved in editorial work for local farm papers and eventually took part ownership in the *Iowa Homestead*. In 1895, with his two sons, he established his own paper to push ''the agricultural interest.'' The newspaper later became known as *Wallaces' Farmer*.

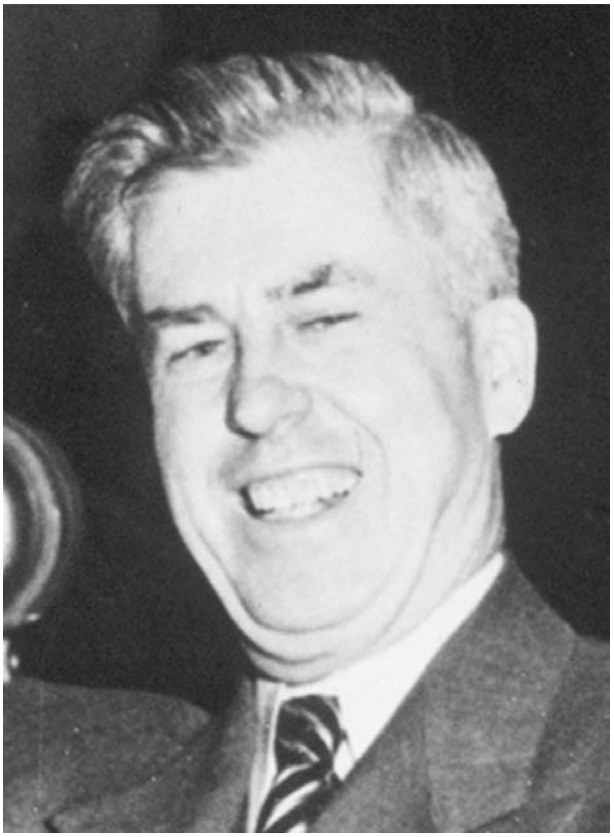

Wallaces' Farmer was a leading organ and spokesman for the midwestern farmer. It fought for railroad regulation and for agricultural education, while maintaining a strong religious interest. The paper is now an important source for historians, as are Wallace's writings. These include *Doctrines of the Plymouth Brethren* (1878); three works on technical aspects of farming: *Clover Culture* (1892), *Clover Farming* (1898), and *The Skim Milk Calf* (1900); two volumes of popular education: *Uncle Henry's Letters to the Farm Boy* (1897) and *Letters to the Farm Folks* (1915); and a polemic against monopoly: *Trusts and How to Deal with Them* (1899).

In 1908 President Theodore Roosevelt appointed Wallace a member of the Country Life Commission. Two years later he became president of the National Conservation Commission. In 1891 he traveled in Europe for the U.S. Department of Agriculture to investigate flax growing, and in 1913 he was again sent abroad to study farm conditions in Britain. He died on Feb. 22, 1916.

Further Reading

The chief source of information on Wallace is his post-humously published autobiography, *Uncle Henry's Own Story of His Life: Personal Reminiscences* (3 vols., 1917-1919). Russell Lord, *The Wallaces of Iowa* (1947), is a history of the entire family.

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Henry Agard Wallace

Henry Agard Wallace (1888-1965), a secretary of agriculture and of commerce and vice president of the United States, was one of the most controversial Federal officials for 13 years. Wallace became almost the official ideologist of the New Deal.

Henry A. Wallace was born on a farm in Adair County, Iowa, on Oct. 7, 1888. In 1895 his grandfather founded a weekly agricultural newspaper called *Wallaces' Farmer*. Henry became its editor in 1916. Meanwhile he had earned his bachelor's degree from Iowa State University and had married Ilo Browne. Involved in plant research and agricultural economics, he eventually developed a species of hybrid corn and founded a company to exploit the discovery. Moreover, he worked out detailed studies of weather cycles in the Midwestern farming region

and a corn-hog ratio chart that proved effective for predicting market variations.

During the 1920s, while his father served as U.S. secretary of agriculture, Wallace became increasingly prominent among agricultural leaders. The total collapse of American agriculture during the Great Depression convinced him of the necessity for curtailing agricultural production under a federally administered acreage allotment program. Although his family had been traditionally Republican, Wallace fervently embraced the presidential candidacy of Franklin Roosevelt in 1932, and after his election Roosevelt named Wallace secretary of agriculture.

Wallace proved an extraordinarily effective administrator. But also, as the implementer of the New Deal's strategy of paying farmers to cut back on crop production and as an advocate of massive Federal efforts to promote social welfare, he was bitterly criticized. It was only by threatening to refuse renomination himself that Roosevelt secured Wallace's nomination for the vice presidency in 1940. Wallace's strength in the farm states contributed significantly to Roosevelt's reelection.

Roosevelt made Wallace the most active vice president in the nation's history. During World War II he headed the powerful Board of Economic Warfare and other economic coordinating agencies. More importantly, he became the foremost articulator of American ideals and objectives. He called for international cooperation to achieve the ''century of the common man'' and for ''60,000,000 jobs'' in the postwar period at home. By 1944, however, anti-Wallace feeling within the Democratic party was so powerful that Roosevelt dropped Wallace for the vice-presidential nomination. Yet as soon as he was reelected, Roosevelt appointed Wallace secretary of commerce.

After Roosevelt's death Wallace openly attacked Harry Truman's uncompromising stance regarding the Soviet Union; the President asked for and received Wallace's resignation. In 1948 he accepted the presidential nomination of the Progressive party, a broad leftist coalition. Losing the bitter 1948 presidential campaign, Wallace retired from public life. He spent most of his time at his farm at South Salem, N.Y., working on improving egg yields and strawberries and gladiolus. He died in Danbury, Conn., on Nov. 18, 1965.

Further Reading

The best study of Wallace is Russell Lord, *The Wallace of Iowa* (1947), which extends only through the period of World War II. Also helpful are Edward L. and Frederick H. Schapsmeir's *Henry A. Wallace of Iowa: The Agrarian Years, 1910-1940* (1968), which focuses on Wallace's role in the New Deal, and their *Prophet in Politics: Henry A. Wallace and the War Years, 1940-1965* (1971). See also Dwight Macdonald, *Henry Wallace: The Man and the Myth* (1948). Wallace figures centrally in two excellent monographs on New Deal farm policy: Richard S. Kirkendall, *Social Scientists and Farm Politics in the Age of Roosevelt* (1966), and Van L. Perkins, *Crisis in Agriculture: The Agricultural Adjustment Administration and the New Deal, 1933* (1969). A detailed account of the Progressive party and Wallace's presidential candidacy is Curtis D. MacDougall, *Gideon's Army* (3 vols., 1965).

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□

Lewis Wallace

Lewis Wallace (1827-1905) was an American military leader and popular author, remembered especially for the novel *Ben-Hur*.

Lew Wallace was born in Brookville, Ind. He became a lawyer but left his practice to serve in the Mexican War in 1846. During the Civil War he served in the Union forces with such distinction that he was promoted to major general. He led the courts of inquiry investigating the conduct of Gen. D.C. Buell and of the commander of the Andersonville prison and was a member of the court trying those charged with conspiring against President Lincoln. In 1865 he resigned from the Army and for the rest of his life practiced law. He served as governor of the new Mexican Territory (1878-1881) and minister to Turkey (1881-1885) and wrote very popular novels and an excellent autobiography.

Wallace's romantic novel *The Fair God; or, The Last of the Tzins* (1873) told about Hernán Cortés's invasion of the Aztec empire in Mexico and his eventual defeat by Prince Guatamozin. The considerable success of this book encouraged him to write *Ben-Hur: A Tale of the Christ* (1880), a colorful story about a young Jewish patrician, Judah Ben-Hur, who as a result of false accusations by Messala is sent to the galleys for life. He escapes, returns as a Roman officer, wins a chariot race against Messala, and exposes him. Meanwhile Ben-Hur's mother and sister have been imprisoned and have contracted leprosy. The hero rescues them and goes with them to seek out Christ. When Christ cures the women, they and Ben-Hur become converts. Wallace's skill as a storyteller, his invention of exciting events, and his vivid representation of the late Roman Empire and the beginnings of Christianity made the novel one of the best-selling books of its period in the United States (more than 2 million copies) and in many foreign countries.

Wallace's stay in Turkey prompted him to write *The Prince of India* (1893), a lengthy novel based upon the legend concerning the Wandering Jew. Wallace also wrote the narrative *The Boyhood of Christ* (1888) and had almost finished *Lew Wallace: An Autobiography* at the time of his death. Completed by his wife, Susan Arnold Wallace, who also was a writer, it was published in 1906.

A dramatization of *Ben-Hur* (1899), featuring spectacular scenes—in which, onstage, the galley was wrecked, the chariot race was presented, and Christ wrought miraculous cures—was one of the most popular American plays for many years. Three motion picture versions, one made in the days of silent pictures, were extraordinarily successful.

Further Reading

Wallace's autobiography contains an excellent account of his military and literary career. Biographies which stress respectively Wallace as soldier and Wallace as author are Floetta Goodwin, *Lew Wallace during the Civil War and Reconstruction* (1927), and Irving McKee, *"Ben-Hur" Wallace: The Life of General Lew Wallace* (1947).

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Sir William Wallace

The Scottish soldier Sir William Wallace (ca. 1270-1305) led the Rising of 1297, an attempt to reverse the loss of Scottish independence to England. Although he failed, he is remembered as a champion of Scottish nationalism.

Very little is known of the early life of William Wallace. His father is known to have been a member of the lesser nobility in the west of Scotland, and so his origins were decent but undistinguished. Beyond brief references to his schooling, there is not record of Wallace until he is identified as a fugitive from justice, the result of his having slain an English sheriff. He became the leader of a small band and earned the reputation of being a friend to Scots who suffered at the hands of their English conquerors. It is difficult to assess with precision the nature of Wallace's activities since legends about his early life are colored by his later exploits. Whether he was an ordinary brigand or a sort of Robin Hood, he was the leader of but one of many peasant bands. What does set Wallace apart is that he emerged as the leader of guerrilla resistance to English occupation for the Scots at large, and so he became a figure of national significance.

Wallace's support came from the lower classes and the lesser nobility; with few exceptions, the greater nobles were never enthusiastic, loyal, long-term allies. While they may have mistrusted his social origins, the more important fact is that members of that class were favorably disposed toward England, where many of them still had lands and relatives. The failure of the upper nobility to support Wallace, especially on the field of battle, proved to be his undoing.

The Rising of 1297, led by Wallace, caused Edward I of England to send a special force against him. The first meeting of the two armies was at Stirling Bridge on September 11, and here Wallace gained a great victory. The English had superior numbers, but Wallace had a favorable position, a large measure of patience, and a sufficient talent for tactics to rout the impatient and poorly led enemy. Wallace

followed up his triumph by moving swiftly to restore Scottish control over every fortress and castle in Scotland. The victory at Stirling Bridge had made Wallace the liberator of Scotland.

Riding the wave of success, Wallace carried the war into England. In this period he gained a noble title, and he styled himself ''guardian of the realm of king John.'' So devastating was Wallace's work that Edward made truce in his war with France so as to be free to face the threat from the north. Wallace met the English counteroffensive with a calculated retreat and scorched-earth policy, and for a time his strategy worked. In the face of the pinch of scarce supplies and threats of mutiny, Edward was preparing to abandon his pursuit when he learned that Wallace was within striking distance. Edward moved quickly to force an open battle.

The battle of Falkirk (July 22, 1298) is remembered in Scottish history as the occasion on which Scots fought valiantly but vainly in defense of their independence against far greater numbers. The noble cavalry defected from Wallace's army without striking a single blow. The Scottish infantry withstood the onslaughts of English cavalry, but without horsemen Wallace was unable to carry the battle to the enemy. When Edward brought his archers into play, the Scots were doomed. With his army decimated, Wallace resigned his office as guardian of the realm and withdrew from the center of the political stage.

Little is known of Wallace's career in the years between 1298 and 1303 except that he visited France and Rome in an unsuccessful search for help against Edward. On his return to Scotland, Wallace became the object of relentless pursuit by Edward, and on Aug. 5, 1305, he was betrayed to the English by his one-time subordinate Sir John Menteith.

Transported to London, Wallace was obliged to stand trial for acts of war and treason. The condemned Wallace was dragged by horses to the gallows, hanged, and disemboweled. His head was impaled on London Bridge; his quartered body was distributed for display at four castles in Scotland.

Intended to be advertisements of Edward's victory, those bloody quarters became banners of the cause that Wallace bespoke. Within months Edward was faced with a resurgence of Scottish nationalism that he could not put down.

Further Reading

A eulogistic biography which contains many extracts from early sources and is, therefore, informative about the legends which have grown up around the memory of Wallace is John Carrick, *Life of Sir William Wallace, of Elderslie* (2 vols., 1830). A balanced and reliable narrative of events is provided by Robert Laird Mackie, *A Short History of Scotland,* edited by Gordon Donaldson (rev. ed. 1962). A colorful but dependable account is Eric Linklater, *The Survival of Scotland* (1968).

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Isaac Theophilus Akunna Wallace-Johnson

Isaac Theophilus Akunna Wallace-Johnson (1895-1965) was a West African trade union organizer, nationalist political leader, journalist, and pan-Africanist.

Isaac Wallace-Johnson was born of Creole parents in Wilberforce, Sierra Leone. Educated mainly in mission schools, he had to abandon secondary school in order to support his family. He worked in various commercial establishments until 1913, when he became a clerk for the colonial government.

Bureaucratic Career

Wallace-Johnson's talents as an organizer and public speaker quickly propelled him to a position of leadership. At the Customs Department, he organized the first trade union in Sierra Leone, among temporary customs officers. When he called for a strike in 1914, he was fired. He entered the British army in 1915 as a clerk in the Carrier Corps. Returning to Sierra Leone in 1920, he worked for the Freetown City

Council but resigned in 1926 to serve on a United States merchant ship. He published *The Seafarer,* an occasional journal of maritime labor news, then joined the staff of the *Lagos Daily Times*.

Wallace-Johnson first came to the attention of the Moscow Comintern in 1930 at an International Conference of Negro Workers in Hamburg, Germany. After organizing the African Workers' Union in Nigeria in 1931, he and other black nationalist leaders were invited to the Soviet Union to attend the International Labor Defense Congress. He may have also enrolled briefly in the People's University of the East in Moscow under his favorite pseudonym, W. Daniels. Eventually, he became an associate editor of the Paris Communist publication *Negro Worker,* contributing articles under several pseudonyms.

Journalist and Organizer

Wallace-Johnson then moved to the Gold Coast to write for the *African Morning Post* of his friend Nnamdi Azikiwe and to organize workers in the mining areas. Identified by the British as an agitator and potential troublemaker, he was arrested, along with Azikiwe, for writing and publishing a seditious editorial. Convicted, he appealed and lost, then appealed to Great Britain's Privy Council.

In England, Wallace-Johnson attracted attention and support from leading British left-wing intellectuals and politicians. He also intensified his contact with George Padmore, Jomo Kenyatta, C. L. R. James, and others affiliated with the newly established International African Service Bureau. Wallace-Johnson became editor of *Africa and the World* and with Padmore, of the *African Sentinel*.

In April 1938 Wallace-Johnson returned to Freetown, intending to make his stay a short one. But customs agents seized 2,000 copies of the *African Sentinel* which he was bringing into Sierra Leone. The resulting publicity drew crowds to his series of public lectures. His oratory was brilliant, his targets well chosen, the population ready for leadership. Less than three weeks after his arrival, bolstered by a mass following, Wallace-Johnson inaugurated the West African Youth League, the first effective, large-scale political movement in Sierra Leone's history.

Supported by wage earners and the unemployed, the Youth League swept two elections in a row: the Freetown Municipal Council elections of 1938 and the Legislative Council elections of 1939. These successes, plus Wallace-Johnson's charismatic effect on the masses, his unrelenting exposure of labor exploitation, and his uncanny ability to discredit the colonial government, further angered British officials.

Fearing that Wallace-Johnson would foment disloyalty among African soldiers and policemen, the government enacted a series of ordinances in the summer of 1939 which severely limited his and other Sierra Leoneans' liberties. At the start of World War II he was interned as an ''undesirable.''

Upon his release late in 1944, Wallace-Johnson resumed his activities immediately. He was an influential spokesman at several international conferences, particularly the 1945 Manchester Pan African Conference. Within Sierra Leone, however, he entered a political cul-de-sac. The Youth League foundered, never regaining the momentum and following which it had lost during the war. Wallace-Johnson himself lost considerable popular support when he opposed the planned reconstitution of the Legislative Council to give majority representation to the protectorate. Although he was still respected and admired as a witty political critic, his stand on this issue denied him a major role in Sierra Leone's postwar independence movement. On May 10, 1965, at the age of 70, he died in a car crash in Ghana while attending the AfroAsian Solidarity Conference.

Further Reading

There is no study of Wallace-Johnson as yet, but some information can be found in James Hooker, *Black Revolutionary: George Padmore's Path from Communism to Pan-Africanism* (1967). Wallace-Johnson's career is recounted in John R. Cartwright, *Politics in Sierra Leone, 1947-67* (1970). Good background information is in Martin Kilson, *Political Change in a West African State: A Study of the Modernization Process in Sierra Leone* (1966). □

Graham Wallas

Graham Wallas (1858-1932) was a British sociologist, political scientist, antirationalist, and proponent of a psychological approach to the study of politics.

The son of a Sunderland clergyman, Graham Wallas endured a strict puritanical upbringing, and it was not without some relief that he left home to attend Shrewsbury School and Corpus Christi College, Oxford. Following his studies, he pursued a preparatory school teaching career but was constantly in trouble regarding matters of religious conformity.

In 1886 Wallas joined the Fabian Society and became a member of its executive committee. He resigned from the society in 1895 partly because of political disagreement and partly because of boredom. Although he was primarily concerned with the almost universal lack of concern for psychology on the part of political scientists, he dealt also with general problems of epistemology and methodology.

Assuming an antirationalist posture, Wallas believed it dangerous (especially in a democracy) to assume ''that every human action is a result of an intellectual process . . . [that] man first thinks of some end which he desires, and then calculates the means by which that end can be accomplished.'' Furthermore, he did not believe that people, in the light of history, any longer relied upon ''enlightened self-interest'' or some similar concept. Indeed, he seemed especially intent upon refuting the then popular application of Darwinism to social affairs and to individual human behavior.

Wallas observed that, since the discovery of human evolution, psychologists had made new and important dis-

coveries concerning human nature. Sociology had emerged as a new science which took some cognizance of these discoveries. Political science, however, had neither contributed to these discoveries nor been affected by them. This he considered a tragedy.

For the earlier notions of an ''unseen hand'' and purely a priori assumptions, Wallas would substitute a more scientifically conceived foundation—''a conscious and systematic effort of thought'' based upon cognizance of a sound psychology. ''Political acts and impulses,'' he held, ''are the result of the contract between human nature and its environment.''

Wallas thought that the introduction of psychological aspects into the examination of the basis of politics would reopen many of the traditional discussions, such as that concerning representative government. Representative government, he held, was earlier ''inspired by a purely intellectual conception of human nature,'' and in the real world these assumptions had not produced the predicted results. Later, the old psychology having been discarded, the question remained as to whether this necessitated discarding concepts of representative government. Wallas thought not. A rule by consent of the governed need not be dependent upon the old psychology's assumptions. The problem does not lie in the concept of representative government but in the fact that there is too limited participation, for whatever reason. The need is for more votes with more knowledge. However, he preferred the short ballot, for voters must not have too much strain put upon them and too hard choices.

In many respects Wallas is at once more democratic and more elitist. His elitism, however, is not based upon ''natural selection.'' His elite should be an ever-expanding one which makes choices on the basis of latest scientific discoveries in both the natural and social sciences (especially psychology). Perhaps this elite could become so numerous as to no longer be an elite.

Wallas's apparent ambivalence about rationalism and intellectualism is best reflected in the preface to the 1914 edition of *The Great Society*. ''I may, therefore, say briefly that the earlier book [*Human Nature in Politics,* 1908] was an analysis of representative government, which turned into an argument against nineteenth-century intellectualism; and that this book is an analysis of the general social organization of a large modern state, which has turned, at times, into an argument against certain forms of twentieth-century anti-intellectualism.''

Further Reading

For a thorough understanding of Wallas, one should begin with his dissertation, *The Life of Francis Place* (1898; rev. ed. 1918), and follow up with his contributions in *Fabian Essays in Socialism,* with an introduction by Asa Briggs (1962). In his *Great Society: A Psychological Analysis* (1914) Wallas launches his lifelong campaign for the application of psychological analysis to the study of politics. Representative of his mature works in this vein are *Human Nature in Politics* (1908) and *Our Social Heritage* (1921). See also Gilbert Murray's ''Preface'' to Wallas's *Men and Ideas* (1940) and the remarks by his daughter, May Wallas, in the 1935 edition of Wallas's *Social Judgment,* which she edited. Wallas figures in works on Fabian socialism: Anne Fremantle, *The Little Band of Prophets: The Story of the Gentle Fabians* (1960); Margaret Cole, *The Story of Fabian Socialism* (1961); and A. M. McBriar, *Fabian Socialism and English Politics, 1884-1918* (1962).

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Raoul Wallenberg

Raoul Wallenberg (1912-?) was one of the great heroes of World War II and one of the first victims of the Cold War. In 1944, as a Swedish diplomat in Budapest, he saved tens of thousands of Hungarian Jews from certain death. Taken into custody by the Russians at the beginning of 1945, he simply disappeared.

Raoul Wallenberg was born on August 4, 1912, into one of Sweden's wealthiest families, three months after his father had died of cancer. His grandfather, a distinguished diplomat, saw to it that the precocious boy traveled and studied widely, acquiring fluency in several languages, international perspective, and savoir-faire.

After graduation in 1935 from the University of Michigan with an honors baccalaureate in architecture, Wallenberg worked in commercial enterprises first in Capetown and then in Haifa, where he learned from German refugees what was happening to the Jewish Germans under Hitler. In 1941 he joined a Stockholm-based export firm whose Jewish owner could no longer safely travel in Hitler-controlled Central Europe. In this position he developed a knowledge of Budapest that made him an ideal volunteer three years later for a desperate rescue mission initiated by the U.S. War Refugee Board.

Until the last year of the war, Hungary, though an Axis ally, had not cooperated in Hitler's program of genocide. Its Jewish community, once Europe's third largest, had even been increased by Jews seeking refuge in Hungary. In 1944, however, German army units moved in, together with a special SS force commanded by SS-Lt. Col. Adolf Eichmann, the engineer of the Holocaust. During the spring and summer of 1944 his men scoured the Hungarian countryside, rounding up and sending 400,000 Jews and others to the death camps.

Determined to do whatever he could to save the 200,000 surviving Jews assembled in Budapest, Wallenberg accepted a diplomatic appointment to the Swedish legation as special attaché for humanitarian questions. Carrying the two knapsacks he had used hitchhiking in America, a sleeping bag, a windbreaker, and a revolver, the soft-spoken, dark-eyed bachelor of 31 arrived in Budapest in July 1944 with a mandate even more unusual for a diplomat than his baggage: he had elicited from the Swedish Foreign Ministry, with American support, formal personal authorization to

appeal directly to Stockholm, to use his unprecedented funding (from U.S. and Jewish sources) even for bribery, and to grant Swedish diplomatic asylum to documented victims of persecution.

He opened a special branch office of the Swedish legation near the Jewish quarter, built up a staff of 400 (mostly Jews, all granted diplomatic immunity), and by January 1945, when the Russians took Budapest, had issued protective passports to perhaps 20,000 Jews placing them under the protection of the Swedish crown until they could emigrate to Sweden. He sheltered over 12,000 in dozens of buildings over which he flew the Swedish colors, making them de facto annexes of the Swedish legation with extraterritorial status.

To the consternation of bureaucratic colleagues, Wallenberg acted on the premise that the conventional rules could not be honored. ''When there is suffering without limits, there can be no limits to the methods one should use to alleviate it,'' he argued and, with desperate ingenuity, acted accordingly. He cajoled, intimidated, and bribed Axis officials, established networks of spies within the Hungarian fascist party and the Budapest police, provided officials with food and amenities from hoards he could afford to lay in before the black market was sold out, and even issued protective passes to key fascists—documents that might greatly facilitate their ''disappearance'' at the end of the war.

His authority with the Hungarians established, Wallenberg fearlessly challenged the Germans, going so far as to retrieve intended victims from the trains on which they had been jammed for shipment to Auschwitz and personally to confront Eichmann, who was behind at least one attempt on his life. His approach was vigorously followed by representatives of other neutrals, particularly the Swiss consul Charles Lutz, who not only provided documentation to thousands of Jews but accompanied Wallenberg in the perilous retrieval of Auschwitz-bound victims.

In the final days of his mission, as the Russians closed in on the surrounded city, fanatically anti-Semitic Hungarian fascist death squads sought to finish what Eichmann, who had withdrawn in December 1944, had left undone. Countless Jews saved from Auschwitz were murdered in the streets or drowned in the Danube. But Wallenberg's network of collaborators thwarted the fascist murderers' plans for a last-minute, full-scale massacre of the 100,000 Jews who had survived in Budapest.

When the city fell to the Soviet Army in January 1945, Wallenberg was taken into custody by the Russians—possibly as an American agent or possibly because of his fascist connections (realistically cultivated to fulfill his mission). That spring, he did not return to Sweden with the other members of the Budapest legation staff who were held for six weeks after their ''liberation'' in a Soviet internment camp. The Swedish government then enquired about Wallenberg.

In 1947 Soviet Deputy Foreign Minister Andrei Vyshinsky finally came up with an answer: Wallenberg was not in the Soviet Union and was assumed to have died during the struggle for Budapest. Not until 1957, after Stockholm had begun to pursue the matter seriously, did Moscow acknowledge responsibility and formally expressed regrets. Deputy Foreign Minister Andrei Gromyko informed the Swedish ambassador that Wallenberg had died of heart failure in prison in 1947 and had been cremated. But numerous reports indicated that Wallenberg was moved with deliberate frequency from one location to another and was alive in captivity, possibly as late as 1981.

By the end of the 1970s an international movement on behalf of Wallenberg, including participation by many he had saved, organized support for his release to the United States, at whose behest he had undertaken his mission to Hungary. In October 1981 Wallenberg was proclaimed an honorary citizen of the United States—a distinction previously accorded only the descendants of the Marquis de Lafayette and Sir Winston Churchill. The law granting him honorary citizenship also provided, belatedly if not posthumously, for ''all possible steps [to be taken] . . . to secure his return to freedom.''

Russian President Boris Yeltsin created a special commission in 1991 to study the Wallenberg case. The commission was short-lived and failed to shed any new light on the Wallenberg mystery. Through the efforts of a number of Holocaust survivors, now American citizens, a bust honoring Wallenberg was placed in the U.S. Capitol Rotunda in 1995. The U.S. Postal Service issued a stamp (1996) in honor of the Swedish diplomat. Because of the popular belief that Wallenberg may still be alive, the Postal Service did not issue the stamp as a ''commemorative,'' which

would have implied that Wallenberg was dead. U.S. government documents released from the Central Intelligence Agency (CIA) in 1996 confirmed that Wallenberg had been a valued agent for the Office of Strategic Services (precursor to the CIA). Why the Soviets would have executed Wallenberg or have held him in captivity for so long remains unknown.

Further Reading

The Wallenberg case was made widely known in the United States by an article in the *New York Times Magazine* of March 30, 1980, ''The Lost Hero of the Holocaust: The Search for Sweden's Raoul Wallenberg,'' by Frederick E. Werbell, a Swedish-born rabbi, and Elenore Lester. Foreign correspondent Kati Marton has provided in *Wallenberg* (1982), with eight pages of photographs, a concise, readable account based on extensive interviews and archival research. A memoir by a Swedish diplomat is Per Anger's *With Raoul Wallenberg in Budapest: Memories of the War Years in Hungary,* translated by David Mel Paul and Margareta Paul (1981). Focusing sharply on the failure of the Swedish government to pursue the case vigorously during the crucial first years after the war is Harvey Rosenfeld's *Raoul Wallenberg: Angel of Rescue—Heroism and Torment in the Gulag* (1982). Two U.S. congressional publications include the War Refugee Board report from 1945 on Wallenberg's activities and information on the U.S. government's efforts on his behalf since 1981: U.S. House Committee on Foreign Affairs, *Proclaiming Raoul Wallenberg To Be an Honorary Citizen of the United States,* hearing before the Committee, June 4 and 9, 1981; and U.S. House Committee on Foreign Affairs, *Update on Raoul Wallenberg,* hearing before the Committee's Subcommittee on Human Rights and International Organizations, August 3, 1983. Charles Fenyvesi and Victoria Pope provide an account of CIA documents identifying Wallenberg as a U.S. spy: *The Angel Was a Spy* (U.S. World News, May 13, 1996). □

Albrecht Wenzel Eusebius von Wallenstein

The Bohemian soldier of fortune Albrecht Wenzel Eusebius von Wallenstein (1583-1634) was one of the major figures in the Thirty Years War. His administrative and financial talents made him one of the richest and most powerful men in Europe.

Albrecht von Wallenstein was born on Sept. 24, 1583, at Hermanitz in Bohemia of noble family. Reared in the Utraquist (Protestant) faith, he converted to Catholicism before 1606 and attached himself to the court of the Hapsburg archduke (later emperor) Matthias, with whom he shared a strong interest in astrology. Marriage with a rich widow in 1609 added large Moravian estates to his possessions.

In 1618, when the Protestant Bohemian nobles rebelled against Matthias's aggressively pro-Catholic successor, Ferdinand II, Wallenstein remained loyal to the Hapsburgs. Although he did not participate in their decisive victory in 1620 near Prague, wholesale confiscation of rebel property enabled him to purchase the vast estates of Reichenberg and Friedland. By 1622 he was one of the largest landholders in the kingdom, a status Ferdinand II recognized in 1624 by granting him the title Duke of Friedland. Wallenstein's second marriage, in 1623 to Isabella von Harrach, brought him into the Emperor's most intimate circle.

Wallenstein's astonishingly rapid acquisition of enormous wealth and influence resulted from his ability to grasp every possible advantage from a political system dependent on mercenary armies. From the beginning, he organized his own estates to provide recruiting areas and supporting industries for equipping his regiments, whose services he offered at great profit. He was coldly calculating, shrewdly acquisitive, and enormously ambitious. But his talents as a commander in the field were mediocre.

Wallenstein was named imperial commander against the allied Protestant German and Danish forces in 1625. His first campaigns were disappointing in spite of the astonishing speed he had shown in raising and equipping the army. In 1627, with larger forces at his disposal, he swept the Danes out of Silesia and northern Germany, and by 1629 the Emperor could impose peace on Germany. Wallenstein's price for his services included payment of his debts, large new grants of land, and the duchy of Mecklenburg, this last making him a sovereign prince of the empire.

Overestimating the security of his position in Germany, Ferdinand II dismissed Wallenstein from command in 1630. The Swedish invasion of the same year, however, undid the earlier victories, and Ferdinand II again had to call on Wallenstein's services. The Emperor was at his general's mercy, and the price was exorbitant. The terms of their agreement are still a mystery, but they included, in addition to money and new estates, virtual independence from political or religious interference in territories won back from the Protestant forces. Wallenstein began his last campaign in 1632 by driving the Saxons from Bohemia and then forcing Gustavus II (Gustavus Adolphus) to withdraw from Bavaria. On Nov. 16, 1632, the Swedish army struck Wallenstein's forces at Lützen. Wallenstein withdrew from the field, abandoning his artillery, but Gustavus himself was killed, and the Swedish army retired leaderless.

Wallenstein had been incredibly lucky, and at this point he contemplated using his unprecedented powers as commander in chief to impose a peace on Germany with terms which fell far short of fulfilling Ferdinand's own policies. Wallenstein's own intentions are unfathomable, but both sides feared him as both competed for his allegiance. It is quite possible that he hoped to gain the Bohemian crown for himself. Whatever his motives were, he had decided by the end of 1633 to break with Ferdinand II, and he began negotiating with the Protestant princes. The Emperor again ordered Wallenstein's dismissal in January 1634 and, to prevent betrayal, ordered loyal officers to imprison him and bring him to Vienna, or if necessary, to kill him. Worn down by illness and enmeshed in the tangle of his own conspiracies, Wallenstein could not complete his negotiations with his former enemies before he was caught by officers loyal to the Emperor at the fortress of Eger in Bohemia. These officers shot Wallenstein on the night of Feb. 25, 1634.

Further Reading

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Thomas Wright Waller

Thomas Wright Fats Waller (1904-1943) was a popular American jazz singer, pianist, organist, bandleader, and composer; on radio and records and in movies. His ebullient personality endeared him to a wide jazz and pop audience.

Thomas Wright Waller was born in New York City on May 21, 1904. His father was a Baptist minister; his mother was a musician who played and taught piano and organ. As a child Waller studied piano, bass, and violin, but after a time devoted himself exclusively to keyboards—chiefly piano (with a bit of organ), which he had begun playing at age six. His father wanted him to be a clergyman and objected emphatically when, at age nine, Waller jazzed up a hymn on the church organ.

Waller worked in a grocery store to pay for music lessons and played in his grade school orchestra, which was led by Edgar Sampson (later a famous arranger for Benny Goodman). Waller then attended DeWitt Clinton High School, but quit after a year, and at 15 was organist in a Harlem movie theater, earning $32 a week. (He was later to earn as much as $72,000 in a single year.) He continued to study with a number of teachers, including ragtime piano great James P. Johnson. He began his recording career in 1922, played in a silent movie house in Washington, D.C., and led his own trio in Philadelphia into the mid-1920s. The first of his nearly four hundred compositions, ''Squeeze Me,'' was published in 1924.

The late 1920s was a watershed period for Waller. Despite a distracting series of court appearances for nonpayment of alimony, he began a highly successful collaboration with lyricist Andy Razaf; and in 1927, reunited with his former mentor James P. Johnson, he led the band and wrote the score for a hit revue, ''Keep Shufflin','' which featured two of Fats' trademark songs, ''Ain't Misbehavin''' and ''Honeysuckle Rose.'' In 1928 he performed at Carne-

gie Hall along with Johnson and W. C. Handy (''The Father of the Blues''); and in 1929 he was the featured organist at New York's Paramount Theater and composed some of the music for another hit revue, ''Hot Chocolates.''

In the early 1930s Waller did a series of radio broadcasts for WABC and CBS and worked in a variety of bands, usually as leader. His first semi-permanent unit was formed in 1935 and made a classic series of fun-pop-and-jazz recordings; their great appeal for both the jazz audience and the larger commercial market led to many tours for the small band (usually a sextet) and, ultimately, to international fame.

In the late 1930s and early 1940s the group played frequently at New York's Famous Door and the Apollo Theater, at Chicago's Hotel Sherman, and at Boston's Tic-Tac Club. In 1943 Waller's last big show, ''Early to Bed,'' opened in Boston. Also in the year that was to be his last, he toured armed service camps, made some cameo appearances in Hollywood movies—most notably ''Stormy Weather''—and played at Los Angeles' Zanzibar Club. It was on the return trip from the West Coast to New York, on December 15, 1943, that Waller, at age 39, died in his train berth of bronchial pneumonia.

Waller's reputation is permanently embedded in jazz and pop lore, and his fame was underscored by the huge late 1970s success of the Broadway musical revue ''Ain't Misbehavin','' a funny and loving tribute to the man and his music.

Nowhere in musical history has there been a closer alliance of man and music than in Fats Waller. He was 5 feet 11 inches and his weight wavered between 280 and 300 pounds. He was a jolly, quick-witted man whose compositions were almost always playful (even the sad ones are leavened by a cheerful acceptance of life's difficulties and vagaries). He was generous to a fault, frequently selling a minor compositional masterpiece for a pittance to a needy friend or even a down-and-out barstool acquaintance; money simply didn't matter to him.

For white America Waller seemed to play the self-mocking Negro clown, but attentive listening dispels the notion that his was the persona of a racially accommodating fool: his sense of fun and self-mockery were most often slyly satiric of the culture-at-large.

Fats was well-loved in the music business and his musicianship respected. His digital dexterity, particularly considering the plumpness of his fingers, was astonishing, and jazz critics regard him as one of the very greatest of ''stride,'' or early, pianists. His vocal style—the light, grainy voice, with its sly inflections and defensively argumentative stance—was unique.

Many of Waller's vocal and pianistic performances of his own and others' compositions were reissued in the 1970s on RCA's Vintage series. Included, of course, are his earliest compositions, ''Squeeze Me,'' ''Ain't Misbehavin','' and ''Honeysuckle Rose,'' in addition to some unjustly forgotten late 1930s tunes such as ''Jitterbug Waltz,'' ''Hold My Hand,'' ''Thief in the Night,'' ''The Girl I Left Behind Me,'' ''What's the Reason I'm Not Pleasin' You,'' ''The Joint Is Jumpin'' (on which he typically interpolates ''Don't give your right name!'' as police sirens are heard in the background), and ''Spring Cleaning'' (Waller interpolates ''No, lady, we can't haul your ashes for 25 cents—that's bad business!'').

There are also splendid (often humorous) vocal readings of tunes written by others: ''Jingle Bells'' (a strangled ''Jingle Bells!'' followed by a concerned ''What's the matter with him?'' ''I don't know—I think the jingle bells got him.''); ''Two Sleepy People''; ''It's a Sin to Tell a Lie'' (''If you break my heart/I'll break your jaw/And then I'll die.''); Earl Hines' ''Rosetta,'' Harburg & Schwartz's lovely ''Then I'll Be Tired of You''; Caesar & Lerner's ''(O Susanna) Dust Off That Old Pianna''; and ''Your Feet's Too Big'' (Gun the gunboats!''). Waller's instrumental skills are in full evidence throughout, especially on the straight instrumental versions of ''Ain't Misbehavin','' ''Honeysuckle Rose,'' and ''Tea for Two.''

Further Reading

Waller is the subject of a great number of periodical articles and book chapters; there are several biographies, the most noteworthy of which are his son Maurice Waller's *Fats Waller* (1979) and Alyn Shipton's *Fats Waller* (1988).

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Robert Walpole

The English statesman Robert Walpole, 1st Earl of Orford (1676-1745), was the first minister to maintain continuing support for royal government by exercising both careful use of Crown patronage and untiring leadership in the House of Commons.

Robert Walpole entered political life during the turbulent era of party strife that marked the reigns of William III and Anne. Walpole dominated English politics from 1722 to 1742, and when he departed from political life, Britain enjoyed the benefits of stable government. This change was in large measure a fruit of his efforts.

The son of a leading Norfolk squire, Walpole was born at Houghton, the family seat, on Aug. 26, 1676. After Eton he attended King's College, Cambridge, but had to withdraw to manage the family estate. He first entered the House of Commons in 1701 as member for Castle Rising, his deceased father's seat; the following year he stood successfully for King's Lynn, which he represented for the rest of his career. A blunt, cheerful man, adept at parliamentary business and impressive in debate, he quickly made his mark in

the Commons. In 1708 he was appointed war secretary and in 1710 treasurer of the navy.

Walpole and the Whigs

From the outset Walpole was firmly attached to the Whig party, a party pledged to continuing the war against France; when war weariness eroded its strength in 1710, he suffered accordingly. By 1711 he was out of office—not merely dismissed, but subjected to an investigation of his War Office dealings. After voting him guilty of shaking down several forage contractors, the House expelled him in 1712 and sent him to the Tower. His guilt cannot be doubted. Yet, by the standards of the time the crime was not serious, and his conduct was not censured by his friends. Indeed, he became a Whig martyr. Like the voters of King's Lynn, who reelected their imprisoned candidate, he judged himself a victim of party malice and he vowed revenge.

Walpole's fortunes rose when George I's accession restored the power of the Whig party. Walpole became paymaster general of the forces. The job offered manifold opportunities for self-enrichment, and he made the most of them. Indeed, throughout his career he used public office for personal gain, and the results, if not the precise methods, were plainly visible: he lived high, indulged his wife's expensive whims, rebuilt Houghton on a grand scale, poured money into his London town house, and assembled a magnificent art collection. But power, not wealth, was the main object of his driving ambition. In 1715 he entered the Cabinet as chancellor of the Exchequer and first lord of the Treasury, thus acquiring command of a vast resource of patronage. He did not have it long, because neither he nor his ally and brother-in-law, Lord Townshend, who was a secretary of state, were in close touch with George I. Isolated from the court when the King visited Hanover, they could not answer the accusations of their enemies, and by April 1717 Townshend and Walpole felt obliged to resign.

Attainment of Power

At once, and with no qualms about using Tory support, Walpole launched a vigorous opposition. His object was not to oust the King's ministers but to make political management so difficult for them that they would have to take him back. He would demonstrate that no government could long ignore an aroused House of Commons. Indeed, the success of the strategy he developed in his 4-year struggle to regain the Treasury stood as an object lesson for 18th-century politicians.

Walpole's first step was to stir up the Commons. A talented debater, expert in government business, he spoke often and with telling authority. Attacking abuses in the army and probing the Hanoverian basis of foreign policy, he played on the suspicions of independent minded gentlemen in the Commons. In 1719 a pet Cabinet measure, the Peerage Bill, was sent down to defeat. This was not enough; Walpole also needed acceptance at court. To gain influence over the mind of the Prince of Wales, he developed an intimate friendship with the princess. By bribing George I's most trusted mistress, he established a line of communication with the King. Thus, in 1720 he could offer George I, who hated his son and had openly quarreled with him, the prince's submission. He could also offer safe passage through Parliament of funds to meet the Civil List debt. These were tempting offers, and no one but Walpole could make good on them. The King's ministers, shaken by their defeat on the Peerage Bill, agreed to take him back, and he again became paymaster general.

The leading ministers in 1720 were Lord Sunderland and Lord Stanhope. Although Walpole had joined their government, they remained his rivals, and his indispensability would depend on their need for his skills. The need soon arose. When the ''South Sea Bubble'' burst, the cries of the wounded echoed in the Commons. The opposition wanted blood, and the leading ministers, having accepted free options on South Sea shares, were deeply implicated. Walpole, newly in office, was clear of the scandal. He could have sided with the opposition and brought the government down. It would have meant political chaos—a mixed ministry containing unruly dissidents. He sided instead with the men in power and then he labored to screen Sunderland and Stanhope from the attacks. It was a supreme test of his talents and his courage. Patiently he answered the government's critics in the Commons. His reward was the Treasury, once again, in 1721. It was, however, luck—the deaths within a year of Stanhope and Sunderland— that accounted for the speed with which he became the King's leading minister, because George I had not yet learned to trust him.

Walpole's Policy

Walpole dominated British government for 20 years, from 1722 to 1742. He may be considered the first ''prime minister,'' but in those days the title implied an unwarranted usurpation of royal authority, so Walpole disclaimed it. His long supremacy stemmed from his unwavering dedication to the task of governing and from the willingness of the first two Georges to avoid wild adventures in politics. He never took royal confidence for granted.

To an unprecedented degree, Walpole mobilized Crown patronage for the purpose of obtaining majorities in Parliament. Allying himself with powerful aristocrats, such as the Duke of Newcastle, he melded their influence and patronage with that of the Crown. He refused a peerage during active political life (while accepting one for his son), being the first leading minister to perceive the necessity of forceful defense of policy in the House of Commons. There the same talents that he had formerly employed to incite, he now used to calm. His object was always to win over the independent-minded gentlemen. Drawing on his vast knowledge of affairs, he regularly exhibited to them the reasonableness of government policy. As the years passed, his foreign policy was increasingly adjusted to the wishes of such men. They hated military involvement on the Continent and the high taxes that war meant. Walpole gave them peace, and he tried to limit diplomatic commitments. In order to reduce the land tax, which the independent squires of the Commons hated, he was prepared to increase the amounts raised by excise taxes, which hit the lower orders of society. Walpole did not care about the lower orders. When his excise scheme gave rise to a popular uproar in 1733, he ignored the London mob as best he could; although he backed down and withdrew his bill, it was because he feared the way in which the uproar was being used by ambitious men to undermine his position at court and in the House of Lords.

But Walpole was never ruled by ideals or hatreds. Like most successful politicians, he dealt with problems immediately before him and sought the least troublesome solutions. Truthfully he said, ''I am no saint, no Spartan, no reformer.''

At length Walpole's power waned. The death of Queen Caroline rendered his influence at court less secure. When William Pitt the Elder and the Patriots excited the Commons by clamoring for war with Spain, Walpole proved unable to calm either the House or his colleague the Duke of Newcastle, and war was allowed to begin in 1739. By 1742 Walpole no longer commanded the situation, and he resigned. A grateful George II created him Earl of Orford. He died on March 18, 1745, and was buried at Houghton.

Further Reading

The most readable and reliable biography is J. H. Plumb, *Sir Robert Walpole* (1956—); the two volumes now completed bring the story to 1734. The political situation of Walpole's last years is examined in J. B. Owen, *The Rise of the Pelhams* (1957). For background the most important book is J. H. Plumb, *The Origins of Political Stability in England, 1625-1725* (1967), which places Walpole's political achievement in context. Also useful are Basil Williams, *The Whig Supremacy, 1714-1760* (1939; 2d ed. 1962), and E. N. Williams, *The Eighteenth-century Constitution* (1960), both of which contain good bibliographies.

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Marie Esprit Léon Walras

The French economist Marie Esprit Léon Walras (1834-1910) influenced modern economic theory by his discovery of the general equilibrium theory, which was designed to include within a single logically coherent model the theories of exchange, production, capital, and money.

Léon Walras was born in Évreux in Normandy, son of the economist Auguste Walras, who was forced by the low esteem in which economics was held in France in his day to waste his talents in the performance of administrative functions within the French centralized system of education. Auguste vowed to realize his cherished ambition to renovate economics and place it on a firm scientific basis through his son. This is precisely what Léon eventually did.

Career as an Economist

Léon's initiation in economics was late, hesitant, and singularly unpropitious. He was self-taught, having had no one but his father to guide his first steps, for there was no provision in the curriculum of French universities up to the 1870s to train professional economists. To satisfy his parents, who were eager to see him assured of a recognized career, he enrolled in the Paris School of Mines in 1854 after twice failing, for want of adequate mathematics, to gain admission into the prestigious Polytechnic School. Finding engineering distasteful, he neglected his studies and never became a mining engineer. Instead, he wrote novels (*Francis Sauveur* and *La Lettre*), but in 1858 his father persuaded him to abandon his literary pursuits and become an economist.

With this in view Walras tried his hand first at journalism, then as an employee on the clerical staff of a railway company, then as manager of a bank for cooperatives, and finally as secretary in a private bank, until he was called in 1870 to occupy a newly founded chair in political economy at the Academy (later the University) of Lausanne in Switzerland. He owed this call to his early economic publications in book and journal form, and particularly to his participation in an International Congress on Taxation held in 1860 at Lausanne, where he had impressed Louis Ruchonnet, a young lawyer destined to become a leading Swiss statesman.

In the formative pre-Lausanne years Walras's attention had been devoted almost exclusively to working out normative principles inspired in the main by his father's ideas. At Lausanne, however, where he could call upon the aid of his mathematical colleagues, he began systematically to lay theoretical foundations for his father's and his own pet policy proposals. These proposals aimed at a ''socialist'' regeneration of society through the nationalization of land to be acquired by repurchase and through the state ownership of such enterprises as could not operate under conditions of perfect competition. The underlying purpose of his mathematical model was to define the limits within which free enterprise could contribute to maximum social welfare. He also advocated a scheme for the long-run stabilization of the purchasing power of money by means of a regulatory silver token currency.

In the course of developing his pure theory, Walras utilized his independently, but belatedly, discovered theory of marginal utility to derive more rigorously than any of his precursors the relationship between the utility function and the demand function. His theory of production, or of the determination of prices of production services, foreshadowed the modern conception of linear programming. His theory of capital formation was formulated as a theory of the determination of prices of capital goods. His theory of money represented a heroic attempt to integrate the monetary sector with the real sector of the economy instead of considering them as dichotomized entities. The concept of ''desired cash balances,'' which he utilized in his definitive statement of monetary theory, largely anticipated the Keynesian liquidity-preference approach.

The appearance of the first edition of Walras's *Éléments d'économie politique pure* (1874-1877) marked a major event in the ''marginal revolution'' of the 1870s. For all its novelty his contribution still remained within the classical tradition. However, he drew his inspiration directly from celestial mechanics. Making use of the models and methods of earlier mathematical economists, especially A. N. Isnard and A. A. Cournot, he created a well-defined theory of a network of interrelated markets which had been only vaguely and intuitively perceived by his classical predecessors.

In 1892 Walras retired from teaching. Besides producing his third and fourth substantially revised editions of the *Éléments* in 1896 and 1900, he published two volumes of collected papers: the *Études d'économie sociale* (1896), dealing primarily with distribution considered from a normative standpoint; and the *Études d'économie politique appliquée* (1898), containing applications of his theory to monetary policy and the organization of production. Since his death in 1910, his renown as an innovator of modern trends in economic theorizing has never ceased growing.

Further Reading

Walras's major work was translated by William Jaffé as *Elements of Pure Economics* (1954). The principal source of biographical material on Walras is William Jaffé ed., *Correspondence of Léon Walras and Related Papers* (3 vols., 1965). Joseph A. Schumpeter, *History of Economic Analysis* (1954), contains the most readily accessible summary of Walras's theory and is recommended for historical background. More technical discussions of the Walrasian model are in Don Patinkin, *Money, Interest and Prices: An Integration of Monetary and Value Theory* (1956; 2d ed. 1965); Robert E. Kuenne, *The Theory of General Economic Equilibrium* (1963); and Bent Hansen, *General Equilibrium Systems* (1970).

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Thomas James Walsh

The U.S. senator Thomas James Walsh (1859-1933) is probably best known for his role in exposing the Teapot Dome oil-lease scandal.

Thomas J. Walsh was born on June 12, 1859, in Two Rivers, Wis., the son of Irish immigrants. After receiving his law degree from the University of Wisconsin in 1884, he practiced law at Redfield, Dakota Territory, for seven years. He then moved to Helena, Mont., and quickly became one of the state's leading lawyers.

A Democrat, he was elected in 1912 to the U.S. Senate and retained that seat until his death. In the Senate, he was sympathetic to labor and social welfare legislation. He led the fight for the confirmation of the nomination of Louis Brandeis to the Supreme Court, assailed the anti-Red raids of Attorney General A. Mitchell Palmer, and opposed Herbert Hoover's appointment of an antilabor judge to the Supreme Court.

On the other hand, Walsh avoided battle locally in Montana with the powerful Anaconda Copper Mining Company. He was also an advocate of the opening of the western public lands to development. A loyal Wilsonian, he supported American membership in the League of Nations and later the World Court.

After the passage of the resolution for an investigation of the leasing of Navy oil-reserve lands, Walsh took charge of the investigation in the fall of 1923 and uncovered evidence that Secretary of the Interior Albert B. Fall had corruptly leased the reserves at Elk Hills, Calif., and Teapot Dome, Wyo., to two oilmen. Though he was criticized by many newspapers and Republicans for his alleged sensationalism and partisanship, Walsh's labors led to the resignation under fire of Secretary of the Navy Edwin L. Denby, who had cooperated with Fall in transferring the reserves to the Interior Department, and to the conviction of Fall for bribery. His work also forced President Calvin Coolidge to appoint two special prosecutors, who voided the leases in the courts.

Although a devout Roman Catholic, Walsh was personally and politically a ''dry.'' He was an unsuccessful dark-horse candidate for the Democratic presidential nomination in 1924 and 1928. He was the overwhelming choice

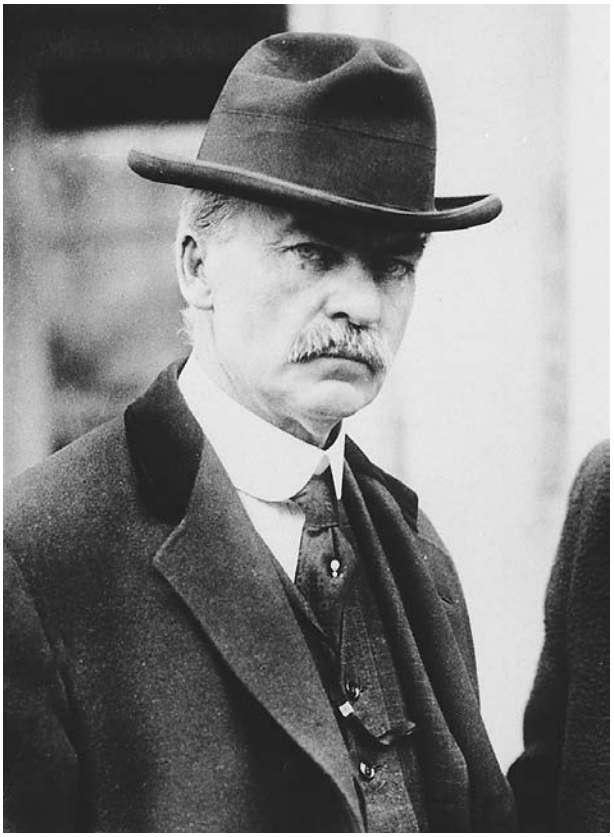

of the delegates for the 1924 vice-presidential nomination, but his refusal was adamant. In 1933 president-elect Franklin Roosevelt selected Walsh to be attorney general, but Walsh died on March 2, 1933, on the way to Washington for the inaugural.

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Johann Walter

As musical adviser to Luther, the German composer Johann Walter (1496-1570) helped construct a new liturgy and composed tunes for many Lutheran hymns. He also pioneered the "dramatic" musical setting of the Passion in German.

Born in Kahla (Thuringia), Johann Walter spent his formative years in the chapel of Frederick the Wise, Elector of Saxony. From 1520 until Frederick's death five years later, Walter not only directed the electoral chapel but also began his career as musical spokesman of the Lutherans. Martin Luther wrote a preface to a collection of 43 polyphonic works by Walter, the *Geystliche gesangk Buchleyn* (1524). Planned for young people in Lutheran schools, the collection went through many editions, the last one of which (1551) contained 47 Latin and 74 German pieces. In 1525 Luther consulted Walter about a projected sacred service in German, a service that was published as the *Deudsche Messe* (1526).

Walter became cantor (musical director) of the town choir of Torgau in 1525 and held the post until 1548, when he was named court composer at Dresden to Moritz, Duke of Saxony. Walter remained at the Saxon court only a short time. By 1554 he accepted a pension from the duke and returned to Torgau, where he lived the rest of his life.

Probably during his Dresden residence Walter composed his "dramatic" or "responsorial" Passion in German. In earlier musical versions of the Passion story the entire narrative was a succession of polyphonic motets, but Walter used a monophonic reciting tone for the Evangelist and *dramatis personae,* reserving for the people and disciples simple *falsobordone* (chordal) polyphony.

Walter wrote his motets and lieder, often of high quality, in two distinct styles. For the first style he employed a polyphonic manner derived from the Franco-Flemish school. In the tenor voice of these compositions was a *cantus firmus* sounding as an unbroken succession of sustained notes or as a melody fragmented into short sections separated by rests. Above and below the *cantus firmus* were counterpoints that sometimes imitated the tenor but more often moved independently of it. In either case the melodic flow of four or more voices avoided simultaneous rests.

For the second style Walter rejected imitative or independent voice-leading for chordal writing in which each fragment of the *cantus firmus* rested simultaneously with the other parts. In a few such cases he placed the borrowed tune in the top voice, thereby inaugurating the favorite manner of chorale setting of the succeeding 2 centuries.

Further Reading

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Barbara Walters

Drawing the highest pay in the history of television broadcasting at the time, Barbara Walters (born 1931) became the first woman co-anchor of a network evening newscast. She developed to a high art the interviewing of public figures.

Barbara Walters was born to Dena (Selett) and Lou Walters. Her father operated a number of nightclubs, resulting in Barbara attending schools in Boston, New York, and Miami Beach. She earned a B.A. degree in English from Sarah Lawrence College (1954). After working briefly as a secretary she landed a job with NBC's (the National Broadcasting Company's) New York affiliate WRCA-TV where she quickly rose to producer and writer. She also held various writing and public relations jobs, including a stint as women's-program producer at WPIX-TV in New York.

Her abilities and experience in research, writing, filming, and editing earned her a job as news and public affairs producer for CBS (Columbia Broadcasting System) television. There she wrote materials for noted personalities who appeared on the CBS morning show that competed with NBC's *Today* program. She left CBS because she believed further advancement was unlikely.

In 1961 she was hired by NBC as a writer with an occasional on-the-air feature for the *Today* show. Within three years Walters became an on-camera interviewer and persuaded such notables as Mamie Eisenhower, Anwar Sadat, and H. R. Haldeman to appear with her.

Meanwhile, a number of different ''show-business'' women held the post as the ''*Today* girl,'' but none held news credentials. Mainly they engaged in small talk and read commercials. Some at NBC began to think a different kind of woman might help the show. When the spot was unexpectedly vacated, Walters was given the ''*Today* girl'' slot on a trial basis. The public readily accepted this bright, on-the-air newswoman, who also continued to write and produce much of her own material. A few months later Hugh Downs said Walters was the best thing that had happened to the *Today* show during his time as host. They would later be teamed on ABC's program *20/20* as competition to CBS's *Sixty Minutes*.

Today feature stories by Walters included socially significant topics, and frequently she got on-the-spot experience which gave her reports even more credibility. As her reputation grew, NBC made her a radio commentator on *Emphasis* and *Monitor*. She also participated in such NBC specials as ''The Pill'' and ''The Sexual Revolution'' (1967), and in 1969 she covered the investiture of Prince Charles as the Prince of Wales.

Finally in 1974 Walters was named co-host of the *Today* show. By then, her status as a broadcaster had risen to such heights that she had twice been named to *Harper's Bazaar's* list of ''100 Women of Accomplishment'' (1967 and 1971), *Ladies Home Journal's* ''75 Most Important Women'' (1970), and *TIME's* ''200 Leaders of the Future'' (1974). As the most influential woman on television, others soon vied for her talents.

In 1976 she accepted a million-dollar-a-year contract for five years to move to ABC, where she became television's first network anchor-woman, the most prestigious job in television journalism. She also anchored and produced four prime-time specials and sometimes hosted or appeared on the network's other news and documentary programs. Her contract stirred professional criticism and jealousy. It not only doubled her income from NBC and her syndicated show, *Not For Women Only,* but it also made her the highest-paid newscaster in history at that time. (Walter Cronkite, John Chancellor, and Harry Reasoner then received about $400,000.) Reasoner, with whom she was to co-anchor, seemed especially miffed at first but later was mollified.

Executives of other networks fumed that their established anchors might demand salary increases, questioned what they perceived as a ''show-biz'' tint to the sober task of news reporting, and questioned whether the public would accept a woman news-anchor. (ABC's private polls before they made their record offer indicated only 13 percent preferred a male anchor, and they knew her presence could easily increase advertising revenues far exceeding her salary.)

Despite Walters' tart, probing interviewing techniques, she seldom seemed to alienate the person she was interviewing. She revealed some of the secrets of her success in her book *How to Talk With Practically Anybody About Practically Anything* (1970). Others attributed her interviewing success to her uncanny ability to ask primarily those questions which the public would want answered.

Still, Walters was not without her critics. Some interview-subjects said her nervousness distracted them. Others claimed she was so eager that disastrous mistakes occurred, citing the instance when she grabbed another network's microphone as she dashed to get a unique interview. Washington press corps members charged that she acted more as

a ''star'' than as a reporter on presidential trips. However, her professional admirers outnumbered her detractors. Walter Cronkite noted her special interviewing talents. Sally Quinn, former rival on *CBS Morning News,* commented how ''nice'' Walters was to her.

Walters' personal life held considerable interest to the public. Her brief marriage to businessman Bob Katz was annulled; her 13-year marriage to Lee Guber, a theatrical producer, ended in divorce. Still they remained congenial, sharing mutual love for their daughter, Jacqueline Dena. In 1985 she married Merv Adelson, who had also previously been wed twice.

Walters' elevation to top-paid broadcaster was credited with raising the status of other women journalists. Her own prowess as a broadcaster exploring socially-important issues and as top-notch interviewer were undeniable. In addition, she excelled at bringing to the television public reluctant interview-subjects that ranged from show business personalities to heads of state.

Walters has had a reputation for often being the first to interview world leaders. During the 1996 presidential campaign she interviewed the first African American Chair of the Joint Chiefs of Staff, General Colin Powell, after his retirement. She has also had exclusive interviews with both Christopher Dardin and Robert Shapiro of the O.J. Simpson murder trial, noted by the media as one of the most controversial murder trials of the twentieth century. Walters also had exclusive interviews with billionaire David Geffen and with Christopher Reeves following the horseback riding fall that left him paralyzed.

In 1996 Walters celebrated 20 years with ABC. At the time, she was earning $10 million per year.

Further Reading

Biographical data for Barbara Walters is primarily found in her book *How to Talk With Practically Anybody About Practically Anything* (1970). In addition to the periodicals cited in the biography see *Newsweek* (May 19, 1969); *Reader's Digest* (May 1974); *Vogue* (June 1975); *Newsweek* (May 3, 1976); *Time* (May 3, 1976); and *Ladies Home Journal* (July 1983; June 1984). □

Ernest Walton

Physicist Ernest Walton (1903-1995) shared the achievement of the first artificial disintegration of an atomic nucleus without the use of radioactive elements. For this work, Walton and John D. Cockroft shared the 1951 Nobel Prize in physics.

Ernest Walton was an Irish experimental physicist who gained renown for achieving, with physicist John D. Cockcroft, the first artificial disintegration of an atomic nucleus, without the use of radioactive elements. Their breakthrough was accomplished by artificially accelerating a beam of protons (basic particles of the nuclei of atoms that carry a positive charge of electricity) and aiming it at a target of lithium, one of the lightest known metals. The resultant emission of alpha particles, that is, positively charged particles given off by certain radioactive substances, indicated not only that some protons had succeeded in penetrating the nuclei of the lithium atoms but also that they had somehow combined with the lithium atoms and had been transformed into something new. Although the process was not an efficient energy producer, the work of Walton and Cockcroft stimulated many theoretical and practical developments and influenced the whole course of nuclear physics. For their pioneering work, Walton and Cockcroft shared the 1951 Nobel Prize in Physics.

Ernest Thomas Sinton Walton was born October 6, 1903, in Dungarven, County Waterford, in the Irish Republic. His father, John Arthur Walton, was a Methodist minister, while his mother, Anna Elizabeth (Sinton) Walton, was from a very old Ulster family, who had lived in the same house in Armagh for over two hundred years. The young Walton was sent to school at Belfast's Methodist College, where he demonstrated an aptitude for science and math. It was no surprise, then, that he decided to enroll in math and experimental science at Dublin's Trinity College in 1922. He graduated in 1926 with a B.A. degree, in 1928 with a M.Sc., and in 1934 with a M.A.

The following year he headed to Cambridge University, England, on a Clerk Maxwell research scholarship. There, he joined the world-famous Cavendish Laboratory, headed by the great New Zealand-born physicist Ernest

Rutherford. Walton was assigned cramped laboratory space in a basement room. While his quarters were less than luxurious, he was at least blessed by having roommates with whom he struck up an immediate friendship, physicists T. E. Allibone and John D. Cockcroft. Walton would go on to make scientific history, in collaboration with the latter, for a project that would pave the way for the development of the atom bomb. At the suggestion of Rutherford, Walton began attempting to increase the velocity of electrons (the negatively charged particles of the atom) by spinning them in the electric field produced by a changing circular magnetic field as a method of nuclear disintegration. Although the method was not successful, he was able to figure out the stability of the orbits of the revolving electrons, and the design and engineering problems of creating an accelerating machine with minimal tools and materials. This early work of Walton's later led to the development of the betatron, that is, a particle accelerator in which electrons are propelled by the inductive action of a rapidly varying magnetic field.

Next, Walton tried to build a high frequency linear accelerator. His goal was to produce a stream of alpha particles traveling at high speed which could be used to shed light on various aspects of the atomic nucleus. Rutherford had long been keen to get his hands on such a source of alpha particles but despaired of any short-term breakthrough. As Walton's work progressed, Rutherford's wish was granted sooner than he expected.

What was needed was a fundamentally different way of viewing the problem. Walton and his colleagues at the Cavendish were trying to accelerate electrons to a speed sufficient to enable them to penetrate an atomic nucleus. Such high velocities were necessary, they believed, in order to counteract the repulsive charge of the nuclei. The speeding electrons, they figured, would literally bully their way through. However, achieving such high speeds was easier said than done. It required the application of enormous amounts of electricity, about four million volts, which at that time was impossible to generate in a discharge tube (a tube that contains a gas or metal vapor which conducts an electric discharge in the form of light). A crucial breakthrough came in 1929, when the Russian physicist George Gamow visited the Cavendish laboratory. With physicist Niels Bohr in Copenhagen, he had worked out a wave-mechanical theory of the penetration of particles, in which they believed particles tunneled through rather than over potential barriers. This meant that particles propelled by about 500,000 volts, as opposed to millions, could possibly permeate the barrier and enter the nucleus if present in sufficiently large numbers. That is, one would need a beam of many thousands of millions of moving particles to produce atomic disintegrations that would be capable of being observed.

Rutherford gave Walton and Cockcroft the go-ahead to test the supposition. It was a measure of his confidence in them—the high voltage apparatus they constructed to enable them to accelerate atomic particles cost almost £1,000 (British pounds) to build. It was an enormous sum in those days, and represented almost the entire annual budget for the laboratory.

The machine, the first of its kind ever built, and today on view at the London Science Museum in South Kensington, was built out of an ordinary transformer, enhanced by two stacks of large condensers (or what would today be called capacitors), which could be turned on and off by means of an electronic switch. This arrangement generated up to half a million volts, which were directed at an electrical discharge tube. At the top of the tube protons were produced. The velocity of the protons was increased into a beam which could be used to hit any mark at the bottom of the tubes. Although it would be considered primitive by today's standards, their apparatus was, in fact, an ingenious construction, cobbled together from glass cylinders taken from old fashioned petrol pumps, flat metal sheets, plasticene, and vacuum pumps. The current generated by the discharge tube was almost one hundred-thousandth of an ampere, which meant that about 50 million protons per second were being produced. The availability of such a large and tightly controlled source of particles—compared with that produced by, say, a radioactive source—greatly increased the odds of a nucleus being penetrated by the speeding atomic particles.

Halfway through 1931, while their experiment was still in its early stages, Walton and Cockcroft were forced to vacate their subterranean basement when it was taken over by physical chemists. They were obliged to deconstruct their installation and build it again. As it happened, it turned out to be a lucky break. Their new laboratory was an old lecture theater, whose high ceiling was much more suitable for their purposes. When Walton and Cockcroft went to reassemble their massive apparatus, they used the opportunity to introduce a few modifications. This time around, they incorporated a new voltage multiplying circuit, which Cockcroft had just developed, into their apparatus. It took them until the end of 1931 just to produce a steady stream of five or six hundred volts.

When the accelerator was finally completed, they restarted the laborious process of trying to penetrate an atomic nucleus using a stream of speeded up protons. They positioned a thin lithium target obliquely across from the beam of protons in order to observe the alpha particles on either side of it. In order to detect the alpha particles that they hoped would be produced, they set up a tiny screen made of zinc sulfide, which they observed with a low-power microscope, a technique borrowed from Rutherford.

The first few months of 1932 were spent in rendering the installation more reliable and measuring the range and speed of the accelerated protons. It was not until April 13, 1932, that they achieved a breakthrough. On that fateful date, Walton first realized that their experiment had been successful. On the tiny screen, he detected flashes, called scintillations. These indicated that not only had the steam of protons succeeded in boring through the atomic nuclei but also that, in the process, a transformation had occurred. The speeding protons had combined with the lithium target to produce a new substance, the alpha particles, which appeared on the screen as scintillations.

Walton and Cockcroft confirmed these observations using a paper recorder with two pens, each operated by a key. Walton worked one key, Cockcroft the other. When either noticed a flash, he pressed his key. As both keys were consistently pressed at the same time, it was clear that the alphas were being emitted in pairs. The implication was that the lithium nucleus, with a mass of seven and a charge of three had, on contact with an accelerated proton, split into two alpha particles, each of mass four and charge two. In the transformation, a small amount of energy was lost, equivalent to about a quarter of a percent of the mass of lithium.

Walton and Cockcroft's achievement was groundbreaking and historic in many ways. It represented the first time that anyone had produced a change in an atomic nucleus by means totally under human control. They had also discovered a new energy source. Furthermore, they had confirmed George Gamow's theory that particles could tunnel or burrow their way into a nucleus, despite the repulsion of the electrical charges. And finally, they furnished a valuable confirmation of physicist Albert Einstein's theory that energy and mass are interchangeable. The extra energy of the alpha particles, when allowance was made for the energy of the proton, exactly corresponded to the loss of mass.

Walton and Cockcroft's achievement was announced in a letter in *Nature* and later at a meeting of the Royal Society of London on June 15, 1932. By that time, they had succeeded in splitting the nuclei of 15 elements, including beryllium, the lightest, to uranium, the heaviest. All produced alpha particles, although the most spectacular results were obtained from fluorine, lithium, and boron. The news caused a sensation throughout the world. As a result of their discovery, Walton and Cockcroft were the star attractions at the Solvay Conference, an important gathering of international physicists, held in 1933, and at the International Physics Conference, held in London in 1934.

Walton and Cockcroft's particle accelerator spawned many more sophisticated models, including one built by their colleague physicist Marcus Oliphant at the Cavendish. It was capable of producing a more abundant supply of particles; not only protons, but also deuterons (nuclei of heavy hydrogen). With this, many groundbreaking nuclear transformations were carried out. Their invention also inspired the American nuclear physicist Ernest Orlando Lawrence to build a cyclotron, a cyclical accelerator, capable of reaching tremendous speeds. Although scientists in the close of the twentieth century may regard the equipment Walton and Cockcroft used as primitive, the basic idea behind the particle accelerator has stayed the same.

In 1932, Walton received his Ph.D from Cambridge and two years later returned to Dublin as a fellow of Trinity College, his reputation preceding him. That same year he married Winifreda Wilson, a former pupil of the Methodist College, Belfast. They had two sons and two daughters, Alan, Marian, Philip, and Jean.

The next few years passed rather uneventfully for Walton. While his erstwhile partner, John D. Cockcroft went from one high profile position to another, Walton preferred to remain slightly aloof from the mainstream of physics. He concentrated instead on establishing his department's reputation for excellence. His efforts were rewarded in 1946 when he was appointed Erasmus Smith Professor of Natural and Experimental Philosophy.

In 1951, almost twenty years after achieving the breakthrough that changed the face of nuclear physics, Walton and Cockcroft finally achieved the recognition that many believed was long overdue. The Nobel Prize for Physics was awarded to them jointly for their pioneering work on the transmutation of atomic nuclei by artificially accelerated atomic particles. The following year, Walton became chairman of the School of Cosmic Physics of the Dublin Institute for Advanced Studies. He was elected a senior fellow of Trinity College in 1960.

Outside of his scientific work, Ernest Walton was active in committees concerned with the government, the church, research and standards, scientific academies, and the Royal City of Dublin Hospital. He died on June 25, 1995, at the age of 91.

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Izaak Walton

The English writer and biographer Izaak Walton (1593-1683) was the author of *The Compleat Angler.* His works show him to have been a kindly and religious man with a quiet sense of humor and rare common sense.

Izaak Walton was born at Stafford on Aug. 9, 1593. Little is known of his childhood and early youth. By 1624 he was established in London as a cloth merchant after a period of apprenticeship, perhaps to his uncle, a haberdasher. Walton's shop was located in St. Dunstan's parish, and he became acquainted with John Donne, who was then vicar. In 1626 Walton married Rachel Floud, a great-grandniece of Archbishop Thomas Cranmer. She died in 1640.

That same year Walton's first literary work, a life of Donne, was published. Donne had died in 1631, and a mutual friend, Sir Henry Wotton, had asked Walton to

collect material for a life he was writing to preface an edition of Donne's sermons. Wotton died before writing the life, and Walton took on the task.

Walton continued in his business until 1644, when the civil war turned to the favor of the Puritans. He seems to have retired from business shortly before the battle of Marston Moor. In 1646 he married Anne Ken, half sister to Bishop Thomas Ken. In 1651 Walton published a life of Sir Henry Wotton as a preface to *Reliquiae Wottonianae*.

In 1653 Walton published his most famous book, *The Compleat Angler; or, The Contemplative Man's Recreation*. Ostensibly a book on fishing, the volume mingles philosophy and politics with directions for hooking a worm or catching a trout. It is filled with apt quotations, songs, poems, and anecdotes and gives one a full sense of Walton's personality—his gentle disposition, his cheerful piety, and his Anglican politics. The book was so popular with his contemporaries that it was expanded considerably and underwent five editions during Walton's lifetime.

Very little is known of the way in which Walton spent the last 30 years of his life. His second wife died in 1662. After this time he seems to have made his home at Farnham Castle with Bishop George Morley. In 1665 Walton published his life of the great Anglican bishop of Elizabethan times, Thomas Hooker. Five years later Walton published his life of the Anglican poet and clergyman George Herbert. In 1670 Walton's four lives were collected and revised. In 1678, at the age of 85, he published his last biography, a life of Bishop Robert Sanderson. Walton died at Winchester on Dec. 15, 1683.

Further Reading

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Sam Moore Walton

Businessman Sam Moore Walton (born 1918) built Wal-Mart into one of the nation's largest retailers and became one of the richest Americans.

Sam Moore Walton was born in Kingfisher, Oklahoma, March 29, 1918. The older of two boys, his father was a banker. A product of the Great Depression of the 1930s, he graduated from the University of Missouri in 1940. He married Helen Robson after graduation and eventually had four children. He served three years as an Army intelligence officer during World War II.

Walton had started in retailing with the J. C. Penney Company in Des Moines, Iowa, as an $85-a-month trainee. He spent the period 1938-1942 with them. After his army service, in 1945 Walton used his savings plus a $25,000 loan to buy a Ben Franklin store in Newport, Arkansas, where his brother joined him. In 1950, when his landlord failed to renew his lease, Walton moved to Bentonville, Arkansas, now a town of about 10,000 and headquarters to the Wal-Mart empire.

From 1945 through 1962 he operated Ben Franklin stores; by 1962 he had nine stores—Walton's 5 & 10—operated under a franchising agreement with the Chicago-based Ben Franklin. Then began what became one of America's most successful retail operations—Wal-Mart, which he co-founded in 1962.

At that time Walton decided that the future of retailing was in discount stores, not dime stores. He studied chains such as K Mart and Zayre and then proposed to the Ben Franklin management the starting of a discount store. When they showed no interest, he, along with his younger brother James, opened his first Wal-Mart outlet in Rogers, Arkansas, five miles from Bentonville.

Walton avoided publicity about himself, preferring that his stores occupy the spotlight, and he took a direct role in the administration of those stores at all levels. He was, indeed, perhaps a corporate evangelist, and in his articula-

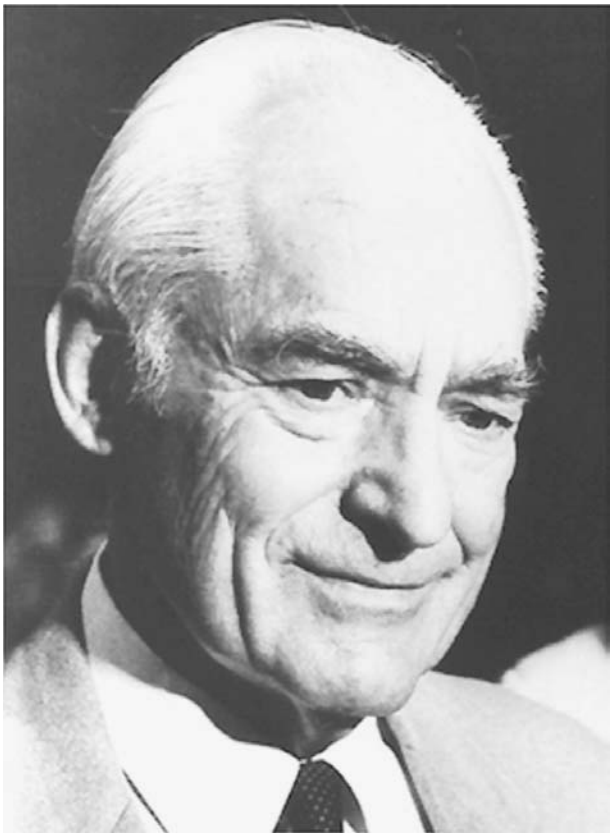

tion of a vision for his firm is a good example of the conscious creation of a corporate culture—a set of shared values which define a business and those who work in it. Preferring to be called ''Sam,'' or ''Mr. Sam'' at most, he might appear at a Wal-Mart checkout, or loading dock, or at a rally at a new store opening.

His business has been described as an extremely well managed one. Although the stores tended to operate as relatively inexpensive, no-frills units and appeal to a lower-middle-class market, the company was quite willing to invest at the cutting edge of technology. The stores were clustered around warehouses in order to permit one-day delivery of goods, and advertising costs were minimized. An early innovation was the decision to buy directly from manufacturers rather than through wholesalers. In addition, the company was firmly committed to a ''Buy American'' program. Walton built his firm into the fastest growing and most influential force in the retail industry, with stores averaging an annual growth rate of more than 35 percent for more than a decade—a rate more than three times that of the retail industry in general. An investor who spent $1,650 for 100 shares of stock in 1970, when the firm went public, would have had $700,000 worth of stock at 1987 prices. In the process, Walton became one of the richest men in the world, with estimates of his worth varying widely and growing constantly.

This early and phenomenal growth—Wal-Mart stood behind only Sears and K Mart in the retail field and was challenging them—was achieved as essentially a regional chain, operating in the Sunbelt. In later years it created a chain of warehouse stores—Sam's Wholesale Club—and was moving into the hypermarket area, Wal-Mart Supercenters. In 1990 there were more than 1,000 stores and more than 150,000 employees.

Walton was the epitome of modern retailing, adapting to contemporary demographic trends. He built his empire not in the large urban areas of the North, East, and West—the politically and economically dominant regions of the first two-thirds of the 20th century—but in the South and Midwest (the former once depressed and neglected, the latter the ''heartland'' of the nation). His strategy was not to take on the large chains and department stores of the urban centers, but rather to compete with the local chains and individual merchants of smaller urban areas and their rural surroundings. When his stores did approach larger population centers, they went first to the periphery of the urban area. That strategy changed in the 1980s with the extension of stores to the other geographic areas of the nation—in order to build a truly national chain—and the movement in toward the center of the urban areas.

Sam Walton died on April 5, 1992 at 74 years of age. He left behind a fortune that amounted to over $23 billion in Wal-Mart stock alone. Before his death, Walton penned a book in 1992 entitled *Sam Walton, Made in America*. By 1997, five years after Walton's death, Wal-Mart had grown to over 2,300 stores with annual revenues of $104.8 billion per year.

Further Reading

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Sir William Turner Walton

Sir William Turner Walton (1902-1983) was one of the principal composers among the enlightened conservatives of 20th-century England.

William Walton received his first music lessons from his father, who was a singing teacher. At the age of 10 William was enrolled in the Cathedral Choir School at Oxford; at 16 he entered the university, where it appears that he received little systematic training in music. From an early age, however, he was composing, and this self-tutelage must have been effective, for at 20 he wrote a String Quartet that was accepted for performance at a Festival of the International Society for Contemporary Music. In the same year (1922) he collabo-

rated with the poet Edith Sitwell on *Facade,* a clever ''entertainment'' for speaking voice and six instrumental players, which epitomizes certain aspects of the smart set in the era after World War I.

During the next decade Walton's reputation was solidly established with a lively overture about ships and sailors entitled *Portsmouth Point* (1925); a *Sinfonia concertante* for orchestra and piano (1927); a Concerto for viola (1929), which is one of the few important solo works for that instrument; and *Belshazzar's Feast* (1931), a vivid and very popular addition to the long line of English oratorios. From then on he continued to compose steadily in an unhurried fashion and usually on commission or with distinguished sponsorship which ensured performance. Although his catalog after *Belshazzar* was not long, the items are substantial. In addition to a few songs, marches and incidental and film music, there are the large works, including two Symphonies (1935, 1960), a Concerto for violin (1939), a ballet entitled *The Quest* (1943), a second String Quartet (1947), a Sonata for violin and piano (1949), the opera *Troilus and Cressida* (1954), a Concerto for cello (1956), a *Partita* for orchestra (1958), the orchestral *Variations on a Theme by Hindemith* (1963), a *Missa brevis* (1966), the one-act extravaganza *The Bear* (1967) and *Capriccio burlesco* for orchestra (1969).

Walton composed slowly and meticulously. Paul Hindemith complimented him on the ''honest solidity of workmanship'' in his scores; yet they do not give a labored effect, for a rhythmic vigor permeates everything Walton wrote. His style is also marked by a harmonic idiom that is tonal though modernized and a preference for melodic lines of considerable amplitude as against the highly condensed mode of the post-Anton Webern school. In *Troilus,* for example, Walton said that he wanted to write a *bel canto,* or ''singing'' opera, which in his case is more a statement of artistic independence than merely a look backward.

Walton's music shows that he knew what other composers were doing in the 20th century and profited from observation of such diverse men as Hindemith, Igor Stravinsky, Arnold Schoenberg, and Jean Sibelius. Nevertheless, Walton did not subscribe to any cult or try to be especially English in his work.

Knighted in 1951, he died March 8, 1983, at his home on Ischia, an island off the coast of Italy.

Further Reading

Walton's general position in the modern music world is sketched in Joseph Machlis, *Introduction to Contemporary Music* (1961), and his place among English composers is described in Frank Howes, *The English Musical Renaissance* (1966). For a detailed analysis of his music see Frank Howes, *The Music of William Walton* (1965). □

An Wang

An Wang (1920-1990) made important inventions relating to computer memories and to electronic calculators. He was the founder and longtime executive officer of Wang Laboratories Incorporated, a leading American manufacturer of computers and word processing systems.

An Wang was born February 7, 1920, in Shanghai, China. He became interested in radio as a high school student, built his own radio, and went on to study communications engineering at Chiao-Tung University in his native city. After graduation he stayed on at the university another year as a teaching assistant. With the outbreak of World War II Wang moved to inland China, where he spent the war designing radio receivers and transmitters for the Chinese to use in their fight against Japan.

Wang left China in the spring of 1945, receiving a government stipend to continue his education at Harvard University in Massachusetts. He completed his master's degree in communications engineering in one year. After graduation, he worked for an American company for some months and then for a Canadian office of the Chinese government. In 1947, he returned to Harvard and rapidly completed a doctorate in engineering and applied physics. Wang married in 1949, and he and his wife had three children. Six years later Wang became an American citizen.

In the spring of 1948 Howard Aiken hired Wang to work at the Harvard Computation Laboratory. This institution had built the ASSC Mark I, one of the world's first digital computers, a few years earlier. It was developing more advanced machines under a contract from the U.S. Air Force. Aiken asked Wang to devise a way to store and

retrieve data in a computer using magnetic media. Wang studied the magnetic properties of small doughnut-shaped rings of ferromagnetic material. He suggested that if the residual magnetic flux of the ring was in one direction, the ring might represent the binary digit 1. Flux in the opposite direction could represent 0. One could then read the information stored in a ring by passing a current around it. Researchers at the nearby Massachusetts Institute of Technology and elsewhere were intrigued by the idea of magnetic core storage of information and greatly refined it for use in various computers. Wang published an account of his results in a 1950 article coauthored by W.D. Woo, another Shanghai native who worked at Harvard. He also patented his invention and, despite a protracted court fight, earned substantial royalties from International Business Machines and other computer manufacturers who used magnetic core memories. These cores were a fundamental part of computers into the 1970s.

Wang was not content to have others develop and sell his inventions. In 1951 he left the Computation Laboratory and used his life savings to start his own electronics company. He first sold custom-built magnetic shift registers for storing and combining electronic signals. His company also sold machines for magnetic tape control and numerical control. In the mid-1960s Wang invented a digital logarithmic converter that made it possible to perform routine arithmetic electronically at high speeds and relatively low cost. Wang desktop calculators were soon available commercially, replacing traditional machines with mechanical parts. Several calculators operated on one processing unit. These early electronic calculators sold for over $1,000 per keyboard. They were used in schools, scientific laboratories, and engineering firms. By 1969, Wang Laboratories had begun to produce less expensive calculators for wider business use. However, Wang saw that the introduction of integrated circuits would allow competitors to sell electronic handheld calculators at a much lower price than the machines his company offered.

Confronted with the need to find a new product, Wang directed his firm toward the manufacture of word processors and small business computers. The first Wang word processing systems sold in 1976. They were designed for easy access by those unfamiliar with computers, for broad data base management, and for routine business calculations. In addition to such computer networks, the company developed personal computers for office use.

Wang began his business in a room above an electrical fixtures store in Boston with himself as the only employee. By the mid-1980s the company had expanded to over 15,000 employees working in several buildings in the old manufacturing town of Lowell, Massachusetts, and in factories and offices throughout the world. To acquire money to finance this expansion and to reward competent employees, Wang Laboratories sold stock and acquired a considerable debt. The Wang family retained control of the firm by limiting administrative power to a special class of shareholders. In the early 1980s when company growth slowed while debt remained large, Wang made some effort to reduce his personal control of the business and follow more conventional corporate management practices. While remaining a company officer and leading stockholder, he gave increased responsibilities to his son Frederick and to other managers. Wang intended to devote even more time to educational activities. He served as an adviser to several colleges and as a member of the Board of Regents of the University of Massachusetts. Wang also took a particular interest in the Wang Institute of Graduate Studies which he founded in 1979. This fully accredited school gives advanced degrees in software engineering. Difficult times in the computer industry soon led Wang to turn his concentration from these projects and resume full-time direction of Wang Laboratories.

In the last decades of the twentieth century, Wang's economic structure teetered. In 1982 the organization generated more than a billion dollars a year, and by 1989 sales were $3 billion a year. But Wang Laboratories fell on hard times as well. In the early 1990s the former minicomputer maker fell into Chapter 11 bankruptcy and Wang died of cancer in March of 1990 at the age of 70.

On Jan. 30, 1997, the Eastman Kodak Company bought the Wang Software business unit for $260 million in cash. The deal put Kodak into the document imaging and workflow business and took Wang out of software. Wang also began an affiliation with Microsoft, and Michael Brown, chief financial officer for Microsoft, sat on Wang's board of directors. The reorganization enabled the company to prosper once again.

Wang's engineering acumen and business success resulted in him being made a fellow of the Institute of Electri-

cal and Electronic Engineers and a fellow of the American Academy of Arts and Sciences. He received an honorary doctoral degree from the Lowell Technological Institute.

Further Reading

Wang, with Eugene Linden, published *Lessons: An Autobiography* in 1986. For brief accounts of his career see ''The Guru of Gizmos,'' *TIME* (November 17, 1980) and ''Wang Labs' run for a second billion: One-man rule will fade into professional management,'' *Business Week* (May 17, 1982). On the history of magnetic core memories see E. W. Pugh, *Memories that Shaped an Industry* (1984). On electronic calculators see H. Edward Roberts, *Electronic Calculators,* edited by Forrest M. Mimms III (1974). Wang is also included in *Historical Dictionary of Data Processing: Biographies,* by James Cortada (1987). The *Wall Street Journal* covered the fall and resurgence of Wang Laboratories in two articles, *Steep Slide: Filing in Chapter 11, Wang Sends Warning to High-Tech Circles* (Aug. 1992), and *Wang Labs Reorganization is Cleared, Allowing Emergence from Chapter 11* (Sept. 1993). □

Wang An-shih

Wang An-shih (1021-1086) was the most famous reformer in Chinese history, a poet, and a scholar. He developed a program of far-reaching reforms which was vigorously attacked in his own day and has been controversial ever since.

The 11th century in China was a period of rare intellectual brilliance, the most creative phase of the Confucian revival, which imparted new force and vitality to old values and produced lasting achievements in philosophy, history, and literature. Yet, China was troubled by the military threat of the Khitans and Tanguts in the North and Northwest, economic problems associated with the growth of population and increasing economic complexity, acute fiscal problems, an expensive and ineffective military establishment, and a bureaucracy which was far removed from the ideal of competent, devoted, and disinterested service. Concerned scholars widely supported the reform attempts undertaken by Fan Chung-yen in the 1040s, but the more extensive program of Wang An-shih in the 1070s in the end antagonized most of his illustrious contemporaries.

Wang An-shih was born on Dec. 18, 1021, in Ch'ing-chiang prefecture, Kiangsi, where his father, Wang I, was serving as an official. Originally from Shansi, the family had for several generations made its home in Lin-ch'uan, Fu-chou prefecture, Kiangsi, where An-shih's great-grandfather prospered in farming. The family began producing officials when An-shih's granduncle Wang Kuan-chih succeeded in passing the highest civil service examination his *chin-shih* degree. Wang I received his *chin-shih* in 1015, and four members of Anshih's own generation were similarly successful. Wang I's family was a large one: An-shih was the third of seven sons, and there were also three younger sisters. During his youth Wang An-shih accompanied his family as his father moved from post to post and devoted himself to his books. He continued his studies after his father's death in 1038 and obtained his *chin-shih* 4 years later, placing fourth out of 435 successful candidates.

Early Career

From 1042 to 1060 Wang An-shih served mostly in local posts, although he was in the capital in 1046 and again in 1054-1056, when he held positions in the bureau charged with the maintenance and rearing of horses; he then spent a very brief period in a post in the capital prefecture. When feasible, Wang turned down opportunities for serving in the capital during these years, preferring provincial appointments, partly for financial reasons, since the death of his elder brother left him, in the early 1050s, responsible for the family.

Wang's service as a local administrator began in Yang-chou, Kiangsu (1042-1045), and included posts in Chenhsien, Chekiang (1047-1049), Suchou in Anhwei (1051-1054), another term in Kiangsu, this time in Ch'ang-chou (1057-1058), and an appointment as judicial intendant for Chiang-tung (1058-ca. 1060), an area including portions of modern Anhwei, Kiangsu, and Chekiang. His duties gave him insight into local economic and political conditions and allowed him to gain practical administrative experience, particularly in economic matters, including irrigation and finance. His literary ability and reputation for forthrightness won him important friends, including Ou-yang Hsiu, who admired Wang's writings as early as 1044, recommended him for an important appointment even before meeting him in 1056, and did not allow later political disagreements to destroy their friendship.

This period saw Wang's marriage to a lady who, like his mother, belonged to the Wu family, and at least two of his five children were born during these years. Although he developed some close friendships, there are indications that he was not a sociable man but preferred the company of his books to the niceties of social life. The allegations that he did not wash his clothes and was careless in personal appearance and hygiene may have originated in this period, but there is no way of separating truth and fiction in dealing with various anecdotes. In any case, the image that has been passed down of his mature character is one of integrity, persistence carried to the point of stubbornness, lofty ambition, and personal eccentricity.

Ten Thousand Word Memorial

Even while serving in the provinces, Wang An-shih was deeply concerned over problems affecting the whole empire; it was as a provincial official that he submitted to Emperor Jen-tsung in 1058 his famous *Ten Thousand Word Memorial,* in which he urged the Emperor to return to the principles of the sage rulers of antiquity, and in which he concentrated on personnel policy, including especially the training of men for civil office and military command, the support and control of officials, and the selection and appointment of men to office. His advocacy of specialization and his insistence that the Emperor must be firm and vigor-

ous in enforcing regulations demonstrated Wang's tough-mindedness and foreshadowed his later reforms.

From 1060 to 1064 Wang served in a number of positions in the capital: a very short term in the Finance Commission was followed by service in the Chi-hsien Library as well as an appointment as special drafting official, which ran concurrently with the other assignments from 1061 to 1063. During these years Wang was involved in several controversies, but his political activities were interrupted by the death of his mother in 1063 and the two years of prescribed mourning.

After the accession of Emperor Shen-tsung in 1067 and a brief stint as governor of Nanking, Wang was appointed Hanlin academician and called to the capital in 1068. The following year he became a second privy councilor and initiated his reform policies.

Wang in Power: The Reforms

Wang became chief councilor in 1070 and held this position until 1074, when Cheng Hsia's dramatic portrayal of famine conditions in the Northwest and discontent in the capital caused the Emperor to waver in his support for Wang, who resigned and became governor of Nanking. During these years he initiated major irrigation projects near the capital and scored military successes in the Northwest and Southwest, but of greatest importance were his reforms. When he resigned, the reform policy was continued by his associates, and Wang himself returned as chief councilor in 1075. He remained in office until his permanent retirement in 1076, but during this second term in power his position was weaker than before. His last year in office also saw a victory in the South against an Annamese invasion.

Wang was greatly interested in finance and economics; one of his first acts, in 1069, was the creation of a finance planning commission to investigate and recommend changes in fiscal matters and to administrate many of the subsequent innovations. Another measure initiated in the same year was to reform the system under which certain provinces were responsible for contributing and shipping to the capital particular commodities under a schedule of fixed quotas. This inflexible arrangement had become out of date and proved burdensome to the provinces and the central government alike, benefiting only a group of wealthy merchants who took advantage of the shortage of some items and a surplus of others. The new plan called for the collection of these goods in the area close to the capital when possible and a general rationalization of the procurement of these products. An active government role in the economy was also called for in the state trade system of 1072, under which the government purchased goods directly from small merchants and extended loans, thus again depriving wealthy guild merchants of a lucrative source of profit.

Similarly concerned with trade was the guild exemption tax of 1073, substituting cash payments for the hitherto customary deliveries of supplies to the palace. This illustrates Wang's positive acceptance of the increased use of money and contrasts sharply with the attitude of his conservative opponents. His confidence in money also appeared in the hired service system, begun as an experiment in the capital in 1069 and applied to the whole country in 1071. Hired personnel were employed to perform duties in local government previously assigned on a rotating basis to relatively well-off families, and a service exemption tax was instituted. In the specific area of monetary policy, the reformers rescinded a prohibition against private dealing in copper and on several occasions expanded the volume of the bronze currency, but not sufficiently to prevent a currency shortage created by the increased demand for money brought on by the reform policies.

Wang shared the general Confucian belief in the primacy of agriculture. To relieve the small farmer of the burden of interest rates of 60 to 70 percent for the period from spring sowing to autumn harvest, he devised, in 1069, the farming loans, whereby the government itself, through its district granaries, extended loans in the form of ''young shoots money'' to farmers at a maximum interest rate of 20 percent for the season. In 1072, in order to assist peasants and government alike by providing for more equitable and efficient taxation, Wang initiated a program of land survey and equitable taxation involving a resurvey of landholdings with the land to be measured in squares, classified under one of five categories of productivity, and taxed accordingly.

These reforms demonstrate the importance Wang attached to financial and economic policies as positive aspects of government, and beyond that they reflect his belief that the government could and should encourage productivity even if this meant increased government spending. This conflicted with the conventional view of his opponents, which, predicated on a static economy, held that the less the government spent, the more would remain for the people.

Many of Wang's reforms which were not primarily economic in intent nevertheless had important economic aspects and implications. For example, Wang's *paochia* system, which organized people into groups of 10, 50, and 500 families, was primarily intended to ensure collective responsibility for local policing and tax collecting and was further used to guarantee repayment of loans under the farming loans program. Forces composed of men conscripted through the system were given military training and helped to supply at least internal military security when they were stationed in the capital region and certain sensitive border areas, a program financed by the transfer of funds released when retiring regular army personnel were not replaced. Later these forces were also used as army reserve units.

Other military measures included the establishment of a directorate of weapons in 1073 and the horse breeding system in 1072 to deal with the problem caused by the Liao and Hsi Hsia horse export embargo. In the North and Northwest the state now provided a horse and fodder, or the equivalent in money, to a family, allowed it the use of the horse in peacetime, and exempted it from certain taxes in return for raising the animal and supplying it to the army when needed. A system of annual inspection controlled the operation of the system, and households were fined if the horse died.

Since farm horses do not make good war horses, the horse breeding system was faulty in its basic conception and would have failed even if it had been faithfully administered by officials devoted to the reform program. However, the fate of many reforms lay ultimately in the hands of the officials charged with their implementation. Wang realized that reform of the bureaucracy was crucial. Furthermore, despite his belief in regulatory systems, he shared the traditional Confucian conviction that the quality of officials was the determining factor in government, which was responsible for the moral edification as well as the security and welfare of the people.

Wang's *Ten Thousand Word Memorial* had already discussed matters of personnel policy, and he gave top priority to the reform of the civil service. He was not the first to object to the emphasis placed on poetry in the examinations or to demand that candidates be judged on their understanding of the principles of the classics rather than on their literary abilities or the sheer power of their memories, but he went beyond his predecessors in insisting that the criteria of the examinations be relevant to a man's future career as an official, and he emphasized examination questions dealing with policy matters, included the new field of law among the topics for the lesser degree, and in 1073 decided to administer a test in law to men who had obtained their *chin-shih* and to others awaiting official appointments.

Most controversial as well as indicative of Wang's intellectual orientation was his treatment of the classics in the examinations. Like other Chinese reformers, he was attracted to the idealized social, political, and economic order depicted in the *Rituals of Chou* (*Chou Li*), which provided classical justification for his emphasis on institutional reform. For the purpose of the examinations, Wang assigned his own commentary to this classic as the official interpretation. Compounding the outrage of his opponents, he removed from the examinations the *Spring and Autumn Annals* (*Ch'un-ch'iu*), widely revered as containing the moral judgments of Confucius himself and used to support the absolute primacy of ethics in government.

Wang also influenced education by establishing additional prefectural schools and founding a medical and a law school. In 1071 he reorganized the university into three consecutive ''colleges'' and excused graduates of the top ''college'' from the *chin-shih* examination.

Wang also concerned himself with the reform of the clerical subbureaucracy, which was responsible for much of the routine work of government. Underpaid, low in status, and generally corrupt, the clerks were extremely influential since they constituted the permanent staff of local government and were often more familiar with local conditions than the regular civil service official serving his tour of duty. In addition to the hired service system, which dealt with one aspect of local government service, Wang provided for a reduction in the number of clerks, improvement in their pay, and close supervision and control, and he gave the most capable clerks an opportunity for promotion into the regular bureaucracy. Since the details of the system involved the local government storehouses, it was called the granary system.

Wang's reforms did something to improve the standards of the subbureaucracy but ultimately fell far short of their goal. The dishonesty of clerks did much to damage the execution of such major reforms as the farming loans, the land survey and equitable tax system, and the state trade system. Nor could Wang rely on the honesty, let alone the devotion, of the regular bureaucracy. Furthermore, he was faced with continual criticism encouraged by illustrious elder statesmen, such as Han Ch'i, Fu Pi, and Ou-yang Hsiu, and led by such capable leaders as the historian Ssu-ma Kuang and the more moderate Su brothers, Su Shih the great poet and Su Ch'e. Wang's firm conviction that he was right helped him to continue his program despite opposition, but his intolerance of criticism and tendency to overreact to it lost him valuable support. In 1185, after the death of Emperor Shen-tsung, Ssu-ma Kuang came into power and proceeded to rescind Wang's measures.

Retirement and Death

In retirement near Nanking from 1076 until his death on May 21, 1086, Wang devoted himself to literary pursuits. His book on etymology, the *Tzu Shuo,* and some essays and commentaries on the classics date from this period. Unlike some of his contemporaries, Wang had great respect for Mencius, whose political and economic views he admired, but he disagreed with Mencius on the much-disputed thesis of the goodness of human nature, arguing instead that human nature is neutral and inseparable from the emotions and emphasizing the importance of social custom and government for the development of human goodness.

Famous as an essayist and included among the traditional Eight Prose Masters of the T'ang and Sung dynasties, Wang is also famous as a poet. Some of his poetry shows signs of Buddhist influence, an inclination also revealed in some of his friendships and the donation of property to a Buddhist temple after recovery from an illness in 1083 during which he was treated by a doctor especially sent from the court. His poems are marked by their lyricism and their concern for the common man, qualities Wang admired in the poetry of Tu Fu.

Further Reading

James T. C. Liu, *Reform in Sung China: Wang An-shih and His New Policies 1021-1086* (1959), is a modern interpretative study incorporating valuable Chinese and Japanese scholarship. The most extensive treatment in English remains Henry R. Williamson, *Wang An-shih: A Chinese Statesman and Educationalist of the Sung Dynasty* (2 vols., 1935-1937). A range of modern and traditional assessments is presented in John T. Meskill, ed., *Wang An-shih: Practical Reformer?* (1963). A section on Wang's poetry is in Kojiro Yoshikawa, *An Introduction to Sung Poetry,* translated by Burton Watson (1967). Recommended for general background are Edward A. Kracke, Jr., *Civil Service in Early Sung China* (1953), and James T. C. Liu and Peter J. Golas, eds., *Change in Sung China: Innovation or Renovation?* (1969). □

Wang Ching-wei

The Chinese revolutionary leader Wang Ching-wei (1883-1944) was an early follower of Sun Yat-sen and served as president and prime minister of the Nationalist government. During World War II he headed the Japanese puppet regime at Nanking.

Born at Canton in a minor gentry family, Wang Ching-wei was a brilliant student in traditional Chinese subjects. A good poet, an excellent calligrapher, and a master of Chinese prose, he later became a powerful orator. In 1903 he passed the first civil service examination and won a government scholarship to Japan. He earned a degree at Tokyo Law College and was a founding member of a revolutionary association, the T'ung Meng Hui. A major propagandist for the revolution, he became a national figure through an abortive attempt to assassinate the prince regent in 1910, which left him in jail until after the 1911 Revolution. He played a major role in negotiations between the revolutionaries and Yüan Shih-k'ai over the new government organization in 1912.

Wang married Ch'en Pi-chün in 1912 and left for France to further his education. He returned in 1917 and again became an active supporter of Sun Yat-sen. After Sun's death in 1925, Wang was made head of the Kuomintang party (KMT) and of its revolutionary government. He was forced to flee the revolutionary territory by Chiang Kai-shek's military coup in 1926, returning early in 1927. As head of the Nationalists' Wuhan government, Wang continued to support the Communist alliance for several months after Chiang's Shanghai coup in April but broke with the Communists himself in July. Forced out of his leadership position in the KMT, Wang became the chief opponent of Chiang in the party. He supported attempts to overthrow Chiang from 1929 to 1932.

As a result of the Manchurian incident in late 1931, Wang and Chiang formed a coalition to support a policy of minimal resistance to Japanese encroachment until the Chinese government could be strengthened. Wang was prime minister until the end of 1935, when he was forced to retire for medical reasons after being shot by an assassin.

With the outbreak of the Sino-Japanese War in 1937, Chiang's control of the party increased, and, although Wang held high position in the government, he was powerless. Hoping to ease the suffering of the helpless Chinese people in the war, avoid a Communist victory, and weaken Chiang's power, Wang urged a peace settlement with Japan. In December 1938 he fled China and ultimately accepted Japanese assurances of autonomy as head of a new regime in occupied China. In effect, he became a puppet of the Japanese until his death, resulting from an attempt to remove the bullet left from the 1935 attack.

Further Reading

Some of Wang's writings have been translated into English. *The Poems of Wang Ching-wei* (trans. 1938) has an introduction to his life and work by T. Sturge Moore. Wang's *China's Problems and Their Solution* (trans. 1934) contains a biographical sketch of him by T'ang Leang-li. There is no standard biography of Wang. The best study of him in English is T'ang Leang-li, *Wang Ching-wei: A Political Biography* (1931), which was intended to support his career. The biography by Don Bates, *Wang Ching Wei, Puppet or Patriot* (1941), also presents him in a favorable light. For general background see O. M. Green, *The Story of China's Revolution* (1945); Ch'ien Tuan-sheng, *The Government and Politics of China* (1950); and Li Chien-nung, *The Political History of China, 1840-1928* (trans. 1956). □

Wang Ch'ung

Wang Ch'ung (27-ca. 100) was a Chinese philosopher who questioned the validity of contemporary belief and applied a new standard of critical inquiry to the problems of the natural world.

Wang Ch'ung may be described as a rationalist in the sense that he sought explanations that were intellectually satisfying to his reason; as a naturalist insofar as he believed in the independent working of the world of nature; and as a protestant as he rejected current beliefs as ill-founded, misleading, and pernicious. Of his several writings the *Lun-heng,* or *Balanced Discourses,* survives complete except for one of the 85 chap-

ters. The work set a new standard of ordered systematic thinking in Chinese philosophy, with separate treatment of subjects as diverse and as all-embracing as the creation and working of the universe, the place of man in creation, or the acceptance of dogma.

Wang Ch'ung's clarity of thought is apparent in his application of strict methods of inquiry. He identifies the subject at issue, and while isolating it from extraneous and irrelevant problems he sets it within its main context. He calls on the results of earlier thinkers, citing passages from literature or historical precedents, and indicates fallacies in their conclusions. Both in such refutations and in providing support for his own positive views, he presents his own observations of material evidence together with arguments by analogy; and he invites his reader to conduct experiments which have been shown to produce satisfactory results. For instance, he explains thunder in terms of the interaction of fire and other forces, and he rejects as disproved the view that thunder is caused by divine or supernatural anger.

In seeking a rational explanation of the universe Wang Ch'ung rejected many of the extravagant conclusions that had followed the popularization of a belief in *yin* and *yang* and the powers of the Five Elements. While some of his predecessors, notably Tung Chung-shu, had discerned the operation of regularity or design in the creation of the material world by these forces, Wang Ch'ung held that it was only through their impersonal, undirected, and independent action that matter is created, through processes such as rarefaction and condensation. Man is subject to such forces in the same way as are the other parts of the creation; and just as different crops do not possess moral qualities which will save them from the destruction of field fires, so man's practice of moral precepts does not affect his destiny or save him from natural catastrophe.

Wang Ch'ung thus had no place for the active attention by heaven to human affairs, or for its willingness to interfere on behalf of human happiness, such as Tung Chung-shu had postulated. In a number of chapters Wang Ch'ung reverts to this subject, disproving the concept that heaven expressed its warnings to a ruler of men in the form of rare or outrageous phenomena. Similarly he refutes a belief in the power of omens and disparages the guiding influence that they exerted on human decisions.

There was a prevalent belief in Wang Ch'ung's day that the spirits of the dead possessed powers of cognition and that they were capable of utterance; and that if they were left unpropitiated, they would show their displeasure or anger by wreaking malevolent actions on mankind. Wang Ch'ung rejected such beliefs as superstitious and untenable and sought to relieve the human fears and anxieties that they had engendered. He provided a number of reasons to show why powers of cognition and utterance depend on the possession and command of effective faculties and material substances. He cited the many tales of the appearance of ghosts and their acts of revenge for wrongs that they had suffered and exposed such tales as imagined, unfounded, or lacking in significance. In addition he argued against the validity of paying extravagant services to the spirits of the dead as a means of propitiation, on the grounds that such services both failed to achieve their purpose and involved the participants in ruinous expense.

In writings contemporary with Wang Ch'ung's, the force of ethical precept and of historical precedent had been considerably enhanced by referring to personages of a mythical nature or to historical individuals to whom the possession of superhuman powers had been attributed. In addition there had been a tendency to glorify the achievements of China's past, of which wisdom some periods were represented as a golden age in which wisdom and goodness had ruled unquestioned.

Wang Ch'ung criticized such opinions as being unsubstantiated. He denied flatly that some of the mythical sovereigns of long ago had possessed abnormal physical features which corresponded with inspired powers of government. He refused to accept that Confucius possessed superhuman powers or that all his statements were of unquestionable authority; and he would not accept that the decades of the recent past had necessarily been of poorer value or quality than those of earlier ages such as the reigns of the kings of Chou.

Wang Ch'ung's views were evolved before Buddhism had become established in China. His skepticism has sometimes been compared with that of his near contemporary Lucretius (99-50 B.C.), whose writings were partly devoted to the same objective—that of dispelling the unnecessary fears to which mankind had subjected itself. In the surviving Chinese literature of the period the *Lunheng* is a somewhat exceptional work, owing to its unorthodox contents, its trenchant style, and its ordered argumentation. At the time, its radical point of view was received with small acclaim or popularity, and it is only in the last few decades that interest has steadily increased in the book, both in the East and the West.

Further Reading

For the place of Wang Ch'ung in the development of Chinese thought see Fêng Yu-lan, *A History of Chinese Philosophy* (trans. 1937; 2d ed. in 2 vols., 1952-1953); Joseph Needham, *Science and Civilization in China* (4 vols., 1954-1965); William T. De Bary, *Sources of Chinese Tradition* (1960); and Wing-tsit Chan, ed. and trans., *A Source Book in Chinese Philosophy* (1963). □

Wang Fu-chih

The Chinese philosopher Wang Fu-chih (1619-1692) was well known for his "nationalist" beliefs and his theory of historical evolution. One of the outstanding thinkers of the 17th century, he provides an important intellectual link between imperial and revolutionary China.

Wang Fu-chih was born on Oct. 7, 1619, in the province of Hunan in central China, later the home of such famous revolutionaries as Huang Hsing and Mao Tse-tung. Mao, in fact, facetiously proposed the theory that Hunanese are natural rebels because they eat so many red peppers. Wang's father and brother were noted scholars, and they seem to have influenced his career in the direction of scholarship. As a child, Wang exhibited an enormous capacity for reading, and it was said that he had a phenomenal memory and could read ten times faster than the average educated individual. He passed the rigorous provincial civil service examination in 1642, and it seemed that he had a great future as a scholar-official.

Fall of the Ming Dynasty

Wang was on the way to Peking to take the examination for the highest civil service degree (*chin-shih*) when suddenly his career ambitions were crushed. The rebel Li Tzu-ch'eng took Peking in April 1644, overthrowing the Ming dynasty as the last Ming emperor hanged himself in despair. Two months later the Manchus from the North ousted Li Tzu-ch'eng and placed themselves as foreign conquerors on the Chinese throne.

Wang, irate that barbarian people now ruled China, devoted the next six years to resisting the Manchus. He raised an army in his native province and, after suffering defeat at the hands of the Manchus, fled to southeastern China, where he attached himself to a Ming descendant, the prince of Kuei. For a few years he followed the Ming prince around southern China but finally realized that military action against the powerful Manchu armies was hopeless, and he retired in 1651 as a hermit to his native town.

From then until his death, Wang immersed himself in thought and writing. He often lived an impoverished existence, sometimes able to write only with the ink and paper donated by his few friends and students. Although his writings were extensive (amounting to some 358 Chinese volumes, or *chüan*), few of his works were published in his lifetime, and some he gave away in repayment for gifts of food and money.

Student of Neo-Confucianism

Wang was a devoted student of Neo-Confucian philosophy of the Sung dynasty, and he took the philosopher Chang Tsai as his favorite. Neo-Confucian thought is somewhat difficult for the Westerner to fully grasp, but it basically fell into two different schools: the first, with Chu Hsi as its great spokesman, argued that the universe was composed of ''ether'' (*ch'i*) and that behind all matter was ''principle'' (*li*); the second, led by Wang Yang-ming, believed that the human mind consisted of ''pure principle,'' and thus one could achieve understanding by introspection.

During the 16th century a great philosophical debate raged between the two schools, the first advocating a dualistic theory and encouraging the scholar to ''investigate things'' in search of ''principle,'' the second advocating a monistic outlook and urging one to ''look within himself.'' Wang suggested a compromise which he had discovered in his readings of Chang Tsai. Wang felt that principles were manifested only in matter and thus believed that the universe could be explained in a monistic fashion, but that one must diligently investigate not only himself but also his environment in order to achieve understanding. Wang's compromise led him into a variety of areas of unusual research, including the study of mathematics, astronomy, and geography, with the assistance of some Jesuit missionaries.

New Theory of History

Believing that human society takes on radically different forms in different historical periods and geographical areas, Wang developed his evolutionary theory of history. He rejected the prevalent Chinese idea that there was a ''golden age'' in the past, and instead he asserted that ''the present is better than the past, and the future will be still better than the present; each period has its own characteristics.'' To Wang, the ruler had an obligation to alter policies and institutions in order to meet changing times and to better the material livelihood of his subjects.

In one of his most famous works, the *Yellow Book* (*Huang shu*), Wang proposed an interesting corollary in which later commentators have seen the seeds of ''nationalism.'' He wrote that ''if the Chinese do not mark themselves off from the barbarians, then the principle of earth is violated . . . if men do not mark themselves off and preserve an absolute distinction between societies, then the principle of man is violated.'' Wang was not a racist, but he did believe that different cultures and geographical areas should keep to their own customs and should have their own rulers and forms of government. In this argument one can see a veiled attack against the Manchu regime; Wang clearly felt that the Manchus belonged in Manchuria, not in China. He was an ardent patriot, and throughout his historical writings he praised those who remained loyal to their dynasties and condemned those who acted as traitors.

Since most of Wang's writings remained in manuscript form until the 19th century, he died as he had lived, a relatively obscure hermit. With the concern for institutional change and the growing nationalist sentiments in the face of the Western threat, however, Wang's writings rapidly gained popularity. Several editions of his collected works were published in the late 19th and early 20th centuries. Thousands of young Chinese, many of them nationalists and revolutionaries, began to read Wang's writings and to venerate him as a national hero.

In 1915 students and intellectuals in Wang's own province of Hunan honored him by establishing the Society for the Study of Wang Fu-chih (*Ch'uan-shan hsüehshe*). Mao Tse-tung attended several of the society's meetings, elated to discover that one from his own province had held such radical views over 2 centuries earlier. In 1962, in commemoration of the 270th anniversary of his death, more than 90 scholars gathered in the capital of Hunan to discuss Wang Fu-chih's writings and his historical legacy. Few Chinese thinkers who lived prior to the 20th century have received such laudatory treatment by the People's Republic of China.

Further Reading

Some of Wang Fu-chih's translated writings, along with a short critical interpretation, can be found in W. T. De Bary, ed., *Sources of the Chinese Tradition* (1960). A biography of Wang is in the publication by the U.S. Library of Congress, Orientalia Division, *Eminent Chinese of the Ch'ing Period, 1644-1912,* edited by Arthur W. Hummel (2 vols., 1943-1944). □

Wang Kon

Wang Kon (877-943) was the founder of the Korean Koryo dynasty and a descendant of a powerful clan at Songdo which controlled maritime trade on the Yesong River. The legends of his ancestors and his rise to power bespeak the clan's intimate association with the sea.

Wang Kon first served as a general under Kungye of Later Koguryo, one of the Later Three Kingdoms. A Silla prince who took to the hills on account of political squabbling at court, Kungye was something of a megalomaniac and Buddhist fanatic, styled himself a Maitreya, and indulged in butchery in his sumptuous palaces. Finally, Wang's colleagues decided to make Wang king, and he ascended the throne at Ch'orwon, the capital of Later Koguryo (918). A year later, Wang transferred the capital to Songdo (modern Kaesong), his clan's stronghold, for personal, strategic, and geomantic reasons.

The destruction of Later Paekche, established by Kyonhwon in the southwestern part of the peninsula, was Wang's next objective. The battle line was drawn along the west of the Naktong River, where battles were fought from 930 to 936. Wang's fleet also invaded the enemy's coast, especially Naju and Chin islands, in order to sever its communication routes with China and Japan. Later Paekche finally fell in 936, owing chiefly to the internecine feud that sapped the country's energy. Thus the peninsula was reunified after half a century of war and chaos.

Wang's policy toward Silla, the other major Korean kingdom, was that of comity. When the Later Paekche army ravaged the Silla capital and caused the reigning Silla monarch to commit suicide (927), Wang personally took the field and fought the enemy. When King Kyongsun (reigned 927-935), the last Silla ruler, surrendered in the eleventh month of 935, Wang gave Kyongsun his eldest daughter in marriage and did his utmost to absorb peacefully the traditional authority of the vanquished state. Thus Wang was able to display that he inherited the Silla throne not just as a local strong man, but as a legitimate successor to Silla tradition and authority.

The political structure of Koryo was basically the same as that of Silla, and Koryo continued the use of the T'ang administrative system. In order to unite the nation under a single authority, Wang succeeded in consolidating some 20 local magnates, his erstwhile comrades-in-arms, chiefly by marriage alliances.

The foreign policy of Wang was at once dynamic and conciliatory. He attempted to regain the old territory of Koguryo; and the western capital, P'yongyang, the erstwhile Koguryo capital, served as the base for his northern expansion. He protected refugees from Parhae, the successor state of Koguryo, when it fell to the hands of the Khitans (926). He also subjugated the Jürchen, east of the Yalu, thus extending his sway to the Yalu River. A devout Buddhist, Wang believed that the country's peace and prosperity depended upon the Buddha's protection and mercy.

Further Reading

Information in English on Wang Kon must be gleaned from general works on Korea, such as Cornelius Osgood, *Koreans and Their Culture* (1951), and Takashi Hatada, *A History of Korea* (1969). □

Wang Mang

Wang Mang (45 B.C.-A.D. 23) was a Chinese statesman and emperor. An official under the former Han dynasty, he took the Han throne and founded his own Hsin dynasty. He attempted many economic and political reforms, all of which failed.

Wang Mang owed his positions, first as an official of the Han dynasty and then as emperor of his own dynasty, to the fact that he was the nephew of the Empress (née Wang) of Emperor Yüan (reigned 48-33 B.C.). Because of her, the Wang family dominated the Han government for about a quarter century.

Wang Mang, who became known for his diligence, studied Confucianism, particularly its ritual ceremonies. He treated family members and eminent government figures with the utmost respect. About 22 B.C. his uncle recommended him for official position, and as he moved upward through the ranks of officialdom, he became ever more humble in his behavior.

By 8 B.C. Wang was promoted to the highest position in the bureaucracy. About this time he brought charges against another minister, who was executed even though he was a relative of Wang's famous aunt. This case added to Wang's reputation of being straightforward and scrupulously honest.

Power behind the Throne

In 7 B.C. Wang had to leave the government. Because of a dynastic crisis in 1 B.C., his aunt recalled him, and he was instrumental in putting Emperor P'ing (reigned 1 B.C.-A.D. 6) on the throne. Since the Emperor was only 9 years old, Wang dominated the government. In order to protect his own position, Wang prevented the family of the Emperor's mother from moving into positions of authority. There were objections to this, including the use of omens to threaten Wang Mang. Wang's son, who was among the objectors, was arrested and died in prison. The event in-

creased Wang's fame for impartiality. In the following year, A.D. 4, Wang married his daughter to the young emperor, thus securing his own position in the government.

By this time the Han dynasty was in grave difficulties. There was dissatisfaction in officialdom, and since recent emperors had died without sons, there were rumors that heaven was indicating that the dynasty had run its course. Wang attempted to deal with these problems by attracting scholars to the court, by enlarging the educational system, by granting pay raises and pensions to officials, and by restoring prestige to members of the imperial family. These measures, in conjunction with a bountiful harvest in A.D. 3, produced a general feeling of well-being. It was believed that Wang Mang had rescued the faltering dynasty from collapse. In A.D. 5 it was proposed that he become regent. However, before any action was taken on that proposal, Emperor P'ing died at the age of 14.

Wang now moved to seize the throne. At this time there were no male descendants of any of the past four emperors. Wang passed over the adult descendants of Emperor Hsüan (reigned 73-47 B.C.) and selected a two-year-old infant who was not enthroned but was given the title Heir Apparent and Young Prince. Soon (A.D. 6) a portent appeared, supposedly sent by heaven, directing that Wang become emperor. This step was not taken, but Wang was elevated to regent and then to acting emperor. During the next two years there were many portents ''proving'' that Wang should become actual emperor. Finally, on Jan. 10, A.D. 9, he took the throne, announcing the founding of the Hsin (New) dynasty (9-23).

The fact that relatively little effort was needed to take over the throne was due to a combination of factors. Briefly, there was a general feeling that the Han dynasty had lost its heaven-granted mandate to rule; the deaths of several emperors without sons tended to encourage this belief. Furthermore, the numerous portents and omens were positive proof that heaven had chosen Wang Mang to succeed to the Han throne. And, since Wang had a well-established reputation, it was felt that he was eminently suited for the position. Hence, except for a brief uprising in A.D. 7, there was very little opposition to his ''usurpation'' of the Han throne, even by members of the Han house.

His Reforms and Policies

Wang Mang's activities as emperor can be treated under four headings: land reform, administrative reforms, foreign policies, and economic and currency reforms. Land tenure and slavery presented acute socioeconomic problems that Wang tried to face directly. For a century and a half officials had tried to limit the amount of land that an individual could own. A similar problem had arisen with regard to slaveholding by the wealthy. Wang Mang ordered the nationalization of all land, which he planned to redistribute periodically. Slavery was abolished. However, because of opposition from the aristocracy Wang had to countermand these order in A.D. 12, less than 3 years after they had been issued.

Wang's attempts to improve the administration amounted to little more than repeated changes of names of offices and administrative units. Wang sincerely believed that he was acting as the perfect Confucian ruler when he substituted Chou-dynasty designations for Han official titles and when, for these and other reasons, he altered place names. However, decrees and orders were sent to the wrong places because of the confusion that permeated the bureaucracy, and his attempt at restoring Confucian purity ended in a chaotic array of titles.

In foreign affairs Wang Mang enjoyed no success whatsoever. He insulted the tribal leaders on all his frontiers when he changed their titles. Furthermore, there were droughts along the northern border which caused the Hsiung-nu to raid Chinese settlements. Beginning in A.D. 10 most of the frontiers were in an uproar. Wang began preparations to send a huge 300,000-man army against his northern enemy. Although these plans were canceled and peace was restored in 13, the situation did not remain stable very long. By 18 the Chinese were again sending armies against the Hsiung-nu. New taxes were levied, and the ruler again prepared to send thousands of troops to the north. Comparable unrest existed in all of China's border areas until after the end of his reign. Wang's foreign problems accounted for many of his economic policies.

In order to raise money, state monopolies were created or existing ones were more rigorously enforced. Wang also reintroduced a system for equalizing prices. However, the monopolies created an additional hardship on the already-strained peasantry, and the system for equalizing prices was badly abused by avaricious officials. He attempted currency reforms by issuing new coins. But the coinage was in confusing denominations, and it was debased. Both officials and commoners rejected the money, even though that meant severe punishments. Wide-scale discontent was the main result of these measures.

By the late teens of the first century, Wang Mang had little left to his credit. His reforms were failing. The various military preparations had been extremely hard on the commoners. His economic policies had been counter-productive, for they had created great hardship and resentment. In addition, eastern China suffered from a flood of the Yellow River in A.D. 11 which sent thousands of people from their homes and into a life of vagabondage or banditry.

Then droughts were so severe in the years 18-22 that cannibalism was reported in the area. Wang Mang offered succor by teaching the people how to eat grass and tree bark. In 18 many bandit groups began disrupting eastern China. Descendants of emperors of the Former Han ruling house saw the rising disorders as an opportunity to restore the Han dynasty. Several of them joined with bandit groups in Honan. The nature of these hordes now changed; instead of consisting largely of illiterate peasants plundering the countryside, they became organized military units with the avowed political aim of restoring the Han dynasty.

Wang Mang by this time was in no condition to rule. He had become psychotically distrustful of everyone and felt compelled to rule single-handedly. More urgent business took precedence over appointments, and offices remained empty for as long as three years. Administration almost ground to a halt. As the advancing troops, now

called the Han army, moved toward the palace, Wang Mang surrounded himself with religious paraphernalia and pathetically begged for supernatural intervention. On Oct. 6, A.D. 23, Wang's defenders were defeated, and Wang Mang was killed.

Wang Mang's Legacy

Wang Mang was originally hailed as the hero who had saved the Han dynasty from extinction; he ended up vilified as the usurper who had brought the Former Han to its end. In spite of his many failures, he was a significant, though tragic, historical figure. For over 200 years no one again tried to cope with China's land problem, but Wang's bold attempts dramatize clearly the extent to which remedial measures were needed and the magnitude of aristocratic power. His manipulation of omens and portents led directly to a new body of Confucian literature, known as the Apocryphal Texts, which was to become the dominant trend within Confucianism for almost 2 centuries. But his commitment to the ritualistic and ceremonial aspects of Confucianism contributed to the growth of another trend within Confucianism which by about 200 supplanted the omenistic thought of the earlier period.

Further Reading

Wang Mang's life and activities are extensively treated in Pan Ku, *The History of the Former Han Dynasty: A Critical Translation,* with annotations by Homer H. Dubs (3 vols., 1938-1955).

Additional Sources

Pan, Ku, *Wang Mang: a translation of the official account of his rise to power as given in the history of the former Han dynasty,* Westport, Conn.: Hyperion Press, 1977. □

Wang Ming

Wang Ming (1904-1974) was the leader of the "Internationalist" group within the Chinese Communist Party that opposed Mao Tse-Tung's (Zedong's) nationalist "deviation" and favored, instead, disciplined compliance with each shift in the Comintern line. As such, Wang emerged as a major rival of Mao in the 1930s.

Wang Ming, the pseudonym by which Chen Shaoyu was commonly known, was born in Anwei province in Central China in 1904. Influenced by socialist ideas during his middle school years in Wuhan, in 1925 Wang entered Shanghai University where he became involved in the anti-imperialist agitation then shaking Shanghai. In November 1925 Wang was sent to Moscow by the newly founded Chinese Communist Party (CCP) for a two year course of study at Sun Yat-sen University, a school designed to train future Chinese cadre. In Moscow Wang rapidly mastered the Russian language and Marxist-Leninist theory, joined the CCP, and emerged as the leader of the foreign students at Sun Yat-sen University.

Wang formed close ties with a number of other Chinese students in Moscow, ties which were an important source of strength in his subsequent contest with Mao. He also became the star protegé of Pavel Mif, one of the Soviet Union's leading sinologists and rector of Sun Yat-sen University. From 1927 to 1929 Wang served as a Comintern functionary, acting as Russian language interpreter at the CCP's fifth and sixth congresses in 1927 and 1928 and assisting the Comintern's representative Borodin in Wuhan in 1927.

In 1930 Wang Ming led a small group of Chinese students from Moscow back to China, where they challenged the leadership of CCP head Li Lisan. Wang's "Returned Students" or "28 Bolsheviks" charged that Li's "political errors" were responsible for the setbacks the CCP had recently suffered in implementing the Comintern's directives. Although Li had in fact faithfully implemented Moscow's orders, he was made a scapegoat for the failures resulting from those orders, and in January 1931 he was ousted as leader of the CCP. Li's removal involved the direct intervention of Pavel Mif, who was then Comintern representative to China. Wang Ming's group took over leadership of the CCP from Li; a number of "Returned Students" were made Politburo members, and Wang became secretary general. In 1932 Wang returned to Moscow to serve as CCP representative to the Comintern, leaving his Returned Student followers Zhang Wentien, Qin Bangxian, and Shen Zemin in control of the CCP's central organs.

From 1931 through 1934 Wang Ming's group struggled to take over control of the peasant armies and rural base areas Mao Tse-Tung and Zhu De had built up in Jiangxi province. Years later, in 1945, the orthodox CCP interpretation of this period characterized it as "the third left deviation" and charged that Wang and his group wanted to use the Red Army to seize major cities so that the urban proletariat could be mobilized for the revolution, in line with Soviet teachings. From Moscow Wang wrote many articles applying the Comintern's line to Chinese circumstances. In 1933 Wang was elected to the Comintern's Central Executive Committee (CEC).

Comintern policy shifted as Stalin began to realize the threat posed to the U.S.S.R. by Nazi rule of Germany. By 1934-1935 Moscow desired collective security with the capitalist democracies to deal with the two-front threat posed by Nazi Germany and Japan. This meant that the attitude of the Comintern's "branch parties" toward the rulers of those capitalist democracies would have to be moderated. Wang Ming played a major role in interpreting and applying to China Moscow's new line of an "antifascist united front." He drafted the "August First Manifesto" of 1935 which set the CCP on a course of an anti-Japanese united front with Chiang Kai-shek and his Nationalist Party (or KMT) against Japan, thus dropping the previous line of revolutionary civil war to overthrow Chiang and the KMT. The Seventh Comintern Congress, which reoriented the Comintern toward the "anti-fascist united front," also elected Wang a member of the Presidium of the

Comintern's CEC—a higher Comintern post than was held by any other member of the CCP.

During the Long March Mao won over key members of Wang's Internationalist faction and used the opportunity of severance of radio contact with Moscow to push aside Wang's people and have himself elected leader of the CCP at an expanded Politburo conference at Sunyi, Kueizhou province, in January 1935. Once the Long March was over and the CCP was ensconsed in Northern Shaanxi, Wang Ming attempted to use the Comintern's new united front line to undermine Mao's newly established leadership. From mid-1935 through the fall of 1938 there were important differences between Wang and Mao over the terms of the CCP-KMT united front.

These differences became acute once the Sino-Japanese war began in July 1937. The specific points in dispute were many and complex, but, in sum, Wang argued that the CCP should subordinate itself to the KMT for the sake of keeping the KMT in the war against Japan, to ensure a pro-Soviet foreign policy on the part of Chiang Kai-shek, and to facilitate collective security between the U.S.S.R. and Britain, France, and the United States. Mao, on the other hand, saw the destruction of KMT power in vast areas of north and central China as an unprecedented opportunity to expand Communist power and was unwilling to forgo this opportunity for the sake of Moscow's interests. At a critical juncture of the Sino-Japanese war in late November 1937, Wang Ming returned to China to try to force Mao to alter his radical line. After a year of complex maneuvering, Mao and Stalin finally reached a compromise. One aspect of this compromise was Comintern endorsement of Mao's leadership of the CCP and the demotion of Wang Ming at the Sixth Plenum of the CCP's Sixth Central Committee in the fall of 1938.

After 1938 Wang Ming never again posed a serious challenge to Mao, although he did continue to dispute Mao's policies. Wang's influence was progressively reduced after the fall of 1938 and became negligible after the 1942-1943 rectification campaign in the CCP against ''foreign dogmatism'' and ''foreign formalism''—euphemisms for Wang's penchant for Soviet Marxism.

Wang held relatively unimportant posts through the 1940s and into the mid-1950s. As late as 1956 he was elected to the CCP's Central Committee, but he was listed last of the 97 Central Committee members. Wang returned to the Soviet Union in 1956, with the permission of the CCP and for reasons of ''health.'' During the Cultural Revolution Wang was an active propagandist for Moscow, making Chinese language broadcasts to China and writing several books and articles condemning Mao's rule. He died after an illness in Moscow on March 27, 1974, at the age of 70.

Further Reading

Wang Ming's life is discussed in the standard biographic dictionaries of China: Donald W. Klein and Anne B. Clark, *Biographic Dictionary of Chinese Communism, 1921-1965* (1971); Howard L. Boorman, *Biographic Dictionary of Republican China* (1967); and *Who's Who in Communist China* (Hong Kong, 1969). An unpublished doctoral dissertation discusses Wang's early years in the Soviet Union: Zora A. Brown, *The Russification of Wang Ming* (Mississippi State University, 1977). Wang's conflict with Li Lisan is discussed in Robert North, *Moscow and the Chinese Communists* (1953) and Charles B. McLane, *Soviet Policy and the Chinese Communists, 1931-1946* (1958). Tetsuya Kataoka discusses the wartime conflict between Wang and Mao in *Resistance and Revolution in China* (1974). This is also discussed by Gregor Benton in ''The 'Second Wang Ming Line' (1935-38),'' in *China Quarterly* (March 1977). □

Wang Pi

Wang Pi (226-249) was one of the most brilliant Chinese philosophers. He reinterpreted the *Tao-te ching* and the *I ching* and laid the basis for an entirely new metaphysics that inspired Chinese philosophers for centuries to come.

The year 226, when Wang Pi was born, found China divided into three separate kingdoms, each straining to regain control of the entire empire. The fall of the Han, which occurred at the end of the 2nd century A.D. and gave rise to the Three Kingdoms, was a catastrophe that had its repercussions in every aspect of life in China, not least of all in philosophy. Once the imperial state had disappeared, the extraordinarily complex and complete philosophical systems the Han scholastics had compounded were seen to be what they really were: lifeless and arbitrary conglomerations of old theories and superstitions that crudely attempted to provide a metaphysical foundation for the Han hegemony. The disappearance of the great Han state thus created an intellectual vacuum that thinkers hastened to fill; it also left a period of comparative liberty, very rare in China, that was to allow them to present new and bold formulations.

Family and Social Background

If Wang Pi accomplished so much in so short a space of time, it was perhaps in part due to the fact that he was born into a family active in the most progressive philosophical circles at the end of the Han period and had at his disposition close to 1,000 chapters (*chüan*) of books, the important library of Ts'ai Yung, given to his father by the first emperor of the Wei dynasty.

Wang Pi seems to have been a somewhat conceited young intellectual aristocrat, good at a traditional dart game, in which the player threw sticks into a long-necked bottle; fond of feasting and carousing; very discriminating in music; and somewhat apt to laugh at others who did not come up to his extraordinary high intelligence. There is a strong streak of something that at first reading looks like frivolity in his work, an overindulgence in paradox and in farfetched analogies, that probably reflects his youth and his playboy tendencies—but only on first reading, for further study shows that he was deadly serious.

Wang's biography tells us that, when he was being interviewed for an important post by the regent Ts'ao Shuang, Wang Pi spoke with the busy head of state on nothing but metaphysics. He did not get the job and caused Ts'ao Shuang to ''snicker at him,'' but the incident is revealing: Wang Pi's metaphysics, which at first seems gratuitous and disembodied, was for its author a vital, ''committed'' philosophy, something essential for the good administration of the empire. He truly intended to replace the worn-out philosophies of the Han with something new and all-encompassing.

His Works and Philosophy

Wang Pi's most important works are two commentaries: one on the *Tao-te ching* and the other on the *I ching*. On both these works he has left his indelible mark, but his work on the *I ching* completely reorganized the book and made it much as it is today; of the extremely numerous early commentaries, moreover, his is the only one to survive in its entirety. It is, of course, very difficult to study a man's philosophy solely by studying his commentaries on other works, but that is what we have to do in Wang Pi's case; for aside from these commentaries, all that remains of his work are fragments of a commentary on the Analects of Confucius, a fragmentary short work on the *Tao-te ching* (the *Lao-tzu chih-lüeh*), and the slightly longer, complete *Chou-i lüeh-li* on the *I ching*.

Putting it succinctly but without too much distortion, we may say that Wang Pi's philosophy is a combination of Confucian ethics and Taoist metaphysics. He suggests that the Taoist absolute, or ontological substratum of the universe (the *tao*), is indeed the metaphysical basis of the Confucian social organization, with a single ruler and a hierarchical society harmoniously cooperating according to ritual and the traditional Confucian virtues.

In his commentary to the *Tao-te ching,* Wang Pi brilliantly shows that the *tao* is in fact *wu. Wu* is a term difficult to translate; it is a negation but definitely does not mean ''nothing'' or ''nothingness,'' as it is often translated. It is ''non-,'' ''un-,'' ''without,'' meaning that it is ''undefined,'' ''undetermined''—a true absolute in the Western philosophical meaning of the word. All of creation, all of the diversified universe, all *yu* (the opposite of *wu*) —''having'' or ''with'' determination or definition—ultimately depends upon the undefined and undefinable *wu* for its existence. We must thus model ourselves upon this absolute if we wish to ''develop our natures to their full'' (*ch'üan-hsing*) and live out our lives to their limits under the best conditions.

The ancient Taoists did not give much concrete information on just how this was to be done. Wang Pi says we can find this information in the *I ching,* which for him, as for all his compatriots, contains in its 64 hexagrams all the possible combinations of conditions that a man can encounter in life. His commentary brilliantly exploits the methods and terminology of the *I ching,* showing the subtle and changing relations between the six lines of each hexagram and explaining in abstract terms just what the obscure remarks of the ancient explanations really mean for us in our moral life.

The fine points of Wang's philosophy have not yet been fully studied, but the underlying nucleus, the motive force that gives the philosophy its basic impulsion, is that the ontological substratum underlying the universe and the universe as we see it are actually only different phases of a single entity: *wu* is the essence, *yu* its manifestation (*t'i* and *yung* as they are called in later philosophy). Just as the outward manifestations of the world are really only differentiations of a basic unity, so must we, in our activities, attempt to conform to our basic ''principle'' or ''reason for being'' (*li*) in sticking ''spontaneously'' (*tzu-jan*) to our ''lot'' (*fen*) in life and society. The *I ching* is a guide to accomplish this, but its traditional Confucianism takes on a new metaphysical dimension in Wang Pi's version as he teaches us that conforming to our ''reason for being'' and our ''lot'' enables us to return to the undifferentiated, mystical *wu* that underlies all reality.

Wang Pi was not only closely studied and imitated by the early Buddhist thinkers of the 4th and 5th centuries, but his first coherent and complete Confucian metaphysics seems, consciously or unconsciously, to have inspired the Sung Neo-Confucianists.

Further Reading

There is little on Wang Pi in English. Short introductions to his work are in Feng Yu-lan, *A History of Chinese Philosophy,* vol. 2 (new ed. 1953); Hellmut Wilhelm, *Change: Eight Lectures on the I Ching* (1960); and Wing-tsit Chan, ed. and trans., *A Source Book in Chinese Philosophy* (1963). □

Wang T'ao

The Chinese reformer and scholar Wang T'ao (1828-1897) was a pioneer of modern journalism in China and one of the earliest advocates of economic and political modernization.

On Nov. 10, 1828, Wang T'ao was born in Kiangsu Province, near the city of Soochow. Wang endeavored in his youth to become a scholar, like his father, and he studied the Confucian classics in preparation for the civil service examinations. He successfully completed the first examination in 1845, but he failed in the second, or provincial, examination the following year. This was his last attempt to find a career in the state bureaucracy.

In 1848 Wang went to Shanghai, where he met several foreign missionaries, one of whom invited him in 1849 to become Chinese editor in the publishing operations of the London Missionary Society. He remained in this position until 1862, when he had to flee Shanghai after being accused of passing information to the Taiping rebels. Thereafter his life was in danger, and he took refuge in the British colony of Hong Kong.

Soon after his arrival in Hong Kong, Wang began a close and fruitful association with the British missionary James Legge. For over ten years Wang assisted Legge in the

monumental undertaking of translating the Confucian classics. Legge developed a keen admiration for his Chinese assistant, writing that Wang ''far excelled in classical lore any of his countrymen whom the Author had previously known.'' In December 1867 Wang followed Legge to Great Britain, where they continued their scholarly cooperation. Wang stayed in Europe, mostly in Scotland, for two years, during which time he delivered a highly successful lecture at Oxford University. He returned with Legge to Hong Kong in 1870, and their work continued there until Legge left permanently for England in 1873.

Wang T'ao, meanwhile, had embarked on an independent career of writing and publishing. As early as the 1860s, he began his journalistic endeavors as editor of the foreign-owned *Hong Kong News*. And in 1873 he founded his own Chinese-language newspaper. As a result of his bold innovation, provocative editorials, and intelligible style, he became renowned as a founder of modern Chinese journalism.

Advocate of Reform

During the 1870s and 1880s Wang wrote prolifically on an almost infinite variety of subjects, among which were books on the general history of France (1871) and a detailed account of the recent Franco-Prussian War (1873). But it was his writings advocating the adoption in China of Western learning that ensured him of an enduring historical importance. While most of his contemporaries favored the adoption of Western techniques only as a means to preserve Chinese culture, Wang T'ao suggested that even Confucian values and Chinese institutions might have to be altered if the Chinese nation was to become strong and prosperous. By granting primacy to the Chinese ''nation'' rather than to the ''culture,'' Wang displayed a characteristic of modern nationalism that most Chinese literati did not reveal until the late 1890s.

In his reformist writings, Wang stressed that military modernization alone would not suffice to protect China from the Western intrusion. Instead, he argued that China must develop a modern and dynamic economy—complete with banks, railroads, telegraphs, and machine industry—to compete with the foreigners. Wang was also a warm admirer of Western constitutional democracy. He never explicitly advocated the establishment of parliamentary government in China, yet he clearly believed this was a source of the power of the European states. He expressed the hope that in China there could exist the same spirit of mutual trust and cooperation between the government and the people that he thought existed in the democratic countries of the West. While expressing admiration for the West, he bitterly criticized the corruption, waste, and inefficiency of the ruling government in Peking.

In 1879 Wang toured Japan, where he was welcomed enthusiastically. In 1884 he finally felt it safe to resume residence in Shanghai, where he remained until his death.

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Wang Wei

The Chinese poet and painter Wang Wei (699-759) was one of the greatest poets of the golden age of Chinese poetry, the T'ang dynasty, 618-907. He was also regarded by later critics as the founder of the Southern school of landscape painting.

Wang Wei was also called Mo-chieh (or ch'i, the name Wei-moch'i being a transliteration of the Sanskrit name Vimalakirti, the great lay disciple of Buddha) and Yuch'eng (assistant minister of the right, after his last government position). He was born in P'u-chou (the present Fen-yang county in Shansi Province) into a family which had contributed 13 prime ministers to the T'ang court. Because the traditional family seat was in T'ai-yüan, Shansi, Wang Wei is usually called a native of T'ai-yüan.

By the age of 15, Wang Wei was a skillful poet and musician. In 717 he won first place in the metropolitan examination in preparation for a government career, and in 719 he was awarded the highest degree in the examination system, the *chin-shih*. His long official career began immediately thereafter with his appointment as assistant director of the Imperial Directorate of Music; at the time of his death in 759, he directed the administration of 12 departments in the ministries of war, justice, and works. His career was not uneventful, however, and included demotion, exile, and forced service under the usurper An Lu-shan. Two personal losses also left deep imprint: when he was about 30, his wife died childless, and Wang never remarried; 20 years later, the death of his mother left him grief-stricken. Though he continued to hold office thereafter, he tended more and more to withdraw from public society to the solace of his country home at Lan-t'ien along the Wang River. There, in the company of fellow poets, Buddhist monks, and other friends, he roamed the hills and waters, studied Taoism and the Buddhist sutras, wrote, and painted.

Achievement as a Poet

Wang Wei is sometimes classed as one of the three greatest poets of the T'ang dynasty, along with Tu Fu and Li Po. While he was neither as brilliant a craftsman as Tu Fu nor as exuberant a genius as Li Po, he excelled in imagery, and his poems often hold a subtle metaphysical flavor testifying to his long study of Buddhism. Many of his works are such perfectly crystallized visual images that they became

favored subjects of later artists, as in this couplet: ''White herons drift across flooded rice fields/ Yellow orioles warble in shadowed summer trees.'' Or: ''I walk to where the waters end/And sit and watch the clouds arise.'' Something of the personal warmth of Wang Wei's poems may be suggested in this translation of his ''Answering Magistrate Chang'': ''In my late years I am only fond of quiet,/ The ten thousand affairs do not involve my heart./ I look to no long-range plans,/ Only the knowledge that I shall return to the old forests-/ The wind through the pines will loosen my belt,/ The moon in the mountains shine on my lute./ You ask me, sir, the cause of success and failure:/ The fisherman's song carries deep into the mountains.''

His Landscape Painting

The great Sung poet, painter, and critic Su Shih (1036-1101) described Wang Wei's art in terms that suggest the complex interaction between poetry and painting in the later history of Chinese art: ''Taste Wang Wei's poetry- there are paintings in it; look at his paintings-they are full of poetry.'' Just as his older contemporary Wu Taotzu carried painting to new levels through his study of calligraphy, so too did Wang Wei achieve a breakthrough because of his understanding of poetry. His poems convey thought by means of carefully chosen visual images; his paintings borrow the same technique. That is, it is no longer solely the image with which the painter is concerned, but mood, rhythm, key, the ineffable qualities of expression that ultimately escape definition.

Much earlier, the figure painter Ku K'ai-chih had sought to achieve a similar goal by ''conveying the spirit'' of men, the inner man, not his appearance. Wang Wei now brought the same purpose to an art form that had been largely decorative in function theretofore: landscape painting. Typical of the preceding taste was the courtly ''blue and green'' style of the father and son Li Ssu-hsün and Li Chao-tao. Rich color, hard and even outlines, a somewhat decorative concept of natural form, and the use, still, of landscape elements as a backdrop for human narratives are characteristics of this art.

Some historians credit the crucial innovation to the great figure painter Wu Tao-tzu. His loose, fluctuating brushwork described form in a more organic, lively manner and thus allowed the creation of a new, vital landscape art. But it was Wang Wei who lent his name to the concept of pure landscape, enjoyed for its own sake. To Wang as well is credited the first systematic use of ink wash in conjunction with brush lines, and the initial development of monochrome landscape—all of which would thoroughly dominate the later history of Chinese painting.

As in his poetry, qualities, not forms per se, were pursued. One T'ang critic speaks of the ''profound'' expressive power of his landscape and elevates him above Li Ssu-hsün, whose colorful style was still the standard to most critics. But in general Wang Wei was overshadowed by the more renowned masters of the day, and it was not until the 10th and 11th centuries that his stature began to grow toward its present eminence.

The Painting of the Wang-ch'üan Villa

Wang Wei's most celebrated work was his ''portrait'' of the estate he owned at Wang-ch'üan. Originally painted on the walls of Ch'ing-yüan monastery, it was a long, rambling portrayal of the favorite scenic sites in and around his country home.

Later it was copied on silk, recopied by the 10th-century painter Kuo Chung-shu and 11th-century painter Li Kung-lin, and finally engraved on stone in 1617. Through its successive reincarnations it has remained the most influential single landscape composition in Chinese history.

His Snowscapes

Among the 126 works by Wang Wei owned by the Sung emperor Hui-tsung, snow scenes predominate. And among extant works still attributed to the master, it is snowscapes which appear to best reflect the nature of his achievement. While none of these works can be considered original, several of them are consistent enough among themselves, and in sufficiently close harmony with genuine but anonymous works of the T'ang period, to warrant consideration.

Best is the composition surviving in one complete but very late copy (Honolulu Academy of Arts), one shorter but earlier and better copy (Ogawa Collection, Kyoto), and a fragmentary recension on Taiwan (Palace Museum), known as *Clearing after Snow over Mountains and River*. The composition is the prototype of the continuous landscape handscroll format, a classical sequential mode equivalent to the sonata form of Western musical composition. The painter introduces: themes in the form of basic motifs; a spatial structure within which the themes are elaborated; elements of anticipation and surprise; a key or mood—here the minor key of frozen winter; and movements, here, as is usual, a beginning, middle, and final development.

The only break in the dominance of landscape elements is an occasional tiny human figure or house. Such paintings are to be understood as journeys: the mental journey through snow-covered landscape, and the spiritual journey into metaphysical realms. The landscape hand scroll, which begins at that time, deserves to be recognized as one of the unique art forms of world art.

Patriarch of the Southern School

When the great Ming critic and painter Tung Ch'ich'ang (1555-1636) drew up his ambitious and extraordinarily influential theory of the Northern and Southern schools of landscape painting, he honored Wang Wei as patriarch of the Southern school, which included all of the great literati, or scholar-painters. As poet, painter, and scholar; as innovator in ink-wash landscape painting; and as one of the first masters to lodge poetic expression in painted forms, Wang Wei stands at the opposite pole from the professional and academic masters of the Northern school. He has been honored since the 11th century by every great landscape painter who sought to perpetuate this ideal.

When Wang Wei died in 759, he was buried in the deer park on his beloved estate, not far from the tomb of his mother.

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Wang Yang-ming

Wang Yang-ming (1472-1529) was a Chinese philosopher and government official. He led the revolt against the orthodox Neo-Confucianism of Chu Hsi and founded the Yang-ming school, which later dominated Chinese thought.

Born Wang Shou-jen into a scholar-official family in a district southeast of Hangchow, Chekiang, Wang Yang-ming exhibited in his teens a spirit of adventure and a questioning of orthodox beliefs. He became obsessed with Neo-Confucianism at age 17, when a noted Confucian scholar told him that one could become a sage through learning. Besides his classical studies, Wang interested himself in the military arts, the practice of Taoist technique of breathing to prolong life, and Buddhist philosophy.

Official Career

Wang passed the examination for *chin-shih,* the highest academic degree, in 1499, and then served as a secretary in the Ministry of Justice, later of War. But he twice left office, first because of illness, then because of his offending a powerful eunuch in trying to save an official's life, but these temporary reliefs from public duties gave him the leisure to deepen his thinking. In 1508, during a banishment in Kweichow, he came to the realization that to investigate the principle of things is not to seek for them externally on actual objects, as Chu Hsi had taught, but to look for them in one's own mind. A year later he formulated the epoch-making theory that knowledge and action are one.

Emerging from his exile in 1510, Wang was appointed a district magistrate in Kiangsi. There he initiated several reform measures that were prototypes in his later administration and made him famous in government. In the following year he served in various ministries at Nanking and Peking, returning to Kiangsi as governor in 1516. He suppressed the bandits, reorganized the administration, and introduced social reforms, the most significant of which was the setting up of the community compact. Meanwhile, he further developed his philosophy and took a position against the criticism of the followers of the Chu Hsi school.

In 1519 Wang took charge of the suppression of an imperial prince who staged a rebellion in Kiangsi. Wang succeeded in capturing the rebel, but his victory aroused the jealousy of his opponents at court; only when Wang submitted a report deemphasizing his own efforts did criticism subside. Late in 1521 he was made the Earl of Hsin-chien, but he retired shortly upon his father's death.

During these years Wang made significant strides in his philosophical achievements. In 1521 he enunciated the doctrine of the extension of innate knowledge, which he described as the ''original substance of the mind.'' His last official assignment occurred in 1527, when he was recalled from retirement to crush a tribal uprising in Kwangsi. There he contracted an illness and died 2 years later. Despite his meritorious service, he fell under the malice of his enemies at court and the traditional honors were withheld. Only in 1567 was he honored with the title of Marquis and the posthumous name Wen-ch'eng, meaning ''completion of culture.''

Wang's Philosophical Concepts

The Neo-Confucian idealist movement of Wang Yangming arose as a reaction against the Neo-Confucian rationalism of Chu Hsi, which had dominated Chinese thought since the 12th century but which had become stereotyped, narrow, and devoid of originality by the time of the Ming dynasty. Championing against this empty and lifeless tradition, Wang advocated sincere convictions and outright actions emanating from one's own intuitive mind and presented four basic concepts: love as exemplified in the great man's forming one body with the universe, the identification of one's mind with principle (*li*), the extension of native knowledge, and the unity of knowledge and conduct.

These concepts can be briefly illustrated as follows. First, in forming one body with heaven and earth, the great man eliminates selfish desires and obscurations, reveals his true character, and fully develops his nature. This is love, which, by extension, is the will to live, the process of unceasing production and reproduction; it is also filial piety, brotherly respect, and the like.

Second, following Lu Hsiang-shan (Lu Chiu-yüan), Wang equates principle with mind, of which principle is the order, and material force (*ch'i*) is the function. As this original mind manifests itself, there is native knowledge; to extend this native knowledge is the supreme duty of man.

Third, while extension of knowledge depends on investigation, unlike Chu Hsi who interpreted investigation (*ko*) as intellectual investigation of things, Wang argued that *ko* meant rectification of the mind. To him all principles are contained in the mind and are discoverable if the mind is clear and calm; such a state can be achieved through the method of tranquility, that is, the elimination of self-desires, self-examination, quiet sitting, and the like.

Fourth, as Wang placed equal emphasis on tranquility and activity, extension of native knowledge is not mere

contemplation but knowledge translated into action. In his theory, knowledge is not complete until it becomes conduct, and conduct is not complete unless it is knowledge itself at work. Knowledge is the will, the beginning; conduct is the work, the accomplishment. These tenets are the foundation of the philosophy of the unity of knowledge and conduct.

Justification and Influence

That Wang gave priority to firm purpose, a will to work, and social and political responsibilities distinguished him as a true Confucian; and though he adopted Buddhist and Taoist overtones and practices, he rejected selfish renunciation of human relations and of social responsibility. In time his followers spread all over China, and the school set off a strong movement that was to overshadow the Chu Hsi orthodoxy during the next century. His influence also extended to Japan, where, as the O-yo-mei school, Wang's ideas inspired the great leaders of modern reforms and produced some of Japan's leading thinkers.

Although the movement in China declined in vitality toward the end of the 16th century, its impact was again felt in the 20th, especially in Sun Yat-sen and other leaders of the revolution who zealously admired Wang's idealism and personality. Wang left several volumes of philosophical writings and literary works, many of which are available in English translation.

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Otto Warburg

Biochemist Otto Warburg (1883-1970) discovered cell oxidation and identified the iron-enzyme complex, which catalyzes cell oxidation. For this work, he was awarded the Nobel Prize in physiology or medicine in 1931.

Otto Warburg is considered one of the world's foremost biochemists. His achievements include discovering the mechanism of cell oxidation and identifying the iron-enzyme complex, which catalyzes this process. He also made great strides in developing new experimental techniques, such as a method for studying the respiration of intact cells using a device he invented. His work was recognized with a Nobel Prize for medicine and physiology in 1931.

Otto Heinrich Warburg was born on October 8, 1883, in Freiburg, Germany, to Emil Gabriel Warburg and Elizabeth Gaertner. Warburg was one of four children and the only boy. His father was a physicist of note and held the prestigious Chair in Physics at University of Berlin. The Warburg household often hosted prominent guests from the German scientific community, such as physicists Albert Einstein, Max Planck, Emil Fischer—the leading organic chemist of the late-nineteenth century, and Walther Nernst —the period's leading physical chemist.

Warburg studied chemistry at the University of Freiburg beginning in 1901. After two years, he left for the University of Berlin to study under Emil Fischer, and in 1906 received a doctorate in chemistry. His interest turned to medicine, particularly to cancer, so he continued his studies at the University of Heidelberg where he earned an M.D. degree in 1911. He remained at Heidelberg, conducting research for several more years and also making several research trips to the Naples Zoological Station.

Warburg's career goal was to make great scientific discoveries, particularly in the field of cancer research, according to the biography written by Hans Adolf Krebs , one of Warburg's students and winner of the 1953 Nobel Prize in medicine and physiology. Although he did not take up problems specifically related to cancer until the 1920s, his early projects provided a foundation for future cancer studies. For example, his first major research project, published in 1908, examined oxygen consumption during growth. In a study using sea urchin eggs, Warburg showed that after fertilization, oxygen consumption in the specimens increased 600 percent. This finding helped clarify earlier work that had been inconclusive on associating growth with increased consumption of oxygen and energy. A number of years later, Warburg did some similar tests of oxygen consumption by cancer cells.

Warburg was elected in 1913 to the Kaiser Wilhelm Gesellschaft, a prestigious scientific institute whose members had the freedom to pursue whatever studies they wished. He had just begun his work at the institute when World War I started. He volunteered for the army and joined the Prussian Horse Guards, a cavalry unit that fought on the Russian front. Warburg survived the war and returned to the Kaiser Wilhelm Institute for Biology in Berlin in 1918. Now 35 years old, he would devote the rest of his life to biological research, concentrating on studies of energy transfer in cells (cancerous or otherwise) and photosynthesis.

One of Warburg's significant contributions to biology was the development of a manometer for monitoring cell respiration. He adapted a device originally designed to measure gases dissolved in blood so it would make measurements of the rate of oxygen production in living cells. In related work, Warburg devised a technique for preparing thin slices of intact, living tissue and keeping the samples alive in a nutrient medium. As the tissue slices consumed oxygen for respiration, Warburg's manometer monitored the changes.

During Warburg's youth, he had become familiar with Einstein's work on photochemical reactions as well as the experimental work done by his own father, Emil Warburg, to verify parts of Einstein's theory. With this background, Warburg was especially interested in the method by which plants converted light energy to chemical energy. Warburg used his manometric techniques for the studies of photosynthesis he conducted on algae. His measurements showed that photosynthetic plants used light energy at a highly efficient sixty-five percent. Some of Warburg's other theories about photosynthesis were not upheld by later research, but he was nevertheless considered a pioneer for the many experimental methods he developed in this field. In the late 1920s, Warburg began to develop techniques that used light to measure reaction rates and detect the presence of chemical compounds in cells. His ''spectrophotometric'' techniques formed the basis for some of the first commercial spectrophotometers built in the 1940s.

His work on cell respiration was another example of his interest in how living things generated and used energy. Prior to World War I, Warburg discovered that small amounts of cyanide can inhibit cell oxidation. Since cyanide forms stable complexes with heavy metals such as iron, he inferred from his experiment that one or more catalysts important to oxidation must contain a heavy metal. He conducted other experiments with carbon monoxide, showing that this compound inhibits respiration in a fashion similar to cyanide. Next he found that light of specific frequencies could counteract the inhibitory effects of carbon monoxide, at the same time demonstrating that the ''oxygen transferring enzyme,'' as Warburg called it, was different from other enzymes containing iron. He went on to discover the mechanism by which iron was involved in the cell's use of oxygen. It was Warburg's work in characterizing the cellular catalysts and their role in respiration that earned him a Nobel Prize in 1931.

Nobel Foundation records indicate that Warburg was considered for Nobel Prizes on two additional occasions: in 1927 for his work on metabolism of cancer cells, then in 1944 for his identification of the role of flavins and nicotinamide in biological oxidation. Warburg did not receive the 1944 award, however, because a decree from Hitler forbade German citizens from accepting Nobel Prizes. Two of Warburg's students also won Nobel Prizes in medicine and physiology: Hans Krebs (1953) and Axel Theorell (1955).

In 1931 Warburg established the Kaiser Wilhelm Institute for Cell Physiology with funding from the Rockefeller Foundation in the United States. During the 1930s, Warburg spent much of his time studying dehydrogenases, enzymes that remove hydrogen from substrates. He also identified some of the cofactors, such as nicotinamide derived from vitamin B3 (niacin), that play a role in a number of cell biochemical reactions.

Warburg conducted research at the Kaiser Wilhelm Institute for Cell Physiology until 1943 when the Second World War interrupted his investigations. Air attacks targeted at Berlin forced him to move his laboratory about 30 miles away to an estate in the countryside. For the next two years, he and his staff continued their work outside the city and out of the reach of the war. Then in 1945, Russian soldiers advancing to Berlin occupied the estate and confiscated Warburg's equipment. Although the Russian commander admitted that the soldiers acted in error, Warburg never recovered his equipment. Without a laboratory, he spent the next several years writing, publishing two books that provided an overview of much of his research. He also traveled to the United States during 1948 and 1949 to visit fellow scientists.

Even though Warburg was of Jewish ancestry, he was able to remain in Germany and pursue his studies unhampered by the Nazis. One explanation is that Warburg's mother was not Jewish and high German officials ''reviewed'' Warburg's ancestry, declaring him only one-quarter Jewish. As such he was forbidden from holding a university post, but allowed to continue his research. There is speculation that the Nazis believed Warburg might find a cure for cancer and so did not disturb his laboratory. Scientists in other countries were unhappy that Warburg was willing to remain in Nazi Germany. His biographer Hans Krebs noted, however, that Warburg was not afraid to criticize the Nazis. At one point during the war when Warburg

was planning to travel to Zurich for a scientific meeting, the Nazis told him to cancel the trip and to not say why. ''With some measure of courage,'' wrote Krebs, ''he sent a telegram [to a conference participant from England]: 'Instructed to cancel participation without giving reasons.''' Although the message was not made public officially, the text was leaked and spread through the scientific community. Krebs believed Warburg did not leave Germany because he did not want to have to rebuild the research team he had assembled. The scientist feared that starting over would destroy his research potential, Krebs speculated.

In 1950 Warburg moved into a remodeled building in Berlin which had been occupied by U.S. armed forces following World War II. This new site was given the name of Warburg's previous scientific home—the Kaiser Wilhelm Institute for Cell Physiology—and three years later renamed the Max Planck Institute for Cell Physiology. Warburg continued to conduct research and write there, publishing 178 scientific papers from 1950 until his death in 1970.

For all of his interest in cancer, Warburg's studies did not reveal any deep insights into the disease. When he wrote about the ''primary'' causes of cancer later in his life, Warburg's proposals failed to address the mechanisms by which cancer cells undergo unchecked growth. Instead, he focused on metabolism, suggesting that in cancer cells ''fermentation'' replaces normal oxygen respiration. Warburg's cancer studies led him to fear that exposure to food additives increased one's chances of contracting the disease. In 1966 he delivered a lecture in which he stated that cancer prevention and treatment should focus on the administration of respiratory enzymes and cofactors, such as iron and the B vitamins. The recommendation elicited much controversy in Germany and elsewhere in the Western world.

Warburg's devotion to science led him to forego marriage, since he thought it was incompatible with his work. According to Karlfried Gawehn, Warburg's colleague from 1950 to 1964, ''For him [Warburg] there were no reasonable grounds, apart from death, for not working.'' Warburg's productivity and stature as a researcher earned him an exemption from the Institute's mandatory retirement rules, allowing him to continue working until very near to the end of his life. He died at the Berlin home he shared with Jakob Heiss on August 1, 1970.

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Paul Moritz Warburg

The German-American banker and banking theorist Paul Moritz Warburg (1868-1932), as spokesman for the large bankers of America, favored a highly centralized banking system. In much modified form, this became the Federal Reserve System.

Born in Hamburg to an aristocratic Jewish family of rabbis and merchants who had engaged in banking and commerce in Europe for nearly 300 years, Paul Warburg was educated in a realgymnasium and served an apprenticeship in a Hamburg mercantile house. Completing his commercial education in London and Paris banking houses, he went around the world in 1893 to learn international finance. While in the United States, he married the daughter of one of the partners in the large New York investment banking firm of Kuhn Loeb and Company. On his return to Germany he was admitted as a partner in the family banking firm in Hamburg.

In 1902 Warburg accepted a partnership in Kuhn Loeb and established residence in New York; he became a naturalized American citizen in 1911. During this time banking reform was a constant concern, particularly after the Panic of 1907 wiped out many American banks and brokerage houses, in part because of the inability of the national banking system to funnel credit to areas where it was needed. In a series of noted speeches and essays Warburg proposed establishing a large united reserve bank which would be owned by the nation's banks, would mobilize reserves, emit a flexible banknote currency, and be directed by the banking community immune from political interference. The plan, heartily endorsed by Nelson Aldrich, chairman of a Senate committee considering proposals for banking reform, became, with modifications, central to the committee's report to the Senate in 1911.

Progressives of both parties denounced this proposal, suggesting that it would create a money trust which would

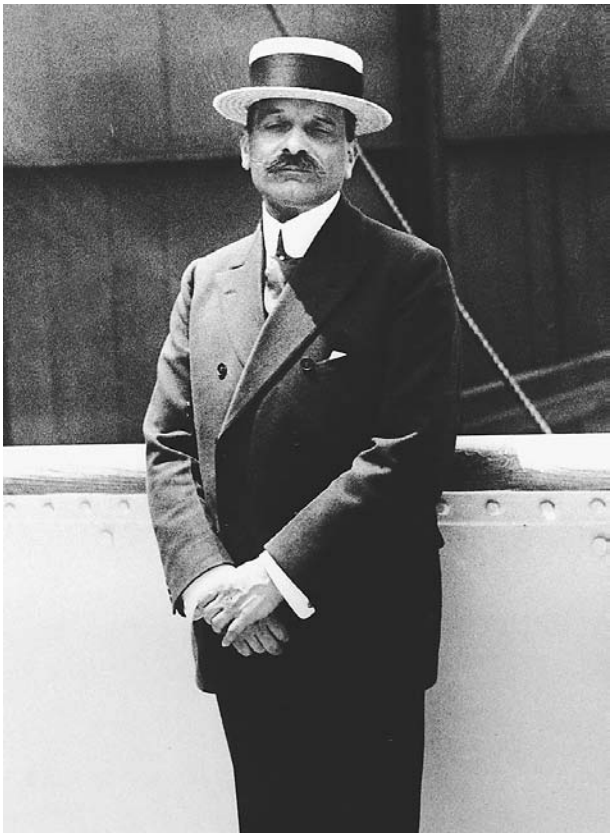

control the nation's credit. Instead, a regional reserve system was worked out, and it reached its final form in the Federal Reserve Act of 1913. Though critical of this approach, Warburg cheerfully endorsed the final solution as better than no system at all, and because of his stature in the banking community President Wilson appointed him to the Federal Reserve Board.

Warburg then served on the Advisory Council of the Federal Reserve Board until 1926, contributing greatly to the smooth implementation of the Federal Reserve System. He foresaw the coming of the crash of 1929. A man of broad culture, he devoted much of his time during his latter years to cultural and civic activities.

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Aaron Montgomery Ward

American merchant Aaron Montgomery Ward (1843-1913) helped create mail-order merchandising and built the large mail-order house which bears his name.

Born in Chatham, N.Y., A. Montgomery Ward moved to Niles, Mich., with his parents. He went to work at 14 in a barrel factory and later in a brickyard. He worked in the Chicago store that became Marshall Field; then he was a travelling salesman for a wholesale dry-goods house.

Aware of farmers' criticism of the high prices at country stores and their condemnation of what they considered exorbitant middlemen's profits, Ward conceived the idea of founding a mail-order house that would cut the cost of sales by purchasing direct from manufacturers and selling direct to retail purchasers. All transactions would be for cash, thereby eliminating the costs country storekeepers incurred by selling on credit. Ward also inaugurated the policy of allowing purchasers to return, without cost, goods they considered unacceptable.

Ward and his partner started their business with only a $2,400 stock of goods housed in a loft and displayed in a one-page catalog, but the enterprise was immediately successful. The 1876 catalog had 150 pages, and annual sales reached $1 million by 1888. At the time of Ward's death, annual sales were $40 million. There were several reasons for his great success, including his intimate knowledge of farmers' desires and the prices they would pay, his ability to get lower prices from manufacturers by volume purchasing, and the confidence customers gained by the return guaranty. He was fortunate in obtaining the support of the Farmers' National Grange, so he could advertise as ''The Original Grange Supply House.''

But Ward's career had its stormy aspects. Competition with Sears, Roebuck was brisk, and Sears passed the Ward company in annual volume of sales in 1902. Also, conflict with country storekeepers was continuous and bitter. Storekeepers, regarding mail-order houses as a grave threat, tried a variety of expedients to curtail their operations, including holding large ceremonies where mail-order catalogs were burned. Ward fought back by sending displays throughout the Midwest and by trumpeting his conviction that mail order had saved farmers millions by forcing country stores to lower prices.

Retiring from active management in 1901, Ward undertook much expensive litigation to preserve Chicago's lake front as a park and guard it against commercial encroachment. After his death his wife gave about $8.5 million to Northwestern University.

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Artemus Ward

Artemus Ward (1834-1867) was an American journalist, humorist, and comic lecturer who achieved fame on both sides of the Atlantic.

Artemus Ward was the pen name of Charles Farrar Browne, who was born in Waterford, Maine. The son of a surveyor, storekeeper, and farmer, at 13 he was apprenticed to a printer. He set type for several newspapers in New England before a Boston printshop hired him in 1851. His first humorous sketches, signed ''Chub,'' appeared in the *Boston Carpet-bag*. During the next 2 years he was a printer in several Ohio towns. In 1853 he became an editor on the *Toledo Commercial;* between 1857 and 1861 he was an editor of the *Cleveland Plain Dealer*.

In 1858 Browne wrote a humorous letter purportedly from a traveling showman, Artemus Ward, for the *Plain Dealer*. Similar pieces appeared in this paper and then in *Vanity Fair*. He soon became a regular contributor to that comic magazine, moved to New York, and became an editor, serving until 1862. His writings were collected in *Artemus Ward: His Book* (1862), *Artemus Ward: His Travels* (1865), and *Artemus Ward in London* (1867). Ward used

many of the procedures employed by a large group of very popular American humorists in the post–Civil War period: he assumed the role of a humorless ignoramus whose writings were studded with malapropisms, misspellings, grammatical errors, and strangely constructed sentences. In time, though, Ward dropped the assumed character and illiterate touches without discontinuing his use of the humor of diction. Helped by tricks of language, he wrote many burlesques and parodies, as well as sketches and travel accounts. Among his many readers was Abraham Lincoln, who read one of Ward's pieces to his Cabinet the day he presented his Emancipation Proclamation.

Ward profited not only from writings but also from his lectures between 1860 and 1867. In a period when lecturers—on science, philosophy, literature, mesmerism, travel, and other topics—were appearing throughout the nation, Ward traveled through the East, the Midwest, and the Far West burlesquing these solemn and instructive lecturers. Wearing a funereal expression, he pleased audiences by solemnly saying the most absurd things. He was giving a very popular series of comic lectures in London in 1867 when illness forced him to discontinue; he died there on March 9.

Ward was important to a number of humorous writers, notably Mark Twain. Besides being responsible for the publication of Twain's first big success, his ''Jumping Frog'' story, in an eastern magazine in 1865, Ward provided an invaluable model for comic lecturing, as Twain himself acknowledged.

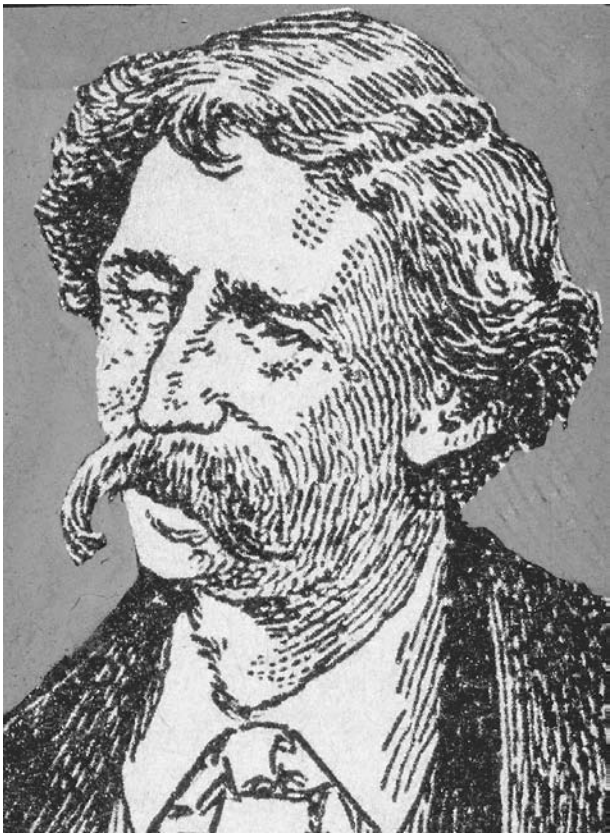

Further Reading

The indispensable biography of Ward is Don C. Seitz, *Artemus Ward* (*Charles Farrar Browne*): *A Biography and Bibliography* (1919). James C. Austin, *Artemus Ward* (1964), is a systematic, critical analysis of Ward's talents, ideas, aims, and influence. Walter Blair examines Ward in relation to other humorists in *Native American Humor, 1800-1900* (1937) and *Horse Sense in American Humor, from Benjamin Franklin to Ogden Nash* (1942).

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Lester Frank Ward

Lester Frank Ward (1841-1913) was an American paleobotanist, sociologist, and educator. He was the leading American opponent of social Darwinism and of impotent government.

Lester Ward was born in Joliet, Ill., on June 18, 1841. He received a bachelor of arts degree from George Washington University in 1869 and a master's in 1873. From 1865 to 1872 he was with the U.S. Treasury Department and from 1881 through 1888 was assistant and then chief paleontologist with the U.S. Geological Survey. He did considerable research in geology and paleobotany but became intensely interested in sociology as an emerging discipline. His published works in sociology were so well received that, without an academic position, he was elected president of the American Sociological Society in 1906 and 1907. In 1906 Ward was made professor of sociology at Brown University. He died in Washington on April 18, 1913.

Ward approached human society from two perspectives. First, as a successful botanist, he analyzed developments in social organization in terms of energy, and combinations and specialization in the use of energy. These themes were first presented in his *Dynamic Sociology* (1883) and *Pure Sociology* (1903). But Ward also emphasized the role of feelings, motives, and will in social affairs. This was extensively discussed in *Psychic Factors in Civilization* (1893).

In all the previously mentioned works, Ward sought to simplify the entire history of mankind as a relatively blind but somewhat progressive evolution of social order through conflict and resolution of conflict, by means of compromise and various degrees of cooperation (the socalled theory of genesis). Though prefigured in the last section of *Pure Sociology,* Ward's theory of telesis was considerably expanded in his *Applied Sociology* (1906). This theory asserted that the fruits of previous social achievements made possible man's

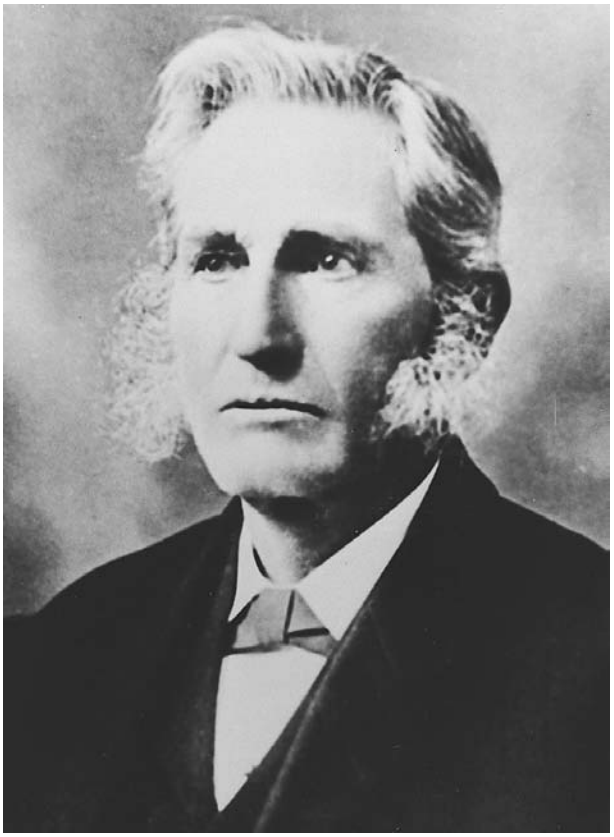

ability to direct further evolution by rational effort and acquired intelligence.

Consequently, Ward strongly opposed the laissez-faire approach to government and regarded education as the primary mechanism of continued human progress. In short, Ward anticipated the development of modern governmental responsibilities (the welfare state), planning, and the expansion of formal education as a funnel for maximum participation by citizens in public affairs.

Ward epitomized the ''engaged'' or involved intellectual who values knowledge for its application to the resolution of social problems. He strongly favored cooperation between social welfare and the social sciences—though a divergence between the two was characteristic of the last decades of his life. The movement toward a closer alliance between social science and social practice is a quiet vindication of the visions of a long-neglected social prophet.

Further Reading

Israel Gerver, *Lester Frank Ward* (1963), contains selected portions of Ward's writings and a brief biographical sketch. A comprehensive collection of Ward's essays and selected excerpts, along with a well-reasoned interpretation of his thinking, is in Henry S. Commager, *Lester Ward and the Welfare State* (1967). A full-length biography and interpretation of Ward is Samuel Chugerman, *Lester Frank Ward: The American Aristotle* (1939).

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Andy Warhol

Andy Warhol (ca. 1927-1987) was a pioneer American pop artist and film maker. His paintings of Campbell soup cans and other mundane objects both piqued and delighted the art public and brought him fame.

Andy Warhol liked to shroud himself in mystery. ''I never give my background, and anyway, I make it all up differently every time I'm asked,'' he said. His exact birth date and place only add to this mystery. Warhol (born Andrew Warhola) provided no information on the matter, so any definitive statement is subject to question. Based on his early years and college dates, it is estimated he was born in 1927 in Forest City, Pennsylvania, the son of a construction worker and miner from Czechoslovakia. He attended the Carnegie Institute of Technology in Pittsburgh (1945-1949), receiving a bachelor of fine arts degree in pictorial design.

In 1949 Warhol arrived in New York City, where he made a meager living in advertising display work. He took some of his drawings to *Glamour* magazine and received a commission to make drawings of shoes. These were published and admired; he then worked for a shoe chain. In 1957 a shoe advertisement brought him the Art Directors' Club Medal. His work appeared in *Vogue* and *Harper's Bazaar* magazines, and in 1959 he exhibited his gold shoe drawings in a New York City gallery.

In 1960 Warhol began painting pictures with no commercial market in mind. He did a series on comic strips such as Dick Tracy, Popeye, Superman and the Little King. His paintings of Coca Cola bottles and Campbell soup cans, arranged in seemingly endless rows, were ridiculed when they were first shown. He created paintings of money and silk-screen portraits of Marilyn Monroe. His second New York show in 1962 was a critical success and perfectly timed, as pop art was just becoming an acceptable art form. His fascination with silk screen as an instrument for mass production led him to open a studio, dubbed The Factory, where he later made his films.

The Factory became a center for pop and would-be pop stars. It attracted a wide variety of glamorous people and an assortment of characters in the art and performing worlds. Although many of Warhol's films, such as *Sleep* (1963), *Eat* (1963), and *Empire* (1965), were lengthy depictions of the most mundane activity or object, some of his works anticipated future film themes or ridiculed certain subjects. *Lonesome Cowboys* (1968) treated homosexuality when it was taboo as a subject for commercial films and, at the same time, challenged the cowboy myth of courageous, macho riders of the range. With such works as *Flesh* (1968)

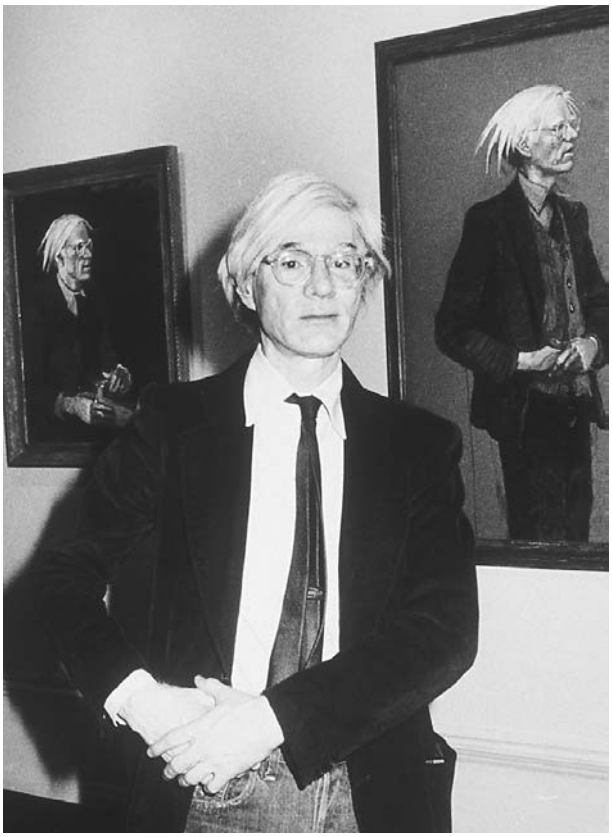

and *Trash* (1970), Warhol focused on sexual themes. These were the forerunners of the pornographic film market of the 1970s and 1980s. By the mid-1970s his *Andy Warhol's Dracula* (1974) and *Andy Warhol's Frankenstein* (1974) enjoyed commercial success as satiric yet serious works. From 1963 to 1974, he had been involved in the production of more than sixty films of varying quality and subject matter.

Warhol and other pop artists drew their inspiration and imagery from popular culture, but they heightened the color and changed the scale to make the images larger than life. In doing so they redefined pictorial realism and extended its concept. Warhol's imagery can be classified in four broad categories: commercial products such as Brillo boxes and Heinz ketchup bottles, personality portraits of celebrities, modes of exchange such as trading stamps and bills, and disaster pictures of automobile accidents, electric chairs, gangster funerals and race riots.

In 1968 Warhol's celebrity status nearly cost him his life. A disturbed visitor to The Factory shot him, inflicting serious internal wounds. Warhol's slow recovery included a two-month hospital stay and a turn to a new direction, his post-Pop period. From 1970 onward, he increasingly turned to producing portraits of cult figures, prominent persons, and personal friends. These portraits, of figures such as Mao Tse-tung, Philip Johnson, Mick Jagger, Jimmy Carter, and Merce Cunningham display a softer, more delicate imagery than Warhol's earlier Pop Art paintings. His art of the 1970s moved closer to an abstract expressionist style and away from the figurative or realistic style of his work in the 1960s. In 1981 he undertook a series of myth paintings in which the subject matter treated mythical figures from popular culture sources, such as advertisements, comic strips and films. These works included Dagwood, Mickey Mouse, and Superman. Later in 1983 he created a series of endangered species paintings which depicted various threatened wildlife. As in all of his work, Warhol selected subjects with great popular imagery and treated the symbol and image as much as he does the real object itself.

As a social commentator (a role he denied), Warhol had the uncanny ability to mirror the trends and fads of his time. Recognizing the elements of an urban mass society heavily influenced by symbols, images, and the mass media, he made those symbols and images the subjects of his art. For Warhol and other Pop artists, these images have taken on a reality of their own. They were not only shaped by but also reshaped popular culture. Warhol left social and cultural historians visual documents of the significant elements from America's consumerist society of the postwar era—an important legacy.

Warhol died of heart failure hours after undergoing gall bladder surgery on February 22, 1987, in New York City.

Further Reading

Warhol's *The Index Book* (1970) is an entertaining selection of photographs, mostly of Warhol and his retinue. The most rewarding book on Warhol is John Coplans, *Andy Warhol* (1970), which includes a biographical sketch by Calvin Tomkins, a study and catalog of Warhol's films by Jonas Mekas, and a comprehensive selection of illustrations. See also Pat Hackett's *Andy Warhol Diaries* (1991). □

Helen Mary Wilson Warnock

British philosopher Baroness Helen Mary (Wilson) Warnock (born 1924) was one of the leading lights in the philosophical community of the 20th century.

Helen Mary Wilson (later Warnock) was born on April 14, 1924, in Winchester, England. She received her formal university education at Oxford and earned both the B.A. and D.Phil. degrees. She was the headmistress of the Oxford High School, 1966-1972, research fellow and tutor at Lady Margaret Hall, Oxford, 1972-1976, senior research fellow at St. Hugh's College, Oxford, 1976-1984, and mistress of Girton College, Cambridge, England, from 1985 to 1991.

Married to another British philosopher, Sir Geoffrey James Warnock, in 1949, they had three children. She was awarded a Dame Commander of the British Empire (DBE) in 1984 and was created a baroness a year later.

Over a long career in academia Warnock demonstrated a keen understanding of many and disparate fields of philosophy. Her intellectual interests were broad and var-

ied. But it was the discipline of ethics that dominated her interest, as demonstrated by her books on the history of *Ethics Since 1900, Utilitarianism,* and *Existentialist Ethics*. She was well versed in the distinctive analytical philosophical methodology of England, but she also introduced into the British philosophical discussion the continental existentialist tradition and wrote a definitive philosophical study of the thought of Jean-Paul Sartre, as well as surveys of *Existentialism* and *Existentialist Ethics*. Her books on *Imagination* (1976) and *Memory* (1987) are careful analyses of these complex subjects, much discussed by contemporary philosophers in England, the Continent, and the United States. She continued her publishing activity with substantial studies of educational and university issues.

She was especially active in British committees that examined the moral issues of governmental, political, and educational institutions; included are the Committee of Inquiry into Special Education, the Royal Commission on Environmental Pollution, the Advisory Committee on Animal Experiments, the United Kingdom's National Commission for UNESCO, the Committee of Inquiry into Human Fertilization, the Committee of Inquiry into Validation of Public Sector Higher Education, and the Committee on Teaching Quality.

A Study of Ethics

Warnock's book *Ethics Since 1900* presents the broad sweep of moral philosophy from what is called metaphysical ethics (best represented in the late 19th and early 20th centuries by F.H. Bradley) to the philosophy of existentialism in the 20th century. The chief characteristic of ethics since 1900 is the rejection of ethical naturalism (or utilitarianism) by the empiricist philosophers. G.E. Moore invented the phrase ''The Naturalistic Fallacy'' and set the agenda for later moral philosophers to argue in an antinaturalistic manner. Moore was interested to show that moral values are distinct from facts. ''Goodness'' had a unique kind of property that the philosopher was able to intuit. The antinaturalists were not concerned with the problem of moral choices. Rather, they were chiefly interested in judging things to be good or bad, right or wrong. The property of goodness is a property of things in the external world, ''there to be discovered.'' The positivists (such as A.J. Ayer) followed Moore and the antinaturalists and further restricted the competency of moral judgments, arguing that the language of morality was basically ''emotive'' and nonpropositional. At Oxford, then, after World War II, moral philosophy concerned itself with the logic of the words used in framing ethical propositions.

Warnock, on the other hand, argued that the analysis of ethical language leads inevitably to the trivialization of ethics. Warnock saw ethics not so much as the categories we use to describe the world, but rather ''as our own impact upon the world, our relation to other people and our attitude to our situation and our life.'' Moral philosophy ought not to distinguish between those who theorize about the logic of moral discourse and the moralists who act as moral agents in the world. Ethics is all about ''deliberating, wishing, hating, loving, choosing; these are things which characterize us as people and therefore as moral agents.'' Warnock believed, too, that the future of ethics (to save ethics from boredom, as she said) must be characterized by an appreciation of the philosophical significance of feelings, scruples, desires, intentions, and other psychological phenomena.

Warnock was appreciative of the efforts of several moral philosophers to reopen, as she said, the *grounds* of our moral convictions. She maintained, ''For is it not a *fact* that some types of behaviour tend to do good, and others do harm? And how, in the end, if not on the basis of this fact, can we make sense of discriminating some actions as *right* in morals, and others as *wrong?*'' She believed that an answer to this question leads us back to the point of the reappraisal of our moral convictions. She then argued that moral philosophers might begin to take seriously the phenomenologists and the existentialists.

Warnock was especially attracted to the philosophical perspectives of Jean-Paul Sartre, though never without maintaining the kind of critical distance that a British analytical philosopher would want always to maintain. She complained about the general vagueness of the language of the existentialists and about their lack of objectivity, so that there are no criteria for making moral judgments (which is, of course, precisely what the existentialists are affirming). Warnock argued that there is a substantial difference between moral formalism—that is, the view that there is just one right thing waiting to be done in each situation—and the existentialist's attempt to ''interiorize'' morals, to make them both individual and concrete. She believed that the latter attempt is both worthwhile and necessary, given the hypothetical and ultrarationalistic nature of the former. However, to assert that moral theory consists only of the assertion that there is no moral code is to assert something that is meaningless.

Warnock believed that what the existentialists ultimately did in their earnest endeavor to expurgate the worthless, the insincere, and the disingenuous from the moral discussion of the philosophers was to destroy morality altogether. Existentialism, however, had an impact upon the mood of the culture of the 20th century, but it was a mood, a way of thinking more suited to drama and novels than it was a serious way of thinking about moral issues.

Books on Sartre and Imagination

Warnock's book *The Philosophy of Sartre* (1965) provides the reader with a splendid introduction to the complex, at times unintelligible, thought of the French literary genius, the existentialist who later became a Marxist. Warnock confessed that as a reader of Sartre she at times could not understand what he was talking about. Sartre espoused a radical view of human freedom and argued that ''They are free not only to do as they choose but to feel as they choose—in short, to be whatever they choose.'' Warnock called Sartre ''a metaphysical moral theorist'' who offered little or no prospect for individuals who attempt to answer the question ''What ought we to do?'' The world is a perverse place for Sartre, and there is little that individuals in their freedom can do about it. But then Sartre underwent what Warnock calls ''the radical conversion'' and offered to

desperate individuals a new way out, that of becoming Marxists. Warnock did not believe that this was an attractive option, and proceeded to demonstrate the contradictory nature of the later Marxist Sartre over against the early existentialist one. She did find in her study of Sartre that he at times made interesting philosophical moves, but moves which finally lead away from a coherent philosophical system.

Warnock's book on *Imagination* (1976) is a philosophical *tour de force*. The philosophical analysis of the activity of the imagination is a complex, indeed a stupefying, task. She acknowledged that Hume's and Kant's analyses of imagination are seminal for all later philosophical discussions. Imagination for Hume is related to the perception of a series of images with which one builds up an intelligible world. For Kant, the imagination is the same image-making faculty that works in our minds to enable us to recognize objects in our world and to relate our concepts of them to our actual experience. But Warnock constructed a theory of imagination that is independent of Hume and Kant:

> Imagination is a power in the human mind which is at work in our everyday perception of the world, and is also at work in our thoughts about what is absent; which enables us to see the world, whether present or absent as significant, and also to present this vision to others, for them to share or reject. And this power, though it gives us 'thought-imbued' perception (it 'keeps the thought alive in the perception'), is not only intellectual. Its impetus comes from the emotions as much as from the reason, from the heart as much as from the head. (Imagination)

Warnock's bold statement would not be accepted by many of her positivist colleagues in Great Britain and the United States. For the faculty of imagination is not only the intellectual perception of those similar images that make up our world, but also the emotional power that enables ideas to exist within us. Such a concept, of course, has broad consequences for education, a subject matter that concerned Warnock for almost all of her adult life.

Also from *Imagination* is this concept:

> The fact is that if imagination is creative in all its uses, then children will be creating their own meanings and interpretations of things as much by looking at them as by making them. . . . In so far as they begin to feel the significance of the forms they perceive, they will make their own attempts to interpret this significance. It is the emotional sense of the infinity or inexhaustibleness of things which will give point to their experience. . . .

Lady Warnock's influence upon the direction of philosophy will be felt long into the 21st century.

Further Reading

Mary Warnock was a prolific author, both of books and of articles in scholarly and popular journals. The most significant of her philosophical texts are: *Ethics Since 1900* (1960); *J.P. Sartre* (1963); *Existentialist Ethics* (1966); *Existentialism* (1970); *Imagination* (1976); *Schools of Thought* (1977); with T. Devlin, *What Must We Teach?* (1977); *Education: A Way Forward* (1979); *A Question of Life* (1985); *Teacher Teach Thyself* (1985); *Memory* (1987); *A Common Policy for Education* (1988); *Universities: Knowing Our Minds* (1989); *The Uses of Philosophy* (1992); and *Imagination and TIme* (1994).

Accounts of Warnock's life and work can be found in Ann Evory and Linda Metzger, eds., *Contemporary Authors* (1983) and the British *Who's Who: An Annual Biographical Dictionary* (1993). □

Earl Warren

During the 16-year term of Earl Warren (1891-1974), a chief justice of the U.S. Supreme Court, the Court decided a series of landmark cases regarding individual civil liberties and civil rights, particularly for minority groups.

Earl Warren's legal philosophy was opposed to the laissez-faire doctrine that had previously prevailed. His public life before he came to the Supreme Court had been pragmatic rather than activist. He had a natural flair for administration; his prosecutive experience gave him broad insights into the inequities of criminal justice, and he had a realistic understanding of the debilitating effects of racial segregation.

Warren, the son of a Norwegian immigrant, was born in Los Angeles, California, on March 19, 1891, and grew up in Bakersfield. He attended the School of Jurisprudence of the University of California at Berkeley, where he supported himself by working as a law clerk in a local office. Admitted to the bar in 1914, he had a meager practice in California before he enlisted in the Army in 1917.

In 1919 Warren became the clerk to the Judiciary Committee, a potent force in the California Legislature. He rose quickly to deputy city attorney of Oakland and then to deputy district attorney, chief deputy (1923), and district attorney (1925) of Alameda County. In 1925 he married Nina P. Meyers. During his 14 years as district attorney, he prosecuted thousands of criminal cases in an unrelenting fight against crime. Still, he said, ''I never heard a jury bring in a verdict of guilty but what I felt sick in the pit of my stomach.''

Attorney General

In 1939 Warren began campaigning for attorney general of California. In the midst of this, the tragedy of his life struck; his father was murdered as he sat by the window in the living room. Made more determined by this, Warren pledged to pursue strict law enforcement and to conduct a nonpartisan office. He was easily elected and soon became one of the best-known state attorneys general in the country. He was the resolute foe of the gambling syndicates as well as organized crime.

World War II was in progress, and these were tumultuous times. In 1941 Pearl Harbor catapulted Warren into

controversy. California had long been the base of the aircraft industry and was now producing military planes and ''liberty ships.'' At the outbreak of the war between the United States and Japan it was imperative that war matériel production be maintained. Public sentiment against Japanese people reached a frenzy, especially in California, which had over 100,000 residents of Japanese extraction, two-thirds of whom were American citizens. Violence against these people began to break out, and accusations of disloyalty to the United States were made. Minisubs of the Japanese fleet were off the coast of California; bombs from balloons fell in the forests of Oregon and Washington. The West Coast became a virtual powder keg. Though history may treat the internment of some 112,000 of these Japanese residents as a brutal violation of the Constitution, Warren made this decision in a desperate hour, and it was approved by the Supreme Court.

Governor of California

Warren was elected governor of California by an overwhelming majority in 1942 and was reelected in 1946 and 1950, serving until he was appointed chief justice of the United States in 1953. A progressive governor, he brought about many statutory reforms, including a unified judiciary, water control, prison modernization, and a new higher education system. In 1944 he was a darkhorse candidate for the presidency of the United States but failed to be nominated. In 1948 he was the vice-presidential running mate of Thomas E. Dewey on the Republican ticket. In a third try for national office, Warren headed the California delegation to the Republican convention in 1952, but Dwight Eisenhower was nominated. Warren became a strong supporter of Eisenhower in the subsequent campaign.

Chief Justice

When President Eisenhower appointed Warren to the Supreme Court, he said that he ''wanted a man whose reputation for integrity, honesty, middle of the road philosophy, experience in government, experience in the law . . . will make a great Chief Justice.'' A great chief justice was long overdue. In its 163d year, the Supreme Court had accomplished little in establishing ''equal justice under law'' in the actual lives of most Americans. While some of the chief justices who preceded Warren doubtless aspired to give real meaning to the phrase, they could not quite bring it about. Though the due-process clause of the 14th Amendment had been written into the Constitution 85 years before Warren came to the bench, only portions of the Bill of Rights had been applied through that clause against action by individual states. Further, the equal-protection clause of the 14th Amendment had been recognized only in very limited areas. It had not been utilized in the grade schools, in public facilities, or in transportation.

In the field of criminal justice, though lip service had been given to individual rights, the fact is that in state cases poor persons were not furnished a transcript of the trial for appeal or given counsel at any stage of the litigation, save in capital cases. And while the right to vote is the sine qua non of a free society, America had for a century and a half permitted invidious discrimination in legislative reapportionment. Finally, the doctrine of lack of standing in taxpayers' suits had for years acted as an impenetrable barrier to the testing of the constitutionality of many acts of Congress.

Racial Desegregation

The 14th Amendment to the Federal Constitution, adopted in 1868, declared ''all persons born . . . in the United States'' to be citizens there of and guaranteed them, among other things, ''the equal protection of the laws.'' However, African Americans struggled long and hard before they obtained these equal rights. It was not until 1954 that an 1896 constitutional rule of ''separate but equal'' treatment of the races was overturned in *Brown v. Board of Education of Topeka*. In his opinion for the Court, Warren declared that ''separate educational facilities are inherently unequal'' and concluded that ''in the field of public education the doctrine of separate but equal has no place.''

The *Brown* decision triggered cases attacking segregated public facilities in transportation, libraries, parks, and so forth. Finally, its doctrine was extended in 1964 to places of public accommodation such as restaurants and hotels. The opinion also sparked a tempest of controversy that brought the dawn of a new day in America's economic, social, and political life.

Criminal Justice

Winston Churchill said that history judges the quality of a civilization by its system of criminal justice. If this be true,

American civilization will owe much of its standing to Warren's leadership. Beginning with *Griffin v. Illinois* (1956), which required states to furnish an indigent criminal defendant with a copy of the evidence adduced at his trial, and extending to *Miranda v. Arizona* (1967), which afforded counsel to an indigent before interrogation, there was a continual wave of cases that gave substance to the guarantees afforded every individual in the Bill of Rights. These included *Mapp v. Ohio,* extending the protection against unreasonable search and seizure of the 4th Amendment to actions of the states; *Gideon v. Wainwright,* giving the 6th Amendment's guarantee of counsel that same coverage; *Malloy v. Hogan,* protecting the individual from self-incrimination by state action, and *Berger v. New York,* guarding the privacy of the individual from self-incrimination by state action; and *Berger v. New York,* guarding the privacy of the individual against eavesdropping by the state.

Like the segregation cases, these opinions aroused a storm of protest. The Chief Justice, as well as the Court, was accused of handcuffing the police, causing a crime wave, and coddling criminals. But the Court continued to follow the principle that when the rights of any individual or group are transgressed, the freedom of all is threatened. In short, it translated the ideals of the Bill of Rights into a strong shield for the individual against both the federal and state governments.

Political Process

As Warren said in *Reynolds v. Sims,* ''The right to vote freely for the candidate of one's choice is of the essence of a democratic society, and any restrictions on that right strike at the heart of representative government.'' This right includes not only casting one's vote but also the right to have the vote counted at its full value. Nevertheless, prior to *Baker v. Carr* (1962), the ballots of rural voters had from 10 to 30 times the weight of those of city dwellers. Warren said in *Reynolds v. Sims,* ''Legislators represent people, not trees or acres. Legislators are elected by voters, not farms or cities or economic interests . . . The weight of the citizen's vote cannot be made to depend on where he lives.''

The impact of the voting cases was tremendous. Thus, there were some 25 cases subsequent to *Baker*. The political process in representative governments was completely transformed. In the long run the effect of these cases may be more important than those condemning segregation. The right to vote is the citizen's most powerful weapon in a democratic society. Because legislators listened to the voices of voters, the equality of those voices foced them to listen more attentively. One of the basic problems America faced in the city ghettoes included the result of the dominance of the rural voter. The new ''one man, one vote'' slogan changed the politics of every state in the Union. The decisions of the Chief Justice in segregation, criminal law, and apportionment cases culminated in a campaign to impeach him. He completely ignored it. When asked why he did not fight back, he replied, ''A senator or governor may explain or defend his position publicly but not members of the Court. We can't be guided by what people think or say . . . by public appraisal. If we were we would be deciding cases on other than legal bases.''

Taxpayer Suits

In his decision in *Flast v. Cohen,* which the Chief Justice wrote in 1968, he made it possible for citizens to bring ''test suits'' to the Court. This was one of his last opinions and one of the most important. Because the Court can pass only on legal controversies brought to it, the number of people able to litigate a question is important. *Flast* was an opening wedge in enlarging the ways and means by which any taxpayer can bring a suit to the Supreme Court. This contributed to opening the door of litigation, bringing forth the greatest surge of citizen participation that any democracy has attained.

Through self-discipline and public experience Warren learned never to permit the clamor of the public or the private pressures of individuals or groups to influence his decisions. Some critics called him a crying liberal, but he classified himself as a conservative-liberal. He had courage, a simple but strong faith in humanity, a practical and varied public experience, and a determination to improve the lot of the common man. As Chief Justice, he extended those horizons in five categories of the law, including racial desegregations, criminal justice, the political process, taxpayer standing to test legislative action, and the all-important field of judicial administration, which enables the courts to function efficiently.

Improved Court Administration

The job of the judge is twofold: first, to determine the rule of law and second, to apply the rule determined. Warren soon found that the legal profession was placing greater emphasis on substantive problems than on administration. As a consequence, court dockets had become congested, the trial bar had decreased in size, and criminal law had become degraded. For over 16 years Warren preached the dogma of improved court administration. In his final address to the American Law Institute on June 2, 1969, he summed up the problem in these words, ''We have never come to grips with . . . court administration. . . . We should make bold plans to see that our courts are properly managed to do the job the public expects . . . We must do everything that modern institutions these days do in order to keep up with growth and changes in the times.''

In fact, Warren made ''bold plans'' for the federal system and implemented them. The Judicial Conference of the United States was transformed from a club for chief judges of the courts of appeals into an effective general administrator for the federal courts. Its membership was increased to include trial court representation; the rule making power for federal courts was transferred to it from the Supreme Court; and a complete reorganization of the conferences was effected through a reduction of the number of committees. The administrative office of the federal courts was thus strengthened and reorganized. The Federal Judicial Center, Warren's brainchild, was authorized by Congress and organized into a potent force in judicial administration.

After Robert Kennedy's assassination, Warren feared that nothing could stop Richard M. Nixon from winning the 1968 presidential race. The two men had been bitter enemies since their days as California politicians nearly twenty years before. At age seventy-seven, the chief justice knew that he could not outlast a four-year conservative administration. To prevent Nixon from appointing his successor, Warren submitted his resignation to President Lyndon Johnson on June 11, 1968. He served until 1969. At the request of President Lyndon Johnson, Warren reluctantly headed the commission of inquiry into the circumstances of the assassination of President John Kennedy. He concluded that the killing was not part of a domestic or foreign conspiracy.

He was honorary chairman of the World Peace through Law Center. As chairman of the World Association of Judges from 1966 to 1969, he brought to the judicial forums of the world the message that he had written indelibly into American jurisprudence: only equal justice under law will bring peace, order, and stability to the world.

Warren died on July 9, 1974, in Washington, D.C.

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Mercy Otis Warren

The American writer Mercy Otis Warren (1728-1814), the first significant woman historian, wrote an eyewitness account of the American Revolution.

Mercy Otis was born at West Barnstable, Mass., on Sept. 14, 1728. She had no formal education, but the tutor of her elder brother, James Otis, permitted her to use his library. She married James Warren of Plymouth in 1754. Her husband became a distinguished political leader and served for a time as paymaster to George Washington's army during the Revolution.

During the Revolutionary period Warren became a poet and pamphleteer. Her particular enemy was Thomas Hutchinson, who had served as chief justice and governor of Massachusetts and had been prominent in the ''writs of assistance'' controversy. In 1773 she wrote a pamphlet, *The Adulateur,* and a play, *The Defeat,* based upon letters that Hutchinson and his lieutenant governor, Andrew Oliver, had written to England criticizing the colonists. In 1775 she wrote *The Group,* a satirical play. The Warrens took a consistently anticonstitution, pro-states'-rights position in the debates over ratification of the Constitution in 1787-1788, and Warren even wrote a tract against the Constitution. Her *Poems Dramatic and Miscellaneous* was published in 1790.

Warren began writing the *History of the Rise, Progress, and Termination of the American Revolution* (3 vols., 1805) during the Revolutionary War, and after the peace treaty was signed she continued to work on it. The first volume covers the period from the Stamp Act to Valley Forge, the second goes to the end of the Revolutionary War, and the third to 1800. She based her history on firsthand sources, which included her own observations, the Benjamin Lincoln papers, and John Adams's correspondence concerning his diplomatic attempts to involve the Dutch in the war.

The history is not parochial, as Warren included British domestic affairs and the war in other theaters as well as in the continental United States. Her Revolutionary nationalism showed in her praise of Sam Adams, Patrick Henry, and Thomas Jefferson and in her castigation of Hutchinson. Despite her opposition to the Constitution, she praised Washington. Her treatment of John Adams helped alienate a friendship, and her description of Alexander Hamilton as a ''foreign adventurer'' won her no support from his friends. Merrill Jensen (1966) characterized Warren's history by saying, ''Her view of the revolution is

simple and anticipates in every way the views of the 'Whig historians' of the latter part of the nineteenth century.'' She died in Plymouth on Oct. 19, 1814.

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Robert Penn Warren

Robert Penn Warren (1905-1989), American man of letters, was dedicated to art as a way of exploring the meaning of contemporary existence.

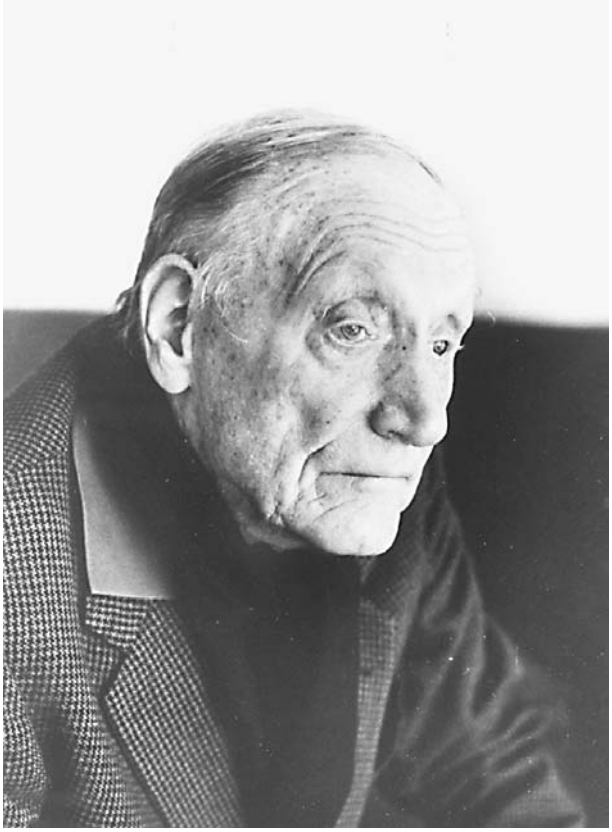

Writer and poet Robert Penn Warren (1905-1989) was born in Guthrie, Kentucky on April 24, 1905. He twice received the Pulitzer Prize: one for fiction in 1947 and another for poetry in 1958. He earned his baccalaureate at Vanderbilt University in 1925 where he knew John Crowe Ransom, Allen Tate, and other Southern Agrarian poets who published the *Fugitive* magazine (1922-1925). His essay, *I'll Take My Stand,* published by Fugitive in 1930, was among the most persuasive and reasonable defenses of the South's cultural and social heritage to that date.

After receiving his master's in 1927 from the University of California, Warren attended Oxford University on a Rhodes scholarship and took his doctorate in 1930. *Pondy Woods and Other Poems* (1930) was his first published volume of verse. During the 1930s, he was managing editor with Cleanth Brooks of the *Southern Review*. Warren taught at Southwestern College, Vanderbilt, Louisiana State University, University of Minnesota, and Yale University after 1950.

Warren's fiction, usually historically based, considers the implications of man's initiation into awareness of the potential evil in himself and the world. It has much in common with the work of Nathaniel Hawthorne.

His pre-eminent work was *All the King's Men* (1946), ostensibly a fictionalized account of the rise and fall of the Louisiana demagogue Huey Long. Warren's central theme throughout the book was man's capacity for evil. This book garnered the first of his two Pulitzer Prize awards. *World Enough and Time* (1950), based on a famous 19th-century murder case, examines the conjunctions between idealism and evil, innocence and guilt. *Wilderness* (1961), a Civil War tale, describes a youth's acceptance of moral responsibility.

Although Warren's early poems were examples of the so-called New Critical school (as presented in his text book, *Understanding Poetry,* written with Cleanth Brooks in 1938), his later verse was more romantic and transcendental, reflecting the influence of American writers such as Ralph Waldo Emerson, Hawthorne, and Herman Melville. ''The Ballad of Billie Potts'' retells a folk legend involving the unwitting murder of a child by his parents. *Brother to Dragons* (1953), a book-length ''tale in verse and voices,'' tells of the wanton murder of an African American slave by Thomas Jefferson's two nephews in 1811. Jefferson represents the idealist enmeshed in evil and the institution of slavery. Warren himself appears as the seeker of some solution to universal moral complicity that slavery needed to survive. *Promises: Poems 1954 to 1956* (1957) won for Warren his second Pulitzer Prize.

Warren's *Segregation: The Inner Conflict in the South* (1956) argued that only by coming to terms with the common humanity of the African Americans could the South ever realize its ideals. The new poems in *New and Selected Poems* (1966) provide conclusive evidence that Warren's concerns changed considerably after his New Critical period. *Homage to Emerson: On a Night Flight to New York* entertains the possibility that Emerson's faith may still be relevant. Other works by Warren include the novels *Night Rider* (1939), *Band of Angels* (1955), *The Cave* (1959), and *Flood* (1964). He also published *Selected Essays* (1958) and *Who Speaks for the Negro?* (1965). Later works by Warren include such volumes of poetry as *Selected Poems, 1923-1975* (1976), *Being Here: Poetry, 1977-1980* (1980), *Chief Joseph of the Nez Perce* (1983), and *New and Selected Poems, 1923-1985* (1985); works of fiction include *Meet*

Me in the Green Glen (1971) and *A Place to Come Home To* (1977). His nonfiction pieces include *Democracy and Poetry* (1975), *Jefferson Davis Gets His Citizenship Back* (1980), *Portrait of a Father* (1988), and *New and Selected Essays* (1989). Warren also wrote the play *Ballad of a Sweet Dream of Peace: An Easter Charade* (produced in 1981).

Warren died of cancer September 15, 1989, in Stratton, Vermont. During his long and respected career, he was the recipient of many awards, including his two Pulitzer Prizes; Caroline Sinkler Prize, Poetry Society of America (1936, 1937, and 1938); Shelley Memorial Prize for *Eleven Poems on the Same Theme* (1942); National Book Award for *Promises: Poems 1954 to 1956* (1958); Bollingen Prize in Poetry, Yale University, 1967 for *Selected Poems: New and Old, 1923-1966* (1967); National Medal for Literature for *Audubon: A Vision* (1970); Copernicus Prize, American Academy of Poets (1976); Presidential Medal of Freedom, 1980; National Book Critics Circle Award nomination for *Being Here: Poetry, 1977-1980* (1980); named first Poet Laureate of the United States (1986); National Medal of Arts (1987); and numerous honorary degrees from such institutions as University of Louisville (1949), Swarthmore College (1958), Yale University (1959), Harvard University (1973), Johns Hopkins University (1977), Oxford University (1983), and Arizona State University.

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Earl of Warwick and of Salisbury

The English nobleman Richard Neville, Earl of Warwick and of Salisbury (1428-1471), known as the Kingmaker, was the most powerful noble of his time in England and the principal baronial figure in the Wars of the Roses.

The eldest son of the Earl of Salisbury and nephew to Richard, Duke of York, Richard Neville was born on Nov. 22, 1428. He married Anne Beauchamp, through whom he inherited in 1449 the Warwick estate of a hundred manors. This wealth supplied troops for the 1455 street fight at St. Albans in which York, Salisbury, and Warwick captured the pliable Henry VI.

Warwick's reward was the captaincy of Calais, a position he filled with vigor and independence. Surviving a premature Yorkist demonstration in 1459 but forced to flee the country, in June 1460 Warwick and York's son Edward invaded England with 2,000 troops from the Calais garrison and captured Henry VI at Northampton on July 10. Parliament resisted York's claim to the throne on the argument of real-property inheritance laws. Warwick promoted the political compromise of having York named Henry's heir.

Henry VI's spirited queen, Margaret of Anjou, took up the cause of their son, Prince Edward of Lancaster. Her ''northern army'' defeated and killed Richard of York and the Earl of Salisbury at Wakefield on Dec. 30, 1460, out maneuvered Warwick at St. Albans on Feb. 17, 1461, and then liberated Henry VI. But her army failed to assault London. Warwick then stage-managed the ''popular election'' of York's eldest son as King Edward IV, the first monarch of the Yorkist line. With the help of Warwick, the 18-year-old king crushed the Lancastrians in a 10-hour slaughter at Towton on March 29, 1461. Margaret and Prince Edward fled to France, and Henry VI was later captured.

With his brother George installed as chancellor and with a trusted lawyer, Sir James Strangways, elected Speaker, Warwick was given the assignment of ''pacifying the north,'' and from 1461 to 1464 he governed this region during unrest, Scottish invasions, and forays by Margaret of Anjou. His superintendence of diplomacy centered on possible marriage alliances for the King in the tangled rivalry of Burgundy, France, Brittany, Aragon, and Castile. By 1464 Warwick had decided on a policy of alliance with Louis XI of France and pressed Edward to marry Bona of Savoy, Louis's sister-in-law. Warwick's clamor on this subject eventually forced Edward to announce that he had already secretly married Elizabeth Woodville in 1464. The Queen's many relatives hencefourth received rapid advancement. Warwick gained a retaliatory advantage by the success with which he brought his daughters Isabel and Anne to the attention of King Edward's brothers, George of Clarence and Richard of Gloucester. Each of these romances, however, was delayed by royal policy. Edward sent Warwick to France for negotiations in 1467. During this absence Edward concluded an alliance by marrying Margaret, his sister, to Charles the Bold of Burgundy. At the same time, George Neville was dismissed as chancellor, and on the instance of Edward IV, Warwick's 79-year-old wealthy aunt was married to a 19-year-old nephew of the King.

The Kingmaker

In 1469, however, Warwick turned the usual unrest in northern England to his own purposes. The July 11 marriage at Calais of his daughter Isabel to George of Clarence was followed by another expedition to England. Edward's inadequate forces deserted him, and he became Warwick's captive. Warwick, however, found himself unable to raise sufficient troops to deal with the increasing disorders. With both Henry VI and Edward IV as his prisoners, and with George of Clarence at hand as a willing aspirant, the Kingmaker found himself overstocked with royal candidates

and under equipped in soldiery. Edward resumed the government, and in 1470 he was ''reconciled'' to his brother and to Warwick as a curious prelude to a belated public discovery that both were rebels and must be driven from the land.

Warwick, with Clarence, fled to the court of Louis XI, embraced the Lancastrian cause, and betrothed his daughter Anne to Prince Edward, the son of Henry VI and Margaret of Anjou. Warwick's 1470 invasion of an unarmed England forced Edward IV to take refuge with Charles the Bold of Burgundy. Warwick recrowned an apathetic Henry VI and committed England to war against Burgundy as Louis's price for the escort of Margaret and Prince Edward to England.

The projected invasion of Burgundy did not materialize. When Edward IV returned in 1471 ''to claim the duchy of York,'' Clarence made peace with his brother, Louis made peace with Burgundy, and Warwick could not muster an army significantly larger than Edward's. Against Edward that was not enough. Warwick was beaten at Barnet on April 14, 1471, and killed in flight. His Lancastrian candidate was slain at Tewkesbury on May 4, 1471, and the Neville estates were divided between Clarence and Gloucester (later Richard III), following the latter's marriage to the widowed Anne Neville.

Warwick's 1460 rebellion showed how armed wealth and public dissatisfaction could be combined to seize the seat of government in a nation without a standing army and, thus, to establish a legally accepted new regime. This action marked a change from the baronial factionalism of the past, and it looked toward the ''popular politics'' of the future.

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Washakie

Washakie (1804–1900) was a Shoshoni tibal leader who helped passengers westward and remained friends with mountain men and trappers.

An ally of the white fur trappers, traders, immigrants, and the U.S. government, Chief Washakie and the Eastern Shoshonis were instrumental in assisting the Anglo-Americans in settling the western United States. His father, Paseego, was an Umatilla or Flathead Indian; his mother was a Shoshoni, possibly of the Wind River or Lemhi band.

Shortly after his birth in Montana's Bitterroot Mountains, he was named Pinquana [''Sweet Smelling'']. Later in life, he took the name Washakie—derived from Shoshonean *Wus'sik-he,* variously interpreted as ''Gourd Rattle,'' ''Rawhide Rattle,'' or ''Gambler's Gourd.'' Washakie did not acquire this name until he had killed his first buffalo: after skinning the buffalo and curing the hide, he made a stone-filled rattle out of a dried, pouch-like piece of the animal's skin. During battle, Washakie would ride toward his enemies and shake his rattle to frighten their horses. Early on, he earned a reputation as a fierce warrior against the Sioux, Blackfeet, and Crow Indian nations. He also gained several other names from his fighting exploits: ''Scar Face'' or ''Two Scar Chief'' because of the deep scars on his left cheek, which had been pierced by a Blackfoot arrow, as well as ''Shoots Straight'' and ''Sure Shot,'' for his keen eye and steady hand.

Became the Eastern Shoshonis' Leader

The Shoshonis were known as the Snake Indians, among not only whites but also the Great Plains tribes, apparently because they painted snakes on sticks to frighten their enemies. The origin of the word ''Shoshoni'' is unknown, but the name is believed to have been given them by whites. Bands of Shoshoni Indians—Southern, Western, Eastern, and Northern—occupied vast portions of the Rocky Mountain and plains areas of the American West.

Washakie's Eastern or Wind River Shoshonis roamed over most of Wyoming and a small part of southeastern Idaho.

When Washakie was a small child, his father was killed during a Blackfoot raid on their village. His mother escaped with her five young children and returned to her people, who lived along the Rocky Mountains in Wyoming. Washakie stayed with them until he was a young man, then is believed to have lived for about five years with the Bannocks.

As chief of the Eastern Shoshonis during the second half of the nineteenth century, Washakie became the most powerful leader of the migratory horse-owning tribe. He was chief at a time when his people's way of life was being threatened by the westward expansion of white American society. Washakie exerted great influence over the Northern Shoshonis and was temporarily allied with other Shoshoni and Bannock chiefs. Chief Pocatello, for whom a city in Idaho was named, had an alliance with Washakie. The Bannock chief Taghee of the Northern Paiutes, also offered Washakie his allegiance for a time.

Forbade His People from Fighting the Whites

During the 1820s through the 1830s, Washakie and the Shoshonis were on good terms with Anglo frontiersmen, trappers, and traders. They attended the fur trappers' Rocky Mountain rendezvous, establishing an alliance with their brigades and joining them in battles against the Sioux, Blackfeet, and Crows—all traditional enemies of the Shoshonis. By the mid-1840s, Washakie was principal chief of the Eastern Shoshoni band and waves of settlers were crossing his country on their way west along the Oregon Trail.

Washakie continued to maintain cordial relations with this new group of immigrants, assisting them in many ways. The Shoshonis helped the settlers recover lost stock and cross the region's swift rivers. Washakie also provided regular patrols of Shoshoni warriors to protect the immigrants from Sioux, Cheyenne, and Arapaho raiding parties. Perhaps even more important was his refusal to allow Shoshoni reprisals against settlers who were wiping out game and whose stock was destroying valuable Indian root grounds. According to Russell Freedman's *Indian Chiefs,* Washakie told his people: ''You must not fight the whites. I not only advise against it, I forbid it!'' The settlers were so appreciative of Washakie's assistance that 9,000 of them signed a document commending the Shoshonis and their chief. He was even on friendly terms with the Mormon leader ''Big-Um'' or Brigham Young.

Between the fall of 1858 and the spring of 1859, Washakie fought at the Battle of Crowheart Butte, the climax of the intertribal warfare between the Shoshonis and the Crows. He also met and became friends with famous mountain man Jim Bridger and Missouri hunter, trapper, and guide Christopher ''Kit'' Carson. In 1863 Washakie led his people to the safety of Fort Bridger, keeping them out of the Americans' Bear River Campaign against Bear Hunter's band of Northwestern Shoshonis.

In exchange for a 20-year-long payment agreement, Washakie signed the 1863 Treaty of Fort Bridger, guaranteeing U.S. travelers safe passage through his band's territory. His good relations with the U.S. government made it possible for him to secure the Wind River reservation, in present-day Wyoming, for the Eastern Shoshonis. In 1868 Washakie signed a second treaty establishing the 3 million-acre reservation; his people had given up their claims to other lands in Wyoming and Utah for the reservation, a remnant of their traditional territory. He also agreed to a clear path through the Green River Valley for the Union Pacific Railroad Company.

Even after the Shoshoni treaties were signed, the Sioux continued to hunt and raid the Eastern Shoshonis' reservation. Washakie complained to the U.S. Army, but they did little to stop the Sioux, adding to the animosity the chief already felt towards his traditional enemies. Washakie had old scores to settle with the Sioux: they had raided his people's villages many times and killed and scalped his oldest son. Later, when the army requested assistance in their war against the Sioux, Washakie jumped at the proposition.

The Eastern Shoshonis served as scouts and warriors for the U.S. Army against the Arapahos, Cheyennes, Sioux, and Utes. In 1876 Washakie and 200 warriors rode to the aid of General George Crook. Arriving too late to help Crook fight the Sioux at the Battle of the Rosebud in southern Montana, he joined forces with the general's troops and together they followed Crazy Horse's warriors all the way to the Powder River in eastern Montana.

A big and imposing man, Washakie took great pride in his appearance. He is said to have enjoyed looking at a framed photograph of himself hanging on the wall of a reservation store. Washakie was also proud of his possessions. With the help of his son Charlie, he painted pictures of his war exploits and then decorated his cabin with them. He was especially fond of a handsome saddle, decorated in silver, given to him by President Ulysses S. Grant. And he proudly posed for photographs wearing a silver peace medal sent to him by President Andrew Johnson. Always popular with politicians, Washakie was visited by President Chester A. Arthur in 1883.

But the United States did not always satisfy Washakie. In 1878 the government decided to put Chief Black Coal's Northern Arapahos on the Wind River reservation. The Arapahos were traditional enemies of the Shoshonis, but since they were destitute and starving Washakie agreed to let them stay on his reservation for a limited time. In spite of Washakie's protests, the Arapahos' temporary stay turned into a permanent one. Washakie had other complaints against the government; he objected to white hunters killing off large numbers of deer and antelope on the reservation. He also protested against trespassing gold miners and cowboys who were rustling the Shoshonis' cattle. Washakie reminded officials that the government had promised to keep both whites and other Indian tribes off Shoshoni land, but his arguments seemed to fall on deaf ears.

Washakie's Importance in Native American History

Washakie's peaceful relations with Anglo-Americans kept the Eastern Shoshoni from experiencing the devastating effects of removal to the Indian Territory, located in what is today the state of Oklahoma. Their alliance with the Americans also kept the Native American band from suffering casualties at the hands of the U.S. Army. Washakie's cooperation with the Americans benefited his people more than a war with the white settlers could have.

In 1897 Washakie was baptized an Episcopalian. He died three years later at Flathead Village in Montana's Bitterroot Valley and was buried with full military honors at Fort Washakie, Wyoming. In a life that spanned nearly an entire century, he had married twice and fathered at least 12 children, including a son, Cocoosh (Dick Washakie), who succeeded him as chief of the Eastern Shoshonis.

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Booker Taliaferro Washington

Booker Taliaferro Washington (1856-1915), African American educator and racial leader, founded Tuskegee Institute for black students. His "Atlanta Compromise" speech made him America's major black leader for 20 years.

Booker Taliaferro (the Washington was added later) was born a slave in Franklin County, Va., on April 5, 1856. His mother was the plantation's cook. His father, a local white man, took no responsibility for him. His mother married another slave, who escaped to West Virginia during the Civil War. She and her three children were liberated by a Union army in 1865 and, after the war, joined her husband.

Growing Up Black

The stepfather put the boys to work in the salt mines in Malden, W.Va. Booker eagerly asked for education, but his stepfather conceded only when Booker agreed to toil in the mines mornings and evenings to make up for earnings lost while in school. He had known only his first name, but when pupils responded to roll call with two names, Booker desperately added a famous name, becoming Booker Washington. Learning from his mother that he already had a last name, he became Booker T. Washington.

Overhearing talk about a black college in Hampton, Va., Washington longed to go. Meanwhile, as houseboy for the owner of the coal mines and saltworks, he developed scrupulous work habits. In 1872 he set out for Hampton Institute. When his money gave out, he worked at odd jobs. Sleeping under wooden sidewalks, begging rides, and walking, he traveled the remaining 80 miles and, bedraggled and penniless, asked for admission and assistance. After Hampton officials tested him by having him clean a room, he was admitted and given work as a janitor.

Hampton Institute, founded in 1868 by a former Union general, emphasized manual training. The students learned useful trades and earned their way. Washington studied brickmasonry along with collegiate courses. Graduating in 1876, he taught in a rural school for two years. Studying at Wayland Seminary in Washington, D.C., he became disenchanted with classical education, considering his fellow students to be dandies more interested in making an impression and living off the black masses than in serving mankind. He became convinced that practical, manual training in rural skills and crafts would save his race, not higher learning divorced from the reality of the black man's downtrodden existence. In 1879 he was invited to teach at Hampton Institute, particularly to supervise 100 Native Americans admitted experimentally. He proved a great success in his two years on the faculty.

Tuskegee Institute

In 1881 citizens in Tuskegee, Ala., asked Hampton's president to recommend a white man to head their new black college; he suggested Washington instead. The school had an annual legislative appropriation of $2,000 for salaries, but no campus, buildings, pupils, or staff. Washington had to recruit pupils and teachers and raise money for land, buildings, and equipment. Hostile rural whites who feared education would ruin black laborers accepted his demonstration that his students' practical training would help improve their usefulness. He and his students built a kiln and made the bricks with which they erected campus buildings.

Under Washington's leadership (1881-1915), Tuskegee Institute became an important force in black education. Tuskegee pioneered in agricultural extension, sending out demonstration wagons that brought better methods to farmers and sharecroppers. Graduates founded numerous ''little Tuskegees.'' African Americans mired in the poverty and degradation of cotton sharecropping improved their farming techniques, income, and living conditions. Washington urged them to become capitalists, founding the National Negro Business League in 1900. Black agricultural scientist George Washington Carver worked at Tuskegee from 1896 to 1943, devising new products from peanuts and sweet potatoes. By 1915 Tuskegee had 1,500 students and a larger endowment than any other black institution.

''Atlanta Compromise''

In 1895 Washington gave his famous ''Atlanta Compromise'' speech. Although he shared the late Frederick Douglass's long-range goals of equality and integration, Washington renounced agitation and protest tactics. He urged blacks to subordinate demands for political and social rights, concentrating instead on improving job skills and usefulness. ''The opportunity to earn a dollar in a factory just now is worth infinitely more than the opportunity to spend a dollar in an opera-house,'' he said. He appealed to white people to rely on loyal, proven black workers, pointing out that the South would advance to the degree that blacks were allowed to secure education and become productive.

Washington's position so pleased whites, North and South, that they made him the new black spokesman. He became powerful, having the deciding voice in Federal appointments of African Americans and in philanthropic grants to black institutions. Through subsidies or secret partnerships, he controlled black newspapers, stifling critics. Overawed by his power and hoping his tactics would work, many blacks went along. However, increasingly during his last years, such black intellectuals as W.E.B. Du Bois, John Hope, and William Monroe Trotter denounced his surrender of civil rights and his stressing of training in crafts, some obsolete, to the neglect of liberal education. Opposition centered in the Niagara Movement, founded in 1905, and the National Association for the Advancement of Colored People, which succeeded it in 1910.

Although outwardly conciliatory, Washington secretly financed and encouraged attempts and lawsuits to block southern moves to disfranchise and segregate blacks. He had lost two wives by death and married a third time in 1893. His death on Nov. 14, 1915, cleared the way for blacks to return to Douglass's tactics of agitating for equal political, social, and economic rights. Washington won a Harvard honorary degree in 1891. His birthplace is a national monument.

Further Reading

Washington's autobiographical works are *The Story of My Life and Work* (1900), *Up from Slavery* (1901), and *My Larger Education* (1911), the last two especially revealing. Collections of his writings along with contemporary opinions are Hugh Hawkins, ed., *Booker T. Washington and His Critics* (1962), and Emma Lou Thornbrough, ed., *Booker T. Washington* (1969). There are three major biographies: Emmett J. Scott and Lyman Beecher Stowe, *Booker T. Washington* (1916), an unscholarly glorification, is useful because Scott was Washington's assistant; Basil Mathews, *Booker T. Washington: Educator and Interracial Interpreter* (1948), is also highly laudatory; Samuel R. Spencer, Jr., *Booker T. Washington and the Negro's Place in American Life* (1955), the most balanced account is still not sufficiently critical of Washington. The best account of Washington's times is August Meier, *Negro Thought in America, 1880-1915: Racial Ideologies in the Age of Booker T. Washington* (1963). □

George Washington

George Washington (1732-1799) was commander in chief of the American and French forces in the American Revolution and became the first president of the United States.

George Washington was born at Bridges Creek, later known as Wakefield, in Westmoreland County, Va., on Feb. 22, 1732. His father died when George was eleven years old, and the boy spent the next few years with his mother at Ferry Farm near Fredericksburg, with relatives in Westmoreland, and with his half brother at Mount Vernon. By the time he was 16 he had a rudimentary education, studying mathematics, surveying, reading, and the usual subjects of his day. In 1749 Washington was appointed county surveyor, and his experience on the frontier led to his appointment as a major in the Virginia militia in 1752.

French and Indian War

Virginia governor Robert Dinwiddie appointed the 21-year-old Washington to warn the French moving into the Ohio Valley against encroaching on English territory. Washington published the results of this expedition, including the French rejection of the ultimatum, in the *Journal of Major George Washington* . . . (1754). Dinwiddie then commissioned Washington a lieutenant colonel with orders to dislodge the French at Ft. Duquesne, but a superior French force bested the Virginia troops. This conflict triggered the French and Indian War, and Great Britain dispatched regular troops under Gen. Edward Braddock in 1755 to oust the French. Braddock appointed Washington as aide-de-camp.

Later in the year, after Braddock's death, Dinwiddie promoted Washington to colonel and made him commander in chief of all Virginia troops. Throughout 1756 and 1757 Washington pursued a defensive policy, fortifying the frontier with stockades, recruiting men, and establishing discipline. In 1758, with the title of brigadier, he accompanied British regulars on the campaign that forced the French to abandon Ft. Duquesne. With the threat of frontier violence removed, Washington resigned his commission, soon married the widow Martha Custis, and devoted himself to life at Mount Vernon.

Washington took seriously his role of stepfather and guardian of Martha's two children; it was his duty, he wrote, to be ''generous and attentive,'' and he was. His stepdaughter's death at 17 was an emotional shock to him. When his stepson died in 1781, after serving in the Virginia militia at Yorktown, Washington virtually adopted two of his four children.

Early Political Career

Washington inherited local prominence from his family, just as he inherited property and social position. His grandfather and great-grandfather had been justices of the peace, a powerful county position in 18th-century Virginia, and his father had served as sheriff and church warden, as well as justice of the peace. His half brother Lawrence had been a representative from Fairfax County, and George Washington's entry into politics was based on an alliance with the family of Lawrence's father-in-law, Lord Fairfax.

Washington was elected as a representative to the Virginia House of Burgesses in 1758 from Frederick County. From 1760 to 1774 he served as a justice of Fairfax County, and he was a longtime vestryman of Truro parish. His experience on the county court and in the colonial legislature molded his views on Parliamentary taxation of the Colonies after 1763. He opposed the Stamp Act in 1765, arguing that Parliament ''hath no more right to put their hands into my pocket, without my consent, than I have to put my hands into yours for money.'' As a member of the colonial legislature, he backed nonimportation as a means of reversing British policy in the 1760s, and in 1774 he attended the rump session of the dissolved Assembly, which called for a Continental Congress to take united colonial action against the Boston Port Bill and other ''Intolerable Acts'' directed against Massachusetts.

In July 1774 Washington presided at the county meeting which adopted the Fairfax Resolves, which he had helped write. These resolves influenced the adoption of the Continental Association, the plan devised by the First Continental Congress for enforcing nonimportation of British goods. They also proposed the creation in each county of a militia company independent of the royal governor's control, the idea from which the Continental Army developed. By May 1775 Washington, who headed the Fairfax militia company, had been chosen to command the companies of six other counties. The only man in uniform when the Second Continental Congress met after the battles of Lexington and Concord, he was elected unanimously as commander in chief of all Continental Army forces. From June 15, 1775, until Dec. 23, 1783, he commanded the Continental Army and, after the French alliance of 1778, the combined forces of the United States and France in the War of Independence against Great Britain.

Revolutionary Years

Throughout the Revolutionary years Washington developed military leadership, administrative skills, and political acumen, functioning from 1775 to 1783 as the de facto chief executive of the United States. His wartime experiences gave him a continental outlook, and his Circular Letter to the States in June 1783 made it clear that he favored a strong central government.

Washington returned to Mount Vernon at the end of the Revolution. ''I have not only retired from all public employments,'' he wrote his friend the Marquis de Lafayette, ''but I am retiring within myself.'' But there was little time for sitting ''under the shadow of my own vine and my own fig tree.'' He kept constantly busy with farming, western land interests, and navigation of the Potomac. Finally, Washington presided at the Federal Convention in 1787 and supported ratification of the Constitution in order to ''establish good order and government and to render the nation happy at home and respected abroad.''

First American President

The position of president of the United States seemed shaped by the Federal Convention on the assumption that Washington would be the first to occupy the office. In a day when executive power was suspect—when the creation of the presidency, as Alexander Hamilton observed in *The Federalist,* was ''attended with greater difficulty'' than perhaps any other—the Constitution established an energetic and independent chief executive. Pierce Butler, one of the Founding Fathers, noted that the convention would not have made the executive powers so great ''had not many of the members cast their eyes toward General Washington as President, and shaped their ideas of the Powers to be given a President, by their opinions of his Virtue.''

After his unanimous choice as president in 1789, Washington helped translate the new constitution into a workable instrument of government: the Bill of Rights was added, as he suggested, out of ''reverence for the characteristic rights of freemen''; an energetic executive branch was established, with the executive departments—State, Treasury, and War—evolving into an American Cabinet; the Federal judiciary was inaugurated; and the congressional taxing power was utilized to pay the Revolutionary War debt and to establish American credit at home and abroad.

As chief executive, Washington consulted his Cabinet on public policy, presided over their differences—especially those between Thomas Jefferson and Hamilton—with a forbearance that indicated his high regard for his colleagues, and he made up his mind after careful consideration of alternatives. He approved the Federalist financial program and the later Hamiltonian proposals—funding of the national debt, assumption of the state debts, the establishment of a Bank of the United States, the creation of a national coinage system, and an excise tax. He supported a

national policy for disposition of the public lands and presided over the expansion of the Federal union from eleven states (North Carolina and Rhode Island ratified the Constitution after Washington's inaugural) to 16 (Vermont, Kentucky, and Tennessee were admitted between 1791 and 1796). Washington's role as presidential leader was of fundamental importance in winning support for the new government's domestic and foreign policies. ''Such a Chief Magistrate,'' Fisher Ames noted, ''appears like the pole star in a clear sky. . . . His Presidency will form an epoch and be distinguished as the Age of Washington.''

Despite his unanimous election, Washington expected that the measures of his administration would meet opposition, and they did. By the end of his first term the American party system was developing. When he mentioned the possibility of retirement in 1792, therefore, both Hamilton and Jefferson agreed that he was ''the only man in the United States who possessed the confidence of the whole'' and ''no other person . . . would be thought anything more than the head of a party.'' ''North and South,'' Jefferson urged, ''will hang together if they have you to hang on.''

Creation of a Foreign Policy

Washington's second term was dominated by foreign-policy considerations. Early in 1793 the French Revolution became the central issue in American politics when France, among other actions, declared war on Great Britain and appointed ''Citizen'' Edmond Genet minister to the United States. Determined to keep ''our people in peace,'' Washington issued a neutrality proclamation, although the word ''neutrality'' was not used. His purpose, Washington told Patrick Henry, was ''to keep the United States free from political connections with every other country, to see them independent of all and under the influence of none. In a word, I want an American character, that the powers of Europe may be convinced we act for ourselves and not for others.''

Citizen Genet, undeterred by the proclamation of neutrality, outfitted French privateers in American ports and organized expeditions against Florida and Louisiana. For his undiplomatic conduct, the Washington administration requested and obtained his recall. In the midst of the Genet affair, Great Britain initiated a blockade of France and began seizing neutral ships trading with the French West Indies. Besides violating American neutral rights, the British still held posts in the American Northwest, and the Americans claimed that they intrigued with the Indians against the United States.

Frontier provocations, ship seizures, and impressment made war seem almost inevitable in 1794, but Washington sent Chief Justice John Jay to negotiate a settlement of the differences between the two nations. Although Jay's Treaty was vastly unpopular—the British agreed to evacuate the Northwest posts but made no concessions on neutral rights or impressment—Washington finally accepted it as the best treaty possible at that time. The treaty also paved the way for Thomas Pinckney's negotiations with Spanish ministers, now fearful of an Anglo-American entente against Spain in the Western Hemisphere. Washington happily signed Pinckney's Treaty, which resolved disputes over navigation of the Mississippi, the Florida boundary, and neutral rights.

While attempting to maintain peace with Great Britain in 1794, the Washington administration had to meet the threat of domestic violence in western Pennsylvania. The Whiskey Rebellion, a reaction against the first Federal excise tax, presented a direct challenge to the power of the Federal government to enforce its laws. After a Federal judge certified that ordinary judicial processes could not deal with the opposition to the laws, Washington called out 12,000 state militiamen ''to support our government and laws'' by crushing the rebellion. The resistance quickly melted, and Washington showed that force could be tempered with clemency by pardoning the insurgents.

Washington's Contributions

Nearly all observers agree that Washington's 8 years as president demonstrated that executive power was completely consistent with the genius of republican government. Putting his prestige on the line in an untried office under an untried constitution, Washington was fully aware, as he pointed out in his First Inaugural Address, that ''the preservation of the sacred fire of liberty and the destiny of the republican model of government are justly considered, perhaps, as deeply, as finally, staked on the experiment entrusted to the hands of the American people.''

Perhaps Washington's chief strength—the key to his success as a military and a political leader—was his realization that in a republic the executive, like all other elected representatives, would have to measure his public acts against the temper of public opinion. As military commander dealing with the Continental Congress and the state governments during the Revolution, Washington had realized the importance of administrative skills as a means of building public support of the army. As president, he applied the same skills to win support for the new Federal government.

Despite Washington's abhorrence of factionalism, his administrations and policies spurred the beginnings of the first party system. This ultimately identified Washington, the least partisan of presidents, with the Federalist party, especially after Jefferson's retirement from the Cabinet in 1793. Washington's Farewell Address, though it was essentially a last will and political testament to the American people, inevitably took on political coloration in an election year. Warning against the divisiveness of excessive party spirit, which tended to separate Americans politically as ''geographical distinctions'' did sectionally, he stressed the necessity for an American character free of foreign attachments. Two-thirds of his address dealt with domestic politics and the baleful influence of party; the rest of the document laid down a statement of firs principles of American foreign policy. But even here, Washington's warning against foreign entanglements was especially applicable to foreign interference in the domestic affairs of the United States.

His Retirement

Washington's public service did not end with his retirement from the presidency. During the ''half war'' with

France, President John Adams appointed him commander in chief, and Washington accepted with the understanding that he would not take field command until the troops had been recruited and equipped. Since Adams settled the differences with France by diplomatic negotiations, Washington never assumed actual command. He continued to reside at Mount Vernon, where he died on Dec. 14, 1799, after contracting a throat infection.

At the time of Washington's death, Congress unanimously adopted a resolution to erect a marble monument in the nation's capital ''to commemorate the great events of his military and political life''; Congress also directed that ''the family of General Washington be requested to permit his body to be deposited under it.'' The Washington Monument was finally completed in 1884, but Washington's remains were never moved there.

Further Reading

The most thorough biography of Washington is Douglas Southall Freeman's monumental six-volume *George Washington,* completed in a seventh volume by John A. Carroll and Mary Wells Ashworth (1948-1957). The one-volume condensation of Freeman's work by Richard Harwell (1968) offers a well-rounded portrait of Washington as a person and as a public figure. Another major work is the splendidly written study by James Thomas Flexner, *George Washington* (1965-1972).

The best brief surveys are Esmond Wright, *Washington and the American Revolution* (1957); Marcus Cunliffe, *George Washington: Man and Monument* (1958); and James Morton Smith, ed., *George Washington: A Profile* (1969), a group of essays by 11 historians. Assessments of Washington by contemporaries and by historians appear in Morton Borden, comp., *George Washington* (1969). For details on the first presidential elections see Arthur M. Schlesinger, Jr., ed., *History of American Presidential Elections* (4 vols., 1971).

Recommended for general historical background are Merrill Jensen, *The New Nation: A History of the United States during the Confederation, 1781-1789* (1950), John C. Miller, *Federalist Era, 1789-1801* (1960); and John Richard Alden, *A History of the American Revolution* (1969). □

Juan Carlos Wasmosy

Juan Carlos Wasmosy (born 1939) became president of Paraguay in 1993 after winning the country's first truly democratic elections.

At the age of 54, Juan Carlos Wasmosy, conservative in his politics and a long-time member of the Colorado party (which had ruled Paraguay continuously since 1947), took the presidential oath on August 15, 1993, Paraguay's first democratically-chosen president since the nation's founding in 1811.

After the fall of longtime dictator Alfredo Stroessner in 1988, Paraguay's politics had been stormy. Stroessner's successor, General Andrés Rodríguez, had pledged a fair election, but opposition candidates (notably Domingo Laíno of the Authentic Radical Liberal party and Guillermo Caballero Vargas of National Encounter) expressed concerns about irregularities. A nonpartisan agency that monitored the election, Saka, tried to carry out a separate vote count, but the state telephone company cut its phone lines and police in the capital of Asunción prevented Saka employees from hand-delivering the count. The telephone service of the two major opposition parties was also discontinued.

Former U.S. President Jimmy Carter (who with Canadian Senator Ed Graham headed an international inspection team that visited more than 1,800 polling tables in the country) personally appealed to President Rodríguez, and three opposition phone lines were restored. In related harassing actions, the military, citing a 1992 election law, prevented Paraguayans exiled in Argentina and Brazil from crossing the border in order to cast their ballots. When the vote was finally in, Wasmosy won with 40 percent of 1.7 million votes cast. The Colorado party also won a majority of the country's 17 governor's races, but the Authentic Liberals garnered enough support to prevent a Colorado domination of either legislative house. In the closing days of the campaign, a prominent military officer, General Lino Oviedo, declared that the army and the Colorado party would continue to govern Paraguay for a hundred years. These events reinforced beliefs that the military, which has had a close relationship with the Colorado party, would dominate Wasmosy's government.

Educated as an engineer, Wasmosy made a fortune in business in the 1970s as head of a consortium that won contracts to build Itaipu Dam, the world's biggest, on the Paraguayan-Brazilian border. A free-market disciple, he supported Paraguay's role in Mercosur, the regional common market. Though a longtime Colorado party member, his only political office before assuming the presidency was that of minister of integration in the Rodríguez administration.

In economic policy Wasmosy was little different from his two major opponents, both of whom called for a transition to market-oriented doctrine and ridding the country of the widespread fraud tolerated during the Stroessner dictatorship. Caballero Vargas (also a millionaire), candidate of National Encounter, appealed to business classes in the capital who were openly critical of military-run monopolies. He also did well among young urbanites. Laíno, candidate of the Authentic Liberals, made his mark as a critic of the Stroessner regime.

In his inaugural address Wasmosy promised to carry out the free-trade policies of his predecessor and to confront the growing problems in transportation, health, and education. Recognizing the strength of the legislative opposition, he called for a ''governability pact'' with those who had opposed him. Paraguay appeared headed for political as well as economic modernization. Still, political differences can create divisions among those who generally agree on economic policies, and the political animosities of the past reared to disrupt the plans of even the best-intentioned.

Following the 1993 elections, animosities between the new president and then supporter General Lino Oviedo grew. In 1996 Wasmosy requested Oviedo retire his command but the general refused, setting off the biggest challenge faced to date by the young democracy. Rumors swept

through the government that Oviedo was planning a coup. With Oviedo in control of greater military resources, Wasmosy was faced with either surrendering to the general's demand that he resign or sending his less powerful forces into battle. To avoid certain bloodshed, Wasmosy and Oviedo stuck a deal. In exchange for ending the coup attempt and his military resignation, Oviedo would be given the post of Defense Minister.

Although Wasmosy saw the action as ''a gesture of reconciliation,'' the people of Paraguay were outraged, accusing the president of giving into blackmail. Supporters of the democracy, such as the United States, responded in kind, saying they would not recognize a government that came to power by military threat. This placed Oviedo on the brink of political alienation and provided Wasmosy with the strength to calm the public turmoil by forcing Oviedo to resign without the Defense Minister offer and sending him to jail. As investigations into these events continued, the success of the young government remained uncertain. Oviedo claimed there was no coup attempt, accusing Wasomosy of creating the crisis as a means to restructure his government. Wasmosy denied those charges and claimed his resolution of the crisis as a strong victory for democracy. Consequently, both Wasmosy and Oviedo resolved to run in the 1998 elections.

Further Reading

As a contemporary political figure, Wasmosy was not widely known outside Paraguay. There is little about him in English, though the story of modern Paraguayan politics can be followed in the *Christian Science Monitor, The New York Times,* and *Facts–On–File*. Recent developments are documented in various news sources including: Stephen Brown, ''Paraguay says citizens will defend democracy,''*Reuters* (April 26, 1996); IPS Correspondents, ''Paraguay: confusion regarding end of crisis persists,'' *Inter Press Service English News Wire* (April 26,1996); Jos De Mar Dia Amarilla, ''Paraguay army rebel says president wanted coup,'' *Reuters* (June 5,1996). □

Jakob Wassermann

The German author Jakob Wassermann (1873-1934) combined a romanticized psychoanalysis with an almost journalistic sensationalism. He used a narrative technique that verged at times on the surrealistic and was heavily laden with symbol and constructed myth.

Jakob Wassermann was born on March 10, 1873, in Fürth, the son of a Jewish merchant. After a childhood with many restrictions, he began his career as an office clerk, in Munich and then in Freiburg. In 1898 he moved to Vienna and eventually established himself as a writer. Derivative and imitative, Wassermann's novels showed from the outset a strong dependence upon Fyodor Dostoevsky—particularly in his fondness for the psychological probing of criminals and social outcasts—as well as the influence of the master of the romantic horror and detective story, E. T. A. Hoffmann.

Wassermann's first significant work is *Die Juden von Zirndorf* (1897; *The Jews of Zirndorf*), in which his deep knowledge of his own community in Fürth and Nuremberg stands him in good stead. As in many of his other works, Wassermann's preoccupation with innocence and redemption is here interleaved with a somewhat crass depiction of depravity and superstition. *Der Moloch* (1902) pays tribute to the contemporary literary cult of the great city (here Vienna), seen as an all-devouring monster of sin and perversion. *Caspar Hauser* (1908) is probably the author's best novel; the book, based on fact, deals with the case of the mute youth who appeared one day in 1828 on the streets of Nuremberg. Resemblances to Dostoevsky's *The Idiot* may also be noted in this tale of the rejection and contamination of innate purity by corrupt society.

After *Caspar Hauser* Wassermann's novels and short stories become increasingly preoccupied with bizarre and perverse anecdotes and intrigue, often initially drawn from biography or the newspapers. *Das Gänsemännchen* (1915; *The Goose Man*) illuminates the problem involved in simultaneous cohabitation with two wives. *Christian Wahnschaffe* (1919) exploits the theme of the rich man's son who rejects the world to turn toward Buddhism. *Der Fall Maurizius* (1928; *The Mauritius Case*) is a type of detective novel made colorful by excursions into hypnosis but also weighed down by a tedious mass of psychological dissection. Like Honoré de Balzac, whom he imitated, Wassermann introduces the same characters into different novels;

thus *Etzel Andergast* (1931) is a sequel to *The Mauritius Case,* and its hero, Joseph Kerkhoven, reappears in *Joseph Kerkhovens dritte Existenz* (1934; *Joseph Kerkhoven's Third Existence*).

Wassermann is a somewhat uneven and labored writer, and he cannot in any sense be considered a stylist. His novels are often marred by diffuseness and miasmic obscurity. At the same time his extensive output is of considerable historical interest and illuminates rather well the consequences of marriage between the new depth psychology and the popular novel of sensation and crime. He died on Jan. 1, 1934, in Alt-Aussee.

Further Reading

The standard study in English is John C. Blankenagel, *The Writings of Jakob Wassermann* (1942). A penetrating account of Wassermann, placing him in his tradition and period, is also in Jethro Bithell, *Modern German Literature* (1939; 3d ed. 1959). □

Benjamin Waterhouse

The American physician Benjamin Waterhouse (1754-1846) introduced cowpox vaccination against smallpox in the Boston area in 1800.

Benjamin Waterhouse was born at Newport, R.I., on March 4, 1754, the son of Timothy Waterhouse, a chairmaker. His mother was a cousin of Dr. John Fothergill, an eminent London physician. This family connection, plus the influence of the Scottish physicians practicing in Newport, led Waterhouse into medicine as an apprentice to Dr. John Haliburton. He spent most of 1777-1778 studying medicine in London and Edinburgh, then went to Leiden in late 1778.

Waterhouse returned to Newport in 1782 and joined the medical department of Harvard College the next year as professor of the theory and practice of physic. He married Elizabeth Oliver in 1788; she died in 1815, after giving birth to six children, and he remarried in 1819.

In 1799 Waterhouse learned of Edward Jenner's work in England, using cowpox as a vaccination against smallpox. Waterhouse immediately published a paper on this procedure, pointing out the advantage of cowpox as a very mild disease. Securing some cowpox matter in 1800, he inoculated his five-year-old son and a servant boy. He then exposed the servant boy to smallpox, resulting in a very mild infection, limited to the arm. While continuing to vaccinate with cowpox matter, Waterhouse began publicizing the method, notably in *A Prospect of Exterminating the Small Pox* (1800). Unfortunately, the need for pure cowpox material for inoculation and the need for medical supervision of inoculation procedures were not realized, and soon inoculation was being administered by the general populace, resulting in an epidemic. Criticism directed against Waterhouse was allayed when he demanded a complete investigation by the Boston board of health in 1802, which verified all his claims for cowpox vaccination. From 1802 he continued to publicize and encourage vaccination in Massachusetts and neighboring states, constantly stressing the need for purity of vaccine.

In 1804 Waterhouse began an attack on the Harvard students for their use of tobacco and liquor, which he was convinced was responsible for the rise in incidence of consumption and nervous disorders. By 1810 Waterhouse was involved in a dispute with college officials and a number of younger medical men over the future direction of the medical school. He was committed to the lecture system exclusively and opposed the development of clinical facilities at a new site near the proposed Massachusetts General Hospital. After trying to establish a rival medical school, called the College of Physicians, Waterhouse was forced to resign from Harvard in 1812.

Waterhouse was medical superintendent of military posts in New England (1813-1820), which gave him time for a literary career. His best-known work is *A Journal of a Young Man of Massachusetts,* the story of a ship's doctor imprisoned by the British in the War of 1812. He died at his home in Cambridge on Oct. 2, 1846.

Further Reading

Some mention of Waterhouse's life and work is in Thomas F. Harrington, *The Harvard Medical School: A History, Narrative and Documentary, 1782-1905* (1905), and Henry R. Viets, *A Brief History of Medicine in Massachusetts* (1930). Brooke Hindle, *The Pursuit of Science in Revolutionary*

America, 1735-1789 (1956), is the best source for general background.

Additional Sources

The Life and scientific and medical career of Benjamin Waterhouse: with some account of the introduction of vaccination in America, New York: Arno Press, 1980. □

Maxine Waters

After serving in the California State Assembly, Maxine Waters (born 1938) was elected by Californians to the U.S. House of Representatives in 1990. As a member of Congress she fought for legislation promoting aid to poor and minority neighborhoods in American cities and combating apartheid in South Africa.

"If you believe in something, you must be prepared to fight. To argue. To persuade. To introduce legislation again and again and again," stated Maxine Waters in *Essence.* During the fourteen years that she served in the California State Assembly, Waters earned a reputation as a both a fighter and the most powerful black woman in politics. In 1984 M. Carl Holman, head of the National Urban League, was quoted in *Ebony* as saying that Waters was "one of the brightest, ablest and most effective legislators without regard to race or sex that I've ever seen." After her 1990 election to the U.S. House of Representatives, Waters moved to Washington ready to continue what she had done in California—champion black issues. In an *Essence* article entitled "Woman of the House," Waters reiterated her belief that "too many Black politicians want to be in the mainstream. . . . My power comes from the fact that I am ready to talk about Black people."

Born in 1938, Waters was one of thirteen children in a poor family living in a St. Louis housing project. She credits her childhood for what she is today—competitive, outspoken, and determined. "Just getting *heard* in a family that size is difficult," she explained in *Ebony.* Waters's mother, Velma Moore Carr, struggled to support her family by working intermittently at a series of low-paying jobs augmented by welfare. Waters described her mother in *Ebony* as "a strong woman, a survivor," whose determination served as an inspiration to her.

Although Waters's high school yearbook had predicted that one day she would be the Speaker of the House of Representatives, Waters found that possibility to be extremely remote. After graduating from high school, she married and had two children. In 1960 the family moved to Los Angeles, where Waters worked at a few menial jobs before taking an opportunity to organize a Head Start program in the suburb of Watts. " Head Start made a significant difference in my life," Waters stated in *Essence.* "It helped me see how I could help people, and it helped steer me into politics."

In the late 1960s she entered California State University at Los Angeles to study sociology. By the time she earned her degree, she was divorced and raising her children alone. Waters's background is frequently cited to explain why she fights so passionately for such issues as education and affirmative action. She explained in *Essence:* "I just want to make life better for some people. Everybody deserves a good quality of life. There is too great a divide between the haves and the have-nots, and I believe I can do something to change that."

Entered Politics

Waters got her start in politics as the chief deputy to Los Angeles city councilman David Cunningham. She managed Councilman Cunningham's campaigns and was actively involved in the campaigns of Senator Alan Cranston and Los Angeles mayor Tom Bradley. She gained a reputation for superb legislative ability and determination. Although her move into state politics was natural, it was also a rough transition. Because some of her colleagues regarded her as a maverick, Waters found all sorts of roadblocks when she arrived at the California State Assembly. Waters told *Ebony* that the early difficulties she had were a result of "this perception they had of the Black woman coming from Los Angeles who needed to be taught a lesson."

The first thing Waters did was to take on women's issues and travel throughout California, organizing and talking to women who had never before heard from a legislator. Waters believes that this experience helped to shape her leadership ability. The Speaker of the Assembly, Willie

Brown, Jr., provided support and guidance as Waters learned the system.

Waters was instrumental in the formation of the National Political Congress of Black Women in August of 1984. Born of the frustration of black women leaders, the organization emphasized mainstream electoral politics as a way to focus on what they felt were unique and neglected problems facing women. The organization's goal was to encourage every black woman in America to become involved in political activity. ''It is important that Black women understand that we can seek leadership roles and not lose our identity,'' proclaimed Waters in *Essence.* ''We don't have to do a song and dance because we're afraid we might alienate others. I'm not interested in making everyone comfortable—some people need to be made uncomfortable. Black women need to feel a sense of our own power.''

Sponsored Minority Legislation

While a member of the California State Assembly, Waters introduced and passed legislation on minority and women's tenants' rights and on limits on police strip searches. Her greatest challenge, however, was maintaining patience throughout the eight years it took her to pass legislation divesting California state pension funds from companies doing business with South Africa. She reintroduced the bill six times before it passed in September 1986, demonstrating the perseverance that she feels is necessary for success in politics.

Waters also succeeded in passing an affirmative action bill that required California to set aside 15% of all state contracts for companies owned by members of minority groups and 5% for companies owned by women. The bill was acclaimed as landmark legislation because it was the first major statewide bill to mandate such programs. Another of Waters's pieces of legislation resulted in the creation of the nation's first statewide Child Abuse Prevention Program. In 1984 Waters's accomplishments were acknowledged when she was selected to chair the California State Assembly's Democratic Caucus, the first woman to ever hold this post.

Worked on Jesse Jackson's Campaigns

Waters was Jesse Jackson's most vocal backer in both the 1984 and 1988 presidential races and was his campaign manager in the latter. When presidential candidate Michael Dukakis chose Texas Senator Lloyd Bentsen instead of Jackson as his vice presidential running mate, Waters appeared on ABC's *Nightline* declaring that Jackson would break off talks with the Dukakis campaign.

In an article for the *Nation,* Waters wrote: ''That Jackson speaks for large numbers of others as well is one indication that blacks serve as a barometer for the nation. . . . The Democrats cannot win the presidency without us and without Jackson and others who will work for the party.'' In the same article, Waters further addressed what she considered the Democratic party's lack of commitment to black issues. She wrote of the hopelessness of young black people crowded into inner-city ghettos, not only in Los Angeles but across the nation, and of the ''lethal infestation of drugs'' in such communities. Waters noted: ''An elementary lesson in life is that if people cannot survive in one way they will try another. In an affluent society in which only dollars appear to matter, some young people will find drug-pushing a seductive (or desperate) alternative to low-paying jobs.''

Waters advocated breaking away from the Democratic party and possibly creating a third party that would be responsive to the concerns of blacks and other people of color. In the *Nation* she commented: ''When I look at what is currently happening to the masses of black people, to America's poor in general and the entire nation, I am angry and frustrated. But we cannot yield to feelings of helplessness; we must transform anger and frustration into bold and direct action. . . . As for the Democratic Party, it must prove itself in these critical times or stand, like the Republicans, as just another instrument for betrayal and suppression of the people.''

''That's the thing about Waters,'' remarked Julianne Malveaux in *Essence.* ''She pushes her causes openly. She raises her voice while everyone else whispers. She wears red when everyone else wears gray. She makes a difference.'' That Waters has made a difference is evidenced by such programs as Project Build, which she established in her district to provide educational and job training services for residents in six Watts housing projects. Late in 1990 the Maxine Waters Vocational Educational Center was under construction in South Central Los Angeles, a symbol of hope in an area of boarded-up buildings and vacant lots.

When Waters was elected to Congress in 1990 she was one of five new African American representatives. She was appointed to the House Banking, Finance and Urban Development and the veteran Affairs Committees but vowed to remain an activist in civil rights, women's issues, and peace. She explained: ''Activists don't shut down when they get to Congress, they try to be more activist.'' On gender issues she remained adamant in inspiring the ''average'' woman to succeed. ''People who come from backgrounds like mine are not supposed to serve in the U.S. Congress. When a little girl who came out of poverty in St. Louis has an opportunity to serve in Congress, it is like thumbing your nose at the status quo.''

Waters exploded onto the national scene during the Los Angeles fires, beatings, and rioting which followed the verdict of the policemen in the Rodney King beating. Much of the destruction and mayhem was in Waters's district and she quickly returned home to lend a helping hand and take advantage of the media spotlight by excoriating the urban policies of President Bush and former President Reagan. She was also in turn excoriated for defending the rioters, looters, and arsonists when she remarked on national television: ''Riot is the voice of the unheard.'' In a scathing editorial the conservative National Review claimed she was trying to shift the blame for the riots from the rioters to everybody and everything else and in the process was giving tacit permission to riot again.

As promised, Waters continued her form of activism from Washington D.C. In 1992 she introduced a bill which would have provided $10 billion to fight urban decay. In defending her proposed legislation she claimed that Amer-

ica's cities deserve the same consideration as Russia and Israel, both recipients of massive U.S. foreign aid. Waters also called for job training for black males aged 17 to 30, increased African American ownership of small businesses, and tougher anti-discrimination banking laws. In 1994 she joined a coalition against violent and sexually explicit song lyrics and came out against so-called ''gangsta rap.'' She told *Jet* that little was being done to curb music's obscenities and vulgarities. But ever the street populist, Waters pointed the finger of blame at industry executives for not exercising more control over their recording artists and said it was ''. . .foolhardy to single out rap artists as instigators of violence among young people.''

In 1996, Waters was elected to chair the Congressional Black Caucus. Following that, she was involved in pushing for further investigation of reports that the CIA was involved in a plan to distribute drugs to African Americans in Los Angeles in the early 1980s.

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Muddy Waters

From the 1950s until his death, Muddy Waters (1915-1983) literally ruled Chicago with a commanding stage presence that combined both dignity and raw sexual appeal with a fierce and emotional style of slide guitar playing.

How many blues artists could boast of an alumni of band members that includes Otis Spann, Little Walter, Junior Wells, Fred Below, Walter Horton, Jimmy Rogers, James Cotton, Leroy Foster, Buddy Guy, Luther Johnson, Willie Dixon, Hubert Sumlin and Earl Hooker, just to name a few? Muddy Waters gave these and many more their first big break in music while creating a style known now as Chicago blues (guitar, piano, bass, drums, and harmonica). ''Contemporary Chicago blues starts, and in some ways may very well end, with Muddy Waters,'' wrote Peter Guralnick in *Listener's Guide To The Blues.*

Waters was born McKinley Morganfield in Rolling Fork, Mississippi, in 1915 but grew up in Clarksdale, where his grandmother raised him after his mother died in 1918. His fondness for playing in mud earned him his nickname at an early age. Waters started out on harmonica but by age seventeen he was playing the guitar at parties and fish fries, emulating two blues artists who were extremely popular in the south, Son House and Robert Johnson. ''His thick heavy tone, the dark coloration of his voice and his firm almost stolid manner were all clearly derived from House,'' wrote Guralnick in *Feel Like Going Home,* ''but the embellishments which he added, the imaginative slide technique and more agile rhythms, were closer to Johnson.''

In 1940 Waters moved to St. Louis before playing with Silas Green a year later and returning back to Mississippi. In the early part of the decade he ran a juke house, complete with gambling, moonshine, a jukebox and live music courtesy of Muddy himself. In the summer of 1941 Alan Lomax came to Stovall, Mississippi, on behalf of the Library of Congress to record various country blues musicians. ''He brought his stuff down and recorded me right in my house,'' Waters recalled in *Rolling Stone,* ''and when he played back the first song I sounded just like anybody's records. Man, you don't know how I felt that Saturday afternoon when I heard that voice and it was my own voice. Later on he sent me two copies of the pressing and a check for twenty bucks, and I carried that record up to the corner and put it on the jukebox. Just played it and played it and said, 'I can do it, I can do it.''' Lomax came back again in July of 1942 to record Waters again. Both sessions were eventually released as *Down On Stovall's Plantation* on the Testament label.

In 1943 Waters headed north to Chicago in hopes of becoming a full-time professional. He lived with a relative for a short period while driving a truck and working in a factory by day and playing at night. Big Bill Broonzy was the top cat in Chicago until his death in 1958 and the city was a very competitive market for a newcomer to become established. Broonzy helped Waters out by letting him open for the star in the rowdy clubs. In 1945 Waters's uncle gave him his first electric guitar, which enabled him to be heard above the noisy crowds.

In 1946 Waters recorded some tunes for Mayo Williams at Columbia but they were never released. Later that year he began recording for Aristocrat, a newly-formed label run by two brothers, Leonard and Phil Chess. In 1947 Waters played guitar with Sunnyland Slim on piano on the cuts ''Gypsy Woman'' and ''Little Anna Mae.'' These were also shelved, but in 1948 Waters's ''I Can't Be Satisfied'' and ''I Feel Like Going Home'' became big and his popularity in clubs began to take off. Soon after, Aristocrat changed their name to Chess and Waters's signature tune, ''Rollin' Stone,'' became a smash hit.

The Chess brothers would not allow Waters to use his own musicians (Jimmy Rogers and Blue Smitty) in the studio; instead he was only provided with a backing bass by Big Crawford. However, by 1950 Waters was recording with perhaps the hottest blues group ever: Little Walter Jacobs on harp; Jimmy Rogers on guitar; Elgin Evans on drums; Otis Spann on piano; Big Crawford on bass; and Waters handling vocals and slide guitar. The band recorded a string of great blues classics during the early 1950's with the help of bassist/songwriter Willie Dixon's pen. ''Hoochie Coochie Man'' (Number 8 on the R & B charts), ''I Just Want To Make Love To You'' (Number 4), and ''I'm Ready.'' These three were ''the most macho songs in his repertoire,'' wrote Robert Palmer in *Rolling Stone*. ''Muddy would never have composed anything so unsubtle. But they gave him a succession of showstoppers and an image, which were important for a bluesman trying to break out of the grind of local gigs into national prominence.''

Waters was at the height of his career and his band steamed like a high-powered locomotive, cruising form club to club as the Headhunters, crushing any other blues band that challenged their musical authority. ''By the time he achieved his popular peak, Muddy Waters had become a shouting, declamatory kind of singer who had forsaken his guitar as a kind of anachronism and whose band played with a single pulsating rhythm,'' wrote Guralnick in his *Listener's Guide*.

Unfortunately, Waters's success as the frontman led others in his group to seek the same recognition. In 1953 Little Walter left when his ''Juke'' became a hit and in 1955 Rogers quit to form his own band. Waters could never recapture the glory of his pre-1956 years as the pressures of being a leader led him to use various studio musicians for quite a few years following.

He headed to England in 1958 and shocked his overseas audiences with loud, amplified electric guitar and a thunderous beat. When R & B began to die down shortly after, Waters switched back to his older style of country blues. His gig at the Newport Folk Festival in 1960 turned on a whole new generation to Waters's Delta sound. As English rockers like Eric Clapton and the Rolling Stones got hip to the blues, Waters switched back to electric circa 1964. He expressed anger when he realized that members of his own race were turning their backs to the genre while the white kids were showing respect and love for it.

However, for the better part of twenty years (since his last big hit in 1956, ''I'm Ready'') Waters was put on the back shelf by the Chess label and subjected to all sorts of ridiculous album themes: *Brass And The Blues, Electric Mud,* etc. In 1972 he went back to England to record *The London Muddy Waters Sessions* with four hotshot rockers—Rory Gallagher, Steve Winwood, Rick Grech, and Mitch Mitchell—but their playing wasn't up to his standards. ''These boys are top musicians, they can play with me, put the book before 'em and play it, you know,'' he told Guralnick. ''But that ain't what I need to sell my people, it ain't the Muddy Waters sound. An if you change my sound, then you gonna change the whole man.''

The Waters sound was basically Delta country blues electrified, but his use of microtones, in both his vocals and slide playing, made it extremely difficult to duplicate and follow correctly. ''When I plays onstage with my band, I have to get in there with my guitar and try to bring the sound down to me,'' he said in *Rolling Stone*. ''But no sooner than I quit playing, it goes back to another, different sound. My blues look so simple, so easy to do, but it's not. They say my blues is the hardest blues in the world to play.''

Fortunately for Waters and his fans there was one man who understood the feeling he was trying to convey: Johnny Winter, an albino Texan who could play some of the nastiest guitar east or west of the Mississippi. In 1976 Winter convinced his label, Blue Sky, to sign Waters and the beginning of a fruitful partnership was begun. Waters's ''comeback'' LP, *Hard Again,* was recorded in just two days and was as close to the original Chicago sound he had created as anyone could ever hope for. Winter produced/played and pushed the master to the limit. Former Waters sideman James Cotton kicked in on harp on the Grammy Award-winning album and a brief but incredible tour followed. ''He sounds happy, energetic and out for business,'' stated Dan Oppenheimer in *Rolling Stone*. ''In short, Muddy Waters is kicking in another mule's stall.''

In 1978 Winter recruited Walter Horton and Jimmy Rogers to help out on Waters's *I'm Ready* LP and another impressive outing was in the can. The roll continued in 1979 with the blistering *Muddy ''Mississippi'' Waters Live*. ''Muddy was loose for this one,'' wrote Jas Obrecht in *Guitar Player,* ''and the result is the next best thing to being ringside at one of his foot-thumping, head-nodding, downhome blues shows.'' *King Bee* the following year concluded Water's reign at Blue Sky and all four LP's turned out to be his biggest-selling albums ever.

In 1983 Muddy Waters passed away in his sleep. At his funeral, throngs of blues musicians showed up to pay tribute to one of the true originals of the art form. ''Muddy was a master of just the right notes,'' John Hammond, Jr., told *Guitar World*. ''It was profound guitar playing, deep and

simple. . . . more country blues transposed to the electric guitar, the kind of playing that enhanced the lyrics, gave profundity to the words themselves.'' Two years after his death, the city that made Muddy Waters (and vice versa) honored their father by changing the name of 43rd Street to Muddy Waters Drive. Following Waters's death, B.B. King told *Guitar World,* ''It's going to be years and years before most people realize how great he was to American music.''

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Elkanah Watson

Elkanah Watson (1758-1842), American merchant, banker, and promoter, was noted for his efforts in organizing agricultural societies and fairs.

Elkanah Watson was born in Plymouth, Mass., on Jan. 22, 1758. His family was descended from early Pilgrim stock. Other than that his family lived comfortably, little is known about Watson's youth.

Watson went to grammar school until he was 14. Then he began his apprenticeship in Providence, R.I., with John Brown, a prosperous merchant and one of the founders of Brown University. During the American Revolution, Watson joined a local militia unit, but Brown would not release him to serve in the Army. Brown was one of the Army's chief suppliers of gun powder.

Watson completed his apprenticeship in 1779 but, lacking capital, continued to work for Brown. Sent to France for Brown, he remained in Europe for five years, becoming involved in several private commercial ventures and traveling extensively.

Returning to the United States in 1784, Watson established himself in Edenton, N.C. He engaged in the West Indies trade and purchased a plantation. Business failures, however, forced him to sell his estate, and he moved to Albany, N.Y. He organized and helped secure a charter for the State Bank at Albany. He continued to urge the construction of canals and turnpikes and worked actively for a free system of public schools.

At the age of 50 Watson purchased a farm near Pittsfield, Mass. He was particularly interested in wool manufacturing and introduced Merino sheep to improve the quality of raw wool. He also organized a cattle show, which by 1810 had become an annual affair. He next organized the Berkshire Agricultural Society, which became a prototype for organizations throughout the country devoted to improving agriculture. Working through the society, he changed the character of the cattle show. Prizes were awarded for cattle, articles of domestic manufacture, and agricultural products. Gradually, a ''county fair'' emerged that encompassed social, political, educational, and recreational activities, as well as the desire to improve agriculture.

In his later years Watson returned to New York, continuing, however, to work for agricultural improvement. He traveled extensively and wrote numerous pamphlets on agricultural subjects. He attempted to secure state funds for agricultural societies and urged the formation of a state department of agriculture. As one biographer suggests, Elkanah Watson was a crusader, a reformer, and a dreamer. He made a significant contribution to the improvement of agriculture in the United States.

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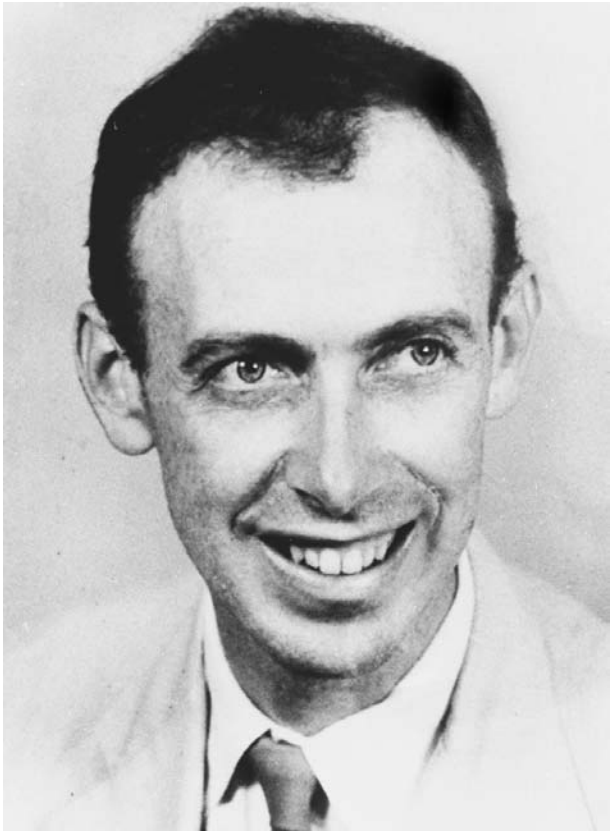

James Dewey Watson

The American biologist James Dewey Watson (born 1928) was a discoverer of the double-helical structure of the deoxyribonucleic acid molecule.

James D. Watson was born April 6, 1928, in Chicago, Illinois. At age 15 he entered the University of Chicago. He graduated in 1947 and went on to pursue graduate study in the biological sciences at Indiana University. There he came under the influence of some distinguished scientists, including Nobel laureate Hermann J. Muller, who were instrumental in shifting his interests from natural history toward genetics and biochemistry. In 1950 Watson successfully completed his doctoral research project on the effect of x-rays upon the multiplication of bacteriophages (viruses that attack bacterial cells).

Watson spent 1950-1951 as a National Research Council fellow in Copenhagen doing postdoctoral work with biochemist Herman Kalckar. He had hoped to learn more about the biochemistry of the genetic material deoxyribonucleic acid (DNA). These studies proved unproductive. It was not until the spring of 1951, when he heard the English biophysicist Maurice Wilkins speak in Naples on the structure of the DNA molecule, that Watson enthusiastically turned his full attention to the DNA problem.

Watson's next research post at Cavendish Laboratory, Cambridge, England, brought him into contact with the physicist turned biologist Francis Crick. Together they shared an interest in DNA while he was preparing for his doctorate. Thus began the partnership between Watson and Crick which resulted in their joint proposal of the double-helical model of the DNA in 1953. Watson, Crick, and Wilkins shared the 1962 Nobel Prize in physiology or medicine for their DNA studies.

The structure of the giant and complex DNA molecule reveals the physical and chemical basis of heredity. Watson and Crick were convinced that the molecular subunits which made up DNA were arranged in a relatively simple pattern that could be discovered by them. Their mode of operation stressed the conception and construction of large-scale models that would account for the known chemical and physical properties of DNA. To this model-building endeavor Watson contributed the double-helical structure, along with other fruitful, intuitive suggestions, while Crick provided the necessary mathematical and theoretical knowledge. After their work on DNA was completed, Watson and Crick collaborated again in 1957, this time in clarifying the structure of viruses.

After a two-year stay at the California Institute of Technology, Watson accepted a position as professor of biology at Harvard University in 1956 and remained on the faculty until 1976. In 1968 he became the director of the Cold Spring Biological Laboratories but retained his research and teaching position at Harvard. That same year he published *The Double Helix,* revealing the human story behind the discovery of the DNA structure, including the rivalries and deceits which were practiced by all.

While at Harvard Watson wrote *The Molecular Biology of the Gene* (1965), the first widely used university textbook on molecular biology. This text has gone through seven editions and exists in two large volumes as a comprehensive treatise of the field. He gave up his faculty appointment at the university in 1976, however, and assumed full-time leadership of Cold Spring Harbor. With John Tooze and David Kurtz, Watson wrote *The Molecular Biology of the Cell,* originally published in 1983.

In l989 Watson was appointed the director of the Human Genome Project of the National Institutes of Health. Less than two years later, in 1992, he resigned in protest over policy differences in the operation of this massive project. He continued to speak out on various issues concerning scientific research and upheld his strong presence concerning federal policies in supporting research. In addition to sharing the Nobel Prize, Watson received numerous honorary degrees from institutions, including one from the University of Chicago (1961) when Watson was still in his early thirties. He was also awarded the Presidential Medal of Freedom in 1977 by President Jimmy Carter.

Watson, as his book *The Double Helix* confirms, has never avoided controversy. His candor about his colleagues and his combativeness in public forums have been noted by critics. Nevertheless, his scientific brilliance is attested to by Crick, Delbruck, Luria, and others. The importance of his role in the DNA discovery has been well supported by Gunther Stent, a member of the Delbruck phage group, in

an essay which discounts many of Watson's critics through well-reasoned arguments.

Most of Watson's professional life has been spent as a professor, research administrator, and public policy spokesman for research. More than any other location in Watson's professional life, Cold Spring Harbor (where he is still director) has been the most congenial in developing his abilities as a scientific catalyst for others. His work there has primarily been to facilitate and encourage the research of other scientists.

In 1968 Watson married Elizabeth Lewis. They had two children, Rufus Robert and Duncan James.

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John Broadus Watson

John Broadus Watson (1878-1958) founded the behaviorist movement in American psychology. His view that only observable events, and not mental states, are the substance of psychology provided the behavioristic flavor that still characterizes much of psychology today.

John B. Watson was born on Jan. 9, 1878, on a farm near Greenville, S.C. At 16 he enrolled at Furman University and graduated 5 years later with a master's degree. He then entered the University of Chicago and in 1901 received his doctorate. His major in psychology was under J. R. Angell, his philosophy minor under John Dewey, and his neurology major under H. H. Donaldson.

Watson remained at Chicago as an assistant and instructor until 1908. During this period he married Mary Ickes. His empirical work focused on animal behavior and relied on white rats, monkeys, and birds as objects of study. In 1908 he moved to Johns Hopkins, where he remained until 1920. A widely publicized divorce action precipitated his resignation, withdrawal from academics, and a second marriage.

Watson was a highly productive scientist. During his time at Johns Hopkins, he published more than 35 papers, reports, and books. He was elected president of the American Psychological Association in 1915 and served as editor on a number of professional journals into the 1920s.

In 1913 Watson published the theoretical paper ''Psychology as the Behaviorist Views It.'' This paper presented for the first time an articulated statement of behaviorism as a reaction to Wundtian psychology, characterized by the study of consciousness and the reliance on introspection to obtain data. For Watson, psychology was to become an ''objective experimental branch of natural science.'' Consciousness could no longer be the substance of psychology, and introspection was an unreliable method because they both required mentalities language construction.

Watson strongly rejected any belief in instincts and indicated that it was a misnomer for early experiences. Differences in ability and talent originate in early experience in contrast to being innately determined.

In 1920 Watson went to work in advertising, where his perseverance and ability again caused him to be successful. Despite his withdrawal from professional psychology, he continued to write articles relevant to psychology for popular consumption. His second wife, Rosalie Rayner, died in 1934; Watson went into retirement in 1946 and lived in Woodbury, Conn. He died on Sept. 25, 1958, in New York City.

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Thomas Edward Watson

Thomas Edward Watson (1856-1922) was an American political leader in the South. His degeneration from idealism and equalitarianism to racial and religious bigotry is indicative of problems affecting the nation at this time.

Thomas E. Watson was born in Columbia County, Ga., on Sept. 5, 1856, into a wealthy family. His father was ruined by the Civil War, so Tom, emotional and hungry for knowledge, had to leave Baptist Mercer University to work. He taught school unhappily for two years. Then he passed the bar requirements in 1875 and began a spectacular rise as a criminal lawyer.

Watson turned against not only those who had dispossessed his family but those who dominated Georgia politics. Violent and threatening, he accused them of using the state's black citizens as a force with which to divide the poor. He defied the Democratic party and won election to the U.S. Congress in 1890 as a partisan of the Farmers' Alliance.

Although Watson gained fame by reform speeches and congressional proposals, he could not control his state and lost his congressional seat in 1892. In 1896 an agreement between the Populists and William Jennings Bryan, the Democrats' presidential candidate, gave Watson the vice-presidential nomination on the Populist fusion ticket. Neither he nor the Populists gained votes or prestige by this plan.

Watson turned to writing as a career, but his major themes were never far from his politics. *The Story of France* (1898), filled with rhetoric, saw that nation's progress as a struggle between oppressors and oppressed. His biographies of Napoleon (1902), Thomas Jefferson (1900, 1903), and Andrew Jackson (1912) utilized history and biography to make contemporary points.

In 1904 Watson became the presidential candidate of the nearly defunct Populists. His more than 117,000 votes attested to his personal popularity, and backers helped him issue *Tom Watson's Magazine,* which mixed muckraking with a new, unleashed racism. In 1908, his last national campaign year, he took pride in being the only candidate to stand ''squarely for White Supremacy.'' Yet his hatred of finance capital continued to give him the respect of many liberals and socialists. Watson continued to see himself as a ''farmer,'' but he was actually a man of wealth and many interests.

One of Watson's most notorious causes became ''popery,'' which he discerned in numerous national and international events. He interceded, too, in the Georgia case of Leo Frank, falsely accused of the murder of a factory girl in Atlanta. Frank's sentence was commuted by the governor. Watson roused his followers with such slogans as ''When 'mobs' are no longer possible, liberty will be dead.'' Frank was taken by force from the state penitentiary and lynched.

Watson was against American entry into World War I, denounced the Espionage and Sedition Acts, and fought conscription. Elected U.S. senator in 1920, he continued to pursue a mixed set of objectives. He died on Sept. 26, 1922, in Washington. Although all did not agree with Eugene V. Debs that Watson was a great man who fought his whole life for the common people, none denied the *New York Times*'s view that he was a ''strange and vivid public character.''

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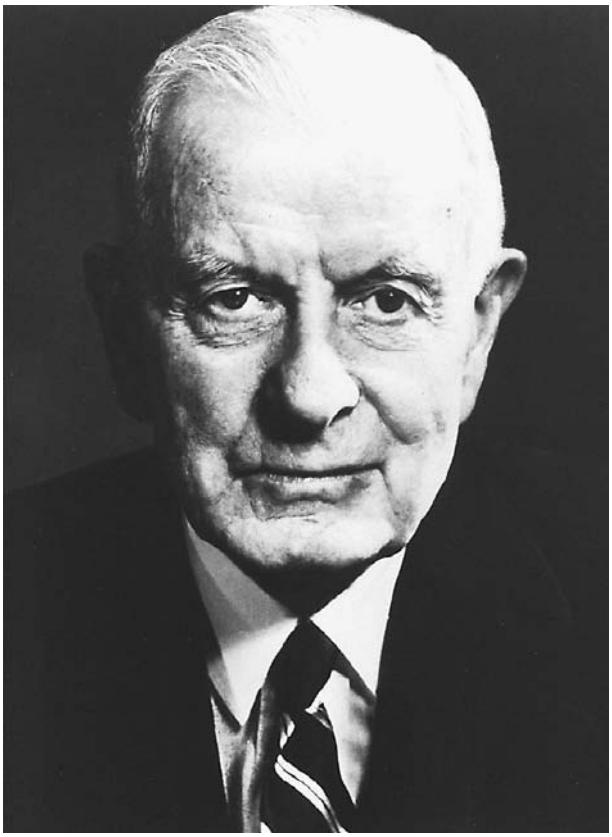

Thomas J. Watson

Thomas J. Watson (1874-1956), American business executive, assumed the management of International Business Machines in 1914 and built it into one of the world's largest corporations.

Thomas J. Watson was born Feb. 17, 1874, in Campbell, N. Y. He attended the Adison Academy but turned down his father's offer to pay his college expenses. Instead, he took a short course in the Elmira School of Commerce and became a salesman in Painted Post, N.Y.

In 1898 Watson joined the fast-growing National Cash Register Company as salesman. His first efforts were less than spectacular, but he received encouragement from his superiors, who realized the difficulty of the product market. During the next 15 years he moved steadily up the ladder, eventually becoming general sales manager. While working on advertising material, Watson produced a sign which read ''THINK.'' This attracted John Patterson, the company's founder, who ordered copies for all offices.

Watson left National Cash Register in 1913 after a dispute over an antitrust legal issue and became president of Computing-Tabulating-Recording Company. The firm was a small holding company which controlled four other small firms that produced a punch-card tabulator, time clocks, and other machines. About this time Watson married Jeannette M. Kittredge, who bore him four children.

One of Watson's first tasks with his new firm involved the negotiation of a loan for expansion. Watson, like many other businessmen of his era, embraced the concept of research and development, and much of the borrowed funds went into an engineering laboratory. From this and other laboratories came new machines such as the key punch, card sorters, tabulators, and eventually the computer. In 1924 the firm merged with International Business Machines Corporation (IBM) and took its name. The success of Watson's leadership is dramatically revealed by investment data. One hundred shares, which would have cost $2,750 in 1914, by 1956 were equivalent to 3,990 shares valued at $2,164,000. By 1941 IBM held nearly 1,400 patents on various types of business machines.

Having been a salesman, Watson placed great emphasis on that area of company activity. He insisted that IBM salesmen know how to install and service products as well as sell them. Labor conditions and benefits were always regarded as excellent.

IBM became a virtual monopoly, largely because of its patents and because the firm chose to rent its equipment rather than sell it. In 1952 the Federal government instigated an antitrust suit against IBM, charging that the firm controlled over 90 percent of all the tabulating machines in the country. The company agreed to a consent decree in 1956, by which competition was ensured.

Watson had many other interests outside the business world. For many years he served as a trustee for Columbia University. He participated in many ways to encourage and support the fine arts and gave financial assistance to all religious groups. He served as president of the International Chamber of Commerce. Watson acted as an adviser to several U.S. presidents. He died on July 19, 1956, in New York City.

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Sir Robert Alexander Watson-Watt

Sir Robert Alexander Watson-Watt (1892-1973) was a British scientific civil servant who pioneered the development of radar.

Robert Watson-Watt, the youngest son of a carpenter, was born on April 18, 1892, at Brechin, Angus, Scotland. He studied electrical engineering and physics at University College, Dundee, and became assistant to the professor of natural philosophy there in 1912. In 1915 he was assigned to the Meteorological Office to assist in the location of thunderstorms by their radio emissions for the information of aviators. This led to fundamental research into atmospherics (the transient radio emissions from lightning discharges) at the Radio Research Station, Slough, England, under the aegis of government departments. By the 1930s much had been achieved there through *inter alia,* the development of the cathode-ray oscillograph and aerial systems. Atmospherics were located by direction finding at two or more receivers and associated with the movements of cold-air fronts.

In 1935 Watson-Watt was asked to consider the possibility of radio destruction of aircraft (the ''death ray''), but with A. F. Wilkins he soon confirmed its impracticability. However, further calculations indicated the possibility of radio detection, and in February 1935 Watson-Watt's memorandum on the ''location of aircraft by radio methods'' was taken up by the Tizzard Committee for the scientific survey of air defense. Watson-Watt showed that a metal aircraft approximated to a linear oscillator and indicated that the secondary radiation induced when aircraft were illuminated from the ground with 50-meter radiation could be detected at ranges of tens of miles. He proposed transmitting short pulses both to increase peak output and to use the time delay in the return of the echo from the aircraft to determine range. Cross bearings from other stations could fix positions. Pulse techniques had been developed for echo-sounding the generally reflective ionosphere, but extensive refinement was required for its application to the detection of small targets. At an establishment on the North Sea coast Watson-Watt, with Wilkins, L. H. Bainbridge-Bell and E. G. Bowen, brought the system to reality and added direction finding from crossed horizontal halfwave aerials. By 1936 a home defense chain of radar stations had been approved; largely completed by 1938, it played a vital role in the Battle of Britain.

The development of radar was very much a team effort with Watson-Watt as captain. Throughout the war he was increasingly concerned in coordinating the expanding effort in the radar field. He visited the United States in 1941-1942 as an adviser. In 1946 he left government service to practice as a consultant. He was elected a fellow of the Royal Society in 1941 and was knighted in 1942.

Watson-Watt claimed the invention of radar, but, as with other classic science-based inventions, it evolved. There were precursors and simultaneity of discovery in several countries. Suffice it to say that no other saw the possibilities so clearly, and no government took up the implications more quickly. Perhaps more than any other in the history of invention, Watson-Watt was the right man in the right place at the right time.

For his work, Watson-Watt received the United States Medal for Merit in 1946. He lived in Tuxedo, New York, and briefly in Canada. But he died December 5, 1973, in his homeland of Scotland after a long illness.

Further Reading

Watson-Watt describes the development of radar from a personal point of view in his *Three Steps to Victory* (1957) and *The Pulse of Radar: The Autobiography of Sir Robert Watson-Watt* (1959). A biography is John Rowland, *The Radar Man: The Story of Sir Robert Watson-Watt* (1963). Briefer accounts appear in Egon Larsen, *Men Who Changed the World: Stories of Invention and Discovery* (1952), and Patrick Pringle, *Great Discoveries in Modern Science* (1955). □

James Watt

The British instrument maker and engineer James Watt (1736-1819) developed an efficient steam engine which was a universal source of power and thereby provided one of the most essential technological components of the early industrial revolution.

James Watt was born on Jan. 19, 1736, in Greenock, Scotland, the son of a shipwright and merchant of ship's stores. He received an elementary education in school, but of much more interest to him was his father's store, where the boy had his own tools and forge and where he skillfully made models of the ship's gear surrounding him. In

1755 he was apprenticed to a London mathematical instrument maker; at that time the trade primarily produced navigational and surveying instruments. A year later he returned to Scotland. By late 1757 Watt was established in Glasgow as ''mathematical instrument maker to the university.''

About this time Watt met Joseph Black, who had already laid the foundations of modern chemistry and of the study of heat. Their friendship was of some importance in the early development of the steam engine.

Invention of the Steam Engine

In the meantime, Watt had become engaged in his first studies on the steam engine. During the winter of 1763/1764 he was asked to repair the university's model of the Newcomen steam engine. After a few experiments, Watt recognized that the fault with the model rested not so much in the details of its construction or in its malfunctioning as in its design. He found that a volume of steam three or four times the volume of the piston cylinder was required to make the piston move to the end of the cylinder. The solution Watt provided was to keep the piston at the temperature of the steam (by means of a jacket heated by steam) and to condense the steam in a separate vessel rather than in the piston. Such a separate condenser avoided the large heat losses that resulted from repeatedly heating and cooling the body of the piston, and so engine efficiency was improved.

There is a considerable gap between having a good idea for a commercial invention and in reducing it to practice. It took a decade for Watt to solve all the mechanical problems. Black lent him money and introduced him to John Roebuck of the Carron ironworks in Stirlingshire, Scotland. In 1765 Roebuck and Watt entered into a partnership. However, Watt still had to earn his own living, and his employment as surveyor of canal construction left little time for developing his invention. However, Watt did manage to prepare a patent application on his invention, and the patent was granted on Jan. 5, 1769.

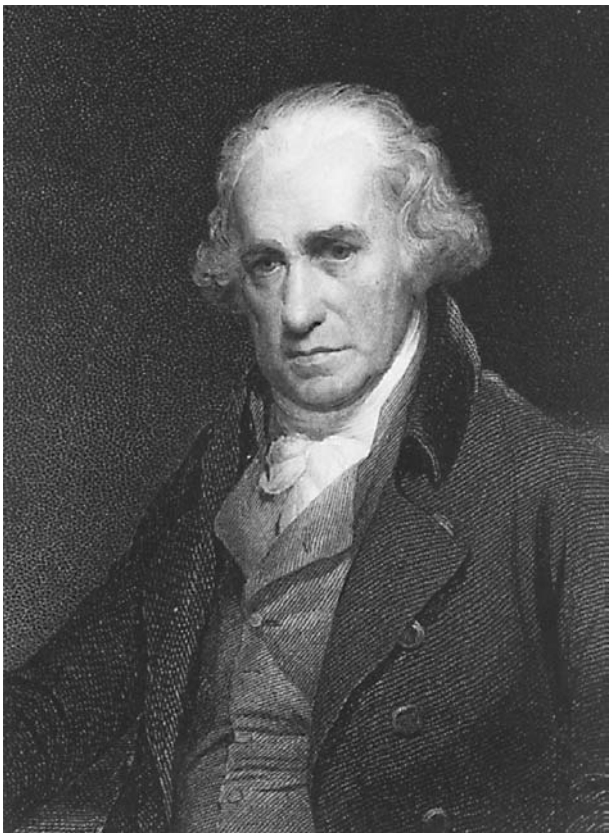

By 1773 Roebuck's financial difficulties brought not only Watt's work on the engine to a standstill but also Roebuck's own business. Matthew Boulton, an industrialist of Birmingham, England, then became Watt's partner, and Watt moved to Birmingham. He was now able to work full time on his invention. In 1775 Boulton accepted two orders to erect Watt's steam engine; the two engines were set up in 1776 and their success led to many other orders.

Improvements in the Steam Engine

Between 1781 and 1788 Watt modified and further improved his engine. These changes combined to make as great an advance over his original engine as the latter was over the Newcomen engine. The most important modifications were a more efficient utilization of the steam, the use of a double-acting piston, the replacement of the flexible chain connection to the beam by the rigid threebar linkage, the provision of another mechanical device to change the reciprocating motion of the beam end to a rotary motion, and the provision of a centrifugal governor to regulate the speed.

Having devised a new rotary machine, the partners had next to determine the cost of constructing it. These rotary steam engines replaced animal power, and it was only natural that the new engine should be measured in terms of the number of horses it replaced. By using measurements that millwrights, who set up horse gins (animal-driven wheels), had determined, Watt found the value of one ''horse power'' to be equal to 33,000 pounds lifted one foot high per minute, a value which is still that of the standard American and English horsepower. The charge of erecting the new type of steam engine was accordingly based upon its horsepower.

Other Inventions

On Watt's many business trips, there was always a good deal of correspondence that had to be copied. To avoid this irksome task, he devised letter-press copying, in which, by writing the original with a special ink, copies could be made by simply placing another sheet of paper on the freshly written sheet and then pressing the two together.

Watt's interests in applied chemistry led him to introduce chlorine bleaching into Great Britain and to devise a famous iron cement. In theoretical chemistry, he was one of the first to argue that water was not an element but a compound.

In 1794 Watt and Boulton turned over their flourishing business to their sons. Watt maintained a workshop where he continued his inventing activities until he died on Aug. 25, 1819.

Further Reading

Excellent biographies of Watt are H. W. Dickinson and Rhys Jenkins, *James Watt and the Steam Engine* (1927), and Dickinson's *James Watt* (1936). Eric Robinson and A. E. Musson, *James Watt and the Steam Revolution* (1969), is a documentary history that commemorates the bicentenary of Watt's patent for the separate condenser in his steam engine and includes extracts from Watt's personal letters and other documents not before published. For background material see H. W. Dickinson, *A Short History of the Steam Engine* (1939), and T. S. Ashton, *The Industrial Revolution* (1948). □

Antoine Watteau

The French painter Antoine Watteau (1684-1721) was the catalyst of the Regency period of the rococo style. His painterly language is an elegant camouflage of strong emotion by kindly sentiments and gentle manners.

Antoine Watteau was born on Oct. 10, 1684, in Valenciennes, the son of a prosperous roof tiler. Because Antoine was the second son, his parents did not oppose his training with the local religious painter J. A. Gérin. When Watteau was about 18, nevertheless, his father declined to continue paying for his apprenticeship, and the youth moved to Paris, where he made his way copying paintings for dealers.

It was probably through Pierre and Jean Mariette, dealers in engravings, that he met in 1703 Jean's cousin, the painter Claude Gillot, designer of costumes and stage sets inspired by themes from the Italian commedia dell'arte, a troupe of traveling actors noted for satirical improvisation. They had been banished from France since 1697, when they had imprudently staged *La Fausse Prude,* a parody, it seemed, upon Madame de Maintenon, King Louis XIV's second wife. This pious woman exercised considerable influence over the King and delayed the natural evolution of the arts until his death in 1715, when all of France, including Watteau, who had previously functioned largely as a decorator and painter of small genre scenes, went on a holiday of unconstrained creativity.

Watteau worked with Gillot until 1707/1708, when a professional rivalry developed, and Watteau went to work with Claude Audran III for about two years. Audran was a great decorator, and Watteau is known to have assisted in some of his commissions for the King. Through Audran he mastered his quick, supple line and his feathery brushstroke for foliage, figures, and facial accents. Audran was also the curator of the Medici Gallery of the Luxembourg Palace, which contained the celebrated series of paintings of the life of Marie de Médicis by Peter Paul Rubens, whose art had a profound influence upon Watteau.

After Watteau won second place in the Royal Academy's competition for the Prix de Rome in 1709, he returned to Valenciennes for a brief visit and then brought with him to Paris a young colleague, the artist Jean Baptiste Pater, who followed, almost slavishly, Watteau's style and themes, especially the military subjects Watteau was painting during this period. The landscape and figure sketches Watteau made at this time constituted a repertory of motifs which served him thereafter for his paintings, the arbitrary compositions of which precluded the necessity of his observing nature directly.

In 1712, on the recommendation of Charles de La Fosse and Antoine Coypel, Watteau became an associate member of the academy. His presentation piece was the painting *Les Jaloux,* known only from an engraving. La Fosse introduced Watteau to the financier and art collector Pierre Crozat, who invited Watteau to stay with him in 1715 at his country place at Montmorency, which housed a superb collection of Flemish and Venetian paintings and drawings, including works by Titian, Domenico Campagnola, and Paolo Veronese. Close study of these masterworks instantly inspired Watteau's most notable theme, the *fêtes galantes,* which represent the pleasures of country life enjoyed by Paris society during the Regency.

Works like Watteau's *Musical Party,* probably representing Crozat's friends amusing themselves in the park at Montmorency, are less turbulent than works of his previous period like the *Accordée de village* and though more polite, reminiscent of the blooming conviviality of Rubens's *Garden of Love*. Gallantry and splendid refinement of manners and dress perfume these pastoral scenes of Watteau; demure gesture and physiognomical charm alone reveal the emotional intensity experienced by prospective young lov-

ers, who register in infinite variety the first shock of infatuation. Watteau's sensitivity to nuance, in the gamut of amorous emotions, apparent in these group compositions and isolated in works representing single figures, such as *L'Indifférent,* bespeaks the shy lover in love with love, ever at dalliance but seemingly incapable of gratification.

In 1717 Watteau became a member of the academy. His diploma piece was the *Embarkation for Cythera* (later he made another version of it). This work was officially qualified as a *fête galante* and the artist as a painter of *fêtes galantes*.

Though Watteau is reputed to have been of a nervous and impatient nature, little is really known of him except that he was indifferent to money, devoted to his art, delicate in health, retiring, discreet with women, and always surrounded by a few loyal friends. The frequent changes of residence or studio in which he worked is perhaps attributable not only to restlessness of temperament but also to carelessness of bachelor habits, apparent in his untidy painting techniques, occasioning the deterioration of a number of his most prized works. In 1711 he had lived in Paris with his close friend, the art dealer Pierre Sirois, where, seeking a less social milieu than that found with Crozat, he returned in 1715/1716. Between 1716 and 1719 Watteau resided with Nicolas Vleughels in Paris, when he painted many of his masterpieces.

Watteau's painting *Gilles* (ca. 1719) seemingly deals with two levels of thought, the worldly and the philosophical. Glamorous actors with sensuous faces and fanciful hats amuse themselves by teasing a donkey ridden by a grinning jackanapes dressed in black who leers provocatively at the observer as if eager for recognition. The pagan god Pan is represented as a herm figure in profile with closed eyes. In front of the actors, raised on an eminence, looms their fellow player Gilles, like an immemorial Pagliacci, alone and ludicrous. Dressed in white satin, with his head set off against the blue sky by a hat rounded like a nimbus, Gilles mutely awaits a cue that is not given here. The world of his cohorts is unaware of his overwhelming awareness. Only the donkey seems to know what Gilles, in fact, Watteau, knows, and their eyes solemnly meet the observer's.

In 1719 Watteau went to London, possibly to consult the noted physician Richard Mead, who became his patron and friend. The rigors of the London winter are said to have undermined Watteau's health. During his brief sojourn there he met artists of the French colony, who passed on his style; thus Watteau profoundly influenced the course of 18th-century painting in England.

On Watteau's return to Paris in 1720 he lodged with E. F. Gersaint, Sirois's son-in-law, for whom he painted the famous signboard known as the *Enseigne de Gersaint* which hung outside the picture dealer's shop. This work is remarkable for the painterly spontaneity with which it was executed, presumably within a very few days, its diminutive figure scale, and the graceful informality of genre realism typifying the modern style which Watteau helped to create. Because of increasing ill health, he moved to Nogent-sur-Marne, where he died on July 18, 1721. His last work, *The Halt during the Chase,* is uncoordinated and in particularly poor condition, indicative, no doubt, of the artist's final illness.

Of the approximately 300 paintings executed by Watteau between 1704 and 1721, none is signed or dated, making the establishment of a chronological development purely conjectural. Most of these works were engraved under the direction of Jean de Jullienne between 1721 and 1735.

Further Reading

Previous to Karl T. Parker's pioneering book, *The Drawings of Antoine Watteau* (1932), many Watteau drawings were scattered and known only from the Jean de Jullienne engravings. Though their art-historical scholarship is far from negligible, the essay on Watteau by Edmond and Jules Goncourt in their *French XVIII Century Painters: Watteau, Boucher, Chardin, Latour Greuze, Fragonard,* edited by Robin Ironside (trans. 1948), is important humanistic literature; as a verbal reincarnation of the 18th-century spirit, it should it should not be missed. More recent studies of Watteau include Anita Brookner, *Watteau* (1967); Pierre Schneider, *The World of Watteau, 1684-1721* (1967); and René Huyghe, *Watteau* (1968; trans. 1970). See also François Fosca, *The Eighteenth Century: Watteau to Tiepolo* (1952).

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Alan Wilson Watts

Alan Wilson Watts (1915-1973) was a naturalized American author and lecturer who interpreted Zen to the West. His writings were particularly popular among the so-called "beat generation" of the late 1950s and early 1960s.

Alan Wilson Watts was born in Chislehurst, England, on January 6, 1915. Raised in the county of Kent, his introduction to Eastern culture came at about the age of 11 when he read the novels of Sax Rohmer and Edgar Wallace about Fu Manchu, the inscrutable Chinese detective, "and other sophisticated Chinese villains." Watts received his secondary education at King's School, Canterbury, where he did some creative writing and participated in fencing, rowing, and debate.

He worked in his father's office from 1932 to 1939 while serving as a council member and member of the executive committee of the World Congress of Faiths in London. He read Bergson, Nietzche, Havelock Ellis, Jung, Bernard Shaw, and Eastern texts through the understandings of modern interpreters such as Swami Vivekananda, D. T. Suzuki, and Madame Blavatsky. In 1934 a Theosophical Society member introduced him to a Yugoslavian mystic,

Dmitrije Mitrinovic, with whom he identified. From 1934 to 1938 he edited the Buddhist Lodge of London's journal, *The Middle Way,* and his first book, *The Spirit of Zen,* appeared in 1936.

Watts came to the United States in 1939 and was naturalized in 1943. Upon arrival in New York he studied under a local Zen master, Sokei-an Sasaki. But, believing that Christianity could be understood as a form of a mystical and perennial philosophy, he affiliated with the Episcopal Church. He received his Master of Sacred Theology degree from Seabury-Western Theological Seminary in Evanston, Illinois, in June 1948 and was given an honorary Doctor of Divinity from the University of Vermont in 1958. Ordained an Episcopal priest, he served from 1944 until 1950 as Episcopal chaplain at Northwestern University. He then left the church. In an interview in *LIFE* magazine in 1961 Watts said that he left the church ''not because it doesn't practice what it preaches, but because it preaches.''

Watts returned to his early interest in Eastern thought. He sought to apply its principles to modern psychology in *The Meaning of Happiness* (1940). Among other writings in which he argued for a common mystical core underlying all religions, reflecting the influence of Aldous Huxley, a major attempt to reconcile Christianity and Eastern thought was *Myth and Ritual in Christianity* (1953). In 1964 in *Beyond Theology* he argued that they were in fact incompatible: ''My previous discussions did not take proper account of that whole aspect of Christianity which is uncompromising, ornery, militant, rigorous, imperious, and invincibly self-righteous.''

From 1951 to 1957 Watts taught comparative philosophy and psychology at the new American Academy of Asian Studies in San Francisco, which became a graduate school of the College of the Pacific, and served as its dean from 1953 to 1956. Feeling as out of place in academy as he did in the church, he retired to a career of writing and lecturing. In 1959-1961 he was director and writer of the National Educational Television series *Eastern Wisdom and Modern Life*.

He was married three times—to Eleanor Everett (1938; divorced 1950); to Dorothy DeWitt (1950; divorced 1963); and to Mary Jane Yates King (1963)—and had seven children. He described himself as ''an unrepented sensualist, an immoderate lover of women and the delights of sexuality,'' as well as of fine food, drink, tobacco, clothes, books, and jewelry and of nature. From 1957 until his death on November 16, 1973, he continued to write and lecture at colleges, universities, medical schools, and mental health institutions in the United States, Canada, Europe, and Asia, including Harvard; Yale; Cambridge; the Universities of Chicago, Michigan, Indiana, and Hawaii; and the C. J. Jung Institute (Zurich).

Although his thought is associated with Rinzai Zen Buddhism, Watts did not wish to identify himself with any religious group, ''on the ground that partisanship in religion closes the mind.'' He once called himself a spiritual ''entertainer.'' His own mystical idealism, however, was more an amalgamation of ideas than traditional Zen, for he also borrowed from the Taoist philosophy of Lao-tzu and Chuang-tzu and the Advaita Vedanta of Shankara, treating all Eastern thought monolithically and interpreting it in modern terms.

Watts believed that the key to the universe is fundamentally a higher consciousness or mind. The world is an emanation of the one Being or Consciousness. Unity is the nature of the universe while the distinctions between knowing subject and the objects of knowledge are actually expressions of unity. This fact, he said, is gaining support from the discoveries of science, such as those of the British biologist Joseph Needham, in whose work he was especially interested. The human predicament is the mistaken belief in the individual ego and the forms of activity which result. This places the individual in conflict with all of reality and results in the ego feeling ultimately responsible. Christianity in all its forms, Watts said, has reinforced this delusion, while Chinese and Indian thinkers have discovered the unity of the depths of the human being and the One which makes one ''at home in the world.'' Watts even criticized the applications of Zen by the ''beat generation'' of the 1950s and traditional Japanese Zen schools as egoconscious.

True Zen, he said, was not that of the ''solemn and sexless ascetic,'' but the liberation of the mind from traditional thought forms to raise human consciousness to identify with the Consciousness which is Reality. It is essentially a mystical experience of Reality ''felt directly in a silence of words and meanings.'' Mystical thinkers of all traditions have discovered this, he said, and modern psychotherapy is coming to agree. In *Psychotherapy East and West* (1961) Watts referred to Carl Jung, Erich Fromm, Rollo May, Norman O. Brown, Abraham Maslow, and others as those who were bringing science closer to Eastern insight.

Further Reading

In My Own Way (1972), Watt's autobiography, is the best place to begin. Among his scores of works, his most systematic attempt to present his thought and relate it to Christianity is *Beyond Theology* (1964). *Psychology East and West* (1961) exhibits his attempt to harmonize his thought with psychotherapy. A full-length critical study of Watts is David Clark, *The Pantheism of Alan Watts* (1978).

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□

Evelyn Arthur St. John Waugh

The English author Evelyn Arthur St. John Waugh (1903-1966) ranks as one of the outstanding satiric novelists of the 20th century. Hilariously savage wit

and complete command of the English language were hallmarks of his style.

Evelyn Waugh was born in London on Oct. 28, 1903. He was the son of Arthur Waugh, critic, author, and editor of many books, who was the influential chairman of the London publishing firm Chapman and Hall. Evelyn's elder brother, Alec, became a novelist and writer of travel books. Evelyn was educated at Lancing and at Oxford University, where his deeply religious temperament and literary abilities, which had manifested themselves early, received encouragement. He became a convert to the Roman Catholic Church in 1930.

Waugh enlisted in the Royal Marines in 1939 at the outbreak of World War II. He later shifted to the commandos, with the rank of major, and served until 1945. He saw service in West Africa and Crete, and as a British liaison officer he parachuted into Yugoslavia, where he narrowly escaped death in the crash of a transport plane. After the war he settled in Gloucestershire, with his wife and their three sons and three daughters. In 1946 he wrote: ''I live in a shabby stone house in the country, where nothing is under a hundred years old except the plumbing and that does not work. I collect old books in an inexpensive, desultory way. I have a fast-emptying cellar of wine and gardens fast reverting to the jungle. I am very contentedly married. I have numerous children whom I see once a day for ten, I hope, awe-inspiring minutes.''

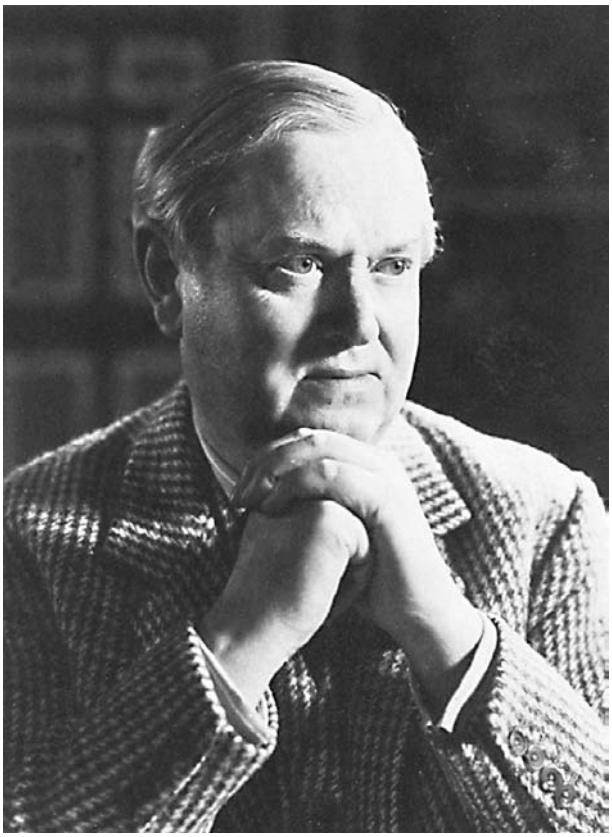

In 1946 Waugh made a widely acclaimed lecture tour in the United States. One interviewer described him as looking ''a little like a boyish Winston Churchill.'' Another wrote of him: ''Conservatively dressed, bland and cherubic in appearance, his manner sardonic, he brought to life the spirit of his work.'' At this time Waugh announced that in his future work he had two primary concerns: ''a preoccupation with style and the attempt to represent man more fully, which, to me, means only one thing, man in his relation to God.''

The English critic Philip Toynbee, in reviewing a biographical portrait of Waugh written by a country neighbor, Frances Donaldson, wrote in the *Observer* in 1968: ''What does emerge with great freshness is that Waugh was a man who could charm the birds off a tree; that he could be the best possible company—witty, extravagant, ebullient; that his aggressiveness, exclusiveness, fear of boredom and fierce love of privacy were all far stronger emotions than his 'soft-centred' (Mrs. Donaldson's good phrase) regard for the upper classes. What emerges, too, is that he was exceptionally kind and considerate to unknown writers—a great and rare quality in a successful author—and that he was capable of the most notable self-sacrifice.'' Waugh died in Taunton, Somerset, on April 10, 1966.

Early Literary Works

Waugh's literary production divides into three categories: novels, travel books, and biographies (the latter category including his incomplete autobiography). He also wrote a small number of short stories.

Waugh burst upon the literary scene, taking the British public by storm and making his youthful reputation, with his first novel, *Decline and Fall,* in 1928. In the same vein of farce and burlesque, always mordant, Waugh published *Vile Bodies* (1930), *Black Mischief* (1932), *Scoop* (1938), *Put Out More Flags* (1942), *Scott-King's Modern Europe* (1947), *The Loved One* (1948), and *Love among the Ruins* (1953). In a more serious vein he published *A Handful of Dust* (1934), *Work Suspended: Two Chapters of an Unfinished Novel* (1942), and *Helena* (1950).

In his novels of the 1920s and 1930s Waugh looked coldly through very conservative eyes on modern technology and encroaching democracy as the ancient British class system began to atrophy. Seeing his disenchanted world clearly, he expressed his cynicism with savage fantasy and satire. His early novels were brilliantly funny, attacking real follies. His satire was sharp, unencumbered, and to the point; his stories were furiously witty and inventive. His later novels became petulant at the disintegration of the staid, stable, snobbish, values of the England he knew.

Later Literary Works

Waugh's greatest popular success was *Brideshead Revisited: The Sacred and Profane Memories of Charles Ryder* (1945). It was a frankly serious novel about the decline of an aristocratic English Catholic family. Many critics consider it his finest book. John K. Hutchens wrote of it: ''*Brideshead Revisited* has the depth and weight that are found in a writer working in his prime, in the full powers of an eager, good

mind and a skilled hand, retaining the best of what he has already learned. It tells an absorbing story in imaginative terms.'' Other critics, particularly English ones, complained that the book was a Catholic tract.

The Loved One, displaying Waugh's satiric brilliance, was a farce set in a deluxe funeral park in Hollywood. It was based upon burial customs at Forest Lawn Cemetery there. Orville Prescott described it as ''brilliantly amusing satire,'' and Wolcott Gibbs wrote that it was ''as rich and subtle and unnerving as anything its author has ever done.''

The *Men at Arms* trilogy—*Men at Arms* (1952), *Officers and Gentlemen* (1955), and *The End of the Battle* (1961)—was based on Waugh's experiences in World War II. The final text of the trilogy, revised to be read as a single story, was published as *Sword of Honor* (1966). Other fiction of the 1950s included *Tactical Exercise* (1954), a collection of shorter satiric works that contained *Love among the Ruins. The Ordeal of Gilbert Pinfold* (1957) reveals much about Waugh's attitudes toward his own work and personality.

Biographies and Travel Books

Aside from an early biography of Dante Gabriel Rossetti (1928), Waugh wrote two other biographies: *Edmund Campion, Jesuit and Martyr* (1935) and *The Life of Ronald Knox* (1959). The first volume of his projected three-volume autobiography appeared in 1964. Entitled *A Little Learning: The Early Years,* it is an amusing and thoughtful chronicle of the author's early life.

Waugh traveled extensively throughout the 1930s and 1940s and he recorded his impressions of the impact of Western civilization on indigenous social patterns in a series of travel books. They include *Labels* (1930), *Remote People* (1932), *Ninety-two Days* (1934), *When the Going Was Good* (1947), and *A Tourist in Africa* (1960).

Further Reading

Biographical works on Waugh include Christopher Hollis's pamphlet, *Evelyn Waugh* (1954); Frances Donaldson, *Evelyn Waugh: Portrait of a Country Neighbour* (1967); and Alec Waugh, *My Brother Evelyn, and Other Portraits* (1968). The best overall general survey of Waugh's career is James Francis Carens, *The Satiric Art of Evelyn Waugh* (1966), although it lacks the acute insights into Waugh's comedy found in Malcolm Bradbury, *Evelyn Waugh* (1964), and the perceptions of Waugh's artistry in Frederick J. Stopp, *Evelyn Waugh: Portrait of an Artist* (1958). □

Archibald Percival Wavell

The English general, statesman, and writer Archibald Percival Wavell, 1st Earl Wavell (1883-1950), is best known for his devastating victories over the Italians in 1940 and 1941.

Archibald Percival Wavell, the son of Maj. Gen. Archibald Graham Wavell, was born on May 5, 1883, at Colchester. After spending 3 years in Summer Fields, the famous preparatory school at Oxford, he won a scholarship to Winchester and entered in 1896. As a student, he developed a well-disciplined and comprehensive intellectual ability. When he was 17 he passed on to Sandhurst; a year later he was commissioned into the Black Watch. In 1901 he was sent to South Africa, where he served as a subaltern in the later stages of the Boer War.

After the war Wavell continued his vigorous pursuit of a military career. In 1903 he went to India, where he remained for five years and served with distinction. Leaving there in 1908, he entered the staff college at Camberly, which, at that time, represented the stepping-stone to extraregimental promotion. He then spent several years in Russia studying the language and customs of the people and attending army maneuvers. In 1912, at the age of 29, he was appointed to the War Office.

When World War I broke out, Wavell was eager to serve in France, and in September 1914 his opportunity came. He spent most of the next two years in France, but in 1915 he managed a short leave to marry Eugenie Marie Quirk in England. In 1916 he was back in France and engaged in an attack at Ypres Salient, where he was wounded and lost his left eye. After a short convalescence he returned to France for another brief tour, and then later in the year he was sent to Russia to serve as the British military representative on the staff of the Grand Duke Nicholas. With the outbreak of the Russian Revolution, however, he

was again reassigned and rounded out the war years serving in the Near East under Gen. Allenby, a man from whom he learned lasting lessons about conduct of war.

In the interwar years Wavell gained a wide reputation in public as well as professional quarters. In spite of some unorthodox ideas, such as his statement that ''my ideal infantryman has the qualities of a successful poacher, a cat burglar and a gunman,'' he advanced steadily. In 1930 he received command of the 6th Brigade at Blackdown, and in 1935 he was appointed commander of the 2d Division at Aldershot. Two years later he was appointed to assume the command in Palestine, and in 1938 he was called home to receive the important Southern Command. One year later, on the eve of World War II, he accepted the appointment of general officer commander in chief, Middle East, in which capacity all of his talents would be tested severely.

In the Middle East, Wavell not only commanded a vast area but also faced an enemy much larger and better supplied than his own forces. Once the war began, he was, moreover, under constant pressure from Prime Minister Winston Churchill to achieve victory immediately and at all cost. But Wavell possessed a quiet resolve, a sense of daring, and a grasp of strategy that made him equal to his task. When, on Sept. 12, 1940, the Italians invaded Egypt, he successfully defended his position and in December launched his own devastating counteroffensive. Under his direction the Italians were completely defeated; Tobruk and Benghazi were captured, and Mussolini's empire in Ethiopia was liquidated.

In the spring of 1941, however, the Germans were successful in Greece and Crete, and Wavell's counteroffensive in North Africa failed. Churchill, consequently, decided to replace Wavell with Sir Claude Auchinleck. Wavell, in turn, assumed Auchinleck's position as commander in chief in India. After Japan entered the war, he became allied commander of the Southwest Pacific, and, fighting again against great odds, he lost Malaya and Burma. From 1943 to 1947 he served as one of the last viceroys of India. In 1943 he also was promoted to field marshal and was created Viscount Wavell of Cyrenaica and Winchester. In 1947 he was created earl.

Wavell was a likable and many-sided man who always had the respect and confidence of his men. As a soldier, he was uncomplaining and professional. His reputation survived all of his misfortunes; he was a general of exceptional quality. He also was a scholar and a talented writer. He published *The Palestine Campaigns* (1928), *Allenby: A Study in Greatness* (1940), *Generals and Generalship* (1941), *Allenby in Egypt* (1943), *Other Men's Flowers: An Anthology of Poetry* (1944), *Speaking Generally* (1946), *The Good Soldier* (1947), and *Soldiers and Soldiering* (1954). In 1947 he retired to London, where he died on May 24, 1950.

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The best book on Wavell is John H. Robertson (John Connell, pseudonym), *Wavell: Scholar and Soldier* (1964), a brilliant, exciting biography that thoroughly relates Wavell's career up to June 1941. Winston Churchill's *The Grand Alliance* (1950) and *The Hinge of Fate* (1950), along with Anthony Eden, *The Reckoning* (1965), provide interesting reflections on Wavell. Useful specialized studies include Correlli Barnett, *The Desert Generals* (1960); Anthony Heckstall-Smith and H. T. Baillie-Grohman, *Greek Tragedy: 1941* (1961); and B. N. Pandey, *The Break-up of British India* (1969). For a full appreciation of Wavell his own works should be consulted.

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Francis Wayland

Francis Wayland (1796-1865), American educator and clergyman, was in the forefront among educators who urged reforms in American collegiate education.

Francis Wayland was born in New York City on March 11, 1796, to a Baptist family recently emigrated from England. He entered Union College, Schenectady, at the age of 15. After his graduation in 1813, he began studying medicine with doctors in Troy. He received his license to practice medicine but decided to study theology and went to Andover Theological Seminary in Massachusetts in 1816.

Financial difficulties interrupted Wayland's theological studies. He accepted a tutorship at Union, where he associated with the president of the college, Eliphalet Nott. After 4 years in teaching, he became pastor of the First Baptist Church of Boston in 1821. In 1825 he married Lucy L. Lincoln, and the next year he resigned his pastorate to become a professor of moral philosophy at Union. In 1827 he became president of Brown University.

At this time Brown was suffering from a decline in applicants, faculty dissension, and a breakdown in student discipline. To correct the abuses, Wayland called for more faculty responsibility in teaching and in the supervision of student life and for greater student discipline.

Wayland also tackled the problems of declining enrollments and financial crises. In 1842 his ''Thoughts on the present Collegiate System in the United States'' cast him nationwide as a critic of higher education who urged drastic reforms. He charged that college education did not meet the needs of an American public with increasing diversity of backgrounds and educational needs. His reforms stressed an expanded curriculum, including science; a student's election of his own course of study; flexibility in the required residence for a degree; thoroughness in teaching; increased fees; and better library facilities. In 1850 his report to the Brown board of trustees called for an overhaul of the college's educational program in order to attract more students and improve the college's usefulness to society.

Wayland's proposals ultimately won disfavor, and he resigned in 1855. After his first wife's death in 1834, he had

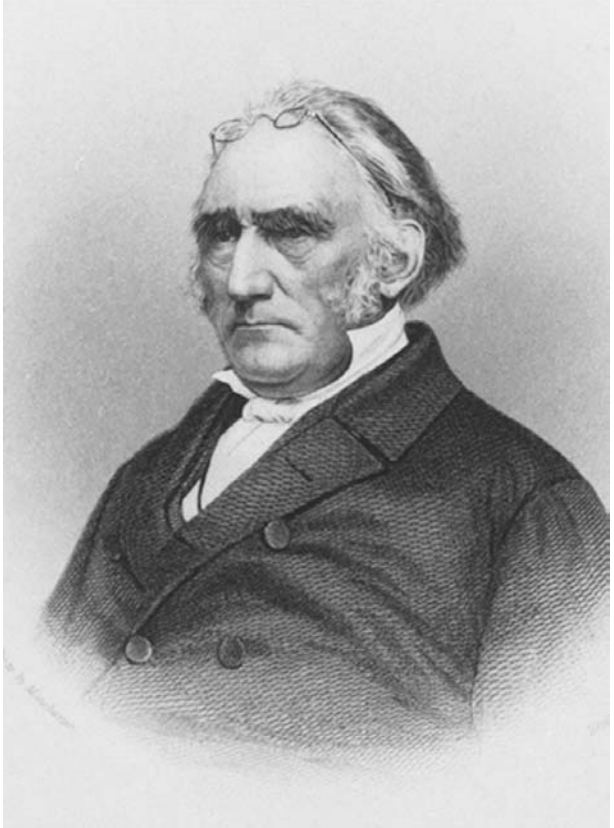

married again in 1838. His later years were spent in writing and as pastor of a Baptist church in Providence, R.I. He died on Sept. 30, 1865.

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Anthony Wayne

The American soldier Anthony Wayne (1745-1796) became a hero during the American Revolution and in his later campaigns against the Indians.

Anthony Wayne was born in Easttown, Pa., on Jan. 1, 1745. He attended local schools and the Philadelphia academy. In 1763 he began a career in surveying, principally in Nova Scotia. In 1766 he and his wife settled down at Waynesborough, Pa., the family property, where Wayne helped his father in the profitable business of farming and of operating a tannery.

When the Revolution began in 1775, Wayne organized a regiment of infantry and was appointed colonel. His military career was varied and honorable. First assigned to the Army unit covering the retreat of American forces from Canada, he fought in the Battle of Three Rivers, where he was wounded. Next he joined George Washington and the main body of the Army at Morristown, N.J., in February 1777, receiving promotion to brigadier general. He distinguished himself in several battles, but his greatest exploit was the capture of Stony Point, a British stronghold on the Hudson River, in July 1779. In command of a picked corps of 1,300 men, Wayne attacked at midnight. In a brilliant tactical maneuver, he took the garrison by surprise, killing or wounding 123 and capturing 575 men. A grateful Congress voted him a gold medal. The whole country acclaimed him, and Washington praised his ''judgment and bravery.''

For the remainder of the war, Wayne served with the Marquis de Lafayette in Virginia until the British surrendered at Yorktown. When peace came in 1783, he retired as brevet major general. In 1792 President Washington recalled him to serve as commander in chief of the Army. His assignment was to destroy the Indian power north of the Ohio River. For a year Wayne gathered and trained an army; in the spring of 1793 they set out for the west. At Fallen Timbers (near present-day Toledo) he defeated the Indians in August 1794. He negotiated the Treaty of Greenville with the chiefs (1795), by which the several tribes acknowledged American supremacy in the region. This ended a generation of warfare on the frontier.

While on a tour of inspection of frontier posts, Wayne died on Dec. 15, 1796, at Presque Isle (Erie) in Pennsylva-

nia. Often impetuous and occasionally rash, he was called ''mad,'' but none disputed his courage and competence.

Further Reading

Wayne's activities in the Old Northwest are recorded in *The Wayne-Knox-Pickering-McHenry Correspondence,* edited by R. C. Knopf (1960). The best study of Wayne is Charles J. Stillé, *Major-General Anthony Wayne and the Pennsylvania Line in the Continental Army* (1893); complete and judicious, it contains many of Wayne's letters. Harry Emerson Wildes, *Anthony Wayne: Trouble Shooter of the American Revolution* (1941), does not add much new. An interesting and colorful biography, but not as scholarly as Stillé's, is Thomas Boyd, *Mad Anthony Wayne* (1929).

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John Wayne

American actor John Wayne (1907-1979) played characters who typically exuded decisiveness, virility, and an American ''can-do'' spirit in over 75 films.

John Wayne was born Marion Mitchell Morrison on May 26, 1907, in Winterset, Iowa. He received his nickname ''Duke'' while still a child, because of his love for a dog of that name. The family's circumstances were moderate. His father was a pharmacist whose business ventures did not succeed. The family moved to California in 1914. His parents were divorced in 1926.

From the age of 12 he was forced to help support himself. He did so with a variety of odd jobs, including stints as a delivery boy and as a trucker's helper. A star football player on the Glendale High School team, he was accepted at the University of Southern California on a football scholarship. An accident ended his playing career and scholarship; without funds to support himself he left the university in 1927 after two years there.

He had spent some time while at college working at the Fox studio lots in Los Angeles as a laborer, prop boy, and extra. While doing so he had met John Ford, the director, who took a shine to him (and would over the years have a major impact on his career). In 1928, after working at various odd jobs for some months, he was again employed at the Fox studios, mostly as a laborer but also as an extra and bit player. His efforts in the main went unbilled, but he did attain his first screen credits as Duke Morrison.

His first real break came in 1929, when through the intervention of Ford he was cast as the lead in a major Fox production, the Western movie *The Big Trail*. According to some biographers Fox executives found his name inappropriate and changed it to John Wayne, the surname being derived from the American Revolutionary general ''Mad Anthony'' Wayne.

The Big Trail was not a success, and Fox soon dropped him. During the 1930s he worked at various studios, mostly those on what was known as ''Poverty Row.'' Wayne appeared in over 50 feature films and serials, mostly Westerns. He even appeared in some films as ''Singing Sandy.'' Tall, personable, able to do his own stunts, it appeared that he was doomed to be a leading player in low-budget films.

However, thanks to Ford, with whom he had remained friends, Wayne was cast as the lead in that director's film *Stagecoach,* a 1939 Western that became a hit and a classic. This film was a turning point in Wayne's career. And although it took time for him to develop the mythic hero image which propelled him to the top of the box office charts, within a decade he was voted by movie exhibitors one of the top ten box office attractions of the year, a position he maintained for 23 of the next 24 years.

Wayne appeared in over 75 films between 1939 and 1976 when *The Shootist,* his last film (and appropriately enough a Western), was released. In the vast majority of these films he was a man of action, be it in the post Civil War American West or in contemporary U.S. wars. As an actor he had a marvelous sense of timing and of his own persona, but comedy was not his forte. Action was the essence of his films. His characters exuded decisiveness, confidence, virility, strength, and an American ''can-do'' spirit. Indeed, critics have emphasized over and over again

the manner in which he represented a particular kind of ''American Spirit.''

As a box-office superstar he had his choice of roles and vehicles, but he chose to remain with the genre he knew best. As the years passed his only concession to age was the gradual elimination of romance from the roles he played. He went from wooing leading ladies such as Marlene Dietrich (*Pittsburgh,* 1942), Gail Russell (*Angel and the Badman,* 1947), and Patricia Neal (*Operation Pacific,* 1951) to more mature roles as a rowdy pater familias (*McClintock,* 1963), an older brother (*The Sons of Katie Elder,* 1965), and an avuncular marshal (*Rio Lobo,* 1970).

Wayne's politics were not always right-of-center, but in the latter part of his life he became known for his active anti-Communism. His ultra conservatism began in the mid-1940s. He served as head of the extremist anti-Communist Motion Picture Alliance for the Preservation of American Ideals; supported various conservative Republican politicians, including Barry Goldwater and Richard Nixon; and spoke out forcefully on behalf of various causes such as American participation in the Vietnam War.

His politics also influenced his activities as a producer and director. Wayne's production companies made all kinds of films, but among them were *Big Jim McClain* (1951), in which he starred as a process server for the House Un-American Activities Committee fighting Communists in Hawaii, and *Blood Alley* (1955), in which he played an American who helps a village to escape from the Communist Chinese mainland to Formosa. The two films that Wayne directed also are representative of his politics: *The Alamo* (1960) is an epic film about a heroic last stand by a group of Texans in their fight for independence against Mexico and included some sermonizing by the Wayne character about democracy as he saw it; *The Green Berets* (1968), in which Wayne played a colonel leading troops against the North Vietnamese, was an outspoken vehicle in support of America's role in the war.

Wayne was married three times. He had four daughters and three sons by two of his wives (Josephine Saenez, 1933-1945, and Pilar Palette Weldy, after 1954). His second wife was Esperanza Diaz Ceballos Morrison (1946-1954). Wayne was the recipient of many awards during his career, including an Oscar for his role as the hard-drinking, one-eyed, tough law man in *True Grit* (1969) and an Academy Award nomination for his playing of the career marine non-com in *Sands of Iwo Jima* (1949). Plagued by various illnesses during the last few years of his life, he publicly announced his triumph over lung cancer in 1964. But a form of that disease claimed him on June 11, 1979.

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James Baird Weaver

James Baird Weaver (1833-1912) was an American political leader of reform movements who twice ran for the presidency.

James Baird Weaver was born on June 12, 1833, at Dayton, Ohio. His family soon moved to the virgin prairies of Iowa to farm. Weaver attended country schools. When gold was discovered in California, he longed to go west. In 1853 he accompanied a relative to the gold fields but soon returned disillusioned. He entered and graduated from Cincinnati Law School in a single year; then he opened law practice in Bloomfield, Iowa, in 1856.

Weaver immediately became absorbed in local politics as a Republican opposed to the expansion of slavery into the territories. When the Civil War came, he volunteered as an officer and participated in the bloody battles at Ft. Donelson and Shiloh. At Corinth he assumed field command when his superior officers were mortally wounded, and he received a promotion to major. He returned to Iowa in 1864 and at war's end was breveted brigadier general. He was known subsequently as ''General'' Weaver.

As a staunch Republican and a Civil War veteran, Weaver was destined for a political career. He was successful in obtaining a place as district attorney in 1866. Between 1867 and 1873, while holding the appointive position of assessor of revenue for the Federal government, he found himself at odds with the Republican leadership over currency policies and the subsidization of corporate endeavor, chiefly railroads, that he thought were exploitive. His militant moralism, ardent prohibitionism, and evangelical Protestantism compounded his difficulties. His political enemies blocked his nomination for Congress in 1874 and for governor in 1875.

Weaver wanted the currency expanded to meet the needs of the economy; his party wanted to appreciate the value of the dollar to aid the creditor. Conservatives unfairly branded him as an advocate of unlimited inflation and debt repudiation. Finally, Weaver joined the Greenback party, which favored his views on monetary reform. He was elected to Congress in 1878, ran for president in 1880, lost the congressional election in 1882, but won two additional terms after 1884 as a candidate for this minor party.

Weaver joined the Farmers' Alliance, which also championed his views on money matters, and played a major role in bringing that organization into the Populist party, which succeeded the Greenback party as a vehicle for reform. As the party's candidate for president in 1892, he received over a million popular votes and 22 votes in the Electoral College. Four years later he led the fusionist group

within the Populist party that brought about a merger with the Democrats behind William Jennings Bryan's unsuccessful presidential campaign. This terminated the Populist crusade, and Weaver's career as a national politician was over. He returned to Iowa, on occasion serving as mayor of his hometown, Colfax. He died in Des Moines on Feb. 6, 1912.

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Robert C. Weaver

Robert C. Weaver (born 1907) was a housing expert who served as administrator of the Housing and Home Finance Agency and then became the first African American cabinet officer when President Lyndon B. Johnson appointed him secretary of the Department of Housing and Urban Development in 1966.

Born into a middle-class family in 1907, Robert C. Weaver grew up in a nearly all-white Washington, D.C. neighborhood. The grandson of Robert Tanner Freeman, the first African American, Harvard-educated dentist, Weaver followed his grandfather's footsteps and enrolled at Harvard after graduation from Dunbar High School. At Harvard he majored in economics and graduated *cum laude* in 1929. Two years later he received a master's from Harvard. After teaching economics one year at the Agricultural and Technical College of North Carolina, Weaver returned to Harvard in 1932 on a scholarship and pursued a Ph.D. in economics conferred in 1934.

Deeply concerned that African Americans receive their fair share from the New Deal, Weaver joined Clark Foreman as an adviser on African American affairs for Harold Ickes' Department of the Interior. Under Weaver's prodding, the DOI's Public Works Administration (PWA) achieved a fine record for its treatment of African Americans. The Harvard economist particularly made sure that they received adequate consideration in PWA-sponsored public housing. Weaver remained in the federal government until 1944, serving in a number of advisory roles with the United States Housing Authority, the National Defense Advisory Commission, the Office of Production Management, the War Production Board, and the War Manpower Commission.

Just as important as these official positions was Weaver's leadership role in the informal Federal Council on Negro Affairs. Created in 1936, the council served as President Roosevelt's adviser on African American affairs, helped sensitize FDR to their needs and aspirations, and assured unprecedented commitments to African Americans.

Upon leaving the federal government in 1944, Weaver joined the Mayor's Committee on Race Relations in Chicago as its first executive secretary. While in Chicago he also served on the Metropolitan Housing Council. In 1946 he traveled to the former Soviet Union as a member of the United Nations Relief and Rehabilitation Administration's mission to the Ukraine.

After his return, Weaver taught at Northwestern University, Columbia University Teachers College, New York University, and the New School for Social Research between 1947 and 1951. He also completed his two most important books after leaving government work: *Negro Labor; A National Problem* (1946) and *The Negro Ghetto* (1948). The latter was one of the first works to explore segregation in the North.

Besides his writing and teaching, Weaver assumed the directorship of the John Hay Whitney Foundation in 1949 and oversaw the distribution of fellowships to deserving African Americans for further study. He remained with the foundation until 1955, when Governor W. Averell Harriman of New York named him deputy state rent commissioner. Within a year Harriman promoted Weaver to state

rent administrator, the first cabinet level position ever held by an African American in New York state.

Weaver soon broke additional ground and became the highest federal administrator ever when John F. Kennedy nominated him administrator of the Housing and Home Finance Agency (HHFA) and overseer of the Federal Housing Administration (FHA), Community Facilities Administration, Federal National Mortgage Association, Urban Renewal Administration, and Public Housing Administration. Kennedy's choice for the HHFA job proved controversial, primarily because he chaired the board of directors of the National Association for the Advancement of Colored People. In addition, he strongly opposed segregated public housing, advocated the use of FHA mortgage insurance to integrate the suburbs, and insisted that the Urban Renewal Program stop uprooting so many poor African Americans. As a result, the nomination faced congressional delay and defiance, particularly from southerners. Nevertheless, Congress finally confirmed him and he took office February 11, 1961.

Unlike his predecessors, the new HHFA head wished to create a more rational urban complex rather than merely more housing production. He also believed that the independent agencies under HHFA needed more coordination and attempted to control better their personnel and budgets. Meanwhile, Weaver helped write the Housing Act of 1961, which he described as ''a blend of the old and the new.'' Overall, it relied more on existing machinery rather than new programs. Among its features were provision for 100,000 public housing units and a four-year authorization of $2.5 billion for reviving center cities.

Although Congress willingly agreed to pass the omnibus bill, its refusal to approve another bill directly affected Weaver's career. From the beginning of his administration, John F. Kennedy firmly believed that the nation needed a cabinet post on urban affairs. Only then, Kennedy believed, could order and direction be given to the many federal programs operating in metropolitan areas. Weaver, it appeared, would be the obvious choice to head the new cabinet post. But the prospect of having an African American cabinet officer seemed too much for Southern congressmen who felt little need for such a position anyway. As a result, they defeated all efforts by the president to create such a department.

Not until after Kennedy's assassination did urban America attain its own department, and then many expected that a white mayor would be selected to head it. After reviewing more than 200 applications, however, Johnson named Weaver as secretary of the Department of Housing and Urban Development (HUD) in 1966. Weaver helped organize and manage the growing department for the next two years, leaving after Richard Nixon's victory over Hubert Humphrey in 1968. On retiring from federal service, the former HUD chief became the first president of Bernard M. Baruch College, a new component of the City University of New York system. He left Baruch in 1970 to become Distinguished Professor of Urban Affairs at Hunter College in New York City. For the next eight years he taught and directed the Urban Affairs Research Center. Weaver also maintained involvement in the civil rights movement and served on the boards of 13 prestigious companies. Later, Mayor Edward Koch of New York appointed the then 75-year-old Weaver as a member of a nine member board to supervise the city's rent-stabilized apartments in 1982.

Further Reading

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Beatrice Potter Webb

The English social reformer Beatrice Potter Webb (1858-1943) was a leading Fabian socialist and a partner with her husband, Sidney Webb, in their projects for social and educational reform and in their research into the history of political and economic institutions.

Beatrice Potter was born on Jan. 2, 1858, at Standish House near Gloucester. Her father, Richard Potter, was a man with large railroad interests and many contacts among politicians and intellectuals. She was educated at home by governesses and also by extensive travel, wide reading, and direct contact with many of the leading figures of politics, science, and industry. Herbert Spencer in particular gave her the attention and encouragement that she thought denied to her by her family.

Potter's involvement with social problems began in 1883, when she became a rent collector in London. This work, in turn, led to her participation in Charles Booth's survey published as *Life and Labour of the People in London*. In 1887 the results of her inquiries into dock life in the East End of London were published in *Nineteenth Century,* soon followed by other articles and studies of sweated labor.

Increased confidence and deeper study culminated in Potter's *The Co-operative Movement in Great Britain* (1891). It was in connection with this that she met Sidney Webb. They were married in 1892, and their life together became one of single-minded dedication to research and social reform. Together they produced a veritable torrent of books, pamphlets, essays, and memoranda amounting to over a hundred items.

Until 1906 Potter's role in the partnership was primarily that of researcher, writer, and hostess for gatherings of Cabinet ministers and members of Parliament who came to hear the Webb opinion on social legislation. At the end of 1905 Beatrice was appointed a member of the Royal Commission on the Poor Laws, which sat from 1906 to 1909. The minority report, drafted by the Webbs, played an im-

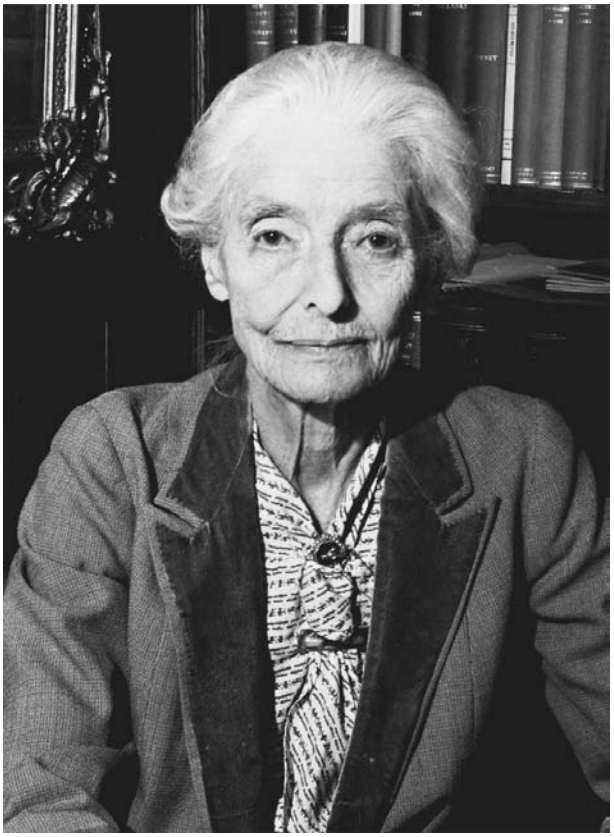

portant role in the dismantling of the old Poor Law and in its replacement by the new systems of social insurance.

In the period after 1910 the Webbs abandoned their nonpartisan stance and became an important force in building the Labour party. Another cornerstone of their earlier philosophy was abandoned with the publication of their *Soviet Communism: A New Society?* (1935). They, who had always held that social change cannot come about by the violent destruction of existing institutions, endorsed the Russian Revolution in spite of its totalitarianism. Beatrice Webb died at Liphook, Hampshire, on April 30, 1943. In 1947, shortly after Sidney's death, their ashes were buried in Westminster Abbey.

Further Reading

The two volumes of *Beatrice Webb's Diaries, 1912-1924,* edited by Margaret Cole (1952), with an introduction by Lord Beveridge, offer many insights missing from the standard biographies. Beatrice Webb's memoirs are *My Apprenticeship* (1926) and *Our Partnership* (1948). One of the best books on Beatrice Webb was written by her niece, Kitty Muggeridge, and Ruth Adam, *Beatrice Webb: A Life, 1858-1943* (1967). Margaret Cole, ed., *The Webbs and Their Work* (1949), is a collection of appraisals of the Webbs written by acquaintances and colleagues. Margaret Cole, *Beatrice Webb* (1945), is also well written, informative, and accurate. Mary Agnes Hamilton, *Sidney and Beatrice Webb* (1933), is an interesting account of the Webbs' activities up to the early 1930s.

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Sidney James Webb

Sidney James Webb, Baron Passfield (1859-1947), was an English social reformer and a leading Fabian Socialist, a historian of social and economic institutions, founder of the London School of Economics and Political Science, and Cabinet minister.

Sidney Webb was born in London on July 13, 1859. He was educated in Switzerland, Germany, the Birkbeck Institute, the City of London College, and through his own intensive reading. After a brief period of employment in the office of a firm of colonial brokers, he entered the civil service in 1878. In 1885 he was called to the bar and in the following year received his bachelor of laws degree from London University.

In 1885 Webb joined the Fabian Society and soon became a dominating influence on that organization. In 1891 he resigned from the civil service to run successfully for the London County Council. During most of the next 2 decades he was chairman of the Technical Education Committee of the council and brought about a thoroughgoing reform and centralization of the educational system in London. In 1895 he became the founder of the London School of Economics and Political Science.

In 1892 Webb married Beatrice Potter. From that time on, their work merged so thoroughly that it is impossible to distinguish their individual contributions. Among the earliest and most notable of their works are *The History of Trade Unionism* (1894) and *Industrial Democracy* (1897). Later there were nine massive volumes of the history of *English Local Government,* the first of which appeared in 1906 and the last in 1929.

By 1910 the Webbs decided that the Fabian policy of working through the existing political parties without partisan involvement had outlived its usefulness, and the Fabian Society threw its weight behind the Labour party. From 1915 to 1925 Sidney was a member of the party executive. In 1920 he was elected to Parliament, and in 1924 he was appointed president of the Board of Trade. Although he retired from office in 1928, he was called out of retirement

in 1929 to serve (as Baron Passfield) as secretary of state for the colonies.

After the fall of the Labour government in 1932, the Webbs toured the Soviet Union and extolled it in their *Soviet Communism: A New Society?* (1935). Beatrice died in 1943, and Sidney on Oct. 13, 1947.

Further Reading

Sidney Webb has received much less attention from biographers than has Beatrice. Margaret Cole, ed., *The Webbs and Their Work* (1949), is a collection of appraisals of the Webbs written by acquaintances and colleagues. Mary Agnes Hamilton, *Sidney and Beatrice Webb* (1933), examines the Webbs' activities up to the early 1930s. For Sidney Webb's role in the Fabian movement consult Anne Fremantle, *This Little Band of Prophets: The Story of the Gentle Fabians* (1960); Margaret Cole, *The Story of Fabian Socialism* (1961); and A. M. McBriar, *Fabian Socialism and English Politics, 1884-1918* (1962).

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Andrew Lloyd Webber

The British musician Andrew Lloyd Webber (born 1948) was the composer of such musical theater hits as *Joseph and the Amazing Technicolor Dreamcoat, Jesus Christ Superstar, Evita, Cats, Starlight Express, The Phantom of the Opera,* and *Aspects of Love*. His early successes brought him four Tony awards, four Drama Desk awards, and three Grammys.

Andrew Lloyd Webber was born on March 22, 1948, in London, England. His father was the director of the London College of Music and his mother, a piano teacher. Thus, Lloyd Webber came by his musical ability naturally. As a boy he played piano, violin, and French horn. Excerpts from his first musical composition, *The Toy Theatre,* were published in a British music magazine.

As a child, Webber aspired to become Britain's chief inspector of ancient monuments. He won a Challenge Scholarship to Westminster and in 1965 entered Oxford as a history major. In the 1980s he exercised his love for history via Sydmonton Court, his country estate, whose oldest section dates from the 16th century and where his compositions were tried out at yearly festivals.

Other childhood pastimes of Webber's surface in his works and his approach to their staging. His keen ability to envision fully-mounted productions of even his most spectacular pieces may have emanated, at least in part, from his experience as an 11-year-old working with his elaborate toy theater, built to scale. Webber's lifelong fascination with trains was exhibited in *Starlight Express* (1984). Some consider this his childhood fantasy gone awry, an adulteration of the famous story of the little engine that could.

Webber's formal education ended after only one term at Oxford. He left to begin work on the never-to-be-produced musical *The Likes of Us,* which is based on the life of British philanthropist Dr. Bernardo. Webber's career was inextricably linked with that of lyricist Tim Rice, and their partnership began with this musical.

The duo's next effort was *Joseph and the Amazing Technicolor Dreamcoat* (1968, extended 1972), at first a concert piece, then expanded into a two-act production. The score demonstrates what were to become the Webber trademarks of shifting time signatures and styles, ranging from French cafe music to calypso, country, jazz, and the popular rock idiom.

In *Jesus Christ Superstar* (1971), popular music was presented in classical operatic form. Conceived first as a demonstration disc for Decca, it began the Webber/Rice tradition of recording first, then producing. The score boasts the hit single ''I Don't Know How To Love Him.'' The 1971 Broadway version was directed by Tom O'Horgan, of *Hair* notoriety.

When Rice became disenchanted with a proposed musical based on the works of P. G. Wodehouse, Webber teamed up with British playwright Alan Ayckbourn on the

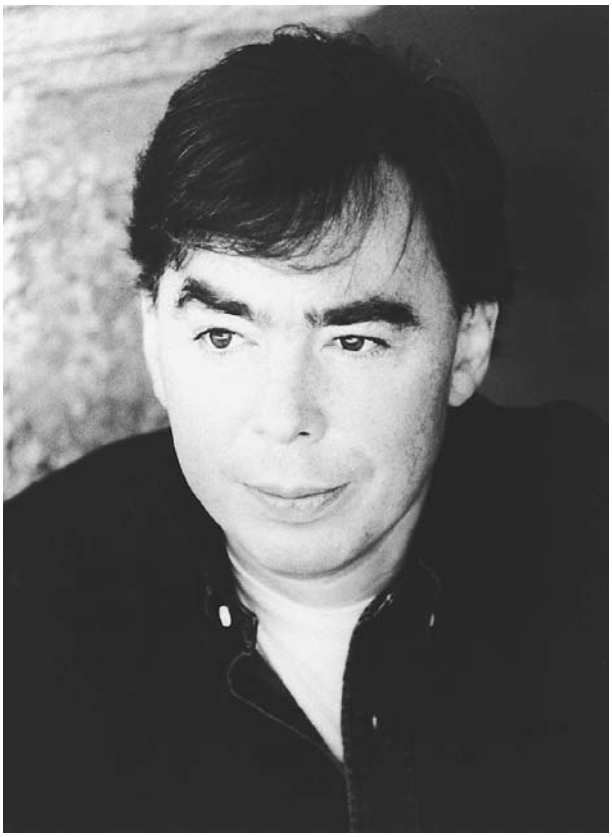

unsuccessful *Jeeves* (1974). During this period Webber also composed the film scores for *Gumshoe* (1971) and *The Odessa File* (1973).

Webber and Rice were paired once again for *Evita* (1976), the story of the dangerously manipulative actress-courtesan who married Argentinean dictator Juan Peron. Veteran Broadway producer Harold Prince was commandeered to direct the 1978 and 1979 productions on both sides of the Atlantic. *Evita* faced the criticisms that have consistently plagued Webber's compositions. He was accused of ''borrowing'' songs and his work was called ''derivative,'' ''synthetic,'' and a ''pastiche.''

Webber's next (and less impressive) production, *Song and Dance* (1982), was the result of the fusion of two of his earlier pieces: *Variations* (1978) and *Tell Me on a Sunday* (1979). *Variations* (1978) is a set of cello variations written for his brother, Julian, and *Tell Me on a Sunday* (1979), is the story of an English working girl who moves to New York and through a series of relationships.

Cats (1981) constituted the composer's personal and professional watershed. Based on T. S. Eliot's volume of children's verses, *Old Possum's Book of Practical Cats,* the production was staged by Royal Shakespeare director Trevor Nunn and its extravagant scenery was created by John Napier. Rice was called in to provide assistance on the lyrics for the now-famous ''Memory,'' but his words were abandoned in favor of Nunn's.

Webber found himself attracted at first vocally, then romantically, to performer Sarah Brightman. She was a castmember in *Cats,* and in 1983 he abandoned his first wife, Sarah Hugill, for her. He later married Brightman and she was cast as the female lead, Christine Daae, in *The Phantom of the Opera*.

With *Cats,* spectacle became the key to success both in London and on Broadway. It was only natural that a production like *Starlight Express* would follow on its heels. Webber and Prince were paired again for the romantic 1986 production of *Phantom of the Opera*.

Webber's production *Aspects of Love* (1989) was in many ways a ''retread.'' The score is filled with tunes retrieved from Webber's past, reworked for the occasion.

Webber turned his attention toward his production company, Really Useful Theatre Group, Inc., in the 1980s. In April 1990 he announced his intention to take a hiatus from writing musicals and to turn to moviemaking, perhaps even a film version of *Cats* with Stephen Spielberg.

Ironically, in July 1990 Webber announced his impending divorce from Sarah Brightman while she was completing her summer concert tour of *The Music of Andrew Lloyd Webber*. However, after the November divorce the couple planned to continue working together, despite Webber's early marriage in London to Madeleine Gurdon.

Webber went on to produce *Sunset Boulevard,* in London, 1993, and in Los Angeles and on Broadway, both in 1994. Besides *The Likes of Us* (lyrics by Rice), his other unproduced plays include *Come Back Richard, Your Country Needs You* (with Rice) and *Cricket*.

Further Reading

A behind-the-professional-scenes perspective permeates Gerald McKnight's 1984 biography *Andrew Lloyd Webber. TIME* magazine music critic Michael Walsh's 1989 *Andrew Lloyd Webber: His Life and Works* (dealt with chronologically) deftly combines intelligent criticism of the composer's works with biographical detail. Richard Melcher, ''The Roar of the Greasepaint Is Too Quiet for Lloyd Webber'' (*TIME,* April 23, 1990) discusses the business career and financial position of Webber as he seeks to broaden his talents into other media. □

Carl Maria Friedrich Ernst von Weber

The operas of Carl Maria Friedrich Ernst von Weber (1786-1826) are the cornerstone of the German romantic opera, and he is often heralded as the father of musical romanticism.

The son of an itinerant musical family, Carl Maria von Weber was born on Dec. 18, 1786, near Lübeck, where his father was a town musician and his mother a singer. The family was distantly connected with Constanze Weber Mozart's family. There was no justification for the claim of nobility or the use of the ''von.'' Weber spent his early years in nearly constant travel. His father, an unscrupulous eccentric, attempted to turn him into a prodigy, but young Weber was unable to live up to these expectations.

In 1796 the family settled temporarily in Salzburg, where Weber entered the school for choristers directed by Michael Haydn. Two years later Weber's mother died, and his father resumed his itinerant existence, carrying his son first to Vienna and then to Munich, where the boy again formally studied music. In 1800 he composed his first opera, *Die Macht von Liebe* (The Power of Love), a piano sonata, some variations for piano, and several songs, all highly amateurish.

In 1801 Weber and his father returned to Salzburg, where Weber resumed his study with Michael Haydn. Beginning in 1804 Weber studied off and on over the next few years with Georg Vogler.

During this time the handsome young Weber managed to survive on his wits, charm, and ability to manipulate people and circumstances. He was involved in various court imbroglios and intrigues through his own culpability, to say nothing of his father's notoriously disreputable behavior. The turning point in Weber's career seems to have taken place when he was arrested and eventually banished from Stuttgart as a result of an unsavory scandal concerning a possible charge of bribery in connection with the court. Although proved innocent of this charge, he was shaken enough, it seems, to settle down and become seriously concerned with establishing himself as a performer and composer.

Weber traveled extensively throughout Germany and Austria, playing his own compositions and composing. In 1813 he became an opera conductor in Prague. The following year he fell in love with Caroline Brandt, a singer in his company, whom he married in 1817, a year after he had been appointed conductor of German opera in Dresden. He served in this post and remained active in the city's musical life until his untimely death.

Creation of the German Romantic Opera

Weber's vast and varied theatrical experience in the provincial opera houses of central Europe bore fruit in *Der Freischütz* (The Freeshooter), produced in Berlin in 1821. Composed to a libretto by Friedrich Kind and heavily indebted to folk superstition and sentimentalized medieval German history, the opera was an enormous success. In this one composition Weber succeeded in creating a prototype for the German romantic opera which he himself was unable to equal.

In 1824 Weber's second major opera, *Euryanthe,* with a libretto by Helmine von Chézy, was produced in Dresden. Overly complicated and without the instant popular appeal of *Freischütz, Euryanthe* did not live up to expectations. That year Weber received an offer to go to London to prepare an English opera based on C. M. Wieland's *Oberon.* Although seriously ill, Weber agreed to undertake this work since he was financially straitened. He left for England in 1825 to supervise the performances of *Oberon,* which was a great success. He died in London on June 5, 1826, of tuberculosis.

Other Works

Weber was a prolific composer in many forms. In addition to his piano music—several sonatas, variations, two concertos, and the fanciful *Konzertstück*—his production includes symphonies, chamber music, vocal works, and two clarinet concertos. His major accomplishment, however, was to create the first great popular success for German romantic opera. The folklike quality of much of his vocal writing has ensured his popularity in Germany, but elsewhere he is a composer more honored by name than in performance. The overtures of his three major operas have long been repertoire items in the concert hall, but the operas themselves deserve to be better known. Weber was also a respectable prose writer, especially of music criticism, thus proving himself to be entirely in keeping with 19th-century romantic aspirations.

Further Reading

Good biographies of Weber are William Saunders, *Weber* (1940), and Lucy and Richard Poate Stebbins, *The Enchanted Wanderer: The Life of Carl Maria von Weber* (1940). His operas are examined in Donald J. Grout, *A Short History of the Opera* (1947; rev. ed. 1965).

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Max Weber

The German social scientist Max Weber (1864-1920) was a founder of modern sociological thought. His historical and comparative studies of the great civilizations are a landmark in the history of sociology.

The work of Max Weber reflects a continued interest in charting the varying paths taken by universal cultural history as reflected in the development of the great world civilizations. In this sense, he wished to attempt a historical and analytical study of the themes sounded so strongly in G. W. F. Hegel's philosophy of history, especially the theme, which Weber took as his own, of the ''specific and peculiar rationalism of Western culture.'' Along with this emphasis on universal cultural history, Weber's detailed training as a legal and economic historian led him to reject the overly simplistic formulas of economic base and corresponding cultural superstructure that were so often used to account for cultural development and were a strong part of the intellectual environment of Weber's early years as student and professor. His historical and compara-

tive erudition and analytical awareness required that he go beyond both the Hegelian and Marxian versions of historical development toward a deep historical and comparative study of sociocultural processes in West and East.

Weber was born on April 21, 1864, in Erfaut, Thuringia, the son of a lawyer active in political life. An attack of meningitis at the age of 4 and his mother's consequent overprotectiveness helped contribute to Weber's sedentary yet intellectually precocious youth. He read widely in the classics and was bored with the unchallenging secondary education of his time, which he completed in 1882. He then attended Heidelberg University, where he studied law, along with history, economics, and philosophy.

After three terms at Heidelberg, Weber served a year in the military, which he found to be largely an ''incredible waste of time'' with its continued attempts to regiment the human intellect. Resuming his studies at the universities of Berlin and Göttingen in 1884, he passed his bar examination in 1886 and would later practice law for a time. He completed his doctoral thesis in 1889 with an essay on the history of the medieval trading companies, which embodied his interests in both legal and economic history. His second major work, a customary ''habilitation'' thesis that would qualify him to teach at the university level, appeared in 1891 and involved a study of the economic, cultural, and legal foundations of ancient agrarian history.

In 1893 Weber married Marianne Schnitger. The following year he received an appointment as professor of economics at Freiburg University; in 1896 he accepted a professorship at Heidelberg. Shortly after his father's death in 1897, Weber began to suffer from a psychic disturbance that incapacitated him almost completely until 1902. By the next year he was well enough to join Werner Sombart in editing the *Archiv für Sozialwissenschaft and Sozialpolitik* (Archives for Social Science and Social Policy), the most prominent German social science journal of the period.

Protestantism and Capitalism

Having assumed his full work load again, Weber began to write perhaps his most renowned essays, published in the *Archiv* in 1904-1905 under the title *The Protestant Ethic and the Spirit of Capitalism*. In them he attempted to link the rise of a new sort of distinctly modern capitalism to the religious ethics of Protestantism, especially the Calvinist variety, with its emphasis on work in a calling directed toward the rational ascetic mastery of this world.

Weber argued that, when the asceticism of the medieval Catholic monastery, oriented toward salvation in a world beyond this one through self-denial exercised by a religious few, was brought into the conduct of everyday affairs, it contributed greatly to the systematic rationalization and functional organization of every sphere of existence, especially economic life. He viewed the Reformation as a crucial period in western European history, one that was to see a fundamental reorientation of basic cultural frameworks of spiritual direction and human outlook and destined to have a great impact on economic life as well as other aspects of modern culture. Within the context of his larger questions, Weber tended to view Protestant rationalism as one further step in the series of stages of increasing rationalization of every area of modern society.

In 1904 Weber was invited to attend the St. Louis Exhibition in Missouri and to deliver a popular sociological lecture. While in America, he had substantial opportunity to encounter what he saw as added evidence for his special thesis in *The Protestant Ethic and the Spirit of Capitalism,* as well as for his more general philosophic and historical concerns. In the United States the religious foundations of modern economic life had seen perhaps their greatest fruition in the enormous ''towers of capital,'' as Weber called them, of the eastern industrial centers of the country. However, he also recognized that the contemporary American economic life had been stripped of its original ethical and religious impulse. Intense economic competition assumed the character almost of sport, and no obvious possibilities appeared for the resuscitation of new spiritual values from what appeared to be the extensive mechanization of social and economic existence.

Employing a method that isolated the similarities and differences between features of sociocultural development in different societies, Weber attempted to weigh the relative importance of economic, religious, juridical, and other factors in contributing to the different historical outcomes seen in any comparative study of world societies. This larger theme formed one of his central intellectual interests throughout the remainder of his life, and it resulted in the publication of *The Religion of China* (1915), *The Religion of India* (1916-1917), and *Ancient Judaism* (1917-1919). Al-

though he also planned comparable works on early Christianity, medieval Catholicism, and Islamic civilization, he died before they could be completed.

Later Work

After the essays of 1904-1905, Weber took on an even heavier burden of activities than before his illness. His break with the Verein für Sozialpolitik (Union for Social Policy), a long-standing German political and social scientific organization, over the question of the relation of social scientific research to social policy led to the establishment in 1910, with the collaboration of other great social scientists of his day, of the new Deutsche Soziologische Gesellschaft (German Sociological Society).

Weber and his collaborators argued that social science could not be simply subordinated to political values and policies. Rather, there was a logical distinction between the realms of fact and value, one which required a firmly grounded distinction between the analyses of the social scientist and the policies of any political order. Social science must develop ''objective'' frames of reference, ones ''neutral'' to any particular political policies and ethical values. This ever-renewed tension between particular ethical stances and ''objectivity'' in the sciences remained a central part of Weber's concerns in his political activities during and after World War I as well as in his academic writings and lectures.

Economy and Society

In 1909 Weber took over the editorship of a projected multivolume encyclopedic work on the social sciences entitled *Outline of Social Economics*. It was to contain volumes authored by prominent social scientists of the time. Although he was originally to contribute the volume *Economy and Society* to this effort, difficulties in obtaining completed manuscripts from some participants led Weber to expand his contribution into what became a prodigious attempt at the construction of a systematic sociology in world historical and comparative depth, one which was to occupy a large portion of his time and energies during the remainder of his life. He published his first contributions in 1911-1913, other still unfinished sections being published after his death.

Economy and Society differed in tone and emphasis from Weber's comparative studies of the cultural foundations of Chinese, Indian, and Western civilizations. This massive work was an attempt at a more systematic sociology, not directed toward any single comparative, historical problem but rather toward an organization of the major areas of sociological inquiry into a single whole. Weber never believed it possible to write a truly systematic sociology that would have separate analytical sections on each area of interest and that would form a general system of theory. Containing large sections on sociological analysis, the economy and social norms, economy and law, domination, and legitimacy, and still unsurpassed sections on religion, the city, and political rulership, *Economy and Society* remains today perhaps the only systematic sociology in world historical and comparative depth.

Last Years

Despite time spent in the medical service during World War I, Weber's efforts were largely devoted from 1910 to 1919 to the completion of his studies on China, India, and ancient Judaism and to his work on *Economy and Society*. Many younger as well as more established scholars formed part of Weber's wide intellectual circle during these years. Always desirous of championing the cause of scholars whose work was judged unfairly because of religious, political, or other external criteria, Weber on numerous occasions attempted to aid these young scholars—despite sometimes substantial intellectual differences with them—by securing for them the academic appointments they deserved. Often these attempts were unsuccessful and led Weber into bitter conflicts with many established scholars and political figures over the relation of science to values and the application of extrascientific criteria to the evaluation of a writer's work.

In 1918 Weber resumed his teaching duties. One result was a series of lectures in 1919-1920, ''Universal Economic History,'' which was published posthumously from students' notes as *General Economic History*. Along with this lecture series, Weber delivered two addresses in 1918, ''Science as a Vocation'' and ''Politics as a Vocation,'' in which he voiced ethical themes that had occupied him in his scholarly work and in his numerous discussions of social policy. In these two addresses he contrasted the ethic of unalterable ultimate ends so characteristic of uncompromising religious and political prophets with the ethic of consequences so necessary in political life, in which possible outcomes of actions and policies are agonizingly weighed and the least undesirable course determined in light of a plurality of given goals. Variants of this distinction pervaded much of Weber's own view of political and religious life and formed a central aspect of his ethical philosophy.

Thus, Weber sounded ethical themes that have become a central part of the ''existentialist'' philosophical orientation of our time. Understanding the dilemma of modern men caught between the older religious systems of the past and the cynical power politics of the present, he gave no simple solutions and was willing neither to wait for new prophets nor to abdicate all ethical responsibility for the conduct of life because of its seeming ultimate ''meaninglessness.''

Weber died in Munich on June 14, 1920. His work forms a major part of the historical foundation of sociology.

Further Reading

Biographical background on Weber as well as an analysis of his major intellectual orientation can be found in the ''Introduction'' to *From Max Weber:Essays in Sociology,* edited by Hans H. Gerth and C. Wright Mills (1946). An interpretation of Weber's life and work, emphasizing analytical motifs derived from Freudianism and the sociology of knowledge, is provided by Arthur Mitzman, *The Iron Cage: An Historical Interpretation of Max Weber* (1970).

There are a number of readily accessible general treatments of Weber's sociology. Volume 2 of Raymond Aron, *Main Currents of Sociological Thought* (2 vols., 1965-1967), contains an excellent treatment of Weber, recommended for beginning

students. Julien Freund, *The Sociology of Max Weber* (1966; trans. 1968), is overly systematic, yet chapters 1 and 2 are helpful as an introduction to Weber's vision of society and his method. Reinhard Bendix, *Max Weber: An Intellectual Portrait* (1960), gives a depth analysis of Weber's historical works but is recommended for more advanced study. Talcott Parsons, *The Structure of Social Action* (1937; 2d ed. 1949), gives a penetrating and difficult treatment of some elements of Weber's theoretical perspective.

In addition to Mitzman's study, helpful insights into the social, political, and intellectual background of the period are in Koppel S. Pinson, *Modern Germany: Its History and Civilization* (1954; 2d ed. 1966), and Walter M. Simon, *Germany: A Brief History* (1966). □

Max Weber

The American painter Max Weber (1881-1961) sampled various styles, including cubism, before turning to representation in 1918. Thereafter, he developed a style which was personal and expressionistic but incorporated elements from his earlier, experimental phase.

Max Weber was born on April 18, 1881, in Belostok, Russia, the son of a tailor. In 1891 the family emigrated to America, settling in Brooklyn, N.Y. Max entered Pratt Institute in 1898; he took courses in manual training and art with a teaching career as his goal. After he graduated in 1900, he studied with Arthur Wesley Dow for a year. Weber then taught manual training and drawing in Virginia and Minnesota.

In 1905 Weber went to Paris, where he studied with Jean Paul Laurens at the Académie Julian and went to life classes at the Académie de la Grande Chaumière and Académie Colarossi. In 1907 he saw the Paul Cézanne retrospective at the Salon d'Automne. Weber soon acquired an interest in Fauve art and began to paint in a style inspired by it. In 1907 he helped form a class with Henri Matisse as its teacher and joined the class for a year. Weber exhibited in 1906 and 1907 at the Indépendants and in 1907 and 1908 at the Salon d'Automne.

In 1909 Weber returned to New York City. By 1912 his style had changed, as he embraced cubism more and more. His best-known work of this period is *Chinese Restaurant* (1915). Though it is an abstraction, he epitomizes in it the atmosphere of a restaurant, with tile floors, festive decorations, and frenetic waiters. His use of bright color and varieties of robust patterns allied him more with such cubists as Albert Gleizes and Jean Metzinger than Pablo Picasso or Georges Braque. By 1918 Weber had moved away from abstraction. His paintings of the 1920s and 1930s feature figures in compositions, which are Cézannesque, contemplative, and poetic. In the late 1930s he turned to the contemporary scene in such paintings as *At the Mill* (1939), *The Haulers* (1939), and *The Toilers* (1942).

Mindful of his Jewish heritage, Weber began to exploit Hasidic themes in a highly mannered, expressionist fashion. His giddy Talmudic scholars respond to the mildest occasion with an excess of agitation and bounce. One work in this style is *Adoration of the Moon* (1944). He had his first one-man show in New York City in 1909, was represented in the famous Armory Show of 1913, and exhibited regularly thereafter. In 1929 he moved to Great Neck, Long Island, where he died on Oct. 4, 1961.

Further Reading

The only generally available work on Weber is Lloyd Goodrich, *Max Weber* (1949). Discussions of Weber are in Jerome Mellquist, *The Emergence of an American Art* (1942); James T. Flexner, *A Short History of American Painting* (1950); Daniel M. Mendelowitz, *A History of American Art* (1960); and Samuel M. Green, *American Art: A Historical Survey* (1966). □

Anton Webern

The Austrian composer Anton Webern (1883-1945), one of the first important disciples of Schoenberg, carried many of that master's ideas to their logical extremes. Webern's music was very influential on postwar European composers.

Anton von Webern was born in Vienna on Dec. 3, 1883, to the mining engineer Karl von Webern and his wife, Amalia. When he was ten years old, the family moved to Klagenfurt. There Webern began his first music lessons; he studied piano, cello, and the rudiments of theory and began to compose songs. At the gymnasium he studied the traditional courses in the humanities.

After graduation in 1902, Webern traveled to Bayreuth to hear performances of Richard Wagner's works. This experience impressed Webern deeply, and on entering the University of Vienna in the fall of 1902, he devoted himself more intensely to studies in harmony and counterpoint, as well as to courses in musicology under Guido Adler. A typical piece of this period is a ballade with orchestral accompaniment, *Jung Siegfried,* which shows the influence of Wagnerian ideas.

In 1904, after an abortive attempt to study with Hans Pfitzner in Berlin, Webern began lessons with Arnold Schoenberg, who was the dominating figure of his life, even though Webern carried some of Schoenberg's ideas further than the older composer could entirely approve. At this time, too, Webern became friendly with another Schoenberg pupil, Alban Berg. The friendship lasted till Berg's death in 1935; it was a personally and artistically stimulating relationship for both composers.

While Webern was developing his distinctive style under Schoenberg's guidance, he was also completing a major project in musicology. In 1906 he received his doctorate from the University of Vienna for his dissertation on Heinrich Isaac's *Choralis Constantinus,* an important Renaissance collection of liturgical compositions. His edition of part two of this work is still standard.

Webern's studies with Schoenberg lasted till 1908. Some works written during this 4-year period are the *Passacaglia for Orchestra,* the chorus *Entflieht auf leichten kähnen* (text by Stefan George), and the Five Songs (also with texts by George), as well as a Piano Quintet in C Major. In the Five Songs, Webern already followed Schoenberg in transcending the limitations of classical tonality. His following works are atonal, that is, written without reference to a key center.

Webern's compositions of the next 10 years became more and more concise; some are less than a minute long. His dynamic effects were often delicate; he made use of the idea of *Klangfarbenmelodie* (tone-color melody), frequently dividing a melody among a succession of different instruments with resultant subtle changes in tone color. Works representative of this new style are the Five Pieces for String Quartet (1909), the Four Pieces for Violin and Piano (1910), the Six Bagatelles for String Quartet (1913), and the Three Little Pieces for Cello and Piano (1914), as well as groups of orchestral pieces and songs. Schoenberg's preface to the Six Bagatelles, which he wrote in 1924 for their publication by Universal-Edition, gives a vivid impression of the style:

''Just as the brevity of these pieces speaks in their favor, even so it is necessary to speak in favor of this brevity. Think of the concision which expression in such brief form demands! Every glance is a poem, every sigh a novel. But to achieve such concentration—to express a novel in a single gesture, a great joy in a single breath—every trace of sentimentality must be correspondingly banished.''

During these years Webern was going from job to job as theater conductor. He worked in Bad Ischl, Vienna, Teplitz, Danzig, and Stettin. But these positions did not suit him. The introverted, sensitive composer was unhappy with the low standards of the opera houses in provincial towns, and he did not like theatrical life. His marriage to his cousin Wilhelmine Mörtl in 1911 brought a welcome stability to this rather frustrating existence. In 1915 he joined the Austrian army as a volunteer but was dismissed after a year because of poor eyesight.

After World War I Webern took an active part in Schoenberg's Society for Private Performances in Vienna. This organization did valuable work in presenting major contemporary compositions to a highly selective audience. When it had to dissolve in 1922 because of rising costs, Webern took over the direction of the Vienna Workers' Symphony Orchestra and, in the following year, added the responsibility of the Vienna Workers' Singing Society. The performance of Mahler's Eighth Symphony by these groups under his direction in 1926 was long remembered.

Webern's adoption of the twelve-tone method came in 1924, with the *Drei Volkstexte* for soprano, violin, clarinet, and bass clarinet. These songs, based on religious folk poetry, were the first works in which Webern used strict twelve-tone rows in the Schoenbergian sense. His acceptance of the new technique was wholehearted, and he used it till the end of his life. Important twelve-tone compositions

of the 1920s were the String Trio (1927) and the Symphony (1928), as well as two groups of songs.

After 1933 Webern led a very retired existence. Political conditions in Germany and Austria did not favor his radical kind of music. He earned his living mainly by giving private lessons; after 1941 he was employed as a reader by Universal-Edition, evaluating new scores that were sent to them for consideration. Major works composed between 1933 and 1945 included the Concerto for Nine Instruments (1934), Variations for Piano (1936), String Quartet (1938), First Cantata for soprano solo, mixed chorus, and orchestra (1939), Variations for Orchestra, and Second Cantata for soprano and bass solo, mixed chorus, and orchestra (1941-1943). The texts for the two cantatas are by Hildegard Jone; she and her husband, the sculptor Josef Humplik, were among Webern's closest friends.

Webern remained in retirement during World War II, staying in his home in Mödling near Vienna. In Easter, 1945, he moved his family to Mittersill, near Salzburg, where he thought they would be safer. There, through a tragic error, he was shot to death by an American occupation soldier on Sept. 15, 1945.

After World War II it was Webern's work rather than Schoenberg's that inspired the young European composers. Webern's radical position led these composers to consider him as the true founder of the new music.

Further Reading

Webern's ascetic personality is glimpsed in his writings, *The Path to the New Music* (trans. 1963) and *Letters to Hildegard Jone and Josef Humplik* (1963; trans. 1967). Friedrich Wildgans, *Anton Webern* (1966), is a straightforward narrative with brief comments on the works. A moving account of the mysterious circumstances surrounding his death is Hans Moldenhauer, *The Death of Anton Webern: A Drama in Documents* (1961). Detailed musical analysis are in Walter Kolneder, *Anton Webern: An Introduction to His Works* (1961; trans. 1968), and in *Anton von Webern: Perspectives,* compiled by Hans Moldenhauer and edited by Demar Irvine (1966).

René Leibowitz, *Schoenberg and His School* (1947; trans. 1949), offers an enthusiastic introduction to Webern, as does George Perle, *Serial Composition and Atonality: An Introduction to the Music of Schoenberg, Berg, and Webern* (1962; 2d rev. ed. 1968). Also useful are the sections on Webern in Pierre Boulez, *Notes of an Apprenticeship* (1966; trans. 1968); Wilfrid Mellers, *Caliban Reborn: Renewal in Twentieth-century Music* (1967); and Joan Peyser, *The New Music: The Sense behind the Sound* (1971).

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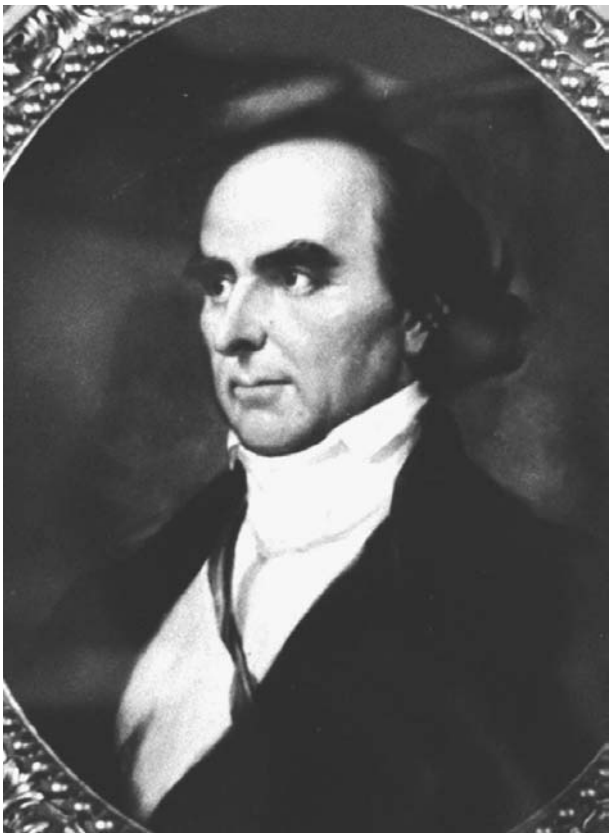

Daniel Webster

Daniel Webster (1782-1852), a notable orator and leading constitutional lawyer, was a major congressional spokesman for the Northern Whigs during his 20 years in the U.S. Senate.

Daniel Webster was born in Salisbury, N. H., on Jan. 18, 1782. After graduating from Dartmouth College, he studied law and was admitted to the bar in 1805. He opened a law office in Portsmouth, N. H., in 1807, where his success was immediate. He became a noted spokesman for the Federalist point of view through his addresses on patriotic occasions. In 1808 he married Grace Fletcher.

Early Years in Politics

Elected to the U.S. House of Representatives in 1813, Webster revitalized the Federalist minority with his vigorous attacks on the war policy of the Republicans. Under his leadership the Federalists (with the help of dissident Republicans) often successfully obstructed war measures. After the War of 1812 he advocated the rechartering of the Bank of the United States, but he voted against the final bill, whose provisions he considered inadequate. As the representative of a region where shipping was basic to the economy, he voted against the protective tariff.

Webster's congressional career ended temporarily in 1816, when he moved to Boston. As a result of his success in pleading before the U.S. Supreme Court, his fame as a lawyer grew, and soon his annual income rose to $15,000 a year. In 1819 he experienced a notable victory for the trustees of Dartmouth College, who were seeking to prevent the state from converting the college into a state-supported institution. Chief Justice John Marshall's opinion in the Dartmouth College case was not so much colored by Webster's emotion-charged argument as by Marshall's determination to take the opportunity to further bolster the contract clause. A few weeks later Webster secured an even greater triumph in defending the Bank of the United States in *McCulloch v. Maryland*. On this occasion Marshall drew from Webster's brief the doctrine that the power to tax is the power to destroy. In 1824 Webster was also successful on behalf of his clients in *Gibbons v. Ogden*.

When Webster returned to the U.S. House of Representatives in 1823, his speeches in behalf of the popular cause of the Greek revolution attracted national attention. President James Monroe, however, was able to prevent the passage of Webster's resolutions announcing American sympathy for the rebels. From 1825 to 1829 Webster was one of the staunchest backers of President John Quincy Adams, endorsing Federal internal improvements and supporting Adams in his conflict with Georgia over the removal of the Cherokee Indians.

The Senator

Upon his election to the Senate in 1827, Webster made the first about-face in his career when he became a proponent of the protective tariff. This shift reflected the growing importance of manufacturing in Massachusetts and his own close involvement with factory owners both as clients and as friends. It was largely due to his support that the ''Tariff of Abominations'' was passed in 1828. His first wife died shortly after he entered the Senate, and in 1829 he married Catherine Le Roy of New York.

In January 1830 Webster electrified the nation by his speeches in reply to the elaborate exposition of the Southern states'-rights doctrines made by John C. Calhoun's close friend Senator Robert Y. Hayne of South Carolina. In memorable phrases Webster exposed the weaknesses in Hayne's views and countered them with the argument that the Constitution and the Union rested upon the people and not upon the states. These speeches, delivered before crowded Senate galleries, defined the constitutional issues which agitated the nation until the Civil War.

Webster was at the height of his powers in 1830. Regarded by contemporaries as one of the greatest orators of the day, he delivered his speeches with tremendous dramatic impact. He modulated his voice, speaking at one moment in stentorian tones, the next in a whisper. Yet, in spite of his emotional style and the florid character of his oratory, he rarely sacrificed logic for effect. His striking appearance contributed to the forcefulness of his delivery: tall, rather gaunt, and always clad in black; his face was dominated by deep, luminous black eyes under craggy brows and a shock of black hair combed straight back. As he grew older, his figure remained erect, but his eyes seemed to be more cavernous and to burn with greater intensity.

In private Webster was less formidable. He was fond of convivial gatherings and was a lively talker, although at times given to silent moods. His taste for luxury often led him to live beyond his means. While his admirers worshiped the ''Godlike Daniel,'' his critics felt that his constant need for money deprived him of his independence. During the Panic of 1837, he was in such desperate circumstances as a result of excessive speculation in western lands that only loans from business friends saved him from ruin. Again, in 1844, when it seemed that financial pressure might force him to leave the Senate, he permitted his friends to raise a fund to provide him with a supplementary income.

Secretary of State

Although Webster was one of the leaders of the anti-Jackson forces which coalesced in the Whig party, he unhesitatingly endorsed President Andrew Jackson's stand during the nullification crisis in 1832. In 1836 the Massachusetts Whigs named Webster as their presidential candidate, but in a field against other Whig candidates he polled only the electoral votes of Massachusetts. In recognition of his standing in the party and in gratitude for his support during the campaign, President William Henry Harrison appointed him secretary of state in 1841. He continued in this post under John Tyler, who succeeded to the presidency when Harrison died a month after the inauguration. Webster was the only Whig to remain in the Cabinet after Tyler refused to approve the party program formulated by Henry Clay. Webster stayed on in the hope of using Tyler's influence to build up a following which would ensure his nomination as Tyler's successor. He won general approval for his skill in settling the Maine-Canada dispute in the Webster-Ashburton Treaty in 1843. This dispute had been a major source of Anglo-American tension for nearly a decade. He also sent Caleb Cushing to the Orient to establish commercial relations with China, although he was no longer in office when Cushing concluded the agreement. Late in 1843 Webster, feeling that he no longer enjoyed Tyler's confidence, yielded to Whig pressure and retired from office.

In spite of his disappointment at not receiving the presidential nomination in 1844, Webster actively campaigned for Henry Clay, his archival within the party. On his return to the Senate in 1844, Webster opposed the annexation of Texas and denounced the expansionist policies that culminated in the war with Mexico. After the war he worked to exclude slavery from the newly acquired territories and voted for the Wilmot Proviso. Yet, when confronted by the crisis precipitated by California's application for admission to the Union as a free state in 1849, he dismayed his constituents by supporting Clay's compromise.

Although Northern businessmen, desiring domestic tranquility, approved Webster's speech of March 1850 in defense of the new Fugitive Slave Law, the average citizen was outraged. Webster again became secretary of state in July 1850, in Millard Fillmore's Cabinet. In 1852 he lost his last hope for the presidency when the Whigs passed over

him in favor of Gen. Winfield Scott, a former Democrat. Deeply outraged, he refused to support the party candidate. He died just before the election on Oct. 24, 1852.

Further Reading

Until the modern edition of Webster's correspondence under the editorship of Charles M. Wiltse appears, the old, inadequate editions must be used: *The Private Correspondence of Daniel Webster,* edited by Fletcher Webster (2 vols., 1857), and *The Writings and Speeches of Daniel Webster,* edited by J. W. McIntyre (18 vols., 1903). The standard biography is Claude M. Fuess, *Daniel Webster* (2 vols., 1930). Richard N. Current, *Daniel Webster and the Rise of National Conservatism* (1955), is an excellent brief survey. Webster's important influence on American constitutional development is examined in Maurice G. Baxter, *Daniel Webster and the Supreme Court* (1966). □

John Webster

The reputation of the English dramatist John Webster (ca. 1580-ca. 1634) rests on two blank-verse tragedies, *The White Devil* and *The Duchess of Malfi.* He was a painstaking literary craftsman, much concerned with the philosophy and the psychology of evil.

Nothing definite is known of John Webster's birth or parentage. He has been tentatively identified as the son of a merchant-tailor of London, and it is thought he was born about 1580; but no solid evidence on either of these points exists. From his plays it is clear that Webster was a learned man, but nothing is known of his education.

The earliest definite reference to Webster occurs in the diary of the theatrical manager Philip Henslowe. Henslowe's records reveal that in 1602 Webster collaborated with Anthony Munday, Thomas Middleton, Michael Drayton, and others on a play called *Caesar's Fall,* which has not survived. Two years later John Marston's play *The Malcontent* was performed by the King's Men with an Induction written by Webster. The Induction provides a revealing picture of an early Jacobean audience. In 1605 and 1606 Webster worked on two plays with Thomas Dekker. These were *Westward Ho!* and *Northward Ho!,* both realistic comedies performed by the Children of Pauls.

None of this early work gives more than the vaguest hint of the dramatic genius that is displayed in Webster's twin tragic masterpieces, *The White Devil* and *The Duchess of Malfi.* The first was probably written in 1611 or 1612, the second in 1613 or 1614. Both are powerful tragedies dominated by strong-willed female protagonists, each of whom suffers a violent death for defying the conventions of a corrupt society. The strain of morbidity evident in each play is frequently considered the most distinctive feature of Webster's work.

Webster's later dramatic work was sporadic and undistinguished. The most interesting of his nondramatic writings are found in the second edition of Sir Thomas Overbury's *Characters* (1615). Although Webster's name does not appear in this collection of Theophrastian sketches, it is generally agreed that he was responsible for a number of those sketches added to the original edition of 1614.

The circumstances of Webster's death are as obscure and uncertain as those of his birth. There is some reason to believe that he was dead before the end of 1634, but no more precise information has been uncovered.

Further Reading

Frank L. Lucas, *The Complete Works of John Webster,* vol. 1 (1927), contains the fullest treatment of Webster's life. Critical analyses of his two major works are Clifford Leech, *John Webster: A Critical Study* (1951), and Travis Bogard, *The Tragic Satire of John Webster* (1955). The introductions to John Russell Brown's editions of *The White Devil* (1960) and *The Duchess of Malfi* (1964) also contain valuable critical commentary.

Additional Sources

Bradbrook, M. C. (Muriel Clara), *John Webster, citizen and dramatist,* New York: Columbia University Press, 1980. □

Noah Webster

Noah Webster (1758-1843), American lexicographer, remembered now almost solely as the compiler of a continuously successful dictionary, was for half a century among the more influential and most active literary men in the United States.

Noah Webster was born on Oct. 16, 1758, in West Hartford, Conn. In 1774 he entered Yale, sharing literary ambitions with his classmate Joel Barlow and tutor Timothy Dwight. His college years were interrupted by terms of military service. After his graduation in 1779, he taught school in Hartford, Litchfield, and Sharon, read widely, and studied law. He was admitted to the bar and received his master of arts degree in 1781. Dissatisfied with the British-made textbooks available for teaching, he determined to produce his own. He had, he said, ''too much pride to stand indebted to Great Britain for books to learn our children.''

Schoolmaster to America

Webster devised the first of his long series of American schoolbooks, a speller ponderously titled *A Grammatical Institute of the English Language, Part I* (1783). Known for generations simply as *The Blue-back Speller,* it was in use for more than a century and sold over 70 million copies. His book's effect on students is said to have been unparalleled in the history of American elementary education. Part II of the *Grammatical Institute,* a grammar, reprinted often under

various titles, appeared in 1784. Part III, a reader, in the original 1785 edition included excerpts from yet-unpublished poetry by Dwight and Barlow. Though the reader had shorter life and more vigorous competition than other parts of the *Institute,* it set a patriotic and moralistic pattern followed by rival books, some of which were thought to attract attention because more religiously orientated. Webster stressed what he called the ''art of reading'' in later volumes, including two secularized versions of *The New England Primer* (1789, 1801), *The Little Reader's Assistant* (1790), *The Elementary Primer* (1831), and *The Little Franklin* (1836).

Copyright Reform

Webster toured the United States from Maine to Georgia selling his textbooks, convinced that ''America must be as independent in *literature* as she is in *politics,* as famous for *arts* as for *arms,*'' but that to accomplish this she must protect by copyright the literary products of her countrymen. He pleaded so effectively that uniform copyright laws were early passed in most of the states, and it was largely through his continuing effort that Congress in 1831 passed a bill which ensured protection to writers. On his travels he also peddled his *Sketches of American Policy* (1785), a vigorous Federalist plea. In Philadelphia, where he paused briefly to teach school and see new editions of his *Institute* through the press, he published his politically effective *An Examination into the Leading Principles of the Federal Constitution* (1787).

In New York, Webster established the *American Magazine* (1787-1788), which he hoped might become a national periodical. In it he pled for American intellectual independence, education for women, and adherence to Federalist ideas. Though it survived for only 12 monthly issues, it is remembered as one of the most lively, bravely adventuresome of early American periodicals. He continued as a political journalist with such pamphlets as *The Effects of Slavery on Morals and Industry* (1793), *The Revolution in France* (1794), and *The Rights of Neutral Nations* (1802).

Language Reform

But Webster's principal interest became language reform. As he set forth his ideas in *Dissertations on the English Language* (1789), theatre should be spelled theater; crumb, crumb; machine, masheen; plough, plow; draught, draft. For a time he put forward claims for such reform in his readers and spellers and in his *Collection of Essays and Fugitiv Writings* (1790), which encouraged ''reezoning,'' ''yung'' persons, ''reeding,'' and a ''zeel'' for ''lerning''; but he was too canny a Yankee always to allow eccentricity to stand in the way of profit. In *The Prompter* (1790) he quietly lectured his countrymen in corrective essays written plainly, in simple aphoristic style.

After his marriage in 1789, Webster practiced law in Hartford for 4 years before returning to New York to edit the city's first daily newspaper, the *American Minerva* (1793-1798). Tiring of the partisan controversy brought on by his forthright expression of Federalist opinion, he retired to New Haven to write *A Brief History of Epidemic and Pestilential Diseases* (1899) and to put together a volume of *Miscellaneous Papers* (1802).

The Dictionaries

From this time on, Webster gave most of his attention to preparing more schoolbooks, including *A Philosophical and Practical Grammar of the English Language* (1807). But he was principally concerned with compilation of *A Compendious Dictionary of the English Language* (1806); its abridgment, *A Dictionary . . . Compiled for the Use of Common Schools* (1807, revised 1817); and finally, in two volumes, *An American Dictionary of the English Language* (1828). In range this last surpassed any dictionary of its time. A second edition, ''corrected and enlarged'' (1841), became known popularly as *Webster's Unabridged*. Conservative contemporaries, alarmed at its unorthodoxies in spelling, usage, and pronunciation and its proud inclusion of Americanisms, derided it as ''Noah's Ark.'' However, after Webster's death the rights were sold in 1847 to George and Charles Merriam, printers in Worcester, Mass.; and the dictionary has become, through many revisions, the cornerstone and bulwark of effective American lexicography.

Webster's other late writings included *A History of the United States* (1832), a version of the Bible (1832) cleansed of all words and phrases dangerous to children or ''offensive especially to females,'' and a final *Collection of Papers on Political, Literary and Moral Subjects* (1843). Tall, redheaded, lanky, humorless, he was the butt of many cruel

criticisms in his time. He died in New Haven on May 23, 1843.

Further Reading

Webster's *Letters* were edited by Harry R. Warfel (1953). Biographies include Emily E. (Ford) Skeel, *Notes on the Life of Noah Webster* (1912); Ervin C. Shoemaker, *Noah Webster: Pioneer of Learning* (1936); and Harry R. Warfel, *Noah Webster: Schoolmaster to America* (1936). See also Robert K. Leavitt, *Noah's Ark, New England Yankees, and the Endless Quest* (1947), a history of the first century of Merriam-Webster dictionaries. □

Frank Wedekind

The German dramatist, cosmopolite, and libertarian Frank Wedekind (1864-1918) was a foe of middle-class hypocrisy and a moralist eager to reform the world through sexual emancipation.

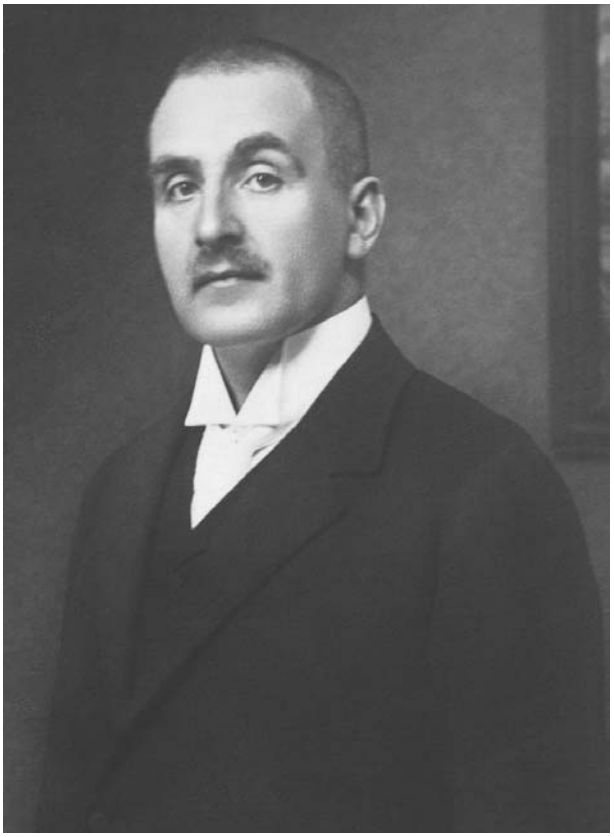

Frank Wedekind was born Benjamin Franklin Wedekind on July 24, 1864, in Hanover, Germany. He was the son of a German who had emigrated to America, practiced medicine in San Francisco, then returned to his home in Germany. Dissatisfied with Otto von Bismarck's Prussian policy, the elder Wedekind left again and settled in Switzerland, where his son grew up. After working as a freelance journalist, an advertising copywriter, and a secretary for a circus, and spending long sojourns as a painter in England and France, young Wedekind moved to Munich, joining the staff of the satirical magazine *Simplizissimus,* in which his first political poems appeared. He remained in Munich until his death, occasionally making guest appearances in his own plays, giving public readings, and reciting and singing his ballads in a famous cabaret called Die Elf Scharfrichter (Eleven Executioners).

Wedekind's psychological insight into daydreams, emotions, and conversations among adolescents is reflected in his first successful play, *Frühlings Erwachen* (1891; *The Awakening of Spring*). Here he developed his own dramatic style and technique, characterized by many short and loosely connected scenes, calling to mind George Büchner's *Wozzek* and, in his frank exposure of sexual problems, anticipated many of the later insights of modern depth psychology. Wedekind's next major work was a ''monster tragedy'' consisting of two parts: *Erdgeist* (1893; *Earth Spirit*) and *Büchse der Pandora* (1906; *Pandora's Box*). Significantly, its central character, Lulu, the femme fatale, has no second name; indeed, even her first name changes with each suitor. Representing pure instinct, lust, desire, and flesh, she destroys each man who pursues her. It was the final act of part II, set in London and written in English for reasons of censorship, with Lulu as a prostitute supporting her father and her lover Alwa, which won for Wedekind his reputation as an immoralist and pornographic enemy of society.

Of Wedekind's plays, one relatively widely known in the United States is his character study, *Der Kammersänger* (1897; *The Tenor*). In a hotel room the hero, the famous tenor Gerardo, receives in turn a number of unwelcome guests: a 16-year-old girl admirer, an old composer anxious to get his opera produced, and finally a married woman who, refused by Gerardo, commits suicide. *Der Kammersänger* was followed, in 1900, by a full-length play in five acts, *Der Marquis von Keith,* which deals not with an adventurer in love but with an adventurer of life, a reckless swindler and social climber involved in shady financial dealings.

These five works mark Wedekind's first and most important creative period. After the turn of the century, he became more and more autobiographical, feeling an urge to ''explain'' himself and his work and to defend his ideas against the attacks leveled against him from all sides. Among the plays of this period are *Karl Hetman der Zwergriese* (1900; *Hidalla*) and *König Nicolo oder So ist das Leben* (1905; *Such Is Life*). These years were marked by critical abuse, censorship (he once spent 6 months in jail for lèse majesté), and difficulties with his publishers.

After the publication of *Nicolo,* Wedekind's dramatic art deteriorated. *Totentanz* (1905; *The Dance of Death*) and *Schloss Wetterstein* (1910; *Hunted by Every Hound*) both deal with prostitution, while *Zensur* (1907; *Censorship*) is purely autobiographical. His last play, *Bismarck* (1916), is hopelessly dull and undramatic.

Wedekind is also remembered for his short, pointed tales, reminiscent of Heinrich von Kleist and Guy de Maupassant. Here again, as in his dramas, his theme is love and eros. One of the best prose tales in modern German literature is his story *Der Brand von Egliswyl* (1905; *The Fire of Egliswyl*), which reveals his psychological insight into the relationship between arson and sexual anxiety. And he was a master, as well, of slightly frivolous, mocking, flirtatious love songs and ballads, some of which call to mind Heinrich Heine. Wedekind died in Munich on March 9, 1918.

Further Reading

The first full-length study in English of Wedekind is Sol Gittleman, *Frank Wedekind* (1969). It has a useful chronology and a selective bibliography. Wedekind's dramas are analyzed at length in Alex Natan, ed., *German Men of Letters,* vol.2 (1963). A brief introduction is in Hugh Garten, *Modern German Drama* (1962).

Additional Sources

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Cicely Veronica Wedgwood

The British writer Cicely Veronica Wedgwood (1910-1997) was a narrative historian of the 17th century. She depended on primary documents to make sense of history.

One of Britain's most celebrated historians, Cicely Veronica Wedgwood was born on July 20, 1910, in Stocksfield, Northumberland, England. She was the descendant of the great 18th-century Staffordshire potter Josiah Wedgwood, about whom she wrote a biography. Her father, Sir Ralph Wedgwood, was chairman of British Railways during World War II. Her mother, Iris Pawson, was the author of several books of history and topography.

Her mother's father, a formidable patriarch, doted on his favorite granddaughter. He was well-travelled and well-read and had a great influence on her. At age 12 she was encouraged by her father to write history because he thought she was writing too much poetry and fiction. She wrote history from then on.

Early Works

In 1927-1928 Wedgwood studied at Bonn University and learned German. She then studied at Oxford University, where her history tutor was the famed A. L. Rowse. She graduated with honors in history in 1931 and published her first book with the support of Rowse and historian G. M. Trevelyan, a family friend. This was *Strafford, 1593-1641* (1935), the story of the brilliant, tragic adviser to King Charles I.

Her second book is a study of ''that squalid struggle,'' as Wedgwood called it, *The Thirty Years War* (1938). She relied on primary sources in the relevant languages and on seeing for herself the locales she was to describe in her history. Written with clarity, detachment, and freshness, it was the first good book on the subject, written when she was 28.

William the Silent (1944), a book about William I, prince of Orange, the Dutch statesman and the father of Dutch independence, has been criticized for being unfair to Philip II of Spain, but the book points out that William was a happy man until his country's sufferings made him ''Silent.'' It has been translated into six languages and won the James Tait Black Memorial Prize from the University of Edinburgh, Scotland.

The Civil War Study

In *The Great Rebellion* in two volumes (*The King's Peace, 1637-1641* [1955] and *The King's War, 1641-1647* [1958]), Wedgwood concentrated not on the ''underlying causes'' of the English civil war, but on the ''admitted motives and illusions of men of the seventeenth century.'' Wedgwood sought ''to restore their immediacy of experience.''

A great narrative stylist, Wedgwood was criticized by some historians whose writing was more analytical or interpretive. Wedgwood shunned interpretation and let the narrative speak for itself. She was interested in how things happened, rather than why they happened. ''I have tried to describe the variety, vitality and imperfections as well as the religion and government of the British Isles in the seventeenth century, *deliberately avoiding analysis,* and seeking rather to give an impression of its vigorous and vivid confusion,'' she wrote in *The King's Peace*. Later she explained in *Contemporary Authors* (Vol. 21), ''I am by nature an optimist. I continue stubbornly to believe that if an intelligent reader is given all the facts (or should I say all the available facts), he should be able to work out his own conclusions about the underlying causes . . . I have a very deep suspicion of the modern habit of analyzing causes without a close attention to facts.''

Wedgwood was at ease with the primary documents of her trade for the 17th century. ''I enjoy the unexacting company of the dead,'' she once said of her addiction for churchyards.

Wedgwood went on from *The Great Rebellion,* the British civil war, to give the conclusion of the story in *A Coffin for King Charles: The Trial and Execution of Charles I* (1964). The book is the ''finest account of the trial that has ever been written,'' according to the historian J.H. Plumb. She also wrote about Oliver Cromwell, the other leading political figure of the 17th century, in *Oliver Cromwell* (1939, rev. ed. 1973) and *Oliver Cromwell and the Elizabethan Inheritance* (1970).

Wide Interests

Her studies of poetry and literature are also impressive. She published *Seventeenth Century English Literature* (1950, rev. ed. 1977), *Poetry and Politics Under The Stuarts* (1960), *The World of Rubens* (1967), *Milton and His World* (1969), and *The Political Career of Peter Paul Rubens*

(1975). She also edited poetry: *New Poems, 1965: A P.E.N. Anthology of Contemporary Poetry* (1966). Wedgwood also was successful as a German translator. Several universities in America and the British Isles gave her honorary degrees.

Wedgwood lived off her books, lectures, talks for the British Broadcasting Corporation, reviews, and fellowships. She was literary editor of *Time and Tide,* a London journal (1944-1950), and a member of the Institute of Advanced Studies at Princeton University (1953-1968). She was a trustee of the National Gallery in London (1960-1976) and a member of the Royal Commission on Historical Manuscripts (1952-1978), the Arts Council Literature Panel (1956-1967), and the Advisory Council of the Victoria and Albert Museum (1959-1969). Wedgwood was president of the English Association (1955-1956) and of the Society of Authors (1972-1977). She was a fellow of the British Academy, the Royal Historical Society, and the Royal Society of Literature of the United Kingdom. In 1968 she was named a ''dame'' of the British Empire, and in 1969 she became one of the 24 members of the Order of Merit.

Her writings include her essays, which are interesting for autobiographical reasons: *Velvet Studies: Essays on Historical and Other Subjects* (1946) and *Truth and Opinion: Historical Essays* (1960). She spent her later years working mainly on a volume of world history, *The Spoils of Time: A World History from the Dawn of Civilization through the Early Renaissance* (1985).

Unlike many academic histories, Wedgwood's books were highly readable and sold in great numbers. ''She had a novelist's talent for entering into the character of the giants of history,'' noted an obituary in *The Economist*. Wedgwood, who died in 1997, respected the power of historians' view of truth and believed that ''historians should always draw morals,'' so that villains could not use their work to deceive the public. She was also willing to change her assessment of historical figures when new information was unearthed. ''The stuff of history is by no means coherent,'' she wrote. ''No agreed consensus has yet emerged, nor ever will.''

Further Reading

C. V. Wedgwood's *Velvet Studies: Essays on Historical and Other Subjects* (London, 1946) contains autobiographical material. A thorough source is Richard Ollard and Pamela Tudor-Craig, eds., *For Veronica Wedgwood These: Studies in Seventeenth-Century History* (1986). Other sources of information on her include John Kenyon, *History Men* (1983); *Time and Tide* (January 8, 1955); *New York Review of Books* (September 10, 1964); *New York Times Book Review* (September 29, 1964); *History and Theory* I (1961); and *New Yorker* (December 15, 1962). □

Josiah Wedgwood

The English potter Josiah Wedgwood (1730-1795) established the Wedgwood pottery factory. His work is most associated with the neoclassic style.

Josiah Wedgwood was born in August 1730 at Burslem, Staffordshire, into a family which had been engaged in the manufacture of pottery since the 17th century. His father owned a factory called the Churchyard Pottery, and Josiah began working in this family enterprise as an apprentice in 1744. He left the factory in the early 1750s and until 1759 was engaged with various partners in the manufacture of standard types of earthenware, including salt-glaze and stoneware products and objects in the popular agate and tortoiseshell glazes. During these years he experimented with improving glazes in color, and he achieved a particularly refined green glaze.

In 1759 Wedgwood set up his own factory at Ivy House in Burslem. The Ivy House pottery was so successful that in 1764 he moved his factory to larger quarters nearby; the new factory was first known as the Brick House Works and later as the Bell House. During this period Wedgwood created his first creamware, a palecolored earthenware frequently decorated with painted or enameled designs. Wedgwood's creamware won the approval of Queen Charlotte and after about 1765 became known as ''Queen's ware.''

During the first half of the 18th century the prevailing taste was for the rococo, a decorative style which used sensuous and delicate colors, lavish ornament, and a complex interplay of curved lines and masses. From about the middle of the century, however, the exuberant gaiety of the rococo began gradually to be replaced by neoclassicism and a return to the comparative severity of the art of antiquity. In the early 1760s Wedgwood met Thomas Bentley, a

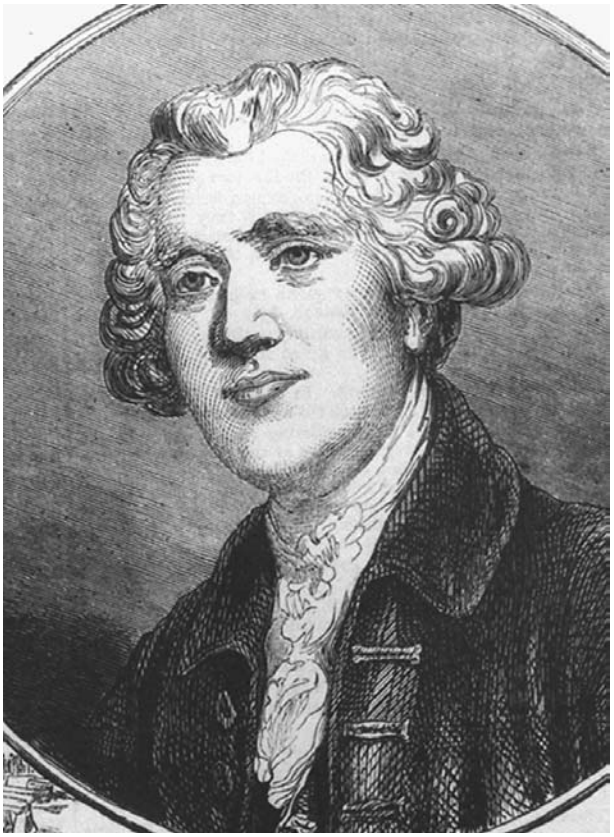

cultivated man devoted to neoclassicism, and in 1769 they opened a factory near Burslem which was called Etruria and dedicated to the creation of ornamental pottery designed in the neoclassic manner. The factory at Bell House was retained for the production of functional tableware until the 1770s, when it was absorbed into Etruria.

The two products of the Etruria factory which became most fashionable were the basaltes and the jasperware objects. The basaltes were decorative and functional pieces made of a hard black stoneware, often with lowrelief decoration, in designs based upon antiquity. The jasperware became the most famous of the Wedgwood products and is still the pottery most associated with the Wedgwood name. Jasperware, which Wedgwood perfected about 1775, is a fine stoneware with a solid body color in blue, soft green, lavender, pink, black, or other colors and generally decorated with delicate low-relief designs in white adapted from Greek vase paintings, Roman relief sculpture, and other antique sources. Jasperware was produced in a great variety of functional and decorative objects ranging from teapots to cameos and including vases, bowls, candlesticks, and portrait reliefs.

Bentley died in 1780, and Wedgwood continued the work at Etruria, producing some of the factory's finest jasper in the late 18th century. He employed many artists to provide designs for his products and to adapt designs from classical antiquity. The most notable of these modelers was John Flaxman, a famous sculptor who supplied designs for the Etruria factory from 1775 to 1800. From 1787 Flaxman was in Rome for several years studying antique sculpture and sending Wedgwood elegant interpretations of ancient art.

Wedgwood died at Etruria on Jan. 3, 1795. His tombstone states that he ''converted a rude and inconsiderable Manufactory into an elegant Art and an important part of National Commerce.'' The factory remains in the family and since 1810 has been known as Josiah Wedgwood and Sons. The modern factory is primarily concerned with the production of dinnerware and functional objects but continues to manufacture the jasper and basaltes that Josiah made so popular.

Further Reading

An excellent account of Wedgwood's career and of the Wedgwood product in general is William B. Honey, *Wedgwood Ware* (1948), a brief but thorough and critical work with illustrations of high quality. Wolf Mankowitz and Reginald G. Hagger, *The Concise Encyclopedia of English Pottery and Porcelain* (1957), is handsomely illustrated, has an excellent bibliography, and contains basic information concerning Josiah Wedgwood and the Wedgwood family and factory. Older but still important standard biographies are Sir Arthur H. Church, *Josiah Wedgwood, Master Potter* (1903), and William Burton, *Josiah Wedgwood and His Pottery* (1922). Also useful is Wolf Mankowitz, *Wedgwood* (1953).

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Thurlow Weed

Although he held only a few minor offices, American politician Thurlow Weed (1797-1882) was a leading figure in the Whig party and later in the Republican party. He was a master behind-the-scenes manipulator and a skilled lobbyist.

Thurlow Weed was born in Greene County, N.Y., on Nov. 15, 1797. His farm family was so impoverished that he had to begin working at the age of 8. Except for a few years of primary schooling, he was self-educated. After serving as apprentice and journeyman on several newspapers, he became foreman of the *Albany Register* and in 1821 moved to Rochester as editor of the *Telegraph*. In 1822 he married Catherine Ostrander.

Weed soon made the *Telegraph* one of the most important newspapers in western New York; he became part owner in 1825. His strong anti-Jackson feelings led him to participate in the Anti-Masonic party, whose leaders helped him establish the *Albany Evening Journal* in 1830. After the Anti-Masonic movement collapsed in 1836, Weed threw the weight of the *Journal* to the new Whig party. His enormous political influence was based upon his vigorous editorials, his friendship with William H. Seward, and his great personal charm. Warm, affable, and good-natured, he entertained generously and had a host of friends. His contacts made him such a potent lobbyist that his enemies dubbed him the ''Lucifer of the Lobby.''

In politics Weed was a moderate. Thus he equally condemned abolitionists and nativists. However, in spite of his antipathy for the abolitionists, he shared Seward's antislavery views and opposed the extension of slavery into the territories acquired during the Mexican War. When he joined the ranks of the Republicans in 1854, he continued advocating moderate policies.

As a loyal supporter of Abraham Lincoln and Seward, Weed was sent to Europe in 1861 as a special agent to counteract Confederate propaganda. Returning in 1862, he became increasingly concerned about what he termed abolitionist influence over Lincoln. So strongly did he object to the Emancipation Proclamation that he contemplated supporting the Democratic candidate during the presidential election of 1864, but he considered Gen. George B. McClellan unacceptable. At the end of the war he threw his support to President Andrew Johnson and the National Union party. Although the failure of the Union party marked the end of his influence, he continued active in state politics. He died in New York on Nov. 22, 1882, leaving an estate of over a million dollars in stocks and bonds.

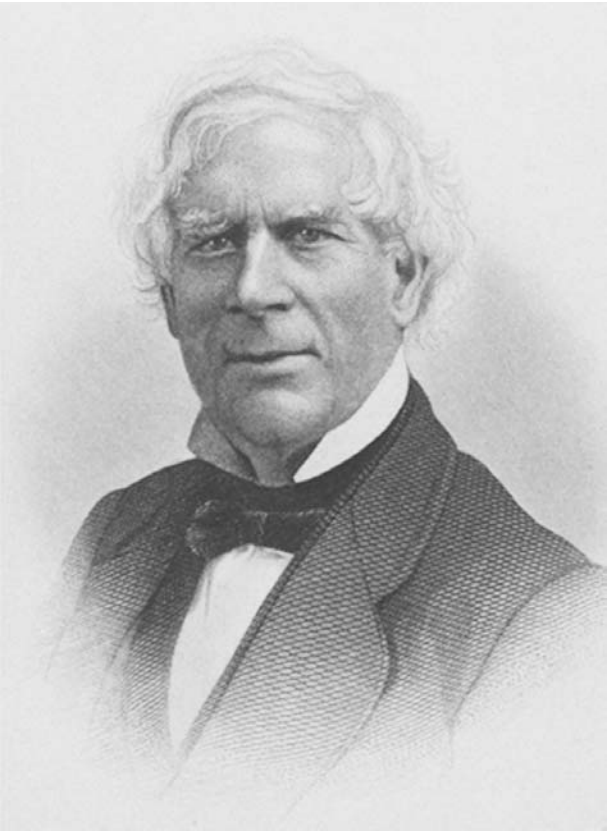

Further Reading

Weed's autobiography, with a memoir by his grandson, is *The Life of Thurlow Weed* (2 vols., 1883-1884). An excellent biography is Glyndon G. Van Deusen, *Thurlow Weed: Wizard of the Lobby* (1947). Also useful are De Alva S. Alexander, *A Political History of the State of New York* (4 vols., 1906-1923), and New York State Historical Association, *History of the State of New York,* edited by Alexander C. Flick (10 vols., 1933-1937; new ed., 5 vols., 1962). □

Mason Locke Weems

Mason Locke Weems (1759-1825) was an American Episcopal minister, book salesman, and popular writer.

Mason Locke Weems was born in Anne Arundel County, Md., on Oct. 1, 1759. He was admitted to the priesthood in 1784, serving in Maryland parishes until 1792. In 1795 he married Frances Ewell; they had 10 children. For 31 years Weems roamed, gypsylike, from New York City to Savannah selling books. He was a star salesman for Mathew Carey of Philadelphia, the nation's leading publisher.

As compiler, editor, and original author, Weems revealed a good knowledge of the Bible and general literature. He was an interesting combination of preacher and entertainer. Intellectuals ignored his writings, but the mass of people seemed not to get enough of them. Weems had a remarkable ability to give the populace the untarnished heroes it craved. He ardently believed that books should be uplifting. He wrote moral tales—*The Drunkard's Looking Glass* (ca. 1812), *God's Revenge against Adultery* (1815), *God's Revenge against Murder* (1827)—and others.

The histories and biographies then being written of men noted during the American Revolution were sober tomes. Weems's fictionalized biographies, which mixed pleasant myth with fact, were better known than the writings of any other American in the first half of the 19th century. More than a million copies of his books were sold, and they are still being reprinted. His books inculcated the prized virtues of industry, temperance, and frugality.

Weems wrote biographies of Benjamin Franklin, William Penn, and Gen. Francis Marion, but his fame rested mainly on *The Life and Memorable Actions of George Washington* (1800). A strong supporter of Jefferson, Weems wanted to prevent Federalists from monopolizing Washington's fame. The Father of His Country, said Weems, was no aristocrat ''but a pure Republican.'' In its fifth edition, Weems added the story of the cherry tree, which soon entered the national folklore. ''George,'' said his father, 'do you know who killed the beautiful little cherry-tree yonder in the garden?' This was a tough question and George staggered under it for a moment. . . . 'I can't tell a lie, Pa, you know I can't tell a lie. I did cut it with my hatchet.'''

Weems's biographies contained many inaccuracies. Yet his clear, simple, warm, enthusiastic writing revived the human presence of men grown austere and remote. The endearing mythmaker died in Beaufort, S.C., on May 23, 1825.

Further Reading

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Alfred Lothar Wegener

The German meteorologist, Arctic explorer, and geophysicist Alfred Lothar Wegener (1880-1930) is remembered for his theory of continental drift.

Alfred Wegener son of an Evangelical preacher, was born in Berlin on Nov. 1, 1880. He attended university at Heidelberg, Innsbruck, and Berlin. He became interested in arctic climatology and joined the 1906-1908 Danish expedition to Greenland as meteorologist. He returned there in 1912-1913 and, wintering on a high glacier, completed studies begun on his first visit.

In 1908 Wegener settled at Marburg, lecturing there with enviable clarity on meteorology and astronomy. The next years were perhaps his most fruitful: he wrote up his Greenland material; produced his *Thermodynamik der Atmosphäre* (1911), a standard textbook which ran through several editions; and conceived his idea of continental drift. He saw active service in World War I.

Wegener was a scientific civil servant at the Meteorological Department of the Deutsche Seewarte in Hamburg (1919-1924) and professor of meteorology and geophysics at the University of Graz (1924-1930). There he drew together aspects of subjects hitherto considered disparate while planning for a two-winter expedition to Greenland, scheduled to begin in 1930. He made a preliminary visit in 1929. Early in November 1930, in attempting to cross Greenland from an ice-cap camp to the Kamarujuk base on the west coast, he lost his life.

Most of Wegener's life was spent in conventional meteorology, and his contributions both there and in polar exploration have been recognized. But Wegener is most widely remembered for his theory of continental drift. In 1910 he was struck by the congruity of the east and west Atlantic shorelines. This, coupled with his fortuitous reading of evidence indicative of a land bridge from Brazil to Africa, led him to examine the geologic and paleoclimatologic evidence for his rapidly burgeoning continental drift theory. He suggested that until Mesozoic times the light material of the earth's crust formed one continental block floating on the dense core, that relative movement has since occurred, and that the geographic poles have wandered. These views he published in 1912 and expanded into book form as *Die Entstehung der Kontinente und Ozeane* (1915; *The Origins of Continents and Oceans,* 1924). The theory first received adverse criticism and then interested discussion. Many objections were overcome in later editions of the work, but in seeking a mechanism for the movements, Wegener failed. Thus the theory was long discounted. Recent work based on new information has led to a general acceptance of the concept.

Further Reading

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Franz Weidenreich

The German anatomist and physical anthropologist Franz Weidenreich (1873-1948) made outstanding contributions in the areas of hematology and human evolution.

Franz Weidenreich the son of a merchant, was born on June 7, 1873, in Edenkoben in the Bavarian Palatinate. He studied medicine and biology for 6 years at the universities of Munich, Kiel, Berlin, and Strassburg, from the last of which he received a medical degree in 1899. After graduation he worked with Gustav Schwalbe at Strassburg and Paul Ehrlich at Frankfurt am Main. In 1904 he was appointed professor of anatomy at the University of Frankfurt. During his earlier academic life Weidenreich carried on researches chiefly in the field of hematology, and by 1914 he had published nearly 50 papers relating to that subject.

World War I brought an interruption to Weidenreich's academic career. Following the French occupation of Alsace-Lorraine in 1918, he lost his post at the University of Strassburg, and it was not until 1921, when he became professor of anatomy at the University of Heidelberg, that he returned to academic life. From that time on, his studies dealt chiefly with the skeleton, especially with its relation to human evolution, resulting in nearly 100 publications.

In 1935 Weidenreich was appointed visiting professor of anatomy at Peking Union Medical College and honorary director of the Cenozoic Research Laboratory, Geological Survey of China. For the next 7 years he was engaged, together with Chinese colleagues and Father Teilhard de Chardin, in excavating and studying the fossil remains of Peking man, *Sinanthropus pekinensis* (*Homo erectus pekinensis*). This produced a series of famous papers and monographs by Weidenreich that are of truly unsurpassed excellence in the field of paleoanthropology. The original remains of Peking man mysteriously disappeared with the Japanese invasion of China during World War II. Notwithstanding, Weidenreich's superb casts and detailed descriptions of these important fossils have made the loss relatively unimportant.

In 1937 Weidenreich made a trip to java to visit the sites where *Pithecanthropus erectus* (*Homo erectus erectus*) and other human fossils had been discovered by G.H.R. von Koenigswald. They collaborated in producing several papers on fossil man.

In 1941 Weidenreich left China for the United States. For the remainder of his life this man of friendly and engaging personality was an honored guest of the American Museum of Natural History in New York City, where he continued his studies of fossil man and other aspects of human evolution. Despite the soundness of his researches, some of his interpretations of the fossil evidence provoked wide discussion. He concluded, for example, that the immediate ancestors of man were giants, a theory that has been generally rejected.

Weidenreich was president of the American Association of Physical Anthropologists in 1944-1945 and was the first recipient of the Viking Fund Medal and Award in Physical Anthropology in 1946. He died on July 11, 1948.

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A biographical account of Weidenreich appears in *The Shorter Anthropological Papers of Franz Weidenreich, 1939-1948: A Memorial Volume* (1949). Thomas K. Penniman, *A Hundred years of Anthropology* (1935; 3d ed. 1965), is recommended for general historical background. □

Simone Weil

The French thinker, political activist, and religious mystic Simone Weil (1909-1943) was known for the intensity of her commitments and the breadth and depth of her analysis of numerous aspects of modern civilization.

Simone Weil was born in Paris on February 3, 1909, the second child of an assimilated Jewish family. She received a superb education in the French lycées and the Ecole Normale Supérieure. A brilliant and unusual student, she was admired by some of her teachers and held in awe by some of her peers, while others mocked her for her radical political opinions and the intensity of her convictions. Her political activism and life-long interest in work and in the working class began in her student years.

Following the completion of her Ecole Normale studies in 1931 she taught philosophy for several years in various provincial girls' lycées. These were years of severe economic depression and great political upheaval in Europe, and Weil's interest in the worker and her passionate concern for social justice led her to devote all of her time outside of teaching to political activism in the French trade-union (syndicalist) movement. She taught classes for workingmen, took part in meetings and demonstrations, and wrote for a variety of leftist periodicals.

At first she shared her comrades' belief in the imminence of a proletarian revolution; soon, however, both her experience within the revolutionary Left and her observation of the international political situation led her to conclude that what had developed in the 1930s was different from anything Marx had expected, that there were no premonitory signs of the proletarian revolution, and that a new oppressive class was emerging—the managerial bureaucracy. Though she was an admirer of Marx, she became a trenchant critic of Marxism, which she accused of being a dogma rather than a scientific method of social analysis. In the last half of 1934 she wrote a lengthy essay called ''Oppression and Liberty'' in which she summed up the inadequacies of Marxism, attempted her own analysis of the mechanism of social oppression, and sketched a theoretical picture of a free society.

Experiences in Factories and the Spanish Civil War

In 1934-1935 Weil's intense sympathy for the workers and her desire to know first-hand what the working-class condition was like led her to take a leave of absence from teaching to spend eight months as an anonymous worker in three Paris factories. A modern worker's experience, she concluded, far from being a hard but joyous contact with ''real life,'' was entirely comparable to that of the slaves of antiquity. This experience also reinforced her conviction that political revolution without a total transformation of the methods of production—methods that depended on the subordination of the worker both to the machine and to the managerial bureaucracy—would do nothing to alleviate working-class oppression.

Although her experience with the organized Left disillusioned her with political activism, when the Spanish Civil War broke out in July 1936 Weil, hoping that a genuine working-class revolution was under way in Spain, went immediately to Barcelona. She made her way to the front and was accepted into a militia unit, but after only a week her foot and ankle were badly burned in a camp accident, and she returned to Barcelona, where she was hospitalized. Her experience in Spain further disillusioned her; her observations in the several weeks she remained there convinced her that the atmosphere created by civil war was fatal to the ideals for which the war was being fought.

After Weil returned to France, ill health kept her from returning to teaching; her burn was slow to heal, she was anemic, and the debilitating migraine headaches from which she had suffered for years became worse. She spent the last years of the 1930s reflecting and writing on war and peace and beginning to formulate her thoughts on the nature of force, on the human spirit's tragic subjection to it, and on mankind's temptation to worship it. These reflections found expression in two remarkable essays, ''The Iliad, or the Poem of Force,'' and ''The Great Beast,'' a long essay on the origins of Hitlerism, both of which were written early in 1940.

The late 1930s also brought a significant new dimension to Weil's thinking. Though an agnostic from childhood, she found herself in situations—contemplating the beauty of St. Francis' little chapel in Assisi, listening to a Gregorian chant at a Benedictine monastery during Holy Week, reciting George Herbert's poem ''Love'' as an object of concentration to help her endure the climax of an excruciating headache—in which she suddenly felt overwhelmed by the presence of God. After these experiences she began to regard Plato, whom she had always loved, as a mystic and began to search for what she called the ''mystical core'' in other religions. She came to believe that a non-oppressive society must be based on a common conviction that every human being is deserving of respect because he has an eternal destiny. Her longstanding belief in the radical equality of human beings (based on the Cartesian teaching that every human being is capable of knowing as much as the greatest genius if only he exercises his mind properly) was now given a supernatural sanction.

World War II Flight to England

Following the German occupation of Paris in June 1940, Weil and her parents fled to the unoccupied south of France, residing in Marseilles from September 1940 until May 1942. During this period Weil read extensively in Greek, Hindu, and other texts and thought and wrote a great deal. She believed she had found a truly Christian civilization, a model of the type of the hierarchical but non-oppressive society she was beginning to formulate as an ideal, in the 11th-and 12th-century cities of the Languedoc, where for more than 100 years Catholicism existed side by side with a form of Gnosticism known as Catharism.

Though she was strongly drawn toward Catholicism, Weil also found many elements of the Catharist faith attractive; as a result of this, some commentators have judged her to be a Manichean and a Gnostic—essentially, a heretic—who rejected the material realm as evil and sought escape from it and from the body into a realm of pure spirit. In fairness to Weil it should be pointed out that there is a great deal in her writing about the beauty of the world and the necessity of loving it as God's creation, even when it brings pain and death. Moreover, there is nothing Manichean in her belief in the humanity and divinity of Christ and in his presence in the Eucharist. Though she desired the sacraments she was never baptized, feeling that it was her vocation to remain a Christian outside the Church.

During the time she spent in Marseilles she was phenomenally productive. In addition to the essays on the Languedoc (see ''A Medieval Epic Poem'' and ''The Romanesque Renaissance'' in *Selected Essays*), she wrote essays on problems in modern science (see *On Science, Necessity, and the Love of God*), a large number of essays on religious subjects (see *Waiting for God* and *Intimations of Christianity Among the Ancient Greeks*), and her Marseilles *Notebooks*. She also spent several weeks as a hired laborer working the vineyards of the Rhone valley during the grape harvest.

Though reluctant to leave France, Weil was persuaded to accompany her parents to New York in May 1942. She hoped once in New York to be able to interest the United States government in a plan she had conceived to organize a corps of nurses who would go into battle with the soldiers in order to give immediate first aid and thus save lives that would otherwise be lost because of shock and loss of blood. Needless to say, Weil wanted to be one of these nurses. Her proposal was turned down, and after five months in New York City she made her way to London to work for the French Resistance. Desperately wanting to be exposed to the risks and suffering of war—she felt she was called by God to do so—she begged to be parachuted into France as a saboteur; however, she was given a desk job reviewing reports of Resistance committees in France. Told to draw up her own ideas on how France should be reconstructed after the war, she wrote *The Need for Roots,* an extremely condensed summary of her thinking on the causes of the modern loss of rootedness in the sacred and suggestions for its possible cure.

Stress and malnourishment (she refused, out of solidarity with the French living on short rations under the German occupation, to eat more than the amount of food that would have been available to her in France) took their toll on her health, and in April 1943 she was hospitalized with tuberculosis. Even in the hospital, however, she was unwilling or unable to eat more than meager amounts. In July digestive problems caused her to eat even less than before, and she went downhill rapidly. She died in a sanitarium in Ashford, Kent, on August 24, 1943, at the age of 34. The Ashford newspaper, which carried a story on her death, described it as a suicide. When her books began to be published and translated after her death, this story of her supposed suicide out of sympathy with the starving French captured the popular imagination, and she was widely seen as a kind of crazy secular saint, admirable but ludicrous in her intense seriousness and impossible and impractical idealism. As more of her large body of writings was published and translated in the 1950s and 1960s, this image began to give way to a serious study of her work and to a recognition of her as one of the most lucid, challenging minds of the 20th century.

Further Reading

The major biography of Weil is Simone Petrement's *Simone Weil: A Life* (1976). Shorter but also valuable are Jacques Cabaud's *Simone Weil: A Fellowship in Love* (1964) and Richard Rees's *Simone Weil: A Sketch for a Portrait* (1966). Dorothy Tuck McFarland's *Simone Weil* (1983) is a study of

her writings. Robert Cole wrote a reflective account of Weil's faith in *Simone Weil: A Modern Pilgrimage* (1987).

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Kurt Weill

The operas and other stage works of Kurt Weill (1900-1950), German-American composer, had considerable influence on contemporary Western musical theater.

Kurt Weill was born in Dessau, Germany, on March 2, 1900. He studied piano as a child and composed several works before enrolling at the Berlin Hochschule für Musik at age 18. He left to work in provincial opera houses, returning to Berlin to study with Ferruccio Busoni from 1921 to 1924.

Weill's early compositions were largely instrumental concert works written in the current ''advanced'' style, but in 1926 he composed a one-act opera, *Der Protagonist* (The Protagonist; libretto by Georg Kaiser), and concentrated henceforth on stage works. Two short operas containing elements of popular music followed: *Royal Palace* (1926; by Kaiser) and *Der Zar lässt sich photographieren* (1927, The Czar Has His Photograph Taken; by Ivan Goll).

As a composer, Weill achieved maturity in his collaboration with the poet-playwright Bertolt Brecht. On the eve of the Nazi victory in Germany, the team produced thinly veiled attacks on status-quo social attitudes and corrupt politics. Weill's music—trenchant, ironic, bittersweet—was the perfect setting for Brecht's pessimistic texts. *Die Dreigroschenoper* (1928, *The Threepenny Opera*) is their most famous work. This play with music, starring Lotte Lenya (Weill's young bride), was an immediate sensation and was performed throughout Europe. An English-language revival in 1955 ran for over 2,000 performances.

Other Weill-Brecht stage works included the opera *Aufstieg und Fall der Stadt Mahagonny* (1927-1929, *The Rise and Fall of the City of Mahagonny*), the musical play *Happy End* (1929), and the school opera *Der Jasager* (1930, The Yes-sayer). With other librettists Weill composed the operas *Die Bürgschaft* (1930, The Pledge) and *Der Silbersee* (1932, The Silver Lake) before his works were banned by the Hitler regime and he fled Berlin in February 1933.

Weill lived briefly in Paris and London. His last collaboration with Brecht was an unusual ballet with songs, *Die Sieben Todtsünden* (1933, *The Seven Deadly Sins*), with choreography by George Balanchine, and he composed the scores for two musical plays, *Marie Galante* (1934) and *A Kingdom for a Cow* (1934). He became a naturalized American citizen in 1936.

The larger American compositions of Weill comprise 10 stage works, including the operas *Street Scene* (1946; by Elmer Rice and Langston Hughes) and *Down in the Valley* (1948; by Arnold Sundgaard); the musicals *Johnny Johnson* (1936; by Paul Green), *Knickerbocker Holiday* (1938; by Maxwell Anderson), *Lady in the Dark* (1940; by Moss Hart); and the ''musical tragedy'' *Lost in the Stars* (1949; by Anderson).

Weill was a creative genius, an innovator worthy of considerable study, whose music always bears unique stylistic traits of melody, harmony, rhythm, and orchestral color. His best stage works contain a sophistication of technique and a grasp of character delineation often belied by the use of simple means and ''ordinary'' elements from German folk tradition and the contemporary dance hall. As a whole, the works are innovative in their mixing of singing actors with opera singers, use of films and unconventional staging and design, and their explosive political and social content. Two Weill songs are worldwide popular standards:

''Moritat'' (or ''Mack the Knife'') from *Threepenny Opera* and ''September Song'' from *Knickerbocker Holiday,* both characteristic of his best work. He died on April 3, 1950.

Further Reading

Weill's career is recounted in David Ewen, *European Light Opera* (1962) and *The World of Twentieth Century Music* (1968). His work with Brecht is discussed in Frederick Ewen, *Bertolt Brecht* (1967).

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Steven Weinberg

Steven Weinberg (born 1933) shared the 1979 Nobel Prize in Physics with two other scientists for their work in the field of elementary-particle forces.

Steven Weinberg was born on May 3, 1933, in New York City. He graduated from the Bronx High School of Science in 1950; one of his classmates was Sheldon Lee Glashow, with whom Weinberg would share the Nobel Prize in 1979. Weinberg received his B.A. from Cornell (1954) and then for a year went to the Institute for Theoretical Physics (now the Niels Bohr Institute) in Copenhagen before returning to the United States to complete his Ph.D. at Princeton (1957). Weinberg taught at Columbia University (1957-1959), the University of California at Berkeley (1959-1966), the Massachusetts Institute of Technology (1969-1973), and Harvard University (1973-1982). In 1982 he became Josey Professor of Science at the University of Texas in Austin, where he remained into the 1990s. He met his wife, Louise, while an undergraduate at Cornell, and they were married in 1954; their only child, Elizabeth, was born in Berkeley in 1963.

Weinberg was awarded the Nobel Prize in recognition of his contributions to the unification of elementary-particle forces. ''Unification'' refers to the process by which scientists succeed in describing apparently disparate phenomena in terms of a few simple principles. Success in unification often goes hand-in-hand with progress in science. Isaac Newton's demonstration in the 17th century that the forces that pull objects to the ground were the same as those that keep the planets in their orbits was an example of unification. Likewise, James Clerk Maxwell's discovery two centuries later that electricity and magnetism are but different manifestations of the same phenomenon, electromagnetism.

When Weinberg entered Princeton as a graduate student in 1955, four fundamental forces (also called interactions) were known: gravitation, electromagnetism, weak forces, and strong forces. The latter three are called elementary-particle forces because they govern the behavior of the subatomic realm. Although periodic attempts had been made to unify them, the efforts had been unsuccessful. Of the three forces, the theory describing electromagnetism was the most elaborately developed and was couched in a mathematical language known as quantum field theory. According to quantum field theory, a force is carried by a type of particle called a vector or ''spin-one'' boson; the vector boson carrying the electromagnetic force, for instance, is the photon.

In the early 1960s Weinberg began exploring a version of quantum field theory called gauge theory and wondered whether it could also be used to describe the strong force in a manner analogous to the already successful description of the electromagnetic force. But, if written as a gauge theory, the strong force would have to be carried by massive vector bosons while the photon was massless, making the attempt appear hopeless, because in a unified theory the bosons would have to be described symmetrically. Weinberg tried to overcome the apparent discrepancy by utilizing a new type of symmetry principle called broken symmetry. Weinberg was thoroughly familiar with broken symmetry, having exploited it in inventing the successful modern theory of the low-energy interactions of the particles known as hadrons (particles that feel the strong interaction). In the context of gauge theories, however, the application of symmetry

breaking generated a new problem, for it seemed to entail the postulation of a kind of particle already known not to exist. Weinberg tried for years to find a loophole in the apparent requirement without success.

''A Model of Leptons''

One day while driving to his Massachusetts Institute of Technology office, he suddenly realized that he had been applying the right idea to the wrong problem. The mathematical apparatus involving broken symmetry that he had been trying to fit to the strong interaction would work when applied to the weak. This involved a major shifting of conceptual gears, for whereas Weinberg's models previously had involved hadrons, they would now have to involve another set of particles called leptons, which only experience the weak and electromagnetic interactions. The result was ''A Model of Leptons,'' which was published in *Physical Review Letters* in November 1967. This short paper, only two and a half pages long, crystallized years of effort and represents the work for which Weinberg would receive his Nobel Prize.

''Leptons interact only with photons, and with the intermediate bosons that presumably mediate weak interactions,'' the paper began. ''What could be more natural than to unite these spin-one bosons into a multiplet of gauge fields?'' Weinberg then acknowledged that the attempt would immediately run into the same problem that he had faced in his models of the strong interaction of the mass differences between photons and the vector bosons of the weak interaction. Furthermore, attempts to use broken symmetry to finesse the problem would create unwanted bosons. Weinberg's paper then proposed a solution to the problem involving a spontaneously broken model that avoids the troublesome particles by introducing the photons and intermediate bosons as gauge fields.

In retrospect, the model described in the paper was a major step forward in the unification of elementary-particle interactions. It is the most frequently cited paper on elementary-particles physics in the last half-century. But this was hardly apparent at the time. The model had two serious problems. One was that the gauge theory that Weinberg used contained certain inconsistencies (it was apparently not ''renormalizable''), and though the paper asserted the difficulty could be eliminated, the claim was unsubstantiated. A second problem was that the model implied that so-called ''neutral'' weak interactions, in which no charge was exchanged, ought to exist. Thus far none had been detected.

These two problems were soon overcome. In 1971 a Dutch theorist, Gerard't Hooft, showed that Weinberg's hunch was correct, and that the scheme was indeed renormalizable. Around the same time several theorists, including Weinberg, demonstrated that if a fourth quark existed, the rate of neutral weak interactions would be less than the existing observational limit.

A similar model was also proposed by Weinberg's school colleague Sheldon Glashow and by the Pakistani physicist Abdus Salam. The electroweak theory, as it is now called, made several important predictions that were confirmed one by one throughout the 1970s: neutral weak interactions at the reduced rate (1973), the existence of the fourth quark (1974), and an effect known as atomic parity violation (1978). Weinberg's Nobel Prize came the following year in 1979, shared with Glashow and Salam. The electroweak theory forms a major part of what has come to be known as the standard model of elementary-particle physics. This provides a comprehensive picture of the basic units of matter and their behavior and explains virtually all the experimental data physicists have been able to obtain.

Tying High-Energy Physics to Cosmology

Meanwhile, Weinberg had already been at work on other important steps in the drive toward unification. In 1974 he co-authored a paper describing how the coupling constants, or measures of strength, of the electromagnetic, weak, and strong interactions would converge at extremely high energies, such as existed in nature only fractions of a second after the Big Bang. This result gave further impetus to a growing convergence of interests between high-energy physicists and cosmologists. Three years later Weinberg wrote a book, *The First Three Minutes* (1977), which awakened many scientists and nonscientists to the importance of cosmology in understanding the present-day universe.

Though his Nobel Prize was for work in unification, Weinberg made significant contributions in a wide range of areas in particle physics and even in plasma physics. Among colleagues he was known more for versatility than for mathematical strength. One consequence of the stunning success of the standard model was that it outran the ability of experimental physicists to produce data that will enable theoretical physicists to make further advances. Concerned by this fact, Weinberg was one of the staunchest proponents of the superconducting supercollider (SSC), an ill-fated particle accelerator that would have been able to produce data whose implications reached beyond the standard model. However, that project was killed by the U.S. Congress in the fall of 1993.

At the University of Texas Weinberg became a senior statesman in the field of physics and a champion for the further development of elementary-particle physics. By 1994 *The First Three Minutes* had been translated into 22 foreign languages. He continued writing and made notable contributions to both the scientific and general literature. Writing for a general audience in *Dreams of a Final Theory* (1994) he argued the case for the SSC, reminding readers that ''science has always had its enemies throughout history.'' Included among numerous theoretical publications, papers and presentations were *Unbreaking Symmetries* (1995), *Pion Scattering Lengths* (1996), *Theories of the Cosmological Constant* (1996), and *Precise Relations Between the Spectra of Vector and Axial Vector Mesons* (1997). He also wrote the highly regarded two-volume textbook *The Quantum Theory of Fields, Vol. 1: Foundations* (1995) and *The Quantum Theory of Fields Vol. 2, Applications* (1997). His colleagues considered him the foremost champion of the value and dignity of the scientific enterprise, an attitude of which the concluding line of *The First Three Minutes*

offers a typical expression: ''The effort to understand the universe is one of the very few things that lifts human life a little above the level of farce, and gives it some of the grace of tragedy.''

Further Reading

Aside from scientific articles, Weinberg wrote several books, including *The Theory of Subatomic Particles, Gravitation and Cosmology: Principles and Applications of the General Theory of Relativity* (1990) and *Dreams of a Final Theory: The Search for the Fundamental Laws of Nature* (1993), whose cover displays a wheat field in Texas near the site of the former SSC project, over which is superimposed a simulated particle collision from the device. The story of the drive towards unification, with a long description of Weinberg's role, is contained in *The Second Creation: Makers of the Revolution in Twentieth Century Physics* by Robert P. Crease and Charles C. Mann (1986). Reviews of general and scientific works can be found in publications such as *Science* and *Physics Review* . □

Casper Willard Weinberger

Casper Willard Weinberger (born 1917) served in the administrations of three U.S. presidents, as director of the Office of Management and Budget, as secretary of health, education and welfare, and as secretary of defense. He was noted for His budget-cutting ability until, as secretary of defense, he pressed for huge annual increases in military spending.

Casper W. Weinberger was born in San Francisco on August 18, 1917. He was the son of Herman Weinberger, an attorney, and Cerise Carpenter Hampson. After attending public schools in San Francisco, Caspar won a scholarship to Harvard University, where he earned a bachelor of arts degree with honors in 1938 and a law degree in 1941. In his senior year as an undergraduate, he was editor of the *Crimson,* the Harvard newspaper, and wrote conservative editorials that angered his liberal colleagues.

Weinberger enlisted in the army in 1941. He met his future wife Jane, a nurse, aboard a troop ship carrying them to the Pacific theater, and they married in 1942. He saw action in New Guinea and was promoted to captain under General Douglas MacArthur. He was honorably discharged in 1945. After the war he returned to California to practice law, serving a two-year clerkship with a U.S. Court of Appeals judge and entering private law practice in 1947.

Early Political Career

In 1952 he was elected to the first of three two-year terms in the California State Assembly. During his second term Weinberger was voted the most able member of the state legislature in a poll of newspaper correspondents. During his stint in the legislature he also worked as a freelance journalist, writing book reviews. He lost a race for state attorney general in 1958, but remained active in politics while practicing law. He was vice-chairman of the California Republican State Central Committee from 1960 to 1962 and chairman from 1962 to 1964.

While in private law practice from 1959 to 1968, he moderated a televised public affairs program and wrote a newspaper column. In 1968 California Governor Ronald Reagan appointed him the state's director of finance. As director, Weinberger carried out Reagan's mandate to reduce state expenditures and budget deficits.

''Cap the Knife''

In 1970 President Richard Nixon named Weinberger chairman of the Federal Trade Commission. His mandate was to clean house, and within a year 50 lawyers had left the agency. Besides streamlining the organization, Weinberger adopted an aggressive program of consumer protection.

In 1971 Nixon named Weinberger deputy director of the Office of Management and Budget. In 1972 he succeeded George Shultz as director. At OMB he made unprecedented use of impoundment, forbidding federal agencies to spend authorized funds. He was so effective in cutting public spending, impounding $11.2 billion in 1972, that he was labeled ''Cap the Knife,'' a nickname that stuck throughout his career.

In 1973 Weinberger became secretary of health, education and welfare. He again cut costs and attempted to

transfer control of many social programs to state and local governments. He frequently clashed with Congress and lost most of the fights, but his policies of social cuts would become dominant in the 1980s and 1990s under Presidents Reagan, Bush, and Clinton.

Weinberger returned to the private sector in 1975. He followed his former boss, Shultz, to join the Bechtel Corporation, a San Francisco-based international construction and engineering firm with close ties to the U.S. government. For the next six years he served as its general counsel, vice president, and director, making over $500,000 a year.

Secretary of Defense

When Reagan became president in 1981 he named Weinberger secretary of defense. Immediately, Weinberger started warning of an increased threat from the Soviet Union and a need to upgrade the U.S. military. He presided over an unprecedented peacetime military spending program. He resurrected the B-1 bomber program, which had been scuttled by President Jimmy Carter. He pushed for more ships, fighter planes, and tanks. Fighting for an increased arsenal of nuclear weapons, he became the leading advocate of the Strategic Defense Initiative, an enormously expensive space-based anti-missile system known popularly as *Star Wars*. Weinberger's reputation for cutting costs was replaced by a reputation for giving the military everything it wanted, contributing greatly to massive budget deficits which worried the nation and Congress. Critics charged that ''Weinberger has often let hardware dictate strategy, with a resulting surfeit of gold-plated weapons systems,'' noted William R. Doerner in *Time* (February 11, 1985). ''He became known around the Pentagon as Mr. Yes,'' according to *Fortune* (July 21, 1986). Supporters credited Weinberger with upgrading the quality of America's military personnel, as well as their pay and other personal benefits, and with modernizing the nation's defense system.

Despite his enthuasism for the arms buildup, Weinberger was somewhat cautious about the use of U.S. military force overseas. He supported the U.S. invasion of the Caribbean nation of Grenada and air strikes against Libya, but opposed sending Marines as peacekeeping forces to Lebanon.

Iran-Contra Controversy

Citing his wife's battle with cancer, Weinberger resigned from the cabinet late in 1987. In 1988 Queen Elizabeth made Weinberger a knight of the British Empire for his support of the British 1982 war against Argentine in the Falkland Islands. Also that year *Forbes* named Weinberger its publisher.

In 1990 Weinberger published his memoirs, *Fighting for Peace: Seven Critical Years in the Pentagon,* which received mixed reviews. Lawrence J. Korb in *Washington Monthly* noted, ''Most memoirs are somewhat self-serving, but Weinberger carries his to the extreme . . . Throughout the book, he simply dismisses the problems that plagued his tenure in office and undermined support for national defense.'' In the book Weinberger glossed over his role in the Iran-contra affair, the secret and illegal shipment of arms from the U.S.-backed Nicaraguan rebels, the contras, to the regime of Iran in November 1985 in exchange for the release of hostages. Weinberger initially had opposed the deal, but became involved in an attempt to keep it quiet.

In 1992 Lawrence Walsh, the independent prosecutor investigating the Iran-contra affair, brought a five-count felony indictment against Weinberger, charging him with obstructing justice by concealing more than 1,700 pages of personal notes about the arms-for-hostages swap and with perjury for lying to Congress and hiding his knowledge of the deal. Later that year a federal judge dismissed the obstruction of justice charge, and on Christmas Eve in 1992 President George Bush, who was about to leave office, pardoned Weinberger, who was awaiting trial in January, and other officials involved in the scandal.

Out of government, Weinberger continued to sound warnings about what he believed was a lack of military preparedness. His strong criticism of military cuts under President Bill Clinton fueled his 1996 book, *The Next War,* co-written with Peter Schweitzer, which detailed five fictional scenarios of nuclear blackmail and other disasters for the United States in the future. ''As the nation weakens [its] military . . . the numbers of people who feel safe in attacking or seeking revenge or in using terrorism increases exponentially,'' Weinberger told journalist Stephen Goode in *Insight on the News* (October 28, 1996).

Weinberger's hero was British Prime Minister Winston Churchill, and he quoted Churchill frequently. One of his favorite Churchill quotes, framed on the wall of Weinberger's office, was, ''Never give in; never give in; never, never, never, never in nothing great or small, large or petty—never give in.''

Further Reading

Weinberger's account of his stint as defense secretary is *Fighting for Peace: Seven Critical Years in the Pentagon* (1990). Some biographical material is in Ronald Brownstein and Nina Easton, *Reagan's Ruling Class* (1982). Weinberger's views on the national defense budget can be found in his *The Defense Budget* (1972), and his warnings about military cuts of the 1990s are in *The Next War,* co-written with Peter Schweitzer (1996). Background reading about Weinberger's participation in public office is in Gary C. Hamilton and Nicole W. Biggart, *Governor Reagan, Governor Brown* (1984); A. James Reichley, *Conservatives in an Age of Change: The Nixon and Ford Administrations* (1981); and Laurence I. Barrett, *Gambling With History: Ronald Reagan in the White House* (1984). A good short overview of Weinberger's career is William R. Doerner, ''Man with a Mission: Seeking Fire and Vision,'' *Time* (February 11, 1985). □

August Freidrich Leopold Weismann

The German biologist August Freidrich Leopold Weismann (1834-1914) was one of the founders of the science of genetics.

August Weismann was born on Jan. 17, 1834, at Frankfurt am Main. He early showed intense interest in natural history, and while still a schoolboy he made extensive collections of butterflies, moths, beetles, and plants from the country around Frankfurt. He entered the University at Göttingen in 1852 and took a four-year course in medicine.

Weismann became an assistant in a hospital at Rostock (1856-1857) and then an unpaid assistant to a chemist in Rostock Chemical Institute. He soon decided he was not suited to chemistry and in 1858 went to Baden and to Italy as an army doctor. In 1861 he worked in Giessen for 2 months under Rudolf Leuckart, whom Weismann much admired and to whom he dedicated *The Germ Plasm* (1892). Weismann then obtained an appointment as private physician to the Archduke Stephen of Austria.

In 1863 Weismann joined the University of Freiburg im Breisgau as a privatdozent in the medical faculty, teaching zoology and comparative anatomy. In 1865 he was appointed professor extraordinarius, and thanks to his enthusiasm, a zoological institute and museum, of which he was appointed head, was built. About 1874 he was appointed professor ordinarius at Freiburg, being the first occupant of the chair in zoology in the university, where he remained until his retirement in 1912. He died in Freiburg on Nov. 5, 1914.

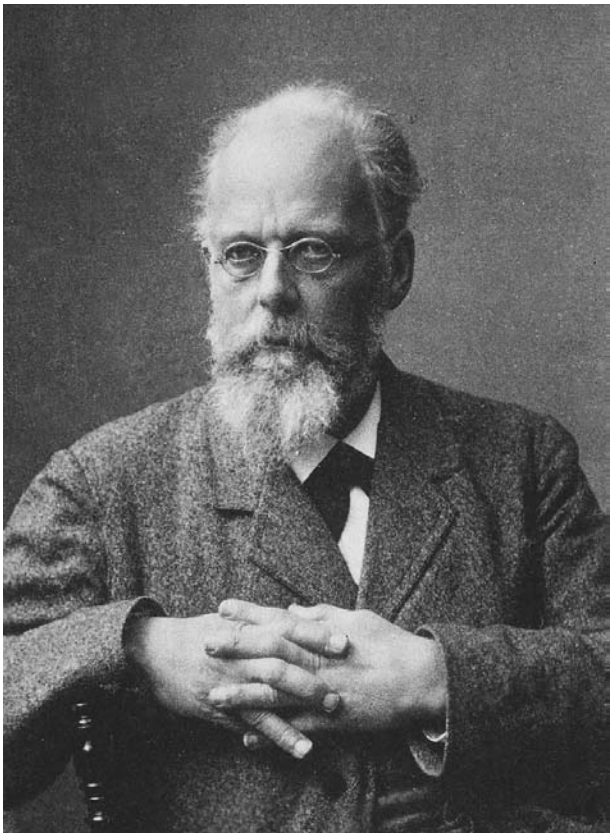

Early Embryological Work

Weismann's early research was mainly in the field of embryology. He published six classical studies on the embryonic and postembryonic development and metamorphosis of insects between 1862 and 1866. In a monograph on the postembryonic development of the Muscidae (1864), he described in detail the building up of the perfect form of the pupa, and he showed that in insects with a complete metamorphosis the tissues break down into an apparently simple, primitive mass, from which the imago is built up afresh by a kind of second embryonic development.

This work on insect development was followed by a series of memoirs on minute Crustacea and by a very thorough study of the sex cells of the *Hydrozoa,* which was published in four papers between 1880 and 1882. His eyesight became too weak for him to continue microscope work, and he turned to more general theoretical problems, such as heredity and reproduction.

Evolution Studies

From the first Weismann was a strong supporter of the theory of evolution by natural selection, as put forward by Charles Darwin and Alfred Wallace. In his book *The Evolution Theory* (2 vols., 1904) Weismann stated that Darwin's *Origin of Species,* when it was published in German in 1859, fell ''like a bolt from the blue.''

In spite of his enthusiastic support of Darwin, Weismann felt it necessary to disagree with that part of the theory in which Darwin had accepted the Lamarckian view of the inheritance of acquired characters. Weismann disagreed strongly with this concept, both on technical grounds and from experimental evidence (or the lack of it). He first publicly expressed his views on the matter in 1883 in the essay ''Heredity,'' presented as his inaugural address as prorector of the University of Freiburg. He pointed out the impossibility of proposing a mechanism whereby changes in the external organs and tissues of an animal, induced by environmental stimuli, would be conveyed to the reproductive organs and the germ cells within them and thence to ensuing generations.

Weismann realized it was necessary to suggest some other mechanism for producing the variations necessary for evolution. In this he was not very successful. He spoke as though natural selection could itself act in this way, but he was vague about the details. In *The Germ Plasm* he mentioned ''chance nutritive fluctuations'' in the germ plasm as giving rise to variations.

Germ Plasm Theory

The idea for *The Germ Plasm* appears to have stemmed from Weismann's early embryological studies, especially with *Hydra,* where he observed that only certain predetermined cells were capable of giving rise to the germ line and to daughter individuals. He extended the idea to the contents of these cells and proposed that there was a certain substance, or ''germ plasm,'' which could never be formed anew but only from preexisting germ plasm. It was transmitted unchanged from generation to generation and con-

trolled all the characters of the individual animals. The idea of the germ plasm seemed (and seems) to some people to be somewhat mystical, as it postulates a completely self-determining substance, which apparently does not obey the laws of the physical world, since it proceeds along a path determined only by itself, unaffected by the surrounding environment.

Weismann made his germ plasm theory all-embracing, in that he attempted to explain not only heredity but also development. In fact, at times he seems to place greater significance on the latter aspect than on the former and allows his imagination to get rather out of hand. He proposed that the total hereditary substance of a cell should be called idioplasm. Every cell contained idioplasm, while the idioplasm of the germ cells was the germ plasm. The idioplasm was composed of smaller entities called ids. Each id in its turn consisted of determinants, each controlling the development of a particular part of the organism. The determinants contained certain groups of biophors, the simplest living units, which were thought to consist of ''albumen molecules, water and salts.''

Surprisingly, Weismann did not appear to appreciate the full significance of Gregor Mendel's work even after 1900. In *The Evolution Theory,* apropos Mendel's work, Weismann states, ''We must postpone the working of this new material into our theory until a very much wider basis of facts has been supplied.'' (To most of us today, Mendel's experiments seem completely convincing.)

Yet in some respects Weismann was remarkably farseeing. In his discussion on the ''inheritance'' of musical ability and other cultural activities, he clearly sets out the distinction between biological heredity, based on a transmission of material through the germ cells, and cultural inheritance, resulting from a process of learning of skills and traditions by individuals of each generation from their parents and other individuals in the surrounding society. Again, in regard to the origin of life on earth, which Weismann discusses in the last chapter of *The Evolution Theory,* he dismisses the possibility that life was brought to the earth in a meteorite and comes out firmly in favor of spontaneous generation—not however of any form of life like that now familiar to us, but of some extremely primitive bodies (biophors). These ''albuminoid substances,'' he assumed, could have arisen spontaneously through purely chemicophysical causes, from inorganic materials, under conditions which may no longer exist on the earth. Such views are not far removed from the speculations on the origin of life currently in vogue.

Further Reading

Major works on Weismann are in German. A study in English is George J. Romanes, *An Examination of Weismannism* (1893). See also Gavin De Beer, *Streams of Culture* (1969). □

Wei Yüan

The Chinese historian and geographer Wei Yüan (1794-1856) was one of the first Chinese to advocate learning about the West; he collected and edited available facts in the ''Illustrated Gazetteer of the Countries Overseas.''

Wei Yüan was born on April 23, 1794, in Shaoyang, Hunan. He passed the first of the official examinations at the age of 14 and is said to have exhibited an interest in history and philosophy. In 1822, after having received the *chujen* (the second-highest academic degree), he accepted the post of editor of the *Collected Essays on Statecraft under the Reigning Dynasty,* in which were reprinted over 2,000 essays on economics and other administrative matters. This book, which was completed in 1826, became the model for an entire genre of such collections.

Through his work as editor, Wei developed an interest in current affairs and in 1829 purchased a position as a secretary in the Grand Secretariat. His new job, which gave him access to the imperial library and the archives, made it possible for him to become thoroughly familiar with national affairs and government procedures. His work also motivated him to write a history of the military campaigns of the Ch'ing dynasty (1644-1912), *Record of Imperial Military Exploits,* which he finished in 1842. In his book he described the Ch'ing conquests of China, Mongolia, Tibet, Sinkiang, and Taiwan and the victories over the Russians, Burmese, Vietnamese, and the White Lotus rebels.

Wei was not satisfied being just a scholar, as he believed that learning should be applied to the practical problems of government. In 1825, when the Grand Canal was blocked by ice, he wrote a treatise advocating that the tribute rice be sent to Peking by sea. His admirer, the reforming governor of Kiangsu, T'ao Chu, put his plan into effect in 1826 with exemplary results. During the 1830s T'ao Chu relied on Wei's advice to reform the Northern Huai salt monopoly.

Wei Yüan is known primarily for his authorship of the *Illustrated Gazetteer of the Countries Overseas,* which he produced in 1844. Wei had witnessed the decline of the Ch'ing, the growing internal unrest, and the encroachment of the Western nations which climaxed in the Opium War (1839-1842). His concern prompted him to write his book as a guide on how to control the Western barbarians. The imperial commissioner for the suppression of the opium trade at Canton, Lin Tse-hsü, who was Wei's old friend, had devoted a great deal of time and energy while in Canton to gathering information about the West, much of it from Western sources which he had translated into Chinese. These materials were compiled into a *Gazetteer of the Four Continents,* which was turned over to Wei in 1841 and became the basis of his book.

Wei's work is unique in China's relations with the West since it represents the first systematic attempt to provide

educated Chinese with a realistic picture of the outside world. His general thesis was that the Western barbarians in their desire for power and profit had devised techniques and machines to conquer the civilized world. China, committed to spiritual and moral virtue, learning, and peace, should arouse itself to the danger and apply itself to the practical problems involved so that it could triumph over the enemy.

The book is divided into four parts: history, geography, and recent political conditions in the West; the manufacture and use of foreign guns; shipbuilding, mining, and the practical arts of the West; and methods of dealing with the West. In the preface Wei stated that his reasons for compiling this book were so that China could use barbarians to fight barbarians, use barbarians to negotiate with barbarians, and learn the superior techniques of the barbarians to control barbarians. This last statement presaged the ideas of the later-generation ''self-strengtheners.''

In the same year that Wei completed his *Illustrated Gazetteer* he also received a *chin-shih* (the highest academic degree) and in the next year (1845) was appointed an acting district magistrate in Kiangsu. The remainder of his official career was spent in relatively minor posts, in which he dealt with matters of more traditional concern, such as local administration, flood control and irrigation, water transport, and salt administration.

Even so, Wei Yüan was recognized by his contemporaries as one of the outstanding scholars of his age, and his *Illustrated Gazetteer* was reprinted many times, expanded and supplemented, and translated into Japanese. Wei was working on a revised history of the Yüan dynasty (1260-1368) at the time of his death in Hangchow.

Further Reading

The preface to Wei Yüan's *Illustrated Gazetteer of the Countries Overseas* is presented in translation in William T. De Bary, ed., *Sources of Chinese Tradition* (2 vols., 1964). There is no book in English on Wei Yüan. The only complete biography is in the publication by the U.S. Library of Congress, Orientalia Division, *Eminent Chinese of the Ch'ing Period, 1644-1912,* edited by Arthur W. Hummell (2 vols., 1943-1944). □

Ezer Weizman

Ezer Weizman (born 1924) was an Israeli air force commander and statesman who became president of Israel in 1993. Weizman changed from a hard-liner to a leading advocate of peacemaking with the Arab nations.

Ezer Weizman's career was a stormy one, with a number of sharp personal transitions: from the professional military to civilian life, from politics to the private business sector and back to politics, and from membership in the right-wing Gahal party to affiliation with the left-wing Labour party. Throughout his life, Weizman remained one of the more colorful and controversial figures in Israel.

Love of Flying

Weizman was born in Tel-Aviv, Palestine (now Israel), in 1924. His uncle was Chaim Weizman, leader of the Zionist movement during the period before the two World Wars and later first president of the state of Israel. Soon after his birth Weizman's parents moved to Haifa where his father, Yehiel, taught agronomy. When he was 16 Weizman trained with the infantry of the Palestinian Jews' underground military organization, but he soon became fascinated with flying. ''The air force is full of fine fancies,'' he later wrote in his autobiography, *On Eagle's Wings* (1976). ''Planes, flying, spreading your wings; the clouds and the roar of the engines; and that wonderful feeling of power, of being different.''

In 1942 Weizman earned his pilot's license and saw service during World War II in Egypt and India as a Royal Air Force fighter pilot. Demobilized in 1946, he became a strong advocate of the need for Jewish civil and military aviation as part of preparations for independence. In 1947 Weizman was given charge of a squad of Piper Cub aircraft. The squad supplied isolated Jewish settlements and became the nucleus for the modern Israeli air force.

Modernized Air Force

During the 1948 Israeli war of independence Weizman took part in Israeli's first air strike against Egypt, which then had a vastly superior air force. Following the war he remained as a career air force officer and helped build the fledgling air force into a strong, separate wing of the Israeli military. In 1950 he was promoted to lieutenant colonel and chief of operations for the air force. In 1951 he studied in England at the Royal Air Force Air Command College. Back in Israel Weizman served as commander of an air base from 1953 to 1956, then became chief of the air force general staff. Weizman's efforts to make the air force more modern and independent culminated in May 1966 when he was promoted to chief of operations of the Israeli Defense Forces.

Weizman's advocacy of air superiority and the use of pre-emptive air strikes was vindicated in the dramatic success of the 1967 Six-Day War. During the first hours of the war Egypt's air force was virtually destroyed on the ground, assuring Israel victory. Nevertheless, Weizman did not hide his disappointment in January 1968 at being denied promotion to chief-of-staff.

Entry Into Politics

In 1969 Weizman, then a major general, resigned from the military. Known publicly for his hard-line stance, he entered politics, becoming minister of transportation in the government of national unity led by Golda Meir. Weizman was a member of the right-wing Gahal political faction of the Likud party. When Gahal protested Meir's call for a cease-fire to end the conflict with Egypt in January 1970, Weizman resigned his post. He engaged in a variety of business enterprises as well as in Gahal politics and maintained an uneasy relationship with Likud leader Menachem Begin because of his outspoken views. Weizman's hard-line policies were evolving into support of peace through power. In *On Eagle's Wings* he explained, ''We must be sensitive to any hint of peace and open our hearts to any Arab attempt to put an end to the wars. But there is no prospect of this happening if we don't build up our military, economic and social might.''

As director of Begin's 1976-1977 campaign for prime minister, Weizman was instrumental in engineering the political upset of May 1977, which saw Begin and his Likud party victorious at the polls after 29 years in opposition. When the new Likud-dominated coalition government assumed office, Weizman was named minister of defense. With typical energy and zeal, he continued the efforts of his predecessor, Shimon Peres, at rebuilding the armed forces. Weizman personally pursued a closer military supply relationship with the United States.

Promoter of Peace

Following Egyptian President Anwar Sadat's dramatic peace initiative in November 1977, Weizman became an architect of Begin's strategy. He argued strongly that Egypt's willingness to recognize Israel and to negotiate a settlement of the Middle East conflict posed an historic opportunity. ''My job had changed,'' Weizman noted in his second book of memoirs, *The Battle for Peace* (1981). ''Instead of a war room, I found myself in the negotiating chamber—and again I urged full speed ahead.'' During months of tedious negotiations Weizman used his warm personal relationship with Sadat to encourage the peace process, which eventually resulted in the 1979 Israel-Egypt Treaty. However, the process involved him in frequent sharp policy differences and heated exchanges with Premier Begin and other cabinet members. Finally, in 1980 Weizman resigned from the cabinet. He withdrew completely from politics, retiring to his home in Caesaria and various business projects.

In 1984 Weizman re-entered politics. He organized and headed a new political party, Yahad (Together), hoping to fill the center of the Israeli political spectrum. Expected to do well at the polls following an active campaign, the party did poorly, gaining only four seats. The two largest parties, Labour and Likud, were locked in a stalemate, and Weizman's seats were crucial. He helped form the National Unity government of both parties, becoming a minister in the Prime Minister's Office. Eventually, he completed his political metamorphosis by integrating his party into the Labour Alignment.

Weizman by the 1990s advocated Israel's withdraw from occupation of the Golan Heights, direct negotations with Arafat's Palestinian Liberation Organization, and the establishment of a Palestinian state. Weizman's advocacy of peace continually led to clashes with other officials. Named minister of science in the Likud-Labour coalition government headed by Yitzhak Shamir, Weizman secretly met with members of Arafat's PLO, which was then off-limits. Shamir threatened to fire him, then relented partially, but Weizman was drummed out of the inner cabinet, which decided on foreign policy.

In 1993 the Knesset, the Israeli parliament, named Weizman to a five-year term as president, a largely ceremonial office that carries prestige but little power. During peace talks in 1995 he questioned whether interim Prime Minister Shimon Peres could make decisions after many sleepless nights. He defied the prime minister by refusing for months to free some Palestinian prisoners because, Weizman said, they had ''blood on their hands.'' With the peace process of the mid-1990s unraveling, Weizman pressured Israeli prime minister Benjamin Netanyahu to meet with Palestinian leader Yasser Arafat. Weizman ''sees himself as the voice of the people,'' *The Economist* noted (August 31, 1996). Throughout his career in the delicate realm of Israeli politics, Weizman steadfastly remained his own man.

Further Reading

Weizman's book *On Eagles' Wings* (1976) provides insights into his political career. His book *The Battle for Peace* (1981) details the long peace negotiations of 1977-1979 and his key role in them. A helpful source is William Stevenson, *Zanek!: A Chronicle of the Israeli Air Force* (1971). □

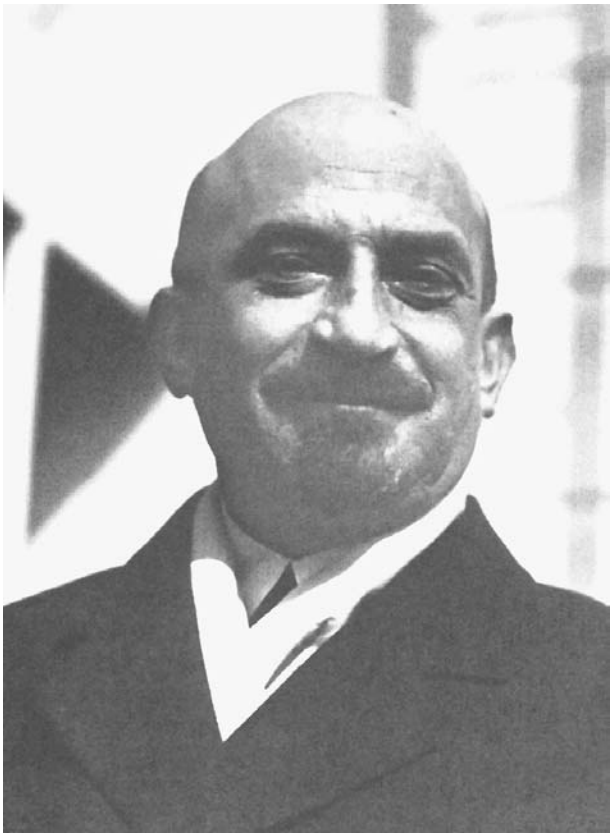

Chaim Weizmann

The Zionist leader Chaim Weizmann (1874-1952) was president of the World Zionist Organization and first president of the state of Israel.

Chaim Weizmann, son of Oizer and Rachel Weizmann, was born on Nov. 2, 1874, in Motele, Russia. After receiving a religious education, Chaim was admitted to the gymnasium of Pinsk, where he continued his Hebraic studies. At the age of 18, he received his baccalaureate. He majored in chemistry at the universities of Darmstadt and Berlin, and he received his doctor of science degree from the University of Freiburg in 1900. From 1900 to 1904 Weizmann was a lecturer in chemistry at the University of Geneva and from 1904 to 1916 a lecturer in biochemistry at the University of Manchester.

While in Switzerland, Weizmann joined the active Zionist leadership. He participated in all Zionist congresses after 1898 and was a delegate after 1901. He urged a synthesis of settlement, cultural work, and political propaganda to secure international recognition of Zionist goals in Palestine. He opposed the British proposal for Jewish settlement in Uganda. As an exponent of cultural Zionism, Weizmann suggested the creation of a Hebrew University in Palestine. The university opened in Jerusalem in 1925. In appreciation of his efforts in building the university, he was elected its honorary president.

During World War I, Weizmann, because of his connections with British authorities, emerged as the leader of the Zionist movement. As a result of his efforts, the British government issued on Nov. 2, 1917, the Balfour Declaration, in which it declared its support of the establishment of a Jewish national home in Palestine. As the head of a Jewish delegation, Weizmann appeared before the Paris Peace Conference in 1919 and submitted the Zionist claims to Palestine. These claims were recognized by the League of Nations, and the British government was appointed to further Jewish settlement and to assist the development of a Jewish national home there.

In 1921 Weizmann was elected president of the World Zionist Organization, a post he held until 1931 and later from 1935 to 1946. When the Jewish Agency for Palestine was established in 1929, he served simultaneously as its president. In this dual capacity, he cooperated with Great Britain except for a time in 1930, when he resigned from his Zionist post in protest against the new British policy curtailing Jewish immigration to Palestine. After 1946, in spite of his unofficial position, Weizmann served with the Jewish Agency's delegation before the United Nations Special Committee for Palestine in October 1947. When Israel was proclaimed an independent state, he was elected the president of its Provisional Council of State. After the elections to the Parliament, he was elected, on Feb. 17, 1949, as Israel's first president, and he was reelected on Nov. 19, 1951.

In addition to his political activity, Weizmann also engaged in scholarly scientific work. He founded the Sief Research Institute in Rehovoth and served as its director from 1932 to 1952. This institute was later enlarged and named the Weizmann Institute of Science.

During his terms of office as president, he was in poor health and could not perform many of his official duties. He died in office on Nov. 9, 1952.

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Robert Welch

Political ideologue Robert Welch (1899-1985) founded the John Birch Society to promote his conspiracy theory that Communists controlled American society.

Robert H. W. Welch, Jr., was born in Chowan County, North Carolina, on December 1, 1899. A bright boy, he graduated from the University of North Carolina in 1916 and studied at the U.S. Naval Academy, 1917-1919, and at Harvard Law School, 1919-1921. In 1922 he joined his brothers in a candy manufacturing business in Boston from which he retired as vice president in 1956. A prosperous and well-regarded businessman, Welch was little known outside Massachusetts.

Like many Americans, Welch became increasingly alarmed as Communist regimes seized power in Eastern Europe and Asia in the years following the end of World War II. Convinced of the need to educate Americans about the danger of Communist subversion, he founded the John Birch Society in 1958. Welch named the society after a 26-year-old American soldier and missionary killed by Chinese Communist forces on August 25, 1945, just ten days after the Japanese surrender that ended the war. For Welch, Birch's death marked the beginning of the final struggle between the defenders of freedom and Christianity and the forces of Communist oppression and atheism.

In the 1950s and 1960s many American conservatives opposed the U.S. policy of ''containment'' and wanted to ''roll-back'' Communist expansion. They believed government policymakers were unwilling to use U.S. power effectively to combat the Soviet Union. Welch became convinced that this failing was deliberate: top American officials were engaged in a calculated plan to protect the Communist enemy. Welch formed the John Birch Society to alert loyal Americans to the alleged existence of a conspiracy of Communists and Communist sympathizers whose positions in government put them in control of the United States.

Welch's monthly magazine, *American Opinion,* claimed in 1960 that 40 percent to 60 percent of the United States was under Communist control. Communists either controlled the presidential nominations of candidates John F. Kennedy and Richard Nixon or ''the conspiracy is so powerful that the candidates dare not offend it by recognizing its existence.'' In his 1958 book *The Politician,* Welch declared that President Dwight Eisenhower was ''a dedicated, conscious agent of the Communist conspiracy.'' Such extreme views were repudiated by such conservative leaders as Senator Barry Goldwater and columnist William

F. Buckley, Jr., but many Americans nevertheless joined the Birch Society.

Between 1962 and 1966 membership in the John Birch Society rose from an estimated 25,000 to 85,000 organized into 4,000 local chapters across the country. Birch members, mainly older upper-income whites, were encouraged to work on projects at the local community level, in school parent-teacher associations and in business and church groups, to awaken their neighbors to the Communist influence inside America. Birch members called for U.S. withdrawal from the United Nations, the impeachment of Supreme Court Chief Justice Earl Warren, the abolition of the income tax, and the disclosure of Communist control of the civil rights movement. At its peak in 1966 the society maintained 350 bookstores and had a staff of 220 and an estimated annual budget of five to eight million dollars. Robert Welch kept personal control over the society and the causes it favored. Secretive and distrustful of politicians, he declared that the society would avoid political organizing and emphasize public education and community action.

Nonetheless, the John Birch Society became a major issue in national politics in the early 1960s. Critics said Welch was the authoritarian head of a secret society whose immediate goal was the infiltration and takeover of the Republican Party. Many Republican leaders were alarmed by the selection of ''Birchers'' to positions in the party and their involvement in the 1964 presidential campaign of party nominee Barry Goldwater. By 1965 Republican conservatives had joined liberal Democrats in denouncing Welch and the society.

The society tried unsuccessfully to improve its public image by claiming that members did not have to agree with everything Welch said. Indeed, many members were simply patriotic conservatives worried about Communism. But loyalty to Welch's leadership was the foundation of the society, and Welch's thinking was the core of its philosophy. If America's leaders refused to follow his policies for fighting Communism, Welch reasoned that they must be Communists or Communist sympathizers, ''comsymps.'' And if American citizens foolishly denied that their country was under Communist control, this proved the success of Communist propaganda! The John Birch Society began to lose members and financial support once Welch's view of President Eisenhower became widely known. Conservative anti-Communists found the attack bizarre and politically harmful. The society continued to exist, but it no longer played a part in the rise of conservative ideas that culminated in the election of Ronald Reagan. Robert Welch's ideas grew more strange over the years. In old age he decided that Communists were merely a front group formed by a more powerful and secret group of ''Insiders'' which he linked to the Bavarian Illuminati of the 18th century. Robert Welch died on January 6, 1985.

Further Reading

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William Henry Welch

The American pathologist, bacteriologist, and medical educator William Henry Welch (1850-1934) established a firm foundation for the development of the medical sciences in the United States.

William H. Welch was born on April 8, 1850, in Norfolk, Conn. He entered Yale at the age of 16, where the study of the classics was his major interest. After graduating in 1870, he taught Greek and Latin in Norwich.

Although his father and grandfather were physicians, Welch had little interest in medicine while at Yale. Gradually his attitude changed, and in 1871 he became an apprentice to his father and then a student at Yale's scientific school, where he learned basic science. In 1872 he entered the College of Physicians and Surgeons in New York, graduating in 1875. After an internship at New York's Bellevue Hospital, Welch went to Germany to study pathology and physiology and had a first contact with the rising science of bacteriology. When he returned to the United States, he established the first laboratory for pathology in the United States, at the Bellevue Hospital Medical School. On a second trip to Europe, in 1884, Welch concentrated specifically on bacteriology and became one of the earliest proponents of this science in the United States.

In 1884 Welch was appointed professor of pathology at Johns Hopkins Hospital and Medical School in Baltimore, which was then under construction. When the medical school opened in 1893, Welch was appointed dean of the medical faculty, a position he held until 1898. His selection of department heads exerted a powerful influence on the modern direction in which medicine in the United States was to go. Equally important in this regard were his many positions in organizations, including service as president of the Board of Scientific Directors of the Rockefeller Institute (1901-1933), president of the American Medical Association (1910-1911), and president of the National Academy of Sciences (1913-1916).

Medicine was also public health to Welch, and a great dedication to this area characterized his life. He was, for example, president of the Maryland State Board of Health (1898-1922), and he was the leading figure in the establishment of the important School of Hygiene and Public Health at Johns Hopkins, of which he was director (1918-1926).

At the age of 76 Welch accepted a new chair in medical history at Johns Hopkins and guided the development of the Institute of the History of Medicine. Through his efforts a

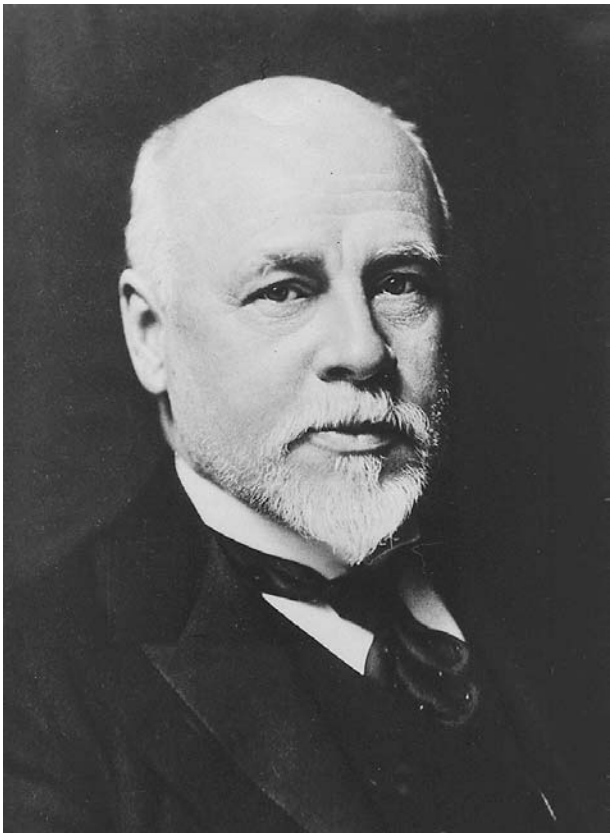

fine medical library was also established, which was dedicated in 1929 and bears his name.

Welch's greatest factual contribution to medicine was the discovery of the bacillus causing gas gangrene, first reported in 1892. Far more important than such specific discoveries was his far-reaching impact on medicine, expressed through a general emphasis on the new sciences like bacteriology and through brilliant leadership. He died in Baltimore on April 30, 1934.

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Theodore Dwight Weld

Theodore Dwight Weld (1803-1895) was an American reformer, preacher, and editor. He was one of the most-influential leaders in the early phases of the antislavery movement.

Theodore Weld was born in Hampton, Conn., on Nov. 23, 1803, the son of a Congregational minister. Sent to Phillips-Andover to prepare for the ministry, he was forced to leave because of failing eyesight; he tried lecturing and later entered Hamilton College in New York. Here he was especially influenced by evangelist Charles Grandison Finney, who conducted revivalist meetings in the area. Weld toured with Finney's ''holy band,'' leaving for Oneida Institute in 1827 to complete his ministerial studies.

Weld soon converted to the antislavery cause. ''I am deliberately, earnestly, solemnly, with my whole heart and soul and mind and strength,'' he wrote in 1830, ''for the immediate, universal, and total abolition of slavery.'' The New York philanthropists Lewis and Arthur Tappan hired Weld as an agent for the Society for the Promotion of Manual Labor to lecture and also to choose a site for a theological seminary for Finney. Weld chose Lane Seminary, and when the Tappans installed the Reverend Lyman Beecher as president, Weld remained as a student. However, Weld and other ''Lane rebels'' left in 1834 to train agents for the new national American Antislavery Society. Weld himself was a powerful speaker, and his famous agents, the ''Seventy,'' preached abolition across the West.

In 1837, his voice failing, Weld went to New York to edit the society's books and pamphlets. His *The Bible against Slavery* (1837) summarized religious arguments against slavery, while *American Slavery as It Is* (1839, published anonymously), a compilation of stories and statistics, served as an arsenal for abolitionist speakers and writers. In 1838 Weld married Angelina Grimké, one of two sisters he had helped train as antislavery speakers.

By the late 1830s antislavery forces formed a significant bloc in Congress, led by John Quincy Adams. Weld helped to develop the ''petition strategy,'' which forced the slavery issue into open debate. In 1843, feeling that abolition was established as a political issue, Weld, in poor health, retired to New York. In 1854 he founded an interracial school in New Jersey. He died Feb. 3, 1895, in Massachusetts.

Weld's passion for anonymity and fear of pride tended to osbcure his role in the antislavery movement, on which he exerted an enormous influence. He trained more than a hundred agents for the cause, directed its strategy for a decade, and influenced many of its leaders.

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Fay Birkinshaw Weldon

British novelist, dramatist, essayist, and feminist Fay Birkinshaw Weldon (born ca. 1931) was famous for her witty and satirical evocations of contemporary mores and morals as they affect the lives of women.

Whether Fay Birkinshaw Weldon was born on September 22 of 1931 or of 1933 is uncertain; what is certain, however, is that this British author of internationally acclaimed novels, short stories, screen plays, and television and radio dramas, as well as works of biography and historical criticism, descended from a line of writers. Her mother, Margaret Birkinshaw, reportedly published two novels under her maiden name and wrote serial novels under the pseudonym Pearl Bellairs. Weldon's maternal grandfather, Edgar Jepson, edited *Vanity Fair* and wrote popular romance-adventure stories, and his brother Selwyn authored mystery-thrillers and plays for screen, television, and radio. Understandably, Weldon saw her literary ability as, at least in part, genetic.

Weldon and her family moved to New Zealand soon after her birth in Alvechurch, Worcestershire, England. Her father, Frank Thornton Birkinshaw, was a doctor. He and his wife divorced when Weldon was five or six, and for the next eight years she lived with her mother and sister in New Zealand and went to Girls' High School in Christchurch. Her mother did domestic work to support the family. When the war ended and Weldon was about 14, the three returned to England to live with her grandmother. Here Weldon attended London's Hampstead High School, a convent school. After graduating, she entered St. Andrew's University in Scotland on scholarship. When she completed her master's degree in economics and psychology, Weldon was only 20 years old.

Weldon was married in the early 1950s to a schoolmaster who was 25 years her senior. But this union lasted only six months. When her son Nicholas was born in 1955, Weldon found herself ill-equipped to support them both. She tried unsuccessfully to write novels and worked for 18 months at the Foreign Office writing Cold War propaganda. In 1960 she married Ronald Weldon, an antiques dealer.

During the 1960s Weldon found work doing market research for the London *Daily News* and writing advertising copy for Ogilvy, Benson, & Mather and other firms. This work paid better and brought her some renown when she coined the popular British slogan, ''Go to work on an egg.'' While decrying advertising as a ''shameful business,'' Weldon acknowledged that her years as a copywriter forced her to make every word count, an ability that is reflected in her sharply succinct prose style.

According to an interview, Weldon went through psychoanalysis in her early thirties and it was this ''dreadfully painful and very interesting'' experience that enabled her to try writing fiction again. In the mid-1960s she began writing television plays, which were produced by BBC and one of which, *The Fat Woman's Joke,* was published in the United States as the novel *And the Wife Ran Away*. So began her career as a prolific writer of dramas and novels. By 1990 Weldon had written more than 50 scripts for British television, including two episodes of *Upstairs, Downstairs,* one of which won an award from the Society of Film and Television Arts in 1971. She wrote adaptations for the screen of her own fiction, as well as that of Penelope Mortimer and Elisabeth Bowen. Her five-part dramatization of Jane Austen's *Pride and Prejudice* was produced on BBC in 1980 after Weldon spent four years completing the adaptation. In 1984 she wrote *Letters to Alice on First Reading Jane Austen,* a nonfiction work comprised of 16 witty and informative letters to a fictional niece with literary aspirations, explaining the life and times of both Austen and Weldon. Throughout the 1970s and 1980s Weldon wrote plays for television and radio and even the libretto for an operatic version of Ibsen's *A Doll's House*.

However impressive her other work, it is for her 18 novels that she is best known. One, *The Life and Loves of a She-Devil,* published in 1984, was serialized on BBC and made into a popular movie in the United States. Her short and fast-paced novels are pastiches of science fiction, economic theory, surreal imagery, psychological insight, and political satire. The reader turns the pages of a Weldon novel not so much to discover what its characters will do next, but rather to learn what brilliant comic moves Weldon herself will engineer to drive the story. Most of her work is translated into many languages and distributed around the world.

Weldon's childhood experience in a largely female world as a child of divorce raised by a working mother, as well as her own later struggle as a single mother, are reflected in the characters who people her fictional worlds. However, her later life was very different. Married to Ronald Weldon for over thirty years, they raised a family of sons. Weldon's oldest son, Nicholas, was a jazz musician as well as a chef and Weldon's business manager. Daniel (1963) was a filmmaker, Thomas (1970) was described by his mother as a ''practicing punk,'' and Samuel (1977) lived with his parents in the Somerset town of Shepton Mallet. Weldon herself commuted two days a week to a house in Kentish Town, London. In 1997 Weldon provided yet another unique profile on women in *Wicked Women,* a collection of short stories taking place in the 1990s.

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in the context of that of her peers. See also Carolyn Nizzi Warmbold, ''Books: Reviews and Opinion: In Brief: 'Wicked Women' by Fay Weldon,'' *The Atlantic Journal and Constitution* (June 22, 1997). □

Sir Roy Welensky

Sir Roy Welensky (1907-1991) was prime minister of the Federation of Rhodesia and Nyasaland from 1956 to 1963. He was a chief architect and defender of the ill-fated, white-dominated federation in British south-central Africa.

Roy Welensky was born on Jan. 20, 1907, in Salisbury, Southern Rhodesia (now Zimbabwe), the 13th child of a Polish father and an African mother. Born Christened Roland, he was always called Roy. He left school at age 14, held several jobs, and in 1924 began work for Rhodesia Railways, first as a fireman and then as an engine driver. He was heavy-weight boxing champion of the Rhodesias (1926-1928). In 1933 he was transferred to Broken Hill, Northern Rhodesia, and rose rapidly as a railway trade union leader. Elected from Broken Hill to the Northern Rhodesia Legislative Council (1938-1953), he served on its executive council (1940-1953). For his work as director of manpower during the war (1941-1946) he received the C.M.G., or Companion (of the Order) of St. Michael and St. George.

In 1941 Welensky formed the Labour party, pledging to protect white workers from African competition. In 1946 he became chairman of the unofficial (that is, the elected) members of the Legislative Council. He long urged a single, independent, white-dominated government for both Rhodesias. In 1950 when ruling British Conservatives showed favor for a multiracial federation including Nyasaland, Welensky urged this course on Southern Rhodesia's prime minister, Sir Godfrey Huggins (later Lord Malvern). Under Huggins as federal prime minister, Welensky served as deputy prime minister and minister of transport (1953-1956).

Welensky succeeded Lord Malvern as federal prime minister, was president of the United Federal party (both 1956-1963), and served as minister of defense (1956-1959). His honors included knighthood in June 1953 and the K.C.M.G. (Knight Commander) in 1959. The federation's demise in 1963, deplored by Welensky, resulted from bitter agitation by black Africans. In October 1964 as leader of the new Rhodesia party, he lost a by-election in Southern Rhodesia and wrote *Welensky's 4,000 Days: The Life and Death of the Federation of Rhodesia and Nyasaland*. In December he retired from politics to his farm near Salisbury.

A powerfully built and hard-fighting politician, Welensky was, during the federation period, a dominant white supremacist in central Africa. He stood for Cecil Rhodes's concept of civilized standards and opposed the one-man, one-vote principle. Yet he saw Nyasaland (now Malawi) and Northern Rhodesia (now Zambia) become

independent African-ruled states in 1964. In Southern Rhodesia, strangely, he saw a more intransigent white government than he had represented illegally break with Great Britain (1965) and become a republic (1970)—a course which he deplored. Welensky died on December 5, 1991.

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The most intimate account of Welensky is his own *Welensky, 4000 Days: The Life and Death of the Federation of Rhodesia and Nyasaland* (1964). Biographies are Don Taylor, *The Rhodesian: The Life of Sir Roy Welensky* (1955), and the authorized biography, which includes the federation period, Garry Allighan, *The Welensky Story* (1962). Useful for historical background are A. J. Hanna, *The Story of the Rhodesias and Nyasaland* (1960), and Kenneth Young, *Rhodesia and Independence* (1967). □

Gideon Welles

Gideon Welles (1802-1878), a member of Lincoln's Cabinet, is known especially for the diary he kept throughout the Civil War period.

Gideon Welles was born at Glastonbury, Conn. He was educated at the Episcopal Academy at Cheshire, Conn., and at the American Literary, Scientific, and Military Academy at Norwich, Vt. (later Norwich University). Though he studied law, his interest in writing

led him, at the age of 24, to become part owner and editor of the *Hartford Times*. His writing up until then had consisted of ''romantic trifles,'' but his style now developed rapidly, and his vigorous editorials in support of Andrew Jackson attracted wide attention. Soon the *Times* was one of the leading Democratic papers in New England.

Welles's effort for the Democratic party revealed important mental and moral qualities which were to characterize his life. Few New Englanders had much use for Thomas Jefferson or those who came after him. The courage it took to support Jackson revealed a sincere and honest mind. With Welles's support the Democratic party gained in respectability.

In 1826 Welles was elected to the Connecticut Legislature. He labored for reform: his most important act was that of pushing through a bill removing the requirement that a person profess belief in God and in a future life in order to qualify as a witness in court. Although Welles himself was a deeply religious man, he insisted that this requirement denied religious liberty and freedom of thought. His efforts brought bitter criticism and insinuations that he had been corrupted by the lack of belief of men such as Jefferson and Jackson. He left the legislature in 1835 with the blunt statement, ''I am ashamed to say regarding the civil and judicial complexion of my state, that a degraded, bigoted, hidebound, autocratic, proud, arrogant and contemptible policy governs her, through . . . unprincipled knaves.''

Jackson appointed Welles postmaster at Hartford in 1836, a post he held to 1841. This office made him virtually the Democratic leader in the state. In 1845 President James K. Polk appointed him chief of the Bureau of Provisions and Clothing in the Navy Department. It was not a particularly important post, but it did give him some naval experience and connected him in the minds of others with the Navy.

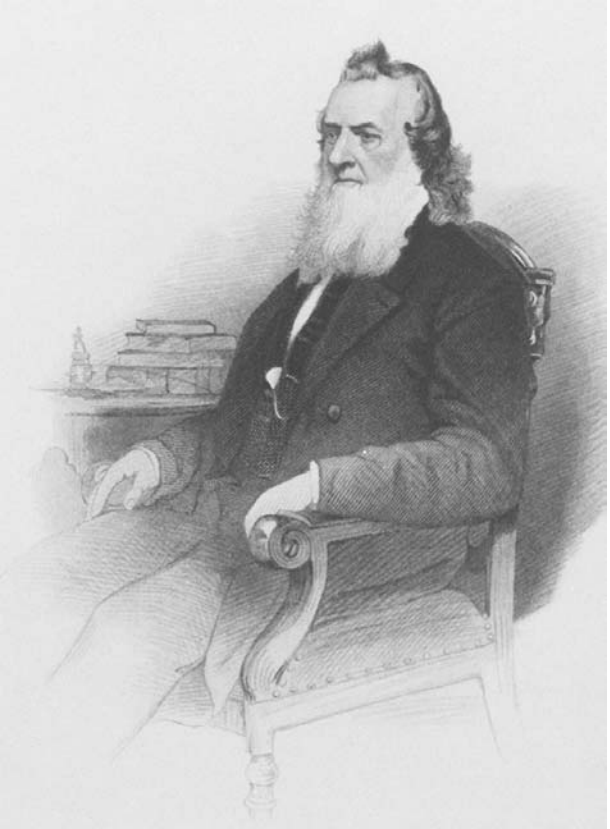

Meanwhile Welles continued to write political articles for important newspapers and established friendly relations with such prominent men as jurist David Dudley Field and poet and editor William Cullen Bryant. He broke with his party over the slavery issue and in 1854 helped to organize the Republican party. He served as a national committeeman from 1856 to 1864 and headed the Connecticut delegation to the 1860 convention and favored Salmon P. Chase as the Republican presidential nominee. He did not support Abraham Lincoln even on the important third ballot, but he was completely satisfied with the final choice of Lincoln.

In his effort to construct a Cabinet which represented all sections and all parties, Lincoln knew he must appoint someone from New England and that this person must be a former Democrat. Welles was by all odds the best choice and was offered the Navy Department.

With only the limited experience gained earlier in the Bureau of Provisions and Clothing, Welles took over a Navy Department short on both men and ships. The secession of the Southern states had created an even more serious problem. As he himself said: ''When I took charge of the Navy Department, I found great demoralization and deflection among the naval officers. It was difficult to ascertain who among those that lingered about Washington could [be trusted] and who were not to be trusted.'' Furthermore Congress had adjourned without providing funds or authorizing the enlistment of additional seamen. Almost all of the naval force was scattered about the world, some in European waters and most of ''the small Home Squadron'' in the Gulf or the West Indies, ''nearly as remote and inaccessible.''

Welles reorganized his department, bought ships where possible, and did his best to keep the Norfolk Navy yard from falling into Confederate hands. He might have saved the navy yard if Gen. Winfield Scott had been able to supply troops and if Lincoln, anxious to avoid provoking Virginia into seceding, had not insisted on a fatal delay. Welles made mistakes at first, but he was well ahead of public opinion in the building of ironclad ships. While congressmen ridiculed the idea, he went ahead and was ready with these ships when the battle between the *Monitor* and the *Merrimac* made them a national necessity.

Welles checked favoritism in building new navy yards. He opposed the blockade of the South at first, but when the tactic was adopted, he made it increasingly efficient. In all he created an adequate navy where there had been almost none.

As a member of the Cabinet, Welles was loyal both to Lincoln and his successor, Andrew Johnson. He was rather conservative even regarding slavery and opposed Radical Reconstruction and military rule of the South after the war. He disapproved of the suppression of newspapers, the suspension of the writ of habeas corpus, and the too rapid granting of Negro suffrage.

Most important of all, Welles kept a diary. Always tolerant and fair-minded, with a keen ability to understand men and their basic worth, he made a record which is an invaluable historical document. He was on the inside of events, and from his early newspaper days he had acquired an uncanny ability to pass judgment on men and events. He recognized Lincoln as ''in every way large—brain included.''

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Orson Welles

Orson Welles (1915-1985) was a Broadway and Hollywood actor, radio actor, and film director. His earliest film production, *Citizen Kane,* was his most famous, although most of his other productions were notable.

Orson Welles was born George Orson Welles in Kenosha, Wisconsin, on May 6, 1915, the second son of Richard Welles, an inventor, and Beatrice Ives, a concert pianist. The name George was soon dropped. The family moved to Chicago when Welles was four; two years later his parents separated formally. The comfortable circumstances in which Welles was born gradually diminished. An important early influence on his life was Maurice Bernstein, an orthopedist and passionate admirer of his mother until her death in 1926. That year he was enrolled in the progressive Todd School (Woodstock, Illinois). His formal education ended with graduation in 1931.

After a sojourn to Ireland, where he was involved in the theater as an actor, Welles returned to Chicago where he briefly served as a drama coach at the Todd School and coedited four volumes of Shakespeare's plays. He made his Broadway debut with Katharine Cornell's company in December 1934. He and John Houseman joined forces the next year to manage a unit of the Federal Theatre Project, one of the work-relief arts projects established by the New Deal. Welles' direction was inspired, injecting new life into various classics, including an all-African American*Macbeth,* the French farce *The Italian Straw Hat,* and the Elizabethan morality play *Dr. Faustus.*

Welles and Houseman broke with the Federal Theatre Project over its attempt to censor their June 1937 production of Marc Blitzstein's pro-labor *The Cradle Will Rock*. They organized the Mercury Theatre, which over the next two seasons had a number of extraordinary successes, including a modern dress anti-Fascist *Julius Caesar* (with Welles playing Brutus), an Elizabethan working-class comedy *Shoemaker's Holiday* (re-written by Welles), and Shaw's *Heartbreak House* (with the 24-year-old Welles convincingly playing an octogenerian). Welles also found time to play ''The Shadow'' on radio and to supervise a ''Mercury Theatre on the Air,'' whose most notorious success was an adaptation of H. G. Wells' *War of the Worlds,* which resulted in panic as many listeners believed that Martians were invading New Jersey.

In 1939 the Mercury Theatre collapsed as a result of economic problems; Welles went to Hollywood to find the cash to resurrect it. Except for a stirring dramatization of Richard Wright's *Native Son* in 1940, an unhappy attempt to stage Jules Verne's *Around the World in 80 Days* (music and lyrics by Cole Porter) in 1946, and an unsatisfactory *King Lear* in 1956, his Broadway career was over. He did continue theater activity overseas: during the 1950s he successfully staged *Moby Dick* in England, directed Laurence Olivier in the London production of Ionesco's *Rhinoceros,* and wrote a script for a Roland Petit ballet.

Following an early flirtation with movies and after casting around some months for a subject, Welles filmed *Citizen Kane* in 1939-1940. Since its release in 1941 this film has generally been awarded accolades and in recent years has been acclaimed as one of the best movies of all time. It is a fascinating study of a newspaper publisher (obviously modeled on William Randolph Hearst, despite Welles' disclaimers). Controversy surrounds the production of this film, which Welles is credited with producing, directing, and co-

scripting. He also played the leading role. However one views the making of this film, there is no doubt about his role as catalyst.

Years later Welles declared ''I began at the top and have been making my way down ever since.'' All the films he directed are of interest, but none matched his initial achievement. Among his other films are *The Magnificent Ambersons* (1942), *The Lady From Shanghai* (1946), *Othello* (1952), *Touch of Evil* (1958), *The Trial* (1962), and *F Is for Fake* (1973). Most of these films have been marked by disputes; Welles often disowned the final version. His critics argue that a self-destructive tendency caused these problems and cite his experiences with the unfinished *It's All True,* which he embarked on in Brazil in 1942 before finishing the final editing of *The Magnificent Ambersons*. But his partisans called it a destroyed masterpiece (in his absence 131 minutes were edited down to a final release print of 88 minutes).

A somewhat hammy actor with a magnificent voice, Welles appeared in over 45 films besides his own. In some of these films, such as *The Third Man* (1949) and *Compulsion* (1959), he was superb. But all too many were junk movies such as *Black Magic* (1949) and *The Tarters* (1960); he accepted these so that he might earn the funds necessary to finance films of his own such as *Chimes at Midnight* (released in 1966, an exciting film based on various Shakespeare plays and dealing with Falstaff).

For various reasons Welles left the United States after World War II and for three decades lived a kind of gypsy existence abroad, with occasional visits back to America for movie assignments or other work. An intelligent, multifaceted individual, Welles during World War II had put in a stint as a columnist at the liberal *New York Post* and later gave some thought to a political career. During the latter part of his life, despite being dogged by ill health, he earned a comfortable living doing television commercials for companies such as Paul Masson wines, putting much of what he earned into the production of various films, including *The Other Side of the Wind* (which dealt with an old film-maker and which was unfinished at the time of his death as well as being involved in litigation). A superb racontuer, Welles—after moving back to the United States in the mid-1970s—was much in demand as a guest on television talk shows.

Welles was found dead in early October 1985 in his Los Angeles home. Married three times, he had children with each wife: Virginia Nicolson (Christopher), Rita Hayworth (Rebecca), and his widow Paola Mori (Beatrice). He had many friends in his lifetime, including Oja Kodar, a Yugoslav artist who was his companion and assistant from the mid-1960s onward. Welles shared an Academy Award for the script of *Citizen Kane* and in 1975 was honored by the American Film Institute with a Life-Achievement Award. Welles' other awards include a 1958 Peabody Award for a TV pilot.

Further Reading

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Sumner Welles

Sumner Welles (1892-1961) was an American diplomat who helped create the good-neighbor policy with Latin America during the 1930s.

Sumner Welles was born in New York City on Oct. 14, 1892. He was educated at Groton School and graduated from Harvard in 1914. Entering the diplomatic service in 1915, he served as chargé d'affaires in Japan. In 1921 he was placed in charge of Latin American affairs in the U.S. State Department. During his short term he undertook a special mission for the department in the Dominican Republic, assisting in the reorganization of Dominican finances. From this assignment came his most important literary work, *Naboth's Vineyard,* still the best history of the area.

In 1933 Welles was appointed undersecretary of state in Franklin Roosevelt's administration, an appointment made easier by his earlier association with Roosevelt. His service in this post for more than a decade was the most distinguished part of his career.

Welles was one of the architects of the good-neighbor policy aimed at a better understanding between the United States and Latin America. During one of his earlier assignments as ambassador to Cuba (troubled by revolution in 1932-1933), he seemed to toy with the idea of intervention, and he did play a part in removing the radical Grau San Martín regime from office. But as his career developed, he came more and more to advocate nonintervention. He attended the series of Latin American conferences that distinguished the Roosevelt administration—the conferences at Buenos Aires in 1933 and in 1936, at Lima in 1938, at Havana in 1940, and at Rio de Janeiro in 1942. In 1940 he also made a special trip to Europe by order of the President to assess the war situation and to talk with European leaders. Nothing came of this mission.

Welles was a highly competent diplomat, but he did not always get along well with Roosevelt's secretary of state, Cordell Hull, and his personal intimacy with the President was irksome to Hull. A serious dispute arose in the Rio conference of 1942 as to the form by which the nations of Latin America would declare their solidarity with the United States. Hull and Welles both appealed to Roosevelt, and Roosevelt sustained Welles's idea. The rift between Welles and Hull widened, and in the fall of 1943 Welles resigned.

During the last 18 years of his life, Welles wrote several books: *A Time for Decision* (1946), *Where Are We Heading* (1948), *Seven Decisions* (1951). He also edited, with Donald McKay of Harvard, an important series of volumes on the relations of the United States with Latin America. He died on Sept. 24, 1961, in Bernardsville, N.J.

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Richard Colley Wellesley

The British colonial administrator Richard Colley Wellesley, 1st Marquess Wellesley (1760-1842), served as governor general of India. He was one of the most vigorous expansionists to hold that office.

Richard Wellesley was born June 20, 1760, at Dangan Castle, Ireland, the eldest son of the 1st Earl of Mornington. He was educated at Eton and at Christ Church, Oxford. On his father's death in 1781, he inherited the title and seat in the Irish House of Lords. Three years later he entered the English House of Commons, and in 1786 he was made a lord of the Treasury. In 1793 William Pitt the Younger appointed him to the Board of Control, where he was initiated into the problems of British India.

Even before he arrived in India as governor general in April 1798, Wellesley had developed a plan to fight renewed French interest in India. He pursued the expansion of British power by annexation and subsidiary alliances with native princes, often against the orders of the East India Company.

Mysore, a dynamic South Indian state ably ruled by Tipu Sultan, posed an immediate challenge, as Tipu was known to be corresponding with Napoleon I. As a preliminary to a direct attack upon Mysore, Wellesley contracted his first ''subsidiary alliance'' with the nizam of the powerful state of Hyderabad. By this treaty the French mercenaries training the troops of Hyderabad were replaced by British. The nizam's armies joined in the three-month campaign against Mysore, ending when Tipu Sultan was killed and his forces defeated at Seringapatam. The settlement saw additions to the East India Company's territories in southern India and to the nizam's. The latter turned over his acquisitions to the company to pay the British soldiers in the nizam's armies.

Wellesley (newly created marquess) employed the subsidiary alliance, like that arranged with the nizam of Hyderabad, as the main means of extending British power. Treaties with Tanjore (1799), Surat (1800), the Carnatic (1801), and Oudh (1801) would all be criticized in England, but none as much as the Treaty of Bassein (1802) with the fugitive peshwa of Poona, titular head of the powerful Maratha Confederacy. This treaty directly provoked a Maratha war which brought several British defeats before

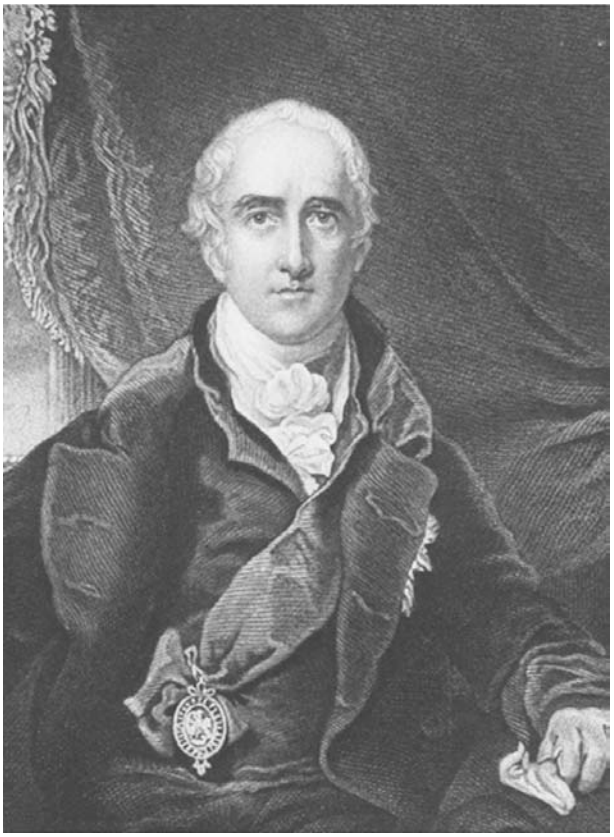

final victory. Intense criticism of Wellesley's policy forced his resignation in 1805.

Between 1806 and 1808 repeated attempts were made to impeach Wellesley, but he was finally exonerated by Parliament. During 1809 he served as ambassador to Spain before becoming foreign secretary. He left office in February 1812 and thereafter was noted as a Catholic emancipationist and opponent of both the East India Company and the peace terms of 1814. In 1821 Wellesley became lord lieutenant of Ireland and achieved the suppression of Catholic and Protestant secret societies. Wellesley resigned in 1828, when his younger brother, the Duke of Wellington, formed a ministry committed to Protestant ascendancy. Wellesley resumed the same post in 1833 but resigned when the Grey ministry fell the following year. Wellesley died at Kingston House, Brompton, on Sept. 26, 1842, and was buried in the Eton College Chapel.

Further Reading

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1st Duke of Wellington

The British soldier and statesman Arthur Wellesley, 1st Duke of Wellington (1769-1852), was one of the pacifiers of British India, an important architect of the downfall of Napoleon I, and a major political figure.

The third son of the Earl of Mornington, Arthur Wellesley was born in Dublin, Ireland, on or about May 1, 1769. He was educated at Eton, in Brussels, and at Angers Military Academy. In 1787 he became a lieutenant of foot and aide-de-camp to the lord lieutenant of Ireland. From 1790 he was for five years a member of the Irish Parliament. In 1793, at the age of 24, he purchased a lieutenant colonelcy in the 33d Foot, whose colonel he became in 1806. In 1794 Wellesley participated in the Netherlands campaign, during which he was so struck by the inefficiency of British officers that the next year he began the serious study of warfare.

From 1797 to 1804 Wellesley was the commanding officer of the 33d Foot in India, where from 1797 to 1805 his brother Richard, Marquess Wellesley, was governor general. In India, Wellesley came into his own as a soldier, aiding in the capture of Mysore in 1799 and leading the two campaigns in 1799-1802 that crushed Dhundia Wagh, the robber chieftain. In 1802 Wellesley was promoted to major general, and from 1803 to 1805 he was chief administrator as well as military commander of the Deccan, where on Sept. 23, 1803, at Assaye he defeated the vaunted Marathas. Wellesley resigned when his brother was recalled in 1805.

The next year Wellesley became commander of a brigade at Hastings and was elected a member of Parliament. He married Kitty Pakenham on April 10, 1806, but she was never his equal and eventually became almost a recluse. In 1807 he moved to Ireland as chief secretary for 2 years; but in the same year he was sent on an expedition against the Danes. In 1808 he was posted to Portugal, beginning what was to be his major campaign.

Portugal and Spain

Wellesley had conceived the idea of thwarting Napoleon on the Iberian Peninsula, and in 1808 he led an expedition to assist the Portuguese in their revolt against the French. He defeated the French at Rolica and Vimeiro, but Sir Harry Burrard prevented his pursuit of the routed French. Both Wellesley and Burrard returned to England to stand courts-martial, but both were acquitted. In 1809 Wellesley resumed command in Portugal. He captured Oporto, advanced into Spain on the strength of Spanish promises of support, won at Talavera, and then retreated when the Spanish promises fell flat to carefully prepared lines at Torres Vedras. He did not reach Torres Vedras, however, until after he had been created Viscount Wellington and had bloodied André Massena's nose at Bussaco. The French commander made no progress at Torres Vedras in spite of the fact that Wellington was ill-supported from England both in the quality of his officers and in the number of reinforcements.

In 1811 Massena pulled back and Wellington pursued, but he soon found himself facing larger forces. In 1812 he incurred heavy casualties storming Ciudad Rodrigo and in the capture of Badajoz; he entered Madrid on August 12. His efforts to take Burgos were bloodily repulsed, and he then beat a hasty retreat to Ciudad Rodrigo. He was created Marquess of Wellington.

Late in May 1813, after mending political fences in Spain and Portugal, Wellington began his final advance into France, beating Joseph Bonaparte at Vitoria and crossing into France over the Pyrenees. After much hard fighting, he penned the French into Bayonne and defeated them at Orthez. Following this victory he went to Paris to negotiate a peace. On entering France he had been created field marshal, to which title was now added Duke of Wellington.

Waterloo and After

Wellington remained as ambassador in Paris only through late 1814, for he then joined other European leaders at the Congress of Vienna. He was participating in these negotiations when Napoleon returned from Elba. Wellington was at once sent to command the Allied armies in the Netherlands, where he cooperated with the Prussian general Gebhard von Blücher. Wellington was surprised by

Marshal Ney at Quatre Bras and fell back on Waterloo, where on June 18 he held on until Blücher could fulfill his promise to come to his aid after the Prussian defeat at Ligny. Together they routed the French. At the age of 46 Wellington had fought one of the most decisive battles in history and won. After advancing on Paris, effecting Napoleon's abdication, and restraining Blücher from taking reprisals or territory, Wellington was variously engaged in France until the Allied army of occupation was withdrawn in 1818.

As a general, Wellington was respected by his troops, who admired his sangfroid and his imperturbability under fire. ''Nosey'' was a known battlefield figure who had the loyalty of his varied forces, and he carried this over into his later career as a political leader. His successes were due to his study of war, to careful planning including that of supply, and to his realism, which led him to rely heavily on his British infantry and to choose so often defensive positions in which he had to be attacked, usually uphill, because he flanked the enemy's line of advance.

Man on Horseback

In the years after his great victory, Wellington reverted more and more to the aristocratic mold from which he had been cast. Not only was he an 18th-century nobleman, but also he was a man whose career had been spent leading officers and men not noted for their intellectual brilliance. Thus he was used to speaking bluntly and to the point. At the same time he was accustomed to giving orders and to being obeyed. That was his public image. Yet privately he displayed a great sense of humor and was much beloved by the ladies.

In the second half of his life, Wellington had to spend a good deal of time dealing with politics and civilians, for neither of which he had much tolerance. Yet these were the difficult times of the Peterloo Massacre, the Great Reform Bill, the Chartists, and the repeal of the Corn Laws. Moreover, in these years he was exposed to examination by journalists and liberals who became unsympathetic to his outlook and actions since he was no longer leading victorious armies in popular wars. Yet he had emerged from the Napoleonic Wars as the one great man in England, the man on horseback.

Political Leader and Prime Minister

On his return from France, Wellington divided his time between occasional attendance at international peace conferences and military and political appointments at home. From 1818 to 1827 he was master general of the ordnance with a seat in the Cabinet. In 1827 he became commander in chief. George Canning asked him to join the government when he succeeded Lord Liverpool, but Wellington professed himself happy as commander in chief. Moreover, he was staunchly Tory and Irish anti Catholic, while Canning leaned the other way. The upshot, when coupled to personal dislike, was that Wellington resigned both as master general of the ordnance and as commander in chief, and for the first time since he had joined the army in 1787 he was unemployed. Canning died within three months, and by September 1827 the duke was back as commander in chief. But when Goderich's caretaker government faded early in 1828, the King sent for Wellington and asked him, as leader of the Tories, to form a new government. So at the age of 58, with doubts about the rising tide for Catholic emancipation, Wellington became prime minister. Suddenly he was back in public favor as he had not been since Waterloo.

Once in office, the duke, resigning again as commander in chief, discovered that he had to move to unite the Tories, especially after the Canningites left him. He therefore favored Catholic emancipation in an attempt both to unite his Party and to provide a sound government for Ireland. In this he was successful. The government survived until late 1830, when a combination of factors caused by the accession of William IV and the Revolution of 1830 in France made Wellington's position weak, even without his announced opposition to reform. The government resigned. The Tories were out of office for the first time in decades. Wellington refused to lead the opposition for he had been a royal servant too long.

Later Years

Unpopular for a while, Wellington beat a gradual retreat on reform in the House of Lords and was willing in 1832 to be prime minister again if the King desired, but he could not form a Cabinet. He then withdrew his opposition to the Reform Bill to prevent the Whigs from packing the House of Lords. When the Whigs went out of office in 1834, the duke acted as prime minister and all three secretaries of state until Sir Robert Peel could return from Italy; then Wellington briefly retained the Foreign Office until the elections went against the Tories.

Nevertheless, Wellington's personal popularity was high once again, and he decided that the country would survive reform. In 1841 Peel formed a new government with Wellington as leader of the House of Lords. The next year the incumbent commander in chief died, and the ''Iron Duke'' resumed the post that he held until his death a decade later. He constantly worried about national defense. During the Chartist troubles in 1848 he organized the defense of London. He died on Sept. 14, 1852.

Deaf in his last years, Wellington was *the* elder states man of Great Britain, honored and consulted by many. A gradualist and a realist, he was one of the best-informed persons in the kingdom, especially on foreign affairs. He carried on a voluminous correspondence, and he was always careful of his dignity and honor. Plain of speech, sometimes tart, he generally cut to the heart of the matter. At the same time, his distinctive features made him one of the few personalities well known to the people in the days before photography. His reputation was enhanced by the publication of his dispatches (1834-1880) and his parliamentary speeches (1854).

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The most useful biography of Wellington is Elizabeth Longford, *Wellington: The Years of the Sword* (1969), which carries his career through 1815 and whose bibliography provides the best starting point for research on him; a second volume is under way. The older standard work is Philip Guedalla, *Wel-*

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Herbert George Wells

The English author Herbert George Wells (1866-1946) began his career as a novelist with a popular sequence of science fiction that remains the most familiar part of his work. He later wrote realistic novels and novels of ideas.

On Sept. 21, 1866, H. G. Wells was born in Bromley, Kent. His origins were lower middle class, his father being a semiprofessional cricket player and his mother an intermittent housekeeper. At the age of 7 Wells entered Morley's School in Bromley, leaving at the age of 14, when he became apprenticed to a draper. He rebelled against this fate in 1883. After a year of teaching at a private school, he won a scholarship to the Normal School of Science at South Kensington in 1884, where he studied under the biologist T. H. Huxley. Wells left Kensington without a degree in 1887, returning to teaching in private schools for three years. He received a degree in science from the University of London in 1890.

Wells began teaching at a correspondence college in London in 1891 after his marriage to his cousin Isabel. The marriage was both difficult and brief. In the same year he published his article ''The Rediscovery of the Unique'' in the *Fortnightly Review*. After three years of writing on educational topics, he published his first novel, *The Time Machine*. Divorcing his first wife, Wells remarried in 1895 and abandoned teaching. A series of scientific fantasies followed *The Time Machine: The Island of Dr. Moreau* (1896), *The Invisible Man* (1897), *The War of the Worlds* (1898), *When the Sleeper Awakes* (1898), *The First Men in the Moon* (1901), and *The War in the Air* (1908). Wells's involvement with socialism and radicalism had begun in 1884 and continued for the remainder of his life.

Love and Mr. Lewisham (1900), Wells's first nonscience fiction novel, concerned the relationship of men and women and introduced sex as an integral part of that relationship. His semiautobiographical novels continued with *Kipps* (1905), *Tono-Bungay* (1909), and *The History of Mr. Polly* (1910). These novels are considered his greatest achievement.

As his novels indicate, Wells was hostile to the Victorian social and moral orders. His criticism became explicit as his involvement with radical causes grew. Wells as prophet wrote *Anticipations* (1901), *Mankind in the Making* (1903), and *A Modern Utopia* (1905). He joined the Fabian Society, a socialist group that included George Bernard Shaw and Sydney Webb, in 1903; after an unsuccessful attempt four years later to turn Fabianism to mass propaganda and political action, Wells resigned. *The New Machiavelli* (1911), a novel, was a response to his experience in the society. After *The New Machiavelli* he began producing dialogue novels that expressed his current preoccupations. His *Boon* (1915) parodied the late style of Henry James.

Wells became during World War I an expert publicist, particularly in *Mr. Britling Sees It Through*. Initially believing that the war would end all war, he wrote that ''my awakening to the realities of the pseudo-settlement of 1919 was fairly rapid.'' His solution was what he identified as world education. The intention of *The Outline of History* (1920) was to ''show plainly to the general intelligence, how inevitable, if civilization was to continue, was the growth of political, social, and economic organizations into world federation.'' After the *Outline*'s appearance, Wells

led an increasingly public life, expressing his opinions through syndicated articles. *The Open Conspiracy: Blue Prints for a World Revolution* (1928) urged the case for an integrated global civilization.

Experiment in Autobiography (1934) was ''an enormous reel of self-justification.'' Wells continued to average two titles a year. *Apropos of Delores* (1938) was a hilarious tribute to a former mistress. *Mind at the End of Its Tether* (1945), his last book, was a vision of the future as nightmare. He died on Aug. 13, 1946, in London.

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One of the first critical biographies of Wells was Van Wyck Brooks, *The World of H. G. Wells* (1915). Other full-scale reviews are R. Thurston Hopkins, *H. G. Wells* (1922); Ivor Brown, *H. G. Wells* (1923); Norman Nicholson, *H. G. Wells* (1950); and Richard Hauer Costa's scholarly study of Wells as a literary figure, *H. G. Wells* (1967). Wells's political and philosophical beliefs provoked a large commentary. He is discussed in Edwin E. Slosson, *Six Major Prophets* (1917); his educational theories are reviewed in F. H. Doughty, *H. G. Wells: Educationist* (1926); and his politics in G. D. H. Cole, *British Working Class Politics: 1832-1914* (1941). George Bernard Shaw considers him in *Pen Portraits and Reviews* (1932). Other useful studies are in G. K. Chesterton, *Autobiography* (1936), and George Orwell, *Critical Essays* (1946). □

Horace Wells

The American dentist Horace Wells (1815-1848) was the first practitioner to publicly advocate the use of nitrous oxide as an anesthetic and one of the first to use an anesthetic.

Horace Wells was born in Hartford, Vt., on Jan. 21, 1815. He attended schools in Hopkinton and Walpole, N. H., and Amherst, Mass. There were no dental schools, and his education in dentistry was gained through study with several practicing dentists.

Wells was probably a traveling dentist before settling in Hartford, Conn., in 1836, where he developed a large practice. In 1838 he published *An Essay on Teeth, Comprising a Brief Description of Their Formation, Disease, and Proper Treatment*.

Wells was actively interested in finding some method of reducing the pain of dental procedures. Nitrous oxide had been discovered in the 18th century, but its potential value as an anesthetic was, for the most part, overlooked. Instead, nitrous oxide was valued because it produced a state of euphoria, and ''laughing gas'' parties were common in the 19th century. On Dec. 10, 1844, Wells attended one of these parties and witnessed a man under the influence of the gas injure himself and yet feel no pain. The following day Wells had a tooth pulled after inhaling the gas and felt no pain. After several experiments he arranged to demonstrate his discovery before a group of medical students and physicians in Boston, but the demonstration was not completely successful because an insufficient amount of nitrous oxide was administered. Although rebuffed by those in attendance because of this failure, Wells returned to Hartford and continued his use of the gas.

In 1846 William Morton used ether as an anesthetic and claimed credit as the discoverer of anesthesia. In 1846 Wells went to Europe to make his work known there and in 1847 presented his claim as the discoverer of anesthesia to several French scientific societies. His claim was generally acknowledged in France, and in later years it was also recognized in the United States. In 1847 Wells returned to the United States and published his claim in *A History of the Discovery of the Application of Nitrous Oxide Gas, Ether, and Other Vapors to Surgical Operations*.

Wells continued his study of anesthesia and was led to experiment with chloroform. These experiments brought on a state of mental derangement that resulted in a hostile act for which Wells was arrested. He committed suicide on Jan. 23, 1848.

Further Reading

Considerable information on Wells is in W. Harry Archer, *Life and Letters of Horace Wells* (1944), but there is no full biography of him. A centenary celebration of Wells's discovery was held in 1944, and the proceedings were edited by William J. Gies and published as American Dental Association, Horace Wells Centenary Committee, *Horace Wells, Dentist: Father of Surgical Anesthesia* (1948). □

Mary Georgene Berg Wells

Advertising Woman of the Year in 1971, Mary Georgene Berg Wells (born 1928) was an advertising executive who rose from a department store copywriter to the chief executive officer of one of the largest advertising firms in the world.

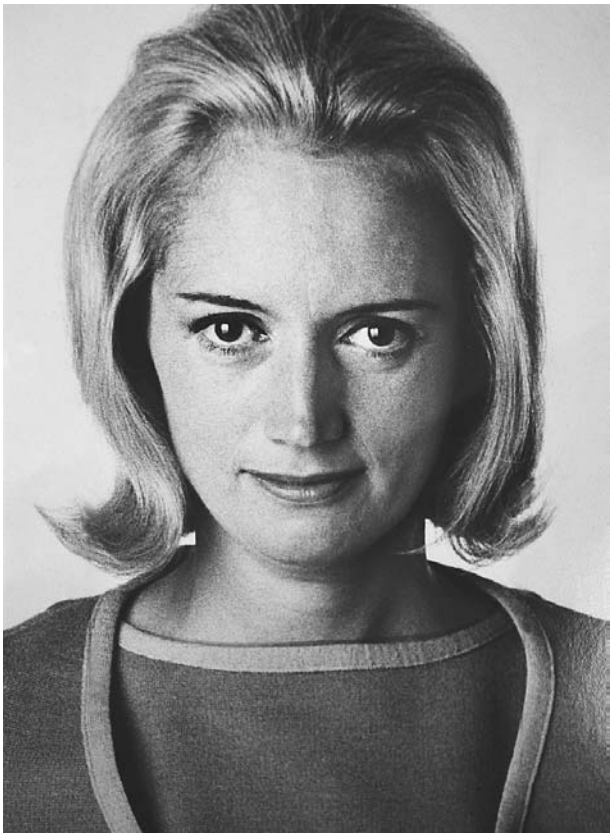

Born Mary Georgene Berg on May 25, 1928, she was the only child of Waldemar, a furniture-maker, and Violet in Youngstown, Ohio. When Mary was five years old, her mother enrolled her in elocution classes to help the child overcome shyness. Subsequently, she took music, drama, and dance lessons and participated in amateur and semiprofessional theater productions. Upon finishing high school, Mary moved to New York City to enroll in the Neighborhood School of the Theater. After one year she left to pursue a career in merchandising at the Carnegie Institute of Technology in Pittsburgh, where she met and married Burt Wells, an industrial design student. The couple moved back to Youngstown where she worked as an advertising writer for Mckelvey's department store bargain basement.

When she and her husband settled in New York City in 1952, Wells was promptly hired by Macy's as a copywriter. There she learned to write convincing copy that was well received by customers. At 23 years of age, she was promoted to the position of fashion advertising manager for Macy's. Then she was approached by several Madison Avenue advertising agencies that were impressed with her effective advertisements.

Her introduction to Madison Avenue, the heart of the advertising industry, came with a job offer from McCann-Erickson. There she learned to create ads using a variety of media, including television, radio, magazines, newspapers, and billboards, for many different businesses. But it was not until she accepted a job with Doyle, Dane, Bernbach that Wells was truly challenged. DDB was one of the most innovative agencies at that time; it took a low-key approach to advertising and had created humorous and successful campaigns for Avis Rent-A-Car and Volkswagen, among others. The climate at DDB was most stimulating, and she garnered respect as a creative, insightful writer, advancing her career by designing original campaigns. By 1963 Wells was vice-president and copy chief with an annual salary of $40,000. Over the years her elocution lessons paid off, and she became a dynamic speaker and communicator. These skills were further honed and perfected during her employment with DDB.

Feeling the need for more independence, Wells elected to move to Jack Tinker and Partners. This agency encouraged employees to participate in a cooperative, freethinking, and loosely-organized setting. At a salary of $60,000, Wells was given virtually free rein. For her first account, she was teamed up with Richard Rich and Stuart Greene to handle Alka-Seltzer. The campaign produced wryly humorous commercials that won several industry awards. She then landed the Braniff International Airline account. Harding Lawrence, the president of Braniff, wanted the agency to create a new image for the airline, one which would result in increased revenues. Wells, Rich, and Greene created an avant-garde campaign that was an overwhelming success. The slogan, ''The End of the Plain Plane,'' was substantiated by painting each of the planes one of several bright colors. In addition, Emilio Pucci was hired to design new uniforms for the flight attendants, and Alexander Girard was commissioned to restyle the airplane interiors. Despite being dubbed ''the Easter-egg airline'' by industry critics, sales increased 41 percent and profits rose 114 percent.

Wells' career also took off. By 1966 she was making almost $80,000 a year, but when Jack Tinker and Partners requested that she sign a long-term contract she opted to leave the company. Rich and Greene resigned at the same time. Ultimately, the three colleagues decided to start their own agency. With an investment of $30,000 each and a $100,000 bank loan, they created Wells, Rich and Greene, Incorporated. They were immediately flooded with calls both from potential employees and from clients eager to sign a contract. Their first client was Braniff, a $6.5 million account. WRG proved their ability and gained momentum without ever soliciting business. Within six months they had billings of $30 million, landing such accounts as Benson and Hedges cigarettes and Personna razor blades.

After the first year they signed Hunt-Wesson Foods, General Mills, and American Motors and had reached annual billings of $70 million. Wells soon advanced up the corporate ladder, assuming the roles of chairman of the

board, chief executive officer, chief administrator, and chief ''presenter.'' In 1965 she divorced her first husband and married Harding Lawrence of Braniff in 1967. WRG resigned the Braniff account, whose parent company feared a conflict of interest. To replace it, WRG signed on the TWA account, which had an advertising budget of $22 million.

WRG's dynamic growth can be directly credited to Wells. She was considered the best conceptualizer in the advertising industry, and in 1971 she was honored as Advertising Woman of the Year by the American Advertising Federation. She was also awarded the Clio Award for TV spots with recurring taglines, ''I can't believe I ate the whole thing'' and ''Try it— you'll like it.'' The philosophy of WRG was ''to create tasteful, respectful, attention-getting advertising capable of increasing sales and market share promptly.'' By staying with this credo, WRG grew to be one of the top advertising agencies in the United States.

Wells' skills as a creator and planner of advertising were matched by her executive abilities. She was a hard-driving, ambitious, and particularly demanding boss. Wells' astute financial sense benefited both the company and Wells personally. The company's billing increased from $36.7 million in 1967 to $767 million in 1988. During that same time, Wells' salary increased to over $300,000, and she was one of the best-paid women executives in the world. In 1968 WRG went public, at which time Wells took out $1,208,000 in cash and retained shares valued at more than $4 million. When she returned the company to private ownership in 1974, through a bonds-for-stock exchange, she again profited handsomely.

Wells' impact on the advertising industry was enormous. Her awards included Marketing Stateswoman of the Year, the Clio Award, and Advertising Woman of the Year. She was inducted into the Copywriter's Hall Fame as its youngest member in 1969. In the 1980s Wells continued to hold the position of WRG chief executive officer, although she was less involved in the day-to-day operations of the company. In 1990 she announced her retirement as president of WRG at the age of 62. The advertising giant she created reported annual billings of $850,348,000 with a staff of more than 300 employees in 1995.

Further Reading

The most comprehensive account of Mary Wells' career appears in *Possible Dream* by Marthe Gross (1970). A shorter account appears in *Enterprising Women* (1976) by Caroline Bird. There is also a full biography in Ingham, editor, *Biographical Dictionary of American Business Leaders* (1978). She is also included in standard reference works such as *Biography Almanac,* 3rd edition, *Who's Who in Business and Finance* (1974), and *Who's Who in the East* (1974). There are a number of good magazine articles on Mary Wells and her agency. Among the best are: *Journal of Marketing* (January 1972), *Vogue* (February 1978), *Fortune* (August 1966), and *Newsweek* (October 3, 1966). Later information on Mary Wells and her agency appears in *Advertising Age* (August 1, 1988) and *Business Week* (October 3, 1988). Stewart Fox, *The Mirror Makers* (1985), provides information on Wells and other advertising industry figures. After retirement in 1990 Wells was reported to not accept interviews. □

Ida. B. Wells-Barnett

Ida B. Wells-Barnett (1862-1931), an African American journalist, was an active crusader against lynching and a champion of social and political justice for African Americans.

Ida B. Wells was born a slave in Holly Springs, Mississippi, on July 16, 1862, six months before the Emancipation Proclamation freed all of the slaves in the Confederate states. Her father, James, was a carpenter and her mother, Elizabeth, a cook. James Wells was a hardworking, opinionated man who was actively interested in politics and in helping to provide educational opportunities for the liberated slaves and for his own eight children. He was on the board of trustees of Rust College, a freedmen's school, where his daughter Ida received a basic education. Elizabeth Wells supervised her children's religious training by escorting them to church services and by insisting that the only book that they could read on Sunday was the Bible. Young Wells was an avid reader and stated that as a result of this rule she had read through the Bible many times.

Tragedy struck the Wells family when she was about 16 years old. Her parents and some of her brothers and sisters died in a yellow fever epidemic while Wells was in another town visiting relatives. With a small legacy left by her parents, she was determined to assume the role of mothering her younger brothers and sisters. By arranging her hair in an adult style and donning a long dress, Wells was able to obtain a teaching position by convincing local school officials that she was 18 years old. A few years later, after placing the older children as apprentices, she moved to Memphis with some of the younger children to live with a relative. She was eventually able to earn a teaching position there by obtaining further education at Fisk University.

In 1884, while she was travelling by train from school, Wells was forcibly thrown out of a first-class car by the conductor because she refused to ride in the car set aside for African Americans which was nicknamed the ''Jim Crow'' car. She had purchased a first-class ticket and was determined not to move from her seat, but she was not able to defend herself against the conductor, who literally dragged her from her seat while some of the white passengers applauded. However, Wells, who was determined to fight for justice, sued the railroad and won her case. When the decision was later overturned by the Tennessee Supreme Court, Wells just became more determined to fight against racial injustice wherever she found it.

When Wells joined a literary society in Memphis, she discovered that one of their primary activities was to write essays on various subjects and read them before the members. Wells' essays on social conditions for African Americans were so well received that the society members began to encourage her to write for church publications. When she was offered a regular reporting position and part ownership of the *Memphis Free Speech and Headlight* in 1887 she eagerly accepted. The name of the newspaper was later

shortened to the *Free Press,* and Wells eventually became its sole owner. She was not afraid to speak out against what she perceived to be injustices against African Americans, especially in the school system where she worked. She believed that the facilities and supplies available to African American children were always inferior to those offered to whites. As a consequence of her editorials about the schools, Wells lost her teaching position in 1891.

One year later, in 1892, three of Wells' friends, who were successful businessmen in Memphis, were killed and their businesses destroyed by whites who Wells accused of being jealous of their success. The *Free Speech* ran a scathing editorial about the murders in which Wells harshly rebuked the white community. It was probably not coincidental that she was out of town by the time local whites read her paper. An angry mob of whites broke into her newspaper office, broke up her presses, and vowed to kill her if she returned to Tennessee.

Wells became a journalist ''in exile,'' writing under the pen name ''Iola'' for the *New York Age* and other weekly newspapers serving the African American population. She systematically attacked lynching and other violent crimes perpetrated against African Americans. She went on speaking tours in the northeastern states and England to encourage people to speak out against lynching. She wrote well-documented pamphlets with titles such as *On Lynchings, Southern Horrors, A Red Record,* and *Mob Rule in New Orleans*.

In 1895 Wells moved to Chicago, where she married a widower named Frederick Barnett. She remained active after she was married and carried nursing children with her during her crusades. She and her husband owned a newspaper for a while, and she continued to write articles for other journals. She actively participated in efforts to gain the vote for women and simultaneously campaigned against racial bigotry within the women's movement. In 1909 she attended the organizational meeting of the National Association for the Advancement of Colored People (NAACP) and continued to work with the organization's founders during its formative years, although her association with the organization was not always peaceful. Wells-Barnett did agree with one of the major thrusts of the organization, however, and that was their desire to see the enactment of federal anti-lynching legislation. She found a settlement house in Chicago for young African American men and women, regularly taught a Bible class at the house, and also worked as a probation officer there. After her death in 1931 her contributions to the city of Chicago were acknowledged when a public housing project was named after her.

Further Reading

Wells-Barnett's autobiography, which was edited by her daughter, Alfreda M. Duster, is entitled *Crusader for Justice: The Autobiography of Ida B. Wells* (1970). Several of Wells-Barnett's pamphlets have been reprinted by Arno Press in *On Lynchings: Southern Horrors* (1969). There is a short biography of Wells-Barnett in *Mississippi Black History Makers* (1984) by George A. Sewell and Margaret L. Dwight. An article entitled ''The Lonely Warrior: Ida B. Wells-Barnett,'' by Thomas Holt is a part of a volume edited by John Hope Franklin and August Meier, *Black Leaders of the Twentieth Century* (1982). □

Eudora Welty

Eudora Welty (born 1909) is considered one of the most important authors of the twentieth century. Although the majority of her stories are set in the American South and reflect the region's language and culture, critics agree that Welty's treatment of universal themes and her wide-ranging artistic influences clearly transcend regional boundaries.

Born in Jackson, Mississippi at a time when that city had not yet lost its rural atmosphere, Welty grew up in the bucolic South she so often evokes in her stories. She attended the Mississippi State College for Women and the University of Wisconsin, where she majored in English Literature, then studied advertising at Columbia University; however, graduating at the height of the Great Depression, she was unable to find work in her chosen field. Returning to Jackson in 1931, Welty worked as a part-time journalist and copywriter and as a WPA photographer. The latter job took her on assignments throughout Mississippi, and she began using these experiences as mate-

rial for short stories. In June, 1936, her story ''Death of a Traveling Salesman'' was accepted for publication in the journal *Manuscript,* and within two years her work had appeared in such prestigious publications as the *Atlantic* and the *Southern Review.* Critical response to Welty's first collection of stories, *A Curtain of Green* (1941), was highly favorable, with many commentators predicting that a first performance so impressive would no doubt lead to even greater achievements. Yet when *The Wide Net, and Other Stories* was published two years later, several critics, most notably Diana Trilling, deplored Welty's marked shift away from the colorful realism of her earlier stories toward a more impressionistic style, objecting in particular to her increased use of symbol and metaphor to convey themes. Other critics responded favorably, including Robert Penn Warren, who wrote that in Welty's work, ''the items of fiction (scene, action, character, etc.) are presented not as document but as comment, not as a report but as a thing made, not as history but as idea.''

As Welty continued to refine her vision her fictional techniques gained wider acceptance. Indeed, her most complex and highly symbolic collection of stories, *The Golden Apples,* won critical acclaim, and she received a number of prizes and awards throughout the following decade, including the William Dean Howells Medal of the Academy of Arts and Letters for her novella *The Ponder Heart* (1954). Occupied primarily with teaching, traveling, and lecturing between 1955 and 1970, Welty produced little fiction. Then, in the early 1970s, she published two novels, *Losing Battles* (1970), which received mixed reviews, and the more critically successful *The Optimist's Daughter* (1972), which won a Pulitzer Prize. Although Welty has published no new volumes of short stories since *The Bride of Innisfallen* in 1955, the release of her *Collected Stories* in 1980 renewed interest in her short fiction and brought unanimous praise. In addition, the 1984 publication of Welty's *One Writer's Beginnings,* an autobiographical work chronicling her own artistic development, further illuminated her work and inspired critics to reinterpret many of her stories.

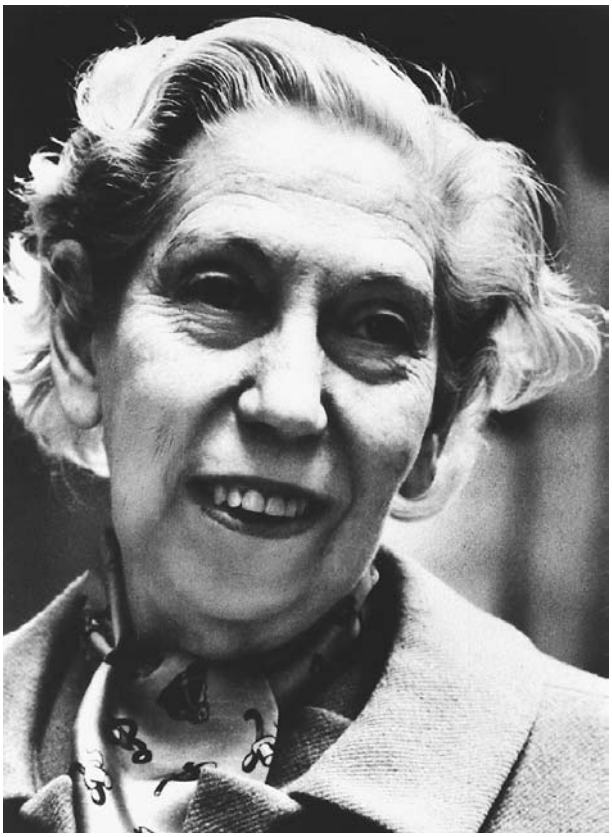

In his seminal 1944 essay on *The Wide Net, and Other Stories,* Robert Penn Warren located the essence of Welty's fictional technique in a phrase from her story ''First Love'': ''Whatever happened, it happened in extraordinary times, in a season of dreams.'' It is, states Warren, ''as though the author cannot be quite sure what did happen, cannot quite undertake to resolve the meaning of the recorded event, cannot, in fact, be too sure of recording all of the event.'' This tentative approach to narrative exposition points to Welty's primary goal in creating fiction, which is not simply to relate a series of events, but to convey a strong sense of her character's experience of that specific moment in time, always acknowledging the ambiguous nature of reality. In order to do so, she selects those details which can best vivify the narrative, frequently using metaphors and similes to communicate sensory impressions. The resulting stories are highly impressionistic. Welty typically uses traditional symbols and mythical allusions in her work and, in the opinion of many, it is through linking the particular with the general and the mundane with the metaphysical that she attains her transcendent vision of human existence.

Welty's stories display a marked diversity in content, form, and mood. Many of her stories are light and humorous, while others deal with the tragic and the grotesque. Her humorous stories frequently rely upon the comic possibilities of language, as in both ''Why I Live at the P.O.'' and *The Ponder Heart,* which exploit the humor in the speech patterns and colorful idiom of their southern narrators. In addition, Welty employs irony to comic effect, and many critics consider this aspect of her work one of its chief strengths. Opinions are divided, however, on the effectiveness of Welty's use of the grotesque. While Trilling and others find Welty's inclusion of such elements as the carnival exhibits in ''Petrified Man'' exploitative and superfluous, Eunice Glenn maintains that Welty created ''scenes of horror'' in order to ''make everyday life appear as it often does, without the use of a magnifying glass, to the person with extraordinary acuteness of feeling.''

Critics of Welty's work agree that these same literary techniques which produced her finest stories have also been the cause of her most outstanding failures, noting that she is at her best when objective observation and subjective revelation are kept in balance and that where the former is neglected, she is ineffective. They remark further, however, that such instances are comparatively rare in Welty's work. Many contemporary critics consider Welty's skillful use of language her single greatest achievement, citing in particular the poetic richness of her narratives and her acute sensitivity to the subtleties and peculiarities of human speech.

Yet the majority of commentators concur with Glenn's assertion that ''it is her profound search of human consciousness and her illumination of the underlying causes of the compulsions and fears of modern man that would seem to comprise the principal value of Miss Welty's work.''

While critics do not concur on all aspects of Welty's fiction, the preeminence of her work remains unquestioned. Despite some early resistance to her style, Welty has garnered much critical and popular respect for both her humorous colloquial stories and her more experimental works. Although she is known chiefly as a southern writer, the transcendent humanity conveyed in her stories places her beyond regional classification, and she is widely regarded as one of the foremost fiction writers in America.

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Wenceslaus

Wenceslaus (1361-1419) was Holy Roman emperor from 1376 to 1400 and as Wenceslaus IV was king of Bohemia from 1378 to 1419.

Wenceslaus, son of the emperor Charles IV, succeeded his father as emperor-elect in 1376 but was deposed on the grounds of his alleged ''worthlessness'' by German opponents in 1400. As emperor, Wenceslaus was faced with the problems raised in the Church by the Great Schism and with those raised in the empire by the rivalry of political factions, which, unlike his father, he proved unable to control. In Bohemia, Wenceslaus's reign was marked by increasing aristocratic and ecclesiastical opposition to the growing power of the royal house of Luxemburg, to Wenceslaus's attempts to strengthen the power of the Crown, and to the early force of Czech nationalism.

Wenceslaus grew up and was educated during the years of his father's greatest prestige and effectiveness. Charles IV had devoted great energy to Bohemia, and his political and artistic influence was particularly strong in Prague and in the great castle of Karlstein, from which he governed both Bohemia and the empire. The flowering of Bohemian art and education that took place during Charles's reign coincided with the first stirrings of Czech national feeling, which the Emperor supported. Wenceslaus was a product of his father's cosmopolitan interests. He possessed considerable native intelligence and absorbed effectively the education his father provided for him. He appears to have been a talented diplomat in his early years, and he gave every sign of following in his father's footsteps. Wenceslaus, however, early evinced passions for hunting and drinking that later contributed to serious failures in his reign.

As king of the Romans (the title possessed by a ruler who has been elected as successor to the Holy Roman emperor but not yet crowned by the pope), Wenceslaus was faced with the problems caused by the Great Schism (1378-1415). A supporter of Pope Urban VI in Rome, Wenceslaus was opposed by those who supported Pope Clement VI in Avignon. Another cause of dissension lay in the dynastic rivalry between the house of Luxemburg on the one hand and the houses of Hapsburg and Wittelsbach on the other, dynasties that had once provided Holy Roman emperors and were eager to do so again. A third source of trouble for Wenceslaus was the political dissension in Germany. Charles IV had granted considerable privileges to the electors and to other aristocratic dynasties and to town leagues. The lesser nobility then attempted to claim the same privileges, and the result was political chaos. For the first 20 years of his reign, Wenceslaus managed to impose some degree of order upon his German subjects, but his resources were drained in military campaigns to support his brother (later Emperor Sigismund) in Hungary, and in disputes after 1394 with the Bohemian aristocracy. As long as he could use his Bohemian resources to maintain order in Germany,

Wenceslaus was successful. During the last decade of the 14th century, however, those resources were fully engaged in Bohemian affairs, and Wenceslaus encountered ferocious opposition from the electors and the nobility of Germany. That opposition culminated on Aug. 20, 1400, when a meeting of the electors declared Wenceslaus deposed on the grounds of incompetence, inability to restore peace, and failure to heal the schism.

As king of Bohemia, Wenceslaus encountered problems of a different kind. His insistence upon royal rights quickly precipitated a series of quarrels with the higher clergy of Bohemia, and his employment of the lower nobility and bourgeoisie alienated the higher nobility. In 1394 the first of a series of aristocratic revolts broke out, possibly related to the breakdown in the relations between Wenceslaus and John of Jenstein, Archbishop of Prague. The revolt was led by Wenceslaus's cousin Jobst of Moravia and purported simply to force the King to reform the government and dismiss his advisers. In fact, the revolt, like those that quickly followed in 1397, 1401, and 1403, was an attempt on the part of the aristocracy to defend its individual rights and privileges against the more broadly based government of the King. Between 1394 and 1403 Wenceslaus was at the mercy of the aristocracy; and after 1403 the broken royal government was faced with yet a third domestic crisis, the revolutionary movement of piety and Czech national feeling that centered on John Hus and opened Bohemia to several decades of religious and social revolution.

The 14th century had witnessed a great upsurge of devotional feeling in Bohemia, and such great vernacular preachers as Milic of Kremsier had stirred criticism of the Church and of an Old Testament fundamentalist attitude toward dogma. When John Hus became the leader of this movement in 1402, Wenceslaus was powerless to check its excesses. Torn between Czech Hussitism and the demands of the Church for orthodoxy, Wenceslaus extended protection to the ''heretics'' while conciliating the Church. The burning of Hus, ordered by the Council of Constance in 1415, however, touched off great resistance. In 1419 a mob of Hussites attacked several of Wenceslaus's officials in Prague and killed them. The King, encountering the same tensions in Bohemia that he had found in the empire, could do nothing. His political and temperamental weakness—and his career of increasing political frustration—came to an end when he died of an apoplectic seizure on Aug. 16, 1419.

Further Reading

There is no biography of Wenceslaus in English. The best accounts in English are in *The Cambridge Medieval History* (8 vols., 1911-1936); R. W. Seton-Watson, *A History of the Czechs and Slovaks* (1943); and Frederick G. Heymann, *John Zizka and the Hussite Revolution* (1955). □

Wen-hsiang

The Manchu official and statesman Wen-hsiang (1818-1876) was influential in China's change of policy toward the West in the 1860s and a leading figure in the Self-strengthening movement.

Wen-hsiang was born on Oct. 16, 1818, in Mukden into a Manchu family. Through the aid of his wealthy father-in-law, he purchased the rank of a student in the Imperial Academy in 1837. He passed the provincial examinations in Peking in 1840, and five years later he attained a *chin-shih* (the highest academic degree).

When the Taiping rebels advanced toward Peking in 1853, despite the ensuing panic, Wen-hsiang courageously remained at his post as a secretary in the Board of Works. His exemplary conduct brought him to the attention of his superiors, and he was rapidly promoted. By the end of 1855 he was chief supervisor of imperial instruction, a junior vice president of the Board of Ceremonies, and concurrently a grand councilor (one of the five officials who daily advised the Emperor as a sort of privy council).

Early Official Career

When Tientsin fell to the allied British and French forces in 1860, Wen-hsiang repeatedly urged the Hsienfeng emperor (reigned 1851-1862) to remain in Peking. However, as the enemy advanced on the capital, other counsels prevailed, and the Emperor fled to Jehol. Wen-hsiang insisted on remaining, however, and, along with Prince Kung (the Emperor's half brother) and Kuei-liang, was ordered to handle the peace negotiations and to maintain order in the city. The allies occupied Peking on Oct. 13, 1860, and on October 24 the Treaty of Tientsin of 1858 was ratified and the supplementary Convention of Peking was signed. The foreign troops withdrew on November 5 and not long after left China.

The events of 1860 brought home to Wen-hsiang and Prince Kung the superiority of Western military power. Prince Kung, who previously had been rabidly antiforeign, now did a complete about-face and came to respect and even admire the British. He also discovered that the foreigners did not have any designs on Chinese territory and, surprisingly, were willing to share their military secrets by offering to help China train its army and manufacture Western-style weapons.

Learning about and from the West, which had been advocated as early as 1839 by Lin Tse-hsü, now found favor in the capital among the chief ministers of the state. Prince Kung and Wen-hsiang, on Jan. 11, 1861, memorialized the throne that a new office be established to direct foreign affairs and that there be a general change in China's policy toward the West, based on peace through diplomacy and Self-strengthening.

Diplomatic Service

The new Foreign Office was formally established on March 11, 1861, as the Tsungli Yamen, with Wen-hsiang as the principal minister and at times the acting head. Although Prince Kung was the nominal head of the Tsungli Yamen, he and Wen-hsiang worked together so closely that

it is difficult to determine who was really responsible for its policies. Nevertheless, to the foreigners, Wen-hsiang came to be known as ''Mr. Tsungli Yamen.'' Because of his honesty (he was proud of being poor), straightforwardness, efficiency, and intelligence, he gained the highest praise of the entire foreign diplomatic community.

Between 1861 and the early 1870s the Tsungli Yamen effectively advanced the cause of Westernization and peaceful relations with the foreigners. As its working director, Wen-hsiang, who once referred to himself as a small donkey pulling a far too heavy load, was responsible for its everyday operation, its relations with foreign diplomats, and, with Prince Kung, for its general overall policies. Under their leadership the Tsungli Yamen promoted modern schools—the T'ung-wen Kuan, which was China's first foreign-language school, was established in 1862 on Wen-hsiang's recommendation—Western science, industry, and commerce. Wen-hsiang also initially suggested sending Anson Burlingame, the former U.S. minister to China, to the Western nations as China's special representative in 1868.

As grand councilors, Prince Kung and Wen-hsiang were able to protect the Tsungli Yamen from the attacks of the conservatives until about 1869-1870, when Prince Kung was severely chastised by the empress dowager Tz'u-hsi, and when Li Hung-chang, as the superintendent of trade for northern ports, began to overshadow it. Nevertheless, Wen-hsiang, despite his multifarious other duties and a serious illness in 1870, remained loyal to the Tsungli Yamen until his death.

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Wen T'ien-hsiang

The Chinese statesman Wen T'ien-hsiang (1236-1283) served the Sung dynasty in its closing years. For later Chinese he was the ideal model of the loyal minister.

Wen T'ien-hsiang was born on June 6, 1236, in Chi-an, Kiangsi. He grew into a tall man of imposing physique with a clear complexion and bushy brows setting off flashing eyes. He performed brilliantly on his *chin-shih* examination in 1256, placing first, but since his father died 4 days later, Wen T'ien-hsiang did not begin his official career until after the completion of the prescribed period of mourning. In 1259 he was appointed an assistant to the Ning-hai regional commander and soon attracted considerable attention by calling for the decapitation of an official who had suggested moving the capital because a strong Mongol attack seemed imminent. Wen's request was not granted, and the Sung dynasty was given a respite when, still in 1259, Kublai Khan, on the death of Möngke (Mangu) Khan, turned north to claim the Mongol throne.

When the Mongols in 1274 again embarked on a major offensive under General Bayan, Wen T'ien-hsiang was in charge of a prefecture in Kiangsi. In 1275 in response to an imperial edict, he recruited loyalist soldiers and, paying them out of his own pocket, led them to the capital, where he was ordered to proceed to Wu-hsien in Kiangsu. His advice to organize South China into four armies, each to advance north, and to use local inhabitants to combat the Mongols was rejected. When the Sung lost an important prefecture in northwestern Kiangsu, Wen fell back to a position near the capital and then was placed in charge of the capital itself. Promoted to right grand councilor, he was sent to negotiate with General Bayan in 1276, but his recalcitrant attitude and evident determination to save the dynasty led the Mongol general to keep him a prisoner and send him north. Wen, however, managed to escape on the way and was able to rejoin the Sung court, which had fled to Fukien.

In 1277 Wen T'ien-hsiang was able to retake a number of prefectures in Kiangsi before being defeated and forced to retreat. Confronted by the superior Mongol armies, Wen was unable to reverse the military situation and early in 1279 suffered a final defeat in Kwantung. Unsuccessful in attempting suicide by poison, he was captured and taken to the Yüan capital, Peking, where in prison he composed his most famous poem, ''Song of the Upright Spirit.'' Even after the death of the last Sung prince and the end of armed resistance, and despite Kublai Khan's offers of high office, Wen T'ien-hsiang refused to submit to the Yüan dynasty and asked only for death. On Jan. 9, 1283, his wish was granted.

Further Reading

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William Charles Wentworth

William Charles Wentworth (1790-1872) was an Australian statesman and writer who achieved repute as an explorer.

In the 1820s William Wentworth came to typify the spirit of the radical native-born Australians, conscious of their difference from the ''English ascendancy,'' exulting in their love of country, and determined to obtain civil rights and representative institutions and control the development of what they claimed was their country.

By 1830 the overwhelming majority of the inhabitants of New South Wales were convicts, former convicts, or the children of convicts, collectively, if loosely, known as emancipists. They were opposed by the exclusives, the civil and military officers and the free settlers, not numerous, but generally rich. The exclusives adopted a conservative political stance, being relatively happy to cooperate with the governor and coming to seek a measure of constitutional reform that would place them in positions of power commensurate with their wealth and their view of their social worth and that, at the same time, would leave the emancipists politically and socially inferior.

Most of the native-born Australians were among the emancipists, but there were also some among the exclusives. Both groups also shared in the wealth that was accumulating as New South Wales developed a pastoral-commercial economy. By the mid-1830s the emancipist-exclusive conflict was blurred.

Wentworth's mother was Catherine Crowley, a convicted thief who arrived with her infant son at Norfolk Island on Aug. 7, 1790. She died at Parramatta in 1800. D'Arcy Wentworth, who acknowledged him as son, had aristocratic connections but had been accused, and found not guilty, of highway robbery in 1787 in England; he had come to New South Wales as an assistant surgeon on the ship with Catherine Crowley.

William was educated in England and returned to New South Wales in 1810. In 1813, with a growing reputation as a headstrong and fearless young man, he accompanied William Lawson and Gregory Blaxland in the first crossing of the Blue Mountains west of Sydney. Wentworth received 1,000 acres for the exploit but, although a relatively large landholder, was unacceptable to the exclusives because of his father's dubious background. His resentment was softened by the exercise of a great talent for satire and invective and later by the writing of poetry.

Originally intended for an army career, Wentworth returned to London in 1816 and read for the bar. In 1819 he published *A Statistical Description of the Colony of New South Wales* . . . , an influential emancipist analysis of the settlement that revealed a sound grasp of economic principles. Wentworth was made aware for the first time of his father's misadventures, and his developing radicalism was consolidated by 1822, when he was called to the bar. After studying for some time at Cambridge, he returned to Sydney in 1824.

Emancipist Leader

With William Wardell, Wentworth soon founded the *Australian,* which became an insistent and effective champion of the emancipists' aims. Attacks on Governor Sir Ralph Darling led to Wentworth's prosecution for seditious libel; his vindication strengthened the freedom of the colonial press. In 1829-1830 Wentworth's support of the campaign for reform of the jury system was successful. By this time his fierce patriotism had made him a colonial hero.

Wentworth had led the movement that had gained important civil concessions connected with the press and juries, and he was now one of the chief leaders of the growing impetus for self-government. But by 1840 his wealth was tending to place him with a new group of conservatives, some of whom were also native-born. In the 1840s his conservatism took a liberal form, and he helped to prepare the way for more constitutional change. The emphasis of his campaign changed: he sought self-government but not a democracy. In 1842 he contributed to the establishment of a partly elective legislative council. In the council in the 1840s he fought for further constitutional and social advances, especially in education, and supported the interests of the great pastoralists, to whom he now belonged.

Wentworth's plan of responsible government was not so radical as that of several younger reformers in the early 1850s, but his great reputation and skill played an essential part in the advent of the new system in 1855. He spent the rest of his life in England, where he died at Dorset on March 20, 1872.

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Franz Werfel

The Austrian poet, novelist, and playwright Franz Werfel (1890-1945) was a leading representative of the expressionist movement in German literature.

Franz Werfel was born on Sept. 10, 1890, in Prague, the son of a Jewish businessman. He studied at the universities of Prague, Leipzig, and Hamburg and then worked (1912-1914) as a reader for a publishing house. After service in World War I (1915-1917) he lived and worked as a professional writer.

Werfel's first achievement was a play, *Besuch aus dem Elysium* (1909), which was followed by *Die Troerinnen* (1915), an expressionistic reworking of Euripides's *The Trojan Women*. However, his reputation was made by his lyric poetry, which he published in such collections as *Der*

Weltfreund (1911) and *Wir Sind* (1913). His lyric poetry is distinctive and of considerable quality; like his plays, it is passionate, often ecstatic and rhapsodic, but equally often inclined toward the abstruse and the ratiocinative; tightly knit and full of rhetorical figures, it suffers from a certain lack of color and tactile quality.

A strong vein of religious feeling runs through Werfel's poems. In his earlier work this ardor is less overtly religious than philanthropic and humanitarian. The struggle to overcome selfishness is the theme of his trilogy of dramas in verse, *Spiegelmensch* (1920), a work that fluctuates between the profound and the trivial, the pithy and the diffuse. The element of social criticism in Werfel's work, often pungent, is well exemplified by his novel *Der Abituriententag* (1928), which deals with the problem of sadism in a school. His novellas, such as *Nicht der Mörder, der Ermordete ist schuldig* (1920) and *Der Tod des Kleinbürgers* (1926), reveal their author as a gifted narrator, a scholar of psychoanalytic lore, a shrewd psychologist, and the possessor of an acerbic and cynical wit.

In his later career the novel became Werfel's primary field of endeavor, and he developed for the most part a conventional but sophisticated realism. *Verdi* (1924), one of his most interesting and evocative novels, attacked the cult of the musical genius established in the German mind by the example of Richard Wagner. In *Barbara, oder die Frömmigkeit* (1929) Werfel combined an impressive portrayal of postwar Viennese life with the development of a moral theme. *Die Geschwister von Neapel* (1931; *The Pascarella Family*) studied the effects of fascism upon a small-time Italian banker, a pillar of austerity and morality.

Werfel fled from Nazi-occupied Austria to France and after the fall of France to the United States. *Das Lied von Bernadette* (1941; *The Song of Bernadette*) was written to fulfill a vow he had made when he found temporary refuge in Lourdes. The novel is a fictionalized history of the life and experiences of Bernadette Soubirous, and his choice of theme enabled him to illuminate that essential supremacy of the spiritual over the material that his writings constantly sought to assert. Werfel's posthumously published novel, *Stern der Ungeborenen* (1946), is a fantastic, futuristic vision of a world in which the intellect succumbs to the profusion and vitality of instinctive life. He died on Aug. 26, 1945, in Beverly Hills, Calif.

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Abraham Gottlob Werner

The German naturalist Abraham Gottlob Werner (1749-1817) wrote the first modern textbook of descriptive mineralogy and was the major proponent of the Neptunian theory of the earth.

Abraham Werner was born on Sept. 25, 1749, at Wehrau in Upper Lusatia (Prussian Silesia). His ancestors had been employed in the mining industry for several hundred years, and his father was the overseer of a foundry in Wehrau. When he was 10 years old, Werner went to school at Bunzlau, Silesia, but five years later he returned home to become his father's assistant. However, his interest in mineralogy became so strong that he abandoned this practical career and in 1769 entered the Mining Academy of Freiberg. After two years there he matriculated in 1771 at the University of Leipzig.

Investigations in Mineralogy

During his stay at Leipzig as a student, Werner became acutely aware of the unsatisfactory character of the numerous systems used at the time to describe and classify minerals. Two conflicting approaches, based respectively on the chemical composition and on the physical characters of minerals, had created a confused association of unrelated observations, imprecise definitions, and impractical tabular arrangements. In the amazingly short time of a year, Werner wrote and then published *Vonden äusserlichen Kennzeichen der Fossilien* (1774; On the External Characters of Fossils, or of Minerals), the first modern textbook of descriptive mineralogy. Although Werner recognized that a true and final classification of minerals should be based on their chemical composition, he emphasized that it should be preceded by a method which would allow a precise identification of the various minerals by means of their external characters and physical properties.

Werner's description of the external characters of minerals, which occupies the major part of his book, remains an outstanding illustration of his unusual gift of observation and his knowledge of minerals. However, the quality of his work on mineralogy decreases abruptly with the discussion of the crystalline forms, for he was a practical or applied mineralogist to whom the mathematical aspect of mineralogy was superfluous. He never realized the basic importance of crystallography, which he thought was applied mathematics rather than a branch of mineralogy.

Geognosy and Neptunism

Upon publication of his book on minerals, Werner left Leipzig and returned to his home in Wehrau, where he became involved in the preparation of field trips to collect minerals and visit mines. However, the Mining Academy of Freiberg, strongly impressed by his performance, appointed him in 1775 inspector and teacher of mining and mineralogy. His dogmatic but stimulating teaching filled his students with enthusiasm, and they returned to their respective countries zealously spreading Werner's geological concepts. Therefore, a full account of his ideas is obtainable only through their writings and particularly those of his foremost follower, Robert Jameson.

Werner's concept of the earth's crust may be visualized as an extension of his great desire for rigid classification. He had only contempt for the speculative naturalists who were concerned with theories about the origin of the earth, and therefore he called his subject ''geognosy,'' or ''earth knowledge,'' which he defined as the science concerned with the arrangement of minerals in the various layers, and with the relationship of such layers, in order to reach an understanding of the constitution of the earth. He emphatically stressed the precision of his observations but did not hesitate to make sweeping generalizations about the whole earth from his very limited experience in Saxony. He gradually changed his hypotheses into so-called ''facts'' by the simple process of repeating them many times with unshakable confidence. Therefore, Werner's system, which pretended to avoid speculation, actually became the most speculative and erroneous attempt at explaining the origin of the earth.

Werner subdivided the earth's crust into a series of superposed and distinct ''formations.'' He believed that these formations could be recognized all over the world and would therefore provide the key to the understanding of the geology of any country. He adopted the old idea that the earth originally consisted of a solid core completely surrounded by a universal ocean, which was at least as deep as the highest mountains and contained great quantities of mineral matter. Since the sea played a fundamental role in this system, the name of Neptunism was given to Werner's school. In this universal body of water, chemical precipitation took place, generating and depositing all forms of rocks in a constant succession.

Because Werner did not believe that the earth had any kind of internal fire or other deep-seated source of energy, he was forced to consider volcanic rocks as recent and accidental products, which he explained by means of the old concept of the combustion of underground coal beds. A further strange characteristic of Werner's was his denial of the disturbances of the earth's crust, such as folding or tilting, as proofs of the internal energy of the earth. Beds were supposed to have been deposited essentially in a horizontal position, and those dipping more than 30° were considered as having been ''locally disturbed'' by processes which were not elaborated upon. This refutation of mountain-building processes as an expression of internal energy was naturally coupled with Werner's equally dogmatic refutation of the occurrence of past volcanic activity.

Origin of Ore Deposits

Werner's ideas on the origin of ore deposits were corollaries of his general theory on geognosy. He stated that mineral veins were due to the filling by precipitates of fissures developed on the bottom of the universal ocean. The fissures were formed either by contraction or by the effects of earthquake movements. Consistent with his negation of the earth's internal fire, he refuted the idea that veins could have been filled by the products deposited by solutions or vapors originating from within the earth. Despite his ever present dogmatism, Werner did, however, demonstrate the value of a geometrical classification of veins, and he also gave excellent descriptions of their internal structures.

In bad health, Werner retired to Dresden, where he died, a bachelor, on June 30, 1817. His death was felt by most of the profession as a relief from a unique example of scientific despotism during which a man of genius tried unsuccessfully, for his entire life, to mold nature into an inflexible framework.

Further Reading

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Max Wertheimer

The German psychologist Max Wertheimer (1880-1943) was the originator of Gestalt psychology, which had a profound influence on the whole science of psychology.

Max Wertheimer was born in Prague on April 15, 1880. At the University in Prague he first studied law and then philosophy; he continued his studies in Berlin and then in Würzburg, where he received the doctorate in 1904. During the following years his work included research on the psychology of testimony, deriving no doubt from his early interest in law and his abiding interest in the nature of truth; he also carried on research in music, another lifelong interest.

In 1910 Wertheimer performed his now famous experiments on apparent movement, that movement which we see when, under certain conditions, two *stationary* objects are presented in succession at different places (a phenomenon familiar in moving pictures). This was the beginning of Gestalt psychology—a major revolution in psychological thinking.

The phenomena which Wertheimer was investigating could not be explained by the then-prevailing psychology. Psychology was, in 1910, characteristically analytical: in naive imitation of the natural sciences, it attempted to reduce every complex phenomenon to simpler ones, the elements which were supposed to make up the whole.

But it was already clear that this analytical procedure could not account for many well-known psychological facts. Some advocates of the older psychology tried to patch it up by adding assumptions to take care of troublesome findings, while leaving the old framework intact. Other scholars, seeing the inadequacy of the customary approach, denied that the problems of psychology could be treated scientifically.

For Wertheimer, neither line of criticism went to the core of the problem. The difficulties of the older psychology went far beyond its failure to explain special laboratory findings. Everything that was vital, meaningful, and essential seemed to be lost in the traditional approach. The trouble, he held, was not in the scientific method itself but rather in an assumption generally made about that method—that it must be atomistic.

But science need not only be analytical in this sense. The viewing of complex wholes as ''and-sums,'' to be reduced to accidentally and arbitrarily associated elements, Wertheimer described as an approach ''from below,'' whereas many situations need to be approached ''from above.'' In these cases what happens in the whole cannot be understood from a knowledge of its components considered piecemeal; rather the behavior of the parts themselves depends on their place in the structured whole, in the context in which they exist.

These are precisely the situations which are most important for psychology, those in which we find meaning, value, order. Thus, apparent movement cannot be under-

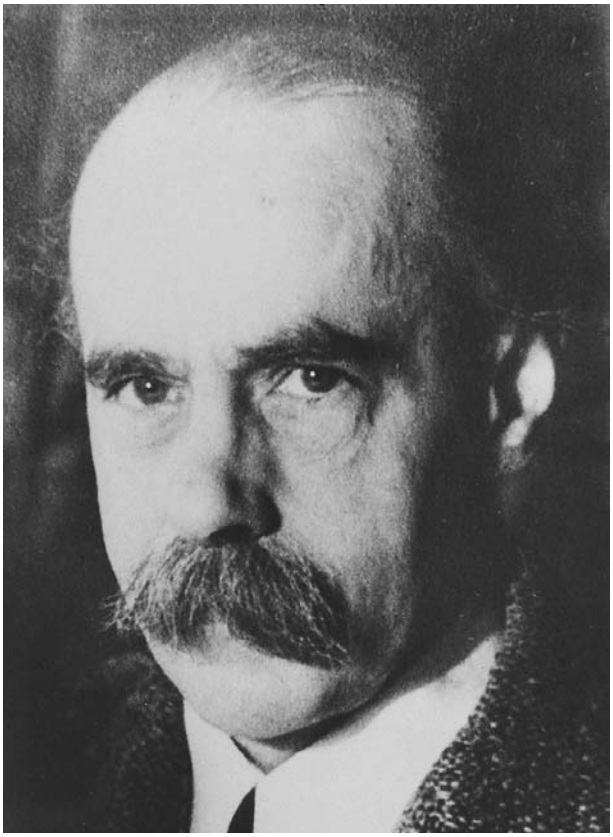

stood if one knows only the ''stills'' by which it is produced; nor can the form of a circle, the peacefulness of a landscape, the sternness of a command, the inevitability of a conclusion be understood from a knowledge of independent elements. Here whole properties are primary, and the characteristics of parts are derived from the dynamics of their wholes.

Wertheimer became a lecturer in Frankfurt in 1912. Later he went to Berlin and in 1929 returned to Frankfurt as professor. All this time he was developing his ideas and influencing students who themselves became distinguished psychologists. Although he preferred the spoken to the written word as a vehicle for communication, he wrote some notable articles applying the new approach ''from above'' to the organization of the perceptual field and to the nature of thinking.

Just before the German elections in 1933, Wertheimer heard a speech by Hitler over a neighbor's radio. He decided that he did not want his family to live in a country where such a man could run, with likelihood of success, for the highest office in the land; and the next day the family moved to Marienbad, Czechoslovakia. Soon Wertheimer realized that Hitler was not a passing phenomenon, and he accepted an invitation from the New School for Social Research in New York City to join its University in Exile (later the Graduate Faculty of Political and Social Science). He resumed his studies of thinking, completing his major work, *Productive Thinking,* a highly original and penetrating examination of the processes that occur in thinking at its best. In a series of articles he showed the application of Gestalt thinking to problems of truth, ethics, freedom, and democracy. Unfortunately he did not live to write his projected Gestalt logic.

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Wolfgang Köhler, *The Task of Gestalt Psychology* (1969), is an overview of Gestalt psychology by one of its founders and shows Wertheimer's role in its development. □

Charles Wesley

The English hymn writer and preacher Charles Wesley (1707-1788) joined his brother John in starting Methodism and composed thousands of hymns to express its religious ideals.

Charles Wesley was born on Dec. 18, 1707, the eighteenth child of the rector of the Anglican church in Epworth, Lincolnshire. All 19 Wesley children received individual weekly instructions in religious matters from their mother, who gave them some of her own independent spirit. Although Charles was bright, he wasted much of his energy looking for good times when he began his studies at Christ Church, Oxford, in 1726. In 1729, after he had settled down, Charles, his older brother John, and several other Oxford students formed the Holy Club, for the purpose of studying the Bible and receiving the Sacrament of the Eucharist. The group soon became known as the ''Methodists'' because of the regularity of their religious activities.

By the time Wesley received his master's degree in 1733, he had proved himself an excellent scholar and a master of Latin. In 1735 he was ordained a priest in the Church of England. With his brother John he left England for the New World. He became secretary to Col. James Oglethorpe, governor of the colony of Georgia. But he had a hard time adapting to Georgia's climate and had to return to England the next year.

In the spring of 1738 Wesley experienced a profound religious awakening. He became vividly convinced of the power of the New Testament message of salvation and saw more clearly than ever before how faith in Jesus Christ could change one's life. For the next 50 years Wesley brought this message to as many people as he could, particularly to the poor and uneducated workers in London's slums. Along with his brother and their ''Methodist'' friends from Oxford, Wesley preached that the value of one's life is to be measured by his faith and decent sober conduct, rather than by his church attendance. Many Anglican officials were displeased by the Methodists' approach. Less devout people often ridiculed their fervent preaching. After Wesley married in 1749, he lived for a while in Bristol, where opposition to his ideals was less severe, but 12 years later he resumed his preaching in London.

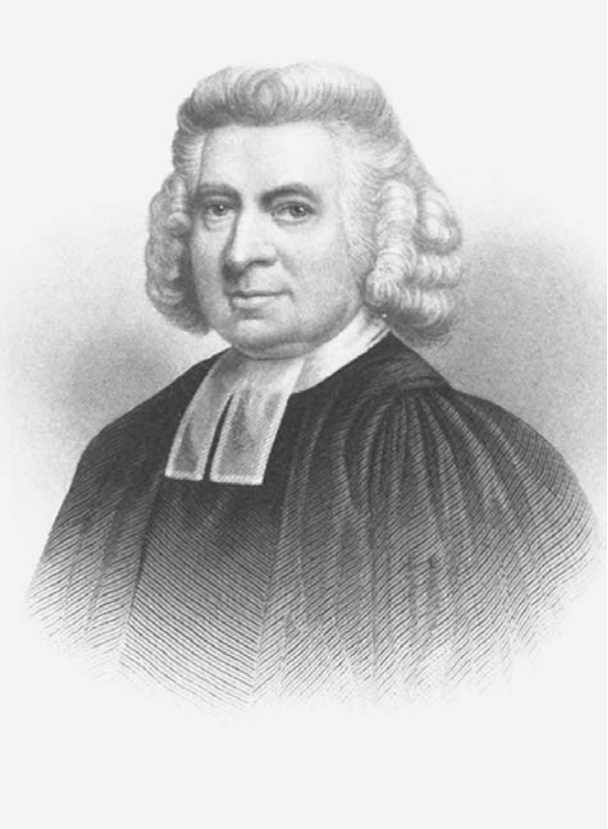

Wesley was a master of the English language. Over the years of his ministry he wrote some 6,500 hymns to spread the New Testament message as he understood it. When he died in London on March 29, 1788, he was known as a preacher of great power and wisdom. Many of his hymns (among them *Hark! The Herald Angels Sing* and *Jesus, Lover of My Soul*) are sung in churches today, and it is for them that he is famous.

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John Wesley

The English evangelical clergyman, preacher, and writer John Wesley (1703-1791) was the founder of Methodism. One of England's greatest spiritual leaders, he played a major role in the revival of religion in 18th-century English life.

The 18th century found the Church of England out of touch with both the religious and social problems of the day. Its leadership was constituted largely by political appointees, its clergy were riddled with ignorance, and churchmen of genuine concern were rare. The influence of rationalism and deism even among dedicated clergymen caused the Anglican Church to be unaware of the spiritual needs of the masses. John Wesley's great achievement was to recognize the necessity of bringing religion to this wide and neglected audience.

Wesley was born in Epworth, Lincolnshire, on June 17, 1703. He was the fifteenth of the 19 children of Samuel Wesley, an Anglican minister who took his pastoral duties seriously and instilled this idea in his son. John's mother, a woman of great spiritual intensity, molded her children through a code of strict and uncompromising Christian morality, instilling in John a firm conception of religious piety, concern, and duty.

In 1714 Wesley entered Charterhouse School, and in 1720 he became a student at Christ Church, Oxford. Receiving his bachelor of arts degree in 1724, he was ordained a deacon in the Church of England in 1725 and was elected a fellow of Lincoln College, Oxford, in 1726. He became curate to his father in the following year and was ordained a priest in 1728. Returning to Oxford in 1729, Wesley, in addition to the duties of his fellowship at Lincoln, became active in a religious club to which his younger brother Charles belonged. The Holy Club, nicknamed ''Methodists'' by its critics, met frequently for discussion and study. Its members engaged in prayer, attended church services, visited prisoners, and gave donations to the needy. The Holy Club was one of Wesley's formative influences, and he soon became its acknowledged leader.

Ministry in Georgia

Buoyed by his years at Oxford and desirous of putting the principles of the Holy Club to work elsewhere, Wesley in 1735 accepted the invitation of James Oglethorpe to become a minister in the recently founded colony of Georgia. Accompanied by his brother Charles, Wesley spent two disappointing years in the New World. Despite his zeal to bring them the Gospel, he was rebuffed by the colonists and received unenthusiastically by the Indians. Moreover, he became involved in an unsuccessful love affair, the aftermath of which brought him the unwanted publicity of a court case. In 1737 Wesley returned to England.

Wesley's stay in Georgia was, however, not without benefit. Both on his trip over and during his two-year stay, he was deeply influenced by Moravian missionaries, whose

sense of spiritual confidence and commitment to practical piety impressed him.

Conversion and Preaching

In England, Wesley continued to keep in close touch with the Moravians. At one of their meetings—in Aldersgate Street, London, on May 24, 1738—he experienced conversion while listening to a reading of Martin Luther's preface to the Epistle to the Romans. ''I felt I did trust in Christ, Christ alone, for salvation,'' Wesley wrote, ''and an assurance was given me that He had taken away *my* sins, even *mine,* and saved *me* from the law of sin and death.''

Through this personal commitment Wesley, though he later broke with the Moravians, became imbued with the desire to take this message to the rest of England. Finding the bishops unsympathetic or indifferent and most clergymen hostile to the point of closing their churches to him, Wesley, following the example of such preachers as George Whitefield, began an itinerant ministry that lasted more than 50 years. Forced to preach outside the churches, he became adept at open-air preaching and, as a result, began to reach many, especially in the cities, about whom the Church of England had shown little concern.

A small man (he was 5 feet 6 inches in height and weighed about 120 pounds), Wesley always had to perch on a chair or platform when he preached. He averaged 15 sermons a week, and as his *Journal* indicates, he preached more than 40,000 sermons in his career, traveling the length and breadth of England—altogether more than 250,000 miles—many times during an age when roads were often only muddy ruts. A contemporary described him as ''the last word . . . in neatness and dress'' and ''his eye was 'the brightest and most piercing that can be conceived.'''

Preaching was not easy; crowds were often hostile, and once a bull was let loose in an audience he was addressing. Wesley, however, quickly learned the art of speaking and, despite opposition, his sermons began to have a marked effect. Many were converted immediately, frequently exhibiting physical signs, such as fits or trances.

Organization of Methodism

From the beginning Wesley viewed his movement as one within the Church of England and not in opposition to it. As he gained converts around England, however, these men and women grouped themselves together in societies that Wesley envisioned as playing the same role in Anglicanism as the monastic orders do in the Roman Catholic Church. He took a continual and rather authoritarian part in the life of these societies, visiting them periodically, settling disputes, and expelling the recalcitrant. Yearly conferences of the whole movement presented him with the opportunity to establish policy. Under his leadership each society was broken down into a ''class,'' which dealt with matters of finance, and a ''band,'' which set standards of personal morality. In addition, Wesley wrote numerous theological works and edited 35 volumes of Christian literature for the edification of the societies. A tireless and consummate organizer, he kept his movement prospering despite a variety of defections.

Yet the continual opposition of the Anglican bishops, coupled with their refusal to ordain Methodist clergy, forced Wesley to move closer to actual separation toward the end of his life. In 1784 he took out a deed of declaration, which secured the legal standing of the Methodist Society after his death. In the same year he reluctantly ordained two men to serve as ''superintendents'' for Methodists in North America. He continued the practice to provide clergymen for England but very sparingly and with great hesitation. Wesley always maintained that he personally adhered to the Church of England.

Methodism had a significant impact on English society. It brought religion to masses of people who, through the shifts of population brought about by the industrial revolution, were not being reached by the Anglican Church. In addition, it had a beneficial effect on many within both the Church of England and dissenting congregations. By emphasizing morality, self-discipline, and thrift to the deprived classes, Wesley has been credited by some historians as being a major force in keeping England free of revolution and widespread social unrest during his day. He himself was politically conservative, a critic of democracy, and a foe of both the American and French revolutions.

Throughout his life Wesley's closest confidant was his brother and coworker Charles, the composer of a number of well-known hymns. Wesley, always extraordinarily healthy, remained active to the end, preaching his final sermon at an open-air meeting just 4 months before his death on March 2, 1791, in London.

Further Reading

The best source for an understanding of Wesley is *The Journal of the Rev. John Wesley,* edited by Nehemiah Curnock (8 vols., 1909-1916). J. H. Overton, *John Wesley* (1891), is a short, sympathetic, well-written biography. Francis J. McConnell, *John Wesley* (1939), is a full reinterpretation and reevaluation of Wesley in the light of modern experience and research. Valuable background material is in Basil Williams, *The Whig Supremacy, 1714-1760* (1939; 2d ed. rev. 1962), and Elie Halevy, *A History of the English People in the Nineteenth Century* (4 vols., 1961). The economic changes of the Wesley era are well treated in T. S. Ashton, *The Industrial Revolution, 1760-1830* (1948; rev. ed. 1964). □

Benjamin West

Benjamin West (1738-1820), the first of America's emigré artists, became one of Europe's most important neoclassic painters.

Benjamin West was born on Oct. 10, 1738, in Springfield Township, Pa., to a struggling innkeeper who had emigrated from England. Though the Wests lived among Quakers, who habitually frowned upon art, Benjamin seems to have been encouraged by all about him from the time he began to draw at the age of six years. He gained a reputation in eastern Pennsylvania as a child prod-

igy. At first he was self-taught, but later, before his departure for Italy in 1759, he knew the paintings of William Williams and Gustavus Hessalius, whose work he soon surpassed.

Among West's American works produced during the 1750s were the *Death of Socrates,* forecasting his later neoclassic work; a somewhat fantastic *Landscape with Cow* (1748), revealing his early dreams of storybook castles; and a lustrous portrait of the young Thomas Mifflin. While in Pennsylvania, West aspired to be the companion of emperors and kings. He sought, then, the social opportunities which Europe offered.

Absorbing Neoclassicism

Because of his quaint charm and the remoteness of his origins (in the eyes of the Italians), West interested important patrons, critics, and literati in Rome. Cardinal Albani introduced him to the treasures of the Vatican; and the English painter Gavin Hamilton, the German painter Anton Raphael Mengs, and the esthetician Johann Joachim Winckelmann schooled West in the niceties of neoclassic art, which was then supplanting the more frivolous rococo style. Excavations at Pompeii and Herculaneum had fostered the growth of neoclassicism, and partisans of the new nationalisms saw in the glories of the ancient world pretexts for their own ambitions.

When West arrived in London in 1763, he was prepared by temperament and training for the success he would enjoy. He was immediately encouraged by Joshua Reynolds and was deluged by portrait commissions. But he aspired to history painting, which he saw as a higher art form than portraiture. He wished to choose lofty themes, idealize figures, and dramatize scenes according to the principles he had learned in Rome. Robert Hay Drummond, Archbishop of York, commissioned West to paint *Agrippina with the Ashes of Germanicus* (1767), a story, of faithfulness and self-sacrifice based on a theme from Tacitus. West endowed his figures with a grave dignity, clearly stratified his space in the manner of Nicolas Poussin, and took his composition, in part, from the ancient reliefs of the Ara Pacis in Rome.

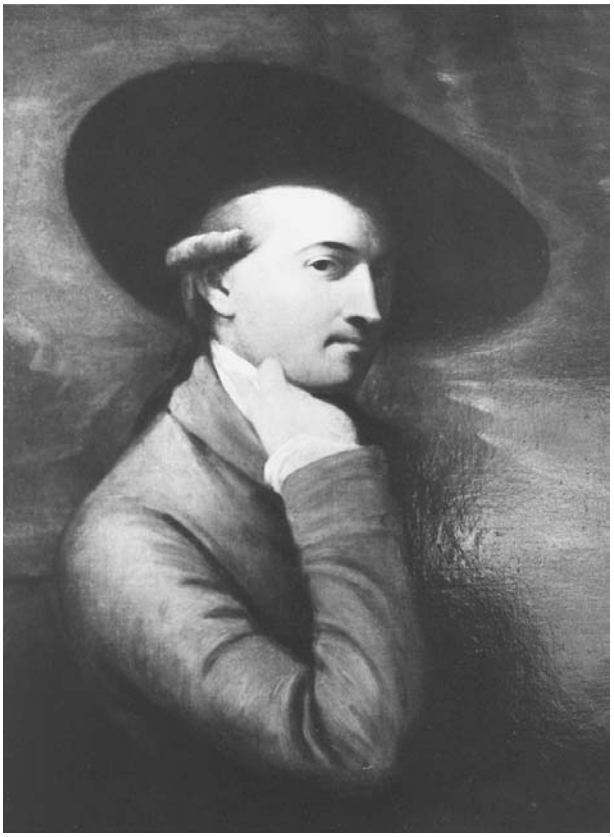

Relations with the King

King George III heard of West through Archbishop Drummond and commissioned from West a painting on a theme of nobility, *Regulus Leaving Rome* (1769). The painter and the King became intimate friends, and not even West's sympathy with the American colonists marred the friendship. The *Death of Wolfe* (1771), a major painting and one of George's favorites, marked a temporary break with neoclassic formulas. In this scene from the battle of the English and French for Quebec in 1759, West used contemporary costumes rather than Roman togas because the event had not taken place in Europe. To ennoble Wolfe, West showed the general in the attitude of a dying Christ with his lieutenants neatly placed beside him like attendant saints.

In 1788 it was obvious that the King was suffering from madness, and West lost his support. In 1792, upon the death of Joshua Reynolds, West was elected president of the Royal Academy, a position that was made increasingly difficult because of George's capricious behavior. Moreover, West's financial position became precarious, as he had lent large sums of money to the Crown and was unable to recover these. Royal commissions dwindled, then disappeared.

Yet West's reputation had not really suffered, and the public continued to support him. His *Christ Healing the Sick* (1811), commissioned by the Pennsylvania Hospital in Philadelphia, was bought by the British Institute for 3,000 guineas before its completion (the largest sum paid in England up to that time for a contemporary work), and a replica was sent to Philadelphia.

West's Style

West's work has been classified as being in three modes: stately, pathetic, and dread. The stately mode includes classicizing, elevating ancient themes, featuring idealized forms and gravity of demeanor, as in the *Agrippina. Christ Healing the Sick,* showing milder sentiments and more relaxed figures, falls within the pathetic mode. Subjects stirring the astonishment and awe of the beholder, like *Death on the Pale Horse* (1802), are in the dread mode.

Death on the Pale Horse, which was exhibited at the Paris Salon of 1802, marked a departure from the staidness of neoclassicism and forecast the emotionality of romanticism. The painting was an apocalyptic subject of terror and sublimity. Space, rather than being clearly stratified (as in the stately mode), was here vast and unmeasurable; and color, rather than being applied to neat outlines, was handled in a free, Rubenesque manner.

West died in London on March 11, 1820. He played a fundamental role in the history of American art by encouraging and training the most gifted younger American painters of his time. In spite of his position, he was friendly and helpful to any artist, American or English, who stopped at his studio.

Further Reading

John Galt, *The Life and Studies of Benjamin West* (2 vols., 1816-1820), is an amusingly anecdotal biography by a contemporary Scottish novelist and the source for later studies. Also useful is Henry E. Jackson, *Benjamin West: His Life and Work* (1900). Grose Evans, *Benjamin West and the Taste of His Times* (1959), groups West's work into the stately, pathetic, and dread modes.

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Cornel West

An American philosopher, Cornel West (born 1953) quickly won recognition as a critic of culture, an interpreter of African American experience, an advocate of social justice, and an analyst of Post-Modern art and philosophy.

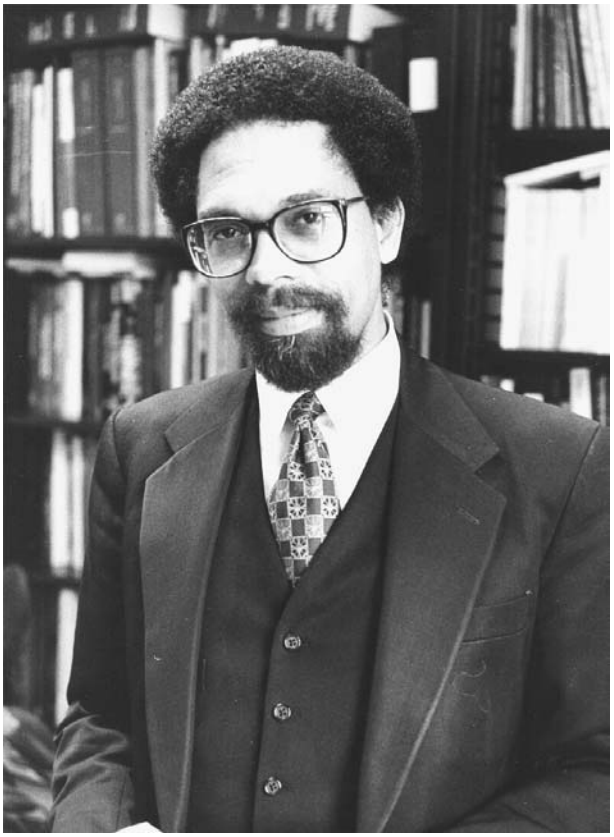

Cornel West, born in Tulsa, Oklahoma, in 1953, lived most of his childhood and youth in segregated working-class neighborhoods in Oklahoma, Kansas, and California. In high school he excelled in scholarship and athletics. He earned his A.B. at Harvard University, then completed his doctorate in philosophy at Princeton in 1980. While a graduate student, he was a teaching assistant in humanities and ethics at Harvard and in philosophy at Princeton.

In 1977 he joined the faculty of Union Theological Seminary in New York, teaching classical and contemporary philosophy. From 1984 to 1987 he taught at the Yale University Divinity School, then returned to Union in 1987-1988. In 1988 Princeton University tapped him to be the director of its African American Studies Program and as professor of religion. In the former program he drew together a multi-disciplinary group of literary artists and scholars who interpreted the African American experience in history and literature.

West earned an early reputation as a scholar of infectious enthusiasm, sharp insight, and wide-ranging interests. Within a decade of earning his doctorate, he accepted visiting appointments at Barnard College, Williams College, Princeton Theological Seminary, Haverford College, City University of New York (Center for Worker Education), Harvard Divinity School, and the University of Paris. In addition, he lectured at more than a hundred colleges and universities in the United States. He taught philosophy to inmates of a federal prison, an unusual distinction for an academic philosopher. Within the same decade he produced dozens of essays and reviews, published in books and in journals, both scholarly and popular.

In an age of scholarly specialization, West cultivated widely diverse interests. His nimble mind danced from one subject to another with dazzling virtuosity. On one side of his thought he was a social philosopher, drawing much from the Marxist tradition but uninhibited by allegiance to any Marxist orthodoxies. His scholarship was closely related to active involvement in movements for social and racial justice. He was simultaneously an interpreter of African American experience to white Americans, of American philosophy to Europeans, of democratic beliefs to South Africans, of religious insights to secularists, and of secular themes to the religious. As a philosopher, he showed special interest in pragmatism, Post-Modern thought, and philosophy of religion. His artistic interests included literature (he had published one short story and friends predicted that he would write a novel), opera (he was seen occasionally at Salzburg), cinema (he was a fellow at the British Film Institute), and architecture (he lectured at the School of Architecture at Milan, Italy).

The unifying center for these diverse interests was a concern for cultural criticism: intellectual, esthetic, ethical, and religious. Whatever area of human interest he entered, from the arts to the most technical philosophy, he soon related to its expressions in contemporary society and its meaning for human self-understanding and justice. West

appreciated culture as an expression of human creativity; he also saw that culture often oppresses human beings, especially marginalized people. He united intellectual analysis and social involvement, scholarship and action, the academic world and political life.

Even as he boldly acknowledged his roots in the African American church, West made trenchant criticisms of religious belief and practice, and he asked no favoritism for religion in the intellectual discussions of universities and society. He drew inspiration from the prophetic tradition of the Bible, and the words ''prophetic'' and ''prophecy'' appear often in his writings.

West was an eloquent lecturer, whose lithe and energetic body was totally involved in the torrent of words and ideas that tumbled from his mouth. He asked his listeners not only to hear what he said, but to enter into his thought processes and share his enthusiasms or generate their own thoughts and enthusiasms. His speaking style was symbolic of his convictions, which rejected the divorce of body from mind, of emotion from intellect, characteristic of much philosophy since Descartes. In a time when many philosophers would be horrified to be called preachers, West (although not an ordained minister) was not embarrassed to preach an occasional sermon. For him a passion for social justice was as intellectually respectable and demanding as the most rigorous intellectual analysis of propositions, and the two were never far apart in his philosophy.

West wrote and co-authored numerous books on philosophy, race and sociology. His *Race Matters* won a Critics Choice Award and was listed as a *New York Times* Notable Book of the Year in 1992. Other works included *Keeping the Faith: Philosophy and Race in American* (1993) and *Jews and Blacks: Let the Healing Begin* (1995), co-authored with Michael Lerner. In 1996 he co-authored *The Future of Race* with his Harvard colleague, Henry Louis Gates, Jr.

West was a frequent guest lecturer on university campuses nationwide. He joined the Harvard Faculty in 1994 as professor of Religion and African American Studies. During the 1996 Fall Semester he was a visiting professor at the University of Arizona. West was a featured speaker during the 1997 Martin Luther King, Jr./ Human Rights Week Celebration at Boise State University. At Harvard, West was known for his electrifying presentations that inspired students to critically analyze their own beliefs on race, culture, and class. Gates once described West as ''the pre-eminent African American intellectual of our generation.''

Further Reading

West's first book was *Prophesy Deliverance! An Afro-American Revolutionary Christianity* (1982). He co-edited *Post-Analytic Philosophy* (1985), a collection of essays by numerous scholars. *Prophetic Fragments* (1988) is a gathering of some 50 of West's essays and reviews. *The American Evasion of Philosophy: A Genealogy of Pragmatism* by West (1989), is a study of an America n intellectual tradition. *Out There: Marginalities and Contemporary Culture,* co-edited by West (1990), explores artistic interests. Jervis Anderson interviews West in *The New Yorker* (Jan 17,1994). Critical reviews of West's work can be found in major newspapers and magazines such as *Time*. Campus newspapers where West was a guest speaker provide information on current interests and social causes. □

Nathanael West

The work of the American novelist Nathanael West (1903-1940) is strikingly original. It is characterized by its use of Mythic themes in contemporary settings, terrifying symbolism, profound pessimism, and grisly humor.

Nathanael West was born Nathan Weinstein in New York City of affluent Russian-Jewish immigrants. After graduating from Brown University in 1924 with a bachelor of philosophy degree, he held a number of nonwriting jobs. In 1927 he became manager of the Kenmore Hotel in New York City and in 1928 of the Sutton Hotel; he frequently gave rooms rent-free to indigent friends. West's acquaintance with poverty grew more directly personal in 1929, when his family suffered complete financial ruin.

The Dream Life of Balso Snell (1931), West's first novel, was written at college and is generally regarded as the weakest of his four novels. It is based on a Quest motif, but settles into a misanthropic, scatological attack on Christianity and Judaism.

West's next novel should have marked an upturn in his writing fortunes, but he was the victim of freakishly bad luck. His masterpiece, *Miss Lonelyhearts* (1933), was enthusiastically reviewed, but the publisher went bankrupt, the printer refused to deliver most of the edition, and the book sold fewer than 800 copies. (It has sold over 300,000 copies since West's death.) A variation on the Scapegoat theme, *Miss Lonelyhearts* explores attitudes toward the problem of suffering. Its hero, who is never named but is identified by his role as a newspaper columnist, is an idealist; he refuses to accept the other newsmen's cynical view of his lonelyhearts newspaper column as a joke. Moved by his correspondents' grotesque but genuine pleas for help, he becomes caught up in their lives and is ultimately killed by one of them. A contemporary projection of a Christ figure, the novel is a masterpiece of economy. Critic Stanley Edgar Hyman called it ''one of the three finest American novels of our century.''

Ironically, although *Miss Lonelyhearts* sold badly, it led West to a job in Hollywood as adviser on the film adaptation. The movie, an artistic disaster, reduced his morally centered theme to a simple murder melodrama. (A remake 25 years later was somewhat better.)

West's third novel, *A Cool Million* (1934), utilizing the myth of the Holy Fool, is a bitterly satiric treatment of American politics. Lemuel Pitkin, who is in the Candide—Horatio Alger mold, sets forth with naive good will, only to be consistently victimized, often violently.

West spent his last five years in Hollywood as a scenarist. His final novel, *The Day of the Locust* (1939), is based

on the Mythic Dance of Death. A group of characters on the fringe of Hollywood are used as a quintessential symbol of American violence and emptiness. Especially jarring is its final scene, a grotesque, surrealistic treatment of a film premiere which deteriorates into mob frenzy. The book received favorable reviews but sold fewer than 1500 copies. (It, too, has sold over 300,000 copies since West's death.) On Dec. 22, 1940, West and his wife, Eileen McKenney, were killed in an automobile accident near El Centro, Calif., just a few days before the opening of *My Sister Eileen,* the hit play immortalizing Mrs. West, written by her older sister, Ruth McKenney.

Further Reading

Since publication of *The Complete Works of Nathanael West* (1957), critical treatments have proliferated. Probably the best study of his life and work is Stanley Edgar Hyman, *Nathanael West* (1962). Other good accounts are the critical biography by Victor Comerchero, *Nathanael West: The Ironic Prophet* (1964), and the more comprehensive biography by Jay Martin, *Nathanael West: The Art of His Life* (1970). A recent useful critical study is Randall Reid, *The Fiction of Nathanael West: No Redeemer, No Promised Land* (1968). □

Ruth Karola Westheimer

Ruth K. Westheimer (born 1928) has gained fame for giving practical and straightforward advice for sexual problems.

Known to her public simply as ''Dr. Ruth,'' the New York psychologist, broadcaster, and writer Dr. Ruth Westheimer became known for giving out sexual advice ''like good hot chicken soup'' to Americans in the 1980s. Orphaned by the Third Reich when her German-Jewish family perished after sending her to safety in Switzerland, she immigrated to Palestine where she became a fervent Zionist and member of the Haganah, the Jewish underground movement. The tiny woman, only four feet seven inches tall, briefly married a young Israeli soldier, and the couple moved to Paris where she earned a degree in psychology from the Sorbonne. In 1956 Dr. Ruth moved to New York with her second husband. After this marriage ended, she supported herself and her young daughter by working as a maid while she learned English and earned a master's degree at the New School for Social Research. After meeting her third husband on a ski trip to the Catskills, she earned her doctorate in education at Columbia University.

Media Celebrity

Dr. Ruth learned about sex early when she sneaked into her father's library to read his hidden marriage manual. At Columbia she studied family counseling and sex counseling, and her big break came in 1977 when she gave a lecture to a group of New York broadcasters about the need for more broadcast programs to promote ''sexual literacy.'' Contacts at this lecture evolved into a phenomenally popular two-hour syndicated radio talk show called *Sexually Speaking,* a cable television show, *The Dr. Ruth Show,* several best-selling books, and celebrity status throughout the country.

''Grandma Freud''

Dr. Ruth's accent, witty humor, eccentric style, and commonsense advice made her enormously popular with the American public. On a typical night four thousand callers jammed the radio station's switchboards, and her talk show became the top-rated radio show in the New York City area in 1983. She stirred controversy with both political and religious leaders because of her frank answers about homosexuality, sex education, and contraception. Her ability to say anything and get away with it gave her both detractors and admirers. Critics warned she verged on entertainment rather than psychology and accused her of being frivolous and irresponsible. Her admirers praised her conviction and ''knack of translating new technological information about sex into sound practical advice.'' A firm believer in traditional marriage and family, her enthusiasm for her work also kept her in her active private practice as a psychologist and family counselor.

Spicy Advice and the Ratings

To her loyal followers who counted on her, no question was too outrageous and no problem was insoluble. When a caller asked what to do about his girlfriend who had given him an inflatable love doll and ''wants to watch,'' Dr. Ruth fired back, ''Give the doll a name and have a good time.'' Concern about instant advice to unseen callers prompted the American Psychiatric Association to caution the growing ranks of media therapists against providing actual therapy or trying to solve a problem conclusively over the air. But Dr. Ruth's spicy advice, conventional morality, and upbeat approach continued to help media ratings whether or not they actually helped the nation's sexual psyche.

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Ruth K. Westheimer, *Dr. Ruth's Guide to Good Sex,* Warner Books, 1983.

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Ruth K. Westheimer and Louis Lieberman, *Sex and Morality: Who is Teaching Our Sex Standards,* Harcourt Brace Jovanovich, 1988.

Ruth K. Westheimer and Louis Lieberman, *Dr. Ruth's Guide to Erotic and Sensuous Pleasures,* Shapolsky, 1991.

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Ruth K. Westheimer, ed., *Dr. Ruth's Encyclopedia of Sex,* Continuum, 1994, 319 p.
Ruth Westheimer, *The Art of Arousal,* Abbeville Press, 1993, 180 p.
Patricia Bosworth, ''Talking with Doctor Goodsex,'' *Ladies' Home Journal* (February 1986): 82+;
Georgia Dullea, ''Therapist to Therapist: Analyzing Dr. Ruth,'' *New York Times,* 26 October 1987, p. 8B;
George Hackett, ''Talking Sex with Dr. Ruth,'' *Newsweek* (3 May 1982): 78. □

George Westinghouse

George Westinghouse (1846-1914), American inventor and manufacturer, made substantial contributions to railroad transportation safety and efficiency and to the transmission of electrical power.

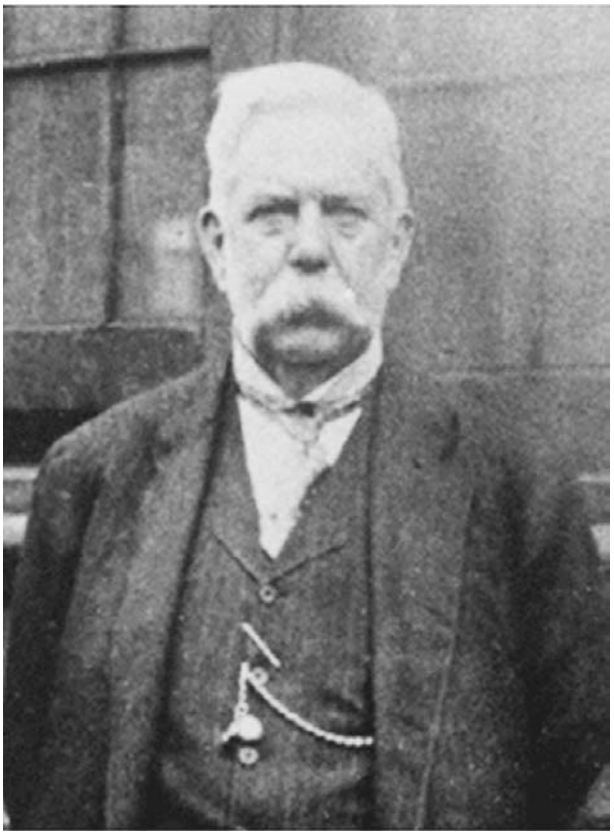

George Westinghouse was born in Central Bridge, N.Y., on Oct. 6, 1846. After working in his father's machine factory in Schenectady, George served in the Union Army during the Civil War and then attended Union College for a short time. He received his first patents in 1865. His rotary steam engine proved impractical, but the car-replacer he designed to restore derailed cars to their tracks was successfully marketed.

Westinghouse laid the basis for his fortune when he patented his first air-brake invention in 1869 and organized the Westinghouse Air Brake Company. A number of patented improvements followed, including the truly revolutionary automatic air brake for trains (1872). He also worked to make all air-brake apparatus standardized and interchangeable and later developed a complete signal system for railroads. He formed the Union Switch and Signal Company in 1882.

Early in the 1880s Westinghouse applied his knowledge of compressed-air problems to the new natural-gas industry and patented several devices for the transmission and measurement of natural gas. This work in turn enabled him to comprehend the problems involved in distributing electrical power. An early convert to alternating current, he acquired European patents covering single-phase alternating-current transmission and organized the Westinghouse Electric Company in 1886. The company soon acquired the rights to a new polyphase alternating-current motor designed by Nikola Tesla and thus was equipped to produce power for both lights and motors. Westinghouse successfully advocated the alternating-current system, and in the early 1890s he received contracts to light the World's Columbian Exposition in Chicago and to develop a power system at Niagara Falls.

An incredibly prolific inventor, Westinghouse obtained an average of more than a patent a month during the 1880s. Among his most significant inventions were the friction gear, geared turbine, and air springs. He lost control of the Westinghouse Electric and the Westinghouse Machine companies in the business crisis of 1907, but his reputation for integrity and wisdom was such that he was one of three trustees appointed to reorganize the mammoth Equitable Life Assurance Company after its collapse at the same time. He died in New York City on March 12, 1914.

Further Reading

Good biographies of Westinghouse are Francis E. Leupp, *George Westinghouse: His Life and Achievements* (1918), primarily a personal account of the man, and Henry G. Prout, *A Life of George Westinghouse* (1921), chiefly useful for its technical explanations of Westinghouse's inventions. Also useful is H. Gordon Garbedian, *George Westinghouse: A Fabulous Inventor* (1943). For a good but dated appreciation of Westinghouse's financial achievements see Theodore J. Grayson, *Leaders and Periods of American Finance* (1932), as well as various Westinghouse Company publications. □

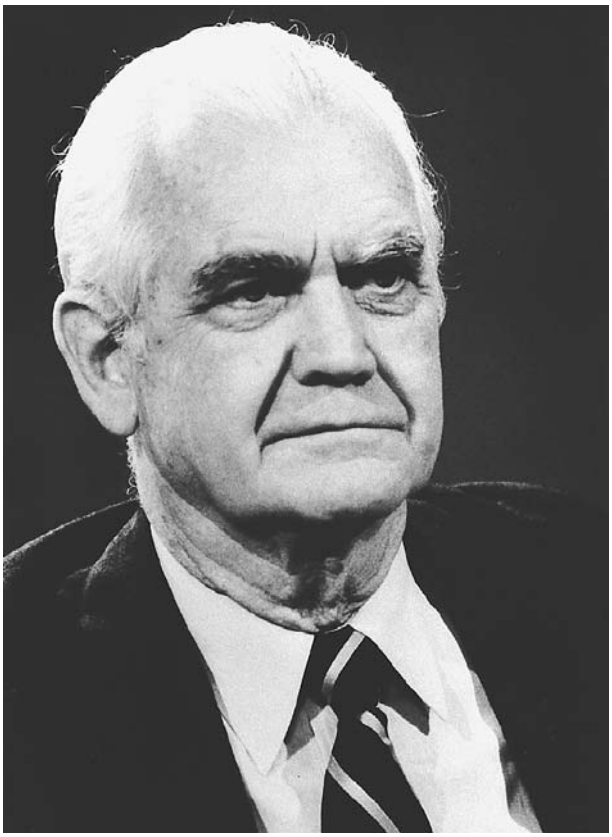

William Childs Westmoreland

William Childs Westmoreland (born 1914) was commander of all American forces in the Vietnam War from 1964 until 1968, when he became chief of staff of the U.S. Army.

By the time the political and military situation in South Vietnam had become almost chaotic Westmoreland had risen to the rank of general. He had acquired a reputation for efficiency and was a protegé of General Maxwell D. Taylor, a leading proponent of the ''Flexible Response'' and the popular counterinsurgency strategies of the Kennedy administration.

In early 1964 President Lyndon Johnson sent Westmoreland to Saigon as deputy commander, U.S. Military Assistance Command, Vietnam. Within a few months, at the rank of full general, he succeeded to command American forces assisting the Republic of Vietnam in its war against the Communist Viet Cong insurgents. Westmoreland's assumption of command coincided with a decisive change in the nature of the conflict. The Viet Cong began shifting from small-scale guerrilla warfare to larger, more conventional attacks. Beginning early in 1965, regular North Vietnamese army units came south down the Ho Chi Minh Trail to reinforce the insurgents. In the same period the administration of President Lyndon B. Johnson further escalated the conflict, first with a limited bombing campaign against North Vietnam and then by introducing U.S. combat forces into South Vietnam.

Westmoreland did not determine overall American strategy and had no control over most of the air war against North Vietnam. He did direct American operations within South Vietnam. He attempted to carry out a balanced campaign of attacks on enemy regular units and their bases on the one hand, and assistance to the South Vietnamese in pacification and population security on the other. Many observers, however, criticized him for emphasizing the first part of the strategy at the expense of the second. His name became associated with tactics of ''search and destroy.'' In February 1968 the Viet Cong launched their Tet offensive. Although Westmoreland, with considerable reason, regarded the outcome as an allied victory, this display of enemy strength convinced much of the American public that the war was a failure. President Johnson then turned toward de-escalation and negotiation. In the aftermath of Tet in July 1968, Westmoreland returned to Washington to become chief of staff of the army.

As chief of staff, Westmoreland faced a difficult task. He had to extricate the army from Vietnam, reorient it toward the future, and make the transition from the draft to an all-volunteer service, all in a period of virulent anti-military sentiment. Although hampered by his own identification with an unpopular war, Westmoreland contributed much toward the post-Vietnam rebuilding of the army. He also championed his service's cause by extensive public speaking, despite antiwar and anti-military heckling and abuse.

Westmoreland retired as chief of staff on June 30, 1972. After that he made his home in South Carolina and continued an active public career. In 1974 he sought the Republican nomination for governor but was decisively defeated in the primary election. The controversies of the Vietnam War continued to follow him. In a January 1982 television documentary, ''The Uncounted Enemy,'' the Columbia Broadcasting System accused Westmoreland of manipulating figures on enemy strength to deceive President Johnson concerning progress in the war. In response, Westmoreland sued CBS for libel. The case ended in February 1985 in an out-of-court settlement which left the factual issues unresolved and both sides claiming victory.

Further Reading

The earliest full-length biography of Westmoreland is the highly favorable one by Ernest B. Furgerson, *Westmoreland: The Inevitable General* (1968). Westmoreland tells the story of his command in Vietnam in *A Soldier Reports* (1976). His strategy is sharply criticized by David Halberstam in *The Best and the Brightest* (1972). Gen. Bruce Palmer, Jr., in *The Twenty-Five Year War: America's Military Role in Vietnam* (1984) also analyzes and is critical of Westmoreland's conduct of operations. Don Kowet in *A Matter of Honor* (1984) tells the story of the CBS controversy, as does Renata Adler in *Reckless Disregard: Westmoreland v. CBS et al.; Sharon v.* TIME (1986). The crucial Tet offensive is recounted in Don Oberdorfer's *Tet!* (1971).

In 1994, Vietnam veteran Samuel Zaffiri published a biography, *Westmoreland: A Biography of General William C. Westmoreland.* A book reviewer stated that the book offered ''a fair hearing for a man who has been alternately overlooked and maligned by history.'' Articles of interest can be found in the *New York Times* (January 25, 1991; September 30, 1990; and November 28, 1988) and the *Los Angeles Times* (April 22, 1991 and March 25, 1991). □

Vivienne Westwood

British designer Vivienne Westwood (born 1941) is often credited with being the creator of ''punk fashions,'' among other trend-setting styles.

Vivienne Westwood was born in Tinwhistle, England, in 1941. Following just one term at the Harrow Art School, Westwood left and trained to become a primary school teacher. She earned her living teaching until she crossed paths with Malcolm McLaren, the man behind the punk rock group The Sex Pistols.

Under McLaren's guidance and influence, Westwood slid into the world of youthful fashion, which reflected the turmoil of those rebellious times. She was responsible for mirroring and outfitting the social movements characterized by the growing segments of British population known as the Teddy Boys, Rockers, and, finally, the Punks.

In 1971 the duo began making drastic changes in British style with a series of shops located at 430 Kings Road. The first was Let It Rock, a 1950s revival boutique, coinciding with the Teddy Boys movement and zoot suits. The store also sold 1950s memorabilia and rock music. Then in 1972 the shop was changed to Too Fast To Live, Too Young To Die, a name stolen from a biker's jacket. In 1974 Westwood and McLaren opened their infamous Sex Shop, selling bondage and fetish fashions of rubber and leather. Rock star Adam Ant has commented that, ''Sex was one of the all-time greatest shops in history.''

The concept of satirical style and subversive chic was foremost in Westwood and McLaren's minds. Both were once prosecuted for wearing T-shirts that depicted a homosexual cowboy.

In 1975 they opened Seditionaries, the first authentic punk clothing shop in London. Jon Savage, a *Face* magazine writer, then called their look ''the only modern look of the '70s.'' The shop translated the hard edges of street style in an interior filled with photos of a bombed-out, war-torn London. When her Pirate collection coincided with the New Romantic fashion movement in London, the shop changed focus again, becoming Worlds End, with a bizarre fantasy interior of slate tiles, cuckoo clocks, and sloping floors. Her next collection was dubbed Clothes for Heros, and her patrons included the soon-to-be-famous Boy George.

Westwood's next three collections, Savage (1981) and Hobo and Buffalo (both in 1982), were highly innovative, and her wildly staged shows (models square dancing to Appalachian music covered with mud makeup) affected the show styles of other designers.

Soon after, another shop opened in London's fashionable West End with a 3-D map of Africa. It was called Nostalgia of Mud, the name a slam of middle-class longings for low-life seedy chic. Westwood's clothing at this time consisted of rags tangled in hair, bras worn outside disheveled clothing, and ripped and torn T-shirts.

In 1983 Westwood's alliance with McLaren came to an explosive and painful end. Without his tutelage and often overbearing guidance, Westwood began to extend her design range. The Witches Collection (summer of 1983), the first completely on her own, was a highly successful showing of oddly shaped, cut, and proportioned garments (the neckline often found under the arm) based on a book about voodoo she had read. Her clothing was cut, not on a board, but on the body, pulling, draping, and then, finally, cutting.

After several seasons' absence, Westwood came back strong with her fall 1985 collection centered on the bubble-shaped hooped skirt with thigh-high stockings. Westwood's Mini-Crinis caused a shift in silhouette that was swiftly picked up, first by Jean Paul Gaultier, then by almost every other designer in Europe and New York. In fact, 1986 was dubbed by fashion seers as The Year That Went Pouf, and all because of Vivienne Westwood. Through the 1990s Westwood continued to reign as Queen of Punk Fashion. She scandalized and outraged the world of fashion with bare-breasted models and bizarre creations at yearly shows in

Paris and other centers of design. A childhood friend, Fred Vermorel, wrote a biography of Westwood in 1996.

Westwood and McLaren can be justified in claiming that they invented ''punk fashions,'' and, despite her rebellious nature, the fashion establishment recognized her work as important. Her Pirate outfit was the centerpiece of the modern dress collection in London's Victoria & Albert Museum. Decadent, depraved, and demented are all words that describe the fashions of Vivienne Westwood. She once said of her designs, ''My aim is to make the poor look rich and the rich look poor.''

Further Reading

Additional information on designers and fashions can be found in the *Fairchild Dictionary of Fashion* (1988), *McDowell's Directory of 20th Century Fashion* (1987), and Catherine McDermott's *Street Style* (1987). See also Andrew Edelstein's *The Pop Sixties* (1985), Alison Lurie's *The Language of Clothes* (1983), and Melissa Sones' *Getting into Fashion* (1984). A biography was written in 1996, Fred Vermorel, *Vivienne Westwood: Fashion, Perversity and the Sixties Laid Bare*. Articles and reviews of fashion shows include ''Marion Hume, Portrait of a Former Punk,'' *Vogue* (September, 1994) and Amy M. Spindler, ''Treating History with a Sense of Pride,'' *New York Times* (March 17, 1997). □

Nancy Wexler

Psychologist Nancy Wexler (born 1945) researched Huntington's disease and developed a presymptomatic test for the condition as well as the identification of the genes responsible for the disease.

Nancy Wexler's research on Huntington's disease has led to the development of a presymptomatic test for the condition as well as the identification of the genes responsible for the disease. The symptoms of this fatal, genetically based disorder (for which Wexler herself is at risk) usually appear around middle age, and the disease leads to the degeneration of mental, psychological, and physical functioning. For her pivotal role in these achievements, Wexler was granted the Albert Lasker Public Service Award in 1993.

Nancy Sabin Wexler was born on July 19, 1945, to Milton Wexler, a Los Angeles psychoanalyst, and Leonore Sabin Wexler. She studied social relations and English at Radcliffe and graduated in 1967. Wexler subsequently traveled to Jamaica on a Fulbright scholarship and studied at the Hampstead Clinic Child Psychoanalytic Training Center in London.

In 1968 Wexler learned that her mother had developed the symptoms of Huntington's disease, a condition to which Wexler's maternal grandfather and three uncles had already succumbed. Efforts to fight the disease became a primary mission for Wexler and her family: Her father founded the Hereditary Disease Foundation in 1968, and Wexler herself, who was then entering the doctoral program in clinical psychology at the University of Michigan, eventually wrote her doctoral thesis on the ''Perceptual-motor, Cognitive, and Emotional Characteristics of Persons-at-Risk for Huntington's Disease,'' and received her Ph.D. in 1974.

After graduating from University of Michigan, Wexler taught psychology at the New School for Social Research in New York City and worked as a researcher on Huntington's disease for the National Institutes of Health (NIH). In 1976 she was appointed by congress to head the NIH's Commission for the Control of Huntington's Disease and its Consequences. In 1985 she joined the College of Physicians and Surgeons at Columbia University.

In 1979 Wexler's research led her to Lake Maracaibo in Venezuela, where she studied a community which had a high incidence of Huntington's disease. Wexler kept medical records, took blood and skin samples, and charted the transmission of the disease within families. Wexler sent the samples she collected to geneticist James Gusella at Massachusetts General Hospital, who used the blood samples to conduct a study to locate the gene—the first such genetic mapping of a disease. Gusella eventually discovered a deoxyribonucleic acid (DNA) marker close to the Huntington's gene. Based on this study, Gusella introduced a test that was ninety-six percent accurate in detecting whether an individual bears the Huntington's gene. Because there was still no cure for the Huntington's disease, the test proved to be controversial, raising many issues involving patient rights, childbearing decisions, and discrimination by employers and insurance companies. In her interviews and

writings Wexler has stressed the importance of keeping such genetic information confidential.

In 1993 the Huntington's gene was identified through research based on the Venezuelan blood samples and the work of the Huntington's Disease Collaborative Research Group. In October, 1993, Wexler received an Albert Lasker Public Service Award for her role in this effort. In addition, she has served as an advisor on social and medical ethics issues to the Human Genome Project—a massive international effort to map and identify the approximately 100,000 genes in the human body. Wexler also has assumed directorship of the Hereditary Disease Foundation founded by her father, to which she donated the honorarium that accompanied the Lasker Award.

As a pioneer in the field of geriatric care management, Wexler was a founding member of the National Association of Professional Geriatric Care Managers. Sher served on the organization's first National Board of Directors, as well as the association's first standards committee. She serves as director of Gerontology Associates, Alzheimer's Case Management Professional Placement Services in Los Angeles and is on the staffs of UCLA Neuropsychiatric Institute, Encino-Tarzana Regional Medical Center, and Northridge Hospital.

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Rogier van der Weyden

The Flemish painter Rogier van der Weyden (1399-1464) was the most influential northern artist of the 15th century. His style is characterized by fluency of line, rhythmic composition, and expressive intensity.

Rogier van der Weyden, Jan van Eyck, and Robert Campin were the founding fathers of the main traditions of early Netherlandish painting. The formal beauty and spiritual intensity of Weyden's art, however, made Netherlandish painting more readily accessible to succeeding generations of artists than the work of his two major contemporaries.

Rogier van der Weyden, probably born at Tournai, was the son of a master cutler. Weyden was apprenticed to Campin on March 5, 1427. In 1432 he was received into the Tournai guild as a master and presumably remained in that city for the next 3 years. In 1436 he is recorded in Brussels, where he was appointed city painter. With the exception of a pilgrimage to Rome in 1450, Weyden resided in Brussels the rest of his life.

Weyden: Master of Flémalle Controversy

Weyden neither signed nor dated his paintings and thus created major stylistic and chronological problems for recent historians of his art. The central issue is the relationship of Weyden to his master, Campin. This is especially critical in light of the fact that Campin is now most generally identified as the painter of a group of works formerly attributed to the anonymous Master of Flémalle.

Weyden's close connection to the style of these paintings can be seen most clearly in the *Annunciation* in Paris, which is one of the earliest works attributable to him. Numerous details of the setting as well as the spatial construction plainly rely on works by Campin (compare Campin's *Mérode Altarpiece*), yet major stylistic differences are also apparent. In place of Campin's earthy, robust figures, Weyden has substituted longer, more elegant types who enact the religious scene before, rather than within, the deep space of the room. A tendency to emphasize line over plastic shape and a greater sensibility to color are also marked features of Weyden's style that clearly demarcate his work from that of the Master of Flémalle. In short, few scholars today would subscribe to the once fashionable thesis that Weyden and the Master of Flémalle are one and the same painter.

Early Style

The work of the period from about 1435 to 1445 is characterized by a developing awareness of the style of Jan van Eyck and a lessening of the Campin influence. Weyden's *St. Luke Painting the Virgin* in Boston (ca. 1435-1437) is largely based upon an Eyckian scheme but contains several typical Weydenian transformations. In place of Van Eyck's detailed treatment of the complexity and multiplicity of the external world, Weyden has substituted a reduced and simplified setting in order to heighten the spiritual content. This evidence of the painter's instinctive austerity confirms Erwin Panofsky's view (1953) that ''Weyden's world was at once physically barer and spiritually richer than Jan van Eyck's.''

The *Crucifixion Triptych* in Vienna (1440-1445) marks the boundary between the early style and the mature phase of Weyden's work. The painting still retains several Eyckian features, such as the continuous landscape background across all three panels, but it also introduces a new emotive quality in the sense of dramatic immediacy. In this connection another important innovation is the inclusion of two donors directly within the drama.

Close in spirit to the Vienna *Crucifixion* is the great *Deposition* panel in Madrid. The date of this work and the source of many of the influences that inspired it are still widely disputed, but the painting is universally recognized for its unique expression force. Based upon a sculptural device of compressing a maximum of form into a minimum of space, the work evokes sentiments of profound religiosity and emotional intensity. As one of the most influential paintings of its time, Weyden's *Deposition* firmly established the iconography for this subject for over half a century.

Mature Style

This period is initiated by the magnificent *Last Judgment Altarpiece* in Beaune (late 1440s), executed for Nicolas Rolin, Chancellor of Burgundy. This gigantic altarpiece measures about 18 feet across when the wings are opened. Of all Weyden's paintings, none more fully reveals the artist's fundamental ''Gothicism'' in combination with a creative approach to the art of the past. In its austere and hieratic frontality, the painting displays the influence of Gothic sculpture, yet the absence of demons and other traditional symbols of the tortures of hell suggests a highly subjective, almost modern conception of Christian eschatology. Stylistically the work is distinguished by a greater attenuation of form and a more sophisticated treatment of line and color.

Weyden's journey to Rome in 1450 is evidenced by two paintings, the *Entombment* in Florence and the *Virgin and Child with Peter, John the Baptist, Cosmas, and Damian* in Frankfurt, which are based on unique Italian iconographies, yet remain thoroughly northern in style. The *Braque Triptych* in Paris, however, reveals a new, monumentalized conception of form that could only derive from a close study and appreciation of Italian painting.

The synthesis of the newly acquired ''monumental style'' with Weyden's inherently abstemious outlook is achieved in the *Bladelin Triptych* in Berlin-Dahlem (ca. 1452), an altarpiece painted for Pierre Bladelin, Receiver General of Burgundy. The theme of the Nativity is here treated in a manner that effectively fuses the painter's concern for both planar and spatial values. This is partially achieved by the use of a classic, triangular composition to stabilize the fluid, interlocking movement of forms upon the surface of the painting.

Late Period

Weyden's so-called *ultima maniera,* which dates from about 1456 until his death in 1464, is based upon a sense of heightened spiritual refinement in combination with an increasing pictorial asceticism. This late style is first revealed in the austerely beautiful *Crucifixion Diptych* in Philadelphia, in which the artist has reduced the setting to a bare stone wall to heighten and dramatize the emotional content. Forms are elongated and dematerialized, thus conveying the spiritual message of the work in essentially abstract and stylized terms.

The *St. Columba Altarpiece* in Munich (ca. 1462) is the latest of Weyden's surviving works and forms a noble conclusion to his career. In this painting, his only treatment of the theme of the Adoration of the Magi, Weyden attains a total harmony of fluid surface design with formal balance and clarified spatial organization. Graphic beauty is achieved without sacrifice of mass or volume, while grace and elegance are revealed within a context of significant spirituality. One of the most passionate of all religious painters, Weyden has created a magisterial synthesis as his final legacy to northern painting.

Weyden's portraits reflect a stylistic development similar to that found in the religious works. The *Portrait of a Young Lady* in Berlin is an early work composed in the cold and detached manner of Jan van Eyck. The elegant *Portrait of a Lady* in Washington (ca. 1455) conforms to the more refined style of Weyden's middle period. Stylization and linear abstraction are here employed in order to impose the painter's own sense of aristocratic reserve upon the sitter. As a consequence, the work becomes a study of Weyden's own character rather than an objective statement of fact concerning another individual.

The impact of Weyden's art on European painting was so great as to virtually defy calculation. His influence can be seen in the next generation of Flemish painters and was also present to some degree in the work of almost every important French, German, and Spanish artist of the second half of the 15th century.

Further Reading

A brilliant appreciation of Rogier van der Weyden's work is in Erwin Panofsky *Early Netherlandish Painting* (2 vols., 1953), which contains a sensitive analysis of the painter's stylistic development and definitive survey of all the major paintings. For an older and now partially discredited view of Weyden's work, see volume 2 of Max J. Friedländer, *Early Netherlandish Painting,* translated by H. Norden (2 vols., 1967). Rogier is discussed in R. H. Wilenski, *Flemish Painters, 1430-1830* (2

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Edith Wharton

Edith Wharton (1861-1937), American author, chronicled the life of affluent Americans between the Civil War and World War I.

Edith Wharton was born Edith Newbold Jones in New York City, probably on Jan. 24, 1861. Like many other biographical facts, she kept her birth date secret. Gossip held that the family's English tutor—not George Frederic Jones—was really Edith's father. The truth may never be known, but Edith evidently believed the story. After the Civil War, George Jones took his family to Europe, where they could live more cheaply.

Back in New York, by the age of 18 Edith had published poems in magazines and in a privately printed volume and had experimented with fiction. However, events deferred her writing career. The family's second long European trip ended in her father's death. In New York again, she evidently fell in love with Walter Berry; yet she became engaged to Edward Wharton, eleven years her senior, a wealthy Bostonian. They were married in 1885.

Marriage brought Edith Wharton two things she valued most, travel and leisure for writing. In the early 1890s her stories began appearing in magazines, but her first commercial success was a book written with an architect, *The Decoration of Houses* (1897). She sought help on it from Walter Berry, who remained in some uncertain way part of her life until his death (1927). Soon after this book, Mrs. Wharton suffered a nervous breakdown. For therapy her physician suggested she write fiction. In 1899 a collection of stories, *The Greater Inclination,* appeared—the first of her 32 volumes of fiction.

In 1905, after she began her friendship with Henry James, Wharton's first masterpiece, *The House of Mirth,* laid bare the cruelties of New York society. Her range was apparent in *Tales of Men and Ghosts* (1910), a collection of chillers, and in the celebrated novella *Ethan Frome* (1911). In 1910 the Whartons moved to France, where Edward Wharton suffered a nervous breakdown and was placed in a sanitorium. After their divorce in 1913, Edith Wharton stayed in France, writing lovingly about it in *French Ways and Their Meanings* (1919) and other books.

The Age of Innocence, a splendid novel of New York, won the Pulitzer Prize (1921), and a dramatization of Mrs. Wharton's novella *The Old Maid* won the Pulitzer Prize for drama (1935). She died of a cardiac attack on Aug. 11, 1937, and was buried in Versailles next to Walter Berry.

Further Reading

The first edition of all of Wharton's short stories, edited with an introduction by R. W. B. Lewis, is *The Collected Short Stories of Edith Wharton* (1968). Wharton's autobiographical work, *A Backward Glance* (1934), and the book by her friend Percy Lubbock, *Portrait of Edith Wharton* (1947), convey a sense of the woman. A detailed, enthusiastic biography is Grace (Kellogg) Griffith, *The Two Lives of Edith Wharton: The Woman and Her Work* (1965), but it was written without access to the Wharton Papers in the Yale University Library. The more scholarly work by Millicent Bell, *Edith Wharton and Henry James: The Story of Their Friendship* (1965), although restricted to part of Mrs. Wharton's life, makes use of materials not available to Griffith. Useful critical studies include Blake Nevius, *Edith Wharton: A Study of Her Fiction* (1953); Irving Howe, *Edith Wharton: A Collection of Critical Essays* (1962); and Louis Auchincloss's short *Edith Wharton: A Woman in Her Time* (1971). □

Phillis Wheatley

Phillis Wheatley (ca. 1753-1784), the first African American woman poet, was a celebrated literary figure in Boston during the Revolutionary era.

In 1761, a frail child of seven or eight years, Phillis Wheatley came to America by slaveship from Senegal and was auctioned to Mrs. John Wheatley, wife of a prosperous Boston tailor. The Wheatleys and their children, Mary and Nathaniel, found Phillis, as they named her, highly intelligent and responsive. Mary taught Phillis to read and write. She read the Bible, Alexander Pope's translations of Homer, the Latin classics, books on mythology, and the English poets. At 13 she wrote her first poem.

Menial tasks were not expected of Phillis. She accompanied the family on social occasions, although she asked to eat at a table separate from the other guests. She kept writing supplies by her bed so that she could write at all times. She was raised a strict Congregationalist and at 18 belonged to the Old South Meeting House, though ordinarily slaves were excluded from church membership. In 1773 she was formally freed.

Never very strong, Wheatley was sent with Nathaniel to England for her health in 1773. There her *Poems on Various Subjects, Religious and Moral* was published, dedicated to her hostess, the Countess of Huntington. Another volume was planned, but the Revolutionary War prevented its appearance. Her trip was cut short by the sudden illness of Mrs. Wheatley, who died in 1774.

Wheatley married John Peters, a free black man who had several trades but was unable to support her. After her husband deserted her and their two children, she worked for room and board in a boarding house. She died penniless in Boston on Dec. 5, 1784.

The poetry in *Poems on Various Subjects* is imitative and conventional. Wheatley's attitudes are deeply religious. The poetry is often elegaic. Her first poem, ''On the Death of the Reverend Mr. George Whitefield'' (1770), commemorates the English evangelist so instrumental in the Great Awakening. Her poems often honor a person or an occasion: ''His Excellency, General Washington'' (1775) prompted a personal note from Washington. Some subjects are general—''On Recollection,'' ''On Imagination,'' ''On Virtue''; others retell stories from Ovid or the Bible.

Wheatley evidently did not preserve her African heritage. Saunders Redding said her work had a ''negative, bloodless, unracial quality'' and seemed ''superficial, especially to members of her own race.'' Apparently, her only memory of Africa was of her mother at dawn pouring water in a ritual to the rising sun. Strikingly, there is scarcely a Wheatley poem that does not celebrate the rising sun. She repeatedly rejoices that ''darkness ends in everlasting day.'' She interprets her slavery and her ''darkness'' (note the italicized words in the following) as typical of all mankind: ''On *Death's* domain intent I fix my eyes,/ where human nature in vast ruin lies.'' She, an ''*Ethiop,*'' has experienced ''those dark abodes'' and that ''*Egyptian* gloom'' that make her so fully appreciate freedom's ''genial ray.''

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Eleazar Wheelock

Eleazar Wheelock (1711-1779), American clergyman and educator, was the founder of Dartmouth College and led efforts to educate the Indians of New England.

Eleazar Wheelock was born on April 22, 1711, in Windham, Conn. In 1733 he graduated from Yale. The following year he continued his theological studies in New Haven. In May 1734 he was licensed to preach and the following February was called to the pulpit of the Second (or North) parish in Lebanon, Conn. In April he married Sarah Davenport Maltby, a widow, by whom he had six children.

When the movement of religious fervor known as the Great Awakening swept over New England in 1740, Wheelock was its warmest supporter in Connecticut. He traveled

extensively, preached persuasively, and served as the chief intelligencer of revival news. Assailed by orthodox persons for his itinerancy, the neglect of his own parish, and the promulgation of ''a meer *passionate* Religion,'' he was deprived of his salary in 1743 by the General Assembly.

Though Wheelock owned considerable farmland, the loss of his salary prompted him to take a few boys into his house for college preparation. In 1743 Samson Occam, a Mohegan Indian youth who had learned English and been converted to Christianity in his childhood, entered Wheelock's tutelage to prepare for the ministry. Wheelock was so encouraged by Occam's progress that he decided to found an Indian school that would send educated natives back to their people as missionaries and teachers.

To finance his school, Wheelock appealed, with good result, to charitable groups and the benevolent rich at home and in Great Britain. His school was initially successful. In 1765 it had 46 charity students. But internecine Indian strife, the attrition rate of his students, and the half successes of his graduates caused Wheelock to look toward an expanded institution. He was offered a tract of land in New Hampshire and on Dec. 13, 1769, obtained a charter for Dartmouth College.

In 1770 Wheelock moved his family to the virgin forests of New Hampshire. Living in a few log huts, he and 30 students sought to preserve Anglo-American civilization and to bring the word of God to the Indian. Wheelock was president, professor of divinity, pastor of the Dartmouth church and oversaw the building of a town, its supply, and farming operations.

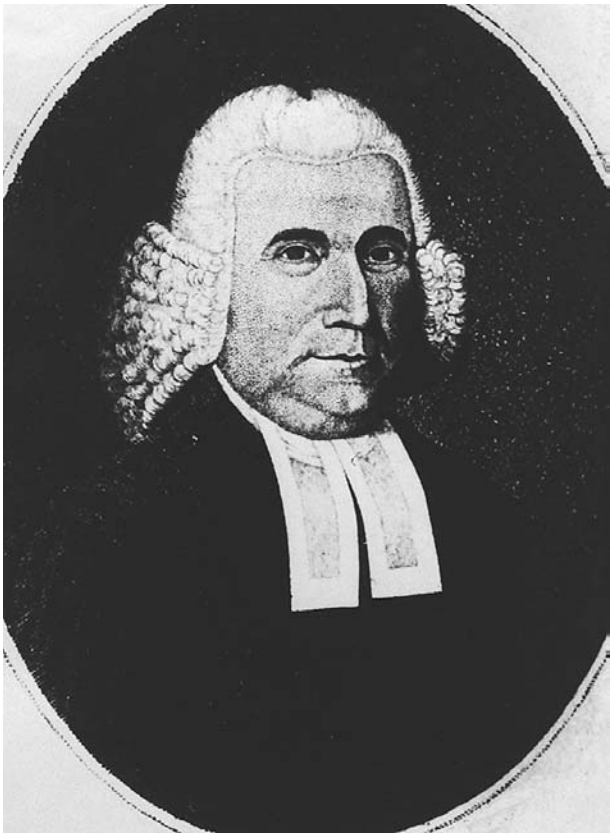

Because it was removed from the paths of war, Dartmouth survived the Revolution unscathed. But Wheelock's health failed, and he died on April 24, 1779. A son by a second marriage succeeded to the college presidency.

Further Reading

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William Wheelwright

William Wheelwright (1798-1873) was an American promoter who pioneered South American steamship, railroad, and telegraph construction.

William Wheelwright was born in Newburyport, Mass., on March 18, 1798. After attending Phillips Academy in Andover (1812-1814) he sailed as a cabin boy aboard one of his father's ships trading in the West Indies. In 1817 he captained a family ship to Brazil. When a vessel under his command ran aground off Buenos Aires in 1823, he shipped out as a supercargo on a vessel bound for Chile. He subsequently founded a prosperous mercantile firm and served as U.S. consul in Guayaquil, Ecuador.

In 1828 Wheelwright returned to Newburyport, married Martha Bartlet, and took her on a mule-back honeymoon trip across Panama en route to Ecuador. Finding his enterprise had collapsed, he moved to Valparaiso in Chile and established a coastal shipping business. Several sidelines—development of port facilities and gasworks, mineral explorations, and experimentation with desalting ocean water—also absorbed his attentions.

Wheelwright's navigational experience stimulated his interest in introducing the recently perfected steamship on the Pacific coast of South America, where contrary winds and currents severely hamper wind-driven vessels. Although this scheme was considered to be highly impractical, in 1835 Chile's government granted a 10-year concession to operate steamers on that country's long coastline. After unsuccessfully seeking financial support in the United States in 1836, Wheelwright went to London and in 1838 influenced a British investment group to form the Pacific Steamship Navigation Company, which he served as managing director until 1852. A British government mail contract helped defray expenses.

In 1840 Wheelwright sailed two 700-ton steamers, the *Chile* and the *Peru,* through the Strait of Magellan to initiate

steamship service from Callao to Valparaiso. After a 5-year struggle against seemingly insuperable obstacles, especially that of obtaining enough coal for fuel, the company began to show a profit.

While residing in Chile, Wheelwright inaugurated South America's first railroad and telegraph lines. He built a spectacular 51-mile railroad from Caldera to Copiapó (1849-1852) and wanted to extend the railway across the Andes to Argentina. Finding little support for this scheme in Chile, he moved to Argentina and, using English capital, constructed the Argentine Central Railroad between Rosario and Córdoba (1863-1870). He developed the La Plata portworks with a connecting railroad serving Buenos Aires in 1872. Regrettably, Argentina's war with Paraguay (1864-1870) and internal political strife obstructed Wheelwright's plans and deferred completion of the trans-Andean line until 1910. He died in London on a business trip on Sept. 26, 1873.

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George Hoyt Whipple

The American pathologist George Hoyt Whipple (1878-1976) found that certain foods, especially liver, stimulate the regeneration of hemoglobin in animals suffering anemia.

George Hoyt Whipple was born in Ashland, New Hampshire, on August 28, 1878. He attended local schools until, at age 13, he transferred to a school in Tilton 15 miles away. Then in 1892 his widowed mother moved to Andover, Massachusetts, so that George could attend Phillips Academy. After graduation he entered Yale, received a degree in 1900, and in 1901 entered Johns Hopkins Medical School. He received his medical degree in 1905 and joined the department of pathology at John Hopkins almost immediately.

Whipple's early work led to the discovery in 1907 of a rare disease now commonly called ''Whipple's disease,'' which is related to a breakdown in fat storage in the body. In 1907 he accepted a one-year position in pathology at Ancon Hospital in the Panama Canal Zone but returned to Hopkins in 1908 as assistant resident pathologist. He advanced to resident pathologist and assistant professor of pathology in 1909, and in 1911 he was made associate professor.

On June 24, 1914, Whipple married Katharine Ball Waring. That same year he accepted a position as professor of research medicine and director of the Hooper Foundation for Medical Research in San Francisco. The foundation was a new, independent unit of the University of California, and Whipple was responsible for its organization. There he continued experiments started at Hopkins on the metabolism of bile pigments, which are made from hemoglobin that has been released from broken-down red blood corpuscles.

In 1920 Whipple was appointed dean of the University of California Medical School. In 1921 he became professor of pathology and dean of the new School of Medicine and Dentistry at the University of Rochester. The researches of Whipple and his colleagues on bile pigments and hemoglobin regeneration continued and were reported in a long series of scientific articles. The specific use of liver as an agent that stimulates the regeneration of hemoglobin was reported in the *American Journal of Physiology* in 1925. This discovery paved the way for the use of a raw liver diet in the treatment of pernicious anemia by George Richards Minot and William Parry Murphy. Minot and Murphy shared the 1934 Nobel Prize with Whipple.

Whipple's studies continued unabated, and among many other things he, with his collaborators, determined a long list of specific dietary factors, such as iron and copper, that influence hemoglobin regeneration.

Whipple was an active member of many scientific societies and was associated with the Rockefeller Foundation from 1927 until 1960. He retired as dean in 1953 and as professor of pathology in 1955. Whipple died on February 1, 1976.

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George W. Corner, *George Hoyt Whipple and His Friends: The Life-story of a Nobel Prize Pathologist* (1963), is an informative and detailed biography that includes a complete bibliography of Whipple's publications. Brief accounts of Whipple's life and work are in Lloyd G. Stevenson, *Nobel Prize Winners in Medicine and Physiology* (1954), and Nobel Foundation, *Nobel Lectures: Physiology or Medicine, 1922-1941,* vol. 2 (1965). □

James Abbott McNeill Whistler

The American painter, etcher, and lithographer James Abbott McNeill Whistler (1834-1903) created a new set of esthetic principles, championed art for art's sake, and introduced a subtle style of painting in which atmosphere and mood predominated.

James McNeill Whistler was born in Lowell, Mass., on July 10, 1834, the son of Major George Whistler, a railroad engineer. In 1842 Czar Nicholas I of Russia invited Major Whistler to build a railroad from St. Petersburg to Moscow and offered the princely salary of $12,000 a year. In St. Petersburg the family lived luxuriously, with several servants, and James and his brother had a governess and a Swedish tutor. Because French was the court language, the boys soon became fluent in it. On one occasion the Whistlers took a trip 15 miles out of St. Petersburg to Tsarkoe Selo. Here, in the palace built by Catherine the Great, there was a suite of apartments in the Chinese style containing many fine examples of Oriental porcelain. James was fascinated by this collection and later became a collector of blue-and-white porcelain.

James's interest in drawing, which had begun when he was 4, greatly increased during the years in Russia, and in 1845 he was enrolled in a drawing course at the Academy of Fine Arts in St. Petersburg. In 1849 Major Whistler died, and Mrs. Whistler returned to America with her sons, settling in Pomfret, Conn. James decided he wanted to go to the U.S. Military Academy at West Point, which his father had attended, and obtained an appointment in 1851. At West Point he stood first in the drawing course but was deficient in chemistry. Because he constantly broke the rules, he accumulated 218 demerits and as a result was dismissed in 1854.

After an unsuccessful apprenticeship with the Winaas Locomotive Works in Baltimore, Whistler obtained a job in Washington, D.C., with the Coast and Geodetic Survey. He was always late, often absent, and was the despair of his employer. However, he had the finest training in etching and learned the basic principles of printmaking.

Departure for Europe

With a $350-a-year inheritance from his father, Whistler went abroad to study art. He arrived in Paris in 1855 and at once threw himself into the bohemian life of the French students. He spent two years in the atelier of Charles Gabriel Gleyre but learned little from his master, who came only once a week to give perfunctory criticism. While copying in the Louvre in 1858, Whistler met Henri Fantin-Latour, who in turn introduced him to Alphonse Legros and other artists, including the great realist painter Gustave Courbet. In 1858 Whistler brought out *Twelve Etchings from Nature,* known as the French Set. The next year his first important painting, *At the Piano,* influenced by Fantin-Latour and Dutch 17th-century interiors, was rejected by the Paris Salon, although it was accepted by the Royal Academy in London in 1860.

Whistler settled in London, where he had relatives, but spent much time at an inn in Wapping, and his early Thames etchings and paintings were done in this area. He depicted people at ease in their own environment and his work never told a story or pointed a moral, which was very much against the trend of mid-Victorian England. He was already anticipating the concept of ''art for art's sake.''

Whistler's painting *Wapping* (1861) shows the influence of Courbet's realism. One of the figures in the foreground is the redheaded Irish beauty Joanna Hiffernan, known as Jo, who became both Whistler's model and mistress. He painted her as *The White Girl* (1862), standing in a white dress, against a white background, with her red hair over her shoulder. The figure is medieval in feeling with a

remoteness and introspective gaze that place it close to the Pre-Raphaelite painters. Whistler knew their work; he had met Dante Gabriel Rossetti in 1862 and was decidely influenced by the Pre-Rapahelites at this time. Although *The White Girl* was rejected by the Royal Academy in 1862 and the Paris Salon of 1863, it was a sensation at the Salon des Refusés, admired by artists though laughed at by the public.

In 1863 Whistler leased a house in the Chelsea section of London, where he set up housekeeping with Jo. His mother arrived late that year and spent the rest of her life in England. Whistler became a collector of blue-and-white porcelain as well as Oriental costumes, in which he posed his models for such pictures as *La Princess du Pays de la Porcelaine* (1864). Despite the Oriental trappings, these paintings are essentially Victorian. Influenced by his friendship with Albert Joseph Moore, whose subjects were drawn from classical antiquity, Whistler did numerous classical subjects.

The Nocturnes

In 1871 Whistler published the 16 etchings *Views of the Thames,* known as the Thames Set. He also did a series of atmospheric paintings which he called nocturnes. He liked to go out on the river at twilight and was fascinated by the foggy or misty effects in the fading light. In putting these impressions on canvas from memory, he made use of the Japanese concept of space as a well-balanced design in which perspective plays no part. In the famous *Arrangement in Grey and Black, the Artist's Mother* (1872) he composed the picture with disarming simplicity, keeping compartmental Japanese spatial relationship in mind.

During 1877 Whistler exhibited several paintings, including *Falling Rocket,* a nocturne showing the mysterious and elusive effects of fireworks at night at Cremorne Gardens. It outraged John Ruskin, considered the arbiter of taste in England, and he wrote an insulting review of the exhibition. Whistler sued him for libel in what was the most sensational art trial of the century and was awarded a farthing damages without costs. The trial ruined Whistler financially, and he had to sell the house which architect E. W. Godwin had just built for him and dispose of his porcelain collection.

Fortunately, the Fine Arts Society commissioned Whistler to do 12 etchings of Venice. He spent 14 months in Venice doing many etchings as well as small oils, watercolors, and pastels. His etching style was now completely changed. He treated his themes with the utmost delicacy, using a spidery line and lively curves, and he often wiped the plates to give tone. His Venetian work sold well and he was financially re-established. He took a house in London with Maud Franklin, who had replaced Jo as model and mistress.

On the evening of Jan. 31, 1885, Whistler delivered at Prince's Hall the ''Ten O'Clock,'' his famous lecture summing up his theories of esthetics in beautifully polished prose. He mentioned the poetry that evening mists produce when ''the tall chimneys become campanili and the warehouses are palaces at night.''

Master Lithographer

One of Whistler's finest achievements was in the field of lithography, which he concentrated on for a 10-year period beginning in 1887. Drawing in the most spirited way, he used a stump as well as a pencil and obtained effects never achieved by a lithographer before him. He had great facility with watercolors and small oils which sometimes depicted the seaside or shop fronts in Chelsea. In portraiture he favored full-length standing poses, influenced by Diego Velázquez, and was more concerned with subtle tones and atmosphere than he was with exact likenesses.

In 1888 Whistler married E. W. Godwin's widow, Beatrix. The Whistlers moved to Paris in 1893 but 2 years later were back in England. Trixie, as his wife was called, died of cancer in 1896. After her death, Whistler maintained studios in both Paris and London. He died in London on July 17, 1903.

Further Reading

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Andrew Dickson White

Andrew Dickson White (1832-1918), American educator and diplomat, helped found Cornell University and became its first president.

Andrew Dickson White was born in Homer, N.Y., on Nov. 7, 1832. At the age of 17 he entered the Episcopal-oriented Geneva (Hobart) College in western New York, but he disliked it and after a year dropped out and entered Yale. Upon graduating in 1853, he and his friend Daniel Gilman went to Europe. White studied languages and history in Paris and Berlin, and during 1854-1855 he served for 6 months as an attaché to the American minister in St. Petersburg, Russia.

In 1856 White received his master of arts degree from Yale and then accepted an offer to be professor of history at the nonsectarian University of Michigan. The young, innovative teacher was an immediate success. During his 6 years there he conceived of a new university for central New York that would be shorn of outworn traditions and would offer the broadest opportunities for study in higher education.

When his father died in 1862, White returned to New York to handle the business affairs of his father's bank. In 1864 he became a state senator, and in the New York Legislature he joined with another senator, Ezra Cornell, on the problem of utilizing the land grant of the Morrill Act (1862), which provided the state with the means of offering education in agriculture and mechanical arts. White fought

to concentrate the Federal aid in one institution, and Cornell agreed to give $500,000 and land for a site to bolster that aim. The result was Cornell University, officially inaugurated in October 1868, with White as its president. He retired from this post in 1885.

During his years at Cornell, where White taught history as well as being chief administrator, he brought to reality his earlier concept of a nonsectarian, coeducational university where not only the classics but also modern subjects including science, agriculture, mechanical arts, and even military science would be taught—a place where every student could study just what interested him or her. White's reforms in teaching and in the curriculum gained him national attention.

White took a leave of absence from Cornell to serve as U.S. minister to Germany (1879-1881). After he retired from the university he served as U.S. minister to Russia (1892-1894) and U.S. ambassador to Germany (1897-1902). He was also minister to the Hague Peace Conference in 1899. He spent his later years in writing and influencing educational projects. He died on Nov. 4, 1918, in Ithaca, N.Y.

Further Reading

The main sources for White's life are *Autobiography of Andrew Dickson White* (2 vols., 1905), and Walter P. Rogers, *Andrew D. White and the Modern University* (1942). A good summary of his educational career is in Carl L. Becker, *Cornell University: Founders and the Founding* (1943).

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Byron R. White

Byron R. White (born 1917) was a football star, a successful lawyer, a deputy U.S. attorney general, and a U.S. Supreme Court justice. On the high court, he was considered an independent and often served as a swing vote in close decisions, though he most often sided with the conservatives.

Byron R. White was born on June 8, 1917, in Fort Collins, Colorado, and grew up in Wellington, a small farming and trading town in northern Colorado. His father was a branch manager for a local lumber supply company. From their early youth White and his brother worked long hours at hard-labor jobs in sugar beet fields or on section crews for the railroad, their income vital to the family during the bleak years of the Great Depression of the 1930s. Though neither of White's parents had gone through high school, they valued academics and sports, and Byron was accomplished at both. He graduated from high school first in his class and won an academic scholarship to the University of Colorado.

Glory Days

In college White excelled in sports and academics, winning numerous varsity letters in football, basketball, and baseball and being elected Phi Beta Kappa. Nicknamed ''Whizzer'' for his speed, White as a junior received national attention as Colorado's star running back. Graduating with one of the highest averages in the university's history, White accepted a prestigious Rhodes scholarship to study at Oxford University. Before going to Oxford, he played the 1938-1939 season with the Pittsburgh Steelers, receiving what was at the time the highest salary ever paid to a professional football player. White led the National Football League in rushing, the first rookie ever to lead the league in any department.

After a short time studying at Oxford, White returned to the United States in the fall of 1939 to enter Yale University Law School. He won the Edgar Cullen Award for receiving the highest grades of the freshman class and was appointed to a coveted job on the *Law Review*. But he declined in order to ''play football and make some money instead,'' he later recalled. White played the 1940-1941 season with the Detroit Lions, then continued law study during the summer at the University of Colorado. White signed another pro football contract for 1941-1942, but after the Japanese attack on Pearl Harbor he enlisted in the Navy. During World War II White was a naval intelligence officer in the South Pacific, winning two bronze stars for courage in action. He also renewed his acquaintance with another decorated offi-

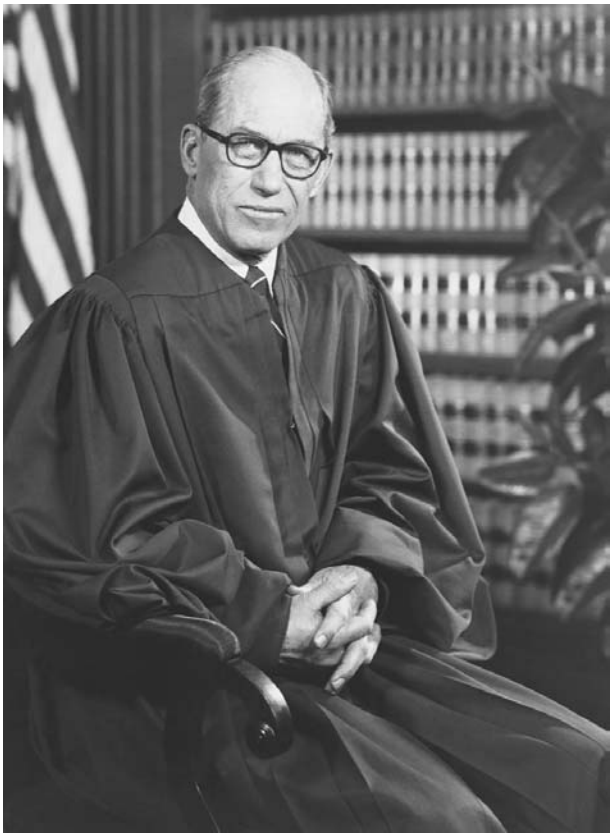

cer, PT-boat commander John F. Kennedy, whom he first had met at Oxford.

To the Supreme Court

After the war White married his college sweetheart, Marion Stearns. He then returned to Yale and finished the final year of law school, graduating in November 1946 *magna cum laude*. During the 1946-1947 term White held a prestigious law clerkship at the U.S. Supreme Court under Chief Justice Fred Vinson. Again he met Kennedy, who was then a freshman congressman. Although he received offers from leading Washington law firms, White returned to Colorado to begin practice in Denver.

In the 1950s White established a successful legal career, achieving recognition throughout the state. When Kennedy began his campaign for the presidency in 1959, White organized local Colorado-for-Kennedy clubs and successfully gained the bulk of the state's delegate votes for his old friend at the 1960 Democratic convention. White helped Kennedy in his national campaign as well, and the new president named him deputy attorney general. White served capably, especially during the civil rights struggles in the South. In March 1962, to fill the vacancy created by the resignation of Justice Charles E. Whittaker, Kennedy nominated White to the Supreme Court. Six months later Justice Felix Frankfurter also resigned, and the president called on Arthur J. Goldberg to fill that seat.

The two new justices came on the Court at a tumultuous time. Under the leadership of Chief Justice Earl Warren during the 1950s and 1960s, the Supreme Court was leading the nation in an effort to improve the lot of dispossessed minorities and other disadvantaged groups. A majority of the justices embraced an activist role as civil rights confrontations, student anti-war protests, and other struggles shook America. A minority of the Court urged greater restraint. Goldberg aligned himself with the activists, and White tended to side with the proponents of judicial self-restraint.

By the 1970s and 1980s, a new conservative Court majority emerged, with White often a part of it. He did not adhere rigidly to any ideological position and often represented a vital swing vote in close decisions. But on key issues, he tended to side with the conservatives. He was one of two dissenters in the Court's landmark decision approving a woman's right to abortion, *Roe v. Wade* (1977) and remained a consistent foe of abortion rights in subsequent cases. White opposed broad use of affirmative action, favored closer ties between church and state, and strongly sided with law enforcement officials on law-and-order issues. He rarely ventured to overturn laws passed by Congress. In his most personal opinion, in *Bowers v. Hardwick* (1986), he argued that states are free to ban sodomy and oral sex because there is a long tradition of intolerance against homosexuality.

White's pragmatic approach to law did not sit well with critics. ''White was uninterested in articulating a constitutional vision,'' author Jeffrey Rosen wrote in *The New Republic* of April 12, 1993. ''Despite his ability as a first-rate legal technician, White never transcended his initial incarnation as the jock justice. . . . White's jurisprudence . . . was essentially reactive and obsessed with scoring points. . . . Despite his reputation for independent voting, White's lack of an independent vision reduced him to defining himself in relation to those with more coherent views.''

In 1993 White retired after 31 years on the Supreme Court. His career as athlete, attorney, and justice was unique in American history.

Further Reading

White's entry in *The Justices of the United States Supreme Court, 1789-1969, Their Lives and Major Opinions,* Leon Friedman and Fred L. Israel, Volume IV (1969), provides an excellent overview from his birth to the end of the Warren Court era. Volume V of the same series, edited by Leon Friedman, examines White's contribution to the Court from 1969 to 1978. For treatment of his place on the Warren Court see Bernard Schwartz, *Super Chief: Earl Warren and His Supreme Court—A Judicial Biography* (1983). White's role on the Burger Court is discussed in Vincent Blasi, *The Burger Court, The Counter Revolution That Wasn't* (1983). A critical assessment of his tenure as justice is Jeffrey Rosen, *The New Republic* (April 12, 1993). □

E. B. White

E. B. White (1899-1985) was one of the most influential modern American essayists, largely through his work for *The New Yorker* magazine. He also wrote

two children's classics and revised Strunk's *The Elements of Style,* widely used in college English courses.

Elwyn Brooks White was born on July 11, 1899, at Mount Vernon, New York, the son of a piano manufacturer who was comfortably well off, but not wealthy. He attended Cornell, graduating in 1921.

He was offered a teaching position at the University of Minnesota, but turned it down because his goal was to become a writer. He worked for the United Press International and the American Legion News Service in 1921 and 1922 and then became a reporter for the *Seattle Times* in 1922 and 1923. As he put it, he found that he was ill-suited for daily journalism, and his city editor had already reached the same conclusion, so they came to an amicable parting of the ways.

White then worked for two years with the Frank Seaman advertising agency as a production assistant and copywriter. During this time he had poems published in ''The Conning Tower'' of Franklin P. Adams, the newspaper columnist who helped so many talented young people achieve prominence during the 1920s and 1930s.

In 1925 he published the article ''Defense of the Bronx River'' in *The New Yorker* magazine, his first piece in that publication. It led to his being named a contributing editor in 1927, an association which continued until his death in 1985.

From the time of its origin, *The New Yorker* was one of the most prestigious periodicals in the nation. It featured such celebrities as Alexander Woolcott, Dorothy Parker, Robert Benchley, and George S. Kaufman as contributors, so White was in the company of the best when he was added to the staff.

At some time he became the principal contributor to the magazine's column ''Notes and Comment'' and set the tone of informed, intelligent, tolerant, faintly amused urbanity in observations on the passing scene, a feature which continued after his death. A typical example is this brief note, ''Barred from Barnard,'' written in 1929:

> *April 20.* Our failure to attend the Greek games in the Barnard College gymnasium last Saturday was a bitter disappointment. The fact is, we wrote the dean of the college and she replied that she couldn't send us tickets because ''through long experience we have found that it is much better not to have the games written up by visitors who do not understand them.'' We regard the dean's attitude as hardly Greek. Our public reply is that we *do* understand Greek games, that simplicity is our watchword, and that Demeter and Persephone are our favorite goddesses. Further, we think that Miss Gildersleeve ought to know that, as a result of being kept out of the games, we moped around all Saturday afternoon and in the evening went to a night club owned by a couple of Greeks.

That same year White published a poetry collection, *The Lady Is Cold,* and then joined fellow *New Yorker* writer James Thurber in *Is Sex Necessary?* Freudian psychology had been enormously influential in America in the 1920s, giving rise to a spate of volumes analyzing or presenting advice on the subject. The time was ripe for a parody of such books, and these two came up with a witty, low-key work featuring passages like this:

> The sexual revolution began with Man's discovery that he was not attractive to Woman, as such. . . . His masculine appearance not only failed to excite Woman, but in many cases it only served to bore her. The result was that Man found it necessary to develop attractive personal traits to offset his dull appearance. He learned to say funny things. He learned to smoke, and blow smoke rings. He learned to earn money. This would have been a solution to his difficulty, but in the course of making himself attractive to Woman by developing himself mentally, he had inadvertently become so intelligent an animal that he saw how comical the whole situation was.

Also in 1929, White married *New Yorker* editor Katharine Sergeant Angell; the marriage produced one son.

He published *Ho Hum* in 1931, *Another Ho Hum* in 1932, *Every Day Is Saturday* in 1934, and in 1936, in the *New Yorker,* under the pseudonym Lee Strout White, the essay ''Farewell My Lovely!'' One of his best-known pieces, it was suggested to him by a manuscript submitted by Richard L. Strout of the *Christian Science Monitor*. It served as

the basis for the book *Farewell to the Model T,* published later that same year.

White's next work was a poetry collection, *The Fox of Peapack* (1938), the same year that he began the monthly column ''One Man's Meat'' for *Harper's* magazine, a column which lasted five years. There followed the essay collection *Quo Vadimus?* in 1939; an editing job with his wife, *The Subtreasury of American Humor,* in 1941; and *One Man's Meat,* an anthology of his *Harper's* columns, in 1942.

In 1945 he entered a new field with great success, writing *Stuart Little* for children. The story of a mouse born to normal human parents was clearly intended to console young people who thought themselves different or odd, and it carried the message that Stuart's parents never batted an eye when their son turned out to be a mouse and that the hero, debonair, even jaunty, could build himself a good life.

After *The Wild Flag* in 1946 and *Here Is New York* in 1949, White returned to children's literature with his most popular book in the genre, *Charlotte's Web,* in 1952. The story of the bond between the young pig Wilbur and the clever spider who saves his life is a paean to the power of friendship and a reminder to young readers that death is a part of life.

The Second Tree from the Corner came in 1954. Three years later White and his wife gave up their New York apartment and moved permanently to North Brooklin, Maine.

While an undergraduate at Cornell, White had taken a course with Professor William S. Strunk, Jr. Strunk used a text he had written and published at his own expense, a thin volume titled *The Elements of Style*. White edited it, revised it, and added the chapter ''An Approach to style,'' offering such advice as ''Place yourself in the background; do not explain too much; prefer the standard to the offbeat.'' The book sold widely and became a college campus fixture for the next 20 years in several editions (1959, 1972, 1979).

Honors began to pour in on the author. He won the Gold Medal for Essays and Criticism from the National Institute of Arts and Letters in 1960, the Presidential Medal of Freedom in 1963, the Laura Ingalls Wilder Medal for his children's books in 1970, and the National Medal for Literature in 1971. In 1973 he was elected to the American Academy of Arts and Letters.

He published *The Points of My Compass* in 1962; *The Trumpet of the Swan,* another children's book, in 1970; and collections of his letters (1976), essays (1977), and poems and sketches (1981).

E. B. White's influence was profound, particularly in the popular essay. His poetry is not exceptional and his sketches tend to the precious, but his essays served as models for two generations of readers. In the 1930s, 1940s, and 1950s, *The New Yorker* was judged by critics to be a model of elegant yet simple style in non-fiction, and White was in no small measure responsible for that reputation. He died October 1, 1985.

Further Reading

An early biography is *E. B. White* by Edward C. Sampson (1974). There are accounts of him in several books, such as Dale Kramer's *Ross and the* New Yorker (1951). A good discussion of his life and influence is Scott Elledge's *E. B. White: A Biography* (1985). □

Edward Douglass White

Edward Douglass White (1845-1921), ninth chief justice of the U.S. Supreme Court, is known for his enunciation of the ''rule of reason'' for interpreting and applying antitrust legislation.

Born on Nov. 3, 1845, at the family plantation at Thibodaux, La., Edward Douglass White was the son of a lawyer and sugar planter. A Roman Catholic, White was educated mainly by Jesuits. He was attending Georgetown College when the Civil War began; he returned to Louisiana and fought in the Confederate Army. After the war he studied law at what became Tulane University and was admitted to the bar in 1868.

A conservative Democrat identified with the overthrow of the Radical Reconstruction government, White was named to the Louisiana Supreme Court in 1878. When his faction of the party lost power, he returned to a lucrative private practice; when it regained influence, he was elected to the U.S. Senate in 1891. Save on the lowering of sugar tariffs, which was detrimental to Louisiana, White was loyal to President Grover Cleveland, who appointed him to the U.S. Supreme Court in 1894. White refused the appointment until after modifications favorable to Louisiana were made in the tariff reform bill.

A hardworking but not innovative justice, White fitted comfortably into a Court committed to encouraging business as the best insurance of national prosperity and stability. He broke from this pattern to dissent in *Pollock v. Farmers' Loan and Trust Co.* (1895), which held an income tax to be unconstitutional, and, he voted with the minority in *Lochner v. New York* (1905), which disallowed a state's regulation of the length of working hours of bakers. White also wrote a significant concurrence in one of the Insular cases, *Downes v. Bidwell* (1901), which required explicit congressional action if constitutional privileges of American citizens were to extend to persons in the nation's newly acquired overseas territories.

During White's 27 years on the Court, justices Stephen Field, John Marshall Harlan, Oliver Wendell Holmes, Charles Evans Hughes, and Louis Brandeis all overshadowed him. White was appointed chief justice in 1910 largely because of the ambition of President William Howard Taft, who hoped that, by appointing a man of 65, he himself could succeed him.

White did not lead the Court into bold new areas of judicial thought; he prescribed, instead, the ''rule of reason.'' Undercutting antimonopoly efforts, White's Court ap-

pealed to the common law to allow ''reasonable'' restraint of trade in *Standard Oil Co. v. U.S.* (1911) and *U.S. v. American Tobacco* (1911). Thus White was reflecting the pragmatic spirit of the day and, from a viewpoint favorable to business, testing whether a business combination was workable rather than whether it complied with the letter of the law.

On May 19, 1921, White died in Washington. With a Republican back in the White House, former president Taft made good his ambition: he was named chief justice.

Further Reading

A full-length work on White is by Sister Marie Carolyn Klinkhamer, *Edward Douglass White: Chief Justice of the United States* (1943). A section on White by Alfred F. Watts, Jr., appears in Leon Friedman and Fred L. Israel, eds., *The Justices of the United States Supreme Court, 1789-1969: Their Lives and Major Opinions* (4 vols., 1969).

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Kevin H. White

The reform mayor of Boston, Kevin H. White (born 1929), was concerned with the revitalization of the downtown area to make Boston a ''world-class city.''

Kevin Hagan White was born on September 25, 1929, in Boston of a family which was noted in city politics. His parents were Irish Catholics, and both his father and his mother's father had been Boston City Council presidents. He married Kathryn Galvin in 1956, daughter of another Boston City Council president. He was educated at Tabor Academy, Williams College (AB, 1952), Boston College Law School (LLB, 1955), and the Harvard Graduate School of Public Administration.

He first sought public office as a Democrat, as secretary of state for Massachusetts, supplanting Edward W. Brooke in 1960. He held that office for the next three elections and was subsequently elected as mayor of Boston in November 1967.

In 1967 White was a sample of the new breed of urban mayors: extremely liberal, impartial, concerned with equity, and, in the end, aggressive. White modeled himself after Mayor John Lindsay of New York, who lusted after a wider stage on which to display his talents. White could play to the crowd; once when the Rolling Stones were arrested on the way to Boston, the mayor released them into his own

custody. ''The Stones have been busted, but I have sprung them!'' he told an audience at Boston Garden.

His opponent in 1967 was Louise Day Hicks, a popular anti-bussing spokeswoman. He defeated her with African American and liberal support. In 1970 he made an attempt to be governor of Massachusetts, but a Republican won. In his second mayor's election against Hicks (1971), he defeated her again. White was seriously considered as vice-presidential running mate to Senator George McGovern in 1972, but was passed over for Senator Thomas Eagleton (and later for R. Sargent Shriver, Jr.). In 1975 in his third election to the mayor's office, he won a narrow victory, and his attitude changed considerably, becoming more dictatorial, embattled, and cynical. In 1979 he won his last electoral victory. White served for 16 years in office as mayor of Boston, 1967 to 1983.

In the beginning White maintained a racial balance in his administration: liberals, Jews, African Americans, Italians, Irish, and some Hispanics. He pioneered by forming ''Little City Halls'' (as John Lindsay did) in the neighborhoods to decentralize power. For the summer months, he organized outdoor activities known as the ''Summerthing.'' But the most important ingredient of his policy towards Boston was the revitalization of the downtown parts of the city, especially the shops and restaurants of Quincy Market near city hall. He believed that the downtown renaissance would make Boston a ''world-class city.''

In the mid-1970s Boston began to change. Federal efforts to integrate neighborhood schools, particularly in South Boston, turned the school system into an armed camp. In 1974 Federal District Court Judge W. Arthur Garrity ordered bussing. White protected the schoolchildren from violence (with federal and state assistance) during the period of crisis. One school was taken into federal receivership for a time to guard against social outbreaks.

The bussing issue nearly cost White the election in 1975. Gradually, he became an iron-fisted ruler. White closed his ''Little City Halls''; he used instead a network of ward henchmen (''corner boys''), who gave city jobs and contracts to all who helped the mayor, notably in the election of 1979. At one time Boston's schools, jails, housing authority, and even part of its tax structure were under court jurisdiction, and the city was desperate for money; the desegregation and the bussing costs were onerous.

In 1983 the job proved too stressful for White, especially because seven aides to the mayor were under indictment on charges of fraud and extortion. White himself was not implicated in these charges, though the State Ethics Commission had an extensive 10-month enquiry which found ''reasonable cause'' that White had violated conflict-of-interest laws. In June 1983 White (''King Kevin,'' as his enemies would say) dropped out of the race for mayor. Consequently, Raymond L. Flynn won the November election.

In a 1993 interview with Margo Howard, *Boston Magazine,* White characterized Boston as an ''international, cosmopolitan lady.'' Later that same year he published ''Making Trouble: Essays on Gay History, Politics, and the University'' in the *Journal of American History*. White will be remembered as the man who changed Boston's downtown.

Further Reading

Alan Lupo, *Liberty's Chosen Home: The Politics of Violence in Boston* (1977) and Eric A. Nordlinger, *Decentralizing the City: A Study of Boston's Little City Halls* (1972) deal with some of the events of Mayor White's 16 years of administration of Boston. The *Biographical Dictionary of American Mayors, 1820-1980,* edited by M.G. Holli and Peter d'A. Jones, contains an entry on White by R.H. Gentile. *Macleans* magazine (January 31, 1983) and *Newsweek* (June 6, 1983) include items on White. In *Common Ground* (1985) J. Anthony Lukas describes Boston's turbulent decade of school integration through the eyes of three families. An interview with Margo Howard appears in *Boston Magazine* (February 1993). Biographical information is provided by George Higgins in *Style Versus Substance: Boston, Kevin White, and the Politics of Illusion,* (1984). □

Leslie A. White

The American anthropologist Leslie A. White (1900-1975) was known for his fieldwork among the Keresan-speaking Indians, his ''culturological'' theory of human behavior, and his energy theory of cultural evolution.

Leslie White was born at Salida, Colorado, on January 19, 1900. He took his B.A. and M.A. degrees in psychology at Columbia University in 1923 and 1924. At the same time he took some courses at the New School for Social Research which he later said were the most important intellectual influences on him; his teachers there were Alexander Goldenweiser, William I. Thomas, Thorstein Veblen, and John B. Watson. In 1924 White decided that sociology would be his field, and he moved to the University of Chicago to take his Ph.D. degree in what was then a combined anthropology-sociology department. At that time he began the summer field expeditions to the Keresan pueblos in New Mexico which he continued for many years.

White taught briefly at the University of Buffalo and for 40 years at the University of Michigan, and after retirement he taught at Rice University, San Francisco State College, and the University of California at Santa Barbara. The wide interest in his work is demonstrated by the fact that his writings have been translated and published in several European languages and in India, China, and Japan. Several of his essays have been reprinted many times in prestigious publications representing a wide variety of disciplines. His 1940 article ''The Symbol: The Origin and Basis of Human Behavior'' was reprinted at least 14 times in collections representing anthropology, sociology, linguistics, philosophy, and social psychology. Several others, now published in his volume called *The Science of Culture* (1949), were also reprinted several times.

These essays were all on the subject of what he called *culturology,* the science of human behavior as based on culture—socially learned activities made possible by the uniquely human capacity to create symbols. Culturology, with White's definition of it, eventually made *Webster's International Dictionary,* and he contributed the articles on it for *The International Encyclopedia of the Social Sciences* and for the 15th edition of the *Encyclopedia Britannica.*

But White is remembered not so much for his positive contribution of culturology as for his affirmation of 19th century evolutionism, opposing the negative stand of American anthropology toward that important legacy. As Bohannan and Glazer put it (1973): ''Leslie White for years stood alone in his conviction that evolutionary theory as expounded by Herbert Spencer, Lewis H. Morgan, and Edward Tylor was the beginning of the right track for a science of culture. He can now look about him in full awareness that the whole field [of anthropology] knows he was right.''

The greatest amount of time and effort in White's early career was spent on field work and library research connected with his five monographs and many articles on the culture of the Keresan-speaking Indians of the American Southwest. The militant secrecy of the Indians toward their ancient culture—their religion particularly—made White's achievements in describing and analyzing it truly remarkable. This field work was mostly of the confidential-informant kind, based on hard-won trusted friendships that he was able to achieve with a few Indians whom he convinced that the information would be valuable to preserve for future generations of whites and Indians alike.

In his later years White fully devoted himself to the study of modern civilizational problems, particularly those related to the rise and spread of industrial capitalism. This interest had actually begun early: he said that as a student he studied psychology, switched to sociology, and finally to anthropology because of his intense desire to discover why modern nations behaved as they did. This progression of disciplines was due to his gradual realization that *culture,* in the anthropological sense, was the appropriate subject for him, not the psychology of people either in its individual or collective aspects.

White's early and middle years were attended by intense controversy over his pro-evolutionism. This reaction in the anthropological discipline was largely caused by an unusual feature of American anthropology; the nearly total adherence of the academic anthropologists to the teachings of Fran Boas. Boas wielded enormous influence in America because he became the founder and chairman of the Anthropology Department at Columbia University between 1899 and 1936, the first important school to train Ph.D. candidates in anthropology. Most of the university teachers of anthropology in the United States were powerfully and directly influenced by Boas, accepting his intellectual weaknesses as well as his very considerable strengths. The most important weakness was his anti-evolutionism. Beginning in the 1930s and until the 1960s White waged an unremitting crusade against anti-evolutionism which meant, as well, that he made mordant criticisms of Boas himself, who was idolized by most of White's contemporaries. This, of course, aroused wide hostility against White in most anthropology departments.

But White's writings and teaching eventually had a snowballing intellectual impact. His strong stand against the anthropological establishment of his day created a strong following for Whitean ''neoevolutionism.'' But White distrusted schools-of-thought and tried to combat this tendency among his own students. In order to discourage the rise of an ingrown ''Michigan School'' he made these rules: that Michigan Ph.D. candidates also should have studied anthropology at some other major department; that no Michigan ethnology Ph.D. could be hired there; that a balanced representation of faculty from other major graduate schools be maintained in the Michigan department; and that the department be run democratically by an elected executive committee, with all faculty members having one vote. Former students from Michigan all agree that White should be honored for this achievement as well as many others.

Despite his unpopularity in many important quarters, White received numerous academic honors. He was given an honorary doctorate of sciences in 1952 by the University of Buffalo and an honorary doctor of laws in 1970 by the University of Colorado. He received the annual award for distinguished service voted by the faculty of the University of Michigan in 1957—the first year the award was made. He was Viking Medalist of the Wenner-Gren Foundation in 1959, vice-president of the American Association for the Advancement of Science in 1958, and president of the American Anthropological Association in 1964.

These awards, however impressive and numerous, came late in his career, and we may be sure the recognition was entirely by merit, for he never courted the politicians of the association nor his university's administrators, never deviated one step from his course in order to gain any kind of academic approval—his life was unblemished by any hint of careerism or any other kind of self-seeking, including high salary, large grants, or special academic chairs.

White died suddenly of a heart attack on a visit to Death Valley in 1975.

Further Reading

White's most famous books are *The Science of Culture* (1949), a collection of his most important essays, and *The Evolution of Culture* (1959). See also his general article ''culturology'' in *The International Encyclopedia of the Social Sciences* (1968). Some of his most important arguments appear in Elman R. Service, *A Century of Controversy* (1965), and in Richard K. Beardsley's article ''An Appraisal of Leslie A. White's Scholarly Influence'' in the *American Anthropologist.* □

Patrick Victor Martindale White

Patrick Victor Martindale White (1912-1990) was the first Australian to win the Nobel Prize for literature. He used religious experience and symbolism to

show man's struggle to transcend the "dreary, everyday life."

Patrick White was born in London on May 28, 1912, of Australian parents. His early education was at Tudor House, Moss Vale, New South Wales (an Anglican school). He went to England to attend Cheltenham College, then returned to Australia, where he gained experience as a jackeroo, or "gentleman stockman," on sheep- and cattle-grazing properties in New South Wales. At 22 he returned to England to study at King's College, Cambridge. Subsequently, he traveled extensively in Europe and the United States.

White's first novel, *Happy Valley* (1939), a somewhat ironic story of a doctor in a mountain township of New South Wales, uses the stream-of-consciousness method and shows White's attention to suffering and solitude as essential elements of the human condition. Concern for unfulfilled lives is central to *The Living and the Dead* (1941). Set in Bloomsbury in the 1930s, the novel explores especially the problems of a Londoner who has tried to "build a cocoon of experience away from the noises of the street," while other characters represent acceptance of life at any level. The theme is repeated in *The Ham Funeral,* a play written in the late 1940s but not performed until 1960.

During the war years White served in the Middle East and Greece in the Royal Air Force's intelligence section. He returned to Australia in 1948, settling in Sydney. Thereafter he showed a surer touch in his writing.

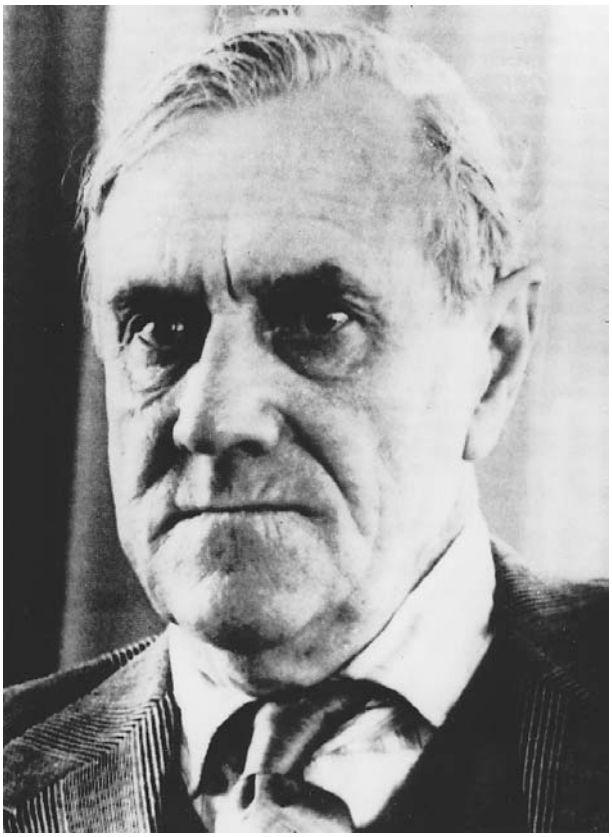

The Aunt's Story (1948) reflects an underlying concern with resistance to the conformity that other lives impose. The main character is seen first as a thin, sallow child leading a solitary life in an Australian country town, then in Sydney, where she becomes subordinated to her mother. Next she is seen as a spinster struggling to reconcile opposing aspects of her experience abroad. Later, during a journey across America, she decides to leave the train and cast aside her identity. Finally she is confronted by a hallucinatory figure who foretells her end in a mental hospital.

The Tree of Man (1955) was the next in a succession of novels in which White attempted, in his words, "to discover the extraordinary behind the ordinary, [to uncover] the mystery and poetry." It traces the lives of a settler and his wife who establish a holding in the Australian wilderness and see their homestead absorbed within a settlement, then a wider community. Eventually, their old fulfilling world is threatened with submergence in soulless suburbia. The central character's final vision suggests that fulfillment lies in liberation from the ordinariness of living: in transcendence.

A way to transcend is examined in *Voss* (1957), a story enshrining the theme of eclipse of self in the natural world. Recreating the challenge of 19th-century exploration in Australia, it is primarily a book about spiritual need. A German explorer who places a high value on his soul, Voss welcomes the privations of the desert and insists on blotting out all emotion of camaraderie. The expedition's total disappearance is a natural outcome.

In *Riders in the Chariot* (1961), White organized his story around four withdrawn or misfit characters in Sydney's suburbia through whom he tells of the alienated, tortured consciousness. Similar distorted personalities are seen in the play *The Season at Sarsaparilla* (1962) and in the short-story collection *The Burnt Ones* (1964). In showing the rejection of the "illuminates" by the society in which they are placed, White presents a condemnation of life as it is commonly lived. The play *Night on Bald Mountain* (1964) also scarifies those who might claim most need of compassion.

In *The Solid Mandala* (1966) White draws upon a body of mystical and visionary material derived from the observations and writing of the psychiatrist Carl Jung to set forth the mandala as a symbol of divine perfection and transcendence. The choice of characters, especially twin brothers who are strongly contrasted as a warmhearted halfwit and an arid intellectual, heightens the intensity of the symbolism. The dolt, as a cause of humiliation, breeds such hatred in his twin that the latter dies of it, while through the perfection he finds in four glass marbles treasured from his childhood the simpleton comes painfully to articulate his vision.

With the publication of *The Vivisector* (1970), critics began taking note of an increasing bleakness in White's vision and an implied darkening of the novelist's view of his own efforts. (Vivisection is the practice of cutting into, or dissecting, the body of a living organism.) This work, how-

ever, clinched White's status as a major figure in contemporary literature, and in 1973 he was awarded the Nobel Prize.

Evaluation of His Work

The central purpose of White's works was to explore the underlying problems of humanity, the impossibility of building a bridge from one life to another, and the individual's relationship with God. He developed a striking and distinctive style, sometimes with surrealist overtones, to match his increasingly powerful and emotional themes.

White consistently used religious experience and a high degree of symbolism in exploring man's relationship with the unknown and in adumbrating means whereby the individual might achieve a totality of serenity and insight. Throughout, his work shows a preoccupation with emotional incapacity and a predilection for investing emotions very heavily on the analysis of social pretensions. He creates figures whom middle-class society finds worthless or repellent and explains through them the mysticism he wishes to convey. Overall, his writing suggests an aversion to the comfortable urban life and dwells upon ways in which transcendence might be achieved. His most moving characters, often questing, eccentric, and sometimes bizarre personalities, manifest a high degree of ''psychic isolation'' and include some cases of extreme alienation.

White acknowledged his books to be outgrowths of his interest in religion. His preoccupation was ''the relationship between the blundering human being and God.'' Although disclaiming affiliation with any Church, he said in 1969 that he had a religious faith and that his work was ''an attempt to express that, among other things.'' He saw mankind as having got out of hand (''a kind of Frankenstein monster''); as the world became pagan, it was still desirable to lead people in the direction of religion, even though in a different way.

Before dying September 20, 1990, in Sydney after a long illness. White wrote 12 novels, three books of poetry, three collections of short stories, nine plays, and a number of pieces of non-fiction, including his autobiography, *Flaws in the Glass: A Self-Portrait* (1981).

Further Reading

A chapter on White by Vincent Buckley in Geoffrey Dutton, ed., *The Literature of Australia* (1964), contains a penetrating analysis of White's method and content, particularly emphasizing White's mythmaking propensity. A close consideration and generally sympathetic appreciation of White is in G. A. Wilkes, *Australian Literature: A Conspectus* (1969), focusing on the characters to explain the method by which White's central theme and ethic are evolved. John McLaren's essay ''The Image of Reality in Our Writings, with Special Reference to the Work of Patrick White,'' collected in Clement Semmler, ed., *Twentieth Century Australian Literary Criticism* (1967), provides a thorough but less favorable assessment of White's novels. □

Stanford White

The American architect Stanford White (1853-1906), a partner in the architectural firm of McKim, Mead & White, was noted for his decorative inventiveness.

Stanford White was born on Nov. 9, 1853, in New York City. His father, Richard Grant White, was a distinguished Shakespearean scholar and a music and drama critic. At the age of 19 Stanford became an apprentice in the architectural office of Gambrill and Richardson, where he met Charles Follen McKim. By 1878 White felt that he must study architecture in Europe. For almost two years he lived in Paris and traveled extensively, sometimes with McKim and the sculptor Augustus Saint-Gaudens, making sketches of buildings and architectural details, medieval ornaments, and armour.

In September 1879 White entered into partnership with McKim and William Rutherford Mead, creating the firm that would be responsible for setting a high standard of taste in America for the next three decades. The firm's greatness grew out of the fine blending of individual talents: Mead, the level-headed business man; McKim, the man of impeccable taste and determined persuasiveness; and White, the brilliant, imaginative artist-architect. Many of the firm's apprentices became the next generation's best architects.

White's first commissions were for houses and monuments. During the 1880s he built homes on Long Island with Renaissance decoration, Robert Goelet's mansion at Newport, R.I. (1883), and many residences for rich clients in New York City. He designed the pedestal for Saint-Gaudens's Farragut Monument (1881) in Madison Square, New York City.

To commemorate George Washington's first inauguration, White was commissioned to design a wooden arch (1889) in New York City's Washington Square. After the celebration, the public insisted on a permanent arch in stone, which he completed in 1892. The precedent for this arch is Roman; the clear, concise combination of classical ornamental ideas is White's.

White designed Madison Square Garden (1890) as a center for spectacular events. Backed by rich New Yorkers, including White himself, this daring project proved financially unstable, yet it continued for many years to serve a public need. His design offered color, gaiety, a Spanish exoticism, and consistency in style.

During the 1890s White was at his prime. He was involved with more than 70 projects, from tombs to fashionable men's clubs. The best tomb is in the Adams Memorial in Rock Creek Cemetery, Washington, D.C.; its sculpture—a deeply moving, shrouded figure—is by Saint-Gaudens. The Metropolitan Club, New York, is outstanding for White's authoritative borrowing of Italian Renaissance and English 19th-century ideas; however, it is less imaginative than many of his residential designs. In planning residences he had the best opportunity to display his talent for small-scale ornament, often of an exquisite quality and always original in spite of its eclecticism.

Among White's other well-known projects in New York City are the Italianate Herald Building (1894); St. Bartholomew's Church facade (1903), imitating St-Gilles near Arles, France; the Gorham Building (1906), which shows his familiarity with Louis Sullivan's work; and the Tiffany Building (1906), resembling a Venetian palace. At the Military Academy at West Point, White, with the sculptor Frederick MacMonnies, executed the Battle Monument (1896).

In 1884 White had married Bessie Springs Smith; they had one child. White died tragically on June 25, 1906, when Harry Thaw, believing that White had seduced his wife, shot him in Madison Square Garden while White was watching an evening show.

Further Reading

A full-length account of White's life is Charles C. Baldwin's interesting *Stanford White* (1931). This may be supplemented by Gerald Langford, *The Murder of Stanford White* (1962). There is no thorough study of White's architecture. Lawrence Grant White outlines his father's career in a book of drawings called *Sketches and Designs by Stanford White* (1920), which contains mostly momentary records of what fascinated White in Europe.

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T. H. White

A pioneering political journalist, T. H. White (1915-1986) gained prominence for his indepth coverage of American political campaigns. His book *The Making of the President—1960* helped to alter the style and character of presidential campaigns as well as the way reporters cover them.

Born May 6, 1915, in Boston, Massachusetts, Theodore H. White (known as Teddy) was the son of David and Mary Winkeller White. His father, a Jewish immigrant from Russia, was a poor neighborhood lawyer until his death in 1931. After graduating from the Boston Latin School in 1932, White could not afford to attend college. He found a job selling newspapers on a streetcar—his start in journalism.

After working two years as a newsboy and Hebrew teacher, White enrolled at Harvard in 1934 with the help of a scholarship from Harvard and a grant from the Newsboy Foundation. He studied Chinese and graduated *summa cum laude* with a degree in history. Awarded a travelling fellowship, he arranged to write articles for the Boston *Globe* and headed for the Far East. He sold articles to the *Globe* and to the Manchester *Guardian* and obtained a job with the Chinese Information Committee. After witnessing the Japanese bombing of Peking (now Beijing) in 1939 he decided to remain a journalist rather than return to Harvard and become a professor.

While in China White accepted a job as a stringer for *Time* magazine. He became a staff reporter in 1940. Among his early contacts was the future Communist leader Chou En-lai. In 1941 White moved to New York to become *Time*'s Far East editor, but after the United States entered World War II he returned to Asia as a war correspondent and chief of *Time*'s bureau there. During the war he covered the Honan famine in 1943, followed the internal political struggles in China, interviewed Mao Tse-tung [Zedong], observed the conflict in American war strategies, and reported the formal Japanese surrender above the U.S.S. *Missouri* on September 2, 1945.

After the war White's unfavorable opinion of the nationalist Chinese leader Chiang Kai-chek, whom *Time* publisher Henry Luce admired, led to a break with *Time* magazine. White elaborated his own views of China in a book, *Thunder Out of China* (written with Annalee Jacoby), which was selected by the Book-of-the-Month Club and became an immediate best-seller in 1946. He served briefly as an editor of *The New Republic* magazine, but found the demands of Henry Wallace too restricting. White edited the papers of Gen. Joseph Stilwell whom he had met in China and respected.

Given the political atmosphere in America in the early Cold War years, White's stand on China was considered radical, and he found the pages of major publications closed to his writings. With the sizable amount of money he received for *Thunder Out of China* he left for Paris to work

for the Overseas News Agency. When the agency went broke, he became a free-lance writer and then in 1951 the chief European correspondent for *The Reporter* magazine. He spent over five years in Europe covering the major postwar stories, the economic recovery program (the Marshall Plan), and the formation of a Western military defense alliance (NATO). He wrote a book summarizing his European experience, *Fire in the Ashes,* which was also accepted by the Book-of-the-Month Club.

White returned to the United States in 1953 to concentrate on American politics. Almost immediately he became a victim of the politics of the McCarthy era for defending his old China friend John Patton Davies, who was under investigation by the State Department. White found himself targeted and had his passport temporarily revoked. The experience not only frightened him but also inhibited him (which he later regretted) from writing again about foreign policy or defense issues. In 1954 he became national political correspondent for *The Reporter* and then for the mass magazine *Colliers*. He wrote stories on a wide range of topics, including aviation and the emerging national highway system.

When *Colliers* folded in late 1956, as the growing popularity of television undermined the market for general-interest periodicals, White was unable to find a job in journalism he liked. He turned to fiction and wrote two best-selling novels. *The Mountain Road,* set in China, was accepted by the Book-of-the-Month Club and was made into a movie. His second book, *The View From the Fortieth Floor,* depicted his experience at *Colliers*. It was a Literary Guild selection, and the film rights were sold to the actor Gary Cooper for $80,000.

With his financial independence temporarily secure, White embarked on the major project of his career, a study of presidential campaigns, which earned him respect as a political reporter and as a contemporary historian. He chose to view presidential elections as a dramatic story—with an eye for anecdotal details and an awareness of historical themes—in books that would be published after the votes were counted. Auspiciously he began his quest with the 1960 presidential election which featured a ready-made hero—John Kennedy—and villain—Richard Nixon. Journalistically, he had the field to himself as the media tended to ignore primaries.

His book, *The Making of the President—1960,* was enormously successful. Combining a novelist's skill for storytelling with an historian's sense of the wider significance, White initiated a new genre of political reporting. Another Book-of-the-Month Club selection, the book sold over four million copies and earned him about half a million dollars. With his accomplishment, presidential campaigns would never be the same again for either the news media or the candidates.

White regarded Kennedy not only as a personal hero but as a watershed figure in American politics. In the aftermath of Kennedy's death, White met with Jacqueline Kennedy at her request and in an article for *LIFE* magazine attached the label ''Camelot'' to the Kennedy myth. Looking back, White pointed to Kennedy's assassination as the moment of division in American politics between a period of stability and what he called the stormy era. Yet, despite the turbulence of the later stage, White remained a fascinated and optimistic observer of American politicians.

White continued his coverage of elections with books on the 1964, 1968, and 1972 campaigns. After President Nixon's resignation he wrote *Breach of Faith: The Fall of Richard Nixon*. He skipped the 1976 campaign while he wrote his autobiography, *In Search of History: A Personal Adventure*. White's later effort, *America in Search of Itself* (1982), focused on the 1980 campaign but also served as a review of 25 years of history, culminating his project.

White received numerous journalism awards, including a Pulitzer Prize (1962) and two Emmys for his television writing. White had two children by his first wife and lived with his second wife, Beatrice Hofstadter, in Bridgewater, Connecticut. He died in New York City on May 15, 1986, following a stroke.

Further Reading

For biographical information, the best book is White's autobiography, *In Search of History: A Personal Adventure* (1978). To appreciate White's contribution to political literature and presidential elections, read *The Making of A President—1960*. For a sense of history and how American politics has changed in the last quarter century in White's view, see *America in Search of Itself*. □

Walter Francis White

Walter Francis White (1893-1955), general secretary of the National Association for the Advancement of Colored People for 24 years, was an outspoken critic of lynching and racial injustice in America.

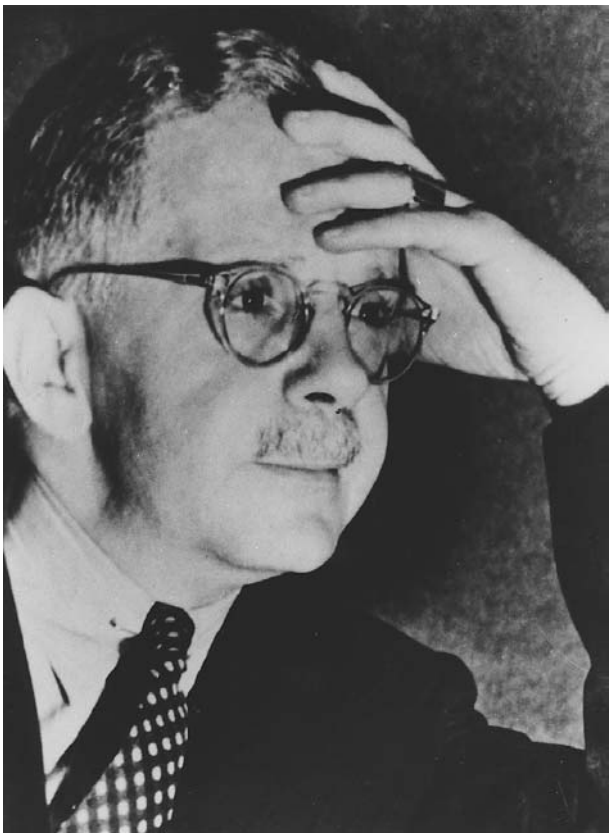

Walter White was born in 1893 in Atlanta, Georgia. His father, George, was a postman, and his mother, Madeline, a former school-teacher. The younger of two sons in a family of seven children, all light enough to pass for white, he was raised in an eight room, two story house on the edge of the ghetto. Their light complexion caused them a variety of problems. Aboard Atlanta's Jim Crow cars, the family found that if they sat in the ''white'' section, African Americans accused them of passing; if they sat in the African American section, they faced embarrassing stares and rude remarks. To avoid humiliation, the children walked everywhere or rode in the surrey their father had purchased.

When he was 13, Walter learned ''that there is no isolation from life.'' In 1906 Atlanta was engulfed in a race riot and Walter and his father found themselves in the midst of an angry white mob. But their color shielded them from violence as white rioters bypassed them in search of victims to kill or maim. Back in the African American section father and son stood guard as whites invaded their neighborhood. With guns cocked they waited as whites planned to torch their home. Shots from a neighboring building scared away the would-be arsonists.

The Atlanta public school system was ''separate'' but decidedly ''unequal.'' White attended school from eight to two in the afternoon in a poorly staffed, ''double shifted'' elementary school. His father sent him to the private high school department of an Atlanta African American college because there were no high schools for African Americans in Atlanta.

After graduation from Atlanta University in 1916, he worked for a time for Standard Life, a major African American insurance company, and helped organize the Atlanta National Association for the Advancement of Colored People (NAACP). As secretary of the new branch, he led the drive to force the city to improve its public facilities for African Americans and attracted the attention of James Weldon Johnson, the first African American general secretary of the organization. A year later Johnson secured White's appointment as assistant to the organization's chief administrative officer. While visiting Chicago, he narrowly escaped an ambush during the 1919 race riot. This time the assailant was an African American man who fired at what he thought was a white man walking through the ghetto.

Twelve days after his appointment, White volunteered to go to Tennessee to investigate a lynching on Lincoln's birthday. An African American sharecropper had been slowly burned by a white mob for defending himself against a beating by his employer. White learned that the employer was widely disliked by the townspeople, but that they figured African Americans might get out of hand if any African American, no matter what his justification, resisted any white authority.

In the next few years White personally investigated a dozen race riots and two dozen lynchings. Posing as a white reporter who wanted to give the South's side of the story, he was invited to join the Ku Klux Klan, and one southern sheriff pinned a badge on him, gave him a gun, and took him along on a hunt for African Americans.

In Helena, Arkansas, on the way to interview Negroes jailed for joining a sharecroppers' union, an African American man whispered that a mob had planned to ambush him. On a northbound train, he talked to a conductor who told him that he was leaving too soon. The townspeople, he was told, were preparing a surprise lynching for an African American who was passing through town. White's observations formed the basis for *Rope and Faggot: The Biography of Judge Lynch,* published in 1929.

White was assistant secretary of the NAACP from 1918 to 1929, when he replaced Johnson as acting secretary. In 1931 Johnson decided not to return to active leadership and White replaced him, presiding over the organization during the Depression, New Deal, World War II, and the Supreme Court's historic *Brown* v. *Board of Education* decision outlawing school segregation.

During his tenure White faced several crises. He opposed W. E. B. DuBois' call for ''black economic self-determination'' as contrary to the integrationist aims of the

organization. Younger African American intellectuals such as Abram Harris, Ralph Bunche, and E. Franklin Frazier, while critical of the organization, joined White in criticizing DuBois' plan for an economic ''Negro Nation Within a Nation'' scheme. DuBois, the longtime editor of the organization's *Crisis* magazine, resigned in protest in 1934.

The young intellectuals supported, however, a 1934 internal report by Abram Harris on ''Future Plans and Programs of the NAACP'' which called for greater decentralization, more direct action, and class and labor alliances between African Americans and white workers. White weathered these criticisms of the traditional legal, political, and educational strategies of the organization, and after 1935 he focused much of the organization's energies toward a long, hard-fought, but ultimately fruitless campaign to pass a national anti-lynching bill.

Yet, as Ralph Bunche observed, White showed increased responsiveness to the economic problems facing African Americans. He supported the establishment of the Joint Committee on National Recovery, an umbrella organization of several civil rights organizations monitoring the impact of New Deal programs on African American life. Although a confidant of first lady Eleanor Roosevelt and sympathetic to the social vision of the New Deal, he criticized National Recovery Administration (NRA) and Agricultural Adjustment Administration (AAA) policies and called for a congressional investigation of racial discrimination in government programs. In 1938 he urged President Franklin D. Roosevelt to extend social security benefits to agricultural and domestic workers and to amend the National Labor Relations Act to prohibit union discrimination. He opposed the creation of a segregated African American division in the United States Army and endorsed A. Phillip Randolph's March on Washington Movement in 1940 and 1941.

Critics charged that White was too close to the New Deal, that he failed to build a mass base for his organization, and that his autocratic style led him to view other African American organizations and leaders as rivals rather than as potential allies. But it is clear that White was devoted to bringing African Americans into the mainstream of American life and that he shared the liberal, reformist aspirations of his age. When he died, ten months after the historic *Brown* v. *Board of Education of Topeka, Kansas* decision (1954), he had lived long enough to see the legal basis of that exclusion overturned. He was a consistent and articulate spokesman in the cause of human rights.

Further Reading

A Man Called White: The Autobiography of Walter White (1948) is the best introduction to the NAACP leader's career. Brief biographical sketches also appear in the *Dictionary of American Negro Biography* (1983) edited by Rayford Logan and Michael Winston and in *A Biographical History of Blacks in America Since 1528* by Edgar A. Toppin (1969). White himself was the author of *Fire in the Flint* (1924); *Flight* (1926); *Rope and Faggot: The Biography of Judge Lynch* (1929); *A Rising Wind: A Report of Negro Soldiers in the European Theatre of War* (1945); and *How Far Is the Promised Land* (1955).

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□

William Alanson White

William Alanson White (1870-1937) was an American psychiatrist and hospital administrator. Physician, writer, teacher, and humanitarian, he represented an integral part of the development of modern psychiatry.

William Alanson White was born on Jan. 24, 1870, in Brooklyn, N.Y. His home was only half a block from a hospital and medical school, and his friendship with the sons of a surgeon instilled an early desire to become a physician. He won a scholarship to Cornell at the age of 15 and eventually obtained his degree in medicine in 1891 from Long Island Medical School. A year later he was appointed to the staff at Binghamton State Hospital.

White considered crucial to the development of his interest in psychiatry his association with Boris Sidis, then working with hypnosis on problems of dissociation. This laid the groundwork for his acceptance of Freud's doctrine of the unconscious, which later gained acceptance in the United States largely through White's efforts. He also formed a close friendship with Dr. Smith Ely Jelliffe, with whom he subsequently founded and edited the *Psychoanalytic Review*.

White's distinguished contributions at Binghamton led to an appointment in 1903 by President Theodore Roosevelt to the superintendency of the Government Hospital for the Insane, in Washington, now Saint Elizabeths Hospital. There followed several difficult years of reorganization and building construction, complicated by congressional investigations. White's calm, logical presentation of his ideas and plans, with emphasis upon patient welfare, prevailed.

Among White's innovations were the establishment of a psychological laboratory (1907) and later the Medical and Surgical Building (1920). He encouraged scientific investigations and publications, developed the School of Nursing, and started social work and occupational therapy at the hospital.

Among White's approximately 200 papers and 19 books were *Outlines of Psychiatry* (1907), a major medical textbook for 30 years; *Modern Treatment of Nervous and Mental Diseases* (with Jelliffe, 1913); and the personally revealing *Autobiography of a Purpose,* published posthumously (1938). Some of the earliest American writings on psychiatry and the law came from his pen. He attempted to secure changes in commitment laws and permit voluntary

admissions. His testimony in the famous Loeb-Leopold murder trial is well known.

With his singular lucidity of thought and expression, White influenced, perhaps more than anyone else, the acceptance of psychiatry by other physicians and by the public. He was professor of neurology and psychiatry at both the George Washington and Georgetown universities and held the presidency of the American Psychiatric Association in 1924-1925. He was president also of the American Psychopathological Association, the American Psychoanalytic Association, and the First International Congress on Mental Hygiene (1930).

Under his aegis Saint Elizabeths Hospital prospered. By the time of White's death in Washington on March 7, 1937, it was perhaps the best-known hospital of its kind in the world. To this day it has endeavored to fulfill a unique function within the Federal service. The William Alanson White Foundation, established in 1933, sponsors the Washington School of Psychiatry and publishes *Psychiatry,* a journal dedicated to White's memory.

Further Reading

Autobiographical material which provides rich insight into White's personality is in his *Forty Years of Psychiatry* (1933) and *William Alanson White: The Autobiography of a Purpose* (1938). Otherwise, material on white is largely found in journals rather than in books. Gregory Zilbourg in the American Psychiatric Association's *One Hundred Years of American Psychiatry* (1944) covers the general background very well and pays tribute to White. Dr. Winfred Overholser, who succeeded White as superintendent of St. Elizabeths, describes White's work in some detail in the Centennial Commission's *Centennial Papers, Saint Elizabeths Hospital, 1855-1955* (1956).

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William Allen White

William Allen White (1868-1944), American journalist, was a spokesman for small-town America. His folksy wisdom and political commentaries were read and loved by millions.

On Feb. 10, 1868, William Allen White was born in Emporia, Kan. While attending Emporia College and the University of Kansas, he became involved in newspaper work and left, before receiving a degree, to work on various newspapers. After valuable years of experience writing for Kansas City newspapers, in 1895 he purchased the *Emporia Gazette,* the small-town weekly which he edited for the next 49 years.

The heat of a political campaign soon thrust White, a Republican, into national prominence. He was a virulent foe of the Populists and William Jennings Bryan, and during the presidential campaign of 1896 he published a vitriolic editorial attacking populism entitled ''What's the Matter with Kansas?'' The Populists, said White, were ''gibbering idiots'' intent on despoiling the rich and driving business and capital from the state. The editorial was reprinted by various Republican newspapers and magazines, and soon thousands of copies were being circulated in pamphlet form by the Republican campaign committee.

White did not long remain the darling of the conservatives. He soon moved toward progressivism and became a friend and supporter of President Theodore Roosevelt. When Roosevelt bolted the Republican party in 1912 to run on the Bull Moose ticket, White backed him. During World War I White became an ardent supporter of Woodrow Wilson's form of internationalism and fought for American entry into the League of Nations. In the 1920s White battled both the nativist Ku Klux Klan and the urban sophisticates who disparaged rural America. He came to stand for all that was decent and tolerant in small-town America, all the virtues that were rapidly being lost in an industrializing and urbanizing country. During the 1930s he supported most of Franklin Roosevelt's New Deal legislation but voted against Roosevelt in elections.

In 1940 White lent the great weight of his name to an organization lobbying for American support for the opponents of Nazism in Europe. ''The Committee to Defend America by Aiding the Allies'' became popularly known as the ''White Committee.'' He died on Jan. 31, 1944, in Emporia.

Further Reading

White was a prolific writer and published many books, of which the best is his Pulitzer Prize-winning *The Autobiography of William Allen White* (1946). The finest biography is Walter Johnson, *William Allen White's America* (1947), written with loving care and considerable insight, whose bibliography lists 22 books written by White. As a supplement, Johnson edited the *Selected Letters of William Allen White: 1899-1943* (1947). Also of interest are Everett Rich, *William Allen White: The Man from Emporia* (1941), and David Hinshaw, *A Man from Kansas: The Story of William Allen White* (1945), the recollections of a friend supplemented by selected editorials from the *Emporia Gazette*.

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George Whitefield

George Whitefield (1714-1770) was an English evangelist whose preaching in America climaxed the religious revival known as the Great Awakening.

George Whitefield was born in the Bell Tavern, Gloucester. This tavern, of which his father was proprietor, located in a rough neighborhood, was his childhood home. His later confessions of early wickedness were probably exaggerated, but they can be understood as belonging to this setting. His first religious raptures also belong to these early years. When he was 12 years old, he left grammar school and became a tapster in the tavern. However, hope of a university education sent him back to his former teacher, who continued his preparation for college, and in his thirteenth year George matriculated at Pembroke College, Oxford, as a servitor.

At Oxford, Whitefield met John and Charles Wesley, joined the Holy Club, and practiced religious asceticism for a time. Through the Wesleys he learned of the Methodist mission recently established in the colony of Georgia in America. At 21 he professed personal religious conversion, and thereafter to the last day of his life his all-consuming desire was to tell of the ''new birth'' he had experienced. At 22 he was ordained at Gloucester Cathedral and received his bachelor of arts degree from Oxford.

Young Preacher

Whitefield began to preach with amazing success. His youth, his histrionic ability, his beautiful voice, and a compulsive personal conviction enabled him to hold an audience with remarkable power. As he preached in Bristol, Bath, and London, his popularity increased. Multitudes clamored to hear him, for it was the common people who were most deeply affected by his preaching. Those whom he could not reach with convictions of their sins were nevertheless moved by the power of his eloquence.

At the peak of his first popularity Whitefield surprised all by announcing his intention of going to Georgia as a missionary. In February 1738 he embarked on the first of his seven voyages across the Atlantic. His first stay in Georgia was brief. He returned to England to take priest's orders in the Church of England and to collect money to build an Orphan House for the Georgia mission. The money came, for he had influential friends among the upper classes, and philanthropy of this sort was current in London.

During his two-year sojourn in England, Whitefield's success as a preacher increased beyond all expectation. He was almost a phenomenon. Very soon, however, criticism began to be voiced, at first by churchmen, because of the Calvinistic tone of his sermons. When churches of the settled ministry began to be closed against him, he took to churchyards and fields; with this innovation his popularity with the masses greatly increased. So did the criticism. The press gave him more space. On the eve of his second departure for America he was a front-page controversial figure, the idol of thousands and the target of sometimes unseemly abuse. Word of all this reached America before his arrival, giving him the best preparation he could have asked.

American Success

After another brief time in Georgia, planning the Orphan House, Whitefield had the greatest triumph of his life during his month-long tour through New England. Welcomed by ministers and officials of colonies and towns, he found shops closed and business suspended during his stays, thousands of people at his heels, and many following him to the next town. No wonder his head was turned by such adulation. He was only 26 years old at this time, a fact often forgotten in making up his account. Success had come too early.

Whitefield's Boston visit lasted 10 days. Met on the road by a committee of ministers and conducted into the town, he found all meetinghouses except King's Chapel open to him. He preached in all of them and also on the Common, where thousands could assemble. The contemporary record was set down in superlatives. Benjamin Colman's words are typical: ''admired and followed beyond any man that ever was in America.''

The suddenness of Whitefield's acclaim for a time disarmed skeptics and silenced criticism, but before the 10 days were over, more realistic second thoughts began to be expressed by the more discerning. His criticism of the settled ministry as ''unconverted'' sparked the first criticism, though it did not bother the multitudes who were as clay in his hands. After his departure, the declarations of several leading ministers, and later still the testimonies of Harvard College and Yale against him, provided considerable check to the earlier unqualified admiration.

Later Revivals

Whitefield's five later visits were less spectacular, but none lacked extravagance and sensationalism. He was a magnet, and to his last sermon, preached the day before his death, he could cast a spell over his hearers, even though by now they knew his power was of the moment only.

After two centuries George Whitefield remains something of a controversial figure, although the controversy no longer deals with praise or blame or the accuracy of his own accounting of 18,000 sermons preached. Rather, modern critics meditate upon his impact on the mid-18th century. He broke the familiar meetinghouse pattern and released the membership to new ways of thought and action; he encouraged men to righteousness through their own individual decision; he put new hope in men's hearts and made the good life more attainable in response to their own desire for it; he made God kinder. He was not a thinker; he was not the originator of a new doctrine. He was a man with a conviction, and in some way not easily analyzed, as he stood before an audience of thousands, he seemed the living evidence of the gospel he preached. More than any other preacher of his day, he made the Great Awakening a vital, far-reaching force, religiously, socially, and politically, in America.

Further Reading

Sources of information of Whitefield are his own *A Continuation of the Reverend Mr. Whitefield's Journal* (1740); Luke Tyerman, *Life of the Rev. George Whitefield, B.A. of Pembroke College* (2 vols., 1876-1877); and Stuart C. Henry, *George Whitefield: Wayfaring Witness* (1957). □

Alfred North Whitehead

English-born American mathematician and philosopher Alfred North Whitehead (1861-1947) pioneered in mathematical logic, demonstrating that all mathematics may be derived from a few logical concepts. He also produced a comprehensive philosophical system in accord with contemporary science.

Alfred North Whitehead was born on Feb. 15, 1861, in Kent, England. His father, an Anglican clergyman, had a keen interest in education. Whitehead's character and intellectual orientation were largely shaped by his father's personality. After studying Latin, Greek, and mathematics in Dorsetshire, he entered Trinity College, Cambridge, in 1880 as a scholarship student in mathematics. Elected to a fellowship in 1884, Whitehead remained at Cambridge until 1910, rising to the position of senior lecturer.

In 1890 Whitehead married Evelyn Willoughby Wade, to whom he attributed his interests in moral, esthetic, and other humane values. The Whitehead's had three children; the youngest son's death in World War I profoundly affected Whitehead's later reflections on human life.

Early Work

At Cambridge, Whitehead concentrated on mathematical logic. He sought to develop an abstract (that is, nonnumerical) algebra. For the first volume of *A Treatise on Universal Algebra* (1898) he was elected to the Royal Society. His second volume was never published. Meanwhile, Bertrand Russell had worked independently on the logical foundations of mathematics and published *Principles of Mathematics* (1903). Whitehead and Russell collaborated for nearly a decade; the result was *Principia Mathematica* (3 vols., 1910-1913).

Widely recognized as one of the great intellectual achievements of all time, *Principia Mathematica* sought to demonstrate that mathematics could be deduced from postulates of formal logic. No work in logic since Aristotle's *Organon* has had a greater impact on the field than *Principia Mathematica*. Its influence on mathematics has also been considerable, manifest in the teaching of ''new mathematics'' in American schools today.

In 1910, in London, Whitehead wrote *Introduction to Mathematics*. In 1911 he began teaching at the University College, London, and in 1914 he became professor at the Imperial College of Science and Technology, subsequently becoming dean of the faculty of science in the University of London. During this period his interests centered on the philosophy of science.

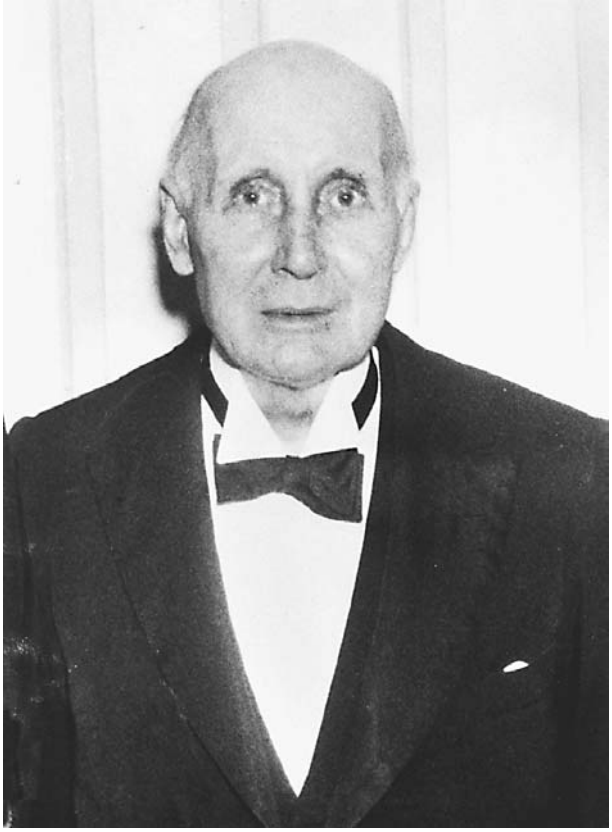

Philosophy of Science

His 1906 paper, ''On Mathematical Concepts of the Material World,'' had shown Whitehead's concern with connecting the formal concepts of a logicomathematical system, such as he conceived geometry to be, with features of the experienced world of space, time, and matter. In *Enquiry concerning the Principles of Natural Knowledge* (1919) he introduced the method of extensive abstraction. This method defines, for example, a formal element, like a point, in terms of a whole convergent set of volumes of a certain shape extending over others of the same shape, like a nest of Chinese boxes.

These investigations were pressed further in *The Concept of Nature* (1920). Whitehead rejected the prevailing dualism. He defined nature as that which is ''disclosed in sense experience''; and he stressed, not our simple awareness of particular sensations, but rather our deep-seated feeling of a spatiotemporally extended passage going on in nature. Moreover, Whitehead analyzed the passage of nature into events and objects. Events are happenings which, while they may overlap, come into being and pass away. Objects, on the contrary, are constant; they are patterns which recur. Whitehead claimed that such a pervasive pattern, an element of permanence in the flux, accounts for nature's uniformity. It is bound up with the categories of space, time, causation, and matter.

Whitehead, keenly interested in Albert Einstein's relativity theory, could not, however, accept it without a revision so radical as to constitute an alternative. *The Principle of Relativity* (1922) proposed a homaloidal conception of space and an absolutistic conception of measurement. (Physicists, however, have preferred Einstein's version of relativity for experimental reasons.)

Move to America

In 1924 Whitehead transported his family to America, where he became a philosophy professor at Harvard University. He devoted his Harvard years to elaborating a comprehensive philosophy.

Whitehead's 1925 Lowell Lectures at Harvard, published as *Science and the Modern World* (1925), immediately appealed to avant-garde thinkers not only in the sciences but also in religion and in the humanities. On the one hand, Whitehead wrote clearly about difficult points in the history of literature and science, such as romantic poetry and the new discoveries in quantum mechanics. On the other hand, he wrote numerous technical paragraphs which invited painstaking exegesis. The work, widely read and discussed, introduced Whitehead's own ''philosophy of organism.''

In 1926 Whitehead published his influential *Religion in the Making*. In *Symbolism, Its Meaning and Effect* (1927) he presented his theory of perception, marking his epistemology off from that of the empiricists. He noted two modes of perception: perception by presentational immediacy and perception by causal efficacy. Perception by presentational immediacy is the apprehension of distinct sense data—colors, sounds, shapes, and so on. Empiricists take this mode of perception to be fundamental, whereas Whitehead saw it as derivative from the mode of perception by causal efficacy. This second mode presents the deep-seated pervasive feelings that the perceiving organism has by virtue of its causal relations to other beings. By stressing perception by causal efficacy, Whitehead believed he would escape the subjectivism and skepticism into which traditional empiricism fell.

Process and Reality

Process and Reality (1929), probably Whitehead's most famous book in philosophy, presents his system of speculative philosophy, which he called ''cosmology.'' According to Whitehead, speculative philosophy is the endeavor to frame a coherent set of basic concepts capable of interpreting every item of experience; he unveiled a technical system of 36 categories. It suffices here to cite four: actual entities, eternal objects, nexus, and creativity. Actual entities are the ultimately real things, coming into being and passing away. As momentary entities, they may be equated with the event constituting the leap of an electron from one orbit in its atom to another, or with an occasion of experience. Eternal objects, by contrast, are forms or qualities which recur in the passage of actual entities. A nexus is a society whose components are actual entities. Nexūs, or societies of actual entities, constitute the enduring objects—for example, trees and persons—encountered in ordinary experience. Creativity is the ultimate category, accounting for the novelty, the creative advance in the world. God is a derivative notion; it is an accident of creativity.

Process and Reality is widely considered the final formulation of the evolutionary, process philosophies which, stimulated in the first instance by the scientific achievement of Charles Darwin, were espoused by Herbert Spencer, Henri Bergson, and others.

As a result of his contributions, Whitehead was elected a fellow of the British Academy in 1931. In his last major work, *Adventures of Ideas* (1933), he further clarified his key ideas, relating them to earlier ideas in the history of thought, particularly the basic concepts of Plato. He also offered an interpretation of history and civilization, revealing the extent to which a few leading ideas shape human destiny. Because of its lucidity, profundity, and relevance, *Adventures of Ideas* is the best introduction to Whitehead's philosophy.

In 1937 Whitehead became emeritus professor of philosophy at Harvard. He stayed on in Cambridge, Mass., continuing discussions with students, former students, colleagues, and friends. A sample of these was published by Lucien Price as *The Dialogues of Alfred North Whitehead* (1954). In 1945 the British crown awarded Whitehead the Order of Merit, the highest honor it bestows on a man of learning. Whitehead died in Cambridge, Mass., on Dec. 30, 1947.

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Edward Gough Whitlam

Gough Whitlam (born 1916), prime minister of Australia from 1972 to 1975, was one of the most skillful and controversial leaders of the Australian Labor party.

Edward Gough Whitlam was born on July 11, 1916, in Kew, an upper-class suburb of Melbourne, Australia. He dropped the ''Edward'' and was known usually as ''Gough.'' His father, H.F.E. Whitlam, was Australian Crown Solicitor and Australia's representative on the United Nations' Human Rights Commission.

Whitlam attended schools in Canberra and Sydney and enrolled in Sydney University, where he got a law degree in 1946. In World War II he served in the Royal Australian Air Force (1941-1945), rising to the rank of flight lieutenant. He was admitted to the bar in 1947, served as a member of the New South Wales Bar Council from 1949 to 1953, and served as a junior counsel assisting the Royal Commission into the Liquor Trade in 1951-1952.

Broadened Labor Party's Appeal

In 1952, Whitlam was chosen as the Australian Labor party candidate for an election in the district of Werriwa. He won and kept that seat in the House of Representatives until his retirement in 1978. In contrast to his upbringing, Whitlam lived in the working-class suburban section of Sydney which he represented. Most of his Labor colleagues had working-class backgrounds and were suspicious of upper-class people. But Whitlam worked hard in his electorate to earn the trust of his constituents.

His first major position in government was on the Joint Parliamentary Committee on Constitutional Review between 1956 and 1959. By 1959 Whitlam had gained enough support in the party to become a member of the party's federal parliamentary executive, and in 1960 he became deputy leader of the party. On February 8, 1967, Whitlam was elected leader in a fiercely contested election, succeeding Arthur Calwell.

Under Whitlam the Labor party reorganized its internal decision-making structures and broadened its electoral ap-

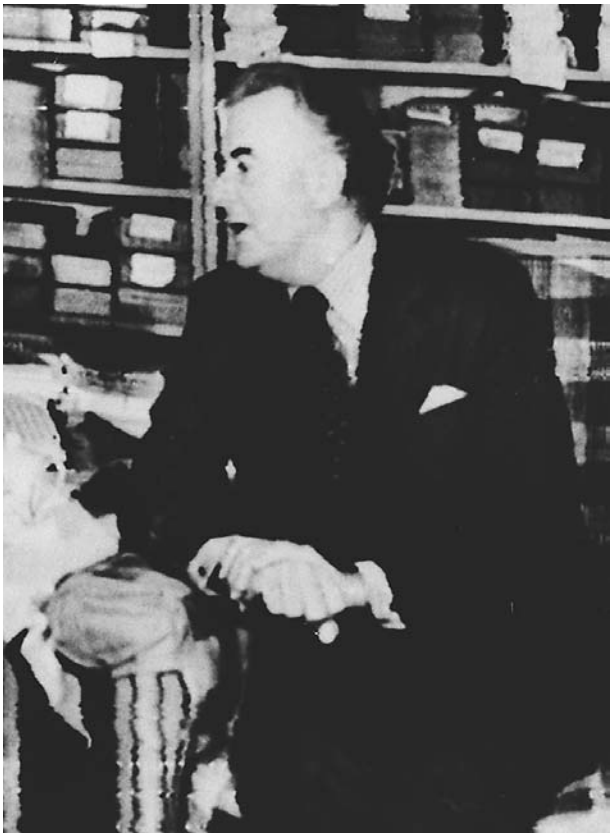

peal to include the middle-class. Whitlam helped the party put aside its longstanding ideological disputes long enough to appear as a united party with a sense of direction.

Though Labor lost the 1969 election, it increased its seats in the 125-seat House of Representatives from 42 to 59. Whitlam had a mandate within his party to develop a broad range of policies seeking more attention to education, health, urban life, the environment, and equality for women, migrants, and aboriginal peoples. Whitlam's moderate, respectable tone helped the party shed its longstanding onus of being pro-communist. Whitlam's prestige in foreign policy was established in 1971 when he led a delegation to China, shortly before U.S. President Richard Nixon made his historic China trip.

Headed Labor Government

With a vigorous campaign whose slogan was ''It's Time,'' Whitlam led the Labor party to victory on December 2, 1972. The party gained a majority in the House of Representatives, winning 67 seats, and Whitlam became the first Labor prime minister in 23 years. But Labor did not gain a majority in the Senate.

Whitlam overturned the slow-moving bureaucracy of the Liberal-Country party coalition which had ruled since 1949 and instituted rapid changes in policy. He pushed for better treatment for aborigines and a limit to U.S. and British influence in Australia. He ordered Australian troops to return from Vietnam, where they were fighting in support of American policies, and ended the military draft. But soon the international oil shortage and Whitlam's dramatic increases in government spending led to serious economic problems: first inflation and then stagnation.

The Liberal-Country majority in the Senate blocked several major pieces of Labor's legislative package. Seeking a stronger mandate, Whitlam called an election in May 1974. He remained prime minister, but Labor lost seats in the House of Representatives and failed to gain a majority in the Senate. Despite the deteriorating economic situation and bitter disputes within his own party, Whitlam continued his attempts to create a ''new'' Australia, changing the relationships between the central, state, and local levels of government. He introduced ideas about participatory democracy at the local level and using the public service to set the pace for wages and workers' rights. But many of his policies were bitterly opposed at home and by the United States. His efforts to develop a more independent role for Australia and his criticism of American policies in southeast Asia antagonized Washington.

The rising Liberal party under the new leadership of Malcolm Fraser and a critical mass media put Whitlam's government on the defensive. Scandals undermined public trust. The most damaging was the Loans Affair, in which the government tried improper means of raising several hundred million dollars from Arab oil sources. The deputy prime minister was forced to resign, and the minister for minerals and energy was fired. The Senate, under Fraser, challenged the Labor government by refusing to pass the budget. Whitlam called for an immediate election in the Senate. Instead, on November 11, 1975, the governor-general, Sir John Kerr, a Labor appointee, dismissed Whitlam as prime minister, appointed Fraser as ''caretaker'' prime minister, dissolved both houses of Parliament, and called an election. Shocked, Whitlam declared it a day of shame and called for Australians to ''maintain their rage'' and carry it into the election. His appeal failed. The Labor party soundly lost the 1975 election, with only 40 percent of the vote.

Respected Statesman

Whitlam continued as leader of the Labor party until 1977 and retired from politics in 1978. After that he taught at the Australian National University (1978-1980), at Harvard (1979) and at the University of Sydney (1981-1983, 1986-1989).

Whitlam led the revival of the Labor party and made it more appealing to voters. Despite the failure of many of his policies, Whitlam changed the political map of Australia. After his defeat in 1975 he remained a respected figure in Australia. He was Australia's representative to the United Nations' Educational, Scientific, and Cultural Organization (UNESCO) in Paris (1983-1989). He was on UNESCO's executive board from 1985 to 1989. He served on Australia's Constitutional Commission from 1986 to 1988 and was chairman of the Australia-China Council from 1986 to 1991.

Further Reading

Whitlam wrote extensively on policy and constitutional issues. His books include *The Constitution vs. Labor* (1957), *Australian Foreign Policy* (1963), *Beyond Vietnam: Australia's Regional Responsibility* (1968), *The New Federalism* (1971), *Living with the United States: British Dominions and New Pacific States* (1990), and his spirited defense of his 1975 position in *The Truth of the Matter* (1979), a book which should be read in conjunction with *Matters for Judgement* by Sir John Kerr. He also wrote *Labor Essays* (1980), *The Cost of Federalism* (1983), and a retrospective on his leadership years, *The Whitlam Government 1972-75* (1985). Books about Whitlam include G. Freudenberg, *A Certain Grandeur* (1978); L. Oakes, *Crash Through or Crash* (1976); P. Kelly, *The Unmaking of Gough* (1976); and A. Reid, *The Whitlam Venture* (1976). □

Christine Todd Whitman

Christine Todd Whitman (born c.1947) managed to defeat her opponent, James Florio, the incumbent Governor of New Jersey, with very little political experience.

From the beginning, Whitman was perceived as a long shot for the office—a woman *and* a Republican was considered an awkward mix. She advocated sweeping tax cuts, as well as abortion rights. And, in the beginning of her campaign, her platform was very disorganized. However, Florio had so offended his constituents by raising taxes and reacting slowly to the plummeting economy in his state, that in the end Whitman won.

Whitman has definitely been characterized as a woman of privilege—a millionaire who made much of her money on Wall Street. She descended from a well-to-do family with strong ties to the Republican party. Whitman's husband also has ties to the Republican party—his grandfather was once governor of New York. Whitman's siblings have also been involved in politics.

Whitman was not a career politician by any means when she ran for the New Jersey governor's office. Her only previous political experience had been winning election to the Somerset County Board of Chosen Freeholders, which is the governing body of that county. She served there for five years. Republican governor Thomas H. Kean subsequently appointed her to the New Jersey Board of Public Utilities, where she served until 1990.

That year she took a major plunge into the political spotlight by running against New Jersey Democratic senator Bill Bradley, a very popular incumbent. It seemed at first that she would be token opposition against Bradley. However, Florio had just been elected as governor, and as such raised taxes by $2.8 billion and instigated an unpopular increase in the state sales tax. This infuriated many New Jersey residents. Whitman kept her campaign focused on Florio's unpopular tax hikes, instead of on Bradley's work. Her technique succeeded, and she won an unprecedented 47 percent of the vote—hardly the margin of an ''easy walkover'' opponent.

Her finish in this campaign put her in an excellent position to run for the governor's office. She had such an impressive showing against Bradley that she was considered a prime contender. And Florio's tax policies would make her job easier. After his tax program went into effect, New Jersey dove into a recession deeper than that being experienced by the rest of the country. ''Rarely has a state fallen so quickly from economic grace. . . . Its . . . disaster is entirely Florio-made,'' wrote Malcolm S. Forbes, Jr. in a *Forbes* editorial.

Florio's approval rating plunged to 20 percent. In 1991, the Democrats lost their majority in the state legislature, for the first time in 20 years. This made Florio's job even more difficult, since his ideas went against the politics of the Congress. They tried to repeal a sales tax increase, he vetoed it; they tried to repeal a ban on semiautomatic weapons, he vetoed it. When election time rolled around in 1993, Florio had an unimpressive approval rating of roughly 50 percent. However, he had the backing of the newly-elected president, Bill Clinton.

But Whitman's campaign was not without foibles either. She hired Larry McCarthy as her media consultant in August of 1993, to the outrage of many—he was responsible for the allegedly racist ''Willie Horton'' advertisements which aired during George Bush's campaign against Michael Dukakis. In response, Whitman countered that someone else had been in charge of the infamous ads, but McCarthy soon quit. While the controversy simmered, Whitman removed herself to go on a remote biking trip in Idaho.

Another scandal broke after she released her tax returns, which indicated that she and her husband had grossed an impressive $3.7 million in 1992. This fact made it harder for Whitman to seem like a ''regular person'' to the voters. Journalists also called into question her use of two rural homes as working farms. To respond to this, Whitman conducted a press party at one of the properties. Reporters found themselves at a real down-home event, with baked beans being served, and Whitman conducting tours in blue jeans. Her candor about the matter and willingness to answer questions scored points with many people.

Another problem with Whitman's campaign was her perceived lack of direction. It took her a long time to put together a clear tax package that would appeal to voters. In September of 1993 she finally unveiled her economic plan, which included many tax cuts, including one to slash income taxes 30 percent over several years. While the news sounded good, the voters seemed skeptical rather than enthused.

Whitman also attacked Florio's record on social programs. In a move to gain favor with conservatives, Florio had advocated making tighter restrictions on welfare allocations to mothers. One of the proposed changes involved forcing the women into naming the fathers of their babies. Outraged, Whitman attacked his ideas. ''What is the governor's next idea in his headlong rush to embrace right-wing radicalism?'' she was quoted as asking in *Congressional Quarterly*. ''A program of tattoos for welfare mothers? A badge sewn on to their clothing identifying them as welfare recipients?'' Her tactics backfired, however, when the Florio camp countered with angry letters from Jewish lead-

ers who were outraged at Whitman's use of a Holocaust analogy for comparison.

Malcolm Forbes, one of Whitman's campaign advisers, wrote that ''What makes Mrs. Whitman's tax ideas and approach so different, indeed so truly breathtaking, is that she plans to make her tax cuts the *core* of the budgeting process. Spending decisions will be made around the cuts, not vice-versa.'' Despite news like this, the public for the most part remained unconvinced, and the race was very close in the month leading up to the election.

Something changed that helped Whitman turn around the election. As her campaign gained momentum, she put increasing confidence into her campaign manager, Ed Rollins. A political analyst who had helped achieve Ronald Reagan's 1984 win, Rollins became a controversial figure when he switched camps to assist H. Ross Perot in his 1992 presidential bid. Shortly after taking the job with Perot, he left in disgust. In the last weeks of Whitman's campaign, Rollins simply took the reins, and immediately began to reorganize her campaign approach. ''For much of the campaign,'' according to *Congressional Quarterly,* ''Whitman seemed unable or even unwilling to capitalize on the anyone-but-Florio sentiment.'' Rollins changed all that by focusing on Florio's unpopular record in her stump speeches. Rollins also advised her to keep her own promises on the back burner, because she had encountered so much skepticism about them.

The tactic worked. The Eagleton Institute poll showed the incumbent governor as being ahead just one week before election day. But the undecided vote was just too close to call. Whitman won the November 2, 1993 election by just 26,000 votes. Constituents were just too concerned with Florio's previous records to place any confidence in him.

With her long campaign over, Whitman should have been able to breathe a sigh of relief. But, just a short time after the votes were in, Rollins told the press that the reason they had won was because they had paid African-American ministers to suppress the vote among their parishioners. ''We went into black churches and we basically said to ministers who had endorsed Florio, 'Do you have a special project? And they said, 'We've already endorsed Florio.' We said, 'That's fine—don't get up on the Sunday pulpit and preach. We know you've endorsed him, but don't get up there and say it's your moral obligation that you go on Tuesday to vote for Jim Florio,''' Rollins was reported as saying in *Time.* Money was also supposedly paid to election workers in Democratic neighborhoods (who were supposed to be getting people to the polls) to stay home. Rollins bragged that these measures were key in Whitman's election to governor.

His comments unleashed a furor of responses from many people, most notably black ministers. Edward Verner, head of a Newark black minister's organization, commented in *Time:* ''To suggest that the black vote or the black church is up for sale is a racist lie.'' Whitman herself was appalled, and claimed that her manager's statement was an unequivocated lie. Rollins soon retracted his statements, telling *People* that his remarks were ''an exaggeration that turned out to be inaccurate.'' However, a federal judge ruled that an investigation would be necessary. Whitman assured the voters that she would agree to a new vote if any illegalities were uncovered.

Rollins's wife, Sherrie, claimed in *People* that her husband ''feels awful about this furor he has created. He did not intend to hurt anyone. He feels so badly for Christie. He did not want to taint her victory.'' It turned out that no proof could be found to substantiate Rollins's initial claims, and by November 29, 1993, the Democrats abandoned their campaign to have the election results decertified. On January 12, 1994, state and federal investigators ended their investigation into the campaign and deemed Whitman innocent of the charges.

''Don't let the hullabaloo over the alleged antivoting activities of campaign manager Ed Rollins blind the nation to the significance of Christie Whitman's victory last month in the New Jersey gubernatorial election. She won on character and substance,'' Malcolm Forbes asserted in one of his magazine's editorials. After the election, Whitman went right ahead with her daring tax-cut proposals, even declaring that if they didn't work, she wouldn't run for reelection.

Whitman was very busy making personnel and policy decisions shortly after the Rollins controversy cleared. She made headlines when she added female state troopers to the group who were assigned to protect her and her family. She complained to Governor Florio that he had violated an understanding between the two of them and extended contracts, endorsed salary increases, and appointed people to positions before she took office.

On January 18, 1994, Christine Todd Whitman was officially inaugurated into the office of governor. And she faced serious challenges—the size of New Jersey's deficit had swelled to $1 billion. She nixed a proposal to use taxpayer's money to lure the Philadelphia 76ers from their home in Pennsylvania to Camden, New Jersey, and fully outlined her plans to cut state income taxes. In her inaugural address, she was so bold as to ask the Legislature to put into effect a five-percent tax cut retroactive to January 1. Her campaign promise had been to start cutting taxes by July 1, but she felt it necessary to start her proposals immediately.

Whitman's ultimate goal was to see state income taxes reduced by 30 percent within her first three years in office. She went on record as saying that she hoped these cuts would not force municipalities to raise taxes to cover missing state aid, but also said that she would not be responsible if this did happen.

Whitman outdid herself by reaching her goal in just two years, as opposed to the three she promised. She has also been involved in educational, environmental, and auto insurance reforms, and has taken steps to balance the state budget.

Whitman's popularity has swelled not only in her home state. *People* named Whitman one of their twenty-five most intriguing people of 1994, calling her ''a one-woman political slogan.''

Whitman was the first-ever governor chosen by the GOP to give the rebuttal to President Clinton's State of the Union address in 1995. Her audience was impressed with her response and the buzz began about the possibilities of her candidacy for vice president in 1996. Robert Dole, the Republican candidate, ultimately chose Jack Kemp as his running mate.

With ambitious and far-reaching tax plans, Whitman has impressed many political leaders. As Malcolm Forbes commented: ''Opponents and pundits underestimated her backbone.''

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Marcus Whitman

Marcus Whitman (1802-1847) was an American physician, missionary, and pioneer whose death, at his medical and agricultural mission, was instrumental in passage of the act to make Oregon a Federal territory.

Born at Rushville, N.Y., on Sept. 4, 1802, Marcus Whitman was educated in Plainfield, Mass., and then studied medicine with a doctor at Rushville. After receiving his medical degree from the College of Physicians and Surgeons of New York, he practiced as a doctor for eight years: four years in Canada and four years at Wheeler, N.Y.

In 1835 Whitman applied for a missionary position as ''physician, teacher, or agriculturist'' with the American Board of Commissioners for Foreign Missions and was sent to Oregon with the Reverend Samuel Parker. At the Green River rendezvous they met several Indian tribes who so fervently requested missionary help that the two men returned east to ready men to go west.

In 1836 Whitman married Narcissa Prentiss in New York. Then, in company with the Reverend and Mrs. Henry H. Spaulding, they departed for Oregon. On this overland trip, Whitman drove a light cart from Ft. Hall to Ft. Boise, thereby opening a portion of the Oregon Trail to wagon traffic. Mrs. Whitman and Mrs. Spaulding were the first American women to cross the Rockies overland.

Whitman established his mission at Waiilatpu in the Walla Walla Valley, teaching irrigated farming, ranching, home construction, and other aspects of civilization to the Indians. A dynamic, vigorous, resourceful, even stubborn man, he was often overly optimistic. When the board threatened to close his mission because of scant results, he made a dramatic 3,000-mile ride east in the winter of 1842/1843 to plead to keep it open (not to save Oregon from British domination, as was later stated).

Successful, Whitman returned to Oregon in 1843 with a large wagon train. His work at Waiilatpu was hampered in the next years by the excesses of renegade whites, unruly half-breeds, and denominational quarrels. Then in 1847 a wagon train brought measles to Oregon. Whitman's medicine kept white children alive, but the Indian young had no resistance and could not be saved. The Cayuse Indians believed that he was poisoning their children. On Nov. 29, 1847, they killed Whitman, his wife, and 12 others at Waiilatpu, triggering a long, savage war between Indians and whites in Oregon.

Joe Meek carried news of this war to Washington, pleading for protection so eloquently that Congress created the territory of Oregon and sent troops to it—just at the time the American Board for Foreign Missions was abandoning the region.

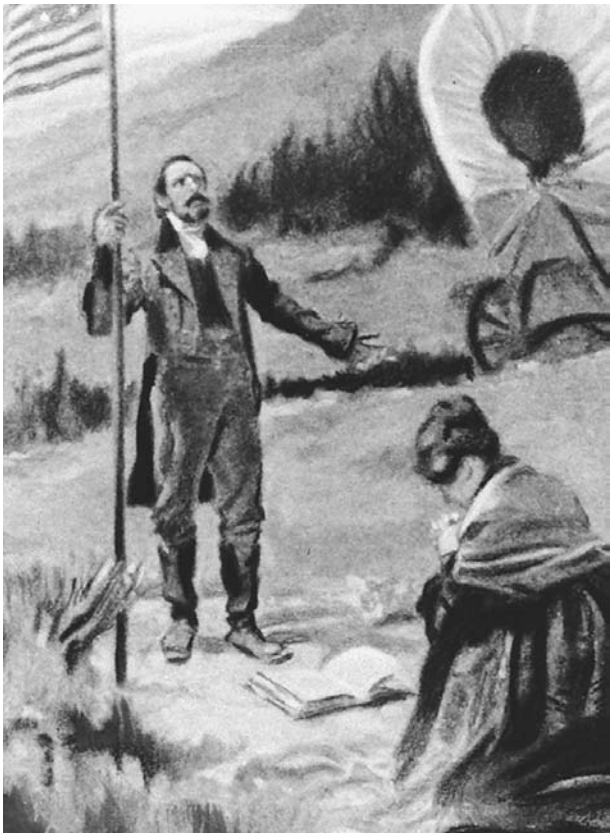

Marcus Whitman (left)

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Walt Whitman

Walt Whitman (1819-1892) is generally considered to be the most important American poet of the 19th century. He wrote in free verse, relying heavily on the rhythms of native American speech.

In all, over a 37-year period, Walt Whitman published nine separate editions of his masterpiece, *Leaves of Grass*. The final, 1892 edition, is the one familiar to readers today. He has strongly influenced the direction of 20th-century American poets, especially Ezra Pound, William Carlos Williams, Carl Sandburg, and, most recently, Allen Ginsberg and other ''beat'' poets.

Whitman was born on May 31, 1819, in West Hills, Huntington town, Long Island, the second of nine children. His family soon moved to Brooklyn, where he attended school for a few years. By 1830 his formal education was over, and for the next five years he learned the printing trade. For about five years, beginning in 1836, he taught school, on Long Island; during this time he also founded the weekly newspaper *Long-Islander*.

Journalist and Editor

By 1841 Whitman was in New York City, where his interests turned to journalism. His short stories and poetry of this period were highly derivative and indistinguishable from the popular sentimental claptrap of the day, as was his temperance novel, *Franklin Evans, or the Inebriate* (1842).

For the next few years Whitman edited several newspapers and contributed to others. He was dismissed from the *Brooklyn Eagle* because of political differences with the owner. In 1848 he traveled south and for three months worked for the *New Orleans Crescent*. The sheer physical beauty of the new nation made a vivid impression on him, and he was to draw on this experience in his later poetry. His brief stay in New Orleans also led his early biographers to suggest an early romance with a Creole woman, for which there is no evidence. In his later years, Whitman spoke of fathering six illegitimate children (one being a ''living Southern grandchild''), but there is no evidence for this claim either. In 1848 he returned to Brooklyn, where he edited a ''free-soil'' newspaper. Between this time and 1854, he worked as a carpenter, operated a printing office, did free-lance journalism, built houses, and speculated in real estate.

First Edition of *Leaves of Grass*

Not much is known of Whitman's literary activities that can account for his sudden transformation from journalist and hack writer into the iconoclastic and revolutionary poet.

The first edition (1855) opened with a rather casual portrait of Whitman, the self-professed ''poet of the people,'' dressed in workman's clothes. In a lengthy preface Whitman announced that his poetry would celebrate the greatness of the new nation—''The Americans of all nations at any time upon the earth have probably the fullest poetical nature. The United States themselves are essentially the greatest poem''—and of the peoples—''The largeness of nature or the nation were monstrous without a corresponding largeness and generosity of the spirit of the citizen.'' Of the 12 poems (the titles were added later), ''Song of Myself,'' ''The Sleepers,'' ''There Was a Child Went Forth,'' and ''I Sing the Body Electric'' are the best-known today. In these Whitman turned his back on the literary models of the past. He stressed the rhythms of native American speech, delighting in colloquial and slang expressions. He wrote in free verse, that is, poetry of irregular meter, usually (or in Whitman's case, almost always) without rime.

Whitman stressed contemporary events and everyday happenings. He drew his vocabulary from commerce and industry. He exalted the commonplace: ''I believe a leaf of grass is no less than the journeywork of the stars,/ And the pismire is equally perfect, and a grain of sand, and the egg of a wren.'' The worker, the farmer, and the trapper were his muses. He identified strongly with the outcasts of society. Rebelling against the restrictive puritanical code of the day, he delighted in conveying in graphic terms the beauty of the ''undraped'' human body; he stressed in his poetry the purity of the sexual act—''Urge and urge and urge,/ Always the procreant urge of the world.''

The first edition of *Leaves* sold poorly. Fortunately, Whitman had sent Ralph Waldo Emerson a complimentary copy, and in his now famous reply, Emerson wrote: ''I find it the most extraordinary piece of wit and wisdom that America has yet contributed. . . . I greet you at the beginning of a great career.'' Emerson's enthusiasm for *Leaves of Grass* was understandable, for he had strongly influenced the younger poet. Whitman echoed much of Emerson's philosophy in his preface and poems. Emerson's letter had a profound impact on Whitman, completely overshadowing the otherwise poor reception the volume received.

Second Edition of *Leaves of Grass*

For the second edition (1856), Whitman added 20 new poems to his original 12. With this edition, he began his lifelong practice of adding new poems to *Leaves of Grass* and revising those previously published in order to bring them into line with his present moods and feelings. Also, over the years he was to drop a number of poems from *Leaves*.

Among the new poems in the 1856 edition were ''Crossing Brooklyn Ferry'' (one of Whitman's masterpieces), ''Salut au Monde!,'' ''A Woman Waits for Me,'' and ''Spontaneous Me.'' Most of the 1855 preface he reworked to form the nationalistic poem ''By Blue Ontario's Shore.'' Like the first edition, the second sold poorly.

Third Edition of *Leaves of Grass*

The third edition (1860) was brought out by a Boston publisher, one of the few times in his career that Whitman did not have to publish *Leaves of Grass* at his own expense. This edition, referred to by Whitman as his ''new Bible,'' contained the earlier poems plus 146 new ones. For the first time, Whitman arranged many of the poems in special groupings, a practice he continued in all subsequent editions. The most notable of these ''groups'' were ''Children of Adam,'' a gathering of heterosexual love poems, and ''Calamus,'' a group of poems celebrating the brotherhood and comradeship of men, or, more properly, in Whitman's phrase, ''manly love.''

In addition to the pervading optimism and nationalistic fervor he generated in many of the poems in the third edition, Whitman was also very much concerned with the theme of death, the result of some emotional crisis (whose source is unknown) he had experienced in the late 1850s. Several of his great poems of this period testify to this—''As I Ebb'd with the Ocean of Life,'' ''Out of the Cradle Endlessly Rocking,'' and ''Scented Herbage of My Breast.'' Other well-known poems of this edition were ''Starting from Paumanok,'' ''I Saw in Louisiana a Live-Oak Growing,'' ''As the Time Draws Nigh,'' and ''I Sit and Look Out.''

The critical reception of the third edition was mixed, although as usual the unfavorable reviews outnumbered the favorable. Many were repelled by the frank and open sexuality of a number of his poems. (One reviewer's reaction was so violent that he thought Whitman ought to kill himself.) The third edition was selling well—a new experience for Whitman—when his usual bad luck in such matters caught up with him: his publisher went into bankruptcy soon after the beginning of the Civil War. To add to Whitman's troubles, the plates of the third edition later came into the possession of an unscrupulous printer, who is believed to have issued over the years some 10,000 pirated copies of the book.

Whitman and the Civil War

Soon after the outbreak of the Civil War, Whitman went to Virginia to search for his brother George, reported wounded in action. Here Whitman experienced the war at first hand. He remained in Washington, working part-time in the Paymaster's Office. He devoted many long hours serving as a volunteer aide in the hospitals in Washington, ministering to the needs of the sick and wounded soldiers. Whitman's humanity was such that he brought comfort to Federal as well as Confederate soldiers. His daily contact with sickness and death took its toll. Whitman himself became ill with ''hospital malaria.'' Within a few months his health was ''quite reestablished.'' In January 1865 he took a clerk's position in the Indian Bureau of the Department of the Interior.

The impact of the war on Whitman was reflected in his separately published *Drum-Taps* (1865). In such poems as ''Cavalry Crossing a Ford,'' ''The Wound-Dresser,'' ''Come Up from the Fields Father,'' ''Vigil Strange I Kept on the Field One Night,'' ''Sight in Camp in the Daybreak Gray and Dim,'' and ''Year That Trembled and Reel'd Beneath Me,'' Whitman caught with beautiful simplicity of statement the horror, loneliness, and anguish caused by this national calamity.

Fourth Edition of *Leaves of Grass*

Whitman's revisions for the fourth edition (1867) were made in a blue-covered copy of the third, the so-called Blue Book, which he kept in his desk in the Indian Bureau. The secretary of the interior managed to get hold of it and was scandalized by its sexual references. In June 1865 he discharged Whitman from the clerkship, but an influential friend interceded in the poet's behalf. The next day Whitman was placed in the Attorney General's Office, where, safe from outraged moralists, he remained until 1873.

The upshot of the episode was the publication in 1866 of *The Good Gray Poet: A Vindication,* written by Whitman's good friend William Douglas O'Connor. The book was so adulatory that Whitman emerged looking less like a poet than a candidate for sainthood. This book marked the beginning of a fiercely partisan, uncritical approach to

Whitman and his poetry by his followers that persisted until recent times. Late in 1865, Whitman published *Sequel to Drum-Taps,* whose best-known poem was the great elegy on Abraham Lincoln, ''When Lilacs Last in the Dooryard Bloom'd.''

If Whitman was neglected at home, his fame was beginning to spread abroad. In England, William Rossetti's selection of poems from *Leaves of Grass* (1868) was well received.

A Different Emphasis in Themes

Following the Civil War and the publication of the fourth edition, Whitman's poetry became increasingly preoccupied with themes relating to the soul, death, and immortality. He was entering the final phase of his career. Within the span of some dozen years, the poet of the body had given way to the poet of internationalism and the cosmic. Such poems as ''Whispers of Heavenly Death,'' ''Darest Thou Now O Soul,'' ''The Last Invocation,'' and ''A Noiseless Patient Spider,'' with their emphasis on the spiritual, paved the way for ''Passage to India'' (1871), Whitman's most important (and ambitious) poem of the post-Civil War period.

In ''Passage to India,'' Whitman explored the implications to mankind of three great scientific achievements of the age—the completion in 1869 of the Union Pacific Railroad, spanning the continental United States and of the Suez Canal, connecting Europe with Asia, and the completion, a decade earlier, of the Atlantic cable, connecting America and Europe. To Whitman, these three great events had symbolically brought mankind together in a one-world federation. After centuries of struggle against bitter odds, man had at last achieved a harmony and unity with nature. What remained was for him to achieve his complete spiritual union with God, a transcendent universal spirit, or life force. This was the soul's ''Passage to India,'' a passage to the very cradle of civilization.

Democratic Vistas

In 1871 Whitman published *Democratic Vistas,* perhaps his most important prose work. He was thoroughly disenchanted with the pervading corruption in the United States during the period of Reconstruction. However, he believed in the ultimate triumph of the democratic ideal in the United States: ''Many will say it is a dream . . . but I confidently expect a time when there will be seen . . . running . . . through . . . America, threads of manly friendship, fond and loving, pure and sweet, strong and life-long, carried to degrees hitherto unknown.''

In 1871-1872 and 1876, Whitman published the fifth and sixth editions of *Leaves*. The most notable poems were ''The Base of All Metaphysics,'' ''Prayer of Columbus,'' and ''Song of the Redwood-Tree.'' In 1873 Whitman suffered a paralytic stroke and moved from Washington to Camden, N.J. Thereafter, he devoted much of his time to putting *Leaves of Grass* into final order. He had recovered sufficiently from his stroke to take a trip West in 1879 and to Ontario a year later.

In 1881 Whitman settled on the final arrangement of the poems in *Leaves of Grass,* and thereafter no revisions were made. (All new poems written after 1881 were added as annexes to *Leaves* .) The seventh edition was published by James Osgood. The Boston district attorney threatened prosecution against Osgood unless certain objectionable poems were expurgated. When Whitman refused, Osgood dropped publication of the book. However, a Philadelphia publisher reissued the book in 1882.

Specimen Days and Collect

Whitman's reminiscences of the Civil War and other prose pieces were published as *Specimen Days and Collect* (1882). The so-called ''Death-bed Edition'' of *Leaves of Grass,* published in 1892, is the one familiar to readers today.

In his last years Whitman received the homage due a great literary figure and personality. He died on March 26, 1892, in Camden. *Leaves of Grass* has been widely translated, and his reputation is now worldwide. His emphasis on his native idiom, his frank approach to subject matter hitherto thought unsuitable to poetry, and his variety of poetic expression have all contributed to making him a strong influence on the direction of modern poetry.

Further Reading

The standard edition of Whitman's major work is *Leaves of Grass: Comprehensive Reader's Edition,* edited by Harold William Blodgett and Sculley Bradley (1965), one volume of the projected 16-volume *Collected Writings* now in progress under the editorship of Gay Wilson Allen and Sculley Bradley. The definitive, scholarly biography is by Gay Wilson Allen, *The Solitary Singer: A Critical Biography of Walt Whitman* (1955; rev. ed. 1967). Allen's *Walt Whitman* (1961; rev. ed. 1969) is a short, illustrated biography. Worth reading is Newton Arvin's study, *Whitman* (1938; repr. 1969).

The most comprehensive treatment of Whitman's thought and literary techniques is Gay Wilson Allen, *Walt Whitman Handbook* (1946). Allen's *A Reader's Guide to Walt Whitman* (1970) is a balanced analytical introduction to Whitman's thought. A stimulating psychological study is Edwin Haviland Miller, *Walt Whitman's Poetry: A Psychological Journey* (1968). Other sound studies include Frederik Schyberg, *Walt Whitman* (1933; trans. 1951); James E. Miller, Jr., *A Critical Guide to Leaves of Grass* (1957); Roger Asselineau, *The Evolution of Walt Whitman* (trans., 2 vols., 1960-1962); and V. K. Charl, *Whitman in the Light of Vedantic Mysticism* (1964). See also Joseph Beaver, *Walt Whitman: Poet of Science* (1951), and Richard Chase, *Walt Whitman Reconsidered* (1955). F. O. Matthiessen's study of the mid-19th-century literary milieu, *American Renaissance* (1941), includes a sensitive account of Whitman's ''Language Experiment.'' Recommended for general background are Roy Harvey Pearce, *The Continuity of American Poetry* (1961), and Hyatt H. Waggoner, *American Poets from the Puritans to the Present* (1968). □

Kathryn Jean Niederhofer Whitmire

Certified public accountant and public official Kathryn Jean Niederhofer Whitmire (born 1946) was mayor of Houston, Texas and later taught at Harvard's School of Government.

First elected mayor of Houston, Texas, in 1981, Kathryn. J. Whitmire took office in January 1982 just as the Houston oil boom had crested and was beginning to decline. Mayor Whitmire proved a durable chief executive who rode out the oil recession and was elected to five consecutive two-year terms as mayor.

Kathryn Jean Niederhofer was born on August 15, 1946, to Karl Niederhofer, a Houston electrician, and his wife Ida. She was raised in a blue-collar, lower-middle-income neighborhood on the northeast side of the city. A hardworking and brilliant student, she graduated from the University of Houston with honors in business administration and two years later earned a master's degree in accounting and joined the firm of Coopers and Lybrand.

Fascinated by politics since her father's spare-time dabbling at the precinct level, Kathy fantasized about marrying a politician and did that in 1966 when she married Jim Whitmire. Twice an unsuccessful candidate for the Houston city council, her husband died in 1976 after a debilitating bout with diabetes. Whitmire, who had risen to audit manager at Coopers and Lybrand, had resigned her job to attend to the daily needs of her ailing husband. She never exploited politically the compassion shown for her dying husband, an oversight that would later help earn for the cool and dispassionate mayor such epithets as ''ice princess.''

Inspired by her deceased husband and the women's movement, Whitmire in 1977 ran for Houston's second most powerful political office, controller, and won, becoming the first woman elected to citywide office. Aggressive and serious of purpose, as controller Whitmire became a leading critic of the sitting mayor for his inefficiency and lax administration. At the same time she reformed the pension system, avoided tax hikes by innovative adjustments in the water department, and put the brakes on large salary increases for city employees. She denounced the mayor's street survey as a frivolous expenditure of $1.3 million for what she called a ''pothole study.'' Also critical of the mayor's poor management of explosive growth and its attendant problems, Whitmire entered the 1981 mayoralty race promising to bring efficiency and to run the city like a business corporation. Supported by an unlikely (in Texas) coalition of women's groups, African American leaders, Hispanics, some unions, and the gay political caucus, she drew ahead in a crowded field of candidates in a nonpartisan election and went on to win the runoff election, defeating the local sheriff.

When Whitmire assumed office in January 1982 as Houston's first female mayor, the oil boom was cooling. As oil prices fell, so did city tax revenues. Vacancies in office space went up. By 1983 Houston was in a recession, with a former labor shortage transformed into a 10 percent unemployment rate. Nevertheless, Whitmire fulfilled her campaign promises by repairing city streets, improving garbage collection, and stepping up the efficiency of city workers. Delivering on her promise to fight crime, she hired more than one thousand new police and put 50 percent more officers on the street by hiring lower-salaried civilian clerical workers to replace deskbound cops. She helped defuse racial tensions by bringing in the city's first African American police chief, a highly regarded former Atlanta safety commissioner. Her prudent fiscal management retained for the city its prized triple-A bond rating.

Whitmire's first term had a down side. She failed to win public support for a new transit system, worked poorly with the city council, and outraged the police when she increased their insurance payments while offering them only a modest pay increase. The disgruntled police officers besieged city hall, shouting obscenities at the mayor. In addition, the city was a mess, littered with broken tree limbs and rubble from Hurricane Alicia. However, she was elected for another term.

Re-elected in 1985, 1987, and 1989 Whitmire faced a number of tough challenges in her administrations. Cool, detached, and with the demeanor of a technocrat, she generally sought efficiency by paring away waste, pushing for higher productivity from city workers instead of relying on tax increases during serious drops in city revenue. During a

precipitous fall in 1986 oil prices which saw tax revenues sag even further, Whitmire adamantly refused to raise taxes and downsized the city workforce, including the sanitation department where she cut salaries by 3 percent and got higher production from the remaining force. She also fought for and wrung more efficiency (in an earlier term, her second) by moving highly paid firemen out of desk jobs and chauffeur duty to the fire-ready force. She stumbled, however, when it came to ridding the department of an inside chief and bringing in an outsider as she had done with the police. She yielded to union demands and permitted a deputy officer to become fire chief.

It was also in her second term that she pushed through an ordinance barring discrimination against homosexuals in city hiring, which provoked a fire storm of criticism and a popular referendum in January 1985 which repealed the ordinance by an overwhelming 82 percent. The gay rights question became a heated issue in the 1985 mayoral election campaign when a former five-term mayor, Louis Welch, turned it to his favor and led the incumbent in the public opinion polls by 17 percent. She managed re-election in 1985 with 56 percent of the vote. During her last term as Houston's mayor, Whitmire served as president of the U.S. Conference of Mayors (1989-1990). She received the Good Heart Humanitarian Award in 1990, presented by the Jewish Women International.

After her defeat in a hotly contested race in 1991 to Bob Lanier, she directed a policy institute at Rice University and briefly served as president of Junior Achievement. This was followed by an appointment to Harvard's JFK School of Government. In 1996 Whitmire was selected by a national search committee to be president for the American Public Transit Association, but old political foes in Houston blocked her appointment. Later that same year, while addressing the North Houston Greenspoint Chamber of Commerce, she announced she was leaving her teaching position at Harvard to accept a new job with the University of Maryland.

Further Reading

For general information on Kathryn Whitmire see Mayor's Biography File, City of Houston. For her political career, see Molly Ivins, ''Kathy Whitmire,'' *Working Woman* (March 1987); ''Whitmired,'' *The Economist* (May 14, 1988); Lisa Belkin, ''The Women Mayors of Texas,'' *New York Times Magazine* (March 20,1988); and Eileen Ogintz, ''Texas Mayor,'' *Chicago Tribune* (November 29, 1983). Interviews with Whitmire, during the 1990s, can be found in the *Houston Chronicle* and other Texas publications. □

Eli Whitney

The American inventor and manufacturer Eli Whitney (1765-1825) perfected the cotton gin. He was a pioneer in the development of the American system of manufactures.

Eli Whitney was born in Westboro, Mass., on Dec. 8, 1765. He took an early interest in mechanical work. Although he worked on his father's farm, he preferred his father's shop, where, by the age of 15, he was engaged part-time in making nails for sale. He taught school to earn money to continue his education and graduated from Yale College in 1792.

It was Whitney's intention to study law, and he undertook to tutor children on a plantation near Savannah, Ga., to support himself. In Georgia he attracted a great deal of attention by inventing a number of domestic contrivances for his hostess. He was informed of the need for a machine to clean green-seed cotton. Cotton gins of various designs were then in use in different parts of the world, and models had been imported and tried in Louisiana as early as 1725. None had ever worked well, however, and when Whitney arrived in Georgia, cleaning was still a hand job. It took a slave a full day to clean one pound of cotton. Whitney set his hand to the problem and within ten days had produced a design for a gin. By April 1793 he had made one which cleaned 50 pounds a day.

Whitney went into partnership in May 1793 with Phineas Miller and returned to New England to build his gins. He received a patent for his machine in March 1794, by which time word of his design had spread and imitations were already on the market. It was the initial hope of Whitney and Miller to operate the gins themselves, thus cornering the cotton market, but a lack of capital and the large number of pirated machines made this impossible. Whitney took infringers to court, but he lost his first case, in 1797,

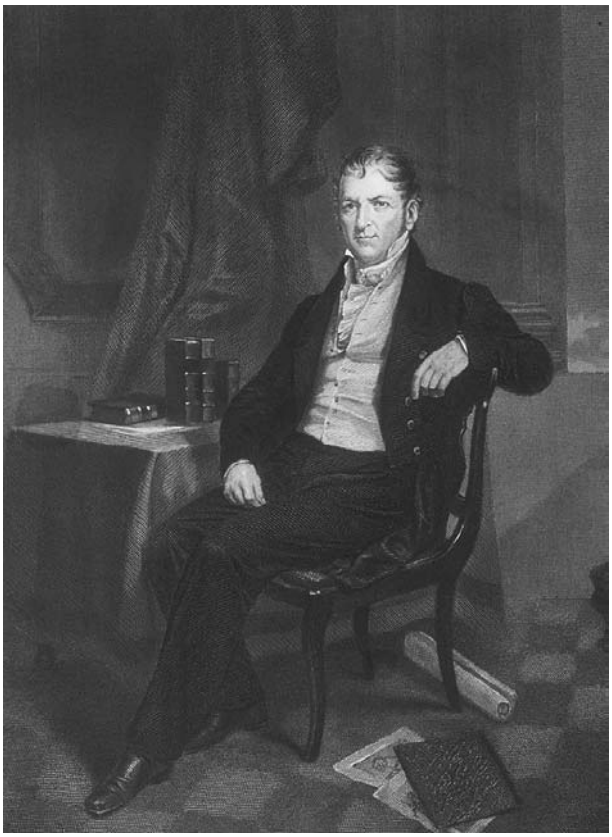

and it was to be ten years before he won decisively and was able to establish his right to the machine.

During this decade of frustration and financial uncertainty, Whitney turned to the manufacture of small arms as a way of repairing his fortune and saving his reputation. He signed his first contract with the Federal government on June 14, 1798, and promised to deliver 4,000 arms by the end of September 1799 and another 6,000 a year later. Whitney had no factory and no workmen, knew nothing about making guns, and had thus far been unable even to manufacture in quantity the relatively simple cotton gins. The inducement for him was that the government agreed to advance him $5,000.

Judged by the terms of the contract, however, Whitney was a failure. He had no idea of how to go about fulfilling his obligation, and indeed he delivered his first 500 guns in 1801, three years late. The last guns were not delivered to the government until January 1809, almost nine years late. By this time the government had advanced him over $131,000. He died in New Haven, Conn., on Jan 8, 1825.

Whitney's claims of novel methods of production have led many scholars to assume that he had worked out and applied what came to be called the American system of manufactures. By this method, machines were substituted for hand labor, parts were made uniform, and production was speeded up. Thus it became possible to dispense with the skilled but expensive master craftsmen required previously.

This idea was not a new one. The Swedish inventor Christopher Polhem had used such a system in the 1720s, but no one had carried on his work. By 1799 the government armory at Springfield, Mass., had cut the number of man-days needed to make a musket from 21 to 9 through the use of machines.

The question thus becomes: where did Whitney fit into this growing concept of the American system? We know practically nothing of what went on within his armory. The records show that he tried to hire workmen away from the Springfield Armory to build machines for him. We know also that in a recent test of Whitney muskets not all their parts were in fact interchangeable and that some parts were not even approximately the same size. The answer then must be that Whitney was only one of a number of men who, about 1800, began to experiment with a relatively new and potentially revolutionary method of production—mass manufacture, by special-purpose machines, of products made up of uniform and interchangeable parts.

Further Reading

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Josiah Dwight Whitney

The American chemist and geologist Josiah Dwight Whitney (1819-1896) was instrumental in placing mining geology on a firm scientific basis.

Josiah Dwight Whitney was born in Northampton, Mass., on Nov. 23, 1819, the son of a local banker. After graduating from Yale in 1839, he studied chemistry with Robert Hare in Philadelphia. In 1840 Whitney joined Charles T. Jackson as an unpaid assistant in the geological survey of New Hampshire. Whitney studied chemistry and geology with some of the leading scientists of France and Germany from 1842 to 1847.

In 1847 Jackson engaged Whitney to assist in a survey of the mineral lands of the upper peninsula of Michigan. Then followed a period as a consulting expert in mining, and during this time he compiled the information that appeared in his book *Metallic Wealth of the United States* (1854), which remained the standard reference for nearly two decades. Also in 1854, he married Louisa Goddard Howe of Brookline, Mass. In 1860 he was appointed state geologist of California, where he began an elaborate survey that was to include paleontology, zoology, and botany as well as the conventional mineral survey. The work progressed smoothly at first, but by 1868 legislators, becoming impatient with his scholarly ideals and his failure to produce quick results, suspended his activities. Although he remained in office until 1874, the work was not resumed, and the final reports were published at Whitney's own expense.

In 1865 Whitney had been appointed to the Harvard faculty to found a school of mines and had been granted an indefinite leave of absence to carry on the work of the California survey. In 1868 he returned to Cambridge to open the school, and the following year he took a party of his students to do fieldwork in Colorado. With the definite suspension of the survey in 1874, Whitney took up permanent residence in Cambridge and resumed his professorship, which he held for the rest of his life.

Whitney's second great work, *Climatic Changes of Later Geological Times* (1882), was based on his western experiences. Although it was an important contribution to the subject at the time of publication, many of his conclusions have since been modified or overturned. Whitney also wrote the articles on America for the ninth edition of the Encyclopaedia Britannica and prepared a revised version for separate publication in two volumes: *The United States: Facts and Figures Illustrating the Physical Geography of the Country and Its Material Resources* (1889). Equally important for the development of the profession was his preparation for *The Century Dictionary and Cyclopedia* of the terms in the fields of mining, metal and metallurgy, geology, lithology, physical geography, and fossil botany.

Whitney was a member of the American Philosophical Society and a founding member of the National Academy of Sciences; he was the fourth American to be elected a foreign

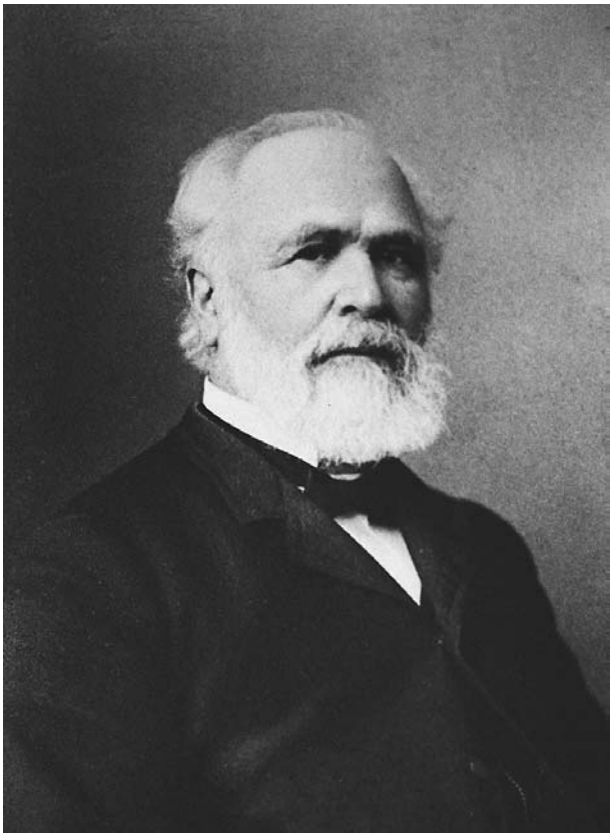

member of the Geological Society of London. He died on Sept. 25, 1896.

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Charles Evans Whittaker

Charles Evans Whittaker (1901-1973) was named to the U.S. Supreme Court by President Dwight Eisenhower. Supreme Court justices receive a lifetime appointment, but Whittaker resigned after serving only five years.

Charles Whittaker was born in Troy, Kansas, on February 22, 1901, and was raised on his father's farm. Grief-stricken at the death of his mother on his 16th birthday, he quit high school and buried himself in full-time farm work. In describing this difficult period in his life, Whittaker movingly commented to the Senate Judiciary Committee many years later: ''I rode a pony to school through six miles of mud night and morning for about a year and a half. When my mother died, it broke my heart; she died on my birthday, 1917. I felt I couldn't go on and I quit high school.''

After agreeing to be tutored in high school subjects, Whittaker was accepted into the night program at the University of Kansas City Law School in 1921. The future justice financed his education, in part, through money he earned from selling the furs of animals he trapped. While a law student, Whittaker also worked in the Kansas City law firm of Watson, Gage, and Ess as an office boy, putting in a nine-hour day before attending classes from 4:30 to 9:30 in the evening. He would then study until midnight. Whittaker passed the Missouri Bar Exam in 1923—one year *before* he received his law degree. After passing the bar, he joined the Watson firm and became a partner after two years. In 1928 Whittaker married Winifred R. Pugh, with whom he had three sons.

In his private practice Whittaker was a litigator who represented both national and local corporations, including Union Pacific and Montgomery Ward. From 1953 to 1954 he served as president of the Missouri Bar Association, but was otherwise uninvolved in social or political activities. Nevertheless, his position as the leader of the local bar made him well-known to state political leaders.

When a vacancy occurred on the United States District Court for the Western District of Missouri in 1954, Whittaker received strong backing from state and local political and bar leaders. In addition, Roy Roberts, Republican publisher of the *Kansas City Star,* and Arthur Eisenhower, brother of the president and a close friend of Whittaker, pushed his nomination. Thus, President Dwight Eisenhower named him a U.S. District Court judge. Two years later Whittaker was nominated to the United States Court of Appeals for the Eighth Circuit and was confirmed by the Senate on July 22, 1956.

In 1957 Justice Stanley Reed retired from the U.S. Supreme Court, and President Eisenhower nominated Judge Whittaker to take Reed's seat on March 2, 1957, apparently at the recommendation of U.S. Attorney General Herbert Brownell. Eisenhower's selection criteria and Whittaker's background were a perfect match. Like Kentuckian Reed, Whittaker was from a border state; he was a reasonable age (56); he had compiled an outstanding record as a regional corporate lawyer; he was a conservative Republican but had succeeded in being a nonpartisan attorney and jurist; and he had the all-important (to Eisenhower) experience of serving on the lower federal courts. The Senate confirmed him on March 19, 1957, without a formal roll call, making him the first justice born in Kansas and appointed from Missouri.

Justice Whittaker served only five years on the Supreme Court. Despite his previous legal and judicial experience, he found himself temperamentally unsuited for the pressured life of a U.S. Supreme Court justice. Decision-making and opinion-writing were excruciating exercises for him. Thus, during his short tenure he wrote only eight majority opinions, and none is of particular note. He voted with the majority in a number of close 5-to-4 decisions, however.

One major case in which Whittaker participated and wrote a separate opinion was *Gomillion v. Lightfoot* in 1960, which involved the gerrymandering of Tuskegee, Alabama. The state had redrawn the city boundaries to exclude all African American voters, making Tuskegee's city limits into a 28-sided figure. This left only four or five African American voters within the city. The affected African American voters argued that they were denied due process and equal protection under the Fourteenth Amendment and the right to vote under the Fifteenth Amendment. Whittaker wrote a concurring opinion to the unanimous decision. The majority opinion written by Justice Felix Frankfurter argued that segregating a racial minority was discriminatory and violative of the Fifteenth Amendment. Whittaker stated that this application extended the amendment to include the right to vote, as well as the right to vote in a particular district. Whittaker, however, believed that the equal protection clause of the Fourteenth Amendment was better suited to the ruling because redistricting is not a true violation of voting rights. The redrawing of the Tuskegee city limits was a clear violation of the equal protection clause of the Fourteenth Amendment.

After five years on the Court, Justice Whittaker retired, succumbing to physical exhaustion on April 1, 1962. Eventually, he went to work on the legal staff of General Motors. The ex-justice died on November 26, 1973, at the age of 72, in Kansas City, Missouri.

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Because of Justice Whittaker's short and undistinguished career on the U.S. Supreme Court, no major biographies of him exist. A longer biographical entry, however, appears in Leon Friedman and Fred Israel's *Justices of the United States Supreme Court, 1789-1978,* vol. 4, 1980. □

John Greenleaf Whittier

John Greenleaf Whittier (1807-1892) was an American poet whose humanitarianism and great popular appeal established him as an important 19th-century figure.

John Greenleaf Whittier was born on a farm near Haverhill, Mass., on Dec. 17, 1807, of poor Quaker parents. His formal education was meager. At the age of 14 he discovered Robert Burns's poetry, with its Scottish dialect and humble, rural subjects. He began writing poems; one caught the eye of abolitionist William Lloyd Garrison, who published it in 1826 in his paper, the *Newburyport Free Press*. Garrison encouraged him to continue his schooling, and Whittier attended Haverhill Academy on and off for two years. For a time he also taught school. Meanwhile, his poems were being published in local newspapers.

Between 1829 and 1846 Whittier edited various journals, including the abolitionist *Pennsylvania Freeman* (1838-1840). In 1835 he served in the Massachusetts Legislature.

With his vigorous antislavery essay *Justice and Expediency* (1833), Whittier firmly committed himself to the abolitionist cause. His antislavery poems such as ''The Yankee Girl,'' ''The Slavery-Ships,'' ''The Hunters of Men,'' ''Massachusetts to Virginia,'' and ''Ichabod'' were equally vigorous. He was well aware of his limitations as a poet; his was poetry in service of a cause, a poetry, often, of declamation. As he had put it in ''Proem,'' he was concerned with ''Duty's rugged march through storm and strife'' and viewed the ''softer shades of Nature's face,/ . . . with unanointed eyes.'' His volumes *Lays of My Home* (1843), *Voices of Freedom* (1846), and *Songs of Labor and Other Poems* (1850) reflected his belief in art as a weapon.

Poor health caused Whittier to curtail his editorial duties, but he was able to serve as contributing editor from 1847 to 1859 of the abolitionist journal *National Era*.

There was another, gentler side to Whittier. After about 1850 he also wrote folksy New England ballads and narrative poems, sentimental country idylls, and simple religious poems that appealed strongly to his readers. Among the most popular are ''Skipper Ireson's Ride,'' ''John Underhill,'' ''Maud Muller,'' ''Telling the Bees,'' ''The Barefoot Boy,'' ''Snow-Bound'' (his masterpiece), ''The Eternal Goodness,'' and ''My Psalm.''

In his later years many honors came to Whittier. He died on Sept. 7, 1892, at Hampton Falls, N.H.

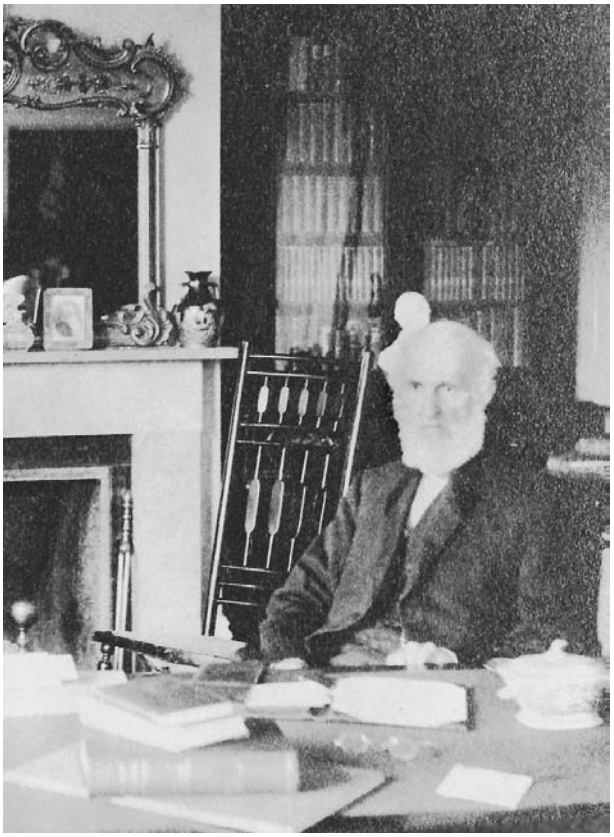

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Sir Frank Whittle

The British Royal Air Force officer and engineer Sir Frank Whittle (1907-1996) invented the turbojet method of aircraft propulsion.

Frank Whittle was born on June 1, 1907, in Coventry, England, the son of a mechanical engineer. He joined the Royal Air Force as an aircraft apprentice at Cranwell in 1923, where he underwent three years of training as an aircraft mechanic. Then he entered the R.A.F. College at Cranwell as an officer-cadet. Although he was just 21 years old by the time he graduated in 1928, Whittle was already focusing on ways to produce higher speeds and greater altitude for the propellor-driven aircraft of the time. The title of his final thesis, according to the magazine *Aviation Week & Space Technology,* was *Future Developments in Aircraft Design*. Its theme was a discussion of rocket propulsion and gas turbine-driven propellors, and ways in which they could be used as alternatives to the conventional piston engines then available.

After graduating from Cranwell Whittle became a fighter pilot and was then posted to an instructor's course at the Central Flying School. Here, despite day-to-day responsibilities, he painstakingly designed his first turbojet.

Although sound in theory, Whittle's invention was in advance of its time in its material demands, and the Air Ministry rejected it. Nevertheless, he sought patent protection for his invention in 1930 and tried to interest manufacturers in production. He was granted a patent in 1932, but because of the Great Depression he had little success in finding manufacturers.

This was frustrating, but he did not allow this disappointment to interfere with his service career. He attended the Officers' Engineering Course at Henlow (1932-1933) and Cambridge University (1934-1937), where he completed his engineering training while continuing to seek interested investors for his engines.

In 1935, having found no factories interested in his engine, he formed his own company together with two partners named Williams and Tinling. Power Jets, Ltd. opened its doors in 1936 and immediately took out further patents with financial backing from O.T. Falk and Company.

By now the Royal Air Force was beginning to take Whittle's work seriously enough to transfer him to the special-duty list, enabling him to continue working on his engine. An experimental version ran in the British Thomson-Houston works at Rugby in April 1937, and by mid-1938 the feasibility of jet propulsion had been established. After the outbreak of World War II, development of the engine became dependent on Air Ministry finance. However, progress remained slow because of an ambiguous attitude by civil servants toward the unconventional organization of Power Jets, Ltd.

By April 1941 the Gloster Aircraft Company had completed an experimental airframe, and this was fitted with an early Whittle engine for taxiing trials. After an airworthy engine had been fitted, the Gloster-Whittle E28/39 made its first test flight on May 15, 1941.

Meanwhile, Whittle did not realize that he had a competitor for his invention in Nazi Germany. Hans von Ohain had not only produced a turbojet, but had also flown it in a

Heinkel plane as early as 1939. But though his engine was the first to fly, von Ohain did not have the last word.

Whittle had been generous with his research, sharing his technology with both the British Rolls Royce and the American General Electric Company. His foresight led to renewed interest in both the design of production engines and the airplane which was to become the Gloster *Meteor* twin-engine jet fighter. In the U.S. collaboration on the development of jet engines with the General Electric Company and the Bell Aircraft Corporation began in September 1941, while Britain was not far behind, putting its *Meteor* aircraft powered by Rolls-Royce ''Welland'' into service by May 1944.

In 1946 Prime Minister Clement Attlee's Labour government nationalized Whittle's Power Jets company and forced it to limit its activities to components research. Angrily, Whittle and several coworkers resigned from the company, following up, two years later, with his retirement from the R.A.F. with the rank of Air Commodore, an award of 100,000 pounds, and a knighthood.

In 1976 after several mental breakdowns, Sir Frank emigrated to the U.S. permanently to marry a retired U.S. Navy nurse named Hazel Hall and to take an appointment as a visiting research professor of Aerospace Engineering in the Division of Engineering and Weapons at the U.S. Naval Academy, in Annapolis, Maryland. He was deep into new research in 1978 when the Federal Aviation Administration decided to honor him by giving him the Extraordinary Service Award, the highest accolade the office can bestow. It was a shining moment in an otherwise quiet appointment, which ended in September 1979.

Whittle was now an elderly man, but he had no intention of fading quietly from view. In 1987 Smithsonian Institution Press published his autobiography, *Whittle, The True Story* which, in a collaboration with John Golley, gave his personal account of the jet engine's development and how it transformed aeronautical design.

Whittle then lived out of the limelight until October 1993, when an article on his achievements appeared in *Aviation Week & Space Technology*. The article's many inaccuracies infuriated him. Within a month of the magazine's appearance, he presented the editor with a list of 11 corrections, worded with enough military curtness to stress that the 86-year-old author had lost neither his formidable intellect nor his prodigious memory. Although Whittle lived until January, 1996, his letter was his last appearance in print.

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Sheila E. Widnall

Sheila E. Widnall (born 1938) was the first woman to head one of the country's military branches, the United States Air Force. While at the Massachusetts Institute of Technology (MIT), she developed the anechoic wind tunnel to study the phenomenon of noice and V/STOL aircraft.

Sheila E. Widnall is an accomplished researcher, educator, and writer in the field of aerospace engineering. A specialist in fluid dynamics at the Massachusettes Institute of Technology (MIT) for nearly three decades, she has also served in numerous administrative and advisory posts in industry, government, and academia. In August, 1993, Widnall was appointed Secretary of the United States Air Force, the first woman to head one of the country's military branches.

Sheila Evans Widnall was born to Rolland John and Genievieve Alice Evans in Tacoma, Washington, on July 13, 1938. Her father worked as a rodeo cowboy before becoming a production planner for Boeing Aircraft Company and, later, a teacher. Her mother was a juvenile probation officer. Interested in airplanes and aircraft design from her childhood, Widnall decided to pursue a career in science after she won the first prize at her high school science fair. She entered MIT in September, 1956, one of twenty-one women in a class of nine hundred, and received her Bachelor of Science degree in aeronautics and astronautics in 1960. She continued on at MIT to earn a Master of Science degree in 1961 and the Doctor of Science degree in 1964, both in aeronautics and astronautics. Upon graduation, MIT awarded Widnall a faculty post as assistant professor in mathematics and aeronautics. She was the first alumna to serve on the faculty in the school of engineering. In 1970 MIT promoted her to associate professor, and in 1974 to full professor. During her tenure at MIT, Widnall served as head of the Division of Fluid Mechanics from 1975 to 1979, and as director of the Fluid Dynamics Laboratory from 1979 to 1990.

Widnall specialized in the theories and applications of fluid dynamics, particularly in problems associated with air turbulence created by rotating helicopter blades. Her research focused on the vortices or eddies of air created at the ends and at the trailing edge of helicopter blades as they swirl through the air. These vortices are the source of noise, instability, and vibrations that affect the integrity of the blades and the stability of the aircraft. Widnall pursued

similar interests in relation to aircraft that make vertical, short take-offs and landings (that is, V/STOL aircraft) and the noise associated with them. To this end, her studies led her to establish the anechoic wind tunnel at MIT, where researchers study the phenomenon of noise and V/STOL aircraft. During her tenure at MIT, Widnall established a reputation as an expert in her field and lectured widely on her research in vortices and their relation to aerodynamics. Widnall is the author of seventy papers on fluid dynamics as well as other areas of science and engineering; she has also served as associate editor for the scientific publications *Journal of Aircraft, Physics of Fluids,* and the *Journal of Applied Mechanics.*

In addition to writing about aerodynamics, Widnall has also published articles and delivered talks about the changing attitudes and trends in education for prospective engineers and scientists. In 1988, as newly elected president of the American Association for the Advancement of Science (AAAS), Widnall addressed the association on her longstanding interest in seeing more women become scientists and engineers and the problems they face in attaining higher degrees and achieving professional goals. In recognition of Widnall's efforts on behalf of women in science and engineering, in 1986 MIT awarded her the Abby Rockefeller Mauze chair, an endowed professorship awarded to those who promote the advancement of women in industry and in the arts and professions.

Along with her technical and scientific interests, Widnall has been active in administration, public policy, and industry consulting. In 1974 she became the first director of university research of the U.S. Department of Transportation. In 1979 MIT nominated Widnall to be the first woman to chair its 936-member faculty; she chaired MIT's Committee on Academic Responsibility for a year beginning in 1991; and she was named associate provost at the university in 1992. In addition to her term as president of the AAAS, Widnall has served on the board of directors for the American Institute of Aeronautics and Astronautics, as a member of the Carnegie Commission on Science, Technology, and Government, and as a consultant to businesses and colleges, including American Can Corporation, Kimberly-Clark, McDonnell Douglas Aircraft, and Princeton University. Her career has been recognized with numerous awards, including the Lawrence Sperry Award from the American Institute of Aeronautics and Astronautics in 1972, the Outstanding Achievement Award from the Society of Women Engineers in 1975, and the Washburn Award from the Boston Museum of Science in 1987. She was elected to the National Academy of Engineering in 1985. In 1996 she was named New Englander of the Year by the New England Council and was admitted into the Women in Aviation Pioneer Hall of Fame.

Widnall's association with the Air Force developed through her appointment by President Carter to two three-year terms on the Air Force Academy's board of visitors, which she chaired from 1980–1982. She also served on advisory committees to the Military Airlift Command and to Wright-Patterson Air Force Base in Dayton, Ohio. As Secretary of the Air Force, Widnall is responsible for all administrative, training, recruiting, logistical support, and prsonnel matters, as well as research and development operations.

She married William Soule Widnall, also an aeronautical engineer, in June, 1960. The couple has two grown children, William and Ann Marie. In her spare time, Widnall enjoys bicycling, wind surfing, and hiking in the Cascade Mountains with her husband in her native Washington. In September 1997, Widnall announced that she would resign as secretary of the Air Force, effective October 31, to return to academia.

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Christoph Martin Wieland

The German poet and author Christoph Martin Wieland (1733-1813), sometimes called the German Voltaire, was a typical stylist of the German rococo period.

Christoph Martin Wieland was born on Sept. 5, 1733, in Oberholzheim zu Biberach in Württemberg. His father a pastor, had been influenced by the Pietistic movement of A. H. Francke. As a student, Wieland attended the University of Erfurt and then the University of Tübingen, where he studied law. His real interest, however, was literature.

While still at the University of Tübingen, Wieland wrote the epic *Hermann; Zwölf moralische Briefe in Versen;* and *Anti-Ovid* (1752). J. J. Bodmar's attention was attracted by this Pietistic literature, and he invited Wieland to Zurich in the summer of 1752. However, he was soon disillusioned by Wieland's ''frivolity.'' Wieland remained in Switzerland as a tutor until 1760. An inner change had come over him by the time he returned to Biberach as town clerk. Instead of austere Pietism he now held a lighthearted philosophy of life. Thus in his prose translation of William Shakespeare's works (1762-1766), Wieland—who now responded to the elegant and playful tastes of the rococo—failed to grasp the depth of Shakespeare's genius. However, he excelled as a translator of Horace's epistles and satires, of Cicero's letters, and of the complete works of Lucian. *Don Sylvio von Rosalva,* an imitation of *Don Quixote,* appeared in 1764, and his *Comische Erzählungen* was issued in 1765.

Wieland's novel *Agathon* (1766-1767) remains a psychological masterpiece. Gotthold Ephraim Lessing praised and recommended it as ''a novel of classic taste.'' Its background is ancient Greece, but symbolically Wieland described his own artistic and spiritual development. Platonic philosophy is set against hedonistic irony, sex against Eros. In the end the hero gains only a Pyrrhic victory over sophism. His *Musarion oder die Philosophie der Grazien* (1768) can be considered a continuation of Agathon, but the conflict between sensuous delight and purity of character is here softened by a spirit of renuciation and a determination to seek pleasure.

In 1769 Wieland was appointed to a chair of philosophy at the University of Erfurt. In 1772 he published a political novel, *Der goldne Spiegel oder die Könige von Scheschian.* This volume, an enthusiastic defense of an absolute but enlightened monarch whose one aim is the happiness of his people, so impressed the Duchess Anna Amalia of Saxe-Weimar that she invited Wieland to become, with the title of *Herzoglicher Hofrat,* tutor to the princes Karl August and Konstantin in Weimar. Wieland remained in Weimar until his death.

In 1773 Wieland founded the journal *Der Teutsche Merkur,* later continued as *Der neue Teutsche Merkur* until 1810. In 1774 *Die Geschichte der Abderiten,* his best-known political satire, appeared. In it he blended mythology and philosophy and personal and social allusions to the contemporary scene in a vivid satire aimed at intellectual snobs and spineless sycophants.

Wieland's greatest literary achievement was *Oberon: Ein romantisches Heldengedicht in zwölf Gesängen* (1780). This verse narrative, in a romantic-heroic vein, was greatly admired by Johann Wolfgang von Goethe. This epic of great rococo virtuosity was based on a 16th-century prose version of the Old French *Huon de Bordeaux,* into which Wieland wove Shakespeare's story of Oberon and Titania.

In 1797 Wieland purchased a small estate at Ossmannstädt near Weimar, but financial troubles forced him to give it up after six years. In 1800 he composed an epistolary novel entitled *Aristipp und einige seiner Zeitgenossen* about life and thought in 4th-century Greece. On Oct. 6, 1808, he was presented to Napoleon Bonaparte in Weimar. Wieland died on Jan. 20, 1813.

The formal elegance of Wieland's works has misled many critics and literary historians. They have misinterpreted his sensitive personality, his inner change from a pious protégé of Bodmer's to an Epicurean, and his change from a Platonist to a skeptic and satirist. Wieland's artistic and human vision strove toward ultimate reconcilation of pleasure-seeking materialism and spiritual integrity. His enlightened vision was rooted in a passionate belief in human progress and perfectibility.

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Henry Nelson Wieman

The American philosopher and theologian Henry Nelson Wieman (1884-1975) developed an "empirical theology" which opposed both orthodoxy and humanism and claimed that through the scientific method one could discover "God"—that is, "that creative good which transforms us in ways in which we cannot transform ourselves."

Born on August 19, 1884, the son of a Presbyterian minister in Richhill, Missouri, Henry Nelson Wieman became the most famous proponent of theocentric naturalism and empirical method in American theology. As a student at Park College, he had dreamed of following his uncle into a career in journalism—until a fateful experience one April evening in 1907. As he sat alone looking over the Missouri River in the faint light of dusk, a sudden conviction came over Wieman—a conviction that he should devote his life to religious inquiry and its central problem.

The central problem of religious inquiry, as it presented itself so forcefully to him that evening, was to seek a better understanding of the nature of whatever it is in human life and experience that transforms us in ways that we cannot transform ourselves, that rightfully deserves the kind of ultimate commitment and total self-giving that we associate with "religious faith." What is the nature of that process or structure of events or reality actually at work in the universe which, in religious language, has been designated "God"? And how can human lives be so adjusted to this reality that the power of creative good can be unleashed and thereby human life enriched? It was this problem, and the attendant questions which emerged from it, that came to consume Wieman during all the rest of his life.

Graduating from Park College and San Francisco Theological Seminary, he later earned a Ph.D. in philosophy at Harvard. His attempts to construct a philosophy of religion which paid virtually no heed to supernatural revelation or to biblical authority or to historic Christianity soon brought Wieman to public attention, and he was invited to join the faculty of the University of Chicago Divinity School, an institution known in the 1920s as a hotbed of Modernism in religious thought. There the question of the reality of God was at the center of controversy. Some professors were opting for humanism, while others were attempting to develop a form of "conceptual theism." For example, some believed that "God" was the concept people have for the forces or activities in the cosmos that give rise to personality. It was suggested by many at Chicago that in the study of religion we could examine the history and development of people's concepts and ideas about God; we could study cultural ideals and human values, but we could not know anything about the existence or nature of divine reality itself.

Into this setting Wieman came in the 1920s proclaiming that "God is an object of sensuous experience," that God is "as real as a toothache," and therefore that religious inquiry should not be focussed on socio-historical issues or on human ideals. Thus, he sought to clarify the nature and workings of "God," which Wieman defined as "that Something upon which human life is most dependent for its security, welfare, and increasing abundance." This approach caused Wieman to develop and support definite ideas about how religious inquiry should be reformed. It should not concentrate upon biblical studies, church history, or ecclesiastical doctrine. Neither should it utilize some trans-experiential method which gives authority to "revelation" or ecclesiastical dogma. Rather, religious inquiry must give centrality to sense experience, guided by reason, as the inquiry seeks to discover how we can put ourselves in the keeping of that good not our own, that power which is the integrative activity at the heart of the cosmos. While a number of scholars felt that Wieman's empirical method truncated religious inquiry, and while many criticized his disregard for history, Wieman gained a tremendous following.

His major books included *Religious Experience and Scientific Method* (1926), *The Wrestle of Religion with Truth* (1927), *The Source of Human Good* (1946), *Man's Ultimate Commitment* (1958), and *Creative Freedom: Vocation of Liberal Religion* (1982). In these works Wieman developed his defense of naturalism and empiricism in religion, his opposition to humanism, his assurances concerning the reality of God, and his focus on creativity and creative interchange. His was a naturalistic world-view. In religion, just as in science, said Wieman, there are not two realms of reality, namely, natural and supernatural. There is but one dimension of reality, and it must be studied through the observations of the senses. This does not mean there is no god. But God, for Wieman, is a natural creative process or structure—superhuman, but not supernatural. Our supreme devotion, then, must be to the creative good that is the activity of God, not to the created relative goods of human construction or the social ideals of the human mind. For Wieman, this was an ultimate commitment to what in his later years he increasingly came to label "creative interchange."

Through charting a course which at once affirmed the scientific method instead of reliance on revelation and which advocated theism instead of the new humanism, Wieman offered a unique alternative in theology between orthodoxy and liberalism. Many scholars have argued that he is the most distinctively ''American'' of our theologians and that his system is the most profound and well-developed attempt to provide an empirical and naturalistic theology. Wieman died on June 19, 1975, at the age of 90, having influenced generations of American theologians who sought to carry on his legacy, his commitment to scientific method in religious inquiry and to creative interchange in the human community.

Further Reading

The most substantive set of commentaries on Wieman's theology is Robert W. Bretall, editor, *The Empirical Theology of Henry Nelson Wieman* (1963). Also very helpful, though uneven, is a more recent collection, John A. Broyer and William S. Minor, editors, *Creative Interchange* (1982). Important studies of the movements of which Wieman was a part, or to which he was reacting, are Kenneth Cauthen, *The Impact of American Religious Liberalism* (1962); Bernard E. Meland, editor, *The Future of Empirical Theology* (1969); Randolph Crump Miller, *The American Spirit in Theology* (1974); and William R. Hutchinson, *The Modernist Impulse in American Protestantism* (1976). □

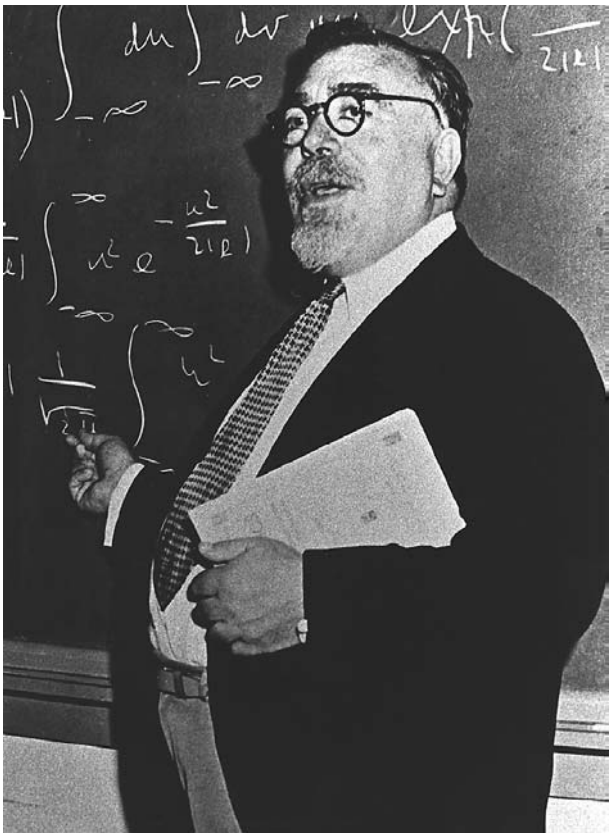

Norbert Wiener

The American mathematician Norbert Wiener (1894-1964) studied computing and control devices. Out of these studies he created the science of cybernetics.

Norbert Wiener was born on Nov. 26, 1894, at Cambridge, Mass. His father, Leo Wiener, professor of Slavonic languages and literature at Harvard University, determined to train the boy actively and single-mindedly as a scholar. Norbert was driven hard on the way to becoming a prodigy; fortunately he had the intellect and energy to emerge without undue suffering. He graduated with a bachelor's degree from Tufts College at the age of 14 and obtained his doctorate at Harvard four years later.

Wiener was awarded a traveling fellowship which he spent at the two centers where learning, especially in the mathematical and physical sciences, was perhaps the most significant and the most exciting in Europe: the University of Cambridge, England, and the University of Göttingen, Germany. After a varied career during World War I, he joined the Massachusetts Institute of Technology in 1919 as an instructor in the department of mathematics, and he remained on its staff for the whole of his career. There he was introduced to the work of the chemist Josiah Willard Gibbs, whose research on statistical mechanics, published in 1902, was a decisive influence in the development of Wiener's intellectual career.

Wiener had been instructed in the Lebesgue integral by G. H. Hardy at Cambridge, and with this grounding and his recognition of the importance of Gibbs's writings, he attacked the problem of the Brownian motion and produced one of his first major contributions to research. About the same time he began work on harmonic analysis. He brought to bear on this problem the method of Tauberian theorems and by this means refined his theory of harmonic analysis and also produced simple proofs of the prime-number theorem. He also worked on Fourier transforms and wrote *Fourier Transforms in a Complex Domain*.

At the same time that he pursued these studies into the field of quasi-analytic functions, Wiener was developing his interest in electrical circuits. The knowledge he gained on the problems of feedback control was of use when he became engaged in World War II on fire-control apparatus for antiaircraft guns. His interest in the parallels between feedback control in circuits and mental processes led to the creation of a new discipline which he called cybernetics, the study of control, communication, and organization. In *Cybernetics* (1948), his most influential work outside the field of pure mathematics, he propounded a new approach to the study of man in his technological environment, a science of man as component of an age of automation. On March 18, 1964, Wiener died in Stockholm.

Further Reading

The best sources of biographical material are Wiener's two volumes of memoirs, *Ex Prodigy: My Childhood and Youth* (1953) and *I Am a Mathematician: The Later Life of a Prodigy*

(1956). See also Mitchell Wilson, *American Science and Invention* (1954). □

Elie Wiesel

Elie Wiesel (born 1928), a survivor of the Holocaust, is a writer, orator, teacher and chairman of the United States Holocaust Memorial Council.

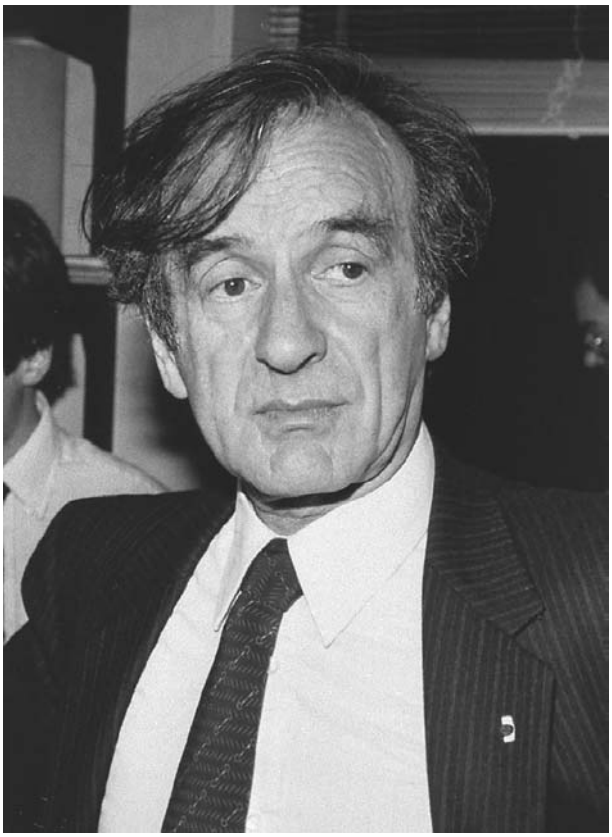

Elie Wiesel was born in Sighet, Transylvania, on September 30, 1928. The third of four children and the only son, Wiesel was educated in sacred Jewish texts. When he was 15, Wiesel was taken off with his family to the concentration camps at Birkenau and Auschwitz, where he remained until January 1945 when, along with thousands of other Jewish prisoners, he was moved to Buchenwald in a forced death march. Buchenwald was liberated on April 11, 1945, by the United States army, but neither Wiesel's parents nor his younger sister survived. After the war Wiesel went to France where he completed secondary school, studied at the Sorbonne, and began working as a journalist for an Israeli newspaper. In 1956 he moved to New York to cover the United Nations and became a U.S. citizen in 1963. He was the Andrew Mellon Professor of Humanities at Boston University in the mid-1980s.

Wiesel's writings bear witness to his year-long ordeal and to the Jewish tragedy. In 1956 Wiesel's first book, a Yiddish memoir entitled *And the World Was Silent,* was published in Argentina. Two years later a much abbreviated version of the work was published in France as *La Nuit.* After the 1960 English language publication of *Night,* Wiesel wrote more than 35 books: novels, collections of short stories and essays, plays, and a cantata. His works established him as the most widely known and admired Holocaust writer.

Only in *Night* does Wiesel speak about the Holocaust directly. Throughout his other works, the Holocaust looms as the shadow, the central but unspoken mystery in the life of his protagonists. Even pre-Holocaust events are seen as warnings of impending doom. In *Night* he narrates his own experience as a young boy transported to Auschwitz where suffering and death shattered his faith in both God and humanity. *Night* is widely considered a classic of Holocaust literature.

Night was followed in 1961 by *Dawn,* the story of a young Holocaust survivor brought to work for the underground in pre-independence Israel. Young Elisha is ordered to execute a British Army officer in retaliation for the hanging of a young Jewish fighter. Through Elisha's ordeal, Wiesel describes the transformation of the Jewish people from defenseless victims into potential victimizers. The execution occurs at dawn, but the killing is an act of self-destruction with Elisha its ultimate victim.

The struggle between life and death continues to dominate Wiesel's third work of the trilogy, but in *The Accident* (*Le Jour* in French), published in 1962, God is not implicated in either life or death. The battle is waged within the protagonist, now a newspaper correspondent covering the United Nations, who is fighting for life after an accident. In these three early works Wiesel moved from a God-infused universe to a godless one. The titles of his books grow brighter as the presence of God becomes dimmer, yet the transition is never easy.

Wiesel's next two novels come to terms with suffering and hope, reaffirming his commitment to man and his duel with God. In *The Town Beyond the Wall* (1964), a young Holocaust survivor returns to his home town to confront indifference and discovers instead the meaning of suffering and the transcendent power of friendship. A Spaniard whose encounter with his nation's civil war (1936-1939) shaped his consciousness instructs the survivor, ''To say 'I suffer, therefore I am' is to become the enemy of man. What you must say is 'I suffer, therefore you are.' Camus [once] wrote . . . that to protest against a universe of unhappiness you had to create happiness. That's an arrow pointing the way: it leads to another human being. And not via absurdity.'' In *The Gates of the Forest* (1966), a novel describing a survivor's unsuccessful attempts to bury the past and live in the present, this same need for relationship is reaffirmed as the protagonist discovers his own weakness and need for love.

In addition to his literary activities, Wiesel played an important role as a public orator. Each year he gave a series of lectures on Jewish tradition at New York's 92nd Street Young Men's Christian Association. These lectures formed the basis for his retelling of Jewish tales: stories of Hasidism

(18th-and 19th-century Jewish pietists) which Wiesel published in *Souls on Fire* (1972), *Somewhere a Master* (1982), and *Four Hasidic Masters* (1978). Biblical and rabbinic legends are recounted in *Messengers of God* (1975), *Images from the Bible* (1980), and *Five Biblical Portraits* (1981). Wiesel spun his own tales in such works as *Legends of Our Time* (1968), *One Generation After* (1970), and *A Jew Today* (1978). The themes of these stories remained tragedy and joy, madness and hope, the fragility of meaning, and the quest for faith.

As a social activist, Wiesel used his writing to plead for Jews in danger and on behalf of all humanity. *The Jews of Silence* (1966) describes Wiesel's visit with Soviet Jews during trips to Russia in 1965 and 1966. Wiesel captured the spiritual reawakening that was to mark the struggle of Soviet Jewry during the 1970s and 1980s. Soviet Jews were not Wiesel's Jews of silence. Western Jews, who dared not speak out on their brothers' behalf, were the silent ones. Wiesel also wrote a play set in the Soviet Union, entitled *Zalman or the Madness of God* (1974), which dramatizes the fate of a rabbi who defied the Soviet system and spoke out on Yom Kippur eve.

Wiesel's novels usually involve spiritual dilemmas that confront his narrators. In *A Beggar in Jerusalem* (1970) Wiesel dealt with the implications of Israel's victory in the Six Days' War. In *The Oath* (1973) he explored the difficulty of recounting an event without betraying it. In *The Testament* (1981) Wiesel grappled with the legacy of suffering transmitted in Jewish history. *The Trial of God* (1978) returns to the theme of *Night* and questions God's justice, and *The Fifth Son* (1985) examines the meaning of revenge for the Holocaust. Among Wiesel's other works of both fiction and nonfiction are *The Golem: The Story of a Legend as Told by Elie Wiesel* (1983), *The Six Days of Destruction* (1989, with Albert H. Friedlander), *The Forgotten* (1995), *All Rivers Run to the Sea: Memoirs* (1995), *Memoir in Two Voices* (1996, with Francois Mitterrand), and *From the Kingdom of Memory* (a collection of essays, 1996).

Wiesel was the recipient of numerous awards throughout his career, including the Nobel Peace Prize in 1986. He was awarded France's Prix Medicis in 1969, and three years later the Prix Bordin from the French Academy. Other book awards include the Remembrance Award (1965), Jewish Heritage Award for excellence in literature (1966), Frank and Ethel S. Cohen Award from the Jewish Book Council (1973) and Prix Livre-International (1980), and Prix des Bibliothecaires (1981). Wiesel's humanitarian activities were rewarded with many honors, such as Eleanor Roosevelt Memorial Award (1972), Jabotinsky Medal from the state of Israel (1980), the International League for Human Rights humanitarian award (1985), Profiles in Courage Award from B'nai B'rith (1987), Human Rights Law Award from the International Human Rights Law Group (1988), Human Rights Campaign Fund Humanitarian award (1989), Award of Highest Honor from Soka University (1991), Ellis Island Medal of Honor (1992), Golden Slipper Humanitarian award (1994), and Interfaith Council on the Holocaust Humanitarian award (1994). Wiesel was named Humanitarian of the Century by the Council of Jewish Organizations. He was also named a commander of the Legion of Honor in France, and in the United States he was awarded a Congressional Gold Medal. Numerous honors have been established in his name, including the Elie Wiesel Chair in Holocaust Studies at Bar-Ilan University, the Elie Wiesel Chair in Judaic Studies at Connecticut College, and the Elie Wiesel Endowment Fund for Jewish Culture at the University of Denver.

In 1979 President Jimmy Carter named Wiesel chair of the President's Commission on the Holocaust, which recommended creation of a memorial museum and educational center in Washington, D.C. In 1980 Wiesel was appointed chair of its successor body, the U.S. Holocaust Memorial Council. In 1985 Wiesel led the opposition to President Ronald Reagan's trip to a German military cemetery which contained the graves of Adolf Hitler's elite S.S. Waffen soldiers.

Speaking in 1984 at the White House, where President Reagan presented him with the Congressional Gold Medal, Wiesel summarized his career, ''I have learned that suffering confers no privileges: it depends on what one does with it. This is why survivors have tried to teach their contemporaries how to build on ruins; how to invent hope in a world that offers none; how to proclaim faith to a generation that has seen it shamed and mutilated.''

Further Reading

Carole Greene, *Elie Wiesel, Messenger from the Holocaust,* 1987; Carol Rittner (ed.), *Elie Wiesel: Between Memory and Hope*, 1990; Michael Berenbaum, *The Vision of the Void: Theological Reflections on the Works of Elie Wiesel* (1979); Robert McAfee Brown, *Elie Wiesel: Messenger to All Humanity* (1989); Harry J. Cargas, *Conversations with Elie Wiesel* (1976); Ellen Fine, *Legacy of Night: The Literary Universe of Elie Wiesel* (1982); and John Roth, *A Consuming Fire: Encounters with Elie Wiesel and the Holocaust* (1979). Chapter three of Lawrence Langer's Versions of *Survival* (1982) is a good description of Wiesel as a literary figure. □

Simon Wiesenthal

Simon Wiesenthal (born 1908) was a Ukrainian Jew caught in the horrors of World War II. Having lost most of his family to the death camps of the Holocaust, he spent the years following the war tracking down and seeking the conviction of Nazi war criminals.

Simon Wiesenthal was born on December 31, 1908, in what is now the Lvov section of the Ukraine. Turned away from higher educational opportunities at home because of a strict anti-Jewish quota system, he attended the Technical University of Prague. There he received his degree in architectural engineering in 1932. He married Cyla Muller in 1936 and the young couple set out to establish their life together in Lvov. However, like millions of his

fellow Jews in Central and Eastern Europe, Simon Wiesenthal's life was to be traumatized by the policies of the two most notorious dictators of the 20th century: Joseph Stalin and Adolph Hitler.

Wartime Horrors

At the outset of World War II in 1939, the Soviet Union occupied the Lvov region. The Russians immediately set out to purge society of its ''bourgeois'' elements. The results were devastating for the Wiesenthal family. Simon's stepfather was arrested by the Soviet secret police and eventually died in prison. His stepmother was shot. Wiesenthal was forced to close his architecture business and barely avoided deportation to Siberia.

Life Under Nazi Rule

When the Germans displaced the Soviets in 1941, Wiesenthal escaped execution through the intervention of a former employer who was collaborating with the Nazis. But he was sent to the Janowska concentration camp. Later both he and his wife were assigned to a forced labor camp, where inmates worked servicing and repairing Lvov's Eastern Railroad. Compared to other Jews, those in the Ostbahn work camp were treated humanely by its German director, who did not adhere to the murderous anti-Semitic policies of the Nazis.

After invading the Soviet Union, Germany executed over 1.5 million civilians, mostly Jews, in captured Soviet territory. In the late summer and fall of 1942, Wiesenthal's mother, along with most of his and Cyla's relatives, were deported and murdered. In all, 89 members of their families perished in the Holocaust. In late 1942 Wiesenthal secured his wife's safety by persuading the Polish underground to provide her with ''Aryan'' papers identifying her as ''Irene Kowalska.'' She lived in Warsaw and later was a forced laborer in Germany, but her true identity was never revealed.

The ''island of sanity,'' as Wiesenthal described the Ostbahn camp, crumbled in late 1943. Wiesenthal escaped before the camp was liquidated, but was detained again in June 1944 at Janowska. As the Eastern Front moved closer to Lvov, 200 retreating Nazi SS guards took Wiesenthal and 33 other prisoners westward, the only survivors of an original camp population of 149,000. Eventually, the few survivors were brought to the infamous Mauthausen concentration camp in Austria. There, on May 5, 1945, Wiesenthal, little more than a 90-pound skeleton, was liberated by a U.S. Army armored unit.

Becoming a Nazi Hunter

As his health and strength were restored, Wiesenthal began to help the war crimes section of the American army pursue Nazi war criminals. At the end of 1945 Simon was reunited with his wife, whom he thought had long since died.

In 1947, after working for the U.S. Office of Strategic Services and Army Counter Intelligence Corps, Wiesenthal headed the Jewish Central Committee of the U.S. Zone of Austria, a relief and welfare organization for Holocaust survivors.

When reflecting back on his initial period of ''Nazi hunting,'' Wiesenthal said he never thought that gathering and preparing evidence on Nazi atrocities would occupy him all his life. ''I assumed that the Allied governments and free nations of Europe would mount a serious effort to ferret out the estimated 150,000 criminals who committed crimes against humanity' as part of Germany's Final Solution of the Jewish Problem,''' he said. But the Cold War rapidly became the focus of the former Allies, and many war criminals, including Adolf Eichmann, Josef Mengele, and Klaus Barbie, escaped to South America.

Wiesenthal and 30 volunteers established the Jewish Historical Documentation Center in Linz, Austria, to gather data for future trials. By 1954 the frustrations of the staff over the inaction and apathy of world governments led Wiesenthal to close the center. Its documents were sent to the Yad Vashem Holocaust Memorial in Israel, except the dossier on Adolf Eichmann, the architect of the blueprint used to destroy six million Jews. It was the one case which continued to interest Wiesenthal throughout the 1950s, even as he worked for refugee relief and welfare agencies. Eichmann was eventually located, kidnapped by Israeli agents, tried, and hanged in Israel. Wiesenthal characterized the hunt for Eichmann as a ''mosaic to which many contributed,'' including himself.

Buoyed by the renewed interest in Nazi war criminals which the Eichmann trial generated, Wiesenthal reopened the Jewish Documentation Center, this time in Vienna. By

the end of the 1960s ''Holocaust deniers'' and neo-Nazis had launched an intensive propaganda campaign to whitewash the crimes of the Nazi era. Dutch fascists attacked the *Diary of Anne Frank* as a hoax, claiming that Anne Frank never had lived. That lie was exposed by Wiesenthal in 1963, when he located and confronted Karl Silberbauer, who was then serving as a police inspector of Austria. Silberbauer confessed, saying, ''Yes, I arrested Anne Frank.''

Wiesenthal's efforts also helped bring to trial in 1966 in Stuttgart, West Germany, nine major SS participants in the mass murder of Jews in his native region of Lvov. In 1967 Wiesenthal tracked down Franz Stengl, the commandant of two of the most notorious death camps, Treblinka and Sobibor, who was hiding in Brazil. He was extradited to West Germany for trial. Other major criminals apprehended through his efforts included Franz Murer, the ''Butcher of Wilno,'' and Erich Rajakowitsch, who was in charge of transporting Jews from Holland to Nazi death camps.

Conscience for the World

During one of his earliest visits to the United States, Wiesenthal revealed that Hermine Braunsteiner Ryan, a murderer of several hundred children at Majdanek, was living in Queens, New York. It took several years, but in 1973 she was returned to Germany, tried, and jailed. Through the efforts of Weisenthal and others, Americans were confronted with the fact that the United States had become a haven for thousands of Nazi criminals. As a result, in the late 1970s the U.S. Department of Justice established a special office to identify and deal with Nazi war criminals.

The most notorious criminal pursued by Simon Wiesenthal since Eichmann was Josef Mengele, the infamous Auschwitz doctor wanted for the murder of 200,000 to 400,000 people. For many years Wiesenthal was the only public figure to raise the issue of Mengele's continued freedom in South America. In 1979 he led the successful effort to pressure Paraguay into revoking Mengele's citizenship. In June 1985 came the startling revelation that Mengele had lived since 1961 as a recluse in Sao Paulo, Brazil, and had apparently died in 1979. After receiving reports from forensic experts, Wiesenthal concluded that Mengele had died. ''Although I know there is no proper man-made punishment for Mengele, it is unfortunate that his crippled victims could not face him in a court of law,'' Wiesenthal said. ''But God has chosen to close the case.''

Although Wiesenthal fought a lonely battle for many years in helping to bring more than 1,100 Nazi war criminals to justice, he touched the lives of millions of people throughout the world through his writings, lecture tours, and meetings with world leaders. Nominated twice for the Nobel Peace Prize, Wiesenthal was decorated by the Austrian and French resistance movements and received the Dutch and Luxembourg Medals of Freedom, the Diploma of Honor from the United Nations, and many other awards. In 1980 President Jimmy Carter presented him with the U.S. Congressional Medal of Honor on behalf of the American people.

In 1977, in recognition of his humanitarian work, the Simon Wiesenthal Center was established in Los Angeles. It became the largest institution in North America dedicated to the study of the Holocaust and its contemporary implications. In 1988 a made-for-TV movie of Wiesenthal's 1967 autobiography *The Murderers Among Us* was produced, with Ben Kingsley playing Wiesenthal.

Asked why he maintained his efforts to track down Nazis all his life, Wiesenthal said, ''I believe in a world to come . . . When confronted by the martyred millions . . . I will be able to say . . . 'I did not forget you.'''

Further Reading

Wiesenthal's account of the unpunished war criminals is told in his *The Murderers Among Us* (1967), edited by Joseph Wechsberg. In *The Sunflower* (1970; revised edition, 1997) Wiesenthal deals with individual responsibility, justice, revenge, and repentance. His *Max and Helen* (1982) is about the lives of survivors of the Holocaust and the impact on their offspring. He told the plight of the Jews under Hitler in *Every Day Remembrance Day* (1987) and retold his own story in *Justice, Not Vengeance* (1990). In a lighter vein he wrote a historical detective novel about Christopher Columbus titled *Sails of Hope* (1973). For additional information on Wiesenthal, see Iris Noble, *Nazi Hunter, Simon Wiesenthal* (1979) and Lydia C. Triantopolus, *Simon Wiesenthal: The Man and His Legacy* (1983). □

Michael Wigglesworth

Michael Wigglesworth (1631-1705) was an American Puritan poet, physician, and minister. His poem ''The Day of Doom'' enjoyed a popular success unequaled in America before Longfellow.

Michael Wigglesworth was born probably in Yorkshire, England, on Oct. 18, 1631. The family went to Charlestown, Mass., in 1638 and soon settled in New Haven, Conn. There was no shelter on the land allotted to the Wigglesworths, and they spent the first winter in a cellar hole. Wilderness hardships took their toll. The father, broken in health, was unable to manage the farm alone and had to ask Michael to interrupt his New Haven schooling and come home. Michael, so frail that he was of limited help, was finally encouraged to prepare for Harvard College; he graduated first in his class in 1651; he continued on as fellow and as tutor. After receiving his master's degree in 1656, he became minister of the Congregational Church at Malden.

Wigglesworth had had some medical training in college and, in 1663, on a trip for his health, took up medicine again. Afterward he was both physician and minister, but poor health plagued him. In 1697 he was elected a fellow of Harvard; some say that he was offered the presidency but refused it because of his health.

Introspective and often despondent, Wigglesworth worried unceasingly about his spiritual and physical well-being. Yet his contemporaries loved and respected this ''feeble little shadow of a man,'' as Cotton Mather called

him. He married three times (outliving two wives) and had eight children. He died in Malden on May 27, 1705.

In the long ballad, *The Day of Doom,* written in 1662, Wigglesworth attempted to make Christ's judgment vivid to a popular audience. The damnation of sinners on that day is terrifyingly described; the elect reign eternally with Christ. Almost 1,800 copies were sold in a year; four editions of the poem appeared in Massachusettts and in England before 1701. Doubtless most New Englanders read, heard about, or owned this electrifying piece. Also in 1662, a year of severe drought, he wrote a poetic interpretation of New England's decline, ''God's Controversy with New England,'' first published in 1873. His last verses appeared in *Meat out of the Eater or Meditations Concerning the Necessity, End and Usefulness of Affliction unto God's Children* (1669).

Wigglesworth's verse is poetry in the service of doctrine; his personality is suppressed. He tried a variety of styles and modes, always with the intention of finding the most effective means of presenting his theological vision of particularly his vision of Christ's imminent return to judge the world.

Further Reading

The Diary of Michael Wigglesworth, 1653-1657: The Conscience of a Puritan was edited, with an interpretative introduction, by Edmund S. Morgan (1951; new ed. 1965). A generous selection of Wigglesworth's poetry is in Perry Miller and Thomas H. Johnson, eds., *The Puritans* (2 vols., 1938; rev. ed. 1963). An authoritative biography is Richard Crowder, *No Featherbed to Heaven: A Biography of Michael Wigglesworth* (1962). □

Mary Wigman

The German dancer, choreographer, and teacher Mary Wigman (1886-1973) is considered one of the founders of the modern dance movement.

Mary Wigman was born Marie Wiegmann on November 13, 1886, in Hanover, Germany. The daughter of a manufacturer, Wigman obtained her secondary education at schools in Germany, England, and Switzerland. During a visit to Amsterdam she attended a dance performance by students of Emile Jaques-Dalcroze, originator of the system of musical instruction known as eurythmics. The experience instilled in Wigman an awareness of dance as an expression of life.

Despite the objections of her parents, Wigman enrolled in Jaques-Dalcroze's school in Dresden-Hellerau in 1911. The system of rhythmical gymnastics taught there became too rigidly academic and too confining for her because it forced dance to play a secondary role to music. On the advice of the German expressionist painter Emil Nolde she went to Ascona, Switzerland, in 1913 to enroll in the summer course given by Rudolf von Laban, whose theories helped pave the way for the modern dance movement. She remained with the Laban school—through the summer sessions in Switzerland and the winter sessions in Munich—until 1919 and served for a time as Laban's assistant. In 1914 she gave her first student solo performance.

After leaving the Laban school, Wigman went into solitude in the mountains of Switzerland. She worked intensively, creating dances and developing her unique expressionist or ''absolute'' style of dance, which was independent of any literary or interpretive content. She called this dance style ''New German Dance,'' partly to express its break with the sterility of the prevailing classical ballet and partly to reaffirm ancient principles of the dance as an expression of human passions and aspirations.

In 1919 she gave her first professional solo concert in Berlin, followed by performances in Breman and Hanover. These concerts were poorly received, but later that year she won acclaim from audiences and critics in Hamburg, Zurich, and Dresden, and her reputation began to be established. By the mid-1920s Wigman became known as the leading exponent of the new ''Ausdruckstanz,'' or Expressionist Dance, in Germany.

In 1920 Mary Wigman opened a school in Dresden, which soon became the focal point of German modern dance. At the school she trained dancers and experimented with choreography. Among her pupils were Holm, Georgi, Palucca, Wall, and Kreutzberg. These dancers also appeared in her dance troupe, which made its first public appearance in 1923. During the following years she toured extensively, alone and with her troupe. She made her London debut in 1928 and her triumphant U.S. debut in 1930,

followed by two more U.S. tours between 1931 and 1933. Although Wigman's style was often characterized as tense, introspective, and sombre, critics of the time described the quality of ecstasy and radiance to be found beneath even her ''darkest'' compositions.

In her early performances Wigman danced at times to no music at all or to the accompaniment of flutes or percussion instruments, such as African drums, Oriental gongs, or cymbals. Later she had music composed to accompany the movements of her individual dances—a new approach to dance accompaniment that proved to be widely influential.

Offshoots of her Dresden Central School were set up all over Germany, and in the United States by Hanya Holm. In addition, educational authorities prescribed her dance training for the public schools. She had become the center of a national movement and was honored officially in the early 1930s by the German government.

The Nazi authorities, however, considered her to be a leftist and her dances to be decadent. They took her school away from her, but allowed her to teach in Leipzig during World War II. The last work in which she appeared as a soloist was ''The Dance of Niobe'' (1942), in which she danced the title role.

After the war ended Wigman continued to work in Leipzig under Soviet occupation until 1949, when she fled to West Berlin. She opened a school there which became a meeting place for modern dance enthusiasts from all over the world well into the 1960s. Her last public appearance as a dancer was in 1953. During the 1950s she also worked as a guest choreographer. Her most important productions for German opera houses include Handel's ''Saul'' (Mannheim, 1954), Orff's ''Carmina Burana'' (Mannheim, 1955), and Stravinsky's ''Sacre du Printemps'' (Municipal Opera, Berlin Festival, 1957).

Mary Wigman was a major influence on American modern dance, largely through the work of Hanya Holm and other disciples who kept alive, developed, and extended her concepts.

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Eugene Paul Wigner

The Hungarian-born American physicist Eugene Paul Wigner (1902-1995) formulated symmetry principles and, together with group theory, applied them in atomic, nuclear, and elementary particle physics.

On November 17, 1902, Eugene P. Wigner was born in Budapest, the son of Anthony Wigner, a leather manufacturer, and Elisabeth Einhorn Wigner. In 1920 he entered the Technical Institute in Budapest, where, at his father's urging, he concentrated on chemical engineering although his principal interest lay in mathematics. A year later he transferred to the Technische Hochschule in Berlin, still majoring in engineering. However, before long he was a regular visitor at the physics colloquia attended by some of the chief leaders in physics in Germany at that time, including Albert Einstein, Walther Nernst, and Max Planck.

Wigner's doctoral thesis was on the formation and disintegration of molecules. After a year and a half of work as leather chemist, Wigner eagerly accepted the offer of an assistant professorship at the Technische Hochschule in Berlin, where, in the late 1920s and early 1930s, his attention turned toward the exploration of symmetry principles in atomic physics. Related to this was Wigner's recognition that group theory, a branch of mathematics inaugurated almost 100 years earlier, could be used to great advantage in accounting for the quantummechanical interpretation of atomic spectra. His book on this topic, *Gruppentheorie and ihre Anwendung auf die Quantenmechanik der Atomspektren* (1931; trans. in 1959 as *Group Theory*), is a classic in the field.

Wigner's stay in Berlin ended in 1933 when the Nazis came to power. His first post in the United States was at Princeton University, the second at the University of Wisconsin (1937-1938). In 1938 he returned to Princeton as Thomas D. Jones professor of mathematical physics. During the 1930s Wigner followed with keen interest research on neutron capture, and he was one of the first to realize its awesome and immediate potentialities.

In 1936 Wigner married Amelia Z. Frank. She died the following year. In 1941 he married Mary Annette Wheeler, and they had two children, David and Martha. After her death Wigner married Eileen Hamilton and had another daughter, Erika.

Among his early efforts to alert the government of the United States was his visit, in the summer of 1939 with Leo Szilard, to Albert Einstein on Long Island. What happened made history. At Wigner's and Szilard's pleading, Einstein consented to address a letter to President Roosevelt about the urgency of producing atomic weapons. In the actual production of the first atomic bomb, Wigner's role was crucial.

Wigner not only took a most active part in achieving the first controlled nuclear reaction in Chicago in December 1942, but it became his task to design the first large-scale

nuclear reactor. His secret report of January 9, 1943, outlined the details of the huge reactor, a million times more powerful than the first, to be built near the banks of the Columbia River. The gigantic measure of problems to be solved can be gauged from the fact that Wigner's design called for 200 tons of uranium and 1,200 tons of graphite. He also successfully argued that the cooling should be done by water running throughout the whole graphite structure in pipes whose central part contained the uranium. It is safe to assume that Wigner's feat saved about a year in the production of the bomb and also in the duration of the war. After the war he remained a leader in the investigation of the very essence of reactor theory, the neutron chain reaction, as evidenced by his authoritative work written jointly with A.M. Weinberg, *The Physical Theory of Neutron Chain Reactors* (1958).

In the 1950s but especially in the 1960s, Wigner's attention increasingly turned to some fundamental questions of physical science and to their major philosophical implications. His articles ''Invariance in Physical Theory'' (1949), ''Conservation Laws in Classical and Quantum Physics'' (1954), ''The Problem of Measurement'' (1963), and ''Symmetry and Conservation Laws'' (1964) have already proved their lasting value. As to the philosophical ramifications of physics, the same holds for his papers ''The Limits of Science'' (1950), ''The Unreasonable Effectiveness of Mathematics in Natural Sciences'' (1960), ''Two Kinds of Reality'' (1964), and ''The Probability of the Existence of a Self-reproducing Unit'' (1961).

Wigner's main scientific distinctions are the Nobel Prize in physics for 1963 and the Max Planck Medal of the German Physical Society (1962). His adopted country gave him the Medal for Merit, the Enrico Fermi Prize, the Atoms for Peace Award, and the Albert Einstein Award. In 1990 Wigner received the Order of the Banner of the Republic of Hungary with Rubies from his newly democratized birthplace, Hungary. In 1994, he was presented with Hungary's highest recognition, the Order of Merit.

Most significantly, in 1963, is Wigner's award of the Nobel physics prize for ''systematically improving and extending the methods of quantum mechanics and applying them widely.'' Specifically, he was commended for his contribution to the theory of atomic nuclei elementary particles, especially for his discovery and application of fundamental principles of symmetry. This marked an unusual departure for the Nobel Committee, which normally awards the prize for a single discovery or invention.

Wigner, who retired from Princeton in 1971, was also active on behalf of other scientists. He was one of thirty-three Nobel Prize winners who sent a telegram to President Podgorny of the former Soviet Union asking that Andrei Saktlarov be permitted to receive the Nobel Peace Prize in Stockholm.

His dedication to the defense of America's freedom, and of freedom everywhere, constitutes indeed a major aspect of his life and activities. It was the same unconditional appreciation of freedom, whether threatened by dictatorship from the right or the left, that determined Wigner's position amidst the debates on nuclear armament and civil defense. His philosophy is best evidenced by his insistence on the crucial importance of the role of nonscientists in the modern scientific world: ''The struggle for men's minds continues and it is quite possible that the conflict between democracy and dictatorships will be won not by armies, not even by scientists, but by philosophers, psychologists, and missionaries who articulate and communicate our ideals.''

Wigner died from pneumonia at the age of 92 on Sunday, January 1, 1995.

Further Reading

Wigner's *Symmetries and Reflections: Scientific Essays* (1967) contains a selection of his less technical papers on a wide range of subjects. There is no comprehensive account of Wigner's life and work. A profile of him appears in Robert H. Phelps, *Men in the News—1958: Personality Sketches from the New York Times* (1959). The history of modern physics, of which he was a part, is entertainingly given in George Gamow, *Biography of Physics* (1961). The extensive use of group theory in physics is fully discussed in Morton Hamermesh, *Group Theory and Its Application to Physical Problems* (1962). □

William Wilberforce

The English statesman and humanitarian William Wilberforce (1759-1833) was a prominent an-

tislavery leader. His agitation helped smooth the way for the Act of Abolition of 1833.

William Wilberforce was born to affluence at Hull on Aug. 24, 1759. He attended Hull Grammar School and St. John's College, Cambridge. He was elected to Parliament from Hull in 1780 and from Yorkshire in 1784. In 1812 he moved his constituency to Bramber, Sussex. He retired from the House of Commons in 1825.

Wilberforce was a friend and lifelong supporter of William Pitt the Younger, the great British prime minister and war leader. Like his leader, Wilberforce moved toward a more conservative position following the French Revolution and Britain's involvement in the French Revolutionary Wars and Napoleonic Wars. His antislavery ideas arose not out of a background of secular liberalism but out of his religious beliefs. England in the late 18th century experienced a powerful religious revival, and in 1785 Wilberforce was converted to Evangelical Christianity.

In 1787 Wilberforce was approached by the antislavery advocate Thomas Clarkson, who was already in touch with the abolitionist lawyer Granville Sharp. The three formed the nucleus of a group ridiculed as the ''Clapham sect'' (after the location of the house where they held their meetings). They were joined by such slavery opponents as John Newton, Hannah More, Henry Thornton, Zachary Macaulay, E. J. Eliot, and James Stephen. Clarkson organized a propaganda campaign throughout the country, while Wilberforce represented the group's interests in the House of Commons. Wilberforce created two formal organizations in 1787: the Committee for the Abolition of the Slave Trade and the Society for the Reformation of Manners.

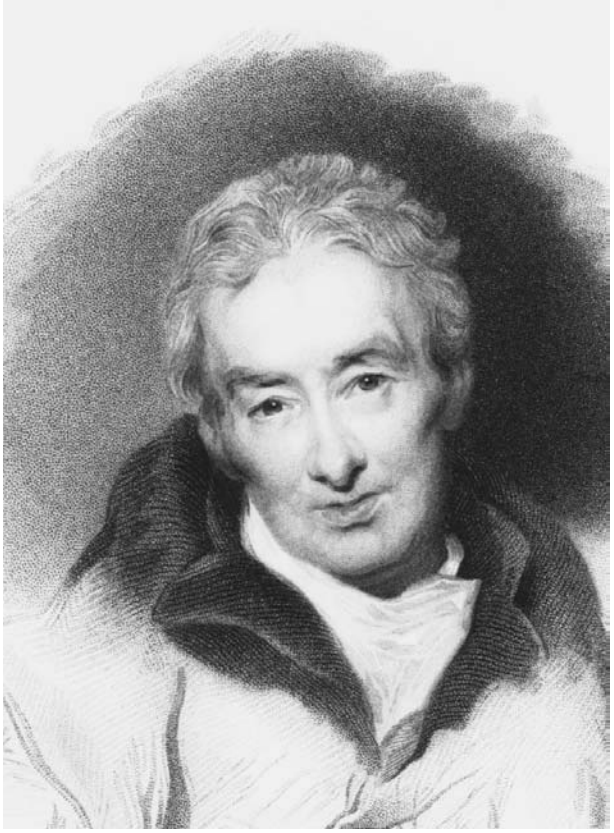

The Claphams won a growing number of converts to their cause, but they were unable to make any legal headway against the West Indies slave traders and planters. Pitt personally supported the petitions presented to the House by Wilberforce; yet the slave trade was regarded as essential to economic health, and the West Indies interests were an important component of Pitt's Whig coalition. The 1790s witnessed some reform of the worst practices of the slavers and a resolution supporting the gradual abolition of the slave trade.

However, Wilberforce held firm in his views. His persistence was finally rewarded in 1807, when, following Pitt's death, a temporary Radical government coalition led by Charles James Fox united liberals and Evangelicals behind passage of an act prohibiting the slave trade. This act represented the culmination of Wilberforce's active participation in the movement.

In 1823 younger followers of Wilberforce founded the Antislavery Society, of which Wilberforce became a vice president. Once again a prolonged period of agitation produced results. Wilberforce, however, had been dead for a month when the Emancipation Act became law in August 1833.

Further Reading

The most authoritative volumes on Wilberforce are Reginald Coupland, *Wilberforce* (rev. ed. 1945), and Oliver Warner, *William Wilberforce and His Times* (1963). The struggle over slavery and the slave trade is examined within the framework of British imperial history in Charles E. Carrington, *The British Overseas: Exploits of a Nation of Shopkeepers,* vol. 1 (2d ed. 1968). J. H. Parry and P. M. Sherlock deal with the colonial aspect of the question in *A Short History of the West Indies* (2d ed. 1963).

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Richard Purdy Wilbur

Richard Wilbur (born 1921) was a distinguished translator and the most accomplished formalist poet of his generation. In 1987 he became poet laureate of the United States.

The son of portrait artist Lawrence Lazear, Richard Wilbur took the surname of his mother, Helen Ruth Wilbur. He was born in 1921 in Manhattan, New York, but two years later his family moved to North Caldwell, New Jersey, at the time a rural village, where he spent his boyhood. Following graduation from Amherst College in 1942, he served with the U.S. Army in Europe, where he witnessed the World War II horrors of Anzio, Cassino, and the Siegfried Line. He later said that these experiences led him to be a poet.

Prolific Poet

For awhile he toyed with the idea of becoming a political cartoonist, but he soon turned to writing poetry full-time. Wilbur's first book, *The Beautiful Changes and Other Poems,* was published in 1947, the same year he completed his masters degree at Harvard. From 1950 to 1954 he was an assistant professor of English at Harvard. He later taught at Wellesley University (1955-1957), Wesleyan University (1957-1977), and Smith College (1977-1986). In 1987-1988 he was the second poet laureate of the United States, succeeding Robert Penn Warren.

Wilbur was a prolific poet who continued to write in traditional forms no matter what the current trend in poetry. His books include *Ceremony and Other Poems* (1950), *Things of This World* (1956), *Poems, 1943-1956* (1957), *Advice to a Prophet, and Other Poems* (1961), *Walking to Sleep: New Poems and Translations* (1969), *The Mind-Reader: New Poems* (1976), *Seven Poems* (1981), *New and Collected Poems* (1988), and *Runaway Opposites* (1995).

Wilbur was also the premier English translator of Moliére, with acclaimed translations of *The Misanthrope* (1955), *Tartuffe* (1963), *The School for Wives* (1971), and *The Learned Ladies* (1978). *The Whale and Other Collected Translations* and his translation of Racine's *Andromache* appeared in 1982. He also wrote books for children, edited works by Shakespeare, Poe, and Witter Bynner, and collaborated with Lillian Hellman and Leonard Bernstein on the operetta *Candide*. A collection of prose works, *Responses,* was published in 1976, and another collection, *The Catbird's Song: Prose Pieces 1969-1995* in 1997. Wilbur won Pulitzer Prizes in 1957, for *Things of This World,* and in 1989 for his *New and Collected Poems*. He also won the National Book Award, Bollingen Prizes for poetry and translation, the Drama Desk Award, and innumerable other honors.

Formal Grace

None of Wilbur's contemporaries equalled his mastery of traditional poetic form, but he insisted that none of his works was a formal construction for its own sake. Each arose from an ideal union of form and substance, though followed by years of exacting work as the poem assumed its final shape. Those who considered Wilbur to be merely a self-conscious craftsman and poet of ideas missed the point; he was essentially a visionary poet for whom traditional structure provided ideal forms of poetic expression. In his work the form is a kind of pressure chamber, which by constraining emotion intensifies it, giving it a contained force that would dissipate in less rigorous poetic forms.

Wilbur belongs to the tradition of New England transcendentalists and their immediate successor, Robert Frost. Nature is a frequent subject in Wilbur's poetry, and from Frost and Henry David Thoreau he seems to have acquired an ability to see the natural world with precision. Frost's poetic voice can at times be heard clearly and intentionally in Wilbur's verse, notably in ''Seed Time: Homage to R.F.'' But his poetry also has an elegance and grace largely foreign to Frost and Thoreau.

Wilbur's verse can assume a baroque elegance and complexity that one might expect to find in the work of a European poet. His poetry is often a delicate movement of image, wit, irony, and sound. He can make highly complex syntactical statements seem airy and inevitable.

One of the finest translators of the late 20th century, Wilbur created highly regarded versions of works from Old English, Russian, Latin, Italian, and Spanish, but he was best known for his translations from French. His translations of Villon are perhaps the best in English. As a translator of

Moliére he was unequalled, and he successfully adapted English verse to the high passion of Racine's *Andromache*.

From the beginning of his work (as the title of his first book, *The Beautiful Changes* suggests), Wilbur was concerned with a theme of change that obsessed the Romantic poets. During the course of his career he shifted from the personal lyric to the dramatic poem, but his obsessive concern with the inevitability of change remained.

Some critics accused Wilbur of ignoring political matters in his poetry, and he usually did, except for works such as ''Speech for the Repeal of the McCarren Act'' and ''To the Student Strikers.'' His apolitical stance and his refusal to try experimental verse forms harmed Wilbur's reputation in the 1960s and early 1970s. But by the time he was named poet laureate of the United States, those criticisms were largely forgotten and the more traditional poetic forms were making a comeback. In a world forever changing, Wilbur did not try to use poetry to make political statements, but tried to find aesthetic perspectives in which chaos and confusion were momentarily outwitted and a higher, formal order took their place.

Reviewer William F. Bell, in *America* (October 15, 1994) called him ''a poet of virtuosic skill, with remarkable sensitivity to melody and a true genius for metaphor.'' In the poem, ''For Dudley,'' on the death of poet translator Dudley Fitts, Wilbur wrote, ''All that we do/ Is touched with ocean, yet we remain/ On the shore of what we know.''

Further Reading

Most of the studies of Wilbur's poetry and translations have been published in critical and scholarly journals. An impressive and well-balanced selection of these articles is available in *Richard Wilbur's Creation* (1983), edited by Wendy Salinger. Donald L. Hill's *Richard Wilbur* (1967) should also be consulted. A good, brief overview of Wilbur's work is William F. Bell, *America* (October 15, 1994). □

Oscar Fingall O'Flahertie Wills Wilde

The British author Oscar Fingall O'Flahertie Wills Wilde (1854-1900) was part of the ''art for art's sake'' movement in English literature at the end of the 19th century. He is best known for his brilliant, witty comedies.

Oscar Wilde was born in Dublin, Ireland, on Oct. 16, 1854. His father, Sir William Wilde, was a well-known surgeon; his mother, Jane Francisca Elgee Wilde, wrote popular poetry and prose under the pseudonym Speranza. For three years Wilde was educated in the classics at Trinity College, Dublin, where he began to attract public attention through the eccentricity of his writing and his style of life.

At the age of 23 Wilde entered Magdalen College, Oxford. In 1878 he was awarded the Newdigate Prize for his poem ''Ravenna.'' He attracted a group of followers, and they initiated a personal cult, self-consciously effete and artificial. ''The first duty in life,'' Wilde wrote in *Phrases and Philosophies for the Use of the Young* (1894), ''is to be as artificial as possible.'' After leaving Oxford he expanded his cult. His iconoclasm contradicted the Victorian era's easy pieties, but the contradiction was one of his purposes. Another of his aims was the glorification of youth.

Wilde published his well-received *Poems* in 1881. The next six years were active ones. He spent an entire year lecturing in the United States and then returned to lecture in England. He applied unsuccessfully for a position as a school inspector. In 1884 he married, and his wife bore him children in 1885 and in 1886. He began to publish extensively in the following year. His writing activity became as intense and as erratic as his life had been for the previous six years. From 1887 to 1889 Wilde edited the magazine *Woman's World*. His first popular success as a prose writer was *The Happy Prince and Other Tales* (1888). *The House of Pomegranates* (1892) was another collection of his fairy tales.

Wilde became a practicing homosexual in 1886. He believed that his subversion of the Victorian moral code was the impulse for his writing. He considered himself a criminal who challenged society by creating scandal. Before his conviction for homosexuality in 1895, the scandal was essentially private. Wilde believed in the criminal mentality. ''Lord Arthur Savile's Crime,'' from *Lord Arthur Savile's*

Crime and Other Stories (1891), treated murder and its successful concealment comically. The original version of *The Picture of Dorian Gray* in *Lippincott's Magazine* emphasized the murder of the painter Basil Hallward by Dorlan as the turning point in Dorian's disintegration; the criminal tendency became the criminal act.

Dorian Gray was published in book form in 1891. The novel celebrated youth: Dorian, in a gesture typical of Wilde, is parentless. He does not age, and he is a criminal. Like all of Wilde's work, the novel was a popular success. His only book of formal criticism, *Intentions* (1891), restated many of the esthetic views that *Dorian Gray* had emphasized, and it points toward his later plays and stories. *Intentions* emphasized the importance of criticism in an age that Wilde believed was uncritical. For him, criticism was an independent branch of literature, and its function was vital.

His Dramas

Between 1892 and 1895 Wilde was an active dramatist, writing what he identified as ''trivial comedies for serious people.'' His plays were popular because their dialogue was baffling, clever, and often epigrammatic, relying on puns and elaborate word games for its effect. *Lady Windermere's Fan* was produced in 1892, *A Woman of No Importance* in 1893, and *An Ideal Husband and The Importance of Being Earnest* in 1895.

On March 2, 1895, Wilde initiated a suit for criminal libel against the Marquess of Queensberry, who had objected to Wilde's friendship with his son, Lord Alfred Douglas. When his suit failed in April, countercharges followed. After a spectacular court action, Wilde was convicted of homosexual misconduct and sentenced to 2 years in prison at hard labor.

Prison transformed Wilde's experience as radically as had his 1886 introduction to homosexuality. In a sense he had prepared himself for prison and its transformation of his art. *De Profundis* is a moving letter to a friend and apologia that Wilde wrote in prison; it was first published as a whole in 1905. His theme was that he was not unlike other men and was a scapegoat. *The Ballad of Reading Gaol* (1898) was written after his release. In this poem a man has murdered his mistress and is about to be executed, but Wilde considered him only as criminal as the rest of humanity. He wrote: ''For each man kills the thing he loves,/ Yet each man does not die.''

After his release from prison Wilde lived in France. He attempted to write a play in his pretrial style, but this effort failed. He died in Paris on Nov. 30, 1900.

Further Reading

R. Hart-Davis's edition of Wilde's *Letters* (1962) contains an excellent portrait of Wilde. Frank Harris, *Oscar Wilde: His Life and Confessions* (2 vols., 1916), is one of the first and most comprehensive biographies. Frances Winwar, *Oscar Wilde and the Yellow 'Nineties* (1940), emphasizes Wilde's position in that decade. Other standard biographies are Boris L. Brasol, *Oscar Wilde: The Man, the Artist, the Martyr* (1938), and André Gide, *Oscar Wilde* (1951). The major critical studies of Wilde's work are George Woodcock, *The Paradox of Oscar Wilde* (1950), and St. John Ervine, *Oscar Wilde* (1951). Arthur Ransome, *Oscar Wilde: A Critical Study* (1912), has influenced Wilde criticism. William Butler Yeats discusses Wilde in his *Autobiography* (1938; many later eds.). □

Amos Niven Wilder

The American New Testament scholar, poet, minister, and literary critic Amos Wilder (1895-1993) was a seminal interpreter of biblical language. His work showed the need to understand how much imaginative vision underlies the language of early Christianity, as well as the theology and literature of the 20th century.

Amos Niven Wilder was born on September 18, 1895, in Madison, Wisconsin. His father, a journalist with a doctorate from Yale, worked at the U.S. consulate in China. His mother was the daughter of a Presbyterian minister. Pulitzer-Prize-winning writer Thornton Wilder was his brother. After two years at Oberlin College (1913-1915), Wilder interrupted his education to volunteer in the American Ambulance Field Service in 1916. In World War I he served in the U.S. Field Artillery and was awarded the *Croix de Guerre*.

Resuming his education, he graduated from Yale in 1920. He also studied at the *Faculte de Theologie,* Montauban, France (1919), the University of Brussels (1920-1921), and Mansfield College, Oxford University, England (1921-1923). In college he was a champion tennis player, and he competed at the Wimbledon tournament in England in 1922. Wilder's first book, *Battle Retrospect* (1923), was a volume of verse about his war experiences. In later years he published several other collections of poetry.

His keen interest in the New Testament dated to 1922, when he served briefly as a secretary to Albert Schweitzer at Oxford. He completed his study for the ministry at Yale in 1924, was ordained a minister, and was pastor of the Congregational Church in North Conway, New Hampshire, from 1925 to 1928. He then entered graduate study in the field of the New Testament at Yale. During his graduate years he studied at Harvard Divinity School (1929-1930) and taught at Hamilton College (1930-1933).

After earning his doctorate in 1933, he began teaching at Andover Newton (1933-1943). In 1935 he married Catharine Kerlin and their union lasted 58 years until his death. He taught at Chicago Theological Seminary and the Federated Theological Faculty of the University of Chicago (1943-1954) and at Harvard Divinity School (1954-1963) as Hollis Professor of Divinity, teaching New Testament interpretation.

Although he officially retired in 1963 and became Professor Emeritus at Harvard, Wilder continued to write on the literary art of the New Testament. His analysis of the oral forms and novelty of speech of early Christianity stimulated

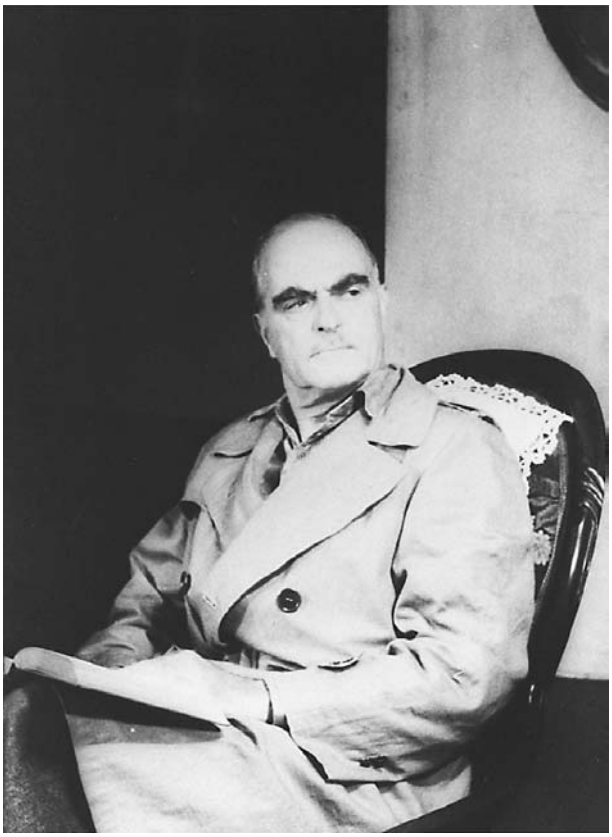

an entirely new vein of literary and interpretive studies by New Testament scholars.

Wilder occupies a unique position in American literary history, combining the vocations of poet and scholar, critic and pastor. He brought together the heritage of the Bible with the visions of the 20th century. His wartime experience recorded in his early poetry opened him up to the catastrophic depths of humanity, while his vision of hope, derived from his biblical story, allowed him to press beyond the negative limits of his time. His poetic eye enabled him to see connections between the Bible and literature, the Kingdom of God and modern ethics, religious experience and contemporary symbols.

The appreciation of the depths and multi-dimensionality of language led Wilder to reject any reductionist interpretation of biblical material. In order to understand the historical evidence of the First century imagination and heart, Wilder employed a wide-ranging mode of interpretation, using literary criticism, social psychology, the studies of archetypes and folklore, and anthropology.

Wilder's inclusive mode of interpretation differed from other New Testament scholars, particularly in the relation of scripture to social ethics. In contrast to the existentialist position of Rudolf Bultmann, Wilder maintained that an individualistic approach did not do justice to the full dimensions of the New Testament message. For Wilder the revelation of God comes through the New Testament's varied symbols and myths, which need to be interpreted in their socio-historical context. Once interpreted, these mythological expressions can speak to the social dimension of humanity and open up the possibility of seeing the corrupt structures of present society.

The challenge to link the issues of the contemporary world with the biblical story came not only from Wilder's experience with postwar poetry but also from his pastoral sensitivity. His critical works on modern literature as well as his ecumenical endeavors attempted to lead beyond parochial and dogmatic limits to an enjoyment of the deeper and wiser vision of faith.

Wilbur also wrote extensively on the relationship of religion to modern poetry and literature. He also wrote about the life and work of his brother, Thornton Wilder. Before his death at age 97, the tireless Amos Wilder had just completed a book that brought him full circle to his seminal wartime experiences, *Armageddon Revisited* (1993).

Further Reading

Kerygma, Eschatology, and Social Ethics (1966) and *Early Christian Rhetoric, The Language of the Gospel* (1971) provide readable access to the thought of Amos Wilder. His work *New Testament Faith for Today* (1956) is a well-written attempt to make sense of biblical interpretation for the general reader. *Eschatology and Ethics* (revised 1950) remains the essential work for a critical understanding of Wilder's biblical scholarship. Awarded the Decennial Bross Prize, *Modern Poetry and the Christian Tradition* (1952) explores the relationship of Christianity to culture. *The New Voice* (1969) continues Wilder's literary and theological criticism. His book *Theopoetic: Theology and the Religious Imagination* (1976) is a brief but seminal work of Wilder's interdisciplinary concerns. A fine collection of his essays can be found in James Breech, editor, *Jesus' Parables and the War of Myths* (1982). A collection of his selected poetry is *Grace Confounding* (1972). A critical appraisal and scholarly discussion of the work of Amos Wilder is John Dominic Crossan's *A Fragile Craft* (1981). A career summary and bibliography (up to 1978) of Amos Wilder was compiled by Arthur J. Dewey in *Semeia,* vol. 13 (1978). □

Lawrence Douglas Wilder

Lawrence Douglas Wilder (born 1931) was the first African American elected governor in the United States. He rose from waiting tables in the segregated country clubs of the Jim Crow South to become a powerful Virginia state legislator who broke the color line by winning statewide elections as lieutenant governor in 1985 and then as governor four years later.

Lawrence Douglas Wilder was born January 17, 1931, in Richmond, Virginia, the youngest of Robert and Beulah Wilder's ten children. Robert Wilder sold insurance for an African American-owned insurance company, making the Wilders middle-class for their day. Wilder remembered his childhood as ''gentle poverty.''

Starting at age 13, Wilder held a variety of jobs to earn money for college. For example, he worked as a shoeshine boy, elevator operator, and paper boy. In 1947 at age 16, Wilder entered Virginia Union University, where he studied chemistry. He also began waiting tables at the city's segregated hotels and country clubs where Virginia politicians often gathered. Unlike the other waiters, Wilder always stayed in the room to listen to the speeches.

After graduation in 1951 Wilder was drafted by the U.S. Army and sent to Korea, where he saw duty on the front lines. In Korea Wilder demonstrated his aptitude for politics, organizing a meeting of African American soldiers with their commanding officer to complain about a lack of promotions. The promotions were soon forthcoming; Wilder became a sergeant. He also won a Bronze Star for heroism when he and another man helped capture 19 Chinese prisoners on Pork Chop Hill.

After the war Wilder returned home to Richmond, working as a toxicologist in the state medical examiner's office. But Wilder soon concluded that his laboratory work was a dead-end job and he sought a new profession. In 1956, enthused by the opportunities opened by the Supreme Court's decision striking down segregation, he decided to go to law school. Because Virginia law schools still barred African Americans, he attended Howard University in Washington, D.C.

After graduation in 1959 Wilder began practicing law in Richmond. In 1969 one of Richmond's state senators ran for higher office. While that campaign was still in progress, the upstart Wilder, with the foresight and chutzpah that later became his trademarks, announced that he would run in the special election to fill a vacancy. Wilder's abrupt announcement preempted senior African American leaders who might have otherwise made the run. With two white candidates splitting the white vote, Wilder had an easy victory, becoming the first African American to serve in the Virginia Senate since Reconstruction.

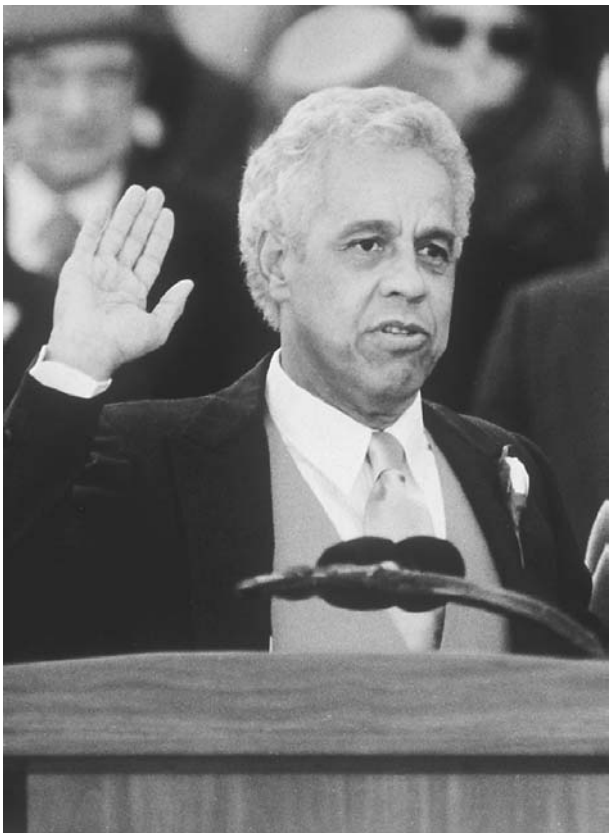

Wilder immediately shocked conservative whites with what they considered his militance on racial matters. Wilder made headlines by stalking out of a reception where the state song, ''Carry Me Back to Old Virginia,'' was played. He claimed its lyrics were racist and tried unsuccessfully to have the song repealed.

Wilder was considered a liberal in a decidedly conservative legislature, but because the 1970 redistricting gave Wilder a predominantly African American district, he faced no opposition for re-election. Wilder gradually gained seniority, and with it, committee chairmanships. In time, a newspaper poll ranked Wilder as the Senate's fifth most influential member. Wilder was easily the most prominent African American leader in Virginia.

In 1981 some African Americans were skeptical of Charles Robb, the Democratic candidate for governor. But Wilder was instrumental in organizing a large turn-out of African American voters that helped make Robb the state's first Democratic governor in 16 years. In return, Robb consulted Wilder on almost a daily basis about appointments.

However, Wilder objected to Robb's choice of conservative Owen Pickett as the Democratic candidate for the U.S. Senate in 1982 and threatened to run as an independent. Thus, Pickett was forced to withdraw. Wilder's threat angered many Democrats, but it dramatized his growing political clout. In 1985 when Wilder sought the Democratic nomination for lieutenant governor, no one dared oppose him lest they alienate African American voters the party needed.

Nevertheless, most party officials were convinced Virginia wasn't ready for an African American candidate and feared that Wilder would drag the 1985 ticket down to defeat. Republicans were so confident of victory that they denied the nomination to their strongest candidate, who had angered conservatives, and instead nominated John Chichester, a littleknown state legislator more acceptable to the right wing.

Knowing he had to do something dramatic to win in a state that was only 19 percent African American, Wilder set out on a two-month tour of the state by stationwagon, vowing to stop in every town he passed through. This ''backroads tour'' captured the citizens' imaginations and Wilder became an unlikely folk hero among white, rural Virginians. The tour also enabled Wilder to save money for a television blitz featuring a rural policeman with a distinct Southern drawl declaring his support for the African American candidate. The ads were a sensation that the lackluster Chichester was unable to match. A vote for Wilder became synonymous with a vote to distance Virginia from its racist past. Wilder won with 52 percent of the vote, becoming the first African American to win a statewide election in Virginia.

As lieutenant governor, Wilder feuded openly with Governor Gerald Baliles and former Governor Charles Robb, both fellow Democrats. But Wilder's constituency base made him invulnerable to attack. In 1989 Wilder faced only token opposition for the Democratic nomination for governor. Despite their differences, Wilder sought to portray himself as the logical heir to Robb and Baliles. He also tried to paint Republican Marshall Coleman as a rightwing extremist and used Coleman's opposition to abortion even in cases of rape and incest to dominate the campaign. Coleman was on the defensive for much of the campaign and blamed the news media for cheering on Wilder to make history. Nevertheless, the election was the closest in Virginia history, a development most political analysts attributed to some whites' reluctance to support an African American in the privacy of the voting booth. But a recount, the state's first in a statewide contest, upheld Wilder's 7,000-vote margin.

On January 11, 1990, Wilder was sworn in as the first African American elected governor in the United States. As governor, he astonished friends and foes alike. He distressed allies by purging state boards of many Robb and Baliles appointees. Yet the Wilder administration saw no major increase in the number of Black appointees; most of his key advisers were whites who were personally loyal to him.

But Wilder surprised opponents by stressing fiscal conservatism. He insisted on a surplus in the state budget. He won a modest tax cut. He ordered state colleges to reduce proposed tuition increases. Then, as soon as the legislature adjourned, Wilder set out on a nationwide speaking tour to tell Democrats that the way to win the White House in 1992 was to follow his example. He suggested they practice ''fiscal discipline'' and free themselves from ''special interests.''

He also took swipes at the party's leading liberals, specifically Jesse Jackson and Mario Cuomo, by suggesting that he was part of a ''New Mainstream'' of fiscal conservatism and social liberalism while they were not. Many commentators predicted Wilder would be a likely candidate for vice-president in 1992; others saw Wilder positioning himself as a moderate alternative to Jackson. In the fall of 1991 Wilder began campaigning for the Democratic nomination for president.

Some African Americans were upset with Wilder for his attacks on Jackson. They also complained that Wilder refused to pay enough attention to African American concerns. For instance, Wilder came out against proposals to create an African American-majority congressional district in Virginia after the 1990 census. Wilder declared that his election proved African Americans did not need special treatment to win office. Stung by the criticism, however, Wilder looked for a dramatic way to respond. In May 1990 Wilder ordered state agencies and universities to divest themselves of investments with ties to South Africa, the first Southern state to take such an action. And despite Virginia's economic problems in the national recession, Wilder held to his pledge of not increasing taxes.

In January of 1992 Wilder wirthdrew his presidential candidacy. He pointed to the deteriorating fiscal state of Virginia, claiming that governing the commonwealth and conducting a presidential campaign at the same time allowed him to do neither job full justice.

After finishing his term as governor in 1994, Wilder began a two-hour weekday radio show, *The Douglas Wilder Show,* which lasted only months before it was canceled.

At a news conference Wilder announced he would hang up his hat. ''I will not run for another elected office and I almost rule out serving in any governmental capacity,'' he said.

Further Reading

Three books have been written about Wilder: *When Hell Froze Over* (1988, updated 1990), by *Roanoke Times & World-News* reporter Dwayne Yancey, details Wilder's political career, with special emphasis on his breakthrough campaign for lieutenant governor. *Wilder: Hold Fast to Dreams* (1989), by *Washington Post* reporter Don Baker, is a biography that follows Wilder through his nomination for governor. *Claiming the Dream* (1990), by *Norfolk Virginian-Pilot* reporter Margaret Edds, is an account of Wilder's campaign for governor. □

Thornton Niven Wilder

Novelist and playwright Thornton Niven Wilder (1897-1975) won two Pulitzer Prizes for his plays *Our Town* and *The Skin of Our Teeth,* written in 1938 and 1942 respectively. His most renowned novel, *The Bridge of San Luis Rey,* also accorded him a Pulitzer Prize in 1927.

Born April 17, 1897, in Madison, Wisconsin, Thornton Niven Wilder lived in China as a teenager where his father was a United States Consul-General in Hong Kong. He attended the English China Inland Mission School at Cheefoo but returned to California in 1912. Graduating in 1915, he attended Oberlin College before transferring to Yale University in 1917. He served with the First Coast Artillery in Rhode Island in 1918 during World War I, returning to Yale after the war. In 1920 he received his bachelor's and saw the first publication of his play *The Trumpet Shall Sound* in *Yale Literary Magazine*.

Wilder began his novel *The Cabala* at the American Academy in Rome in 1921. In New Jersey he taught at the Lawrenceville School while earning a master's at Princeton University. He received his degree in 1926, the publication year of *The Cabala*. Its publication coincided with the first professional production of *The Trumpet Shall Sound* by the American Laboratory Theater. But his breakthrough work was *The Bridge of San Luis Rey* (1927) that thrust him to the forefront of American literature.

A cosmopolitan lifelong traveler, he later taught at the University of Chicago (1930-1936) and the University of Hawaii (1935). He volunteered in World War II and served in Africa, Italy, and the United States. A lecturer at Harvard

in the early 1950s, he received the Gold Medal for Fiction from the Academy of Arts and Letters in 1952. In 1962 he retired to Arizona for almost two years, then renewed his travels. Wilder was awarded the Presidential Medal of Freedom in 1963 and the National Book Committee's National Medal for Literature (first time presented) in 1965.

Career as a Playwright

Wilder's first successful dramatic work, which he started at Oberlin, was *The Angel That Troubled the Waters* (1928). A four-act play, *The Trumpet Shall Sound* (1919-1920), was produced unsuccessfully off-Broadway in 1926. *The Long Christmas Dinner and Other Plays in One-Act,* published in 1931, contained three plays that gained popularity with amateur groups: *The Long Christmas Dinner, Pullman Car Hiawatha,* and *The Happy Journey to Trenton and Camden*. This last series marked Wilder's trademark use of a bare stage for the actors.

Wilder's first Broadway shows were translations: André Obey's *Lucrece* (1932) and Henrik Ibsen's *A Doll's House* (1937). His dramatic reputation soared with *Our Town* (1938). Written for a bare stage, guided throughout by a narrator, his script examines a small town for the ''something way down deep that's eternal about every human being.''

His subsequent dramatic work, *The Merchant of Yonkers,* failed initially in 1938. When produced with slight revisions as *The Matchmaker* in 1954, it proved a fascinating farce. (It later re-emerged as the musical play *Hello, Dolly!* in 1963, then an overwhelming success.) Wilder intermingled style and forms even more daringly in *The Skin of Our Teeth*. Here, Wilder described the human race as flawed but worth preserving. A complex and difficult play with an indebtedness to James Joyce's *Finnegans Wake,* it became the work cited for his final Pulitzer Prize in 1943.

The essentially conservative thematic material staged in radical styles made Wilder's plays unique. His later work included an unsuccessful tragedy, *A Life in the Sun* (or *The Alcestiad,* 1955) and three short plays of an intended 14-play cycle: *Someone from Assisi, Infancy,* and *Childhood* (produced as *Plays for Bleecker Street* in 1962).

Career as a Novelist

Wilder established his reputation as a novelist with *The Cabala,* a minor work that showed Wilder's moral concerns. *The Bridge of San Luis Rey,* set in 18th-century Peru, proved immensely popular and led to the Pulitzer Prize in 1928. *The Woman of Andros* (1930), based on Terence's play *Andria* and set in a pagan and Christian epoch, was not well received. Although Wilder's view of life elicited a strong communist attack, *Heaven's My Destination* (1934), set in the American Midwest, grew in favor over the years. In *The Ides of March* (1948) Wilder tried a novel approach to Julius Caesar. *The Eighth Day* in 1967 returned Wilder to a 20th-century American setting that examined the lives of two families. Wilder's last novel, *Theophilus North,* was published in 1973.

In line with his diverse interests and scholarly bent, Wilder lectured and published extensively. His Harvard lectures ''Toward an American Language,'' ''The American Loneliness,'' and ''Emily Dickinson'' appeared in the *Atlantic Monthly* (1952). His topics addressed play writing, fiction, and the role of the artist in society. His range spanned from the works of the ancient Greeks to modern dramatists, particularly Joyce and Gertrude Stein. His observations and letters were published in a variety of works, from André Maurois's *A Private Universe* (1932) to Donald Gallup's *The Flowers of Friendship* (1953).

Wilder died of a heart attack December 7, 1975, in Hamden, Connecticut.

Further Reading

Biographical details appear most cohesively in Malcolm Goldstein's perceptive study, *The Art of Thornton Wilder* (1965). Other critical works include Rex Burbank, *Thornton Wilder* (1961); Bernard Grebanier, *Thornton Wilder* (1964); Donald Haberman, *The Plays of Thornton Wilder: A Critical Study* (1967), useful as an interesting source book; and Helmut Papajewski, *Thornton Wilder,* translated by John Conway (1968). For more information, please see David Castronovo, *Thornton Wilder* (1986); Richard Henry Goldstone, *Thornton Wilder, an annotated bibliography* (1982); Idy Martouskie, *Thornton Wilder, 1897-1975* (videotape, 1993); Theophius North, *Thornton Wilder, 1897-1975* (1975). Other works include *The Journals of Thornton Wilder: With Two Scenes of an Uncompleted Play, ''The Emporium''* (1985), and *Mirrors of Friendship: The Letters of Gertrude Stein and Thornton Wilder* (1996). □

Harvey Washington Wiley

The American chemist Harvey Washington Wiley (1844-1930) established the methods and philosophy of food analysis. His writings and influence made him the ''father of the Food and Drug Administration.''

Harvey Wiley was born in Kent, Ind., on Oct. 18, 1844, the son of a farmer. His oldest sister Elizabeth Jane Wiley Corbett, became an early woman physician. A sturdy boy with a fine and receptive mind, Wiley advanced from a log-cabin schoolhouse to Hanover College in Indiana, where he majored in the humanities. He interrupted his studies to serve in the Union Army and then returned, graduating from Hanover in 1867.

Wiley became an instructor in Latin and Greek (1868-1871) at Butler University while continuing his studies at Indiana Medical College, from which he received his medical degree in 1871; subsequent studies took him to Harvard and the University of Berlin. Meanwhile he became a professor of chemistry at Butler, then at Purdue University. Having served as Indiana's state chemist, he became chief chemist of the U.S. Department of Agriculture in 1883.

Wiley did a series of studies of food products and published several papers which established him among agricultural chemists. His achievements while at the Department of

Agriculture were of both a technical and, uniquely, social character: he devised instruments and methods for processing glucose, grape sugar, and sorghum sugar and practically established the beet-sugar industry in the United States. Wiley also supervised the preparation of his landmark *Bulletin No. 13: Foods and Food Adulterants* (1887-1889), which covered all classes of food products and described methods of analysis. However, Wiley's dynamic personal qualities, expressed on the public platform and, informally, in such a private publication as *Songs of Agricultural Chemists* (1892) carried the subject beyond the arguments of technicians.

In 1902 Wiley established his famous ''poison squad,'' a group of volunteers who became ''human guinea pigs'' to help determine the effect on digestion and health of preservatives, coloring matter, and other substances. His work was the base from which a variety of exposés and sensations, including patent medicines and processed beef, roused the nation, resulting in the passage of the Pure Food and Drug Act of 1906.

Subsequently Wiley found himself under fire by interests dissatisfied with his rigid application of standards. Controversy over administration of the act and its specific effect on industries continued through the presidencies of Theodore Roosevelt and William Howard Taft. Wiley, persuaded that the act had been betrayed, resigned his government post in 1912.

Wiley then became director of the bureau of foods for *Good Housekeeping,* published books on health and adulteration, and lectured widely and effectively. A man of excellent presence, magnetic and witty, he stirred general and professional audiences and was accorded national and international honors. In 1929 his retrospective *History of a Crime against the Food Law* provided inspiration for later crusaders. Active to the end, he died in Washington, D.C., on June 30, 1930.

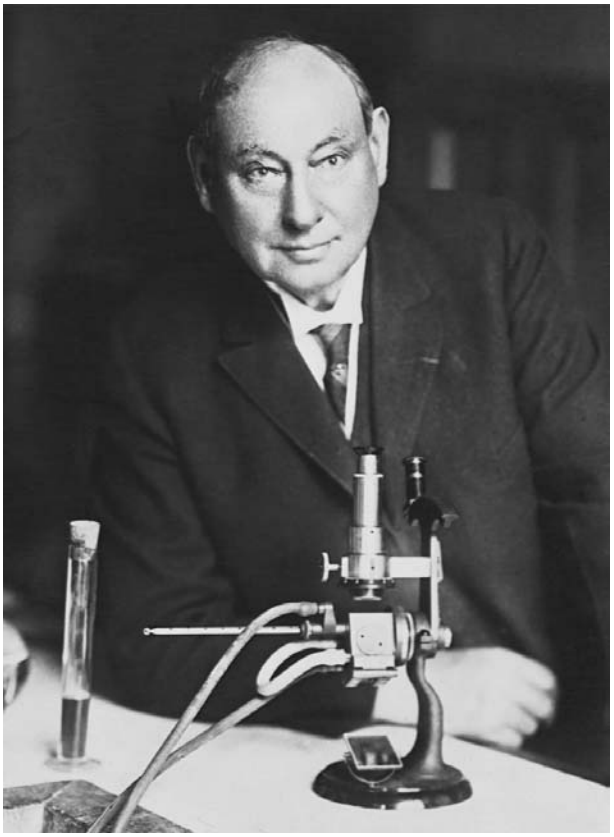

Further Reading

Wiley's *An Autobiography* (1930) is also valuable as history. Oscar E. Anderson, Jr., *The Health of a Nation* (1958), provides details on Wiley's major battle. Wiley is examined in the context of the Progressive era in Louis Filler, *The Muckrakers: Crusaders for American Liberalism* (1968 ed.). □

Wilhelmina

Wilhelmina (1880-1962) was queen of the Netherlands from 1890 to 1948. During her reign the royal house maintained a strong commitment to parliamentary institutions and the principle of parliamentary government.

Born on Aug. 31, 1880, Whilhelmina was the daughter of the king of the Netherlands, William II, and his second wife, Princess Emma of Waldeck-Pyrmont. On Nov. 23, 1890, William II died, and Wilhelmina succeeded to the throne. A regency reigned in her name until Aug. 31, 1898, when she was declared of age; she was crowned queen of the Netherlands on Sept. 6, 1898. On Feb. 7, 1901, Wilhelmina married Prince Henry of Mecklenburg-Schwerin (1876-1934). Although Wilhelmina's personal political inclinations were conservative, the Crown remained above politics and did not attempt to alter the rules of the political game in the Netherlands.

During the years before World War I, the Netherlands was confronted with a certain measure of labor unrest and demands for social reform plus a revision of the suffrage law which would extend the right to vote to all adult males. The Netherlands remained neutral throughout World War I; however, severe food shortages and concomitant social dislocation triggered demonstrations in Amsterdam, Rotterdam, and other cities. The parliamentary leader of the Social Democratic Workers party (SDAP), Pieter Troelstra, seemed to be calling for social revolution in November 1918. Troelstra was quickly disavowed by other SDAP leaders, and the prospect of revolution proved to be momentary. Within this context, however, the socially conservative governing parties responded by legislating universal manhood suffrage and a modest measure of social reform.

With the coming of the depression crisis and the resultant rise of National Socialism in Germany, the Dutch nation faced yet a new set of problems. Facing mass unemployment internally and a Dutch Nazi movement, the NSB, Wilhelmina maintained a stance of pro-British neutrality and at no time attempted to weaken the parliamen-

tary institution. With the coming of World War II, the Netherlands continued the policy of neutrality until the German attack of May 10, 1940. Wilhelmina, her daughter Juliana (born April 30, 1909), and her son-in-law Prince Bernhard of Lippe-Biesterfeld (married Juliana on Jan. 7, 1937) were able to flee to London and there served as a symbol of Dutch freedom and a rallying point for the Dutch government-in-exile. The Crown returned to the liberated Netherlands with enhanced prestige, and Wilhelmina's conduct during the war all but eliminated antimonarchical forces in Dutch society. On Sept. 4, 1948, Wilhelmina abdicated and was succeeded by her daughter Juliana. Wilhelmina died on Nov. 28, 1962.

Further Reading

Wilhelmina's autobiography is *Lonely but Not Alone* (trans. 1960). A biographical account is Philip Paneth, *Queen Wilhelmina, Mother of the Netherlands* (1943), which also includes considerable Dutch history. For historical background see A. J. Barnouw, *Holland under Queen Wilhelmina* (1923). Alden Hatch, *Bernhard: Prince of the Netherlands* (1962), contains extensive material on Wilhelmina. □

Charles Wilkes

Charles Wilkes (1798-1877), American naval officer, is remembered for his exploration of the Antarctic and for his role in the controversial "Trent" affair during the Civil War.

Charles Wilkes was born on April 3, 1798, in New York City. He was educated mainly at home by tutors. He began a naval career at the age of 17 aboard the merchant ship *Hibernia*. In 1818 he received his midshipman's warrant and entered the British navy. He spent three years in the Mediterranean on board the *Guerriere* and later cruised the Pacific.

Wilkes's nautical investigations won scientific recognition and led to his appointment as head of the Depot of Charts and Instruments (later the Naval Observatory and Hydrographic Office). In 1836 he headed a commission to Europe to purchase scientific instruments for naval explorations. In 1838 his dream of a great seagoing exploration was fulfilled when President Martin Van Buren authorized the U.S. Exploring Expedition. In spite of Wilkes's junior rank, he was chosen to lead the five vessels and numerous explorers and scientists. They charted 1,600 miles of the Antarctic coast and hundreds of Pacific islands and collected fossils, observed habits of seals, whales, and strange birds, investigated geological formations, and studied esoteric languages. On his return in 1842, however, Wilkes was court-martialed for "illegal punishment" of men under his command; he received only a public reprimand, and his promotion to commander followed in less than a year.

Wilkes's wife died in 1848, and in 1854 he married again. Soon after, he was promoted to captain, and for some years the family lived in Washington, D.C.

In 1861 Wilkes received orders to command the Union ironclad warship *Merrimac,* but when he arrived he found that it had been destroyed by the Confederates. His next assignment was the command of the *San Jacinto* off the coast of Africa. On the voyage homeward Wilkes intercepted the British mail steamer *Trent,* bound for England with Confederate commissioners James M. Mason and John Slidell on board. With characteristic audacity, he seized the commissioners. This victory, however, gave way to political embarrassment when Britain demanded an apology and the immediate release of the two men. Still, Wilkes's popularity remained undimmed, and in 1862 he was promoted to commodore and then to acting rear admiral. His orders were to capture the Confederate destroyers plaguing Union supply ships. Secretary of the Navy Gideon Welles recalled him in 1863, complaining that instead of capturing destroyers he had used his office to collect prize monies. His commission was withdrawn, and he retired as captain (although his rank of commodore had been restored several months before his recall).

Wilkes's angry letter to Welles, which appeared in the newspapers, led to another court-martial. His sentence of a 3-year suspension from the Navy was reduced by Abraham Lincoln to a year. In 1866 he was given the rank of rear admiral, retired. Wilkes remained active, editing the unfinished volumes of the U.S. Exploring Expedition, confident that his career and reputation would be vindicated by history. On Feb. 8, 1877, he died in Washington.

Further Reading

Wilke's account of the Antarctic voyage, *Narrative of the United States Exploring Expedition* (5 vols., 1845; repr. 1970), is a valuable scientific work. A recent biography is Robert Silverberg, *Stormy Voyager: The Story of Charles Wilkes* (1968). Daniel Henderson, *The Hidden Coasts* (1953), is a good popular biography. The best account of the *Trent* affair is Charles Francis Adams, *The Trent Affair: An Historical Retrospect* (1912).

Additional Sources

Wilkes, Charles, *Autobiography of Rear Admiral Charles Wilkes, U.S. Navy, 1798-1877,* Washington: Naval History Division, Dept. of the Navy: for sale by the Supt. of Docs., U.S. Govt. Print. Off., 1978. □

John Wilkes

As a focus and spokesman of radical discontent, the English politician John Wilkes (1727-1797) made an important contribution to the movement for parliamentary reform.

John Wilkes was born on Oct. 17, 1727, at Clerkenwell. He entered Lincoln's Inn in 1742 and studied for two years (1744-1746) at the University of Leiden. In 1747 he married the daughter of a Buckinghamshire squire, a connection which enabled him to become sheriff of the country in 1754-1755 and to enter Parliament as member for Aylesbury in 1757.

On meeting Wilkes in 1762, Edward Gibbon wrote: ''I scarcely ever met with a better companion; he has inexhaustible spirits, infinite wit and humour, and a great deal of knowledge; but a thorough profligate in principle as in practice. . . . He told us himself that in this time of public dissension he was resolved to make his fortune. Upon this noble principle he has connected himself closely with Lord Temple and Mr. Pitt [and] commenced public adversity to Lord Bute, whom he abuses weekly in the *North Briton*.''

Wilkes gained little from pursuit of his ''principle.'' The resignation of his friends William Pitt the Elder and Lord Temple spoiled his chance of obtaining office; and a libel published in the *North Briton* resulted in his arrest on an illegal general warrant and imprisonment in the Tower. Released on a warrant of habeas corpus, he withdrew to France and in January 1764 was expelled from the Commons. His expulsion and the matter of general warrants were taken up by the opposition as political issues; but Wilkes himself they disowned.

In 1768, impoverished and frustrated, Wilkes decided to return to England. Defeated as parliamentary candidate for London, he was head of the poll for Middlesex. His

imprisonment, expulsion from the Commons, and finally the seating of his defeated rival constituted a small price to pay for the popularity which Wilkes now assumed. His debts were settled by public subscription, and a party under his leadership was formed in the City of London. He became the martyr of the London radicals and the idol of the London mob. Yet he showed no sympathy with their economic grievances and took resolute action against them during the Gordon riots. But he did adopt the radical demands of the urban middle class: shorter Parliaments, exclusion of placemen and pensioners from the Commons, parliamentary reform, and proAmericanism. However, Edmund Burke, James Boswell, and Gibbon all noted the lack of seriousness in Wilkes's political conduct.

In 1774 Wilkes finally secured admittance to the House as member for Middlesex and 5 years later was elected to the lucrative office of chamberlain of the City of London. He never formally discarded his radicalism, but his behavior during the last seven years of his parliamentary career reflected his new respectability. By the time of the 1790 election his popularity in Middlesex had sunk so low that he was forced to decline the poll. He thereupon retired from national politics. Wilkes died at Rouen, France, on Dec. 26, 1797.

Further Reading

Modern biographies of Wilkes include R. W. Postgate, *That Devil Wilkes* (1929; rev. ed. 1956); O. A. Sherrard, *A Life of John Wilkes* (1930); and Charles Chenevix-Trench, *Portrait of a Patriot: A Biography of John Wilkes* (1962). Two important works set Wilkes in historical context: Ian R. Christie, *Wilkes, Wyvill and Reform: The Parliamentary Reform Movement in British Politics, 1760-1785* (1962), and George Rudé, *Wilkes and Liberty: A Social Study of 1763 to 1774* (1962).

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Williamson, Audrey, *Wilkes, a friend to liberty,* New York: Reader's Digest Press: distributed by Dutton, 1974. □

Sir George Hubert Wilkins

Sir George Hubert Wilkins (1888-1958) was an Australian explorer, scientist, and adventurer who imaginatively used scientific techniques in widely diverse conditions in the Australian bush, the Arctic, and the Antarctic.

Hubert Wilkins was born at Mount Bryan near Adelaide, South Australia, on Oct. 31, 1888, the son of a pioneer farming family. Three years' drought brought disease and starvation to his father's sheep and cattle and an abrupt end to George's education at the local school. He gave ample and early evidence of his most remarkable personal energy, however, and displayed an extraordinary talent for improvisation. His interests, which were to expand still further as his curiosity about nature and humanity grew, spread to include music, botany, zoology, meteorology, geology, and particularly photography. He quickly became an inveterate and bold traveler.

In 1909 Wilkins arrived in England after an adventurous journey through the Mediterranean and Middle East as a stowaway. He lost no time in learning to navigate and fly both airplanes and dirigibles; and he established himself as a professional photographer, correspondent, and film editor. In 1912 he reported on the brutal Balkan War and the next year accompanied Vilhjalmur Stefansson's expedition to the Arctic. During the next 3 years he laid the firm foundations of a distinguished record in the field of polar science and exploration.

Wilkins served during World War I as an outstanding and intrepid pilot and aerial photographer. In 1919 he attempted to win the *Daily Mail* £10,000 prize for a record-making flight across the globe from Britain to Australia, but he crashed his plane in Crete.

Fascinated by polar exploration, and already an old hand, Wilkins seized the offer of a place in E. H. Shackleton's last expedition to the Antarctic, in 1921. The next year he spent in Europe and the Soviet Union as a photographer and relief worker for the Society of Friends. In 1923 he was appointed by the British Museum to lead a valuable and eventful two-year scientific expedition to

northern Australia, the results of which he summarized in his book *Undiscovered Australia*.

By 1925 Wilkins had returned to his earlier project of flying in the Arctic, and his plans received the support and approval of the American Geographical Society. His pioneering Arctic flights from 1926 to 1928 earned him many honors, among them a knighthood from king George V. Many Antarctic flights followed throughout the next decade, and Wilkins consolidated his reputation as a major figure in polar exploration and the application of technology to harsh polar conditions. He spent 5 ''summers'' and portions of 26 ''winters'' in the Arctic regions and 8 ''summers'' in the Antarctic.

Wilkins supported submarine investigation under the ice caps in his work *Under the North Pole,* and in 1931 he carried out important experiments in the *Nautilus,* preceding the atomic-powered *Nautilus* by 27 years.

During World War II and afterward, Wilkins was respectfully consulted by the American, British, Australian, and Canadian governments as a scientific specialist, and he lived chiefly in the United States. His travels in the Antarctic continued until 1958, and he died in Framingham, Mass., on November 3 of that year.

Further Reading

Works on Wilkins include John Grierson, *Sir Hubert Wilkins* (1960), and Lowell Thomas, *Sir Hubert Wilkins* (1961). □

Roy Wilkins

Roy Wilkins (1901-1981) was one of the most important leaders in the civil rights struggle of African Americans.

Born Aug. 30, 1901, in St. Louis, Missouri, of struggling African American parents, Roy Wilkins received his bachelor of arts degree from the University of Minnesota in 1923. During his college career he served as secretary to the local National Association for the Advancement of Colored People (NAACP), beginning a relationship which became his career. As managing editor of the *Call,* a militant African American weekly newspaper in Kansas City, he attracted the attention of the NAACP national leadership through vigorously opposing the reelection of a segregationist senator.

In 1931 Wilkins became assistant executive secretary at NAACP National Headquarters. His first assignment, to investigate charges of discrimination on a federally financed flood control project in Mississippi in 1932, led to congressional action for improvement. The first of his few arrests on behalf of equal rights occurred in 1934 when he picketed the U.S. attorney general's office for omitting the subject of lynching from a national conference on crime.

From 1934 to 1949 Wilkins served as editor of the *Crisis,* the official organ of the NAACP. He was chairman of the National Emergency Civil Rights Mobilization in 1949. This organization, composed of more than 100 national and local groups, was responsible for sending over 4,000 delegates to Washington in January 1950 to lobby for fair employment and other civil rights.

Wilkins became the NAACP's administrator of internal affairs in 1950, and in 1955 the Board of Directors unanimously elected him executive secretary. This was a postion he held until 1977. When Wilkins began, he played a key role in helping plan and implement ways to eliminate segregation on all fronts and advance African Americans to first-class citizenship. He conferred with presidents, congressmen, and Cabinet officials. Furthermore, Wilkins testified before congressional committees, appeared on television and radio, addressed innumerable groups, and wrote extensively for both the African American press and general publications.

An articulate speaker and accomplished writer and organizer, Wilkins condemned the idea that African Americans must earn their rights through good behavior. He emphatically stated that no American is required to earn rights because human rights come from God, and his citizenship rights come from the Constitution. In support of President John Kennedy's civil rights bill, he testified in 1963 that African Americans ''are in a mood to wait no longer, at least not to wait patiently, and silently and inactively.'' He was chairman of the Leadership Conference on Civil Rights, which led the civil rights march on Washington in 1963.

Wilkins won the NAACP's Spingarn Medal for distinguished service in civil rights in 1964 and received the

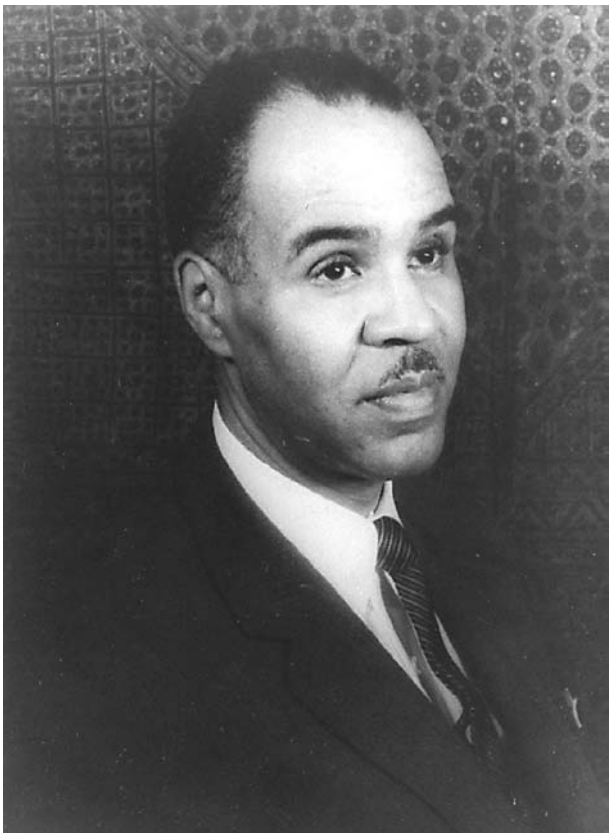

Medal of Freedom from President Richard Nixon in 1969. He received honorary degrees and awards from 21 universities and colleges. President Lyndon Johnson named him a member of the National Advisory Commission on Civil Disorders in 1967.

In 1968 Wilkins announced a new plan to harness the energies and talents of young African American activists while maintaining a firm line against those who counseled violence and separation. Wilkins stood firmly against these militant movements, and he encouraged the NAACP not to back them either. By 1969 he was being vilified as an ''Uncle Tom'' by some African Americans and even found himself on the assassination list of one revolutionary group. ''No matter how endlessly they try to explain it,'' Wilkins told Reader 's Digest, ''the term 'black power' means anti-white power. [It is] a reverse Mississippi, a reverse Hitler, a reverse Ku Klux Klan.''

At the sixty-first annual NAACP meeting in 1970, he warned that ''there can be no compromise with the evil of segregation'', meanwhile calling upon African Americans to reject separatism and join to build a single society with common opportunity.

He chose to keep his position as executive director year after year, even when high-ranking members of the organization asked him to step down. Wilkins never groomed a successor for his job and refused until 1976 even to court the idea of retirement. When he finally did leave his post in 1977, he was more or less forced to do so by the board of directors, who accused him off-the-record of mismanaging funds. Others supported Wilkins until the end, convinced that without his charismatic leadership, the NAACP would splinter into competing groups with separate directors.

Wilkins' health had been good for many years following surgery for cancer in 1946, but he began to decline in 1980. He died September 9, 1981, of kidney failure aggravated by heart trouble. Wilkins was eulogized by his successor as executive director of the NAACP, Dr. Benjamin Hooks. Hooks told the *New York Times*, ''Mr. Wilkins was a towering figure in American history and during the time he headed the NAACP. It was during this crucial period that the association was faced with some of its most serious challenges and the whole landscape of the black condition in America was changed, radically, for the better.'' Jesse Jackson also praised Wilkins in the *New York Times* as ''a man of integrity, intelligence and courage who, with his broad shoulders, bore more than his share of responsibility for our and the nation's advancement.''

Wilkins' lifelong devotion to civil rights was fueled by a passion for justice. As he stated in his autobiography, he sought to fight against ''a deep, unreasoning, savagely cruel refusal by too many white people to accept a simple, inescapable truth—the only master race is the human race, and we are all, by the grace of God, members of it.'' Years after his death, Wilkins remained one of the most respected voices in the battle for racial equality in the United States. He received numerous awards, including the NAACP's Spingarn Medal, the Presidential Medal of Freedom, bestowed upon him by Lyndon Johnson in 1969, and the Congressional Gold Medal, bestowed posthumously in 1984.

Further Reading

Elton C. Fox, *Contemporary Black Leaders* (1970), and George R. Metcalf, *Black Profiles* (1970), contain chapters on Wilkins. Biographical sketches of Wilkins appear in Richard Bardolph, *The Negro Vanguard* (1959), and in *Historical Negro Biographies* of the *International Library of Negro Life and History,* edited by Whilhelmena S. Robinson (1968). Considerable biographical background is in Marcus H. Boulware, *The Oratory of Negro Leaders, 1900-1968* (1969). Langston Hughes, *Fight for Freedom: The Story of the NAACP* (1962), includes references to Wilkins. □

Ellen Wilkinson

Ellen Wilkinson (1891-1947), British Labour politician and crusader for the unemployed during the Depression, was part of the World War II coalition government and Labour minister of education from 1945 to 1947. She was a lifelong socialist, feminist, and politician.

Born in 1891 in working-class Manchester, England, Ellen Wilkinson's devout Methodist father was a cotton operative, but became an insurance clerk while Ellen was growing up. As a teenager she supported women's suffrage, participated in socialist activities, and joined the Independent Labour Party (ILP). A successful scholarship student, Wilkinson first planned to be an elementary school teacher, but in 1909 she won a national scholarship to attend university.

A history student at Manchester University, Wilkinson joined the University Debating Society and the Fabian Society. After graduating in 1913 Wilkinson was an organizer for the nonmilitant National Union of Women's Suffrage Societies. In 1915 she became the national woman organizer to the Amalgamated Union of Cooperative Employees, a union with a large female membership, particularly in wartime. A 1921 merger made the union part of the National Union of Distributive and Allied Workers (NUDAW).

During the 1910s and early 1920s Wilkinson was exposed to various radical groups such as the Guild Socialists, the Women's International League for Peace and Freedom, and the emergent Communist Party, which she belonged to between 1920 and 1924. She also kept up her membership in the Fabian Society, the ILP, and the Labour Party.

Elected to the Manchester City Council in 1923, she moved on quickly: in 1924 she entered Parliament, representing Middlesbrough East, Yorkshire. Only 33 years old, Wilkinson was one of four female members of Parliament (MP). In Parliament Wilkinson fought to extend the 1918 act giving women over 30 the vote to include women above the age of 21 (finally passed in 1928) and for other measures to grant women equality and protection; she supported MPs

who were critical of the short-lived Labour government of 1924; and in 1926 she supported the general strike and subsequent miners' strike.

She was a critic of Ramsay Macdonald's second Labour administration, elected in 1929. With other radical Labourites and even many moderates, Wilkinson urged the government to take more resolute action against unemployment, which was reaching peak levels with the Depression. Her parliamentary experience was enhanced by working as secretary to Susan Lawrence, the parliamentary secretary to the minister of health.

Macdonald dissolved the Labour government in 1931, and with that year's Labour defeat, Wilkinson lost her seat. Between 1931 and 1935 she worked for NUDAW, lectured, and wrote. Already a published author—she had written a thinly veiled autobiographical novel, *Clash* (1929), and a thriller, *The Division Bell Mystery* (1932)—Wilkinson also contributed to newspapers and magazines. In 1934 she coauthored, with Edward Conze, a work entitled *Why Fascism* tracing the rise of fascism in Europe.

Returning to Parliament in 1935 as representative for Jarrow, a Tyneside shipbuilding town devastated by the Depression, Wilkinson achieved national fame for leading the 1936 Jarrow Crusade, one of the most publicized Depression hunger marches. Becoming more influential in the left wing of the Labour Party, she also began a slow drift to the right. For instance, she agreed to separate the Jarrow march from other marches organized with the help of Communists. Yet the Jarrow march made a strong statement, which was reinforced by Wilkinson's *The Town That Was Murdered,* a history of Jarrow's economic exploitation published by the Left Book Club in 1939.

In the mid-and late 1930s Wilkinson joined other left wing Labourites in groups such as the Socialist League and the journal *Tribune* to support the Republicans in the Spanish Civil War and to fight against fascism. In Parliament she initiated important consumer legislation for a more equitable system of installment purchasing.

By the late 1930s Wilkinson was on the National Executive Committee (NEC) of the Labour Party. Her personal relationship with Herbert Morrison, a more conservative and influential Labourite, involved Wilkinson in internal party struggles. She played a balancing act between trying to push the party leftward and staying in its good graces. For instance, in 1939, when Stafford Cripps was expelled from the Labour Party by the NEC for urging unity between Labour, socialists, and Communists in order to fight fascism, Wilkinson voted against the expulsion, but did not oppose it once it was passed; thereafter she did not appear on platforms urging such a unity.

In Winston Churchill's wartime coalition government Wilkinson was briefly parliamentary secretary to the ministry of pensions and then a parliamentary secretary for Herbert Morrison, the wartime home secretary and minister of home security; Wilkinson was in charge of air raid shelters. Energetic at this job, she constantly visited sites, urged the conscription of women for home defense, and generally strengthened Britain's civil defense.

By 1945 Wilkinson was a key Labour leader. As chair of that year's annual party conference she called for the development of socialist policies. After Labour's landslide victory Wilkinson became minister of education, only the second woman to achieve Cabinet rank in Britain. (The first was Margaret Bondfield, 1929.)

The Labour government had to implement the 1944 Education Act, which called for raising the school leaving age to 15 and providing access to secondary education for all. Labour's left urged the development of ''comprehensive'' schools which would enroll all classes of students, as an alternative to middle-class academic ''grammar'' schools and technical and ''secondary modern'' schools meant for working-class youth.

Wilkinson's record as minister of education is disputed. Plagued by ill-health for years, she served less than two years before she died. Committed to raising the school leaving age (accomplished in 1947) and to recruiting more teachers, she did not get far in developing comprehensive schools. Whether this was due to her lack of experience in education, her inability to motivate career civil servants, or a belief that reforming the existing system—which, after all, had served her well enough—would be sufficient is hard to say. What is clear is that just as the Labour government was building the welfare state, a crucial issue in education was not attended to.

During this post-war period Wilkinson was also active in the founding of the United Nations Educational, Scientific and Cultural Organization (UNESCO).

Wilkinson's legacy lies in the pattern of her political development. She was a feminist; a pioneer politician who never forgot her working-class origins; a fighter against poverty, unemployment, and fascism; a person who never abandoned her socialism yet found that, once in power, she had to compromise some of her more radical beliefs.

Further Reading

A useful biography of Wilkinson is Betty D. Vernon's *Ellen Wilkinson 1891-1947* (1982). For women in Parliament see Elizabeth Vallance, *Women in the House: A Study of Women Members of Parliament* (1979). An important general work on the period is Ralph Miliband, *Parliamentary Socialism* (1972).

Additional Sources

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James Wilkinson

James Wilkinson (1757-1825), an American army general and frontier adventurer, was deeply involved in western land intrigues with Spain and in Aaron Burr's scheme to disrupt the Union.

James Wilkinson was born in Calvert County, Md. His father, a successful planter, died when James was seven. After schooling with a private tutor, he studied medicine in Maryland and then in Philadelphia. In 1775 he returned to his home state and opened practice. Medicine, however, was too tame for the restless and ambitious Wilkinson. The American Revolution provided the opportunity to enter into the military and begin his permanent career.

Career in the Revolution

After some involvement with the Maryland militia, Wilkinson was commissioned captain in the Continental Army. He demonstrated a remarkable capacity for ingratiating himself with men of influence, and his rise through the ranks was meteoric. By December 1776 he was a lieutenant colonel and aide-de-camp to Gen. Horatio Gates, the commander of Continental forces in the Northern Department and a man who was to prove Wilkinson's frequent benefactor. Largely through the good offices of Gates, Wilkinson was named deputy adjutant general for the Northern Department. In November 1777, just 20 years old, he was appointed brigadier general. When Gates became head of the Continental Congress's Board of War, Wilkinson followed him as secretary. During the next several months, however, a rift developed as a result of rumors Wilkinson apparently spread concerning Gates. The immediate consequence was that Wilkinson resigned from the Board of War.

In July 1779 Wilkinson obtained the potentially lucrative post of clothier general for the Continental forces, but within a year he resigned under fire for suspected irregularities in accounts. In November 1778 he married and settled on a farm in Bucks County, Pa. During the next several years, he was returned for two terms to the Pennsylvania Assembly, the only political office he seems ever to have held.

Spanish Intrigue

By early 1784 Wilkinson had sold his Pennsylvania properties and moved to Kentucky, where he became involved in continuous and deepening controversy as he engaged in a series of intrigues with the Spanish authorities in New Orleans. His maneuvers were probably motivated mostly by his never-ending quest for financial gain and his compulsion to fashion roles of importance for himself.

Persuading Spanish authorities that certain American groups were conspiring to occupy Spanish territory in Louisiana and the Floridas, Wilkinson explained that opening the Mississippi River to western trade would encourage separatist tendencies among western settlers. If he was granted a monopoly of this trade, he suggested, he could promote Spanish interests. As a result, he briefly secured the monopoly, took an oath of allegiance to the Spanish monarchy, received the promise of an annual pension, and secured a permanent loan of $7,000. By 1791, however, the Spanish apparently suspected that his promises exceeded his capacity to deliver and revoked his trade monopoly.

His debts mounting rapidly, Wilkinson liquidated his personal affairs and returned to military life in March 1792 as brigadier general in the American army. In the fall of 1796 he became commandeer of all western forces. Though rumors of his Spanish dealings circulated back east, tangible proof of wrongdoing was lacking. Moreover, President George Washington wanted peace with Spain and believed Wilkinson might serve as an effective intermediary with the Spanish in the southwest.

By the end of 1796, Spain had dispensed some $32,000 to Wilkinson for his services (which included reporting on American troop movements and plans), but his personal finances remained shaky. Under fire for irregularities both in Army contracts and his personal land speculations, Wilkinson's luck nonetheless continued to hold. In 1801 he was commissioned by President Thomas Jefferson to deal with some of the southern Indian tribes and two years later helped take formal possession of Louisiana from France.

Burr Conspiracy

During the winter of 1804/1805, Wilkinson began his fateful relationship with Aaron Burr. His actual involvement in the Burr conspiracy to separate western lands from the Union remains somewhat unclear. It is known that he corresponded frequently with Burr and was privy to the vice president's plans. In 1805 he furnished Burr with a barge, escort, and letter of introduction to the Spanish officials at New Orleans. Later, in his position in St. Louis as governor of the upper Louisiana Territory, Wilkinson was visited by Burr and then kept in regular communication with him.

As Burr's intrigue deepened, however, and as Wilkinson found his own name listed in western newspapers as

one of the conspirators, he pulled back. To disentangle himself, Wilkinson sent a rather frantic and effusive letter to President Jefferson, proclaiming his loyalty and warning of Burr's plans. In return, Wilkinson received an order to proceed to New Orleans, where, in a characteristically aggressive and high-handed manner, he readied the city's defenses, placed suspected Burrites under military arrest, and sent a small force upriver to intercept Burr himself.

At the trial following the collapse of the conspiracy, Wilkinson's involvement with Burr and the Spanish government came to the surface, and he narrowly escaped indictment. In several congressional investigations and courts-martial, he was formally acquitted, but the suspicions surrounding his career were too great, and he was removed from command.

Many of Wilkinson's last years were spent composing a turgid three-volume defense of his career. He died in Mexico City on Dec. 28, 1825.

Further Reading

Thomas R. Hay and M. R. Werner, *The Admirable Trumpeter: A Biography of General James Wilkinson* (1941), is the most balanced and judicious of the biographical studies. Useful for Wilkinson's military exploits is James R. Jacobs, *Tarnished Warrior: Major-General James Wilkinson* (1938). See also John E. Weems, *Men without Countries: Three Adventurers of the Early Southwest* (1969). □

George Frederick Will

Syndicated columnist, television commentator, and conservative intellectual, George Frederick Will (born 1941) was influential in shaping the arguments that drove American conservatism.

Arguably the most distinguished of conservative newspaper columnists, George F. Will, with weekly television appearances and syndication by the *Washington Post,* had particular impact on American public discourse after the election of President Ronald Reagan in 1980. Born into an academic family in 1941, Will attributed his attitude, if not his politics, to the influences of his parents, Frederick L. Will, then a philosophy professor at the University of Illinois, and Louise Will, a high school teacher and editor of a children's encyclopedia. He attended Trinity College in Connecticut, Oxford University in England, and received a Ph. D. from Princeton University in political science in 1967.

Will taught at Michigan State and the University of Toronto, but in 1970 left the academic world to serve on the staff of Republican Senator Gordon Allott of Colorado. After Allott failed to win reelection in 1972, Will became the Washington editor of *National Review*. He resigned as editor in 1975, but by this time he was already syndicated by the Washington Post Writers Group, and by 1976 he became a contributing editor for *Newsweek*. Beginning in 1977 Will was a television commentator for *Agronsky and Company* and in 1981 for *This Week with David Brinkley*. At a time when conservative ideas were being seized by both the religious right and a new form of America First, Will provided a counterpoise, suggesting that conservatism could support defense, encourage law and order, and also provide for the unfortunate. He even had little difficulty suggesting the virtues of a graduated income tax.

In 1960 Will served as co-chair of Trinity Students for Kennedy. By the time he completed his dissertation in 1967, he was firmly in the conservative camp. The route by which he arrived at conservatism, however, may help explain why he has a vision that transcends the average writers of the right. At Oxford Will became dismayed with a pervasive anticapitalism. He reacted against intellectual pretension and trendiness. In rejecting the debilitating spirit of British academic conventions, Will moved toward the influence of Friedrich von Hayek and his vision of the power of the free market. By the time Will accepted his first teaching position, his view of the free market had softened and he was working his way toward a conservatism that acknowledged the possibility of government as a positive force.

In their work *Column Right: Conservative Journalists in the Service of Nationalism* (1988), David Burner and Thomas R. West identify the development of civic virtue as Will's central concern. As part of such development he sought justice. In his book *Restoration: Congress, Term Limits, and the Recovery of Deliberative Democracy* (1992), Will wrote, ''There is a kind of scorched-earth, pillage-and-burn conservatism that is always at a rolling

boil, and which boils down to a brute animus against government . . . that is not my kind of conservatism . . . Patriotism properly understood simply is not compatible with contempt for the institutions that put American democracy on display.''

Will rejected a conservatism based on self-interest rather than on conservation. One of his works, *Pursuit of Virtue and Other Tory Notions* (1982), argued against self-indulgence and for a measured stability to public and private life. In short, Will argued for conserving traditional American values rather than having a free-market trample all values, traditional or not. For example, he argued, following along with Leo Strauss, that government should be a force to ensure justice, because market forces alone cannot be concerned with such a concept. Certainly, Will was not an advocate of withdrawal from the world but was more interested in promoting some vision of America on an international basis. And even though he shared much of the sense of defense and preparedness with other conservatives, his sense of such matters always moved back to America, civic virtue, and moral responsibility.

To the end of establishing American values and securing America in what he perceived as a hostile world, Will wholeheartedly endorsed Reagan's presidency. At the beginning of the 1980 election year Will supported Howard Baker. As Reagan received the Republican nomination, however, Will turned to Reagan as a possibility for the promotion of civic virtue. In the process, Will, through his friendship with the Reagans, became journalist as advocate rather than journalist as adversary. This vision of civic virtue, presumably, caused him to turn away from the George Bush-Dan Quayle campaign of 1992, essentially arguing that virtue was gone from the Republican campaign and that Republicans and conservatives would be better to begin anew.

In 1977 Will received a Pulitzer Prize for distinguished commentary. After that date his productive output was, if anything, even more impressive. In addition to the *Pursuit of Virtue* book, four other collections of Will's columns have been published: in 1978, *The Pursuit of Happiness and Other Sobering Thoughts;* in 1986, *The Morning After: American Successes and Excesses;* in 1990, *Suddenly: The American Idea Abroad and At Home;* and in 1994, *The Leveling Wind*. A sixth collection of Will's essays, *The Woven Figure,* was scheduled for publication in 1997.

Besides the *Restoration* book Will published two books of political theory: *Statecraft as Soulcraft: What Government Does* (1983), originally the Godkin Lecture at Harvard University; and *The New Season: A Spectator's Guide to the 1988 Election,* published in 1987. *Men At Work: The Craft of Baseball,* based on in-depth interviews with players and managers, was published in April 1990 and became a bestseller.

Will received more than a dozen academic degrees and awards. He married Madeleine Marion in 1967. They had three children, two sons and a daughter. He remarried in 1991 and had a son by that marriage. In 1995 Will was appointed a visiting professor of government at Harvard University. Will's driving passion, almost beyond politics and political philosophy, was National League baseball and the Chicago Cubs. He even sought, in writing, to make the Cubs the metaphor for his view of mankind and vision of civic virtue.

Further Reading

There is no single biographical source on George F. Will. Other than those listed in this article, many works on current political philosophy, on contemporary newsmakers, or on modern commentators will deal with Will, and his individual body of work is massive. David Astor, ''Should George Will be a Harvard prof?''*Editor & Publisher* (May 2, 1995). □

Adrian Willaert

Adrian Willaert (ca. 1480-1562), a Franco-Flemish composer active in Italy, founded the Venetian school of composers.

It is supposed that Adrian Willaert was born in Bruges, and almost nothing is known of his earliest years. He was intended for the law and went to Paris for legal training but soon switched to music, becoming a student of Jean Mouton, a disciple of Josquin des Prez. After completing his musical studies, Willaert sojourned briefly in Rome and then entered the service of Duke Alfonso d'Este I at Ferrara (1522-1525). For the following three years (1525-1527) he was employed by the duke's brother, Ippolito d'Este II, Archbishop of Milan. Finally, in 1527, Willaert was named choir director of St. Mark's in Venice, and he retained this important post for his last 35 years, training many illustrious composers who constitute the Venetian school.

Willaert's works include all the major forms of his time, such as Masses, motets, madrigals, villanescas, and chansons. Among the secular genres, first place must go to the madrigals. Willaert grafted northern polyphony onto the simple Italian form, raising it to the artistic level of the imitative motet; at the same time he continued to write uncomplicated native forms such as the villanesca. His French chansons may be divided into two groups: melismatic, canonic, *cantus-firmus* pieces from his early years; and syllabic, text-oriented, and occasionally chromatic pieces reflecting the influence of the Italian madrigal.

Much more significant are the sacred works, as befitted the choirmaster of the second most important church in Italy. Most of his ten surviving Masses are ''parodies'', that is, elaborations of preexistent motets, madrigals, or chansons. Despite their beauty, they rank below the approximately 350 motets in which he carried forward, and even went beyond, the brilliant models of Josquin des Prez. The Latin texts of Willaert's motets included such diverse sources as the *Aeneid* of Virgil, devotional lyrics of contemporary poets, and the liturgical books of the Roman Catholic Church. The music of these masterful creations is filled with canons, thoroughgoing imitation, mild chromaticism, and polychoral writing.

Willaert's polychoral psalms of 1550 popularized this already known style of composition and influenced later composers such as Andrea and Giovanni Gabrieli to the degree that Willaert was credited until recently with the invention of *chori spezzati,* or scoring for two antiphonal choirs. His experiments with chromaticism influenced such students as Nicolò Vicentino; and another pupil, Gioseffo Zarlino, derived from his polyphonic achievements the most complete analysis of 16th-century counterpoint.

Further Reading

For an analysis of Willaert's style see Alfred Einstein, *The Italian Madrigal* (3 vols., trans. 1949), and Gustave Reese, *Music in the Renaissance* (1954; rev. ed. 1959). The role of Willaert's music in Renaissance society is treated in Paul Henry Lang, *Music in Western Civilization* (1941). □

Emma Hart Willard

The American educator and author Emma Hart Willard (1787-1870) was a leader in the early movement for women's education and the founder of the Troy Female Seminary.

Emma Hart was born in Berlin, Conn., on Feb. 23, 1787. Her early education was in the district school and local academy. When she was 17 she began teaching in the village school while continuing her preparation at women's academies in Hartford.

Miss Hart accepted a position in the Westfield Academy at Middlebury, Vt., in 1807 but interrupted her career to marry John Willard, a physician. With the help of a student at Middlebury College she mastered the college's curriculum but was not allowed to attend classes or win a degree. The experience heightened her awareness of the educational advantages which were denied to women. (Popular opinion and religious tradition held that intensive study would endanger women's health and morals and divert them from their domestic duties.) When, in 1814, she was obliged by financial necessity to open the Middlebury Female Seminary, she taught the higher studies, as an experiment, along with the customary secondary school subjects. The success of the seminary confirmed her conviction that women could survive advanced study without peril.

In 1818 Mrs. Willard sent to Governor DeWitt Clinton of New York *An Address to the public: Particularly to the Members of the Legislature of New York, Proposing a plan for Improving Female Education,* a lucid argument supporting women's education and outlining a scheme for a female seminary financed by the state. The proposal failed to persuade the legislature, although it was published and widely praised. Sympathetic citizens in Waterford, N.Y., induced Mrs. Willard to establish a school there, but she moved the enterprise to Troy in 1821, when that community offered

greater support. The Troy Female Seminary, following the pattern of the Middlebury experiment, grew in influence and enrollment, its graduates spreading the new gospel of female education. Emma Willard supervised every detail of the school's development, frequently teaching herself a subject in order to introduce it to her students.

For 18 years Mrs. Willard managed the seminary, pausing in 1830 to visit Europe and in 1833 to agitate for women's education in Greece. The sale of her *Journal and Letters from France and Great Britain,* describing the European voyage, helped to support a female seminary in Athens. Her husband died in 1825, and her second marriage ended in divorce in 1843. But by then she had left the management of the seminary to her son, John Hart Willard, to work with Henry Barnard in advancing the common-school movement in Connecticut. She served briefly as superintendent of the Kensington, Conn., common schools and lectured before teachers' groups, attempting always to recruit women into teaching.

Sometimes drawn into public controversy, Mrs. Willard was never genuinely a part of the feminist movement, but by the example of her life and through the institution she founded at Troy, she was identified with the cause. She died in Troy on April 15, 1870.

Further Reading

Alma Lutz, *Emma Willard: Pioneer Educator of American Women* (1964), which describes Mrs. Willard's career within the larger context of American social history, is an updating of an earlier volume, comprehensive and well written but inadequately documented. Willystine Goodsell, *Pioneers of Women's Education in the United States* (1931), contains a short chapter on Mrs. Willard and reprints selections from her writings.

Additional Sources

Lutz, Alma., *Emma Willard: daughter of democracy,* Washington: Zenger Pub. Co., 1975, 1929.

Lutz, Alma., *Emma Willard: pioneer educator of American women,* Westport, Conn.: Greenwood Press, 1983, 1964. □

Frances Elizabeth Caroline Willard

Frances Elizabeth Caroline Willard (1839-1898) was a prominent American temperance crusader and women's suffrage leader.

Frances Willard was born on Sept. 28, 1839, in Churchville, N.Y. Her idealistic parents moved to Oberlin, Ohio, in 1841, where both attended college. In 1846 they moved to Janesville, Wis. Frances (or ''Frank,'' as she was called), her elder brother, and younger sister lived vigorous youths, despite the intense moral tone at home. At the age of 18 Frances informed her father that she would thenceforward determine right and wrong for herself. Her views, however, were a modernization of, rather than a deviation from, her parents'.

In 1857 Miss Willard attended Milwaukee Female College, moving the next year to Northwestern Female College. She was class valedictorian. In 1860 she began teaching and three years later taught science at Northwestern. She taught successively at Pittsburgh Female College and Genesee Wesleyan Seminary in New York. She also wrote essays. Her first book, *Nineteen Beautiful Years* (1864), memorialized her deceased sister. During 1869-1870 she toured Europe, spending some time at the Collège de France and the Sorbonne.

Appointed president of Northwestern Female College in 1871, Miss Willard was ambitious to see women's opportunities expanded. When the college merged with Northwestern University, she became her college's dean and professor of esthetics. By 1874 she was convinced that her program would not be aided, and she resigned.

That year was a revivalist one for temperance advocates; Miss Willard participated in prayer and singing sessions. Rejecting outstanding teaching opportunities, she accepted the presidency of the Chicago Women's Christian Temperance Union (WCTU), and rose rapidly as secretary of the state organization and then of the national organization. By 1881, when she became president of the WCTU, she was an outstanding lecturer, organizer, writer, and policy maker. Her distinguished presence—warm, clear–minded, and eloquent, with an attractive sense of humor—was one of the WCTU's principal assets.

Miss Willard's unique contribution was her feeling that women's work and views were needed in all fields. One of her most famous slogans was ''Do Everything.'' This point of view was opposed by temperance advocates who narrowed their goals to suppressing the liquor trade. Though Miss Willard helped form the Prohibition party, which influenced the election of 1884, she was also concerned about women's suffrage, peace, labor problems, ''social purity'' (a topic which many of her associates found indelicate), and Populism, among other causes. Her innumerable correspondents, audiences, conferences, projects, and devoted admirers took her to all parts of the country and abroad. In 1891 she became president of the World's WCTU. Her influence was especially strong in Great Britain. During a visit to New York City she developed influenza and died on Feb. 17, 1898.

Further Reading

Francis Willard's *Glimpses of Fifty Years: The Autobiography of an American Woman* (1889) reflects her era and its goals. Mary Earhart, *Frances Willard* (1944), is judicious and scholarly. Ray Strachey, *Frances Willard* (1912), helps explain what Miss Willard meant to her generation. Anna Adams Gordon, *The Life of Frances E. Willard* (1898; rev. ed. 1912), though adulatory, contains valuable abstracts of Frances Willard's writings.

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Bordin, Ruth Birgitta Anderson, *Frances Willard: a biography,* Chapel Hill: University of North Carolina Press, 1986.

Leeman, Richard W., *''Do everything'' reform: the oratory of Frances E. Willard,* New York: Greenwood Press, 1992. □

William I

The English king William I (1027/1028-1087), called the Conqueror, subjugated England in 1066 and turned this Saxon-Scandinavian country into one with a French-speaking aristocracy and with social and political arrangements strongly influenced by those of northern France.

William I was the illegitimate son of Robert I the Devil, Duke of Normandy, and Arletta, a tanner's daughter. Before going on pilgrimage in 1034, Robert obtained recognition of William as his successor, but a period of anarchy followed Robert's death in 1035. As he grew up, Duke William gradually established his authority; his victory over a rival at Val-ès-Dunes in 1047 made him master of Normandy. One chronicle relates that in 1051 or 1052 he visited his childless cousin king Edward the Confessor of England, who may have promised him the succession to the English throne.

About 1053 William married a distant relative, Matilda, daughter of Baldwin V, Count of Flanders. She bore him four sons and four daughters, including Robert, Duke of Normandy; King William II; King Henry I; and Adela, Countess of Blois, mother of King Stephen.

William's military ability, ruthlessness, and political skill enabled him to raise the authority of the Duke of Normandy to an entirely new level and at the same time to maintain practical independence of his overlord, the king of France. William completed the conquest of Maine in 1063, and the next year he was recognized as overlord of Brittany.

Norman Conquest of England

In the same year, according to Norman sources, Harold, Earl of Wessex, son of Godwin, chief of the Anglo–Saxon nobility, fell into William's hands and was forced to swear to support William's claim to the English throne. Harold was nonetheless crowned king following the death of Edward on Jan. 6, 1066. William secured for his claim the sanction of the Pope, who was interested in correcting abuses in the English Church; at the same time, he ordered transports to be built and collected an army of adventurers from Normandy and neighboring provinces. William was also in touch with Harold's exiled brother, who with the king of Norway attacked the north of England. Harold defeated these enemies at Stamford Bridge on Sept. 25, 1066, but his absence allowed William to land unopposed in the south three days later. Harold attempted to bar William's advance, but he was defeated and killed in the Battle of Hastings on Oct. 14, 1066. After a brief campaign William was admitted to London and crowned king on Christmas Day.

In the next four years William and his Norman followers secured their position; after the last serious rising, in Yorkshire in 1069, he ''fell upon the English of the North like a raging lion,'' destroying houses, crops, and livestock so that the area was depopulated and impoverished for many decades. William took over the old royal estates and a large part of the land confiscated from Saxon rebels. He kept for himself nearly a quarter of the income from land in the kingdom. About two-fifths he granted to his more important followers, to be held in return for the service of a fixed number of knights. This feudal method of landholding was common in northern France, but it was rare if not unknown in England before the Conquest.

Government of England

Claiming to be King Edward's rightful heir, William maintained the general validity of Anglo-Saxon law and issued little legislation; the so-called Laws of William (Leis Willelme) were not compiled until the 12th century. William also took over the existing machinery of government, which was in many ways more advanced than that of France. Local government was placed firmly under his control; earl and sheriff were his officers, removable at his will. He made use of an established land tax and a general obligation to military service.

William also controlled the Church. In 1070 he appointed Lanfranc, abbot of St. Stephen's Abbey at Caen, as archbishop of Canterbury. Lanfranc became William's trusted adviser and agent. The higher English clergy, bishops, and abbots were almost entirely replaced by foreigners. In a series of councils Lanfranc promulgated decrees intended to bring the English Church into line with developments abroad and to reform abuses. Though encouraging reforms, William insisted on his right to control the Church and its relations with the papacy. He controlled the elections of prelates; he would allow no pope to be recognized and no papal letter to be received without his permission; and he would not let bishops issue decrees or excommunicate his officials or tenants-in-chief without his order. About 1076 William rejected the demand of Pope Gregory VII that he should do fealty to the Roman Church for England, and the matter was dropped.

Domesday Book and Death

At Christmas, 1085, William ordered a great survey of England to be carried out, primarily in order to record liability to the land tax, or ''geld.'' The results were summarized in the two great volumes known as the Domesday Book. Six months later, at a great gathering in Salisbury, William demanded oaths of fealty from all the great landowners, whether or not they were tenants-in-chief of the Crown. In this as in the Domesday survey, he was asserting rights as king over subjects, not simply as feudal lord over vassals.

Throughout his life William was involved in almost ceaseless campaigning: against rebels in Normandy and England, enemies in France, and the Welsh and the Scots. The Scottish king was forced to do homage to William in 1072. William died in Rouen, France, on Sept. 9, 1087. He was respected for his political judgment, his interest in Church reform, the regularity of his private life, and his efforts to maintain order. But above all he was feared; the *Anglo-Saxon Chronicle* says that ''he was a very stern and harsh man, so that no one dared do anything contrary to his will.''

Further Reading

The standard biography of William I is David C. Douglas, *William the Conqueror* (1964). R. Allen Brown, *The Normans and the Norman Conquest* (1970), treats the invasion in detail, while F. M. Stenton, ed., *The Bayeux Tapestry* (1947; 2d ed. 1965), offers a vivid contemporary record from the Norman viewpoint. The best general history of the period is Stenton's *Anglo-Saxon England* (1943; 3d ed. 1971), which concludes with the death of William. □

William I

William I (1772-1843) was king of the Netherlands from 1815 to 1840. He was one of the restored rulers of post-Napoleonic Europe whose power derived from no clearly settled precedent.

William I was born at The Hague on Aug. 24, 1772. His father was the Dutch stadholder (executive ruler) William V, Prince of Orange. In 1791 the younger William married his cousin, Princess Wilhelmina of Prussia; and in 1792 the couple had a son, who, as William II, succeeded his father as king of the Netherlands.

In the administrative system of the Dutch Republic (United Provinces of the Netherlands), inherited from the long revolutionary war against Spain in the 16th and 17th centuries, the office of stadholder played a prominent role in affairs. In the 18th century the formal power of the stadholder was greatly augmented. But the strengthening of the executive power in the hands of traditional Orangeist leadership was by no means sufficient to halt the gradual decline of the Netherlands into weak-power status. William V, a rigid conservative, ruled with an iron hand, using Prussian troops to put down the native revolutionary Patriot movement (1787). But when the French Revolution began to spill across the borders of its homeland, William V, his son, and his grandson were forced to flee the Netherlands into English exile.

The younger William at first showed liberal tendencies in marked contrast to the autocratic temperament of his father. In 1802 both men returned to Europe, the elder to take up residence in the family's hereditary estates in Nassau, the younger to German territories granted him as a favor by Napoleon. The father's death in 1806 left William the title of Prince of Orange (as William VI) and the Nassau lands. But his switch to the Prussian side against Napoleon in the same year deprived him of all his holdings and turned him into a pensioner of the Prussian court.

In 1813, however, the French pulled out of the Netherlands, to which William returned first as ''sovereign

prince,'' then as king (March 16, 1815). His original grant of territory made him sovereign not only of the former United Provinces but of Belgium and Luxembourg as well. The restoration that reunited, if briefly, those territories which had once coexisted in tenuous unity under their Burgundian and Hapsburg overlords until the Dutch Revolution and partial Spanish reconquest, set them on different historical paths.

This history of separation—rather than any semimythical Netherlandish unity—was to prove William's undoing. The joining of the Netherlands to Belgium upset the linguistic balance in the latter country, antagonizing the French-speaking Walloons of the south. Religious tensions in the Low Countries, long divided by the Reformation, were also aggravated. Although not as conservative as his father, William ruled as a restored enlightened despot rather than as the liberal monarch his subjects desired. In 1830, the year which ended the restoration regime in France, Belgium successfully broke away from its northern ruler; but William I learned little from this experience. He continued his opposition to liberal demands, and on Oct. 7, 1840, he was forced to abdicate in favor of his son. William once again retreated to Prussia, where he died in Berlin on Dec. 12, 1843.

Further Reading

Two general surveys of Dutch history are G. J. Renier, *The Dutch Nation* (1944), and B. H. M. Vlekke, *Evolution of the Dutch Nation* (1945). Practically all significant historical and biographical literature on the Netherlands is in the Dutch language; but for a brilliant synthesis of modern Dutch history down to William's reign see Charles H. Boxer, *The Dutch Seaborne Empire, 1600-1800* (1965). □

William I

William I (1797-1888) was king of Prussia from 1861 to 1888 and emperor of Germany from 1871 to 1888. He was the first of the three Hohenzollern rulers of the German Empire of 1871-1918.

Born in Berlin on March 22, 1797, William I was the second son of Prussian king Frederick William III and Queen Luise. William spent much of the Napoleonic Wars as a somewhat sickly refugee in Konigsberg, Memel, and St. Petersburg. He participated in the 1813-1814 War of Liberation, gaining an Iron Cross for action at Bar-sur-Aube and being promoted to general major on his twenty-first birthday.

After a brief ''forbidden romance'' with Princess Elizabeth Radziwill, in 1829 William wed the lively Princess Augusta of Saxe-Weimar, with whom he enjoyed a happy marriage despite habitual arguments. William became heir presumptive in 1840 on the accession of his childless brother, Frederick William IV. This fact, and his military conservatism, made William the ''Cartridge Prince,'' whom the revolutionaries of 1848 hounded from Berlin to a diplomatic refuge in England. He returned in a few months, advocating order and enforcing it in an 1849 ''campaign'' against rebels in the Palatinate, where military administration brought William promotion to field marshal in 1854.

William became deputy sovereign in 1857 and regent in 1858 for his expiring brother, whom he succeeded on Jan. 2, 1861. The authoritarian policy and advisers of the new reign soon created a constitutional crisis. William sought to conscript a larger regular army to support his foreign policy, while pursuing a progressive ''new era'' in domestic politics. This united only the Landtag opponents of the military budget. War Minister Albrecht von Roon persuaded William to appoint Otto von Bismarck as minister president in 1862, and thenceforth Bismarck's skill as a diplomatist soon made him so indispensable that his right to advise William became in effect a power to rule in the King's name.

William presided over, without directing or controlling, the political and military conflicts by which Bismarck and chief of staff Count Moltke drove Austria from the German Confederation (1866) and then led the remaining German states to victory over Napoleon III (1870). The united *Deutsches Reich* under Kaiser William was acclaimed at Versailles on Jan. 18, 1871, during the siege of Paris. William regarded his new title as a burden of doubtful value and complained that ''it is very difficult being Kaiser under a Chancellor like Bismarck.'' However, Bismarck was kept as chancellor to the end of William's long reign.

The new German Empire needed more modern institutions of government than the old kaiser could develop or tolerate. This proved a misfortune for his successors, Frederick III and William II, as well as for Germany, but William's generation was content to understand ''German freedom'' simply as national independence. The diplomatic effort to preserve this by averting another war consumed the old king's declining years. The last hours before his death on March 9, 1888, were expended in royal monologues on foreign policy, and the dying monarch rejected suggestions that he rest with the ironic retort, ''I have no time to be tired now.''

Further Reading

A full-length study of William I in English is Paul Wiegler, *William the First* (1927; trans. 1929). See also Walter H. Nelson, *The Soldier Kings* (1970), and Theo Aronson, *The Kaisers* (1971). For historical background see Golo Mann, *The History of Germany since 1789* (trans. 1968), and Hajo Holborn, *A History of Modern Germany, 1840-1945* (1969). □

William II

William II (ca. 1058-1100) called William Rufus, ''the Red,'' was king of England from 1087 to 1100. He attempted to wrest Normandy from his brother, and he quarreled about his rights over the Church with Anselm, Archbishop of Canterbury.

William II was the second surviving son of William I and Matilda of Flanders. On the death of William I his lands were divided; his elder son Robert became Duke of Normandy, while William Rufus received England. He was crowned on Sept. 26, 1087. He had almost at once to face a rebellion in favor of Robert, led by their uncle Odo, Earl of Kent and Bishop of Bayeux. The rebels were defeated largely with the help of English levies, to whom William promised, among other things, less taxation and milder forest laws, but he did not keep his promise. In 1091 he attacked Normandy with some success; by the treaty of Rouen, Robert let him hold what he had won in return for help in restoring order and regaining the county of Maine. These promises too were only partially fulfilled.

Archbishop Lanfranc died in 1089. William, who seems to have been openly irreligious, kept the see vacant and exploited the leaderless Church through his able and unpopular minister Ranulf Flambard. But in 1093, thinking he was dying, he appointed as archbishop Anselm, Abbot of Bec, a leading theologian, who made every effort to decline the office. The King recovered, shook off his superstitious fears, and soon quarreled with the archbishop. The first dispute arose over the recognition of one of two rival popes; more trouble arose over the poor quality of the archbishop's knights; in addition William would not allow Anselm to visit the Pope to obtain his pallium. A council at Rockingham (February 1095) failed to make a decision about the archbishop's rights. The King wished for his deposition but was outmaneuvered by a papal legate to England.

In 1096 Duke Robert decided to go on crusade. To finance his expedition he offered to pledge the duchy to William for 100,000 marks. William raised the money in England and so got control of Normandy, where he restored order and attacked Maine and the French Vexin. He was considering a similar bargain with the Duke of Aquitaine, but on Aug. 2,1100, while hunting in the New Forest with his brother Henry, he was killed by an arrow shot by Walter Tirel. His body was brought by a forester to Winchester and buried without ceremony in the Cathedral, while his brother seized his treasure and his throne.

William was an able ruler and in his disputes with Anselm was only claiming rights which his father had exercised. His reputation suffered because he was a homosexual and an irreligious man in an age when prejudices were strong and nearly all history was written by churchmen.

Further Reading

Useful information about William Rufus is provided in the biography of his brother by Charles Wendell David, *Robert Curthose, Duke of Normandy* (1920). A good account of the England of William's time is in A. Lane Poole, *From Domesday Book to Magna Carta, 1087-1216* (1951; 2d ed. 1955), and of Normandy in Charles Homer Haskins, *Norman Institutions* (1918).

Additional Sources

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William II

The last of the Hohenzollern rulers, William II (1859-1941) was emperor of Germany and king of Prussia from 1888 until his forced abdication in 1918.

In the crucial years before World War I, William II was the most powerful and most controversial figure in Europe. His domineering personality and the comparatively vague political structure of the post-Bismarck state combined to make his reign over the most advanced country in Europe both authoritarian and archaic.

William was born on Jan. 27, 1859. He was the son of Frederick III and Princess Victoria of England. William's views of his prerogatives were strongly influenced by his Prussian military education, amidst the subservience and flattery of his fellow cadets. After completing his studies at the University of Bonn, William entered the army and in 1881 married Princess Augusta Victoria of SchleswigHolstein.

William was an intelligent, dashing, impulsive young man who loved military display and believed in the divine nature of kingship; his strong personality overcame the serious handicap (for a horseman) of a withered left arm. His father found William immature, but Chancellor Otto von Bismarck considered him a more acceptable successor to his grandfather (and to Frederick the Great) than his liberal father. Conservative circles in Germany breathed a sigh of relief when the death of William I in 1888 was quickly followed by that of Frederick III. William II ascended the throne that year.

Differences between the young kaiser and the aging Bismarck soon were public knowledge. Serious questions of policy separated them, such as whether to renew the anti-Socialist legislation on the books since 1878, and in foreign affairs, whether to keep the alliance with Russia as well as with Austria, as Bismarck insisted. But basically the split was a personal one, the question being which man was to rule Germany. William forced Bismarck to resign in 1890, and thereafter he steered his own course.

It seemed to mark the beginning of a new era. William was the representative of a new generation that had grown up since German unification, and he was at home in the world of technology and of neoromantic German nationalism. Indeed, William gave the impression of dynamism. He was always in the public eye and caught, for a time, the imagination of his country. But he cared little for the day-to-day problems of government, and his ''policies'' were often shallow, short-lived, and contradictory. Thus the ''Labor Emperor'' of the early years of the reign soon became the implacable enemy of the Social Democratic working-class movement. In foreign policy his inconsistencies were even more glaring. England and Russia, in particular, were alternately wooed and rebuffed; both ultimately ended up as foes. Sometimes the Kaiser's sounder instincts

were overridden by his advisers, as in the Morocco crisis of 1905, which William, who was essentially peaceful in intent, had not wished to provoke. But mainly his mistakes were his own.

Foreign opinion concerning the Kaiser was much more hostile than German opinion, and his often bellicose and pompous utterances did much to tarnish Germany's image abroad. Nevertheless, World War I and postwar depictions of him as the incarnation of all that was evil in Germany were grossly unfair. So little was he the martial leader of a militaristic nation that his authority in fact faded during World War I, and the military assumed increasing control. Belatedly, William tried to rally a warweary nation with promises of democratic reforms, but at the end of the war the German Republic was proclaimed without serious opposition. William abdicated in November 1918.

After his abdication William lived in quiet retirement in Doorn, Holland, not actively involved with the movement for a restoration of the monarchy. He died in Doorn on June 4, 1941.

Further Reading

Most studies of William II have been in a popular vein. Two good recent biographies are Virginia Cowles, *The Kaiser* (1963), and Michael Balfour, *The Kaiser and His Time* (1964). William's autobiographical *My Early Life* (trans. 1926) ends at 1888. □

William III

William III (1650-1702), Prince of Orange, reigned as king of England, Scotland, and Ireland from 1689 to 1702. He was also stadholder of the United Netherlands from 1672 to 1702.

As perhaps the pivotal European figure of the late 17th century, William of Orange remains most noted for having fought France, the dominant power in Europe, to a standstill in three wars. In this process he reunited his native Netherlands and became king of England. In his English role William fostered the legal bulwarks of the Glorious Revolution of 1688: religious toleration for Protestant dissenters, a prescribed monarchy, and parliamentary partnership with the Crown concerning legislation. As William drew England into his wars against France, he concluded more than a century's isolation for England and initiated a series of victories that later yielded Great Britain a worldwide empire.

Early Years and Education

Eight days before William was born at The Hague on Nov. 4, 1650, his father, William II, Prince of Orange and Stadholder of the United Netherlands, died, bequeathing a divided Netherlands to his son. William's mother was Mary, the oldest daughter of Charles I of England. The De Witt brothers, Jan and Cornelius, heads of an urban and commercial coalition, assumed power and pursued a policy of autonomy for the seven provinces of the Netherlands. The house of Orange, aristocratic leader of the landed interests, had stood for unity as the only means of protection against foreign interests. Despite the De Witts' control over his education, William nurtured plans to restore the stadholdership. In the meantime, the young prince prepared himself, mastering four languages, studying politics and war, and exercising the Spartan self-control and taciturnity for which he became famous.

In 1667 the prince's popularity rose dramatically when Louis XIV of France made the first of his many attempts to conquer the Dutch. Public exasperation greeted the De Witts' inactivity while Louis's armies occupied neighboring Flanders. When the southern Dutch provinces were invaded in 1672, William was advanced quickly from captain general in February to stadholder in July. In August a panicked mob murdered the De Witts, and a year later William's office was made hereditary.

Stadholder of the United Provinces

The war with France raged from 1672 to 1678, and while William battled against armies that were sometimes five times the size of his own, he built an alliance with Spain, Denmark, and Brandenburg. He fought the Great Condé—Louis II de Bourbon, Prince de Condé—to a draw at the Battle of Seneff in August 1674. Despite a near-fatal bout with smallpox in 1675 and a severe arm wound in 1676, William wrung from the French a recognition of Dutch independence in the Treaty of Nijmegen in 1678.

Toward the end of the French war, William married—in 1677—Mary, the Protestant elder daughter of James, Duke of York, later King James II of England. With England as the Netherlands' partner there could be no doubt about maintaining Dutch independence. The match was advanced by the pro-Dutch English minister, the Earl of Danby, and after the marriage William slowly intruded himself into English politics. He ostensibly visited Charles II in 1681 to seek aid against renewed French hostilities, but he actually came to observe the increasing antagonism of the Whigs to the proposed succession of York, whose autocracy and Roman Catholicism displeased many Englishmen. William quietly let it be known that if Charles should die without issue, he would be willing to be named regent over his father-in-law in case James should be excluded from the throne.

Glorious Revolution of 1688

During the War of the League of Augsburg, William brought to the alliance the overwhelming support of England in 1689. James II's precipitate illegalities in favor of his Roman Catholic subjects after he became king in 1685 alienated most English leaders, who in turn sought the alternative earlier suggested by William. William invaded England in November 1688 with a force of 15,000. Met by many of England's important men, he proceeded under such careful circumstances that not one shot was fired. James's flight to France in December cleared the path for William and Mary to assume the vacated throne. Their reign became the only jointly held monarchy in English history. In May 1689 England declared war on France.

Between 1689 and 1693 William, equipped with an army often numbering 90,000, remained mostly in the field, leaving duties at home in Mary's hands. In Ireland, William defeated an attempt by French and Irish troops to dethrone him, nearly being killed in the Battle of the Boyne in July 1690. At sea the English repelled an invasion at La Hogue in May 1692; but on the Continent, William barely held his own. William's defeat at Neerwinden in July 1693 cost the French so many lives that Louis XIV began peace overtures. Sporadic campaigning continued until lengthy negotiations finally resulted in the Treaty of Ryswick (September 1697), in which Louis XIV recognized William as the legitimate ruler of England (Mary had died in 1694).

Last Years

William's domestic relations in England were intermittently strained because he understood little of the compromise required under the parliamentary system of broad-based consultation and administration. He was the last English king to use the veto extensively, although he usually yielded to Parliament's wishes rather than risk losing support for his wars. William fostered the Toleration Act of 1689 and the establishment of the Bank of England to fund the war debt in 1694. He assented to the Declaration of Right and to the Triennial Act.

William's frequent absences from England and his reliance upon Dutch counselors accounted for his general unpopularity. However, the discovery of the Turnham Green Plot against his life in 1696 prompted a personal loyalty lasting until the end of his reign. In 1702 William fell from his horse, seriously undermining his fragile health. He died on March 8, 1702, as he was constructing a new alliance against France for the War of the Spanish Succession.

Further Reading

The most thorough of the modern biographies, focusing particularly on William III's role and importance during England's crisis with France, is Stephan B. Baxter, *William III and the Defense of European Liberty, 1650-1702* (1966). An anecdotal glimpse into William's private life is provided by Nesca A. Robb's highly readable *William of Orange: A Personal Portrait* (2 vols., 1962-1966). David Ogg, *William III* (1956), is an attractive brief sketch. Three indispensable works on William's age are John B. Wolf, *The Emergence of the Great Powers, 1685-1715* (1951); David Ogg, *England in the Reigns of James II and William III* (1955; corrected 1963); and Maurice Ashley, *The Glorious Revolution of 1688* (1966). Peter Geyl, *Orange and Stuart, 1641-1672* (trans. 1970), is superb.

Additional Sources

Miller, John, *The life and times of William and Mary,* London, Weidenfeld and Nicolson 1974. □

William IV

William IV (1765-1837), called the "Sailor King" and "Silly Billy," was king of Great Britain and Ireland from 1830 to 1837. He reigned during the struggle over the great Reform Bill, and his actions helped to establish important constitutional precedents.

William Henry, third son of George III, was born at Buckingham Palace on Aug. 21, 1765. The shortest of the royal brothers and closely resembling his mother, Queen Charlotte, William was perhaps the least physically attractive of the Hanoverians. He was, however, the best-natured, bluff, hearty, and unassuming. Like that of all the children of George III, his early childhood was sheltered, and he was educated by tutors. At the age of 13, however, he was launched on a not unsuccessful naval career, which probably accentuated his basic personality traits. He rose to the rank of rear admiral, seeing active service in America and the West Indies, and became a fast friend of the future Lord Nelson.

William's active naval career ended in 1790, and until he ascended the throne 40 years later, his life was spent in retirement. Like his brothers, he sought solace in love. Until 1817 he lived happily with the actress Mrs. Dorothea Jordan, producing ten illegitimate children. The death of Princess Charlotte, the daughter of his eldest brother, changed William's life. He was now third in line for the throne, after the older brothers George, who served as regent from 1811 to his accession in 1820, and the Duke of York. In 1818 William married the German princess Adelaide; it was a

most happy marriage. The Duke of York died in 1827, and on George IV's death in 1830 William IV ascended the throne.

The new king was more than a little eccentric, but his reputation as a ''character'' probably did him no harm, and his informality gained him considerable popularity. William did his best to be a strictly constitutional monarch, and, despite his personal fears of parliamentary reform, he firmly supported his ministers, save on one occasion. That was in May 1832, when William faltered over packing the House of Lords to carry the Reform Bill and tried to bring in a Tory ministry. Neither the House of Commons nor the country would have it, and William had to give way and bring back Lord Grey. It was a clear indication that a king could no longer actually appoint his own ministers. And the lesson was underlined by William's unsuccessful attempt in 1834-1835 to replace the Whig Lord Melbourne by the Tory Sir Robert Peel, again against the wishes of a majority in the House of Commons.

By and large, however, William demonstrated a strong sense of reality, and he was always ready to yield to necessity. These qualities, which were not marked in his Hanoverian predecessors, were undoubtedly of the first importance in carrying the British monarchy over a most difficult period. By the time he died on June 20, 1837, William had done much to restore the tarnished reputation of the crown which George IV had left him.

Further Reading

W. Gore Allen, *King William IV* (1960), is a recent biography, but uneven in quality. A charming short treatment of William is in Roger Fulford, *Hanover to Windsor* (1960). Asa Briggs, *The Making of Modern England, 1783-1867* (1959), gives an excellent, balanced account of the political background.

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William of Malmesbury

William of Malmesbury (ca. 1090-ca. 1142) was the foremost English historian of his day and a leading representative of 12th-century clerical humanism.

Of mixed Norman and English descent, William of Malmesbury was born in England between 1090 and 1095. At an early age he was admitted to Malmesbury (Benedictine) Abbey, where he became a monk and, later, librarian of the monastery. His earliest major work was *Gesta regum Anglorum* (*Deeds of the Kings of England*) a compendium of English history in five books, first published in 1125 and later revised. *Gesta regum* is the finest historical work of 12th-century England, although it is less the product of original research than a skillful combination of sources featuring colorful anecdotes and placing special emphasis on the reigns and characters of the Anglo-Norman kings.

William wrote history for moral and didactic purposes, both pious and patriotic (the latter imitative of classical Roman historiography). He reveals his hybrid attitude in this passage from the *Historia novella:* ''What gives more aid to virtue, what is more conducive to justice, than to learn of God's indulgence toward good men and vengeance on traitors? What, moreover, is more pleasant than to record in literary writings the deeds of brave men, by whose example others may abandon cowardice and be armed to defend the fatherland?'' In William's description of the Norman conquest, both these assumptions are at work. The victory belongs to the godly Normans, the defeat results from English sinfulness; yet there are also laments, couched in classical rhetoric, for England's loss of liberty under the Norman yoke.

The year after he finished the *Gesta regum,* William completed the *Gesta pontificum* (1126; *Deeds of the Bishops*), a compilation of the lives and deeds of English bishops. During the next few years he wrote the *Vita sancti Wulfstani* (*Life of Saint Wulfstan*) and *De antiquitate Glastoniensis ecclesiae* (1129-1135; *Concerning the Antiquity of Glastonbury*), a history of that ancient and celebrated abbey. William's last work, and the most valuable to modern historians, is the *Historia novella* (*New History*) a con-

tinuation to 1142 of the *Gesta regum* in three books, which includes eyewitness, though not impartial, testimony to the progress of the civil war in England between King Stephen and the house of Anjou. The comparative roughness of the style and the absence of a promised fourth book indicate that the *Historia novella* was unfinished, William apparently having died soon after he finished book 3 in 1142. He owes his considerable reputation today to his feeling for the sweep of history, the complexities of human character, and the rhetorical possibilities of Latin narration.

Further Reading

Biographical and critical material on William of Malmesbury appears in Reginald R. Darlington, *Anglo-Norman Historians* (1947), and in the introduction to K. R. Potter, ed. and trans., *The Historia Novella* (1955). See also the chapter on historical writing in Charles H. Haskins, *The Renaissance of the Twelfth Century* (1927; repr. 1952).

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William of Ockham

The English philosopher and theologian William of Ockham (ca. 1284-1347) was the most important intellectual figure in the 14th century and one of the major figures in the history of philosophy.

The first half of the 14th century was one of the most active, creative periods in medieval thought. Building on the solid foundation of the 13th-century achievements in science, logic, metaphysics, and epistemology, William of Ockham and his immediate followers developed an approach to philosophy and theology that became known as nominalism. This school of thought, alongside the humanist movement, aided in the transition from the medieval to the modern world.

Early Life

William was born in the village of Ockham in Surrey. Having received his early education in Latin grammar and the liberal arts, possibly at the nearby monastic house of Augustinian canons at Newark, he joined the Franciscan order and studied arts and philosophy at their convent in London. In February 1306 he was ordained a subdeacon at the church of St. Saviour at Southwark in London, where Southwark Cathedral now stands. The following fall Ockham began his 13 years of theological study at Oxford.

During the years 1317 to 1320 Ockham lectured on the *Sentences* of Peter Lombard, the standard theological textbook from the 12th to the 16th centuries. After the completion of his theological studies, he became lecturer at the Franciscan convent in Reading, where he taught off and on until 1324. There he revised the first book of his commentary on the *Sentences,* lectured on logic and Aristotle's *Physics,* and engaged in quodlibetic disputes with other theologians.

In these various works Ockham set forth ideas which, within 20 years, earned him an international reputation and placed him alongside Thomas Aquinas and John Duns Scotus as one of the most significant minds of the age. Like Thomas and Scotus, the different areas of Ockham's thought are closely interrelated and marked by distinctive features that give his thought a special character. Ockham's ideas should not, however, be seen as a rejection or destruction of 13th century thought. He borrowed from the past and perfected constructive tendencies already present in the previous period.

Epistemology and Empiricism

The 13th-century tendency to base scientific knowledge, knowledge of the physical world, on sense experience was accepted and extended by Ockham. In place of the Aristotelian description of how man comes to know (a description that sees the human mind primarily as a passive receptacle that abstracts the universal form or concept from particular things that are experienced and transmitted through a multistage process), Ockham described the mind as an active agent that knows the particular immediately and directly through intuitive cognition. Intuitive cognition is the direct apprehension by the mind of a particular, existing thing according to which the mind forms a judgment that such a thing exists and apprehends those facts contingent upon its existence, such as size, shape, color, and so on. In addition to intuitive cognition, which is the initial and primary means of knowledge, there is abstractive cognition, closely related to memory, which can reflect on an object but does not convey any knowledge of whether the object presently exists.

This direct apprehension of the existing particular thing by means of intuitive cognition increased the empirical quality of medieval thought at the expense of the Platonic reliance on forms or ideas. It also meant that man initially and primarily knows the particular, and only on the basis of that and similar experiences does he begin to form a more general concept known as the universal.

It is because of Ockham's rejection of the ''realistic'' interpretation of the universal or general concept that the term ''nominalist'' is applied to him. Ockham rejected the idea that there is similarity among things of the same species because there exists a ''common nature,'' prior to existing individual things, which inheres in the latter and makes them similar. While recognizing similarities among things in nature, Ockham saw that similarity as the result of a generic relationship that does not endanger the peculiar individuality of each object. The concept is formed when several individuals of the same species are considered at the same time, and when one forms a composite in the mind of those features they have in common. One of the results of this approach, with its stress on the priority and importance of knowledge of the particular, was to give added impulse to the scientific tradition of the 13th and 14th centuries by stressing both empiricism and an inductive method.

Theology and Ethics

By restricting the objects of scientific knowledge to those individuals known directly through sense experience and by rejecting the idea of a common nature prior to and inherent in the things experienced, Ockham limited the kind of things man could know by reason apart from revelation, and he thus changed the character of metaphysical discussion. In much the same way, Ockham limited the number of truths in theology that can be established by reason alone, thus making theological propositions depend much more on revelation and the teaching of the Church than would be true for earlier scholastic theologians from Anselm to Aquinas. Most ''truths'' of natural theology are, for Ockham, learned by way of revelation.

Because most theological propositions are known only through revelation, this does not make them any the less certain for Ockham, who saw certainty as the result of different types of evidence. Scientific knowledge produces a certainty based on belief in the way man's mind operates and in the validity of human sense experience. For Ockham this form of knowledge is so compelling that it is impossible not to acknowledge its certainty. The certainty of theological knowledge is based on belief that what God has revealed through Scripture and the Church cannot be in error. Such ''knowledge'' is compelling only for the Christian and is not of the same order as scientific knowledge.

The overriding conception of Ockham's theology is the freedom and omnipotence of God, an idea that shapes much of his philosophy as well. The realm of God's choice is limited only by the principle of contradiction, namely, that God cannot do that which is logically impossible. Since God wills from eternity and not within time, the choices made by God have become the reliable principles upon which the human world depends. The uniformity in nature which Ockham continually asserted is basically a uniformity in God's will, which can never be arbitrary because it is one with His intellect and wisdom. By His initial choices God has freely bound Himself to act in reliable, definable ways, both within the physical world and within the Church.

The contingency of the universe and the theological order upon the will of God includes the ethical system according to which God rewards and punishes. Good deeds are defined by their conformity to God's revealed law, and although God retains his freedom to reject as meritorious those good deeds done in a state of grace, he has in fact committed himself to accept them as meritorious of eternal life.

Final Years

In 1324 Ockham was called to Avignon to answer charges of heretical doctrine in his writings. Two lists of suspect opinions were drawn up, but neither resulted in a formal condemnation.

While living in Avignon near the papal court awaiting the results of the investigation, Ockham wrote a defense of his theories on the Eucharist, which was one of the major areas of his thought under attack. In addition, at the urging of the head of the Franciscan order, Michael of Cesena, Ockham undertook a study of the concept of apostolic poverty, a concept basic to the Franciscan ideal and one under attack by Pope John XXII. When in 1328, Ockham came to the conclusion that John XXII was incorrect on the issue of apostolic poverty and perhaps even heretical—and when it appeared that the Pope was about to deliver a pronouncement on the issue that would make the Franciscan position appear heretical—Ockham, Cesena, and several others fled Avignon on the night of May 26 toward Italy, and they sought and received the protection of John's major enemy, Emperor Louis of Bavaria.

The remainder of Ockham's life was spent at the Franciscan convent in Munich, where he wrote political treatises against the positions of John XXII and his successors. In these treatises Ockham argued that Scripture and the established theological tradition of the Church are the two sources for authority in doctrine. Neither the papacy nor secular political powers have the authority to proclaim doctrines that go against Scripture or tradition. Ockham agreed with Marsilius of Padua that Christ did not establish the papacy, and one can find in Ockham a strong defense of the authority of a general Church council. However, unlike Marsilius, Ockham believed that the pope did possess administrative authority within the Church, and as long as he did not fall into heresy he should not have his administrative or judicial power questioned.

Further Reading

The best introduction in English to Ockham's thought is *The Collected Articles on Ockham* (1958) by Philotheus Böehner, who, more than anyone else, was responsible for the revised understanding of Ockham. Particular aspects of Ockham's thought are examined in Ernest A. Moody, *The Logic of William of Ockham* (1935); Damascene Webering, *The Theory of Demonstration according to William Ockham* (1953); and Herman Shapiro, Motion, *Time and Place according to William Ockham* (1957). For background see Philotheus Böehner, *Medieval Logic: An Outline of Its Development from 1250 to c. 1400* (1952); Gordon Leff, *Medieval Thought: St. Augustine to Ockham* (1958) and *Paris and Oxford Universities in the 13th and 14th Centuries* (1968); David Knowles, *The Evolution of Medieval Thought* (1962); and Arthur Hyman and James J. Walsh, eds., *Philosophy in the Middle Ages: The Christian, Islamic and Jewish Traditions* (1967).

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William of Tyre

William of Tyre (ca. 1130-1184) was archbishop of Tyre, chancellor of the Latin Kingdom of Jerusalem, and historian of the last years of the kingdom before its fall to Saladin in 1187.

Born in the crusading Kingdom of Jerusalem, William of Tyre also grew up there. Besides the French language, he acquired a knowledge of Eastern languages: Arabic, Greek, Hebrew, and Persian. These stood him in good stead in his later career. William's parents were probably of humble origin, but William's scholastic aptitude made him a likely candidate for the priesthood. He became a protégé of the archbishop of Tyre, and was sent sometime before 1163 to Europe, probably to study law.

Between 1163 and 1167 William was a canon in the cathedral church of Tyre. In 1167 he was chosen by King Amalric to become the historian of the kingdom and was promoted to archdeacon of Tyre. William traveled to Rome and Constantinople in the next few years before being appointed tutor to Amalric's son Baldwin (later King Baldwin IV) in 1170. Upon Amalric's death William planned to stop writing, but the rise to power of Count Raymond III of Tripoli brought William the appointment of chancellor of the kingdom, and in 1175 he was made archbishop of Tyre.

From 1176 on, William was engaged in diplomacy as well as in his official duties as chancellor and historian. William attended the Third Lateran Council in Italy in 1178, but from then on he became less powerful as the court intrigues which surrounded the dying young king Baldwin IV moved him farther from centers of real power. William now concentrated upon the writing of his history as the chaos of the court of Jerusalem began to reveal that inner weakness which would make it vulnerable to Saladin's attacks a few years later. William's history in this period became more than a royally commissioned work. From 1180 on, William wrote with a skill and tragic insight which few historians have surpassed.

William's use of documents in different languages, his lack of bias toward the men of different religions and races whose actions he described, his intimate knowledge of political and diplomatic events, and his skill as a Latin prose writer contributed to the greatness of his *History of Deeds Done beyond the Sea*. Toward the end of his life, when he felt the external and internal threats to the survival of the kingdom, William's commentary and narrative rise to eloquent heights of political tragedy. His somber account of the decline of the crusading kingdom is addressed not only to posterity but to all of the Christian world. William's work was continued and translated in his own time, and it has been widely used since and is still of immense interest, not only to professional historians but to students of history as well. It is the primary historical narrative contemporary with the last years of the Latin Kingdom and is an excellent example of the best 12th-century chronicle-writing technique.

Further Reading

The best account of William's life, along with a complete listing of source materials concerning his works, is in the introduction to his *History of Deeds Done beyond the Sea,* translated by Emily Atwater Babcock and A. C. Krey (2 vols., 1943). □

William the Silent

The Dutch statesman William the Silent (1533-1584), or William I, Prince of Orange and Count of Nassau, led the revolt of the Low Countries against Spain and created the independent republic of the United Provinces.

A German nobleman by birth, William the Silent became the leader of a rebellion in the Netherlands against the king of Spain. Passionately devoted to the cause of the unity of the Netherlands, he saw the country dividing into distinct northern and southern states under the impact of military events and religious antagonisms. At various times a Lutheran, a Roman Catholic, and a Calvinist, William was most of all dedicated to Erasmian tolerance in religion; yet in the end he had to rely upon fanatical Calvinists in order to stand up to the assaults of conquering Spanish armies. A wealthy, luxury-loving noble in his younger years, he learned to live the meager life of an exile and rebel and came to love the Dutch people, high and low, for whom he gave his life and who loved him as Father of the Fatherland. Trying ceaselessly to persuade foreign princes to take over the sovereignty of the Low Countries in order to save it, he ended by becoming the founder of a free and independent Dutch republic, and only his assassination prevented Holland from making him its count.

Early Years

William was born on April 24, 1533, at Dillenburg, the ancestral castle of the Nassaus near Wiesbaden, Germany, to Count William of Nassau-Dillenburg and Juliana von Stolberg. His early life was one of simple comforts and close family affection—a rough and easy life in a castle in the countryside. His mother raised him as a Lutheran, but after he inherited the vast possessions of his cousin, René of Châlon-Nassau, in 1544 (including the principality of Orange and numerous baronies and manors in France and in the Low Countries), Emperor Charles V, as a condition of his receiving his heritage in the Netherlands, required that William come there in 1545 to be raised as a Roman Catholic.

Under the guidance of the regent, Mary of Hungary, William grew into a handsome young nobleman, elegant and well-spoken in French and Dutch as well as in his native German, and intelligent and at ease with people. He married a wealthy heiress, Anne of Egmont and Büren, in 1551, thus becoming the richest nobleman in the Netherlands. Charles V was particularly fond of him, and during his abdication at Brussels on Oct. 25, 1555, he rested his weary arms upon young Orange's shoulders.

Appointment as Stadholder

Given military commands in the war against France in 1555, William proved to have little talent as a warrior, but he clearly displayed political ability on diplomatic missions to Germany and in the peace negotiations at Cateau-Cambrésis in 1559. Philip II, who had inherited the Nether-

lands as well as Spain from Charles V, made William a member of the Council of State in 1555 and a knight of the Golden Fleece, the Burgundian chivalric order, in 1556. In 1558 Anne of Egmont and Büren, who had given him a son, Philip William, and a daughter, died. Philip II recognized William's preeminence among the nobility by making him stadholder of Holland, Zeeland, and Utrecht in 1559.

William's second marriage was to Anne, the daughter of Elector Maurice of Saxony; she was a Lutheran princess who was even wealthier than Anne of Egmont and Büren had been. This 1561 marriage was a sign that William was not a passive instrument of his sovereign. When he returned to Brussels from the wedding in Leipzig, William joined the counts of Egmont and Hoorn, his colleagues in the Council of State, in resistance to the centralizing absolutist policies of Cardinal Antoine Perrenot de Granvelle, who was Philip's principal agent in the Netherlands while Margaret of Parma, the King's half sister, acted as regent. They were able to compel the King, who depended upon them as the most influential persons in the country for effective government, to recall Granvelle in 1564. But Philip would make no concession in the matter of repression of Protestant heresy, although William, a nominal Roman Catholic at the time, strongly urged a policy of tolerance on the principle that men's consciences should not be forced. However, William was aware that his young brother, Louis of Nassau, was one of the leaders of the movement of the lower nobility to prevent enforcement of the ordinances introducing the Inquisition.

Opposition to the Duke of Alba

William was shocked by the ''image-breaking'' movement of fanatical Calvinists in 1566, which made Philip decide to replace Margaret of Parma with the Duke of Alba, who brought an army of Spanish regulars to the Low Countries in 1567 in order to crush all resistance to the King's will. William, forewarned of Alba's task of terror, resigned his offices and withdrew beyond the duke's reach into Germany, where from his refuge at Dillenburg he renewed efforts to thwart the suppression of the Netherlands. Military expeditions led by himself and by Louis of Nassau in 1568 failed in the face of Alba's superior generalship and the people's passivity. During the next 4 years, while Alba ruled the Netherlands without visible hindrance, William and his brother Louis spent their time, after a year in service with the French Huguenots under Admiral Gaspard de Coligny, in preparing to return to the struggle in the Low Countries.

In 1570 the secret resistance movement in Holland encouraged William to attempt another expedition against Alba, which also failed. However, in 1572, after the ''Sea Beggars'' had seized Brill, they attempted a second campaign in the southern Netherlands, which failed. William, whose hopes of help from the French Huguenots were dashed by their destruction in the massacre of St. Bartholomew's Day, thereupon decided to join the rebels in Holland and Zeeland ''to find my grave there.'' These provinces, which continued to recognize William as their stadholder, thus maintaining the fiction that they were fighting not Philip II but only his general, Alba, became the base of William's new strategy of resistance. William became a Calvinist, although a moderate one, in order to hold the support of the most vigorous opponents of Spain, and he reorganized the governments of Holland and Zeeland upon the basis of the authority of their States, with himself as governor and commander. William was able to relieve Leiden in 1574 after a long siege, and he established a university there as the city's reward.

Pacification of Ghent

Also in 1574, William's marriage to Anne of Saxony, who had run off with another man and was obviously mentally unbalanced, was annulled, and in 1575 he married Princess Charlotte de Bourbon-Montpensier, who became an affectionate stepmother to his children. Negotiations in Breda for peace the same year with Luis de Lúñiga y Requesens, the Spanish commander, shortly before Requesens' death, failed over the question of religion. After a mutiny of Spanish troops in 1576, William was able to arrange an agreement among all the provinces, north and south, called the Pacification of Ghent, which enabled him to maintain their common resistance to Don John of Austria, the new governor general from Spain. He persuaded the Austrian archduke Matthias to accept appointment as governor general from the States General, but William's attempt to preserve the unity of the provinces failed due to the intransigence of religious extremists on both sides. The northern provinces, under the urging of his oldest brother, John of Nassau, joined together in the Union of Utrecht in January 1579, a union that William accepted reluctantly at

first. Meanwhile Alessandro Farnese forged the almost simultaneous Union of Arras among Roman Catholics and Walloons in the opposite camp. The civil war resumed with new fury.

Last Years and Assassination

Philip II put William under the ban of outlawry in 1580, to which he replied in a bitter *Apology*. The States General abjured the sovereignty of Philip in 1581, and the French Duke of Alençon and Anjou was called in to take his place as a constitutional sovereign. An attempt upon William's life by Jean Jaureguy on March 18, 1582, almost succeeded; Princess Charlotte, who nursed him through a difficult recovery, died of overstrain. In January 1583 Anjou, revealing his true purpose of becoming an absolute lord in the Netherlands, unleashed his troops on Antwerp in the so-called French Fury, but he was saved from the revenge of the populace by William. That April, William married Louise de Coligny, a French Huguenot noblewoman, at Antwerp, and then moved his residence to Holland, despairing at last of keeping the Low Countries, though divided in religion, united against Spain.

During 1584 the States of Holland and Zeeland proposed to give William the title of count with limited powers, but he was slain on July 10 by Balthasar Gérard, a Roman Catholic from Franche-Comté, at the Prinsenhof in Delft before any action was taken. The last words attributed to him, ''God, have pity on me and this poor people,'' expressed his devotion to the cause for which he had fought so long. This cause was to triumph, although not before 6 more decades had passed, under the leadership of his sons Maurice of Nassau and Frederick Henry, and then only in the northern provinces, which became the Dutch Republic. The United Provinces, which accepted the Union of Utrecht, constituted only a fragment of the Low Countries that he had sought to hold together. But it endured, became rich and powerful, and was the direct historical origin of the modern kingdom of the Netherlands (Holland).

Further Reading

As readable biographies, Frederic Harrison, *William the Silent* (1910; repr. 1970), and Ruth Putnam, *William the Silent, Prince of Orange, and the Revolt of the Netherlands* (1911), have been superseded by C. V. Wedgwood's brilliant *William the Silent* (1944). For historical background see Pieter Geyl, *The Revolt of the Netherlands, 1555-1609* (1931; trans. 1932), and B. H. M. Vlekke, *Evolution of the Dutch Nation* (1945).

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Daniel Hale Williams

Daniel Hale Williams (1856-1931), African American surgical pioneer and innovator, founded the first black voluntary hospital in the United States.

Daniel Hale Williams was born on Jan. 18, 1856, in Hollidaysburg, Pa. He attended school there and in Annapolis and Baltimore, Md. He eventually settled in Janesville, Wis., where he worked his way through the Janesville Classical Academy as a barber and bass violin player. After a medical preceptorship in Janesville, he received his medical degree from Chicago Medical College (affiliated with Northwestern University) in 1883. Following internship at Mercy Hospital in Chicago, he was appointed surgeon to the South Side Dispensary and demonstrator of anatomy at Northwestern. He continued to improve his surgery through anatomical dissection.

In 1891 Dr. Williams founded Provident Hospital in Chicago, where black patients were freely admitted and African American nurses trained. This was the first black voluntary hospital in America. It had an interracial staff and board of trustees. Newspaper reports of an operation he performed in 1893 gave him instant fame, as he was acclaimed the first physician to operate on the human heart. He did not publish his case until 1897, and there may, in fact, have been an earlier pericardial suture; the point remains unclear.

In 1894 Dr. Williams was appointed surgeon in chief of Freedmen's Hospital in Washington, D.C., then the most prestigious medical post open to an African American, but hardly an inviting one. He remained here until 1898, when he resigned after controversies. He wrought many improvements in Freedmen's. He reduced its mortality rate, established its School of Nursing, appointed the first interns,

acquired the first ambulance, and imposed discipline geared to the highest standards of excellence.

Returning to the Provident Hospital, Dr. Williams found a hostile climate engendered by a rival there. He continued to do excellent surgery but resigned in 1912. Thereafter, he did his surgery at St. Luke's Hospital, one of Chicago's largest and wealthiest hospitals, where, as an associate attending surgeon, he was held in high esteem by his white colleagues.

In 1913 Dr. Williams was inducted into the American College of Surgeons as a charter fellow, the first of his race. He had helped organize the National Medical Association in Atlanta, Ga., in 1895 to afford opportunities for improvement to black professionals. In 1900 he began annual visits to Meharry Medical College in Nashville, Tenn., serving without salary for over 25 years as visiting clinical professor of surgery. One writer commented: ''He not only taught scientific medicine and surgery by precept and example but encouraged the founding of hospitals and training schools. His greatest pride was that directly or indirectly, he had a hand in the making of most of the outstanding Negro surgeons of the current generation.''

Dr. Williams published nine creditable scientific papers. Wilberforce University and Howard University awarded him honorary degrees. He died on Aug. 4, 1931, at Idlewild, Mich. The Daniel Hale Williams Medical Reading Club in Washington, D.C., memorializes him.

Further Reading

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Henry Sylvester Williams

The Trinidadian lawyer Henry Sylvester Williams (1869-1911) organized the First Pan-African Conference in London in 1900. He traveled widely to promote pan-African solidarity.

Henry Sylvester Williams was born of ambitious, lower-middle-class parents in the British colony of Trinidad on Feb. 15, 1869. He attended the Normal School in Port-of-Spain and qualified as a primary school teacher at the age of 17. For the next five years he served as a headmaster. In 1891 he went to the United States, where he worked at odd jobs for two years. This was a time when the gains made by black Americans in the Reconstruction years (1867-1877) were being rapidly lost: blacks were being disfranchised, subjected to a Jim Crow mentality, and virtually reenslaved economically. William's experience in the United States doubtless stimulated his racial consciousness. In 1893 he became a law student at Dalhousie University but did not complete his degree.

In 1896 Williams emigrated to England, settling in London. Here he supported himself as a temperance and thrift lecturer. In 1897 he resumed his study of law at Gray's Inn, passed the bar examination in 1900, and began practice in 1902. In 1898 he married a middle-class English woman, by whom he had several children.

First Pan-African Conference

In London Williams's feelings of racial solidarity were further strengthened by meeting blacks from various parts of the world. He learned from Africans of their exploitation and degradation by Europeans. In 1897 he formed the African Association to publicize injustices against African peoples everywhere and to promote their interests.

To do this more dramatically as well as to foster a sense of unity among all African peoples, Williams convened the First Pan-African Conference in London, July 23-25, 1900, with himself as general secretary. It was attended by some 30 delegates from the United States, Liberia, and Ethiopia, among whom were the African Americans Alexander Walters of the African Methodist Episcopal Zion Church (Williams's chief collaborator) and W. E. B. Du Bois, who was to play a leading role in the five Pan-African Conferences held between 1919 and 1945.

The tone and demands of the conference were moderate. It called for friendly relations between the Caucasian and African races; it appealed to the British government ''not [to] overlook the interest and welfare of the native races'' in its colonies; and in an address to the ''nations of the world,'' it protested against ''denying to over half the world the right of sharing to their utmost ability the opportunities and privileges of modern civilization.'' The conference formed the Pan-African Association with Williams as honorary secretary, and it was decided to hold a conference every two years. It was this conference which gave currency to the term pan-Africanism.

Proselytizing Pan-Africanism

After the conference Williams remained virtually the sole organizer of the Pan-African Association. In 1901 he visited Trinidad and Jamaica, where he established branches of the Pan-African Association, and the United States, where he propagandized for the pan-African cause primarily at the annual meeting in Philadelphia of the National Afro-American Council, then the leading African American civil rights organization. Williams returned to London that year and published the *Pan-African,* a monthly journal which collapsed after a few issues. Williams did not succeed in organizing a second Pan-African Conference, partly because of shortage of funds—perhaps partly, too, because of doubts of black leaders as to the efficacy of such conferences.

In 1903 Williams visited South Africa. He practiced law in Cape Town and played the role of agitator in his quest to promote African interests against minority white domination. He was regarded as dangerous by the ruling South African whites and was probably forced to leave. Back in London in 1905, he became involved in leftist British politics. In 1906 he won a seat on the St. Marylebone Borough Council, becoming probably the first black elected official in Britain.

Between 1905 and 1907 Williams played host and lawyer to individual Africans as well as to African delegations seeking redresses from the British government. In 1908 he visited Liberia; it is very likely that while there he conferred with Edward Blyden, the outstanding pan-African intellectual. Later that year Williams returned via London to his native Trinidad. He practiced law, lectured on Africa, and was actively connected with the Working Men's Association, one of Trinidad's earliest political organizations. Williams died on March 26, 1911.

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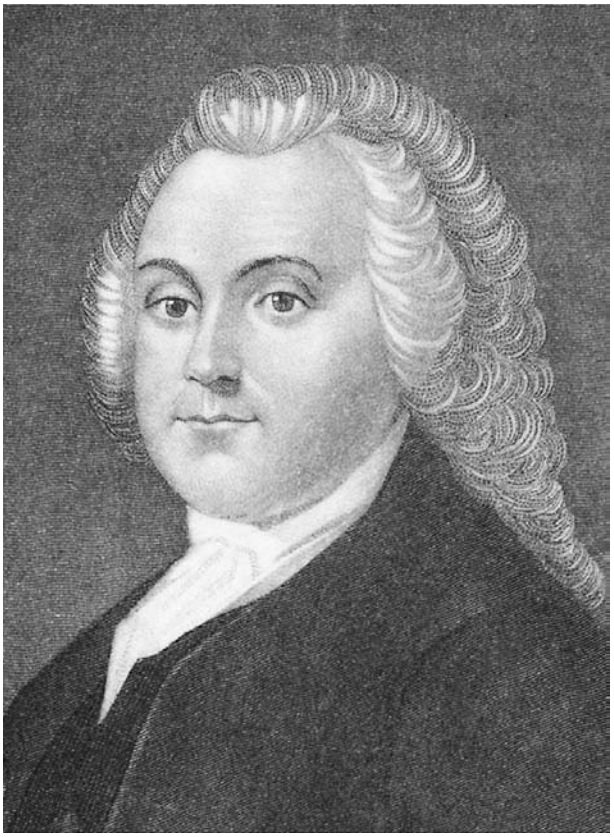

Roger Williams

Roger Williams (ca. 1603-1683), Puritan clergyman in America, founded Providence, R.I. He was the first American spokesman for religious toleration and the separation of church and state.

Roger Williams's views on the relationship of church and state sprang from his religious beliefs. Like his contemporaries, Williams believed that Christ's second coming was imminent and that, in the time remaining, it was a Christian's duty to help gather the most perfect church possible. Williams's search for the spiritually pure congregation eventually led him to a conviction that the world was so deeply sinful that it would not be redeemed until Christ's return. In view of the world's unredeemable state, all a Christian could do was to keep his spiritual life uncontaminated by the world's evil. This view put Williams at odds with the Massachusetts Puritans, who, because they thought their whole society was being redeemed, maintained that civil authority must protect churches.

Born in London, educated at the Charterhouse School and Cambridge, Williams in 1629 became chaplain to Sir William Masham of Essex. That same year he married Mary Barnard. In 1630 Williams and his wife sailed for Massachusetts. Williams's discontent with the Massachusetts Church was quickly evident: he refused to serve as the first minister to the Boston Church because it had not "separated" itself from the spiritual corruption of the Anglican Church. Williams thought of joining the Salem Church, but when the authorities intervened he went to Plymouth. Finding the Plymouth Church too impure, Williams returned to Salem in 1633 as assistant minister.

In 1634 the Salem Church defied the Massachusetts authorities and chose Williams minister. Williams taught that civil authorities could not punish transgressions against the first four commandments of the decalogue, that an oath of loyalty is a religious act, and that the English had no proper title to American land because the English king was in league with antichrist.

Banished to Rhode Island

In 1635, banished from Massachusetts for his teachings, Williams went to Rhode Island, where he founded Providence. He worked as a farmer, Indian trader, and civil magistrate. When visiting the Indians, Williams worked on a dictionary, entitled *A Key into the Language of America* (1643), which he hoped would serve future apostles who, after Christ's return, would travel in the wilderness to convert the Indians. Williams himself did not attempt to convert the Indians. Williams's own search for spiritual perfection made him first a Baptist and, next, a Seeker rejecting adherence to any specific creed. Williams even refused to pray with his wife because he did not consider her fully regenerate. During the Pequod War, Williams did great service to the Massachusetts colony in his negotiations with the Narragansett Indians.

Believing all present societies, Indian and Puritan, to be unredeemable, Williams thought that men's propensity for

evil needed tight control. Consequently he helped pass strict laws for Providence. At the same time, he also believed that, since all men are naturally evil, they have the same natural rights and should share land equally. To that end, Williams assisted in setting up a democratic land association.

Williams in England

In 1643 Williams went to England to secure a charter for Providence. The colony was torn by internal strife and threatened by the other New England colonies. With the help of Sir Henry Vane, Williams got the charter in 1644. While in England, Williams published several books and pamphlets. In *Queries of Highest Consideration* (1644), he urged Parliament not to establish a national church, Congregational or Presbyterian. In *Mr. Cottons Letter Lately Printed, Examined and Answered* (1644), he argued for religious toleration. A church, he proclaimed, which in Christ's name persecutes people of different faiths and denies them the right to live in the community, is anti-Christian.

In these, as in all his writings, Williams's arguments for separation of church and state are drawn from his interpretation of the relationship between the Old and New Testaments. The Massachusetts Puritans believed that their churches were the successors to the Jewish temples; the Massachusetts governor was as responsible for the churches as David was for the Temple. Williams, on the other hand, maintained that after Christ's coming the church is spiritual only and must remain apart from the world.

Reuniting the Colony

On his return from England, Williams found that William Coddington had received a land grant from England which split the colony. In 1652 Williams again went to England and got Coddington's land title annulled. In London, Williams continued publishing his books. John Cotton had answered William's 1644 work *The Bloudy Tenent of Persecution* . . . , so, in turn, Williams in *The Bloudy Tenent Yet More Bloudy* (1652) refuted Cotton's views.

Returning to Providence, Williams united the colony and served as its president. In these years Jews and Quakers came to Providence and were granted religious toleration. However, some extreme sects, like the Ranters, were excluded. In 1659 Williams began a bitter but successful struggle against William Harris, who was trying to defraud the Narragansett Indians of their land. In King Philip's War, which he had striven to prevent, Williams served as captain for Providence. Though he granted them toleration, Williams disagreed with the Quakers, and in 1672 he debated with them in Newport. In 1675 Williams published his side of the argument in *George Fox Digg'd out of His Burrowes*. . . . Williams died in providence.

Further Reading

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Shirley Vivien Teresa Brittain Williams

The British politician Shirley Vivien Teresa Brittain Williams (born 1930) was a Labour party minister who later helped to form the Social Democratic party in the 1980s.

Shirley Williams was born on July 27, 1930, in London, the daughter of two eminent socialists, Sir George Catlin and Vera Brittain. She was raised comfortably in the Roman Catholic faith in Cheyne Walk, Chelsea, where her parents entertained T.S. Eliot, Arthur Greenwood, and other celebrities; Jawaharal Nehru bounced her on his knee when she was an infant.

Her father taught political science at Cornell University in New York and at McGill University in Montreal. Catlin was a special adviser to Wendell Willkie in 1940 when Willkie was Republican contender for the presidency of the United States. In British politics he was adviser to the Labour party from 1930 to 1979. He wrote extensively on U.S.-British cooperation. Her mother, Vera Brittain, was a feminist and a pacifist, a nurse in World War I, and a gifted writer between the two world wars.

During World War II, Williams was evacuated to the United States. She lived in St. Paul, Minnesota, and attended the Summit School there from 1939 to 1943. She also was educated at St. Paul's, a private school in London, and at Somerville College in Oxford, England. She joined the Labour party at the age of 16. A member of Britain's Labour League of Youth, she became the first woman to chair the Labour Club in 1948. She worked in factories and at waitressing jobs in England, then pursued graduate studies, focusing on trade unions, at Columbia University in New York. There she met her future husband.

To Parliament

For two years Williams worked as a gossip columnist for the *Daily Mirror,* a London newspaper which then was associated with Labour causes. She then joined the staff of the *Financial Times*. In 1955 she married Professor Bernard Williams, a philosopher and, beginning in 1979, provost of King's College, Cambridge. Their marriage was annulled in 1974. They had a daughter, Rebecca Clair.

Nicknamed the ''schoolgirl candidate,'' Williams ran for Parliament in 1954 and 1955 at Harwich, Essex, but lost. For three years she lived in Africa with her husband, teaching at the University of Ghana in Accra. She returned to England to run for a seat in Parliament from Southampton in

1959; she again failed. Williams became general secretary of the Fabian Society, the nucleus of socialism in England, from 1960 to 1964. Finally she was elected to Parliament at Hitchin, Hertfordshire, in October 1964. That year, after 13 years in opposition, the Labour party returned to power, with Harold Wilson as prime minister.

Wilson gave Williams minor posts in the government. She served in the Ministry of Health (1964-1966), the Ministry of Labor (1966-1967), the Ministry of Education and Science (1967-1969), and the Home Office (1969-1970), where she concentrated on the Northern Ireland issue. The Protestants of Ulster never trusted her because she was a Catholic. During the 1960s she voted against liberalizing divorce laws and against abortion rights.

Williams was a self-confident, ebullient, popular, and decidely unglamorous politician. With a rumpled appearance and unruly hair, she noted, ''People like me because I look as crummy as they do.''

When Wilson was defeated and the Labour party became the opposition government in 1970, Williams became a member of the party's national executive board. She also became party spokesperson on Social Services, Home Affairs, and Prices and Consumer Protection. In May 1971 she was among 100 Labour members of Parliament who signed a declaration endorsing the Common Market despite criticism of the Common Market by many leftists in the party. Williams vehemently opposed isolationist policies and advocated joining the European Economic Community. Wilson proclaimed that the Labour party was opposed to the Common Market, and Williams threatened to resign from the opposition cabinet unless Labour adopted a ''more constructive'' stance toward Europe. The Conservative government of Prime Minister Edward Heath brought Britain into the Common Market in July 1972, aided by Williams and other Labour party members. ''I am not as much a passionate European, as I am a passionate internationalist . . . with a deep sense of the special and unique nature of Britain,'' she said in an interview with the *Guardian* on April 15, 1975. ''I see staying in Europe as being part of the price of living with reality.''

In the election of February 1974 Williams won a new seat in Parliament, representing Hertford and Stevenage, and Wilson regained power. Williams was appointed minister of prices and consumer protection, her first cabinet office. As minister, Williams endorsed voluntary guidelines for combating inflation.

When Wilson, in a surprise move, resigned in March 1976, Williams removed herself from consideration for party leadership. The new leader was James Callaghan, who appointed Williams minister of education and science, where she led a campaign for comprehensive education but cut teacher training positions. She also served as paymaster-general from 1976 to 1979.

Social Democratic Party Founder

In May 1979 the Conservatives under Margaret Thatcher swept the elections, routing Labour. Williams lost her seat in Parliament and turned to a job as a senior research fellow at the Policy Studies Institute in London until 1985. Within the Labour party, the leftists and the centrists battled. At a Labour party conference in January 1981, the left, led by Anthony Wedgwood Benn, staged a showdown with the leaders of the center: Williams, Roy Jenkins, David Owen, and William Rogers, known as the ''Gang of Four.'' Instead of letting the party's members of Parliament choose the party leader by themselves, Benn moved to give 40 percent of the vote to unions and 30 percent to local party organizations. Benn's faction won platform fights endorsing unilateral disarmament and withdrawal from the Common Market. Williams and others who opposed the platform resigned from the party. With Owen, Rogers, and Jenkins, she formed a new party, the Social Democratic party, in March 1981.

Eight months later she was elected to Parliament at Crosby, a suburb of Liverpool, as a candidate for the Social Democratic party. By the end of 1981 the fledgling Social Democrats had 23 seats in the House of Commons and were gaining popularity. Williams became the party's president in 1982 and remained its leader until 1988.

The Social Democrats quickly went into decline. By 1983 they had only six seats in the House of Commons, and Williams lost her seat at Crosby in 1984. Popular support for the Falklands War against Argentina carried Margaret Thatcher's government and the Conservative party to new heights of popularity, and the SDP never regained its initial momentum.

In 1985 Williams became director of the Turing Institute in Glasgow, Scotland. In 1987 Williams married Richard Neustadt, a Harvard political economist. That same year she ran again for Parliament at Cambridge and lost. In the 1990s she became a member of the House of Lords, a Harvard University professor of electoral politics, and a director of Project Liberty, which assisted developing democracies in eastern and central Europe. She continued to play an active role in trying to bring peace to Northern Ireland.

Further Reading

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Tennessee Williams

Tennessee Williams (1914-1983), dramatist and fiction writer, was one of America's major mid-20th-century playwrights.

Tennessee Williams was born Thomas Lanier Williams in Columbus, Mississippi, on March 26, 1914. His father was a traveling salesman, and for many years the family lived with his mother's parents. When Williams was about 13, they moved to a crowded tenement in St. Louis, Missouri. At the age of 16 he published his first story. The next year he entered the University of Missouri but left before taking a degree. He worked for two years for a shoe company, spent a year at Washington University (where he had his first plays produced), and earned a bachelor of arts degree from the State University of Iowa in 1938, the year he published his first short story under his literary name.

In 1940 the Theatre Guild produced Williams' *Battle of Angels* in Boston. The play was a total failure and was withdrawn after Boston's Watch and Ward Society banned it. Between 1940 and 1945 he lived on grants from the Rockefeller Foundation and the American Academy of Arts and Letters, on income derived from an attempt to write film scripts in Hollywood, and on wages as a waiter-entertainer in Greenwich Village.

With the production of *The Glass Menagerie* Williams' fortunes changed. The play opened in Chicago in December 1944 and in New York in March; it received the New York Drama Critics Circle Award and the Sidney Howard Memorial Award. *You Touched Me!*, written in collaboration with Donald Windham, opened on Broadway in 1945. It was followed by publication of 11 one-act plays, *27 Wagons Full of Cotton* (1946), and two California productions. When *A Streetcar Named Desire* opened in 1947, New York audiences knew a major playwright had arrived. It won a Pulitzer Prize. The play combines sensuality, melodrama, and lyrical symbolism. A film version was directed by Elia Kazan; their partnership lasted for more than a decade.

Although the plays that followed *Streetcar* never repeated its phenomenal success, they kept Williams's name on theater marquees and films. His novel *The Roman Spring of Mrs. Stone* (1950) and three volumes of short stories brought him an even wider audience. Some writers consider *Summer and Smoke* (1948) Williams's most sensitive play. *The Rose Tattoo* (1951) played to appreciative audiences, *Camino Real* (1953) to confused ones. *Cat on a Hot Tin Roof* (1955) won the New York Drama Critics Circle Award and a Pulitzer Prize.

Baby Doll (an original Williams-Kazan film script, 1956) was followed by the dramas *Orpheus Descending* (1957), *Garden District* (1958; two one-act plays, *Something Unspoken* and *Suddenly Last Summer*), *Sweet Bird of Youth* (1959), *Period of Adjustment* (1960), and *The Night of the Iguana* (1961). With these plays, critics charged Williams with public exorcism of private neuroses, confused symbolism, sexual obsessions, thin characterizations, and violence and corruption for their own sake. *The Milk Train Doesn't Stop Here Anymore* (1963), *The Seven Descents of Myrtle* (1963; also called *Kingdom of Earth*), and *In the Bar of a Tokyo Hotel* (1969) neither exonerated him of these charges nor proved that Williams's remarkable talent had vanished.

Through the 1970s and 1980s, Williams continued to write for the theater, though he was unable to repeat the success of most of his early years. One of his last plays was *Clothes for a Summer Hotel* (1980), based on the American writer F. Scott Fitzgerald and his wife, Zelda.

Two collections of Williams's many one-act plays were published: *27 Wagons Full of Cotton* (1946) and *American Blues* (1948). Williams also wrote fiction, including two novels, *The Roman Spring of Mrs. Stone* (1950) and *Moise and the World of Reason* (1975). Four volumes of short stories were also published. *One Arm and Other Stories* (1948), *Hard Candy* (1954), *The Knightly Quest* (1969), and *Eight Mortal Ladies Possessed* (1974). Nine of his plays were made into films, and he wrote one original screenplay, *Baby Doll* (1956). In his 1975 tell-all novel, *Memoirs,* Williams described his own problems with alcohol and drugs and his homosexuality.

Williams died in New York City, February 25, 1983. In 1995, the United States Post Office commemorated Williams by issuing a special edition stamp in his name as part of their Literary Arts Series.

For several years, literary aficionados have gathered to celebrate the man and his work at The Tennessee Williams Scholars Conference. The annual event, held in conjunction with the Tennessee Williams/New Orleans Literary Festival, features educational, theatrical and literary programs.

Further Reading

There is no uniform edition or omnibus collection of Williams's plays. His mother's reminiscences, Edwina Dakin Williams, *Remember Me to Tom* (1963), and the account of a friend, Gilbert Maxwell, *Tennessee Williams and Friends* (1965), provide biographical data. Taped interviews with various artists who worked with Williams give a multifaceted view in Mike Steen, *A Look at Tennessee Williams* (1969). Accounts of Williams' words were gathered to put together *Memoirs* (1975); *Tennessee Williams' Letters to Donald Windham 1940-65* (1977); Albert J. Devlin, *Conversations with Tennessee Williams* (1986); and *Five O'Clock Angel: Letters of Tennessee Williams to Maris St. Just 1948-1982* (1990).

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William Carlos Williams

William Carlos Williams (1883-1963), American writer and pediatrician, developed in his poetry a lucid, vital style that reproduced the characteristic rhythms of American speech.

William Carlos Williams's major work, *Paterson* (1946-1958, published entire 1963), a five-volume impressionistic poem, is an attempt to define the duties of the poet in the context of the American environment. Its appearance firmly established him as a major poet, and his work became greatly influential on the new generation of American poets.

Williams was born on Sept. 17, 1883, in Rutherford, N.J. He was educated in Geneva, Switzerland, and at the University of Pennsylvania. He received his medical degree in 1906 from Pennsylvania, where he met poets Ezra Pound and Hilda Doolittle. After interning for two years in New York hospitals and studying pediatrics at the University of Leipzig, Williams began practicing pediatrics in Rutherford in 1910. He continued his medical career for more than 40 years, writing in his spare time. That his profession allowed little time for study and writing probably accounts for both the unevenness of much of his verse and the naiveté of his poetic theory. He died in Rutherford on March 4, 1963.

Development of the Poet

The lifelong tension in Williams between a romantic poetic sensibility and a confused modernist poetic theory was largely the result of the conflict between the two major influences in his development: his loyalty to Ezra Pound and his devotion to his mother. Pound had actually launched him as a poet in 1912, when he arranged for publication of six poems in the English *Poetry Review* and wrote an encouraging and affectionate introduction to his friend's verse. Williams acknowledged the influence of Pound's teachings (which he never fully understood) in *I Wanted to Write a Poem* (1958). Here Williams wrote, ''Before meeting Ezra Pound is like B.C. and A.D.'' *The Tempers* (1913), Williams's first commercially published volume, was accepted by the publisher primarily through Pound's influence. *Kora in Hell* (1920) was partly inspired by a book Pound had left in Williams's house.

But if it was Pound who shaped Williams's ideas about poetry, it was his mother who shaped the man himself and the verse he actually created. As a result, he consistently uttered contradictory statements and often appeared to deny the poetry written out of his deepest self. If Pound represented ''realism'' and ''science,'' authority and discipline, and the conscious will, Williams's mother stood for romance, freedom and impulse, and the unconscious springs of the creative miracle itself. A Spanish Jew, Williams's mother seemed out of place in industrial New Jersey. The feelings Williams held for her are evident in his statements in *I Wanted to Write a Poem* about her ''ordeal'' as a woman and a foreigner, about her interest in art, which became, as he says, his own, and about his feeling that she was a ''mythical'' figure, a heroic ''poetic ideal.''

The conflict between the influences of Pound and his mother affected Williams all his life and finally resolved itself into the artistic problem of how to write essentially ''romantic'' poetry while professing an antiromantic, behavioristic theory of poetics. The conflict came violently to the surface twice in Williams's career. T. S. Eliot's *The Waste Land,* published in 1922, should have been an occasion for rejoicing for Williams, as it was for Pound, because Eliot's masterpiece exemplified the characteristics Pound and Williams had been demanding of contemporary poetry.

Yet for Williams the poem was clearly a shattering experience. Eliot's poem seemed to him, reflecting on it years later in *I Want to Write a Poem,* a ''great catastrophe to our letters,'' a work of genius which by its very brilliance seemed to make unnecessary his own groping experiments in developing a distinctively American poetry written in a native idiom. Overawed by the stylistic brilliance and the learning of Eliot's poem, yet profoundly unsympathetic to its description of modern culture as a ''waste land,'' Williams felt defeated in his effort to create a new sort of poetry rooted in common experience in a specific locality, his ''Paterson.''

The second trauma involved the awarding of the Bollingen Prize to Pound's *Pisan Cantos* in 1948 while Pound was under indictment for treason for making broadcasts during World War II for the Italian Fascist dictator, Mussolini. Williams's inability to accept an appointment to the chair of poetry at the Library of Congress, because of a stroke, just at the time when Eliot and the other fellows of the Library were voting to grant the prize to Pound, and the resulting congressional controversy over the award, exacerbated Williams's difficulty in reconciling his sincere patriotism with his affection for Pound. His deferred appointment was attacked in Congress as a strengthening of the un-American Ezra Pound ''clique'' among the fellows; the at-

tacks delayed Williams's recovery. As his wife later wrote, ''Coming after the stroke, it was too much; it set him back tragically, kept him from poetry and communication with the world for years.''

In many respects Williams's *Autobiography* (1951) was a form of therapy, for within it he was able to exorcise many of his frustrations and resentments. In the end, the shock and painful self-examination resulting from the affair had a salutary effect on his work; his chief poems after this period, *Journey to Love* (1955), ''Asphodel, That Greeny Flower,'' and *Paterson, Book V* (1958), are the most self-assured and fully achieved of his career. He was freed from an excessive dependence on Pound's example, and his mother's influence became increasingly dominant. He did not live to complete the book he planned about her, but his projected *Paterson, Book VI* clearly revealed the essentially romantic sensibility she had nurtured.

Although Williams thought of himself as a ''realist,'' in reaction against what Pound had called the ''messy, blurry, sentimentalistic'' 19th century, he was actually a sort of modern Walt Whitman. Under Pound's tutelage he had denigrated Whitman, only to reverse himself later when postwar critics demonstrated that it was neither naive to approve Whitman nor unflattering to be said to resemble him. Williams never seemed to realize that Pound himself was much more indebted to Whitman than he ever cared to admit. Over a lifetime of contradictory writing and lecturing, Williams revealed little understanding of *Leaves of Grass,* and it is likely that he read it only superficially.

It was typical of Williams's critical innocence that in the 1940s and 1950s he vehemently continued to expound the modernist poetics first elaborated by Eliot and Pound a generation earlier, seemingly unaware that these theories had long since ceased to be revolutionary and were, in fact, the essence of the academic New Criticism he scorned. Unwittingly, Williams theoretically agreed with the very critics who slighted his work for its romanticism.

Williams's Works

As always, there was a tremendous gap between what Williams intended—''autotelic,'' ''pure,'' aristocratic poetry exhibiting primarily metrical expertness—and what he actually wrote—Whitmanesque poetry celebrating the native and the local that affirmed the beauty and meaning of the commonplace in American democracy. Williams's best work, from *Al Que Quiere* (1917) on, was characterized by a tension between romantic feeling and the concern to confront the brute facts of reality.

''Gulls,'' one of the best early poems, suggests that the harshness of the gulls' cries makes a better hymn than those sung in the churches, which outrage ''true music.'' ''By the Road to the Contagious Hospital,'' which Williams intended as a pure imagist poem, actually concludes with the supposedly ''neutral'' poet affirming the possibility of life even in the urban wasteland. The workmen in ''Fine Work with Pitch and Copper'' are not machines that react to stimuli but artists who shape and create their own ends.

When Williams tried to ''think out'' poetry in terms of the imagist theory of the separation between the artist and his material, he usually failed. His greatest poems, such as the late ''A Unison,'' resemble the opposite sort of response, wherein the poem itself becomes a religious celebration of the union of man, nature, life, and reality in the Emersonian tradition.

Wallace Stevens's insightful Preface to Williams's *Collected Poems* (1934), calling him a ''romantic,'' deeply offended the poet, who thought he had been writing ''scientific'' poetry like his idol, Pound. Yet Stevens's assessment of the real sensibility behind the poetry was penetrating: ''He is a romantic poet. This will horrify him. Yet the proof is everywhere.'' Williams indeed was so horrified that he never allowed the Preface to be reprinted. Randall Jarrell's Introduction to Williams's *Selected Poems* (1949) is still the best short criticism of the poet's work. Ignoring Williams's often contradictory and confused opinions, Jarrell pinpointed the central qualities of the best poems, ''their generosity and sympathy, their moral and human attractiveness.''

Williams's major work, *Paterson,* begins at the headwaters of the Passaic River in the past and proceeds downstream, both geographically and temporally. *Book IV,* which takes place at the currently polluted mouth of the river, seems an exception to the affirmations of most of his work. But he was committed to using the actual facts of his locale and refused to ignore the decline and degeneration, the blight and perversion that characterized contemporary Paterson. The measure of his commitment to affirmation, however, can be marked in *Book V* and the unfinished *Book VI* of the poem, in which he strove to correct *Book IV*'s impression of despair and denial. ''Asphodel, That Greeny Flower,'' one of his last and finest poems, seems completely free of irrelevant imagist baggage; in it Williams stands firm as a prophet of creative personality.

Other volumes of verse by Williams are *Collected Later Poems* (1950), *Collected Earlier Poems* (1951), and *Desert Music* (1954). His essays include the reinterpretations of American history in *In the American Grain* (1925), *Selected Essays* (1954), and *I Wanted to Write a Poem* (1958). His plays include *A Dream of Love* (1948) and *Many Loves* (1950). He also wrote novels: *A Voyage to Pagany* (1928); a triology concerning an American immigrant family, *White Mule* (1937); *In the Money* (1940); and *The Build-up* (1952). The *William Carlos Williams Reader* (1966) brings together whole poems and excerpts from his most important prose.

Further Reading

Williams's *Autobiography* appeared in 1951, and his *Selected Letters* was published in 1957. See also John Malcolm Brinnin, *William Carlos Williams* (1963). Specialized studies include Linda Welsheimer Wagner, *The Poems of William Carlos Williams* (1964) and *The Prose of William Carlos Williams* (1970); J. Hillis Miller, ed., *William Carlos Williams: A Collection of Critical Essays* (1966); and Joel Conarroe, *William Carlos Williams' ''Paterson'': Language and Landscape* (1970). There are sections on Williams in Randall jarrell, *Poetry and the Age* (1953), and Hyatt H. Waggoner, *American Poets: From the Puritans to the Present* (1968). □

Richard Willstätter

A Nobel Prize winning chemist, Richard Willstätter (1872-1942) studied the chemical composition of chlorophyll and other plant pigments.

A gifted experimentalist, Richard Willstätter's pioneering work on natural products, especially chlorophyll and anthocyanins (plant pigments), was honored with the 1915 Nobel Prize in chemistry. In 1924 Willstätter, who was Jewish, resigned from his position at the University of Munich in protest against the anti-Semitism of some of the faculty. This act of conscience seriously hampered his research activity. In 1939 the anti-Semitic policies of the Third Reich forced him to emigrate to Switzerland, where he spent the remaining few years of his life.

Richard Martin Willstätter was born in Karlsruhe, Germany on August 13, 1872, the second of two sons of Max and Sophie Ulmann Willstätter. Willstätter's father was a textile merchant and his mother's family was in the textile business. Willstätter's education began in the classical Gymnasium in Karlsruhe. When he was eleven years old, his father moved to New York in search of better economic opportunities and to escape the circumscribed life in Karlsruhe; although this separation was meant to be short, it lasted seventeen years. Willstätter's mother took him and his brother to live near her family home in Nürnberg, a change to which Willstätter had difficulty adjusting, in part because of the more overt anti-Semitism he experienced there.

One effect of the move to a new school was that, although receiving good grades in his other subjects, he did poorly in Latin, the most important subject in the gymnasia of the time. A family council decided he should switch to the Realgymnasium and be educated for business instead of a profession. Ironically, it was at this time, stimulated by some home experiments and good teachers, that he decided to become a chemist. In his autobiography, Willstätter observed that excellence in academic subjects caused one to be disliked, while athletic excellence resulted in popularity. He was also attracted to medicine and might have become a physician instead of a chemist, but because of the longer schooling required his mother would not permit him to change. An interest in biological processes remained with him, though, and is evident in the kinds of chemical problems he attacked. Much later, while teaching at Zurich, he still thought of studying physiology and internal medicine, but the death of his wife ended the idea.

In 1890 the eighteen-year-old Willstätter entered the University of Munich and also attended lectures at the Technische Hochschule. In 1893 he began his doctoral studies and was assigned to do his research under Alfred Einhorn on some aspects of the chemistry of cocaine. It was at this time that Adolf von Baeyer, the leading organic chemist in Germany, began to take Willstätter under his wing. Although Willstätter never worked directly for Baeyer, he thought of himself as Baeyer's disciple. Willstätter completed his doctoral work in a year and stayed on doing independent research, becoming a privatdocent, or unsalaried lecturer, in 1896.

In his work with Einhorn, Willstätter had come to suspect that the structure assigned to cocaine by Einhorn and others was incorrect. When he started his independent research, Einhorn forbade him to work on the cocaine problem. Willstätter, with Baeyer's approval, decided to work instead on the closely related chemical tropine, whose structure was suspected to be similar to that of cocaine; once the structure of tropine was known, the structure of cocaine could be easily derived. Willstätter showed that, indeed, the cocaine structure was not what it had been thought to be; for the remainder of his stay at Munich, Einhorn refused to speak to him. In 1902 Willstätter was appointed professor extraordinarius (roughly equivalent to associate professor), although Baeyer thought he should have accepted an industrial position. Baeyer, himself partly Jewish, also recommended that Willstätter be baptized, an act that would have removed the legal barriers he faced as a Jew. This Willstätter refused to consider. During Easter vacation in 1903 Willstätter met the Leser family from Heidelberg, and that summer he and Sophie Leser were married. Their son Ludwig was born in 1904 and their daughter, Margarete, in 1906.

In 1905 Willstätter accepted a call to the Eidgenössische Technische Hochscuhle in Zurich as professor of chemistry, beginning the most productive phase of his career. While at Munich he had begun an investigation into the chemical nature of chlorophyll, the green pigment in plants that converts light into energy through photosynthe-

sis; at Zurich, he and his students made great strides in understanding this important material. They developed methods for isolating chlorophyll from plant materials without changing it or introducing impurities. Willstätter was then able to prove that the chlorophyll from different plants (he examined over two hundred different kinds) was substantially the same—a mixture of two slightly different compounds, blue-green chlorophyll a and yellow-green chlorophyll b, in a 3 to 1 ratio.

He also showed that magnesium, which had been found in chlorophyll by earlier workers, was not an accidental impurity but an essential component of these chlorophyll molecules, bonded in a way very similar to that in which iron is bonded in hemoglobin, the oxygen-carrying constituent of blood. The later work of others, especially Hans Fischer, in elucidating the detailed structures of the chlorophylls and hemoglobin would not have been possible without the pioneering work of Willstätter and his students. In 1913, Willstätter, in collaboration with his former student and good friend, Arthur Stoll, reviewed the work on chlorophyll in a book, *Untersuchungen über Chlorophyll.* In all, between 1913 and 1919, Willstätter published twenty-five papers in a series on chlorophyll. A preliminary step in the isolation of chlorophyll from plant materials yielded a yellow solution that on further study proved to contain carotenoid pigments. These had been described before, but Willstätter's work marked the beginning of our understanding of these materials that produce the color of tomatoes, carrots, and egg yolk.

In 1908, Willstätter suffered a devastating blow in the death of his wife after an operation for appendicitis had been delayed for thirty-six hours after the appendix had ruptured. He consoled himself with the care of his two children and with his work; in his autobiography he wrote that he took no vacations for the next ten years. During his stay at Zurich, Willstätter also did work on quinones and the mechanism of the oxidation of aniline to aniline black—a process of importance to the dye industry. He also completed a project begun eight years earlier, by synthesizing the chemical cyclooctatetraene and showing that it did not behave as an aromatic compound despite its structural similarities to benzene.

The Kaiser Wilhelm Institutes were founded in 1910 to afford outstanding scientists the chance to do research on problems of their own choosing, free of any teaching obligations. In 1911 Willstätter accepted the position of director of the Kaiser Wilhelm Institute of Chemistry and in 1912 moved into the new building at Berlin-Dahlem. The institute was situated next to the Institute for Physical Chemistry and Electrochemistry, headed by Fritz Haber, and a deep and lasting friendship developed between the two directors.

At Zurich, Willstätter had initiated a study of the pigments of various red and blue flowers, a class of compounds now known as anthocyanins. He began with dried cornflowers, or bachelor's button, because it was winter and they were commercially available. This choice, as it turned out, was not a good one; cornflowers only contained a percent or less of the pigment. In Berlin, Willstätter planted fields of double cornflowers, asters, chrysanthemums, pansies, and dahlias around the Institute and his residence. In these fresh flowers he found a much higher pigment content, up to 33 percent in blue-black pansies. Before World War I brought an end to this line of research, Willstätter published eighteen papers in an anthocyanin series between 1913 and 1916. He showed that the various shades of red and blue in these flowers as well as in cherries, cranberries, roses, plums, elderberries, and poppies all arose mainly from three closely related compounds, cyanidin, pelargonidin, and delphinidin chlorides, and were very dependent on the acidity or alkalinity of the flower. During the first year of the war, most of Willstätter's coworkers went into military service, and the flowers were taken to military hospitals instead of to the laboratory. Willstätter was bitterly disappointed by this interruption and could not bring himself to return to the problem after the war.

In 1915 Haber, who was in charge of Germany's chemical warfare work, asked Willstätter's assistance in developing the chemical absorption unit for a gas mask that would protect against chlorine and phosgene (a severe respiratory irritant). In five weeks, Willstätter came up with a canister containing activated charcoal and hexamethylenetetramine (also called urotropin). The use of charcoal was not new, but the use of hexamethylenetetramine was. When asked after the war how he had come to try so unusual a compound, he said that the idea had just popped into his head. For this work he received an Iron Cross, Second Class. He was also involved in an industrial research project with Friedrich Bergius on the hydrolysis of cellulose with hydrochloric acid to give dextrose, which could then be fermented to produce alcohol. The process, which was only perfected later, is now known as the Bergius-Willstätter process.

In the spring of 1915 Willstätter's ten-year-old son, Ludwig, died suddenly, apparently from diabetes. Willstätter wrote that his memory of the months following was blurred. Ironically, in November, while engaged in the work on gas masks, Willstätter learned that he had been awarded the 1915 Nobel Prize in chemistry in recognition of his work on chlorophylls and anthocyanins. Because of wartime conditions he did not travel to Stockholm to receive the prize until 1920, when a ceremony was held for a group of those who had been honored during the war. Willstätter made the trip in the company of fellow German awardees Max Planck, Fritz Haber, Max von Laue, and Johannes Stark.

An offer of a full professorship to succeed Baeyer at Munich also came in 1915. This offer, recommended by Baeyer, was precipitated by an offer to succeed Otto Wallach, a pioneer in natural product chemistry, at Göttingen. Willstätter maintained that left to his own inclinations, he would have preferred Göttingen, because a medium-sized university would provide more contact with colleagues and greater interaction with different disciplines than was possible at large institutions. However, he accepted the appointment as professor and director of the state chemical laboratory in Munich and moved there in the spring of 1916.

He made two major demands before accepting the offer: that the old institute building be remodeled and a large addition to the chemical institute be built housing laboratories and a large lecture hall, and that a full professorship in physical chemistry be established. The first of these was contrary to the advice that the physical chemist Walther Nernst gave him before he left Berlin, ''Don't ever build!'' In fact, the construction, delayed by the war and post-armistice turmoil in Munich, was not completed until the spring of 1920.

At Munich, as before, Willstätter experienced the anti-Semitism that had troubled him during his earlier residence, and that finally brought about his resignation in 1924. The final straw was the refusal of the faculty to appoint the noted geochemist Victor Goldschmidt of Oslo, Norway, to succeed the mineralogist Paul von Groth, who had himself named Goldschmidt as the only one who could take his place. The sole reason for the refusal was that Goldschmidt was Jewish. When Willstätter's resignation became known, students and faculty joined in expressions of respect and confidence, urging him to reconsider. Nonetheless, he remained only for the time needed to see his students finish their research and to install Heinrich Wieland in his place. He received offers of positions at universities and in industry in Germany and abroad, but he declined all of them, finally leaving the university in September 1925 never to return.

Some of Willstätter's assistants continued work at the University, and in 1928 Wieland made room in what had been Willstätter's private laboratory for Willstätter's private assistant, Margarete Rohdewald, one of his former students. From 1929 until 1938 she collaborated with him in a series of eighteen papers on various aspects of enzyme research. It was an odd collaboration, conducted almost entirely over the telephone; Willstätter never saw her at work in the laboratory.

During the few years at Munich before his resignation, Willstätter began to concentrate his research on the study of enzymes. He had first encountered these biological catalysts in his early work on chlorophyll. Now he worked to develop methods for their separation and purification. His method for separation was to adsorb the materials on alumina or silica gel and then to wash them off using solutions of varying acidity, among other solvents. In this connection, Willstätter carried out a systematic study (comprised of nine papers) of hydrates and hydrogels during which he, with his assistants Heinrich Kraut and K. Lobinger, was able to show that aluminum hydroxide, silicic acid, ferric hydroxide, and stannic hydroxide do actually exist in solution and are not colloidal sols (dispersions of small solid particles in solution) of the corresponding oxides. Willstätter reported that this foray of an organic chemist into inorganic chemistry was not well received by inorganic chemists.

The enzyme studies were not as successful, in part because Willstätter thought that enzymes were relatively small molecules absorbed on a protein or some other giant (polymer) molecule. The modern view, of course, is that enzymes are themselves proteins. Though Willstätter's chemical intuition failed him, there were positive results—for example, the enzymatic reduction of chloral and bromal resulted in the formation of trichloroethanol, a sedative (Voluntal), and tribromoethanol, an anesthetic (Avertin).

In 1938 the situation for Jews in Germany was becoming impossible. On a visit to Switzerland, Stoll tried to persuade Willstätter to stay, but he insisted on returning to Munich. There, after some trouble with the Gestapo, he was ordered to leave the country. After much red tape, which entailed the confiscation of much of his property, papers, and art collection, and an abortive attempt to leave unofficially, he entered Switzerland in March 1939 to stay for a while with Stoll and then to settle in the Villa Eremitaggio in Muralto. There he wrote his autobiography to pass the time. On August 3, 1942, Willstätter died of cardiac failure in his sleep. Among the honors received by Willstätter in addition to the Nobel prize were honorary membership in the American Chemical Society (1927), honorary fellowship in the Chemical Society (1927), the Willard Gibbs Medal for distinguished achievement in science from the Chicago Section of the American Chemical Society (1933), and election as foreign member of the Royal Society (1933). Willstätter's obituary by Sir Robert Robinson in *Obituary Notices of Fellows of the Royal Society,* has an eleven page bibliography, probably incomplete, listing over three hundred papers between 1893 and 1940.

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David Wilmot

As the author of the Wilmot Proviso, David Wilmot (1814-1868), U.S. congressman, initiated the legislative effort to prohibit the expansion of slavery.

David Wilmot, the son of a prosperous merchant, was born in Bethany, Pa., on Jan. 20, 1814. He studied law, was admitted to the Pennsylvania bar in 1834, and opened a practice in Towanda, Pa., in 1836, shortly after his marriage. He became more interested in politics than in law. An active and ardent Jacksonian Democrat, noted for his extemporaneous oratorical skills, he played a major role in Pennsylvania's Democratic state convention in 1844 and won a congressional seat, which he held from 1845 to 1851.

Initially Wilmot loyally supported the measures of James K. Polk's administration, although he had strongly supported Polk's opponent, Martin Van Buren, in the 1844 Democratic National Convention. During the Mexican

War, however, Wilmot and other Northern and Western Democrats became convinced that Polk's policies would give the Southern wing of the party permanent dominance. Proslavery political power had already been enhanced by the acquisition of Texas. Northern and Western Democrats feared its further growth through the potential acquisition of more slave territory from Mexico.

Thus, when Polk requested funds to conduct peace negotiations with Mexico in 1846, Wilmot attached to the appropriations bill his famous proviso that slavery be absolutely prohibited in any territory acquired through those negotiations. Wilmot's measure passed in the House of Representatives but was blocked in the Senate. The Southern congressional bloc, led by John C. Calhoun, immediately countered with resolutions stating that property rights (''property'' including slaves) were guaranteed by the Constitution and had to be fully protected in all Federal territories.

The principles stated in this debate permanently polarized proslavery and antislavery factions. Attempts at reconciliation—in the Compromise of 1850 and the 1854 Kansas-Nebraska Act—only temporarily averted the confrontation. Ultimately the controversy over slavery in the territories split the nation's political parties asunder. When Abraham Lincoln, pledging unalterable opposition to any future extension of slavery in the United States, was elected in 1860, the slave states refused to accept their political defeat, and the stage was set for the Civil War.

Wilmot made no further notable political contributions. He held a judgeship from 1851 until 1861 and served in the U.S. Senate from 1861 to 1863. Lincoln appointed him to a Federal judgeship which he retained until his death on March 16, 1868, in Towanda.

Further Reading

Charles B. Going, *David Wilmot: Free-Soiler* (1924; new ed. 1966), is a thorough and competent biography. A lengthy discussion of the Wilmot Proviso is in Allen Nevins, *Ordeal of the Union* (2 vols., 1947). □

Alexander Wilson

The 13-volume *American Ornithology* of Alexander Wilson (1766-1813), Scottish-American ornithologist and poet, was the first great comprehensive descriptive and illustrated work on the birds of the eastern United States.

Alexander Wilson was born on July 6, 1766, in Paisley, Scotland, into a large, poor family. Apprenticed at the age of 13 in the weaving trade, he spent ten years as a weaver. He then began tramping about Scotland as a peddler and writing dialect poems, which he published in *Poems* (1790). Discouraged by poverty and by political persecution because of some satires he wrote, he emigrated to America in 1794.

Though entirely self-educated, Wilson supported himself as a teacher around Philadelphia. The turning point in his life came in 1802, when he took charge of a school at Gray's Ferry, near the home and gardens of William Bartram, the Philadelphia naturalist. Bartram helped channel Wilson's natural love of birds and the outdoors into systematic scientific endeavors. Wilson became convinced that no single work on American birds was free from defect, and he decided to produce a comprehensive illustrated work on the birds of the eastern United States.

Wilson spent 10 years gathering specimens and materials for his classic work, *American Ornithology;* the first seven volumes were published in 1808-1813, the others posthumously. In 1807 he secured a position as assistant editor with a Philadelphia publisher, which relieved him of the drudgery of teaching and undoubtedly made possible the completion of his massive work. In 1808, to assure publication of his masterpiece, Wilson traveled all over the eastern United States in search of 250 subscribers.

American Ornithology is noted for the elegance of the essays on individual birds and for the excellent illustrations, which Wilson did himself. Although skilled as an artist, he needed the help of Alexander Lawson to translate his drawings into the plates from which the illustrations were printed. *American Ornithology* was acclaimed by both American and European scientists as the best work on American birds, and it went through two subsequent editions.

Wilson's health broke down while he was preparing the eighth volume of *American Ornithology* for publication, and he died in Philadelphia on Aug. 23, 1813. His friend George Ord completed the eighth and ninth volumes from Wilson's manuscript notes and saw them through publication in 1814. Charles Lucien Bonaparte published the four final volumes in 1825-1833.

Further Reading

The best biography of Wilson is Robert Cantwell, *Alexander Wilson, Naturalist and Pioneer* (1961), which replaces the older work by James S. Wilson, *Alexander Wilson, Poet-Naturalist* (1906). Some general background can be found in William Dunlap, *A History of the Rise and Progress of the Arts of Design in the United States* (1834; rev. ed. 1965).

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August Wilson

Two-time Pulitzer Prize-winning American playwright August Wilson (Frederick August Kittell; born 1945) embarked upon a mission to write a cycle of ten plays addressing central issues that have impacted African Americans in each decade of the 20th century. The first five evolve from the playwright's own commentary upon illconceived, ill-advised, yet sometimes unavoidable choices made by past generations of African Americans and their too frequent negative consequences.

Christened Frederick August Kittell was born in 1945 and later changed his name to August Wilson. He was the namesake of an irresponsible German baker. His father spent little time with his family in their two-room apartment in Pittsburgh's Hill District where Wilson, his mother, and five brothers and sisters survived on public assistance and earnings from her janitorial job. Wilson's move to adopt the maiden name of his African American mother, Daisy Wilson, in the 1970s was not just a means of disavowing his estranged white father. His decision to call himself August Wilson also represented a significant rite of passage marking both his discovery and celebration of ties with Africa. His identification with his mother's roots later became the driving force behind young Wilson's fascination with the language and culture of African Americans.

Against the pleas of his mother, Wilson gave up on formal education in the ninth grade. Memories of former years spent in the Pittsburgh public school system included a devastating accusation by one of his teachers that he was not the original author of a term paper that he had, in fact, written on Napoleon Bonaparte. Offended by the affront to his integrity and bored with the stifling regimentation of

Pittsburgh's schools, Wilson turned to the city's tobacco shops, barber shops, and street corners for schooling of a different sort. While mingling among fellow African American residents of the working-class neighborhood where he grew up listening to their uncensored language, Wilson developed an intimate knowledge of their lifestyles. His time spent in this environment would later serve him well in creating credible characters for his cycle of plays depicting the African American experience.

But Pittsburgh's streets and shops did not satisfy Wilson's appetite for knowledge about African Americans. He was drawn to the city's public libraries where he poured over the works of Ralph Ellison, Richard Wright, Langston Hughes, and other African American writers. A reader since the age of four, Wilson had no trouble comprehending these works that gave direction to the quest for his own racial consciousness.

From Poet to Playwright

After finally moving out of his mother's house in 1965, Wilson found lodging at a nearby rooming house, took a job as a short-order cook, and tried his hand at verse. Armed with a $20 typewriter he purchased with money from his sister Freda, Wilson tried desperately to become a successful poet and writer. This newfound freedom allowed Wilson to mingle with the Bohemian set. He learned their language and their ideals, emerging as a self-proclaimed Dylan Thomas. During this time he also identified with the cultural nationalists such as Amiri Baraka, (then known as LeRoi Jones), who argued for heightened racial consciousness. His initiation into African American aestheticism culminated in a heightened awareness of the importance of the blues, Bessie Smith, Ma Rainey, and writers of the Harlem Renaissance.

In the late 1960s an interest in Malcolm X led him to a total acknowledgement of African American culture as his own. Renouncing his white father, moving out from his mother's house, and living among day to day reminders of this culture cleared the way for Wilson to find out more about his African American ancestors' trek from the fields of North Carolina to the cramped urban shelters of Pittsburgh. What followed this phase of cultural enlightenment in Wilson's life were organized efforts to raise consciousness among Pittsburgh natives. With such an agenda, Wilson cofounded, with director Rob Penny, Pittsburgh's Black Horizons Theater in 1968.

Although Wilson chose to imitate the style of flamboyant British poet Dylan Thomas during an early stage in his evolution into an artist, he soon realized that his African American heritage, grounded in the blues tradition, was at odds with the alien persona he had chosen to idolize. Serendipity was largely responsible for his discovery of the tremendous role music, in particular the blues, played in his writing. After buying a three-dollar record player that only played 78s, he discovered a record store that proved to be a veritable gold mine of the records that were no longer in circulation. Here he found a copy of Bessie Smith's ''Nobody in Town Can Bake a Sweet Jelly Roll Like Mine'' and was so moved by its lyrics that he played it repeatedly. He later recalled, ''I'd never heard of Bessie Smith. I listened to it twenty-two times, and I became aware that this stuff was my own. Patti Page, Frank Sinatra—they weren't me. This was me. The music became the wellspring of my work. I took the stuff and ran with it.''

It took numerous rejection slips from magazines and several uninspired poetry readings to finally dissuade the would-be poet and nudge him in the direction of the theater. His conversion from poet to playwright was coerced by a supportive friend, Claude Purdy. In 1977 Wilson's poetry reading in Pittsburgh about a character named Black Bart so impressed Purdy that he encouraged Wilson to turn the material into a play. After much complaining that he could not write a play, Wilson sat down to complete the work in one week (*Black Bart and the Sacred Hills* [1981]).

In 1982 Lloyd Richards—artistic director of the Eugene O'Neill Theater in Waterford, Connecticut, dean of Yale's School of Drama, and director of the Yale Repertory Theater—discovered that among the hundreds of scripts sent to him was Wilson's *Ma Rainey's Black Bottom*. Although Richards admitted that the play had structural problems, he realized that, aside from these weaknesses, it evidenced an incredibly gifted talent. Over the next eight years Wilson and Richards formed a close alliance. Some have described their unique relationship with words like ''avuncular,'' ''paternal,'' or simply ''compatible.'' At any rate, the two men blended their playwriting and directing talents to produce a string of successful plays. Wilson wrote the plays while Richards directed and polished them in workshop environments such as the Yale Repertory Theater and various regional theaters throughout the United States. Beginning with the initial Broadway success of *Ma Rainey's Black Bottom* in 1984, the two men collaborated successfully on four more of Wilson's plays: *Fences, Joe Turner's Come and Gone, The Piano Lesson,* and *Two Trains Running*. During his collaboration with Richards, all of Wilson's works took similar routes, preliminary staging at the O'Neill Theater Center followed by presentations at the Yale Repertory Theater and other resident non-profit theaters and an eventual Broadway production.

Chronicles of African American History

Gaining confidence as a playwright from close associations with important contacts such as directors Purdy and Richards, Wilson committed himself to writing a series of plays addressing central issues that have impacted African Americans in each decade of the 20th century. Although he initially did not set out to write a history of his people, he rather accidentally realized a pattern of sorts developing in his early works; he had written plays that addressed issues peculiar to 1911, 1927, 1941, 1957, and 1971. The idea of writing one play per decade pleased Wilson, for once he discerned a pattern, he then was able to focus his playwriting skills on what he felt were the most important issues confronting African Americans each decade and then committed himself to writing ten plays emphasizing these issues.

Wilson's first Broadway success, *Ma Rainey's Black Bottom* (1984), was based upon an imagined day in the life of Gertrude Pridgett ''Ma'' Rainey, often called the ''Mother

of the Blues.'' The play focuses upon rampant greed, insensitivity, and racism in the 1920s recording business. The victims of the time period are typified by Ma Rainey and her band of talented yet frustrated musicians. His second play to reach Broadway, *Fences* (1985), earned him his first Pulitzer Prize. It portrays the frustration of a former African American League baseball player in the industrial North of the 1950s. In *Joe Turner's Come and Gone* (1986), Wilson concentrated upon the cultural fragmentation as well as the emotional and physical effects of the accompanying displacement of newly freed African Americans following the Civil War.

The Piano Lesson (1987) earned Wilson a second Pulitzer Prize in the spring of 1990. Central to this play's conflict is an old piano, which simultaneously functions as an emblem of both African folk tradition and American capitalism. The pictorial history carved into its surface by the great-grandfather of the currently embattled siblings, Berneice and Boy Willie, appreciates both its monetary and sentimental values. Berneice wants to preserve it as a family heirloom, while Boy Willie wants to sell it to afford a piece of land. Wilson's chronicle of the 1960s, *Two Trains Running,* debuted at the Yale Repertory Theater in March 1990 and was making its way through various regional theaters on its way to an almost certain Broadway finale. Set in 1968 in a small restaurant in an African American section of Pittsburgh (apparently its Hill District), Wilson's play tells the story of neighbors sorting out problems, complaining about injustices, loving, fighting, and communing.

Wilson's *Seven Guitars* hit Broadway in 1995, reuniting him with longtime collaborator Richards. The story, set in Pittsburgh in the 1940s, tells the story of Floyd ''Schoolboy'' Barton, who died before his career as a blues guitarist could take off. The *San Diego Sun* reviewed the show as containing ''rich, casually revealing language.'' The Broadway version featured Keith David, famous for his role in *Jelly's Last Jam*.

''All the ideas and attitudes of my characters come straight out of the blues,'' Wilson said, during an interview with *People* magazine. ''I look behind the lyrics.'' *Seven Guitars* is no exception.

Along with his two Pulitzers, Wilson received the Black Filmakers Hall of Fame Award in 1991. In 1992 he earned the Antoinette Perry Award nomination for best play, as well as the American Theatre Critics' Association Award, for *Two Trains Running*. He also received the Clarence Muse Award in 1992.

Wilson moved to Seattle in 1990 with his third wife, Constanza Romero, a costume designer who worked on *The Piano Lesson* with him. Wilson's only daughter, Sakina Ansari, found her career as a social worker in Baltimore.

Further Reading

Because August Wilson is relatively new to the literary world, a critical study of his work remains to be done. However, several excellent sources are available in the form of interviews, feature articles, and theater reviews. For detailed biographical information consult Chip Brown's ''The Light in August'' in *Esquire* (April 1989). For information of his plays and his aesthetics, see Bill Moyers' *A World of Ideas: Conversations with Thoughtful Men and Women about American Life Today and the Ideas Shaping Our Future* (1989) and David Savran's *In Their Own Words: Contemporary American Playwrights* (1988). Magazine feature articles include Nick Charles' ''August Wilson: Stages of Black America,'' in *Emerge* (April 1990); Hillary DeVries' ''A Song in Search of Itself: August Wilson Is a Chronicler of Black America's Recent Past,'' in *American Theater* (January 1987); and Ishmael Reed's ''A Shy Genius Transforms American Theater,'' in *Connoisseur* 217 (March 1987). □

Charles Erwin Wilson

Charles Erwin Wilson (1890-1961), engineer, businessman, and secretary of defense during the Eisenhower administration, is popularly remembered for his remark comparing the welfare of the United States with that of General Motors Corporation.

Charles E. Wilson was born in Minerva, Ohio, on July 18, 1890. At the age of four Wilson moved with his family to Mineral City, Ohio. There he struck up a boyhood friendship with two railroad engineers who frequently took Wilson on the local railroad and showed him how the new Westinghouse air-braking system worked. Fascinated with mechanics, he enrolled at the Carnegie Institute of Technology and completed the four-year program in three years, graduating near the top of his class.

After graduation, Wilson employed his engineering skills first at Westinghouse Electric and then at Remy Electric, a subsidiary of General Motors. At Remy he rose from chief engineer to president and oversaw the company's merger in 1926 with Delco. As head of Delco-Remy of Anderson, Indiana, Wilson and his 12,000 employees produced the ignition systems for General Motors automobiles.

Promoted by General Motors to corporate headquarters in Detroit, Wilson again rose rapidly and became president of the mammoth company in 1941. During World War II Wilson helped transform General Motors into the nation's chief producer of war materiel. Between 1941 and 1945 the company built one-fourth of U.S. tanks, armored cars, and airplane engines and one-half of the machine guns and carbines.

Wilson's industrial management skills were also evident in employee relations. During the 1930s auto workers conducted a series of strikes against General Motors because the company refused to recognize their right to organize unions and bargain collectively. Wilson, however, negotiated labor peace with the United Auto Workers union and its leader, Walter Reuther. During contract negotiations in 1948 and 1950 General Motors agreed to tie workers' salaries to the rate of inflation, the so-called ''escalator clause,'' to award raises for increased worker productivity; and to establish a company-wide pension plan. Thereafter, other industrial corporations would negotiate labor con-

tracts with features similar to those that Wilson and Reuther designed.

Impressed by Wilson's managerial abilities, President-elect Dwight Eisenhower asked Wilson in late 1952 to take charge of the government's largest agency, the Department of Defense. But compared to his business career, Wilson's tenure as secretary of defense (1953-1957) was controversial. A blunt, outspoken man, Wilson seemed uncomfortable in a political world. His public comments left the impression that he was an insensitive tycoon. Wilson's most difficult moment came in 1953 when, during congressional testimony, he declared: ''What was good for our country was good for General Motors and vice versa.''

As secretary of defense, Wilson played a limited role in shaping the nation's military policies. In view of his vast military experience, President Eisenhower decided that he would set defense policies. Eisenhower expected Secretary Wilson to carry out his detailed instructions and to run his department in an efficient and business-like manner.

As commander-in-chief, Eisenhower chose to streamline the Department of Defense's budget by reducing manpower and basing the nation's defense on atomic weaponry, a policy tagged ''more bang for the buck.'' Critics within the Pentagon and Congress charged that these policies left the nation incapable of waging conventional and guerrilla wars. Because he had to defend these policies in public, Wilson was often blamed for them. Eisenhower, on the other hand, complained to aides that Wilson should have quelled dissent within the Pentagon.

Secretary Wilson resigned from Eisenhower's Cabinet in late 1957. He returned to the board of directors of General Motors and also served as chair of a civil rights commission in Michigan. Charles E. Wilson died in his sleep of a coronary thrombosis on September 26, 1961, at his plantation near Norwood, Louisiana.

Further Reading

There is no complete biography of Wilson. For Wilson's background and a favorable assessment of his career as secretary of defense, see E. Bruce Geelhoed, *Charles E. Wilson and Controversy at the Pentagon* (1979). Fred I. Greenstein, in his *The Hidden-Hand Presidency* (1982), analyzes President Eisenhower's relationship with his Cabinet. Stephen E. Ambrose's *Eisenhower: The President* (1984) is a solid account of the Eisenhower administration. Ambrose argues that the president was disappointed with Wilson's work. Wilson's private papers are located at Anderson College in Anderson, Indiana. □

Charles Thomson Rees Wilson

The Scottish physicist Charles Thomson Rees Wilson (1869-1959) was the inventor and developer of the Wilson cloud chamber.

Charles Wilson was born on Feb. 14, 1869, in Glencorse near Edinburgh. He received his first undergraduate training at Owens College, now part of the University of Manchester, and from there, at the age of 19, he went to Cambridge University with the realization that physics and not medicine was to be his life's vocation.

As Wilson himself disclosed it, two experiences determined the direction and ultimate fortunes of his interest in physics. One was his few weeks' stay in 1894 at the observatory on the top of Ben Nevis, the highest Scottish mountain. The magnificent optical phenomena observable in the interplay of sunshine, mist, and clouds ''greatly excited my interest and made me wish to imitate them in the laboratory.'' The other experience consisted in his being exposed to an electric storm on the summit of Carn Mor Dearg in 1895. From this came Wilson's strong interest in atmospheric electricity, while the first experience inspired his efforts culminating in the construction of the first cloud chamber.

In the beginning of 1895 Wilson concluded that even after the removal of all dust particles, droplets still appeared whenever a volume of moist air was suddenly expanded. He attributed this to a residual conductivity in the air. His reasoning was fully verified a year later when his primitive cloud chamber was exposed to the newly discovered x-ray radiation. In 1904 he also proved that these droplets could be removed from the chamber by an electric field. Not until 1910, however, did he conceive the idea of making visible and of photographing the path of an ionizing particle. The

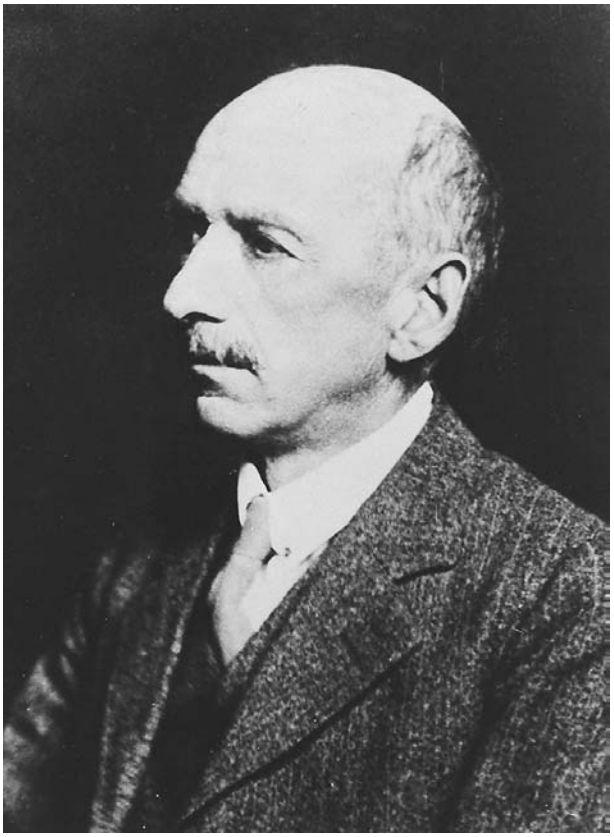

chamber he designed for that purpose was simplicity itself but rested on many years of painstaking effort. It was a flat cylindrical vessel, 16.5 centimeters in diameter and 3.4 centimeters deep, with a fixed glass roof, and a glass floor that could be rapidly moved downward by a piston into an evacuated vessel.

For almost 20 years Wilson's design remained the standard form of cloud chamber by which he took his famous series of photographs of ionization tracks in 1911 and 1921-1922 respectively. The analysis of those tracks proved to be an invaluable tool for all early investigators of nuclear phenomena. Wilson himself provided the experimental evidence for Arthur Compton's theory that in x-ray scattering, the recoil electron takes up the momentum of the quantum of radiation. Fittingly enough, the two shared the Nobel Prize in physics in 1927. It was again the cloud chamber that revealed the existence of positrons and made possible the visual demonstration of ''pair creation'' and ''annihilation'' of electrons and positrons.

Upon his retirement from the Jacksonian chair at Cambridge (1925-1934) Wilson took up residence in the village of Carlops near Edinburgh. There he completed his final great study of thundercloud electricity, submitting the manuscript to the Royal Society in 1956, at the age of 87. An indomitable energy and a zest for life were the chief characteristics of Wilson, who took to airplanes for the first time at the age of 86 to observe atmospheric phenomena. He was also possibly the most serene and unassuming among the great scientists of his time. He died at Carlops on Nov. 15, 1959.

Further Reading

The most authoritative account of Wilson's life and work is the lengthy essay by P. M. S. Blackett in *Biographical Memoirs of Fellows of the Royal Society* (1960). For background see William Dampier, *A History of Science* (1949), and Mitchell Wilson, *American Science and Invention* (1954). □

Edmund Wilson

The American critic Edmund Wilson (1895-1972) pursued an independent course that secured him respect and eminence.

Edmund Wilson was born in Red Bank, N.J., on May 8, 1895, the son of a railroad lawyer. He attended Princeton University (1912-1916), where he was editor of the *Nassau Literary Magazine* and a friend of writers John Peale Bishop and F. Scott Fitzgerald. With Bishop, he was later to publish a miscellany, *The Undertaker's Garland* (1922); after Fitzgerald's death, Wilson compiled in *The Crack-up* (1945) the tragic story of the disaster which overtook that novelist.

After taking a bachelor of arts degree, Wilson was briefly a reporter for the *New York Sun*. Drawn into World War I, he served in a French hospital and in United States intelligence. He then became managing editor of *Vanity Fair*. The first of his four marriages took place in 1923. He was, in turn, book review editor and associate editor of the *New Republic* (1926-1931); later he was a book reviewer for the *New Yorker* (1944-1948).

Despite his very great endowment as a critic, Wilson never settled comfortably into that role and tried his hand repeatedly at other things. *Discordant Encounters* (1926) is a volume of ''dialogues and plays.'' *Five Plays* (1954) and other works are theatrical efforts. *I Thought of Daisy* (1929) and *Memoirs of Hecate County* (1946), the latter banned as pornographic, are fiction. *Poets, Farewell!* (1929) is a second volume of verse. It is hard to classify *The American Jitters* (1932), *Europe without Baedeker* (1947), *The Scrolls from the Dead Sea* (1955), and *Apologies to the Iroquois* (1959) as anything but journalism, albeit journalism of a high order. Marked by the influence of Karl Marx, whether it be criticism or journalism, Wilson's writing shows a strong social consciousness.

Wilson's reputation, however, rests solidly on his critical works: *Axel's Castle* (1931), *The Triple Thinkers* (1938), *To the Finland Station* (1940), *The Wound and the Bow* (1941), *The Boys in the Back Room* (1941), *Classics and Commercials* (1950), *The Shores of Light* (1952), and individual essays collected in miscellanies. The encompassing and organizing power of his mind, his ability to state with exceptional clarity, his range of learning, and his sensibility are brilliantly displayed in these volumes. He opened new perspectives on novelists Henry James, Rudyard Kipling, Edith Wharton, and Charles Dickens.

On June 13, 1972, Wilson died at his home in Talcottville, N.Y. The house was the setting of his last work: *Upstate: Records and Recollections of Northern New York* (1971).

Further Reading

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Edward Osborne Wilson

The American biologist Edward O. Wilson (born 1929) was a leading authority on ants and social insects and an influential theorist of the biological basis of social behavior. He promoted the controversial discipline of sociobiology.

Born June 10, 1929, in Birmingham, Alabama, to Inez (Freeman) and Edward Osborne Wilson, Edward O. Wilson became a naturalist at an early age, after a fishing accident damaged his right eye and he learned to examine insects closely with his left eye. Growing up in Alabama, Florida, Georgia, and Washington, D.C., he collected insects and decided to specialize in ants even before entering the University of Alabama. While still in college, in 1949 he published his first paper on fire ants. He continued research on these insects at the Alabama Department of Conservation and earned his master's degree in science in 1950 at the University of Alabama. After a year at the University of Tennessee, he entered graduate study at Harvard University.

Wilson's research on ants at Harvard involved him in theories of evolution and classification. He collaborated with William L. Brown on two influential papers on the field of new systematics, the attempt to classify species based on evolutionary theory. The first paper in 1953 critiqued the category of subspecies. In 1956 they proposed the concept of character displacement, by which closely related species diverge genetically when they come into competition. Wilson's Ph.D. from Harvard, granted in 1955, was based on work dealing with the taxonomy and ecology of ants.

In 1955 he married Irene Kelley. They had one daughter. After serving as a junior fellow, Wilson was appointed in 1956 to the Harvard faculty, where he remained through his career. Beginning in 1973 he was curator of entomology at the university's Museum of Comparative Zoology.

''Dr. Ant''

Wilson's graduate work included research in the American tropics, Australia, and the South Pacific. His studies of native ants soon made him the world's foremost authority on these insects and he gained the nickname ''Dr. Ant.'' In the late 1950s he proposed a ''taxon cycle,'' later found also among birds and other insects, to explain how Melanesian ants adapted to poor habitats by colonizing new places and splitting into new species. In 1959, influenced by the rise of molecular biology, Wilson discovered how ants communicate by chemical releasers known as pheromones, and he later collaborated with William Bossert on a wide-ranging theory of chemical communication in other species.

In the 1960s Wilson and ecologist Robert MacArthur developed a quantitative theory of species equilibrium, relating the size of islands to the number of species they contain and proving that the number of species on a small island would remain constant while the variety of species changed. Their *Theory of Island Biogeography* (1967) was highly influential in theoretical population ecology and its practical application to designing wildlife preserves. They

argued that large areas and pathways between preserves are crucial for the survival of diversity. In 1971 Wilson summarized his own and other work on social insects in a comprehensive survey, *The Insect Societies*.

Father of Sociobiology

As an insect researcher, Wilson demonstrated the genetic underpinnings of the complex social behavior of ants and other species. In 1975 he extended his theories to all species, including humans, with the publication of the sweeping and controversial book *Sociobiology: The New Synthesis*.

The term ''sociobiology'' had already been in use, but Wilson's work was the first in the field to challenge scientific and popular thinking about human behavior. Wilson's goal was to unify all the behavioral sciences on the basis of ecology and evolutionary biology into a ''systematic study of the biological basis of all social behavior.'' Knowing the environmental pressures facing a species and its genetic constraints should allow scientists to predict the social organization and behavior of the species, he believed. Wilson argued that social behavior is a survival trait, and natural selection preserves patterns of useful behavior.

Since Charles Darwin proposed his theory of evolution, scientists had tried to explain animal behavior as an outcome of evolution. But Wilson was the first to argue that the pathway to the survival of the species was the survival of individuals possessing favorable traits. Wilson explained the genetic basis of kinship, communication, specialization of labor, and even altruism. In ants, he observed, the welfare of the colony, not the individual, is paramount, and he believed the same was true for all species. ''Genes hold culture on a leash,'' Wilson said.

The Sociobiology Debate

Wilson's boldness in reducing complex behavior to patterns with a genetic basis and further extending that analysis to humans set off a storm of controversy. Initially favorable reviews of *Sociobiology: The New Synthesis* noted the well-reasoned and extensively documented text on animals, but the focus of criticism was on the chapter about humans. Wilson wrote that humans always have been characterized by ''aggressive dominance systems, with males generally dominant over females.'' He argued further, ''Even with identical education and equal access to all professions, men are likely to continue to play a disproportionate role in political life, business and science.'' Such statements prompted a firestorm of protests from feminists and humanists, and some critics saw an ethnocentric or racist basis to his judgments about the determination of behavior.

At a 1978 meeting of the American Association for the Advancement of Science, protesters yelled at Wilson and poured a pitcher of water over his head. A letter of protest was signed by two of Wilson's colleagues at Harvard and other scholars. Public protests followed Wilson on lecture tours. Insisting he had no political motivation for his theories, Wilson denied the charges of racism and sexism, calling the attacks ''slander'' and saying his theories were misunderstood. He was partly vindicated in 1982 when the *Humanist* magazine named him its Distinguished Humanist of the year.

Wilson's next book, *On Human Nature* (1978), was an elegantly written essay on the biological basis for human actions and culture. Reviewer Nicholas Wade in the *New Republic* called it ''a work of high intellectual daring.'' It became a best-seller and helped make Wilson's theories even more widely known. It was awarded the 1979 Pulitzer Prize in general non-fiction, to which Wilson responded, ''It's not necessarily a certification that I'm right, but an affirmation that this is an important thing we should be talking about.''

Next, Wilson and physicist Charles Lumsden tried to create appropriate mathematical models for the genetic evolution of culture. Their two books were *Genes, Mind, Culture: The Coevolutionary Process* (1981), a scholarly work, and *Promethean Fire: Reflections on the Origin of the Mind* (1983), a popular book on the same subject, which they labeled ''the gene-culture coevolution.'' Again, Wilson's theories drew criticism. Writing about *Promethean Fire* in *Commentary,* sociologist Howard Kaye said, ''questionable assumptions about mind and culture and an extreme reductionism mar their thought and inflate their claims.'' While controversy over Wilson's work continued, the field of sociobiology expanded into a thriving biological discipline, mostly devoted to animal behavior.

Besides his books and scientific papers, Wilson co-authored biology textbooks and edited the Scientific American Readings series. His ecological interests led to his partly autobiographical *Biophilia: The Human Bond to Other Species* (1984), an eloquent discussion of human love for nature and a plea for conservation. Wilson served on the board of directors of the World Wildlife Fund from 1984 to 1990. In 1990 his lifelong fascination with ants culminated in the publication of *The Ants,* a comprehensive work co-authored with German entomologist Bert Holldobler. In 1992 he wrote *The Diversity of Life,* affirming his devotion to all the species on Earth, from ants to human beings.

Further Reading

Wilson was the subject of many reports and stories in both the scientific press (*Nature, Science, New Scientist*) and the popular press during the years of debate over sociobiology, from 1975 to 1980. Many of the dimensions of that debate are laid out in A. Caplan's *The Sociobiology Debate* (1980). See also Arthur Fisher, ''Sociobiology: Science or Ideology?, *Science* (July/August 1992), and *Scientific American* (March 1993). □

Harriet E. Wilson

Considered the first African American woman to publish a novel in English, Harriet E. Adams Wilson (c. 1827-c. 1863) is also distinguished as the first black, male or female, to publish a novel in the United States.

Harriet E. Adams Wilson's book, *Our Nig; or, Sketches From the Life of a Free Black, in a Two-Story White House, North. Showing that Slavery's Shadows Fall Even There,* is a thinly veiled fictional autobiography depicting the brutality of white racism in the antebellum North. The protagonist is a free, mulatto girl named Alfrado. Abandoned by her parents at the age of six, she is sentenced to years of cruel indentured servitude. The book was originally printed in Boston in 1859, and apparently soon sank into literary obscurity, as virtually no early critical comment on the novel exists. Discovered in 1981 in a Manhattan bookstore by Henry Louis Gates, Jr., a Cornell University professor, the book was republished in 1983, with an introduction by Gates. Its discovery forced literary historians to restructure the chronology of black literature, displacing William Wells Brown from his previously accepted position as the first African American novelist. His *Clotel: or, The President's Daughter: A Narrative of Slave Life in the United States* was originally published in London in 1853, but did not appear in the United States until 1864, when it was published in Boston as *Clotelle: A Tale of the Southern States.*

Details of Life are Scarce

Almost all that is known of Wilson's life is confined to the ten-year period between 1850 and 1860, the time frame covered by her novel. In the tradition of the slave narrative, letters of support appear as an appendix to the novel, establishing the truth of its autobiographical aspects. Gates conducted exhaustive research in an attempt to confirm the author as the subject of its biographical detail. Although it yielded pitifully few facts about Wilson's tragic life, this research did verify enough to rescue Wilson and her novel from literary oblivion.

The dates of Wilson's birth and death remain unknown. Census reports provide conflicting records of her possible birth date and birthplace. The 1850 federal census of New Hampshire lists Harriet Adams, age 22, as living in Milford, New Hampshire, suggesting a birth date or 1827 or 1828. Her birthplace is listed merely as ''New Hampshire.'' The 1860 Boston federal census records a Mrs. Harriet E. Wilson, age 52—a 20-year discrepancy from the previous record—born in Fredericksburg, Virginia. If this age is correct, her birth date would be 1807 or 1808. In both census reports she is listed as ''black.''

Other records indicate that in 1850 Harriet Adams lived with the white Samuel Boyles family in Milford, New Hampshire. On October 6, 1851, she married Thomas Wilson in Milford. Their son, George Mason Wilson, was likely born in May or June of 1852. He was probably their first and only child. He was born at Goffstown, New Hampshire, which was near Milford and was the location of the Hillsborough County Farm. As Gates explained in his introduction to the second edition of *Our Nig,* ''One of the letters appended to *Our Nig* states that, abandoned by her husband, the author . . . was forced . . . to go to the 'County House,' where she gave birth to a child.''

A ''Harriet Wilson, Widow'' is listed in the *Boston City Directory* in 1855. Two Harriet Wilsons are listed in the 1856 *Directory,* one a ''widow'' and one a ''dressmaker.'' Gates has suggested these two Harriet Wilsons may well be the same person. Between 1857 and 1863, only ''Harriet Wilson, Widow'' appears. After 1863, Harriet Wilson disappears from public record completely. As Margo Jefferson wrote in the *Nation* in 1983, ''That we do not know the date of Harriet Wilson's death says a great deal about the remainder of her life.''

The facts gleaned from the public records search, Gates wrote, ''correspond dramatically to assertions about the life of the author . . . that were made by three acquaintances who endorsed her novel. . . . When brought together, these facts leave no doubt that the author of *Our Nig,* who signed her copyright as 'Mrs. H. E. Wilson' and Harriet E. Adams Wilson, are the same person.'' Gates continued, ''Another source of confirmation is the of *Our Nig*—described as autobiographical by her supporters—which parallels major events of Mrs. Wilson's life that we have been able to verify.''

Wrote Novel for Economic Reasons

An examination of both the plot of *Our Nig* as well as the letters of testimonial appended to the book reveal that Harriet Adams lost her parents at an early age, and was then indentured to a white family, which overworked her mercilessly and ruined her health. It was this precarious health which caused her, finally, to place her son in a foster home. She subsequently wrote her novel in an attempt to raise enough money to be reunited with her child. In her preface, Wilson wrote, ''In offering to the public the following pages, the writer confesses her inability to minister to the refined and cultivated, the pleasure supplied by abler pens. It is not for such these crude narrations appear. Deserted by kindred, disabled by failing health, I am forced to some experiment which shall aid me in maintaining myself and child without extinguishing this feeble life.'' Toward that end, Wilson asked, ''I sincerely appeal to my colored brethren universally for patronage, hoping that they will not condemn this attempt of their sister to be erudite, but rally around me a faithful band of supporters and defenders.''

Unfortunately, the hoped-for patronage did not materialize, and tragically, Wilson's son George died of fever less than six months after her novel was published. Gates noted in 1987, ''The irony is profound. George's death certificate made possible the confirmation of a number of details about Wilson, which parallel rather closely statements made about her by three of her friends and printed as an 'appendix' to *Our Nig.* George's death serves as a convenient emblem of the tragic irony of his mother's life and subsequent literary reputation.''

Several factors may have contributed to the many years of obscurity to which *Our Nig* was subjected after publication. The most compelling factor may have been what Gates called ''the boldness of her themes.'' In his introduction to *Our Nig* he wrote, ''Interracial marriage, it is fair to say, was not a popular subject for representation in either antislavery or proslavery novels.'' A further likely cause for rejection of the novel can be found in the subject of the book, which is clearly depicted in its lengthy subtitle: the hypocrisy of the

brutal racism practiced by Northern whites. Although in her preface Wilson anticipated ''severe criticisms'' from Northern abolitionists, she further wrote, ''I have purposely omitted what would most provoke shame in our anti-slavery friends at home.'' Nevertheless, ''the book did not gain attention or a ready market—perhaps because she had brought that shame she had feared to the antislavery people of the North,'' wrote Ann Allen Shockley in *Afro-American Women Writers, 1746-1933.* Another reason the book was overlooked may have been due to the fact that Wilson was erroneously identified as white. Monroe Work's *A Bibliography of the Negro in Africa and America* lists Mrs. H. E. Wilson as a white author who wrote novels ''relating to the Negro.''

Novel Considered a Literary Landmark

While many critics hesitate to imbue *Our Nig* with classic literary status, it is considered a black literary landmark. Francis Browne wrote in 1987 that the novel ''is an indictment, not alone of oppression, but of the hypocritical liberalism that held sway in the North during the middle years of the nineteenth century when all eyes were focused on the heinous legalized servitude in the South. The irony resonates when one recognizes that the locales of the novel, New Hampshire and Massachusetts, were hotbeds of abolition. . . .'' Similarly, Shockley stated, ''Aside from its firsts, the novel can be deemed important for other reasons. It attests to prejudice and a different kind of black bondage in the North as a time when Abolitionists were violently attacking slavery in the South. . . . Harriet E. Adams Wilson unknowingly set a precedent with her personal fictionalized memoir of a free—yet unfree—black northern woman of her time.''

As the forerunner of the African-American literary tradition, Gates argued in 1983 that ''*Our Nig* stands as a 'missing link,' as it were, between the sustained and well-developed tradition of black autobiography and the slow emergence of a distinctive black voice in fiction.'' He has suggested that Wilson's combination of ''the received conventions of the sentimental novel with certain key conventions of the slave narratives'' became a unique new literary form. Had it been available much earlier, ''perhaps the black literary tradition would have developed more quickly and more resolutely than it did.'' Francis Browne concluded in 1987, ''Wilson's art might indeed be defective, but her imaginative effort . . . has proven itself worthy and signally prophetic.'' Gates stated in 1987, ''We can cogently argue . . . that Wilson is the most accomplished and subtle black novelist of the nineteenth century.''

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Henry Wilson

U.S. Vice President Henry Wilson (1812-1875) was effective in helping to shape the Republican party's antislavery measures and politics.

Henry Wilson, born on Feb. 16, 1812, in Farmington, N.H., was originally named Jeremiah Jones Colbath (he changed his name by act of legislature in 1833). Of a poor family, at 10 he was indentured to a farmer. Such was his hunger for self-improvement that he studied grammar and read widely in books on history and literature.

Free at 21, and with $85 in hand, Wilson became a shoemaker in Natick, Mass. He was debilitated by overwork and in 1838 went south for a change in climate. His view of slavery in Washington, D.C., and Virginia filled him with enduring libertarian sentiments. He became a successful shoe manufacturer. In 1840 he was elected to the Massachusetts House of Representatives as a Whig, and the ''Natick cobbler'' became a force in state politics.

Wilson's keen faith in free enterprise and scorn of slavery made him a likely representative of those Northerners who feared what they saw as abolitionist excesses but who were unwilling to countenance slavery expansion. Wilson's most striking achievement was to provide a ''halfway house'' for Northerners in the disintegrating Whig party while the Republican party was being built. In 1854 he joined the nativist American party and attempted to influence it on the slavery issue. But when his pleas were rejected, he led his contingent out of the convention. Elected by the Massachusetts Legislature to the U.S. Senate in 1855, he advocated all legal measures to curb slavery.

During the Civil War, Wilson served as the influential and responsible chairman of the Committee on Military

Affairs and worked earnestly for emancipation measures. He joined other Radical Republicans to oppose President Andrew Johnson's program for bringing the seceded Southern states peaceably back into the Union at the expense of the newly freed Negroes. Wilson's services gained him the vice-presidential office when Ulysses S. Grant won the 1872 election.

Wilson prepared pedestrian but useful accounts of congressional debates and acts during the Civil War and Reconstruction crises. His most ambitious work was his three-volume *History of the Rise and Fall of the Slave Power in America* (1872-1877), which reflected the simplistic but forthright viewpoint of the Northern workers and farmers. A sick man during his last several years, he was stricken with apoplexy in the Capitol and died in the Vice President's Room on Nov. 22, 1875.

Further Reading

Wilson's life is covered in Ernest McKay, *Henry Wilson: Practical Radical* (1971). Another biography is the sympathetic work by the Reverend Elias Nason and Thomas Russell, *The Life and Public Services of Henry Wilson* (1872; repr. 1969). See also George F. Hoar, *Autobiography of Seventy Years* (2 vols., 1903). □

James Wilson

James Wilson (1742-1798) was a patriot leader during the American Revolution and an influential delegate at the Federal Convention of 1787. He served on the first U.S. Supreme Court.

James Wilson was born on Sept. 14, 1742, on a farm in Fifeshire, Scotland. His family expected him to become a minister, and at 15 he entered St. Andrews University, but a family crisis interrupted his education. He took passage for America in 1765. In Philadelphia, Wilson turned to law studies; admitted to the bar in 1767, within six months he began practicing in Reading, Pa.

Wilson started his patriotic career in 1774 as head of the Carlisle Committee of Correspondence. In his pamphlet *Considerations on the Nature and Extent of the Legislative Authority of the British Parliament* (1774) he argued that the colonists, promoting genuine British constitutionalism, were being victimized by a corrupt ministry. He was sent to the Second Continental Congress in 1775. Wilson stood as a moderate but surrendered his early caution on July 2, 1776.

For the next decade, Wilson was mainly committed to the law and to his dream of vast wealth. He speculated in bank shares, land warrants, and similar ventures on borrowed capital. These involvements gave a misleading impression of great wealth, which in turn enabled Wilson to borrow more for speculations. In the Continental Congress

he sought a national fiscal policy far sounder than that he personally practiced.

Wilson welcomed the Federal Convention call. He served on the Pennsylvania delegation, was on the powerful Committee of Detail, and was a persistent advocate for the direct election of both Congress and the president. His plan for an electoral college was ultimately accepted. His influence helped carry ratification of the Constitution in Pennsylvania in 1787.

With the establishment of the national government, Wilson vainly hoped to become chief justice of the Supreme Court but accepted an associate justiceship. On the Court he consistently favored the nationalistic position, and in *Chisholm v. Georgia* (1793) he insisted that states were as liable to a ''controlling judiciary'' as an individual citizen.

Wilson enjoyed the thrill of speculation but was ultimately unsuccessful at it. His health and his credit began to fail perceptibly. In the winter of 1796/1797, he took flight to escape imprisonment for debt. A defaulted $197,000 debt sent him to jail. He died at Edenton, N.C., on Aug. 21, 1798.

Further Reading

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James Harold Wilson

The English statesman Harold Wilson (1916-1995), who served as prime minister and leader of the Labour party, was one of the most skillful political tacticians in 20th-century British history.

James Harold Wilson was born on March 11, 1916, in Huddersfield, Yorkshire. He distinguished himself early, capturing a scholarship to Oxford University, where he earned a first-class honors degree in politics, philosophy, and economics. In 1937, at a mere 21 years of age, Wilson became a lecturer in economics at New College, Oxford, and a fellow of University College the following year. When World War II broke out he was drafted into the civil service, where he first became director of the manpower, statistics, and intelligence branch of the Ministry of Labour, then switched to the directorship of statistics at the Ministry of Fuel and Power. Here he compiled his extensive research on the coal industry into a statistical digest, which was published in 1945 under the title *New Deal for Coal*.

Parliamentary Career

The same year the Labour party ousted the aristocratic Sir Winston Churchill from office in a landslide victory. Wilson made his debut in parliament at the age of 29 as the representative of Ormskirk. He spent his first two years as parliamentary secretary to the Ministry of Works (1945-1947), following this appointment with two as president of the Board of Trade (1947-1951).

A Man for the Middle Class

By the beginning of the 1950s Wilson was becoming a familiar figure on the parliamentary scene. Proud of his middle-class roots, he had long since simplified his identity by dropping his first name, ''James,'' in favor of a simpler ''Harold Wilson.'' Now other signs of his determinedly middle-class image became instantly recognizable. Among them included the Yorkshire accent he did not bother to smooth, the raincoat he invariably wore over a rumpled suit, and his preference for beer rather than champagne.

In 1951 Wilson's unpretentious image received a further boost when the government announced that the National Health Service would bill its patients for the first time since its introduction in 1946. This change of policy caused two resignations from the government. The first came from Minister of Health Aneurin Bevan, who had designed the plan with the express intention that it offer free service. The second was from Wilson, whose gesture was seen then as support for the middle class. Voters later remembered this

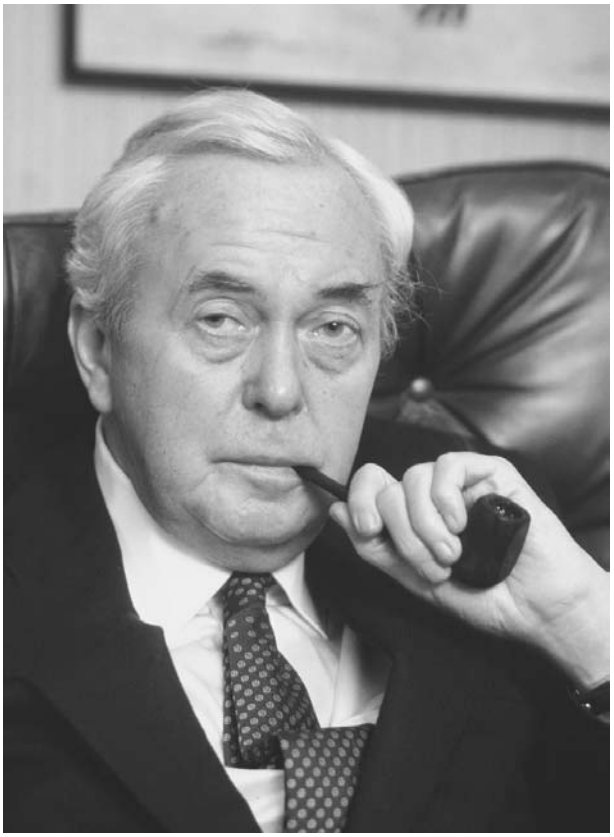

gesture when the time came to elect a new leader for the Labour party.

The occasion arose in 1963 with the death of Party leader Hugh Gaitskell. Wilson faced off against competitor George Brown for the top slot. Despite Brown's popularity with the labour unions, Wilson defeated him to take Gaitskell's place as leader of the opposition until his election victory in October 1964.

A Prime Minister Without Pretension

From his first months in office Prime Minister Wilson handled his responsibilities with flair. He worked well with the cloistered Queen Elizabeth II, introducing her to the middle-class viewpoint for the first time. Furthermore, he managed his party with dexterity, replacing conflict in the ranks with the first unity Labour had known since the early 1950s. Pragmatic and willing to listen to all viewpoints, Wilson ended a vicious round of miners' strikes, froze rents, announced government subsidies on certain food staples, and imposed price controls, all to convey to the electorate that each governmental decision was motivated by an idea of the national interest rather than by an idea of socialism. Later, he was not only credited with the establishment of the Open University which allowed working people to study for degrees by correspondence, but was also praised by supporters for refusing to join America in sending troops to Vietnam.

Nevertheless, by the end of the decade Wilson's popularity was fading because of growing tensions in Northern Ireland, a breakaway white minority government in colonial Rhodesia, and abrasiveness between the domestic government and the powerful British trade unions. Rising unemployment spurred Wilson to gamble by calling for general elections in 1970, but the Labour party was resoundingly defeated by Edward Heath.

His defeat proved temporary, for in February 1974 a miners' strike in response to a wage freeze brought Wilson and the Labour party back into power. He seemed to be on solid political ground, but in 1976 he suddenly chose to resign and largely disappeared from public view despite his elevation to a baron's status in 1983.

His decision led to a rash of speculation in the media. One rumor had him fighting cancer, while a second stated that the British counter-intelligence agency was trying to destabilize his government. The truth was concealed until after Wilson's death in 1995. According to the influential British medical journal *The Lancet,* Harold Wilson was one of 500,000 British patients suffering from Alzheimer's Disease.

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Joseph Chamberlain Wilson

Joseph Chamberlain Wilson (1909-1971) was the manager of the Haloid Company which, through Wilson's vision, bought the rights to developing the process later called xerography and became, in 1961, the Xerox Corporation. Xerography revolutionized the world of office management in the 1960s.

Joseph Chamberlain Wilson was born on December 19, 1909, in Rochester, New York. His grandfather, also named Joseph C. Wilson, settled in the city in the late 19th century and in 1903 helped found M. H. Kuhn Co., which in 1906 became the Haloid Company, and still later would become the Xerox Corporation. The elder Wilson was absorbed with politics, serving as alderman, city treasurer, and mayor, so management of the firm devolved upon his son, Joseph R. Wilson.

The name haloid referred to chemicals known as halogens, salts of which are used in the making of conventional photographic emulsions. During the 1920s the firm undertook extensive research to find a better sensitized paper for photocopying, which resulted in 1930 in Haloid Record, a greatly improved type of photographic paper. This product met with instant success, allowing the firm to maintain a full production staff throughout the Depression years.

It was at this time in the mid-1930s that young Joseph C. Wilson joined the family business. Having graduated from the University of Rochester in 1931, Wilson got an M.B.A. at Harvard in 1933. He was named secretary of Haloid in 1936 and in 1944 became vice-president. During these years Joseph C. Wilson assisted his father, who was president of Haloid, in directing most of the firm's business toward the war effort in World War II. This helped to greatly expand the company's business, so that annual sales, which stood at just $1.8 million in 1938, were at $6.8 million in 1946. Profits on these sales, however, were only $150,000. The younger Wilson was keenly aware that the firm needed a new product and a new technology if it were to have any kind of a future. He thus began a search which would end with the purchase of the rights to a new technique called xerography.

John H. Dessauer, research director at Haloid, found an old article in *Radio News* by Chester F. Carlson, then an employee of Bell Labs. In the article Carlson described a

process which he called electrophotography. The process, as described by Carlson, did not require sensitized paper or liquid chemicals. Instead, it used an application of a fine powder upon the electrostatic deposition of an image and the fixing on ordinary stationary of the resultant image through the application of heat to the powdered surface of the paper. Later the process would be renamed xerography, which means dry writing.

Carlson had developed the process in 1938 and then spent six fruitless years trying to interest someone in it. During this time he was turned down by more than 20 companies, including IBM, Remington Rand, RCA, and General Electric. Even the National Inventors Council dismissed his idea as impractical. He did get the Battelle Memorial Institute in Columbus, Ohio, to help him develop the process, and it was to them and Carlson that Wilson turned with his negotiations which resulted in the granting to Haloid of limited commercial rights to the process in 1946. The rights were subsequently broadened, and in 1948 the process was demonstrated publically by Haloid and Battelle under a new name—xerography. Over the next six years Wilson paid out over $3.5 million to develop the process, but the payoff to him and his company was enormous, as Xerox Corporation became one of the industrial phenomenons of the mid-20th century. In 1956 Haloid Xerox had net sales of under $7 million, employed 735 workers, and had ten research scientists and engineers. By the time of Wilson's death in 1971, sales had mushroomed to over $3 billion and there were over 25,000 employees. Joseph C. Wilson served as chief executive officer until his death. In 1961 the firm's name was changed to Xerox Corporation.

Wilson and Xerox's main breakthrough came in 1960, when the Xerox 914, the first production-line copier, was introduced. This was a desk-size, pushbutton machine capable of copying anything (printed, written, drawn, or three dimensional); it was able to do it fast and dry and on ordinary paper. This was a revolution in office copying and the great fulfillment of Wilson's vision of a dozen years earlier. The machines were rented out by Xerox and the unit charge for their use decreased as larger numbers of copies were made. Whole new office systems were developed, adapted to fit the particular needs of larger clients, and Xerox turned heavily to television as the best method for advertising their revolutionary new machine. And revolutionary it was. The new copier not only transformed its own industry, but also set in motion a vast metamorphosis of basic office practice in industry, government, and schools. Fast, convenient, relatively inexpensive copying was now possible for even small firms and organizations; the days of carbon copies or of routing individual letters up and down a bureaucratic chain were over; filing systems were streamlined; and a whole new world of office management came into being.

Perhaps Wilson's biggest mistake as head of Xerox came in 1969 when he attempted to challenge IBM for a share of the computer manufacturing business. Xerox purchased Scientific Data Systems, a California maker of scientific computers. IBM immediately countered with an announcement of their intention to enter the dry-copy industry. Xerox battled it out with IBM for five years, losing over $100 million, and finally pulled out of the computer business in 1975. But Wilson's concern about the wisdom of remaining so closely tied to the copier business was well founded. By the mid-1970s the market was pretty well saturated. In response, Xerox began moving toward the world of the electronic office—''intelligent'' copiers, word processors, high-speed printers, and the like.

Joseph C. Wilson early became convinced that a corporation had a duty to support the institutions which made possible a free, healthy, and educated society. To this end, Xerox pioneered a new era of television in 1964 when it sponsored a six-part prime-time series on the United Nations which was largely devoid of commercials. Xerox was also the first company in the nation to adopt a social service leave program through which employees could take as much as a year off, with full pay and benefits, to devote themselves to some worthy cause. When an irate stockholder complained of the corporation's largess, he was told: ''You can sell your stock or try to throw us out, but we are not going to change.''

Wilson served as a trustee of the University of Rochester for many years, and in 1965 named the university as the ultimate beneficiary of an irrevocable trust upon the death of his wife, set up with 90,000 shares of Xerox stock. In 1967 he gave the university an additional 50,000 shares. He died on November 22, 1971.

Further Reading

There is no biography of Joseph Wilson. The best coverage of the birth and development of Xerox is in John H. Dessauer, *My Years With Xerox* (1971). Daniel J. Boorstin, *The Americans: The Democratic Experience* (1973) nicely summarizes the social impact of the Xerox copier. □

Pete Wilson

Republican Peter Barton Wilson (born 1935) was elected the governor of California in 1991.

As governor of the most populous and economically powerful state in the United States, Pete Wilson is faced with both problems and opportunities of monumental size. His 1990 triumph over Dianne Feinstein for the governor's position made the 60-year-old Wilson an instant candidate for national office—as former California governor and U.S. president Ronald Reagan demonstrated earlier, California politics often become American policies—but for the time being Wilson has his hands full coping with California's massive budgetary, environmental, and population problems. In his first year as governor, Wilson outraged the right wing of the Republican party by raising state taxes $7 billion to help cover California's growing budget deficit, caused by a slow economy and the state's extensive system of social welfare programs. In the land of Reaganism, tax hikes by a Republican governor are viewed as nothing less than treason by many party members; as

California Assemblyman Tom McClintock lamented to the *New Republic,* ''All the advantages we [Republicans] had in the 1980s have been thrown away.''

Wilson's situation is far more complex than those faced by earlier Republican governors of California, however. The population of the state grew from 23 million in 1980 to 30 million in 1990, with much of the increase in the child population or people too poor to contribute to the state's tax base. At the same time, Californians have grown used to a broad range of social services and tight environmental controls, while simultaneously expressing growing frustration with the size of government and especially with taxes, signaled most clearly by the passage of Proposition 13 in 1978, which imposed a cap on real estate taxes. The net result of these disparate forces was a 1991 budget deficit of $14 billion, a rude welcome to the governor's mansion for Pete Wilson.

Peter Barton Wilson was born August 23, 1935, in Lake Forest, Illinois, an affluent suburb north of Chicago. His father, James Wilson, was originally a jewelry salesman who later became a successful advertising executive. The Wilson family moved to St. Louis when Pete was in junior high school. There he attended St. Louis Country Day School, an exclusive private institution, winning an award in his senior year for combined scholarship, athletics, and citizenship. In the fall of 1952 Wilson enrolled at Yale University, where he majored in English and won a Marines ROTC scholarship. A former Yale classmate later described Wilson to the *Los Angeles Times* as ''not the kind of guy who put himself forward a lot,'' a capable student but not exceptionally gifted nor much interested in student politics.

After graduation from Yale, Wilson served three years in the Marines as an infantry officer, eventually becoming a platoon commander. His Marines service gave Wilson his first taste of leadership, a kind of political initiation which would prove decisive for his later career. After writing a novel in 1958 (which has not been published), Wilson attended law school at Berkeley, having decided that he wanted to live in California while visiting the state as a Marine. He was an average student at Berkeley but became active in political circles, starting a local chapter of Young Republicans and working on various election campaigns. In 1962, while working for Republican gubernatorial candidate Richard M. Nixon, Wilson got to know one of Nixon's top aides, Herb Klein. Klein suggested that Wilson might do well in San Diego politics, and in 1963 the ambitious young Republican moved to San Diego and began his long climb to the governor's mansion. He was attractive, well-spoken, and conservative, all of which made him a good match for San Diego's rather sedate political climate.

Wilson had to take the California bar exam four times before passing, which speaks for his persistence if nothing else. He began his practice as a criminal defense attorney in San Diego, but found such work to be low-paying and personally repugnant—as he later commented to the *Los Angeles Times,* ''I realized I couldn't be a criminal defense lawyer because most of the people who do come to you are guilty.'' Wilson switched to a more conventional law practice and continued his activity in local politics, working for Barry Goldwater's unsuccessful presidential campaign in 1964. Wilson soon discovered that he genuinely liked politics and that he was good at managing the day-to-day details of the political process. He put in long hours for the Goldwater campaign, earning the friendship of local Republican boosters so necessary for a political career, and in 1966, at the age of thirty-three, he ran for and won a seat in the California state legislature.

As a young state assemblyman Wilson spent much of his time working with Frank Lanterman, a long-time power in Republican state politics. Under the tutelage of Lanterman, Wilson learned the intricacies of the political maneuvering by which the political process is conducted among a host of competing factions. As has always been his fashion, Wilson tended to be quiet and diligent as an assemblyman, neither a brilliant speaker nor visionary policy maker but willing to do the hard work needed for success. In the Republican party, Wilson defined himself as a moderate, while then-governor Ronald Reagan was forging the new coalition of extreme right-wing Republicans that would later carry him to the White House. The two men did not see eye to eye ideologically and were never close personally. At times, Wilson's moderate brand of Republicanism ran head-on with Reagan's conservatism, as when the young assemblyman sponsored a bill that would have created a master plan for controlling use of the California seashore. For the most part, however, Wilson benefitted from the strength of Reagan's popularity, and it was not until the 1991 tax crisis

that the philosophical gulf between the two men became apparent.

In 1968, Wilson married Betty Robertson. The couple bought a house in Sacramento, the capital of California, but soon returned to San Diego when Wilson decided to run for mayor of that city in 1971. His experience as chairman of the state Urban Affairs and Housing Committee between 1968 and 1970 had whetted Wilson's appetite for urban government, and San Diego was the natural arena for his ambitions. Not only was the city Wilson's home and political base, but San Diego had also recently seen the indictment of several city officials for bribery and was in the mood for a change. Wilson's youthful good looks and conservative record made a perfect combination, and he beat thirteen other candidates to become mayor of California's second largest city in 1971. Voters were impressed by Wilson's refusal to accept campaign contributions from certain controversial land developers and his commitment to a program of controlled growth for the San Diego area. As he repeatedly said in campaign speeches, ''We don't want to become another sprawled-out Los Angeles monster''—a platform that did not jibe well with Reagan-style laissez-faire economics but was in keeping with the growing environmental awareness of many San Diegans.

Wilson remained a very popular figure in San Diego during his terms as mayor. His habitually long work days and concern for the smallest details of city government earned him the respect of voters, while he also extended his political base by leadership in organizations such as the League of California Cities and the president's Citizens' Advisory Committee on Environmental Quality. Wilson's style of living was modest—at $20,000, his salary was less than that of some municipal bus drivers—adding to his image among San Diego residents as a young Mr. Clean. As mayor, his government was fiscally conservative but relatively liberal on social issues, particularly care of the environment. Wilson appealed to his fellow citizens as a sober but not insensitive politician, often described as being rather dull (''Button-Down Pete'' was one of his nicknames, referring to his Ivy League dress) but never as insincere or dishonest. San Diego is itself often thought of as rather dull, and in 1976 its voters returned Pete Wilson to the mayor's office with a resounding 61.7% majority.

In 1978, Wilson attempted the next step in what appeared a surefire political career by running for the Republican gubernatorial nomination. He failed miserably, coming in fourth out of five candidates, a defeat that taught him a good deal about politics on a large scale. His poor showing was mainly due to two factors, Proposition 13 and Wilson's own lack of charisma. Proposition 13 was a state referendum intended to put a stop to California's rising property taxes; its approval in 1978 marked the triumph of Ronald Reagan's ''supply-side economics'' and deeply conservative social policy. Wilson's opposition to Proposition 13 contributed heavily to his poor performance in the gubernatorial election and, ironically, to the fiscal crisis confronting Wilson twelve years later when he succeeded in the governor's race. Of more permanent significance was Wilson's inability to inspire excitement in the voting public. As Wilson's media consultant Paul Keye told the *Los Angeles Times,* ''What you have to do is convey Pete's seriousness without letting it become so earnest it fogs your glasses.'' Or, as Ronald Brownstein wrote in the *New Republic,* Wilson has an ''unerring instinct for the gray.''

Four years later, however, Wilson ran against and defeated then-governor Jerry Brown in the 1982 race for the United States Senate. Many Californians were weary of Brown's eccentricities (his nickname was ''Moonbeam''), and the Senate race itself was an excellent opportunity for Wilson's ''dullness'' to shine—the Senate is traditionally the more conservative house of Congress, and Brown's much-publicized liberalism was out of place in the atmosphere inspired by Reagan's conservative presidency. Wilson won the Senate race with the same mix of conservatism and progressivism that had carried him to victory twice in San Diego—he was hawkish on defense, opposed to taxes, and a supporter of the death penalty, but in favor of abortion rights, the Equal Rights Amendment, and environmental planning. In many ways, his political make-up resembled that of George Bush, a moderate, Yale-educated Republican, and it succeeded for Wilson in both the 1982 and 1988 Senate elections. In the latter campaign, Wilson was re-elected easily over challenger Leo T. McCarthy, as Senate incumbents generally are when the economy is strong.

As Senator of California, Wilson was best known for being unremarkable—''obscure'' was the *New Republic's* characterization of his eight-year tenure in the Senate. His one brush with national recognition came in 1986, when the Senator had to be wheeled into the Capitol after an appendectomy to cast a decisive vote for the 1986 Republican budget. Wilson's record as Senator earned him neither great love nor enmity from most Californians; in fact, it was not until his defeat of Dianne Feinstein for governor in 1990 that Wilson generated much attention. The race with Feinstein (a former mayor of San Francisco) degenerated into a campaign of negative advertising and mudslinging, as the candidates held common opinions on nearly every substantial issue. Perhaps simply because he was the candidate from the more populous southern half of the state, Wilson won the election by three percentage points over Feinstein and entered the governor's office in January of 1991.

His decisive action of raising taxes in the face of California's fiscal problems brought Wilson's level of popularity to the lowest mark ever recorded for a California governor. An advocate of what he calls ''preventive government,'' aimed at solving problems before they arise, Wilson raised taxes and cut social programs with equal vigor, denouncing along the way his more conservative fellow Republicans as ''gutless'' for their tax phobia.

Wilson, who ran unsuccessfully for the 1996 Republican presidential nomination, received much public attention for his controversial and conservative agenda for California. In August of 1993, stated *Christian Science Monitor* contributor Daniel B. Wood, Wilson ''called on President Clinton to 'repeal the perverse incentives that now exist for people to emigrate to this country illegally.''' In open letters reprinted in several national newspapers, he detailed a broad plan to deny citizenship to the children of

undocumented aliens, cut off health and education benefits, and create a legal-resident eligibility card that would be required for anyone seeking such benefits. Wilson told the *Monitor* that ''enough people to fill a city the size of Oakland [Calif., population 372,242] got past the border patrol over the past four years. The almost $3 billion in state tax dollars we are required to spend by federal law on services for illegal immigrants is causing us to be unable to spend [on], and in some cases to [have to] cut, needed services for legal residents.'' ''To me, it is terribly unfair and wrong,'' Wilson concluded, ''to be spending state tax dollars for illegal immigrants and declining it to working poor who are legal residents.''

In the summer of 1995, Wilson made another controversial decision when he convinced the University of California's Board of Regents to end the university's affirmative action policy. ''At a moment when affirmative action is under attack across the country—and just one day after President Bill Clinton told Americans that it had been 'good for America'—the vote made California the first state to eliminate race preferences in college admissions and put the state at the forefront of eliminating them nationwide,'' declared *Time* contributor Margot Hornblower. Although Wilson's actions were opposed by many national figures, including Rev. Jesse Jackson, the governor's stance was popular with many California voters. ''Next year,'' wrote Hornblower, ''Californians will vote in a referendum on a measure that would forbid the state to use affirmative action not only in public education but also in state employment and contracting. Polls show three-fourths of the state's voters supporting it.''

But although voters in California accepted the measure, the Clinton administration has decided to press its challenge of Proposition 209 that was deemed constitutional by a federal appeals court panel. The decision by the White House means that the Justice Department will continue to participate in the legal challenge to the proposition as a friend of the court. Thus, the Justice Department may file a legal brief outlining why it views the affirmative action ban as unconstitutional in future legal proceedings. However, the key decisions in the case will continue to be made by others.

In 1997 Wilson has also found time to volunteer as a mentor. A teenage boy from an underpriveleged neighborhood and Wilson met in April through a mentoring program. Policymakers nationwide have high hopes for such programs. Leaders of the volunteerism are searching for new ways to avert the tragedies of crime, drugs, and violence that afflict too many youth in the U.S.

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Richard Wilson

The British painter Richard Wilson (1713/1714-1782) raised English landscape painting to new heights by uniting its topographical traditions with those of the great 17th-century landscape masters on the Continent.

The third son of the rector of Penygoes in Montgomeryshire, Wales, Richard Wilson received an excellent grounding in classical literature from his father. In 1729 Richard went to London ''to indulge his prevailing love for the arts of design,'' and there he trained under an obscure portrait painter, Thomas Wright. Family connections with the aristocracy helped Wilson to get portrait commissions, including one from the royal family, but his reputation among artists was chiefly for topographical landscapes imbued with a strong feeling for open-air naturalism. In 1746 he painted the *Founding Hospital* and *St. George's Hospital* for the Founding Hospital.

In 1750 Wilson went to Venice and about a year later to Rome, where Salvator Rosa was his chief model for dramatic landscapes with storms, shipwrecks, and bandits. For six years Wilson made an intensive study of the Italian landscape, especially scenes with classical associations, working up his open-air sketches into studio pictures, strongly influenced in his handling of light and air by the Dutch masters and in his composition by Gaspard Dughet, Nicolas Poussin, and Claude Lorrain.

After his return to England in 1756 or 1757, Wilson took an apartment in the Great Piazza in Covent Garden, where he also had a studio for his pupils. He made his chief bid for fame with a number of versions of the *Destruction of the Daughters of Niobe,* one of which was exhibited at the Society of Artists in 1760. The verdict of Sir Joshua Reynolds was unfavorable, but in any case the taste of the aristocracy was not for heroic essays in the sublime, corresponding to the theories of Edmund Burke, but for pictures of their country houses elevated by the style of Claude Lorrain and for Italian scenes that reminded them of their grand tours.

Between 1765 and 1769 Wilson gave up his apartment in Covent Garden. Elected a foundation member of the Royal Academy in 1768, he established a practice both substantial and lucrative, but sporadic ill health, generosity, touchiness, and the unremunerative proportion of his time devoted to uncommissioned heroic landscapes all contributed to the decline of his fortune. His appointment as librarian to the Royal Academy in 1776 was largely a charitable gesture.

Wilson frequently visited his beloved Wales, and he retired there in 1781. He died in Colomendy, Denbigshire, the following year. His Welsh landscapes, such as *Snowdon* (ca. 1766) and *Cader Idris* (ca. 1774), and views of the English countryside are highly original paintings which announce the romantic exaltation of nature and solitude.

Further Reading

The standard authority for Wilson's life and work is W. G. Constable, *Richard Wilson* (1953), which contains nearly 400 illustrations. An excellent appreciation of Wilson is in Ellis Waterhouse, *Painting in Britain, 1530-1790* (1953; 2d ed. 1962). □

Thomas Woodrow Wilson

Thomas Woodrow Wilson (1856-1924), twenty-eighth president of the United States, led the country into World War I and was a primary architect of the League of Nations.

Woodrow Wilson was born in Staunton, Va., on Dec. 28, 1856. His father, a Presbyterian minister, communicated his moral austerity to his son, resulting in an inflexibility that sometimes revealed itself. Wilson attended Davison University in North Carolina for a brief time but graduated from Princeton in 1879. In his senior year he published an important essay in the *International Review,* revealing his early interest in American government. He studied law briefly and, though he did not complete the course, practiced for a time in Atlanta, Ga., without much success. He pursued graduate studies at Johns Hopkins University, receiving his doctorate in 1886.

In his doctoral thesis Wilson analyzed the American political system, pointing to the fracturing of power that flowed from the committee system in Congress. This thesis foreshadowed his intense belief in the role of the presidency as the only national office and in the duty of the president to lead the nation. He was to put these views into practice when he occupied the White House.

From 1886 to 1910 Wilson was in academic life—as a professor of political science at Bryn Mawr, Wesleyan, and Princeton and, after 1902, president of Princeton. A magnificent teacher, Wilson was a strong and imaginative college executive. His establishment of the preceptorial system at Princeton was an important contribution to university education that emphasized intimacy between teacher and student. He also fought for democracy in education.

Governor of New Jersey

By 1910 Wilson had established a wide reputation but had also aroused many enmities at Princeton. Thus he was ready to accept when, in 1910, the Democratic party in New Jersey offered him the nomination for governor. He was elected by a large plurality.

As governor, Wilson demonstrated masterly leadership, pushing through the legislature a direct primary law, a corrupt-practices act, an employers' liability act, and a law regulating the public utilities. His success made him a prominent candidate for the presidency in 1912. He was nominated, after a long convention battle, and easily elected in November. At the same time the Democratic

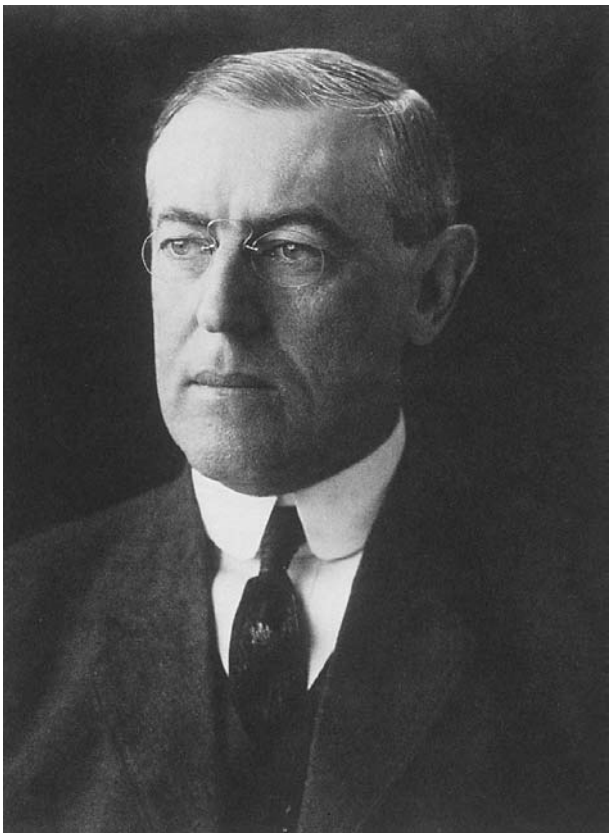

party secured a substantial majority in both houses of Congress.

First Term as President

Once elected, Wilson proceeded to put into practice his theory of presidential leadership. In the first 2 years of his presidency he dominated Congress and secured legislation of long-term historical significance. The tariff was revised downward, initiating a policy which was to be of substantial importance later. The Federal Reserve Act created a banking system under governmental control. The Federal Trade Commission Act, directed against monopoly, created a body which has had an important role in preventing overwhelming concentration of power in industry.

Wilson from the beginning confronted difficult questions of foreign policy. In Mexico a revolution was taking place, but just before Wilson's inauguration a military dictator, Victoriano Huerta, seized the presidency. Wilson refused to recognize Huerta, setting a course sympathetic with the struggle of the Mexican masses for social reform. He prevented Huerta from consolidating power, and in 1914 he ordered the occupation of Veracruz to prevent the dictator from receiving arms from abroad. He was saved from the possibility of war by the proffered mediation of Argentina, Brazil, and Chile; and Huerta was overthrown. But the Mexican question continued causing trouble.

Beginning of World War I

In August 1914 World War I broke out in Europe. The basis of Wilson's policy was the preservation of neutrality. But there can be little doubt that in his heart he sympathized with France and Great Britain and feared the victory of imperial Germany. The warring powers soon began interfering with American trade. The British more and more restricted American commerce, but the Germans proclaimed a new kind of warfare, submarine warfare, with the prospect of American ships being sunk and their passengers and crew being lost. Wilson took German policies more seriously, not only because of his innate partiality for the British, but because German policies involved the destruction of human life, whereas the British interfered only with trade. As early as February 1915, in response to a German declaration instituting the U-boat war, the President declared that Germany would be held to ''strict accountability'' for the loss of American lives.

For a time thereafter Wilson took no action. But on May 7, 1915, the liner *Lusitania* was sunk, with over a hundred American lives lost. The President addressed a stiff note to Germany but clung to the hope that the war might be ended by the good offices of the United States. He engaged in a debate with Berlin and, after other painful submarine episodes, got Germany to abandon the U-boat war in 1916.

Wilson then addressed himself to Great Britain but made little headway. In the meantime the presidential campaign of 1916 was approaching. He was renominated virtually by acclamation; the Democratic platform praised him for keeping the country out of war. He won in a very close campaign. It is important to note that though the President profited from his stand in preserving peace, and though the Democratic politicians made the most of the slogan ''He kept us out of war,'' Wilson promised nothing for the future.

Second Term as President

Wilson's efforts to bring the belligerents together were ineffectual. When the German government cast the die for unlimited warfare on the sea, Wilson severed diplomatic relations with Berlin but continued to hope that a direct challenge could be avoided. No president has ever taken more seriously the immense responsibility of leading the American people into war. But on April 2, 1917, Wilson demanded a declaration of war against Germany from Congress, and Congress responded by overwhelming majorities.

There is every reason to regard Wilson as a great war president. He put politics aside, appointing a professional soldier to head American forces in Europe. Fully as important, he appealed to American idealism in a striking way. Though he believed that the defeat of Germany was necessary, he held out hope that at the end of the war a League of Nations might be established which would make impossible the recurrence of another bloody struggle. As early as April 1916 he had begun to formulate his views on this. He advocated an association of nations which would act together against any nation which broke the peace. There was much support for his point of view.

Fourteen Points

Throughout the war Wilson insisted on two things: the defeat of German militarism and the establishment of peace resting on just principles. In January 1918 he gave his speech of the Fourteen Points. In the negotiations that autumn he made the acceptance of these points the primary condition on the part of his European associates and of the Germans as well. Wilson was at the apogee of his career in November 1918, when the armistice was signed. No American president had ever attained so high a position in world esteem, and millions looked to him as the prophet of a new order.

But difficulties loomed. The 1918 elections returned a Republican majority to Congress. The President himself stimulated partisanship by his appeal to elect a Democratic legislature. Though he selected able men for his delegation to the forthcoming peace conference at Paris, he did not think of conciliating the Republican opposition. By insisting on going to Paris in person and remaining there until the treaty was finished, he cut himself off from American opinion.

Versailles and the League Covenant

At the peace conference Wilson strove to realize his ideals. He was able to win the negotiating powers' consent for drafting the Covenant of the League of Nations. This provided for a League Council of the five Great Powers and four elective members and for an Assembly in which every member state would have a vote. The signatories bound themselves to submit disputes to either arbitration or conciliation through the Council. If they failed to do this, they would be subjected to economic and possibly to military sanctions. They were also to agree to respect and preserve

the territorial integrity and political independence of the members of the League.

Wilson fought also for what he conceived to be a just peace. On territorial questions he strove to apply the principle of nationality; he fought successfully against French ambitions to detach the Rhineland from Germany and against the Italian desire for Dalmatia, a province peopled by Yugoslavs. Many of the new boundaries of Europe were to be determined by plebiscite. At times, however, the principle of nationality was violated. On the question of reparations Wilson was unsuccessful in limiting German payments in amount and time, and he accepted a formula which was subject to grave criticism. In the Orient, much against his will, he was compelled to recognize the claims of Japan (which had in 1914 entered the war on the side of the Allies) to economic control of the Chinese province of Shantung (formerly in the hands of Germany).

The Treaty of Versailles was not to stand the test of time. In detaching substantial territories from Germany and in fixing Germany with responsibility for the war, it furnished the basis for that German nationalism which was to come to full flower with Adolf Hitler.

Wilson returned to the United States with a political battle ahead. There was much partisanship in the opposition to him but also a genuine dislike of the Treaty of Versailles and honest opposition to ''entanglement'' in world politics. He erred in demanding ratification of the treaty without modification. He made his appeal in a countrywide tour. He was hailed by tremendous crowds and greeted with immense enthusiasm, but his health gave way, and he was compelled to go back to the White House. A stroke temporarily incapacitated him.

The Senate in November rejected unconditional ratification but adopted the treaty with reservations which the President refused to accept. In January a compromise was attempted. But Wilson spoiled these efforts by taking the issue into the 1920 presidential campaign. That campaign resulted in an overwhelming Republican victory and the election of Warren G. Harding as president. The new chief executive never sought to bring the Treaty of Versailles to the Senate or to bring the United States into the League, which was by now actually in existence. Wilson's presidency ended in a stunning defeat.

Evaluation of Wilson's Policies

Despite his failure to secure American adherence to the League, the long-run judgment on the President must be that he was one of the few great presidents of the United States. In his first term he exerted a presidential leadership that has rarely been equaled and won legislation of far-reaching importance. In his policy toward Germany he faithfully interpreted the majority opinion of the nation, neither rushing passionately into war at the possible cost of national unity nor hesitating to face the issue once it seemed clear. He was a war leader of the first magnitude. In his campaign for a world order, moreover, he has lasting significance. He bequeathed to his generation, and that which followed, a passionate faith in the possibility of such an order.

The Charter of the United Nations reflects in no small degree Woodrow Wilson's aspirations. Whether such an order as he dreamed will ever eventuate in fact is a question that must be left to the prophets. But if a day comes when men seek the means of settling their disputes in international organization, the failure of Woodrow Wilson will appear a transitory thing, and his idealism and his vision will receive their due praise from posterity.

Wilson was twice married. His first wife bore him three daughters. She died in the White House shortly after the outbreak of World War I. In 1916 he married Edith Bolling Galt, who survived him by many years. He died on Feb. 3, 1924.

Further Reading

The foremost biographer of Wilson is Arthur S. Link, whose still uncompleted definitive work, *Wilson* (5 vols., 1947-1965), takes Wilson's life up to 1917; Link's work is a monumental, detailed record of Wilson's times. The biography by Arthur Walworth, *Woodrow Wilson* (2 vols., 1958; 2d rev. ed., 2 vols. in 1, 1964), presents a fine understanding of Wilson the man. Henry Wilkinson Bragdon, *Woodrow Wilson: The Academic Years* (1967), describes Wilson's years as writer, teacher, and scholar, and George C. Osborn, *Woodrow Wilson: The Early Years* (1968), relates his prepolitical years generally.

A critical study of Wilson is John M. Blum, *Woodrow Wilson and the Politics of Morality* (1956). Other biographies include William Allen White, *Woodrow Wilson* (1924); H. Hale Bellot, *Woodrow Wilson* (1955); John A. Garraty, *Woodrow Wilson: A Great Life in Brief* (1956); and Silas Bent McKinley, *Woodrow Wilson* (1957). See also Eleanor Wilson McAdoo, *The Woodrow Wilsons* (1937). A synoptic view of Wilson's personality emerges from Arthur S. Link, ed., *Woodrow Wilson: A Profile* (1968), an anthology by persons who knew Wilson or who assessed his impact during their lifetimes. The papers of Wilson's confidant, Edward Mandell House, *The Intimate Papers of Colonel House,* arranged by Charles Seymour (4 vols., 1926-1928), provide intimate glimpses of Wilson.

Specialized studies include excellent works by Thomas A. Bailey dealing with the peace treaty and the struggle that followed, *Woodrow Wilson and the Lost Peace* (1944) and *Woodrow Wilson and the Great Betrayal* (1945); Arthur S. Link, *Woodrow Wilson and the Progressive Era, 1910-1917* (1954) and *Wilson the Diplomatist* (1957); the well-documented study of Wilson's relations with Congress during World War I by Seward W. Livermore, *Politics Is Adjourned: Woodrow Wilson and the War Congress, 1916-1918* (1966); and Norman Gordon Levin, Jr., *Woodrow Wilson and World Politics: America's Response to War and Revolution* (1968). The elections of 1912 and 1916 are covered in Arthur M. Schlesinger, Jr., ed., *History of American Presidential Elections* (4 vols., 1971). □

Johann Joachim Winckelmann

The German archeologist Johann Joachim Winckelmann (1717-1768) redefined archeology as

a history of ancient art. His high regard for Greek art greatly influenced German classical literature and stimulated classicism.

The only son of a cobbler, Johann Joachim Winckelmann was born on Dec. 9, 1717, in Stendal, Prussia, and grew up in modest circumstances. From 1738 he studied theology and medicine, then taught in Salzwedel from 1743 to 1748, and from 1748 until 1754 he was librarian for the Count of Bühnau in Nöthnitz near Dresden. Here, in addition to his historical studies, he turned to the fine arts and prepared a description of the paintings in the Dresden Gallery.

In 1754-1755 Winckelmann studied art in Dresden with the painter Adam Friedrich Oeser and came in contact with Italian artists. A result of his studies was his essay ''Thoughts on the Imitation of Greek Works in Painting and Sculpture,'' in which he portrayed an idealized picture of Greek art and saw its spirit as ''noble simplicity and silent greatness.'' Since Greek art was to him the highest artistic achievement, he advocated its imitation by all later cultures. The contemporary, baroque art was to be dismissed since it had grown too remote from the Greek simplicity.

Winckelmann's essay received great acclaim and prepared his way to Rome, where he went in 1755 after becoming a Catholic. In Italy, which he called the land of humanity, he fulfilled his human and intellectual purpose. The southern freedom of mores and ideas recalled his ideal Greece and enabled him to pursue the cult of male beauty which he found embodied in Greek art. Thus Winckelmann devoted his ''Dissertation on the Ability to Appreciate the Beautiful in Art and Its Instruction'' to his young friend Reinhold von Berg.

As equal, Winckelmann met with Roman scholars and clerics, even lived for a time in the papal residence at Castel Gandolfo. His special friends were the German painter Anton Raphael Mengs and Cardinal Alessandro Albani, in whose palace he lived before moving with him into a newly built villa in the Via Salaria. On the outfitting of this villa with antique sculptures, Winckelmann had a decided influence.

In 1763 Winckelmann was named prefect of Roman antiquities, and he worked also in the Vatican library. In his studies he combined historical awareness with vivid feeling for the present; in his writings he was at once scholar and poet. His descriptions of the statues in the Vatican's Belvedere (only the descriptions of the Apollo and of the Torso were finished) are in their enthusiastic language genial prose poems.

Winckelmann included these descriptions in his major work, *History of the Art of Antiquity* (1764), the first historical overview of the entire ancient art, born of profound knowledge of the sources and his personal views. His thorough erudition is also apparent in his catalog of the gem collection of Baron Stosch (1758) and in publications on unknown antiques. Winckelmann published lively reports on the excavations in Pompeii and Herculaneum, which he got to know on three journeys, and he wrote also about ancient architecture and allegories in art.

Most of Winckelmann's writings appeared in German, and he never relinquished his bonds with Germany. In 1765 he almost became the librarian of Frederick the Great in Berlin. But as Winckelmann traveled to Germany in April 1768, his love of Rome proved the stronger; beset with deep melancholy he interrupted his journey in Regensburg, traveled to Vienna where he was honored by Empress Maria Theresa, and arrived in Trieste in June. There he met a former-convict cook who robbed and killed him on June 8, 1768.

Further Reading

Wolfgang Leppmann, *Winckelmann* (1970), is the first biography in English; it provides interesting material on life and education in 18th-century Germany, the first excavations of Pompeii and Herculaneum, and the attitude and policy of the papacy. More specialized are two studies by Henry C. Hatfield: *Winckelmann and His German Critics, 1755-1781* (1943) and *Aesthetic Paganism in German Literature* (1964). □

Oprah Gail Winfrey

America's first lady of talk shows, Oprah Gail Winfrey (born 1954), is well known for surpassing her competition to become the most watched daytime

show host on television. Her natural style with guests and audiences on the *Oprah Winfrey Show* earned her widespread adoration, as well as her own production company.

Oprah Gail Winfrey was born to Vernita Lee and Vernon Winfrey on an isolated farm in Kosciusko, Mississippi, on January 29, 1954. Her name was supposed to be Orpah, from the Bible, but because of the difficulty of spelling and pronunciation, she was known as Oprah almost from birth. Winfrey's unmarried parents separated soon after she was born and left her in the care of her maternal grandmother on the farm.

Winfrey made friends with the farm animals and, under the strict guidance of her grandmother, she learned to read at two and a half years old. She addressed her church congregation about ''when Jesus rose on Easter Day'' when she was two years old. Then Winfrey skipped kindergarten after writing a note to her teacher on the first day of school saying she belonged in the first grade. She was promoted to third grade after that year.

It was her last year on the farm; at six years old she was sent north to join her mother and two half-brothers in the Milwaukee ghetto. Because she missed the farm animals and could not afford a dog, she made pets out of cockroaches and kept them in a jar. Her career as a young speaker continued with poetry readings at African American social clubs and church teas. At 12 years old she was staying with her father in Nashville and earned $500 for a speech at a church. She knew then that she wanted to be ''paid to talk.''

Oprah Winfrey (standing)

The poor, urban lifestyle had its negative effect on Winfrey as a young teenager, and her problems were compounded by repeated sexual abuse, starting at age nine, by men that others in her family trusted. Her mother worked strenuously at odd jobs and did not have much time for supervision.

Winfrey became a delinquent teenager, frequently acting out and crying for attention. Once she faked a robbery in her house, smashed her glasses, feigned amnesia, and stole from her mother's purse, all because she wanted newer, more stylish glasses. Another time she spotted Aretha Franklin getting out of a car and convinced her she was a poor orphan from Ohio looking for a way back home. Franklin gave her $100, with which Winfrey rented herself a hotel room for three days until a minister brought her home. Her mother tried to send her to a detention center only to discover there was no room; so she sent her troubled daughter to live with her father in Nashville.

Winfrey said her father saved her life. He was very strict and provided her with guidance, structure, rules, and books. He required his daughter to complete weekly book reports, and she went without dinner until she learned five new vocabulary words each day.

She became an excellent student, participating as well in the drama club, debate club, and student council. In an Elks Club oratorical contest, she won a full scholarship to Tennessee State University. The following year she was invited to a White House Conference on Youth. Winfrey was crowned Miss Fire Prevention by WVOL, a local Nashville radio station, and was hired by that station to read afternoon newscasts.

During her freshman year at Tennessee State, Winfrey became Miss Black Nashville and Miss Tennessee. The Nashville CBS affiliate offered her a job; Winfrey turned it down twice, but finally took the advice of a speech teacher, who reminded her that job offers from CBS were ''the reason people go to college.'' Now seen each evening on WTVFTV, Winfrey was Nashville's first African American female co-anchor of the evening news. She was 19 years old and still a sophomore in college.

When she graduated in 1976, she went to Baltimore to become a reporter and co-anchor at ABC affiliate WJZ-TV. The station sent her to New York for a beauty overhaul, which Winfrey attributes to her assistant news director's attempt to ''make her Puerto Rican'' and from an incident when she was told her ''hair's too thick, nose is too wide, and chin's too big.'' The New York salon only made things worse by giving her a bad permanent, leaving her temporarily bald and depressed. Winfrey comforted herself with food; so began the weight problem that became so much a part of her persona.

In 1977 WJZ-TV scheduled her to do the local news updates, called cut-ins, during *Good Morning, America,*

and soon she was moved to the morning talk show *Baltimore Is Talking* with co-host Richard Sher. After seven years on the show, the general manager of WLS-TV, ABC's Chicago affiliate, saw Winfrey in an audition tape sent in by her producer, Debra DiMaio. At the time her ratings in Baltimore were better than Phil Donahue's, and she and DiMaio were hired.

Winfrey moved to Chicago in January 1984 and took over as anchor on *A.M. Chicago,* a morning talk show which was consistently last in the ratings. She changed the emphasis of the show from traditional women's issues to current and controversial topics, and after one month the show was even with Donahue's program. Three months later it had inched ahead. In September 1985 the program, renamed the *Oprah Winfrey Show,* was expanded to one hour. Consequently, Donahue moved to New York.

One of the reasons her show became so successful was she decided against using stifling prepared scripts. She refused to research her topics, and, in her own words, she ''wings it'' in order to carry on normal conversations with her guests. It succeeds because of her sharp personality and quick wit.

In 1985 Quincy Jones saw Winfrey on television and thought she would make a fine actress in a movie he was co-producing with director Stephen Spielberg. The film was based on the Alice Walker novel *The Color Purple*. Her only acting experience until then had been in a one-woman show, *The History of Black Women Through Drama and Song,* which she performed during an African American theater festival in 1978.

Winfrey was cast as Sofia, a proud, assertive woman whose spirit is broken by neither an abusive husband nor white authorities. Critics praised her performance, and she was nominated for an Academy Award as Best Supporting Actress.

In 1986 she appeared in Jerrold Freedman's film of Richard Wright's *Native Son,* playing the crucial role of Bigger Thomas' mother. The film was not as well received as *The Color Purple,* and critics considered Winfrey's performance overly sentimental.

The popularity of Winfrey's show skyrocketed after the success of *The Color Purple,* and in September 1985 the distributor King World bought the syndication rights to air the program in 138 cities, a record for first-time syndication. That year, although *Donahue* was being aired on 200 stations, Winfrey won her time slot by 31 percent, drew twice the Chicago audience as Donahue, and carried the top ten markets in the United States.

The *Oprah Winfrey Show* featured such topics and guests as a group of nudists without clothing in the studio (with only their faces shown), a live birth, white supremacists, transsexuals, pet death, gorgeous men, well-dressed women, and Winfrey's own struggle with her weight and coming to terms with the abuse she endured as a child. She holds interviewees' hands during difficult discussions and often breaks into tears right along with them. One show's topic was incest, during which she revealed to her audience she had been raped by a cousin when she was nine years old.

She once taped a show with an all-white audience in Forsyth County, Georgia, where no African American had lived since 1912. This program was prompted after an incident on the anniversary of Martin Luther King Jr.'s birthday, when 20,000 people marched in Forsyth County to protest racism after the Ku Klux Klan had broken up a previous civil rights march in that town. Another program featured a man who had contracted AIDS and as a result had been harassed, beaten, jailed, and run out of his hometown. The studio audience was made up of the residents of that town.

In 1986 she received a special award from the Chicago Academy for the Arts for unique contributions to the city's artistic community and was named Woman of Achievement by the National Organization of Women. The *Oprah Winfrey Show* won several Emmys for Best Talk Show, and Winfrey was honored as Best Talk Show Host.

Winfrey formed her own production company, Harpo, Inc., in August 1986 in order to produce the topics that she wanted to see produced, including the television drama miniseries based on Gloria Naylor's *The Women of Brewster Place,* in which Winfrey was featured, along with Cicely Tyson, Robin Givens, Olivia Cole, Jackee, Paula Kelly, and Lynn Whitfield. The miniseries aired in March 1989, and a regular series called *Brewster Place,* also starring Winfrey, debuted on ABC in May 1990. Winfrey also owned the screen rights to *Kaffir Boy,* Mark Mathabane's autobiographical book about growing up under apartheid in South Africa, as well as Toni Morrison's novel *Beloved*.

Winfrey is also politically active. In 1991 the tragic story of a four-year-old Chicago girl's molestation and murder prompted Winfrey, as a former abuse victim, ''to take a stand for the children of this country,'' she explained in *People*. With the help of former Illinois governor James Thompson, she proposed federal child protection legislation designed to keep nationwide records on convicted child abusers. In addition, Winfrey pursued a ruling that would guarantee strict sentencing of individuals convicted of child abuse.

In September 1996 Winfrey started an on-air reading club. For 10 years publishers had watched as self-help, inspirational, and celebrity titles rose to best-seller status on the tides of telegenic emotion flooding each day across the screens of Winfrey's 14 million American viewers. Think of *Simple Abundance, The Soul's Code, Don't Block the Blessings, Down in the Garden,* and Winfrey's own *Make the Connection,* written with Bob Greene. They all received their sales starts because of Winfrey's reading club. The book club has taken her power to sell books to a different level. On September 17 Winfrey stood up in an evangelist mode and announced she wanted ''to get the country reading.'' She told her adoring fans to hasten to the stores to buy the book she had chosen. They would then discuss it together on the air the following month.

The initial reaction was astonishing. *The Deep End of the Ocean* had generated significant sales for a first novel; 68,000 copies had gone into the stores since June. But between the last week in August, when Winfrey told her

plans to the publisher, and the September on-air announcement, Viking printed 90,000 more. By the time the discussion was broadcast on October 18, there were 750,000 copies in print. The book became a number one best-seller, and another 100,000 were printed before February 1997.

The club ensured Winfrey as the most powerful book marketer in the United States. She sends more people to bookstores than morning news programs, other daytime shows, evening magazines, radio shows, print reviews and feature articles combined. As of May 1997, *Make the Connection* was rated number nine on the *New York Times* Best Seller List.

On April 30, 1997, Winfrey appeared in the role of a therapist on a controversial episode of the sitcom *Ellen,* in which the show's character reveals her homosexuality. The controversey deepened when the show's star, comedian Ellen DeGeneres, announced that she herself was a lesbian. As a result, rumors quickly spread questioning Winfrey's sexuality. Distressed by the rumors, Winfrey issued a statement declaring that she is heterosexual.

Although one of the wealthiest women in America and the highest paid entertainer in the world, Winfrey has made generous contributions to charitable organizations and institutions such as Morehouse College, the Harold Washington Library, The United Negro College Fund, and Tennesse State University.

In addition to her numerous Daytime Emmys, Winfrey has received other awards. She was inducted into the Television Hall of Fame in 1994 and received the George Foster Peabody Individual Achievement Award following the 1995-1996 season, one of broadcasting's most coveted awards. Further, she received the IRTS Gold Medal Award, was named one of ''Americas's 25 Most Influential People of 1996'' by *Time* magazine, and was included on Marjabelle Young Stewart's 1996 list of most polite celebrities. In 1997 Winfrey received TV Guide's Television Performer of the Year Award and was named favorite Female Television Performer at the 1997 People's Choice Awards.

Winfrey lives in a condominium on Chicago's Gold Coast and owns a 162-acre farm in Indiana. She spends four nights a week lecturing for free at churches, shelters, and youth organizations. Winfrey also spends two Saturdays a month with the Little Sisters program she set up at Chicago's Cabrini-Green housing project.

Further Reading

Three informative and anecdotal books have been written about Oprah Winfrey: *Everybody Loves Oprah!* (1987) by Norman King, *Oprah* (1987) by Robert Waldron, and *Oprah Winfrey* by Lillie Patterson (1988). ''The Importance of Being Oprah,'' a June 11, 1989, feature story in the *New York Times Magazine* by Barbara Grizzuti Harrison, is an excellent in-depth profile of Winfrey. She is the subject of countless magazine articles in the popular media. □

Sarah Winnemucca

Sarah Winnemucca (1844?-1891) was active as a peacemaker, teacher, and defender of the rights of Native Americans. She published *Life among the Paiutes, Their Wrongs and Claims* and founded a school for Indians.

Sarah Winnemucca was a skilled interpreter, an Army scout, a well-known lecturer, a teacher, and the first Indian woman to publish a book. She was born near Humboldt Lake about 1844 in the part of Utah Territory that later became Nevada, the fourth child of her father, Chief Winnemucca, called Old Winnemucca and mother, Tuboitonie. They named her Thocmetony, meaning Shell Flower. Later she took the name Sarah, a name she kept the rest of her life. The homelands of the Northern Paiutes extended over parts of present day Idaho, Nevada and Oregon. Over those lands, the Paiutes hunted, gathered seeds (especially pine nuts), and fished in the rivers and lakes. During Winnemucca's lifetime, however, they were crowded onto reservations and deprived of much of their land. Winnemucca became nationally known for her fight for her people's rights and for her struggle to keep the peace between her people and the white newcomers.

Winnemucca's own friendship may have been influenced by her maternal grandfather, the leader of the tribe. He was known as Truckee, from a Paiute word meaning

''good'' or ''all right.'' The name was given to him by Captain Fremont when they met soon after Winnemucca was born. Truckee and eleven Paiutes went with Fremont to California to help fight Mexican influence there. They returned full of stories of the ways of white people. Truckee, impressed by Fremont and the culture he had been exposed to in California, told his people to welcome the ''white brothers.''

As more emigrants moved west, however, the Paiutes heard horror stories about the killing of Indians. They apparently also heard a garbled account of the Donner Party, who survived a winter trapped in the Sierra Nevadas by eating their dead. These stories terrified Winnemucca. Her fears were intensified by an experience she described in her book *Life Among the Piutes*. Truckee was in California, and Old Winnemucca had become chief. One morning, hearing that white men were coming, the entire tribe fled in terror. Tuboitonie, who was carrying a baby on her back and pulling Winnemucca by the hand, found that she couldn't keep up. She and another mother decided to hide their older children by partially burying them in the ground and arranging branches to shade their faces. ''Oh, can any one imagine my feelings,'' Winnemucca says, ''*buried alive,* thinking every minute that I was to be unburied and eaten up by the people that my grandfather loved so much?''

At nightfall, the mothers returned and dug up the girls. It was an experience Winnemucca never forgot. It was long before she would look at white people or forgive her grandfather for his love of them. Finding that the white men had set fire to the tribe's stores of food and that all their winter supply was gone, Chief Winnemucca could no longer agree with his father-in-law that the white men were his ''brothers.''

Winnemucca's distrust of white folk lasted for some time. In the spring of 1850, Truckee traveled again to California, taking fifty people, including Tuboitonie and her children. Carrying a letter of commendation given him by Fremont, Truckee was able to get friendly receptions and occasional gifts of food or clothing from the settlers they met. Winnemucca, herself, hid from the strangers, refusing to speak or to look at them. Her attitude changed, however, after she fell sick with poison oak and was nursed back to health by a white woman. Although she never came to believe as strongly as her grandfather in the goodness of the ''white brothers,'' she did try to understand them and to learn about their customs, without losing touch with her own traditions.

Serves as Interpreter and Scout as the Wars Begin

Winnemucca showed an early facility for languages, learning English, Spanish, and several Indian languages during the time she spent in California. She also came in close contact with white people when she, her mother and her sisters started to work in the houses of white families. When Winnemucca was thirteen, she lived with her younger sister Elma in the home of Major William M. Ormsby, a trader. Ormsby's wife, Margaret, and their daughter taught the girls to sew and cook. They learned and became quite proficient at English, even began to learn to read and write.

As contacts between the whites and Indians increased, Winnemucca often served as interpreter for her father when he met with Indian agents, army officers and in inter-tribal councils. In 1875, she was hired as interpreter for the Indian agent S. B. (Sam) Parrish at Malheur Reservation, which had been established three years earlier. In 1868 Winnemucca served as interpreter at Camp McDermit, while her father and almost 500 of his followers lived at the camp, under the protection of Captain Jerome and the U.S. Army. Parrish and Jerome were two men that Winnemucca trusted, men she believed treated her people fairly.

Winnemucca served as scout, along with her brother, Natchez, while she was at Camp McDermit, but it was during the Bannock War in 1878 that she met her greatest challenge. On her way to Washington, D.C., where she hoped to get help for her people, she learned that the Bannock tribe was warring with the whites and that some Paiutes, her father among them, were being held by the Bannocks. On the morning of June 13, she left the Camp McDermit for the Bannock camp with two Paiutes, arriving at nightfall of the second day. Wrapped in a blanket, her hair unbraided so she wouldn't be recognized, she crept into the camp. There she found her father, her brother, Lee, and his wife, Mattie, among those held captive. They escaped during the night, but were soon pursued by the Bannocks. Winnemucca and her sister-in-law raced their horses to get help, arriving back at Sheep Ranch at 5:30 on June 15. She had ridden a distance of 223 miles. ''It was,'' Winnemucca said, ''the hardest work I ever did for the army.''

Winnemucca was poorly rewarded for her hard work for the U.S. Army. Both she and Mattie served as scouts during the Bannock War. After the war, the Paiutes were to be returned to Malheur Reservation, but to Sarah's distress, they were ordered to be taken to Yakima Reservation on the other side of the Columbia River, a distance of about 350 miles. It was winter, and the Paiutes did not have adequate clothing. Many people died during the terrible trip, and others, including Mattie, died soon after.

Writes and Speaks Out for Her People

Over the years the situation worsened. Winnemucca sent messages, complaints and entreaties to anyone she thought might help. She traveled to San Francisco and spoke in great halls, telling of the mistreatment of her people by the Indian agents and by the government. She was labelled ''The Princess Sarah'' in the *San Francisco Chronicle* and her lecture was described as ''unlike anything ever before heard in the civilized world—eloquent, pathetic, tragical at times; at others her quaint anecdotes, sarcasms and wonderful mimicry surprised the audience again and again into bursts of laughter and rounds of applause.'' News of her lectures reached Washington, and in 1880 she was invited to meet with the President. Together with Chief Winnemucca, and her brother Natchez, she met with Secretary of the Interior Carl Schurz and, very briefly, with President Rutherford B. Hayes. However, Winnemucca was not al-

lowed to lecture or talk to reporters in Washington, and the small group were given promises that were not kept.

Elizabeth Palmer Peabody and her sister, Mary Peabody Mann, the widow of Horace Mann, helped arrange speaking engagements for Winnemucca in Boston and many other cities in the East. They encouraged her to write, as well as speak. She wrote many letters, at least one magazine article and a book. Her friends also encouraged Winnemucca in her dream to start an all-Indian school. Winnemucca had been an assistant teacher on the Malheur Reservation, even though her formal education was limited to three weeks at a Californian Catholic school. In 1884, she founded the Peabody School for Indian children near Lovelock, Nevada, on land that had been given to Natchez. It was to be a model school where Indian children would be taught their own language and culture as well as learning English. Unable to get government funding or approval, however, she had to close the school after four years.

Winnemucca's own life was cut short a few years later by disease. After brief marriages to 1st Lieutenant Edward Bartlett and to Joseph Satwaller, she married Lewis H. Hopkins in 1881. He traveled east with her when she went to lecture there. Hopkins died at their ranch at Lovelock on October 18, 1887 of tuberculosis. On October 16, 1891, Winnemucca died at the home of her sister Elma at Henry's Lake, Idaho, probably of tuberculosis as well. In his book *Famous Indian Chiefs I Have Known,* General Oliver Otis Howard said of Winnemucca's Army career, ''She did our government great service, and if I could tell you but a tenth part of all she willingly did to help the white settlers and her own people to live peaceably together, I am sure you would think, as I do, that the name of Thocmetony should have a place beside the name of Pocahontas in the history of our country.''

Although Winnemucca ended her life believing that she had failed to make the changes she worked for, she has not been forgotten. Her name is in most reference books about North American Indians. Many books have been written about her life and accomplishments, several especially for young people. The book she wrote in 1883, with the encouragement and editorial assistance of Mary Peabody Mann, *Life Among the Piutes: Their Wrongs and Claims,* was republished in 1969 and remains an important source book on the history and culture of the Paiutes. In Nevada, on the McDermit Indian Reservation, there is a historical marker, erected in 1971, honoring Sarah Winnemucca with the words ''she was a believer in the brotherhood of mankind.'' The name of Sarah Winnemucca, as General Howard hoped, stands high among those Native Americans who have fought for the rights of their people.

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Edward Winslow

Edward Winslow (1595-1655) was a Pilgrim leader in colonial America. He conducted Plymouth's diplomatic business on both sides of the Atlantic and wrote histories of the colony.

The son of a salt dealer, Edward Winslow received a classical education and later became a printer's apprentice in London. Probably employed by William Brewster, he moved to Leiden, Holland, in 1617. Once associated with the Pilgrims there, he became an important supporter and invaluable servant.

Winslow sailed to America with the Pilgrims on the *Mayflower* and from the first bore the Pilgrims' diplomatic responsibilities. He attended to Indian relations and was the

colony's major trade representative. He went to the Maine coast to buy provisions from fishing ships and was active in the creation and defense of furtrading posts. He also served three terms as Plymouth's governor.

However, it was as Plymouth's agent in England that Winslow performed his greatest service. He went to England in 1623 to sell a supply of boards and furs and to report to the colony's investors. He returned to Plymouth the next year with a patent for a fishing center at Cape Ann and with three heifers and a bull, the beginnings of Plymouth's herd. In 1630 he replaced the questionable Isaac Allerton as Plymouth's agent to the London investors and in 1634 defended Plymouth's jurisdiction over its Maine trading fort. During the latter visit Winslow proposed that New England create a united military front against the encroachments of the Dutch and French. The proposal aroused political opposition, and he was imprisoned for 4 months for being a Separatist in religion. He undertook his last journey to England in 1646 as the agent of both Massachusetts and Plymouth to defend them from the attacks of their English enemies, notably Robert Childe and Samuell Gorton.

Winslow did not return to Plymouth but instead joined Oliver Cromwell's government in England. He was appointed one of the three joint commanders of the expedition that captured Jamaica in 1655, and he died on the return voyage. His departure from Plymouth and his death were sad losses for the colony.

Winslow wrote a number of pamphlets and tracts recording Plymouth's early history. *Mourt's Relation,* of which he was coauthor, and his *Good Newes from New England* were Plymouth's first authoritative histories.

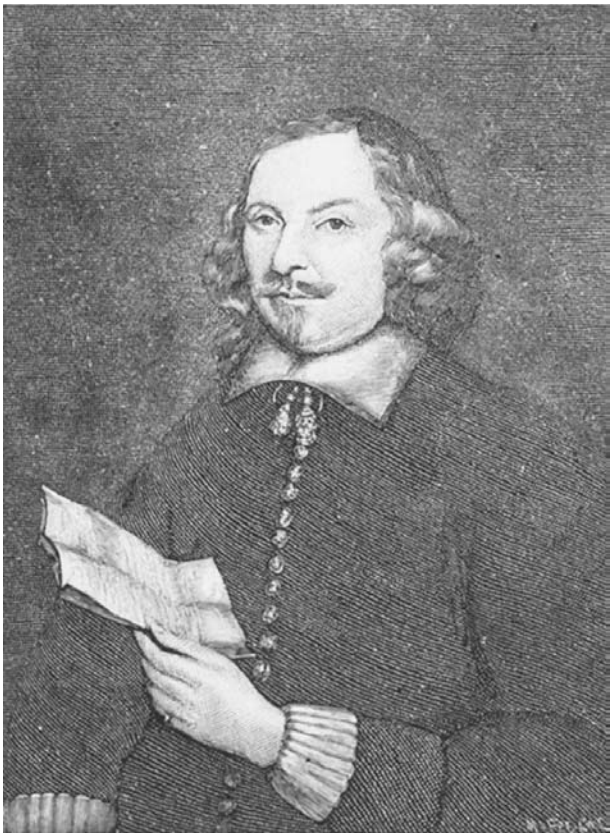

Further Reading

There is no recent biography of Winslow. One of the best sources of information, especially on Winslow's contribution to Plymouth, is William Bradford, *Of Plimouth Plantation,* edited by Samuel Eliot Morison (1952). Specific information as well as general background can be found in George F. Willison, *Saints and Strangers* (1945); Bradford Smith, *Bradford of Plymouth* (1951); and George D. Langdon, Jr., *Pilgrim Colony: A History of New Plymouth, 1620-1691* (1966). □

John Winthrop

John Winthrop (1588-1649) was an American colonial political leader and historian. He was a very effective governor of the Massachusetts Bay Colony, and his journal constitutes an important historical record.

John Winthrop was the dominant figure in the early years of the Massachusetts Bay Colony. His actions and ideas gave the Puritan colony much of its essential character. He had close dealings with other important Puritan leaders, such as John Cotton, minister of the church to which he belonged, and Roger Williams, with whom he disagreed.

Winthrop was born on Jan. 22, 1588, near the family seat at Groton in Suffolk County, England. He was the only son of a prosperous landowner, Adam Winthrop. After an education near home, John was admitted to Trinity College, Cambridge, in 1602; he studied there less than two years. At the age of 17, by family arrangement, he was married to Mary Forth. Sometime during his early years Winthrop had a religious experience. He adopted a zealous Puritanism as a result, although he decided not to enter the ministry.

Winthrop's wife produced six children before she died in 1615. He remarried but his wife died a year later. In 1618 he married Margaret Tyndale, and their relationship is one of the most attractive in history. During these years Winthrop devoted himself to the tasks of a country landholder and also to the study of law; he was admitted to Gray's Inn in 1613 for legal studies. In 1617 he was made a justice of the peace in Suffolk, where he lived at Great Stambridge on dowry lands. In 1627 he was appointed attorney in the Court of Wards and Liveries. But Winthrop found several sources of dissatisfaction. The government's religious and political policies and his unprosperous personal circumstances led to a concern to provide for his sons.

Massachusetts Bay Colony

In 1629 Winthrop agreed to go to America with the Massachusetts Bay Company, and in October, after a decision had been reached to put the government of the colony in the hands of resident leaders, he was elected governor. He was involved in all of the elaborate financial arrange-

ments and preparation of supplies, and in April 1630 he sailed on the *Arbella,* one of the four ships that brought 400 Puritan men, women, and children to America. Under his direction the colonists settled in the area around the Charles River. Despite courageous and able leadership, 200 colonists died during the first winter, and 80 returned home in the spring. Among the earliest deaths was that of Winthrop's son Henry. Because of the discouragement that resulted among the colony's backers, Winthrop was obliged to invest increasing amounts of his money to provide supplies. The rest of his family did not arrive until the fall of 1631, by which time the colony was solidly established.

Winthrop provided a rationale for the colony in a sermon, ''A Model of Christian Charity,'' which he delivered on the *Arbella*. Here he argued for the creation of a community covenanted with God, and ''a due form of government civil and ecclesiastical.'' The colony was to be ''as a city upon a hill'' for all to observe. The key provision was that full citizenship in the colony was to be available only to church members. The churches first established adopted a congregational polity, and thenceforth only congregational churches were permitted. The government took great authority unto itself, though it was based on a principle of representative government. Though in 1634 the citizens elected Thomas Dudley as the colony's governor, Winthrop continued to be the most influential man in the colony.

In 1630 Winthrop had begun keeping a diary, which he continued to the year of his death. It is a dry, cold, and impersonal document in style, but it is of immense interest because of its contents. He referred to it as a journal, though it has been called *The History of New England*. In it he reports nearly all important events of the day; he also offers profound insights into the essential nature of the Massachusetts Bay Colony.

Religious Controversies

Among the problems that Winthrop and the colony had to deal with was the highly individualistic Roger Williams. The separatist religious tendencies that Williams had demonstrated in Salem (he urged the church there to renounce the other churches of the colony) led to his being banished. But Winthrop, who recognized that Williams's views were potentially destructive to the colony he had helped create, also recognized the virtues of the man and maintained a friendship with him.

Winthrop was much less sympathetic to another member of the church in Boston, Anne Hutchinson. She had arrived in Massachusetts in 1634 to enjoy the preaching of the Reverend John Cotton, whom she had admired in England. As early as 1636 Winthrop began to record a list of the theological errors that she was teaching in weekly meetings. Her fundamental teaching was that ''the person of the Holy Ghost dwells in a justified person,'' in a person called to eternal salvation, and that the presence of the indwelling spirit, not good works, was the evidence that one was of the elect. This antinomianism undercut the Puritan emphasis on the Bible as interpreted by learned ministers, and Mrs. Hutchinson went so far as to declare that only two ministers in the colony, Cotton and John Wheelwright, were among the elect.

At this time, 1636, Winthrop was not governor; the man who held the post was Henry Vane, also a member of Cotton's church and an admirer of Mrs. Hutchinson. Many of the other members of the church also admired her, but she and her views were much less popular outside Boston. Eventually Winthrop was reelected governor, replacing Vane, and Wheelwright and Mrs. Hutchinson were banished. Though Winthrop had been in the minority in his church, his position once more triumphed. In both the Williams episode and the antinomian controversy Winthrop's role was to create unity within the colony, unity necessary for survival.

Winthrop's governorship was intermittent (he served 1630-1633, 1637-1639, 1642, 1646-1648). The General Court recognized his services in 1637 by granting him substantial acreage in Concord. Unfortunately his incapable overseer brought Winthrop deeply into debt. When he put up his Boston house and much of his land for sale, the colony gave him gifts of land and money.

Political Spokesman

The Puritan Revolution in England in the early 1640s led many American colonists to feel a sense of responsibility to their mother country. Some of Winthrop's friends urged his return. But Winthrop felt that it was his duty to remain in Massachusetts. When Dr. Robert Child announced that he was asking Parliament to reduce the colony's independence and abolish the right to limit the vote to church members, Child was promptly fined for contempt, and Winthrop an-

nounced that the colony recognized no appeal to higher authority.

One of Winthrop's most important roles in the life of the colony was his spokesmanship for its political position; he sometimes created public policy as well. In July 1645 he delivered a speech to the General Court in which he defined two kinds of liberty: natural (liberty to do as one wishes, ''evil as well as good,'' a liberty that should be restrained) and civil (liberty to do good). It is only the latter, according to Winthrop, that is ''the proper end and object of authority.'' In other words, it is the duty of government to stop corruption and to promote justice, not to promote the general welfare.

Winthrop died on March 26, 1649. Although circumstances in time changed the nature of the colony, many of the features of the New England way he had established remained. He more than anyone else gave the colony its distinctive character, and he was largely responsible for the flourishing state of its 15,000 inhabitants at the time of his death. Of his several children, the most notable was John, who became governor of the colony of Connecticut.

Further Reading

The best edition of Winthrop's journal, *The History of New England, 1630-1649,* is that of James Savage (2 vols., 1825-1826; rev. ed. 1853). The Massachusetts Historical Society's *Winthrop Papers* (5 vols., 1929-1947) is also of great value. Other important sources are Robert C. Winthrop, *Life and Letters of John Winthrop* (1864-1867), and the splendid biography by Edmund S. Morgan, *The Puritan Dilemma: The Story of John Winthrop* (1958). A valuable discussion of Winthrop in relation to Boston's growth is Darrett B. Rutman, *Winthrop's Boston: A Portrait of a Puritan Town, 1630-1649* (1965). □

John Winthrop

John Winthrop (1606-1676), American colonial statesman and scientist, founded several New England settlements. He obtained Connecticut's favorable charter and served as its chief executive.

Oldest child of Massachusetts Bay Colony's first governor, John Winthrop was born at Groton, England, on Feb. 12, 1606. His mother died when he was nine, and his well-to-do father sent him to Bury St. Edmunds Grammar School and Trinity College, Dublin. John studied law desultorily, then served as captain's secretary in the fleet sent to relieve La Rochelle in 1627. After that expedition's failure, he embarked on a European tour.

Returning to London, Winthrop found his father determined to join the Puritan migration to America. John remained behind to sell the family estate and marry his cousin Martha Fones in 1631. Late that year the couple arrived in Boston.

For the next 14 years Winthrop roamed restlessly. In 1633 he led a party to found Ipswich, where his wife and infant daughter died. Returning to England, John visited leading Puritans and obtained the governorship for a projected colony in Connecticut. He reappeared in Boston in 1635 with men, supplies, and a second wife. An advance party erected a fort at Saybrook, Conn., but Winthrop resettled at Ipswich and soon moved the family to Salem.

When the elder Winthrop encountered financial difficulties, John aided his father. This necessitated selling some Ipswich lands; he began salt manufacturing and then journeyed again to England for capital. In 1644 Massachusetts granted him 3,000 acres to establish iron-works, and with imported workers and machinery he built furnaces at Lynn and Braintree. That year he also founded New London, Conn., for the same purpose.

After his father's death in 1649 Winthrop surrendered his Massachusetts public offices, concentrating on Connecticut. Elected governor in 1657, he made Hartford his permanent residence. After 1658 he was annually chosen chief executive the remainder of his life. King Charles II gave Winthrop a most liberal charter for Connecticut in 1662; it included New Haven within Connecticut's jurisdiction. During 1673-1675 he successfully defended the colony's claims against the Dutch and New York's governor Edmund Andros.

Winthrop was more concerned with science than theology. Noted for his library and knowledge of medicine, he pioneered in industrial chemistry and was first resident American member of the Royal Society.

As a New England Confederation commissioner, Winthrop attended a meeting in Boston, where he died on April 5, 1676. Able and charming, he was noted for his tolerance in a generally bigoted age.

Further Reading

The best book on Winthrop is Robert C. Black III, *The Younger John Winthrop* (1966), a thorough and objective treatment, although there are some admitted assumptions. Also worthwhile are Lawrence S. Mayo, *The Winthrop Family in America* (1948), and the penetrating analysis in Richard S. Dunn, *Puritans and Yankees: The Winthrop Dynasty of New England* (1962). □

John Winthrop

John Winthrop (1714-1779), American educator and scientist, helped liberalize the curriculum of Harvard College and received English recognition as America's leading astronomer.

John Winthrop was born in Boston, Mass., on Dec. 19, 1714, the great-great-grandson of Massachusetts Bay's first governor. He early demonstrated scholarly ability, completing Boston Latin School at 14 and graduating from

Harvard in 1732. He studied science at home for six years and at 24 was named professor of mathematics and natural philosophy at Harvard.

Winthrop's public lectures and demonstrations in physical science attracted wide attention, and the results of his continuous and extensive research were published by London's Royal Society. His series of sunspot observations in 1739 were the first in Massachusetts and necessitated close cooperation with both the Royal Society and Greenwich Observatory. He noted transits of Mercury in 1740, 1743, and 1769 and also accurately recorded the longitude of Cambridge, Mass. Other studies included work on meteors (1755), the transit of Venus (1761), and solar parallax and distance (1769).

In 1751 Winthrop inaugurated a new era in American mathematical study by introducing the elements of calculus at Harvard. His study of the New England earthquake of 1755 was a pioneering approach to seismology. He established America's first laboratory of experimental physics in 1746, and his demonstrations on mechanics, heat, and light are thought to have influenced both Benjamin Franklin and Count Rumford.

Winthrop carried on meteorological observations for some 20 years; in 1759 he first predicted the return of Halley's comet. His study of the 1761 Venus transit in Newfoundland was Harvard's first astronomical expedition. His other interests included extensive research on magnetism, eclipses, and light aberrations. In fact, his chief defect as a teacher was said to be his range of subjects which was so vast that he sometimes failed to go into them deeply enough.

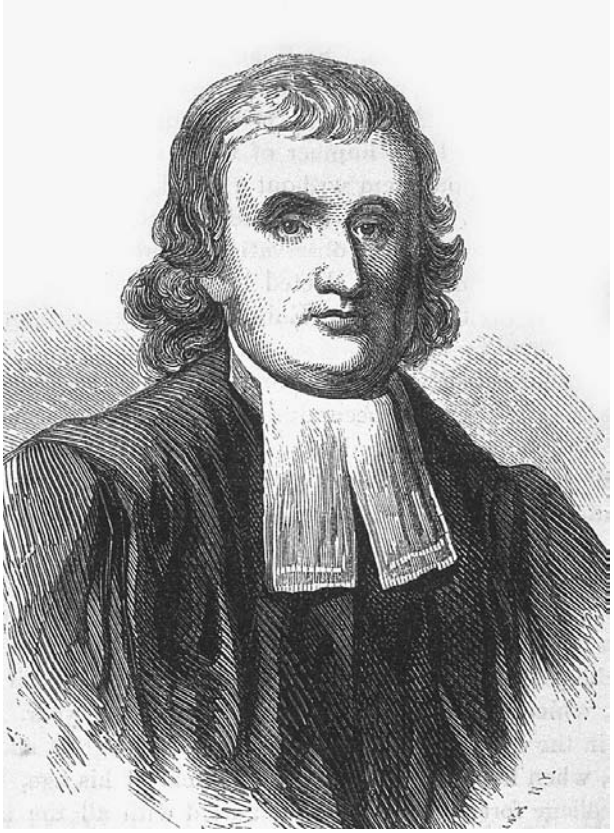

Twice Winthrop declined the presidency of Harvard. However, he served for a time as Massachusetts probate judge and member of the governor's council. During the period of the American Revolution he enthusiastically promoted the colonial cause, encouraged munitions production, and advised George Washington and other American leaders. He was a fellow of the Royal Society (1766) and a member of the American Philosophical Society (1769), and he received honorary doctorates from the University of Edinburgh (1771) and Harvard (1773-the institution's first).

Winthrop married twice; his first wife, Rebecca Townsend, died after seven years (1753), and in 1756 he married Hannah Fayerweather Tolman. She survived him, together with three sons by his first wife, when he died in Cambridge on May 3, 1779.

Further Reading

Information on Winthrop must be gleaned from a number of sources. The best accounts are in Lawrence S. Mayo, *The Winthrop Family in America* (1948), and in Brooke Hindle, *The Pursuit of Science in Revolutionary America* (1956). Robert C. Winthrop, Jr., *A Pedigree of the Family of Winthrop* (1874), is somewhat outdated. □

Isaac Mayer Wise

Isaac Mayer Wise (1819-1900), American Jewish religious leader, was the builder of Reform Judaism in the United States.

Isaac M. Wise was born on March 29, 1819, in Steingrub, Bohemia. He attended various traditional Jewish schools in Bohemia, studied at the Universities of Prague and Vienna, and was ordained a rabbi in 1842. After several years as rabbi in the Bohemian town of Radnitz, he emigrated to the United States in 1846. His first pulpit in America was Temple Beth El in Albany, N.Y., where he served from 1846 until 1854, when he became rabbi of Congregation Bene Yeshurun in Cincinnati. He held this post until his death on March 26, 1900.

Reform Judaism

Wise's greatest achievement was the establishment of the three key institutions of Reform Judaism in America. In 1873 he founded, and was elected president of, the Union of American Hebrew Congregations, the organization of Reform Jewish congregations in the United States. Feeling that a rabbinate trained in America could best serve American Judaism, Wise founded in Cincinnati in 1875 the Hebrew Union College, the Reform rabbinical seminary. He served as its president and as a professor of theology for the rest of his life. In 1889 he founded the main organization of American Reform rabbis, the Central Conference of American Rabbis, and served as its president for 11 years. These three

organizations provided the structure for Reform Judaism in America.

Wise's philosophy of moderate Reform Judaism affirmed the historicity of the revelation at Sinai and the divine origin of the Ten Commandments. The latter was for him the basis of Judaism as a universal, rational religion whose destiny was to be mankind's universal religion. Wise accordingly proceeded to ''reform'' American Jewish ritual and ceremony, removing many of the features of rabbinic Judaism and formulating a new synagogue liturgy (Minhag America) in 1857. Influenced by the universal ideals of American nationalism as well, Wise became an outspoken opponent of the Zionist movement.

His Writings

In addition to his ministerial and organizational labors, Wise was a prolific writer. He edited (1854-1900) the weekly publication *Israelite* (later *American Israelite*), and he published in it numerous articles on Jewish theology and history as well as novels in serial form. The *Israelite* served Wise not only as a platform for expounding his views on Judaism but also as a vehicle for defending Jewish rights. He wrote a number of books on Jewish theology, including *The Essence of Judaism* (1861), *Judaism, Its Doctrines and Duties* (1872), and *The Cosmic God* (1876). In addition he published works on the relationship between Judaism and Christianity: *The Origin of Christianity, and A Commentary to the Acts of the Apostles* (1868), *The Martyrdom of Jesus of Nazareth* (1874), *Judaism and Christianity: Their Agreements and Disagreements* (1883), and *A Defense of Judaism versus Proselytizing Christianity* (1889). Among his works on Jewish history and literature were *The History of the Israelitish Nation from Abraham to the Present Time* (1854), *The History of the Hebrews' Second Commonwealth* (1880), and *Pronaos to Holy Writ* (1891).

Further Reading

The most comprehensive work on Wise is James G. Heller, *Isaac M. Wise: His Life, Work, and Thought* (1965), a lengthy study published by the Union of American Hebrew Congregations. A shorter, more popular work is Israel Knox, *Rabbi in America: The Story of Isaac M. Wise* (1957).

Additional Sources

Temkin, Sefton D., *Isaac Mayer Wise, shaping American Judaism,* Oxford England; New York: Published for the Littman Library by Oxford University Press; Washington, DC, USA: Distributed in the U.S. by B'nai B'rith Book Service, 1992. □

John Wise

John Wise (1652-1725), American Congregational minister, effectively defended the autonomy of individual congregations. His opinions regarding religious and civil democracy foreshadowed the logic of the Declaration of Independence.

John Wise was born in Roxbury, Mass., in August 1652. He studied in the Roxbury free school and graduated from Harvard in 1673. He then studied theology and preached at Branford, Conn. (serving as chaplain during King Philip's War), and Hatfield, Mass. In 1680 he was called to the Second (Chebacco) Church in Ipswich. A dispute with the First Church, from which the body was separating, delayed official organization but Wise was installed in 1683 and remained throughout his life.

Known for his democratic principles, Wise encouraged Ipswich citizens to resist Governor Edmund Andros's attempt to raise money by a province tax without legislative authorization. He was tried, convicted, and fined for the remonstrance, and Andros briefly deprived him of his ministerial functions. When Andros was deposed, Wise sued Chief Justice Joseph Dudley in 1689 for refusing his earlier plea for habeas corpus; tradition has it that, though the town had paid his fine and costs, he recovered damages. That year he was a delegate from Ipswich to reorganize the Massachusetts colonial legislature.

The General Court appointed Wise chaplain of the unsuccessful 1690 expedition against Quebec, and Wise upon his return wrote a report of the undertaking. He petitioned in 1703 for reversal of the sentence for one of the victims in a witchcraft trial, and he opposed the moves of Increase and Cotton Mather to subordinate Massachusetts churches to associations of clergymen. Wise viewed their proposal as hierarchical and infringing upon the rights of individual congregations. Some years after Increase

Mather's advocacy of it in a pamphlet (1705), Wise published a devastating and satirical reply, *The Churches' Quarrel Espoused* (1710), which reputedly crushed the effort.

Wise's *A Vindication of the Government of New-England Churches* (1717) reemphasized his position and dealt with the bases of both religious and civil government. His pamphlet *A Word of Comfort to a Melancholy Country* (1721) advocated paper money for the colony.

Tall and graceful in appearance, and possessing almost legendary physical strength, Wise was an impressive speaker and an earnest, witty, and forceful writer. He married Abigail Gardner, who bore him seven children. He died in Ipswich on April 8, 1725.

Wise's 1710 and 1717 pamphlets, reprinted in 1772 for use in the Revolutionary ideological controversy with England, have been adjudged among the finest colonial expositions of democratic principles. An edition of 1860 noted that the Declaration of Independence utilized several passages strikingly similar to those in *A Vindication*. . . .

Further Reading

Wise's own *Narrative* of the Quebec expedition is in *Proceedings of the Massachusetts Historical Society,* 2d series, vol. 15 (1902). A good account of him is George A. Cook, *John Wise: Early American Democrat* (1942). Helpful comments are in Vernon L. Parrington, *Main Currents in American Thought* (3 vols., 1927-1930; 3 vols. in 1, 1930). □

Stephen Samuel Wise

Stephen Samuel Wise (1874-1949), American Jewish religious leader and Zionist, played an important role in Jewish communal affairs.

Stephen S. Wise was born on March 17, 1874, in Budapest, Hungary, into a family with a long tradition of rabbinic leadership. He was brought to the United States in 1875. After graduating from Columbia University in 1892, he pursued postgraduate studies at Oxford and rabbinical studies in Vienna, where he was ordained by the chief rabbi of Vienna. He received his doctorate from Columbia in 1902. In 1900 he married Louise Waterman. Wise's scholarly work included an English translation (1901) of the Book of Judges for the Bible published by the Jewish Publication Society of America in 1917.

Wise's first ministerial post was Congregation Bnai Jeshurun in New York City (1893-1899). He then became rabbi of Temple Beth Israel in Portland, Ore. In 1906 he returned to New York City and founded the Free Synagogue, of which he was spiritual leader until his death. Feeling a need for a seminary in New York to train students for the liberal rabbinate, Wise founded the Jewish Institute of Religion in 1922 and served as its president until it merged with Hebrew Union College in 1948.

Political Activist

Wise's career was marked by a long and distinguished record of service to the American public. In Oregon he had been active in civic affairs and served as commissioner of child labor. In New York City he became active in efforts to improve municipal government and served as a member of the City Affairs Committee. He fought to better the lot of the workingman and was a founder of the National Association for the Advancement of Colored People. Active in interfaith activities, he inaugurated, with his close friend Protestant minister John Haynes Holmes, a series of nonsectarian services. Wise participated actively in various presidential campaigns, supporting Woodrow Wilson and Franklin Roosevelt. He was appointed to the President's Advisory Committee on Political Refugees (1940) and to the President's Commission on Higher Education (1946). He numbered among his friends the Supreme Court justices Benjamin Cardozo and Louis Brandeis, both of whom worked with Wise in the Zionist movement.

It was in the area of Jewish communal affairs that Wise made his greatest contributions. He was a lifelong Zionist and devoted much time to the development of a Jewish state in Palestine. In 1897 he was among the founders of the Federation of American Zionists. In 1898 he attended the Second Zionist Congress in Basel and met—and was greatly influenced by—Theodor Herzl, founder of the Zionist movement. Herzl appointed him American secretary of the Zionist Organization. Wise first visited Palestine in 1913, returning again in 1922 and 1935. In 1914, with Brandeis,

he established the Provisional Committee for General Zionist Affairs. In 1918 he was elected to a 2-year term as president of the Zionist Organization of America and served a second term in 1936.

Zionist Leader

As a leader of the Zionist movement, Wise represented the movement on many historic occasions. He advised Woodrow Wilson with regard to the British government's Balfour Declaration, which supported the establishment of a Jewish state in Palestine (1917). He attended the Paris Peace Conference (1918) and the London Conference of Arabs and Jews (1939). Also, he testified before the Anglo-American Commission of Inquiry on Palestine (1946). When British policy in Palestine during the 1930s and 1940s became increasingly anti-Jewish, Wise fought against it, and as early as 1930 he had written *The Great Betrayal,* with Jacob de Haas. In 1947 Wise fought for the adoption of the Palestine Partition Plan, which brought about the establishment of the State of Israel in 1948.

In 1916, together with Brandeis and others, Wise founded the American Jewish Congress, and in 1936 he founded the World Jewish Congress. He served both congresses as president until his death. In the 1930s he played a leading role in mobilizing American opposition to the Nazis and in focusing attention on the Jewish refugee problem created by Nazi persecution. During the 1940s he brought reports on the Nazi efforts to exterminate European Jewry to public attention. Wise died on April 19, 1949.

Further Reading

The main source of information on Wise is his autobiography, *Challenging Years* (1949). This is supplemented by two collections of his correspondence: *Personal Letters,* edited by Wise's children, Justine Wise Polier and James Waterman Wise (1956); and *Stephen S. Wise: Servant of the People,* selected letters edited by the Protestant clergyman Carl Hermann Voss (1969). Voss also wrote an account of Wise's friendship with John Haynes Holmes, *Rabbi and Minister* (1964).

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Voss, Carl Hermann, *Rabbi and minister: the friendship of Stephen S. Wise and John Haynes Holmes,* Buffalo, N.Y.: Prometheus Books, 1980. □

Frederick Wiseman

Frederick Wiseman (born 1930) was an American documentary filmmaker whose "fly-on-the-wall" films revealed what happens in a hospital, school, meat-packing plant, police department, modeling agency, department store, zoo, and other public institutions. Many of his films focused public attention on problems in the places he portrayed.

Frederick Wiseman was born in Massachusetts on January 1, 1930. He graduated from Williams College and Yale Law School. Wiseman was a graduate fellow at Harvard for a year and was then drafted into the army. He worked for a short time as an assistant to the attorney general of Massachusetts, then lived in Paris for two years (1956-1958). On his return to the United States he taught at Boston University's Institute of Law and Medicine, often taking his students to visit law courts and prisons.

Titicut Follies

Increasingly bored with the abstractions of the law, Wiseman bought the film rights to *The Cool World* (1963), a novel about Harlem delinquents, and produced the film, which was directed by Shirley Clarke. After taking his law students to the Massachusetts Correctional Institution at Bridgewater, a prison for the criminally insane, to show them the conditions there, Wiseman decided to make his own film. *Titicut Follies* (1967) is a brutally realistic, extended gaze at the oppressive conditions at Bridgewater, offered without any commentary.

Titicut Follies was widely celebrated by critics and academics, but was attacked in courts by the Commonwealth of Massachusetts. In 1968 Judge Harry Kalus ruled in *Commonwealth* v. *Wiseman* that Wiseman had breached an oral contract with the state and had invaded the privacy of one of the Bridgewater inmates. Kalus ordered the film banned in Massachusetts. On appeal, the Massachusetts Supreme Court softened the decision and permitted showings of the film to special audiences; in 1991 the injunction was lifted completely.

In *Titicut Follies* and the documentaries that followed, Wiseman used a small, unobtrusive crew, including a cameraman using lightweight equipment and no additional lights. Wiseman recorded sound, while an assistant supplied fresh film and tape. His straightforward films contain no on-camera interviews or commentary by the filmmaker. All scenes are unstaged to achieve what Wiseman called "a natural history of the way we live." His films are shot in black and white with no music. Wiseman's method gave the films the feel and texture of reality, but they were deftly and slowly edited in a way that encouraged the viewer to make connections, to speculate about social themes, and to reflect about the subject. "The whole point of this technique is to put you right into the middle of things so you have to think through your relationship to them," Wiseman said in 1993 to *Vogue* magazine.

"Reality Fictions"

Wiseman called his films "reality fictions," acknowledging that he was employing his own perspective. "All the material is manipulated so that the final film is totally fictional in form although it is based on real events," he explained. Wiseman's films have both the gravity of reality

and the pleasures of art. They examine the oppressive, silly, and mundane procedures of human institutions, but they are not cynical, depressing, or vicious. Wiseman's wry, detached tone, accompanied by the patient's probing curiosity of his films, resulted in a humanistic focus on the quality of our everyday lives.

After *Titicut Follies,* Wiseman produced *High School* (1968), filmed at the middle-class Northeast High School in Philadelphia, a widely admired exposure of the oppressiveness and boredom imposed on adolescents and their apathetic response. After the angry tone of *Titicut Follies* and *High School,* Wiseman turned increasingly to a more complex interest in cultural issues, in which problems and victims are seldom clear-cut. Wiseman's subsequent documentaries were produced under contracts with New York City Public Television station WNET and were often shown on TV's Public Broadcasting System, but rarely in movie theaters.

Wiseman's *Law and Order* (1969) follows police procedures in Kansas City. *Hospital* (1970) explores the routines of an urban hospital. *Basic Training* (1971) shows a group of young draftees being prepared for infantry service in Vietnam. *Essene* (1972) focuses on a group of Benedictine monks. *Juvenile Court* (1973) explores a juvenile justice system in Memphis, presenting the paradoxes of attempting to combine justice and therapy. *Primate* (1974), one of Wiseman's most controversial films, shows the destructive results of human curiosity on a colony of captive apes at the Yerkes Primate Research Center in Atlanta. The PBS broadcast of the film brought viewer complaints and a bomb threat.

Many consider Wiseman's *Welfare* (1975) to be his most effective work; it shows the frustrating interaction of a New York City welfare center and its clients. *Meat* (1975) is a dark comedy about a meat-packing plant in Colorado, where bleating animals are reduced to stacks of neat plastic packages for supermarkets.

Institutions Laid Bare

Wiseman said his goal in his films was to ''discover what kind of power relationships exist and differences between ideology and the practice in terms of the way people are treated. The theme that unites the films is the relationship of people to authority.''

Wiseman ventured outside the United States in *Canal Zone* (1977), which shows how American residents of the Panama Canal Zone try to keep their American cultural routines intact. In *Sinai Field Mission* (1978) Wiseman explored American soldiers on a peacekeeping mission in the Sinai Desert. In *Manoeuvre* (1979) Wiseman watched a National Guard unit participating in war games in Germany, rehearsing for a war with the Soviet Union.

Model (1980) extended Wiseman's analysis of American culture by looking at how images are constructed in the advertising business. In *The Store* (1983) Wiseman moved from modeling to merchandising, choosing the Neiman-Marcus store in Dallas as his setting.

Wiseman released one fiction film, *Seraphita's Diary* (1982), which explores the theme of self-awareness. He went to Belmont Race Track in New York to film *Racetrack* (1985), then in 1987 released a pair of films on people with disabilities: *Blind* and *Deaf*. Also in 1987 he released *Missile*. In 1989 his *Near Death* chronicled the intensive care unit of Boston's Beth Israel Hospital. In 1990 he returned to New York City to shoot *Central Park*. In 1993 his look at Miami's Metrozoo, *Zoo,* was widely praised. In 1994 he returned to an earlier subject with *High School II,* about Central ParkEast Secondary School in East Harlem, New York. In 1995 he chronicled the American Ballet Theatre in *Ballet*. In 1996 Wiseman released *La Comedie-Francaise Ou L'Amour Joue,* a tribute to a three-century-old Paris theater. ''Wiseman at last has made a totally positive case for a human institution,'' wrote Robert Brustein in the *New Republic*.

For his work, Wiseman won three Emmys. Melissa Pierson noted in the June 1993 *Vogue,* ''Under Wiseman's steady, perseverant gaze, these almost banal institutions yield fascinating information on their customary play of power, or what happens to individuals venturing into their works, or the gap between what society professes and what it ends up doing. His films require patience, but the viewer is rewarded with crucial truths about the way we live—and lie.''

Wiseman told Pierson that he considered his earlier films, *Titicut Follies* and *High School,* too ''didactic.'' Thus, in his later years Wiseman tried to avoid being too partisan. ''There's a lot of heavy freight connected with the documentary,'' he said. ''It's supposed to instruct us, uplift us, right a social wrong. But it can be other things; it doesn't have to be an exposé. That's too simpleminded. Why bother?''

Further Reading

Wiseman's films are the central texts that he has produced, and they are available for rental or lease from his distribution company, Zipporah Films, in Cambridge, MA. A standard reference work is Liz Ellsworth, *Frederick Wiseman: A Guide to References and Resources* (1979), which provides descriptive material, and in some cases transcripts, of the films up to 1977, as well as an extensive bibliography. Tom Atkins, *Frederick Wiseman* (1976), contains several useful interviews and reviews. Several books provide material on Wiseman in the context of documentary film in general; see Richard Meran Barsam, *Nonfiction Film: A Critical History* (1973); Lewis Jacobs, *The Documentary Tradition,* 2nd edition (1979); G. Roy Levin, *Documentary Explorations: 15 Interviews with Filmmakers* (1971); Stephen Mamber, *Cinema Verite in America: Studies in Uncontrolled Documentary* (1974); and Bill Nichols, *Ideology and the Image* (1981). □

John Witherspoon

John Witherspoon (1723-1794) was a Scottish-born American Presbyterian divine and educator. He transformed the College of New Jersey (later Prince-

ton) from a poor theological seminary into a vigorous academic community.

John Witherspoon was born into a ministerial family near Edinburgh on Feb. 5, 1723. He matriculated at the University of Edinburgh at 13 and took his master of arts degree in 1739 and his divinity degree 4 years later. In 1745 he accepted the call to the pulpit of Beith in Ayrshire. There he married Elizabeth Montgomery, who bore him ten children, only five of whom survived.

In 1757 the town of Paisley offered him its church and he served there for the next eleven years. An eloquent spokesman for the Popular (conservative) church party, he deplored the spiritual vacuity of the ''paganized Christian divines'' of his day and attracted the attention of intellectuals at home and abroad for his courage and leadership. As moderator of the synod of Glasgow and Ayr, he delivered a powerful sermon, ''The Trail of Religious Truth by Its Moral Influence'' (1759), in which he decried the flabby ''theory of virtue'' that was replacing ''the great and operative views of the Gospel.''

President of the College of New Jersey

Witherspoon was just the man for the presidency of the College of New Jersey, which was torn between new-and old-side factionalism, and the job was offered him in 1766. But his wife thought that to leave home ''would be as a sentence of death to her.'' The persuasiveness of Benjamin Rush, an alumnus of the college, and now a medical student at Edinburgh, finally allayed her fears. Witherspoon and his family arrived in America in August 1768, loaded with valuable books for the college library.

The call to the college in Princeton, N.J., was more than an educational mission. The Presbyterian Church was divided in counsel and looked to the new president to heal its wounds. As Rush explained to Witherspoon, the college president ''was from his office as it were the bishop of all our American churches and ruled in all our church judicatories,'' and his voice ''has hitherto been a law in our synods.'' Under Witherspoon the schism was healed, the organization strengthened, and the church grew rapidly toward its union with Congregationalism in 1801.

As a college administrator, Witherspoon had equal success. His personal energy and magnetism filled the mismanaged and inadequate coffers. He pressured his trustees into purchasing substantial additions to the library and the finest scientific additions to the library and the finest scientific equipment, of which David Rittenhouse's orrery was the most coveted item. For the traditional recitations he substituted lectures on the largely neglected fields of history and rhetoric, and he encouraged his professors to promote more science and mathematics, while he himself taught French to those who wanted it. As the Colonies drew closer to revolution, he promoted public speaking and literary exercises on current events in an effort to fashion the civil leaders of the next generation. But his most abiding intellectual achievement was to introduce to America the Scottish commonsense philosophy, which quickly made short shrift of his tutors' infatuation with the idealism of George Berkeley.

Political Activities

The American Revolution put a damper on this progress. The students dispersed, Nassau Hall was mutilated in turn by British and colonial troops, and Witherspoon was drafted into a frantic round of political duties. From an early involvement in New Jersey committees of correspondence, he went on to sign the Declaration of Independence and to serve on a hundred congressional committees, including two important standing committees—the Board of War and the Committee on Secret Correspondence, or Foreign Affairs. He took an active part in the debates over the Articles of Confederation and helped organize the executive branch and draw up the instructions of the American peace commissioners.

Though Witherspoon was often absent from the college, leaving his son-in-law Samuel Stanhope Smith in charge, the institution was never far from his thoughts. While in Congress, he criticized the galloping depreciation of currency that was pinching endowed institutions, extracted a grant of £7,250 from Congress for damages to Nassau Hall, and fought for military deferments for students and teachers. When he returned to full-time teaching in 1782, the college was in relatively sound condition, though it never fully recovered from the war during his lifetime.

The remainder of Witherspoon's busy years were spent in rebuilding the college. He lost an eye on a fruitless fund-

raising trip to Great Britain in 1784, and his total sight in 1792. When his wife died, the 68-year-old president delighted the college community by marrying a young widow of 24, by whom he had two daughters. On Nov. 15, 1794, ''our old Scotch Sachem'' (as Benjamin Rush affectionately called him) died at his farm near Princeton.

Further Reading

The definitive, scholarly biography of Witherspoon is Varnum L. Collins, *President Witherspoon* (2 vols., 1925). Thomas Jefferson Wertenbaker places the man in his academic setting in *Princeton, 1746-1896* (1946).

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Johan de Witt

The Dutch statesman Johan de Witt (1625-1672), as councilor pensionary of Holland from 1653 to 1672, led the Dutch Republic after the end of its war of independence.

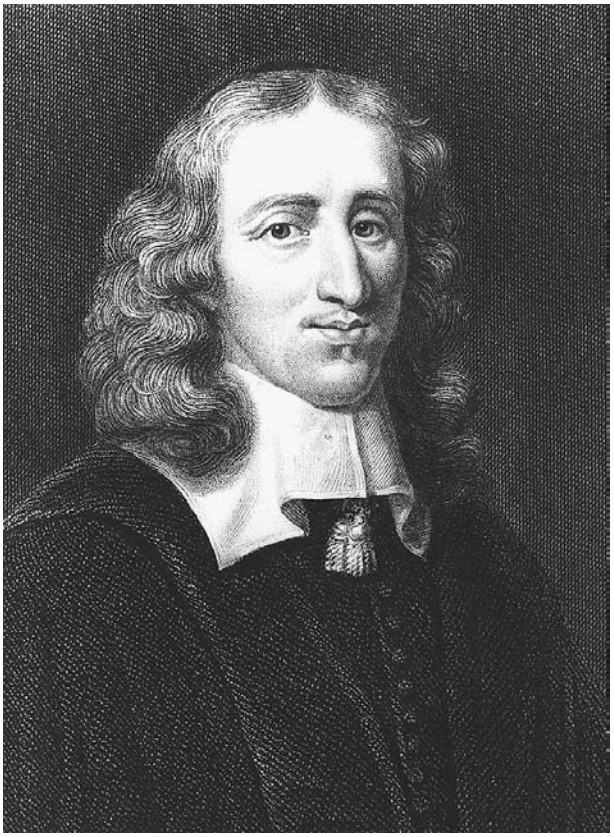

A man of keen intelligence, displayed notably in his contributions to mathematics and actuarial science, Johan or Jan de Witt used his post as chief minister of the States of Holland to prevent or limit the restoration of the powers of the Prince of Orange. The era of his government is known in Dutch history as the first stadholderless period because no stadholder (governor) was named in Holland and four other Dutch provinces from the death of William II in 1650 until the election of William III in 1672.

De Witt was born at Dordrecht on Sept. 24, 1625, into a family of prosperous merchants and lawyers. With his older brother Cornelius, he studied law at Leiden (1641-1644), and he also studied mathematics with great enthusiasm. The brothers visited Sweden in 1644 as part of a diplomatic mission led by their father, and then they went on a tour of France and England (1645-1647), taking their law degrees at Angers in 1645. Upon their return, Johan practiced law at The Hague until 1650.

When his father, a deputy to the States of Holland, was arrested during the coup d'etat of William II on July 30, 1650, Johan obtained his release, with the loss of his father's offices but not his honor. This coup totally estranged the De Witt family from the house of Orange, to which it had been closely bound since the struggle between Maurice of Nassau and Johan van Oldenbarnevelt 3 decades before. When William II died in November, leaving only a posthumous son, William III, to claim his offices of stadholder and captain general, Johan and his father were among the leaders in creating a fully republican regime, in which no one was appointed to these quasi-monarchical positions. The name ''True Freedom'' was given to this regime by its advocates.

Leader of Holland

De Witt was named pensionary (chief legal and political officer) of Dordrecht in December 1650, and as such he was its principal deputy to the States of Holland. He became councilor pensionary in 1653. As such, he was in practice, although not in law, the political leader of Holland, director of foreign and fiscal policies for the United Provinces, and leader of a party committed to ''True Freedom.'' His republican principles were put to the test when Oliver Cromwell demanded the perpetual exclusion of the Prince of Orange from the stadholdership and captaincy general as the price of peace in the first of the Anglo-Dutch Wars (1652-1654). De Witt persuaded the States of Holland to accept this admittedly distasteful interference, from which Cromwell could not be swerved, because the war was irredeemably lost. The Act of Seclusion (May 4, 1654) caused a tremendous furor among the still strongly Orangeist preachers and populace and in the other provinces; but De Witt defended Holland's sovereign right to act in his *Deduction,* published in the name of the States of Holland.

De Witt used the years of peace to strengthen Dutch finances and encourage trade and shipping. After the outbreak of the First Northern War in 1658, the pressure of Amsterdam overwhelmed his preference for neutrality, and the Dutch Republic took the side of Denmark, rescuing it from conquest by Sweden. Meanwhile, De Witt watched as the English called Charles II to the throne. Only too aware

that the restored king was William III's uncle, he tried to win the King to a policy of friendship, proposing during Charles's stay in The Hague, enroute home, that the young prince become a ''Child of State,'' educated by the States of Holland with the promise of office upon coming of age. This compromise failed when William's mother, Mary Stuart, died in 1660, leaving Charles by testament as his sole guardian.

Sharp commercial rivalries between the English and the Dutch increased until the second of the Anglo-Dutch Wars began in 1664 in West Africa and in 1665 in Europe. By now De Witt had the Dutch navy ready for war. He pursued a policy of vigorous naval offensive, culminating in the triumphant campaign of June 1667 that compelled the English to make peace in the Treaty of Breda in July.

Soon afterward, Holland adopted an Eternal Edict, which abolished the stadholdership but assured eventual military office to the prince. On Jan. 23, 1668, De Witt completed negotiation of an alliance with England (called the Triple Alliance following Sweden's entry in March) to halt French advances in the Spanish Netherlands in the War of Devolution.

De Witt attempted without success to retain an alliance with France made in 1662. Louis XIV persuaded England and Sweden to betray their alliance with Holland, and England joined him in an invasion of the Republic (the Third Anglo-Dutch War, 1672-1674, or the ''Dutch War'' of France, 1672-1678) which began in April. De Witt had not given the Dutch land forces the same attention as the navy, and he had delayed as long as possible the election of William III as captain general. When the French invaders plunged into the heart of the United Provinces in June, De Witt was held responsible, denounced as a traitor, and badly wounded in an assassination attempt on June 21. Upon recovery he resigned as councilor pensionary on August 4. He and his brother were massacred by an Orangeist mob in The Hague on August 20.

De Witt's mathematical work, praised by Christiaan Huygens and Sir Isaac Newton, was a study of conic sections appended to a Latin translation of René Descartes's *Geometry* (1661). De Witt's study of the relative values of life annuities and redeemable bonds, given to the States of Holland in 1671, was one of the earliest actuarial works, although not concerned with insurance as such.

Further Reading

The best study of De Witt is in Dutch. In English, James Geddes, *History of the Administration of John De Witt, Grand Pensionary of Holland* (1879), is very detailed but goes only to 1654. Germain Antonin Lefèvre-Pontalis, *John De Witt, Grand Pensionary of Holland; or, Twenty Years of a Parliamentary Republic* (2 vols., 1885), is comprehensive, based on long research, but suffers from an anachronistic interpretation. De Witt figures prominently in the excellent history by Pieter Geyl, *Orange and Stuart, 1641-1672* (trans. 1970).

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Count Sergei Yulyevich Witte

The Russian statesman Count Sergei Yulyevich Witte (1849-1915) is noted for his policy of Russian industrialization, for his role in negotiating the Peace of Portsmouth between Russia and Japan, and for his formulation of the Manifesto of October 1905.

Sergei Witte was born in Tiflis. His parents gave him little attention, and he was exposed to the harmful influences of his foster-mother and to her drunkard husband and to tutors of questionable character. He was a poor student in the local classical gymnasium. At the age of 17 Witte received the certificate of maturity which entitled him to enter a university, and he matriculated in the faculty of physico-mathematical sciences at the University of Odessa.

Upon finishing his studies Witte entered the service of the Odessa government railroad. In 1877, when war broke out between Russia and Turkey, he was named head of the Odessa railroad. It was of strategic importance, for the railroad transported soldiers to the front. After the war Witte was appointed director of the exploitation department of the newly formed railroad system. His office was in St. Petersburg, and there he married Madame Spiridonov, a beautiful woman and the daughter of the marshal of the nobility of the Chernigov Province. Since the northwestern railroads were running at a deficit, Witte was named director of southwestern railroads in order to reorganize the entire management of the roads through centralization. In 1892 he was appointed minister of ways of communication. His administration in this capacity lasted some 6 months. He was then appointed minister of finance by Alexander III and served in that powerful post until Nicholas II dismissed him in 1903.

Industrialization of Russia

Like Peter the Great, Witte believed that Russia must industrialize. He held that Russia must avoid war and that domestic policy must be coordinated with foreign policy. He was realistic in opposing Asian wars and the Japanese-Russian war. He erred, however, in the notion that he could control the general bureaucracy of the army.

Witte advocated autocracy and a strong state. His program included not only economic but also political reforms. He was a friend of the middle class engaged in industry and thus made many enemies among the nobility. He believed that, if sacrifices had to be made so that Russia would be industrially strong, the peasants could be exploited because in the future their standard of living would rise.

Witte, through the construction of railroads, provided necessary links and stimulants to industry and lowered the prices. The state took over the railroads in order to achieve greater efficiency. Witte believed in foreign investments and was not afraid of increasing government debt. He wanted a favorable balance of trade and a stable currency, convertible and based on gold. In 1897 he put Russia on the gold standard to attract investments. He also put a high tariff on imports in order to protect Russian production and to overcome industrial backwardness. He believed that grain would serve as the currency to pay for Russian imports. Russia, however, had to compete with America, Australia, and Argentina, which produced grain more cheaply. Witte tried to solve this problem by exploiting the peasants ruthlessly.

Diplomatic Activities

On July 29, 1905, Witte was appointed chief plenipotentiary for the purpose of conducting a peace treaty with Japan at Portsmouth, N.H. He negotiated a peace with Japan on Sept. 5, 1905. Russia recognized Japanese hegemony in Korea, the annexation of southern Sakhalin, and the lease of the Liotung Peninsula and the southern Manchurian railway. Although these concessions were large, the cost of peace did not seem excessive in light of the domestic problems which the government was facing at home. For his services he was given the title of count.

When Witte had returned from making peace at Portsmouth, he found the country torn by strikes, demonstrations, and mutiny in the armed forces. When the general strike of October took place, he advised Nicholas II to decide between a constitutional regime and a military dictatorship, but informed the Czar that he would take part only in the former. On Oct. 30, 1905, Nicholas II issued the October Manifesto, which was drafted by Witte, and simultaneously named Witte Russia's first prime minister. The October Manifesto recognized the civil liberties of the Russian people; it called for the election of a state Duma; it established as a rule that no law should be passed without its confirmation by the Duma.

Witte served as prime minister during a very difficult period and was forced to resign in May 1906; he was replaced by a more conservative premier. Witte died in St. Petersburg on March 12, 1915.

Further Reading

The Memoirs of Count Witte (trans. 1921) provides a good picture of the man and his times. Theodore H. Von Laue, *Sergei Witte and the Industrialization of Russia* (1963), gives an account of the impact of the reforms enacted by Witte. For a good discussion of the general historical period and Witte's career see Lionel Kochan, *Russia in Revolution, 1890-1918* (1966). □

Ludwig Wittgenstein

After making important contributions to logic and the foundations of mathematics, the Austrian philosopher Ludwig Wittgenstein (1889-1951) moved away from formalism to an investigation of the logic of informal language.

Ludwig Wittgenstein was born in Vienna on April 26, 1889, the last of eight children in a wealthy and highly cultured family. He was educated at home, particularly in music, which both parents pursued, and raised as a Catholic. At the age of 14, having shown a talent for mechanics, Ludwig was sent to a school in Linz that emphasized mathematics and physical sciences. Three years later he entered the Hochschule in Berlin to pursue a course in mechanical engineering. Becoming dissatisfied, Wittgenstein moved to England, where he did experimental work in aeronautics and eventually registered as a research student in engineering at the University of Manchester.

In 1912 Wittgenstein read Bertrand Russell's *Principles of Mathematics* and became fascinated with the question of the foundation of mathematics. Immediately he applied to enter Trinity College, Cambridge, where Russell lectured. Wittgenstein made rapid progress in his studies of logic and mathematics at Cambridge, but within two years his restless temperament moved him on again, this time to a solitary life in a primitive hut in Norway. Several times in his life Wittgenstein responded to an underlying passion for a simple and authentic life, what he called ''purity,'' by abandoning academic society for a hermit's existence.

On the outbreak of World War I, Wittgenstein returned to Austria and saw service on the Eastern front and later in the Tirol, where he was taken prisoner by the Italians. From his prison camp he was able to send Russell the draft of the only book published in his lifetime. After years of discussion and disagreement, the work was finally published in 1922 under the title *Tractatus Logico-Philosophicus*. At the time Wittgenstein regarded it as his definitive contribution to philosophy.

After the war, having been profoundly influenced by reading Leo Tolstoy on the Gospels, Wittgenstein gave away his considerable fortune and became a school-teacher in an Austrian village. For years he resisted the overtures of the group of philosophers known as the Vienna Circle, who were excited by his book, and turned down the invitations of Cambridge friends. Finally, in 1929, he returned to Cambridge as a lecturer and resumed his work in philosophy. His classes there were always small seminars of about 20 students who had passed Wittgenstein's stringent requirements of seriousness and dedication. He refused to take part in the social amenities of a don's life.

In the *Tractatus* Wittgenstein had stated that all positive inquiry falls into the domain of one of the sciences and had relegated philosophy to the clarification of what can meaningfully be said. He believed he had set final limits to the expressible and exposed the remainder as either nonsense or inexpressible. Now he began to doubt the finality of these results. He became more sensitive to the importance of shifting contexts in meaningful expression. He now thought it mistaken to search for invariant forms or rules of expression. Sentences are meaningful within the rules of a particular ''language game,'' but each game is nothing more than a part of language, and the various parts do not share a common essence but only a ''family resemblance.'' In analyses of great subtlety, rich with vivid metaphors and striking examples, Wittgenstein led his students on a search for the implicit rules in various language games, without claiming that everything involved in the communication of meaning can be made explicit—and without claiming that any a priori limits can be set on linguistic inventiveness. Some of this work was published posthumously as *Philosophical Investigations* (1952), and since then his students have issued a steady stream of selections from his notebooks.

Wittgenstein's teaching was interrupted by World War II, during which he insisted on doing menial work in a hospital laboratory. Thereafter he became increasingly dissatisfied with academic philosophy and in 1947 resigned the chair which he had assumed, after G. E. Moore, in 1940. Again he sought seclusion on the Irish coast and in Norway. He visited his family in Vienna and spent three months in the United States. Meanwhile his health had deteriorated, and it was discovered that he had cancer. He died in the home of his Cambridge physician on April 29, 1951.

Wittgenstein had unusual gifts in architecture, sculpture, and music, besides his talents for engineering and philosophy. He was a charismatic teacher and yet was fearful of making disciples. Although melancholy and depressive all his life, he radiated strength and authority. Always longing for solitude, he had many friends and, like Socrates, influenced most by personal contact. He repudiated academic philosophy, but he remains a decisive force in English and American universities.

Further Reading

A convenient place to begin a study of Wittgenstein is the anthology edited by K. T. Fann, *Ludwig Wittgenstein: The Man and His Philosophy* (1967). This contains a number of memoirs by his friends, critical essays on his work, and a good bibliography. Two full-length studies of Wittgenstein are Justus Hartnack, *Wittgenstein and Modern Philosophy* (1960; trans. 1965), and George Pitcher, *The Philosophy of Wittgenstein* (1964). The short biographical essay by a former student, Norman Malcolm, *Ludwig Wittgenstein: A Memoir* (1958), is a moving tribute. A definitive biography is being prepared by B. F. McGuinness. For background information see John Passmore, *A Hundred Years of Philosophy* (1957; rev. ed. 1966).

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Konrad Witz

Konrad Witz (ca. 1410-1446) was the first German painter to depict a fully developed three-dimensional space and landscape that is topographically recognizable. His figures have a hieratic monumentality and power.

Konrad Witz was born in the village of Rottweil in the Black Forest. He went to Basel, presumably attracted by the great Church council in progress since 1431. He entered the painters' guild in Basel in 1434. The following year he became a citizen. In 1441-1442 Witz was paid for paintings he executed for the city, and he bought a house in 1443. He died in 1446.

Fate has been unkind to the three major enterprises of Witz, all originally altarpieces composed of many panels, for none is intact today. The earliest certain work is the *Mirror of Salvation Altarpiece* (ca. 1435), an agglomerate of panels depicting scenes from the Old Testament and Roman history which prefigure man's salvation, for example, the scenes of Antipater before Caesar, the Queen of Sheba before Solomon, and Emperor Augustus and the Tiburtine Sibyl. The lost centerpiece was probably the Birth of Christ, signaling the redemption of man. Witz's last known major

work, signed and dated 1444, was the *Altarpiece of St. Peter* for a chapel in the Cathedral of Geneva. Only the wings, comprising eight scenes, exist today. Probably dating between these two altarpieces, in the artist's creative life-span of a mere 12 years, are three large paintings which may have formed part of an altarpiece of the Virgin. It was originally in the Dominican nunnery in Basel, and the panels are now dispersed.

From beginning to end, Witz's major artistic aim was to present the illusion of plastic form. He achieved this by bright color contrasts, a strong modeling light that causes the simplified figures and objects to cast strong shadows, and the use of stark architectural settings. His figures thus appear like actors on a stage. Stumpy in proportion, with large heads and hands, these figures move awkwardly but convincingly; and to further the illusion Witz imagined such ancient dignitaries as Caesar and Solomon as homely human beings, a sibyl as a robust housewife. The master's conviction of the force of his technique enabled him to transcend his limitations.

Witz's style is memorable because it is born of forthrightness and sincerity. This combination of naiveté and sophistication is seen in his most memorable picture, the Miraculous Draught of Fishes, from the *St. Peter Altarpiece,* wherein the Sea of Galilee becomes a realistically observed portion of Lake Geneva, with the Môle mountain in the distance, as it appeared in the artist's own day. As such, the painting is a landmark in the history of Western landscape painting.

Further Reading

An excellent discussion of Witz's life and work is in Hanspeter Landolt, *German Painting: The Late Middle Ages, 1300-1500* (1968). Briefer comments are in Pierre Descargues, *German Painting from the 14th to the 16th Centuries* (1958), and Horst Vey and Xavier de Salas, eds., *German and Spanish Art to 1900* (1965). □

Wo-jen

Wo-jen (1804-1871) was a Chinese official who, during the 1860s, became the preeminent opponent of the introduction of Western learning. He represents the conservatism encountered by progressive Chinese who attempted the partial modernization of China.

Wo-jen was a Mongol, born in Honan Province. His father was a soldier in the banner armies of the Manchu rulers of China. Wo-jen undertook classical studies rather than following his father's military career. At the age of 25 Wo-jen completed successfully the third and highest of the civil service examinations and began his long career in the bureaucracy. Meanwhile, he had become widely acclaimed as a Confucian scholar and for his stern observance of the Confucian ethical code. This philosophical and moral reputation may have impeded Wo-jen's bureaucratic advancement, however, for Emperor Hsienfeng (ruled 1851-1861) thought such persons lacked administrative ability.

The death of Hsien-feng and the accession of a new emperor, T'ung-chih (ruled 1862-1874), marked Wo-jen's leap to the top of the bureaucratic ladder. He now assumed a series of prestigious posts, serving (often concurrently) as president of one of the Six Boards, chancellor of the Hanlin Academy, tutor to the Emperor, and grand secretary. He had become one of the most powerful ministers in the realm.

In 1860 China had been defeated in the Arrow War by the combined British and French forces and was forced to sign a humiliating peace treaty. To resist further foreign aggression, the Ch'ing government adopted a policy of Self-strengthening reforms that had been advocated by such leading officials as Prince Kung, Tseng Kuo-fan, and Li Hung-chang. So long as these reforms were limited to the sphere of the army and diplomacy, Wo-jen made no protest. But in 1867 Prince Kung proposed the inclusion of Western learning (mathematics, astronomy, chemistry, political economy) in the curriculum of the T'ung-wen Kuan (Interpreter's College) and the hiring of foreigners as instructors.

Wo-jen, true to his Confucian learning, believed that national strength could not be obtained by borrowing the techniques and learning of the hated and despised foreigner, but only by the reassertion of the strictest moral principles. In a memorial to the throne, he declared: ''Your humble servant has learned that the way to establish a nation is to lay emphasis on propriety and righteousness, not on power and plotting. . . . From ancient down to modern times, I have never heard of anyone who could use mathematics to raise the nation from a state of decline. . . . The only thing we can rely on is that our scholars should clearly explain the Confucian tenets to the people.''

Wo-jen's arguments had no immediate effect on government policy. His views, however, were supported by conservative and antiforeign literati throughout the country, and they served to impede efforts to modernize China during the 19th century. He died on June 8, 1871, and his name was celebrated in the Temple of Eminent Statesmen.

Further Reading

A biographical sketch of Wo-jen is in Arthur W. Hummel, ed., *Eminent Chinese of the Ch'ing Period, 1644-1912,* vol. 2 (1944). For background see Mary C. Wright, *The Last Stand of Chinese Conservatism: The T'ung Chih Restoration, 1862-1874* (1957), and Joseph R. Levenson, *Confucian China and Its Modern Fate* (1958; repr. as *Modern China and Its Confucian Past: The Problem of Intellectual Continuity,* 1964). □

Friedrich August Wolf

The German classical scholar and philologist Friedrich August Wolf (1759-1824) laid the foundations for modern philology through his scientific treatment of the classical period.

Friedrich Wolf was born at Hagenrode near Hanover on Feb. 15, 1759. When the 18-year-old Wolf entered the University of Göttingen, already proficient in several ancient and modern languages, he demanded that he be enrolled in the faculty of philology. The fiery young scholar was unaware that such a faculty did not exist in the university. The rebellious Wolf persisted, however, and he indeed was enrolled as he desired, only to leave the university 2 years later completely disillusioned by the curriculum and his professors.

In 1783 Wolf became professor of philosophy and pedagogy at the University of Halle, where he taught for the next 23 years. In his early career he published studies on Plato, Hesiod, Lucian, Demosthenes, Herodian, and Cicero. Both these studies and his lectures did much to revive interest in classical studies in Germany. He saw classical philology as a science in itself. His lectures were famous, and he developed a great following among the students, many of whom saw him as a debunker. It is reported that even the great Goethe came to hear the lectures. Wolf lectured on literature, survivals, geography, art, coins, and on almost every aspect of the classical world, with the notable exceptions of philosophy, politics, and economics. Many of these courses were posthumously published on the basis of auditors' notes.

The Napoleonic invasion in 1806 caused the closing of the university, and Wolf went to Berlin, where he helped to reorganize the university and became a professor. His essay outlining the best approaches to classical study might be described as a literate syllabus, and in that sense, a most unusual work indeed. The central theme was that we should avoid the endless and mere collection of particular facts. Rather, we must begin with a conception of the animating spirit of an age, that which binds all the particulars together and makes them meaningful. He died in Marseilles on Aug. 8, 1824.

The work for which Wolf will always be known is the *Prolegomena to Homer* (1795). Written in Latin, it has been termed ''one of the cardinal books of the modern world.'' The main argument of the book is that the Homeric epics in the form that we know them were of composite authorship. That contention was not a new or radical one. It had been advanced by the scholars of Alexandria in the late classical period, by Perizonius, by Giambattista Vico, and by Robert Wood in 1769 in a work which was translated into German. Indeed, some critics have seen Wolf's preoccupation with establishing his originality as a grave moral fault in that the time would have been better spent, from the standpoint of the development of scholarship, in the application and refinement of his critical methods.

Wolf's argument that the *Iliad* and the *Odyssey* were of composite authorship rested upon the then firmly held belief that writing for literary purposes was unknown prior to Solon (late 7th century B.C.). Thus it would be impossible to compose and transmit long epics. The ''Homer'' we know is really a blending of various poems written by different authors, probably about the mid-6th century B.C. Wolf admitted that several of the poems were probably composed by a poet named Homer. The Wolfian thesis, however, was perceptively criticized by subsequent scholars who felt that even if everything that Wolf said was true, the next—and most obvious—question would be: who did the ''blending''? Thus, in reply to Wolf, we have the famous scholarly joke that the Homeric poems were not composed by Homer but by an entirely different individual whom we now know as Homer. Furthermore, the hypothesis upon which his whole argument rested, concerning the beginning of literary writing, has now been definitively refuted. Thus, this ''cardinal book of the modern world'' is now read only by litterateurs with antiquarian interests.

Despite the erroneous central contentions of the book, it was of great significance for modern scholarship because of the critical methods that Wolf used. It did more than any other single work to inspire the modern critical approach to the analysis of ancient texts, and it is credited with leading directly to the 19th-century ''higher criticism'' of the Bible. For these reasons, he is often regarded as the founder of modern philology.

Further Reading

The best brief sketch in English of Wolf's life and work is the noted essay in *Essays by the Late Mark Pattison,* edited by Henry Nettleship (2 vols., 1889; repr. 1967). For Wolf's analysis of the Homeric texts see John E. Sandys, *A History of Classical Scholarship* (1908). More recent discussions of Wolf's life and work are in James Westfall Thompson, *A History of Historical Writing* (2 vols., 1942), and John L. Myres, *Homer and His Critics,* edited by Dorothea Gray (1958). □

James Wolfe

James Wolfe (1727-1759), English general, led the British troops to their famous victory over the French at the Plains of Abraham near Quebec.

James Wolfe was born into a military household on Jan. 2, 1727, at Westerhan, Kent. He attached himself as a volunteer to his father's regiment at the age of 13 and 2 years later received a commission in that regiment. Shortly afterward, he joined the 12th Foot as an ensign. In 1743 he fought at Dettingen as battalion adjutant. In the Jacobite rebellion of 1745, he was brigade major and aide to Gen. ''Hangman'' Hawley. Wolfe was cited by the Duke of Cumberland for his part in the battle at Lanfoldt, a factor in his being given command of the 20th Regiment at the age of 23. After his promotion to lieutenant colonel in 1750, he served as quartermaster general in the ill-fated attempt on Rochefort.

In the continuing conflict between the French and British in Canada, Wolfe distinguished himself as a brigadier under Gen. Jeffery Amherst in early 1758 during the successful siege of Ft. Louisbourg. After ravaging the settlements of the ''Canadian vermin'' along the Gulf of St. Lawrence, he returned to England although he had received no specific orders to do so. Then, becoming bored with garrison life, he offered his services to Prime Minister William Pitt, expressing a preference for duty in the St. Lawrence area.

In Pitt's plan to take Canada, Amherst was to drive north to take Ticonderoga and Montreal. Wolfe, now a major-general, was given an independent command to take Quebec. On June 4, 1759, the expedition sailed from Louisbourg with a total of 8,500 troops, and by June 27 the army had disembarked and camped on Île d'Orléans opposite Quebec. A bombardment of Quebec from batteries on Pointe de Lèvis and raiding parties through the countryside failed to lure the French commander, the Marquis de Montcalm, out of the city. On July 31 a British attack at Beauport failed because of strong French resistance and a sudden storm.

Wolfe sent out punitive expeditions, burning homes and killing inhabitants, hoping that the Canadians would desert Montcalm. Illness swept through the British army. Wolfe's personal relations with the officers of the army worsened. The famous statement, ''I can only say, Gentlemen, that if the choice were mine, I would rather be the author of these verses [Gray's ''Elegy''] than win the battle which we are to fight tomorrow morning,'' is said to have been uttered by Wolfe in a fit of pique when his officers did not properly appreciate his recitation.

On Sept. 3, 1759, the Pointe de Lèvis camp was evacuated, and preparations were made for an all-out attack on the city before cold weather. On the night of September 13, the British scrambled up a zig-zag path at Anse au Foulon and overpowered the French guard at the top of the cliff. On the following morning the British were drawn up on the Plains of Abraham. Montcalm sallied out of the city, and the battle began about 2 P.M.

Early in the battle Wolfe received a wound in the wrist from a sniper and later a belly wound from an artillery splinter. He had his ranks hold their fire until the enemy were within 50 yards. The badly mauled French were routed; their general was among the fatalities. Wolfe received another wound, through the lungs, supposedly from the gun of an English deserter. He died shortly afterward with the words: ''Now, God be praised. Since I have conquered, I will die in peace.'' Quebec surrendered on September 18. Wolfe's body was returned to England and was buried in the family vault at Greenwich.

Further Reading

Wolfe has been a popular subject for biographers. Christopher Hibbert, *Wolfe at Quebec* (1959), provides insight into Wolfe's personality. Duncan Grinnell-Milne, *Mad, Is He?: The Character and Achievement of James Wolfe* (1963), is chiefly a defense of Wolfe's military career. Older works include Francis Parkman, *Montcalm and Wolfe* (2 vols., 1884; new intro., 1962); Beckles Willson, *The Life and Letters of James Wolfe* (1909); J. T. Findlay, *Wolfe in Scotland* (1928); W. T. Waugh, *James Wolfe: Man and Soldier* (1928); and Frederick E. Whitton, *Wolfe and North America* (1929). For the struggle between England and France for control of North America see Lawrence H. Gipson's multivolume work, *The British Empire before the American Revolution,* particularly vol. *7: The Great War for Empire: The Victorious Years, 1758-1760* (1949), and vol. 8: *The Great War for Empire: The Culmination, 1760-1763* (1954).

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Thomas Clayton Wolfe

Thomas Clayton Wolfe (1900-1938) was an American novelist of prodigious talent and equally formidable failings. His highly autobiographical novels are notable for fervent energy, uninhibited emotion, and grandly rhetorical language.

Thomas Wolfe achieved critical acclaim for his unabashed romanticism and visionary faith in the inherent greatness of America and the heroism of its people. He possessed an extraordinary ability for portraiture and a gift for visual detail and sensory impressions, but his brilliance is often diminished in a diffuse sea of inflated irrelevancies and ranting incantations and exhortations. Modern critics have grown less infatuated with his prose and become more aware of the lack of thematic focus, structural cohesion, and controlling artistic intelligence in even his most disciplined work.

The most striking irony in Wolfe's work is that despite his spontaneous emotionalism there is an absence of compassion for any character other than his self-identifying protagonist, and despite his mystic exaltation of sex there is little credible sexuality and even less love.

Lonely Childhood

Wolfe was born on Oct. 3, 1900, in Asheville, N.C. His mother had been a schoolteacher before marrying William O. Wolfe, a stonecutter and a man of towering assertiveness and drive. After the parents split up, Wolfe's lonely childhood was spent shuttling between the two. The death of his older brother Ben, whom he idolized, left an emotional scar from which he never recovered.

After an outstanding scholastic record, at the age of 15 Wolfe was admitted to the University of North Carolina, where he became active in various publications and theater groups. Two plays were produced: *The Return of Buck Gavin* (published 1924) and *The Third Night* (1938). Upon graduation the embryonic author continued at Harvard University, eventually earning a master of arts degree. His involvement with the famous Playwright Workshop led to *Welcome to Our City* (produced at Harvard, 1923) and to work on *Mannerhouse* (published 1948), concerning the disintegration of a southern family. His professors' enthusiasm encouraged Wolfe to move to New York in 1923 to seek success in the theater. Failure forced him to accept a position as English instructor at New York University. In 1924 in Europe he met Aline Bernstein, a married mother of two, 16 years his senior, with whom he had a brief but intense love affair.

Look Homeward, Angel

In 1926 Wolfe began work on an enormous novel which would explore and explain ''the strange and bitter magic of life.'' After some 20 months of furious writing, Wolfe left the huge, sprawling manuscript with Maxwell Perkins, editor of Scribner's. Though impressed with the author's genius, Perkins would not publish the novel until it was considerably revised and drastically cut. After a great deal of reworking and editing, *Look Homeward, Angel* appeared in 1929. Opening with a 90-page account of the early lives of his father and mother, the novel is a thinly disguised autobiographical record of the author's early years in the person of Eugene Gant.

In contrast to the critics' instant praise, Wolfe earned the hostility of many relatives and friends who easily recognized themselves in the novel. Though recent critical judgment of the work has been tempered by the recognition of its romantic and at times adolescent pretentiousness, *Look Homeward, Angel* contains vigorous prose and sequences of unquestionable power, such as the chilling conversation between Eugene and the ghost of his brother Ben, and the graphic description of his father's struggle against cancer. It is Wolfe's major contribution to American literature.

Wolfe resigned from New York University in 1930 and returned to Europe for a year on a fellowship. He had in mind a vast novel of several volumes which would range in time from the Civil War to the present and would replace Eugene Gant with a less autobiographical protagonist. After nearly five years of grappling with this conception—while living in extreme loneliness and near poverty in Brooklyn Heights, New York City—Wolfe recognized his inability to achieve a structural unity for the work.

Of Time and the River

Perkins insisted that Wolfe return to his previous autobiographical mode. Despite Wolfe's bitter protestations, a mammoth, haphazardly organized novel, *Of Time and the River,* appeared in 1935. Here the story of Eugene Gant continues, from his journey to Harvard University, through his period of personal turmoil in Europe, including an unhappy love affair, concluding with his return to the United States. The work's two outstanding sections are a vivid description of Eugene's ride to Boston and the horrifyingly effective account of the death of Gant's father.

Alternating between hysterical affirmation and maudlin self-pity, the novel's young protagonist is a rather unpleasant individual whose heroic conception of himself is never sustained by objective facts. Most of the other characters are sketchily drawn, with the exception of the friend Starwick, who, like Eugene, is endowed with a tragic dimension, whose basis is never made clear. Eugene's relationship with Starwick and his horror at discovering his friend's homosexuality are psychologically ambiguous and absurdly melodramatic. The study maintains a strange effectiveness, however, because of its frequent insights into the abyss of human loneliness and the sterility of self-love.

Several months after publication of *Of Time and the River,* Perkins collected several short stories and sketches extracted from Wolfe's earlier uncompleted novel. Under the title *From Death to Morning,* the uneven work was severely attacked by critics, although it included two of Wolfe's finest pieces of controlled narration—''Only the Dead Know Brooklyn'' and ''Death the Proud Brother.'' In 1936 Wolfe terminated his association with Perkins, largely to quell the rumor that the editor had acted as a near collaborator in the creation of his fiction, and signed with Edward C. Aswell, editor of Harper and Brothers.

Posthumous Publications

Forgiven by his family and friends in North Carolina, for the first time in many years Wolfe returned home, where he spent several months writing and discovering that ''you can't go home again.'' He presented a voluminous manuscript to Aswell, the working outlines for a new series of novels. On vacation in the West, Wolfe suddenly contracted pneumonia, which activated a tubercular condition. He died on Sept. 15, 1938, in Baltimore.

From the eight-foot pile of manuscript left him, Aswell compiled two novels, *The Web and the Rock* (1939) and *You Can't Go Home Again* (1940), and a volume of short stories, *The Hills Beyond* (1941). The novels are no less autobiographical than Wolfe's earlier ones, and despite some impressive prose in *The Web and the Rock,* there is no indication that Wolfe had begun to achieve mastery of his medium or to discover fresh thematic material. Wolfe's other posthumous writings include *Letters to His Mother* (1943), *Western Journal* (1951), and *Letters* (1956).

Further Reading

The only biography of Wolfe is Andrew Turnbull, *Thomas Wolfe* (1968). An intimate but adulatory view emerges from the reminiscences of Robert Raynolds, *Thomas Wolfe: Memoir of a Friendship* (1965). Critical studies are Pamela Hansford Johnson, *Thomas Wolfe* (1947); Herbert J. Muller, *Thomas Wolfe* (1947); Louis D. Rubin, *Thomas Wolfe: The Weather of His Youth* (1953); Richard G. Walser, *Thomas Wolfe* (1961); and Bruce R. McElderry, *Thomas Wolfe* (1964).

Collections of critical opinion on Wolfe are Richard G. Walser, ed., *The Enigma of Thomas Wolfe: Biographical and Critical Selections* (1953), and Thomas Clark Pollock and Oscar Cargill, eds., *Thomas Wolfe at Washington Square* (1954). For briefer discussions see the relevant sections in Joseph Warren Beach, *American Fiction, 1920-1940* (1941); Maxwell Geismar, *Writers in Crisis: The American Novel between Two Wars* (1942); Alfred Kazin, *On Native Grounds: An Interpretation of Modern American Prose Literature* (1942); Edwin B. Burgum, *The Novel and the World's Dilemma* (1947); and Frederick J. Hoffman, *The Modern Novel in America, 1900-1950* (1951). □

Thomas Kennerly Wolfe Jr.

American journalist and novelist Thomas Kennerly Wolfe, Jr. (born 1931), was a major figure in the ''New Journalism'' which began in the 1960s.

Thomas Kennerly Wolfe, Jr., was born in Richmond, Virginia, on March 2, 1931, the son of Thomas Kennerly and Helen (Hughes) Wolfe. He graduated from Washington and Lee University (1951) and earned a doctorate in American studies at Yale University in 1957, with a dissertation on ''The League of American Writers: Communist Organizational Activity among American Writers, 1929-1942.'' Wolfe married Sheila Berger (art director of *Harper's* magazine) in 1978. They had two children: Alexandra and Thomas.

He began his career as a journalist, including positions at the Springfield, Massachusetts, *Union, The Washington Post,* and the *New York Herald Tribune,* where he was a feature writer. In 1963 Wolfe won recognition for a series of articles in *Esquire* and *New York,* the Sunday magazine of the *Herald Tribune*. Some of Wolfe's articles were collected in his first book, *The Kandy-Kolored Tangerine-Flake Streamline Baby,* whereupon he was generally acknowledged as a master of the New Journalism.

Wolfe described his version of the New Journalism as an appropriation of the techniques of realistic fiction writers, building a nonfiction account of a person or group after an intense period of observation and interviews, mixing exposition with reconstructed dramatic ''scenes'' that rely

upon dialogue and access to the interior experience of the subjects. Wolfe experimented with a flamboyant style, switching freely between the point of view of the narrator and his subjects, employing an energetic vocabulary that mixed the subject's colloquialisms with his own vivid and esoteric diction, and constructing a detailed awareness of the subject's social status. At its best, the New Journalism opened a new world to nonfiction writing, both enriching the reader's sense of the lived experience of the subject and expanding the range of interpretation open to the writer, whose voice had an entirely new range. By abandoning the rules of objectivity, stylistic simplicity, authorial distance, and decorum of contemporary journalism, Wolfe also made of New Journalism a vehicle for parody and social criticism, freed from the responsibility for connected argument or earnest sobriety—which he implicitly blamed for turning conventional journalism into a tame creature.

In Wolfe's hands, the New Journalism was a celebration for life as lived, and at the same time an instrument for the disparagement of pretension and self-destructiveness. In his story on Junior Johnson, a race driver schooled in backcountry whiskey running, Wolfe described an escape from revenue agents: ''They had the barricades up and they could hear this souped-up car roaring around the bend, and here it comes—but suddenly they can hear a siren and see a red light flashing in the grille, so they think it's another agent, and boy, they run out like ants and pull those barrels and boards and sawhorses out of the way, and the—Ggghhzzzzzzzhhhhhhgggggzzzzzzzeeeeeong!—gawdam! there he goes again, it was him, Junior Johnson! with a gawdam agent's si-reen and a red light in his grille!''

In 1968 Wolfe published *The Electric Kool-Aid Acid Test,* an account of novelist Ken Kesey and his followers, the Merry Pranksters, on a drug-saturated cross-country bus tour. In 1973 he published his manifesto on ''The New Journalism,'' along with an anthology of other new journalists he admired, with special praise and acknowledgement of such figures as Truman Capote, Gay Talese, Michael Herr, Hunter Thompson, and Garry Wills.

In 1979 Wolfe published *The Right Stuff,* which is about the Apollo 7 astronauts, a work with greater intellectual sweep and less satirical attitudes than his earlier work. In the book he tells the story of the Apollo mission within the frame of the ''right stuff,'' an ethos epitomized by fighter ace and test pilot Chuck Yeager, who never became an astronaut. The astronauts, in Wolfe's account, were at first regarded as human guinea pigs—''spam in a can.'' *The Right Stuff* describes their attempts to achieve the status of true test pilots. This book earned Wolfe both the American Book Award and the National Book Critics Circle Award in 1980.

Wolfe's *Bonfire of the Vanities* (1987) is a sweeping satirical novel about New York City in which a rich, young Wall Street bond salesman becomes the object of a criminal investigation and trial motivated by a venal media and self-serving descendants of the civil rights movement. The novel was a best seller. But although it was praised by critics as a good read, it was criticized for the flatness of its characterizations, driven by Wolfe's polemical intentions. In 1989 Wolfe published a manifesto in *Harper's* magazine, echoing his 1973 essay on the New Journalism in his claims that America's major novelists had abandoned realistic fiction and, in effect, claiming the mantle of America's chief realistic novelist—just as he had, in the earlier essay, declared the realistic novel dead and claimed for New Journalism the inheritance of the 19th-century realistic novel.

Further Reading

The works of Tom Wolfe include *The Kandy-Kolored Tangerine-Flake Streamline Baby* (1965), *The Pump House Gang* (1968), *The Electric Kool-Aid Acid Test* (1968), *Radical Chic and Mau-Mauing the Flak Catchers* (1970), *The Painted Word* (1975), *Mauve Gloves and Madmen, Clutter and Vine and Other Stories, Sketches, and Essays* (1976), *The Right Stuff* (1979), *Bonfire of the Vanities* (1987), ''Stalking the Billion-Footed Beast: A Literary Manifesto for the New Social Novel,'' *Harper's Magazine* (November 1989), and Tom Wolfe and E. W. Johnson, editors, *The New Journalism* (1973).

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Baron Christian von Wolff

The German philosopher Baron Christian von Wolff (1679-1754) systematized the doctrines of Leibniz. He is best known for his broad concept of philosophy.

Christian von Wolff was born in Breslau, Silesia, on Jan. 24, 1679. His father, a tanner, vowed that his son would enter the Lutheran ministry. At the University of Jena, Wolff studied theology but found that he was more interested in mathematics, physics, and philosophy. He took a master of arts degree at the University of Leipzig, where he taught from 1703 to 1706. He wrote a paper on universal practical philosophy, which he submitted to Gottfried Wilhelm von Leibniz, and on the strength of Leibniz's recommendation Wolff was appointed professor of mathematics at Halle in 1706. He remained there until 1723, when Frederick William I expelled him from Prussia for anti-Pietist teachings.

Wolff then taught at the University of Marburg, where he continued to publish various sections of his unified and deductive system of all branches of human knowledge. His productivity can be gauged by the fact that the collected edition of his major works fills 26 volumes. With the accession of Fredrick II (the Great) in 1740, Wolff was recalled in triumph to Halle. He was honored as professor, vice-chancellor, and finally chancellor of the university (1743). He died at Halle on April 9, 1754.

Wolff was well acquainted with the major developments of modern science and philosophy. He met and corresponded with Leibniz, and, like his mentor, Wolff knew ancient philosophy as well as the Roman Catholic and Protestant traditions of scholasticism. His aim was to systematically organize all knowledge in terms of logical deductions from first principles.

The metaphysics of this endeavor was Leibnizian in origin: the principles of identity and sufficient reason. Wolff believed that every idea or concept expresses a possibility. That some possibilities are actualized is a matter of historical fact. Thus the role of sensation and experience in general is historical. The transition from historical knowledge to philosophical knowledge is the difference between ''the bare knowledge, the fact'' and the reason for this fact. Philosophy is ''the science of all possible things.'' Insofar as things are definite they have quantitive relations, and mathematics is the clearest expression of the demonstrable scientific connections between objects. Therefore the purview of all knowledge is encompassed in the disciplines of history, philosophy, and mathematics. With this plan, which Wolff presented in *Preliminary Discourse on Philosophy in General* (1728), he was able to offer a complete division of the sciences.

Further Reading

Richard J. Blackwell's translation of *Preliminary Discourse on Philosophy in General* (1963) is Wolff's only work available in English. For secondary literature in English consult John V. Burns, *Dynamism in the Cosmology of Christian wolff: A Study in Pre-critical Rationalism* (1966). Further information on Wolff can be found in Etienne Gilson and Thomas Langan, *Modern Philosophy: Descartes to Kant* (1963). □

Hugh Wolff

Hugh Wolff (born 1953) achieved a national reputation as a talented conductor and in the 1990s was considered one of a handful of Americans who would lead the major orchestras of the future. He was musical director of the New Jersey Symphony and principal conductor of the St. Paul Chamber Orchestra. He had also been a guest conductor with many of the best-known orchestras in the United States.

His family was living in Paris when Hugh Wolff was born in 1953. His father was a U.S. foreign service officer, and the family subsequently moved to postings in London and the Washington, D.C. area. When Wolff was 10 years old he became fascinated by the piano while watching his sister practice. Later, in his own words, he became ''one of those obnoxious twelve-year-olds who practiced every day, entered local piano competitions, and

endured the jeers of the neighborhood kids because I spent so much time at the piano.'' While still in high school, Wolff was fortunate to be able to study piano with Leon Fleisher and composition with George Crumb. In choosing a college, Wolff avoided conservatories, viewing them as intellectually confining, and attended Harvard College instead. He majored in composition there and studied piano with Leonard Shure and composition with Leon Kirchner while also studying physics, mathematics, and chemistry.

It was at Harvard that Wolff had his first experiences as a conductor, leading the student-run Bach Society Orchestra. Some of the instrumentalists were ''pre-med students who wanted to get away from organic chemistry for a while,'' according to Wolff. He found the experience invaluable. ''I learned from the bottom up,'' he says, ''planning programs, selling tickets, setting up chairs. That's how you get the bug.''

Wolff graduated from Harvard *magna cum laude* and Phi Beta Kappa in 1975. During the next year he attended the Paris Conservatoire on a fellowship. There he studied conducting with Charles Bruck and composition with Oliver Messiaen. In the fall of 1976 he returned to the United States to continue his piano studies with Leon Fleisher at the Peabody Conservatory. It was at this time that Wolff decided to give up composing and to concentrate on conducting. He became the conductor for a community orchestra in Annapolis, Maryland, and sat in during rehearsals of the Baltimore Symphony. It was during these rehearsals that Wolff observed the subtle interplay between conductor and orchestra members, the combination of persuasion and pressure that is needed to forge and then project a single interpretation of a piece.

Conducting with the National Symphony Orchestra

After three years of study, Wolff decided to apply for a position as assistant conductor with a major American orchestra. As a result of sending out dozens of letters to orchestras around the country, he was invited to audition for the position of Exxon/Arts Endowment conductor with the National Symphony Orchestra (NSO). He was awarded the position and began his association with the orchestra in the 1979-1980 season. Antol Dorati, who was scheduled to give a two-week series of concerts, became indisposed and Wolff conducted the National Symphony Orchestra in his absence to critical acclaim, proving that he was able to work well under pressure.

Under the tutelage and with the support of Mstislav Rostropovich, the musical director of the National Symphony, Wolff appeared with an increasing number of orchestras around the country. In the 1980-1981 season he was a guest conductor of the Hartford Symphony and the Chicago Civic Orchestra. He also made his debut at Carnegie Hall with the National Symphony.

In the 1981-1982 season the fast pace he had set for himself continued with a debut with the London Philharmonic and a new appointment as music director of the Northeastern Pennsylvania Philharmonic. Of this appointment he said, ''[It was] a remarkable orchestra based in Scranton . . . They capitalize on the presence of New York and Philadelphia near by, getting outside musicians to supplement a core of locals . . . I learned a lot there, including fund-raising and project-planning.'' Over the summer he returned with the NSO to the music festival at Wolf Trap.

At the end of the three-year Exxon/Arts Endowment funding, Wolff was retained for three more years as an associate conductor of the NSO. It was during these three seasons that his guest conducting increased to include the Seattle Symphony, Stockholm Philharmonic, Chicago Symphony, and the New Jersey Symphony Orchestra. It was this last orchestra that provided Wolff with his first musical directorship of an important orchestra.

Director of the New Jersey Symphony Orchestra

In the 1985-1986 season he began his tenure with the New Jersey Symphony. One of Wolff's goals was to develop interesting programs by using unifying themes, by juxtaposing works in some way related to each other, and by re-enacting concert programs from the past. His first concert as music director was a re-creation of a concert of Beethoven's music held in Vienna on December 22, 1808. The program, the length of which required a dinner break in the middle of the performance, included Symphonies No. 5 and No. 6 plus the G major piano concerto and three movements from the Mass in C and the Choral Fantasia. Michael Redmond remarked in *Musical America* that, ''[Wolff] appears to have a particular gift for music of extended lyrical character. He never permitted the songful lines of the Sixth Symphony to sag; instead, they seemed to pick up tensile strength the longer they got.''

During the years that he was musical director of the New Jersey Symphony he was in great demand and his schedule was astonishingly full. He conducted concert versions of operas, including *Eidelio* by Beethoven and a program called ''Star-Crossed Lovers'' which included Prokofiev and Tchaikovsky's music based on the story of Romeo and Juliet. In addition to the many responsibilities that came from directing the New Jersey Symphony, he also accepted the position of principal conductor of the St. Paul Chamber Orchestra.

As music director of The Saint Paul Chamber Orchestra (SPCO), Wolff continued delighting audiences and critics alike. Under his direction the SPCO made tours on both the national and international scene. Wolff's recordings regularly made *Billboard's* top-selling classical music charts. While associated with the SPCO, he also found time for guest conducting engagements with the National Symphony Orchestra, the San Francisco Symphony and the Atlanta Symphony. The 1990's included two nationally-televised concerts: a ''Live from Lincoln Center'' Christmas program (1990) and ''A Capitol Fourth'' Independence Day concert from Washington, D.C. (1992). In 1993 Wolff served as artistic director of the American Russian Youth Orchestra with performances in both Russia and the U.S.

Wolff was already one of the leading American conductors by the 1990s. His extensive training, excellent teachers, and broad experience gave him a particularly rich

background from which to develop his own interpretations of orchestral music, enabling him to transmit to an audience all of the subtlety and intricacy of the symphonic repertoire.

Further Reading

Many of Wolff's performances have been reviewed in newspapers and magazines. Good articles about him appeared in the *New York Times* on February 1, 1989, and in *Musical America* in September 1987 in which he discussed his career. Regular reviews of his recordings can be found in magazines such as; *Stereo Review* and *American Record Guide.* □

Wolfram von Eschenbach

Wolfram von Eschenbach (ca. 1170-ca. 1230), a German writer of chivalric romances, was one of the greatest poets of the Middle Ages. His masterpiece, *Parzival,* deals with the problem of man's attitude and relationship to God.

Wolfram von Eschenbach was born into a family of ministerial or lackland knights, probably in Wolframs Eschenbach (so named since 1917) in central Franconia near Ansbach. Roving, he practiced knighthood in Bavaria, Swabia, and Styria, as well as at home. In 1203 he visited the Wartburg court of Landgrave Hermann I of Thuringia. Wolfram probably wrote a part of his 25,000-line *Parzival* in Wildenberg Castle in the Odenwald. He held an unproductive fief near his hometown and thus was a vassal of the Count of Wertheim.

Early in his career Wolfram composed nine short poems, mostly ''dawn songs''—a genre based upon the alba of Provençal troubadours, in which two lovers must end their nocturnal tryst. With their taunting mood and mastery of language they exhibit Wolfram's superiority to the courtly minnesingers.

From 1197 to 1210 Wolfram worked on *Parzival,* revising, filing, deepening, and completing it in conventional four-foot couplets, with only three beats when the rhyme is feminine. It is written in a lapidary language pregnant with meaning and in a versatile style, the whole revealing stern independence, creative power, and sly humor.

Parzival is based only in part upon the fragmentary *Perceval* (ca. 1179) of the French *trouvère* Chrestien de Troyes. Wolfram's basic themes of morality and respect for others, richness of humor, and individuality of style derive little from Chrestien. Nor does Chrestien dwell upon the slow, painful educative development of Perceval from an eager, well-meaning lad, gauche but pure of heart, to noble, mature manhood, embodying the medieval ideals of human perfection, as does Wolfram in *Parzival*. Parzival progresses from despair of heaven to compassion and to humble, confident reliance upon God. His story is one of the gradual awakening of man's best instincts. Wolfram employs much symbolism but little allegory. Parzival's quest for purity and nobility and his struggle for true religious devotion are symbolized by his search for the Grail, which succeeds only upon his second attempt. The Grail, a familiar object in the romances of chivalry, acquires a deeper meaning in Wolfram's treatment. He describes it as a ''stone'' from heaven with miraculous powers. It becomes a cornucopia, a preserver of life, and a bearer of divine messages. Significant too is the poet's idea of the fellowship of knights sworn to perform noble deeds—a fellowship on two levels: the worldly Arthurian Round Table and the sacred company of the Knights of the Grail.

Wolfram von Eschenbach (with horse)

Wolfram not only deepened the meaning of Chrestien's tale; he also expanded the plot. He added the story of Gahmuret, Parzival's father, and his first marriage to a Moorish princess, Balakane, who bore him the pagan piebald son Feirefiz, the exemplar of heathen nobility, which Wolfram rated as high as its Christian counterpart. This receives stress when Feirefiz and Parzival meet in combat unrecognized.

Perhaps to conceal his originality, which was no asset to a medieval poet, Wolfram emphasized another source, the work of Kyot, a mysterious writer of Provençal provenance. Scholars have vainly expended much ingenuity to ferret out Kyot. To account for Wolfram's not always orthodox religious views, some critics have discovered traces of Albigensian heresies in *Parzival,* but most writers credit Wolfram with a devout layman's piety.

Titurel, one of Wolfram's two unfinished epic poems, is written in four-line stanzas with feminine rhyme, each line divided by a caesura. Only two fragments of this poem exist. It deals with the earlier history and love of two of the minor characters of *Parzival*. More important is the compactly written but also incomplete knightly legend of *Willehalm,* composed between 1212 and Wolfram's death. It is based upon several *chansons de geste*. The titular hero, a vassal of Louis the Pious, is a devout fighter for God who does not share the scruples that trouble young Parzival. His heathen wife, Gyburg, converted to Christianity, is drawn as a noble character.

Wolfram's reputation remained high even after knighthood had faded. In the *Wartburgkrieg* of the late 13th century, he is pictured as the defender of Christianity against the heathen sorcerer Klingsor. The Meistersingers of the 15th century regarded him as one of their founders. In the 19th century Richard Wagner paid Wolfram homage in his operas *Tannhäuser* and *Parsifal*. In the latter opera he dealt freely with the source but showed respect for the poem's deeper meaning.

Further Reading

Two recent English translations of *Parzival,* both of which contain a critical introduction, are Edwin H. Zeydel and Bayard Q. Morgan, *Parzival* (1951), which, with the exception of less important passages, is in the original meter; and Helen M. Mustard and Charles E. Passage, *Parzival* (1961), presented in prose, which divorces the highly important form from the content. See the chapter on *Parzival* by Otto Springer in Roger S. Loomis, ed., *Arthurian Literature in the Middle Ages: A Collaborative History* (1959). Recommended for historical background are Frederick B. Artz, *The Mind of the Middle Ages, A.D. 200-1500: An Historical Survey* (1953; 3d rev. ed. 1965), and Maurice O. Walshe, *Medieval German Literature: A Survey* (1962). □

Harry Austryn Wolfson

The American scholar and educator Harry Austryn Wolfson (1887-1974) spent half a century as Harvard University's Littauer Professor of Hebrew Literature and Philosophy. He was a leading historian of medieval philosophy in Islam, Judaism and Christianity.

Harry Austryn Wolfson was born in Austryn, Lithuania, on November 2, 1887. He received a thorough traditional education in the legendary yeshivot of Slobodka, Kovno and Vilna before abject poverty and oppression by the czarist regime caused his family to join the great emigration to America. Following his father in 1903, Wolfson settled in Scranton, Pennsylvania, where he supported himself by part-time Hebrew teaching while he completed the requirements for his new homeland's high school curriculum.

A $250 scholarship, won by a competitive examination, brought Wolfson to Harvard University, where he was to remain with few interruptions for the rest of his life. In 1911 he earned a bachelor's degree, then followed up with a travelling fellowship in Europe. He spent two years visiting the great libraries at the Vatican, Paris, London, and Vienna in order to exhume, annotate, and classify scores of neglected Hebrew texts. With these two years behind him, he went home to Harvard to earn a Ph.D., awarded in 1915, and to become an instructor in the fledgling Department of Hebrew Language and Literature.

The Essential Academic

In 1925, thanks to a wealthy Harvard alumnus named Lucius Littauer who was looking for a suitable way to memorialize his father, Wolfson became the Nathan Littauer Professor of Hebrew Literature and Philosophy. The appointment was a double coup. Not only was Wolfson the first professor to occupy this post, but he was also the first in any American university to occupy a chair devoted solely to Jewish studies.

It was not long before he proved himself worthy of this great honor. A stream of scholarly papers and books entrenched Jewish studies firmly within the realm of humanistic research in the United States, while close attention to the university library's acquisitions on all his topics of interest soon built the Judaica Collection into one of the country's finest research resources.

Principal Areas of Interest

Wolfson wrote more than 150 books and articles, primarily on Jewish, Christian, and Islamic philosophy. His research was devoted to an examination of the structure and growth of philosophy stretching between the writings of Philo Judeas, a first-century Jewish thinker who had lived in Alexandria, Egypt, and those of Baruch Spinoza, a 17th-century Jewish counterpart in Amsterdam.

Wolfson viewed Philo as the originator of a philosophical trend because, living during a time of increasing Hellenization, he had found ways to interpret the incoming Greek philosophy ''in terms of certain fundamental teachings of Hebrew Scripture.'' Adopted first by Christian thinkers and then by scholars of Islam, Philo's ideas influenced all of medieval philosophy until Spinoza arrived on the intellectual scene to pose maddeningly rational questions that challenged an all-accepting Jewish faith. Despite his presence in a metaphysically-conscious academic era, Spinoza was excommunicated by the Jewish community. Nevertheless, he left his massively detailed *Ethics* as a permanent record of his scholarship.

Although few other scholars dared to undertake the daunting task of studying Spinoza's works, Wolfson tackled the project with enthusiasm, publishing *The Philosophy of Spinoza* in 1934, following up with *Philo: Foundations of Religious Philosophy in Judaism, Christianity and Islam* in 1947. Finally, over a period of years, he produced *The Structure and Growth of Philosophic Systems from Plato to Spinoza,* which tied together these two works plus several others published on Christianity and Islam. The over-arching theme of all these works summed up his belief that the philosophies of all three religions, stemming from the same root, could be viewed essentially as one philosophy written in Arabic, Hebrew, and Latin, with Hebrew's senior spot giving it the central and most important position.

To support this theory on the history of ideas, Wolfson had a particular method of analyzing even the most intricate philosophic texts. He called it the ''hypothetico-deductive'' method, or the method of conjecture and verification, which was the traditional way in which Talmud had been taught in the Lithuanian yeshivot. Although each of these long-dead philosophers were worthy of lifetime study, Wolfson did not confine his attention to them.

Selected Works

Other major works from Wolfson include *Crescas' Critique of Aristotle: Problems of Aristotle's Physics in Jewish and Arabic Philosophy* (1929), *The Philosophy of the Church Fathers* (1956), and *The Philosophy of the Kalam* (1972). In addition, a number of his essays were collected and published as *Religious Philosophy: A Group of Essays* (1961).

Afterword

Constantly immersed in his academic work, Wolfson never found time to marry. After he retired in 1958, he continued to write and to study, leaving a memory of distinguished scholarship behind him when he died of cancer in 1974.

His legacy is greater than the just the contribution he made to the study of religious philosophy and its history. Because he used the rigorous analytical methods he had learned in yeshivot which were later obliterated by Hitler's minions, later scholars were granted a glimpse of the intellectual heights which had made these schools an accepted part of academic history. A member of many learned societies, he was president of the American Academy for Jewish Research (1935-1937) and of the American Oriental Society (1957-1958).

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Stefan Wolpe

In his career the German-born composer Stefan Wolpe (1902-1972) crossed paths with most of the Modernist movements. His greatness lay in the ability to absorb divergent styles and ideas and to produce out of them music of striking and compelling originality.

Stefan Wolpe was born in Berlin on August 25, 1902, the third of four children to David and Hermine Wolpe. His father had established a successful manufacturing business after emigrating from Moscow, and his mother, who was Viennese, played the piano a little. Wolpe began to develop his musical gifts early, composing by the age of 14. At the same age he began formal studies at the Klindworth-Schwarwenka Conservatory but was expelled for a composition he had written.

In 1918, the year of the November Revolution, Wolpe left home to join the *Wandervögeln,* the name given to roving bands of young people in search of lost ideals. He supported himself at the start with menial jobs but was soon offered patronage by the wife of a wealthy attorney, who allowed him the use of a studio with a piano in her home. Her friendly assistance ended only when Wolpe had to flee Berlin in 1933. In the years 1919 to 1921 Wolpe made two more attempts at formal education, both unsuccessful.

Wolpe's needs and temperament benefitted much more from lectures at the Bauhaus, which he attended shortly after its founding in 1919. There Paul Klee, Laszio Maholy-Nagy, and others recognized the advantages of allowing students to pursue an individual artistic identity through experimentation rather than making them submit to a rigid, pre-established methodology. It was also at the

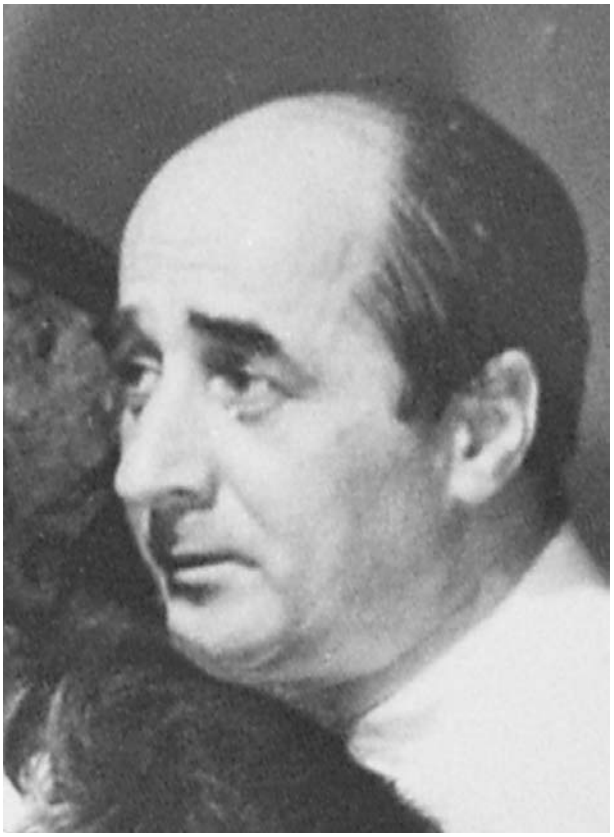

Bauhaus that he met his first wife, Ola Okuniewska; their daughter Katerina Wolpe became a pianist.

Learns from the Dadaists

At about the same time that he was attending lectures at the Bauhaus, Wolpe began associating with the Berlin Dadaists—George Grosz, Kurt Schwitters, Hans Richter, and others—who were no doubt largely responsible for his inclination toward the combination of irreconcilable opposites, a major thesis of his later music. It is noteworthy that among the many artists Wolpe had come in contact with, few were musicians. The principal exception was Ferruccio Bussoni, whom he met in 1920 and who, in advocating what he called "*junge Klassizimus*" (the young classicism), succeeded to some extent in steering Wolpe away from the expressionistic abandon of some of his music.

In 1922 Wolpe joined the *Novembergruppe,* a leftist group originally made up of visual artists and architects, but by that time also including writers and musicians. Wolpe served as a pianist and composer for *Novembergruppe,* possibly until its demise in 1932. He was said to have been an exceptional pianist.

Wolpe found additional outlets for his combined musical/political interests. He was musical director for Die Truppe '31, the first fully professional agitprop theater group. The troupe staged three productions in the two following years, of which the first, *Die Mausefalle,* was the most successful, with over 300 performances in Germany and Switzerland. As a communist, a Jew, and a radical artist, Wolpe found it increasingly difficult to co-exist with Germany's rising National Socialism. The third play of Die Truppe '31 was closed by Nazi edict on March 4, 1933, shortly after Hitler became chancellor. When Nazi storm troopers invaded the district in which Wolpe was living, he escaped to Zurich aided by the pianist Irma Schoenberg.

Although he destroyed most of the music he had written before 1925, a few extant piano pieces from 1920 display a thorough grasp of freely atonal expressionism. His encounter with the Dadaists engendered several pieces employing mixed media and prefabricated sound. But greater recognition probably came from the *Kampfmusik* (music for the struggle) composed for agitprop groups. One song, *Es wird die neue Welt geboren,* remained in East German political songbooks until the fall of communism. Jazz elements appear in his works after 1925.

But neither the rapidity with which he moved from style to style nor his readiness to draw from more individual traits of composers so diverse as Arnold Schoenberg, Eric Satie, Bela Bartok, and Igor Stravinsky could be taken as the mere immature groping of a young composer. His later works would continue to acknowledge these sources and to add to them.

In the fall of 1933 he made his way to Vienna, where he studied for three or four months before the threat of deportation back to Germany again compelled him to flee, now to Jerusalem in May 1934. There he was married to Irma Schoenberg. Delighted by the Palestinian folk music and the sound of Semitic languages, he responded with simple songs for the kibbutzim and by incorporating oriental scales into his stylistic vocabulary. Two important pieces from the period, *Four Studies on Basic Rows* and *Duo im Hexachord,* show the influence of others in the partitioning and relatively free ordering of pitch-classes and of Anton Webern in their economy of material. However, the cosmopolitan situation and the uncertain politics in Jerusalem did not offer Wolpe the stability he sought. He emigrated to the United States in 1938 and became a citizen in 1945.

In the United States he quickly won the respect of composers but remained unknown to the larger public. He taught at the Settlement Music School in Philadelphia (1939-1942), the Brooklyn Free Music Society (1945-1948), and the Philadelphia Academy of Music (1949-1952). Gaining a reputation for his enthusiatic and capable teaching at these institutions and among private students, he founded the Contemporary Music School in New York in 1948. In that year he also met the poet Hilda Morley, whom he married in 1952.

In 1952 he became music director at Black Mountain College in North Carolina, an experimental school that attracted many of the leading exponents of Modernism. Among its faculty were several of the newly-ascendant Abstract Expressionists, including Willem DeKooning and Franz Kline, with whom Wolpe developed lasting friendships.

Studies Still Another Art Group

The Abstract Expressionist ethos no doubt encouraged Wolpe's tendency to view the problem of contemporary

music as resolvable strictly within its traditional parameters. But music, too, had long partaken of the literary model in its dialectical resolution of thematic and tonal differences. Wolpe's originality lay in his abandoning of this model and replacing it with the constant, never resolving interaction of opposites posited as non-hierarchical, non-thematic shapes, and filling out what he called a ''constellatory'' rather than a layered space. Opposition occurs not only within fundamental syntactical components, but also as the rapid succession of stylistic clashes. But the systematic unfolding of pitch and interval relationships that nevertheless controls the succession of disparate events results in a language that is at once unpredictable and yet highly ordered, fragmented and yet musically logical.

Wolpe's duties at Black Mountain left him ample time to compose, and he responded with several notable compositions of extreme complexity, among them *Enactments* for three pianos and the *Symphony*. But the college was soon to fold, and Wolpe, sensing its end, left for Europe on a Fulbright scholarship in 1956. He spent that summer, the first of several, lecturing at the Darmstadt Summer Course for New Music. In 1957 he became chairman of the music department at C.W. Post College, Long Island University, a post he held until 1968.

In the compositions of these years, beginning with *Form* for piano (1959), all excesses were stripped away in a style now taut and lean, conveying an urgency born of stark images thrust forward by propulsive rhythms. Other pieces from this period include *Chamber Piece No. 1* (1964) and *II* (1967), the *Trio* (1964), *From Here on Farther* (1969), the *String Quartet* (1969), and his last composition, *Piece for Trumpet and Seven Instruments* (1971). Beginning in 1963 his health declined slowly but steadily due to Parkinson's disease, the illness to which he succumbed on April 4, 1972.

Given the reluctance of the public to accept advanced music, and in spite of the fact that he had strong populist leanings, Wolpe may never claim a large following. But a growing interest in his music has led to an increase in recordings and publications, frequent performances at new music festivals, and the founding of the Stefan Wolpe Society for the purpose of promoting his music. Among his students were Ralph Shapey, Morton Feldman, David Tudor, Robert Man, and many jazz musicians, including Tony Scott, George Russell, and Eddie Sauter. The composers Charles Wuorinen and Harvey Sollberger also acknowledged his influence.

Further Reading

Two extended reviews of Wolpe's music appeared in *The New York Times* (April 5 and August 30, 1992). The latter, written by his former student Austin Clarkson, is especially illuminating, as are all Clarkson's writings on Wolpe. Clarkson is also responsible for *Stefan Wolpe: A Brief Catalogue of Published Works* (1981), which contains biographical information as well as the catalogue. His essay ''Stefan Wolpe's Berlin Years'' is included in *Music and Civilization: Essays in Honor of Paul Henry Lang* (1964). The composer's widow, Hilda Morley, wrote a book of poems, *What Are Winds and What Are Waters,* about their relationship, and her book *A Thousand Birds: A Memoir of Stefan Wolpe* is forthcoming. Several of Wolpe's lectures have been published. The best known of these is ''Thinking Twice,'' contained in *Contemporary Composers on Contemporary Music* (1967). A complete bibliography can be obtained from the Stefan Wolpe Society, York University, Ontario. Of the ensembles that have championed and recorded his music, the Contemporary Chamber Ensemble (now defunct) and Parnassus deserve special mention. □

Thomas Wolsey

The English statesman and prelate Thomas Wolsey (ca. 1475-1530) was virtual ruler of England as chief minister to Henry VIII. He fell from favor because of his inability to secure the King's divorce.

Thomas Wolsey was born in Ipswich, where his father, Robert, was a butcher and dealer in meat. A precocious child, Thomas was probably educated by churchmen at Ipswich before he proceeded to Oxford. He received his bachelor of arts degree when he was only 15 years old and was called the ''boy bachelor.'' He was appointed bursar of Magdalen College in 1498 but was forced to resign two years later because he had applied funds without authority to the construction of the college's great tower, which still stands.

Wolsey, who took Holy Orders in 1498, then became rector of Limington in Dorset. He was also appointed chaplain to the archbishop of Canterbury, Henry Deane. After Deane's death in 1503, Wolsey became chaplain to Sir Richard Nanfan, the deputy of Calais. Through Nanfan, Wolsey gained an introduction at court, and by 1507 he had become chaplain to King Henry VII. Henry successfully employed Wolsey on several diplomatic missions to Scotland and the Netherlands.

In the Service of Henry VIII

Henry VIII appointed Wolsey royal almoner upon his accession to the throne in 1509. Wolsey rapidly accumulated additional positions in the Church: he became dean of Lincoln in 1509, a canon of Windsor in 1511, bishop of Lincoln in 1514, and archbishop of York later that year. He received additional revenues from various bishoprics and from the wealthy monastery of St. Albans.

As archbishop of York, Wolsey was the second-ranking churchman in England. He was not satisfied with this position, but he could not become archbishop of Canterbury because the incumbent, William Warham, steadfastly refused to accommodate him by retiring or dying. In 1515 Wolsey gained prestige by being created a cardinal—he had the red hat carried through the streets of London in a solemn procession—and in 1518 he was named a papal legate a *latere,* thus gaining preeminence over Warham.

By this time Wolsey's influence dominated the state also. He had successfully organized an army for the invasion of France in 1513 and had accompanied the King on the campaign. By Wolsey's treaty with France (1514), En-

gland held the balance of power between France and the Hapsburgs. In 1515 Wolsey was named lord chancellor, Warham having been persuaded to resign that office. Wolsey owed his power, however, more to the King's favor than to his tenure of any specific office. The young Henry VIII was more inclined to martial and sporting pursuits than to the transaction of routine governmental business, and he was delighted to find a minister as competent as the cardinal. In 1518 Wolsey engineered a treaty of universal peace embracing the principal European states.

Wolsey undertook minor reforms in both Church and state. He secured papal permission to close several small monasteries and applied the revenues to the foundation of a grammar school at Ipswich and a college at Oxford. The school did not survive his fall, but Henry VIII allowed the college to continue, changing its name from Cardinal's College to Christ Church. Wolsey also attempted to provide better regulation for the King's household by drawing up the Eltham Ordinances of 1526.

Wolsey's greatest interest lay, however, in foreign affairs. While it has been argued that he wished mainly to preserve a balance of power in Europe, to become pope, or to maintain peace, his real motives may have been less precise, and he may have responded to European situations and to Henry VIII's desires without developing any overriding policy. In 1518 Wolsey negotiated an alliance between England and France, to be cemented by the marriage of Henry VIII's daughter Mary to the French Dauphin. In 1520 he arranged a meeting between Henry and Francis I of France on the ''Field of the Cloth of Gold,'' a tent city erected in Flanders, and a more significant conference between Henry and Emperor Charles V at Gravelines. When Francis I drifted into war with the Holy Roman Empire, Wolsey sided with the Emperor. In 1523 English forces invaded France, without notable success, and Wolsey obtained unusual taxation from Parliament only after very stormy debates. In 1527 England abandoned the Emperor, signing a new treaty with France.

Fall from Favor

By this time Henry's mind was preoccupied with his desire for a divorce from Catherine of Aragon. As the Queen had not borne him a male heir, he wished to be free to remarry. Wolsey conducted elaborate negotiations with Rome, and in 1529 he and Cardinal Lorenzo Campeggio began a trial of Henry's suit in London. But Pope Clement VII, who was dominated by the Emperor, Catherine's nephew, revoked the case to Rome and concluded the trial without a decision. The King's wrath focused on Wolsey, who was dismissed as chancellor in October 1529 and forced to leave London.

Although Wolsey's revenues were greatly reduced, he still managed to live in considerable magnificence. In 1530 he planned his enthronement as archbishop of York, never having been officially installed, but he was found in correspondence with foreign powers, contrary to the King's order. Wolsey was arrested at Cawood near York and ordered to London. He would doubtless have been executed on false charges of treason had he not died a natural death on the way to London. Lamenting that he had not served God as well as he had the King, Wolsey succumbed at Leicester on Nov. 29, 1530.

Despite Wolsey's supreme influence in Church and state, his achievements in both spheres were ephemeral. His greatest lasting monument is perhaps Hampton Court Palace, which he constructed on the Thames River west of London and where he lived in great pomp surrounded by an enormous retinue of servants and retainers.

Further Reading

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Anna May Wong

Anna May Wong (1907-1961) is chiefly remembered as the first actress of Asian extraction to achieve stardom as the epitome of the "Oriental temptress," so much a fixture of melodramas in the late 1920s and 1930s.

Anna May Wong became America's first Asian American movie star before films could even talk. In fact, with more than 80 film credits to her name, Wong is the all-time leading Asian American presence on film. She maintained her popularity for more than a quarter of a century, and she remained one of the highest-salaried stars of her time. She built a career around being the mysterious evil villainess, repeatedly playing stereotypical Oriental roles. She was the exotic slave girl, the powerful dragon lady, the mysterious woman of the Orient with deadly charms.

However, despite her success, Wong was torn between her two cultures. Twice, at the height of her fame, she moved to Europe to protest the limited, stereotypical roles she and other Asians were offered in Hollywood. Yet during a later trip to China to learn more about her native culture, Wong was heavily criticized for her degrading portrayals of Chinese women and was told that many of her films were banned in China.

Born on Flower Street in Los Angeles, California, in 1907, Anna May Wong was named Wong Liu Tsong, which in Cantonese means "frosted yellow willow." Wong was third-generation Chinese American; her father was born in Sacramento and his father had immigrated to California during the Gold Rush.

Growing up, Wong and her six brothers and sisters lived in an apartment over the family's run-down laundry. Her first memories were of constant steam and the strong odor of hot-ironed linen. As a young child, Wong became fascinated with the brand-new world of movies. She began skipping Chinese school in the evenings to watch such movies as *The Perils of Pauline* (1914) at the local theater. By the time she was 11, Wong decided she was going to be a movie actress. Against all odds, she got her first part at age 12 when an agent hired three hundred Chinese girls as extras in the 1919 film *The Red Lantern.* Hardly visible in the film, she went on to get a few more minor roles.

For two years, Wong worked after school as an extra without telling her parents, who, she knew, would not approve. At age 14, her father found her a job as a secretary, but Wong was fired as unqualified one week later. When she returned home, fearing her father's anger, she found a letter from a director's office offering her a role in the film *Bits of Life* (1921). It would bring Wong her first screen credit. Although Wong's father strongly objected to his daughter's chosen career, he eventually gave in on the condition that an adult escort, often he himself, would chaperon the young Wong on the film sets at all times. When she was not in front of the cameras, her father locked her into her room on the set.

At age 17, Wong had one of the few romantic lead roles she would ever play in *Toll of the Sea* (1923), the first Technicolor feature ever made. As a young village girl who marries an American sailor, Wong captured the media's attention for the first time. Reporters began to appear at the laundry in the hopes of catching Wong for an interview or a photo.

International fame came in 1924 with *The Thief of Bagdad,* in which Wong played an exotic Mongol slave girl opposite star Douglas Fairbanks, Sr. Wong's role embarrassed her family. Although Wong would continue to support her family for many years, she remained close only to her brother, Richard.

The success of *Bagdad* led to countless new offers. She appeared as an Eskimo in *The Alaskan* and a Native American girl in *Peter Pan.* In addition to film roles, Wong also worked as a model. She made a few more films, but soon became disillusioned with the roles and with Hollywood's practice of casting non-Asians in the few leading Asian roles. Wong finally fled to Europe where, in London, she costarred with Charles Laughton in *Piccadilly.* After the film, director Basil Dean produced a Chinese play, *A Circle of Chalk,* specifically for Wong. She successfully played oppo-

site the rising new talent, Laurence Olivier, in London's New Theater.

Wong remained in Europe for three years, where she was hailed for her film and stage appearances. In Germany and France, she made foreign versions of her British films, including Germany's first sound picture. She spoke both German and French so fluently that critics could hardly believe they were hearing her voice instead of a native actress. During her career, Wong taught herself to speak English, Chinese, French, German, and Italian.

In 1931 a leading role on Broadway lured Wong back to the United States. The play, *On the Spot,* ran for 30 weeks, until Wong was called back to Los Angeles when her mother died in an automobile accident.

Wong's next screen role, *Daughter of the Dragon,* cast her in yet another stereotypical role as the daughter of the infamous Dr. Fu Manchu. Wong then appeared in the thriller *Shanghai Express,* starring Marlene Dietrich. Wong's portrayal of the bad-girl-turned-good inspired better reviews than Dietrich received. Years later, the star would complain that Wong had upstaged her.

Wong then made one independent Sherlock Holmes picture and returned to England, where she felt her true audiences were. Like many minority artists at the time, Wong felt Europe was a less racist place to work. There she enjoyed the company of royalty and the wealthy. Wong remained in England for almost three years, appearing in more films and traveling in a variety show.

After failing to win the lead role in *The Good Earth,* which was given to a non-Asian German actress, a furious and frustrated Wong traveled to China, the home of her ancestors. In spite of those who criticized her for playing degrading Asian roles, Wong remained in China for ten months, studied Mandarin Chinese, purchased costumes for films and plays, and wrote articles on her travels. Unfortunately, she learned that she was too westernized for the Chinese stage. At the same time, she knew she never would be considered American enough for Hollywood's racist views.

After returning to the United States, Wong starred in one sympathetic role before World War II. In *Daughter of Shanghai,* she played a detective. She then appeared in two war epics, *Bombs over Burma* and *The Lady from Chungking.* The war brought another difficult situation for Wong. As more war movies were being cast, she was not hired as an actress, but as a coach to teach Caucasian actors how to be more believable as Asians.

In 1942, finally fed up with the Hollywood system, Wong retired from films at the age of 35. ''I had to go into retirement for the sake of my soul. I suddenly found no more pleasure in acting. My screen work became a weary and meaningless chore—and Hollywood life a bore!'' Wong told *New York Enquirer* in 1957. Throughout the war, she contributed to the war efforts by working for the United China Relief Fund and touring with the USO. During the 1940s and 1950s, Wong took occasional small parts on television, even starring in her own series, *Mme. Liu Tsong,* in which she played the owner of an international chain of art galleries who was also a sleuth.

Seventeen years after retirement, Wong attempted a film comeback. She returned as Lana Turner's mysterious housekeeper in the 1950 film, *Portrait in Black.* In 1961, while she was preparing for the role of the mother in *Flower Drum Song,* Wong died of a heart attack in her sleep.

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Pictures, August 1926 and September 1926. □

Fernando Wood

Fernando Wood (1812-1881), American politician, was mayor of New York City, and a leading Peace Democrat during the Civil War.

Fernando Wood was born in Philadelphia on June 14, 1812. After a meager education, he worked at a number of jobs, twice failing in businesses of his own. By 1836 he had entered shipping, and in 1849 he made great profits shipping goods to San Francisco as the gold rush began. Wood invested his profits in New York and San Francisco real estate and acquired a great fortune, which enabled him to devote full attention to politics, long his major interest.

In 1836 Wood joined Tammany Hall, the powerful Democratic organization in New York City, and rapidly became one of its leaders. In 1841 he entered the U.S. Congress for a single term. Wood ran unsuccessfully for mayor of New York in 1850, when the Tammany organization split, but in 1854 he won the post in a heated campaign. As mayor, Wood labored to reform city government and through patronage to increase his political power. In 1856 he was reelected.

Opposition to Wood from disappointed office seekers and the Republican state legislature led to confusion in city administration and the establishment of two police groups (one of which tried to arrest Wood). Wood was defeated for reelection in 1857 and expelled from Tammany Hall. Although he had sponsored a number of liberal programs, including the preservation of Central Park from business exploitation, his administration was marred by excessive graft and generally poor management.

As a rival to Tammany, Wood established Mozart Hall, an amalgam of businessmen, mechanics, immigrants, and stevedores, which helped Wood reestablish his power on the local level. In 1859 he was again elected mayor. He also became a large contributor to the national Democratic party.

Wood espoused compromise with the South before the Civil War and opposed the war once it began. In 1860 he headed a pro-Southern delegation to the National Democratic Nominating Convention. In January 1861, during the

secession crisis, he proposed the secession of New York City from the state and the establishment of the city as a free port, independent of the ''tyranny'' of Albany.

After the battle of Ft. Sumter, Wood supported the war effort momentarily. When defeated for reelection as mayor in 1861, he reverted to the opposition. In 1863 he joined Clement Vallandingham in organizing the Peace Democrats and, capitalizing on New York's war weariness and dissatisfaction with the Emancipation Proclamation, won election to Congress for a second time. Except for the years 1865 to 1867, Wood served until 1881 in the House, where he was an ardent opponent of Radical Reconstruction. His greatest success came in achieving tariff reform. Wood died at Hot Springs, Ark., on Feb. 14, 1881.

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The best biography of Wood is Samuel A. Pleasants, *Fernando Wood of New York* (1948), which is essentially a political study, balanced in interpretation but generally sympathetic. Wood's milieu is excellently treated in Philip S. Foner, *Business and Slavery: The New York Merchants and the Irrepressible Conflict* (1941).

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Grant Wood

The American painter Grant Wood (1891-1942) was one of the principal Regionalists of the 1930s. He depicted his Iowan subjects in a deliberately primitivizing style, sometimes satirizing them.

Grant Wood was born on Feb. 13, 1891, at Anamosa, Iowa. His father, a farmer, died in 1901, and the family moved to Cedar Rapids. There Grant took drawing lessons from local artists and attended high school. He studied design briefly in Minneapolis at the Handicraft Guild, taught school near Cedar Rapids, and then took a job in 1913 in a silversmith shop in Chicago and attended night classes at the Art Institute. In 1916 he registered at the Art Institute for full-time study as a ''fresco painter.''

During World War I Wood served in Washington, D.C., where he made clay models of field gun positions and helped camouflage artillery pieces. After teaching art in a Cedar Rapids high school, he left for Europe in 1923. He spent most of the next 14 months in Paris, where he studied at the Académie Julian. The paintings he did in Paris were in an impressionistic manner. On his return to America he spent the summer of 1925 painting pictures of workers at a dairy equipment and manufacturing plant in Cedar Rapids. His paintings began to sell, and he was able to give up

teaching. To supplement his income he decorated house interiors.

In 1927 Wood received a commission for a stained-glass window memorializing the veterans of World War I to be installed in the Cedar Rapids City Hall. To learn the technique of stained glass he went to Munich. There he admired the work of the 15th-century French and German primitive painters and began to work in a linear, primitivizing style. In the late 1920s he painted portraits of his mother and local Iowans.

Wood's work is usually seen as espousing the homespun virtues of the people of Iowa. The acid overtones in such works as his well-known *American Gothic* (1930) are generally missed. Wood's maiden sister and the local dentist posed for the picture. Behind the prim, straightlaced couple, who stand self-consciously erect and stiff, is a flimsy Gothic-like structure. Wood had a special distaste for the conservatively patriotic organization, Daughters of the American Revolution, which he satirized in his *Daughters of Revolution* (1932). Here he posed a group of proud, self-righteous, elderly ladies, obviously insular in their experiences and philosophies, gingerly holding their teacups, before the familiar Emanuel Leutze painting, *Washington Crossing the Delaware*. In Wood's *Victorian Survival* (1931) he shows a stiffly grim, elderly Iowan woman. Here the insularity is combined with a certain diabolical quality.

After the Works Progress Administration was established, Wood directed the 34 artists working at the University of Iowa and planned and executed a series of frescoes at Iowa State University in Ames and elsewhere. He died in Iowa City on Feb. 12, 1942. He was one of the major Regionalists, a group of painters who in the 1930s employed a variety of naturalistic styles (in marked contrast to the modernistic idioms of the previous two decades) for a subject matter that was obviously American in content.

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Leonard Wood

Leonard Wood (1860-1927), American Army officer and colonial administrator, was an ardent advocate of military preparedness.

A doctor's son, Leonard Wood was born in Winchester, N.H., on Oct. 9, 1860. After graduating from Harvard Medical School in 1884, he joined the Army Medical Corps as a contract surgeon. While advancing to the grade of captain, which he reached in 1891, he proved himself an effective troop leader in the West and won the friendship of influential generals and politicians. Stationed in Washington after 1895, he was part of the White House inner circle of presidents Grover Cleveland and William McKinley and made friends in 1897 with Assistant Secretary of the Navy Theodore Roosevelt.

When the Spanish-American War began in 1898, Wood and Roosevelt raised the famous ''Rough Riders.'' As colonel of the regiment, Wood permanently left the Medical Corps for troop command. After participating in the Santiago de Cuba campaign, he was commissioned a brigadier general of volunteers in July 1898. In October he was appointed governor of Santiago Province, the first Cuban province to fall under United States control. Physically tireless, an inspiration to his staff, at once overawing the Cubans and winning their loyalty, Wood relieved suffering and restored order. As military governor of Cuba from 1899 to 1902, he repeated these achievements on a larger scale while preparing the island for independence. Wood advanced to the permanent grade of brigadier general in 1901 and to major general in 1903.

Wood served in administrative capacities in the Philippines and in the United States until 1910, when he was made Army chief of staff. He used his four-year term to assert power over the War Department bureaus, reorganize

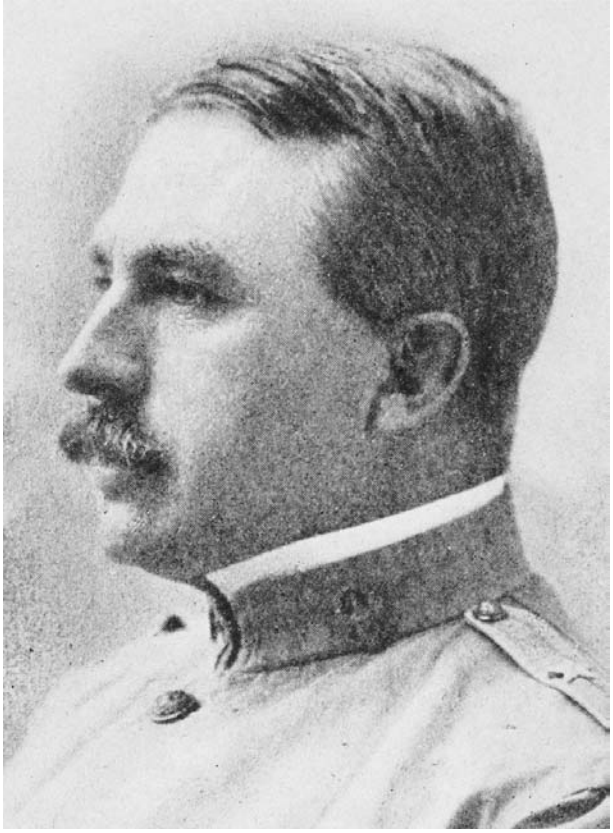

the Regular Army for greater wartime effectiveness, and launch a program of citizens' military-training summer camps. The camps constituted a step toward Wood's ultimate goal—universal military training, which to him meant schooling in patriotism and community service as well as in the use of arms. From 1914 to 1917 he was commander of the Department of the East. He spoke and wrote constantly about universal service and preparedness during America's years of neutrality early in World War I. Associating openly with Republican critics of Woodrow Wilson's administration, he went beyond the bounds of proper military conduct in advocating defense policies. In retaliation, the administration kept him from the front when the United States entered the war in 1917.

As political heir of Theodore Roosevelt, Wood made a strong bid for the Republican presidential nomination in 1920 but lost to Warren G. Harding. Wood was appointed governor of the Philippines by Harding in 1921 and served there until his death on Aug. 7, 1927.

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Robert Elkington Wood

Robert Elkington Wood (1879-1969), American Army officer and business executive, pioneered in modern retailing and was responsible for building Sears, Roebuck and Company into the world's largest merchandising operation.

Robert E. Wood was born on June 13, 1879, in Kansas City, Mo. He won an appointment to the U.S. Military Academy and graduated in 1900. After tours of duty in the Philippines and Montana and teaching at the academy, he wrangled a transfer to Panama, where canal construction was beginning in 1905. He became a captain in 1907 and later was made chief quartermaster. When the canal was completed in 1915, he retired as a major under a special congressional act. He joined E. I. du Pont de Nemours and Company but left for General Asphalt Company when he saw no room for advancement.

When the United States entered World War I in 1917, Wood returned to the Army as a colonel and was placed in charge of ports in France. In 1918 he was promoted to brigadier general and made acting quartermaster general in Washington. His rapid reorganization of chaotic Army procurement greatly impressed his civilian assistant Julius Thorne, the president of Montgomery Ward, who made Wood a vice president of his mail-order firm in 1919. He clashed with the older executives and left in 1924. He was quickly hired by Julius Rosenwald, chairman of Sears, Roebuck and Company. Wood's plan to expand into retail stores that were outside urban business districts and easily accessible to the automobile was a great success, and he was made president in 1928.

Wood encouraged, advised, lent money to, and sometimes bought control of hundreds of small manufacturers around the country in order to obtain merchandise for his retail stores at competitive prices. This policy was in line with his hope of strengthening the American economic system through industrial democracy, which also inspired the Sears profit-sharing plan, which Wood called his proudest achievement.

Although a conservative Republican, Wood supported the New Deal until 1940, when his isolationist views prompted him to form the American First Committee to oppose American entry into World War II. However, he gave full support to Franklin Roosevelt's administration after Pearl Harbor and served as a civilian adviser to the Army. After the war he was a strong supporter of anti-internationalists, especially Wisconsin senator Joseph McCarthy.

Wood became chairman of the board at Sears in 1939. He launched the largest expansion in merchandising history in 1946, just when most businessmen were predicting a postwar recession. This successful gamble made Sears the undisputed leader in retailing before Wood retired in 1954. He died on Nov. 6, 1969.

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Victoria C. Woodhull

Victoria Claflin Woodhull (1838–1927) was a promoter of women's rights. An 1872 candidate for president, she founded the first women's owned stock brokerage.

Victoria Claflin Woodhull was one of the most controversial figures of her time. Though she did much to promote the cause of women's rights—even announcing herself as a candidate for president in 1872—her espousal of free love (which rejected sexual monogamy) and her involvement in a number of highly publicized scandals gained her as many enemies as she had supporters. Along with her sister, Tennessee Claflin, Woodhull founded the first female-owned stock brokerage in the United States and published an influential newspaper, *Woodhull and Claflin's Weekly*. In the biography *Mrs. Satan,* Woodhull was quoted on the philosophy that led to her many accomplishments: ''All this talk about women's rights is moonshine. Women have every right. They have only to exercise them. That's what we're doing.''

Woodhull's unusual upbringing contributed to the deep convictions and free spirit she evidenced later in life. She was born in Homer, Ohio, on September 23, 1838, the seventh of ten children born to Reuben Buckman Claflin and Roxanna Hummel Claflin. Her mother was a fervently religious woman who enjoyed taking the family to evangelical revival meetings, while her father was a jack-of-all-trades who would try anything if it seemed to hold the potential for financial reward. Victoria and Tennessee, the youngest Claflin child, followed their mother's lead and proclaimed themselves clairvoyant at an early age. Their father soon created a traveling spiritualist show, featuring folk medicine and fortune-telling, in an attempt to profit from his daughters' talents.

Victoria Woodhull (standing, forefront)

Victoria left the family's show before she turned sixteen to marry Dr. Canning Woodhull, partly at her father's urging. During their marriage she worked at a number of odd jobs to help support her husband, who was an alcoholic, and their two children. Though the couple divorced in 1864, they continued to live together for some time afterward. Woodhull would remarry twice, but she practiced free love for most of her life. In 1868 Woodhull and her sister traveled to New York City, where they met wealthy industrialist Cornelius Vanderbilt. Although Tennessee refused the elderly man's marriage proposal, he maintained an interest in the sisters and gave them financial advice. Eventually Woodhull and her sister became proficient enough in the financial markets to establish the first female-owned stock brokerage, Woodhull, Claflin and Company. Their company opened amidst a huge wave of publicity and became quite successful.

Woodhull and her sister used some of the profits from this venture to found a newspaper, *Woodhull and Claflin's Weekly,* in 1870. By this time their home had become a sort of literary salon that attracted many well-known radical intellectuals. Many friends from this circle contributed to the paper, which articulately supported such controversial goals as equal rights for women, free love, and socialism. *Woodhull and Claflin's Weekly* even published the first English translation of Karl Marx's *The Communist Manifesto* in 1872. Woodhull used her newfound stature to speak out

on the issue of women's suffrage. Many of the women who had taken up this cause before her, however, resented her views on free love and deemed her an unworthy spokesperson.

In April 1870 Woodhull shocked the nation with a sensational letter to the editor of the New York *Herald* entitled ''First Pronunciamento.'' In it, as quoted in *Mrs. Satan,* she proclaimed: ''While others argued the equality of women with men, I proved it by successfully engaging in business; while others sought to show that there was no valid reason why women should be treated, socially and politically, as being inferior to men, I boldly entered the arena. . . . I now announce myself candidate for the Presidency.'' Thus Woodhull became the first woman candidate for president, headlining the ticket of the National Radical Reform Party (also known as the Equal Rights Party). Her running mate was abolitionist and former slave Frederick Douglass—though he declined to take part in the unlikely campaign—and her rallying call was ''Victory for Victoria in 1872!'' Woodhull presented her views on women's rights in a passionate speech to the House Judiciary Committee in 1871, which marked the first personal appearance before such a high congressional committee by a woman. Besides impressing legislators, the speech also helped Woodhull win over many of her detractors in the women's suffrage movement, who began to recognize that Woodhull's visibility might be valuable enough to outweigh their reservations about her morality.

Following her failed bid for the presidency, however, Woodhull continued to be the subject of rumors and gossip. Two of her most prominent detractors were novelist Harriet Beecher Stowe and her sister, Catherine Beecher. Partly to get back at her critics and partly to expose what she saw as blatant hypocrisy, Woodhull used her paper to accuse Henry Ward Beecher—one of the most prominent clergymen of the day and brother of her detractors—of having adulterous affairs with several of his parishioners. After the scandalous story was printed, Beecher was put on trial for adultery, and he responded by charging Woodhull and her sister with libel. Though Woodhull was acquitted in 1873, many of her former supporters found that they could no longer stand by her.

In 1877 Woodhull moved to England, where she continued to lecture and publish books and pamphlets. Her writings include *Stirpiculture, or the Scientific Propagation of the Human Race,* 1888; *The Human Body the Temple of God* (written with her sister), 1890; and *Humanitarian Money,* 1892. From 1892 to 1910, Woodhull published *Humanitarian* magazine with her daughter, Zulu Maud Woodhull. Woodhull married a wealthy English banker, John B. Martin, in 1882. In her efforts to obtain the blessing of his respectable family, she made several trips to the United States, where she faced her critics and disavowed her previous stance on free love. She died at their English country estate on June 10, 1927. □

Robert W. Woodruff

Businessman Robert W. Woodruff (1889-1985) was the head of the Coca-Cola Company from 1923 until 1984, during which time sales increased from $31 million a year to $7.36 billion. He was also a political and economic power in Atlanta and nationally and a major philanthropist of the period.

Born in Columbus, Georgia, on December 6, 1889, Robert Winship Woodruff was the son of Ernest Woodruff, who later became a prominent businessman in Atlanta. Robert Woodruff was educated at Georgia Military Academy and attended Emory University from 1908 to 1910. In the latter year he became a machinist's apprentice and then salesman at General Fire Extinguisher Company. Having proven himself in this position, his father hired him as a salesman and buyer for his Atlantic Ice Company in 1911. A couple of years later young Woodruff began negotiating with Walter White, head of White Motor Company, to purchase a fleet of trucks to replace the horse-drawn delivery wagons used by his father's firm. Upon hearing of this, an irate Ernest Woodruff fired his son, but White hired him as a salesman for White Motor. Woodruff moved rapidly up the ranks as he proved himself to be the firm's top truck salesman. In 1919 he was named vice-president and general manager, serving in that position until 1923.

In 1923 Ernest Woodruff, finding himself in desperate straits, convinced his son to return to Atlanta to help with a recent business acquisition. In 1919 the elder Woodruff, along with others, had purchased the Coca-Cola Company. The cola firm, after reaching peak sales of $31 million in 1920, had suffered a series of business reverses, and it was clear that new, aggressive, and innovative management was needed.

Coca-Cola was invented in 1886 by John S. Pemberton, an Atlanta pharmacist who manufactured several patent medicines. It was a modification of something called French Wine Cola and was marketed as a cure-all for headaches, sluggishness, indigestion, and hangovers. The business changed hands a few times over the next couple of years, and in 1891 was purchased by Asa Griggs Candler, another Atlanta druggist, who coincidently had been Robert Woodruff's Sunday school teacher. Candler soon realized that the product had greater potential as a soda fountain drink and began erecting Coca-Cola signs on barns all over the country. By 1895 the drink was sold in every state and territory of the nation, and in 1899 Candler set up the franchise system for dealers. In 1916 Candler stepped down as president of the company, giving all but one percent of his stock to family members. Three years later, without consulting him, they sold out to Woodruff's syndicate for $25 million.

Under Robert Woodruff's regime, the Coca-Cola Company was rapidly invigorated. Sales rose in seven years from $24 million to $30 million, while net profits climbed from $5 million to $13 million. This transformation was accomplished in a number of ways. First, Woodruff employed a massive advertising campaign, with the goal of making Coca-Cola as ''American'' as baseball and hot dogs. The famous advertising slogan ''The Pause that Refreshes'' was penned at this time, and over the years ''Coke'' became a symbol of the United States more widely recognized than the flag itself. Woodruff also abolished the sales department, substituting instead a service department, the principal function of which would be assisting Coca-Cola bottlers, distributors, and fountain operators to increase their profits. A large number of people were also put to work in market research, determining why people drink the beverages they do and developing advertising which exploited these findings.

Robert Woodruff remained president of Coca-Cola until 1939, when he became chairman of the board. He retained the latter position until 1942, when he became chairman of the executive committee. From 1955 until 1981 he served as a director and chairman of the finance committee. He finally left the board in 1984, having served the company for 61 years. During all this time, whatever his title, there was never much question who ran the company. ''Mr. Bob,'' as he was deferentially known, seldom issued a direct order, signed a contract, or dispatched a memorandum. Nevertheless, he dominated the company by the force of his personality, by unremitting energy and attention to detail, and by delegating functions to men of special talent.

By the time of his death in 1985 Coca-Cola had become a massive company with sales of $7.36 billion. Although Woodruff diversified the company somewhat in the 1950s, soft drinks in 1983 still accounted for 80 percent of its profits. Woodruff's major accomplishment was the transformation of Coca-Cola from a national to a universal drink. In 1985 it was the world's single largest selling product, accounting for some $2.3 billion of the company's $5 billion in sales. Coke was sold in 135 countries. Around the globe, Coca-Cola is consumed about 60 million times a day, and only a few areas have not been visited by the cola invasion. Much of this expansion has been due to Woodruff's style of advertising. As he explained: ''We've tried to show Coca-Cola as a pleasant, unassuming social amenity. I guess that's what they now call the soft sell. We've never made claims. We've tried to do with our advertising what we always try to do with everybody inside and outside the company—to be liked.''

Outside of Coca-Cola, Robert Woodruff was an enormous economic and political power in Atlanta, in Georgia, and in the nation. The extent of his national political power was shown during World War II when, despite sugar rationing, Coke got its requirements on the plea that G.I.s shouldn't be deprived of the morale effects of a handy bottle of Coke. In Atlanta itself it was often commented that the power structure was split 50/50—with Woodruff one 50 and everyone else the other 50. As one intimate commented: ''It's not that he decides all kinds of things, it's just that the others won't do anything they know he is really against.'' As an economic power Woodruff sat on the boards of a large number of major American corporations and was also a longtime member of the Business Advisory Council of the U.S. Department of Commerce.

A major philanthropist, during his lifetime Woodruff gave away an estimated $350 million, much of it anonymously, to medicine, the arts, and education. His principal benefaction, however, was Emory University. Towards the end of 1979 he gave Emory three million shares of Coca-Cola stock, then worth about $100 million. It was called the largest single benefaction in American history and brought to over $200 million the total he had given the university. Emory, with five million shares of stock, became one of the largest owners of Coca-Cola. Woodruff also established the R. W. Woodruff Memorial Clinic and the Emily and Ernest Woodruff Foundation. He and his wife were childless, and it was often speculated that he lavished his paternal affections on Coke. Shortly before he died in Atlanta on March 7, 1985, Coke executives brought Woodruff the new formula they had developed, the first change in nearly 100 years. He evidently approved, but would undoubtedly be aghast at the massive consumer resistance which developed against the new product, forcing the return to the marketplace of the original formula under the name Classic Coca-Cola.

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Robert Archey Woods

Robert Archey Woods (1865-1925), American social worker, founded South End House, the first settlement house in Boston. His pioneer surveys of ethnic communities taught method to settlement workers and helped create social-work institutions.

Robert A. Woods was born in Pittsburgh, Pa., on Dec. 9, 1865. After attending Amherst College, he entered Andover Theological Seminary in 1886. Affected by the "Christian Socialist" ideas of the time, he considered how to dedicate himself to useful works. In 1890 he graduated from Andover, served briefly as a chaplain at the Concord, Mass., Reformatory, then became a resident student at Toynbee Hall, a settlement house in London, England.

When Woods returned to America, he was determined to emulate the work of the settlement. He offered a series of lectures at Andover, published as *English Social Movements* (1891), and opened Andover House in Boston in 1891 to minister to the immigrant poor. He directed the settlement house until his death. In 1896 its name was changed to South End House. He also began a career as a civic figure, seeking improved public facilities such as baths, gymnasiums, and industrial schools.

Inspired by Charles Booth's study of the London poor, *Life and Labour of the People* (1904), Woods determined to apply a similar method of survey to Boston. Essentially, his goal was to utilize the neighborhood as a means for enriching the city. The result, the first such American survey, conducted under his direction, was *The City Wilderness: A Study of the South End* (1898) and *Americans in Process: A Study of the North and West Ends* (1902). These and later surveys have been criticized for seeking to teach middle-class Anglo-Saxon values, rather than attempting to understand the nature of the separate groups; nevertheless, they broke the ground for later investigators.

Woods helped organize the National Federation of settlements in 1911. He and Albert J. Kennedy, a younger associate, edited *Handbook of Settlements* (1911) and *Young Working Girls* (1913). They also prepared *The Settlement Horizon: A National Estimate* (1922). Woods was particularly troubled by the debilitating influence of hard liquor and was a leading prohibitionist. His continuing faith in rural values and neighborhood virtues was shown in his study *The Preparation of Calvin Coolidge: An Interpretation* (1924). He died on Feb. 18, 1925, in Boston.

Further Reading

The book by Woods and Albert J. Kennedy, *The Zone of Emergence,* abridged and edited with an introduction by Sam B. Warner, Jr. (1962), was a pioneering examination of ethnic groups that had transcended their original environments. A biography of Woods by his wife, Eleanor H. Woods, is *Robert A. Woods: Champion of Democracy* (1929). Extensive material on Woods and his career is in Allen F. Davis, *Spearheads for Reform: The Social Settlements and the Progressive Movement, 1890-1914* (1967). Woods figures prominently in Albert Boer, *The Development of USES: A Chronology of the United South End Settlements, 1891-1966* (1966). □

Carter Godwin Woodson

Called the "Father of Negro History," Carter Godwin Woodson (1875-1950) was instrumental in the founding of the Association for the Study of Negro Life and History in 1915. During his lifetime he was probably the most significant scholar promoting the history and achievements of African Americans.

Carter Woodson was born in New Canton, Virginia, in 1875—ten years after the 13th Amendment, abolishing slavery, was written into law. His grandparents and his father, James, a tenant farmer, and mother, Anne, had been slaves. Consequently, when freedom was a reality, they were poor like thousands of newly freed families of African descent in the United States. Because of the close ties to his family and a strong sense of responsibility to them, Woodson worked throughout his early school years to help support his parents and siblings. By the time he was able to attend school, he was well past his teens.

Creative and imaginative as well as independent at an early age, Woodson taught himself by reading avidly in his spare time. As a result of his innate intelligence, personal accomplishments, and dedication to learning, he was able to complete high school. In 1903 he graduated with honors from Berea College, a unique college in the slave state of Kentucky. Founded in 1855, Berea introduced integrated education in the 19th century and thus permitted the enrollment of African Americans. Yet Kentucky had profited from the slave market and the psychology of its people could not accept racially-integrated classrooms. One year after Woodson's graduation the "Day Law" was passed, which prevented white and African American students from being in the same classroom or school community together. Integrated schooling became illegal. The pernicious "Day Law" was actually enforced for nearly half a century, a fact that was not lost on Woodson in his writings about the social customs and laws that served as obstacles to the progress of "the Negro race." He recorded these events as he pursued his interests in the study of African American history.

In 1907 and 1908, respectively, Woodson earned an undergraduate degree and his M.A. from the University of Chicago. Just four years after completing graduate training at the University of Chicago, he was awarded the doctorate from Harvard. This educational background in the country's leading universities challenged Woodson's creative imagination. He became increasingly interested in documenting for the permanent historical record the talents and accom-

plishments of the sons, daughters, grandsons, and granddaughters of slaves.

Promoting African-American History

In 1916, during the height of World War I, the Association for the Study of Negro Life and History, which Woodson had founded, issued the *Journal of Negro History*. This would become one of his most significant scholarly contributions for recording the backgrounds, experiences, and writings of Americans of African ancestry. He served as the sponsor and editor of the *Journal of Negro History* for many years. This important medium became a significant milestone in promoting the history and contributions of African Americans to the culture. African Americans themselves became aware of their own influence in the intellectual sphere and in the whole society.

In addition to establishing and publishing the *Journal of Negro History,* while Woodson was dean of West Virginia Collegiate Institute he served as president of Associated Publishers. The primary purpose of this innovative outlet was to publish and distribute writings by and about African Americans. When Woodson left West Virginia to continue his research, he involved himself more deeply in the work of the Association for the Study of Negro Life and History. It remains today as a monument to his dedication and foresight.

The broad spectrum of the life of Africans in America was of central interest to Woodson. He studied all facets of their experiences and rich cultural contributions. These included myths, patterns of migration, roles as wage earners, entrance into medicine, work in rural America, inventions and writings, and their unique history. In 1926, during the zenith of the Harlem Renaissance, he launched a movement to observe ''Negro History Week.'' Woodson felt that an annual celebration of the achievements of the African American should occur during the month of February, since both the gifted abolitionist and orator Frederick Douglass and President Abraham Lincoln were born in that month. In the 1960s what was once only a week of recognizing the outstanding achievements of Americans of African heritage to science, literature, and the arts became transformed into ''Black History Month.''

The Writings of Woodson

Carter G. Woodson was one of the country's prominent historians and a prolific writer. From the moment he received the doctorate from Harvard, he initiated a career in publishing. In 1915 he wrote *The Education of the Negro Prior to 1861,* in which he concentrated on both the obstacles and the progress characterizing the schooling of the descendants of slaves. Three years later he published *A Century of Negro Migration*. This was introduced in 1918, as World War I was coming to a close. The examination of patterns of migration was followed by *The Negro in Our History,* published in 1922. This work has been defined as ''the first textbook of its kind.''

Among Woodson's basic writings are those that describe patterns of migration and family composition. For example, under the auspices of the Association for the Study of Negro Life and History he prepared two important documents—one on slave holding and the other on heads of families: *Free Negro Owners of Slaves in the United States in 1830,* together with *Absentee Ownership of Slaves in the United States in 1830* (1924) and *Free Negro Heads of Families in the United States in 1830* together with *A Brief Treatment of The Free Negro* (1925).

African Americans who had entered the professions of medicine and law during the eras of Reconstruction and post-Reconstruction were of particular interest to Woodson. In 1934 Negro Universities Press published his documentation of *The Negro professional man and the community, with special emphasis on the physician and the lawyer*. Perhaps his most important work, and the one for which he is widely known in the late 20th century, is *The Mis-Education of the Negro* (1933, reprinted 1990). Woodson is remembered as a leading historian who promoted the rich intellectual and creative legacy of the African American.

Further Reading

Probably the two best books about Carter Woodson are Jacqueline Goggin, *Carter G. Woodson: A Life in Black History* (1993) and Pat McKissack, *Carter G. Woodson: The Father of Black History* (1991). Woodson's writings, in addition to those listed in the text, include *The African background outlined or Handbook for the study of the Negro* (1936), *Freedom and slavery in Appalachian America* (1973), *Negro makers of history* (1958), *Negro orators and their orations* (1925), *The rural Negro* (1969), *The history of the Negro church* (2nd ed., 1922), and *Historical genealogy of the*

Woodsons and their connections (1915). See also Doris Y. Wilkinson, ''Forgotten Pioneers,'' *Think,* the newsletter of the Kentucky Humanities Council (October 1988), and *Encyclopedia of Black America* (3rd ed., 1988). □

James Shaver Woodsworth

The Canadian humanitarian, reformer, and political leader James Shaver Woodsworth (1874-1942) contributed significant observations on the life of immigrants to Canada and fought vigorously for social reforms in Parliament.

Born near Toronto, Ontario, on July 29, 1874, J. S. Woodsworth as a boy moved to Manitoba, where his father was for many years superintendent of Methodist missions for the North West Territory. He was educated at Wesley College, Winnipeg, and subsequently studied theology at Victoria University, Toronto. He spent a year in England, attending lectures at Oxford and observing social work in the slums of London. On returning to Canada he was ordained to the Methodist ministry in 1900 and served a brief time in rural pastorates until his appointment as assistant pastor of the prosperous downtown Grace Methodist Church in Winnipeg. In 1904 he married a college classmate from Ontario, Lucy Staples.

As the center of the great wheat boom, Winnipeg was the gateway to the west for thousands of British and European immigrants. A growing interest in the ''Social Gospel'' fed Woodsworth's feeling that his current work in the church was socially irrelevant, and in 1907 he accepted appointment as superintendent of All Peoples' Mission in the north end of Winnipeg. His observations on the problems of immigrants there became the subject of two books, *Strangers within Our Gates* (1908) and *My Neighbour* (1910).

Woodsworth's increasing involvement in secular approaches to social reforms and the confirmation of his pacifist views during World War I deepened his longstanding doubts about the doctrines of Methodism, and he resigned from the ministry in 1918. After a brief period as a longshoreman in British Columbia, he became involved, while on a visit, in the Winnipeg general strike of 1919 and was arrested for sedition, although the charge was not pressed. In 1921 he was elected to Parliament on a Labour ticket in Winnipeg North Centre, a seat he held continuously until his death.

In Parliament, Woodsworth initially cooperated with the agrarian Progressive party, and in that party's decline after 1924 he became the leader of the ''Ginger group,'' composed of members speaking for labor and the more radical agrarian interests. He fought vigorously for various social reforms, and in 1926, when Mackenzie King's minority government was in a precarious position, Woodsworth pushed through a measure establishing old-age pensions. In 1932, when the impact of the Depression brought together representatives of labor, farm, socialist, and intellectual groups across the country to form a broad Socialist party, the Cooperative Commonwealth Federation (CCF), Woodsworth automatically became its leader.

Woodsworth was the key figure in securing the cooperation of urban and agrarian reformers within the new party. More radical than many of the farmers but less so than many labor leaders, he represented moderation in the advance toward a democratic socialist society. Woodsworth was neither a great orator nor an outstanding party politician, but his integrity and passionate sincerity made him a powerful figure, and even his opponents sometimes paid him tribute as ''a saint in politics.'' The CCF won seven seats in the federal election of 1935 and eight in 1940. Woodsworth ceased to lead his party when his pacifist convictions made him the sole opponent in Parliament of Canadian participation in World War II, but he remained in the House of Commons until his death in Vancouver on March 21, 1942.

Further Reading

The most important study of Woodsworth is the biography by Kenneth McNaught, *A Prophet in Politics* (1959). Also valuable is the memoir by Woodsworth's daughter, Grace MacInnis, *J. S. Woodsworth: A Man to Remember* (1953). The best study of the CCF and Woodsworth's role in it is Walter D. Young, *The Anatomy of a Party: The National CCF, 1932-1961* (1969).

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Woodward and Bernstein

Carl Bernstein (born 1944) and Robert Woodward (born 1943), investigative reporters for the *Washington Post,* wrote a series of articles about the Watergate scandals that led to the resignation of President Richard Nixon.

Carl Bernstein, born on February 14, 1944, in Washington, D.C., began part-time work at the *Washington Star* at the age of 16 and later dropped out of the University of Maryland to work full-time as a reporter. He joined the *Washington Post's* metropolitan staff in 1966, specializing in police, court, and city hall assignments, with occasional self-assigned feature stories.

Robert Upshur Woodward, born on March 26, 1943, in Geneva, Illinois, attended Yale University on a Naval Reserve Officers Training Corps (ROTC) scholarship, after which he served for five years as a naval officer. He joined the *Washington Post's* metropolitan staff in 1971.

On June 17, 1972, Woodward was assigned to cover a story about an attempted burglary the night before in which five men had been arrested at the headquarters of the

Democratic National Committee in the Watergate complex. Woodward was soon joined on the story by Bernstein, and together the two young reporters undertook a series of investigative reports that gradually revealed the connections between the burglary and a converging pattern of crimes that finally implicated President Richard M. Nixon himself, forcing his resignation in the face of otherwise certain impeachment. The burglary was revealed as part of an extensive program of political espionage and sabotage run by Nixon subordinates at the White House and its political campaign organization, the Committee to Re-Elect the President (CRP, or, as referred to in most later press coverage, CREEP). In addition to the espionage and sabotage, another series of felonies stemmed from the attempt to cover up the earlier crimes by perjury and other obstructions of justice.

Bernstein and Woodward did not, all by themselves, bring about the destruction of the Nixon presidency, but some historians of the period do credit their early investigations with both informing and stimulating the official investigations by a special prosecutor, the courts, the Senate Watergate Committee, and the Judiciary Committee of the House of Representatives that eventually forced Nixon to resign when it was revealed that he had participated in the cover-up almost from the beginning.

Starting with the Watergate burglars, the two young reporters traced the money used to finance the break-in, following it by October 1972 to John Mitchell, formerly Nixon's attorney general and at the time of the break-in the head of the CRP. Bernstein and Woodward pursued documentary evidence by cross-checking telephone books, airline records, building directories, hotel records, and—in what some claimed were violations of journalistic ethics—confidential credit card and telephone company records. In addition, they tracked down and interviewed a large number of people who gradually revealed various pieces of the puzzle. Their editors at the *Post* allowed them to keep most of their sources confidential, but demanded that alleged facts be confirmed by more than one witness. This practice was usually followed scrupulously, but broke down when Bernstein and Woodward wrongly claimed that Hugh Sloan, a CRP official, had implicated H. R. ''Bob'' Haldeman, Nixon's chief of staff, in testimony before a grand jury. (They later discovered that Sloan meant to communicate to them that Haldeman was guilty, but that Sloan had not said so to the grand jury because he had not been asked.) Woodward relied on one source whom he refused to identify even to his editors except by the code-name ''Deep Throat.''

Woodward (right) and Bernstein

From the time of the break-in, and through the fall and winter of 1972-1973, Bernstein and Woodward, under increasing public attack from White House spokesmen, worked virtually alone on the story. In February the U.S. Senate voted seventy to zero to establish a committee of four Democrats and three Republicans to investigate the Watergate affair. Then in March 1973 one of the Watergate burglars, James McCord, a former CIA official, wrote a letter to Judge John Sirica, who was trying his case, that essentially confirmed the Bernstein and Woodward stories. Soon other newspapers began to investigate the Watergate story more energetically, and legislative and judicial agencies began to uncover a larger and larger pattern of lawbreaking. Bernstein and Woodward stayed on the story, though the government agencies they had helped to prod into activity now began to resent their continuing revelations. Samuel Dash, the Democratic counsel to the Senate Select Committee chaired by Senator Sam Ervin of North Carolina, argued in his later book on the Senate investigation, *Chief Counsel,* that the admirable, early investigative reporting of Bernstein and Woodward had now degenerated into what he called ''hit and run'' journalism based on leaks from the committee and jeopardized the ability of the legal system to track down and punish the guilty.

But Bernstein and Woodward were already branching out into another form of journalism, having secured a contract to write a book on their Watergate investigations. Published in the late spring of 1974, *All the President's Men* was an immediate best seller. Whereas the Bernstein and Woodward stories in the *Washington Post* had consisted of straight investigative reports, *All the President's Men* told not only the story of Watergate but the story of Woodward and Bernstein. Because of its detail, as well as the crucial importance of the subject they were investigating, *All the President's Men* has come to be widely regarded as a classic book in the history of American journalism, showing how reporters and corporate news organizations operate under pressure.

Nixon resigned from the presidency on August 9, 1974, after tape recordings that he had ordered made, and then tried to conceal from and deny to investigators, were made public. The tapes incontrovertibly showed that he had participated in an attempt to obstruct justice from as early as six days after the Watergate burglary. Vice President Gerald Ford was sworn in as president on August 9. (Spiro Agnew, who had been elected as Nixon's vice president in 1968 and 1972, had resigned in October 1973 after pleading no contest to a charge of tax evasion.)

Soon after the Nixon resignation, Bernstein and Woodward began work with a team of researchers on *The Final Days,* an account of the last months of Nixon's presidency, based on interviews with 394 people. *All the President's Men* was made into a hit motion picture starring Robert Redford as Woodward and Dustin Hoffman as Bernstein (1976). Both men continued to work for the *Post*. Woodward, with Scott Armstrong, wrote a study of the Supreme Court, *The Brethren* (1979); and Woodward wrote a study of the death by drug overdose of comedian John Belushi, *Wired: The Short Life and Fast Times of John Belushi* (1984). Nora Ephron's novel *Heartburn* (1983) caused a minor journalistic sensation with its fictionalized description of her divorce from Bernstein. The five Watergate burglars and several other Nixon subordinates, including former U.S. Attorney General Mitchell, were sentenced to prison terms. On September 8, 1974, President Gerald Ford pardoned Richard Nixon for any crimes he might have committed while in office, thereby cutting off further criminal investigation of the former president.

As of 1997 Woodward is an assistant managing editor of the *CIA in Veil (1987),* the Pentagon and the Gulf War in *The Commanders* (1991), and the Clinton White House in *The Agenda* (1994). In *The Choice,* he uses his proven research methods for an illuminating examination of the quest for the presidency.

Woodward lives in Washington, D.C., with his wife, Elsa Walsh, a writer for *The New Yorker* and the author of *Divided Lives*. His daughter, Tali, attends the University of California at Berkeley.

Further Reading

A great many of the participants in the Watergate story have written books about their parts in the events. Bernstein and Woodward's *All the President's Men* (1974) and *The Final Days* (1976) capture the excitement of the chase, the enormity of the constitutional crisis, and the agony of the downfall. J. Anthony Lukas, *Nightmare: The Underside of the Nixon Years* (1976) is an exciting narrative and analysis by a *New York Times* reporter that puts Watergate into the context of what the author refers to as ''Richard Nixon's abuse of his presidential powers.'' *The End of a Presidency* (1974) by the staff of the *New York Times* provides a useful combination of analysis and chronology with a sampling of the major documents. David Halberstam, *The Powers That Be* (1979) places the Bernstein and Woodward story into a history of recent American journalism. Richard Nixon's *RN: The Memoirs of Richard Nixon* (1978) gives the former president's version of the events surrounding Watergate. See also Myron J. Smith, *Watergate: An Annotated Bibliography* (1983).Updated information gathered from simonsays.com, an online service. □

Comer Vann Woodward

Comer Vann Woodward (born 1908), American historian, is one of the leading interpreters of southern history and race relations.

Comer Vann Woodward was born in Vanndale, Arkansas in 1908. He graduated from Emory University in 1930, earned his master's degree at Columbia University in 1932, and received his doctorate at the University of North Carolina in 1937. As part of the requirements for the degree, Woodward chose to try the difficult art of historical biography and wrote his dissertation on Thomas Watson, a member of Georgia's liberal Populist movement who later became an editor known for his virulently anti-African American and anti-Semitic views, and who was almost certainly an instigator of mob violence.

Against Desegregation

Woodward's thesis was published in 1938 as *Tom Watson: Agrarian Rebel* to praise from the critics, who were just as complimentary when the book received further notice in the late 1960s.

In 1940 Woodward was called to testify before a congressional committee in support of an anti-lynching bill. Deeply immersed in his life's work, which is the unravelling of post-reconstructionist southern history, Woodward took this responsibility seriously.

In 1943 Woodward was commissioned into the U.S. Navy, where he was sent to the Office of Naval Intelligence in Washington. There, his duties included the creation of monographs on battles in the Pacific, which were later collected together under the title *The Battle for Leyte Gulf,* published in 1947.

Released from active Navy duty in 1946, Woodward accepted a professorship at Johns Hopkins University. Woodward now found his own insistence on desegregation pressed into practical service. He did not hesitate to move academic conventions and meetings from hotels or restaurants unwilling to serve colleagues of all faiths and various heritages, and he also supplied Thurgood Marshall, then chief counsel for the NAACP and later a Supreme Court justice, with detailed background research used extensively for the 1954 *Brown vs. Board of Education of Topeka* court case which ultimately outlawed academic segregation.

What Really Happened after Reconstruction?

In 1951 he published *Reunion and Reaction: The Compromise of 1877 and the End of Reconstruction* and *Origins of the New South 1877-1913*. Both books were pioneering efforts in clarifying the complex political situation at the end of the Reconstruction period, when the laws of segregation had first been boldly set forth in the South, and their publication made him one of the most significant historians of the period.

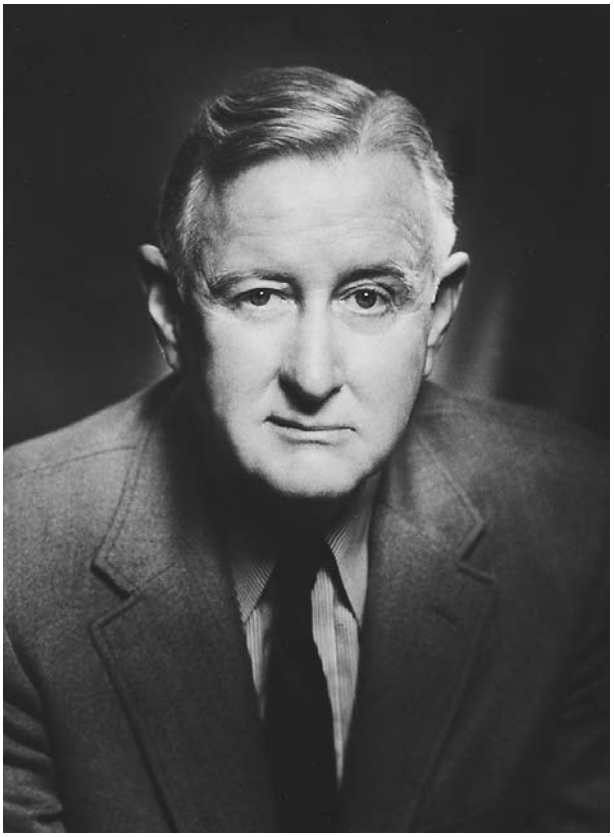

The ''Bible of the Civil Rights Movement''

By the early 1950s Woodward's works on Southern history were extensively used and quoted in university history departments all over the country. He was highly respected, but his reputation had not yert acquired the distinction it would shortly receive. In 1954 he was asked to deliver the Richard lectures at the University of Virginia. The contract for the lectures on the subject of desegregation happened to include the stipulation that any profits from publication were to go to the university. Woodward had not been expecting to publish his remarks. Nevertheless, collected for publication in 1955, they were lavishly praised by Dr. Martin Luther King, Jr. As a result, a paperback edition appeared under the title *The Strange Career of Jim Crow*. Forty years later, this book was still regarded as the Bible of the civil rights movement.

Yale and Afterwards

In 1961 Woodward took an appointment as Sterling Professor of History at Yale University. Here he published some of his most highly-esteemed work, including a collection of essays called *The Burden of Southern History*. He remained at Yale for 16 years, becoming Professor Emeritus in 1977. But official retirement, while relieving him of responsibility the day-to-day running of the department, did not mean the end of writing and his continual search for the truths of history.

In 1981 his name came to the fore once again when he edited a new edition of *The Diary of Mary Boykin Chesnut*. Chesnut, whose husband had been first the United States senator from South Carolina and later an aide to the brilliant, doomed Jefferson Davis, had been a perceptive and witty woman, and Woodward felt her diaries, covering the years 1861 and 1865, had much to say about one of America's most important historical periods.

With more time on his hands, Woodward also turned an increasing amount of time to criticism a crucial necessity if students of history are to distinguish between over-interpreted or justified versions of historical events. Many thoughtful essays have appeared in such widely respected publications as *The New York Review of Books*. In 1994 he also joined 34 other distinguished historians in their fight against the Walt Disney Company's intention to build a huge new theme park close to the Manassas battlefield and many other Civil War sites in Virginia. His advanced age did not prevent him from pointing an acid-tipped pen in the direction of the Disney headquarters. Comparing the advance of the 1990s corporation to the clash of Civil War troops that had once taken place in the area, he wrote, in an article in *The New Republic,* ''the battalions of the Walt Disney Company advance their cause with subtler strategy, more sophisticated weaponry and a long barrage of propaganda.''

Further Reading

The best assessment and biographical account of Woodward and his work is David Potter's essay ''C. Vann Woodward'' in Marcus Cunliff and Robin Winks, eds., *Pastmasters: Some Essays on American Historians* (1969). John Higham and others, *History* (1965), contains references to Woodward's ideas.

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Ellen S. Woodward

Ellen S. Woodward (1887-1971) was the director of work relief programs for women during the New Deal in the 1930s. As a leader among women's clubs and political groups in the United States, she was an effective advocate for economic security for women and children.

Ellen Sullivan Woodward was born on July 11, 1887, in Oxford, Mississippi. Her father, William Van Amberg Sullivan, was a lawyer who served briefly in the U.S. Congress both as a representative and as a senator from 1897 to 1901. Thus, young Ellen lived in Washington and

developed an early interest in politics and public affairs. She went to private schools in Washington and to Sans Souci, a female seminary in Greenville, South Carolina.

In 1906, at the age of 19, Ellen Sullivan married an attorney, Albert Young Woodward, who lived in Louisville, Mississippi. Soon after she moved there, Ellen Woodward became involved in club work and civic activities that made her aware of the many possibilities and opportunities available to organized women to improve the lives of citizens in their communities and states. After her husband died suddenly in 1925, leaving her with a son, Albert Jr., to support, she was elected to complete her husband's term in the Mississippi legislature. She was the third woman to serve in that body.

When her term ended in 1926, Woodward took a promotional job with the Mississippi State Board of Development, an agency created to encourage civic and industrial growth in the state. At first she was assigned to work with club women to help them improve their towns and counties, but she was soon made the executive secretary of the board. She became the most informed woman in Mississippi about matters of economic and social welfare. As the Democratic national committeewoman from Mississippi, she was a strong supporter of the candidacy of Franklin D. Roosevelt in 1932. Her work came to the attention of public welfare leaders outside her state, and in August 1933 Harry L. Hopkins, the head of the Federal Emergency Relief Administration, asked her to come to Washington to be his assistant administrator. She was put in charge of creating and supervising relief projects that would provide work for unemployed women. When a larger program—the Works Progress Administration (WPA)—was set up in 1935, Woodward's duties and influence greatly expanded; at its peak in 1936 her division had 480,000 women at work. In 1936, when she was given the direction of the professional workers (artists, musicians, writers, and actors) who had jobs with the WPA, the numbers of workers and projects under her supervision increased and also included men whose work fell within the jurisdiction of her division of the WPA for the first time. Next to First Lady Eleanor Roosevelt and Secretary of Labor Frances Perkins, Woodward was said to be the most important woman in the New Deal. She once said, ''Unemployment and unhappiness are synonymous. Our programs aim to end both.''

In 1938 Woodward resigned from the WPA to accept an appointment from President Roosevelt as one of the three members of the Social Security Board (SSB). She remained in that position until the executive branch of the government was reorganized in 1946. At that time her work was transferred to the Bureau of Inter-Office and International Relations in the new Federal Security Agency (FSA). She remained the head of that office until she retired in 1953, but by then the work of the FSA had been subsumed by the new Department of Health, Education, and Welfare (now the Department of Health and Human Services).

During her tenure as an SSB member (1938-1946) Woodward concentrated on making the benefits of the social security system understood by American housewives and women workers. She also devoted much time to advocating that the Social Security Act be amended to provide protection to additional workers such as farmers, nurses, and domestics. Her ally in these endeavors was Eleanor Roosevelt, who had also given Woodward full support earlier during her administration of women's work relief. Through World War II Woodward spoke out often on subjects of importance to women war workers and professional and political women who did not want to see the number of policy-making positions in government for women diminished.

New assignments came to Woodward in the area of international social welfare. From 1943 to 1946 she attended six international meetings of the United Nations Relief and Rehabilitation Administration (UNRRA) as an adviser to the United States delegation. In 1945 the State Department sent her to Germany as an UNRRA observer of camps for displaced persons. In 1947 she was one of two women delegates at the organizational meeting at Lake Success, New York, of the United Nations Economic and Social Council (which became the organizational link between the UN and such specialized agencies as UNESCO, WHO, and FAO).

After she retired in 1953, Woodward remained in Washington and died there of arteriosclerosis on September 23, 1971. She was buried in her old hometown, Louisville, Mississippi.

Further Reading

Sketches on Ellen Woodward appear in *Notable American Women: The Modern Era* (1980) and in the *Historical Dictio-*

nary of the New Deal (1985). She is one of the women whose work is described in a book by Susan Ware, *Beyond Suffrage: Women in the New Deal* (1981). An essay on her friendship with Eleanor Roosevelt is in Joan Hoff-Wilson and Marjorie Lightman, editors, *Without Precedent: The Life and Career of Eleanor Roosevelt* (1984).

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Virginia Stephen Woolf

The English novelist, critic, and essayist Virginia Stephen Woolf (1882-1941) ranks as one of England's most distinguished writers of the period between World War I and World War II. Her novels can perhaps best be described as impressionistic.

Dissatisfied with the novel based on familiar, factual, and external details, Virginia Woolf followed experimental clues to a more internal, subjective, and in a sense more personal rendering of experience than had been provided by Henry James, Marcel Proust, and James Joyce. In the works of these masters the reality of time and experience had formed the stream of consciousness, a concept that probably originated with William James. Virginia Woolf lived in and responded to a world in which certitudes were collapsing under the stresses of changing knowledge, the civilized savagery of war, and new manners and morals. She drew on her personal, sensitive, poetic awareness without rejecting altogether the heritage of literary culture she derived from her family.

Early Years and Marriage

Virginia Stephen was born in London on Jan. 25, 1882. She was the daughter of Sir Leslie Stephen, a famous scholar and agnostic philosopher who, among many literary occupations, was at one time editor of *Cornhill Magazine* and the *Dictionary of National Biography*. James Russell Lowell, the American poet, was her godfather. Virginia's mother died when the child was 12 or 13 years old, and she was educated at home in her father's library, where she also met his famous friends.

In 1912, eight years after her father's death, Virginia married Leonard Woolf, a brilliant young writer and critic from Cambridge whose interests in literature as well as in economics and the labor movement were well suited to hers. In 1917, for amusement, they originated the Hogarth Press by setting and handprinting on an old press *Two Stories* by ''L. and V. Woolf.'' The volume was a success, and over the years they published many important books, including *Prelude* by Katherine Mansfield, then an unknown writer; *Poems* by T. S. Eliot; and *Kew Gardens* by Virginia Woolf. The policy of the Hogarth Press was to publish the best and most original work that came to its attention, and the Woolfs as publishers favored young and obscure writers. Virginia's older sister Vanessa, who married the critic Clive Bell, participated in this venture by designing dust jackets for the books issued by the Hogarth Press.

Virginia Woolf (left)

Quite early in her career Virginia Woolf's home in Tavistock Square, Bloomsbury, became a literary and art center, attracting such diverse intellectuals as E. M. Forster, Lytton Strachey, Arthur Waley, Victoria Sackville-West, John Maynard Keynes, and Roger Fry. These artists, critics, and writers became known as the Bloomsbury group. Roger Fry's theory of art may have influenced Virginia's technique as a novelist. Broadly speaking, the Bloomsbury group drew from the philosophic interests of its members (who had been educated at Cambridge) the values of love and beauty as preeminent in life.

As Critic and Essayist

Virginia Woolf began writing essays for the *Times Literary Supplement* when she was young, and over the years these and other essays were collected in a two-volume series called *The Common Reader* (1925, 1933). These studies range with affection and understanding through all of English literature. Students of fiction have drawn upon these criticisms as a means of understanding Virginia Woolf's own direction as a novelist. One passage frequently studied occurs in ''Modern Fiction'' in the *First Series:* ''Life is not a series of . . . big lamps symmetrically arranged; but a

luminous halo, a semitransparent envelope surrounding us from the beginning of consciousness to the end. Is it not the task of the novelist to convey this varying, this unknown and uncircumscribed spirit, whatever aberration or complexity it may display, with as little mixture of the alien and external as possible?''

Another essay frequently studied is ''Mr. Bennett and Mrs. Brown,'' written in 1924, in which Virginia Woolf describes the manner in which the older-generation novelist Arnold Bennett would have portrayed Mrs. Brown, a lady casually met in a railway carriage, by giving her a house and furniture and a position in the world. She then contrasts this method with another: one that exhibits a new interest in the subjective Mrs. Brown, the mysteries of her person, her consciousness, and the consciousness of the observer responding to her.

Achievement as Novelist

Two of Virginia Woolf's novels in particular, *Mrs. Dalloway* (1925) and *To the Lighthouse* (1927), follow successfully the latter approach. The first novels covers a day in the life of Mrs. Dalloway in postwar London; it achieves its vision of reality through the reception by Mrs. Dalloway's mind of what Virginia Woolf called those 'myriad impressions—trivial, fantastic, evanescent, or engraved with the sharpness of steel.'' *To the Lighthouse* is, in a sense, a family portrait and history rendered in subjective depth through selected points in time. Part I deals with the time between six o'clock in the evening and dinner. Primarily through the consciousness of Mrs. Ramsay, it presents the clash of the male and female sensibilities in the family; Mrs. Ramsay functions as a means of equipoise and reconciliation. Part II: Time Passes, is a moving evocation of loss during the interval between Mrs. Ramsay's death and the family's revisit to the house. Part III moves toward completion of this intricate and subjective portrait through the adding of a last detail to a painting by an artist guest, Lily Briscoe, and through the final completion of a plan, rejected by the father in Part I, for him and the children to sail out to the lighthouse. The novel is impressionistic, subjectively perceptive, and poignant.

Last Years and Other Books

Virginia Woolf was the author of about 15 books, the last, *A Writer's Diary,* posthumously published in 1953. Her death by drowning in Lewes, Sussex, on March 28, 1941, has often been regarded as a suicide brought on by the unbearable strains of life during World War II. The true explanation seems to be that she had felt symptoms of a recurrence of a mental breakdown and feared that it would be permanent.

Mrs. Dalloway, To the Lighthouse, and *Jacob's Room* (1922) constitute Virginia Woolf's major achievement. *The Voyage Out* (1915) first brought her critical attention. *Night and Day* (1919) is traditional in method. The short stories of *Monday or Tuesday* (1921) brought critical praise. In *The Waves* (1931) she masterfully employed the stream-of-consciousness technique. Other experimental novels include *Orlando* (1928), *The Years* (1937), and *Between the Acts* (1941). Virginia Woolf's championship of woman's rights is reflected in the essays in *A Room of One's Own* (1929) and in *Three Guineas* (1938).

Further Reading

Virginia Woolf's diary was edited by her husband, Leonard Sidney Woolf, *The Dairy of Virginia Woolf* (1953). Leonard Woolf's five-volume autobiography not only deals in great detail with his life with Virginia Woolf but reveals much about English social and literary history since 1939: *Sowing: An Autobiography of the Years, 1880-1904* (1960), *Growing: An Autobiography of the Years, 1904-1911* (1962), *Beginning Again: An Autobiography of the Years, 1911 to 1918* (1964), *Downhill All the Way: An Autobiography of the Years, 1919-1939* (1967), and *The Journey, Not the Arrival Matters: An Autobiography of the Years, 1939-1969* (1970).

Much has been written about Virginia Woolf. Her experimental technique as well as her psychological depth made her, in a sense, a critic's writer. Interesting and helpful studies include David Daiches, *Virginia Woolf* (1942; rev. ed. 1963); Joan Bennett, *Virginia Woolf: Her Art as a Novelist* (1945; 2d ed. 1964); Bernard Blackstone, *Virginia Woolf: A Commentary* (1949); James Hafley, *The Glass Roof: Virginia Woolf as Novelist* (1954); Aileen Pippett, *The Moth and the Star: A Biography of Virginia Woolf* (1955); Dorothy Brewster, *Virginia Woolf* (1962); Jean Guiguet, *Virginia Woolf and Her Works* (trans. 1966); Carl Woodring, *Virginia Woolf* (1966); and Jean O. Love, *World of Consciousness: Mythopoetic Thought in the Novels of Virginia Woolf* (1970). □

John Woolman

John Woolman (1720-1772), American Quaker merchant and minister, was known for his opposition to slavery, poverty, and war. His journal is one of the finest statements of Quaker inner life.

John Woolman was born in Ancocas, N.J., and raised in Quaker schools and meetings. He read widely and prepared himself for a variety of occupations. Primarily a tailor and shopkeeper, he also kept an apple orchard, taught school, wrote, maintained a lending library, and was a surveyor and conveyancer. As conveyancer, he wrote bills of sale for slaves; this was his introduction to slavery. His meeting recorded him as a minister in 1743.

Woolman's was an itinerant ministry; his territory included the Atlantic seaboard, England, and Ireland. He traveled twice to the South, where he witnessed plantation life. His advocacy of the abolition of slavery, *Some Considerations on the Keeping of Negroes,* was published in two parts in 1754 and 1762. In 1763 Woolman visited the Indians on the Pennsylvania frontier, converting many to the Quaker ideals of peace and Christian brotherhood. In 1772, in Yorkshire, England, he made a walking tour in protest against the treatment of postboys. He died of smallpox at York on Oct. 7, 1772.

The mystical experience underlies Woolman's positions on social and economic questions. Convinced of the universal brotherhood of man with Christ, he regarded no distinction of nationality, race, or education as more basic

to human nature. Woolman identified with the evildoer and with the slaveholder as well as the slave. He was a keen student of his own motives. He located first in himself the tendencies he sought to eradicate from the world. He devised a theory of action, which he called ''passive obedience,'' similar to contemporary nonviolence. Woolman found the causes of war in the economic self-aggrandizement of nations.

Woolman strove to strengthen his community at Mount Holly, N.J., and resisted oppression by every lawful means. He gave up dyed clothes when he discovered the dyes were harmful to the workers. He ate no sugar because of his convictions about slavery. When his own merchandising business succeeded, he withdrew to concentrate on the ''inward business'' of living.

Woolman's publications included *An Epistle* (1772), defining his religious beliefs; his *Journal* (1774); and *Plea for the Poor* (1793). Modern peace and civil rights advocates feel akin to this quiet radical.

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Frank Winfield Woolworth

Frank Winfield Woolworth (1852-1919), American merchant, was a pioneer in retailing methods. He established the great chain of ''five-and-ten-cent'' stores which bear his name.

Born to a poor farm family in upstate New York, F. W. Woolworth began his career by clerking in a general store in the local market center. Impressed with the success of a five-cent clearance sale, he conceived the novel idea of establishing a store to sell a variety of items in volume at that price. With $300 in inventory advanced to him by his employer, Woolworth started a small store in Utica in 1879, but it soon failed. By 1881, however, Woolworth had two successful stores operating in Pennsylvania. By adding ten-cent items, he was able to increase his inventory greatly and thereby acquired a unique institutional status most important for the success of his stores.

The growth of Woolworth's chain was rapid. Capital for new stores came partly from the profits of those already in operation and partly from investment by partners whom Woolworth installed as managers of the new units. Initially, many of the partners were Woolworth's relatives and colleagues.

Convinced that the most important factor in ensuring the success of the chain was increasing the variety of goods offered, Woolworth in 1886 moved to Brooklyn, New York, to be near wholesale suppliers. He also undertook the purchasing for the entire chain. A major breakthrough came when he decided to stock candy and was able to bypass wholesalers and deal directly with manufacturers. Aware of the importance of the presentation of goods, Woolworth took the responsibility for planning window and counter displays for the whole chain and devised the familiar red store front which became its institutional hallmark.

The success of the chain between 1890 and 1910 was phenomenal. The company had 631 outlets doing a business of $60,558,000 annually by 1912. In that year Woolworth merged with five of his leading competitors, forming a corporation capitalized at $65 million. The next year, at a cost of $13.5 million, he built the Woolworth Building in downtown New York, the tallest skyscraper in the world at the time.

By 1915 Woolworth spent much of his time in Europe. When he died in 1919, the F. W. Woolworth Company, with over 1,000 stores, was perhaps the most successful retail enterprise in the world.

Further Reading

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Barbara Adam Wootton

The British social scientist Barbara Adam Wootton (1897-1988) began as an economist, progressing to a student of social policy and in particular the problems of welfare and social deviance. She was among the first "Life Peers" in Parliament and the first woman to chair that assembly by sitting on the Woolsack.

Barbara Wootton died in the summer of 1988 in her 92nd year. She was born in 1897 into an academic family in Cambridge, the daughter of James Adam, a classical scholar and senior tutor of Emmanuel College. Her mother taught at Girton, the college founded for women who were, until the 1920s, excluded from full membership of the university. Mrs. Adam taught her daughter at home until she was nearly 14, after which she went first to the Perse School in Cambridge and then to Girton. Her father died in 1907 when she was only 10 and the younger of her two brothers was killed in World War I in 1916. At the age of 20, having begun to read classics, she married Jack Wootton, a young army officer whom she had met when he was a research student at Trinity College. Their honeymoon lasted less than two days as he was recalled to his regiment in France at short notice; five weeks later he was killed in action. She remarked in *In a World I Never Made,* her autobiography published in 1967, that "in ten years I had learned little about life, much about death. . . ."

Wootton moved from the study of classics to that of economics, and such was her enthusiasm that she is known to have annotated every line of her copy of Alfred Marshall's *Principles of Economics*. In her examinations she achieved a first class with a special mark of distinction; owing to the rules of the university she was not, as a woman, entitled to be formally awarded the degree of B.A. Her early training in classics gave her an unusually fine command of language, to be demonstrated in her later writings, and her sound foundation in economics gave an equally firm foundation to her work in applied social science. She embarked at a relatively early age upon a teaching career, which continued until 1952 when she resigned her professorial post.

Wootton's talents as a teacher were formidable, although her lectures at Cambridge had to be listed under the name of a man for whom she would, by arrangement, act as a substitute. She left Cambridge in 1922 to become a research officer for the Trades Union Congress and the Labour Party though continuing to teach part time at Westfield and Bedford Colleges. In 1926 she decided to move into the field of adult education and became principal of Morley College for Working Men and Women. She was not to stay there for very long before she was offered and accepted the post of director of tutorial studies for the University of London, a branch of the university which was also concerned with adult education. In 1944 she moved to Bedford College where she became head of the Department of Economics, Sociology and Social Studies, having the title of professor conferred upon her four years later.

But Bedford, then a women's college, was not an easy place in which a social scientist might flourish and in the course of an internecine squabble over the allocation of a government grant—in which she was the principal victim—Wootton resigned and applied for a research fellowship with the Nuffield Foundation. The fruits of this fellowship were to be found in a major work, *Social Science and Social Pathology* (1959). Nine years earlier she had published *Testament for Social Science: An Essay in the Application of Scientific Method to Human Problems,* in which she set out her essentially positivistic belief that only through the application of scientific method could human problems in the area of economic and social planning have any serious hope of solution. It was an idealistic work that inspired many of the rising generation. *The Social Foundations of Wage Policy* appeared in 1955; it was a polemical analysis of the structure of wages and salaries in British society, and in a seminar she summarized it in the aphorism, "The more you earn the less hard you have to work to get it." It contained some strange echoes of her earlier work, *Lament for Economics,* which had appeared in 1938.

Always a supporter of the Labour Party, she became one of the first of the new Life Peers in 1958 with the title of the Baroness Wootton of Abinger and was to become a deputy speaker in the House of Lords. Curiously, when the Wilson government was formed after the Labour election victory of 1964 she was never given any office but continued to serve as a member of the Advisory Council on the Penal System, chairing notable subcommittees on the subjects of noncustodial penalties (subsequently incorporated into legislation) and on cannabis (whose recommendations were rejected by government).

Wootton performed many other public services. She was a magistrate and specialized in the juvenile courts, a member of the University Grants Committee, a governor of the BBC, and the first chairman of the Countryside Commission. She was made a companion of honour in 1977. Her record of public work alone was a formidable achievement, but in addition she was able to produce a continuous stream of books and pamphlets in which her scholarship as a social scientist was blended with a strong political commitment to liberty and a social justice predicated upon the notion of equality. Among sociologists she left little if any mark, but among the analysts of social policy, not least in the criminal justice field, her influence was considerable if not always immediately apparent.

Further Reading

Probably the most useful introduction to Wootton and her work is to be found in Philip Bean and David Whynes, editors, *Bar-*

bara Wootton: Social Science and Public Policy (1968). Wootton's work, which addresses issues in social economics, planning, and criminal justice policy, is representative of the British tradition of social democratic thought in the period 1935 to 1970. Her autobiographical writing is a useful source of information for the period 1920-1970 in which she was active in academic and public life. □

William Wordsworth

William Wordsworth (1770-1850), an early leader of romanticism in English poetry, ranks as one of the greatest lyric poets in the history of English literature.

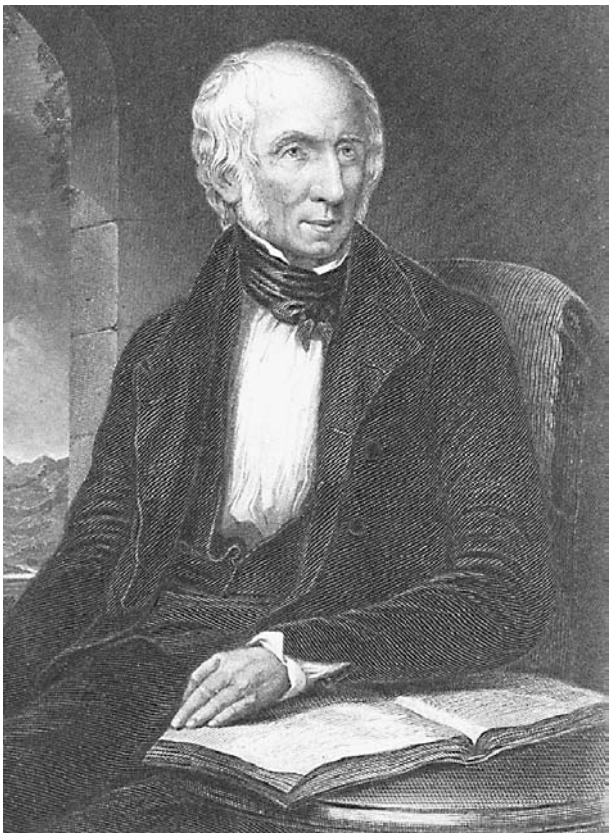

William Wordsworth was born in Cookermouth, Cumberland, on April 7, 1770, the second child of an attorney. Unlike the other major English romantic poets, he enjoyed a happy childhood under the loving care of his mother and in close intimacy with his younger sister Dorothy (1771-1855). As a child, he wandered exuberantly through the lovely natural scenery of Cumberland. At Hawkshead Grammar School, Wordsworth showed keen and precociously discriminating interest in poetry. He was fascinated by ''the divine John Milton,'' impressed by George Crabbe's descriptions of poverty, and repelled by the ''falsehood'' and ''spurious imagery'' in Ossian's nature poetry.

From 1787 to 1790 Wordsworth attended St. John's College, Cambridge, always returning with breathless delight to the north and to nature during his summer vacations. Before graduating from Cambridge, he took a walking tour through France, Switzerland, and Italy in 1790. The Alps gave him an ecstatic impression that he was not to recognize until 14 years later as a mystical ''sense of usurpation, when the light of sense/ Goes out, but with a flash that has revealed/ The invisible world''—the world of ''infinitude'' that is ''our beings's heart and home.''

Sojourn in France

Revolutionary fervor in France made a powerful impact on the young idealist, who returned there in November 1791 allegedly to improve his knowledge of the French language. Wordsworth's stay in Paris, Orléans, and Blois proved decisive in three important respects. First, his understanding of politics at the time was slight, but his French experience was a powerful factor in turning his inbred sympathy for plain common people, among whom he had spent the happiest years of his life, into articulate radicalism. Second, in 1792 Wordsworth composed his most ambitious poem to date, the *Descriptive Sketches*. An admittedly juvenile, derivative work, it was in fact less descriptive of nature than the earlier *An Evening Walk,* composed at Cambridge. But it better illustrated his vein of protest and his belief in political freedom.

Finally, while Wordsworth's political ideas and poetic talent were thus beginning to take shape, he fell passionately in love with a French girl, Annette Vallon. She gave birth to their daughter in December 1792. Having exhausted his meager funds, he was obliged to return home. The separation left him with a sense of guilt that deepened his poetic inspiration and that accounted for the prominence of the theme of derelict womanhood in much of his work.

Publication of First Poems

Descriptive Sketches and *An Evening Walk* were printed in 1793. By then, Wordsworth's wretchedness over Annette and their child had been aggravated by a tragic sense of torn loyalties as war broke out between England and the French Republic. This conflict precipitated his republicanism, which he expounded with almost religious zeal and eloquence in *A Letter to the Bishop of Llandaff,* while his new imaginative insight into human sorrow and fortitude found poetic expression in ''Salisbury Plain.'' The influence of William Godwin's ideas in *Political Justice* prompted Wordsworth to write ''Guilt and Sorrow,'' and this influence is also perceptible in his unactable drama, *The Borderers* (1796). This *Sturm und Drang* composition, however, also testified to the poet's humanitarian disappointment with the French Revolution, which had lately engaged in the terrorist regime of Maximilien de Robespierre.

The year 1797 marked the beginning of Wordsworth's long and mutually enriching friendship with Samuel Taylor Coleridge, the first fruit of which was their joint publication of *Lyrical Ballads* (1798). Wordsworth's main share in the

volume was conceived as a daring experiment to challenge ''the gaudiness and inane phraseology of many modern writers'' in the name of precision in psychology and realism in diction. Most of his poems in this collection centered on the simple yet deeply human feelings of ordinary people, phrased in their own language. His views on this new kind of poetry were more fully described in the important ''Preface'' that he wrote for the second edition (1800).

''Tintern Abbey''

Wordsworth's most memorable contribution to this volume was ''Tintern Abbey,'' which he wrote just in time for inclusion in it. This poem is the first major piece to illustrate his original talent at its best. A lyrical summing up of the poet's experiences and expectations, it skillfully combines matter-of-factness in natural description with a genuinely mystical sense of infinity, joining self-exploration to philosophical speculation. While tracing the poet's ascent from unthinking enjoyment of nature to the most exalted perception of cosmic oneness, it also voices his gnawing perplexity as the writer—prophetically, as it turned out—wonders whether his exhilarating vision of universal harmony may not be a transient delusion. The poem closes on a subdued but confident reassertion of nature's healing power, even though mystical insight may be withdrawn from the poet.

In its successful blending of inner and outer experience, of sense perception, feeling, and thought, ''Tintern Abbey'' is a poem in which the writer's self becomes an adequate symbol of mankind; undisguisedly subjective reminiscences lead to imaginative speculations about man and the universe. This cosmic outlook rooted in egocentricity is a central feature of romanticism, and Wordsworth's poetry is undoubtedly the most impressive exponent of this view in English literature.

The writing of ''Tintern Abbey'' anticipated the later spiritual evolution of Wordsworth; it clarified the direction that his best work took in the next few years; and it heralded the period in which he made his imperishable contribution to the development of English romanticism. Significantly, this period was also the time of his closest intimacy with Dorothy—who kept the records of their experiences and thus supplied him with an unceasing flow of motifs, characters, and incidents on which to base his poetry—and with Coleridge, whose constant encouragement and criticism provided the incentive to ever deeper searching and to more articulate thinking. The three lived at Nether Stowey, Somerset, in 1797-1798; took a trip to Germany in 1798-1799, which left little impression on Wordsworth's mind; and then settled in Grasmere in the Lake District.

Poems of the Middle Period

Even while writing his contributions to the *Lyrical Ballads,* Wordsworth had been feeling his way toward more ambitious schemes. He had embarked on a long poem in blank verse, ''The Ruined Cottage,'' later referred to as ''The Peddlar''; it was intended to form part of a vast philosophical poem that was to bear the painfully explicit title ''The Recluse, or Views of Man, Nature and Society.'' In it the poet hoped to ''assume the station of a man in mental repose, one whose principles were made up, and so prepared to deliver upon authority a system of philosophy.'' This grand project, in which Coleridge had a considerable share of responsibility, never materialized as originally contemplated; its materials were later incorporated into *The Excursion* (1815), which centers on the poet's own problems and conflicts under a thin disguise of objectivity. This distortion is significant. Abstract impersonal speculation was not congenial to Wordsworth; he could handle experiences in the philosophical-lyrical manner that was truly his own only insofar as they were closely related to himself and therefore genuinely aroused his creative feelings and imagination. During the winter months that he spent in Germany, he started work on his *magnum opus,* the ''poem on his own mind,'' which was to be published posthumously as *The Prelude, or Growth of a Poet's Mind*.

As yet, however, such an achievement was still beyond Wordsworth's scope, and it was back to the shorter poetic forms that he turned during the most productive season of his long literary life, the spring of 1802, when the great loss anticipated in ''Tintern Abbey'' came over him. The output of these fertile months, however, mostly derived from his earlier, twofold inspiration: nature and the common people. In ''To a Butterfly,'' ''I wandered lonely as a cloud,'' ''To the Cuckoo,'' ''The Rainbow,'' and other poems, Wordsworth went on to express his inexhaustible delight and participation in nature's ''beauteous forms.'' Such poems as ''The Sailor's Mother'' and ''Alice Fell, or the Beggar-Woman'' were in the *Lyrical Ballads* vein, voicing ''the still, sad music of humanity'' and exhibiting once more his unfailing understanding of and compassion for the sufferings and moral resilience of the poor.

Changes in Philosophy

The crucial event of this period was Wordsworth's loss of the sense of mystical oneness, which had sustained his highest imaginative flights. Indeed, a mood of despondency as acute as Coleridge's in ''Dejection'' at times descended over Wordsworth, now 32 years old, as life compelled him to outgrow the joyful, irresponsible gladness of youth. He became engaged to Mary Hutchinson, a girl he had known since childhood. Marriage in 1802 entailed new cares and responsibilities. One was to secure some sort of financial stability, and another was somehow to wind up the Annette Vallon episode.

In the summer of 1802 Wordsworth spent a few weeks in Calais with Dorothy, where he arranged a friendly separation with Annette and their child. Napoleon Bonaparte had just been elected first consul for life, and Wordsworth's renewed contact with France only confirmed his disillusionment with the French Revolution and its aftermath. During this period he had become increasingly concerned with Coleridge, who by now was almost totally dependent upon opium for relief from his physical sufferings. Both friends were thus brought face to face with the unpalatable fact that the realities of life were in stark contradiction to the visionary expectations of their youth. But whereas Coleridge recognized this and gave up poetry for abstruse pursuits that

were more congenial to him, Wordsworth characteristically sought to redefine his own identity in ways that would allow him a measure of continuity in purposefulness. The new turn that his life took in 1802 resulted in an inner change that set the new course that his poetry henceforth followed.

In earlier days, Wordsworth's interest in the common people, whom he knew and loved and admired, had prompted him to assume a revolutionary stance. He now relinquished this stance, his attachment to his ''dear native regions'' extending to his native country and its institutions, which he now envisioned as a more suitable emblem of genuine freedom and harmony than France's revolutionary turmoils and republican imperialism. Poems about England and Scotland began pouring forth from his pen, while France and Napoleon soon became Wordsworth's favorite symbols of cruelty and oppression. His nationalistic inspiration led him to produce the two ''Memorials of a Tour in Scotland'' (1803, 1814) and the group entitled ''Poems Dedicated to National Independence and Liberty.''

Poems of 1802

The best poems of 1802, however, deal with a deeper level of inner change: with Wordsworth's awareness of his loss and with his manly determination to find moral and poetic compensation for it. In his ode ''Intimations of Immortality'' (March-April), he plainly recognized that ''The things which I have seen I now can see no more''; yet he emphasized that although the ''visionary gleam'' had fled, the memory remained, and although the ''celestial light'' had vanished, the ''common sight'' of ''meadow, grove and stream'' was still a potent source of delight and solace. And in ''Resolution and Independence'' (May), he in fact admonished himself to welcome his loss in a spirit of stoic acceptance and of humble gratefulness to God.

Thus Wordsworth shed his earlier tendency to a pantheistic idealization of nature and turned to a more sedate doctrine of orthodox Christianity. Younger poets and critics soon blamed him for this ''recantation,'' which they equated with his change of mind about the French Revolution. While it is true that lyrical outbursts about duty and religion are apt to sound conventional and sanctimonious to modern ears, one cannot doubt the sincerity of Wordsworth's belief, expressed in 1815, that ''poetry is most just to its own divine origin when it administers the comforts and breathes the spirit of religion.'' His *Ecclesiastical Sonnets* (1822), which purport to describe ''the introduction, progress, and operation of the Church of England, both previous and subsequent to the Reformation,'' are clear evidence of the way in which love of freedom, of nature, and of the Church came to coincide in his mind.

The Prelude

Nevertheless, it was the direction suggested in ''Intimations of Immortality'' that, in the view of later criticism, enabled Wordsworth to produce perhaps the most outstanding achievement of English romanticism: *The Prelude*. He worked on it, on and off, for several years and completed the first version in May 1805. *The Prelude* can claim to be the only true romantic epic because it deals in narrative terms with the spiritual growth of the only true romantic hero, the poet. Thus Wordsworth evolved a new genre peculiarly suited to his temperament. In this poem as in most of his best poetry—but here on a larger scale—the egocentricity for which he has often been rebuked was validated through symbolism. The inward odyssey of the poet was not described for its own sake but as a sample and as an adequate image of man at his most sensitive.

Wordsworth shared the general romantic notion that personal experience is the only way to gain living knowledge. The purpose of *The Prelude* was to recapture and interpret, with detailed thoroughness, the whole range of experiences that had contributed to the shaping of his own mind. Such a procedure enabled him to rekindle the dying embers of his earlier vision; it also enabled him to reassess the transient truth and the lasting value of his earlier glorious insights in the light of mature wisdom. It lies in the nature of such an extended process of reminiscence and revaluation that only death can end it, and Wordsworth wisely refrained from publishing the poem in his lifetime, revising it continuously. The posthumously printed version differs in several ways from the text he read to Coleridge in 1807. It is surprising, however, that the changes from the early version should not be more radical than they are. Most of them are improvements in style and structure. Wordsworth's youthful enthusiasm for the French Revolution has been slightly toned down. Most important and, perhaps, most to be regretted, the poet also tried to give a more orthodox tinge to his early mystical faith in nature.

Later Years

This type of modification toward orthodoxy had already been introduced in 1804, by which time the basic features of Wordsworth's mature personality had begun to stabilize. Of his later life, indeed, little needs to be said. He was much affected by the death of his brother John in 1805, an event that strengthened his adherence to the consolations of the Church. But he was by no means reduced to utter conformity, as his tract *On the Convention of Cintra* (1808), a strongly worded protest against the English betrayal of Portuguese and Spanish allies to Napoleon, shows. Important passages in *The Excursion,* in which he criticizes the new industrial forms of man's inhumanity to man, witness this also.

Wordsworth's estrangement from Coleridge in 1810 deprived him of a powerful incentive to imaginative and intellectual alertness. Wordsworth's appointment to the office of distributor of stamps for Westmoreland in 1813 relieved him of financial care, but it also dissipated his suspicion of the aristocracy and helped him to become a confirmed Tory and a devout member of the Anglican Church. Wordsworth's unabating love for nature made him view the emergent industrial society with undisguished diffidence, but although he opposed the Reform Bill of 1832, which, in his view, merely transferred political power from the landed to the manufacturing class, he never stopped pleading in favor of the victims of the factory system. In 1843 he was appointed poet laureate. He died on April 23, 1850.

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Monroe Work

Monroe Work (1866-1945), a sociologist, published the *Negro Year Book* and an extensive bibliography on African Americans. He was also active in the anti-lynching campaign and the Negro Health Week movement.

Monroe Nathan Work was born to ex-slaves on August 15, 1866, in Iredell County, North Carolina. Shortly after his birth Work's family moved to Cairo, Illinois, where his father worked as a tenant farmer. Like many freedmen, the Works wanted to own land, and in the 1870s they preempted a 160-acre farm in Summer County, Kansas. Work remained there—completing his elementary education at a nearby school located in a church—until 1889 when his mother died and his father went to live with one of the married children.

At the age of 23 Work was finally free to pursue the education he had long desired. He entered a bi-racial high school in Arkansas City, working to support himself while a student. After graduating third in his class, Work tried teaching, preaching, and homesteading before resuming his education at the Chicago Theological Seminary. Instead of becoming a minister, however, Work became a sociologist, transferring to the Sociology Department of the University of Chicago in 1898.

From an early age Work apparently wanted to contribute to the welfare of his fellow African Americans, and in Chicago he found his proper role. African Americans at that time faced crippling and bewildering discrimination, ranging from segregation to disfranchisement to lynching and based on irrational white fear and hatred of African Americans. Work once noted, ''In the end facts will help eradicate prejudice and misunderstanding, for facts are the truth and the truth shall set us free.'' While still a student he began seeking the facts. His paper on Negro crime in Chicago later became the first article by an African American to be published in the *American Journal of Sociology*. Under the influence of Professor William I. Thomas, Work also developed an interest in Africa, and his articles on African culture marked him as one of the pioneer scholars on that subject.

After receiving his Masters degree on June 16, 1903, Work accepted a faculty position at Georgia State Industrial College in Savannah. He went to the Deep South where the largest number of African Americans experienced the most discrimination and where he could continue a research relationship with W. E. B. DuBois through the Atlanta University Studies. DuBois was the foremost African American intellectual of the age and a militant leader who opposed Booker T. Washington's moderate, accommodationist program of African American advancement.

While in Savannah Work joined DuBois' anti-Washington Niagara Movement and founded the Savannah Men's Sunday Club, an African American organization dedicated to protest and to the improvement of living conditions among poor African Americans. Following an unsuccessful, disillusioning campaign to prevent passage of Savannah's first segregation law in 1906, Work accepted a job at Booker T. Washington's Tuskegee Normal and Industrial Institute in Alabama in 1908. He thus became the only person closely affiliated with both of the main rivals for African American leadership in that period.

Overcoming numerous obstacles, Work founded and developed the Department of Records and Research at Tuskegee, where he compiled and catalogued a wide assortment of materials on the African American experience. In 1912 these data provided the basis for the first edition of the *Negro Year Book,* an annual and then periodic publication that was a permanent record of current events, an encyclopedia of historical and sociological facts, a directory of persons and organizations, and a bibliographic guide to the subjects discussed. Published by the respected Tuskegee Institute, the book became an accepted source of facts for newspapers, schools, and other organizations in both the North and South—as did Work's biannual lynching reports, established that same year.

In 1928 Work fulfilled another long-term dream with the publication of *A Bibliography of the Negro in Africa and America*. Containing 17,000 references in 74 classified chapters, the book was the first comprehensive bibliography of its kind and has been widely used by scholars and laymen.

Although the bulk of his efforts provided factual tools for others in the battle against discrimination, Work also became actively involved in interracial organizations and the movements to prevent lynching and to improve African American health. When he died on May 2, 1945, he was survived by his wife, Florence Hendrickson Work, and had published his bibliography, 66 lynching reports, nine editions of the *Negro Year Book,* and more than 70 articles. Leading an undramatic, scholarly life, Work was a quiet crusader who helped lay the foundation for the later civil rights movement.

Further Reading

Although Work is included in many biographical directories and is the subject of two journal articles, the only biography is Linda O. McMurry's *Recorder of the Black Experience, A Biography of Monroe Nathan Work* (1985).

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Manfred Wörner

Manfred Wörner (1934-1994), the former West German minister of defense, was appointed secretary-general of NATO and chairman of the North Atlantic Council in July 1988. He had to steer the Atlantic Alliance through times of formidable changes in East-West relations after the fall of the Berlin Wall in November 1989.

Manfred Wörner was born in Stuttgart, (West) Germany, on September 24, 1934. In 1953 he finished high school and went on to study law at the Universities of Heidelberg, Paris, and Munich. In 1957 he passed his first final examination in law in Munich, and in 1961 his second final examination in Stuttgart. The same year he received a Ph.D. in international law from the University of Munich. His dissertation was entitled ''The Stationing of Foreign Forces in Friendly Countries.''

In 1956 Wörner joined the Christian Democratic Union (CDU), a right-of-center German political party, after having been a member of the Junge Union, a youth organization linked to the CDU, since 1953. His official public career began in 1961 when he became executive councillor for the Department of the Interior of the state of Baden-Württemberg. From 1962 to 1964 he was a CDU state parliamentary adviser in Baden-Württemberg. He moved into national politics with his election to the West German Bundestag in 1965, where he remained until July 1988. His special interests as an elected representative were parliamentary reform and security policy.

Wörner led an extremely active political career, as can be inferred from his many positions within the Bundestag and the Christian Democratic Union/Christian School Union (CDU/CSU) party apparatus. His political career also benefited from the support of Chancellor Helmut Kohl, member of the same political party. Wörner was deputy chairman of the CDU parliamentary group between 1969 and 1971 and chairman of the Baden-Württemberg Bundestag deputies of the CDU from 1970 to 1982. He combined the latter position with that of chairman of the Defense Working Group of the CDU/CSU Bundestag parliamentary party (1972-1976) and with his membership on the Federal CDU Executive Committee from 1973 to 1988. He was chosen as chairman of the Bundestag Defense Committee (1976-1980) and elected deputy chairman of the CDU/CSU parliamentary group (1980-1982), with special responsibility for foreign policy, defense policy, development policy, and internal German relations.

From October 1982 until May 1988 Wörner was West Germany's federal minister of defense. One of the difficult issues with which he had to deal during his term as defense minister was the reduction of intermediate-range nuclear weapons in Europe, eventually consecrated in a treaty. West German public opinion was extremely reluctant at first to host the majority of these weapons on its soil. The North Atlantic Treaty Organization (NATO) two-track approach, whereby the missiles were deployed while negotiations to eliminate them were still ongoing, proved successful at last, but not without serious objections against the missiles' deployment in Germany, Italy, Belgium, and The Netherlands.

Wörner was appointed secretary-general of NATO and chairman of the North Atlantic Council on July 1, 1988, and became the first German to serve in those positions. His term had no official expiration date, although there was a general understanding that he would keep this position until 1992 or 1993. He succeeded Lord Carrington, the former British foreign secretary, who had served since 1984. The secretary-general of NATO is the chief executive of the 16-member alliance, whose headquarters is in Brussels, but important decisions are made by consensus of the leaders of the member countries. The secretary-general of NATO chairs all meetings of the North Atlantic Council, the highest authority in NATO, except at the opening and closing of ministerial sessions when he gives way to the council president, held on a rotational basis by the member countries' foreign ministers.

Soon after his election as secretary-general of NATO, Wörner was confronted with a series of disarmament initiatives pushed forward by the Soviet leader, Mikhail Gorbachev, culminating in the reunification of the two Germanies. The inclusion of the former state of East Germany in NATO and the perception of a fading role for a Western military alliance due to a reduced Soviet threat, compounded by the disintegration of the Warsaw Pact, challenged the traditional role and cohesion of the NATO

alliance. However, Wörner was a strong advocate of maintaining U.S. troops in Europe and believed that NATO should not de-nuclearize Europe or Germany. Still, long delayed negotiations on the reduction of conventional forces in Europe (CFE) received a sudden impetus. Wörner was a firm believer in the necessity of a CFE treaty as he hoped that it would create a set of binding obligations for the Soviets, opening the way for a new European military and political order. Given the new emerging world order, Wörner believed NATO and the Soviet Union should look toward each other as ''partners in security'' rather than as antagonists.

It was the task of NATO's secretary-general in the 1990s to help redefine a comprehensive role for NATO and to find new missions which might reinforce NATO solidarity in the future. Wörner was firmly convinced that NATO could become more of a political alliance rather than purely military, confronting also matters such as economic rivalry among member states. During trips on behalf of NATO, Wörner used his extensive diplomatic skills to extend a hand of cooperation and to establish new partnerships for upholding security in Europe. When he visited Albania in 1993, Wörner addressed the Parliament, the first ever by a NATO Secretary General, saying that the purpose of his visit was ''to discuss what we can do together to deepen our cooperation and make it as relevant as possible to your concerns.'' In August 1994 Wörner was succeeded by Willy Claes of Belgian, as Secretary General. Colonel Anatoly Andrievsky of Ukraine was the first recipient of the Manfred Wörner memorial scholarship in 1995.

Wörner had many outside interests. Beginning in 1970 he held the position of deputy chairman of the Konard Adenauer Foundation. On June 8, 1985, he received an honorary Doctor in Law degree from Troy State University, Alabama. Manfred Wörner was an enthusiastic aviator and a lieutenant colonel of the Air Reserve, having flown over 1,200 hours. He enjoyed soccer and hiking and was a medieval history enthusiast. He was married to Elfriedo Reinsch; he had a son by a previous marriage.

Further Reading

Manfred Wörner wrote several articles in English. Two of these are ''Managing European Security,'' in *Survival* (1989), and ''Current Prospects for European Security,'' in *The Atlantic Quarterly* (1983). He was co-author of ''Germany: Keystone to European Security,'' in *American Enterprise Institute: Foreign Policy and Defense Review* (1983). On NATO's organization and role see ''NATO Handbook,'' available free from the NATO Information Service, Brussels (1989; periodically updated), and ''NATO Facts and Figures'' (1989). □

Wovoka

In response to a vision, Wovoka (1856-1932) founded the Ghost Dance religion. A complex figure, he was revered by Indians while being denounced as an impostor and a lunatic by the local settlers throughout his entire life.

Based on a personal vision, Wovoka created the Ghost Dance religion of the late 1880's. A distorted interpretation of his beliefs and teachings was a contributing factor in the events leading to the Wounded Knee Massacre in late December of 1890. Wovoka's impact on the local Paiute people, and Native Americans throughout the West, continued beyond his death in 1932.

Until 1990 the documentation about Wovoka's life was scattered, and he was the subject of both speculation and misrepresentation. He was considered to have little importance after 1890. The only general account of his life was Paul Bailey's 1957 biography, which leaves the reader with the impression that Wovoka was a benign huckster. However, the meaning and effects of his life are much more complex. Key primary sources and a biographical summary are provided in *Wovoka and the Ghost Dance* by Michael Hittman, a Long Island University anthropologist. Hittman began studying the Yerington Paiute Tribe of Nevada in 1965, and the source book, completed twenty-five years later, is an extraordinary compilation (over 300 pages) of commentary and sources, including original manuscripts by personal acquaintances of Wovoka, photographs, newspaper accounts, government letters and reports, ghost dance songs, the views of other anthropologists, comments of surviving tribal members, and an extensive bibliography. Any serious study of the life of this famous prophet should start with this publication. According to Hittman, Wovoka was ''a great man and a fake.''

Wovoka was born about 1856 in Smith Valley or Mason Valley, Nevada, as one of four sons of Tavid, also known as Numo-tibo's, a well-known medicine man. (A link of Wovoka's father to an earlier Ghost Dance of 1870 in the region is unclear.) Both of Wovoka's parents survived into the twentieth Century. At about the age of fourteen Wovoka was sent to live with and work for the Scotch-English family of David Wilson. During this period he acquired the names Jack Wilson and Wovoka, meaning ''Wood Cutter.''

The religious influences upon Wovoka were diverse. Wovoka was clearly affected by the religious values of the pious United Presbyterian family; Mr. Wilson read the Bible each day before work. He lived in a region where traveling preachers were common and Mormonism prevalent. There is a possibility that Wovoka traveled to California and the Pacific Northwest, where he may have had contact with reservation prophets Smohalla and John Slocum.

At about the age of twenty he married Tumm, also known as Mary Wilson. They raised three daughters. At least two other children died.

The Ghost Dance Religion

Wovoka had promoted the Round Dance of the Numu people and was recognized as having some of his father's qualities as a mystic. A long-time acquaintance described the young Wovoka as ''a tall, well proportioned man with

piercing eyes, regular features, a deep voice and a calm and dignified mien.'' A local census agent referred to him as ''intelligent,'' and a county newspaper added that he resembled ''the late Henry Ward Beecher.'' Wovoka was known to be a temperate man during his entire life.

The turning point in Wovoka's life came in the late 1880's. In December of 1888 Wovoka may have been suffering from scarlet fever. He went into a coma for a period of two days. Observer Ed Dyer said, ''His body was as stiff as a board.'' Because Wovoka's recovery had corresponded with the total eclipse of the sun on January 1, 1889, he was credited by the Numus for bringing back the sun, and thereby saving the universe.

After this apparent near death experience, Wovoka proclaimed that he had a spiritual vision with personal contact with God who gave him specific instructions to those still on earth. According to Wovoka, God told him of a transformation by the spring of 1891 when the deceased would again be alive, the game would again flourish, and the whites would vanish from the earth. He had also been instructed to share power with the President of the East, Benjamin Harrison. Until the time of the apocalypse, Wovoka counselled the living to work for the dominant population and attempt to live a morally pure life. The plan for the future could only be assured if believers followed the special patterns and messages of the Ghost Dance, which Wovoka taught his followers.

Local believers had already adopted a dependence on him to bring much needed rain. The national setting for Native Americans was such that the message of Wovoka would soon spread throughout the western territory of North America. Scott Peterson, author of Native American Prophesies, explains, ''Wovoka's message of hope spread like wildfire among the demoralized tribes.'' Before long, representatives of over thirty tribes made a pilgrimage to visit Wovoka and learn the secrets of the Ghost Dance.

A Pyramid Lake agent dismissed Wovoka in November of 1890 as ''a peaceable, industrious, but lunatic Pah-Ute,'' who ''proclaimed himself an aboriginal Jesus who was to redeem the Red Man.'' Two weeks later, a writer for the *Walker Lake Bulletin* expressed concern about the 800 ''sulky and impudent'' male Indians who were participating in a dance at the Walker Lake Reservation. A day later the first known formal interview with Wovoka was conducted by United States Army Indian Scout Arthur I. Chapman. He had been sent to find the ''Indian who impersonated Christ!'' Chapman was not disturbed by what he found.

The most dynamic evidence of Wovoka's impact took place near the Badlands of South Dakota. Regional Sioux delegates, including Short Bull and Kicking Bear, returned with the message that wearing a Ghost Dance shirt would make warriors invulnerable to injury. Among those who accepted the assurance was the famous chief, Sitting Bull. The conditions were ideal for a message of deliverance in the Badlands: the buffalo were vanishing; the native residents were being pushed onto diminishing reservation lands as the designated area was opened to white settlement in 1989. The atmosphere is skillfully presented in a 1992 novel about the Lakota people, *Song of Wovoka,* which describes, ''The end of their [Lakota] way of life seemed trivial compared to the very real possibility of extermination.'' The Lakota misinterpreted the teachings of Wovoka, namely of passivity and patience to wait for divine intervention, as a call to proactively rid the land of white settlers.

There emerged fear among white settlers and the military in the region. The uncertain future of the newly established states of North and South Dakota was being threatened by ''the Ghost Dance craze.'' Memories of both the 1862 uprising in Minnesota and the debacle at Little Big Horn were still strong. Unable to enforce the ban of the Ghost Dance among the Lakota, Agent James McLaughlin of the Standing Rock Reservation in North Dakota ordered the arrest of Sitting Bull, a respected Lakota leader, intentionally disrupting a plan for Sitting Bull's arrest by old colleague Buffalo Bill Cody, who would have secured the arrest without harming Sitting Bull. As reported by Indian scout Charles A. Eastman, on December 15, 1890, a protest broke out as soldiers seized Sitting Bull, which resulted in gunfire killing Sitting Bull, six Indian defenders, and six Indian police.

A few days later a seriously ill Big Foot and his band were marching to a place of surrender on the Pine Ridge Reservation in South Dakota. An overwhelming force of 470 soldiers confronted them at Wounded Knee. In the process of a final disarmament, gunfire broke out. Over 200 Native Americans, many of them women and children, were killed. The next day, without ceremony, frozen bodies stripped of their Ghost Dance garments were tossed into a mass grave. For many this symbolized the end of resistance.

There is certainly no evidence that Wovoka intentionally promoted the type of confrontation that occurred at Wounded Knee. He later referred to his idea of an impenetrable shirt as a ''joke.'' His associate Ed Dyer evaluated the situation: ''I was thoroughly convinced that Jack Wilson had at no time attempted deliberately to stir up trouble. He never advocated violence. Violence was contrary to his very nature. Others seized upon his prophecies and stunts, and made more of them than he intended . . . in a way, once started, he was riding a tiger. It was difficult to dismount.''

Within a few days of the atrocities at Wounded Knee, the local newspapers in Wovoka's region expressed concern about the fact that there were ''within the radius of 40 miles . . . 1,000 able-bodied bucks, well armed.'' The Paiutes were getting ''very saucy,'' claiming that ''pretty soon they will own stores and ranches and houses . . . that county all belonged to them once, and that pretty soon they will take the farms and horses away from the white man.'' Government sources also expressed concern. Acknowledging that ''the Messiah Craze'' was ''headquartered'' in Nevada, Frank Campbell wrote to the Commissioner of Indian Affairs on September 5, 1891: ''The cause of its spreading so generally among Indians is the hope that these people have that some power greater than themselves may arrest and crush the oncoming flood of civilization that is destined soon to overwhelm them.''

A month later, C. C. Warner, the openly antagonistic United States Indian Agent at Pyramid Lake, said he would not give Wovoka added ''notoriety'' by having him arrested.

''I am pursuing the course with him of nonattention or silent ignoring.'' In December of 1892 he reported that although he found no local agitation, he ''became suspicious that the 'Messiah' Jack Wilson was using an evil influence among foreign Indians which might result in a spring uprising among the Indians.'' His Farmer-In-Charge of the Walker River Reservation did a personal investigation. The following August, Warner announced that the Ghost Dance ''fanaticism'' was ''a thing of the past'' and that ''the strongest weapon to be used against the movement is ridicule.''

The Middle Years, 1890-1920

The role of Wovoka in the years after Wounded Knee has been generally overlooked. But it is clear that he did not fade into oblivion or hesitate to use his unusual fame and powers. An Indian Agent reported in June 1912 ''that Jack Wilson is still held in reverence by Indians in various parts of the country, and he is still regarded by them as a great medicine man.'' Two years later he reinforced that statement, adding, ''the influence of Jack Wilson the 'Messiah' of twenty five years ago is not dead.'' Indian Agent S. W. Pugh took a position quite different than that of C. C. Warner. When Jack Wilson sought an allotment on the reservation, he encouraged the Commissioner of Indian Affairs to help make it possible. ''I would like to have him as he is still a power among his people and could be used to excellent advantage if here. He is a very intelligent Indian, and peaceably inclined apparently. . . . These people will follow him anywhere, and he has advanced ideas.

Although Wovoka had established a reputation as a strong, reliable worker as a young man, the reknown of the Ghost Dance phenomenon resulted in other uses of his time during the balance of his life. Attempts to bring him to both the World's Columbian Exposition in Chicago in 1893 and the Midwinter Fair in San Francisco in 1904 apparently failed, but he made trips to reservations in Wyoming, Montana, and Kansas, as well as the former Indian territory of Oklahoma. Some trips lasted as long as six months. He was showered with gifts and as much as $1,200 in cash on a single trip. In 1924, historian-actor Tim McCoy delivered Wovoka by limousine to the set of a movie he was making In northern California. There he was treated with absolute reverence by Arapahos who had been hired for the film.

While at home Wovoka practiced another brisk form of enterprise. With the aid of his friend Ed Dyer and others he replied to numerous letters and requests for particular items, including thaumaturges and articles of clothing that he had worn. He had a fee for red paint, magpie feathers, etc. Conveniently, Dyer, his frequent secretary, was also a supplier. One of the most popular items was a hat that had been worn by ''the Prophet.'' The usual price to a correspondent was $20. Dyer noted, ''Naturally he was under the necessity of purchasing another from me at a considerable reduced figure. Although I did a steady and somewhat profitable business on hats, I envied him his mark-up which exceeded mine to a larcenous degree.'' Surprisingly, none of the response letters that Wovoka dictated have been found.

Despite his relative notoriety and financial security, Wovoka continued to live a simple life. As late as 1917, he was living in a two-room house built of rough boards. A visitor reported, ''He lives purely Indian customs with very little household effects. They sleep on the floor and from all appearances also use the floor as their table for eating.'''

Wovoka also had an interesting peripheral role in the ''political'' world. As early as November 1890 an ex-Bureau of Indian Affairs employee suggested that an official invitation to Washington, D.C., for Wovoka and some of his followers ''might have a tendency to quiet this craze.'' His early vision of course included the view that he would share national leadership with then President Benjamin Harrison. In 1916, the *Mason Valley News* reported that Wovoka was considering a visit to President Woodrow Wilson to help ''terminate the murderous war in Europe'' (Wovoka's grandson, following the prediction of his grandfather, became a pilot and died a hero in World War II.) In the 1920s, Wovoka was photographed at a Warren G. Harding rally. Perhaps the selection of Charles Curtis, a Sac-Fox from Kansas, as Vice President of the United States was a sign of the predicted millennium. Wovoka sent him a radiogram on March 3, 1929 stating, ''We are glad that you are Vice President and we hope some day you will be President.''

It is not possible to make an absolute judgement about the real talents of this Nevada mystic to determine which of his activities were the product of true inspiration and which merely legerdemain. There are many accounts of his accomplishments varying from making prophesies that came true and returning people from the dead to predicting weather, making rain, surviving shots from guns, and producing ice in the middle of summer. His associate Ed Dyer reflected, it is ''very human to believe what we want to believe.''

Final Years

Anthropologist Michael Hittman explains most of Wovoka's shamatic practice and beliefs in the context of his native culture and concludes, ''Wovoka appears to have maintained faith in his original revelation and supernatural powers to the very end.'' Ed Dyer commented later, ''His prestige lasted to the end.'' His services as a medicine man were in demand until shortly before his own death on September 29, 1932, from enlarged prostate cystitis. His wife of over fifty years had died just one month before. Yerington Paiute tribal member Irene Thompson expressed a local Numu reaction, ''When he died, many people thought Wovoka will come back again.''

A Reno newspaper, although giving a lengthy account of his life, basically dismissed him as a fraud: '''Magic' worked with the aid of a bullet-proof vest; white men's pills and some good 'breaks' in the weather made him the most influential figure of his time among the Indians.'' Scott Peterson, in his 1990 study of Native American prophets, argues that if Wovoka had not ''set a date for the apocalypse . . . the Ghost Dance, with its vision of a brighter tomorrow, might still very well be a vital force in the world today.''

In fact, elements of the Ghost Dance religion pervaded the practices of many tribes even after the tragedy of Wounded Knee. A form of the original dance is still performed by some Lakota today. Historian L. G. Moses de-

scribes Wovoka as ''one of the most significant holy men ever to emerge among the Indians of North America.'' John Grim, in *The Encyclopedia of Religion,* gives the mystic credit for promoting ''a pan-Indian identity.'' Hittman asserts that the key elements of ''the Great Revelation'' remain ''honesty, the importance of hard work, the necessity of nonviolence, and the imperative of inter-racial harmony.''

Wovoka's role as an ''agitator'' also remains significantly symbolic. In 1968, a former publisher of the *Mason Valley News* (which ignored the death of the famous resident in 1932) recalled Wovoka's stoical appearance in his elegant apparel on the streets of the small town: ''Best human impression of a wooden Indian I ever seen. Oh, he was the only kind of individual that shook up the Army and Washington, D.C. Somebody today should.'' Five years later, after Dee Brown reminded Americans of the forgotten atrocity of American frontier history, members of the American Indian Movement (AIM) occupied the original site of Wounded Knee and engaged U.S. forces in battle. □

Sir Christopher Wren

The English architect Sir Christopher Wren (1632-1723) interpreted the baroque style in England and dominated English architecture for 50 years. His most important work is St. Paul's Cathedral, London.

Christopher Wren was born in East Knoyle, Wiltshire, on Oct. 20, 1632, and educated at Oxford. Apparently destined for a career as a scientific scholar, he became professor of astronomy at Gresham College in London when he was 24. In 1661 he was appointed Savilian professor of astronomy at Oxford.

Wren did not give his attention to architecture until he was 30. No information is available to explain the development of his interest in architecture, but his training in science and mathematics and his ability in solving practical scientific problems provided him with the technical training necessary for a man who was to undertake complex architectural projects. His temperament and education, and the society in which he moved, would naturally have inclined him to wide interests.

Early Career

Wren's first venture into architecture came in 1662, when he designed the Sheldonian Theatre at Oxford, a building intended for university ceremonies. Based upon the concept of a Roman theater, his ingenious interior design left the space free of supports or columns, but for the exterior he had recourse to unimaginative copying from old architectural pattern books.

Wren made only one journey out of England, a visit of several months to France in 1665 to study French Renaissance and baroque architecture. The French journey had significant influence on his work and provided him with a rich source of inspiration.

After the Great Fire of 1666, which destroyed much of London, King Charles appointed Wren a member of the commission created to supervise the reconstruction of the city. He had already drawn up a visionary plan for a new London. His design was typical of 17th-century city planning and called for a combination of radiating and grid-plan streets accented by squares and vistas, but his plan was not accepted.

Wren was given the responsibility for replacing the 87 parish churches demolished by the Great Fire. Between 1670 and 1686 he designed 51 new churches; they constitute a major part of the vast amount of work done by him and are known as the City Churches. They are uneven in quality both in design and execution, and their varied plans and famous steeples reveal Wren's empirical eclecticism and his ingenuity. The churches are essentially classical in design or baroque variations on classical themes as adapted to English taste and the requirements of Anglican worship. His work on the City Churches firmly established his position as England's leading architect; he was appointed surveyor general in 1669, a post which he held until 1718, and was knighted in 1673.

While Wren was working on the City Churches, he undertook many other projects. One of the most important was Trinity College Library at Cambridge (1676-1684), an elegantly severe building derived from the late Italian Renaissance classicism of Andrea Palladio as transmitted to England by Inigo Jones in the early 17th century. By 1670 Wren was also at work on designs for a new St. Paul's Cathedral.

St. Paul's Cathedral

St. Paul's, which took nearly 35 years to build, is Wren's masterpiece. The Great Fire had so damaged the old St. Paul's as to render it dangerous, and the authorities decided that a new cathedral was needed. In 1673 Wren presented an impressive design in the form of a large wooden model known as the Great Model. The Great Model, which still exists, shows a cathedral based on a Greek-cross plan and dominated by a massive central dome. The exterior of the building was to have curved walls and an entrance block faced with a portico of giant Corinthian columns. The design of the Great Model is Wren's expression of baroque vitality tempered by classicism and reveals the influence of French and Italian architecture as well as that of Inigo Jones.

The English were accustomed to cathedrals built on the medieval Latin-cross plan with a long nave; the Great Model design, which was much criticized, departed from this tradition and seemed to the Protestant English to be too Continental and too Catholic. In the face of such opposition, Wren prepared a new design based on the Latin cross with a dome over the crossing and a classical portico entrance. This compromise, known as the Warrant Design, was accepted in 1675, but as the building progressed Wren made many changes which reflected his increasing knowledge of French and Italian baroque architecture gained from books and engravings. The Cathedral as finished in the early 18th century is very different from the Warrant Design; the building, a synthesis of many stylistic influences, is also Wren's uniquely organic creation. With its splendid dome, impressive scale, and dramatic grandeur, St. Paul's is fundamentally a baroque building, but it is English Protestant baroque in its restraint and disciplined gravity.

Later Work

After 1675 English architecture began to turn away from the sober Palladianism of Wren's Trinity College Library and to manifest influences from Continental baroque architecture. These trends are evident in St. Paul's and in his later works. English taste rejected the emotional drama and fluid design of Italian and German baroque and was closer to the classical baroque of France. Nevertheless, during the last quarter of the century English architects began to conceive of buildings in baroque terms, that is, as sculptural masses on a large scale, and to introduce elements of richness, grandeur, and royal splendor which reflected the temper of the age. Important example of Wren's design in the idiom of the English baroque are the Royal Hospital at Chelsea (1682-1689), the work done at Hampton Court Palace (1689-1696) for King William III and Queen Mary, and the Royal Naval Hospital at Greenwich (1696-1705).

Wren died in London on Feb. 25, 1723, and was buried in St. Paul's. His tomb bears a simple inscription: ''Reader, if you seek his monument, look about you.''

Further Reading

A comprehensive modern biography of Wren is Sir John Summerson, *Sir Christopher Wren* (1953). Older but also excellent is Geoffrey Webb, *Wren* (1937). Margaret Whinney and Oliver Millar, *English Art, 1625-1714* (1957), is valuable for placing Wren within the context of 17th-century English art. For a brilliant analysis of Wren's place in the history of English architecture see Sir John Summerson, *Architecture in Britain, 1530-1830* (1954; 5th ed. 1969). Edward F. Sekler, *Wren and His Place in European Architecture* (1956), relates Wren's work to that of his contemporaries on the Continent. Ralph Dutton, *The Age of Wren* (1951), places the architect within the framework of his period. □

Wright brothers

The American aviation pioneers Wilbur (1867-1912) and Orville (1871-1948) Wright were the first to accomplish manned, powered flight in a heavier-than-air machine.

Wilbur and Orville Wright were the sons of Milton Wright, a bishop of the United Brethren in Christ. Wilbur was born on April 16, 1867, in Millville, Ind.; Orville was born on Aug. 19, 1871, at Dayton, Ohio. Until the death of Wilbur in 1912, the two were inseparable. Their personalities were perfectly complementary: Orville was full of ideas and enthusiasms, an impetuous dreamer, while Wilbur was more steady in his habits, more mature in his judgments, and more likely to see a project through.

In their early years the two boys helped their father, who edited an evangelical journal called the *Religious Telescope*. Later, they began a paper of their own, *West Side News*. In 1892 they opened the Wright Cycle Shop in Dayton, which was the perfect occupation for the Wright brothers, involving one of the exciting mechanical devices of the time: the bicycle. When the brothers took up the problems of flight, they had a solid grounding in practical mechanics.

The exploits of one of the great glider pilots of the late 19th century, Otto Lilienthal, had attracted the attention of the Wright brothers as early as 1891, but it was not until the death of this famous aeronautical engineer in 1896 that the two became interested in gliding experiments. They then resolved to educate themselves systematically in the theory and state of the art of flying.

The Wrights took up the problem of flight at an auspicious time, for some of the fundamental theories of aerodynamics were already known; a body of experimental data existed; and most importantly, the recent development of the internal combustion engine made available a sufficient source of power for manned flight. Although they sometimes acted as scientists, the basic approach of the Wrights was that of the engineer. They had no formal training as either scientist or engineer, but they combined the instincts of both. They began by accumulating and mastering all the pertinent information on the subject, designed and tested their own models and gliders, built their own engine, and, when the experimental data they had inherited appeared to be inadequate or erroneous, they conducted new and more thorough experiments.

Orville (left) and Wilbur Wright

Armed with this information, the Wright brothers proceeded to fly double-winged kites and gliders in order to gain experience and to test data. After consulting the U.S. Weather Bureau, they chose an area of sand dunes near the small town of Kitty Hawk, N.C., as the site of their experiments. In September 1900 they set up camp there and began the work that culminated three years later in success.

Their first device failed to fly as a kite because it was unable to develop sufficient lift. Instead, they flew it as a free glider and learned a great deal from their experience, partly because of the careful records they kept of their failures as well as of their successes. Their own data showed conclusively that previous tables of information were greatly inaccurate.

Returning to Dayton in 1901, the Wright brothers built a wind tunnel, the first in the United States, and here they tested over 200 models of wing surfaces in order to measure lift and drag factors and to discover the most suitable design. They also discovered that although screw propellers had been used on ships for more than half a century, there was no reliable body of data on the subject and no theory that would allow them to design the proper propellers for their airship. They had to work the problem out for themselves, mathematically.

The Wrights, by this time, not only had mastered the existing body of aeronautical science but also had added to it. They now built their third glider, incorporating their findings, and in the fall of 1902 they returned to Kitty Hawk. They made over 1,000 gliding flights and were able to confirm their previous data and to demonstrate their ability to control the three axes of motion of the glider. Having learned to build and to control an adequate air frame, they now determined to apply power to their machine.

The Wright brothers soon discovered, however, that no manufacturer would undertake to build an engine that would meet their specifications, so they had to build their own. They produced one that had four cylinders and developed 12 horsepower. When it was installed in the air frame, the entire machine weighed just 750 pounds and proved to be capable of traveling 31 miles per hour. They took this new airplane to Kitty Hawk in the fall of 1903 and on December 17 made the world's first manned, powered flight in a heavier-than-air craft.

The first flight was made by Orville and lasted only 12 seconds, during which the airplane flew 120 feet. That same day, however, on its fourth flight, with Wilbur at the controls, the plane stayed in the air for 59 seconds and traveled 852 feet. Then a gust of wind severely damaged the craft, and the brothers returned to Dayton convinced of their success and determined to build another machine. In 1905 they abandoned their other activities and concentrated on the development of aviation. On May 22, 1906, they received a patent for their flying machine.

The brothers looked to the Federal government for encouragement in their venture, and gradually interest was aroused in Washington. In 1907 bids were asked for an airplane that would meet government requirements—22 bids were received, three were accepted, but only the Wright brothers finished their contract. They continued their experiments at Kitty Hawk, and in September 1908, while Wilbur was in France attempting to interest foreign backers in their machine, Orville successfully demonstrated their contract airplane. It was accepted by the government, although the event was marred by a crash a week later in which Orville was injured and a passenger was killed.

Wilbur's trip to France proved to be a success also, and in 1909 the Wright brothers formed the American Wright Company, with Wilbur taking the lead in setting up and directing the business. His death in Dayton on May 30, 1912, left Orville in a state of desolate isolation. In 1915 he sold his rights to the firm and gave up his interest in manufacturing in order to turn to experimental work. He had little taste for the bustle of commercial life.

After his retirement, Orville lived quietly in Dayton, conducting experiments on mechanical problems of interest to him, none of which proved to be of major importance. His chief public activity was service on the National Advisory Committee for Aeronautics (the predecessor agency of NASA), of which he was a member from its organization by President Woodrow Wilson in 1915 until his death in Dayton on Jan. 30, 1948.

Further Reading

The letters and papers of the Wright brothers are available in Fred C. Kelly, ed., *Miracle at Kitty Hawk: The Letters of Wilbur and Orville Wright* (1951), and Marvin W. McFarland, ed., *The*

Papers of Wilbur and Orville Wright (2 vols., 1953). Fred C. Kelly, *The Wright Brothers* (1943), is a biography authorized by Orville Wright. Other recommended studies are Elsbeth E. Freudenthal, *Flight into History: The Wright Brothers and the Air Age* (1949), and, for young people, Quentin J. Reynolds, *The Wright Brothers: Pioneers of American Aviation* (1950). □

Carroll Davidson Wright

The American statistician and social economist Carroll Davidson Wright (1840-1909) organized the Bureau of Labor Statistics and did much to inspire and produce objective research on labor problems.

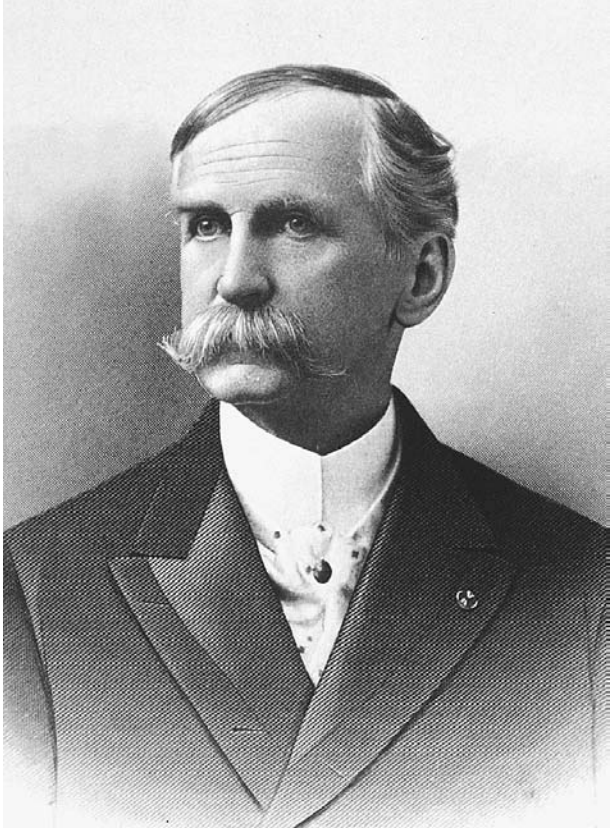

Carroll Wright was born on July 25, 1840, in Dunbarton, N. H. His father was a Universalist minister, and the family frequently moved from one town to another. Carroll studied at various academies in New England.

In those days there were no formal law programs in universities, and the path to a law degree was to study and work under a seasoned, respected lawyer and then present oneself under that lawyer's sponsorship for examination. Wright began reading law in Keene, N. H., at the same time teaching in the country schools of that district. He continued his study of law in Dedham and Boston until 1862 and then served in the army during the Civil War.

Wright was admitted to the New Hampshire bar in 1865 and to the Massachusetts bar two years later. He developed a rewarding practice in Boston, dealing mainly in patent law. He was elected to the Massachusetts Senate in 1871 and 1872. His major contribution as a state senator was to sponsor legislation which improved to a great extent the militia system of the state.

In 1873 Wright was appointed chief of the Massachusetts Bureau of Labor Statistics, which had been established four years earlier and was the first in the United States. As its head for 15 years during a period of radical economic change in Massachusetts and the United States itself, Wright attempted to objectively amass statistics in this area, which resulted in criticism from both employers and labor. As a result of these early experiences with partisan factions, he was determined that statistics should be gathered with as much objectivity as possible and that they should be published without regard to whether they were in the interest of one group or another. Wright tried to follow this principle throughout his subsequent life, especially through the National Convention of Chiefs and Commissioners of Bureaus of Statistics of Labor, which he organized in 1883 and served as president for almost 20 years.

Wright's own investigations and collections of data encompassed a very broad scope, dealing with wage rates, cost of living, strikes, lockouts, poverty, crime, divorce, illiteracy, housing, and labor legislation. In many of these areas his work was a pioneering effort. He was a moving force behind the establishment of the U.S. Bureau of Labor in the Interior Department. President Chester Alan Arthur appointed him the first commissioner of the new bureau, and he held the post for 20 years.

Wright was professor of statistics and social economics at Columbian University (George Washington University after 1900) and supervised the first volumes of the studies on the economic history of the United States. He was president of the American Statistical Association from 1897 to his death; and he received a number of awards from foreign governments. He became the first president of Clark College in Worcester, Mass., in 1902, although he retained his post with the Bureau of Labor until 1905. He died in Worcester on Feb. 20, 1909.

In his own social philosophy, evident in his many works, Wright specifically denied and abhorred the view that there was an inevitable class conflict between capital and labor. Instead, he urged voluntary cooperation, tolerance, and social responsibility for employers.

Further Reading

For information on Wright see James Leiby, *Carroll Wright and Labor Reform: The Origin of Labor Statistics* (1960). □

Elizur Wright

Elizur Wright (1804-1885) was an American reformer whose interests ranged from abolition to

woman's suffrage and to conservation. He was also an intensely practical man as much at home in a government bureau as on the speaker's stump.

Elizur Wright, born in Connecticut on Feb. 12, 1804, was descended from moderately prosperous and typical New England Yankees. His parents moved to Tallmadge, Ohio, when Elizur was six, clearing a farm from the forest and gradually prospering as farmers. After attending a local school, Wright entered Yale University. In 1829 he returned to Ohio to teach at Western Reserve College.

Under the influence of William Lloyd Garrison and Theodore Weld, Wright became a leading abolitionist at Western Reserve. With several others, he lost his job, for abolitionism was still regarded as a dangerous heterodoxy, even in the North.

Weld secured a position for Wright as secretary to the New York Antislavery Society. In 1833 Wright took the same position with the American Antislavery Society and, in 1835, became editor of the *Quarterly Antislavery Magazine*. For all his external placidity, Wright was a stormy, tenacious fighter. He split from his employers on the question of third-party action and lost his position.

Remarkably resourceful, Wright published and attempted to sell his own translation of the French writer La Fontaine. The venture was not very successful financially, but it brought Wright into contact with many of the celebrated literati of the day and took him to England in 1846. Back in the United States, he founded a successful antislavery, antitariff newspaper, the *Weekly Chronotype,* but his interests had changed significantly. He became interested in the reform of life insurance then beginning in England; meanwhile, old interests in mathematics and statistics drew him to what was to be his chief field of endeavor.

Though Wright never completely neglected his antislavery interests (acting as the defendant in an important fugitive slave case in 1852), he increasingly turned to life insurance. When he discovered and prepared to publish an exposé of the fraudulent practices of the then largely corrupt business, several companies attempted to buy him off, only to discover that he applied the same fervor and integrity to this project as he had to abolition. He prepared actuarial tables which became the basis for setting premiums and payments of even those companies that were initially hostile, and lobbied successfully for laws to regulate life insurance company policies. He became Massachusetts commissioner of insurance in 1858. In that position he designed other laws and policies governing the business, but in 1866 he lost his job. He continued to work in the business in a private consultation capacity until his death on Nov. 21, 1885. As one eulogist wrote, Wright's reforms ''have formed a sort of constitution by which the policy of all life insurance companies is still guided.'' There is no doubt that his interest improved the ethics and the efficiency of the business.

Further Reading

A biography is Philip G. and Elizabeth Q. Wright, *Elizur Wright: The Father of Life Insurance* (1937). Frank Preston Stearns, *Cambridge Sketches* (1905), contains a convenient if dated and adulatory sketch of Wright.

Additional Sources

Goodheart, Lawrence B., *Abolitionist, actuary, atheist: Elizur Wright and the reform impulse,* Kent, Ohio: Kent State University Press, 1990. □

Frances Wright

Frances Wright (1795-1852), Scottish-American socialist, feminist, and reformer, was the first woman to speak publicly in America.

Frances Wright was born in Dundee, Scotland, on Sept. 6, 1795. Orphaned at the age of two, she inherited substantial means, which enabled her to escape from England and her strict relatives upon coming of age. She went to the United States in 1818, and her play about the struggle for republicanism in Switzerland was performed in 1819 in New York City.

Wright was distinguished for her personal courage, amounting at times to foolhardiness, and for the liberality of her views on public questions. She was especially influenced by the social reformer Robert Dale Owen, and in 1825 she visited New Harmony, Ind., an ambitious experiment in communitarian socialism that his father, Robert Owen, had just founded. There she absorbed the multitude of radical ideas on every conceivable question that flourished in the community. The following year she established her own community at Nashoba on the Tennessee frontier.

Unlike New Harmony, which was founded to demonstrate the superior merits of socialism, Nashoba was aimed directly at the problem of slavery. Wright believed that the most practical way to free the slaves was by establishing facilities where they could work off the costs of their emancipation while acquiring useful skills and the habits appropriate to free men. In some ways this was a farsighted plan. However, like most communal experiments, Nashoba was under financed and badly run. Wright further complicated the enterprise by working into it her own ideas on sex and religion. She came to believe that miscegenation was the ultimate solution of the racial question and that marriage was a limiting and discriminatory institution. Her advocacy of free love and her assistant's public admission that he was living with one of the slave women had a fatal effect on Nashoba's fortunes. In 1830 Wright and Robert Dale Owen arranged for her wards to be sent to the black republic of Haiti.

In 1828-1829 Wright lectured widely in the United States with sensational effect. She spoke on behalf of public education in general and women's education in particular, and she actively supported the Workingman's (Loco-Foco)

party of New York, earning the sobriquet of ''the great she-Loco-Foco.'' She also wrote several books, none of which proved very durable. She returned to Europe in 1830, remaining there until 1835. In later years her lectures attracted little attention. She died on Dec. 13, 1852, in Cincinnati.

Further Reading

Biographies of Frances Wright are William R. Waterman, *Frances Wright* (1924), and A. J. G. Perkins and Theresa Wolfson, *Frances Wright, Free Enquirer* (1939). Among the many works touching on various phases of her career, Arthur E. Bestor, *Backwoods Utopias: The Sectarian and Owenite Phases of Communitarian Socialism in America, 1663-1829* (1950), is especially useful.

Additional Sources

Morris, Celia, *Fanny Wright: rebel in America,* Urbana: University of Illinois Press, 1992. □

Frank Lloyd Wright

The American architect Frank Lloyd Wright (1869-1959) designed dramatically innovative buildings during a career of almost 70 years. His work established the imagery for much of the contemporary architectural environment.

The most famous, although never the most popular or successful, among American architects, Frank Lloyd Wright set himself the task, as no previous architect had, of designing distinctive and varied architecture for the diverse terrains of a nation that stretched over the valleys, deserts, woods, and mountains, spanning an entire continent. Herald of thesis that architecture should express its time, its site, its builders, and its materials, Wright argued from that romantic, specifically Hegelian thesis that the United States, as a new nation with a new society on a new frontier with a new technology, should express those unique conditions and should build its special aspirations into buildings that would be distinctively and wholly its own—a new style that would speak of the American environment, ''Usonian,'' he once called it, an architecture of democracy.

Wright's art was so original, his imagination was so endlessly fertile, and his sense of form was so appropriate to the site and so bold and uninhibited that even the most recent students, although they are more than a generation removed from Wright and nurtured in urban premises and technical resources alien to his, still see in his drawings and his buildings that virtuosity in planning, that command over form, that grace in shaping space which have been the talent of only a few, the greatest masters of architecture.

Wright was born on June 8, 1869, in Richland Center, Wis. When he was 12 years old his family settled in Madison, and Wright worked on his uncle's farm at Spring Green during the summers. He developed a passion for the land that never left him. He attended Madison High School and left in 1885, apparently without graduating. He went to

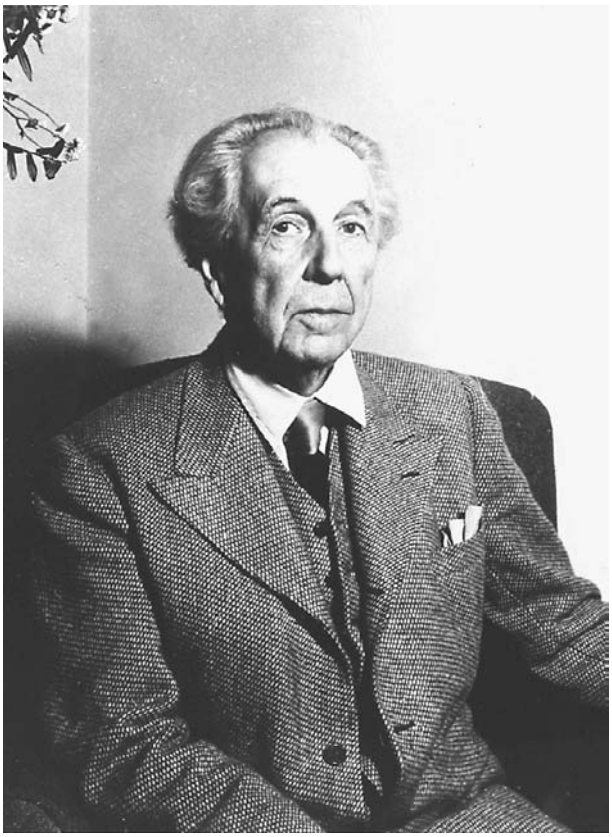

work as a draftsman and the following year, while still working, took a few courses in civil engineering at the University of Wisconsin.

In 1887 Wright went to Chicago, worked briefly for an architect, and then joined the firm of Dankmar Adler and Louis Sullivan. Wright was very much influenced by Sullivan, and, although their relationship ended in a rupture when Sullivan found out that Wright was designing houses on his own, he always acknowledged his indebtedness to Sullivan and referred to him as ''lieber Meister.'' In 1893 Wright opened his own office.

Master of Domestic Architecture

The houses Wright built in Buffalo and in Chicago and its suburbs before World War I gained international fame wherever there were avant-garde movements in the arts, especially in those countries where industrialization had brought new institutional and urban problems and had developed clients or patrons with the courage to eschew traditional design and the means to essay modernism, as in Germany (the Wasmuth publications of Wright's work in 1910 and 1911), the Netherlands (H. T. Wijdeveld, ed., *The Life Work of the American Architect, Frank Lloyd Wright,* 1925), and, later, Japan, where Wright designed the Imperial Hotel, Tokyo (1916-1922). Similarly, in the United States, Wright's clients were exceptional individuals and small, adventurous institutions, not governments or national corporations. A small progressive private school (Hillside Home School, Spring Green, 1902) and an occasional private, commercial firm (Larkin Company in Buffalo) came to him, but, chiefly, his clients were midwestern businessmen, practical, unscholarly, independent, and moderately successful, such as the Chicago building contractor Frederick C. Robie, for whom Wright designed houses.

Commissions to design a bank, an office building, or a factory were rare; Wright never received any large corporate or governmental commission. These were awarded to the classicists and the Gothicists of the early 20th century; at midcentury, after the case for modernism was won, the corporate commissions continued to go to large, dependable firms who worked in a rectilinear, contemporary idiom. Wright was left for nearly 70 years to exercise his art, always brilliantly and often resentfully, chiefly in domestic architecture, where, indeed, Americans, unlike many other peoples, have long lavished enormous, probably inordinate attention, assigning to their spacious, freestanding, single-family dwellings the inventiveness that some other nations have reserved for public architecture.

Early, Wright insisted upon declaring the presence of pure cubic mass, the color and texture of raw stone and brick and copper, and the sharp-etched punctures made by unornamented windows and doors in sheer walls (Charnley House, Chicago, 1891). He made of the house a compact block, which might be enclosed handsomely by a hipped roof (Winslow House, River Forest, Ill., 1893). Soon, the restrained delight in the simplicity of a single mass gave way to his passion for passages of continuous, flowing spaces; he burst the enclosed, separated spaces of classical architecture, removed the containment, the sense of walls and ceilings, and created single, continuously modified spaces, which he shaped by screens, piers, and intermittent planes and masses that were disposed in asymmetric compositions. By suggesting spaces, but not enclosing them, then by connecting them, Wright achieved extended, interweaving, horizontal compositions of space, and his roofs, windows, walls, and chimneys struck dynamic balances and rhythms. Vertical elements rise through horizontal planes (Husser House, Chicago, 1899); interior spaces flare from a central chimney mass (Willitts House, Highland Park, Ill., 1900-1902); low spaces rise into a high space that is carved into a second story (Roberts House, River Forest, 1908). Unexpectedly, light is captured from a clerestory or a room beyond, and a space flows in vistas seen beyond a structural pier, beneath low roofs and cantilevered eaves, over terraces and courts, and through trellises and foliage into gardens and landscape (Martin House, Buffalo, 1904). All his genius with weaving space, with creating a tension between compact alcove and generous vista, with variegated light, with occult balances of intermittent masses, with cantilevers that soared while piers and chimneys anchored, came to unrivaled harmony in the Robie House, Chicago (1909; now the Adlai Stevenson Institute, University of Chicago).

The Robie House has few antecedents. Perhaps its composition recalls the 19th-century rambling, picturesque houses of Bruce Price and Stanford White; its spaces owe something to Japanese architecture, and something is owed, too, to the master of dramatic balance of bold masses, Henry Hobson Richardson; but the Robie House is Wright's own, a uniquely personal organization of space. While wholly original, the Robie House stands within the principles of Chicago's special theory of architecture, as developed by Sullivan. That the Robie House also reflects an international movement, cubism, which had begun to fascinate pioneering artists in France, the Netherlands, and Germany, shows that Wright, while sensitive to his contemporaries' innovation, subsumed many traditions without any subservience.

Philosophy of Architecture

Wright's philosophy of architecture was compounded of several radical and traditional ideas. There was, first, the romantic idea of honest expression: that a building should be faithful in revealing its materials and structure, as Eugène Emmanuel Viollet-le-Duc had argued, without any classical ornament or counterfeit surface or structure, which John Ruskin abhorred. There was, second, the idea that a building's form should reflect its plan, its functional arrangement of interior spaces, as Henry Latrobe and Horatio Greenough had proposed. There was, third, the conviction that each building should express something new and distinctive in the times (G. W. F. Hegel, Gottfried Semper) and specifically the new technical resources, such as steel skeletons and electric light and elevators, which suggested skyscrapers and new forms of building (John Wellborn Root). There was, fourth, the ambition, even pride, to achieve an art appropriate to a new nation, an American art (Emerson, Hawthorne, Whitman), without Continental or English or colonial dependencies. Finally, there was the theory derived by Sullivan from Charles Darwin and Herbert Spencer

that a building should be analogous to a biological organism, a unified work of art, rooted to its soil, organized to serve specified functions, and, as a form, evolved as an organism evolves, fitted to its landscape, adapted to its environment, expressive of its purpose.

Those diverse currents of thought were not readily united. The Unitarianism of Wright's family prepared him to design the humanist Unity Church in Oak Park, Ill. (1906), a cubistic, light-filled meetinghouse, constructed, quite extraordinarily, in concrete. His introduction in kindergarten to F. W. A. Froebel's system of education through construction with blocks prepared Wright to design the playhouse and school of the beautiful Avery Coonley House, Riverside, Ill. (1908); there, significantly, in the progressive architecture of a house and school, John Dewey and his students were educational advisers. Form breaking and function making, the ferment of ideas in late-19th-century Chicago encouraged new thinking about institutions for religion, education, and urban settlement; Wright led a revolt from precedent in form and a celebration of necessity in new functions. His essay ''The Art and Craft of the Machine'' announced his leadership at Hull House in 1901; and he continued to state his dissatisfaction with America's failure to build institutions and environment adequate to the social problems and opportunities. His theory of an ''organic architecture: the architecture of democracy'' was broadcast in his Princeton lectures of 1930 and London lectures of 1939, as well as in his *Autobiography* (1932), which also offers some insight into his life and his family, including the apprentices who lived with him and for whom he established the Taliesin Fellowship in 1932 at Taliesin East, the house Wright built over many years (beginning in 1938) at Spring Green.

His Idea and Imagery for Modern Design

If the handsome Taliesin East, whose roofs are rhythmical accents on the brow of a bluff overlooking the confluence of two valleys, were all that Wright left, he would be remembered as the finest architect who worked in the 19th-century tradition of romantic domestic design. But, early, he prepared an idea and an imagery for modern design. He achieved in the Larkin Building, Buffalo (1904; destroyed) an unprecedented integration of circulation, structure, ventilation, plumbing, furniture, office equipment, and lighting; that building, an early example of modern commercial architecture, was emulated by Peter Behrens and Walter Gropius in Germany and Hendrik Petrus Berlage in Holland. Wright's plans for Midway Gardens, Chicago (1914; demolished) and the Imperial Hotel, Tokyo (1916-1922), organized complex modern institutions into new architectural compositions, and they showed inventiveness in structural technique, such as the structure of the Imperial Hotel, which was intended to resist earthquakes, which it did, even though it could not resist the wrecker in 1967. Wright tended to enjoy and to glorify nature and the rural condition, but he attacked various urban problems. Beginning with inexpensive row apartments in 1895, he designed buildings for cities, culminating in his drawing for a high-rise tower whose floors were to be cantilevered from a central shaft, the St. Mark's Tower project for New York City (1929); that project is reflected in the Price Tower at Bartlesville, Okla. (1953). Like many of his projects, the tower was a fundamental element in the Broadacre City project, the coherent, self-sufficient agricultural and industrial community Wright designed in 1931-1935.

Constant Search for Form

Significantly, Wright's concern for 20th-century problems, including urban form, did not lead him to the mechanistic rectilinear forms and finishes admired by Gropius or the sculptural purism of Le Corbusier. Always distinctive and independent, Wright's style changed often. For about 10 years after 1915 he drew upon Mayan massing and ornament (Barndall House, Hollywood, 1920). He cast ornament in concrete blocks (Millard House, Pasadena, 1923), and he did not achieve his several versions of a decisively modern style until various European architects, including Le Corbusier and others, notably Richard Neutra (who came to the United States in the late 1920s), had dramatized a sheer, stripped geometry. Even then Wright avoided the barrenness and abstraction of the isolated, single parallelepiped; he insisted upon having the multiple form of buildings reflect the movement of unique sites: the Kaufmann House, ''Falling Water,'' at Bear Run, Pa. (1936-1937), where cantilevered, interlocked, reinforced-concrete terraces are poised over the waterfall; the low-cost houses (Herbert Jacobs House, Madison, Wis., 1937); and the ''prairie houses'' (Lloyd Lewis House, Libertyville, Ill., 1940). No architect was more skillful in fitting form to its terrain: the Pauson House in Phoenix, Ariz. (1940; destroyed) rose from the desert, like a Mayan pyramid, its battered ashlar and shiplapped, wooden walls reflecting the mountains and desert. There is a compatibility, an organic adaptation in stone walls, wooden frames, and canvas that marries Wright's western home, Taliesin West (1938-1959), to Maricopa Mesa, near Phoenix.

Those brilliant rural houses did not reveal how Wright would respond to an urban setting or to the program of a corporate client. But in the Administration Building for the Johnson Wax Company, Racine, Wis. (1936-1939, with a research tower added in 1950), he astonished architects with his second great commercial building (after the Larkin Building). A continuous, windowless red-brick wall encloses a high, clerestory-lighted interior space; that space, which contains tall dendriform columns, is one of the most serene and graceful interior spaces in the world. Thereafter, a college, Florida Southern at Lakeland, Fla., was encouraged to retain Wright to design its campus (1938-1959); unfortunately, it suffers from an obsession with multifaceted form and oblique and acute angles (as does the Unitarian Church in Madison, Wis., 1947). But after those probings toward a new geometry Wright succeeded with complex pyramids (as suggested earlier by his Lake Tahoe project of the 1920s) when he built the Beth Sholom Synagogue at Elkins Park, Pa. (1959), a Mycenaean sacred mountain. Such a temple, a sanctuary of light approached by a continuous spiral, fascinated the elderly Wright. At Florida Southern College he juxtaposed circle and fragmented rhombus, recalling Hadrian's Villa at Tivoli, Italy; he set a helix inside

the Morris Gift Shop in San Francisco (1948-1949). Ultimately, he conceived of having the helix surround a tall central space: the six-story Guggenheim Museum in New York City (1946-1959), which paid in significant functional defects to gain a memorable experience in viewing art, especially where the helix affords views into a side gallery below.

Of Wright's colossal helix that he proposed for the Golden Triangle in Pittsburgh (1947), nothing was built. He envisioned ramps for automobiles that would lead to stores and galleries and auditoriums. His drawings, which are in ink and crayon on huge sheets of rice paper, stand among the greatest and most inspiring displays of architectural imagination; what was built in Pittsburgh by other hands is expedient and vulgar. His drawings are magical and lyrical. No one might ever build accordingly, but Wright was never content with the commonplace or servile to the conventional or the practical. He imagined the wonderful where others were content with the probable. Avoidance of the vulgar or probable excited him to ecstatic design: the hyperbole of the Grand Opera and Civic Auditorium for Baghdad, Iraq (1957). The drawings of helix, domes, and finals suggest how far Wright's talent transcended any client's capacity fully to realize his dream: a world of sanctuaries and gardens, of earth and machines, of rivers, seas, mountains, and prairies, where grand architecture enables men to dwell nobly.

Wright died at Taliesin West on April 9, 1959. His widow, Olgivanna, directs the Taliesin Fellowship.

Further Reading

Wright's *An Autobiography* (1932; enlarged 1943) remains the best statement of his architectural theory. Other books by Wright to consult are *An Organic Architecture: The Architecture of Democracy* (1939), essays based on his London lectures of 1939; and *When Democracy Builds* (1945). *An American Architecture,* edited by Edgar Kaufmann (1955), is an anthology of Wright's writings and includes photographs of his work. *Frank Lloyd Wright: Writings and Buildings,* selected by Edgar Kaufmann and Ben Raeburn (1960), is a well-edited compendium. A complication of Wright's work is *Buildings, Plans and Designs,* with a foreword by William Wesley Peters and an introduction by Wright (1963). Arthur Drexler, *The Drawings of Frank Lloyd Wright* (1962), contains some of the finest examples of Wright's art.

The standard monograph on Wright is Henry-Russell Hitchcock, *In the Nature of Materials* (1942; 2d ed. 1969). Grant C. Manson, *Frank Lloyd Wright to 1910* (1958), is a detailed study of his early work. Vincent Scully, *Frank Lloyd Wright* (1960), a sensitive and informative essay about Wright's imagery, covers his entire career. John E. Burchard and Albert Bush-Brown, *The Architecture of America* (1961), interprets Wright in terms of American architectural experience. Wright figures prominently in John Jacobus, *Twentieth-century Architecture: The Middle Years, 1940-65* (1966). □

Richard Wright

The works of Richard Wright (1908-1960), politically sophisticated and socially involved African American author, are notable for their passionate sincerity. He was perceptive about the universal problems that plague mankind.

Richard Wright was born in Natchez, Miss., on Sept. 4, 1908. His mother was a country school teacher and his father an illiterate sharecropper. The family moved to Memphis, Tenn., in 1914, and soon the father abandoned them. Richard's schooling was spotty, but he had experiences beyond his years. He knew what it was to be a victim of racial hatred before he learned to read, for he was living with an aunt when her husband was lynched by a white mob. Richard's formal education ended after the ninth grade in Jackson, Miss. The fact that his ''The Voodoo of Hell's Half-acre'' had been published in the local black paper set him apart from his classmates. He was a youth upon whom a ''somberness of spirit'' had already settled.

At 19 Wright decided he wanted to be a writer. He moved to Chicago, where he had access to public libraries. He read all he could of Dostoevsky, Theodore Dreiser, and Henry and William James. His interest in social problems led to an acquaintance with the sociologist Louis Wirth. When Richard's mother, brother, and an aunt came to Chicago, he supported them as a postal clerk until the job ended in 1929. After months of living on public welfare, he got a job in the Federal Negro Theater Project in the Works Progress Administration, a government relief agency. Later he became a writer for the Illinois Writers' Project.

Meantime, Wright had joined the John Reed Club, beginning an association with the Communist party. His essays, reviews, short stories, and poems appeared regularly in Communist papers, and by 1937, when he became Harlem editor of the *Daily Worker,* he enjoyed a considerable reputation in left-wing circles. Four novellas, published as *Uncle Tom's Children* (1938), introduced him to a large general audience.

Native Son

Wright's first novel, *Native Son* (1940), a brutally honest depiction of black, urban ghetto life, was an immediate success. The story's protagonist embodies all the fear, rage, and rebellion, all the spiritual hunger and the undisciplined drive to satisfy it, that social psychologists were just beginning to recognize as common elements in the personality of the underprivileged and dispossessed of all races.

Wright's intention was to make the particular truth universal and to project his native son as a symbol of the deprived in all lands. Contemporary critics, however, unimpressed by the universal symbol, were interested instead in Wright's passionate indictment of white racism and the life-style it imposed upon blacks. Wright's implication that there was another and a better way of social organization than democracy, and that communism was perhaps that better way, also impressed them. This implication was toned down in the stage version (1941). In 1941 Wright also published *Twelve Million Black Voices: A Folk History of the Negro of the United States*.

Black Boy

By 1940 Wright had married and divorced; and a few months after his second marriage, he broke with the communist party. (His ''I Tried To Be a Communist,'' published in the *Atlantic* in 1944, was reprinted in 1949 in *The God That Failed,* edited by Richard Crossman.) The break freed him from social and ideological commitments that were beginning to seem onerous. In *Black Boy*, a fictionalized autobiography, his only commitment is to truth. The book was published in January 1945, and sales reached 400,000 copies by March. Wright accepted an invitation from the French government to visit France, and the three-month experience, in sharp contrast to his experience in his own country, ''exhilarated'' him with a ''sense of freedom.'' People of the highest intellectual and artistic circles met him ''as an equal.''

Expatriate Years

Wright and his wife and daughter moved permanently to Paris. Within a year and a half Wright was off to Argentina, where he ''starred'' in the film version of *Native Son*.

The Outsider, the first of three novels written in France, was deeply influenced by the existentialists, whose most famous spokesmen, Jean Paul Sartre and Simone de Beauvoir, were Wright's warm friends. Following *Savage Holiday* (1954), a potboiler, *The Long Dream* (1958) proved that Wright had been too long out of touch with the American reality to deal with it effectively. None of the novels written in France succeeded. His experiments with poetry did not produce enough for a book.

Nonfiction Works

In 1953 Wright visited Africa, where he hoped to ''discover his roots'' as a black man. *Black Power* (1954) combines the elements of a travel book with a passionate political treatise on the ''completely different order of life'' in Africa. In 1955 he attended the Afro-Asian Conference in Bandung and published his impressions in *The Color Curtain* (1956). *Pagan Spain* (1956), based on two months in Spain, is the best of his nonfiction works. *White Man, Listen* (1957) is a collection of four long essays on ''White-colored, East-West relations.''

In 1960, following an unhappy attempt to settle in England, and in the midst of a rugged lecture schedule, Wright fell ill. He entered a hospital in Paris on November 25 and died three days later. *Eight Men* (1961), a collection of short stories, and *Lawd Today* (1963), a novel, were published posthumously.

Further Reading

Constance Webb, *Richard Wright* (1968), is a ''definitive'' but dull biography. Full-length critical works are Edward Margolies, *The Art of Richard Wright* (1969), which emphasizes Wright's role in paving the way for a new generation of Negro authors; Dan McCall, *The Example of Richard Wright* (1969), a fascinating critique; and Russell C. Brignano, *Richard Wright: An Introduction to the Man and His Works* (1970). See also Robert Bone, *Richard Wright* (1969), a brief perspective. James Baldwin's ''Alas, Poor Richard'' in his *Nobody Knows My Name* (1961) is not to be trusted as a delineation of an episode in Wright's life, and its condescending tone spoils it as literary criticism. David Littlejohn's discussion of Wright in his *Black on White: A Critical Survey of Writing by American Negroes* (1966) is worth reading if only to see how misprized a major black novelist can be. □

Wilhelm Max Wundt

The German psychologist and philosopher Wilhelm Max Wundt (1832-1920) was the founder of experimental psychology. He edited the first journal of experimental psychology and established the first laboratory of experimental psychology.

Wilhelm Wundt was born on Aug. 16, 1832, in Baden, in a suburb of Mannheim called Neckarau. As a child, he was tutored by Friedrich Müller. Wundt attended the gymnasium at Bruschel and at Heidelberg, the University of Tübingen for a year, then Heidelberg for more than 3 years, receiving a medical degree in 1856. He remained at Heidelberg as a lecturer in physiology from 1857 to 1864, then was appointed assistant professor in physiology. The great physi-

ologist, physicist, and physiological psychologist Hermann von Helmholtz came there in 1858, and Wundt for a while was his assistant.

During the period from 1857 to 1874 Wundt evolved from a physiologist to a psychologist. In these years he also wrote *Grundzüge der physiologischen psychologie* (*Principles of Physiological Psychology*). The two-volume work, published in 1873-1874, stressed the relations between psychology and physiology, and it showed how the methods of natural science could be used in psychology. Six revised editions of this work were published, the last completed in 1911.

As a psychologist, Wundt used the method of investigating conscious processes in their own context by ''experiment'' and introspection. This technique has been referred to as content psychology, reflecting Wundt's belief that psychology should concern itself with the immediate content of experience unmodified by abstraction or reflection.

In 1874 Wundt left Heidelberg for the chair of inductive philosophy at Zurich, staying there only a year. He accepted the chair of philosophy at the University of Leipzig, and in 1879 he founded the first psychological laboratory in the world. To Leipzig, men came from all over the world to study in Wundt's laboratory. In 1879 G. Stanley Hall, Wundt's first American student, arrived, followed by many other Americans. From this first laboratory for experimental psychology a steady stream of psychologists returned to their own countries to teach and to continue their researches. Some founded psychological laboratories of their own.

In 1881 Wundt founded *Philosophische Studien* as a vehicle for the new experimental psychology, especially as a publication organ for the products of his psychological laboratory. The contents of *Philosophische Studien* (changed to *Psychologische Studien* in 1903) reveal that the experiments fell mainly into four categories: sensation and perception; reaction time; time perception and association; and attention, memory, feeling, and association. Optical phenomena led with 46 articles; audition was second in importance. Sight and hearing, which Helmholtz had already carefully studied, were the main themes of Wundt's laboratory. Some of the contributions to the *Studien* were by Wundt himself. Helmholtz is reported to have said of some of Wundt's experiments that they were *schlampig* (sloppy). Comparing Wundt to Helmholtz, who was a careful experimentalist and productive researcher, one must conclude that Wundt's most important contributions were as a systematizer, organizer, and encyclopedist. William James considered Wundt ''only a rather ordinary man who has worked up certain things uncommonly well.''

Wundt's *Grundriss der Psychologie* (1896; *Outline of Psychology*) was a less detailed treatment than his *Principles,* but it contained the new theory of feeling. A popular presentation of his system of psychology was *Einführung in die Psychologie* (1911; *Introduction to Psychology*). His monumental *Völkerpsychologie* (1912; *Folk Psychology*), a natural history of man, attempted to understand man's higher thought processes by studying language, art, mythology, religion, custom, and law. Besides his psychological works he wrote three philosophical texts: *Logic* (1880-1883), *Ethics* (1886), and *System of Philosophy* (1889). Wundt died near Leipzig on Aug. 31, 1920.

Further Reading

Virtually all histories of psychology report on Wundt. George Sidney Brett, *Brett's History of Psychology,* edited and abridged by R. S. Peters (1953; 2d rev. ed. 1965), is a standard account. A longer one, written by Wundt's first American student, is G. Stanley Hall, *Founders of Modern Psychology* (1912). J. C. Flugel, *A Hundred Years of Psychology* (1933; rev. 1965), which includes a good account of the development of experimental psychology from its systematic and philosophic antecedents, contains a chapter on Wundt's work. A more scholarly treatment of the same development is Edwin G. Boring, *A History of Experimental Psychology* (1929; 2d ed. 1950). Recommended among the more recent works are Henryk Misiak, *History of Psychology: An Overview* (1966), and Benjamin B. Wolman, *Historical Roots of Contemporary Psychology* (1968).

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Charles Wuorinen

Pulitzer-Prize-winning composer Charles Wuorinen (born 1938) remained at the forefront of the contemporary music scene throughout his prolific career. Following in the tradition of the post-World War II serialists, his works employed techniques to achieve new heights of lyricism, richness, and subtlety.

Charles Wuorinen was born in New York City on June 9, 1938. His father taught history at Columbia University for 40 years, and his early training in composition came from Jack Beeson and Vladmir Ussachevsky, both Columbia University professors. He started playing the piano and composing at age five. At 16, he won the New York Philharmonic's Young Composers Award. Wuorinen enrolled at Columbia in 1956 and studied composition with Otto Luening. He wrote his earliest orchestral work, *Into the Organ Pipes and Steeples,* at 18. While working as a piano accompanist, recording engineer, and singer, Wuorinen attended the Bennington Composers Conference in Vermont for four years. At 21, he composed his first three symphonies.

At Columbia in 1962, Wuorinen founded the Group for Contemporary Music, which became the prototype for many university new music ensembles. Organized in collaboration with Harvey Sollberger, it became one of the most important agencies for the performance and recording of contemporary music. Wuorinen received a bachelor's degree in 1961 and his master's degree in music in 1963. He taught music at Columbia from 1964 to 1971 but resigned when he was not granted tenure. He held Guggenheim fellowships in 1968 and 1972, and taught at the Manhattan School of Music from 1972 to 1979.

Wuorinen's early works use conventional tones but are still modern and exhibit a penetrating control of detail. His *Third Symphony* (1959), for example, shows a mastery of large form orchestration and 12-tone techniques. However, Wuorinen's best-known works feature rigorous serial applications similar to the works of Olivier Messiaen, Pierre Boulez, and Milton Babbitt. His compositions were based in a ''time point system'' in which pitch, time, and rhythmic divisions are related.

Throughout his career, Wuorinen was receptive to new musical resources. As early as 1961 he incorporated magnetic tape in his *Consort from Instruments and Voices* and combined tape with orchestra in *Orchestra and Electronic Exchanges* (1965). In 1969 Wuorinen created *Times Encomium,* which used synthesized sounds in every element of the composition. In 1970 he was awarded a Pulitzer Prize for *Times Encomium,* the first ever awarded for a composition created solely for a recording.

Wuorinen's works have been widely performed and he is one of the most significant American composers of his generation. Most of his compositions are abstract instrumental music. He created pieces to showcase nearly every musical instrument.

Some of Wuorinen's music may appear dry and uninspired on first listening. Conventional elements such as melody and harmony are superseded by the shaping of melodic contour and the creative interaction of ensemble forces. Wuorinen believed that ''art is itself because it demands an active relation with him who perceives it. He cannot appreciate' it; he must himself create the work's meaning.'' Listeners must absorb a Wuorinen piece several times before they appreciate its depth and dimension.

Wuorinen recorded for Gold Crest, CRI, Cambridge, Advance, Nonesuch, AR-DGG, Mainstream, and Desto Records, and his main publisher was C.F. Peters. He wrote essays and articles for *High Fidelity, Musical America,* the *New York Times, Perspectives of New Music,* the *Saturday Review, Prose, Musik Geschichte und Gegenwart,* and the *New Grove Dictionary,* as well as liner notes for CRI and Nonesuch Records.

Composer, conductor, lecturer, and performer, Wuorinen was so prolific that by the age of 37 he had over 150 compositions to his credit. His reputation allowed him to work exclusively by commission. Wuorinen was a founding member of the American Society of University Composers. He was also notable as the author of *Simple Composition* (1978), a valuable textbook for composition. From 1985 to 1987 he was composer-in-residence for the San Francisco Symphony.

His range of work is extraordinary. Wuorinen's opera *The W. of Babylon* (1975) is a ''baroque burlesque'' with an assortment of lewd 17th-century French men and women. His *Bambula Squared* (1984) is a piece for orchestra and computer-generated tape. Starting in the 1980s, Wuorinen increasingly composed chamber works with sharp textures, strong rhythms, and sustained, clear melodies.

Further Reading

In addition to his instructive publication *Simple Composition* (1978), recommended reading includes *Introduction to Contemporary Music* by Joseph Machlis (1979), *American Music Since 1910* by Virgil Thompson (1970), David Ewen's *American Composers* (1982), and the *New York Times* (June 7, 1970, and April 10, 1983). Wuorinen is interviewed in T. Caras and C. Gagne, *Soundpieces: Interviews with American Composers* (1982). □

Wu P'ei-fu

Wu P'ei-fu (1874-1939) was a Chinese warlord. As head of the Chihli clique, he controlled significant portions of central and northern China between 1918 and 1926.

Wu P'ei-fu was born into a merchant's household in the northeast province of Shantung. He received a classical education, but family and personal misfortunes drove him into the military, a calling traditionally held in low esteem but increasingly popular during the chaotic years of the late Ch'ing dynasty. In 1902

Wu entered Yüan Shih-k'ai's Paoting Military Academy and became associated with the Peiyang clique. He served as an intelligence officer for the Japanese during the Russo-Japanese War. When Yüan Shih-k'ai emerged as the strongman of China after the Revolution of 1911, Wu became a brigade commander with the rank of colonel.

Under the wing of his division commander, Ts'ao K'un, Wu advanced rapidly during the early years of the republic. Yüan Shih-k'ai's death on June 6, 1916, initiated the warlord era (1916-1928), during which scores of military chieftains struggled for supremacy. After the Peiyang clique split into the Chihli and Anfu factions in 1918, Wu became a leading figure in the Chihli group. In 1920 he helped drive the Anfu leader Tuan Ch'i-jui from Peking. With a base of power in the central provinces of Hupei and Hunan, Wu next defeated Chang Tso-lin, the Manchurian warlord of the Fengtien clique, thereby becoming the most powerful figure in northern China.

During his climb to power, Wu had developed a reputation as a relatively progressive warlord. He persistently advocated the ''peaceful unification'' of China and generally expressed himself through telegrams before resorting to bullets. He supported student protest against Japanese encroachments and demonstrated sympathy with a civilian movement for good government. However, he was capable of ruthlessness when his vital interests were threatened. In February 1923 his troops killed some 80 striking workers who had halted traffic on the Peking-Hankow Railway, the principal source of Wu's economic and military sustenance.

Furthermore, though scrupulously honest and disdainful of high office, Wu was handicapped by an imperious personality that alienated subordinates. In 1924 one of these, Feng Yü-hsiang, betrayed him at a critical moment in a military campaign and drove him into a brief retirement. Wu quickly reemerged to defeat his treacherous lieutenant, only to fall victim to the forces of the Kuomintang's Northern Expedition. With a mere hundred followers remaining from his once formidable army, Wu found refuge in the province of Szechwan. There he studied Confucianism and Buddhism and wrote a short treatise in praise of loyalty, obedience, social stability, and other traditional virtues. In 1932 he moved to Peiping.

As the Japanese maneuvered for control of northern China, Wu spurned offers to head a puppet government. However Chiang Kai-shek's increasing receptivity to Communist proposals for a united front enhanced his enthusiasm for an anti-Red crusade in cooperation with the Japanese. After the outbreak of the Second Sino-Japanese War on July 7, 1937, Wu offered to cooperate if the Japanese would equip him with a half-million-man army and gradually withdraw their own troops. The Japanese refused to pay so high a price. On Dec. 4, 1939, he succumbed to blood poisoning from an infected tooth. Eulogies from the Nationalist government in Chungking accompanied his elaborate burial in Japanese-occupied Peiping.

Further Reading

There is no biography of Wu P'ei-fu in English. James E. Sheridan's biography of Feng Yü-hsiang, *Chinese Warlord* (1966), provides a perspective on Wu from the viewpoint of his disloyal follower. Detailed accounts of the warlord era are in Li Chien-nung, *The Political History of China, 1840-1928* (trans. 1956), and in O. Edmund Clubb, *20th Century China* (1964).

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Wu Tao-tzu

Wu Tao-tzu (ca. 689-c. 758) was a Chinese painter and the most admired figure painter in Chinese history.

Wu Tao-tzu, also called Wu Tao-hsüan, was born in Yang-ti near Loyang, Honan Province, apparently into a family of humble means. He was orphaned and penniless as a boy and may have begun his study of painting under the professional craftsmen employed to decorate Buddhist temples. According to tradition, he also studied calligraphy with the Buddhist monk Chang Hsü, who was famous for his ''crazy cursive'' script, emphasizing the madly kinesthetic qualities of the brush.

Wu is also said to have gained insight into the qualities of movement by observing the famous sword dance of Gen. P'ei Min.

Wu Tao-tzu was summoned to the court by Emperor Hsüan-tsung, the extraordinarily cultured ruler to whose palaces were attracted such a glittering array of poets, painters, calligraphers, and musicians that his reign is remembered as the golden age of Chinese culture. There Wu soon acquired a reputation as the most brilliant and untrammeled painter of the dynasty. His genius was legendary, as was his unruly behavior: ''He was fond of wine, which brought forth his spirit; before wielding the brush, he would invariably get drunk.'' He is known to have painted 300 temple walls in the capital alone and is reported to have executed in a single day a mural depicting a hundred miles of scenery along the Chia-ling River.

Wu Tao-tzu's Style

The speed and kinesthetic fury of his brush is the significant aspect of Wu Tao-tzu's art. He was among the first painters to develop a fluid, thickening-and-thinning brushline and to describe forms loosely and suggestively. The early history of Chinese figure painting is written in the successive achievements of three masters: Ku K'aichih, whose brushwork was ''like silken thread;'' Yen Lipen, who painted with ''iron-wire line;'' and Wu Taotzu, whose fluctuating, graphic brushwork was the first to acquire qualities of its own, separate from the forms it described. The influence of calligraphy, with its actual kinesthetic properties, was crucial to this development. Wu's emphasis on the brush itself was to have profound impact on the later history of painting.

This brilliant age of Chinese history was ended by the disastrous An Lu-shan rebellion of 755. Wu Tao-tzu survived the tragedy, but the last period of his life is unrecorded. The An Lu-shan rebellion was only the first of countless disasters—rebellions, religious persecutions, dynastic collapse—that have destroyed every trace of Wu's art. He is honored by history as the ''Sage of Painting,'' and he commanded an army of followers, but his material legacy consists only of a few engravings of recent centuries, including the *Spirit of the Heng Mountains,* and a handful of late copies, like the *Rulers of Hell* in Chicago. They may preserve some idea of the master's work but scarcely its reality.

Further Reading

There is little in English on Wu Tao-tzu. He is discussed in Oswald Siren, *Chinese Painting: Leading Masters and Principles* (7 vols., 1956-1958), and Anil De Silva, *The Art of Chinese Landscape Painting* (1964). □

Wu-ti

During the late Han dynasty in ancient China, ruler Wu-ti (156 B.C.-87 A.D.) commanded an empire that stretched eastward to Korea and westward through Central Asia reaching present-day Uzbekistan. He instituted the study of Confucius as a state mandate and created a wealthy and culturally advanced empire.

Through periodic alliances with harsher enemies in the west and subjugation of docile southern farming regions in Vietnam, the empire under Wu-ti consisted of most of the world that was known to him. In the lost city at Chang'an, the Han capitol, Wu-ti presided over his land with a firm hand, relentlessly persecuting his enemies while providing allies with gifts intended to enhance their loyalty. In addition to his military achievements, he was able to maintain authority over Chinese institutions provided for a long period of rule, and he is largely responsible for making Confucianism the state-sanctioned dogma employed by many successive dynasties. The empire's expanse under Wu-ti provided ample opportunities for trade, bringing wealth along with advances in the arts and sciences.

Directed Vast Expansion of Chinese Empire

Born Liu Ch'e in 156 B.C., Wu-ti was reportedly the eleventh son of Han emperor Ching-ti and not in line to ascend the throne. When relatives placed heavy political pressure on the emperor lobbying for Liu Ch'e's nomination as crown prince, Wu-ti managed to overtake his ten brothers and won the throne in 140 B.C. The 14 year-old monarch found his autonomy curtailed by a cabinet composed of relatives and various ministers. Though his power was less than absolute, Wu-ti managed to observe the policies pressed upon him by his political tutors and was not moved by their effectiveness. Chinese territory and influence had recently decreased due in part to raids by nomadic tribes in the northwest, and the government capitulated with defensive, conciliatory policies toward its aggressors. The Hsiung-nu and the Yueh-chih, the two offending tribes, were content to make pacts with the Chinese only to break them at will and raid encampments for provisions and weapons.

Under these circumstances, the explorer Chang Ch'ien set out on the journey that would make him the first Chinese to venture into the Middle East, ranking his discoveries on par with explorers such as Magellan and Marco Polo. Wu-ti wanted to convince Yueh-chih tribesmen to side with him and put an end to the Hsiung-nu raids. He ordered Chang Ch'ien to set out in search of the Yueh-chih and deliver his proposition. The epic mission included a 12-year term as a prisoner of the Hsiung-nu, and when he finally found the Yueh-chih in northwest India, they had found a rich land to tend and presided over their imperial vision upon parts of Central Asia.

The travels of Chang Ch'ien served a purpose more important than historical to Wu-ti. He ordered large armies to follow in Chang Ch'ien's wake, conquering and looting their way across Asia. These armies also opened a valuable trade route connecting east and west, which allowed raw goods and exotic luxury items to pass between the many

cultures along the way. While Chang Ch'ien was away, Wu-ti outgrew his handlers and became a strong leader in his own right. He withdrew offers of concessions and instead charged thousands of mounted troops with implementing his will. In 133 B.C., Wu-ti launched an attack against the Hsiung-nu that provided the first of many victories to come. Thirty years later, his forces overran Fergana, an ancient empire in Uzbekistan, marking his domination over all but the most distant civilizations. At his greatest, Emperor Wu-ti commanded troops from southern Vietnam to northern Korea and westward into the far reaches of Asia, recapturing the glory of the empire's grandest days and setting territorial and cultural precedents that would not be met again for several centuries when the Tang dynasty rebuilt a stagnant nation.

Empire Witnessed Cultural Advance

Wu-ti's military exploits set the stage for tremendous growth in Chinese culture. By appropriating much of Confucianism into an encompassing state religion, Wu-ti's government became the first to officially acknowledge Confucius' philosophy, even if it was politically filtered, to further establish the moral authority of the emperor. ''What the state religion actually had in common with Confucian ideas was respect for the good old days and for the ancient values said to have been endorsed by the founding fathers of Chinese civilization. But the antiquity of many of these beliefs was counterfeit,'' wrote Chinese historian Edward Schafer.

Under Wu-ti's Han dynasty significant intellectual and scholarly work was done. The Han emperors employed countless scribes whose work was to codify the ancient myths, legends, and rituals. Among the works completed in the era was the *I Ching,* or *Book of Changes,* a collection of ancient proverbs and the first extensive treatment of the dual concepts of *yin* and *yang.* These ideas, central to much of Chinese philosophy, governed the two fundamental forces of the universe. The *yin* (translated as ''shaded'') regulated all that was dark, cold, female, and submissive. The winter season was thought to be the annual zenith of *yin* while the summer was the dominant season for *yang*. All that was warm, bright, and male was under the control of *yang* (translated as ''sunlit''). Under the Han dynasty, an elaborate system of categorization was worked out classifying nearly every creature, territory, and substance as either a force of *yin* or *yang*. The practice of alchemy also emerged when Li Shao-Chun first claimed to have turned cinnabar into gold around 100 B.C., nearly a thousand years before medieval Europeans were lured by its promise of wealth and eternal life.

In classic Chinese mythology, the earth was divided into ''Nine Mansions,'' each represented in a diagram handed down from Heaven. The diagram showed a square divided into nine equal regions, each containing a single number, one through nine. When the numbers from any three squares in a row were added, the sum was 15. This unity of form was thought to encapsulate one of nature's most divine secrets and the mystical plan was used by later emperors, including the Han, in constructing the capitol city at Chang'an. The Nine Mansions, as the ultimate map of the world, pointed in the eight cardinal directions on the compass, with the ninth reserved for the location of the ''Son of Heaven,'' or emperor. In Wu-ti's case, this Mansion was Chang'an. He built a magnificent palace in the city decorated with jewels and paintings of the Chinese pantheon. The city itself featured wide avenues lined by fruit trees and was guarded by earthen walls 17-feet thick. Chang'an also boasted opulent gardens that served as royal hunting preserves as well as numerous temples and monasteries inhabited by Taoists, Buddhists, and Persian worshippers of Zoroaster. Its residents also enjoyed bath houses, libraries, and two thriving market places.

Managed Economic Reform With Customary Harsh Measures

Wu-ti's expansive conquest, together with his civil building projects, weakened the royal treasuries. Consequently, he was forced to raise taxes, a historically unpopular practice. Wu-ti took firm measures in domestic affairs to stabilize the empire's economy by issuing a standard currency, setting up state monopolies for the production of many commodities, and forcing nobles to purchase their rank for vast sums of money. While many of his economic reforms were successful, foreign policy was less receptive to his dictums. On the northwestern front, the Hsiung-nu were becoming more difficult to keep at bay, and their mounted archers grew increasingly more aggressive as they sensed imperial weakness. Wu-ti had long been known as a harsh ruler, and when one provincial general was forced to surrender to Hsiung-nu, he ordered the man castrated, effectively terminating his family's future nobility by making it impossible to bear a son. The threat from barbaric tribes at the empire's edges was a significant one for Wu-ti because the Chinese enjoyed a substantial trade surplus with their Western neighbors. Cultures as far away as Rome coveted Chinese silk, making its export a prominent contributor to the imperial treasury.

With a state struggling for stability, Wu-ti entered the last years of his life facing an additional problem—who to name as his successor. Court intrigue left his first-born son convicted of witchcraft against the state, and was therefore ineligible for the throne. Wu-ti decided upon his eight-year-old son as the heir apparent. To reduce the threat of undue influence on the next emperor from relatives of his empress (a former slave elevated to the status of courtesan and finally claimed by Wu-ti as his wife for her docility and subservience), Wu-ti ruthlessly ordered the slaying of her relatives, assuring his son a government unfettered by personal rivalry. Nearing the end of his life, Wu-ti developed a strong interest in the mystics that paraded before the court. He offered lavish rewards to any of them that could put him in touch with spirits capable of granting him eternal life. He became very interested in alchemist's claims of offering a measure of immortality through the manipulation of divine substances. When he died in 87 A.D., he left behind a vast empire and an authoritarian tradition duplicated by many later dynasties, but Wu-ti's place in history is secured largely by his military victories.

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Wu Tse-t'ien

Wu Tse-t'ien (623-705) was empress of China. A strong-willed and capable ruler, she was the only female sovereign in China's long history.

Wu Tse-t'ien or Wu Chao is often known as Empress Wu. She was the daughter of a general of the first T'ang emperor, Kao-tsu, and was presented to his son, Emperor T'ai-tsung, as a concubine in 638. When T'ai-tsung died in 649, she, along with the imperial concubines, was required to leave the palace and enter a nunnery in the T'ang capital, Ch'angan.

The following year, unusual circumstances made it possible for Wu to return to the palace. Empress Wang, the wife of the new emperor Kao-tsung, felt insecure because she was not her husband's favorite. Hearing rumors that Wu had earlier attracted Kao-tsung, the Empress thought she could strengthen her position by patronizing and controlling Wu. Once back in the palace Wu turned against her benefactor but could not displace her. She then took the cruel and desperate step of murdering her own newborn infant, the Emperor's child, and accusing Empress Wang of the deed. Kao-tsung believed the accusation, dismissed Empress Wang, and decided to make Wu his empress.

This decision was vigorously opposed by the older ministers. Nevertheless, the Emperor issued a proclamation which listed the virtues of Wu and insisted that there was no reason that she should not become his wife. In 655 Wu became empress. Her position was strengthened when her son was named crown prince in 656.

In 664 Kao-tsung had the first of a series of paralytic strokes that were to affect him for the remainder of his life. Wu quickly took advantage of his infirmity to dominate the court. After a feeble attempt to displace her, Kao-tsung came entirely under her control. Emperor Kao-tsung died in 683, and Wu's son ascended the throne. She had expected to manipulate him, but he soon showed signs of independence. Without hesitation Wu had him deposed and replaced with his younger brother.

As empress dowager, Wu dominated the young emperor. Still unsatisfied, she decided on an unprecedented act. She determined to overthrow her son, change the name of the dynasty, and assume full authority as ruler. In 690 Wu proclaimed the founding of the Chou dynasty. For the first and last time, a woman had become sovereign of China.

Wu's reign, which was traditionally regarded as a regrettable and illegitimate hiatus in T'ang rule, was actually a time of important institutional change. It was a stable period, but the ascendancy of incompetent court favorites finally resulted in her overthrow in 705; she died shortly thereafter. Her older son, whom she had deposed 20 years earlier, was restored to the throne. His first act was to reestablish the T'ang dynasty, which ruled China until the line's extinction in 907.

Further Reading

Readable accounts of Wu Tse-t'ien that emphasize her personal life and career are C. P. Fitzgerald, *The Empress Wu* (1956; 2d ed. 1968), and Lin Yutang, *Lady Wu: A True Story* (1957).

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Wu wang

Wu wang (died ca. 1116 B.C.) was the first ruler of the third Chinese dynasty, the Chou. He was the leader of the forces that overthrew the Shang dynasty.

The original name of Wu wang was Chi Fa. His family had settled in the Wei River valley of Shensi Province during the final years of the Shang dynasty. Archeologists have examined the cultural remains of the area but are yet uncertain to what extent the preconquest Chou people differed from the ruling Shang.

Wu wang's father, known as Wen wang, or the Cultured King, held a ministerial post under Chou Hsin, the Shang ruler. Chou Hsin is depicted in the Chinese tradition as an evil despot and debauchee who delighted in torturing and abusing his subjects. Wen wang, who then held the title of Earl of the West (Hsi po), became alienated from the Shang ruler and established a strong power base for his family in the Wei valley. He engaged in several skirmishes with the Shang, but it was his son, Wu wang, or the Martial King, who undertook large-scale warfare against Chou Hsin.

Assisted by his younger brother, Chi Tan, later known as the Duke of Chou (Chou kung), Wu wang organized an army composed of nobles who had been mistreated by Chou Hsin. Most of the accounts of Wu wang's rise to power are late idealizations and are not particularly reliable, but they are about the only sources presently available.

According to the prevailing tradition, Wu wang first met with his troops at a place called Meng Ford, where they urged him to attack Chou Hsin immediately. Wu wang refused to follow their advice, claiming that the proper time had not yet arrived. Two years later, when resentment against Chou Hsin had reached its peak, Wu wang gathered his troops again at Meng Ford and sent them out against the Shang on the plain of Mu just outside the Shang capital. The

Shang troops were completely routed, and Chou Hsin was forced to commit suicide.

Wu wang immediately proclaimed the end of the Shang reign and the beginning of the Chou dynasty. The traditional date for the founding of the Chou dynasty is 1122 B.C., but as many as nine other dates have been suggested by modern historians, one as late as 1027 B.C. Having conquered the Shang by military might, Wu wang now had the problem of maintaining control. One of his first acts was to bestow parcels of territory on those groups who had helped him defeat the Shang. In order to win over the defeated Shang people, he gave Chou Hsin's son a fief where he could continue the Shang sacrifices.

Several years after the Shang conquest, Wu wang died. The traditional date for his death is 1116 B.C., but this date may not be correct. He was succeeded by his young son Sung, who assumed the title of King Ch'eng (Ch'eng wang). King Ch'eng's uncle, the Duke of Chou, ruled as regent until he became of age.

Further Reading

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Alexander Helwig Wyant

Alexander Helwig Wyant (1836-1892) was one of the outstanding American landscape painters of the late 19th century. His fascination with luminous atmospheric effects led to the creation of a subtle and poetic style.

Alexander Wyant was born on Jan. 11, 1836, in Port Washington, Ohio. The family soon moved to Defiance, where Wyant briefly attended the local grammar school and was later apprenticed to a harness maker. His childhood aptitude for drawing was not encouraged, but after a chance encounter in 1857 with some paintings by the landscapist George Inness, Wyant decided to seek the older artist's guidance. Essentially self-taught, Wyant was able to obtain some encouragement from Inness and small financial assistance from Nicholas Longworth, the Cincinnati patron of innumerable American artists of the period. By 1864 Wyant was listed among the contributors to the National Academy of Design exhibitions.

In 1865 Wyant visited Europe and studied briefly with Hans Gude at Karlsruhe, but the prevailing German taste for highly finished storytelling pictures with a rather dark tonality evidently did not attract him. Visiting England and Ireland on the way home, Wyant no doubt saw and learned from the paintings of John Constable and the English landscape school, but an intense and individual naturalism is the dominant quality of Wyant's early work. An outstanding example of this phase of his development is *Mohawk Valley* (1866). He became a full member of the National Academy in 1869.

Interested in America's newly opened western lands, Wyant took a sabbatical from his prospering career and joined a government expedition to Arizona and New Mexico in 1873. En route there, he was subject to exposure and unusual hardships, which evidently brought on the illnesses plaguing him for the rest of his life. His right side was paralyzed, which necessitated that he learn to paint with his left hand. Most remarkably, after 1873 Wyant's style became more intimate and less concerned with aerial perspective and panoramic views. The naturalistic, even photographic effects of the early work gave way to simplified brushwork, a use of broken color, and bolder designs. The later ''impressionistic'' studies of autumn effects, views in the Adirondacks or along the Ohio River, and the pictures such as *Driving Mists* and *Moonlight and Frost* brought him honors at home and abroad.

Wyant married Arabella Locke in 1880, and they had one son. His later years were uneventful and solitary. Physical infirmities restricted his activities, although he continued to paint each summer in the Catskill Mountains and in his New York studio in winter. He died on Nov. 29, 1892.

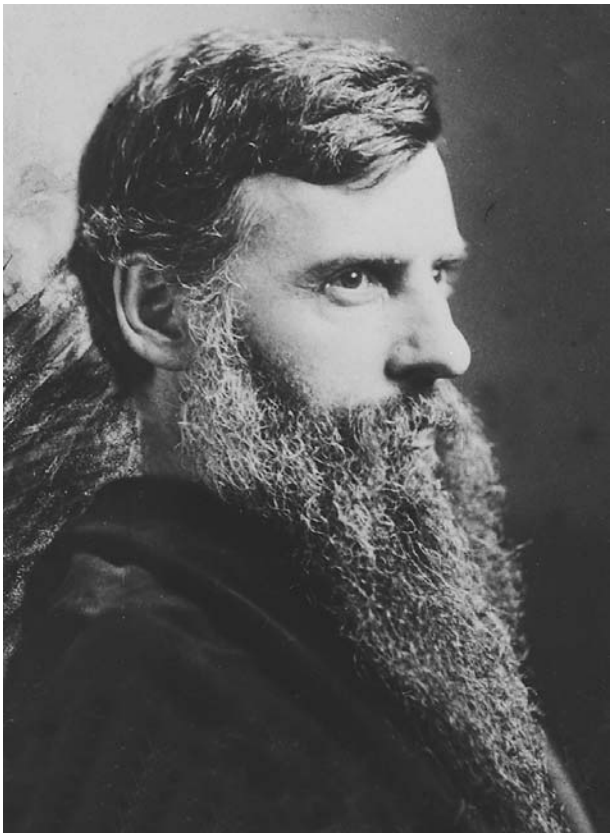

Further Reading

The two books of Eliot Clark, *Alexander Wyant* (1916) and *Sixty Paintings by Alexander H. Wyant* (1920), are the pioneering studies of the artist. No recent objective appraisal of Wyant's art has been made, except for the brief attention given him in Edgar P. Richardson, *Painting in America* (1956). □

Sir Thomas Wyatt

The English poet and diplomat Sir Thomas Wyatt (1503-1542) is chiefly remembered for his 200 songs, many of them intended for lute accompaniment. He also introduced the sonnet and terza rima into English poetry.

Thomas Wyatt was born at Allington Castle near Maidstone, Kent. He was the elder son of Henry Wyatt, afterward knighted, and his wife Anne. In 1515 Thomas entered St. John's College, Cambridge, receiving his bachelor of arts degree in 1518 and his master of arts degree in 1522. His early marriage to Elizabeth Brooke, daughter of Thomas, Lord Cobham, in 1520, proved unhappy. After she had borne him two children, Thomas (ca. 1521-1554) and Bess, Wyatt separated from his wife, apparently because she was unfaithful to him, and they were not reconciled until 1541.

After his early introduction at court, Wyatt quickly secured advancement. Popular and handsome, he was much admired for his skill in music, languages, and arms. As early as 1516 Wyatt became server extraordinary to the king, and in 1524 he became keeper of the king's jewels. Wyatt's father had been associated with Sir Thomas Boleyn, and Wyatt seems to have been early acquainted with Anne Boleyn. He was generally regarded as her lover. He was the fulfillment of the Renaissance ideal—soldier, statesman, courtier, lover, scholar, and poet.

In 1525 Wyatt participated in the Christmas tournament at Greenwich before King Henry VIII, and his diplomatic career began in 1526-1527. In these years he was sent on diplomatic missions to France and to the papacy. These missions were important from the literary standpoint because on them he became acquainted with the work of French and Italian poets. From 1528 to 1530 Wyatt served as high marshal at Calais, and from 1530 to 1536 Henry VIII regularly employed him on diplomatic missions. In 1533 Wyatt deputized for his father as chief fewer at the coronation of Anne Boleyn. At the time of Anne's trial and execution for adultery in 1536, Wyatt was arrested and imprisoned in the Tower. Released from prison after a month, Wyatt returned to full royal favor. Knighted in 1537, Wyatt was sent on embassy to Emperor Charles V in Spain that same year. In May 1539 Wyatt returned to London, and afterward he was sent on missions to France and Flanders. Henry VIII later employed him as overseer of the defense of Calais and as vice admiral of a projected fleet.

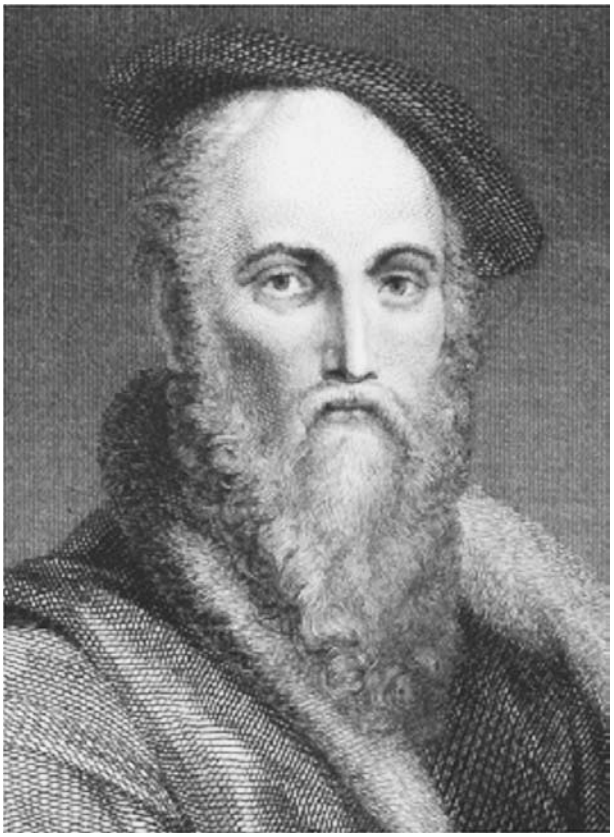

In 1542 Wyatt was elected a member of Parliament from Kent, and in October he was sent to meet Charles V's ambassadors upon their arrival at Falmouth. Contracting a fever, Wyatt died at Sherborne, Dorset, on Oct. 11, 1542. Of the numerous commemorative elegies, the one by Henry Howard, Earl of Surrey, remains the most famous: ''Wyatt resteth here, that quick could never rest.''

His Works

Wyatt's work divides into two groups: the sonnets, rondeaus, songs, and lyric poems treating love; and the satires and the penitential psalms. Ninety-six songs were first published in 1557 in *Songes and Sonettes* (*Tottel's Miscellany*). They have been supplemented by other songs in manuscripts. Wyatt pioneered the sonnet in English verse, writing 31 sonnets, of which 10 were translations from Petrarch. The sonnets do not exhibit Wyatt's poetic gifts at their best because the Petrarchan conventions strained his frank and robust nature. Wyatt's best work is probably contained in his 200 songs, although their main theme—his ill-treatment at the hands of his mistress—becomes monotonous. Wyatt's best songs and poems include ''What No, Perdie,'' ''Tagus, Farewell,'' ''Lux, My Fair Falcon,'' ''Forget Not Yet,'' ''Blame Not My Lute,'' ''My Lute, Awake,'' ''In Eternum,'' ''They Flee from Me,'' and ''Once in Your Grace.''

Wyatt also wrote three satires, adopting terza rima from Italian poetry. They are ''On the Mean and Sure Estate,'' ''Of the Courtier's Life,'' and ''How to Use the Court and Himself.'' His seven penitential psalms, also written in terza

rima, are freely paraphrased and contain much original material. Each one is preceded by a prologue. They were established in 1549 as *Certayne Psalmes . . . drawen into English meter by Sir Thomas Wyat Knyght* by Thomas Raynald and John Harrington.

Further Reading

The standard edition of Wyatt's poetry is *Collected poems of Sir Thomas Wyatt,* edited by Kenneth Muir (1949; rev. ed. 1969). It replaced the two-volume set edited by A. K. Foxwell in 1913 and reprinted in 1964. The standard biography is Muir's *The Life and Letters of Sir Thomas Wyatt* (1963). Critical studies include A. K. Foxwell, *A Study of Sir Thomas Wyatt's Poems* (1911; repr. 1964); Edmund K. Chambers, *Sir Thomas Wyatt and Some Collected Studies* (1933); Catherine M. Ing, *Elizabethan Lyrics: A Study in the Development of English Metres and Their Relation to Poetic Effect* (1951); Raymond Southall, *The Courtly Maker: An Essay in the Poetry of Wyatt and His Contemporaries* (1964); and Patricia Thomson, *Sir Thomas Wyatt and His Background* (1965). □

William Wycherley

The Restoration comedies of the English dramatist William Wycherley (ca. 1640-1716) ridiculed the manners and morals of sophisticated ladies and gentlemen who delighted in illicit intrigue.

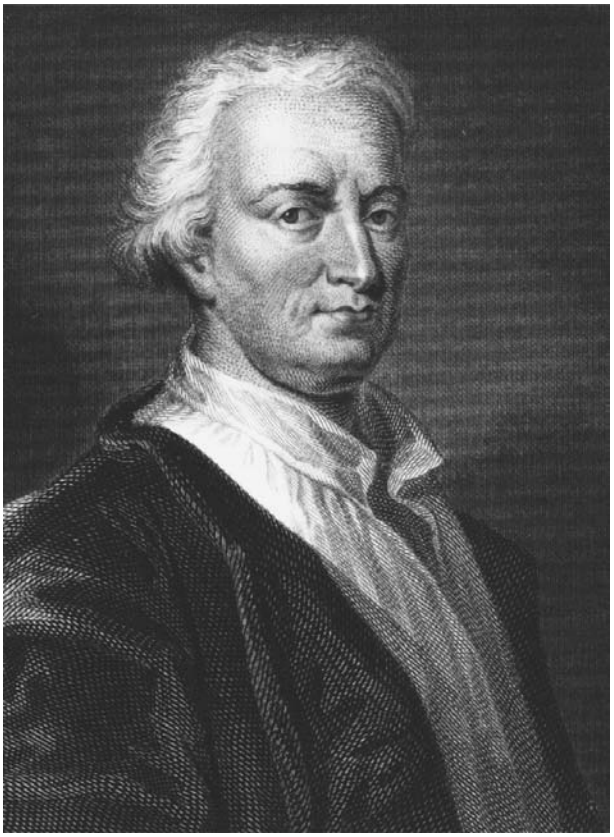

William Wycherley was born at Clive, near Shrewsbury, Shropshire, where his father, a royalist, owned a small estate. Because the Puritans were in power, Wycherley was sent to France for his education. He spent several years there studying with the Duchesse de Montausier and her circle of intellectuals. As was the case with many who followed the Stuarts to France, Wycherley was converted to Roman Catholicism. However, he reverted to Protestantism upon his return to England just before the Restoration.

Wycherley entered the Inner Temple, of which his father was a member, ostensibly to study law. But he was more inclined toward literature and later settled in Oxford at the provost's quarters of Queen's College to study at the Bodleian library. He left Oxford without taking a degree.

Early in 1671 Wycherley's first play, *Love in a Wood,* was produced at the Theatre Royal, London. It attracted the attention of Charles II's mistress, the Duchess of Cleveland, who introduced Wycherley to court circles. His second play, *The Gentleman Dancing Master,* a comedy of intrigue based on a play by Pedro Calderón, was performed at Covent Garden late in 1671. It was not well received. Shortly after this Wycherley probably served as a naval officer in the Dutch War.

The Country Wife, Wycherley's best-known play, was first performed in 1672 or 1673. It centers on the attempts of a jealous husband named Pinchwife to keep his young and naive wife out of society because of his fear that she will prove unfaithful. This play was a great success and is still performed today. The next year *The Plain Dealer* was performed with equal success. In both plays he was much influenced by Molière, although his satire is fiercer than Molière's. After *The Plain Dealer* Wycherley stopped writing for the stage.

Wycherley fell ill in 1678, and Charles II sent him to France to recuperate. When he returned, the King entrusted the education of his illegitimate son, the Duke of Richmond, to Wycherley, but he lost the appointment a year later because of Charles's displeasure at his absence from court. This absence was occasioned by his secret marriage to the Countess of Drogheda, who died about a year later. Litigation over her estate proved so expensive that Wycherley was imprisoned for debt. About 7 years later King James II secured his freedom, paid his debts, and gave him a pension.

In 1697 Wycherley succeeded to his father's estate. In 1704 he published *Miscellany Poems,* which caught the attention of young Alexander Pope, who later helped Wycherley to revise them. He died on Jan. 1, 1716.

Further Reading

An excellent, annotated edition of Wycherley's work is *The Complete Plays of William Wycherley,* edited by Gerald Weales (1966). The only full-length biography is Willard Connely, *Brawny Wycherley* (1930). The best study of his plays is Rose A. Zimbardo, *Wycherley's Drama* (1965). More general discussions of Restoration comedy include John Palmer, *The Comedy of Manners* (1913; repr. 1962); Kathleen M. Lynch, *The Social Mode of Restoration Comedy* (1926);

Norman N. Holland, *The First Modern Comedies* (1959); and Virginia Ogden Birdsall, *Wild Civility: The English Comic Spirit on the Restoration Stage* (1970).

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John Wyclif

The English theologian and reformer John Wyclif (c. 1330-1384) was the most influential ecclesiastical writer in England in the second half of the 14th century.

John Wyclif's denial of the doctrine of transubstantiation, his strong belief in the sole authority of Scripture, and his views on the right of the laity to confiscate Church property brought him under attack by the ecclesiastical leaders of his day. His ideas, however, had an important shaping effect on the Lollard movement in England and on the Hussite movement in Bohemia, and his career and ideas anticipated the work of later English reformers in the 16th century.

During the second half of the 14th century a series of changes took place in England and elsewhere that altered the nature of English society in a manner that was to last for several centuries. In spite of occasional lulls, England was involved throughout this period in a war with France that ultimately resulted in the loss of English territory on the Continent. The war also hastened a growing separation between the English Church and the papacy, which from 1305 until 1378 was resident at Avignon and French-controlled and which after 1378 was split into two rival factions that further eroded respect for the authority and sanctity of the Holy Office. Both in literature and in theological writings many doctrines and practices of the Roman Church were coming under attack, with the result that England increasingly moved in the direction of nonconformity. The political and social discontent of the period, one evidence of which was the Peasants' Revolt in 1381, increased the authority of Parliament as the forum for settling disputes and for altering governmental policy. England also experienced in this period a revival in vernacular literature, in which the leading figure was Geoffrey Chaucer.

Little is known of the life of Wyclif before he arrived at Oxford, where he remained throughout most of his life. It seems most probable that he derived from a family of the lesser gentry in the area around Richmond. In 1356 he completed his arts degree at Oxford as a junior fellow of Merton College. Soon he shifted his affiliation to Balliol College, where, before 1360, he was elected master. During the summer of 1361 Wyclif resigned that position to accept the richest benefice within the gift of that college, namely, the rectorship of Fillingham In Lincolnshire. On the basis of that income he rented rooms in Queen's College and pursued his theological degree, which he completed in 1372. Although eventually critical of pluralism and absenteeism, as a student he held more than one benefice at a time and was not always conscientious enough to pay a vicar to perform the services for which he was receiving the revenues.

Political Career

In 1372 Wyclif entered the service of the King as a theological adviser and diplomat. The year before, he had attended Parliament in the company of two Austin friars, who argued there the thesis that dominion, or the right to exercise authority and to own property, was granted by God only to those in a state of grace. Sinful clergy might, therefore, be justifiably deprived of their property by a pious layman on behalf of the common good. This concept, known as the lordship of grace, suited the government and the lay members of Parliament who were attempting to raise funds in support of the war against France and who were having difficulty convincing the clergy to undertake half of those expenses.

Wyclif made this issue his own, and in a series of treatises during the next few years he argued for the validity of expropriation by the government of a certain portion of the Church's wealth. His attack was directed primarily against the monastic establishments in England rather than against the mendicant friars who, at least in theory, supported the idea of apostolic poverty and directly served the needs of the people. Although he may have been sincere in his campaign, his antagonism toward the monks resulted in

part from his dismissal from the wardenship of Canterbury College at Oxford in 1371 in favor of the monk Henry Woodhall. Moreover, Wyclif's arguments in favor of disendowment brought him opportunities and rewards that he had been slow to acquire before, such as the rectorship of Lutterworth, given to him by the King in 1374 and upon which he eventually retired, and an appointment in the same year to a commission that met with papal delegates in Bruges over the question of papal taxes and the right of filling vacancies in major English sees and abbacies.

In 1376 Wyclif became closely associated with John of Gaunt, Duke of Lancaster, a younger son of the ailing king, Edward III. During the last years of Edward's reign and the minority of Edward's grandson, Richard II, Gaunt exercised control of the royal government. Until 1378 Wyclif was protected by Gaunt from being disciplined by Church leaders as a result of his treatises attacking ecclesiastical possessioners. When, in 1377, Wyclif was called to St. Paul's Cathedral by William Courtenay, Bishop of London, to answer for his writings, Gaunt and his closest associates were there on Wyclif's behalf, hoping to use the occasion to propagandize the cause of taxing the Church. The bishop was frustrated in his attempt to convict Wyclif, but the incident increased the animosity that the people of London held for Gaunt and for his party. The next year Wyclif was summoned to Lambeth Palace, the London residence of the archbishop of Canterbury, to answer charges of false teaching. Again the royal family intervened, and Wyclif was freed with the warning to cease teaching questionable doctrines.

From Harassment to Heresy

The year 1378 was a crucial date in the life of Wyclif. The return of the papacy to Rome and the papal election that year resulted in the election of two popes, an Italian, resident at Rome, and a Frenchman, resident at Avignon. While the papal schism weakened the position of the papacy in taking action against Wyclif in England, it also permitted a reconciliation between the English government and the Italian pope, thus decreasing the usefulness of Wyclif. He was encouraged by his royal protectors to put down his pen and to return to the academic debates of Oxford.

The cause of reform, however, had captured Wyclif's imagination, and he did not cease to write and publicize his views. Beginning in 1378 he wrote a series of polemical and doctrine treatises that slowly carried him in the direction of heresy. The first work was *On the Truth of Holy Scripture;* it was a harmless and somewhat incoherent defense of the inspiration of Scripture and of the importance of its literal meaning. In another work, *On the Church,* Wyclif restricted true membership in the Church to the elect, or predestined, a group known only to God and which might not include the pope. Since one could not alter this judgment of God, prayers for the dead were useless. In his works *On the Office of King* and *On the Power of the Pope* he raised temporal power above that of the Church and tried to demonstrate that the authority claimed by the papacy had no foundation in Scripture or the life of the early Church.

The work of Wyclif that most disturbed his contemporaries was *On the Eucharist,* composed in 1379. In this book he attacked the doctrine of transubstantiation and the idea of Christ's real, or corporeal, presence in the Eucharist after consecration. According to Wyclif, the validity of the sacrament depended upon the sanctity of the one receiving it, not on the consecration of the priest.

Wyclif's attack on such a firmly established doctrine of the Church of his day and his simultaneous attack on the mendicant friars left him almost totally without supporters. Early in 1381 he was condemned by the chancellor of Oxford for teaching heretical doctrine on the Eucharist and prohibited from further expressing his views. Ignoring the advice of friends to remain silent, Wyclif published a defense of his condemned opinions under the title *Confession* and, with that parting shot, left Oxford for his rectorship at Lutterworth, where he remained until his death. In 1382 Wyclif composed his last work, the *Trialogue,* in which he summarized many of his earlier opinions and called for a vernacular translation of the Bible for the use of uneducated priests and the literate laity.

Further Reading

The best introduction to the life and thought of Wyclif is Kenneth B. McFarlane, *John Wycliffe and the Beginnings of English Nonconformity* (1952). Recent works include Edward A. Block, *John Wyclif: Radical Dissenter* (1962), and John Stacey, *John Wyclif and Reform* (1964). For background information consult Herbert B. Workman, *John Wyclif: A Study of the English Medieval Church* (1926), and George M. Trevelyan, *England in the Age of Wycliffe* (repr. 1963). □

Andrew Newell Wyeth

Andrew Wyeth (born 1917) remains one of the most popular American painters of his time. His paintings, meticulously rendered, convey a deep sympathy for people and a sense of the hardness and brevity of life.

Andrew Newell Wyeth came to painting by birth and inheritance. He was born July 12, 1917, in Chadds Ford, Pennsylvania, the son of Newell Convers and Carolyn Wyeth. His father was the great illustrator of such childhood classics as *Kidnapped* and *Treasure Island*. Andrew was a weak and sickly child. His formal schooling consisted of three months in the first grade of a country grammar school. Thereafter, he studied some at home, although he never really mastered spelling. Mostly, he roamed the countryside in solitude or stayed in the house playing with tin soldiers. Imbued with the love of narrative that shines from his father's work, Andrew spent almost a year creating a miniature theater. They were the players, sets, and costumes for a one-man production of Arthur Conan Doyle's romance *The White Company,* which he presented to the family at age 15. Deeply impressed by Andrew's virtuosity, his father immediately took him on as apprentice and student.

When Wyeth was ten his family began spending summers in Maine, a tradition the artist has continued his entire life. During his teenage years, Wyeth's early forays into watercolor painting were of the Maine landscape and ocean vistas, and with these he enjoyed his first one-man show at New York's William Macbeth Gallery in 1937. All of the works were sold, but Wyeth felt almost disheartened by his early success. He began to experiment with rendering the human form, perhaps the most difficult of all subjects. As an exercise, his father recommended that he sketch a skeleton from every possible angle.

His work as a young American artist of this period set him apart from his contemporaries, who were busy experimenting with more radical, abstract styles. Noted art critic John Russell remarked to *Newsweek* that Wyeth's ''work has always had a secret and subterranean motivation, conscious or unconscious, which surfaces in strange and unexpected ways.''

In 1945 Wyeth's father was killed at a railroad crossing in Chadds Ford, and the sudden death made Wyeth resolve to take his artistic career more seriously. He began to use models, often painting them over several years, a practice which he began in 1939 when he met Christina Olson. The Maine woman was a friend of Betsy Merle James, who would later become Wyeth's wife. Olson was paralyzed from polio, and Wyeth's image of her in a field, *Christina's World* (1948), is perhaps his most famous work. He continued to render Olson, or her Maine house, in a series of works that stretched on until the late 1960s, including *Miss Olson* (1952) and *Weather Side* (1965).

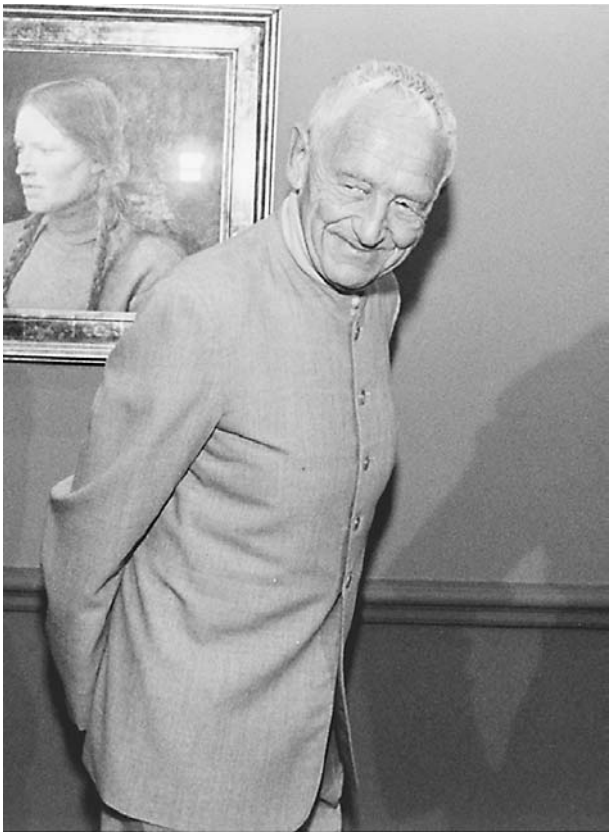

Wyeth and his wife Betsy bought a set of farm buildings in Chadds Ford dating back to the 18th century and restored it as a studio for him and a home for the couple and their two sons, Jamie and Nicholas. (Jamie would eventually become a painter himself). In the late 1940s Wyeth became fascinated with Karl Kuerner, a farmer of German origin who lived nearby, and Wyeth painted images of Kuerner and his property, as well as his wife Anna, over the next few decades. In Maine, where the Wyeth family spent the summer months, the artist also befriended another neighbor who became a frequent subject. Teenaged Siri Erickson was the subject of several portraits that Wyeth painted during the 1960s.

Most major American museums have examples of Wyeth's work. He was given a large retrospective at the Pennsylvania Academy of the Fine Arts in 1967. Earlier, and for many years, he was more or less systematically ignored by American art officials, although not by critics, because his work seemed so completely removed from mainstream American art. President John F. Kennedy awarded him the Medal of Freedom in 1963, and The National Institute of Arts and Letters bestowed its 1965 gold medal for Wyeth's artistic achievements. In 1970 Wyeth then had a one-man exhibition in the White House, the first ever held there.

Wyeth's name, however, remains best associated in the public's mind with the ''Helga'' media event of 1986. Apparently, the artist had been sketching and painting a German immigrant by the name of Helga Testorf since the early 1970s. A friend of the Kuerners, she also worked as a cleaning woman for Wyeth's sister. With her reddish-blond hair, Teutonic face, and twin braids, Helga made a quietly enigmatic subject, and Wyeth's obsession with her as a subject eventually numbered 240 works of art—supposedly without the knowledge of his wife. In early 1986 he invited Leonard E.B. Andrews, an American art collector who had previously acquired a few Wyeths, into his studio; Andrews later recalled that he was overwhelmed by the drama of the cache, and asserted that the works as a whole were a ''national treasure.'' He purchased the Helga series in its entirety. The stern visage of Helga, as depicted by Wyeth in the 1979 tempera *Braids,* appeared on magazine covers throughout the summer of 1986 in the sensationalist stories that accompanied the unleashing of such a large, secret stash of paintings by an acclaimed American artist.

Later Andrews reportedly tried to sell the series to a buyer in Japan for $45 million, having paid only $6 million for them in 1986. It mirrored a trend in the collection of Wyeth's work, as Japanese high bidders were eagerly carting his paintings off at auctions when they appeared. ''They like em; they deserve em,'' Wyeth noted in a 1990 interview with Thomas Hoving, former Metropolitan Museum Art director, featured in *Connoisseur*. Then 73, Wyeth was still painting, but the artist ''has changed in one significant way,'' asserted Hoving. ''He is now bathing his paintings with real light, what the French would call *plein air*.'' For example, in *Snow Hill* (1987) anonymous figures dance in the snow around a maypole, and Wyeth called it a summation of his career as an artist. ''I've never said anything about it other than to say that it's all the people I've

painted who mean a great deal to me—Karl and Anna Kuerner . . . , Helga . . . and X.' It's Kuerner's farm and the railroad tracks where my father was killed.'' Wyeth admitted that he had tried to infuse the landscape with the spirit of his father. ''I got enamored with it and I painted on it like mad. It is my [19th-century French artist Gustave] Courbet's *Studio,* in which all his models are there, watching. My models are watching me and dancing because they all hope I'm dead. Ha! I'm there, but I'm gone.''

Further Reading

The best book on Wyeth is Richard Meryman, *Andrew Wyeth* (1968). All the major paintings, as well as a number of the dry-brush watercolors, are reproduced in excellent color. In the text Wyeth discusses the people and places of his paintings. A specialized study is Agnes Mongan, *Andrew Wyeth: Dry Brush and Pencil Drawings* (1966).

See also Thomas Hoving, *Andrew Wyeth: autobiography by Andrew Wyeth,* 1995; John Wilmerding, *Andrew Wyeth: the Helga Picgtures,* 1987; Gene Logsdon *Wyeth People: a Portrait of Andrew Wyeth as Seen by His Friends and Neighbors,* 1971. □

George Wythe

George Wythe (1726-1806), American jurist and law teacher, was one of the foremost legal authorities of the Revolutionary period.

George Wythe was born into a prominent Virginia planting family. At his father's death in 1729 the family estate went to an elder brother, and George did not enjoy the advantages of considerable wealth until his brother died in 1755. George's education was therefore largely informal; he learned Latin and Greek from his mother and studied law while working with an attorney.

Wythe served briefly in 1754 as attorney general of the colony of Virginia and held political office almost continuously from then until 1778. He repeatedly served in the House of Burgesses and was its clerk from 1769 to 1775. As the crisis between the Colonies and Great Britain developed, Wythe protested against the new imperial policies. He was a delegate to the Second Continental Congress in 1775 and signed the Declaration of Independence. On the state level he was a member of the committee that designed Virginia's official seal. The Virginia Legislature appointed him to work with Thomas Jefferson, Edmund Pendleton, and others on the revision and codification of the state's laws. This work resulted in the elimination of feudal land practices from the law.

Wythe's contributions to the history of American jurisprudence were especially significant. He taught law to Jefferson and to many lawyers of future importance in the new republic. In 1779 Wythe was appointed professor of law in the College of William and Mary, the first such position in any American educational institution; he held the post for 11 years. From 1778 until his death he was also a judge in the Virginia chancery (or equity) court. On at least one occasion, he gave early voice to the distinctive American doctrine of judicial review-the power of courts to require that actions of government, particularly legislative enactments, conform to basic or constitutional law.

On June 8, 1806, Wythe died in Richmond-not of natural causes. He had no direct descendants and wrote a will leaving the bulk of his estate to a grand-nephew. The grand-nephew, in financial difficulties, used arsenic in an attempt to eliminate a coheir. The attempt was successful, but Wythe also consumed a fatal dose of the poison. He lived long enough to disinherit his murderer, who was never convicted as the only substantial evidence against him was the word of a black cook. Because of the cook's race his evidence was not admissible in the Virginia courts of the time.

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X

Iannis Xenakis

Iannis Xenakis (born 1922), Greek-French composer and architect, was one of the first to react against the post-Weberian serialists and pointillists who dominated music in the 1950s. Initially, his most notable achievement was the invention of "stochastic" music based on the mathematical laws of probability. This is a method of composition which uses mathematical formulae to calculate the length and intensity of each sound. As his career has progressed, he became one of the world's best-known composers of electronic music, or music generated by computers.

Iannis Xenakis was was born into a cataclysmic time in pre-World War II history, and like many others who were forced to put their ambitions aside until the world was at peace again, he had to wait until his middle twenties before he was able to follow the desire of his heart and become a composer.

He came from a prosperous Greek family based in Rumania, and was a happy little boy until he was five years old. Then, the death of his mother changed everything. Yearning for her tenderness while in the care of impersonal governesses and nurses, he kept her memory alive by taking a keen interest in the music she had enjoyed.

At the age of ten he was sent to a select Greek boarding school where he did not fit in with the other boys. With few school friends he was intensely unhappy socially, but a natural talent for mathematics and classical Greek literature nevertheless made him blossom in the classroom and gave him the courage to sign up for piano lessons and the school choir. He graduated from high school in 1938, and eager to shake off his loneliness, he refused his father's offer to send him to England to study naval engineering. Instead, he chose to stay in Athens to attend the Polytechnic School and earn an engineering degree.

World War II: Underground Activities

For his first two years as an undergraduate everything went as expected, and Xenakis was able to immerse himself in the physics, law, mathematics, and ancient literature which were basic curriculum requirements.

But World War II was blasting its way across Europe, and in April 1941, Hitler's soldiers marched into Greece. The Polytechnic was closed. However, its students had no intention of submitting quietly to the famine and the collapse of the economy that accompanied the war. Instead, they quickly organized an underground resistance movement.

Ignoring his father's protests, Xenakis initially joined the Greek Resistance but soon switched to the Communist party. Fervent and idealistic, he even volunteered for a student battalion when savage protests erupted against the British occupiers in 1944. His enthusiasm did not serve him well. During one skirmish he was caught by a shell from a British tank and was left to cope with the loss of an eye and a disfiguring facial scar.

Meanwhile, his worried father had been searching all over Athens for him. As soon as the two were reunited, the wounded warrior was whisked into the hospital, where he remained until March, 1945.

By the time he was well enough to leave the hospital, the war was practically over. Without enthusiasm, because he had privately decided that his heart lay with music,

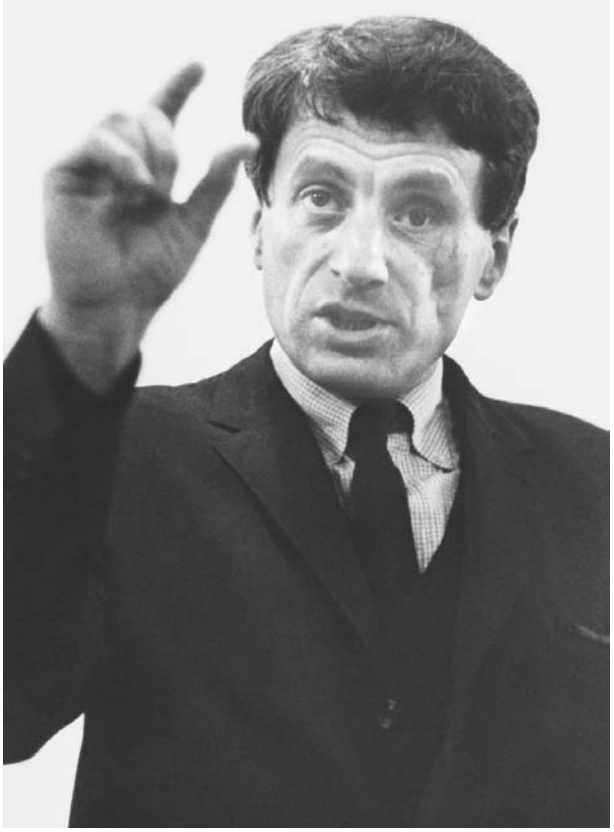

Xenakis returned to the Polytechnic in April to finish his engineering degree. He graduated in 1946, but was afraid to stay in his shattered homeland and wait for whatever punishment the new anti-Communist government might devise for him.

Starting Afresh in Paris

With his father's help he stowed away on a cargo ship bound for Italy, where the French Communists met him and smuggled him into Paris. By chance, he had his engineering diploma in his pocket, and was therefore qualified to take a job with an architect named Le Corbusier, who happened to be recruiting both engineers and architects to design a large government housing project. The spare, modern architecture favored by Le Corbusier suited Xenakis. Despite the fact that he had entered Paris illegally, he managed to enjoy his work, revelling especially in the rational mathematical calculations which ruled the principles of building design.

At night he wasted no time in frivolous pursuits, but absorbed himself in the music that had been on hold for so long. He studied and wrote, but he was far too intelligent and rational to assume that he could learn everything without the benefit of a teacher. He realized that his knowledge of musical history was sketchy and his understanding of counterpoint and harmony still sadly lacking.

A Difficult Student

He was determined to educate himself, but his own stubborn nature was to prove a real stumbling block. His first attempt to find a teacher took him to the Ecole Normale de Musique, where the distinguished Arthur Honegger was on the faculty. Unfortunately, this association was doomed. At one class Honegger listened to part of a composition Xenakis had written and dared to point out some structural rule-breaking. Xenakis refused to accept the well-meant criticism with grace. Furiously gathering up his music, he accused Honegger of being far too traditional to appreciate such original work, then left the building.

He next tried to find a teacher in 1949 when he started classes with Darius Milhaud, a composer so inventive that he often wrote music set simultaneously in several keys. But Milhaud, too, fell short of Xenakis' expectations. Meticulous in his own creativity, he advised changes to Xenakis' works which Xenakis thought unimportant. These lessons, too, soon came to an end.

Torn between his need to learn and his yearning to be taken seriously as a composer, Xenakis seethed to his boss in frustration. Le Corbusier listened sympathetically, thought about this problem, and eventually suggested a teacher who was to change Xenakis' life.

Creativity Comes to the Fore

Olivier Messiaen was a renowned organist and a composer far ahead of his time. When confronted by Xenakis' questions about whether he should heed all his critics, disregard his previous work, and start learning harmony and counterpoint from the beginning, Messiaen gave him a thoughtful answer. According to Nouritza Matossian, who interviewed Messiaen for the biography *Xenakis,* Messiaen said, ''No, you are almost thirty. You have the good fortune of being Greek, an architect, and having studied special mathematics. Take advantage of these things. Do them in your music.''

Xenakis took his advice and began to compose music based on the mathematical laws of probability. Rather than start with a melody, he began with one sound and then developed it according to the probability that certain sounds, rhythms, and pitches would recur in the piece a set number of times. To describe this completely new type of music he invented the word ''stochastic.''

His first publicly presented piece, *Metastis,* was first heard in 1953. As musicologist David Ewen suggests in his book *Composers of Tomorrow's Music,* ''Here, and in *Pithoprakata,* a composition that followed a year or so later, Xenakis explored the possibilities of simulating electronically produced sounds and sonorities with conventional instruments.'' When completed, *Ppithoprakata* featured tapping of string instruments by the players' hands, staccato claps from the woodblock, and Xenakis' characteristic arpeggios played by strings.

From here, it was a natural progression for him to electronic music. At first working with doctored tapes and then, in time, on a computer, he meticulously calculated the interrelationship of elements such as each sound itself, its length and intensity, the instrument on which it was to be played, and its frequency. All these separate components were then combined into suitable musical groups by the

computer and retranslated into musical notes by Xenakis himself.

He did not stop there. When synthesizers became available, he made use of them too. Here, because the synthesizer has a battery of switches which can each produce and fine-tune a sound immediately, he was able to work faster on his compositions and produce a huge variety of works.

Recognition

Between the 1960s and the end of the 1980s Xenakis wrote more than 100 musical compositions. He also authored several books, including his *Formalized Music* which appeared in English in 1970. In addition, he held faculty appointments at the University of Indiana, the University of London, and the University of Paris. He also found time to present selected compositions in extremely unusual ways.

In 1971 for instance, in order to show the harmony between his music, history, and a natural topography, he chose to present a light and sound show featuring his composition *Persepolis* at the real Persepolis, a ruin which had been destroyed in the third century by Alexander to avenge the burning of the Acropolis by Xerxes in 480 B.C. Persepolis is in present-day Iran, and transporting all the necessary technological equipment from Europe was extremely difficult. Nevertheless, Xenakis achieved the desired effect.

Fame

By the 1990s Xenakis was a musical legend whose music was no longer appreciated only by other *avant garde* composers. Audiences, always leery of ultra-modern music, were now starting to understand that he had invented an entirely new method of composition.

In 1994 he was the featured composer at the Oslo festival of contemporary music's Ultima 94. A large selection of his music was played, including *Okho,* a 1989 composition for three middle-eastern drums, as well as a 70-minute long concert version of his *Oresteia*. Its performers included a chamber chorus, a children's chorus, an ensemble of winds and percussion, and a cello.

Each of these is now a cherished part of the contemporary music repertoire, as well as a milestone in music's entry into the electronic age.

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Xenophon

The Greek historian, essayist, and military expert Xenophon (ca. 430-ca. 355 B.C.) was the most popular of the Greek historians. He facilitated the change from the Thucydidean tradition of history to rhetoric.

The son of Gryllus of the Athenian deme of Erchia Xenophon was of aristocratic background and means. He studied under Socrates. Married to Philesia, he had two sons, both of whom were educated in Sparta. In 401, despite a warning from Socrates and consultation with the oracle at Delphi, he became involved in the expedition of Cyrus against Artaxerxes at the invitation of Proxenus of Thebes. Xenophon was initially unaware of Cyrus's true purpose, which was to gain the crown of Persia. After Cyrus was killed at the battle of Cunaxa in Babylonia, his troops dispersed; Clearchus and other Greek commanders were treacherously murdered by the Persian satrap Tissaphernes, and Xenophon was elected general.

The Spartan general Chirisophus and Xenophon took command of the retreat of the Ten Thousand, the Greek force trapped in the center of the Persian Empire. The generals led the Ten Thousand along the Tigris, across Armenia to Trapezus (modern Trabzon) on the Black Sea, to Chrysopolis (modern Üsküdar) on the Bosporus in 399-an incredible journey of some 1,500 miles. This ''March Up Country'' is the subject of Xenophon's *Anabasis*.

Some of Xenophon's troops joined Seuthes, King of Thrace. In the spring of 399 others joined the Lacedaemonian Thibron, who warred against Tissaphernes and Pharnabazus. We have no knowledge of Xenophon's activities in the years immediately thereafter. Three years later Xenophon joined the Spartan king Agesilaus in the continuing battle against Persia. A warm and intimate friendship grew up between the two men, and the eulogistic sketch *Agesilaus* is a permanent record of this friendship. When Agesilaus was recalled in 394, Xenophon accompanied him and was present at the battle against the Athenians at Coronea. He was then banished from Athens. There is some dispute as to whether his participation in the expedition of Cyrus against the Persian king, his close association with the Spartans, or his presence at the battle of Coronea with Athens's enemy was the reason.

Agesilaus gave Xenophon an estate at Scillus near Olympia in Elis, and he lived there happily, writing prolifically, until the Spartans were defeated at the battle of Leuctra in 371, when the Eleans expelled him. Xenophon is reported to have removed himself to Corinth, where he may have ended his days. Though the decree of banishment against him was revoked, probably in 369 (presumably because his ''Laconism'' was acceptable when Athens and Sparta were allies), Xenophon never returned to Athens. The exact date of his death is uncertain; tradition and a reference in the *Hellenica* (IV, 4, 35ff) to the assassination of Alexander of Pherae would seem to point to a time after 357 B.C.,

probably in 355. Apparently all his works have survived, and they may be arbitrarily grouped into three general categories.

Historical Works

The *Anabasis* (''March Up Country''), perhaps Xenophon's most famous and most exciting work, in seven books, was originally published under the pen name Themistogenes of Syracuse. It is a history of the expedition of the Greek mercenaries of the younger Cyrus through the Persian Empire. The *Hellenica,* in seven books, is a continuation of the history of Thucydides, from the Peloponnesian War to the Theban supremacy, and employs the annalistic method and exhibits a pro-Spartan bias. The period covered stretches from the end of Thucydides (411 B.C.) to the Battle of Mantinea (362 B.C.). There is some question about the division and completeness of the work. The encomium to Agesilaus may have been composed shortly after the Spartan king's death in 360. Written in the style of the rhetorician Gorgias, it is not carefully constructed.

Technical and Didactic Works

The *Hipparchus,* which is in two parts—one on memoranda and another on proposals for implementations—is a tract on the duties of a cavalry commander, addressed to one who is about to assume that position. The *Cynegeticus* is a curious medley on hunting, an enumeration of the pupils of Chiron, praise of the hunt, and an attack on the Sophists. *On Equitation,* the oldest treatise on the subject, is authoritatively done and well written.

Philosophical Works

Xenophon's philosophical writings fall into two subdivisions. The first, subject-or theme-oriented (political science, education, economics), includes *The Lacedaemonian Constitution,* an unequal and careless account of Spartan political institutions, adulatory in tone, assigning their origin to Lycurgus, with whom Xenophon identifies his own ideas; and the *Cyropaedia,* in eight books, described as a political romance. Using the history of the elder Cyrus, the founder of the Persian monarchy, Xenophon presents the reader with a dull, monotonous, repetitious handbook of ideal kingly behavior with Cyrus as the model. Considered Xenophon's most polished work, the *Cyropaedia* clearly demonstrates his dislike of democratic constitutions and his preference for a Spartanlike constitution, with practical advice for military commanders, lively descriptions of battle, and suggestions for the education of good citizens. The treatise *On Revenues* (*On Finance*) contains advice for the amelioration of the Athenian public treasury and also an argument for peace.

The second philosophical subdivision is much more concerned with individuals and their ethical behavior, particularly with Socrates. The most famous of this group is undoubtedly *The Memorabilia of Socrates,* in four books. Reflecting his own practical mind, Xenophon here strives to defend his teacher against the charges of impiety and corruption of youth; he proceeds through a series of conversations to illustrate Socrates's moral teachings. It is a limited picture of one side of the great philosopher, and a work whose historicity, construction, depth, credibility, and value have been subject to debate. *The Apology of Socrates* is a brief speech written to justify Socrates's weak defense of himself, and it claims to have recorded material from Hermogenes. Parts of it are found also in Plato. The *Symposium* is also useful for reconstructing the picture of Socrates. Its setting is the house of the rich Athenian Callias during a celebration of the victory of Autolycus at the Great Panathenaia in 422 B.C. The nature of love and friendship is the philosophical subject, and it is discussed with lightness and pleasantness, though Socrates's speech to Callias is pointedly serious. Plato may have written his *Symposium* as a corrective to Xenophon's. The *Hieron,* a dialogue between king Hiero of Syracuse and Simonides of Ceos, who paid a visit to Syracuse in 476, contrasts the lot of the ruler with that of a private person. Which of them is happier is argued out in a way that must have been of particular interest to the Socratics. The *Oeconomicus* is considered a charming work that reflects Xenophon's life at Scillus, though it is a dialogue between Socrates and Critobulus on estate management and records a discussion on the subject between Socrates and Ischomachus.

Although Xenophon's works were admired in antiquity, he is not an author of high critical ability or of outstanding intellectual or moral caliber. His style was simple and straightforward. A man of action as well as a man of letters, he was a nonprofessional in many subjects but a master of military science. More a popularizer and adapter of other people's works, he was not creative, profound, or even original. Nevertheless, he was a meticulous observer and a

fair assessor of character, and his sympathies were broad and real.

Further Reading

There have been numerous translations of Xenophon's works, but no recent books of a general nature on Xenophon. G. B. Nussbaum, *The Ten Thousand: A Study in Social Organization and Action in Xenophon's Anabasis* (1967), is a useful study. Xenophon and his works are also discussed in Michael Grant, *The Ancient Historians* (1970), and Stephen Usher, *The Historians of Greece and Rome* (1970). □

Xerxes

Xerxes (reigned 486-465 B.C.), a king of Persia, made an unsuccessful effort to conquer Greece in 480-479, suffering a major naval defeat at the Battle of Salamis.

Xerxes was the son of Darius I and Atossa, daughter of Cyrus I. When Xerxes succeeded his father, Egypt was already in revolt and troubles soon broke out in Babylon; further, there was still pending the matter of the Greeks, where the Persian defeat at Marathon called for vengeance. He crushed the revolts in both Egypt and Babylon with great severity, not sparing even the gods, and then turned to the conquest of Greece.

The superiority of the Greek infantry, man for man, was by then well known, but Xerxes' force outnumbered the Greeks, and he decided to make a land invasion around the northern end of the Aegean. Enormous preparations were made all the way to the borders of Greece. There could be no secrecy, but with overwhelming strength surprise was unnecessary. The Greek historian Herodotus numbered Xerxes' army in the millions, but 300,000 is a frequent modern estimate. The Greeks responded with a ''pan-Hellenic'' league for defense. Though by no means all the states actually joined, even those that did found it easier to propose plans than to get them agreed on.

In the spring of 480 B.C. Xerxes advanced, and the Greeks finally sent 10,000 men under the Spartan king Leonidas to block the Pass of Thermopylae. A fleet was sent to Artemisium at the northeastern tip of Euboea to keep the Persians from turning the pass by sea. After several days of heroic resistance, the Greeks were defeated when a traitor led a picked Persian force by a mountain track around the pass, laying central Greece open to the Persians. The Greek fleet withdrew to Salamis off Athens.

Xerxes occupied and then burned Athens. What should the Greek fleet do? The army was fortifying a wall across the Isthmus of Corinth to protect the Peloponnesus (southern Greece), and most of the commanders wanted to withdraw to the Isthmus to prevent a Persian landing south of the wall. The Athenian naval leader, Themistocles, however, wanted to fight in the narrow Bay of Salamis, where Persian numbers would not count. He sent a secret letter to Xerxes promising that if the Persians attacked the Athenians would desert to them in return for the restoration of Athens. Xerxes sent in his fleet but the Athenians did not desert, and Xerxes watched the Greeks win a great victory at Salamis.

Xerxes returned to Asia-not in the flight the Greeks later loved to picture but to protect his communications—leaving his general Mardonius with a still large force to complete the conquest. In 479 B.C. Mardonius was defeated and killed at Plataea, and the Persian army disintegrated. Greece was free.

The war dragged on, chiefly a naval affair with Athens leading, until the Persians were cleared from Europe and the coasts of the Aegean, but Xerxes took no further part in it. He retired to his capitals and spent the remainder of his reign building, particularly at Persepolis. He became a drunken, embittered man, a pawn of his scheming courtiers, and was murdered in Susa by the captain of the guards.

Further Reading

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Xiang Jingyu

Xiang Jingyu (1895-1928) was a pioneer of the women's liberation movement, who founded China's national women's organization.

In the 1920s, Xiang Jingyu was engaged in the women's liberation movement, primarily in Shanghai, but also in Beijing (Peking) and Guangzhou (Canton). In charge of the publication ''Women's Review,'' she was also instrumental in initiating public schools for girls and organizing working women. She united women of all social strata into the country's struggle for civil rights and founded the China Women's Federation, marking the start of a nationwide movement.

Xupu, where Xiang Jingyu was born, was a distant county 800 miles away from Changsha, the capital of the province. It was September 4, 1895, the last years of the Qing (Ch'ing) dynasty, and China was deep in crisis. Weakened by over population and economic decline, the country was faced with an inability to halt the aggressive and expanding Western nations in the mid-19th century. While the ostensible causes of conflict were China's refusal to trade with the West, the struggle was really a collision of the traditional Chinese system and the modernizing West. The tendency to absorb all things Western prevailed throughout China. Born into a businessman's family, with four brothers sent to study in Japan, Xiang Jingyu was naturally influenced by these trends.

In her youth, she was especially close to her eldest brother Xiang Xianyue, a graduate of Japan's Waseda University and a member of *Tung Men Hui* (Chinese League), founded by Dr. Sun Yat-sen. With Xianyue's support, Xiang Jingyu became the first girl in her county who applied to enter a new type of school based on modern educational ideas. To continue her education, in 1908 she went to Changde, where she often read newspapers edited by revolutionaries and listened to her brother's opinions about the revolutionary activities of foreign countries. When only six or seven, Xiang Jingyu had been very attracted to a story about the legendary Chinese heroine Hua Mulan who had enlisted in the army, disguised as a man to replace her father, and had won awards for her brilliant military merits. As Xiang Jingyu grew older, she also became fascinated with the French revolutionary Madame Roland.

In 1911, in a garden doused with spring sunlight, Xiang Jingyu declared ties of sisterhood with her six fellow schoolgirls in a traditional Chinese ceremonial. The following vow was made: ''We seven sisters are of the same will: to boost women's morale, to study hard, to fight for equality between men and women, and to save China by popularizing education.'' The vow gave testament to the status of Chinese women, who constituted half of the population: they had no opportunity for education and thus could not earn independent livings, making them reliant on men. It was apparent to some that, as the prosperity of the nation was based on well-rounded people from good families, and the center of a good family was the mother, it was necessary to enlighten women. Such women would serve as moral examples to others, would be concerned with state affairs, and would stand for revolution. By this logic, educated women were vital in the preservation of China. This theory, cherished by Xiang Jingyu until the age of 25, imbued her with persistence and courage.

In Changde, Xiang Jingyu was nicknamed Mo-tse, after the ancient Chinese philosopher, whom she highly regarded, believing that his theory of ''multi-love'' was equivalent to the Western concept of universal fraternity. Studying hard at Hunan Provincial Number One Girl's Normal School, she became one of the school's finest students. When vacations began, on the boat sailing home, she read and made notes in her cabin, only venturing out on deck for fresh air in the early morning. Strict standards of morale and behavior were self-imposed; she even criticized herself for ''giggling following others'' in her diary. As health was vital to study, she practiced physical training. In order to temper her will and focus her mind, she learned *qigong,* a traditional deep-breathing exercise. The character and ideals she acquired through study and self-cultivation, which were traditionally advocated by Chinese culture, encouraged her belief that it was her duty to rekindle China. Recognized by teachers as one of the three ''excellent girls'' in the school, she was known among schoolmates as a saint.

In 1916, Xiang Jingyu completed her study at Zhounan Girl's School and decided to return to her hometown and teach. At the time, however, the Xupu Girl's School existed in name only: the principal had long since resigned, school buildings had been swept away by floods, and teachers or pupils were nowhere to be found. Xiang Jingyu, then 20 years old, took over as principal. With financial support from her family and other donations, she renovated the ruined school buildings and gave her schoolmates priority as teachers. She wrote decrees for the county government urging parents to send their daughters to school and traveled into remote mountain areas to enlist female pupils. She also succeeded in liberating most of the girls in the area from the monstrous practice of foot-binding. The school was re-established, and the following year an exhibition featuring the school's achievements was held in the county town, making a strong impression on the community. Many of the school's pupils went on to higher education. Still, during this time, feudalism prevailed in China, and, among other things, conflicts arose because the school was not teaching classical Chinese literature. More embarrassing, the commander of the local garrison tried everything possible to marry her, although he was repeatedly refused. Unable to continue her career in Xupu, Xiang Jingyu heard of a work-study program in France. For this purpose, she traveled to Beijing, then returned to Changsha and organized the French work-study program in Hunan province.

On the ship sailing to France, she met Cai Hesun. Like Mao Zedong, Cai was also a well-known student leader in Hunan province and would later be one of the founders of the Chinese Communist party. Though both Xiang and Cai were known for their belief in celibacy, they fell in love and were married in France several months later. Called the

''Xiang-Cai alliance,'' the marriage attracted much attention, as it represented the combination of two famous and influential persons. Since Xiang Jingyu's beliefs were greatly influenced by her husband, she now turned from democracy to Marxism. She no longer believed that China could be saved through cultural and educational methods, but that political struggle should be waged and that women could be liberated only through the complete reform of society. Thus, in France, she became a revolutionary.

In 1922, Xiang Jingyu returned to China and became the head of the women's department of the Chinese Communists. Based in Shanghai, she threw herself into the women's movement both in the south and north. With the help of women's rights organizations throughout the country, she actively encouraged women's participation in politics, girls enlistment in schools, the employment of women, the prevention of prostitution, and the protection of women worker's interests, etc. She saw the women's movement as more than a women's rights campaign, pointing out that in a country which had no universal human and civil rights, the women's movement did not mean wringing some rights out of men while ignoring the basic problems posed by a lack of civil rights.

Xiang Jingyu set a clear course for the women's movement in China. Believing that educated women were the backbone of the women's movement, she emphasized the importance of mingling with female students in colleges and universities to cultivate leaders for the women's movement. She also believed that the massive force of laboring women should form the nucleus of the women's movement, so she set up public schools for girls and night schools for working women. In addition, she led several women workers' strikes. Through her strenuous efforts, the women's movement in China changed its image; it ceased to be a movement for Christian women or privileged women of the upper classes and became instead a powerful, large scale movement that included all strata of Chinese society. In 1924, cooperation between Nationalists and Communists offered conditions for a united women's movement in China, and Xiang Jingyu became the head this movement in Shanghai. In November of that year, Dr. Sun Yat-sen went to Beijing and appealed to the government to hold the national assembly to formulate a constitution; soon thereafter, a movement appeared all over the country demanding the convening of the national assembly. This proved an opportunity for the energetic development of the women's movement. With the leadership of Xiang Jingyu, a Women's Federation for the Convening of National Assembly was established in Shanghai and similar acts were followed by women's organizations in all corners of the country. Xiang Jingyu proposed the formation of a united national women's organization, and the China Women's Federation declared its founding in 1925, signifying that the women's civil rights movement had taken on a nationwide scale.

In 1925, Xiang Jingyu and Cai Hesun's marriage began to falter and would soon be dissolved. That same year, the Communists dispatched her to study in Moscow. Returning in 1927, she was assigned to work in Wuhan. But in July, when the cooperation between the Nationalists and Communists collapsed, the Nationalists launched a massacre of Communists and left-wing Nationalists. Xiang Jingyu, who persisted in working under dangerous circumstances, was eventually arrested and killed the following year. She was 33.

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Xu Guangqi

Xu Guangqi (1562–1633) was a Chinese scholar-official, who rose to one of the highest government positions in the Ming dynasty, pioneered in the introduction of Western science and technology into China, and became one of the ''Three Pillars of the Catholic Religion in China'' in the 17th century.

Xu Guangqi was born in Shanghai in 1562. At the age of 19, he passed the first stage of the Chinese civil service examination system, receiving the *shengyuan* (bachelor) degree. He did not, however, pass the second stage *juren* (master) degree examination until 1597, and even at that late date his success was something of a miracle. When the chief examiner Chiao Hung (1541-1620), concerned that he could not find an outstanding candidate for the ''Number One Graduate'' position, began to review some of the rejected exam papers, he was surprised to find the excellent essays of Xu Guangqi. Quickly elevated from the ''failed grade'' to the ''Number One Position,'' Xu became well-known. But it took him another two attempts over a seven-year span before he passed the third stage *jin-shi (chin-shih;* doctorate) exam in 1604. At the age of 42, he was finally qualified for higher government positions.

Xu was born into a family whose finances were in disarray. Although his grandfather had amassed a small fortune through commercial dealings, the Xu family estate had been plundered by the Japanese pirates who had raided the Shanghai area from 1551 to 1557. Division of family properties with relatives led to further impoverishment. Xu's father engaged in both farming and teaching to make ends meet, while his grandmother and mother augmented income with spinning and weaving. Out of sheer necessity, Xu combined his preparations for the civil service examinations with jobs in farming and handicraft. Rumors of renewed Japanese pirate raids also drove him to pay attention to military affairs and to study the problems of maritime defense. He became aware that the Ming dynasty was ten times weaker militarily than the Song (Sung or Soong) dy-

nasty (960-1279) which had been conquered by the Mongols. The question of how to make the dynasty prosperous and strong absorbed a great deal of his thinking. Influenced by traditional Chinese theories, he became convinced by the year 1597 that it was only through emphasis on agriculture that China could be prosperous, and it was only through a properly trained and equipped military force that the Ming dynasty could be strong.

According to his only son, Xu Guangqi harbored a deep sense of patriotism toward the Chinese nation. With his interest in agriculture, handicraft, technology, and military arts, he gradually developed a scientific spirit and innovative attitude. His son says that Xu Guangqi regularly ''investigated ancient records and evaluated contemporary sources concerning the national economy,'' and that he ''took voluminous notes and gathered various information on economic matters.''

By the early 17th century, the Ming dynasty was not only economically and militarily weak, but also politically corrupt. The abilities of the emperors degenerated and the eunuchs steadily gained power. Chinese scholar officials who were concerned about the fate of the nation became restless. Some of them formed partisan groups to advocate needed reforms. Some sought escapes through their interest in Buddhism and Taoism. Others searched for new answers to the old problem of dynastic decline. Thus, the new knowledge about a distant Great West (i.e., Europe), which the Jesuit missionary Matteo Ricci (1552-1610) and his companions brought to China from 1583 onward, attracted the attention of a number of enlightened and patriotic Confucian scholar officials. It was in such a political and intellectual climate that Xu Guangqi was converted to the Roman Catholic faith.

There were several factors involved in Xu's conversion. Firstly, the new knowledge concerning a well-governed Europe attracted his deep interest. By 1603, Xu believed that the Catholic religion could supplement Confucianism, replace Buddhism, and facilitate ''good government.'' He was convinced that the new religion could make the heart of each Chinese sincere and honorable, thus recreating a noble society in China. Secondly, Xu admired the lifestyle of the Jesuit missionaries such as Ricci, Lazare Cattaneo (1560-1640), and Joao de Rocha (1566-1623). He asserted that the saintly lifestyle of the Jesuits was comparable to that of the sages idealized in Confucian literature through the centuries. Thirdly, Xu was searching for the meaning of life and death, and he found that the existence of a personal Christian God allowed him peace of mind. Fourthly, Xu was fascinated by European science and technology which the Jesuits brought to China. He was interested particularly in Western geography, mathematics, astronomy, mechanics, hydraulics, and military arts. In each of the fields, China had its own achievements, but was falling behind.

Fifthly, the Jesuit missionaries, under the leadership of Ricci, had adopted a policy of cultural accommodation *vis-a-vis* Confucianism. This policy had grown out of a respect for the Chinese tradition and the Sinocentric view of the world. Realizing that the Europeanization policy adopted elsewhere had no future in China, the accommodation policy allowed for the use of traditional Chinese terminology to express the religious ideas of Christianity. It permitted the Chinese converts to continue their participation in the performance of traditional Confucian civic rites. This policy impressed the Chinese intellectuals that Catholicism and Confucianism were complementary. According to Xu, the coming of the Jesuits was prompted by the fact that they ''realized that Confucianism also teaches the doctrine of service for Heaven and the cultivation of the individual mind.'' In China, a Confucian scholar official could adhere to any religious faith so long as he fulfilled his social and political obligations to the emperor and the state. The cultural accommodation policy thus made it possible for Chinese scholar officials, such as Xu Guangqi, Li Zhizao (1565-1630), Yang Tingyun (1557-1627), to make necessary changes within the Chinese tradition.

Last, but most important, the conversion of Xu Guangqi was made possible because it occurred at a time when the Chinese did not possess any first-hand knowledge of Europe. Neither did they know anything about the Portuguese *Padroado* (Patronage) which was, according to George H. Dunne, the ''union between the mission and colonial imperialism'' insisted on by the kings of Portugal. Being an idealist, Xu was more or less convinced that a utopia existed in Europe. He had no knowledge about the Protestant Reformation then taking place.

The conversion of Xu Guangqi to the Roman Catholic faith was, nevertheless, an important chapter in the history of Sino-Western cultural contacts. In the past, Catholic writers in China and in the West have generally glorified this unusual event. But some modern Chinese writers tend to downgrade its significance and prefer to stress Xu's preeminence as a scientist and authority on agriculture. During his lifetime, Xu himself seemed to have succeeded in compartmentalizing his own religious acculturation. That is, in religious matters, he accepted the Roman Catholic faith and followed the instructions of the Jesuit fathers. But in the field of political and social obligations to the state, he acted like a typical Confucian scholar official in his loyal service to the dynasty.

In political activities, Xu was a member of two important offices of the Ming imperial court from 1604 to 1621: the Hanlin Academy, which provided literary service to the court, and the Supervisorate of Imperial Instruction, which directed the education of the heir apparent to the throne. These positions gave him knowledge of the inner workings of the court; they also insulated him from the factional strife which became frequent as the dynasty weakened. He probably knew that he was not without sympathy in the court when he defended the Jesuits against unjustified accusations in 1616. Although he had to observe the mandatory three-year mourning period from 1607 to 1610 after the death of his father in 1607, his positions in these offices would be resumed in 1611 with regular promotions. He would also be assigned a few special duties: in 1611, he would be asked to teach Confucian classics to the eunuchs; in 1613, he would serve as a co-examiner for the *jin-shi* examination; and in 1617 he would be dispatched to the

province of Ningxia (Ninghsia) to bestow imperial investiture on a member of the imperial family.

Before returning to Shanghai in 1607 to observe the mourning period, Xu received instructions in mathematics, astronomy, and Christian theology from Matteo Ricci. A lasting result of their joint efforts was the preparation of a Chinese translation of the first six chapters of Euclid's *Elements of Geometry* which was published in May of 1607. This translation was based on the Latin version of Euclid produced by Christopher Clavius, a famous Jesuit mathematician and Ricci's professor in Rome. It became the first Western scientific book rendered into the Chinese language. Following this, they also produced a Chinese translation of a work on trigonometry. In addition, Xu wrote a postscript for a book on Christian teaching written by Ricci. Xu wrote two booklets on the surveying method as well.

On his way to Shanghai via Nanjing (Nanking), Xu also invited Father Cattaneo to establish a Catholic church in his hometown. This church eventually developed into a major Catholic center in Shanghai by the early 20th century. Meanwhile, Xu used the mourning period to engage in agricultural enterprises. He planted sweet potatoes, which were then introduced into China from America, and advocated their widespread planting in order to deal with drought and flood emergencies. He promoted the seeding of turnips for food as well. Recognizing that the willow trees which dotted the countryside had only aesthetical appeal, he advised the farmers to plant a special evergreen tree and bamboo tree as both had real economic values. Moreover, by discarding ancient myth, he proved beyond doubt that cotton could be planted in North China and that the textile industry could be gainfully established there as well. When news of Matteo Ricci's death reached him, Xu made preparations for his return to Beijing (Peking) and was there when Ricci's sealed coffin was buried on November 1st, 1611, on All Saints' Day.

From 1611 onward, Xu continued to introduce Western scientific and technological knowledge into China. With the help of the Jesuits, he published in 1612 a work on the Western system of water conservation and irrigation. At that time, he also made an unsuccessful bid to have the Ming court employ Jesuits to reform the Chinese lunar calendar on which many of the farm activities were based. In 1613, securing a sick leave, he went to the area of Tianjin (Tientsin), about 100 miles from Beijing, to establish a 120-acre (800 *mou*) experimental farm. While there, he tried new methods of reclamation, irrigation, and flood control. He also experimented with the utilization of fertilizers and the planting of rice, beans, mulberry trees in the northern climate.

In July of 1616, Xu was quickly recalled to the capital. It was at that time that a conservative official in Nanjing initiated the persecution and deportation of the Jesuits. Private church services and rapid conversions had fostered suspicions of secret aims. Xu boldly defended the missionaries, offering to receive punishment himself should there be any truth in the false charges. His petition to the throne, the *Pien-hsüeh chang-su* (*Memorial on Western Teachings*), is the most important document in the early history of the Chinese Catholic Church. Eventually Xu, together with Li Zhizao and Yang Tingyun, were able to protect those Jesuits who were not involved in the Nanjing episode.

While in the north in the 1610s, Xu had worried about the safety of his son's family when he heard rumors of renewed designs on Shanghai by Japanese pirates. The rumors were false, however, and no attack occurred. Then the Manchu-Qing tribes began to threaten the Ming dynasty's mandate to rule China. Although Xu used every effort to propose measures to deal with the Manchu challenge, he was unable to alter the gradual decay of the Ming rule, especially after the notorious eunuch Wei Zhongxian (Wei Chung-hsien; 1568-1627) gained control of the government from 1621 to 1627. As a consequence, Xu was forced to retire to his hometown in Shanghai, and he returned to his agricultural studies. It was during those years that he compiled the *Nung-cheng chuan-shu* (Complete Treatise on Agriculture) which became one of the five most important works on agriculture in Chinese history. He also published his recollections concerning the throne, and its dealings with the Manchu threat, under the title *Hsü-shih pao-yen* (Xu's Private Thoughts). Copies of this book were later destroyed during the literary inquisition ordered by the Manchu Emperor Qianlong (Ch'ien-lung; r. 1736-96). Fortunately, a rare copy was kept in the French Bibliotheque Nationale in Paris and was reprinted in 1933 to commemorate the 350th anniversary of the death of Xu Guangqi.

Xu ended his years of forced retirement in 1628 after the Chong Zhen emperor, the last Ming ruler, ascended the throne. In five years, Xu rose from the post of vice minister in the Ministry of Rites to grand secretary in the imperial cabinet and concurrently the Minister of Rites. Though he achieved great prestige and additional recognition, other grand secretaries with seniority in the imperial cabinet monopolized the political power. Xu decided to concentrate his efforts in the Calendrical Bureau for which he was also the head. In completing the reform of the Chinese calendar from 1629 until his death in 1633, he earned the perpetual gratitude of the Chinese people. In that task, he brought in the Jesuits to help. He not only safeguarded their positions in China but also paved the way for the German Jesuit Johann Adam Schall von Bell (1591-1666) to become influential in the early Manchu dynasty. Under Xu's direction, the Jesuits and their Chinese co-workers translated Western books on astronomy into Chinese, designed new astronomical instruments, calculated the movements of the celestial bodies, and produced a new system of Chinese lunar calendar which was in use officially from the mid-17th to the early years of the 20th century. Unofficially, this calendar is still referred to today when Chinese people everywhere in the world celebrate the annual lunar New Year's Day.

Xu again urged the use of Western cannons and firearms to cope with the Manchu threat. He also suggested the training of new armies and the enlistment of Portuguese soldiers. Due to official inertia, factional rivalries, and financial stringency, all of his appeals came to naught. The fall of the Ming dynasty could be partially traced to the fact that such measures as proposed by Xu were not implemented. Xu also recommended that the Calendrical Bureau be trans-

formed into a sort of Science Academy, this also was not accepted by the imperial court. Had this proposal been acted upon, Chinese science nd technology would not have been so behind the Western world when the Opium War broke out in 1839.

In early 1628, however, Xu was overjoyed to see the publication of the *T'ien-hsueh ch'u-han* (*Books Related to the Lord of Heaven Religion—First Collection*). ''Heaven Religion'' meant Catholicism. This work, which consisted of 20 previously published titles written by the Jesuit missionaries and their Chinese collaborators, deals with various religious and scientific subjects. It stands out as a great landmark in the history of Sino-Western relations and a permanent tribute not only to Matteo Ricci and his Jesuit companions, but also to learned Chinese Catholics of the early 17th century.

Xu died on November 8th, 1633. His descendants continued to be active in the Catholic Church in China. A distant relative of the 11th generation was Madame Chiang Kai-shek (Song Meiling).

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Y

Abu Yusuf Yakub al-Mansur

Abu Yusuf Yakub al-Mansur (reigned 1184-1199) was the third caliph of the Almohad dynasty and the victor against the Spanish Christians at the battle of Alarcos.

Abu Yusuf served as vizier of the Almohad empire during the reign of his father, Abu Yakub Yusuf (1162-1184), and at his death was chosen as his successor as Yakub I. Having gained considerable practical experience as an administrator in the vizierate, Yakub kept firm control of the state in his own hands, continuing the Almohad tradition of active leadership in religious affairs and vigorous military campaigns against the enemies of the state.

The first part of Yakub's reign was spent in repelling an offensive against Almohad territory in North Africa launched by the Banu Ghaniya, the Sanhaja Berbers who had continued Berber rule on the Balearic Islands. The attack came in 1185 against the eastern holdings of the Almohads on the Algerian coast and resulted in the capture of Bougie, Algiers, and other towns. The Almohad army sent by Yakub regained the Algerian possessions in 1186, and the Banu Ghaniya retreated into Ifrikiya (Tunisia). Yakub himself led an army into Ifrikiya and in 1187 defeated the Banu Ghaniya, temporarily restoring the area to the Almohad Empire. However, upon his withdrawal to Morocco and the diversion of his efforts to Spain, the Banu Ghaniya soon succeeded in challenging Almohad sovereignty in the east, which was too far removed from the seat of Almohad power to keep under permanent control without a large army of occupation.

In Spain, Yakub's military success was equally spectacular and equally ephemeral; here, as in North Africa, the Almohad campaign was a response to the invasion of their territory, though in Spain the response amounted to holy war since the invaders were Christians, led by Alfonso VIII of Castile. Between 1190—when Yakub crossed into Spain—and 1195, the fighting was inconclusive and was checked by a loose armistice agreement. But in 1195 the great battle for which Yakub is famous in Islamic history took place at Alarcos, where he won a stunning victory over the Christians and temporarily halted their advance into Moslem Spain. This battle was followed by forays led by Yakub into Christian territory, which were ended by a two-year truce when he withdrew to Morocco.

Yakub sponsored religious activities, both scholarly and popular, and built many civil and religious edifices in Spain and Morocco. In the last year of his life, weakened from an illness which had befallen him on a trip to Spain, he devoted himself wholly to piety, leaving the affairs of state to his son whom he appointed as his successor.

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Rosalyn S. Yalow

The American physicist Rosalyn S.Yalow (born 1921) made her most outstanding contribution to modern medicine in developing radioimmunoassay (RIA), for which she received a Nobel Prize in physiology/ medicine (1977).

Rosalyn S.Yalow was born in New York City on July 19, 1921, the second child and only daughter of Simon Sussman and Clara Zipper. Her mother came to America from Germany at the age of four. Her father was born on the Lower East Side of New York. In her early childhood she was already an avid reader. Having no books at home, she took weekly trips to the public library with her brother, Alexander.

As she recalled, mathematics fascinated her while in the seventh grade. Later, at Walton High School, she was attracted to chemistry by an outstanding teacher, Mr. Mondzak. Her interest in physics developed at Hunter College, where two of her professors, Herbert N. Otis and Duane Roller, played a vital role.

Looking back to the end of the 1930s, Yalow recollected physics, particularly nuclear physics, as the most exciting field in the world. Madame Marie Curie's biography, written by her daughter Eve, had just been published. Yalow believed that this book ought to be read by every young aspiring woman scientist. Enrico Fermi's colloquium on the discovery of nuclear fission in January 1939 remained another highlight for her.

Yalow was convinced her career would be in physics. Her family thought the position of elementary school teacher might be more appropriate. She prevailed due to encouragement from her physics professors. On her graduation (A.B. in physics and chemistry) from Hunter College in January 1941, she went to business school, but only for a short time. In mid-February 1941 an offer came to be an assistant in physics at the University of Illinois in Champaign-Urbana. When she arrived there in September 1941, the faculty of the College of Engineering was composed of 400 members. She discovered she was the only woman and the first since 1917.

On the first day of graduate school she met Aaron Yalow. He had come to Illinois to start graduate study in physics. They married on June 6, 1943. They had two children: Benjamin, a systems programmer, and Elanna, an educational psychologist.

Yalow received an M.S. in physics in 1942 and a Ph.D. in nuclear physics in January 1945, both from the University of Illinois. She had been an instructor there in 1944 and 1945. Her thesis director, Maurice Goldhaber, later became director of Brookhaven National Laboratories. Yalow acknowledged the support and encouragement that he and his wife, Gertrude Goldhaber, herself a distinguished physicist, gave to her.

In January 1945 she went back to New York as an assistant engineer at the Federal Telecommunications Laboratory. In this ITT research laboratory she was the only woman engineer.

In 1946 she returned to Hunter College as a lecturer and temporary assistant professor in physics and stayed there until the spring semester of 1950. In this women's college (now part of the City University of New York) she taught physics not to women, but to veterans in a pre-engineering program. In December 1947 she joined the Bronx Veterans Administration (VA) Hospital as a part-time consultant. She equipped and developed the Radioisotope Service. She started research projects together with Bernard Roswit, chief of the Radiotherapy Service, and with other physicians in various clinical fields. The Bronx VA's Radioisotope Service was one of the first supported by the VA under a new national plan of development.

In January 1950 Yalow decided to renounce teaching and stay with the VA on a full-time basis. In the spring of 1950 she met Solomon (Sol) A. Berson, then completing his residency in internal medicine. In July 1950 Berson joined her service, and they began a close collaboration which lasted 22 years until his death on April 11, 1972. As Yalow wrote in 1979, ''A multidisciplinary approach is necessary to weave the tools and concepts of physics into medicine. Maximal effectiveness is achieved only when each member of an interdisciplinary team makes a commitment to at least on-the-job training in the discipline of the other(s). . . . I learned medicine and [Berson] showed a remarkable talent for physics and mathematics. We learned to talk the same hybrid language—a major factor in our success as a research team.''

In 1968 Berson became chairman of the Department of Medicine at the Mount Sinai School of Medicine. Had Berson lived longer, as Yalow noted, he would have shared the Nobel Prize. As a memorial tribute, Yalow requested her laboratory to be designated the Solomon A. Berson Research Laboratory so that his name would appear in her articles as long as she published.

Their investigations dealt with the application of radioisotopes to blood volume determination, clinical diagnosis of thyroid diseases, and the kinetics of iodine metabolism. They extended these techniques to the study of the distribution of globin (because of its possible use as a plasma expander), serum proteins, and smaller peptides, the hormones. The most readily available highly purified hormone was insulin. On the basis of the delayed rate of insulin disappearance from the circulation of insulin-treated subjects, they deduced that these patients develop antibodies to the animal insulins. While studying the reaction of insulin with antibodies they realized they had a potential tool for measuring circulating insulin. Several additional years of work were necessary to achieve the practical measurement of plasma insulin in humans. Yalow considered that the era of radioimmunoassay genuinely opened in 1959. By the mid-1980s RIA was used to measure hundreds of substances of biological interest in thousands of laboratories in all parts of the world.

In 1977 Yalow was awarded the Nobel Prize in medicine/physiology. From 1974 to mid-1985, 37 honorary degrees were conferred upon her. The honors bestowed upon her included membership in the National Academy of Sciences (1975) and the American Academy of Arts and Sciences (1979). She was also a foreign associate of the French Academy of Medicine (1981). Beginning in 1972 Yalow was the senior medical investigator at the VA, and beginning in 1973 she was director of the Solomon A. Berson Research Laboratory at the VA Hospital in the Bronx.

In 1995 Yalow was one of fourteen eminent scientists and six Nobel laureates who joined the American Medical Association and the California Medical Association in filing briefs with the California Supreme Court stating they could find no link between electric and magnetic fields (EMF) from power lines and cancer. The briefs were filed in a homeowner's suit against San Diego Gas & Electric, charging that nearby power lines had devalued luxury homes. She was still at the Mt. Sinai School of Medicine. Her report stated ''no scientifically documented health risk has been associated with the usually occurring levels of electromagnetic fields.''

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Aritomo Yamagata

Aritomo Yamagata (1838-1922) was a Japanese general and a member of the oligarchy which dominated Meiji Japan. He was instrumental in building a modern army, strengthening the power of the civil and military bureaucracy, and checking the development of popular influences on the government.

Aritomo Yamagata was born the son of a low-ranking samurai family on April 22, 1838, in Hagi, the castle town of Choshu domain. Like Hirobumi Ito Yamagata studied at the private academy of Shoin Yoshida, who advocated revolt against unworthy rulers and severely criticized the shogunate's weak response to the Western nations. Not surprisingly, Yamagata became an active participant in the imperial loyalist movement in Choshu. As an officer of the Kiheitai, a militia force made up of both peasants and samurai, he fought under the leadership of Shinsaku Takasagi in engagements with the Westerners at shimonoseki, in the Choshu civil war, and in the wars of the restoration.

During the 1870s Yamagata became the main force behind the organization of a national army. He was the chief architect of the military conscription law of 1873, which created an army recruited from the peasantry and other commoners as well as from the former samurai class. He also introduced in 1879 the German model of a general-staff system of military administration, which made the army independent of civilian control. He held high-ranking positions in the army until his death, exercising considerable influence on military planning and policy, and his proteges dominated the military high command down to the early 1920s.

Although Yamagata was radical in his military innovations, he was a thoroughgoing conservative in civilian politics. As minister of home affairs from 1883 to 1888, he built up a strong centrally controlled police force, drafted laws suppressing political opposition, and reorganized the local government system in order to strengthen the power of local officials to maintain local order. He wished to keep political power in the hands of a responsible, dedicated bureaucracy, free of self-interest and backed by the more stable propertied elements in the countryside.

Yamagata grudgingly supported the constitutional system devised by Hirobumi Ito, serving twice as premier (1889-1891, 1898-1900). Yamagata remained a firm believer in ''transcendental government'', free from control or interference by the popularly elected house of the Diet. As genro, or senior statesman, he bent every effort to keep political party leaders from organizing cabinets and maneuvered to put his own followers in the premiership. Only in 1918 did he finally consent to the idea of party rule.

Yamagata was an advocate of a strong foreign policy, based on the need to extend Japan's defense perimeter to Korea and the Asian mainland. He supported enthusiastically the decision to fight China in 1894, and subsequently

he urged an anti-Russian policy, which led to war and victory in 1905. He continually sought to buttress Japan's military position and political influence on the Asian mainland.

At his death on Feb. 22, 1922, Yamagata had long been one of the most powerful figures on the political scene. But because of his opposition to popular government and his cold and aloof personality, he was also one of the least popular.

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Isoroku Yamamoto

Yamamoto Isoroku (1884–1943) was Commander-in-chief of combined Japanese fleet, who was Japan's greatest naval strategist in World War II.

Yamamoto Isoroku, ''the Nelson of the Japanese navy,'' was originally born Takano Isoroku, sixth son of an impoverished schoolteacher, Takano Teikichi, and his second wife Mineko, on April 4, 1884. Isoroku belonged to the Echigo clan, an old tough warrior people who had resisted the unification of Japan under the Meiji emperor. His father gave him the name *Isoroku* (meaning 56 in Japanese) as he was that age when his son was born in the small village of Kushigun Sonshomura on a bleak northern island that produced many Japanese sailors. Soon after his birth, his father became headmaster of the primary school in the nearby market town of Nagaoka.

At age 16, after taking competitive examinations, Isoroku enrolled in the Naval Academy at Etajima, off the shore of Hiroshima. There he spent three years, combining study with rigorous physical training. After that, he spent a year on a square-rigged windjammer. Graduating in 1904 as seventh in his class, he fought against Russia's Baltic Fleet at Tsushima, a strait between Japan and Korea, in an engagement recognized by historians as ''one of the most decisive naval actions in history.'' As an ensign on the cruiser *Nisshin,* part of the protective screen for Admiral

Togo Heihachiro's flagship *Mikasa,* Isoroku saw closeup the tactics of one of the world's greatest admirals. From Togo, he learned one thing above all: the need for surprise in battle. In a letter to his family, the young seaman described a major mishap:

> When the shells began to fly above me I found I was not afraid. The ship was damaged by shells and many were killed. At 6:15 in the evening a shell hit the *Nisshin* and knocked me unconscious. When I recovered I found I was wounded in the right leg and two fingers of my left hand were missing. But the Russian ships were completely defeated and many wounded and dead were floating on the sea.

Between 1904 and the outbreak of World War I, Isoroku went on training cruises to Korea and China, traveled to the west coast of the United States, and toured every major port in Australia. In 1913, he was sent to the Naval Staff College at Tsukiji, a prerequisite for high command. Upon graduation in 1916, he was appointed to the staff of the Second Battle Squadron.

That same year, at age 30, Isoroku—now a lieutenant commander—was adopted by the wealthy and socially prestigious Yamamoto family. Such adoptions were a common practice in Japan: families lacking a male heir sought to keep the lineage from dying out. As Isoroku's parents had died several years earlier, he felt he could accept the Yamamoto's generous invitation. At a formal ceremony in a Buddhist temple, he took on the family name, which means ''Base of the Mountain.''

At age 30, Yamamoto married Reiko Mihashi, daughter of a dairy farmer from his own province and a woman who bore him four children. Although he engaged in intensive Buddhist meditation, he made no secret of his relationships with ''ladies of the night.'' A talented calligrapher, he would decorate the geisha houses of his past and current mistresses, and lived far beyond his means, earning a second income from his skill at bridge and poker. He once said, ''If I can keep 5,000 ideographs in my mind, it is not hard to keep in mind 52 cards.''

In April of 1919, Yamamoto began two years of study at Harvard University, where he concentrated on the oil industry—the lifeblood of any modern navy. Returning with the rank of commander in July of 1921, he was appointed instructor at the naval staff college in Tokyo. In June of 1923, he became captain of the cruiser *Fuji.*

Yamamoto received his first major command when in September of 1924 he was sent to the new air-training center at Kasumigaura, 60 miles northeast of Tokyo, where at age 40 he took flying lessons. Within three months, he was director of studies. Yamamoto's handpicked pilots became an élite corps, the most sought-after arm of the Japanese navy. From January of 1926 to March of 1928, he was naval attaché to the Japanese embassy in Washington, there to investigate America's military might.

Historian Gordon W. Prange describes Yamamoto at the height of his powers as:

> a man short even by Japanese standards (five feet three inches), with broad shoulders accentuated by massive epaulets and a thick chest crowded with orders and medals. But a strong, commanding face dominates and subdues all the trappings. The angular jaw slants sharply to an emphatic chin. The lips are full, cleancut, under a straight, prominent nose; the large, well-spaced eyes, their expression at once direct and veiled, harbor potential amusement or the quick threat of thunder.

The year 1928 saw him briefly serving with the naval general staff and commanding the light cruiser *Isuzu* and the carrier *Akagi.* He was then appointed to the navy ministry's naval affairs bureau, where he was an innovator concerning air safety and navigation. In 1930, Yamamoto served as a special assistant to the Japanese delegation to the London Naval Conference; made rear admiral, he was instrumental in raising the Japanese quota level for light cruisers to 70 percent of American and British forces. From December of 1930 to October of 1933, he headed the technical section of the navy's aviation bureau, and from December of 1935 to December of 1936, he was chief of the bureau itself. Here he directed the entire naval air program—carriers, seaplanes, and land-based craft.

All this time, Yamamoto fought for naval parity with the other great sea powers. For example in 1934, when another naval conference was held in London, Yamamoto—now vice admiral and chief delegate—firmly rejected any further extension of the 5-5-3 ratio. This quota, established at the Washington Conference of 1921-22, had limited Japanese building of heavy warships to 60 percent of American and British construction. Calling the existing ratio a ''national degradation,'' he demanded full equality, using the analogy of a diplomatic dinner party: ''I was never told there that being much shorter than the others I ought to eat only three-fifths of the food on my plate. I ate as much as I needed.''

During the attempted putsch of February 26, 1936, an effort to topple Japan's parliamentary government in favor of direct military rule, junior officers at the admiralty asked Yamamoto to join the rebels. He immediately ordered them to return to their desks, to which they responded without a murmur.

In December of 1936, Yamamoto was made vice minister of the Japanese navy and hence was firmly placed in Japan's policymaking élite. He accepted the post reluctantly, for he loved air command and hated politics. In office, he did the expected: promoted the development of aircraft carriers. At the same time, he vainly opposed the construction of new battleships, claiming that they could be sunk by torpedo planes. Yamamoto quoted an old Japanese proverb, ''The fiercest serpent may be overcome by a swarm of ants,'' then elaborated: ''These [battle]ships are like elaborate religious scrolls which old people hung up in their homes. They are of no proved worth. They are purely a matter of faith—not reality.''

While in office, he took several courageous stands. He opposed army desires for an alliance with Germany, fearing that such an agreement would lead to war with the United

States and Britain, the world's two strongest naval powers, and possibly the Soviet Union. Moreover, he noted, the Imperial Navy and indeed the entire Japanese economy depended on imports of raw materials from the United States. In 1937, he opposed Japan's invasion of China, telling a friend, ''The stupid army has started again.'' On December 12, 1937, Japanese planes bombed the U.S. gunboat *Panay,* cruising China's Yangtse River. Three Americans were killed, and 43 were injured. Yamamoto personally apologized to U.S. Ambassador Joseph C. Grew, saying, ''The Navy can only hang its head.''

Such views made Yamamoto unpopular and like Admiral Yonai Mitsumasa, Japan's navy minister, he became a target for extremist attacks. The atmosphere became so hostile that tanks and machine guns were installed in the Navy Ministry. Supposedly, extreme rightists offered 100,000 yen as reward for his assassination.

On August 30, 1939, two days before Hitler invaded Poland, Yamamoto was appointed commander-in-chief of the combined fleet. Holding the rank of full admiral, he was operational head of Japan's entire navy; it was the highest honor the Japanese fleet could bestow. In addition, Yonai later said, ''It was the only way to save his life—send him off to sea.''

When on September 27, 1940, Japan signed the Tripartite Pact with Germany and Italy, Yamamoto warned Premier Konoye Fumimaro concerning possible war with the United States:

> If I am told to fight regardless of the consequences, I shall run wild for the first six months or a year, but I have utterly no confidence for the second or third year. The Tripartite Pact has been concluded and we cannot help it. Now that the situation has come to this pass, I hope you will endeavor to avoid a Japanese-American war.

That October, he privately described the nature of the next war by saying:

> As I see it, naval operations of the future will consist of capturing an island, then building an airfield in as short a time as possible—within a week or so—moving up air units, and using them to gain air and surface control over the next stretch of the ocean. Do you think we have the kind of industrial capacity to do that?

Already Yamamoto was thinking in terms of bold, almost reckless, strikes. During fleet maneuvers in the spring of 1940, in noting the achievements of carrier-based planes, he thought that an attack on the American fleet, stationed at Pearl Harbor, Hawaii, might be possible, and immediately presented his plan to Fukudome Shigeru, chief of staff of the combined fleet. At the end of July of 1941, Yamamoto said to the commander of the submarine fleet: ''If we fight both Britain and America we will be defeated. . . . If war comes, our only chance is to destroy the fleet at Pearl Harbor and send submarines to the west coast of America.''

On July 25, 1941, U.S. President Franklin D. Roosevelt froze Japanese assets in retaliation for its occupation of southern Indochina, a move that severed all trade between the two nations. Now Japan's ever-precious supply of oil was cut off, causing it to seek domination of the petroleum-rich Dutch East Indies and to risk war with the United States and Britain. In late September, Yamamoto visited Admiral Nagano Osami, chief of the naval general staff, to dissuade him from pursuing military plans made on September 6 to fight the United States. If war, however, was truly inevitable, Japan—Yamamoto said—should scrap traditional plans centering on lying in wait for the American battle fleet and ambushing it near Japan itself. Rather than allow a U.S. build-up, Japan must make a preemptive strike, crippling the American navy at the outset of the conflict. Such a move could shift the strategic balance in Japan's favor, protect the all-important southern flank in southeast Asia, and hopefully lead to a negotiated peace.

Yamamoto's plan eventually called for a massive air strike involving all six large carriers of the First Air Fleet; they had to approach within 200 miles of Hawaii without being discovered. Writes his biographer John Dean Potter:

> The plan was his—and his alone. . . . He had supervised the smallest detail, perfected it, fought single-handed past the opposition of every senior admiral, offered to lead it personally from the bridge of the leading carrier—and finally threatened to resign if it were not approved.

In October 1941, Nagano gave his reluctant approval. On December 1, Japan's highest decision-making body, the Imperial Conference, decided upon war with the United States, Britain, and the Netherlands. Emperor Hirohito personally issued the orders to Yamamoto: ''You must be determined to meet our expectations by exalting our force and authority throughout the world by annihilating the enemy.'' Aboard his flagship *Yamato,* stationed in Japan's Inland Sea, Yamamoto gave the coded attack orders to his strike force: ''Climb Mount Niitaka,'' a reference to a peak in Formosa that was the highest point in the Japanese empire.

On December 7, the greatest air operation the world had yet seen took place—Yamamoto's famous strike on Pearl Harbor. In a single blow, 353 planes from six aircraft carriers almost completely destroyed the U.S. Pacific Fleet; 18 American ships were sunk or disabled as were nearly 200 planes; 2,335 servicemen and 68 civilians were killed. Commander Genda Minoru recommended a second strike, seeking to hit two American aircraft carriers and undamaged fuel tanks on Oahu. Admiral Nagumo Chuichi, the task force's leader, refused. A second strike, he reasoned, would be pressing one's luck and furthermore the Japanese carriers were needed for major offensives in Southeast Asia. Nagumo was a torpedo expert and lacked the needed imagination for such an operation; he had only been given carrier command because he was a senior admiral.

Rear Admiral Kuroshima Kameto immediately sought to overrule Nagumo by ordering a search for the American carriers, but Yamamoto replied: ''[Nagumo] may have information we do not have. He must fight his own battle. I have complete faith in him.'' When his operations officer wanted

to transfer Nagumo, Yamamoto responded: ''How can I? He is an old-fashioned *samurai* type. If I move him he will commit hari-kiri because he will consider it such a disgrace.''

Because of such restraint, Rear Admiral Edwin T. Layton, a leading U.S. staff officer, can write: ''Pearl Harbor may have been a disaster, but it was a long way from being the knockout blow that Yamamoto had intended.'' Furthermore, by sinking so many battleships and thereby forcing the United States to adopt carrier warfare, Yamamoto had inadvertently contributed to American victory.

Yamamoto was always uneasy about his success, ever possessing a curious fatalism. He wrote a friend: ''The fact that we have had a small success at Pearl Harbor is nothing. . . . Personally I do not think it is a good thing to whip up propaganda to encourage the nation. People should think things over and realize how serious the situation is.'' To win, he warned, ''We would have to march into Washington and sign the treaty in the White House.''

On February 27-28, 1942, the battle of Java Sea took place. Fought on both sides entirely by cruisers, it was the biggest surface engagement since Jutland. The Japanese defeated a combined force of Dutch, British, and American ships, thereby enabling Japan to seize oil-rich Java. Yamamoto now had sufficient oil to keep his fleet afloat in the foreseeable future.

Yamamoto anticipated that the United States might attempt a carrier raid on Tokyo. Believing that it was his foremost duty to protect the Imperial City, and the emperor in particular, he established a picketboat line extending over a 1,000-mile front some 600 to 700 miles east of Japan. He also ordered naval aircraft to engage in long-range patrols. On April 18, 1942, some 700 miles from Japan, 16 B-25 bombers from the U.S. carrier *Hornet* headed for Tokyo. Soon Lieutenant Colonel James H. Doolittle was bombing the Japanese capital as well as such neighboring cities as Yokohama, Kawasaki, and Yokosuka. Although the damage was relatively slight, Yamamoto was shocked, regarding it as a mortifying personal defeat. Writes biographer Potter, noting how impulsive the admiral suddenly became: ''There can be no doubt however that his normally clear judgment was warped by the Doolittle raid.''

From May 4-8, 1942, the world's first major carrier engagement took place in the Coral Sea. Entirely fought by aircraft, it was the first sea battle in history in which no warship of either side ever saw an enemy craft. The Japanese sought to take Port Moresby in New Guinea, thereby cutting off Australia from Allied aid. Tactically, the battle was a Japanese victory, for they had sunk the carrier *Lexington* and two smaller warships. Yet Japan lost the carrier *Shoho,* saw severe damage to the carrier *Shokaku,* and experienced the loss of most of the *Zuikaku's* planes. The Japanese commander, Vice Admiral Inouye Shigeyoshi, deprived of most of his striking power in aircraft, withdrew. His failure to pursue the damaged *Yorktown* drew Yamamoto's ire, though Inouye had little choice. Strategically, the Coral Sea marked a U.S. victory because the Japanese abandoned plans to occupy Port Moresby and attack Australia. Furthermore, Yamamoto was served notice that despite U.S. numerical inferiority, the Japanese fleet was not invincible.

Seeking retribution for the Doolittle raid, Yamamoto decided to draw out what was left of the U.S. Pacific Fleet in a decisive battle. The capture of Midway Island, a coral atoll six miles in diameter and a U.S. base just 1,136 miles from Hawaii, would give Japan an advanced outpost for air and submarine patrols. Furthermore, so Yamamoto believed, the strike would draw out the fullest strength of the U.S. Pacific Fleet. He would establish a lethal ambush, one that would destroy the carriers that had escaped him at Pearl Harbor. Once Midway was seized, Hawaii would be invaded, forcing the U.S. to sue for peace. Conversely, Yamamoto believed that if Japan did not soon engage in a decisive sea battle, its defeat was simply a matter of time. In a sense, Midway was his last chance.

Yamamoto assembled the largest fleet in the history of Japanese naval warfare—some 260 ships, among them 11 battleships, 8 carriers, 22 cruisers, 65 destroyers, and 21 submarines. Also involved were some 700 planes and 100,000 naval personnel.

On the surface, Yamamoto's strategy was extremely sophisticated, perhaps too much so. He divided his fleet into widely separated groups. A northern force, including two carriers, would capture Kiska and Attu, islands at the western end of the Aleutians. This strike would not only divert attention from the main target, Midway, it would keep American forces from using the islands as stepping stones to Japan. (He planned to withdraw Japanese forces from the islands before the grueling winter). The bombing of Dutch Harbor would cause even further diversion. An advance force of Japanese submarines, patrolling west of Hawaii, would warn of any U.S. craft in the vicinity, sinking such ships before they could defend Midway. Twenty-four hours after the Aleutian strike, Admiral Nagumo's striking force of four large carriers would hit Midway from the northwest, followed the next day by Vice Admiral Kondo Nobutake's second fleet of two battleships, a small aircraft carrier, half a dozen heavy cruisers, and an invasion convoy. As the main strength of the American fleet lay in Hawaiian or Australian waters (so the Japanese believed), the strike on Midway would be a complete surprise.

Once Midway was captured, the remnants of the U.S. fleet would be forced to attempt its rescue. But by then the Japanese would have the advantage of position as well as at least a 2:1 advantage in carriers and four to five times the number of screening vessels. At that point, Yamamoto himself would lead the combined fleet's main force, a powerful unit of seven battleships that included the two largest in the world then or since: his flagship *Yamato* and her sister ship, the *Musashi.* While he would be shutting the jaws of a gigantic trap, the northern force would come from the Aleutians to cut off the U.S. line of retreat. Notes Layton:

> His intricate battle choreography also required that his opponents move according to predicted positions; one false step or foreknowledge of the plan could throw the entire operation into disarray.

In the battle, which took place from June 4 to 6, 1942, Yamamoto operated under many disadvantages. Thanks to American cryptographers, the Japanese sailed into a trap. Some Japanese ships had even mentioned their destination by name, and on May 20 a lengthy order of Yamamoto himself was intercepted. By the last week of May, the United States knew the date, place, and time of operation, as well as the composition of the Japanese forces. Yamamoto's submarines were ordered to report on the presence of American carriers, but they arrived on station 25 minutes too late to do so. Yamamoto's operations officer had information pointing to the presence of a powerful U.S. carrier force, but failed to inform Admiral Nagumo. By maintaining radio silence on his flagship, Yamamoto was unable to give instructions when needed. Not a single senior admiral had been fully briefed; all were drawn into combat on the shortest of notice. Nagumo failed to order an immediate attack once he learned of U.S. ships in the vicinity, thereby dooming his force to destruction.

In the ensuing battle, no surface ships sighted each other or exchanged gunfire. The devastating exchanges were carried out entirely by aircraft at long ranges. Three American carriers unexpectedly appeared, the *Enterprise, Hornet,* and *Yorktown*—the last ship fresh from hasty repairs. Within ten minutes, they sank three Japanese carriers—*Kaga, Akagi,* and *Soryu*— that comprised close to half of Japan's entire carrier tonnage. The remaining Japanese carrier *Hiryu* successfully sunk the *Yorktown,* but later in the day it was hit by the *Enterprise.*

A particularly crucial turning point took place when Nagumo, having learned that his initial air strike did not succeed in critically damaging Midway, decided to use his reserve planes in a second strike. While his carrier crews were in the act of changing from torpedoes to bombs, his force found itself suddenly exposed to the carrier-based planes of the U.S. Pacific Fleet.

Yamamoto himself took no part in the battle until it was too late. He wanted to engage the Americans with his battleships, and in a desperate move sought the daylight bombing of Midway. Yet not being able to bring his scattered groups together on time, he feared further losses and withdrew. Only 307 Americans died compared to 3,500 Japanese. Henceforth, Japan fought on the defensive. Writes military historian Ronald H. Spector: ''For the Japanese, Midway was an ill-conceived, sloppily executed operation.'' One commentator finds it the most decisive battle since Trafalgar, another the Stalingrad of the Pacific.

Even if conquered by Japan, Midway would have been difficult to hold. It would remain an exposed salient (line of defense), subject to frequent bombing. Although the Japanese were able to conquer Kiska and Attu without real opposition, neither island possessed strategic value. The loss of an undamaged Zeke-Zero fighter in a feint on Dutch Harbor enabled the United States to design the sturdier and more powerful F6F Hellcat.

Yamamoto never fully recovered from the shock of this defeat, although he soon commanded air offensive in the Solomons campaign. Noting the strategic importance of Guadalcanal, he realized that the establishment of an American base there challenged his domination of the South Pacific. Engaging in a war of attrition to dislodge U.S. marines who started landing on August 7, 1942, Yamamoto's fleet suffered huge losses of aircraft and pilots. After major efforts, he realized that his destroyer transports, called the ''Tokyo Express,'' could not remove the Americans. Finally, on January 4, 1943, he ordered the evacuation of that island's 13,000 Japanese troops; doing so was one of the great tactical successes of the war. He confessed to an old classmate: ''I do not know what to do next.''

In an effort to build morale, Yamamoto decided to make inspection trips throughout the South Pacific. In particular, he wanted to thank troops recovering from their ordeal on Guadalcanal. At age 59, he was tired, weary of war, and of life itself: ''I have killed quite a few of the enemy, and many of my own men have been killed. So I believe the time has come for me to die too.'' During the Guadalcanal conflict, his hair had turned snowy-white.

In April 1943, U.S. intelligence intercepted advance reports of Yamamoto's tour. Eighteen American Lightning planes were waiting for the first attempt in history to ambush an enemy commander-in-chief in the air. On the 18th, his aircraft, under the escort of nine zeroes, was shot down by a P-38 near Kahili in southern Bougainville. On June 5, the admiral's ashes were honored in Tokyo in full state ceremony, a tribute accorded only once before—on the exact same day in 1934 to Admiral Togo.

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Ahmed Zaki Yamani

Sheik Ahmed Zaki Yamani (born 1930) was a Saudi Arabian lawyer and minister of petroleum and mineral resources from 1962 to 1986. A major architect of the energy policies of his country, he served as an influential spokesman for Saudi Arabia and for the Organization of Petroleum Exporting Countries (OPEC).

Ahmed Zaki Yamani was born in Mecca, Saudi Arabia, in 1930. His father, Hassan Yamani, was a scholar of Islamic law and a qadhi, or religious judge, whose patience, wisdom, and quiet sense of humor inspired his son as he grew up in Islam's holiest city, one of three children.

The young Yamani earned a bachelor's degree in law at Cairo University in 1951 and a master's degree in law at New York University in 1955. He graduated from Harvard law school in 1956. He later was awarded honorary degrees from institutions around the world, including Nihon University in Japan (1969), Osmania University in India (1975), Leobon University in Austria (1979), and the American Graduate School of Business in Arizona (1979).

Yamani's first job was as a legal adviser to the Oil and Tax departments of the Saudi Ministry of Finance from 1956 to 1958. At the same time, he established one of the first private law offices in Jeddah. He maintained his private practice throughout his public career. From 1958 to 1960 he was a legal adviser to the Council of Ministers, becoming a minister of state and member of the Council of Ministers in 1959.

OPEC Spokesman

The Saudi royal family soon recognized Yamani's potential. Yamani was one of the first of the capable, English-speaking, Western-educated young Saudi technocrats equipped to deal effectively with the Americans and Europeans who were eager to secure access to the lucrative and strategically important oil of the Arabian Gulf. While oil revenues were needed for development, Saudi leaders were also concerned about the effects of rapid economic change on the values of a conservative Muslim society. Crown Prince Faisal, who was virtually running the Saudi government administration under his older brother King Saud even before he was crowned king in 1965, was a strong supporter of Yamani. In March 1962 the royal family named Yamani to the key post of minister of petroleum and mineral resources, a position he would hold for 24 years.

Saudi Arabia needed young Saudis with the education and technical expertise to run its own oil industry.Yamani envisioned a local institution that would provide such training for Saudis and for students from other developing nations of the region. He was instrumental in founding the University of Petroleum and Minerals at Dhahran in 1964; it soon became a major science and engineering school.

As minister of petroleum, Yamani took his place as a director of the Arabian American Oil Company (ARAMCO), originally a consortium of four American oil companies operating in Saudi Arabia under a concession agreement. Beginning in 1963 he also served as chairman of the board of directors of the General Petroleum and Minerals Organization (PETROMIN), the Saudi government agency responsible for management of energy and mineral resources in the kingdom. He became president of the Supreme Consultative Council for Petroleum and Mineral Resources in 1975. His department promoted the development of solar technology and other alternate energy sources. Yamani was made chairman of the board of the Saudi Arabian Fertilizer Company (SAFCO) in 1966. He was also chairman of the Saudi Arabian/Sudanese Joint Commission for Exploitation of Red Sea Resources beginning in 1974.

Within the Organization of Petroleum Exporting Countries (OPEC), Yamani worked for price stability, energy conservation, and an orderly international oil market. He was secretary-general of OPEC in 1968-1969. In the 1970s member countries took control of their own natural resources. Saudi Arabia negotiated the nationalization of the assets of foreign companies while retaining their cooperation and expertise. Yamani mediated among the opposing interests of the commercial companies and the oil-producing developing nations. His negotiating style was patient but dogged, punctuated occasionally by outbursts of frustration.

Yamani masterminded the 1973 oil embargo, which sent worldwide oil prices soaring to record levels and caused economic shock waves worldwide. Eloquent and shrewd, he was the primary spokesman of the political objectives of the embargo. The severe product shortages which resulted were intended as a clear demonstration of the strategic importance of Arab resources. With the oil embargo, Yamani had the world's attention, and he held it for the next 13 years as ''he came to embody Arab oil power,'' in the words of John Tagliabue of the *New York Times* (October 30, 1986). ''For more than two decades, Ahmed Zaki Yamani's commands boosted or battered personal pocketbooks and national economies around the world,'' wrote Pamela Sherrid in *U.S News & World Report* (February 15, 1988).

Volatile Times

In March 1975 Yamani witnessed the assassination of King Faisal, his mentor and friend, at the hands of the king's nephew. In December 1975 he was taken hostage by pro-Palestinian terrorists, along with several other OPEC ministers, during a conference at OPEC's Vienna headquarters. They were released unharmed after two days aboard an aircraft. Despite these incidents, Yamani remained unaffected by politics. ''I'm a very pragmatic man,'' he said. ''I know little about ideologies.''

Yamani had eight children and three marriages. He spent his spare time composing poetry in Arabic. He was a devout Muslim. For his OPEC work, Faisal rewarded him with gifts of land, but Yamani insisted he never profited from oil. Yamani owned homes in Switzerland, England, and Saudi Arabia, dressed in expensive Western suits, was driven to meetings in Rolls Royce limousines, and made frequent trips to Europe to shop for jewelry and clothes while negotiating oil contracts. He was a salaried minister and chairman of several Saudi corporations, and his law firm did work for many Saudi government agencies.

After the major oil price adjustments of 1973, which shifted the patterns of worldwide economic development and planning, Yamani chaired OPEC's Long-Term Strategy Committee in its attempts to devise a unified policy to support oil prices and stabilize international markets. This proved to be a difficult task. In the 1980s world demand began to fall and production contracted. The petroleum market remained volatile, subject to the influence of a variety of political and economic factors. Between 1980 and 1984 the Saudi share of oil production among non-Communist nations dropped from 16.5 percent to 7.6 percent, and Yamani was criticized at home for not fighting for unrestrained production before other OPEC countries were able to increase their market share.

In 1985 Saudi oil production plummeted to two million barrels of oil a day, its lowest level in 20 years. Yamani responded with a policy of unrestrained OPEC oil production, which caused a rapid drop in oil prices and a budget crisis at home. On October 29, 1986, the Saudi government suddenly dismissed Yamani from all his positions with no explanation, replacing him with Hisham Nazer. Yamani heard the news on the radio.

Yamani moved his principal residence to the Swiss ski town of Crans-sur-Sierre and in 1988 made an aborted attempt to take over Vacheron Constantin, a prestigious maker of luxury watches. In 1989 he formed the Centre for Global Energy Studies in London, a forum for OPEC oil ministers, oil company leaders, and representatives of governments and consumers. In the 1990s, as director of that think tank, he spent most of his time in London and continued to be a respected commentator and consultant on global oil policies.

Further Reading

Yamani is the author of *Islamic Law and Contemporary Issues* (1980), published in both English and Arabic. For additional information on Yamani and his public service see Ragaei El Mallakh, editor, *OPEC: Twenty Years and Beyond* (1982) and Ragaei and Dorothy H. El Mallakh, editors, *Saudi Arabia, Energy, Development Planning, and Industry* (1982). □

Tomoyuki Yamashita

The Japanese general Tomoyuki Yamashita (1885-1946) distinguished himself as the ''Tiger of Malaya'' during World War II. After the war he surrendered in the Philippines, where he was tried for war crimes and executed by the Allies.

Tomoyuki Yamashita was born on Nov. 8, 1885, in Shikoku, son of a medical doctor, who started the child in a military career. At the military academy he was a year junior to his lifetime rival, Hideki Tojo, and graduated at the head of his class. By 1932, when only 47, he became section chief of military affairs in the War Ministry and was earmarked as an eventual war minister or even premier. He was one of the generals admired by a fanatical group of radical young officers, called the Imperial Way faction, who carried out an abortive coup d'etat on Feb. 26, 1936. Although Yamashita, then a major general, refused to go along with the plot, he came under such a cloud of suspicion that he almost retired but instead took an assignment in Korea. This actually put him in an advantageous position when the China incident of July 1937 broke out, and he distinguished himself in action so well that he was promoted to lieutenant general and placed in charge of North Korea.

Meanwhile, Gen. Tojo, whose control faction had benefited from the Imperial Way faction's demise, again began to fear Yamashita's revived popularity and finally got him transferred to an isolated Manchurian outpost in 1941. But when Japan entered the war against the Allies, Yamashita was placed in charge of the 25th Army and dramatically took Singapore by a surprise attack through Malaya. The British commander, Lt. Gen. Percival, surrendered to him in February 1942, and Yamashita was made a full general.

Jealous of Yamashita's fame, Tojo quickly transferred him to the quiet Manchurian border until October 1944, when Yamashita took full command of all the Imperial forces in the Philippines, as the Allies relentlessly moved in. On Sept. 2, 1945, he surrendered his sword at Bagio to the representatives of the Allied forces, among whom was Gen. Percival. By direction of Gen. Douglas MacArthur, Yamashita was almost immediately put on trial as the one responsible for the last-minute wild massacres by Japanese troops in Manila, establishing a principle of responsibility the implications of which frightened a number of American officers. Yamashita was hanged on Feb. 23, 1946.

Gen. Yamashita is remembered in Japan as a military leader whose personal career was victimized by that very factionalism in the military that had so much to do with dragging Japan into the euphoria of war and the humiliation and suffering of defeat. His honorary pen name was Hobun.

Further Reading

An intimate picture of Yamashita, based on an account by his chief of staff and on notes by American Army psychiatrists, is in the book by his defense lawyer, Adolf F. Reel, *The Case of General Yamashita* (1949), although most of the book is concerned with the trial and its implications. Another biography, focusing on the Malayan campaign but also relating his life, is in Arthur Swinson, *Four Samurai* (1968), one of whom is Yamashita; it contains the most up-to-date bibliography. A more detailed account of the Malayan campaign is by the pro-Tojo former colonel Masanobu Tsuji, *Singapore: The Japanese Version,* edited by H. V. Howe and translated by Margaret E. Lake (1960).

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William Lowndes Yancey

U.S. congressman William Lowndes Yancey (1814-1863) was known for his unexcelled oratorical abilities as a spokesman of Southern interests.

William Yancey was born in Warren County, Ga., on Aug. 10, 1814, the son of an attorney who died in 1817. A few years later Yancey's mother married a clergyman, and the family moved to Troy, N.Y. Yancey attended Williams College, but left in 1833 without graduating and entered the law office of a strong unionist in Greenville, S.C.

Yancey became editor of the *Greenville Mountaineer,* a unionist paper. In 1837 he moved to Alabama, bought a sizeable plantation, and purchased two newspapers. Between 1836 and 1840 Yancey moved from ardent unionism to an equally zealous states'-rights position. He was elected to the Alabama Legislature in 1841 and 1843. Twice elected to the U.S. Congress, he served from 1844 until 1846, when he resigned out of disgust at party politics. A powerful speaker, he was occasionally intemperate in his oratory, resulting in a number of duels.

In 1848 Yancey devised resolutions that were adopted by the Alabama Democratic Convention, announcing the extreme demand that slavery be permitted into the territories and be protected by Federal law. He worked to arouse the South to realize the dangers of abolition and to promote concerted action among Southern states. He believed that Southern unity could come only with the disintegration of existing parties and the submergence of partisan hatreds in the face of a common threat. Yancey encouraged the formation of local Southern rights associations and agitated to reopen the African slave trade to spread slavery's blessings to poor white Southerners. Preaching the notion of

secession more convincingly than any contemporary, he was later called the ''orator of secession.''

At the national Democratic convention in 1860, Yancey delivered his finest statement of the Southern position. The Southern delegates' subsequent withdrawal split the Democratic party and assured the election of Republican Abraham Lincoln. Yancey became the spokesman of the Constitutional Democratic party.

After Lincoln's election Yancey dominated the Alabama secessionist convention and drafted the ordinance of secession. In March 1861 he went to England and France as a commissioner from the Confederate States of America. His mission was ineffective, perhaps because of his passionate defense of slavery, which both countries hated. Upon his return in 1862, he was elected to the Confederate Senate. In 1863, in a noisy debate, Benjamin H. Hill, a senator from Georgia, threw an inkstand at Yancey, hitting him in the face and splattering blood and ink. On July 27 Yancey died near Montgomery, Ala., and Hill's enemies falsely accused him of having indirectly caused Yancey's death.

Further Reading

There has been little recent work on Yancey. John W. DuBose, *The Life and Times of William Lowndes Yancey* (2 vols., 1892; repr. 1942), is a well-researched study striving for objectivity, but occasionally the author's pro-Southern bias shows. Also useful is Austin L. Venable, *The Role of William Yancey in the Secession Movement* (1945). □

Chen Ning Yang

The Chinese-born American physicist Chen Ning Yang (born 1922) codiscovered the nonconservation of parity in weak interactions.

Academically inclined from childhood Chen Yang was born September 22, 1922, in Hotei, Anhwei, in China, enjoying what he later categorized as ''a tranquil childhood that was unfortunately denied most of the Chinese of my generation.'' His father was a professor of mathematics at Tsinghua University, where Yang came to do post-graduate study after earning his bachelor's degree in 1942.

In 1944 Yang completed his master's degree, after which he taught in a Chinese high school for a time and then traveled to the United States on a fellowship. Determined to benefit from direct contact with Enrico Fermi (the 1938 Nobel laureate who later built the world's first nuclear reactor), Yang enrolled at the University of Chicago in 1946. He completed his doctoral degree in less than two years, his thesis being supervised by Edward Teller.

Soaring to the Top

Yang remained a year at the University of Chicago as instructor in physics, and in 1949 went to the Institute for Advanced Study in Princeton; in 1955 he became one of the very small number of professors on the institute's permanent staff. In 1950 he married Chih Li Tu, a former student of his in China, who was studying in Princeton. The Yangs had two sons and one daughter.

Although Yang consistently made very significant contributions to statistical mechanics and symmetry principles, he is best known for his and Lee's joint work demonstrating the limitations of the principle of conservation of parity. This principle, although tacitly assumed for centuries to be valid, took on entirely new significance with the birth of relativity, with an empirical rule discovered by O. Laporte in 1924, the advent of quantum mechanics, and E.P. Wigner's 1927 proof that Laporte's rule follows from the ''right-left symmetry'' of the electromagnetic forces in the atom. Conservation of parity, along with, for example, conservation of energy and momentum, seemed to be a general law of nature. Indeed, its consequences—for example, that the same experiment carried out on an object and its mirror image should yield the same result—seemed to be so obviously true that its universal validity was unquestioned.

Lee and Yang came to feel otherwise in the course of their attempts to understand what was known as the ''theta-tau puzzle''; two particles, the theta meson and the tau meson, having the same mass and lifetime, would ordinarily have been considered to be one and the same particle, except that while the former decayed into two pions (''even parity''), the latter decayed into three (''odd parity'')—and the *same* particle decaying into two states of *different* parity would constitute a violation of conservation of parity. Only after intensive study and an extensive survey of the relevant

experimental evidence did Lee and Yang conclude in early 1956 that for interactions like the ones described—the so-called ''weak interactions,'' in contrast to the ''strong'' nuclear interactions, the electromagnetic interactions, and the gravitational interactions—there was absolutely no conclusive experimental basis for conservation of parity. This astonishing fact had escaped all their contemporaries. Indeed, in the words of O.B. Klein, it had been revealed to Lee and Yang only as a consequence of their ''consistent and unprejudiced thinking.''

But nonconservation of parity in weak interactions was still only a hypothesis. Lee and Yang therefore suggested a number of specific experimental tests for it, all of which yielded positive results. Perhaps the most famous of the tests was the cobalt-60 beta-decay experiment carried out by Madame C.S. Wu of Columbia University and her National Bureau of Standards collaborators. Since Lee and Yang's discovery led to a reexamination of all of the conservation laws, it shook the very foundations of physics, opening up entirely new and unanticipated vistas. For it, they received a number of honors, the highest of which was their shared Nobel Prize for 1957.

A New Life at Stony Brook

In the summer on 1965 Yang was invited, as he often was, to spend a summer worrking at the Brookhaven National Laboratory near the new Stony Brook-based State University of New York. He met many of the physics faculty there, and the following year he was appointed Albert Einstein Professor of Physics and Director of the Institute of Theoretical Physics, which was established especially to attract other top physicists who wished to work with Professor Yang.

By 1997 Yang had been at Stony Brook for 31 years. A man with a strong moral conscience, he had done whatever he could to promote friendship between his adopted homeland and his native China. In 1971 he beecame the first President of the National Association of Chinese Americans, following up with encouragement in every possible quarter to establish the diplomatic relationship between the two countries that finally came to pass in 1979. He also raises an ongoing fund of money, that allows scholars from China to visit the Stony Brook campus for study purposes. Most of them are aware of his many trailblazine papers, which were collected together in a book called *Selected Papers 1945-1980,* published in 1983 by W.H.Freeman. In honor of Professor Yang's 70th birthday, another volume, *Chen Ning Yang: A Great Physicist of the Twentieth Century,* was produced by several former students. Obviously, all of them have great respect and affection for him. As many of the pieces in the book note, it is Yang's warmth and sensitivity as much as his reputation which have elevated the Physics Department of the State University of New York to great heights in the world of scientific research.

Further Reading

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Mary Alexander Yard

Mary Alexander Yard (born c. 1912) was a feminist, a political organizer, and a social activist. She served as president of the National Organization for Women (NOW), 1987-1991.

Mary Alexander Yard, who preferred to be called Molly, was born sometime around 1912 in Chengtu, the capital of Szechwan Province in China. Her father, James Maxon Yard, was a Methodist missionary, and the Yard family lived in China until she was 13 years old. Yard was the third of her parents' children—all girls. When she was born, Chinese friends gave her father an ornate brass bowl as a consolation gift, to show their sympathy that his wife had given birth to yet another daughter. She later said that living in a country where women were so discriminated against made her a feminist almost from birth.

From her parents Yard inherited a sense of the importance of social activism. As a student at Swarthmore College in the early 1930s she protested and demonstrated against the sorority and fraternity system when a Jewish student was refused admission. Her campaign was successful. Fraternities and sororities were abolished at Swarthmore.

She graduated from college in 1933 at the peak of the Great Depression. She worked briefly as a social worker, but found the work unrewarding and frustrating. As a social worker she wasn't expected to change things, and she was too militant for that. She turned to activism in the trade union movement, as well as in early civil rights organizations.

Yard became active in the American Student Union, and served first as the national organizational secretary and then as chairperson. The ASU was critical of Franklin Roosevelt's administration and the New Deal. They felt that the government wasn't doing enough to create jobs, especially for young people. It was through her position in the ASU that Yard met Eleanor Roosevelt. She considered herself Eleanor Roosevelt's spiritual heir and as president of the National Organization for Women, spoke of her often. During her years in the ASU she worked in campaigns against Reserve Officers Training Corps (ROTC) programs and in support of the Spanish Republic during that nation's civil war.

In 1938 Yard married Sylvester Garrett, a labor arbitrator. She kept her own name, but found that other forms of independence were difficult to maintain in the 1940s and 1950s. For example, when she and her husband tried to

open a joint bank account using both their names they were told it was impossible unless they stopped claiming to be married and admitted that she was Garrett's mistress instead.

Through the 1940s, while caring for her three young children, Yard was actively involved in Pennsylvania Democratic politics. She and her husband moved briefly to California in 1950, and after her return to Pennsylvania, she served in the administration of Philadelphia Mayor Joseph Clark. When Clark ran for the United States Senate in 1956 she worked in his campaign, and again in 1962. In 1964 she ran for her own seat in the state legislature. Although she won the Democratic primary, she lost in the general election.

Throughout the 1960s Yard was active in a variety of political and social movements. She was much aware of the tensions and the excitement of the times. She was an organizer in western Pennsylvania for the 1963 Civil Rights March on Washington. In 1964 she led a march on the Pittsburgh Post Office delivering thousands of letters to senators and congressmen urging passage of the Civil Rights Act.

She continued her active involvement with Democratic state politics, but she was growing increasingly frustrated at the exclusion of women from higher circles of decision making. She became active in the local chapter of NOW and met Eleanor Smeal, who was then head of Pennsylvania NOW. After Smeal was elected national president of the National Organization for Women in 1977, Yard followed her to Washington to work on the campaign for the passage of the Equal Rights Amendment (ERA). She led the fight for ratification of the amendment in several key states including Florida, Oklahoma, North Carolina, and Virginia.

After the failure to ratify the Equal Rights Amendment, Yard continued her involvement in NOW's political campaigns. She served on the Political Action Committee (PAC) staff from 1978 to 1984 and from 1985 to 1987 she was NOW's political director.

She ran for president of national NOW in 1987 against Noreen Connell, the New York State NOW president. Connell felt that the organization should concentrate on strengthening its local chapters, but Yard instead called for large scale national actions to focus attention on the fight for women's rights. Yard won and immediately called for the impeachment of President Reagan and joined in the successful efforts to block the nomination of Robert H. Bork, an abortion rights opponent, to the Supreme Court.

Yard also pledged support for women candidates at every level of government and for a renewed fight for ERA. Under her leadership, NOW and other women's rights organizations organized massive demonstrations in Washington in April and November of 1989.

Yard was a strident leader of NOW and antagonized many members of the organization as well as nonmembers. She was a radical feminist at a time when many NOW members were concerned that women who lead traditional lives felt excluded from the women's movement and from NOW.

In late 1989, when Yard called for the formation of a third party, many leaders of women's organizations opposed her suggestion, feeling that it was much more important to concentrate efforts on supporting women within the two national parties. She was embroiled in continuous controversy from the day of her election, when her refusal to tell her age was the subject of numerous news articles. She was the first grandmother to head a major women's organization, and she was certainly the most radical. Yard was succeeded by Patricia Ireland on December 15, 1991. After serving as NOW's president,Yard continued to actively support the organization with appearances and speeches. In a column appearing in *The Advocate* (1991), she addressed the issue of lesbian concerns and NOW's agenda. Yard shared her dreams for women throughout the world in a 1994 interview appearing in *Anima*.

Further Reading

There are many articles about NOW in the years of Molly Yard's presidency, including the *National NOW Times,* which is available in many libraries. Ellen Hawkes' book *Feminism on Trial: The Ginny Foat Case and the Future of the Women's Movement* (1986) describes the controversies that NOW faced when Yard was elected. Other books discuss the ERA campaign, in which Yard was deeply involved. A few titles are *Why ERA Failed* (1986) by Mary Frances Berry and *The Equal Rights Amendment: the History and the Movement* (1984) by Sharon Whitney. Her article on lesbian concerns and NOW's agenda was published in *The Advocate* (March 26, 1991). A special interview with Yard appeared in *Anima* (fall 1994). □

Minoru Yasui

Minoru Yasui (1917–1987)was a lawyer who fought for the civil rights of Japanese Americans during World War II, most notably he argued about the unconstitutionality of the internment camps.

During the early 1900s, many Japanese people moved to the United States because of better opportunity for advancement. Due to historical racism against Asians, however, they often found only back-breaking labor open to them. Many of the Japanese labored in the lumber mills and fruit orchards. Employers doubted that these slender laborers could endure hard work, and so the Japanese worked twice as hard to prove their abilities. For example, logging companies cut down thousands of acres of forest, leaving only stumps and brush behind. Up to 600 Japanese laborers were hired each season to clear the stumps with hoes and dynamite. There might be as many as 100 stumps per acre, and often it took several days to clear one stump.

Settle in America

Many of the Japanese immigrants came to America intending to earn their fortune and return home to Japan. Minoru's father, Masuo Yasui, however, intended to settle in America. In Japan, Masuo learned English and converted to Christianity, following his father and brothers to America in 1903. In 1908, when he was twenty-one years old, he moved to Hood River, Oregon, a town with a large Japanese population. With the help of his brother Renichi, Masuo established a merchandising business called the ''Yasui Brothers Company.'' The store sold Japanese goods such as soy sauce, imported rice, and toys. Renichi worked the counter, talking to customers and running the register, while Masuo kept track of the accounts and the bills. Together they built a small and successful business. Masuo gained recognition in Hood River as a key businessman and leader, eventually expanding his business to include contract labor and selling insurance.

Minoru's mother, Shidzuyo Miyake, finished college in Japan and worked as a teacher before coming to America. This was unusual because at that time, most Japanese women were uneducated. She and Masuo met briefly as children and exchanged letters and photographs while Masuo lived in Hood River. When Masuo proposed marriage in a letter, Shidzuyo accepted and moved to America to live with her new husband.

Shidzuyo traveled by ship to the United States to marry Masuo, breathing stale air, eating hard rice and sleeping in bunk beds. Ship toilets consisted of mere holes in the floor; the women could see the sea water rushing below. After three long weeks, Shidzuyo arrived in Hood River in 1912.

Childhood

In time, Shidzuyo and Masuo had eight children—Minoru was the third son in a wealthy family. His parents encouraged their children to become Americanized and expected them to succeed in church and school. Minoru, a small, wiry boy with a quick wit and love for challenge, excelled. Independent and confident, Min, as he was called, set high academic goals for himself and performed well. He and his older brothers, Kay and Chop, were the first Japanese Americans to attend school in Hood River and the first to enroll in the Methodist Sunday school and Boy Scouts.

Children born in America to Japanese immigrants were called *nisei,* meaning ''second generation.'' The *nisei* acquired both Japanese and American identities. Parents expected their *nisei* children to respect customary Japanese values such as authority, yet at the same time, the *nisei,* born and raised in the United States, displayed American characteristics such as independence. But nisei children were not totally accepted by others. The community viewed them as foreigners because they looked Japanese and spoke both languages.

Despite their success in school, Kay, Chop, and Min found childhood difficult as *nisei.* Due to their Japanese background, they made few friends during their school years. Isolated, Kay, Chop, and Min played with one another, fishing, hunting, and exploring the Oregon countryside.

Tragedy

As the oldest son, Kay held considerable power and authority within the family. His parents, however, expected Kay not only to be a role model for the younger children but also to represent the family within the community. Despite Kay's excellence in school and status as a budding poet, Masuo, a very strict father, disciplined Kay more harshly than the other children. On February 27, 1931, Shidzuyo told Kay to wake Minoru. Instead, Kay played a joke on Minoru by painting his face black. When Minoru awoke, both Minoru and his father yelled at Kay, shaming him tremendously. When a person is shamed in Japanese culture, they bring shame not only upon themselves but upon the entire family. Perhaps the combination of shame and pressure from his school and family grew too much for Kay to endure. Nobody knows exactly why, but Kay poisoned himself that evening, drinking water mixed with strychnine, a rat poison. He died that night.

Stricken with grief by the suicide, the family spoke little about the circumstances, simply informing the community that Kay died. Few people, including Minoru's younger bothers and sisters, knew that Kay had killed himself. The loss affected both Minoru and his father immensely, and Masuo blamed them both. He wrote Minoru: ''Yourself and father are directly responsible for the loss of our dearest one. Your feeling and thought of the 27 of February meet exactly mine. You will surely feel very keenly toward your responsibility. . . . There lies our common sorrow and great point which we must suffer for the rest of our lives.''

School

In 1933, at the age of sixteen, Minoru left Hood River to attend the University of Oregon in Eugene. He continued scoring high marks, rising quickly to the top of his class by making the honor roll every quarter and performing well in debates. Participating in the Reserve Officers Training Corps (ROTC), he was promoted to commanding officer by the end of his junior year. Minoru's classmates also elected him as secretary/treasurer of the dormitory and president of the school's international organization.

Despite his obvious talents, Minoru continued to experience prejudice due to his Japanese background. The fraternity clubs excluded him, for example, because membership was reserved for white males only.

After graduating, Minoru entered the University of Oregon's law school. He found his studies uninteresting but worked hard and at the end of his first year became the first Japanese American member of the Phi Beta Kappa honor society. In 1941 Minoru Yasui became the first nisei to graduate this law school. He passed the Oregon bar exam that summer.

Career move

Yasui tried to set up a law practice in Portland, but few people had money due to the Great Depression. So he took a job with the Japanese Consulate in Chicago. Meanwhile, prejudice against the Japanese grew. Other Americans believed that the Japanese filled jobs that did not belong to them, noting that the Japanese worked hard and became successful businessmen who competed with whites. Some whites, afraid the Japanese would take over the country if they could buy land, sought to limit land ownership to U.S. citizens only. In California, angry whites passed a 1913 act forbidding aliens to own land.

World War II and Pearl Harbor

By 1941 the Allied powers of Great Britain, France and Russia had fought for several years against Germany and the Axis powers. The United States, however, refrained from entering the war until December 7, 1941, when Japan bombed Pearl Harbor in Hawaii. The decision to declare war against Japan, Germany, Italy, and the other Axis powers greatly affected the Japanese Americans. Most Japanese immigrants lived on the West Coast, and the U.S. government began to fear that Japan had spies among the immigrant and nisei populations. Encouraged by anti-Asian groups, the government questioned the loyalty of the Japanese and Japanese Americans, assuming that they would side with Japan because of their ethnic background. The government, in fact, accused Japanese Americans of disloyalty to the United States and arrested many people on suspicion of spying or conspiracy. The frightened victims went to great lengths to prove that they were loyal Americans. In California, for example, a Japanese group bought the U.S. government a $50,000 antiaircraft weapon to show their support for the war.

Effects of prejudice

Yasui resigned his position at the Japanese Consulate the day of the Pearl Harbor attack. Later that week, the government informed Yasui that his father had been taken into custody on suspicion of spying. Yasui, it said, had to report to Fort Vancouver in Washington to fulfill his duty as a commanding officer in the U.S. Army.

When Yasui arrived at Fort Vancouver on January 19, 1942, the army would not let him report for duty. They turned him away because they did not understand how somebody who looked Japanese could fight for the United States in a war against Japan. Yasui repeatedly tried to report for duty, but the army refused each time and, after some debate, eventually classified him as not eligible for service.

Yasui traveled to Fort Missoula to attend his father's trial. At the trial, Yasui saw his father, a man who gave up his homeland to work and raise his children in the United States, accused as a spy and a traitor. Helpless, Yasui returned to Portland and set up a small office to help Japanese immigrants and their children deal with new legal problems caused by the war, such as the mounds of paperwork the government required of all people with Japanese ancestry.

Minoru's arrest

On February 19, 1942, President Franklin Delano Roosevelt signed Executive Order 9066, designating some areas as sensitive military zones from which any or all persons might be removed as the military saw fit. Yasui realized that this was directed at the Japanese.

The U.S. Constitution states that all citizens are equal under the law, and Yasui, recognizing the order as a violation of this ideal, prepared to fight a legal battle. ''It is my belief that no military authority has the right to subject any United States citizen to any requirement that does not equally apply to all other U.S. citizens,'' Yasui declared.

In order to test the constitutionality of a law, the law must first be broken. Yasui decided to fight the first discriminatory order against the Japanese that resulted from Executive Order 9066. On March 24, 1942, General John L. DeWitt issued a curfew for all German, Italian, and Japanese nationals, as well as for citizens of Japanese descent. Yasui believed this violated his basic constitutional right as a citizen to equal and fair treatment. He aimed to challenge ''special treatment'' of persons based on race alone.

On March 28, 1942, at 6:00 Yasui calmly told his secretary to inform the police that a Japanese man was illegally out after curfew. He walked out the front door, down the street and waited for the police to come. They never showed. He kept walking and eventually found a policeman standing on the street. Yasui told the policeman to arrest him since he was obviously of Japanese ancestry and was therefore breaking the law by walking around after dark. The policeman told Yasui to run along because he would only get himself into trouble. Finally, about 11:00 Yasui walked into the police station and demanded to be arrested. The police sergeant threw him into the drunk tank, where he stayed until Monday morning when his bond was posted.

The fight begins

After his arrest, Yasui began an intense letter-writing campaign to Japanese associations and to General DeWitt. To drum up support, he circulated petitions protesting the discriminatory treatment of the Japanese. Yasui contacted various Japanese organizations, including the Japanese American Citizens League (JACL). But the JACL chose not to support Yasui because it did not want to support a constitutional challenge. Eager to demonstrate loyalty to the United States, many Japanese believed it was best to comply with governmental requests. The JACL supported this philosophy and actually tried to put a stop to Minoru's case. Still, Yasui held fast to the idea that loyalty to the United States meant abiding by its Constitution. If the nation strayed from the basic rights outlined in the Constitution, Yasui believed that it was his duty as a citizen of the nation to correct the error.

The war increased hostility against the Japanese. The attack on Pearl Harbor had created an atmosphere of fear and suspicion. Many citizens, including some military persons, feared a Japanese attack on the West Coast. Japanese submarines sank several American ships in the Pacific in late December 1941, causing an uproar among the nation's leaders. They were positive that Japan had spies in the United States and suspected all Japanese Americans as capable of betrayal. From February to March 1942, people of Japanese descent were encouraged to move from the West Coast to other areas of the country. But it was difficult to find any other area where they were welcome. And often relocation was not possible because the Japanese had no money or connections.

Arrest

On March 26, 1942, the military posted a notice in West Coast newspapers stating, ''All Japanese and Japanese Americans residing in military area number One, comprising the western parts of Washington, Oregon, California and southern Arizona will be forbidden to leave the area after Sunday, the Western Defense Command announced tonight.'' It was the last chance to leave voluntarily. In May 1942, the military posted a final order forcing the Japanese to evacuate. They had to leave their homes and relocate to special centers designed to keep them in one place and under control. Yasui notified the army that he would evacuate only if they arrested him. On May 12, the military arrested and escorted him to the Portland detainment center, which he dubbed the ''North Portland Pigpen.''

Minoru's case and constitutional debate

In June 1942, the case *United States of America* v. *Minoru Yasui* was brought before the U.S. District Court in Portland. The case was important to the government because the outcome could confirm that its wartime policies towards the Japanese were legal. The government argued that Japanese characteristics naturally prompted these people to betray the United States, and therefore all Japanese were potential spies for Japan. The government realized, however, that this would be difficult to prove and intended to use ''judicial notice.'' Under ''judicial notice,'' lawyers do not have to prove facts that are deemed self-evident. The government wanted to establish the genetic tendency of Japanese towards treachery as self-evident.

Yasui and his lawyer Earl Bernard argued that it was unconstitutional for the government to single out one group of citizens based on ancestry. The Fourteenth and Fifth Amendments guaranteed the civil rights of citizens to equal protection and due process of law. Everybody agreed that these rights were absolute during times of peace and that internment constituted a violation of these rights. During wartime, however, the government has special authority. At stake was whether General DeWitt had the power, during a time of war, to single out U.S. citizens based on their race and strip them of these rights.

The verdict

The verdict was not reached until November. Judge Alger Fee referred to a decision set in 1866 called *Ex Parte Milligan.* In this case, the courts ruled that while Congress could authorize the president to suspend *habeas corpus* (which protects citizens from illegal or unjust imprisonment) and declare martial or military law, martial law could not exist unless civil courts ceased to function. Judge Fee noted that in Minoru's case, the president and Congress had not declared martial law, nor suspended *habeas corpus.* He declared that holding citizens was undeclared martial law and was not constitutional due to the Fifth and Fourteenth Amendments. Aliens, however, could be detained. Judge Fee then ruled that because Yasui had worked with the

Japanese Consulate, he had renounced his desire to be a U.S. citizen. He stripped Yasui of his citizenship and pronounced Yasui guilty, as an alien, sentencing him to one year in jail. Although Yasui immediately instructed his attorney to begin the appeals process, he spent nine months in solitary confinement. He was allowed neither to exercise nor shower.

The Supreme Court

In May 1943, Minoru's appeal reached the Supreme Court, the highest body of law in the country. The government restated its position that the Constitution allowed the government special ''war powers'' for the protection of the people and that the Japanese were dangerous. The Fifth and Fourteenth Amendments, it said, must give way to the decision-making of the military during wartime. The government argued that the order was a military necessity and proceeded to describe the supposedly forthcoming Japanese invasion on the West Coast as reason enough to detain the Japanese Americans.

The justices considered the case for months, finally reversing Judge Fee's decision. They referred to the recent case of *United States* v. *Hirabayashi*. In this case, the Court determined that special governmental powers, outlined in Articles I and II of the Constitution, such as ''provide for the Common Defense'' and ''make all Laws which shall be necessary and proper,'' override individual rights during wartime. General DeWitt's actions were, in fact, constitutional during a time of war. Also, the Supreme Court ruled that Minoru's citizenship had nothing to do with the issues at hand. It returned his citizenship, and Yasui, as a Japanese American, was sent to the Minidoka Relocation Center in southern Idaho.

Life in the internment camps

When the Japanese received their orders to evacuate, many were given less than forty-eight hours to leave their homes. Two-thirds of these people were United States citizens by birth. They left their homes, their possessions and their businesses, often selling them for less money than they were worth. The government froze Japanese bank accounts, and bandits either stole or destroyed most of the possessions left behind. People sometimes threatened the Japanese physically.

Most of the internment or concentration camps contained numerous barracks with no furniture. Located in remote desert regions, the camps were filled with dusty air. Inmates lacked hot water and privacy. People ate together, slept together and bathed together. Camp life shattered family solidarity, an important characteristic in Japanese culture. Fathers had little power over their family, and mothers lost control over their children. Parents ate in huge mess halls, often separated from children and relatives. Some Japanese died in the camps, while many found the conditions hard to bear: ''The thing that really hit most of us was the lack of privacy. There was no privacy whatsoever. . . . No closets. Just a potbelly stove for each family in one room. I really felt sorry for some of the teenagers, especially the shy ones. Some couldn't take it. I recall one girl that lost her mind.''

Months passed, and the internment camps slowly came to resemble life in the outside world. Some developed recreation facilities, libraries, social halls, and playing fields. Each center housed several thousand children, so schools opened in 1942. They were woefully lacking in desks, chairs, and most importantly, teachers. To pass the time, women organized arts and crafts classes, such as flower arranging and gardening. Cut off from the outside world, the interns lived a ghostlike existence. One intern expressed a feeling of being forgotten: ''It seems that since evacuation, I have gradually lost contact with my friends outside. You see, when one is enclosed in the narrow confines of a camp, strange things happen. Time and the life of the world outside simply pass by without touching us.''

By November 1, 1942, almost 112,000 evacuees were in temporary or permanent centers, even though during this time there was not one proven case of spying or sabotage by a Japanese American. Italian and German Americans, whose families came from other Axis countries, were not bothered.

Postwar life

Japanese internment officially ended on December 17, 1944, towards the end of World War II. Many people spent as long as two years in the camps and afterward faced new problems. A great number did not have anything to return to, having lost their homes and businesses due to the move to the camps. Yet Japanese Americans continued to face fear and prejudice. There were instances of racial terrorism and refusals to let them buy supplies or apply for desperately needed jobs. Movie theaters refused to sell them tickets, and barbers would not cut their hair. In many towns, businesses posted signs stating, ''NO JAPS ALLOWED.''

Released from Minidoka in 1944, Yasui moved to Colorado, passed the state bar exam, and set up a law practice. In 1946 he married True Shibata, with whom he had three daughters. Despite Minoru's talents, the family remained poor for many years. Yasui did a great deal of volunteer work, founding a City League and the first interracial Boy Scout Troop. During the 1950s he quit law. Yasui labored for the next twenty-four years on Denver's Commission on Community Relations to set up programs for the city's minorities. In time, the city recognized him as an outstanding citizen, established a monthly service award in his honor, and proclaimed Minoru Yasui Recognition Day.

Continued protests

Yasui continued his protests against the federal government for the rest of his life. In the 1970s, he led the JACL in a fight to right the wrongs done to the Japanese during WWII. He believed the government should admit its mistake by publicly apologizing to the Japanese Americans and paying compensation to those who suffered internment. In 1980 Congress funded a committee to report on the internment camp situation, and in 1983 the committee recommended that the government apologize. The committee also suggested $1.5 billion (about $20,000 per person interned) as

compensation. Yasui meanwhile fought the government to clear his name, as his 1942 conviction still held. The government refused to reverse its decision, and when he died of cancer in 1986, the Supreme Court closed the case. Yasui died fighting.

On August 10, 1988, President Ronald Reagan signed the Civil Liberties Act of 1988, which provided each survivor of internment with the proposed $20,000. He also issued a formal apology, admitting the United States had wronged its citizens: ''What is important in this bill has less to do with property than with honor, for here we admit to wrong. Here, we reaffirm our commitment as a nation to equal justice under the law.''

Although Yasui was no longer alive, his children heard the message. It had taken over forty years for the United States to formally recognize its mistake. But, in the end, the government had reaffirmed the constitutional right of all of its citizens to be treated as equals. Yasui, in his long series of legal battles, played an important role in launching the struggle that led to this just verdict.

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Chuck Yeager

Charles E. Yeager (born 1923), a test pilot for the United States Air Force, was the first person to fly a plane faster than the speed of sound.

Charles (''Chuck'') E. Yeager was born in Myra, West Virginia on February 13, 1923. His father was a driller for natural gas in the West Virginia coal fields. As the United States began mobilizing for World War II, Yeager enlisted in the Army Air Force in 1941 at the age of 18. In 1943 he became a flight officer, a non-commissioned officer who could pilot aircraft. He went to England where he flew fighter planes over France and Germany during the last two years of the war.

In his first eight missions, at the age of 20, Yeager shot down two German fighters. On his ninth mission he was shot down over German-occupied France, suffering flak wounds. He bailed out of the plane and was rescued by members of the French resistance who smuggled him across the Pyrenees Mountains into Spain. In Spain he was jailed briefly but made his way back to England where he flew fighter planes in support of the Allied invasion of Normandy.

On October 12, 1944, Yeager took on and shot down five German fighter planes in succession. On November 6, flying a propeller-driven P-51 Mustang, he shot down one of the new jet fighters the Germans had developed, the Messerschmidt-262, and damaged two more. On November 20 he shot down four FW-190s. By the end of the war, at which time he was 22 years old, he was credited with having shot down 13.5 German planes (one was also claimed by another pilot).

In 1946 and 1947 Yeager was trained as a test pilot at Wright Field in Dayton, Ohio. He showed great talent for stunt-team flying and was chosen to go to Muroc Field in California, later to become Edwards Air Force Base, to work on the top-secret XS-1 project. At the end of the war, the U.S. Army had found that the Germans had not only developed the world's first jet fighter but also a rocket plane that had tested at speeds as fast as 596 miles an hour. Just after the war, a British jet, the Gloster Meteor, had raised the official world speed record to 606 miles per hour. The next record to be broken was to attain the speed of sound, Mach 1, which was what the XS-1 project was designed to do.

The measurement for the speed of sound was named after the German scientist Ernst Mach, who had discovered that sound traveled at different speeds at different altitudes, temperatures, and wind speeds. On a calm day at 60°F at sea level it was about 760 miles an hour. This speed decreased at higher altitudes. Airplane pilots who had come close to the speed of sound in dives reported that their controls froze and the structure of the plane shook uncontrollably. A British test plane disintegrated as it approached

the speed of sound. Because of these experiences, Mach 1 became known as the ''sound barrier.''

The Army had developed an experimental plane called the X-1 to break the barrier. Built by the Bell Aircraft Corporation, it was a rocket shaped like a bullet that was launched from another plane once they were airborne. The idea was to send up the X-1 on a number of flights, each time getting a little closer to Mach 1. A top commercial test pilot had been making these flights and had reached .8 Mach, where the plane shook violently. The pilot demanded a large bonus to fly the plane up to Mach 1. The Army refused to pay the bonus, and Yeager was given the job of piloting the X-1 at his usual salary.

In his test flights Yeager was able to get the plane to fly at .9 Mach and still keep control of the plane. It was his personal belief that the heavy vibration of the plane would actually calm down after reaching Mach 1. The date of October 14, 1947 was set for breaking the ''sound barrier.'' On the night of October 12, Yeager went horseback riding and fell off the horse. The next day his right side was in a great deal of pain. Afraid of being taken off the flight, he drove to a local town and saw the doctor there who told him that he had broken two ribs.

Yeager went ahead with the flight without telling anyone of his injury. Because of his injury, he was unable to close the plane's right side door, but he solved the problem by taking the handle of a broomstick with him and using it to close the door with his left hand. Early on the morning of October 14, Yeager went up in the B-29 bomber that carried the X-1. He entered the X-1 and locked himself in at 7,000 feet. The B-29 released the X-1 at 26,000 feet. At .87 Mach the violent vibrations began, but Yeager continued to push the aircraft faster. Just as he had predicted, at .96 Mach the aircraft steadied and he passed Mach 1. At that moment a giant roar was heard on the desert at the experimental test site—the first man-made sonic boom. Yeager reached Mach 1.05 and stayed above Mach 1 for seven minutes. On his way back to the field he performed victory rolls and wing-over-wing stunts.

As soon as Yeager landed safely, the results were telephoned to the head of Army aviation, who ordered the base not to give out any information about the flight. Rumors of the flight appeared in the aviation press in December 1947, but the Air Force (as the Army Air Force became) did not confirm it and release Yeager's name until June 1948.

Yeager continued to test planes at Edwards Air Force Base. In December 1953 he set a new record by flying the X-1A to Mach 2.4. He left Edwards in 1954 and then went to Okinawa where he flew Soviet planes captured in the Korean War in order to test their performance. He returned to the United States in 1957 to lead an air squadron, and flew on training operations and readiness maneuvers at Air Force bases in the United States and abroad. In 1961 he was appointed director of test flight operations at Edwards Air Force Base and the following year was made commandant of the Aerospace Research Pilot School at Edwards.

In 1963 Yeager tested an experimental plane designed for high altitude flying, the NF-104, to see if it could beat the record set by a Soviet military plane of 113,890 feet. Yeager reached 108,000 feet when the plane spun out of control, and he was forced to eject from the plane. He was severely burned on the left side of his face and left hand. He spent a month in the hospital but was able to return to flying duties and as head of the experimental test pilot school.

Yeager was promoted to brigadier general in 1969, by which time he had flown more than one hundred missions in Southeast Asia in B-57 tactical bombers. Yeager had become the most famous pilot in the United States, and the Air Force called upon him increasingly for its public relations and recruiting efforts. He served in a variety of Air Force positions until his retirement in 1975. He is the recipient of numerous military awards and was awarded the Presidential Medal of Freedom in 1985.

Further Reading

Yeager has written two autobiographies. The first was entitled simply *Yeager* and published in New York by Bantam Books in 1985. This was followed by *Press On: Further Adventures of the Good Life*, Bantam Books, 1988. An interesting account of Yeager's life was written by William Lundgren and published as *Across the High Frontier* (New York: Morrow, 1955; paperback edition, New York: Bantam Books, 1987). There is an exciting retelling of Yeager's flights in the X-1 in Tom Wolfe, *The Right Stuff* (New York: Farrar, Straus & Giroux, 1979; paperback edition, New York: Bantam, 1980). Wolfe's book was later made into a movie (Warner Brothers, 1983), with Sam Shepard playing the role of Yeager. □

William Butler Yeats

The Irish poet and dramatist William Butler Yeats (1865-1939) was perhaps the greatest poet of the 20th century. He won the Nobel Prize for literature in 1923 and was the leader of the Irish Literary Renaissance.

The work of William Butler Yeats forms a bridge between the romantic and often decadent poetry of the fin de siècle and the hard clear language of modern poetry. Under his leadership the Abbey Theatre Company of Dublin contributed several major dramatists to the modern theater.

Yeats was born on June 13, 1865, in Dublin. He was the oldest of four children of John Butler Yeats, a noted portrait artist of the Pre-Raphaelite school, who supplemented William's formal schooling at the Godolphin School in Hammersmith, England, with lessons at home that gave him an enduring taste for the classics. The effect of John Yeats's forceful personality and his personal philosophy—a blend of estheticism and atheism—upon William were felt much later, in the mature poet's abiding interest in magic and the occult sciences and in his highly original system of esthetics. During his holidays each year in Country Sligo (the ''Yeats Country'' of modern tourism), the mysterious wildness and beauty of western Ireland made a deep impression.

At the age of 19, Yeats enrolled in the Metropolitan School of Art in Dublin, intending to become a painter. Here he formed a lifelong friendship with the poet ''AE'' (George Russell), and a year later they founded the Dublin Hermetic Society. In 1887 Yeats joined the Theosophical Society of London and also became literary correspondent for two American newspapers. Among his acquaintances at this time were his father's artist and writer friends, including William Morris, William Ernest Henley, George Bernard Shaw, and Oscar Wilde.

Important Friendships

In 1889 the Fenian party leader, John O'Leary, introduced Yeats to the woman who became the greatest single influence on his life and poetry, Maud Gonne. A passionate and beautiful woman, fiercely involved in the politics of Irish independence, she was Yeats's first and deepest love. She admired his poetry but rejected his repeated offers of marriage, choosing instead to marry Maj. John MacBride, later executed by the British government for his part in the Easter Rebellion of 1916. Maud Gonne came to represent for Yeats the ideal of feminine beauty (she appears as Helen of Troy in several of his poems), but a beauty disfigured and wasted by what Yeats considered an unsuitable marriage and her involvement in a hopeless political cause.

Always an organizer of artists and a joiner of groups, Yeats became a founding member of the Rhymers' Club in London in 1891 and of the Irish Literary Society of Dublin in 1892. During this period he formed some of the most important friendships of his life. Mrs. Olivia Shakespear, whom he met in 1894, became his confidante; John Millington Synge, to whom he was introduced in 1896, later shared the codirectorship of the Abbey Theatre with Yeats; and Lady Augusta Gregory, whom he met in 1896, completed the feminine trinity of friendships of which Yeats later wrote in the poem ''Friends'': ''Three women that have wrought/ What joy is in my days.'' For 20 years Yeats spent his summers as Lady Gregory's quest at Coole Park, her home in Galway. Her son, Maj. Robert Gregory, a young painter who died in World War I, and her nephew, Hugh Lane, an art collector, both figured prominently in the poems of Yeats's later period.

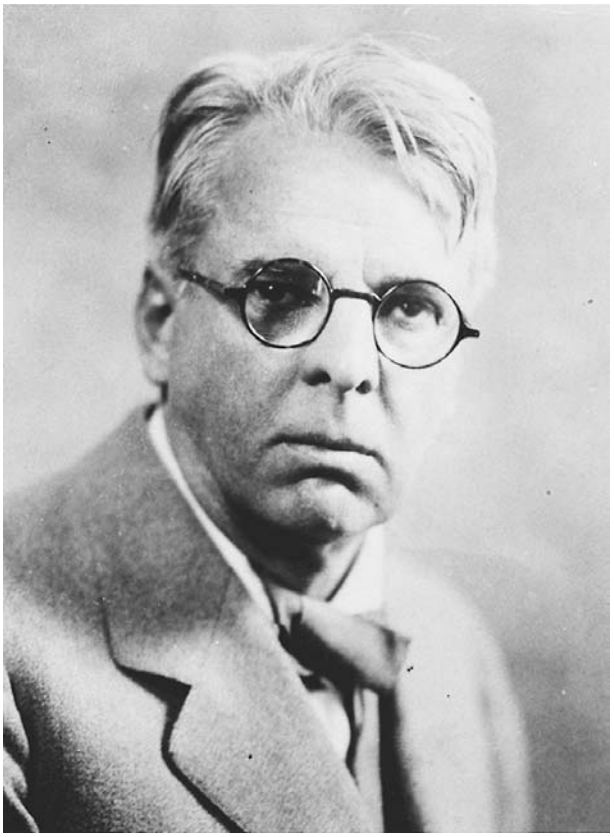

The young American poet Ezra Pound, the instigator of the imagist and vorticist movements in modern poetry, came to London expressly to meet Yeats in 1909. Pound later married Mrs. Shakespear's daughter Dorothy, and he served as Yeats's secretary off and on between 1912 and 1916. Pound introduced Yeats to the Japanese No drama, which gave a distinctive discipline and mood—ceremonial formality and symbolism—to Yeats's verse dramas. His poetry during this period began to show the hardness, brevity, and conciseness that characterize the best poems of his final period.

The death of Maud Gonne's husband seemed to offer promise that she might now accept Yeats's proposal of marriage. Upon her final refusal in 1917, he proposed to her daughter, Iseult MacBride, only to be rejected by her too. That same year he married Miss George Hyde-Less, daughter of an aristocratic Anglo-Irish family. Soon after their wedding, his wife developed the power of automatic writing and began to utter phrases of a strange doctrine, seemingly dictated by spirits from another world, in her sleep. Yeats copied down these fragments and incorporated them into his occult esthetic system, published as *A Vision* in 1925. A daughter, Anne Butler Yeats, was born in 1919, and a son, William Michael, 2 years later.

Poet and Dramatist

Yeats's first book of poems, *The Wanderings of Oisin and Other Poems,* was published in 1889. In the long title poem, he began his celebration of the ancient Irish heroes Oisin, Finn, Aengus, and St. Patrick. This interest was evident also in his collection of Irish folklore: *Fairy and Folk Tales* (1888). His long verse drama, *The Countess Cathleen* (1892), drew criticism because of its unorthodox theology, but it represents a successful fusion in dramatic form of ancient beliefs with modern Irish history. His collection of romantic tales and mood sketches, *The Celtic Twilight* (1893), attracted the attention of folklore collectors, among them Lady Gregory, who dated her interest in Yeats from her reading of this volume.

Yeats's *The Secret Rose* (1897) includes poems that he called personal, occult, and Irish, and it contains his rose and tree symbols based on Rosicrucian and Cabalistic doctrines. More figures from ancient Irish history and legend appeared in this volume: King Fergus, Conchubar the Red Branch King, and Yeats's most powerful hero, Cuchulain. *The Wind among the Reeds* (1899) won the Royal Academy Prize as the best book of poems published that year.

An important milestone in the history of the modern theater occurred in 1902, when Yeats, Maud Gonne, Douglas Hyde, and George Russell founded the Irish National Theatre Society, out of which grew the Abbey Theatre Company in 1904. Yeats's experience with the theater gave to his volume of poems *In the Seven Woods* (1907) a new style—less elaborate, less romantic, and more matter-of-fact in language and imagery. These changes were less noticeable in the play contained in this volume, *On Baile's Strand*. His play *The Green Helmet,* contained in a volume of poems published in 1910 by his sister's press, still exhibited his preoccupation with ancient royalty and ''half-forgotten things,'' but his poetry was unmistakably new. Yeats's play *At the Hawk's Well,* written and produced in 1915, showed the influence of Japanese No drama in its use of masks and in its dances by a Japanese choreographer.

From 1918 to 1923 Yeats and his wife lived in a restored tower at Ballylee (Galway), of which the poet said, ''I declare this tower is my symbol.'' Signifying restored tradition, ancient yet modern, nobility, aristocracy, and masculinity, the tower became a prominent symbol in his best poems, notably in those that make up *The Tower* (1928).

Because Yeats based his esthetic on the principle of opposites, his personal life was made complete when he officially became the ''smiling public man'' of his poem ''Among School Children'' through two events: he was elected an Irish senator in 1922, a post he filled conscientiously until his retirement in 1928; and he received the Nobel Prize for literature in 1923. His acceptance of the role and its responsibilities had been foreshadowed in his poems *Responsibilities* (1914). The outbreak of civil war in Ireland in 1922 had heightened his conviction that the artist must lead the way through art, rather than through politics, to a harmonious ordering of chaos.

Esthetic Theories and Systems

Yeats devised his doctrine of the mask as a means of presenting very personal thoughts and experiences to the world without danger of sentimentality or that kind of ''confessional poetry'' that is often a subtle form of self-pity. By discovering the kind of man who would be his exact opposite, Yeats believed he could then put on the mask of this ideal ''anti-self'' and thus produce art from the synthesis of opposing natures. For this reason his poetry is often structured on paired opposites, as in ''Sailing to Byzantium,'' in which oppositions work against each other creatively to form a single unity, the poem itself.

Yeats turned to magic for the nonlogical system that would oppose and complete his art. He drew upon theosophy, Hermetic writings, and Buddhism, as well as upon Jewish and Christian apocryphal books (for example, the Cabala). To explain his theories he invented ''a lunar parable'': the sun and moon, day and night, and seasonal cycles became for him symbols of the harmonious synthesis of opposites, a means of capturing ''in a single thought reality and justice.'' He illustrated his theory with cubist drawings of the gyres (interpenetrating cones) to show how antithetical elements in life (solarlunar, moral-esthetic, objective-subjective) interact. By assigning a different type of personality to each of the 28 phases of the moon (arranged like spokes on a ''Great Wheel''), he attempted to show how one could find his exact opposite and at the same time discover his place in the scheme of universal order. Yeats believed that history was cyclic and that every 2,000 years a new cycle begins, which is the opposite of the cycle that has preceded it. In his poem ''The Second Coming,'' the birth of Christ begins one cycle, which ends, as the poem ends, with a ''rough beast,'' mysterious and menacing, who ''slouches towards Bethlehem to be born.''

Last Works

Yeats's last plays, *Purgatory* (1938) and *The Death of Cuchulain* (1938), also presaged his own death, which occurred on Jan. 28, 1939, in Roquebrune, France, where ill health had forced him into semiretirement. His final volumes of poems were *The Winding Stair* (1933), *A Full Moon in March* (1935), and *New Poems* (1938). His *Last Poems* (1940) brought Cuchulain from the grave into a realm beyond death, and this volume included Yeats's last poem, ''Under Ben Bulben,'' in which he dictated the epitaph that adorns the headstone of his grave in Drumcliffe Churchyard (Sligo): ''Cast a cold eye on life on death. Horseman, pass by!''

Further Reading

The only biography of Yeats is Joseph M. Hone, *W. B. Yeats, 1865-1939* (1943; 2d ed. 1962); but additional biographical information is in Alexander Norman Jeffares, *W. B. Yeats: Man and Poet* (1949). The best studies of Yeats's poetry are Richard Ellmann, *Yeats: The Man and the Masks* (1948) and *The Identity of Yeats* (1954); Donald A. Stauffer, *The Golden Nightingale* (1949); Thomas R. Henn, *The Lonely Tower: Studies in the Poetry of W. B. Yeats* (1950; 2d ed. 1965); and John Unterecker's indispensable *A Reader's Guide to William Butler Yeats* (1959). An excellent short study of Yeats is William York Tindall's pamphlet, *W. B. Yeats* (1966).

On Yeats as a dramatist, particularly useful are Helen H. Vendler, *Yeats's Vision and the Later Plays* (1963), and Leonard Nathan, *Figures in a Dance: William Butler Yeats' Development as a Tragic Dramatist, 1884-1939* (1965). Two excellent collections of essays by various critics are James Hall and Martin Steinman, eds., *The Permanence of Yeats: Selected Criticism* (1950), and John Unterecker, ed., *Yeats: A Collection of Critical Essays* (1963). Recommended for general background on the period are Ernest Boyd, *Ireland's Literary Renaissance* (1916); Dorothy Macardle, *The Irish Republic* (1937); William York Tindall, *Forces in Modern British Literature, 1885-1956* (1965); and Donald Connery, *The Irish* (1968). □

Yeh-lü Ch'u-ts'ai

Yeh-lü Ch'u-ts'ai (1189-1243), secretary-astrologer to Genghis Khan and chief of the Secretariat under his son Ögödei, was famous for his administrative reforms introduced in North China during the early years of the Mongol conquest.

The son of a Sinicized Khitan noble serving the Jürchen-Chin dynasty (1115-1234), Yeh-lü Ch'uts'ai was born in the Chin capital Chung-tu (modern Peking). He began the study of Chinese classics at the age of 12. Placing first in the degree examination, he was appointed a district vice-prefect in modern Hopei (1213); when the Chin emperor transferred his court to Pien-ching (K'ai-feng) in 1214, Yeh-lü returned to the old capital to become an auxiliary secretary in the Secretariat Council. He stayed to witness the fall of Peking to the Mongol forces in 1215.

Meanwhile, Yeh-lü had developed an interest in Buddhism and lived in seclusion as a lay disciple until he was summoned by Genghis Khan to Mongolia in April 1218. When Genghis set out for central Asia on his expedition against the Khwarezmian empire (in Russian Turkistan) the following year, Yeh-lü accompanied him as secretary-astrologer. He is said to have invoked the legend of the unicorn to dissuade the Great Khan from prolonging his futile campaign against Khwarezm. Yeh-lü was also credited with persuading Genghis to invite the famed Chinese Taoist Chiu Ch'iu-chi to the Mongol quarters to advise on government and religious matters. Genghis retreated with his forces in 1222, but Yeh-lü delayed his return to Peking until 1227.

In September 1229 Ögödei was elected Khan by the Mongol assembly in succession to Genghis, who had died in 1227. Ögödei was faced with a double task in North China: to annihilate the Chin and to consolidate the Mongol rule and devise effective means of exploiting the conquered territory. While the first task presented little problem, the second was beset by serious difficulties. The conservative faction of the Mongol court favored the complete annihilation of the native population and the turning of the entire occupied territory into pasture land. Opposing this radical suggestion, Yeh-lü proposed a more rational alternative for exploiting the country. He won and was put in charge of the taxation program; meanwhile, he presented to the Emperor an 18-point plan for dealing with the state of chaos in North China.

Administration of Conquered Territories

Yeh-lü's chief concern was to restore order and create a strong, centralized government, a prerequisite for a systematic and effective exploitation of the country. This was impossible when the conquered areas were under the control of the military commanders, who were virtually independent of the court; hence Yeh-lü insisted on a strict separation between the military and civil authority. He divided the country into 10 principal administrative units and established in each of these centers a tax collection bureau administered by civil officials to replace the arbitrary collection of levies by the local military officials. His fiscal reforms of 1229-1230 represented the first step toward transforming these confused fiscal practices into a rational system on Chinese lines.

Yeh-lü introduced a land tax on a household basis, a poll tax on all adults, a tax on commerce, and the traditional Chinese duties on liquor and vinegar, salt, iron smelters, and mining products. He also curbed the excess privileges of the clergy by rescinding some of their exemption from levies granted by Genghis Khan. To implement his program, Yeh-lü began to build up a network of civil officials, but he gained little headway, as the Mongols resented the appointment of Chinese nationals to positions of responsibility.

These fiscal reforms bore the first fruit in September 1231 as the amount of revenue collected in Yün-chung (in modern Shansi) tallied with the figure Yeh-lü had projected. Ögödei was so pleased that he appointed Yeh-lü chief of the secretariat. He ran into difficulty when he wanted to carry out his reforms on a wider scale, because of the displacement of the population owing to war and famine and the impossibility of taxing the privileged non-Chinese residents of North China (Mongols, central Asians, and others).

Upon Yeh-lü's recommendation, a national census was ordered in 1234 and was completed 2 years later. He was in favor of the census for administrative reasons, but the Mongol nobles supported it as the basis of appropriating a larger share of land in the conquered areas.

Much against Yeh-lü's advice, Ögödei divided North China into a series of appanages and distributed them among the Mongol nobles and other dignitaries. This measure further weakened the central authority and presented a serious obstacle to Yeh-lü's reform programs. Meanwhile, Yeh-lü also encountered much difficulty in attempting to reorganize the civil service. In 1237 Ögödei consented to Yeh-lü's proposal of selecting Chinese for office through competitive examinations. Examinations were held, but the successful candidates only served in an advisory capacity on local administrative matters to their Mongol or central Asian superiors. This system was abolished after 1238.

Yeh-lü's Loss of Power

Yeh-lü's failure to reintroduce the traditional examination system coincides with the decline of his power at the Mongol court. Several factors contributed to this: Ögödei's withdrawal of support after 1235, the growing anti-Chinese feeling at court, the rise of central Asian merchants as tax collectors, and Yeh-lü's conflicts with his colleagues in the Secretariat.

Having lost out in his contest of power to the pro-Moslem faction of the court, Yeh-lü remained only as the titular head of the Secretariat after 1240 and ceased to play a decisive part in government affairs. Following Ögödei's death in 1241 and the succession of his widow Töregene as regent of the empire, Yeh-lü's position became more precarious. His support of the election of Siremün, the successor designated by Ögödei, to the khanate against the wishes of Töregene, who favored the candidacy of Ögödei's son Güyüg (who was finally elected in 1246), must have further jeopardized Yeh-lü's relationship with the Mongol ruling oligarchy. Yeh-lü died in 1243 and was buried near Peking.

Besides being a vigorous administrator, Yeh-lü was also a man of letters in the Confucian tradition. His collected works, in 14 chapters, were published after 1236. The record of his journey to central Asia, entitled *Hsi-Yu lu,* was written in 1228 and published in 1229.

Further Reading

An English translation of Yeh-lü's record of travel in central Asia is in Emil V. Bretshneider, *Mediaeval Researches from Eastern Asiatic Sources,* vol. 1 (1888; repr. 1967). Another translation, with annotations by Igor de Rachewiltz, is in *Monumenta Sinica,* vol. 21 (1962). There is no book-length biography of Yeh-lü in English. The authoritative essay on his life and career is Igor de Rachewiltz's ''Yeh-lü Ch'u-ts'ai (1189-1243): Buddhist Idealist and Confucian Statesman'' in Arthur F. Wright and Denis Twitchett, eds., *Confucian Personalities* (1962). Recommended for general historical background are Michael Charol (pseudonym of Michael Prawdin), *The Mongol Empire: Its Rise and Legacy,* translated by Eden and Cedar Paul (1940), and René Grousset, *The Rise and Splendour of the Chinese Empire* (trans. 1952). □

Yekuno Amlak

The Ethiopian king Yekuno Amlak (reigned ca. 1268-1283) restored the Solomonic dynasty to the throne of Ethiopia after it had been held by the Zagwe dynasty for about 300 years.

Almost everything that has been written about Yekuno Amlak pertains to a single, central event in his life: his restoration of the Solomonic dynasty to the Ethiopian throne. The official royal chronicles were begun about this time, but until the next century these chronicles record little more than lists of names and tell us little about Yekuno Amlak's life. Much of what has been written about the restoration of the Solomonic dynasty was in fact written several centuries later and is largely apocryphal.

According to traditions in manuscripts written after the 13th century, the Solomonic kings, whose ancestry was traced back to Solomon and Sheba, had been ousted by a northern dynasty known as the Zagwe about the 10th century. However, the Solomonic kings managed to maintain their dynasty in the Shoa Province of central Ethiopia while the Zagwe ruled from Lasta in the north. Naakuto Laab, the successor of the most famous Zagwe king, Lalibela, was said to have been convinced by Takla Haymanot, head of the Ethiopian Church, that Zagwe rule could never be ''purged from the stain and crime of usurpation.'' Naakuto Laab was then supposed to have voluntarily relinquished this throne to Yekuno Amlak, who was ruling Shoa as the last survivor of the Solomonic line.

This story of peaceful transfer of power is of course highly suspicious. Naakuto Laab and his heirs were to retain a sort of quasi-independence in a small section of Lasta; the Church was to receive for its efforts a third of the land in the entire country. Regardless of the exact details of these events, it is clear that the Church grew greatly in wealth and power from this time until the 16th century.

Little else is known about Yekuno Amlak's reign. He established his capital in Tegulet in Shoa and thus continued the historical movement of the center of the Ethiopian state to the south, while touching off what has been called the era of ''roving capitals.'' By this time Amharic had replaced Geez, or Old Ethiopic, as the court language, though Geez continued to be used in the Church much like Latin in the Western Church. Friction with the neighboring Islamic states, which had kept Ethiopia isolated for almost 6 centuries, was growing, and Yekuno Amlak mounted some military campaigns against them. However, the main conflicts came much later.

Yekuno Amlak was succeeded by Yagbea Sion, who ruled from about 1283 or 1285 to 1294; and his grandson, Amda Sion (reigned 1314-1344), who finally consolidated the empire and began a period of major expansion.

Further Reading

Since nothing has been written specifically on the life of Yekuno Amlak, students must rely on general histories for information. Good surveys include Estelle S. Pankhurst, *Ethiopia: A Cultural History* (1955); Edward Ullendorff, *The Ethiopians* (1960; 2d ed. 1965); and Richard K.P. Pankhurst, *An Introduction to the Economic History of Ethiopia, from Early Times to 1800* (1961). A rare but important traveler's account is the source of much of what modern historians have written on Yekuno: James Bruce, *Travels to Discover the Source of the Nile* (5 vols., 1790); volume 1 contains a discussion of Ethiopian history based on what were then contemporary traditions. □

Boris Nikolaevich Yeltsin

Boris Nikolaevich Yeltsin (born 1931), who became president of Russia in 1991, was one of the most complex and enigmatic political leaders of his time. A long-time Communist Party leader in Sverdlovsk (Ekaterinburg) and later Moscow, he was an important leader in the reform movements of the late 1980s and 1990s. Yeltsin was perceived at varying times as a folk hero, as a symbol of Russia's struggle to establish a democracy, and as a dictatorial figure.

Boris Nikolaevich Yeltsin was born into a Russian working-class family on February 1, 1931, in the small Siberian village of Butko. Yeltsin lived and worked in Siberia for most of his life. His early life, like that of most of his countrymen in the 1930s and 1940s, was marked by hardship, and as the oldest child Boris had numerous responsibilities at home. Only a month older than Mikhail Sergeevich Gorbachev, their lives and careers have many similarities and some differences. Both men came from rural worker and peasant families (Gorbachev lived in the village of Privolnoe in the Stavropol district) and succeeded in a society that paid lip service to workers and peasants but in reality was run by an elitist bureaucracy that disdained provincials.

A strong-willed child, Boris twice stood up to the educational system. At his elementary school graduation he

criticized his homeroom teacher's abusive and arbitrary behavior, resulting in his expulsion. He appealed the decision and, after an investigation, the teacher was dismissed. During his last year in high school Yeltsin was stricken with typhoid fever and forced to study at home. Denied the right to take final examinations because he had not attended school, he appealed and won. His actions were extraordinary in the repressive climate of the Stalin period but help explain the mature Yeltsin. In July 1990 he walked to the podium at the 28th Congress of the Communist Party of the Soviet Union (CPSU) and submitted his resignation.

Trained as an engineer, Yeltsin graduated from the Ural Polytechnic Institute. He married his wife Naina at a young age; they had two daughters. The family is believed to be closely knit.

Yeltsin initially worked as an engineer in the construction industry in Sverdlovsk, moved into management of the industry, and later went to a career in the Communist Party, eventually becoming first secretary of the party in Sverdlovsk. Yeltsin joined the CPSU at age 30, relatively late for a man with political aspirations.

A Party Leader in Moscow

In 1985 Mikhail S. Gorbachev, the new general secretary of the CPSU, brought Yeltsin to Moscow to serve as secretary for the construction industry. Within a year he was appointed head of the Communist Party of Moscow. The 18 months that followed were a time of achievement and frustration, culminating in his dismissal as a Candidate member of the Politburo and first secretary of the Moscow Party (''the Yeltsin affair'').

Yeltsin did not like Moscow at first and criticized the privileges of the city's political elite as extravagant compared with life in Sverdlovsk. In a letter to Gorbachev, written in late summer 1987, Yeltsin asked to be relieved of his responsibilities in the Politburo. Initially he did not receive a response, but a disagreement on policy issues led to the confrontation in the Central Committee in October 1987. Yeltsin criticized the pace of the reforms known as *perestroika* and the behavior of some Politburo members. Yeltsin was removed as secretary of the Moscow party and his resignation from the Politburo was accepted. Yeltsin remained a party member, and Gorbachev appointed him a deputy minister in the construction industry, an area in which he had decades of experience.

As a political leader in Sverdlovsk and Moscow, Yeltsin was described as both a populist and an autocrat in his management style. At times preemptory in his action and approach, he often traveled to work on public transportation and mingled with ordinary people, unusual behavior among the Soviet elite, accustomed to travel in curtained limousines.

In the late 1980s, after Yeltsin criticized *perestroika,* his personal relationship with Gorbachev deteriorated. Publicly Gorbachev was reticent, but from 1987 to 1991 Yeltsin faced opposition at every step as he attempted to rebuild his political career. In the 1989 elections for the newly created Congress of People's Deputies (the new parliament), Yeltsin ran for a seat in Moscow against the nominee of the Communist Party, who managed the prestigious ZIL automobile factory. Yeltsin surprised the party by receiving 90 percent of the vote and, with great difficulty, was subsequently elected by the deputies to the smaller, more important, parliamentary body, the Supreme Soviet. Gorbachev was elected (chairman) president of the U.S.S.R. by the new parliament.

During 1989-1990 Yeltsin's populist views made him a folk hero in Moscow, where crowds chanting ''Yeltsin, Yeltsin'' were a frequent sight. In the Supreme Soviet he served on the steering committee of the interregional coalition of deputies with Andrei Sakharov. Yeltsin was also elected to the Russian parliament, which in May 1990 selected him as chairman (president) of the Russian Republic.

Yeltsin and Gorbachev never again achieved a sustained close working relationship, although at times they cooperated during the last 18 months of the Soviet Union. At the CPSU's 28th Congress in 1990 Yeltsin and other reformers within the party supported Gorbachev's leadership against the conservatives, led by Y.K. Ligachev. Although the Congress favored the conservatives, Ligachev was forced into retirement. Yeltsin had the last word when, late in the Congress, he publicly resigned from the party.

In June 1991 the Russian Republic held its first popularly contested election for president, and Yeltsin defeated six opponents to win the presidency. As president he declared the Russian Republic autonomous of the U.S.S.R. and offered to cooperate with the Baltic Republics, which were seeking freedom from the U.S.S.R. Such movements con-

tributed to Gorbachev's decision to negotiate with the 15 Soviet republics to discuss ways to enhance their self government. The result was a draft treaty scheduled for signing in late August 1991.

President of the Republic of Russia

Yeltsin as president of the Russian Republic (RSFSR) and Gorbachev as president of the U.S.S.R. agreed to cooperate on economic reform, a reversal of their estrangement since 1987. However, on August 19, 1991, eight conservative party and government leaders perpetrated a coup against the vacationing Gorbachev. Yeltsin led the dramatic struggle on the ramparts of the Russian parliament (the ''White House'') in Moscow that defeated the coup and secured Gorbachev's return to Moscow.

In the aftermath of Gorbachev's rescue, Yeltsin consolidated his own power. Arguing the complicity of some of their leaders in the coup, Yeltsin led the movement to dissolve the Russian parliament and outlaw the Communist Party on Russian soil. These acts further weakened Gorbachev's power base. The draft treaty of the republics was never signed. In the fall of 1991 Yeltsin and other republic leaders declared the independence of their respective republics, and in December the presidents of Russia, Ukraine, and Belarus (Belorussia) formed the Commonwealth of Independent States (CIS), declaring they would no longer recognize the U.S.S.R. as of January 1, 1992. Eight other republics joined the CIS, while four republics became completely independent. Gorbachev resigned before year's end, and as of January 1, 1992, there was no more U.S.S.R. Yeltsin, who in 1987 had been dismissed from the Soviet leadership, became the head of post-Soviet Russia, the largest of the Soviet successor states. This was a political comeback unprecedented in Soviet history.

Yeltsin began a new chapter in 1992 as president of independent Russia. He undertook an ambitious program of economic reform known as ''shock therapy,'' which accelerated the pace of privatization and allowed prices to float as a strategy to move quickly toward a market economy. The results were mixed. Privatization progressed but at the price of skyrocketing inflation and currency devaluation without increased production. Yeltsin's policies were frequently challenged during 1992, culminating in a major showdown with the Russian parliament in December 1992. Acting Prime Minister Yegor Gaidar, an advocate of shock therapy, was forced out, although within a year he returned to Yeltsin's cabinet. Viktor Chernomyrdin, a compromise candidate, became prime minister. Yeltsin's relationship with the parliament further deteriorated in 1993, and some of his 1991 political allies on the ramparts of the White House led the parliamentary opposition. Yeltsin dissolved parliament in September 1993, a sit-in ensued, and in early October 1993, a confrontation occurred, resulting in hundreds of deaths and injuries as well as considerable damage to the White House and other Moscow landmarks. The sit-in was eventually routed.

Yeltsin survived the political crisis, but his prestige and reputation suffered. The democratic Yeltsin who protested in the streets of Moscow in the late 1980s was forgotten, and a dictatorial image of Yeltsin emerged. In December 1993 Yeltsin suffered a further setback in the parliamentary elections, which he had called. Prominent reformers ran in rival parties, thus weakening their overall impact. The radical right, led by Vladimir Zhirinovsky, and the neo-Communists consequently made a better showing in the elections than they might have done if reformers had been united.

Yeltsin remained at the helm of Russian politics, but as a less heroic figure than the Yeltsin of 1991. Although reelected in 1996, Yeltsin's future was clouded by Russia's economic crisis and the failure of his reform program, combined with the bitter aftertaste of Yeltsin's confrontation with parliament. More importantly, after the 1996 elections it became clear that he had deceived the Russian people about his health. In fact, he had suffered a heart attack prior to elections, and was not well. In *The Nation* Daniel Singer wrote, ''The Russians would not have voted for Yeltsin had they known he was such an invalid. Only extraordinarily tight government control over television enabled the stage managers to conceal his heart attack.'' Although he continued as president, there was much speculation within the international and Russian community as to who his successor would be. In May 1997 *World Press Review* observed, ''Considering that most recent Russian leaders have been sickly, it is odd that the Russian constitution seems to presuppose a vigorous leader.'' The problem left many more than a little uneasy.

Despite his poor health, Yeltsin met with President Clinton in Helsinki in March 1997. Among the important issues addressed, Yeltsin approved a new Russian role in NATO, despite his opposition to NATO expansion. In essence, President Clinton assured the Russians a seat on NATO councils, stating they would ''have a voice, not a veto.'' But it was clear that Yeltsin expected a right to override actions Russia found unacceptable. In exchange for this new position within NATO, Yeltsin implied the Russians would cease their opposition to NATO expansion.

In his new term, Yeltsin continued to face domestic problems in 1997. The Russian financial picture continued to grow grim: the gross national product fell another 6 percent in 1996, industrial production was off even more, and even the life expectancy dropped drastically, by 6 years. Of the 1997 Russian financial picture, Singer pointed out, ''Barter, debt-swapping and hidden financial transactions are replacing normal exchange. Fiscal fraud has reached epidemic proportions.'' Indeed, in 1997, employees frequently waited as long as three months for payment. Despite such a grim financial picture, President Yeltsin was a resilient politician with keen political insights who rebounded from defeat after defeat.

Further Reading

A number of books treat Yeltsin the politician and the man. Considerable insights can be gained from his two autobiographies—*Against the Grain,* written as a diary about his political life, with flashbacks into his early life and career; and *The Struggle for Russia* (1994), in which he describes his role in both attempted coups, and profiles friends and adversaries in Russia and abroad. Other biographers include John Morrison, whose *Boris Yeltsin* (1991) portrays Yeltsin the politician

in the context of Soviet politics. His relationship with Gorbachev and the "Yeltsin affair" are described in Seweryn Bialer's *Inside Gorbachev's Russia* (1989). The preclude to Yeltsin's rule is described by Robert Daniels in *The End of the Communist Revolution* (1993). An excellent article on Yeltsin and Russia can be found in *The Nation* (March 31, 1997). □

Yen Fu

Yen Fu (1853-1921) was a Chinese translator and scholar. His translations and annotations were enormously influential in introducing European thought regarding political theory and sociology to China.

Born in Fukien Province to a scholar-gentry family, Yen Fu was early exposed to China's traditional learning. This education, which would have led to competition in the civil service examinations and an official career, was aborted when his father died in 1866, leaving the family in straitened circumstances. Young Yen then continued his education as a student in the school of the Foochow Shipyard. There he learned English and studied Western science. He also traveled extensively, visiting Singapore and Japan, and in 1877 went to England, where he studied at the Greenwich Naval College. Thus at the age of 26 he was, among Chinese, one of the best-informed about the Western world.

Throughout most of the ensuing years, until 1906, Yen served as superintendent of the Tientsin Naval Academy. But even before his trip to England in 1877, he had become obsessed with the weakness and humiliation of China, and he devoted most of his mature years searching for the secret that had brought wealth and power to Europe generally and to Great Britain in particular. Having read widely in English, Yen almost completely rejected his Chinese intellectual heritage. He developed a strong aversion for Confucianism and all those elements of traditional China that seemed to obstruct China's progress to wealth and power. This rejection of traditional values placed Yen in stark contrast to nearly all his contemporaries, who at this time still hoped that they could preserve China's traditional culture by adopting minimal increments of the West's material technology.

The strongest influence upon Yen's intellectual development was Herbert Spencer, whose concepts of evolution, struggle, and dynamic individualism Yen eagerly accepted. He became convinced that Great Britain had become strong because the people possessed freedom, as a consequence of which the driving, creative energies of individuals were released. These energies had, in turn, led to the development and strength of knowledge, industry, and military force in the Western nations.

After the devastating defeat of China in the Sino-Japanese War of 1894-1895, Yen determined to make his insights regarding the sources of wealth and power known to his fellow countrymen. He wrote some essays, but his most effective medium was through the translation of important Western works. Between 1895 and 1908 he translated eight major pieces, among which were T. H. Huxley's *Evolution and Ethics* (1896), John Stuart Mill's *On Liberty* (1899), Adam Smith's *Wealth of Nations* (1900), *Spencer's Study of Sociology* (1903), and Montesquieu's *The Spirit of the Laws* (1905).

Yen's concept of gradual, evolutionary progress caused him to oppose the revolutionaries who ultimately overthrew the Manchu dynasty in 1912. After the revolution, he progressively retreated from the "radical" ideas of his earlier years. He lent his reputation and advice to the unsavory regime of Yüan Shih-k'ai. And, as a result of the butchery of World War I, Yen became utterly disillusioned with the West and concluded that the nondynamic values of traditional China were of greater benefit to human welfare than were the Promethean drives of the Europeans. He died in 1921, completely pessimistic regarding the effects of historical evolution on China.

Further Reading

The only study of Yen Fu in English is Benjamin I. Schwartz, *In Search of Wealth and Power: Yen Fu and the West* (1964). This work is an intellectual biography that treats Yen's life only sketchily; it does, however, offer deep insights into the nature of the cultural conflicts that occurred when China was confronted with the challenge of the West. □

Yen Hsi-shan

The Chinese warlord Yen Hsi-shan (1883-1960) ruled Shansi Province in northwest China from 1911 to 1949. Because of his program of reforms, Shansi was dubbed the "model province."

Yen Hsi-shan was born in the village of Ho-pien not far from the provincial capital of Taiyüan. His father was a small banker, an occupation in which Shansiers had traditionally been famous, and Yen served as apprentice while studying the classics. In 1901 the bank's failure forced Yen to leave home and enroll in the government-supported military college in Taiyüan. He continued his military education in Japan under a government scholarship; there he joined the revolutionary T'ung-meng hui, of which Sun Yat-sen was a prominent leader. Following his return home, Yen rose to the rank of colonel in the New Shansi Army.

Hearing of the Wuchang revolt in October 1911, Yen declared Shansi independent of the Manchu government, but only the abdication of the Manchu emperor saved Yen's outnumbered troops from a crushing defeat. President Yüan Shih-k'ai appointed Yen military governor of the province. In July 1917 Yen seized full powers and became Shansi's one-man ruler.

During the next decade, Yen proved himself a master of the complicated game of warlord politics. Dealing from a position of weakness, he maximized his leverage to determine the balance of power. On June 5, 1927, he threw in his

lot with the Nationalist forces and was appointed commander in chief of the revolutionary armies in the North. On June 8, 1928, he occupied Peking. The new government at Nanking appointed him governor of Shansi and rewarded him with other high posts in the Kuomintang military and party structure.

Estranged from Chiang Kai-shek over the issue of troop disbandment, Yen refused to help Chiang put down a rebellion by Feng Yü-hsiang in 1929. In February 1930 he joined Fang in the ''northern coalition'' against Chiang, a movement that received military support from the Kwangsi clique and political encouragement from Wang Ching-wei's Reorganizationist faction. However, Chiang's offensive of August 1930, followed by the intervention on Chiang's side by Manchurian warlord Chang Hsüeh-liang, forced Yen to send his army back to Shansi and retire to Dairen.

Japan's attack on Manchuria on Sept. 18, 1931, led to Yen's return to Shansi. In 1932 he was appointed pacification commissioner of Shansi and Suiyuan. In 1934 he initiated a 10-year development plan to fortify the province against Japanese and Communist threats. He curtailed the power of the local gentry; fostered woman's rights, and encouraged public education. However, at the beginning of the Second Sino-Japanese War, most of Shansi was occupied either by Japanese or by Communists. Yen finally cooperated with the foreign invader against his domestic foes and, after the Japanese surrender of August 1945, used Japanese troops against the Communists.

Yen could not prevail against the Communist tide. In March 1949 he fled to Nanking, and on April 24 his army surrendered. In June, Yen became president of the Executive Yüan and minister of national defense. On December 8 he fled to Taiwan, where he served briefly as premier of the exiled Nationalist government. But Yen was nothing without Shansi. During the last decade of his life his political role was an advisory one only. He died on May 24, 1960.

Further Reading

A good, up-to-date biography of Yen Hsi-shan is Donald G. Gillin, *Warlord: Yen Hsi-shan in Shansi Province, 1911-1949* (1967). Doak Barnett, *China on the Eve of Communist Takeover* (1961), deals with the period and the causes leading up to the takeover and includes extensive information on Yen as well as a short biography. Also useful is F.F. Liu, *A Military History of Modern China* (1956). □

Yen Li-pen

The Chinese painter Yen Li-pen (died 673) was the greatest master of the early T'ang dynasty. He was primarily a figure painter, and his style expresses the confident, expansive air of his age.

Yen Li-pen was born in the late 6th century in Wannien, Yung-chou (modern Shensi Province). His father, Yen P'i, was a court painter and official under the Northern Chou and Sui dynasties; and his older brother, Yen Li-te, was also a painter who rose to the position of minister of the Board of Works. Yen Li-pen succeeded him in this post in 656, and in 668 he became one of two ministers of state. Despite his high offices in government, he was regarded primarily as a painter and summoned to perform at the Emperor's whim. In consequence, Yen Li-pen is said to have discouraged his son from becoming a painter.

Yen Li-pen's art typifies the grand imperial spirit of the early T'ang period. His greatest predecessor, Ku K'aichih, had developed a style featuring a fine brush line ''like silken thread,'' that was well suited to an intimate, humanistic expression. Yen Li-pen's brushwork is described as ''iron-wire line,'' a thin, hard, even lineament used with heavy shading and bold color, which is better suited to a powerful, monumental art.

The most impressive painting surviving under Yen's name is the *Scroll of the Emperors* in Boston, portraying 13 emperors from the 2d century B.C. to the 7th century. Each monarch is depicted with attendants and is effectively characterized as an individual, as we know from accounts of their personalities in dynastic annals. The overriding impression, however, is one of majesty and remote dignity, quite different from the gentler, more personal art of Ku K'aichih. A similar work in Peking, representing Emperor T'aitsung receiving a foreign ambassador, reinforces this image, though it is a somewhat later copy. Several of Yen Li-pen's portraits of meritorious officials, painted at imperial com-

mand in 643, have been preserved as rubbings made from engravings on stone cut in 1090.

A quite different style is seen in a lovely handscroll also in Boston. *Scholars of the Northern Ch'i Dynasty Collating Texts* has been attributed to Yen Li-pen at least since the beginning of the 12th century and is among the most remarkable of all early Chinese figure paintings. As in the works mentioned above, the figures are placed against a plain background, without setting, and the brushwork is fine and even. However, the color is pale and transparent, there is relatively little shading, and each figure is individually conceived in the most sensitive manner. The interaction between members of the group is also striking. If the work is truly related to Yen Li-pen, then it reveals a more penetrating and personal master than his other works suggest.

After his death in 673, Yen Li-pen was honored by the Emperor with the posthumous title *Wen-chen* (Cultured and True). His art became a classical ideal to later masters.

Further Reading

There is no monograph on Yen Li-pen. The best source in English is Oswald Siren, *Chinese Painting: Leading Masters and Principles* (7 vols., 1956-1958). See also the passages on Yen in Eli Lancman, *Chinese Portraiture* (1966). □

Robert Mearns Yerkes

Robert Mearns Yerkes (1876-1956), American psychologist, played a leading role in the development of psychology in America by laying the groundwork for important new areas of both research and practice.

Robert Yerkes was born in Bucks County, Pa., on May 26, 1876. He graduated from Ursinus College in 1892. Financial problems and the offer of a fellowship in zoology at Harvard deflected him from a long-held wish to study medicine. At Harvard he shifted gradually from zoology to animal psychology and received his doctorate in 1902. He remained at Harvard to teach and do research for the next 15 years. In 1916 he was elected president of the American Psychological Association.

As chief of the Psychology Division in the Surgeon General's Office during World War I, Yerkes organized the first large-scale utilization of psychologists in a professional capacity. He developed the Army Alpha Testing Program. This mental screening device, used on 1.7 million recruits, established the value of applying psychological methods to solving human problems and was a major factor in the development of psychology as an independent profession in America. Yerkes's books that resulted from this work, *Army Mental Tests* (1920) and *Psychological Examining in the U.S. Army* (1921), were models for the further expansion of intelligence testing as a field in psychology and are still in use today.

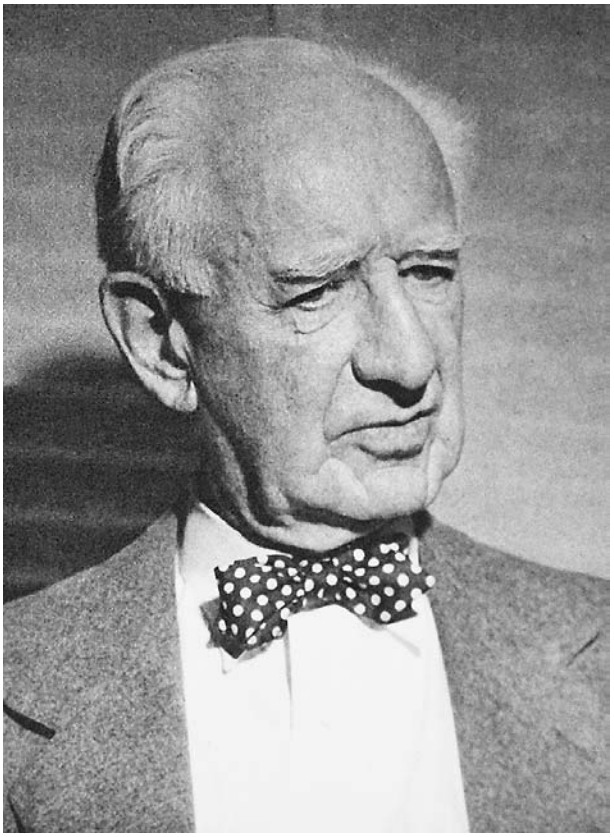

Yerkes also devised basic methodological tools for studying learning in animals and enunciated an important law relating the effect of fear on learning. Even more important was his pioneering effort to promote research on primates and the scientific study of sex. From 1921 until 1947 Yerkes served as chairman of the National Research Council Committee for Research on Problems of Sex, which sponsored projects that led to such studies as the Kinsey Report.

Yerkes's classic studies *The Great Apes: A Study of Anthropoid Life* (1919), coauthored with his wife, and *Chimpanzees: A Laboratory Colony* (1943) established the significance of studying the almost-human primate behavior. While a professor of psychology at Yale from 1924 to 1944, Yerkes established the first experimental primate breeding colony in America at Orange Park, Fla. It was renamed the Yerkes Laboratory of Comparative Psychobiology after his death.

Although sidetracked from pursuing a medical career directly, Yerkes realized his concern with medicine in his efforts toward making psychology one of the helping professions. He viewed his scientific studies of behavior as part of a basic science fundamental to the care of human problems. He died on Feb. 3, 1956.

Further Reading

Yerkes's autobiography appears in *A History of Psychology in Autobiography,* edited by Carl Murchison (1961). The most extensive review of Yerkes is Earnest R. Hilgard's "Robert Mearns Yerkes" in *National Academy of Sciences Biographical Memoirs,* vol. 38 (1965), which includes a complete

bibliography of Yerkes's writings. See also E. G. Boring's "Robert Mearns Yerkes (1876-1956)" in the 1936 *Yearbook* of the American Philosophical Society, published in 1956. □

Yevgeny Alexandrovich Yevtushenko

Yevgeny Alexandrovich Yevtushenko (born 1933), the most popular of contemporary Soviet poets, was the leading literary spokesman for the generation of Russians who grew to maturity after Stalin's death in 1953.

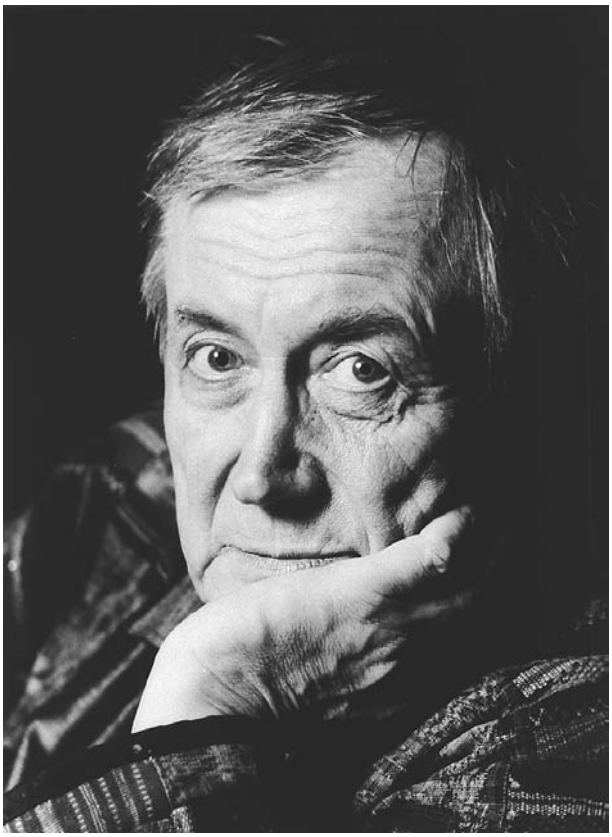

Yevgeny Yevtushenko was born on July 18, 1933, in Zima, Siberia, into a peasant family of mixed Ukrainian, Russian, and Tatar stock. His father, a geologist, and his mother, a geologist and singer, were divorced in the early 1940s, and Yevgeny spent his early childhood in Moscow with his mother and sister, Yelena.

During World War II Yevtushenko was evacuated to Zima, returning to Moscow in 1944. Expelled from school on a false charge, he ran away to Kazakhstan; he joined his father on geological expeditions there and to the Altai, later returning to Moscow. As a youth, Yevtushenko was an athlete; his favorite sports were cycling, table tennis, and soccer.

Early Poems

Yevtushenko published his first poem in 1949 in a Soviet sports magazine and thereafter became a regular contributor to *Komsomolskaya Pravda, Literaturnaya Gazeta, Novy Mir,* and other important Soviet publications. As a result of the success of his first book of poetry, *The Prospectors of the Future* (1952), he joined the Soviet Writers' Union and began studying at the Gorky Literary Institute, which he left after several years without graduating.

After Stalin's death in 1953, Yevtushenko abandoned his pro-Stalinist themes and began writing love poetry. The following year he married Bella Akhmadulina, a poet (they were later divorced). *Third Snow* (1955), his second book of poems, was heavily attacked by official critics, and he became famous. Other volumes of verse were published in 1956 and 1957. "Zima Junction," his finest poem, relates a visit to his hometown in 1953 and reflects the confusion and search for values of a young man in post-Stalinist Russia. The rebellious attitudes characteristic of the poems of these years provoked attacks by the more orthodox Soviet writers and critics, but Yevtushenko's fame continued to grow. His themes, both personal and social, were marked by an unconformist attitude and conveyed a strong feeling of human sympathy.

Later Poems

Longbow and Lyre (1959) contained poems about Georgia and translations from the Georgian language. *Poems of Several Years* (1959), a retrospective anthology, contained most of Yevtushenko's best shorter poems. *The Apple* (1960) marked a distinct falling-off in his work, but his next book, *A Sweep of an Arm* (1962), contained some of his most powerful poems.

Beginning in 1961, Yevtushenko traveled extensively outside the Soviet Union. He made trips to Bulgaria, France, Ghana, Cuba, the United States, and Great Britain. Everywhere he was received as an unofficial representative of post-Stalinist Russia. Reading his poems before large audiences, he received widespread adulation. Westerners were entranced, as Marc Slonim (1964) wrote, by "this tall, handsome, outgoing Siberian, an athletic, devil-may-care fellow, who personified youth and poetry."

Bratsk Station (1965) is a collection of poems that presents a panoramic view of Russian history and celebrates the creative efforts of the Soviet builders of communism. A 5,000-line, 35-poem cycle, it commemorates the construction of a vast hydroelectric power complex in Siberia; the poet contrasts it as a symbol of faith and human progress to an Egyptian pyramid. The work was not entirely successful, and Slonim argued that Yevtushenko "simply does not have enough breadth and power to make large compositions poetically convincing—despite the sonority, catching rhythm and verbal dynamism of numerous separate passages. It could be argued that, in general, he shows more talent for lyrical stanzas than for narrative poetry or vociferous political verse."

The Immortal *Babiy Yar*

Perhaps Yevtushenko's most famous poem is ''Babiy Yar,'' written in 1961 and later revised. It memorializes some 96,000 Jews massacred by the Nazis in a ravine near Kiev during World War II. Until the publication of this poem, the Soviet government had not acknowledged that most of the victims of the Babiy Yar massacres were Jews. The poem strongly indicts continuing anti-Semitism in the Soviet Union, concluding with the lines: ''No Jewish blood runs among my blood,/ but I am as bitterly and hardly hated/ by every anti-Semite/as if I were a Jew. By this/ I am a Russian.'' The poem was rapturously received by a Russian public, and was even defended by Nikita Khrushchev, who allowed it to be published in the leading newspaper, *Pravda*.

An Unpopular Stance

But Khrushchev was not so liberal in 1962, when Yevtushenko dared to publish an uncensored and unscrutinized autobiography in the West. *A Precocious Autobiography* first serialized in *Stern* included a frank discussion on the tragic flaws in Soviet society, laid the blame for many of them at the late Joseph Stalin's door, and announced the author's intention of trying to work for social improvement. The result was immediate. Yevtushenko was publicly denounced by Khrushchev for cheap sensationalism, and vilified for his sentiments and even for his literary technique.

Khrushchev himself was under the gun, and in fact, was ousted in October 1964, and replaced by the unyielding, intensely conservative Leonid Brezhnev. Like other literary figures, Yevtushenko began to chafe under the scrupulously observed new restrictions, and was allowed neither to travel nor to give his usual poetry readings.

He lived in relative obscurity until 1966, when his name surfaced again in connection with the trial of Yuli Daniel and Andrei Sinyavsky, two writers who had been caught after smuggling supposedly anti-Soviet books to the West for clandestine publication under pen names. Along with several other writers, Yevtushenko protested the trial, and was almost stopped from traveling to America that same year. Permitted to go only because his passport had already been issued, he later claimed to have been told by Senator Robert Kennedy that America's Central Intelligence Agency had been the agency responsible for getting the writers into trouble. Supposedly, they had contacted their Russian counterparts and told them about Sinyavsky and Daniel and their ploy for publication, in order to deflect attention away from criticism against the Vietnam War.

Interviewed in 1987 by *Time* magazine, he commented on why he felt it imperative to support these writers despite the danger to his own reputation. Using the expression *glasnost,* the Russian word for ''openness'', that will forever be associated with Mikhail Gorbachev, the Soviet Union's democratic leader of the 1980s, Yevtushenko looked back on the Daniel/Sinyavsky trial and remarked: ''*Glasnost* is us. We fought for it for many years past.''

Fresh Fields to Conquer

In 1991, a collection of his work called *Fatal Half Measures,* was published by Random House. Centered around the themes of *glasnost* and *perestroika,* the book contained excerpts from several earlier works, all supporting Yevtushenko's strong political convictions. His concerns about the rising racism and increasing desperation of Russian society came strongly to the fore, as they have done in many other works. In the essay ''A Nation Begins with Women'', Yevtushenko entreated that Russian women at last be treated with long-overdue respect, paid salaries on a par with those earned by men doing the same jobs, and offered opportunities to hold positions of authority in an economy long monopolized by men. Perhaps his most telling comment is the one concluding this piece: ''Can a nation be respected if it does not respect its women?''

Yevtushenko had also been trying his wings in new fields. His first novel, *Wild Berries* was published in 1984, to a lukewarm reception, and after several others, *Don't Die Before You're Dead* (1995) received favorable attention from most major reviewers. Dealing with the attempted coup that took place in Russia in 1991, the book detailed the fortunes of several actual people (Yeltsin, Gorbachev) as well as fictional ones, designed to show a panorama of Russian society.

Yevtushenko also ventured into photography, with *Divided Twins: Siberia and Alaska* and *Invisible Threads* . Even films offered him a world of novelty worthy of exploration. In 1995 a movie he co-directed, called *I Am Cuba,* found an audience, though judgmental, generally labelling it, in the words of *The Nation* ''a film that has still not found its historical moment.'' This was certainly no deterrent to the vigorous Yevtushenko, who had always regarded the possibility of improvement as a zestful challenge.

By 1996 he was back in New York, teaching Russian poetry and literature at Queens College. He chose to live among his students in Queens, rather than in Manhattan, with the majority of his more prosperous colleagues because he enjoyed the wide ethnic mix that Queens had always offered.

Further Reading

All of Yevtushenko's major works are available in English translation, in several versions of varying quality. *Bratsk Station, and Other New Poems,* translated by Tina Tupikina-Glaessner, Geoffrey Dutton, and Igor Mezhakoff-Koriakin, is a brilliant translation of Yevtushenko's major work. Another good source on Yevtushenko is his *A Precocious Autobiography,* translated by Andrew R. MacAndrew (1963). For critical commentary, see Marc Slonim's, *Soviet Russian Literature: Writers and Problems* (1964), and Olga Carlisle's, *Poets on Street Corners: Portraits of Fifteen Russian Poets* (1969).

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Atlantic Monthly, October, 1995.
New York Times, November 12, 1995; February 7 1996.
The Nation, March 20, 1995.
Time, February 9, 1987. □

Yi Hwang

Yi Hwang (1501-1570), Yi-dynasty philosopher, poet, scholar, and educator, was one of the greatest Korean Confucian philosophers, famous for his comprehensive studies of the great Sung Neo-Confucian philosopher Chu Hsi.

Yi Hwang, whose literary appellation was T'oegye (Stream Hermit), was the youngest son of scholar Yi Sik, who died seven months after Yi Hwang's birth. The family was plunged into ''honest'' poverty because of the loss of the father's government stipend. When Yi was 12, he began his studies in preparation for the government entrance examinations, a basic feature of the Confucian bureaucracy. He studied the *Analects* of Confucius with his uncle Yi U. Yi Hwang attracted the attention of his elders by his precocity. He is said to have loved the poetry of T'ao Yuan-ming, the outstanding post-Han era nature poet of China.

When Yi was 17, he began his study of the Confucian commentaries of the Sung Neo-Confucian philosopher Chu Hsi which was to bring him lasting fame. About his twentieth birthday Yi was initiated into the mysteries of the *Book of Changes* (*I ching*) and is said to have injured his health and even neglected his meals pondering the philosophy of change.

Yi married when he was 21, and his first son was born two years later. In 1527 he passed the Kyngsang provincial qualifying examination and passed the metropolitan examination the next spring, placing second and earning his literary licentiate degree. His wife died only a few months before his success. In 1530 he remarried, and another son was born the following year. In 1534 Yi placed in the higher government examination and was appointed to office in the Royal Secretariat. He was prevented from advancing in his career by a faction led by Kim Anno despite his aristocratic background.

Yi held various minor posts until his mother died when he was 37. In accordance with Confucian custom, he left the government for an extended period of mourning. Near the end of this mourning period Kim Anno's faction fell from power, and there were no further major political obstacles in Yi's official career. He was given a post in the very powerful Office of Special Counselors and simultaneously in the prestigious Office of Royal Lectures. At 43 he was appointed assistant headmaster of the National Academy, but he left office shortly thereafter and returned to his home, turning his back on court politics to devote himself to his philosophic studies.

Five years later Yi was made headman of Tanyang county, a position which provided him with a stipend away from the factional tensions of court; however, his elder brother, Duke Taehn, was made chief magistrate of the province, obligating Yi to request a transfer for the sake of propriety. He was transferred to P'unggi county in Kyngsang Province to serve as headman there. The next year he petitioned the chief magistrate to relieve him from duty, and his request was granted the following year. He retired to the west bank of T'oegye Stream and devoted himself to philosophical studies.

At the age of 52 Yi was recalled to the capital to be the headmaster of the National Academy. He repeatedly requested to be relieved because of his failing health; however, he served as minister of works, minister of rites, and chancellor of the Office of Royal Decrees. In 1569 he returned to his home in Andong in poor health. The next year he passed away. The Tosan Academy in Kyngsang Province was established in his honor five years after his death. The following year the King conferred the posthumous title of Mun Sun (Pure Word) upon him.

Chu Hsi and Neo-Confucianism

In the late 12th century Chu Hsi became the leader of the Sung philosophical School of Principle, and his commentaries on the Confucian canon and his interpretations of Confucian principles became the orthodoxy of the Yi-dynasty Confucianists in Korea under the influence of Yi Hwang (T'oegye), Yi I (Yulgok), and others. Even in China, the Chu Hsi interpretation stood as the standard for government examinations with only occasional challenges by new interpretations from philosophers such as Wang Yang-ming and Lu Hsiang-shan. Self-improvement, polishing of one's virtues, was the ideal and objective of the true adherents of Neo-Confucianism.

Two major Confucian schools in Korea were the Yngnam school, led by Yi at Andong in North Kyngsang Province, and the Kiho school, led by Yi's contemporary Yi I, the only other Korean philosopher of T'oegye's stature. Both schools were factions of the Korean School of Nature and Law, but they differed substantially in interpretation. A third contemporary, S Kyngdok, evolved a monistic emphasis in his cosmology; Yi T'oegye, a dualistic emphasis; and Yi Yulgok's group, a middle ground.

''Twelve Songs of Tosan''

Yi wrote a large corpus of poetry in Chinese in traditional Chinese forms. He also composed a famous cycle of *sijo,* three-line poems, in Korean titled the *Twelve Songs of Tosan*. They sing of the beauties of Mt. To, yet each incorporates a didactic Confucian lesson, such as the eleventh song of the cycle: ''The ancients see me not, nor I, the ancients,/ Though I see the ancients not, the Way they trod is before me,/ Their Way before me, can I but follow?'' Yi also wrote *Tosan Records,* a diary of his recollections at Tosan.

Further Reading

There are no major studies of Yi Hwang's life or works in Western languages. For background see Evelyn McCune, *Korea: Its Land and People and Culture of All Ages* (Seoul, 1960; rev. ed. 1963) and *The Arts of Korea: An Illustrated History* (1962), and Peter H. Lee, *Korean Literature: Topics and Themes* (1965). □

Yi Sng-gye

Yi Sng-gye (1335-1408) was the founder of the Yi dynasty, which lasted until 1910. An able military leader, he unified Korea under Chinese suzerainty.

Yi Sng-gye was born in modern Ynghung, the second son of Yi Chach'un. Yi's family, originally said to be of Chnju in the south, moved to the northeast in the second half of the 13th century. This migration was undertaken by Yi's great-great-grandfather, who later held a Mongol office. Yi's father is mentioned in the official annals for the first time in 1355, when he arrived in the capital to pay homage to King Kongmin. Later, when the King initiated a campaign to free himself from the Mongol occupation and to regain Korean territories in the north, Yi Chach'un received royal orders and participated in the successful campaign.

Thus Yi Sng-gye's ancestors were Kory nationals who had served the Mongols in the northeast. Because of geographical proximity, they were in contact not only with the Mongols but with the Jürchen tribes and were familiar with their manners and customs. Raised in such surroundings, Yi excelled in equestrian archery from his boyhood.

Military Career

Yi held his first office in 1361; in December he repulsed the Red Turbans, recapturing the capital from these Chinese rebels. In 1362 he annihilated the forces of the Mongol general on the plain of Hamhung and in 1364 suppressed the rebellion of a Kory traitor who fled to the Mongols. In 1370, as the general of the northeast, he marched north to destroy the Mongol garrisons and to sever relations with the Northern Yüan. His troops went deep into the enemy territory, to the right bank of the T'ung-chia River, and captured the enemy stronghold. As a consequence of these campaigns, his name was dreaded by the Mongols and Jürchen alike.

His military genius was equally manifested in his campaigns against the Japanese pirates in the south. The coastal raids of the Japanese, begun in 1232, became more frequent and disastrous under the reign of the third-last ruler of Kory. There were a series of successful campaigns in 1371, 1377, and 1378; but the most famous was that in 1380, when Yi Sng-gye attacked the pirates, cornered them at Mt. Hwang, and annihilated them. After filling a number of important posts, Yi was promoted in 1388 to vice-chancellor, and his name and fame were firmly established at court and abroad.

Dramatic Decision

Perhaps the most dramatic decision taken by Yi before his enthronement was his refusal to march north to drive out Ming garrisons in Liaotung (1388). Instead, he and his army turned back from Wihwa Island, thus inflicting a deadly blow on the waning Kory dynasty and its pro-Mongol faction. It was the culmination of a chain of events begun in 1374.

Although Sino-Korean relations immediately after the founding of Ming were friendly, two events that took place in 1374 overshadowed these relations: the assassination of King Kongmin by eunuchs (October 19), and the murder of the returning Ming envoy by a Korean escort (December 28). These events caused the Ming founder to be suspicious of Korean sincerity, and he prohibited receiving Korean envoys. Those sent on numerous occasions were turned back at Liaotung (1374-1378), and those who managed to reach Nanking were banished or imprisoned. Despite the Emperor's ill-treatment of envoys and his exorbitant demand of tribute horses, Kory continued to demonstrate its goodwill.

However, the Chinese emperor continued to make unreasonable demands, such as the purchase of 5,000 Korean horses, and the drawing of the Ming-Korean border far below the Yalu, on the border of modern Kangwn and Hamgyng provinces. The latter proposal particularly disturbed the Korean court, which decided to march to Liaotung to destroy Ming garrisons there. Upon recrossing the Yalu and marching back to the capital, Yi Snggye banished the war advocates and took the helm of state affairs.

Leader of a Revolution

Yi's progressive pro-Ming party, comprising mainly students of Neo-Confucianism, set out to remove the sources of future worries. Since the two rulers from the last dynasty were descendants of an evil monk and hence not of the legitimate royal line, Yi and his supporters had them banished and later executed. King Kong-yang was installed in their place (1389). They then enforced a land reform in 1389 and burned the land registers of the old Kory nobility in the following year. The last step was the assassination of the Kory loyalist Chng Mong-ju on the night of April 26, 1392, thus removing the last obstacle to final victory. On July 31 the last Kory king was sent into exile, and five days later Yi ascended the throne.

New Dynasty

Yi's enthronement meant the victory of the pro-Ming and anti-Buddhist party, whose members were mostly supporters of the newly imported Neo-Confucianism. The new dynasty, therefore, rejected Buddhism, which had been the state religion for over 800 years, as subversive of public morality and adopted Neo-Confucianism as its official political philosophy. It also adopted the Confucian concept of the ''heavenly mandate'' as a means of emphasizing the legitimacy of the dynasty.

The ''meritorious subjects,'' who had assisted in the revolution and framed and executed the new policy, set out to compose eulogies to win the minds of men. Such poems praised not only the cultural and military accomplishments of the founder but also the beauty of the new capital, Seoul. In 1396 city walls were constructed around the capital. Yi and his ministers remodeled political and cultural institutions and reinstated and perfected the civil service examination system. In order to legalize new institutions, a set of codes and statutes was compiled. Envoys from the Liu-ch'iu

Islands (1392, 1394, 1397) and from Siam (1393) arrived to pledge their allegiance.

Foreign Relations

Soon after his ascension of the throne, Yi sent envoys to Nanking informing the Ming of the dynastic change. He also requested the Ming founder to select the new name for Korea. Thereupon, the Emperor chose Chosn (''brightness of the morning sun''), a most beautiful and fitting name for Korea, which was adopted on March 27, 1393.

However, owing to matters concerning Korean-Jürched relations and yearly tribute, friendly relations were not easily established. The Ming emperor accused Korea of influencing Ming border officials, of enticing the Jürchen to cross the Yalu and violate Ming territory, and of sending weak horses as tribute. Several missions sent to exculpate Korea of these charges were unsuccessful, until Yi's third son went to Nanking (1394). Sino-Korean relations were, however, normalized only in 1401, when Ming envoys brought investiture and the golden seal of the ''King of Korea.''

When the investiture belatedly came (1401), Yi had already abdicated in favor of his second son, who was in turn succeeded by Yi's third son. Yi died on June 18, 1408. He had eight sons and five daughters.

Further Reading

A forthcoming English publication by Peter H. Lee will be titled *Songs of Flying Dragons,* a critical study of the eulogy cycle compiled to praise the founding of the Yi dynasty. For background on Yi Sng-gye's life and reign see Takashi Hatada, *A History of Korea* (1951; trans. 1969), and Edwin O. Reischauer and John K. Fairbank, *A History of East Asian Civilization,* vol. 1: *East Asia: The Great Tradition* (1958). □

Yi Sunsin

Yi Sunsin (1545-1598) was a Korean military strategist and naval hero. His victories during the Japanese invasions of Korea are remembered by modern Koreans as among the most heroic feats in their history.

Yi Sunsin was born in Seoul on April 18, 1545, the son of a gentry family of moderate means. Although in his early education he aimed for a civil career, he decided, when 21 years old, to become a military officer. After passing the military examinations in 1576, he served in a variety of posts, both on the northern frontier against the Jürchen tribesmen and on the southern coast as the commander of a small naval station. In all his assignments he demonstrated his competence and courage and also a narrow insistence on doing everything according to regulations. His attention to correct procedure was at the root of his later organizational successes, but it also marked him as a man difficult to get along with.

In his early career Yi was rather unpopular, and his successes earned him more jealousy than praise. In time, however, he began to attract attention in high places, and from 1589, when he served on the staff of the Chŏlla provincial military inspector, his reputation rose steadily. In 1591 he was appointed, over many senior officers, commander of the Left Chŏlla Fleet (Korea's two southernmost provinces, Kyŏngsang on the east and Chŏlla on the west, were each divided into Left and Right naval districts).

Turtle Ships

When Yi reached his post, in the town now known as Yŏsu, the Japanese invasion was still 14 months away. The Korean court had had hints of the Japanese plans as early as 1590, but it was deeply divided over the meaning of the threat. The Japanese dictator Toyotomi Hideyoshi had said plainly that he intended to invade Ming China and required transit through Korea, but few believed he would attempt a land invasion, and even these had little idea how massive it would be.

Yi, however, believed war would come and began preparations from his arrival at Yŏsu. He strengthened the fortifications and enforced discipline with an awesome sternness. But most of his attention was given to the development of the famous ''turtle ships.'' These vessels had a curved covering deck which resembled a turtle carapace. The deck and sides were ironclad and bristled with spikes to prevent boarding. On the prow was a fierce-looking dragon head in which was mounted a medium gun; along the sides were 12 gunports with heavy pieces which could fire missiles, spears, or buckshot. On the high seas the ships moved by sail power; in action the sails and masts were removed and oars were used. Vessels resembling the turtle ships had been known earlier in both China and Korea, but it was Yi who perfected the design and, more importantly, developed the tactics by which they could be most effective. He used the turtle ships as attack vessels; they would move directly into the enemy force and disrupt it and then go after the bigger ships, either ramming them or broadsiding them with the heavy cannons.

First Successes

The Japanese invasion force landed at Pusan on May 25, 1592. The first Korean naval encounter proved disastrous: under the timid commander of the Right Kyŏngsang Fleet, Wŏn Kyun, nearly the whole Kyŏngsang fleet was lost or scuttled. Yi boldly decided not to wait for an attack but to go on the offensive immediately. On June 13 he left Yŏsu with a fleet of 85 ships; 24 of these were armed warships (not including the turtle ships, which were not yet ready), the rest communication and supply ships. When he returned a week later, he could claim a total of 42 enemy ships destroyed or taken, all but 2 of these being large or medium vessels. He himself had suffered no losses.

In the months afterward Yi led three more expeditions from Yŏsu, now adding the powerful turtle ships to his squadron. These proved spectacularly successful in a major battle off Hansan Island on August 14, when Yi met a force of 73 Japanese ships and sank or took 59 of them; his own losses were minimal. Four such expeditions made in the summer and fall netted 375 Japanese ships.

The reasons for Yi's conspicuous success lay in his general aggressiveness, his total knowledge of the notoriously tricky Korean coastal tides, and his mastery of engagement tactics, whereby he was able to lure the enemy out to the open sea, where he could maneuver with greater freedom. The Japanese later learned to avoid these encounters, but at the cost of keeping themselves bottled up in the coves and inlets.

The strategic effect of Yi's early victories was considerable. By keeping the enemy from the Chŏlla coasts, he ensured the safety of his own bases. He made the Japanese land occupation of Chŏlla Province impossible, thus retaining its major rice and manpower resources. Finally, he kept the Japanese navy completely away from the west coast of the peninsula and away from the major cities of the north, thus weakening the Japanese land positions near P'yŏngyang and contributing to the eventual loss of the positions.

Defeat by Intrigue

In mid-1593 the war had reached a stalemate: the Japanese had been forced back to their coastal strongholds near Pusan, where the Koreans and their Chinese allies had the power to hold them but were unable to expel them. At this juncture peace talks began between the Chinese and Japanese generals. The Koreans did not join these talks and, in fact, fought a limited number of battles during 1593 and 1594, but in general they were forced to go along with the truce. Yi moved his headquarters eastward to Hansan Island—closer to the main Japanese base at Pusan—and assumed the post of commander of the Unified Triprovincial Fleet, a title created especially for him which in effect gave him command of the entire Korean navy (July 1593). But this period was for him one of enforced idleness, frustrating and unpleasant.

When the peace talks collapsed in 1596, Toyotomi Hideyoshi began to ready a second invasion. Having been unable to eliminate Yi in combat, the Japanese resorted now to intrigue and exploited Korean factionalism and their own. On the one hand, Yi's steady successes had reaped the jealousy of his court enemies, who backed the incompetent Wŏn Kyun. On the other, there was a deep rift between the two principal Japanese generals, Konishi Yukinaga and Kato Kiyomasa. Through a double agent, Korean officials were persuaded that Konishi wanted to kill Kato and, to accomplish this, would tell Yi the date and place of Kato's crossing from Japan. Yi recognized the obvious trap and refused to obey the court's instructions to join the plot. For this insubordination his enemies had him arrested and brought to Seoul. Here he was tried and sentenced to death, but his supporters were able to have this commuted to banishment in custody of the army. Stripped of his rank and titles, Yi joined the headquarters of the Chŏlla army on July 17, 1597.

Return to Action

Yi's vindication was not long in coming. No sooner had Wŏn Kyun assumed Yi's former commands than he led over 200 ships into a disastrous defeat (Aug. 27, 1597). With Wŏn Kyun dead and only a handful of ships left and the base at Hansan Island untenable, the survivors burned their naval stores and retreated to the Chŏlla coast. The humiliated court was now forced to return command to Yi. Reappointed on September 13, he reached his ragged fleet 2 weeks later to find he had only 12 ships, none of them turtle ships, and only a handful of demoralized men. He had no supplies, and his base at Yŏsu was unusable. Moreover, the Japanese were now sweeping through the major inland Chŏlla cities and massing their ships for a decisive blow at the remaining Korean naval force.

But Yi, combining his meager resources with courage and a thorough knowledge of his native waters, produced his greatest victory, the battle of Myŏngnyang (Oct. 26. 1597). Allowing his tiny group to be sighted by the Japanese force of 133 ships, he lured them into the Myŏngnyang Strait, between the mainland and the large island of Chindo. While the narrow space provided sufficient maneuverability for Yi's 12 ships, most of the enemy vessels were put out of the battle for lack of room—''one man on a narrow mountain path can terrorize a thousand,'' as Yi remarked in his diary. After the tide shifted in his favor, he pursued the enemy, and when the day was over, 31 of the retreating Japanese ships had been sunk while Yi had lost none.

The Japanese advance collapsed, and by the end of 1597 they were forced once more to cling to their narrow strip of coastline. Chinese reinforcements streamed into Korea, including a naval force under the admiral Ch'en Lin, who joined Yi at his southern headquarters in August 1598. The two began an uneasy but fruitful relationship. To his other skills Yi now added those of the diplomat in order to contain his vain and temperamental Chinese colleague.

Death in Battle

In October 1598, after a Chinese offensive against the coastal strongholds had failed and it looked as if another long standoff was in prospect, Toyotomi Hideyoshi suddenly died, leaving behind a deathbed order to bring all troops home from Korea. Most of the Japanese were able to buy off their besiegers and evacuate their fortifications without difficulty, but Konishi Yukinaga, held in his bastion near Sunch'on, found himself opposed by a strong Sino-Korean fleet and an unbribable Yi. On December 14-15 a massive Japanese fleet came to Konishi's rescue. The furious fight that followed, known as the battle of Noryang, was the bloodiest of the war. Konishi escaped, but the Japanese lost some 200 ships and thousands of men. However, the Koreans and Chinese sustained heavy casualties. The greatest loss was Yi himself, hit in the neck by a bullet as he stood beside his signalman at the height of the battle. His last order was to keep his death a secret until the battle was over, lest the news adversely affect the outcome.

Yi is Korea's greatest hero and one of the outstanding naval commanders of world history. His battles, well documented in his diary and reports, bear careful study by modern naval historians, and his courage and patriotism are still models for modern Koreans of all persuasions, who find in him a powerful symbol of national resistance against foreign powers, particularly the Japanese.

Further Reading

There is no biography of Yi Sunsin in English. Some details of his life and achievements can be found in standard survey histories, such as Takashi Hatada, *A History of Korea,* translated and edited by Warren W. Smith and Benjamin H. Hazard (1969); and Woo-keun Han, *The History of Korea,* translated by Kyung-sik Lee and edited by Grafton Mintz (1970).

Additional Sources

Park, Yune-hee, *Admiral Yi Sun-shin and his turtleboat armada,* Seoul, Korea: Hanjin Pub. Co., 1978. □

Yngjo

Yngjo (1694-1776) was a Korean king who ruled from 1724 to 1776. His reign was the longest and one of the most brilliant of the Yi dynasty.

The formal name of Yngjo was Yi Kum; in the years before acceding to the throne he was known as Prince Yning. His first posthumous name was Yngjong, but this was changed to Yngjo in 1889. Born on Oct. 31, 1694, he was the fourth son of King Sukchong (reigned 1674-1720) and the younger half brother of King Kyngjong (1720-1724). From his childhood, it was evident that Yngjo was the most intelligent and capable of Sukchong's sons. Kyngjong's four-year reign was torn by constant political crises. Because he was childless, Yngjo was made his heir in 1720; later he became in addition prince regent, sharing authority with the dowager queen. He became king on Oct. 16, 1724, five days after Kyngjong's suspiciously sudden death.

His Achievement

Yngjo's greatest achievement was the restoration of political order, and it was accomplished early in his reign. Political factionalism had been endemic to Korean life since the end of the 16th century, but it had raged with particular intensity since the 1690s, when certain court officials had split over a number of issues into factions called the Noron and the Soron. The Soron had protected the interests of Kyngjong, but when he came to the throne in 1720, the Noron occupied the chief ministerial positions. The Noron succeeded in having Yngjo designated heir and prince regent.

Once on the throne, Yngjo was determined to end the Noron-Soron struggle. Early in 1725 he proclaimed his famous policy of ''broad equity,'' whereby worthy men of both groups were to be given key government positions. He, however, grew increasingly cool toward the Soron, and they soon lapsed into a dormant, if still live, political force.

Yngjo's achievements during his long reign were typical of those which traditional eastern Asian historians expected in a ''vigorous ruler.'' He restored order, revised legal codes, built up military strength (emphasizing the capital rather than the frontiers, which were not threatened in his lifetime), refurbished buildings, expanded Seoul's sewer system, reformed the corvée labor system, encouraged agriculture, rationalized taxation practices, forbade certain cruel punishments, elaborated channels for the communication of popular grievances, promoted scholarship and education, reformed court ritual and music, supported printing and publishing, and in general presided actively over a state then enjoying its most prosperous age.

In spite of these very real achievements, there were flaws in Yngjo's character that contradict the historical stereotype and at the same time render his personality somewhat mysterious. He was arbitrary and capricious in many of his decisions, and he was given to sudden outbursts of uncontrollable rage. Certainly his terrible unpredictability was a factor in the control in which he constantly held his officials. His vanity knew no bounds. But in his calmer moments he was solicitous of his officials and generous with subordinates, and he showed a genuine concern for the welfare of the common people. He was strict and firm in his decisions, worked long and hard at his duties, and was always intimately familiar with governmental affairs.

Death of His Son

In one matter only was Yngjo disappointed: the arrangement of a smooth succession. His first son, Prince Hyojang, had died in 1728. In 1735 one of Yngjo's consorts produced a son, Prince Sado. Yngjo made him crown prince in 1736 and spared no effort in his upbringing and education. But eventually something went wrong in their relationship; the early hope turned into bitterness and hatred and ended, in 1762, in filicide. The reasons are unclear, mostly as a result of the expurgation of historical records. But judging from what has survived, and other clues scattered through unofficial sources, it is apparent that officials sympathetic to the Soron cause had attached themselves to the crown prince. They may have suggested to Sado that his father was responsible for the death of Kyngjong.

Through the 1750s the political tension grew. Yngjo frequently reprimanded his son for both his personal behavior and his princely decisions. The final crisis in the affair began in October 1761. Yngjo discovered that Sado had taken a pleasure trip in May without reporting it to his father; this was an extremely serious breach of filial piety and court protocol. Yngjo nominally forgave Sado this indiscretion, but he had certainly not forgotten it when, in June 1762, a palace employee submitted a memorial charging Sado with ''unspeakable'' crimes. To the end Sado denied all the charges. On July 4 Yngjo demanded Sado's suicide. Sado attempted to hang himself but was courageously released from the rope by his own loyal retainers. Yngjo next stripped Sado of his rank and offices, decreed him a commoner, and locked him in a box, where he died eight days later from starvation. Immediately after his son's death, Yngjo forgave Sado, restored his rank and titles, and gave him the name by which he has since been known—Sado Seja, which, according to the conventions often used in interpreting posthumous names, can mean ''Contritely Lamented Prince.'' The bizarre method of execution, strange even in consideration of the traditional Korean prohibition against the shed-

ding of royal blood, and the tardy and oddly sudden remorse combine to suggest Yngjo's disturbed personality.

Yngjo lived for nearly 14 years after Sado's death, and some of his most famous enactments date from this period. Yngjo died on April 22, 1776, in Kynghui Palace in Seoul.

Further Reading

There is no biography of Yngjo in English. The events of his reign can be perused in survey histories such as Takashi Hatada, *A History of Korea,* translated and edited by Warren W. Smith and Benjamin H. Hazard (1969), and Woo-keun Han, *The History of Korea,* translated by Kyung-sik Lee and edited by Grafton Mintz (1970). Much of interest concerning the reigns of both Yngjo and Kyngjong can be found in Chao-ying Fang, *The Asmai Library* (1969). □

Yo Fei

The Chinese general Yo Fei (1103-1141), also known as Yo P'eng-chü, led the Chinese army against the Chin invaders, the Jürchen Tatars. He is a symbol of national resistance against foreign aggression.

Yo Fei was of a peasant family in T'ang-yin, Honan. Legend has it that at his birth a bird called *p'eng* (a symbol of greatness) soared over the house; hence his personal name was associated with the *p'eng*. He lost his father in his early years and was devoted to his mother. Largely self-taught, he read Sun Wu's *Art of War* (an ancient military classic) and practiced archery.

Yo lived in an age of political chaos and foreign invasion. He joined the army early and distinguished himself as a great soldier. His statement—''Civil officials should not be greedy of money; nor should military officers be afraid of death''—has been the first principle of Chinese government. Yo's military campaign consisted of two stages: extermination of the puppet regime of Liu Yü, who, with the Tatars' support, set himself up as emperor in 1130; and recovery of the North occupied by the Tatar forces under Wu-shu, the Chin commander in chief.

In 1133 Liu Yü led his troops south and occupied several important cities south of the Yellow River. Yo expelled Liu Yü's forces and in the following years recaptured a large area from insurgent leaders.

In 1136 Yo's vanguard had advanced to the Yellow River, and he sought approval to push the battle to the North. However, Ch'in kuei, the prime minister, was in favor of peace and opposed the plan.

Meanwhile, Wu-shu, having dropped Liu Yü, proceeded to the conquest of the Sung empire. In 1140 the Tatar troops pushing south pursued the Sung armies in Shun-chang (Anhwei) and Fufeng (Shensi). Then Yo led his army across the Yellow River and made straight for Yen-cheng (Honan), where Wu-shu summoned his nomad cavalry, called *Kuei-tzu Ma* (that is, three mailed horses linked together to form a battle unit). Yo's army, too strongly entrenched to be pushed back, repeatedly crushed the onslaughts of the Tatar cavalry. ''It is easy to move a mountain, but difficult to shatter the Yo soldiers'' was the comment of the Tatars. Just when Yo was within an ace of recapturing Pien-liang (K'ai-feng, the former capital), Emperor Kao Tsung, on the advice of Ch'in Kuei, ordered a withdrawal.

In 1141 Ch'in Kuei divested Yo of his command, then had him imprisoned on a fictitious accusation, and finally arranged for him and his son Yo Yün to be executed. But in 1162 Emperor Hsiao Tsung designated Yo a Hero of Loyalty and ennobled him as the Prince of Yo; in 1179 the Emperor canonized Yo as the Saint of War. A temple bearing his name at Lin-an (Hangchow, the capital), where he was buried, was built in his honor.

Further Reading

Yo Fei is the subject of an essay in Arthur F. Wright and Denis Twitchett, eds., *Confucian Personalities* (1962). □

Yogananda

Yogananda (1893-1952) was an Indian yogi who came to the United States in 1920 to spend over 30 years working with Americans interested in the practice of yoga or God-realization.

Yogananda was born Mukunda Lal Ghose in 1893 in Gorakhpur, India. Both of his parents were disciples of Lahiri Mahasaya, and his father was an executive of the Bengal-Nagpur Railway. Mukunda's name was changed to Yogananda in 1914 when he entered the Swami Order (an ancient monastic order founded by the Indian philosopher Sankara), and his guru Sri Yukteswar bestowed the further religious title Paramahansa in 1935. Yogananda means bliss through yoga or union with God, while Paramahansa means highest swan. The sacred swan was thought to have the power to extract milk from a mixture of milk and water and is therefore a symbol of spiritual discrimination.

The Spiritual Quest

Even as a child Yogananda was endowed with psychic powers and with a deep fascination for Indian holy men. His *Autobiography of a Yogi* depicts his search for God-realization and for a spiritual teacher who could guide him to that goal. It describes his encounter with numerous Indian holy men, most of whom possessed supranormal powers. He lived in a world in which he encountered healings through photographs and physical contact with yogis, a vision which predicted the death of his mother, the materialization of an amulet, the ability to materialize an extra body, the miraculous restoration of a severed arm, clairvoyent knowledge of the future, and the ability to levitate.

None of these occurrences was considered strange and none was seen to contradict natural law. Such happenings

were perceived as the result of subtle laws that govern hidden spiritual planes and are discernable through the science of yoga. Human ills are the result of a violation of some law of nature. But the bad karma effected by such violations can be minimized through prayer, yoga, astrology, and consultation with holy men. The specific method for God-realization was kriya yoga. The method was never described in books, since it had to be learned from an authorized practitioner.

Yogananda was also interested in education, founding his first school for boys in Bengal at the age of 24. A year later, the Maharajah of Kasimbazar donated his palace and 25 acres of land in Bihar for this school, which was named Yogoda Satsanga Vidyalaya. The curriculum included not only standard subjects but also yoga concentration, meditation, and a special set of energization exercises for health. Yogananda founded the Yogoda Satsanga Society of India. Its counterpart in the United States is the Self-Realization Fellowship. The Yogoda Satsanga Society of India also supports a college, a girl's school, a kindergarten, a music school, an arts and crafts school, a medical dispensary, and a college of homeopathic medicine. Yogananda saw yoga, physical exercise, and scientific study as interrelated.

The American Missionary

As numerous other Indian gurus who came to the United States in the 20th century, Yogananda came as a result of an order from his guru Sri Yukteswar, who told him to ''spread to all peoples the knowledge of the self-liberating yoga techniques.'' He began that mission in 1920 when he addressed the International Congress of Religious Liberals in Boston on the topic ''The Science of Religion.'' He was well-received and travelled extensively throughout the United States giving lectures and classes in most major American cities. Self-Realization Fellowship centers were also established in major cities. The headquarters and buildings for resident monastics were built on a beautiful 12-acre estate on Mount Washington in Los Angeles. Yogananda also founded an ashram on a 23-acre estate in Encinitas, California, overlooking the Pacific Ocean. Temples were built in Hollywood (1942), San Diego (1943), and Long Beach (1947). Both the international and the Indian headquarters have printing facilities which produce magazines, study guides, and the works of Yogananda. In 1950, two years before his death, an impressive Lake Shrine was established at Pacific Palisades, California.

Yogananda was convinced that the yoga that he taught could be found in all scriptures and was the essence of all religions. The Ten Commandments were seen as the first step of Patanjali's yoga. Yogananda also used his understanding of yoga to interpret the sayings of Jesus and Paul, being convinced that both Jesus and Paul were yoga masters. He was certain that a Western Christian would find nothing contradictory in adopting his kriya yoga once both Christianity and yoga were properly understood. He found it equally comfortable to quote from the Old and New Testaments as from Indian religious texts.

A yogi consciously exits from the body at the appropriate time. Yogananda's ''exit'' was on March 7, 1952. It was reported that 20 days after his death his body showed no signs of deterioration. The Self-Realization Fellowship quoted from a notarized letter from the mortuary director of Forest Lawn Memorial Park in support of this remarkable phenomenon. The report received considerable publicity in newspapers and magazines.

Further Reading

The most important source for the life of Yogananda is his *Autobiography of a Yogi,* a 572-page account of his life published by the Self-Realization Fellowship (SRF) in 1946. After that one can proceed to some of the works of Yogananda also published by the SRF. Those works are *The Science of Religion* (1953), *Scientific Healing Affirmations* (1958), *Cosmic Chants* (1938, 1943), *Metaphysical Meditations* (n.d.), *Whispers from Eternity* (1959), and *Songs of the Soul* (1983).

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Minamoto Yoritomo

The Japanese warrior chieftain Minamoto Yoritomo (1147-1199) founded Japan's first military government, or shogunate, in 1185 and thereby inaugurated the medieval period of Japanese history, which lasted until 1573.

In the 12th century, Japan was still ruled by the government of the imperial court in Kyoto and in particular by the courtier family of Fujiwara, which held the office of imperial regent and many other high ministerial positions at court. However, by regarding the provinces merely as a source of revenue from their private landed estates and by concerning themselves almost exclusively with life and affairs in the capital, the Kyoto courtiers sadly neglected provincial administration. The rise of a warrior class from about the 10th century stemmed directly from the need to provide order and control in the provinces.

By the 12th century, this emergent warrior class was dominated by two great clans, the Minamoto and the Taira, both of which traced their descent from the imperial family itself—that is, from former princes who had gone out to the provinces and had settled there. During the late 11th and the early 12th centuries, chieftains of the Minamoto and Taira increasingly came to participate in the politics of the court, and as the result of two armed conflicts in Kyoto, in 1156 and 1159, the Taira succeeded in supplanting the Fujiwara as the most powerful ministerial family in the land.

Period of Taira Dominance

Yoritomo was only 12 years old at the time of the 1159 conflict, in which the Taira decisively defeated the

Minamoto, who were commanded by his father, Yoshitomo. Although his father was killed, Yoritomo's life was spared, and he was sent into exile in the eastern provinces of Japan by Kiyomori, the Taira leader.

During the next 20 years Kiyomori and his kinsmen, following the Fujiwara practice of marrying their daughters into the imperial family, were the unrivaled masters of the court at Kyoto. But they did little to improve provincial administration or to provide for the needs of the new warrior class in general. Beginning in 1180, several prominent Minamoto leaders, including Yoritomo, were encouraged by growing signs of discontent with the rule of the Taira in Kyoto to rise in arms against them.

Overthrow of the Taira

The war between the Minamoto and the Taira lasted from 1180 until 1185. In the early years of fighting Yoritomo devoted his attention mainly to the assertion of his leadership over the various branches of the Minamoto clan and to the consolidation of his position as warrior hegemon in the eastern provinces. Even during the period from 1183 to 1185, when Minamoto armies drove the Taira from Kyoto to final destruction at the battle of Dannoura in the Shimonoseki Strait, Yoritomo himself remained in the eastern provinces to supervise the overall strategy of victory and to establish governing offices to exercise the powers that he had acquired.

Kamakura Shogunate

Yoritomo established his new warrior regime at Kamakura, a small coastal village south of present-day Tokyo, where the Minamoto had long been influential. From the time of his first rising, in 1180 (when he had received a decree to destroy the Taira from a prince who, owing to Taira interference, had been passed over in the line of succession to the throne), Yoritomo had sought to ''legitimize'' all of his actions and to avoid being cast in the role of rebel by the throne. Among the titles he received from the Emperor after victory over the Taira, the most important was that of shogun, or ''generalissimo.'' On the basis of this, the government Yoritomo founded, which lasted from 1185 until 1333, is known as the Kamakura shogunate.

The strength of Yoritomo's rulership lay in the feudal-type, lord-vassal relationships he established with his followers. In return for allegiance and military service, Yoritomo provided his vassals with protection, confirmed them in their existing landholdings, and bestowed new lands upon them.

Yoritomo's authority, which was restricted chiefly to the provinces of eastern Japan during the war with the Taira, was made national in scope in 1185, when he received permission from the throne to appoint his vassals as stewards to various private estates throughout the country and as constables or protectors in each province. Although the steward-constable system of the Kamakura period never fully displaced the old imperial administration in the provinces, and although many estates remained immune from all outside interference or control, the Kamakura shogunate nevertheless decisively replaced the imperial court at Kyoto as the effective central government of Japan.

Yoritomo's Death

Probably the greatest shortcoming of Yoritomo as a ruler was his failure to provide for effective succession to the office of shogun. Fearful that they might challenge his own position, Yoritomo had liquidated several of his brothers and other close relatives, and when he himself died at the age of 52, in 1199, his two young sons, who became the second and third shoguns, were unable to sustain the power of the Minamoto. Before long the Hojo family, who were related to Yoritomo by marriage, assumed control of the government at Kamakura as shogunate regents. To legitimize their position, the Hojo installed Fujiwara courtiers and, later, imperial princes as figurehead shoguns.

In contrast to Yoritomo, who had ruled in a generally autocratic fashion, the Hojo regents established a council of state at Kamakura that gave other warrior chieftains of the east the opportunity to participate more directly in the decision-making process of the shogunate.

Further Reading

An excellent book on Yoritomo and his times is Minoru Shinoda, *The Founding of the Kamakura Shogunate, 1180-1185* (1960). For a more general treatment of the growth of a warrior class in Japan and the rise of Yoritomo to power see Sir George Sansom, *A History of Japan,* vol. 1 (1958). □

Shigeru Yoshida

Shigeru Yoshida (1878-1967), Japanese diplomat and prime minister, led his country through a difficult period of postwar recovery.

Shigeru Yoshida was born on Sept. 22, 1878, in Tokyo, the fifth son of Tsuna Takenouchi, a prominent politician from Tosa on the island of Shikoku. He was subsequently adopted by a family acquaintance, Kenso Yoshida, who wanted a son to carry on his family name and prosperous silk business.

Early Career

Following his graduation from Tokyo Imperial University in 1906, Yoshida embarked upon a distinguished diplomatic career that was greatly favored by his marriage to the eldest daughter of Count Nobuaki Makino, who became lord privy seal and a close adviser of the Emperor. After appointment to various consular posts in China and Manchuria, Yoshida served in London and Washington, and in 1919 he was a member of the Japanese delegation at the Paris Peace Conference. He was named vice-minister of foreign affairs in the Giichi Tanaka Cabinet and served successively as ambassador to Italy and to Great Britain.

Yoshida was recalled from his post in London and retired from the Foreign Service in March 1939. Reportedly,

he had been considered for the position of foreign minister in the Koki Hirota Cabinet in 1936 but was vetoed by the military because of its dislike for his father-in-law. In any case, it proved fortunate for Yoshida that he was in private life during the war years.

Service as Prime Minister

Untainted by association with the military leadership and possessing the added advantage of having been arrested during the war by the military police and briefly jailed, Yoshida was one of the comparatively few prominent prewar political figures who were not purged by the Occupation. In September 1945 he was appointed foreign minister in the first postwar Cabinet.

In the 1946 House of Representatives election, the Liberal party won a plurality, and the party president, Ichiro Hatoyama, seemed assured the premiership. But the Occupation found him unacceptable, and Yoshida was persuaded to take his place as party president and prime minister of Japan, a position he held (except for a 16-month interval in 1947-1948) until the end of 1954. Yoshida's tough, pragmatic, anti-Communist attitudes suited the Occupation authorities. On the whole, he worked harmoniously with Gen. Douglas MacArthur, and together they presided over an era of revolutionary changes in Japanese society.

Yoshida built up a strong personal following, composed mostly of former bureaucrats, in the Diet, and he ruled in an autocratic fashion rare in Japanese politics. With the end of the Occupation in 1952, purged party leaders began to return to politics, undermining Liberal party unity and eroding Yoshida's strength. Conservative opposition to him gradually coalesced about Hatoyama, who unseated Yoshida in 1954.

Yoshida continued after his resignation to be an influential elder statesman and adviser. He died on Oct. 20, 1967, in his seaside estate at Oiso. Representatives of 74 countries attended his funeral, the first state funeral in Japan since the war.

Further Reading

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Tokugawa Yoshimune

Tokugawa Yoshimune (1684-1751) was a Japanese ruler, or shogun. He attempted most energetically to revitalize the Tokugawa shogunate after it began to encounter economic and other difficulties in the late 17th and early 18th centuries.

Established in the early 17th century by Tokugawa Ieyasu at Edo (present-day Tokyo), the Tokugawa shogunate was based on a form of government that has been described as ''centralized feudalism.'' Beginning with Ieyasu, the Tokugawa shoguns exercised hegemony over some 260 daimyos, or regional barons, who in turn ruled their own virtually autonomous domains. The chief means by which the Tokugawa were able to maintain this hegemony was the policy of national seclusion that they instituted in the 1630s. According to this policy, only the Dutch and the Chinese were permitted to trade on a limited scale at the single port of Nagasaki.

When the seventh shogun died without an heir in 1716, he was succeeded by Tokugawa Yoshimune, the daimyo of a branch family of the Tokugawa. Yoshimune had been a successful administrator and reformer in his own domain, and he now sought to apply his ideas on the national level. His reforms included a restressing of the martial arts among the country's ruling warrior (samurai) class, the reclamation of agricultural lands, and the reminting of coins to correct the periodic debasements engaged in by his predecessors.

Scholars are in disagreement about the success of Yoshimune's reforms, many of which were highly reactionary. But he was responsible for at least one measure that was unquestionably of great importance for the future. On the advice of his aides, Yoshimune lifted the ban on the importation of foreign books that had been imposed at the time of adoption of the national seclusion policy. So long as they did not deal with Christianity, which the Tokugawa regime regarded as a dangerously subversive creed, books from China and the West could henceforth (from 1725) be brought into Japan through Nagasaki. It was through these books that a small but crucial number of Japanese scholars were able to acquire a basic knowledge of advancements in Western technology that proved invaluable to their country when it was forced to abandon its seclusion policy and to enter the modern world in the mid-19th century.

Yoshimune abdicated the office of shogun in favor of his son in 1745. He died 6 years later.

Further Reading

A general account of Tokugawa Yoshimune's period is in George Sansom, *A History of Japan, 1615-1867* (1963). Conrad Totman, *Politics in the Tokugawa Bakufu 1600-1843* (1967), deals specifically with the political developments of the age. □

Fulbert Youlou

Fulbert Youlou (1917-1972) was a Congolese priest who became a political leader and rose to the presidency of the Republic of the Congo.

Fulbert Youlou was born on July 9, 1917, near Brazzaville, a member of the Balali tribe, largest of the three major subgroups of the Bakongo people. He studied for the priesthood and was ordained on his thirty-second birthday, becoming a parish priest in Brazzaville in 1949. His relations with his superiors were stormy, and his growing interest for politics led to disciplinary action against him. By the end of 1955, the diminutive priest had made up his mind to enter politics on a full-time basis, although he continued to wear priestly garments long after he had been enjoined from performing any pastoral duties.

Prior to 1956, politics in the (then) French Congo had been monopolized by Félix Tchicaya's Parti Progressiste Congolais (PPC), based in Pointe Noire and the neighboring Kouilou-Niari region, and by Jacques Opangault, leader of the Mbochi tribe of middle Congo, with the Balali (the dominant group in the city of Brazzaville) remaining on the sidelines. In the 1956 election, however, Youlou managed almost overnight to unfreeze this bloc of votes and to canalize latent Balali militancy, thus transforming a bipolar party system into a triangular one. Within a few months, by skillfully maximizing his newfound support, utilizing the prestige of his habit, and exploiting internal divisions among his adversaries, he not only organized a new party, the Union Démocratique pour la Défense des Intérêts Africains (UDDIA), but also won upset victories in the November 1956 municipal elections in Brazzaville (of which he became mayor) and Pointe Noire. The PPC collapsed almost entirely at that point, leaving only Youlou and Opangault as contenders in the 1957 election, which resulted in a stalemate. The tug-of-war between the two factions, only briefly interrupted by the collapse of the Fourth French Republic and the introduction of the Franco-African Community (which both leaders endorsed), continued unabated during 1957 and 1958. Through a number of dubious maneuvers, Youlou eventually managed to undermine Opangault's position and was elected prime minister in November 1958 as the opposition walked out. Antagonism between the Balali and the Mbochi culminated in serious riots in Brazzaville (February 1959), which had to be put down by the French army and which the wily Youlou utilized to clamp down on the opposition. After new elections, characterized by unabashed gerrymandering, his party gained 84 percent of the seats with only 58 percent of the vote (April 1959); and by the time the Congo became independent (August 1960), a chastened Opangault agreed to serve under Youlou in a largely symbolic position.

Youlou, who had previously extended his assistance to Joseph Kasavubu before the latter had become president of the former Belgian Congo, now became deeply embroiled in the politics of that neighboring country. He first offered Kasavubu logistical support in eliminating prime minister Patrice Lumumba from power; then, possibly under the influence of right-wing members of his French entourage, he championed the cause of Katanga's secessionist leader Moïse Tshombe among the states of former French Africa, which came to be known as the ''Brazzaville group'' after the December 1960 conference held in Youlou's bailiwick.

Domestically, Youlou consolidated his position by introducing a presidential system of government and by having himself elevated to the presidency through an election in which he was the only candidate (March 1961). In August 1962 he announced his intention to move toward a single-party system, and during the next 12 months he concentrated his efforts on eliminating his opponents (rather than coopting them into the system as he had done previously).

Increasing opposition on the part of labor unions during the spring of 1963 escalated into a full-blown conflict, and on Aug. 13-15, 1963, widespread rioting in the capital city resulted in Youlou's overthrow and imprisonment. The new government had to contend with his Balali supporters, but the danger of a pro-Youlou counter-revolution really became serious when Tshombe returned to Kinshasa as premier. After one of several plots allegedly engineered by Tshombe, Youlou escaped to Kinshasa (February 1965), where he pursued his oppositional activities until Tshombe's fall from power. Hamstrung by the Joseph Mobutu regime, Youlou slipped out of Kinshasa in early 1966 and, after having been refused entry into France, settled in Madrid, where he died on May 5, 1972.

Further Reading

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Andrew Jackson Young Jr.

Andrew Jackson Young, Jr. (born 1932) was a preacher, civil rights activist, and politician who served as a leader of the Southern Christian Leadership Conference, as a U.S. congressman, as U.S. ambassador to the United Nations, and as mayor of Atlanta, Georgia.

Andrew Jackson Young, Jr. was born in New Orleans, Louisiana, on March 12, 1932, the grandson of a prosperous ''bayou entrepreneur'' and the eldest of two sons comfortably reared by Andrew J. Young, a dentist, and Daisy (Fuller) Young, a teacher. He and his brother grew up as the only African American children in a white, middle-class neighborhood in New Orleans. In 1947 he graduated from Gilbert Academy, a private high school, and entered Dillard University. Intending to become a dentist, he transferred to Howard University the following year.

After graduating with a pre-medical B.S. degree in 1951, however, Young decided on the ministry and enrolled in the Hartford Theological Seminary in Connecticut. He completed his B.D. degree four years later, and, strongly influenced by his study of the teachings of Mohandas Gandhi, Young resolved to ''change this country without violence.''

Civil Rights Activist

In 1955 Young was ordained a minister in the socially liberal and predominantly white United Church of Christ. He pastored African American Congregational churches in Marion, Alabama, and the southern Georgia small towns of Thomasville and Beachton, before becoming the associate director of the Department of Youth Work for the National Council of Churches in 1957. As a part of his duties there he administered a voter education and registration project funded by the Field Foundation, and this brought him into contact with Martin Luther King, Jr. and the Southern Christian Leadership Conference (SCLC). In the summer of 1961 Young joined that organization and rapidly became an able administrative assistant and confidant of King.

Worldly in matters of finance and organizational techniques and conversant in the language of the white establishment as well as the *patois* of the uneducated rural African Americans, Young excelled as a fund-raiser and strategist and was SCLC's principal negotiator. While others became newsworthy by getting arrested and beaten, Young worked quietly behind the scene to persuade the white power structure of the futility of resistance to the African American civil rights movement. He helped direct the massive campaign against racial segregation in Birmingham, Alabama, in 1963, and his success at the negotiating table in winning important gains for Birmingham African Americans led to the selection of Young as executive director of SCLC in 1964.

Young marched at King's side in St. Augustine, Florida, in 1964; Selma, Alabama, in 1965; Chicago in 1966; and Memphis in 1968 and was at the motel in Memphis when the civil rights leader was shot and killed on April 4, 1968. Young remained with the SCLC as its executive vice-president for two more years, but increasingly articulated the view the movement would have to shift from protest to political action.

Congressman, U.N. Ambassador, and Mayor

In 1970 Young resigned from the SCLC to seek election to the United States House of Representatives from Georgia's nearly two-thirds white Fifth Congressional District in Atlanta. Young lost the congressional race to a conservative white Republican incumbent, but ran strongly enough to pre-empt the Democratic field for a rematch two years later. In 1972, with the Fifth Congressional District having been redistricted by court order to increase the proportion of African American votes to nearly 45 percent, Young put together a coalition of African Americans and white liberals to defeat his Republican opponent by a vote of 72,289 to 64,495, becoming the first African American to be elected to Congress from the Deep South since the Reconstruction Era.

Mastering the art of the negotiating style of politics and of de-racializing what he called ''people'' issues, Young quickly became an influential Democrat in the House and was returned to Congress in landslide victories of 72 percent in 1974 and 80 percent in 1976. He consistently voted against increased military expenditures and in favor of legislation to assist the poor, but his readiness to compromise and conciliate made him remarkably acceptable to all factions of the Democratic Party. In 1976, believing former Georgia Governor Jimmy Carter was the only Democratic candidate who could deliver the South and win in November, Young was the first nationally known elected official to publicly endorse him. Throughout the year Young campaigned on Carter's behalf and was generally credited with mustering the heavy support from African American voters which proved decisive to Carter's victories in key primaries and in the general election. On December 16, 1976, President-elect Carter nominated Young for the position of America's ambassador and chief delegate to the United Nations.

During his brief and stormy career at the United Nations Young was the most outspoken and influential of all Carter's many African American appointees, playing an important diplomatic role which transcended the traditional activities of a U.N. ambassador. He emerged as a leading architect and spokesman for American relations with African and Third World nations. A storm of protest from Israeli and American Jewish leaders following Young's violation of the government's prohibition against meeting with representatives of the Palestine Liberation Organization (PLO), however, forced the ambassador to resign on August 15, 1979.

In October 1981 Young was elected mayor of Atlanta after a hard-fought general campaign against six other aspirants and a runoff election against Sidney Marcus, a white state representative. Receiving 55 percent of the vote, the 49-year old preacher, civil rights activist, and politician became Atlanta's second African American mayor. He took office at a time of reduced federal spending to help cities and a shrinking local tax base caused by the movement of white residents and businesses to the suburbs. He also faced the challenge of governing a predominantly African American city in which most of the economic power was in the hands of whites.

Some critics doubted Young's ability to deal with the Atlanta's problems. He was seen as antibusiness, a weak administrator, and too much of an activist to ''bridge the racial gap,'' as one Georgia politician put it in the New Republic. Young quickly proved his critics wrong. By 1984, Ebony reported, the city had been so successful at attracting new businesses that it was experiencing ''a major growth spurt,'' and by 1988, U.S. News and World Report noted, a survey of 385 executives showed that Atlanta was ''their overwhelming first choice to locate a business.'' In addition, the crime rate had dropped sharply.

Though African Americans dominated the city's politics and whites dominated its economy, both groups seemed willing to work together. ''My job,'' Young told Esquire's Art Harris in 1985, ''is to see that whites get some of the power and blacks get some of the money.'' Some black leaders accused Young of catering exclusively to the white business establishment and neglecting the black poor, but he garnered the support of Atlanta's growing black middle class and was reelected decisively in 1985.

Limited by law to two terms as mayor, Young decided to run for governor of Georgia in 1990. ''It's something I have to do,'' he told Robin Toner of the *New York Times*. ''If I don't get elected I think I'd probably say 'Free at last.' But I have to give it my best possible shot.'' Young ran primarily on his record of presiding over Atlanta's economic boom; he was criticized, however, for not being a ''hands-on'' mayor, and was blamed for Atlanta's crime rate, which had risen again after falling during the early years of his administration.

There was also the issue of race. Though Young was popular with younger, suburban whites, many rural and small-town white Georgians still hesitated to vote for a black man. Young made it through the first stage of the primary, but was defeated by Lieutenant Governor Zell Miller in a runoff that featured a low black turnout.

The loss left Young free to concentrate on another project—preparing Atlanta to host the 1996 Olympic games. As chairman of the Atlanta Organizing Committee, he was, according to *Black Enterprise's* Alfred Edmond, Jr., ''the reason Atlanta was able to capture and hold the attention of the IOC (International Olympic Committee).'' Young's diplomatic experience was important in Atlanta's winning the bid over such contenders as Athens, Greece and Melbourne, Australia: ''I knew government officials and business people in almost every country represented in the IOC,'' he told Edmond. ''Our approach was intensely personal.''

As of the early 1990s, Young had announced no career plans beyond his involvement in the Olympics, political or otherwise. He has remained, observed Joseph Lelyveld in the *New York Times*, ''a preacher and a moralist.'' Young described himself in the *New Republic* as ''a reformer . . . an advocate of change.'' But his biographer, Carl Gardner, doubted that Young was ever much of a long-range planner of his own life. ''That wasn't his style,'' Gardner wrote. ''He always let things happen. He just naturally evolved.''

In June of 1997 Young told *Emerge* magazine the younger son of Martin Luther King Jr. had asked him to form a commission to investigate King's 1968 assassination. Young said Dexter King, head of the King Center in Atlanta, wanted him to set up ''something like a truth commission in South Africa. He's saying, 'Let's declare an amnesty (for confessed King assassin James Earl Ray). Then let's go back and look at the assassination,''' Young said in the interview, published in the magazine's July-August issue.

Further Reading

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Brigham Young

Brigham Young (1801-1877), American colonizer and second president of the Church of Jesus Christ of Latter Day Saints, led the Mormons to Utah, colonized it, and served as official and unofficial governor of Oregon Territory.

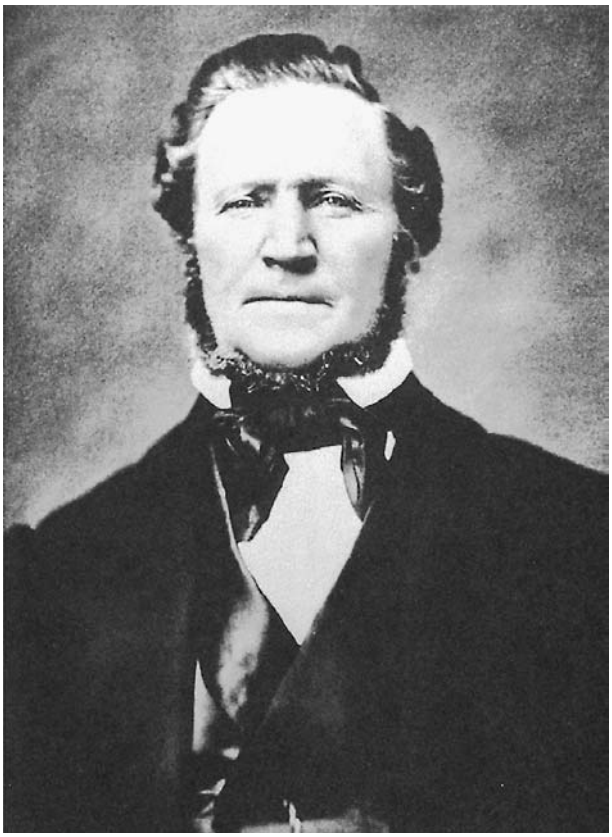

Brigham Young was born at Whitingham, Vt., on June 1, 1801. When he was three, the family moved to an area of New York where religious mysticism and revivalism were strong. He had only two months of formal education, for the family was poor and rootless. He became a house painter and glazier, and, at the age of 22, a Methodist. He married Miriam Works, and they settled at Mendon, N.Y., in 1829.

In 1832, after studying Joseph Smith's *Book of Mormon* for two years, Young was baptized into the new Church and became very active in it. The following year he moved to Kirtland, Ohio, to form a Mormon church. He traveled through the eastern United States seeking converts, as well as joining ''Zion's Army,'' a militant Mormon branch.

Rise in the Church

In February 1835, when the Quorum of Twelve Apostles was established as an administrative aid to Prophet Joseph Smith, Young was third in rank. By 1838, when the Mormons were expelled from Missouri, he was senior member of this body and directed the removal to Nauvoo, Ill. In 1839 he went to England on a successful mission, returning to Illinois in 1841 to become the Church's leading fiscal agent. By 1844 he had contracted three polygamous marriages.

In 1844 Smith determined to run for president of the United States, and Young left on a speaking tour in support of this. In Boston that July he heard of Smith's murder two weeks earlier. He returned to Nauvoo to find the membership in panic and virtually leaderless. He rallied the members, defeated Sidney Rigdon for leadership, and began searching for a new location for the Mormons, who were again being persecuted.

Colonizer of Utah

After studying government documents and talking with travelers, Young sent agents to various parts of the West to look for the new Zion. He selected the Great Salt Lake region in the hope that there the believers would not be bothered again by outsiders. The move was accomplished under his leadership in 1846-1847, financed by funds from foreign missions and by the salaries of a battalion of men he sent to serve the U.S. Army during the Mexican War. On Dec. 5, 1847, at Salt Lake City, Young was elected president of the Quorum of Twelve Apostles, a position he held until his death.

Young planned a grand city at Salt Lake; the Church retained complete control through prior appropriation of available water, and irrigated farming became the backbone of the colony. He sent colonists to establish Mormon communities at strategic locations in the Great Basin area, some 357 towns in all, and sent missionaries all over the world to seek recruits. To assist the approximately 70,000 converts who came from Europe, he established the Perpetual Emigration Fund to extend loans which, when repaid, would assist still more to come. When funds were low, he directed the immigrants to come from St. Louis, pushing their goods in handcarts, but this advice was somewhat discredited when one group died in a snowstorm at Sweetwater River, Wyo., in 1856.

To keep money in the territory, Young urged development of home industries, the Zion's Cooperative Mercantile Institution. Also, he preached the necessity of hard work and thrift, and he forbade the faithful to engage in mining, fearing the discovery of gold would bring in large numbers of non-Mormons.

Young was a pragmatic leader who sought to strengthen the Church by cooperative means. He loved dancing, singing, and the theater, so these were acceptable;

he forbade liquor, tobacco, all stimulants, gambling, and cardplaying. He encouraged polygamy because it was hated by non-Mormons; thus its practice insured Mormon unity against outsiders. Young himself had an estimated 19 to 27 wives and 56 children. He also urged a good educational system, and he established the University of Deseret (now the University of Utah) in 1850.

Political Leader

The Mexican War brought Utah into American hands, so Young gathered a constitutional convention to petition for statehood under the name Deseret. Congress refused, naming it the Territory of Utah, but Young became governor. In 1857 opposition to the Mormons became so strong from Federal officials that he was removed as governor. When he refused to be ousted, a Federal army under Gen. Albert Sidney Johnston was sent to expel him. The so-called ''Mormon War'' ended in 1858 by compromise; Young gave way to a non-Mormon governor but continued to govern unofficially through his position in the Church until his death in Salt Lake City on Aug. 29, 1877. A domineering tyrant in public, privately Young had been genial and benevolent.

Further Reading

Works on Young include Frank J. Cannon and George L. Knapp, *Brigham Young and His Mormon Empire* (1913), a hostile treatment; M. R. Werner, *Brigham Young* (1925); Susa Young Gates and Lead D. Widtsoe, *The Life Story of Brigham Young* (1930), which contains excellent material on his family life; Milton R. Hunter, *Brigham Young: The Colonizer* (1940; 2d ed. 1941); Ray B. West, *Kingdom of the Saints: The Story of Brigham Young and the Mormons* (1957); and Stanley P. Hirshson's unfavorable portrait, *The Lion of the Lord: A Biography of Brigham Young* (1969). The last is less a biography than an account of Mormon history, emphasizing the more sensational aspects of Young's life. A good, overall picture of Young and his work is in Thomas F. O'Dea, *The Mormons* (1957). □

Coleman Alexander Young

Coleman Alexander Young (born 1918) was elected Detroit's first African American mayor in 1973 and served until 1993, longer than any other Detroit mayor.

Born in Tuscaloosa, AL, on May 24, 1918, Coleman Young was the oldest of five children born to Coleman and Ida Reese (Jones) Young. His family moved to Detroit's ''Black Bottom'' neighborhood when he was five. ''Black Bottom'' was the center of African American culture and politics in segregated Detroit in the era before World War II. Young's father set up a tailor shop and also worked for the post office. Young attended a Catholic elementary school and Eastern High School, graduating with honors. Working on the assembly line for the Ford Motor Company, Young took part in the sitdown strikes of 1937. He served in World War II as a second lieutenant and bombadier-navigator. During the postwar period Young worked as a union organizer for the Congress of Industrial Organizations, but was fired because he clashed with union leader Walter Reuther.

In 1951 Young was executive secretary of the National Negro Labor Council, which the Truman administration labeled ''subversive.'' In the McCarthy era, Young was investigated by federal authorities as a suspected Communist sympathizer. In the 1950s, Young worked in a laundry and a butcher shop, ran his own cleaning service, drove a taxi, and sold insurance. In 1960, he plunged into politics, winning a seat as a delegate to the Michigan Constitutional Convention. He was elected to the Michigan Senate in 1964, and became a Democratic floor leader during his nine years there.

Detroit's First Black Mayor

When Young first ran for mayor in 1973, Detroit's population was about 50 percent African American. Young, getting an estimated 92 percent of the African American vote, narrowly beat a white Detroit police chief, John F. Nichols, who got 91 percent of the white vote. Nichols ran a ''law-and-order'' campaign, playing on fears of unrest that remained from Detroit's destructive 1967 riots, while Young attacked the police force, and particularly its special tactical crime unit STRESS, as a racist organization. After his victory, Young, the first African American to be mayor of Detroit, took a harder line on crime, hoping to blunt Detroit's repu-

tation as the murder capital of the nation. He told a prayer breakfast meeting: ''I issue an open warning now to all dope pushers, to all rip-off artists, to all muggers. It's time to leave Detroit. I don't give a damn if you are black or white . . . hit the road!''

Often profane and always blunt, Young was one of the first African American big-city mayors to achieve national prominence. One of his major goals was to transform the police department from one dominated by whites into an institution more closely reflecting the racial makeup of the city, which was becoming increasingly African American. He blistered white police officers who lived in the suburbs, saying they were like an ''army of occupation'' and charging: ''They don't give a damn about the city. They come in and kick some ass and go back'' to their suburban homes. Young suspended police living outside the city, demoted others, promoted a large number of African Americans through use of the quota system, recruited women and minorities for police work, and disbanded STRESS. The mayor cited better police-community relations and the integration of the police force and other institutions as his administration's proudest achievements.

Young was re-elected in 1977, 1981, 1985 and 1989 by sizable majorities, with little more than token opposition. In Detroit's African American community, Young was a heroic figure. He created a formidable political machine and raised millions for his campaign war chest. He imposed a ban on city workers speaking to reporters and he became famous for his obscenity-laced attacks on political opponents. Young became a force in state and national politics, trying to get assistance for Detroit's daunting urban problems during an era of decreasing aid to cities from the federal and state government. In Michigan, he became a symbol of the state's deep racial divisions, despised by many white suburbanites and praised by African Americans and liberal whites.

Abandoned in the decades after the 1967 civil disturbances by most of the city's white, middle-class residents and most of its businesses and investors, Detroit in the 1970s and 1980s was reeling from the rapid decline of the domestic auto industry, which had made Detroit world-famous as the Motor City. With almost all its auto factories closed, Detroit struggled with massive unemployment, abandoned housing, poor schools, lack of public transit and rampant crime. Young was saddled with these deep-rooted problems during an era where urban issues moved from near the top of the national agenda to near the bottom. His major strategy to reverse Detroit's decline was to court business leaders in efforts to rebuild downtown, hoping to recapture businesses and jobs. He forged solid relationships with top automotive and financial leaders and tried to promote Detroit as a ''renaissance city.'' Young pointed to the building of the Renaissance Center, an office-hotel tower on the Riverfront, as the first step to a downtown revival which never lived up to expectations.

An important fight which defined Young's priorities was his deal to bring a new General Motors assembly plant to an area known as Poletown. The city, state, and business leaders devised a plan to raze an old but relatively stable mixed-ethnic community to clear land for the plant, touting the promise of thousands of jobs. Community activists opposed the destruction of the neighborhood. Young prevailed, touting the new GM plant as a symbol of the city's revival, but the economic spin-off promised never materialized, and fewer than half the promised jobs were created after the plant opened.

In his last three terms as mayor, Young's administration was plagued by allegations of fraud, bribery, and mismanagement. The mayor remained blunt and unapologetic, and his combative relations with the press worsened. During Young's last term, his police chief was indicted in a financial scandal amid allegations that Young had operated a slush fund from his campaign war chest. Young was plagued by poor health and seemed ever farther removed from the everyday problems of the city. A growing number of critics, including a younger generation of African American politicians and other community leaders, attacked the Young administration for neglecting the city's neighborhoods, not tearing down abandoned houses, allowing basic city services to decline, and failing to stem crime.

Undaunted, Young remained until the end of his tenure an outspoken booster of Detroit and a critic of his many political opponents. In his 20 years in office, he transformed Detroit from a city run by whites to a city led by African Americans, in government, the police department, the schools, and business. But he failed to make much headway against the daunting social problems that plagued a city abandoned by its major industry and the owners of its wealth. In 1993, Young retired and a new mayor, Dennis Archer, was elected. Archer immediately adopted a more conciliatory attitude toward suburbanites. After his retirement, Young remained outspoken on issues such as the 1995-1997 Detroit newspaper strike and his political machine continued to be a major factor in Detroit politics.

Further Reading

For the political life of Mayor Young see Chicago *Tribune* (April 17, 1977), Detroit *Free Press* (May 9, 1974) and *New York Times* (April 8, 1983). See also *The Biographical Dictionary of American Mayors, 1820-1980* (1981); Melvin G. Holli, *Detroit* (1975); *African American Biographies* (1992); and *African American Almanac* (1994). □

Lester Willis Young

The American musician Lester Willis (''Prez'') Young (1909-1959) was one of jazz's premier stylists, a startlingly innovative tenor saxophonist whose approach was marked by finesse and relaxation rather than power and passion.

On and off the bandstand, Lester ''Prez'' (for ''President'') Young was unique. His musical genius is well documented on recordings, but his eccentricities of speech and attire survive only in anecdotes

and photographs and in the memory of those who knew him. Many jazz slang locutions, whose origins have since been obscured, were coined by Young (for example, ''I feel a draft'' for ''I sense hostility''); his wide-brimmed porkpie hat was one of several sartorial trademarks, paralleled by such linguistic oddities as his habit of addressing everyone, man or woman, as ''Lady''—followed by the person's last name. (Count Basie, then, would become ''Lady Basie.'') Unfortunately, this buoyant, creative genius was traumatized, and ultimately destroyed, by his experiences during World War II.

The eldest of three children, Lester Willis Young was born on August 27, 1909, in Woodville, Mississippi, and shortly after his birth the family moved to Algiers, Louisiana, just across the river from New Orleans. The father, Willis H. Young, who had studied at Tuskegee Institute, musically tutored Lester, Lester's brother Lee (later a professional jazz drummer), and their sister Irma. Lester was taught trumpet, alto saxophone, violin, and drums.

Young's parents divorced in 1919, and the father moved with the children to Minneapolis in 1920; there he married a woman saxophonist and formed a family band, in which Young played alto sax and drums as the band toured the larger Midwestern cities. But Young, unwilling to tour the South, left the band in 1927. For the next five years he worked with a variety of Midwestern bands, including the Original Blue Devils and King Oliver's Band. In 1934 he replaced Coleman Hawkins, the reigning tenor saxophone king, with the famous Fletcher Henderson band, but his lightness of tone on the instrument was ridiculed as ''wrong'' by the band's other musicians, and after a few months the sensitive Young quit the band.

Joins Count Basie Band

In 1936 Young petitioned Count Basie for a place in his band and was hired; his early recordings with a small Basie unit as well as with the full orchestra provided Lester with solo spots on ''Lady Be Good,'' ''Shoe Shine Boy,'' and ''Taxi War Dance'' and heralded the arrival of a distinctively new instrumental voice. The band's other superb tenor saxophonist, Herschel Evans, had a heavier, Coleman Hawkins-influenced approach to the instrument, and the contrast produced a friendly rivalry between the two that generated tremendous excitement for audience and record buyers. Evans' death (of heart disease) in 1939 depressed Young severely and was an important reason for his leaving Basie in 1940.

For the next several years Young worked as a ''single,'' playing on both coasts but living chiefly in California. He was now a star, but was drinking heavily and his morale was low, a condition that was ameliorated in 1944 by his rejoining Basie's band. Shortly thereafter, however, he was ambushed one night by an FBI man posing as a jazz fan, who arranged an Army induction for Young on the following day. He was immediately inducted despite his obvious unsuitability for military service: he was a chronic alcoholic and a long-time marijuana smoker, was pathologically afraid of needles, and had tested positive for syphilis.

Stationed in Alabama, he was plagued by racism, and he was not allowed to play music (his horn was confiscated), which exacerbated his need for alcohol and narcotic pills. Shortly into his service, pills were found in his possession, and a court-martial resulted in dishonorable discharge, but the Alabama military court prolonged his agony by committing him to a year of hard labor at Fort Gordon, Georgia.

The profound effects of this disastrous experience were not immediately apparent. Young returned to civilian life in the midst of a jazz revolution called bebop; he participated in Jazz at the Philharmonic (JATP), a concert tour that mixed the young rebels with the Old Guard players, and Young fared better at these concerts than his great rival Coleman Hawkins. His style was more adaptive to the new harmonics—in fact, he had been a primary inspiration for the new music. The sadness that had begun to enter Young's playing, however, is evident on a 1952 recording session with the Oscar Peterson Quartet, although his melodic inventiveness compensates somewhat for the loss of power.

Further signs of a crushed spirit gradually emerged, and the 1950s was not a productive decade for Young. Symbolic of the decline, perhaps, was the quirky angle at which Young held his horn while playing: earlier it had been a 45 degree angle, but by the 1950s the rakish tilt had vanished. Always a shy, sensitive man, Young was unable to rebound from the brutal humiliation officialdom had inflicted upon him; his playing in those final years, despite bursts of brilliance, seemed to lack conviction and grew increasingly mechanical and spiritless.

In the last dozen years of his life Young had long spells of poor health, undergoing hospital treatment on four separate occasions—in 1947, in 1955, in 1957, and in 1958. Finally, that year, he moved into New York's Alvin Hotel, leaving his wife and son in their home in Queens, New York. A day after returning from a one-month Paris engagement, on March 15, 1959, he died at the hotel of a heart attack brought on by esophageal varicosity and severe internal bleeding.

The Young Music

When Young arrived on the major jazz scene in the mid-1930s the commanding presence of Coleman Hawkins dictated tenor saxophone style. Hawkins played with fierce intensity, investing every chorus (virtually every bar) with power and passion—the quintessential romantic. Young, on the other hand, was all light and air, velvety of tone, buoyantly disregarding bar lines, floating the rhythm effortlessly, attacking the melody obliquely, subtly rather than head-on. The difference between the two sensibilities is voluminously documented, but nowhere more clearly than on the original 1937 recording of Basie's theme, ''One O'Clock Jump,'' on which Herschel Evans, a Hawkins disciple, leads off with a thrilling, hard-edged chorus and Lester later responds with an equally thrilling, marshmallow-toned solo. Thus was the Hawkins monolith toppled and replaced by the twin towers of Hawkins and Young—the two essential styles of jazz performance, hot and cool.

Examples of Young's genius abound. One of the earliest was a 1935 series of Billie Holiday sessions on which she's accompanied by a Teddy Wilson-led unit; it remains a classic record date, not only for Billie's excellence and the uniformly high quality of the musicianship, but also for the extraordinary musical understanding between Young and Billie, a model of symbiosis. The two sustained a 25-year friendship (she labeled him ''the President'' or ''Prez''; he dubbed her ''Lady Day''—nicknames that have endured), and ironically they died the same year.

From 1935 to 1946 Young was unfailingly at the top of his form; among his many sterling features with Basie were ''Louisiana,'' ''Easy Does It,'' ''Every Tub,'' ''Broadway,'' ''Lester Leaps in,'' ''Jumpin' at the Woodside,'' ''Dickie's Dream,'' ''I Never Knew,'' and his own composition, ''Tickle Toe.'' His excellent work on clarinet, in evidence on a number of small Basie units (the Kansas City 5), can also be heard in the big band context of Basie's classic ''Blue and Sentimental.'' Even more noteworthy were his small group tenor saxophone outings of the early-mid-1940s, because those smaller units allowed more ''stretching out'' (that is, longer solos); a 1942 trio session with pianist Nat Cole and bassist Red Callender produced masterful versions of ''Tea for Two,'' ''Indiana,'' ''I Can't Get Started,'' and the ballad apotheosized by Coleman Hawkins, ''Body and Soul.'' *Lester Young: The Complete Savoy Recordings* includes perhaps a half dozen masterpieces: ''Blue Lester,'' ''These Foolish Things,'' and two versions each of ''Indiana'' and ''Ghost of a Chance.'' A 1945 session with trombonist Vic Dickenson and a rhythm section anchored by pianist Dodo Marmarosa has two astounding tracks, ''D.B. Blues'' and another version of ''These Foolish Things.'' Young's greatest recorded live performance is probably the 1946 JATP concert, at which he was co-featured with bebop genius Charlie Parker; his long solos on ''Lady Be Good'' and ''After You've Gone'' are a perfect meld of high excitement and artistic integrity.

In the 1970s some West Coast jazzmen formed a midsized band (variably eight or nine pieces) called Prez Conference, the sole purpose of which was to perform in full ensemble transcriptions of Young's great solos. His legacy is further perpetuated by WKCR, Columbia University's FM radio station, which every Presidents' Day weekend plays exclusively the music of Lester ''President'' Young.

Further Reading

There are many good articles on Lester Young, but none better than pianist Bobby Scott's insightful ''The House in the Heart'' in Gene Lees' Jazzletter (September 1983). There are a number of biographies, American and European: Luc Delannoy's *Lester Young. Profession: Président* (Paris:1987); Vittorio Franchini's *Lester Young* (Milan: 1961); Dave Gelly's *Lester Young* (England: 1984); Lewis Porter's *Lester Young* (1985); and probably the most definitive, Frank Buchmann Moller's *You Just Fight for Your Life: The Story of Lester Young* (1990, translated from the Danish by John Irons). John Clellon Holmes' 1959 novel *The Horn,* a fictionalized biography of Lester in his last years, offers an intimate and moving look at a man in despair.

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Owen D. Young

Owen D. Young (1874-1962), American industrialist and monetary authority, authored financial plans for Germany after World War I.

Owen D. Young was born Oct. 27, 1874, on a farm near Van Hornsdale, N.Y. At the age of 16 he entered St. Lawrence University and in 1896 took his law degree *cum laude* from the Boston University Law School. Starting as a clerk in the firm of Charles H. Tyler, in 1907 Young became a partner. He also lectured at the Boston Law School. In 1898 he married Josephine Edmonds, who bore him four sons.

Young specialized in public utility securities law. The Panic of 1893 and the ensuing depression required reorganization of many utility companies, mainly because of the demise of their major supplier, General Electric (GE).

In 1913 Young's handling of a case against a GE subsidiary brought an invitation to become GE's general counsel. By 1922 he had become chairman of the board. Always

interested in the problems of the laboring man, he pushed for the adoption of employee stock option plans and the use of unemployment insurance.

Young's participation in President Woodrow Wilson's Second Industrial Conference following World War I marked the beginning of his counseling of five U.S. presidents. In 1924 he coauthored the Dawes Plan, which provided for a reduction in the annual amount of German reparations, a loan to stabilize the German currency, and the French evacuation of the Ruhr Valley. The Dawes Plan worked, primarily because of American loans and investments. In the late 1920s investments fell, and Germany again defaulted on its payments. In 1929 a new international body met to consider a program for the final release of German obligations. Young acted as chairman. Germany's total reparations were reduced and spread over 59 annual payments. The Young Plan, which also reduced Allied war debts to the United States, collapsed with the coming of the Great Depression.

During the 1920s Young organized the Radio Corporation of America and acted as its board chairman until 1929, when he became chairman of the executive committee. In 1939 he retired to the family farm, where he began dairy farming. More than 20 colleges awarded him honorary degrees. Long interested in education, he served as a New York State regent and in 1949 labored on the state commission that recommended the present system of higher education. His donations to the New York Public Library were valued at over $1,000,000. He died on July 11, 1962.

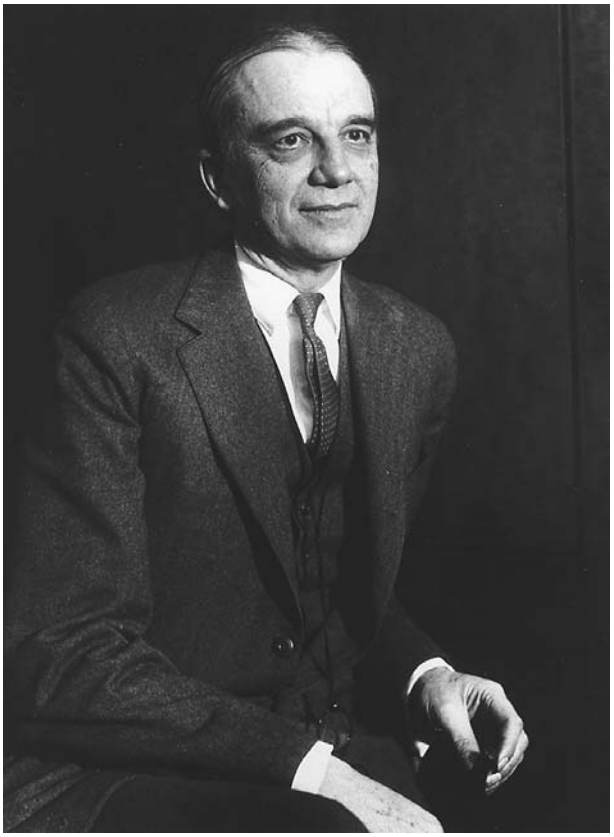

Further Reading

For further details on Young see Ida M. Tarbell, *Owen D. Young: A New Type of Industrial Leader* (1932), and the section on him in Ray Thomas Tucker, *The Mirrors of 1932* (1931).

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Case, Josephine Young, *Owen D. Young and American enterprise: a biography,* Boston: D.R. Godine, 1982. □

Stark Young

Stark Young (1881-1963) was a drama critic, editor, translator, painter, playwright, and novelist.

Stark Young was born in Como, Mississippi, on October 11, 1881, the son of a physician in a family which traced its ancestry in the United States back to 1795. Young received his Bachelor's degree from the University of Mississippi in 1901 and his Master's degree in English from Columbia University in 1902. For the next six months he lived in a hut in the North Carolina mountains studying Dante and other classic poets and writing poems. In 1903 he accepted a position teaching at a military school in Water Valley, Mississippi. In 1905 he accepted a position in the English Department at the University of Mississippi.

Young published his first volume of poetry, *The Blind Man at the Window,* and his verse play *Guenevere* in 1906. A year later he left the University of Mississippi to accept a position at the University of Texas, where he founded the Curtain Club in 1909. In 1912 he published a collection of short plays, *Addio, Madretto and Other Plays,* and translated Jean Regnard's *Le legataire universal*. While still at the University of Texas Young founded the *Texas Review* (1915), which later became the *Southwest Review* when it was transferred to Southern Methodist University. From 1915 to 1920 Young was professor of English at Amherst College. During this time he published his first articles in the *New Republic*. In 1922 he became an editor for *Theatre Arts Magazine,* drama critic for the *New Republic,* and member of the editorial board of the *New Republic,* a magazine with which he would be connected until 1947.

In 1923 Young's first book of theatre criticism, *The Flower in Drama,* was published. He resigned from the *New Republic* to become drama critic for the *New York Times* in 1924, but a year later returned to the *New Republic* as drama critic and editor. In 1927 Young's most famous collection of critical essays, *The Theatre,* was published. For the next ten years he devoted himself to writing of all kinds, publishing essays, novels, collections of short stories, and plays. In 1938 Young translated Chekhov's *The Sea Gull* for an Alfred Lunt and Lynn Fontanne production. Eventually, Young translated four Chekhov plays (*The Sea Gull, The Cherry Orchard, The Three Sisters,* and *Uncle Vanya*), all of which were produced in New York City by the 4th Street Theatre in 1955-1956 and appeared in the collection *Best Plays of Chekhov* (1956).

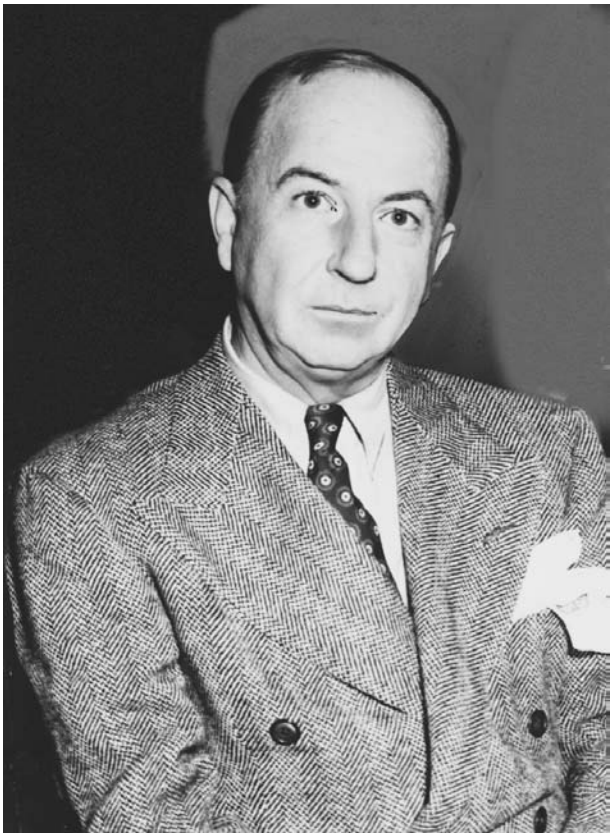

Young lectured frequently, and during 1925-1928 was a lecturer at the New School for Social Research in New York City. In 1931 he delivered the Westinghouse Lectures before leading Italian literary and philosophical societies in Rome, Florence, and Milan to acquaint students with American culture and ideals. For this he was made a commander of the Order of the Crown in Italy. He subsequently gave lectures at Cornell and Yale universities, the University of Mississippi, Wellesley College, and the Carnegie Institute of Technology. In 1958 he was the Theodore Spector Lecturer at Harvard University. In recognition of his contributions to the arts, he was awarded the Brandeis University Medal in 1958 and the Southern Theatre Association Award in 1959. A memorial room was established in his name at the University of Texas. He was a member of Sigma Chi, Sigma Upsilon, and Phi Beta Kappa. Stark Young died in New York City on January 6, 1963. He never married.

Young was a prolific letter writer. His letters, collected and edited into two volumes by John Pilkington, were published by Louisiana State University Press. Pilkington, in his introduction to Young's *Letters,* said of Young that

> on both the scholarly and practical levels, Stark Young brought to his dramatic criticism an exhaustive knowledge of all the components required for the effective production of a play. . . . Young always had in mind a standard of excellence to which the particular component should conform. His knowledge of the parts, moreover, extended to a concept of the whole. . . . The public liked his forthrightness, while the actors, directors and designers learned professionally from his sharp remarks and thanked him for his advice.

Further Reading

In addition to the poetry, plays, and translations cited in the text, Young wrote a well-regarded historical novel, *So Red the Rose* (1934). His criticisms and essays reveal something of his persona, but probably the most information is contained in the two volumes of *Letters* (1975), edited by John Pilkington.

Additional Sources

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Thomas Young

The English physicist Thomas Young (1773-1829) is best known for his double-slit interference experiment which validated the wave theory of light and for the elastic modulus named for him.

Concerning Thomas Young, the noted physicist Sir Humphry Davy wrote: ''He was a most amiable and good tempered man . . . of universal erudition, and almost universal accomplishments. Had he limited himself to any one department of knowledge, he must have been the first in that department. But as a mathematician, a scholar, a hieroglyphist, he was eminent, and he knew so much it was difficult to say what he did not know.''

Young was born in Milverton near Taunton on June 16, 1773, of Quaker parentage. A child prodigy, he had read through the Bible twice by the age of four and was reading and writing Latin at six. By the time he was 14 he had a knowledge of at least five languages, and eventually his repertoire grew to 12.

Young chose medicine as a career and trained at the universities of London, Edinburgh, Göttingen, and finally Cambridge (1797-1799). In 1808 he began practice in London, but because of his blunt truthfulness and his distrust of the practices of purging and bleeding then common he was not popular with his patients. In 1811 he joined the staff of St. George's Hospital. He died in his London home on May 10, 1829.

In 1793 Young explained the process of accommodation in the human eye. In 1801 he presented a paper on the nature of visual astigmatism and gave the constants of the eye; this paper is considered by ophthalmologists to be his most brilliant contribution. The following year he gave his theory of color vision, a notable advance in physiological optics.

In a lecture on the proper construction of arches Young casually pointed out that within wide limits the ratio of stress to strain was for most materials a constant. This characteristic constant for stretching is called Young's modulus of the substance. Turning to a completely different field, he ''penetrated the obscurity that had veiled for ages the hiero-

glyphics of Egypt'' through his deciphering of the Rosetta Stone.

Young's famous two-volume *Lectures on Natural Philosophy* (1807) contained the 60 lectures he gave at the Royal Institution while he was professor of natural philosophy there (1801-1803). The first volume contains the lectures and almost 600 drawings; the second volume includes several of his papers and about 20,000 references to the literature, many annotated.

Further Reading

A particularly good book on Young is by Frank Oldham, *Thomas Young: F.R.S. Philosopher and Physician* (1933). See also Alexander Wood, *Thomas Young: Natural Philosopher, 1773-1829* (1954). A good, brief discussion of him is in James Gerald Crowther, *Scientific Types* (1970).

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□

Whitney Moore Young Jr.

Whitney Moore Young, Jr. (1921-1971), black American civil rights leader and social work administrator, was one of America's most influential civil rights leaders during the 1960s.

Whitney Young, Jr., was born on July 31, 1921, in Lincoln Ridge, Ky. He received a bachelor of science degree from Kentucky State College in 1941 and a master of arts degree from the University of Minnesota in 1947. He served in several capacities for local Urban League chapters in St. Paul, Minn., and Omaha, Nebr., and then became dean of the School of Social Work of Atlanta University in 1954.

After studying at Harvard University during 1960-1961, Young became executive director of the National Urban League. At this time the League was largely a northern-based social welfare agency concerned mainly with helping black migrants from the South find jobs and adjust to their new northern industrial urban environment. Young, however, transformed it into a major civil rights organization. In 1963 he suggested that preferential treatment be given black Americans in jobs, educational facilities, and housing. He reasoned that it was not enough for the United States to merely erase barriers to equal opportunity; rather, in order to overcome centuries of deliberately depriving black people, it was necessary to begin a deliberate, positive program of uplift. He called for a ''Domestic Marshall Plan''—an all-out crash program to eliminate poverty and deprivation in the same manner that the Marshall Plan had been launched to rehabilitate war-torn Europe after World War II.

Young saw his role as one of trying to maintain contacts and liaison between increasingly polarizing white and black groups in American society. He admonished black civil rights protesters against violence and at the same time warned white decision makers that, unless substantial gains were made, violence from blacks could be expected, if not condoned. Under Young's leadership, the National Urban League received grants from government and private sources to work on such projects as job training, open housing, minority executive recruitment, and ''street academies'' (schools in ghetto communities for students who have dropped out of regular school).

Young served on several presidential commissions. In 1967 President Lyndon Johnson appointed him a member of an American team to observe elections in Vietnam.

On Jan. 2, 1944, Young married Margaret Buchner and they had two daughters. He received the Medal of Freedom in 1969 from President Richard Nixon. His programs for integration are outlined in *To Be Equal* (1964) and *Beyond Racism* (1969). He died on March 11, 1971, in Lagos, Nigeria; he received posthumous honorary degrees.

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Elton C. Fox, *Contemporary Black Leaders* (1970), and George R. Metcalf, *Black Profiles* (1970), contain chapters on Young. A biographical sketch of him is in *Historical Negro Biographies* of the *International Library of Negro Life and History,* edited by Wilhelmena S. Robinson (1968). For commentary on Young's role in the civil rights movement see August Meier and Elliot Rudwick, eds., *Black Protest in the Sixties* (1970). □

Sir Francis Edward Younghusband

Sir Francis Edward Younghusband (1863-1942) was an English soldier, explorer, leader of an expedition to Lhasa, and the founder of the World Fellowship of Faiths.

Born into a family with strong military and Indian connections, Francis Younghusband duly entered the army and was posted to India in 1882. The lure of exploration in mountainous frontiers of strategic importance took him, on leave in 1886, across central Asia from Manchuria through Inner Mongolia and Sinkiang—regions where Russian interest was evident—to Kashmir, which he entered by the exacting Mustagh Pass. Accepted into the Foreign Service of the Indian government, he reconnoitered Russian activities in Hunza, where he crossed the extremely difficult, unexplored Saltoro Pass.

In 1891 Younghusband again encountered the Russians in the Pamir, and he was arrested and deported from territory claimed by them. On leave in 1895, he covered for the *London Times* the relief, from attack by local tribesmen, of the northwestern outpost of Chitral. When stationed there earlier, Younghusband had met George Curzon, traveling privately in Asia.

In 1903 Curzon, then viceroy of India, chose Younghusband to lead a mission to negotiate with the Tibetans, who were encouraging Russian overtures while contumeliously rejecting neighborly relations with India. Progress was inhibited by disagreement between the clear-sighted viceroy and the vacillating Balfour ministry in London; but, after prolonged Tibetan obstruction on the chilly Himalayan border, approval was given for a military expedition through unmapped mountain tracks and eventually to Lhasa itself.

In difficulty and danger Younghusband was a self-possessed, resolute, and fearless leader, but his humane nature was saddened by the losses inflicted on the illmatched Tibetans before they were overcome in two sharp engagements. Reaching Lhasa in August 1904, he was urged to conclude a treaty speedily and withdraw before winter. Slow communications with London precluded an exchange of views, and the favorable response of the Tibetans to Younghusband's generous integrity led him to include in the final terms two conditions advantageous to India but which went beyond his brief. They were reversed by London; and, through the animosity of the secretary of state for India, St. John Brodrick, who suspected he had flouted orders at Curzon's instigation, Younghusband though awarded a knighthood was also officially reprimanded. That injustice to a remarkable achievement was only redressed 17 years later by a subsequent administration. Meanwhile, showing no bitterness, Younghusband enjoyed four years as the Resident in Kashmir before retiring at the age of 47.

Thereafter, as president of the Royal Geographical Society, Younghusband, characteristically, promoted expeditions to Mt. Everest. But the dominant interest in the remaining years of his long life was a mystical idealism, present at all times, that inspired him to lead with vigorous but benign enthusiasm a crusade for worldwide religious unity. Younghusband was married and had one son and one daughter.

Further Reading

Younghusband's life and character are sensitively depicted in George Seaver, *Francis Younghusband: Explorer and Mystic* (1952). Peter Fleming, *Bayonets to Lhasa* (1961), gives a brilliant account of the Tibetan expedition. Both books contain lists of Younghusband's own published works.

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Marguerite Yourcenar

French novelist, poet, essayist, dramatist, world traveller, and translator Marguerite Yourcenar (1903-

1987) was the first woman elected to the French Academy.

Marguerite Yourcenar was born on June 8, 1903, and baptized Marguerite Antoinette Ghislaine. Her father, Michel de Crayencour, was a native of Lille and a restless traveller, and it was by chance that she was born during her family's brief sojourn in Brussels. Her mother, Frenande de Cartier de Marchienne, a Belgian, died ten days after the birth of her daughter of puerperal fever. As a young girl Marguerite lived frequently with an aunt in Belgium and with family friends in northern France until 1912 when she and her father settled in Paris. She was educated by a professional teacher, but she was in large measure self-educated by visits to museums, the classical theaters, and extensive reading.

Her first trip beyond the continent was to England in 1914 where she spent a year learning English and visiting famous museums and historical sites. The remaining years of World War I she passed in Paris with her father, who began her instruction in ancient Greek, or in Provence where her father after suffering serious financial losses, attempted to recover his fortune by gambling at Monte Carlo and elsewhere. She continued her education with various private tutors and received a Baccalaureate degree in 1919. At this point her formal education ended.

Between the ages of 19 and 23 she began writing and, with a subsidy from her father, published two books of poems: *Le Jardin des Chimères* (1921) and *Les Dieux ne sont pas morts* (1922). Equally with the aid of her father she worked out the anagram that became Yourcenar, her pen-name, which became her legal name in 1947. She composed several hundred pages of manuscript during her early years, threw most of them away, yet preserved fragments that she would turn into complete books 30 or more years later. The lucubrations of her youth were seedbeds for her fertile, restless imagination. So were certain events: a visit to the Villa Adriana was the inspiration for her most famous novel, *Mémoires d'Hadrien,* which was not completed until 1951.

The 1920s were years of continuous travel. In Italy she witnessed Mussolini's march on Rome. Her knowledge of fascism derived from her acquaintance with Italian life and conversations with Italian intellectuals exiled in Switzerland and southern France. From these experiences she published her novel *Denier du rêve* (1934), revised in 1959. For Yourcenar, a republication became the occasion for rewriting her text, so a new edition was frequently a new book. She travelled extensively in Switzerland, Germany, and Eastern Europe where political transformations were having a degrading effect on the classical culture that had formed the basis of her education. She published several articles in prominent reviews deploring the decline of European culture; she also published several short stories, mostly in the classical style. However, her reading now included contemporary authors as well as the theories of socialism and anarchy, with the result that her outlook assumed a leftward orientation. She even published a story, thanks to Henri Barbusse, in *L'Humanité,* the French Communist Party's newspaper.

Politics, however, rarely made up the substance of her compositions. In these years she wrote a story—*Alexis ou le traité du vain combat* (1929)—about a young musician, married and father of a child, who renounced his family in order to follow his bent toward homosexuality. In the 1920s this was a delicate subject, also taken up by André Gide. Its use in fiction was still unusual and provoked perhaps more outrage than her novel *Denier du rêve* about a failed plot to assassinate Mussolini. Il Duce had many backers in France.

Yourcenar was remarkably prolific, finding time to think, read, and write while travelling extensively in Greece where she wrote the manuscript of *Feux,* a series of aphorisms and personal impressions on the subject of passion—above all, carnal passion. A visit to London in 1937 led her to Virginia Woolf, whose novel *The Waves* she translated into French. Two years later she translated *What Maisie Knew* by Henry James. Back in Paris she made the acquaintance of an American, Grace Frick, who became a life-time friend and the translator of her major novels. In September 1938 she left for the United States, settled in New Haven where Grace lived, and came to love New England. She also travelled extensively in the upper South, became aware of the condition of the African American population, and began collecting and translating African American spirituals in an anthology which she later published under the appropriate title *Fleuve profond, sombre rivière* (1964).

In 1938 she settled in a villa on the Isle of Capri where she composed *Le Coup de Grâce* (1939), a novel based on an event that occurred during the civil war in Russia between the Reds and the Whites. She continued her travels in Europe, returning to the United States when war broke out. She established a residence there for 11 years, meanwhile travelling to Chicago and the Mid-West to lecture and accepting a part-time teaching job at Sarah Lawrence College from 1942 to 1949.

She undertook extensive reading in the libraries of Yale University and other research centers to expand her knowledge of classical antiquity and finally completed the original manuscript of *Hadrian's Memoires,* first sketched in 1937-1938 and published in 1951. Her second historical novel, *L'Oeuvre au noir* (1968), came to dominate the historical novel school in France. About her family's origins she published *Souvenirs pieux* (1974) and *Archives du Nord* (1977). Her writings represent a form of modern classicism. Her language shows a ''favorable inclination toward the soft, fluid French of the century of Versailles that gives to the least word the retarded grace of a dead language.''

Yourcenar was the recipient of many awards, including the Prix Femina-Vacaresco (1952) for *Mémoires d'Hadrien,* for which she was also honored by the French Academy; the page one award of the Newspaper Guild of New York in 1955 for Frick's translation of *Hadrian's Memoires;* the Prix Combat for *Sous bénéfice d'inventaire* in 1962; the Prix Femina for *Oeuvre au noir* in 1968; Legion of Honor and officer of the Order of Leopold of Belgium in 1971; the Grand prix national de la Culture in 1974; and the Grand prix de l'Académie Française and the Grande Médaille de Vermeil of the City of Paris in 1977. She received honorary doctorates from Smith College, Colby College, and Harvard University and was a member of the Belgian Academie Royale de Langue et de Littérature Française (1979), the Académie Française (1980), and the American Academy of Arts and Letters (1982).

Yourcenar died December 17, 1987, at Mount Desert Island Hospital of complications following a stroke. French premier Jacques Chirac said, ''French letters has just lost an exceptional woman.''

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Yüan Mei

Yüan Mei (1716-1798), Chinese author, was one of the great poets of the Ch'ing dynasty. He is especially noted for his cultivation of naturalness and individuality in his poetry and criticism as well as in his life.

A native of Hangchow, Chekiang, Yüan Mei was a precocious boy who earned his *hsiu-ts'ai* degree at the age of eleven. He received his *chin-shih,* the highest academic degree, at 23 and was retained in the imperial Hanlin Academy. But failing to pass the examination on the Manchu language, which was his assigned subject of study, he was released from the academy in 1742 and successively appointed to several districts in Kiangsu province as magistrate.

In 1748 Yüan retired from government service and in the next year moved to his newly acquired garden in Nanking known as Sui-yüan, the ''Garden of Contentment.'' The garden was once owned by the wealthy Ts'ao family, and the novelist Ts'ao family, and the novelist Ts'ao Hsüeh-ch'in, Yüan Mei's contemporary, wrote about it in his novel *Hunglou meng* (*Dream of the Red Chamber*). By 1755 Yüan had abandoned all thoughts of an official career and moved his large family to his garden. He commanded high fees for such things as funerary inscriptions and thus lived in comfort and style. After the age of 60 he made journeys to various provinces and scenic spots in China and came to be known as a leading poet of his time.

Yüan Mei was a hedonist and something of a romantic, and with all his wide-ranging learning and curiosity, he celebrated in his poetry and prose primarily the joy of being alive and being receptive to all the sensuous pleasures. Arthur Waley, his biographer in the Western world, has aptly described him as ''a writer of poetry that even at its lightest always had an undertone of deep feeling and at its saddest may at any moment light a sudden spark of fun.'' Yüan was above all an individualist and the reverse of a Confucian didacticist, believing that it is the poet's business to express his nature and feelings and these could be shared by all.

For a student of Chinese literature, Yüan Mei's poetic criticism is perhaps even more important than his poetry because it represents a full-bodied affirmation of what one could call the individualist view of poetry as self-expression. ''Poetry Talks'' (*shih-hua*) had been written by Chinese poets since the Sung dynasty; most of these are short collections of random observations and anecdotes. Yüan Mei's jottings, entitled *Sui-yüan shih-hua,* are bulkier than most and also far more unified in expressing a consistent point of view.

Among Yüan Mei's voluminous writings are a book of ghost stories and a cookbook entitled *Sui-yüan shih-tan*

(*Sui-yüan's Menu*). The latter interest indicates a Chinese hedonist's unashamed delight in good food. Similarly, Yüan Mei was fond of female company, and in his old age he was surrounded by female disciples. Though he courted notoriety in his time by his sponsorship of female poetic talent, he was a humane person who believed that women as well as men should develop their sensibility and intellect to the full for the enrichment of society and culture.

Further Reading

The standard biography in English is Arthur Waley, *Yüan Mei: Eighteenth Century Chinese Poet* (1956), which contains many examples of Yüan's poetry and prose in translation. James J. Y. Liu, *The Art of Chinese Poetry* (1962), gives a good exposition of Yüan Mei's poetic theories. □

Yüan Shih-k'ai

Yüan Shih-k'ai (1859-1916), an outstanding Chinese military leader, held the balance of power when the Revolution of 1911 broke out and used it to secure the presidency. He became increasingly dictatorial but failed to establish himself as emperor of a new dynasty.

Yüan Shih-k'ai came from a family of Honan officials who had gained prominence in fighting the Nien rebels during the 1850s and 1860s. Though educated in the classics, he preferred the strenuous life. Having failed twice to obtain the *chü-jen* degree (the second level of the traditional examination system), he purchased a title and used family connections to acquire a post with a maritime defense unit in Shantung Province.

Sino-Japanese War

Yüan's opportunity to prove his abilities came as a result of the Sino-Japanese rivalry in Korea. In 1882, when an uprising provided Japan with an opportunity to consolidate its position, Yüan played a leading role in the successful Chinese intervention. During the turbulent years leading up to the Sino-Japanese War of 1894-1895, he remained on duty in Korea.

Yüan's energy and resourcefulness won the attention of Li Hung-chang, and in 1885 Yüan was named commissioner of commerce and Chinese Resident in Korea. In this capacity, he developed a reputation as a skillful diplomat, a master of political intrigue, and a masterful military organizer. As a response to the xenophobic Tunghak uprising, he urged the launching of the Chinese military expedition that helped to precipitate the Sino-Japanese War. Returning to China just before the outbreak of hostilities, he won further recognition from high Manchu officials for his skillful organization of Chinese logistical operations.

China's defeat underscored the necessity of military reform. As commander of the Newly Created Army (a linear descendant of Li Hung-chang's Anhwei Army), Yüan, aided by German officers, introduced Western principles of training and organization. The army was financed by the central government but developed a personal loyalty to its commander. Yüan deftly overcame criticism of hostile officials and temporarily succeeded in keeping powerful friends at court while also developing a favorable reputation among reformers. However, during the Hundred Days Reform of 1898, Yüan had to choose between these increasingly polarized elements. Asked to support a palace coup against the empress dowager, he refused and, according to most accounts, betrayed the conspirators to the conservative leader, Jung Lu.

Military Strong Man

In December 1899 Yüan was appointed governor of Shantung and charged with handling the Boxer Rebellion. Yüan resisted pressure from the court, where a controlling faction was sympathetic to these antiforeign zealots. Refusing to commit his troops to battle, he used the emergency to augment his forces. He thereby emerged as the strongest military leader in North China and, equally important, a man in the good graces of the foreign powers. In November 1901 he succeeded the late Li Hung-chang as governor general of the metropolitan province of Chihli and as high commissioner of military and foreign affairs in North China.

In accordance with the court's newly found enthusiasm for reform, Yüan carried out policies of educational, economic, and military modernization. Now assured of ample political and financial support, he extended the network of personal relationships that provided the foundations of the

Peiyang military clique. Yüan's increasing power caused acute apprehension among his enemies, and by August 1907 hostile forces in the court had deprived him of his high positions and transferred from his command four of his six army divisions. The death of the empress dowager in November 1908 removed his strongest supporter, and on Jan. 2, 1909, he was forced into retirement.

Rise to the Presidency

The Wuchang uprising of Oct. 10, 1911, gave Yüan opportunity for revenge. Imperiled by the wildfire spread of revolt through South China, the desperate court begged him to save the dynasty. Instead he used his leverage to act as power broker between the court and the revolutionists. In Peking, the infant emperor was forced to abdicate in favor of a republic, and in Nanking, Sun Yat-sen was persuaded to resign the provisional presidency in favor of Yüan Shih-k'ai.

Following his inauguration on March 12, 1912, Yüan interpreted the provisional constitution to enhance his personal power and to thwart the desire of those who favored a Western-style republic. By June 1912 even his premier and protégé, T'ang Shao-yi, had resigned in protest; the Cabinet became a pliant tool of President Yüan. For a time Yüan managed to work with Sun Yat-sen and Huang Hsing, leaders of the revolutionary T'ung-meng hui, but Sung Chiao-jen, who reorganized this body into the Kuomintang, steadfastly opposed his autocratic rule.

On March 20, 1913, Sung was assassinated shortly after he had led his party to victory in the National Assembly elections. Strengthened by a £125 million loan from a foreign consortium, Yüan went on to ban the Kuomintang and seize the provinces under its control. Resistance to this move, the so-called ''second revolution,'' was brief and ineffectual. On Oct. 10, 1913, Yüan was installed as full-fledged president of the republic. Exactly three months later, he dissolved the National Assembly and replaced it with a ''political council,'' which drafted a ''constitutional compact'' granting dictatorial powers to the president. Yüan was made president for life.

Yüan's domestic triumphs soon were overshadowed by threats from abroad. The outbreak of World War I in 1914 preoccupied the European powers and left Japan a free hand in China. Japan lost no time in seizing the German concessions in Shantung and in presenting Yüan with the Twenty-one Demands, which would turn China into a protectorate. Yüan stalled as long as he dared but finally capitulated to all but the most severe of the demands.

With the encouragement of high-ranking advisers, including Professor Frank Goodnow of Columbia University and a number of Japanese, Yüan now moved decisively toward the throne. On Jan. 1, 1916, Yüan Shin-k'ai became the Hung-hsien emperor. However, the carefully planned revival of Confucian institutions and the generation of favorable ''public opinion'' provided weak bulwarks against the massive protest that accompanied this move. Even Yüan's staunchest supporters found it difficult to accept his imperial pretensions. Following a series of revolts in southwestern China, Yüan set aside the throne. His reign had lasted 83 days.

The reestablishment of the republic failed to restore Yüan's power. His lieutenants, who had become independent regional satraps, refused to rally behind their discredited leader. When Yüan succumbed to uremia on June 6, 1916, many said he had ''died of a broken heart.'' In a sense, this may indeed have been true.

Further Reading

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Hideki Yukawa

The Japanese physicist Hideki Yukawa (1907-1981) was one of the world's most highly-respected theoretical physicists. His most visible contributions to science were in the field of particle physics.

Hideki Yukawa was born in Tokyo on Jan. 23, 1907. His father was a professor of geology at Kyoto University, and Yukawa grew up in an academically-oriented household which focused his attention on science from his early years. He entered Kyoto University in 1926, and, showing his intelligence early, graduated only three years later with a master's degree. Setting out on the long journey to academic achievement, Yukawa spent the next ten years continuing his education and teaching. First came three years of research, which was followed by a 1934 appointment as a physics lecturer at Kyoto University. Next, there was a move to a lecturer's post at Osaka University, where Yukawa completed his doctorate in physics in 1938.

Scientific Achievements

By this time, Yukawa was already immersed in the study of sub-atomic particles that be his focus for the rest of his life. His first paper, ''On the Interaction of Elementary Particles,'' met with a lukewarm reception when he presented it in Osaka at the 1934 meeting of the Physico-Mathematical Society. Nevertheless, he chose to publish it the following year, in the Society's *Proceedings,* Yukawa's paper postulated that, as an analogy to the way in which a particle of light may be exchanged between two charged particles in the ''electromagnetic interaction,'' a new particle (later termed the meson) might be exchanged between two nucleons in the ''nuclear interaction.'' The meson was envisioned by Yukawa to be a particle providing the ''glue'' for holding together the various other particles making up the nucleus of the atom.

The theory caused great interest in scientific circles, especially after such a particle was discovered in cosmic radiation by Carl Anderson, a 1936 Nobel laureate from the California Institute of Technology. Used together by researchers, the work of Yukawa and Anderson provided a

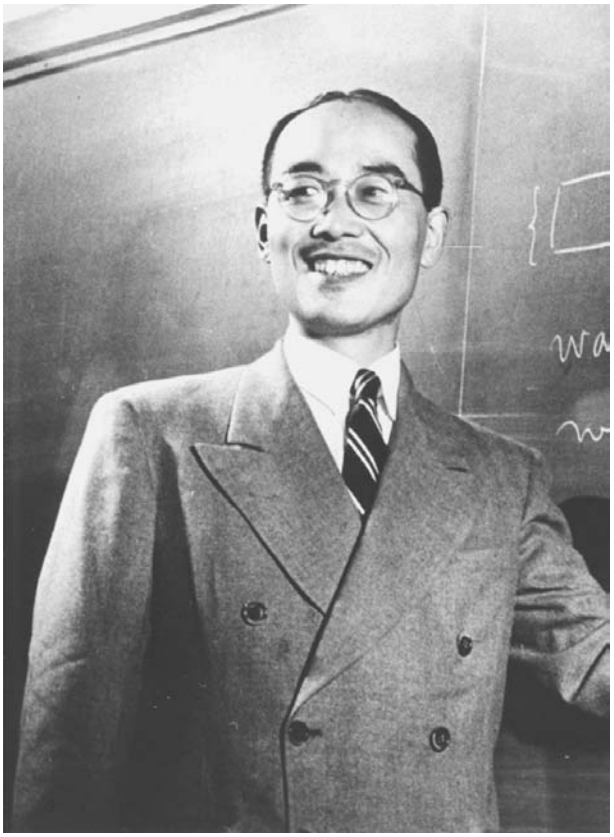

noteworthy overture to the 1939 discovery of nuclear fission. Now an eminent scientist, Yukawa took his place in 1939 as Professor of Physics at Kyoto University. He taught there during World War II, which ended abruptly for Japan in 1945 with the shattering atomic destruction of Hiroshima and Nagasaki.

The Scientist's Real Responsibility

In 1948 he was invited to spend a year at Princeton University's Institute for Advanced Study. It was here that Yukawa met Albert Einstein, with whom he remained friendly for the rest of the older scientist's life. Quoted in Yukawa's own obituary in *The Bulletin of the Atomic Scientists* was an excerpt from his graceful epitaph for Einstein: ''I feel very strongly that we have to take up his search and striving for world peace,'' a mission which Yukawa himself took extremely seriously.

His feeling that at least some of the responsibility for preventing war must rest with the scientists who produce its technology was strongly expressed once again in 1962, at the Kyoto Conference of Scientists. ''The results of physics are inevitably connected with the problems of humanity through their application to human society,'' he warned. In 1975, at the 25th Pugwash International Symposium held in Kyoto, he took this theme even further. ''Usually it has been thought that, particularly in pure science, it is desirable for its progress not to include any value criterion other than true-or-false. We physicists, by experience, have realized that the advent of nuclear weapons dealt a great blow to the above-mentioned way of thinking,'' he noted.

Yukawa's strong feelings on science's duty to humanity had begun to crystallize by 1949, when he won the Nobel Prize. He chose to donate most of his award money to several institutions in Japan, including the Research Institute for Fundamental Physics at Kyoto University, to which he returned in 1953 after three years at Columbia University. It was time, he said, to return to Japan to train ''new faces.'' He remained there until 1970, when he retired.

Yukawa died at his home in Kyoto in 1981.

Further Reading

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Yung-lo

Yung-lo (1360-1424) was the third emperor of the Ming dynasty of China, and in his reign the dynasty reached the height of its power owing to his military prowess and civil reforms.

A favorite son of Hung-wu, Chu Ti, whose reign title was Yung-lo, was made the prince of Yen in 1370, at the age of 10, and received the fief of Peking in 1380. Growing up to be a brave and intelligent campaigner, he was given command of expeditions against the Mongols. Ambitious and self-willed, he was rather disappointed that when Hung-wu's eldest son, Chu Piao, died in 1392, the Emperor named his grandson Chu Yu-wen as the heir designate. Chu Ti began to plot to usurp the throne.

Chu Ti allied himself with the imperial officials in the North and the court eunuchs and began his rebellion shortly after the ascension of his nephew in June 1398. After some hard fighting during which sections of the North were devastated, Chu Ti captured Nanking, the capital, in July 1403 and declared himself emperor in August. The deposed emperor is said to have burnt himself alive, but report also had it that he fled the capital in disguise.

During his 20 years of rule, Yung-lo brought the Ming dynasty to the zenith of its power. He initiated several institutional innovations designed to strengthen his authority. The major change was the transfer of the imperial seat to Peking, which formally became the capital in 1421. The government agencies in Nanking were not abolished but were made subordinate to those in Peking. He also inaugurated the rule of allowing Hanlin scholars to participate in

the deliberation of state affairs, but he had them counterchecked by the eunuchs, who began to rise in political importance.

Several construction works were undertaken during Yung-lo's rule, the most important ones being the dredging of the Grand Canal (1411) and the rebuilding of Peking (1417-1420). The compilation of the *Yung-lo tatien* (1403-1408) under imperial order marked a monumental literary undertaking. Its 22,937 chapters in 11,915 volumes contained excerpts and entire works pertaining to all subjects; about 800 chapters have survived.

In foreign affairs, Yung-lo pursued a vigorous policy. He renewed offensive operations against the Mongol tribes, who had retreated from China, and took personal command of five expeditions. Annam was made a Chinese province in 1407. Japan under Ashikaga Yoshimitsu paid tribute. Several embassies were sent to central Asia with satisfactory results. For a while China regained control of the caravan route into Sinkiang, and Sultan Shahrukh Bahadur, Tamerlane's fourth son, who ruled at Herat in central Asia, sent an embassy to the Ming court.

Beginning in 1405, Yung-lo commanded the eunuch Cheng Ho to head several expeditions to the South Seas, visiting as far off as Aden and the Somali coast of Africa. Under Yung-lo, China reasserted its claim to universal sovereignty over the neighboring states and reestablished the traditional tributary system. The Emperor died at Yü-mu-ch'uan, in southern Jehol, returning from an expedition against a Mongol tribe, on Aug. 2, 1424, and was succeeded by his son Chu Kao-chih (Emperor Hunghsi, 1424-1425).

Further Reading

There is no book-length biography of Yung-lo in a Western language. A translation of his biography in the Chinese official history of the Ming dynasty, *Ming-shih,* is included in Lewis C. Arlington and William Lewisohn, *In Search of Old Peking* (1935), which also contains useful information on Yung-lo's rule. Recommended for general historical background are K. S. Latourette, *The Chinese: Their History and Culture* (1934; 4th ed. rev. 1964); L. Carrington Goodrich, *A Short History of the Chinese People* (1943; rev. ed. 1959); and Edwin O. Reischauer and John K. Fairbank, *A History of East Asian Civilization,* vol. 1: *East Asia: The Great Tradition* (1958). □

Yun Sondo

Yun Sondo (1587-1671) was a major Korean sijo poet who captured the Korean spirit in native terms.

Yun Sondo, whose literary names were Kosan (Lonely Mountain) and Haeong (Old Man of the Sea), was born in July 1587 in Seoul to Yun Yusim, an official of the third rank. He was adopted and educated by his uncle Yun Yugi, a childless official of the first rank. In 1612 Yun Sondo passed the licentiate degree, but he chose not to enter public service. In 1616 he memorialized the throne concerning official corruption under Minister Yi Ich'om and earned a reputation for honesty and courage. Subsequently he was forced into exile until Yi's death.

In 1618, during his exile, Yun wrote *Songs upon Gloom* (*Kyonhoe-yo*) at Kyoongwon. These poems, his earliest, are in the *sijo* form, which reached its maturity in his hands. The form, which evolved in the 14th century, consists of a three-line stanza with 14 or 15 syllables per line. Generally, each line has a major caesura in sense and rhythm. *Sijo* permits great flexibility in structure and subject.

In 1628 Yun placed first in a higher government examination and took office as tutor to the heir apparent (who later became King Hyojong). Yun held various offices until he again fell victim to court intrigue in 1635, was demoted, and sent to Haenam. In 1638 he was offered office but declined, again exposing himself to attack. He was sent into exile but was freed shortly thereafter. In 1642 he went to Kumsoe Valley and wrote a series of poems titled *New Songs among the Mountains.*

Yun's former pupil ascended the throne as King Hyojong in 1649; however, Yun, a member of the weak Southerners faction, was prevented from being recalled. In 1651 he wrote his most famous poems, *The Fisherman's Songs of the Four Seasons,* a cycle of 40 *sijo.* They were reflections on a scholar's life in retirement. He was finally recalled by the King and given high office, but the powerful Westerners faction prevented Yun from assuming and active role in government. He fell ill and retired. Later that year he was elevated to third minister of rites and returned only to see his appointment canceled. He was eventually exiled again in another factional dispute and one of his memorials burned. He remained in exile until shortly before his death in 1671. He spent a total of 14 years in official exile.

Yun's poetry was diverse in method and mood, unique and varied in rhythm. He gave a new beauty and dignity to the Korean language and contributed greatly to the popularization of the vernacular.

Further Reading

For general background and information on Yun see Peter H. Lee, *Korean Literature: Topics and Themes* (1965). □

Z

Ossip Joselyn Zadkine

Ossip Joselyn Zadkine (1890-1967), a Russian sculptor and teacher, was one of the most adventurous and inventive cubist sculptors.

Ossip Zadkine was born in Smolensk, where his father was a professor of ancient languages. When he was 16, Zadkine went to London to study art. Three years later he went to Paris to study at the École des Beaux-Arts, but, disenchanted with its rigidly academic approach, he left and opened his own studio. He served in the French army during World War I.

Zadkine's first one-man show took place in Brussels in 1919. The following year he married, and in 1921 he became a French citizen. By 1924 he had acquired an international reputation. In 1932 he received an important commission to carve relief panels for public buildings in Poissy, Paris, and Brussels.

Zadkine lived in New York City from 1941 to 1945, teaching at the Art Students' League. He participated in the influential 1942 Artists in Exile exhibition. On his return to Paris he established a studio and took students. In 1947 Zadkine received one of his most important commissions: the city of Rotterdam ordered a monument to commemorate its near destruction by the Germans during World War II. His memorial, *For a Devastated City,* completed and installed in 1953, depicts an agonized, mutilated giant whose abstracted limbs bend and quake, suggesting the extremes of inner torment and physical pain. In 1950 he received the Grand Prize at the Venice Biennale.

In 1962 Zadkine gave a series of lectures at the École des Beaux-Arts. Just a week before his death in Paris, a large retrospective exhibition of his sculpture opened at the Bibliothèque Nationale.

The early sculpture of Zadkine reveals his great admiration for the expressive power of primitive art; he adapted its boldness, formality, and stark simplicity to his own work. In his cubist sculptures, he translated the abstract character of cubist painting into shifting flat planes, angularity, and contrasts of convex and concave areas, as in *Mother and Child* (ca. 1920). Much of his art after 1930 contains neoclassic elements. Many pieces recall the art of Giorgio de Chirico, but Zadkine's figures are usually more frenetic. He favored nervous contours and surprising syncopations. He was given to hollowing out limbs of figures and to inscribing features by drawing them on a flat or gently curved surface rather than modeling them in the round.

Zadkine's work is novel, distinctive, and full of derring-do, but its fundamental eclectic character deprives it of force. His late work employs the formal language of the earlier sculpture, but it is more complex, elaborate, and virtuosic.

Further Reading

lonel Jianou, *Zadkine* (1964), which contains a good selection of fine plates, is scholarly and yet readable. Abraham M. Hammacher, *Zadkine* (1959), is also recommended. Zadkine is discussed in two excellent histories of modern sculpture: Michel Seuphor, *Sculpture of This Century* (1960), and Abraham M. Hammacher, *The Evolution of Modern Sculpture* (1969). □

Saad Zaghlul Pasha

Saad Zaghlul Pasha (1859-1927), Egyptian political leader, founded the country's most important political party, the Wafd.

Saad Zaghlul was born in Ibyana, a village in the province of Gharbiyyah in the Egyptian Delta, of pure Egyptian parents of modest means. At Azhar University he specialized in Islamic law, philosophy, and theology and came under the strong influence of the Islamic reformers Jamal al-Din al-Afghani and Muhammad Abduh. Zaghlul's subsequent career reflected the imprint of these reformers, and he championed the internal reform of Egyptian social, educational, and political institutions till the end of his eventful life.

Zaghlul's first appointment was as assistant editor of the Arabic section of the Egyptian *Official Journal,* which was edited by Muhammad Abduh. His insight and commitment to educational reforms soon began to be reflected in the various essays either written or inspired by Zaghlul that were highly critical of the low state of Egyptian education and institutions. With the outbreak of the first Egyptian revolution (1879-1882), commonly referred to as the Arabi Rebellion, the Egyptian political scene became complex, and most reformers of the time were implicated in that rebellion.

Rise in the Bureaucracy

Zaghlul experienced his first detention. Upon his release, he practiced law and distinguished himself; amassed some independent means, which enabled him to participate in Egyptian politics, then dominated by the struggle-moderate and extreme—against British occupation; and effected useful and permanent links with different factions of Egyptian nationalists. He became close to Princess Nazli, and his contacts with the Egyptian upper class led to his marriage to the daughter of the Egyptian prime minister Mustafa Pasha Fahmi, whose friendship with Lord Cromer, then the effective ruler of Egypt, accounts in part for the eventual acceptability of Zaghlul to the British occupation. In succession Zaghlul was appointed judge, minister of education (1906-1908), minister of justice (1910-1912); in 1913 he became vice president of the Legislative Assembly.

In all his ministerial positions Zaghlul undertook certain measures of reform that were acceptable to both Egyptian nationalists and the British occupation. Throughout this period, he kept himself outside extreme Egyptian nationalist factions, and though he was acceptable to the British occupation, he was not thereby compromised in the eyes of his Egyptian compatriots. The relationship between Britain and Egypt continued to deteriorate during and after World War I.

Leader of a Revolution

Egyptian insistence on, and British refusal to grant, independence ultimately led to the outbreak of the second Egyptian revolution, in 1919. Leading the revolution was Zaghlul, who as the head of the Egyptian delegation (Wafd) presented the demands for Egyptian independence to the British high commissioner. Zaghlul was arrested and in March deported to Malta. Upon his release in April, he went first to Paris to try to present to the Peace Conference the Egyptian demand for independence; was refused a hearing; in June 1920 traveled to London to negotiate with the Colonial Office; and returned empty-handed to Egypt in March 1921.

Zaghlul continued his disruptive activities, and the British once more imprisoned him and deported him later in 1921, first to Aden, then to the Seychelles, and finally to Gibraltar. He was finally released in March 1923 and was permitted to return to Egypt. The Egyptian delegation which he had initially led was transformed into the Wafd party, the largest and most effective political party ever formed in Egypt. He was called upon to form the first Cabinet of the independent kingdom of Egypt (January-November 1924).

For the next three years Zaghlul was the effective national leader of Egypt without, however, occupying any official position. He tried, unsuccessfully, to check the autocratic tendencies of King Fuad I and to increase the effectiveness of the Cabinet and the Parliament. Zaghlul died on Aug. 23, 1927. He is remembered by all Egyptian elements for his educational, judicial, and social reforms; for his skilled political and leadership qualities; and ultimately as the father of Egyptian independence. His house became known as the ''House of the Nation,'' where future leaders of Egypt received their first lessons in Egyptian politics.

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Peterson Zah

Peterson Zah (born 1937) has devoted his life to the service of the Navajo people. He has been active in the field of education, in legal matters, in attempts to reconcile disputes with the Hopi, and in efforts to resolve the issues of depletion of natural resources on the reservation. In 1990, he was elected as the first president of the Navajo Nation. He also received the Humanitarian Award from the City of Albuquerque and an honorary doctorate from Santa Fe College.

Zah was born December 2, 1937, in Low Mountain, Arizona, the disputed joint-use area. Henry and Mae (Multine) Zah raised their son to respect his heritage. Considering his mother his best teacher, Zah often quotes her sayings in his addresses. She speaks no English and is one of the 125,000 who are still fluent in the Navajo language which he, as educator, is attempting to restore on the reservation. A striking illustration of the binding force of the old language came from his assertion that his mother had always told him to use his culture ''as a canoe with which to stay afloat.'' The metaphor, so inappropriate in a desert setting, is over six centuries old and refers to the Athapaskan ancestors who migrated from the North to New Mexico perhaps 1,000 years ago. Zah attended Phoenix Indian School until 1960, then went to Arizona State University on a basketball scholarship; he graduated with a bachelor's degree in education in 1963.

From 1963 to 1964, he worked for the Arizona Vocational Education Department in Phoenix as a journeyman carpenter instructing adults in employable skills. He then participated in the domestic peace corps known as Volunteers in Service to America (VISTA). Zah served as field coordinator of the training center at Arizona State University at Tempe from 1965 to 1967. This assignment enabled him to utilize his considerable gifts of cultural mediation, since his job was to teach cultural sensitivity to those volunteers who would work on Indian reservations. From 1967 to 1981, Zah was executive director of the people's legal services at Window Rock. This nonprofit organization, chartered by the state of Arizona, was called DNA—Dinebeuna Nahiilna Be Agaditiahe or ''Lawyers Who Contribute to the Economic Revitalization of the People.'' During his decade directing DNA, Zah was in charge of more than 100 employees at nine reservation offices, and 33 tribal court advocates, as well as 34 attorneys. He succeeded in having several cases reach the U.S. Supreme Court, which established Indian sovereignty, and in winning some landmark cases. This grassroots legal aid system offered hope to impoverished Native Americans who would have otherwise had no recourse to the law courts.

Teaches Navajo Language and Culture

Misguided educational policies have hindered the Navajo for decades. Ever since the conquest, in 1868, reservation agents have tried to send children away to Bureau of Indian Affairs (BIA) boarding schools to speed their assimilation. Competing institutions were the mission schools run by various religious denominations, or public schools in towns neighboring the reservations. By 1946, only one in four Navajo children was enrolled in any of these schools. The Window Rock Public School District compiled the evidence that led to significant changes, more relevant curriculum and parental involvement led to increased enrollment.

Zah was elected in 1972 to the first all-Navajo school board at Window Rock, and assumed its presidency in 1973. In this capacity, he hired more Navajo teachers, installed a Navajo curriculum, developed Navajo textbooks, renewed religious ceremonies, and restored knowledge of tribal history. Zah believed that to preserve the language, it must be taught in all classes, including science and math, before the introduction of English, because it conveys concepts that cannot be translated. The ecological wisdom of the elders who sought to preserve the harmony of the natural world is retained in the earth-derived vocabu-

lary; to live as a good Navajo, for example, one must ''speak the language of the earth.''

Under the guidelines of Public Law 93-638, school boards made up of local community people set up contract schools; under the control of the Navajo Tribal Council, these institutions flourished. Materials were created in a Navajo spelling system devised by Oliver LaFarge and John Peabody Harrington. Medicine men were invited into classrooms to lecture. Students set up a local television station, and published a Navajo newspaper. One of the Rock Point graduates, Rex Lee Jim, went on to Princeton, and then returned to the reservation to compose a libretto for the first Navajo opera and to try to found a school for the performing arts on the reservation. By the 1990s, there were twice as many applicants for college-level professional training as could be accommodated by the tribal scholarship funds.

Zah also began fundraising in 1987 for a group soliciting scholarships for worthy Navajo students from the private sector. The Navajo Education and Scholarship Foundation enabled many impoverished young people to attend school. In 1989, Zah founded the Native American Consulting Services to obtain congressional assistance for constructing new schools on the reservation. From 1989 to 1990, he was director of the western regional office of the Save the Children Federation.

Becomes Tribal Chair

From 1983 to 1987, Zah served as chairman of the Navajo Tribal Council at Window Rock. This site was selected as a capital by John Collier who began its construction under federal work programs in the 1930s. The council meets in an eight-sided stone building modeled after a traditional hogan. There, the elected delegates govern the largest reservation in the United States—about 24,000 square miles or close to 16 million acres in Arizona, New Mexico, and southeastern Utah. These desiccated and badly-eroded lands house over 200,000 Navajo whose population is increasing at the rate of more than two percent per year. Zah invested his energies in reforming education as one way of coping with the intractable troubles of poverty.

Elected President of the Navajo Nation

From 1990 to 1994, Zah was the first elected president in the history of the Navajo Nation. His childhood friend and classmate, Ivan Sidney, became the tribal leader of the Hopi, with whom Zah tried to work out the difficulties of government-imposed relocation. A film, *Broken Rainbow,* was made about this Hopi-Navajo land dispute. Underneath this disputed land is coal; and each year, the Peabody Coal Company extracts seven million tons from this area, ruining the landscape and sullying the air. The two longtime friends worked to resolve hostilities generated by their predecessors, Peter MacDonald and Abbot Sekaquptewa, by ordering a suspension of all lawsuits over land in April of 1983, and by pledging cooperation in all areas of mutual concern including negotiations of future contracts with mining companies.

Zah's administration has been grievously tested. Just as plans had been drawn up and sites approved for the construction of six sorely needed hospital facilities, the government announced a 30 percent cut in health services. While Zah was in Washington, D.C., attempting to reverse this measure, an outbreak of hanta virus afflicted his people. Epidemiologists from the Centers for Disease Control worked frantically to find the causes of the mysterious deaths occurring on the reservation. Also, an extraordinary number of miners who had worked for Kerr-McGee extracting uranium have died of anaplastic cancer of the lungs. The Atomic Energy Commission, who bought the uranium ore, refused to clean up the radioactive tailings which are blown by the winds over the reservation, and seep into the drinking water. Drilling for petroleum and gas by Mobil, Standard Oil, and Exxon has poisoned the ground, desecrated sacred sites, and polluted the air. The stripmining of coal subjects the Navajo to a perpetual fallout of toxic fumes from the power plants. According to Stephen Trimble, Zah has tried to warn his people to think of the future when these nonrenewable energy sources have been depleted: ''Someday the coal, oil, and gas are going to be gone. What's going to happen to the Navajo children then? Pete Zah won't be around then . . . you have to think about the future.''

Zah lives at the capital, Window Rock, with his wife, Rosalind (Begay), and his children, Elaine, Eileen, and Keeyonnie.

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Mildred Didrikson Zaharias

Called ''the athlete phenomenon of our time, man or woman,'' Mildred ''Babe'' Didrikson Zaharias (1913-1956) participated in almost every sport. She excelled as an Olympic athlete and as a golfer.

Mildred Didrikson, known throughout her life as Babe, was born June 26, 1913, at Port Authur, Texas. She always credited her father for her

interest in sports. Babe first came to national attention when the Dallas-based basketball team for which she played forward won the national AAU (Amateur Athletic Union) championship. Her outstanding play earned her an All-American award in 1929. In 1932 she entered the tryouts for the Olympic games at the national AAU's women's track and field championship. Of the eight events that she entered, she won five—shot put, baseball throw, long jump, javelin, and 80-meter hurdles. In a single afternoon she set four world records, scoring an incredible 30 points. The second place finisher, with only 22 points, was an entire women's athletic club.

Later that year she competed in the Olympic games held at Los Angeles. She won gold medals in two events—hurdles and javelin—and set world records in both. For her performance the Associated Press (AP) named Babe the Woman Athlete of the Year. She would win that award five more times. Later, in 1950, she was named AP's Woman Athlete of the First Half of the Twentieth Century.

Meanwhile, Babe took up other sports—football, boxing, baseball. She played for the touring baseball team of the House of David and pitched an inning for the then Brooklyn Dodgers and in an exhibition game for the St. Louis Cardinals. She even managed to strike out the equally famous Joe DiMaggio. It was for such all-around skills that sports writer Grantland Rice called her ''the athlete phenomenon of our time.''

After the 1932 Olympics Babe turned to golf and in 1934 won her first tournament. Due to a technicality, she was declared ineligible to compete as an amateur and as a result played as a professional until she was reinstated as an amateur in 1944. In 1938 Babe married former professional wrestler George Zaharias, who became her biggest supporter. She won 17 straight amateur tournaments, and in 1947 she became the first American to win the prestigious British Women's Amateur Championship.

She then gave up her amateur standing and, with Patty Berg, founded the Ladies Professional Golf Association. She won the Women's Open in 1948 and 1950 and the Tampa Open in 1951. In 1953 she contracted cancer, but after an operation she returned to win the Women's Open in 1954 and received yet another AP Woman Athlete of the Year Award. The cancer, however, proved to be terminal, and Babe died on September 27, 1956. She was 43.

Further Reading

To relive the excitement that Babe Didrickson Zaharias created, a reading of contemporary newspaper accounts, particularly those of Grantland Rice, are a must. The definitive biography is William O. Johnson's *Whatta-gal: The Babe Didrikson Story* (1977). Younger readers might enjoy Gene Schoor's *Babe Didrikson, the World's Greatest Athlete* (1978). □

Israel Zangwill

The Jewish author and philosopher Israel Zangwill (1864-1926) was an influential leader of English Jewry and a Zionist activist.

Israel Zangwill was born in London. His family, Russian Jews, lived in London's east side in the Jewish quarter of White-chapel. After receiving both an English and a Jewish education, he studied philosophy, history, and the sciences at the University of London. At the same time he taught at the Free Jewish School of London. Having left teaching for a career in journalism, he generated much popular interest as a writer and a literary editor. Even in his first articles he showed a keen sensitivity to tragic and comic themes alike and succeeded in combining powers of realistic description with a fertile imagination.

Zangwill's *Children of the Ghetto* was published in 1892. The work had considerable impact in the non-Jewish world, giving the English reader a jarring glimpse of the poverty-stricken life of London's Jewish quarter. His success encouraged him both to continue his literary work and to deal with the themes of ghetto life. Thus he published *Ghetto Tragedies* in 1894 and *Dreams of the Ghetto* in 1898. His stories and novels are not merely peopled with Jewish characters but are permeated by a sense of the Jewish life-style and its values. It is in this pervading quality that the uniqueness of Zangwill's contribution to English literature lies.

Zangwill's productivity ranged over many literary genres. He wrote a number of unsuccessful plays. In 1908 he published a volume of poetry, *Blind Children,* followed by another, *Italian Phantasies,* in 1910. He translated into

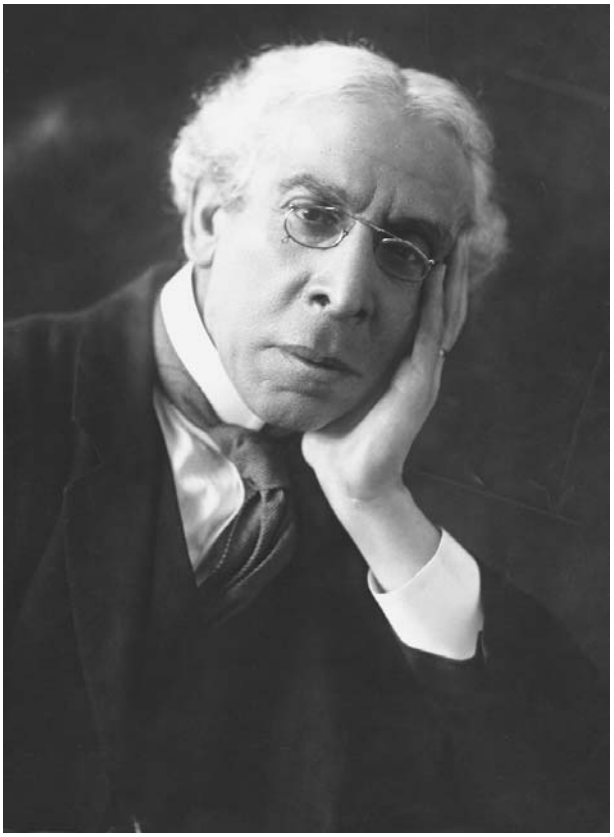

English a selection of religious poetry by the Jewish medieval poet Solomon in Cabirol, which he published in *Selected Religious Poems* (1903).

In the early 1890s Zangwill had joined the Lovers of Zion movement in England. In 1897 he participated in the ''pilgrimage'' of English Jews to Palestine. That year he also joined Theodor Herzl in founding the World Zionist Organization and later took part in the first seven Zionist congresses. Zangwill was renowned as an orator, and his impassioned speeches made deep impressions upon the delegates to the Zionist congress. He advocated the plan for Jewish settlement in Uganda, and after this plan was rejected by the Seventh Zionist Congress (1905), he with Max Mandelstamm, founded the Jewish Territorial Organization. This organization investigated sites for the establishment of a Jewish nation in Canada, Argentina, Australia, and Africa.

When the prospects of Jewish settlement in Palestine became more clearly defined at the end of World War I, Zangwill returned to the Zionist effort and took active part in soliciting the Balfour Declaration, proclaiming the right of a Jewish national homeland in Palestine.

Further Reading

The most complete study of Zangwill in English is Maurice Wohlgelernter, *Israel Zangwill: A Study* (1964). Other biographies are Harry Schneiderman's short and laudatory *Israel Zangwill* (1928) and Joseph Leftwich's largely anecdotal *Israel Zangwill* (1957).

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Emiliano Zapata

Emiliano Zapata (ca. 1879-1919), Mexican agrarian leader and guerrilla fighter, was the symbol of the agrarian revolution.

Emiliano Zapata was born in Anenecuilco, Morelos, to a landless, but not poor, family which dealt in livestock. Orphaned at 16, he sharecropped and traded horses in his birth-place. During the closing years of the Porfirio Diaz dictatorship Zapata took part in local opposition politics, with a 6-month interruption while he served as a soldier.

In September 1909 Zapata was elected president of the group in Anenecuilco designated to reclaim the community's ejidal lands. He backed the unsuccessful opposition gubernatorial candidacy of Patricio Leyva. In March 1911, after several months of contact with the *maderistas,* Zapata joined the rebellion against Diaz. The major effort of the *zapatistas* was an attack on Cuautla.

With the fall of the Diaz regime Zapata initiated his recurring demands—land for the peasants, removal of federal troops from Morelos, and designation of an acceptable commander of state forces. The efforts of the interim De la Barra regime, endorsed by Francisco Madero, to discharge the revolutionary forces irritated Zapata, who became incensed when during the Madero's pacification efforts Francisco de la Barra ordered Victoriano Huerta to march into Morelos in August 1911.

Zapata's view of revolutionary goals was quite parochial, and he was unwilling to await patiently the results of Madero's dreamed-of democratic processes to effect land reform. Nineteen days after Madero assumed the presidency, Zapata revolted under the Plan of Ayala. Waging guerrilla warfare, as he had before and would again, Zapata began distribution of ejidal lands in Puebla in April 1912 and followed with other distributions in Morelos and Tlaxcala. Agricultural students were employed in the formation of agrarian commissions. Program and strategy for the moustached and almost illiterate Zapata were formulated by a group of intellectuals, including Antonio Diaz Soto y Gama and schoolteacher Otilio Montaño.

After Madero's death, Zapata joined with Pancho Villa and Venustiano Carranza in an uneasy alliance to defeat Huerta. However, it was the *carrancistas* who occupied Mexico City, and the First Chief (Carranza) sought to control the situation through the Convention of Generals. *Villista* and *zapatista* opposition forced removal of the gathering to Aguascalientes, where the representatives of Zapata had the first public and national hearing of their cause.

The Plan of Ayala was accepted in principle, and the convention government was established, resting on the armed support of Villa and Zapata. Their joint armies occupied the Mexican capital in December 1914. However, cooperation in subsequent military operations was another matter. As Álvaro Obregón led his Constitutionalist army back toward Mexico City, Villa withdrew to the north and Zapata turned back southward into Morelos.

From 1915 on Zapata waged defensive guerrilla warfare against the Constitutionalist. Forces under Gen. Pablo González sought, as others before, to wipe out the *zapatistas* without success. Finally, González sent Col. Jesús Guajardo to trick Zapata into receiving him as an ally. Zapata was ambushed and killed at Chinameca on April 10, 1919. However, there were those who insisted that he was not dead, that he had been seen riding his horse in the sierra watching out for his peasants. A little more than a year later the demands of the *zapatistas* were being met by the Obregón government.

Further Reading

The excellent, scholarly work by John Womack, *Zapata and the Mexican Revolution* (1969), catches the essence of Zapata and the spirit of *zapatismo*. Edgecumb Pinchon, *Zapata: The Unconquerable* (1941), is a romanticized study, and H. H. Dunn, *The Crimson Jester: Zapata of Mexico* (1933), is a more sketchy and less sympathetic account. Ronald Atkin's competent review of the factors that contributed to the uprising, *Revolution: Mexico, 1910-20* (1970), contains a good portrait of Zapata and of other major figures of the time. Robert P. Millon, *Zapata: The Ideology of a Peasant Revolutionary* (1969), is a Marxist interpretation. Also useful are Frank Tannenbaum, *The Mexican Agrarian Revolution* (1929), and Eyler N. Simpson, *The Ejido* (1937). □

Gioseffo Zarlino

The Italian music theorist and composer Gioseffo Zarlino (1517-1590) wrote the most lucid and comprehensive exposition of 16th-century counterpoint.

Born in Chioggia near Venice, Gioseffo Zarlino received his initial training in religion and music from Franciscans, whose order he entered as early as 1537. Although a promising priest and theologian at the age of 24, he nevertheless abandoned this calling in 1541 to study music with the world-famous Adrian Willaert, *maestro di cappella* of St. Mark's in Venice. Among his fellow students was Cipriano de Rore, who succeeded Willaert at the Cathedral. In 1565 Rore relinquished the post to Zarlino, who held it until his death.

Because of his position in one of the most important churches of Christendom, Zarlino wrote many Masses and motets for liturgical and devotional purposes. But he was also known for his numerous madrigals and secular music to celebrate political events, such as the brilliant naval victory of Lepanto (1571). Zarlino esteemed and emulated Willaert, crediting him with having the restored music to a level previously enjoyed only in classical times. Like his teacher, Zarlino wrote imitative polyphony in diatonic movement, with chromaticism reserved largely for the madrigals.

Although 16th-century opinion considered Zarlino a talented composer, his main significance then and now lies with his three contributions to music theory: *Le istitutioni harmoniche* (1558), *Dimostrationi harmoniche* (1571), and *Sopplimenti musicali* (1588). The first treatise probably contains his most valuable thinking. For the first time among theorists, Zarlino considered the triad rather than the interval as the basic entity of musical composition. His rules for the proper placement of text are still followed by editors of Renaissance music. The prominent place accorded the Ionian mode on C and the Aeolian on A in part IV of the *Istitutioni harmoniche* not only stressed the importance of these modes but also anticipated their supremacy in the 18th century. While vigorously opposed by his own student Vincenzo Galilei, he favored the Ptolemaic rather than the older Pytheagorean intonation. In his third treatise, *Sopplimenti musicali,* written in part as a reply to Galilei's attacks, he proposed for the fretted lute a form of equal temperament, commonly accepted only 2 centuries later.

Even while, or perhaps because, Zarlino was a conservative composer, he wrote the best critique of the music of his time and the age that led up to it. His insights and views had far-reaching results in later years, even though he took little part in the musical revolution inaugurated under his

eyes by his own student and most formidable opponent, Galilei.

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Shaykh Zayid bin Sultan Al-Nahyan

Shaykh Zayid bin Sultan Al-Nahyan (born 1923) served for 18 years as the governor of the Buraimi Oasis and for five years as the ruler of the emirate of Abu Dhabi, one of the Trucial States, before becoming president of the United Arab Emirates (U.A.E.) upon its formation in 1971.

Shaykh (Sheik) Zayid bin Sultan Al-Nahyan was the president of the United Arab Emirates (U.A.E.), a federation of the seven former shaykhdoms, or states, of Abu Dhabi, Dubai, Sharjah, Ajman, Umm al-Qaiwain, Fujairah, and Ras al-Khaimah (the states are sometimes called ''trucial,'' from a truce made with Great Britain). The federation was formed in December 1971, on the day before Great Britain terminated all of its treaty relations in the Persian Gulf. On December 8, 1971, the U.A.E. joined the Arab League and it became a member of the United Nations.

But even before the rise of the U.A.E., Shaykh Zayid was a noted figure in the emirate of Abu Dhabi: he had served for 18 years as the energetic governor of Buraimi Oasis. In August 1966 Shaykh Shakhbut bin Sultan, who had ruled Abu Dhabi since 1928, was deposed by members of his family (with British encouragement) and replaced by his younger brother, Shaykh Zayid. The new ruler therefore brought with him considerable experience in administration and an affinity he had established with the tribes of the country.

The peaceful transfer of power of Shaykh Zayid opened the possibility of growth and development, quickly changing the prevalent attitude toward progress from that of threat to one of opportunity.

With the increase of oil production in the late 1960s, Shaykh Zayid embarked on a program of reform and development. His great success in Abu Dhabi, together with his contributions to the development of neighboring emirates, increased his popularity in the Arab Gulf region. Moreover, Shaykh Zayid extended help in education to the other emirates in the lower Gulf; Abu Dhabi began to build schools and employ teachers, particularly in Ajman, Umm al-Qaiwain, and Ras al-Khaimah.

Modernization and urbanization brought about profound changes in political outlook and thinking. The construction of highways and modern airports and communication systems within the emirates themselves and the provision of links with both the Arab world and the outside put an end to the isolation experienced in that part of the Gulf.

It was in the late 1960s and early 1970s that Abu Dhabi emerged as the leading emirate among the seven Trucial States. This achievement was attributable to both its oil wealth and Shaykh Zayid's prominent role in cementing relationships between rival and competing, sometimes quarreling, rulers. It was here that he asserted himself as a great leader and statesman, seeking a true unity of the Trucial States.

Three factors—an unsettled Gulf situation, the Arab regional environment, and the British decision to withdraw from the Gulf—together induced him to sponsor the creation of a federation of the competing city-states. The rulers of the various lower shaykhdoms had, since the early part of 1962, been seeking some kind of cooperation for mutual security. The small size of their population, along with their strategic location and new found oil wealth, made them particularly vulnerable to outside threats. Their rulers were especially concerned with the threat of ''radical'' nationalist movements then active in the Federation of South Arabia which was due to become independent of Great Britain in January 1968. (It did become independent as the Marxist state of South Yemen, later a part of a united Yemen). It was fear of such ''radical'' movements that prompted Shaykh Zayid of Abu Dhabi to call for cooperation and unity of the shaykhdoms on the heels of the British announcement of withdrawal.

But it is to be remembered that the former Trucial States have more in common than a history of treaty relations with Great Britain. Their social structure and their social, geographical, and political characteristics all combine to link them together. The first time all the rulers of the Trucial Coast gathered together was in 1905, when Zayid bin Khalifah called a meeting in Abu Dhabi in order to solve outstanding territorial disputes. The meeting was not successful. But in 1968, with British announcement of complete withdrawal from the Gulf by the end of 1971, the need for unity became urgent. On February 18, 1968, Shaykh Zayid bin Sultan and Shaykh Rashid bin Said of Dubai met and the two rulers announced a union which they invited the other Shaykh of the Trucial States and the rulers of Qatar and Bahrain to join. But when, on December 2, 1971, the U.A.E. was proclaimed with Shaykh Zayid as president neither Qatar nor Bahrain were willing to join. On August 14, 1971, Bahrain declared its independence, and on September 1 of the same year, Qatar followed suit.

The document that was signed on February 11, 1972, by the seven Trucial States was entitled ''Provisional Constitution of the United Arab Emirates.'' It was to be valid for

five years only, during which period a permanent constitution was to be prepared. However, the initial constitution is still is force today.

In that constitution five central authorities are outlined: the Supreme Council of the union; the president of the union and his deputy; the Council of Ministers of the union; the National Assembly of the union; and the judiciary of the union. The Supreme Council is the highest political authority in the emirates: its members are the rulers of the seven emirates. It is vested with legislative as well as executive powers. Its executive power is to exercise supreme control over the affairs of the union in general. The constitution stipulates that procedural matters of the council shall be decided by majority vote. Should most members of the Supreme Council feel strongly about a particular issue, no decision would be taken without the agreement of the rulers of Abu Dhabi and Dubai.

The Council of Ministers is described as the executive authority of the union, and under the supreme control of the president of the union, it is responsible for all domestic and foreign affairs. As for the National Assembly of the union, the constitution stipulates that it is neither the exclusive nor the most prominent legislative authority in the union, but in reality has a predominantly consultative character. It may not initiate bills, but it discusses those which are submitted by the cabinet.

The members of the National Assembly do not have to be elected by popular vote: the nature of the tribal societies in each of the seven emirates and the absence of widespread formal education at the time, limited the choice of suitable representatives to the small number of leading families. The assembly's main role as a key link in strengthening the federation does not prevent it from developing certain characteristics of other assemblies and voicing the opinions of a progressively intellectual elite that is the backbone of the union.

When Iraq invaded Kuwait August 2, 1990, the U.A.E. joined in the United Nations coalition to oust Saddam Hussein's army from Kuwait. Under the leadership of Zayid, the U.A.E. continued to make serious efforts to develop alternatives to oil industries during the 1990s. Progress was made in land reclamation, development of industries and in development of ports into centers of trade. Zayid also focused on health and education with the U.A.E. enjoying a health care system better than many western countries and a compulsory school attendance for all children. In 1995 the U.A.E. received international attention when a Philippine maid, Sarah Balabagan, was found guilty of murdering her former employee and sentenced to death by an Islamic court. In an appeal, Balagagan's death sentence was reduced to 100 lashes and one year in jail.

Shaykh Zayid was the principal force behind the rise of the U.A.E. Personal reputation and kinship still play the legitimizing role in the union, but the setting is quite new. His authority is no longer just traditional or charismatic, it is also becoming increasingly legal-rational. Zayid is respected for his Bedouin (nomadic Arab) virtues of impressive generosity and strength of character; he has taken care to observe the conciliar ancient custom of tribal government, consulting with tribal notables and making himself accessible to ordinary people.

Further Reading

Additional information on Shaykh Zayid bin Sultan can be found in Wilfred Thesiger, *Arabian Sands* (1959); J.B. Kelly, *Eastern Arabian Frontiers* (1964); Frauk Heard-Bey, *From Trucial States to United Arab Emirates* (1982); Muhammad Morsy Abdullah, *The United Arab Emirates: A Modern History* (1978); Michael C. Hudson, *Arab Politics: The Search for Legitimacy* (1977); Rosemarie Said Zahlan, *The Origins of the United Arab Emirates: A Political and Social History of the Trucial States* (1978) and *The Making of the Modern Gulf States* (1989); and Ali Mohammed Khalifa, *The United Arab Emirates: Unity in Fragmentation* (1979). Information on the U.A.E. and Zayid can be found in the *Enclopaedia Arabica* □

Kanze Zeami

Kanze Zeami (1364-1444), also called Zeami Motokiyo, was a Japanese actor, playwright, and critic. His theoretical works on the art of the No are as justly celebrated as his dramas.

It was the great esthete, statesman, and patron of the fine arts, the shogun Ashikaga Yoshimitsu, who discovered Zeami and his father, Kannami, a brilliant No actor. At a command performance of *Okina,* Kannami appeared before the Shogun and impressed him so favorably that he was at once named knight companion to Yoshimitsu, a considerable distinction. Kannami died in 1384 on tour. Zeami always spoke of his father in the most adulatory and respectful terms as a great actor, playwright, composer, and choreographer, for talent in all these capacities is required in the creation of a No drama.

Zeami first appeared before Shogun Yoshimitsu in a performance at the Imakumano Shrine in 1374. Before he reached his majority at 20, Zeami was considered an accomplished and polished performer. Upon the death of his father Zeami became the head of the troupe. Sometime in his early 20s Zeami entered the awkward age, when he was neither a charming youth nor yet the great artiste he was to become at the height of his fame.

Resolved to suffer the embarrassments of the awkward age, Zeami blossomed forth in his mid-20s as a serious actor of note. Zeami was not spoiled by his new success, for he realized that only with the passing of years and the coming of wisdom was the actor's true ''flower'' achieved. Perseverance and a life devoted to art were keys to the formula of his success.

Writings on No

Zeami wrote extensively on the art of the No in *Kadensho* (1400; *On Transmitting the Flower*); *Shikadosho* (1420; *On the Way of the Highest Flower*); and *Nosakusho* (1423; *On the Composition of No*). The No drama is a combination of many elements, rather like opera. It is a

mixture of singing, dancing, orchestral accompaniment, and usually a dramatic theme expressed in poetry of a very high order. The actors are clothed in gorgeous brocaded robes and wear masks. One No play usually takes about an hour to perform. The play is constructed in three parts: *jo,* or introduction; *ha,* or development, an increase of the dramatic rhythm; and *Kyu,* the climax, in which there is usually a spirited dance.

There are five types of plays. A program might have one of each to present variety: god plays, hero plays, lady plays, contemporary or variety plays, and demon plays. Of all the different ingredients of the No play, it was the art of acting that Zeami wrote about in great detail, giving us a glimpse of the ideals and the reality of the life of the stage 600 years ago.

In the *Kadensho* Zeami is at pains to describe the virtuosity of his father so that later generations might know what a great and original actor he was. In this critical work Zeami stressed the importance of *yugen* as the most fundamental element of No. *Yugen,* which means elegance or grace, also means a special quality more real than apparent which transforms something common into art.

Zeami in his essays on acting expressed the opinion that a young actor, even eleven years old, has a certain charming quality which enhances his performance. His youthful appearance and voice help him to offset any criticism of his lack of finesse. If this emphasis on youth seems inconsistent with Zeami's insistence on the maturity and virtuosity of the accomplished actor, it must be noted that the Shogun himself was only a few years older than Zeami and was surrounded by a youthful entourage of samurai. Zeami was favored and cultivated by many because of his intimacy with the Shogun.

Height and Decline of His Career

In addition to being assigned the authorship of some of the best-known dramas, such as *Matsukaze, Eguchi,* and *Sotoba Komachi,* Zeami is also credited with the No dance, *kusemai,* an important addition to the structure of a No play. Zeami was once assumed to have been the author of about half of the known repertory. Modern scholarship has now left him with about 25 of the finest, most artistic examples of Japan's classical drama.

Zeami reached the height of his fame when he appeared at Yoshimitsu's villa at Kitayama in a performance in honor of Emperor Go-komatsu in 1408. Within a few weeks Yoshimitsu had died of an illness, and the No had lost its most important patron. The next shogun showered his patronage on a rival actor. For some years after this Zeami seems to have fallen out of favor and to have spent his time composing dramas and writing criticism on the actor's art. In 1422 Zeami retired from the world into Holy Orders, leaving to his son the leadership of his troupe.

In later years both Zeami and his son Motomasa experienced the hostility of Shogun Yoshinori, while Zeami's nephew was shown preference. Father and son were not bidden to the palace of the Shogun and later were excluded from performing before the retired emperor. When Motomasa died in seclusion in the country, Zeami was inconsolable. His grief blighted the remaining years of his life.

The leadership of Zeami's school of the No passed to his son-in-law Komparu Zenchiku. In 1434 Zeami was banished to the remote island of Sado in the Sea of Japan. He remained there until the assassination of Yoshinori resulted in a general amnesty in 1441. Zeami then returned to Kyoto.

Further Reading

There is little on Zeami in English. For useful background see Arthur Waley, *The No Plays of Japan* (1921); Ezra Pound and Ernest Fenollosa, *The Classic Noh Theatre of Japan* (1959); and Donald Keene, with photos by Kaneko Hiroshi, *No: The Classical Theatre of Japan* (1966). □

Ernesto Zedillo Ponce de Leon

On March 29, 1994, Mexico's ruling Institutional Revolutionary Party (PRI) named Ernesto Zedillo Ponce de Leon (born 1951) as its candidate for president after the party's original nominee, Luis Donaldo Colosio Murrieta, was assassinated. Zedillo was elected president of Mexico on August 21, 1994.

The selection of Colosio's successor sparked dissent within the PRI, which had governed the country since 1929. Old-guard activists, the so-called ''dinosaurs'' who inhabited the party's labor and peasant sectors, voiced dismay over the professorial Zedillo, 42, who had earned M.A. and Ph.D. degrees in economics from Yale and enjoyed a meteoric rise in his nation's financial bureaucracy. Rather than a cosmopolitan ''egg-head,'' PRI's traditional bosses wanted as their candidate a back-slapping, savvy operative in tune with grassroots politics. After two Ivy League-educated chief executives, they longed for someone who appreciated patronage and payola more than econometric models and floating exchange rates. Their favorite was party chairman Fernando Ortiz Arana.

Unfortunately, Ortiz Arana bowed out of the contest, paving the way for incumbent chief executive Carlos Salinas de Gortari to name the individual whom he believed would best serve Mexico's interests. For Salinas it was more important to convince financial decision makers in New York, London, and Tokyo that Mexico would not veer from a liberal trade policy and market-focused reforms than to propitiate ward-heelers in Mexico City, Chihuahua, and Oaxaca.

Zedillo was just the man to calm nervous investors and continue Mexico's version of *perestroika,* launched in the mid-1980s. Not only were his academic credentials impeccable, but he won praise as research director of Mexico's highly regarded central bank and as head of the FICORCA program that helped private Mexican companies restructure

their foreign debt. He also performed brilliantly as Salinas' secretary of planning and budget (1988-1992). In this sensitive position, he emerged as a major architect of Mexico's economic liberalization. He helped convert a 20 percent federal government deficit into a surplus—the equivalent of 4.5 Gramm-Rudman-Hollings agreements in the United States. Along the way he deftly salved the bruised egos of losers in the budget process, while sharply boosting outlays for the antipoverty Solidarity initiative and other social ventures. Moreover, he played a key role in crafting the anti-inflation plan that pivoted on a wage-and price-control pact among government, unions, and the private sector. This scheme slashed price increases from 159.2 percent in 1987, the year before Salinas took office, to 8 percent in 1993—with a further reduction anticipated in 1994.

More ambiguous was Zedillo's record as education secretary (1992-1993). He raised hackles by producing an expensive new grade school text that revised the acutely nationalist interpretation of his country's history. The book, for example, implicated the Mexican Army in the killing of hundreds of protestors in Mexico City in 1968. Such entries, combined with alleged factual errors, led both to the recall of the volume and the decline in Zedillo's political stock. To his credit, the youthful cabinet member bounced back by decentralizing the nation's underfunded, extremely politicized educational system. This move forced the aggressive, strike-prone, 800,000-member teachers' union to hammer out separate accords with 31 different state governments in lieu of negotiating a nationwide contract.

Zedillo began his quest for the presidency by wrapping himself in the mantle of Colosio, whose campaign he had managed. He employed the slain leader's name 35 times in his 20-minute speech accepting the PRI nomination. ''Luis Donaldo Colosio was the best man for Mexico,'' he told a gathering of party leaders. ''Let us continue the work that Luis Donaldo Colosio took on.''

Zedillo needed to capitalize on the outpouring of sympathy for the martyred Colosio, the popularity of Salinas and Solidarity, a conservative electorate, and the PRI's well-financed electoral machine. The Mexican public, for whom he began the campaign as an unknown quantity, liked the fact that the unpretentious candidate grew up in a lower-middle-class family in Mexicali. As a child, he even sold old cans to scrap dealers. He made it to the top through brains and hard work, not a political pedigree and door-opening contacts.

Although not brimming with enthusiasm, most old-line Priistas climbed aboard Zedillo's bandwagon. He may not have been their first choice, but they realized that party loyalty was a prerequisite for legislative nominations, city council seats, bureaucratic posts, and favorable labor management decisions. Besides, PRI veterans loathed Cuauhtémoc Cárdenas, nominee of the left-nationalist Democratic Revolutionary Party and Zedillo's strongest opponent. They regarded Cárdenas, a former governor and son of a beloved, late president, as a Judas. After all, he bolted the PRI in 1987 and challenged Salinas for the presidency a year later. He also sought to make political capital out of the Indian-focused rebellion that erupted in southern Chiapas state on January 1, 1994.

Presidential Administration

After winning the presidential election in 1994, Zedillo began the tough job that lay ahead. It was clear that Mexico's next president needed to gradually marginalize dinosaur politicians, while broadening access to the political process for elements of the business community. Professionals, women, young people, shantytown dwellers, and small farmers all saw the departing regime as representing repression, rigged elections, and corruption. At the same time, Zedillo worked to convince dirt-poor Chiapan peasants and other ''have nots'' that their country's foreign-educated mandarins cared about their plight, as Salinas attempted to do through Solidarity.

In keeping with his plans for change, in 1995 Zedillo surprised everyone—including his fellow party members—when he announced reforms within the PRI. One change that ultimately failed was Zedillo's decision to draw the Mexican military into the drug war. Within months of appointing General Jesus Gutierrez Rebollo to head the federal drug agency, he was forced to dismiss him when he was discovered to have been collaborating with a notorious drug lord. Nevertheless, U.S. President Bill Clinton said that the dismissal proved Mexico was intent on fighting drug trafficking, and certified to Congress Mexico's cooperation in the drug war. Many in Congress, including Senator Dianne Feinstein of California, were displeased with Clinton's certification of Mexico, and moved to reverse the certification.

Such turmoil in the first years of Zedillo's administration only further undermined PRI's flagging influence in Mexico. The PRI hardliners of 1994 did not pack the political wallop they had a generation previously, a trend more fully observed in July 1997 when the National Action opposition party won control of the Congress, as well as many other key positions throughout Mexico. The Mexico City mayorship was lost to National Action politician, Cuauhtemoc Cardenas, and two of six governor's races were also lost to the rival party. Zedillo might well be the first Mexican president since 1913 to face an opposition legislature. The shift in power was regarded positively both within Mexico and abroad. President Clinton said of the change, ''Anything that adds to Mexico as a democracy is good for our common future.'' Financial markets approved of the electoral results, as well; the peso gained against the dollar, the stock market rose, and Mexico's bonds rallied.

Born on December 27, 1951, in Mexico City, Zedillo married Nilda Patricia Velasco, an economist. The couple had five children. Although a workaholic, Zedillo was an avid cyclist sometimes seen at cycling events around Mexico City.

Further Reading

For more information on Zedillo, see a major newspaper for results of both the 1994 election, as well as the July 1997 election. □

José Santos Zelaya

The Nicaraguan president José Santos Zelaya (1853-1919) instituted improvements in education and transportation which, unfortunately, were accompanied by tyrannical methods. His ambition to dominate Central America and his conflicts with United States policy contributed to his downfall.

José Santos Zelaya was born on Oct. 31, 1853, in Managua to a wealthy coffee planter, José Maria Zelaya, and Juana López. After attending school in Granada, Nicaragua, young José and his brother went to France for advanced study. Returning home in 1876, Zelaya participated in many conspiracies against the Conservative administrations of the ''Thirty Years'' (1863-1893) and once was exiled for such activity.

When the Conservative regime of Roberto Sacasa was ousted because of division within his party, there followed political confusion from which Zelaya, heading a Liberal group, emerged as president in July 1893. Through manipulated elections and ability to play one faction against another, Zelaya retained power for 16 years. During his administration he created new schools, provided new school furniture and instructional material, increased teachers' pay, and established an office of inspector of public education. He built roads, extended the railway system and steamer service on Nicaraguan lakes, improved agriculture, and started transformation of Managua from a village to the nation's first city.

While some of Zelaya's policies were progressive, others were repressive. He and his associates used their positions for enrichment by selling concessions and demanding tribute from persons doing business in Nicaragua. Zelaya often exiled or imprisoned enemies and confiscated their property.

Desirous of dominating Central America, Zelaya supported a Central American union under his leadership and frequently interfered in neighboring countries. In 1907, after he had encouraged an unsuccessful revolutionary attack on the Honduran government, Nicaraguan troops defeated the Honduran army, along with a force from El Salvador, and occupied Tegucigalpa. A general Central American war threatened, for which the U.S. State Department blamed Zelaya. Mexico and the United States through the Central American Conference in Washington (1907) supported treaties which aimed at stabilizing Central America. Despite the treaties, Zelaya's meddling continued.

In October 1909 a revolution against Zelaya broke out on Nicaragua's east coast. After two Americans aiding the revolutionists were captured and executed on Zelaya's orders, the United States broke relations with Nicaragua. Facing insurmountable odds, Zelaya resigned on Dec. 16, 1909, and went into exile in Mexico.

Zelaya eventually went to Spain and in 1913 came to the United States. When charges were brought against him for murdering two Americans many years earlier, he spent 8

days in jail. After charges were dropped, he went back to Spain but returned to New York in 1916, where he died on May 17, 1919.

Further Reading

There is no biography of Zelaya in English. Dana G. Munro's *The Five Republics of Central America* (1918; repr. 1967) and *Munro's Intervention and Dollar Diplomacy in the Caribbean, 1900-1921* (1964) give good brief accounts of Zelaya. □

Samuel Zemurray

Samuel Zemurray (1877-1961), a Russian-born U.S. fruit importer, in a classic "rags to riches" career built the United Fruit Company into a powerful international corporation. The economic power of his banana companies dwarfed the Central American states where they operated and allowed him to play a major economic and political role there in the mid-20th century.

Samuel Zemurray was born in Kishinev, Bessarabia, Russia, on January 18, 1877, to poor Jewish parents, David and Sarah (Blausman) Zmuri. In 1892 he emigrated to Selma, Alabama, and worked at several low-paying jobs that enabled him to help the rest of his family come to Alabama by the time he was 19. In 1895 he entered the banana business, buying carloads of "ripes" in Mobile and peddling them to small-town grocers along the railway. He expanded this trade to New Orleans, getting a contract from the United Fruit Company (UFCO) to sell to small dealers and peddlers bananas too ripe to ship into the interior. Grocers called him "Sam the Banana Man," a name that stuck throughout his career. Within three years he had $100,000 in the bank.

In 1905 he and a partner, Ashbel Hubbard of Mobile, bought a bankrupt steamship line with UFCO supplying 60 percent of the capital. Zemurray went to Honduras to purchase bananas along the Cuyamel River. Although heavily in debt, he developed a profitable business. UFCO sold its interest in 1907, and in 1910 Zemurray became president of Cuyamel Fruit Company. He then financed a revolution by Manuel Bonilla who, upon becoming president of Honduras in 1912, rewarded Zemurray with concessions that were highly important to Cuyamel's success and to stopping UFCO's bid for monopoly. Zemurray acquired land for banana plantations, built railroads, and began extensive irrigation, pest control, and agricultural research. By 1916 he was out of debt and prospering. Fiercely competitive with the giant UFCO, Zemurray expanded into other parts of Central America and in 1922 acquired the Bluefields Fruit & Steamship Company in Nicaragua from his father-in-law, Jake Weinberger of New Orleans.

The energetic Zemurray developed a deep affection and understanding for the people of Central America that gave him a distinct advantage over UFCO. He became involved in Honduran politics in order to achieve favorable business concessions. He earned a reputation for direct, bold, and decisive actions. Unlike UFCO executives, who stayed in their Boston offices, Zemurray worked actively in the mosquito-infested Central American lowlands, learned Spanish, and personally supervised Cuyamel's tropical production. His methods included the hiring of soldiers-of-fortune such as Lee Christmas and Guy "Machine Gun" Molony to support revolutionary factions favorable to Zemurray interests, exploiting border disputes among the Central American states, and aiding political parties that promised friendly treatment.

Zemurray retired from active management of the banana industry in 1929 when he sold Cuyamel to UFCO for 300,000 shares of the latter, making him the largest stockholder. He became a director of UFCO, but for the moment devoted himself primarily to affairs in Louisiana, including actively opposing Huey Long with his money and influence. During the Depression UFCO's stock dropped by 90 percent, so in 1932 Zemurray went to Boston and took over the company. As "the fish who swallowed the whale," he became managing director of operations and rapidly reversed UFCO's declining fortunes by providing aggressive leadership in its tropical operations and bringing into the company's management seasoned veterans of Cuyamel. President of the company from 1938 to 1948, he stepped down briefly to attend to private interests in Louisiana, but resumed the UFCO presidency from 1948 to 1951 and continued as chairman of the executive committee and as a

director of UFCO until his retirement in 1957. Although flamboyant, he was at the same time modest and shy in his personal relationships and was more comfortable with the ordinary ''banana cowboys'' in the company's tropical operations than with the aristocratic company directors in Boston.

Under Zemurray's leadership the United Fruit Company expanded to other parts of the world, but it was in Central America that the company's role was most dominant. He faced and overcame with research and bold experimentation a near-disastrous epidemic of sigatoka and other tropical diseases. UFCO had a near monopoly on steamship and rail transportation, radio communications, and the export of bananas and other tropical crops. Zemurray's close relationships with the leaders of these states caused some to regard them as lackeys of ''Yankee imperialism'' and engendered resentment from nationalists. Critics considered Zemurray to be the most powerful man in Central America. Zemurray began to address the problem of UFCO's unfavorable image in Central America. He launched major public relations efforts to emphasize the company's development of the tropical lowlands, crop diversification, research toward eradicating human and plant diseases, and the higher wages and educational and health benefits received by its employees. He also engaged in major philanthropic enterprises to develop educational, human, and cultural resources in Central America and in the United States. This included restoration of Mayan ruins, major donations to Central American and tropical medicine research at Tulane University, and development of botanical gardens and the School of Pan-American Agriculture in Honduras. His personal philanthropy extended over a much wider range of projects.

A strong supporter of Franklin Roosevelt and the New Deal, Zemurray helped frame the Agricultural Adjustment Administration industry codes, and during World War II, as an adviser to the Board of Economic Welfare, he cooperated closely with the war effort. UFCO chartered ships to the government and concentrated on production of rubber, hemp, quinine, rotenone, soybeans, and other strategic tropical crops in Central America. Zemurray was still influential within UFCO during the company's involvement with the CIA-backed 1954 overthrow of the Guatemalan government. He was a leading figure in the campaign to alarm the U.S. government and public of the ''communist'' threat in Guatemala, although he was never publicly identified with the CIA plot.

Without Zemurray's active leadership UFCO was in serious decline by the mid-1950s. Recognizing this, and seriously ill from Parkinson's disease, Zemurray divested himself of all UFCO stock. He died in New Orleans on November 30, 1961.

Further Reading

A detailed biographical article on Zemurray is Stephen Whitfield, ''Strange Fruit: The Career of Samuel Zemurray,'' *American Jewish History* 73 (March 1984). Favorable accounts of his contribution to United Fruit are also found in Charles Wilson, *Empire in Green and Gold* (1947); Stacy May and Galo Plaza, *The United Fruit Company in Latin America* (1958); and Thomas McCann, *An American Company, the Tragedy of United Fruit* (1976). More critical is Charles Kepner, Jr. and Jay Soothill, *The Banana Empire* (1935). Useful for his descriptions of Zemurray's relationships with others in the industry is Thomas Karnes, *Tropical Enterprise, The Standard Fruit and Steamship Company in Latin America* (1978). Stephen Schlesinger and Stephen Kinzer, *Bitter Fruit* (1982) provides detail on Zemurray and the 1954 overthrow of the Guatemalan government. □

John Peter Zenger

John Peter Zenger (1697-1746), American printer, was selected to print a weekly newspaper by a faction of influential men opposed to a governor of New York. Zenger was charged with libel and acquitted. The case has forever associated his name with the cause of freedom of speech and of the press in America.

John Peter Zenger was born in a part of the Rhine country of Germany called the Palatinate. This area was a prime source of emigration to America because the country had been impoverished by a succession of wars and the extravagance of the local rulers. In 1710, 3,000 Palatinate refugees were sent by Queen Anne of England in order to establish the production of naval stores in New York. In return for seven years of labor, the emigrants were promised grants of land. Bad fortune began when a fourth of their number died during a disastrous voyage; the scheme led to bitter experiences even for those who survived. Among the dead was the father of 13-year-old John Peter Zenger, whose mother arrived in the New World with three children to care for.

Apprentice Years

In 1711 Zenger was apprenticed for 8 years to William Bradford, one of the pioneers of American printing. When he completed his apprenticeship, Zenger moved to Chestertown, Md., to make his own living. Though he was named to print the session laws of the legislature, he apparently did not prosper there and in 1722 returned to New York. For a short time he entered a partnership with Bradford, then in 1726 again started his own business. Much of what he printed was in Dutch; little was important, except for the first arithmetic printed in New York. He was neither thriving nor influential. His first wife had died, and in 1722 he had married again.

The colony of New York was faction-ridden. A brief period of internal peace ended with the arrival in 1732 of the new governor, William Cosby, who wished to use the post to enhance his own fortunes. Cosby's high-handedness and greed conflicted with the self-esteem and greed of other New Yorkers. When, in the middle of a rather squalid financial case, Cosby summarily removed the chief justice, Lewis Morris, Morris assembled a faction of powerful men whose economic goals were being thwarted by the gover-

John Peter Zenger (center)

nor. The Morris group gained considerable popular support in the city of New York. There followed a period of intense party warfare. The government controlled the only newspaper, the *Gazette,* which happened to be printed by Zenger's old master, William Bradford.

New York Political Squabbles

The Morris faction, needing a newspaper for its barbs against the government, selected Zenger as their printer. On Nov. 5, 1733, the first issue of the *New-York Weekly Journal* appeared. It was not printed well, and Zenger's command of English was poor. But most of the writing was done by the Morris group, particularly by the brilliant James Alexander. The paper soon attracted a popular following with its sharp criticism of the government. Besides articles on Cosby's policies, there were poems making fun of the governor. Since the opposition faction had to be concerned about freedom of speech, Alexander's essays took a much more advanced position on this issue than would be common in America for many years. Bradford's *Gazette,* on the other hand, took the more usual position that governments depended on the unflagging loyalty of their subjects.

Zenger Case

As publisher, Zenger was by law responsible for what appeared in the *Journal*. Cosby decided the paper must be suppressed, though early efforts were unsuccessful. On Nov. 17, 1734, Zenger was arrested for printing seditious and libelous material. In another of the government's high-handed actions, Alexander and another lawyer, who were to defend Zenger, were swiftly disbarred. But Alexander obtained the services of Andrew Hamilton, a prominent Philadelphian who had no reason to fear New York intrigues.

Hamilton made an eloquent and dramatic presentation to the jury. He argued for an enlarged role for the jury, as opposed to the judges, in libel cases. He also insisted that the truth of the charges was crucial in deciding whether or not what had been said was unlawful. Both of these arguments contradicted established legal practice. Customarily, judges instructed juries as to the law, and harsh attacks on the government were seditious even if they were true. But Hamilton carried the day. Zenger, who had been in jail for nearly ten months, was freed.

Zenger's paper had continued to appear during his imprisonment. His wife was acknowledged as the printer, as she would be again after his death in 1746. In prison Zenger had been a useful martyr for the Morris forces. With the political compromises that followed the trial, he received a good deal of patronage printing. Throughout, he had managed to remain obscure. But the trial that bore his name became synonymous with freedom of the press.

Significance of the Case

Actually the case had little effect on freedom for printers afterward. It was a fluke in colonial law. It did not limit the power of legislatures to suppress printers. Not until the end of the 18th century would there be many consistent advocates of freedom of expression.

In a way, the Zenger case was an isolated episode in the political infighting of one colony. In other ways, it did foreshadow future developments in the freedoms of Americans. Alexander used the case to give voice to some of the most advanced thoughts about liberty that an educated man of his time could encounter. And the decision of the jury, ignoring the demands of English law, revealed the way in which new situations in America might transform old beliefs and old loyalties.

Further Reading

A good introduction to the case which made Zenger famous was written by his contemporary James Alexander, *A Brief Narrative of the Case and Trial of John Peter Zenger* (1736). It was reprinted with a helpful introduction by the editor Stanley Nider Katz (1963). Also important for understanding the Zenger case is Leonard W. Levy, *Legacy of Suppression: Freedom of Speech and Press in Early American History* (1960). Levy straightens out much of the confusion surrounding the meaning of the case. Biographies of Zenger are Livingston Rutherford, *John Peter Zenger* (1904), and Irving G. Cheslaw, *John Peter Zenger and "The New-York Weekly Journal"* (1952). □

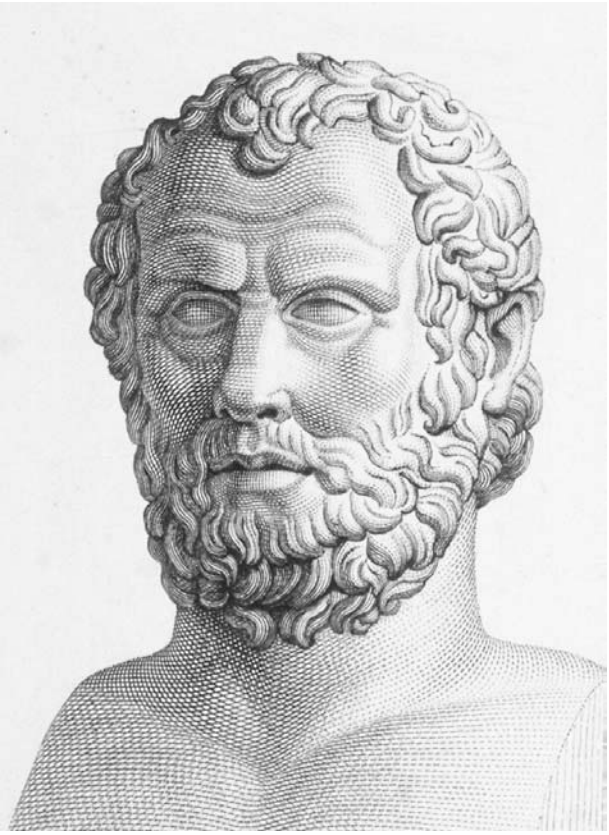

Zeno of Citium

The Greek philosopher Zeno of Citium (335-263 B.C.) was the founder of Stoicism. His teachings had a profound influence throughout the ancient world and in important respects helped pave the way for Christianity.

Zeno the son of Mnaseas, was born in the Cypriot town of Citium and may have been part Semitic. His education, however, was thoroughly Greek, and he went to Athens about 313 B.C., where he attended the lectures of various philosophers, including Crates the Cynic, Stilpo, Xenocrates, and Polemo. Crates was his most important early master, and his first book, the *Republic,* was Cynic in inspiration and viewpoint. He took what he thought was the best of his masters' teachings and developed a complete philosophical system of his own. His followers were at first called Zenonians, but the name Stoics, which derived from the Stoa Poikile where Zeno taught, proved more popular. He was greatly respected at Athens and was honored by the Athenians with a golden crown and a bronze statue. He was also on good terms with the king of Macedon, Antigonus Gonatas, and was invited to live at the court in Pella. He declined the offer, although he did send two of his followers. Diogenes Laertius, who wrote a biography of Zeno in the 3d century A.D., preserves the titles of several of his works, although all have perished. In addition to the *Republic,* these include *Life according to Nature, On Appetite* (or *The Nature of Man*), *On Becoming, On the Doctrines of the Pythagoreans, On Problems Relating to Homer, On Art, Memorabilia, and the Ethics of Crates.*

His Philosophy

Zeno's philosophical system embraced physics, logic, and ethics. Its greatest strength lay not in the elaborate but false theories set forth as explanations for the make-up of the universe, but in the almost evangelical message of its ethics. Man, in Zeno's view, had the key to true happiness within himself. He must identify with Nature (or Zeus or Providence or the Cosmos, for all were used interchangeably) and strive for self-sufficiency, which meant the rejection of all the external goods and values men traditionally cherished. In place of these, the divine reason given to every person must be cultivated toward the understanding and acceptance of God's universe. Social position was unimportant, and it was possible for the pauper or the king to strive toward the Stoic goal. The true Stoic sage was aware of the laws of Nature and followed them willingly because a beneficent Providence was guiding events. Individual suffering and misfortunes were subsumed under a larger and more important good. The ultimate goal was *apathia,* a state in which a person was completely indifferent to all but his own divinely given understanding of things. Virtue was defined as knowledge and vice as ignorance. The path to virtue was not easy, however. It demanded tough discipline and strict control over natural feelings and reactions such as pleasure, lust, anxiety, and fear. It also demanded a great deal of study of both theory and practical science, for only through complete awareness of the truth of the material world could the Stoic sage come to that understanding which gave him happiness.

Stoic physics and logic followed Heraclitus, Aristotle, and the two Socratic thinkers Antisthenes and Diodorus. It was an eclectic system which mixed a corporeal universe with an ultimate divine reason. God, the divine and beneficent reason behind all things, was originally one and the same with Fire, the basis of the physical universe. Through an elaborate process of separation, God willed Himself apart from corporeality and caused the chain of events which we know as the history of the universe. At some specific moment in the future, He will take corporeality back unto Himself in a mighty conflagration. This process will repeat itself infinitely and history will repeat itself exactly an endless number of times. Man's freedom in such a totally predetermined chain of causation is possible only through the independence of his mind, which bears the same relationship to his body as does God to the corporeal universe. Through reason man may come to an understanding and acceptance of the way things are and may willingly comply with Nature. Ignorance of the truth leads to vain hopes and expectations, and the ignorant man is condemned to a life of blindness. It can be readily seen from the Stoic view of a beneficent God at work in a completely preordained universe that Stoicism was among the first philosophical systems to claim that this is the best of all possible worlds.

Zeno's successors as leaders of the Stoa were Cleanthes, Chrysippus, Zeno of Tarsus, Diogenes the Babylonian, Panaetius of Rhodes, Posidonius, and Hecaton. The Stoic system, with its emphasis on fortitude and discipline, appealed to the Romans and became the most widely accepted Greek philosophy among the Roman ruling classes. Greek and Roman writers in imperial times came to identify the good Roman emperors, such as Trajan, Hadrian, Antoninus Pius, and Marcus Aurelius, with the Stoic king, and the evil emperors, such as Caligula, Nero, and Domitian, with the depraved tyrant. Marcus Aurelius was the emperor who most obviously accepted Stoicism as a way of life, and his collection of personal memoirs bears eloquent witness to the appeal which Zeno's system had to a fine and sensitive mind.

With the demise of the city-states and the concomitant failure of the older and simpler religious views to satisfy men's new spiritual needs in a time of changing values, Zeno's philosophical teachings imparted a sense of worth and dignity to the lives of great numbers of men. The striking similarities between Stoicism and Christianity made it one of the important precursors of that religion in antiquity.

Further Reading

An excellent introduction to Zeno and the Stoic school is in Moses Hadas, ed., *Essential Works of Stoicism* (1961). A more critical summary of Stoic theory and teachings is in Eduard Zeller, *Outlines of the History of Greek Philosophy,* revised by Wilhelm Nestle and translated by L. R. Palmer (1955). Briefer treatments of Zeno are in the surveys of ancient philosophy, such as Gordon H. Clark, ed., *Selections from Hellenistic Philosophy* (1940), and Arthur H. Armstrong, *An Introduction to Ancient Philosophy* (1947; 4th ed. 1965). □

Zeno of Elea

Zeno of Elea (born ca. 490 B.C.) was a Greek philosopher and logician. A member of the Eleatic school of philosophy, he was famous throughout antiquity for the rigorously logical and devastating arguments which he used to show the absurdities and contradictions of his opponents.

Zeno was born in the southern Italian city of Elea. Plato says that Zeno and Parmenides visited Athens about 449 B.C., where the young Socrates made their acquaintance and where Zeno made a striking impression. Ancient authorities asserted that, like Parmenides, Zeno was a Pythagorean, that he engaged in political activity in his native city, and that he was put to death for plotting against a tyrant. An oft-repeated story tells of his bravery under torture and the painful death which he endured.

It is possible that Zeno wrote more than one work, but he is best known for a single volume of *epicheiremata* (attacks) on the postulates of Parmenides's opponents. Only fragments of this work have survived, but a fairly clear idea of his methods may be found in the summaries given by Aristotle and the 6th-century A.D. Neoplatonist Simplicius. Zeno seems to have had no constructive theories of his own to set forth, and some of his destructive arguments seem to apply equally well to the conclusions drawn by Parmenides.

Zeno's original contribution to thought was the method of deduction which he developed to work out two sets of contradictory conclusions from a given postulate. From his argument against the pluralists, the following example is typical. Let it be postulated that everything has developed from an originally plural source (as opposed to Parmenides's One). If things are many, then they are finite since they are the number that they are. But if things are many, they are infinite since there must always be other things between them, and others between those ad infinitum.

From Zeno's arguments on motion comes the famous example which shows the impossibility of ever reaching the end of a given line. A moving body cannot reach the end because it must constantly reach the midpoint, and then another midpoint, again ad infinitum. It is unclear from the available evidence if Zeno's purpose was to offer a serious defense of the One or if he simply wanted to show that other arguments were no better. Aristotle called him the inventor of dialectic, and Zeno was undoubtedly one of the important early Greek logicians.

Further Reading

Selected passages from Zeno's work in English translation and with commentary are in Geoffrey S. Kirk and John E. Raven, *The Presocratic Philosophers: A Critical History with a Selection of Texts* (1957). Excellent discussions of Zeno's importance and place in the development of Greek thought are in John Burnet, *Early Greek Philosophy* (1892; 4th ed. 1930), and Kathleen Freeman, *The Pre-Socratic Philosophers: A Companion to Diels, Fragmente der Vorsokratiker* (1940; 3d ed. 1953). More generalized discussions of the Pre-Socratics and their place in Greek literature and thought appear in the standard histories of Greek literature, such as that by Albin Lesky, *A History of Greek Literature* (1958; trans. 1966). □

Zenobia

Zenobia, a Palmyrene warrior queen, daringly declared independence from Rome and sought to establish her own united kingdom in the East.

Great physical strength, tremendous beauty, respected intellect and chastity, all overlaid with the suspicion of murder and betrayal, have come to stand for the third-century warrior queen of Palmyra. The scarcity of detail concerning all but five historic years of her life has not helped to demystify her image nor shed light upon her true character. Even the course of her five ruling years differs enormously from one account to another, and the majority of these accounts come from the pens of those whom she ambitiously opposed, the Romans. The *Scriptores Historiae Augustae,* a collection of biographies

attributed to the fourth century, details the Roman emperors from 117 to 284, and most existing information concerning Zenobia can be traced to this source. Though the *Scriptores* was apparently authored by six, only two, Trebellius Pollio and Flavius Vopiscus, are credited with the period of the queen's rule. The discrepancies between these two accounts alone point to the impossibility of separating Zenobia from the legend that surrounds her.

Where most contemporary historians have resisted the urge to fill in missing details, the Eastern nomads of Zenobia's day did not show comparable discretion. One popular story told of her great desert-chief father who was blessed with numerous wives and sons. Though from time to time he needed a daughter to seal contracts with neighboring tribes, Zenobia's arrival in the family was not one such occasion. When her father tried to dispose of her, she was hidden away and grew up with the household's many boys, thus accounting for what were considered her manly talents of hunting, shooting for the kill, and enduring physical hardships. This scenario, however, does less to provide a credible summation of the queen's childhood than it does to illuminate the tradition of ascribing a powerful woman's strength to masculine influences.

Under whatever conditions she was raised, and by whom, Zenobia's native tongue was Aramaic. She was most likely of Arabic descent, though Pollio wrote that she ''claimed to be of the family of the Cleopatras and the Ptolemies.'' But if her ancestry remains uncertain, at least she can be accurately placed in history.

Following the death of Severus Alexander in 235, the Roman power center was losing its capacity to control a far-flung empire extending from the Cadiz to the Euphrates and from Britain and the Danube to Libya and Egypt. Though Emperor Alexander had fully committed his armies in an attempt to maintain law and order throughout the kingdom, his death heralded a period of great disturbance; one short-lived emperor followed the next. Consequently, in the north of Syria, the people of Palmyra realized that they would be unable to rely on the Empire for protection, and as the safest caravan route in the region ran through their city, along an avenue lined with more than 375 Corinthian columns, lack of such protection could greatly jeopardize their wealth. Thus, the Palmyrenes both strengthened their local army and took charge of their own political administrative affairs, which actions seem to have well-suited the decentralized Empire.

As Palmyra became increasingly autonomous, Septimius Odainat emerged as the city's uncrowned king. When Roman Emperor Valerian was held captive and killed by Sapur I of Persia, Odainat aligned himself with the Empire in a war against Persia which lasted eight years until the Palmyrenes defeated King Sapur in 260. Having preserved the Empire's eastern frontier and reconquered Mesopotamia for Rome, Odainat was rewarded by the incoming emperor Gallienus in 262 with a title hitherto born only by emperors, *Restitutor totius Orientis, Corrector of all the East.*

However, there was another title Odainat desired. Taking on the Persian style, he deemed himself ''King of Kings.'' Because the Empire had been busy on other fronts and Odainat had shown such loyalty in driving back the Persians, Rome did not object to such grand displays of autonomy. As it was, no one turned a wary eye toward Palmyra until 267, the year Odainat was murdered along with his son and assumed heir Hairan. Though the murder was attributed to Odainat's nephew Maeonis, many did not believe him responsible and blamed instead someone they thought a more likely candidate, his wife, Bat Zabbai—better known as Queen Zenobia. Whether she was suspected because her son Vaballath became heir in her stepson's stead, or because she was actually guilty, will never be known. History has neither relieved nor condemned her.

Whereas Emperor Gallienus recognized the boy-king Vaballath as heir to the throne, and Zenobia his regent, in 268 Gallienus's successor Claudius set aside the decision. Claudius's actions could not have pleased the queen, who was busy assembling a court known both for its material riches and intellectual prowess. The Greek philosopher Cassius Longinus became her most trusted advisor and would serve in such capacity until his death; it is likely that he tutored Vaballath while assisting Zenobia in her study of Greek and Roman authors. Though she is known to have most often used Arabic or Greek in conversation, the queen was versed in five languages including Aramaic, Egyptian, and Latin. Another trusted advisor was her chief general Zabdas and two other names appear to figure prominently in her court, the historian Callinicus Dutorius and one Nicomachus.

Following her husband's death, Zenobia was preparing to continue Odainat's course of action by extending the limits of Palmyra further north and south, when Emperor Claudius died and was replaced by Emperor Aurelian who Vopiscus describes as a ''comely man . . . rather tall . . . very strong in muscles . . . endowed with manly grace . . . a little too fond of wine and food.'' Regardless of these rumored excesses, he managed to strike commendable blows against the Goths who plagued the Empire in northern Italy; and, with such successes to his name, he began pulling the crumbling Roman power center back together again. Where Palmyra was concerned, Aurelian recognized Vaballath, conferring Odainat's titles upon him and allowing him to rule a small Armenian province. Most significantly, he ordered coins struck, bearing Vaballath's portrait on one side, and on the other, his own.

Though undoubtedly relieved to see Vaballath recognized, Zenobia intended that she, not Aurelian, command the east with her son. Thus, in 269, to the shock of the existing world, she sent Zabdas to invade one of the wealthiest provinces in the Roman Empire—Egypt. She had already acquired most of Syria which had simply been annexed to the Palmyrene kingdom. The following year, Egypt was hers. One key point of attack was the little-resisting Antioch in the north. There, the queen ordered the mints to halt production of coins in the name of Claudius. Instead, coins were issued bearing her name and the name of her son. The severity of such an insult to the Empire cannot be underestimated; it was, in fact, equivalent to a declaration of war. Twice during her reign, the Palmyrenes consulted oracles to discover if their good fortune would see them through. In Syria, their offering to the Venus Aphacitis floated on the surface of the goddess's cistern, indicating that she had rejected them. The Apollo Sapedonius at Seleucia was more succinct:

> Accursed race! avoid my sacred fane Whose treach'rous deeds the angry gods disdain.

But the queen was not deterred. Not only had Palmyra's borders extended south and north, but the city was declared independent of Rome, and Aurelian was so occupied with internal unrest that he could not yet send his soldiers against her. When the arrogant woman could be ignored no longer, he sent his general Probus to take any necessary steps in order that Lower Egypt be restored to Rome. By autumn of 271, his orders had been carried out, and Aurelian headed across the Straits in pursuit of the infamous queen about whom he'd undoubtedly heard many rumors. She was said to walk for miles alongside her troops, rather than ride in her chariot. She wore a helmet, Pollio wrote, ''girt with a purple fillet, which had gems hanging from the lower edge, while its center was fastened with the jewel called chochlis, used instead of the brooch worn by women, and her arms were frequently bare.'' She could drink with the best of men, but was said to do so only to get the better of them. Then, as Pollio confirms, there was the matter of her rumored chastity: ''Such was her continence, it is said, that she would not know her own husband save for the purpose of conception.'' Also detailed by Pollio was the queen's well-known beauty:

> Her face was dark and of a swarthy hue, her eyes were black and powerful beyond the usual wont, her spirit divinely great, and her beauty incredible. So white were her teeth that many thought that she had pearls in place of teeth. Her voice was clear and like that of a man. Her sternness, when necessity demanded, was that of a tyrant, her clemency . . . that of a good emperor.

As Aurelian pursued Zenobia through the east, he met little opposition until reaching the city of Tyana which, under orders from Zenobia, bolted its gates against him. ''In this city,'' cried Aurelian, ''I will not leave even a dog alive.'' However, according to Vopiscus, Tyana's famous mystic, Apollonius, visited Aurelian's tent in ghostly form the night he took Tyana. Meanwhile, Zenobia passed through the city and was making her way to Antioch where she would be able to choose her battleground and make her stand. Vopiscus provides a narration of Apollonius's terrifying visitation which some have since ascribed to the queen's ingenuity:

> Aurelian, if you wish to conquer, there is no reason why you should plan the death of my fellow-citizens. Aurelian, if you wish to rule, abstain from the blood of the innocent. Aurelian, act with mercy if you wish to live long.

According to legend, when the emperor announced his decision the following day to spare the city, his soldiers were so indignant that they reminded him of his threat not to leave even a single dog alive. Said Aurelian, ''Well, then, kill all the dogs.'' And, as Vopiscus remarks:

> Notable, indeed, were the prince's words but more notable still was the deed of the soldiers; for the entire army, just as though it were gaining riches thereby, took up the prince's jest, by which both booty was denied them and the city preserved intact.

Zenobia reached Antioch considerably ahead of Aurelian, in time to convince the populace that she and Zabdas could defend the city against the Romans. Aurelian approached from the east, and Zenobia's troops fell back on the line of the Orontes River, just outside Antioch, and there the two armies faced each other. Despite the desert heat, the queen's horses and men were weighted down with chain armor. Soon, in a reversal of his usual strategy, Aurelian sent his infantry across the river first, followed by his cavalry which, rather than engaging the enemy, feigned fright and retreated. Zabdas pursued the Romans some 30 miles near the village of Immae. With the enemy forces suitably exhausted beneath their heavy armor, Aurelian ordered his cavalry to attack and easily defeated them.

Escaping back to Antioch, Zabdas and the survivors convinced the citizens that they had conquered the Romans by parading a man resembling Aurelian through the streets. Their ploy was successful. Zenobia and her general withdrew under the cover of darkness before the people of Antioch could awake to find themselves without protection. However, again Apollonius's ghost is said to have appeared to Aurelian, convincing him to spare the city. His men then

tracked the queen to Emesa where, on the bank of the Orontes, Zenobia's last battle took place. Though some sources say she had by then a force of 70,000 men, Zosimus, a fifth-century Greek, reports that the slaughter inflicted upon her troops was ''promiscuous'' (unrestricted).

Zenobia and Zabdas escaped the massacre and headed the approximately 100 miles back to Palmyra. Aurelian followed and set up camp outside the city's walls. Thanks at least in part to Palmyra's famous sharpshooters and archers, the siege dragged on and on. Tired of watching their comrades picked off by Zenobia's arrows, many of Aurelian's soldiers rebelled and were replaced by slaves. But Aurelian had heard reports of the food and water shortages increasing within the walls. Ordering the siege suspended for two days, he forwarded the following letter, penned in Greek and later recorded by Vopiscus, to Palmyra's queen:

> From Aurelian, Emperor of the Roman world and recoverer of the East, to Zenobia and all others who are bound to her by alliance in war. You should have done of your own free will what I now command in my letter. For I bid you surrender, promising that your lives shall be spared, and with the condition that you, Zenobia, together with your children shall dwell wherever I, acting in accordance with the wish of the most noble Senate, shall appoint a place. Your jewels, your gold, your silver, your silks, your horses, your camels, you shall . . . hand over to the Roman treasury. As for the people of Palmyra, their rights shall be preserved.

Zenobia's response, according to Vopiscus, was written by Nicomachus in Aramaic as dictated by Zenobia, then translated into Greek; however, the authorship of this historic letter has been the subject of great controversy with some believing it was actually inspired by Longinus, others believing he tried to dissuade the queen from ever sending it.

> From Zenobia, Queen of the East, to Aurelian Augustus. None save yourself has ever demanded by letter what you now demand. Whatever must be accomplished in matters of war must be done by valour alone. You demand my surrender as though you were not aware that Cleopatra preferred to die a Queen rather than remain alive, however high her rank. . . . If [the forces] we are expecting from every side, shall arrive, you will, of a surety, lay aside that arrogance with which you now command my surrender.

The siege was renewed, and Zenobia went to work securing aid from the Persians with whom the Palmyrenes had a common enemy in Rome. On a female camel, known for their fast flight, Zenobia set off for Persia. It is unclear when or how Aurelian learned of her escape, but as she was heading into a boat to cross the Euphrates, his men overtook and captured her. Once the citizens of Palmyra discovered their queen had fallen into Aurelian's hands, their defense crumbled.

A trial of Zenobia and her chiefs was held in Emesa where her life and that of Zabdas were spared. Longinus and Nicomachus, however, were not so fortunate. Zenobia has been accused of betrayal by faulting them for the proud letter sent to Aurelian. Some have gone so far as to say that she placed the entire blame for her uprising against the Empire on Longinus. Others, on the contrary, maintain she would not have turned against her councillors. Regardless, at Emesa, Aurelian ordered them beheaded. ''But the woman,'' wrote Vopiscus, ''he saved for his triumph.''

Aurelian had to return to Palmyra to quell another revolt in which Sandarion, the governor he'd left behind, had been killed along with his 600 bodyguards. Evidently when the emperor reached the city, he gave his men free reign as is evident by a letter to his deputy Bassus:

> The swords of the soldiers should not proceed further. . . . We have not spared the women, we have slain the children, we have butchered the old men, we have destroyed the peasants.

Upon his return to Rome, Aurelian was granted the highest honor the Roman Senators could grant, a triumphal entry through the imperial gates in which his army, booty, and prisoners would be displayed. ''It was,'' wrote Vopiscus, ''a most brilliant spectacle.'' Chariots, wild beasts, tigers, leopards, elephants, prisoners, and gladiators paraded through the streets. Each group was labeled with a placard identifying captives and booty from 16 conquered nations for the spectators. One placard identified Odainat's chariot, another that of Zenobia. But, as she had often walked with her soldiers on foot, Zenobia did not ride that fateful day. Rather, she walked, without a placard, though the expectant crowd had no trouble recognizing her, ''adorned with gems so huge that she labored under the weight of her ornaments.'' Pollio continues:

> This woman, courageous though she was, halted very frequently, saying that she could not endure the load of the gems. Furthermore, her feet were bound with shackles of gold and her hands with golden fetters, and even on her neck she wore a chain of gold, the weight of which was borne by a Persian buffoon.

Aurelian later returned yet again to Palmyra, putting down another rebellion; eventually, repeated plundering and a shift in the trade routes put an end to Palmyrene civilization. How long Vaballath survived after his mother's capture will never be known. It is popularly believed that Zenobia's life was spared by her adversary, and that, adapting remarkably well to her new circumstances, she married a Roman senator, living in the manner of a Roman matron on a Tibur estate presented to her by the very Empire against which she'd so daringly risen.

Further Reading

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Clara Zetkin

German political activist Clara Zetkin (1857-1933) was a prominent member of socialist and communist organizations in Europe in the nineteenth and twentieth centuries. As a longtime supporter of the German Social Democratic Party, she argued that equality of women could only be accomplished through a class revolution that overthrew the capitalist system. She later was a founder of the German Communist Party and became a respected political ally of Vladimir Lenin in the Soviet Union.

Clara Zetkin was a distinguished member of Socialist and Communist organizations in Europe in the late 1800s and early 1900s. Throughout her political career, she focused on the liberation of women in society through Marxist reforms of the capitalist system. For many years she promoted her radical thought as the editor of *Die Gleichheit,* the women's journal of the German Social Democratic Party. In her later years, Zetkin served as both a representative of the German Communist Party in the Reichstag legislative body and as an associate of Vladimir Ilich Lenin in the Soviet Union.

Zetkin was born Clara Eissner on July 5, 1857, in Wiederau, near Leipzig, Germany. She was the oldest of the three children of Gottfried Eissner, a schoolteacher and church organist, and Josephine Vitale Eissner, Gottfried's second wife, who was the widow of a local doctor. Josephine Eissner was active in women's education societies and a believer in equal rights and economic power for women. Her work was inspired by feminist organizations, including the German Women's Association and the Federation of German Women's Associations, led by women's rights activists such as Auguste Schmidt and Luise Otto. When Eissner was 15, her father retired and the family moved to Leipzig, where she was enrolled at Schmidt and Otto's Van Steyber Institute in 1875. She studied there until 1878, and her activities during these years included reading socialist newspapers and books and attending meetings of the Leipzig Women's Education Society and the National Association of German Women. These areas of feminist and socialist thought became the focus of her lifelong political activities.

Joined German Social Democrats

In 1878, Zetkin befriended some students from Russia, who introduced her to the political ideals of the German Social Democratic Party, or SPD. One of her new associates was Ossip Zetkin, a native of Odessa, Russia. Ossip Zetkin acted as a political mentor, teaching her about the writings of Karl Marx and Friedrich Engels and the ideas of scientific socialism. At his suggestion, she began to attend meetings of the Leipzig Workers' Education Society and reject her bourgeois lifestyle, which ultimately led to a split with her family and her feminist mentor, Auguste Schmidt. In 1879, Zetkin traveled to Russia to observe the activities of Marxist groups there.

These experiences gave Zetkin a strong sympathy for the proletariat struggle and she decided to devote her life to the Marxist reform of society. Due to a German law forbidding women to join political parties, she could not become an official member of the SPD, but she spent all her energies supporting its cause. After the passage of the 1878 Anti-Socialist Law in Germany, Ossip Zetkin was forced to leave the country, and Zetkin decided to leave as well. She first traveled to Linz, Austria, where she worked as a tutor of factory workers. She joined a group of SPD members in Zurich in 1882 to write propaganda to sneak into Germany. In November of that year, she was reunited with Ossip Zetkin in Paris. The two lived together and eventually had two sons, Maxim and Konstantine, but were never officially married because Zetkin did not want to give up her German citizenship. She did, however, adopt his surname, and remained Ossip's companion until the end of his life.

Linked Women's Rights to Social Revolution

In Paris, Zetkin began to concentrate on combining her interests in socialism and feminism in an attempt to accomplish equality for working women in the proletariat movement. Her return to feminist issues also led her to reestablish ties with her family, who came to her assistance after Zetkin contracted tuberculosis due to her impoverished conditions in Paris. Her family took her into their home at Leipzig while she recovered, and it was in Leipzig that she gave her first public speech on the liberation of women and all workers through a class revolution. She believed that once class equality was established in a Marxist society, the economic and social oppression of women would naturally come to an end. Because of this line of thought, for many years she fought against special provisions and laws to protect women in the workplace; her thought was that becoming satisfied with such measures would detract from the focus on a total restructuring of the class system. After her convalescence, Zetkin returned to Paris to nurse Ossip, who was suffering from spinal tuberculosis. He never recovered and died in January of 1889.

Zetkin overcame her grief at her partner's death by immersing herself in her political work. Her preoccupation with the socialist cause was so great, in fact, that rearing her two sons constituted her only personal considerations for many years. She would later be married to the painter Georg Friedrich Zundel, a man 18 years her junior. The marriage, which began in 1899, began to disintegrate during World War I and ended in divorce in 1927, primarily due to Zetkin's overwhelming commitment to her work. She became one of the leading women in the socialist movement and in July of 1889 served as one of the eight women delegates who attended the Second International Congress in Paris. She was there as a representative of the working class women of Berlin, Germany, and in a speech before the Congress, she clearly outlined the ideas in support of women's equality that she had been developing. Her speech, later published as *Working Women and the Con-*

temporary Women Question, reiterated her belief that she and her comrades should not focus on winning specific rights for women, such as education or economic equality, but should instead concentrate on ending the capitalist system that oppressed women and all workers. In a move that foreshadowed her growing differences with her fellow socialists, the Congress did not support her extremism, voting in favor of equal pay for equal work by women and voicing opposition to hazardous labor by women. This stance did not undermine Zetkin's role in the party, however. She was selected during the Congress to help lead recruiting and education efforts for the SPD in Berlin; she and six other women returned to Germany to found the Berlin Agitation Committee.

Edited Socialist Journal for Women

With the expiration of the Anti-Socialist Law in 1890, SPD members were allowed to return to Germany. Zetkin received another assignment from the party at this time, editing an SPD journal for women. The first issue of *Die Gleichheit* appeared in January of 1892, and under Zetkin's guidance, the journal set an agenda reflecting her beliefs in spreading socialist and Marxist thought among women and fighting the kind of feminist legal reforms supported by bourgeois women's groups. Still forbidden by law from direct membership in the SPD, Zetkin became active in a less direct method of advocating socialism and recruiting women—trade unionism. She helped to link unions in Germany with international organizations and organized strike funds in addition to giving hundreds of speeches. Her involvement with working people helped to moderate some of her views. At an 1896 SPD conference, she gave her support to measures protecting working mothers and advocating women's right to vote.

In general though, Zetkin refused to compromise her rigid adherence to Marxist ideology. After 1900, other members of the SPD were increasingly drawn to a revisionist interpretation of Marx's thought that proposed working within the legal system to accomplish reform. Revisionists saw Zetkin as too theoretical in her journal, and she was instructed to modify *Die Gleichheit* to reach a more general audience, including housewives and children. But although many complained about Zetkin, she was well established in the party and was in no danger of being removed. In 1895 she had become the first woman in the SPD governing body and in 1906 she was named to the central committee on education.

In 1908, women in Germany were given the right to join political parties. Zetkin felt that bringing women into the SPD would result in them being voiceless in an organization run by men, so she worked to form a separate women's group within the party. To this end, she participated in the first International Women's Conferences in 1907 and 1910 and became secretary of the International Women's Bureau, a group which adopted *Die Gleichheit* as its official publication. But her work in this area did not erase the tensions between her and the revisionists. World War I brought the conflict to the forefront. Zetkin, along with other radicals in the party, such as Rosa Luxemburg, wanted the SPD to condemn the imperialist stance of Germany and its military activities. When the party voted to support the government, Zetkin opposed the move in a series of writings in *Die Gleichheit,* resulting in her removal from the post of editor in 1917. Zetkin left the party to join antiwar socialists in the Independent Social-Democratic Party. Later she and three other radical socialists formed the Gruppe Internationale, also known as the Sparticus League, which became the German Communist Party, or KPD, in November of 1918.

Active in Communist Party

Although her political affiliation had changed, Zetkin's goals remained the same. At the 1919 Third International Congress, she gave a speech emphasizing the importance of having educated women as an active force in the international Communist struggle. In 1920 she was elected the international secretary for Communist women, a post in which she continued to argue that women's issues could only be addressed through reforms for all workers. In the years after World War I, her active role in Communist politics took her to the Soviet Union frequently. There she was an important ally of Soviet Communist leader Vladimir Lenin. She also held a post in the German Reichstag as a member of the KPD. As its oldest member, she was given the honor of convening the legislative body in 1932, and she used to occasion to speak out against Nazi leader Adolf Hitler and his Fascist policies.

Zetkin suffered from poor health in her later years, and she died outside of Moscow in the Soviet Union on June 20, 1933. She was honored with an elaborate funeral and buried in the Kremlin wall. The services were attended by leading Communists from across Europe, including Joseph Stalin and Nadezhda Krupskaya, the widow of Lenin. The presence of such luminaries demonstrated the importance of the life and work of Zetkin to supporters of Communism throughout the world.

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Zhao Kuang-yin

Founder of the Song Dynasty, Zhao Kuang-yin (927-976) ended the practice of frequent military coups, which had exhausted China for more than half a

century, and successfully re-established the "civilian empire."

Zhao Kuang- yin, known to history as Song Tai Zu (implying grand progenitor), was the first emperor (960-976) of the Song Dynasty, which was to last over 300 years. During this era of transformation, China became more prosperous than under the rule of any previous dynasty. The population reached 100 million, and the prominent achievements made in economy, technology, and culture placed China in the forefront of the world. At that time, the use of paper money prevailed; both internal and external trade flourished; the civil service system was perfected; and philosophic thinking was permitted to proceed in a relatively free political environment. Zhao Kuang-yin founded the magnificent Song dynasty, which oversaw these years of institutional and cultural growth.

Before becoming emperor, Zhao was a chief-general in the service of the preceding dynasty, Hou Zhuo. As had most of the dynasty founders before him, he usurped the throne by military force; however, unlike those who'd come before him, Zhao was neither an aristocrat nor a minority leader. He was, rather, from an army officer's family and was himself a professional army man. Interestingly, his usurpation in 960 would prove the last in Chinese history.

Zhao Kuang- yin was born in Lo-yang in central China. It was said that when his mother gave birth to him the whole house suddenly filled with golden light and the smell of incense. He grew into a tall teenager and valiant fighter. Fighting in the north and south with his father and brothers, he was no stranger to military accomplishments and excelled in martial skills.

In his youth, Zhao Kuang-yin watched the country suffer painful disunity and tangled warfare. The Chinese world had relapsed into anarchy for half a century (called the Five Dynasties period), and, taking advantage of the civil war, army commanders became founders of several isolated regimes. The imperial domain was reduced to merely some provinces in the north, whereas nine provincial kingdoms appeared in south China and another in the northwest. During 53 years, 14 monarchies from eight royal families were replaced successively, forming five short-lived dynasties in central China. Zhao Kuang-yin was trusted by the astute Emperor Shi Zong of Hou Zhou, the last dynasty, and was appointed the chief commander of the capital armies.

In 959, Shi Zong died, leaving a seven-year-old son as his heir. Both the officials and the masses were duly alarmed by the turbulent situation, and it seemed necessary for a strong man to take power. Thus, Zhao Kuang-yin prepared to take over the empire with the assistance of his brothers, friends, and consultants.

In the beginning of 960, it was rumored that the Khitan, a northern minority regime, was going to invade Hou Zhou. Hastily, the chief chancellors of Hou Zhou assigned Zhao Kuang-yin to direct the counterattack. Commanding crack troops, Zhao Kuang-yin then left the capital for the frontier border; by evening, when the troops stopped at a place called Chen Qiao Yi, about ten miles away from the capital, the plan behind Zhao Kuang-yin's usurpation was in full swing. The next morning at dawn, the troops were stirred. Instigated by Zhao Kuang-yin's brother Zhao Kuang-yi and his secretary Zhao Pu, hundreds of soldiers surrounded Zhao Kuang-yin's tent. Shouting and cheering, they dressed him in an imperial yellow robe and declared him their emperor.

In the middle of his troops, Zhao Kuang-yin addressed the soldiers: "Don't do harm to the empress dowager and the little emperor. Don't bully the ministers and other officials. And don't loot inside or outside the capital. . . . If you obey me, you will get a handsome reward; but if you fail me, I shall not spare you." Bowing submissively, the soldiers promised to obey his orders.

The troops then marched in perfect order back toward Kai Feng, the capital. Zhao's friends inside the city opened the city gate, and Zhao Kuang-yin went to the palace where he forced the boy emperor from the throne while assuring him that he and his mother would be safe. Thus, Zhao Kuang-yin ascended to the throne without bloodshed. As China's new emperor was previously a regional commander at the Song prefecture, he named his new dynasty "Song."

Immediately upon the establishment of the Song administration, Zhao Kuang-yin faced two urgent problems: how to unify the disintegrated country and how to strengthen the centralization of authority to eliminate the chance of future usurpation. Addressing the problem as to how to unify China, Zhao Kuang-yin repeatedly consulted

with his ministers and generals. Evidently, on a snowy night, he went out with his brother Kuang-yi to his adviser Zhao Pu's house. Surprised by the unexpected visit, Zhao Pu asked if there was an urgent matter to be discussed. ''I simply cannot fall asleep,'' the Emperor replied, ''I feel that there are so many other people sleeping soundly around my bed. . . . Our territory is too small. . . . It is time to reunite China.'' Military operations were carefully discussed until Zhao Kuang- yin finally designed a strategy to subjugate the various kingdoms one by one, beginning in the south, which was rich in production but weak in forces.

In order to request tolerance and recognition, the wealthy states in the south sent priceless treasures to the Song Court. Zhao Kuang-yin responded to such efforts with both hard and soft tactics. For instance, when the king of the Wu Yue state came to the capital to pay respects to Zhao Kuang-yin, most of the Song officials asked permission to arrest him so that he would surrender his territory. Zhao Kuang-yin, however, ignored their suggestions and let the king return to his land with a small present—a brocade bag. Opening the bag on his way back, the king found the requests submitted by the Song officials, asking for his arrest. Impressed by the emperor's largesse, the king soon pledged his allegiance.

Nan Tang, another small state, hurried to prepare a defensive war against Song. Simultaneously, the king of Nan Tang sent an envoy to Kai Feng, imploring the emperor to show mercy. Drawing his sword, Zhao Kuang-yin replied in a stern voice: ''The whole China should be integrated. It is unbearable for me that somebody else acts as ruler nearby!''

Song's troops went from victory to victory in the south. During the 16 years of his reign, Zhao Kuang-yin eliminated all the challenges to Song authority and brought the south back into the imperial domain. Most notably, the majority of these conquests were accompanied by no violence towards the civilian population. From then on, the rich south became more prosperous, contributing to the national economy.

In addition to his interest in unifying China, Zhao Kuang-yin took steps to ensure that never again would someone claim power as he had, ascending to the throne by *coup d'etat.* Taking a series of measures to centralize authority, he established bureaucracy loyal to the Song house and formed a national army directly controlled by the emperor. After decades of political and military chaos, it was unimaginable how difficult recentralization would be; yet, through some flexible and pragmatic policies, Zhao Kuang-yin showed his wisdom in coping with the oncoming problems.

His former comrades did not know what the emperor had in mind when he invited them to a palace banquet. The high-ranking generals had a bit to drink before Zhao Kuang-yin let the attendants go and poured out his feelings: ''It is too hard,'' he said, ''to be an emperor. . . . I would rather be a governor.'' His chief officers did not understand. ''In this world,'' Zhao Kuang-yin continued, ''everybody wants to be an emperor.'' Shocked, the generals paled. ''Your Majesty,'' they cried, going down on their knees, ''you are the only son of the heaven. Who dares raise an objection?'' Zhao Kuang-yin went on: ''Though you do not want to challenge the throne, how about your subjects? They might put the imperial yellow robe on you!'' Seized with terror, the chiefs could say no more. Zhao Kuang-yin then persuaded them to renounce their military positions and return to their hometowns and enjoy their lives. In exchange, he promised to reward them with lands and riches.

The next day, all the leading generals asked for sick leave and returned to their homes. From then on, the army was directly controlled by the emperor's hand, while the local governors lost military power. In this way, Zhao Kuang-yin assured the central government's control over military power and eliminated the warlordism that had splintered China for more than half a century.

Under Zhao Kuang-yin, the administration of the whole empire was more thoroughly centralized than ever before in Chinese history. He strove for a more workable administrative structure and set up a series of organs over which he had direct, personal control. The chief-councilor's power was limited by the appointment of a vice-councilor, military commissioners, and finance commissioners, all of whom were responsible directly to the emperor. He developed the supervisory system and assigned well-behaved officials as executive censors whose power included the ability to criticize and impeach officials, including high-ranking ones. Further, he encouraged officers, and even the masses, to expose the abuse of power. When an officer disclosed information regarding some illegal acts committed by his adviser Zhao Pu, for example, Zhao Kuang-yin immediately dismissed Zhao Pu in rage.

Though Zhao Kuang-yin was not a scholar, he held intellectuals in high esteem, telling his court that ''the councilor should be a scholar.'' In order to choose eligible civil officials, he presided over the ''palace examination'' in person. As a result, all the civil servants who passed the examination felt directly grateful to the emperor.

Unlike other emperors in Chinese history, who often lived secluded lives, Zhao Kuang-yin ventured from his palace as a common man, without the imperial robe. It was said that the curtains in his house were never made of silk and satins but only grey cotton. He once turned down a suggestion to decorate his sedan with gold, replying: ''I can even inlay my palace with gold. But of course I cannot squander money in that way, simply because I am managing the economic life of the whole country.'' He often exhorted the empresses and princesses to keep away from luxury and had the reputation of usually treating his subjects with kindness and sincerity, while punishing corrupt officials severely.

The measures employed by Zhao Kuang-yin for centralization solidified the Song Dynasty and primarily put an end to the previous situation of separatist rules that had lasted for 200 years. To his successors in the Song Dynasty, his reign was considered a model. Against the historical background of his time, Zhao Kuang- yin worked to guard against internal disorder and strife, exerting a deep influence on the history of both the Song Dynasty and of China.

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Zhao Ziyang

The Chinese politician Zhao Ziyang (Zhao Xiusheng; born 1919) was premier of the People's Republic of China from 1980 to 1989 and general secretary of the Chinese Communist Party from 1987 to 1989. He championed a number of political and economic reforms but was ousted for his role in creating conditions which led to the student pro-democracy movement.

Born into a family of landlords in Huaxian County, Henan Province, in China, in 1919, Zhao Ziyang attended elementary school in his hometown and middle schools first in Kaifeng and later in Wuhan. He was married to Liang Bogi and had four sons and one daughter. Zhao joined the Communist Youth League in 1932 and became a member of the Chinese Communist Party (CCP) in 1938. During the War of Resistance Against Japan (World War II) and the civil war against the Kuomingtang (KMT), Zhao served as a local party leader at the country and prefectural levels in central China, primarily engaged in land reform.

After the CCP took over power from the KMT of Chiang Kai-shek in 1949, Zhao was transferred to South China where he served as a member of the standing committee of the South China subbureau in the Central-South China Bureau of the CCP Central Committee (1950), secretary-general of the same subbureau (1952), director of the Rural Work Department in the same subbureau (1953), and third secretary in the same subbureau (1954). In 1955 he was elected a member of the People's Council of Guangdong Province and appointed deputy party secretary of Guangdong Province. In April 1965 he became the first party secretary of Guangdong Province. Under his leadership, Guangdong was among the first provinces to return to guaranteed private plots, free rural markets, and contracting output to households after the disastrous Great Leap Forward campaign of Mao Tse-Tung.

During the Cultural Revolution spearheaded by the Red Guards, Zhao was persecuted and exiled to a factory as a laborer because of his support for ''revisionist'' policies. In 1971 he reappeared in China's political arena and became the party secretary of the Inner Mongolia Autonomous Region. One year later he served concurrently as chairman of the Revolutionary Committee of Inner Mongolia Autonomous Region.

In April 1972 Zhao returned to Guangdong where he was appointed vice-chairman of the Revolutionary Committee. In 1974 he was promoted to the first party secretary and chairman of the Revolutionary Committee of Guangdong Province. In Guangdong, Zhao reportedly played a crucial role in the release of Li Yi Zhe, the pseudonym of three dissident Red Guards who wrote wall posters that repudiated the theoretical justification of Mao's Cultural Revolution.

In 1976 Zhao was transferred and reassigned as first party secretary and chairman of the Revolutionary Committee of Szechwan Province, and first political commissar of Chengtu Military Region. In Szechwan, China's most populous province (more than 100 million people), Zhao championed the so called ''household production responsibility system,'' which related peasants' performance with their remuneration and provided them with incentive for production, resulting in a big increase in grain supply.

His successful rural reform and other reform measures in Szechwan boosted his political career enormously, as he was co-opted by Deng Xiaoping into the reform camp. Zhao was elected an alternate member of the Politburo in the CCP 11th Congress in August 1977 and became a full member of the Politburo two years later. He was promoted to be vice premier in April 1980 and premier in September of the same year. After Hu Yaobang's ouster in the wake of student demonstrations in 1987, Zhao replaced Hu as CCP general secretary. As premier, Zhao traveled in numerous countries, including the United States in 1984. Two years later, like his predecessor, he was ousted for having sympathy for the

students' prodemocracy movement, which reached a climax with the military assault on the students in Tiananmen Square on June 4, 1989.

Zhao was widely considered a major architect of China's economic and political reforms as well as an outstanding administrator. In addition to the household production responsibility system, a highly successful reform measure which contributed largely to the economic growth in China's rural areas, Zhao initiated and implemented the following major reform programs: decentralization of power to local governments and to state enterprises; introduction of a market-oriented economy; and relaxation of the CCP's rigid control over the government, society, mass media, mass organizations, and people.

Although Zhao's political and economic reforms gave the Chinese people more freedom and democracy and significantly improved their living standard, these measures also brought about many problems. Among them were an unprecedented skyrocketing inflation, abuse of power in local governments and enterprises, ''official racketeering,'' corruption, and bribery. These side effects of the reforms contributed to people's widespread dissatisfaction at the government, which in turn gave rise to the pro-democracy movement in the spring of 1989. Zhao was involved in an intra-CCP power struggle and chose to support the protest movement. ''At this critical juncture involving the destiny of the party and state,'' Zhao was accused by Premier Li Peng, his major political enemy, of having ''made the mistake of supporting the turmoil and splitting the party.'' Because of ''his unshirkable responsibilities for the development of the turmoil'' and of ''the serious nature and consequences of his mistake,'' on June 24, 1989, the 13th CCP Central Committee, decided to ''dismiss him as general secretary of the Central Committee, member of the Political Bureau of the Central Committee, and first vice chairman of the Military Commission of the CCP Committee, and decided to look further into his case.''

After Tiananmen Square, Zhao was replaced by Jiang Zemin as head of the Chinese Communist Party. Bao Tong, Zhao's right-hand man, was sentenced to seven years in jail for inciting counter-revolutionary activities. Zhao was officially disgraced and placed in retirement and rehabilitation (house arrest). In 1997 Tong was released from prison and Zhao, while still being rehabilitated, was reported well and playing golf regularly while under guard.

Further Reading

Additional information on Zhao Ziyang can be found in David L. Shambaugh's *The Making of a Premier: Zhao Ziyang's Provincial Career* (1984). For information on the student movement in the context of today's China see Lee Feigon's *China Rising: The Meaning of Tiananmen* (1990), and By Yi and Mark V. Thompson, *Crisis at Tiananmen: Reform and Reality in Modern China* (1990). Accounts of Ziyang during his rehabilitation can be found in *Asia Week* and similar news sources. □

Vladimir Volfovich Zhirinovsky

Vladimir Volfovich Zhirinovsky (born 1946) led the extreme nationalist Liberal Democratic Party of Russia to surprising success in the Russian parliamentary elections of December 1993.

Zhirinovsky proved himself a master of the media available to Russian politicians in the December 1993 elections. A gifted demagogue, his message of extreme nationalism struck a chord among Russians suffering and fearing the hardships and uncertainties brought about by the collapse of the Soviet empire and the transformation from a planned economy to a market economy. He won support from those most vulnerable in the transformation, and from people who wanted to make an emphatic protest of the course Russia was following. His populist style and the simple solutions he proposed came in contrast to the professorial style and approaches of many of his reformist opponents. The unexpected success of Zhirinovsky's party, the Liberal Democratic Party of Russia, was regarded by many observers inside and outside Russia as a sign that reform was unraveling.

Zhirinovsky was given to extreme positions expressed vividly, vigorously, and often outrageously. For example, he once proposed that nuclear waste be buried along the borders of the Baltic countries to poison their inhabitants. He favored a strong, even authoritarian, president for Russia and advocated a return to Russia's ''natural borders,'' which would mean the incorporation of parts of the former Soviet Union in the Russian Federation. In his autobiography, *Last Thrust to the South,* he argues for a division of the world by the great powers that would allow Russia to acquire Iran, Turkey, and Afghanistan. Russian soldiers, he wrote, would ''wash their boots in the warm water of the Indian Ocean.'' Many of the ills that afflicted Russia, he believed, came from the southern regions of the former Soviet Union and the countries that extend southward to the Indian Ocean. Making them a part of Russia would make Russia peaceful, prosperous, and void of ethnic conflict.

Zhirinovsky was born in 1946 in Almaty, the capital of Kazakhstan. His father, who was Jewish, died in an automobile accident before Zhirinovsky was a year old. His mother was left alone to raise Zhirinovsky and his five older brothers and sisters. He attended a Russian school in Almaty, a mostly Russian city in a republic where Russians formed a minority. He grew up resenting both his poverty and the discrimination he saw favoring the Kazakhs, whom he believed were favored over Russians in everything from grades in school to political appointments.

He went to Moscow to study Turkish at the Institute of Oriental Languages and earned a diploma with distinction. He proved to have a talent for languages and learned English, French, and German as well as Turkish. While in his final year at the university, Zhirinovsky spent eight months in Turkey as an interpreter for a delegation of engineers. But

he left after the police arrested him for distributing badges with Soviet symbols. This was his second trip abroad, his first outside the Soviet bloc.

Following graduation Zhirinovsky served for two years in the army as a political officer in Tbilisi, Georgia. He then returned to Moscow to work in the International Relations Section of the Soviet Committee for the Defense of Peace. In 1975 he began to work with foreign students at the Higher School of the Trade Union Movement in the office of the dean. Both jobs gave him the opportunity to work extensively with foreigners who came to Moscow.

After he earned a law degree by taking evening courses at the Law Faculty of Moscow State University, he worked at the Foreign Law Collegium under the Moscow City Bar and then as a legal consultant at the Mir Publishing House. He also served as a legal adviser to Shalom, a Jewish cultural organization sponsored by the Soviet Government.

His political career began in 1987 with membership in the informal group Fakel. In December 1989 he joined the Democratic Union, a radical group given to staging demonstrations and challenging the authorities. He and others left to found the Liberal Democratic Party in March 1990. The following April the Liberal Democratic Party became the first political party to be officially registered after the constitution of the U.S.S.R. was amended to end the monopoly enjoyed by the Communist Party.

He ran for president of Russia in June 1991 and received 6.2 million votes, almost 8 percent of the total, which made him third in the race, behind Boris Yeltsin and Nikolai Ryzhkov, the chairman of Gorbachev's Council of Ministers. This was a surprising result for someone previously unknown.

He immediately declared his intention to run again and kept himself in the public eye through his sometimes incendiary remarks. In 1993 he participated in drafting the new constitution that was approved through a referendum held at the same time as the new legislature was elected.

In the December 1993 elections to the new legislature, the Federal Assembly, the Liberal Democratic Party won almost a quarter of the vote for the half of the lower house elected according to party lists, but did less well in the other half of the State Duma, which was elected by district. The party thus gained 63 of the 450 seats in the State Duma, enough to become a significant force allied to the Communist Party of Russia and other conservative forces. Zhirinovsky sought to become the speaker of the Duma, but was denied the post. Despite his strong showing in 1993, Zhirinovsky's often boorish behavior alienated him from many of his supporters. After the LDPR lost 13 seats in the 1995 parliamentary elections Zhirinovsky himself placed only fifth in a field of ten contenders in the preliminary elections for president in 1996. Questioning the fairness of the existing election processes, Zhirinovsky, refused, to vote for any candidate that year indicating they were unsuitable for the task. He then vowed to run again, and win, future elections.

Further Reading

Zhirinovsky's autobiography, (*The Final March South*) has not yet been published in English however, David Remnick's *Lenin's Tomb* (1993) provides a vivid description of the Soviet Union as it collapsed. John Dunlop's *The Rise of Russia and the Fall of the Soviet Empire* (1993) is a well-researched account of the Soviet collapse that deals specifically with the rise of nationalist movements. Vladimir Kartsen's *!Zhirinovsky! An insider's account of Yeltsin's chief rival* (1995) provides a first hand look at the man himself. Authoritative and accessible analyses of recent events in Russia and Russian foreign policy can be found in the research reports of Radio Free Europe/Radio Liberty (RFE/RL). Among the many press reports see ''Comrade Zhirinovsky's Shadowy Past'' in *Parade Magazine* (January 30, 1994), Lee Hockstader's ''How Russia's Zhirinovsky Rose'' in *The Washington Post* (March 6, 1994), Michael Specter's ''Zhirinovsky and the Motherland'' in *New York Times Magazine* (June 19, 1994), Arshad Mohammed, ''Zhirinovsky calls polls unfair vows return,'' *Reuters* (July 7, 1997) and George Zarycky's, ''A primer on Russian elections,'' *Freedom Review* (May 1, 1996). □

Todor Zhivkov

Todor Zhivkov (born 1911) was the leader of the Bulgarian Communist Party and the head of the Bulgarian government for 35 years, from 1954 to 1989.

Todor Zhivkov was born on September 7, 1911, in the village of Pravets, 40 miles northeast of Sofia, in the Balkan mountains of Bulgaria. His father, a poor peasant, was a leather worker in Gabrovo. Zhivkov became a printer's apprentice at the State Printing Office in Sofia, attending its trade school from 1929 to 1932. The printing office was a traditional stronghold of socialist-minded workers, and Georgi Dimitrov, a leader of the Bulgarian Communist Party, had begun his career as a labor organizer there. Zhivkov fell in with the Communists, becoming a member of the party's youth league in 1930. He joined the party itself in 1932. In the next two years he rose to secretary of the party's committee for the Third Urban District of Sofia.

After an aborted uprising in 1923, the Communist Party had gone underground and its leaders, including Dimitrov, Vasil Kolarov, and others fled to the Soviet Union. The Bulgarian party was marked by inner turmoil, and Zhivkov joined a faction known as the Left Sectarians, who rejected the Soviet-sanctioned policies of the party's exiled leaders. When the Left Sectarians were purged in 1935 by emissaries from Moscow, Zhivkov was one of the victims. He remained on the political sidelines through the 1930s, serving as a conscript in the paramilitary Labor Service. He married Mara Maleeva, a physician and fellow activist, and kept active in public reading clubs (*chitalishta*) wherever they lived, occasionally directing plays and acting in them.

Rise to Power

The German invasion of the Soviet Union in 1941 brought unity among Communists worldwide. Zhivkov returned to his job as the party's district secretary in Sofia. As Soviet troops beat back the Germans and began advancing westward, the party hoped to engineer an uprising when the Red Army came to Bulgaria's borders. Zhivkov was dispatched by party insurgent commanders to his native mountainous area to spur on the partisan movement there. He led a detachment called Chavdar (after a 16th-century Bulgarian hero who fought the Turks), which grew in size as the Red Army came closer. In April 1944 the party proclaimed itself the First Bulgarian Partisan Brigade, with Zhivkov as its political commissar, communicating with the command in Sofia. The Chavdar brigade became the main arm of the party leaders in Sofia for sabotage, raids, and intimidation around the capital.

When the time came to seize power, Zhivkov was put in charge of the operation in Sofia. During the night of September 8, 1944, he led the partisans in capturing, without bloodshed, the Ministry of War, arresting the ministers and seizing the communications system. As the partisans became the new militia, Zhivkov was appointed its political chief of staff and directed the round-up and execution of thousands of enemies of Communism in Bulgaria. According to official figures, 12,000 people were delivered to people's tribunals, while untold numbers disappeared without a trial.

Zhivkov was rewarded by being named a non-voting member of the party's central committee in 1945. In 1948 he became first secretary of the party's committee for Sofia, equivalent to mayor, and a full member of the central committee. He became a member of the Politboro, the party's ruling group, in 1950. Zhivkov's rise was helped by the removal and execution in 1949 of the party's chief secretary, Traicho Kostov, on charges, later declared false, of conspiring with party enemies abroad.

The emergence of Nikita Khrushchev as the leader of the Soviet Union, replacing Joseph Stalin, also helped Zhivkov reach the top in Bulgaria. More pragmatic than dogmatic, Zhivkov adapted more readily than his rivals to the new, more moderate line from Moscow. In 1954 he became first secretary, the top post in the leadership, and in April 1956 he ousted the arch-Stalinist Vulko Chervenkov from the premiership and charted a Khrushchev-like policy known as the April Line. However, the new premier, Anton Iugov, emerged as the leader of a faction seeking to make the Council of Ministers, rather than the party secretariat, the center of authority. Zhivkov eliminated the threat in 1962 by ousting Iugov and his faction and making himself head of the government as well as of the party.

Follower of Soviets

During his lengthy reign, Zhivkov's main policy was to follow the Soviet model. He often stated that loyalty to the Soviet Union was the test of a Bulgarian's patriotism. He pursued increasing integration with the Soviet economy and resisted the economic experimentation of neighboring Hungary. In cultural affairs he bought off the creative intelligentsia to head off dissent. There were few major crises during his time in power except for one military plot, several instances of terrorism, and occasional outbursts of dissent.

Opposition to Zhivkov and his policies existed but rarely surfaced openly until the late 1980s. Zhivkov's major innovation was the Council of State, established by the new constitution of 1971 to formulate all policy. At that time he resigned as premier to become president of that council.

By 1985 Bulgaria was conducting 57 percent of its foreign trade with the Soviet Union, mainly sending grain, and it owed the Soviets $7.5 billion. When Mikhail Gorbachev took power in the Soviet Union and instituted the reforms known as *perestroika,* Zhivkov followed suit in Bulgaria, loosening the hold of government on the economy and smoothing the way for joint ventures with foreign companies.

In 1984 Zhivkov launched a ruthless campaign to force Bulgarian's Turks, an ethnic minority of one million people, to change their names. In May 1989, Zhivkov encouraged a mass exodus of Turks, and about 310,000 fled before Turkey closed its border. The loss of so many people infuriated Peter Mladenov, Bulgaria's foreign minister, and in October he resigned, accusing Zhivkov of ruining Bulgaria's reputation and its economy. After a trip to Moscow, Mladenov returned. On the same day the Berlin Wall fell, symbolizing the end of the Cold War, Mladenov won a vote at a Bulgarian Politburo meeting, forcing Zhivkov to resign in a bloodless coup. Mladenov became party leader. In elections in 1990, the Communist Party, renamed the Bulgarian Socialist Party, remained in power.

Zhivkov was charged with corruption and embezzlement and placed under house arrest in Sofia. He denied responsibility for any purges or crimes committed under his rule. In an interview with the *New York Times* in 1990, Zhivkov stated that Bulgaria should embrace capitalism and the United States. The staunch Soviet hard-liner said: ''If I had to do it all over again, I would not even be a Communist.''

Further Reading

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Georgi Konstantinovich Zhukov

Georgi Konstantinovich Zhukov (1896-1974) was the Soviet Union's most prominent military leader during World War II. In the 1950s he played a crucial role in Bolshevik party politics.

Georgi Zhukov was born to a peasant family in Kaluga Province, where he was apprenticed in the fur trade at the age of eleven.Then, in 1915, he was conscripted into the Imperial Army, serving well enough to merit a promotion to the rank of noncommissioned officer. Nevertheless, he was cautious enough to change sides as soon as the Russian Revolution ended, entering the Red Army in 1918, and the Communist Party the following year.

A zealous student of military history and tactics, he distinguished himself during the Russian Civil War (1918-1920), and continued to carry out his responsibilities with the same conscientiousness after he was posted to the Belorussian Military District during the 1920s. Having proved himself to be an impressive officer, he was sent to the Frunze Military Academy, from which he graduated in 1931. Thereafter, when sent back to the Belorussian Military District, he advanced rapidly under the sponsorship of Gen. Semyon K. Timoshenko, under whom he had served in the civil war. Stalin's purges of military leaders in 1937-1938 passed Zhukov by, and he was sent to the Far East, where he acquitted himself well in border skirmishes with sizable Japanese forces.

Zhukov's skill impressed Joseph Stalin, and he was chosen over several senior generals in early 1941 to become chief of the general staff. When the Germans invaded the Soviet Union that year, Zhukov quickly proved his merit, first racing to Leningrad in September to halt the German threat and then returning to save Moscow from almost certain German capture. He was promoted to first deputy commander in chief, an office second only to Stalin's, then, in 1943 he was named a marshal of the Soviet Union.

It was generally agreed that Zhukov was a difficult leader. Many of his fellow generals found him arrogant and high-handed, and ruthless enough to sacrifice thousands of military lives to achieve success. However, everyone acknowledged that his military feats were astounding. In 1943, with the success of his armor battle at Kursk, even the German military effort was blunted. Despite the rivalry of other marshals, notably Ivan Konev, Zhukov kept the confidence of Stalin, who assigned him the task of seizing Berlin. He reluctantly summoned assistance from Konev when German resistance stiffened, but on May 8, 1945, he reached the pinnacle of his military career when he accepted the German surrender.

The showers of praise that Zhukov received from a grateful Russian public infuriated Stalin, who swiftly set out to claim all military victories as his own by cutting the General down to size. Starting in 1946, Zhukov received a series of demotions culminating in an obscure command in the Urals Military District.

However, this exile proved to be a relatively short one. Within 24 hours of Stalin's death in March 1953, Zhukov began a new political ascendancy. He was appointed Deputy Minister of Defense, and soon afterward he took his place as a full member of the Central Committee. Here he earned even greater prominence, especially after Russians realized that he had been instrumental in the arrest of

Lavrenty Beria, the secret-police chief who was executed shortly after Stalin's death in punishment for the thousands of political executions he had performed.

In 1955 Zhukov became Minister of Defense, and he attended the summit meeting that year in Geneva. In February 1956, at the Twentieth Party Congress, Zhukov's popularity and power were obvious—perhaps too obvious—and all factions openly courted him. There is considerable reason to believe that it was his insistence that forced Russian military intervention in Hungary in November 1956, and it is certain that his support enabled Nikita Khrushchev to withstand the challenge of the ''antiparty'' faction of Georgi Malenkov and Vyacheslav Molotov in 1957.

Once that challenge was met, Zhukov's power became a matter of concern to the party leadership. In October 1957, while he was on a goodwill tour of Albania, he was removed from office and publicly denounced by his own subordinates and by presumed supporters, for ''anti-Leninist acts.'' He was forced to retire, living by turns in a small Moscow apartment and a little countryside dacha, although the Soviet leadership allowed him an occasional public appearance, such as at the twentieth anniversary of the Nazi surrender in May 1965.

By this time, however, the tide was beginning to turn in Zhukov's favor yet again. Krushchev himself was forced to retire, and now lived in a little apartment in the same building as Zhukov. So he was not on hand, in 1966, to watch as Zhukov was feted at the 25th anniversary of the victory against the Germans at Moscow.

It was a great celebration, and he enjoyed it as a fast-aging man who now spent most of his time writing his memoirs. In 1971, after intense scrutiny by Party officials, they were published in the West. Just three years later Zhukov died at age 77, receiving the accolade of a highly complimentary obituary signed by Leonid I. Brezhnev, Aleksei Kosygin and Nikolai Podgorny.

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Mohammad Zia ul-Haq

Mohammad Zia ul-Haq (1924-1988), an army officer, was president of Pakistan from 1978 until his death in an air crash that was a suspected assassination. He sustained a military government while strengthening Islamic institutions and practices.

Mohammad Zia ul-Hag was born into a middle-class family on August 12, 1924, at Jullunder in East Pubjab, India. After completing his early education at home, he enrolled at St. Stephen's College in New Delhi, India. Choosing a career in the British army, he joined the Royal Indian Military Academy in Dehra Dun and then served with British troops in Burma, Malaysia and Indonesia during the latter part of World War II.

After the partition of India into India and Pakistan in 1947, Zia joined the Pakistani army. In 1955 he graduated from the Command Staff College in Quetta, where he later served as an instructor. He attended two military schools in the United States, first at Fort Knox, KY, in 1959, and then the U.S. Command and General Staff School at Fort Leavenworth, KS, in 1963. Zia was on active duty in Kashmir during the 1965 war between India and Pakistan, and after it he was promoted to colonel. In 1969 he was made a brigadier, and for two years he was adviser to the Royal Jordanian Army in their conflict with Palestinian guerrillas.

Leader of Coup

Under the government of Prime Minister Z.A. Bhutto, Zia advanced rapidly within the army ranks. In 1975 he was promoted to lieutenant-general and in 1976 was appointed

as army chief of staff, chosen over several more senior officers. Because the military had been so prominent in Pakistan's politics, Bhutto apparently wanted a less qualified officer with little political ambition as chief of staff. But Bhutto underestimated Zia. Accusations by opposition leaders that the prime minister's party had manipulated the results of the March 1977 parliamentary elections led to widespread public demonstrations and violence. The military, headed by Zia, stepped in on July 5, 1977, to impose martial law and deposed Bhutto in a bloodless coup.

Zia took office as chief martial law administrator and said his sole purpose was to hold ''free and fair'' elections as early as possible. Instead, he suspended the 1973 constitution, dissolved the National Assembly, and banned political activity. Declaring himself president in 1978, Zia abandoned his plan for elections for fear that Bhutto would return to power and seek revenge. Zia instead began a purge of politicians associated with Bhutto's Pakistan People's Party. Bhutto was implicated in a case concerning the assassination of a political opponent's father, and in April 1979, despite international protests, Zia had him executed.

Islamic Policies

Bhutto's execution made Zia unpopular, the economy was in trouble, and in November 1979 Islamic extremists burned the American embassy in Islamabad. Zia's days seemed numbered, but on Christmas Eve 1979 the Soviet Union invaded Afghanistan, and the United States reversed its long opposition to Pakistan and began aiding Zia's regime to help it fend off Soviet agression.

Zia continued to suppress political activity, saying the country was not ready to return to democracy. He embarked on a program of strengthening Pakistan's economy and reforming social, economic, and political institutions in accordance with Islamic precepts. His government encouraged foreign and domestic investment that had been frightened off by nationalization and threats of government takeovers during the Bhutto years. Islamic penal and fiscal injunctions were incorporated into the legal system. Zia's Islamization program won him the backing of an important fundamentalist party and tempered criticism of his military regime. Zia skillfully coopted and suppressed a divided opposition and outmaneuvered potential challengers within the military. He had hundreds of dissidents arrested and imprisoned. Many were publicly flogged in accord with Islamic law.

Soviet intervention in Afghanistan resulted in a revival of U.S. strategic interests in the region and in an economic and military aid package of $3.2 billion to Pakistan. During the conflict, Zia helped smuggle U.S. supplies to the Soviet-backed Afghan rebels and allowed them to operate training bases in Pakistan. He offered shelter to three million Afghan refugees. But the influx of Afghans exacerbated ethnic and regional conflicts and placed serious new burdens on the economy.

Zia strived to maintain Pakistan's good relations with other Arab countries and China. He assumed a conciliatory stance towards India, proposing normalized relations and a non-aggression pact to end decades of hostility. But in the mid-1980s Indian President Rajiv Gandhi accused Zia of stirring up unrest among Sikhs, a religious sect pushing for independence in the Indian state of Punjab, bordering Pakistan.

In December 1984 Zia abruptly called for a referendum to determine support for his Islamization policies. He declared that public criticism or advocacy of a boycott of the referendum was a punishable offense. The referendum passed overwhelmingly, and Zia considered it a mandate to remain as president for another five years. in March 1985, elections for a national assembly took place, but major political parties were not allowed to participate. Announced as a step towards returning the country to civilian rule, the elections served mainly to legitimize Zia's government. Zia had engineered constitutional changes which increased his presidential powers and permitted him to dissolve the National Assembly at his discretion. Zia also assumed the authority to appoint a prime minister from among the assembly's elected members.

Return of Opposition

In 1986 Benazir Bhutto, daughter of the executed president, returned to Pakistan after two years of self-imposed exile and started to organize the opposition. Prime Minister Mohammed Khan Junejo led efforts to exert more civilian control over the military. In May 1988, Zia fired Junejo and his 33-member cabinet and dissolved the National Assembly. Bhutto declared that her Pakistan People's Party was ''ready to go to the people.''

On August 17, 1988, Zia was on a secret mission to a desert area in eastern Pakistan, meeting U.S. Ambassador Arnold Raphel for a demonstration of the M-1 Abrams tank. With an American military attache and 27 Pakistani advisors, Zia and Raphel boarded a C-130 plane to return to the capital. Within minutes after takeoff, it exploded, killing everyone aboard. The crash was suspicious. But Pakistani and American investigators failed to confirm the plane had been bombed. Experts speculated about which of Zia's many enemies might have assassinated him. The Soviet Union, the government of India, Bhutto's People Party and Zia's own military all came under suspicion, but no culprit was ever found. After Zia's death, democracy was restored to Pakistan and Benazir Bhutto, the daughter of the leader whom Zia had executed, was elected prime minister in November 1988.

Further Reading

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(June 1985) is helpful in understanding Zia's Islamization policies and their implications. ''Death in the Skies'' by Michael Serrill in *Time* (August 29, 1988) discusses Zia's death and possible suspects. □

Ziaur Rahman

Bangladesh president Ziaur Rahman, popularly known as Zia (1936-1981), succeeded to a significant extent in bringing political and economic stability to the new nation following a period of great disruption.

Mansur Rahman, father of Ziaur Rahman, was a chemist working for the government of India stationed in Calcutta. Ziaur Rahman was born there January 19, 1936. When Calcutta became the target of Japanese air strikes in 1940, like many urban Bengali families with rural links Mansur Rahman sent his family to his ancestral home in the small town of Bogra in northern Bengal. After Germany surrendered and the Japanese threat to Calcutta diminished, Mansur Rahman brought his family back and enrolled Zia in one of the leading boys schools of Calcutta—Hare School—where Zia studied until the independence and partition of India in 1947. On August 14, 1947, Mansur Rahman, like many Muslims working for the old British government of India, exercised his option to work for the new state of Pakistan and moved to Karachi, the first capital of Pakistan.

Zia's character and style as one of the most effective leaders in the underdeveloped world was largely shaped by the issues, attitudes, and events during his years at Hare School. Subhas Bose, a former president of the All-India Congress Party, and Mohandas K. Gandhi were the two charismatic leaders of India whose lives baffled the young students. For trying to use the Japanese to force the British out of India, Bose was regarded a hero by the students, but the British and their supporters in India considered him a traitor for his collaboration with the Japanese. To most of the Hare School boys treason and patriotism did not seem to make much sense. Nor did Gandhi's open support of India's involvement in British war efforts clarify the appropriate role of India's leaders. What dismayed many students, particularly Ziaur Rahman, most was the inability of the authority figures—teachers, parents, and leaders—to clarify the issues or to help achieve a consensus in regard to what was a just policy.

After the war the political situation became even more amorphous. Gandhi's Congress Party and Muhammad A. Jinnah's Muslim League Party, representing the two main communities of India—Hindu and Muslim—failed to come to an agreement about sharing power in the future independent republic of India. When Syed Ahmed's two-nation theory became a reality after the referenda of 1946 which ensured the division of India the life of Muslim boys in Hare School became almost intolerable. Having lost faith in mutual cooperation and sharing as means to diffuse tension and resolve conflicts, Zia took it upon himself to justify the impending creation of Pakistan and, in the process, often became engaged in fist fights. An otherwise reserved and somewhat introverted boy of 11 often took on older school bullies and beat them.

The Making of a Reformer

Communal conflicts, political uncertainty, and family dislocation convinced Zia of the need for changes which the leaders seemed to be unable to bring about. During his later schooling in Karachi's D.J. College and the Pakistan Military Academy at Kakul he was struck by the economic disparities between the Bengali East Pakistan and non-Bengali West Pakistan that resulted in inequities and deprivations being suffered by East Pakistani Bengalis.

Graduating from the Pakistan Military Academy in 1955 in the top ten percent of his class, Zia went to East Pakistan on a short visit and was amazed by the negative attitude of the Bengali middle class towards the military, which consumed a large chunk of the country's resources. The low representation of the Bengalis in the military was largely due to discrimination, but Zia felt that the Bengali attitude towards the military perhaps prevented promising young Bengalis from seeking military careers. As a Bengali army officer he became a staunch advocate of military careers for Bengali youth. Zia argued that Bengali attitudes would change when they were in a position to share the resources and power of the military which was traditionally enjoyed by West Pakistanis, particularly those from the Punjab and Northwest Frontier provinces. Ayub Khan's highly successful military rule from 1958 to 1968 further convinced Zia of the need for a fundamental change in the Bengali attitude towards the military. During that period Zia offered a role model for Bengali youth, excelling in his army career both as a field commander in the Indo-Pakistani War of 1965 and later as an instructor of the Pakistan Military Academy. He was instrumental in raising two battalions manned largely by Bengalis, called the 8th and 9th Bengals. In the late 1960s he was promoted to major. After serving in Pakistani military intelligence he was posted as second-in-command of the 8th Bengal battalion in Jaidebpur, near Dhaka, and later moved to Chittagong with his battalion.

Bangladesh Becomes Independent

In late March 1971 Zia became aware of the resolve of the Pakistani military to crush the nascent Bengali autonomy movement, starting with disarming and selectively eliminating Bengali officers and men of the armed forces in East Pakistan. On March 24 he preempted the Pakistani military move in Chittagong and three days later unilaterally declared the independence of East Pakistan as the new nation of Bangladesh. A nine month war followed until independence was fully established on December 16, 1971. Sheik Mujibur Rahman returned from a Pakistani jail to take over the new government. Zia was appointed deputy chief of staff of the army, making an officer who was junior to him (same class) his boss. Quietly but determinately Zia bided time.

The opportunity came when Sheik Mujib was overthrown and killed in 1975 by a handful of junior officers who immediately chose Zia as the new chief of staff. Within three months two more coups took place, one by right–wing military officers headed by Brigadier Khaled Mosharraf and the other by privates who had received support from the Jatio Samaj Tantrik Dal—a leftist political party (which Zia later suppressed). Uninvolved in both coups, Zia emerged as the most dependable military leader and one who could perhaps bring stability to an unstable nation. With most potential opposition dissipated, Zia took over the government of Bangladesh.

Zia succeeded to a great extent in ushering in political and economic stability to Bangladesh through three stages. First, he used moderate and left-leaning groups and their leaders to neutralize the strength of the radicals who were insisting on bringing about fundamental changes to Bengali society through revolution, if necessary. Second, he legitimized his power through a referendum (1977), local elections (1977), a presidential election (1978), and a parliamentary election (1979). Except in the local elections of 1977, Zia and the candidates of his newly created political party—Bangladesh Nationalist Party—won landslide electoral victories.

By 1980 Zia made a complete transformation from a military man to a charismatic, populist political leader, enjoying the full confidence of the vast majority of Bangladeshis. During this time he embarked on the last stage of bringing about national stability. His three-pronged peaceful revolution to achieve self-sufficiency in food, full literacy, and zero population growth signalled an era of hope for the new nation. He instinctively realized that without global cooperation his peaceful revolution could be replaced by a bloody revolution. Perhaps for this reason Zia continuously sought cooperation not only from developed countries, through the North-South dialogue, but also from other less developed countries through the non-aligned movement. In fact, it was Zia who first conceptualized a possible regional cooperation among seven countries of South Asia and took the initiative to formally propose a plan for the South Asia Regional Cooperation in 1980, which culminated as a cooperation movement through an agreement between the seven countries in 1983.

Through Zia's ''open arms'' policy the traditional factionalism of Bengali politics was contained and a balance between opposing views and camps in civilian and military vested interests was struck, at least for the time being. But personal rivalries coupled with the perception of injustice by one of his trusted lieutenants, Major General Abul Manzoor, abruptly ended Zia's presidency. On the early morning of May 31, 1981, in the city of Cittagong, Zia was assassinated in a coup led by Manzoor. After several months of turmoil General Hossain Mohammad Ershad (born 1930) took over the government.

Further Reading

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Florenz Ziegfeld

Florenz Ziegfeld (1869-1932) developed the American musical revue and became a dominant force in musical theater in the early 20th century.

Florenz Ziegfeld was born in Chicago, Ill., on March 21, 1869. His father was a German musician of the old school who eventually became president of the Chicago Musical College. Young ''Flo'' found this dignified life too quiet. In his first venture into show business he managed Sandow, the strong man of the World's Columbian Exposition, in 1893. He next turned to theatrical management. In London in the 1890s he met the French beauty Anna Held and placed her under contract. Recognizing the American public's insatiable urge to know about the private lives of stars, he promoted Held into national attention with press releases describing her milk baths. He married her in 1897; they were divorced in 1913.

Ziegfeld's early musical productions enjoyed modest success; more important, he was perfecting his style. In 1906 *The Parisian Model* featured the beautiful girls and intricate though precise musical numbers that made him famous. That summer he visited Paris, and the Folies-Bergère became the model for his annual *Ziegfeld Follies*. Recognizing that the risqué elements of the Folies would be unacceptable in the United States, Ziegfeld substituted more displays of beautiful girls.

Few realized the future of the *Ziegfeld Follies* when it first opened in July 1907. Presented on the New York Theater roof, the *Follies* was an immediate success, and in September Ziegfeld moved it indoors. By 1910 others were beginning to copy his format, but no other revues had the precision, discipline, and homogeneity of the *Ziegfeld Follies*.

In 1915 Ziegfeld added an important element when he hired Joseph Urban as designer. Urban's sense of spectacle was perfectly suited to the Ziegfeld idea—beautiful girls, intricate numbers, lavish and artistic design. The Ziegfeld pattern was completed with stars: Fannie Brice, Marilyn Miller, Bert Williams, W. C. Fields, Eddie Cantor, Gilda Grey, Gallagher and Shean, and Will Rogers were under contract at one time or another. Ziegfeld had a sharp eye for talent. The first *Follies* had cost only $13,000 to produce; the preproduction costs of the 1927 *Follies* totaled nearly $300,000.

While continuing the *Follies,* Ziegfeld returned to musical comedy in 1920. Among his hits were *Sally* (1920), *Show Boat* and *Rio Rita* (both 1927), and *Bitter Sweet* (1929). Ziegfeld abandoned the *Follies* in 1927; by the time he returned to it in 1931, the magic was gone. He had lost some of his touch, and the mood of the country, deep in the

Great Depression, had changed. He died on July 22, 1932, in Hollywood, Calif.

Further Reading

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Bernd Alois Zimmermann

The German composer Bernd Alois Zimmermann (1918-1970) was one of the few musicians to remain independent of various 20th-century musical doctrines and to establish an individual style of composition.

Bernd Alois Zimmermann was born in Bliesheim, near Cologne, just as World War I was ending in 1918. His Catholic, classical education was interrupted when he was conscripted into the German army during World War II. In a private, unpublished letter written during this period he stated that he had never actually discharged a weapon at another person all the time he was a soldier. Wounded early in the war, he was able to resume his education in 1942. While a student, Zimmermann supported himself by playing in dance bands. In Darmstadt in 1949-1950 he abandoned a musicological dissertation on the use of the fugue in modern music in order to pursue a career as a composer.

Throughout his adult career Zimmermann earned his livelihood as a professor of composition and wrote, in addition to his art music, many commercial scores for radio, film, and the stage. His academic employment afforded him the means to live but interfered with his creative work. Indeed, Zimmermann's most productive periods as a composer occurred when he was able to obtain sabbaticals from his academic appointments. His relative independence from such fashionable, avant-garde approaches to composition as serialism and aleatory music contributed to his inability to become independently established as a composer. In fact, Zimmermann's work was known only to musicians until after his death, when a larger general audience for his music began to grow.

Zimmermann's Catholic education and Christian faith were influential in his compositions and led to the use of ecclesiastical references and concepts in his music. Like St. Augustine, Zimmermann believed in the simultaneity of past, present, and future as an eternal moment in the mind of God. Therefore, he developed a technique of quoting past masters in his own modern compositions: his favorites included Bach, Mozart, and Debussy. These quotations are always notated in Zimmermann's scores but may not be noticeable to the listener because Zimmermann so changed both the quotations and the contexts in which they were used. These quotations were meant to register Zimmermann's participation in an eternally present music, even though the material from the past, a melody or rhythm or some other musical structure, might be seamlessly woven into Zimmermann's own more expressionistic or chromatic or atonal context. Zimmermann's methods of quotation developed into a form of collage, that technique used in the visual arts whereby a seemingly random group of images and objects is combined. The composer would put together elements from different periods in music history and from different musical cultures and make them a part of his own unified musical compositions.

Zimmermann's compositions are at once starkly original and profoundly involved with music history. He assimilated music of the past with music of the present and non-European musics of the past with Western art-music. His music can be very compressed: for example, in *Stille und Umkehr* (1970) only four or five instruments in a 42-piece ensemble ever play simultaneously. At other times his music can seem quite spontaneous. His associates saw these opposite tendencies as the expression of the composer's complex personality, which seemed to combine both monastic and Dionysian traits.

Despite his religious faith and his discipline, Zimmermann wrote music which expressed a deep unhappiness. His pacifism and view of the world wars characteristic of his times are reflected in his opera *Die Soldaten,* often consid-

ered to be the most significant German work in that genre since those by Alban Berg. In 1967-1969, troubled by poor eyesight and preoccupied with death, Zimmermann composed *Requiem für einen jungen Dichter,* which recapitulated European history during the composer's lifetime, incorporating excerpts from political speeches and the writings of poets who had committed suicide. Zimmermann himself committed suicide in Königsberg in 1970. Since that time a number of conductors and performers have presented his music to a general audience that continues to grow and to develop an interest in the composer's work.

Further Reading

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Johann Baptist and Domenikus Zimmermann

The work of the German stuccoworker and painter Johann Baptist Zimmermann (1680-1758) and his architect brother, Domenikus Zimmermann (1685-1766), epitomizes the Bavarian rococo style. Their masterpiece is the church of Die Wies.

Both the Zimmermann brothers were born at Gaispoint near Wessobrun, Johann Baptist on Jan. 3, 1680, and Domenikus on June 30, 1685. The region was famous for its artisans who worked in colored stucco made in imitation of marble (*Stuckmarmor* or *stucco lustro*), and the brothers were trained in this craft at the abbey of Wessobrun. Domenikus also became a master mason, while Johann Baptist became a fresco painter after studying in Augsburg, the leading center for artistic training of the day. They practiced extensively as stucco designers and stuccoworkers, although after 1724 Domenikus dedicated himself almost exclusively to architecture and Johann Baptist concentrated more and more on fresco painting.

Outstanding among the churches designed by Domenikus are the pilgrimage churches at Steinhausen (1727-1731) and Günzburg (1736-1741), where he worked on the perennial problem of combining a central-plan church with a longitudinal one. He executed an oval nave surrounded by arcades that provide an ambulatory in the one; the choir extends beyond the nave in the form of a transverse oval in the other. These churches were designed so that the processions of devout pilgrims could move around without interference. At Steinhausen the pale pastel interior is brilliantly lighted by large windows and is richly, but sparingly, decorated with rocaille ornament of supreme craftsmanship and fantastic inventiveness. The whole nave is topped with a brightly colored fresco by Johann Baptist.

The collaboration of the Zimmermanns culminated in the church of Die Wies (1745-1754), an isolated little pilgrimage church in the middle of a forest clearing not far from Steingaden in Upper Bavaria. It is one of the greatest achievements of the Bavarian rococo. There Domenikus used, amalgamated into a dazzling unity, the ideas he had worked out in his other two oval churches. The white nave with its touches of gold, the richly colored sanctuary, and particularly the fantastic ornament and the gaily colored ceiling fresco (1750) by Johann Baptist make Die Wies an unforgettable experience. It is Domenikus's masterpiece, from which he apparently could not tear himself away, for he lived at Wies for the rest of his life and died there on Nov. 16, 1766.

Johann Baptist also produced many works independently. After his appointment to the court at Munich in 1720, he worked with the court architects Joseph Effner and François Cuvilliés on the fresco decoration of the palace at Schleissheim and in 1726 at Nymphenburg and in the Residenz, Munich. From 1734 on he worked under Cuvilliés at the Amalienburg, creating some of his finest stucco ornament for its interior. Johann Baptist also produced frescoes for the churches at Vilgertshofen (1734), Berg am Laim (1739-1744), and Dietramszell (1744). He decorated the church of St. Peter, Munich (1753-1756); the churches at Andechs (1754) and Schäftlarn (1754-1756); the ceiling of the Residenz Theater (1752-1753; the only part of the theater destroyed in World War II); and the ceiling of the Great Hall at Nymphenburg Palace (1756-1757), where he also designed some of his most effervescent ornament. He died in February 1758 in Munich.

Further Reading

The Zimmermann brothers are dealt with directly in Henry-Russell Hitchcock, *German Rococo: The Zimmermann Brothers* (1968). They figure in the major surveys of the period: Nicholas Powell, *From Baroque to Rococo* (1959); John Bourke, *Baroque Churches of Central Europe* (1962); Eberhard Hempel, *Baroque Art and Architecture in Central Europe* (1965); and Henry-Russell Hitchcock, *Rococo Architecture in Southern Germany* (1968). □

Zine el Abidine Ben Ali

A member of the struggle for Tunisian independence, Zine el Abidine Ben Ali (born 1936) held many posts in the new government, rising to the position of prime minister in 1987. On November 7, 1987, he removed the aging and infirm President Habib Bourguiba from office, assuming the position of president.

On November 7, 1987, Zine el Abidine Ben Ali, prime minister of Tunisia, announced on state television that he had assumed the duties of president. He had removed the aged, ill Habib Bourguiba from the presidency, citing mental infirmity as the main reason for his action. Bourguiba had been the chief architect of Tunisian independence from France in 1956 and had led the moderate Arab state as its president since that time. However, the Tunisian ship of state seemed to flounder as Bourguiba aged and lost control of the governmental and political mechanisms which made Tunisia a respected Arab nation. There appeared to be no real successor to Bourguiba, and the party which had guided Tunisia's destiny since independence had atrophied. Tunisia was being swept along with North African and Middle Eastern events. Into this void stepped Zine Ben Ali.

Zine el Abidine Ben Ali was born on September 3, 1936, in the village of Hamman-Sousse in the Sahel, only a few kilometers from the city of Sousse, near the eastern coast. Coming from a modest but respected family, Zine Ben Ali had the opportunity to attend school in Sousse, where he engaged in anti-French, pro-independence activity. Basically, he acted as a runner between local Neo-Destour (Destour was a liberal, constitutional political party) activists in Sousse and members of guerrilla bands operating nearby. When his Neo Destour activities came to the attention of the French colonial administration, Zine Ben Ali was expelled from school and denied admittance to any French-administered school in the colony. After independence in 1956, he was rewarded for his support of the now victorious Neo-Destour Party by being selected for advanced education. There was never any question about Zine Ben Ali's intelligence or his great interest in military matters. Ironically, Zine Ben Ali was selected to go to France, the former colonizer, to study at the difficult, respected InterArms School at Saint-Cyr.

After attending Saint-Cyr, Zine Ben Ali was chosen to attend the well-known French artillery school at ChÉlons-sur-Marne, and then attended various military courses in the United States. Known as an electronic engineer, he began his rise within the structure of the Tunisian government. Zine Ben Ali organized and administered the Tunisian Military Security Department from 1964 until 1974.

This was an important step in his rise to prominence in that it served to make Zine Ben Ali aware of the many internal problems faced by Tunisia as part of the North African and Arab Islamic world. He also gained great insights into the workings of Tunisian politics at the local level, and he became acquainted with those party officials, civil servants, and army officers who would be important in November 1987.

In 1977 Zine Ben Ali was appointed as the director general of national security, a post which he held for three years. It was during this three-year tenure that he became aware of the deteriorating conditions within the Tunisian government and of the outside forces which were threatening Tunisian internal security. There was increasing interest in the charismatic, troublesome Libyan strongman Muammar Qaddaffi (Gaddafi), whose anti-Western, anti-Israeli posturing attracted the attention of many Tunisian youth. There was a rising tide of feeling in support of the Palestinian cause as many Palestinians migrated to Tunisia. Zine Ben Ali tended to interpret his own support for the Palestinian homeland in the light of his anti-colonialist activities prior to Tunisian independence. He became very much aware of the strength of Islamic revivalism in Tunisia, which, in reality, was little different from other Arab states. As the national security chief for Tunisia, Zine Ben Ali was able to see that there were many problems pressing in on a state which appeared to have less and less direction from the top.

From 1980 to 1984 Zine served in an important post as Tunisian ambassador to Poland, and in 1984 he was recalled to Tunis to assume the post of head of national security. One year later, Zine Ben Ali became the minister of national security, and in 1986 he took over the vitally important portfolio of the Interior Ministry. Between 1986 and November of 1987, Zine consolidated his political power, and in October 1987 he became prime minister as well as the secretary general of the PSD, the Destourian Socialist Party. As prime minister he replaced Muhammad Mzali, the man who had been designated to replace the now failing Bourguiba. Mzali had come to the prime ministership with high hopes, but found that external pressures and internal economic, political, and religious discord kept Tunisia from developing viable programs. Bourguiba's health was at a point where he could no longer make rational decisions on a continual basis, and on November 7, 1987, Zine Ben Ali simply removed the old man, placing him under house arrest. Mzali and a few supporters fled to France, but there were few violent reactions to the change of government.

A severe drought in 1988, followed by a locust invasion, resulted in major crop damage and widespread food shortages. Zine took steps to deal with the crisis and ensured domestic order without resorting to massive police or army intervention or repression. In 1989 the French Center for Political and Society Studies gave to Zine Ben Ali the ''Man of the Year'' award for his work in promoting human rights in Tunisia. The following year, the U.S. State Department asked Congress for authorization to increase funds for assistance to Tunisia for fiscal year 1990. The American perception, as expressed by official opinion, was that Zine Ben Ali was trying to revitalize a nation that had been in serious trouble.

From 1990 to 1992 President Zine emphasized Tunisia's stand against extremism and terrorism. In what he described as measures ''beyond simple considerations of security'', he used swift and effective police actions to deal a defeating blow to militiant Islamic groups, sending their leaders into exile. In 1994 Zine was re-elected president in an unopposed election.

For his long time support of youth sports and promotion of olympic values, Zine was presented the Olympic Merit Award in 1996 by the Association of National Olympic Committees. During the same year he welcomed the visiting Pope John Paul II to Tunisia and also received the ''Health for All'' Gold Medal from the World Health Organization.

During a speech on the 9th anniversary of his accession to the presidency, Zine announced the creation of a political academy thay would help increase popular participation in national domestic issues. In a speech to dedicate the academy, President Zine said; ''Accomplishing the tasks ahead, ensuring the success of the comprehensive upgrading of the national economy, and meeting the challenges imposed by competition are all goals that can only be achieved if the political forces assume their mobilizing role.''

Further Reading

There have been a few articles which bear upon him, including L.B. Ware, ''Ben Ali's Constitutional Coup in Tunisia,'' and Dirk Vandewalle,'' From the New State to the New Era: Toward a Second Republic in Tunisia,'' both in *The Middle East Journal* (Fall 1988), and ''Ben Ali Tackles Reforms in Post-Bourguiba Tunisia,'' *Africa Report* (January-February 1988). Information on Zine and Tunisia can be found in the *Encyclopaedia Arabica*. □

Howard Zinn

American political scientist and historian Howard Zinn (born 1922) was a leading exponent of the New Left perspective in scholarship and a political radical known for his activity in the civil rights and peace movements.

Howard Zinn was born on August 24, 1922, in New York City. During World War II, he served from 1943 to 1945 as a second lieutenant in the United States Army Air Force and participated in bombing missions in Europe. He was awarded an Air Medal and several battle stars. After his discharge from the service he attended New York University and received his bachelor's degree in 1951. He did graduate work in political science at Columbia University, completing his masters degree in 1952 and his Ph.D. in 1958. During this time he was an instructor at Upsala College in East Orange, NJ, from 1953 to 1956.

Zinn's doctoral dissertation on New York Mayor Fiorello LaGuardia's congressional career was published in 1959 as *LaGuardia in Congress*. Zinn portrayed LaGuardia as a feisty liberal Republican who fought for pro-labor legislation and criticized the upper-class bias of his party's economic policies. Although LaGuardia would remain one of his heroes, Zinn's own political views grew much more radical. In Zinn's introduction to his anthology *New Deal Thought* (1965), he argued that President Franklin D. Roosevelt and his leading advisers thwarted a possible American social revolution by pursuing the modest goal of restoring the American middle class to prosperity and rejecting more radical social reform.

Civil Rights Activist

Events in the late 1950s and early 1960s reinforced Zinn's disillusionment with American liberalism. In 1956 he moved to Atlanta, GA, to accept a post as chairman of the department of history and social science at Spelman College, an African-American women's school. During the seven years he taught there, Zinn saw and participated in some of the key events of the civil rights movement. He was shocked by the violence directed at African-Americans and dismayed by the federal government's failure to defend their rights more vigorously. Zinn was critical of President John Kennedy's administration. Though it was regarded as liberal by many Americans, it seemed to Zinn to be weak in response to demands for equality.

Zinn's study of one of the major civil rights organizations, the Student Nonviolent Coordinating Committee, was published as *SNCC: The New Abolitionists* (1964). The book was both an impassioned first-hand description of the civil rights struggle and a cogent historical analysis of the modern movement's links with pre-Civil War abolitionism.

Anti-War Activist

Zinn joined Boston University's Government Department in 1964 and remained a professor of political science there the rest of his career. He became well known in New Left circles for his opposition to United States military involvement in Vietnam. In his book *Vietnam: The Logic of Withdrawal* (1967), he made a powerful case for reversing the Lyndon Johnson administration's policy of escalation. Zinn's role in the peace movement was not limited to his scholarly writings. Throughout the mid-1960s he was active in the American Mobilization Committee's national drive to bring an end to the United States intervention. In February 1968, he travelled to North Vietnam with the radical priest, Father Daniel Berrigan, to secure the release of three American bomber pilots shot down on air raids. As he had done earlier with his experiences in the civil rights movement, Zinn wrote articles that offered a first-hand account of his trip to Hanoi.

Traditional academics scolded Zinn for being partisan about his subject matter. In a collection of his essays, *The Politics of History* (1970), Zinn rejected the view that historical scholarship was objective. He argued that all historical writing was political and that historians should align themselves with humane values. To fail to speak out against evil, he warned, was to be irrelevant and irresponsible. Zinn sought to illustrate the usefulness of a politically engaged approach to history in his essays on World War II, the civil rights movement, and the Vietnam War. They provided examples of how his historical approach worked in practice.

People's Historian

When critics charged that the New Left historians' work was deficient because radical scholars had not produced a full-scale synthesis of American history, Zinn set to work to prove them wrong. Zinn's *A People's History of the United States* (1980), surveyed all of American history from the point of view of the working classes and minority groups. He documented the history of race, sex, and class; the history of civil disobedience; how hopes for a more egalitarian society had been frustrated, and how a small, upper-class elite had retained its hold on power and wealth. ''Zinn admits his bias candidly,'' noted reviewer Luther Spoehr in

Saturday Review ''insisting that 'we need some counter force to avoid being crushed into submission.''' Eric Foner, in the *New York Times Book Review,* said the book could be considered ''a step toward a coherent new version of American history.'' In 1984, the book was abridged and updated and republished as *The Twentieth Century: A People's History*.

Zinn remained active in leftist politics and contributed to scholarly journals and popular publications, including *Harper's, Saturday Review* and *The Nation*. With his wife Roslyn, he had two children. He became a professor emeritus at Boston University in 1988. In 1985, he published a play, *Daughter of Venus,* which was first performed at New York's Theatre for New City. In 1990, his book *Declarations of Independence* continued his populist approach to American history.

Further Reading

A brief sketch of Zinn's career appears in Nelson Lichtenstein, editor, *Political Profiles: The Johnson Years* (1976). See also the references cited in the text for Zinn's ''personal'' approach to current history. Reviews of his major books are in the *New York Times Book Review* (June 4, 1967; February 16, 1969; September 20, 1970; March 2, 1980; July 22, 1984). □

Grigori Evseevich Zinoviev

The Soviet politician Grigori Evseevich Zinoviev (1883-1936) served the Russian Communist party in several high positions between 1901 and 1927. Opposed by Stalin, he was executed after a dramatic purge trial.

Although he did not possess Lenin's decisive leadership abilities and strong will, Grigori Zinoviev was a man of intense ambition. An indefatigable and brilliant public speaker, he used his skills in collaboration with V. I. Lenin throughout the prerevolutionary era. To a large extent his senior position within the party elite rested on his reputation as Lenin's closest supporter during the dark and hungry days after the failure of the Revolution of 1905 and before the outbreak of the Revolution of 1917.

Zinoviev, whose real family name was Radomyslsky, was born in the southern Russian town of Elizavetgrad (Kirovgrad). His parents were middle-class Jews able to provide him with an exceptionally good education as well as a financial headstart. In spite of this, as early as 1901 he made his first contacts with the illegal Russian Social Democratic Workers' party. By 1903 he had become a close disciple of Lenin. From that time until the Revolution of 1917, Zinoviev is generally believed to have followed Lenin more closely than any other member of the Bolshevik political leadership.

Early Career

As a consequence of his close affiliation with Lenin and other leading Bolsheviks, Zinoviev was at the center of decision making during the Revolution of 1917. For example, together with Leon Trotsky, Joseph Stalin, and others, he was a member of the first Politburo of the Communist party. As the political position of the Bolsheviks improved during the fall of 1917, plans were laid for a seizure of power. Zinoviev argued forcefully against such plans. When his pleas went unheeded, he made a public appeal which had the effect of betraying the previously secret insurrection to the provisional government. For this, Zinoviev was to be haunted throughout the remainder of his political life with Lenin's epithet of ''strikebreaker'' of the Revolution.

Immediately following the successful revolution, Zinoviev clashed with Lenin again. At issue was whether the new Bolshevik government could or should survive as a one-party government, as Lenin wanted, or whether it should be a coalition government, including the major leftist parties. Failing to secure their point with the Politburo and the party's Central Committee, several proponents of the coalition government resigned their posts in government and party. Prominent among these was Zinoviev.

A third political crisis which arose at this time concerned the means of concluding Russia's continuing role in the world war. The Soviet leadership was split over whether to go on fighting this costly, losing war or to sue for peace on terms extremely unfavorable to the Revolutionary govern-

ment. In this issue, Lenin supported the option for peace at virtually any price—a breathing space, as it were, for the Bolshevik government. Zinoviev supported Lenin strongly in this position and was thus able to reestablish close relations with him. From this time until 1925, Zinoviev,as chairman of the Petrograd Soviet, member of both the Politburo and the Executive of the Communist International (Comintern) played a highly visible and authoritative role in Soviet politics.

Struggle for Power

In 1923 Lenin was incapacitated by a cerebral hemorrhage. The Politburo, and later a small group within the Politburo, began making the day-to-day high-level decisions of government in Lenin's absence. Gradually, a triumvirate, consisting of Zinoviev, Lev Kamenev, and Stalin, emerged from the Politburo as a whole, with Zinoviev being recognized as the senior member of this group. As later events were to show, the emergence and maintenance of the triumvirate is to be principally explained by two crucial factors: first, Zinoviev and Kamenev tended to reflect Lenin's attitudes, ideological prejudices, and interests closely, and they were known for this throughout the party; second, all three members were strongly antagonistic to Trotsky and his ambitions to become Lenin's successor. As long as common enemies threatened the interests of the triumvirate, it tended to function cohesively. Difficulties arose, however, when Trotsky was isolated and removed from his position as commissar of war in 1925. Soon, Zinoviev found it increasingly difficult to maintain his position of seniority in the triumvirate. In part this directly resulted from the fact that there was no longer a common enemy against whom Zinoviev, Kamenev, and Stalin could cooperate. In addition, however, it resulted from the fact that Stalin was now cooperating with new allies against Zinoviev and Kamenev.

In the spring of 1926 Zinoviev and his old enemy, Trotsky, found it expedient to stand together against Stalin in a ''Joint Opposition.'' By this time, however, Stalin had deprived both men of their bases of authority within the government and party. Although the Joint Opposition remained a notable force in Soviet politics for a year and a half (spring 1926 to fall 1927), it suffered a decisive defeat within the Communist party apparatus at the Central Committee meeting of July 14-23, 1926. Defeated within the party, the Joint Opposition appealed to the public in Leningrad and Moscow, only to be met with indifference or the hostility of well-organized Stalinist mobs. At a joint meeting of the party's Central Control Commission and the Central Committee (Nov. 14, 1927), Zinoviev and Trotsky were expelled from the party. Shortly thereafter Zinoviev publicly recanted his position and was later readmitted to the party until 1932, when Stalin again found it possible to expel him. This time he was not readmitted until 1933.

Trial and Execution

In December 1934 Sergei Kirov, a close collaborator with Stalin in arranging the downfall of Zinoviev, was assassinated. Almost immediately Zinoviev was expelled again from the party and this time arrested, tried, and sentenced to imprisonment for complicity in the assassination. In 1936 Zinoviev was removed from prison long enough to be tried again for treason in one of the most famous purge trials conducted by Andrei Vishinsky under Stalin's direction. Having admitted to the most humiliating and demeaning acts against the Soviet state and the party, Zinoviev was condemned and executed.

Further Reading

As is the case with most of the old Bolsheviks (except Trotsky), there is little book-length material in English on Zinoviev's life. Lewis Chester and others, *The Zinoviev Letter* (1968), deals with an episode in diplomatic history which has little more than passing significance in Zinoviev's life. His early career and his role in the struggle for power is covered in Isaac Deutscher's works *The Prophet Armed: Trotsky, 1879-1921* (1954) and *The Prophet Unarmed: Trotsky, 1921-1929* (1959). Additional material on Zinoviev and the historical background is in Leonard B. Schapiro, *The Communist Party of the Soviet Union* (1960), and Edward Hallett Carr, *A History of Soviet Russia* (9 vols., 1951-1969). □

Count Nikolaus Ludwig von Zinzendorf

Count Nikolaus Ludwig von Zinzendorf (1700-1760), a German-born clergyman of the Moravian denomination, tried to unite the German religious groups in Pennsylvania into one spiritual community.

Nikolaus Ludwig von Zinzendorf was born in Dresden on May 26, 1700. He was a godson of Philipp Jacob Spener, the founder of German Pietism. Zinzendorf was brought up under strong Pietistic influences. As a student at the University of Halle, he joined in organizing the Order of the Grain of Mustard Seed, whose members were pledged to the Pietistic ideal of a life of religious devotion and Christian service instead of belief in a creed.

In loyalty to this pledge, in 1722 Zinzendorf opened his estate at Berthelsdorf to a company of Moravian and Lutheran exiles who became the nucleus of the community of Herrnhut, which was one of the most active centers of missionary activity in the world in its time. After a period of harmony, Zinzendorf was accused of harboring views contrary to those of the Lutheran Church and in 1736 was exiled for ten years. Henceforth he identified himself with the Moravians.

In 1741 Zinzendorf went to America. He arrived in disguise under the name Domine de Thurstein at the Moravian settlement in Bethlehem, Pa. This settlement had formerly been located in Georgia but, through the courtesy of William Penn, had moved into the territory close to settlements of other Pietistic groups: Lutherans, Reformed, Dunk-

ers, Ephrataites, Quakers, Mennonites, and Schwenkfelders. It was Zinzendorf's hope that all these groups could be united in what he called the ''Church of God in the Spirit.''

Zinzendorf labored diligently and in 1741 called a series of seven synods, in which ministers and representative laymen from each of the sects met to find the fundamental agreements as to the nature of God and the ideals of the Christian life they all shared. This was a noble conception which might have had a chance 2 centuries later, but in 1741 sectarian differences were still too important to these groups for any general basis of unity to be possible. Ardent sectarians in several groups misunderstood Zinzendorf to be attempting an organic union which would have authority over the various sects. Though his ideal was spiritual only, it was too early for such an ideal to be understood, and he finally gave up the project.

Subsequently Zinzendorf explored Indian territory and established Indian missions, several of which were notable among America's earliest attempts to Christianize the Indians. In 1749 he returned to Herrnhut, Germany, and continued to direct the affairs of Nazareth and Bethlehem in Pennsylvania. He died on May 6, 1760.

Further Reading

John Rudolph Weinlick, *Count Zinzendorf* (1956), is a biography. Studies of Zinzendorf are Henry Herman Meyer, *Child Nature and Nurture according to Nicolaus Ludwig von Zinzendorf* (1928), and Arthur James Lewis, *Zinzendorf: The Ecumenical Pioneer* (1962). See also Jacob John Sessler, *Communal Pietism among Early American Moravians* (1933), and Ruth Rouse and Stephen Charles Neill, *A History of the Ecumenical Movement* (1954; 2d ed. 1967), for background. □

Florian Znaniecki

Florian Znaniecki (1882-1958) was a Polish-American sociologist and educator who helped to develop concern for a responsible emphasis on subjective aspects of social behavior.

Florian Znaniecki was born near Swiatniki, Poland. After a childhood of broad exposure to foreign languages, he developed an interest in philosophy, which he studied at the universities of Warsaw and Geneva, among others. He received the doctorate at the University of Cracow (1909) and published extensively in Polish during the next five years. While working as director of the Polish Emigrants Protective Association, he was invited by W. I. Thomas to come to the United States and collaborate on a project dealing with Polish migrants. The result was their monumental *The Polish Peasant in Europe and America* (1918-1920).

After World War I, Znaniecki returned to Poland to teach sociology at the University of Poznan, where he founded the *Polish Sociological Review* and the Polish Sociological Institute. He was a visiting professor at Columbia University in 1932-1934 and again in 1939. In 1940 he began a final and happy tenure at the University of Illinois until his retirement in 1950. In 1953 he was elected president of the American Sociological Society.

Znaniecki's first works in English—*Cultural Reality* (1919), *The Laws of Social Psychology* (1925), *The Method of Sociology* (1934), and *Social Actions* (1936)—shared the basic objective of forging a viable connection between sociology and social psychology. In *Cultural Reality,* he emphasized the importance of values as components of social action. This was further developed in *The Polish Peasant,* but he analyzed changes in values, attitudes, and behavior as emergents from the process of social interaction in *Laws of Social Psychology*. Znaniecki then identified the strategy of sociology as seeking patterns in human valuation in four related phenomena—single actions, social relations, social roles of given individuals, and specified social groups. Focusing on social action as the most basic unit, he distinguished the structure of social action into a set of key values: those dealing with other persons, with methods of influence, with responses of others, and with self-evaluation.

Turning from actions to social roles, Znaniecki developed a detailed theory of the origins and specialization of roles around circles of common interest in *The Social Role of the Man of Knowledge* (1940). He illustrated his general theory in accounting for modern nations as cultural units in *Modern Nationalities* (1952).

Znaniecki's most ambitious work, *Cultural Sciences* (1952), tried to combine basic methodology and a general

theoretical orientation for sociology. Essentially, he regarded sociology as the study of actions propelled by different kinds of attitudes or tendencies, though he was specially interested in creative or innovative action, which he took to be difficult to explain in causal terms. However, he was unable to complete a complementary volume on his revised systematic theory of social roles. His incomplete manuscript was posthumously published in 1965 as *Social Relations and Social Roles*.

Further Reading

Extended discussions of Znaniecki's work are not available, apart from an unpublished doctoral dissertation by Hyman Frankel, *The Sociological Theory of Florian Znaniecki* (University of Illinois, 1959). A critical summary of *Cultural Sciences* is in Pitirim A. Sorokin, *Sociological Theories of Today* (1966), and a more general summary of his work is in Alvin Boskoff, *Theory in American Sociology* (1969). Znaniecki's daughter, Helen Lopata, appended a biographical sketch to his posthumous work, *Social Relations and Social Roles* (1965).

Additional Sources

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Zoë

The Byzantine empress Zoë (ca. 978-1050) and her sister, the last living members of the great Macedonian dynasty, prolonged their house through marriages and independent rule. The frivolities of their court, however, helped hasten the empire's rapid decline.

Zoë was the second of three daughters of Emperor Constantine VIII (reigned 1025-1028), younger brother and unworthy successor to the great Basil II (reigned 976-1025). Little is known of her early life. She remained unmarried until her father lay dying and, with no son to continue the dynasty, sought a son-in-law. Zoës elder sister, scarred by disease, had become a nun, while her younger sister, Theodora, was unattractive and uninterested in marriage. Zoë herself, still lovely despite her 50 years, eagerly accepted long-delayed conjugality. Her husband, the vain and incompetent aristocrat Romanus III Argyrus, soon tired of her, and his neglect drove her ardently to various lovers.

After Romanus's murder in 1034, Zoë arranged to make one of her lovers his successor as emperor and husband. This replacement, Michael IV the Paphlagonian (reigned 1034-1041), was not without ability and dedication, but he was also of poor health and, in his guilt and remorse, likewise came to neglect Zoë. Kept under careful watch this time, she grudgingly accepted her eclipse and then acquiesced in the succession of his nephew Michael V Calaphates (the Caulker, reigned 1041-1042).

The new emperor, misjudging his position, decided to dispense with this unpredictable old lady and had her bundled off into exile. But he reckoned without the irrational but profound love in which the populace held Zoë, as the last representative of the beloved dynasty. Ferocious rioting staggered Michael V's regime, and he tried the maneuver of bringing Zoë back. But it was too late: driven from the palace, he was murdered by the mobs. Meanwhile, Theodora had been brought out from the confinement into which her jealous sister had placed her, and she was set on the throne by one governmental faction. The two women confronted each other, reconciled, and agreed to rule together. But Zoë was frivolous and irresponsible, while Theodora was dour and aloof; despite some positive efforts, their disagreements prompted the desire within a month for another man at the helm. Theodora again declined marriage, but Zoë, though in her mid-60s, readily accepted a third husband in June 1042. The new choice was another docile aristocrat, a puppet of the civil bureaucrats: Constantine IX Monomachus (reigned 1042-1055), previously one of Zoë's lovers.

Genuinely well-meaning and not unintelligent, but imprudent, prodigal, and disastrously unperceptive as a sovereign, Constantine was Zoë's worst failure among her husbands. No more than politely fond of her, he longed desperately for his beloved mistress, Sclerina, and he soon arranged to bring her to court, installing her openly as his consort. Her ardor perhaps on the wane at last, Zoë accepted this public sharing of her husband and yielded herself to religious ecstasies or to her hobby of making per-

fumes in her apartments; while Theodora—theoretically also sharing power—settled into the background and devoted herself to hoarding money. After Sclerina died, Constantine replaced her with a new mistress, an Alan princess, who was likewise complacently accepted.

In this appropriately inane court setting, Zoë died in 1050. Constantine mourned her genuinely but consoled himself and reigned on disastrously for some 5 more years. At his death (January 1055) Theodora was left to rule alone, as sovereign in her own exclusive right, for 18 months, until her death in 1056 ended the Macedonian dynasty definitively.

Further Reading

Zoë figures prominently and vividly in the court memoirs of the contemporary scholar and official Michael Psellus, *The Chronographia,* which was translated into English by E. R. A. Sewter (1953). An illuminating commentary on this account by J. B. Bury, ''Roman Emperors from Basil II to Isaac Komnenos,'' is reprinted in his *Selected Essays,* edited by Harold Temperley (1930). A lively sketch of Zoë is in Charles Diehl, *Byzantine Empresses* (trans. 1963), and she is also described in Joseph McCabe, *The Empresses of Constantinople* (1913). For the political context of her career see *The Cambridge Medieval History,* vol. 4 (1923), and the second edition, pt. 1 (1966); George Ostrogorsky, *History of the Byzantine State* (trans. 1956; rev. ed. 1969); and Romilly Jenkins, *Byzantium: The Imperial Centuries* (1966). □

Zog I

Zog I (1895–1961) was an Albanian ruler who fought to defend Albanian autonomy.

Ahmed Bey Zog, originally Zogolli (Zogu), son of the most powerful Muslim chieftain in northern Albania, the head of the Mati tribe, was born in the village of Burgayet. His formal Ottoman education was limited to three years of study, first at the Galata-Serail Lyceum for notables and later at a military school in Bitola (Monastir). Following his training, Zog resided briefly in Constantinople. In 1911 he was called back to Albania to lead his tribe in a revolt against the increasing authority of the Young Turks. The following year he distinguished himself in a campaign against the invading Serbian army. During that conflict Zog fought in defense of Albanian autonomy, and when Albania's independence was proclaimed in the marketplace of Vlorë on November 28, 1912, Zog was among the eighty-some notables present.

Zog was one of the first supporters of the new Albanian state. In March 1914 a German Prince, William of Wied, was selected by the Great Powers as Albania's ruler. Despite Zog's considerable military backing, Prince William was no able to suppress an Italian-sponsored rebellion against his government and he thus fled Albania in September 1914. Having returned to their northern district, Zog and his tribesmen joined the Austrians who penetrated Albania during the early stages of the First World War. Initially the Austrians awarded Zog with the title of Imperial and Royal Colonel and the Order of Francis Joseph, but later, suspecting him of plotting to restore Albanian independence, they interned him in Vienna until the end of the war. Zog returned to Albania in November 1918 to discover a country overwhelmed by crisis. The nation had been physically devastated by the preceding conflict, central authority was non-existent, and most of Albania was under foreign occupation. In February 1920 an Albanian provisional government was formed in order to organize resistance against the French, Greek, Italian, and Yugoslav plans for the partition of Albania. Zog was appointed interior minister and commander-in-chief of the Albanian armed forces. Due to international diplomatic conditions, and in no small part to Zog's military leadership, Albania succeeded in preserving its territorial integrity, and by November 1921, all foreign occupation forces had withdrawn from Albania.

Taking advantage of his countrymen's admiration of his organizational skills and his proven determination to rid Albania of foreign troops, Zog pursued parliamentary politics as a means to promote his ambitions. In the politically unstable period from 1921 to 1924 Zog advanced his influence at every opportunity through the Albanian military and the Legislative Assembly. After exploiting a number of political crises as his pretext, Zog entered the capital of Tirana at the head of the army in December 1921 and proclaimed martial law. During the following year Zog attempted to crush his opponents which condemned him for governing as a dictator, but opposition to his regime expanded under the leadership of his former parliamentary ally, Fan Stylian Noli. Nevertheless, Zog became prime minister in December 1922. That same month Noli and his supporters left Zog's Popular party to organize an opposition bloc in parliament. After a series of electoral crises, mounting parliamentary and popular opposition, and an assassination attempt against him, Zog resigned from the premiership in February 1924. A new government was formed without Zog, but it was made up of his cronies and it was apparent that Zog continued to rule using the government as his front. Dissatisfaction with Zog's policies was great enough to produce a rebellion against his government. On June 10, 1924, Zog fled to Yugoslavia as insurgents entered Tirana. Zog's rival, Noli, took command of the state and formed a new liberal government. However, in December 1924, with the military backing of the Yugoslavs, Zog returned to Albania and forced Noli into exile.

With the overthrow of the Noli government and the emergence of Zog as Albania's dominant political personality, prospects for the survival of a democratic parliamentary system dimmed. A newly convened parliament under Zog's control proclaimed him president at the close of January 1925. In March of that same year a new constitution was approved which invested the president with virtually dictatorial powers. Despite at least five different uprisings, Zog continued to solidify his authority. On September 1, 1928, Zog realized his ultimate ambition-the parliament unanimously proclaimed Albania a hereditary monarchy and Zog assumed the title of ''Zog I, King of the Albanians.'' Zog's royal dictatorship was characterized by a combination of despotism and Western reform. Although Zog continued to

practice oppressive policies, his regime enacted a substantial number of reforms. Western-style civil, commercial, and penal codes were adopted while some modern facilities and technology were introduced into Albania for the first time. A major land-tenure. reform law was approved in 1930, but was never effectively implemented.

Although Zog succeeded in centralizing his regime's political authority, he was incapable of developing Albania's primitive economy with the domestic resources at his disposal-his policies in this sphere eventually led to his downfall. Zog turned to Italy for assistance. Accordingly, in March 1925 Rome and Tirana concluded a far-reaching economic agreement which quickly drew both countries closer together politically as well. By 1927 Italian economic and political influence so dominated Albania that Rome had assumed responsibility for the training and equipping of the Albanian army. During the 1930s Zog attempted on several occasions to lessen Rome's tightening grip on Albania. However, in April 1939, angered by Zog's refusal to transform Albania into an Italian protectorate, Mussolini's forces invaded Albania. The Italian army was met with little resistance, and Zog fled to Greece on April 8, 1939, to join his wife, Geraldine Apponyi of Hungary, whom he had married a year earlier, and his newborn son, Leka. Zog's monarchy came to a formal end on April 12, 1939, when the Albanian parliament abolished the 1928 constitution and proclaimed Albania's union with Rome by offering the crown to the Italian monarch, Victor Emmanuel III. Zog's wartime attempts to gain allied recognition, organize a provisional government, and lead an Albanian resistance movement against the axis from abroad ended unsuccessfully. Until his death outside Paris in 1961, Zog spent most of his very private years in exile in Britain, Egypt, and France. Although Zog's regime ended in failure, it was significant for having established the foundations for a cohesive and centralized Albanian state.

Further Reading

See *King Zog and the Struggle for Stability in Albania*, Bernd Jurgen Fischer (1984). □

Émile Zola

The French novelist Émile Zola (1840-1902) was the foremost proponent of the doctrine of naturalism in literature. He illustrated this doctrine chiefly in a series of 20 novels published between 1871 and 1893 under the general title "Les Rougon-Macquart."

Shortly after his birth in Paris on April 2, 1840, Émile Zola was taken to the south of France by his father, a gifted engineer of Venetian extraction, who had formed a company to supply Aix-en-Provence with a source of fresh water. He died before the project had been completed, leaving his widow to struggle with an increasingly difficult financial situation. Despite this, Émile's boyhood and schooling at Aix were, on the whole, a happy period of his life. He retained a lasting affection for the sunbaked countryside of this part of France. One of his closest friends at school and his companion on many a summer's ramble was Paul Cézanne, the future painter.

Early Years in Paris

In 1858 Zola and his mother moved to Paris, where he completed his rather sketchy education. He never succeeded in passing his *baccalauréat* examinations. For a few years after leaving school, he led a life of poverty verging on destitution. Finally, in 1862, he was given a job in the publishing firm of Hachette, which he kept for 4 years. Here he learned much about the business and promotional sides of publishing and met several distinguished writers, among them the philosopher and literary historian Hippolyte Taine, whose ideas strongly influenced the development of Zola's thought. It was one of Taine's sayings ("Vice and virtue are chemical products like vitriol and sugar") that Zola took as the epigraph of his early novel *Thérèse Raquin* (1867). The formula was well suited to the uncompromising materialism that imbues this macabre story of adultery, murder, and suicide.

"Les Rougon-Macquart"

About 1868-1869, when Zola was working as a freelance journalist, he conceived the idea of writing a series of interlinked novels tracing the lives of various members of a single family whose fortunes were to counterpoint the rise

and fall of the Second Empire (1852-1870). He proposed in particular to demonstrate how the forces of heredity might influence the character and development of each individual descendant of a common ancestress. The scheme enabled him to apportion to each novel the analysis of a particular section of society, ranging from the upper stratum of high finance and ministerial authority down to the suffering masses starving in the slums or toiling in the mines. *Les Rougon-Macquart* was originally planned in ten volumes; but the design was so obviously promising that Zola eventually extended it to twice that number. The volumes were designed as social documents rather than as pure works of fiction, but his powerfully emotive imagination and primitive symbolism conferred on the best of them, nonetheless, many of the qualities of expressionistic prose poetry.

The first six volumes were largely ignored by the critics, although they included some powerful pieces of social satire. For example, *La Curée* (1872) dealt with real estate speculation; *Le Ventre de Paris* (1873) attacked the pusillanimous conservatism of the small-shopkeeper class; and *Son Excellence Eugène Rougon* (1876) was an exposure of political jobbery. Only with the seventh, *L'Assommoir* (1877), did Zola finally produce a best seller that made him one of the most talked of writers in France and one of the most bitterly assailed. The plot of this novel is almost nonexistent. He contented himself with tracing the life story of a simpleminded, good-hearted laundress who lived in a working-class district in the north of Paris. By dint of hard work she achieves at first a modest prosperity, until her husband's increasing fecklessness and addiction to drink drag her down to utter destitution. For the title of his novel Zola used a contemporary slang word for a liquor store. The problem of alcoholism among the poor looms large in the book, as do the related problems of overcrowded housing conditions, prostitution, and the risk of starvation during the periods of prolonged unemployment. Though in no sense a work of propaganda, *L'Assommoir* succeeded in drawing attention to the wretched conditions in which the urban proletariat had been living throughout the 19th century.

Succeeding volumes of the *Rougon-Macquart* cycle included many others that were universally read, even though savagely condemned by conservative critics. Nana (1880) dealt with the lives of the demi-mondaines and their wealthy, dissipated clients. The heroine's career was modeled on the careers of a number of successful courtesans of the heyday of the Second Empire. *Germinal* (1885), doubtless Zola's masterpiece, narrated the preliminaries, outbreak, and aftermath of a coal miners' strike in northeast France; it was the first novel in which the possibility of a social revolution launched by the proletariat against the middle classes was seriously mooted. In his descriptions of the dangerous daily labor in the pits and of the rioting of the exasperated strikers, Zola achieved effects of agony and terror of a kind never before realized in literature. *La Terre* (1887) represents his attempt to do for the farm laborer what he had done for the miner in *Germinal*. The picture of rural life he offered was anything but idyllic, rape and murder being shown as the inevitable concomitants of the narrowness of the peasant's horizons and his atavistic land hunger. Finally, *La Débâcle* (1892) gave an epic dignity to the story of France's calamitous defeat at the hands of the Prussians in 1870.

Naturalism in Theory and Practice

The immense sales of his works enabled Zola, by 1878, to purchase a property outside Paris, at Médan, a hamlet where he lived quietly for most of the year, occasionally entertaining the younger writers who made up the vanguard of the short-lived naturalist school. Five of them collaborated with him in the production of a volume of short stories issued in 1880 under the title *Soirées de Médan*. Of these five, the two most talented, Guy de Maupassant and Joris Karl Huysmans, forswore their allegiance shortly afterward. Zola did, however, have important disciples outside France: Giovanni Verga in Italy, Eça de Queiros in Portugal, George Moore in England, and Frank Norris and Stephen Crane in the United States.

Zola set out his fundamental theoretical beliefs in *Le Roman expérimental* (1880), but even he adhered very loosely to them in practice. Naturalism embraced many of the tenets of the older realist movement, such as an interest in average types rather than above-average individuals, the cultivation of a pessimistic and disillusioned outlook, a studious avoidance of surprising incident, and a strict obedience to consequential logic in plot development. The special innovation of naturalism lay in its attempt to fuse science with literature. This meant, in practice, that human behavior had to be interpreted along strictly materialistic or physiological lines (''the soul being absent,'' as Zola put it) and that the individual was to be shown as totally at the mercy of twin external forces, heredity and environment. The emphasis placed on environment accounts for the immense pains that Zola took to document the setting he proposed to use in any particular novel.

Last Years

Zola's private life was not free of strains. He married in 1870, but this union was childless. Then, in 1888, he set up a second home with a young seamstress, who bore him two children. This unexpected blossoming of domestic happiness probably accounts for the sunnier tone of the books he wrote after the completion of *Les Rougon-Macquart*. They included a trilogy—*Lourdes, Rome,* and *Paris* (1894-1898)—dealing with the conflict between science and religion, and a tetralogy of utopian novels, *Les Quatre Évangiles,* of which only the first three were completed.

Zola's dramatic intervention on behalf of Alfred Dreyfus carried his name even further than had his literary work. Dreyfus, a Jewish officer in the French army, had been wrongfully condemned for espionage in 1894, and with much courage and recklessness of consequences Zola challenged the findings of the court-martial in an open letter to the President of the Republic (*J'accuse,* Jan. 13, 1898). Since his statement charged certain highranking army officers with falsification of evidence, Zola was put on trial. He lost his case, spent a year in hiding in England, and returned to France on June 5, 1899. His sudden death in Paris on Sept. 29, 1902, from carbon monoxide poisoning may not have been accidental as the inquest found. There is reason to

believe that he was the victim of an assassination plot engineered by a few of the more fanatical of his political enemies.

Further Reading

The most detailed and authoritative study of Zola's life and work is F. W. J. Hemmings, *Émile Zola* (1953; 2d rev. ed. 1966). Other good general studies are Angus Wilson, *Émile Zola: An Introductory Study of His Novels* (1952), and Elliott M. Grant, *Émile Zola* (1966). John C. Lapp, *Zola before the ''Rougon-Macquart''* (1964), is a highly suggestive study of Zola's early writings. An excellent brief account of the different aspects of Zola's literary method, with illustrative extracts, is Philip D. Walker, *Émile Zola* (1968). □

William Zorach

William Zorach (1887-1966), American sculptor and painter, sought to vitalize the traditional figurative sculpture by turning to African, Egyptian, and Near Eastern art for inspiration. He pioneered in carving directly in wood and stone.

William Zorach was born in Eurberg, Lithuania. His father emigrated to America in the hope of bettering his condition. The Zorachs settled in Ohio, and William attended the public schools. In 1903 he went to Cleveland to learn a trade and attended art school at night. He studied painting at the National Academy of Design in New York City (1907-1910) and then went to Paris. There he saw his first modern art and was particularly attracted to cubism. Before long Zorach was painting abstractly. In 1911 he returned to America. Two of his paintings were accepted for the famous 1913 Armory Show in New York.

In 1917 Zorach made his first sculpture. Though it was done merely as a diversion, he was soon devoting himself entirely to carving. One of his early works, *Two Children* (a mahogany, 1922), was successful enough to convince him to make sculpture a full-time occupation. In 1924 he executed his first piece in stone: a portrait head of his wife.

Though Zorach was completely self-taught as a sculptor, he knew what he wanted. ''Real sculpture,'' he said in 1925, ''is something monumental, something hewn from solid mass, something with repose, with inner and outer form, with strength and power.'' Such qualities are seen in *Child with Cat* (1926). Carved from Tennessee marble, it is compact and simple. The quality of the stone as a hard, resisting material is not violated—that is, not made to suggest flesh, fur, hair, or any other substance.

Zorach had his first one-man show in 1924. In 1929 he accepted a post at the Art Students' League, where he taught for more than 30 years. He received national attention with his *Mother and Child* (1931), a monumental marble. He began receiving commissions for monumental pieces, among them *Benjamin Franklin* (1937) for the Post Office Building, Washington, D.C. His basreliefs for the Mayo Clinic, Rochester, Minn. (1952-1953), are considered among his best efforts in architectural decoration.

During the 1940s Zorach did a series of heads of a monumental character. Best known is his *Head of Christ* (1940). Christ is represented unconventionally as being like a peasant, a tough yet beautiful man. He often returned to favored themes, such as the mother and child in the *Future Generation* (1942-1947) and the lovers in *Youth* (1936) and *Lovers* (1958). Critics found Zorach's later pieces sentimental and less inventive than earlier work.

Further Reading

Zorach's own writings are *Zorach Explains Sculpture* (1947) and *Art Is My Life: The Autobiography of William Zorach* (1967), essential reading for the Zorach scholar. Recommended studies are Paul S. Wingert, *The Sculpture of William Zorach* (1938), and John I. H. Baur, *William Zorach* (1959). □

Zoroaster

Zoroaster (active 1st millennium B.C.) was a prophet of ancient Iran and the founder of the Iranian national religion. Zoroastrianism is ranked with Judaism, Christianity, and Islam among the higher religions originating in the Middle East.

The dates given for Zoroaster by ancient and modern writers differ considerably. The more sober authors have placed him between 1000 and 600 B.C. The latter date conforms to the tradition of the Zoroastrians themselves, who regard Zoroaster as having revealed his religion 258 years before Alexander the Great conquered Iran in 331 B.C. The main sources for the life and career of Zoroaster are the *Avesta,* the sacred book of the Zoroastrians, the oldest and most reliable source; later Zoroastrian literature, among which *Denkart,* an encyclopedic work in Middle Persian, stands out; and non-Zoroastrian works, which include Persian, Arabic, Armenian, and classical histories.

Zoroaster was known among the classic writers chiefly as the initiator of the Magian belief and was regarded as a great sage. The Magians were a priestly class of ancient Iran and were the repository of Persian religious lore and learning. Zoroaster is first mentioned by a Lydian historian of the 5th century B.C. Plato mentions Zoroaster in *Alcibiades* in connection with Magian teachings, and Plutarch gives a summary of Zoroaster's religious doctrine and cosmology.

Only the earliest part of the *Avesta* was composed by the prophet himself. This portion is called *Gathas* (Hymns). The other parts, which include hymns, prayers, litanies, and religious law, were written over a period of perhaps several centuries. The dialect of the *Gathas* is slightly different from the rest of the *Avesta* and somewhat more archaic. The language of the *Avesta* has long been dead. Ambiguities in a number of Avestan passages have given rise to differences of

interpretation and have made some aspects of the prophet's life the subject of heated controversy.

Zoroaster's Career

A brief sketch of the prophet's career, however, may be gleaned from the *Gathas*. In these metrical preachings Zoroaster appears as a human and plausible figure, devoid of many of the mythical and legendary details found in later literature. According to the *Gathas,* Zarathushtra (as Zoroaster is called in the *Avesta*), son of Pourushaspa and from the house of Spitama, is a preacher inspired by and in communion with his Lord, Ahura Mazda. He is distressed at the spread of wickedness and the neglect of truth. He tries to awaken his people to the importance of righteousness and warns them against following false leaders practicing animal sacrifice, mistreating the cattle, and permitting the drinking of *homa* (an intoxicating drink) in the ritual. His exhortations, however, are not heeded. He meets with the indifference of his people and the opposition of the communities' religious leaders. He puts his trust in his Lord, with whom he holds a number of discourses. He seeks the active help and guidance of Ahura Mazda and eventually succeeds in converting King Vishtaspa, who then accords him protection and support.

In later Zoroastrian literature, Zoroaster's life becomes wrapped in marvels and miraculous events. In these sources he is presented as a native of Media in western Iran. Through Doghdova, his mother, he inherits *farnah,* the Divine Glory, without which no Persian king or prophet could succeed. According to the seventh book of the *Denkart,* which gives an account of the miraculous birth and life of the prophet, Ahura Mazda himself intervenes in the selection of the essence of Zoroaster's body and soul from celestial spheres.

Sorcerers and demons, perceiving Zoroaster as a threat to their interests, make several attempts on his life, but he is protected by Ahura Mazda and his aides, the Holy Immortals, who reveal to him the ''Good Religion.'' Harassed by his opponents, he flees to eastern Iran, where he converts the Kianid king, Vishtaspa, to his religion. He marries the daughter of Vishtaspa's good vizier, Frashaoshtra, and gives his own daughter in marriage to Jamaspa, another good vizier of the King. A series of battles against the neighboring infidel tribes follows King Vishtaspa's conversion, and Zoroaster is killed at an altar during one of these battles.

Time and Place of Zoroaster

Agathius (6th century A.D.) was already facing the difficulty of determining the time of Zoroaster when he observed that the Persians said that Zoroaster lived under Hystaspes (Vishtaspa), but that it was not clear whether they meant Darius's father or another Hystaspes. This question has continued into our own day. Whereas Samuel Nyberg placed Zoroaster in a remote period and among primitive people, Ernst Herzfeld (1947) insisted that he was related to the house of the Median kings and that his protector, Vishtaspa, was none other than Darius's father. However, one must follow the convincing argument of W. B. Henning (1951), who upholds the authenticity of the Zoroastrian tradition and places Zoroaster in the court of a king of eastern Iran whose domain was eventually absorbed into the Achaemenid empire. This makes Zoroaster a contemporary of Buddha and Confucius.

As to the native land of the prophet, all the evidence in the *Avesta,* including geographical names, points to eastern Iran as the scene of Zoroaster's activities. It is most probable that his alleged Median origin was a fabrication of the Magi.

Zoroaster's Message

The Zoroastrian religion has gone through different phases, attracting in the course of time many elements from different sources. Among these sources are the pre-Zoroastrian religion of the Iranians and the ritualistic cult of the Magi, but the central element remains the message of Zoroaster himself. It was this message which shaped the new religion and afforded the Iranians spiritual comfort and cohesion for many centuries.

The most characteristic aspect of Zoroaster's faith is belief in dualism. He conceived of two primeval powers active in the universe, Good and Evil. Our world is the scene of their conflict and admixture. The outcome of this conflict, upon which depends the destiny of man, is decided as much by man's choice as by any other factor. The choice is between siding with Ahura Mazda and following the path of truth, or uniting with Angra Mainyu (Ahriman) and following the way of falsehood. In the fateful struggle between Ahura Mazda and Angra Mainyu, it is man and his deeds which hold the balance. It is through the good thoughts, good words, and good deeds of pious men and women that

the forces of Good eventually triumph. There will be a day of reckoning when those who have resisted the temptations of Angra Mainyu and have followed the dictates of the ''Good Religion'' will be blessed.

In assigning this choice to man, Zoroaster raises him to an exalted rank in the scheme of creation. Man's noble position and his positive contribution to the triumph of righteousness is the second important characteristic of Zoroaster's message. His religion is not affected by a notion of original sin or by ascetic tendencies. The raising of children and the planting of trees are stressed as meritorious deeds. Zoroaster's kingdom of God is not necessarily a vision to be realized only in the hereafter.

Zoroaster, who seems to have reacted against a form of monotheism, reveals a striking and original way of thinking. From the *Gathas* we gain the impression of an impassioned preacher who strives for the material and spiritual well-being of his people. The success of his faith bears witness to the pertinence of his message for his people.

Further Reading

An English translation of the Gathas is in Jacques Duchesne-Guillemin, *The Hymns of Zarathustra,* translated from the French by M. Henning (1925), and of the *Avesta* in *The Zend Avesta,* translated by James Darmstetter (2d ed. 1895). A. V. Williams Jackson, *Zoroaster: The Prophet of Ancient Iran* (1899), is still the most comprehensive work on the life of Zoroaster. Also useful is Ernst Herzfeld, *Zoroaster and His World* (2 vols., 1947). For a discussion and critique of various opinions on Zoroaster's time and place, the best source is W. B. Henning, *Zoroaster* (1951). A general discussion of Zoroastrianism is Robert C. Zaehner, *The Dawn and Twilight of Zoroastrianism* (1961), which contains useful bibliographies. □

Juan Zorrilla de San Martin

Juan Zorrilla de San Martin (1855-1931), Uruguayan poet and newspaperman, was declared his country's national poet. His work is characterized by patriotic passion and vigor and by great sentiment for a romanticized past.

Juan Zorrilla was born in Montevideo on Dec. 28, 1855. His parents were natives of Spain and very devout Catholics; he maintained both loyalties throughout his life. He studied in the *colegio* (grade school) of the Jesuit order in Santa Fé, Argentina, and the school of the Bayon Fathers in Montevideo. His father sent him to study law at the National University in Santiago, Chile, because the anti-Catholic atmosphere of Montevideo at that time offended his family.

Zorrilla began writing nationalist and patriotic poetry and prose while in Santiago. His first prose epic, *Ituzaingó* (1874), commemorated a battle of that name, fought in 1828, which was vital to Uruguayan independence. He and other students wrote for a literary journal, *Estrella de Chile,* which appeared infrequently. Zorrilla's first collection of Poems, *Notas de un himno* (1876), met with critical acclaim.

In 1877 Zorrilla received his law degree. The following year he returned to Montevideo and was appointed a justice of the peace, a post he held for 6 months. He founded and became the editor of *El Bien Público,* a proclerical newspaper, which he used partially as a base from which to attack the dictatorship of Máximo Santos. Zorrilla's *La leyenda pátria* (1879) is a lyrical poem in praise of his nation, and *Jesuitas* (1879) is a collection of essays in support of that religious order. In 1880 he won the chair of general literature in the University of Montevideo by a *concurso* (competitive application), and he also became an instructor of natural law in the Liceo Universitario of the city. Santos eventually ordered Zorrilla removed from his teaching posts and harassed him; he fled to Buenos Aires in 1885 and remained there until 1887 when Santos resigned.

Zorrilla spent seven years working on *Tabaré* (1888), an epic poem in three books. This major piece, published in Paris, relates the struggle for survival of the region's indigenous way of life and its eventual extermination. It established him in the Spanish literary world as a major writer; the legend later was retold in operatic from by the Spanish composer Tomás Bretón. Zorrilla was elected to the Academia de la Lengua of Madrid as an individual correspondent.

Zorrilla's career in public affairs began at this time. He served briefly in the Chamber of Deputies after being elected in 1888. In 1891 he was appointed minister plenipotentiary to Spain; while in Madrid he took an active part

in the city's intellectual life and in the 400th anniversary of Columbus's discovery of the Americas. Zorrilla traveled widely in Europe and served briefly as chargé d'affaires in Paris.

In 1898 Zorrilla returned to Montevideo, resumed the editorship of *El Bien Público,* and won the chair of international and public law in the university. In 1903 he acted briefly as chief of the Office of Emission of Currency in the Banco de la República. The year 1910 was the centennial of José Artigas's declaration of Uruguay independence; on commission from the government, Zorrilla published *La epopeya de Artigas*.

Late in life, Zorrilla was honored by the Pope for service and loyalty to the Church and for his Catholic activities. While president of the Club Católico Oriental in Montevideo, Zorrilla also maintained his deeply pro-Spanish attitudes. Having been twice widowed, he left 13 living children on his death in Montevideo on Nov. 4, 1931.

Zorrilla's work was acclaimed widely for its lyricism, dedication to the values of Catholic Hispanism, and patriotic fervor. His work was not abstractly romantic but sought to recount the glories of an era of heroism and idealism. He blended history and creativity in the form of legend and became a principal spokesman for conservative and traditional standards against the populist and modernizing standards that swept the country during his lifetime.

Further Reading

Zorrilla's *Tabaré: An Indian Legend of Uruguay* (trans. 1956) has an introduction and biographical foreword by Enrique Anderson-Imbert. Anderson-Imbert's *Spanish-American Literature: A History* (1954; trans. 1963; 2d ed., 2 vols., 1969) also discusses Zorrilla and is recommended for general historical background. □

Zoser

Zoser (active ca. 2686 B.C.) was the first king of the Third Dynasty, which ushered in Egypt's first golden age, the Old Kingdom.

Zoser is always described on his monuments as the ''Horus Neteryerkhet.'' In the so-called Turin Canon of Kings, a hieratic papyrus dating from about the reign of Ramses II, his importance as the founder of a new epoch (Third Dynasty, 2686-2613 B.C.) is noted by the exceptional use of red ink in writing his name. According to the Turin list, he reigned for 19 years, but this period seems much too short for the erection of his vast monument, the Step Pyramid. The Ptolemaic historian Manetho allots him a reign of 29 years.

Zoser's main claim to fame is his Step Pyramid at Saqqara, overlooking the ancient capital city of Memphis. The man responsible for its conception and construction was Zoser's architect Imhotep. Known to the Greeks as Imouthes, he became a legendary figure to later generations of Egyptians, who looked upon him not only as an architect but also as a learned physician and astronomer. In the Saite period (663-525 B.C.) he was deified and he was identified by the Greeks with their own god of medicine, Asklepios (Aesculapius).

The Step Pyramid was the dominant edifice of a large complex of stone buildings and courtyards which were intended for various ceremonies in connection with the afterlife of Zoser. Its base measurements were approximately 411 feet from east to west and 358 feet from north to south. In its final form it rose in six unequal stages to a height of 204 feet. The substructure of the pyramid consists of a deep shaft which gives access to a maze of corridors and rooms without parallel in other pyramids of the Old Kingdom.

The pyramid and the related complex of buildings were enclosed by a massive stone wall, covering an area approximately 597 yards from north to south and 304 yards from east to west. Limestone from the Tura quarries on the east side of the Nile was used for the outer facing of the buildings, and local stone for the inner cores.

A large brick mastaba at Bêt Khallâf in Upper Egypt may also have been constructed for Zoser, possibly as a cenotaph. At Wadi Maghâra in the Sinai Peninsula is a relief depicting Zoser smiting the Bedouin of the region. A lengthy rock inscription of Ptolemaic date on the island of Sehêl in the First Cataract of the Nile recounts how, through the counsel of Imhotep, Zoser brought to an end a seven-year famine which had afflicted Egypt by presenting to the ram-headed god Khnum of Elephantine, who controlled the Nile inundation, the stretch of territory in Lower Nubia known in Greek as the Dodekaschoinos. The historical accuracy of this inscription is a matter of debate.

Further Reading

The development and main features of the Step Pyramid complex are discussed by Earl Baldwin Smith, *Egyptian Architecture as Cultural Expression* (1938). On Imhotep and his career see Jamieson B. Hurry, *Imhotep: The Vizier and Physician of King Zoser* (1928). The mastaba at Bêt Khallâf is described by the excavator, John Garstang, *Mahasna and Bêt Khallâf* (1903). □

Juan de Zumárraga

The Spanish churchman Juan de Zumárraga (ca. 1468-1548), first bishop and first archbishop of Mexico, was an outstanding representative of a group of 16th-century Spanish clergy in America who combined missionary zeal, a sensitive social conscience, and love of learning.

Juan de Zumárraga was born in Tavira de Durango, Vizcaya. Entering the Franciscan order as a youth, he rose in its ranks and in 1527 was appointed first bishop of Mexico. Soon after his arrival in Mexico in 1528, he clashed with the *audiencia* (a court with executive func-

tions) which Charles V had appointed to govern Mexico in place of Hernan Cortés. The judges proved to be greedy and corrupt men whose main concern was to enrich themselves at the expense of the Indians and the Cortés faction. Since Zumárraga combined with his episcopal office that of protector of the Indians, he attempted to put an end to the abuses committed against the natives by the *audiencia,* but in vain.

The quarrel between Zumárraga and the judges reached such a pitch that he excommunicated the offenders and placed Mexico City under interdict. Summoned to Spain in 1532 to justify his action, he did so with entire success. The first *audiencia,* meanwhile, had been removed and replaced with able and conscientious judges with whom Zumárraga maintained excellent relations.

Despite his concern for Indian welfare, Zumárraga did not oppose the *encomienda* (the assignment to a Spanish colonist of a group of Indians who were to serve him with tribute and labor). He believed that this system, properly regulated, could be beneficial to both Spaniards and Indians.

From 1535 to 1543 Zumárraga served as inquisitor in Mexico. He was extremely active in the pursuit of heresy and other offenses against orthodoxy. The high point of his inquisitorial career was the trial for heresy of the Indian cacique of Texcoco, Don Carlos, whom Zumárraga condemned to death by burning. This excessive severity brought a rebuke from Spain and his removal from the post of inquisitor. Despite the earnest efforts of his principal biographer to clear Zumárraga of the charge of destroying pre-Conquest codices, there is no doubt that he was responsible for the destruction of these and other relics of the Indian past.

Zumárraga made important contributions to the education of Indian youth and to Mexican culture in general. With the aid of Viceroy Antonio de Mendoza he established the famous Colegio de Santa Cruz de Tlatelolco in 1536 to train the sons of Indian chiefs. Before this school began to decline in the second half of the 16th century, it had produced a generation of Indian scholars who assisted Spanish friars in the writing of important works on the history, religion, and customs of the ancient Mexicans. Zumárraga also built hospitals for both races, introduced the printing press to Mexico in 1539, and wrote and published books for the religious instruction of the Indians.

Zumárraga was appointed the first archbishop of Mexico in 1547. He died on June 3, 1548, in Mexico City. Strongly influenced by the Christian humanism of Erasmus and Thomas More, Zumárraga drew heavily on Erasmus's books for the preparation of his own writings, but selectively, using only that material which was clearly orthodox. His thought was a fusion of medieval and Renaissance elements, but the medieval friar in him was certainly dominant.

Further Reading

The classic biography of Zumárraga is in Spanish. Richard E. Greenleaf's excellent *Zumárraga and the Mexican Inquisition, 1536-1543* (1962) covers briefly, but soundly, various aspects of his career. See also the sections on Zumárraga in Lesley Byrd Simpson, *Many Mexicos* (1941; new ed. 1966), and R. C. Padden, *The Hummingbird and the Hawk: Conquest and Sovereignty in the Valley of Mexico, 1503-1541* (1967). □

Elmo Russell Zumwalt Jr.

Elmo Russell Zumwalt, Jr. (born 1920) was a career Navy officer who became the youngest chief of naval operations in U.S. history. As commander of U.S. naval forces in Vietnam, he ordered the use of the chemical Agent Orange to defoliate the Mekong Delta. His son, who patrolled Vietnamese rivers for the Navy, died from the apparent effects of Agent Orange in 1988.

Elmo Russell (Bud) Zumwalt, Jr., the son of two physicians, Elmo Russell and Frances Zumwalt, was born at Tulare, CA, in the San Joaquin Valley, on November 29, 1920. He had a brother and two sisters. Zumwalt was educated at Tulare High School, where he was a top student, played football, and graduated in 1938. He went to Rutherford Preparatory School (1938-1939), considered a career as an Army physician, then entered the United States Naval Academy. Academically, he was in the top five percent of his class and in the top two percent militarily. His disregard for meaningless regulations placed him near the bottom in conduct. His later reforms as chief of naval operations seemed to reflect his desire to see ''common sense'' prevail in the Navy.

War and Peacetime Service

Zumwalt graduated in 1942 and went to sea on the destroyer *USS Phelps*. He later served aboard the *USS Robinson*. He rose to full lieutenant, third in command. While on destroyer duty in the Pacific Ocean in World War II, Zumwalt engaged in the battles of Savo Island and Suriago Strait, and the landings on Attu and Kiska. He was awarded the Bronze Star.

At the close of the war Zumwalt took a gunboat seized from the Japanese, *HIJMS Ataka,* with a crew of 20, into Shanghai. They were among the first Americans to arrive. There he met Mouza Coutelais-du-Roche, a woman of Franco-Russian descent. They married and had two sons and a daughter.

After the war Zumwalt was accepted to both medical and law school, but chose a naval career, because he wanted to defend the United States against the threat posed by the Soviet Union. His career from 1945 to 1952 was built around sea service. He served as executive officer on the *USS Saufley* and the *USS Zellars*. Later, he was assistant professor of naval science at the University of North Carolina-Chapel Hill from 1948 to 1950. He returned to the sea as commanding oficer of the destroyer escort *USS Tills,* 1950-1951, and then as navigator on the battleship *USS*

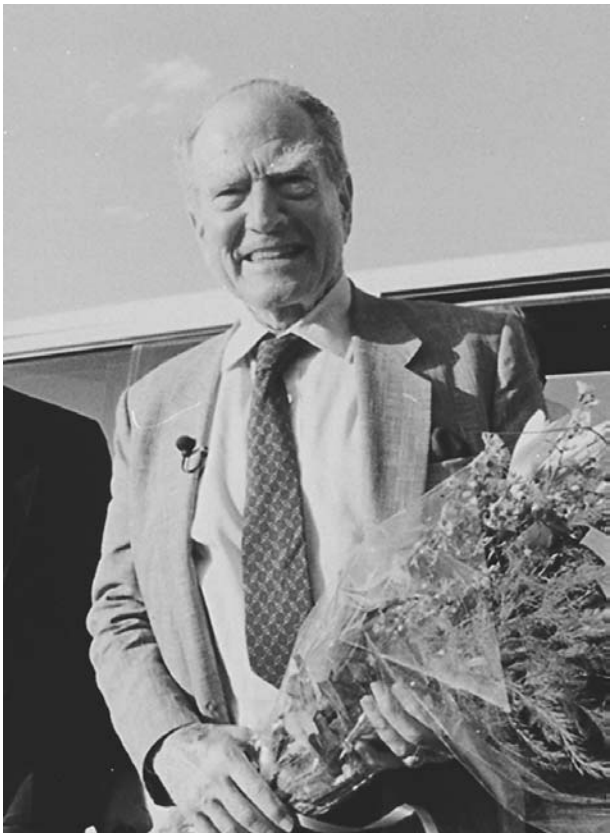

Wisconsin, 1951-1952, in Korean waters during the Korean War.

Zumwalt served in the Navy Department from 1953 to 1955 and from 1957 to 1959, where he gained personnel experience. He commanded the *USS Arnold J. Isbell,* 1955-1957, and the *USS Dewey,* 1959- 1961. He was promoted to captain in 1961 and attended the National War College (1961-1962). There, his lecture on Soviet leaders came to the attention of Paul Nitze, then assistant secretary of the Navy. After completing his War College studies, Zumwalt spent a year in the Office of the Secretary of Defense and then joined Nitze's staff, staying with him when Nitze became secretary of the Navy in 1963.

As executive assistant to Nitze, Zumwalt handled North Atlantic Treaty Organization (NATO) affairs and details of the blockade of Cuba. He was awarded the Legion of Merit and promoted to rear admiral, then left the Pentagon in 1965 to command Cruiser-Destroyer Flotilla Seven. He earned a Gold Star, then returned to the Pentagon to set up the Division of Systems Analysis in the Office of the Chief of Naval Operations (CNO). He frequently went to Capitol Hill on behalf of the CNO, receiving the Distinguished Service Medal (DSM) for his work there.

Vietnam Naval Chief

In September 1968 Zumwalt assumed command of US Naval Forces in Vietnam and the duties of chief, Naval Advisory Group. In October 1968 he was promoted to vice admiral and led the river forces, the ''brown-water navy,'' in which his son, Elmo Zumwalt 3rd, was a lieutenant. In order to allow better air surveillance of the Mekong Delta, Vice-Admiral Zumwalt ordered the widespread use of the chemical Agent Orange to defoliate the jungles around the delta.

Zumwalt remained as Navy leader in Vietnam until he was selected as Chief of Naval Operations (CNO) in July 1970. At the Pentagon, he became famous for his ''Z-grams,'' directives for implementing reforms in living conditions, terms of leave, and the dress code. He developed grievance systems and ombudsmen for enlisted personel. He also encouraged the development of new vessels, such as surface effect craft and gas turbine gunboats.

Zumwalt soon became alienated from President Richard Nixon's administration. He opposed the administration's cuts in naval spending and its stance on the SALT (Strategic Arms Limitation Treaty) talks with the Soviets. In 1974, Zumwalt accepted an offer to appear on the television program ''Meet the Press'' to discuss his views on SALT. Nixon ordered James Schlesinger, the secretary of defense, to fire Zumwalt and to court-martial him if he appeared on the show. Schlesinger refused to carry out the order, and Zumwalt retired. Schlesinger spoke at the retirement ceremony and awarded Zumwalt a Gold Star, contrary to White House instructions, according to Zumwalt's memoirs.

Zumwalt's successors as chief of naval operations kept most of his reforms in place. After retirement Zumwalt published his memoirs, in 1976. That year, he ran for the Democratic nomination for U.S. senator from Virginia, but lost. Zumwalt joined numerous corporate boards, continued to act as a spokesman for defense and the Navy, spent a year as a visiting professor at several colleges and universities, and in 1979 opened a consulting firm, Admiral Zumwalt and Associates, Inc.

Agent Orange Legacy

In the 1980s, the slow-acting effects of Agent Orange on thousands of American personnel began to be more noticed, and the controversy over its use became a public issue. Veterans said the highly toxic chemical dioxin in Agent Orange caused cancer and other illnesses, miscarriages and birth defects in their children. In 1983, Elmo Zumwalt 3rd, then a practicing lawyer, was diagnosed with cancer. In an article in the August 24, 1986, *New York Times,* Zumwalt 3d said he was convinced that Agent Orange ''is the cause of all the medical problems—nervous disorders, cancer and skin problems—reported by Vietnam veterans'' as well as their children's birth defects. Zumwalt's own son, Elmo Russell Zumwalt 4th, suffered from a birth defect that confused his senses. ''I realize that what I am saying may imply that my father is responsible for my illness and Russell's disability,'' Zumwalt 3rd said. ''I do not doubt that the saving of American lives was always his first priority. Certainly thousands, perhaps even myself, are alive today because of his decision to use Agent Orange.'' In the same article, Admiral Zumwalt said: ''We checked with the Army and Air Force about the possible injurious effects on humans of Agent Orange, which had been used in other defoliation efforts. We were told there were none. . . . Knowing what I know now, I still would have ordered the

defoliation to achieve the objectives it did, of reducing casualties. But that does not ease the sorrow I feel for Elmo, or the anguish his illness, and Russell's disability, give me.'' In 1986, the Zumwalts wrote a book, *My Father, My Son,* and it was made into a television movie with the same title.

On June 30, 1988, the U.S. Supreme Court let stand a $240 million settlement between Vietnam veterans and the manufacturers of Agent Orange. On August 13, 1988, Elmo Zumwalt 3rd died of cancer at his home in Fayetteville, North Carolina.

Further Reading

Zumwalt is listed in Roger J. Spiller, editor, *Dictionary of American Military Biography* (1984), Vol. 111. His memoirs, a controversial work, is the principal source for his views on his tour as chief of naval operations: Elmo R. Zumwalt, Jr., *On Watch: A Memoir* (1976). Also of interest is Admiral Elmo Zumwalt, Jr., and Lieutenant Elmo Zumwalt, III, with John Pekkanen, *My Father, My Son* (1986). □

Leopold Zunz

The German-born Jewish scholar Leopold Zunz (1794-1886) was the founder of modern historical and philological study of Judaism.

Leopold Zunz was born at Lippe, Detmold, on Aug. 10, 1794. Educated in Wolfenbüttel at the Samson Free School, he went on to study classics and history at Berlin University. Initially (1824-1831) he earned his livelihood as the editor of a newspaper (*Hande-Spenersche Zeitung*). Then he became teacher and school principal at the Jewish Teachers Seminary, Berlin (1840-1850). In later years he devoted most of his time to historical research and scientific writings.

Zunz was a direct product of the ''Century of Lights,'' the 18th century, and of the civil and intellectual enlightenment and enfranchisement which Moses Mendelssohn and others made possible. Indeed, Zunz did for the history and the literature of Judaism what Mendelssohn had done for Jewish theology and philosophy. Both applied a cultured and liberally educated mind to the ancient heritage of Judaism and rabbinic literature and theology. Zunz and Mendelssohn were only two of a group of writers and thinkers in the 19th and 18th centuries who fought for a greater liberalism within Judaism and between Judaism and Christianity. It was all part of the Enlightenment headed by the French *encyclopédistes* and fomented by Gotthold Ephraim Lessing (his *Nathan der Weise* was published in 1779), the Prussian C. W. von Duhm, and others in France, England, and Austria.

Before Zunz's time, Jewish writings and literary works had never been subjected to ''modern'' methods of historical and literary criticism and research. For this reason, it had been thought that the main body of Jewish thought was of a static character with little or no relation to the changing social and cultural circumstances of each new era. Jewish orthodox traditionalism helped to confirm this view. Zunz's studies changed this. He proceeded on the principle that what was essential in Judaism must and does remain inviolate but that continual reform and renewal must take place. Zunz achieved his purpose through a series of published studies. In 1832 he published *Die Gottesdienstlichen Vorträge der Juden*. This was a study of the inner development of Hebrew literature against the background of concrete historical events. His method was new; the wealth of historical and philological details brought to bear on Hebrew literature was new. He followed this with his German translation of the Hebrew Bible (1837).

In 1845 Zunz published *Zur Geschichte und Literatur*. In this he not only located medieval Jewish literary works within the general context of European literature; he successfully demonstrated the inner relationships and mutual influences exercised between the various phases of Jewish religious speculation and thought throughout the different literary types: Talmud, synagogal poetry, Cabala, and so on. Zunz took up synagogal poetry in three subsequent works analyzing the poems as a literary genre and relating them to other Hebrew forms, to European forms, and to historical events. Zunz's other works were published in three volumes as *Gesammelte Schriften* (1875-1876). He died in Berlin on March 18, 1886.

Further Reading

Some information on Zunz appears in Heinrich H. Graetz, *History of the Jews* (6 vols., 1891-1898), and Solomon Schecter, *Studies in Judaism, Series III* (1924). □

Francisco de Zurbarán

Francisco de Zurbarán (1598-1644), a Spanish painter in the baroque style, was among the foremost artists of Spain's Golden Century.

Francisco de Zurbarán was born in Fuentes de Cantos, Badajoz Province (Estremadura), and baptized on Nov. 7, 1598. His father was a prosperous shopkeeper of Basque descent. In 1614 Zurbarán was in Seville, apprenticed to a mediocre painter of images, Pedro Díaz de Villanueva. Zurbarán opened a workshop in Llerena in 1617 and married an heiress older than himself. She died after having three children. He contracted a second marriage with a widow in 1623.

During his 11 years in Llerena, Zurbarán's piety was influenced by Spanish Quietism, a religious movement that taught inner withdrawal, the discovery of God in humbly submissive silence, and the use of penitential exercises to subdue the senses and calm the intellect. Although this influence had a profound effect upon his art, it in no way limited his artistic activities. The contracts for this period are so numerous that he would have been obliged to assign many of them to assistants. In addition, he was commuting

to Seville (a 2-day trip) to execute works for the Dominican, Trinitarian, Mercedarian, and Franciscan monasteries.

In 1629 the Seville Town Council persuaded Zurbarán to move his workshop to their city. He arrived with his wife, children, and eight servants. The following year the painters' Guild of St. Luke ordered him to submit to an examination; he refused, and the town council supported him. His patrons continued to be mostly monasteries: the Capuchins, Carthusians, and Jeronymites were added to the list.

In April 1634 the painter Diego Velázquez, who was in charge of the decorations for the new Royal Palace in Madrid, commissioned Zurbarán to execute for the Hall of Realms two battle scenes, which were to belong to a series that included Velázquez's *Surrender of Breda,* and ten Labors of Hercules. (All the paintings, except one battle scene lost in a fire, are now in the Prado.) Zurbarán returned to Seville in November with the honorary title of Painter to the King and the happy memory that Philip IV had called him the king of painters.

Zurbarán was at a peak of creativity and felicity in 1639, when his wife died. His art production declined markedly and his style became more grave. He married for the third time, in 1644, but his artistic star was descending as the popularity of the young Bartolomé Esteban Murillo rose. Lacking sufficient commissions at home, Zurbarán was obliged to produce the majority of his works for South America, particularly Lima and Buenos Aires. With four more children born of his new marriage, he even sold Flemish landscapes and paints and brushes to the South American market. He continued to produce mostly for South America until 1658, when he decided to try to change his luck in Madrid. His art, however, was little appreciated there, and he died destitute on Aug. 27, 1664.

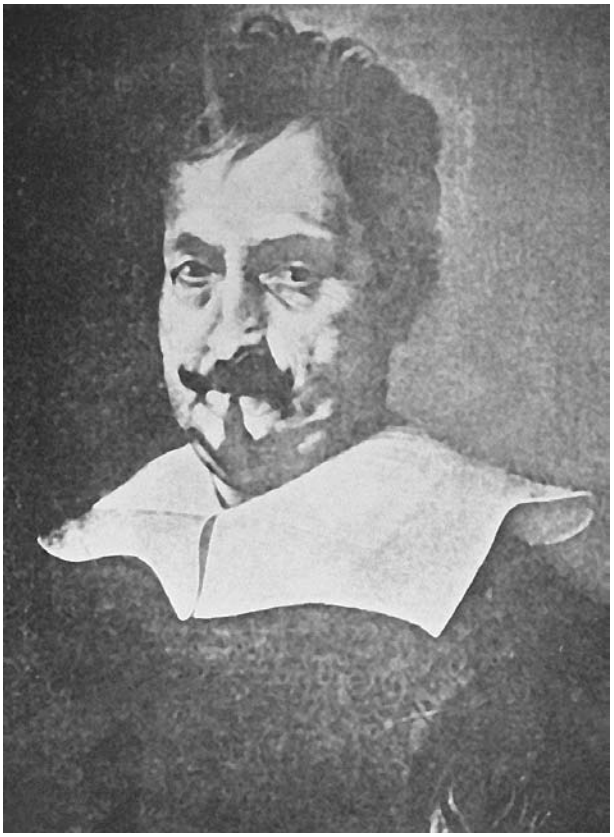

Zurbarán's art is an anomaly which causes some art historians to dismiss him as second-rate and others to praise him unrestrainedly. This is caused seemingly by a complexity of factors. It all stems, one surmises, from the basic paradox that Zurbarán was essentially a provincial profoundly involved with the infinite. This duality caused his art to be tense with opposites: sophisticated technique and ingenuous primitivism, precise exactitude and transcendent dissimilitude, accurate realism and ineffable mysticism, emphatic corporeality and divine immanence. His rigorous materiality is vibrated by stillness and silence, producing a tremolo audible to the ear of the soul. His saints wear no halos; they mysteriously exhale the breath of divine grace. There is an unabashed frankness in this holy deportment that may disconcert the unready observer. This there's-more-to-me-than-meets-the-eye halo is present even in his still lifes. Martin Soria (1953) was moved to quote Deuteronomy to express the transcendence of *Still Life with Oranges* (1633).

Fundamentally and almost exclusively, Zurbarán was a painter of religious subjects by his own free choice. He has a vast repertoire of monastic canvases. Of his extant works, approximately two-thirds were painted in the 1630s; the other third is about equally divided before and after that decade.

St. Serapion (1628) is an excellent example of Zurbarán's almost reverential fidelity to the physical while achieving his primary objective of expressing imperturbable sanctity. He had a singular preference for representing the Virgin Mary as a young child, and he invented a unique hagiography for individual, standing, female saints who are modishly dressed in 17th-century costumes, for example, *St. Dorothy* . He was an admirable portraitist with the ability to create an impact by a sense of immediacy or presence, as exemplified in *Doctor of Salamanca. St. Luke Painting the Crucifixion* (ca. 1639-1640) is believed to be a self-portrait. St. Luke is shown in half-length in front of his canvas in such a way that he appears to be actually standing beneath the cross at Golgotha. His right hand holds a long-handled brush against his chest; in his left, he holds the palette; his head is turned in profile, raised toward Christ. The attitude is one appropriate to Quietism, humble and contemplative.

Further Reading

The majority of sources on Zurbarán are in Spanish. A major study in English is Martin S. Soria, *The Paintings of Zurbarán* (1955). Jacques Lassaigne, *Spanish Painting* (2 vols., 1952), has a good discussion of Zurbarán and is recommended for general background.

Additional Sources

Zurbarán, Francisco, *Zurbarán, 1598-1664,* New York: Rizzoli, 1977. □

Ellen Taaffe Zwilich

Ellen Taaffe Zwilich (born 1939) was a highly regarded American composer who received the Pulitzer Prize for Music in 1983 for her *Symphony No. 1* (*Three Movements for Orchestra*). Her style of composition is lyrical, well-constructed, and appealing, combining modern tonal language with older compositional devices.

Zwilich was born in Miami, Florida, in 1939 and began writing music when she was ten years old. She received her B.M. in 1956 and her M.M. in 1962 from Florida State University and then went to New York to attend the Juilliard School. While there she studied under Elliot Carter and Roger Sessions and in 1970 was the first woman to receive a doctorate in composition from the school. She also studied the violin under Richard Burgin and Ivan Galamian, and her ability as a violinist earned her a place in the American Symphony Orchestra under Leopold Stokowski. This experience as an orchestral player affected her attitude toward composition. As she said, ''Ultimately, the player is the life-blood of the music, and when I write, I think instrumentally. I never write a piece unless I am dying to write for that particular combination, and if I am writing for orchestra, I want to exploit it. There's a whole stage full of virtuosos! I have great respect for instruments and performers.''

In recognition of her talents she received many awards, grants, and commissions and was able to live on her earnings as a composer without the necessity of teaching or performing. She received the Marion Freschl Prize three times while she was studying at Juilliard, the Elizabeth Sprague Coolidge Chamber Music Prize in 1974, the National Endowment for the Arts composer fellowship grant in 1976 for a concerto for violin, the International Composition Competition ''J.B. Viotti'' Gold Medal in 1975, and a Martha Baird Rockefeller Fund for Music grant to record the String Quartet in 1977. In 1983 she became the first woman to receive the Pulitzer Prize for Music. Later she received a Guggenheim fellowship.

Orchestral Works

The piece for which Ellen Zwilich received the Pulitzer Prize—*Symphony No. 1* (*Three Movements for Orchestra*)—illustrates how her style of composition, although influenced by Stravinsky, Bartók, and Shostakovich, was independent of any one source of inspiration. ''I live in a time of enormous variety,'' she said, ''where I have access to music of all kinds and places and times. The idea of influence was more germane when there was a monolithic art world, but there is too much available now to speak of 'direction' in music.'' In her *Symphony No. 1* Zwilich created a piece with long lyrical lines and simple motivic ideas which, though reminiscent of late romantic music, is thoroughly modern and reflective of her personal style.

She completed *Symposium for Orchestra* in 1972, and it was first performed by the Juilliard Orchestra under Pierre Boulez in 1975. This piece was chosen to be the official U.S. entry in the International Society for Contemporary Music World Music Days in Paris, France. It is a one movement piece for orchestra in which the symposium consists of discussion of a musical topic by various instruments of the orchestra. Thus an opening statement is presented and varied, elaborated, and treated to rather abstract permutations. It is immediately accessible at the first hearing, the structure being lucidly presented, thus allowing the imaginative interplay of the orchestra to be foremost in the audience's mind.

The *Prologue and Variations for String Orchestra* (1983) is a short piece, built on the interval of a minor second. For all its brevity, it is richly expressive. The Indianapolis Symphony Orchestra commissioned Zwilich to write *Celebration for Orchestra* (1984) for the inaugural concerts of the Circle Theatre in Indianapolis. Zwilich included in the piece the musical image of bells as evocative of celebration. In addition, she viewed the work as a kind of test piece for the new hall, creating a wide range of sonority and volume within the composition. The *Symphony No. 2* (*Cello Symphony*) (1985) was written on commission for the San Francisco Symphony. In 1987 Zwilich wrote *Images for Two Pianos and Orchestra* on commission for the opening of the National Museum for Women in the Arts in Washington, D.C. It conveyed the moods of the works of five artists—Alice Bailly, Suzanne Valadon, Alma Thomas, Elaine de Kooning, and Helen Frankenthaler.

Chamber Music

The large number of compositions she has written for chamber groups attests to her ability to explore the different sounds possible in small groups. She had a close relationship with the Boston Musica Viva chamber ensemble directed by Richard Pittman. They commissioned several works, one of which was the *Chamber Symphony,* which they played on their European tour in 1981 and was written shortly after the sudden death of the violinist Joseph Zwilich, husband of the composer. It is written for flute, violin, viola, cello, and piano and projects an elegiac quality throughout. Earlier, she composed a *Sonata in Three Movements* (1973) for violin and piano for her husband, which he recorded. In 1974 she wrote a *String Quartet* which Andrew Frank characterized as ''brimming with wonderfully musical ideas. The writing for the four instruments is masterly, idiomatic, and resourceful, while happily avoiding cliches so commonly found in much of the contemporary string quartet literature.'' The *Clarino Quartet* (1977) was performed first by the Minnesota Orchestra trumpet section in St. Paul and also at the 1979 Festival of Contemporary Music at Tanglewood. It is written for B-flat piccolo and D, C, and B-flat trumpets and is divided into three movements: Maestoso/allegro vivo, Largo, and Veloce. It also lends itself to performance by a clarinet quartet. The writing is virtuosic and varied so that the timbres of the different instruments are blended with imagination.

The *String Trio* (1982) is in three movements that contain the same musical idea—a regular pulsation underlying a melodic theme. The use of cyclic themes and the consequent variations are characteristic of much of Zwilich's writing. In her own words, she had ''been developing techniques that combine modern principles of continuous variation with other (but still immensely satisfying) principles, such as melodic and pitch recurrence and clearly defined areas of contrast. Thus, while the *String Trio* is in three movements of differing character (Vivace, Adagio, Presto [Lento]) the whole piece is generated by the same musical material and the cyclical quality of the work will perhaps be recognizable on first hearing, even before the epilogue which emphasizes it.'' The *Divertimento for Flute, Clarinet, Violin and Cello* (1983), commissioned by the New York State Music Teachers Association, is a light piece in four movements. The *Fantasy for Harpsichord* (1983) was commissioned by Linda Kobler for her debut at Carnegie Hall.

Intrada (1983) was commissioned by the DaCapo Chamber Players with funds provided by Chamber Music America. It was conceived as an overture to an evenings' program of music, and it serves to present the instruments—in this case flute/piccolo, clarinet, violin, cello, and piano—in a vivid way to the audience. The Chamber Music Society of Lincoln Center commissioned the *Double Quartet for Strings* (1984), which combines and contrasts the two groups of instruments. In the first and last movements, they are presented as a unit, but in the second and third, the divisions between the instruments surface. *New York Times* critic Donal Henahan wrote of the quartet ''. . . throughout her piece Mrs. Zwilich displayed clear-eyed maturity and a rare sense of balance. She writes music that pleases the ear and yet has spine.'' A National Endowment for the Arts Consortium Commission enabled Zwilich to write the *Chamber Concerto for Trumpet and 5 Players,* which was performed in several American cities.

Vocal Music

Zwilich's vocal works use a variety of texts. Poems by Sandor Petöfi provide the text for the songs *Érik a Gabona* (1976) and *Emlékezet* (1978). The second of the two songs was commissioned by the Hungarian singer Terézia Csajbók and is written for soprano and piano. In addition, Zwilich wrote two works based on poems by Hermann Hesse, *Einsame Nacht* (1971) and *Im Nebel* (1972). The first piece is a song cycle for baritone and piano and the second for contralto and piano. *Trompeten* (1974) is based on a text by Georg Trakl which Zwilich translated and set to music for soprano and piano. *Passages* (1981) is a work for soprano and chamber ensemble which sets to music the poems of A. R. Ammons. It was performed frequently in the United States and abroad in this version and also in an orchestral one.

Zwilich's wide ranging musical interests and creative talents were evident in her 1995 *American Concerto* for trumpet and orchestra. The work was created for Doc Severinsen, who premiered the jazz styled concerto with the Buffalo Philharmonic. Zwilich described Severinsen as a ''killer trumpet player.'' A long time fan of the Peanuts comic strip, she composed *Peanuts Gallery* (1997) with the blessings of Charles Schultz, the strips' creator. After a world premiere at New York City's Carnegie Hall, it was reported that both 5-year-olds and adults were cheering.

Further Reading

Zwilich was at the beginning of her career as a composer in 1985, and there are no books yet written about her or about her music. Some of her works have been recorded by Northeastern, Cambridge, and New World records and are good recordings, well worth listening to. Reviews of premieres and performances of her compositions can be found in general publications such as *Time* and *Newsweek*. Reviews of recordings of her works by various orchestras can be found in the *American Record Guide*. □

Huldreich Zwingli

The Swiss Protestant reformer Huldreich Zwingli (1484-1531) paved the way for the Swiss Reformation. His influence on the church-state relations of the cantons that became Protestant was profound and durable.

An exact contemporary of Martin Luther, Huldreich Zwingli experienced and contributed to the profound changes in religious and intellectual life that, arising in the early 1500s, permanently affected West-

ern civilization. He was born on Jan. 1, 1484, in the village of Wildhaus, one of ten children. His experience with ecclesiastical traditions came early, through an uncle who was a priest. Huldreich was destined by his parents for the priesthood.

Early Years and Education

Zwingli's education was markedly humanistic. In 1494 he was sent to school at Basel and in 1498 to Bern, where a famous classicist, Heinrich Wölflin, fired a love in him for ancient writers, including the pagans, that he never lost. In 1500 Zwingli entered the University of Vienna to study philosophy, and there too the ideals of humanism were nurtured and deepened in him, for at that time the university boasted the presence of Conradus Celtes, one of the leading scholars of the humanistic tradition. Zwingli also acquired a deep appreciation and understanding of music and learned to play several instruments.

At the age of 18 Zwingli was again in Basel, where he studied theology. In 1506 he received his master's degree and was ordained a priest by the bishop of Constance. After celebrating his first Mass at Wildhaus, he was elected parish priest of Glarus a few miles away. He spent ten years in Glarus, a decade that in several important respects formed the most decisive period of his life. He developed his character as a reformer, his knowledge and love of Greek, his admiration for the great humanist Erasmus, and his bitterness at the corruption in the Church. Zwingli became so enamored of Homer, Pindar, Democritus, and Julius Caesar that he refused to believe that they and other great pagans were unredeemed because they had not known Christ.

By 1516, when Zwingli moved to Einsiedeln in the canton of Schwyz, he was already arriving at doctrinal opinions divergent from those of Rome. He not only attacked such abuses as the sale of indulgences and the proliferation of false relics but also began to speak openly of a religion based only on the Bible. Independently of Luther, Zwingli concluded that the papacy was unfounded in Scriptures and that Church tradition did not have equal weight with the Bible as a source of Christian truth.

Reformation in Zurich

Zwingli's preaching was so impressive that he was asked to become the vicar, or people's priest, of the Grossmünster in Zurich. This city bristled with intellectual activity, and on Dec. 10, 1518, he eagerly accepted the offer. At Zurich, under his leadership, the Swiss Reformation began. He preached against the excessive veneration of saints, the celibacy of the priesthood, and fasting. When his parishioners were accused of eating meat during Lent, he defended them before the city council and wrote a forceful tract on the subject. His stand against the celibacy of the clergy brought down the wrath of the bishop of Constance upon him. In 1523 Zwingli admirably defended his position on this topic with 67 theses presented in a public disputation. The city council not only found itself in accord with him but also voted to sever the canton from the bishop's jurisdiction. Thus Zurich adopted the Reformation.

During the 1520s Zwingli wrote much; not all of his writings were theological. Unlike Luther and John Calvin, the Swiss reformer possessed a profound patriotic element, a quality that caused him to inveigh heavily against the pernicious practice of hiring out soldiers to fight as mercenaries in the wars of other nations. In 1521 he convinced Zurich to abolish this policy.

Zwingli's Theology

The doctrinal matter that set Zwingli apart from Luther on the one hand and Roman Catholicism on the other was that of the Eucharist. Zwingli denied the real presence of Christ in the Host and insisted that the Eucharist was not the repetition of Christ's sacrifice but only a respectful remembrance.

Since Jesus was God as well as man one performance of the act of redemption was enough. Moreover, the Scriptures contain all Christian truth and what cannot be found therein must be ruthlessly cast from the true Church. Thus the concept of purgatory, the hierarchy, the veneration of relics and images, the primacy of the pope, and canon law must all be cast aside. Zwingli expressed these views in the 67 theses of 1523 and in the tract *De vera et falsa religione* of 1525. In general, his theology was absorbed in and superseded by that of Calvin.

Zwingli's disagreement with Luther was fundamental, and after the two reformers met at Marburg in 1529 and had a profitless discussion, it became clear that no unification of their movements could result. Zwingli was also unsuccessful in winning over all of Switzerland to his cause. Uri, Schwyz, Unterwalden, Lucerne, and Zug—the conservative forest cantons—remained faithful to Roman Catholicism and formed a league to fight Protestant movements.

Tensions grew, and civil war threatened in 1529 and then broke out in 1531. Zwingli counseled the war and entered the fray as chaplain at the side of the citizens of Zurich and their allies. He was slain at the battle of Kappel on Oct. 11, 1531. His body was abused by the victorious Catholics, who quartered it and burnt it on a heap of manure.

Further Reading

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Vladimir Kosma Zworykin

The Russian-American physicist and radio engineer Vladimir Kosma Zworykin (1889-1982) made important contributions to the development of television, as well as to the newer field of electronics.

Vladimir Zworykin was born in Mourom, Russia, on July 30, 1889. He is best known for his pioneering work in the development of television.

Early Education and Career

Zworykin received a degree in electrical engineering from the St. Petersburg Institute of Technology in 1912 and a doctorate in physics in 1926 from the University of Pittsburgh. Like many European intellectuals of the 20th century, Zworykin was driven to the United States by the recurrent religious persecution and political repression which rocked Europe and Russia. He came to America in 1920, 3 years after the Russian Revolution, and joined the research staff of Westinghouse Electric and Manufacturing Company in Pittsburgh. In 1930 he went to the Radio Corporation of America (RCA), where he was made director of the electronics research laboratory.

The Race for Television

Zworykin was one of the earliest pioneers in the development of television. Before he left the St. Petersburg laboratory of Boris Rosing in 1919, he had the germ of an idea for an improved television system. When he joined Westinghouse in 1920, he hoped to be able to continue his work but soon discovered that firm was interested only in radio research. He left Pittsburgh to join a small development company in Kansas but returned to Westinghouse in 1923, this time with the agreement that he could continue work on television. According to an interview conducted for the *RCA Engineers Collection,* July 4, 1975, Zworykin details early developments with primitive geometric pictures generated as early as 1923. In that year he applied for a patent on his ''Iconoscope,'' a device which transmitted television images quickly and sharply. It was perhaps the single most important breakthrough in the history of television development. When Westinghouse transferred most of its radio research work to RCA in 1930, he moved over too and continued its development. A PBS documentary series, *The American Experience* titled ''Who is Philo T. Farnsworth?'' (researched by Alison Trinkl and David Dugan and based partly on the book *Tube: The Invention of Television* by David E. Fisher and Marshal John Fisher) details the race to create a working television. According to the documentary, at the time of Zworykin's transfer to RCA, he met with fellow television pioneer Philo T. Farnsworth. Under the guise of a fellow-researcher, Zworykin spent three days in Farnsworth's lab, and was given almost total access to Farnsworth's technology. After his return to New York, Zworykin's work incorporated many of the innovations that he'd seen at Farnsworth's lab. Zworykin and Farnsworth battled in court for many years before patents were awarded to both men in the 1930's. But RCA had the marketing might and money to prevail. In 1929, David Sarnoff, Chairman of RCA asked Zworykin how much he thought it would cost to develop a workable system, and Zworykin estimated ''$100,000.'' It ended up costing RCA $40,000,000 before they began turning a profit. Television broadcasts were available in limited areas, at limited times in Berlin, London, Russia and the US prior to World War II. Commercial television was authorized in the United States in 1940, but its growth was held up by World War II. Ironically, Zworykin was unimpressed by the television programming available, terming it in a 1981 interview as ''awful.''

After Television

During the war Zworykin, like many scientists who specialized in electronics, played an important role in developing new weapons for the military. He served on the Scientific Advisory Board to the Commanding General of the U.S. Army Air Force, as well as on the Ordnance Advisory Committee on Guided Missiles. At the same time he personally directed important research work and served on three subcommittees of the National Defense Research Committee.

After the war Zworykin continued his electronics work and made important contributions to the development of the electron microscope. He was also instrumental in the development of the electric eye used in security systems and automatic door openers, a device to read print to the blind, and electronically controlled missiles and automobiles. In 1952 he was awarded the Edison Medal of the American

Institute of Electrical Engineers for ''outstanding contributions to the concept and development of electronic components and systems.''

In 1947 he became a vice president of RCA and technical consultant to the RCA Laboratories Division, positions he held until 1954. While most of his career was spent developing television and its electrical components, Zworykin spent his time after retirement from RCA in 1954 as Director of Medical Research at the Medical Electronics Center at the Rockefeller Institute for Medical Research (now Rockefeller University) until 1962.

Personal Information

Zworykin married Tatiana Vasilieff around 1915 and had two children. He emigrated with his family to the United States in 1919, becoming a US citizen in 1924. He was divorced from Vasilieff and married Katherine Polevitsky in 1951. He died on July 29, 1982, one day short of his 93rd birthday.

Further Reading

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17

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Index 17

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CONTENTS

ACKNOWLEDGMENTS VII
HOW TO USE THE INDEX. XXIII
INDEX 1

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Haley, Earl of Halifax, Asaph Hall, Donald Hall, Granville Stanley Hall, Albrecht von Haller, Edmund Halley, William Frederick Halsey, Jr., Johann George Hamann, Fannie Lou Hamer, Alice Hamilton, Oscar Hammerstein, II, Samuel Dashiell Hammett, James Henry Hammond, Hammurabi, John Hampden, Wade Hampton, Knut Hamsun, Oscar Handlin, Alvin H.Hansen, Julia Butler Hansen, Howard Hanson, Norman Hapgood, Kei Hara, (James) Keir Hardie, Warren G.Harding, Robert Hare, Robert Harley, Edward Henry Harriman, William Averell Harriman, James Harrington, Joel Chandler Harris, Roy Harris, Townsend Harris, William Torrey Harris, Benjamin Harrison, David Hartley, William Harvey, Warren Hastings, William Henry Hatch, Mohammad Hatta, Gerhart Hauptmann, John Milton Hay, Thomas Emmet Hayden, (Franz) Joseph Haydn, Patrick Joseph Hayes, Rutherford B.Hayes, Samuel Hearne, William Randolph Hearst, Ben Hecht, Isaac Thomas Hecker, Margaret O'Shaughnessy Heckler, Hugh M. Hefner, Georg Wilhelm Friedrich Hegel, Werner Karl Heisenberg, Hermann von Helmholtz, Jesse A. Helms, Claude-Adrien Helvetius, Arthur Henderson, Richard Henderson, Henry IV, King of France, Henry IV, King of England, Henry V, Henry VII, King of England, Henry VIII, Herodotus, Edouard Herriot, John Frederick Herschel, William Herschel, Alfred Day Hershey, Heinrich Hertz, James Barry Munnik Hertzog, Theodor Herzl, Victor F. Hess, Paul Johann Ludwig von Heyse, Marguerite Higgins, Archibald V. Hill, Benjamin H. Hill, Nicholas Hilliard, Carla Anderson Hills, Heinrich Himmler, Paul Von Hindenburg, Cyril N. Hinshelwood, Hippocrates, Ando Hiroshige, Adolf Hitler, John Henry Hobart, William E. Hocking, Alan Lloyd Hodgkin, Ferdinand Hodler, Richard Hofstadter, Hokusai, Johann Christian Friedrich Holderin, Billie Holiday, John Philip Holland, John Haynes Holmes, Oliver Wendell Holmes, Oliver Wendell Holmes, Jr., Gustav Holst, Richard Hooker, Benjamin Lawson Hooks, Herbert Hoover, Esek Hopkins, Harry L.Hopkins, Francis Hopkinson, Grace Hopper, Herman Harrell Horne, Matina Souretis Horner, Vladimir Horowitz, Nicholas Horthy de Nagybanya, (Jean) Antoine Houdon, Edward Mandell House, Bernardo Houssay, Samuel Houston, Joseph Howe, Julia Ward Howe, Richard Howe, William Howe, Hu Shih , Edwin Powell Hubble, Langston Hughes, David Hume, Hubert Horatio Humphrey, William Holman Hunt, Zora Neale Hurston, King Hussein, Robert Maynard Hutchins, Ulrich von Hutton, James Hutton, Julian Huxley, Christiaan Huygens, Douglas Hyde, Libbie Henrietta Hyman, Abd al-Aziz ibn Saud, Henrik Ibsen, Daisaku Ikeda, Ivan Illich, Imhotep, William Ralph Inge, Jan Ingen-Housz, Robert Green Ingersoll, Jean Auguste Dominique Ingres, George Inness, Innocent III, Ismet Inonu, John Ireland, Hopolito Irigoyen, Washington Irving, Isabella I, Isabella II, Hirobumi Ito, Agustin de Iturbide, Charles Ives, Tomomi Iwakura, Andrew Jackson, Helen Maria Fiske Hunt Jackson, Abraham Jacobi, Friedrich Heinrich Jacobi, James II, James III, Henry James, Leon Jaworski, William Jay, Jean de Meun, (John) Robinson Jeffers, Thomas Jefferson, Harold Jeffreys, Edward Jenner, Saint Jerome, William Stanley Jevons, Mohammed Ali Jinnah, Joan of Arc, Joseph J.C. Joffre, Saint John, John Chrysostom , Augustus Edwin John, Andrew Johnson, Charles S(purgeon) Johnson, Hiram Johnson, Jack Johnson, James Weldon Johnson, William H. Johnson, Joseph Johnston, Frederick Joliot-Curie, Irene Joliot-Curie, Inigo Jones, Robert E. Jones, Robert Tyre Jones, Ben(jamin) Jonson, Jacob Jordaens, David S. Jordan, Vernon Jordan, James Prescott Joule, Juan Carlos I , Adoniram Judson, Justin , Augustine Justo, Frida Kahlo , Albert Kahn, Henry John Kaiser, David Kalakaua, Kumaraswami Kamaraj, Kamehameha I, K'ang Yu-wei, Immanuel Kant, Peter Kapista, Mordecai M. Kaplan, Stephen W. Kearny, Frances Kellor, Jack French Kemp, Jr., Amos Kendall, Edward C. Kendall, John Kendrew, John F. Kennedy, John Pendleton

Kennedy, Elizabeth Kenny, Johannes Kepler, Aleksandr F. Kerensky, Charles Franklin Kettering, Nikita Khrushchev, William H.Kilpatrick, Rufus King, Charles Kingsford Smith, Alfred Kinsey, Joseph Lane Kirkland, Henry Kissinger, Heinrich von Kleist, Seaman Knapp, John Knox, William S. Knudsen, (Heinrich Hermann) Robert Koch, Zoltan Kodaly, Kojong, Arthur Kornberg, Otto Von Kotzebue, Hans Adolf Krebs, (Schack) August (Steenberg) Krogh, Alfred Krupp, Kublai Khan, John La Farge, Francis LaFlesche, Louis Hippolyte LaFontaine, Joseph Louis Lagrange, Chevalier de Lamarck, Edwin H. Land, Lev Davidovich Landau, Karl Landsteiner, Dorothea Lange, Samuel (Pierpont) Langley, Irving Langmuir, John Mercer Langston, Sidney Lanier, Robert Lansing, Marquis de Laplace, Ring(gold Wilmer) Lardner, Francois-Alexandre-Frederic de La Rochefoucauld-Liancourt, Sieur de La Salle , Bartolome de Las Casas, Benjamin Henry Latrobe, William Laud, Juan Antonio Lavallega, Ernest Lavisse, Antoine Lavoisier, Ernest Orlando Lawrence, Jacob Lawrence, Henry Lawson, Thomas William Lawson, Louis Leakey, Mary Elizabeth Clyens Lease, Joshua Lederberg, Gottfried Leibniz, Curtis E. Lemay, Daniel Leonard, Leonardo da Vinci, Rene Levesque, John L. Lewis, Meriwether Lewis, (Harry) Sinclair Lewis, Li Hung-chan, Willard F. Libby, Francis Lieber, Justus von Liebig, David E. Lilienthal, Abraham Lincoln, Anne Morrow Lindbergh, Charles A(ugustus) Lindbergh, Benjamin Barr Lindsey, Carl Linnaeus, Joseph Lister, Franz Liszt, 2nd Earl of Liverpool, Livia, David Livingstone, Henry Demarest Lloyd, David Lloyd George, John Locke, Henry Cabot Lodge, Jr., Otto Loewi, Jack London, Adolfo Lopez Mateos, Audre Lorde, Hendrik Antoon Lorentz, Louis IX, Joe Louis, Pierre Charles Alexandre Louis, Abbott Lawrence Lowell, Josephine Lowell, Clare Boothe Luce, George Benjamin Luks, Edward (Landseer) Lutyens, Andre Lwoff, Charles Lyell, Mary Lyon, Antonio Maceo, Ernst Mach, Archibald MacLeish, Nathaniel Macon, Lachlan MacQuarie, Maurice Maeterlinck, Alfred Thayer Mahan, Mahendra, Norman Mailer, Stephane Mallarme, Manco Capac, (Luiz) Heinrich Mann, Thomas Mann, Carl Gustaf Emil von Mannerheim, Marcel Marceau, Guglielmo Marconi, Margaret of Denmark, Margaret of Scotland, Juan de Mariana, Marie Antoinette, Constance Markievicz, Jacques Marquette, Thurgood Marshall, Jose Marti, Mary Martin, Simone Martini, Mary Queen of Scots , Massasoit, William Ferguson Massey, Cotton Mather, Matilda of Tuscany, Henri Matisse, W(illiam) Somerset Maugham, Matthew Fontaine Maury, Hiram Stevens Maxim, Maxmilian II, James Clerk Maxwell, Mary McCarthy, George B. McClellan, Cyrus H. McCormick, Robert Rutherford McCormick, William McKinley, John McLoughlin, George Herbert Mead, Lise Meitner, George Wallace Melville, Dmitrii Ivanovich Mendeleev, Felix Mendelssohn(-Bartholdy), Pedro Menendez de Aviles, Mario Garcia Menocal, George Meredith, Ottmar Mergenthaler, Prosper Merimee, Elic Metchnikoff, Otto Meyerhof, Albert (Abraham) Michelson, P(avel) N(ikolayevich) Miliukov, John Stuart Mill, Edna St. Vincent Millay, Robert A. Millikan, John Milton, Peter Minuit, Joan Miro, Gabriela Mistral, John Mitchell, Maria Mitchell, Bartolome Mitre, Mohammed, Mohammed V, Mohammed Ali , Moliere, Claude Monet, Jacques Lucien Monod, James Monroe, Michel Eyquem de Montaigne, Juan Montalvo, Baron de Montesquieu, Maria Montessori, Jacques and Joseph Montgolfier, Thomas Moran, Thomas More, C(onway) Lloyd Morgan, (Lewis) Henry Morgan, Thomas Hunt Morgan, Hans J. Morgenthau, Henry Morgenthau, Samuel Finley Breese Morse, William T.G. Morton, Mohammad Mossadegh, William Sidney Mount, Wolfgang Amadeus Mozart, Hermann Joseph Muller, (Jose) Luis (Alberto) Munoz Marin, Frank Andrew Munsey, Charles F. Murphy, Frank Murphy, Benito Mussolini, John Napier, James Nasmyth, George (Jean) Nathan, Walther Hermann Nernst, Gerard de Nerval, Isaac Newton, Marshall Warren Nirenberg, Richard M. Nixon, Alfred Nobel, Nils Otto Nordenskjold, John Howard Northrop, Severo Ochoa, Hans Christian Oersted, James Oglethorpe, Bernardo O'Higgins, Georg Simon Ohm, Georgia O'Keeffe, Adriano Olivetti, Laurence Olivier, J(ulius) Robert Oppenheimer, Jose Clemente Orozco, Herbert Levi Osgood, Ignace Jan Paderewski, Niccolo Paganini, Walter Page, Ambroise Pare, Theodore Parker, Francis Parkman, Charles A. Parsons, Blaise Pascal, Louis Pasteur, George S. Patton, Paul III, Paul VI , Wolfgang Pauli, Linus Pauling, Ivan Petrovich Pavlov, Anna Pavlova, John H. Payne, Thomas Love Peacock, Charles Willson Peale, Wilder G. Penfield, Claude Pepper, William Perkins, Eva Peron, Jean Baptiste Perrin, Matthew Calbraith Perry, Ralph Barton Perry, John J(oseph) Pershing, Max Perutz, Johann H(einrich) Pestalozzi, Peter I, William Matthew Flinders Petrie, Photius, Pablo Picasso, Franklin Pierce, Joseph Pilsudski, Henri Pirenne, Camille Pissaro, Solomon Tshekisho Plaatje, Max Planck, Plato, Thomas C. Platt, Angelo Poliziano, James Knox Polk, Leonidas Polk, Albert Frederick Pollard, Marques de Pombal, Pompey, Candido Portinari, Charles (William) Post, Emily Post, Luiz Carlos Prestes, (Mary) Leontyne Price, Joseph Priestley, Miguel Primo De Rivera Y Orbaneja, Augustus Welby Northmore Pugin, George Pullman, Michael Idvorsky Pupin, Robert Purvis, Aleksandr Pushkin, Israel Putnam, I(sidor) I(saac) Rabi, C(handrasekhar) V(enkata) Raman, William Ramsay, Norman Foster Ramsey, Walther Rathenau, 3d Baron Rayleigh, Claro Mayo Recto, Robert Redfield, John (Silas) Reed, Bernard Dov Revel, Richard II, Ellen H. Richards, Theodore William Richards, Charles Robert Richet, Conrad Richter, Edward (Vernon) Rickenbacker, Hyman G(eorge) Rickover, David Riesman, Arthur Rimbaud, Bernardino Rivadavia, Diego Rivera, Jose Eustasio Rivera, Jose Fructuoso Rivera, Jose Protasio Rizal, Paul Robeson, Harriet H. Robinson, James Harvey Robinson,

Julio Argentino Roca, John D. Rockefeller, John Augustus Roebling, Wilhelm Konrad Rontgen, Will Rogers, Ruth Bryant Owen Rohde, Gustavo Rojas-Pinilla, Erwin Rommel, Carlos Pena Romulo, (Anna) Eleanor Roosevelt, Theodore Roosevelt, Ileana Ros-Lehtinen, Julius Rosenwald, (Francis) Peyton Rous, Lucille Roybal-Allard, Paul Marvin Rudolph, Abraham Ruef, Harold Ordway Rugg, Bertrand Russell, Charles Taze Russell, James Earl Russell, John Brown Russwurm, George Herman Ruth, Jr., Ernest Rutherford, John Rutledge, Albert Pinkham Ryder, Paul Sabatier, Florence Rena Sabin, Nicola Sacco and Bartolomeo Vanzetti, Carl Sagan, Augustus Saint-Gaudens, Charles Camille Saint-Saens, Kimmochi Saionji, Andrei Sakharov, Antonio de Oliveira Salazar, Robert Arthur Talbot Salisbury, Jonas Salk, Carl Sandburg, Augusto Cesar Sandino, Giuliano da Sangallo, Antonio Lopez de Santa Ana, George Santayana, Alberto Santos-Dumont, William Saroyan, Eisaku Sato, Saw Maung, Gerhard David von Scharnhorst, Solomon Schechter, Carl Wilhelm Scheele, Jacob H. Schiff, Martin Schongauer, Erwin Schrodinger, Patricia Schroeder, Franz Schubert, Gunther Schuller, Carl Schurz, Charles Michael Schwab, Theodor Ambrose Schwann, Rosika Schwimmer, Dred Scott, Winfield Scott, Glenn T. Seaborg, Chief Seattle, Richard John Seddon, Florence B.Seibert, Seleucus I, Nikolai Semenov, Ignaz Philipp Semmelweis, Leopold Senghor, Sequoyah, Junipero de Serra, Jean-Jacques Servan-Schreiber, Ernest Thompson Seton, Horatio Seymour, Shah Jahan, Ralph Shapey, Harlow Shapley, George Bernard Shaw, Charles (Monroe) Sheldon, Richard Brinsley Sheridan, Charles Scott Sherrington, Sivaji, William Shockley, Mikhail Aleksandrovich Sholokhov, Jean Julius Christian (Johann) Sibelius, Henry Sidgwick, Clifford Sifton, Igor Ivan Sikorsky, Beverly Sills, Ignazio Silone, Abba Hillel Silver, William Gilmore Simms, Jules (Francois) Simon, Konstantin Mikhailovich Simonov, George Gaylord Simpson, Ndabaningi Sithole, Samuel Slater, John Slidell, Robert Smalls, John Smibert, Adam Smith, Ian Douglas Smith, Joseph Smith, Lillian Smith, Smohalla, Jan Christian Smuts, Sturluson Snorri, Frederick Soddy, Werner Sombart, Duke of Somerset , Georges Sorel, Jacques Germain Soufflot, Martim Affonso de Sousa, Phouma Souvanna, Paul Henri Spaak, Mikhail Mikhailovich Speransky, Elmer Sperry, Frank Julian Sprague, Myles Standish, Henry Morton Stanley, Wendell Meredith Stanley, Gertrude Stein, Heinrich Friedrich Karl vom und zu Stein, Charles Proteus Steinmetz, James Stephens, Edward R.Stettinius, Thaddeus Stevens, Wallace Stevens, Harlan Fiske Stone, Lucy Stone, Samuel A. Stouffer, Mark Strand, Isidor Straus, Charles Sturt, Peter Stuyvesant, (El P.) Francisco Suarez, Harry Stack Sullivan, William A. (Billy) Sunday, John Augustus Sutter, Daisetz Teitaro Suzuki, Jan Pieterszoon Sweelinck, Jonathan Swift, Mary Elizabeth Switzer, Charles Edward Sydenham, Albert (von) Szent-Gyorgyi, Leo Szilard, Lorado Taft, William Howard Taft, Maria Tallchief, Charles Maurice de Talleyrand(-Perigord), Tamerlane, Kenzo Tange, (Newton) Booth Tarkington, Niccolo Fontana Tartaglia, Edward Plunket Taylor, Zachary Taylor, Peter Ilyich Tchaikovsky, Bernardino Telesio, Edward Teller, Alfred Tennyson, Gerard Ter Borch, Valentina Tereshkova, Gabriel Terra, Tewfik Pasha, Eli Thayer, Max Theiler, Hugh Theorell, Christian Thomasius, Henry David Thoreau, Thutmose III, Giovanni Battista Tiepolo, Samuel Leonard Tilley, Jean Tinguely, Tirso de Molina, Arne Tiselius, Titian, Alexander Robertus Todd, Hideki Tojo, Vincente Lombardo Toledano, Sin-Itiro Tomonaga, George Macauley Trevelyan, Pierre Elliott Trudeau, Harry S. Truman, Moise K.Tshombe, Konstantin (Eduardovich) Tsiolkovsky, Harriet Tubman, Charles Tupper, John Henry Twachtman, Mark Twain, John Tyler, Ralph Winfred Tyler, Edward Burnett Tylor, John Tyndall, Jorge Ubico, Jose Hipolito Unanue, Harold Urey, Martin Van Buren, William Van Horne, Kiliaen Van Rensselaer, III, Cornelius Vanderbilt, Henry Vane, Jose Vasconcelos, Eleutherios Venizelos, Amerigo Vespucci, Jean(-Baptiste-Marie) Vianney, Giovanni Villani, Rudolf (Ludwig) Carl Virchow, Wernher Von Braun, Max Von Laue, (Wilhelm) Richard Wagner, Edward Gibbon Wakefield, Selman A. Waksman, George Wald, Alfred Russel Wallace, George Wallace, Otto Warburg, Earl Warren, Booker Taliaferro Washington, Benjamin Waterhouse, James Dewey Watson, James Watt, Daniel Webster, Steven Weinberg, Robert W. Welch, Roy Welensky, Mary Wells, Wenceslaus IV, John Wesley, George Westinghouse, Nancy Wexler, Edith Wharton, Phillis Wheatley, George Hoyt Whipple, Byron R. White, William Allen White, Walt(er) Whitman, Eli Whitney, Josiah Dwight Whitney, John Greenleaf Whittier, Norbert Wiener, Eugene Paul Wigner, Oscar Wilde, Thornton Wilder, Harvey Washington Wiley, Roy Wilkins, Adrian Willaert, William I, William the Silent, Richard Willstatter, (Thomas) Woodrow Wilson, John Winthrop, Sergey Yulyevich Witte, Christian Von Wolff, Harry A. Wolfson, Stefan Wolpe, Anna May Wong, Victoria Woodhull, Ellen Sullivan Woodward, Richard Wright, Thomas Wyatt, John Wyclif, Rosalyn S.Yalow, Isoroku Yamamoto, Robert Mearns Yerkes, Brigham Young, Stark Young, Thomas Young, Hideki Yukawa, Samuel Zemurray, Juan Zorrilla De San Martin, Francisco De Zurbaran

Lutfe Ozkak: Ezekiel Mphalele

Hilary Masters: Edgar Lee Masters, Leslie Marmon Silko

Peter Menzel: Jaron Lanier

Ministry of Internal Relations, Caracas, Venezuela: Simón Bolívar, Charles Bukowski

National Archives and Records Administration: Henry (Hank) Aaron, John Adams, Samuel Adams, Richmond Barthe, Clara Barton, Joseph Brant, John Brown, Sitting

Bull, Charles Cornwallis, Jefferson Davis, George III, Rudolf Hess, Alexander Hamilton, John Hancock, James Butler "Wild Bill" Hickok, Tsuyosi Inukai, John Jay, John Paul Jones, Martin Luther King, Jr., Henry Knox, Pierre Charles L'Enfant, Marquis de Lafayette, Robert E.Lee, Leopold III, Irene D. Long, Douglas MacArthur, Dolly Madison, James Madison, Manuelito, Osceola, Thomas Paine, Quanah Parker, Timothy Pickering, Red Cloud, Paul Revere, Count de Rochambeau, Betsy Ross, William Henry Seward, Elizabeth Cady Stanton, Harriet Beecher Stowe, Charles Sumner, Washakie

The National Portrait Gallery: Fisher Ames, Elbridge Gerry, Patrick Henry, Oliver Hazard Perry, A(sa) Philip Randolph, Daniel Shays, John Smith

New Directions Publishing Corporation: Thomas Merton

The New Republic: Herbert David Croly

The New York Public Library: Nellie Bly

New York Public Library Picture Collection: Averroes, Toyotomi Hideyoshi, Handsome Lake, Martin Luther

The Nobel Foundation: Bertha von Suttner

Oklahoma Historical Society: John Ross

Frederick D. Patterson Research Institute: Frederick D. Patterson

PGA Tour: Vijay Singh

Photo Researchers Inc.: William Huggins

Photographers/Aspen Inc.: Elaine Pagels

Pinderhughes Photography Inc.: bell hooks

Pontiac, Michigan, City of: Pontiac.

The Public Archives of Canada: Sandford Fleming

Public Domain: Creighton W. Abrams, Jalal-ud-din Muhammed Akbar, Jane Addams, John Quincy Adams, Joseph Addison, Konrad Adenauer, Albert, Leon Battista Alberti, Louisa May Alcott, Alexander VI, Ethan Allen, Richard Allen, Andre Marie Ampere, Queen Anne, Lodovico Ariosto, Richard Arkwright, Samuel Chapman Armstrong, Jane Austen, Avicenna, Arthur James Balfour, Honore de Balzac, George Bancroft, Benjamin Banneker, Fulgencio Batista y Zaldivar, Aubrey Beardsley, Pierre Augustin Caron De Beaumarchais, Pierre Gustave Toutant Beauregard, Thomas Becket, Judah Philip Benjamin, Enoch Arnold Bennett, Jeremy Bentham, Annie Wood Besant, Otto Eduard Leopold von Bismarck, William Blake, Nicolas Boileau-Despreaux, Robert Borden, Ceasare Borgia, William Bradford, Louis Braille, Donato Bramante, Aristide Briand, Emily Bronte, Charles Brockden Brown, Robert Browning, Blanche Kelso Bruce, Pearl S. Buck, Buddha, Georges Louis Leclerc Buffon, John Burgoyne, Robert Burns, George Washington Cable, George Calvert, Canute I the Great, Caracalla, Lewis Carroll, Catherine of Siena, William Caxton, Nicolae Ceausescu, Miguel de Cervantes, Samuel de Champlain, George Chapman, Charles I, Charles V, Charles VII, Charles XII, Samuel Chase, Geoffrey Chaucer, Gilbert Keith Chesterton, Katherine (Kate) Chopin, Marcus Tullius Cicero, 1st Earl of Clarendon, Georges Rogers Clark, Dewitt Clinton, Samuel Taylor Coleridge, Sidonie-Gabrielle Colette, William Collins, Samuel Colt, Confucius, Constantine I, James Fenimore Cooper, Aaron Copland, Arcangelo Corelli, Pierr Corneille, Jean Baptiste Camille Corot, Hernan Cortes, Benedetto Croce, David (Davy) Crockett, Oliver Cromwell, Cyrus the Great, Giorgione, Charles Anderson Dana, Georges Jacques Danton, Ruben Dario, Benjamin O. Davis, Sr., Dorothy Day, Stephen Decatur, (Hilaire Germain) Edgar Degas, Deng Xiaoping, John Dewey, Benjamin Disraeli, Arthur Conan Doyle, John Foster Dulles, Alexandre Dumas, Jean Baptiste Andre Dumas, Edward, The Black Prince, Edward The Confessor, Edward VII, El Cid, John Eliot, Robert Emmet, Friedrich Engels, Desiderius Erasmus, Francois Fenelon, Enrico Fermi, Cyrus Field, Stephen Johnson Field, F. Scott Fitzgerald, Henry Ford, Charles James Fox, George Fox, Jean-Honore Fragonard, Francis Joseph I, Francisco Franco, William Franklin, Frederick II, the Great, Martin Frobisher, Charles Frohman, Thomas Gage, John Galsworthy, Giuseppe Garibaldi, Marcus Garvey, Henry George, Edward Gibbon, William Glackens, Carlo Goldoni, William Crawford Gorgas, Charles Gounod, Henry Woodfin Grady, Dick Gregory, Ernesto "Che" Guevara, Francois Pierre Guizot, Sarah Josepha Hale, Frans Hals, Marcus Alonzo Hanna, John Marshall Harlan, Hatshepsut, Nathaniel Hawthorne, J(oseph) E. Casely Hayford, Edward (Richard George) Heath, Sven Hedin, Heinrich Heine, Jan Van Helmont, Henry V, Josiah Henson, Johann Gottfried Von Herder, Robert Herrick, Morris Hillquit, Hirohito, Ho Chi Minh, Oveta Culp Hobby, Hugo von Hofmannsthal, William Hogarth, Gerard Manley Hopkins, Oliver Otis Howard, Charles Evans Hughes, Victor Hugo, Cordell Hull, Collis Potter Huntington, Thomas Henry Huxley, Joris Karl Huysmans, Ivan III, T(homas) J(onathan) "Stonewall" Jackson, Henry James, William James, Jesse James, Joseph Jefferson, Jesus of Nazareth, Sarah Jewett, Lyndon B. Johnson, Benito Juarez, Gottfried Keller, William Kelly, Robert Kennedy, Ayatollah Khomeini, Soren Kierkegaard, Ernest Joseph King, Rudyard Kipling, Louis Kossuth, Jean De La Fontaine, Comtesse de LaFayette, Jules Laforgue, Bert Lahr, Alphonse Marie de Lamartine, Walter Savage Landor, Henry Laurens, Antoine Laurent Lavoisier, David Herbert Lawrence, James Lawrence, Richard Henry Lee, Tsung Dao Lee, Fernand Leger, Valdimir (Ilich Ulyanv) Lenin, Leopold II, Gotthold Ephraim Lessing, Louis XIV,

Nat Love, Patrice Lumumba, Louis Hubert Gonzalve Lyautey, Thomas Babington Macaulay, Macbeth, John Alexander MacDonald, Niccolo Machiavelli, Ferdinand Magellan, Gustav Mahler, Maimonides, Mao Tse-tung, Jean Paul Marat, Edwin Markham, George Marshall, John Marshall, Henri Rene Albert Guy de Maupassant, Maximilian I, Vladimir Mayakovsky, Charles Horace Mayo, Benjamin E.Mays, Thomas Joseph Mboya, Joseph McCarthy, John Bach McMaster, George Gordon Meade, Lorenzo de Medici, Gerhardus Mercator, Klemens von Metternich, Giacomo Meyerbeer, Jules Michelet, Nelson Appleton Miles, Comte De Montalembert, Marquis de Montcalm De Saint-Veran, Bernard Law Montgomery, Susanna Strickland Moodie, Napoleon I, Napoleon III, Nebuchadnezzar, Florence Nightingale, Chester W. Nimitz, Kwame Nkrumah, Daniel O'Connell, Flannery O'Connor, Jacqueline Kennedy Onassis, Osman I, James Otis, Otto I, Ovid, 3d Viscount Palmerston, Robert Newton Peck, Pedro II, William Penn, Henri Philippe Petain, Peter I, Zebulon M. Pike, Charles C. Pinckney, William Pitt the Elder, Pius XII, Francisco Pizarro, Pocahontas, Edgar Allan Poe, Georges Pompidou, Giacomo Puccini, Casimir Pulaski, Manuel Luis Quezon, Horacio Quiroga, Walter Raleigh, Sri Ramakrishna, Ramses II, Knud Rasmussen, Maurice Ravel, Sam(uel Taliaferro) Rayburn, Ernest Renan, Hiram R. Revels, Joshua Reynolds, Johann Paul Friedrich Richter, Jacob August Riis, James Whitcomb Riley, David Rittenhouse, Robert I, Frederick Sleigh Roberts, Franklin D(elano) Roosevelt, Elihu Root, Jean-Jacques Rousseau, Benjamin Rush, Saladin, John Singer Sargent, (Johann Christoph) Friedrich von Schiller, William Tecumseh Sherman, Taishi Shotoku, Bedrich Smetana, Bessie Smith, Anastasio Somoza, Jared Sparks, Edmund Spenser, Baruch Spinoza, Joseph Stalin, Edwin M. Stanton, (Joseph) Lincoln Steffens, Potter Stewart, Suharto, Louis Henri Sullivan, Sun Yat-sen, (Edmund) John Millington Synge, Roger Brooke Taney, Louis Adolphe Thiers, Thomas Aquinas, Norman Thomas, Paul Tillich, Marshal Tito, Tokugawa Ieyasu, François Toussaint L'Ouverture, Trajan, Leon Trotsky, Sojourner Truth, Henry McNeal Turner, Anthony Van Dyck, Jules Verne, Pancho Villa, Alessandro Volta, Voltaire, Ida B. Wells-Barnett, Virginia Woolf, William Wordsworth, Xerxes, Emiliano Zapata

Faith Ringgold: Faith Ringgold

The Saturday Evening Post: Orson Welles

Schomburg Center for Research in Black Culture: Susie King Taylor

State Historical Society of Wisconsin: Robert M. La Follette, Sr.

Stock Montage: Vilfredo Pareto

The Supreme Court Historical Society Collection: David H. Souter.

Sandra S. Swans: Toni Cade Bambara

Anne Tyler: Anne Tyler

Marty Umans: Ming Cho Lee

United Nations: Andrei Andreevich Gromyko, Alexei Kosygin, Ramon Magsaysay, Gamal Abdel Nasser, Dean Rusk, Kurt Waldheim

U.S. Army: Philip Sheridan

U.S. National Aeronautics and Space Administration: Neil A. Armstrong, Alexander Graham Bell, Guion S. Bluford, John Glenn, Ellen Ochoa, Sally Ride

Thomas Victor: Susan Eloise Hinton

True Yasui: Minoru Yazui

HOW TO USE THE INDEX

The *Encyclopedia of World Biography (EWB)* Index is designed to serve two purposes. First, it locates information on thousands of specific topics mentioned in the encyclopedia—persons, places, events, organizations, institutions, ideas, titles of works, inventions, and schools, styles, and movements in an art or a field of knowledge. Second, it classifies the subjects of *EWB* articles according to shared characteristics. Vocational categories are the most numerous—for example, Artists, Authors, Military leaders, Philosophers, Scientists, Statesmen. But there are other groupings, besides the vocational, bringing together disparate people who share a common characteristic—for example, Assassinations, Child prodigies, Immigrants.

The structure of the Index is quite simple. The biographical entries often provide enough information to meet immediate reference needs. Thus people mentioned in the Index are identified and their life dates, when known, are given. Because this is an index to a *biographical* encyclopedia, every reference includes the *name* of the article to which the reader is directed as well as the volume and page numbers. Below are a few points that will make the Index easy to use.

Typography. All main entries are set in boldface type. Entries that are also the titles of articles in EWB are set entirely in capitals; other main entries are set in initial capitals and lowercase letters. Where a main entry is followed by a great many references, these are organized by subentries in alphabetical sequence. In certain cases—for example, the names of countries for which there are many references—a special class of subentries, set in small capitals and preceded by boldface dots, is used to mark significant divisions.

Alphabetization. The Index is alphabetized word by word. For example, all entries beginning with *New* as a separate word (*New Jersey, New York*) come before *Newark*. Commas in inverted entries are treated as full stops (*Berlin; Berlin, congress of; Berlin, University of; Berlin Academy of Sciences*). Other commas are ignored in filing. When file words are identical, persons come first and subsequent entries are alphabetized by their parenthetical qualifiers (such as *book, city, painting*).

Titled persons may be alphabetized by family name or by title. The more familiar form is used—for example, *Disraeli, Benjamin* rather than *Wellesley, Arthur*. Cross-references are provided from alternative forms and spellings of names. Identical names of the same nationality are filed chronologically.

Titles of books, plays, and poems, and of paintings and other works of art beginning with an article are filed on the following word (*Bard, The*). Titles beginning with a preposition are filed on the preposition (*In Autumn*). In subentries, however, prepositions are ignored; thus *influenced by* would precede the subentry *in literature*.

Literary characters are filed on the last name. Acronyms, such as UNESCO, are treated as single words. Abbreviations, such as *Mr., Mrs.,* and *St.,* are alphabetized as though they were spelled out.

Cross-references. Both *see* and *see also* references are used throughout the Index. The *see* references appear both as main entries and as subentries. The *see also* references appear as subentries. These provide access to information related to the subject of original interest. Cross-references to occupational categories omit the national qualifier. Thus, the reader interested in Spanish poets will be directed by the main entry *Poets* to *Authors—poets,* where she will find the subentry *poets* under *Authors, Spanish*.

This introduction to the Index is necessarily brief. The reader will soon find, however, that the Index provides ready reference to both highly specific subjects and broad areas of information. For quick reference or for conscientious study, the Index should be consulted first to make best use of *EWB*.

SECOND EDITION

INDEX

INDEX

A

"A"
see Arnold, Matthew

"A.B."
see Pinto, Isaac

A.B. Dick Co.
Edison, Thomas Alva **5** 206-208

A cappella (music)
Schütz, Heinrich **14** 48-49

A ceux de mon pays (poem)
Morin, Paul **11** 174

A la altura de las circunstancias (book)
Guillén, Nicolás **7** 34-35

À la Malibran (poem)
Musset, Louis Charles Alfred de **11** 271-272

À la recherche du temps perdu (novel)
Proust, Marcel **12** 465-467

À l'échelle humaine (book)
Blum, Léon **2** 343-344

À l'ombre des jeunes filles en fleur (novel)
Proust, Marcel **12** 465-467

A priori (philosophy)
Kant, Immanuel **8** 430-432
Lewis, Clarence Irving **9** 381
Mill, John Stuart **11** 21-23

À quoi rêvent les jeunes filles (verse)
Musset, Louis Charles Alfred de **11** 271-272

À rebours (novel; Huysmans)
Huysmans, Joris Karl **8** 81-82
Mallarmé, Stéphane **10** 172-173

A secreto agravio, secreta venganza (play)
Calderón, Pedro **3** 221-222

À vau-l'eau (novel)
Huysmans, Joris Karl **8** 81-82

Aachen (Aix-la-Chapelle, Germany)
Charlemagne **3** 445-447
see also Aix-la-Chapelle, Congress of; Aix-la-Chapelle, Treaty of

Aachen, Councils of (816; 817)
Louis I **9** 522-523

AALTO, HUGO ALVAR HENRIK (born 1898), Finnish architect, designer, and town planner **1** 1-2

Aaron (14th-13th century B.C.), Hebrew priest
Moses **11** 200-201

AARON, HENRY LOUIS (Hank; born 1934), American baseball player **1** 2-3

Aaron's Rod (novel)
Lawrence, David Herbert **9** 247-248

Ab urbe condita (book)
Livy **9** 465-467

ABAKO (Bakongo association)
Kasavubu, Joseph **8** 453-455
Lumumba, Patrice Emery **10** 43-45

Abancay, battle of (1537)
Almagro, Diego de **1** 177-178

Abandon, L' (poem)
Crémazie, Octave **4** 305-306

Abandoned Ones (sculpture)
Barlach, Ernst **2** 5-6

Abarbanel
see Abravanel

ABBA ARIKA (circa 175-circa 247), Babylonian rabbi **1** 3-4
Judah I **8** 372-373

Abbas, Abd al- (566?-652), uncle of Mohammed
Mansur, Abu Jafar ibn Muhammad al- **10** 214-215

ABBAS, FERHAT (born 1899), Algerian statesman **1** 6-7
Ben Bella, Ahmed **2** 148-149

ABBAS I (1571-1629), Safavid shah of Persia 1588-1629 **1** 4-6

Abbas II (1874-1944), khedive of Egypt
Abduh ibn Hasan Khayr Allah, Muhammad **1** 16-17
Fuad I **6** 139

Abbas II (book)
Cromer, 1st Earl of **4** 317

Abbas al Saffah, Abu al- (721?-754), Abbasid caliph 750-754
Mansur, Abu Jafar ibn Muhammad al- **10** 214-215

Abbas the Great
see Abbas I

Abbasids (Islamic dynasty; ruled 750-1258)
caliphs
Harun al-Rashid **7** 188
Mamun, Abdallah al- **10** 183
Mansur, Abu Jafar ibn Muhammad al- **10** 214-215
caliphs as figureheads
Ghazali, Abu Hamid Muhammad al- **6** 290-291
Mongols defeat
Hulagu Khan **8** 27-28
Mutazilites supported
Ashari, Abu al- Hasan Ali al- **1** 327-328
poets
Abu Nuwas **1** 33-34
Umayyad rivalry
Abd al-Rahman I **1** 13-14
Abd al-Rahman III **1** 14

Abbatini, Antonio Maria (1595-1680), Italian musician
Cesti, Pietro **3** 399-400

Abbé Sieyès
see Sieyès, Comte Emmanuel Joseph

Abbey Theatre (Dublin, Ireland)
Colum, Padraic **4** 174-175
Gregory, Augusta **6** 535-536
O'Casey, Sean **11** 459-460
Synge, Edmund John Millington **15** 61-62
Yeats, William Butler **16** 445-447, 482

Abbot, The (novel)
Scott, Walter **14** 68-70

Abbotsford (estate, near Melrose, Scotland)
Scott, Walter **14** 68-70

ABBOTT, BERENICE (1898-1991), American artist and photographer **1** 7-9

ABBOTT, GRACE (1878-1939), American social worker and agency administrator **1** 9-10

Abbott, Jacob (1803-1879), American Congregationalist clergyman
Abbott, Lyman **1** 10-11

ABBOTT, LYMAN (1835-1922), American Congregationalist clergyman, author, and editor **1** 10-11
Gladden, Washington **6** 356-357
Holmes, John Haynes **7** 456-457

ABBOUD, EL FERIK IBRAHIM (1900-1983), Sudanese general, prime minister, 1958-1964 **1** 11-12
Azhari, Sayyid Ismail al- **1** 399-401
Khalil, Sayyid Abdullah **8** 531-532

Abby (literary character)
O'Neill, Eugene **11** 514-516

ABC mediation (1914)
Wilson, Thomas Woodrow **16** 330-332

ABC of Color, An (literary collection)
Du Bois, William Edward Burghardt **5** 116-118

ABC's of Observation (book)
Herbart, Johann Friedrich **7** 321-322

Abd Allah (ruled 888-912), Umayyad emir in Spain
Abd al-Rahman III **1** 14

ABD AL-MALIK (646-705), Umayyad caliph 685-705 **1** 12-13

ABD AL-MUMIN (circa 1094-1163), Almohad caliph 1133-63 **1** 13
ibn Tumart, Muhammad **8** 96-97

ABD AL-RAHMAN I (731-788), Umayyad emir in Spain 756-88 **1** 13-14

ABD AL-RAHMAN III (891-961), Umayyad caliph of Spain **1** 14

Abd al-Rahman ibn Khaldun
see Ibn Khaldun, Abd al-Rahman ibn Muhammad

ABD EL-KADIR (1807-1883), Algerian political and religious leader **1** 15
Bugeaud de la Piconnerie, Thomas Robert **3** 111

ABD EL-KRIM EL-KHATABI, MOHAMED BEN (circa 1882-1963), Moroccan Berber leader **1** 15-16
Lyautey, Louis Hubert Gonzalve **10** 60-61
Primo de Rivera y Orbaneja, Miguel **12** 454-455

Abdala (poem)
Martí, José **10** 285-286

Abdallah ben Yassin
see Abdullah ibn Yasin

Abdications (politics)
Belgium
Leopold III **9** 347-348
Brazil
Pedro I **12** 179-180
Cambodia
Sihanouk, Norodom **14** 222-223
China
Hsüan-tsung, T'ang **8** 7-8
Egypt
Farouk I **5** 387-388
Ethiopia
Lalibela **9** 170
France
Napoleon I **11** 306-310
Germany
William II **16** 294-295
Great Britain
Edward VIII **5** 215-217
Richard II **13** 130-131
Hejaz
Husein ibn Ali **8** 63
Holy Roman Empire
Charles V **3** 457-459
Iran
Reza Shah Pahlavi **13** 116-117
Italy
Victor Emmanuel III **15** 484-485
Korea
Sejo **14** 90-91
Libya
Idris I **8** 102
Netherlands
William I **16** 291-292
Norway
Harold I **7** 161-162
Portugal
Pedro I **12** 179-180
Russia
Nicholas II **11** 378-380
Sardinia
Charles Albert, King of Sardinia **3** 466
Victor Amadeus II **15** 482-483
Spain
Alfonso XIII **1** 151
Charles IV **3** 456-457
Ferdinand VII **5** 418-420
Isabella II **8** 145-146
Philip V **12** 276-277
Vietnam
Bao Dai **1** 496-497

Abduction from the Seraglio (opera)
Mozart, Wolfgang Amadeus **11** 218-221

Abduction of Helen of Troy (lithograph)
Daumier, Honoré Victorin **4** 403-405

ABDUH IBN HASAN KHAYR ALLAH, MUHAMMAD (1849-1905), Egyptian nationalist and theologian **1** 16-17
Zaghlul Pasha, Saad **16** 485-486

Abdu-l-Malik
see Abd al-Malik

Abdul Hamid I (1725-1789), Ottoman sultan 1774-1789
Selim III **14** 95-96

Abdul the Damned
see Abdul-Hamid II

ABDUL-HAMID II (1842-1918), Ottoman sultan 1876-1909 **1** 17-18
Enver Pasha **5** 290-291
Gökalp, Mehmet Ziya **6** 395-396
Herzl, Theodor **7** 352-354

'ABDULLAH AL-SALIM AL-SABAH, SHAYKH (1895-1965), Amir of Kuwait (1950-1965) **1** 18-19

ABDULLAH IBN HUSEIN (1882-1951), king of Jordan 1949-1951, of Transjordan 1946-49 **1** 19-20
Husein ibn Ali **8** 63
Lawrence, Thomas Edward **9** 253-254

ABDULLAH IBN YASIN (died 1059), North African founder of the Almoravid movement **1** 20
ibn Tashufin, Yusuf **8** 95-96

Abdullahi (ruled 1885-1898), caliph of Mahdist state
Mahdi **10** 137-138

Abdul-Medjid I (1823-1861), Ottoman sultan 1839-1861
Abdul-Hamid II **1** 17-18
Mahmud II **10** 145-147

Abe, Iso (1865-1949), Japanese politician
Katayama, Sen **8** 457

ABE, KOBO (born Kimifusa Abe; also transliterated as Abe Kobo; 1924-1993), Japanese writer, theater director, photographer **1** 20-22

Abe Lincoln in Illinois (play)
Sherwood, Robert Emmet **14** 189-190

Abeille canadienne, L' (journal)
Garneau, François-Xavier **6** 219-220

Abel (play)
Alfieri, Vittoria **1** 145-146

Abel, Christian Ferdinand (flourished 1715-1737), German cellist
Bach, Johann Sebastian **1** 416-419

Abel, Sir Frederick Augustus (1827-1902), English chemist
Hofmann, August Wilhelm von **7** 441-442

Abel, Friedrich (1725-1787), German composer and violist
Bach, Johann Christian **1** 415-416

ABEL, IORWITH WILBER (1908-1987), United States labor organizer **1** 22-23

Abel, Niels Henrik (1802-1829), Norwegian mathematician
Cauchy, Augustin Louis **3** 378-380
Gauss, Karl Friedrich **6** 240-242

ABELARD, PETER (1079-1142), French philosopher and theologian **1** 23-25
Arnold of Brescia **1** 314-315
Bernard of Clairvaux **2** 207-208
John of Salisbury **8** 284-285
Lombard, Peter **9** 490-491
Pope, Alexander **12** 395-397

Abend musiken (musicals)
Buxtehude, Dietrich **3** 185-186

Abenteuerliche Simplicissimus Teutsch, Der
see Simplicissimus

ABERDEEN, 4TH EARL OF (George Hamilton Gordon; 1784-1860), British statesman, prime minister 1852-55 **1** 25-26
Gladstone, William Ewart **6** 357-360
Palmerston, 3d Viscount **12** 81-83
Russell, John **13** 380-381

Victoria **15** 485-487

Aberdeen, University of (Scotland)
established (1858)
Maxwell, James Clerk **10** 361-364
faculty
Gilson, Étienne Henry **6** 327-328
MacIver, Robert Morrison **10** 100-101
Marcel, Gabriel **10** 233-234
Soddy, Frederick **14** 321-323
Thomson, George Paget **15** 198-199

Aberdeen Act (1845)
Pedro II **12** 180-181

ABERHART, WILLIAM (1878-1943), Canadian statesman and educator **1** 26-27
Crerar, Thomas Alexander **4** 306

ABERNATHY, RALPH DAVID (born 1926), United States minister and civil rights leader **1** 27-28
King, Martin Luther Jr. **9** 20-22, 207

Abhandlungen über die Fabel (book)
Lessing, Gotthold Ephraim **9** 357-359

Abhandlungen über die mechanische Wármetheorie (book)
Clausius, Rudolf Julius Emanuel **4** 92-94

Abhijnanasakuntalam (play)
Kalidasa **8** 414-415

Abijah (Old Testament character)
Samuel **13** 457-458

Abilene, (town, Kansas)
Hickok, James Butler **7** 374-375
McCoy, Joseph Geiting **10** 403-404

Abinger Harvest (essays)
Forster, Edward Morgan **6** 14-16

Abituriententag, Der (novel)
Werfel, Franz **16** 204-205

Abner (Old Testament character)
David, Jacques Louis **4** 407-409

Abnormal Children (book)
Binet, Alfred **2** 277-278

Abo (Finland)
see Turku

Abolition, Act of (England, 1833)
Wilberforce, William **16** 269-270

Abolitionism (book)
Nabuco de Araujo, Joaquim Aurelio **11** 288-289

Abolitionists, African
Crowther, Samuel Adjai **4** 326
Cugoano, Ottobah **4** 332-333

Abolitionists, American
African Americans
Banneker, Benjamin **1** 490-491
Brown, William Wells **3** 48-49
Burns, Anthony **3** 151
Cinque, Joseph **4** 62
Douglass, Frederick **5** 85-86
Forten, James **6** 17-18
Jacobs, Harriet A. **8** 190-193
Henson, Josiah **7** 311-312
Prosser, Gabriel **12** 460-461
Purvis, Robert **12** 485-486
Remond, Charles Lennox **13** 95
Scott, Dred **14** 65-66
Still, William **14** 454-455
Truth, Sojourner **15** 320-321
Tubman, Harriet Ross **15** 330-331
Turner, Nathaniel **15** 354
Vesey, Denmark **15** 475
Walker, David **16** 62-63
colonizationists
Ashmun, Jehudi **1** 335-336
Birney, James Gillespie **2** 283-284
Clay, Henry **4** 94-96
Cuffe, Paul **4** 331-332
Delany, Martin Robinson **4** 473-474
Dew, Thomas Roderick **4** 519
Drake, Daniel **5** 93-94
Forten, James **6** 17-18
Hopkins, Samuel **7** 496
Lundy, Benjamin **10** 45-46
critics
Dunning, William Archibald **5** 148-149
Weed, Thurlow **16** 169-170
see also Slavery—United States supporters
gradualists
Bailey, Gamaliel **1** 444-445
Jay, William **8** 232-233
moral suasion
Anthony, Susan Brownell **1** 246-248
Cartwright, Peter **3** 344-345
Channing, William Ellery **3** 435-436
Child, Lydia Maria Francis **3** 520-521
Coxe, Tench **4** 285-286
Crandall, Prudence **4** 291
Dow, Neal **5** 89-90
Franklin, Benjamin **6** 60-64
Grimké, Sarah Moore and Angelina Emily **7** 2-3
Lovejoy, Elijah Parish **10** 6-7
Parker, Theodore **12** 112-113
Phillips, Wendell **12** 281-282
Stone, Lucy **14** 471-472
Tappan brothers **15** 105-106
Thoreau, Henry David **15** 203-205
Weld, Theodore Dwight **16** 186
Woolman, John **16** 382-383
Wright, Elizur **16** 396-397
radical action
Bowditch, Henry Ingersoll **2** 459-460
Brown, John **3** 39-41
Cinque, Joseph **4** 62
Foster, Abigail Kelley **6** 25
Garrett, Thomas **6** 225-226
Garrison, William Lloyd **6** 226-228
Higginson, Thomas Wentworth **7** 380
Howe, Samuel Gridley **7** 537
Mott, Lucretia Coffin **11** 212-213
Phillips, Wendell **12** 281-282
Pinkerton, Allan **12** 314-315
Smith, Gerrit **14** 290-291
Southern opponents of slavery
Coffin, Levi **4** 135
Fee, John Gregg **5** 402-403
Helper, Hinton Rowan **7** 272-273
Johnson, Andrew **8** 294-295
see also Antislavery movement (United States)

Abolitionists, Arab
Abu Bakr **1** 31-32

Abolitionists, Brazilian
Barbosa, Ruy **1** 503-504
Castro Alves, Antônio de **3** 364-365
Nabuco de Araujo, Joaquim Aurelio **11** 288-289
Pedro II **12** 180-181

Abolitionists, Cuban
Gómez, Máximo **6** 418-419

Abolitionists, English
Dickens, Charles John Huffam **4** 538-541
Equiano, Olaudah **5** 296-297
Martineau, Harriet **10** 296-297
see also Antislavery movement (British)

Abolitionists, French
Condorcet, Marquis de **4** 195-196
Lavigerie, Charles Martel Allemand **9** 240
Montalembert, Comte de **11** 118-119

Abominations, Tariff of
see Tariff of Abominations (1828)

Aborigines, Australian
Bates, Daisy Mae **2** 52-53
Drysdale, George Russell **5** 107-109
Namatjira, Albert **11** 300-301

Abortion of the Young Steam Engineer's Guide, The (book)
Evans, Oliver **5** 338

Aboth de Rabbi Nathan (book)
Schechter, Solomon **13** 524

Aboukir Bay, battle of (1798)
Napoleon I **11** 306-310
Nelson, Horatio **11** 336-338

About Nature (book)
Anaxagoras **1** 208-209

About Paris (book)
Davis, Richard Harding **4** 422-423

Above the Battle (essays)
Rolland, Romain **13** 260

Abraham, Karl (1877-1925), German psychoanalyst
Bleuler, Eugen **2** 325

Abraham and Isaac (musical composition)
Stravinsky, Igor Fedorovich **14** 502-506

Abraham Lincoln (book; Hay-Nicolay)
Hay, John **7** 215-216

Abraham Lincoln (film)
Griffith, David Wark **6** 544-545

Abraham Lincoln (symphony)
Harris, Roy **7** 175-176

Abraham, Plains of
see Quebec, Battle of (1759)

ABRAHAMS, ISRAEL (1858-1925), British scholar **1** 29

Abramovitch, Sholem Jacob
see Mendele Mocher Sefarim

ABRAMS, CREIGHTON W. (1914-1974), United States Army commander in World War II and Vietnam **1** 29-31

Abrams v. United States (legal case)
Holmes, Oliver Wendell Jr. **7** 458-459

ABRAVANEL, ISAAC BEN JUDAH (1437-1508), Jewish philosopher and statesman **1** 31

Abrechnung folgt (lithographs)
Grosz, George **7** 17-18

Abreha
see Ezana

Abridged Catechism, An (book)
Canisius, Peter **3** 258

Abridgement of the History of England, The (book)
Burke, Edmund **3** 138-141

Abridgement of the Public Laws of Virginia, An (book)
Beverley, Robert **2** 252

Abridgement of the Talmud (book; Tschernowitz)
Kaufmann, Ezekiel **8** 460

Abridgement of the Vedanta (book)
Roy, Ram Mohun **13** 18

Absalom (Old Testament character)
David, Jacques Louis **4** 407-409

Absalom, Absalom! (novel)
Faulkner, William **5** 395-397

Absalom and Achitophel (satire)
Dryden, John **5** 106-107

Absentee, The (play)
Edgeworth, Maria **5** 205-206

Absentee Ownership (book)
Veblen, Thorstein Bunde **15** 449-450

Absents, Les (play)
Daudet, Alphonse **4** 402-403

Absinthe (painting)
Degas, Hilaire Germain Edgar **4** 461-462

Absinthe Drinker (painting)
Manet, Édouard **10** 193-194

Absolute (philosophy)
Royce, Josiah **13** 334-335

Absolute certitude (philosophy)
Chrysippus **4** 35-36

Absolute Ego (philosophy)
Schelling, Friedrich Wilhelm Joseph von **13** 526-527

Absolute idealism (philosophy)
Bradley, Francis Herbert **2** 481-482

Absolute monarchy
see Monarchy, absolute

Absolute reality (philosophy)
Bradley, Francis Herbert **2** 481-482

Absolute Spirit (philosophy)
Hegel, Georg Wilhelm Friedrich **7** 254-256

Absolute Spirit (theology)
Krochmal, Nachman Kohen **9** 104-105

Absolutism (government)
Asia and Africa
Abbas I **1** 4-6
Mohammed V **11** 79-81
Seleucus I **14** 92-93
Europe
Alexander III **1** 133-134
Frederick William **6** 85-86
Louis XIV **9** 531-533
Mirabeau, Comte de **11** 51-52
Latin America
Carrera, José Rafael **3** 324-325
Reyes, Rafael **13** 113
opponents
Lafayette, Marquis de **9** 151-152
Orléans, Philippe II D' **11** 530-531
Palmerston, 3d Viscount **12** 81-83
Stein, Heinrich Friedrich Karl vom und zum **14** 415-416
supporters
Filmer, Robert **5** 448
Hobbes, Thomas **7** 421-423
Laud, William **9** 224-225
Mansart, Jules Hardouin **10** 212
see also Autocracy; Monarchy, absolute

Absolutism, ethical (philosophy)
Cudworth, Ralph **4** 331

Abstract art
basis established
Picasso, Pablo **12** 292-295
development
Cézanne, Paul **3** 400-402
Delaunay, Robert **4** 475-476
see also individual schools, styles, and movements

Abstract expressionism (art)
Bussotti, Sylvano **3** 174-175
de Kooning, Willem **4** 468-469
Diebenkorn, Richard **5** 2-4
Gottlieb, Adolph **6** 462-463
Guston, Philip **7** 47-48
Hesse, Eva **7** 365-367
Johns, Jasper **8** 291-293
Kline, Franz **9** 55
Krasner, Lee **9** 93-94
Lippold, Richard **9** 440-442
Louis, Morris **9** 538-539
Motherwell, Robert **11** 210-211
Newman, Barnett **11** 365
Pollock, Jackson **12** 379-380
Rothko, Mark **13** 320-321
Still, Clyfford **14** 453-454

Abstraction (art)
Cézanne, Paul **3** 400-402
Dove, Arthur Garfield **5** 86-87
Kupka, Frantisek **9** 134-135
Manet, Édouard **10** 193-194
Noguchi, Isamu **11** 416-418
Rodchenko, Alexander Mikhailovich **13** 233-234
Sheeler, Charles **14** 170-171
Tobey, Mark **15** 249-250
Vasarely, Victor **15** 440-442

Abstraction (philosophy)
Locke, John **9** 478-480

Abstraction (sculpture)
Duchamp-Villon, Raymond **5** 123
González, Julio **6** 428-429
Rodchenko, Alexander Mikhailovich **13** 233-234

Abstraction-Création group (art)
Arp, Jean **1** 317-318
Gabo, Naum **6** 158-159
González, Julio **6** 428-429
Hepworth, Barbara **7** 318-319
Nicholson, Ben **11** 380-381
Pevsner, Antoine **12** 263-264
Taeuber-Arp, Sophie **15** 73-74
van Doesburg, Theo **15** 421

Absurd (literature)
Beckett, Samuel **2** 102-104
Camus, Albert **3** 255-257
Frisch, Max **6** 118-119
Grass, Günter **6** 496-497
Ionesco, Eugène **8** 131-132

ABU BAKR (circa 573-634), Moslem leader, first caliph of Islam **1** 31-32
Ali **1** 155-156
ibn Tashufin, Yusuf **8** 95-96
Muawiya ibn Abu Sufyan **11** 223-224
Omar ibn al-Khattab **11** 508-509

Abu Bakr II (died 1312), ruler of Mali empire
Musa Mansa **11** 266

Abu Dhabi, Emirate of
Zayid bin Sultan Al-Nahyan **16** 491-492

Abu Hanifa (699-767), Moslem legal scholar
Anan ben David **1** 207-208
Suleiman I **15** 20-21

ABU MUSA (born Said Musa Maragha circa 1930), a leader of the Palestinian Liberation Organization **1** 32-33

ABU NUWAS (al-Hasan ibn-Hani; circa 756-813), Arab poet **1** 33-34

Abu Simbel temple (Ipsambul, Egypt)
Ramses II **13** 22-23

Abu Yaqub Yusuf
see Yusuf, Abu Yaqub

Abubacer
see Ibn Tufayl, Abu Bakr Muhammad

Abuelo, El (play)
Galdós, Benito Pérez **6** 177-178

Abul Fazl (Abu'l-Fadl; 1551-1602), Indo-Persian historian
Akbar, Jalal-ud-din Mohammed **1** 96

Abulafia, Abraham (1240-1290), Jewish philosopher
Leon, Moses de **9** 336

ABU-L-ALA AL-MAARRI (973-1058), Arab poet and philosopher **1** 32

Abydos (ancient city, Egypt)
Petrie, William Matthew Flinders **12** 261-262
Ramses II **13** 22-23

Abysmal Brute, The (book)
London, Jack **9** 494-495

Abyssinia
see Ethiopia

ABZUG, BELLA STAVISKY (born 1920), lawyer, politician, and congresswoman **1** 34-35

Academia Mexicana de la Lengua (Mexico)
Reyes, Alfonso **13** 112-113

Academic Discourse at Havana (poem)
Stevens, Wallace **14** 443-445

Academic Festival Overture (musical composition)
Brahms, Johannes **2** 490-492

Academic freedom (education)
Chinese supporters
Ts'ai Yüan-p'ei **15** 322
concept rejected
Heidegger, Martin **7** 257-258
Egyptian supporters
Husayn, Taha **8** 61-62
German restrictions
Kotzebue, Otto von **9** 91-92
United States defenders
Beard, Charles Austin **2** 84
Cohen, Morris Raphael **4** 139-140
Harper, William Rainey **7** 163-164
Johnson, Alvin Saunders **8** 293-294
Lowell, Abbott Lawrence **10** 12-13
MacIver, Robert Morrison **10** 100-101
Mills, C. Wright **11** 35-36
Stone, Harlan Fiske **14** 468-470
Sumner, William Graham **15** 32
Tolman, Edward Chace **15** 261-262
see also Scopes trial; Student protest

Academic Freedom in Our Time (book)
MacIver, Robert Morrison **10** 100-101

Académie Nationale de Musique
see Opéra (Paris)

Academy (Athens)
Aristotle **1** 295-296
Chrysippus **4** 35-36
Heraclides of Pontus **7** 319-320
Plato **12** 345-347
Proclus Diadochus **12** 457

Academy of Arts and Sciences (Russia; established 1921)
Kandinsky, Wassily **8** 420-422

Acadia (region, Canada)
Champlain, Samuel de **3** 419-421
Charnisay, Charles de Menou **3** 470-471

Acão Integralista (Brazil)
Vargas, Getulio Dornelles **15** 433-434

Accademia degli Incamminati
see Carracci Academy

Accademia Olimpica (Vicenza; established 1555)
Palladio, Andrea **12** 75-77

Accasa, Ambro (flourished 1770), Fanti chief
Cugoano, Ottobah **4** 332-333

Acceptance World, The (novel)
Powell, Anthony **12** 422-423

Accessory Transit Company (Nicaragua)
Walker, William **16** 68-69

Acción Democrática (political party; Venezuela)
Betancourt, Rómulo **2** 237-238
Gallegos Freire, Rómulo **6** 185-186
Pérez, Carlos Andrés **12** 212-214

Acción Republicana (political party; Spain)
Azaña Diaz, Manuel **1** 396-397

Accommodation method (missiology)
Ricci, Matteo **13** 124-125

Accord of Forms (sculpture)
Nadelman, Elie **11** 289-290

Accordée de village (painting)
Watteau, Antoine **16** 143-144

Account of ... the Mississippi (book)
Pike, Zebulon **12** 302-304

Account of Corsica ... (book)
Boswell, James **2** 432-434

Account of the European Settlement in America, An (book)
Burke, Edmund **3** 138-141

Acetate (biochemistry)
Krebs, Hans Adolf **9** 95-97

Acetone (chemistry)
Northrop, John Howard **11** 430-431

Acetylcholine (chemistry)
Dale, Henry Hallett **4** 371-373
Loewi, Otto **9** 486-487

Achad Haam
see Ahad Haam

Achaea (ancient Greek province)
Cleomenes III **4** 103-104
Constantine XI **4** 211-212
Epaminondas **5** 291-292
Michael VIII **11** 1-2

Achaean League (Greek federation)
Aratus **1** 273-274
Polybios **12** 384-385

Achaemenid dynasty (Persia; reigned 550-330 B.C.)
Cyrus the Great **4** 363-364
Darius I **4** 394-395
Xerxes **16** 420

Achaeus (died 214 B.C.), Syrian governor in Asia Minor
Antiochus III **1** 249-250

Acharnians, The (play)
Aristophanes **1** 293-294

Achdut Ha'Avodah (labor organization, Israel)
Meir, Golda **10** 462-463

ACHEBE, CHINUA (born 1930), Nigerian novelist **1** 35-37

ACHESON, DEAN GOODERHAM (1893-1971), American statesman **1** 37-38
Marshall, George Catlett **10** 278-279
McCarthy, Joseph Raymond **10** 388-389
Truman, Harry S. **15** 314-316

Acheson-Lilienthal plan (atomic energy)
Bohr, Niels Henrik David **2** 366-368

Achiasaph (publishing house, Palestine)
Ahad Haam **1** 88-89

Achievement tests (psychology)
Terman, Lewis Madison **15** 153-154

Achievements of Liberty, The (book)
McClure, Samuel Sidney **10** 398-399

Achilleis (literary work)
Goethe, Johann Wolfgang von **6** 388-391

Achilles (Greek mythology)
Alexander the Great **1** 137-141
Homer **7** 465-467
Polykleitos **12** 385-386
Sophocles **14** 343-345

Achimoto College (Ghana)
Busia, Kofi Abrefa **3** 172-173
Hayford, J. E. Casely **7** 228-230

Achitophel (literary character; J. Dryden)
Milton, John **11** 43-46

Achorripsis (musical composition)
Xenakis, Iannis **16** 416-418

Acid (chemistry)
Boyle, Robert **2** 469-471
Lewis, Gilbert Newton **9** 384-385

Acis (mythologic character)
Góngora y Argote, Luis de **6** 427-428

Acis and Galatea (opera; Handel)
Gay, John **6** 243-244
Handel, George Frederick **7** 116-119
Mozart, Wolfgang Amadeus **11** 218-221

ACLU
see American Civil Liberties Union

Acmeist movement (Russian literature)
Akhmatova, Anna **1** 96-97
Mandelstam, Osip Emilyevich **10** 191

Acoma Pueblo Indians (North American)
Ortiz, Simon J. **12** 9-12

Aconcagua Indians (Chile)
Valdivia, Pedro de **15** 400-401

Acosta-Ñú, battle of (1869)
Morínigo, Higinio **11** 174-175

Acoustics (physics)
Euler, Leonard **5** 331-332

Rayleigh, 3d Baron **13** 62

Acquainted with the Night (narrative)
Frost, Robert Lee **6** 130-133

Acquaviva, Giulio (1546-1574), Italian cardinal
Cervantes, Miguel de Saavedra **3** 395-398

Acquaviva, Trojano (1695-1747), Italian cardinal
Casanova de Seinglat, Giacomo Jacopo Girolamo **3** 350-351

Acque e terre (poems)
Quasimodo, Salvatore **12** 506

Acquired immune deficiency syndrome (AIDS)
Gayle, Helene Doris **6** 244-245
Montagnier, Luc **11** 114-116

Acquisitive Society, The (pamphlet)
Tawney, Richard Henry **15** 120-121

Acre (city, Palestine)
Edward I **5** 208-210
Judas Maccabeus **8** 374-375
Napoleon I **11** 306-310
Philip II **12** 268-269
Saladin **13** 441-442

Acre (territory, Western Brazil)
Rio Branco, Barão do **13** 177

Acropolis (Athens)
Myron **11** 285
Pericles **12** 219-221
Phidias **12** 265-267

Acropolis (film)
Sherwood, Robert Emmet **14** 189-190

Across Arctic America (book)
Rasmussen, Knud Johan Victor **13** 44

Across Spoon River (autobiography)
Masters, Edgar Lee **10** 326-327

Across the River and into the Trees (novel)
Hemingway, Ernest Miller **7** 274-277

ACS
see American Colonization Society

Act and Being (book)
Bonhoeffer, Dietrich **2** 389-391

Act in Restraint of Appeals (England)
Henry VIII **7** 302-305

Act of
see under latter part of the term

Acta (book)
Mabillon, Jean **10** 72

Acta eruditorum (journal)
Leibniz, Gottfried Wilhelm von **9** 307-310

Actin (protein)
Hill, Archibald Vivian **7** 385-386
Szent—Györgyi, Albert von **15** 62-64

Acting (drama)
Stanislavsky, Constantin **14** 398-399
Strasberg, Lee **14** 494-495
see also Actors and entertainers

Actinium-B (element—chemistry)
Soddy, Frederick **14** 321-323

ACTION, JOHN EMERICH EDWARD DALBERG (1834-1902), English historian and philosopher **1** 38
Clapham, John Harold **4** 71
Döllinger, Josef Ignaz von **5** 47-48
Gooch, George Peabody **6** 432-433

Action Committee for the United States of Europe (established 1955)
Monnet, Jean **11** 109-110

Action Française (French political league)
Maurras, Charles Marie Photius **10** 350-351
Pius X **12** 336-337

Action Française (newspaper)
Bernanos, Georges **2** 206-207

Action Group (political party; Nigeria)
Awolowo, Obafemi **1** 389-390

Action painting
see Abstract expressionism

Actions and Reactions (stories)
Kipling, Joseph Rudyard **9** 32-33

Actions of Probabilities (musical composition)
Xenakis, Iannis **16** 416-418

Actium, battle of (31 B.C.)
Antony, Mark **1** 253-254
Cleopatra **4** 105-106
Virgil **15** 507-510

Active powers (philosophy)
Cudworth, Ralph **4** 331

Active Service (novel)
Crane, Stephen **4** 293-295

Activists
American
see Activists, American
Argentine
Pérez Esquivel, Adolfo **12** 215-217
Australian
Singer, Peter Albert David **14** 253-254
Austrian
Harand, Irene **7** 139-145
Suttner, Bertha von **15** 42-44
British
Bondfield, Margaret Grace **2** 388-389
Diana, Princess of Wales **4** 529-533
Fawcett, Millicent Garrett **5** 398-400
Fry, Elizabeth **6** 134-136
Garrett (Anderson), Elizabeth **6** 222-225
Hodgkin, Dorothy Crowfoot **7** 432-434
Redgrave, Vanessa **13** 74-75
Royden, Agnes Maude **13** 335-337
Waite, Terry **16** 47-48
Burmese
Aung San Suu Kyi **1** 375-376
Canadian
Atwood, Margaret Eleanor **1** 362-364
Chinese
Song Sisters **14** 338-341
Xiang Jingyu **16** 421-422
Egyptian
Sadat, Jihan **13** 414-415
French
Perrin, Jean Baptiste **12** 233-236
German
Baum, Herbert **2** 66-73
Böll, Heinrich **2** 377-378
Kelly, Petra **8** 486-487
Soelle, Dorothee **14** 324-325
Zetkin, Clara **16** 504-505
Guatemalan
Menchú, Rigoberta **10** 479-480
Hungarian
Elizabeth of Hungary **5** 271-272
Schwimmer, Rosika **14** 57-60
Irish
Corrigan and Williams **4** 251-253
Lonsdale, Kathleen **9** 501-502
Markievicz, Constance **10** 267-271
Japanese
Niwano, Nikkyo **11** 400-401
Mexican
Fuentes, Carlos **6** 141-142
New Zealander
Hillary, Edmund **7** 389-390
Palestinian
Ashrawi, Hanan Mikhail **1** 336-338
Romanian
Blandiana, Ana **2** 321-322
Russian
Breshkovsky, Catherine **2** 517-519
Sakharov, Andrei **13** 439-441
South African
Boesak, Allan Aubrey **2** 359-360
First, Ruth **5** 453-454
Sobukwe, Robert Mangaliso **14** 318-319
South Korean
Kim Dae-jung **9** 3-4
Spanish
Casals, Pablo **3** 348-350
Swiss
Dunant, Jean Henri **5** 139-141
Hepburn, Audrey **7** 314-316

Activists, American
AIDS
Ashe, Arthur Robert Jr. **1** 328-330
anti-nuclear
Bernardin, Joseph Cardinal **2** 210-211
Franck, James **6** 49-52
Silkwood, Karen **14** 227-229
anti-Vietnam War
Baez, Joan **1** 433-435
Coffin, William Sloane Jr. **4** 135-137
Dellinger, David **4** 480-481
Ellsberg, Daniel **5** 275-277
Fonda, Jane **5** 501-502
Gregory, Dick **6** 536-537
Hayden, Thomas Emmet **7** 217-219
Hoffman, Abbie **7** 437-439
King, Coretta Scott **9** 16-17

Lynd, Staughton **10** 65-66
Rubin, Jerry **13** 344-346
Spock, Benjamin **14** 383-385
Asian American issues
Yasui, Minoru **16** 440-444
children's issues
Edelman, Marian Wright **5** 202-204
McEnroe, John Patrick Jr. **10** 408-411
Mendenhall, Dorothy Reed **10** 491-492
citizen reform groups
Alinsky, Saul David **1** 161-162
civil rights
Barry, Marion Shepilov Jr. **2** 25-28
Berry, Mary Frances **2** 226-229
Bond, Horace Mann **2** 384-386
Chávez, Dennis **3** 488-489
Chavez, Linda **3** 489-491
Chavis, Benjamin **3** 491-493
Cochran, Johnnie **4** 128-131
Collier, John **4** 160-162
Dee, Ruby **4** 449-452
Deer, Ada E. **4** 452-454
Deloria, Vine Jr. **4** 481-484
Dees, Morris S. Jr. **4** 456-457
Divine, Father **5** 29-32
Dudley, Barbara **5** 123-124
Dunham, Katherine **5** 145-146
Edelman, Marian Wright **5** 202-204
Evers, Medgar **5** 345-348
Evers-Williams, Myrlie **5** 348-350
Flory, Paul **5** 492-494
Fortune, Timothy Thomas **6** 18-21
Goldberg, Whoopi **6** 398-402
Gregory, Dick **6** 536-537
Hamer, Fannie Lou **7** 93-94
Harris, Barbara Clementine **7** 171-172
Henry, Aaron **7** 306-307
Houston, Charles Hamilton **7** 523-526
Jacob, John Edward **8** 185-188
Kunstler, William M. **9** 131-133
McKissick, Floyd B. **10** 420-422
Meredith, James H. **10** 514-515
Mfume, Kweisi **10** 539-542
Morton, Nelle Katherine **11** 195-197
Parks, Rosa Lee McCauley **12** 115-116
Poitier, Sidney **12** 368-370
Savage, Augusta Christine **13** 499-501
Seeger, Pete **14** 83-84
Shabazz, Betty **14** 130-132
Sharpton, Al **14** 159-162
Smith, James McCune **14** 293-294
Sullivan, Leon Howard **15** 25-27
Waters, Maxine **16** 132-134
Yasui, Minoru **16** 440-444
education
Beecher, Catharine **2** 110-112
Perot, Henry Ross **12** 230-231
Rice, Joseph Mayer **13** 127-128
environmental
Allen, Paula Gunn **1** 165-167
Browner, Carol M. **3** 50-52
Chavis, Benjamin **3** 491-493
Dudley, Barbara **5** 123-124
Earle, Sylvia A. **5** 180-181
Patrick, Ruth **12** 137-138
Seeger, Pete **14** 83-84
gay rights
Ireland, Patricia **8** 134-135
Milk, Harvey Bernard **11** 19-21
health care issues
Love, Susan M. **10** 2-3
Hispanic American issues
Baca-Barragán, Polly **1** 412-414
Chavez, Linda **3** 489-491
Corona, Bert **4** 243-247
Prichard, Diana García **12** 448-449
Ros-Lehtinen, Ileana **13** 294-296
Valdez, Luis **15** 399-400
Velázquez, Nydia Margarita **15** 456-459
labor organizers
Bieber, Owen **2** 266-268
Bloor, Ella Reeve **2** 338-340
Corona, Bert **4** 243-247
Haley, Margaret A. **7** 78-79
Hoffa, James R. **7** 436-437
Jones, Mary Harris **8** 338-339
Pesotta, Rose **12** 248-249
media portrayal
McQueen, Butterfly **10** 434-437
Native American rights
Adams, Hank **1** 45
Banks, Dennis J. **1** 488-489
Bellecourt, Clyde **2** 136-137
Collier, John **4** 160-162
Deer, Ada E. **4** 452-454
Deloria, Vine Jr. **4** 481-484
La Flesche (Tibbles), Susette **9** 154-155
Mankiller, Wilma **10** 198-199
Manuelito **10** 220-222
McNickle, D'Arcy **10** 433
Means, Russell **10** 441-444
Montezuma, Carlos **11** 129-132
Ortiz, Simon J. **12** 9-12
Peltier, Leonard **12** 193-195
Plenty Coups **12** 352-355
Satanta **13** 493-494
Winnemucca, Sarah **16** 336-338
Zah, Peterson **16** 486-487
occupational health and safety
Hardy, Harriet **7** 150
peace
Abzug, Bella Stavisky **1** 34-35
Andrews, Fannie Fern Phillips **1** 231-232
Balch, Emily Greene **1** 463-464
Berrigan, Daniel J. **2** 222-223
Rankin, Jeannette Pickering **13** 35-37
Rustin, Bayard **13** 382-383
Waters, Maxine **16** 132-134
Zinn, Howard **16** 520-521
relief aid
Booth, Evangeline Cory **2** 402-403
right-wing
Buckley, William F. Jr. **3** 96-97
Falwell, Jerry **5** 375-376
Schlafly, Phyllis **14** 9-10
Welch, Robert **16** 184-185
scientific responsibility
Singer, Maxine **14** 251-252
social reform
Ashe, Arthur Robert Jr. **1** 328-330
Beard, Mary Ritter **2** 85-86
Harris, Barbara Clementine **7** 171-172
hooks, bell **7** 477-481
Houston, Charles Hamilton **7** 523-526
Kellor, Frances **8** 481-482
Lee, Ann **9** 285-288
Milk, Harvey Bernard **11** 19-21
Owen, Ruth Bryan **12** 41-43
Sheen, Fulton J. **14** 171-172
Strong, Josiah **14** 512-513
socio-economic change
Bernardin, Joseph Cardinal **2** 210-211
Bloor, Ella Reeve **2** 338-340
Bly, Nellie **2** 346-348
Dee, Ruby **4** 449-452
Divine, Father **5** 29-32
Goldberg, Whoopi **6** 398-402
Harrington, Michael **7** 167-169
Jacob, John Edward **8** 185-188
McKissick, Floyd B. **10** 420-422
Sullivan, Leon Howard **15** 25-27
women's rights
Abzug, Bella Stavisky **1** 34-35
Allen, Florence Ellinwood **1** 164-165
Allen, Paula Gunn **1** 165-167
Baker, Sara Josephine **1** 455-456
Berry, Mary Frances **2** 226-229
Brownmiller, Susan **3** 56-57
Dodge, Grace Hoadley **5** 37-38
Friedan, Betty **6** 109-111
Harris, Barbara Clementine **7** 171-172
Hill, Anita **7** 382-385
hooks, bell **7** 477-481
Ireland, Patricia **8** 134-135
King, Coretta Scott **9** 16-17
Lyon, Mary **10** 67-69
Morgan, Robin **11** 168-170
Natividad, Irene **11** 322-324
Owen, Ruth Bryan **12** 41-43
Park, Maud Wood **12** 102
Pesotta, Rose **12** 248-249
Rohde, Ruth Bryan Owen **13** 252-253
Roybal-Allard, Lucille **13** 332-334
Sabin, Florence Rena **13** 402-405
Waters, Maxine **16** 132-134
Yard, Mary Alexander **16** 438-439
women's suffrage
Beard, Mary Ritter **2** 85-86
Bloor, Ella Reeve **2** 338-340
Gage, Matilda Joslyn **6** 167-169
Park, Maud Wood **12** 102

Robinson, Harriet Hanson **13** 203-207

Actomyosin (protein)
Hill, Archibald Vivian **7** 385-386
Szent-Györgyi, Albert von **15** 62-64

Actors and entertainers, African
filmmakers/directors
Cissé, Souleymane **4** 65-66
Faye, Safi **5** 400-401
Kawawa, Rashidi Mfaume **8** 464-465
Ousmane, Sembene **12** 32-33

Actors and entertainers, American
cartoon voices
Blanc, Mel **2** 319-320
choreographers
Ailey, Alvin **1** 91-94
Astaire, Fred **1** 348-350
Balanchine, George **1** 461-462
Cunningham, Merce **4** 337-338
de Mille, Agnes **4** 486-488
Dunham, Katherine **5** 145-146
Fosse, Bob **6** 22-23
Graham, Martha **6** 485-486
Joffrey, Robert **8** 268-270
Kelly, Gene **8** 484-486
Morris, Mark **11** 184-185
Robbins, Jerome **13** 190-192
Smuin, Michael **14** 307-309
St. Denis, Ruth **13** 430-431
Tharp, Twyla **15** 164-165
circuses
Barnum, Phineas Taylor **2** 13-15
comedians
Allen, Woody **1** 169-171
Ball, Lucille **1** 472-473
Benchley, Robert **2** 150-151
Benny, Jack **2** 174-176
Brice, Fanny **3** 1-2
Burns, George **3** 153-155
Cantor, Eddie **3** 264-265
Carlin, George **3** 301-303
Carson, Johnny **3** 335-337
Cosby, William Henry Jr. **4** 257-258
Fields, W. C. **5** 444
Goldberg, Whoopi **6** 398-402
Gregory, Dick **6** 536-537
Hope, Bob **7** 487-489
Jefferson, Joseph **8** 237
Jessel, George **8** 249-251
Lahr, Bert **9** 167-168
Marx brothers **10** 303-304
Sennett, Mack **14** 108-109
dancers
Ailey, Alvin **1** 91-94
Astaire, Fred **1** 348-350
Baker, Josephine **1** 448-451
Baryshnikov, Mikhail **2** 43-44
Castle, Vernon and Irene **3** 361-363
Davis, Sammy Jr. **4** 423-424
de Mille, Agnes **4** 486-488
Duncan, Isadora **5** 144-145
Dunham, Katherine **5** 145-146
Farrell, Suzanne **5** 391-393
Fonteyn, Dame Margot **5** 504-505
Fosse, Bob **6** 22-23
Hayworth, Rita **7** 233-235
Hines, Gregory Oliver **7** 401-403
Holm, Hanya **7** 454-455
Joffrey, Robert **8** 268-270
Kelly, Gene **8** 484-486
Madonna **10** 123-125
Martin, Mary **10** 292-293
Smuin, Michael **14** 307-309
Tallchief, Maria **15** 88-89
Tharp, Twyla **15** 164-165
Turner, Tina **15** 357-359
filmmakers/directors
Allen, Woody **1** 169-171
Capra, Frank **3** 276-278
Crichton, John Michael **4** 308-310
DeMille, Cecil Blount **4** 488-490
Disney, Walter Elias **5** 26-27
Eastwood, Clint **5** 188-190
Flaherty, Robert **5** 476-477
Ford, John **6** 7-8
Fosse, Bob **6** 22-23
Goldwyn, Samuel **6** 416
Griffith, David Wark **6** 544-545
Hitchcock, Alfred **7** 415-416
Jessel, George **8** 249-251
Jones, Quincy Delight Jr. **8** 339-341
Kazan, Elia **8** 465-466
Lang, Fritz **9** 190-192
Lee, Spike **9** 295-299
Mailer, Norman Kingsley **10** 148-150
Odets, Clifford **11** 470-471
Poitier, Sidney **12** 368-370
Scorsese, Martin **14** 63-65
Smithson, Robert **14** 301-303
Sontag, Susan **14** 342-343
Spielberg, Steven **14** 379-381
Stone, Oliver **14** 472-475
Valdez, Luis **15** 399-400
Welles, Orson **16** 190-191
Wiseman, Frederick **16** 345-346
film stars
Allen, Woody **1** 169-171
Anderson, Judith **1** 215-216
Astaire, Fred **1** 348-350
Barrymores **2** 28-30
Black, Shirley Temple **2** 303-305
Bogart, Humphrey **2** 363-364
Brando, Marlon **2** 497-499
Burns, George **3** 153-155
Cantor, Eddie **3** 264-265
Cosby, William Henry Jr. **4** 257-258
Crosby, Harry Lillis **4** 324-326
Davis, Ossie **4** 421-422
Davis, Sammy Jr. **4** 423-424
Dean, James **4** 433-434
Dee, Ruby **4** 449-452
Eastwood, Clint **5** 188-190
Fonda, Jane **5** 501-502
Gable, William Clark **6** 157-158
Garbo, Greta **6** 205-207
Garland, Judy **6** 218-219
Goldberg, Whoopi **6** 398-402
Hayworth, Rita **7** 233-235
Hepburn, Katharine **7** 316-317
Hope, Bob **7** 487-489
Horne, Lena **7** 504-506
Houdini, Harry **7** 514-516
Jessel, George **8** 249-251
Jolson, Al **8** 329-330
Jones, James Earl **8** 334-337
Kelly, Gene **8** 484-486
Lahr, Bert **9** 167-168
Lee, Spike **9** 295-299
Madonna **10** 123-125
Martin, Mary **10** 292-293
McDaniel, Hattie **10** 405-408
McQueen, Butterfly **10** 434-437
Monroe, Marilyn **11** 113-114
Poitier, Sidney **12** 368-370
Presley, Elvis Aron **12** 441-442
Ross, Diana **13** 298-300
Shepard, Sam **14** 180-181
Sinatra, Francis Albert **14** 246-248
Strasberg, Lee **14** 494-495
Studi, Wes **15** 1-2
Taylor, Elizabeth Rosemond **15** 124-125
Tracy, Spencer Bonaventure **15** 289-290
Wayne, John **16** 150-151
Welles, Orson **16** 190-191
Winfrey, Oprah Gail **16** 333-336
Wong, Anna May **16** 366-367
film writers
Hecht, Ben **7** 248-250
King, Stephen **9** 23-25
Miller, Arthur **11** 25-26
Odets, Clifford **11** 470-471
magicians and illusionists
Houdini, Harry **7** 514-516
news broadcasters
Bradley, Ed **2** 478-481
Chung, Connie **4** 47-48
Cronkite, Walter Leland Jr. **4** 321-322
Huntley and Brinkley **8** 49-51
opera singers
Battle, Kathleen **2** 59-60
radio
Benny, Jack **2** 174-176
Brice, Fanny **3** 1-2
Burns, George **3** 153-155
Cantor, Eddie **3** 264-265
McDaniel, Hattie **10** 405-408
Terkel, Louis **15** 152-153
singers
Baez, Joan **1** 433-435
Baker, Josephine **1** 448-451
Battle, Kathleen **2** 59-60
Brice, Fanny **3** 1-2
Brown, James **3** 37-39
Caesar, Shirley **3** 210-211
Calloway, Cab **3** 236-238
Cantor, Eddie **3** 264-265
Cline, Patsy **4** 110-112
Crosby, Harry Lillis **4** 324-326
Davis, Sammy Jr. **4** 423-424

Dylan, Bob **5** 170-171
Fitzgerald, Ella **5** 468-469
Franklin, Aretha **6** 58-60
Garland, Judy **6** 218-219
Hayes, Roland **7** 225-227
Holiday, Billie **7** 452-453
Horne, Lena **7** 504-506
Jackson, Michael Joe **8** 178-180
Jessel, George **8** 249-251
Jolson, Al **8** 329-330
Jordan, Louis **8** 353-355
King, B. B. **9** 11-14
Little Richard **9** 447-449
Madonna **10** 123-125
Martin, Mary **10** 292-293
Norman, Jessye **11** 425-427
Presley, Elvis Aron **12** 441-442
Robeson, Paul Leroy **13** 198-199
Ross, Diana **13** 298-300
Seeger, Pete **14** 83-84
Sills, Beverly **14** 230-231
Sinatra, Francis Albert **14** 246-248
Turner, Tina **15** 357-359
Vaughan, Sarah Lois **15** 445-446
Waller, Thomas Wright **16** 81-82
see also Musicians
stage directors
Belasco, David **2** 124-125
Flanagan, Hallie **5** 478-479
Hammerstein, Oscar Clendenning II **7** 104-106
Holm, Hanya **7** 454-455
Jones, Robert Edmond **8** 341-342
Kazan, Elia **8** 465-466
Robbins, Jerome **13** 190-192
Smuin, Michael **14** 307-309
Strasberg, Lee **14** 494-495
Ziegfeld, Florenz **16** 516-517
stage performers
Anderson, Judith **1** 215-216
Angelou, Maya **1** 238-239
Ball, Lucille **1** 472-473
Barrymores **2** 28-30
Bogart, Humphrey **2** 363-364
Booth, Edwin **2** 401-402
Booth, John Wilkes **2** 404
Boucicault, Dion **2** 442-443
Brando, Marlon **2** 497-499
Cushman, Charlotte **4** 354-355
Davis, Ossie **4** 421-422
Dee, Ruby **4** 449-452
Fiske, Minnie Maddern **5** 466-467
Forrest, Edwin **6** 11-12
Goldberg, Whoopi **6** 398-402
Hayes, Helen **7** 223-224
Hepburn, Katharine **7** 316-317
Jessel, George **8** 249-251
Jolson, Al **8** 329-330
Jones, James Earl **8** 334-337
Kemble, Frances Anne **8** 491
Ludlum, Robert **10** 28-29
Martin, Mary **10** 292-293
McQueen, Butterfly **10** 434-437
Payne, John Howard **12** 159
Robeson, Paul Leroy **13** 198-199
Wong, Anna May **16** 366-367
story tellers
Ortiz, Simon J. **12** 9-12
television
Angelou, Maya **1** 238-239
Astaire, Fred **1** 348-350
Ball, Lucille **1** 472-473
Benny, Jack **2** 174-176
Carlin, George **3** 301-303
Carson, Johnny **3** 335-337
Cosby, William Henry Jr. **4** 257-258
Crosby, Harry Lillis **4** 324-326
Davis, Ossie **4** 421-422
Fonda, Jane **5** 501-502
Hope, Bob **7** 487-489
Jessel, George **8** 249-251
Jones, James Earl **8** 334-337
Jones, Quincy Delight Jr. **8** 339-341
Lahr, Bert **9** 167-168
Martin, Mary **10** 292-293
Presley, Elvis Aron **12** 441-442
Rivers, Larry **13** 186-187
Ross, Diana **13** 298-300
Walters, Barbara **16** 86-88
Winfrey, Oprah Gail **16** 333-336
vaudeville
Benny, Jack **2** 174-176
Brice, Fanny **3** 1-2
Burns, George **3** 153-155
Cantor, Eddie **3** 264-265
Christy, Edwin P. **4** 34-35
Cohan, George Michael **4** 137-138
Davis, Sammy Jr. **4** 423-424
Hope, Bob **7** 487-489
Jolson, Al **8** 329-330
Lahr, Bert **9** 167-168
McDaniel, Hattie **10** 405-408
Rogers, Will **13** 251-252
videocassettes
Fonda, Jane **5** 501-502
Jackson, Michael Joe **8** 178-180
Madonna **10** 123-125
western shows
Buffalo Bill **3** 105-106
Oakley, Annie **11** 453-454

Actors and entertainers, Arabic
Fairuz **5** 368-369

Actors and entertainers, Canadian
actors
Greene, Graham (born circa 1952) **6** 523-524
filmmakers/directors
Grierson, John **6** 542-543

Actors and entertainers, European
Great Britain
comedians
Sellers, Peter Richard Henry **14** 98-99
filmmakers/directors
Grierson, John **6** 542-543
film stars
Burton, Richard **3** 163-164
Chaplin, Charles Spencer **3** 438-440
Evans, Edith **5** 336-337
Grant, Cary **6** 490-492
Guinness, Alec **7** 37-38
Olivier, Laurence **11** 502-503
Redgrave, Vanessa **13** 74-75
Sellers, Peter Richard Henry **14** 98-99
radio
Sellers, Peter Richard Henry **14** 98-99
stage directors
Appia, Adolphe **1** 263-264
Brook, Peter **3** 19-21
Guthrie, Tyrone **7** 50-51
Olivier, Laurence **11** 502-503
stage performers
Burton, Richard **3** 163-164
Coward, Noel **4** 279-280
Craig, Edward Gordon **4** 288-289
Evans, Edith **5** 336-337
Gielgud, John **6** 310-311
Guinness, Alec **7** 37-38
Kemble, Frances Anne **8** 491
Olivier, Laurence **11** 502-503
the Continent
actors
Hepburn, Audrey **7** 314-316
choreographers
Bausch, Pina **2** 75-76
dancers
Baker, Josephine **1** 448-451
Bausch, Pina **2** 75-76
Taeuber-Arp, Sophie **15** 73-74
Wigman, Mary **16** 267-268
filmmakers/directors
Antonioni, Michelangelo **1** 252-253
Bergman, Ernst Ingmar **2** 190-191
Buñuel, Luis **3** 127-128
Cocteau, Jean **4** 132-133
Eisenstein, Sergei Mikhailovich **5** 240-242
Fellini, Federico **5** 408-409
Lang, Fritz **9** 190-192
Lubitsch, Ernst **10** 18-19
Meyerhold, Vsevolod Emilievich **10** 539
Richter, Hans **13** 149-150
Riefenstahl, Leni **13** 161-163
Truffaut, François **15** 311-313
guitarists
Segovia, Andrés **14** 87-88
mime
Marceau, Marcel **10** 231-233
singers
Baker, Josephine **1** 448-451
Behrens, Hildegard **2** 120-121
Pavarotti, Luciano **12** 152-154
Piaf, Edith **12** 285-287
stage directors
Copeau, Jacques **4** 225
Reinhardt, Max **13** 89-90
Stanislavsky, Constantin **14** 398-399
stage performers

Artaud, Antonin **1** 320-321
Bernhardt, Sarah **2** 212-214
Stanislavsky, Constantin **14** 398-399
theater directors
Grotowski, Jerzy **7** 19-20

Actors and entertainers, Indian (Asia)
Ray, Satyajit **13** 60-61

Actors and entertainers, Japanese
Kurosawa, Akira **9** 135-137
Zarlino, Gioseffo **16** 490-491

Actors and entertainers, Russian
dancers
Baryshnikov, Mikhail **2** 43-44
Diaghilev, Sergei **4** 525-527
Nijinsky, Vaslav **11** 393-395
Nureyev, Rudolph **11** 445-446
Pavlova, Anna **12** 157-159
Plisetskaya, Maya Mikhailovna **12** 356-358
Ulanova, Galina **15** 382-383

Actors and entertainers, South African
Fugard, Athol **6** 142-143

Actor's Equity (labor union, United States)
Cantor, Eddie **3** 264-265

Actors Studio (New York City)
Strasberg, Lee **14** 494-495

Acts of the Apostles (New Testament)
John **8** 273-274
Luke **10** 38
Mark **10** 266-267
Paul **12** 141-143
Peter **12** 252-253

Actualités Africaines (newspaper)
Mobutu Sese Seko **11** 69-71

Acushnet (ship)
Melville, Herman **10** 472-476

Ad Atticum (letters)
Cicero, Marcus Tullius **4** 55-58

Ad familares (letters)
Cicero, Marcus Tullius **4** 55-58

Ad M. Brutum (letters)
Cicero, Marcus Tullius **4** 55-58

Ad Pauca Respicientes (tract)
Nicholas of Oresme **11** 380

Ad Quintum fratrem (letters)
Cicero, Marcus Tullius **4** 55-58

Ad se ipsum (letter)
Petrarch **12** 259-261

Ada (novel)
Nabokov, Vladimir **11** 287-288

Adagia (book)
Erasmus, Desiderius **5** 298-300

Adagio for Strings (musical composition)
Barber, Samuel **1** 500-501

Adam (Old Testament character)
Edwards, Jonathan **5** 220-222

Adam Bede (novel)
Eliot, George **5** 254-256

ADAM, JAMES (1730-1794), British architect **1** 38-40
McIntire, Samuel **10** 415

Adam, Lambert Sigisbert (1700-1759), French sculptor
Clodion **4** 121

ADAM, ROBERT (1728-1792), British architect **1** 38-40
associates
Piranesi, Giovanni Battista **12** 321-322
influence of
Bulfinch, Charles **3** 116-117
Hepplewhite, George **7** 317-318
McIntire, Samuel **10** 415
Sheraton, Thomas **14** 181-182
neoclassic designs
Chippendale, Thomas **4** 1-2

Adam, William (1689-1748), Scottish architect
Adam, Robert and James **1** 38-40

Adam in Ballingschap (play)
Vondel, Joost van den **16** 19-20

Adam in Exile (play)
Vondel, Joost van den **16** 19-20

Adam Smith and Modern Sociology (book)
Small, Albion Woodbury **14** 277

Adamkiewicz color test
see Glyoxylic test (biochemistry)

Adams, Abigail Smith (1744-1818), wife of John Adams
Adams, John **1** 48-51
Adams, John Quincy **1** 52-54

Adams, Abraham (literary character)
Fielding, Henry **5** 442-444

ADAMS, ANSEL (1902-1984), landscape photographer and conservationist **1** 40-41

Adams, Brooks
see Adams, Peter Chardon Brooks

ADAMS, CHARLES FRANCIS (1807-1886), American diplomat and politician **1** 41-42
Adams, Peter Chardon Brooks **1** 54
Adams, Henry Brooks **1** 45-47
Burlingame, Anson **3** 144-145

Adams, Franklin Pierce (1881-1960), American journalist
Kaufman, George S. **8** 457-458

ADAMS, GERALD (born 1948), president of the Sinn Fein Irish political party **1** 42-44

ADAMS, HANK (born 1944), Native American activist **1** 45

ADAMS, HENRY BROOKS (1838-1918), American historian and author **1** 45-47
associates
La Farge, John **9** 149-150
influence of
Channing, Edward **3** 435
quoted
Parkman, Francis **12** 113-115
Swinburne, Algernon Charles **15** 54-55
relatives
Adams, Charles Francis **1** 41-42
Treaty of Ghent
Gallatin, Albert **6** 183-184
wife's memorial
Saint-Gaudens, Augustus **13** 432
White, Stanford **16** 235-236

ADAMS, HERBERT BAXTER (1850-1901), American historian and teacher **1** 47
Andrews, Charles McLean **1** 231
Haskins, Charles Homer **7** 191-192

ADAMS, JAMES LUTHER (1901-1994), American social ethicist, theologian, and defender of religious and political liberalism **1** 47-48

ADAMS, JOHN (1735-1826), American statesman and diplomat, president 1797-1801 **1** 48-51
church attendance
Priestley, Joseph **12** 452-453
election campaigns
Chase, Samuel **3** 475-476
Clinton, George **4** 113-114
Jefferson, Thomas **8** 238-241
historical treatment
Warren, Mercy Otis **16** 120-121
independence movement
Jefferson, Thomas **8** 238-241
Lee, Richard Henry **9** 291-292
Otis, James Jr. **12** 25-27
law office
Tyler, Royall **15** 371-372
military appointees
Barry, John **2** 24-25
Washington, George **16** 126-129
"Olive Branch" petition
Dickinson, John **4** 543-544
opponents
Coxe, Tench **4** 285-286
Duane, William **5** 109
Hamilton, Alexander **7** 95-98
Leonard, Daniel **9** 336-337
political appointees
Gerry, Elbridge **6** 282-283
Harrison, William Henry **7** 180-181
Otis, Harrison Gray **12** 25
Pickering, Timothy **12** 298-299
portraits of
Stuart, Gilbert **14** 513-515
quoted
Chase, Samuel **3** 475-476
Henry, Patrick **7** 309-311
relatives
Adams, Henry Brooks **1** 45-47
Adams, John Quincy **1** 52-54
Adams, Samuel **1** 55-56
scandalized
Jones, John Paul **8** 337-338
Treaty of Paris (1783)
Franklin, Benjamin **6** 60-64
XYZ affair
Jefferson, Thomas **8** 238-241
Madison, James **10** 121-123

Marshall, John **10** 279-281
Pinckney, Charles Cotesworth **12** 310

ADAMS, JOHN COUCH (1819-1892), English mathematical astronomer **1** 51-52
Leverrier, Urbain Jean Joseph **9** 361-362

ADAMS, JOHN QUINCY (1767-1848), American statesman and diplomat, president 1825-29 **1** 52-54
diplomatic appointments
Harrison, William Henry **7** 180-181
King, Rufus **9** 22-23
election campaigns
Clay, Henry **4** 94-96
Crawford, William Harris **4** 299-300
Jackson, Andrew **8** 168-172
McLean, John **10** 422-423
Monroe Cabinet
Monroe, James **11** 111-113
quoted
Clay, Henry **4** 94-96
Lovejoy, Elijah Parish **10** 6-7
relatives
Adams, Charles Francis **1** 41-42
Adams, Henry Brooks **1** 45-47
Adams, John **1** 48-51
Downing, Andrew Jackson **5** 90-91
slavery issue
Cinque, Joseph **4** 62
Lundy, Benjamin **10** 45-46
Weld, Theodore Dwight **16** 186
supporters
Webster, Daniel **16** 162-164
Treaty of Ghent
Gallatin, Albert **6** 183-184
vice president
Calhoun, John Caldwell **3** 226-228

Adams, Nick (literary character)
Hemingway, Ernest Miller **7** 274-277

ADAMS, PETER CHARDON BROOKS (1848-1927), American historian **1** 54
Adams, Charles Francis **1** 41-42
Mather, Cotton **10** 330-332

ADAMS, SAMUEL (1722-1803), American colonial leader and propagandist **1** 55-56
anti-British agitation
Gage, Thomas **6** 169-170
Gerry, Elbridge **6** 282-283
Hancock, John **7** 114-116
Otis, James Jr. **12** 25-27
Revere, Paul **13** 110-111
artistic interests
Billings, William **2** 274-275
Bulfinch, Charles **3** 116-117
Copley, John Singleton **4** 228-230
ostracizes Paine
Paine, Thomas **12** 66-67
political opponents
Ames, Fisher **1** 199-200
Hutchinson, Thomas **8** 71-72
praised
Warren, Mercy Otis **16** 120-121

Adams, Sherman (1899-1986), American politician
Eisenhower, Dwight David **5** 233-236

Adams, W.S. (1876-1956), American astronomer
Eddington, Arthur Stanley **5** 201-202

Adana (city, Turkey)
Ibrahim Pasha **8** 97-98

Adaptation (biology)
Adrian, Edgar Douglas **1** 67-69

Adaptation (law)
Montesquieu **11** 123-125

Adassa, battle of (161 B.C.)
Judas Maccabeus **8** 374-375

ADDAMS, JANE (1860-1935), American social worker, reformer, and pacifist **1** 56-57
Hamilton, Alice **7** 98-99
Kelley, F. **8** 483-484
King, William Lyon Mackenzie **9** 25-26
Lloyd, Henry Demarest **9** 468-469
influence of
Abbott, Grace **1** 9-10

Adding Machine, The (play)
Rice, Elmer **13** 126-127

Addington, Henry (1st Viscount Sidmouth; 1757-1844), English statesman
Liverpool, 2nd Earl of **9** 456-457
Pitt, William the Younger **12** 329-331

Addis Ababa (city, Ethiopia)
Heruy Wäldä-Sellasé **7** 348-349
Menelik II **10** 495-497

Addis Ababa, Duke of
see Badoglio, Pietro

Addis Ababa, University College of
Haile Selassie **7** 68-70

ADDISON, JOSEPH (1672-1719), English essayist and politician **1** 57-58
associates
Berkeley, George **2** 197-198
Congreve, William **4** 200-201
Pope, Alexander **12** 395-397
Steele, Richard **14** 407-409
Swift, Jonathan **15** 51-54
drama
Arne, Thomas Augustine **1** 307-308
Hallam, Lewis Sr. and Jr. **7** 87
influence of
Franklin, Benjamin **6** 60-64
Irving, Washington **8** 141-143
Milton, John **11** 43-46

Addison, Lancelot (1632-1703), English clergyman and author
Addison, Joseph **1** 57-58

ADDISON, THOMAS (1793-1860), English physician **1** 58-59
Bright, Richard **3** 7-8

Addisonian anemia
see Pernicious anemia

Addison's disease (medical)
Addison, Thomas **1** 58-59
Reichstein, Tadeus **13** 85-87
Szent-Györgyi, Albert von **15** 62-64

Additional Act (1834; Brazil)
Feijó, Diogo Antônio **5** 405-406

Additional Notes ... about Building ... (book)
Downing, Andrew Jackson **5** 90-91

Additions (book)
Saint-Simon, Duc de **13** 436

Addled Parliament (1614)
James I **8** 204-206

Address on Church Music (book)
Mason, Lowell **10** 321-322

Address tae the Deil (poem)
Burns, Robert **3** 155-156
Dickinson, John **4** 543-544
Lee, Richard Henry **9** 291-292

Address to the Inhabitants of Quebec (1774)
Dickinson, John **4** 543-544

Address to the King (1774)
Lee, Richard Henry **9** 291-292

Address to the Nations of the World (essay)
Du Bois, William Edward Burghardt **5** 116-118

Address to the People of Great Britain (1774)
Lee, Richard Henry **9** 291-292

Address to the People of New York, An (tract)
Jay, John **8** 230-232

Address to the Public ..., An (petition)
Willard, Emma Hart **16** 288-289

Address to the Unco Guid (poem)
Burns, Robert **3** 155-156

Addresses to the German Nation (book)
Fichte, Johann Gottlieb **5** 435-436

Adela (1062?-1137), countess of Blois
William I **16** 290-291

Adelaide, St. (931?-999), queen mother of Germany 973-983
Otto III **12** 29-30

Adelaide, University of (Australia)
Bragg, William Henry **2** 488-489
Mawson, Douglas **10** 354-355

Adelaide of Savona (died 1118), countess of Sicily
Roger II **13** 244-245

Adelard of Bath (early 12th century), English scholastic philosopher
Khwarizmi, Muhammad ibn Musa al- **8** 541

Adelchi (play)
Manzoni, Alessandro **10** 222-224

Adelphoe (play)
Terence **15** 146-148

Adelson e Salvini (opera)
Bellini, Vincenzo **2** 138-139

Adena (house, Chillicothe, Ohio)
Latrobe, Benjamin Henry **9** 222-224

ADENAUER, KONRAD (1876-1967), German statesman, chancellor of the Federal Republic 1949-63 **1** 59-61
Ben-Gurion, David **2** 160-161
Erhard, Ludwig **5** 302-304

Adenosine diphosphate (biochemistry)
Meyerhof, Otto Fritz **10** 537-539

Adenosine-triphosphatase (biochemistry)
Hill, Archibald Vivian **7** 385-386
Meyerhof, Otto Fritz **10** 537-539
Szent-Györgyi, Albert von **15** 62-64

Adenylic compounds (biochemistry)
Meyerhof, Otto Fritz **10** 537-539

Adi Granth (Sikh book)
Nanak **11** 303

Adieu ces bon vins de Lannoys (song)
Dufay, Guillaume **5** 125-126

Adieu mes amours (song)
Josquin des Prez **8** 361-363

Adkins v. Children's Hospital (legal case)
Taft, William Howard **15** 78-81

ADLER, ALFRED (1870-1937), Austrian psychiatrist **1** 61-63
Freud, Sigmund **6** 103-106
Horney, Karen Danielsen **7** 508-509
Jung, Carl Gustav **8** 388-389

Adler, Cyrus (1863-1940), American Jewish educator and author
Szold, Henrietta **15** 66-67

Adler, D., and Co. (architecture firm; Chicago)
Sullivan, Louis Henri **15** 27-28

Adler, Dankmar (1844-1900), American architect
Sullivan, Louis Henri **15** 27-28
Wright, Frank Lloyd **16** 398-401

ADLER, FELIX (1851-1933), American educator and Ethical Culture leader **1** 63-64
Eddy, Mary Baker **5** 202

Adler, Guido (1855-1941), Moravian musicologist
Webern, Anton **16** 160-162

Admeto (opera)
Handel, George Frederick **7** 116-119

Admetus (literary character)
Euripides **5** 332-334

Admetus and Other Poems (literary collection)
Laye, Camara **9** 257-259

Administration of Justice Act (1774)
see Intolerable Acts

Admirable Bashville (play)
Shaw, George Bernard **14** 163-164

Admirable Crichton, The (play)
Barrie, James Matthew **2** 21-22

Admiral of the Ocean Sea (book)
Morison, Samuel Eliot **11** 175-176

Admiralty House (London)
Adam, Robert and James **1** 38-40

Admiralty law (United States)
Story, Joseph **14** 480-481

Admonitions of the Instructress to the Ladies of the Court (painting)
Ku K'ai-chih **9** 125-126

Adolescence (book)
Hall, Granville Stanley **7** 85-86

Adolescence (psychology)
Erikson, Erik Homburger **5** 309-310

Adolf of Nassau (1250?-1298), Holy Roman emperor 1292-1298
Henry VII **7** 299-300

Adolphe (novel; Constant)
Staël, Germaine de **14** 391-392

Adolphe I
see Thiers, Adolphe

Adolphus Frederick (1710-1771), king of Sweden 1751-1771
Gustavus III **7** 45-46

Adonais (poem; Shelley)
Arnold, Matthew **1** 311-313
Shelley, Percy Bysshe **14** 176-178

ADONIS ('Ali Ahmad Said; born 1930), Lebanese poet **1** 64-65

Adonis (poem)
La Fontaine, Jean de **9** 156-157

Adoptionism (heresy)
Alcuin of York **1** 122-123

Adorable Clio (book)
Giraudoux, Jean **6** 349-350

Adoration of the Golden Calf (painting)
Tintoretto **15** 232-234

Adoration of the Kings (painting)
Giorgione **6** 340-341
Titian **15** 242-244

Adoration of the Magi (altarpiece)
Gentile da Fabriano **6** 266-267
Leonardo da Vinci **9** 337-340
Lochner, Stephan **9** 475
Rubens, Peter Paul **13** 339-342

Adoration of the Magi (painting)
Botticelli, S.
Geertgen tot Sint Jans **6** 248
Ghirlandaio, Domenico **6** 292-293
Lucas van Leyden **10** 20-21
Perugino **12** 245-246
Poussin, Nicolas **12** 418-420
Sassetta **13** 492

Adoration of the Magi (panel)
van der Goes, Hugo **15** 416-417

Adoration of the Magi (sculpture)
Pisano, Nicola **12** 325

Adoration of the Magi (tondo)
Lippi, Filippo **9** 439
Veneziano, Domenico **15** 459-460

Adoration of the Moon (painting)
Weber, Max **16** 160

Adoration of the Shepherds (altarpiece)
Correggio **4** 249-251
Stoss, Veit **14** 481-482

Adoration of the Shepherds (painting)
Ghirlandaio, Domenico **6** 292-293
Giorgione **6** 340-341
Greco **6** 511-514
Jordaens, Jacob **8** 347-349

Adoration of the Trinity (altarpiece)
Dürer, Albrecht **5** 159-161

Adornment of Spiritual Marriage, The (book)
Ruysbroeck, Jan van **13** 388-389

ADORNO, THEODOR W. (1903-1969), German philosopher and leader of the Frankfurt School **1** 65-67

Adoula, Cyrille (1921-1978), Congolese statesman
Kasavubu, Joseph **8** 453-455
Mobutu Sese Seko **11** 69-71
Tshombe, Moïse Kapenda **15** 325-326

ADP
see Adenosine diphosphate

Adrenal cortex (anatomy)
Reichstein, Tadeus **13** 85-87

Adrenal glands (anatomy)
Addison, Thomas **1** 58-59
Kendall, Edward Calvin **8** 495

Adrenaline (biochemistry)
Dale, Henry Hallett **4** 371-373
Houssay, Bernardo Alberto **7** 522-523
Loewi, Otto **9** 486-487

Adrenocorticotropic hormone (corticosteroid)
Reichstein, Tadeus **13** 85-87

Adrian (died 1700), Russian Orthodox patriarch of Moscow
Peter I **12** 253-256

ADRIAN, EDGAR DOUGLAS (1st Baron Adrian of Cambridge; 1889-1977), English neurophysiologist **1** 67-69
Eccles, John Carew **5** 195-196
Hodgkin, Alan Lloyd **7** 431-432
Sherrington, Charles Scott **14** 187-189

Adrian I (ruled 772-795), pope
Alcuin of York **1** 122-123
Charlemagne **3** 445-447

Adrian IV (Nicholas Breakspear; 1100?-1159), pope 1154-1159
Arnold of Brescia **1** 314-315
Frederick I **6** 78-79

Adrian V (Ottoboni Fieschi; died 1276), pope 1276
Arnolfo di Cambio **1** 315-316
Boniface VIII **2** 392-393

Adrian VI (1459-1523), pope 1522-1523
Bembo, Pietro **2** 144-145

Adrianople, Treaty of (1829)
Mahmud II **10** 145-147

Adsorption analysis (biochemistry)
Tiselius, Arne Wilhelm Kaurin **15** 240-241

Adulateur, The (pamphlet)
Warren, Mercy Otis **16** 120-121

Adultery (as capital crime)
Calvin, John **3** 239-242
Cranmer, Thomas **4** 295-296

Aduwa, Battle of (1896)
Menelik II **10** 495-497

Advaita (philosophy)
Shankara **14** 150-151

Advaita Vedanta (Indian religion)
Maharishi Mahesh Yogi **10** 132-133

Advancement of Learning, The (book)
Bacon, Francis **1** 422-424

Advantages of Vegetarianism, The (book)
Hidayat, Sadiq **7** 377-378

Advent (poems)
Rilke, Rainer Maria **13** 171-172

Adventist movement (religion; United States)
Miller, William **11** 30-31
Russell, Charles Taze **13** 376-377

Adventure (book)
Ferrero, Guglielmo **5** 429-430

Adventure (ship)
Cook, James **4** 214-215

Adventurer, The (essays)
Johnson, Samuel **8** 315-317

Adventurers
Casanova de Seinglat, Giacomo Jacopo Girolamo **3** 350-351
Walker, William **16** 68-69
see also Explorers; Frontiersmen

Adventures in Contentment (book)
Baker, Ray Stannard **1** 451-452

Adventures in the Skin Trade ... (stories)
Thomas, Dylan Marlais **15** 188-190

Adventures in Value (book; Cummings-Morehouse)
Cummings, Edward Estlin **4** 334-336

Adventures of a White-collar Man (autobiography)
Sloan, Alfred Pritchard Jr. **14** 274

Adventures of a Young Man (novel)
Dos Passos, John Roderigo **5** 69-71

Adventures of an Atom, The (satire)
Smollett, Tobias George **14** 305-307

Adventures of Augie March, The (novel)
Bellow, Saul **2** 141-143

Adventures of Caleb Williams, The (novel)
Godwin, William **6** 383-384

Adventures of Captain Bonneville, U.S.A. (book)
Irving, Washington **8** 141-143

Adventures of Captain Hatteras, The (novel)
Verne, Jules **15** 467-469

Adventures of David Simple, The (novel)
Fielding, Henry **5** 442-444

Adventures of Dollie, The (film)
Griffith, David Wark **6** 544-545

Adventures of Ferdinand Count Fathom, The (novel)
Smollett, Tobias George **14** 305-307

Adventures of Harry Richmond, The (novel)
Meredith, George **10** 512-513

Adventures of Huckleberry Finn, The (novel)
Twain, Mark **15** 363-366

Adventures of Ideas (book)
Whitehead, Alfred North **16** 242-244

Adventures of Philip, The (novel)
Thackeray, William Makepeace **15** 159-161

Adventures of Robinson Crusoe, The (film)
Buñuel, Luis **3** 127-128
see also Robinson Crusoe (novel)

Adventures of Roderick Random, The (book)
Smollett, Tobias George **14** 305-307

Adventures of Sherlock Holmes (series)
Doyle, Arthur Conan **5** 91-92

Adventures of Sir Launcelot Greaves, The (book)
Smollett, Tobias George **14** 305-307

Adventures of the Dialectic, The (essays)
Merleau-Ponty, Maurice **10** 518

Adventures of Tom Sawyer, The (novel)
Twain, Mark **15** 363-366

Adventures of Ulysses, The (book)
Lamb, Charles **9** 176-177

Adventures while Preaching the Gospel of Beauty (book)
Lindsay, Vachel **9** 424-425

Adversaria anatomica (essays)
Morgagni, Giovanni Battista **11** 158-159

Advertisement to the Jurymen ... (book)
Filmer, Robert **5** 448

Advertisements for Myself (literary collection)
Mailer, Norman Kingsley **10** 148-150

Advertisements for the Unexperienced Planters ... (pamphlet)
Smith, John **14** 295-297

Advertising industry
Ogilvy, David MacKenzie **11** 481-482
Post, Charles William **12** 408-409
Wells, Mary Georgene Berg **16** 197-198

Advice (poems)
Smollett, Tobias George **14** 305-307

Advice to the Privileged Orders (book)
Barlow, Joel **2** 6-7

Advocate (magazine)
Evans, George Henry **5** 337-338

Advocate of Peace ... (book)
Burritt, Elihu **3** 160

Advocate, The (romance)
Heavysege, Charles **7** 246

Adzhubei, Alexei Ivanovich (1924-1993), Russian journalist
John, XXIII **8** 277-280

AE
see Russell, George William

Aedes aegypti (mosquito)
Finlay, Carlos Juan **5** 450
Reed, Walter **13** 78

Aedile (Roman office)
Caesar, Gaius Julius **3** 207-210
Drusus, Marcus Livius **5** 105-106

Aedui (ancient European tribe)
Caesar, Gaius Julius **3** 207-210

AEG
see Allgemeine Elektrizitätsgesellschaft

Aegates (modern Egadi Islands; Mediterranean Sea)
Hamilcar Barca **7** 94-95

Aegean Islands (Greece)
Homer **7** 465-467

Aegina (city-state, Greece)
Cleomenes I **4** 103
Pindar **12** 312-313

Aegineticus (speech)
Isocrates **8** 151

Aegisthus (mythology)
Euripides **5** 332-334
Sophocles **14** 343-345

Aegospotami, Battle of (405 B.C.)
Lysander **10** 70

Aegyptus (literary character)
Aeschylus **1** 70-72

Aelbert (died 781/782), archbishop of York from 767
Alcuin of York **1** 122-123

Aelfgyfu (Emma; flourished 1002-1018), wife of Ethelred II and of Canute I
Canute I, the Great **3** 266-269
Edward the Confessor **5** 218-219

AELFRIC (955-circa 1012), Anglo-Saxon monk, scholar, and writer **1** 69-70

Aelst, Pieter Coecke van
see Coecke van Aelst, Pieter

Aemilianus (206?-253), Roman emperor 253
Valerian **15** 404-405

Aeneas (mythology)
Cortona, Pietro da **4** 256
Geoffrey of Monmouth **6** 268
Ovid **12** 34-36
Virgil **15** 507-510
Vondel, Joost van den **16** 19-20

Aeneid (epic; Virgil)
Cato, Marcus Porcius the Elder **3** 375
Douglas, Gavin **5** 77-78

Gibbon, Edward **6** 299-300
Virgil **15** 507-510
Vondel, Joost van den **16** 19-20

Aeneids, The (book)
Morris, William **11** 187-188

Aengus (ancient Irish hero)
Yeats, William Butler **16** 445-447

Aerial Construction (sculpture)
Smith, David **14** 287-288

Aerial Experiment Association (Hammondsport, New York State)
Bell, Alexander Graham **2** 129-131
Curtiss, Glenn Hammond **4** 350-351

Aerial Ways (publication)
Pasternak, Boris Leonidovich **12** 124-125

Aerodrome (airplane)
Langley, Samuel Pierpont **9** 195-196

Aerodynamics (physics)
Kármán, Theodore von **8** 451-452

Aerograph (art composition)
Ray, Man **13** 59-60

Aeronautics (science)
balloons
Curtiss, Glenn Hammond **4** 350-351
Montgolfier, Joseph and Jacques Michel Étienne **11** 133-134
Santos-Dumont, Alberto **13** 477-478
engineers
Widnall, Sheila E. **16** 258-259
pioneers
Curtiss, Glenn Hammond **4** 350-351
Douglas, Donald Wills **5** 77
Langley, Samuel Pierpont **9** 195-196
Sikorsky, Igor **14** 223-224
Tsiolkovsky, Konstantin Eduardovich **15** 326-328
Wright brothers **16** 394-396
turbojet propulsion
Whittle, Frank **16** 257-258

Aeronautics, Bureau of (United States Navy)
Byrd, Richard Evelyn **3** 186-187
King, Ernest Joseph **9** 17-18

Aerostatica (ship)
Canot, Theodore **3** 262-263

Aertsen, Pieter (circa 1508-circa 1575), Flemish painter
Clouet, Jean and François **4** 122-123

Aeschines (389-314 B.C.), Athenian orator and politician
Demosthenes **4** 495-496

AESCHYLUS (524-456 B.C.), Greek playwright **1** 70-72
adapted and translated
Leconte de Lisle, Charles Marie René **9** 273-274
Lowell, Robert Trail Spence Jr. **10** 16-17
The Persae
Pericles **12** 219-221
in comedy
Aristophanes **1** 293-294
influence of
Euripides **5** 332-334, 33
O'Neill, Eugene **11** 514-516
Sophocles **14** 343-345

Aesop (circa 620-560 B.C.), Greek fabulist
Edward VI **5** 213-214
Marie de France **10** 259

Aesop's Fables (book)
Calder, Alexander **3** 216-218
Jordaens, Jacob **8** 347-349

Aesthetic Papers (journal)
Peabody, Elizabeth Palmer **12** 167-168

Aesthetics (book)
Croce, Benedetto **4** 313-314

Aesthetics in a Nutshell (essay)
Hamann, Johann Georg **7** 92

Aetius (flourished 500), Greek physician
Celsus, Aulus Cornelius **3** 393

Aëtius, Flavius (396?-454), Roman general
Attila **1** 360

Aetolian League (Greek federation)
Agis IV **1** 81-82
Aratus **1** 273-274

A-fang Palace
see O-pang Palace

Afar in the Forest (book)
Traill, Catharine Parr **15** 291

Afäwärq Gäbrä Iyasus (novel)
Heruy Wäldä-Sellasé **7** 348-349

Affair, The (novel)
Snow, Charles Percy **14** 311-312

Affinity, chemical
Berthollet, Claude Louis **2** 229-230
Berzelius, Jöns Jacob **2** 231-233

Affirmation Bill (1888; England)
Bradlaugh, Charles **2** 478

Affluent Society, The (book)
Galbraith, John Kenneth **6** 174-177

AFFONSO I (1460?-1545), king of Kongo **1** 72
Nzinga Nkuwu **11** 451-452

Affrico (literary character)
Boccaccio, Giovanni **2** 351-353

Afghan wars
First (1839-1842)
Aga Khan **1** 74-76
Second (1878-1890)
Lugard, Frederick John Dealtry **10** 31-32
Roberts, Frederick Sleigh **13** 195-196
Third (1919)
Chelmsford, Frederic John Napier Thesiger **3** 497

Afghani, Jamal al-Din al-
see Jamal ud-Din al-Afghani

Afghanistan (nation, Central Asia)
British and
Frere, Henry Bartle Edward **6** 100-101
Roberts, Frederick Sleigh **13** 195-196
Chinese and
Chou En-lai **4** 20-22
French exploration
Bonvalot, Pierre Gabriel Édouard **2** 396
Ghaznavids
Mahmud of Ghazni **10** 147
India and
Chandragupta Maurya **3** 426
Curzon, George Nathaniel **4** 351-352
Ranjit Singh **13** 32-33
Persia attacked
Nader, Ralph **11** 290-291
see also Afghan wars
Union of Soviet Socialist Republics and
Karmal, Babrak **8** 449-451
Najibullah, Mohammad **11** 296-298

AFINOGENOV, ALEKSANDR NIKOLAEVICH (1904-1941), Russian dramatist **1** 72-73

AFL
see American Federation of Labor

'AFLAQ, MICHEL (born 1910), Syrian founder and spiritual leader of the Ba'th party **1** 73-74

AFL-CIO
see American Federation of Labor and Congress of Industrial Organizations

Afloat and Ashore (novel)
Cooper, James Fenimore **4** 220-223

Africa (book)
Padmore, George **12** 57-58

Africa (continent)
African empires
Affonso I **1** 72
Ali, Sunni **1** 158-159
Anokye, Okomfo **1** 242-243
Cetshwayo **3** 400
Dingane **5** 14-15
Ja Ja of Opobo **8** 201-204
Maherero, Samuel **10** 139-142
Menelik II **10** 495-497
Moshweshwe **11** 203-205
Muhammad Ture, Askia **11** 231-232
Musa Mansa **11** 266
Mutesa I **11** 277
Mutesa II **11** 277-278
Mwanga **11** 282-283
Nzinga Nkuwu **11** 451-452
Sundiata Keita **15** 33-34
Uthman don Fodio **15** 397-398
see also Ethiopia—rulers
archeology
Leakey, Louis Seymour Bazett **9** 262
see also Egyptology
Chinese exploration
Cheng Ho **3** 500

colonialism
Crispi, Francesco **4** 310-311
Faidherbe, Louis Léon César **5** 366-367
see also Imperialism, British; Imperialism, French
Communist policy
Chou En-lai **4** 20-22
Touré, Sékou **15** 275-277
culture
Dinesen Blixen-Finecke, Karen **5** 13-14
Diop, Cheikh Anta **5** 21-22
Du Bois, William Edward Burghardt **5** 116-118
Gluckman, Max **6** 374-375
Herskovits, Melville Jean **7** 345
see also African art; African literature
European exploration
Baikie, William Balfour **1** 440
Barth, Heinrich **2** 30-31
Bruce, James **3** 63-64
Burckhardt, Johann Ludwig **3** 133
Cadamosto, Alvise da **3** 206-207
Clapperton, Hugh **4** 72-73
Livingstone, David **9** 463-465
Marchand, Jean-Baptiste **10** 234-237
Peters, Carl **12** 257-258
see also Explorers, English—of Africa; Explorers, French—of Africa; Explorers, Portuguese—of Africa
independent states (1945-1770)
see individual countries
nationalism
see Nationalism, African; Pan-Africanism
North (Islamic Empire)
Abd al-Mumin **1** 13
ibn Tashufin, Yusuf **8** 95-96
ibn Tumart, Muhammad **8** 96-97
Muawiya ibn Abu Sufyan **11** 223-224
Yakub al-Mansur, Abu Yusuf **16** 426
see also Islamic Empire
North (Roman and Byzantine)
Belisarius **2** 128-129
Caesar, Gaius Julius **3** 207-210
Catiline **3** 372-373
Diocletian **5** 19-20
Donatus **5** 56-57
Gaiseric **6** 172
Gracchus, Tiberius and Gaius Sempronius **6** 479-480
Masinissa **10** 315-317
Zenobia **16** 500-503
trade (East Africa)
Lugard, Frederick John Dealtry **10** 31-32
Said, Seyyid **13** 428-429
Tippu Tip **15** 235-236
trade (West Africa)
Ja Ja of Opobo **8** 201-204

Africa (poem)
Petrarch **12** 259-261

Africa (symphony)
Still, William Grant **14** 455-456

Africa and the World (newspaper)
Wallace-Johnson, Isaac Theophilus Akunna **16** 76-77

Africa and World Peace (book)
Padmore, George **12** 57-58

Africa Dances (painter series)
Ewonwu, Benedict Chuka **5** 351-352

Africa for the Africans (book)
Booth, Joseph **2** 404-405

Africa Squadron (United States Navy)
Perry, Matthew Calbraith **12** 237-239

Africaine, L' (opera)
Meyerbeer, Giacomo **10** 536-537

African American art
see African American history (United States)

African American history (United States)

- CIVIL RIGHTS MOVEMENT (United States)
  Nationalism
  Farrakhan, Louis **5** 389-390
- MILITARY LEADERS
  Army generals
  Davis, Benjamin O. Sr. **4** 414-415
  James, Daniel Jr. **8** 209-211
  Powell, Colin Luther **12** 424-425
- POLITICIANS
  cabinet officials
  Brown, Ronald H. **3** 44-47
  Dinkins, David **5** 15-18
  Weaver, Robert C. **16** 152-153
  governors
  Pinchback, Pinckney Benton Stewart **12** 306-308
  Wilder, Lawrence Douglas **16** 274-276
  mayors
  Barry, Marion Shepilov Jr. **2** 25-28
  Bradley, Tom **2** 484-485
  Jackson, Maynard Holbrook Jr. **8** 176-178
  Young, Andrew Jackson Jr. **16** 467-469
  Young, Coleman Alexander **16** 470-471
  members of Congress
  Chisholm, Shirley Anita St. Hill **4** 7-9
  Gray, William H. III **6** 510-511
  Lewis, John Robert **9** 388-390
  Mfume, Kweisi **10** 539-542
  Mosely-Braun, Carol **11** 199-200
  Powell, Adam Clayton Jr. **12** 421-422
  Rangel, Charles B. **13** 31-32
  Waters, Maxine **16** 132-134
  Young, Andrew Jackson Jr. **16** 467-469
  presidential candidates
  Chisholm, Shirley Anita St. Hill **4** 7-9
  Jackson, Jesse Louis **8** 174-176
  state
  Bond, Julian **2** 386-387
- RECONSTRUCTION-1896
  Atlanta Compromise (1895)
  Washington, Booker Taliaferro **16** 125-126
  Civil Rights Act (1866)
  Bristow, Benjamin Helm **3** 9-10
  Brown, Benjamin Gratz **3** 32-33
  Johnson, Andrew **8** 294-295
  Stevens, Thaddeus **14** 442-443
  equal protection denied
  Field, Stephen Johnson **5** 441-442
  Harlan, John Marshall **7** 156-157
  Miller, Samuel Freeman **11** 29-30
  Turner, Henry McNeal **15** 351-352
  Waite, Morrison Remick **16** 46
  Wells-Barnett, Ida. B. **16** 198-199
  see also Constitution of the United States—Amendments (14th)
  jury service upheld (1880)
  Waite, Morrison Remick **16** 46
  nationalism
  Delany, Martin Robinson **4** 473-474
  Reconstruction officials
  Bruce, Blanche Kelso **3** 62-63
  Delany, Martin Robinson **4** 473-474
  Douglass, Frederick **5** 85-86
  Revels, Hiram Rhoades **13** 109-110
  Smalls, Robert **14** 277-278
  see also Reconstruction (United States)
  voting rights
  Coffin, Levi **4** 135
  Lodge, Henry Cabot **9** 482-483
  Miller, Samuel Freeman **11** 29-30
  see also Constitution of the United States—Amendments (15th); Suffrage
- "SEPARATE BUT EQUAL" (1896-1954)
  baseball test case
  Rickey, Wesley Branch **13** 153-155
  Robinson, Jack Roosevelt **13** 207-208
  civil rights activist
  Bond, Horace Mann **2** 384-386
  civil rights leaders
  Du Bois, William Edward Burghardt **5** 116-118
  Grimké, Archibald Henry **7** 1-2
  Houston, Charles Hamilton **7** 523-526
  Johnson, James Weldon **8** 304-305

Powell, Adam Clayton Jr. **12** 421-422
Talbert, Mary Morris Burnett **15** 86-88
Trotter, William Monroe **15** 306-307
Washington, Booker Taliaferro **16** 125-126
Wells-Barnett, Ida. B. **16** 198-199
White, Walter Francis **16** 238-239
see also National Association for the Advancement of Colored People; Niagara movement
discrimination bans (Federal)
Randolph, A. Philip **13** 28-29
Truman, Harry S. **15** 314-316
educators
Brown, Charlotte Eugenia Hawkins **3** 34
nationalism
Du Bois, William Edward Burghardt **5** 116-118
Garvey, Marcus Mosiah **6** 228-229
Turner, Henry McNeal **15** 351-352
see also Nationalism, African; Pan-Africanism
other rights cases
Black, Hugo Lafayette **2** 301-303
Hughes, Charles Evans **8** 15-16
segregation constitutional (*Plessy v. Ferguson*; 1896)
Harlan, John Marshall **7** 156-157
Tourgée, Albion Winegar **15** 277-278
segregation unconstitutional (*Brown v. Board of Education of Topeka*; 1954)
Eisenhower, Dwight David **5** 233-236
Marshall, Thurgood **10** 282-284
Warren, Earl **16** 117-120
"separate but equal" precedent (1849)
Shaw, Lemuel **14** 164-165

- 'SIXTIES and 'SEVENTIES
African American Muslims
Cleaver, Leroy Eldridge **4** 97-98
Malcolm X **10** 165-166
Black Panthers
Carmichael, Stokely **3** 305-308
Cleaver, Leroy Eldridge **4** 97-98
Davis, Angela **4** 412-413
Fonda, Jane **5** 501-502
Forman, James **6** 10-11
Newton, Huey P. **11** 367-369
Seale, Robert George **14** 77-78
Black Power movement
Cone, James Hall **4** 196-197
Civil Rights Act (1957)
Eisenhower, Dwight David **5** 233-236
Johnson, Lyndon Baines **8** 308-312
Civil Rights Act (1964)
Johnson, Lyndon Baines **8** 308-312
King, Martin Luther Jr. **9** 20-22
Wallace, George Corley **16** 71-72
civil rights leaders
Abernathy, Ralph David **1** 27-28
Baldwin, James Arthur **1** 465-466
Bambara, Toni Cade **1** 482-483
Bevel, James Luther **2** 250-251
Bond, Julian **2** 386-387
Bunche, Ralph Johnson **3** 121-122
Cleaver, Leroy Eldridge **4** 97-98
Evers, Medgar **5** 345-348
Gregory, Dick **6** 536-537
Henry, Aaron **7** 306-307
Jackson, Jesse Louis **8** 174-176
Jacob, John Edward **8** 185-188
Jordan, Vernon **8** 357-358
King, Coretta Scott **9** 16-17
King, Martin Luther Jr. **9** 20-22
Malcolm X **10** 165-166
Marshall, Thurgood **10** 282-284
Meredith, James H. **10** 514-515
Randolph, A. Philip **13** 28-29
Robeson, Paul Leroy **13** 198-199
Rustin, Bayard **13** 382-383
Wilkins, Roy **16** 282-283
Young, Whitney Moore Jr. **16** 476-477
see also National Urban League
CORE, SCLC, and SNCC
Bevel, James Luther **2** 250-251
Carmichael, Stokely **3** 305-308
Farmer, James **5** 383-385
Forman, James **6** 10-11
Hamer, Fannie Lou **7** 93-94
Hooks, Benjamin Lawson **7** 481-483
Jackson, Jesse Louis **8** 174-176
King, Martin Luther Jr. **9** 20-22
Lewis, John Robert **9** 388-390
McKissick, Floyd B. **10** 420-422
Parks, Rosa Lee McCauley **12** 115-116
Rustin, Bayard **13** 382-383
Young, Andrew Jackson Jr. **16** 467-469
crises and protests
Bunche, Ralph Johnson **3** 121-122
Eisenhower, Dwight David **5** 233-236
Evers-Williams, Myrlie **5** 348-350
Kennedy, John Fitzgerald **8** 502-506
King, Martin Luther Jr. **9** 20-22
see also March on Washington for Jobs and Freedom; Nonviolent protest movement; Poor People's March
desegregation resistance Federal offense (1960)
Eisenhower, Dwight David **5** 233-236
nationalism
Baraka, Imamu Amiri **1** 498-499
Cleaver, Leroy Eldridge **4** 97-98
Malcolm X **10** 165-166
Robeson, Paul Leroy **13** 198-199
Stokes, Carl B. **14** 464-465
see also Nationalism, African; Pan-Africanism
photographic record
Freeman, Roland L. **6** 92-93
Soledad Brothers
Davis, Angela **4** 412-413

- SOCIETY and CULTURE
art
Bannister, Edward Mitchell **1** 491-493
Barthé, Richmond **2** 33-34
Bearden, Romare Howard **2** 86-88
Burke, Selma **3** 143-144
Edwards, Melvin **5** 222-223
Johnson, William H. **8** 320-322
Johnston, Joshua **8** 323-325
Lawrence, Jacob **9** 250-251
Pippin, Horace **12** 318-319
Poitier, Sidney **12** 368-370
Puryear, Martin **12** 486-487
Ringgold, Faith **13** 175-177
Savage, Augusta Christine **13** 499-501
Tanner, Henry Ossawa **15** 102-103
aviators
Coleman, Bessie **4** 152-154
business leaders
Gordy, Berry Jr. **6** 450-451
Johnson, John Harold **8** 306-308
Morgan, Garrett A. **11** 161-162
Spaulding, Charles Clinton **14** 364-365
Sullivan, Leon Howard **15** 25-27
Walker, C. J. **16** 61-62
Walker, Maggie Lena **16** 65-66
cowboys
Love, Nat **10** 1-2
cultural influence
Frazier, Edward Franklin **6** 77
Herskovits, Melville Jean **7** 345
Karenga, Maulana **8** 444-447
Myrdal, Karl Gunnar **11** 284
dance
Ailey, Alvin **1** 91-94
Davis, Sammy Jr. **4** 423-424
Dunham, Katherine **5** 145-146
diplomacy
Anderson, Marian **1** 218-219
Bunche, Ralph Johnson **3** 121-122
Grimké, Archibald Henry **7** 1-2
Johnson, James Weldon **8** 304-305
Langston, John Mercer **9** 197

economic analysis/development
Harris, Abram Lincoln Jr. **7** 169-171
Sullivan, Leon Howard **15** 25-27
education
Benezet, Anthony **2** 159-160
Bethune, Mary McLeod **2** 241-242
Bond, Horace Mann **2** 384-386
Cole, Johnnetta **4** 147-149
Collins, Marva **4** 165-167
Franklin, John Hope **6** 65-67
Granville, Evelyn Boyd **6** 494-496
Hope, John **7** 489-490
Johnson, Charles Spurgeon **8** 296-297
Johnson, James Weldon **8** 304-305
Langston, John Mercer **9** 197
Locke, Alain **9** 475-478
Mays, Benjamin E. **10** 374-376
Patterson, Frederick Douglas **12** 139-140
Revels, Hiram Rhoades **13** 109-110
Washington, Booker Taliaferro **16** 125-126
educational aid (white)
Armstrong, Samuel Chapman **1** 306-307
Crandall, Prudence **4** 291
Howard, Oliver Otis **7** 528-529
Rockefeller, John D. Jr. **13** 225-226
Rosenwald, Julius **13** 293
exploration
Henson, Matthew A. **7** 312-314
inventors
Morgan, Garrett A. **11** 161-162
journalism
Bradley, Ed **2** 478-481
Fortune, Timothy Thomas **6** 18-21
Rowan, Carl T. **13** 329-330
Kwanzaa celebrations
Karenga, Maulana **8** 444-447
law
Cochran, Johnnie **4** 128-131
Delany, Martin Robinson **4** 473-474
Johnson, James Weldon **8** 304-305
Marshall, Thurgood **10** 282-284
Thomas, Clarence **15** 186-188
literature (18th century)
Wheatley, Phillis **16** 221-222
literature (19th century)
Brown, William Wells **3** 48-49
Delany, Martin Robinson **4** 473-474
Dunbar, Paul Laurence **5** 141-142
Henson, Josiah **7** 311-312
Russwurm, John Brown **13** 381-382
Smith, James McCune **14** 293-294
Wilson, Harriet E. **16** 320-322
literature (20th century)
Angelou, Maya **1** 238-239
Baldwin, James Arthur **1** 465-466
Baraka, Imamu Amiri **1** 498-499
Bearden, Romare Howard **2** 86-88
Brooks, Gwendolyn **3** 24-26
Childress, Alice **3** 522-524
Cullen, Countee **4** 333-334
Davis, Ossie **4** 421-422
Ellison, Ralph Waldo **5** 274-275
Giovanni, Yolande Cornelia Jr. **6** 346-347
Haley, Alex **7** 76-78
Hansberry, Lorraine Vivian **7** 130-131
hooks, bell **7** 477-481
Hughes, Langston **8** 18-19
Hurston, Zora Neale **8** 55-56
Johnson, James Weldon **8** 304-305
Jordan, June **8** 351-353
Larsen, Nella **9** 209-210
Lorde, Audre **9** 513-515
Marshall, Paule Burke **10** 281-282
McKay, Claude **10** 416
McMillan, Terry **10** 427-428
Morrison, Toni **11** 188-190
Naylor, Gloria **11** 328-329
Walker, Alice Malsenior **16** 59-61
Walker, Margaret **16** 67
Wilson, August **16** 314-316
Wright, Richard **16** 401-402
medicine
Delany, Martin Robinson **4** 473-474
Drew, Charles Richard **5** 100-101
Taylor, Susie King **15** 127-128
Williams, Daniel Hale **16** 302-303
music
Anderson, Marian **1** 218-219
Armstrong, Louis Daniel **1** 303-304
Brown, James **3** 37-39
Caesar, Shirley **3** 210-211
Cleveland, James **4** 106-108
Coltrane, John **4** 173-174
Cotten, Elizabeth **4** 261-263
Davis, Miles **4** 419-421
Davis, Sammy Jr. **4** 423-424
Dawson, William Levi **4** 427-428
Dett, Robert Nathaniel **4** 512
Ellington, Edward Kennedy **5** 273-274
Franklin, Aretha **6** 58-60
Gillespie, Dizzy **6** 320-322
Gordy, Berry Jr. **6** 450-451
Handy, William Christopher **7** 123-124
Hayes, Roland **7** 225-227
Hendrix, Jimi **7** 279-283
Jackson, Michael Joe **8** 178-180
Jones, Quincy Delight Jr. **8** 339-341
Joplin, Scott **8** 345-347
Jordan, Louis **8** 353-355
King, B. B. **9** 11-14
Monk, Thelonious **11** 104-108
Parker, Charles Christopher Jr. **12** 105-106
Ross, Diana **13** 298-300
Smith, Bessie **14** 285-287
Still, William Grant **14** 455-456
Waters, Muddy **16** 134-136
philosophy
West, Cornel **16** 212-213
photography
Freeman, Roland L. **6** 92-93
VanDer Zee, James **15** 418-419
poetry
Dove, Rita Frances **5** 87-89
politics
Bruce, Blanche Kelso **3** 62-63
Langston, John Mercer **9** 197
Revels, Hiram Rhoades **13** 109-110
Smalls, Robert **14** 277-278
Stokes, Carl B. **14** 464-465
publishing
Johnson, John Harold **8** 306-308
Maynard, Robert Clyve **10** 366-367
Work, Monroe **16** 388-389
recorders of
Johnson, Guy Benton **8** 299-300
Woodson, Carter Godwin **16** 374-376
religion
Allen, Richard **1** 168
Divine, Father **5** 29-32
Farrakhan, Louis **5** 389-390
Hope, John **7** 489-490
King, Martin Luther Jr. **9** 20-22
Muhammad, Elijah **11** 230-231
Perry, Harold Robert **12** 236-237
Sharpton, Al **14** 159-162
Turner, Henry McNeal **15** 351-352
science
Banneker, Benjamin **1** 490-491
Carver, George Washington **3** 346-347
Chinn, May Edward **3** 525-526
Forten, James **6** 17-18
Gayle, Helene Doris **6** 244-245
Jackson, Shirley Ann **8** 183-184
Jemison, Mae C. **8** 243-244
Just, Ernest **8** 392-393
Long, Irene D. **9** 497-498
Patrick, Jennie R. **12** 136-137
sociology
Clark, Kenneth B. **4** 78-79
Frazier, Edward Franklin **6** 77

Johnson, Charles Spurgeon **8** 296-297
sports
Aaron, Henry Louis (Hank) **1** 2-3
Ali, Muhammad **1** 156-158
Ashe, Arthur Robert Jr. **1** 328-330
Chamberlain, Wilt **3** 413-415
Erving, Julius Winfield **5** 317-319
Gibson, Althea **6** 305-306
Jabbar, Kareem Abdul **8** 164-165
Jackson, Reginald Martinez **8** 180-182
Johnson, Jack **8** 301-304
Johnson, Marietta Louise Pierce **8** 312-313
Jordan, Michael **8** 355-357
Lewis, Carl **9** 377-380
Louis, Joe **9** 537-538
Mays, Willie **10** 376-379
Owens, Jesse **12** 43-44
Paige, Satchel **12** 62-65
Rickey, Wesley Branch **13** 153-155
Robinson, Frank Jr. **13** 202-203
Robinson, Jack Roosevelt **13** 207-208
Rudolph, Wilma **13** 350-352
Walker, LeRoy Tashreau **16** 64-65
television
Cosby, William Henry Jr. **4** 257-258
Winfrey, Oprah Gail **16** 333-336
theater
Baraka, Imamu Amiri **1** 498-499
Davis, Ossie **4** 421-422
Dee, Ruby **4** 449-452
Hansberry, Lorraine Vivian **7** 130-131
Jones, James Earl **8** 334-337
Robeson, Paul Leroy **13** 198-199

- THROUGH CIVIL WAR
abolitionists
Brown, William Wells **3** 48-49
Burns, Anthony **3** 151
Douglass, Frederick **5** 85-86
Forten, James **6** 17-18
Purvis, Robert **12** 485-486
Remond, Charles Lennox **13** 95
Still, William **14** 454-455
Truth, Sojourner **15** 320-321
Walker, David **16** 62-63
see also Abolitionists; Antislavery movement; Slave trade, African; Slavery
African colonization
Ashmun, Jehudi **1** 335-336
Cuffe, Paul **4** 331-332
Delany, Martin Robinson **4** 473-474
Hopkins, Samuel **7** 496
Russwurm, John Brown **13** 381-382
Brown v. Bd. of Educ; 1954
Eisenhower, Dwight David **5** 233-236
Marshall, Thurgood **10** 282-284
Warren, Earl **16** 117-120
citizenship denied
see Dred Scott decision
civil rights granted (Mass; 1783)
Cuffe, Paul **4** 331-332
Civil War service
Douglass, Frederick **5** 85-86
Forrest, Nathan Bedford **6** 13-14
Grant, Ulysses Simpson **6** 492-494
Higginson, Thomas Wentworth **7** 380
see also Civil War, United States
offense (1960)
Eisenhower, Dwight David **5** 233-236
segregation cases
Shaw, Lemuel **14** 164-165
Truth, Sojourner **15** 320-321
"separate but equal" precedent (1849)
Shaw, Lemuel **14** 164-165
slaves
Allen, Richard **1** 168
Brown, William Wells **3** 48-49
Bruce, Blanche Kelso **3** 62-63
Burns, Anthony **3** 151
Carver, George Washington **3** 346-347
Christophe, Henri **4** 32
Cinque, Joseph **4** 62
Douglass, Frederick **5** 85-86
Henson, Josiah **7** 311-312
Jacobs, Harriet A. **8** 190-193
Langston, John Mercer **9** 197
Prosser, Gabriel **12** 460-461
Scott, Dred **14** 65-66
Smalls, Robert **14** 277-278
Truth, Sojourner **15** 320-321
Tubman, Harriet Ross **15** 330-331
Turner, Nathaniel **15** 354
Vesey, Denmark **15** 475
Wheatley, Phillis **16** 221-222
slaves' revolts
Dew, Thomas Roderick **4** 519
Garrison, William Lloyd **6** 226-228
Monroe, James **11** 111-113
Prosser, Gabriel **12** 460-461
Turner, Nathaniel **15** 354
Vesey, Denmark **15** 475
see also Brown, John—Harper's Ferry
Underground Railroad (African Americans)
Allen, Richard **1** 168
Brown, William Wells **3** 48-49
Henson, Josiah **7** 311-312
Purvis, Robert **12** 485-486
Smith, James McCune **14** 293-294
Still, William **14** 454-455
Tubman, Harriet Ross **15** 330-331
Underground Railroad (whites)
Coffin, Levi **4** 135
Gage, Matilda Joslyn **6** 167-169
Garrett, Thomas **6** 225-226
Mott, Lucretia Coffin **11** 212-213
Pinkerton, Allan **12** 314-315
Voting Rights Act (1965)
Johnson, Lyndon Baines **8** 308-312
King, Martin Luther Jr. **9** 20-22
white support for rights
Chase, Salmon Portland **3** 473-475
Conkling, Roscoe **4** 201-202
Coxe, Tench **4** 285-286
Davis, Henry Winter **4** 415-416
Hampton, Wade III **7** 112
McLean, John **10** 422-423
see also Abolitionists; Antislavery movement; Civil liberties; Civil rights movement; Minority rights; Supreme Court (United States)—civil liberties cases

African American Life Insurance Co. (Jacksonville, Florida)
Bethune, Mary McLeod **2** 241-242

African American Symphony (musical composition)
Still, William Grant **14** 455-456

African Americans
see African American history (United States)

African art
Ewonwu, Benedict Chuka **5** 351-352
Kirchner, Ernst Ludwig **9** 34-35
Picasso, Pablo **12** 292-295
Williams, Henry Sylvester **16** 303-304

African Association (established 1897)
Williams, Henry Sylvester **16** 303-304

African Colonization Society
Canot, Theodore **3** 262-263

African Committee
see Committee of Merchants Trading to Africa

African Communities League (established 1914)
Garvey, Marcus Mosiah **6** 228-229

African Continental Bank (established 1944)
Azikiwe, Nnamdi **1** 401-402

African independence movements
see Nationalism, African

African Intelligencer (newspaper)
Ashmun, Jehudi **1** 335-336

African Lakes Co.
Livingstone, David **9** 463-465

African Life and Customs (book)
Blyden, Edward Wilmot **2** 348-349

African literature, modern
in Amharic

Heruy Wäldä-Sellasé **7** 348-349
Mäkonnen Endalkačäw **10** 161-162
in Arabic
Husayn, Taha **8** 61-62
in English
Achebe, Chinua **1** 35-37
Ekwensi, Cyprian **5** 242-243
Equiano, Olaudah **5** 296-297
Imam, Alhadji Abubakar **8** 114-115
Laurence, Margaret **9** 229-230
Mphahlele, Ezekiel **11** 221-223
Ngugi wa Thiong'o **11** 375-376
Nkosi, Lewis **11** 407-408
Paton, Alan Stewart **12** 134-135
Plaatje, Solomon Tshekisho **12** 341-342
Soyinka, Wole **14** 358-359
Tutuola, Amos **15** 361-362
in French
Beti, Mongo **2** 242-243
Laye, Camara **9** 257-259
Ousmane, Sembene **12** 32-33
Rabearivelo, Jean Joseph **12** 523-524
Senghor, Léopold Sédar **14** 106-107
in Gikuyu
Ngugi wa Thiong'o **11** 375-376
in Hausa
Imam, Alhadji Abubakar **8** 114-115
in Swahili
Shaaban Robert **14** 128-129
in Xhosa
Mqhayi, Samuel Edward Krune **11** 223
in Zulu
Dube, John Langalibalele **5** 113
Mofolo, Thomas **11** 74

African Methodist Episcopal Church (United States)
Allen, Richard **1** 168
Turner, Henry McNeal **15** 351-352

African Morning Post (newspaper)
Azikiwe, Nnamdi **1** 401-402
Wallace-Johnson, Isaac Theophilus Akunna **16** 76-77

African National Congress (ANC)
Kaunda, Kenneth David **8** 460-461
Lembede, Anton **9** 318-319
Luthuli, Albert John **10** 51-52
Mandela, Nelson Rolihlahla **10** 185-186
Sisulu, Nontsikelelo Albertina **14** 259-261
Sisulu, Walter Max Ulyate **14** 261-262
Tambo, Oliver Reginald **15** 92-94
Verwoerd, Hendrik Frensch **15** 472-473
Vorster, Balthazar Johannes **16** 30-32

African nationalism
see Nationalism, African

African Nationalism (book)
Sithole, Ndabaningi **14** 262-264

African Orthodox Church (United States)
Garvey, Marcus Mosiah **6** 228-229

African Protestant Episcopal Church (United States)
Allen, Richard **1** 168

African Queen, The (film)
Bogart, Humphrey **2** 363-364

African Sentinel (newspaper)
Wallace-Johnson, Isaac Theophilus Akunna **16** 76-77

African Studies Association (United States)
Herskovits, Melville Jean **7** 345

African Trading Company (Prussia)
Frederick William **6** 85-86

African Workers' Union (Nigeria)
Wallace-Johnson, Isaac Theophilus Akunna **16** 76-77

Afrikakorps (German military)
Rommel, Erwin **13** 268-269

Afrikaner party (South Africa)
Hertzog, James Barry Munnik **7** 347-348
Vorster, Balthazar Johannes **16** 30-32

Afro-American League (civil rights organization)
Fortune, Timothy Thomas **6** 18-21

Afro-Asian Conference (Bandung; 1955)
Wright, Richard **16** 401-402

Afro-Asian Solidarity Conference (1965)
Wallace-Johnson, Isaac Theophilus Akunna **16** 76-77

Afro-Shirazi Party (Zanzibar)
Karume, Abeid Amani **8** 452-453

After Apple-picking (poem)
Frost, Robert Lee **6** 130-133

After Bread (story)
Sienkiewicz, Henryk **14** 216-217

After Dinner at Ornans (painting)
Courbet, Jean Desiré Gustave **4** 271-273

After Nihilism (book)
Benn, Gottfried **2** 164

After Strange Gods (book)
Eliot, Thomas Stearns **5** 258-261

After Such Pleasures (stories)
Parker, Dorothy Rothschild **12** 106

After the Ball (song; Harris)
Sousa, John Philip **14** 353-354

After the Fall (play)
Miller, Arthur **11** 25-26

After the Hunt (painting)
Harnett, William Michael **7** 160-161

After the Whirlwind (book)
Russell, Charles Edward **13** 374-375

Aftergrowth (autobiography)
Bialik, Hayyim Nahman **2** 262-263

Afternoon Meal of the Workers (painting)
Amorsolo, Fernando **1** 204

Afternoon Men (novel)
Powell, Anthony **12** 422-423

Afternoon of a Faun (musical composition)
Debussy, Achille Claude **4** 445-447

Afterthoughts on the U.S.S.R. (book)
Gide, André **6** 308-309

Afzal Khan (died 1659), Bijapur general
Shivaji **14** 199-200

Against Our Will (book)
Brownmiller, Susan **3** 56-57

AGA KHAN (title), chief commander of Moslem Nizari Ismailis **1** 74-76
Aga Khan I (Hasan Ali Shah; 1800-1881) **1** 74-76
Aga Khan II (Ali Shah; died 1885) **1** 74-76
Aga Khan III (Sultan Sir Muhammad Shah; 1877-1957) **1** 74-76
Aga Khan IV (Prince Karim; born 1936) **1** 74-76
Jinnah, Mohammad Ali **8** 262-263

Agade
see Akkad

Agag (flourished 11th century B.C.), king of the Amalekites
Saul **13** 498

Against ... (speeches)
Demosthenes **4** 495-496

Against an Ignorant Bookbuyer (satire)
Lucian **10** 25-26

Against Apion (book)
Josephus Flavius **8** 360-361

Against Euthynus (speech)
Isocrates **8** 151

Against Lochites (speech)
Isocrates **8** 151

Against Praxeas (book)
Tertullian **15** 155-156

Against the Grain (novel; Huysmans)
Huysmans, Joris Karl **8** 81-82
Redon, Odilon **13** 75-76

Against the Sophists (book)
Isocrates **8** 151

Against the Stream (book)
Barth, Karl **2** 31-32

Agamemnon (musical composition; Milhaud-Claudel)
Milhaud, Darius **11** 17-18

Agamemnon (mythology)
Aeschylus **1** 70-72
Euripides **5** 332-334
Sophocles **14** 343-345

Agamemnon (play)
Aeschylus **1** 70-72
Seneca the Younger, Lucius Annaeus **14** 103-105
Thomson, James **15** 199-200

Agamemnon (ship)
Nelson, Horatio **11** 336-338

Agassiz, Alexander (1835-1910), American naturalist
Agassiz, Jean Louis Rodolphe **1** 76-78

Agassiz, Elizabeth Cabot Cary (1822-1907), American author
Agassiz, Jean Louis Rodolphe **1** 76-78

AGASSIZ, JEAN LOUIS RODOLPHE (1807-1873), Swiss-American naturalist and anatomist **1** 76-78
James, William **8** 215-217
Jordan, David Starr **8** 350-351

Agathe (literary character)
Musil, Robert Edler Von **11** 268-269

Agathius (flourished 6th century) Greek writer
Zoroaster **16** 528-530

Agathocles (6th-5th century B.C.), Greek poet
Pindar **12** 312-313

Agathon (flourished 5th century B.C.), Athenian tragic poet
Plato **12** 345-347
Socrates **14** 320-321

Agathon (novel)
Wieland, Christoph Martin **16** 260-261

Agave (literary character)
Euripides **5** 332-334

Âge d'or, L' (film)
Buñuel, Luis **3** 127-128

Age of Anxiety, The (symphony)
Bernstein, Leonard **2** 218-219

Age of Bronze (sculpture)
Rodin, Auguste **13** 236-238

Age of Constantine the Great (book)
Burckhardt, Jacob Christoph **3** 132-133

Age of Innocence (novel)
Wharton, Edith **16** 221

Age of Innocence (painting)
Reynolds, Joshua **13** 115-116

Age of Jackson, The (book)
Schlesinger, Arthur Meier Jr. **14** 13-15

Age of Provincial Wars (Japan; 1477-1573)
Nobunaga, Oda **11** 413-414

Age of Reason, The (pamphlet)
Paine, Thomas **12** 66-67

Age of Roosevelt (book series)
Schlesinger, Arthur Meier Jr. **14** 13-15

Age of Sesostris, The (book)
Gibbon, Edward **6** 299-300

Age of the Chartists, The (book)
Hammond, Lawrence and Lucy **7** 109

AGEE, JAMES (1909-1955), American poet, journalist, novelist, and screenwriter **1** 78-79
Barber, Samuel **1** 500-501
Bogart, Humphrey **2** 363-364
Chaplin, Charles Spencer **3** 438-440

Agency for International Development (AID; U.S.)
Duvalier, François **5** 165-166
Gayle, Helene Doris **6** 244-245
Stroessner, Alfredo **14** 511-512

Agent in the Proper Sense ... (book)
Kindi, Abu-Yusuf Yaqub ibn-Ishaq al- **9** 10-11

Agent Intellect (philosophy)
Averroës **1** 382-383

Agents and Patients (novel)
Powell, Anthony **12** 422-423

Ages of Man (Greek literature)
Hesiod **7** 361-362

Ages, The (poem)
Bryant, William Cullen **3** 83-85

Agesilaus (3rd century B.C.), Spartan noble
Agis IV **1** 81-82

Agesilaus (book)
Xenophon **16** 418-420

AGESILAUS II (circa 444-360 B.C.), king of Sparta circa 399-360 B.C. **1** 79-80
Lysander **10** 70
Xenophon **16** 418-420

Aggiornamento (Roman Catholic Church)
Bea, Augustinus **2** 79
John, XXIII **8** 277-280

Agglutinins
see Antibodies

Agglutinogens
see Antigens

Agha (title)
Agha Mohammad Khan **1** 80-81

AGHA MOHAMMAD KHAN (circa 1742-1797), shah of Persia **1** 80-81

Aghlabid dynasty (North Africa; ruled 800-909)
Harun al-Rashid **7** 188

Agincourt, battle of (1415)
English forces
Gloucester, Duke of **6** 370-371
Henry V **7** 296-297
Marlborough, 1st Duke of **10** 271-272
French forces
Charles VI **3** 460-461
Joan of Arc **8** 264-265
Orléans, Charles D' **11** 530

Aging (biology)
Metchnikoff, Élie **10** 532-533

Agis II (398 B.C.), king of Sparta circa 426-399 B.C.
Agesilaus II **1** 79-80
Alcibiades **1** 119-120
Lysander **10** 70

AGIS IV (circa 262-241 B.C.), king of Sparta **1** 81-82
Aratus **1** 273-274
Cleomenes III **4** 103-104

Aglaura (play)
Suckling, John **15** 10-11

Aglavaine et Sélysette (play)
Maeterlinck, Maurice **10** 125-126

AGNELLI, GIOVANNI (born 1920), Italian industrialist **1** 82-83

Agnes Bernauer (play)
Hebbel, Friedrich **7** 247

AGNEW, SPIRO THEODORE (1918-1996), Republican United States vice president under Richard Nixon **1** 83-85
Nixon, Richard Milhous **11** 401-404

Agnew Clinic (painting)
Eakins, Thomas **5** 176-177

Agnolo, Baccio d' (1460?-1543), Italian architect
Sangallo family **13** 464-466

AGNON, SHMUEL YOSEPH (1888-1970), author **1** 85-86

Agnostic (theology)
Huxley, Thomas Henry **8** 77-79
Ingersoll, Robert Green **8** 120-121

Agnus Dei (musical composition)
Machaut, Guillaume de **10** 93-94
see also Mass (music)

Agon (ballet)
Stravinsky, Igor Fedorovich **14** 502-506

Agon (rhetoric)
Euripides **5** 332-334

Agony (painting)
Gorky, Arshile **6** 458

Agony in the Garden (painting)
Bellini, Giovanni **2** 137-138
Mantegna, Andrea **10** 215-216
Titian **15** 242-244

Agony of Christianity, The (book)
Unamuno y Jugo, Miguel de **15** 386-387

Agora (Athens)
Phidias **12** 265-267

AGOSTINO (1557-1602) **1** 86
Bernini, Gian Lorenzo **2** 214-216

Agostino (novel)
Moravia, Alberto **11** 153-155

AGOSTINO DI DUCCIO (1418-1481?), Italian sculptor **1** 86

Agramonte, Ignacio (1841-1873), Cuban revolutionist
Céspedes, Carlos Manuel de **3** 398-399

Agrarian Labor party (Chile)
Ibáñez del Campo, Carlos **8** 88

Agrarian Problem ... (book)
Tawney, Richard Henry **15** 120-121

Agrarian Question ... (pamphlet)
Lenin, Vladimir Ilich **9** 323-326

Agrarian reform
see Land reform

Agreement of the People, An (pamphlet)
Lilburne, John **9** 409-410

Agricola
see Crèvecoeur, St. J.

Agricola (book)
Tacitus **15** 70-72

Agricola (sculpture series)
Smith, David **14** 287-288

AGRICOLA, GEORGIUS (1494-1555), German mineralogist and writer **1** 86-87
Biringuccio, Vannoccio **2** 283

Agricola, Gnaeus Julius (40-93), Roman general
Domitian **5** 52-53
Tacitus **15** 70-72
Titus Flavius Vespasianus **15** 247-248

Agricultural Adjustment Act (1933; United States)
Cardozo, Benjamin Nathan **3** 288-290
Stone, Harlan Fiske **14** 468-470

Agricultural Commodities Agreement (1957)
Magsaysay, Ramon **10** 130-131

Agricultural Origins and Dispersals (book)
Sauer, Carl Ortwin **13** 496-497

Agricultural Recovery Act of 1935 (United States)
Hughes, Charles Evans **8** 15-16

Agricultural Society (New York State)
Buel, Jesse **3** 105

Agriculturalists
see Agriculturists

Agriculture (Australia)
Deakin, Alfred **4** 432-433

Agriculture (Canada)
Saunders, Charles Edward **13** 498-499
Sifton, Clifford **14** 219-220

Agriculture (China)
Fan Chung-yen **5** 376-377
Ts'ao Ts'ao **15** 322-323

Agriculture (developing countries)
Borlaug, Norman Ernest **2** 418-420

Agriculture (Roman Empire)
Trajan **15** 291-292

Agriculture (Russia)
Lysenko, Trofim Denisovich **10** 71
Mendeleev, Dmitrii Ivanovich **10** 486-488
Stalin, Joseph **14** 393-396

Agriculture (United States)
dairy industry
Babcock, Stephen Moulton **1** 410-411
fairs
Watson, Elkanah **16** 136
Federal programs
Harding, Warren Gamaliel **7** 148-149
Hoover, Herbert Clark **7** 483-485
Knapp, Seaman Asahel **9** 58
machinery
Deere, John **4** 455
Deering, William **4** 455-456
McCormick, Cyrus Hall **10** 400-401
Oliver, James **11** 500-501
see also Business and industrial leaders—agricultural machinery industry
organizations
Kelley, Oliver Hudson **8** 480-481
Watson, Elkanah **16** 136
publicists
Wallace, Henry **16** 73
scientific
Buel, Jesse **3** 105
Carver, George Washington **3** 346-347
Couper, James Hamilton **4** 270
Dunbar, William **5** 143-144
Ruffin, Edmund **13** 354-355
surpluses (1920s)
Coolidge, John Calvin **4** 217-219
training
Cornell, Ezra **4** 236-237
unions
Chavez, Cesar **3** 486-487

Agriculture, United States Department of
Carver, George Washington **3** 346-347
Hatch, William Henry **7** 196
Kelley, Oliver Hudson **8** 480-481
Knapp, Seaman Asahel **9** 58
Knipling, Edward Fred **9** 59-60
Pinchot, Gifford **12** 308-309
Wiley, Harvey Washington **16** 277-278

Agriculturists, American
colonial planters
Byrd, William **3** 188-189
Hampton, Wade **7** 111-112
19th century
Applegate, Jesse **1** 264-265
Bidwell, John **2** 265
Buel, Jesse **3** 105
Couper, James Hamilton **4** 270
Kelley, Oliver Hudson **8** 480-481
Knapp, Seaman Asahel **9** 58
Polk, Leonidas Lafayette **12** 376-377
Ruffin, Edmund **13** 354-355
Watson, Elkanah **16** 136
20th century
Babcock, Stephen Moulton **1** 410-411
Carver, George Washington **3** 346-347
see also Scientists, American—horticulturists

Agriculturists, Canadian
Saunders, Charles Edward **13** 498-499

Agriculturists, English
Booth, Joseph **2** 404-405

Agriculturists, Scottish
Hutton, James **8** 73-74

Agrigento (painting)
Hofmann, Hans **7** 442-443

Agrippina (opera)
Handel, George Frederick **7** 116-119

Agrippina, Julia (15-59), Roman empress
Claudius Germanicus, Tiberius **4** 91-92
Nero Claudius Caesar **11** 342-344
Seneca the Younger, Lucius Annaeus **14** 103-105

Agrippina, Vipsania (14 B.C.?-33 A.D.), Roman noblewoman
Caligula **3** 228-229

Agrippina with the Ashes of Germanicus (painting)
West, Benjamin **16** 210-212

Agrupacio Courbet (art organization)
Miró, Joan **11** 53-54

Agua Prieta, Plan of (1920)
Calles, Plutarco Elías **3** 234-235
Cárdenas, Lázaro **3** 286-287
Carranza, Venustiano **3** 321-322
Obregón, Álvaro **11** 458-459
Villa, Pancho **15** 495-496

Aguascalientes, Convention of (1914)
Cárdenas, Lázaro **3** 286-287

Agudeza y arte de ingenio (book)
Gracián y Morales, Baltasar Jerónimo **6** 481-482

Aguesseau, Henri François d' (1668-1751), French chancellor
Diderot, Denis **5** 1-2

Aguila de blasón (play)
Valle Inclán, Ramón Maria del **15** 407-408

AGUINALDO, EMILIO (1869-1964), Philippine revolutionary leader **1** 88
opponents
Bonifacio, Andres **2** 393-394
Root, Elihu **13** 283-284
supporters
Mabini, Apolinario **10** 72-73
Quezon, Manuel Luis **12** 511-513
Rómulo, Carlos P. **13** 270-271

Aguirre Cerda, Pedro (1879-1941), Chilean statesman, president 1938-1941
Alessandri Palma, Arturo **1** 128-129

Aguja de navegar cultos (book)
Quevedo Y Villegas, Francisco Gómez de **12** 511

Agulhas (cape; South Africa)
Dias de Novais, Bartolomeu **4** 533-534

Agustin I
see Iturbide, Augustin de

Ah Q cheng-chuan (story)
Lu Hsün **10** 35-37

Ah Sin (literary character)
Harte, Francis Brett **7** 184-185

Ah Wilderness! (play; O'Neill)
Cohan, George Michael **4** 137-138
O'Neill, Eugene **11** 514-516

Ahab, Captain (literary character)
Melville, Herman **10** 472-476

AHAD HAAM (pseudonym of Asher T. Ginsberg, 1856-1927), Russian-born author **1** 88-89
Bialik, Hayyim Nahman **2** 262-263
Gordon, Aaron David **6** 447-448
Kaufmann, Ezekiel **8** 460

Ahaz (died 715 B.C.?), king of Judah circa 735-715 B.C.
Isaiah **8** 146-147
Tiglath-pileser III **15** 221-222

AHIDJO, AHMADOU (1924-1989), first president of the Federal Republic of Cameroon **1** 89-90
Beti, Mongo **2** 242-243

Ahijah (Old Testament prophet)
Jeroboam I **8** 248-249

Ahimsa (Buddhism)
Buddha **3** 97-101
Mahavira, Vardhamana **10** 135-137

Ahle, Johann Georg (1651-1706), German organist and composer
Bach, Johann Sebastian **1** 416-419

Ahle, Johann Rudolf (1625-1673), German organist and composer
Bach, Johann Sebastian **1** 416-419

Ahmad ibn-Abi-Duad (flourished 9th century), Mutazilite theologian
Mamun, Abdallah al- **10** 183

Ahmad Shah (1898-1930), shah of Iran 1909-1925
Reza Shah Pahlavi **13** 116-117

Ahmadabad
see Ahmedabad

Ahmed Mirza
see Ahmad Shah

Ahmedabad (city, India)
Calder, Alexander **3** 216-218
Gandhi, Mohandas Karamchand **6** 201-204

Ahmedabad Congress (India)
Das, Chitta Ranjan **4** 401-402

Ahnen, Die (book)
Freytag, Gustav **6** 107-108

Ahnfrau, Die (play)
Grillparzer, Franz **6** 546-547

Ahomadegbe, Justin Tometin (born 1917), Dahomean politician
Apithy, Sourou Migan **1** 259-260

Ahriman (Angra Mainyu; Zoroastrian)
Augustine **1** 367-370
Zoroaster **16** 528-530

Ahuitzótl (died 1502), Aztec king 1486-1502
Cuauhtemoc **4** 329
Montezuma, II **11** 128-129

Ahura Mazda (Zoroas, god)
Darius I **4** 394-395
Zoroaster **16** 528-530

Aiace (play)
Foscolo, Ugo **6** 21

Ai-ch'ing ti san-pu-ch'u (novel)
Pa Chin **12** 53-54

AID
see Agency for International Development

Aida, I (opera; Verdi)
Caruso, Enrico **3** 345
Toscanini, Arturo **15** 270-271
Verdi, Giuseppe Fortunino Francesco **15** 463-465

Aids to Reflection (book)
Coleridge, Samuel Taylor **4** 154-156

AIKEN, CONRAD (1889-1973), American poet, essayist, novelist, and critic **1** 90-91
Eliot, Thomas Stearns **5** 258-261

Aileron (aeronautics)
Curtiss, Glenn Hammond **4** 350-351

AILEY, ALVIN (1931-1989), African American dancer and choreographer **1** 91-94

AILLY, PIERRE D' (1350-1420), French scholar and cardinal **1** 94
Columbus, Christopher **4** 176-179
Dufay, Guillaume **5** 125-126
Gerson, John **6** 285-286
Martin V **10** 287-288

Ailred, St. (1109?-1166), English abbot and author
Jean de Meun **8** 234-235

Aims of the Philosophers, The (book)
Ghazali, Abu Hamid Muhammad al- **6** 290-291

Ain Jalut (site, Egypt)
Hulagu Khan **8** 27-28

Ain Shams University (Egypt)
Farouk I **5** 387-388

Ain-i-Akbari (book, Abul Fazl)
Akbar, Jalal-ud-din Mohammed **1** 96

Ain't Misbehavin' (musical revue)
Waller, Thomas Wright **16** 81-82

Ainu (religious sect)
Kammu **8** 420

Aiolos (literary character)
Homer **7** 465-467

Air (gas)
Boyle, Robert **2** 469-471
Hess, Victor Francis **7** 362-363

Air (philosophy)
Anaximenes **1** 210

Air brake (railroad)
Westinghouse, George **16** 215

Air conditioning
Carrier, Wills **3** 325-326

Air Pioneering in the Arctic (book)
Ellsworth, Lincoln **5** 277

Air pioneers
see Aviators

Air pressure (physics)
Hooke, Robert **7** 475

Air research (Great Britain)
Cockcroft, John Douglas **4** 131-132
Lovell, Alfred Charles Bernard **10** 8-9

Air-conditioned Nightmare, The (book)
Miller, Henry **11** 26-27

Aircraft (aeronautics)
development
Langley, Samuel Pierpont **9** 195-196
Wright brothers **16** 394-396
helicopter
Sikorsky, Igor **14** 223-224
instrumentation
Compton, Arthur Holly **4** 186-188
jet-propelled
Douglas, Donald Wills **5** 77
Tupolev, Andrei Nikolaevich **15** 341-342
manufacturers
Boeing, William Edward **2** 357-358
Sopwith, Thomas Octave Murdoch **14** 345-346
military
Arnold, Henry Harley **1** 310-311
De Gaulle, Charles André Joseph Marie **4** 463-465
Kármán, Theodore von **8** 451-452
pilots
Coleman, Bessie **4** 152-154
Earhart, Amelia Mary **5** 177-179
rocket-propelled
Tsiolkovsky, Konstantin Eduardovich **15** 326-328
see also Aeronautics; Business and industrial leaders—aircraft industry

Aircraft, Battle Force (United States)
Halsey, William Frederick **7** 91-92
King, Ernest Joseph **9** 17-18

Airplane-crash victims
Barrientos Ortuño, René **2** 22-23
Bhabha, Homi Jehangir **2** 253-254
Bose, Subhas Chandra **2** 430-431
Castelo Branco, Humberto **3** 359-360
Hammarskjöld, Dag **7** 100-101
Leclerc, Jacques Philippe **9** 272-273
Reuther, Walter Philip **13** 107-108
Zia ul-Haq, Mohammad **16** 513-515

Airport design
Saarinen, Eliel and Eero **13** 396-398

Aisha (611-678), wife of Mohammed
Abu Bakr **1** 31-32
Ali **1** 155-156

Aitia (book)
Callimachus **3** 235-236

AITKEN, WILLIAM MAXWELL (Lord Beaverbrook; 1879-1964), Canadian businessman and politician **1** 94-96

Aix-la-Chapelle, Congress of (1818)
Castlereagh, Viscount **3** 363-364
Metternich, Klemens von **10** 533-536

Aix-la-Chapelle, Treaty of (1748)
Charles Edward Louis Philip Casimir Stuart **3** 466-467
Clive, Robert **4** 119-120
Dupleix **5** 153
Pepperell, William **12** 206-207

Ajax (play)
Sophocles **14** 343-345

Ajax Burned by Lightning (painting)
Apollodorus **1** 261

Ajayi and His Inherited Property (book)
Tutuola, Amos **15** 361-362

Ajnadain, battle of (634)
Abu Bakr **1** 31-32

Akan (African people)
Anokye, Okomfo **1** 242-243

Akan Doctrine of God, The (book)
Danquah, Joseph B. **4** 388-389

AKBAR, JALAL-UD-DIN MOHAMMED (1542-1605), Mogul emperor of India 1556-1605 **1** 96
Jahangir **8** 196-199
Shah Jahan **14** 138-139

Akbar Nama (book; Abul Fazl)
Akbar, Jalal-ud-din Mohammed **1** 96

Akechi Mitsuhide (1526-1582), Japanese general
Ieyasu, Tokugawa **8** 103-106
Nobunaga, Oda **11** 413-414
Toyotomi Hideyoshi **15** 286-289

AKHMATOVA, ANNA (pseudonym of Anna A. Gorenko, 1889-1966), Russian poet **1** 96-97
Ehrenburg, Ilya Grigorievich **5** 224-225

AKIBA BEN JOSEPH (circa 50-circa 135), Palestinian founder of rabbinic Judaism **1** 97-98
Johanan ben Zakkai **8** 271-272
Judah I **8** 372-373

AKIHITO (born 1933), 125th emperor of Japan **1** 98-99
Hirohito **7** 410-412

Akiko (flourished 1007-1010), Japanese empress
Fujiwara Michinaga **6** 145-146
Murasaki Shikibu **11** 252-253

Akil (flourished 1470-1480), African Tuareg chief
Ali, Sunni **1** 158-159

Akintola, S.L. (died 1966), Nigerian politician
Awolowo, Obafemi **1** 389-390

Akkad (ancient city, Mesopotamia)
Sargon of Agade **13** 483

Akkadian dynasty (Mesopotamia; ruled circa 2340-2189 B.C.)
Sargon of Agade **13** 483

Akroinon, Battle of (740)
Leo III **9** 330-332

Aksakov, Konstantin Sergeevich (1817-1860), Russian playwright and poet
Lermontov, Mikhail Yurievich **9** 352-353

Al Araaf, Tamerlane and Minor Poems (book)
Poe, Edgar Allan **12** 363-365

Al cor gentil rempaira sempre amore (canzone)
Guinizzelli, Guido **7** 36-37

Al márgen de los clásicos (book)
Ruíz, José Martínez **13** 358

Al Que Quiere (poems)
Williams, William Carlos **16** 308-309

Al Smith and His America (book)
Handlin, Oscar **7** 121-122

Ala and Lolli (ballet)
Prokofiev, Sergei Sergeevich **12** 458-460

Ala Hamish al-Sirah (novel)
Husayn, Taha **8** 61-62

Ala ibn Mughith, al- (died 763), Arab revolutionary in Spain
Abd al-Rahman I **1** 13-14

Alabama (ship)
see Alabama claims

Alabama (state, United States)
Curry, Jabez Lamar Monroe **4** 346-347
de Soto, Hernando **4** 510-511
Dix, Dorothea Lynde **5** 32-33
Wallace, George Corley **16** 71-72
Yancey, William Lowndes **16** 436-437

Alabama Claims (1872)
Alabama cruise
Semmes, Raphael **14** 102-103
arbitration tribunal
Evarts, William Maxwell **5** 340-341
Waite, Morrison Remick **16** 46
United States diplomacy
Adams, Charles Francis **1** 41-42
Fish, Hamilton **5** 461-462
Seward, William Henry **14** 124-125

Alabama Council on Human Relations (civic group)
King, Martin Luther Jr. **9** 20-22

Alabama, University of (University)
Barnard, Frederick Augustus Porter **2** 9-10
Bryant, Paul **3** 82-83
Gorgas, Josiah **6** 453-454

al-Ahram (newspaper)
Haykal, Muhammad Husain **7** 230-231

Alam Halfa, battle of (1942)
Alexander of Tunis, 1st Earl **1** 135-136

Aläm warätäññä (book)
Mäkonnen Endalkačäw **10** 161-162

ALAMÁN, LUCAS (1792-1853), Mexican statesman **1** 99-100
Juárez, Benito **8** 369-372
Santa Ana, Antonio López de **13** 471-472

Alamanni (Germanic tribe)
Caracalla **3** 281-282
Clovis I **4** 124

Alamein, 1st Viscount Montgomery of
see Montgomery, Bernard Law

Alamein, El, battle of (1942)
Alexander of Tunis, 1st Earl **1** 135-136
Montgomery, Bernard Law **11** 135-136

Alamo, battle of the (1836)
Crockett, David **4** 314-316
Travis, William Barret **15** 292-293

ALARCÓN, PEDRO ANTONIO DE (1833-1891), Spanish writer and politician **1** 100-101

Alarcón, Pedro de (16th century), Spanish explorer
Solís, Juan Díaz de **14** 326

ALARCÓN Y MENDOZA, JUAN RUIZ DE (1581?-1639), Spanish playwright **1** 101
Alemán, Mateo **1** 126

Alarcos, battle of (1195)
Yakub al-Mansur, Abu Yusuf **16** 426

ALARIC (circa 370-410), Visigothic leader **1** 101-102
Leo I **9** 329-330
Pelagius **12** 189-190
Stilicho, Flavius **14** 452-453

Alarm Clock (magazine)
Chekhov, Anton Pavlovich **3** 494-497

Alaska (state, United States)
Baranov, Aleksandr Andreievich **1** 499-500
Hay, John **7** 215-216
Lansing, Robert **9** 200
Lodge, Henry Cabot **9** 482-483
Seward, William Henry **14** 124-125

Alastor (poem; Shelley)
Keats, John **8** 470-472
Shelley, Percy Bysshe **14** 176-178

Alau
see Hulagu Khan

ALA-UD-DIN (died 1316), Khalji sultan of Delhi **1** 102-103

ALAUNGPAYA (1715-1760), king of Burma 1752-1760 **1** 103

Alawid dynasty (Egypt; ruled 1805-1953)
Farouk I **5** 387-388

Al-Ayyam (autobiography)
Husayn, Taha **8** 61-62

Al-Azar (Mosque University, Cairo)
Abduh ibn Hasan Khayr Allah, Muhammad **1** 16-17
Goya y Lucientes, Francisco de Paula José de **6** 476-478
Marāghī, Mustafā al- **10** 228-229

Alba, Duchess of (died 1802), Spanish art patron
Goya y Lucientes, Francisco de Paula José de **6** 476-478

ALBA, DUKE OF (Fernando Álvarez de Toledo; 1507-1582), Spanish general and statesman **1** 103-104
Encina, Juan del **5** 283
William the Silent **16** 300-302

Alban, St. (died circa 304), first British martyr
Matthew Paris **10** 341-342

Albani, Alessandro (1692-1779), Italian cardinal
West, Benjamin **16** 210-212
Winckelmann, Johann Joachim **16** 332-333

Albania (nation, Southeastern Europe)
Alia, Ramiz **1** 159
Berisha, Sali **2** 195-197
Hoxha, Enver **8** 1-3
Mahmud II **10** 145-147
Mehmed the Conqueror **10** 452-454
Mohammed Ali **11** 81-82
Zog I **16** 525-526

AL-BANNA, HASSAN (1906-1949), Egyptian religious leader and founder of the Muslim Brotherhood **1** 104-106

Albany (city, New York State)
Burgoyne, John **3** 137-138
Corning, Erastus **4** 238-239
McCloskey, John **10** 395

Albany, 1st Duke of (Robert Stewart; 1340?-1420), Scottish statesman
Henry IV **7** 292-293
James I **8** 206-207
Robert III **13** 194-195

Albany Congress (1754)
Hutchinson, Thomas **8** 71-72
see also Plan of Union

Albany, Countess of (Louise de Stolberg Stuart; 1753-1824), German wife of Charles Edward Stuart
Alfieri, Vittoria **1** 145-146

Albany, Duke of (Alexander Stewart; 1454?-1485), Scottish statesman
James III **8** 208-209

Albany Evening Journal (newspaper)
Weed, Thurlow **16** 169-170

Albany Nursery (experimental farm)
Buel, Jesse **3** 105

Albany Plan (1754)
see Plan of Union (1754)

Albany race riots (Georgia; 1961)
King, Martin Luther Jr. **9** 20-22

Albany Regency (Northern Democratic politics)
Corning, Erastus **4** 238-239
Tilden, Samuel Jones **15** 222-223

Albategnius
see Battani, al-

ALBEE, EDWARD FRANKLIN, III (born 1928), American playwright **1** 106-108

Albemarle, 2d Earl of (William A. Keppel; 1702-1754), British general
Gage, Thomas **6** 169-170

Albemarle, Dukes of
see Monck

ALBÉNIZ, ISAAC (1860-1909), Spanish composer and pianist **1** 108-109

ALBERDI, JUAN BAUTISTA (1810-1884), Argentine political theorist **1** 109-110
Mármol, José **10** 274

Albergati, Niccolò, Bl. (1375-1443), Italian cardinal
Alberti, Leon Battista **1** 113-115

Albergo sul porto, Un (play)
Betti, Ugo **2** 246

Alberic of Rheims (12th century), French philosopher
Abelard, Peter **1** 23-25

Alberoni, Giulio (1664-1752), Spanish cardinal and statesman
Philip V **12** 276-277

ALBERS, JOSEPH (1888-1976), American artist and art and design teacher **1** 110
Gorky, Arshile **6** 458
Rauschenberg, Robert **13** 52-53

Albert (1559-1621), archduke of Austria
Rubens, Peter Paul **13** 339-342

ALBERT (1819-1861), Prince Consort of Great Britain **1** 110-112
Edward VII **5** 214-215
Leopold I **9** 345-346
Tennyson, Alfred **15** 144-146
Victoria **15** 485-487

Albert (story)
Tolstoy, Leo **15** 262-265

Albert, Charles d' (1578-1621), duc de Luynes
Louis XIII **9** 529-531

Albert, Eugen d' (1864-1932), Scottish-born German composer and pianist
Liszt, Franz **9** 445-447

Albert I (1250?-1308), king of Germany 1298-1308
Rudolf I **13** 347-348

ALBERT I (1875-1934), king of the Belgians 1909-1934 **1** 112
Leopold II **9** 346-347
Leopold III **9** 347-348

Albert II (1397-1439), king of Germany 1438-1439
Frederick III **6** 84-85

ALBERT II (born 1934), sixth king of the Belgians **1** 112-113

Albert Herring (opera)
Britten, Benjamin **3** 10-11

Albert, Lake (Africa)
Baker, Samuel White **1** 454-455

Albert of Brandenberg
see Albrecht of Brandenberg

Albert Schweitzer Hospital (Haiti)
Schweitzer, Albert **14** 55-56

Albert Schweitzer Hospital (Lambaréné, Gabon)
Schweitzer, Albert **14** 55-56

Albert the Great
see Albertus Magnus, St.

Alberta (province, Canada)
Aberhart, William **1** 26-27
Bennett, Richard Bedford **2** 171-172
Laurier, Wilfrid **9** 232-234

Alberti, Giuseppe (1640-1716), Haitian painter
Troger, Paul **15** 300

ALBERTI, LEON BATTISTA (1404-1472), Italian writer, humanist, and architect **1** 113-115
Agostino di Duccio **1** 86
Ghiberti, Lorenzo **6** 291-292
Luca della Robbia **10** 19-20
Masaccio **10** 312-313

Alberti, Rafael (born 1902), Spanish poet
Lorca, Federico García **9** 511-513

Albertine disparue (novel)
Proust, Marcel **12** 465-467

ALBERTUS MAGNUS, ST. (circa 1193-1280), German philosopher and theologian **1** 115-116
as thinker
Bonaventure **2** 383-384
influence of
Eckhart, Johann **5** 200-201
Rabelais, François **12** 524-526
Thomas Aquinas **15** 183-186
influenced by
ibn Gabirol, Solomon ben Judah **8** 92
Maimonides **10** 151-152
Paul **12** 141-143

Albigensians (religious sect)
Dominic **5** 51-52
Frederick II **6** 79
Innocent III **8** 125-127
Thibaut IV **15** 180-181
Wolfram von Eschenbach **16** 360-361

Albinus, Decimus Clodius Septimus (died 197), Roman general
Caracalla **3** 281-282
Septimius Severus, Lucius **14** 109-110

Alborada del gracioso (musical composition)
Ravel, Maurice Joseph **13** 54-55

Albornoz
see Carillo de Albornoz

Albrecht of Brandenburg (1490-1545), German cardinal
Grünewald, Matthias **7** 23-24

Albrechtsberger, Johann Georg (1736-1809), Austrian composer and theorist
Beethoven, Ludwig van **2** 114-117

Albret, Charlotte d' (married 1499), sister of Jean d'Albret, king of Navarre
Borgia, Cesare **2** 412-413

Albret, Henri d'
see Henry II, king of Navarre

ALBRIGHT, MADELEINE KORBEL (born 1937), United States secretary of state **1** 116-118

Album for the Young (musical composition)
Schumann, Robert Alexander **14** 41-43

Albuminuria (medicine)
Bright, Richard **3** 7-8

ALBUQUERQUE, AFONSO DE (circa 1460-1515), Portuguese viceroy to India **1** 118-119
Manuel I **10** 219-220

Albury Platform (painting)
Drysdale, George Russell **5** 107-109

Alcaeus (born circa 620 B.C.), Greek lyric poet
Horace **7** 500-503
Sappho **13** 479-480

Alcalá Zamora y Torres, Niceto
see Zamora y Torres, Niceto Alcalá

Alcalde de Zalamea, El (play; Calderón)
Calderón, Pedro **3** 221-222
Cervantes, Miguel de Saavedra **3** 395-398

Alcántara, Pedro de
see Pedro II

Alcarria (region, Spain)
Cela y Trulock, Camilo José **3** 389-390

Alcázar (Toledo)
Herrera, Juan de **7** 335

Alcestas, rebellion of (320 B.C.)
Antigonus I **1** 248-249

Alceste (literary character)
Molière **11** 86-88

Alceste (opera)
Gluck, Christoph Willibald **6** 372-374

Alceste (play)
Smollett, Tobias George **14** 305-307

Alcestiad, The (play)
Wilder, Thornton Niven **16** 276-277

Alcestis (play)
Euripides **5** 332-334

Alchemist, The (play)
Jonson, Ben **8** 343-345

Alchemists
see Scientists, Arab

Alchemy
Jabir ibn Hayyan **8** 167
Jung, Carl Gustav **8** 388-389
Paracelsus, Philippus Aureolus **12** 91-93

ALCIBIADES (circa 450-404 B.C.), Athenian general and politician **1** 119-120
Agesilaus II **1** 79-80
Lysander **10** 70
Socrates **14** 320-321

Alcibiades (book)
Antisthenes **1** 250-251

Alcibiades (dialogue; Plato)
Alcibiades **1** 119-120
Zoroaster **16** 528-530

Alcimus (died 159 B.C.), Judean high priest 164-159 B.C.
Judas Maccabeus **8** 374-375

Alcina (opera)
Handel, George Frederick **7** 116-119

Alciphron (dialogue)
Berkeley, George **2** 197-198

Alcmena and the Daughters of Herakles ... (painting)
Apollodorus **1** 261

Alcmeonidae (ancient Greek clan)
Cleisthenes **4** 98-99
Pericles **12** 219-221

Alcools (poems)
Apollinaire, Guillaume **1** 260

ALCORN, JAMES LUSK (1816-1894), American lawyer and politician **1** 120-121

Alcorn College (Mississippi)
Revels, Hiram Rhoades **13** 109-110

ALCOTT, AMOS BRONSON (1799-1888), American educator **1** 121
associates
Hawthorne, Nathaniel **7** 212-215
Peabody, Elizabeth Palmer **12** 167-168
quoted
Brown, John **3** 39-41
relatives
Alcott, Louisa May **1** 122
transcendentalism
Emerson, Ralph Waldo **5** 278-280
Fuller, Sarah Margaret **6** 150-151

ALCOTT, LOUISA MAY (1832-1888), American author and reformer **1** 122
Alcott, Amos Bronson **1** 121
French, Daniel Chester **6** 98-99

Alcotts, The (musical composition)
Ives, Charles Edward **8** 159-160

Alcuin (novel)
Brown, Charles Brockden **3** 33

ALCUIN OF YORK (730?-804), English educator, statesman, and liturgist **1** 122-123
Charlemagne **3** 445-447

Alcyone (literary collection)
Lampman, Archibald **9** 180-181

Aldehydes (chemistry)
Baeyer, Johann Friedrich Adolf von **1** 432
Carothers, Wallace Hume **3** 317-318

Alder, Kurt (1902-1958), German chemist
Diels, Otto Paul Hermann **5** 5-6

Aldie, battle of (1863)
Custer, George Armstrong **4** 355-356

Aldington, Richard (1892-1962), English poet and novelist
Doolittle, Hilda **5** 65-66

Aldobrandini, Pietro (1571-1621), Italian cardinal
Porta, Giacomo della **12** 402-403

Aldobrandini Villa (Frascati)
Porta, Giacomo della **12** 402-403

Aldosterone (hormone)
Reichstein, Tadeus **13** 85-87

ALDRICH, NELSON WILMARTH (1841-1915), American statesman and financier **1** 123-124
Penrose, Boies **12** 203-204
Warburg, Paul Moritz **16** 111-112

Aldrich Plan (United States; 1911)
Aldrich, Nelson Wilmarth **1** 123-124

Aldrich-Vreeland emergency banking bill (1908)
Aldrich, Nelson Wilmarth **1** 123-124

Aldrin, Edwin (born 1930), American astronaut
Armstrong, Neil Alden **1** 304-306
Gagarin, Yuri Alexeivich **6** 166-167

Aleatory music
Boulez, Pierre **2** 444-445
Bussotti, Sylvano **3** 174-175
Byrd, William **3** 187-188
Ginastera, Alberto Evaristo **6** 328-329
Halffter, Christóbal **7** 79-80
Lutoslawski, Witold **10** 52-53
Stockhausen, Karlheinz **14** 460-461

ALEICHEM, SHOLOM (Sholom Rabinowitz; 1859-1916), writer of literature relating to Russian Jews **1** 124-125

ALEIJADINHO, O (Antônio Francisco Lisbôa; 1738-1814), Brazilian architect and sculptor **1** 125-126

Aleko (opera)
Rachmaninov, Sergei Vasilievich **12** 531-532

Alem, Leandro (1842?-1896), Argentine politician
Irigoyen, Hipólito **8** 139-140

ALEMÁN, MATEO (1547-after 1615), Spanish novelist **1** 126

ALEMÁN VALDÉS, MIGUEL (1902-1983), Mexican statesman, president 1946-1952 **1** 126-127
Ávila Camacho, Manuel **1** 387-388

Alemani (religious group)
Columban **4** 176

ALEMBERT, JEAN LE ROND D' (1717-1783), French mathematician and physicist **1** 127-128
as mathematician
Bougainville, Louis Antoine de **2** 443-444
Diderot, Denis **5** 1-2
Lagrange, Joseph Louis **9** 164-166
Laplace, Marquis de **9** 202-204
as music theorist
Euler, Leonard **5** 331-332

Alençon, François, Duc d' (1554-1584), French nobleman
Bodin, Jean **2** 356-357
Henry IV **7** 293-295
Hilliard, Nicholas **7** 391-392
Spenser, Edmund **14** 373-376

Alençon, John II, Duc d' (flourished 1429-1440), French noble
Joan of Arc **8** 264-265

Alenu (Jewish prayer)
Abba Arika **1** 3-4

Aleph, The (stories)
Borges, Jorge Luis **2** 411-412

Aleppo (ancient city, Syria)
Alp Arslan **1** 178-179

Alès, edict of (1629)
Louis XIII **9** 529-531

Alesia, battle of (52 B.C.)
Caesar, Gaius Julius **3** 207-210

ALESSANDRI PALMA, ARTURO (1868-1950), Chilean statesman, president 1920-1925 and 1932-1938 **1** 128-129
Alessandri Rodriguez, Jorge **1** 129-130
Ibáñez del Campo, Carlos **8** 88

ALESSANDRI RODRIGUEZ, JORGE (born 1896), Chilean statesman, president 1958-1964 **1** 129-130
Alessandri Palma, Arturo **1** 128-129
Ibáñez del Campo, Carlos **8** 88

Alessandro (opera)
Handel, George Frederick **7** 116-119

Alessandro nell'Indie (opera)
Bach, Johann Christian **1** 415-416

Aleutian Islands (Bering Sea)
Baranov, Aleksandr Andreievich **1** 499-500

Alexander (died 1661), American Wampanoag Indian chief
Philip **12** 267-268

Alexander (died 220 B.C.), satrap of Persia
Antiochus III **1** 249-250

Alexander (book)
Aristotle **1** 295-296

Alexander (letter)
Isocrates **8** 151

ALEXANDER I (1777-1825), czar of Russia 1801-1825 **1** 130-132
and Napoleonic Wars
Kutuzov, Mikhail Ilarionovich **9** 137-138
Napoleon I **11** 306-310
Nesselrode, Karl Robert **11** 348-349
Stein, Heinrich Friedrich Karl vom und zum **14** 415-416
Talleyrand, Charles Maurice de **15** 89-90
as baptismal sponsor
Victoria **15** 485-487
Congress of Vienna
Castlereagh, Viscount **3** 363-364
Metternich, Klemens von **10** 533-536
reforms
Speranski, Mikhail Mikhailovich **14** 376-377
relatives
Catherine the Great **3** 370-372
Nicholas I **11** 377-378
Paul I **12** 143-144
United States relations
Adams, John Quincy **1** 52-54

Alexander I (died 1124), king of Scotland
David I **4** 407

Alexander I (Obrenovic; 1876-1903), king of Serbia 1889-1903
Peter I **12** 256

Alexander I (ruled 342-330 B.C.), king of Epirus
Philip II **12** 269-271

Alexander I (ruled 495-450 B.C.), king of Macedon
Pindar **12** 312-313

Alexander I, king of Yugoslavia
see Alexander of Yugoslavia

ALEXANDER II (1818-1881), czar of Russia 1855-1881 **1** 132-133
Alexander III **1** 133-134
Cahan, Abraham **3** 214
Chernyshevsky, Nikolai Gavrilovich **3** 504-505
Kropotkin, Peter Alekseevich **9** 107-108

Alexander II (died 1073), pope 1061-1073
Henry III **7** 290-292

Alexander II (ruled 272-circa 240 B.C.), king of Epirus
Asoka **1** 341-342

Alexander III (1241-1286), king of Scotland 1249-1286
Robert I **13** 192-194

ALEXANDER III (1845-1894), emperor of Russia 1881-1894 **1** 133-134
Nicholas II **11** 378-380
Pilsudski, Joseph **12** 305-306
Pobedonostsev, Konstantin Petrovich **12** 360-361
Witte, Sergei Yulyevich **16** 349-350

Alexander III (Orlando Bandinelli; circa 1105-1181), pope 1159-1181
Alfonso I **1** 148
Becket, Thomas **2** 101-102
Frederick I **6** 78-79
Henry II **7** 287-289
Manuel I **10** 218-219
Waldo, Peter **16** 55-56

Alexander III, king of Macedon
see Alexander the Great

Alexander IV (323-310 B.C.), king of Macedon
Antigonus I **1** 248-249

Alexander IV (Rinaldo Conti; died 1261), pope 1254-1261
Albertus Magnus **1** 115-116
Joachim of Fiore **8** 263-264

Alexander V (Pietro di Candia; 1340?-1410), antipope 1409-1410
Ailly, Pierre d' **1** 94
Martin V **10** 287-288

Alexander VI, pope
Borgia,, Lucrezia Duchess of Ferrara **2** 413-416

ALEXANDER VI (Rodrigo Borgia; 1431-1503), pope 1492-1503 **1** 134-135
cardinals created
Paul III **12** 144-145
family
Borgia, Cesare **2** 412-413, 80
opponents
Julius II **8** 384-386
Leo X **9** 332-334
Savonarola, Girolamo **13** 505-506
Sforza, Lodovico **14** 127-128
Treaty of Tordesillas
Columbus, Christopher **4** 176-179

Alexander VIII (Pietro Ottoboni; 1610-1691), pope 1689-1691
Corelli, Arcangelo **4** 230-231

Alexander, Cosmo (circa 1724-1772), Scottish-American painter
Stuart, Gilbert **14** 513-515

Alexander, James (1691-1756), Scottish-American lawyer and statesman
Zenger, John Peter **16** 497-498

Alexander Karageorgevic (1806-1885), prince of Serbia 1842-1858
Peter I **12** 256

Alexander, Prince (literary character)
Chrestien de Troyes **4** 23-24

Alexander, Robert E. (born 1907), American architect
Neutra, Richard Joseph **11** 355-356

Alexander, St. (died 328), bishop of Alexandria 313-328
Arius **1** 297-298
Athanasius **1** 358-359

ALEXANDER, SAMUEL (1859-1938), British philosopher **1** 141

Alexander, William (1726-1783), American Revolutionary officer
Monroe, James **11** 111-113

Alexander Balus (musical composition)
Handel, George Frederick **7** 116-119

Alexander Brown and Sons (export firm)
Brown, Alexander **3** 31-32

Alexander Karageorgevich (1888-1934)
see Alexander of Yugoslavia

Alexander Keraunophoros (painter)
Apelles **1** 257

Alexander Nevsky
see Nevsky, Alexander

Alexander Nevsky (film)
Eisenstein, Sergei Mikhailovich **5** 240-242
Prokofiev, Sergei Sergeevich **12** 458-460

Alexander of Aphrodisias (flourished circa 200), Greek philosopher
Boethius, Anicius Manlius Severinus **2** 360-361

ALEXANDER OF TUNIS, 1ST EARL (Harold Rupert Leofric George Alexander; born 1891), British field marshal **1** 135-136
Montgomery, Bernard Law **11** 135-136

ALEXANDER OF YUGOSLAVIA (1888-1934), king of the Serbs, Croats, and Slovenes 1921-1929 and of Yugoslavia, 1929-1934 **1** 136-137
Peter I **12** 256

Alexander Severus, Marcus Aurelius (208?-235), Roman emperor 222-235
Ulpian, Domitius **15** 385-386

ALEXANDER THE GREAT (356-323 B.C.), king of Macedon **1** 137-141
court
Apelles **1** 257
Aristotle **1** 295-296
Demosthenes **4** 495-496
family
Philip II **12** 269-271
influence of
Caracalla **3** 281-282
Chandragupta Maurya **3** 426
military affairs
Antigonus I **1** 248-249
Kautilya **8** 462
Ptolemy I **12** 470-472
Seleucus I **14** 92-93

Alexander the Great (literary work)
Kazantzakis, Nikos **8** 466-468

Alexander von Humboldt Foundation
Heisenberg, Werner Karl **7** 261-263

Alexander's Bridge (novel)
Cather, Willa Sibert **3** 368-369

Alexander's Feast (cantata; Handel)
Handel, George Frederick **7** 116-119
Mozart, Wolfgang Amadeus **11** 218-221

Alexander's Ragtime Band (song)
Berlin, Irving **2** 200-201

Alexandra (1844-1925), queen consort of Edward VII
George V **6** 273-275
Victoria **15** 485-487

Alexandra Feodorovna (1872-1918), empress of Russia
Rasputin, Grigori Efimovich **13** 44-45

Alexandre (play)
Racine, Jean Baptiste **12** 532-535

Alexandria (book)
Forster, Edward Morgan **6** 14-16

Alexandria (city, Egypt)
and Sparta
Cleomenes III **4** 103-104
Early Christian period
Arius **1** 297-298
Clement of Alexandria **4** 102-103
Leo I **9** 329-330
Nestorius **11** 349-350
founding and growth
Alexander the Great **1** 137-141
Ptolemy I **12** 470-472
Ptolemy II **12** 472-473
French capture (1798)
Napoleon I **11** 306-310
museum library
Eratosthenes of Cyrene **5** 301-302
Roman period
Caesar, Gaius Julius **3** 207-210
Cleopatra **4** 105-106
Ptolemy, Claudius **12** 473-474
university founded
Farouk I **5** 387-388
Husayn, Taha **8** 61-62

Alexandria Quartet, The (book series)
Durrell, Lawrence **5** 163-164

Alexandrian poetry (Greek literature)
Callimachus **3** 235-236

Alexandrians (philosophy)
Pomponazzi, Pietro **12** 390-391

Alexandros of Abonuteichos (biography)
Lucian **10** 25-26

Alexeyev, Constantin Sergeyevich
see Stanislavsky, Constantin

Alexiad (book)
Comnena, Anna **4** 185-186

ALEXIE, SHERMAN (born 1966), Native American writer, poet, and translator **1** 141-142

Alexis (flourished 4th-3rd century B.C.), Greek dramatist
Menander **10** 477-478

ALEXIS MIKHAILOVICH ROMANOV (1629-1676), czar of Russia 1645-1676 **1** 142-143
Chmielnicki, Bogdan **4** 12-13
Nikon, Nikita Minov **11** 395
Peter I **12** 253-256

Alexis Nikolaevich (1904-1918), czarevitch of Russia
Nicholas II **11** 378-380
Rasputin, Grigori Efimovich **13** 44-45

Alexis Petrovich (1690-1718), czarevitch of Russia
Peter I **12** 253-256

Alexis und Dora (ballad)
Goethe, Johann Wolfgang von **6** 388-391

ALEXIUS I (circa 1048-1118), Byzantine emperor 1081-1118 **1** 143-144
Bohemund I **2** 364
Comnena, Anna **4** 185-186
Guiscard, Robert **7** 39-40

Alexius III Angelus (died 1210), Byzantine emperor 1195-1203
Dandolo, Enrico **4** 386-387
Villehardouin, Geffroi de **15** 499

Alexius IV Angelus (died 1204), Byzantine emperor 1203-1204
Villehardouin, Geffroi de **15** 499

Alfano, Franco (1877-1957), Italian composer
Puccini, Giacomo **12** 474-476

ALFARO, JOSÉ ELOY (1842-1912), Ecuadorian revolutionary, president 1895-1901 and 1906-1911 **1** 144-145
Montalvo, Juan María **11** 119-120

Alfaro y Gomez, Juan de (1640-1680), Spanish painter
Velázquez, Diego Rodríguez de Silva y **15** 454-456

Alfasi, Isaac (flourished 12th century), Jewish rabbi and scholar
Judah Halevi **8** 373

ALFIERI, CONTE VITTORIA (1749-1803), Italian playwright **1** 145-146

ALFONSÍN, RAUL RICARDO (born 1927), politician and president of Argentina (1983-) **1** 146-148

Alfonsine Tables (astronomy)
Alfonso X **1** 150-151

Alfonso (died 1491), Portuguese prince
Manuel I **10** 219-220

ALFONSO I (Henriques; 1109?-1185), king of Portugal 1139-1185 **1** 148

Alfonso I, king of Castile
see Alfonso VI, king of León

Alfonso I, king of Naples
see Alfonso V, king of Aragon

Alfonso I, king of Sicily
see Alfonso V, king of Aragon

Alfonso II (1185-1223), king of Portugal 1211-1223
Alfonso III **1** 148-149

Alfonso II (1448-1495), king of Naples
Sforza, Lodovico **14** 127-128

ALFONSO III (1210-1279), king of Portugal 1248-1279 **1** 148-149
Alfonso X **1** 150-151

Alfonso V (1385-1458), king of Aragon and of Naples and Sicily
Pisanello **12** 323-324
Valla, Lorenzo **15** 406

Alfonso V (Alfonso the African; 1432-1481), king of Portugal 1438-1481
Abravanel, Isaac ben Judah **1** 31
Isabella I **8** 144-145

ALFONSO VI (1040-1109), king of León, 1065-1109, and of Castile, 1072-1109 **1** 149
Alfonso I **1** 148
Cid **4** 58-59
ibn Tashufin, Yusuf **8** 95-96

Alfonso VIII (died 1214), king of Castile 1158-1214
Yakub al-Mansur, Abu Yusuf **16** 426

ALFONSO X (1221-1284), king of Castile and León 1252-1284 **1** 150-151
Alfonso III **1** 148-149
Herrera, Juan de **7** 335
Rudolf I **13** 347-348

Alfonso XII (1857-1885), king of Spain 1874-1885
Isabella II **8** 145-146

ALFONSO XIII (1886-1941), king of Spain 1886-1931 **1** 151
Franco Bahamonde, Francisco **6** 52-54

Primo de Rivera y Orbaneja, Miguel **12** 454-455

Alfonso the African
see Alfonso V, king of Portugal

Alfonso the Wise
see Alfonso X, king of Castile and León

Alfonso und Estrella (opera)
Schubert, Franz Peter **14** 35-37

ALFRED (849-899), Anglo-Saxon king of Wessex 871-899 **1** 151-153
Aelfric **1** 69-70
Bede **2** 109-110
Edward the Elder **5** 219-220
Ethelred the Unready **5** 327
Marie de France **10** 259

Alfred (masque)
Thomson, James **15** 199-200

Alfred Sisley and His Wife (painting)
Renoir, Pierre Auguste **13** 101-102

Alfred the Great
see Alfred, king of Wessex

Algabal (poems)
George, Stefan **6** 277-278

Algazel
see Ghazali, Abu Hamid Muhammad al-

Algebra (mathematics)
abstract
Noether, Emmy **11** 414-416
algebraic geometry
Riemann, Georg Friedrich Bernard **13** 164-165
Boolean algebra
Boole, George **2** 396-397
development (9th-16th century)
Cardano, Geronimo **3** 285-286
Fibonacci, Leonardo **5** 434-435
Gauss, Karl Friedrich **6** 240-242
Hasan ibn al-Haytham **7** 190-191
Khwarizmi, Muhammad ibn Musa al- **8** 541
Lagrange, Joseph Louis **9** 164-166
Recorde, Robert **13** 68-69
equations
Euler, Leonard **5** 331-332
Fourier, Jean Baptiste Joseph **6** 32-33
Gauss, Karl Friedrich **6** 240-242
noncommutative principles
Hamilton, William Rowan **7** 99-100
theory of invariance
Lagrange, Joseph Louis **9** 164-166
Noether, Emmy **11** 414-416

ALGER, HORATIO (1832-1899), American author **1** 153-154
Ford, Paul Leicester **6** 9-10

Algeria, Democratic and Popular Republic of (nation, North Africa)
Almohads and Almoravids
Abd al-Mumin **1** 13
ibn Tashufin, Yusuf **8** 95-96
as Barbary State
Jones, John Paul **8** 337-338
French in
Abd el-Kadir **1** 15
Bugeaud de la Piconnerie, Thomas Robert **3** 111
De Gaulle, Charles André Joseph Marie **4** 463-465
Faidherbe, Louis Léon César **5** 366-367
Lavigerie, Charles Martel Allemand **9** 240
Ly, Abdoulaye **10** 60
Lyautey, Louis Hubert Gonzalve **10** 60-61
Mahmud II **10** 145-147
international role
Chadli Benjedid **3** 402-404
Islamic Reform Movement
Ben Badis, 'Abd al-Hamid **2** 147-148
nationalist movement
Messali Hadj **10** 527-528
revolt and independence
Abbas, Ferhat **1** 6-7
Ben Bella, Ahmed **2** 148-149
Boumediene, Houari **2** 445-446
Fanon, Frantz **5** 379-380
Houphouët-Boigny, Felix **7** 519-520
John XXIII **8** 277-280

Algerine Captive, The (novel)
Tyler, Royall **15** 371-372

Algerine War (1815)
Decatur, Stephen **4** 448-449

Algic Researches (book)
Schoolcraft, Henry Rowe **14** 29

Algoa Bay (South Africa)
Dias de Novais, Bartolomeu **4** 533-534

Algonquian Indians (North America)
Brûlé, Étienne **3** 67-68
Eliot, John **5** 256-258
Pocahontas **12** 361-362
Powhatan **12** 429-430

Algonquin Club (Boston)
McKim, Charles Follen **10** 417-418

Algonquin Round Table (literary group)
Benchley, Robert **2** 150-151
Parker, Dorothy Rothschild **12** 106
Ross, Harold **13** 300-302

Algorism (mathematics)
Khwarizmi, Muhammad ibn Musa al- **8** 541

ALGREN, NELSON (Abraham; 1909-1981), American author **1** 154-155

Alhambra, The (stories)
Irving, Washington **8** 141-143

Alhazen
see Hassan ibn al-Haytham

Al-Hudaybiya, Treaty of (628)
Mohammed **11** 76-78

ALI (circa 600-661), fourth caliph of the Islamic Empire **1** 155-156
Muawiya ibn Abu Sufyan **11** 223-224

Ali, Haidar
see Haidar Ali

ALI, MUHAMMAD (Cassius Clay; born 1942), American boxer **1** 156-158

ALI, SUNNI (died 1492), king of Gao, founder of the Songhay empire **1** 158-159
Muhammad Ture, Askia **11** 231-232

Ali al-Reza (Rida, or Riza; died 818), eighth imam of the Shii Moslems
Abbas I **1** 4-6
Mamun, Abdallah al- **10** 183

Ali Ber
see Ali, Sunni

Ali Shah (died 1885)
see Aga Khan II

Ali the Great
see Ali, Sunni

ALIA, RAMIZ (born 1925), president of Albania (1985-) **1** 159

Alianca Nacional Libertadora (Brazil)
Prestes, Luiz Carlos **12** 442-444
Vargas, Getulio Dornelles **15** 433-434

Alianza Popular Revolucionaria Americana (APRA; Peru)
Mariátegui, José Carlos **10** 255-256
Prado Ugarteche, Manuel **12** 430-431
Vallejo, César Abraham **15** 408-409

Alianza Republicana Nacionalista (ARENA; political party, El Salvador)
Cristiani, Alfredo **4** 311-313
Daly, Mary **4** 380-381

Alice Adams (novel)
Tarkington, Newton Booth **15** 109

Alice Fell (poem)
Wordsworth, William **16** 385-388

Alice in Wonderland
see Alice's Adventures in Wonderland

Alice Seligsberg Trade School for Girls (Jerusalem)
Szold, Henrietta **15** 66-67

Alice's Adventures in Wonderland (book; Carroll)
Carroll, Lewis **3** 332-333
Nabokov, Vladimir **11** 287-288

Alice's Adventures under Ground (book)
Carroll, Lewis **3** 332-333

Alice-Sit-by-the-Fire (play)
Barrymores **2** 28-30

Alide (book)
Lazarus, Emma **9** 260-261

Alien Act (Great Britain)
Fox, Charles James **6** 35-37

Alien and Sedition Acts (United States; 1798)
enforcement
Chase, Samuel **3** 475-476
Pickering, Timothy **12** 298-299
Federalist goals
Adams, John **1** 48-51

opposed
Cooper, Thomas **4** 224
Gallatin, Albert **6** 183-184
Jefferson, Thomas **8** 238-241
Livingston, Edward **9** 460-461
Macon, Nathaniel **10** 114-115
Madison, James **10** 121-123
Taylor, John **15** 126victims

Alien Land Law (California, 1913)
Johnson, Hiram Warren **8** 300-301

Alienation (literature)
Brecht, Bertolt **2** 512-514
Hawthorne, Nathaniel **7** 212-215
Moravia, Alberto **11** 153-155
Rimbaud, Jean Nicolas Arthur **13** 172-174

Alienation (psychology)
Horney, Karen Danielsen **7** 508-509

Aligarh Moslem University (India)
Aga Khan **1** 74-76
Nizami, Khaliq Ahmad **11** 405

Aligny, Théodore Caruelle d' (1798-1871), French painter
Corot, Jean Baptiste Camille **4** 247-249

Alimardan Khan (flourished 1747-1750), Persian Bakhtyari leader
Karim Khan Zand **8** 447

ALINSKY, SAUL DAVID (1909-1972), U.S. organizer of neighborhood citizen reform groups **1** 161-162

Alipur bomb conspiracy (1908)
Das, Chitta Ranjan **4** 401-402

Alissa (literary character)
Gide, André **6** 308-309

Alive, Son of Awake (book)
ibn Tufayl, Abu Bakr Muhammad **8** 96

Alizarin (dye)
Baeyer, Johann Friedrich Adolf von **1** 432

Aljubarrota, rout of (1385)
López de Ayala, Pedro **9** 508-509

Alkaios
see Alcaeus

Alkali (chemistry)
Black, Joseph **2** 303
Gay-Lussac, Joseph Louis **6** 245-246
Hinshelwood, Cyril Norman **7** 405-406

Alkali spectra (physics)
Pauli, Wolfgang Ernst **12** 149

Alkaloid (chemistry)
Diels, Otto Paul Hermann **5** 5-6
Liebig, Justus von **9** 403-404

Alkastiel, Joseph (flourished 15th century), Spanish mystic
Luria, Isaac ben Solomon Ashkenazi **10** 47-48

Al-kimiya (Arabian science)
Jabir ibn Hayyan **8** 167

All for Love (play)
Dryden, John **5** 106-107

All God's Chillun Got Wings (play; O'Neill)
O'Neill, Eugene **11** 514-516
Robeson, Paul Leroy **13** 198-199

All in the Day's Work (autobiography)
Tarbell, Ida Minerva **15** 107-108

All Is Shattered (poem)
Tschernichowsky, Saul **15** 323

All Men Are Brothers (novel)
Hu Shih **8** 63-65

All My Sons (play)
Miller, Arthur **11** 25-26

All Night Long (book)
Caldwell, Erskine **3** 223-224

All Out on the Road to Smolensk (book)
Caldwell, Erskine **3** 223-224

All Quiet on the Western Front (novel)
Remarque, Erich Maria **13** 91

All Russian Extraordinary Commission
see Cheka

All Souls College (Oxford University)
Cole, George Douglas Howard **4** 146-147

All That Swagger (novel)
Franklin, Stella Maraia Sarah Miles **6** 68-69

All the King's Men (novel)
Warren, Robert Penn **16** 121-122

All the King's Men (opera)
Bennett, Richard Rodney **2** 172

All the President's Men (book)
Woodward and Bernstein **16** 376-378

All the Sad Young Men (stories)
Fitzgerald, Francis Scott Key **5** 470-472

All the Way (autobiography)
Cecil, of Chelwood Viscount **3** 388-389

All the Year Round (magazine)
Collins, William Wilkie **4** 169-170
Dickens, Charles John Huffam **4** 538-541, 370

Alladine et Palomides (play)
Maeterlinck, Maurice **10** 125-126

All-African National Action Council (established 1961)
Mandela, Nelson Rolihlahla **10** 185-186

All-African Peoples' Conference (Accra; 1958)
Lumumba, Patrice Emery **10** 43-45

Allahabad Pioneer (newspaper)
Kipling, Joseph Rudyard **9** 32-33

ALLAL AL-FASSI, MOHAMED (1910-1974), Moroccan nationalist leader **1** 162

Allan, Sir Hugh (1810-1882), Canadian financier
Cartier, George-Étienne **3** 342-343

All-Burma Peasants League
Aung San **1** 374-375

All-Burma Students' Union
Aung San **1** 374-375

All-China Federation of Labor
Liu Shao-Ch'i **9** 453-455

All-China Federation of Women
Chou En-lai **4** 20-22

Allegheny County Jail (Pittsburgh, Pennsylvania)
Richardson, Henry Hobson **13** 139-141

Allegheny River (river, Pennsylvania-New York State)
Roebling, John Augustus **13** 241-242

Allegorical Portrait of Charles V (painting)
Parmigianino **12** 117

Allegory (art)
Bosch, Hieronymus **2** 426-428
Peale, Rembrandt **12** 172-173
Tiepolo, Giovanni Battista **15** 219-220

Allegory (literature)
poetry
Chaucer, Geoffrey **3** 482-485
Dante Alighieri **4** 389-391
Jean de Meun **8** 234-235
Orléans, Charles D' **11** 530
prose
Bunyan, John **3** 128-129
Gracián y Morales, Baltasar Jerónimo **6** 481-482
Juana Inés de la Cruz **8** 367-368
Lewis, Clive Staples **9** 381-382

Allegory (painting)
Bellini, Giovanni **2** 137-138

Allegory of History and Time (fresco)
Mengs, Anton Raphael **10** 505

Allegory of Hunting (sculpture)
Falconet, Étienne Maurice **5** 372

Allegory of Imperial France (sculpture)
Carpeaux, Jean Baptiste **3** 318-319

Allegory of Justice (fresco; Titian)
Giorgione **6** 340-341

Allegory of Music (sculpture)
Falconet, Étienne Maurice **5** 372

Allegory of Riches and Poverty (painting)
Altdorfer, Albrecht **1** 179-180

Allegory of the Art of Painting (painting)
Vermeer, Jan **15** 466-467

Allegory of the Catholic Faith (painting)
Vermeer, Jan **15** 466-467

Allegory of the Destiny of Art (painting)
Maulbertsch, Franz Anton **10** 345

Allegory of the Holy League (painting)
Greco **6** 511-514

Allegory of Tolerance (etching)
Maulbertsch, Franz Anton **10** 345

Allegory with Venus, Cupid, Folly, and Time (painting)
Bronzino **3** 19

Allegri, Antonio
see Correggio

Allegria di naufragi (poems)
Ungaretti, Giuseppe **15** 389-390

Allegro, L' (poem; Milton)
Blake, William **2** 316-318
Handel, George Frederick **7** 116-119
Milton, John **11** 43-46

Allemande (music)
Corelli, Arcangelo **4** 230-231
Froberger, Johann Jakob **6** 120-121

ALLEN, ETHAN (1738-1789), American Revolutionary War soldier **1** 163-164
Arnold, Benedict **1** 309-310

ALLEN, FLORENCE ELLINWOOD (1884-1966), American lawyer, judge, and women's rights activist **1** 164-165

Allen, Ira (1751-1814), American Revolutionary politician
Allen, Ethan **1** 163-164

ALLEN, PAULA GUNN (born 1939), Native American writer, poet, literary critic; women's rights, environmental, and anti-war activist **1** 165-167

ALLEN, RICHARD (1760-1831), African American bishop **1** 168

Allen, William Francis (1830-1889), American classical scholar
Turner, Frederick Jackson **15** 350-351

ALLEN, WOODY (born Allen Stewart Konigsberg; b. 1935), American actor, director, filmmaker, author, comedian **1** 169-171

ALLENBY, EDMUND HENRY HYNMAN (1861-1936), English field marshal **1** 171-172
Lawrence, Thomas Edward **9** 253-254
Wavell, Archibald Percival **16** 147-148

Allende, Ignacio José (1779-1811), Mexican army officer
Hidalgo y Costilla, Miguel **7** 375-377

ALLENDE, ISABEL (born 1942), Chilean novelist, journalist, dramatist **1** 172-174

ALLENDE GOSSENS, SALVADOR (1908-1973), socialist president of Chile (1970-1973) **1** 174-176
Alessandri Rodriguez, Jorge **1** 129-130
Frei Montalva, Eduardo **6** 94-95
Herrera, Juan de **7** 335
Pinochet Ugarte, Augusto **12** 315-317

Allerton, Isaac (1586-1658/59), Pilgrim father
Winslow, Edward **16** 338-339

Alleu et le domaine rural ... (book)
Fustel de Coulanges, Numa Denis **6** 155

Alley, Alphonse (born 1930), Dahomean statesman
Apithy, Sourou Migan **1** 259-260

Alleyne, Ellen
see Rossetti, Christina Georgina

Allgemeine Elektrizitätsgesellschaft (AEG)
Behrens, Peter **2** 121-122
Rathenau, Walther **13** 48-49

Allgemeine Krankenhaus (hospital; Vienna)
Freud, Sigmund **6** 103-106

Allgemeine Zeitung (newspaper)
Herzl, Theodor **7** 352-354

Alliance (ship)
Barry, John **2** 24-25

Alliance for Labor Action (United States)
Reuther, Walter Philip **13** 107-108

Alliance for National Unity (German politics)
Kapp, Wolfgang **8** 436

Alliance for Progress (United States-Latin America)
Kennedy, John Fitzgerald **8** 502-506
Kubitschek de Oliveira, Juscelino **9** 113-115

Alliance Movement
see National Alliance Movement

Alligator (ship)
Stockton, Robert Field **14** 461-462

All-India Moslem Educational Conference (Delhi, 1904)
Aga Khan **1** 74-76

All-India Moslem League
Aga Khan **1** 74-76

All-India Trades Union Congress
Nehru, Jawaharlal **11** 332-334

Alliteration (literature)
Ennius, Quintus **5** 289
Hopkins, Gerard Manley **7** 492-494
Langland, William **9** 194-195

Allon, Yigal (1918-1980), Israeli general
Meir, Golda **10** 462-463

Allport, Gordon (1897-1967), American psychologist
Kluckhohn, Clyde **9** 56-57
Le Bon, Gustave **9** 268-269

All's Well That Ends Well (play)
Shakespeare, William **14** 142-145

All-Souls Unitarian Church (New York City)
Bellows, Henry Whitney **2** 143-144

ALLSTON, WASHINGTON (1779-1843), American painter **1** 176-177
influence of
La Farge, John **9** 149-150
Moran, Thomas **11** 151-152
Morse, Samuel Finley Breese **11** 192-193
Rimmer, William **13** 174
style compared
Vanderlyn, John **15** 417
tribute to
Peabody, Elizabeth Palmer **12** 167-168

Allworthy, Squire (literary character)
Fielding, Henry **5** 442-444

Alma castellana, El (book)
Ruiz, Juan **13** 358-359

Alma Mater (sculpture)
French, Daniel Chester **6** 98-99
Taft, Lorado **15** 75-76

Almagest (book; Ptolemy)
Apollonius of Perga **1** 261-262
Bitruji, Nur al-Din Abu Ishaq al **2** 296
Hipparchus **7** 407-408
Ptolemy, Claudius **12** 473-474
Regiomontanus **13** 81-82

ALMAGRO, DIEGO DE (circa 1474-1538), Spanish conquistador and explorer **1** 177-178
in Central America
Pedrarias **12** 179
in literature
Tirso de Molina **15** 237-238
Las Salinas war
Orellana, Francisco de **11** 527-528
Pizarro, Francisco **12** 340-341
Valdivia, Pedro de **15** 400-401
Peruvian conquests
Benalcázar, Sebastián de **2** 145-146
Manco Capac **10** 184-185
Pizarro, Francisco **12** 340-341

Almagro the Lad (died 1542), Panamanian explorer
Almagro, Diego de **1** 177-178

Almas de violeta (poems)
Jiménez, Juan Ramón **8** 261-262

Almaviva (opera)
Rossini, Gioacchino **13** 311-312

Almayer's Folly (novel)
Conrad, Joseph **4** 205-207

Almazán, Juan Andreu (1891-1965), Mexican army officer
Ávila Camacho, Manuel **1** 387-388

Almeida, Francisco de (1450?-1510), Portuguese viceroy to India
Albuquerque, Afonso de **1** 118-119
Manuel I **10** 219-220
Varthema, Ludovico di **15** 439-440

Almira (opera)
Handel, George Frederick **7** 116-119

Almohads (ruled 1147-1269), Islamic sect and dynasty
in Spain and Portugal
Abd al-Mumin **1** 13
Alfonso I **1** 148
Maimonides **10** 151-152
Yakub al-Mansur, Abu Yusuf **16** 426
sect founded
ibn Tumart, Muhammad **8** 96-97

Almonte, Juan (1804?-1869), Mexican general and statesman
Maximilian of Hapsburg **10** 358-360

Almoravids (ruled 1062-1147), Islamic sect and dynasty
Almohad rivalry
Abd al-Mumin **1** 13
ibn Tumart, Muhammad **8** 96-97
in Portugal
Alfonso I **1** 148
in Spain
Alfonso VI **1** 149

Cid **4** 58-59
ibn Tashufin, Yusuf **8** 95-96
sect founded
Abdullah ibn Yasin **1** 20

Almy, Brown and Slater (textile firm)
Brown, Moses **3** 42-43
Slater, Samuel **14** 272-273

ALN
see Armée Nationale de Libération (ALN; Algeria)

Aloha Oe (song)
Liliuokalani, Lydia Kamakaeha **9** 411-412

Alompra
see Alaungpaya

Alone (book)
Byrd, Richard Evelyn **3** 186-187
Strindberg, August **14** 509-511

Along This Way (autobiography)
Johnson, James Weldon **8** 304-305

Alonso (Araucanian chief)
see Lautaro

Alonso, Dámaso (1898-1990), Spanish poet
Góngora y Argote, Luis de **6** 427-428

Alouette, L' (play)
Anouilh, Jean **1** 243-244

ALP ARSLAN (1026/32-1072), Seljuk sultan of Persia and Iraq **1** 178-179

Alpetragius
see Bitruji, Nur al-Din Abu Ishaq al-

Alpha and Omega (lithograph)
Munch, Edvard **11** 247-248

Alpha helix (chemistry)
Pauling, Linus Carl **12** 150-152

Alpha radiation (physics)
bombardment
Bothe, Walther **2** 438-439
Chadwick, James **3** 405-406
decay
Fermi, Enrico **5** 422-424
Soddy, Frederick **14** 321-323
discovered
Rutherford, Ernest **13** 384-387
ionization of gases
Bragg, William Henry **2** 488-489
scattering
Rutherford, Ernest **13** 384-387
spinthariscope
Crookes, William **4** 323-324
tracks photographed
Kapitsa, Pyotr Leonidovich **8** 433-435

Alphabet, development of
Braille, Louis **2** 492-493
Champollion, Jean François **3** 421
Cyril and Methodius, Saints **4** 362-363
Sejong **14** 91-92
Sequoyah **14** 110-111
Ulfilas **15** 384

"Alphabet of thoughts" (logic)
Leibniz, Gottfried Wilhelm von **9** 307-310

Alphonse, Jean (died 1549), French pirate
Menéndez de Avilés, Pedro **10** 499-500

Alphonse the Wise
see Alfonso X, king of Castile

Alphonsine tables (astronomy)
Alfonso X **1** 150-151

Al-Qanun al-Masudi (book)
Biruni, Abu Rayhan al- **2** 284-285

Al-Qanun fi al Tibb
see Canon (book)

Alsace (former province, France)
Charles the Bold **3** 467-469
Charles V **3** 457-459

Alsace-Lorraine (region, France)
Bethmann Hollweg, Theobald von **2** 239-240
Bismarck, Otto Eduard Leopold von **2** 294-296
Gambetta, Léon **6** 198-199

Also sprach Zarathustra (musical composition; Strauss)
Bartók, Béla **2** 35-36

Alston, Theodosia Burr
see Burr, Theodosia

Alta California (Upper California)
Portolá, Gaspar de **12** 408

Alta Luisiana
see Missouri

Altamira cave paintings (Spain)
Breuil, Henri Edouard Prosper **2** 521-522

ALTAMIRA Y CREVEA, RAFAEL (1866-1951), Spanish critic, historian, and jurist **1** 179

Altan Khan (died 1584), Mongol prince of the Ordos
Dalai Lama **4** 369-371

Altarpiece (art)
Dürer, Albrecht **5** 159-161
Orcagna **11** 526-527
see also specific titles

Altarpiece of St. Peter (painting)
Witz, Konrad **16** 351-352

Altarpiece of St. Wolfgang (panels)
Pacher, Michael **12** 53

Altdeutsche Wälder (book)
Grimm, Jakob and Wilhelm Karl **7** 3-4

ALTDORFER, ALBRECHT (circa 1480-1538), German painter, printmaker, and architect **1** 179-180
Claude Lorrain **4** 89-90
Cranach, Lucas the Elder **4** 289-290
Dürer, Albrecht **5** 159-161

Alte Post (Berlin)
Schlüter, Andreas **14** 18-19

Alternating current (electronic)
Tesla, Nikola **15** 156-157

Alternating current (motor)
Westinghouse, George **16** 215

Alternation, principle of (music)
Vivaldi, Antonio **16** 3-4

Altes Museum (Berlin)
Schinkel, Karl Friedrich **14** 8

ALTGELD, JOHN PETER (1847-1902), American jurist and politician **1** 180-182
Darrow, Clarence Seward **4** 396-397
Lindsay, Vachel **9** 424-425

Althan Palace (Frain, Moravia)
Fischer von Erlach, Johann Bernhard **5** 459-461

Al-Thulathia (book trilogy)
Mahfuz, Najib **10** 142-144

ALTHUSSER, LOUIS (1918-1990), French Communist philosopher **1** 182-183

ALTIZER, THOMAS J. J. (born 1927), American theologian **1** 183-184

Altman, Benjamin (1840-1913), American merchant
Davies, Arthur Bowen **4** 409-410

Altmark, Treaty of (1629)
Oxenstierna, Axel Gustafsson **12** 44-45

Alto Rhapsody (musical composition)
Brahms, Johannes **2** 490-492

Alton (town, Illinois)
Lovejoy, Elijah Parish **10** 6-7

Alton Locke (novel; Kingsley)
Kingsley, Charles **9** 28
Trollope, Anthony **15** 300-302

Alton Towers (Staffordshire)
Pugin, Augustus Welby Northmore **12** 479-480

Altranstädt, Treaty of (1706)
Augustus II **1** 373-374

Altruist in Politics, The (speech)
Cardozo, Benjamin Nathan **3** 288-290

Altruistic Love (book)
Sorokin, Pitirim A. **14** 348-349

Alumbrados (religious group)
Molinos, Miguel de **11** 88-89

Aluminum (element; chemistry)
Davy, Humphry **4** 426-427

Aluminum Company of America
Davis, Arthur Vining **4** 413-414
Mellon, Andrew William **10** 469-470
Parbo, Arvi **12** 93-94
Stone, Harlan Fiske **14** 468-470

Aluminum industry (Ghana)
Nkrumah, Kwame **11** 408-410

Alva, Duke of
see Alba, Duke of

Alvarado, Pedro de (1495?-1541), Spanish statesman
Almagro, Diego de **1** 177-178
Cabrillo, Juan Rodríguez **3** 204-205

Alvarez, Jorge Guillén y
see Guillén y Alvarez, Jorge

ÁLVAREZ, JUAN (1780-1867), Mexican soldier and statesman, president 1855 **1** 184-185
Juárez, Benito **8** 369-372
Maximilian of Hapsburg **10** 358-360
Santa Ana, Antonio López de **13** 471-472

ALVAREZ, JULIA (born 1950), Hispanic American novelist, poet **1** 185-187

ALVAREZ, LUIS W. (1911-1988), American physicist **1** 187-189

Alvear, Marcelo Torcuato de (1868-1942), Argentine president 1922-1928
Irigoyen, Hipólito **8** 139-140
Justo, Agustin Pedro **8** 396

Alvin Ailey American Dance Theater
Ailey, Alvin **1** 91-94

Alving, Mrs. (literary character)
Ibsen, Henrik **8** 98-100

Alvsborg (province, Sweden)
Gustavus II **7** 43-45

Always Young and Fair (novella)
Richter, Conrad Michael **13** 148-149

Aly Khan (Ali Shah Ikbal; born 1911-1960), Moslem prince
Aga Khan **1** 74-76

Alyosha (literary character)
Dostoevsky, Fyodor **5** 74-77

Al-zij al-Malikshahi (astronomical tables)
Omar Khayyam **11** 510-511

Alzire (play)
Voltaire **16** 14-16

Am Leben hin (tales)
Rilke, Rainer Maria **13** 171-172

Amadigi (musical composition)
Handel, George Frederick **7** 116-119

Amadigi (poem; B. Tasso)
Tasso, Torquato **15** 114-116

Amadis de Gaula (poem)
Tasso, Torquato **15** 114-116

AMADO, JORGE (born 1912), Brazilian novelist **1** 189-190

Amahl and the Night Visitors (opera)
Menotti, Gian Carlo **10** 509-510

AMAL (Shi'ite movement)
Berri, Nabih **2** 220-222
Sadr, Musa al- **13** 420-422

Amalasuntha (498-535?), Ostrogothic queen, regent 526-535?
Theodoric the Great **15** 175-176

Amalekites (Old Testament people)
Saul **13** 498

Amalgamated Clothing Workers of America (established 1914)
Hillman, Sidney **7** 392-393

Amalgamated Copper Co. (United States)
Lawson, Thomas William **9** 255-256

Amalgamated Iron and Steel Workers Union (United States)
Carnegie, Andrew **3** 309-312
Frick, Henry Clay **6** 108-109

Amalgamated Textile Workers of America (union)
Muste, Abraham Johannes **11** 276-277

Amalia (novel)
Mármol, José **10** 274

Amalienburg (Munich)
Cuvilliés, François **4** 359-360

Amalric I (1135-1174), king of Jerusalem 1162-1174
Saladin **13** 441-442
William of Tyre **16** 299-300

Ama-no-hashidate (painting)
Sesshu, Toya **14** 116-117

Amantes del Pais (Peru)
Unánue, José Hipólito **15** 387-388

Amarilis (literary character)
Lope Félix de Vega Carpio **9** 503-506

Amarna Letters (Egyptian archeology)
Ikhnaton **8** 110-111

Amata (literary character)
Virgil **15** 507-510

Amaurotes (literary characters)
Rabelais, François **12** 524-526

Amauta (magazine)
Mariátegui, José Carlos **10** 255-256

Amaziah (flourished 8th century B.C.), Israelite priest
Amos **1** 205

Amazon (sculpture)
Phidias **12** 265-267
Polykleitos **12** 385-386

Amazon River (South America)
Azara, Félix de **1** 397-398
Bates, Henry Walter **2** 53-54
Ludwig, Daniel Keith **10** 29-31
Quesada, Gonzalo Jiménez de **12** 509-510
Orellana, Francisco de **11** 527-528
Rondon, Candido Mariano da Silva **13** 271

Amazons in the New World (play)
Tirso de Molina **15** 237-238

Ambarvalia (literary collection)
Clough, Arthur Hugh **4** 123-124

Ambassadors, The (novel)
James, Henry **8** 211-212

Ambassadors, The (painting)
Holbein, Hans the Younger **7** 449-450

AMBEDKAR, BHIMRAO RAMJI (1891-1956), Indian social reformer and politician **1** 190-191
Gandhi, Mohandas Karamchand **6** 201-204

Amber (resin)
Baekeland, Leo Hendrik **1** 430-431

Ambizioni sbagliate, Le (novel)
Moravia, Alberto **11** 153-155

AMBLER, ERIC (born 1909), English novelist **1** 191-192

Amboise, Georges d' (1460-1510), French cardinal and statesman
Francis I **6** 40-43
Louis XII **9** 528-529

Amboise, château of (France)
Clouet, Jean and François **4** 122-123

Ambrogini, Angelo
see Poliziano, Angelo

AMBROSE, ST. (339-397), Italian bishop **1** 192-193
Augustine **1** 367-370
Erasmus, Desiderius **5** 298-300
Origen **11** 528-529
Theodosius **15** 176

Ambrosio (novel)
Lewis, Matthew Gregory **9** 390-391

Amda Sion (ruled 1314-1344), Ethiopian king
Yekuno Amlak **16** 449

Amdo (Asian people)
Dalai Lama **4** 369-371

Amdrup, Georg Karl (1866-1947), Danish naval officer
Nordenskold, Nils Otto Gustaf **11** 422-423

Ame enchantée, L' (novel)
Rolland, Romain **13** 260

Amélia (1812-1873), empress of Brazil
Pedro I **12** 179-180

Amelia (novel)
Fielding, Henry **5** 442-444

Amelia Goes to the Ball (opera)
Menotti, Gian Carlo **10** 509-510

Amen Corner, The (play)
Baldwin, James Arthur **1** 465-466

AMENEMHET I (ruled 1991-1962 B.C.), pharaoh of Egypt **1** 193-194

AMENHOTEP III (ruled 1417-1379 B.C.) pharaoh of Egypt **1** 194-195
Ikhnaton **8** 110-111

Amenhotep IV
see Ikhnaton

Amenophis IV
see Ikhnaton

America (book)
Blake, William **2** 316-318
Schaff, Philip **13** 519-520

America (continent; named)
Vespucci, Amerigo **15** 476-478-138
Waldseemüller, Martin **16** 56
see also Latin America; North America; and individual countries

America (musical composition)
Bloch, Ernest **2** 326-327
Gottschalk, Louis Moreau **6** 463-464

America (sculpture)
Powers, Hiram **12** 428-429

America First Committee (United States organization)
Lindbergh, Charles Augustus **9** 421-423
Morgenthau, Henry Jr. **11** 172-173
Wood, Robert Elkington **16** 370-371

América poetica (anthology; J.D. Cortés)
González Prada, Manuel **6** 431

America the Beautiful (poem)
Bates, Katharine Lee **2** 54-55

American Academy (Rome)
McKim, Charles Follen **10** 417-418

American Academy for Jewish Research (New York City)
Baron, Salo Wittmayer **2** 16-17
Ginzberg, Louis **6** 337-338

American Academy of Fine Arts (New York City)
Peale, Rembrandt **12** 172-173
Trumbull, John **15** 316-317

American and British Claims Arbitration (1912-1914)
Lansing, Robert **9** 200

American Antislavery Society
founded
Garrison, William Lloyd **6** 226-228
Purvis, Robert **12** 485-486
Tappan brothers **15** 105-106
Illinois auxiliary
Lovejoy, Elijah Parish **10** 6-7
officers and agents
Birney, James Gillespie **2** 283-284
Remond, Charles Lennox **13** 95
Smith, Gerrit **14** 290-291
Weld, Theodore Dwight **16** 186
women in
Foster, Abigail Kelley **6** 25
Grimké, Sarah Moore and Angelina Emily **7** 2-3
Mott, Lucretia Coffin **11** 212-213
see also Antislavery Society (United States)

American architecture
Adam style
McIntire, Samuel **10** 415
airports
Saarinen, Eliel and Eero **13** 396-398
city planning
Saarinen, Eliel and Eero **13** 396-398
classical
L'Enfant, Pierre Charles **9** 322-323
McKim, Charles Follen **10** 417-418
Pope, John Russell **12** 397-399
colonial
Benjamin, Asher **2** 162-163
Bulfinch, Charles **3** 116-117
Harrison, Peter **7** 179-180
corporate headquarters
Roche, Kevin **13** 222-224
eclectic style
Hunt, Richard Morris **8** 44
Gothic revival
Davis, Alexander Jackson **4** 411
Latrobe, Benjamin Henry **9** 222-224
Renwick, James **13** 102-103
Richardson, Henry Hobson **13** 139-141
Sullivan, Louis Henri **15** 27-28
Upjohn, Richard **15** 392
Greek revival
Latrobe, Benjamin Henry **9** 222-224
Mills, Robert **11** 36-37
historic buildings
Moore, Charles Willard **11** 143-145
innovations (19th century)
Burnham, Daniel Hudson **3** 148-149
Richardson, Henry Hobson **13** 139-141
International Style
Bunshaft, Gordon **3** 125-127
Meier, Richard **10** 456-458
Mies van der Rohe, Ludwig **11** 10-12
Neutra, Richard Joseph **11** 355-356
Pei, I. M. **12** 184-187
Stone, Edward Durrell **14** 466-468
landscape architecture
Downing, Andrew Jackson **5** 90-91
Olmsted, Frederick Law **11** 503-504
late 20th century
Pelli, Cesar **12** 191-192
memorials
Lin, Maya Ying **9** 413-415
modern
Breuer, Marcel **2** 520-521
Bunshaft, Gordon **3** 125-127
Eisenman, Peter D. **5** 239-240
Freed, James Ingo **6** 88-90
Fuller, Richard Buckminster **6** 149-150
Gehry, Frank O. **6** 250-251
Jahn, Helmut **8** 199-201
Johnson, Philip **8** 313-314
Kahn, Albert **8** 407-408
Kahn, Louis I. **8** 408-410
Rudolph, Paul Marvin **13** 348-350
Sullivan, Louis Henri **15** 27-28
Wright, Frank Lloyd **16** 398-401
museums
Meier, Richard **10** 456-458
neoclassicism
Benjamin, Asher **2** 162-163
post-modern
Graves, Michael **6** 500-502
Venturi, Robert **15** 461-463
private homes
Morgan, Julia **11** 165-166
religious structures
Jones, Fay **8** 332-333
Renaissance
McKim, Charles Follen **10** 417-418
White, Stanford **16** 235-236
Romanesque
Richardson, Henry Hobson **13** 139-141
see also American art
skyscrapers
Bunshaft, Gordon **3** 125-127

American Argument (essay; Buck-Robeson)
Buck, Pearl Sydenstricker **3** 91-93

American art
abstract
Dove, Arthur Garfield **5** 86-87
Marin, John III **10** 259-260
Nevelson, Louise **11** 356-357
Stella, Frank **14** 420-422
abstract expressionism
see Abstract expressionism
action painting
Rivers, Larry **13** 186-187
African American
Johnson, William H. **8** 320-322
Savage, Augusta Christine **13** 499-501
American scene painting
Burchfield, Charles **3** 131-132
Homer, Winslow **7** 468-469
Rockwell, Norman Percevel **13** 231-233
art for art's sake
Whistler, James Abbott McNeill **16** 225-226
Art Nouveau
Tiffany, Louis Comfort **15** 220-221
Ashcan school
see Ashcan school
assemblage
Nevelson, Louise **11** 356-357
Bauhaus ideas
Moholy-Nagy, László **11** 82-83
bird paintings
Audubon, John James **1** 366-367
cartoons
Block, Herbert **2** 333-334
Capp, Al **3** 275-276
Disney, Walter Elias **5** 26-27
Feiffer, Jules Ralph **5** 403-404
Grosz, George **7** 17-18
Mauldin, Bill **10** 345-346
Nast, Thomas **11** 318-319
Oliphant, Patrick Bruce **11** 498-500
Perelman, S. J. **12** 209-210
Schulz, Charles M. **14** 38-39
Thurber, James Grove **15** 213-214
Trudeau, Garretson Beekman **15** 308-309
collaborative
Chicago, Judy **3** 515-516
collage
Cornell, Joseph **4** 237-238
Krasner, Lee **9** 93-94
color-field abstraction
Frankenthaler, Helen **6** 56-57
Newman, Barnett **11** 365
Noland, Kenneth **11** 418-419
"combines"
Rauschenberg, Robert **13** 52-53
Conceptualist
LeWitt, Sol **9** 393-395
concrete art
Richter, Hans **13** 149-150
constructivist sculpture

Lippold, Richard **9** 440-442
criticism
Mumford, Lewis **11** 246-247
critics
Kirstein, Lincoln **9** 39-41
cubism
see Cubism
Dada
Koons, Jeff **9** 83-84
Ray, Man **13** 59-60
eclecticism
Rauschenberg, Robert **13** 52-53
environmental artworks
Christo Vladimiroff Javacheff **4** 30-31
Grooms, Red **7** 11-12
Smithson, Robert **14** 301-303
experimental films
Cornell, Joseph **4** 237-238
expressionism
Hartley, Marsden **7** 186
Lipchitz, Jacques **9** 432-433
Weber, Max **16** 160
Fauvism
Hofmann, Hans **7** 442-443
federal support for
Hanks, Nancy **7** 126-127
feminist
Chicago, Judy **3** 515-516
Ringgold, Faith **13** 175-177
figurative tradition
Guston, Philip **7** 47-48
Shahn, Ben **14** 139-140
filmmaking
Flaherty, Robert **5** 476-477
Warhol, Andy **16** 114-115
furniture
Phyfe, Duncan **12** 284-285
Stovall, Luther (Lou) McKinley **14** 483-484
futurism
Stella, Joseph **14** 422
genre painting
Bingham, George Caleb **2** 278-279
Johnson, Earvin Jr. **8** 297-299
Mount, William Sidney **11** 213-214
Peale, Charles Willson **12** 169-171
glass
La Farge, John **9** 149-150
Stiegel, Henry William **14** 451
Tiffany, Louis Comfort **15** 220-221
graffiti art
Haring, Keith **7** 154-155
happenings
Oldenburg, Claes **11** 496-498
hard-edge
Kelly, Ellsworth **8** 482-483
history painting
Trumbull, John **15** 316-317
Vanderlyn, John **15** 417
Hudson River School
Church, Frederick Edwin **4** 49-50
Cole, Thomas **4** 151-152
Durand, Asher Brown **5** 156-157
impressionism
see Impressionism (art)
kinetic
Calder, Alexander **3** 216-218
Ray, Man **13** 59-60
landscapes
Bannister, Edward Mitchell **1** 491-493
Chase, William Merritt **3** 476-477
Earl, Ralph **5** 179
Moran, Thomas **11** 151-152
Wyant, Alexander Helwig **16** 409-410
lithography
Currier and Ives **4** 345-346
luminism
Heade, Martin Johnson **7** 236
Lane, Fitz Hugh **9** 189
metalwork
Revere, Paul **13** 110-111
Tiffany, Louis Comfort **15** 220-221
Minimalist
Judd, Donald **8** 376-377
LeWitt, Sol **9** 393-395
Louis, Morris **9** 538-539
Martin, Agnes **10** 288-289
murals
La Farge, John **9** 149-150
narrative painting
Lawrence, Jacob **9** 250-251
National Academy of Design
Morse, Samuel Finley Breese **11** 192-193
Native American
Bad Heart Bull, Amos **1** 427-428
Native American in
Catlin, George **3** 373-374
naturalism
Eakins, Thomas **5** 176-177
Homer, Winslow **7** 468-469
neoclassic
Powers, Hiram **12** 428-429
Revere, Paul **13** 110-111
Vanderlyn, John **15** 417
West, Benjamin **16** 210-212
Neo-Conceptualist
Holzer, Jenny **7** 462-463
neo-folk
Johnson, William H. **8** 320-322
New Journalism
Capote, Truman **3** 273-275
patrons
Luhan, Mabel Dodge **10** 32-34
Pattern and Decoration Movement (1974)
Schapiro, Miriam **13** 520-521
photography
Adams, Ansel **1** 40-41
Arbus, Diane Nemerov **1** 276-277
Avedon, Richard **1** 381-382
Bourke-White, Margaret **2** 455-456
Capa, Robert **3** 269-271
Evans, Walker **5** 339
Freeman, Roland L. **6** 92-93
Lange, Dorothea **9** 193-194
Leibovitz, Annie **9** 310-312
Mapplethorpe, Robert **10** 227-228
Mydans, Carl **11** 283-284
Ray, Man **13** 59-60
Steichen, Edward **14** 411-412
Stieglitz, Alfred **14** 451-452
VanDer Zee, James **15** 418-419
pop art
Haring, Keith **7** 154-155
Johns, Jasper **8** 291-293
Kienholz, Edward **8** 546-547
Koons, Jeff **9** 83-84
Lichtenstein, Roy **9** 398-399
Oldenburg, Claes **11** 496-498
Warhol, Andy **16** 114-115
populist
Chicago, Judy **3** 515-516
portraiture (18th-19th century)
Copley, John Singleton **4** 228-230
Johnston, Joshua **8** 323-325
Peale, Charles Willson **12** 169-171
Smibert, John **14** 282
Stuart, Gilbert **14** 513-515
portraiture (19th century)
Chase, William Merritt **3** 476-477
Eakins, Thomas **5** 176-177
Johnson, Earvin Jr. **8** 297-299
Mount, William Sidney **11** 213-214
Peale, Rembrandt **12** 172-173
Sargent, John Singer **13** 481-482
postimpressionism
Prendergast, Maurice Brazil **12** 440
Post-Modern
Salle, David **13** 452-453
precisionism
Demuth, Charles **4** 497-498
O'Keeffe, Georgia **11** 487-489
Sheeler, Charles **14** 170-171
primitivism
Hicks, Edward **7** 375
Kane, John **8** 422
Moses, Grandma **11** 201-202
Pippin, Horace **12** 318-319
psychological novels
Capote, Truman **3** 273-275
ready-mades
Ray, Man **13** 59-60
realism
Estes, Richard **5** 322-323
Hopper, Edward **7** 497-498
Kent, Rockwell **8** 511
Luks, George Benjamin **10** 38-39
Oldenburg, Claes **11** 496-498
Sloan, John **14** 274-275
Wyeth, Andrew Newell **16** 413-415
regionalism
Benton, Thomas Hart **2** 178-179
Rembrandt Harmensz van Rijn **13** 91-95
Russell, Charles Marion **13** 375-376
Wood, Grant **16** 368-369
romantic classicism
Rimmer, William **13** 174
romanticism
Allston, Washington **1** 176-177
Bierstadt, Albert **2** 270-271
Cole, Thomas **4** 151-152

Ryder, Albert Pinkham **13** 391-392
scene painting
Burchfield, Charles **3** 131-132
Homer, Winslow **7** 468-469
sculpture (19th century)
Powers, Hiram **12** 428-429
Rogers, John **13** 248
Saint-Gaudens, Augustus **13** 432
sculpture (20th century)
Barthé, Richmond **2** 33-34
Borglum, John Gutzon de la Mothe **2** 416-417
Bourgeois, Louise **2** 451-452
Burke, Selma **3** 143-144
Christo Vladimiroff Javacheff **4** 30-31
Edwards, Melvin **5** 222-223
Flannagan, John Bernard **5** 480
Graves, Nancy Stevenson **6** 502-504
Hanson, Duane **7** 133-135
Hesse, Eva **7** 365-367
Lachaise, Gaston **9** 147
Lippold, Richard **9** 440-442
Nadelman, Elie **11** 289-290
Noguchi, Isamu **11** 416-418
Oldenburg, Claes **11** 496-498
Puryear, Martin **12** 486-487
Savage, Augusta Christine **13** 499-501
Segal, George **14** 85-87
Smith, David **14** 287-288
Taft, Lorado **15** 75-76
Zorach, William **16** 528
silkscreen
Begay, Harrison **2** 117-118
Stovall, Luther (Lou) McKinley **14** 483-484
social realism
Evergood, Philip **5** 345
Grosz, George **7** 17-18
super-realist
Hanson, Duane **7** 133-135
surrealism
Gorky, Arshile **6** 458
Ray, Man **13** 59-60
The Eight
see Eight, The
Ten, The
Hassam, Frederick Childe **7** 192
traditionalism
Kent, Rockwell **8** 511
tromp l'oeil
Harnett, William Michael **7** 160-161
Peto, John Frederick **12** 259
watercolors
Begay, Harrison **2** 117-118
white writing
Tobey, Mark **15** 249-250
woodcarving
Rush, William **13** 365-366
see also American architecture; African American history—society and culture

American Association for the Advancement of Science
Barnard, Frederick Augustus Porter **2** 9-10
Bell, Alexander Graham **2** 129-131
Henry, Joseph **7** 307-308

American Association of University Professors
Cohen, Morris Raphael **4** 139-140
Dewey, John **4** 520-523
Seligman, Edwin Robert Anderson **14** 93-94

American Association of University Women
Richards, Ellen H. **13** 134-136

American Astronomical Society
Pickering, Edward Charles **12** 298

American at Home, The (anthology)
Haliburton, Thomas Chandler **7** 80

American Atheist Radio (program series)
O'Hair, Madalyn Murray **11** 484-485

American Ballet (dance company)
Balanchine, George **1** 461-462
Baryshnikov, Mikhail **2** 43-44

American Ballet Theater
de Mille, Agnes **4** 486-488
Joffrey, Robert **8** 268-270

American Beauty (novel)
Ferber, Edna **5** 413

American Bible Society (established 1810)
Jay, William **8** 232-233

American Board of Commissioners for Foreign Missions (established 1810)
Judson, Adoniram **8** 377-378

American Builder's Companion, The (book)
Benjamin, Asher **2** 162-163

American Caravan, The (publication)
Mumford, Lewis **11** 246-247

American Chants (poems)
Anderson, Sherwood **1** 220-221

American Chronicle (autobiography)
Baker, Ray Stannard **1** 451-452

American Civil Liberties Union (ACLU)
founders
Dewey, John **4** 520-523
Flynn, Elizabeth Gurley **5** 496-497
Frankfurter, Felix **6** 57
Holmes, John Haynes **7** 456-457
Thomas, Norman Mattoon **15** 191-192
officers
Ashmore, Harry Scott **1** 334-335
Cabot, Richard Clarke **3** 200
Ross, Edward Alsworth **13** 300
predecessors
Wald, Lillian **16** 53-54
Women's Rights Project
Ginsburg, Ruth Bader **6** 333-336

American Claimant, The (book)
Twain, Mark **15** 363-366

American Colonies ... (book)
Osgood, Herbert Levi **12** 18-19

American Colonization Society (ACS)
African American opposition
Allen, Richard **1** 168
Cuffe, Paul **4** 331-332
Delany, Martin Robinson **4** 473-474
Russwurm, John Brown **13** 381-382
buys African land
Stockton, Robert Field **14** 461-462
founded
Clay, Henry **4** 94-96
supporters
Ashmun, Jehudi **1** 335-336
Birney, James Gillespie **2** 283-284
Dew, Thomas Roderick **4** 519
Smith, Gerrit **14** 290-291

American Commonwealth, The (book)
Bryce, James **3** 85

American Council of Learned Societies
Haskins, Charles Homer **7** 191-192

American Crisis Biographies series (books)
Du Bois, William Edward Burghardt **5** 116-118

American Democracy, The (book)
Laski, Harold J. **9** 215-216

American Democrat, The (book)
Cooper, James Fenimore **4** 220-223

American Dictionary of the English Language, An (book)
Webster, Noah **16** 164-166

American Dilemma, An (book; Myrdal)
Bunche, Ralph Johnson **3** 121-122
Myrdal, Karl Gunnar **11** 284

American Dream, An (novel)
Mailer, Norman Kingsley **10** 148-150

American Earth (novel)
Caldwell, Erskine **3** 223-224

American Economic Association
Mayo-Smith, Richmond **10** 371-372
Seligman, Edwin Robert Anderson **14** 93-94

American Ephemeris and Nautical Almanac Office
Mitchell, Maria **11** 61
Newcomb, Simon **11** 361-362

American Ethnological Society
Boas, Franz **2** 349-351
Gallatin, Albert **6** 183-184

American Express Co.
Butterfield, John **3** 184-185
Fargo, William George **5** 380-381

American Federation of Labor (AFL)
CIO and
Green, William R. **6** 521
Reuther, Walter Philip **13** 107-108
see also American Federation of Labor and Congress of Industrial Organizations
founded
Gompers, Samuel **6** 420-422

Homestead strike (1892)
Carnegie, Andrew **3** 309-312-378
Frick, Henry Clay **6** 108-109
officials
Dubinsky, David **5** 114-115
Green, William R. **6** 521
Kirkland, Joseph Lane **9** 35-37
Mitchell, John **11** 58-59
Randolph, A. Philip **13** 28-29
other unions and
Haywood, William Dudley **7** 232-233
Hillman, Sidney **7** 392-393
Lewis, John Llewellyn **9** 387-388
police strike (1919)
Coolidge, John Calvin **4** 217-219
political policies
La Follette, Robert Marion **9** 155-156
Perkins, Frances **12** 221-222

American Federation of Labor and Congress of Industrial Organizations (AFL-CIO)
Chavez, Cesar **3** 486-487
Kirkland, Joseph Lane **9** 35-37
Meany, George **10** 444
Perkins, Frances **12** 221-222
Randolph, A. Philip **13** 28-29
Reuther, Walter Philip **13** 107-108

American Federation of Teachers
Shanker, Albert **14** 151-153

American Film Institute
Valenti, Jack Joseph **15** 401-403

American Foundation of Religion and Psychiatry
Peale, Norman Vincent **12** 171-172

American Fur Co.
Astor, John Jacob **1** 351-352
Comstock, Henry Tompkins Paige **4** 189
Fitzpatrick, Thomas **5** 474-475
Ogden, Peter Skene **11** 480-481
Thompson, David **15** 194-195

American Gazetteer, The (book)
Morse, Jedidiah **11** 191-192

American Geography (book)
Morse, Jedidiah **11** 191-192

American Gothic (painting)
Wood, Grant **16** 368-369

American High School Today, The (book)
Conant, James Bryant **4** 192-193

American Historical Association
founders
Adams, Herbert Baxter **1** 47
Channing, Edward **3** 435
Dunning, William Archibald **5** 148-149
Tyler, Moses Coit **15** 369-370
presidents
Becker, Carl Lotus **2** 100-101
Eggleston, Edward **5** 223-224
Roosevelt, Theodore **13** 280-283

American Home Economics Association
Richards, Ellen H. **13** 134-136

AMERICAN HORSE (aka Iron Shield; 1840?-1876), Sioux leader **1** 195-198

American in Paris, An (ballet)
Gershwin, George **6** 284-285

American Independence (poem)
Freneau, Philip Morin **6** 99-100

American Indian Defense Association (U.S.)
Collier, John **4** 160-162

American Indian Movement (AIM; U.S.)
Means, Russell **10** 441-444
Peltier, Leonard **12** 193-195

American Indians
see Indians (North America); Indians (South America)

American Institute for Psychoanalysis
Horney, Karen Danielsen **7** 508-509

American Institute of Architects
Hunt, Richard Morris **8** 44
Upjohn, Richard **15** 392

American Iron and Steel Institute
Gary, Elbert Henry **6** 229-230

American Jewish Congress
Wise, Stephen Samuel **16** 344-345

American Jitters (book)
Wilson, Edmund **16** 318-319

American Journal of Education
Barnard, Henry **2** 10

American Journal of Obstetrics
Jacobi, Abraham and Mary Putnam **8** 188-189

American Journal of Psychoanalysis
Horney, Karen Danielsen **7** 508-509

American Journal of Psychology
Hall, Granville Stanley **7** 85-86

American Journal of Science and Arts
Silliman, Benjamin **14** 229-230

American Labor party (United States politics)
Du Bois, William Edward Burghardt **5** 116-118
Dubinsky, David **5** 114-115
Hillman, Sidney **7** 392-393

American Landscape (play)
Rice, Elmer **13** 126-127

American Language, The (book)
Mencken, Henry Louis **10** 481-483

American League (baseball)
Ruth, George Herman Jr. **13** 384

American Letters (book)
Sienkiewicz, Henryk **14** 216-217

American Liberty League
du Pont, Pierre Samuel **5** 154-155

American Library Association
Dewey, Melvil **4** 523-524

American literature
abolutionist
Smith, James McCune **14** 293-294
African American fiction and drama
Angelou, Maya **1** 238-239
Bambara, Toni Cade **1** 482-483
Baldwin, James Arthur **1** 465-466
Childress, Alice **3** 522-524
Ellison, Ralph Waldo **5** 274-275
Haley, Alex **7** 76-78
Hurston, Zora Neale **8** 55-56
Marshall, Paule Burke **10** 281-282
McMillan, Terry **10** 427-428
Morrison, Toni **11** 188-190
Naylor, Gloria **11** 328-329
Walker, Alice Malsenior **16** 59-61
Walker, Margaret **16** 67
Wilson, August **16** 314-316
Wilson, Harriet E. **16** 320-322
Wright, Richard **16** 401-402
see also Harlem Renaissance
African American poetry
Jordan, June **8** 351-353
agrarianism (20th century)
Ransom, John Crowe **13** 39-40
American scene poetry
Sandburg, Carl **13** 461-462
art criticism
Kirstein, Lincoln **9** 39-41
Asian American
Tan, Amy **15** 95-96
autobiographical novels
Roth, Philip **13** 318-320
autobiographical poetry
Plath, Sylvia **12** 344-345
Sexton, Anne **14** 125-126
autobiography
Angelou, Maya **1** 238-239
Banks, Dennis J. **1** 488-489
Bukowski, Charles **3** 113-115
Davis, Angela **4** 412-413
Eastman, Charles A. **5** 183-185
Hearst, Patricia **7** 242-243
Ryan, Nolan **13** 389-391
Turner, Tina **15** 357-359
Wilson, Harriet E. **16** 320-322
automatic writing
Stein, Gertrude **14** 414-415
Beat generation
Burroughs, William S. **3** 162-163
Ginsberg, Allen **6** 332-333
Kerouac, Jean-Louis Lebris de **8** 518-519
biography
Clapp, Margaret Antoinette **4** 71-72
Ford, Paul Leicester **6** 9-10
Forman, James **6** 10-11
Harris, Frank **7** 172-173
Irving, Washington **8** 141-143
Nevins, Allan **11** 357-359
Weems, Mason Locke **16** 170
Chicago group
Anderson, Sherwood **1** 220-221
children's literature
Asimov, Isaac **1** 338-341
Bambara, Toni Cade **1** 482-483
Baum, L. Frank **2** 73-74

Blume, Judy **2** 344-345
Bradbury, Ray **2** 473-474
Geisel, Theodor (Dr. Seuss) **6** 255-256
Jarrell, Randall **8** 222-223
Peck, Robert Newton **12** 177-178
Steel, Danielle **14** 404-406
Tan, Amy **15** 95-96
Tyler, Anne **15** 367-368
White, E. B. **16** 228-230
colonial diaries
Byrd, William II **3** 189-190
Sewall, Samuel **14** 123-124
comparative mythology
Campbell, Joseph **3** 253-255
complex novels
Pynchon, Thomas **12** 496-498
Welty, Eudora **16** 199-201
confessional poetry
Sexton, Anne **14** 125-126
Connecticut Wits
Barlow, Joel **2** 6-7
Dwight, Timothy **5** 169
copyright reform (19th century)
Webster, Noah **16** 164-166
crime stories
Chandler, Raymond Jr. **3** 423-425
criticism
Burke, Kenneth **3** 141-142
Eliot, Thomas Stearns **5** 258-261
Greenberg, Clement **6** 521-523
Howells, William Dean **7** 539-541
Jarrell, Randall **8** 222-223
Macdonald, Dwight **10** 81-83
McCarthy, Mary T. **10** 389-391
Mencken, Henry Louis **10** 481-483
Poe, Edgar Allan **12** 363-365
Wilder, Amos Niven **16** 273-274
Wilson, Edmund **16** 318-319
cultural independence
Channing, William Ellery **3** 435-436
detective stories
Hammett, Dashiell **7** 106-108
developers of writers of
Perkins, William Maxwell Evarts **12** 222-223
dialect
Dunbar, Paul Laurence **5** 141-142
Harris, Joel Chandler **7** 173-174
Riley, James Whitcomb **13** 170-171
diaries
Chesnut, Mary Boykin **3** 506-508
Lindbergh, Anne Morrow **9** 420-421
Nin, Anais **11** 397-398
Rorem, Ned **13** 284-286
drama criticism
Nathan, George Jean **11** 319-321
Young, Stark **16** 474-475
epic poetry
Merrill, James **10** 521-522
erotica
Nin, Anais **11** 397-398
Rice, Anne **13** 125-126
essays
Agee, James **1** 78-79
Ames, Fisher **1** 199-200
Baldwin, James Arthur **1** 465-466
Bourne, Randolph Silliman **2** 456-457
Buckley, William F. Jr. **3** 96-97
Holmes, Oliver Wendell **7** 457-458
Lovecraft, H. P. **10** 3-6
Macdonald, Dwight **10** 81-83
McCarthy, Mary T. **10** 389-391
Rorem, Ned **13** 284-286
Sontag, Susan **14** 342-343
Updike, John **15** 390-392
Vidal, Eugene Luther Gore **15** 488-490
Vonnegut, Kurt Jr. **16** 25-27
White, E. B. **16** 228-230
experimental verse
Cummings, Edward Estlin **4** 334-336
Patchen, Kenneth **12** 128-129
Robinson, Edwin Arlington **13** 201-202
expressionism
Rice, Elmer **13** 126-127
fairy tales
Owen, Ruth Bryan **12** 41-43
fantasy
Bradbury, Ray **2** 473-474
feminist poetry
Jordan, June **8** 351-353
Rich, Adrienne **13** 128-130
feminist writings
Gilman, Charlotte Anna Perkins **6** 323-325
Millett, Kate **11** 31-33
Starhawk **14** 403-404
Steinem, Gloria **14** 418-419
Walker, Alice Malsenior **16** 59-61
folk themes
Benét, Stephen Vincent **2** 157-158
Hurston, Zora Neale **8** 55-56
Irving, Washington **8** 141-143
Lindsay, Vachel **9** 424-425
Silko, Leslie **14** 226-227
formalist poetry
Wilbur, Richard Purdy **16** 271-272
free verse
Masters, Edgar Lee **10** 326-327
Whitman, Walt **16** 249-251
"Fugitive" poets
Ransom, John Crowe **13** 39-40
gothic novel (18th century)
Brown, Charles Brockden **3** 33
Harlem Renaissance
see Harlem Renaissance
Hispanic
Alvarez, Julia **1** 185-187
Cisneros, Sandra **4** 64-65
Hinojosa, Rolando **7** 403-405
historical fiction
Churchill, Winston **4** 50-51
Eggleston, Edward **5** 223-224
Ford, Paul Leicester **6** 9-10
Gilman, Charlotte Anna Perkins **6** 323-325
Glasgow, Ellen **6** 360-361
Mitchell, Margaret **11** 59-60
Rice, Anne **13** 125-126
Simms, William Gilmore **14** 235-236
Wallace, Lewis **16** 74-75
histories
Asimov, Isaac **1** 338-341
Bad Heart Bull, Amos **1** 427-428
Billington, James Hadley **2** 275-276
Mattingly, Garrett **10** 342-344
Tuchman, Barbara **15** 331-332
horror
King, Stephen **9** 23-25
Lovecraft, H. P. **10** 3-6
how-to books
Palmer, Arnold Daniel **12** 78-80
humor
Irving, Washington **8** 141-143
Lardner, Ringgold Wilmer **9** 204-205
Parker, Dorothy Rothschild **12** 106
Perelman, S. J. **12** 209-210
Rogers, Will **13** 251-252
Thurber, James Grove **15** 213-214
Twain, Mark **15** 363-366
Ward, Artemus **16** 112-113
Welty, Eudora **16** 199-201
idealism
Longfellow, Henry Wadsworth **9** 499-500
imagist poetry
see Imagism (literature)
impressionism
Crane, Stephen **4** 293-295
intellectual histories
Conway, Jill Kathryn Ker **4** 213-214
Irish literary revival
Colum, Padraic **4** 174-175
juvenile
see Literature for children—United States
kinetic poetry (20th century)
Olson, Charles **11** 505-506
legal thrillers
Grisham, John **7** 6-8
lexicography
Webster, Noah **16** 164-166
local color
see Regionalism and local color
lyric poetry
Dickinson, Emily **4** 541-543
Millay, Edna St. Vincent **11** 24-25
metaphysical poetry
Roethke, Theodore **13** 243-244
modern (drama)
Shaffer, Peter Levin **14** 133-135
modern novel development
James, Henry **8** 211-212
modernist fiction
Barnes, Djuna **2** 11-13
moral tales
O'Connor, Flannery **11** 467-468
Weems, Mason Locke **16** 170
mysteries
Vidal, Eugene Luther Gore **15** 488-490
mythic themes

West, Nathanael **16** 213-214
Native American
Alexie, Sherman **1** 141-142
Allen, Paula Gunn **1** 165-167
Banks, Dennis J. **1** 488-489
Deloria, Vine Jr. **4** 481-484
Eastman, Charles A. **5** 183-185
McNickle, D'Arcy **10** 433
Momaday, N. Scott **11** 92-94
Ortiz, Simon J. **12** 9-12
Silko, Leslie **14** 226-227
naturalism
Farrell, James Thomas **5** 390-391
Norris, Benjamin Franklin Jr. **11** 427-428
O'Neill, Eugene **11** 514-516
New Criticism
see New Criticism
New England stories
Proulx, E. Annie **12** 463-465
novels of violence
Stone, Robert Anthony **14** 475-476
oral histories
Terkel, Louis **15** 152-153
parables
Gibran, Kahlil **6** 303-305
Malamud, Bernard **10** 162-163
parody
Perelman, S. J. **12** 209-210
patriotic poetry
Bates, Katharine Lee **2** 54-55
patrons
Luhan, Mabel Dodge **10** 32-34
personal-political essays
Baker, Russell **1** 452-454
Goodman, Ellen Holtz **6** 438-439
picaresque novel (18th-19th century)
Brackenridge, Hugh Henry **2** 472-473
poetic portraits
Brooks, Gwendolyn **3** 24-26
poetic renaissance
Lowell, Amy **10** 13
poetry
Bishop, Elizabeth **2** 290-292
Cisneros, Sandra **4** 64-65
Dove, Rita Frances **5** 87-89
Dugan, Alan **5** 127-128
Ginsburg, Ruth Bader **6** 333-336
Giovanni, Yolande Cornelia Jr. **6** 346-347
Hall, Donald **7** 84-85
Key, Francis Scott **8** 525-527
Lorde, Audre **9** 513-515
Merrill, James **10** 521-522
Momaday, N. Scott **11** 92-94
Nemerov, Howard **11** 338-340
Sexton, Anne **14** 125-126
Simpson, Louis Aston Marantz **14** 243-244
Strand, Mark **14** 491-493
Updike, John **15** 390-392
Van Duyn, Mona **15** 422-423
political commentary
Chavez, Linda **3** 489-491
Feiffer, Jules Ralph **5** 403-404
FitzGerald, Frances **5** 469-470
Jacobs, Harriet A. **8** 190-193
Reston, James Barrett **13** 104-105
Royko, Mike **13** 337-339
Safire, William **13** 422-424
Thompson, Hunter Stockton **15** 196-198
Updike, John **15** 390-392
Vidal, Eugene Luther Gore **15** 488-490
Will, George Frederick **16** 286-287
popular poetry (19th century)
Holmes, Oliver Wendell **7** 457-458
Lazarus, Emma **9** 260-261
Whittier, John Greenleaf **16** 256-257
popular poetry (20th century)
White, E. B. **16** 228-230
popular science
Gamow, George **6** 199-200
Sagan, Carl E. **13** 424-425
proletarian novels
Steinbeck, John Ernst **14** 416-417
protest poetry
Lowell, Robert Trail Spence Jr. **10** 16-17
Markham, Edwin **10** 267
psychological novels
Bellow, Saul **2** 141-143
Chopin, Katherine **4** 18-20
Heller, Joseph **7** 263-265
Larsen, Nella **9** 209-210
Rice, Anne **13** 125-126
Salinger, J. D. **13** 447-448
Tyler, Anne **15** 367-368
Puritan poetry
Taylor, Edward **15** 122-123
Wigglesworth, Michael **16** 266-267
realism
see Realism (literature)
regionalism
see Regionalism and local color
religious literature
Merton, Thomas **10** 523-525
Sheldon, Charles M. **14** 172-174
Revolutionary era poetry
Freneau, Philip Morin **6** 99-100
Wheatley, Phillis **16** 221-222
romantic literature
Cabell, James Branch **3** 195-196
Hawthorne, Nathaniel **7** 212-215
Steel, Danielle **14** 404-406
satire
Capp, Al **3** 275-276
Heller, Joseph **7** 263-265
Hopkinson, Francis **7** 496-497
Kaufman, George S. **8** 457-458
Lewis, Harry Sinclair **9** 385-387
Parker, Dorothy Rothschild **12** 106
Perelman, S. J. **12** 209-210
Vonnegut, Kurt Jr. **16** 25-27
science fiction
Asimov, Isaac **1** 338-341
Bradbury, Ray **2** 473-474
Butler, Octavia E. **3** 182-183
Donnelly, Ignatius **5** 62
self-help
vos Savant, Marilyn **16** 32-33
social commentary
Algren, Nelson **1** 154-155
Baldwin, James Arthur **1** 465-466
Bambara, Toni Cade **1** 482-483
Bukowski, Charles **3** 113-115
Cheever, John **3** 493-494
Childress, Alice **3** 522-524
Crèvecoeur, John de **4** 307-308
Hansberry, Lorraine Vivian **7** 130-131
hooks, bell **7** 477-481
Irving, Washington **8** 141-143
Lowell, James Russell **10** 14-15
Riesman, David **13** 167-168
Rogers, Will **13** 251-252
Rowan, Carl T. **13** 329-330
Royko, Mike **13** 337-339
Thompson, Hunter Stockton **15** 196-198
Tourgée, Albion Winegar **15** 277-278
Updike, John **15** 390-392
Vidal, Eugene Luther Gore **15** 488-490
Vonnegut, Kurt Jr. **16** 25-27
Wharton, Edith **16** 221
Wolfe, Thomas Kennerly Jr. **16** 356-357
sociohistorical fiction
Lewis, Harry Sinclair **9** 385-387
sociological novels
Phillips, David Graham **12** 280-281
southern
Smith, Lillian Eugenia **14** 298-299
Styron, William **15** 6-8
Welty, Eudora **16** 199-201
sports fiction
Lardner, Ringgold Wilmer **9** 204-205
subjective realism
Stein, Gertrude **14** 414-415
supernatural themes
Rice, Anne **13** 125-126
suspense
Grisham, John **7** 6-8
Ludlum, Robert **10** 28-29
techno-thrillers
Clancy, Tom **4** 70-71
Crichton, John Michael **4** 308-310
Theater of the Absurd
Albee, Edward Franklin III **1** 106-108
theory
Burke, Kenneth **3** 141-142
traditionalist poetry
Frost, Robert Lee **6** 130-133
Moore, Marianne **11** 148-149
travel literature
Carver, Jonathan **3** 347-348
Irving, Washington **8** 141-143
Owen, Ruth Bryan **12** 41-43
Theroux, Paul **15** 179-180
verse drama (20th century)
Anderson, Maxwell **1** 219-220

Eliot, Thomas Stearns **5** 258-261
MacLeish, Archibald **10** 109-110
women's issues
Beecher, Catharine **2** 110-112
young adult
Hinton, Susan Eloise **7** 406-407
see also Authors, American; Journalism, American

American Locomotive Co. (Pittsburgh)
Chrysler, Walter Percy **4** 36-37

American Loneliness, The (lecture)
Wilder, Thornton Niven **16** 276-277

American Magazine (1757-1758)
Bradford, William **2** 477

American Magazine (1787-1788)
Webster, Noah **16** 164-166

American Magazine (1906-1956)
Baker, Ray Stannard **1** 451-452
Dunne, Finley Peter **5** 147-148
Reed, John Silas **13** 76-77
Tarbell, Ida Minerva **15** 107-108

American Marconi Co.
Sarnoff, David **13** 485-486

American Merchants' Union Express Co. Building (Chicago)
Richardson, Henry Hobson **13** 139-141
Sullivan, Louis Henri **15** 27-28

American Mercury (magazine)
Frankfurter, Felix **6** 57
Mencken, Henry Louis **10** 481-483

American Michelangelo
see Rimmer, William

American Mind, The (book)
Commager, Henry Steele **4** 181-183

American Missionary Association
Armstrong, Samuel Chapman **1** 306-307
Tappan brothers **15** 105-106

American Museum of Natural History (New York City)
Andrews, Roy Chapman **1** 232-233
Boas, Franz **2** 349-351
Mead, Margaret **10** 438-440
Simpson, George Gaylord **14** 240-242
Weidenreich, Franz **16** 171-172

American music
19th century
Gottschalk, Louis Moreau **6** 463-464
MacDowell, Edward Alexander **10** 87-88
Paine, John Knowles **12** 65
Thomas, Theodore **15** 192-193
20th century
art songs
Rorem, Ned **13** 284-286
ballet
Griffes, Charles Tomlinson **6** 543-544
Stravinsky, Igor Fedorovich **14** 502-506
bebop
Gillespie, Dizzy **6** 320-322
chamber music
Diamond, David **4** 527-529
Tower, Joan **15** 279-281
Zwilich, Ellen Taaffe **16** 536-537
chromaticism
Sessions, Roger Huntington **14** 117-118
classical
Diamond, David **4** 527-529
Hayes, Roland **7** 225-227
Wolpe, Stefan **16** 362-364
contemporary
Cage, John **3** 211-214
Carter, Elliott Cook Jr. **3** 338-339
Copland, Aaron **4** 227-228
Ives, Charles Edward **8** 159-160
Schuller, Gunther **14** 37-38
Shapey, Ralph **14** 154-155
Varèse, Edgard **15** 432-433
country and western
Cash, Johnny **3** 353-355
Cline, Patsy **4** 110-112
critics
Thomson, Virgil **15** 202-203
electronic music
Babbitt, Milton **1** 410
Cage, John **3** 211-214
federal support for
Hanks, Nancy **7** 126-127
folk and national themes
Cotten, Elizabeth **4** 261-263
Dett, Robert Nathaniel **4** 512
Dylan, Bob **5** 170-171
Foster, Stephen Collins **6** 25-27
Guthrie, Woodrow Wilson **7** 51-52
Handy, William Christopher **7** 123-124
Harris, Roy **7** 175-176
Heinrich, Anthony Philip **7** 261
Seeger, Pete **14** 83-84
Still, William Grant **14** 455-456
gospel
Caesar, Shirley **3** 210-211
Cleveland, James **4** 106-108
Franklin, Aretha **6** 58-60
Hayes, Roland **7** 225-227
grand virtuoso tradition
Horowitz, Vladimir **7** 509-510
jazz and blues
Armstrong, Louis Daniel **1** 303-304
Basie, Count **2** 48-49
Calloway, Cab **3** 236-238
Charles, Ray **3** 469-470
Cole, Nat **4** 149-151
Coltrane, John **4** 173-174
Ellington, Edward Kennedy **5** 273-274
Fitzgerald, Ella **5** 468-469
Gillespie, Dizzy **6** 320-322
Goodman, Benny **6** 436-438
Handy, William Christopher **7** 123-124
Hawkins, Coleman **7** 208-210
Holiday, Billie **7** 452-453
Jordan, Louis **8** 353-355
King, B. B. **9** 11-14
Monk, Thelonious **11** 104-108
Parker, Charles Christopher Jr. **12** 105-106
Smith, Bessie **14** 285-287
Waller, Thomas Wright **16** 81-82
Waters, Muddy **16** 134-136
Young, Lester Willis **16** 471-473
latin jazz and salsa
Puente, Tito **12** 476-477
magazines about
Guccione, Bob Jr. **7** 26
marches and band
Sousa, John Philip **14** 353-354
minimalism
Glass, Philip **6** 362-364
Reich, Steve **13** 84-85
Motown
Gordy, Berry Jr. **6** 450-451
Jackson, Michael Joe **8** 178-180
Jones, Quincy Delight Jr. **8** 339-341
Ross, Diana **13** 298-300
neoclassic
Griffes, Charles Tomlinson **6** 543-544
Piston, Walter **12** 327-328
Stravinsky, Igor Fedorovich **14** 502-506
neoromanticism
Hanson, Howard **7** 135-136
opera and oratorio
Anderson, June **1** 216-218
Caldwell, Sarah **3** 224-226
Fry, William Henry **6** 136-137
Hopkinson, Francis **7** 496-497
Joplin, Scott **8** 345-347
Levine, James **9** 369-371
Menotti, Gian Carlo **10** 509-510
Parker, Horatio William **12** 109
Price, Leontyne **12** 446-447
Sills, Beverly **14** 230-231
Thomson, Virgil **15** 202-203
Weill, Kurt **16** 174-175
orchestral music
Diamond, David **4** 527-529
Falletta, JoAnn **5** 373-375
Fiedler, Arthur **5** 437-438
Rostropovich, Mstislav Leopoldovich **13** 317-318
Tower, Joan **15** 279-281
Wolff, Hugh **16** 358-360
Zwilich, Ellen Taaffe **16** 536-537
percussion, use of
Tower, Joan **15** 279-281
"phase" music
Reich, Steve **13** 84-85
popular and show music
Cohan, George Michael **4** 137-138
Fiedler, Arthur **5** 437-438
Hammerstein, Oscar Clendenning II **7** 104-106
Jackson, Michael Joe **8** 178-180

Kern, Jerome David **8** 517-518
Madonna **10** 123-125
Payne, John Howard **12** 159
Porter, Cole Albert **12** 405-406
Rodgers, Richard Charles **13** 234-236
Sinatra, Francis Albert **14** 246-248
Sondheim, Stephen **14** 337-338
"pulse" music
Reich, Steve **13** 84-85
quotation
Rochberg, George **13** 221-222
ragtime
Castle, Vernon and Irene **3** 361-363
Joplin, Scott **8** 345-347
recording industry
Gordy, Berry Jr. **6** 450-451
Jones, Quincy Delight Jr. **8** 339-341
rock and roll
Cash, Johnny **3** 353-355
Hendrix, Jimi **7** 279-283
Little Richard **9** 447-449
Presley, Elvis Aron **12** 441-442
Shepard, Sam **14** 180-181
sacred music
Billings, William **2** 274-275
Mason, Lowell **10** 321-322
soul
Franklin, Aretha **6** 58-60
Ross, Diana **13** 298-300
traditionalist
Piston, Walter **12** 327-328
twelve-tone and serial music
Babbitt, Milton **1** 410
Perle, George **12** 223-224
Rochberg, George **13** 221-222
Shapey, Ralph **14** 154-155
Wuorinen, Charles **16** 404
see also Musicians, American

American Music Festival
Hanson, Howard **7** 135-136

American Negro Academy
Grimké, Archibald Henry **7** 1-2

American Negro Leadership Conference on Africa (1962)
Mondlane, Eduardo Chivambo **11** 100-101

American Negro Theater (Harlem, New York City)
Davis, Ossie **4** 421-422

American Orchestra and Theodore Thomas, The (book)
Russell, Charles Edward **13** 374-375

American Ornithology (book)
Wilson, Alexander **16** 313-314

American party (United States politics)
see Know-Nothing movement

American Peace League
Andrews, Fannie Fern Phillips **1** 231-232

American Peace Society (established 1828)
Brown, William Wells **3** 48-49
Ladd, William **9** 149

American Personalism (philosophy)
Brightman, Edgar Sheffield **3** 8-9

American Pharos, The (book)
Mills, Robert **11** 36-37

American Philosophical Society
Bartram, John **2** 40-41

American Physical Society
Bridgman, Percy Williams **3** 5-6
Rowland, Henry Augustus **13** 330-331

American Place, An (art gallery)
Dove, Arthur Garfield **5** 86-87
Stieglitz, Alfred **14** 451-452

American Plan (economics)
see American System

American Popular Revolutionary Alliance
see Alianza Popular Revolucionaria Americana

American Psychoanalytic Association (established 1911)
Jones, Ernest Alfred **8** 331-332
White, William Alanson **16** 239-240

American Psychological Association
Cattell, James McKeen **3** 376-377
Hall, Granville Stanley **7** 85-86

American Railway Union (ARU)
Altgeld, John Peter **1** 180-182
Cleveland, Stephen Grover **4** 108-110
Debs, Eugene Victor **4** 444-445
Olney, Richard **11** 504-505

American Red Cross (established 1881)
Barton, Clara **2** 37-39
Drew, Charles Richard **5** 100-101

American Rembrandt
see Johnson, Jonathan Eastman

American Revolution (1775-1783)
American army
Allen, Ethan **1** 163-164
Arnold, Benedict **1** 309-310
Clark, George Rogers **4** 75-76
Dunbar, William (scientist) **5** 143-144
Greene, Nathanael **6** 525-526
Hull, William **8** 29-30
Knox, Henry **9** 64
Kościuszko, Tadeusz Andrzej Bonawentura **9** 88
Lincoln, Benjamin **9** 418-419
Marion, Francis **10** 262-263
Montgomery, Richard **11** 138-139
Morgan, Daniel **11** 160-161
Morgan, John **11** 162-163
Pickering, Timothy **12** 298-299
Putnam, Israel **12** 491-492
Revere, Paul **13** 110-111
Schuyler, Philip John **14** 49-50
Shays, Daniel **14** 168
St. Clair, Arthur **13** 429-430
Washington, George **16** 126-129
Wayne, Anthony **16** 149-150
Wilkinson, James **16** 284-286
American diplomacy
Adams, John **1** 48-51
Deane, Silas **4** 435-437
Franklin, Benjamin **6** 60-64
Gerry, Elbridge **6** 282-283
Jay, John **8** 230-232
Lee, Arthur **9** 288-289
Morris, Gouverneur **11** 182-183
American finances and supply
Fitch, John **5** 467-468
Hancock, John **7** 114-116
Morris, Robert **11** 185-187
American navy
Barry, John **2** 24-25
Forten, James **6** 17-18
Hopkins, Esek **7** 490-491
Jones, John Paul **8** 337-338
American neutralists
Coxe, Tench **4** 285-286
American politics
Adams, John **1** 48-51
Adams, Samuel **1** 55-56
Bowdoin, James **2** 461-462
Clinton, George **4** 113-114
Deane, Silas **4** 435-437
Dickinson, John **4** 543-544
Hamilton, Alexander **7** 95-98
Hancock, John **7** 114-116
Henry, Patrick **7** 309-311
Jay, John **8** 230-232
Jefferson, Thomas **8** 238-241
Laurens, Henry **9** 232
Lee, Richard Henry **9** 291-292
Livingston, Robert R. **9** 462-463
Madison, James **10** 121-123
Marshall, John **10** 279-281
Martin, Luther **10** 289-290
Mason, George **10** 319-320
Morris, Gouverneur **11** 182-183
Paterson, William **12** 132-133
Pendleton, Edmund **12** 197-198
Pinckney, Charles Cotesworth **12** 310
Rush, Benjamin **13** 364-365
Rutledge, John **13** 387-388
Sherman, Roger **14** 185-186
Washington, George **16** 126-129
Wilson, James **16** 323-324
Winthrop, John **16** 341-342
Wythe, George **16** 415
American publicists
Adams, Samuel **1** 55-56
Bradford, William **2** 477
Freneau, Philip Morin **6** 99-100
Otis, James Jr. **12** 25-27
Paine, Thomas **12** 66-67
Pinto, Isaac **12** 318
British army
Burgoyne, John **3** 137-138
Carleton, Guy **3** 300-301
Clinton, Henry **4** 114-115
Cornwallis, Charles **4** 241-243
Gage, Thomas **6** 169-170
Howe, William **7** 538-539

Tarleton, Banastre **15** 110
Tryon, William **15** 321
British navy
Howe, Richard **7** 536-537
Phillip, Arthur **12** 279-280
Rodney, George Brydges **13** 239-240
British politics
Fox, Charles James **6** 35-37
George III **6** 270-272
North, Frederick **11** 429-430
Pitt, William the Elder **12** 328-329
Rockingham, 2d Marquess of **13** 230-231
British sympathy with
Pitt, William the Elder **12** 328-329
Price, Richard **12** 447-448
Priestley, Joseph **12** 452-453
Wilkes, John **16** 280-281
doctors and chaplains (American)
Brackenridge, Hugh Henry **2** 472-473
Morgan, John **11** 162-163
Rush, Benjamin **13** 364-365
flag
Ross, Betsy **13** 297-298
foreign allies (American)
Bougainville, Louis Antoine de **2** 443-444
Kościuszko, Tadeusz Andrzej Bonawentura **9** 88
Lafayette, Marquis de **9** 151-152
L'Enfant, Pierre Charles **9** 322-323
Pulaski, Casimir **12** 480-481
Rochambeau, Comte de **13** 220-221
Saint-Simon, Comte de **13** 436-437
Steuben, Frederick William Augustus von **14** 438-439
historians of
Channing, Edward **3** 435
Osgood, Herbert Levi **12** 18-19
Ramsay, David **13** 21
Sparks, Jared **14** 363
Tyler, Moses Coit **15** 369-370
Warren, Mercy Otis **16** 120-121
in art
Trumbull, John **15** 316-317
in literature
Condorcet, Marquis de **4** 195-196
Cooper, James Fenimore **4** 220-223
Simms, William Gilmore **14** 235-236
influence of
Emmet, Robert **5** 281-282
Grattan, Henry **6** 499
Miranda, Francisco de **11** 52-53
Loyalists
Butler, John **3** 180
Carleton, Guy **3** 300-301
Franklin, William **6** 69-70
Fraser, Simon **6** 74-75
Galloway, Joseph **6** 186-187
Howe, William **7** 538-539
Johnson, John **8** 305-306
Leonard, Daniel **9** 336-337
Paine, Thomas **12** 66-67
Rumford **13** 360-362
Seabury, Samuel **14** 76
Shippen, Edward **14** 197-198
Smith, William **14** 301
Tilley, Samuel Leonard **15** 223-224
Native American allies (American)
Kirkland, Samuel **9** 37
Native American allies (British)
Brant, Joseph **2** 500-501
Brant, Mary (Molly) **2** 501-503
Cornplanter **4** 239-241
Girty, Simon **6** 350
Lewis, Andrew **9** 376-377
Red Jacket **13** 71-73
philosophy
Jefferson, Thomas **8** 238-241
Spain in
Charles III **3** 454-455
Gálvez, Bernardo de **6** 195-196

American Slavery as It Is (book)
Weld, Theodore Dwight **16** 186

American Smelting and Refining Co.
Guggenheim, Meyer **7** 31-32

American Society of Church History (established 1888)
Schaff, Philip **13** 519-520

American Society of Human Genetics
Muller, Hermann Joseph **11** 238-239

American Society of International Law
Lansing, Robert **9** 200

American Sociological Society
Small, Albion Woodbury **14** 277

American Soldier, The (book)
Stouffer, Samuel A. **14** 482-483

American Songbook, The (songs)
Sandburg, Carl **13** 461-462

American State Politics (book)
Key, Vladimir Orlando Jr. **8** 527-528

American Statistical Association
Mayo-Smith, Richmond **10** 371-372

American Steel and Wire Co.
Gary, Elbert Henry **6** 229-230

American Sunday School movement
Vincent, John Heyl **15** 502-503

American System (economics)
Blair, Francis Preston **2** 313-315
Clay, Henry **4** 94-96
Lawrence, Abbott **9** 246

American Telegraph Co.
Cooper, Peter **4** 223-224

American Telephone and Telegraph Co.
Bell, Alexander Graham **2** 129-131

American, The (novel and play)
James, Henry **8** 211-212

American Thought (book)
Cohen, Morris Raphael **4** 139-140

American Tobacco Co.
Duke, James Buchanan **5** 133-134

American Tragedy, An (novel)
Dreiser, Herman Theodore **5** 98-100
Eisenstein, Sergei Mikhailovich **5** 240-242

American Unitarian Association
Channing, William Ellery **3** 435-436

American Universal Geography, The (book)
Morse, Jedidiah **11** 191-192

American Woman Suffrage Association (established 1869)
Howe, Julia Ward **7** 535-536
Stanton, Elizabeth Cady **14** 402-403
Stone, Lucy **14** 471-472

American Woodsman
see Audubon, John James

American Workers party (United States)
McKay, Claude **10** 416
Muste, Abraham Johannes **11** 276-277

American Wright Co.
Wright brothers **16** 394-396

Americanism (heresy)
Hecker, Isaac Thomas **7** 250-251
Ireland, John **8** 133-134

American-Jewish Committee
Straus, Isidor **14** 496

Americans for Democratic Action
Niebuhr, Reinhold **11** 387-388

Americans in Process (book)
Woods, Robert Archey **16** 374

Americans, The (trilogy)
Boorstin, Daniel J. **2** 398-400

Amerika (novel fragment)
Kafka, Franz **8** 403-406

Amerika-Breve (novel)
Rölvaag, Ole Edvart **13** 265

Amerinds
see Indians (North America); Indians (South America)

Amériques (musical composition)
Varèse, Edgard **15** 432-433

Amers (poem)
Perse, Saint-John **12** 242-243

AMES, ADELBERT (1835-1933), American politician **1** 198
Bruce, Blanche Kelso **3** 62-63

Ames, Ezra (1768-1836), American painter
Stuart, Gilbert **14** 513-515

AMES, FISHER (1758-1808), American statesman **1** 199-200
Washington, George **16** 126-129

Ameto, L' (book)
Boccaccio, Giovanni **2** 351-353

Amfitrões (poem)
Camoëns, Luis Vaz de **3** 247-249

Amharic (Ethiopian language)
Heruy Wäldä-Sellasé **7** 348-349
Mäkonnen Endalkačäw **10** 161-162
Yekuno Amlak **16** 449

Amherst (city, Massachusetts)
Dickinson, Emily **4** 541-543

AMHERST, JEFFERY (1717-1797), English general and statesman **1** 200-201
Louisbourg
Carleton, Guy **3** 300-301
Wolfe, James **16** 354-355
Montreal
Gage, Thomas **6** 169-170
Johnson, William **8** 319-320
Vaudreuil-Cavagnal, Marquis de **15** 444

Amherst College (Massachusetts)
Clark, John Bates **4** 76-77
Clark, John Maurice **4** 77-78
Drew, Charles Richard **5** 100-101
Frost, Robert Lee **6** 130-133

Amica America (book)
Giraudoux, Jean **6** 349-350

Amicaliste movement (Congo)
Eboué, Adolphe Felix Sylvestre **5** 194

Amiche, Le (film)
Antonioni, Michelangelo **1** 252-253

Amico Francesco, L' (opera; Morelli)
Caruso, Enrico **3** 345

Amida Buddhism (religion)
Honen **7** 473
Shinran **14** 197

Amiens, battle of (1918)
Currie, Arthur William **4** 345

Amiens, Mise of (1264)
Henry III **7** 290-292
Montfort, Simon de **11** 132-133

Amiens, Peter of
see Peter the Hermit

Amiens, Treaty of (1802)
Bonaparte, Joseph **2** 381-382
Cornwallis, Charles **4** 241-243
Liverpool, 2nd Earl of **9** 456-457
Napoleon I **11** 306-310
Nelson, Horatio **11** 336-338

AMIET, CUNO (1868-1961), Swiss Postimpressionist painter **1** 201-202
Kirchner, Ernst Ludwig **9** 34-35

Amin, al- (785?-813), Abbasid caliph 809-813
Mamun, Abdallah al- **10** 183

AMIN DADA, IDI (born circa 1926), president of Uganda (1971-1979) **1** 202-204
Obote, Apolo Milton **11** 457

Amino acids (chemistry)
Fischer, Emil **5** 456-457
Khorana, Har Gobind **8** 537-538
Krebs, Hans Adolf **9** 95-97
Liebig, Justus von **9** 403-404
Sanger, Frederick **13** 466-467

Aminta (play)
Tasso, Torquato **15** 114-116

Amistad (ship)
Cinque, Joseph **4** 62

Amitabha Buddha
see Buddha

Amitié du Prince (poems)
Perse, Saint-John **12** 242-243

Ammanati, Bartolommeo (1511-1592), Italian sculptor and architect
Cellini, Benvenuto **3** 391-392
Vignola, Giacomo da **15** 493-494

Ammonia (chemistry)
Diesel, Rudolf **5** 7
Haber, Fritz **7** 56-58
Hofmann, August Wilhelm von **7** 441-442
Krebs, Hans Adolf **9** 95-97

Ammonites (Biblical tribe)
Saul **13** 498

Ammonius Saccas (circa 175-242), Alexandrian philosopher
Origen **11** 528-529

Amnesty International (human rights organization)
Peltier, Leonard **12** 193-195

Amoenitates (book)
Baudelaire, Charles Pierre **2** 61-63

Amoenitates academicae (periodical)
Linnaeus, Carl **9** 427-429

Amon (Egyptian god)
Amenemhet I **1** 193-194
Ikhnaton **8** 110-111
Tutankhamen **15** 359-360

Amon, Temple of (Karnak)
Thutmose III **15** 216-217

Among My Books (book)
Lowell, James Russell **10** 14-15

Among School Children (poem)
Yeats, William Butler **16** 445-447

Among the Millet (poems)
Lampman, Archibald **9** 180-181

Among the Ruins There He Lingered (painting)
Moran, Thomas **11** 151-152

Amontons, Guillaume (1663-1705), French physicist
Fahrenheit, Gabriel Daniel **5** 366

Amor, honor y poder (play)
Calderón, Pedro **3** 221-222

Amor and Psyche (art work)
Kokoschka, Oskar **9** 75-76

Amor brujo, El (ballet)
Falla, Manuel de **5** 372-373

Amor médico, El (play)
Tirso de Molina **15** 237-238

Amoraim (Jewish scholars)
Abba Arika **1** 3-4
Judah I **8** 372-373

Amore Coniugale, L' (novel)
Moravia, Alberto **11** 153-155

Amores (poems)
Lawrence, David Herbert **9** 247-248
Ovid **12** 34-36

Amoretti (sonnets)
Spenser, Edmund **14** 373-376

Amorite dynasty (Babylonia; established 19th century B.C.)
Hammurabi **7** 109-110

Amorosa visione, L' (poems)
Boccaccio, Giovanni **2** 351-353

AMORSOLO, FERNANDO (1892-1972), Philippine painter **1** 204

Amorum libri tres (poems)
Boiardo, Matteo Maria **2** 369

AMOS (flourished 8th century B.C.), Biblical prophet **1** 205

Amos Barton (story)
Eliot, George **5** 254-256

Amour courtois movement (French literature)
Marie de France **10** 259

Amour et la vérité, L' (play)
Marivaux, Pierre Carlet de Chamblain de **10** 265-266

Amour fou, L' (book)
Breton, André **2** 519-520

Amoureuses, Les (poems)
Daudet, Alphonse **4** 402-403

Amours (poems)
Ronsard, Pierre de **13** 271-273

Amours de Psyché et de Cupidon, Les (book)
La Fontaine, Jean de **9** 156-157

Amours de Voyage (poem)
Clough, Arthur Hugh **4** 123-124

Amoy (city, China)
Chu Hsi **4** 40-43

Ampere (electrical unit)
Rayleigh, 3d Baron **13** 62

AMPÈRE, ANDRÉ MARIE (1775-1836), French physicist **1** 205-206
Avogadro, Lorenzo Romano Amedeo Carlo **1** 388-389
Cauchy, Augustin Louis **3** 378-380
Oersted, Hans Christian **11** 476-478

Ampère, Jean Jacques (1800-1864), French essayist
Ampère, André Marie **1** 205-206

Ampère's law (physics)
Ampère, André Marie **1** 205-206

Amphictyonic League (ancient Greece)
Demosthenes **4** 495-496

Amphilochia (religious work)
Photius **12** 283-284

Amphipolis (ancient city, Greece)
Cleon **4** 104-105

Amphitruo (play; Plautus)
Camoëns, Luis Vaz de **3** 247-249
Plautus **12** 348-350

Amphitryon (play)
Dryden, John **5** 106-107
Kleist, Heinrich von **9** 52-53

Plautus **12** 348-350

Amphitryon 38 (play)
Giraudoux, Jean **6** 349-350

Amphore, L' (sculpture)
Richier, Germaine **13** 145-146

Amritsar massacre (India; 1919)
Bose, Subhas Chandra **2** 430-431
Gandhi, Mohandas Karamchand **6** 201-204
Nehru, Jawaharlal **11** 332-334
Reading, 1st Marquess of **13** 64

Amsterdam, University of (Netherlands)
van der Waals, Johannes Diderik **15** 417-418
Van't Hoff, Jacobus Hendricus **15** 431-432
Vries, Hugo de **16** 33-36

Amu Darya (river; Central Asia)
Bonvalot, Pierre Gabriel Édouard **2** 396

Amun
see Amon

AMUNDSEN, ROALD (1872-1928), Norwegian explorer **1** 206-207
Ellsworth, Lincoln **5** 277
Nobile, Umberto **11** 411-412
Scott, Robert Falcon **14** 67-68

Amymone, The (play)
Aeschylus **1** 70-72

Amyntas II (ruled 394-370 B.C.), king of Macedon
Philip II **12** 269-271

Amyntas III (died 336 B.C.), king of Macedon 360-359 B.C.
Philip II **12** 269-271

Amyntor (biography)
Toland, John **15** 256

An Belinden (poems)
Goethe, Johann Wolfgang von **6** 388-391

An den Mond (lyrics)
Goethe, Johann Wolfgang von **6** 388-391

An die Freude (poems; Schiller)
Beethoven, Ludwig van **2** 114-117
Schiller, Johann Christoph Friedrich von **14** 4-7

An die Musik (hymn)
Schubert, Franz Peter **14** 35-37

AN LU-SHAN (703-757), Chinese rebel leader **1** 239-240
Wang Wei **16** 106-108
see also An Lu-shan Rebellion

An Lu-shan Rebellion (755-763)
An Lu-shan **1** 239-240
Hsüan-tsung, T'ang **8** 7-8
Li Po **9** 437-439
Tu Fu **15** 335-336
Wu Tao-tzu **16** 405-406
Zhao Kuang-yin **16** 505-508

An Schwager Kronos (poems)
Goethe, Johann Wolfgang von **6** 388-391

An Wasserflüssen Babylon (musical composition)
Bach, Johann Sebastian **1** 416-419

Ana (literary character)
Alarcón, Pedro Antonio de **1** 100-101

Anabaptists (religious sect)
America
Beissel, Johann Conrad **2** 123-124
Europe
John of Leiden **8** 283
Menno Simons **10** 505-506
Münzer, Thomas **11** 251-252
opposed
Calvin, John **3** 239-242
Vondel, Joost van den **16** 19-20

Anabase (poems)
Perse, Saint-John **12** 242-243

Anabasis (book)
Xenophon **16** 418-420

Anabasis (book; Arrian)
Ptolemy I **12** 470-472

Anacletus II (died 1138), antipope 1130-1138
Bernard of Clairvaux **2** 207-208
Roger II **13** 244-245

Anaconda Copper Mining Co.
Clark, William Andrews **4** 83-85
Daly, Marcus **4** 379-380
Hearst, George **7** 242

Anacreon (572?-488? B.C.), Greek lyric poet
Tschernichowsky, Saul **15** 323

Anacreontic verses (literature)
Goethe, Johann Wolfgang von **6** 388-391

Anactoria (poem)
Swinburne, Algernon Charles **15** 54-55

Anahuac (book)
Tylor, Edward Burnett **15** 372-373

Anaideia (philosophy)
Diogenes **5** 20-21

Anaklasis (musical composition)
Penderecki, Krzysztof **12** 195-197

Analects (book; Confucius)
Confucius **4** 197-200
Shotoku Taishi **14** 205-207
Wang Pi **16** 104-105
Yi Hwang **16** 457

Analogue computer
Bush, Vannevar **3** 169-171

Analogy, The (book)
Butler, Joseph **3** 180-181

Analysis (mathematics)
Cauchy, Augustin Louis **3** 378-380
Gauss, Karl Friedrich **6** 240-242
Ramanujan Aiyangar, Srinivasa **13** 14-15

Analysis of Knowledge and Valuation (book)
Lewis, Clarence Irving **9** 381

Analysis of Law (book; Hale)
Blackstone, William **2** 310-311

Analysis of Mind (book)
Russell, Bertrand Arthur William **13** 373-374

Analysis of the Phenomena of the Human Mind (book)
Mill, James **11** 21

Analytic cubism (art)
Braque, Georges **2** 504-505

Analytic geometry
see Geometry—analytic

Analytic judgment (philosophy)
Kant, Immanuel **8** 430-432

Analytic philosophy
Moore, George Edward **11** 146
Nagel, Ernest **11** 291-292
Russell, Bertrand Arthur William **13** 373-374
Ryle, Gilbert **13** 393-394
Wittgenstein, Ludwig **16** 350-351

Anamnesis (philosophy)
Plato **12** 345-347

ANAN BEN DAVID (flourished 8th century), Jewish Karaite leader in Babylonia **1** 207-208

Ananda Mahidol (1925-1946), king of Thailand 1935-1946
Phibun Songkhram, Luang **12** 264-265
Pridi Phanomyong **12** 449

Anandamath (novel)
Chatterji, Bankimchandra **3** 480-481

Ananites
see Karaite sect

Anaphylaxis (physiology)
Dale, Henry Hallett **4** 371-373
Richet, Charles Robert **13** 144-145

ANAPO (political party; Colombia)
Rojas Pinilla, Gustavo **13** 255-256

Anarchiad (papers)
Barlow, Joel **2** 6-7

Anarchism (political philosophy)
civil liberties and
Goldman, Emma **6** 406-407
Sacco and Vanzetti **13** 408-410
Fourierism
Fourier, François Charles Marie **6** 31-32
Haymarket Riot
Altgeld, John Peter **1** 180-182
Howells, William Dean **7** 539-541
libertarian
Godwin, William **6** 383-384
opponents
Marx, Karl **10** 304-308
theorists
Bakunin, Mikhail Aleksandrovich **1** 458-460

Kropotkin, Peter Alekseevich **9** 107-108
Proudhon, Pierre Joseph **12** 461-463
Stirner, Max **14** 459-460

Anarchy, State, and Utopia (book)
Nozick, Robert **11** 438-439

Anastasius (mid-5th century), bishop of Thessalonica
Leo I **9** 329-330

Anastasius I (circa 430-518), Byzantine emperor 491-518
Justinian I **8** 393-395

Anastasius II (died 721), Byzantine emperor 713-715
Leo III **9** 330-332

Anastomosis (medicine)
Carrel, Alexis **3** 322-323

Anathomia (treatise)
Luzzi, Mondino de' **10** 58

Anatman (Buddhism)
Buddha **3** 97-101

Anatol (play)
Schnitzler, Arthur **14** 23-24

Anatolikon Theme (Byzantine province; Asia Minor)
Leo III **9** 330-332

Anatomy (book)
Paré, Ambroise **12** 94-95

Anatomy (science)
comparative
see Comparative anatomy
founders
Bichat, Marie François Xavier **2** 263-264
Erasistratus **5** 297-298
Vesalius, Andreas **15** 473-475
histology
Ehrlich, Paul **5** 225-226
Malpighi, Marcello **10** 176-178
Schwann, Theodor **14** 51-52
mammalian
Buffon, Comte de **3** 109-111
osteology
Trotter, Mildred **15** 305-306
pathological
Bright, Richard **3** 7-8
Morgagni, Giovanni Battista **11** 158-159
Sabin, Florence Rena **13** 402-405
Virchow, Rudolf Ludwig Carl **15** 506-507
uterine
Hunter, William **8** 48-49
Luzzi, Mondino de' **10** 58
see also Scientists—anatomists

Anatomy Lesson of Dr. Joan Deyman (painting)
Rembrandt Harmensz van Rijn **13** 91-95

Anatomy of Melancholy, The (treatise)
Burton, Robert **3** 166-167

ANAXAGORAS (circa 500-circa 428 B.C.), Greek philosopher **1** 208-209
Lucretius **10** 26-27
Thucydides **15** 211-212

Anaxandridas (died circa 520 B.C.), king of Sparta
Cleomenes I **4** 103

ANAXIMANDER (circa 610-circa 546 B.C.), Greek philosopher and astronomer **1** 209-210
Anaximenes **1** 210

ANAXIMENES (flourished 546 B.C.), Greek philosopher **1** 210

ANC
see African National Congress (ANC)

Ancestors, The (book)
Freytag, Gustav **6** 107-108

Ancestral Footstep, The (book)
Hawthorne, Nathaniel **7** 212-215

Ancestress, The (play)
Grillparzer, Franz **6** 546-547

ANCHIETA, JOSÉ DE (1534-1597), Portuguese Jesuit missionary **1** 210-211

Anchises (mythology)
Virgil **15** 507-510

Anciens Canadiens, Les (novel)
Aubert de Gaspé, Philippe **1** 364

Ancient History (lithography series)
Daumier, Honoré Victorin **4** 403-405

Ancient Judaism (book)
Weber, Max **16** 157-160

Ancient Lament (poem)
Carducci, Giosuè **3** 290-291

Ancient Law (book)
Maine, Henry James Sumner **10** 152

Ancient Mariner, The (play)
O'Neill, Eugene **11** 514-516

Ancient Mariner, The (poem; Coleridge)
Bartram, William **2** 41-42
Coleridge, Samuel Taylor **4** 154-156

Ancient Records of Egypt (books)
Breasted, James Henry **2** 510-511

Ancient Religion of the Gentiles (book)
Herbert, Edward **7** 324

Ancient Society (book)
Morgan, Lewis Henry **11** 167-168

Ancient Times (book)
Breasted, James Henry **2** 510-511

Ancient Voices of Children (musical composition)
Crumb, George **4** 326-328

Ancients (French literature)
Boileau-Despréaux, Nicholas **2** 369-371

Ancillon, J.P.F. (1767-1837), Prussian preacher-statesman
Frederick William IV **6** 87-88

Ancon Hospital (Panama Canal Zone)
Whipple, George Hoyt **16** 224-225

Ancona (region, Italy)
Manuel I **10** 218-219

Ancre, Concino Concini, Marquis de (died 1617), Italian adventurer
Louis XIII **9** 529-531

And It Came to Pass (poem)
Bialik, Hayyim Nahman **2** 262-263

And No One Knows Where to Go (poems)
Sachs, Nelly **13** 411-412

And Other Stories (book)
O'Hara, John **11** 485

And Quiet Flows the Don (novel)
Sholokhov, Mikhail Aleksandrovich **14** 203-204

And Then (novel)
Natsume, Soseki **11** 324-325

And Then There Were None (play)
Christie, Agatha **4** 25-26

Andalusia (region, Spain)
Alfonso X **1** 150-151
Falla, Manuel de **5** 372-373

Andante (musical composition)
Franck, César **6** 48-49
Harris, Roy **7** 175-176

Andechs, church of (Germany)
Zimmermann, Johann Baptist and Domenikus **16** 518

ANDERSEN, DOROTHY (1901-1963), American physician and pathologist **1** 212

ANDERSEN, HANS CHRISTIAN (1805-1875), Danish author **1** 212-214
Dinesen Blixen-Finecke, Karen **5** 13-14

ANDERSON, CARL DAVID (1905-1991), American physicist **1** 214-215
Dirac, Paul Adrien Maurice **5** 23-24
Hess, Victor Francis **7** 362-363
Yukawa, Hideki **16** 481-482

Anderson, Charley (literary character)
Dos Passos, John Roderigo **5** 69-71

Anderson, Herbert L. (1914-1988), American physicist
Fermi, Enrico **5** 422-424

ANDERSON, JUDITH (1898-1992), American stage and film actress **1** 215-216

ANDERSON, JUNE (born 1953), American opera singer **1** 216-218

Anderson, Karl (1874-1956), American painter and illustrator
Anderson, Sherwood **1** 220-221

ANDERSON, MARIAN (1902-1993), African American singer **1** 218-219

ANDERSON, MAXWELL (1888-1959), American playwright **1** 219-220
Bogart, Humphrey **2** 363-364
Sacco and Vanzetti **13** 408-410
Weill, Kurt **16** 174-175

ANDERSON, SHERWOOD (1876-1941), American writer **1** 220-221
Burchfield, Charles **3** 131-132

Caldwell, Erskine **3** 223-224
Hemingway, Ernest Miller **7** 274-277
Lewis, Harry Sinclair **9** 385-387
Stein, Gertrude **14** 414-415
Twain, Mark **15** 363-366

Andersonville Prison (Georgia)
Barton, Clara **2** 37-39

Andes Mountains (Peru)
Meiggs, Henry **10** 458-459
Nordenskold, Nils Otto Gustaf **11** 422-423

Andes of Southern Peru, The (book)
Bowman, Isaiah **2** 464-465

Andorra (play)
Frisch, Max **6** 118-119

Andover House (Boston)
see South End House

ANDRADA E SILVA, JOSÉ BONIFÁCIO DE (1763-1838), Brazilian-born statesman and scientist **1** 221-222
Pedro I **12** 179-180

Andragogy
Knowles, Malcolm Shepherd **9** 62-64

ANDRÁSSY, COUNT JULIUS (1823-1890), Hungarian statesman, prime minister 1867-1871 **1** 222-223
Deák, Francis **4** 431-432

Andrássy, Count Julius (1860-1929), Hungarian statesman and Austrian foreign minister
Andrássy, Julius **1** 222-223

André, John (1751-1780), British soldier
Arnold, Benedict **1** 309-310

André del Sarto (play)
Musset, Louis Charles Alfred de **11** 271-272

Andrea (born 1929), Yugoslavian prince
Alexander of Yugoslavia **1** 136-137

Andrea (play; Belasco-Long)
Belasco, David **2** 124-125

Andrea da Pontedera
see Andrea Pisano

ANDREA DEL CASTAGNO (1421-1457), Italian painter **1** 223-224
Donatello **5** 55-56
Mantegna, Andrea **10** 215-216
Veneziano, Domenico **15** 459-460

ANDREA DEL SARTO (1486-1530), Italian painter **1** 224-225
influenced by
Leonardo da Vinci **9** 337-340
Michelangelo Buonarroti **11** 2-5
students
Pontormo **12** 394-395
Rosso, Il **13** 312-313
Vasari, Giorgio **15** 442-443

ANDREA PISANO (circa 1290/95-1348), Italian sculptor and architect **1** 225-226
Brunelleschi, Filippo **3** 70-72
Ghiberti, Lorenzo **6** 291-292
Giotto **6** 342-345
Orcagna **11** 526-527

ANDRÉE, SALOMON AUGUST (1854-1897), Swedish engineer and Arctic balloonist **1** 226

Andrei (ruled 1246-1252), grand prince of Vladimir
Nevsky, Alexander **11** 359

Andreino
see Andrea del Sarto

Andrenio (literary character)
Gracián y Morales, Baltasar Jerónimo **6** 481-482

ANDREOTTI, GIULIO (born 1919), leader of Italy's Christian Democratic party **1** 226-228

Andrés Pérez, maderista (novel)
Azuela, Mariano **1** 402

ANDRETTI, MARIO (born 1940), Italian/American race car driver **1** 228-230

ANDREW, JOHN ALBION (1818-1867), American politician **1** 230-231

Andrew, St. (1st century), Apostle of Jesus
Peter **12** 252-253

Andrewes, Lancelot (1555-1626), English bishop
Spenser, Edmund **14** 373-376

ANDREWS, CHARLES McLEAN (1863-1943), American historian **1** 231

ANDREWS, FANNIE FERN PHILLIPS (1867-1950), American educator, reformer, pacifist **1** 231-232

ANDREWS, ROY CHAPMAN (1884-1960), American naturalist and explorer **1** 232-233

Andrews (F.W.) House (Newport, Rhode Island)
Richardson, Henry Hobson **13** 139-141

Andreyev, Leonid Nikolayevich (1871-1919), Russian author
Chekhov, Anton Pavlovich **3** 494-497
Stanislavsky, Constantin **14** 398-399

Andri (literary character)
Frisch, Max **6** 118-119

Andria (play)
Machiavelli, Niccolò **10** 97-99

Andria (play; Terence)
Terence **15** 146-148
Wilder, Thornton Niven **16** 276-277

Andrians (painting)
Titian **15** 242-244

Androcles and the Lion (play)
Shaw, George Bernard **14** 163-164

Andromache (play)
Euripides **5** 332-334

Andromache by the Body of Hector (painting)
David, Jacques Louis **4** 407-409

Andromaque (play)
Racine, Jean Baptiste **12** 532-535

Andromeda (poems)
Kingsley, Charles **9** 28

Andromeda Fountain (Vienna)
Donner, Georg Raphael **5** 63

Andromeda Nebula (astronomy)
Hubble, Edwin Powell **8** 10-11

Andronicus II Palaeologus (1260-1332), Byzantine emperor
Michael VIII **11** 1-2

Andronicus of Rhodes (flourished 1st century B.C.), Greek philosopher
Aristotle **1** 295-296

ANDROPOV, IURY VLADIMIROVICH (1914-1984), head of the Soviet secret police and ruler of the Soviet Union (1982-1984) **1** 233-234

ANDROS, SIR EDMUND (1637-1714), English colonial governor in America **1** 234-235
Leisler, Jacob **9** 313-314
Mather, Cotton **10** 330-332
Phips, William **12** 283
Taylor, Edward **15** 122-123
Winthrop, John **16** 341
Wise, John **16** 343-344

Andrusovo, Treaty of (1667)
Alexis Mikhailovich Romanov **1** 142-143
Chmielnicki, Bogdan **4** 12-13

Anecdota (documentary collection)
Muratori, Lodovico Antonio **11** 254-255

Anecdotal method (psychology)
Morgan, Conway Lloyd **11** 159-160

Anecdotes (book; J. Spence)
Pope, Alexander **12** 395-397

Anecdotes of Destiny (book)
Dinesen Blixen-Finecke, Karen **5** 13-14

Anemia (medicine)
dietary factors
Whipple, George Hoyt **16** 224-225
pernicious
Addison, Thomas **1** 58-59
Whipple, George Hoyt **16** 224-225
sickle cell
Pauling, Linus Carl **12** 150-152

Anesthesia (medicine)
Apgar, Virginia **1** 257-259
Cushing, Harvey Williams **4** 353-354
Long, Crawford Williamson **9** 495-496
Morton, William Thomas Green **11** 198-199
Pauling, Linus Carl **12** 150-152
Wells, Horace **16** 196

Anet (château, France)
l'Orme, Philibert de **9** 519

Aneurysms (medicine)
DeBakey, Michael Ellis **4** 437-438

Anfa, Conference of (1943)
Mohammed V **11** 79-81

Anfu Clique (Chinese politics)
Chang Tso-lin **3** 434-435
Wu P'ei-fu **16** 404-405

Angel and Demon (poem)
Eminescu, Mihail **5** 280-281

Angel Appearing to the Shepherds (etching)
Rembrandt Harmensz van Rijn **13** 91-95

Angel Goes to Babylon, An (play)
Dürrenmatt, Friedrich **5** 164-165

Angel of Bethesda, The (book)
Mather, Cotton **10** 330-332

Angel of Death and the Young Sculptor (sculpture)
French, Daniel Chester **6** 98-99

Angel of the Crimea
see Nightingale, Florence

Angel Releasing St. Peter from Prison (painting)
Allston, Washington **1** 176-177

Angel That Troubled the Waters, The (literary collection)
Wilder, Thornton Niven **16** 276-277

Angel, The (poem)
Lermontov, Mikhail Yurievich **9** 352-353

Angel with Crown of Thorns (sculpture)
Bernini, Gian Lorenzo **2** 214-216

Angelic Doctor, The (book)
Maritain, Jacques **10** 263

Angelica (literary character)
Ariosto, Ludovico **1** 289-290
Boiardo, Matteo Maria **2** 369

ANGELICO, FRA (circa 1400-1455), Italian painter **1** 235-236
Botticelli, Sandro **2** 439-440
Fouquet, Jean **6** 31
Ruskin, John **13** 371-372
Signorelli, Luca **14** 221-222
Veneziano, Domenico **15** 459-460

ANGELL, JAMES ROWLAND (1869-1949), American psychologist and leader in higher education **1** 236-237
Watson, John Broadus **16** 138-139

Angelo (literary character)
Shakespeare, William **14** 142-145

Angelo de Cosimo
see Bronzino

ANGELOU, MAYA (Marguerite Johnson; born 1928), American author, poet, playwright, stage and screen performer, and director **1** 238-239

Angels Bring What Is Longed For (painting)
Klee, Paul **9** 47-49

Angels with Dirty Faces (film)
Bogart, Humphrey **2** 363-364

Angelus (painting)
Millet, Jean François **11** 31

Angelus Temple (Los Angeles, California)
McPherson, Aimee Semple **10** 434

Anger (play)
Menander **10** 477-478

Anger of Achilles, The (book)
Graves, Robert Ranke **6** 504-506

Angers, David d'
see David d'Angers

Angevin dynasty
see Plantagenet dynasty

Angina victims
Seurat, Georges Pierre **14** 120-122
Shackleton, Ernest Henry **14** 132-133

Angkor (ancient city, Indochina)
Rama Khamhaeng **13** 11

Anglais mangeur d'opium, L' (book)
Musset, Louis Charles Alfred de **11** 271-272

Anglais Mort à Florence (poem)
Stevens, Wallace **14** 443-445

Angles (English people)
Augustine of Canterbury **1** 370-371

Anglican King's College
see Toronto, University of (Canada)

Anglican Mission (Nigeria)
Crowther, Samuel Adjai **4** 326

Anglicanism (religion)
and women
Harris, Barbara Clementine **7** 171-172
Anglican Orders
Pusey, Edward Bouverie **12** 488-489
defenders
Clarendon, 1st Earl of **4** 73-75
Gladstone, William Ewart **6** 357-360
Inge, William Ralph **8** 118-119
ecumenism
Paul VI **12** 146-148
Ramsey, Arthur Michael **13** 23-25
education of poor
Lancaster, Joseph **9** 182-183
established
Henry VIII **7** 302-305
evangelical
Carey, George Leonard **3** 293-294
heresy trials
Jowett, Benjamin **8** 364-365
opposed
Crashaw, Richard **4** 296
Gorges, Ferdinando **6** 455-456
Makemie, Francis **10** 158-159
Ryerson, Adolphus Egerton **13** 392-393
reform attempts
Cromwell, Oliver **4** 317-320
see also England, Church of; Protestant Episcopal Church
theologians
Macquarrie, John **10** 116-117

Anglo-American Telegraph Co.
Field, Cyrus West **5** 438-439

Anglo-Boer War
see Boer War (1899-1902)

Anglo-Burmese Wars
First (1824-1826)
Brooke, James **3** 21-22
Judson, Adoniram **8** 377-378
Mindon Min **11** 47
Second (1852)
Mindon Min **11** 47
Third (1885)
Mindon Min **11** 47

Anglo-Catholic revival (19th century)
Froude, James Anthony **6** 133-134

Anglo-Dutch Wars
see Dutch Wars
Chulalongkorn **4** 43-45
Mannix, Daniel **10** 210

Anglo-French Declaration (Thailand; 1896)
Chulalongkorn **4** 43-45

Anglo-Irish Treaty (1922)
Mannix, Daniel **10** 210

Anglo-Japanese Alliance (1905)
Balfour, Arthur James **1** 469-470

Anglo-Japanese Treaty (1902)
Salisbury, 3d Marquess of **13** 448-449

Anglo-Mysore Wars
see Mysore Wars (1767-1799)

Anglo-Persian Oil Co.
Reza Shah Pahlavi **13** 116-117

Anglo-Russian treaty (1805)
Alexander I **1** 130-132

Anglo-Saxon Chronicle (book)
Alfred **1** 151-153

Anglo-Saxon literature
Alfred **1** 151-153
Pound, Ezra Loomis **12** 415-417

Anglo-Saxons (British Saxons)
see England—5th century-1066 (Anglo-Saxon)

Angola (West Africa)
Kasavubu, Joseph **8** 453-455
Nzinga Nkuwu **11** 451-452
Salazar, António de Oliveira **13** 442-443
independence movement
de Andrade, Mario **4** 434-435
Neto, António Agostinho **11** 351-352
Savimbi, Jonas Malheiros **13** 503-505
post-independence
Neto, António Agostinho **11** 351-352
Savimbi, Jonas Malheiros **13** 503-505

Angra Mainyu
see Ahriman

Angriff, Der (newspaper)
Goebbels, Joseph Paul **6** 384-385

Angry Black, The (book; editor J.A. Williams)
Ellison, Ralph Waldo **5** 274-275

Angry Young Men (literary group)
Osborne, John **12** 16-17

Anguish (poems)
Lagerkvist, Pär Fabian **9** 162-163

Anhwei Army (China)
Yüan Shih-k'ai **16** 480-481

Anhwei Clique (China)
Ch'en Tu-hsiu **3** 501-502

Aniline (chemistry)
Hofmann, August Wilhelm von **7** 441-442

Animal behavior
Frisch, Karl von **6** 117-118
Lorenz, Konrad Z. **9** 516-517
Morgan, Conway Lloyd **11** 159-160
Thorndike, Edward Lee **15** 208-209
Tinbergen, Nikolaas **15** 229-230

Animal Caricature scrolls (Choju Giga)
Toba Sojo **15** 248-249

Animal Crackers (musical)
Marx brothers **10** 303-304

Animal Destinies (painting)
Marc, Franz **10** 231

Animal electricity (physiology)
Volta, Alessandro **16** 12-14

Animal Farm (novel)
Orwell, George **12** 14-15, 222

Animal husbandry
Buel, Jesse **3** 105

Animal Intelligence (book; Romanes)
Morgan, Conway Lloyd **11** 159-160

Animal Intelligence (thesis)
Thorndike, Edward Lee **15** 208-209

Animal Kingdom, The (book)
Cuvier, Georges Léopold **4** 357-359

Animal Liberation (book)
Singer, Peter Albert David **14** 253-254

Animal Life and Intelligence (book)
Morgan, Conway Lloyd **11** 159-160

Animal Magnetism (book)
Binet, Alfred **2** 277-278

Animal systematics (zoology)
Cuvier, Georges Léopold **4** 357-359
Darwin, Charles Robert **4** 397-399
Huxley, Thomas Henry **8** 77-79
Ray, John **13** 57-59

Animism (philosophy)
Sherrington, Charles Scott **14** 187-189
Stahl, Georg Ernst **14** 392-393
Tylor, Edward Burnett **15** 372-373

Anitya (Buddhism)
Buddha **3** 97-101

Anjou (French fief)
Henry II **7** 287-289

Anjou, Duc d' (1554-1584)
see Alençon, François, Duc d'

Anjou, House of
see Plantagenet dynasty

Ankara, battle of (1402)
Tamerlane **15** 94-95

Ankor Wat (book)
Ginsberg, Allen **6** 332-333

ANL
see Aliança National Libertadora

Ann Vickers (novel)
Lewis, Harry Sinclair **9** 385-387

Anna Christie (film)
Garbo, Greta **6** 205-207

Anna Christie (play)
O'Neill, Eugene **11** 514-516

Anna Comnena
see Comnena, Anna

ANNA IVANOVNA (1693-1740), empress of Russia 1730-1740 **1** 240-241
Elizabeth, the Queen Mother **5** 261-263

Anna Karenina (film)
Garbo, Greta **6** 205-207

Anna Karenina (novel)
Tolstoy, Leo **15** 262-265

Anna Leopoldovna (1718-1746), Russian grand duchess, regent 1740-1741
Anna Ivanovna **1** 240-241
Elizabeth, the Queen Mother **5** 261-263

Anna of the Five Towns (novel)
Bennett, Arnold **2** 167-168

Annalen der Chemie und Pharmacie (journal)
Liebig, Justus von **9** 403-404

Annalen der Physik und Chemie (periodical)
Carnot, Nicolas Léonard Sadi **3** 315

Annales (poem)
Ennius, Quintus **5** 289

Annales de géographie (publication)
Vidal de la Blache, Paul **15** 490

Annales des mines (journal)
Le Play, Guillaume Frédéric **9** 350-351

Annales d'histoire économique et social (journal)
Bloch, Marc **2** 332-333

Annales ecclesiastici (book; Baronius)
Canisius, Peter **3** 258

Annales politiques (book)
Saint-Pierre, Abbé de **13** 434-435

Annales revolutionnaires (journal)
Mathiez, Albert **10** 333-334

Annali d'Italia (book)
Muratori, Lodovico Antonio **11** 254-255

Annals (book)
Tacitus **15** 70-72

Annam (former kingdom; Indochina)
see Vietnam

Annapolis Convention (1786)
Coxe, Tench **4** 285-286
Dickinson, John **4** 543-544
Hamilton, Alexander **7** 95-98
Madison, James **10** 121-123
Randolph, Edmund **13** 29-30

Annapolis Royal (Nova Scotia)
Charnisay, Charles de Menou **3** 470-471
Phips, William **12** 283

Annates (papal tax)
Clement V **4** 101-102

ANNE (1665-1714), queen of England 1702-1714 and of Great Britain 1707-1714 **1** 241-242
Anglicanism
Burnet, Gilbert **3** 147
Mary II **10** 309-310
Swift, Jonathan **15** 51-54
Blenheim Palace
Churchill, Winston Leonard Spencer **4** 51-53
Vanbrugh, John **15** 409-410
in literature
Pope, Alexander **12** 395-397
policymakers
Bolingbroke, Viscount **2** 374-375
Godolphin, Sidney **6** 380-381
Marlborough, 1st Duke of **10** 271-272

Anne (born 1950), English princess
Elizabeth II **5** 266-269

Anne de Beaujeu (1460-1522), queen regent of France 1483-1491
Charles VIII **3** 462-463

Anne Frank House
Frank, Anne **6** 54-56

Anne of a Thousand Days (play)
Anderson, Maxwell **1** 219-220

Anne of Austria (1601-1666), Spanish princess, queen regent of France 1643-1661
art patronage
Le Brun, Charles **9** 269-270
Mansart, François **10** 211
as regent
Louis XIV **9** 531-533
Mazarin, Jules **10** 379-380
funeral oration
Bossuet, Jacques Bénigne **2** 431-432
marriage
Louis XIII **9** 529-531
Philip III **12** 273-274
plot against Richelieu
Richelieu, Armand Jean du Plessis de **13** 142-144

Anne of Brittany (1477-1514), queen of France 1491-1498 and 1499-1514
Charles VIII **3** 462-463
Louis XII **9** 528-529

Anne of Cleves (1515-1557), fourth wife of Henry VIII
Cromwell, Thomas **4** 320-321
Henry VIII **7** 302-305
Holbein, Hans the Younger **7** 449-450
Mary I **10** 308-309
Northumberland, Duke of **11** 431-432

Anne of Denmark (1574-1619), queen of James I of England
Charles I **3** 450-452
James I **8** 204-206
Jones, Inigo **8** 333-334

Anne of Geierstein (novel)
Scott, Walter **14** 68-70

Anne of Green Gables (book)
Montgomery, Lucy Maud **11** 136-138

Année sociologique (journal)
Durkheim, Émile **5** 162-163

Annette (literary character)
Goethe, Johann Wolfgang von **6** 388-391

Annibal (play)
Marivaux, Pierre Carlet de Chamblain de **10** 265-266

Annibale
see Padovano, Annibale

Annie Get Your Gun (musical)
Berlin, Irving **2** 200-201

Anniversaries, The (poems)
Donne, John **5** 60-61

Anno Domini MCMXXI (book)
Akhmatova, Anna **1** 96-97

Annonce faite à Marie, L' (play)
Claudel, Paul Louis Charles **4** 90-91

Annotationes in XXIV Pandectarum libros (book)
Budé, Guillaume **3** 102-103

Annuities on Lives (book)
Demoivre, Abraham **4** 494-495

Annunciation (altarpiece)
Martini, Simone **10** 298-299

Annunciation (diptych)
Martini, Simone **10** 298-299

Annunciation (engraving)
Schongauer, Martin **14** 26-28

Annunciation (fresco)
Botticelli, Sandro **2** 439-440
Giotto **6** 342-345
Pisanello **12** 323-324

Annunciation (miniature)
Limbourg brothers, The **9** 412-413

Annunciation (painting)
Angelico **1** 235-236
Eyck, Hubert and Jan van **5** 352-354
Greco **6** 511-514
Leonardo da Vinci **9** 337-340
Lippi, Filippo **9** 439
Lorenzetti, Pietro and Ambrogio **9** 517-518
Tanner, Henry Ossawa **15** 102-103
Titian **15** 242-244
Tura, Cosimo **15** 343-344
van der Goes, Hugo **15** 416-417
Weyden, Rogier van der **16** 219-221

Annunciation (sculpture)
Donatello **5** 55-56
Günther, Ignaz **7** 41-42
Quercia, Jacopo della **12** 509

Annunzio, Gabriele d'
see D'Annunzio, Gabriel

Annus Domini (book)
Rossetti, Christina Georgina **13** 307-308

Annus mirabilis (poem)
Dryden, John **5** 106-107

ANOKYE, OKOMFO (Kwame Frimpon Anokye; flourished late 17th century), Ashanti priest and statesman **1** 242-243

Anomie (sociology)
Durkheim, Émile **5** 162-163

Another Country (novel)
Baldwin, James Arthur **1** 465-466

Another Part of the Forest (play)
Hellman, Lillian Florence **7** 267-268

Another Philosophy of History... (book)
Herder, Johann Gottfried von **7** 327-328

Another's Nest (play)
Benavente y Martinez, Jacinto **2** 146-147

ANOUILH, JEAN (1910-1987), French playwright **1** 243-244
Hellman, Lillian Florence **7** 267-268

Anp'yong (1418-1453), Korean prince
Sejo **14** 90-91
Sejong **14** 91-92

Ansar movement (Sudan)
Mahdi **10** 137-138

Anschluss (1938)
Chamberlain, Arthur Neville **3** 409-411
Hitler, Adolf **7** 417-420
Horthy de Nagybánya, Nicholas **7** 510-512
Schuschnigg, Kurt von **14** 45-46

Anschütz, Richard (1852-1937), German chemist
Couper, Archibald Scott **4** 269-270

Ansco Co.
Eastman, George **5** 186

Anselm (book)
Barth, Karl **2** 31-32

ANSELM OF CANTERBURY, ST. (1033-1109), Italian archbishop and theologian **1** 244-245
Abelard, Peter **1** 23-25
Henry I **7** 286-287
Lombard, Peter **9** 490-491
William II **16** 293-294
William of Ockham **16** 298-299

Anselm of Laon (died 1117), French theologian
Abelard, Peter **1** 23-25
Lombard, Peter **9** 490-491

Ansermet, Ernest (1883-1969), Swiss orchestral conductor
Bloch, Ernest **2** 326-327

Anshutz, Thomas (1815-1912), American painter
Demuth, Charles **4** 497-498
Glackens, William **6** 355-356
Sloan, John **14** 274-275

Anson, Charles Edward
see Markham, Edwin

Answering Magistrate Chang (poem)
Wang Wei **16** 106-108

Antalcidas, Peace of
see King's Peace (386 B.C.)

Antar Symphony (musical composition)
Rimsky-Korsakov, Nikolai Andreevich **13** 174-175

Antarctic exploration
Australian
Mawson, Douglas **10** 354-355
Wilkins, George Hubert **16** 281-282
British
Cook, James **4** 214-215
Franklin, John **6** 64-65
Fuchs, Vivian **6** 140
Ross, James Clark **13** 302-303
Scott, Robert Falcon **14** 67-68
Shackleton, Ernest Henry **14** 132-133
Norwegian
Amundsen, Roald **1** 206-207
South Pole
Amundsen, Roald **1** 206-207
Scott, Robert Falcon **14** 67-68
Swedish
Nordenskold, Nils Otto Gustaf **11** 422-423
United States
Byrd, Richard Evelyn **3** 186-187
Ellsworth, Lincoln **5** 277
Palmer, Nathaniel Brown **12** 80-81
Wilkes, Charles **16** 279-280

Antaryami (book)
Das, Chitta Ranjan **4** 401-402

Anteriority of Black Civilizations (book)
Diop, Cheikh Anta **5** 21-22

Anthemius (died 472), Roman emperor 467-472
Ricimer, Flavius **13** 151-152

Anthology of Another Town, The (book)
Howe, Edgar Watson **7** 529

Anthoniszoon, Jeroen
see Bosch, Hieronymus

Anthony, Mark
see Antony, Mark

Anthony, Peter
see Shaffer, Peter Levin

ANTHONY, ST. (circa 250-356), Egyptian hermit and monastic founder **1** 246-248
Athanasius **1** 358-359
Benedict, Ruth Fulton **2** 154-155
Donatello **5** 55-56

ANTHONY, SUSAN BROWNELL (1820-1906), American leader of suffrage movement **1** 246-248
dress
Bloomer, Amelia Jenks **2** 337
in opera
Thomson, Virgil **15** 202-203
women's suffrage
Catt, Carrie Chapman **3** 375-376
Gage, Matilda Joslyn **6** 167-169
Howe, Julia Ward **7** 535-536
Shaw, Anna Howard **14** 162-163
Stanton, Elizabeth Cady **14** 402-403
Stone, Lucy **14** 471-472

Anthony Abbott, St.
see Anthony, St.

Anthony Burns (book)
Burns, Anthony **3** 151

Anthony of Egypt, St.
see Anthony, St.

Anthrax bacillus (bacteriology)
Koch, Heinrich Hermann Robert **9** 69-70
Pasteur, Louis **12** 125-127

Anthropocentrism (philosophy)
Chrysippus **4** 35-36

Anthropological linguistics
see Linguistics

Anthropology (social science)
Australian aborigines
Bates, Daisy Mae **2** 52-53
Radcliffe-Brown, A. R. **12** 535-536
Boasian school
Boas, Franz **2** 349-351
Kroeber, Alfred Louis **9** 105-106
cultural
see Cultural anthropology
culture of poverty
Lewis, Oscar **9** 392-393
development
Fletcher, Alice Cunningham **5** 486-487
Hrdlička, Aleš **8** 3-4
ethnology
Freyre, Gilberto **6** 106-107
Mauss, Marcel **10** 352-353
fossil man
Howells, William White **7** 541-542
Hrdlička, Aleš **8** 3-4
Leakey, Louis Seymour Bazett **9** 262
Leakey, Mary Douglas **9** 263-264
Leakey, Richard Erskine Frere **9** 264-265
Weidenreich, Franz **16** 171-172
functional school
Malinowski, Kaspar Bronislaw **10** 170-171
historical perspective
Evans-Pritchard, Edward Evan **5** 340
Sauer, Carl Ortwin **13** 496-497
interdisciplinary approach
Freud, Sigmund **6** 103-106
Fries, Jakob Friedrich **6** 116-117
Kluckhohn, Clyde **9** 56-57
Kulturkreis school
Kluckhohn, Clyde **9** 56-57
Native Americans
Hrdlička, Aleš **8** 3-4
Lowie, Robert Harry **10** 18
Radin, Paul **12** 538-539
White, Leslie A. **16** 232-233
Oceania
Howells, William White **7** 541-542
professionalized
Boas, Franz **2** 349-351
Fletcher, Alice Cunningham **5** 486-487
religion and mythology
Frazer, James George **6** 76
Radin, Paul **12** 538-539
Tylor, Edward Burnett **15** 372-373
social
Douglas, Mary Tew **5** 79-80
Gluckman, Max **6** 374-375
Lévi-Strauss, Claude Gustave **9** 371-372
Radcliffe-Brown, A. R. **12** 535-536
Redfield, Robert **13** 73-74
see also Social scientists—anthropologists
South African societies
Radcliffe-Brown, A. R. **12** 535-536

Anthropometry (science)
Bertillon, Alphonse **2** 230-231
Boas, Franz **2** 349-351
Galton, Francis **6** 193-194
Lombroso, Cesare **9** 493

Antibiotics (medicine)
Brown, Rachel Fuller **3** 43-44
Chain, Ernst Boris **3** 407-408
Domagk, Gerhard Johannes Paul **5** 48-50
Dubos, René Jules **5** 119
Fleming, Alexander **5** 483-485
Florey, Howard Walter **5** 491-492
Waksman, Selman Abraham **16** 49-50

Antibodies (biochemistry)
Landsteiner, Karl **9** 188-189
Pauling, Linus Carl **12** 150-152
Richet, Charles Robert **13** 144-145

Antic Hay (novel)
Huxley, Aldous Leonard **8** 74-75

Antichita di Roma, Le (book)
Palladio, Andrea **12** 75-77

Anti-Christ (book)
Merezhkovsky, Dmitry Sergeyevich **10** 515-516
Nietzsche, Friedrich **11** 390-392

Anti-Christ, The (play)
Alarcón, Pedro Antonio de **1** 100-101

Anticipations (book)
Wells, Herbert George **16** 195-196

Anticlericalism (liberal movement)
France
Dreyfus, Alfred **5** 103-105
Leo XIII **9** 334-336
Poincaré, Raymond **12** 366-368
Holy Roman Empire
Leopold II **9** 346
Low Countries
Leo XIII **9** 334-336
Mexico
Calles, Plutarco Elías **3** 234-235
Díaz, José de la Cruz Porfirio **4** 534-536
Lerdo de Tejada, Miguel **9** 351-352
papal opposition
Pius IX **12** 335-336
Pius VI **12** 333-334
Spain
Azaña Diaz, Manuel **1** 396-397

Anticolonialism
see Nationalism

Anti-Communist Labour party (Australia)
see Democratic Labour party

Anti-Conscription League (Australia)
Curtin, John Joseph **4** 348-349

Anticosti Island (Gulf of St. Lawrence)
Cartier, Jacques **3** 343-344
Jolliet, Louis **8** 328-329

Anticristo, El (play)
Alarcón, Pedro Antonio de **1** 100-101

Anticyclone theory (meteorology)
Galton, Francis **6** 193-194

Antidosis (book)
Isocrates **8** 151

Anti-Dühring (book)
Engels, Friedrich **5** 286-288

Antietam, battle of (1862)
Jackson, Shirley Ann **8** 183-184
Lee, Robert Edward **9** 292-294
Lincoln, Abraham **9** 415-418
McClellan, George Brinton **10** 391-392
Meade, George Gordon **10** 440-441

Antifascist Congress (Brussels; 1935)
Sábato, Ernesto **13** 399-400

Antifascist National Committee (Romania)
Ceausescu, Nicolae **3** 387-388

Anti-Fascist People's Freedom League (Burma)
Aung San **1** 374-375
Thant, U **15** 161-162

Antifederalists (United States politics)
Clinton, DeWitt **4** 112-113
Clinton, George **4** 113-114
Gerry, Elbridge **6** 282-283
Lee, Richard Henry **9** 291-292
Livingston, Edward **9** 460-461
Macon, Nathaniel **10** 114-115

see also Democratic-Republican party (United States); Federalists

Antigens (biochemistry)
Landsteiner, Karl **9** 188-189
Medawar, Peter Brian **10** 444-445
Richet, Charles Robert **13** 144-145

Anti-Goeze (book)
Lessing, Gotthold Ephraim **9** 357-359

Antigone (opera)
Honegger, Arthur **7** 472-473

Antigone (play)
Alfieri, Vittoria **1** 145-146
Anouilh, Jean **1** 243-244
Cocteau, Jean **4** 132-133
Sophocles **14** 343-345

ANTIGONUS I (382-301 B.C.), king of Macedon 306-301 B.C. **1** 248-249
Ptolemy I **12** 470-472
Seleucus I **14** 92-93

Antigonus II (80?-37 B.C.), king of Judea 40-37 B.C.
Herod the Great **7** 333-334

Antigonus II Gonatus (319?-239 B.C.), king of Macedon 283-239 B.C.
Aratus **1** 273-274
Asoka **1** 341-342
Zeno of Citium **16** 499-500

Antigonus III Doson (died 221 B.C.), king of Macedon 229-221 B.C.
Aratus **1** 273-274
Cleomenes III **4** 103-104

Antigua, Penny, Puce (novel)
Graves, Robert Ranke **6** 504-506

Antihistamines (pharmacology)
Dale, Henry Hallett **4** 371-373

Anti-Imperialist League (Berlin)
Ho Chi Minh **7** 426-428

Anti-Jesus (play)
Eisenstein, Sergei Mikhailovich **5** 240-242

Anti-Machiavel (book)
Frederick II **6** 81-84

Anti-Masonic party (United States)
Fillmore, Millard **5** 447-448
Harrison, William Henry **7** 180-181
Seward, William Henry **14** 124-125
Stevens, Thaddeus **14** 442-443
Weed, Thurlow **16** 169-170

Antimatter (physics)
Anderson, Carl David **1** 214-215
Dirac, Paul Adrien Maurice **5** 23-24

Antimémoires (essays)
Malraux, André **10** 178-180

Antimony (chemistry)
Hofmann, August Wilhelm von **7** 441-442

Antinomianism (religion)
Davenport, John **4** 405-406
Hutchinson, Anne Marbury **8** 69-71
Junayd, Abu al-Qasim ibn Muhammad al **8** 388
Winthrop, John (1588-1649) **11** 409

Antinomy (philosophy)
Kant, Immanuel **8** 430-432
Poincaré, Jules Henri **12** 365-366

Antioch (ancient city, Syria)
Ignatius of Antioch **8** 107-108
Justinian I **8** 393-395
Nestorius **11** 349-350
Seleucus I **14** 92-93

Antioch College (Yellow Springs, Ohio)
Bellows, Henry Whitney **2** 143-144
Hall, Granville Stanley **7** 85-86
Mann, Horace **10** 202-204

Antioch, siege of (1097-1098)
Alexius I **1** 143-144
Bohemund, I **2** 364

Antiochus I (324-261 B.C.), king of Syria 280-261 B.C.
Ptolemy II **12** 472-473
Seleucus I **14** 92-93

Antiochus II (286-247 B.C.), king of Syria 261-247 B.C.
Asoka **1** 341-342
Ptolemy II **12** 472-473

ANTIOCHUS III (241-187 B.C.), king of Syria 223-187 B.C. **1** 249-250
Cato, Marcus Porcius the Elder **3** 375
Flamininus, Titus Quinctius **5** 477
Hannibal Barca **7** 128-130
Polybios **12** 384-385
Scipio Africanus Major, Publius Cornelius **14** 61-62

ANTIOCHUS IV (circa 215-163 B.C.), king of Syria 175-163 B.C. **1** 250
Judas Maccabeus **8** 374-375

Antiochus Dying ... (painting)
David, Jacques Louis **4** 407-409

Antiochus the Great
see Antiochus III

Anti-Ovid (poem)
Wieland, Christoph Martin **16** 260-261

Antiparticle (physics)
Anderson, Carl David **1** 214-215
Dirac, Paul Adrien Maurice **5** 23-24

Antipater (398?-319 B.C.), Macedonian general
Alexander the Great **1** 137-141
Antigonus I **1** 248-249
Aristotle **1** 295-296
Seleucus I **14** 92-93

Antipater (died 43 B.C.), Judean procurator 47-43 B.C.
Herod the Great **7** 333-334

Antipater (letter)
Isocrates **8** 151

Antiphon (circa 480-411 B.C.), Greek orator
Thucydides **15** 211-212

Antiquarian's Family, The (play)
Goldoni, Carlo **6** 408-409

Antiquary, The (novel)
Scott, Walter **14** 68-70

Antique Vision (mural)
Puvis de Chavannes, Pierre **12** 492-493

Antiquitates italicae medii aevi (dissertation)
Muratori, Lodovico Antonio **11** 254-255

Antiquités de Rome (book; Du Bellay)
Castiglione, Baldassare **3** 360-361

Antiquités troyennes (book)
Schliemann, Heinrich **14** 17-18

Antiquities of the Jews (book; Josephus)
John the Baptist **8** 290
Josephus Flavius **8** 360-361
Judas Maccabeus **8** 374-375

Antiquities of Things Human and Divine (book)
Varro, Marcus Terentius **15** 438-439

Antirealistic revolution (French literature)
Giraudoux, Jean **6** 349-350

Anti-Regency party (United States)
Clinton, DeWitt **4** 112-113

Anti-Semitism
ancient
Philo Judaeus **12** 282-283
Justin Martyr **8** 395-396
Moses **11** 200-201
Austria
Harand, Irene **7** 139-145
Czechoslovakia
Fleischmann, Gisi **5** 482-483
Masaryk, Tomáš Garrigue **10** 314-315
France
Barbie, Klaus **1** 501-503
Bloch, Marc **2** 332-333
Philip IV **12** 274
see also Dreyfus Affair
Germany (19th century)
Cohen, Hermann **4** 138-139
Lazarus, Emma **9** 260-261
Treitschke, Heinrich von **15** 293-294
Wagner, Richard **16** 40-43
Germany (20th century)
Brunner, Alois **3** 73-74
Buber, Martin **3** 87-89
Cassirer, Ernst **3** 358-359
Chamberlain, Houston Stewart **3** 411
Dubnov, Simon **5** 115-116
Eichmann, Adolf **5** 226-227
Frank, Anne **6** 54-56
Goebbels, Joseph Paul **6** 384-385
Himmler, Heinrich **7** 398-399
Hitler, Adolf **7** 417-420-293
Sachs, Nelly **13** 411-412
Holland
Frank, Anne **6** 54-56
Italy
Mussolini, Benito **11** 272-274
Pius XI **12** 337-339

Pius XII **12** 339-340
opponents
Harand, Irene **7** 139-145
Poland
Luxemburg, Rosa **10** 55-56
Penderecki, Krzysztof **12** 195-197
Russia
Alexander III **1** 133-134
Bialik, Hayyim Nahman **2** 262-263
Dubnov, Simon **5** 115-116
Ehrenburg, Ilya Grigorievich **5** 224-225
Lazarus, Emma **9** 260-261
Nicholas II **11** 378-380
Yevtushenko, Yevgeny Alexandrovich **16** 455-456
Spain and Portugal
Abravanel, Isaac ben Judah **1** 31
Ferdinand V **5** 417-418
Isabella I **8** 144-145
Judah Halevi **8** 373
Manuel I **10** 219-220
Vieira, Antônio **15** 492
United States
Baruch, Bernard Mannes **2** 42-43
Brandeis, Louis Dembitz **2** 496-497
Cohen, Morris Raphael **4** 139-140
Coughlin, Charles Edward **4** 265-266
Dewey, Melvil **4** 523-524
Ford, Henry **6** 5-6
writers against
Appelfeld, Aharon **1** 262-263

Antiseptics (medicine)
Fleming, Alexander **5** 483-485
Lister, Joseph **9** 444-445
Semmelweis, Ignaz Philipp **14** 101-102

Antislavery and Aborigines Protection Society (Lagos, Nigeria)
Macaulay, Herbert **10** 78-79

Anti-Slavery Harp, The (poems)
Brown, William Wells **3** 48-49

Antislavery movement (Great Britain)
Baker, Samuel White **1** 454-455
Fox, Charles James **6** 35-37
Livingstone, David **9** 463-465
Oglethorpe, James Edward **11** 482-483
Palmerston, 3d Viscount **12** 81-83
Priestley, Joseph **12** 452-453
Wilberforce, William **16** 269-270

Antislavery movement (United States)
Africa squadron (USN)
Perry, Matthew Calbraith **12** 237-239
authors and editors
Emerson, Ralph Waldo **5** 278-280
Hildreth, Richard **7** 382
Howe, Julia Ward **7** 535-536
Lea, Henry Charles **9** 261-262
Lovejoy, Elijah Parish **10** 6-7
Medill, Joseph **10** 451-452
Melville, Herman **10** 472-476
Paine, Thomas **12** 66-67
Weld, Theodore Dwight **16** 186
Whittier, John Greenleaf **16** 256-257
emancipationists
Beecher, Lyman **2** 113
Bristow, Benjamin Helm **3** 9-10
Brown, Moses **3** 42-43
Miller, Samuel Freeman **11** 29-30
Sewall, Samuel **14** 123-124
Free Soil party
Andrew, John Albion **1** 230-231
Blair, Francis Preston **2** 313-315
Bryant, William Cullen **3** 83-85
Burlingame, Anson **3** 144-145
Field, David Dudley **5** 439-440
Sumner, Charles **15** 30-31
legal aspects
Chase, Salmon Portland **3** 473-475
Curtis, Benjamin Robbins **4** 349
Dana, Richard Henry Jr. **4** 385-386
Dawes, Henry Laurens **4** 427
Shaw, Lemuel **14** 164-165
Stevens, Thaddeus **14** 442-443
Tyler, Royall **15** 371-372
other supporters
Adams, John Quincy **1** 52-54
Benezet, Anthony **2** 159-160
Burritt, Elihu **3** 160
Chandler, Zachariah **3** 425-426
Ladd, William **9** 149
Lee, Richard Henry **9** 291-292
Woolman, John **16** 382-383
see also Abolitionists, American; Antislavery Society (United States); Slavery—United States supporters

Antislavery Society (United States)
Bailey, Gamaliel **1** 444-445
Brown, William Wells **3** 48-49
Phillips, Wendell **12** 281-282
Remond, Charles Lennox **13** 95
Stone, Lucy **14** 471-472
see also American Antislavery Society

ANTISTHENES (circa 450-360 B.C.), Greek philosopher **1** 250-251
Diogenes **5** 20-21
Zeno of Citium **16** 499-500

Antistrophe (ode)
Pindar **12** 312-313

Antisubversion Law (Philippines)
Magsaysay, Ramon **10** 130-131

Antisymbol (French literature)
Robbe-Grillet, Alain **13** 189-190

Antitheses (literature)
Gracián y Morales, Baltasar Jerónimo **6** 481-482

Antithesis (philosophy)
Marx, Karl **10** 304-308

Antitoxic immunity (physiology)
Richet, Charles Robert **13** 144-145

Antitoxins (medicine)
Behring, Emil Adolph von **2** 122-123

Antitrust laws (United States)
businesses exempted
Harding, Warren Gamaliel **7** 148-149
cases
Gary, Elbert Henry **6** 229-230
Hand, Billings Learned **7** 116
Morgan, John Pierpont **11** 163-165
Watson, Thomas J. **16** 140
White, Edward Douglass **16** 230-231
Federal Trade Commission Act
see Federal Trade Commission
prosecutions initiated
Arnold, Thurman Wesley **1** 314
Knox, Philander Chase **9** 66-67
Roosevelt, Theodore **13** 280-283
Sherman Act
see Sherman Antitrust Act
see also Capitalism; Monopoly

Antoine de Bourbon (1518-1562), king of Navarre 1555-1562
Henry IV **7** 293-295

ANTONELLO DA MESSINA (circa 1430-1479), Italian painter **1** 251-252
Bellini, Giovanni **2** 137-138

Antonina (novel)
Collins, William Wilkie **4** 169-170

Antoninus, Marcus Aurelius
see Caracalla

Antoninus Pius (86-161), Roman emperor 138-161
Hadrian **7** 60-61
Marcus Aurelius Antoninus **10** 243-245
Zeno of Citium **16** 499-500

Antônio, Dom (1531-1594), Portuguese noble, claimant to the throne
Essex, 2d Earl of **5** 321-322

Antonio, Donato di Pascuccio d'
see Bramante, Donato

Antonio Azorin (novel)
Ruíz, José Martínez **13** 358

Antonio Broccardo (portrait)
Giorgione **6** 340-341

Antonio da Sangallo the Elder
Giorgione **6** 340-341
Sanmicheli, Michele **13** 469-470

Antonio da Sangallo the Younger
Sanmicheli, Michele **13** 469-470
Lescot, Pierre **9** 354
Michelangelo Buonarroti **11** 2-5
Sanmicheli, Michele **13** 469-470
Vignola, Giacomo da **15** 493-494

Antonio de Covarrubias (painting)
Greco **6** 511-514

ANTONIONI, MICHELANGELO (born 1912), Italian film director **1** 252-253
Bergman, Ernst Ingmar **2** 190-191

Antonius, Marcus
see Antony, Mark

Antonov Apples (story)
Bunin, Ivan Alekseevich **3** 124

ANTONY, MARK (circa 82-30 B.C.), Roman politician and general **1** 253-254
Egypt and Judea
Cleopatra **4** 105-106
Herod the Great **7** 333-334
opponents
Brutus, Marcus Junius **3** 79-80
Cato, the Younger **3** 374-375
Horace **7** 500-503
Varro, Marcus Terentius **15** 438-439
Triumvirate
Augustus **1** 371-373
Cicero, Marcus Tullius **4** 55-58

Antony and Cleopatra (opera)
Barber, Samuel **1** 500-501

Antony and Cleopatra (play; Shakespeare)
Dryden, John **5** 106-107
Shakespeare, William **14** 142-145

Antwerp Cathedral (Belgium)
Rubens, Peter Paul **13** 339-342

Antwerp Ferry (painting)
Jordaens, Jacob **8** 347-349

Antwerp school (Flemish art)
Jordaens, Jacob **8** 347-349

Anual, battle of (1921)
Abd el-Krim el-Khatabi, Mohamed ben **1** 15-16

Anushervan the Just
see Khosrow I

Anxious Bench, The (book)
Nevin, John Williamson **11** 357

Any Old Place with You (song)
Rodgers, Richard Charles **13** 234-236

Anything Goes (musical)
Porter, Cole Albert **12** 405-406

Anytus (flourished 5th-4th century B.C.), Athenian politician
Socrates **14** 320-321

ANZA, JUAN BAUTISTA DE (1735-1788), Spanish explorer **1** 254-255
Curtin, John Joseph **4** 348-349
Evatt, Herbert Vere **5** 341-343

Anzac pact (1944)
Curtin, John Joseph **4** 348-349
Evatt, Herbert Vere **5** 341-343

Anzio, battle of (1944)
Alexander of Tunis, 1st Earl **1** 135-136

Anzus Security Treaty (1951)
Evatt, Herbert Vere **5** 341-343
Menzies, Robert Gordon **10** 510-511

AOUN, MICHEL (born 1935), Christian Lebanese military leader and prime minister **1** 255-257

Apache Indians (North America)
Anza, Juan Bautista de **1** 254-255
Carson, Christopher **3** 334-335
Cochise **4** 128
Crook, George **4** 322-323
Geronimo **6** 281-282
Mangas Coloradas **10** 194-196

Apache Napoleon
see Cochise

Aparajito (film)
Ray, Satyajit **13** 60-61

Apartheid (South Africa)
critics
Paton, Alan Stewart **12** 134-135
Bok, Derek Curtis **2** 371-372
de Klerk, Fredrik Willem **4** 466-468
First, Ruth **5** 453-454
Fugard, Athol **6** 142-143
Suzman, Helen **15** 45-46
opponents
Berry, Mary Frances **2** 226-229
Biko, Steve **2** 273-274
Boesak, Allan Aubrey **2** 359-360
Brutus, Dennis **3** 77-78
Buthelezi, Mangosuthu Gatsha **3** 178-179
Luthuli, Albert John **10** 51-52
Mandela, Nelson Rolihlahla **10** 185-186
Mandela, Winnie **10** 187-189
Masire, Quett Ketumile **10** 318-319
Ramaphosa, Matemela Cyril **13** 15-16
Sisulu, Nontsikelelo Albertina **14** 259-261
Sisulu, Walter Max Ulyate **14** 261-262
Sithole, Ndabaningi **14** 262-264
Sobukwe, Robert Mangaliso **14** 318-319
Sullivan, Leon Howard **15** 25-27
Tambo, Oliver Reginald **15** 92-94
Tutu, Desmond **15** 360-361
supporters
Botha, Louis **2** 434-436
Botha, Pieter Willem **2** 436-438
Hertzog, James Barry Munnik **7** 347-348
Malan, Daniel Francois **10** 163-164
Retief, Pieter **13** 105-106
Verwoerd, Hendrik Frensch **15** 472-473
Vorster, Balthazar Johannes **16** 30-32

Apathia (philosophy)
Zeno of Citium **16** 499-500

Apatzingán constitution (1814)
Morelos, José María **11** 157-158

Apeiron (philosophy)
Anaximander **1** 209-210

APELLES (flourished after 350 B.C.), Greek painter **1** 257

Apelles' Figure (story)
Pasternak, Boris Leonidovich **12** 124-125

Apemea, Peace of (188 B.C.)
Antiochus III **1** 249-250

APGAR, VIRGINIA (1909-1974), American medical educator, researcher **1** 257-259

Apgar Newborn Scoring System
Apgar, Virginia **1** 257-259

Aphasia (psychology)
Freud, Sigmund **6** 103-106

Aphid (insect)
Leeuwenhoek, Anton van **9** 300-301

Aphorism (literature)
Dickinson, Emily **4** 541-543
Howe, Edgar Watson **7** 529

Aphrodite Anadyomene (painting)
Apelles **1** 257

Aphrodite of Knidos (sculpture)
Praxiteles **12** 433-434

Aphrodite Ourania (sculpture)
Phidias **12** 265-267

Apiculture (science)
Mendel, Johann Gregor **10** 483-486

Apion (flourished 1st century), Greek grammarian
Josephus Flavius **8** 360-361

APITHY, SOUROU MIGAN (1913-1989), Dahomean political leader **1** 259-260

Apocalypse (New Testament)
see Revelation, Book of (New Testament)

Apocalypse (woodcuts)
Dürer, Albrecht **5** 159-161

Apocalypsis explicata (book)
Swedenborg, Emanuel **15** 49-50

Apocolocyntosis (satire)
Seneca the Younger, Lucius Annaeus **14** 103-105

Apocrypha (Protestant, Old Testament)
Jesus ben Sira **8** 251

Apocryphal Gospels
Jesus of Nazareth **8** 251-255

Apocryphal Texts (Confucianism)
Kuang-wu-ti **9** 112-113
Wang Mang **16** 101-103

APOLLINAIRE, GUILLAUME (1880-1918), French lyric poet **1** 260
associates
Breton, André **2** 519-520
Chagall, Marc **3** 406-407
Cocteau, Jean **4** 132-133
Duchamp, Marcel **5** 122-123
Ungaretti, Giuseppe **15** 389-390
Bateau Lavoir group
Picasso, Pablo **12** 292-295
eulogies
Rousseau, Henri **13** 323-324
musical settings
Poulenc, Francis **12** 414-415

Apollo (ballet)
Balanchine, George **1** 461-462
Stravinsky, Igor Fedorovich **14** 502-506

Apollo (mythology)
Aeschylus **1** 70-72
Bernini, Gian Lorenzo **2** 214-216
Callimachus **3** 235-236
Polykleitos **12** 385-386

Apollo (sculpture)
Giovanni da Bologna **6** 345-346

Apollo and Daphne (painting)
Pollaiuolo, Antonio **12** 377-378
Poussin, Nicolas **12** 418-420

Apollo and Daphne (sculpture)
Bernini, Gian Lorenzo **2** 214-216

Apollo and Marsyas (painting)
Tintoretto **15** 232-234

Apollo and Orpheus (ballet)
Stravinsky, Igor Fedorovich **14** 502-506

Apollo and the Nymphs of Thetis (sculpture)
Girardon, François **6** 348-349

Apollo Belvedere (sculpture)
French, Daniel Chester **6** 98-99
Reynolds, Joshua **13** 115-116

Apollo Bringing Barbarossa His Bride (painting)
Tiepolo, Giovanni Battista **15** 219-220

Apollo e Daphne and Aci (musical composition)
Handel, George Frederick **7** 116-119

Apollo Guarding the Herds of Admetus (painting)
Claude Lorrain **4** 89-90

Apollo Parnopios (sculpture)
Phidias **12** 265-267

Apollo program (United States)
Armstrong, Neil Alden **1** 304-306
von Braun, Wernher **16** 17-18

Apollo Sauroktonos (sculpture)
Praxiteles **12** 433-434

APOLLODORUS (flourished circa 408 B.C.), Greek painter **1** 261

Apollodorus of Carystus (300-260 B.C.), Greek playwright
Terence **15** 146-148

APOLLONIUS OF PERGA (flourished 210 B.C.), Greek mathematician **1** 261-262
Euclid **5** 327-329
Fermat, Pierre de **5** 421-422
Pascal, Blaise **12** 122-124

Apollonius of Rhodes (flourished 240 B.C.), Greek poet
Callimachus **3** 235-236
Eratosthenes of Cyrene **5** 301-302

Apologética historia de las Indias (book)
Las Casas, Bartolomé de **9** 211-212

Apologia (book)
Pomponazzi, Pietro **12** 390-391

Apologia pro Galileo (book)
Campanella, Tommaso **3** 249

Apologia pro vita sua (autobiography; Newman)
Kingsley, Charles **9** 28
Newman, John Henry **11** 365-367

Apologies (book)
Justin Martyr **8** 395-396

Apologies to the Iroquois (book)
Wilson, Edmund **16** 318-319

Apology (book)
Tertullian **15** 155-156

Apology (dialogue; Plato)
Plato **12** 345-347
Socrates **14** 320-321

Apology and Voyages, The (book)
Paré, Ambroise **12** 94-95

Apology for a Wrong Greeting (dialogue)
Lucian **10** 25-26

Apology for Actors (pamphlet)
Heywood, Thomas **7** 373-374

Apology for Bad Dreams (poem)
Jeffers, John Robinson **8** 236-237

Apology for Poetry (book)
Sidney, Philip **14** 214-215

Apology for Raymond Sebond, The (essay)
Montaigne, Michel Eyquem de **11** 116-117

Apology for the Life of Mrs. Shamela Andrews, An (pamphlet)
Fielding, Henry **5** 442-444

Apology of the Commons (tract)
James I **8** 204-206

Apologye (polemic)
More, Thomas **11** 156-157

Apophoreta (book)
Martialis, Marcus Valerius **10** 286-287

Apoplexy victims
Cabet, Étienne **3** 196
Daudet, Alphonse **4** 402-403
La Bruyère, Jean de **9** 145
Philip V **12** 276-277
Prévost, Abbé **12** 445-446
Velázquez de Cuéllar, Diego **15** 459
Wilson, Henry **16** 322-323

Apostate (Jewish law)
Gershom ben Judah **6** 283-284

Apostate, the
see Julian

Apostle of
California
see Serra, Junipero
Democracy
see Madero, Francisco Indalecio
East Indies
see Francis Xavier, St.
England
see Augustine of Canterbury, St.
Germany
see Boniface, St.
Indians
see Eliot, John
Rome
see Neri, St. Philip
Slavs
see Cyril and Methodius, Sts.
West Indies
see Claver, St. Peter

Apostle, The (trilogy)
Asch, Shalom **1** 325-326

Apostles
see Bible—New Testament

Apostles (Cambridge University)
Strachey, Giles Lytton **14** 487-488
Tennyson, Alfred **15** 144-146

Apotelesmatica (book)
Ptolemy, Claudius **12** 473-474

Apotheosis of Charles VI as Apollo (painting)
Troger, Paul **15** 300

Apotheosis of Francesco Barbaro (painting)
Tiepolo, Giovanni Battista **15** 219-220

Apotheosis of Homer (mural)
Ingres, Jean Auguste Dominique **8** 121-123

Apotheosis of St. Eusebius (fresco)
Mengs, Anton Raphael **10** 505

Appalachen
see Tallahassee

Appalachian Spring (ballet)
Copland, Aaron **4** 227-228
Cunningham, Merce **4** 337-338
Graham, Martha **6** 485-486

Apparition (painting)
Hofmann, Hans **7** 442-443

Apparition (poem)
Mallarmé, Stéphane **10** 172-173

Appassionata Sonata (musical composition)
Beethoven, Ludwig van **2** 114-117

Appeal ... of Americans Called Africans (tract)
Child, Lydia Maria Francis **3** 520-521

Appeal of the Caravan, The (novella)
Husayn, Taha **8** 61-62

Appeal to Honour and Justice (book)
Defoe, Daniel **4** 457-459

Appeal to Reason, An (book)
Mann, Thomas **10** 204-207

Appeal to the Christian Women of the South, An (pamphlet; A. Grimké)
Grimké, Sarah Moore and Angelina Emily **7** 2-3

Appeal to the World, An (essay)
Du Bois, William Edward Burghardt **5** 116-118

Appearance and Reality (book)
Bradley, Francis Herbert **2** 481-482

Appearance of Man, The (book)
Teilhard de Chardin, Marie Joseph Pierre **15** 134-136

Appeasement policy (English politics)
Chamberlain, Arthur Neville **3** 409-411
Eden, Anthony **5** 204-205
Hitler, Adolf **7** 417-420
Macmillan, Harold **10** 112-113

Appel au soldat, L' (novel)
Barrès, Auguste Maurice **2** 20-21

APPELFELD, AHARON (born 1932), Israeli who wrote about anti-Semitism and the Holocaust **1** 262-263

Appell an die Vernunft (book)
Mann, Thomas **10** 204-207

Appelles (pseudonym)
see Scheiner, Christopher

Appendix Vergiliana (poems)
Virgil **15** 507-510

Apperceptive masses (psychology)
Herbart, Johann Friedrich **7** 321-322

APPIA, ADOLPHE (1862-1928), Swiss stage director **1** 263-264

Appian Law (Rome)
Cato, Marcus Porcius the Elder **3** 375

Appius Claudius Pulcher
see Claudius Pulcher, Appius

Apple, The (poems)
Yevtushenko, Yevgeny Alexandrovich **16** 455-456

Apple Computer Company
Jobs, Steven **8** 265-267

APPLEGATE, JESSE (1811-1888), American surveyor, pioneer, and rancher **1** 264-265

Apples (painting)
Hofmann, Hans **7** 442-443

APPLETON, EDWARD VICTOR (1892-1965), British pioneer in radio physics **1** 265-266

APPLETON, NATHAN (1779-1861), American merchant and manufacturer **1** 266-267

Appleton, Samuel (1766-1853), American merchant and manufacturer
Appleton, Nathan **1** 266-267

Appleton Collegiate Institute (Wisconsin)
Jordan, David Starr **8** 350-351

Appointment in Samarra (novel)
O'Hara, John **11** 485

Appolonian culture (North America)
Benedict, Ruth Fulton **2** 154-155

Appomattox, battle of (1865)
Gordon, John Brown **6** 449-450
Grant, Ulysses Simpson **6** 492-494
Lee, Robert Edward **9** 292-294

Apportionment (United States; law)
Black, Hugo Lafayette **2** 301-303
Warren, Earl **16** 117-120

Appreciations (literary criticism)
Pater, Walter Horatio **12** 130-131

Apprentice's Vade Mecum, The (book)
Richardson, Samuel **13** 141-142

APRA
see Alianza Popular Revolucionaria Americana

Après-midi d'un faune, L' (poem)
Mallarmé, Stéphane **10** 172-173

Après-midi d'un faune, Prélude à l' (musical composition; ballet)
Debussy, Achille Claude **4** 445-447

April and May Mornings (play)
Calderón, Pedro **3** 221-222

April in Paris (song)
Basie **2** 48-49

April Twilights (poems)
Cather, Willa Sibert **3** 368-369

Aprismo (ideology)
Haya de la Torre, Victor Raul **7** 216-217

Aprista party (Latin America)
Haya de la Torre, Victor Raul **7** 216-217
Leguía y Salcedo, Augusto Bernardino **9** 305-306

Apropos of Delores (book)
Wells, Herbert George **16** 195-196

Apsley House (London)
Adam, Robert and James **1** 38-40

Apthorpe Houses (Cambridge; New York State)
Harrison, Peter **7** 179-180

Aptitude testing (psychology)
Hull, Clark Leonard **8** 28

Apuleius, Lucius (2d century), philosopher and rhetorician
La Fontaine, Jean de **9** 156-157

Apulia (region, Italy)
Guiscard, Robert **7** 39-40
Julius II **8** 384-386

Apulia, Robert Guiscard, Count and Duke of
see Guiscard, Robert

Apuntes carpetovetónicos (book)
Cela y Trulock, Camilo José **3** 389-390

Aqaba, Gulf of (Red Sea)
Burckhardt, Johann Ludwig **3** 133

Aquae Sextiae, battle of (102 B.C.)
Marius, Gaius **10** 264-265

Aqueducts, Roman
Frontinus, Sextus Julius **6** 130

Aquileia (city, Italy)
Attila **1** 360
Marcus Aurelius Antoninus **10** 243-245
Mark **10** 266-267

Aquileia, council of (381)
Ambrose **1** 192-193

Aquinas, St. Thomas
see Thomas Aquinas, St.

AQUINO, BENIGNO ("Nino"; 1933-1983), Filipino activist murdered upon his return from exile **1** 267-268

AQUINO, CORAZON COJOANGCO (born 1933), first woman president of the Republic of the Philippines **1** 268-270
Marcos, Ferdinand **10** 240-242

Aquis Submersus (novella)
Storm, Theodor **14** 479-480

Aquitaine (duchy, France)
Charlemagne **3** 445-447
Edward III **5** 211-212
Edward the Black Prince **5** 217-218
Henry II **7** 287-289

Arab Empire
see Islamic Empire
Abdullah ibn Husein **1** 19-20
Faisal I **5** 370-371

Arab National Congress (Damascus, 1920)
Abdullah ibn Husein **1** 19-20
Faisal I **5** 370-371

Arab Nationalists' Movement (1952)
Habash, George **7** 55-56

Arab Revolt (Syria; 1916)
Abdullah ibn Husein **1** 19-20
Faisal I **5** 370-371
Husein ibn Ali **8** 63
Lawrence, Thomas Edward **9** 253-254

Arab Socialist Resurrection party (Syria)
'Aflaq, Michel **1** 73-74

Arab Socialist Union (Egypt)
Sadat, Anwar **13** 412-414

Arab States, League of
Fādil al-Jamālī, Muhammad **5** 361-362
Fahd ibn Abdul Aziz Al-Saud **5** 364-366
Farouk I **5** 387-388
Husayn, Taha **8** 61-62
Tito, Marshal **15** 244-246

Arab Village (musical composition)
Schuller, Gunther **14** 37-38

Arabella (opera)
Strauss, Richard **14** 500-501

Arabesque (art form)
Gorky, Arshile **6** 458
Hilliard, Nicholas **7** 391-392
Ingres, Jean Auguste Dominique **8** 121-123

Arabesques (literary collection)
Gogol, Nikolai **6** 391-393

Arabi Pasha (Colonel Ahmed Arabi; 1841?-1911), Egyptian revolutionist
Mahdi **10** 137-138
Tewfik Pasha **15** 157-158
Zaghlul Pasha, Saad **16** 485-486

Arabia
see Islamic Empire; Saudi Arabia

Arabian American Oil Co. (ARAMCO)
Yamani, Ahmed Zaki **16** 433-435

Arabian Nights (lithograph)
Chagall, Marc **3** 406-407

Arabic (language)
Abd al-Malik **1** 12-13
Atatürk, Ghazi Mustapha Kemal **1** 356-357

Arabic literature
medieval
Abu Nuwas **1** 33-34
Ibn al-Arabi, Muhyi al-Din **8** 91
ibn Battuta, Muhammad **8** 91-92
ibn Tufayl, Abu Bakr Muhammad **8** 96
Masudi, Ali ibn al- Husayn al- **10** 328-329
Saadia ben Joseph al-Fayumi **13** 396
modern
Adonis **1** 64-65
Darwish, Mahmud **4** 399-401
Gibran, Kahlil **6** 303-305
renaissance (20th century)
Abduh ibn Hasan Khayr Allah, Muhammad **1** 16-17
Husayn, Taha **8** 61-62
Mahfuz, Najib **10** 142-144

Arabic music
Fairuz **5** 368-369

Arabic numerals (mathematics)
Asoka **1** 341-342
Fibonacci, Leonardo **5** 434-435
Khwarizmi, Muhammad ibn Musa al- **8** 541

Arab-Israeli wars
1948
Abdullah ibn Husein **1** 19-20
Arafat, Yasser **1** 270-271
Begin, Menachem **2** 118-120
Ben-Gurion, David **2** 160-161
Bunche, Ralph Johnson **3** 121-122
Dayan, Moshe **4** 429-431
Glubb, John Bagot **6** 371-372
Hussein ibn Talal **8** 65-67
Nasser, Gamal Abdel **11** 317-318
Peres, Shimon **12** 210-211
Rabin, Yitzchak **12** 527-529
Sharon, Ariel **14** 157-159
Weizman, Ezer **16** 181-182
1955
Nasser, Gamal Abdel **11** 317-318
1956 (Sinai Peninsula)
Eban, Abba **5** 191-192
Peres, Shimon **12** 210-211
Sharon, Ariel **14** 157-159
1967 (Six Day War)
Arafat, Yasser **1** 270-271
Assad, Hafiz **1** 346-348
Begin, Menachem **2** 118-120
Dayan, Moshe **4** 429-431
Eban, Abba **5** 191-192
Habash, George **7** 55-56
Hussein ibn Talal **8** 65-67
Mubarak, Hosni **11** 225-226
Nasser, Gamal Abdel **11** 317-318
Rabin, Yitzchak **12** 527-529
Sadat, Anwar **13** 412-414
Sharon, Ariel **14** 157-159
Thant, U **15** 161-162
Tito, Marshal **15** 244-246
Weizman, Ezer **16** 181-182
1973 (Yom Kippur War)
Assad, Hafiz **1** 346-348
Eban, Abba **5** 191-192
Mubarak, Hosni **11** 225-226
Peres, Shimon **12** 210-211
Sadat, Anwar **13** 412-414
Sharon, Ariel **14** 157-159
Waldheim, Kurt **16** 54-55
1982 (invasion of Lebanon)
Abu Musa **1** 32-33
Arafat, Yasser **1** 270-271
Assad, Hafiz **1** 346-348
Begin, Menachem **2** 118-120
Gemayel, Amin **6** 258-259
Peres, Shimon **12** 210-211
Sharon, Ariel **14** 157-159

Arachne (literary character)
Ovid **12** 34-36

ARAFAT, YASSER (also spelled Yasir; born 1929), chairman of the Palestinian Liberation Organization **1** 270-271
Abu Musa **1** 32-33

Arago, Dominique François John (1786-1853), French physicist
Fizeau, Hippolyte Armand Louis **5** 475
Foucault, Jean Bernard Léon **6** 28-29
Laplace, Marquis de **9** 202-204

Aragon (region, Spain)
Cid **4** 58-59
Ferdinand V **5** 417-418
Innocent III **8** 125-127
Isabella I **8** 144-145
Peter III **12** 256-257

ARAGON, LOUIS (1897-1982), French surrealist author **1** 271-272
Barrès, Auguste Maurice **2** 20-21
Breton, André **2** 519-520

Arahat (Buddhism)
Buddha **3** 97-101

Arakcheev, Aleksei Andreevich (1769-1834), Russian soldier and statesman
Alexander I **1** 130-132

Arakida Moritake (1473-1549), Japanese poet
Basho, Matsuo **2** 45-48

Arámburu, Pedro Eugenio (1903-1970), Argentine politician
Sábato, Ernesto **13** 399-400

ARAMCO (oil co.)
ibn Saud, Abd al-Aziz **8** 94-95

Arameans (ancient Syrian people)
Ashurbanipal **1** 338
Saul **13** 498

Arango, Doroteo
see Villa, Francisco "Pancho"

ARANHA, OSVALDO (1894-1960), Brazilian political leader **1** 272-273

Aranjuez Palace (Spain)
Charles IV **3** 456-457
Herrera, Juan de **7** 335

Arano (anthology; Kakei)
Basho, Matsuo **2** 45-48

Arapaho Indians (North America)
Fitzpatrick, Thomas **5** 474-475
Kroeber, Alfred Louis **9** 105-106

Araros (flourished 387-375 B.C.), Greek dramatist
Aristophanes **1** 293-294

Aratea (poem; Aratus)
Cicero, Marcus Tullius **4** 55-58

ARATUS (271-213 B.C.), Greek statesman and general **1** 273-274
Agis IV **1** 81-82
Cicero, Marcus Tullius **4** 55-58
Cleomenes III **4** 103-104
Hipparchus **7** 407-408

Araucana, La (epic; Ercilla)
Camoëns, Luis Vaz de **3** 247-249
Lautaro **9** 235

Araucanian Indians (South America)
Ercilla y Zúñiga, Alonso de **5** 302
Lautaro **9** 235
Montt Torres, Manuel **11** 139-140
Valdivia, Pedro de **15** 400-401

Araucano, El (newspaper)
Bello, Ahmadu **2** 139-140

Arawak Indians (America)
Columbus, Christopher **4** 176-179

Arba Turim (Jewish code)
Caro, Joseph ben Ephraim **3** 316-317

Arbeiter, Der (book)
Jünger, Ernst **8** 391-392

Arbeiter Zeitung (newspaper)
Hillquit, Morris **7** 393-394

Arbela (modern Erbil province, Iraq)
Alexander the Great **1** 137-141

Arbella (ship)
Bradstreet, Anne Dudley **2** 486-487
Winthrop, John **16** 339-341

ARBENZ GUZMÁN, JACOBO (1913-1971), president of Guatemala (1951-1954) **1** 274-276
Arévalo, Juan José **1** 285-286
Guevara, Ernesto **7** 30-31

Arbitrants (play)
Menander **10** 477-478

Arbitration, industrial
see Labor unions

Arblay, Madame d'
see Burney, Fanny

Arbogast (died circa 394), Frankish general
Theodosius **15** 176

Arbol de la ciencia, El (novel)
Baroja y Nessi, Pío **2** 15-16

ARBUS, DIANE NEMEROV (1923-1971), American photographer **1** 276-277

Arbuthnot, John (1667-1735), Scottish physician
Pope, Alexander **12** 395-397
Swift, Jonathan **15** 51-54

Arbuthnot, John (1841-1920)
see Fisher of Kilverstone, 1st Baron

Arc de Triomphe (novel)
Remarque, Erich Maria **13** 91

Arc du Carrousel (Paris)
Clodion **4** 121

Arcades (play)
Milton, John **11** 43-46

Arcadia (novel)
Lope Félix de Vega Carpio **9** 503-506
Sidney, Philip **14** 214-215

Arcadia (poem; J. Sannazzaro)
Giorgione **6** 340-341

Arcadia (region, Greece)
Cleomenes I **4** 103

Arcadian League (Greek federation)
Epaminondas **5** 291-292

Arcadian Shepherds (painting)
Poussin, Nicolas **12** 418-420

Arcadius (377?-408), Byzantine emperor 395-408
Stilicho, Flavius **14** 452-453
Theodosius **15** 176

Arcana (musical composition)
Varèse, Edgard **15** 432-433

Arcana coelestia (book)
Swedenborg, Emanuel **15** 49-50

Arc-de-Senans (France)
Ledoux, Claude Nicolas **9** 277-278

Arcesilaus (316-241 B.C.), Greek philosopher
Carneades **3** 309
Chrysippus **4** 35-36
Eratosthenes of Cyrene **5** 301-302

Arch Street Theater (Philadelphia, Pennsylvania)
Barrymores **2** 28-30
Jefferson, Joseph **8** 237

Archaeology
see Archeology

Archaeology, Institute of (London)
Childe, Vere Gordon **3** 521-522

Archaism (art)
Earl, Ralph **5** 179
Hartley, Marsden **7** 186

Archaism (literature)
Malherbe, François de **10** 169-170

Archangel (city, Russia)
Cabot, Sebastian **3** 200-201
Chancellor, Richard **3** 422

Archangels (painting)
Klee, Paul **9** 47-49

Arche (ode)
Pindar **12** 312-313

Archelaus (died 399 B.C.), king of Macedon 413-399 B.C.
Euripides **5** 332-334

Archelaus (book)
Antisthenes **1** 250-251

Archeologist king
see Ashurbanipal

Archeologists
see Scientists—archeologists

Archeology
East Africa
Leakey, Mary Douglas **9** 263-264
Leakey, Richard Erskine Frere **9** 264-265
Europe
Breuil, Henri Edouard Prosper **2** 521-522
Childe, Vere Gordon **3** 521-522
Greece
Evans, Arthur John **5** 335-336
Schliemann, Heinrich **14** 17-18
Middle America
Kidder, Alfred Vincent **8** 541-542
Near East
Petrie, William Matthew Flinders **12** 261-262
Renan, Ernest **13** 95-96
scientific approach
Kidder, Alfred Vincent **8** 541-542
Petrie, William Matthew Flinders **12** 261-262
Winckelmann, Johann Joachim **16** 332-333
United States
Kidder, Alfred Vincent **8** 541-542
Kroeber, Alfred Louis **9** 105-106
Linton, Ralph **9** 431

Archetype (psychology)
Jung, Carl Gustav **8** 388-389

Archeus (medicine)
Paracelsus, Philippus Aureolus **12** 91-93

Archidamus (treatise)
Isocrates **8** 151

Archidamus II (ruled 476-427 B.C.), king of Sparta
Agesilaus II **1** 79-80

Archidamus III (ruled 360-338 B.C.), king of Sparta
Isocrates **8** 151

Archidamus V (died circa 227 B.C.), king of Sparta
Cleomenes III **4** 103-104

Archilochus (flourished 7th century B.C.), Greek poet
Horace **7** 500-503

ARCHIMEDES (circa 287-212 B.C.), Greek mathematician **1** 277-280
editions
Tartaglia, Niccolo **15** 111-112
influence of
Galileo Galilei **6** 180-183
Omar Khayyam **11** 510-511
influenced by
Democritus **4** 493-494
mathematics
Apollonius of Perga **1** 261-262
Euclid **5** 327-329
Eudoxus of Cnidus **5** 329-330
Thales **15** 161

Archimedes' principle (physics)
Archimedes **1** 277-280

ARCHIPENKO, ALEXANDER (1887-1964), Russian-American sculptor and teacher **1** 280-281

Architects
see Artists—architects

Architects' Collaborative, The (TAC)
Gropius, Walter **7** 13-14

Architectural Record (magazine)
Croly, Herbert David **4** 316-317

Architectural Review (magazine)
Asplund, Eric Gunnar **1** 344

Architectural Sketches... (book)
Shaw, Richard Norman **14** 167-168

Architecture
Barragán, Luis **2** 17-19
Bofill, Ricardo **2** 362-363
Eisenman, Peter D. **5** 239-240
Erickson, Arthur Charles **5** 304-306
Freed, James Ingo **6** 88-90
Fuller, Richard Buckminster **6** 149-150
Gehry, Frank O. **6** 250-251
Isozaki, Arata **8** 152-153
Jahn, Helmut **8** 199-201
Jones, Fay **8** 332-333
Lin, Maya Ying **9** 413-415
Loos, Adolf **9** 502-503
Lutyens, Edwin Landseer **10** 54-55
Maki, Fumihiko **10** 159-161
Melnikov, Konstantin Stepanovich **10** 470-471
Mies van der Rohe, Ludwig **11** 10-12
Moore, Charles Willard **11** 143-145
Morgan, Julia **11** 165-166
Nervi, Pier Luigi **11** 346-348
Piano, Renzo **12** 289-291
Pope, John Russell **12** 397-399
Roche, Kevin **13** 222-224
Rossi, Aldo **13** 309-310
Venturi, Robert **15** 461-463
see also American architecture; English architecture; etc., and separate styles and movements

Architecture of Country Houses (book)
Downing, Andrew Jackson **5** 90-91

Archiv für Physiologie (journal)
Du Bois-Reymond, Emil **5** 118-119

Archives for Pathological Anatomy... (journal)
Virchow, Rudolf Ludwig Carl **15** 506-507

Archives for Social Science... (journal)
Weber, Max **16** 157-160

Archytas of Tarentum (flourished 400-365 B.C.), Greek philosopher
Plato **12** 345-347

Arcot (city; India)
Clive, Robert **4** 119-120

Arctic exploration
adaptation theories
Stefansson, Vilhjalmur **14** 409-410
aircraft in
Andrée, Salomon August **1** 226
Byrd, Richard Evelyn **3** 186-187
Ellsworth, Lincoln **5** 277
Nobile, Umberto **11** 411-412
Australian
Wilkins, George Hubert **16** 281-282
Danish
Rasmussen, Knud Johan Victor **13** 44
Dutch
Barents, Willem **2** 4-5
English
Baffin, William **1** 435-436
Franklin, John **6** 64-65
Hearne, Samuel **7** 241-242
McClintock, Francis Leopold **10** 394-395
Ross, James Clark **13** 302-303
German
Wegener, Alfred Lothar **16** 170-171
Norwegian
Amundsen, Roald **1** 206-207
Nansen, Fridtjof **11** 304-305
Russian
Kolchak, Aleksandr Vasilievich **9** 77-78
Swedish
Nordenskjöld, Nils Adolf Erik **11** 421-422
Nordenskold, Nils Otto Gustaf **11** 422-423
United States
Byrd, Richard Evelyn **3** 186-187
Ellsworth, Lincoln **5** 277
Greely, Adolphus Washington **6** 517-518
Henson, Matthew A. **7** 312-314
MacMillan, Donald Baxter **10** 111-112
Melville, George Wallace **10** 472
Peary, Robert Edwin **12** 175-176

Arctic Highlanders
see Greenland Eskimos

Ardashir I (ruled circa 226-241), king of Persia
Mani **10** 196-197
Kesselring, Albert Field Marshal **8** 522-523

Ardeatine Caves massacre (1944)
Kafka, Franz **8** 403-406

ARDEN, ELIZABETH (Florence Nightingale Graham; 1878?-1966), American businesswoman **1** 281-282

Ardennes counteroffensive
see Bulge, battle of the (1944)

Ardres, Treaty of (1546)
Northumberland, Duke of **11** 431-432

Are We Civilized? (book)
Lowie, Robert Harry **10** 18

ARENA (Salvadoran political party)
Cristiani, Alfredo **4** 311-313

Arena Chapel (Padua)
Giotto **6** 342-345-409
Pisano, Giovanni **12** 324-325

ARENDT, HANNAH (1906-1975), Jewish philosopher **1** 282-284

ARENS, MOSHE (born 1925), aeronautical engineer who became a leading Israeli statesman **1** 284-285

Arensky, Anton Stephanovich (1861-1906), Russian composer
Rachmaninov, Sergei Vasilievich **12** 531-532

Areopagitica (pamphlet)
Milton, John **11** 43-46

Areopagiticus (treatise)
Isocrates **8** 151

Areopagus Council (ancient Greece)
Pericles **12** 219-221
Solon **14** 327-328

Arequipa (city; Peru)
Meiggs, Henry **10** 458-459

Aretas IV (9 B.C.-A.D. 40), Nabataean king
John the Baptist **8** 290

Arete (philosophy))
Plato **12** 345-347

Aretino, Pietro (1492-1556), Italian satirist
Rosso, Il **13** 312-313
Sansovino, Jacopo **13** 470-471
Tintoretto **15** 232-234

ARÉVALO, JUAN JOSÉ (1904-1951), Guatemalan statesman, president 1944-1951 **1** 285-286

Argall, Samuel (flourished early 17th century), English mariner
Pocahontas **12** 361-362
Powhatan **12** 429-430

Argenteuil (region, France)
Abelard, Peter **1** 23-25
Monet, Claude **11** 102-104

Argentina (Argentine Republic; nation, South America)
Bolivia and
Rosas, Juan Manuel de **13** 290-291
Santa Cruz, Andrés de **13** 472-473
Brazil and
Pedro II **12** 180-181
Rio Branco, Barão do **13** 177
economic nationalism
Frondizi, Arturo **6** 127-128
Falkland Islands War (1982)
Galtieri, Leopoldo Fortunato **6** 191-193
human rights
Pérez Esquivel, Adolfo **12** 215-217
independence wars
Belgrano, Manuel **2** 126-127
Güemes, Martín **7** 26-27
Rivadavia, Bernardino **13** 182-183
San Martín, José de **13** 468-469
oligarchy
Roca, Julio Argentino **13** 218
Paraguayan war (1865-1870)
López, Francisco Solano **9** 507-508
Mitre, Bartolomé **11** 62-63
Roca, Julio Argentino **13** 218
Sarmiento, Domingo Faustino **13** 484-485
republic (1853)
Alberdi, Juan Bautista **1** 109-110
Mitre, Bartolomé **11** 62-63
Rosas regime (1829-1852)
Rosas, Juan Manuel de **13** 290-291
Sarmiento, Domingo Faustino **13** 484-485
Urquiza, Justo José **15** 396-397
20th century
Alfonsín, Raúl Ricardo **1** 146-148
Drago, Luis María **5** 92-93
Galtieri, Leopoldo Fortunato **6** 191-193
Justo, Agustin Pedro **8** 396
Lamas, Carlos Saavedra **9** 175-176
Menem, Carlos Sául **10** 497-499
Perón, Eva Duarte de **12** 225-226
Perón, Isabel Martinez de **12** 226-228
Perón, Juan Domingo **12** 228-230
Videla, Jorge Rafaél **15** 490-492
Uruguay and
Lavalleja, Juan Antonio **9** 238-239
Rosas, Juan Manuel de **13** 290-291
see also Argentine literature; Argentine music

Argentine art
Pérez Esquivel, Adolfo **12** 215-217

Argentine literature
fiction
Güiráldez, Ricardo **7** 38-39
Mármol, José **10** 274
Sábato, Ernesto **13** 399-400
nonfiction
Sarmiento, Domingo Faustino **13** 484-485
poetry
Borges, Jorge Luis **2** 411-412
Echeverría, José Estéban **5** 197-198
Hernández, José **7** 328-329

Argentine music
Ginastera, Alberto Evaristo **6** 328-329

Argia, L' (opera)
Cesti, Pietro **3** 399-400

Arginase (enzyme)
Krebs, Hans Adolf **9** 95-97

Arginine (amino acid)
Krebs, Hans Adolf **9** 95-97

Arginusae, battle of (406 B.C.)
Lysander **10** 70

Argive school (Greek art)
Polykleitos **12** 385-386

Argon (element—chemistry)
Mendeleev, Dmitrii Ivanovich **10** 486-488
Ramsay, William **13** 21-22
Rayleigh, 3d Baron **13** 62

Argonauten, Die (opera)
Mahler, Gustav **10** 144-145

Argos (flourished circa 500 B.C.), Greek tyrant
Cleomenes I **4** 103

Argos (Greek city-state)
Alcibiades **1** 119-120
Cleomenes III **4** 103-104

Argos (hound)
Homer **7** 465-467

Argument to Prove That the Abolishing of Christianity in England... (book)
Swift, Jonathan **15** 51-54

Argus Corporation (Canada)
Black, Conrad Moffat **2** 300-301
Taylor, Edward Plunket **15** 123-124

Argus of Western America (newspaper)
Blair, Francis Preston **2** 313-315
Kendall, Amos **8** 494

Ari Ha-qodesh
see Luria, Isaac ben Solomon

Aria da Capo (play)
Millay, Edna St. Vincent **11** 24-25

Ariadne (painting; Vanderlyn)
Durand, Asher Brown **5** 156-157
Vanderlyn, John **15** 417

Ariadne auf Naxos (opera; Strauss)
Hofmannsthal, Hugo von **7** 443-444
Strauss, Richard **14** 500-501

Ariamazes (fortress, Iran)
Alexander the Great **1** 137-141

Ariane et Barbe Bleu (play)
Maeterlinck, Maurice **10** 125-126

Arianism (Christian heresy)
doctrine condemned
Arius **1** 297-298
Constantine I **4** 209-211
opponents
Ambrose **1** 192-193
Anthony, Susan Brownell **1** 246-248
Athanasius **1** 358-359
Basil the Great **2** 51-52
Isidore of Seville **8** 149-150
Justinian I **8** 393-395
supporters
Gaiseric **6** 172
Theodoric the Great **15** 175-176
Ulfilas **15** 384

Arianna (opera)
Handel, George Frederick **7** 116-119
Monteverdi, Claudio Giovanni Antonio **11** 126-128

Ariano, Assizes of (1140)
Roger II **13** 244-245

ARIAS, ARNULFO (1901-1988), thrice elected president of Panama **1** 286-287

ARIAS SANCHEZ, OSCAR (born 1941), Costa Rican politician, social activist, president, and Nobel Peace Laureate (1987) **1** 287-289

Arias tristes (poems)
Jiménez, Juan Ramón **8** 261-262

Ariel (pamphlet)
Rodó, José Enrique **13** 240-241

Ariettes oubliées (musical composition)
Debussy, Achille Claude **4** 445-447

Arikara War (United States; 1823)
Fitzpatrick, Thomas **5** 474-475
Smith, Jedediah S. **14** 294-295

Ariosti, Attilio (1660?-1740?), Italian composer
Handel, George Frederick **7** 116-119

ARIOSTO, LUDOVICO (1474-1533), Italian poet and playwright **1** 289-290
Boiardo, Matteo Maria **2** 369
Camoëns, Luis Vaz de **3** 247-249
Plautus **12** 348-350

Ariovistus (flourished 71?-58 B.C.), Germanic Suevi chief
Caesar, Gaius Julius **3** 207-210

Ariq Böge (died 1266), Mongol leader
Kublai Khan **9** 115-118

Aristaenetus (flourished 5th or 6th century), Greek author
Sheridan, Richard Brinsley **14** 183-184

Aristagoras (died 497 B.C.), Ionian tyrant of Miletus
Cleomenes I **4** 103

ARISTARCHUS OF SAMOS (circa 310-230 B.C.), Greek astronomer **1** 290-291
Archimedes **1** 277-280
Hipparchus **7** 407-408

ARISTIDE, JEAN-BERTRAND (born 1953), president of Haiti (1990-91 and 1994-95); deposed by a military coup in 1991; restored to power in 1994 **1** 291-293

Aristio
see Unánue, José Hipólito

Aristipp und einige seiner Zeitgenossen (novel)
Wieland, Christoph Martin **16** 260-261

Aristocrat, The (novel)
Richter, Conrad Michael **13** 148-149

Aristogeiton (died 514 B.C.), Athenian hero
Horace **7** 500-503

Ariston of Chios (flourished 250 B.C.), Greek philosopher
Eratosthenes of Cyrene **5** 301-302

ARISTOPHANES (450/445-after 385 B.C.), Greek playwright **1** 293-294
Cleon **4** 104-105
Euripides **5** 332-334
Gorgias **6** 456
Menander **10** 477-478
Protagoras **12** 461
Socrates **14** 320-321

Aristophanes of Byzantium (257?-180 B.C.), Greek scholar and critic
Callimachus **3** 235-236
Menander **10** 477-478

Aristotelianism (philosophy)
Christian philosophy
Bonaventure **2** 383-384
Duns Scotus, John **5** 149-150
Eckhart, Johann **5** 200-201
Ficino, Marsilio **5** 436-437
Otto of Freising **12** 30
Thomas Aquinas **15** 183-186, 421-422
see also Scholasticism
critics
Bacon, Francis **1** 422-424
Bruno, Giordano **3** 75-76
Campanella, Tommaso **3** 249
Ramus, Petrus **13** 27-28
Valla, Lorenzo **15** 406
epistemology
Bonaventure **2** 383-384
William of Ockham **16** 298-299
experimentation
Heron of Alexandria **7** 334-335
Islamic philosophy
Ashari, Abu al- Hasan Ali al- **1** 327-328
Avicenna **1** 386-387
ibn Hazm, Abu Muhammad Ali **8** 93
Kindi, Abu-Yusuf Yaqub ibn-Ishaq al- **9** 10-11
Jewish philosophy
Levi ben Gershon **9** 363-364
Maimonides **10** 151-152
logic
Kant, Immanuel **8** 430-432
Zeno of Citium **16** 499-500
metaphysics
Plotinus **12** 358-359
Suárez, Francisco **15** 8
Neoplatonism
Proclus Diadochus **12** 457
Platonism
Aristotle **1** 295-296
Pico della Mirandola, Giovanni **12** 299-300
Plato **12** 345-347
Renaissance philosophy
Descartes, René **4** 505-508
Pomponazzi, Pietro **12** 390-391
Spenser, Edmund **14** 373-376
Telesio, Bernardino **15** 138-139
see also Aristotle

Aristotelicae animadversiones (book)
Ramus, Petrus **13** 27-28

ARISTOTLE (384-322 B.C.), Greek philosopher and scientist **1** 295-296
animal classification
Gesner, Konrad von **6** 287
Linnaeus, Carl **9** 427-429
Ray, John **13** 57-59
Schwann, Theodor **14** 51-52
astronomy
Aristarchus of Samos **1** 290-291
Bitruji, Nur al-Din Abu Ishaq al **2** 296
Bruno, Giordano **3** 75-76
Copernicus, Nicolaus **4** 226-227
Hasan ibn al-Haytham **7** 190-191
Heraclides of Pontus **7** 319-320
commentaries on
Abelard, Peter **1** 23-25
Averroës **1** 382-383
Boethius, Anicius Manlius Severinus **2** 360-361
Brentano, Franz Clemens **2** 516-517
Galileo Galilei **6** 180-183
drama and poetry
Corneille, Pierre **4** 234-236
Euripides **5** 332-334
Lessing, Gotthold Ephraim **9** 357-359
Molière **11** 86-88
Sophocles **14** 343-345
Tasso, Torquato **15** 114-116
education and
John of Salisbury **8** 284-285
elements
Albertus Magnus **1** 115-116
Boyle, Robert **2** 469-471
Helmont, Jan Baptista van **7** 269-271
in art
Raphael **13** 40-42
Rembrandt Harmensz van Rijn **13** 91-95
on philosophers
Anaximenes **1** 210
Archimedes **1** 277-280
Democritus **4** 493-494
Empedocles **5** 282
Eudoxus of Cnidus **5** 329-330
Thales **15** 161
Zeno of Elea **16** 500
philosophy
see Aristotelianism
political theory
Filmer, Robert **5** 448
Las Casas, Bartolomé de **9** 211-212
students
Alexander the Great **1** 137-141
Heraclides of Pontus **7** 319-320
Ptolemy I **12** 470-472
translations
Jowett, Benjamin **8** 364-365
Nicholas of Oresme **11** 380
Simon, Jules François **14** 237-238
Thomas Aquinas **15** 183-186

Aristotle Contemplating a Bust of Homer (painting)
Rembrandt Harmensz van Rijn **13** 91-95

Arithmetica universalis (book; I. Newton)
Hamilton, William Rowan **7** 99-100

ARIUS (died circa 336), Libyan theologian and heresiarch **1** 297-298
see also Arianism

Arizona (state, United States)
Chisum, John Simpson **4** 11
Cochise **4** 128
Coronado, Francisco Vásquez de **4** 247
Crook, George **4** 322-323
Kino, Eusebio Francisco **9** 30-31
Santa Ana, Antonio López de **13** 471-472
governors
Babbitt, Bruce Edward **1** 408-410

Ark of the Covenant (Judaism)
David, Jacques Louis **4** 407-409
Saul **13** 498

Arkansas (ship)
Farragut, David Glasgow **5** 388-389

Arkansas (state, United States)
Clinton, William Jefferson **4** 117-119
Fulbright, James William **6** 147-149
Jackson, Andrew **8** 168-172

Arkansas River (United States)
Jolliet, Louis **8** 328-329

Arkansas Share Cropper's Family (photography)
Shahn, Ben **14** 139-140

Arkansas, University of
Fulbright, James William **6** 147-149
Smith, David **14** 287-288

Arkhitectonics (sculpture)
Malevich, Kasimir **10** 168-169

ARKWRIGHT, SIR RICHARD (1732-1792), English inventor and industrialist **1** 298
Brown, Moses **3** 42-43
Coxe, Tench **4** 285-286
Slater, Samuel **14** 272-273

Arlequin poli par l'amour (play)
Marivaux, Pierre Carlet de Chamblain de **10** 265-266

Arles, Council of (314)
Donatus **5** 56-57

Arlésienne, L' (play)
Bizet, Georges **2** 296-297
Daudet, Alphonse **4** 402-403

Arlington, 1st Earl of (1618-1685), English statesman
Buckingham, 2d Duke of **3** 94-95

Arm Yrself or Harm Yrself (play)
Baraka, Imamu Amiri **1** 498-499

Armada, Spanish (1588)
English commanders
Davis, John **4** 419
Drake, Francis **5** 94-96
Frobisher, Martin **6** 121-122
Hawkins, John **7** 210-211
English mobilization
Elizabeth I **5** 263-266
Leicester, Earl of **9** 312-313
Raleigh, Walter **13** 9-11
papal support
Sixtus V **14** 267-268
Spanish mobilization
Menéndez de Avilés, Pedro **10** 499-500
Philip II **12** 271-273

Armada, The (book)
Mattingly, Garrett **10** 342-344

Armadale (novel)
Collins, William Wilkie **4** 169-170

Armagnacs (French politics)
Charles VI **3** 460-461

Armaments industry
see Business and industrial leaders—armament industry

Armance (novel)
Stendhal **14** 422-425

ARMANI, GIORGIO (1935-1997), Italian fashion designer **1** 299-301

Armant (town, Egypt)
Thutmose III **15** 216-217

Arme Heinrich, Der (play)
Hauptmann, Gerhart Johann Robert **7** 199-201

Armée Nationale de Libération (Algeria)
Ben Bella, Ahmed **2** 148-149

Armen, Die (novel)
Mann, Heinrich **10** 201-202

Armenia (ancient nation, Western Asia)
Abbasid rule
Mansur, Abu Jafar ibn Muhammad al- **10** 214-215
Byzantine rule
Basil II **2** 50-51
Persian rule
Abbas I **1** 4-6
Shahpur II **14** 140-141
Roman rule
Hadrian **7** 60-61
Marcus Aurelius Antoninus **10** 243-245
Nero Claudius Caesar **11** 342-344
Stilicho, Flavius **14** 452-453
Trajan **15** 291-292
Seleucid rule
Antiochus III **1** 249-250
Turkish rule
Abdul-Hamid II **1** 17-18
Alp Arslan **1** 178-179
Barton, Clara **2** 37-39
Enver Pasha **5** 290-291

Armenian music
Khachaturian, Aram Ilich **8** 530-531

Armida (literary character)
Tasso, Torquato **15** 114-116

Armide (play; Quinault)
Gluck, Christoph Willibald **6** 372-374

Armies of the Night, The (book)
Mailer, Norman Kingsley **10** 148-150

Arminianism (religion)
Arminius, Jacobus **1** 301-302
Grotius, Hugo **7** 18-19
Laud, William **9** 224-225
Oldenbarnevelt, Johan van **11** 495-496
Vondel, Joost van den **16** 19-20

ARMINIUS, JACOBUS (1560-1609), Dutch theologian **1** 301-302
see also Arminianism

Armory Show (1913; New York City)
American exhibitors
Bellows, George Wesley **2** 143
Davis, Stuart **4** 424-425
Kent, Rockwell **8** 511
Lachaise, Gaston **9** 147
Marin, John III **10** 259-260
Prendergast, Maurice Brazil **12** 440
Sheeler, Charles **14** 170-171
Sloan, John **14** 274-275
Weber, Max **16** 160
Zorach, William **16** 528
Canadian exhibitors
Milne, David Brown **11** 37-38
French exhibitors
Duchamp, Marcel **5** 122-123
Redon, Odilon **13** 75-76
organizers
Davies, Arthur Bowen **4** 409-410
Glackens, William **6** 355-356
Luks, George Benjamin **10** 38-39
Stieglitz, Alfred **14** 451-452

Armour, Jean (1767-1834), Scottish wife of R. Burns
Burns, Robert **3** 155-156

ARMOUR, PHILIP DANFORTH (1832-1901), American industrialist **1** 302

Armour Institute of Technology
Armour, Philip Danforth **1** 302

Arms and the Man (play)
Shaw, George Bernard **14** 163-164

Arms control
see Nuclear arms control

ARMSTRONG, EDWIN HOWARD (1890-1954), American electrical engineer and radio inventor **1** 302-303
De Forest, Lee **4** 459-460

Armstrong, John (1758-1843), American diplomat
Biddle, Nicholas **2** 264-265
Madison, James **10** 121-123
Monroe, James **11** 111-113

ARMSTRONG, LOUIS DANIEL (1900-1971), African American jazz musician **1** 303-304

ARMSTRONG, NEIL ALDEN (born 1930), American astronaut **1** 304-306
Gagarin, Yuri Alexeivich **6** 166-167

ARMSTRONG, SAMUEL CHAPMAN (1839-1893), American educator **1** 306-307

Armstrong engineering works (Newcastle-upon-Tyne)
Parsons, Charles Algernon **12** 120-121

Army Air Corps
see United States Air Force

Army Life in a Black Regiment (book)
Higginson, Thomas Wentworth **7** 380

Army Mental Tests (book)
Yerkes, Robert Mearns **16** 454-455

Army, United States
see United States Army
McCarthy, Joseph Raymond **10** 388-389

Army-McCarthy hearings (United States; 1954)
McCarthy, Joseph Raymond **10** 388-389

Arnauld, Antoine (1612-1694), French philosopher and theologian
Pascal, Blaise **12** 122-124
Simon, Jules François **14** 237-238

Arnauld, Henri (1597-1692), French theologian
Jansen, Cornelis **8** 220-221

Arne (story)
Bjørnson, Bjørnstjerne **2** 299-300

ARNE, THOMAS AUGUSTINE (1710-1778), English composer **1** 307-308
Handel, George Frederick **7** 116-119
Thomson, James **15** 199-200

Arnhem, battle of (1591)
Maurice of Nassau **10** 348-349

ARNIM, ACHIM VON (Ludwig Joachim von Achim; 1781-1831), German writer **1** 308-309
Brentano, Clemens **2** 515-516
Grimm, Jakob and Wilhelm Karl **7** 3-4

Arnim, Bettina (Elisabeth) von (1785-1859), German author
Arnim, Achim von **1** 308-309
Brentano, Franz Clemens **2** 516-517
Goethe, Johann Wolfgang von **6** 388-391

ARNOLD, GEN. BENEDICT (1741-1801), American general and traitor **1** 309-310
Quebec campaign
Carleton, Guy **3** 300-301
Montgomery, Richard **11** 138-139
Morgan, Daniel **11** 160-161
relatives
Shippen, Edward **14** 197-198
Ticonderoga
Allen, Ethan **1** 163-164

Arnold, Franz
see Lieber, Francis

ARNOLD, HENRY HARLEY (Hap; 1886-1950), American general **1** 310-311
Kármán, Theodore von **8** 451-452

ARNOLD, MATTHEW (1822-1888), English poet and critic **1** 311-313
friends
Clough, Arthur Hugh **4** 123-124
Hardy, Thomas **7** 150-152
musical settings
Barber, Samuel **1** 500-501
poetic values
Bryant, William Cullen **3** 83-85
Lampman, Archibald **9** 180-181
relatives
Arnold, Thomas **1** 313-314

ARNOLD, THOMAS (1795-1842), English educator **1** 313-314
Arnold, Matthew **1** 311-313

ARNOLD, THURMAN WESLEY (1891-1969), American statesman **1** 314

ARNOLD OF BRESCIA (circa 1100-1155), Italian religious reformer **1** 314-315
Abelard, Peter **1** 23-25
Frederick I **6** 78-79

Arnolfini Wedding
see Giovanni Arnolfini and His Wife

ARNOLFO DI CAMBIO (1245?-1302), Italian sculptor and architect **1** 315-316
Giotto **6** 342-345
Vasari, Giorgio **15** 442-443

Aromas de leyenda (poem)
Valle Inclán, Ramón Maria del **15** 407-408

Aromatic compounds (chemistry)
Baeyer, Johann Friedrich Adolf von **1** 432
Couper, Archibald Scott **4** 269-270
Hofmann, August Wilhelm von **7** 441-442

ARON, RAYMOND (1905-1983), academic scholar, teacher, and journalist **1** 316-317

Arosemena Monroy, Carlos Julio (born 1920), Ecuadorean politician, president 1961-1963
Velasco Ibarra, José María **15** 452-454

Arouet, François Marie
see Voltaire

Around about America (book)
Caldwell, Erskine **3** 223-224

Around the World in Eighty Days (novel)
Verne, Jules **15** 467-469

Arouser of the German Nation (book)
Hutten, Ulrich von **8** 72-73

ARP, JEAN (Hans Arp; 1887-1966), French sculptor and painter **1** 317-318
associates
Duchamp, Marcel **5** 122-123
Kandinsky, Wassily **8** 420-422
Miró, Joan **11** 53-54
van Doesburg, Theo **15** 421
biomorphic form

Brancusi, Constantin **2** 494-496
Moore, Henry **11** 146-148

Arpino, Giuseppe Cavaliere d' (1568?-1640), Italian painter
Caravaggio **3** 282-284

Arrabbiata, L' (novel)
Heyse, Paul Johann Ludwig **7** 372-373

Arrah-na-Pogue (play)
Boucicault, Dion **2** 442-443
James I **8** 204-206

Arran, Earl of (James Stewart; died 1596), Scottish statesman
James I **8** 204-206

Arrangement in Grey and Black, the Artist's Mother (painting)
Currie, Arthur William **4** 345
Whistler, James Abbott McNeill **16** 225-226

Arras, battle of (1917)
Currie, Arthur William **4** 345

Arras Sketchbook
Bosch, Hieronymus **2** 426-428

Arras, Treaty of (1435)
Philip the Good **12** 278-279

ARRHENIUS, SVANTE AUGUST (1859-1927), Swedish chemist and physicist **1** 318-320
Haber, Fritz **7** 56-58
Túpac Amaru, José Gabriel **15** 341
Vries, Hugo de **16** 33-36

Arriaga, Antonio de (died 1780), Spanish colonial governor
Túpac Amaru, José Gabriel **15** 341

Arrian (Flavius Arrianus; flourished 2d century), Greek historian
Butler, Joseph **3** 180-181
Epictetus **5** 292

Arrogance of Power (book)
Fulbright, James William **6** 147-149

Arrow and the Song, The (poem)
Longfellow, Henry Wadsworth **9** 499-500

Arrow of God (novel)
Achebe, Chinua **1** 35-37

Arrow War (1856-1860)
Feng Kuei-fen **5** 411-412
Wo-jen **16** 352

Arrowhead Farm (Pittsfield, Massachusetts)
Hawthorne, Nathaniel **7** 212-215

Arrowsmith (film)
Goldwyn, Samuel **6** 416

Arrowsmith (novel)
Lewis, Harry Sinclair **9** 385-387

Arroyo del Rio, Carlos Alberto (1893-1969), Ecuadorean statesman, president 1940-1944
Velasco Ibarra, José María **15** 452-454

Arroyo Grande, battle of (1842)
Rivera, Fructuoso **13** 184-185

Ars, Curé of
see Vianney, St. Jean Baptiste

Ars amatoria (poem; Ovid)
Titian **15** 242-244

Ars cantus mensurabilis (treatise)
Franco of Cologne **6** 52

Ars magna (book)
Cardano, Geronimo **3** 285-286

Ars nova (music)
Machaut, Guillaume de **10** 93-94
Vitry, Philippe de **16** 2

Ars Poetica (poem)
MacLeish, Archibald **10** 109-110

Ars poetica (treatise)
Horace **7** 500-503
Gustavus II **7** 43-45

Ars Regeringsform (1634)
Gustavus II **7** 43-45

Arsenal at Springfield, The (poem)
Longfellow, Henry Wadsworth **9** 499-500

Arsenal for Creation (painting)
Marc, Franz **10** 231

Arsenic (element—chemistry)
Bunsen, Robert Wilhelm **3** 124-125
Domagk, Gerhard Johannes Paul **5** 48-50

Arseniyev's Life (novel)
Bunin, Ivan Alekseevich **3** 124

Arsuf, battle of (1191)
Richard I **13** 130
Saladin **13** 441-442

Art
and society
Kiefer, Anselm **8** 544-546
Melnikov, Konstantin Stepanovich **10** 470-471
Rodchenko, Alexander Mikhailovich **13** 233-234
Tatlin, Vladimir Evgrafovich **15** 117-118
collections
Hearst, William Randolph **7** 243-244
collectors
Hammer, Armand **7** 103-104
criticism
Greenberg, Clement **6** 521-523
history
Burckhardt, Jacob Christoph **3** 132-133
Pater, Walter Horatio **12** 130-131
history of
Brookner, Anita **3** 23-24
philosophy of
Freud, Sigmund **6** 103-106
Gabo, Naum **6** 158-159
Pater, Walter Horatio **12** 130-131
Rodchenko, Alexander Mikhailovich **13** 233-234
Vasarely, Victor **15** 440-442
see also American art; English art; etc., and separate styles and movements

Art Anatomy (book)
Rimmer, William **13** 174

Art and the Reformation (book)
Coulton, George Gordon **4** 267

Art as Experience (book)
Dewey, John **4** 520-523

Art brut, L' (naïve art)
Dubuffet, Jean Philippe Arthur **5** 119-120

Art critics
see Artists—critics

Art de toucher le clavecin, L' (music)
Couperin, François **4** 270-271

Art et critique (periodical)
Bonnard, Pierre **2** 395-396

Art Institute of Chicago (Illinois)
Field, Marshall **5** 440-441

Art moderne, L' (book)
Huysmans, Joris Karl **8** 81-82

Art music
Copland, Aaron **4** 227-228
Landini, Francesco **9** 185-186

Art Nouveau (Jugendstil)
architecture
Gaudí i Cornet, Antoni **6** 235-236
Olbrich, Joseph Maria **11** 494-495
Saarinen, Eliel and Eero **13** 396-398
Sullivan, Louis Henri **15** 27-28
glass design
Lachaise, Gaston **9** 147
Tiffany, Louis Comfort **15** 220-221
illustration
Beardsley, Aubrey Vincent **2** 88-89
influence of
Kandinsky, Wassily **8** 420-422
Klee, Paul **9** 47-49
Léger, Fernand **9** 302-303
Marc, Franz **10** 231
Nadelman, Elie **11** 289-290
Thomson, Tom **15** 202
neobaroque
Garnier, Jean Louis Charles **6** 221-222
painting
Behrens, Peter **2** 121-122
Klimt, Gustav **9** 53-55
theory
Van de Velde, Henry **15** 419-420

Art of Fiction, The (book)
Maugham, William Somerset **10** 344-345

Art of Finding Curves... (book)
Euler, Leonard **5** 331-332

Art of Judging Music, The (book)
Thomson, Virgil **15** 202-203

Art of Law Giving, The (book)
Harrington, James **7** 166-167

Art of Love (poem; Ovid)
Chrestien de Troyes **4** 23-24
Ovid **12** 34-36

Art of Measurable Music, The (treatise)
Franco of Cologne **6** 52

Art of Speech Is a Capital Investment, The (literary collection)
Imam, Alhadji Abubakar **8** 114-115

Art of the Fugue (musical collection)
Bach, Johann Sebastian **1** 416-419

Art of This Century Gallery (New York City)
Motherwell, Robert **11** 210-211
Pollock, Jackson **12** 379-380
Rothko, Mark **13** 320-321

Art of War (book; Sun Wu)
Yo Fei **16** 462

Art of Woridly Wisdom, The (literary collection)
Gracián y Morales, Baltasar Jerónimo **6** 481-482

Art poétique (book)
Boileau-Despréaux, Nicholas **2** 369-371

Art poétique (poem)
Verlaine, Paul Marie **15** 465-466

Art romantique, L' (book)
Baudelaire, Charles Pierre **2** 61-63

Art Students League (New York City)
established
Robinson, Theodore **13** 217
faculty
Bellows, George Wesley **2** 143
Chase, William Merritt **3** 476-477
Davis, Stuart **4** 424-425
Grosz, George **7** 17-18
Hofmann, Hans **7** 442-443
Lawrence, Jacob **9** 250-251
Luks, George Benjamin **10** 38-39
Sloan, John **14** 274-275
Twachtman, John Henry **15** 362-363
Zadkine, Ossip Joselyn **16** 484
Zorach, William **16** 528

Art Students' League (Philadelphia)
Eakins, Thomas **5** 176-177

Art, The (literary collection)
Lull, Raymond **10** 39-40

Artamonov Business, The (novel)
Gorky, Maxim **6** 458-460

Artang (book)
Mani **10** 196-197

Artaserse (opera)
Gluck, Christoph Willibald **6** 372-374

ARTAUD, ANTONIN (1896-1948), developed the theory of the Theater of Cruelty **1** 320-321
Balthus **1** 476-477

Artavasdes I (ruled circa 52-34 B.C.), king of Armenia
Cleopatra **4** 105-106

Artaxerxes (opera)
Arne, Thomas Augustine **1** 307-308

Artaxerxes I (died 424 B.C.), king of Persia 464-424 B.C.
Ezra **5** 356-357

Artaxerxes II (circa 436-359 B.C.), king of Persia 404-359 B.C.
Xenophon **16** 418-420

Art-Deco (1930s)
Erté **5** 314-316
Lichtenstein, Roy **9** 398-399

Arte e scienza (essay)
Pirandello, Luigi **12** 319-321

Arte nuevo de hacer comedias (book)
Lope Félix de Vega Carpio **9** 503-506

Artemis (mythology)
Callimachus **3** 235-236
Euripides **5** 332-334

Artemis Bruaronia (sculpture)
Praxiteles **12** 433-434

Artemus Ward in London (book)
Ward, Artemus **16** 112-113

Artevelde, James van (1290?-1345), Flemish statesman
Edward III **5** 211-212

Art-for-art's sake
literature
Kuo Mo-jo **9** 133-134
Morin, Paul **11** 174
Pater, Walter Horatio **12** 130-131
Wilde, Oscar Fingall O'Flahertie Wills **16** 272-273
painting
Whistler, James Abbott McNeill **16** 225-226

Arthasastra (book; Kautilya)
Chandragupta Maurya **3** 426
Kautilya **8** 462

ARTHUR, CHESTER ALAN (1830-1886), American statesman, president 1881-1885 **1** 321-323
Conkling, Roscoe **4** 201-202
Eaton, Dorman Bridgman **5** 190-191
Garfield, James Abram **6** 213-214
McCulloch, Hugh **10** 404-405
Wright, Carroll Davidson **16** 396

Arthur, Duke of Brittany (1187-1203), nephew of John of England
Eleanor of Aquitaine **5** 246-247

Arthur, King
see Arthurian legend

Arthur Merwyn (novel)
Brown, Charles Brockden **3** 33

Arthurdale (town, West Virginia)
Roosevelt, Eleanor **13** 275-277

Arthurian legend
development
Layamon **9** 256-257
history
Geoffrey of Monmouth **6** 268
in literature
Chrestien de Troyes **4** 23-24
Froissart, Jean **6** 124-125
Malory, Thomas **10** 175-176
Marie de France **10** 259
Peacock, Thomas Love **12** 169
Tennyson, Alfred **15** 144-146
Wolfram von Eschenbach **16** 360-361

Arthus, Nicolas Maurice (1862-1945), French physiologist
Richet, Charles Robert **13** 144-145

Articles of Confederation (United States; 1781)
central government
Clinton, George **4** 113-114
Hamilton, Alexander **7** 95-98
Marshall, John **10** 279-281
Congress
Monroe, James **11** 111-113
Sherman, Roger **14** 185-186
debates
Lee, Richard Henry **9** 291-292
Paine, Thomas **12** 66-67
Witherspoon, John **16** 346-348
drafted
Dickinson, John **4** 543-544
Franklin, Benjamin **6** 60-64
history of
Fitch, John **5** 467-468
officials under
Jay, John **8** 230-232
Lincoln, Benjamin **9** 418-419
Livingston, Robert R. **9** 462-463
Morris, Robert **11** 185-187
signers
Gerry, Elbridge **6** 282-283
Sherman, Roger **14** 185-186
weaknesses
Shays, Daniel **14** 168

Articulata (zoology)
Cuvier, Georges Léopold **4** 357-359

ARTIGAS, JOSÉ GERVASIO (1764-1850), Uruguayan patriot **1** 323
Lavalleja, Juan Antonio **9** 238-239
Rivera, Fructuoso **13** 184-185
Zorrilla de San Martin, Juan **16** 530-531

Artis magnae sive de regulis algebraicis (book)
Cardano, Geronimo **3** 285-286

Artist and His Mother (painting)
Gorky, Arshile **6** 458

Artist and the Connoisseur, The (drawing)
Bruegel, Pieter the Elder **3** 65-67

Artist in His Museum, The (painting)
Peale, Charles Willson **12** 169-171

Artist, The (book)
Rank, Otto **13** 33

Artist, The (play)
Mencken, Henry Louis **10** 481-483

Artists, American
architects (18th century)
Harrison, Peter **7** 179-180

architects (18th-19th century)
Latrobe, Benjamin Henry **9** 222-224
L'Enfant, Pierre Charles **9** 322-323
McIntire, Samuel **10** 415
architects (19th century)
Benjamin, Asher **2** 162-163
Bulfinch, Charles **3** 116-117
Burnham, Daniel Hudson **3** 148-149
Davis, Alexander Jackson **4** 411
Hunt, Richard Morris **8** 44
McKim, Charles Follen **10** 417-418
Mills, Robert **11** 36-37
Renwick, James **13** 102-103
Richardson, Henry Hobson **13** 139-141
Upjohn, Richard **15** 392
architects (19th-20th century)
Sullivan, Louis Henri **15** 27-28
White, Stanford **16** 235-236
Wright, Frank Lloyd **16** 398-401
architects (20th century)
Breuer, Marcel **2** 520-521
Bunshaft, Gordon **3** 125-127
Eisenman, Peter D. **5** 239-240
Freed, James Ingo **6** 88-90
Fuller, Richard Buckminster **6** 149-150
Gehry, Frank O. **6** 250-251
Graves, Michael **6** 500-502
Jahn, Helmut **8** 199-201
Johnson, Philip **8** 313-314
Jones, Fay **8** 332-333
Kahn, Albert **8** 407-408
Kahn, Louis I. **8** 408-410
Lin, Maya Ying **9** 413-415
Meier, Richard **10** 456-458
Mies van der Rohe, Ludwig **11** 10-12
Moore, Charles Willard **11** 143-145
Morgan, Julia **11** 165-166
Neutra, Richard Joseph **11** 355-356
Pei, I. M. **12** 184-187
Pelli, Cesar **12** 191-192
Pope, John Russell **12** 397-399
Roche, Kevin **13** 222-224
Rudolph, Paul Marvin **13** 348-350
Saarinen, Eliel and Eero **13** 396-398
Stone, Edward Durrell **14** 466-468
Venturi, Robert **15** 461-463
cartoonists
Block, Herbert **2** 333-334
Capp, Al **3** 275-276
Disney, Walter Elias **5** 26-27
Feiffer, Jules Ralph **5** 403-404
Grosz, George **7** 17-18
Mauldin, Bill **10** 345-346
Nast, Thomas **11** 318-319
Oliphant, Patrick Bruce **11** 498-500
Schulz, Charles M. **14** 38-39
Thurber, James Grove **15** 213-214
Trudeau, Garretson Beekman **15** 308-309
collagists
Cornell, Joseph **4** 237-238
Krasner, Lee **9** 93-94
critics
Mumford, Lewis **11** 246-247
draftsmen
LeWitt, Sol **9** 393-395
Stovall, Luther (Lou) McKinley **14** 483-484
electronic communicators
Holzer, Jenny **7** 462-463
engravers
Durand, Asher Brown **5** 156-157
Revere, Paul **13** 110-111
fashion designers
Carnegie, Hattie **3** 313
Claiborne, Liz **4** 68-69
Johnson, Betsey **8** 295-296
Karan, Donna **8** 442-444
Klein, Calvin **9** 50-52
Lauren, Ralph **9** 228-229
Mizrahi, Isaac **11** 66-67
von Furstenberg, Diane **16** 20-21
filmmakers
Allen, Woody **1** 169-171
Cornell, Joseph **4** 237-238
furniture designers
Albers, Josef **1** 110
Breuer, Marcel **2** 520-521
McIntire, Samuel **10** 415
Phyfe, Duncan **12** 284-285
Saarinen, Eliel and Eero **13** 396-398
Stovall, Luther (Lou) McKinley **14** 483-484
glass designers
Stiegel, Henry William **14** 451
Tiffany, Louis Comfort **15** 220-221
illustrators (19th century)
Davies, Arthur Bowen **4** 409-410
Davis, Alexander Jackson **4** 411
Moran, Thomas **11** 151-152
Nast, Thomas **11** 318-319
Rembrandt Harmensz van Rijn **13** 91-95
illustrators (20th century)
Demuth, Charles **4** 497-498
Feininger, Lyonel **5** 406-407
Kent, Rockwell **8** 511
Rockwell, Norman Percevel **13** 231-233
Wyeth, Andrew Newell **16** 413-415
jewelry
Campbell, Ben Nighthorse **3** 252-253
landscape architects
Downing, Andrew Jackson **5** 90-91
Olmsted, Frederick Law **11** 503-504
lithographers
Bellows, George Wesley **2** 143
Currier and Ives **4** 345-346
Oliphant, Patrick Bruce **11** 498-500
Whistler, James Abbott McNeill **16** 225-226
object makers (20th century)
Ray, Man **13** 59-60
painters (18th century)
Copley, John Singleton **4** 228-230
Earl, Ralph **5** 179
Smibert, John **14** 282
painters (18th-19th century)
Fulton, Robert **6** 151-152
Johnston, Joshua **8** 323-325
Peale, Charles Willson **12** 169-171
Stuart, Gilbert **14** 513-515
Trumbull, John **15** 316-317
West, Benjamin **16** 210-212
painters (19th century)
Allston, Washington **1** 176-177
Audubon, John James **1** 366-367
Bannister, Edward Mitchell **1** 491-493
Bierstadt, Albert **2** 270-271
Bingham, George Caleb **2** 278-279
Blakelock, Ralph Albert **2** 318
Catlin, George **3** 373-374
Chase, William Merritt **3** 476-477
Church, Frederick Edwin **4** 49-50
Cole, Thomas **4** 151-152
Davies, Arthur Bowen **4** 409-410
Durand, Asher Brown **5** 156-157
Eakins, Thomas **5** 176-177
Harnett, William Michael **7** 160-161
Heade, Martin Johnson **7** 236
Hicks, Edward **7** 375
Inness, George **8** 123-124
Johnson, Earvin Jr. **8** 297-299
La Farge, John **9** 149-150
Lane, Fitz Hugh **9** 189
Morse, Samuel Finley Breese **11** 192-193
Mount, William Sidney **11** 213-214
Nast, Thomas **11** 318-319
Peale, Rembrandt **12** 172-173
Peto, John Frederick **12** 259
Rembrandt Harmensz van Rijn **13** 91-95
Rimmer, William **13** 174
Robinson, Theodore **13** 217
Ryder, Albert Pinkham **13** 391-392
Twachtman, John Henry **15** 362-363
Wood, Grant **16** 368-369
Wyant, Alexander Helwig **16** 409-410
painters (19th-20th century)
Cassatt, Mary **3** 356-357
Hassam, Frederick Childe **7** 192
Homer, Winslow **7** 468-469
Kane, John **8** 422
Moran, Thomas **11** 151-152
Prendergast, Maurice Brazil **12** 440
Russell, Charles Marion **13** 375-376
Sargent, John Singer **13** 481-482
Tanner, Henry Ossawa **15** 102-103
Tiffany, Louis Comfort **15** 220-221
Vanderlyn, John **15** 417
Whistler, James Abbott McNeill **16** 225-226
painters (20th century)
Albers, Josef **1** 110
Bearden, Romare Howard **2** 86-88
Begay, Harrison **2** 117-118
Bellows, George Wesley **2** 143
Benton, Thomas Hart **2** 178-179
Burchfield, Charles **3** 131-132
Davis, Stuart **4** 424-425

de Kooning, Willem **4** 468-469
Demuth, Charles **4** 497-498
Diebenkorn, Richard **5** 2-4
Dove, Arthur Garfield **5** 86-87
Estes, Richard **5** 322-323
Evergood, Philip **5** 345
Feininger, Lyonel **5** 406-407
Frankenthaler, Helen **6** 56-57
Gilliam, Sam **6** 322-323
Glackens, William **6** 355-356
Gorky, Arshile **6** 458
Gottlieb, Adolph **6** 462-463
Grosz, George **7** 17-18
Guston, Philip **7** 47-48
Haring, Keith **7** 154-155
Hartley, Marsden **7** 186
Hesse, Eva **7** 365-367
Hofmann, Hans **7** 442-443
Hopper, Edward **7** 497-498
Johns, Jasper **8** 291-293
Johnson, William H. **8** 320-322
Kelly, Ellsworth **8** 482-483
Kent, Rockwell **8** 511
Kline, Franz **9** 55
Krasner, Lee **9** 93-94
Lawrence, Jacob **9** 250-251
Lichtenstein, Roy **9** 398-399
Louis, Morris **9** 538-539
Luks, George Benjamin **10** 38-39
Marin, John III **10** 259-260
Marsh, Reginald **10** 276-277
Martin, Agnes **10** 288-289
Moses, Grandma **11** 201-202
Motherwell, Robert **11** 210-211
Newman, Barnett **11** 365
Noland, Kenneth **11** 418-419
O'Keeffe, Georgia **11** 487-489
Oldenburg, Claes **11** 496-498
Pippin, Horace **12** 318-319
Pollock, Jackson **12** 379-380
Rauschenberg, Robert **13** 52-53
Ray, Man **13** 59-60
Richter, Hans **13** 149-150
Ringgold, Faith **13** 175-177
Rivers, Larry **13** 186-187
Rockwell, Norman Percevel **13** 231-233
Rothko, Mark **13** 320-321
Salle, David **13** 452-453
Schapiro, Miriam **13** 520-521
Shahn, Ben **14** 139-140
Sheeler, Charles **14** 170-171
Sloan, John **14** 274-275
Steichen, Edward **14** 411-412
Stella, Frank **14** 420-422
Stella, Joseph **14** 422
Still, Clyfford **14** 453-454
Tobey, Mark **15** 249-250
Warhol, Andy **16** 114-115
Weber, Max **16** 160
Wyeth, Andrew Newell **16** 413-415
Zorach, William **16** 528

photographers
Abbott, Berenice **1** 7-9
Adams, Ansel **1** 40-41
Arbus, Diane Nemerov **1** 276-277
Avedon, Richard **1** 381-382
Bourke-White, Margaret **2** 455-456
Brady, Mathew B. **2** 487-488
Capa, Robert **3** 269-271
Evans, Walker **5** 339
Freeman, Roland L. **6** 92-93
Gilpin, Laura **6** 326-327
Lange, Dorothea **9** 193-194
Leibovitz, Annie **9** 310-312
Mapplethorpe, Robert **10** 227-228
Mydans, Carl **11** 283-284
Ray, Man **13** 59-60
Shahn, Ben **14** 139-140
Smithson, Robert **14** 301-303
Steichen, Edward **14** 411-412
Stieglitz, Alfred **14** 451-452
VanDer Zee, James **15** 418-419

pictographers
Bad Heart Bull, Amos **1** 427-428

printmakers
Albers, Josef **1** 110
Marsh, Reginald **10** 276-277
Rauschenberg, Robert **13** 52-53

sculptors (18th-19th century)
Rush, William **13** 365-366

sculptors (19th century)
Powers, Hiram **12** 428-429
Rembrandt Harmensz van Rijn **13** 91-95
Rimmer, William **13** 174
Rogers, John **13** 248
Saint-Gaudens, Augustus **13** 432

sculptors (19th-20th century)
French, Daniel Chester **6** 98-99
Russell, Charles Marion **13** 375-376
Taft, Lorado **15** 75-76

sculptors (20th century)
Barthé, Richmond **2** 33-34
Borglum, John Gutzon de la Mothe **2** 416-417
Bourgeois, Louise **2** 451-452
Burke, Selma **3** 143-144
Calder, Alexander **3** 216-218
Chicago, Judy **3** 515-516
Christo Vladimiroff Javacheff **4** 30-31
Edwards, Melvin **5** 222-223
Flannagan, John Bernard **5** 480
Graves, Nancy Stevenson **6** 502-504
Grooms, Red **7** 11-12
Hanson, Duane **7** 133-135
Hesse, Eva **7** 365-367
Johns, Jasper **8** 291-293
Judd, Donald **8** 376-377
Kienholz, Edward **8** 546-547
Koons, Jeff **9** 83-84
Lachaise, Gaston **9** 147
LeWitt, Sol **9** 393-395
Lichtenstein, Roy **9** 398-399
Lipchitz, Jacques **9** 432-433
Lippold, Richard **9** 440-442
Millett, Kate **11** 31-33
Nadelman, Elie **11** 289-290
Nevelson, Louise **11** 356-357
Noguchi, Isamu **11** 416-418
Oldenburg, Claes **11** 496-498
Oliphant, Patrick Bruce **11** 498-500
Puryear, Martin **12** 486-487
Ringgold, Faith **13** 175-177
Savage, Augusta Christine **13** 499-501
Segal, George **14** 85-87
Smith, David **14** 287-288
Smithson, Robert **14** 301-303
Zorach, William **16** 528

silkscreeners
Begay, Harrison **2** 117-118
Stovall, Luther (Lou) McKinley **14** 483-484

silversmiths
Revere, Paul **13** 110-111

stage set designers
Lee, Ming Cho **9** 289-290

tableaux creators
Kienholz, Edward **8** 546-547

town planners
Burnham, Daniel Hudson **3** 148-149

Artists, Argentine
Pérez Esquivel, Adolfo **12** 215-217

Artists, Australian
Dobell, William **5** 34-35
Drysdale, George Russell **5** 107-109
Namatjira, Albert **11** 300-301
Nolan, Sidney Robert **11** 418
Rees, Lloyd Frederic **13** 78-79
Streeton, Arthur Ernest **14** 507-508

architects
Fischer von Erlach, Johann Bernhard **5** 459-461
Hildebrandt, Johann Lucas von **7** 380-381
Prandtauer, Jakob **12** 432

painters
Kokoschka, Oskar **9** 75-76
Maulbertsch, Franz Anton **10** 345
Rottmayr, Johann Michael **13** 321
Troger, Paul **15** 300

sculptors
Donner, Georg Raphael **5** 63

Artists, Austrian

architects
Hoffmann, Josef **7** 440-441
Loos, Adolf **9** 502-503
Olbrich, Joseph Maria **11** 494-495
Wagner, Otto **16** 39-40

draftsmen
Schiele, Egon **14** 1-2

painters
Hundertwasser, Friedensreich **8** 36-37
Klimt, Gustav **9** 53-55
Schiele, Egon **14** 1-2

Artist's Bedroom at Arles (painting)
Van Gogh, Vincent **15** 427-429

Artists, Belgian
Ensor, James **5** 289-290
Magritte, René **10** 128-130

Van de Velde, Henry **15** 419-420

Artists, Brazilian
Aleijadinho, O **1** 125-126
Niemeyer Soares Filho, Oscar **11** 389-390
Portinari, Cândido **12** 407-408

Artists, Bulgarian
sculptors
Christo Vladimiroff Javacheff **4** 30-31

Artists, Canadian
architects
Erickson, Arthur Charles **5** 304-306
etchers
Milne, David Brown **11** 37-38
goldsmiths
Reid, William Ronald **13** 88-89
landscape architects
Erickson, Arthur Charles **5** 304-306
painters (19th century)
Cullen, Maurice Galbraith **4** 334
Kane, Paul **8** 422-423
Krieghoff, Cornelius **9** 101
painters (19th-20th century)
Seton, Ernest Thompson **14** 119-120
painters (20th century)
Carr, Emily **3** 319
Cullen, Maurice Galbraith **4** 334
Milne, David Brown **11** 37-38
Morrice, James Wilson **11** 181-182
Thomson, Tom **15** 202

Artists, Catalan
Gaudí i Cornet, Antoni **6** 235-236

Artists, Chinese
Lee, Ming Cho **9** 289-290
calligraphers
Chao Meng-fu **3** 436-437
Hui-Tsung **8** 25
Mi Fei **11** 12-13
Su Shih **15** 39-40
Tung Ch'i-ch'ang **15** 339-340
painters (4th century)
Ku K'ai-chih **9** 125-126
painters (7th-8th century)
Wang Wei **16** 106-108
Wu Tao-tzu **16** 405-406
Yen Li-pen **16** 453-454
painters (11th-12th century)
Hui-Tsung **8** 25
Mi Fei **11** 12-13
Su Shih **15** 39-40
painters (13th-14th century)
Chao Meng-fu **3** 436-437
Hsia Kuei **8** 4-5
Ma Yüan **10** 379
Ni Tsan **11** 400
painters (16th-17th century)
Tung Ch'i-ch'ang **15** 339-340
painters (20th century)
Ch'i Pai-shih **3** 526-527

Artists, Czech
Kupka, Frantisek **9** 134-135

Artists, Dutch
van Dongen, Kees **15** 421-422
architects
Oud, Jacobus Johannes Pieter **12** 32
Rietveld, Gerrit Thomas **13** 169
furniture designers
Rietveld, Gerrit Thomas **13** 169
painters (15th century)
Bouts, Dirk **2** 458-459
painters (16th century)
Lucas van Leyden **10** 20-21
painters (17th century)
Cuyp, Aelbert **4** 360-361
Goyen, Jan van **6** 478-479
Hals, Frans **7** 89-91
Hooch, Pieter de **7** 473-474
Rembrandt Harmensz van Rijn **13** 91-95
Ruisdael, Jacob van **13** 357-358
Ter Borch, Gerard **15** 146
Vermeer, Jan **15** 466-467
painters (19th century)
Van Gogh, Vincent **15** 427-429
painters (20th century)
Dole, Sanford Ballard **5** 46
Mondrian, Piet **11** 101-102
sculptors
Sluter, Claus **14** 275-276
see also Artists, Netherlandish

Artists, Egyptian
Imhotep **8** 116-117

Artists, English
architects (17th century)
Jones, Inigo **8** 333-334
architects (17th-18th century)
Hawksmoor, Nicholas **7** 211-212
Vanbrugh, John **15** 409-410
Wren, Christopher **16** 393-394
architects (18th-19th century)
Nash, John **11** 316
Pugin, Augustus Welby Northmore **12** 479-480
Soane, John **14** 314-315
architects (20th century)
Lutyens, Edwin Landseer **10** 54-55
Rogers, Richard **13** 248-250
Stirling, James **14** 458-459
critics
Pater, Walter Horatio **12** 130-131
Ruskin, John **13** 371-372
engravers
Blake, William **2** 316-318
Hogarth, William **7** 446-447
fashion designers
Westwood, Vivienne **16** 217-218
furniture designers
Ashley, Laura **1** 332-333
Chippendale, Thomas **4** 1-2
Hepplewhite, George **7** 317-318
Morris, William **11** 187-188
Sheraton, Thomas **14** 181-182
illustrators
Beardsley, Aubrey Vincent **2** 88-89
Burne-Jones, Edward Coley **3** 145-146
Lear, Edward **9** 265-266
landscape architects
Le Nôtre, André **9** 328-329
lithographers
Lear, Edward **9** 265-266
painters (16th century)
Hilliard, Nicholas **7** 391-392
painters (17th century)
Lely, Peter **9** 315
painters (18th century)
Gainsborough, Thomas **6** 170-172
Hogarth, William **7** 446-447
Reynolds, Joshua **13** 115-116
Romney, George **13** 269-270
Wilson, Richard **16** 329-330
painters (18th-19th century)
Blake, William **2** 316-318
Lawrence, Thomas **9** 252-253
West, Benjamin **16** 210-212
painters (19th century)
Bonington, Richard Parkes **2** 394-395
Burne-Jones, Edward Coley **3** 145-146
Constable, John **4** 208-209
Hunt, William Holman **8** 44-45
Johnston, Henry Hamilton **8** 322-323
Lear, Edward **9** 265-266
Millais, John Everett **11** 23-24
Morris, William **11** 187-188
Rossetti, Dante Gabriel **13** 308-309
Turner, Joseph Mallord William **15** 352-354
painters (20th century)
Bacon, Francis **1** 421-422
Hockney, David **7** 429-431
John, Augustus Edwin **8** 291
Nicholson, Ben **11** 380-381
Sickert, Walter Richard **14** 212-213
Sutherland, Graham **15** 40-41
photographers
Carroll, Lewis **3** 332-333
Hockney, David **7** 429-431
potters
Wedgwood, Josiah **16** 168-169
printers
Caxton, William **3** 386-387
sculptors
Caro, Anthony **3** 316
Epstein, Jacob **5** 295-296
Hepworth, Barbara **7** 318-319
Moore, Henry **11** 146-148
set designers
Hockney, David **7** 429-431
town planners
Nash, John **11** 316

Artist's Family (portrait)
Holbein, Hans the Younger **7** 449-450

Artists, Finnish
Aalto, Hugo Alvar Henrik **1** 1-2
Saarinen, Eliel and Eero **13** 396-398

Artists, Flemish
architects
Cuvilliés, François **4** 359-360

painters (15th century)
Campin, Robert **3** 255
Christus, Petrus **4** 33-34
Eyck, Hubert and Jan van **5** 352-354
van der Goes, Hugo **15** 416-417
Weyden, Rogier van der **16** 219-221
painters (15th-16th century)
Massys, Quentin **10** 325-326
painters (17th century)
Brouwer, Adriaen **3** 29-30
Jordaens, Jacob **8** 347-349
Rubens, Peter Paul **13** 339-342
Van Dyck, Anthony **15** 423-425

Artists, French
architects (13th-17th century)
l'Orme, Philibert de **9** 519
Le Vau, Louis **9** 360-361
Lescot, Pierre **9** 354
Mansart, François **10** 211
Mansart, Jules Hardouin **10** 212
Montreuil, Pierre de **11** 139
Perrault, Claude **12** 232-233
architects (18th-20th century)
Boffrand, Gabriel Germain **2** 361
Gabriel, Ange Jacques **6** 160-161
Garnier, Jean Louis Charles **6** 221-222
Labrouste, Pierre François Henri **9** 144
Ledoux, Claude Nicolas **9** 277-278
Perret, Auguste **12** 233
Soufflot, Jacques Germain **14** 349-350
Viollet-le-Duc, Eugène Emmanuel **15** 505-506
critics
Baudelaire, Charles Pierre **2** 61-63
draftsmen
Boucher, François **2** 440-442
Le Brun, Charles **9** 269-270
Rousseau, Théodore **13** 328
fashion designers
Chanel, Coco **3** 429
Dior, Christian **5** 22
Gaultier, Jean Paul **6** 239-240
Lagerfeld, Karl **9** 161-162
illuminators
Fouquet, Jean **6** 31
lithographers
Daubigny, Charles François **4** 402
Daumier, Honoré Victorin **4** 403-405
Redon, Odilon **13** 75-76
Rouault, Georges **13** 321-322
painters (15th-18th century)
Boucher, François **2** 440-442
Chardin, Jean Baptiste Siméon **3** 442-443
Charonton, Enguerrand **3** 471
Claude Lorrain **4** 89-90
Clouet, Jean and François **4** 122-123
David, Jacques Louis **4** 407-409
Fouquet, Jean **6** 31
Fragonard, Jean Honoré **6** 38-39
Greuze, Jean Baptiste **6** 539
La Tour, George de **9** 222
Le Brun, Charles **9** 269-270
Le Nain, Antoine, Louis and Mathieu **9** 321-322
Poussin, Nicolas **12** 418-420
Prud'hon, Pierre Paul **12** 469
Watteau, Antoine **16** 143-144
painters (19th century)
Carpeaux, Jean Baptiste **3** 318-319
Cézanne, Paul **3** 400-402
Corot, Jean Baptiste Camille **4** 247-249
Courbet, Jean Desiré Gustave **4** 271-273
Daguerre, Louis Jacques Mandé **4** 365-366
Daubigny, Charles François **4** 402
Daumier, Honoré Victorin **4** 403-405
Degas, Hilaire Germain Edgar **4** 461-462
Delacroix, Ferdinand Victor Eugène **4** 469-471
Gauguin, Paul **6** 236-238
Géricault, Jean Louis André Théodore **6** 280-281
Gros **7** 14-15
Ingres, Jean Auguste Dominique **8** 121-123
Manet, Édouard **10** 193-194
Millet, Jean François **11** 31
Pissaro, Camille **12** 326-327
Prud'hon, Pierre Paul **12** 469
Puvis de Chavannes, Pierre **12** 492-493
Renoir, Pierre Auguste **13** 101-102
Rousseau, Théodore **13** 328
Seurat, Georges Pierre **14** 120-122
Toulouse-Lautrec, Henri de **15** 273-274
painters (19th-20th century)
Matisse, Henri **10** 336-337
Monet, Claude **11** 102-104
Redon, Odilon **13** 75-76
Rousseau, Henri **13** 323-324
van Dongen, Kees **15** 421-422
Vuillard, Jean Édouard **16** 36
painters (20th century)
Arp, Jean **1** 317-318
Balthus **1** 476-477
Bonnard, Pierre **2** 395-396
Braque, Georges **2** 504-505
Delaunay, Robert **4** 475-476
Derain, André **4** 503
Dubuffet, Jean Philippe Arthur **5** 119-120
Duchamp, Marcel **5** 122-123
Léger, Fernand **9** 302-303
Picabia, Francis **12** 291-292
Rouault, Georges **13** 321-322
Soulages, Pierre **14** 350-351
Soutine, Chaim **14** 356-357
Staël, Nicolas de **14** 392
Tanguy, Yves **15** 101
Vasarely, Victor **15** 440-442
Vlaminck, Maurice **16** 6
sculptors (16th-18th century)
Clodion **4** 121
Coysevox, Antoine **4** 287-288
Falconet, Étienne Maurice **5** 372
Girardon, François **6** 348-349
Goujon, Jean **6** 466-467
Houdon, Antoine **7** 516-517
Pilon, Germain **12** 305
sculptors (19th-20th century)
Arp, Jean **1** 317-318
Bourdelle, Emile-Antoine **2** 449-450
Carpeaux, Jean Baptiste **3** 318-319
Daumier, Honoré Victorin **4** 403-405
Degas, Hilaire Germain Edgar **4** 461-462
Duchamp-Villon, Raymond **5** 123
Gauguin, Paul **6** 236-238
Houdon, Antoine **7** 516-517
Laurens, Henri **9** 230-231
Maillol, Aristide **10** 150-151
Matisse, Henri **10** 336-337
Richier, Germaine **13** 145-146
Rodin, Auguste **13** 236-238
stage designers
Balthus **1** 476-477

Artists, German
architects (16th-18th century)
Altdorfer, Albrecht **1** 179-180
Asam, Cosmas Damian and Egid Quirin **1** 323-324
Neumann, Balthasar **11** 354-355
Schlüter, Andreas **14** 18-19
Zimmermann, Johann Baptist and Domenikus **16** 518
architects (19th-20th century)
Behrens, Peter **2** 121-122
Gropius, Walter **7** 13-14
Mendelsohn, Erich **10** 488
Schinkel, Karl Friedrich **14** 8
architects (20th century)
Jahn, Helmut **8** 199-201
art actions
Beuys, Joseph **2** 246-248
cartoonists
Grosz, George **7** 17-18
collagists
Schwitters, Kurt **14** 60-61
engravers
Altdorfer, Albrecht **1** 179-180
Cranach, Lucas the Elder **4** 289-290
Kollwitz, Käthe **9** 79-81
Schongauer, Martin **14** 26-28
fashion designers
Lagerfeld, Karl **9** 161-162
graphic artists
Kollwitz, Käthe **9** 79-81
Pechstein, Hermann Max **12** 176-177
painters (15th-18th century)
Altdorfer, Albrecht **1** 179-180
Asam, Cosmas Damian and Egid Quirin **1** 323-324
Cranach, Lucas the Elder **4** 289-290
Dürer, Albrecht **5** 159-161

Grünewald, Matthias **7** 23-24
Holbein, Hans the Younger **7** 449-450
Lochner, Stephan **9** 475
Mengs, Anton Raphael **10** 505
Pacher, Michael **12** 53
Schongauer, Martin **14** 26-28
Witz, Konrad **16** 351-352
Zimmermann, Johann Baptist and Domenikus **16** 518
painters (19th-20th century)
Beckmann, Max **2** 104-105
Behrens, Peter **2** 121-122
Corinth, Lovis **4** 234
Ernst, Max **5** 311-312
Friedrich, Caspar David **6** 114-115
Grosz, George **7** 17-18
Hoffmann, Ernst Theodor Amadeus **7** 439-440
Kirchner, Ernst Ludwig **9** 34-35
Liebermann, Max **9** 402-403
Marc, Franz **10** 231
Modersohn-Becker, Paula **11** 71-72
Mueller, Otto **11** 226-227
Nolde, Emil **11** 419-420
Salomon, Charlotte **13** 454-455
Schinkel, Karl Friedrich **14** 8
Schlemmer, Oskar **14** 12-13
Schwitters, Kurt **14** 60-61
painters (20th century)
Dix, Otto **5** 33-34
Macke, August **10** 102-103
Pechstein, Hermann Max **12** 176-177
Richter, Hans **13** 149-150
painters (20th century)
Kiefer, Anselm **8** 544-546
photographers
Riefenstahl, Leni **13** 161-163
printers
Gutenberg, Johann **7** 48-49
sculptors (15th-17th century)
Riemenschneider, Tilman **13** 166
Schlüter, Andreas **14** 18-19
Stoss, Veit **14** 481-482
sculptors (18th-20th century)
Asam, Cosmas Damian and Egid Quirin **1** 323-324
Barlach, Ernst **2** 5-6
Günther, Ignaz **7** 41-42
Lehmbruck, Wilhelm **9** 307
Schlüter, Andreas **14** 18-19
sculptors (20th century)
Beuys, Joseph **2** 246-248
Kollwitz, Käthe **9** 79-81
Schlemmer, Oskar **14** 12-13
stage designers
Schlemmer, Oskar **14** 12-13
typographers
Schwitters, Kurt **14** 60-61
wood carvers
Pacher, Michael **12** 53
woodcutters
Holbein, Hans the Younger **7** 449-450
Pechstein, Hermann Max **12** 176-177

Artists, Greek
architects
Ictinus **8** 101
painters
Apelles **1** 257
Apollodorus **1** 261
sculptors
Myron **11** 285
Phidias **12** 265-267
Polykleitos **12** 385-386
Praxiteles **12** 433-434

Artists, Hungarian
Moholy-Nagy, László **11** 82-83
Vasarely, Victor **15** 440-442

Artists, Italian
architects (13th-15th century)
Alberti, Leon Battista **1** 113-115
Andrea Pisano **1** 225-226
Arnolfo di Cambio **1** 315-316
Bernini, Gian Lorenzo **2** 214-216
Bramante, Donato **2** 493-494
Brunelleschi, Filippo **3** 70-72
Ghiberti, Lorenzo **6** 291-292
Giotto **6** 342-345
Leonardo da Vinci **9** 337-340
Michelozzo **11** 6-7
Orcagna **11** 526-527
Quercia, Jacopo della **12** 509
Sangallo family **13** 464-466
architects (16th century)
Bramante, Donato **2** 493-494
Leonardo da Vinci **9** 337-340
Maderno, Carlo **10** 117-118
Michelangelo Buonarroti **11** 2-5
Palladio, Andrea **12** 75-77
Porta, Giacomo della **12** 402-403
Primaticcio, Francesco **12** 453-454
Raphael **13** 40-42
Sangallo family **13** 464-466
Sanmicheli, Michele **13** 469-470
Sansovino, Jacopo **13** 470-471
Vasari, Giorgio **15** 442-443
Vignola, Giacomo da **15** 493-494
architects (17th-20th century)
Borromini, Francesco **2** 424-425
Cortona, Pietro da **4** 256
Guarini, Guarino **7** 25-26
Juvara, Filippo **8** 396-397
Maderno, Carlo **10** 117-118
Nervi, Pier Luigi **11** 346-348
Piranesi, Giovanni Battista **12** 321-322
architects (20th century)
Piano, Renzo **12** 289-291
Rossi, Aldo **13** 309-310
clothing designers
Gigli, Romeo **6** 312
engravers
Carracci **3** 319-321
Mantegna, Andrea **10** 215-216
Piranesi, Giovanni Battista **12** 321-322
Pollaiuolo, Antonio **12** 377-378
fashion designers
Armani, Giorgio **1** 299-301
goldsmiths
Brunelleschi, Filippo **3** 70-72
Cellini, Benvenuto **3** 391-392
Ghiberti, Lorenzo **6** 291-292
Pollaiuolo, Antonio **12** 377-378
medalists
Pisanello **12** 323-324
painters (13th-14th century)
Cimabue **4** 60-61
Duccio di Buoninsegna **5** 121-122
Giotto **6** 342-345
Lorenzetti, Pietro and Ambrogio **9** 517-518
Martini, Simone **10** 298-299
Orcagna **11** 526-527
painters (15th century)
Andrea del Castagno **1** 223-224
Angelico **1** 235-236
Antonello da Messina **1** 251-252
Bellini, Giovanni **2** 137-138
Botticelli, Sandro **2** 439-440
Bramante, Donato **2** 493-494
Veneziano, Domenico **15** 459-460
Gentile da Fabriano **6** 266-267
Ghiberti, Lorenzo **6** 291-292
Ghirlandaio, Domenico **6** 292-293
Lippi, Filippo **9** 439
Mantegna, Andrea **10** 215-216
Masaccio **10** 312-313
Piero della Francesca **12** 301-302
Pisanello **12** 323-324
Pollaiuolo, Antonio **12** 377-378
Sassetta **13** 492
Tura, Cosimo **15** 343-344
Uccello, Paolo **15** 378-379
Verrocchio, Andrea del **15** 471-472
painters (15th-16th century)
Leonardo da Vinci **9** 337-340
Perugino **12** 245-246
Signorelli, Luca **14** 221-222
painters (16th century)
Andrea del Sarto **1** 224-225
Bellini, Giovanni **2** 137-138
Bramante, Donato **2** 493-494
Bronzino **3** 19
Carracci **3** 319-321
Correggio **4** 249-251
Giorgione **6** 340-341
Lotto, Lorenzo **9** 520-521
Michelangelo Buonarroti **11** 2-5
Parmigianino **12** 117
Pontormo **12** 394-395
Primaticcio, Francesco **12** 453-454
Raphael **13** 40-42
Rosso, Il **13** 312-313
Tintoretto **15** 232-234
Titian **15** 242-244
Vasari, Giorgio **15** 442-443
Veronese, Paolo **15** 469-470
painters (17th-18th century)
Canaletto **3** 257-258
Caravaggio **3** 282-284
Carracci **3** 319-321

Cortona, Pietro da **4** 256
Gaulli, Giovanni Battista **6** 238-239
Guardi, Francesco **7** 24-25
Guercino **7** 27
Magnasco, Alessandro **10** 127-128
Reni, Guido **13** 97-98
Rosa, Salvator **13** 289-290
Tiepolo, Giovanni Battista **15** 219-220
painters (20th century)
Balla, Giacomo **1** 473-474
Boccioni, Umberto **2** 353-354
Burri, Alberto **3** 159-160
Chirico, Giorgio de **4** 4
Levi, Carlo **9** 364
Modigliani, Amedeo **11** 72-73
Morandi, Giorgio **11** 152-153
Severini, Gino **14** 122
sculptors (13th-14th century)
Andrea Pisano **1** 225-226
Arnolfo di Cambio **1** 315-316
Giotto **6** 342-345
Orcagna **11** 526-527
Pisano, Giovanni **12** 324-325
Pisano, Nicola **12** 325
sculptors (15th century)
Agostino di Duccio **1** 86
Bernini, Gian Lorenzo **2** 214-216
Brunelleschi, Filippo **3** 70-72
da Settignano, Desiderio **4** 509
Donatello **5** 55-56
Ghiberti, Lorenzo **6** 291-292
Leonardo da Vinci **9** 337-340
Luca della Robbia **10** 19-20
Michelozzo **11** 6-7
Pollaiuolo, Antonio **12** 377-378
Quercia, Jacopo della **12** 509
Verrocchio, Andrea del **15** 471-472
sculptors (16th century)
Cellini, Benvenuto **3** 391-392
Giovanni da Bologna **6** 345-346
Leonardo da Vinci **9** 337-340
Michelangelo Buonarroti **11** 2-5
Primaticcio, Francesco **12** 453-454
Sansovino, Jacopo **13** 470-471
sculptors (19th-20th century)
Boccioni, Umberto **2** 353-354
Canova, Antonio **3** 263-264
Manzù, Giacomo **10** 224-225
Marini, Marino **10** 260-262
Modigliani, Amedeo **11** 72-73
Rosso, Medardo **13** 313-315
violin makers
Stradivari, Antonio **14** 488-490

Artists, Japanese
architects
Isozaki, Arata **8** 152-153
Maki, Fumihiko **10** 159-161
Tange, Kenzo **15** 99-101
painters (12th-16th century)
Eitoku, Kano **5** 242
Sesshu, Toya **14** 116-117
Toba Sojo **15** 248-249
painters (17th-19th century)
Harunobu, Suzuki **7** 188-189
Hiroshige, Ando **7** 412-413
Hokusai, Katsushika **7** 447-448
Sotatsu, Tawaraya **14** 349
printmakers
Harunobu, Suzuki **7** 188-189
Hokusai, Katsushika **7** 447-448
Utamaro, Kitagawa **15** 397

Artists, Lebanese
Gibran, Kahlil **6** 303-305

Artist's Life (waltz)
Strauss, Johann Jr. **14** 498-499

Artists, Mexican
Barragán, Luis **2** 17-19
Kahlo, Frida **8** 406-407
Orozco, José Clemente **12** 1-2
Rivera, Diego **13** 183-184
Siqueiros, David Alfaro **14** 256
Velasco, Luis de **15** 450-451

Artists, Netherlandish
Bosch, Hieronymus **2** 426-428
Bruegel, Pieter the Elder **3** 65-67
Geertgen tot Sint Jans **6** 248
Limbourg brothers, The **9** 412-413
Memling, Hans **10** 476
see also Artists, Dutch

Artists, Nigerian
Ewonwu, Benedict Chuka **5** 351-352

Artists, Norwegian
Munch, Edvard **11** 247-248

Artists, Ottoman
Sinan, Kodja Mimar **14** 245-246

Artists, Persian
Behzad **2** 123

Artists, Philippine
Amorsolo, Fernando **1** 204
Luz, Arturo Rogerio **10** 56-57

Artists, Romanian
Brancusi, Constantin **2** 494-496

Artists, Russian
architects
Melnikov, Konstantin Stepanovich **10** 470-471
fashion designers
Erté **5** 314-316
illustrators
Erté **5** 314-316
painters (20th century)
Chagall, Marc **3** 406-407
Goncharova, Natalia **6** 424-426
Jawlensky, Alexej von **8** 228-229
Kandinsky, Wassily **8** 420-422
Larionov, Mikhail **9** 205-206
Malevich, Kasimir **10** 168-169
Pevsner, Antoine **12** 263-264
Popova, Liubov Sergeevna **12** 401-402
Rodchenko, Alexander Mikhailovich **13** 233-234
Soutine, Chaim **14** 356-357
Tatlin, Vladimir Evgrafovich **15** 117-118
photographers
Abe, Kobo **1** 20-22
Rodchenko, Alexander Mikhailovich **13** 233-234
sculptors
Archipenko, Alexander **1** 280-281
Gabo, Naum **6** 158-159
Pevsner, Antoine **12** 263-264
Rodchenko, Alexander Mikhailovich **13** 233-234
Tatlin, Vladimir Evgrafovich **15** 117-118
Zadkine, Ossip Joselyn **16** 484

Artists, Scottish
architects
Adam, Robert and James **1** 38-40
Gibbs, James **6** 301-302
Mackintosh, Charles Rennie **10** 107-108
Shaw, Richard Norman **14** 167-168
town planners
Geddes, Patrick **6** 246-247

Artists, Spanish
architects
Bofill, Ricardo **2** 362-363
Churriguera, José Benito de **4** 53-54
Herrera, Juan de **7** 335
fashion designers
Picasso, Paloma **12** 295-297
painters (15th-17th century)
Bermejo, Bartolomé **2** 205
Greco **6** 511-514
Morales, Luis de **11** 150
Murillo, Bartolomé Esteban **11** 258-259
Ribera, Jusepe de **13** 122-123
Velázquez, Diego Rodríguez de Silva y **15** 454-456
Zurbarán, Francisco de **16** 534-535
painters (18th-20th century)
Dali, Salvador **4** 376-377
Goya y Lucientes, Francisco de Paula José de **6** 476-478
Gris, Juan **7** 5-6
Miró, Joan **11** 53-54
Picasso, Pablo **12** 292-295
sculptors
Berruguete, Alonso **2** 223-224
Churriguera, José Benito de **4** 53-54
González, Julio **6** 428-429
Picasso, Pablo **12** 292-295

Artists, Swedish
Asplund, Eric Gunnar **1** 344

Artists, Swiss
architects
Le Corbusier **9** 274-275
designers
Taeuber-Arp, Sophie **15** 73-74
painters
Amiet, Cuno **1** 201-202
Böcklin, Arnold **2** 354-355
Fuseli, Henry **6** 153-155
Giacometti, Alberto **6** 294-295
Hodler, Ferdinand **7** 434-435
Klee, Paul **9** 47-49
Taeuber-Arp, Sophie **15** 73-74

sculptors
Giacometti, Alberto **6** 294-295
Oppenheim, Meret **11** 524-525
Tinguely, Jean **15** 230-232
town planners
Le Corbusier **9** 274-275

Artois (region, France)
Foch, Ferdinand **5** 498-499
Louis XIII **9** 529-531

Arts and Crafts movement (19th century)
functional design
Richardson, Henry Hobson **13** 139-141
furniture design
Mies van der Rohe, Ludwig **11** 10-12
Van de Velde, Henry **15** 419-420
industrial design
Gropius, Walter **7** 13-14
Saarinen, Eliel and Eero **13** 396-398
origins
Burne-Jones, Edward Coley **3** 145-146
Morris, William **11** 187-188

Arts and Crafts Society (Sweden)
Asplund, Eric Gunnar **1** 344

Arts, The (book)
Celsus, Aulus Cornelius **3** 393

Artusi, Giovanni Maria (1550?-1613), Italian composer and music theorist
Monteverdi, Claudio Giovanni Antonio **11** 126-128

ARU
see American Railway Union

Arundel, Thomas (1353-1413), English prelate, Archbishop of Canterbury
Richard II **13** 130-131

Arundel Mill and Castle (painting)
Constable, John **4** 208-209

Arundell, Henry (3d Baron Arundell of Wardour; 1606?-1694), English statesman
Charles, I **3** 450-452

Arundell, Isabel
see Burton, Lady Isabel Arundell

Arusha Declaration (1967)
Nyerere, Julius Kamberage **11** 447-449

Arverni (Gallic tribe)
Caesar, Gaius Julius **3** 207-210

Arya (magazine)
Ghose, Aurobindo **6** 293-294

Arya Samaj Society (India)
Dayananda Saraswati **4** 431
Premchand **12** 439
Rai, Lala Lajpat **13** 5-6

Aryan (ethnic type)
Gobineau, Comte de **6** 375-376

Aryan (Hindu caste)
Buddha **3** 97-101

Aryan (language group)
Chamberlain, Houston Stewart **3** 411

Aryans, The (book)
Childe, Vere Gordon **3** 521-522

Aryeh, the Gross (novel)
Bialik, Hayyim Nahman **2** 262-263

As I Ebb'd with the Ocean of Life (poem)
Whitman, Walt **16** 249-251

As I Lay Dying (novel)
Faulkner, William **5** 395-397

As the Old Sang, So the Young Pipe (painting)
Jordaens, Jacob **8** 347-349

As the Time Draws Nigh (poem)
Whitman, Walt **16** 249-251

As Thousands Cheer (musical)
Berlin, Irving **2** 200-201

As You Desire Me (film)
Garbo, Greta **6** 205-207

As You Like It (play; Shakespeare)
Arne, Thomas Augustine **1** 307-308
Paine, John Knowles **12** 65
Shakespeare, William **14** 142-145

Asafiev, Boris (1844-1949), Russian composer
Prokofiev, Sergei Sergeevich **12** 458-460

Asahi Newspaper (publication)
Natsume, Soseki **11** 324-325

Asal (literary character)
ibn Tufayl, Abu Bakr Muhammad **8** 96

Asalefte Zoe (poems)
Palamas, Kostes **12** 70

ASAM, COSMAS DAMIAN (1686-1739), German artist **1** 323-324

ASAM, EGID QUIRIN (1692-1750), German artist **1** 323-324

Asam, Hans Georg (1649?-1711), German artist
Asam, Cosmas Damian and Egid Quirin **1** 323-324

Asam Church (Munich)
Asam, Cosmas Damian and Egid Quirin **1** 323-324

Asanga-Vasubandhu tradition (Buddhism)
Hsüan Tsang **8** 6-7

ASBURY, FRANCIS (1745-1816), English-born American Methodist bishop **1** 324-325
Allen, Richard **1** 168
Cartwright, Peter **3** 344-345
Otterbein, Philip William **12** 27-28

Ascanio in Alba (opera)
Mozart, Wolfgang Amadeus **11** 218-221

Ascension (astronomy)
Hipparchus **7** 407-408

Ascension (mural)
La Farge, John **9** 149-150

Ascension, Church of the (New York City)
La Farge, John **9** 149-150

Ascension of Christ (sculpture)
Luca della Robbia **10** 19-20

Ascension of the Virgin (altarpiece)
Bellini, Giovanni **2** 137-138

Ascent of Culture (mural)
Siqueiros, David Alfaro **14** 256

Ascent of F 6, The (play; Audenlsherwood)
Auden, Wystan Hugh **1** 364-366

Ascent of Mount Carmel (treatise)
John of the Cross **8** 285

Asceticism (religion)
Abu-L-Ala al-Maarri **1** 32
Calvin, John **3** 239-242
Jerome **8** 249
John Chrysostom **8** 280-281
Valla, Lorenzo **15** 406
Zwingli, Huldreich **16** 537-538
see also Monasticism

ASCH, SHALOM (1880-1957), Polish-born playwright and novelist **1** 325-326

Ascham, Roger (1515-1568), English scholar
Edward VI **5** 213-214
Elizabeth I **5** 263-266

Asclepiades
see Hippocrates

Asclepius (Greek god)
Hippocrates **7** 408-410
Sophocles **14** 343-345

Ascorbic acid
see Vitamin C

Ascyltus (literary character)
Petronius Arbiter **12** 262-263

Asepsis (medicine)
Lister, Joseph **9** 444-445

ASH, MARY KAY WAGNER (born circa 1916), cosmetics tycoon **1** 326-327

Ash Wednesday (poem)
Eliot, Thomas Stearns **5** 258-261

Ash Wednesday Supper, The (book)
Bruno, Giordano **3** 75-76

Ashanti (West Africa people)
Busia, Kofi Abrefa **3** 172-173

Ashanti Empire (West Africa)
Anokye, Okomfo **1** 242-243
Maclean, George **10** 108-109

ASHARI, ABU AL- HASAN ALI AL- (873/883-935), Moslem theologian **1** 327-328

Ashcan school (American art)
Davis, Stuart **4** 424-425
Glackens, William **6** 355-356
Kline, Franz **9** 55
Marsh, Reginald **10** 276-277
see also Eight, The

ASHE, ARTHUR ROBERT, JR. (1943-1993), world champion athlete, social activist, teacher, and charity worker **1** 328-330

Ashenden (novel)
Maugham, William Somerset **10** 344-345

Ashikaga shogunate
see Japan—1338-1573

ASHIKAGA TAKAUJI (1305-1358), Japanese shogun **1** 330-332
Nobunaga, Oda **11** 413-414
Yoritomo, Minamoto **16** 463-464
see also Japan—1338-1573

Ashikaga Yoshimitsu (1358-1395), Japanese shogun 1367-1395
Ashikaga Takauji **1** 330-332
Yung-lo **16** 482-483
Zeami, Kanze **16** 492-493

Ashikari (play)
Tanizaki, Junichiro **15** 101-102

Ashiqqa party (Sudan)
Azhari, Sayyid Ismail al- **1** 399-401
Khalil, Sayyid Abdullah **8** 531-532

Ashkenazi (Jewish communities)
Caro, Joseph ben Ephraim **3** 316-317

Ashland (house; Lexington, Kentucky)
Latrobe, Benjamin Henry **9** 222-224

Ashley, 1st Baron
see Shaftesbury, 1st Earl of

ASHLEY, LAURA (Mountney; 1925-1985), British designer of women's clothes and home furnishings **1** 332-333

Ashley, Lord
see Shaftesbury, 7th Earl of

ASHLEY, WILLIAM HENRY (circa 1778-1838), American businessman, fur trader, and explorer **1** 333-334
Bridger, James **3** 2-3
Fitzpatrick, Thomas **5** 474-475
Smith, Jedediah S. **14** 294-295

Ashmolean Museum (Oxford University)
Evans, Arthur John **5** 335-336

ASHMORE, HARRY SCOTT (born 1916), American journalist **1** 334-335

ASHMUN, JEHUDI (1794-1828), American governor of Liberia Colony **1** 335-336

ASHRAWI, HANAN MIKHAIL (born 1946), Palestinian spokesperson **1** 336-338

Ashtamahasricaityastotra (poem)
Harsha **7** 181-182

ASHURBANIPAL (died circa 630 B.C.), Assyrian king 669-ca. 630 **1** 338
Taharqa **15** 81-82

Ashur-nirari V (died circa 745 B.C.), Assyrian king
Tiglath-pileser III **15** 221-222

Ashville (painting)
de Kooning, Willem **4** 468-469

Asi que pasen cinco años (play)
Lorca, Federico García **9** 511-513

Asia (continent)
Communist Chinese policy
Chou En-lai **4** 20-22
economic development
Myrdal, Karl Gunnar **11** 284
exploration
Bonvalot, Pierre Gabriel Édouard **2** 396
Hedin, Sven Anders **7** 252-253
narratives of (Southeast)
Conti, Niccolò de' **4** 212-213
ocean commerce (Korea)
Chang Po-go **3** 433-434
papal limits
Leo I **9** 329-330
see also individual countries

Asia-Africa-Latin America People's Solidarity Organization (established 1966)
Castro Ruz, Fidel **3** 365-368

Asia Minor (peninsula, Asia)
Arab raids
Leo III **9** 330-332
Muawiya ibn Abu Sufyan **11** 223-224
Christian missions (1st century)
Paul **12** 141-143
Greco-Persian wars
Agesilaus II **1** 79-80
Turkish rule
Manuel I **10** 218-219
Mehmed the Conqueror **10** 452-454
Castro Ruz, Fidel **3** 365-368

Asian Artists in Crystal (exhibition; 1955)
Luz, Arturo Rogerio **10** 56-57

Asian Development Bank
Johnson, Lyndon Baines **8** 308-312

Asian Drama (book)
Myrdal, Karl Gunnar **11** 284

Asie Centrale (book)
Humboldt, Friedrich Heinrich Alexander von **8** 30-31

ASIMOV, ISAAC (1920-1992), American author **1** 338-341

Asinaria (play)
Plautus **12** 348-350

Askia the Great
see Muhammad Ture, Askia

ASOKA (ruled circa 273-232 B.C.), Indian emperor of the Maurya dynasty **1** 341-342
Buddha **3** 97-101
Chandragupta Maurya **3** 426
Harsha **7** 181-182
Samudragupta **13** 457

Asolani, Gli (book; Bembo)
Bembo, Pietro **2** 144-145
Giorgione **6** 340-341

Aspasios (1st century B.C.), Roman gem cutter
Phidias **12** 265-267

Aspects of the Novel (book)
Forster, Edward Morgan **6** 14-16

Aspern Papers, The (story)
James, Henry **8** 211-212

Asphodel... (poem)
Williams, William Carlos **16** 308-309

ASPIN, LES (1938-1995), United States congressman and secretary of defense **1** 342-344

Aspirations of Jean Servien, The (novel)
France, Anatole **6** 39-40

ASPLUND, ERIC GUNNAR (1885-1945), Swedish architect **1** 344

ASQUITH, HERBERT HENRY (1st Earl of Oxford and Asquith; 1852-1928), English statesman, prime minister 1908-1916 **1** 344-346
Churchill, Winston Leonard Spencer **4** 51-53
George V **6** 273-275
Henderson, Arthur **7** 277-278
Lloyd George, David **9** 469-471
Morley, John **11** 178-179
Pankhurst, Emmeline **12** 85-86
Perth, 16th Earl of **12** 244-245

Asquith Commission (colonial education)
Carr-Saunders, Alexander Morris **3** 333-334

Asrar-i-Khudi (poem)
Iqbal, Muhammad **8** 132-133

ASSAD, HAFIZ (born 1930), president of Syria **1** 346-348

Assam (state; India)
Bhashani, Maulana Abdul Hamid Khan **2** 255-257

Assassinations
Arab Empire
Omar ibn al-Khattab **11** 508-509
Austria
Dollfuss, Engelbert **5** 47
Francis Ferdinand **6** 44
Bangladesh
Ziaur Rahman **16** 515-516
Bolivia
Paz, Octavio **12** 161-162
Brazil
Cunha, Euclides Rodrigues Pimenta da **4** 336-337
Canada
Brown, George **3** 35-36
Chile
Portales Plazazuelos, Diego José Víctor **12** 404
China
Chang Tso-lin **3** 434-435
Colombia
Gaitán, Jorge Eliécer **6** 172-173
Dominican Republic
Trujillo Molina, Rafael Leonidas **15** 313-314
Ecuador
García Moreno, Gabriel **6** 209-210
Sucre, Antonio José de **15** 11-12
Egypt
Sadat, Anwar **13** 412-414

England
Buckingham, 1st Duke of **3** 93-94
France
Coligny, Gaspard de **4** 159-160
Ferry, Jules François Camille **5** 430
Henry IV **7** 293-295
Jaurès, Jean **8** 226-227
Germany
Rathenau, Walther **13** 48-49
Greece
Alcibiades **1** 119-120
Haiti
Dessalines, Joan Jacques **4** 511-512
India
Gandhi, Mohandas Karamchand **6** 201-204
Italy
Gentile, Giovanni **6** 267
Japan
Hara, Kei **7** 138
Inukai, Tsuyoshi **8** 130-131
Ito, Hirobumi **8** 153-155
Nobunaga, Oda **11** 413-414
Okubo, Toshimichi **11** 489-490
Takahashi, Korekiyo **15** 84-85
Kenya
Mboya, Thomas Joseph **10** 384-385
Korea
Chang Po-go **3** 433-434
Min **11** 46-47
Mexico
Carranza, Venustiano **3** 321-322
Madero, Francisco Indalecio **10** 118-119
Obregón, Álvaro **11** 458-459
Trotsky, Leon **15** 302-305
Mozambique
Mondlane, Eduardo Chivambo **11** 100-101
Netherlands
William the Silent **16** 300-302
Nicaragua
Sandino, Augusto C. **13** 462-463
Somoza, Anastasio **14** 335-336
Somoza Debayle, Anastasio **14** 336-337
Nigeria
Bello, Ahmadu **2** 139-140
Tafawa Balewa, Abubakar **15** 75
Pakistan
Liaquat Ali Khan **9** 397
Zia ul-Haq, Mohammad **16** 513-515
Palestine
Abdullah ibn Husein **1** 19-20
Persia
Nagel, Ernest **11** 291-292
Roman Empire
Caesar, Gaius Julius **3** 207-210
Caligula **3** 228-229
Caracalla **3** 281-282
Ulpian, Domitius **15** 385-386
Russia
Alexander II **1** 132-133
Nicholas II **11** 378-380
Paul I **12** 143-144
Rasputin, Grigori Efimovich **13** 44-45
Stolypin, Piotr Arkadevich **14** 465-466
Scotland
James I **8** 206-207
South Africa
Verwoerd, Hendrik Frensch **15** 472-473
Sweden
Gustavus III **7** 45-46
Tanzania
Karume, Abeid Amani **8** 452-453
Togo
Olympio, Sylvanus E. **11** 506-507
United States
Garfield, James Abram **6** 213-214
Kennedy, John Fitzgerald **8** 502-506
Kennedy, Robert Francis **8** 508-509
King, Martin Luther Jr. **9** 20-22
Lincoln, Abraham **9** 415-418
Long, Huey Pierce **9** 496-497
Malcolm X **10** 165-166
McKinley, William **10** 418-420
Phillips, David Graham **12** 280-281
White, Stanford **16** 235-236
Yugoslavia
Alexander of Yugoslavia **1** 136-137
Zululand
Shaka **14** 141-142
see also Executions; Murder victims

Assassins (Persian sect)
Ala-ud-din **1** 102-103
Hulagu Khan **8** 27-28

Assayer (book)
Galileo Galilei **6** 180-183

Assemblage (art)
Archipenko, Alexander **1** 280-281
Burri, Alberto **3** 159-160
Nevelson, Louise **11** 356-357

Assembly (stories)
O'Hara, John **11** 485

Assembly line (industry)
Ford, Henry **6** 5-6

Assembly of First Nations (Canada)
Erasmus, Georges Henry **5** 300-301

Assembly of the Clergy (France; 1681)
Bossuet, Jacques Bénigne **2** 431-432

Assembly of the French Union (Cameroons)
Ahidjo, Ahmadou **1** 89-90

Assembly of the Notables (France; 1787-1788)
du Pont de Nemours, Pierre Samuel **5** 155-156
Lafayette, Marquis de **9** 151-152

Asséns, Rafael Cansino (born 1883), Spanish author and critic
Borges, Jorge Luis **2** 411-412

Asser (died 909), Welsh monk
Alfred **1** 151-153

Assertion of the Seven Sacraments (tract)
Henry VIII **7** 302-305

Assiniboia (town; Saskatchewan, Canada)
Lacombe, Albert **9** 147-148

Assisi (city; Italy)
Carissimi, Giacomo **3** 299-300
Francis of Assisi **6** 46-47
Visconti, Gian Galeazzo **15** 510-511
see also San Francesco (church)

Associated production, theory of (element—chemistry particles)
Gell-Mann, Murray **6** 257-258

Association (book)
Brisbane, Albert **3** 9

Association (law)
Gierke, Otto von **6** 311-312

Association (psychology)
Guthrie, Edwin Ray **7** 49-50
Hartley, David **7** 185
Jung, Carl Gustav **8** 388-389

Association, Articles of (United States; 1774)
Lee, Richard Henry **9** 291-292
Sherman, Roger **14** 185-186

Association for Promoting the Discovery of the Interior Parts of Africa
Burckhardt, Johann Ludwig **3** 133

Association for Social Politics (Germany)
Tönnies, Ferdinand **15** 266-267

Association for the Advancement of Psychoanalysis
Horney, Karen Danielsen **7** 508-509

Association for the Study of Negro Life and History
Woodson, Carter Godwin **16** 374-376

Association in Defense of Hindu Culture (established 1830)
Deb, Radhakant **4** 437

Association of Algerian Muslim 'Ulama (AAMU)
Ben Badis, 'Abd al-Hamid **2** 147-148

Association of American Geographers (established 1904)
Davis, William Morris **4** 425-426

Association of German Academic Economists
Schmoller, Gustav Friedrich von **14** 21

Association of God
see Brahmo Samaj

Association of May (Argentina; established 1838)
Echeverría, José Estéban **5** 197-198

Association of Saxon Industrialists (established 1902)
Stresemann, Gustav **14** 508-509

Association of Southeast Asian Nations (ASEAN)
Prem Tinsulanonda **12** 437

Association of State Libraries (established 1890)
Dewey, Melvil **4** 523-524

Association Polytechnique (France)
Carnot, Nicolas Léonard Sadi **3** 315

Assommoir, L' (novel)
Zola, Émile **16** 526-528

Assonance (literature)
Ennius, Quintus **5** 289
Hopkins, Gerard Manley **7** 492-494

Assumption (painting; Titian)
Greco **6** 511-514

Assumption, Basilica of the (Baltimore, Maryland)
Latrobe, Benjamin Henry **9** 222-224

Assumption of Mary Magdalene (painting)
Ribera, Jusepe de **13** 122-123

Assumption of the Virgin (altarpiece)
Riemenschneider, Tilman **13** 166
Rubens, Peter Paul **13** 339-342

Assumption of the Virgin (painting)
Goya y Lucientes, Francisco de Paula José de **6** 476-478
Greco **6** 511-514
Sassetta **13** 492
Titian **15** 242-244

Assumption of the Virgin (sculpture)
Asam, Cosmas Damian and Egid Quirin **1** 323-324

Assya (story)
Turgenev, Ivan Sergeyevich **15** 345-348

Assyria (ancient kingdom; West Asia)
Akkadian conquest
Sargon of Agade **13** 483
Babylonian conquest
Hammurabi **7** 109-110
Egyptian conflict
Ashurbanipal **1** 338
Shabaka **14** 130
Taharqa **15** 81-82
expansion
Sargon II **13** 482
Tiglath-pileser III **15** 221-222
government reforms
Tiglath-pileser III **15** 221-222
Israeli alliance
Hosea **7** 512
Nineveh rebuilt
Sennacherib **14** 108

Assyrian, The (novel)
Saroyan, William **13** 486-487

ASTAIRE, FRED (Frederick Austerlitz; 1899-1987), dancer and choreographer **1** 348-350
Crosby, Harry Lillis **4** 324-326
Garland, Judy **6** 218-219

Astarotte (literary character)
Pulci, Luigi **12** 481

Ästhetik des Reinen Gefühls (book)
Cohen, Hermann **4** 138-139

Astianatte (opera; Bononcini)
Handel, George Frederick **7** 116-119

Aston (literary character)
Pinter, Harold **12** 317-318

ASTON, FRANCIS WILLIAM (1877-1945), English chemist and physicist **1** 350-351

ASTOR, JOHN JACOB (1763-1848), American fur trader, merchant, and capitalist **1** 351-352
Baranov, Aleksandr Andreievich **1** 499-500
Girard, Stephen **6** 347-348
Irving, Washington **8** 141-143
Ogden, Peter Skene **11** 480-481
Thompson, David **15** 194-195

ASTOR, NANCY LANGHORNE (1879-1964), first woman to serve as a member of the British Parliament (1919-1945) **1** 352-354
Lawrence, Thomas Edward **9** 253-254

Astor Place Theater (New York City)
Forrest, Edwin **6** 11-12

Astoria (book)
Irving, Washington **8** 141-143

Astoria (city, Oregon)
Astor, John Jacob **1** 351-352
Thompson, David **15** 194-195

Astraea redux (poem)
Dryden, John **5** 106-107

Astrakhan (city, Union of Soviet Socialist Republics)
Ivan IV **8** 157-159
Potemkin, Grigori Aleksandrovich **12** 411-412

Astrée (play)
La Fontaine, Jean de **9** 156-157

Astrolabe (instrument)
Chaucer, Geoffrey **3** 482-485
Fernel, Jean François **5** 425-426
Peregrinus, Petrus **12** 208

Astrology
Nicholas of Oresme **11** 380
Nostradamus **11** 432-434
Ptolemy, Claudius **12** 473-474

Astronautics (science)
Goddard, Robert Hutchings **6** 376-377
Tsiolkovsky, Konstantin Eduardovich **15** 326-328
see also Rocketry; Space exploration

Astronauts
Armstrong, Neil Alden **1** 304-306
Bluford, Guion Stewart Jr. **2** 341-343
Collins, Eileen **4** 163-165
Gagarin, Yuri Alexeivich **6** 166-167
Glenn, John Herschel Jr. **6** 365-367
Jemison, Mae C. **8** 243-244
Ochoa, Ellen **11** 460-461
Ride, Sally **13** 158-160
Shepard, Alan **14** 178-180
Tereshkova, Valentina **15** 151-152

Astronomer, The (painting)
Vermeer, Jan **15** 466-467

Astronomia magna (book)
Paracelsus, Philippus Aureolus **12** 91-93

Astronomia nova (book)
Kepler, Johannes **8** 514-516

Astronomiae instauratae progymnasmata (book; Brahe)
Brahe, Tycho **2** 489-490
Kepler, Johannes **8** 514-516

Astronomiae pars optica (book)
Kepler, Johannes **8** 514-516

Astronomy (science)
aberration of light
Bradley, James **2** 482-483
astronomical tables
Banneker, Benjamin **1** 490-491
Kepler, Johannes **8** 514-516
Khwarizmi, Muhammad ibn Musa al- **8** 541
big bang theory
Lemaître, Abbè Georges Édouard **9** 315-316
celestial mechanics
Leverrier, Urbain Jean Joseph **9** 361-362
Poincaré, Jules Henri **12** 365-366
see also Celestial mechanics
comets
Halley, Edmund **7** 88-89
Mitchell, Maria **11** 61
Regiomontanus **13** 81-82
Copernican
see heliocentric theory (below)
double stars
Herschel, John Frederick William **7** 340-341
Struve, Friedrich Georg Wilhelm von **14** 513
galaxies
Geller, Margaret Joan **6** 256-257
Kapteyn, Jacobus Cornelis **8** 436-437
Oort, Jan Hendrik **11** 523-524
Shapley, Harlow **14** 155-156
geocentric theory
see Ptolemaic system (below)
heliocentric theory
Aristarchus of Samos **1** 290-291
Copernicus, Nicolaus **4** 226-227
Galileo Galilei **6** 180-183
homocentric theory
Eudoxus of Cnidus **5** 329-330
mathematics in
Apollonius of Perga **1** 261-262
Euclid **5** 327-329
Eudoxus of Cnidus **5** 329-330
nebular hypothesis
Laplace, Marquis de **9** 202-204
observatories
Hale, George Ellery **7** 72-74
photography
Barnard, Edward Emerson **2** 8-9
Fizeau, Hippolyte Armand Louis **5** 475
photometry
Herschel, John Frederick William **7** 340-341
Pickering, Edward Charles **12** 298
Shapley, Harlow **14** 155-156
planetarium

Archimedes **1** 277-280
planetary studies
Sagan, Carl E. **13** 424-425
planets
see Planet
Ptolemaic system
Hasan ibn al-Haytham **7** 190-191
Nicholas of Oresme **11** 380
Ptolemy, Claudius **12** 473-474
radio
Bell Burnell, Susan Jocelyn **2** 133-134
Lovell, Alfred Charles Bernard **10** 8-9
solar parallax and distance
Aristarchus of Samos **1** 290-291
Newcomb, Simon **11** 361-362
Winthrop, John **16** 341-342
solar spectra
Moore, Charlotte E. **11** 145-146
star catalogs
Cannon, Annie Jump **3** 260-261
Eratosthenes of Cyrene **5** 301-302
Flamsteed, John **5** 477-478
Hipparchus **7** 407-408
Kapteyn, Jacobus Cornelis **8** 436-437
Pickering, Edward Charles **12** 298
star magnatudes
Celsius, Anders **3** 392
star streams
Kapteyn, Jacobus Cornelis **8** 436-437
stellar motion
Bessel, Friedrich Wilhelm **2** 234-235
Eddington, Arthur Stanley **5** 201-202
Halley, Edmund **7** 88-89
stellar spectra classification
Cannon, Annie Jump **3** 260-261
Payne-Gaposchkin, Cecilia **12** 159-161
sundial
Anaximander **1** 209-210
sunspots
Hale, George Ellery **7** 72-74
Tychonic system
Brahe, Tycho **2** 489-490
see also Astrophysics; Scientists—astronomers; Universe, systems of

Astronomy (sculpture)
Giovanni da Bologna **6** 345-346

Astronomy for Everybody (book)
Newcomb, Simon **11** 361-362

Astrophel (poem)
Spenser, Edmund **14** 373-376

Astrophel and Stella (sonnets)
Sidney, Philip **14** 214-215

Astrophysics
Eddington, Arthur Stanley **5** 201-202
Geller, Margaret Joan **6** 256-257
Huggins, William **8** 14-15
Jeans, James Hopwood **8** 235-236
Moore, Charlotte E. **11** 145-146
Payne-Gaposchkin, Cecilia **12** 159-161

ASTURIAS, MIGUEL ANGEL (born 1899), Guatemalan novelist and poet **1** 354-355

Astyages (died 550 B.C.), king of Media circa 584-550 B.C.
Cyrus the Great **4** 363-364

Astyanax (literary character)
Racine, Jean Baptiste **12** 532-535

Asvaghosha (1st-2d century), Indian poet-philosopher
Kalidasa **8** 414-415

Aswan Dam (Egypt)
Nasser, Gamal Abdel **11** 317-318

Asymptote (mathematics)
Euler, Leonard **5** 331-332
Jeffreys, Harold **8** 241-242

At a Solemn Musik (poem)
Milton, John **11** 43-46

At Five in the Afternoon (painting)
Motherwell, Robert **11** 210-211

At Home and Abroad (book)
Kennedy, John Pendleton **8** 506-507

At Lady Molly's (novel)
Powell, Anthony **12** 422-423

At Melville's Tomb (poem)
Crane, Hart **4** 291-293

At the Boar's Head (opera)
Holst, Gustav **7** 459-460

At the Hawk's Well (play)
Yeats, William Butler **16** 445-447

At the Mill (painting)
Weber, Max **16** 160

At the Moulin Rouge (painting)
Toulouse-Lautrec, Henri de **15** 273-274

At the Piano (painting)
Whistler, James Abbott McNeill **16** 225-226

At the Sign of the Reine Pédauque (novel)
France, Anatole **6** 39-40

At the Station (poem)
Carducci, Giosuè **3** 290-291

At the World's End (story)
Bunin, Ivan Alekseevich **3** 124

ATAHUALPA (circa 1502-1533), Inca emperor of Peru 1532-1533 **1** 355-356
Almagro, Diego de **1** 177-178
Benalcázar, Sebastián de **2** 145-146
Manco Capac **10** 184-185

Atala (novel)
Chateaubriand, Vicomte de **3** 477-479

Atalanta and Hippomenes (painting)
Reni, Guido **13** 97-98

Atalanta in Calydon (play)
Swinburne, Algernon Charles **15** 54-55

ATATÜRK, GHAZI MUSTAPHA KEMAL (1881-1938), Turkish nationalist, president 1923-1938 **1** 356-357
Churchill, Winston Leonard Spencer **4** 51-53
Gökalp, Mehmet Ziya **6** 395-396
John, XXIII **8** 277-280
Venizelos, Eleutherios **15** 460-461

Atavism (criminology)
Lombroso, Cesare **9** 493

Atbara River (Northeast Africa)
Baker, Samuel White **1** 454-455

ATCHISON, DAVID RICE (1807-1886), American lawyer and politician **1** 357-358

Atchison Daily Globe (newspaper)
Howe, Edgar Watson **7** 529

Aten (Egyptian god)
Amenhotep III **1** 194-195
Ikhnaton **8** 110-111
Tutankhamen **15** 359-360

Ateneo de la Juventud (Mexico City)
Reyes, Alfonso **13** 112-113
Vasconcelos, José **15** 443-444

Ateneo de Madrid (club)
Azaña Diaz, Manuel **1** 396-397

Athabasca Department (Canada)
Fraser, Simon **6** 74-75

Athalaric (516-534), Ostrogothic king in Italy 526-534
Theodoric the Great **15** 175-176

Athalia (oratorio)
Handel, George Frederick **7** 116-119

Athalie (play)
Racine, Jean Baptiste **12** 532-535

ATHANASIUS, ST. (circa 296-373), Christian theologian, bishop of Alexandria **1** 358-359
Ambrose **1** 192-193
Anthony, Susan Brownell **1** 246-248
Arius **1** 297-298

Atheism (philosophy)
Bakunin, Mikhail Aleksandrovich **1** 458-460
Bradlaugh, Charles **2** 478
Diderot, Denis **5** 1-2
Holbach, Baron d' **7** 448-449
O'Hair, Madalyn Murray **11** 484-485

Atheismus triumphatus (book)
Campanella, Tommaso **3** 249

Athelney, Isle of (England)
Alfred **1** 151-153

Athelstan (895-940), king of England 924-940
Dunstan **5** 151-152
Edward the Elder **5** 219-220
Harold I **7** 161-162

Athena (Greek mythology)
Alexander the Great **1** 137-141
Ictinus **8** 101
Sophocles **14** 343-345

Athena (sculpture)
Myron **11** 285
Phidias **12** 265-267

Athena Parthenos (sculpture; Phidias)
Phidias **12** 265-267, 402

Polykleitos **12** 385-386

Athenaeum (journal)
Huxley, Aldous Leonard **8** 74-75
Masaryk, Tomáš Garrigue **10** 314-315
Schlegel, Friedrich von **14** 10-11

Athenagoras I (1886-1972), Eastern Orthodox patriarch of Constantinople 1948-1972
John, XXIII **8** 277-280
Paul VI **12** 146-148

Atheneun (building; New Harmony, Indiana)
Meier, Richard **10** 456-458

Athens (ancient city-state, Greece)
government reform
Cleisthenes **4** 98-99
Solon **14** 327-328
Macedonian control
Demosthenes **4** 495-496
Menander **10** 477-478
Philip II **12** 269-271
Peloponnesian War
see Peloponnesian War
Periclean Age (445-431)
Aristophanes **1** 293-294
Pericles **12** 219-221
Persian wars
see Persian wars
Spartan influence
Cleomenes I **4** 103
Theban war
Epaminondas **5** 291-292
Thirty Tyrants era
Plato **12** 345-347

Athens, University of
Palamas, Kostes **12** 70

Athletes
American
see Athletes, American
Australian
Bradman, Donald George **2** 485-486
Brasilian
Pele **12** 190-191
Canadian
Gretzky, Wayne **6** 537-539
Howe, Gordie **7** 532-534
Orr, Bobby **12** 2-4
Panamanian
Carew, Rod **3** 291-292

Athletes, American
baseball players
Aaron, Henry Louis (Hank) **1** 2-3
Carew, Rod **3** 291-292
Cobb, Tyrus Raymond **4** 124-126
DiMaggio, Joe **5** 10-11
Jackson, Reginald Martinez **8** 180-182
Mantle, Mickey **10** 216-218
Mays, Willie **10** 376-379
Paige, Satchel **12** 62-65
Rickey, Wesley Branch **13** 153-155
Robinson, Frank Jr. **13** 202-203
Robinson, Jack Roosevelt **13** 207-208
Ruth, George Herman Jr. **13** 384
Ryan, Nolan **13** 389-391
Sunday, William Ashley **15** 32-33
Thorpe, Jim **15** 209-211
Ueberroth, Peter Victor **15** 379-381
Zaharias, Mildred Didrikson **16** 487-488
basketball players
Bird, Larry **2** 279-281
Chamberlain, Wilt **3** 413-415
Erving, Julius Winfield **5** 317-319
Jabbar, Kareem Abdul **8** 164-165
Johnson, Marietta Louise Pierce **8** 312-313
Jordan, Michael **8** 355-357
boxers
Ali, Muhammad **1** 156-158
Dempsey, Jack **4** 496-497
Johnson, Jack **8** 301-304
Louis, Joe **9** 537-538
Marciano, Rocky **10** 237-238
Sullivan, John Lawrence **15** 24-25
football players
Bryant, Paul **3** 82-83
Lombardi, Vince **9** 491-492
Montana, Joe **11** 120-121
Thorpe, Jim **15** 209-211
football coaches
Rockne, Knute **13** 231
golfers
Jones, Robert Tyre **8** 342
Nicklaus, Jack **11** 382-383
Palmer, Arnold Daniel **12** 78-80
judo practitioners
Campbell, Ben Nighthorse **3** 252-253
tennis players
Ashe, Arthur Robert Jr. **1** 328-330
Capriati, Jennifer **3** 278-281
Gibson, Althea **6** 305-306
King, Billie Jean **9** 14-15
McEnroe, John Patrick Jr. **10** 408-411
Navratilova, Martina **11** 325-327
track coaches
Walker, LeRoy Tashreau **16** 64-65
track and field athletes
Lewis, Carl **9** 377-380
Owens, Jesse **12** 43-44
Rudolph, Wilma **13** 350-352
Thorpe, Jim **15** 209-211
Zaharias, Mildred Didrikson **16** 487-488

Athos (literary character)
Dumas, Alexandre **5** 136-138

Atidenu (periodical)
Kaufmann, Ezekiel **8** 460

Atkinson, Henry (1782-1842), American general
Taylor, Zachary **15** 128-130

Atlanta, battle of (1964)
Howard, Oliver Otis **7** 528-529
Johnston, Joseph Eggleston **8** 323
Sherman, William Tecumseh **14** 186-187
Thomas, George Henry **15** 190-191

Atlanta Braves (baseball team)
Aaron, Henry Louis (Hank) **1** 2-3

Atlanta Compromise (speech)
Washington, Booker Taliaferro **16** 125-126

Atlanta Constitution (newspaper)
Grady, Henry Woodfin **6** 482-483
Harris, Joel Chandler **7** 173-174
McGill, Ralph Emerson **10** 411-412

Atlanta, Georgia
Jackson, Maynard Holbrook Jr. **8** 176-178
Woodruff, Robert W. **16** 372-374
Young, Andrew Jackson Jr. **16** 467-469

Atlanta Journal (newspaper)
Caldwell, Erskine **3** 223-224
Mitchell, Margaret **11** 59-60

Atlanta School of Social Work
Frazier, Edward Franklin **6** 77

Atlanta University
Du Bois, William Edward Burghardt **5** 116-118
Hope, John **7** 489-490

Atlantic cable (communications)
Cooper, Peter **4** 223-224
Maury, Matthew Fontaine **10** 351-352
Whitman, Walt **16** 249-251

Atlantic Migration, The (book; Hansen)
Schlesinger, Arthur Meier **14** 13

Atlantic Monthly (magazine; estabished 1857)
contributors
Alcott, Louisa May **1** 122
Harte, Francis Brett **7** 184-185
Higginson, Thomas Wentworth **7** 380
Holmes, Oliver Wendell **7** 457-458
Howells, William Dean **7** 539-541
James, Henry **8** 211-212
Jewett, Sarah Orne **8** 256
Lampman, Archibald **9** 180-181
Lloyd, Henry Demarest **9** 468-469
Twain, Mark **15** 363-366
Wilder, Thornton Niven **16** 276-277
editors
Howells, William Dean **7** 539-541
Lowell, James Russell **10** 14-15
Page, Walter Hines **12** 60-61

Atlantida (musical composition)
Falla, Manuel de **5** 372-373

Atlantis (mythologic island)
Donnelly, Ignatius **5** 62
Mendaña de Neyra, Álvaro de **10** 483

Atlantis (novel)
Hauptmann, Gerhart Johann Robert **7** 199-201

Atlas Enclipticalis (musical composition)
Cage, John **3** 211-214

Atman (Hinduism)
Buddha **3** 97-101
Shankara **14** 150-151

Atmosphere (physics)
Chapman, Sydney **3** 441
Dalton, John **4** 378-379
Guericke, Otto Von **7** 27-28
Rayleigh, 3d Baron **13** 62
Watson-Watt, Robert Alexander **16** 140-141
Wilson, Charles Thomson Rees **16** 317-318

Atmosphere (sculpture)
Nevelson, Louise **11** 356-357

Atom (physics)
atomic clocks
Ramsey, Norman Foster Jr. **13** 25-27
atomic pile
Fermi, Enrico **5** 422-424
atomic weights
Avogadro, Lorenzo Romano Amedeo Carlo **1** 388-389
Berzelius, Jöns Jacob **2** 231-233
Dalton, John **4** 378-379
Dumas, Jean Baptiste André **5** 138-139
Richards, Theodore William **13** 137-138
Brownian motion
Einstein, Albert **5** 228-231
Perrin, Jean Baptiste **12** 233-236
decay
Lee, Tsung-Dao **9** 299-300
fission
Bohr, Niels Henrik David **2** 366-368
Joliot-Curie, Jean Frédéric **8** 327-328
Meitner, Lise **10** 463-466
Thomson, George Paget **15** 198-199
see also Atomic bomb
hydrogen welding
Langmuir, Irving **9** 196-197
isotopes
Urey, Harold Clayton **15** 394-396
K-mesons
Lee, Tsung-Dao **9** 299-300
quantum mechanics
Born, Max **2** 420-421
Dirac, Paul Adrien Maurice **5** 23-24
Heisenberg, Werner Karl **7** 261-263
Schrödinger, Erwin **14** 31-33
see also Quantum theory
radioactivity
Bothe, Walther **2** 438-439
Chadwick, James **3** 405-406
Fermi, Enrico **5** 422-424
Kapitsa, Pyotr Leonidovich **8** 433-435
Rutherford, Ernest **13** 384-387
Soddy, Frederick **14** 321-323
see also Radioactivity
structure
Bohr, Niels Henrik David **2** 366-368
Fermi, Enrico **5** 422-424
Herzberg, Gerhard **7** 349-350
Pauli, Wolfgang Ernst **12** 149
Perrin, Jean Baptiste **12** 233-236
Rutherford, Ernest **13** 384-387
Stern, Otto **14** 435
Thomson, Joseph John **15** 200-201
von Laue, Max **16** 23-24
Walton, Ernest **16** 88-90
Wigner, Eugene Paul **16** 268-269

Atom and Organism (book)
Elsasser, Walter Maurice **5** 277-278

Atomic bomb (weapon)
development
Bethe, Hans Albrecht **2** 238-239
Bush, Vannevar **3** 169-171
Bohr, Niels Henrik David **2** 366-368
Chadwick, James **3** 405-406
Cockcroft, John Douglas **4** 131-132
Compton, Arthur Holly **4** 186-188
Conant, James Bryant **4** 192-193
Fermi, Enrico **5** 422-424
Feynman, Richard Phillips **5** 432-434
Franck, James **6** 49-52
Frisch, Otto Robert **6** 119-120
Goeppert-Mayer, Maria **6** 385-387
Groves, Leslie **7** 21-22
Lawrence, Ernest Orlando **9** 248-250
Oppenheimer, J. Robert **11** 525-526
Quimby, Edith H. **12** 513-514
Sakharov, Andrei **13** 439-441
Stimson, Henry Lewis **14** 457-458
Szilard, Leo **15** 64-66
Teller, Edward **15** 139-141
Wigner, Eugene Paul **16** 268-269
principle
Einstein, Albert **5** 228-231
use
Hirohito **7** 410-412
Truman, Harry S. **15** 314-316

Atomic Energy Commission (India)
Bhabha, Homi Jehangir **2** 253-254

Atomic Energy Commission (United States)
Conant, James Bryant **4** 192-193
Lawrence, Ernest Orlando **9** 248-250
Libby, Willard Frank **9** 397-398
Lilienthal, David Eli **9** 410-411
Rabi, Isidor Isaac **12** 526-527
Ray, Dixy Lee **13** 56-57
Rickover, Hyman George **13** 155-157
Schlesinger, James Rodney **14** 15-16
Seaborg, Glenn Theodore **14** 74-76
Von Neumann, John **16** 27-28

Atomic energy, peaceful use of
see United Nations—atomic energy

Atomic physics
see Atom; Nuclear physics; Quantum theory

Atomic Quest (book)
Compton, Arthur Holly **4** 186-188

Atomic Theory, The (book)
Born, Max **2** 420-421

Atomism (philosophy)
Bradley, Francis Herbert **2** 481-482
Democritus **4** 493-494
Durkheim, Émile **5** 162-163
Epicurus **5** 292-294
Isidore of Seville **8** 149-150
Lucretius **10** 26-27

Atoms, Molecules, and Quanta (book)
Urey, Harold Clayton **15** 394-396

Atonality (music)
Berg, Alban **2** 186-187
Ives, Charles Edward **8** 159-160
Krenek, Ernst **9** 98-99
Schoenberg, Arnold **14** 24-26
Sibelius, Jean Julius Christian **14** 211-212

Atonement (religion)
Anselm of Canterbury **1** 244-245
Bushnell, Horace **3** 171-172

Atossa (6th century B.C.), Persian queen
Aeschylus **1** 70-72
Xerxes **16** 420

Atoxyl (chemistry)
Ehrlich, Paul **5** 225-226

ATP
see Adenosine triphosphate

ATPase
see Adenosine triphosphatase

Atriden tetralogy (verse dramas)
Hauptmann, Gerhart Johann Robert **7** 199-201

Atropine (chemistry)
Loewi, Otto **9** 486-487

Atta Troll (mock epic)
Heine, Heinrich **7** 259-260

Attaché, The (book)
Haliburton, Thomas Chandler **7** 80

Attack of Nerves, An (story)
Chekhov, Anton Pavlovich **3** 494-497

Attainder, Act of (1779)
Butler, John **3** 180

Attalus, Flavius Priscus (died after 416), Roman emperor 409-410
Alaric **1** 101-102

ATTAR, FARID ED-DIN (circa 1140-circa 1234), Persian poet **1** 359-360
Rumi, Jalai ed-Din **13** 362-363

Attaway, William (1912-1986), African American novelist
Lawrence, Jacob **9** 250-251

Attenzione, L' (novel)
Moravia, Alberto **11** 153-155

Atterbury, Francis (1662-1732), English bishop
Pope, Alexander **12** 395-397

Attic Bee
see Sophocles

Attica (ancient state, Greece)
Cleomenes I **4** 103

Atticus (literary character)
Pope, Alexander **12** 395-397

Atticus, Titus Pomponius (109-32 B.C.), Roman literary patron
Cicero, Marcus Tullius **4** 55-58

ATTILA (died 453), Hun chieftain **1** 360
Gaiseric **6** 172
Leo I **9** 329-330
Odoacer **11** 473

Attila (opera)
Verdi, Giuseppe Fortunino Francesco **15** 463-465

Attila Hemicycle (painting)
Delacroix, Ferdinand Victor Eugène **4** 469-471

Attis poem (literature)
Catullus, Gaius Valerius **3** 377-378

ATTLEE, CLEMENT RICHARD (1st Earl Attlee; 1883-1967), English statesman, prime minister 1945-1951 **1** 361-362
Aung San **1** 374-375
Clapham, John Harold **4** 71

Attorneys
see Jurists—lawyers

Attorneys general
see statesmen, American

ATWOOD, MARGARET ELEANOR (born 1939), Canadian novelist, poet, critic, and politically committed cultural activist **1** 362-364

Au dessus de la melée (essays)
Rolland, Romain **13** 260

Au fil des jours (book)
Clemenceau, Georges **4** 99-101

Au Maroc (book)
Loti, Pierre **9** 519-520

Au pied de Sinai (book)
Clemenceau, Georges **4** 99-101

Au service de la France (memoirs)
Poincaré, Raymond **12** 366-368

Au Service de l'Allemagne (novel)
Barrès, Auguste Maurice **2** 20-21

Au soir de la pensée (book)
Clemenceau, Georges **4** 99-101

Aubert, Étienne
see Innocent VI

AUBERT DE GASPÉ, PHILIPPE (1786-1871), French-Canadian author **1** 364

Aubigné, Agrippa d' (1552-1630), French author
Hugo, Victor Marie **8** 22-25

Auburn Prison (New York State)
Osborne, Thomas Mott **12** 17-18

Auburn Theological Seminary (New York State)
Bennett, John Coleman **2** 170-171

Auchinleck, Sir Claude John Eyre (born 1884), British field marshal
Wavell, Archibald Percival **16** 147-148

Auckland (city, New Zealand)
Hobson, William **7** 426

Auckland General Labourers Union (New Zealand)
Fraser, Peter **6** 73-74

AUDEN, WYSTAN HUGH (1907-1973), English-born American poet **1** 364-366
Berio, Luciano **2** 194-195
Eliot, Thomas Stearns **5** 258-261
Henze, Hans Werner **7** 314
Lewis, Cecil Day **9** 380
MacNeice, Louis **10** 113-114
Spender, Stephen Harold **14** 370-371
Stravinsky, Igor Fedorovich **14** 502-506

Audenarde, battle of (1745)
Saxe, Comte de **13** 507-508

Audiencia (court)
Zumárraga, Juan de **16** 531-532

Audition colorée (synesthesia)
Rimbaud, Jean Nicolas Arthur **13** 172-174

Auditorium Building (Chicago)
Sullivan, Louis Henri **15** 27-28

Audran, Claude III (1658-1734), French painter
Watteau, Antoine **16** 143-144

AUDUBON, JOHN JAMES (1785-1851), American artist and ornithologist **1** 366-367
Lear, Edward **9** 265-266
Wilson, Alexander **16** 313-314

Auerstädt, battle of (1806)
Napoleon I **11** 306-310

Auf dem See (poems)
Goethe, Johann Wolfgang von **6** 388-391

Auf dem Staatshof (novella)
Storm, Theodor **14** 479-480

Auf den Marmorklippen (novel)
Jünger, Ernst **8** 391-392

Aufhaltsame Aufstieg des Arturo Ui, Der (play)
Brecht, Bertolt **2** 512-514

Aufidius, Bassus (flourished 1st century), Roman historian
Pliny the Elder **12** 355-356

Aufwecker der teutschen Nation (book)
Hutten, Ulrich von **8** 72-73

Aufzeichnungen des Malte Laurids Brigge, Die (novel)
Rilke, Rainer Maria **13** 171-172

Augier, Émile (1820-1889), French dramatist and poet
Daudet, Alphonse **4** 402-403

Augsburg, League of (1686)
Frederick William **6** 85-86
see also Augsburg, War of the League of

Augsburg, Treaty of (1555)
Charles V **3** 457-459
Ferdinand I **5** 414-415
Paul IV **12** 145-146

Augsburg, War of the League of (1688-1697)
Louis XIV **9** 531-533
Orléans, Philippe II D' **11** 530-531
Victor Amadeus II **15** 482-483
William III **16** 295-296
see also King William's War for American phase

Augsburg Confession (1530)
Charles V **3** 457-459
Luther, Martin **10** 48-51
Melancthon, Philip **10** 466-467

Augsburg Interim (1548)
Charles V **3** 457-459

August (novel)
Hamsun, Knut **7** 113-114

Augusta (1811-1890), empress of Germany
Laforgue, Jules **9** 160-161
William I **16** 292-293

Augusta Triumphans (book)
Defoe, Daniel **4** 457-459

Auguste (literary character)
Corneille, Pierre **4** 234-236

Augustenburg, Christian Augustus, Duke of (1798-1869), claimant to duchy of Holstein
Bismarck, Otto Eduard Leopold von **2** 294-296

AUGUSTINE OF CANTERBURY, ST. (died circa 606), Roman monk, archbishop of Canterbury **1** 370-371
Bede **2** 109-110
Gregory I **6** 531-532

Augustine of Hippo
see Augustine, St.

AUGUSTINE, ST. (354-430), Christian philosopher and theologian **1** 367-370
baptized
Ambrose **1** 192-193
biblical criticism
Jerome **8** 249
City of God
Charonton, Enguerrand **3** 471
Otto of Freising **12** 30
concept of mind
Bonaventure **2** 383-384
Malebranche, Nicolas **10** 166-167
editions
Erasmus, Desiderius **5** 298-300
God defined
Anselm of Canterbury **1** 244-245
heresy opposed
Donatus **5** 56-57
Pelagius **12** 189-190
influence of
Dominic **5** 51-52
Jansen, Cornelis **8** 220-221
Karlstadt, Andreas Bodenheim von **8** 449

Lombard, Peter **9** 490-491
Machiavelli, Niccolò **10** 97-99
Petrarch **12** 259-261
influenced by
Paul **12** 141-143
Plato **12** 345-347
musical settings
Dallapiccola, Luigi **4** 377-378
quoted
Donatus **5** 56-57
Mies van der Rohe, Ludwig **11** 10-12
translations
Alfred **1** 151-153
see also Augustinianism

Augustinian Canons (religious congregation)
Arnold of Brescia **1** 314-315
David I **4** 407
Ruysbroeck, Jan van **13** 388-389

Augustinian Friars (religious order)
Coverdale, Miles **4** 278
Luther, Martin **10** 48-51
Mendel, Johann Gregor **10** 483-486

Augustinianism (philosophy)
Lull, Raymond **10** 39-40
Thomas Aquinas **15** 183-186
see also Augustine, St.

Augustinians, church of the (Antwerp)
Rubens, Peter Paul **13** 339-342

Augustinus (book)
Jansen, Cornelis **8** 220-221

Augustulus, Romulus
see Romulus Augustulus

AUGUSTUS (Octavian; 63 B.C.-A.D. 14), Roman emperor 27 B.C.-A.D. 14 **1** 371-373
and literature
Horace **7** 500-503
Livy **9** 465-467
Ovid **12** 34-36
Virgil **15** 507-510
consorts
Livia **9** 457-460
Egypt and Judea
Cleopatra **4** 105-106
Herod the Great **7** 333-334
republic falls
Cato, the Younger **3** 374-375
Cicero, Marcus Tullius **4** 55-58
Strabo **14** 485-486
successor of
Tiberius Julius Caesar Augustus **15** 217-218
Triumvirate
Antony, Mark **1** 253-254
Brutus, Marcus Junius **3** 79-80

Augustus, Forum of (Rome)
Augustus **1** 371-373

AUGUSTUS II (1670-1733), king of Poland and elector of Saxony **1** 373-374
Charles XII **3** 464-466
Saxe, Comte de **13** 507-508

Augustus II (1696-1763), king of Poland and elector of Saxony
Anna Ivanovna **1** 240-241

Augustus, Forum of (Rome)
Augustus **1** 371-373

Augustus the Strong
see Augustus II

AULARD, ALPHONSE FRANÇOIS VICTOR ALPHONSE (1849-1928), French historian **1** 374
Mathiez, Albert **10** 333-334
Salvemini, Gaetano **13** 455-456

Auld Farmer's Salutation to His Mare (poem)
Burns, Robert **3** 155-156

Auld Lang Syne (song)
Burns, Robert **3** 155-156

Auld Licht Idylls (folktales)
Barrie, James Matthew **2** 21-22

Aulnay, Seigneur d'
see Charnisay

Aulularia (play)
Plautus **12** 348-350

AUNG SAN (1915-1947), Burmese politician **1** 374-375
Ba Maw **1** 480-481
Ne Win **11** 364-365
Nu, U **11** 439-441
Thant, U **15** 161-162

AUNG SAN SUU KYI (born 1945), leader of movement toward democracy in Burma (Myanmar) and Nobel Peace Prize winner **1** 375-376

Aung Zeya
see Alaungpaya

Aunt Rhody (song)
Thomson, Virgil **15** 202-203

Aunt's Story, The (novel)
White, Patrick Victor Martindale **16** 233-235

Aura (novel)
Fuentes, Carlos **6** 141-142

AURANGZEB (1618-1707), Mogul emperor of India 1658-1707 **1** 377
Shah Jahan **14** 138-139
Śivajī **14** 266-267

Aurélia (autobiography)
Nerval, Gérard de **11** 345-346

Aurelia the Vestal (opera)
Fry, William Henry **6** 136-137

Aurelian (Roman emperor)
Zenobia **16** 500-503

Aurelius, St. (died circa 340), bishop of Carthage
Pelagius **12** 189-190

Aureng-Zebe (play)
Dryden, John **5** 106-107

Auric, Georges (1899-1983), French composer
Honegger, Arthur **7** 472-473

Aurignacian (geologic era)
Breuil, Henri Edouard Prosper **2** 521-522

Auriol, Vincent (1884-1966), French president 1947-1954
John, XXIII **8** 277-280

Aurora (book)
Boehme, Jacob **2** 357

Aurora (fresco)
Reni, Guido **13** 97-98

Aurora (journal)
Duane, William **5** 109

Aurora (ship)
Shackleton, Ernest Henry **14** 132-133

Aurora Leigh (poem)
Browning, Elizabeth Barrett **3** 52-53

Aurora roja (novel)
Baroja y Nessi, Pío **2** 15-16

Auroras of Autumn (poems)
Stevens, Wallace **14** 443-445

Aus Italien (musical composition)
Strauss, Richard **14** 500-501

Aus meinem Leben, Dichtung und Wahrheit (autobiography)
Goethe, Johann Wolfgang von **6** 388-391

Ausculta fili (papal bull)
Boniface VIII **2** 392-393

Ausgefragt (poems)
Grass, Günter **6** 496-497

Ausgerechnet und verspielt (television opera)
Krenek, Ernst **9** 98-99

Ausgleich
see Austro-Hungarian Compromise (1867)

Ausnahme und die Regel, Die (play)
Brecht, Bertolt **2** 512-514

Ausonius, Decimus Magnus (flourished 4th century), Roman poet
Juvenal **8** 397-399

AUSTEN, JANE (1775-1817), English novelist **1** 377-379
Cooper, James Fenimore **4** 220-223

Austen Riggs Center (Stockbridge, Massachusetts)
Erikson, Erik Homburger **5** 309-310

Austerlitz, battle of (1805)
Alexander I **1** 130-132
Bernadotte, Jean Baptiste **2** 205-206
Kutuzov, Mikhail Ilarionovich **9** 137-138
Napoleon I **11** 306-310
Pitt, William the Younger **12** 329-331

Austin, John (1790-1859), English jurist
Mill, John Stuart **11** 21-23

AUSTIN, JOHN LANGSHAW (1911-1960), English philosopher **1** 379-380

Austin, Moses (1761-1821), American pioneer
Austin, Stephen Fuller **1** 380-381

AUSTIN, STEPHEN FULLER (1793-1836), American pioneer **1** 380-381
Borden, Gail **2** 409
Houston, Samuel **7** 526-527

Australia, Commonwealth of (island continent)
Bruce of Melbourne, 1st Viscount **3** 61-62
Fisher, Andrew **5** 462
Grey, George **6** 540-541
Commonwealth created
Barton, Edmund **2** 39-40
Deakin, Alfred **4** 432-433
Griffith, Samuel Walker **6** 545-546
Victoria **15** 485-487
constitutional crisis
Lang, John Thomas **9** 192-193
convict reforms
Bigge, John Thomas **2** 272
Parkes, Henry **12** 113
cultural definition
Murray, Leslie Allan **11** 262-263
economic development
Coombs, Herbert Cole **4** 219-220
Forrest, John **6** 12-13
Hawke, Robert James Lee **7** 205-206
Keating, Paul John **8** 469-470
Kidman, Sidney **8** 542-544
Lewis, Essington **9** 382-384
Menzies, Robert Gordon **10** 510-511
Monash, John **11** 95-96
Parbo, Arvi **12** 93-94
education system
MacKillop, Mary **10** 106-107
emancipists
Macquarie, Lachlan **10** 115-116
Phillip, Arthur **12** 279-280
Wentworth, William Charles **16** 203-204
exploration
Burke, Robert O'Hara **3** 142-143
Tasman, Abel Janszoon **15** 113-114
see also Explorers, Australian; Explorers, English—of Australia
foreign policy
Evatt, Herbert Vere **5** 341-343
gold rush (1851)
Hargraves, Edward Hammond **7** 153-154
Great Depression
Lyons, Joseph Aloysius **10** 69-70
Scullin, James Henry **14** 73
inland medical services
Flynn, John **5** 497-498
Rum Rebellion (1808)
Bligh, William **2** 325-326
Macarthur, John **10** 78
social reforms
Namatjira, Albert **11** 300-301
Whitlam, Edward Gough **16** 244-245
sports
Bradman, Donald George **2** 485-486
systematic colonization
Wakefield, Edward Gibbon **16** 48-49
turn toward conservatism (1970s)
Bjelke-Petersen, Johannes **2** 297-299
Fraser, Malcolm **6** 71-73
World Wars
Curtin, John Joseph **4** 348-349
Hughes, William Morris **8** 21-22
see also Australian art; Australian literature
see also World War I; World War II

Australia Felix (novel)
Richardson, Henry Handel **13** 139

Australia Felix (painting)
Streeton, Arthur Ernest **14** 507-508

Australian (newspaper)
Wentworth, William Charles **16** 203-204

Australian Agricultural Co. (1824)
Macarthur, John **10** 78

Australian art
Dobell, William **5** 34-35
Drysdale, George Russell **5** 107-109
Namatjira, Albert **11** 300-301
Nolan, Sidney Robert **11** 418
Rees, Lloyd Frederic **13** 78-79
Streeton, Arthur Ernest **14** 507-508

Australian Colonies Act (1850)
Russell, John **13** 380-381

Australian Federated Union of Locomotive Enginemen
Chifley, Joseph Benedict **3** 518

Australian Labor Leader (biography)
Evatt, Herbert Vere **5** 341-343

Australian literature
Carey, Peter **3** 295-297
Clarke, Marcus Andrew Hislop **4** 87-88
Franklin, Stella Maraia Sarah Miles **6** 68-69
Furphy, Joseph **6** 152-153
Handke, Peter **7** 119-121
Lawson, Henry **9** 254-255
Lind, Jakov **9** 419-420
Murray, Leslie Allan **11** 262-263
Richardson, Henry Handel **13** 139
White, Patrick Victor Martindale **16** 233-235
see also Journalism, Australian

Australian National University (Canberra; established 1946)
Bruce of Melbourne, 1st Viscount **3** 61-62
Florey, Howard Walter **5** 491-492

Australian Workers Union
Scullin, James Henry **14** 73

Austrasia (region, Gaul)
Martel, Charles **10** 285

Austria, Republic of (nation, Central Europe)
Allied occupation (World War II)
Clark, Mark Wayne **4** 80-81
Kreisky, Bruno **9** 97-98
Renner, Karl **13** 98-99
Waldheim, Kurt **16** 54-55
anti-Semitism in
Harand, Irene **7** 139-145
Austrian Netherlands
Frederick II **6** 81-84
Joseph II **8** 359-360
Lafayette, Marquis de **9** 151-152
Leopold II **9** 346
Talleyrand, Charles Maurice de **15** 89-90
see also Belgium
Austro-Hungarian Compromise (1867)
Andrássy, Julius **1** 222-223
Deák, Francis **4** 431-432
Francis Joseph **6** 45-46
Austro-Slavism urged
Palacký, František **12** 69-70
Congress of Vienna
see Vienna, Congress of
defeated (World War I)
Badoglio, Pietro **1** 428-429
Renner, Karl **13** 98-99
French Revolutionary Wars
Lafayette, Marquis de **9** 151-152
Louis XVI **9** 534-535
Marie Antoinette **10** 258-259
German Confederation
Metternich, Klemens von **10** 533-536
William I **16** 292-293
Germans annex (1938)
Chamberlain, Arthur Neville **3** 409-411
Harand, Irene **7** 139-145
Hitler, Adolf **7** 417-420
Horthy de Nagybánya, Nicholas **7** 510-512
Schuschnigg, Kurt von **14** 45-46
Holy Alliance (1815-1848)
Metternich, Klemens von **10** 533-536
Holy League (1684)
John III **8** 276-277
Italian independence wars
Cavour, Conte di **3** 385-386
Charles Albert, King of Sardinia **3** 466
Ferdinand II **5** 415-416
Garibaldi, Giuseppe **6** 215-217
Victor Emmanuel II **15** 483-484
League of Augsburg
Frederick William **6** 85-86
Napoleonic Wars
Bernadotte, Jean Baptiste **2** 205-206
Napoleon I **11** 306-310
Poland partitioned
Catherine the Great **3** 370-372
Francis II **6** 43-44

Polish Succession war
Eugene of Savoy **5** 330-331
Potato War (1778-1779)
Joseph II **8** 359-360
Pragmatic Sanction
Maria Theresa **10** 256-258
republic
Renner, Karl **13** 98-99
Seven Years War (1756-1763)
Frederick II **6** 81-84
Maria Theresa **10** 256-258
Soviets evacuate
Eisenhower, Dwight David **5** 233-236
Spanish Succession war
Charles II **3** 454
Eugene of Savoy **5** 330-331
Louis XIV **9** 531-533
Thirty Years War
see Thirty Years War
Treaty of Pillnitz (1792)
Leopold II **9** 346
Turks besiege Vienna
Charles V **3** 457-459
Eugene of Savoy **5** 330-331
Suleiman I **15** 20-21
see also Austria-Hungary; Austrian art; Austrian literature; Austrian music; Austrian Succession, War of the; Austro-Prussian War

Austria-Hungary (former kingdom, Central Europe)
created
Andrássy, Julius **1** 222-223
Deák, Francis **4** 431-432
Kossuth, Louis **9** 88-90
Dual Aliance (1879)
Andrássy, Julius **1** 222-223
Bismarck, Otto Eduard Leopold von **2** 294-296
fall (1918)
Berchtold, Leopold von **2** 183-184
Ferdinand **5** 413-414
Horthy de Nagybánya, Nicholas **7** 510-512
Masaryk, Tomáš Garrigue **10** 314-315
Renner, Karl **13** 98-99
German "blank check"
Bethmann Hollweg, Theobald von **2** 239-240
nationality issue
Francis Ferdinand **6** 44
Francis Joseph **6** 45-46
Triple Alliance (1882)
Bismarck, Otto Eduard Leopold von **2** 294-296
Crispi, Francesco **4** 310-311

Austrian architecture
Hoffmann, Josef **7** 440-441
Loos, Adolf **9** 502-503
Olbrich, Joseph Maria **11** 494-495
Wagner, Otto **16** 39-40

Austrian art
Donner, Georg Raphael **5** 63
Hundertwasser, Friedensreich **8** 36-37
Klimt, Gustav **9** 53-55
Kokoschka, Oskar **9** 75-76
Maulbertsch, Franz Anton **10** 345
Schiele, Egon **14** 1-2
Troger, Paul **15** 300
see also Baroque architecture; Baroque painting (German and Austrian)

Austrian Federal Railways
Dollfuss, Engelbert **5** 47

Austrian literature
Grillparzer, Franz **6** 546-547
Hofmannsthal, Hugo von **7** 443-444
Musil, Robert Edler Von **11** 268-269
Schnitzler, Arthur **14** 23-24
Werfel, Franz **16** 204-205
see also Authors, Austrian; German literature

Austrian music
avant-garde
Ligeti, György **9** 406-407
classicism
Haydn, Franz Joseph **7** 219-221
Mozart, Wolfgang Amadeus **11** 218-221
contrapuntal theory
Bruckner, Joseph Anton **3** 64-65
Fux, Johann Joseph **6** 155-156
opera
Gluck, Christoph Willibald **6** 372-374
Mahler, Gustav **10** 144-145
Mozart, Wolfgang Amadeus **11** 218-221
Strauss, Johann Jr. **14** 498-499
romanticism
Mahler, Gustav **10** 144-145
Schoenberg, Arnold **14** 24-26
songs
Hofhaimer, Paul **7** 441
twelve-tone method
Krenek, Ernst **9** 98-99
Schoenberg, Arnold **14** 24-26
Webern, Anton **16** 160-162
waltzes
Strauss, Johann Jr. **14** 498-499

Austrian People's Party (established 1930)
Harand, Irene **7** 139-145

Austrian school (economics)
Böhm-Bawerk, Eugen von **2** 366
von Mises, Ludwig **16** 25

Austrian Succession, War of the (1740-1748)
American phase
see King George's War
British forces
Amherst, Jeffery **1** 200-201
Clive, Robert **4** 119-120
Dupleix **5** 153
Forbes, John **5** 507-508
causes and issues
Frederick II **6** 81-84
Joseph II **8** 359-360
Maria Theresa **10** 256-258
French forces
Montcalm de Saint-Véran, Marquis de **11** 122-123
Rochambeau, Comte de **13** 220-221

Austro-Hungarian Compromise (1867)
see Austria

Austro-Prussian War (1866)
Bismarck, Otto Eduard Leopold von **2** 294-296
Moltke, Helmuth Karl Bernard von **11** 90-91
Napoleon III **11** 310-312
Victoria **15** 485-487

Auswahl aus des Teufels Papieren (satires)
Richter, Johann Paul Friedrich **13** 150-151

Autels de la peur, Les (poem)
Chénier, André Marie **3** 500-501

Author to Her Book, The (poem)
Bradstreet, Anne Dudley **2** 486-487

Authors, African
see African Literature, modern; Authors, Cameroonian; Authors, Nigerian, etc.

Authors, American
advice
Brown, Helen Gurley **3** 36-37
advice books
Brothers, Joyce **3** 26-28
architecture
Eisenman, Peter D. **5** 239-240
art
Judd, Donald **8** 376-377
art critics (20th century)
Greenberg, Clement **6** 521-523
Kirstein, Lincoln **9** 39-41
autobiographical fiction
Angelou, Maya **1** 238-239
Kerouac, Jean-Louis Lebris de **8** 518-519
autobiographies
Chamberlain, Wilt **3** 413-415
Cobb, Tyrus Raymond **4** 124-126
Davis, Angela **4** 412-413
de Mille, Agnes **4** 486-488
Dunham, Katherine **5** 145-146
Eastman, Charles A. **5** 183-185
Evers-Williams, Myrlie **5** 348-350
Fischer, Bobby **5** 454-456
Hall, Donald **7** 84-85
Hearst, Patricia **7** 242-243
Lindbergh, Anne Morrow **9** 420-421
Mays, Benjamin E. **10** 374-376
Means, Russell **10** 441-444
Robinson, Harriet Hanson **13** 203-207
Ryan, Nolan **13** 389-391
biographers (19th century)
Adams, Henry Brooks **1** 45-47
Alger, Horatio **1** 153-154
Ford, Paul Leicester **6** 9-10
Irving, Washington **8** 141-143
Peabody, Elizabeth Palmer **12** 167-168
Weems, Mason Locke **16** 170

biographers (19th-20th century)
Harris, Frank **7** 172-173
Masters, Edgar Lee **10** 326-327
biographers (20th century)
Baker, Ray Stannard **1** 451-452
Chandler, Alfred Du Pont Jr. **3** 422-423
Clapp, Margaret Antoinette **4** 71-72
Croly, Herbert David **4** 316-317
de Mille, Agnes **4** 486-488
Eiseley, Loren Corey **5** 232-233
Forman, James **6** 10-11
Morison, Samuel Eliot **11** 175-176
Nevins, Allan **11** 357-359
Sandburg, Carl **13** 461-462
Tate, Allen **15** 116
Terkel, Louis **15** 152-153
children's books
Baum, L. Frank **2** 73-74
columnists
Brothers, Joyce **3** 26-28
Rogers, Will **13** 251-252
Rowan, Carl T. **13** 329-330
Royko, Mike **13** 337-339
Safire, William **13** 422-424
Steinem, Gloria **14** 418-419
vos Savant, Marilyn **16** 32-33
Will, George Frederick **16** 286-287
commentators
Buchanan, Patrick Joseph **3** 90-91
Goodman, Ellen Holtz **6** 438-439
Marty, Martin E. **10** 300-301
Rogers, Will **13** 251-252
Thompson, Hunter Stockton **15** 196-198
comparative mythology
Campbell, Joseph **3** 253-255
cookbooks
Child, Julia McWilliams **3** 519-520
critics (19th century)
Brown, Charles Brockden **3** 33
Norris, Benjamin Franklin Jr. **11** 427-428
Poe, Edgar Allan **12** 363-365
critics (20th century)
Aiken, Conrad **1** 90-91
Allen, Paula Gunn **1** 165-167
Burke, Kenneth **3** 141-142
Eliot, Thomas Stearns **5** 258-261
Farrell, James Thomas **5** 390-391
Jarrell, Randall **8** 222-223
Lowell, Amy **10** 13
Macdonald, Dwight **10** 81-83
McCarthy, Mary T. **10** 389-391
Nathan, George Jean **11** 319-321
Nin, Anais **11** 397-398
Pound, Ezra Loomis **12** 415-417
Ransom, John Crowe **13** 39-40
Rich, Adrienne **13** 128-130
Richards, Ivor Armstrong **13** 137
Tate, Allen **15** 116
White, E. B. **16** 228-230
Wilder, Amos Niven **16** 273-274
Wilson, Edmund **16** 318-319
Young, Stark **16** 474-475
diarists
Byrd, William II **3** 189-190
Chesnut, Mary Boykin **3** 506-508
Lindbergh, Anne Morrow **9** 420-421
Nin, Anais **11** 397-398
Rorem, Ned **13** 284-286
Sewall, Samuel **14** 123-124
essayists (18th century)
Ames, Fisher **1** 199-200
Leonard, Daniel **9** 336-337
essayists (19th century)
Adams, Henry Brooks **1** 45-47
Alcott, Amos Bronson **1** 121
Burroughs, John **3** 160-161
Emerson, Ralph Waldo **5** 278-280
Holmes, Oliver Wendell **7** 457-458
Irving, Washington **8** 141-143
Peabody, Elizabeth Palmer **12** 167-168
essayists (19th-20th century)
Beecher, Catharine **2** 110-112
Freneau, Philip Morin **6** 99-100
Gilman, Charlotte Anna Perkins **6** 323-325
Page, Thomas Nelson **12** 59-60
essayists (20th century)
Aiken, Conrad **1** 90-91
Baker, Russell **1** 452-454
Baker, Ray Stannard **1** 451-452
Baldwin, James Arthur **1** 465-466
Bellow, Saul **2** 141-143
Bourne, Randolph Silliman **2** 456-457
Brodsky, Joseph **3** 13-15
Buckley, William F. Jr. **3** 96-97
Buechner, Frederick **3** 103-105
Burroughs, William S. **3** 162-163
Butler, Octavia E. **3** 182-183
Cabell, James Branch **3** 195-196
Chopin, Katherine **4** 18-20
Coles, Robert Martin **4** 156-157
Cousins, Norman **4** 274-276
Davis, Ossie **4** 421-422
Haley, Alex **7** 76-78
Himmelfarb, Gertrude **7** 396-398
hooks, bell **7** 477-481
Howe, Florence Rosenfeld **7** 530-531
Jones, Robert Edmond **8** 341-342
Lasch, Christopher **9** 212-214
Lovecraft, H. P. **10** 3-6
Macdonald, Dwight **10** 81-83
Mamet, David Alan **10** 181-182
McCarthy, Mary T. **10** 389-391
Oates, Joyce Carol **11** 454-456
Riesman, David **13** 167-168
Rorem, Ned **13** 284-286
Rowan, Carl T. **13** 329-330
Smithson, Robert **14** 301-303
Sontag, Susan **14** 342-343
Steel, Danielle **14** 404-406
Updike, John **15** 390-392
Vidal, Eugene Luther Gore **15** 488-490
Vonnegut, Kurt Jr. **16** 25-27
Welty, Eudora **16** 199-201
White, E. B. **16** 228-230
Wiesel, Elie **16** 263-264
Wilder, Amos Niven **16** 273-274
Wright, Richard **16** 401-402
feminist
Starhawk **14** 403-404
historical novels
Mattingly, Garrett **10** 342-344
humorists
Benchley, Robert **2** 150-151
Golden, Harry **6** 402-403
Harte, Francis Brett **7** 184-185
Lardner, Ringgold Wilmer **9** 204-205
Parker, Dorothy Rothschild **12** 106
Sholem Aleichem **14** 202-203
Thurber, James Grove **15** 213-214
Twain, Mark **15** 363-366
Ward, Artemus **16** 112-113
Johnson, James Weldon
Lindsay, Vachel **9** 424-425
Lowell, Amy **10** 13
Lowell, Robert Trail Spence Jr. **10** 16-17
MacLeish, Archibald **10** 109-110
McKay, Claude **10** 416
Millay, Edna St. Vincent **11** 24-25
Moore, Marianne **11** 148-149
Nabokov, Vladimir **11** 287-288
Johnson, James Weldon **8** 304-305
Pound, Ezra Loomis **12** 415-417
Ransom, John Crowe **13** 39-40
Reed, John Silas **13** 76-77
Robinson, Edwin Arlington **13** 201-202
Roethke, Theodore **13** 243-244
Sandburg, Carl **13** 461-462
Stevens, Wallace **14** 443-445
Tate, Allen **15** 116
Warren, Robert Penn **16** 121-122
Williams, William Carlos **16** 308-309
journalists
see Journalists, American
lexicographers
Judson, Adoniram **8** 377-378
Webster, Noah **16** 164-166
librettists
Hammerstein, Oscar Clendenning II **7** 104-106
nonfiction writers
Bailey, F. Lee **1** 441-443
Bailey, Florence Merriam **1** 443-444
Beard, Mary Ritter **2** 85-86
Beecher, Catharine **2** 110-112
Billington, James Hadley **2** 275-276
Broudy, Harry Samuel **3** 28-29
Burroughs, William S. **3** 162-163
Bush, Vannevar **3** 169-171
Capote, Truman **3** 273-275
Carson, Rachel Louise **3** 337-338
Chomsky, Noam Avram **4** 13-15
Cole, Johnnetta **4** 147-149
Commoner, Barry **4** 183-185
Cosby, William Henry Jr. **4** 257-258
Counts, George S. **4** 267-269

Cousins, Norman **4** 274-276
Crichton, John Michael **4** 308-310
Cubberley, Ellwood Patterson **4** 329-331
Daly, Mary **4** 380-381
Dana, Richard Henry Jr. **4** 385-386
Deloria, Vine Jr. **4** 481-484
Earle, Sylvia A. **5** 180-181
Eastman, Max **5** 187-188
Eiseley, Loren Corey **5** 232-233
Finkelstein, Rabbi Louis **5** 448-450
Fischer, Bobby **5** 454-456
FitzGerald, Frances **5** 469-470
Forman, James **6** 10-11
Franklin, John Hope **6** 65-67
Friedan, Betty **6** 109-111
Gamow, George **6** 199-200
Green, Constance McLaughlin **6** 518-519
Harrington, Michael **7** 167-169
hooks, bell **7** 477-481
Howe, Florence Rosenfeld **7** 530-531
Hyman, Libbie Henrietta **8** 83-84
Karenga, Maulana **8** 444-447
La Flesche, Francis **9** 152-154
Locke, Alain **9** 475-478
Luhan, Mabel Dodge **10** 32-34
Margulis, Lynn **10** 253-254
McNickle, D'Arcy **10** 433
Morgan, Robin **11** 168-170
Palmer, Arnold Daniel **12** 78-80
Proxmire, William **12** 467-468
Ride, Sally **13** 158-160
Rowan, Carl T. **13** 329-330
Rubenstein, Richard L. **13** 343-344
Sagan, Carl E. **13** 424-425
Salisbury, Harrison Evans **13** 449-451
Schlesinger, Arthur Meier Jr. **14** 13-15
Smith, James McCune **14** 293-294
Snow, Edgar **14** 312-313
Thompson, Dorothy **15** 195-196
Winnemucca, Sarah **16** 336-338
novelists (18th-19th century)
Brackenridge, Hugh Henry **2** 472-473
Brown, Charles Brockden **3** 33
Tyler, Royall **15** 371-372
novelists (19th century)
Alcott, Louisa May **1** 122
Alger, Horatio **1** 153-154
Bellamy, Edward **2** 134-135
Bird, Robert Montgomery **2** 281-282
Brown, William Wells **3** 48-49
Cable, George Washington **3** 198-199
Cahan, Abraham **3** 214
Child, Lydia Maria Francis **3** 520-521
Cooper, James Fenimore **4** 220-223
Crane, Stephen **4** 293-295
Donnelly, Ignatius **5** 62
Dunbar, Paul Laurence **5** 141-142
Eggleston, Edward **5** 223-224
Ford, Paul Leicester **6** 9-10
Hale, Sarah Josepha **7** 74-75
Harris, Joel Chandler **7** 173-174
Harte, Francis Brett **7** 184-185
Hawthorne, Nathaniel **7** 212-215
Hearn, Lafcadio **7** 240
Jackson, Helen Hunt **8** 172
Jewett, Sarah Orne **8** 256
Kennedy, John Pendleton **8** 506-507
Melville, Herman **10** 472-476
Norris, Benjamin Franklin Jr. **11** 427-428
Phillips, David Graham **12** 280-281
Poe, Edgar Allan **12** 363-365
Simms, William Gilmore **14** 235-236
Stowe, Harriet Elizabeth Beecher **14** 484-485
Tourgée, Albion Winegar **15** 277-278
Twain, Mark **15** 363-366
Wallace, Lewis **16** 74-75
novelists (19th-20th century)
Davis, Richard Harding **4** 422-423
Gilman, Charlotte Anna Perkins **6** 323-325
Howe, Edgar Watson **7** 529
James, Henry **8** 211-212
Page, Thomas Nelson **12** 59-60
Sheldon, Charles M. **14** 172-174
Tarkington, Newton Booth **15** 109
Wharton, Edith **16** 221
novelists (20th century)
Agee, James **1** 78-79
Aiken, Conrad **1** 90-91
Alexie, Sherman **1** 141-142
Algren, Nelson **1** 154-155
Allen, Paula Gunn **1** 165-167
Alvarez, Julia **1** 185-187
Anderson, Sherwood **1** 220-221
Angelou, Maya **1** 238-239
Asimov, Isaac **1** 338-341
Baldwin, James Arthur **1** 465-466
Bambara, Toni Cade **1** 482-483
Barnes, Djuna **2** 11-13
Bellow, Saul **2** 141-143
Blume, Judy **2** 344-345
Bradbury, Ray **2** 473-474
Brownmiller, Susan **3** 56-57
Buck, Pearl Sydenstricker **3** 91-93
Buckley, William F. Jr. **3** 96-97
Buechner, Frederick **3** 103-105
Bukowski, Charles **3** 113-115
Burroughs, William S. **3** 162-163
Butler, Octavia E. **3** 182-183
Cabell, James Branch **3** 195-196
Cable, George Washington **3** 198-199
Caldwell, Erskine **3** 223-224
Capote, Truman **3** 273-275
Cather, Willa Sibert **3** 368-369
Chandler, Raymond Jr. **3** 423-425
Childress, Alice **3** 522-524
Chopin, Katherine **4** 18-20
Churchill, Winston **4** 50-51
Clancy, Tom **4** 70-71
Crichton, John Michael **4** 308-310
Doolittle, Hilda **5** 65-66
Dos Passos, John Roderigo **5** 69-71
Dreiser, Herman Theodore **5** 98-100
Eiseley, Loren Corey **5** 232-233
Ellison, Ralph Waldo **5** 274-275
Farrell, James Thomas **5** 390-391
Faulkner, William **5** 395-397
Feiffer, Jules Ralph **5** 403-404
Ferber, Edna **5** 413
Fitzgerald, Francis Scott Key **5** 470-472
Glasgow, Ellen **6** 360-361
Greeley, Andrew M. **6** 514-515
Grisham, John **7** 6-8
Haley, Alex **7** 76-78
Hammett, Dashiell **7** 106-108
Heller, Joseph **7** 263-265
Hemingway, Ernest Miller **7** 274-277
Hinojosa, Rolando **7** 403-405
Hinton, Susan Eloise **7** 406-407
Hughes, Langston **8** 18-19
Hurston, Zora Neale **8** 55-56
Johnson, James Weldon **8** 304-305
Kerouac, Jean-Louis Lebris de **8** 518-519
King, Stephen **9** 23-25
Lardner, Ringgold Wilmer **9** 204-205
Larsen, Nella **9** 209-210
Lewis, Harry Sinclair **9** 385-387
Lovecraft, H. P. **10** 3-6
Ludlum, Robert **10** 28-29
Mailer, Norman Kingsley **10** 148-150
Malamud, Bernard **10** 162-163
Mamet, David Alan **10** 181-182
Marshall, Paule Burke **10** 281-282
McCarthy, Mary T. **10** 389-391
McKay, Claude **10** 416
McMillan, Terry **10** 427-428
McNickle, D'Arcy **10** 433
Miller, Arthur **11** 25-26
Miller, Henry **11** 26-27
Mitchell, Margaret **11** 59-60
Momaday, N. Scott **11** 92-94
Morrison, Toni **11** 188-190
Nabokov, Vladimir **11** 287-288
Naylor, Gloria **11** 328-329
Nemerov, Howard **11** 338-340
Nin, Anais **11** 397-398
Oates, Joyce Carol **11** 454-456
O'Connor, Flannery **11** 467-468
O'Hara, John **11** 485
Patchen, Kenneth **12** 128-129
Peck, Robert Newton **12** 177-178
Plath, Sylvia **12** 344-345
Porter, Katherine Anne **12** 406-407
Post, Emily Price **12** 409-410
Proulx, E. Annie **12** 463-465
Pynchon, Thomas **12** 496-498
Rice, Anne **13** 125-126
Rice, Elmer **13** 126-127
Richter, Conrad Michael **13** 148-149

Roth, Philip **13** 318-320
Rölvaag, Ole Edvart **13** 265
Salinger, J. D. **13** 447-448
Salisbury, Harrison Evans **13** 449-451
Saroyan, William **13** 486-487
Silko, Leslie **14** 226-227
Sinclair, Upton Beale Jr. **14** 248-249
Singer, Isaac Bashevis **14** 249-250
Smith, Lillian Eugenia **14** 298-299
Steel, Danielle **14** 404-406
Stein, Gertrude **14** 414-415
Steinbeck, John Ernst **14** 416-417
Stone, Robert Anthony **14** 475-476
Styron, William **15** 6-8
Tan, Amy **15** 95-96
Theroux, Paul **15** 179-180
Tyler, Anne **15** 367-368
Updike, John **15** 390-392
Vidal, Eugene Luther Gore **15** 488-490
Vonnegut, Kurt Jr. **16** 25-27
Walker, Alice Malsenior **16** 59-61
Walker, Margaret **16** 67
Warren, Robert Penn **16** 121-122
Welty, Eudora **16** 199-201
West, Nathanael **16** 213-214
White, T. H. **16** 236-237
Wiesel, Elie **16** 263-264
Wilder, Thornton Niven **16** 276-277
Williams, Tennessee **16** 306-308
Wilson, Harriet E. **16** 320-322
Wolfe, Thomas Clayton **16** 355-356
Wolfe, Thomas Kennerly Jr. **16** 356-357
Wright, Richard **16** 401-402
Young, Stark **16** 474-475

pamphleteers
Grimké, Archibald Henry **7** 1-2
Paine, Thomas **12** 66-67

playwrights (18th-19th century)
Belasco, David **2** 124-125
Tyler, Royall **15** 371-372

playwrights (19th century)
Bird, Robert Montgomery **2** 281-282
Brown, William Wells **3** 48-49
Lazarus, Emma **9** 260-261
Miller, Joaquin **11** 27-28
Payne, John Howard **12** 159
Tarkington, Newton Booth **15** 109

playwrights (20th century)
Albee, Edward Franklin III **1** 106-108
Allen, Woody **1** 169-171
Anderson, Maxwell **1** 219-220
Angelou, Maya **1** 238-239
Auden, Wystan Hugh **1** 364-366
Baldwin, James Arthur **1** 465-466
Baraka, Imamu Amiri **1** 498-499
Bellow, Saul **2** 141-143
Capote, Truman **3** 273-275
Childress, Alice **3** 522-524
Cohan, George Michael **4** 137-138
Colum, Padraic **4** 174-175
Davis, Ossie **4** 421-422
Davis, Richard Harding **4** 422-423
Eliot, Thomas Stearns **5** 258-261
Feiffer, Jules Ralph **5** 403-404
Ferber, Edna **5** 413
Flanagan, Hallie **5** 478-479
Hansberry, Lorraine Vivian **7** 130-131
Hecht, Ben **7** 248-250
Heller, Joseph **7** 263-265
Hellman, Lillian Florence **7** 267-268
Isherwood, Christopher **8** 147-149
Kaufman, George S. **8** 457-458
Luce, Clare Boothe **10** 21-23
MacLeish, Archibald **10** 109-110
Mamet, David Alan **10** 181-182
Merrill, James **10** 521-522
Miller, Arthur **11** 25-26
Oates, Joyce Carol **11** 454-456
Odets, Clifford **11** 470-471
O'Neill, Eugene **11** 514-516
Rice, Elmer **13** 126-127
Robinson, Edwin Arlington **13** 201-202
Saroyan, William **13** 486-487
Shaffer, Peter Levin **14** 133-135
Shepard, Sam **14** 180-181
Sherwood, Robert Emmet **14** 189-190
Trudeau, Garretson Beekman **15** 308-309
Valdez, Luis **15** 399-400
Vidal, Eugene Luther Gore **15** 488-490
Vonnegut, Kurt Jr. **16** 25-27
Wilder, Thornton Niven **16** 276-277
Williams, Tennessee **16** 306-308
Wilson, August **16** 314-316
Young, Stark **16** 474-475

poets (17th-18th century)
Barlow, Joel **2** 6-7
Bradstreet, Anne Dudley **2** 486-487
Taylor, Edward **15** 122-123
Wheatley, Phillis **16** 221-222
Wigglesworth, Michael **16** 266-267

poets (19th century)
Alcott, Amos Bronson **1** 121
Alvarez, Julia **1** 185-187
Brown, William Wells **3** 48-49
Bryant, William Cullen **3** 83-85
Crane, Stephen **4** 293-295
Dickinson, Emily **4** 541-543
Dunbar, Paul Laurence **5** 141-142
Hale, Sarah Josepha **7** 74-75
Harte, Francis Brett **7** 184-185
Holmes, Oliver Wendell **7** 457-458
Key, Francis Scott **8** 525-527
Lanier, Sidney **9** 199-200
Lazarus, Emma **9** 260-261
Longfellow, Henry Wadsworth **9** 499-500
Lowell, James Russell **10** 14-15
Miller, Joaquin **11** 27-28
Poe, Edgar Allan **12** 363-365
Riley, James Whitcomb **13** 170-171
Thoreau, Henry David **15** 203-205
Whitman, Walt **16** 249-251
Whittier, John Greenleaf **16** 256-257

poets (19th-20th century)
Bates, Katharine Lee **2** 54-55
Freneau, Philip Morin **6** 99-100
Markham, Edwin **10** 267
Masters, Edgar Lee **10** 326-327

poets (20th century)
Agee, James **1** 78-79
Aiken, Conrad **1** 90-91
Alexie, Sherman **1** 141-142
Allen, Paula Gunn **1** 165-167
Angelou, Maya **1** 238-239
Auden, Wystan Hugh **1** 364-366
Baraka, Imamu Amiri **1** 498-499
Barnes, Djuna **2** 11-13
Benét, Stephen Vincent **2** 157-158
Bishop, Elizabeth **2** 290-292
Brodsky, Joseph **3** 13-15
Brooks, Gwendolyn **3** 24-26
Bukowski, Charles **3** 113-115
Cather, Willa Sibert **3** 368-369
Childress, Alice **3** 522-524
Chopin, Katherine **4** 18-20
Cisneros, Sandra **4** 64-65
Colum, Padraic **4** 174-175
Crane, Hart **4** 291-293
Cullen, Countee **4** 333-334
Cummings, Edward Estlin **4** 334-336
Doolittle, Hilda **5** 65-66
Dove, Rita Frances **5** 87-89
Dugan, Alan **5** 127-128
Eliot, Thomas Stearns **5** 258-261
Faulkner, William **5** 395-397
Frost, Robert Lee **6** 130-133
Ginsberg, Allen **6** 332-333
Giovanni, Yolande Cornelia Jr. **6** 346-347
Hall, Donald **7** 84-85
Hughes, Langston **8** 18-19
Jarrell, Randall **8** 222-223
Jeffers, John Robinson **8** 236-237
Jordan, June **8** 351-353
Kunstler, William M. **9** 131-133
Lorde, Audre **9** 513-515
Merrill, James **10** 521-522
Merton, Thomas **10** 523-525
Momaday, N. Scott **11** 92-94
Morgan, Robin **11** 168-170
Nemerov, Howard **11** 338-340
Oates, Joyce Carol **11** 454-456
Olson, Charles **11** 505-506
Ortiz, Simon J. **12** 9-12
Patchen, Kenneth **12** 128-129
Plath, Sylvia **12** 344-345
Peck, Robert Newton **12** 177-178
Rich, Adrienne **13** 128-130
Sexton, Anne **14** 125-126
Silko, Leslie **14** 226-227
Simpson, Louis Aston Marantz **14** 243-244
Steel, Danielle **14** 404-406
Strand, Mark **14** 491-493
Updike, John **15** 390-392
Van Duyn, Mona **15** 422-423

Walker, Alice Malsenior **16** 59-61
Walker, Margaret **16** 67
White, E. B. **16** 228-230
Wilbur, Richard Purdy **16** 271-272
Wilder, Amos Niven **16** 273-274
political writers
Brownmiller, Susan **3** 56-57
Carroll, Anna Ella **3** 327-331
Chavez, Linda **3** 489-491
Gage, Matilda Joslyn **6** 167-169
Hayden, Thomas Emmet **7** 217-219
Hoffman, Abbie **7** 437-439
Jacobs, Harriet A. **8** 190-193
Kellor, Frances **8** 481-482
Kreps, Juanita Morris **9** 99-101
Millett, Kate **11** 31-33
Moyers, Bill **11** 214-216
Robinson, Harriet Hanson **13** 203-207
Safire, William **13** 422-424
Smith, Lillian Eugenia **14** 298-299
popular science
Asimov, Isaac **1** 338-341
Gould, Stephen Jay **6** 472-473
Kübler-Ross, Elisabeth **9** 118-120
Sagan, Carl E. **13** 424-425
psychological novels
Oates, Joyce Carol **11** 454-456
religious writers
Jung, Leo **8** 390-391
Marty, Martin E. **10** 300-301
Merton, Thomas **10** 523-525
O'Hair, Madalyn Murray **11** 484-485
Watts, Alan Wilson **16** 144-145
satirists
Curtis, George William **4** 349-350
Parker, Dorothy Rothschild **12** 106
scientific writers
Calderón, Alberto P. **3** 219-220
scriptwriters (20th century)
Agee, James **1** 78-79
Angelou, Maya **1** 238-239
Bambara, Toni Cade **1** 482-483
Bradbury, Ray **2** 473-474
Bukowski, Charles **3** 113-115
Capote, Truman **3** 273-275
Crichton, John Michael **4** 308-310
Hecht, Ben **7** 248-250
Hinton, Susan Eloise **7** 406-407
King, Stephen **9** 23-25
Mamet, David Alan **10** 181-182
Stone, Oliver **14** 472-475
Tan, Amy **15** 95-96
short-story writers (19th century)
Bierce, Ambrose Gwinett **2** 269-270
Garland, Hannibal Hamlin **6** 217-218
Hale, Edward Everett **7** 71-72
Harris, Joel Chandler **7** 173-174
Harte, Francis Brett **7** 184-185
Hawthorne, Nathaniel **7** 212-215
Irving, Washington **8** 141-143
short-story writers (19th-20th century)
Cable, George Washington **3** 198-199
Davis, Richard Harding **4** 422-423
Henry, O. **7** 308-309
Page, Thomas Nelson **12** 59-60
short-story writers (20th century)
Algren, Nelson **1** 154-155
Anderson, Sherwood **1** 220-221
Asimov, Isaac **1** 338-341
Baldwin, James Arthur **1** 465-466
Bambara, Toni Cade **1** 482-483
Barnes, Djuna **2** 11-13
Bradbury, Ray **2** 473-474
Bukowski, Charles **3** 113-115
Burroughs, William S. **3** 162-163
Caldwell, Erskine **3** 223-224
Capote, Truman **3** 273-275
Cather, Willa Sibert **3** 368-369
Cheever, John **3** 493-494
Chopin, Katherine **4** 18-20
Cisneros, Sandra **4** 64-65
Geisel, Theodor (Dr. Seuss) **6** 255-256
Faulkner, William **5** 395-397
Ferber, Edna **5** 413
Hall, Donald **7** 84-85
Harris, Frank **7** 172-173
Heller, Joseph **7** 263-265
Hemingway, Ernest Miller **7** 274-277
Hurston, Zora Neale **8** 55-56
King, Stephen **9** 23-25
Lardner, Ringgold Wilmer **9** 204-205
London, Jack **9** 494-495
Lovecraft, H. P. **10** 3-6
Malamud, Bernard **10** 162-163
McMillan, Terry **10** 427-428
Nemerov, Howard **11** 338-340
Nin, Anais **11** 397-398
Oates, Joyce Carol **11** 454-456
O'Connor, Flannery **11** 467-468
O'Hara, John **11** 485
Ortiz, Simon J. **12** 9-12
Peck, Robert Newton **12** 177-178
Porter, Katherine Anne **12** 406-407
Post, Emily Price **12** 409-410
Proulx, E. Annie **12** 463-465
Pynchon, Thomas **12** 496-498
Richter, Conrad Michael **13** 148-149
Salinger, J. D. **13** 447-448
Saroyan, William **13** 486-487
Silko, Leslie **14** 226-227
Singer, Isaac Bashevis **14** 249-250
Tan, Amy **15** 95-96
Tyler, Anne **15** 367-368
Updike, John **15** 390-392
Vidal, Eugene Luther Gore **15** 488-490
Walker, Alice Malsenior **16** 59-61
Welty, Eudora **16** 199-201
Wiesel, Elie **16** 263-264
social commentary
Lasch, Christopher **9** 212-214
social critics
Coles, Robert Martin **4** 156-157
textbook writers
Bailey, F. Lee **1** 441-443
Brubacher, John Seiler **3** 58-59
Commager, Henry Steele **4** 181-183
Cubberley, Ellwood Patterson **4** 329-331
Rugg, Harold **13** 355-357
translators
Bloom, Allan David **2** 335-337
Eastman, Max **5** 187-188
Hinojosa, Rolando **7** 403-405
Studi, Wes **15** 1-2
Wilbur, Richard Purdy **16** 271-272
travel writers
Isherwood, Christopher **8** 147-149
Owen, Ruth Bryan **12** 41-43
Theroux, Paul **15** 179-180

Authors, Angolan
de Andrade, Mario **4** 434-435
Neto, António Agostinho **11** 351-352

Authors, Arab
Abu Nuwas **1** 33-34
Abu-L-Ala al-Maarri **1** 32
Darwish, Mahmud **4** 399-401
Ibn al-Arabi, Muhyi al-Din **8** 91
ibn Battuta, Muhammad **8** 91-92
ibn Tufayl, Abu Bakr Muhammad **8** 96
Mahfuz, Najib **10** 142-144
see also Authors, Egyptian

Authors, Argentine
essayists
Borges, Jorge Luis **2** 411-412
Sábato, Ernesto **13** 399-400
novelists
Güiráldez, Ricardo **7** 38-39
Mármol, José **10** 274
Sábato, Ernesto **13** 399-400
poets
Borges, Jorge Luis **2** 411-412
Echeverría, José Estéban **5** 197-198
Güiráldez, Ricardo **7** 38-39
Hernández, José **7** 328-329
short-story writers
Borges, Jorge Luis **2** 411-412

Authors, Australian
nonfiction
Greer, Germaine **6** 528-530
Murray, Leslie Allan **11** 262-263
novelists
Carey, Peter **3** 295-297
Clarke, Marcus Andrew Hislop **4** 87-88
Franklin, Stella Maraia Sarah Miles **6** 68-69
Furphy, Joseph **6** 152-153
Richardson, Henry Handel **13** 139
White, Patrick Victor Martindale **16** 233-235
playwrights
White, Patrick Victor Martindale **16** 233-235
poets
Lawson, Henry **9** 254-255
Paterson, Andrew Barton **12** 131-132
short-story writers

Lawson, Henry **9** 254-255

Authors, Austrian
essayists
Handke, Peter **7** 119-121
Hofmannsthal, Hugo von **7** 443-444
novelists
Handke, Peter **7** 119-121
Lind, Jakov **9** 419-420
Musil, Robert Edler Von **11** 268-269
Schnitzler, Arthur **14** 23-24
Suttner, Bertha von **15** 42-44
Werfel, Franz **16** 204-205
playwrights
Grillparzer, Franz **6** 546-547
Handke, Peter **7** 119-121
Hofmannsthal, Hugo von **7** 443-444
Lind, Jakov **9** 419-420
Musil, Robert Edler Von **11** 268-269
Schnitzler, Arthur **14** 23-24
Werfel, Franz **16** 204-205
poets
Hofmannsthal, Hugo von **7** 443-444
Werfel, Franz **16** 204-205
political writers
Harand, Irene **7** 139-145
short-story writers
Lind, Jakov **9** 419-420
Musil, Robert Edler Von **11** 268-269

Authors, Belgian
Maeterlinck, Maurice **10** 125-126
Simenon, Georges **14** 233-234

Authors, Brazilian
Amado, Jorge **1** 189-190
Castro Alves, Antônio de **3** 364-365
Cunha, Euclides Rodrigues Pimenta da **4** 336-337
Fonseca, Rubem **5** 502-504
Machado de Assis, Joaquim Maria **10** 91-92

Authors, British
see Authors, English; Authors, Irish; Authors, Scottish; Authors, Welsh

Authors, Burmese
Nu, U **11** 439-441

Authors, Cameroonian
Beti, Mongo **2** 242-243

Authors, Canadian
critics
Atwood, Margaret Eleanor **1** 362-364
Frye, Northrop **6** 137-139
essayists
Grove, Frederick Philip **7** 20-21
Haliburton, Thomas Chandler **7** 80
MacLennan, Hugh **10** 110-111
McClung, Nellie Letitia **10** 396-397
Moodie, Susanna **11** 140-141
nonfiction writers
McLuhan, Marshall **10** 424-426
Seton, Ernest Thompson **14** 119-120
novelists
Atwood, Margaret Eleanor **1** 362-364
Aubert de Gaspé, Philippe **1** 364
Callaghan, Edward Morley **3** 229-230
de la Roche, Mazo Louise **4** 474-475
Grove, Frederick Philip **7** 20-21
Hémon, Louis **7** 277
Klein, A. M. **9** 49-50
Laurence, Margaret **9** 229-230
MacLennan, Hugh **10** 110-111
Montgomery, Lucy Maud **11** 136-138
Moodie, Susanna **11** 140-141
playwrights
de la Roche, Mazo Louise **4** 474-475
Fréchette, Louis-Honoré **6** 77-78
Heavysege, Charles **7** 246
poets
Atwood, Margaret Eleanor **1** 362-364
Crémazie, Octave **4** 305-306
Fréchette, Louis-Honoré **6** 77-78
Goldsmith, Oliver **6** 411
Heavysege, Charles **7** 246
Klein, A. M. **9** 49-50
Lampman, Archibald **9** 180-181
Moodie, Susanna **11** 140-141
Morin, Paul **11** 174
Scott, Francis Reginald **14** 66-67
Strand, Mark **14** 491-493
prose writers
Carr, Emily **3** 319
Traill, Catharine Parr **15** 291
short-story writers
Callaghan, Edward Morley **3** 229-230
Fréchette, Louis-Honoré **6** 77-78
McClung, Nellie Letitia **10** 396-397
Montgomery, Lucy Maud **11** 136-138

Authors, Cape Verdean
Sousa, Henrique Teixeira de **14** 352-353

Authors, Chilean
Allende, Isabel **1** 172-174
Bombal, María Luisa **2** 380-381
Donoso, José **5** 63-65
Mistral, Gabriela **11** 55-56
Neruda, Pablo **11** 344-345

Authors, Chinese
critics
Liu Hsieh **9** 452-453
Lu Chi **10** 24
essayists
Han Fei Tzu **7** 124-125
Han Yü **7** 136-137
Liu Tsung-Yüan **9** 455-456
Lu Hsün **10** 35-37
Ou-yang Hsiu **12** 33-34
Wang An-shih **16** 95-97
novelists
Lao Shê **9** 200-201
Pa Chin **12** 53-54
playwrights
Kuo Mo-jo **9** 133-134
Lao Shê **9** 200-201
poets (2d century B.C.)
Ssu-ma Hsiang-ju **14** 389-390
poets (3d-8th century)
Hsieh Ling-yün **8** 5-6
Li Po **9** 437-439
Liu Tsung-Yüan **9** 455-456
Lu Chi **10** 24
T'ao Ch'ien **15** 104-105
Tu Fu **15** 335-336
Wang Wei **16** 106-108
poets (9th-11th century)
Han Yü **7** 136-137
Ou-yang Hsiu **12** 33-34
Po Chü-i **12** 362-363
Su Shih **15** 39-40
Wang An-shih **16** 95-97
poets (18th-20th century)
Ch'i Pai-shih **3** 526-527
Lao Shê **9** 200-201
Yüan Mei **16** 479-480
short-story writers
Lao Shê **9** 200-201
Lu Hsün **10** 35-37

Authors, Colombian
García Márquez, Gabriel **6** 208-209
Isaacs, Jorge **8** 144
Rivera, José Eustacio **13** 185-186

Authors, Cuban
Guillén, Nicolás **7** 34-35
Martí, José **10** 285-286

Authors, Czech
Čapek, Karel **3** 271-272
Havel, Vaclav **7** 202-205
Kundera, Milan **9** 128-129

Authors, Danish
Andersen, Hans Christian **1** 212-214
Dinesen Blixen-Finecke, Karen **5** 13-14
Jacobsen, Jens Peter **8** 193-194
Nexø, Martin Anderson **11** 372

Authors, Dominican
Bosch, Juan **2** 428-429

Authors, Dutch
Erasmus, Desiderius **5** 298-300
Kempis, Thomas à **8** 493-494
Vondel, Joost van den **16** 19-20

Authors, Egyptian
Abduh ibn Hasan Khayr Allah, Muhammad **1** 16-17
Husayn, Taha **8** 61-62
Mahfuz, Najib **10** 142-144
Sayyid Qutb **13** 509-511
see also Authors, Arab

Authors, English
art critics
Brookner, Anita **3** 23-24
Clark, Kenneth M. **4** 79-80
autobiographers
Dahl, Roald **4** 366-367
Pritchett, V. S. **12** 455-457
autobiographies
Gielgud, John **6** 310-311
biographers

Burgess, Anthony **3** 136-137
Burney, Fanny **3** 147-148
Churchill, Winston Leonard Spencer **4** 51-53
Fraser, Antonia **6** 70-71
Jenkins, Roy Harris **8** 244-245
Johnson, Samuel **8** 315-317
Lawrence, Thomas Edward **9** 253-254
Morley, John **11** 178-179
Nicolson, Harold George **11** 383-384
Pritchett, V. S. **12** 455-457
Spark, Muriel Sarah **14** 361-362
Strachey, Giles Lytton **14** 487-488
Walton, Izaak **16** 90-91
children's-story writers
Carroll, Lewis **3** 332-333
critics (17th century)
Dryden, John **5** 106-107
critics (19th century)
Arnold, Matthew **1** 311-313
Bagehot, Walter **1** 436-437
Hazlitt, William **7** 235-236
Morley, John **11** 178-179
Morris, William **11** 187-188
Shaw, George Bernard **14** 163-164
Stephen, Leslie **14** 429
Swinburne, Algernon Charles **15** 54-55
Wilde, Oscar Fingall O'Flahertie Wills **16** 272-273
critics (20th century)
Betjeman, John **2** 243-245
Burgess, Anthony **3** 136-137
Connolly, Cyril **4** 204-205
Eliot, Thomas Stearns **5** 258-261
Graves, Robert Ranke **6** 504-506
Nicolson, Harold George **11** 383-384
Pritchett, V. S. **12** 455-457
Sitwell, Edith **14** 265-266
Spark, Muriel Sarah **14** 361-362
Spender, Stephen Harold **14** 370-371
Strachey, Giles Lytton **14** 487-488
Wedgwood, Cicely Veronica **16** 167-168
Woolf, Virginia Stephen **16** 381-382
diarists
Burney, Fanny **3** 147-148
Evelyn, John **5** 343-344
Nicolson, Harold George **11** 383-384
Pepys, Samuel **12** 207-208
dramatists
see playwrights (below)
essayists (16th-18th century)
Addison, Joseph **1** 57-58
Bacon, Francis **1** 422-424
Cowley, Abraham **4** 281-282
Fielding, Henry **5** 442-444
Goldsmith, Oliver **6** 411-413
Johnson, Samuel **8** 315-317
Lamb, Charles **9** 176-177
Mandeville, Bernard **10** 192
Steele, Richard **14** 407-409
Swift, Jonathan **15** 51-54
essayists (19th century)
Butler, Samuel **3** 183
Hazlitt, William **7** 235-236
Landor, Walter Savage **9** 186-187
Macaulay, Thomas Babington **10** 79-80
Martineau, Harriet **10** 296-297
Mill, John Stuart **11** 21-23
essayists (20th century)
Belloc, Joseph Hilaire Pierre **2** 141
Chesterton, Gilbert Keith **3** 508-509
Forster, Edward Morgan **6** 14-16
Golding, William **6** 404-406
Huxley, Aldous Leonard **8** 74-75
Lawrence, David Herbert **9** 247-248
Lewis, Cecil Day **9** 380
Lewis, Clive Staples **9** 381-382
Orwell, George **12** 14-15
Priestley, J. B. **12** 451-452
Tolkien, J. R. R. **15** 259-261
Weldon, Fay Birkinshaw **16** 186-188
Woolf, Virginia Stephen **16** 381-382
fantasy
Tolkien, J. R. R. **15** 259-261
lexicographers
Johnson, Samuel **8** 315-317
narrative historians
Wedgwood, Cicely Veronica **16** 167-168
nonfiction writers
Greer, Germaine **6** 528-530
Hockney, David **7** 429-431
nonsense writers
Carroll, Lewis **3** 332-333
Lear, Edward **9** 265-266
novelists (18th century)
Burney, Fanny **3** 147-148
Dahl, Roald **4** 366-367
Defoe, Daniel **4** 457-459
Edgeworth, Maria **5** 205-206
Fielding, Henry **5** 442-444
Goldsmith, Oliver **6** 411-413
Richardson, Samuel **13** 141-142
Smollett, Tobias George **14** 305-307
Sterne, Laurence **14** 435-437
novelists (19th century)
Austen, Jane **1** 377-379
Brontë, Charlotte **3** 17-18
Brontë, Emily **3** 18-19
Butler, Samuel **3** 183
Collins, William Wilkie **4** 169-170
Dickens, Charles John Huffam **4** 538-541
Eliot, George **5** 254-256
Gaskell, Elizabeth **6** 231-232
Kingsley, Charles **9** 28
Lewis, Matthew Gregory **9** 390-391
Meredith, George **10** 512-513
Peacock, Thomas Love **12** 169
Shelley, Mary Wollstonecraft **14** 174-176
Thackeray, William Makepeace **15** 159-161
Trollope, Anthony **15** 300-302
Wilde, Oscar Fingall O'Flahertie Wills **16** 272-273
novelists (19th-20th century)
Barrie, James Matthew **2** 21-22
Doyle, Arthur Conan **5** 91-92
Hardy, Thomas **7** 150-152
James, Henry **8** 211-212
Johnston, Henry Hamilton **8** 322-323
Kipling, Joseph Rudyard **9** 32-33
Shaw, George Bernard **14** 163-164
Wells, Herbert George **16** 195-196
Zangwill, Israel **16** 488-489
novelists (20th century)
Ambler, Eric **1** 191-192
Belloc, Joseph Hilaire Pierre **2** 141
Bennett, Arnold **2** 167-168
Brookner, Anita **3** 23-24
Burgess, Anthony **3** 136-137
Chesterton, Gilbert Keith **3** 508-509
Christie, Agatha **4** 25-26
Churchill, Winston Leonard Spencer **4** 51-53
Connolly, Cyril **4** 204-205
Conrad, Joseph **4** 205-207
Durrell, Lawrence **5** 163-164
Ford, Ford Madox **6** 1-2
Forster, Edward Morgan **6** 14-16
Fowles, John **6** 33-35
Fraser, Antonia **6** 70-71
Galsworthy, John **6** 189-190
Golding, William **6** 404-406
Graves, Robert Ranke **6** 504-506
Greene, Graham **6** 523-524
Huxley, Aldous Leonard **8** 74-75
James, P. D. **8** 213-215
Kundera, Milan **9** 128-129
Lawrence, David Herbert **9** 247-248
Le Carre, John **9** 270-271
Lewis, Clive Staples **9** 381-382
Lodge, David **9** 480-482
Maugham, William Somerset **10** 344-345
Mortimer, John Clifford **11** 194-195
Murdoch, Iris **11** 256-257
Orton, John Kingsley **12** 12-14
Orwell, George **12** 14-15
Potter, Dennis **12** 412-414
Powell, Anthony **12** 422-423
Priestley, J. B. **12** 451-452
Pritchett, V. S. **12** 455-457
Rendell, Ruth **13** 96-97
Snow, Charles Percy **14** 311-312
Spark, Muriel Sarah **14** 361-362
Theroux, Paul **15** 179-180
Tolkien, J. R. R. **15** 259-261
Trevor, William **15** 295-297
Waugh, Evelyn Arthur St. John **16** 145-147
Weldon, Fay Birkinshaw **16** 186-188
Woolf, Virginia Stephen **16** 381-382
playwrights (16th century)
Chapman, George **3** 440-441
Dekker, Thomas **4** 465-466

Heywood, Thomas **7** 373-374
Jonson, Ben **8** 343-345
Kyd, Thomas **9** 140-141
Marlowe, Christopher **10** 272-274
Shakespeare, William **14** 142-145
playwrights (17th century)
Beaumont, Francis **2** 95
Burgoyne, John **3** 137-138
Chapman, George **3** 440-441
Dryden, John **5** 106-107
Fletcher, John **5** 487
Ford, John **6** 7-8
Heywood, Thomas **7** 373-374
Massinger, Philip **10** 324-325
Middleton, Thomas **11** 8-9
Suckling, John **15** 10-11
Vanbrugh, John **15** 409-410
Webster, John **16** 164
Wycherley, William **16** 411-412
playwrights (18th century)
Congreve, William **4** 200-201
Fielding, Henry **5** 442-444
Gay, John **6** 243-244
Goldsmith, Oliver **6** 411-413
Sheridan, Richard Brinsley **14** 183-184
Steele, Richard **14** 407-409
Thomson, James **15** 199-200
playwrights (19th century)
Gilbert, William Schwenck **6** 314-315
Lewis, Matthew Gregory **9** 390-391
Wilde, Oscar Fingall O'Flahertie Wills **16** 272-273
playwrights (19th-20th century)
Barrie, James Matthew **2** 21-22
Hardy, Thomas **7** 150-152
Shaw, George Bernard **14** 163-164
Swinburne, Algernon Charles **15** 54-55
playwrights (20th century)
Auden, Wystan Hugh **1** 364-366
Bennett, Arnold **2** 167-168
Bennett, Alan **2** 166-167
Burgess, Anthony **3** 136-137
Christie, Agatha **4** 25-26
Coward, Noel **4** 279-280
Eliot, Thomas Stearns **5** 258-261
Galsworthy, John **6** 189-190
Greene, Graham **6** 523-524
Isherwood, Christopher **8** 147-149
Mortimer, John Clifford **11** 194-195
Osborne, John **12** 16-17
Pinter, Harold **12** 317-318
Potter, Dennis **12** 412-414
Priestley, J. B. **12** 451-452
Shaffer, Peter Levin **14** 133-135
Stoppard, Thomas **14** 478-479
Trevor, William **15** 295-297
Weldon, Fay Birkinshaw **16** 186-188
poets (12th-13th century)
Geoffrey of Monmouth **6** 268
Layamon **9** 256-257
poets (14th century)
Chaucer, Geoffrey **3** 482-485
Gower, John **6** 475-476
Langland, William **9** 194-195
Lydgate, John **10** 61-62
Rolle of Hampole, Richard **13** 260-261
poets (15th century)
Skelton, John **14** 268-269
poets (16th century)
Chapman, George **3** 440-441
Raleigh, Walter **13** 9-11
Sidney, Philip **14** 214-215
Skelton, John **14** 268-269
Spenser, Edmund **14** 373-376
Wyatt, Thomas **16** 410-411
poets (16th-17th century)
Drayton, Michael **5** 97-98
Jonson, Ben **8** 343-345
Shakespeare, William **14** 142-145
poets (17th century)
Butler, Samuel **3** 183-184
Chapman, George **3** 440-441
Cowley, Abraham **4** 281-282
Crashaw, Richard **4** 296
Donne, John **5** 60-61
Dryden, John **5** 106-107
Herbert, George **7** 324-326
Herrick, Robert **7** 336-339
Lovelace, Richard **10** 7-8
Marvell, Andrew **10** 301-303
Milton, John **11** 43-46
Suckling, John **15** 10-11
Vaughan, Henry **15** 444-445
poets (18th century)
Addison, Joseph **1** 57-58
Blake, William **2** 316-318
Chatterton, Thomas **3** 481-482
Collins, William **4** 168-169
Cowper, William **4** 282
Defoe, Daniel **4** 457-459
Gay, John **6** 243-244
Goldsmith, Oliver **6** 411-413
Gray, Thomas **6** 509-510
Lamb, Charles **9** 176-177
Pope, Alexander **12** 395-397
Swift, Jonathan **15** 51-54
Thomson, James **15** 199-200
poets (19th century)
Arnold, Matthew **1** 311-313
Browning, Elizabeth Barrett **3** 52-53
Browning, Robert **3** 53-55
Byron, George Gordon Noel **3** 193-194
Clough, Arthur Hugh **4** 123-124
Coleridge, Samuel Taylor **4** 154-156
Crabbe, George **4** 288
Gilbert, William Schwenck **6** 314-315
Hopkins, Gerard Manley **7** 492-494
Keats, John **8** 470-472
Landor, Walter Savage **9** 186-187
Meredith, George **10** 512-513
Morris, William **11** 187-188
Rossetti, Christina Georgina **13** 307-308
Rossetti, Dante Gabriel **13** 308-309
Shelley, Percy Bysshe **14** 176-178
Tennyson, Alfred **15** 144-146
Wordsworth, William **16** 385-388
poets (19th-20th century)
Hardy, Thomas **7** 150-152
Housman, Alfred Edward **7** 521-522
Kipling, Joseph Rudyard **9** 32-33
Swinburne, Algernon Charles **15** 54-55
poets (20th century)
Auden, Wystan Hugh **1** 364-366
Belloc, Joseph Hilaire Pierre **2** 141
Betjeman, John **2** 243-245
Brooke, Rupert **3** 22-23
Chesterton, Gilbert Keith **3** 508-509
Durrell, Lawrence **5** 163-164
Eliot, Thomas Stearns **5** 258-261
Graves, Robert Ranke **6** 504-506
Hughes, Ted **8** 19-21
Larkin, Philip **9** 206-207
Lawrence, David Herbert **9** 247-248
Lennon, John Winston **9** 326-328
Lewis, Cecil Day **9** 380
MacNeice, Louis **10** 113-114
Sassoon, Siegfried **13** 492-493
Sitwell, Edith **14** 265-266
Spark, Muriel Sarah **14** 361-362
Spender, Stephen Harold **14** 370-371
Thomas, Dylan Marlais **15** 188-190
political writers
Fawcett, Millicent Garrett **5** 398-400
Jenkins, Roy Harris **8** 244-245
Rushdie, Salman **13** 366-368
popular science
Huxley, Julian **8** 75-77
Stopes, Marie **14** 476-478
religious writers (17th century)
Browne, Thomas **3** 49-50
Bunyan, John **3** 128-129
religious writers (19th-20th centuries)
Inge, William Ralph **8** 118-119
Royden, Agnes Maude **13** 335-337
satirists
Mandeville, Bernard **10** 192
Peacock, Thomas Love **12** 169
Pope, Alexander **12** 395-397
Swift, Jonathan **15** 51-54
screenwriters
Ambler, Eric **1** 191-192
Burgess, Anthony **3** 136-137
Potter, Dennis **12** 412-414
Priestley, J. B. **12** 451-452
Scorsese, Martin **14** 63-65
short-story writers
Dahl, Roald **4** 366-367
Huxley, Aldous Leonard **8** 74-75
Kipling, Joseph Rudyard **9** 32-33
Lawrence, David Herbert **9** 247-248
Martineau, Harriet **10** 296-297
Pritchett, V. S. **12** 455-457
Rendell, Ruth **13** 96-97
Shelley, Mary Wollstonecraft **14** 174-176
Trevor, William **15** 295-297
Zangwill, Israel **16** 488-489

translators
Spender, Stephen Harold **14** 370-371
travel writers
Durrell, Lawrence **5** 163-164
Pritchett, V. S. **12** 455-457
Spender, Stephen Harold **14** 370-371
Theroux, Paul **15** 179-180
see also Authors, Irish; Authors, Scottish; Authors, Welsh

Authors, Ethiopian
Heruy Wäldä-Sellasé **7** 348-349
Mäkonnen Endalkačäw **10** 161-162

Authors, Filipino
Rizal, José **13** 187-189

Authors, French
autobiographers
Roland **13** 256-259
chroniclers
Froissart, Jean **6** 124-125
Joinville, Jean de **8** 325
critics
Artaud, Antonin **1** 320-321
Benda, Julien **2** 151-152
Boileau-Despréaux, Nicholas **2** 369-371
Foucault, Michel **6** 29-30
Gide, André **6** 308-309
Gourmont, Remy de **6** 475
Sainte-Beuve, Charles Augustin **13** 438
Taine, Hippolyte Adolphe **15** 82-83
diarists
Saint-Simon, Duc de **13** 436
essayists (16th-18th century)
La Rochefoucauld, François Duc de **9** 208-209
Mirabeau, Comte de **11** 51-52
Montaigne, Michel Eyquem de **11** 116-117
essayists (19th-20th century)
Bernanos, Georges **2** 206-207
Camus, Albert **3** 255-257
France, Anatole **6** 39-40
Gourmont, Remy de **6** 475
Malraux, André **10** 178-180
Rolland, Romain **13** 260
Saint-Exupéry, Antoine de **13** 431-432
Weil, Simone **16** 172-174
Yourcenar, Marguerite **16** 477-479
essayists (20th century)
Sarraute, Nathalie Tcherniak **13** 488-490
musical works
Sauguet, Henri **13** 497-498
nonfiction writers
Aron, Raymond **1** 316-317
de Broglie, Louis **4** 442-444
Servan-Schreiber, Jean-Jacques **14** 113-115
novelists (16th-17th century)
La Fayette, Comtesse de **9** 150-151
Lesage, Alain René **9** 353-354
Rabelais, François **12** 524-526
novelists (18th century)
Diderot, Denis **5** 1-2
Marivaux, Pierre Carlet de Chamblain de **10** 265-266
Prévost, Abbé **12** 445-446
Rousseau, Jean Jacques **13** 324-328
Sade, Comte de **13** 416-418
Staël, Germaine de **14** 391-392
novelists (19th century)
Balzac, Honoré de **1** 478-480
Chateaubriand, Vicomte de **3** 477-479
Daudet, Alphonse **4** 402-403
Dumas, Alexandre **5** 136-138
Flaubert, Gustave **5** 480-482
Goncourt, Edmond de and Jules de **6** 426-427
Hugo, Victor Marie **8** 22-25
Huysmans, Joris Karl **8** 81-82
Maupassant, Henri René Albert Guy de **10** 347
Mérimée, Prosper **10** 517
Sand, George **13** 459-461
Stendhal **14** 422-425
Verne, Jules **15** 467-469
Zola, Émile **16** 526-528
novelists (19th-20th century)
Barrès, Auguste Maurice **2** 20-21
France, Anatole **6** 39-40
Loti, Pierre **9** 519-520
Proust, Marcel **12** 465-467
Rolland, Romain **13** 260
novelists (20th century)
Aragon, Louis **1** 271-272
Beckett, Samuel **2** 102-104
Benda, Julien **2** 151-152
Bernanos, Georges **2** 206-207
Camus, Albert **3** 255-257
Céline, Louis Ferdinand **3** 390-391
Cocteau, Jean **4** 132-133
Colette, Sidonie Gabrielle **4** 158-159
de Beauvoir, Simone **4** 440-441
Genet, Jean **6** 262-263
Gide, André **6** 308-309
Giraudoux, Jean **6** 349-350
Hémon, Louis **7** 277
Malraux, André **10** 178-180
Martin du Gard, Roger **10** 295-296
Mauriac, François **10** 347-348
Robbe-Grillet, Alain **13** 189-190
Saint-Exupéry, Antoine de **13** 431-432
Sarraute, Nathalie Tcherniak **13** 488-490
Sartre, Jean Paul **13** 491-492
Yourcenar, Marguerite **16** 477-479
playwrights (17th century)
Corneille, Pierre **4** 234-236
Lesage, Alain René **9** 353-354
Molière **11** 86-88
Racine, Jean Baptiste **12** 532-535
playwrights (18th century)
Beaumarchais, Pierre August Caron de **2** 93-94
Diderot, Denis **5** 1-2
Marivaux, Pierre Carlet de Chamblain de **10** 265-266
Voltaire **16** 14-16
playwrights (19th century)
Daudet, Alphonse **4** 402-403
Dumas, Alexandre **5** 136-138
Musset, Louis Charles Alfred de **11** 271-272
Rolland, Romain **13** 260
playwrights (20th century)
Anouilh, Jean **1** 243-244
Beckett, Samuel **2** 102-104
Camus, Albert **3** 255-257
Claudel, Paul Louis Charles **4** 90-91
Cocteau, Jean **4** 132-133
Genet, Jean **6** 262-263
Gide, André **6** 308-309
Giraudoux, Jean **6** 349-350
Ionesco, Eugène **8** 131-132
Sarraute, Nathalie Tcherniak **13** 488-490
Yourcenar, Marguerite **16** 477-479
poets (12th century)
Chrestien de Troyes **4** 23-24
Marie de France **10** 259
poets (13th century)
Guillaume de Lorris **7** 33-34
Jean de Meun **8** 234-235
poets (14th century)
Christine de Pisan **4** 29-30
Froissart, Jean **6** 124-125
Machaut, Guillaume de **10** 93-94
Vitry, Philippe de **16** 2
poets (15th century)
Christine de Pisan **4** 29-30
Orléans, Charles D' **11** 530
Villon, François **15** 499-501
poets (16th-17th century)
du Bellay, Joachim **5** 113-114
La Fontaine, Jean de **9** 156-157
Malherbe, François de **10** 169-170
Nostradamus **11** 432-434
Ronsard, Pierre de **13** 271-273
poets (18th century)
Chénier, André Marie **3** 500-501
Voltaire **16** 14-16
poets (19th century)
Baudelaire, Charles Pierre **2** 61-63
Daudet, Alphonse **4** 402-403
Hugo, Victor Marie **8** 22-25
Laforgue, Jules **9** 160-161
Lamartine, Alphonse Marie Louis de **9** 173-175
Leconte de Lisle, Charles Marie René **9** 273-274
Mallarmé, Stéphane **10** 172-173
Musset, Louis Charles Alfred de **11** 271-272
Nerval, Gérard de **11** 345-346
Péguy, Charles Pierre **12** 183-184
Rimbaud, Jean Nicolas Arthur **13** 172-174
Verlaine, Paul Marie **15** 465-466
Vigny, Comte de **15** 494-495
poets (20th century)

Apollinaire, Guillaume **1** 260
Aragon, Louis **1** 271-272
Beckett, Samuel **2** 102-104
Cocteau, Jean **4** 132-133
Péguy, Charles Pierre **12** 183-184
Perse, Saint-John **12** 242-243
Picabia, Francis **12** 291-292
Valéry, Paul Ambroise **15** 405-406
Yourcenar, Marguerite **16** 477-479
pornographers
Sade, Comte de **13** 416-418
satirists
Boileau-Despréaux, Nicholas **2** 369-371
Chénier, André Marie **3** 500-501
Daudet, Alphonse **4** 402-403
Montesquieu **11** 123-125
short-story writers
Maupassant, Henri René Albert Guy de **10** 347
Mérimée, Prosper **10** 517
trouvères
Marie de France **10** 259
Thibaut IV **15** 180-181

Authors, German
biographers
Chamberlain, Houston Stewart **3** 411
critics
Freytag, Gustav **6** 107-108
Schlegel, Friedrich von **14** 10-11
diarists
Frank, Anne **6** 54-56
Jünger, Ernst **8** 391-392
essayists
Böll, Heinrich **2** 377-378
Heine, Heinrich **7** 259-260
Mann, Heinrich **10** 201-202
Mann, Thomas **10** 204-207
Schlegel, Friedrich von **14** 10-11
fairy tale writers
Grimm, Jakob and Wilhelm Karl **7** 3-4
humorists
Richter, Johann Paul Friedrich **13** 150-151
lexicographers
Grimm, Jakob and Wilhelm Karl **7** 3-4
nonfiction writers
Fromm, Erich **6** 125-127
novelists (17th century)
Grimmelshausen, Hans Jakob Christoffel von **7** 4-5
novelists (18th-19th century)
Goethe, Johann Wolfgang von **6** 388-391
Richter, Johann Paul Friedrich **13** 150-151
Tieck, Ludwig **15** 218-219
Wieland, Christoph Martin **16** 260-261
novelists (19th century)
Arnim, Achim von **1** 308-309
Brentano, Clemens **2** 515-516
Fontane, Theodor **5** 504
Freytag, Gustav **6** 107-108
Hoffmann, Ernst Theodor Amadeus **7** 439-440
Storm, Theodor **14** 479-480
novelists (19th-20th century)
Hauptmann, Gerhart Johann Robert **7** 199-201
Heyse, Paul Johann Ludwig **7** 372-373
Mann, Thomas **10** 204-207
Sudermann, Hermann **15** 12-13
Wassermann, Jakob **16** 130-131
novelists (20th century)
Böll, Heinrich **2** 377-378
Feuchtwanger, Lion **5** 430-432
Grass, Günter **6** 496-497
Hesse, Hermann **7** 367-369
Huch, Ricarda **8** 11-12
Jünger, Ernst **8** 391-392
Kafka, Franz **8** 403-406
Mann, Heinrich **10** 201-202
Remarque, Erich Maria **13** 91
playwrights (18th century)
Lessing, Gotthold Ephraim **9** 357-359
Schiller, Johann Christoph Friedrich von **14** 4-7
playwrights (18th-19th century)
Goethe, Johann Wolfgang von **6** 388-391
Tieck, Ludwig **15** 218-219
playwrights (19th century)
Freytag, Gustav **6** 107-108
Hebbel, Friedrich **7** 247
Kleist, Heinrich von **9** 52-53
playwrights (19th-20th century)
Hauptmann, Gerhart Johann Robert **7** 199-201
Sudermann, Hermann **15** 12-13
Wedekind, Frank **16** 166-167
playwrights (20th century)
Brecht, Bertolt **2** 512-514
Grass, Günter **6** 496-497
Kaiser, Georg **8** 411-412
Sachs, Nelly **13** 411-412
Toller, Ernst **15** 261
poets (10th-13th century)
Gershom ben Judah **6** 283-284
Gottfried von Strassburg **6** 461-462
Vogelweide, Walther von der **16** 10-11
Wolfram von Eschenbach **16** 360-361
poets (16th century)
Sachs, Hans **13** 410-411
poets (18th century)
Klopstock, Friedrich Gottlieb **9** 55-56
Novalis **11** 435
Schiller, Johann Christoph Friedrich von **14** 4-7
poets (18th-19th century)
Goethe, Johann Wolfgang von **6** 388-391
Hölderlin, Johann Christian Friedrich **7** 451-452
Wieland, Christoph Martin **16** 260-261
poets (19th century)
Brentano, Clemens **2** 515-516
Fontane, Theodor **5** 504
Hebbel, Friedrich **7** 247
Heine, Heinrich **7** 259-260
Nietzsche, Friedrich **11** 390-392
Storm, Theodor **14** 479-480
poets (19th-20th century)
George, Stefan **6** 277-278
poets (20th century)
Benn, Gottfried **2** 164
Brecht, Bertolt **2** 512-514
Grass, Günter **6** 496-497
Huch, Ricarda **8** 11-12
Rilke, Rainer Maria **13** 171-172
Sachs, Nelly **13** 411-412
Schwitters, Kurt **14** 60-61
religious writers
Soelle, Dorothee **14** 324-325
satirists
Brant, Sebastian **2** 503-504
short-story writers
Böll, Heinrich **2** 377-378
Hoffmann, Ernst Theodor Amadeus **7** 439-440
Kafka, Franz **8** 403-406
translators
Böll, Heinrich **2** 377-378
trouvères
Marie de France **10** 259
Thibaut IV **15** 180-181

Authors, Ghanaian
Hayford, J. E. Casely **7** 228-230

Authors, Greek (ancient)
essayists
Plutarch **12** 359-360
Xenophon **16** 418-420
lexicographers
Galen **6** 178-180
playwrights
Aeschylus **1** 70-72
Aristophanes **1** 293-294
Euripides **5** 332-334
Menander **10** 477-478
Sophocles **14** 343-345
poets
Callimachus **3** 235-236
Empedocles **5** 282
Hesiod **7** 361-362
Homer **7** 465-467
Pindar **12** 312-313
Sappho **13** 479-480
Solon **14** 327-328
Theocritus **15** 171-172
satirists
Lucian **10** 25-26
travel reports
Pytheas **12** 499-500

Authors, Greek (modern)
Cavafy, Constantine P. **3** 381-382
Kazantzakis, Nikos **8** 466-468
Palamas, Kostes **12** 70

Seferis, George **14** 84-85

Authors, Guatemalan
Asturias, Miguel Angel **1** 354-355

Authors, Hebrew
Agnon, Shmuel Yoseph **1** 85-86
Ahad Haam **1** 88-89
Ben Yehuda, Eliezer **2** 181-182
Bialik, Hayyim Nahman **2** 262-263
Judah Halevi **8** 373
Luzzato, Moses Hayyim **10** 57-58
Saadia ben Joseph al-Fayumi **13** 396
Tschernichowsky, Saul **15** 323

Authors, Hungarian
Koestler, Arthur **9** 71-73
Lukács, Gyorgy **10** 37-38
Pázmány, Péter **12** 164-165

Authors, Icelandic
Sturluson, Snorri **14** 310-311

Authors, Indian (Asia)
lexicographers
Ram Camul Sen **13** 16-17
novelists
Chatterji, Bankimchandra **3** 480-481
Narayan, R. K. **11** 313-314
Premchand **12** 439
Rushdie, Salman **13** 366-368
Rabindranath Tagore **12** 529-531
playwrights
Harsha **7** 181-182
Kalidasa **8** 414-415
Rabindranath Tagore **12** 529-531
poets
Das, Chitta Ranjan **4** 401-402
Harsha **7** 181-182
Iqbal, Muhammad **8** 132-133
Kalidasa **8** 414-415
Naidu, Sarojini **11** 294-295
Rabindranath Tagore **12** 529-531
religious writers
Mawdūdī, Abu-I A'la **10** 353-354
short-story writers
Premchand **12** 439

Authors, Iraqi
Fādil al-Jamālī, Muhammad **5** 361-362

Authors, Irish
autobiographies
Adams, Gerald **1** 42-44
critics
Shaw, George Bernard **14** 163-164
essayists
Goldsmith, Oliver **6** 411-413
Heaney, Seamus Justin **7** 238-240
Hyde, Douglas **8** 82-83
Lecky, William Edward Hartpole **9** 271-272
Steele, Richard **14** 407-409
Stoker, Bram **14** 463-464
nonfiction writers
Lonsdale, Kathleen **9** 501-502
novelists
Beckett, Samuel **2** 102-104
Bowen, Elizabeth **2** 462-463
Goldsmith, Oliver **6** 411-413
Joyce, James **8** 365-367
Murdoch, Iris **11** 256-257
Shaw, George Bernard **14** 163-164
Somerville, Edith Anna OEnone **14** 334-335
Stephens, James **14** 430-431
Stoker, Bram **14** 463-464
playwrights
Beckett, Samuel **2** 102-104
Colum, Padraic **4** 174-175
Friel, Bernard Patrick **6** 115-116
Goldsmith, Oliver **6** 411-413
Gregory, Augusta **6** 535-536
Hyde, Douglas **8** 82-83
O'Casey, Sean **11** 459-460
Shaw, George Bernard **14** 163-164
Steele, Richard **14** 407-409
Synge, Edmund John Millington **15** 61-62
Yeats, William Butler **16** 445-447
poets
Beckett, Samuel **2** 102-104
Colum, Padraic **4** 174-175
Goldsmith, Oliver **6** 411-413
Heaney, Seamus Justin **7** 238-240
Pearse, Patrick Henry **12** 173-174
Stephens, James **14** 430-431
Yeats, William Butler **16** 445-447
political writers
Adams, Gerald **1** 42-44
short-story writers
Adams, Gerald **1** 42-44
Somerville, Edith Anna OEnone **14** 334-335
Stoker, Bram **14** 463-464
see also Authors, English; Authors, Scottish; Authors, Welsh

Authors, Israeli
Appelfeld, Aharon **1** 262-263
Oz, Amos **12** 45-47

Authors, Italian
ancient
see Authors, Roman
autobiographical
Levi, Primo **9** 365-366
biographers
Casanova de Seinglat, Giacomo Jacopo Girolamo **3** 350-351
Vasari, Giorgio **15** 442-443
critics
Foscolo, Ugo **6** 21
Montale, Eugenio **11** 117-118
Pavese, Cesare **12** 154-155
Pirandello, Luigi **12** 319-321
essayists
Ginzburg, Natalia Levi **6** 338-339
Levi, Carlo **9** 364
Silone, Ignazio **14** 231-232
novelists
Calvino, Italo **3** 243-244
D'Annunzio, Gabriele **4** 388
Ginzburg, Natalia Levi **6** 338-339
Manzoni, Alessandro **10** 222-224
Moravia, Alberto **11** 153-155
Pavese, Cesare **12** 154-155
Pirandello, Luigi **12** 319-321
Silone, Ignazio **14** 231-232
Svevo, Italo **15** 47-48
Vittorini, Elio **16** 2-3
playwrights (15th-16th century)
Ariosto, Ludovico **1** 289-290
Machiavelli, Niccolò **10** 97-99
Porta, Giambattista della **12** 403-404
playwrights (18th-19th century)
Alfieri, Vittoria **1** 145-146
D'Annunzio, Gabriele **4** 388
Foscolo, Ugo **6** 21
Goldoni, Carlo **6** 408-409
Manzoni, Alessandro **10** 222-224
playwrights (20th century)
Betti, Ugo **2** 246
D'Annunzio, Gabriele **4** 388
Ginzburg, Natalia Levi **6** 338-339
Moravia, Alberto **11** 153-155
Pirandello, Luigi **12** 319-321
poets (13th-14th century)
Boccaccio, Giovanni **2** 351-353
Cavalcanti, Guido **3** 382
Dante Alighieri **4** 389-391
Guinizzelli, Guido **7** 36-37
Jacopone da Todi **8** 194
Landini, Francesco **9** 185-186
Petrarch **12** 259-261
poets (15th century)
Boiardo, Matteo Maria **2** 369
Medici, Lorenzo de' **10** 450-451
Poliziano, Angelo **12** 373-374
Pulci, Luigi **12** 481
poets (16th century)
Ariosto, Ludovico **1** 289-290
Bembo, Pietro **2** 144-145
Bruno, Giordano **3** 75-76
Castiglione, Baldassare **3** 360-361
Tasso, Torquato **15** 114-116
poets (17th-19th century)
Campanella, Tommaso **3** 249
Carducci, Giosuè **3** 290-291
D'Annunzio, Gabriele **4** 388
Foscolo, Ugo **6** 21
Goldoni, Carlo **6** 408-409
Leopardi, Giacomo **9** 344-345
Rosa, Salvator **13** 289-290
poets (20th century)
D'Annunzio, Gabriele **4** 388
Montale, Eugenio **11** 117-118
Pavese, Cesare **12** 154-155
Quasimodo, Salvatore **12** 506
Ungaretti, Giuseppe **15** 389-390
short-story writers
Vittorini, Elio **16** 2-3

Authors, Japanese
critics
Zeami, Kanze **16** 492-493
essayists
Abe, Kobo **1** 20-22
Tanizaki, Junichiro **15** 101-102
novelists
Abe, Kobo **1** 20-22

Kawabata, Yasunari **8** 463-464
Mishima, Yukio **11** 54-55
Murasaki Shikibu **11** 252-253
Natsume, Soseki **11** 324-325
Tanizaki, Junichiro **15** 101-102
playwrights
Abe, Kobo **1** 20-22
Mishima, Yukio **11** 54-55
Tanizaki, Junichiro **15** 101-102
Zeami, Kanze **16** 492-493
poets
Basho, Matsuo **2** 45-48
Mabuchi, Kamo **10** 73-74
religious writers
Suzuki, Daisetz Teitaro **15** 46-47
screenwriters
Abe, Kobo **1** 20-22
short-story writers
Abe, Kobo **1** 20-22
Alexie, Sherman **1** 141-142
translators
Alexie, Sherman **1** 141-142

Authors, Jewish
Baeck, Leo **1** 429-430
Fackenheim, Emil Ludwig **5** 359-361
Shestov, Lev **14** 190-191

Authors, Kenyan
Ngugi wa Thiong'o **11** 375-376
Ogot, Grace Emily Akinyi **11** 483-484

Authors, Korean
Sol Ch'ong **14** 325-326
Yi Hwang **16** 457
Yun Sondo **16** 483

Authors, Lebanese
Adonis **1** 64-65
Gibran, Kahlil **6** 303-305

Authors, Lesothoan
Mofolo, Thomas **11** 74

Authors, Malagasy
Rabearivelo, Jean Joseph **12** 523-524

Authors, Mexican
Azuela, Mariano **1** 402
Cosio Villegas, Daniel **4** 260-261
Fernández de Lizardi, José Joaquin **5** 424-425
Fuentes, Carlos **6** 141-142
Juana Inés de la Cruz **8** 367-368
Paz, Octavio **12** 161-162
Poniatowska, Elena **12** 392-393
Reyes, Alfonso **13** 112-113
Vasconcelos, José **15** 443-444

Authors, Moroccan
Allal al-Fassi, Mohamed **1** 162

Authors, Mozambican
Craveirinha, José **4** 297-299

Authors, Muslim
Mawdūdī, Abu-I A'la **10** 353-354

Authors, New Zealander
Mansfield, Katherine **10** 213-214

Authors, Nicaraguan
Darío, Rubén **4** 393-394

Authors, Nigerian
Achebe, Chinua **1** 35-37
Ekwensi, Cyprian **5** 242-243
Equiano, Olaudah **5** 296-297
Imam, Alhadji Abubakar **8** 114-115
Soyinka, Wole **14** 358-359
Tutuola, Amos **15** 361-362

Authors, Norwegian
Bjørnson, Bjørnstjerne **2** 299-300
Hamsun, Knut **7** 113-114
Ibsen, Henrik **8** 98-100
Undset, Sigrid **15** 388-389

Authors, Palestinian
Darwish, Mahmud **4** 399-401

Authors, Persian
novelists
Hidayat, Sadiq **7** 377-378
poets
Attar, Farid ed-Din **1** 359-360
Firdausi **5** 451-452
Hafiz, Shams al-Din **7** 63
Jami **8** 218-219
Omar Khayyam **11** 510-511
Rumi, Jalai ed-Din **13** 362-363
Sa'di **13** 418-419

Authors, Peruvian
Garcilaso de la Vega, Inca **6** 210-211
González Prada, Manuel **6** 431
Mariátegui, José Carlos **10** 255-256
Palma, Ricardo **12** 77
Vallejo, César Abraham **15** 408-409
Vargas Llosa, Mario **15** 434-436

Authors, Polish
Asch, Shalom **1** 325-326
Milosz, Czeslaw **11** 40-42
Peretz, Isaac Loeb **12** 212
Sienkiewicz, Henryk **14** 216-217

Authors, Portuguese
Anchieta, José de **1** 210-211
Camoëns, Luis Vaz de **3** 247-249
Mendes Pinto, Fernao **10** 493-494
Vicente, Gil **15** 479-480

Authors, Roman (ancient)
biographers
Suetonius Tranquillus, Gaius **15** 13
critics
Horace **7** 500-503
Longinus **9** 500-501
Quintilian **12** 518-519
encylopedists
Cassiodorus, Flavius Magnus Aurelius **3** 357-358
Pliny the Elder **12** 355-356
epigrammatists
Martialis, Marcus Valerius **10** 286-287
essayists
Cicero, Marcus Tullius **4** 55-58
letter writers
Pliny the Younger **12** 356
novelists
Petronius Arbiter **12** 262-263
playwrights
Plautus **12** 348-350
Seneca the Younger, Lucius Annaeus **14** 103-105
Terence **15** 146-148
poets
Catullus, Gaius Valerius **3** 377-378
Cicero, Marcus Tullius **4** 55-58
Ennius, Quintus **5** 289
Horace **7** 500-503
Lucretius **10** 26-27
Ovid **12** 34-36
Virgil **15** 507-510
satirists
Horace **7** 500-503
Juvenal **8** 397-399
Varro, Marcus Terentius **15** 438-439

Authors, Romanian
Blandiana, Ana **2** 321-322
Eliade, Mircea **5** 249-250
Eminescu, Mihail **5** 280-281

Authors, Russian
critics
Bakhtin, Mikhail Mikhailovich **1** 456-458
Belinsky, Grigorievich **2** 128
Chernyshevsky, Nikolai Gavrilovich **3** 504-505
Merezhkovsky, Dmitry Sergeyevich **10** 515-516
Shestov, Lev **14** 190-191
novelists (18th-19th century)
Karamzin, Nikolai Mikhailovich **8** 441-442
novelists (19th century)
Chernyshevsky, Nikolai Gavrilovich **3** 504-505
Dostoevsky, Fyodor **5** 74-77
Gogol, Nikolai **6** 391-393
Goncharov, Ivan Aleksandrovich **6** 424
Lermontov, Mikhail Yurievich **9** 352-353
Pushkin, Aleksandr Sergeevich **12** 489-491
Tolstoy, Leo **15** 262-265
Turgenev, Ivan Sergeyevich **15** 345-348
novelists (19th-20th century)
Aleichem, Sholom **1** 124-125
Merezhkovsky, Dmitry Sergeyevich **10** 515-516
novelists (20th century)
Bulgakov, Mikhail Afanasievich **3** 117
Bunin, Ivan Alekseevich **3** 124
Ehrenburg, Ilya Grigorievich **5** 224-225
Gorky, Maxim **6** 458-460
Pasternak, Boris Leonidovich **12** 124-125
Sholokhov, Mikhail Aleksandrovich **14** 203-204
Simonov, Konstantin Mikhailovich **14** 239-240
Solzhenitsyn, Alexander Isayevich **14** 330-332

playwrights (19th century)
Chekhov, Anton Pavlovich **3** 494-497
Gogol, Nikolai **6** 391-393
Pushkin, Aleksandr Sergeevich **12** 489-491
Turgenev, Ivan Sergeyevich **15** 345-348
playwrights (19th-20th century)
Aleichem, Sholom **1** 124-125
playwrights (20th century)
Afinogenov, Aleksandr Nikolaevich **1** 72-73
Bulgakov, Mikhail Afanasievich **3** 117
poets (19th century)
Lermontov, Mikhail Yurievich **9** 352-353
Merezhkovsky, Dmitry Sergeyevich **10** 515-516
Pushkin, Aleksandr Sergeevich **12** 489-491
poets (20th century)
Akhmatova, Anna **1** 96-97
Blok, Aleksandr Aleksandrovich **2** 335
Brodsky, Joseph **3** 13-15
Bunin, Ivan Alekseevich **3** 124
Ehrenburg, Ilya Grigorievich **5** 224-225
Esenin, Sergei Aleksandrovich **5** 321
Mandelstam, Osip Emilyevich **10** 191
Mayakovsky, Vladimir Vladimirovich **10** 364-365
Pasternak, Boris Leonidovich **12** 124-125
Simonov, Konstantin Mikhailovich **14** 239-240
Yevtushenko, Yevgeny Alexandrovich **16** 455-456
satirists
Bulgakov, Mikhail Afanasievich **3** 117
short-story writers
Aleichem, Sholom **1** 124-125
Babel, Isaac Emmanuelovich **1** 411-412
Bunin, Ivan Alekseevich **3** 124
Chekhov, Anton Pavlovich **3** 494-497
Gogol, Nikolai **6** 391-393
Turgenev, Ivan Sergeyevich **15** 345-348
translators
Brodsky, Joseph **3** 13-15

Authors, Scottish
biographers
Boswell, James **2** 432-434
essayists
Carlyle, Thomas **3** 304-305
Hume, David **8** 31-34
Stevenson, Robert Louis **14** 446-448
novelists
Barrie, James Matthew **2** 21-22
Scott, Walter **14** 68-70
Smollett, Tobias George **14** 305-307
Stevenson, Robert Louis **14** 446-448
playwrights
Barrie, James Matthew **2** 21-22
Thomson, James **15** 199-200
poets
Burns, Robert **3** 155-156
Douglas, Gavin **5** 77-78
Dunbar, William **5** 142-143
Lyndsay, David **10** 66-67
Scott, Walter **14** 68-70
Stevenson, Robert Louis **14** 446-448
Thomson, James **15** 199-200
see also Authors, English; Authors, Irish; Authors, Welsh

Authors, Senegalese
Ousmane, Sembene **12** 32-33
Senghor, Léopold Sédar **14** 106-107

Authors, Sierra Leonean
Wallace-Johnson, Isaac Theophilus Akunna **16** 76-77

Authors, Somali
Hassan, Muhammad Abdille **7** 194-195

Authors, South African
Biko, Steve **2** 273-274
Brutus, Dennis **3** 77-78
Coetzee, J. M. **4** 133-135
Dube, John Langalibalele **5** 113
First, Ruth **5** 453-454
Fugard, Athol **6** 142-143
Gordimer, Nadine **6** 446-447
Mofolo, Thomas **11** 74
Mphahlele, Ezekiel **11** 221-223
Mqhayi, Samuel Edward Krune **11** 223
Nkosi, Lewis **11** 407-408
Paton, Alan Stewart **12** 134-135
Plaatje, Solomon Tshekisho **12** 341-342

Authors, Spanish
critics
Altamira Y Crevea, Rafael **1** 179
Valera y Alcalá Galiano, Juan **15** 403
essayists
Baroja y Nessi, Pío **2** 15-16
Ortega Y Gasset, José **12** 7-8
Ruíz, José Martínez **13** 358
Unamuno y Jugo, Miguel de **15** 386-387
humorists
Gracián y Morales, Baltasar Jerónimo **6** 481-482
novelists (16th-18th century)
Alemán, Mateo **1** 126
Cervantes, Miguel de Saavedra **3** 395-398
Galdós, Benito Pérez **6** 177-178
Gracián y Morales, Baltasar Jerónimo **6** 481-482
Quevedo Y Villegas, Francisco Gómez de **12** 511
novelists (19th-20th century)
Alarcón, Pedro Antonio de **1** 100-101
Baroja y Nessi, Pío **2** 15-16
Cela y Trulock, Camilo José **3** 389-390
Galdós, Benito Pérez **6** 177-178
Ferrer, Gabriel Miró **5** 428
Unamuno y Jugo, Miguel de **15** 386-387
Valera y Alcalá Galiano, Juan **15** 403
Valle Inclán, Ramón Maria del **15** 407-408
playwrights (15th-17th century)
Alarcón, Pedro Antonio de **1** 100-101
Calderón, Pedro **3** 221-222
Encina, Juan del **5** 283
Lope Félix de Vega Carpio **9** 503-506
Tirso de Molina **15** 237-238
playwrights (18th-20th century)
Benavente y Martinez, Jacinto **2** 146-147
Galdós, Benito Pérez **6** 177-178
Lorca, Federico García **9** 511-513
Saavedra, Angel de **13** 398
Valle Inclán, Ramón Maria del **15** 407-408
poets (11th-14th century)
Alfonso X **1** 150-151
Gonzalo de Berceo **6** 431-432
ibn Gabirol, Solomon ben Judah **8** 92
Judah Halevi **8** 373
López de Ayala, Pedro **9** 508-509
Ruiz, Juan **13** 358-359
poets (15th-17th century)
Calderón, Pedro **3** 221-222
Ercilla y Zúñiga, Alonso de **5** 302
Góngora y Argote, Luis de **6** 427-428
John of the Cross **8** 285
Manrique, Jorge **10** 210-211
Quevedo Y Villegas, Francisco Gómez de **12** 511
poets (19th-20th century)
Bécquer, Gustavo Adolfo Dominguez **2** 107-108
Guillén, Nicolás **7** 34-35
Ibárruri Gómez, Dolores **8** 88-90
Jiménez, Juan Ramón **8** 261-262
Lorca, Federico García **9** 511-513
Saavedra, Angel de **13** 398
Unamuno y Jugo, Miguel de **15** 386-387
Valle Inclán, Ramón Maria del **15** 407-408
satirists
Gracián y Morales, Baltasar Jerónimo **6** 481-482

Authors, Swedish
Heidenstam, Carl Gustaf Verner Von **7** 258-259
Lagerkvist, Pär Fabian **9** 162-163
Lagerlöf, Selma Ottiliana Lovisa **9** 163-164
Strindberg, August **14** 509-511

Authors, Swiss
Dürrenmatt, Friedrich **5** 164-165
Frisch, Max **6** 118-119

Keller, Gottfried **8** 478-479

Authors, Tanzanian
Shaaban Robert **14** 128-129

Authors, Thai
Kukrit Pramoj, Momrajawong (M.R.) **9** 126-127

Authors, Trinidadian
Naipaul, V. S. **11** 295-296

Authors, Turkish
Halide Edip Adivar **7** 80-82
Kemal, Yashar **8** 489-491

Authors, Turkish Cypriot
Denktash, Rauf **4** 500-502

Authors, Ukranian
Ginzberg, Asher **6** 336-337

Authors, Uruguayan
Quiroga, Horacio **12** 520-521
Rodó, José Enrique **13** 240-241
Zorrilla de San Martin, Juan **16** 530-531

Authors, Venezuelan
Bello, Ahmadu **2** 139-140
Gallegos Freire, Rómulo **6** 185-186

Authors, Welsh
Lawrence, Thomas Edward **9** 253-254
Thomas, Dylan Marlais **15** 188-190
Vaughan, Henry **15** 444-445
see also Authors, English; Authors, Irish; Authors, Scottish

Authors, West Indian
Walcott, Derek Alton **16** 50-51

Authors, Yugoslavian
Djilas, Milovan **5** 34

Authors, Zimbabwean (expatriate)
Lessing, Doris **9** 355-357

Autism (psychology)
Bettelheim, Bruno **2** 245-246
Bleuler, Eugen **2** 325

Auto (play)
Vicente, Gil **15** 479-480
see also Autos sacramentales

Auto de Filodemo (poem)
Camoëns, Luis Vaz de **3** 247-249

Auto Icon (book)
Bentham, Jeremy **2** 176-178

Autobiography (B. Franklin)
Bigelow, John **2** 271-272
Franklin, Benjamin **6** 60-64
Sarmiento, Domingo Faustino **13** 484-485

Autobiography of Alice B. Toklas, The (book)
Stein, Gertrude **14** 414-415

Autobiography of an Idea, The (book)
Sullivan, Louis Henri **15** 27-28

Autobiography of Lincoln Steffens, The (autobiography)
Steffens, Lincoln **14** 410-411

Autobiography of Malcolm X, The (autobiography)
Malcolm X **10** 165-166

Autocracy (government)
Karamzin, Nikolai Mikhailovich **8** 441-442
Pobedonostsev, Konstantin Petrovich **12** 360-361
Witte, Sergei Yulyevich **16** 349-350
see also Absolutism (government)

Autocrat of the Breakfast-Table The (essays)
Holmes, Oliver Wendell **7** 457-458

Auto-da-fé (law)
Manasseh ben Israel **10** 183-184

Autoimmunity (medicine)
Burnet, Frank Macfarlane **3** 146-147
Salk, Jonas Edward **13** 451-452

Autolycus, battle of (422 B.C.)
Xenophon **16** 418-420

Automatism (art)
Hofmann, Hans **7** 442-443
Tanguy, Yves **15** 101

Automobile industry
Agnelli, Giovanni **1** 82-83
Benz, Carl **2** 182-183
Chrysler, Walter Percy **4** 36-37
Citroën, André-Gustave **4** 66-68
Daimler, Gottlieb **4** 368
Durant, William Crapo **5** 158
Firestone, Harvey Samuel **5** 452-453
Ford, Henry **6** 5-6
Ford, Henry II **6** 6-7
Honda, Soichiro **7** 469-470
Kaiser, Henry John **8** 412-413
Knudsen, William S. **9** 67-68
Nader, Ralph **11** 290-291
Reuther, Walter Philip **13** 107-108
Sloan, Alfred Pritchard Jr. **14** 274
Toyoda, Eiji **15** 284-286
see also Business and industrial leaders—automobile industry

Automobile racing
Andretti, Mario **1** 228-230
Muldowney, Shirley **11** 236-238

Autonomist party (Puerto Rico)
Muñoz Rivera, Luís **11** 250

Autonomy Bills (Canada; 1905)
Laurier, Wilfrid **9** 232-234

Autos sacramentales (plays)
Calderón, Pedro **3** 221-222
Lope Félix de Vega Carpio **9** 503-506

Autronius Paetus, Publius (1st century B.C.), Roman consul 66-62 B.C.
Crassus Dives, Marcus Licinius **4** 296-297

Autumn (novel)
Pa Chin **12** 53-54

Autumn (painting)
Poussin, Nicolas **12** 418-420

Autumn (poem)
Thomson, James **15** 199-200

Autumn Colors on the Ch'iao... (scroll)
Chao Meng-fu **3** 436-437

Autumn Garden (play)
Hellman, Lillian Florence **7** 267-268

Autumn Leaves (painting)
Millais, John Everett **11** 23-24

Autumn Rhythm (painting)
Pollock, Jackson **12** 379-380

Autumn Wind (novel)
Natsume, Soseki **11** 324-325

Autumnal Tints (essay)
Thoreau, Henry David **15** 203-205

Avalon (colony, Newfoundland)
Calvert, George **3** 238-239

Avanti! (newspaper)
Mussolini, Benito **11** 272-274
Silone, Ignazio **14** 231-232

Avare, L' (play, Molière)
Alarcón, Pedro Antonio de **1** 100-101
Molière **11** 86-88

Avaricum, battle of (52 B.C.)
Caesar, Gaius Julius **3** 207-210

Avars
see Huns

Ave Maria (musical composition)
Gounod, Charles François **6** 473-474
Josquin des Prez **8** 361-363
Verdi, Giuseppe Fortunino Francesco **15** 463-465

Ave Regina caelorum (musical composition)
Dufay, Guillaume **5** 125-126
Dunstable, John **5** 150-151

AVEDON, RICHARD (born 1923), American fashion photographer **1** 381-382
Baldwin, James Arthur **1** 465-466

Aveling, Edward Bibbins (1851-1898), English scientist
Averroës **1** 382-383
Marx, Karl **10** 304-308

Avempace (died 1138), Arab philosopher
Averroës **1** 382-383

Avenarius, Richard (1843-1896), German philosopher
Schrödinger, Erwin **14** 31-33

Avenir, L' (journal)
Lacordaire, Jean Baptiste Henri **9** 148
Lamennais, Hugues Félicité Robert de **9** 179
Montalembert, Comte de **11** 118-119

Aventures d'Arthur Gordon Pym (book, Poe)
Baudelaire, Charles Pierre **2** 61-63

Aventures de M. Robert Chevalier... (novel)
Lesage, Alain René **9** 353-354

Aventures prodigieuses de Tartarin de Tarascon (satire)
Daudet, Alphonse **4** 402-403

Average error, method of (psychophysics)
Fechner, Gustav Theodor **5** 401-402

Avercamp, Hendrick van (1585-1663), Dutch painter
Le Nain, Antoine, Louis and Mathieu **9** 321-322

AVERROËS (1126-1198), Spanish-Arabian philosopher **1** 382-383
influence of
Eckhart, Johann **5** 200-201
Levi ben Gershon **9** 363-364
Thomas Aquinas **15** 183-186
see also Averroism
influenced by
Bitruji, Nur al-Din Abu Ishaq al **2** 296
ibn Tufayl, Abu Bakr Muhammad **8** 96

Averroism (philosophy)
Averroës **1** 382-383
Levi ben Gershon **9** 363-364
Lull, Raymond **10** 39-40
Marsilius of Padua **10** 284
Pomponazzi, Pietro **12** 390-391
Thomas Aquinas **15** 183-186, 422
see also Averroës

AVERY, OSWALD THEODORE (1877-1955), Canadian/American biologist and bacteriologist **1** 384-386

Avery Coonley House (Riverside, Illinois)
Wright, Frank Lloyd **16** 398-401

Avesta (Zoroastrian book)
Zoroaster **16** 528-530, 535

Aveugle, L' (poem)
Chénier, André Marie **3** 500-501

Aveugles, Les (play)
Maeterlinck, Maurice **10** 125-126

Aviation (mural)
Gorky, Arshile **6** 458

Aviation (science)
Banting, Frederick Grant **1** 493-494
Bell, Alexander Graham **2** 129-131
Compton, Arthur Holly **4** 186-188
Coolidge, John Calvin **4** 217-219
Hoover, Herbert Clark **7** 483-485
Nobile, Umberto **11** 411-412
see also Aerodynamics; Aeronautics; Aircraft; Aviators

Aviation industry
Sopwith, Thomas Octave Murdoch **14** 345-346
Trippe, Juan Terry **15** 297-298

Aviators
American
Armstrong, Neil Alden **1** 304-306
Arnold, Henry Harley **1** 310-311
Byrd, Richard Evelyn **3** 186-187
Coleman, Bessie **4** 152-154
Curtiss, Glenn Hammond **4** 350-351
Doolittle, James Harold **5** 66-68
Earhart, Amelia Mary **5** 177-179
Langley, Samuel Pierpont **9** 195-196
Lindbergh, Anne Morrow **9** 420-421
Lindbergh, Charles Augustus **9** 421-423
Rickenbacker, Edward Vernon **13** 152-153
Shepard, Alan **14** 178-180
Wright brothers **16** 394-396
Yeager, Chuck **16** 444-445
Australian
Kingsford Smith, Charles **9** 26-28
Wilkins, George Hubert **16** 281-282
Brazilian
Santos-Dumont, Alberto **13** 477-478
English
Sopwith, Thomas Octave Murdoch **14** 345-346
French
Montgolfier, Joseph and Jacques Michel Étienne **11** 133-134
Saint-Exupéry, Antoine de **13** 431-432
Russian
Gagarin, Yuri Alexeivich **6** 166-167
Swedish
Andrée, Salomon August **1** 226

Avicebrón (Avicembril)
see Ibn Gabirol, Solomon ben Judah

AVICENNA (circa 980-1037), Arabian physician and philosopher **1** 386-387
Akbar, Jalal-ud-din Mohammed **1** 96
Averroës **1** 382-383
Ghazali, Abu Hamid Muhammad al- **6** 290-291
ibn Tufayl, Abu Bakr Muhammad **8** 96
Maimonides **10** 151-152

Avidya (Buddhism)
Buddha **3** 97-101

Avignon, siege of (1793)
Napoleon I **11** 306-310

Avignon papacy (1308-1378)
Catherine of Siena **3** 369-370
Charles IV **3** 455-456
Clement V **4** 101-102
Guy de Chauliac **7** 54
Rienzi, Cola di **13** 166-167
Urban VI **15** 394
Wyclif, John **16** 412-413
see also Great Schism

Avignon Pietà (painting)
Pilon, Germain **12** 305

Ávila, Pedro Arias de
see Pedrarias

ÁVILA CAMACHO, GEN. MANUEL (1897-1955), Mexican president 1940-1946 **1** 387-388
Alemán, Mateo **1** 126
Cárdenas, Lázaro **3** 286-287

Avitus, Marcus Maecilius (died 456), Roman emperor 455-456
Ricimer, Flavius **13** 151-152

AVOGADRO, LORENZO ROMANO AMEDO CARLO (Conte di Quaregna e di Cerreto; 1776-1865), Italian physicist and chemist **1** 388-389
Gay-Lussac, Joseph Louis **6** 245-246

Avogadro's law (physics)
Avogadro, Lorenzo Romano Amedeo Carlo **1** 388-389

Avvakum (1620-1682), Russian archpriest
Nikon, Nikita Minov **11** 395

Avventura d'un povero cristiano, L' (novel)
Silone, Ignazio **14** 231-232

Awake and Sing (play)
Odets, Clifford **11** 470-471

Awakening (novel)
Galsworthy, John **6** 189-190

Awakening (religious)
see Great Awakening; Revivalism, religious

Awakening Conscience (painting)
Hunt, William Holman **8** 44-45

Awakening of Spring, The (play)
Wedekind, Frank **16** 166-167

Awakening, The (painting)
Courbet, Jean Desiré Gustave **4** 271-273

Awakening, The (sculpture)
Ewonwu, Benedict Chuka **5** 351-352

Awakening the Soul, The (essay)
Maeterlinck, Maurice **10** 125-126

Awami Muslim League (Pakistan)
Bhashani, Maulana Abdul Hamid Khan **2** 255-257
Mujibur Rahman **11** 234-236

Awkward Age, The (novel)
James, Henry **8** 211-212

Awo (autobiography)
Awolowo, Obafemi **1** 389-390

AWOLOWO, CHIEF OBAFEMI (born 1909), Nigerian nationalist and politician **1** 389-390
Macaulay, Herbert **10** 78-79

AX, EMANUEL (born 1949), American pianist **1** 391

Axel's Castle (book)
Wilson, Edmund **16** 318-319

Axiom (logic)
Euclid **5** 327-329
Frege, Gottlob **6** 93-94
Gödel, Kurt **6** 377-379

Axum (ancient kingdom)
see Ethiopia

Ayacucho, battle of (1824)
Bolívar, Simón **2** 375-377
Sucre, Antonio José de **15** 11-12

Ayala, Pedro López de
see López de Ayala, Pedro

Ayala, Plan of (1910-1911)
Madero, Francisco Indalecio **10** 118-119
Zapata, Emiliano **16** 489-490

AYER, ALFRED JULES (1910-1989), English philosopher **1** 391-393
Schlick, Friedrich Albert Moritz **14** 16-17

Aylesford scandal (1876)
Edward VII **5** 214-215

Aylmer Papillon (novel)
Disraeli, Benjamin **5** 27-29

AYLWIN AZÓCAR, PATRICIO (born 1918), leader of the Chilean Christian Democratic party and president of Chile **1** 393-395

Aynhoe Park (Northamptonshire)
Soane, John **14** 314-315

Ayton, Truce of (1497)
Henry VII **7** 300-302

AYUB KHAN, MOHAMMED (1907-1989), Pakistani statesman **1** 395-396

Ayudhya (state, Indochina)
Rama Khamhaeng **13** 11

Ayutla, Plan of (1855)
Álvarez, Juan **1** 184-185
Juárez, Benito **8** 369-372

AZAÑA DIAZ, MANUEL (1880-1940), Spanish statesman, president 1936-1939 **1** 396-397

Azande (African people)
Evans-Pritchard, Edward Evan **5** 340

Azara (opera)
Paine, John Knowles **12** 65

AZARA, FÉLIX DE (1746-1821), Spanish explorer and naturalist **1** 397-398

Azara, José Nicolás de (1731-1804), Spanish diplomat
Azara, Félix de **1** 397-398

Azariah
see Uzziah

AZCONA HOYO, JOSÉ (born 1927), president of Honduras (1986-1990) **1** 398-399

Azerbaijan (Azerbaidzhan)
Hulagu Khan **8** 27-28
Mansur, Abu Jafar ibn Muhammad al- **10** 214-215

Azhar
see Al-Azar

AZHARI, SAYYID ISMAIL AL- (1898-1969), Sudanese president 1965-1968 **1** 399-401
Abboud, Ibrahim **1** 11-12
Khalil, Sayyid Abdullah **8** 531-532

Azharoth (poem)
Saadia ben Joseph al-Fayumi **13** 396

AZIKIWE, NNAMDI (born 1904), Nigerian nationalist, president 1963-1966 **1** 401-402
Macaulay, Herbert **10** 78-79
Nkrumah, Kwame **11** 408-410
Wallace-Johnson, Isaac Theophilus Akunna **16** 76-77

Aziyadé (book)
Loti, Pierre **9** 519-520

Aziz (literary character)
Forster, Edward Morgan **6** 14-16

Azores (island, Atlantic Ocean)
Donne, John **5** 60-61
Henry the Navigator **7** 305-306

Azorin
see Ruíz, José Martinez

Azov (town, Russia)
Mehmed the Conqueror **10** 452-454
Potemkin, Grigori Aleksandrovich **12** 411-412

Aztec Empire (Mexico)
Cortés, Hernán **4** 255-256
Cuauhtemoc **4** 329
Díaz del Castillo, Bernal **4** 536-537
Montezuma, II **11** 128-129
Pizarro, Francisco **12** 340-341
Velázquez de Cuéllar, Diego **15** 459

Azuchi (town, Japan)
Eitoku, Kano **5** 242
Nobunaga, Oda **11** 413-414

AZUELA, MARIANO (1873-1952), Mexican novelist **1** 402

Azul (literary collection)
Darío, Rubén **4** 393-394

Azur, L' (poem)
Mallarmé, Stéphane **10** 172-173

B

BA MAW (1893-1977), Burmese statesman **1** 480-481
Aung San **1** 374-375
Ne Win **11** 364-365
Nu, U **11** 439-441

Baade, Walter (1893-1960), German-American astronomer
Lemaître, Abbè Georges Édouard **9** 315-316
Shapley, Harlow **14** 155-156

BAADER and MEINHOF (1967-1976), founders of the West German "Red Army Faction" **1** 403-404

Baader, F.X. von (1765-1841), German philosopher
Döllinger, Josef Ignaz von **5** 47-48

Baal (play)
Brecht, Bertolt **2** 512-514

BAAL SHEM TOV (circa 1700-circa 1760), founder of modern Hasidism **1** 404-405
Elijah ben Solomon **5** 251-252

Baath party (Syria)
Nasser, Gamal Abdel **11** 317-318

Bab Ballads (poems)
Gilbert, William Schwenck **6** 314-315

BABAR THE CONQUEROR (aka Zahir-ud-din Muhammad Babur; 1483-1530), Mogul emperor of India 1526-1530 **1** 405-407
Tamerlane **15** 94-95

BABBAGE, CHARLES (1791-1871), English inventor and mathematician **1** 407-408

Babbitt (novel)
Lewis, Harry Sinclair **9** 385-387

BABBITT, BRUCE EDWARD (born 1938), governor of Arizona (1978-1987) and United States secretary of the interior **1** 408-410

Babbitt, Irving (1865-1933), American educator
Eliot, Thomas Stearns **5** 258-261

BABBITT, MILTON (born 1916), American composer **1** 410
Sessions, Roger Huntington **14** 117-118

Babbling April (poems)
Greene, Graham **6** 523-524

BABCOCK, STEPHEN MOULTON (1843-1931), American agricultural chemist **1** 410-411

Babcock test (milk)
Babcock, Stephen Moulton **1** 410-411

BABEL, ISAAC EMMANUELOVICH (1894-1941), Russian writer **1** 411-412
Ehrenburg, Ilya Grigorievich **5** 224-225

Baber
see Babar the Conqueror

Babes in Arms (musical)
Rodgers, Richard Charles **13** 234-236

BABEUF, FRANÇOIS NOEL ("Caius Gracchus"; 1760-1797), French revolutionist and writer **1** 412

Babi Yar (poem; Yevtushenko)
Shostakovich, Dmitri Dmitrievich **14** 204-205
Yevtushenko, Yevgeny Alexandrovich **16** 455-456

Babington, Anthony (1561-1586), English Catholic conspirator
Mary, I **10** 308-309

Babrak Karmal
see Karmal, Babrak

Babur, Zahir-ud-din Muhammed
see Babar the Conqueror

Baby and Child Care (book)
Spock, Benjamin **14** 383-385

Baby Doll (film)
Williams, Tennessee **16** 306-308

Babylon (ancient city, Mesopotamia)
Alexander the Great **1** 137-141
Antiochus IV **1** 250
Ashurbanipal **1** 338
Cyrus the Great **4** 363-364
Tiglath-pileser III **15** 221-222

Babylon Revisited (story)
Fitzgerald, Francis Scott Key **5** 470-472

Babylonia (ancient nation, Southwest Asia)
Amorite rule
Hammurabi **7** 109-110
Assyrian rule
Tiglath-pileser III **15** 221-222
Greek rule
Alexander the Great **1** 137-141
Judaism in
Anan ben David **1** 207-208
Neo-Babylonian Empire
Nebuchadnezzar **11** 330
Seleucid rule
Antigonus I **1** 248-249
Seleucus I **14** 92-93
see also Mesopotamia

Babylonian Captivity (597; 586 B.C.)
Isaiah **8** 146-147
Jeremiah **8** 247-248
Micah **10** 542-543

Babylonian Captivity (1308-1378)
see Avignon papacy

Babylonian Talmud (Jewish law)
Abba Arika **1** 3-4

Babylonians, The (play; Aristophanes)
Aristophanes **1** 293-294
Cleon **4** 104-105

BACA-BARRAGÁN, POLLY (born 1943), Hispanic American politician **1** 412-414

Bacall, Lauren (Mrs. Humphrey Bogart; born 1924), American actress
Bogart, Humphrey **2** 363-364

Bacatá
see Bogotá

Baccaneles, La (musical composition)
Couperin, François **4** 270-271

Bacchae (play)
Euripides **5** 332-334

Bacchanal (engraving)
Mantegna, Andrea **10** 215-216

Bacchanals (painting)
Poussin, Nicolas **12** 418-420

Bacchides (play)
Plautus **12** 348-350

Bacchus (sculpture)
Michelangelo Buonarroti **11** 2-5
Sansovino, Jacopo **13** 470-471

Bacchus and Ariadne (painting)
Tintoretto **15** 232-234
Titian **15** 242-244

Bacchus et Ariane (ballet)
Roussel, Albert **13** 328-329

Bacchus with a Wine Glass (painting)
Caravaggio **3** 282-284

BACH, CARL PHILIPP EMANUEL (1714-1788), German composer **1** 414-415
Bach, Johann Christian **1** 415-416
Bach, Johann Sebastian **1** 416-419
Schumann, Robert Alexander **14** 41-43

BACH, JOHANN CHRISTIAN (1735-1782), German composer **1** 415-416
Bach, Carl Philipp Emanuel **1** 414-415

Bach, Johann Christoph (1642-1703), German composer
Pachelbel, Johann **12** 52

Bach, Johann Christoph (1671-1721), German musician
Bach, Johann Sebastian **1** 416-419

Bach, Johann Christoph (1732-1795), German musician
Bach, Johann Sebastian **1** 416-419

BACH, JOHANN SEBASTIAN (1685-1750), German composer and organist **1** 416-419
arrangements
Gounod, Charles François **6** 473-474
Mozart, Wolfgang Amadeus **11** 218-221
biographies of
Schweitzer, Albert **14** 55-56
influence of
Franck, César **6** 48-49
Honegger, Arthur **7** 472-473
Mendelssohn, Moses **10** 488-489
influenced by
Buxtehude, Dietrich **3** 185-186
Froberger, Johann Jakob **6** 120-121
Pachelbel, Johann **12** 52
Vivaldi, Antonio **16** 3-4
relatives
Bach, Carl Philipp Emanuel **1** 414-415
Bach, Johann Christian **1** 415-416
techniques
Beethoven, Ludwig van **2** 114-117
Schumann, Robert Alexander **14** 41-43
Telemann, Georg Philipp **15** 137-138

Bach, Wilhelm Friedemann (1710-1784), German musician
Bach, Johann Sebastian **1** 416-419

B-A-C-H motive (music)
Penderecki, Krzysztof **12** 195-197

Bach-Abel Concerts (1764-1782)
Bach, Johann Christian **1** 415-416

BACHE, ALEXANDER DALLAS (1806-1867), American educator and scientist **1** 420
Agassiz, Jean Louis Rodolphe **1** 76-78

Bache, Benjamin Franklin (1769-1798), American journalist
Duane, William **5** 109

Bache, Richard (1737-1811), American merchant
Franklin, Benjamin **6** 60-64

Bachelier de Salamanque, Le (novel)
Lesage, Alain René **9** 353-354

Bachelor of Arts (novel)
Narayan, R. K. **11** 313-314

Bachelorhood of England (political organization)
Edward I **5** 208-210

Bachet, Claude Gaspard (1581-1638), Swiss mathematician
Fermat, Pierre de **5** 421-422

Bachianas brasileiras (musical composition)
Villa-Lobos, Heitor **15** 496-497

Bachman, John (1790-1874), American Lutheran clergyman and naturalist
Audubon, John James **1** 366-367

Baciccio
see Gaulli, Giovanni Battista

Bacillus anthracis (bacteriology)
Lwoff, André **10** 58-59

Bacillus tuberculosis (bacteriology)
Lwoff, André **10** 58-59

Back from the Market (painting)
Chardin, Jean Baptiste Siméon **3** 442-443

Back to Bool Bool (novel)
Franklin, Stella Maraia Sarah Miles **6** 68-69

Back to Methuselah (play)
Shaw, George Bernard **14** 163-164

Backer, Jacob Adriaansz (1608-1651), Dutch painter
Rembrandt Harmensz van Rijn **13** 91-95

Backlight (art technique)
Amorsolo, Fernando **1** 204

Back-of-the-Yards Neighborhood Council (citizen reform group)
Alinsky, Saul David **1** 161-162

Back-to-Africa movement (African American)
Malcolm X **10** 165-166

BACKUS, ISAAC (1724-1806), American Baptist leader **1** 420-421

Backwoods of Canada, The (book)
Traill, Catharine Parr **15** 291

BACON, FRANCIS (1561-1626), English philosopher, statesman, and author **1** 422-424
as author
Donnelly, Ignatius **5** 62
as philosopher
Hobbes, Thomas **7** 421-423
Stewart, Dugald **14** 449
Telesio, Bernardino **15** 138-139
Voltaire **16** 14-16
as statesman
Coke, Edward **4** 141-142
Essex, 2d Earl of **5** 321-322
essays about
Eiseley, Loren Corey **5** 232-233

BACON, FRANCIS (1909-1992), English artist **1** 421-422

Bacon, Henry (1866-1924), American architect
French, Daniel Chester **6** 98-99

BACON, NATHANIEL (1647-1676), American colonial leader **1** 424-425

Bacon, Nicholas (1509-1579), English statesman
Bacon, Francis **1** 422-424

BACON, ROGER (circa 1214-1294), English philosopher **1** 425-427
Grosseteste, Robert **7** 15
Skinner, Burrhus Frederic **14** 269-270

Bacon's Laws (colonial Virginia)
Bacon, Nathaniel **1** 424-425

Bacon's Rebellion (Virginia; 1675-1676)
Bacon, Nathaniel **1** 424-425
Berkeley, William **2** 198-199
Byrd, William **3** 188-189

Bacteria (microorganisms)
Domagk, Gerhard Johannes Paul **5** 48-50
Hinshelwood, Cyril Norman **7** 405-406
Leeuwenhoek, Anton van **9** 300-301

Bacteriology (science)
chemical kinetics
Hinshelwood, Cyril Norman **7** 405-406
foundations
Koch, Heinrich Hermann Robert **9** 69-70
immunology
Behring, Emil Adolph von **2** 122-123
Metchnikoff, Élie **10** 532-533
lysogeny
Lwoff, André **10** 58-59
medical
Biggs, Hermann Michael **2** 272-273
Domagk, Gerhard Johannes Paul **5** 48-50
Ehrlich, Paul **5** 225-226
Park, William Hallock **12** 104-105
Welch, William Henry **16** 185-186
penicillin
Fleming, Alexander **5** 483-485
Florey, Howard Walter **5** 491-492
see also Scientists—bacteriologists

Bacteriophage (bacteriology)
Northrop, John Howard **11** 430-431

Bactria (ancient nation, Southwest Asia)
Antiochus III **1** 249-250

Bad Axe River, battle of (1832)
Black Hawk **2** 308

Bad Child's Book of Beasts, The (book)
Belloc, Joseph Hilaire Pierre **2** 141

Bad Hand
see Fitzpatrick, Thomas

BAD HEART BULL, AMOS (1869-1913), Oglala Lakota Sioux tribal historian and artist **1** 427-428

Badajoz, battle of (1812)
Wellington, 1st Duke of **16** 193-195

Badajoz, siege of (1169)
Alfonso I **1** 148

Badarayana (circa 400 B.C.), Hindu sage
Shankara **14** 150-151

Baden, Prince
see Maximilian

Badener Lehrstück vom Einverständnis, Das (play)
Brecht, Bertolt **2** 512-514

Badia, the (church, Florence)
Arnolfo di Cambio **1** 315-316
Bronzino **3** 19
Sangallo family **13** 464-466

Badile, Antonio (1517-1560), Italian painter
Veronese, Paolo **15** 469-470

BADOGLIO, PIETRO (1871-1956), Italian general and statesman **1** 428-429
Victor Emmanuel III **15** 484-485

Badr (flourished 750-756), Greek-born freedman
Abd al-Rahman I **1** 13-14

Bad-tempered Man, The (play)
Menander **10** 477-478

BAECK, LEO (1873-1956), rabbi, teacher, hero of the concentration camps, and Jewish leader **1** 429-430

Baecula, battle of (208 B.C.)
Scipio Africanus Major, Publius Cornelius **14** 61-62

BAEKELAND, LEO HENDRIK (1863-1944), American chemist **1** 430-431

BAER, KARL ERNST VON (1792-1876), Estonian anatomist and embryologist **1** 431-432

BAEYER, (JOHANN FRIEDRICH) ADOLF VON (1835-1917), German chemist
Fischer, Emil **5** 456-457
Hofmann, August Wilhelm von **7** 441-442

BAEZ, BUENAVENTURA (1812-1884), Dominican statesman, five time president **1** 432-433
Santana, Pedro **13** 474-475

BAEZ, JOAN (born 1941), American folk singer and human rights activist **1** 433-435

BAFFIN, WILLIAM (circa 1584-1622), English navigator and explorer **1** 435-436

Baffin Bay (Atlantic Ocean)
Baffin, William **1** 435-436

Baffin Island (Baffin Land; Arctic Ocean)
Boas, Franz **2** 349-351
Davis, John **4** 419
Eric the Red **5** 304
Frobisher, Martin **6** 121-122

Bafokeng (African people)
Moshweshwe **11** 203-205

Bagarre, La (musical composition)
Martinu, Bohuslav **10** 299-300

BAGEHOT, WALTER (1826-1877), English economist **1** 436-437
Nabuco de Araujo, Joaquim Aurelio **11** 288-289

Baghdad (city, Iraq)
architecture
Gropius, Walter **7** 13-14
Wright, Frank Lloyd **16** 398-401
battles
Hulagu Khan **8** 27-28
Suleiman I **15** 20-21
Islamic center
Abu-L-Ala al-Maarri **1** 32
Mamun, Abdallah al- **10** 183
Mansur, Abu Jafar ibn Muhammad al- **10** 214-215

Baghdad Pact (1955)
Nasser, Gamal Abdel **11** 317-318

BAGLEY, WILLIAM CHANDLER (1874-1946), educator and theorist of educational "essentialism" **1** 437-438

Baglione, Giovanni (1571-1644), Italian painter
Caravaggio **3** 282-284

Bagot, Sir Charles (1781-1843), English diplomat
Baldwin, Robert **1** 466-468

Baha ad-Din (1145-1234), Arab writer and statesman
Saladin **13** 441-442

Bahama Channel (Gulf Stream)
Ponce de León, Juan **12** 391-392

Bahama Islands (archipelago, Atlantic Ocean)
Columbus, Christopher **4** 176-179
Dunmore, 4th Earl of **5** 147

Baharistan (book)
Jami **8** 218-219

Bahía Honda (bay and town, Cuba)
Estrada Palma, Tomás **5** 326-327

Bahnwärter Thiel (novella)
Hauptmann, Gerhart Johann Robert **7** 199-201

BAHR, EGON (born 1922), West German politician **1** 438-440

Bahram I (ruled 274-277), king of Persia
Mani **10** 196-197

Baïf, Jean Antoine de (1532-1589), French poet
du Bellay, Joachim **5** 113-114
Le Jeune, Claude **9** 314-315

Baïf, Lazare de (died 1547) French humanist
Ronsard, Pierre de **13** 271-273

BAIKIE, WILLIAM BALFOUR (1825-1864), Scottish explorer and scientist **1** 440
Clapperton, Hugh **4** 72-73

BAILEY, F. LEE (born 1933), American defense attorney and author **1** 441-443

BAILEY, FLORENCE MERRIAM (1863-1948), American ornithologist and author **1** 443-444

BAILEY, GAMALIEL (1807-1859), American editor and politician **1** 444-445

Bailey, James Anthony (1847-1906), American circus owner
Barnum, Phineas Taylor **2** 13-15

BAILLIE, D(ONALD) M(ACPHERSON) (1887-1954), Scottish theologian **1** 445

BAILLIE, JOHN (1886-1960), Scottish theologian and ecumenical churchman **1** 445-447

Bainbridge, William (1774-1833), American naval officer
Lawrence, James **9** 251-252

Baines, Constance and Sophia (literary characters)
Bennett, Arnold **2** 167-168

Bairam Khan (ruled 1556-1560), Mogul regent of India
Akbar, Jalal-ud-din Mohammed **1** 96

Baiser au lépreux, Le (novel)
Mauriac, François **10** 347-348

Baius, Michael (1513-1589), Belgian theologian
Jansen, Cornelis **8** 220-221

Baja California
see Lower California

Bajazet
see Bayezid

Bajazet (play)
Racine, Jean Baptiste **12** 532-535

Bakelite (plastic)
Baekeland, Leo Hendrik **1** 430-431

Baker, George Pierce (1866-1935),American educator
O'Neill, Eugene **11** 514-516

BAKER, JAMES ADDISON III (born 1930), Republican party campaign leader **1** 447-448

BAKER, JOSEPHINE (1906-1975) Parisian dancer and singer from America **1** 448-451

BAKER, NEWTON DIEHL (1871-1937), American statesman **1** 451
Lippmann, Walter **9** 439-440
Pershing, John Joseph **12** 243-244
Wilson, Thomas Woodrow **16** 330-332

BAKER, RAY STANNARD (1870-1946), American author **1** 451-452
McClure, Samuel Sidney **10** 398-399

BAKER, RUSSELL (born 1925), American writer of personal-political essays **1** 452-454

BAKER, SIR SAMUEL WHITE (1821-1893), English explorer and administrator **1** 454-455
Gordon, Charles George **6** 448-449

BAKER, SARA JOSEPHINE (1873-1945), American physician **1** 455-456

Baker v. Carr (1962)
Brennan, William J. Jr. **2** 514-515
Warren, Earl **16** 117-120

Bakeries
Rudkin, Margaret Fogarty **13** 346-347

Bakewell, Robert (1725-1795), English agriculturist
Lyell, Charles **10** 62-63

BAKHTIN, MIKHAIL MIKHAILOVICH (1895-1975), Russian philosopher and literary critic **1** 456-458

Bakongo (African people)
Kasavubu, Joseph **8** 453-455
Lumumba, Patrice Emery **10** 43-45
Youlou, Fulbert **16** 466-467

Bakst, Leon (1866?-1924), Russian painter
Chagall, Marc **3** 406-407

Bakufu (shogun military government)
see Japan—1185-1867

BAKUNIN, MIKHAIL ALEKSANDROVICH (1814-1876), Russian anarchist **1** 458-460
Dostoevsky, Fyodor **5** 74-77
Marx, Karl **10** 304-308
Mazzini, Giuseppe **10** 381-383
Proudhon, Pierre Joseph **12** 461-463
Turgenev, Ivan Sergeyevich **15** 345-348

Bal des voleurs, Le (play)
Anouilh, Jean **1** 243-244

Baladas de primavera (poems)
Jiménez, Juan Ramón **8** 261-262

Baladas peruanas (poems)
González Prada, Manuel **6** 431

BALAGUER Y RICARDO, JOAQUÍN (born 1907), Dominican statesman **1** 460-461
Bosch, Juan **2** 428-429
Trujillo Molina, Rafael Leonidas **15** 313-314

Balakane (literary character)
Wolfram von Eschenbach **16** 360-361

Balakirev, Mili Alexeyevich (1837-1910), Russian composer
Borodin, Aleksandr Profirevich **2** 422-423
Glinka, Mikhail Ivanovich **6** 369-370
Mussorgsky, Modest Petrovich **11** 274-276
Rimsky-Korsakov, Nikolai Andreevich **13** 174-175
Tchaikovsky, Peter Ilyich **15** 130-132

Balakirev Circle
see Mighty Five

Balali (African people)
Youlou, Fulbert **16** 466-467

Balance in nature (philosophy)
Ingenhousz, Jan **8** 119-120
Linnaeus, Carl **9** 427-429

Balance of power (political)
Cobden, Richard **4** 127-128
Elizabeth I **5** 263-266
Frederick II **6** 81-84
Montesquieu **11** 123-125

Balanced Discourses (book)
Wang Ch'ung **16** 98-99

BALANCHINE, GEORGE (1904-1983), Russian-born American choreographer **1** 461-462
Farrell, Suzanne **5** 391-393
Kirstein, Lincoln **9** 39-41
Rodgers, Richard Charles **13** 234-236
Stravinsky, Igor Fedorovich **14** 502-506
Tallchief, Maria **15** 88-89
Weill, Kurt **16** 174-175

Balanchivadze, Georgi Melitonovitch
see Balanchine, George

Balbiani, Valentine (flourished 16th century), wife of Italian statesman René de Birague
Pilon, Germain **12** 305

Balbo, Italo (1896-1940), Italian air marshal
Nobile, Umberto **11** 411-412

BALBOA, VASCO NÚÑEZ DE (circa 1475-1519), Spanish explorer **1** 462-463
Benalcázar, Sebastián de **2** 145-146
Magellan, Ferdinand **10** 126-127
Pedrarias **12** 179
Pizarro, Francisco **12** 340-341

BALBULUS, NOTKER (circa 840-912), Swiss poet-musician and monk **11** 434-435

BALCH, EMILY GREENE (1867-1961), American pacifist and social reformer **1** 463-464

Balcony, The (play)
Genet, Jean **6** 262-263

Balder (mythology)
Arnold, Matthew **1** 311-313

Balder Dead (epic)
Arnold, Matthew **1** 311-313

Baldomir, Alfredo (1884-1948), Uruguayan president 1938-1943
Terra, Gabriel **15** 154-155

Baldovinetti, Alessio (1425?-1499), Italian painter
Ghirlandaio, Domenico **6** 292-293

BALDWIN I (1058-1118), Norman king of Jerusalem 1100-1118 **1** 464-465
Godfrey of Bouillon **6** 379

Baldwin I (1171?-1205), emperor of Constantinople 1204-1205
Villehardouin, Geffroi de **15** 499

Baldwin II (died 1131), Norman king of Jerusalem 1118-1131
Baldwin I **1** 464-465

Baldwin II (1217-1273), emperor of Constantinople 1228-1261
Montreuil, Pierre de **11** 139

Baldwin III (1130?-1162), king of Jerusalem 1143-1162
Nureddin **11** 444-445

Baldwin IV (1160-1185), king of Jerusalem 1174-1185
Saladin **13** 441-442
William of Tyre **16** 299-300

Baldwin V (died 1067), count of Flanders 1036-1067
William I **16** 290-291

BALDWIN, JAMES ARTHUR (1924-1987), African American author, poet, and dramatist **1** 465-466
Wright, Richard **16** 401-402

BALDWIN, ROBERT (1804-1858), Canadian politician **1** 466-468
Elgin, 8th Earl of **5** 248-249
Howe, Joseph **7** 534-535
Lafontaine, Louis-Hippolyte **9** 157-158
Ryerson, Adolphus Egerton **13** 392-393

BALDWIN, STANLEY (1st Earl Baldwin of Bewdley; 1867-1947), English statesman, three times prime minister **1** 468-469
Chamberlain, Arthur Neville **3** 409-411
Churchill, Winston Leonard Spencer **4** 51-53
Curzon, George Nathaniel **4** 351-352
George V **6** 273-275

Baldwin of Bewdley, 1st Earl
see Baldwin, Stanley

Baldwin of Boulogne
see Baldwin I, king

Bale, John (1495-1563), English author and bishop
Malory, Thomas **10** 175-176

BALFOUR, ARTHUR JAMES (1st Earl of Balfour; 1848-1930), British statesman and philosopher **1** 469-470
Cecil, of Chelwood Viscount **3** 388-389
Curzon, George Nathaniel **4** 351-352
Lloyd George, David **9** 469-471
Perth, 16th Earl of **12** 244-245
Younghusband, Francis Edward **16** 477

Balfour Declaration (1917)
Balfour, Arthur James **1** 469-470
Ben-Gurion, David **2** 160-161
Husein ibn Ali **8** 63
Kuk, Abraham Issac **9** 123-124
Weizmann, Chaim **16** 183-184
Wise, Stephen Samuel **16** 344-345
Zangwill, Israel **16** 488-489

Balfour Report (1926)
Balfour, Arthur James **1** 469-470

Bali (island)
see Indonesia

Bal-i-Jibril (poem)
Iqbal, Muhammad **8** 132-133

Baline, Israel
see Berlin, Irving

Baliol
see Balliol

Balkan Entente (1934)
Atatürk, Ghazi Mustapha Kemal **1** 356-357

Balkan States (Southeast Europe)
Roman and Byzantine rule
Diocletian **5** 19-20
Manuel I **10** 218-219
Turkish rule
Charles V **3** 457-459
Gladstone, William Ewart **6** 357-360
Mahmud II **10** 145-147
Selim III **14** 95-96
see also Albania; Balkan wars; Bulgaria; Greece; Romania; Turkey; Yugoslavia

Balkan wars
Ferdinand **5** 413-414
First (1912-1913)
Alexander of Yugoslavia **1** 136-137
Poincaré, Raymond **12** 366-368
Venizelos, Eleutherios **15** 460-461
Wilkins, George Hubert **16** 281-282
Second (1913)
Alexander of Yugoslavia **1** 136-137
Atatürk, Ghazi Mustapha Kemal **1** 356-357
Enver Pasha **5** 290-291
1990s
Bulatovic, Momir **3** 115-116
Gligorov, Kiro **6** 367-369
Izetbegovic, Alija **8** 161-163
Milosevic, Slobodan **11** 39-40
Mladic, Ratko **11** 68-69
Owen, David Anthony Llewellyn **12** 37-39
Tudjman, Franjo **15** 333-335

BALL, GEORGE (1909-1994), American politician and supporter of an economically united Europe **1** 470-471

BALL, LUCILLE (Lucille Desiree Hunt; 1911-1989), American comedienne **1** 472-473

Ball, Thomas (1819-1911), American sculptor
French, Daniel Chester **6** 98-99

BALLA, GIACOMO (1871-1958), Italian painter **1** 473-474
Boccioni, Umberto **2** 353-354
Severini, Gino **14** 122

Ballad of Baby Doe, The (opera; D. Moore)
Tabor, Horace Austin Warner **15** 70

Ballad of Billie Potts, The (poem)
Warren, Robert Penn **16** 121-122

Ballad of East and West, A (poem)
Kipling, Joseph Rudyard **9** 32-33

Ballad of Everlasting Sorrow (poem)
Po Chü-i **12** 362-363

Ballad of Reading Gaol, The (poem)
Wilde, Oscar Fingall O'Flahertie Wills **16** 272-273

Ballad of the Brown Girl (poem)
Cullen, Countee **4** 333-334

Ballad of the Lute (poem)
Po Chü-i **12** 362-363

Ballad of the Sun (musical composition)
Chávez, Carlos **3** 486

Ballad of the White Horse, The (poem)
Chesterton, Gilbert Keith **3** 508-509

Ballad of William Sycamore, A (poem)
Benét, Stephen Vincent **2** 157-158

Ballad upon a Wedding (poem)
Suckling, John **15** 10-11

Ballade (literature)
Musset, Louis Charles Alfred de **11** 271-272
Villon, François **15** 499-501
Vitry, Philippe de **16** 2

Ballade (music)
Brahms, Johannes **2** 490-492
Chopin, Frédéric François **4** 16-18
Josquin des Prez **8** 361-363
Machaut, Guillaume de **10** 93-94
Vitry, Philippe de **16** 2

Ballads and Other Poems (literary collection)
Longfellow, Henry Wadsworth **9** 499-500

Ballads and Poems (anthology)
Benét, Stephen Vincent **2** 157-158

Ballads and Sonnets (poems)
Rossetti, Dante Gabriel **13** 308-309

Ballads for Sale (poems)
Lowell, Amy **10** 13

BALLADUR, EDOUARD (born 1929), premier of the French Government **1** 474-475

Ballance, John (1839-1893), New Zealand journalist and statesman
Seddon, Richard John **14** 81-82

Ballata (song)
Landini, Francesco **9** 185-186

Ballerina and Lady with Fan (pastel)
Degas, Hilaire Germain Edgar **4** 461-462

Balleroy (French château)
Mansart, François **10** 211

Ballet (dance)
Ailey, Alvin **1** 91-94
Balanchine, George **1** 461-462
Baryshnikov, Mikhail **2** 43-44
Cocteau, Jean **4** 132-133
de Mille, Agnes **4** 486-488
Diaghilev, Sergei **4** 525-527
Farrell, Suzanne **5** 391-393
Fonteyn, Dame Margot **5** 504-505
Graham, Martha **6** 485-486
Joffrey, Robert **8** 268-270
Kirstein, Lincoln **9** 39-41
Morris, Mark **11** 184-185
Nijinsky, Vaslav **11** 393-395
Nureyev, Rudolph **11** 445-446
Pavlova, Anna **12** 157-159
Plisetskaya, Maya Mikhailovna **12** 356-358
Robbins, Jerome **13** 190-192
Schlemmer, Oskar **14** 12-13
Smuin, Michael **14** 307-309
Taeuber-Arp, Sophie **15** 73-74
Tallchief, Maria **15** 88-89
Tharp, Twyla **15** 164-165
Ulanova, Galina **15** 382-383
see also Modern dance

Ballet (music)
Cesti, Pietro **3** 399-400
Chávez, Carlos **3** 486
Lully, Jean Baptiste **10** 40-41
Malipiero, Gian Francesco **10** 171
Morley, Thomas **11** 179-180
Musgrave, Thea **11** 266-268
Sauguet, Henri **13** 497-498
Stravinsky, Igor Fedorovich **14** 502-506
Tcherepnin, Alexander **15** 132-133
Villa-Lobos, Heitor **15** 496-497

Ballet méchanique (film)
Léger, Fernand **9** 302-303

Ballet of the Twentieth Century
Farrell, Suzanne **5** 391-393

Ballets, Les (dance co.)
Balanchine, George **1** 461-462

Ballets Monte Carlo (paris)
Chirico, Giorgio de **4** 4

Ballets Russes de Sergei Diaghilev
Diaghilev, Sergei **4** 525-527
Goncharova, Natalia **6** 424-426
Nijinsky, Vaslav **11** 393-395
Roussel, Albert **13** 328-329
Tallchief, Maria **15** 88-89

Ballets Suédois (Paris)
Chirico, Giorgio de **4** 4

Ballinger, Richard A. (1858-1922), American statesman
Hapgood, Norman **7** 137-138
Pinchot, Gifford **12** 308-309
Taft, William Howard **15** 78-81

Balliol, Edward de (died 1363), claimant to Scottish throne
Edward III **5** 211-212
Philip VI **12** 277-278
Robert II **13** 194

Balliol, John de (1249-1315), claimant to Scottish throne
Edward I **5** 208-210
Robert I **13** 192-194

Ballistite (explosive)
Nobel, Alfred Bernhard **11** 410-411

BALLIVIÁN, JOSÉ (1805-1852), Bolivian president 1841-1847 **1** 475

Ballo dell' ingrate, Il (opera)
Monteverdi, Claudio Giovanni Antonio **11** 126-128

Ballo in maschera, Un (opera; Verdi)
Anderson, Marian **1** 218-219
Kokoschka, Oskar **9** 75-76
Verdi, Giuseppe Fortunino Francesco **15** 463-465

Balloon (aircraft)
gasoline-powered
Curtiss, Glenn Hammond **4** 350-351
Santos-Dumont, Alberto **13** 477-478
hot air
Montgolfier, Joseph and Jacques Michel Étienne **11** 133-134
hydrogen
Andrée, Salomon August **1** 226
Hopkinson, Francis **7** 496-497
Mendeleev, Dmitrii Ivanovich **10** 486-488
Piccard, Auguste **12** 297-298

Ballroom dancing
Castle, Vernon and Irene **3** 361-363

BALMACEDA FERNÁNDEZ, JOSÉ MANUEL (1840-1891), Chilean president 1886-1891 **1** 475-476

Balmer, Johann Jacob (1825-1898), German mathematician and physicist
Bohr, Niels Henrik David **2** 366-368

Balmoral Castle (Scotland)
Victoria **15** 485-487

Balta, José (1816-1872), Peruvian president 1868-1872
Meiggs, Henry **10** 458-459

BALTHUS (Balthasar Klossowski; born 1908), European painter and stage designer **1** 476-477

Baltic Sea (Northern Europe)
Cook, James **4** 214-215
Peter I **12** 253-256

Baltimore (city, Maryland)
archdiocese
Carroll, John **3** 331-332
Gibbons, James **6** 300-301
architecture
Latrobe, Benjamin Henry **9** 222-224
Mills, Robert **11** 36-37
promoters
Brown, Alexander **3** 31-32

Baltimore, Barons
see Calvert

BALTIMORE, DAVID (born 1938), American virologist **1** 477-478

Baltimore and Ohio Railroad (United States)
Brown, Alexander **3** 31-32
Cooper, Peter **4** 223-224
Garrett, John Work **6** 225
Gould, Jay **6** 470-472

Baltimore Conference (Methodists; 1780)
Asbury, Francis **1** 324-325

Baltimore Orioles (baseball team)
Ruth, George Herman Jr. **13** 384

Balubakat (Baluba association)
Tshombe, Moïse Kapenda **15** 325-326

Baluchistan (region, Western Asia)
Mahmud of Ghazni **10** 147

BALZAC, HONORÉ DE (1799-1850), French novelist **1** 478-480
influence of
Dreiser, Herman Theodore **5** 98-100
Farrell, James Thomas **5** 390-391
Hugo, Victor Marie **8** 22-25
Rabearivelo, Jean Joseph **12** 523-524
Wassermann, Jakob **16** 130-131
statue of
Rodin, Auguste **13** 236-238
universal reality
Proust, Marcel **12** 465-467
Singer, Isaac Bashevis **14** 249-250
Stendhal **14** 422-425

Bamako Conference (1946)
Houphouët-Boigny, Felix **7** 519-520

BAMBA, AMADOU (1850-1927), Senegalese religious leader **1** 481-482

BAMBARA, TONI CADE (1939-1995), African American writer and editor **1** 482-483

Bambi (film)
Disney, Walter Elias **5** 26-27

Bamboccianti (Netherlands artists)
Le Nain, Antoine, Louis and Mathieu **9** 321-322

Bamboo, Rock and Tall Tree (painting)
Ni Tsan **11** 400

Bamboo, Rocks and Lonely Orchids (scroll)
Chao Meng-fu **3** 436-437

Bamboo Sprig Songs (poems)
Po Chü-i **12** 362-363

Bamboula (musical composition)
Gottschalk, Louis Moreau **6** 463-464

Bamokoteli (African people)
Moshweshwe **11** 203-205

Ban Müang (flourished 13th century), Thai king
Rama Khamhaeng **13** 11

Bana (Banabhatta; 7th century), Sanskrit poet
Harsha **7** 181-182

Banana Bottom (novel)
McKay, Claude **10** 416

Banana Cycle (novel)
Asturias, Miguel Angel **1** 354-355

Bananier, Le (musical composition)
Gottschalk, Louis Moreau **6** 463-464

Banco de Avio (Mexico)
Alamán, Lucas **1** 99-100

Banco di Sto Spirito (Rome)
Sangallo family **13** 464-466

Bancroft, Edward (1744-1821), American scientist
Deane, Silas **4** 435-437

Bancroft, Frederick (1860-1945), American historian
Dunning, William Archibald **5** 148-149

BANCROFT, GEORGE (1800-1891), American historian and statesman **1** 483-484
as statesman
Polk, James Knox **12** 374-376
romantic style
Hildreth, Richard **7** 382
Parkman, Francis **12** 113-115
Tucker, George **15** 332-333
students
Bellows, Henry Whitney **2** 143-144
Motley, John Lothrop **11** 211-212

BANCROFT, HUBERT HOWE (1832-1918), American historian **1** 484-485

Band of Angels (novel)
Warren, Robert Penn **16** 121-122

BANDA, HASTINGS KAMUZU (born 1905), Malawi statesman **1** 485-486

Bandanese (Indonesian people)
Coen, Jan Pieterszoon **4** 133

BANDARANAIKE, SIRIMAVO (also Sirima) RATWATTE DIAS (born 1916), first woman prime minister in the world as head of the Sri Lankan Freedom party government (1960-1965, 1970-1976) **1** 486-488

Bande Mataram (poem)
Chatterji, Bankimchandra **3** 480-481

Bandinelli, Baccio (1493-1560), Italian sculptor
Cellini, Benvenuto **3** 391-392

Bandinelli, Orlando
see Alexander III, pope

BANERJEE, SURENDRANATH (1848-1925), Indian nationalist **1** 488
Das, Chitta Ranjan **4** 401-402
Mehta, Pherozeshah **10** 455

Bangala (African people)
Mobutu Sese Seko **11** 69-71

Bangkok (city, Thailand)
Chulalongkorn **4** 43-45

Bangla siksa-grantha (book)
Deb, Radhakant **4** 437

Bangladesh (former East Pakistan)
Bhashani, Maulana Abdul Hamid Khan **2** 255-257
Ershad, Hussain Mohammad **5** 312-314
Gandhi, Indira Priyadarshini **6** 200-201
Mujibur Rahman **11** 234-236
Ziaur Rahman **16** 515-516

Banjo
Seeger, Pete **14** 83-84

Banjo (novel)
McKay, Claude **10** 416

Banjo Lesson (painting)
Tanner, Henry Ossawa **15** 102-103

Bank Dick, The (film)
Fields, W. C. **5** 444

Bank of America
Giannini, A. P. **6** 295-297

Bank of Augusta v. Earle (legal case; 1839)
Taney, Roger Brooke **15** 98-99

Bank of England
Keynes, John Maynard **8** 528-530
Soane, John **14** 314-315
William III **16** 295-296

Bank of England (book)
Clapham, John Harold **4** 71

Bank of France
Blum, Léon **2** 343-344

Bank of Japan
Takahashi, Korekiyo **15** 84-85

Bank of North America
Morris, Robert **11** 185-187
Paine, Thomas **12** 66-67

Bank of Stephen Girard (Philadelphia)
Girard, Stephen **6** 347-348

Bank of the United States, First (1791-1811)
established
Hamilton, Alexander **7** 95-98
Washington, George **16** 126-129
rechartered
Clinton, George **4** 113-114
Crawford, William Harris **4** 299-300
Gallatin, Albert **6** 183-184
Girard, Stephen **6** 347-348
Macon, Nathaniel **10** 114-115
supporters
Gerry, Elbridge **6** 282-283

Bank of the United States, Second (1816-1836)
charter
Marshall, John **10** 279-281
directors
Biddle, Nicholas **2** 264-265
du Pont, Éleuthère Irénée **5** 154
legal defense
Webster, Daniel **16** 162-164
opponents
Atchison, David Rice **1** 357-358
Benton, Thomas Hart **2** 178-179
Blair, Francis Preston **2** 313-315
Crockett, David **4** 314-316
Duane, William **5** 109
Jackson, Andrew **8** 168-172
Polk, James Knox **12** 374-376
Taney, Roger Brooke **15** 98-99
Tyler, John **15** 368-369
supporters
Adams, John Quincy **1** 52-54
Ashley, William Henry **1** 333-334
Brown, Alexander **3** 31-32
Clay, Henry **4** 94-96
Everett, Edward **5** 344
Gallatin, Albert **6** 183-184
Girard, Stephen **6** 347-348
Monroe, James **11** 111-113

Bankers
see Business and industrial leaders—bankers

Banking, Australian
Chifley, Joseph Benedict **3** 518
Fisher, Andrew **5** 462

Banking, Canadian
Smith, Donald Alexander **14** 288-289

Banking, Chilean
Herrera, Juan de **7** 335

Banking, Indian (Asia)
Gandhi, Indira Priyadarshini **6** 200-201

Banking, international
see Inter-American Development Bank; World Bank

Banking, Mexican
Calles, Plutarco Elías **3** 234-235

Banking, United States
and international relations
Rockefeller, David **13** 224-225
central
Aldrich, Nelson Wilmarth **1** 123-124
Biddle, Nicholas **2** 264-265
Chandler, Zachariah **3** 425-426
Cooke, Jay **4** 215-216
Morgan, John Pierpont **11** 163-165
see also Bank of the United States
Federal Reserve
Hoover, Herbert Clark **7** 483-485
Warburg, Paul Moritz **16** 111-112
Hamiltonian policies
Appleton, Nathan **1** 266-267
reform
Giannini, A. P. **6** 295-297
Senate Committee on
Byrnes, James Francis **3** 191-192
Morgan, John Pierpont II **11** 165

Bankrupt, The (play)
Bjørnson, Bjørnstjerne **2** 299-300

Banks of the Oise (painting)
Daubigny, Charles François **4** 402

BANKS, DENNIS J. (born 1932), Native American leader, teacher, activist, and author **1** 488-489

BANKS, SIR JOSEPH (1743-1820), English naturalist **1** 489-490
Bligh, William **2** 325-326
Burckhardt, Johann Ludwig **3** 133
Cook, James **4** 214-215
Volta, Alessandro **16** 12-14

BANNEKER, BENJAMIN (1731-1806), African American mathematician **1** 490-491

Banner of Jerusalem movement (Palestine)
Kuk, Abraham Issac **9** 123-124

BANNISTER, EDWARD MTICHELL (1828-1901), African American landscape painter **1** 491-493

Bannock (town, Montana)
Bozeman, John M. **2** 471-472

Bannockburn, battle of (1314)
Douglas, James **5** 78
Edward II **5** 210
Robert I **13** 192-194

Banque Royale (Paris)
Law, John **9** 244-245

Banquet in a Park (painting)
Hals, Frans **7** 89-91

Banqueters, The (play)
Aristophanes **1** 293-294

Banqueting House (Whitehall, England)
Rubens, Peter Paul **13** 339-342

Bantamese (people; Western Java)
Coen, Jan Pieterszoon **4** 133

Bantams in Pine-woods (poem)
Stevens, Wallace **14** 443-445

Ban-the-bomb movement (England; 1960s)
Russell, Bertrand Arthur William **13** 373-374

BANTING, FREDERICK GRANT (1891-1941), Canadian physiolgist **1** 493-494
Best, Charles Herbert **2** 236-237

Bantu (language)
Johnston, Henry Hamilton **8** 322-323

Bantu (people; South Africa)
Mobutu Sese Seko **11** 69-71
Plaatje, Solomon Tshekisho **12** 341-342

Bantu Land Act (South Africa)
Mofolo, Thomas **11** 74

Bantustans (South Africa)
Verwoerd, Hendrik Frensch **15** 472-473

Banu Ghaniya (Berbers)
Yakub al-Mansur, Abu Yusuf **16** 426

BANZER SUÁREZ, HUGO (born 1926), Bolivian president (1971-1979) **1** 494-496

BAO DAI (born 1913), emperor of Vietnam 1932-1945 and 1949-1955 **1** 496-497
Diem, Ngo Dinh **5** 6-7

Bapaune, battle of (1871)
Faidherbe, Louis Léon César **5** 366-367

Baptism (religious rite)
Campbell, Alexander **3** 249-250
Cyprianus, Thascius Caecilianus **4** 361-362
Ignatius of Antioch **8** 107-108
John the Baptist **8** 290

Baptism of Christ (altarpiece)
Bellini, Giovanni **2** 137-138

Baptism of Christ (painting)
Corot, Jean Baptiste Camille **4** 247-249
Greco **6** 511-514
Piero della Francesca **12** 301-302

Baptism of Christ (painting; Verrocchio)
Leonardo da Vinci **9** 337-340
Verrocchio, Andrea del **15** 471-472

Baptist Missionary Society (England)
Carey, William **3** 297

Baptist Union Theological Seminary (Chicago)
Harper, William Rainey **7** 163-164

Baptists (religious denomination)
anticreedalism
Campbell, Alexander **3** 249-250
evangelism
Backus, Isaac **1** 420-421
Graham, William Franklin Jr. **6** 487-488
Miller, William **11** 30-31
Fundamentalists
Falwell, Jerry **5** 375-376
missions
Carey, William **3** 297

Bar, Confederation of (Polish independence movement)
Pulaski, Casimir **12** 480-481

Bar at the Folies-Bergère, A. (painting)
Manet, Édouard **10** 193-194

BAR KOCHBA, SIMEON (died 135), Jewish commander of revolt against Romans **2** 5
Akiba ben Joseph **1** 97-98
Hadrian **7** 60-61

Barabas (literary character)
Marlowe, Christopher **10** 272-274

BARAK, EHUD (born 1942), 14th head of the Israel Defense Forces **1** 497-498

BARAKA, IMAMU AMIRI (Everett LeRoi Jones; born 1934), African American poet and playwright **1** 498-499
Wright, Richard **16** 401-402

BARANOV, ALEKSANDR ANDREIEVICH (1747-1819), Russian explorer **1** 499-500

Barbadori Altar (painting)
Lippi, Filippo **9** 439

Barbara, oder die Frömmigkeit (novel)
Werfel, Franz **16** 204-205

Barbarians (Roman empire)
conversion of
Clovis I **4** 124
defeated
Constantine I **4** 209-211
Marcus Aurelius Antoninus **10** 243-245
Ricimer, Flavius **13** 151-152
Valerian **15** 404-405
invasions
Odoacer **11** 473
Stilicho, Flavius **14** 452-453
sack of Rome
Alaric **1** 101-102

Barbarossa, Frederick
see Frederick I

Barbarossa II (Khair al-Din; 1466?-1546), Algerian pirate
Suleiman I **15** 20-21

Barbarous Odes (poems)
Carducci, Giosuè **3** 290-291

Barbary Shore (novel)
Mailer, Norman Kingsley **10** 148-150

Barbary States (North Africa)
Barry, John **2** 24-25
Decatur, Stephen **4** 448-449
Madison, James **10** 121-123

Barbeau, Marius (1883-1969), Canadian anthropologist
Carr, Emily **3** 319

Barber of Seville (opera)
Rossini, Gioacchino **13** 311-312

Barber of Seville (play)
Beaumarchais, Pierre August Caron de **2** 93-94

BARBER, SAMUEL (1910-1981), American composer **1** 500-501
Menotti, Gian Carlo **10** 509-510

Barberine (play)
Musset, Louis Charles Alfred de **11** 271-272

Barberini, Antonio (1608-1671), Italian cardinal
Rossi, Luigi **13** 310-311

Barberini, Maffeo
see Urban VIII

BARBIE, KLAUS (Klaus Altmann; 1913-1991), Nazi leader in Vichy France **1** 501-503

Barbieri, Giovanni Francesco
see Guercino

Barbizon school (French art)
influence of
Blakelock, Ralph Albert **2** 318
Bonington, Richard Parkes **2** 394-395
Inness, George **8** 123-124
Mondrian, Piet **11** 101-102
Pissaro, Camille **12** 326-327
Seurat, Georges Pierre **14** 120-122
leaders
Corot, Jean Baptiste Camille **4** 247-249
Daubigny, Charles François **4** 402
Millet, Jean François **11** 31
Rousseau, Théodore **13** 328
plein-air painting
Böcklin, Arnold **2** 354-355
Liebermann, Max **9** 402-403
Monet, Claude **11** 102-104

Barbo, Pietro
see Paul II, pope

BARBOSA, RUY (1849-1923), Brazilian journalist and politician **1** 503-504

Barcas (plays)
Vicente, Gil **15** 479-480

Barcelona Disputation (1263)
Nahmanides **11** 293-294

Barcelona International Exposition (1929)
Mies van der Rohe, Ludwig **11** 10-12

Barchester Towers (novel)
Trollope, Anthony **15** 300-302

Barclay, Edwin (1882-1955), Liberian statesman, twice president
Tubman, William Vacanarat Shadrach **15** 331

Bard College (Annandale-on-Hudson, New York State)
Bellow, Saul **2** 141-143
Ellison, Ralph Waldo **5** 274-275

Bard, the (poem)
Gray, Thomas **6** 509-510

Bardamu (literary character)
Céline, Louis Ferdinand **3** 390-391

Bardas, Caesar (died 866), Byzantine coregent 842-856
Basil I **2** 49-50
Photius **12** 283-284

Bardas Phocas (died 989), Byzantine general
Basil II **2** 50-51

Bardas Sclerus (flourished 979-989), Byzantine general
Basil II **2** 50-51

BARDEEN, JOHN (1908-1991), American Nobel physicist **2** 1-3
Brattain, Walter H. **2** 505-507

Bardi Chapel (Sta Croce, Florence)
Giotto **6** 342-345

Bardi, Donato di Niccolò
see Donatello

Bardi, Giovanni de' (1534?-1612?), Italian scholar and music patron
Caccini, Giulio **3** 205-206

Bardiya
see Smerdis

Bardoli Satyagraha (Gandhian system)
Patel, Vallabhbhai **12** 129-130

Barefoot Boy, The (poem)
Whittier, John Greenleaf **16** 256-257

Barefoot Contessa, The (film)
Bogart, Humphrey **2** 363-364

Barefoot Saint, The (stories)
Benét, Stephen Vincent **2** 157-158

BARENBOIM, DANIEL (born 1942), Israeli pianist and conductor **2** 3-4

BARENTS, WILLEM (died 1597), Dutch navigator and explorer **2** 4-5
Chancellor, Richard **3** 422
Hudson, Henry **8** 12-13

Barents Sea (Arctic Ocean)
Barents, Willem **2** 4-5

Bargaining for a Horse (painting)
Mount, William Sidney **11** 213-214

Bargash Sayyid (died 1888), sultan of Zanzibar (1870-1888)
Tippu Tip **15** 235-236

Barges (painting)
Vlaminck, Maurice **16** 6

Bari (city, Italy)
Guiscard, Robert **7** 39-40

Baring, Evelyn
see Cromer, 1st Earl of

Baring, Thomas George
see Northbrook, Lord

Barium (element—chemistry)
Davy, Humphry **4** 426-427
Scheele, Karl Wilhelm **13** 525-526

Barker, Sir Ernest (1874-1960), English historian
Laski, Harold J. **9** 215-216

Barkla, Charles Grover (1877-1944), English physicist
Compton, Arthur Holly **4** 186-188

BARLACH, ERNST (1870-1938), German sculptor **2** 5-6
Lehmbruck, Wilhelm **9** 307

Barlas (Mongol clan)
Tamerlane **15** 94-95

BARLOW, JOEL (1754-1812), American poet **2** 6-7
Freneau, Philip Morin **6** 99-100
Webster, Noah **16** 164-166

Barnabas (New Testament character)
Mark **10** 266-267
Paul **12** 141-143

Barnaby Rudge (novel)
Dickens, Charles John Huffam **4** 538-541

BARNARD, CHRISTIAAN N. (born 1922), South African heart transplant surgeon **2** 7-8

Barnard College (Columbia University)
Barnard, Frederick Augustus Porter **2** 9-10
Hewitt, Abram Stevens **7** 371-372
MacIver, Robert Morrison **10** 100-101

BARNARD, EDWARD EMERSON (1857-1923), American astronomer **2** 8-9

BARNARD, FREDERICK AUGUSTUS PORTER (1809-1889), American educator and mathematician **2** 9-10

Barnard, George Grey (1863-1938), American sculptor
Epstein, Jacob **5** 295-296

BARNARD, HENRY (1811-1900), American educator **2** 10
Willard, Emma Hart **16** 288-289

Barnato, Barney (1852-1897), English speculator
Morgan, Junius Spencer **11** 166-167
Rhodes, Cecil John **13** 120-122

Barnave, A.P. (1761-1793), French politician
Marie Antoinette **10** 258-259

Barndall House (Hollywood, California)
Wright, Frank Lloyd **16** 398-401

Barnes, Albert C. (1872-1951), American physician and art collector
Glackens, William **6** 355-356
Lipchitz, Jacques **9** 432-433
Matisse, Henri **10** 336-337
Pippin, Horace **12** 318-319
Sloan, John **14** 274-275

BARNES, DJUNA (a.k.a. Lydia Steptoe; 1892-1982), American author **2** 11-13

Barnes, Harry Elmer (1889-1968), American historian and sociologist
Robinson, James Harvey **13** 208

Barnes, Robert (1495-1540), English martyr
Coverdale, Miles **4** 278

Barnet, battle of (1471)
Henry VI **7** 298-299
Margaret of Anjou **10** 249-250
Warwick and of Salisbury, Earl of **16** 122-123

BARNUM, PHINEAS TAYLOR (1810-1891), American showman **2** 13-15

Barocchio, Giacomo
see Vignola, Giacomo da

Baroda College (India)
Ghose, Aurobindo **6** 293-294

BAROJA Y NESSI, PÍO (1872-1956), Spanish novelist **2** 15-16
Cela y Trulock, Camilo José **3** 389-390

Barometer (instrument)
Boyle, Robert **2** 469-471
Gay-Lussac, Joseph Louis **6** 245-246
Hooke, Robert **7** 475
Mendeleev, Dmitrii Ivanovich **10** 486-488
Torricelli, Evangelista **15** 268-269

Barometer Rising (novel)
MacLennan, Hugh **10** 110-111

BARON, SALO WITTMAYER (1895-1989), Austrian-American educator and Jewish historian **2** 16-17
Cohen, Morris Raphael **4** 139-140

Baronius, Caesar (1538-1607), Italian historian
Gregory XIII **6** 534
Canisius, Peter **3** 258

Barons War (England; 1263-1265)
Montfort, Simon de **11** 132-133

Baron's Wars, The (poem)
Drayton, Michael **5** 97-98

Baroque architecture
England
Gibbs, James **6** 301-302
Hawksmoor, Nicholas **7** 211-212
Jones, Inigo **8** 333-334
Vanbrugh, John **15** 409-410
Wren, Christopher **16** 393-394
France
Le Nôtre, André **9** 328-329
Le Vau, Louis **9** 360-361
Mansart, François **10** 211
Mansart, Jules Hardouin **10** 212
Perrault, Claude **12** 232-233
Germany and Austria
Artigas, José Gervasio **1** 323
Fischer von Erlach, Johann Bernhard **5** 459-461
Hildebrandt, Johann Lucas von **7** 380-381
Neumann, Balthasar **11** 354-355
Prandtauer, Jakob **12** 432
Schlüter, Andreas **14** 18-19
Italy and Spain
Bernini, Gian Lorenzo **2** 214-216
Borromini, Francesco **2** 424-425
Churriguera, José Benito de **4** 53-54
Cortona, Pietro da **4** 256
Guarini, Guarino **7** 25-26
Juvara, Filippo **8** 396-397
Maderno, Carlo **10** 117-118
Perrault, Claude **12** 232-233

Baroque art
see Baroque architecture; Baroque painting; Baroque sculpture

Baroque literature
drama and novel
Corneille, Pierre **4** 234-236
Gracián y Morales, Baltasar Jerónimo **6** 481-482
poetry
Crashaw, Richard **4** 296
Donne, John **5** 60-61
Góngora y Argote, Luis de **6** 427-428
Juana Inés de la Cruz **8** 367-368

Baroque music (Dutch)
Sweelinck, Jan Pieterszoon **15** 50-51

Baroque music (English)
Arne, Thomas Augustine **1** 307-308
Bach, Johann Sebastian **1** 416-419
Handel, George Frederick **7** 116-119
Purcell, Henry **12** 484-485

Baroque music (French)
Charpentier, Marc Antoine **3** 471-472
Couperin, François **4** 270-271

Lully, Jean Baptiste **10** 40-41
Rameau, Jean Philippe **13** 17-18

Baroque music (German and Austrian)
instrumental
Buxtehude, Dietrich **3** 185-186
Froberger, Johann Jakob **6** 120-121
vocal
Bach, Johann Sebastian **1** 416-419
Fux, Johann Joseph **6** 155-156
Praetorius, Michael **12** 431-432
Schütz, Heinrich **14** 48-49
Telemann, Georg Philipp **15** 137-138

Baroque music (Italian)
instrumental
Corelli, Arcangelo **4** 230-231
Frescobaldi, Girolamo **6** 101-102
Gabrieli, Giovanni **6** 161-162
Monteverdi, Claudio Giovanni Antonio **11** 126-128
Scarlatti, Domenico **13** 515-517
Vivaldi, Antonio **16** 3-4
vocal
Caccini, Giulio **3** 205-206
Carissimi, Giacomo **3** 299-300
Cavalli, Pietro Francesco **3** 382-383
Cesti, Pietro **3** 399-400
Gabrieli, Giovanni **6** 161-162
Monteverdi, Claudio Giovanni Antonio **11** 126-128
Rossi, Luigi **13** 310-311
Scarlatti, Pietro Alessandro Gaspare **13** 517-518

Baroque painting (English)
landscape
Gainsborough, Thomas **6** 170-172
Wilson, Richard **16** 329-330
portraiture
Lely, Peter **9** 315
Reynolds, Joshua **13** 115-116
Van Dyck, Anthony **15** 423-425

Baroque painting (Flemish and Dutch)
genre and portraiture
Brouwer, Adriaen **3** 29-30
Hals, Frans **7** 89-91
Hooch, Pieter de **7** 473-474
Jordaens, Jacob **8** 347-349
Rembrandt Harmensz van Rijn **13** 91-95
Rubens, Peter Paul **13** 339-342
Ter Borch, Gerard **15** 146
Van Dyck, Anthony **15** 423-425
Vermeer, Jan **15** 466-467
landscape
Cuyp, Aelbert **4** 360-361
Goyen, Jan van **6** 478-479
Ruisdael, Jacob van **13** 357-358

Baroque painting (French)
genre
La Tour, George de **9** 222
Le Nain, Antoine, Louis and Mathieu **9** 321-322
landscape
Claude Lorrain **4** 89-90
Poussin, Nicolas **12** 418-420

Baroque painting (German and Austrian)
Artigas, José Gervasio **1** 323
Rottmayr, Johann Michael **13** 321

Baroque painting (Italian)
frescoes
Carracci **3** 319-321
Cortona, Pietro da **4** 256
Gaulli, Giovanni Battista **6** 238-239
Guercino **7** 27
Reni, Guido **13** 97-98
Tiepolo, Giovanni Battista **15** 219-220
genre
Caravaggio **3** 282-284
landscape
Canaletto **3** 257-258
Guardi, Francesco **7** 24-25
Magnasco, Alessandro **10** 127-128
Rosa, Salvator **13** 289-290

Baroque painting (Spanish)
genre
Ribera, Jusepe de **13** 122-123
Velázquez, Diego Rodríguez de Silva y **15** 454-456
portraiture
Goya y Lucientes, Francisco de Paula José de **6** 476-478
Murillo, Bartolomé Esteban **11** 258-259
Zurbarán, Francisco de **16** 534-535

Baroque sculpture
Artigas, José Gervasio **1** 323
Bernini, Gian Lorenzo **2** 214-216
Churriguera, José Benito de **4** 53-54
Coysevox, Antoine **4** 287-288
Falconet, Étienne Maurice **5** 372
Girardon, François **6** 348-349
Schlüter, Andreas **14** 18-19

Barozzi, Giacomo
see Vignola, Giacomo da

Barr, Alfred Hamilton, Jr. (1902-1981), American art historian
Picasso, Pablo **12** 292-295, 433

Barra, Francisco Leon de la (1863-1939), Mexican statesman
Calles, Plutarco Elías **3** 234-235
Madero, Francisco Indalecio **10** 118-119

Barrack-room Ballads (poems)
Kipling, Joseph Rudyard **9** 32-33

Barracuda (ship)
Ewing, William Maurice **5** 350-351

BARRAGÁN, LUIS (1902-1988), Mexican architect and landscape architect **2** 17-19

BARRAS, VICOMTE DE (Paul François Jean Nicolas; 1755-1829), French statesman and revolutionist **2** 19
Napoleon I **11** 306-310

BARRE, RAYMOND (1924-1981), prime minister of France (1976-1981) **2** 19-20

Barren Genius (novel)
Eminescu, Mihail **5** 280-281

Barren Ground (novel)
Glasgow, Ellen **6** 360-361

BARRÈS, AUGUSTE MAURICE (1862-1923), French writer and politician **2** 20-21
Maurras, Charles Marie Photius **10** 350-351

Barrett, Elizabeth
see Browning, Elizabeth Barrett

Barrie, Sir James Matthew (1860-1937; British author)
Frohman, Charles **6** 123-124

BARRIE, SIR JAMES MATTHEW (1860-1937), British dramatist and novelist **2** 21-22
Barrymores **2** 28-30
Hapgood, Norman **7** 137-138

BARRIENTOS ORTUÑO, RENÉ (1919-1969), populist Bolivian president (1966-1969) **2** 22-23

BARRIOS, JUSTO RUFINO (1835-1885), Guatemalan general, president 1873-1885 **2** 23-24

Barristers
see Jurists, English

Barron, James (1768-1851), American naval officer
Decatur, Stephen **4** 448-449

Barros, João de (1496-1570), Portuguese chronicler
Dias de Novais, Bartolomeu **4** 533-534

Barrow, Isaac (1630-1677), English mathematician
Newton, Isaac **11** 369-372

Barrow, Joe Louis
see Louis, Joe

Barry, Elizabeth (1658-1713), English actress
Congreve, William **4** 200-201

BARRY, JOHN (1745-1803), American naval officer **2** 24-25

BARRY, MARION SHEPILOV, JR. (born 1936), African American mayor and civil rights activist **2** 25-28

Barry, Philip (1896-1949), American playwright
Benét, Stephen Vincent **2** 157-158

Barry, Sir Charles (1795-1860), English architect
Pugin, Augustus Welby Northmore **12** 479-480

Barrymore, Maurice (Herbert Blythe; 1847-1905), English-American actor
Barrymores **2** 28-30

Barrymore, Mrs. Maurice
see Drew, Georgiana Emma

BARRYMORES, American theatrical dynasty **2** 28-30
Griffith, David Wark **6** 544-545

Kaufman, George S. **8** 457-458

Barsetshire novels (series)
Trollope, Anthony **15** 300-302

Bar-sur-Aube, battle of (1814)
William I **16** 292-293

Bartas, Seigneur du (Guillaume de Sallust; 1544-1590), French poet
Vondel, Joost van den **16** 19-20

Bartered Bride, The (opera)
Smetana, Bedřich **14** 281-282

BARTH, HEINRICH (1821-1865), German explorer **2** 30-31
Clapperton, Hugh **4** 72-73

BARTH, KARL (1886-1968), Swiss Protestant theologian **2** 31-32
Küng, Hans **9** 129-130
Ritschl, Albrecht Benjamin **13** 180
Tillich, Paul Johannes **15** 224-225

BARTHÉ, RICHMOND (1901-1989), African American sculptor **2** 33-34

Bartholdi, F.A. (1834-1904), French sculptor
Eiffel, Alexandre Gustave **5** 227-228

Bartholomew Fair (play)
Jonson, Ben **8** 343-345

Barthou, Louis (1862-1934), French statesman
Alexander of Yugoslavia **1** 136-137

Bartleby (story)
Melville, Herman **10** 472-476

BARTLETT, SIR FREDERIC CHARLES (1886-1969), British psychologist **2** 34-35

BARTÓK, BÉLA (1881-1945), Hungarian composer and pianist **2** 35-36
Copland, Aaron **4** 227-228
Halffter, Christóbal **7** 79-80
Henze, Hans Werner **7** 314
Kodály, Zoltán **9** 71
Lutoslawski, Witold **10** 52-53
Penderecki, Krzysztof **12** 195-197

Bartolini, Lorenzo (1778-1850), Italian sculptor
Ingres, Jean Auguste Dominique **8** 121-123

Bartolommeo, Fra (1475-1517), Italian painter
Andrea del Sarto **1** 224-225
Leonardo da Vinci **9** 337-340

Barton, Benjamin Smith (1766-1815), American naturalist and physician
Bartram, William **2** 41-42

BARTON, BRUCE (1886-1967), American advertising business executive and congressman **2** 36-37

BARTON, CLARA (1821-1912), American humanitarian **2** 37-39
Bellows, Henry Whitney **2** 143-144
Dix, Dorothea Lynde **5** 32-33

BARTON, SIR EDMUND (1849-1920), Australian statesman and jurist **2** 39-40
Deakin, Alfred **4** 432-433
Forrest, Edwin **6**

BARTRAM, JOHN (1699-1777), American botanist **2** 40-41
Bartram, William **2** 41-42

BARTRAM, WILLIAM (1739-1823), American naturalist **2** 41-42
Wilson, Alexander **16** 313-314

Baru, Sunni (ruled 1492-1493), Songhay Empire
Ali, Sunni **1** 158-159
Muhammad, Elijah **11** 230-231

Baruch (Old Testament character)
Jeremiah **8** 247-248

BARUCH, BERNARD MANNES (1870-1965), American statesman and financier **2** 42-43

Baruch of Mainz (poem)
Tschernichowsky, Saul **15** 323

Baruch Plan (1945)
Baruch, Bernard Mannes **2** 42-43

Baruch Report (1942)
Baruch, Bernard Mannes **2** 42-43

Barulcus (book)
Heron of Alexandria **7** 334-335

Bärwalde, Treaty of (1631)
Gustavus II **7** 43-45

Barye, Antoine Louis (1795-1875), French sculptor
Rodin, Auguste **13** 236-238

BARYSHNIKOV, MIKHAIL (born 1948), ballet dancer **2** 43-44

Baryton, (musical instrument)
Haydn, Franz Joseph **7** 219-221

Barzizza, Gasparino da (1359-1431), Italian humanist
Alberti, Leon Battista **1** 113-115

Basaltes (pottery)
Wedgwood, Josiah **16** 168-169

Bascom affair (1861)
Cochise **4** 128

Base (chemistry)
Boyle, Robert **2** 469-471
Lewis, Gilbert Newton **9** 384-385

Base of All Metaphysics, The (poem)
Whitman, Walt **16** 249-251

Baseball Hall of Fame (Cooperstown, New York State)
Aaron, Henry Louis (Hank) **1** 2-3
Cobb, Tyrus Raymond **4** 124-126
Robinson, Jack Roosevelt **13** 207-208

Baseball players
see Athletes

BASEDOW, JOHANN BERNHARD (1724-1790), German educator and reformer **2** 44-45

Basekake (African people)
Moshweshwe **11** 203-205

Basel, Counsil of (1431-1449)
Cusa, Nicholas of **4** 352-353
Martin V **10** 287-288
Pius II **12** 331
Sigismund **14** 220-221

Basel, University of (Switzerland)
Burckhardt, Jacob Christoph **3** 132-133
Jung, Carl Gustav **8** 388-389
Karlstadt, Andreas Bodenheim von **8** 449
Michels, Robert **11** 7
Reichstein, Tadeus **13** 85-87

Basel Museum (Switzerland)
Böcklin, Arnold **2** 354-355

Basement, The (play)
Pinter, Harold **12** 317-318

Bashan and I (book)
Mann, Thomas **10** 204-207

Bashful Man at Court, The (play)
Tirso de Molina **15** 237-238

BASHO, MATSUO (1644-1694), Japanese poet **2** 45-48
Child, Lydia Maria Francis **3** 520-521

Basho Schichibushu (anthology)
Basho, Matsuo **2** 45-48

Basho-an
see Hermitage of the Banana Plant

BASIE, COUNT (William Basie; 1904-1984), pianist and jazz band leader **2** 48-49

Basiez moy (chanson)
Josquin des Prez **8** 361-363

Basil (novel)
Collins, William Wilkie **4** 169-170

BASIL I (circa 812-886), Byzantine emperor 867-886 **2** 49-50
Photius **12** 283-284

BASIL II (circa 958-1025), Byzantine emperor 963-1025 **2** 50-51
Otto III **12** 29-30
Vladimir I **16** 5-6

Basil II (1415-1462), grand duke of Moscow 1425-1462
Ivan III **8** 156-157

Basil III (1479-1533), grand duke of Moscow 1505-1533
Ivan III **8** 156-157
Ivan IV **8** 157-159

BASIL THE GREAT, ST. (329-379), theologian and bishop of Caesarea **2** 51-52

Basil the Macedonian
see Basil I

Basile, Mathieu
see Guesde, Jules

Basilica Palladiana
see Palazzo della Ragione (Vicenza, Italy)

Basilica Porcia (Rome)
Cato, Marcus Porcius the Elder **3** 375

Basilikon Doron (book)
James I **8** 204-206

Basin of San Marco (painting)
Guardi, Francesco **7** 24-25

Basis of Sensation, The (book)
Adrian, Edgar Douglas **1** 67-69

Basketball (United States)
see Athletes

Basque (language)
Humboldt, Wilhelm von **8** 31

Basque Country (trilogy)
Baroja y Nessi, Pío **2** 15-16

Basra (city, Iraq)
Karim Khan Zand **8** 447
Omar ibn al-Khattab **11** 508-509

Bass, George (died 1812?) English explorer
Flinders, Matthew **5** 490

Bass Strait (Australia-Tasmania)
Flinders, Matthew **5** 490

Bassano, Jacopo (1510-1592), Italian painter
Veronese, Paolo **15** 469-470

Bassarids, The (opera)
Henze, Hans Werner **7** 314

Bassein, Treaty of (1802)
Wellesley, Richard Colley **16** 192-193

Bassianus
see Caracalla

Basso continuo (music)
Gabrieli, Giovanni **6** 161-162
Sweelinck, Jan Pieterszoon **15** 50-51

Bassompierre, François, Baron de (1579-1646), marshal of France
Saint-Simon, Duc de **13** 436

Bastard, The (novel)
Caldwell, Erskine **3** 223-224

Bastian, Adolph (1826-1905), German ethnologist
Boas, Franz **2** 349-351

Bastidas, Rodrigo de (born 1460?), Spanish explorer
Balboa, Vasco Núñez de **1** 462-463

Bastien und Bastienne (opera)
Mozart, Wolfgang Amadeus **11** 218-221

Bastille, storming of the (1789)
Barras, Vicomte de **2** 19
Charles X **3** 463-464
Danton, Georges Jacques **4** 391-393
Lafayette, Marquis de **9** 151-152
Louis XVI **9** 534-535
Marie Antoinette **10** 258-259
Necker, Jacques **11** 330-331

Basuto National party (established 1959)
Jonathan, Joseph Leabua **8** 330-331

Basutoland
see Lesotho

Basutos (African people)
Gordon, Charles George **6** 448-449
Jonathan, Joseph Leabua **8** 330-331

Bat, The (operetta)
Strauss, Johann Jr. **14** 498-499

Bat Man (sculpture)
Richier, Germaine **13** 145-146

Bataan (peninsula, Philippines)
MacArthur, Douglas **10** 76-78
Magsaysay, Ramon **10** 130-131
Marcos, Ferdinand **10** 240-242
Wainwright, Jonathan Mayhew **16** 45-46

Bataan, Corner of Hell (painting)
Amorsolo, Fernando **1** 204

Batavia (modern Jakarta, Indonesia)
Coen, Jan Pieterszoon **4** 133
Eijkman, Christian **5** 228
Van Diemen, Anthony Meuza **15** 420

Batavische Gebroeders (play)
Vondel, Joost van den **16** 19-20

Bateau ivre, Le (poem)
Rimbaud, Jean Nicolas Arthur **13** 172-174

Bateau-Lavoir (art studio, Paris)
Modigliani, Amedeo **11** 72-73
Picasso, Pablo **12** 292-295

Bates, Blanche (1873-1941), American singer and actress
Belasco, David **2** 124-125

BATES, DAISY MAE (née O'Dwyer; 1861-1951), Irish-born Australian social worker **2** 52-53

BATES, HENRY WALTER (1825-1892), English explorer and naturalist **2** 53-54
Wallace, Alfred Russel **16** 69-70

BATES, KATHARINE LEE (1859-1929), American poet and educator **2** 54-55

BATESON, WILLIAM (1861-1926), English biologist concerned with evolution **2** 55-57
Vavilov, Nikolai Ivanovich **15** 447-448

Batetela (African people)
Lumumba, Patrice Emery **10** 43-45

Ba'th party (Iraq)
Saddam Hussein **13** 415-416

Ba'th party (Syria)
'Aflaq, Michel **1** 73-74

Bather (sculpture)
Lehmbruck, Wilhelm **9** 307

Bather and Head (sculpture)
Lipchitz, Jacques **9** 432-433

Bather of Valpinçon (painting)
Ingres, Jean Auguste Dominique **8** 121-123

Bathers, The (painting)
Courbet, Jean Desiré Gustave **4** 271-273

Bathhouse, The (play; Mayakovsky)
Meyerhold, Vsevolod Emilievich **10** 539

Bathos (print)
Hogarth, William **7** 446-447

Baths of Diocletian (Rome)
Diocletian **5** 19-20

Bathsheba (Old Testament character)
David, Jacques Louis **4** 407-409
Solomon **14** 326-327

Bathurst, Allen (1st Earl Bathurst; 1684-1775), English politician
Pope, Alexander **12** 395-397

Bathurst, Henry (3d Earl Bathurst; 1762-1834), English colonial secretary 1812-1828
Bigge, John Thomas **2** 272

Bathyscaphe (submersible)
Piccard, Auguste **12** 297-298

Bathythermograph (instrument)
Ewing, William Maurice **5** 350-351

BATISTA Y ZALDÍVAR, FULGENCIO (1901-1973), Cuban political and military leader **2** 57-58
Bosch, Juan **2** 428-429
Castro Ruz, Fidel **3** 365-368
Eisenhower, Dwight David **5** 233-236
Grau San Martin, Ramón **6** 499-500
Guevara, Ernesto **7** 30-31

Batlle, Lorenzo (1812-1872?) Uruguayan president 1868-1872
Batlle y Ordóñez, José **2** 58-59

BATLLE Y ORDÓÑEZ, JOSÉ (1856-1929), Uruguayan statesman and journalist **2** 58-59
Rodó, José Enrique **13** 240-241
Terra, Gabriel **15** 154-155

Batouala (novel; Maran)
Eboué, Adolphe Felix Sylvestre **5** 194

Battani, al- (Albategnius; circa 850-929), Arab astronomer
Regiomontanus **13** 81-82

Battery (electrical cell)
Edison, Thomas Alva **5** 206-208
Volta, Alessandro **16** 12-14

Batthyány, Count Lajos (1806?-1849), Hungarian statesman, premier 1848
Deák, Francis **4** 431-432
Kossuth, Louis **9** 88-90

Batthyány Palace (Vienna)
Fischer von Erlach, Johann Bernhard **5** 459-461

BATTLE, KATHLEEN (born 1948), American opera and concert singer **2** 59-60

Battle as Inner Experience (diary)
Jünger, Ernst **8** 391-392

Battle Casualties ... (book)
DeBakey, Michael Ellis **4** 437-438

Battle Hymn of the Republic, The (song; J.W. Howe)
Howe, Julia Ward **7** 535-536
Howe, Samuel Gridley **7** 537

Battle of Agincourt (poem)
Drayton, Michael **5** 97-98

Battle of Alexander (painting)
Altdorfer, Albrecht **1** 179-180

Battle of Angels (play)
Williams, Tennessee **16** 306-308

Battle of Anghiari (painting; Leonardo da Vinci)
Leonardo da Vinci **9** 337-340
Raphael **13** 40-42

Battle of Bunker's Hill (painting)
Trumbull, John **15** 316-317

Battle of Cascina (painting; Michelangelo)
Michelangelo Buonarroti **11** 2-5
Raphael **13** 40-42
Rosso, Il **13** 312-313

Battle of Lights, Coney Island (painting)
Stella, Joseph **14** 422

Battle of Marathon, The (epic)
Browning, Elizabeth Barrett **3** 52-53

Battle of Taillebourg (painting)
Delacroix, Ferdinand Victor Eugène **4** 469-471

Battle of the Books, The (essay)
Swift, Jonathan **15** 51-54

Battle of the Centaurs (sculpture)
Michelangelo Buonarroti **11** 2-5

Battle of the Frogs and Mice, The (epic)
Homer **7** 465-467

Battle of the Kegs, The (poem)
Hopkinson, Francis **7** 496-497

Battle of the Nudes (engraving)
Pollaiuolo, Antonio **12** 377-378

Battle of the Sea Gods (engraving)
Mantegna, Andrea **10** 215-216

Battle Window (Harvard University)
La Farge, John **9** 149-150

Battle with the Slum, The (book)
Riis, Jacob August **13** 169-170

Battleground, The (novel)
Glasgow, Ellen **6** 360-361

Battle-Pieces (verse cycle)
Melville, Herman **10** 472-476

Battleship Potemkin, The (film; Eisenstein)
Bacon, Francis **1** 421-422

Battló House (Barcelona)
Gaudí i Cornet, Antoni **6** 235-236

BATU KHAN (died 1255), Mongol leader **2** 60-61
Genghis Khan **6** 263-265

Baturin (city, Ukraine)
Mazepa, Ivan Stepanovich **10** 381

Bauakademie (Berlin)
Schinkel, Karl Friedrich **14** 8

Bauchi Discussion Circle (Nigeria)
Tafawa Balewa, Abubakar **15** 75

Baucis (literary character)
Ovid **12** 34-36

Baucis and Philemon (poem)
Swift, Jonathan **15** 51-54

BAUDELAIRE, CHARLES PIERRE (1821-1867), French poet and art critic **2** 61-63
art criticism
Corot, Jean Baptiste Camille **4** 247-249
Manet, Édouard **10** 193-194
Rousseau, Théodore **13** 328
influence of
Güiráldez, Ricardo **7** 38-39
Rabearivelo, Jean Joseph **12** 523-524
Stevens, Wallace **14** 443-445
Tanizaki, Junichiro **15** 101-102
influenced by
Claudel, Paul Louis Charles **4** 90-91
Hoffmann, Ernst Theodor Amadeus **7** 439-440
Poe, Edgar Allan **12** 363-365
musical settings
Berg, Alban **2** 186-187
portrait busts
Duchamp-Villon, Raymond **5** 123
Rodin, Auguste **13** 236-238
works illustrated
Redon, Odilon **13** 75-76

Baudot, Anatole de (1834-1915), French architect
Nervi, Pier Luigi **11** 346-348

Baudouin (1930-1963), King of Belgium
Leopold III **9** 347-348
Lumumba, Patrice Emery **10** 43-45

Bauer, Bruno (1809-1882), German philosopher
Engels, Friedrich **5** 286-288
Marx, Karl **10** 304-308

Bauer, Georg
see Agricola, Georgius

Bauer, Gustav (1870-1944), German politician
Kapp, Wolfgang **8** 436

Bauer, Otto (1881-1938), Austrian politician
Trotsky, Leon **15** 302-305

Bauernfeld, Eduard von (1802-1890), Viennese playwright
Schubert, Franz Peter **14** 35-37

Bauhaus (art school, Germany)
directors
Gropius, Walter **7** 13-14
Mies van der Rohe, Ludwig **11** 10-12
faculty
Albers, Josef **1** 110
Breuer, Marcel **2** 520-521
Feininger, Lyonel **5** 406-407
Kandinsky, Wassily **8** 420-422
Klee, Paul **9** 47-49
Moholy-Nagy, László **11** 82-83
Oud, Jacobus Johannes Pieter **12** 32

Bauhaus, New (Chicago)
Moholy-Nagy, László **11** 82-83

BAULIEU, ÉTIENNE-ÉMILE (Étienne Blum; born 1926), French physician and biochemist who developed RU 486 **2** 63-66

BAUM, HERBERT (1912-1942), German human/civil rights activist **2** 66-73

BAUM, L. FRANK (1856-1919), author of the Wizard of Oz books **2** 73-74

Baumfree, Isabella
see Truth, Sojourner

BAUR, FERDINAND CHRISTIAN (1792-1860), German theologian **2** 74-75
Ritschl, Albrecht Benjamin **13** 180

BAUSCH, PINA (born 1940), a controversial German dancer/choreographer **2** 75-76

Bausch and Lomb Co. (Rochester, New York State)
Land, Edwin Herbert **9** 183-184

Bavaria (state, Federal Republic of Germany)
Austrian Succession War
Frederick II **6** 81-84
Maria Theresa **10** 256-258
Bavarian Succession War
Frederick II **6** 81-84
Joseph II **8** 359-360
Carolingian rule
Charlemagne **3** 445-447
Guelphs defeated
Frederick I **6** 78-79
politicians
Hamm-Brücher, Hildegard **7** 101-103
Strauss, Franz Josef **14** 497-498
Swedish invasion
Gustavus II **7** 43-45
see also Thirty Years War

Bavarian Academy of Science
Einstein, Albert **5** 228-231

Bavarian art
see German art

Baxter, Gregory Paul (1876-1953), American chemist
Richards, Theodore William **13** 137-138

Baxter, John (died 1841), Australian explorer
Eyre, Edward John **5** 354

BAXTER, RICHARD (1615-1691), English theologian **2** 76-77

Baxter, Willie (literary character)
Tarkington, Newton Booth **15** 109

Bay Area Women's Philharmonic
Falletta, JoAnn **5** 373-375

Bay of Marseilles from L'Estaque (painting)
Cézanne, Paul **3** 400-402

Bay of Pigs invasion (1961)
Cárdenas, Lázaro **3** 286-287
Castro Ruz, Fidel **3** 365-368
Eisenhower, Dwight David **5** 233-236
Kennedy, John Fitzgerald **8** 502-506
Stevenson, Adlai Ewing **14** 445-446

Bay State (ship)
Cabot, Richard Clarke **3** 200

Bayan (flourished late 13th century), Mongol general
Kublai Khan **9** 115-118
Wen T'ien-hsiang **16** 203

Bayard, James Asheton (1767-1815), American lawyer
Adams, John Quincy **1** 52-54
Gallatin, Albert **6** 183-184

Bayard, Thomas (1828-1898), American statesman
Cleveland, Stephen Grover **4** 108-110

Bayazid
see Bayezid

Bayeux Tapestry
Harold II **7** 162

Bayezid (died 1559), Turkish prince
Suleiman I **15** 20-21

Bayezid II (1447-1513), Ottoman sultan 1481-1512
Mehmed the Conqueror **10** 452-454
Selim I **14** 94-95
Tamerlane **15** 94-95

BAYLE, PIERRE (1647-1706), French philosopher **2** 77-78
Leibniz, Gottfried Wilhelm von **9** 307-310

Bayley, Elizabeth
see Seton, Elizabeth Ann Bayley

Bayley, James Roosevelt (1814-1877), American archbishop
Corrigan, Michael Augustine **4** 253

Bayley, Richard (1745-1801), American physician
Seton, Elizabeth Ann Bayley **14** 118-119

Baylor University (Houston, Texas)
DeBakey, Michael Ellis **4** 437-438

Bayreuth music festival
Chamberlain, Houston Stewart **3** 411
Toscanini, Arturo **15** 270-271

Bazaar of Heraclides (book)
Nestorius **11** 349-350

Bazaine, Achille (1811-1888), marshal of France
Maximilian of Hapsburg **10** 358-360
Moltke, Helmuth Karl Bernard von **11** 90-91

Bazarov (literary character)
Turgenev, Ivan Sergeyevich **15** 345-348

Bazille, Jean Frédéric (1841-1870), French painter
Monet, Claude **11** 102-104
Renoir, Pierre Auguste **13** 101-102

Baziotes, William (born 1912), American painter
Motherwell, Robert **11** 210-211
Newman, Barnett **11** 365
Rothko, Mark **13** 320-321

BBC
see British Broadcasting Corporation

BEA, AUGUSTINUS (1881-1968), German cardinal **2** 79
John, XXIII **8** 277-280
Paul VI **12** 146-148

Beach, Alfred Ely (1826-1896), American journalist
Beach, Moses Yale **2** 79-80

Beach, Moses Sperry (1822-1892), American journalist
Beach, Moses Yale **2** 79-80

BEACH, MOSES YALE (1800-1868), American inventor and newspaperman **2** 79-80

Beach, Paramé, The (painting)
Morrice, James Wilson **11** 181-182

Beach, Sir Michael Hicks (1837-1916), English statesman
Frere, Henry Bartle Edward **6** 100-101

Beach of Falesá, The (story)
Stevenson, Robert Louis **14** 446-448

Beacon Hill school (England)
Russell, Bertrand Arthur William **13** 373-374

Beaconsfield, Earl of
see Disraeli, Benjamin

BEADLE, GEORGE WELLS (1903-1989), American scientist, educator, and administrator **2** 80-81

Beagle (ship)
Darwin, Charles Robert **4** 397-399

BEALE, DOROTHEA (1831-1906), British educator **2** 81-83

Beale Street Blues (song)
Handy, William Christopher **7** 123-124

Bear, The (musical composition)
Walton, William Turner **16** 92-93

Bear, The (play)
Chekhov, Anton Pavlovich **3** 494-497

Bear Flag Revolt (California; 1846-1847)
Bidwell, John **2** 265
Frémont, John Charles **6** 97-98
Larkin, Thomas Oliver **9** 208
Stockton, Robert Field **14** 461-462
Sutter, John Augustus **15** 41-42

Bear Island (Barents Sea)
Barents, Willem **2** 4-5

BEARD, CHARLES AUSTIN (1874-1948), American historian **2** 84
Dewey, John **4** 520-523
Dunning, William Archibald **5** 148-149
Parrington, Vernon Louis **12** 119-120
Robinson, James Harvey **13** 208
Schlesinger, Arthur Meier **14** 13

BEARD, MARY RITTER (1876-1958), American author and activist **2** 85-86
Beard, Charles Austin **2** 84

BEARDEN, ROMARE HOWARD (1914-1988), African American painter-collagist **2** 86-88
Lawrence, Jacob **9** 250-251

Beardmore Glacier (Antarctica)
Shackleton, Ernest Henry **14** 132-133

BEARDSLEY, AUBREY VINCENT (1872-1898), English illustrator **2** 88-89
Klee, Paul **9** 47-49
Nadelman, Elie **11** 289-290

Béarn (region, Southwest France)
Louis XIII **9** 529-531

Beast and the Jungle, The (book)
Lindsey, Benjamin Barr **9** 425-426

Beast with Five Fingers, The (film)
Buñuel, Luis **3** 127-128

Beat Generation (American literature)
Burroughs, William S. **3** 162-163
Ginsberg, Allen **6** 332-333
Kerouac, Jean-Louis Lebris de **8** 518-519

Beat the Devil (film)
Bogart, Humphrey **2** 363-364

Beata Beatrix (painting)
Rossetti, Dante Gabriel **13** 308-309

Beatitudes, The (musical composition)
Franck, César **6** 48-49

BEATLES, THE (1957-1971), British rock and roll band **2** 89-92
Lennon, John Winston **9** 326-328

Beaton, David (1494-1546), Scottish cardinal
Knox, John **9** 65-66

Beatrice (literary character)
Dante Alighieri **4** 389-391
Shakespeare, William **14** 142-145

Beatrice (novel)
Schnitzler, Arthur **14** 23-24

Béatrice et Bénédict (opera)
Berlioz, Louis Hector **2** 203-205

Beatrice-Joanna (literary character)
Middleton, Thomas **11** 8-9

BEATRIX, WILHELMINA VON AMSBERG, QUEEN (born 1938), queen of Netherlands (1980-) **2** 92-93

Beauchamp
see Warwick, Earl of

Beauchamp's Career (novel)
Meredith, George **10** 512-513

Beaufort, English noble family excluded from succession 1397
Henry IV **7** 292-293
Henry VII **7** 300-302

Beaufort, Henry (1377-1447), English cardinal and statesman
Gloucester, Duke of **6** 370-371
Henry VI **7** 298-299

Beaufort, Pierre Roger de
see Gregory XI

Beauharnais, Alexandre de (died 1794), French army officer
Napoleon I **11** 306-310

Beauharnais, Hortense de (1783-1837), wife of Louis Bonaparte
Bonaparte, Louis **2** 382-383

Beauharnais, Josephine de
see Josephine

BEAUMARCHAIS, PIERRE AUGUST CARON DE (1732-1799), French playwright **2** 93-94
Mozart, Wolfgang Amadeus **11** 218-221
Rossini, Gioacchino **13** 311-312

BEAUMONT, FRANCIS (1584/1585-1616), English playwright **2** 95
Dryden, John **5** 106-107
Fletcher, John **5** 487
Heywood, Thomas **7** 373-374
Jonson, Ben **8** 343-345
Shakespeare, William **14** 142-145

Beaumont, George Howland (1753-1827), English painter
Constable, John **4** 208-209

BEAUMONT, WILLIAM (1785-1853), American surgeon **2** 95-96
Drake, Daniel **5** 93-94

Beaumont de La Bonninière, Gustave Auguste de (1802-1866), French publicist
Tocqueville, Alexis Charles Henri Maurice Clérel de **15** 250-251

BEAUREGARD, PIERRE GUSTAVE TOUTANT (1818-1893), Confederate general **2** 96-97
Davis, Jefferson **4** 416-418
Lee, Robert Edward **9** 292-294

Beauté, La (poem)
Baudelaire, Charles Pierre **2** 61-63

Beauties of Santa Cruz, The (poem)
Freneau, Philip Morin **6** 99-100

Beautiful and the Damned, The (novel)
Fitzgerald, Francis Scott Key **5** 470-472

Beautiful Dreamer (song)
Foster, Stephen Collins **6** 25-27

Beautiful Feathers (novel)
Ekwensi, Cyprian **5** 242-243

Beautiful People, The (play)
Saroyan, William **13** 486-487

Beautiful Sunday in September, A (play)
Betti, Ugo **2** 246

Beauty Within, The (essay)
Maeterlinck, Maurice **10** 125-126

Beaver Coat, The (comedy)
Hauptmann, Gerhart Johann Robert **7** 199-201

Beaverbrook, Lord
see Aitken, William Maxwell

Beaverhead Valley (Montana)
Bozeman, John M. **2** 471-472

Bebel, Ferdinand August (1840-1913), German socialist writer
Kautsky, Karl Johann **8** 462-463

Bec, monastery of
see Le Bec-Hellouin

BECARRIA, MARCHESE DI (1738-1794), Italian jurist and economist **2** 97-98
Catherine the Great **3** 370-372

Becher, Johann Joachim (1635-1682), German chemist
Stahl, Georg Ernst **14** 392-393

BECHTEL, STEPHEN DAVISON (1900-1989), American construction engineer and business executive **2** 98-99

Bechtel Corporation
Bechtel, Stephen Davison **2** 98-99
Shultz, George Pratt **14** 209-211

Bechuanaland
see Botswana

Bechuanaland Democratic party
Khama, Seretse M. **8** 532-533

Beck, Józef (1894-1944), Polish statesman
Pilsudski, Joseph **12** 305-306

BECK, LUDWIG AUGUST THEODOR (1880-1944), German general **2** 99-100
Rundstedt, Karl Rudolf Gerd Von **13** 363-364

BECKER, CARL LOTUS (1873-1945), American historian **2** 100-101
Dunning, William Archibald **5** 148-149

Becket (play)
Anouilh, Jean **1** 243-244
Tennyson, Alfred **15** 144-146

BECKET, ST. THOMAS (1128?-1170), English prelate **2** 101-102
Eliot, Thomas Stearns **5** 258-261
Henry II **7** 287-289
John of Salisbury **8** 284-285
Matthew Paris **10** 341-342

BECKETT, SAMUEL (1906-1989), Irish novelist, playwright, and poet **2** 102-104
Berio, Luciano **2** 194-195
Borges, Jorge Luis **2** 411-412
Grass, Günter **6** 496-497

BECKMANN, MAX (1884-1950), German painter **2** 104-105
Grosz, George **7** 17-18

Beckmesser (literary character)
Wagner, Richard **16** 40-43

BECKNELL, WILLIAM (circa 1797-1865), American soldier and politician **2** 105-106

BECKWOURTH, JIM (James P. Beckwourth; c. 1800-1866), African American fur trapper and explorer **2** 106-107

BÉCQUER, GUSTAVO ADOLFO DOMINGUEZ (1836-1870), Spanish lyric poet **2** 107-108

Becquerel, Alexandre Edmond (1820-1891), French physicist
Becquerel, Antoine Henri **2** 108-109

Becquerel, Antoine César (1788-1878), French physicist
Becquerel, Antoine Henri **2** 108-109

BECQUEREL, ANTOINE HENRI (1852-1908), French physicist **2** 108-109
Curie, Marie Sklodowska **4** 339-341
Röntgen,Wilhelm Conrad **13** 273-275
Rutherford, Ernest **13** 384-387

Bed (art work)
Rauschenberg, Robert **13** 52-53

Bed and Board (film)
Truffaut, François **15** 311-313

Bedbug, The (play; Mayakovsky)
Meyerhold, Vsevolod Emilievich **10** 539

BEDE, ST. (672/673-735), English theologian **2** 109-110
Alcuin of York **1** 122-123
Alfred **1** 151-153
Layamon **9** 256-257

Bedford (ship)
Franklin, John **6** 64-65

Bedford, Duke of
see John of Lancaster

Bedford, John (literary character)
Richardson, Samuel **13** 141-142

Bedford, John Russell, 6th Duke of (1766-1839), English statesman
Russell, John **13** 380-381

Bedford Park (London)
Shaw, Richard Norman **14** 167-168

Bedouin (Arab nomads)
Glubb, John Bagot **6** 371-372
Ibrahim Pasha **8** 97-98

Bee, Barnard Elliott (1824-1861), American Confederate soldier
Jackson, Shirley Ann **8** 183-184

Beech Aircraft Co.
Fuller, Richard Buckminster **6** 149-150

Beech Tree, The (book)
Buck, Pearl Sydenstricker **3** 91-93

Beecham, Sir Thomas (1879-1961), English conductor
Saint-Saëns, Charles Camille **13** 435-436

BEECHER, CATHARINE (1800-1878), American author and educator **2** 110-112

BEECHER, HENRY WARD (1813-1887), American Congregationalist clergyman **2** 112-113
Abbott, Lyman **1** 10-11
Evarts, William Maxwell **5** 340-341
Rogers, John **13** 248

BEECHER, LYMAN (1775-1863), Presbyterian clergyman **2** 113
Beecher, Henry Ward **2** 112-113
Stowe, Harriet Elizabeth Beecher **14** 484-485
Weld, Theodore Dwight **16** 186

Beeny Cliff (poem)
Hardy, Thomas **7** 150-152

Beer, Jakob Liebmann
see Meyerbeer, Giacomo

Beer Hall Putsch (Munich, 1923)
Göring, Hermann Wilhelm **6** 457-458
Himmler, Heinrich **7** 398-399
Hitler, Adolf **7** 417-420
Ludendorff, Erich Friedrich Wilhelm **10** 27-28

Beethoven (biography)
Rolland, Romain **13** 260

Beethoven, Karl (1806-1858), nephew of L. Beethoven
Beethoven, Ludwig van **2** 114-117

BEETHOVEN, LUDWIG VAN (1770-1827), German composer **2** 114-117
influence of
Berlioz, Louis Hector **2** 203-205
Bruckner, Joseph Anton **3** 64-65
Eliot, Thomas Stearns **5** 258-261
Mahler, Gustav **10** 144-145
Schumann, Robert Alexander **14** 41-43
Wagner, Richard **16** 40-43
influenced by
Bach, Carl Philipp Emanuel **1** 414-415
Haydn, Franz Joseph **7** 219-221
Schiller, Johann Christoph Friedrich von **14** 4-7
interpretations
Barenboim, Daniel **2** 3-4
performances
Heinrich, Anthony Philip **7** 261
Liszt, Franz **9** 445-447
Paganini, Niccolo **12** 58-59
portraits of
Bourdelle, Emile-Antoine **2** 449-450

Beethoven of America
see Heinrich, Anthony Philip

Beetles in Amber (verses)
Bierce, Ambrose Gwinett **2** 269-270

Beeton's Christmas Annual (periodical)
Doyle, Arthur Conan **5** 91-92

Before Dawn (drama)
Hauptmann, Gerhart Johann Robert **7** 199-201

Before God (book)
Maeterlinck, Maurice **10** 125-126

Before the Great Silence (book)
Maeterlinck, Maurice **10** 125-126

Before Thy Throne I Stand (hymn)
Bach, Johann Sebastian **1** 416-419

BEGAY, HARRISON (born 1917), Native American artist **2** 117-118

Beggar's Opera, The (musical composition; Gay-Pepusch)
Bolingbroke, Viscount **2** 374-375
Brecht, Bertolt **2** 512-514
Britten, Benjamin **3** 10-11
Gay, John **6** 243-244
Handel, George Frederick **7** 116-119

BEGIN, MENACHEM (1913-1992), Israel's first non-Socialist prime minister (1977-1983) **2** 118-120

Begin the Beguine (song)
Porter, Cole Albert **12** 405-406

Beginning and the End, The (poems)
Jeffers, John Robinson **8** 236-237

Beginning of the World (sculpture)
Brancusi, Constantin **2** 494-496

Beginning of Wisdom, The (novel)
Benét, Stephen Vincent **2** 157-158

Beginning of Youth (poems)
Jami **8** 218-219

Beginnings of Kabbalism, The (book)
Scholem, Gershom **14** 26

Behavior (psychology)
animal
Frisch, Karl von **6** 117-118
Morgan, Conway Lloyd **11** 159-160
Pavlov, Ivan Petrovich **12** 155-157
Thorndike, Edward Lee **15** 208-209
Wilson, Edward Osborne **16** 319-320
defined
Bentley, Arthur F. **2** 178
Tolman, Edward Chace **15** 261-262
see also Behaviorism

Behavior of Organisms (book)
Skinner, Burrhus Frederic **14** 269-270

Behavior System, A (book)
Hull, Clark Leonard **8** 28

Behaviorism (psychology)
associationism
Guthrie, Edwin Ray **7** 49-50
Lashley, Karl Spencer **9** 214-215
Thorndike, Edward Lee **15** 208-209
opponents
Merleau-Ponty, Maurice **10** 518
Montessori, Maria **11** 125-126
sociality
Mead, George Herbert **10** 437-438
theory
Berelson, Bernard **2** 185-186
Hull, Clark Leonard **8** 28
Skinner, Burrhus Frederic **14** 269-270
Tolman, Edward Chace **15** 261-262
Watson, John Broadus **16** 138-139

Beheading of John the Baptist (painting)
Lucas van Leyden **10** 20-21

Beheading of John the Baptist (sculpture)
Verrocchio, Andrea del **15** 471-472

Behind the Fence (novel)
Bialik, Hayyim Nahman **2** 262-263

Behistun Inscription (Iran)
Darius I **4** 394-395

Behmen, Jacob
see Boehme, Jacob

Behold, Oh Land (poems)
Tschernichowsky, Saul **15** 323

BEHRENS, HILDEGARD (born 1937), German soprano **2** 120-121

BEHRENS, PETER (1868-1940), German architect, painter, and designer **2** 121-122
Gropius, Walter **7** 13-14
Le Corbusier **9** 274-275
Mies van der Rohe, Ludwig **11** 10-12
Wright, Frank Lloyd **16** 398-401

BEHRING, EMIL ADOLPH VON (1854-1917), German hygienist and physician **2** 122-123

BEHZAD (died circa 1530), Persian painter **2** 123

Being (philosophy)
Aristotle **1** 295-296
Duns Scotus, John **5** 149-150
Heidegger, Martin **7** 257-258
Lovejoy, Arthur Oncken **10** 6
Parmenides **12** 116-117

Being and Having (book)
Marcel, Gabriel **10** 233-234

Being and Nothingness (book)
Sartre, Jean Paul **13** 491-492

Being and Some Philosophers (book)
Gilson, Étienne Henry **6** 327-328

Being and Time (book)
Heidegger, Martin **7** 257-258

Being Bissextile... (book)
Banneker, Benjamin **1** 490-491

BEISSEL, JOHANN CONRAD (1690-1768), German-American pietist **2** 123-124

Beja (African people)
Ezana **5** 354-355

Bekehrte, Die (book; Goethe)
Cimarosa, Domenico **4** 61-62

Bekenntnisse des Hochstaplers Felix Krull (book)
Mann, Thomas **10** 204-207

Belacqua (literary character)
Beckett, Samuel **2** 102-104

Bel-Ami (novel)
Maupassant, Henri René Albert Guy de **10** 347

BELASCO, DAVID (1853-1931), American playwright and director-producer **2** 124-125

Belasco Theater (New York City)
Belasco, David **2** 124-125

BELAÚNDE TERRY, FERNANDO (born 1912), president of Peru (1963-1968, 1980-1985) **2** 125-126
Prado Ugarteche, Manuel **12** 430-431

Belch, Sir Toby (literary character)
Shakespeare, William **14** 142-145

Belfagor (story)
Machiavelli, Niccolò **10** 97-99

Belfry of Bruges... (poems)
Longfellow, Henry Wadsworth **9** 499-500

Belgae (Gallic tribe)
Caesar, Gaius Julius **3** 207-210

Belgian art
Ensor, James **5** 289-290
Magritte, René **10** 128-130
Van de Velde, Henry **15** 419-420
see also Flemish art

Belgian Democracy (book)
Pirenne, Jean Henri Otto Lucien Marie **12** 322-323

Belgian literature
Maeterlinck, Maurice **10** 125-126
Simenon, Georges **14** 233-234

Belgicae (book)
Baudelaire, Charles Pierre **2** 61-63

Belgium, Kingdom of (nation, Northwestern Europe)
Congo
Davignon **4** 410-411
Doyle, Arthur Conan **5** 91-92
Kasavubu, Joseph **8** 453-455
Leopold II **9** 346-347
Tippu Tip **15** 235-236
German invasions
Albert I **1** 112
Bethmann Hollweg, Theobald von **2** 239-240
Leopold III **9** 347-348
independence
Leopold I **9** 345-346
Palmerston, 3d Viscount **12** 81-83
national unity
Albert II **1** 112-113
Spanish Netherlands
Coligny, Gaspard de **4** 159-160
Louis XIV **9** 531-533
William I **16** 291-292
see also Belgian art; Belgian literature

Belgrade (city, Yugoslavia)
Eugene of Savoy **5** 330-331
Hunyadi, John **8** 51-52
Leopold II **9** 346
Suleiman I **15** 20-21

BELGRANO, MANUEL (1770-1820), Argentine general and politician **2** 126-127
Mitre, Bartolomé **11** 62-63

Belinda (literary character)
Pope, Alexander **12** 395-397

Belinda (novel)
Edgeworth, Maria **5** 205-206

BELINSKY, GRIGORIEVICH (1811-1848), Russian literary critic **2** 128
critical acclaim
Dostoevsky, Fyodor **5** 74-77
Goncharov, Ivan Aleksandrovich **6** 424
Lermontov, Mikhail Yurievich **9** 352-353
influence of
Chernyshevsky, Nikolai Gavrilovich **3** 504-505
Turgenev, Ivan Sergeyevich **15** 345-348

BELISARIUS (circa 506-565), Byzantine general **2** 128-129
Gaiseric **6** 172
Justinian I **8** 393-395
Procopius of Caesarea **12** 457-458

Belisarius Asking for Alms (painting)
David, Jacques Louis **4** 407-409

Belize (district, British Honduras)
Carrera, José Rafael **3** 324-325

Belknap, William Worth (1829-1890), American army officer and politician
Custer, George Armstrong **4** 355-356

Bell (magazine)
Herzen, Aleksandr Ivanovich **7** 351-352

Bell, Acton
see Brontë, Anne

BELL, ALEXANDER GRAHAM (1847-1922), Scottish-born American inventor **2** 129-131
Curtiss, Glenn Hammond **4** 350-351
Edison, Thomas Alva **5** 206-208
Keller, Helen Adams **8** 479-480

BELL, ANDREW (1753-1832), Scottish educator **2** 131-132

Bell, Currer (pseudonym)
see Brontë, Charlotte

BELL, DANIEL (Bolotsky; born 1919), American sociologist **2** 132-133

Bell, Ellis (pseudonym)
see Brontë, Emily

Bell, John (1797-1869), American lawyer
Douglas, Stephen Arnold **5** 80-82

Bell, The (fairy tale)
Andersen, Hans Christian **1** 212-214

Bell, The (novel)
Murdoch, Iris **11** 256-257

Bell Aircraft Corp.
Whittle, Frank **16** 257-258

BELL BURNELL, SUSAN JOCELYN (born 1943), English radio astronomer **2** 133-134

Bell House (pottery factory)
Wedgwood, Josiah **16** 168-169

Bell-Lancaster system (education)
see Madras system

Bell Telephone Co.
Bell, Alexander Graham **2** 129-131
Pupin, Michael Idvorsky **12** 483-484

Bell Telephone Laboratories (research organization)
Brattain, Walter H. **2** 505-507
Shannon, Claude Elwood **14** 153-154

Bell Trade Act (Philippines)
Magsaysay, Ramon **10** 130-131
Roxas, Manuel **13** 331-332

Bella domenica di settembre, Una (play)
Betti, Ugo **2** 246

Bella estate, La (story)
Pavese, Cesare **12** 154-155

BELLAMY, EDWARD (1850-1898), American novelist, propagandist, and reformer **2** 134-135
influence of
De Leon, Daniel **4** 479-480
Furphy, Joseph **6** 152-153
Lawson, Henry **9** 254-255
Parsons, Frank **12** 121-122
Veblen, Thorstein Bunde **15** 449-450
translations
Schindler, Solomon **14** 7-8

Bellamy Clubs (social organization)
Bellamy, Edward **2** 134-135

BELLARMINE, ST. ROBERT (1542-1621), Italian theologian and cardinal **2** 135-136
Galileo Galilei **6** 180-183
Mariana, Juan de **10** 254-255
Pázmány, Péter **12** 164-165

Bellay, Joachim du
see Du Bellay, Joachim

Belle Chair (book; Verhaeren)
Maillol, Aristide **10** 150-151

Belle dame sans merci, La (poem; Keats)
Keats, John **8** 470-472
Nabokov, Vladimir **11** 287-288

Belle de jour (film)
Buñuel, Luis **3** 127-128

Belle Hélène, La (operetta)
Offenbach, Jacques **11** 478-479

Belle Isle, siege of (1761)
Carleton, Guy **3** 300-301

Belle jardinière, La (painting)
Raphael **13** 40-42

Belle saison, La (novel)
Martin du Gard, Roger **10** 295-296

BELLECOURT, CLYDE (born 1939), Native American activist **2** 136-137

Belleli Family (painting)
Degas, Hilaire Germain Edgar **4** 461-462

Bellerophon (play)
Kaiser, Georg **8** 411-412

Bellerophon (ship)
Franklin, John **6** 64-65

Belles Heures du duc de Berry (book)
Limbourg brothers, The **9** 412-413

Belleville manifesto (French politics)
Gambetta, Léon **6** 198-199

Bellevue Hospital (New York City)
Biggs, Hermann Michael **2** 272-273
Park, William Hallock **12** 104-105
Welch, William Henry **16** 185-186

Belleza (poems)
Jiménez, Juan Ramón **8** 261-262

Bellini, Gentile (circa 1429-1507), Italian painter
Bellini, Giovanni **2** 137-138

Lotto, Lorenzo **9** 520-521

BELLINI, GIOVANNI (circa 1435-1516), Itlaian painter **2** 137-138
Antonello da Messina **1** 251-252
Dürer, Albrecht **5** 159-161
Giorgione **6** 340-341
Lotto, Lorenzo **9** 520-521
Titian **15** 242-244

Bellini, Jacopo (circa 1400-circa 1470), Italian painter
Bellini, Giovanni **2** 137-138
Mantegna, Andrea **10** 215-216

BELLINI, VINCENZO (1801-1835), Italian composer **2** 138-139
Chopin, Frédéric François **4** 16-18
Donizetti, Gaetano **5** 59-60

BELLO, ALHAJI SIR AHMADU (1909-1966), Nigerian politician **2** 139-140
Tafawa Balewa, Abubakar **15** 75

BELLO Y LÓPEZ, ANDRÉS (1781-1865), Venezuelan humanist **2** 140-141

BELLOC, JOSEPH HILAIRE PIERRE (1870-1953), French-born English author and historian **2** 141
Chesterton, Gilbert Keith **3** 508-509

Belloc, Marie Adelaide (1868-1947; pen name Mrs. Belloc Lowndes), English novelist
Belloc, Joseph Hilaire Pierre **2** 141

Bellori, Giovanni Pietro (1636?-1700), Italian art historian
Carracci **3** 319-321

BELLOW, SAUL (born 1915), American novelist and Nobel Prize winner **2** 141-143

BELLOWS, GEORGE WESLEY (1882-1925), American painter **2** 143

BELLOWS, HENRY WHITNEY (1814-1882), American Unitarian minister **2** 143-144
Dix, Dorothea Lynde **5** 32-33

Bells, The (play)
Barrymores **2** 28-30

Bells, The (symphony)
Rachmaninov, Sergei Vasilievich **12** 531-532

Bells for John Whiteside's Daughter (poem)
Ransom, John Crowe **13** 39-40

Bellum lugurthinum (book)
Sallust **13** 454

Belmont, August (1816-1890), German-American banker
Sherman, John **14** 184-185

Beloit College (Wisconsin)
Chamberlin, Thomas Chrowder **3** 415-416

Belopoeica (book)
Heron of Alexandria **7** 334-335

Beloved (book)
Morrison, Toni **11** 188-190

Beloved Infidel (book; Graham)
Fitzgerald, Francis Scott Key **5** 470-472

Beloved Returns, The (novel)
Mann, Thomas **10** 204-207

Belshazzar (musical composition)
Handel, George Frederick **7** 116-119

Belshazzar's Feast (oratorio)
Walton, William Turner **16** 92-93

Belshazzar's Feast (painting)
Allston, Washington **1** 176-177

Belshazzar's Feast (play)
Calderón, Pedro **3** 221-222

Belshazzar's Feast (play; Procopé)
Sibelius, Jean Julius Christian **14** 211-212

Beltov
see Plekhanov, Georgi Valentinovich

Beltrami, Eugenio (1835-1900), Italian mathematician
Lobachevskii, Nikolai Ivanovich **9** 472-474

Belvedere Palace, Upper (Vienna)
Hildebrandt, Johann Lucas von **7** 380-381

Bely, Andrei (pseudonym of B.N. Bugayev; 1880-1934), Russian poet
Blok, Aleksandr Aleksandrovich **2** 335

Belzú, Manuel Isidoro (1808-1866), Bolivian president 1848-1855
Ballivián, José **1** 475

BEMBO, PIETRO (1470-1547), Italian humanist, poet, and historian **2** 144-145
Cajetan **3** 215-216
Camoëns, Luis Vaz de **3** 247-249
Giorgione **6** 340-341

Bemis Heights, battle of (1777)
see Saratoga, battles of

BEN BADIS, ABD AL-HAMID (1889-1940), leader of the Islamic Reform Movement in Algeria between the two world wars **2** 147-148

BEN BELLA, AHMED (born 1918), first president of the Algerian Republic **2** 148-149
Abbas, Ferhat **1** 6-7
Boumediene, Houari **2** 445-446

BEN-GURION, DAVID (born 1886), Russian-born Israeli statesman **2** 160-161
Dayan, Moshe **4** 429-431
Hammarskjöld, Dag **7** 100-101
Kuk, Abraham Issac **9** 123-124

BEN-HAIM, PAUL (Frankenburger; 1897-1984), Israeli composer **2** 161-162

Ben-Hur (novel)
Wallace, Lewis **16** 74-75

Ben Lindsey, the Just Judge (article; Steffens)
Lindsey, Benjamin Barr **9** 425-426

Ben the Luggage Boy (book)
Alger, Horatio **1** 153-154

BEN YEHUDA, ELIEZER (1858-1922), Hebrew lexicographer and editor **2** 181-182

Ben Zvi, Yitzhak (1884-1963), Israeli statesman
Ben-Gurion, David **2** 160-161

BENALCÁZAR, SEBASTIÁN DE (died 1551), Spanish conquistador **2** 145-146
Quesada, Gonzalo Jiménez de **12** 509-510

Benares (city, India)
Besant, Annie Wood **2** 233-234
Buddha **3** 97-101, 232

BENAVENTE Y MARTINEZ, JACINTO (1866-1954), Spanish dramatist **2** 146-147

BENCHLEY, ROBERT (1889-1945), American humorist **2** 150-151

Bencoelen (region, Southwest Sumatra)
Dampier, William **4** 384

Bend in the River, A (book)
Naipaul, V. S. **11** 295-296

Bend Sinister (novel)
Nabokov, Vladimir **11** 287-288

BENDA, JULIEN (1867-1956), French cultural critic and novelist **2** 151-152

Bendix Corp.
Blumenthal, Werner Michael **2** 345-346

Beneath the Blue Sky of Her Native Land (poem)
Pushkin, Aleksandr Sergeevich **12** 489-491

Beneath the Wheel (novel)
Hesse, Hermann **7** 367-369

Benedetti, Count Vincent (1817-1900), French diplomat
Bismarck, Otto Eduard Leopold von **2** 294-296

Benedick (literary character)
Shakespeare, William **14** 142-145

Benedict IX (1012?-1056), pope
Henry III **7** 290

Benedict XI (Niccolò Boccasini; died 1304), pope 1303-1304
Jacopone da Todi **8** 194

Benedict XII (Jacques Fournier; died 1342), pope 1334-1342
Froissart, Jean **6** 124-125

Benedict XIII (Pedro de Luna; circa 1328-circa 1423), antipope 1394-1423
Ailly, Pierre d' **1** 94
Martin V **10** 287-288

Benedict XIV (Prospero Lorenzo Lambertini; 1675-1758), pope 1740-1758
Pius VI **12** 333-334

BENEDICT XV (Giacomo della Chiesa; 1854-1922), pope, 1914-1922 **2** 153-154
John, XXIII **8** 277-280
Pius XI **12** 337-339

BENEDICT, RUTH FULTON (1887-1948), American cultural anthropologist **2** 154-155
Boas, Franz **2** 349-351
Mead, Margaret **10** 438-440

BENEDICT, ST. (circa 480-547), Italian founder of the Benedictines **2** 154-155
Columban **4** 176
Dunstan **5** 151-152
Gregory I **6** 531-532
see also Benedictines

Benedict of Aniane, St. (circa 750-821), French abbot
Louis I **9** 522-523

Benedict of Nursia, St.
see Benedict, St.

Benedictines (religious order)
chroniclers
Lydgate, John **10** 61-62
Matthew Paris **10** 341-342
missionaries
Boniface **2** 391
rule
Benedict, Ruth Fulton **2** 154-155
Stephen Harding **14** 428-429
scholarship
Gratian **6** 498-499
Mabillon, Jean **10** 72
Muratori, Lodovico Antonio **11** 254-255
teachers
Pius VII **12** 334-335
Prévost, Abbé **12** 445-446

Benediktbeuren (church, near Munich)
Cuvilliés, François **4** 359-360

Benefial, Marco (1684-1764), Italian painter
Mengs, Anton Raphael **10** 505

Benelux customs union (1948)
Spaak, Paul Henri **14** 359-360

BENEŠ, EDWARD (1884-1948), Czechoslovak president 1935-1938 and 1940-1948 **2** 155-157

Benét, Rose (1886-1950), American poet and critic
Benét, Stephen Vincent **2** 157-158

BENÉT, STEPHEN VINCENT (1898-1943), American poet and novelist **2** 157-158

BENETTON, Italian family (Luciano, Giuliana, Gilberto, Carlo and Mauro) who organized a world-wide chain of colorful knitwear stores **2** 158-159

Benevolence of the Deity, The (book)
Chauncy, Charles **3** 485-486

Benevolent despots
see Enlightened despots

BENEZET, ANTHONY (1713-1784), American philanthropist and educator **2** 159-160

Bengal (region, Northeast India)
British rule
Chelmsford, Frederic John Napier Thesiger **3** 497
Clive, Robert **4** 119-120
Cornwallis, Charles **4** 241-243
Dalhousie, 1st Marquess of **4** 375-376
nationalism
Banerjee, Surendranath **1** 488
Bhashani, Maulana Abdul Hamid Khan **2** 255-257
Bose, Subhas Chandra **2** 430-431
Chatterji, Bankimchandra **3** 480-481
Das, Chitta Ranjan **4** 401-402
Mujibur Rahman **11** 234-236
social reform
Rabindranath Tagore **12** 529-531
Roy, Ram Mohun **13** 18

Bengalee (newspaper)
Banerjee, Surendranath **1** 488

Bengali (East Indic language)
Chatterji, Bankimchandra **3** 480-481
Ram Camul Sen **13** 16-17
Rabindranath Tagore **12** 529-531

Bengan Korei
see Muhammad II, Askia

Beni, El (department, Bolivia)
Ballivián, José **1** 475

Beni Ouriaghel (Berber people)
Abd el-Krim el-Khatabi, Mohamed ben **1** 15-16

Benidorm, Pact of (1956)
Gómez, Máximo **6** 418-419
Lleras Camargo, Alberto **9** 467

Benin, Bight of (bay, Gulf of Guinea)
Burton, Richard **3** 163-164

Benito Cereno (story)
Melville, Herman **10** 472-476

BENJAMIN, ASHER (1773-1845), American architect **2** 162-163
Bulfinch, Charles **3** 116-117

BENJAMIN, JUDAH PHILIP (1811-1884), American statesman **2** 163-164
Memminger, Christopher Gustavus **10** 476-477
Soulé, Pierre **14** 351-352

Benjamin, tribe of (Old Testament)
David, Jacques Louis **4** 407-409
Paul **12** 141-143
Saul **13** 498

Benjamin Banneker's ... Almanack (book)
Banneker, Benjamin **1** 490-491

Benjamin Franklin (sculpture)
Zorach, William **16** 528

Benjy (literary character)
Faulkner, William **5** 395-397

BENN, TONY (Anthony Neil Wedgewood Benn; born 1925), British Labour party politician **2** 164-166

BENN, GOTTFRIED (1886-1956), German author **2** 164
Grass, Günter **6** 496-497

Bennet, Elizabeth (literary character)
Austen, Jane **1** 377-379

Bennet, Henry
see Arlington, 1st Earl of

BENNETT, ALAN (born 1934), British playwright **2** 166-167

BENNETT, ENOCH ARNOLD (1867-1931), English novelist and dramatist **2** 167-168
Conrad, Joseph **4** 205-207
Morrice, James Wilson **11** 181-182
Woolf, Virginia Stephen **16** 381-382

Bennett, Floyd (1890-1952), American aviator
Byrd, Richard Evelyn **3** 186-187

BENNETT, JAMES GORDON (1795-1872), Scottish-born American journalist and publisher **2** 168-169
Beach, Moses Yale **2** 79-80

BENNETT, JAMES GORDON, JR. (1841-1918), American newspaper owner and editor **2** 169-170
Bennett, James Gordon **2** 168-169
Mackay, John William **10** 101-102

BENNETT, JOHN COLEMAN (1902-1995), American theologian **2** 170-171

BENNETT, RICHARD BEDFORD (1870-1947), Canadian statesman, prime minister 1930-1935 **2** 171-172
Meighen, Arthur **10** 459-460

BENNETT, RICHARD RODNEY (born 1936), English composer **2** 172

BENNETT, WILLIAM JOHN (born 1943), American teacher and scholar and secretary of the Department of Education (1985-1988) **2** 172-174

Bennett of Mickleham, Calgary, and Hopewell, Viscount
see Bennett, Richard Bedford

Bennington (sculpture)
Caro, Anthony **3** 316

Bennington (Vermont)
Benjamin, Asher **2** 162-163

Bennington, battle of (1777)
Burgoyne, John **3** 137-138

Bennington College (Vermont)
Graham, Martha **6** 485-486
Polanyi, Karl **12** 372
Roethke, Theodore **13** 243-244

BENNY, JACK (Benjamin Kubelsky; 1894-1974), American comedian and a star of radio, television, and stage **2** 174-176

Benouville, château of (France)
Ledoux, Claude Nicolas **9** 277-278

Ben's Nugget (book)
Alger, Horatio **1** 153-154

BENTHAM, JEREMY (1748-1832), English philosopher, political theorist, and jurist **2** 176-178
associates
Mill, James **11** 21
Owen, Robert **12** 39-40
Sydenham, Thomas **15** 59-60
influence of
Chadwick, Edwin **3** 404-405
Halévy, Élie **7** 76
Mill, John Stuart **11** 21-23
O'Connell, Daniel **11** 465-467
Rivadavia, Bernardino **13** 182-183
influenced by
Becarria, Marchese di **2** 97-98
Helvétius, Claude Adrien **7** 273-274
Hume, David **8** 31-34
utilitarianism antedated
Carneades **3** 309

Bentinck, Lord William Cavendish (1774-1839), English governor-general of India
Deb, Radhakant **4** 437

Bentinck, William Cavendish (3d Duke of Portland; 1738-1809), English statesman, prime minister 1807-1809
Canning, George **3** 258-260

Bentivoglio, Guido (1579-1644), Italian cardinal, statesman, and historian
Claude Lorrain **4** 89-90
Frescobaldi, Girolamo **6** 101-102
Van Dyck, Anthony **15** 423-425

BENTLEY, ARTHUR F. (1870-1957), American philosopher and political scientist **2** 178

Bentley, Eric Russell (born 1916), American theater critic and director
Schnitzler, Arthur **14** 23-24

Bentley, Thomas (died 1780), English potter
Wedgwood, Josiah **16** 168-169

Bentley, William (1759-1819), American Unitarian clergyman
McIntire, Samuel **10** 415

Bentley's Miscellany (periodical)
Dickens, Charles John Huffam **4** 538-541

BENTON, SEN. THOMAS HART (1782-1858), American statesman **2** 178-179
Atchison, David Rice **1** 357-358
Blair, Francis Preston **2** 313-315
Brown, Benjamin Gratz **3** 32-33
Frémont, John Charles **6** 97-98
Hayne, Robert Young **7** 231-232

BENTON, THOMAS HART (1889-1975), American regionalist painter **2** 178-179
Burchfield, Charles **3** 131-132
Pollock, Jackson **12** 379-380

BENTSEN, LLOYD MILLARD (born 1921), senior United States senator from Texas and Democratic vice-presidential candidate in 1988 **2** 180-181

Benue River (West Africa)
Baikie, William Balfour **1** 440
Barth, Heinrich **2** 30-31

Benvenuto Cellini (opera; Berlioz)
Berlioz, Louis Hector **2** 203-205
Cellini, Benvenuto **3** 391-392

BENZ, CARL (1844-1929), German inventor **2** 182-183

Benzene (chemistry)
Baeyer, Johann Friedrich Adolf von **1** 432
Couper, Archibald Scott **4** 269-270
Faraday, Michael **5** 380
Kekulé, Friedrich August **8** 477-478

Benzoyl radical (chemistry)
Liebig, Justus von **9** 403-404

Beowulf (epic)
Morris, William **11** 187-188

Beppo (satire)
Byron, George Gordon Noel **3** 193-194

Bérard, Christian (1902-1949), French painter
Thomson, Virgil **15** 202-203

Berardi, Gianetto (died 1495), Italian merchant
Vespucci, Amerigo **15** 476-478

Berbers (North African people)
Almohads
Abd al-Mumin **1** 13
ibn Tumart, Muhammad **8** 96-97
Yakub al-Mansur, Abu Yusuf **16** 426
Almoravids
Abdullah ibn Yasin **1** 20
Alfonso VI **1** 149
ibn Tashufin, Yusuf **8** 95-96

Bercerillo (dog)
Ponce de León, Juan **12** 391-392

BERCHTOLD, COUNT LEOPOLD VON (1863-1942), Austro-Hungarian statesman **2** 183-184

BERDYAEV, NICHOLAS ALEXANDROVICH (1874-1948), Russian philosopher **2** 184-185

Berea College (Kentucky)
Fee, John Gregg **5** 402-403

Berea College v. Kentucky (legal case)
Harlan, John Marshall **7** 156-157

Berean, The (book)
Noyes, John Humphrey **11** 437-438

BERELSON, BERNARD (1912-1979), American behavioral scientist **2** 185-186

Bérenger of Tours (Berengarius; 998-1008), French theologian
Lanfranc **9** 189-190
Leo IX **9** 332

Bérénice (play)
Racine, Jean Baptiste **12** 532-535

Berenice (poem)
Theocritus **15** 171-172

BERG, ALBAN (1885-1935), Austrian composer **2** 186-187
Dallapiccola, Luigi **4** 377-378
Krenek, Ernst **9** 98-99
Mahler, Gustav **10** 144-145
Perle, George **12** 223-224
Schoenberg, Arnold **14** 24-26
Webern, Anton **16** 160-162

Berg (former duchy, West Germany)
Frederick William I **6** 86-87

BERG, PAUL (born 1926), American chemist **2** 187-189

Berg am Laim (church, Munich)
Cuvilliés, François **4** 359-360
Zimmermann, Johann Baptist and Domenikus **16** 518

Bergamo (city, Italy)
Bramante, Donato **2** 493-494

Bergen Museum (Norway)
Nansen, Fridtjof **11** 304-305

Berger, Hans (1873-1941), Austrian psychiatrist
Adrian, Edgar Douglas **1** 67-69

BERGER, VICTOR LOUIS (1860-1929), American politician **2** 189-190

Berger et la bergère, Le (musical composition)
Lassus, Roland de **9** 216-218

Berger v. New York (legal case)
Warren, Earl **16** 117-120

Bergerac, Cyrano de
see Cyrano de Bergerac

Bergeret, Monsieur (literary character)
France, Anatole **6** 39-40

BERGMAN, (ERNST) INGMAR (born 1918); Swedish film and stage director **2** 190-191
Chaplin, Charles Spencer **3** 438-440
Stravinsky, Igor Fedorovich **14** 502-506

Bergman, Ingrid (1917-1982), Swedish actress
Bogart, Humphrey **2** 363-364

Bergson, Alexandra (literary character)
Cather, Willa Sibert **3** 368-369

BERGSON, HENRI (1859-1941), French philosopher **2** 191-192
influence of
Burroughs, John **3** 160-161
Čapek, Karel **3** 271-272
Iqbal, Muhammad **8** 132-133
Maritain, Jacques **10** 263
Maurras, Charles Marie Photius **10** 350-351
Ortega Y Gasset, José **12** 7-8
Péguy, Charles Pierre **12** 183-184
Radhakrishnan, Sarvepalli **12** 537-538
vitalism
Driesch, Hans Adolf Eduard **5** 105

BERIA, LAVRENTY PAVLOVICH (1899-1953), Soviet secret-police chief and politician **2** 192-193
Konev, Ivan Stefanovich **9** 81-82
Molotov, Vyacheslav Mikhailovich **11** 89-90
Zhukov, Georgi Konstantinovich **16** 512-513

Beriberi (medicine)
Eijkman, Christian **5** 228

BERING, VITUS (1681-1741), Danish navigator in Russian employ **2** 193-194

Bering Sea (North Pacific Ocean)
Cook, James **4** 214-215

Bering Sea Arbitration (1892-1893)
Lansing, Robert **9** 200

Bering Sea Claims Commission (1896-1897)
Lansing, Robert **9** 200

Bering Strait
Bering, Vitus **2** 193-194
Franklin, John **6** 64-65
Peter I **12** 253-256

BERIO, LUCIANO (born 1925), Italian composer **2** 194-195
Boulez, Pierre **2** 444-445

BERISHA, SALI (born 1944), president of the Republic of Albania (1992-) **2** 195-197

Beritten Hin und Zuruck (play)
Grass, Günter **6** 496-497

BERKELEY, GEORGE (1685-1753), Anglo-Irish philosopher and Anglican bishop **2** 197-198
Mach, Ernst **10** 90-91
Malebranche, Nicolas **10** 166-167
Mandeville, Bernard **10** 192
Smibert, John **14** 282
Witherspoon, John **16** 346-348

Berkeley, John (1st Baron Berkeley of Stratton; died 1678), English Royalist
Berkeley, William **2** 198-199

Berkeley, Lennox Randal Francis (1903-1989), English composer
Bennett, Richard Rodney **2** 172

BERKELEY, SIR WILLIAM (1606-1677), English royal governor of Virginia **2** 198-199
Bacon, Nathaniel **1** 424-425
Byrd, William **3** 188-189
Dinwiddie, Robert **5** 18-19
Dunmore, 4th Earl of **5** 147

Berkman, Alexander (1870-1936), Polish-born anarchist
Goldman, Emma **6** 406-407

Berkshire Agricultural Society (Massachusetts)
Watson, Elkanah **16** 136

Berkshire Hathaway, Inc.
Buffett, Warren **3** 106-109

Berkshire Music Center (Tanglewood, Massachusetts)
Copland, Aaron **4** 227-228
Schuller, Gunther **14** 37-38

Berkshires (painting)
Durand, Asher Brown **5** 156-157

Berlage, Hendrick Petrus (1856-1934), Dutch architect
Oud, Jacobus Johannes Pieter **12** 32
Wright, Frank Lloyd **16** 398-401

BERLE, ADOLF AUGUSTUS, JR. (1895-1971), American educator **2** 199-200

Berlin (city, Germany)
architecture
Behrens, Peter **2** 121-122
Schinkel, Karl Friedrich **14** 8
Schlüter, Andreas **14** 18-19
lord mayors
Brandt, Willy **2** 499-500
revolution (1848)
Frederick William IV **6** 87-88
Wall crisis
Brandt, Willy **2** 499-500
John, XXIII **8** 277-280
Kennedy, John Fitzgerald **8** 502-506
Konev, Ivan Stefanovich **9** 81-82
Ulbricht, Walter **15** 383-384

Berlin, Congress of (1878)
Austria-Hungary
Andrássy, Julius **1** 222-223
British interests
Balfour, Arthur James **1** 469-470
Disraeli, Benjamin **5** 27-29
Salisbury, 3d Marquess of **13** 448-449
Victoria **15** 485-487
chairman
Bismarck, Otto Eduard Leopold von **2** 294-296
Ottoman Empire
Abdul-Hamid II **1** 17-18
Malkam Khan, Mirza **10** 172

BERLIN, IRVING (1888-1989), American composer **2** 200-201
Gershwin, George **6** 284-285
Oakley, Annie **11** 453-454

BERLIN, ISAIAH (born 1909), British philosopher **2** 201-203
Bowen, Elizabeth **2** 462-463

Berlin, University of
chemistry
Fischer, Emil **5** 456-457
Hahn, Otto **7** 64-65
Hofmann, August Wilhelm von **7** 441-442
Van't Hoff, Jacobus Hendricus **15** 431-432
founded
Humboldt, Wilhelm von **8** 31
history and philology
Diels, Otto Paul Hermann **5** 5-6
Meinecke, Friedrich **10** 460-461
Mommsen, Theodor **11** 94-95
Ranke, Leopold von **13** 33-35
Wolf, Friedrich August **16** 352-353
law
Savigny, Friedrich Karl von **13** 502-503
mathematics
Von Neumann, John **16** 27-28
medicine
Koch, Heinrich Hermann Robert **9** 69-70
Müller, Johannes Peter **11** 239-240
Virchow, Rudolf Ludwig Carl **15** 506-507
philosophy
Cassirer, Ernst **3** 358-359
Du Bois-Reymond, Emil **5** 118-119
Fichte, Johann Gottlieb **5** 435-436
Hegel, Georg Wilhelm Friedrich **7** 254-256
Schopenhauer, Arthur **14** 29-31
Simmel, Georg **14** 234-235
physics
Born, Max **2** 420-421
Clausius, Rudolf Julius Emanuel **4** 92-94
Debye, Peter Joseph William **4** 447-448
Einstein, Albert **5** 228-231
Heisenberg, Werner Karl **7** 261-263
Helmholtz, Hermann Ludwig Ferdinand von **7** 268-269
Hertz, Heinrich Rudolf **7** 346-347
Planck, Max Karl Ernst Ludwig **12** 342-344
Schrödinger, Erwin **14** 31-33
social sciences
Boas, Franz **2** 349-351
Ritter, Karl **13** 181-182
Schmoller, Gustav Friedrich von **14** 21
Sombart, Werner **14** 332-333
Wertheimer, Max **16** 207-208
theology
Harnack, Adolf von **7** 160
Schaff, Philip **13** 519-520
Tillich, Paul Johannes **15** 224-225

Berlin Academy of Sciences
Alembert, Jean le Rond d' **1** 127-128
Lagrange, Joseph Louis **9** 164-166

Berlin Conference (1884-1885)
Brazza, Pierre Paul François Camille Savorgnan de **2** 509-510
Goldie, George Dashwood Taubman **6** 404
Leopold II **9** 346-347
Lobengula **9** 474-475
Tippu Tip **15** 235-236

Berlin Geographical Society
Ritter, Karl **13** 181-182

Berlin Institute for Jewish Studies
Cohen, Hermann **4** 138-139

Berlin Observatory
Fraunhofer, Joseph von **6** 75-76

Berlin Psychoanalytic Institute
Horney, Karen Danielsen **7** 508-509
Klein, Melanie **9** 52

Berlin Schloss (palace)
Schlüter, Andreas **14** 18-19

Berlin Secession (art group)
Corinth, Lovis **4** 234
Liebermann, Max **9** 402-403
Nolde, Emil **11** 419-420
Schiele, Egon **14** 1-2

Berliner, Émile (1851-1929), German-born American inventor
Bell, Alexander Graham **2** 129-131
Edison, Thomas Alva **5** 206-208

Berliner Ensemble (theater co.)
Brecht, Bertolt **2** 512-514

BERLIOZ, LOUIS HECTOR (1803-1869), French composer, conductor, and critic **2** 203-205
influence of
Chopin, Frédéric François **4** 16-18
Holst, Gustav **7** 459-460
Schumann, Robert Alexander **14** 41-43
Strauss, Richard **14** 500-501
influenced by
Cellini, Benvenuto **3** 391-392
Gluck, Christoph Willibald **6** 372-374

Berlioz, Mrs. Hector
see Smithson, Harriett

BERMEJO, BARTOLOMÉ (Bartolomé de Cárdenas; flourished 1474-1498), Spanish painter **2** 205

Bermuda (archipelago; Atlantic Ocean)
Berkeley, George **2** 197-198
Dinwiddie, Robert **5** 18-19
Durham, 1st Earl of **5** 161-162
Leonard, Daniel **9** 336-337
Vespucci, Amerigo **15** 476-478

Bermudas (poem)
Marvell, Andrew **10** 301-303

Bern, University of (Switzerland)
Einstein, Albert **5** 228-231

Bernadette of Lourdes, St. (1844-1879), French peasant girl, canonized 1933
Werfel, Franz **16** 204-205

Bernadotte, Count Folke (1895-1948), Swedish diplomat
Bunche, Ralph Johnson **3** 121-122

Bernadotte, Jean Baptiste
see Charles XIV John

Bernadotte dynasty (Sweden; ruled from 1818)
Bernadotte, Jean Baptiste **2** 205-206

BERNANOS, GEORGES (1888-1948), French novelist and essayist **2** 206-207

Bernard VII (died 1418), Count of Armagnac, constable of France
Charles VI **3** 460-461

BERNARD, CLAUDE (1813-1878), French physiologist **2** 208-210

Bernard, Émile (1868-1941), French painter and engraver
Bonnard, Pierre **2** 395-396
Gauguin, Paul **6** 236-238
Van Gogh, Vincent **15** 427-429

Bernard, Sir Francis (1712-1779), English colonial governor in America
Otis, James Jr. **12** 25-27

BERNARD OF CLAIRVAUX, ST. (1090-1153), French theologian, Doctor of the Church **2** 207-208
Abelard, Peter **1** 23-25
Arnold of Brescia **1** 314-315
Louis VII **9** 524-525
Roger II **13** 244-245
Stephen Harding **14** 428-429

Bernard Shaw (book)
Harris, Frank **7** 172-173
Mencken, Henry Louis **10** 481-483

Bernardes, Arturo da Silva (1875-1955), Brazilian president 1922-1926
Prestes, Luiz Carlos **12** 442-444

BERNARDIN, CARDINAL JOSEPH (1928-1996), Roman Catholic Cardinal and American activist **2** 210-211

Bernardone, Giovanni di
see Francis of Assisi, St.

BERNAYS, EDWARD L. (1891-1995), American public relations consultant **2** 211-212

Bernhard of Lippe-Biesterfeld (born 1911), German prince
Wilhelmina **16** 278-279

BERNHARDT, SARAH (Henriette-Rosine Bernard; 1844-1923), French actress **2** 212-214

Bernheim, Hippolyte (1837-1919), French physician
Janet, Pierre Marie Félix **8** 220
Mesmer, Franz Anton **10** 526-527

Berni, Francesco (1497-1536), Italian poet and satirist
Boiardo, Matteo Maria **2** 369

BERNINI, GIAN LORENZO (1598-1680), Italian artist **2** 214-216
critics
Rosa, Salvator **13** 289-290
influence of
Churriguera, José Benito de **4** 53-54
Falconet, Étienne Maurice **5** 372
Fischer von Erlach, Johann Bernhard **5** 459-461
Schlüter, Andreas **14** 18-19
influenced by
Carracci **3** 319-321
Correggio **4** 249-251
Michelangelo Buonarroti **11** 2-5
rivals
Borromini, Francesco **2** 424-425

Bernini, Pietro (1562-1629), Italian sculptor
Bernini, Gian Lorenzo **2** 214-216

BERNOULLI, DANIEL (1700-1782), Swiss mathematician and physicist **2** 216
Alembert, Jean le Rond d' **1** 127-128
Ampère, André Marie **1** 205-206
Lagrange, Joseph Louis **9** 164-166
Maxwell, James Clerk **10** 361-364

Bernoulli, Jakob (1654-1705), Swiss mathematician
Laplace, Marquis de **9** 202-204
Ohm, Georg Simon **11** 486-487

Bernoulli, Jean (or Johann; 1667-1748), Swiss mathematician
Bernoulli, Daniel **2** 216
Fermat, Pierre de **5** 421-422

Bernoulli, Johann (1710-1790), Swiss mathematician
Lagrange, Joseph Louis **9** 164-166

Bernoulli, Nicholas (or Nikolaus; 1695-1726), Swiss mathematician
Bernoulli, Daniel **2** 216

Bernstein, Carl (born 1944), investigative reporter
Woodward and Bernstein **16** 376-378

BERNSTEIN, DOROTHY LEWIS (born 1914), American mathematician **2** 217

BERNSTEIN, EDUARD (1850-1932), German socialist **2** 218
Kautsky, Karl Johann **8** 462-463
Luxemburg, Rosa **10** 55-56
Trotsky, Leon **15** 302-305

BERNSTEIN, LEONARD (1918-1990), American composer, conductor, and pianist **2** 218-219
Boulez, Pierre **2** 444-445
Cage, John **3** 211-214
Sondheim, Stephen **14** 337-338

Bernstein, Ludvik
see Namier, Sir Lewis Bernstein

Berrettini, Pietro
see Cortona, Pietroda

Berretto a sonagli, Il (play)
Pirandello, Luigi **12** 319-321

BERRI, NABIH (born 1939), leader of the Shi'ite Muslims in Lebanon **2** 220-222

BERRIGAN, DANIEL J. (born 1921), activist American Catholic priest **2** 222-223

Berrio (ship)
Gama, Vasco da **6** 196-198

BERRUGUETE, ALONSO (1486/90-1561), Spanish sculptor **2** 223-224

Berruguete, Pedro (circa 1450-1504), Spanish painter
Berruguete, Alonso **2** 223-224

Berry, Charles Ferdinand de Bourbon, Duke of (1778-1820), French statesman
Louis XVIII **9** 535-536

Berry, Jean de France, 1st Duke of (1340-1416), French statesman and art patron
Charles VI **3** 460-461
Limbourg brothers, The **9** 412-413
Machaut, Guillaume de **10** 93-94

BERRY, MARY FRANCES (born 1938), African American human/civil rights activist and official **2** 226-229

Berthelot, Marcelin Pierre Eugène (1827-1907), French chemist
Duhem, Pierre Maurice Marie **5** 129
Renan, Ernest **13** 95-96

BERTHOLLET, CLAUDE LOUIS (1748-1822), French chemist **2** 229-230
Gay-Lussac, Joseph Louis **6** 245-246
Lavoisier, Antoine Laurent **9** 241-244

BERTILLON, ALPHONSE (1853-1914), French criminologist **2** 230-231

Bertillon, Jacques (1851-1922), French physician and statistician
Bertillon, Alphonse **2** 230-231

Bertillon, Louis Adolphe (1821-1883), French physician and statistician
Bertillon, Alphonse **2** 230-231

Bertin, François Edouard (1797-1871), French painter
Corot, Jean Baptiste Camille **4** 247-249

Bertin, Jean Victor (1775-1842), French painter
Corot, Jean Baptiste Camille **4** 247-249

Bertrada (died 783), mother of Charlemagne
Charlemagne **3** 445-447

Bertram, Thomas (literary character)
Austen, Jane **1** 377-379

Bérulle, Pierre de (1575-1629), French cardinal
Malebranche, Nicolas **10** 166-167

Beryllium (element—chemistry)
Chadwick, James **3** 405-406
Davy, Humphry **4** 426-427

BERZELIUS, JÖNS JACOB (1779-1848), Swedish chemist **2** 231-233
Dumas, Jean Baptiste André **5** 138-139
Hare, Robert **7** 152-153
Liebig, Justus von **9** 403-404

Besançon, Diet of (1157)
Frederick I **6** 78-79

BESANT, ANNIE WOOD (1847-1933), British social reformer and theosophist **2** 233-234
Bradlaugh, Charles **2** 478
Krishnamurti, Jiddu **9** 101-103
Menon, Vengalil Krishnan Krishna **10** 507-509
Naidu, Sarojini **11** 294-295
Nehru, Jawaharlal **11** 332-334

Beschreibung eines Kampfes, Die (book)
Kafka, Franz **8** 403-406

Besht
see Baal Shem Tov

Bespiegelingen van Godt en Godtsdienst (poem)
Vondel, Joost van den **16** 19-20

Bess of Bedlam (song)
Purcell, Henry **12** 484-485

Bessarabia (region, former Union of Soviet Socialist Republics)
Ferdinand **5** 413-414
Gordon, Charles George **6** 448-449
Mahmud II **10** 145-147

Bessarion, Cardinal (1403-1472), Greek bishop, theologian, and humanist
Regiomontanus **13** 81-82

BESSEL, FRIEDRICH WILHELM (1784-1846), German astronomer **2** 234-235
Bradley, James **2** 482-483
Herschel, William **7** 341-343
Struve, Friedrich Georg Wilhelm von **14** 513

Bessel functions (mathematics)
Bessel, Friedrich Wilhelm **2** 234-235

BESSEMER, SIR HENRY (1813-1898), English inventor **2** 235-236

Bessemer process (steel industry)
Bessemer, Henry **2** 235-236
Carnegie, Andrew **3** 309-312
Corning, Erastus **4** 238-239
Kelly, William **8** 487-488
Krupp **9** 109-111

BEST, CHARLES HERBERT (1899-1978), Canadian physiologist **2** 236-237
Banting, Frederick Grant **1** 493-494

Best Times, The (autobiography)
Dos Passos, John Roderigo **5** 69-71

Best Years of Our Lives, The (film)
Goldwyn, Samuel **6** 416
Sherwood, Robert Emmet **14** 189-190

Besuch aus dem Elysium (play)
Werfel, Franz **16** 204-205

Bet Din Hagadol
see Sanhedrin, Great

Bet Hillel (Jewish academy)
Shammai **14** 149

Bet Shammai (Jewish academy)
Shammai **14** 149

Bet Yosef (book)
Caro, Joseph ben Ephraim **3** 316-317

Bet Zecharia, battle of (162 B.C.)
Judas Maccabeus **8** 374-375

Beta
see Eratosthenes of Cyrene

Beta radiation (physics)
Chadwick, James **3** 405-406
Fermi, Enrico **5** 422-424
Rutherford, Ernest **13** 384-387
Soddy, Frederick **14** 321-323

BETANCOURT, RÓMULO (1908-1990), Venezuelan statesman **2** 237-238
Trujillo Molina, Rafael Leonidas **15** 313-314

Beth Sholom Synagogue (Elkins Park, Pennsylvania)
Wright, Frank Lloyd **16** 398-401

Bethany College (Illinois)
Campbell, Alexander **3** 249-250

BETHE, HANS ALBRECHT (born 1906), Alsatian-American physicist **2** 238-239
Oppenheimer, J. Robert **11** 525-526
Yukawa, Hideki **16** 481-482

Bethel (ancient city, Palestine)
Jeroboam I **8** 248-249

Bethel Church (Philadelphia)
Allen, Richard **1** 168

Bethlehem Chapel (Prague)
Hus, Jan **8** 56-59

Bethlehem Steel Corp.
Schwab, Charles Michael **14** 50-51

Bethlen, Count István (1874-1947), Hungarian statesman
Horthy de Nagybánya, Nicholas **7** 510-512

BETHMANN HOLLWEG, THEOBALD VON (1856-1921), German statesman **2** 239-240
Kapp, Wolfgang **8** 436
Ludendorff, Erich Friedrich Wilhelm **10** 27-28

Bethune, David
see Beaton, David

BETHUNE, HENRY NORMAN (1890-1939), Canadian humanitarian physician **2** 240-241

BETHUNE, MARY MCLEOD (1875-1955), African American educator **2** 241-242

Bethune-Cookman College (Daytona Beach, Florida)
Bethune, Mary McLeod **2** 241-242

Bethune-Volusia Beach Corp.
Bethune, Mary McLeod **2** 241-242

BETI, MONGO (Alexandre Biyidi; born 1932), Cameroonian novelist **2** 242-243

Betine (play)
Musset, Louis Charles Alfred de **11** 271-272

BETJEMAN, JOHN (1906-1984), Poet Laureate of Britain 1972-1984 **2** 243-245

Betrachtung (stories)
Kafka, Franz **8** 403-406

Betrayal of Christ (painting)
Giotto **6** 342-345
Van Dyck, Anthony **15** 423-425

Betrothal II (painting)
Gorky, Arshile **6** 458

Betrothal of the Virgin (painting)
Campin, Robert **3** 255

Betrothed (story)
Agnon, Shmuel Yoseph **1** 85-86

Betrothed, The (novel)
Manzoni, Alessandro **10** 222-224
Scott, Walter **14** 68-70

Bettar, siege of (135)
Bar Kochba, Simeon **2** 5

BETTELHEIM, BRUNO (1903-1990), Austrian-born American psychoanalyst and educational psychologist **2** 245-246

Better Late than Never (autobiography)
Goncharov, Ivan Aleksandrovich **6** 424

Better Less but Better (article)
Lenin, Vladimir Ilich **9** 323-326

Betterton, Thomas (1635-1710), English actor
Congreve, William **4** 200-201

BETTI, UGO (1892-1953), Italian playwright **2** 246

Betti di Biagio, Bernardino
see Pintoricchio

Betty Crocker (advertising symbol)
Barton, Bruce **2** 36-37

Betty Leicester (book)
Jewett, Sarah Orne **8** 256

Between Man and Man (book)
Buber, Martin **3** 87-89

Between Roads (book)
Kaufmann, Ezekiel **8** 460

Between the Acts (novel)
Woolf, Virginia Stephen **16** 381-382

Between the Light (painting)
Kandinsky, Wassily **8** 420-422

Between Two Worlds (book)
Ferrero, Guglielmo **5** 429-430

Between Two Worlds (play)
Rice, Elmer **13** 126-127

Beust, Count Friedrich Ferdinand von (1809-1886), German statesman and Austrian chancellor
Andrássy, Julius **1** 222-223

BEUYS, JOSEPH (1921-1986), German artist and sculptor **2** 246-248

BEVAN, ANEURIN (1897-1960), Labour minister responsible for the creation of the British National Health Service **2** 248-249
Foot, Michael **5** 505-507
Wilson, James Harold **16** 324-325

Bevatron
see Electron synchrotron

BEVEL, JAMES LUTHER (born 1936), American civil rights activist of the 1960s **2** 250-251

Beveridge, Albert Jeremiah (1862-1927), American politician and historian
Phillips, David Graham **12** 280-281
Roosevelt, Theodore **13** 280-283

Beveridge and the Progressive Era (book)
Bowers, Claude Gernade **2** 463

BEVERIDGE, WILLIAM HENRY (1st Baron Beveridge of Tuccal; 1879-1963), English economist and social reformer **2** 251-252
Wilson, James Harold **16** 324-325

Beveridge Report (1942)
Beveridge, William Henry **2** 251-252

Beverley, Robert (1641-1687), colonial American planter
Beverley, Robert **2** 252

BEVERLEY, ROBERT (circa 1673-1722), colonial American historian **2** 252

Bevilacqua Palace (Verona)
Sanmicheli, Michele **13** 469-470

BEVIN, ERNEST (1881-1951), English trade union leader and politician **2** 252-253

Bewick Finzer (verse)
Robinson, Edwin Arlington **13** 201-202

Beyle, Marie Henri
see Stendhal

Beylism (literature)
Stendhal **14** 422-425

Beyond God the Father (book)
Daly, Mary **4** 380-381

Beyond Horizons (autobiography)
Ellsworth, Lincoln **5** 277

Beyond Life (book)
Cabell, James Branch **3** 195-196

Beyond Our Power (play)
Bjørnson, Bjørnstjerne **2** 299-300

Beyond Painting (book)
Ernst, Max **5** 311-312

Beyond Racism (book)
Young, Whitney Moore Jr. **16** 476-477

Beyond the City (novel)
Doyle, Arthur Conan **5** 91-92

Beyond the Horizon (play)
O'Neill, Eugene **11** 514-516

Beyond Tragedy (book)
Niebuhr, Reinhold **11** 387-388

Bèze, Théodore de (1519-1605), French Protestant theologian
Arminius, Jacobus **1** 301-302
Goudimel, Claude **6** 466
Le Jeune, Claude **9** 314-315
Ronsard, Pierre de **13** 271-273

Bezels of Wisdom (book)
Ibn al-Arabi, Muhyi al-Din **8** 91

Bezhin Meadow (film)
Eisenstein, Sergei Mikhailovich **5** 240-242

BHABHA, HOMI JEHANGIR (1909-1966), Indian atomic physicist **2** 253-254

Bhagavad Gita (Hindu epic)
Besant, Annie Wood **2** 233-234
Bhaktivedanta Prabhupada **2** 254-255
Ghose, Aurobindo **6** 293-294
Oppenheimer, J. Robert **11** 525-526
Radhakrishnan, Sarvepalli **12** 537-538

Bhagavat (poem)
Leconte de Lisle, Charles Marie René **9** 273-274

BHAKTIVEDANTA PRABHUPADA (Abhay Charan De; 1896-1977), Hindu religious teacher who founded the International Society for Krishna Consciousness **2** 254-255

BHASHANI, MAULANA ABDUL HAMID KHAN (1880-1976), Muslim leader who promoted nationalism in Assam, Bengal, and Bangladesh **2** 255-257

BHAVE, VINOBA (born 1895), Indian nationalist and social reformer **2** 257-258
Narayan, Jayaprakash **11** 312-313

Bhoodan movement (India)
Bhave, Vinoba **2** 257-258
Narayan, Jayaprakash **11** 312-313

BHUMIBOL ADULYADEJ (born 1927), king of Thailand (1946-) representing the Chakri Dynasty **2** 258-259
Sarit Thanarat **13** 483-484

Bhutan, Kingdom of (nation; Central Asia)
Dalai Lama **4** 369-371

BHUTTO, BENAZIR (born 1953), prime minister of Pakistan (1988-1990) **2** 259-261

BHUTTO, ZULFIKAR ALI (1928-1979), Pakistan's president and later prime minister (1971-1979) **2** 261-262
Zia ul-Haq, Mohammad **16** 513-515

Biafra (region, Eastern Nigeria)
Dike, Kenneth **5** 7-8
Ekwensi, Cyprian **5** 242-243
Houphouët-Boigny, Felix **7** 519-520
see also Civil war, Nigerian-Biafran

Biafra, Bight of (bay, West Africa)
Burton, Richard **3** 163-164
Johnston, Henry Hamilton **8** 322-323

BIALIK, HAYYIM NAHMAN (1873-1934), Russian-born Hebrew poet **2** 262-263

Bianca e Fernando (opera)
Bellini, Vincenzo **2** 138-139

Biancofiore (literary character)
Boccaccio, Giovanni **2** 351-353

Biathanatos (treatise)
Donne, John **5** 60-61

Bibaculus, Marcus Furius (1st century B.C.), Latin poet
Catullus, Gaius Valerius **3** 377-378

Biberpelz, Der (comedy)
Hauptmann, Gerhart Johann Robert **7** 199-201

Bibiena, Ferdinando (1657-1743), Italian architect
Piranesi, Giovanni Battista **12** 321-322

Bible

- BIBLICAL STUDIES
  as literary source
  Dickinson, Emily **4** 541-543

Dinesen Blixen-Finecke, Karen **5** 13-14
Furphy, Joseph **6** 152-153
Heavysege, Charles **7** 246
Hugo, Victor Marie **8** 22-25
Lagerlöf, Selma Ottiliana Lovisa **9** 163-164
biblical criticism
Bea, Augustinus **2** 79
Harper, William Rainey **7** 163-164
Kaufmann, Ezekiel **8** 460
Loisy, Alfred Firmin **9** 489-490
Renan, Ernest **13** 95-96
Ritschl, Albrecht Benjamin **13** 180
Wolf, Friedrich August **16** 352-353
Catholic study curbed
Pius X **12** 336-337
Pius XII **12** 339-340
commentaries
Cassiodorus Flavius Magnus Aurelius **3** 357-358
Schaff, Philip **13** 519-520
illustrators
Blake, William **2** 316-318
Chagall, Marc **3** 406-407
translations
Coverdale, Miles **4** 278
Eliot, John **5** 256-258
Saadia ben Joseph al-Fayumi **13** 396
Ulfilas **15** 384
versions
Gutenberg, Johann **7** 48-49
Henry VIII **7** 302-305
Luther, Martin **10** 48-51
Tyndale, William **15** 373-374

- NEW TESTAMENT
Apostles
see Epistolists and Evangelists (below)
commentaries
Barth, Karl **2** 31-32
Baur, Ferdinand Christian **2** 74-75
Erasmus, Desiderius **5** 298-300
Valla, Lorenzo **15** 406
demythologizing
Bultmann, Rudolf Karl **3** 119-120
Harnack, Adolf von **7** 160
Jaspers, Karl **8** 225-226
Epistolists
John, St. **8** 274-275
Paul **12** 141-143
Peter **12** 252-253
Evangelists (Gospel authors)
John, St. **8** 274-275
Luke **10** 38
Mark **10** 266-267
Matthew **10** 340-341
forerunner of Jesus
John the Baptist **8** 290
Holy Family
Jesus of Nazareth **8** 251-255
Mary **10** 308
interpretations
Isidore of Seville **8** 149-150
Marcion **10** 238-239
Ritschl, Albrecht Benjamin **13** 180
Schüssler Fiorenza, Elisabeth **14** 46-48
Waldo, Peter **16** 55-56
Wilder, Amos Niven **16** 273-274
see also demythologizing (above)
Muratorian Canon
Muratori, Lodovico Antonio **11** 254-255
newspaper prints
Medill, Joseph **10** 451-452
translations
Brant, Joseph **2** 500-501
Campbell, Alexander **3** 249-250
Crowther, Samuel Adjai **4** 326
Jerome **8** 249
Palamas, Kostes **12** 70
Sixtus V **14** 267-268

- OLD TESTAMENT
as tradition history
von Rad, Gerhard **16** 29-30
commentaries
Abravanel, Isaac ben Judah **1** 31
Aelfric **1** 69-70
Origen **11** 528-529
Rashi **13** 43
interpretations
Akiba ben Joseph **1** 97-98
Ambrose **1** 192-193
Gershom ben Judah **6** 283-284
Graetz, Heinrich Hirsch **6** 483
Hillel **7** 390-391
Isidore of Seville **8** 149-150
Philo Judaeus **12** 282-283
Marcion **10** 238-239
Nahmanides **11** 293-294
Saadia ben Joseph al-Fayumi **13** 396
Schüssler Fiorenza, Elisabeth **14** 46-48
von Rad, Gerhard **16** 29-30
Kings and Judges
David **4** 406-407
Jeroboam I **8** 248-249
Samuel **13** 457-458
Saul **13** 498
Solomon **14** 326-327
Maccabees
Judas Maccabeus **8** 374-375
prophets
Amos **1** 205
Ezekiel **5** 355-356
Hosea **7** 512
Isaiah **8** 146-147
Jeremiah **8** 247-248
Micah **10** 542-543
Moses **11** 200-201
Samuel **13** 457-458
Protestant Apocrypha
Jesus ben Sira **8** 251
translations
Jerome **8** 249
Origen **11** 528-529
Wisdom literature
Ezra **5** 356-357
Jesus ben Sira **8** 251

Bible against Slavery, The (book)
Weld, Theodore Dwight **16** 186

Bible Commonwealth
see Geneva

Bible Communism and Male Continence (book)
Noyes, John Humphrey **11** 437-438

Bible de l'humanité, La (book)
Michelet, Jules **11** 5-6

Bible of Amiens, The (book; Ruskin)
Proust, Marcel **12** 465-467

Biblia Americana (book)
Mather, Cotton **10** 330-332

Biblia naturae (book)
Swammerdam, Jan **15** 48-49

Biblical Message (painting series)
Chagall, Marc **3** 406-407

Biblical Religion and the Search for Ultimate Reality (book)
Tillich, Paul Johannes **15** 224-225

Biblical studies
see Bible

Bibliografia Kabbalistica (book)
Scholem, Gershom **14** 26

Biblioteca (bibliography)
Photius **12** 283-284

Biblioteca americana (periodical)
Bello, Ahmadu **2** 139-140

Biblioteca Laurenziana (Florence)
Michelangelo Buonarroti **11** 2-5

Biblioteca México
Vasconcelos, José **15** 443-444

Bibliotheca Radcliviana (book)
Gibbs, James **6** 301-302

Bibliotheca universalis (encyclopedia)
Gesner, Konrad von **6** 287

Bibliothèque Nationale (Paris)
Budé, Guillaume **3** 102-103
Labrouste, Pierre François Henri **9** 144

Bibliothèque Ste-Geneviève (Paris)
Labrouste, Pierre François Henri **9** 144

Bibulus, Marcus Calpurnius (died 48 B.C.), Roman politician
Caesar, Gaius Julius **3** 207-210

Bicêtre, l'Hospice de (Paris)
Pinel, Philippe **12** 313-314

BICHAT, MARIE FRANÇOIS XAVIER (1771-1802), French anatomist, pathologist, and physiologist **2** 263-264

Bicinia (musical form)
Praetorius, Michael **12** 431-432

Bicycle Rider in Beverly Hills, The (autobiography)
Saroyan, William **13** 486-487

Bicycle Thief (film; de Sica)
Ray, Satyajit **13** 60-61

Bicycle Wheel (ready-made)
Duchamp, Marcel **5** 122-123

Bid Me to Live (novel)
Doolittle, Hilda **5** 65-66

Bidatsu (ruled 572-585), emperor of Japan
Shotoku Taishi **14** 205-207
Suiko **15** 15-16

Bidault, Georges (1899-1983), French statesman
Schuman, Robert **14** 41

BIDDLE, NICHOLAS (1786-1844), American financier **2** 264-265
Jackson, Andrew **8** 168-172

Bidone, Il (film)
Fellini, Federico **5** 408-409

BIDWELL, JOHN (1819-1900), American pioneer and agriculturist **2** 265

BIEBER, OWEN (born 1929), American union executive **2** 266-268

Biedermann and the Incendiaries (play)
Frisch, Max **6** 118-119

Bien Público, El (newspaper)
Zorrilla de San Martin, Juan **16** 530-531

Bienséance (drama)
Corneille, Pierre **4** 234-236

BIENVILLE, SIEUR DE (Jean Baptiste Le Moyne; 1680-1768), French colonizer and administrator **2** 268-269

BIERCE, AMBROSE GWINETT (1842-1914?), American journalist and author **2** 269-270
Hearst, William Randolph **7** 243-244

Biermer, Anton (died 1892), German physician
Addison, Thomas **1** 58-59

Biermer's anemia
see Pernicious anemia

BIERSTADT, ALBERT (1830-1902), American painter **2** 270-271

Biffen, Sir Rowland Harry (1874-1949), English geneticist
Vavilov, Nikolai Ivanovich **15** 447-448

Big Bertha (field gun)
Krupp **9** 109-111

Big Blonde (story)
Parker, Dorothy Rothschild **12** 106

Big Bonanza (ore strike, 1873)
Mackay, John William **10** 101-102

Big Fish Eat Little Fish (drawing)
Bruegel, Pieter the Elder **3** 65-67

Big Four Conference (Geneva; 1955)
Dulles, John Foster **5** 134-135

Big Four Conference (Paris; 1919)
see also Versailles, Treaty of (1919)

Big Geese Pagoda
see Ta-yen-t'a (pagoda)

Big Knife, The (play)
Odets, Clifford **11** 470-471

Big Money, The (novel)
Dos Passos, John Roderigo **5** 69-71

Big Nose George (painting)
Russell, Charles Marion **13** 375-376

Big Sleep, The (film)
Bogart, Humphrey **2** 363-364

Big Split, The (book)
Cocteau, Jean **4** 132-133

Big Store, The (film)
Marx brothers **10** 303-304

Big Sur and the Oranges of Hieronymus Bosch (book)
Miller, Henry **11** 26-27

Big Town, The (book)
Lardner, Ringgold Wilmer **9** 204-205

Big Two-hearted River, The (story)
Hemingway, Ernest Miller **7** 274-277

Big Victory, Great Task (book)
Giap, Vo Nguyen **6** 297-299

Big Wind (poem)
Roethke, Theodore **13** 243-244

BIGELOW, JOHN (1817-1911), American journalist, editor, and diplomat **2** 271-272
Clapp, Margaret Antoinette **4** 71-72

BIGGE, JOHN THOMAS (1780-1843), English judge and royal commissioner **2** 272
Macarthur, John **10** 78
Macquarie, Lachlan **10** 115-116

BIGGS, HERMANN MICHAEL (1859-1923), American physician **2** 272-273

Biglow Papers (periodical)
Lowell, James Russell **10** 14-15

Bigordi, Domenico di Tommaso
see Ghirlandaio, Domenico

Bigot de Morognes, Marie (1786-1820), Alsatian pianist
Mendelssohn, Moses **10** 488-489

Bihar (state, India)
Clive, Robert **4** 119-120
Gandhi, Mohandas Karamchand **6** 201-204

Bihzad
see Behzad

Bijapur, kingdom of (India)
Śivajī **14** 266-267

BIKO, STEVE (Stephen Bantu Biko; 1946-1977), political activist and writer and father of the Black Consciousness movement in the Union of South Africa **2** 273-274

Bilderbuch meiner Jugend, Das (book)
Sudermann, Hermann **15** 12-13

Bildungsroman (educational novel)
Dickens, Charles John Huffam **4** 538-541
Goethe, Johann Wolfgang von **6** 388-391
Joyce, James **8** 365-367
Kafka, Franz **8** 403-406

Bile acids (chemistry)
Diels, Otto Paul Hermann **5** 5-6

Bile pigments (chemistry)
Fischer, Hans **5** 457-459
Whipple, George Hoyt **16** 224-225

Bilingualism and Biculturalism, Royal Commission on (Canada)
Pearson, Lester Bowles **12** 174-175

Bill of Divorcement (film)
Barrymores **2** 28-30

Bill of Rights (Philippines)
Root, Elihu **13** 283-284

Bill of Rights (United States)
Gerry, Elbridge **6** 282-283
Madison, James **10** 121-123
Mason, George **10** 319-320
Washington, George **16** 126-129

Bille, Steen Andersen (1797-1883), Danish admiral
Brahe, Tycho **2** 489-490

BILLINGS, WILLIAM (1746-1800), American composer **2** 274-275

BILLINGTON, JAMES HADLEY (born 1929), American scholar and author **2** 275-276

Billion Dollar Congress (United States; 1890)
Harrison, Benjamin **7** 178-179

Bill-Lee's Delight (painting)
de Kooning, Willem **4** 468-469

Billy Budd (novel)
Melville, Herman **10** 472-476

Billy Budd (opera)
Britten, Benjamin **3** 10-11

Billy Graham Evangelistic Association
Graham, William Franklin Jr. **6** 487-488

Billy the Kid (ballet)
Copland, Aaron **4** 227-228

BILLY THE KID (W.H. Bonney; 1859-1881), American frontiersman and outlaw **2** 277
Chisum, John Simpson **4** 11
Love, Nat **10** 1-2

Biltmore Program (1942)
Ben-Gurion, David **2** 160-161

Bimini (island, Bahamas)
Ponce de León, Juan **12** 391-392

Bin (play)
Frisch, Max **6** 118-119

Binchois, Gilles (circa 1400-1460), Flemish composer
Dufay, Guillaume **5** 125-126
Dunstable, John **5** 150-151
Eyck, Hubert and Jan van **5** 352-354

Bindo Altoviti (sculpture)
Cellini, Benvenuto **3** 391-392

BINET, ALFRED (1857-1911), French psychologist **2** 277-278
Yerkes, Robert Mearns **16** 454-455

Binet Laboratory (Paris)
Piaget, Jean **12** 287-288

BINGHAM, GEORGE CALEB (1811-1879), American painter **2** 278-279

Binomial theorem (mathematics)
Newton, Isaac **11** 369-372

Binz, Karl (1832-1913), German pharmacologist, physician, and chemist
Behring, Emil Adolph von **2** 122-123

Bio Health Resort (Arnhem)
Oud, Jacobus Johannes Pieter **12** 32

Biochemistry (science)
antibiotics
Brown, Rachel Fuller **3** 43-44
Chain, Ernst Boris **3** 407-408
biosynthesis
Bloch, Konrad **2** 330-332
cell respiration
Warburg, Otto **16** 109-111
chlorophyll
Willstätter, Richard **16** 310-312
cholesterol
Bloch, Konrad **2** 330-332
chromatographic methods
Tiselius, Arne Wilhelm Kaurin **15** 240-241
DNA
Kornberg, Arthur **9** 85-87
Mintz, Beatrice **11** 49-50
Nirenberg, Marshall Warren **11** 399-400
Todd, Alexander **15** 251-253
genetic engineering
Singer, Maxine **14** 251-252
hemoglobin structure
Perutz, Max **12** 246-248
hormones
Kendall, Edward Calvin **8** 495
Pincus, Gregory Goodwin **12** 310-312
Sanger, Frederick **13** 466-467
immunochemistry
Avery, Oswald Theodore **1** 384-386
Krebs cycle
Krebs, Hans Adolf **9** 95-97
metabolism
Cori, Gerty T. **4** 231-234
Liebig, Justus von **9** 403-404
Lipmann, Fritz **9** 435-437
Neufeld, Elizabeth F. **11** 352-353
Ochoa, Severo **11** 461-464
muscle chemistry
Meyerhof, Otto Fritz **10** 537-539
Szent-Györgyi, Albert von **15** 62-64
perinatal neurobiochemistry
Mayor Zaragosa, Federico **10** 369-371
plant hybrids
Borlaug, Norman Ernest **2** 418-420
protein synthesis
Lipmann, Fritz **9** 435-437
pyrogenic distilled water
Seibert, Florence B. **14** 89-90
radioimmunoassay
Yalow, Rosalyn S. **16** 427-428
recombinant DNA
Berg, Paul **2** 187-189
retrovirus biochemistry
Baltimore, David **1** 477-478
Montagnier, Luc **11** 114-116
RNA
Monod, Jacques **11** 110-111
Ochoa, Severo **11** 461-464
Todd, Alexander **15** 251-253
steroid hormones
Baulieu, Étienne-Émile **2** 63-66
virology
Elion, Gertrude B. **5** 252-254
vitamins
Dam, Carl Peter Henrik **4** 382-383
Hopkins, Frederick Gowland **7** 491-492
Szent-Györgyi, Albert von **15** 62-64
Todd, Alexander **15** 251-253
Wald, George **16** 51-53
see also Scientists—biochemists

Biochemistry, Institute of (Uppsala, Sweden)
Tiselius, Arne Wilhelm Kaurin **15** 240-241

Biogenetic law (embryology)
Baer, Karl Ernst von **1** 431-432

Biogeography (social science)
Ratzel, Friedrich **13** 50-51

Biograph Co. (films)
Griffith, David Wark **6** 544-545

Biographers
see Authors—biographers

Biographia literaria (book)
Coleridge, Samuel Taylor **4** 154-156

Biographical Memoirs... (book)
Stewart, Dugald **14** 449

Biographies of Virtuous Women (painting)
Ku K'ai-chih **9** 125-126

Biographische Belustigungen ... (book)
Richter, Johann Paul Friedrich **13** 150-151

Biography (literary form)
Boswell, James **2** 432-434
Varro, Marcus Terentius **15** 438-439
Vasari, Giorgio **15** 442-443

Biography of the Life of Manuel (saga)
Cabell, James Branch **3** 195-196

Biology (science)
and social behavior
Wilson, Edward Osborne **16** 319-320
binomal nomenclature
Linnaeus, Carl **9** 427-429
cell theory
Just, Ernest **8** 392-393
Margulis, Lynn **10** 253-254
Schwann, Theodor **14** 51-52
classification
see Animal systematics
early microscopy
Leeuwenhoek, Anton van **9** 300-301
exobiology
Sagan, Carl E. **13** 424-425
gnotobiology
Northrop, John Howard **11** 430-431
limnology
Patrick, Ruth **12** 137-138
marine
Just, Ernest **8** 392-393
Ray, Dixy Lee **13** 56-57
microbiology
Avery, Oswald Theodore **1** 384-386
molecular
Baltimore, David **1** 477-478
Crick, Francis Harry Crompton **4** 310
Delbrück, Max **4** 476-478
Franklin, Rosalind Elsie **6** 67-68
Karle, Isabella **8** 447-449
Lonsdale, Kathleen **9** 501-502
Lwoff, André **10** 58-59
Pauling, Linus Carl **12** 150-152
Szilard, Leo **15** 64-66
Watson, James Dewey **16** 137-138
nerve growth factor
Levi-Montalcini, Rita **9** 366-368
physical foundations
Elsasser, Walter Maurice **5** 277-278
speciation
Mayr, Ernst **10** 372-374
vitalism
Driesch, Hans Adolf Eduard **5** 105
see also Embryology; Evolution; Genetics; Scientists—biologists

Biometrika (journal)
Galton, Francis **6** 193-194

Biomorphic art
Arp, Jean **1** 317-318
Moore, Henry **11** 146-148

Biophysics (science)
Ingenhousz, Jan **8** 119-120

Biot, Jean Baptiste (1774-1862), French physicist
Pasteur, Louis **12** 125-127

Biquadratic equations (mathematics)
Hasan ibn al-Haytham **7** 190-191

Biquadratic residues theory (mathematics)
Gauss, Karl Friedrich **6** 240-242

Birague chapel (Paris)
Pilon, Germain **12** 305

Birague, René de (1506?-1583), French cardinal and statesman
Pilon, Germain **12** 305

Birches (poem)
Frost, Robert Lee **6** 130-133

Bird
see Parker, Charlie

BIRD, LARRY (born 1956), American basketball player **2** 279-281

BIRD, ROBERT MONTGOMERY (1806-1854), American dramatist and novelist **2** 281-282

Bird, The (book)
Michelet, Jules **11** 5-6

Bird Basket (sculpture)
Moore, Henry **11** 146-148

Bird in Space (sculpture cycle)
Brancusi, Constantin **2** 494-496

Bird Man (sculpture cycle)
Richier, Germaine **13** 145-146

Bird of Time, The (poem)
Naidu, Sarojini **11** 294-295

Birdland (literary site)
Aristophanes **1** 293-294

Birds (United States)
Audubon, John James **1** 366-367
Carson, Rachel Louise **3** 337-338

Birds, The (film)
Hitchcock, Alfred **7** 415-416

Birds, The (play)
Aristophanes **1** 293-294

Birds, Beasts and Flowers (poems)
Lawrence, David Herbert **9** 247-248

Birds of America (book; Audubon)
Audubon, John James **1** 366-367
Wilson, Alexander **16** 313-314

BIRENDRA (Bir Bikram Shah Dev; born 1945), King of Nepal (1972-) **2** 282-283

BIRINGUCCIO, VANNOCCIO (1480-1539), Italian mining engineer and metallurgist **2** 283

Birkenhead, 1st Earl of (1872-1930), English statesman
Chamberlain, Arthur Neville **3** 409-411

Birmingham (city, Alabama)
King, Martin Luther Jr. **9** 20-22

Birmingham (city, England)
Chamberlain, Arthur Neville **3** 409-411
Chamberlain, Joseph **3** 411-413

Birmingham Symphony Orchestra, City of
Rattle, Simon Denis **13** 49-50

Birmingham University (England)
Medawar, Peter Brian **10** 444-445

BIRNEY, JAMES GILLESPIE (1792-1857), American lawyer and abolitionist **2** 283-284
Bailey, Gamaliel **1** 444-445

Biron, Johann Ernst (1690-1772), Russian statesman
Anna Ivanovna **1** 240-241

Birth (philosophy)
Anaxagoras **1** 208-209

Birth-control (medicine)
advocates
Besant, Annie Wood **2** 233-234
Bradlaugh, Charles **2** 478
Comstock, Anthony **4** 188-189
Goldman, Emma **6** 406-407
Lease, Mary Elizebeth Clyens **9** 268
Sanger, Margaret Higgins **13** 467-468
Stopes, Marie **14** 476-478
eugenics
Carr-Saunders, Alexander Morris **3** 333-334
opponents
Malthus, Thomas Robert **10** 180-181
Paul VI **12** 146-148
Spellman, Francis Joseph **14** 367
oral contraceptive
Pincus, Gregory Goodwin **12** 310-312

Birth of a Nation, The (film)
Griffith, David Wark **6** 544-545

Birth of Kumara (epic)
Kalidasa **8** 414-415

Birth of the Virgin (painting)
Altdorfer, Albrecht **1** 179-180
Sassetta **13** 492

Birth of Tragedy, The (book)
Nietzsche, Friedrich **11** 390-392

Birth of Venus (painting)
Botticelli, Sandro **2** 439-440

Birth Project, The (artwork)
Chicago, Judy **3** 515-516

Birth trauma theory (psychology)
Rank, Otto **13** 33

Birthday Ode for Queen Anne (musical composition)
Handel, George Frederick **7** 116-119

Birthday Party, The (play)
Pinter, Harold **12** 317-318

BIRUNI, ABU RAYHAN AL- (973-circa 1050), Arabian scientist and historian **2** 284-285
Mahmud of Ghazni **10** 147

BIRYUKOVA, ALEKSANDRA PAVLOVNA (1929-1990), a secretary of the Central Committee of the Communist party of the Soviet Union and a deputy prime minister (1986-1990) **2** 285-287

BISHARA, ABDULLAH YACCOUB (born 1936), Kuwaiti statesman and first secretary-general of the Gulf Cooperative Council **2** 287-288

BISHOP, BRIDGET (died 1692), Salem, Massachusetts, witch trial defendant **2** 288-290

BISHOP, ELIZABETH (1911-1979), American poet **2** 290-292

Bishop, John Peale (1892-1944), American author
Fitzgerald, Francis Scott Key **5** 470-472
Wilson, Edmund **16** 318-319

BISHOP, MAURICE (1944-1983), leader of the New Jewel Movement and prime minister of Grenada (1979-1983) **2** 292-293

Bishop, The (story)
Chekhov, Anton Pavlovich **3** 494-497

Bishop Berkeley's Rock (painting)
La Farge, John **9** 149-150

Bishop of Broadway
see Belasco, David

Bishop Orders His Tomb, The (poem)
Browning, Robert **3** 53-55

Bishops, Synod of (Roman Catholic Church)
Paul VI **12** 146-148

Bishop's Bonfire, The (play)
O'Casey, Sean **11** 459-460

Bishop's Palace (Regensburg)
Altdorfer, Albrecht **1** 179-180

Bishops' Program of Social Reconstruction (1919)
Hayes, Patrick Joseph **7** 224-225

Bishop's War (Scotland; 1638)
Harrington, James **7** 166-167

Bismarck (play)
Wedekind, Frank **16** 166-167

BISMARCK, OTTO EDUARD LEOPOLD VON (1815-1898), German statesman **2** 294-296
socialism
Bernstein, Eduard **2** 218
Leo XIII **9** 334-336
European policy
Moltke, Helmuth Karl Bernard von **11** 90-91
Napoleon III **11** 310-312
imperialism
Ismail Pasha **8** 150-151
Peters, Carl **12** 257-258
opponents
Virchow, Rudolf Ludwig Carl **15** 506-507
Palmerston, 3d Viscount
Thiers, Louis Adolphe **15** 181-182
William I **16** 292-293
William II **16** 294-295
supporters
Treitschke, Heinrich von **15** 293-294

Bismarck Archipelago (West Pacific Ocean)
Schouten, William Cornelius **14** 31

Bismarck-Schönhausen, Prince Herbert Nikolaus von (1849-1904), German statesman
Bismarck, Otto Eduard Leopold von **2** 294-296

Bismarck-Schöhausen, Count Wilhelm Albrecht Otto von (1852-1901), German statesman
Bismarck, Otto Eduard Leopold von **2** 294-296

Bissagos Archipelago (West Africa)
Cadamosto, Alvise da **3** 206-207

BITRUJI, NUR AL-DIN ABU ISHAQ AL (circa 1150-1200), Spanish Moslem astronomer **2** 296

Bits of Talk about Home Matters (book)
Jackson, Helen Hunt **8** 172

Bits of Travel (book)
Jackson, Helen Hunt **8** 172

Bitter Sweet (musical)
Coward, Noel **4** 279-280
Ziegfeld, Florenz **16** 516-517

Bitumen (chemistry)
Daguerre, Louis Jacques Mandé **4** 365-366

Biyidi, Alexandre
see Beti, Mongo

Bizerte, battle of (1943)
Bradley, Omar Nelson **2** 483-484

Bizerte crisis (1961)
Bourguiba, Habib **2** 453-455

BIZET, GEORGES (1838-1875), French composer **2** 296-297
Daudet, Alphonse **4** 402-403
Mérimée, Prosper **10** 517

BJELKE-PETERSEN, JOHANNES ("Joh;" born 1911), Australian politician **2** 297-299

BJØRNSON, BJØRNSTJERNE (1832-1910), Norwegian author **2** 299-300
Grieg, Edvard Hagerup **6** 541-542

Blå böcker (diary)
Strindberg, August **14** 509-511

Black, Adam (1784-1874), Scottish publisher
Sheraton, Thomas **14** 181-182

BLACK, CONRAD MOFFAT (born 1944), Canadian-born international press baron **2** 300-301

BLACK, HUGO LAFAYETTE (1886-1971), American jurist **2** 301-303
Douglas, William Orville **5** 83-85
Jackson, Robert Houghwout **8** 182-183

BLACK, JOSEPH (1728-1799), British chemist **2** 303
Cavendish, Henry **3** 383-384
Lavoisier, Antoine Laurent **9** 241-244
Watt, James **16** 141-143

BLACK, SHIRLEY TEMPLE (born 1928), American actress and public servant **2** 303-305

Black Arts Repertory Theater-School (New York City)
Baraka, Imamu Amiri **1** 498-499

Black Banners (novel)
Strindberg, August **14** 509-511

Black Bishop (literary character)
Middleton, Thomas **11** 8-9

Black Bourgeoisie (book)
Frazier, Edward Franklin **6** 77

Black Boy (autobiography)
Wright, Richard **16** 401-402

Black Brunswicker, The (painting)
Millais, John Everett **11** 23-24

Black Christ, The (poems)
Cullen, Countee **4** 333-334

Black Codes (United States)
Bienville, Sieur de **2** 268-269
Johnson, Andrew **8** 294-295

Black comedy (literature)
Dürrenmatt, Friedrich **5** 164-165
Frisch, Max **6** 118-119
Grass, Günter **6** 496-497
Melville, Herman **10** 472-476

Black Consciousness (ideology)
South Africa
Biko, Steve **2** 273-274

Black Cross, New Mexico (painting)
O'Keeffe, Georgia **11** 487-489

Black Death (1348)
Boccaccio, Giovanni **2** 351-353
Edward III **5** 211-212
Guy de Chauliac **7** 54
Langland, William **9** 194-195
Orcagna **11** 526-527
Petrarch **12** 259-261
Philip VI **12** 277-278

Black Docker, The (novel)
Ousmane, Sembene **12** 32-33

Black Dog (ship)
Davis, John **4** 419

Black Dwarf, The (novel)
Scott, Walter **14** 68-70

Black Earth, The (story)
Bunin, Ivan Alekseevich **3** 124

BLACK ELK, NICHOLAS (1863-1950), Oglala Sioux medicine man **2** 305-306

Black Fire (anthology)
Baraka, Imamu Amiri **1** 498-499

Black Flame, The (trilogy)
Du Bois, William Edward Burghardt **5** 116-118

Black Folk, Then and Now (book)
Du Bois, William Edward Burghardt **5** 116-118

Black Friday (1869)
Gould, Jay **6** 470-472

Black Guelphs (Florentine political party)
Cavalcanti, Guido **3** 382
Dante Alighieri **4** 389-391

BLACK HAWK (1767-1838), Native American war chief **2** 308
Taft, Lorado **15** 75-76
Taylor, Zachary **15** 128-130
see also Black Hawk War

Black Hawk War (United States; 1832)
Becknell, William **2** 105-106
Black Hawk **2** 308
Comstock, Henry Tompkins Paige **4** 189
Lincoln, Abraham **9** 415-418
Scott, Winfield **14** 70-71
Taylor, Zachary **15** 128-130

Black Heralds, The (poems)
Vallejo, César Abraham **15** 408-409

Black Hills gold rush (1875)
Crazy Horse **4** 303-304
Sitting Bull **14** 264-265

Black Hole (dungeon, Calcutta)
Clive, Robert **4** 119-120
Hastings, Warren **7** 195-196

Black House (San Francisco)
Cleaver, Leroy Eldridge **4** 97-98

Black Iris (painting)
O'Keeffe, Georgia **11** 487-489

Black is beautiful (philosophy)
Senghor, Léopold Sédar **14** 106-107

Black Jack
see Pershing, John Joseph

Black Kettle (died 1868), American Indian chief
Custer, George Armstrong **4** 355-356

Black Magic Poetry (poems)
Baraka, Imamu Amiri **1** 498-499

Black Majesty (sculpture)
Nevelson, Louise **11** 356-357

Black Man (book)
Brown, William Wells **3** 48-49

Black Man (periodical)
Garvey, Marcus Mosiah **6** 228-229

Black Man Is His Own Worst Enemy, The (book)
Dube, John Langalibalele **5** 113

Black Manhattan (memoir)
Johnson, James Weldon **8** 304-305

Black Manifesto, The (book)
Forman, James **6** 10-11

Black Man's Doom, The (book)
Turner, Henry McNeal **15** 351-352

Black Maria (laboratory)
Edison, Thomas Alva **5** 206-208

Black Maskers, The (musical composition)
Sessions, Roger Huntington **14** 117-118

Black Mass, Great Goodness of Life, A (play)
Baraka, Imamu Amiri **1** 498-499

Black Mischief (novel)
Waugh, Evelyn Arthur St. John **16** 145-147

Black Monk, The (story)
Chekhov, Anton Pavlovich **3** 494-497

Black Mountain College (North Carolina)
Cage, John **3** 211-214
Kline, Franz **9** 55
Lippold, Richard **9** 440-442
Radin, Paul **12** 538-539

Black Music (book)
Baraka, Imamu Amiri **1** 498-499

Black Muslims (Nation of Islam)
Cleaver, Leroy Eldridge **4** 97-98
Farrakhan, Louis **5** 389-390
Malcolm X **10** 165-166

Muhammad, Elijah **11** 230-231

Black Obelisk, The (novel)
Remarque, Erich Maria **13** 91

Black Orpheus (magazine)
Soyinka, Wole **14** 358-359

Black Panther Party (United States; established 1966)
Carmichael, Stokely **3** 305-308
Fonda, Jane **5** 501-502
Forman, James **6** 10-11
Newton, Huey P. **11** 367-369
Seale, Robert George **14** 77-78

Black Patio Door (painting)
O'Keeffe, Georgia **11** 487-489

Black People's Convention (South Africa)
Biko, Steve **2** 273-274

Black Power (book)
Wright, Richard **16** 401-402

Black power (political movement, United States)
Carmichael, Stokely **3** 305-308
Cone, James Hall **4** 196-197
McKissick, Floyd B. **10** 420-422

Black Prince
see Edward the Black Prince

Black Reconstruction in America (book)
Du Bois, William Edward Burghardt **5** 116-118

Black Redistribution (Russian revolutionary movement)
Plekhanov, Georgi Valentinovich **12** 351-352

Black Riders, The (poems)
Crane, Stephen **4** 293-295

Black Sea (between Europe and Asia)
Catherine the Great **3** 370-372
Peter I **12** 253-256

Black Seated Torso (sculpture)
Archipenko, Alexander **1** 280-281

Black Skin, White Masks (book)
Fanon, Frantz **5** 379-380

Black Snow (novel)
Bulgakov, Mikhail Afanasievich **3** 117

Black Spartacus
see Turner, Nathaniel

Black Spring (novel)
Miller, Henry **11** 26-27

Black Spurgeon
see Turner, Henry McNeal

Black Star Line (shipping co.)
Garvey, Marcus Mosiah **6** 228-229

Black Swan Phonograph Co.
Still, William Grant **14** 455-456

Black Thunder (novel; Bontemps)
Prosser, Gabriel **12** 460-461

Black Warrior incident (Cuba)
Soulé, Pierre **14** 351-352

Black Worker, The (book)
Harris, Abram Lincoln Jr. **7** 169-171

Blackbody radiation
see Radioactivity

Blackburn, Joseph (circa 1700-1765), English painter in America
Copley, John Singleton **4** 228-230

BLACKETT, PATRICK M.S. (1897-1974), British physicist **2** 306-307
Anderson, Carl David **1** 214-215

Blackfoot Indians (North America)
Bozeman, John M. **2** 471-472
Lacombe, Albert **9** 147-148
Lewis, Meriwether **9** 391-392

Blacklist (anti-Communist measure; United States; 1950s)
Seeger, Pete **14** 83-84
Shirer, William L. **14** 198-199

Blackmail (film)
Hitchcock, Alfred **7** 415-416

BLACKMUN, HARRY (born 1908), United States Supreme Court justice **2** 309-310

"Black-robe Voyageur"
see Lacombe, Albert

Blacks
see African American history (United States); Africa

Blacks, The (play)
Genet, Jean **6** 262-263

Blackshirts (Italian politics)
Ferrero, Guglielmo **5** 429-430
Orlando, Vittorio Emmanuele **11** 529-530

Blacksmiths, American
Burritt, Elihu **3** 160

BLACKSTONE, SIR WILLIAM (1723-1780), English jurist **2** 310-311
Bentham, Jeremy **2** 176-178

Blackwell, Alice Stone (1857-1950), American editor
Stone, Lucy **14** 471-472

BLACKWELL, ELIZABETH (1821-1910), American physician **2** 311-312
Jacobi, Abraham and Mary Putnam **8** 188-189

Blackwell, Henry B. (1825-1909), American editor
Stone, Lucy **14** 471-472

Blackwood's Magazine (London)
Disraeli, Benjamin **5** 27-29
Keats, John **8** 470-472

Bladelin Triptych (painting; van der Weyden)
Schongauer, Martin **14** 26-28
Weyden, Rogier van der **16** 219-221

Bladensburg, of (1814)
Madison, James **10** 121-123

BLAINE, JAMES GILLESPIE (1830-1893), American statesman **2** 312-313
as secretary of state
Garfield, James Abram **6** 213-214
nomination campaigns
Arthur, Chester Alan **1** 321-323
Cleveland, Stephen Grover **4** 108-110
Harlan, John Marshall **7** 156-157
Harrison, Benjamin **7** 178-179
Hayes, Rutherford Birchard **7** 227-228
opponents
Conkling, Roscoe **4** 201-202
Curtis, George William **4** 349-350
Godkin, Edwin Lawrence **6** 380
Schurz, Carl **14** 44-45
supporters
Ingersoll, Robert Green **8** 120-121
McKinley, William **10** 418-420

Blair, Eric Arthur
see Orwell, George

BLAIR, FRANCIS PRESTON (1791-1876), American journalist and politician **2** 313-315

BLAIR, JAMES (1655-1743), British educator and Anglican missionary **2** 315-316
Andros, Edmund **1** 234-235
Dunster, Henry **5** 152-153
Nicholson, Francis **11** 381-382

Blair, John (1732-1800), American jurist
Chase, Samuel **3** 475-476

Blair, Robert (1699-1746), Scottish clergyman
Blake, William **2** 316-318

Blair Athole (ship)
Reading, 1st Marquess of **13** 64

Blaise Hamlet (near Bristol, England)
Nash, John **11** 316

Blake, Edward (1833-1912), Canadian politician
Laurier, Wilfrid **9** 232-234
Mackenzie, Alexander **10** 104

Blake, Francis (1850-1913), American inventor
Bell, Alexander Graham **2** 129-131

Blake, Nicholas
see Lewis, Cecil Day

Blake, Robert (died 1787), English artist
Blake, William **2** 316-318

BLAKE, WILLIAM (1757-1827), English poet, engraver, and painter **2** 316-318
influence of
Crane, Hart **4** 291-293
Ginsberg, Allen **6** 332-333
Lindsay, Vachel **9** 424-425
influenced by
Milton, John **11** 43-46
interpreters
Frye, Northrop **6** 137-139
Nonconformism
Bunyan, John **3** 128-129

BLAKELOCK, RALPH ALBERT (1847-1919), American painter **2** 318
Tanner, Henry Ossawa **15** 102-103

Blame Not My Lute (poem)
Wyatt, Thomas **16** 410-411

BLANC, LOUIS (1811-1882), French journalist, historian, and politician **2** 318-319
Chernyshevsky, Nikolai Gavrilovich **3** 504-505

BLANC, MEL (1908-1989), American creator of and voice of cartoon characters **2** 319-320

Blanche, Duchess of Lancaster (died 1369), wife of John of Gaunt
Chaucer, Geoffrey **3** 482-485

Blanche of Castile (1187?-1252), queen of France 1223-1226; regent 1226-1236 and 1248-1252
Louis IX **9** 525-526

BLANCO, ANTONIO GUZMÁN (1829-1899), Venezuelan politician, three-times president **2** 320-321

Blanco party (Uruguayan politics)
Batlle y Ordóñez, José **2** 58-59
Rivera, Fructuoso **13** 184-185

Blanco White, José Maria (1775-1841), Spanish-born British writer and editor
Bello, Ahmadu **2** 139-140

BLANDIANA, ANA (born Otilia-Valeria Coman, 1942), Romanian poet **2** 321-322

BLANDING, SARAH GIBSON (1898-1985), American educator **2** 322-323

Blank Verse (book)
Lamb, Charles **9** 176-177

Blank verse (poetry)
Eliot, Thomas Stearns **5** 258-261
Frost, Robert Lee **6** 130-133
Johnson, Samuel **8** 315-317
Marlowe, Christopher **10** 272-274
Milton, John **11** 43-46

Blanka von Kastilien (play)
Grillparzer, Franz **6** 546-547

BLANQUI, LOUIS AUGUSTE (1805-1881), French revolutionary **2** 323-324
Maillol, Aristide **10** 150-151
Mussolini, Benito **11** 272-274

Blashki, Philip
see Evergood, Philip

Blasphemy (religion)
Calvin, John **3** 239-242
Gorton, Samuell **6** 460

Blast (magazine)
Pound, Ezra Loomis **12** 415-417

Blast furnace (iron industry)
Cort, Henry **4** 254

Blätter für die Kunst (journal)
George, Stefan **6** 277-278

Blaue Blume (literary image)
Novalis **11** 435

Blaue Reiter (art group)
Arp, Jean **1** 317-318
Delaunay, Robert **4** 475-476
Feininger, Lyonel **5** 406-407
Hartley, Marsden **7** 186
Kandinsky, Wassily **8** 420-422
Klee, Paul **9** 47-49
Macke, August **10** 102-103
Marc, Franz **10** 231

Blaue Vier (art group)
Feininger, Lyonel **5** 406-407
Kandinsky, Wassily **8** 420-422
Klee, Paul **9** 47-49

Blavatsky, Elena Petrovna (Helena Hahn; 1831-1891), Russian theosophist
Besant, Annie Wood **2** 233-234

Blaxland, Gregory (1778-1853), Australian explorer
Wentworth, William Charles **16** 203-204

Blé en herbe, Le (novel)
Colette, Sidonie Gabrielle **4** 158-159

Bleaching Tub (painting)
Millet, Jean François **11** 31

Bleak House (novel; Dickens)
Dickens, Charles John Huffam **4** 538-541
Landor, Walter Savage **9** 186-187

Bleda (died 445), Hun chieftain
Attila **1** 360

BLEDSOE, ALBERT TAYLOR (1809-1877), American lawyer, educator, and Confederate apologist **2** 324-325

Blei, Franz (1871-1942), Austrian writer in Germany
Kafka, Franz **8** 403-406

Blenheim, battle of (1704)
Anne **1** 241-242
Eugene of Savoy **5** 330-331
Marlborough, 1st Duke of **10** 271-272
Spotswood, Alexander **14** 385

Blenheim Palace (England)
Churchill, Winston Leonard Spencer **4** 51-53
Hawksmoor, Nicholas **7** 211-212
Vanbrugh, John **15** 409-410

Blessed Damozel, The (poem)
Rossetti, Dante Gabriel **13** 308-309

Blessings of Business, The (book)
Howe, Edgar Watson **7** 529

Bleter fun mayn Leben (autobiography)
Cahan, Abraham **3** 214

BLEULER, EUGEN (1857-1939), Swiss psychiatrist **2** 325
Freud, Sigmund **6** 103-106
Jung, Carl Gustav **8** 388-389

Bleyl, Fritz (born 1881), German painter
Kirchner, Ernst Ludwig **9** 34-35

BLIGH, WILLIAM (1754-1817), English naval officer and colonial governor **2** 325-326
Evatt, Herbert Vere **5** 341-343
Flinders, Matthew **5** 490
Macarthur, John **10** 78
Macquarie, Lachlan **10** 115-116

Blind
artists
Kane, Paul **8** 422-423
authors
Brentano, Franz Clemens **2** 516-517
Bulgakov, Mikhail Afanasievich **3** 117
Galdós, Benito Pérez **6** 177-178
Goldoni, Carlo **6** 408-409
Homer **7** 465-467
Husayn, Taha **8** 61-62
Keller, Helen Adams **8** 479-480
Milton, John **11** 43-46
Tarkington, Newton Booth **15** 109
Thurber, James Grove **15** 213-214
Valera y Alcalá Galiano, Juan **15** 403
education of
Cardano, Geronimo **3** 285-286
Howe, Samuel Gridley **7** 537
Keller, Helen Adams **8** 479-480
educators
Braille, Louis **2** 492-493
Witherspoon, John **16** 346-348
explorers
Sturt, Charles **15** 2-3
journalists
Pulitzer, Joseph **12** 481-482
musicians
Bach, Johann Sebastian **1** 416-419
Cabezón, Antonio **3** 197-198
Handel, George Frederick **7** 116-119
Handy, William Christopher **7** 123-124
Landini, Francesco **9** 185-186
reading system for the
Braille, Louis **2** 492-493
scientists
Eratosthenes of Cyrene **5** 301-302
Euler, Leonard **5** 331-332
Lamarck, Chevalier de **9** 171-173
statesmen
George III **6** 270-272
Vieira, Antônio **15** 492
theologians
Booth, William **2** 405-406

Blind, The (play)
Dürrenmatt, Friedrich **5** 164-165
Maeterlinck, Maurice **10** 125-126

Blind Botanist (drawing)
Shahn, Ben **14** 139-140

Blind Children (poems)
Zangwill, Israel **16** 488-489

Blind Girl (painting)
Millais, John Everett **11** 23-24

Blind Highland Piper, The (book)
Traill, Catharine Parr **15** 291

Blind Man's Buff (triptych)
Beckmann, Max **2** 104-105

Blind Man's Tale, A (novel)
Tanizaki, Junichiro **15** 101-102

Blind Owl, The (novel)
Hidayat, Sadiq **7** 377-378

Blindman's World... (anthology)
Bellamy, Edward **2** 134-135

Bliss (novel)
Carey, Peter **3** 295-297

Bliss, Philemon (1814-1889), American jurist
Langston, John Mercer **9** 197

Blithe Spirit (play; film)
Coward, Noel **4** 279-280

Blithedale Romance, The (book)
Hawthorne, Nathaniel **7** 212-215

Blitzkrieg (military tactic)
De Gaulle, Charles André Joseph Marie **4** 463-465
Hitler, Adolf **7** 417-420
Moltke, Helmuth Karl Bernard von **11** 90-91

Blix (novel)
Norris, Benjamin Franklin Jr. **11** 427-428

Blixen-Finecke, Baroness
see Dinesen, Isak

Bloc, Le (magazine)
Clemenceau, Georges **4** 99-101

Bloc Africain (political party; Senegal)
Senghor, Léopold Sédar **14** 106-107

Bloc des Masses Senegalises (political party)
Diop, Cheikh Anta **5** 21-22

Bloc National (France)
Herriot, Édouard **7** 339-340

BLOCH, ERNEST (1880-1959), Swiss-born American composer and teacher **2** 326-327
Sessions, Roger Huntington **14** 117-118

BLOCH, ERNST (1885-1977), German humanistic interpreter of Marxist thought **2** 327-328

BLOCH, FELIX (1905-1983), Swiss/American physicist **2** 328-330

BLOCH, KONRAD (born 1912), American biochemist **2** 330-332

BLOCH, MARC (1886-1944), French historian **2** 332-333
Lefebvre, Georges **9** 301-302

BLOCK, HERBERT (Herblock; born 1909), American newspaper cartoonist **2** 333-334

Bloemenwerf (house; Uccle, Belgium)
Van de Velde, Henry **15** 419-420

Bloemfontein (city, South Africa)
Doyle, Arthur Conan **5** 91-92
Roberts, Frederick Sleigh **13** 195-196

Blois (French chateau)
Mansart, François **10** 211
Mansart, Jules Hardouin **10** 212

BLOK, ALEKSANDR ALEKSANDROVICH (1880-1921), Russian poet **2** 335
Esenin, Sergei Aleksandrovich **5** 321
Merezhkovsky, Dmitry Sergeyevich **10** 515-516

Blomberg, Werner von (1878-1946), German general
Hitler, Adolf **7** 417-420

Blomfield, Sir Reginald (1856-1942), English architect
Shaw, Richard Norman **14** 167-168

Blonde Eckbert, The (story)
Tieck, Ludwig **15** 218-219

Blonde Göttin, Die (play)
Toller, Ernst **15** 261

Blondel, Jacques François (1705-1774), French architect
Cuvilliés, François **4** 359-360
Ledoux, Claude Nicolas **9** 277-278

Blood (animal)
Pavlov, Ivan Petrovich **12** 155-157

Blood (human)
anemia
see Anemia
banks
Drew, Charles Richard **5** 100-101
Rous, Francis Peyton **13** 322-323
capillaries
Krogh, Schack August Steenberg **9** 106
circulation and pressure
Dale, Henry Hallett **4** 371-373
Erlanger, Joseph **5** 310-311
Hales, Stephen **7** 75
Harvey, William **7** 189-190
clotting
Dam, Carl Peter Henrik **4** 382-383
groups
Fisher, Ronald Aylmer **5** 463-464
Landsteiner, Karl **9** 188-189
hemoglobin structure
Perutz, Max **12** 246-248
transfusions
Bethune, Henry Norman **2** 240-241
DeBakey, Michael Ellis **4** 437-438
Tiselius, Arne Wilhelm Kaurin **15** 240-241

Blood, Council of (1567)
Alba, Duke of **1** 103-104

Blood Knot, The (play)
Fugard, Athol **6** 142-143

Blood of the Bambergs, The (play)
Osborne, John **12** 16-17

Blood of the Prophets, The (poems)
Masters, Edgar Lee **10** 326-327

Blood-poisoning victims
Berg, Alban **2** 186-187
Brooke, Rupert **3** 22-23
Duchamp-Villon, Raymond **5** 123
Semmelweis, Ignaz Philipp **14** 101-102

Blood River (South Africa)
Dingane **5** 14-15

Blood Wedding (play)
Lorca, Federico García **9** 511-513

Bloody Era, The (book)
Mäkonnen Endalkačäw **10** 161-162

Bloody Mary
see Mary I

Bloody Run, battle of (1763)
Pontiac **12** 393-394
Rogers, Robert **13** 250-251

Bloody Sunday (London; 1888)
Asquith, Herbert Henry **1** 344-346

Bloody Sunday (Russia; 1905)
Nicholas II **11** 378-380
Trotsky, Leon **15** 302-305

BLOOM, ALLAN DAVID (1930-1992), American political philosopher, professor, and author **2** 335-337

Bloom, Leopold (literary character)
Joyce, James **8** 365-367

BLOOMER, AMELIA JENKS (1818-1894), American reformer and suffrage advocate **2** 337

Bloomers (dress)
Anthony, Susan Brownell **1** 246-248
Bloomer, Amelia Jenks **2** 337

BLOOMFIELD, LEONARD (1887-1949), American linguist **2** 338

Bloomsbury Group (British literature)
Bowen, Elizabeth **2** 462-463
Eliot, Thomas Stearns **5** 258-261
Forster, Edward Morgan **6** 14-16
Strachey, Giles Lytton **14** 487-488
Woolf, Virginia Stephen **16** 381-382

BLOOR, ELLA REEVE ("Mother Bloor"; 1862-1951), American labor organizer and social activist **2** 338-340

Blore Heath, battle of (1459)
Henry VI **7** 298-299

Bloudy Tenent of Persecution, The (book)
Williams, Roger **16** 304-305

Bloudy Tennent Washed, The (book)
Cotton, John **4** 263-265

Blow, John (1648-1708), English composer
Purcell, Henry **12** 484-485

Blow-Up (film)
Antonioni, Michelangelo **1** 252-253

Bloy, Léon (1846-1917), French author
Maritain, Jacques **10** 263
Rouault, Georges **13** 321-322

Blucher (locomotive)
Stephenson, George and Robert **14** 432-433

BLÜCHER, GEBHARD LEBERECHT VON (Prince of Wahlstatt; 1742-1819), Prussian field marshal **2** 340-341
Napoleon I **11** 306-310
Scharnhorst, Gerhard Johann David von **13** 521-522
Wellington, 1st Duke of **16** 193-195

Blue Angel, The (novel; film)
Mann, Heinrich **10** 201-202

Blue-back Speller, The (book)
Webster, Noah **16** 164-166

Blue Bird, The (play; Maeterlinck)
Maeterlinck, Maurice **10** 125-126
Stanislavsky, Constantin **14** 398-399

Blue Book (military manual)
Steuben, Frederick William Augustus von **14** 438-439

Blue Boy (painting)
Gainsborough, Thomas **6** 170-172

Blue Danube (waltz)
Strauss, Johann Jr. **14** 498-499

Blue flower (literary image)
Novalis **11** 435

Blue Flower, The (poem)
Eminescu, Mihail **5** 280-281

Blue Four
see Blaue Vier

Blue God (ballet)
Cocteau, Jean **4** 132-133

Blue Hotel, The (stories)
Crane, Stephen **4** 293-295

Blue Nile (river, Africa)
Bruce, James **3** 63-64
Speke, John Hanning **14** 366-367

Blue Nude (painting)
Matisse, Henri **10** 336-337

Blue Poles (painting)
Pollock, Jackson **12** 379-380

Blue Rider
see Blaue Reiter

Blue Steel (opera)
Still, William Grant **14** 455-456

Blue-White (painting)
Kelly, Ellsworth **8** 482-483

Bluebeard's Castle (opera)
Bartók, Béla **2** 35-36

Blues (music)
Handy, William Christopher **7** 123-124
Still, William Grant **14** 455-456

Blues for Mr. Charlie (play)
Baldwin, James Arthur **1** 465-466

Blues People (book)
Baraka, Imamu Amiri **1** 498-499

BLUFORD, GUION STEWART, JR. (born 1942), African American aerospace engineer, pilot, and astronaut **2** 341-343

BLUM, LÉON (1872-1950), French statesman **2** 343-344
Daladier, Édouard **4** 369

BLUME, JUDY (born Judy Sussman; b. 1938), American fiction author **2** 344-345

Blumenbach, Johann Friedrich (1752-1840), German zoologist
Burckhardt, Johann Ludwig **3** 133

BLUMENTHAL, WERNER MICHAEL (born 1926), American businessman and treasury secretary **2** 345-346

Blütezeit der Romantik (novel)
Huch, Ricarda **8** 11-12

BLY, NELLIE (born Elizabeth Cochrane Seaman; 1864-1922), American journalist and reformer **2** 346-348

BLYDEN, EDWARD WILMOT (1832-1912), Liberian statesman **2** 348-349
Hayford, J. E. Casely **7** 228-230
Williams, Henry Sylvester **16** 303-304

Blythe, Herbert
see Barrymore, Maurice

Blythe, Vernon William
see Castle, I. and V.

Bnei Berak (academy, Jaffa)
Akiba ben Joseph **1** 97-98

Boa Vista (Cape Verde Island)
Cadamosto, Alvise da **3** 206-207

Boanerges
see John, St.

Board of Trade (Great Britain)
Dalhousie, 1st Marquess of **4** 375-376
Sydenham, Thomas **15** 59-60
officials
Beveridge, William Henry **2** 251-252
presidents
Bright, John **3** 6-7
Bryce, James **3** 85
Chamberlain, Joseph **3** 411-413
Gladstone, William Ewart **6** 357-360

Board of Universities (China)
Ts'ai Yüan-p'ei **15** 322

BOAS, FRANZ (1858-1942), German-born American anthropologist **2** 349-351
anthropological linguistics
Bloomfield, Leonard **2** 338
Kroeber, Alfred Louis **9** 105-106
Redfield, Robert **13** 73-74
Sapir, Edward **13** 478-479
students
Benedict, Ruth Fulton **2** 154-155
Freyre, Gilberto **6** 106-107
Herskovits, Melville Jean **7** 345
Lowie, Robert Harry **10** 18
Mead, Margaret **10** 438-440
Radin, Paul **12** 538-539

Boat of Longing, The (novel)
Rölvaag, Ole Edvart **13** 265

Bobadilla, Francisco de (died 1502), Spanish officer
Columbus, Christopher **4** 176-179

Bobbies (London police)
Peel, Robert **12** 181-183

Bobbio (town; Italy)
Columban **4** 176

Bobolink Waltz, The (musical composition)
Porter, Cole Albert **12** 405-406

BOCCACCIO, GIOVANNI (1313-1375), Italian author **2** 351-353
as biographer
Dante Alighieri **4** 389-391
friends
Petrarch **12** 259-261
influence of
Chaucer, Geoffrey **3** 482-485
Lessing, Gotthold Ephraim **9** 357-359
Lydgate, John **10** 61-62
translations
Dryden, John **5** 106-107
López de Ayala, Pedro **9** 508-509

Boccaccio 70 (film)
Fellini, Federico **5** 408-409

BOCCIONI, UMBERTO (1882-1916), Italian artist **2** 353-354
associates
Severini, Gino **14** 122
Stella, Joseph **14** 422
influence of
Archipenko, Alexander **1** 280-281
Balla, Giacomo **1** 473-474
Duchamp-Villon, Raymond **5** 123

Bocconi University (Milan)
Pound, Ezra Loomis **12** 415-417

BÖCKLIN, ARNOLD (1827-1901), Swiss painter **2** 354-355
Chirico, Giorgio de **4** 4
Nolde, Emil **11** 419-420

Bodas de sangre (play)
Lorca, Federico García **9** 511-513

Bodawpaya (ruled 1782-1819), king of Burma
Alaungpaya **1** 103

BODE, BOYD HENRY (1873-1953), American philosopher and educator **2** 355-356

Bodenstein, Andreas
see Karlstadt

Bodhi (Buddhism)
Buddha **3** 97-101

Bodhisattva (Buddhism)
Buddha **3** 97-101
Dalai Lama **4** 369-371
Nichiren **11** 376-377

Bodhisattva Emperor
see Liang Wu-ti

BODIN, JEAN (1529/30-1596), French political philosopher **2** 356-357
Filmer, Robert **5** 448

Bodmer, Johann Jakob (1698-1783); Swiss-German author
Fuseli, Henry **6** 153-155
Wieland, Christoph Martin **16** 260-261

Boeckh, Philipp August (1785-1867), German classical scholar
Burckhardt, Jacob Christoph **3** 132-133

Boehm, Martin (1725-1812), American United Brethren bishop
Otterbein, Philip William **12** 27-28

BOEHME, JACOB (1575-1624), German mystic **2** 357
Berdyaev, Nicholas Alexandrovich **2** 184-185

BOEING, WILLIAM EDWARD (1881-1956), American businessman **2** 357-358

Boeing Airplane Company
Boeing, William Edward **2** 357-358

Boeotia (ancient republic; Greece)
Cleomenes I **4** 103
Lysander **10** 70

Boeotian League (Greece)
Agesilaus II **1** 79-80
Epaminondas **5** 291-292

Boeotian school (Greek literature)
Hesiod **7** 361-362

Boer War (1899-1902)
Boer leaders
Botha, Louis **2** 434-436
Hertzog, James Barry Munnik **7** 347-348
Kruger, Stephanus Johannes Paulus **9** 108-109
Smuts, Jan Christian **14** 309-310
see also Boers
British army
Allenby, Edmund Henry Hynman **1** 171-172
Kitchener, Horatio Herbert **9** 45-46
Plaatje, Solomon Tshekisho **12** 341-342
Rhodes, Cecil John **13** 120-122
Roberts, Frederick Sleigh **13** 195-196
British politics
Chamberlain, Joseph **3** 411-413
Milner, Alfred **11** 38-39
Salisbury, 3d Marquess of **13** 448-449
Victoria **15** 485-487
Canada in
Bourassa, Joseph-Henri-Napoleon **2** 446-447
Laurier, Wilfrid **9** 232-234
Smith, Donald Alexander **14** 288-289
journalists
Churchill, Winston Leonard Spencer **4** 51-53
medical services
Doyle, Arthur Conan **5** 91-92
New Zealand in
Seddon, Richard John **14** 81-82
opponents
Hardie, James Keir **7** 147-148
Lloyd George, David **9** 469-471
MacDonald, James Ramsay **10** 84-85

BOERHAAVE, HERMANN (1668-1738), Dutch physician and chemist **2** 358-359
La Mettrie, Julien Offray de **9** 179-180
Linnaeus, Carl **9** 427-429
Swammerdam, Jan **15** 48-49

Boers (Dutch South Africa)
African opponents
Dube, John Langalibalele **5** 113
Moshweshwe **11** 203-205
Great Trek
Botha, Louis **2** 434-436
Dingane **5** 14-15
Kruger, Stephanus Johannes Paulus **9** 108-109
Mzilikazi **11** 285-286
Pretorius, Andries **12** 444-445
Retief, Pieter **13** 105-106
in fiction
Plaatje, Solomon Tshekisho **12** 341-342
nationalism
Malan, Daniel Francois **10** 163-164
Verwoerd, Hendrik Frensch **15** 472-473
Vorster, Balthazar Johannes **16** 30-32
republic
Frere, Henry Bartle Edward **6** 100-101
Kruger, Stephanus Johannes Paulus **9** 108-109
see also Boer War

BOESAK, ALLAN AUBREY (born 1945), opponent of apartheid in South Africa and founder of the United Democratic Front **2** 359-360

BOETHIUS, ANICIUS MANLIUS SEVERINUS (480?-524/525), Roman logician and theologian **2** 360-361
influence of
Chaucer, Geoffrey **3** 482-485
Dante Alighieri **4** 389-391
Theodoric the Great **15** 175-176
influenced by
Varro, Marcus Terentius **15** 438-439
musical settings
Dallapiccola, Luigi **4** 377-378
translations and glosses
Abelard, Peter **1** 23-25
Alfred **1** 151-153
Caxton, William **3** 386-387
Jean de Meun **8** 234-235
López de Ayala, Pedro **9** 508-509

Boethius of Dacia (flourished 1st half of 13th century), Scandinavian philosopher
Lull, Raymond **10** 39-40
Thomas Aquinas **15** 183-186

Boeuf sur le toit, Le (musical composition)
Milhaud, Darius **11** 17-18

BOFFRAND, GABRIEL GERMAIN (1667-1754), French architect and decorator **2** 361
Neumann, Balthasar **11** 354-355

BOFILL, RICARDO (born 1939), post-modern Spanish architect **2** 362-363

BOGART, HUMPHREY (1899-1957), American stage and screen actor **2** 363-364

Bogatyr Symphony (musical composition)
Borodin, Aleksandr Profirevich **2** 422-423

Boggs, Lilburn (1792-1860), American politician
Ashley, William Henry **1** 333-334

Bogotá (city, Colombia)
Benalcázar, Sebastián de **2** 145-146
Castro Ruz, Fidel **3** 365-368
Gaitán, Jorge Eliécer **6** 172-173
Quesada, Gonzalo Jiménez de **12** 509-510

Bogotazo (Bogotá riots; 1948)
Castro Ruz, Fidel **3** 365-368
Gaitán, Jorge Eliécer **6** 172-173
Rojas Pinilla, Gustavo **13** 255-256

Bohème, La (opera; Puccini)
Caruso, Enrico **3** 345
Puccini, Giacomo **12** 474-476
Toscanini, Arturo **15** 270-271

Bohemia (former kingdom; province, Czechoslovakia)
and Holy Roman Empire
Charles IV **3** 455-456
Ferdinand II **5** 415
Frederick III **6** 84-85
Czech nationalism
Wenceslaus **16** 201-202
German invasions
Henry I **7** 285-286
Rudolf I **13** 347-348
Hussite rebellion
Hus, Jan **8** 56-59
Sigismund **14** 220-221
Wenceslaus **16** 201-202
Thirty Years War
Wallenstein, Albrecht Wenzel Eusebius von **16** 80-81

Bohemian life-style
Diderot, Denis **5** 1-2
Ehrenburg, Ilya Grigorievich **5** 224-225

Bohemian music
Smetana, Bedřich **14** 281-282

Bohemian Unity of Brethren (religious sect)
Comenius, John Amos **4** 180-181

BOHEMUND I (of Tarantò; circa 1055-1111), Norman Crusader **2** 364
Alexius I **1** 143-144
Comnena, Anna **4** 185-186
Godfrey of Bouillon **6** 379

Bohemud III (died 1201), Norman prince of Antioch 1163-1199
Nureddin **11** 444-445

BOHLEN, CHARLES (CHIP) EUSTIS (1904-1973), United States ambassador to the Soviet Union, interpreter, and presidential adviser **2** 364-366

Bohlen und Halbach, Gustav von (1870-1950)
Krupp **9** 109-111

Böhm.
see also Boehm

Böhm, Georg (1661-1733), German organist
Bach, Johann Sebastian **1** 416-419

BÖHM-BAWERK, EUGEN VON (1851-1914), Austrian economist **2** 366
Fisher, Irving **5** 462-463
Schumpeter, Joseph Alois **14** 43-44
von Mises, Ludwig **16** 25

Böhme, Jakob
see Boehme, Jacob

BOHR, NIELS HENRIK DAVID (1885-1962), Danish physicist **2** 366-368
atom
Chadwick, James **3** 405-406
de Broglie, Louis **4** 442-444
Pauli, Wolfgang Ernst **12** 149
Copenhagen institute
Heisenberg, Werner Karl **7** 261-263
Hevesy, George Charles de **7** 371
Landau, Lev Davidovich **9** 184-185
Urey, Harold Clayton **15** 394-396
quantum theory
Bhabha, Homi Jehangir **2** 253-254
Einstein, Albert **5** 228-231
Rutherford, Ernest **13** 384-387

Bohun, Mary de (died 1394), English wife of Henry IV
Henry IV **7** 292-293

BOIARDO, MATTEO MARIA (Conte di Scandiano; 1440/41-1494), Italian poet **2** 369
Ariosto, Ludovico **1** 289-290
Camoëns, Luis Vaz de **3** 247-249

BOILEAU-DESPRÉAUX, NICHOLAS (1636?-1711), French critic and writer **2** 369-371
Corneille, Pierre **4** 234-236
Juvenal **8** 397-399
La Fontaine, Jean de **9** 156-157
Pope, Alexander **12** 395-397

Bois de Boulogne (Paris)
Haussmann, Baron Georges Eugène **7** 201-202

Boisy, Francis
see Francis of Sales, St.

Boito, Arrigo (1842-1918), Italian composer and librettist
Verdi, Giuseppe Fortunino Francesco **15** 463-465-121

Bojador Cape (Northwest Africa)
Henry the Navigator **7** 305-306

BOK, DEREK CURTIS (born 1930), dean of the Harvard Law School and president of Harvard University **2** 371-372

BOK, SISSELA ANN (born 1934), American moral philosopher **2** 372-374

Bol, Ferdinand (1618-1680), Dutch painter
Rembrandt Harmensz van Rijn **13** 91-95

Boldino (estate, Russia)
Pushkin, Aleksandr Sergeevich **12** 489-491

Boléro (musical composition)
Ravel, Maurice Joseph **13** 54-55

Boleyn, Anne (1507-1536), second wife of Henry VIII
Cranmer, Thomas **4** 295-296
Elizabeth I **5** 263-266
Henry VIII **7** 302-305
Mary, I **10** 308-309
Norfolk, 3d Duke of **11** 423
Wyatt, Thomas **16** 410-411

Bolikango, Jean (born 1909), Congolese politician
Kasavubu, Joseph **8** 453-455

Bolingbroke, Henry
see Henry IV (king of England)

BOLINGBROKE, VISCOUNT (Henry St. John; 1678-1751), English statesman **2** 374-375
associates
Pope, Alexander **12** 395-397
Swift, Jonathan **15** 51-54
Voltaire **16** 14-16
Peace of Urecht (1713)
Anne **1** 241-242
Harley, Robert **7** 159-160

Bolívar (musical composition)
Milhaud, Darius **11** 17-18

BOLÍVAR, SIMÓN (1783-1830), South American general and statesman **2** 375-377
and Bolivia
Sucre, Antonio José de **15** 11-12
and Colombia
Harrison, William Henry **7** 180-181
Mosquera, Tomás Cipriano de **11** 205-206
Nariño, Antonio **11** 314-315
Santander, Franciso de Paula **13** 475
and Ecuador
Flores, Juan José **5** 491
Panama Congress (1826)
Adams, John Quincy **1** 52-54
and Peru
Ballivián, José **1** 475
Castilla, Ramón **3** 361
San Martín, José de **13** 468-469
Santa Cruz, Andrés de **13** 472-473
Unánue, José Hipólito **15** 387-388
tutors
Bello, Ahmadu **2** 139-140
and Venezuela
López, Narciso **9** 508
Miranda, Francisco de **11** 52-53
Páez, José Antonio **12** 58

Bolivia, Republic of (nation; South America)
Acre dispute
Rio Branco, Barão do **13** 177
and Peru
Ballivián, José **1** 475
Santa Cruz, Andrés de **13** 472-473
Chaco War
see Chaco War
Communist guerrillas
Guevara, Ernesto **7** 30-31
economic development
Banzer Suárez, Hugo **1** 494-496
Paz Zamora, Jaime **12** 165-167
Gaucho War
Güemes, Martín **7** 26-27
guerrillas defeated
Barrientos Ortuño, René **2** 22-23
independence movement
Ballivián, José **1** 475
Bolívar, Simón **2** 375-377
San Martín, José de **13** 468-469
Santa Cruz, Andrés de **13** 472-473
Sucre, Antonio José de **15** 11-12
revolution (1951-1952)
Paz, Octavio **12** 161-162
tin mines nationalized (1952)
Patiño, Simón Iturri **12** 133-134
Paz, Octavio **12** 161-162
War of the Pacific
Balmaceda Fernández, José Manuel **1** 475-476

BÖLL, HEINRICH (1917-1985), German writer and translator **2** 377-378

Bologna (city; Italy)
Julius II **8** 384-386
Visconti, Gian Galeazzo **15** 510-511

Bologna, Concordat of (1515)
Francis I **6** 40-43

Bologna, University of (Italy)
Cardano, Geronimo **3** 285-286
Carducci, Giosuè **3** 290-291
Clement V **4** 101-102
Luzzi, Mondino de' **10** 58
Malpighi, Marcello **10** 176-178

Bologna school (music)
Corelli, Arcangelo **4** 230-231

Bolometer (instrument)
Langley, Samuel Pierpont **9** 195-196

Bolshevik (journal)
Bukharin, Nikolai Ivanovich **3** 112-113

Bolshevik Revolution
see Russian Revolution (1917; October)

Bolsheviks (Russian politics)
creation and goals
Lenin, Vladimir Ilich **9** 323-326
leaders
Bukharin, Nikolai Ivanovich **3** 112-113
Frunze, Mikhail Vasilievich **6** 134
Kollontai, Aleksandra Mikhailovna **9** 79
Litvinov, Maxim Maximovich **9** 451-452
Mayakovsky, Vladimir Vladimirovich **10** 364-365
Molotov, Vyacheslav Mikhailovich **11** 89-90
Stalin, Joseph **14** 393-396
Trotsky, Leon **15** 302-305-514

Zhukov, Georgi Konstantinovich **16** 512-513
Zinoviev, Grigori Evseevich **16** 521-522
opponents
Goldman, Emma **6** 406-407
Kolchak, Aleksandr Vasilievich **9** 77-78
Kropotkin, Peter Alekseevich **9** 107-108
Miliukov, Pavel Nikolayevich **11** 18-19
Pavlov, Ivan Petrovich **12** 155-157
supporters
Babel, Isaac Emmanuelovich **1** 411-412
Dzerzhinsky, Felix Edmundovich **5** 173-174
Ehrenburg, Ilya Grigorievich **5** 224-225
Kamenev, Lev Borisovich **8** 417-418
Meyerhold, Vsevolod Emilievich **10** 539
see also Mensheviks

Bolshevism and the United States (book)
Russell, Charles Edward **13** 374-375

Bolts of Melody (poems)
Dickinson, Emily **4** 541-543

Boltwood, Bertram Borden (1870-1927), American chemist and physicist
Rutherford, Ernest **13** 384-387

BOLTWOOD, BERTRAM BORDEN (1870-1927), American radiochemist **2** 378-379

BOLTZMANN, LUDWIG (1844-1906), Austrian physicist **2** 379-380
Arrhenius, Svante August **1** 318-320
Planck, Max Karl Ernst Ludwig **12** 342-344

Bom Jesus de Matozinhos (Congonhas do Campo, Brazil)
Aleijadinho, O **1** 125-126

Bomani, Paul (born 1925), Tanzanian politician
Nyerere, Julius Kamberage **11** 447-449

Bomarzo (cantata and opera)
Ginastera, Alberto Evaristo **6** 328-329

BOMBAL, MARÍA LUISA (1910-1980), Chilean novelist and story writer **2** 380-381

Bombardment of Fort Sumter (painting)
Bierstadt, Albert **2** 270-271

Bombay, University of (India)
Geddes, Patrick **6** 246-247
Gokhale, Gopal Krishna **6** 396
Mehta, Pherozeshah **10** 455

Bombay Legislative Council (India)
Ambedkar, Bhimrao Ramji **1** 190-191
Gokhale, Gopal Krishna **6** 396
Mehta, Pherozeshah **10** 455

Bombay Presidency Association (India)
Mehta, Pherozeshah **10** 455

Bombing, strategic (military)
Arnold, Henry Harley **1** 310-311

Bombs Away (book)
Steinbeck, John Ernst **14** 416-417

Bon Bock (painting)
Manet, Édouard **10** 193-194

Bon Homme Richard (ship)
Jones, John Paul **8** 337-338

Bon Marché Department Store (Paris)
Eiffel, Alexandre Gustave **5** 227-228

Bona Dea (Roman goddess)
Clodius Pulcher, Publius **4** 121-122

Bonagiunta da Lucca (flourished 13th century), Italian poet
Guinizzelli, Guido **7** 36-37

Bonaparte, Charles Louis Napoleon
see Napoleon III

Bonaparte, Charles Lucien (1803-1857), prince of Canino and Musignano
Wilson, Alexander **16** 313-314

Bonaparte, François Charles Joseph
see Napoleon II

BONAPARTE, JOSEPH (1768-1844), French statesman, king of Naples 1806-1808 and of Spain 1808-1813 **2** 381-382
Bolívar, Simón **2** 375-377
Charles IV **3** 456-457
Ferdinand VII **5** 418-420
Godoy y Álvarez de Faria, Manuel de **6** 381-382
Goya y Lucientes, Francisco de Paula José de **6** 476-478
Napoleon I **11** 306-310
Wellington, 1st Duke of **16** 193-195

Bonaparte, Josephine
see Josephine

BONAPARTE, LOUIS (1778-1846), French statesman, king of Holland 1806-1810 **2** 382-383

Bonaparte, Napoleon
see Napoleon I

Bonaparte Crossing the St. Bernard Pass (painting)
David, Jacques Louis **4** 407-409

Bonaventure (stories)
Cable, George Washington **3** 198-199

BONAVENTURE, ST. (1217-1274), Italian theologian and philosopher **2** 383-384
Duns Scotus, John **5** 149-150
Thomas Aquinas **15** 183-186

Boncompagni, Ugo
see Gregory XIII

BOND, JULIAN (born 1940), civil rights leader elected to the Georgia House of Representatives **2** 386-387
Bond, Horace Mann **2** 384-386

BOND, HORACE MANN (1904-1972), African American educator **2** 384-386

Bond Bill (United States; 1894)
Coxey, Jacob Sechler **4** 286-287

Bond Head, Sir Francis
see Head, Sir Francis Bond

Bond Honoured, A (play)
Osborne, John **12** 16-17

Bond of 1844 (African states)
Maclean, George **10** 108-109

BONDFIELD, MARGARET GRACE (1873-1953), British union official and political leader **2** 388-389

Bondi, Hermann (born 1919), Austrian mathematician
Lemaître, Abbè Georges Édouard **9** 315-316

Bone Ranks (Korean caste system)
Sol Ch'ong **14** 325-326

Bones (minstrel character)
Christy, Edwin P. **4** 34-35

Bonesana, Cesare
see Becarria, Marchese di

Bonfire (poems)
Aragon, Louis **1** 271-272

Bonham case (1610)
Coke, Edward **4** 141-142

BONHOEFFER, DIETRICH (1906-1945), German theologian **2** 389-391
Barth, Karl **2** 31-32

Boniface (died 432), Roman governor of North Africa
Gaiseric **6** 172

BONIFACE, ST. (circa 672-754), English monk **2** 391
Martel, Charles **10** 285

BONIFACE VIII (Benedetto Caetani; 1235?-1303), pope 1294-1303 **2** 392-393
and Franciscans
Jacopone da Todi **8** 194
conflict with Philip IV
Clement V **4** 101-102
Duns Scotus, John **5** 149-150
Edward I **5** 208-210
Philip IV **12** 274
Florentine independence
Dante Alighieri **4** 389-391
in art
Arnolfo di Cambio **1** 315-316
Giotto **6** 342-345

BONIFACIO, ANDRES (1863-1897), Filipino revolutionary hero **2** 393-394
Del Pilar, Marcelo Hilario **4** 486
Mabini, Apolinario **10** 72-73
Rizal, José **13** 187-189

Bonifacius (book)
Mather, Cotton **10** 330-332

BONINGTON, RICHARD PARKES (1802-1828), English painter **2** 394-395
Delacroix, Ferdinand Victor Eugène **4** 469-471
Hassam, Frederick Childe **7** 192

Bonn, Treaty of (921)
Henry I **7** 285-286

Bonn, University of (Germany)
science
Clausius, Rudolf Julius Emanuel **4** 92-94
Helmholtz, Hermann Ludwig Ferdinand von **7** 268-269
Hofmann, August Wilhelm von **7** 441-442
Kekulé, Friedrich August **8** 477-478
social science
Niebuhr, Barthold Georg **11** 385-386
Schumpeter, Joseph Alois **14** 43-44
theology
Barth, Karl **2** 31-32
Troeltsch, Ernst **15** 299-300

BONNARD, PIERRE (1867-1947), French painter **2** 395-396
Prendergast, Maurice Brazil **12** 440
Vuillard, Jean Édouard **16** 36

Bonne chanson, La (poem)
Verlaine, Paul Marie **15** 465-466

Bonne chanson, La (song cycle)
Fauré, Gabriel Urbain **5** 397-398

Bonneville Dam (Washington-Oregon)
Kaiser, Henry John **8** 412-413

Bonney, William Harrison
see Billy the Kid

Bonnie Prince Charlie
see Stuart, Prince Charles Edward

Bonny Kingdom (Nigeria)
Ja Ja of Opobo **8** 201-204

Bononcini, Giovanni Battista (circa 1672-circa 1752), Italian operatic composer
Handel, George Frederick **7** 116-119

Bonpland, Aimé (1773-1858), French botanist
Humboldt, Friedrich Heinrich Alexander von **8** 30-31

Bons Amis (French religious group)
Laval, Francois Xavier de **9** 235-236

Bontemps, Arna Wendell (1902-1973), African American author, librarian, and playwright
Cullen, Countee **4** 333-334
Hughes, Langston **8** 18-19

Bontemps, Pierre (1507-1570), French sculptor
Pilon, Germain **12** 305

Bonus army (United States)
Hoover, Herbert Clark **7** 483-485

BONVALOT, PIERRE GABRIEL ÉDOUARD (1853-1933), French explorer and author **2** 396

Book about Myself, A (autobiography)
Dreiser, Herman Theodore **5** 98-100

Book of Ahania, The (poems)
Blake, William **2** 316-318

Book of American Negro Poetry (anthology)
Johnson, James Weldon **8** 304-305

Book of American Negro Spirituals (anthology)
Johnson, James Weldon **8** 304-305

Book of Architecture (book)
Gibbs, James **6** 301-302

Book of Bahir (Cabalist text)
Scholem, Gershom **14** 26

Book of Burlesques, A (book)
Mencken, Henry Louis **10** 481-483

Book of Changes
see I Ching

Book of Common Prayer
Cranmer, Thomas **4** 295-296
Crowther, Samuel Adjai **4** 326

Book of Creatures (book; R. Sebond)
Montaigne, Michel Eyquem de **11** 116-117

Book of Delight, The (book)
Abrahams, Israel **1** 29

Book of Documents (Confucius)
Confucius **4** 197-200
Mencius **10** 480-481
Ssu-ma Ch'ien **14** 388-389

Book of Good Love, The (poem) 316, 317
Ruiz, Juan **13** 358-359

Book of Homage to Shakespeare (book; Gollancz)
Plaatje, Solomon Tshekisho **12** 341-342

Book of Hours, The (religious poems)
Rilke, Rainer Maria **13** 171-172

Book of Hours of Étienne Chevalier (religious book)
Fouquet, Jean **6** 31

Book of Image (book)
Nahmanides **11** 293-294

Book of Images (poems)
Rilke, Rainer Maria **13** 171-172

Book of Kings (epic)
Firdausi **5** 451-452

Book of Lord Shang (treatises)
Shang Yang **14** 149-150

Book of Mormon (book; Smith)
Smith, Joseph **14** 297-298
Young, Brigham **16** 469-470

Book of Music (book)
Confucius **4** 197-200

Book of Nonsense (book)
Ray, Satyajit **13** 60-61

Book of Odes (Confucius)
Confucius **4** 197-200
Mencius **10** 480-481

Book of Peace (book)
Christine de Pisan **4** 29-30

Book of Prefaces, A (book)
Mencken, Henry Louis **10** 481-483

Book of Roger (book)
Idrisi, Muhammad ibn Muhammad al- **8** 102-103

Book of Secrets (poems; Attar)
Rumi, Jalai ed-Din **13** 362-363

Book of Secrets (religious book)
Mani **10** 196-197

Book of Sentences (Lombard)
see Sentences

Book of Small, The (book)
Carr, Emily **3** 319

Book of Songs (poems)
Heine, Heinrich **7** 259-260

Book of Sovereigns (prose epic)
Firdausi **5** 451-452

Book of the Courtier (book)
Castiglione, Baldassare **3** 360-361

Book of the Duchess, The (poem)
Chaucer, Geoffrey **3** 482-485

Book of the Festivals (polemic)
Saadia ben Joseph al-Fayumi **13** 396

Book of the Foundations, The (autobiography)
Theresa **15** 178-179

Book of the New Moral World (book)
Owen, Robert **12** 39-40

Book of the Thousand Nights and a Night, The (English translation)
Burton, Richard **3** 163-164

Book of the Three Virtues (book)
Christine de Pisan **4** 29-30

Book of the Two Principles (book)
Mani **10** 196-197

Book of Thel, The (book)
Blake, William **2** 316-318

Book of Urizen, The (book)
Blake, William **2** 316-318

Book of Verse, A (poems)
Masters, Edgar Lee **10** 326-327

Book of Zohar (book)
Manasseh ben Israel **10** 183-184

BOOLE, GEORGE (1815-1864), English mathematician **2** 396-397
Leibniz, Gottfried Wilhelm von **9** 307-310

Boolean algebra
Boole, George **2** 396-397

Boomerang (newspaper)
Lawson, Henry **9** 254-255

Boomtown (film)
Gable, William Clark **6** 157-158

Boon (novel)
Wells, Herbert George **16** 195-196

BOONE, DANIEL (1734-1820), American frontiersman and explorer **2** 397-398
Bingham, George Caleb **2** 278-279
Brown, William Wells **3** 48-49
Henderson, Richard **7** 278-279
Porter, Katherine Anne **12** 406-407

Boone's Station (Kentucky)
Boone, Daniel **2** 397-398

Boonesborough (Kentucky)
Boone, Daniel **2** 397-398

BOORSTIN, DANIEL J. (born 1914), American historian **2** 398-400

Booth, Amelia (literary character)
Fielding, Henry **5** 442-444

Booth, Bramwell (1856-1929), English Salvation Army leader
Booth, William **2** 405-406

BOOTH, CHARLES (1840-1916), English social scientist **2** 400-401
Webb, Beatrice Potter **16** 153-154
Woods, Robert Archey **16** 374

BOOTH, EDWIN (1833-1893), American actor **2** 401-402
Barrymores **2** 28-30
Forrest, John 1st Baron **6** 12-13

BOOTH, EVANGELINE CORY (1865-1950), British/American humanist **2** 402-403

BOOTH, JOHN WILKES (1838-1865), American actor **2** 404
Booth, Edwin **2** 401-402

BOOTH, JOSEPH (1851-1932), English missionary in Africa **2** 404-405

Booth, Junius Brutus (1796-1852), English-born American actor
Booth, Edwin **2** 401-402

Booth, Junius Brutus, Jr. (1821-1883) American actor-manager
Booth, Edwin **2** 401-402

BOOTH, WILLIAM (1829-1912), English evangelist, Salvation Army founder **2** 405-406
Lindsay, Vachel **9** 424-425

Booth Theater (New York City)
Booth, Edwin **2** 401-402

Boothe, Clare
see Luce, Clare Boothe

BOOTHROYD, BETTY (born 1929), first woman speaker in Great Britain's House of Commons **2** 406-407

Bootleg monopoly (United States)
Capone, Al **3** 272-273

Bop (jazz style)
Parker, Charles Christopher Jr. **12** 105-106

Bora, Katherine von (1499-1552), German nun
Luther, Martin **10** 48-51

BORAH, WILLIAM EDGAR (1865-1940), American statesman **2** 408
Johnson, Hiram Warren **8** 300-301

Bordeaux (city; France)
Clement V **4** 101-102
Leclerc, Jacques Philippe **9** 272-273

Bordeaux, University of
Durkheim, Émile **5** 162-163
Sabatier, Paul **13** 398-399

BORDEN, GAIL (1801-1874), American pioneer and inventor of food-processing techniques **2** 409

BORDEN, SIR ROBERT LAIRD (1854-1937), Canadian prime minister, 1911-1920 **2** 409-411
Crerar, Thomas Alexander **4** 306
Laurier, Wilfrid **9** 232-234

Borden Co.
Borden, Gail **2** 409
Meighen, Arthur **10** 459-460

Border Ruffians (United States)
Atchison, David Rice **1** 357-358

Borderers, The (play)
Wordsworth, William **16** 385-388

Bordone, Paris (1500-1571), Italian painter
Tintoretto **15** 232-234

Bordoni, Faustina (1700-1781), Italian singer
Handel, George Frederick **7** 116-119

Boreas (ship)
Nelson, Horatio **11** 336-338

Borelli, Giovanni (1608-1679), Italian physicist
Malpighi, Marcello **10** 176-178

BORGES, JORGE LUIS (1899-1986), Argentine author and critic **2** 411-412
Güiráldez, Ricardo **7** 38-39

Borghese, Camillo
see Paul V, pope

Borghese, Marc' Antonio (died 1658), Italian nobleman
Rossi, Luigi **13** 310-311

Borghese, Pauline (Maria Paulina Buonaparte; 1780-1825), sister of Napoleon I
Canova, Antonio **3** 263-264

Borghese, Scipione (Caffarelli; 1576-1633), Italian cardinal
Bernini, Gian Lorenzo **2** 214-216

Borghesi, Bartolommeo (1781-1860), Italian numismatist
Mommsen, Theodor **11** 94-95

Borgia, Alfonso
see Calixtus III

BORGIA, CESARE (1475-1507), Italian cardinal, general, and administrator **2** 412-413
Alexander VI **1** 134-135
Julius II **8** 384-386
Leonardo da Vinci **9** 337-340
Machiavelli, Niccolò **10** 97-99

Borgia, Giovanni (Juan, or Joan; 1476-1497), 2d Duke of Gandia
Alexander VI **1** 134-135
Borgia, Cesare **2** 412-413

Borgia, Goffredo (1481-1517), prince of Squillace
Alexander VI **1** 134-135
Borgia, Cesare **2** 412-413

BORGIA, LUCREZIA (1480-1519), Italian duchess of Ferrara **2** 413-416
Alexander VI **1** 134-135
Borgia, Cesare **2** 412-413

Borgia, Pier Luigi (circa 1468-88), 1st Duke of Gandia
Borgia, Cesare **2** 412-413

Borgia, Rodrigo
see Alexander VI, pope

BORGLUM, JOHN GUTZON DE LA MOTHE (1867-1941), American sculptor and engineer **2** 416-417

Borglum, Lincoln (1912-1986), American sculptor
Borglum, John Gutzon de la Mothe **2** 416-417

Borinquén
see Puerto Rico

Boris Godunov (opera; Mussorgsky)
Mussorgsky, Modest Petrovich **11** 274-276
Pushkin, Aleksandr Sergeevich **12** 489-491
Rimsky-Korsakov, Nikolai Andreevich **13** 174-175

Boris Godunov (play)
Pushkin, Aleksandr Sergeevich **12** 489-491

Borja
see Borgia

BORJA CEVALLOS, RODRIGO (born 1935), a founder of Ecuador's Democratic Left (Izquierda Democratica) party and president of Ecuador (1988-) **2** 417-418

Borkman, John Gabriel (literary character)
Ibsen, Henrik **8** 98-100

BORLAUG, NORMAN ERNEST (born 1914), American biochemist who developed high yield cereal grains **2** 418-420

BORN, MAX (1882-1970), German physicist **2** 420-421
associates
Heisenberg, Werner Karl **7** 261-263
Kármán, Theodore von **8** 451-452
Pauli, Wolfgang Ernst **12** 149
influence of
Bohr, Niels Henrik David **2** 366-368
Dirac, Paul Adrien Maurice **5** 23-24
Oppenheimer, J. Robert **11** 525-526
opponents
Einstein, Albert **5** 228-231
quantum mechanics
Tomonaga, Sin-itiro **15** 265-266

Born to Rebel (book)
Mays, Benjamin E. **10** 374-376

Borneo (island)
see Indonesia

Bornholm (island, Denmark)
Oersted, Hans Christian **11** 476-478

Bornu (province, Nigeria)
Uthman don Fodio **15** 397-398

BOROCHOV, DOV BER (1881-1917), early Zionist thinker who reconciled Judaism and Marxism **2** 421-422

BORODIN, ALEKSANDR PROFIREVICH (1833-1887), Russian composer **2** 422-423
Mussorgsky, Modest Petrovich **11** 274-276
Rimsky-Korsakov, Nikolai Andreevich **13** 174-175
Tchaikovsky, Peter Ilyich **15** 130-132

Borodin, Mikhail Markovich (1884-1953), Russian diplomat
Chiang Kai-shek **3** 510-513
Ho Chi Minh **7** 426-428
Sun Yat-sen **15** 35-39

Borodino, battle of (1812)
Kutuzov, Mikhail Ilarionovich **9** 137-138
Napoleon I **11** 306-310
Ney, Michel **11** 372-373

Borom Sarat (film)
Ousmane, Sembene **12** 32-33

Boron (element—chemistry)
Bothe, Walther **2** 438-439
Davy, Humphry **4** 426-427
Gay-Lussac, Joseph Louis **6** 245-246

Borotin, Count (literary character)
Grillparzer, Franz **6** 546-547

Borough, Stephen (1525-1584), English navigator
Cabot, Sebastian **3** 200-201

Borough, The (poem)
Crabbe, George **4** 288

Borowski, Felix (1872-1956), American composer
Dawson, William Levi **4** 427-428

BORROMEO, ST. CHARLES (1538-1584), Italian cardinal and reformer **2** 423-424
Bellarmine, Robert **2** 135-136
Gregory XIII **6** 534
Neri, Philip **11** 340
Pius IV **12** 332

BORROMINI, FRANCESCO (1599-1667), Italian architect **2** 424-425
contemporaries
Cortona, Pietro da **4** 256
influence of
Aleijadinho, O **1** 125-126
Boffrand, Gabriel Germain **2** 361
Fischer von Erlach, Johann Bernhard **5** 459-461
Juvara, Filippo **8** 396-397
Le Vau, Louis **9** 360-361
style
Gentile da Fabriano **6** 266-267
Guarini, Guarino **7** 25-26

BOSANQUET, BERNARD (1848-1923), English philosopher **2** 425-426

Boscawen, Edward (1711-1761), British admiral
Adam, Robert and James **1** 38-40
Rodney, George Brydges **13** 239-240

Bosch, Carl (1874-1940), German industrial chemist
Haber, Fritz **7** 56-58

BOSCH, HIERONYMUS (1453-1516), Netherlandish painter **2** 426-428
Brouwer, Adriaen **3** 29-30
Bruegel, Pieter the Elder **3** 65-67
Evergood, Philip **5** 345
Smith, David **14** 287-288
van der Goes, Hugo **15** 416-417

BOSCH, JUAN (born 1909), Dominican writer, president, 1963 **2** 428-429
Balaguer y Ricardo, Joaquin **1** 460-461
Duvalier, François **5** 165-166

Bose Research Institute (Calcutta)
Bose, Jagadis Chandra **2** 429-430

Bose, S.N. (1894-1974), Indian mathematician
Einstein, Albert **5** 228-231

BOSE, SIR JAGADIS CHANDRA (1858-1937), Indian physicist and plant physiologist **2** 430-431

BOSE, SUBHAS CHANDRA (1897-1945), Indian nationalist **2** 430-431
Das, Chitta Ranjan **4** 401-402

Bose-Einstein statistics
Einstein, Albert **5** 228-231

Bosen Koche, Die (play)
Grass, Günter **6** 496-497

Bosnia (region; former Yugoslavia)
Karadzic, Radovan **8** 437-440
Mahmud II **10** 145-147
Mehmed the Conqueror **10** 452-454
Mladic, Ratko **11** 68-69

Bosnia-Herzegovina (nation; former republic, Yugoslavia)
Francis Ferdinand **6** 44
Francis Joseph **6** 45-46
Izetbegovic, Alija **8** 161-163

Boss, The (book; McKean)
Hague, Frank **7** 63-64

Bossi, Enrico (1861-1925), Italian composer
Malipiero, Gian Francesco **10** 171

Bossism (United States politics)
see Political machines (United States)

BOSSUET, JACQUES BÉNIGNE (1627-1704), French bishop and author **2** 431-432
Condé, Prince de **4** 193-194
Fénelon, François de Salignac de la Mothe **5** 410-411
La Bruyère, Jean de **9** 145
Leibniz, Gottfried Wilhelm von **9** 307-310
Simon, Jules François **14** 237-238

Boston (city, Massachusetts)
architecture
Benjamin, Asher **2** 162-163
Bulfinch, Charles **3** 116-117
Faneuil, Peter **5** 377
Gropius, Walter **7** 13-14
McKim, Charles Follen **10** 417-418
British siege
Allen, Ethan **1** 163-164
Greene, Nathanael **6** 525-526
Howe, William **7** 538-539
Hull, William **8** 29-30
Knox, Henry **9** 64
Putnam, Israel **12** 491-492
Catholic diocese
Carroll, John **3** 331-332
colonial period
Boylston, Zabdiel **2** 471
Sewall, Samuel **14** 123-124
officials
Curley, James Michael **4** 344-345
Otis, Harrison Gray **12** 25
Shaw, Lemuel **14** 164-165
White, Kevin H. **16** 231-232
police strike (1919)
Coolidge, John Calvin **4** 217-219
public schools
Emerson, Ralph Waldo **5** 278-280
Mason, Lowell **10** 321-322
Schindler, Solomon **14** 7-8
see also Brook Farm; Bunker Hill, Battle of; and entries beginning Boston

Boston (novel)
Sinclair, Upton Beale Jr. **14** 248-249

Boston Academy of Music
Mason, Lowell **10** 321-322

Boston American (newspaper)
Hearst, William Randolph **7** 243-244

Boston Atlas (newspaper)
Hildreth, Richard **7** 382

Boston Brahmins (American literature)
Cummings, Edward Estlin **4** 334-336

Boston Braves (baseball team)
Aaron, Henry Louis (Hank) **1** 2-3

Boston Bruins (U.S. hockey team)
Orr, Bobby **12** 2-4

Boston Carpet-bag (newspaper)
Ward, Artemus **16** 112-113

Boston Celtics (basketball team)
Bird, Larry **2** 279-281

Boston Christian Register (newspaper)
Bellows, Henry Whitney **2** 143-144

Boston Cooking School
Farmer, Fannie Merritt **5** 383

Boston Gazette (newspaper)
Adams, John **1** 48-51
Adams, Samuel **1** 55-56
Otis, James Jr. **12** 25-27

Boston Globe (newspaper)
Schindler, Solomon **14** 7-8

Boston Manufacturing Co.
Lowell, Francis Cabot **10** 13-14

Boston Massacre (1770)
Adams, John **1** 48-51
Adams, Samuel **1** 55-56
Hancock, John **7** 114-116

Boston Pops (orchestra)
Fiedler, Arthur **5** 437-438

Boston Port Bill
see Intolerable Acts (1774)

Boston Public Library
Garland, Hannibal Hamlin **6** 217-218
Lawrence, Abbott **9** 246
McKim, Charles Follen **10** 417-418
Sargent, John Singer **13** 481-482

Boston Quarterly Review (magazine)
Brownson, Orestes Augustus **3** 57-58

Boston Red Sox (baseball team)
Ruth, George Herman Jr. **13** 384

Boston School of Oratory
Garland, Hannibal Hamlin **6** 217-218

Boston School Song Book, The (anthology)
Mason, Lowell **10** 321-322

Boston Slave Riot (1854)
Burns, Anthony **3** 151

Boston Strong Boy
see Sullivan, John Lawrence

Boston Symphony Orchestra
Chávez, Carlos **3** 486
Ozawa, Seiji **12** 49-51
Piston, Walter **12** 327-328

Boston Tea Party (1773)
British retaliation
Gage, Thomas **6** 169-170
North, Frederick **11** 429-430
see also Intolerable Acts (1774)
participants
Adams, Samuel **1** 55-56
Revere, Paul **13** 110-111
supporters
Adams, John **1** 48-51
Chase, Samuel **3** 475-476
Dickinson, John **4** 543-544
Franklin, Benjamin **6** 60-64
Hancock, John **7** 114-116

Boston University
Adams, Peter Chardon Brooks **1** 54
Bell, Alexander Graham **2** 129-131
Brightman, Edgar Sheffield **3** 8-9
Parsons, Frank **12** 121-122
Silber, John **14** 224-226
Zinn, Howard **16** 520-521

Bostonians, The (novel)
James, Henry **8** 211-212

Boston's Immigrants (book)
Handlin, Oscar **7** 121-122

Boston's Watch and Ward Society
Williams, Tennessee **16** 306-308

BOSWELL, JAMES (1740-1795), Scottish biographer and diarist **2** 432-434
Burke, Edmund **3** 138-141
Goldsmith, Oliver **6** 411-413
Johnson, Samuel **8** 315-317
Wilkes, John **16** 280-281

Bosworth Field, Battle of (1485)
Henry VII **7** 300-302
Richard III **13** 132-133

Botanical Mission (Columbia; established 1783)
Mutis, José Celestino **11** 278-279

Botany (science)
classification
Bartram, William **2** 41-42
Colden, Cadwallader **4** 145-146
Cutler, Manasseh **4** 356-357
Gray, Asa **6** 506-507
Lamarck, Chevalier de **9** 171-173
Ray, John **13** 57-59
collections (18th century)
Banks, Joseph **1** 489-490
Bartram, John **2** 40-41
Boerhaave, Hermann **2** 358-359
Mutis, José Celestino **11** 278-279
expeditions
Gray, Asa **6** 506-507
Humboldt, Friedrich Heinrich Alexander von **8** 30-31
plant genetics
de Vries, Hugo **4** 516-518
East, Edward Murray **5** 182-183
Vavilov, Nikolai Ivanovich **15** 447-448
see also Plant breeding; Plant physiology; Scientists—botanists

Botany Bay (Australia)
Flinders, Matthew **5** 490
Phillip, Arthur **12** 279-280

Botchan (novel)
Natsume, Soseki **11** 324-325

Both, Jan (1618?-1652), Dutch painter
Cuyp, Aelbert **4** 360-361

Both Your Houses (play)
Anderson, Maxwell **1** 219-220

BOTHA, LOUIS (1862-1919), South African soldier and statesman **2** 434-436
Hertzog, James Barry Munnik **7** 347-348
Plaatje, Solomon Tshekisho **12** 341-342
Roberts, Frederick Sleigh **13** 195-196
Smuts, Jan Christian **14** 309-310

BOTHA, PIETER WILLEM (born 1916), prime minister (1978-1984) and first executive state president of the Republic of South Africa **2** 436-438

BOTHE, WALTHER (1891-1957), German physicist **2** 438-439

Bothie of Tober-na-Vuolich, a Long Vacation Pastoral, The (narrative poem)
Clough, Arthur Hugh **4** 123-124

Bothwell, 4th Earl of (James Hepburn; 1536?-1578), Scottish Protestant nobleman
James I **8** 204-206
Mary, I **10** 308-309

Botkin, Sergei (1832-1889), Russian physician
Pavlov, Ivan Petrovich **12** 155-157

Boto, Eza
see Beti, Mongo

Botswana (formerly Bechuanaland; nation, South Africa)
Khama, Seretse M. **8** 532-533
Malan, Daniel Francois **10** 163-164
Masire, Quett Ketumile **10** 318-319
Rhodes, Cecil John **13** 120-122

Botswana Democratic party
Chiepe, Gaositwe Keagakwa Tibe **3** 517

BOTTICELLI, SANDRO (1444-1510), Italian painter **2** 439-440
influence of
Burne-Jones, Edward Coley **3** 145-146
Duncan, Isadora **5** 144-145
Modigliani, Amedeo **11** 72-73
Pater, Walter Horatio **12** 130-131
influenced by
Apelles **1** 257
Lippi, Filippo **9** 439
patron
Medici, Lorenzo de' **10** 450-451

Bou Kharouba, Mohammed Ben Brahim
see Boumediene, Houari

Boucher, Catherine (died 1831), wife of William Blake
Blake, William **2** 316-318

BOUCHER, FRANÇOIS (1703-1770), French painter **2** 440-442
influence of
Clouet, Jean and François **4** 122-123
David, Jacques Louis **4** 407-409
Fragonard, Jean Honoré **6** 38-39
Renoir, Pierre Auguste **13** 101-102
rococo
Chardin, Jean Baptiste Siméon **3** 442-443
Watteau, Antoine **16** 143-144

Boucher, Nicolas (1671-1743), French decorator
Boucher, François **2** 440-442

BOUCICAULT, DION (1820-1890), Irish-American playwright and actor **2** 442-443
Belasco, David **2** 124-125
Jefferson, Joseph **8** 237

Boudeuse (ship)
Bougainville, Louis Antoine de **2** 443-444

Boudin, Eugène (1825-1898), French painter
Monet, Claude **11** 102-104

Boudouin, Pierre Antoine (1723-1769), French painter
Boucher, François **2** 440-442

BOUGAINVILLE, LOUIS ANTOINE DE (1729-1811), French soldier and explorer **2** 443-444
Cook, James **4** 214-215

Bouguereau, Adolphe William (1825-1905), French painter
Matisse, Henri **10** 336-337

Bouilhet, Louis (1822-1869), French poet
Flaubert, Gustave **5** 480-482

Boulanger, Georges Ernest J.M. (1837-1891), French general
Clemenceau, Georges **4** 99-101

Boulanger, N.A. (pseudonym)
see Holbach, Baron d'

Boulanger, Nadia (1887-1979), French conductor and teacher
Carter, Elliott Cook Jr. **3** 338-339
Copland, Aaron **4** 227-228
Harris, Roy **7** 175-176
Piston, Walter **12** 327-328
Thomson, Virgil **15** 202-203

Boulangists (French politics)
Barrès, Auguste Maurice **2** 20-21

Boule de suif (story)
Maupassant, Henri René Albert Guy de **10** 347

Boulevard, Le (painting)
Severini, Gino **14** 122

BOULEZ, PIERRE (born 1925), French composer, conductor, and teacher **2** 444-445
influence of
Berio, Luciano **2** 194-195
Cage, John **3** 211-214
Stockhausen, Karlheinz **14** 460-461
influenced by
Messiaen, Olivier **10** 528-529
Stravinsky, Igor Fedorovich **14** 502-506
students
Bennett, Richard Rodney **2** 172

Boulogne, Battle of (1545)
Henry VIII **7** 302-305

Boulton, Matthew (1728-1809), English industrialist
Watt, James **16** 141-143

Boulton and Watt (co.)
Fulton, Robert **6** 151-152

BOUMEDIENE, HOUARI (born 1932), Algerian revolutionary, military leader, and president **2** 445-446
Abbas, Ferhat **1** 6-7
Ben Bella, Ahmed **2** 148-149

Bound East for Cardiff (play)
O'Neill, Eugene **11** 514-516

Bound to Rise (book)
Alger, Horatio **1** 153-154

Bounty (ship)
Bligh, William **2** 325-326

BOURASSA, JOSEPH-HENRI-NAPOLEON (1868-1952), French-Canadian nationalist and editor **2** 446-447
Laurier, Wilfrid **9** 232-234

BOURASSA, ROBERT (born 1933), premier of the province of Quebec (1970-1976 and 1985-) **2** 447-449

Bourbon (dynasty)
French branch (ruled 1589-1795; 1814-30)
Charles X **3** 463-464
Henry IV **7** 293-295
Louis XIII **9** 529-531
Louis XIV **9** 531-533
Louis XV **9** 533-534
Louis XVI **9** 534-535
Louis XVIII **9** 535-536
see also France—1815-1830
Neopolitan branch (ruled 1735-1805; 1815-1860)
Charles III **3** 454-455
Ferdinand II **5** 415-416
Spanish branch (ruled 1700-1868; 1874-1931)
Alfonso XIII **1** 151
Charles III **3** 454-455
Charles IV **3** 456-457
Ferdinand VII **5** 418-420
Isabella II **8** 145-146
Philip V **12** 276-277

Bourbon, Charles de (1490-1527), constable of France
Francis I **6** 40-43

Bourbon-Condé, Louis Antoine Henri de
see Enghein, Duke of

Bourcicault, Dion
see Boucicault, Dion

BOURDELLE, EMILE-ANTOINE (1861-1929), French sculptor **2** 449-450
Giacometti, Alberto **6** 294-295
Richier, Germaine **13** 145-146
Rodin, Auguste **13** 236-238

Bourdon, Sébastien (1616-1671), French painter
Claude Lorrain **4** 89-90

BOURGEOIS, LÉON (1851-1925), French premier 1895-1896 **2** 450-451

Bourgeois, Louis (circa 1510-1561), French composer
Goudimel, Claude **6** 466

BOURGEOIS, LOUISE (born 1911), American sculptor **2** 451-452

Bourgeois gentilhomme, Le (play; Molière)
Lully, Jean Baptiste **10** 40-41
Molière **11** 86-88

BOURGEOYS, BLESSED MARGUERITE (1620-1700), French educator and religious founder **2** 452-453

Bourgmestre de Stilmonde, Le (play)
Maeterlinck, Maurice **10** 125-126

Bourgogne, Jean de
see Mandeville, Sir John

BOURGUIBA, HABIB (born 1903), Tunisian statesman **2** 453-455
Ben Bella, Ahmed **2** 148-149
Zine el Abidine Ben Ali **16** 518-520

Bourignon, Antoinette (1616-1680), Flemish mystic
Swammerdam, Jan **15** 48-49

Bourke, Capt. John Gregory (1846-1896), American ethnologist
Crazy Horse **4** 303-304

BOURKE-WHITE, MARGARET (1904-1971), American photographer and photojournalist **2** 455-456
Caldwell, Erskine **3** 223-224

BOURNE, RANDOLPH SILLIMAN (1886-1918), American pacifist and cultural critic **2** 456-457

Bourra bienfaisant, Le (play)
Goldoni, Carlo **6** 408-409

Bourse (Brussels)
Rodin, Auguste **13** 236-238

Boursiquot, Dionysius Lardner
see Boucicault, Dion

Bouteille à la mer, La (poem)
Vigny, Comte de **15** 494-495

Boutique Fantasque, La (ballet)
Respighi, Ottorino **13** 103-104

Boutmy, Émile (1835-1906), French educator
Halévy, Élie **7** 76

Bouton, Charles Marie (1781-1853), French painter
Daguerre, Louis Jacques Mandé **4** 365-366

BOUTROS-GHALI, BOUTROS (born 1922), Egyptian diplomat and sixth secretary-general of the United Nations (1991-) **2** 457-458

Boutroux, Étienne Émile Marie (1845-1921), French philosopher
Durkheim, Émile **5** 162-163

Bouts, Aelbrecht (1455/60-1549), Dutch painter
Bouts, Dirk **2** 458-459

BOUTS, DIRK (1415/20-1475), Dutch painter **2** 458-459
Bermejo, Bartolomé **2** 205
Christus, Petrus **4** 33-34
Eyck, Hubert and Jan van **5** 352-354
Massys, Quentin **10** 325-326
Schongauer, Martin **14** 26-28

Bouts, Dirk, the Younger (1448-1491), Dutch painter
Bouts, Dirk **2** 458-459

Bouvard and Pécuchet (novel)
Flaubert, Gustave **5** 480-482

Bouvier, Jacqueline Lee
see Kennedy, Jacqueline

Bouvines, Battle of (1214)
Frederick II **6** 79
Innocent, III **8** 125-127
John **8** 274-275

Bovary, Emma and Charles (literary characters)
Flaubert, Gustave **5** 480-482

Boveri, Theodor (1862-1915), German zoologist
Spemann, Hans **14** 368-369

Bow Street Runners (England)
Fielding, Henry **5** 442-444

BOWDITCH, HENRY INGERSOLL (1808-1892), American physician **2** 459-460

BOWDITCH, NATHANIEL (1773-1838), American navigator and mathematician **2** 460-461
Dunbar, William **5** 143-144

Bowdoin College (Maine)
Longfellow, Henry Wadsworth **9** 499-500
MacMillan, Donald Baxter **10** 111-112
Russwurm, John Brown **13** 381-382

BOWDOIN, JAMES (1726-1790), American merchant and politician **2** 461-462

Bowen, Edward George (1911-1991), Australian radio astronomer
Watson-Watt, Robert Alexander **16** 140-141

BOWEN, ELIZABETH (1899-1973), British novelist **2** 462-463

Bowen, Marjorie (pseudonym of Gabrielle Margaret Vere Long; 1888-1952), English novelist
Greene, Graham **6** 523-524

BOWERS, CLAUDE GERNADE (1878-1958), American journalist, historian, and diplomat **2** 463

Bowery (New York City)
Crane, Stephen **4** 293-295

Bowery, The (painting)
Marsh, Reginald **10** 276-277

Bowery Theater (New York City)
Christy, Edwin P. **4** 34-35

Bowes-Lyon, Lady Elizabeth
see Elizabeth, queen of George VI

Bowge of Court, The (satire)
Skelton, John **14** 268-269

Bowie, James (circa 1796-1836), American soldier
Travis, William Barret **15** 292-293

BOWLES, SAMUEL (1826-1878), American newspaper publisher **2** 464
Applegate, Jesse **1** 264-265
Dickinson, Emily **4** 541-543

Bowls (poem)
Moore, Marianne **11** 148-149

BOWMAN, ISAIAH (1878-1950), American geographer **2** 464-465

Bowood (Wiltshire, England)
Adam, Robert and James **1** 38-40

Boworadet rebellion (Thailand; 1933)
Phibun Songkhram, Luang **12** 264-265

Box Tunnel (near Bath, England)
Brunel, Isambard Kingdom **3** 69-70

BOXER, BARBARA (born 1940), U.S. Senator from California **2** 465-468

Boxer Rebellion (1898-1900)
Chang Chien **3** 429-430
Chang Chih-tung **3** 430-431
Jellicoe, John Rushworth **8** 242-243
Li Hung-Chang **9** 407-409
Tz'u-hsi **15** 375-376
Yüan Shih-k'ai **16** 480-481

Boxers
see Athletes, American—boxers

Boy bachelor
see Wolsey, Thomas

Boy Bitten by a Lizard (painting)
Caravaggio **3** 282-284

Boy in the House, A (novella)
de la Roche, Mazo Louise **4** 474-475

Boy Leading a Horse (painting)
Picasso, Pablo **12** 292-295

Boy Lighting a Candle (painting)
Greco **6** 511-514

Boy Scouts of America
Seton, Ernest Thompson **14** 119-120

Boy with an Arrow (painting)
Giorgione **6** 340-341

Boy with the Squirrel
Copley, John Singleton **4** 228-230

Boyacá, Battle of (1819)
Bolívar, Simón **2** 375-377
Santander, Franciso de Paula **13** 475

Boyars (Russia)
Ivan IV **8** 157-159-500

Boycott
see Labor unions

Boyd, Sir Alexander (15th century), Scottish statesman
James III **8** 208-209

Boyd, Nancy
see Millay, Edna St. Vincent

Boyd, Lord (Robert Boyd; died circa 1470), Scottish statesman
James III **8** 208-209

Boyd Orr, John
see Orr, John Boyd

Boyen, Hermann von (1771-1848), Prussian general
Meinecke, Friedrich **10** 460-461

BOYER, JEAN PIERRE (1776-1850), Haitian president 1818-1845 **2** 468-469

Boyhood of Christ, The (narrative)
Wallace, Lewis **16** 74-75

Boyle, Richard (1st Earl of Cork; 1566-1643), Irish nobleman
Boyle, Robert **2** 469-471

Boyle, Richard (1694-1753)
see Burlington, 3d Earl of

BOYLE, ROBERT (1627-1691), British chemist and physicist **2** 469-471
Guericke, Otto Von **7** 27-28
Hooke, Robert **7** 475
Locke, John **9** 478-480
van der Waals, Johannes Diderik **15** 417-418)

Boyle family (literary characters)
O'Casey, Sean **11** 459-460

Boyle lectures (sermons)
Boyle, Robert **2** 469-471
Clarke, Samuel **4** 88

Boyle's law (physics)
Boyle, Robert **2** 469-471

BOYLSTON, ZABDIEL (1679-1766), American physician **2** 471
Mather, Cotton **10** 330-332

Boylston market (Boston, Massachusetts)
Bulfinch, Charles **3** 116-117

Boyne, Battle of the (1690)
James II **8** 207-208
William III **16** 295-296

Boys from Syracuse, The (musical)
Rodgers, Richard Charles **13** 234-236

Boys in the Back Room, The (book)
Wilson, Edmund **16** 318-319

Boy's King Arthur, The (book)
Lanier, Sidney **9** 199-200

Boy's Magic Horn, The (folk songs)
Arnim, Achim von **1** 308-309
Brentano, Clemens **2** 515-516

Boy's Town, A (book)
Howells, William Dean **7** 539-541

Boy's Will, A (poems)
Frost, Robert Lee **6** 130-133

Boythorn, Laurence (literary character)
Landor, Walter Savage **9** 186-187

Boz
see Dickens, Charles

BOZEMAN, JOHN M. (1837-1867), American pioneer **2** 471-472

Bozeman Trail (Colorado-Montana)
Bozeman, John M. **2** 471-472
Bridger, James **3** 2-3
Red Cloud **13** 70-71

Bozzie
see Boswell, James

Brabham Moor, Battle of (1408)
Henry IV **7** 292-293

Bracciolini, Poggio (1380-1459), Italian humanist
Martin V **10** 287-288

Bracebridge Hall (novel)
Irving, Washington **8** 141-143

Bracegirdle, Anne (1663?-1748), English actress
Congreve, William **4** 200-201

BRACKENRIDGE, HUGH HENRY (1749-1816), American lawyer and writer **2** 472-473
Freneau, Philip Morin **6** 99-100

Bracton, Henry de (died 1268), English jurist and ecclesiastic
Blackstone, William **2** 310-311
Vinogradoff, Paul Gavrilovitch **15** 503

Bradamante (literary character)
Ariosto, Ludovico **1** 289-290
Boiardo, Matteo Maria **2** 369

BRADBURY, RAY (born 1920), American fantasy and science fiction writer **2** 473-474

Bradby, Lucy Barbara
see Hammond, Lawrence and Barbara

BRADDOCK, EDWARD (1695-1755), British commander in North America **2** 474-475
aides-de-camp
Washington, George **16** 126-129
French and Indian War
Forbes, John **5** 507-508
Lewis, Andrew **9** 376-377
Ft. Duquesne
Boone, Daniel **2** 397-398
Franklin, Benjamin **6** 60-64
Gist, Christopher **6** 352-353
Morgan, Daniel **11** 160-161

Bradford, Andrew (1686-1742), American printer
Bradford, William **2** 477

Bradford, Thomas (1745-1838), American journalist
Bradford, William **2** 477

BRADFORD, WILLIAM (1590-1657), leader of Plymouth Colony **2** 475-476
Brewster, William **2** 523-524

BRADFORD, WILLIAM (1663-1752), American printer **2** 476-477
Zenger, John Peter **16** 497-498

BRADFORD, WILLIAM (1722-1791), American journalist **2** 477

BRADLAUGH, CHARLES (1833-1891), English freethinker and political agitator **2** 478
Besant, Annie Wood **2** 233-234

Bradley, Andrew Cecil (1851-1935), English literary critic
Bradley, Francis Herbert **2** 481-482

BRADLEY, ED (born 1941), African American broadcast journalist **2** 478-481

BRADLEY, FRANCIS HERBERT (1846-1924), English philosopher **2** 481-482
Bosanquet, Bernard **2** 425-426
Eliot, Thomas Stearns **5** 258-261
Moore, George Edward **11** 146

BRADLEY, JAMES (1693-1762), English astronomer **2** 482-483
Flamsteed, John **5** 477-478

BRADLEY, OMAR NELSON (1893-1981), American general **2** 483-484

BRADLEY, TOM (born 1917), first African American mayor of Los Angeles **2** 484-485

BRADMAN, SIR DONALD GEORGE (born 1908), Australian cricketer **2** 485-486

Bradomín, Marquis de (literary character)
Valle Inclán, Ramón Maria del **15** 407-408

BRADSTREET, ANNE DUDLEY (circa 1612-1672), English-born American poet **2** 486-487

Bradstreet, Simon (1603-1697), English colonial governor of Massachusetts 1630-1636
Bradstreet, Anne Dudley **2** 486-487

Brady, James (died 1878), American sheriff
Billy the Kid **2** 277

BRADY, MATHEW B. (circa 1823-1896), American photographer **2** 487-488
Daguerre, Louis Jacques Mandé **4** 365-366

Braganza dynasty (Portugal, Brazil; 15th century)
Manuel I **10** 219-220
Pedro I **12** 179-180
Pedro II **12** 180-181

Bragg, Braxton (1817-1876), American general
Forrest, Nathan Bedford **6** 13-14
Lee, Robert Edward **9** 292-294

BRAGG, SIR WILLIAM HENRY (1862-1942), English physicist **2** 488-489

Bragg, William L. (1890-1971), English physicist
Bragg, William Henry **2** 488-489

Bragg equation (physics)
Bragg, William Henry **2** 488-489

Bragg spectrometer (physics)
Compton, Arthur Holly **4** 186-188

Braggart Warrior, The (play)
Plautus **12** 348-350

Braggioni (literary character)
Porter, Katherine Anne **12** 406-407

BRAHE, TYCHO (1546-1601), Danish astronomer **2** 489-490
Halley, Edmund **7** 88-89
Heraclides of Pontus **7** 319-320
Kepler, Johannes **8** 514-516

Brahmanism (religion)
Kukai **9** 124-125
Shankara **14** 150-151

Brahmaputra River (Tibet-India)
Hedin, Sven Anders **7** 252-253

Brahmi script (India)
Asoka **1** 341-342

Brahmins (Hindu caste)
Buddha **3** 97-101
Duff, Alexander **5** 126-127

Brahmo Samaj (Association of God)
Roy, Ram Mohun **13** 18
Rabindranath Tagore **12** 529-531
Vivekananda **16** 4-5

BRAHMS, JOHANNES (1833-1897), German composer **2** 490-492
influence of
Dvořák, Antonin **5** 168-169
Mahler, Gustav **10** 144-145
Schoenberg, Arnold **14** 24-26
Schumann, Robert Alexander **14** 41-43
Strauss, Richard **14** 500-501
influenced by
Bach, Johann Sebastian **1** 416-419
Beethoven, Ludwig van **2** 114-117
settings of poems
Heine, Heinrich **7** 259-260

Braid, James (1795?-1860), British surgeon
Mesmer, Franz Anton **10** 526-527

Braidwood method (sign language)
Gallaudet, Thomas Hopkins **6** 185

BRAILLE, LOUIS (1809-1852), French teacher and creator of braille system **2** 492-493

Brain (dog)
Pavlov, Ivan Petrovich **12** 155-157
Sherrington, Charles Scott **14** 187-189

Brain (human)
Adrian, Edgar Douglas **1** 67-69
Cushing, Harvey Williams **4** 353-354
Penfield, Wilder Graves **12** 198-200

Brain (rat)
Lashley, Karl Spencer **9** 214-215

Brain hemorrhage victims
Curtis, Benjamin Robbins **4** 349
Dewey, Melvil **4** 523-524
Evatt, Herbert Vere **5** 341-343
Flaubert, Gustave **5** 480-482
Francis of Sales **6** 47
Harding, Warren Gamaliel **7** 148-149
Jenner, Edward **8** 245-246
Schumpeter, Joseph Alois **14** 43-44

Brain trust (F. Roosevelt administration)
Berle, Adolf Augustus Jr. **2** 199-200
Byrnes, James Francis **3** 191-192
Hoover, Herbert Clark **7** 483-485
Tugwell, Rexford Guy **15** 336-339

Brainerd, David (1718-1747), American missionary
Edwards, Jonathan **5** 220-222

Brake (automobile)
Sloan, Alfred Pritchard Jr. **14** 274

Brakna Moors (Arab tribe)
Caillié, Auguste René **3** 214-215

BRAMANTE, DONATO (1444-1514), Italian architect and painter **2** 493-494
associates
Leonardo da Vinci **9** 337-340
Raphael **13** 40-42
influence of
Lescot, Pierre **9** 354
Palladio, Andrea **12** 75-77, 267
Sangallo family **13** 464-466
Sanmicheli, Michele **13** 469-470
Sansovino, Jacopo **13** 470-471
Vignola, Giacomo da **15** 493-494
influenced by
Alberti, Leon Battista **1** 113-115
patrons
Sforza, Lodovico **14** 127-128
St. Peter's (Rome)

Julius II **8** 384-386
Michelangelo Buonarroti **11** 2-5
Sangallo family **13** 464-466

Bramble, Matthew (literary character)
Smollett, Tobias George **14** 305-307

Brancacci, Felice (flourished 15th century), Italian merchant
Masaccio **10** 312-313

Brancacci, Rinaldo (died 1427), Italian cardinal
Donatello **5** 55-56
Michelozzo **11** 6-7

BRANCUSI, CONSTANTIN (1876-1957), Romanian sculptor in France **2** 494-496
associates
Modigliani, Amedeo **11** 72-73
compared to
Arp, Jean **1** 317-318
exhibitions (United States)
Steichen, Edward **14** 411-412
Stieglitz, Alfred **14** 451-452
influence of
Lipchitz, Jacques **9** 432-433
Moore, Henry **11** 146-148
Noguchi, Isamu **11** 416-418

Brand (play)
Ibsen, Henrik **8** 98-100

Brand von Egliswyl, Der (prose tale)
Wedekind, Frank **16** 166-167

BRANDEIS, LOUIS DEMBITZ (1856-1941), American jurist **2** 496-497
and Zionism
Silver, Abba Hillel **14** 232-233
Szold, Henrietta **15** 66-67
Wise, Stephen Samuel **16** 344-345
"Brandeis brief"
Kelley, F. **8** 483-484
fellow justices
Cardozo, Benjamin Nathan **3** 288-290
Stone, Harlan Fiske **14** 468-470
White, Edward Douglass **16** 230-231
influence of
Douglas, William Orville **5** 83-85
nomination to Court
Pound, Roscoe **12** 417-418
Taft, William Howard **15** 78-81
Walsh, Thomas James **16** 85-86
secretaries
Acheson, Dean Gooderham **1** 37-38

Brandeis University (Waltham, Massachusetts)
Bernstein, Leonard **2** 218-219
Krenek, Ernst **9** 98-99
Kroeber, Alfred Louis **9** 105-106
Lawrence, Jacob **9** 250-251
Marcuse, Herbert **10** 245-247
Radin, Paul **12** 538-539

Brandenburg (region, Prussia)
Charles XII **3** 464-466
Frederick William **6** 85-86
Sigismund **14** 220-221

Brandenburg Concertos (music)
Bach, Johann Sebastian **1** 416-419

Brandes, Georg Morris (G.M. Cohen; 1842-1927), Danish critic and historian
Bjørnson, Bjørnstjerne **2** 299-300
Ibsen, Henrik **8** 98-100
Jacobsen, Jens Peter **8** 193-194
Lagerlöf, Selma Ottiliana Lovisa **9** 163-164
Strindberg, August **14** 509-511

BRANDO, MARLON (born 1924), American actor **2** 497-499

BRANDT, WILLY (Herbert Frahm Brandt; 1913-1992), German statesman, chancellor of West Germany **2** 499-500
Bahr, Egon **1** 438-440
King, Martin Luther Jr. **9** 20-22

Brandy, mucho Brandy (play)
Ruíz, José Martínez **13** 358

Brandy Station, Battle of (1863)
Stuart, James Ewell Brown **14** 515-516

Brandywine, Battle of (1777)
Cornwallis, Charles **4** 241-243
Greene, Nathanael **6** 525-526
Howe, William **7** 538-539
Knox, Henry **9** 64
Pulaski, Casimir **12** 480-481

Branković, George (1367-1456), Serbian noble
Hunyadi, John **8** 51-52

Bransfield, Edward (circa 1795-1852), English naval officer
Palmer, Nathaniel Brown **12** 80-81

BRANT, JOSEPH (1742-1807), Mohawk Indian chief **2** 500-501

BRANT, MARY (1736-1796), Native American who guided the Iroquois to a British alliance **2** 501-503

BRANT, SEBASTIAN (1457-1521), German author **2** 503-504
Porter, Katherine Anne **12** 406-407

BRAQUE, GEORGES (1882-1967), French painter **2** 504-505
early Fauve
Matisse, Henri **10** 336-337
friends
Archipenko, Alexander **1** 280-281
Klee, Paul **9** 47-49
Picasso, Pablo **12** 292-295
Staël, Nicolas de **14** 392
Stein, Gertrude **14** 414-415
Ungaretti, Giuseppe **15** 389-390
influence of
Gris, Juan **7** 5-6
Pevsner, Antoine **12** 263-264
Sheeler, Charles **14** 170-171
influenced by
Cézanne, Paul **3** 400-402

Braque Triptych (painting)
Weyden, Rogier van der **16** 219-221

Brasa en el pico del cuervo, La (book)
Gallegos Freire, Rómulo **6** 185-186

Braschi, Gianangelo
see Pius VI

Brasidas (died 422 B.C.), Spartan commander
Cleon **4** 104-105
Thucydides **15** 211-212

Brasile
see Newfoundland

Brasília (city; Brazil)
Kubitschek de Oliveira, Juscelino **9** 113-115
Niemeyer Soares Filho, Oscar **11** 389-390

Brasserie des Martyrs (café, Paris)
Monet, Claude **11** 102-104

Brasserie Reichshoffen (painting)
Manet, Édouard **10** 193-194

Bratsk Station (poems)
Yevtushenko, Yevgeny Alexandrovich **16** 455-456

BRATTAIN, WALTER H. (1902-1987), American physicist and co-inventor of the transistor **2** 505-507
Bardeen, John **2** 1-3

Brattle Square Church (Boston)
Richardson, Henry Hobson **13** 139-141

Bratton, Henry de
see Bracton, Henry de

BRAUDEL, FERNAND (1902-1985), leading exponent of the *Annales* school of history **2** 507-508

Braulion (circa 585-circa 651), Spanish bishop
Isidore of Seville **8** 149-150

BRAUN, FERDINAND (1850-1918), German recipient of the Nobel Prize in Physics for work on wireless telegraphy **2** 508-509
Marconi, Guglielmo **10** 239-240

Braut von Korinth, Die (ballad)
Goethe, Johann Wolfgang von **6** 388-391

Braut von Messina, Die (play)
Schiller, Johann Christoph Friedrich von **14** 4-7

Brave African Huntress, The (book)
Tutuola, Amos **15** 361-362

Brave New World (novel)
Huxley, Aldous Leonard **8** 74-75

Brave New World Revisited (novel)
Huxley, Aldous Leonard **8** 74-75

Bravo, The (novel)
Cooper, James Fenimore **4** 220-223

Brawa (town, East Africa)
Cheng Ho **3** 500

Brazil, Federative Republic of (nation; South America)
Empire (1822-1889)
Andrada e Silva, José Bonifácio de **1** 221-222
Caxias, Duque de **3** 386

Feijó, Diogo Antônio **5** 405-406
Pedro I **12** 179-180
Pedro II **12** 180-181
republic founded (1889)
Deodoro da Fonseca, Manoel **4** 502
Nabuco de Araujo, Joaquim Aurelio **11** 288-289
Pedro II **12** 180-181
Peixoto, Floriano **12** 188-189
slavery in
Canot, Theodore **3** 262-263
Nabuco de Araujo, Joaquim Aurelio **11** 288-289
1960s
Castelo Branco, Humberto **3** 359-360
Goulart, João **6** 467-469
Kubitschek de Oliveira, Juscelino **9** 113-115
1970s
Geisel, Ernesto **6** 253-255
and Argentina
Pedro II **12** 180-181
Rio Branco, Barão do **13** 177
Rivadavia, Bernardino **13** 182-183
and Peru
Leguía y Salcedo, Augusto Bernardino **9** 305-306
and Uruguay
Lavalleja, Juan Antonio **9** 238-239
Communist party
Prestes, Luiz Carlos **12** 442-444
Dutch in
John Maurice of Nassau **8** 281-282
economic development
Ludwig, Daniel Keith **10** 29-31
economic reform
Collor de Mello, Fernando **4** 170-172
exploration
Cabral, Pedro Álvares **3** 203-204
Dias de Novais, Bartolomeu **4** 533-534
Magellan, Ferdinand **10** 126-127
Manuel I **10** 219-220
Rondon, Candido Mariano da Silva **13** 271
Vespucci, Amerigo **15** 476-478
French in
Sá, Mem de **13** 395
historians of
Varnhagen, Francisco Adolfo de **15** 437-438
literacy programs
Freire, Paulo **6** 95-96
military rule ended (1985)
Figueiredo, João Batista de Oliveira **5** 445-446
missionaries in
Anchieta, José de **1** 210-211
Vieira, Antônio **15** 492
Paraguayan war
see Triple Alliance, War of the
Portuguese rule
Pombal, Marquês de **12** 386-387
Sá, Mem de **13** 395
Sousa, Martim Afonso de **14** 354-355
Tiradentes **15** 237
Vargas regimes
Aranha, Osvaldo **1** 272-273
Vargas, Getulio Dornelles **15** 433-434
see also entries beginning Brazilian

Brazilian Antislavery Society
Nabuco de Araujo, Joaquim Aurelio **11** 288-289

Brazilian art and architecture
Aleijadinho, O **1** 125-126
Le Corbusier **9** 274-275
Niemeyer Soares Filho, Oscar **11** 389-390
Portinari, Cândido **12** 407-408

Brazilian immigration service (Paris)
Rio Branco, Barão do **13** 177

Brazilian literature
Amado, Jorge **1** 189-190
Castro Alves, Antônio de **3** 364-365
Cunha, Euclides Rodrigues Pimenta da **4** 336-337
Freyre, Gilberto **6** 106-107
Machado de Assis, Joaquim Maria **10** 91-92

Brazilian music
Villa-Lobos, Heitor **15** 496-497

BRAZZA, PIERRE PAUL FRANÇOIS CAMILLE SAVORGNAN DE (1852-1905), Italian-born French explorer **2** 509-510

Brazzaville Conferences
1944
Eboué, Adolphe Felix Sylvestre **5** 194
1960
Houphouët-Boigny, Felix **7** 519-520
Youlou, Fulbert **16** 466-467

Bread and Wine (elegy)
Hölderlin, Johann Christian Friedrich **7** 451-452

Bread and Wine (novel)
Silone, Ignazio **14** 231-232

"Bread or Club" policy (Mexico)
Díaz, José de la Cruz Porfirio **4** 534-536

Breadwinner's Institute (Boston)
Parsons, Frank **12** 121-122

Breakers, The (Newport, Rhode Island)
Hunt, Richard Morris **8** 44

Breakfast cereals
Post, Charles William **12** 408-409

Breakfast Room (painting)
Bonnard, Pierre **2** 395-396

Breaking Heart, The (symphony)
Fry, William Henry **6** 136-137

Breaking New Ground (autobiography)
Pinchot, Gifford **12** 308-309

Breakspear, Nicholas
see Adrian IV, pope

Breakthrough in Burma (book)
Ba Maw **1** 480-481

BREASTED, JAMES HENRY (1865-1935), American Egyptologist and archeologist **2** 510-511

Breastplate of Justice (Jewish law)
see Shulhan Aruk

Breasts of Tiresias, The (play)
Apollinaire, Guillaume **1** 260

Breathless (film)
Truffaut, François **15** 311-313

BRÉBEUF, JEAN DE (1593-1649), French Jesuit missionary **2** 511-512

BRECHT, BERTOLT (1898-1956), German playwright **2** 512-514
Frisch, Max **6** 118-119
Gay, John **6** 243-244
Grimmelshausen, Hans Jakob Christoffel von **7** 4-5
Osborne, John **12** 16-17
Stravinsky, Igor Fedorovich **14** 502-506
Weill, Kurt **16** 174-175

Brecht, Mrs. Bertolt
see Weigel, Helene

Breckinridge, John Cabell (1821-1875), American statesman
Buchanan, James **3** 89-90
Douglas, Stephen Arnold **5** 80-82

Bred in the Bone (stories)
Page, Thomas Nelson **12** 59-60

Breda, Battles of (1590; 1625)
Maurice of Nassau **10** 348-349

Breda, Declaration of (1660)
Charles II **3** 452-454

Breda, Treaty of (1667)
Witt, Johan de **16** 348-349

Brède, Baron de la
see Montesquieu, Baron de

Breguet, Louis (1747-1823), French instrument maker
Brunel, Isambard Kingdom **3** 69-70

Breitenfeld, Battle of (1631)
Gustavus II **7** 43-45

Bremen (city; Germany)
Ebert, Friedrich **5** 193-194

Bremsstrahlung process (physics)
Cherenkov, Pavel Alekseevich **3** 502-503

Brémule, Battle of (1119)
Henry I **7** 286-287

BRENNAN, WILLIAM J., JR. (born 1906), United States Supreme Court justice **2** 514-515

Brent of Bin Bin
see Franklin, Miles

Brentano, Bettina
see Arnim, Bettina von

BRENTANO, CLEMENS (1778-1842), German poet and novelist **2** 515-516
Arnim, Achim von **1** 308-309

Grimm Brothers **4** 551
Hoffmann, Ernst Theodor Amadeus **7** 439-440
Savigny, Friedrich Karl von **13** 502-503

BRENTANO, FRANZ CLEMENS (1838-1917), German philosopher **2** 516-517
Husserl, Edmund **8** 67-68
Meinong, Alexius Ritter von Handschuchsheim **10** 461-462

Brenzoni tomb (San Fermo, Verona)
Pisanello **12** 323-324

Br'er Rabbit (literary character)
Harris, Joel Chandler **7** 173-174

Brera Academy of Fine Arts (Milan)
Manzù, Giacomo **10** 224-225
Marini, Marino **10** 260-262

Brereton, John (1572-after 1619), English author
Ford, Paul Leicester **6** 9-10

Brescia (city; Italy)
Henry VII **7** 299-300

BRESHKOVSKY, CATHERINE (1844-1934), Russian revolutionary **2** 517-519

Breslau (city; Poland)
Rottmayr, Johann Michael **13** 321

Breslau, University of
Gierke, Otto von **6** 311-312
Mommsen, Theodor **11** 94-95
Schrödinger, Erwin **14** 31-33
Sombart, Werner **14** 332-333

Bresslau, Helene
see Schweitzer, Helene Bresslau

Brest-Litovsk, Treaty of (1918)
Kollontai, Aleksandra Mikhailovna **9** 79
Ludendorff, Erich Friedrich Wilhelm **10** 27-28
Trotsky, Leon **15** 302-305

Brethren of the Common Life (Netherlands religious society)
Erasmus, Desiderius **5** 298-300
Groote, Gerard **7** 12-13
Kempis, Thomas à **8** 493-494

Brétigny, Treaty of (1360)
Charles V **3** 459-460
Chaucer, Geoffrey **3** 482-485
Edward III **5** 211-212
John II **8** 275-276
Langland, William **9** 194-195

BRETON, ANDRÉ (1896-1966), French author **2** 519-520
and surrealism
Aragon, Louis **1** 271-272
Chirico, Giorgio de **4** 4
Dali, Salvador **4** 376-377
Picasso, Pablo **12** 292-295
influence of
Buñuel, Luis **3** 127-128
Cage, John **3** 211-214
Ernst, Max **5** 311-312
Gorky, Arshile **6** 458
Tanguy, Yves **15** 101
influenced by
Duchamp, Marcel **5** 122-123
quoted
Chagall, Marc **3** 406-407
Rayograph portrait
Ray, Man **13** 59-60

Bretón, Tomás (1850-1923), Spanish composer
Zorrilla de San Martin, Juan **16** 530-531

Breton contes and fabliaux (literature)
Marie de France **10** 259

Breton romances (literature)
Boiardo, Matteo Maria **2** 369

Bretton, Henry de
see Bracton, Henry de

Bretton Woods Conference (1944)
Hansen, Alvin **7** 131-132
Robertson, Dennis Holme **13** 196

Breuer, Joseph (1842-1925), Austrian physician
Freud, Sigmund **6** 103-106

BREUER, MARCEL (1902-1981), Hungarian-born American architect **2** 520-521
Aalto, Hugo Alvar Henrik **1** 1-2
Gropius, Walter **7** 13-14
Johnson, Philip **8** 313-314
Nervi, Pier Luigi **11** 346-348

Breughel
see Bruegel

BREUIL, HENRI EDOUARD PROSPER (1877-1961), French archeologist **2** 521-522

Breviarium Romanum (religious book)
Pius V **12** 332-333

Brevis (musical note)
Franco of Cologne **6** 52

Brewsie and Willie (book)
Stein, Gertrude **14** 414-415

BREWSTER, KINGMAN, JR. (1919-1988), president of Yale University (1963-1977) **2** 522-523

BREWSTER, WILLIAM (circa 1566-1644), English-born Pilgrim leader **2** 523-524
Bradford, William **2** 475-476
Winslow, Edward **16** 338-339

BREYER, STEPHEN (born 1938), U.S. Supreme Court justice **2** 524-527

Brézé tomb (Rouen cathedral)
Goujon, Jean **6** 466-467

BREZHNEV, LEONID ILICH (1906-1982), general secretary of the Communist party of the Union of Soviet Socialist Republics (1964-1982) and president of the Union of Soviet Socialist Republics (1977-1982) **2** 527-528
Chernenko, Konstantin Ustinovich **3** 503-504
Kosygin, Aleksei Nikolaevich **9** 90-91

Brhatkatha (play)
Harsha **7** 181-182

BRIAND, ARISTIDE (1862-1932), French statesman **2** 528-529
Bourgeois, Léon **2** 450-451
Coolidge, John Calvin **4** 217-219
Stresemann, Gustav **14** 508-509

BRICE, FANNY (1891-1951), vaudeville, Broadway, film, and radio singer and comedienne **3** 1-2
Ziegfeld, Florenz **16** 516-517

Brices Cross Roads, Battle of (1864)
Forrest, Nathan Bedford **6** 13-14

Brick House Works (pottery factory)
Wedgwood, Josiah **16** 168-169

Brick Market (Newport, Rhode Island)
Harrison, Peter **7** 179-180

Bridal Canopy, The (novel)
Agnon, Shmuel Yoseph **1** 85-86

Bride, The (sculpture)
Moore, Henry **11** 146-148

Bride Comes to Yellow Sky, The (stories)
Crane, Stephen **4** 293-295

Bride Elect, The (opera)
Sousa, John Philip **14** 353-354

Bride of Abydos, The (epic tale)
Byron, George Gordon Noel **3** 193-194

Bride of Lammermoor, The (novel)
Scott, Walter **14** 68-70

Bride Stripped Bare by Her Bachelors, Even, The (painting on glass)
Duchamp, Marcel **5** 122-123

Bride Wore Black, The (film)
Truffaut, François **15** 311-313

Brideshead Revisited (novel)
Waugh, Evelyn Arthur St. John **16** 145-147

Bridge, Horatio (1806-1893), American author
Hawthorne, Nathaniel **7** 212-215

Bridge (structure)
Brunel, Isambard Kingdom **3** 69-70
Eads, James Buchanan **5** 175-176
Eiffel, Alexandre Gustave **5** 227-228
Roebling, John Augustus **13** 241-242

Bridge, The (painting)
Kline, Franz **9** 55

Bridge, The (poem)
Crane, Hart **4** 291-293
Longfellow, Henry Wadsworth **9** 499-500

Bridge at Narni (painting)
Corot, Jean Baptiste Camille **4** 247-249

Bridge of Heaven (painting)
Sesshu, Toya **14** 116-117

Bridge of San Luis Rey, The (novel)
Wilder, Thornton Niven **16** 276-277

BRIDGER, JAMES (1804-1881), American fur trader and scout **3** 2-3
Bozeman, John M. **2** 471-472
Fitzpatrick, Thomas **5** 474-475
Washakie **16** 123-125

BRIDGES, HARRY A.R. (1901-1990), radical American labor leader **3** 3-5

Bridgman, Laura Dewey (1829-1889), sight and hearing impaired American
Howe, Samuel Gridley **7** 537

BRIDGMAN, PERCY WILLIAMS (1882-1961), American physicist **3** 5-6

Brief Account of the Destruction of the Indies (book)
Las Casas, Bartolomé de **9** 211-212

Brief des Lord Chandos (book)
Hofmannsthal, Hugo von **7** 443-444

Brief Encounter (film)
Coward, Noel **4** 279-280

Brief Exposition of ... Geometry ... (treatise)
Lobachevskii, Nikolai Ivanovich **9** 472-474

Brief History of Epidemic and Pestilential Diseases, A (book)
Webster, Noah **16** 164-166

Briefe antiquarischen Inhalts (book)
Lessing, Gotthold Ephraim **9** 357-359

Briefe aus dem Gefängnis (essays)
Toller, Ernst **15** 261

Briefe, die neueste Literatur betreffend (book)
Lessing, Gotthold Ephraim **9** 357-359

Briggs, Henry (1556-1631), English mathematician
Napier, John **11** 306

Bright, Charles Tilson (1832-1888), English telegraph engineer
Field, Cyrus West **5** 438-439

Bright Islands, The (tales)
Colum, Padraic **4** 174-175

BRIGHT, JOHN (1811-1889), English politician **3** 6-7
Cobden, Richard **4** 127-128
Disraeli, Benjamin **5** 27-29

BRIGHT, RICHARD (1789-1858), English physician **3** 7-8
Addison, Thomas **1** 58-59

BRIGHTMAN, EDGAR SHEFFIELD (1884-1953), philosopher of religion and exponent of American Personalism **3** 8-9

Brighton (city, England)
Nash, John **11** 316

Brighton Rock (novel)
Greene, Graham **6** 523-524

Bright's disease (medicine)
Bright, Richard **3** 7-8

Brill, Paul (1554-1626), Flemish painter
Claude Lorrain **4** 89-90

Brindisi, Peace of (40 B.C.)
Antony, Mark **1** 253-254

Brindle, Reginald Smith (born 1917), English critic and composer
Nono, Luigi **11** 420-421

Bringing in the Sheaves (hymn)
Ives, Charles Edward **8** 159-160

Brinkley, David
see Huntley and Brinkley

BRISBANE, ALBERT (1809-1890), American social theorist **3** 9
Greeley, Horace **6** 515-517

Brisbane, Arthur (1864-1936), American newspaper editor
Hearst, William Randolph **7** 243-244

Brise marine (poem)
Mallarmé, Stéphane **10** 172-173

Bristol (city, England)
Butler, Joseph **3** 180-181

Bristol, University of (England)
Broad, Charlie Dunbar **3** 12
Morgan, Conway Lloyd **11** 159-160

BRISTOW, BENJAMIN HELM (1832-1896), American lawyer and Federal official **3** 9-10
Harlan, John Marshall **7** 156-157

Britain, Battle of (1940)
Churchill, Winston Leonard Spencer **4** 51-53)
Hitler, Adolf **7** 417-420
Kesselring, Albert Field Marshal **8** 522-523
Watson-Watt, Robert Alexander **16** 140-141

Britain, history of
see England

Britannicus (41-55), Roman noble
Nero Claudius Caesar **11** 342-344
Seneca the Younger, Lucius Annaeus **14** 103-105
Titus Flavius Vespasianus **15** 247-248

Britannicus (play)
Racine, Jean Baptiste **12** 532-535

British Atomic Energy Authority
Cockcroft, John Douglas **4** 131-132
Thomson, George Paget **15** 198-199

British Broadcasting Corp.
Pinter, Harold **12** 317-318
Thomas, Dylan Marlais **15** 188-190

British Campaigns in France and Flanders, The (book)
Doyle, Arthur Conan **5** 91-92

British Church Missionary Society (Buganda)
Mutesa I **11** 277

British Columbia (province, Canada)
Boas, Franz **2** 349-351
Macdonald, John Alexander **10** 85-87

British Columbia, University of (Vancouver)
Museum of Anthropology
Erickson, Arthur Charles **5** 304-306

British Committee on Atomic Energy
Thomson, George Paget **15** 198-199

British Commonwealth of Nations (established 1931)
Africa (Central Africa)
Smith, Ian Douglas **14** 291-293
Africa (East Africa)
Kenyatta, Jomo **8** 512-514
Mutesa II **11** 277-278
Nyerere, Julius Kamberage **11** 447-449
Obote, Apolo Milton **11** 457
Odinga, Ajuma Jaramogi Oginga **11** 471-473
Africa (South Africa)
Hertzog, James Barry Munnik **7** 347-348
Khama, Seretse M. **8** 532-533
Malan, Daniel Francois **10** 163-164
Verwoerd, Hendrik Frensch **15** 472-473
Africa (West Africa)
Jawara, Dauda Kairaba **8** 227-228
Margai, Milton Augustus Striery **10** 248-249
Nkrumah, Kwame **11** 408-410
Olympio, Sylvanus E. **11** 506-507
Australia
Menzies, Robert Gordon **10** 510-511
Burma
Nu, U **11** 439-441
Canada
King, William Lyon Mackenzie **9** 25-26
Lyons, Joseph Aloysius **10** 69-70
constitutional development
Baldwin, Robert **1** 466-468
Balfour, Arthur James **1** 469-470
Elgin, 8th Earl of **5** 248-249
Harrington, James **7** 166-167
Guyana
Ramphal, Shridath Surendranath **13** 19-20
India
Attlee, Clement Richard **1** 361-362
Menon, Vengalil Krishnan Krishna **10** 507-509
Pandit, Vijaya Lakshmi **12** 83-84
Prasad, Rajendra **12** 433
Middle East
Glubb, John Bagot **6** 371-372
monarchy and
Elizabeth II **5** 266-269
George VI **6** 275
Pakistan
Attlee, Clement Richard **1** 361-362
Westminster Statute (1931)
Balfour, Arthur James **1** 469-470
Hertzog, James Barry Munnik **7** 347-348
see also England and under member nations

British Commonwealth Relations (publication)
Toynbee, Arnold Joseph **15** 283-284

British East Africa (established 1888)
Salisbury, 3d Marquess of **13** 448-449

British East India Co.
see East India Co. (British)

British Economics Association
see Royal Economics Society

British Empire and the United States, The (book)
Dunning, William Archibald **5** 148-149

British Empire, First (16th century-American Revolution)
American Revolution
see American Revolution
British North America
Amherst, Jeffery **1** 200-201
Carleton, Guy **3** 300-301
see also Canada; United States
chartered companies
see East India Co. (British); Hudson's Bay Co.; Massachusetts Bay Co.; Muscovy Co.; Virginia Co.
colonial policy
Calvert, George **3** 238-239
Pitt, William the Elder **12** 328-329
Rockingham, 2d Marquess of **13** 230-231
East Indies conflict
Coen, Jan Pieterszoon **4** 133
India
Clive, Robert **4** 119-120
Cornwallis, Charles **4** 241-243
Dupleix **5** 153
Haidar Ali **7** 65-66
Hastings, Warren **7** 195-196
see also England; Explorers, English; French and Indian War, King George's War; King William's War; Lord Dunmore's War; Pontiac's Conspiracy

British Empire, Second (American Revolution-1931)
administration
George III **6** 270-272
Salisbury, 3d Marquess of **13** 448-449
Victoria **15** 485-487
Africa (East Africa)
Livingstone, David **9** 463-465
Mwanga **11** 282-283
Africa (Egypt and Sudan)
Cromer, 1st Earl of **4** 317
Fuad I **6** 139
Gordon, Charles George **6** 448-449
Ismail Pasha **8** 150-151
Kitchener, Horatio Herbert **9** 45-46
Tewfik Pasha **15** 157-158
Victoria **15** 485-487
Africa (South Africa)
Frere, Henry Bartle Edward **6** 100-101
Hertzog, James Barry Munnik **7** 347-348
Jameson, Leander Starr **8** 218
Kitchener, Horatio Herbert **9** 45-46
Kruger, Stephanus Johannes Paulus **9** 108-109
Lobengula **9** 474-475
Milner, Alfred **11** 38-39
Moshweshwe **11** 203-205
Pretorius, Andries **12** 444-445
Rhodes, Cecil John **13** 120-122
Roberts, Frederick Sleigh **13** 195-196
Africa (West Africa)
Goldie, George Dashwood Taubman **6** 404
Johnston, Henry Hamilton **8** 322-323
Lugard, Frederick John Dealtry **10** 31-32
Maclean, George **10** 108-109
Australia and New Zealand
Flinders, Matthew **5** 490
Forrest, John **6** 12-13
Hobson, William **7** 426
Macquarie, Lachlan **10** 115-116
Sturt, Charles **15** 2-3
Vogel, Julius **16** 9-10
Wakefield, Edward Gibbon **16** 48-49
Burma
Dalhousie, 1st Marquess of **4** 375-376
Mindon Min **11** 47
Salisbury, 3d Marquess of **13** 448-449
Canada
Durham, 1st Earl of **5** 161-162
Fleming, Sandford **5** 485-486
Gourlay, Robert **6** 474
Howe, Joseph **7** 534-535
Elgin, 8th Earl of **5** 248-249
Macdonald, John Alexander **10** 85-87
Mackenzie, William Lyon **10** 104-106
Metcalfe, Charles Theophilus **10** 531-532
Selkirk, 5th Earl of **14** 96
Sydenham, Thomas **15** 59-60
East Indies
Raffles, Thomas Stamford **13** 1-2
India
Chelmsford, Frederic John Napier Thesiger **3** 497
Dalhousie, 1st Marquess of **4** 375-376
Duff, Alexander **5** 126-127
Frere, Henry Bartle Edward **6** 100-101
Kitchener, Horatio Herbert **9** 45-46
Metcalfe, Charles Theophilus **10** 531-532
Ranjit Singh **13** 32-33
Roberts, Frederick Sleigh **13** 195-196
Salisbury, 3d Marquess of **13** 448-449
Tipu Sultan **15** 236
Wellesley, Richard Colley **16** 192-193
Wellington, 1st Duke of **16** 193-195
Singapore
Raffles, Thomas Stamford **13** 1-2
West Indies
Metcalfe, Charles Theophilus **10** 531-532
see also British East Africa Co.; British South Africa Co.; England; and individual nations

British empiricism
see Empiricism

British Honduras (colony, Central America)
Carrera, José Rafael **3** 324-325

British India
see India (British rule)

British Lying-in Hospital (England)
Hunter, William **8** 48-49

British Magazine (periodical)
Newman, John Henry **11** 365-367
Smollett, Tobias George **14** 305-307

British Medical Association Building (London)
Epstein, Jacob **5** 295-296

British Museum (London)
Leakey, Louis Seymour Bazett **9** 262
Owen, Richard **12** 39
Wilkins, George Hubert **16**

British National Gallery
Clark, Kenneth M. **4** 79-80

British North America (federation)
Brown, George **3** 35-36
Cartier, George-Étienne **3** 342-343
Howe, Joseph **7** 534-535
Macdonald, John Alexander **10** 85-87
Sydenham, Thomas **15** 59-60
see also British Empire, First; British Empire, Second

British North Borneo (former British colony)
Macapagal, Diosdado P. **10** 74-76
see also Indonesia

British Northwest Co.
Astor, John Jacob **1** 351-352

British Prison-Ship, The (poem)
Freneau, Philip Morin **6** 99-100

British Psychoanalytic Society
Jones, Ernest Alfred **8** 331-332

British Royal Society
see Royal Society (Britain)

British South Africa (established 1889)
Jameson, Leander Starr **8** 218
Lobengula **9** 474-475
Rhodes, Cecil John **13** 120-122
Salisbury, 3d Marquess of **13** 448-449

British West Charterland Co.
Lugard, Frederick John Dealtry **10** 31-32

British White Paper (1939)
Ben-Gurion, David **2** 160-161
Meir, Golda **10** 462-463

Brittanicus (Claudius Tiberius Germanicus; 41-55), son of Tiberius Claudius Germanicus, Claudius I
Claudius Germanicus, Tiberius **4** 91-92

Brittany (province, France)
John **8** 274-275

BRITTEN, BENJAMIN (1913-1976), English composer **3** 10-11
Forster, Edward Morgan **6** 14-16
Ives, Charles Edward **8** 159-160
Stravinsky, Igor Fedorovich **14** 502-506

Brixen Cathedral (now Bressanone, Italy)
Troger, Paul **15** 300

Brizna de hierba en el viento, La (book)
Gallegos Freire, Rómulo **6** 185-186

BROAD, CHARLIE DUNBAR (1887-1971), English philosopher **3** 12

Broad Churchmen (Church of England)
Hobart, John Henry **7** 420-421
see also England, Church of

Broadacre City (plan; F.L. Wright)
Le Corbusier **9** 274-275
Wright, Frank Lloyd **16** 398-401

Broadcasting
Paley, William S. **12** 72-75
Thomson, Kenneth **15** 201-202

Broadway Journal (magazine)
Poe, Edgar Allan **12** 363-365

Broadway Magazine
Dreiser, Herman Theodore **5** 98-100

Brobdingnag (literary locale)
Swift, Jonathan **15** 51-54

Broca, Paul (1824-1880), French surgeon
Lashley, Karl Spencer **9** 214-215

BROCK, SIR ISAAC (1769-1812), British general **3** 12-13
Hull, William **8** 29-30
Robinson, John Beverley **13** 210
Tecumseh **15** 133

Brockes, Berthold Heinrich (1680-1747), German poet
Handel, George Frederick **7** 116-119

Brod, Max (1884-1968), German writer
Kafka, Franz **8** 403-406

Brodrick, St. John (1856-1952), English statesman
Younghusband, Francis Edward **16** 477

BRODSKY, JOSEPH (Iosif Alexandrovich Brodsky, 1940-1996), Russian-born Nobel Prize winner and fifth United States poet laureate **3** 13-15

Broederbond, Die (established 1919)
Verwoerd, Hendrik Frensch **15** 472-473

Brogan, Sir Denis (1900-1974), British political scientist
Schlesinger, Arthur Meier **14** 13

Broglie, Louis de
*see*de Broglie, Louis

Brokaw, Clare Boothe
see Luce, Clare Boothe

Broken Blossoms (film)
Griffith, David Wark **6** 544-545

Broken Hand
see Fitzpatrick, Thomas

Broken Heart, The (play)
Ford, John **6** 7-8

Broken Heart, The (poems)
Aragon, Louis **1** 271-272

Broken Hill Proprietary Co. Ltd. (Australia)
Lewis, Essington **9** 382-384

Broken Journey, A. (novel)
Callaghan, Edward Morley **3** 229-230

Broken Jug, The (play)
Kleist, Heinrich von **9** 52-53

Broken Souls (novel)
Kazantzakis, Nikos **8** 466-468

Broken Straws (play)
Verne, Jules **15** 467-469

Broken Tower, The (poem)
Crane, Hart **4** 291-293

Broken Wing, The, (poem)
Naidu, Sarojini **11** 294-295

Broker of Bogota, The (play)
Bird, Robert Montgomery **2** 281-282
Forrest, Edwin **6** 11-12

Bromine (element—chemistry)
Fizeau, Hippolyte Armand Louis **5** 475

Brömsebro, Treaty of (1645)
Oxenstierna, Axel Gustafsson **12** 44-45

Bronco Buster, The (sculpture)
Rembrandt Harmensz van Rijn **13** 91-95

Bronn, Heinrich Georg (1800-1862), German zoologist and paleontologist
Agassiz, Jean Louis Rodolphe **1** 76-78

Bronsted, Johannes Nicolaus (1897-1947), Danish chemist
Hevesy, George Charles de **7** 371

Bronstein, Lev Davidovich
see Trotsky, Leon

Brontë, Anne (1820-1849), English novelist
Brontë, Charlotte **3** 17-18
Brontë, Emily **3** 18-19

BRONTË, CHARLOTTE (1816-1855), English novelist **3** 17-18
Brontë, Emily **3** 18-19
Gaskell, Elizabeth **6** 231-232

Bronte, Duke of
see Nelson, Viscount

BRONTË, EMILY (1818-1848), English novelist **3** 18-19
Brontë, Charlotte **3** 17-18

Brontë, Patrick Branwell (1817-1848), English painter
Brontë, Emily **3** 18-19

Bronze Age (3000-1200 B.C.)
Breuil, Henri Edouard Prosper **2** 521-522
Evans, Arthur John **5** 335-336

Bronze Horseman, The (poem)
Pushkin, Aleksandr Sergeevich **12** 489-491

BRONZINO (1503-1572), Italian painter **3** 19
Clouet, Jean and François **4** 122-123
Pontormo **12** 394-395

Brook Farm (West Roxbury, Massachusetts)
members
Curtis, George William **4** 349-350
Dana, Charles Anderson **4** 384-385
Hecker, Isaac Thomas **7** 250-251
philosophy
Brisbane, Albert **3** 9
Ripley, George **13** 179-180
visitors
Brownson, Orestes Augustus **3** 57-58
Greeley, Horace **6** 515-517
Hawthorne, Nathaniel **7** 212-215

BROOK, PETER (born 1925), world-renowned theater director **3** 19-21

Brooke, Sir Alan Francis (1883-1963), British general
Alexander of Tunis, 1st Earl **1** 135-136

Brooke, Sir Charles Anthony Johnson
see Brooke, Capt. James

Brooke, Dorothea (literary character)
Eliot, George **5** 254-256

Brooke, 1st Baron
see Greville, Sir Fulke

Brooke, Capt. James (1829-1917), British governor in Borneo
Brooke, James **3** 21-22

BROOKE, SIR JAMES (1803-1868), British governor in Borneo **3** 21-22

Brooke, John Rutter (1838-1926), American general, governor of Puerto Rico 1898 and of Cuba 1899
Muñoz Rivera, Luís **11** 250

BROOKE, RUPERT (1887-1915), English poet **3** 22-23

Brookhaven National Laboratory (Long Island, New York State)
Rabi, Isidor Isaac **12** 526-527

Brookline Town Hall (Massachusetts)
Richardson, Henry Hobson **13** 139-141

Brooklyn Bridge (New York City)
Crane, Hart **4** 291-293
Roebling, John Augustus **13** 241-242
Roebling, Washington Augustus **13** 243
Stella, Joseph **14** 422

Brooklyn College (New York City)
Rothko, Mark **13** 320-321

Brooklyn Dodgers (baseball team)
Rickey, Wesley Branch **13** 153-155
Robinson, Jack Roosevelt **13** 207-208

Brooklyn Eagle (newspaper)
Whitman, Walt **16** 249-251

BROOKNER, ANITA (born 1928), British art historian and novelist **3** 23-24

Brooks, Cleanth (1906-1994), American critic and scholar
Tate, Allen **15** 116
Warren, Robert Penn **16** 121-122

BROOKS, GWENDOLYN (born 1917), first African American author to receive the Pulitzer Prize for Literature **3** 24-26

BROOKS, PHILLIPS (1835-1893), American Episcopalian bishop **3** 26
Schindler, Solomon **14** 7-8

Brooks, Preston Smith (1819-1857), American politician
Sumner, Charles **15** 30-31

Brooks, Van Wyck (1886-1963), American author
Bourne, Randolph Silliman **2** 456-457

Broome, William (1689-1745), English scholar
Pope, Alexander **12** 395-397

Brosin, Edith (died 1921), German actress
Benn, Gottfried **2** 164

Brosse, Salomon de (1565?-1627), French architect
Mansart, François **10** 211

Brot und Wein (elegy)
Hölderlin, Johann Christian Friedrich **7** 451-452

Brother Jonathan's Lament for Sister Caroline (poem)
Holmes, Oliver Wendell **7** 457-458

Brother to Dragons (story)
Warren, Robert Penn **16** 121-122

Brotherhood of Locomotive Firemen (labor union)
Debs, Eugene Victor **4** 444-445

Brotherhood of Sleeping Car Porters (labor union)
Randolph, A. Philip **13** 28-29

Brotherhood of the Kingdom (religious society)
Rauschenbusch, Walter **13** 53-54

Brothers (society of wits)
Swift, Jonathan **15** 51-54

Brothers, The (play)
Vondel, Joost van den **16** 19-20

BROTHERS, JOYCE (Joyce Diane Bauer; born 1927), American psychologist who pioneered radio phone-in questions for professional psychological advice **3** 26-28

Brothers Karamazov, The (novel)
Dostoevsky, Fyodor **5** 74-77

Brothers of No Kin... (stories)
Richter, Conrad Michael **13** 148-149

Brothers of the Common Life (Netherlands religious social society)
Groote, Gerard **7** 12-13
Kempis, Thomas à **8** 493-494

Brothers' party (Sudan)
Azhari, Sayyid Ismail al- **1** 399-401

Brotteaux (literary character)
France, Anatole **6** 39-40

BROUDY, HARRY SAMUEL (born 1905), American philosopher, teacher, and author **3** 28-29

Brougham, Henry Peter (Baron Brougham and Vaux; 1778-1868), Scottish jurist
Stewart, Dugald **14** 449

Broun, Heywood (1888-1939), American journalist
Eliot, Thomas Stearns **5** 258-261

BROUWER, ADRIAEN (1605/06-1638), Flemish painter **3** 29-30
Hals, Frans **7** 89-91

Brouwer, Luitzen Egbertus Jan (1881-1966), Dutch mathematician
Tarski, Alfred **15** 110-111

Břovnov Abbey (near Prague)
Asam, Cosmas Damian and Egid Quirin **1** 323-324

BROWDER, EARL RUSSELL (1891-1973), American Communist leader **3** 30-31
Foster, William Zebulon **6** 27-28

BROWN, ALEXANDER (1764-1834), American merchant and banker **3** 31-32

BROWN, BENJAMIN GRATZ (1826-1885), American politician **3** 32-33

BROWN, CHARLES BROCKDEN (1771-1810), American novelist **3** 33

BROWN, CHARLOTTE EUGENIA HAWKINS (born Lottie Hawkins; 1882-1961), African American educator and humanitarian **3** 34

Brown, Ford Madox (1821-1893), English painter
Ford, Ford Madox **6** 1-2
Rossetti, Dante Gabriel **13** 308-309

Brown, Frederick (died 1856), American abolitionist
Brown, John **3** 39-41

Brown, George (1787-1859), American financier
Brown, Alexander **3** 31-32

BROWN, GEORGE (1818-1880), Canadian politician **3** 35-36
Cartier, George-Étienne **3** 342-343

Brown, Sir George Lindor (1903-1971), British physiologist
Dale, Henry Hallett **4** 371-373

BROWN, HELEN GURLEY (born 1922), American author and editor **3** 36-37

Brown, James (1791-1877), American financier
Brown, Alexander **3** 31-32

BROWN, JAMES (born 1928), African American singer **3** 37-39

Brown, John (1736-1803), American merchant
Watson, Elkanah **16** 136

Brown, John (1744-1880), American Revolutionary soldier
Allen, Ethan **1** 163-164

BROWN, JOHN (1800-1859), American abolitionist **3** 39-41
Harpers Ferry uprising
Child, Lydia Maria Francis **3** 520-521
Douglass, Frederick **5** 85-86
Fee, John Gregg **5** 402-403
Jackson, Shirley Ann **8** 183-184
Lee, Robert Edward **9** 292-294
Stuart, James Ewell Brown **14** 515-516
in art and literature
Lawrence, Jacob **9** 250-251
Melville, Herman **10** 472-476
Pippin, Horace **12** 318-319
method criticized
Garrison, William Lloyd **6** 226-228
supporters
Andrew, John Albion **1** 230-231
Higginson, Thomas Wentworth **7** 380
Howe, Samuel Gridley **7** 537
Parker, Theodore **12** 112-113
Purvis, Robert **12** 485-486
Smith, Gerrit **14** 290-291
Still, William **14** 454-455
Thayer, Eli **15** 168
Thoreau, Henry David **15** 203-205
Tubman, Harriet Ross **15** 330-331

Brown, John A. (1788-1872), American merchant and banker
Brown, Alexander **3** 31-32

Brown, John Mason (1900-1969), American drama critic
Chaplin, Charles Spencer **3** 438-440

BROWN, JOSEPH EMERSON (1821-1894), American lawyer and politician **3** 41-42
Gordon, John Brown **6** 449-450
Letcher, John **9** 359-360

Brown, Mather (1761-1831), American painter
Stuart, Gilbert **14** 513-515

BROWN, MOSES (1738-1836), American manufacturer and merchant **3** 42-43
du Pont, Éleuthère Irénée **5** 154
Slater, Samuel **14** 272-273

Brown, Obadiah (1771-1822), American merchant
Brown, Moses **3** 42-43

Brown, Oliver (died 1859), American abolitionist
Brown, John **3** 39-41

Brown, Peter (1784-1863), Scottish-born Canadian journalist
Brown, George **3** 35-36

Brown, Peter McKenzie (born 1924), South African politician
Paton, Alan Stewart **12** 134-135

BROWN, RACHEL FULLER (1898-1980), American biochemist **3** 43-44

Brown, Robert (1773-1858), Scottish botanist
Einstein, Albert **5** 228-231

BROWN, RONALD H. (1941-1996), African American politician, cabinet official **3** 44-47

BROWN, TINA (Christina Hambly Brown; born 1953), British editor who transformed the English magazine *Tatler*, then the United States magazines *Vanity Fair* and the *New Yorker* **3** 47-48

Brown, Watson (died 1859), American abolitionist
Brown, John **3** 39-41

Brown, Sir William (1784-1864), American-born English financier
Brown, Alexander **3** 31-32

BROWN, WILLIAM WELLS (1815/16-1884), African American author and abolitionist **3** 48-49

Brown Decades, The (book)
Mumford, Lewis **11** 246-247

Brown Owl, The (fairy tale)
Ford, Ford Madox **6** 1-2

Brown University (Providence, Rhode Island)
Backus, Isaac **1** 420-421
Brown, Moses **3** 42-43
Scholem, Gershom **14** 26
Ward, Lester Frank **16** 113-114
Wayland, Francis **16** 148-149

Brown v. Board of Education of Topeka (1954)
Clark, Kenneth B. **4** 78-79
Eisenhower, Dwight David **5** 233-236
Marshall, Thurgood **10** 282-284
Warren, Earl **16** 117-120

Brown v. Maryland (1827)
Marshall, John **10** 279-281

Browne, Charles Farrar
see Ward, Artemus

Browne, Hablot Knight (Phiz; 1815-1882), English painter
Dickens, Charles John Huffam **4** 538-541

BROWNE, SIR THOMAS (1605-1682), English author **3** 49-50
Melville, Herman **10** 472-476

BROWNER, CAROL M. (born 1955), U.S. Environmental Protection Agency administrator **3** 50-52

Brownian motion (physics)
Einstein, Albert **5** 228-231

Brownie's Book (publication)
Hughes, Langston **8** 18-19

BROWNING, ELIZABETH BARRETT (1806-1861), English poet **3** 52-53
Browning, Robert **3** 53-55
Naidu, Sarojini **11** 294-295

BROWNING, ROBERT (1812-1889), English poet **3** 53-55
critical studies
Chesterton, Gilbert Keith **3** 508-509
friends
Hardy, Thomas **7** 150-152
influence of
Dickinson, Emily **4** 541-543
Landor, Walter Savage **9** 186-187
Pound, Ezra Loomis **12** 415-417
influenced by
Carlyle, Thomas **3** 304-305
Plutarch **12** 359-360
relatives
Browning, Elizabeth Barrett **3** 52-53

Browning, Robert Wiedeman Barrett (1849-1912), English painter and sculptor
Browning, Elizabeth Barrett **3** 52-53
Browning, Robert **3** 53-55

BROWNLOW, WILLIAM GANNAWAY (1805-1877), American journalist and politician **3** 55-56

BROWNMILLER, SUSAN (born 1935), American activist, journalist, and novelist **3** 56-57

Brown's Descent (poem)
Frost, Robert Lee **6** 130-133

BROWNSON, ORESTES AUGUSTUS (1803-1876), American clergyman and transcendentalist **3** 57-58
Hecker, Isaac Thomas **7** 250-251
Higginson, Thomas Wentworth **7** 380

Brownson's Quarterly Review (journal, 1844-1875)
Brownson, Orestes Augustus **3** 57-58

Broz, Josip
see Tito, Marshal

Bruant, Libéral (circa 1635-1697), French architect
Mansart, Jules Hardouin **10** 212

BRUBACHER, JOHN SEILER (1898-1988), American historian and educator **3** 58-59

BRUBECK, DAVE (born 1920), American pianist, composer, and bandleader **3** 59-61

BRUCE, BLANCHE KELSO (1841-1898), African American politician **3** 62-63

BRUCE, DAVID (1855-1931), Australian parasitologist **3** 63

BRUCE, JAMES (1730-1794), Scottish explorer **3** 63-64
Lalibela **9** 170
Speke, John Hanning **14** 366-367

Bruce, James (1811-1863)
see Elgin, 8th Earl of

Bruce, Marjorie (died 1316), Scottish princess
Robert II **13** 194

Bruce, Robert
see Robert I (king of Scotland)

BRUCE OF MELBOURNE, 1ST VISCOUNT (Stanley Melbourne Bruce; 1883-1967), Australian statesman **3** 61-62
Hughes, William Morris **8** 21-22

Brucellosis
see Undulant fever

Bruch, Max (1838-1920), German composer
Respighi, Ottorino **13** 103-104
Vaughan Williams, Ralph **15** 446-447

Brücke, Ernst Wilhelm von (1819-1892), German physiologist
Freud, Sigmund **6** 103-106

Brücke, Die (German art group)
Amiet, Cuno **1** 201-202
Kandinsky, Wassily **8** 420-422
Kirchner, Ernst Ludwig **9** 34-35
Nolde, Emil **11** 419-420
Pechstein, Hermann Max **12** 176-177

BRUCKNER, JOSEPH ANTON (1824-1896), Austrian composer **3** 64-65
Wagner, Richard **16** 40-43

Bruderhaus Maschinen-Fabrik (Reutlingen, Germany)
Daimler, Gottlieb **4** 368

Bruegel, Jan (1568-1625), Netherlandish painter
Bruegel, Pieter the Elder **3** 65-67

BRUEGEL, PIETER, THE ELDER (1525/30-1569), Netherlandish painter **3** 65-67
Bosch, Hieronymus **2** 426-428
Brouwer, Adriaen **3** 29-30
Evergood, Philip **5** 345
Smith, David **14** 287-288
van der Goes, Hugo **15** 416-417

Bruegel, Pieter, the Younger (1564-1638), Netherlandish painter
Bruegel, Pieter the Elder **3** 65-67

Bruges, Battle of (1745)
Saxe, Comte de **13** 507-508

Brugmann, Karl (1848-1919), German philologist
Bloomfield, Leonard **2** 338

BRÛLÉ, ÉTIENNE (circa 1592-1633), French explorer in North America **3** 67-68

Brum, Baltasar (1883-1933), Uruguayan president 1919-1923
Terra, Gabriel **15** 154-155

Brumaire coup d'etat (France; 1799)
Bonaparte, Joseph **2** 381-382
Bonaparte, Louis **2** 382-383
Bernadotte, Jean Baptiste **2** 205-206
Fouché, Joseph **6** 30-31
Napoleon I **11** 306-310
Talleyrand, Charles Maurice de **15** 89-90

BRUNDTLAND, GRO HARLEM (1939-1989), Norwegian prime minister and chair of the United Nations World

Commission for Environment and Development **3** 68-69

Brunei (city, Borneo)
Brooke, James **3** 21-22

BRUNEL, ISAMBARD KINGDOM (1806-1859), English civil engineer **3** 69-70

Brunel, Marc Isambard (1769-1849), French-born American inventor
Brunel, Isambard Kingdom **3** 69-70

BRUNELLESCHI, FILIPPO (1377-1446), Italian architect and sculptor **3** 70-72
influence of
Veneziano, Domenico **15** 459-460
Masaccio **10** 312-313, 241
Michelozzo **11** 6-7
Sangallo family **13** 464-466
works
Ghiberti, Lorenzo **6** 291-292
Medici, Cosimo de' **10** 449-450
Quercia, Jacopo della **12** 509

BRUNER, JEROME SEYMOUR (born 1915), American psychologist **3** 72-73
Piaget, Jean **12** 287-288

Brüning, Heinrich (1885-1970), German statesman
Hindenburg, Paul Ludwig Hans von Beneckendorff und von **7** 400-401

BRUNNER, ALOIS (born 1912), Nazi German officer who helped engineer the destruction of European Jews **3** 73-74

BRUNNER, EMIL (1889-1966), Swiss Reformed theologian **3** 74-75

Brunner, Heinrich (1840-1915), Austrian jurist
Vinogradoff, Paul Gavrilovitch **15** 503

Brunner, Heinrich Emil (1889-1966), Swiss Protestant theologian
Barth, Karl **2** 31-32

Brunner, Sebastian (1814-1893), Austrian priest and writer
Ritschl, Albrecht Benjamin **13** 180

Brünnhilde (opera character)
Wagner, Richard **16** 40-43

Brünnow, Franz Friedrich Ernst (1821-1891), German astronomer
Hall, Asaph **7** 83-84

BRUNO, GIORDANO (1548-1600), Italian philosopher and poet **3** 75-76
Hamann, Johann Georg **7** 92
Telesio, Bernardino **15** 138-139
Toland, John **15** 256

Bruno of Cologne, St. (925?-965), German archbishop
Otto I **12** 28-29

Bruno of Toul (Egisheim)
see Leo IX, St.

Bruno's Dream (novel)
Murdoch, Iris **11** 256-257

Brunswick, Karl Wilhelm Ferdinand, Duke of (1735-1806), German general
Louis XVI **9** 534-535

Brussels (city, Belgium)
Saxe, Comte de **13** 507-508

Brussels Convention (1902)
Böhm-Bawerk, Eugen von **2** 366

Brussels University
Piccard, Auguste **12** 297-298

Brussels World's Fair
see World's Fairs—Brussels

Brut (poem)
Layamon **9** 256-257

Bruto I (play)
Alfieri, Vittoria **1** 145-146

BRUTON, JOHN GERARD (born 1947), prime minister of Ireland **3** 76-77

Brutus (legendary character)
Geoffrey of Monmouth **6** 268

Brutus (play)
Payne, John Howard **12** 159

Brutus (treatise; Cicero)
Brutus, Marcus Junius **3** 79-80
Cicero, Marcus Tullius **4** 55-58

Brutus, Decimus Junius (died 43 B.C.), Roman governor of Gaul
Antony, Mark **1** 253-254

BRUTUS, DENNIS (born 1924), exiled South African poet and political activist opposed to apartheid **3** 77-78

Brutus, Lucius Junius (flourished 510 B.C.), Roman praetor
Brutus, Marcus Junius **3** 79-80

BRUTUS, MARCUS JUNIUS (circa 85-42 B.C.), Roman statesman **3** 79-80
in literature
Shakespeare, William **14** 142-145
Philippi (42 B.C.)
Antony, Mark **1** 253-254
Augustus **1** 371-373
Horace **7** 500-503
plot against Caesar
Cato, the Younger **3** 374-375
Cleopatra **4** 105-106

Brutus, Quintus Caepio
see Brutus, Marcus Junius

Brutus and the Lictors ... (painting)
David, Jacques Louis **4** 407-409

Bruyas, Alfred (1821-1877), French art collector
Courbet, Jean Desiré Gustave **4** 271-273

Bryan, Bryan, Bryan, Bryan (poem; Lindsay)
Bryan, William Jennings **3** 80-82

BRYAN, WILLIAM JENNINGS (1860-1925), American lawyer and politician **3** 80-82
Owen, Ruth Bryan **12** 41-43
and Populists
Polk, Leonidas Lafayette **12** 376-377
Watson, Thomas Edward **16** 139
free silver
Altgeld, John Peter **1** 180-182
Straus, Isidor **14** 496
in Cabinet
Wilson, Thomas Woodrow **16** 330-332
opponents
Cleveland, Stephen Grover **4** 108-110
Fosdick, Harry Emerson **6** 21-22
McKinley, William **10** 418-420
Olney, Richard **11** 504-505
Taft, William Howard **15** 78-81
White, William Allen **16** 240-241
Scopes trial
Darrow, Clarence Seward **4** 396-397
supporters
Borah, William Edgar **2** 408
Daniels, Josephus **4** 387
Donnelly, Ignatius **5** 62
Hearst, William Randolph **7** 243-244
Hitchcock, Gilbert Monell **7** 416-417
Weaver, James Baird **16** 151-152

Bryanston (Dorset)
Shaw, Richard Norman **14** 167-168

BRYANT, PAUL ("Bear;" 1919-1983), American college football coach **3** 82-83

BRYANT, WILLIAM CULLEN (1794-1878), American poet and editor **3** 83-85
Biddle, Nicholas **2** 264-265
Bigelow, John **2** 271-272
Durand, Asher Brown **5** 156-157
Freneau, Philip Morin **6** 99-100
Welles, Gideon **16** 188-190

Bryant and May match factory strike (1888)
Besant, Annie Wood **2** 233-234

BRYCE, JAMES (1838-1922), British historian, jurist, and statesman **3** 85
Brooks, Phillips **3** 26

Bryennius, Nicephorus (1062?-1137), Byzantine soldier and historian
Comnena, Anna **4** 185-186

Bryher
see Ellerman, Winifred

Brymner, William (1855-1925), Canadian painter
Morrice, James Wilson **11** 181-182

Bryn Mawr College (Pennsylvania)
Andrews, Charles McLean **1** 231
Carey Thomas, Martha **3** 297-298
Giddings, F. **4** 391
Morgan, Thomas Hunt **11** 170-171
Wilson, Thomas Woodrow **16** 330-332

Bryusov, Valery Yakolevich (1873-1924), Russian symbolist poet
Blok, Aleksandr Aleksandrovich **2** 335

BRZEZINSKI, ZBIGNIEW (1928-1980), assistant to President Carter for national security affairs (1977-1980) **3** 85-87

BSCP
see Brotherhood of Sleeping Car Porters

Bubble sextant (instrument)
Byrd, Richard Evelyn **3** 186-187

Bubbles (painting)
Millais, John Everett **11** 23-24

Bubbles of Canada, The (book)
Haliburton, Thomas Chandler **7** 80

BUBER, MARTIN (1878-1965), Austrian-born Jewish theologian and philosopher **3** 87-89
Agnon, Shmuel Yoseph **1** 85-86
Heschel, Abraham Joshua **7** 358-359
Rosenzweig, Franz **13** 294
Tillich, Paul Johannes **15** 224-225

Bucareli Agreement (1923)
Obregón, Álvaro **11** 458-459

Bucareli y Ursúa, Antonio Maria de (1717-1779), Spanish general
Anza, Juan Bautista de **1** 254-255

Buccleugh
see Monmouth and Buccleugh Duke of

Bucer, Martin (1491-1551), German Protestant theologian
Melancthon, Philip **10** 466-467
Schwenckfeld, Kasper von **14** 56-57
Servetus, Michael **14** 115-116

Buch Bahir, Das (book)
Scholem, Gershom **14** 26

Buch der Bilder, Das (poems)
Rilke, Rainer Maria **13** 171-172

Buch der Leidenschaft, Das (novel)
Hauptmann, Gerhart Johann Robert **7** 199-201

Buch der Lieder (poems)
Heine, Heinrich **7** 259-260

Buch vom mönchischen Leben, Das (poems)
Rilke, Rainer Maria **13** 171-172

Buchanan, George (1506-1582), Scottish humanist
James I **8** 204-206
Montaigne, Michel Eyquem de **11** 116-117

BUCHANAN, JAMES (1791-1868), American statesman, president 1857-1861 **3** 89-90
associates
Scott, Winfield **14** 70-71
Cabinet of
Cass, Lewis **3** 355-356
Stanton, Edwin McMasters **14** 401-402
in Cabinet
Polk, James Knox **12** 374-376
Kansas issue
Douglas, Stephen Arnold **5** 80-82
Walker, Robert John **16** 67-68
land-grant colleges
Morrill, Justin Smith **11** 182
supporters
Seymour, Horatio **14** 126-127
Slidell, John **14** 273
Van Buren, Martin **15** 410-411

BUCHANAN, PATRICK JOSEPH (born 1938), commentator, journalist, and presidential candidate **3** 90-91

Bucharest (city, Romania)
Ceausescu, Nicolae **3** 387-388
Ferdinand **5** 413-414

Bucharest, Peace of (1918)
Ferdinand **5** 413-414

Bucharest, Treaty of (1812)
Mahmud II **10** 145-147

Bucharest, University of
Titulescu, Nicolae **15** 246-247

Bücher, Karl (1847-1930), German economist
Malinowski, Kaspar Bronislaw **10** 170-171

Büchner, Georg (1813-1837), German poet and playwright
Berg, Alban **2** 186-187
Wedekind, Frank **16** 166-167

Buchon, Max (1818-1869), French author
Courbet, Jean Desiré Gustave **4** 271-273

Büchse der Pandora (play)
Wedekind, Frank **16** 166-167

Buck, Dudley (1839-1909), American composer
Lanier, Sidney **9** 199-200

BUCK, PEARL SYDENSTRICKER (1892-1973), American novelist **3** 91-93

Buck in the Snow (poems)
Millay, Edna St. Vincent **11** 24-25

BUCKINGHAM, 1ST DUKE OF (George Villiers; 1592-1628), English courtier and military leader **3** 93-94
Charles, I **3** 450-452
Coke, Edward **4** 141-142
Herrick, Robert **7** 336-339
James I **8** 204-206

BUCKINGHAM, 2D DUKE OF (George Villiers; 1628-1687), English statesman **3** 94-95
Butler, Samuel **3** 183-184
Charles II **3** 452-454
Clarendon, 1st Earl of **4** 73-75
Shaftesbury, 1st Earl of **14** 135-136

Buckingham, Henry Stafford, 2d Duke of (1454-1483), English statesman
Richard III **13** 132-133

Buckingham Palace (London)
George IV **6** 272-273
Nash, John **11** 316

Buckland, William (1784-1856), English geologist
Lyell, Charles **10** 62-63

BUCKLE, HENRY THOMAS (1821-1862), English historian **3** 95-96
Strindberg, August **14** 509-511
Tyler, Moses Coit **15** 369-370

BUCKLEY, WILLIAM F., JR. (born 1925), conservative American author, editor, and political activist **3** 96-97

Buckner, Simon B. (1823-1914), American general
Grant, Ulysses Simpson **6** 492-494

Buckower Elegien (poems)
Brecht, Bertolt **2** 512-514

Bucks County Barn (painting)
Sheeler, Charles **14** 170-171

Bucolics
see Eclogues

Bucolicum carmen (poems)
Petrarch **12** 259-261

Bucoliques (poems)
Chénier, André Marie **3** 500-501

Bucovina (Austrian crownland)
Ferdinand **5** 413-414

Budapest (city, Hungary)
Saarinen, Eliel and Eero **13** 396-398
Semmelweis, Ignaz Philipp **14** 101-102
see also Hungarian revolt (1956)

Budapest, University of
Pázmány, Péter **12** 164-165
Szent-Györgyi, Albert von **15** 62-64

Buddenbrooks (novel)
Mann, Thomas **10** 204-207, 145

BUDDHA (circa 560-480 B.C.), Indian founder of Buddhism **3** 97-101
Honen **7** 473
Hui-yüan **8** 25-26
Shinran **14** 197
see also Buddhism

Buddha (play)
Kazantzakis, Nikos **8** 466-468

Buddhabhadra (flourished 5th century), Sarvastivadin Kashmirian monk
Hui-yüan **8** 25-26

BUDDHADĀSA BHIKKHU (Nguam Phanich; born 1906), founder of Wat Suan Mokkhabalārama in southern Thailand and interpreter of Theravāda Buddhism **3** 101-102

Buddhism
doctrine
Buddha **3** 97-101
influence of
Hafiz, Shams al-Din **7** 63
Wang An-shih **16** 95-97
Wang Pi **16** 104-105
interpreters
Buddhadāsa Bhikkhu **3** 101-102
Jainism and
Mahavira, Vardhamana **10** 135-137
Neo-Confucianism and
Chu Hsi **4** 40-43
psychological studies
Jung, Carl Gustav **8** 388-389
spread of
Kanishka **8** 428-429

see also Hinayana Buddhism; Lamaism; Mahayana Buddhism; Zen Buddhism

Buddhism (Burma)
Mindon Min **11** 47
Nu, U **11** 439-441

Buddhism (Ceylon)
Asoka **1** 341-342

Buddhism (China)
4th century (introduced)
Hui-yüan **8** 25-26
Shih Le **14** 195
Tao-an **15** 103-104
5th century
Hsieh Ling-yün **8** 5-6
Liu Hsieh **9** 452-453
6th century
Chih-i **3** 518-519
Liang Wu-ti **9** 396-397
Sui Wen-ti **15** 16-18
7th-8th century
Han Yü **7** 136-137
Hsüan Tsang **8** 6-7
13th century
Chia Ssu-tao **3** 514-515
Kublai Khan **9** 115-118
Lü-tsung (Disciplinary school)
Tao-hsüan **15** 105

Buddhism (India)
Ambedkar, Bhimrao Ramji **1** 190-191
Asoka **1** 341-342
Harsha **7** 181-182
Kumarajiva **9** 127
Shankara **14** 150-151

Buddhism (Indochina)
Buddha **3** 97-101

Buddhism (Japan)
introduced (6th century)
Shotoku Taishi **14** 205-207
Suiko **15** 15-16
opposed
Kammu **8** 420
sects
Eisai **5** 231-232
Ennin **5** 288-289
Honen **7** 473
Ikeda, Daisaku **8** 109-110
Kukai **9** 124-125
Nichiren **11** 376-377
Niwano, Nikkyo **11** 400-401
Saicho **13** 426-428
Shinran **14** 197

Buddhism (Korea)
Kwangjong **9** 140
Sejong **14** 91-92
Yi Sng-gye **16** 458-459

Buddhism (Thailand)
Buddhadāsa Bhikkhu **3** 101-102
Chulalongkorn **4** 43-45
Mongkut **11** 104

Buddhism (Tibet)
Dalai Lama **4** 369-371

Buddhism (Vietnam)
Diem, Ngo Dinh **5** 6-7

BUDÉ, GUILLAUME (1467-1540), French humanist **3** 102-103
Fernel, Jean François **5** 425-426
Francis I **6** 40-43
Rabelais, François **12** 524-526

Budyenny, Semyon M. (born 1883), marshal of the Soviet Union
Rundstedt, Karl Rudolf Gerd Von **13** 363-364

BUECHNER, FREDERICK (born 1926), American novelist and theologian **3** 103-105

BUEL, JESSE (1778-1839), American agriculturalist and journalist **3** 105

Buell, Don Carlos (1818-1898), American general
Sherman, William Tecumseh **14** 186-187
Wallace, Lewis **16** 74-75

Buell, Sarah Josepha
see Hale, Sarah Josepha

Buena guarda, La (play)
Lope Félix de Vega Carpio **9** 503-506

Buena Vista, Battle of (1847)
Davis, Jefferson **4** 416-418
Lee, Robert Edward **9** 292-294
Taylor, Zachary **15** 128-130

Buenas conciencias, La (novel)
Fuentes, Carlos **6** 141-142

Buendía family (literary characters)
García Márquez, Gabriel **6** 208-209

Buenos Aires (city, Argentina)
Artigas, José Gervasio **1** 323
Belgrano, Manuel **2** 126-127
Rivadavia, Bernardino **13** 182-183
Rosas, Juan Manuel de **13** 290-291
Urquiza, Justo José **15** 396-397

Buenos Aires, University of
Houssay, Bernardo Alberto **7** 522-523

Buenos Aires Conference (1936)
Hull, Cordell **8** 28-29
Justo, Agustin Pedro **8** 396
Welles, Sumner **16** 191-192

Bufera e altro, La (poems)
Montale, Eugenio **11** 117-118

Buffalo (animal)
Goodnight, Charles **6** 439

Buffalo (city; New York State)
Cleveland, Stephen Grover **4** 108-110
Corning, Erastus **4** 238-239
Fargo, William George **5** 380-381

BUFFALO BILL (William Frederick Cody; 1846-1917), American scout and publicist **3** 105-106
Oakley, Annie **11** 453-454

Buffalo Bill (poem)
Sandburg, Carl **13** 461-462

Buffalo Bill's (poem; Cummings)
Sandburg, Carl **13** 461-462

Buffalo Express (newspaper)
Twain, Mark **15** 363-366

Buffalo soldiers
Davis, Benjamin O. Sr. **4** 414-415

BUFFETT, WARREN (born 1930), American investment salesman **3** 106-109

Buffet, The (painting)
Chardin, Jean Baptiste Siméon **3** 442-443

BUFFON, COMTE DE (Georges Louis Leclerc; 1707-1788), French naturalist **3** 109-111
Condillac, Étienne Bonnot de **4** 194-195
Lamarck, Chevalier de **9** 171-173
Spallanzani, Lazzaro **14** 360-361

Buffoons, War of the (musical)
Pergolesi, Giovanni Battista **12** 218-219

Buganda
see Uganda

Bugayev, B.N.
see Bely, Andrei

BUGEAUD DE LA PICONNERIE, THOMAS ROBERT (1784-1849), Duke of Isly and marshal of France **3** 111
Abd el-Kadir **1** 15

Buggiano
see Andrea di Lazzaro Cavalcanti

Bugs Bunny (cartoon character)
Blanc, Mel **2** 319-320
Lichtenstein, Roy **9** 398-399

Buick Motor Car Co.
Chrysler, Walter Percy **4** 36-37
Durant, William Crapo **5** 158

Build Soil (poem)
Frost, Robert Lee **6** 130-133

Build-up, The (novel)
Williams, William Carlos **16** 308-309

Builders of the Bay Colony (book)
Morison, Samuel Eliot **11** 175-176

Builder's Treasury (book; Langley)
McIntire, Samuel **10** 415

Building of Carthage (painting; Turner)
Cole, Thomas **4** 151-152

Building of the City Beautiful, The (novel)
Miller, Joaquin **11** 27-28

Building of the Earth (book)
Teilhard de Chardin, Marie Joseph Pierre **15** 134-136

Building of the Ship, The (poem)
Longfellow, Henry Wadsworth **9** 499-500

Bukhara (former emirate; state, Union of Soviet Socialist Republics)
Genghis Khan **6** 263-265
Mahmud of Ghazni **10** 147

BUKHARI, MUHAMMAD IBN ISMAIL AL- (810-870), Arab scholar and Moslem saint **3** 111-112

BUKHARIN, NIKOLAI IVANOVICH (1858-1938), Russian politician **3** 112-113
Katayama, Sen **8** 457
Stalin, Joseph **14** 393-396
Trotsky, Leon **15** 302-305

Bukofzer, Manfred F. (1910-1955), German-born American musicologist
Corelli, Arcangelo **4** 230-231

BUKOWSKI, CHARLES (1920-1994), American writer and poet **3** 113-115

BULATOVIC, MOMIR (born 1956), president of Montenegro (1990-1992) and of the new Federal Republic of Yugoslavia (1992-) **3** 115-116

BULFINCH, CHARLES (1763-1844), American colonial architect **3** 116-117
Adam, Robert and James **1** 38-40
Benjamin, Asher **2** 162-163
McIntire, Samuel **10** 415
Revere, Paul **13** 110-111

BULGAKOV, MIKHAIL AFANASIEVICH (1891-1940), Russian novelist and playwright **3** 117

BULGANIN, NIKOLAI (1885-1975), chairman of the Soviet Council of Ministers (1955-1958) **3** 118-119
Dulles, John Foster **5** 134-135
Khrushchev, Nikita Sergeevich **8** 539-540

Bulgaria, People's Republic of (nation, Southeast Europe)
Alexander II **1** 132-133
Basil II **2** 50-51
Batu Khan **2** 60-61
Dimitrov, Georgi **5** 11-13
Ferdinand **5** 413-414
John, XXIII **8** 277-280
Venizelos, Eleutherios **15** 460-461
Zhivkov, Todor **16** 510-512

Bulgaroctonus (Bulgar-Slayer)
see Basil II

Bulge, Battle of the (1944)
Montgomery, Bernard Law **11** 135-136
Rundstedt, Karl Rudolf Gerd Von **13** 363-364

Bull Moose party (United States)
Roosevelt, Theodore **13** 280-283
White, William Allen **16** 240-241

Bull Run, Battle of (First; 1861)
Confederates
Beauregard, Pierre Gustave Toutant **2** 96-97
Davis, Jefferson **4** 416-418
Jackson, Shirley Ann **8** 183-184
Johnston, Joseph Eggleston **8** 323
Lee, Robert Edward **9** 292-294
Stuart, James Ewell Brown **14** 515-516
Union
Ames, Adelbert **1** 198
McClellan, George Brinton **10** 391-392
Sherman, William Tecumseh **14** 186-187
Tourgée, Albion Winegar **15** 277-278

Bull Run, Battle of (Second; 1862)
Confederates
Davis, Jefferson **4** 416-418
Jackson, Shirley Ann **8** 183-184
Lee, Robert Edward **9** 292-294
Stuart, James Ewell Brown **14** 515-516
Union
McClellan, George Brinton **10** 391-392
Meade, George Gordon **10** 440-441

Bulldog Drummond (film)
Goldwyn, Samuel **6** 416

Buller, Sir Redvers Henry (1839-1908), British general
Botha, Louis **2** 434-436

Bulletin (newspaper; Australia)
Furphy, Joseph **6** 152-153
Lawson, Henry **9** 254-255
Paterson, Andrew Barton **12** 131-132

Bullfight (painting)
Miró, Joan **11** 53-54

Bullinger, Heinrich (1504-1575), Swiss religious reformer
Gesner, Konrad von **6** 287

Bullitt, W.C. (1891-1967), American diplomat
Freud, Sigmund **6** 103-106

Buln Buln and the Brolga, The (novel)
Furphy, Joseph **6** 152-153

Bülow, Hans von (1830-1894), German pianist and conductor
Brahms, Johannes **2** 490-492

Bülow, Prince Bernhard von (1849-1929), German diplomat and chancellor
Bethmann Hollweg, Theobald von **2** 239-240

BULTMANN, RUDOLF KARL (1884-1976), German theologian **3** 119-120
Barth, Karl **2** 31-32
Heidegger, Martin **7** 257-258
Soelle, Dorothee **14** 324-325
Tillich, Paul Johannes **15** 224-225

Bulwark, The (novel)
Dreiser, Herman Theodore **5** 98-100

Bulwer-Lytton, Edward George Lytton (1st Baron Lytton of Knebworth; 1803-1873), English novelist
Collins, William Wilkie **4** 169-170
Fry, William Henry **6** 136-137

Bumppo, Natty (literary character)
Cooper, James Fenimore **4** 220-223

BUNAU-VARILLA, PHILIPPE JEAN (1859-1940), French engineer and soldier **3** 120-121

BUNCHE, RALPH JOHNSON (1904-1971), African American diplomat **3** 121-122
Carver, George Washington **3** 346-347

Bundesstaat und Einheitsstaat (essay)
Treitschke, Heinrich von **15** 293-294

BUNDY, McGEORGE (born 1919), national security adviser to two presidents **3** 122-124

Bungei Jidai (magazine)
Kawabata, Yasunari **8** 463-464

BUNIN, IVAN ALEKSEEVICH (1870-1953), Russian poet and novelist **3** 124
Chekhov, Anton Pavlovich **3** 494-497

Bunker Hill, Battle of (1775)
Clinton, Henry **4** 114-115
Gage, Thomas **6** 169-170
Howe, William **7** 538-539
Putnam, Israel **12** 491-492

BUNSEN, ROBERT WILHELM (1811-1899), German chemist and physicist **3** 124-125
Boltzmann, Ludwig **2** 379-380
Huggins, William **8** 14-15
Kirchhoff, Gustav Robert **9** 33-34
Mendeleev, Dmitrii Ivanovich **10** 486-488
Ramsay, William **13** 21-22

Bunsen burner (instrument)
Bunsen, Robert Wilhelm **3** 124-125

BUNSHAFT, GORDON (1909-1990), American architect **3** 125-127

Buntline, Ned (Edward Zane Carroll; 1823-1886), American inventor
Buffalo Bill **3** 105-106

BUÑUEL, LUIS (1900-1983), Spanish film director **3** 127-128

BUNYAN, JOHN (1628-1688), English author and Baptist preacher **3** 128-129
Baxter, Richard **2** 76-77

Buonaparte, Carlo (1746-1785), Corsican lawyer, father of Napoleon I
Bonaparte, Joseph **2** 381-382
Bonaparte, Louis **2** 382-383
see also Bonaparte

Buonaparte, Maria Paulina
see Borghese, Pauline

Buoyant Billions (play)
Shaw, George Bernard **14** 163-164

Buraimi Oasis
Zayid bin Sultan Al-Nahyan **16** 491-492

BURBANK, LUTHER (1849-1926), American plant breeder **3** 129-131
Carver, George Washington **3** 346-347
East, Edward Murray **5** 182-183

BURCHFIELD, CHARLES (1893-1967), American painter **3** 131-132

Burckhardt, Georg
see Spalatin, Georg

BURCKHARDT, JACOB CHRISTOPH (1818-1897), Swiss historian **3** 132-133
Huizinga, Johan **8** 26-27

BURCKHARDT, JOHANN LUDWIG (1784-1817), Swiss-born explorer **3** 133

Burdon-Sanderson, Sir John Scott (1828-1905), English physiologist
Titchener, Edward Bradford **15** 241-242

Bureau of Animal Husbandry Act (1884)
Hatch, William Henry **7** 196

Bureau of Investigation
see Federal Bureau of Investigation (FBI)

Bureau of Records (Washington, D.C.)
Barton, Clara **2** 37-39

Bureaucracy
see Civil service

Burger, Die (newspaper)
Malan, Daniel Francois **10** 163-164

Bürger, Gottfried August (1747-1794), German poet
Klopstock, Friedrich Gottlieb **9** 55-56

Bürger von Calais, Die (play)
Kaiser, Georg **8** 411-412

Bürgerliches Trauerspiel (play)
Lessing, Gotthold Ephraim **9** 357-359

BURGER, WARREN E. (1907-1986), Chief Justice of the United States Supreme Court (1969-1986) **3** 133-136

Burgers, Thomas François (1834-1881), South African politician
Kruger, Stephanus Johannes Paulus **9** 108-109

Burges, William (1827-1881), English architect
Richardson, Henry Hobson **13** 139-141

BURGESS, ANTHONY (John Anthony Burgess Wilson; 1917-1993), English author **3** 136-137

Burgess, John William (1844-1931), American educator
Mayo-Smith, Richmond **10** 371-372
Seligman, Edwin Robert Anderson **14** 93-94

Burghers of Calais (play)
Kaiser, Georg **8** 411-412

Burghers of Calais (sculpture)
Rodin, Auguste **13** 236-238

Burghley, Lord (Sir William Cecil; 1520-1598), English statesman
Elizabeth I **5** 263-266
Essex, 2d Earl of **5** 321-322

Burghölzi hospital (Switzerland)
Bleuler, Eugen **2** 325

Burgkmair, Hans, the Elder (1473-1531), German painter
Holbein, Hans the Younger **7** 449-450

Burgo Paper Mill (Mantua)
Nervi, Pier Luigi **11** 346-348

BURGOYNE, JOHN (1723-1792), British general and statesman **3** 137-138
Canadian campaign
Carleton, Guy **3** 300-301
Clinton, Henry **4** 114-115
Montgomery, Richard **11** 138-139
Saratoga
Arnold, Benedict **1** 309-310
Howe, William **7** 538-539
Lincoln, Benjamin **9** 418-419
Morgan, Daniel **11** 160-161
Ticonderoga
Montgomery, Richard **11** 138-139
Schuyler, Philip John **14** 49-50

Bürgschaft, Die (opera)
Weill, Kurt **16** 174-175

Burgundians (German people)
Ulfilas **15** 384

Burgundy (region, Southeast France)
English ally
Charles VI **3** 460-461
Edward IV **5** 212-213
Holy Roman Empire
Frederick I **6** 78-79
Frederick III **6** 84-85
Otto I **12** 28-29
Valois rule
Charles the Bold **3** 467-469
Philip the Good **12** 278-279

Burial at Ornans (painting)
Courbet, Jean Desiré Gustave **4** 271-273

Burial Ground, South (Stockholm)
Asplund, Eric Gunnar **1** 344

Burial of the Conde de Orgaz (painting)
Greco **6** 511-514

Burial of the Queen of Sheba (painting)
Evergood, Philip **5** 345

Buridan, Jean (circa 1297-circa 1358), French philosopher
Galileo Galilei **6** 180-183

Buried Alive (novel; A. Bennett)
Bennett, Arnold **2** 167-168
Morrice, James Wilson **11** 181-182

Buried Alive (stories)
Hidayat, Sadiq **7** 377-378

Buried Life, The (poem)
Arnold, Matthew **1** 311-313

Burke, Charles (1822-1854), American actor
Jefferson, Joseph **8** 237

BURKE, EDMUND (1729-1797), British statesman, political theorist, and philosopher **3** 138-141
associates
Boswell, James **2** 432-434
Goldsmith, Oliver **6** 411-413
Johnson, Samuel **8** 315-317
Sheridan, Richard Brinsley **14** 183-184
influence of
Acton, John Emerich Edward Dalberg **1** 38
Crabbe, George **4** 288
Maistre, Joseph de **10** 153-154
Metternich, Klemens von **10** 533-536
political theory
Godwin, William **6** 383-384
Lecky, William Edward Hartpole **9** 271-272
Namier, Lewis Bernstein **11** 301-303
Paine, Thomas **12** 66-67
Wilkes, John **16** 280-281

Burke, John Bernard (1814-1892), Irish genealogist and publicist
Buffalo Bill **3** 105-106

BURKE, KENNETH (born 1897), American literary theorist and critic **3** 141-142

BURKE, ROBERT O'HARA (1820-1861), Irish-born Australian policeman and explorer **3** 142-143

BURKE, SELMA (1900-1995), African American sculptor **3** 143-144

Burke, Thomas Henry (1829-1882), Irish politician
Gladstone, William Ewart **6** 357-360

Burlador de Sevilla, El (play)
Tirso de Molina **15** 237-238

BURLINGAME, ANSON (1820-1870), American diplomat **3** 144-145
Wen-hsiang **16** 202-203

Burlingame Treaty (1868)
Burlingame, Anson **3** 144-145

Burlington, Richard Boyle, 3d Earl of (1694-1753), English architect
Vanbrugh, John **15** 409-410

Burlington House (Piccadilly)
Gibbs, James **6** 301-302

Burlington Railroad (United States)
Hill, James Jerome **7** 388-389
Schiff, Jacob Henry **14** 2-3

Burma, Union of (nation, Southeastern Asia; now Myanmar)
annexed to India
Dalhousie, 1st Marquess of **4** 375-376
Salisbury, 3d Marquess of **13** 448-449
democracy movement in
Aung San Suu Kyi **1** 375-376
exploration
Andrews, Roy Chapman **1** 232-233
Conti, Niccolò de' **4** 212-213
Polo, Marco **12** 380-382
independence
Aung San **1** 374-375
Ba Maw **1** 480-481
Ne Win **11** 364-365
Nu, U **11** 439-441
Thant, U **15** 161-162
Konbaung dynasty

Alaungpaya **1** 103
Mindon Min **11** 47
military coup (1988)
Saw Maung **13** 506-507
missionaries
Judson, Adoniram **8** 377-378
Mongols in
Kublai Khan **9** 115-118
World War II
Ba Maw **1** 480-481
Curtin, John Joseph **4** 348-349
Ne Win **11** 364-365
Stilwell, Joseph Warren **14** 456-457
see also Anglo-Burmese Wars

Burma Boy (magazine)
Thant, U **15** 161-162

Burmese Days (novel)
Orwell, George **12** 14-15

Burmese literature
Nu, U **11** 439-441

Burmese Wars
see Anglo-Burmese Wars

Burn, William (1789-1870), English architect
Shaw, Richard Norman **14** 167-168

BURNE-JONES, SIR EDWARD COLEY (1833-1898), English painter and designer **3** 145-146
Beardsley, Aubrey Vincent **2** 88-89
Morris, William **11** 187-188
Richardson, Henry Hobson **13** 139-141
Swinburne, Algernon Charles **15** 54-55

BURNET, GILBERT (1643-1715), British bishop and historian **3** 147
Mary II **10** 309-310

BURNET, SIR FRANK MACFARLANE (1899-1985), Australian virologist **3** 146-147
Medawar, Peter Brian **10** 444-445

Burnet, William (1688-1729), English colonial governor in America
DeLancey, Stephen **4** 473

Burney, Charles (1726-1814), English organist
Arne, Thomas Augustine **1** 307-308
Bach, Carl Philipp Emanuel **1** 414-415

BURNEY, FRANCES "FANNY" (1752-1840), English novelist and diarist **3** 147-148
Lawrence, Thomas Edward **9** 253-254

BURNHAM, DANIEL HUDSON (1846-1912), American architect and city planner **3** 148-149

BURNHAM, FORBES (1923-1985), leader of the independence movement in British Guiana and Guyana's first prime minister **3** 149-151

Burnham and Root (architecture firm)
Burnham, Daniel Hudson **3** 148-149
Richardson, Henry Hobson **13** 139-141

Burning bush (Old Testament)
Moses **11** 200-201

Burning Bush, The (novel)
Undset, Sigrid **15** 388-389

Burning City (poems)
Benét, Stephen Vincent **2** 157-158

Burning Grass (book)
Ekwensi, Cyprian **5** 242-243

Burning of the Bones of John the Baptist (painting)
Geertgen tot Sint Jans **6** 248

Burning Truths from Billy's Bat (book)
Sunday, William Ashley **15** 32-33

BURNS, ANTHONY (1834-1862), African American slave **3** 151
Douglass, Frederick **5** 85-86

BURNS, ARTHUR (1904-1987), American economic statesman **3** 151-153
Mitchell, Wesley Clair **11** 61-62

BURNS, GEORGE (born Nathan Birnbaum; 1896-1996), American comedian and actor **3** 153-155

BURNS, ROBERT (1759-1796), Scottish poet **3** 155-156
Riley, James Whitcomb **13** 170-171
Whittier, John Greenleaf **16** 256-257

Burnside, Ambrose Everett (1824-1881), American army commander
Jackson, Shirley Ann **8** 183-184
Lee, Robert Edward **9** 292-294
Vallandigham, Clement Laird **15** 406-407

Burnt Norton (poem)
Eliot, Thomas Stearns **5** 258-261

Burnt Ones, The (stories)
White, Patrick Victor Martindale **16** 233-235

Burnt-out Case, A (novel)
Greene, Graham **6** 523-524

BURR, AARON (1756-1836), American politician, vice president 1801-1805 **3** 156-159
conspiracy and trial
Jefferson, Thomas **8** 238-241
Livingston, Edward **9** 460-461
Marshall, John **10** 279-281
Martin, Luther **10** 289-290
Randolph, Edmund **13** 29-30
Randolph, John **13** 30
Scott, Winfield **14** 70-71
Wilkinson, James **16** 284-286
political career
Clinton, DeWitt **4** 112-113
Clinton, George **4** 113-114
Hamilton, Alexander **7** 95-98
Jefferson, Thomas **8** 238-241
Livingston, Robert R. **9** 462-463

Burr, Theodosia (Mrs. Joseph Alston; 1783-1813), daughter and agent of Aaron Burr
Burr, Aaron **3** 156-159

BURRI, ALBERTO (1915-1995), Italian painter **3** 159-160

BURRITT, ELIHU (1810-1879), American pacifist, author, and linguist **3** 160
Ladd, William **9** 149

BURROUGHS, JOHN (1837-1921), American naturalist and essayist **3** 160-161
Carver, George Washington **3** 346-347

BURROUGHS, WILLIAM S. (1914-1997), American writer **3** 162-163
Ginsberg, Allen **6** 332-333
Kerouac, Jean-Louis Lebris de **8** 518-519

Burrus, Sextus Afranius (died 62), Roman general
Nero Claudius Caesar **11** 342-344
Seneca the Younger, Lucius Annaeus **14** 103-105

Bursts (art)
Gottlieb, Adolph **6** 462-463

Burton, Lady Isabel Arundell (1831-1896), English author
Burton, Richard **3** 163-164

BURTON, RICHARD (Richard Jenkins; 1925-1984), British actor **3** 163-164
Taylor, Elizabeth Rosemond **15** 124-125

BURTON, SIR RICHARD FRANCIS (1821-1890), English explorer, author, and diplomat **3** 164-166
Speke, John Hanning **14** 366-367

BURTON, ROBERT (1577-1640), English author and clergyman **3** 166-167
Donne, John **5** 60-61
Jonson, Ben **8** 343-345

Burton's Gentleman's Magazine (journal)
Poe, Edgar Allan **12** 363-365

Bury, John Bagnell (1861-1927), Irish historian
Trevelyan, George Macaulay **15** 294-295

Bury, Richard de (1287-1345), English ecclesiastic
Chaucer, Geoffrey **3** 482-485

Busby, Dr. Richard (1606-1695), English clergyman
Dryden, John **5** 106-107

Busca, Mala hierba, La (novel)
Baroja y Nessi, Pío **2** 15-16

BUSH, GEORGE (George Herbert Walker Bush; born 1924), United States vice president (1981-1989) and president (1989-1993) **3** 167-169
appointees
Baker, James Addison III **1** 447-448
Bennett, William John **2** 172-174
Cheney, Richard B. **3** 497-499
Freeh, Louis J. **6** 90-91
Greenspan, Alan **6** 526-528
Kemp, Jack French Jr. **8** 491-493
Kessler, David A. **8** 523-524
Martin, Lynn Morley **10** 290-292
Souter, David H. **14** 355-356
Thomas, Clarence **15** 186-188

BUSH, VANNEVAR (1890-1974), American scientist and engineer **3** 169-171

Bushell Case (legal case)
Penn, William **12** 200-202

Bushman's River (South Africa)
Dias de Novais, Bartolomeu **4** 533-534

Bushnell, David (1742-1824), American inventor
Holland, John Philip **7** 453-454

BUSHNELL, HORACE (1802-1876), American Congregational clergyman **3** 171-172
Gladden, Washington **6** 356-357

BUSIA, KOFI ABREFA (1914-1978), Ghanaian premier and sociologist **3** 172-173

Business and industrial leaders
American
see Business and industrial leaders, American
Australian
Kidman, Sidney **8** 542-544
Lewis, Essington **9** 382-384
Macarthur, John **10** 78
Monash, John **11** 95-96
Murdoch, Rupert **11** 257-258
Parbo, Arvi **12** 93-94
Bolivian
Patiño, Simón Iturri **12** 133-134
Brazilian
Collor de Mello, Fernando **4** 170-172
British
Westwood, Vivienne **16** 217-218
Canadian
Aitken, William Maxwell **1** 94-96
Black, Conrad Moffat **2** 300-301
Irving, Kenneth Colin **8** 140-141
Smith, Donald Alexander **14** 288-289
Taylor, Edward Plunket **15** 123-124
Thomson, Kenneth **15** 201-202
Van Horne, William Cornelius **15** 429-430
Chilean
Herrera, Juan de **7** 335
Chinese
Li Hung-Chang **9** 407-409
Dutch
Van Diemen, Anthony Meuza **15** 420
Van Rensselaer, Kiliaen **15** 430-431
English
Arkwright, Richard **1** 298
Ashley, Laura **1** 332-333
Bessemer, Henry **2** 235-236
Cort, Henry **4** 254
Goldie, George Dashwood Taubman **6** 404
Goldsmith, James Michael **6** 409-411
Maxwell, Ian Robert **10** 360-361
Newbery, John **11** 360-361
Rhodes, Cecil John **13** 120-122
Sopwith, Thomas Octave Murdoch **14** 345-346
Sydenham, Thomas **15** 59-60
Wedgwood, Josiah **16** 168-169
French
Citroën, André-Gustave **4** 66-68
Dior, Christian **5** 22
Goldsmith, James Michael **6** 409-411
Lagerfeld, Karl **9** 161-162
Montgolfier, Joseph and Jacques Michel Étienne **11** 133-134
Necker, Jacques **11** 330-331
German
Benz, Carl **2** 182-183
Krupp **9** 109-111
Lagerfeld, Karl **9** 161-162
Rathenau, Walther **13** 48-49
Schacht, Hjalmar Horace Greeley **13** 518-519
Schliemann, Heinrich **14** 17-18
Indian (Asia)
Ram Camul Sen **13** 16-17
Italian
Agnelli, Giovanni **1** 82-83
Armani, Giorgio **1** 299-301
Benetton **2** 158-159
Fibonacci, Leonardo **5** 434-435
Lauro, Achille **9** 234-235
Mattei, Enrico **10** 337-339
Olivetti, Adriano **11** 501-502
Japanese
Honda, Soichiro **7** 469-470
Morita, Akio **11** 176-178
Toyoda, Eiji **15** 284-286
Korean
Chang Po-go **3** 433-434
New Zealand
Vogel, Julius **16** 9-10
Paraguayan
Wasmosy, Juan Carlos **16** 129-130
Polish
Rubenstein, Helena **13** 342-343
Scottish
Dinwiddie, Robert **5** 18-19
Law, John **9** 244-245
Nasmyth, James **11** 316-317
see also Labor leaders
Singaporean
Goh Chok Tong **6** 393-395
Spanish
Picasso, Paloma **12** 295-297
Uruguayan
Iglesias, Enrique V. **8** 106-107

Business and industrial leaders, American
advertising
Wells, Mary Georgene Berg **16** 197-198
advertising industry
Barton, Bruce **2** 36-37
Bernays, Edward L. **2** 211-212
Ogilvy, David MacKenzie **11** 481-482
Post, Charles William **12** 408-409
African American entrepreneurs
Johnson, John Harold **8** 306-308
Morgan, Garrett A. **11** 161-162
Spaulding, Charles Clinton **14** 364-365
Walker, C.J. **16** 62-63
Walker, Maggie Lena **16** 65-66
agricultural machinery
Deere, John **4** 455
Deering, William **4** 455-456
McCormick, Cyrus Hall **10** 400-401
Oliver, James **11** 500-501
Whitney, Eli **16** 253-254
air conditioning industry
Carrier, Wills **3** 325-326
air lines
Rickenbacker, Edward Vernon **13** 152-153
aircraft industry
Boeing, William Edward **2** 357-358
Curtiss, Glenn Hammond **4** 350-351
Douglas, Donald Wills **5** 77
Hughes, Howard Robard **8** 16-17
Sikorsky, Igor **14** 223-224
aluminum industry
Davis, Arthur Vining **4** 413-414
armament industry
Ashley, William Henry **1** 333-334
Colt, Samuel **4** 172-173
du Pont, Éleuthère Irénée **5** 154
Whitney, Eli **16** 253-254
automobile industry
Chrysler, Walter Percy **4** 36-37
du Pont, Pierre Samuel **5** 154-155
Durant, William Crapo **5** 158
Ford, Henry **6** 5-6
Ford, Henry II **6** 6-7
Iacocca, Lido (Lee) Anthony **8** 86-88
Kaiser, Henry John **8** 412-413
Kettering, Charles F. **8** 524-525
Knudsen, William S. **9** 67-68
McNamara, Robert S. **10** 429-431
Sloan, Alfred Pritchard Jr. **14** 274
Wilson, Charles Erwin **16** 316-317
aviation industry
Trippe, Juan Terry **15** 297-298
bankers (19th century)
Biddle, Nicholas **2** 264-265
Brown, Alexander **3** 31-32
Cooke, Jay **4** 215-216
Girard, Stephen **6** 347-348
McCulloch, Hugh **10** 404-405
Morgan, John Pierpont **11** 163-165
Morgan, Junius Spencer **11** 166-167
Peabody, George **12** 168
Schiff, Jacob Henry **14** 2-3
Watson, Elkanah **16** 136
bankers (20th century)
Giannini, A. P. **6** 295-297
Greenspan, Alan **6** 526-528
Lehman, Herbert Henry **9** 306-307
McNamara, Robert S. **10** 429-431
Mellon, Andrew William **10** 469-470
Morgan, John Pierpont II **11** 165
Morrow, Dwight Whitney **11** 190-191
Rockefeller, David **13** 224-225

Spaulding, Charles Clinton **14** 364-365
Volcker, Paul **16** 11-12
Walker, Maggie Lena **16** 65-66
Warburg, Paul Moritz **16** 111-112
see also financiers (below)
biographies of
Chandler, Alfred Du Pont Jr. **3** 422-423
Nevins, Allan **11** 357-359
chemical industry
Grasselli, Caesar Augustin **6** 497-498
communications industry
Cornell, Ezra **4** 236-237
Disney, Walter Elias **5** 26-27
Farnsworth, Philo T. **5** 386-387
Field, Cyrus West **5** 438-439
Goldwyn, Samuel **6** 416
Graham, Katharine Meyer **6** 483-485
Hefner, Hugh **7** 253-254
Hobby, Oveta Culp **7** 423-425
Morse, Samuel Finley Breese **11** 192-193
Newhouse, Samuel Irving **11** 362-364
Paley, William S. **12** 72-75
Pupin, Michael Idvorsky **12** 483-484
Robertson, Pat **13** 196-198
Sarnoff, David **13** 485-486
Sarnoff, David **13** 485-486
Sulzberger, Arthur Ochs **15** 28-30
Turner, Ted **15** 355-357
Young, Owen D. **16** 473-474
see also Editors; Journalists; Publishers
computer industry
Cray, Seymour **4** 301-303
Gates, William Henry III **6** 232-234
Jobs, Steven **8** 265-267
Noyce, Robert **11** 436-437
Packard, David **12** 54-56
Wang, An **16** 93-95
Watson, Thomas J. **16** 140
conglomerates
Blumenthal, Werner Michael **2** 345-346
construction industry
Bechtel, Stephen Davison **2** 98-99
copier industry
Wilson, Joseph Chamberlain **16** 325-326
cosmetics and beauty aids industry
Arden, Elizabeth **1** 281-282
Ash, Mary Kay Wagner **1** 326-327
Lauder, Estee **9** 225-226
Rubenstein, Helena **13** 342-343
Walker, C. J. **16** 61-62
data processing industry
Perot, Henry Ross **12** 230-231
electrical industry
Farmer, Moses Gerrish **5** 385
Insull, Samuel **8** 130
Packard, David **12** 54-56
Steinmetz, Charles Proteus **14** 419-420
Swope, Gerard **15** 56-58
Westinghouse, George **16** 215
elevator industry
Otis, Elisha Graves **12** 24
Sprague, Frank Julian **14** 385-386
engineering
Sperry, Elmer A. **14** 377-379
entertainment industry
Capra, Frank **3** 276-278
Frohman, Charles **6** 123-124
Gordy, Berry Jr. **6** 450-451
Loew, Marcus **9** 485-486
Shubert Brothers **14** 207-209
express systems
Butterfield, John **3** 184-185
Fargo, William George **5** 380-381
fashion industry
Carnegie, Hattie **3** 313
Claiborne, Liz **4** 68-69
Johnson, Betsey **8** 295-296
Karan, Donna **8** 442-444
Klein, Calvin **9** 50-52
Lauren, Ralph **9** 228-229
Mizrahi, Isaac **11** 66-67
von Furstenberg, Diane **16** 20-21
financiers (19th century)
Butterfield, John **3** 184-185
Cooper, Peter **4** 223-224
Corning, Erastus **4** 238-239
Drew, Daniel **5** 101-102
Duke, James Buchanan **5** 133-134
Gould, Jay **6** 470-472
Vanderbilt, Cornelius **15** 415-416
financiers (19th-20th century)
Aldrich, Nelson Wilmarth **1** 123-124
Frick, Henry Clay **6** 108-109
Kennedy, John Stewart **8** 507-508
financiers (20th century)
Baruch, Bernard Mannes **2** 42-43
Harriman, W. Averell **7** 165-166
see also bankers (above)
food and beverage industry
Armour, Philip Danforth **1** 302
Borden, Gail **2** 409
Goodnight, Charles **6** 439
Keith, Minor Cooper **8** 476-477
Kroc, Raymond Albert **9** 103-104
McCoy, Joseph Geiting **10** 403-404
Pillsbury, Charles Alfred **12** 304
Post, Charles William **12** 408-409
Rudkin, Margaret Fogarty **13** 346-347
Woodruff, Robert W. **16** 372-374
Zemurray, Samuel **16** 496-497
foundation managers
Rockefeller, John D. Jr. **13** 225-226
glass and plastics industry
Baekeland, Leo Hendrik **1** 430-431
Stiegel, Henry William **14** 451
Tiffany, Louis Comfort **15** 220-221
hotel industry
Grossinger, Jennie **7** 15-17
Tisch brothers **15** 238-240
industrial management
Gilbreth, Lillian **6** 315-317
insurance
Bethune, Mary McLeod **2** 241-242
Girard, Stephen **6** 347-348
Spaulding, Charles Clinton **14** 364-365
investors
Riordan, Richard Joseph **13** 177-179
iron and steel industry (18th-19th century)
Carnegie, Andrew **3** 309-312
Cooper, Peter **4** 223-224
Hanna, Marcus Alonzo **7** 127-128
Hewitt, Abram Stevens **7** 371-372
Kelly, William **8** 487-488
Stiegel, Henry William **14** 451
iron and steel industry (20th century)
Frick, Henry Clay **6** 108-109
Gary, Elbert Henry **6** 229-230
Kaiser, Henry John **8** 412-413
Mellon, Andrew William **10** 469-470
Morgan, John Pierpont **11** 163-165
Rockefeller, John Davison **13** 226-228
Schwab, Charles Michael **14** 50-51
Stettinius, Edward R. Jr. **14** 437-438
merchants (colonial)
Bowdoin, James **2** 461-462
Brown, Moses **3** 42-43
Byrd, William **3** 188-189
Cuffe, Paul **4** 331-332
DeLancey, Stephen **4** 473
Faneuil, Peter **5** 377
Harrison, Peter **7** 179-180
Laurens, Henry **9** 232
Morris, Robert **11** 185-187
Pepperell, William **12** 206-207
Pinto, Isaac **12** 318
Watson, Elkanah **16** 136
merchants (19th century)
Appleton, Nathan **1** 266-267
Brown, Alexander **3** 31-32
Corning, Erastus **4** 238-239
Field, Cyrus West **5** 438-439
Forbes, Robert Bennet **5** 509-510
Girard, Stephen **6** 347-348
Grace, William Russell **6** 480-481
Harris, Townsend **7** 176-177
Larkin, Thomas Oliver **9** 208
Stewart, Alexander Turney **14** 448-449
Tappan brothers **15** 105-106
mining industry
Clark, William Andrews **4** 83-85
Comstock, Henry Tompkins Paige **4** 189
Daly, Marcus **4** 379-380
Guggenheim, Meyer **7** 31-32
Hearst, George **7** 242
Mackay, John William **10** 101-102
Tabor, Horace Austin Warner **15** 70
music industry
Gordy, Berry Jr. **6** 450-451

Jones, Quincy Delight Jr. **8** 339-341
oil industry
Getty, Jean Paul **6** 288-290
Hunt, H. L. **8** 42-44
Jones, Samuel Milton **8** 342-343
Mellon, Andrew William **10** 469-470
Rockefeller, John Davison **13** 226-228
Rockefeller, John D. Jr. **13** 225-226
photography
Eastman, George **5** 186
Land, Edwin Herbert **9** 183-184
printing industry
Bradford, William **2** 476-477
Bradford, William **2** 477
Forbes, Malcolm **5** 508-509
Franklin, Benjamin **6** 60-64
Hoe, Richard March **7** 435-436
Knopf, Blanche Wolf **9** 61-62
Mergenthaler, Ottmar **10** 516-517
Sulzberger, Arthur Ochs **15** 28-30
Zenger, John Peter **16** 497-498
see also Publishers
promoters and speculators
Bernays, Edward L. **2** 211-212
Fisk, James **5** 464-465
Hammer, Armand **7** 103-104
Lawson, Thomas William **9** 255-256
Vanderbilt, Cornelius **15** 415-416
Walker, William **16** 68-69
Watson, Elkanah **16** 136
railroad industry (builders)
Gordon, John Brown **6** 449-450
Gould, Jay **6** 470-472
Hill, James Jerome **7** 388-389
Judah, Theodore Dehone **8** 373-374
Keith, Minor Cooper **8** 476-477
Meiggs, Henry **10** 458-459
Pullman, George Mortimer **12** 482-483
Stanford, Leland **14** 397-398
Vanderbilt, Cornelius **15** 415-416
Wheelwright, William **16** 223-224
railroad industry (executives)
Corning, Erastus **4** 238-239
Durant, Thomas Clark **5** 157-158
Garrett, John Work **6** 225
Gould, Jay **6** 470-472
Harriman, Edward Henry **7** 164-165
Harriman, W. Averell **7** 165-166
Huntington, Collis Potter **8** 49
Vanderbilt, Cornelius **15** 415-416
real estate
Astor, John Jacob **1** 351-352
DeBartolo **4** 438-440
Girard, Stephen **6** 347-348
Henderson, Richard **7** 278-279
Hunt, H. L. **8** 42-44
Tisch brothers **15** 238-240
Trump, Donald John **15** 318-319
retail marketing
Field, Marshall **5** 440-441
Penney, J. C. **12** 202-203
Rosenwald, Julius **13** 293
Straus, Isidor **14** 496
von Furstenberg, Diane **16** 20-21
Walton, Sam Moore **16** 91-92
Ward, Aaron Montgomery **16** 112
Wood, Robert Elkington **16** 370-371
Woolworth, Frank Winfield **16** 383-384
sewing machines
Singer, Isaac M. **14** 250
shipping industry
Astor, John Jacob **1** 351-352
Bechtel, Stephen Davison **2** 98-99
Forbes, Robert Bennet **5** 509-510
Forten, James **6** 17-18
Ludwig, Daniel Keith **10** 29-31
McKay, Donald **10** 416-417
stock brokers
Buffett, Warren **3** 106-109
Merrill, Charles E. **10** 519-520
textile industry
Appleton, Nathan **1** 266-267
Brown, Moses **3** 42-43
Coxe, Tench **4** 285-286
Evans, Oliver **5** 338
Gregg, William **6** 530-531
Lawrence, Abbott **9** 246
Little, Royal **9** 449-451
Lowell, Francis Cabot **10** 13-14
Slater, Samuel **14** 272-273
tire and rubber industry
Firestone, Harvey Samuel **5** 452-453
Goodyear, Charles **6** 441
tobacco industry
Duke, James Buchanan **5** 133-134
transit systems
Johnson, Tom Loftin **8** 317
Sprague, Frank Julian **14** 385-386
travel industry
Trippe, Juan Terry **15** 297-298
Ueberroth, Peter Victor **15** 379-381
underwriters
Merrill, Charles E. **10** 519-520

Business and industrial leaders, French
Chanel, Coco **3** 429
Lumière Brothers, The **10** 41-43

Business and industry (United States)
administration
Chandler, Alfred Du Pont Jr. **3** 422-423
du Pont, Pierre Samuel **5** 154-155
Field, Marshall **5** 440-441
Federal policy
Coolidge, John Calvin **4** 217-219
Harding, Warren Gamaliel **7** 148-149
Harrison, Benjamin **7** 178-179
Nixon, Richard Milhous **11** 401-404
Roosevelt, Theodore **13** 280-283
Taft, William Howard **15** 78-81
see also Antitrust laws
history of
Chandler, Alfred Du Pont Jr. **3** 422-423
industrial research
Carlson, Chester F. **3** 303-304
Langmuir, Irving **9** 196-197
Steinmetz, Charles Proteus **14** 419-420
influence on universities
Veblen, Thorstein Bunde **15** 449-450
mechanization
Ford, Henry **6** 5-6
Ford, Henry II **6** 6-7
safety crusade
Nader, Ralph **11** 290-291
see also Business and industrial leaders, American; Labor unions; Mass production; Monopoly

Business cycles (economics)
Fisher, Irving **5** 462-463
Hoover, Herbert Clark **7** 483-485
Kuznets, Simon **9** 138-139
Mitchell, Wesley Clair **11** 61-62
Robertson, Dennis Holme **13** 196
Schumpeter, Joseph Alois **14** 43-44
von Mises, Ludwig **16** 25

Busiris (speech)
Isocrates **8** 151

Busnois, Anthoine (died 1492), French composer
Dufay, Guillaume **5** 125-126
Dunstable, John **5** 150-151
Ockeghem, Johannes **11** 464-465

BUSONI, FERRUCCIO BENVENUTO (1866-1924) Italian musician **3** 173-174
Varèse, Edgard **15** 432-433
Weill, Kurt **16** 174-175

Bussaco, Battle of (1810)
Wellington, 1st Duke of **16** 193-195

BUSSOTTI, SYLVANO (born 1931) Italian composer **3** 174-175

Bussy D'Ambois (play)
Chapman, George **3** 440-441

Bust of a Young Woman (sculpture)
Verrocchio, Andrea del **15** 471-472

Bustamante, Anastasio (1780-1853), Mexican general, president 1829-1832
Alamán, Lucas **1** 99-100
Guerrero, Vicente **7** 28-30
Santa Ana, Antonio López de **13** 471-472

BUSTAMANTE, WILLIAM ALEXANDER (1884-1977), Jamaican labor leader and first prime minister (1962-1967) **3** 175-177

Bustamante Industrial Trade Union (Jamaica)
Bustamante, William Alexander **3** 175-177

Bustamante y Rivero, Jose Luis (1894-1989), Peruvian jurist, president 1945-1948
Prado Ugarteche, Manuel **12** 430-431

Bustan (poems)
Sa'di **13** 418-419

But Even the Sun Has No Home (poems)
Sachs, Nelly **13** 411-412

Bute (island, Firth of Clyde)
Bute, 3d Earl of **3** 177-178

BUTE, 3D EARL OF (John Stuart; 1713-1792), British statesman, prime minister 1762-1763 **3** 177-178
Franklin, William **6** 69-70
George III **6** 270-272
Pitt, William the Elder **12** 328-329
Wilkes, John **16** 280-281

BUTHELEZI, MANGOSUTHU GATSHA (born 1928), chief of the Zulu "homeland" and an important figure in the struggle to end apartheid in South Africa **3** 178-179

Butler, Andrew Pickens (1796-1857), American politician
Sumner, Charles **15** 30-31

Butler, Benjamin Franklin (1818-1893), American general and politician
Barton, Clara **2** 37-39
Gatling, Richard Jordan **6** 234-235
Soulé, Pierre **14** 351-352

BUTLER, JOHN (1728-1796), British Indian agent and Loyalist leader **3** 180

BUTLER, JOSEPH (1692-1752), English philosopher and theologian **3** 180-181

BUTLER, NICHOLAS MURRAY (1862-1947), American educator **3** 181
Dewey, Melvil **4** 523-524
Stone, Harlan Fiske **14** 468-470

BUTLER, OCTAVIA E. (born 1947), African American novelist and essayist **3** 182-183

Butler, Pierce (1866-1939), American jurist
Taft, William Howard **15** 78-81
Washington, George **16** 126-129

Butler, Reginald Cotterell (1913-1981), English sculptor
González, Julio **6** 428-429

BUTLER, SAMUEL (1613-1680) English poet **3** 183-184

BUTLER, SAMUEL (1835-1902), English novelist and essayist **3** 183

Butler, Walter (died 1781), American military officer
Butler, John **3** 180

Butler University (Indianapolis, Indiana)
Jordan, David Starr **8** 350-351
Wiley, Harvey Washington **16** 277-278

Butlerov, Aleksandr Miklailovich (1828-1886), Russian chemist
Pavlov, Ivan Petrovich **12** 155-157

Butler's Rangers (Loyalists, American Revolution)
Butler, John **3** 180

Butor, Michel Marie François (born 1926), French writer
Robbe-Grillet, Alain **13** 189-190

Butt, Isaac (1813-1879), Irish nationalist
Gladstone, William Ewart **6** 357-360
Parnell, Charles Stewart **12** 117-119

Butte Miner (newspaper)
Clark, William Andrews **4** 83-85

Buttered Side Down (stories)
Ferber, Edna **5** 413

Butterfat (milk)
Babcock, Stephen Moulton **1** 410-411

Butterfield, Daniel (1831-1901), American general
Butterfield, John **3** 184-185

BUTTERFIELD, JOHN (1801-1869), American financier and politician **3** 184-185

Butterfield, William (1814-1900), English architect
Richardson, Henry Hobson **13** 139-141

Butterfield 8 (novel)
O'Hara, John **11** 485

Butterfield, Wasson and Company
see American Express

Button, Sir Thomas (died 1634), English navigator
Baffin, William **1** 435-436

Butts, Thomas (1757?-1845), English literary patron
Blake, William **2** 316-318

BUXTEHUDE, DIETRICH (1637-1707), Danish composer and organist **3** 185-186
Bach, Johann Sebastian **1** 416-419
Froberger, Johann Jakob **6** 120-121

Buyer's Market, A (novel)
Powell, Anthony **12** 422-423

Buzi (Old Testament character)
Ezekiel **5** 355-356

By Avon River (book)
Doolittle, Hilda **5** 65-66

By Blue Ontario's Shore (poem)
Whitman, Walt **16** 249-251

By-Line Ernest Hemingway (literary collection)
Hemingway, Ernest Miller **7** 274-277

By Night at the Old Market (book)
Peretz, Isaac Loeb **12** 212

By the Road to the Contagious Hospital (poem)
Williams, William Carlos **16** 308-309

By the Seaside and the Fireside (literary collection)
Longfellow, Henry Wadsworth **9** 499-500

By the Waters of Babylon (musical composition)
Bach, Johann Sebastian **1** 416-419

BYRD, RICHARD EVELYN (1888-1957), American admiral and polar explorer **3** 186-187
Ellsworth, Lincoln **5** 277
MacMillan, Donald Baxter **10** 111-112

BYRD, WILLIAM (1543?-1623), English composer **3** 187-188
Dowland, John **5** 90
Isaac, Heinrich **8** 143-144
Morley, Thomas **11** 179-180
Tallis, Thomas **15** 91
Vaughan Williams, Ralph **15** 446-447

BYRD, WILLIAM (1652-1704), English colonial planter and merchant **3** 188-189
Byrd, William II **3** 189-190

BYRD, WILLIAM II (1674-1744), American diarist and government official **3** 189-190
Beverley, Robert **2** 252

Byrne, Donn
see Donn-Byrne, Brian Oswald

BYRNE, JANE (born 1934), first woman mayor of Chicago **3** 190-191

BYRNES, JAMES FRANCIS (1879-1972), American public official **3** 191-192
Baruch, Bernard Mannes **2** 42-43
Truman, Harry S. **15** 314-316

BYRON, GEORGE GORDON NOEL (6th Baron Byron; 1788-1824), English poet **3** 193-194
associates
Lewis, Matthew Gregory **9** 390-391
Melbourne, 2nd Viscount **10** 468-469
Shelley, Percy Bysshe **14** 176-178
influence of
Browning, Elizabeth Barrett **3** 52-53
Bunin, Ivan Alekseevich **3** 124
Echeverría, José Estéban **5** 197-198
Eminescu, Mihail **5** 280-281
Lamartine, Alphonse Marie Louis de **9** 173-175
Lermontov, Mikhail Yurievich **9** 352-353
Pushkin, Aleksandr Sergeevich **12** 489-491
influenced by
Burton, Robert **3** 166-167
Juvenal **8** 397-399
works
Boone, Daniel **2** 397-398
Ryder, Albert Pinkham **13** 391-392
Schumann, Robert Alexander **14** 41-43
Verdi, Giuseppe Fortunino Francesco **15** 463-465

Byron, Harriet (literary character)
Richardson, Samuel **13** 141-142

Byron, John (Mad Jack; 1756-1791), English captain
Byron, George Gordon Noel **3** 193-194

Bystander, The (novel)
Gorky, Maxim **6** 458-460

Byzantine art
see Italo-Byzantine style

Byzantine Church
see Orthodox Eastern Church

Byzantine Empire (395-1453; Eastern Roman Empire 395-474)
and Holy Roman Empire
Irene of Athens **8** 135-138
Bulgaria conquered
Basil II **2** 50-51

crusades (1st)
Alexius I **1** 143-144
Bohemund, I **2** 364
Dandolo, Enrico **4** 386-387
Godfrey of Bouillon **6** 379
Innocent, III **8** 125-127
decline and fall
Constantine XI **4** 211-212
Frederick I **6** 78-79
Manuel I **10** 218-219
Mehmed the Conqueror **10** 452-454
Michael VIII **11** 1-2
Zoë **16** 524-525
histories
Comnena, Anna **4** 185-186
Procopius of Caesarea **12** 457-458
Islamic campaigns
Basil I **2** 49-50
Harun al-Rashid **7** 188
Heraclius **7** 320-321
Leo III **9** 330-332
Mamun, Abdallah al- **10** 183
Muawiya ibn Abu Sufyan **11** 223-224
Omar ibn al-Khattab **11** 508-509
Italy
Alexius I **1** 143-144
Basil I **2** 49-50
Belisarius **2** 128-129
Gregory I **6** 531-532
Guiscard, Robert **7** 39-40
Justinian I **8** 393-395
Otto I **12** 28-29
legal reforms
Basil I **2** 49-50
Justinian I **8** 393-395
peace with Huns (435)
Attila **1** 360
religious controversies
Cyril **4** 362
Eutyches **5** 335
John of Damascus **8** 282
Justinian I **8** 393-395
Leo I **9** 329-330
Leo III **9** 330-332
Nestorius **11** 349-350
Theodora **15** 172-175
Vandal wars
Alaric **1** 101-102
Belisarius **2** 128-129
Gaiseric **6** 172
Justinian I **8** 393-395
Ricimer, Flavius **13** 151-152

Byzantine literature
Photius **12** 283-284

Byzantium
see Byzantine Empire

C

Ca' Rezzonico (Venice)
Tiepolo, Giovanni Battista **15** 219-220

Cabal (1667-1673; English politics)
Buckingham, 2d Duke of **3** 94-95
Charles II **3** 452-454
Shaftesbury, 1st Earl of **14** 135-136

Cabala (Jewish mysticism)
commentaries
Caro, Joseph ben Ephraim **3** 316-317
Elijah ben Solomon **5** 251-252
Leon, Moses de **9** 336
Hasidism
Baal Shem Tov **1** 404-405
Luria, Isaac ben Solomon Ashkenazi **10** 47-48
Scholem, Gershom **14** 26
influence of
Kuk, Abraham Issac **9** 123-124
Yeats, William Butler **16** 445-447
Zunz, Leopold **16** 534
Lurianic
Luria, Isaac ben Solomon Ashkenazi **10** 47-48
Sabbatai Zevi **13** 400-401
Messianic Age
Luzzato, Moses Hayyim **10** 57-58
Manasseh ben Israel **10** 183-184
Sabbatai Zevi **13** 400-401
Neoplatonism
ibn Gabirol, Solomon ben Judah **8** 92
Nahmanides **11** 293-294
Scholem, Gershom **14** 26
see also Mysticism, Jewish

Cabala, The (novel)
Wilder, Thornton Niven **16** 276-277

Cabanel, Alexandre (1823-1889), French painter
Maillol, Aristide **10** 150-151

Cabbages and Kings (stories)
Henry, O. **7** 308-309

CABELL, JAMES BRANCH (1879-1958), American essayist and novelist **3** 195-196

CABET, ÉTIENNE (1788-1856), French political radical **3** 196

CABEZA DE VACA, ÁLVAR NÚÑEZ (circa 1490-circa 1557), Spanish explorer **3** 197
Coronado, Francisco Vásquez de **4** 247
Díaz del Castillo, Bernal **4** 536-537
Estevanico **5** 324-325
Marcos de Niza **10** 240
Narváez, Pánfilo de **11** 315

Cabeza del dragón, La (play)
Valle Inclán, Ramón Maria del **15** 407-408

CABEZÓN, ANTONIO (1510-1566), Spanish composer **3** 197-198

Cabezon, Hernando (1541-1602), Spanish organist
Cabezón, Antonio **3** 197-198

Cabinda (region, Angola)
Kasavubu, Joseph **8** 453-455

Cabinet (government)
Howe, Joseph **7** 534-535
Liverpool, 2nd Earl of **9** 456-457
Perkins, Frances **12** 221-222
Washington, George **16** 126-129

Cabinet of Dr. Caligari, The (film)
Goldwyn, Samuel **6** 416

Cabinet-maker ... Encyclopedia (book)
Sheraton, Thomas **14** 181-182

Cabinet-maker and Upholsterer's Drawing Book, The (book)
Sheraton, Thomas **14** 181-182

Cabinet-Maker and Upholsterer's Guide, The (book)
Hepplewhite, George **7** 317-318

Cabinet-Maker's Director
see Gentleman and Cabinet-Maker's Director, The

CABLE, GEORGE WASHINGTON (1844-1925), American novelist **3** 198-199

Cable News Network (United States)
Turner, Ted **15** 355-357

Caboose (painting)
Kline, Franz **9** 55

CABOT, JOHN (flourished 1471-1498), Italian explorer in English service **3** 199-200
Cabot, Sebastian **3** 200-201
Cartier, Jacques **3** 343-344
Champlain, Samuel de **3** 419-421
Henry VII **7** 300-302

CABOT, RICHARD CLARKE (1868-1939), American physician **3** 200

CABOT, SEBASTIAN (circa 1482-1557), Italian-born explorer for England and Spain **3** 200-201
Cabot, John **3** 199-200
Chancellor, Richard **3** 422

Caboto, Giovanni
see Cabot, John

CABRAL, AMÍLCAR LOPES (1924-1973), father of modern African nationalism in Guinea-Bissau and the Cape Verde Islands **3** 202-203

CABRAL, PEDRO ÁLVARES (1467/68-1520), Portuguese navigator **3** 203-204
Dias de Novais, Bartolomeu **4** 533-534
Manuel I **10** 219-220
Vespucci, Amerigo **15** 476-478

Cabrera, Manuel Estrada
see Estrada Cabrera, Manuel

CABRILLO, JUAN RODRÍGUEZ (died 1543), Portuguese explorer for Spain **3** 204-205

CABRINI, ST. FRANCES XAVIER (1850-1917), Italian-born founder of the Missionary Sisters of the Sacred Heart **3** 205

Cacau (novel)
Amado, Jorge **1** 189-190

Caccia (song)
Landini, Francesco **9** 185-186

Caccia di Diana (poem)
Boccaccio, Giovanni **2** 351-353

Cacciaguida (died circa 1147), Italian nobleman
Dante Alighieri **4** 389-391

Cacciatori delle Alpi (Italian corps)
Victor Emmanuel II **15** 483-484

CACCINI, GIULIO (circa 1545-1618), Italian singer and composer **3** 205-206
Monteverdi, Claudio Giovanni Antonio **11** 126-128

Caciques (Aztec chiefs)
Montezuma, II **11** 128-129

Cactus Man (sculpture)
González, Julio **6** 428-429

CADAMOSTO, ALVISE DA (circa 1428-1483), Italian explorer **3** 206-207
Henry the Navigator **7** 305-306

Cade, Jack (died 1450), English rebel leader
Henry VI **7** 298-299

Cadenus and Vanessa (poem)
Swift, Jonathan **15** 51-54

Cader Idris (painting)
Wilson, Richard **16** 329-330

Cadillac, Antoine de la Mothe (1658-1730), French colonial administrator
Bienville, Sieur de **2** 268-269

Cadillac Automobile Co.
Durant, William Crapo **5** 158

Cadiz (city, Spain)
English raids
Buckingham, 1st Duke of **3** 93-94
Charles, I **3** 450-452
Donne, John **5** 60-61
Drake, Francis **5** 94-96
Essex, 2d Earl of **5** 321-322
Raleigh, Walter **13** 9-11
general
Columbus, Christopher **4** 176-179
Murillo, Bartolomé Esteban **11** 258-259

Cadmium (element—chemistry)
Hofmann, August Wilhelm von **7** 441-442

Cadmus (literary character)
Euripides **5** 332-334

Caecilius Statius (219?-166? B.C.), Roman playwright
Terence **15** 146-148

Caedmon (flourished 670), English poet
Bede **2** 109-110

Caelestius (flourished 5th century), British Pelagian heretic
Pelagius **12** 189-190

Caelius Aurelianus (flourished 5th century), North African physician
Celsus, Aulus Cornelius **3** 393

Caelius Rufus, Marcus (died 48 B.C.), Roman statesman
Catullus, Gaius Valerius **3** 377-378

Caen, University of (France)
Poincaré, Jules Henri **12** 365-366

Caepio, Quintus Servilius (flourished circa 105 B.C.), Roman general
Drusus, Marcus Livius **5** 105-106

Caerhayes (house, Cornwall)
Nash, John **11** 316

Caesar (play)
Goethe, Johann Wolfgang von **6** 388-391

Caesar, Irving (1895-1996), American lyricist
Gershwin, George **6** 284-285

Caesar, Julia (died 54 B.C.), wife of Pompey
Caesar, Gaius Julius **3** 207-210

CAESAR, (GAIUS) JULIUS (100-44 B.C.), Roman general and statesman **3** 207-210
adopts Octavian
Augustus **1** 371-373
assassination
Antony, Mark **1** 253-254
Brutus, Marcus Junius **3** 79-80
Catiline conspiracy
Cato, the Younger **3** 374-375
civil war
Cato, the Younger **3** 374-375
Pompey **12** 387-389
Sallust **13** 454
Varro, Marcus Terentius **15** 438-439
Egypt and
Cleopatra **4** 105-106
First Triumvirate
Cato, the Younger **3** 374-375
Cicero, Marcus Tullius **4** 55-58
Clodius Pulcher, Publius **4** 121-122
Crassus Dives, Marcus Licinius **4** 296-297
Pompey **12** 387-389
in literature
Catullus, Gaius Valerius **3** 377-378
Clarke, Samuel **4** 88
Ferrero, Guglielmo **5** 429-430
Shakespeare, William **14** 142-145
Suetonius Tranquillus, Gaius **15** 13
Wilder, Thornton Niven **16** 276-277

CAESAR, SHIRLEY (born 1938), African American singer **3** 210-211

Caesarea (ancient city, Cappadocia)
Basil the Great **2** 51-52

Caesarea (ancient city, Palestine)
Herod the Great **7** 333-334

Caesar's Column (book)
Donnelly, Ignatius **5** 62

Caesura (literature)
Ennius, Quintus **5** 289

Caetani, Benedetto
see Boniface VIII

Caetano, Marcelo (1906-1980), Portuguese statesman
Salazar, António de Oliveira **13** 442-443

Café (painting)
Portinari, Cândido **12** 407-408

Café de artistas (book)
Cela y Trulock, Camilo José **3** 389-390

Caffa (modern Feodosiya, Ukraine)
Mehmed the Conqueror **10** 452-454

Caffarelli
see Borghese, Scipione

CAGE, JOHN (1912-1992), American composer **3** 211-214
influence of
Bussotti, Sylvano **3** 174-175
Cunningham, Merce **4** 337-338
Johns, Jasper **8** 291-293
Stockhausen, Karlheinz **14** 460-461
influenced by
Ives, Charles Edward **8** 159-160
Varèse, Edgard **15** 432-433

Cage, John Milton (1887?-1964), American inventor and engineer
Cage, John **3** 211-214

Cagney, James (1904-1986), American actor
Cohan, George Michael **4** 137-138

CAHAN, ABRAHAM (1860-1951), Lithuanian-American Jewish author **3** 214

Cahiagué (village, Ontario)
Champlain, Samuel de **3** 419-421

Cahier gris, Le (novel)
Martin du Gard, Roger **10** 295-296

Cahiers d'André Walter, Les (book)
Gide, André **6** 308-309

Cahiers de la quinzaine (periodical)
Péguy, Charles Pierre **12** 183-184

Cahiers du cinéma (revolution)
Truffaut, François **15** 311-313

Caillaux, Joseph (1863-1944), French politician
Laval, Pierre **9** 237-238

Caillavet, Madame Arman de (died 1910), French literary figure
France, Anatole **6** 39-40

Caillebotte, Gustave (1848-1894), French painter
Monet, Claude **11** 102-104
Renoir, Pierre Auguste **13** 101-102

CAILLIÉ, AUGUSTE RENÉ (1799-1838), French explorer **3** 214-215
Barth, Heinrich **2** 30-31

Cain (play)
Byron, George Gordon Noel **3** 193-194

Caine Mutiny, The (novel; Wouk)
Bogart, Humphrey **2** 363-364

Cairo (city, Egypt)
Omar ibn Said Tal, Al-Hajj **11** 509-510
Selim I **14** 94-95

Cairo, University of
Hanafi, Hassan **7** 114

CAJETAN, ST. (1480-1547), Italian reformer; cofounder of the Theatines **3** 215-216
Paul IV **12** 145-146

Cajetan, Thomas de Vio (1469-1534), Italian theologian
Luther, Martin **10** 48-51

Cakes and Ale (novel)
Maugham, William Somerset **10** 344-345

Calabar (town, Nigeria)
Macaulay, Herbert **10** 78-79

Calabria, Duke of
see Guiscard, Robert

Calais, Battle of (1558)
Mary, I **10** 308-309

Calais, siege of (1346-1347)
Edward III **5** 211-212
Edward the Black Prince **5** 217-218
Philip VI **12** 277-278

Calais Pier (painting)
Turner, Joseph Mallord William **15** 352-354

Calamba (town, Philippines)
Rizal, José **13** 187-189

CALAMITY JANE (Martha Jane Cannary; 1852-1903), American frontier woman **3** 216
Hickok, James Butler **7** 374-375

Calamus (poems)
Whitman, Walt **16** 249-251

Calatafimi, Battle of (1860)
Garibaldi, Giuseppe **6** 215-217

Calavar (novel)
Bird, Robert Montgomery **2** 281-282

Calcar, Jan Stephan van (circa 1499-circa 1550), Dutch painter
Vesalius, Andreas **15** 473-475

Calcium (element—chemistry)
Cavendish, Henry **3** 383-384
Davy, Humphry **4** 426-427

Calculated Risk (book)
Clark, Mark Wayne **4** 80-81

Calculating machine (mathematics)
Babbage, Charles **1** 407-408
Hooke, Robert **7** 475
Leibniz, Gottfried Wilhelm von **9** 307-310

Calculus (mathematics)
differential
Cauchy, Augustin Louis **3** 378-380
Einstein, Albert **5** 228-231
Leibniz, Gottfried Wilhelm von **9** 307-310
infinitesimal
Laplace, Marquis de **9** 202-204
integral
Alembert, Jean le Rond d' **1** 127-128
Archimedes **1** 277-280-223
Einstein, Albert **5** 228-231
Fourier, Jean Baptiste Joseph **6** 32-33
Leibniz, Gottfried Wilhelm von **9** 307-310
invention
Leibniz, Gottfried Wilhelm von **9** 307-310
Newton, Isaac **11** 369-372
matrix
Dirac, Paul Adrien Maurice **5** 23-24
Heisenberg, Werner Karl **7** 261-263
of operators
Boole, George **2** 396-397
of probability
Ampère, André Marie **1** 205-206
Cournot, Antoine Augustin **4** 273
Demoivre, Abraham **4** 494-495
Fermat, Pierre de **5** 421-422
of variations
Euler, Leonard **5** 331-332
Lagrange, Joseph Louis **9** 164-166
propositional and predicate
Frege, Gottlob **6** 93-94

Calculus, felicific (philosophy)
Bentham, Jeremy **2** 176-178

Calcutta (city, India)
Clive, Robert **4** 119-120
Das, Chitta Ranjan **4** 401-402
Gandhi, Mohandas Karamchand **6** 201-204
Teresa **15** 148-151

Calcutta, University of (India)
Maine, Henry James Sumner **10** 152
Radhakrishnan, Sarvepalli **12** 537-538
Raman, Chandrasekhar Venkata **13** 13-14

Calcutta Corp. (politics)
Das, Chitta Ranjan **4** 401-402

Calcutta School Book Society
Deb, Radhakant **4** 437

CALDER, ALEXANDER (1898-1976), American sculptor **3** 216-218
Noguchi, Isamu **11** 416-418

Calder, Sir Robert (1745-1818), British naval officer
Nelson, Horatio **11** 336-338

Calder Hall (Great Britain)
Cockcroft, John Douglas **4** 131-132

Calder v. Bull (legal case)
Chase, Samuel **3** 475-476

CALDERA RODRÍGUEZ, RAFAEL (born 1916), president of Venezuela (1969-1974) **3** 218-219

Calderon, Battle at the bridge of (1811)
Hidalgo y Costilla, Miguel **7** 375-377

CALDERÓN, ALBERTO P. (born 1920), Hispanic American mathematician **3** 219-220

CALDERÓN, PEDRO (1600-1681), Spanish poet and playwright **3** 221-222
Cervantes, Miguel de Saavedra **3** 395-398
Grillparzer, Franz **6** 546-547
Lope Félix de Vega Carpio **9** 503-506
Tirso de Molina **15** 237-238
Wycherley, William **16** 411-412

CALDERÓN FOURNIER, RAFAEL (born 1949), president of Costa Rica (1990-) **3** 222-223

Calderon Guardia, Rafael (1900-1970), Costa Rican politician
Ferrer, José Figuéres **5** 428-429

CALDWELL, ERSKINE (1903-1987), American novelist **3** 223-224

CALDWELL, SARAH (born 1924), long-time artistic director, conductor, and founder of the Opera Company of Boston **3** 224-226

Calef, Robert (1648-1719), American merchant
Mather, Cotton **10** 330-332

Calendar (chronology)
Caesar, Gaius Julius **3** 207-210
Eudoxus of Cnidus **5** 329-330
Gregory XIII **6** 534
Omar Khayyam **11** 510-511
Shotoku Taishi **14** 205-207

Calendario manual y guía universal (book)
Bello, Ahmadu **2** 139-140

Caletti-Bruni, Pietro Francesco
see Cavalli, Pietro Francesco

Calgary (city, Canada)
Bennett, Richard Bedford **2** 171-172

Calgary Prophetic Bible Institute (Canada)
Aberhart, William **1** 26-27

CALHOUN, JOHN CALDWELL (1782-1850), American statesman **3** 226-228
nullification crisis
Blair, Francis Preston **2** 313-315
Clay, Henry **4** 94-96
Jackson, Andrew **8** 168-172
McDuffie, George **10** 408
Rhett, Robert Barnwell **13** 120
political career
Mason, James Murray **10** 320-321
McCoy, Isaac **10** 403
Monroe, James **11** 111-113
Tyler, John **15** 368-369
slavery defended
Atchison, David Rice **1** 357-358
Dew, Thomas Roderick **4** 519
states' rights
Hayne, Robert Young **7** 231-232
McDuffie, George **10** 408
Randolph, John **13** 30
Webster, Daniel **16** 162-164
Wilmot, David **16** 312-313

Caliari, Paolo
see Veronese, Paolo

Calicut (city, India)
Gama, Vasco da **6** 196-198

California (sculpture)
Powers, Hiram **12** 428-429

California (state, United States)
Bear Flag Revolt
Frémont, John Charles **6** 97-98
Larkin, Thomas Oliver **9** 208

Stockton, Robert Field **14** 461-462
Sutter, John Augustus **15** 41-42
ceded to U.S.
Polk, James Knox **12** 374-376
Sutter, John Augustus **15** 41-42
Congress, members of
Boxer, Barbara **2** 465-468
Panetta, Leon E. **12** 84-85
Waters, Maxine **16** 132-134
exploration
Cabrillo, Juan Rodríguez **3** 204-205
Drake, Francis **5** 94-96
Revillagigedo, Conde de **13** 111-112
Franciscan missions
Serra, Junípero **14** 111-112
gold rush
Bidwell, John **2** 265
Comstock, Henry Tompkins Paige **4** 189
Foster, Stephen Collins **6** 25-27
Judah, Theodore Dehone **8** 373-374
Mackay, John William **10** 101-102
Sutter, John Augustus **15** 41-42
Vanderbilt, Cornelius **15** 415-416
Walker, Joseph Reddeford **16** 63-64
governors
Wilson, Pete **16** 326-329
legal reforms
Field, David Dudley **5** 439-440
Johnson, Hiram Warren **8** 300-301
Warren, Earl **16** 117-120
mining
Hearst, George **7** 242
paleontology
Leakey, Louis Seymour Bazett **9** 262
Whitney, Josiah Dwight **16** 254-255
railroads
Harriman, Edward Henry **7** 164-165
Stanford, Leland **14** 397-398
settlement
Anza, Juan Bautista de **1** 254-255
Bidwell, John **2** 265
statehood
Clay, Henry **4** 94-96
Fillmore, Millard **5** 447-448

California, University of (all campuses)
Industrial Relations, Institute of
Kerr, Clark **8** 519-521
presidents
Kerr, Clark **8** 519-521

California, University of (Berkeley)
Bancroft Library
Teggart, Frederick J. **15** 133-134
literature
Cleaver, Leroy Eldridge **4** 97-98
music
Bloch, Ernest **2** 326-327
Hofmann, Hans **7** 442-443
Nin-Culmell, Joaquín María **11** 398
Schoenberg, Arnold **14** 24-26
philosophy
Lewis, Clarence Irving **9** 381
presidents
Gilman, Daniel Coit **6** 325-326
sciences
Calvin, Melvin **3** 242-243
Compton, Arthur Holly **4** 186-188
Lawrence, Ernest Orlando **9** 248-250
Lewis, Gilbert Newton **9** 384-385
Oppenheimer, J. Robert **11** 525-526
Seaborg, Glenn Theodore **14** 74-76
Stanley, Wendell Meredith **14** 400-401
Tarski, Alfred **15** 110-111
Teller, Edward **15** 139-141
Whipple, George Hoyt **16** 224-225
social sciences
Bancroft, Hubert Howe **1** 484-485
Erikson, Erik Homburger **5** 309-310
Kroeber, Alfred Louis **9** 105-106
Lewin, Kurt **9** 375-376
Lowie, Robert Harry **10** 18
Radin, Paul **12** 538-539
Sauer, Carl Ortwin **13** 496-497
Tolman, Edward Chace **15** 261-262
sociology
Teggart, Frederick J. **15** 133-134

California, University of (La Jolla)
Elsasser, Walter Maurice **5** 277-278

California, University of (Los Angeles)
Carnap, Rudolf **3** 308-309
Goodlad, John Inkster **6** 434-436
Libby, Willard Frank **9** 397-398
Popham, William James **12** 399-401

California, University of (San Diego)
Marcuse, Herbert **10** 245-247
Urey, Harold Clayton **15** 394-396

California Institute of Technology (Pasadena)
chemistry
Pauling, Linus Carl **12** 150-152
genetics
Beadle, George Wells **2** 80-81
Morgan, Thomas Hunt **11** 170-171
Watson, James Dewey **16** 137-138
geology
Davis, William Morris **4** 425-426
physics
Anderson, Carl David **1** 214-215
Elsasser, Walter Maurice **5** 277-278
Gell-Mann, Murray **6** 257-258
Kármán, Theodore von **8** 451-452
Millikan, Robert Andrews **11** 33-35
Oppenheimer, J. Robert **11** 525-526

California School of Fine Arts (San Francisco)
Rivera, Diego **13** 183-184
Rothko, Mark **13** 320-321

California Trail (Missouri-California)
Bridger, James **3** 2-3

CALIGULA (12-41), Roman emperor 37-41 **3** 228-229
Claudius Germanicus, Tiberius **4** 91-92
Philo Judaeus **12** 282-283
Seneca the Younger, Lucius Annaeus **14** 103-105
Tacitus **15** 70-72
Zeno of Citium **16** 499-500

Caligula (play)
Camus, Albert **3** 255-257

Călin (poem)
Eminescu, Mihail **5** 280-281

Caliphs
see Statesmen

Calixtus II (Guido of Vienne; died 1124), pope 1119-1124
Henry V **7** 295-296

Calixtus III (Alfonso Borgia; 1378-1458), pope 1455-58
Alexander VI **1** 134-135

Call (newspaper)
Wilkins, Roy **16** 282-283

Call-Bulletin (newspaper)
Anderson, Maxwell **1** 219-220

Call Me Madam (musical)
Berlin, Irving **2** 200-201

Call of the Wild, The (stories)
London, Jack **9** 494-495

Call to Arms, A (stories)
Lu Hsün **10** 35-37

CALLAGHAN, EDWARD MORLEY (1903-1990), Canadian novelist **3** 229-230

CALLAGHAN, LEONARD JAMES (born 1912), Labor member of the British Parliament and prime minister, 1976-1979 **3** 230-231

CALLAHAN, DANIEL (born 1930), American philosopher who focused on biomedical ethics **3** 231-233

Callao (city, Peru)
Meiggs, Henry **10** 458-459

Calleja del Rey, Felix María (1750-1820), Spanish general
Hidalgo y Costilla, Miguel **7** 375-377

CALLEJAS ROMERO, RAFAEL LEONARDO (born 1943), president of Honduras (1990-) **3** 233-234

Callender, James Thomson (1758-1803), American journalist
Chase, Samuel **3** 475-476

CALLES, PLUTARCO ELÍAS (1877-1945), Mexican revolutionary leader **3** 234-235
Cárdenas, Lázaro **3** 286-287
Carranza, Venustiano **3** 321-322
Gompers, Samuel **6** 420-422
Morrow, Dwight Whitney **11** 190-191
Obregón, Álvaro **11** 458-459
Villa, Pancho **15** 495-496

Callias (flourished 4th century B.C.), Athenian soldier
Socrates **14** 320-321
Xenophon **16** 418-420

Callias, Peace of (448 B.C.)
Pericles **12** 219-221

Calligrammes (poems)
Apollinaire, Guillaume **1** 260

Calligraphers
see Artists—calligraphers

Calligraphy (Chinese)
Mi Fei **11** 12-13
Ni Tsan **11** 400
Tung Ch'i-ch'ang **15** 339-340
Wu Tao-tzu **16** 405-406

CALLIMACHUS (circa 310-240 B.C.), Greek poet **3** 235-236
Eratosthenes of Cyrene **5** 301-302
Miltiades **11** 42-43
Poliziano, Angelo **12** 373-374
Theocritus **15** 171-172

Callimachus (speech)
Isocrates **8** 151

Calling of Peter and Andrew (fresco)
Ghirlandaio, Domenico **6** 292-293

Calling of St. Matthew (painting)
Caravaggio **3** 282-284

Calling of the Soldier, The (novel)
Barrès, Auguste Maurice **2** 20-21

Callipides (literary character)
Menander **10** 477-478

Callisthenes (360?-328? B.C.), Greek historian
Ptolemy I **12** 470-472

CALLOWAY, CAB (1907-1994) American singer, songwriter, and bandleader **3** 236-238

Calm, The (poem)
Donne, John **5** 60-61

Calm Sea and Prosperous Voyage (overture)
Mendelssohn, Moses **10** 488-489

Calmecac (Aztec school)
Cuauhtemoc **4** 329

Calonne, Charles Alexandre de (1734-1802), French statesman
Louis XVI **9** 534-535
Mirabeau, Comte de **11** 51-52

Caloric engine
see Steam engine

Calorimeter (instrument)
Hare, Robert **7** 152-153
Lavoisier, Antoine Laurent **9** 241-244
Richards, Theodore William **13** 137-138

Calumny (painting)
Apelles **1** 257

Calumny of Apelles (painting)
Botticelli, Sandro **2** 439-440

Calvaert, Denis (1540?-1619), Flemish painter
Reni, Guido **13** 97-98

Calvary, Mount (near Jerusalem)
Jesus of Nazareth **8** 251-255

Calvary Church (New York City)
Renwick, James **13** 102-103

Calvert, Cecilius, 2d Baron Baltimore (1605-1675), American statesman
Calvert, Charles **3** 238

CALVERT, CHARLES (3rd Baron Baltimore; 1637-1715), English proprietor of colonial Maryland **3** 238
Calvert, George **3** 238-239
Penn, William **12** 200-202

Calvert, Charles, 5th Baron Baltimore (1699-1751), English colonial governor
Calvert, Charles **3** 238

CALVERT, GEORGE (1st Baron Baltimore; circa 1580-1632), English statesman, founder of Maryland colony **3** 238-239
Calvert, Charles **3** 238
Strafford, 1st Earl of **14** 490-491

CALVIN, JOHN (1509-1564), French Protestant reformer **3** 239-242
influence of
Edward VI **5** 213-214
Knox, John **9** 65-66
Lucaris, Cyril **10** 20
McGuffey, William Holmes **10** 414-415
Stowe, Harriet Elizabeth Beecher **14** 484-485
opponents
Ronsard, Pierre de **13** 271-273
Servetus, Michael **14** 115-116

CALVIN, MELVIN (born 1911), American chemist **3** 242-243
Lewis, Gilbert Newton **9** 384-385

Calvinism (religion)
doctrine
Backus, Isaac **1** 420-421
Calvin, John **3** 239-242
Chauncy, Charles **3** 485-486
influence of
Jordaens, Jacob **8** 347-349
Knox, John **9** 65-66
Lloyd, Henry Demarest **9** 468-469
Tappan brothers **15** 105-106
Lutherans and
Frederick William III **6** 87
Maximilian II **10** 357-358
opponents
Channing, William Ellery **3** 435-436
Cudworth, Ralph **4** 331
Finney, Charles Grandison **5** 450-451
Francis of Sales **6** 47
Louis XIV **9** 531-533
Ronsard, Pierre de **13** 271-273
rigorists
Dudley, Thomas **5** 124-125
Maurice of Nassau **10** 348-349
Oldenbarnevelt, Johan van **11** 495-496
William the Silent **16** 300-302
see also Arminianism; Huguenots

CALVINO, ITALO (1923-1985), Italian author **3** 243-244
Vittorini, Elio **16** 2-3

Calvo, Carlos (1824-1906), Argentine jurist
Drago, Luis María **5** 92-93

Calvus, Gaius Licinius Macer (flourished 1st century B.C.), Roman poet
Catullus, Gaius Valerius **3** 377-378

Calypso Oceanographic Expeditions
Cousteau, Jacques-Yves **4** 276-277

Calzabigi, Ranieri (1714-1795), Italian poet
Gluck, Christoph Willibald **6** 372-374

Cam, Diogo
see Cão, Diogo

Camagüey (province, Cuba)
Céspedes, Carlos Manuel de **3** 398-399

Cambiale de matrimonio, La (opera)
Rossini, Gioacchino **13** 311-312

Cambio, Collegio del (Perugia)
Perugino **12** 245-246

Cambio 90 (Peruvian political party)
Fujimori, Alberto Keinya **6** 143-145

Cambio de piel (novel)
Fuentes, Carlos **6** 141-142

Cambodia (Khmer Republic; nation, Southeast Asia)
Chulalongkorn **4** 43-45
Rannaridh, Norodom **13** 37-39
Sihanouk, Norodom **14** 222-223
see also Vietnam War (1956-1976)

Cambodian People's Republic (now Kampuchea; Southeast Asia)
Heng Samrin **7** 283-285
Hun Sen **8** 39-42
Pol Pot **12** 382-384
Sihanouk, Norodom **14** 222-223

Cambrai (city, France)
Dufay, Guillaume **5** 125-126
Edward III **5** 211-212

Cambrai, League of (1508-1510)
Julius II **8** 384-386
Maximilian I **10** 356-357

Cambrai, Peace of (1529)
Charles V **3** 457-459
Henry VIII **7** 302-305

Cambrian system (geology)
Murchison, Roderick Impey **11** 255-256
Sedgwick, Adam **14** 82-83

Cambridge Arts Theatre (established 1936)
Keynes, John Maynard **8** 528-530

Cambridge Platonists (English philosophy)
Cudworth, Ralph **4** 331

Cambridge school (economics)
Fisher, Irving **5** 462-463
Robertson, Dennis Holme **13** 196
von Mises, Ludwig **16** 25

Cambridge University (England)
astronomy
Eddington, Arthur Stanley **5** 201-202
biochemistry
Florey, Howard Walter **5** 491-492
Hopkins, Frederick Gowland **7** 491-492
Krebs, Hans Adolf **9** 95-97
biology
Haldane, John Burdon Sanderson **7** 70-71

Cavendish Laboratory
see Cavendish Laboratory
chancellors
Balfour, Arthur James **1** 469-470
geology
Sedgwick, Adam **14** 82-83
history
Kingsley, Charles **9** 28
Maurice, John Frederick Denison **10** 349-350
Trevelyan, George Macaulay **15** 294-295
History Faculty Building
Stirling, James **14** 458-459
languages
Erasmus, Desiderius **5** 298-300
Housman, Alfred Edward **7** 521-522
Maine, Henry James Sumner **10** 152
Schechter, Solomon **13** 524
mathematics
Babbage, Charles **1** 407-408
Dirac, Paul Adrien Maurice **5** 23-24
Fisher, Ronald Aylmer **5** 463-464
Ramsey, Frank Plumpton **13** 25
Russell, Bertrand Arthur William **13** 373-374
Whitehead, Alfred North **16** 242-244
philosophy
Broad, Charlie Dunbar **3** 12
Cudworth, Ralph **4** 331
Sidgwick, Henry **14** 213
Wittgenstein, Ludwig **16** 350-351
physics
Bethe, Hans Albrecht **2** 238-239
Cockcroft, John Douglas **4** 131-132
Maxwell, James Clerk **10** 361-364
Rayleigh, 3d Baron **13** 62
Thomson, George Paget **15** 198-199
Thomson, Joseph John **15** 200-201
Wilson, Charles Thomson Rees **16** 317-318
physiology
Adrian, Edgar Douglas **1** 67-69
Hodgkin, Alan Lloyd **7** 431-432
poetry
Lewis, Cecil Day **9** 380
social sciences
Bartlett, Frederic Charles **2** 34-35
Clapham, John Harold **4** 71
Evans-Pritchard, Edward Evan **5** 340
Marshall, Alfred **10** 277-278
Pigou, Arthur Cecil **12** 302
theology
Ramsey, Arthur Michael **13** 23-25

Cambyses II (died 522 B.C.), king of Persia 529-522
Cyrus the Great **4** 363-364
Darius I **4** 394-395

Camden, Battle of (1780)
Cornwallis, Charles **4** 241-243
Greene, Nathanael **6** 525-526
Marion, Francis **10** 262-263

Camden Town group (painters)
Sickert, Walter Richard **14** 212-213

Camden, William (1551-1623), English historian
Jonson, Ben **8** 343-345

CAMDESSUS, MICHEL (born 1933), French civil servant and managing director of the International Monetary Fund **3** 244-246

Camel, Battle of (near Basra, 656)
Ali **1** 155-156

Camel Hsiang-tzu (novel)
Lao Shê **9** 200-201

Camera
see Photography

Camera degli Sposi (Ducal Palace, Mantua, Italy)
Mantegna, Andrea **10** 215-216

Camera Eye, The (literary technique)
Dos Passos, John Roderigo **5** 69-71

Camera obscura (photography)
Canaletto **3** 257-258
Daguerre, Louis Jacques Mandé **4** 365-366
Levi ben Gershon **9** 363-364

Camera Work (journal)
Stieglitz, Alfred **14** 451-452

Cameralists, The (book)
Small, Albion Woodbury **14** 277

Cameron, Don (1833-1918), American politician
Adams, Henry Brooks **1** 45-47

Cameron, Elizabeth Bowen
see Bowen, Elizabeth

CAMERON, SIMON (1799-1889), American politician **3** 246-247
Quay, Matthew Stanley **12** 507

Cameron, Verney Lovett (1844-1894), English explorer
Tippu Tip **15** 235-236

Cameroon, United Republic of (nation, West Africa)
Ahidjo, Ahmadou **1** 89-90
Burton, Richard **3** 163-164
Mondlane, Eduardo Chivambo **11** 100-101

Cameroon National Union (political party)
Ahidjo, Ahmadou **1** 89-90

Camilla (novel)
Burney, Fanny **3** 147-148

Camille (film)
Garbo, Greta **6** 205-207

Camillus of Lellis, St. (1550-1614), Italian religious founder
Neri, Philip **11** 340

Camino de Paros, El (literary collection)
Rodó, José Enrique **13** 240-241

Camino de perfeccion (novel)
Baroja y Nessi, Pío **2** 15-16

Camino Real (play)
Williams, Tennessee **16** 306-308

CAMOËNS, LUIS VAZ DE (1524-1580), Portuguese poet **3** 247-249
Lope Félix de Vega Carpio **9** 503-506

Camöens and the Lusiads (book)
Nabuco de Araujo, Joaquim Aurelio **11** 288-289

Camões Luis Vaz de
see Camoëns, Luis Vaz de

Camoin, Charles (1879-1965), French painter
Matisse, Henri **10** 336-337

Camp David accords (1979)
Carter, James Earl **3** 339-342
Sadat, Anwar **13** 412-414
Vance, Cyrus R. **15** 411-413

Camp Robinson, (Nebraska)
Crazy Horse **4** 303-304

Campagnola, Domenico (circa 1484-circa 1563), Italian painter
Watteau, Antoine **16** 143-144

Campaign, The (poem)
Addison, Joseph **1** 57-58

Campaldino, Battle of (1289)
Dante Alighieri **4** 389-391

Campaña, Pedro de (1503-1580), Flemish painter, architect, and sculptor
Morales, Luis de **11** 150

CAMPANELLA, TOMMASO (Giovanni Domenico Campanella; 1568-1639), Italian philosopher, political theorist, and poet **3** 249
Telesio, Bernardino **15** 138-139

Campania (province; Italy)
Cato, Marcus Porcius the Elder **3** 375

CAMPBELL, ALEXANDER (1788-1866), Irish-born American clergyman **3** 249-250

CAMPBELL, AVRIL PHAEDRA DOUGLAS (KIM) (born 1947), Canada's first woman prime minister **3** 250-252

CAMPBELL, BEN NIGHTHORSE (born 1933), Native American United States senator from Colorado **3** 252-253

Campbell, Colen (died 1729), British architect
Benjamin, Asher **2** 162-163
Gibbs, James **6** 301-302

Campbell, E. Simms (1908-1971), African American cartoonist and commercial artist
Bearden, Romare Howard **2** 86-88

CAMPBELL, JOSEPH (1904-1987), American editor and popularizer of comparative mythology **3** 253-255

Campbell, Thomas (1763-1854), American Presbyterian minister
Campbell, Alexander **3** 249-250
Ryder, Albert Pinkham **13** 391-392

Campbell-Bannerman, Sir Henry (1836-1908), British statesman
Asquith, Herbert Henry **1** 344-346
Cromer, 1st Earl of **4** 317

Morley, John **11** 178-179
Smuts, Jan Christian **14** 309-310

Campeggio, Lorenzo (1472-1539), Italian cardinal
Henry VIII **7** 302-305
Wolsey, Thomas **16** 364-366

Campi Magni, Battle of (203 B.C.)
Scipio Africanus Major, Publius Cornelius **14** 61-62

CAMPIN, ROBERT (circa 1375/80-1444), Flemish painter **3** 255
Charonton, Enguerrand **3** 471
Eyck, Hubert and Jan van **5** 352-354
Massys, Quentin **10** 325-326
Sluter, Claus **14** 275-276
Weyden, Rogier van der **16** 219-221

Campion, Edmund (1540-1581), English Jesuit martyr
Waugh, Evelyn Arthur St. John **16** 145-147

Campion, Thomas (1567-1620), English poet and musician
Catullus, Gaius Valerius **3** 377-378

Campo, Carlos Ibáñez del
see Ibáñez del Campo, Carlos

Campoformio, Treaty of (1797)
Barras, Vicomte de **2** 19
Napoleon I **11** 306-310

Campos, Roberto (born 1917), Brazilian economist
Castelo Branco, Humberto **3** 359-360

Campra, André (1660-1744), French composer
Telemann, Georg Philipp **15** 137-138

CAMUS, ALBERT (1913-1960), French novelist, essayist, and playwright **3** 255-257
Calderón, Pedro **3** 221-222
Céline, Louis Ferdinand **3** 390-391
Cela y Trulock, Camilo José **3** 389-390
Lagerkvist, Pär Fabian **9** 162-163
Robbe-Grillet, Alain **13** 189-190

Can-can (dance)
Offenbach, Jacques **11** 478-479

Can-Can (musical)
Porter, Cole Albert **12** 405-406

Can Such Things Be? (book)
Bierce, Ambrose Gwinett **2** 269-270

Can You Forgive Her? (novel)
Trollope, Anthony **15** 300-302

Cana (village, Northern Palestine)
Mary **10** 308

Canaan (Promised Land)
Moses **11** 200-201

Canada (nation, North America)
agricultural development
Sifton, Clifford **14** 219-220
American Revolution
Arnold, Benedict **1** 309-310
Carleton, Guy **3** 300-301
Johnson, John **8** 305-306
Montgomery, Richard **11** 138-139
Morgan, Daniel **11** 160-161
see also American Revolution
and relations with United States
Mulroney, Martin Brian **11** 242-246
Anglo-French rivalry
Iberville, Sieur d' **8** 90-91
Phips, William **12** 283
anti-separatism (Quebec)
Bourassa, Robert **2** 447-449
Chrétien, Joseph-Jacques-Jean **4** 24-25
Trudeau, Pierre Elliott **15** 309-311
as United States slave and Native American sanctuary
Henson, Josiah **7** 311-312
Joseph **8** 358-359
Tubman, Harriet Ross **15** 330-331
bicultural relations
Baldwin, Robert **1** 466-468
Cartier, George-Étienne **3** 342-343
Lafontaine, Louis-Hippolyte **9** 157-158
Macdonald, John Alexander **10** 85-87
bishops
Laval, Francois Xavier de **9** 235-236
Strachan, John **14** 486-487
boundary disputes
Gallatin, Albert **6** 183-184
Hay, John **7** 215-216
Roosevelt, Theodore **13** 280-283
Webster, Daniel **16** 162-164
colonial policy
Frontenac et Palluau, Comte de **6** 128-130
Talon, Jean **15** 91-92
confederation
Borden, Robert Laird **2** 409-411
Brown, George **3** 35-36
Cartier, George-Étienne **3** 342-343
Durham, 1st Earl of **5** 161-162
Galt, Alexander Tilloch **6** 190-191
Howe, Joseph **7** 534-535
Macdonald, John Alexander **10** 85-87
Mackenzie, Alexander **10** 104
Tilley, Samuel Leonard **15** 223-224
Tupper, Charles **15** 342-343
see also British North America (federation)
conscription
Bourassa, Joseph-Henri-Napoleon **2** 446-447
Crerar, Thomas Alexander **4** 306
Currie, Arthur William **4** 345
King, William Lyon Mackenzie **9** 25-26
Laurier, Wilfrid **9** 232-234
Meighen, Arthur **10** 459-460
constitutional law
Scott, Francis Reginald **14** 66-67
defense
Diefenbaker, John George **5** 4-5
King, William Lyon Mackenzie **9** 25-26
development of the West
Sifton, Clifford **14** 219-220
Durham Report
Durham, 1st Earl of **5** 161-162
Sydenham, Thomas **15** 59-60
economic development
Irving, Kenneth Colin **8** 140-141
economy
Aberhart, William **1** 26-27
Aitken, William Maxwell **1** 94-96
Bennett, Richard Bedford **2** 171-172
Innis, Harold Adams **8** 124-125
Laurier, Wilfrid **9** 232-234
Smith, Donald Alexander **14** 288-289
St. Laurent, Louis Stephen **13** 434
exploration
Brûlé, Étienne **3** 67-68
Cartier, Jacques **3** 343-344
Champlain, Samuel de **3** 419-421
Fraser, Simon **6** 74-75
Kelsey, Henry **8** 488
la Verendrye, Sieur de **9** 239-240
Maisoneuve, Sieur de **10** 153
Ogden, Peter Skene **11** 480-481
Radisson, Pierre-Esprit **12** 539-540
see also Northwest Passage
French and Indian War
see French and Indian War
fur trade
Jolliet, Louis **8** 328-329
Talon, Jean **15** 91-92
Indian self-determination
Erasmus, Georges Henry **5** 300-301
Métis supporters
Lacombe, Albert **9** 147-148
Riel, Louis **13** 163-164
missionaries
Brecht, Bertolt **2** 512-514
Jogues, Isaac **8** 270-271
Lacombe, Albert **9** 147-148
Laval, Francois Xavier de **9** 235-236
Marquette, Jacques **10** 274-275
prime ministers
Campbell, Avril Phaedra Douglas **3** 250-252
Quebec independence
Lévesque, René **9** 362-363
Parizeau, Jacques **12** 96-99
railroads
Bennett, Richard Bedford **2** 171-172
Cartier, George-Étienne **3** 342-343
Fleming, Sandford **5** 485-486
Meighen, Arthur **10** 459-460
see also Canadian Pacific Railway
rebellion (1837)
Baldwin, Robert **1** 466-468
Durham, 1st Earl of **5** 161-162
Garneau, François-Xavier **6** 219-220
Lafontaine, Louis-Hippolyte **9** 157-158
Macdonald, John Alexander **10** 85-87
Mackenzie, William Lyon **10** 104-106
Papineau, Louis-Joseph **12** 91
Scott, Winfield **14** 70-71

Sydenham, Thomas **15** 59-60
Van Buren, Martin **15** 410-411
reforms
Bethune, Henry Norman **2** 240-241
Douglas, Thomas Clement **5** 82-83
Gourlay, Robert **6** 474
King, William Lyon Mackenzie **9** 25-26
Pitt, William the Younger **12** 329-331
Scott, Francis Reginald **14** 66-67
Woodsworth, James Shaver **16** 376
responsible government
Baldwin, Robert **1** 466-468
Elgin, 8th Earl of **5** 248-249
Lafontaine, Louis-Hippolyte **9** 157-158
Metcalfe, Charles Theophilus **10** 531-532
Sydenham, Thomas **15** 59-60
settlements
Champlain, Samuel de **3** 419-421
Charnisay, Charles de Menou **3** 470-471
Kelsey, Henry **8** 488
Maisoneuve, Sieur de **10** 153
Selkirk, 5th Earl of **14** 96
War of 1812
Brock, Isaac **3** 12-13
Robinson, John Beverley **13** 210
see also Canadian art; Canadian literature; and individual provinces
see also War of 1812

Canadian art
Reid, William Ronald **13** 88-89
genre
Carr, Emily **3** 319
Kane, Paul **8** 422-423
Krieghoff, Cornelius **9** 101
impressionism
Cullen, Maurice Galbraith **4** 334
Milne, David Brown **11** 37-38
landscape
Morrice, James Wilson **11** 181-182
Thomson, Tom **15** 202
see also Artists, Canadian

Canadian Atomic Energy Project
Cockcroft, John Douglas **4** 131-132

Canadian Breweries
Taylor, Edward Plunket **15** 123-124

Canadian Crusoes, The (book)
Traill, Catharine Parr **15** 291

Canadian Embassy (Washington, District of Columbia)
Erickson, Arthur Charles **5** 304-306

Canadian Institute (Toronto)
Fleming, Sandford **5** 485-486

Canadian Jewish Chronicle
Klein, A. M. **9** 49-50

Canadian literature
animal stories
Seton, Ernest Thompson **14** 119-120
children's books
Montgomery, Lucy Maud **11** 136-138
Confederation Poets
Lampman, Archibald **9** 180-181
cosmopolitanism
Morin, Paul **11** 174
modern
Klein, A. M. **9** 49-50
nationalism
Callaghan, Edward Morley **3** 229-230
MacLennan, Hugh **10** 110-111
Scott, Francis Reginald **14** 66-67
Patriotic school
Aubert de Gaspé, Philippe **1** 364
Crémazie, Octave **4** 305-306
Fréchette, Louis-Honoré **6** 77-78
Garneau, François-Xavier **6** 219-220
pioneer theme
Goldsmith, Oliver **6** 411
Grove, Frederick Philip **7** 20-21
Haliburton, Thomas Chandler **7** 80
Hémon, Louis **7** 277
Moodie, Susanna **11** 140-141
Traill, Catharine Parr **15** 291
romance
de la Roche, Mazo Louise **4** 474-475
Heavysege, Charles **7** 246
see also Authors, Canadian
women's life themes
Atwood, Margaret Eleanor **1** 362-364
Laurence, Margaret **9** 229-230

Canadian music
Gould, Glenn **6** 469-470

Canadian National Museum (Ottawa)
Sapir, Edward **13** 478-479

Canadian National Railways
Meighen, Arthur **10** 459-460

Canadian Pacific Railway
building of
Bennett, Richard Bedford **2** 171-172
Fleming, Sandford **5** 485-486
Lacombe, Albert **9** 147-148
Smith, Donald Alexander **14** 288-289
Tupper, Charles **15** 342-343
supporters
Cartier, George-Étienne **3** 342-343
Hill, James Jerome **7** 388-389
Macdonald, John Alexander **10** 85-87

Canadians of Old, The (novel)
Aubert de Gaspé, Philippe **1** 364

Canaima (novel)
Gallegos Freire, Rómulo **6** 185-186

Canal, Giovanni Antonio
see Canaletto

Canal ring (New York City politics)
Tilden, Samuel Jones **15** 222-223

Canal Zone (Panama)
see Panama; Panama Canal

CANALETTO (1697-1768), Italian painter **3** 257-258
Guardi, Francesco **7** 24-25

Canary Islands (Atlantic Ocean)
Cadamosto, Alvise da **3** 206-207
Columbus, Christopher **4** 176-179
Cook, James **4** 214-215
Henry the Navigator **7** 305-306

Canberra (city, Australia)
Saarinen, Eliel and Eero **13** 396-398

Canberra Pact (1944)
Fraser, Peter **6** 73-74

Canção VIII (poem)
Camoëns, Luis Vaz de **3** 247-249

Cancer (medicine)
Banting, Frederick Grant **1** 493-494
Curie, Marie Sklodowska **4** 339-341
Domagk, Gerhard Johannes Paul **5** 48-50
Quimby, Edith H. **12** 513-514
Rous, Francis Peyton **13** 322-323

Cancer research
Baltimore, David **1** 477-478
Elion, Gertrude B. **5** 252-254
Love, Susan M. **10** 2-3
Macdonald, Eleanor Josephine **10** 83-84
Mintz, Beatrice **11** 49-50
Montagnier, Luc **11** 114-116
Sager, Ruth **13** 425-426
Seibert, Florence B. **14** 89-90
Singer, Maxine **14** 251-252
Slye, Maud **14** 276-277
Varmus, Harold Eliot **15** 436-437

Cancer victims
Benton, Thomas Hart **2** 178-179
Bogart, Humphrey **2** 363-364
Brahms, Johannes **2** 490-492
Cushman, Charlotte **4** 354-355
Debussy, Achille Claude **4** 445-447
Dulles, John Foster **5** 134-135
Dunne, Finley Peter **5** 147-148
Engels, Friedrich **5** 286-288
Fischer, Emil **5** 456-457
Freud, Sigmund **6** 103-106
Frunze, Mikhail Vasilievich **6** 134
Grant, Ulysses Simpson **6** 492-494
Haidar Ali **7** 65-66
Henry, Patrick **7** 309-311
Hill, Benjamin Harvey **7** 386-387
Huysmans, Joris Karl **8** 81-82
John, XXIII **8** 277-280
La Guardia, Fiorello Henry **9** 166-167
Lazarus, Emma **9** 260-261
Lowie, Robert Harry **10** 18
Malevich, Kasimir **10** 168-169
Metcalfe, Charles Theophilus **10** 531-532
Napoleon I **11** 306-310
Oppenheimer, J. Robert **11** 525-526
Puccini, Giacomo **12** 474-476
Rossetti, Christina Georgina **13** 307-308
Selim I **14** 94-95

Sismondi, Jean Charles Léonard Simonde de **14** 258-259
Sun Yat-sen **15** 35-39
Turgenev, Ivan Sergeyevich **15** 345-348
Wittgenstein, Ludwig **16** 350-351

Cancer Ward (novel)
Solzhenitsyn, Alexander Isayevich **14** 330-332

Cancioneiro geral (book; G. de Resende)
Vicente, Gil **15** 479-480

Cancionero musical de Palacio (musical collection)
Encina, Juan del **5** 283

Canciones (book)
Lorca, Federico García **9** 511-513

Candia (city, Crete)
Köprülü, Ahmed **9** 84-85

Candida (play)
Shaw, George Bernard **14** 163-164

Candidate, The (poem)
Crabbe, George **4** 288

Candide (musical)
Bernstein, Leonard **2** 218-219
Hellman, Lillian Florence **7** 267-268

Candide (novel; Voltaire)
France, Anatole **6** 39-40
Johnson, Samuel **8** 315-317
Voltaire **16** 14-16

Candlestick with the Burning Lights (painting)
Chagall, Marc **3** 406-407

Canio (opera character)
Caruso, Enrico **3** 345

CANISIUS, ST. PETER (1521-1597), Dutch Jesuit **3** 258

Canmore dynasty (Scotland)
Macbeth **10** 81
Malcolm III **10** 164-165

Cannae, Battle of (216 B.C.)
Hannibal Barca **7** 128-130
Scipio Africanus Major, Publius Cornelius **14** 61-62

Cannary, Martha Jane
see Calamity Jane

Cannery Row (novel)
Steinbeck, John Ernst **14** 416-417

Cannibalism (Africa)
Moshweshwe **11** 203-205

Cannibals and Christians (book)
Mailer, Norman Kingsley **10** 148-150

Canning (food industry)
Armour, Philip Danforth **1** 302

CANNING, GEORGE (1770-1827), English orator and statesman **3** 258-260
Catholic question
Castlereagh, Viscount **3** 363-364
George IV **6** 272-273
Peel, Robert **12** 181-183
political associates
Liverpool, 2nd Earl of **9** 456-457
Melbourne, 2nd Viscount **10** 468-469
Palmerston, 3d Viscount **12** 81-83
Wellington, 1st Duke of **16** 193-195

Cannizzaro, Stanislao (1826-1910), Italian chemist
Mendeleev, Dmitrii Ivanovich **10** 486-488

Cannon (weapon)
Krupp **9** 109-111

CANNON, ANNIE JUMP (1863-1941), American astronomer **3** 260-261

CANNON, JOSEPH GURNEY (1836-1926), American politican **3** 261-262
Hapgood, Norman **7** 137-138
Norris, George William **11** 428-429
Taft, William Howard **15** 78-81

Cannons House (Middlesex)
Gibbs, James **6** 301-302

Cano, Alonso (1601-1667), Spanish painter, sculptor, and architect
Murillo, Bartolomé Esteban **11** 258-259
Velázquez, Diego Rodríguez de Silva y **15** 454-456

Cano, Diego
see Cão, Diogo

Cano, Juan Sebastián del (died 1526), Spanish navigator
Magellan, Ferdinand **10** 126-127

Canobic Inscription (147/146 B.C.)
Ptolemy, Claudius **12** 473-474

Canon (book)
Avicenna **1** 386-387

Canon (music)
Byrd, William **3** 187-188
Gombert, Nicolas **6** 416-417
Isaac, Heinrich **8** 143-144
Landini, Francesco **9** 185-186
Machaut, Guillaume de **10** 93-94

Canon (sculpture; book)
Polykleitos **12** 385-386

Canon law (Roman Catholic)
Boniface VIII **2** 392-393
Clement V **4** 101-102
Gratian **6** 498-499
Innocent, III **8** 125-127
Paul VI **12** 146-148
Pius X **12** 336-337
Urban II **15** 393

Canon Law in England (book)
Maitland, Frederic William **10** 154-155

Canon Lluis Desplà (painting)
Bermejo, Bartolomé **2** 205

Canons Regular of St. Augustine
see Augustinian Canons

Canossa (city, Italy)
Gregory VII **6** 532-534
Henry IV **7** 292

Canossa Palace (Verona)
Sanmicheli, Michele **13** 469-470

CANOT, THEODORE (1804-1860), French-Italian adventurer and slave trader **3** 262-263

CANOVA, ANTONIO (1757-1822), Italian sculptor **3** 263-264
Alfieri, Vittoria **1** 145-146
Clodion **4** 121
Peale, Rembrandt **12** 172-173
Prud'hon, Pierre Paul **12** 469

Canovás (novel)
Galdós, Benito Pérez **6** 177-178

Canso (town, Nova Scotia)
Champlain, Samuel de **3** 419-421

Cantaclaro (novel)
Gallegos Freire, Rómulo **6** 185-186

Cantar de ciegos (book)
Fuentes, Carlos **6** 141-142

Cantar de Mio Cid (anonymous epic)
Camoëns, Luis Vaz de **3** 247-249

Cantare (song)
Vicente, Gil **15** 479-480

Cantata (music)
Bach, Carl Philipp Emanuel **1** 414-415
Bach, Johann Sebastian **1** 416-419, 332
Britten, Benjamin **3** 10-11
Buxtehude, Dietrich **3** 185-186
Cimarosa, Domenico **4** 61-62
Donizetti, Gaetano **5** 59-60
Handel, George Frederick **7** 116-119
Rossi, Luigi **13** 310-311
Scarlatti, Pietro Alessandro Gaspare **13** 517-518
Schoenberg, Arnold **14** 24-26
Schütz, Heinrich **14** 48-49
Tippett, Michael Kemp **15** 234-235
Vivaldi, Antonio **16** 3-4
Webern, Anton **16** 160-162

Cantata Academica (musical composition)
Britten, Benjamin **3** 10-11

Cantata for the...October Revolution (musical composition)
Prokofiev, Sergei Sergeevich **12** 458-460

Cantata profana (musical composition)
Bartók, Béla **2** 35-36

Cantate à trois voix, La (poems)
Claudel, Paul Louis Charles **4** 90-91

Cantatrice chauve, La (play)
Ionesco, Eugène **8** 131-132

Cante hondo (music)
Falla, Manuel de **5** 372-373

Canterbury, see of (England)
archbishops
Anselm of Canterbury **1** 244-245
Augustine of Canterbury **1** 370-371
Becket, Thomas **2** 101-102
Carey, George Leonard **3** 293-294
Cranmer, Thomas **4** 295-296
Dunstan **5** 151-152
Lanfranc **9** 189-190
Laud, William **9** 224-225

Ramsey, Arthur Michael **13** 23-25
Temple, William **15** 141-143
founded
Augustine of Canterbury **1** 370-371
in literature
Chaucer, Geoffrey **3** 482-485
Eliot, Thomas Stearns **5** 258-261
rebuilt
Anselm of Canterbury **1** 244-245
Lanfranc **9** 189-190

Canterbury Female Boarding School (Connecticut)
Crandall, Prudence **4** 291

Canterbury Tales, The (book; Chaucer)
Boccaccio, Giovanni **2** 351-353
Caxton, William **3** 386-387
Chaucer, Geoffrey **3** 482-485
Lydgate, John **10** 61-62

Canterbury University College (Christchurch, New Zealand)
Popper, Karl Raimund **12** 402

Canti, I (poems)
Leopardi, Giacomo **9** 344-345

Canti de liberazione (musical composition)
Dallapiccola, Luigi **4** 377-378

Canti di prigionia (musical composition)
Dallapiccola, Luigi **4** 377-378

Canticle of Canticles
see Song of Songs (Old Testament)

Canticle of Creatures (poem)
Francis of Assisi **6** 46-47

Canticle of the Rose, The (poems)
Sitwell, Edith **14** 265-266

Canticle of the Sun
see Canticle of Creatures

Canticles (musical composition)
Britten, Benjamin **3** 10-11

Canticles of Holy Mary (poem)
Alfonso X **1** 150-151

Cántico (poems)
Guillén, Nicolás **7** 34-35

Canticum sacrum (oratorio)
Stravinsky, Igor Fedorovich **14** 502-506

Cantiones sacrae (music)
Byrd, William **3** 187-188
Schütz, Heinrich **14** 48-49
Sweelinck, Jan Pieterszoon **15** 50-51
Tallis, Thomas **15** 91

Cantlie, James (1851-1926), Scottish physician
Sun Yat-sen **15** 35-39

Canto de Caliope (poem; Cervantes)
Góngora y Argote, Luis de **6** 427-428

Canto errante, El (book)
Darío, Rubén **4** 393-394

Canto sospeso (musical composition)
Nono, Luigi **11** 420-421

Canton (city, China)
Chang Chih-tung **3** 430-431
Lin Tse-hsü **9** 431-432

CANTOR, EDDIE (Isador Iskowitz; 1892-1964), American singer and comedian **3** 264-265
Ziegfeld, Florenz **16** 516-517

CANTOR, GEORG FERDINAND LUDWIG PHILIPP (1845-1918), German mathematician **3** 265-266
Fourier, Jean Baptiste Joseph **6** 32-33

Cantos (poems)
Pound, Ezra Loomis **12** 415-417

Cantos de vida y esperanza (poems)
Darío, Rubén **4** 393-394

Cantus firmus (music)
Dufay, Guillaume **5** 125-126
Dunstable, John **5** 150-151
Gombert, Nicolas **6** 416-417
Isaac, Heinrich **8** 143-144
Josquin des Prez **8** 361-363
Lassus, Roland de **9** 216-218
Léonin **9** 343-344
Machaut, Guillaume de **10** 93-94
Obrecht, Jacob **11** 457-458
Palestrina, Giovanni Pierluigi da **12** 70-72
Pérotin **12** 231-232
Senfl, Ludwig **14** 105-106
Tallis, Thomas **15** 91

CANUTE I THE GREAT (c. 995-1035), Viking king of England and Denmark **3** 266-269
Edward the Confessor **5** 218-219
Ethelred the Unready **5** 327
Olaf, II **11** 493-494

Canyons of the Colorado (book)
Powell, John Wesley **12** 425-426

Canzona (music)
Gabrieli, Giovanni **6** 161-162
Merulo, Claudio **10** 525-526

Canzonets... (musical composition)
Morley, Thomas **11** 179-180

Canzonette (musical collection)
Monteverdi, Claudio Giovanni Antonio **11** 126-128

Canzoni (literature)
Tasso, Torquato **15** 114-116

Canzoniere (poems)
Boiardo, Matteo Maria **2** 369
Petrarch **12** 259-261

Cão, Diogo (Cam, or Cano; flourished 1480-1486), Portuguese explorer
Affonso I **1** 72
Dias de Novais, Bartolomeu **4** 533-534
Nzinga Nkuwu **11** 451-452

Cap ranks (Japan)
Shotoku Taishi **14** 205-207
Suiko **15** 15-16

CAPA, ROBERT (Endre Friedmann; 1913-1954), Hungarian-American war photographer and photojournalist **3** 269-271
Steinbeck, John Ernst **14** 416-417

Cape (geography)
see under latter term except as listed below

Cape Anne (peninsula, Massachusetts)
Endecott, John **5** 284-285

Cape Blanc (Atlantic Ocean, Northwest Africa)
Cadamosto, Alvise da **3** 206-207
Henry the Navigator **7** 305-306

Cape Bonavista (Newfoundland)
Cartier, Jacques **3** 343-344

Cape Coast Castle (West Africa)
Dalzel, Archibald **4** 381-382

Cape Cod (essays)
Thoreau, Henry David **15** 203-205

Cape Cod (peninsula, Southeast Massachusetts)
Champlain, Samuel de **3** 419-421
Gorges, Ferdinando **6** 455-456

Cape Cod Lighter, The (stories)
O'Hara, John **11** 485

Cape Colony
see Cape Province

Cape Hatteras (poem)
Crane, Hart **4** 291-293

Cape of Good Hope (South West Africa)
Cook, James **4** 214-215
Covilhão, Pedro de **4** 278-279
Dias de Novais, Bartolomeu **4** 533-534
Drake, Francis **5** 94-96

Cape of Good Hope, The (poems)
Cocteau, Jean **4** 132-133

Cape Province (South Africa)
Dingane **5** 14-15
Gordon, Charles George **6** 448-449
Grey, George **6** 540-541
Moshweshwe **11** 203-205
Rhodes, Cecil John **13** 120-122
see also South Africa, Republic of

Cape Verde Islands (North Atlantic Ocean)
Cabral, Amílcar Lopes **3** 202-203
Cadamosto, Alvise da **3** 206-207
Cook, James **4** 214-215
Darwin, Charles Robert **4** 397-399
Dias de Novais, Bartolomeu **4** 533-534
Drake, Francis **5** 94-96
Henry the Navigator **7** 305-306
Sousa, Henrique Teixeira de **14** 352-353

Čapek, Joseph (1887-1945), Czech painter
Čapek, Karel **3** 271-272

ČAPEK, KAREL (1890-1938), Czech novelist, playwright, and essayist **3** 271-272

Čapek, Mrs. Karel
see Scheinpflugova, Olga

Capêo
see Sancho II

Capetian dynasty (France; ruled 987-1328)
Louis VI **9** 523-524
Louis VII **9** 524-525

Louis IX **9** 525-526
Philip II **12** 268-269
Philip IV **12** 274

Capgrave, John (1393-1464), English chronicler
Gloucester, Duke of **6** 370-371

Capillarity (chemistry)
Draper, John William **5** 96-97
Mendeleev, Dmitrii Ivanovich **10** 486-488

Capillary (anatomy)
Adrian, Edgar Douglas **1** 67-69
Dale, Henry Hallett **4** 371-373
Leeuwenhoek, Anton van **9** 300-301
Malpighi, Marcello **10** 176-178

Capital
see Kapital, Das

Capital (economics)
Böhm-Bawerk, Eugen von **2** 366
Walras, Marie Esprit Léon **16** 84-85

Capital punishment (criminology)
Becarria, Marchese di **2** 97-98
Darrow, Clarence Seward **4** 396-397
Livingston, Edward **9** 460-461
Peel, Robert **12** 181-183
Reed, Thomas Brackett **13** 77
Shabaka **14** 130

Capitalism (economics)
critics
Browder, Earl Russell **3** 30-31
Frei Montalva, Eduardo **6** 94-95
Gorky, Maxim **6** 458-460
Johnson, Tom Loftin **8** 317
Morris, William **11** 187-188
effect of Protestantism
Troeltsch, Ernst **15** 299-300
Weber, Max **16** 157-160
historians of
Clapham, John Harold **4** 71
Sombart, Werner **14** 332-333
laissez faire
McCormick, Robert Rutherford **10** 401-402
Polanyi, Karl **12** 372
supporters
Dubinsky, David **5** 114-115
Gompers, Samuel **6** 420-422
Hanna, Marcus Alonzo **7** 127-128
Marshall, John **10** 279-281
Mosquera, Tomás Cipriano de **11** 205-206
theories
Marx, Karl **10** 304-308
Schumpeter, Joseph Alois **14** 43-44
Veblen, Thorstein Bunde **15** 449-450

Capitan, El (opera)
Sousa, John Philip **14** 353-354

Capitán Veneno, El (novel)
Alarcón, Pedro Antonio de **1** 100-101

Capitana (ship)
Cabrillo, Juan Rodríguez **3** 204-205

Capitol (Rome)
Paul III **12** 144-145
Porta, Giacomo della **12** 402-403

Capitol (United States)
see Washington, D.C.—Capitol

Capitoline (sculpture type)
Polykleitos **12** 385-386

CAPONE, AL (Alphonso Caponi, a.k.a. "Scarface;" 1899-1947), American gangster **3** 272-273
Dillinger, John **5** 9

CAPOTE, TRUMAN (born Truman Streckfus Persons; 1924-1984), American author **3** 273-275
Bogart, Humphrey **2** 363-364

CAPP, AL (Alfred Gerald Capp; 1909-1979), American cartoonist and satirist **3** 275-276

Cappacodian fathers (Eastern Orthodox Church)
Basil the Great **2** 51-52

Cappadocia, Battle of (162)
Marcus Aurelius Antoninus **10** 243-245

Cappellari, Bartolommeo Alberto
see Gregory XVI

Capponi, Raffaello
see Raffaellino del Garbo

CAPRA, FRANK (1897-1991), American film director **3** 276-278
Gable, William Clark **6** 157-158

Caprarola (city, Italy)
Vignola, Giacomo da **15** 493-494

CAPRIATI, JENNIFER (born 1976), American tennis player **3** 278-281

Capriccio (musical composition)
Penderecki, Krzysztof **12** 195-197
Stravinsky, Igor Fedorovich **14** 502-506

Capriccio (opera)
Strauss, Richard **14** 500-501

Capriccio burlesco (musical composition)
Walton, William Turner **16** 92-93

Capriccio español (tone poem)
Rimsky-Korsakov, Nikolai Andreevich **13** 174-175

Caprice, Un (play)
Musset, Louis Charles Alfred de **11** 271-272

Caprichos, Los (etching series)
Goya y Lucientes, Francisco de Paula José de **6** 476-478

Caprini Palace (Rome)
Bramante, Donato **2** 493-494

Caps (Swedish politics)
Gustavus III **7** 45-46

Captain (ship)
Nelson, Horatio **11** 336-338

Captain Carpenter (poem)
Ransom, John Crowe **13** 39-40

Captain Craig (poem)
Robinson, Edwin Arlington **13** 201-202

Captain Jinks of the Horse Marines (play)
Barrymores **2** 28-30

Captain Macklin (novel)
Davis, Richard Harding **4** 422-423

Captain of the Gray-Horse Troop, The (book)
Garland, Hannibal Hamlin **6** 217-218

Captain Stormfield's Visit to Heaven (book)
Twain, Mark **15** 363-366

Captain Venom (novel)
Alarcón, Pedro Antonio de **1** 100-101

Captains Courageous (novel)
Kipling, Joseph Rudyard **9** 32-33

Captain's Daughter, The (novel)
Pushkin, Aleksandr Sergeevich **12** 489-491

Captain's Doll, The (novelette)
Lawrence, David Herbert **9** 247-248

Captive, The (novel)
Proust, Marcel **12** 465-467

Captive Woman, The (poem)
Echeverría, José Estéban **5** 197-198

Captives, The (play)
Gay, John **6** 243-244

Captivi (play)
Plautus **12** 348-350

Capture of Oichalia (poem)
Homer **7** 465-467

Capture of the Hessians at Trenton (painting)
Trumbull, John **15** 316-317

Captured Hand (sculpture)
Giacometti, Alberto **6** 294-295

Capua (city, Italy)
Alaric **1** 101-102
Hannibal Barca **7** 128-130

Capuleli ed i Montecchi, I (opera)
Bellini, Vincenzo **2** 138-139

Caput (Mass; Ockeghem)
Dufay, Guillaume **5** 125-126

Cara de plata (play)
Valle Inclán, Ramón Maria del **15** 407-408

Carabobo, Battle of (1821)
Bolívar, Simón **2** 375-377
Flores, Juan José **5** 491
Páez, José Antonio **12** 58

CARACALLA (188-217), Roman emperor **3** 281-282
Septimius Severus, Lucius **14** 109-110
Ulpian, Domitius **15** 385-386

Caracas (city; Venezuela)
Gómez, Juan Vicente **6** 417-418

Caracciolo, Francesco (1752-1799), Italian admiral
Nelson, Horatio **11** 336-338

Caracciolo, Innico (died 1685), Italian archbiship
Molinos, Miguel de **11** 88-89

Caractères, Les (book)
La Bruyère, Jean de **9** 145

Carafa, Carlo (1517-1561), Italian adventurer and cardinal
Paul IV **12** 145-146

Carafa, Giampietro
see Paul IV (pope)

Carafa, Oliviero (1430-1511), Italian diplomat, jurist, and cardinal
Paul IV **12** 145-146

CARAVAGGIO (1573-1610), Italian painter **3** 282-284
influence of
Bernini, Gian Lorenzo **2** 214-216
Cézanne, Paul **3** 400-402
Jordaens, Jacob **8** 347-349
La Tour, George de **9** 222, 349
Poussin, Nicolas **12** 418-420
Reni, Guido **13** 97-98
Ribera, Jusepe de **13** 122-123
Tiepolo, Giovanni Battista **15** 219-220
Velázquez, Diego Rodríguez de Silva y **15** 454-456
Zurbarán, Francisco de **16** 534-535
influenced by
Michelangelo Buonarroti **11** 2-5

Caravaggists (Utrecht art group)
Vermeer, Jan **15** 466-467

Caravel (ship)
Cadamosto, Alvise da **3** 206-207

CARAWAY, HATTIE WYATT (1878-1950), first woman elected to the United States Senate in her own right **3** 284-285

Carbo, Gaius Papirius (died 119 B.C.), Roman tribune
Scipio Africanus Minor, Publius Cornelius Aemilianus **14** 62-63

Carbohydrate (chemistry)
metabolism
Banting, Frederick Grant **1** 493-494
Loewi, Otto **9** 486-487
Meyerhof, Otto Fritz **10** 537-539
Reichstein, Tadeus **13** 85-87
oxidation
Krebs, Hans Adolf **9** 95-97
Szent-Györgyi, Albert von **15** 62-64
structure
Fischer, Emil **5** 456-457

Carbolic acid
see Phenol

Carboloy (steel alloy)
Bridgman, Percy Williams **3** 5-6

Carbon (element—chemistry)
atomic weight
Avogadro, Lorenzo Romano Amedeo Carlo **1** 388-389
Dumas, Jean Baptiste André **5** 138-139
conductivity
Priestley, Joseph **12** 452-453
tetravalency
Couper, Archibald Scott **4** 269-270
Kekulé, Friedrich August **8** 477-478

Carbon dioxide (gas)
Black, Joseph **2** 303
Cavendish, Henry **3** 383-384

Carbon-14 (radioisotope)
Calvin, Melvin **3** 242-243
Diop, Cheikh Anta **5** 21-22

Carbon monoxide (gas)
Bernard, Claude **2** 208-210

Carbon suboxide (chemistry)
Diels, Otto Paul Hermann **5** 5-6

Carbonari (secret society; France, Italy, Spain)
Blanqui, Louis Auguste **2** 323-324
Cabet, Étienne **3** 196
Mazzini, Giuseppe **10** 381-383
Pius VII **12** 334-335

Carcass of Beef (painting)
Soutine, Chaim **14** 356-357

Carcere, Il (novel)
Pavese, Cesare **12** 154-155

Carceri d'invenzione (engraving series)
Piranesi, Giovanni Battista **12** 321-322

Carchemish (ancient city, Asia Minor)
Lawrence, Thomas Edward **9** 253-254

Carchemish, Battle of (605 B.C.)
Nebuchadnezzar **11** 330

Card Party, The (ballet)
Balanchine, George **1** 461-462

Card Players (painting)
Hooch, Pieter de **7** 473-474

CARDANO, GERONIMO (1501-1576), Italian mathematician, astronomer, and physician **3** 285-286

Cárdenas, Bartolomé de
see Bermejo, Bartolomé

CÁRDENAS, LÁZARO (1895-1970), Mexican revolutionary president 1934-1940 **3** 286-287
Ávila Camacho, Manuel **1** 387-388
Calles, Plutarco Elías **3** 234-235
Cárdenas Solorzano, Cuauhtémoc **3** 287-288
Toledano, Vicente Lombardo **15** 256-257

CÁRDENAS SOLORZANO, CUAUHTÉMOC (born 1934), Mexican politician **3** 287-288

Cardillac (opera)
Hindemith, Paul **7** 399-400

Cardinal (sculpture)
Manzù, Giacomo **10** 224-225

Cardinal Albrecht of Brandenburg (painting)
Cranach, Lucas the Elder **4** 289-290

Cardinal Fernando Niño de Guevara (painting)
Greco **6** 511-514

Cardinal Mindszenty Foundation (United States)
Schlafly, Phyllis **14** 9-10

Cardinal, The (film)
Davis, Ossie **4** 421-422

Cardinals, Sacred College of (Roman Catholic)
Boniface VIII **2** 392-393
John, XXIII **8** 277-280
Sixtus V **14** 267-268
see also Religious leaders—cardinals

Cardinal's First Tale, The (story)
Dinesen Blixen-Finecke, Karen **5** 13-14

Cardiology (medicine)
Cabot, Richard Clarke **3** 200
DeBakey, Michael Ellis **4** 437-438
Healy, Bernadine Patricia **7** 237-238
Houssay, Bernardo Alberto **7** 522-523
Taussig, Helen Brooke **15** 118-120
see also Heart-attack victims

CARDOZO, BENJAMIN NATHAN (1870-1938), American jurist and legal philosopher **3** 288-290
Evatt, Herbert Vere **5** 341-343
Stone, Harlan Fiske **14** 468-470
Taft, William Howard **15** 78-81
Wise, Stephen Samuel **16** 344-345

Cardplayers (painting)
Cézanne, Paul **3** 400-402

CARDUCCI, GIOSUÈ (1835-1907), Italian poet **3** 290-291

Carducci house (near Florence)
Andrea del Castagno **1** 223-224

Careful and Strict Enquiry ... (book)
Edwards, Jonathan **5** 220-222

Careless Love (song)
Handy, William Christopher **7** 123-124

Caretaker, The (play)
Pinter, Harold **12** 317-318

CAREW, ROD (born 1945), Panamanian baseball player

Carew, Thomas (1595?-1645?), English poet
Van Dyck, Anthony **15** 423-425

CAREY, GEORGE LEONARD (born 1935), archbishop of Canterbury **3** 293-294

Carey, Harry (1878-1947), American actor
Buffalo Bill **3** 105-106

CAREY, HENRY CHARLES (1793-1879), American writer on economics **3** 294-295

Carey, Mathew (1760-1839), Irish-born American publisher
Weems, Mason Locke **16** 170

CAREY, PETER (born 1943), Australian author **3** 295-297

CAREY, WILLIAM (1761-1834), English Baptist missionary **3** 297
Duff, Alexander **5** 126-127
Judson, Adoniram **8** 377-378
Ram Camul Sen **13** 16-17

CAREY THOMAS, MARTHA (1857-1935), American educator **3** 297-298

CARÍAS ANDINO, TIBURCIO (1876-1969), Honduran dictator (1932-1949) **3** 298-299

Caricature and Charivari (publication)
Daumier, Honoré Victorin **4** 403-405

Carillon, Ft.
see Ft. Ticonderoga

Carillon, Le (musical group)
Dallapiccola, Luigi **4** 377-378

CARISSIMI, GIACOMO (1605-1674), Italian composer **3** 299-300
Cesti, Pietro **3** 399-400
Charpentier, Marc Antoine **3** 471-472
Scarlatti, Pietro Alessandro Gaspare **13** 517-518

Carles, Arthur B., Jr. (1882-1952), American painter
Dove, Arthur Garfield **5** 86-87

CARLETON, GUY (1st Baron Dorchester; 1724-1808), British general and statesman **3** 300-301
Clinton, Henry **4** 114-115

Carleton College (Northfield, Minnesota)
Clark, John Bates **4** 76-77

CARLIN, GEORGE (born 1937), American comedian **3** 301-303

Carlisle Indian School (Pennsylvania)
Moore, Marianne **11** 148-149

Carlisle, John G. (1835-1910), American politician
Cleveland, Stephen Grover **4** 108-110

Carlists (Spanish politics)
Conrad, Joseph **4** 205-207
Franco Bahamonde, Francisco **6** 52-54
Isabella II **8** 145-146
Talleyrand, Charles Maurice de **15** 89-90

Carloman (751-771), king of Eastern Franks 768-771
Charlemagne **3** 445-447

Carlone, Carlo Antonio (died 1708), Italian architect
Prandtauer, Jakob **12** 432

Carlos I (1863-1908), king of Portugal (1889-1908)
Salazar, António de Oliveira **13** 442-443

Carlos, Don (died circa 1543), Indian cacique of Texcoco
Zumárraga, Juan de **16** 531-532

Carlos, Don (de Austria; 1545-1568), Spanish prince
Mary, I **10** 308-309
Philip II **12** 271-273

Carlos, Don, 1st (Carlos María Isidro de Bourbon; 1788-1855), Spanish pretender
Ferdinand VII **5** 418-420
Isabella II **8** 145-146

Carlos, Don, 3d (Carlos María de los Dolores; 1848-1909), Spanish pretender
Conrad, Joseph **4** 205-207

Carlos among the Candles (play)
Stevens, Wallace **14** 443-445

Carlotta (1840-1927), empress of Mexico 1864-1867
Maximilian of Hapsburg **10** 358-360

Carlsbad Decrees (1819)
Francis II **6** 43-44
Kotzebue, Otto von **9** 91-92
Metternich, Klemens von **10** 533-536

CARLSON, CHESTER F. (1906-1968), American inventor of the process of xerography **3** 303-304
Wilson, Joseph Chamberlain **16** 325-326

Carlstadt
see Karlstadt

Carlton Club Conference (London, 1922)
Baldwin, Stanley **1** 468-469

CARLYLE, THOMAS (1795-1881), Scottish essayist and historian **3** 304-305
associates
Browning, Robert **3** 53-55
Turgenev, Ivan Sergeyevich **15** 345-348
influence of
Dickens, Charles John Huffam **4** 538-541
Froude, James Anthony **6** 133-134
Hertzog, James Barry Munnik **7** 347-348
Lagerlöf, Selma Ottiliana Lovisa **9** 163-164
Morris, William **11** 187-188
Ruskin, John **13** 371-372
Tawney, Richard Henry **15** 120-121
influenced by
Coleridge, Samuel Taylor **4** 154-156
quoted
Alcott, Amos Bronson **1** 121
Harris, Frank **7** 172-173
Mill, John Stuart **11** 21-23

Carmagnole, La (musical composition)
Paganini, Niccolo **12** 58-59

Carmaux (city, France)
Jaurès, Jean **8** 226-227

Carmelites (religious order)
Gregory XIII **6** 534
John of the Cross **8** 285
Juana Inés de la Cruz **8** 367-368
Langland, William **9** 194-195
Theresa **15** 178-179

Carmen (film)
Goldwyn, Samuel **6** 416

Carmen (novel)
Mérimée, Prosper **10** 517

Carmen (opera)
Bizet, Georges **2** 296-297

Carmen saeculare (poems)
Horace **7** 500-503

CARMICHAEL, STOKELY (born 1941), African American civil rights activist **3** 305-308
Cleaver, Leroy Eldridge **4** 97-98

Carmina (poem; Catullus)
Titian **15** 242-244

Carmina Sacra (musical anthology)
Mason, Lowell **10** 321-322

Carmosine (play)
Musset, Louis Charles Alfred de **11** 271-272

CARNAP, RUDOLF (1891-1970), German-American philosopher **3** 308-309
Nagel, Ernest **11** 291-292
Quine, Willard Van Orman **12** 514-515
Schlick, Friedrich Albert Moritz **14** 16-17

Carnatic (region, India)
Dupleix **5** 153

Carnaval (musical composition)
Schumann, Robert Alexander **14** 41-43

Carnaval romain, Le (overture)
Berlioz, Louis Hector **2** 203-205

Carné, Marcel Albert (1909-1996), French film director
Antonioni, Michelangelo **1** 252-253

CARNEADES (circa 213-circa 128 B.C.), Greek philosopher **3** 309
Augustine **1** 367-370

CARNEGIE, ANDREW (1835-1919), American industrialist and philanthropist **3** 309-312
associates
Frick, Henry Clay **6** 108-109
Keller, Helen Adams **8** 479-480
Morgan, Junius Spencer **11** 166-167
Rockefeller, John Davison **13** 226-228
Schwab, Charles Michael **14** 50-51
Spencer, Herbert **14** 369-370
influenced by
Cooper, Peter **4** 223-224

CARNEGIE, HATTIE (born Henrietta Kanengeiser; 1889-1956), American fashion designer **3** 313

Carnegie Co.
Carnegie, Andrew **3** 309-312
Frick, Henry Clay **6** 108-109
Knox, Philander Chase **9** 66-67
after 1901
see United States Steel Corp.

Carnegie Corp. of New York
Bunche, Ralph Johnson **3** 121-122
Carnegie, Andrew **3** 309-312
Gardner, John W. **6** 211-213
Myrdal, Karl Gunnar **11** 284

Carnegie Endowment for International Peace (established 1910)
Butler, Nicholas Murray **3** 181
Carnegie, Andrew **3** 309-312
Clark, John Bates **4** 76-77
Root, Elihu **13** 283-284

Carnegie Foundation for the Advancement of Teaching
Conant, James Bryant **4** 192-193
Goddard, Robert Hutchings **6** 376-377
Jordan, David Starr **8** 350-351
Thomas, William Isaac **15** 193

Carnegie Hall (New York City)
Carnegie, Andrew **3** 309-312

Carnegie Institute of Technology (Pittsburgh)
Carnegie, Andrew **3** 309-312
Libby, Willard Frank **9** 397-398
Stern, Otto **14** 435
see also Carnegie-Mellon University

Carnegie Institution of Washington, D.C.
established
Carnegie, Andrew **3** 309-312
Gilman, Daniel Coit **6** 325-326
research grants
Burbank, Luther **3** 129-131
Compton, Arthur Holly **4** 186-188
East, Edward Murray **5** 182-183
Kidder, Alfred Vincent **8** 541-542
Sarton, George **13** 490-491

Carnegie International Competition (1926)
Bonnard, Pierre **2** 395-396

Carnegie-Mellon University
Carnegie, Andrew **3** 309-312
Simon, Herbert Alexander **14** 236-237

Carnesecchi Tabernacle (fresco)
Veneziano, Domenico **15** 459-460

Carnets (book)
Camus, Albert **3** 255-257

Carnival (overture)
Dvořák, Antonin **5** 168-169

Carnival Country (novel)
Amado, Jorge **1** 189-190

Carnival of Animals (musical composition)
Saint-Saëns, Charles Camille **13** 435-436

Carnival songs (music)
Isaac, Heinrich **8** 143-144

CARNOT, LAZARE NICOLAS MARGUERITE (1753-1823), French engineer, general, and statesman **3** 313-314
Carnot, Nicolas Léonard Sadi **3** 315

Carnot, Marie François Sadi (1837-1894), French president 1887-1894
Clemenceau, Georges **4** 99-101
Le Bon, Gustave **9** 268-269

CARNOT, NICHOLAS LÉONARD SADI (1796-1832), French physicist **3** 315
Clausius, Rudolf Julius Emanuel **4** 92-94
Diesel, Rudolf **5** 7

Carnot cycle (physics)
Carnot, Nicolas Léonard Sadi **3** 315

CARO, ANTHONY (born 1924), English sculptor **3** 316

CARO, JOSEPH BEN EPHRAIM (1488-1575), Jewish Talmudic scholar **3** 316-317
Elijah ben Solomon **5** 251-252

Carol I (1839-1914), king of Romania 1881-1914
Ferdinand **5** 413-414

Carol II (1893-1953), king of Romania 1930-40
Ferdinand **5** 413-414

Carolina, Wilhelmina
see Caroline of Anspach

Carolina Israelite (newspaper)
Golden, Harry **6** 402-403

Caroline of Anspach (Wilhelmina Carolina; 1683-1727), queen of George II of England
Butler, Joseph **3** 180-181
George II **6** 269-270
Walpole, Robert **16** 82-84

Caroline of Brunswick (Amelia Elizabeth Caroline; 1768-1821), queen of George IV of England
Canning, George **3** 258-260
Castlereagh, Viscount **3** 363-364
George IV **6** 272-273

Caroling Dusk (anthology)
Cullen, Countee **4** 333-334

Carolingian cycle (literature)
Boiardo, Matteo Maria **2** 369

Carolingian dynasty (France; ruled 751-987)
Charlemagne **3** 445-447
Martel, Charles **10** 285
Louis I **9** 522-523
see also France—751-987; Holy Roman Empire

Carolingian minuscule (script)
Charlemagne **3** 445-447

Caron, Pierre August
see Beaumarchais, Pierre August Caron de

CAROTHERS, WALLACE HUME (1896-1937), American chemist **3** 317-318

Carousel (musical)
Rodgers, Richard Charles **13** 234-236

Carpaccio, Vittore (circa 1465-circa 1526), Italian painter
Giorgione **6** 340-341

CARPEAUX, JEAN BAPTISTE (1827-1875), French sculptor and painter **3** 318-319
Rodin, Auguste **13** 236-238

Carpentaria, Gulf of (Australia)
Burke, Robert O'Hara **3** 142-143
Flinders, Matthew **5** 490

Carpenter, Lant (1780-1840), English Unitarian minister
Roy, Ram Mohun **13** 18

Carpenter Visual Arts Center (Cambridge, Massachusetts)
Le Corbusier **9** 274-275

Carpentier, Georges (1894-1975), French boxer
Dempsey, Jack **4** 496-497

Carpet of Life, The (poems)
George, Stefan **6** 277-278

CARR, EMILY (1871-1945), Canadian painter and writer **3** 319

Carr, Eugene Asa (1830-1910), American general
Buffalo Bill **3** 105-106

Carr, John (1723-1807), British architect
Adam, Robert and James **1** 38-40

Carr, Robert
see Somerset, Earl of

CARR-SAUNDERS, SIR ALEXANDER MORRIS (1886-1966), English demographer and sociologist **3** 333-334

Carrá, Carlo (1881-1966), Italian painter
Boccioni, Umberto **2** 353-354
Chirico, Giorgio de **4** 4
Stella, Joseph **14** 422

Carracci Academy (Bologna)
Carracci **3** 319-321
Reni, Guido **13** 97-98

CARRANZA, VENUSTIANO (1859-1920), Mexican revolutionary, president 1914-1920 **3** 321-322
associates
Calles, Plutarco Elías **3** 234-235
Madero, Francisco Indalecio **10** 118-119
Obregón, Álvaro **11** 458-459
Siqueiros, David Alfaro **14** 256
Zapata, Emiliano **16** 489-490
opponents
Díaz, José de la Cruz Porfirio **4** 534-536
Huerta, Victoriano **8** 13-14
Villa, Pancho **15** 495-496

Carré (musical composition)
Stockhausen, Karlheinz **14** 460-461

CARREL, ALEXIS (1873-1944), French-American surgeon **3** 322-323
Lindbergh, Charles Augustus **9** 421-423

Carrel, Nicolas Armand (1800-1836), French journalist and politician
Thiers, Louis Adolphe **15** 181-182

CARRERA, JOSÉ MIGUEL (1785-1821), Chilean revolutionary **3** 323-324
O'Higgins, Bernardo **11** 486

CARRERA, JOSÉ RAFAEL (1814-1865), Guatemalan statesman, president 1851-1865 **3** 324-325
Morazán, José Francisco **11** 155

Carrera, Juan José (died 1818), Chilean revolutionary
Carrera, José Miguel **3** 323-324

Carrera, Luis (died 1818), Chilean revolutionary
Carrera, José Miguel **3** 323-324

Carrhae (town, Southeast Turkey)
Caracalla **3** 281-282

Carrhae, Battle of (53 B.C.)
Caesar, Gaius Julius **3** 207-210
Crassus Dives, Marcus Licinius **4** 296-297

Carriage at the Races, A (painting)
Degas, Hilaire Germain Edgar **4** 461-462

Carrick, Earl of
see Robert III

Carrick's Ford, Battle of (1861)
McClellan, George Brinton **10** 391-392

CARRIER, WILLS (1876-1950), American inventer who was the "father of air conditioning" **3** 325-326

Carrier-Belleuse (Albert-Ernest Carrier de Belleuse; 1824-1887), French sculptor
Rodin, Auguste **13** 236-238

Carrillo, Braulio (1800-1845), Costa Rican jurist and president
Morazán, José Francisco **11** 155

Carrillo de Albornoz, Gil Álvarez (circa 1295-1367), Spanish archbishop
Rienzi, Cola di **13** 166-167
Ruiz, Juan **13** 358-359

CARRINGTON, BARON (born 1919), British politician and secretary-general of the North Atlantic Treaty Organization (1984-1988) **3** 326-327

Carriola, La (story)
Pirandello, Luigi **12** 319-321

Carrión, Gerónimo (1812-1873), Ecuadorian president 1865-1867
García Moreno, Gabriel **6** 209-210)

Carrogis, Louis
see Carmontelle, Louis

CARROLL, ANNA ELLA (1815-1893), American political writer and presidential aide **3** 327-331

Carroll, Charles (1732-1832), American Revolutionary leader
Carroll, John **3** 331-332

Carroll, Earl (1893-1948), American theatrical producer
Fields, W. C. **5** 444

Carroll, Edward Zane
see Buntline, Ned

Carroll, James (1854-1907), English-born American army surgeon
Reed, Walter **13** 78

CARROLL, JOHN (1735-1815), American Catholic bishop **3** 331-332
Seton, Elizabeth Ann Bayley **14** 118-119

CARROLL, LEWIS (pseudonym of Charles Lutwidge Dodgson; 1832-1898), English cleric and author **3** 332-333

Carrucci, Jacopo
see Pontormo

Cars, Jean François (1665/70-1763), French engraver
Boucher, François **2** 440-442

Cars, Laurent (1699-1771), French painter and engraver
Boucher, François **2** 440-442

CARSON, JOHNNY (born 1925), American television host and comedian **3** 335-337

CARSON, CHRISTOPHER "KIT" (1809-1868), American frontiersman **3** 334-335
Fitzpatrick, Thomas **5** 474-475
Frémont, John Charles **6** 97-98
Washakie **16** 123-125

CARSON, RACHEL LOUISE (1907-1964), American biologist and author **3** 337-338

Carson Pass (Nevada)
Carson, Christopher **3** 334-335

Carson Pirie Scott and Company Building (Chicago)
Sullivan, Louis Henri **15** 27-28

Carsten Curator (novella)
Storm, Theodor **14** 479-480

Cartagena (city, Colombia)
Drake, Francis **5** 94-96

Cartas americans (book)
Valera y Alcalá Galiano, Juan **15** 403

Cartas da Inglaterra (book)
Barbosa, Ruy **1** 503-504

Cartas de mujeres (book)
Benavente y Martinez, Jacinto **2** 146-147

Carte, Richard D'Oyly (1844-1901), English impressario
Gilbert, William Schwenck **6** 314-315

Cartel des Gauches (France; 1824)
Herriot, Édouard **7** 339-340
Poincaré, Raymond **12** 366-368

CARTER, ELLIOTT COOK, JR. (born 1908), American composer **3** 338-339
Stravinsky, Igor Fedorovich **14** 502-506

CARTER, JAMES EARL ("Jimmy" Carter; born 1924), United States president (1977-1981) **3** 339-342
Blumenthal, Werner Michael **2** 345-346
Brewster, Kingman Jr. **2** 522-523
Brzezinski, Zbigniew **3** 85-87
Christopher, Warren Minor **4** 32-33
Mondale, Walter. F. **11** 97-99
Schlesinger, James Rodney **14** 15-16
Strauss, Robert Schwarz **14** 501-502
Volcker, Paul **16** 11-12

Carter, Leslie (1862-1937), American actress
Belasco, David **2** 124-125

Carter, Thomas Henry (1854-1911), American legislator
Clark, William Andrews **4** 83-85

Carteret, John (1690-1763); English statesman
George II **6** 269-270

Cartesian Mediations (book)
Husserl, Edmund **8** 67-68

Cartesianism (philosophy)
Descartes, René **4** 505-508
Hobbes, Thomas **7** 421-423
Hume, David **8** 31-34
Malebranche, Nicolas **10** 166-167

Carthage (ancient city, North Africa)
bishops
Cyprianus, Thascius Caecilianus **4** 361-362
Donatus **5** 56-57
Punic Wars
Cato, Marcus Porcius the Elder **3** 375
Hamilcar Barca **7** 94-95
Hannibal Barca **7** 128-130
Polybios **12** 384-385
Scipio Africanus Minor, Publius Cornelius Aemilianus **14** 62-63
Roman colony
Caesar, Gaius Julius **3** 207-210
Gracchus, Tiberius and Gaius Sempronius **6** 479-480
Vandal conquest (439)
Gaiseric **6** 172
Leo I **9** 329-330

Carthage, Synod of (411)
Pelagius **12** 189-190

Carthaginian, The (play)
Plautus **12** 348-350

CARTIER, SIR GEORGE-ÉTIENNE (1814-1873), Canadian statesman **3** 342-343

CARTIER, JACQUES (1491-1557), French explorer and navigator **3** 343-344
Cabot, Sebastian **3** 200-201
Champlain, Samuel de **3** 419-421
Hakluyt, Richard **7** 70

Cartography (science)
Champlain, Samuel de **3** 419-421
Mercator, Gerhardus **10** 511-512
Tharp, Marie **15** 162-164
see also Scientists—cartographers

Cartoonists
see Artists—cartoonists

CARTWRIGHT, PETER (1785-1872), American Methodist preacher **3** 344-345

Cartwright, Thomas (1535?-1603), English Puritan clergyman
Elizabeth I **5** 263-266

Carus, Carl Gustav (1789-1869), German physiologist and painter
Friedrich, Caspar David **6** 114-115

CARUSO, ENRICO (1873-1921), Italian operatic tenor **3** 345
De Forest, Lee **4** 459-460

Carvajal, Francisco de (1464-1548), Spanish soldier
Gasca, Pedro de la **6** 230-231

Carvajal, Gaspar de (circa 1504-1584), Spanish missionary and explorer
Orellana, Francisco de **11** 527-528

Carvalho e Mello, Sebastião José de
see Pombal, Marquês de

CARVER, GEORGE WASHINGTON (1864-1943), African American agricultural chemist **3** 346-347
Washington, Booker Taliaferro **16** 125-126

Carver, John (circa 1576-1621), Pilgrim leader in the New World
Bradford, William **2** 475-476

CARVER, JONATHAN (1710-1780), American explorer and writer **3** 347-348

Cary, Elizabeth Cabot
see Agassiz, Elizabeth Cabot Cary

Cary, Lott (circa 1780-1828), African American clergyman
Ashmun, Jehudi **1** 335-336

Cary, Lucius
see Falkland, Lord

Casa Civena (Vicenza, Italy)
Palladio, Andrea **12** 75-77

Casa de Aizgorri, La (novel)
Baroja y Nessi, Pío **2** 15-16

Casa de Bernarda Alba, La (play)
Lorca, Federico García **9** 511-513

Casa del Obrero Mundial (Mexican labor organization)
Madero, Francisco Indalecio **10** 118-119

Casa grande and senzala (book)
Freyre, Gilberto **6** 106-107

Casa Guidi Windows (book)
Browning, Elizabeth Barrett **3** 52-53

Casa in collina, La (novel)
Pavese, Cesare **12** 154-155

Casa Panigarola (Milan, Italy)
Bramante, Donato **2** 493-494

Casa sull'acqua, La (play)
Betti, Ugo **2** 246

Casablanca (city, Morocco)
Marshall, George Catlett **10** 278-279
Patton, George Smith Jr. **12** 140-141

Casablanca (film)
Bogart, Humphrey **2** 363-364

CASALS, PABLO (born Pau Carlos Salvador Casals y Defill; 1876-1973), Spanish cellist, conductor, and composer **3** 348-350

Casamance River (Senegal)
Henry the Navigator **7** 305-306

CASANOVA, GIACOMO JACOPO GIROLAMO, CHEVALIER DE SEINGLAT (1725-1798), Italian adventurer **3** 350-351

Casanova's Chinese Restaurant (novel)
Powell, Anthony **12** 422-423

Casanova's Homecoming (novel)
Schnitzler, Arthur **14** 23-24

Case is Altered, The (play; B. Jonson)
Plautus **12** 348-350

Case School of Applied Science (Cleveland, Ohio)
Michelson, Albert Abraham **11** 7-8

Case-study method (sociology)
Bosanquet, Bernard **2** 425-426
Stouffer, Samuel A. **14** 482-483

Casein (chemistry)
Babcock, Stephen Moulton **1** 410-411

Casely Hayford, J.E.
see Hayford, J.E. Casely

Casement, Sir Roger David (1864-1916), Irish revolutionary
Colum, Padraic **4** 174-175

Caseros, Battle of (1852)
Rosas, Juan Manuel de **13** 290-291
Urquiza, Justo José **15** 396-397

Cases of Conscience Concerning Evil Spirits (book)
Mather, Increase **10** 332-333

Casey, John
see O'Casey, Sean

Casey, Richard Gardiner (1890-1976), Australian soldier and diplomat
Lyons, Joseph Aloysius **10** 69-70

CASEY, WILLIAM J. (1913-1987), American director of the Central Intelligence Agency (CIA) **3** 351-353

CASH, JOHNNY (born 1932), American singer and songwriter **3** 353-355

Cash balances (economics)
von Mises, Ludwig **16** 25
Walras, Marie Esprit Léon **16** 84-85

Cashel Byron's Profession (novel)
Shaw, George Bernard **14** 163-164

Casibus virorum illustrium, De (book; G. Boccaccio)
Lydgate, John **10** 61-62

Casina (play)
Plautus **12** 348-350

Casket, The (play)
Plautus **12** 348-350

Casket Letters (Scottish history)
Mary, I **10** 308-309

Caspar Hauser (novel)
Wassermann, Jakob **16** 130-131

CASS, LEWIS (1782-1866), American statesman **3** 355-356
Polk, James Knox **12** 374-376
Taylor, Zachary **15** 128-130

Cass Timberlane (novel)
Lewis, Harry Sinclair **9** 385-387

Cassander (350?-297 B.C.), king of Macedon 316-297
Antigonus I **1** 248-249
Seleucus I **14** 92-93

Cassaria, La (play; Ariosto)
Ariosto, Ludovico **1** 289-290
Plautus **12** 348-350

CASSATT, MARY (1845-1926), American painter **3** 356-357

Cassel (town, France)
Edward III **5** 211-212

Cassino, Battle of (1943)
Alexander of Tunis, 1st Earl **1** 135-136

CASSIODORUS, FLAVIUS MAGNUS AURELIUS, SENATOR (circa 480-circa 575), Roman statesman and author **3** 357-358
Theodoric the Great **15** 175-176

CASSIRER, ERNST (1874-1945), German philosopher **3** 358-359

Cassius, Avidius (died 175), Roman general
Marcus Aurelius Antoninus **10** 243-245

Cassius Longinus, Gaius (died 42 B.C.), Roman general
Antony, Mark **1** 253-254
Augustus **1** 371-373
Brutus, Marcus Junius **3** 79-80
Cleopatra **4** 105-106
Herod the Great **7** 333-334
Horace **7** 500-503

Cast-iron construction (architecture)
Labrouste, Pierre François Henri **9** 144

Castagno, Andrea del
see Andrea del Castagno

Castaway, The (poem)
Cowper, William **4** 282

Caste (social system)
Boyer, Jean Pierre **2** 468-469
Chatterji, Bankimchandra **3** 480-481
Nanak **11** 303
Shankara **14** 150-151
Vivekananda **16** 4-5
see also Class (social system)

Castel, Charles Irénée
see Saint-Pierre, Abbé de

Castel, Étienne de (died 1390), French statesman
Christine de Pisan **4** 29-30

Castel Sant' Angelo (Rome)
Hadrian **7** 60-61
Sangallo family **13** 464-466

Castelfranco, Giorgio da
see Giorgione

Castellani, Aldo (1877-1971), Italian physician
Bruce, David **3** 63

Castelli, Benedetto (1578-1643), Italian astronomer and physicist
Galileo Galilei **6** 180-183
Torricelli, Evangelista **15** 268-269

Castelli, Francesco
see Borromini, Francesco

Castelli, Valerio (1625-1659), Italian painter
Magnasco, Alessandro **10** 127-128

CASTELO BRANCO, HUMBERTO (1900-1967), Brazilian general, president 1964-1966 **3** 359-360
Geisel, Ernesto **6** 253-255
Goulart, João **6** 467-469

Castelvetro, Lodovico (1505-1571), Italian critic and philologist
Sidney, Philip **14** 214-215

CASTIGLIONE, BALDASSARE (1478-1529), Italian author and diplomat **3** 360-361
Milán, Luis **11** 15-16
Raphael **13** 40-42

Castiglione, Giovanni Benedetto (1616-1670), Italian painter
Magnasco, Alessandro **10** 127-128

Castigo del Penséque, El (play)
Tirso de Molina **15** 237-238

Castile (province, Spain)
Alfonso I **1** 148
Cid **4** 58-59
Isabella I **8** 144-145

Castile, Council of (1625; Spain)
Tirso de Molina **15** 237-238

Castilian (language)
García Márquez, Gabriel **6** 208-209
Gonzalo de Berceo **6** 431-432

Castilla (book)
Ruíz, José Martínez **13** 358

CASTILLA, RAMÓN (1797-1867), Peruvian military leader and president **3** 361

Castillo, Juan del (1584-1640), Spanish painter
Murillo, Bartolomé Esteban **11** 258-259

CASTLE, IRENE and VERNON (1910-1918), ballroom dancers **3** 361-363

Castle, The (novel)
Kafka, Franz **8** 403-406

Castle Dangerous (novel; Scott)
Douglas, James **5** 78
Scott, Walter **14** 68-70

Castle Howard (Yorkshire, England)
Hawksmoor, Nicholas **7** 211-212
Vanbrugh, John **15** 409-410

Castle of Heavens (observatory, Denmark)
Brahe, Tycho **2** 489-490

Castle of Indolence, The (poem)
Thomson, James **15** 199-200

Castle of Steen (painting)
Rubens, Peter Paul **13** 339-342

Castle Rackrent (novel)
Edgeworth, Maria **5** 205-206

Castle Spectre, The (play)
Lewis, Matthew Gregory **9** 390-391

Castlemaine (town, Australia)
Burke, Robert O'Hara **3** 142-143

CASTLEREAGH, VISCOUNT (Robert Stewart; 1769-1822), British statesman **3** 363-364
associates
Canning, George **3** 258-260
Liverpool, 2nd Earl of **9** 456-457
foreign policy
Aberdeen, 4th Earl of **1** 25-26
Adams, John Quincy **1** 52-54
Metternich, Klemens von **10** 533-536
Raffles, Thomas Stamford **13** 1-2

Castor and Pollux (mythology)
Euripides **5** 332-334

Castor et Pollux (opera)
Rameau, Jean Philippe **13** 17-18

Castorp, Hans (literary character)
Mann, Thomas **10** 204-207

Castrato (music)
Scarlatti, Pietro Alessandro Gaspare **13** 517-518

Castro, Cipriano (1858?-1924), Venezuelan general, president 1902-1908
Gómez, Juan Vicente **6** 417-418

CASTRO ALVES, ANTÔNIO DE (1847-1871), Brazilian poet **3** 364-365

CASTRO RUZ, FIDEL (born 1926), Cuban prime minister **3** 365-368
Batista y Zaldívar, Fulgencio **2** 57-58
Eisenhower, Dwight David **5** 233-236
Gaitán, Jorge Eliécer **6** 172-173
Guevara, Ernesto **7** 30-31
Velasco Ibarra, José María **15** 452-454
see also Bay of Pigs invasion; Cuban missile crisis

Castro Ruz, Raul (born 1931), Cuban lawyer and politician
Castro Ruz, Fidel **3** 365-368

Cat and Mouse (novella)
Grass, Günter **6** 496-497

"Cat and Mouse" Act (England; 1913)
Pankhurst, Emmeline **12** 85-86

Cat in the Hat (book)
Geisel, Theodor (Dr. Seuss) **6** 255-256

Cat on a Hot Tin Roof (play)
Williams, Tennessee **16** 306-308

Cat, Shozo, and Two Women, A (novel)
Tanizaki, Junichiro **15** 101-102

Catalaunian Plains
see Chalônssur-Marne, Battle of (451)

Catalog of Birds (musical composition)
Messiaen, Olivier **10** 528-529

Catalog of Women (poem)
Hesiod **7** 361-362

Catalogus plantarum ... (books)
Ray, John **13** 57-59

Catalonia (region, Spain)
Calderón, Pedro **3** 221-222
Charles II **3** 454

Catalysis (chemistry)
Berzelius, Jöns Jacob **2** 231-233
Sabatier, Paul **13** 398-399

Catanei, Vanozza de' (flourished 1470-1492), Italian mistress of Rodrigo Borgia
Alexander VI **1** 134-135
Borgia, Cesare **2** 412-413

Catastrophe, The (book)
Kerensky, Aleksandr Fedorovich **8** 516-517

Catastrophism (geology)
Cuvier, Georges Léopold **4** 357-359
Lyell, Charles **10** 62-63

Catavi tin mine (Bolivia)
Patiño, Simón Iturri **12** 133-134

Catch (music)
Arne, Thomas Augustine **1** 307-308
Landini, Francesco **9** 185-186

Catch-22 (book)
Heller, Joseph **7** 263-265

Catcher in the Rye (book)
Salinger, J. D. **13** 447-448

Catching the Turkey (painting)
Moses, Grandma **11** 201-202

Cateau-Cambrésis, Treaty of (1559)
Alba, Duke of **1** 103-104
Charles VIII **3** 462-463
Philip II **12** 271-273

Categorical imperative (philosophy)
Kant, Immanuel **8** 430-432

Categories (book; Aristotle)
Abelard, Peter **1** 23-25
Boethius, Anicius Manlius Severinus **2** 360-361

Caterpillar strike (1992)
Bieber, Owen **2** 266-268

Catharsis (painting)
Orozco, José Clemente **12** 1-2

Catharsis (psychology)
Freud, Sigmund **6** 103-106

Cathay (ancient China)
Columbus, Christopher **4** 176-179

Cathay (poems)
Pound, Ezra Loomis **12** 415-417

Cathcart, George (1794-1854), English soldier
Moshweshwe **11** 203-205

Cathedra (painting)
Newman, Barnett **11** 365

Cathedral, The (etching)
Ensor, James **5** 289-290

Cathedral, The (poem)
Lowell, James Russell **10** 14-15

Cathédrale, La (novel)
Huysmans, Joris Karl **8** 81-82

CATHER, WILLA SIBERT (1873-1947), American writer **3** 368-369
Caldwell, Erskine **3** 223-224
McClure, Samuel Sidney **10** 398-399
Mencken, Henry Louis **10** 481-483

Catherine (novel)
Thackeray, William Makepeace **15** 159-161

Catherine I (1684-1727), empress of Russia 1725-1727
Anna Ivanovna **1** 240-241
Elizabeth, the Queen Mother **5** 261-263
Euler, Leonard **5** 331-332
Peter I **12** 253-256

Catherine II (empress of Russia)
see Catherine the Great

Catherine de' Médici
Médici, Catherine de'

Catherine of Aragon (1485-1536), Spanish princess, first queen of Henry VIII of England
Cranmer, Thomas **4** 295-296
Henry VII **7** 300-302
Henry VIII **7** 302-305
Isabella I **8** 144-145
Mary, I **10** 308-309
More, Thomas **11** 156-157
Norfolk, 3d Duke of **11** 423
Tyndale, William **15** 373-374
Wolsey, Thomas **16** 364-366

Catherine of Aragon (book)
Froude, James Anthony **6** 133-134
Mattingly, Garrett **10** 342-344

Catherine of Braganza (1638-1705), Portuguese princess, queen of Charles II of England
Clarendon, 1st Earl of **4** 73-75

Catherine of France
see Catherine of Valois

CATHERINE OF SIENA, ST. (1347-1380), Italian mystic **3** 369-370
Dryden, John **5** 106-107

Catherine of Valois (1401-1437), French princess, queen of England
Henry V **7** 296-297

CATHERINE THE GREAT (1729-1796), Russian empress 1762-1796 **3** 370-372
domestic policy
Alexander I **1** 130-132, 112
Becarria, Marchese di **2** 97-98
Pugachev, Emelyan Ivanovich **12** 478-479
foreign policy
Agha Mohammad Khan **1** 80-81
Gustavus III **7** 45-46
Miranda, Francisco de **11** 52-53
Potemkin, Grigori Aleksandrovich **12** 411-412
Suvorov, Aleksandr Vasilievich **15** 44-45
patronage
Cimarosa, Domenico **4** 61-62
Diderot, Denis **5** 1-2
Falconet, Étienne Maurice **5** 372
Houdon, Antoine **7** 516-517
relatives
Elizabeth, the Queen Mother **5** 261-263
Paul I **12** 143-144

Catherine the Great (biography)
Gooch, George Peabody **6** 432-433

Cathleen Listens In (play)
O'Casey, Sean **11** 459-460

Cathode rays (physics)
Crookes, William **4** 323-324
Hertz, Heinrich Rudolf **7** 346-347
Röntgen, Wilhelm Conrad **13** 273-275
Thomson, Joseph John **15** 200-201

Catholic Action (religious movement)
Benedict XV **2** 153-154
John, XXIII **8** 277-280
Mannix, Daniel **10** 210
Pius XI **12** 337-339
Pius XII **12** 339-340

Catholic Association (Ireland)
O'Connell, Daniel **11** 465-467

Catholic Center party (Germany)
Erzberger, Matthias **5** 319-320
Leo XIII **9** 334-336

Catholic Charities (New York State archdiocese)
Hayes, Patrick Joseph **7** 224-225

Catholic Church
see Roman Catholic Church

Catholic Committee (Ireland)
O'Connell, Daniel **11** 465-467

Catholic emancipation
England
Grey, Charles **6** 539-540
Peel, Robert **12** 181-183
Pitt, William the Younger **12** 329-331
Russell, John **13** 380-381
Wellesley, Richard Colley **16** 192-193
Wellington, 1st Duke of **16** 193-195
Ireland
Cornwallis, Charles **4** 241-243
George III **6** 270-272
Grattan, Henry **6** 499
Liverpool, 2nd Earl of **9** 456-457
O'Connell, Daniel **11** 465-467
Peel, Robert **12** 181-183
Wellington, 1st Duke of **16** 193-195

Catholic League (France)
see Holy League (1511-1513)

Catholic League (Germany; established 1609)
Ferdinand II **5** 415
Leopold II **9** 346-347
Leopold III **9** 347-348

Catholic People's party (Italy)
De Gasperi, Alcide **4** 462-463

Catholic Popular Democratic party (France)
Schuman, Robert **14** 41

Catholic Reformation
see Counter Reformation

Catholic Relief Bill (England; 1822)
Liverpool, 2nd Earl of **9** 456-457

Catholic Social Movement (Australia)
Santamaria, Bartholomew Augustine **13** 473-474

Catholic University (Chile)
Frei Montalva, Eduardo **6** 94-95

Catholic University of America, The (Washington, D.C.)
Ireland, John **8** 133-134
Noland, Kenneth **11** 418-419

Catholic University of Argentina
Ginastera, Alberto Evaristo **6** 328-329

Catholic Worker Movement (reform group, United States)
Day, Dorothy **4** 428-429

Catholicism, Capitalism and Protestantism (book)
Fanfani, Amintore **5** 378-379

Catholicon (book)
Gutenberg, Johann **7** 48-49

Catilina, Lucius Sergius
see Catiline

Catilinarias (pamphlet)
Montalvo, Juan María **11** 119-120

CATILINE (Lucius Sergius Catilina; circa 108-62 B.C.), Roman politician and revolutionary **3** 372-373
Cato the Younger **3**
Cicero, Marcus Tullius **4** 55-58
Clodius Pulcher, Publius **4** 121-122
Crassus Dives, Marcus Licinius **4** 296-297
Sallust **13** 454

Catiline (play)
Ibsen, Henrik **8** 98-100

Catiline His Conspiracy (play)
Jonson, Ben **8** 343-345

CATLIN, GEORGE (1796-1872), American painter **3** 373-374
Kane, Paul **8** 422-423

Cato (play; Addison)
Addison, Joseph **1** 57-58
Pope, Alexander **12** 395-397

Cato the Censor
see Cato the Elder

CATO, MARCUS PORCIUS, THE ELDER (234-149 B.C.), Roman soldier, statesman, and historian **3** 375
influence of
Edward VI **5** 213-214
Ennius, Quintus **5** 289
Quintilian **12** 518-519
opposes pro-Hellenism
Scipio Africanus Major, Publius Cornelius **14** 61-62

works
Celsus, Aulus Cornelius **3** 393
Logan, James **9** 487-488

CATO THE YOUNGER (Marcus Porcius Cato Uticensis; 95-46 B.C.), Roman politician **3** 374-375
Brutus, Marcus Junius **3** 79-80
Caesar, Gaius Julius **3** 207-210
Clodius Pulcher, Publius **4** 121-122
Crassus Dives, Marcus Licinius **4** 296-297

Catonsville Nine (political activist group, United States)
Berrigan, Daniel J. **2** 222-223

Catoptrica (book)
Heron of Alexandria **7** 334-335

Cats (musical)
Webber, Andrew Lloyd **16** 155-156

Catskill Mountains (New York State)
Bartram, John **2** 40-41
Durand, Asher Brown **5** 156-157

CATT, CARRIE CHAPMAN (1859-1947), American reformer **3** 375-376
Shaw, Anna Howard **14** 162-163

Cattalo (hybrid animal)
Goodnight, Charles **6** 439

CATTELL, JAMES McKEEN (1860-1944), American psychologist and editor **3** 376-377

Cattle Driver (painting; Remington)
Chisum, John Simpson **4** 11

Cattle industry
cattle diseases
Koch, Heinrich Hermann Robert **9** 69-70
Pasteur, Louis **12** 125-127
ranchers
Chisum, John Simpson **4** 11
Goodnight, Charles **6** 439
Kidman, Sidney **8** 542-544
Love, Nat **10** 1-2
McCoy, Joseph Geiting **10** 403-404

CATULLUS, GAIUS VALERIUS (circa 84-circa 54 B.C.), Roman poet **3** 377-378
Horace **7** 500-503
Sappho **13** 479-480
Sulla, Lucius Cornelius I **15** 21-22
Titian **15** 242-244

Catulus, Gaius Lutatius (flourished 3d century B.C.), Roman naval commander
Hamilcar Barca **7** 94-95

Catulus, Quintus Lutatius (died 60 B.C.), Roman consul and censor
Crassus Dives, Marcus Licinius **4** 296-297

Caucasian Captive, The (poem)
Pushkin, Aleksandr Sergeevich **12** 489-491

Caucasian Chalk Circle, The (play)
Brecht, Bertolt **2** 512-514

Caucasus (region, Union of Soviet Socialist Republics)
Godunov, Boris Feodorovich **6** 382-383
Leo III **9** 330-332

Cauchon, Pierre (died 1442), French bishop
Joan of Arc **8** 264-265

CAUCHY, AUGUSTIN LOUIS (1789-1857), French mathematician **3** 378-380
Taylor, Brook **15** 121-122

Cauchy-Riemann equations (mathematics)
Alembert, Jean le Rond d' **1** 127-128

Caucus Club (Boston)
Adams, Samuel **1** 55-56

Caudillos (South American politics)
Portales Plazazuelos, Diego José Víctor **12** 404
Quiroga, Juan Facundo **12** 521-522
Roca, Julio Argentino **13** 218
Rosas, Juan Manuel de **13** 290-291

Caughnawaga Indians (Canada)
Krieghoff, Cornelius **9** 101

Caupolicán (died 1558), Araucanian chief
Ercilla y Zúñiga, Alonso de **5** 302
Valdivia, Pedro de **15** 400-401

Caus, Salomon de (1576?-1626), Norman engineer and architect
Le Nôtre, André **9** 328-329

Cause for Alarm (book)
Ambler, Eric **1** 191-192

Causeries du lundi (book)
Sainte-Beuve, Charles Augustin **13** 438

Cautionary Tales and More Beasts for Worse Children (book)
Belloc, Joseph Hilaire Pierre **2** 141

Cauvin, John
see Calvin, John

CAVAFY, CONSTANTINE P. (Konstantinos P. Kabaphēs; 1863-1933), first modernist Greek poet **3** 381-382

Cavagnari, Sir Pierre Louis Napoleon (1841-7189), British military administrator
Roberts, Frederick Sleigh **13** 195-196

Cavaignac, Godefroy (1853-1905), French politician
Dreyfus, Alfred **5** 103-105

Cavaignac, Louis Eugène (1802-1857), French general
Blanc, Louis **2** 318-319

Cavalcade (play)
Coward, Noel **4** 279-280

CAVALCANTI, GUIDO (circa 1255-1300), Italian poet **3** 382
Dante Alighieri **4** 389-391

Cavalier, The (novel)
Cable, George Washington **3** 198-199

Cavalier-Anglican party (England)
Shaftesbury, 1st Earl of **14** 135-136

Cavalier Parliament (England; 1661)
Clarendon, 1st Earl of **4** 73-75
Vane, Henry **15** 425-426

Cavalier poets (England)
Herrick, Robert **7** 336-339
Lovelace, Richard **10** 7-8
Marvell, Andrew **10** 301-303
Suckling, John **15** 10-11

CAVALLI, PIETRO FRANCESCO (1602-1676), Italian composer **3** 382-383
Caccini, Giulio **3** 205-206
Cesti, Pietro **3** 399-400
Malipiero, Gian Francesco **10** 171

Cavalry Crossing a Ford (poem)
Whitman, Walt **16** 249-251

Cave, Edward (1691-1754), English printer and editor
Johnson, Samuel **8** 315-317

Cave, Peace of (1557)
Paul IV **12** 145-146

Cave, The (novel)
Warren, Robert Penn **16** 121-122

Cave Inscriptions (India)
Asoka **1** 341-342

Cave of Vanhest, The (allegory)
Brackenridge, Hugh Henry **2** 472-473

Cavelier, René Robert
see La Salle, Sieur de

Cavendish, Lord Frederick Charles (1836-1882), English statesman
Gladstone, William Ewart **6** 357-360

Cavendish, George (1500-1562?), English biographer
Wolsey, Thomas **16** 364-366

CAVENDISH, HENRY (1731-1810), English physicist and chemist **3** 383-384

Cavendish, William
see Devonshire, 4th Duke of

Cavendish Laboratory (Cambridge University, England)
directors
Maxwell, James Clerk **10** 361-364
Rutherford, Ernest **13** 384-387
Thomson, Joseph John **15** 200-201
researchers
Aston, Francis William **1** 350-351, 273
Bohr, Niels Henrik David **2** 366-368
Chadwick, James **3** 405-406
Cockcroft, John Douglas **4** 131-132
Compton, Arthur Holly **4** 186-188
Crick, Francis Harry Crompton **4** 310
Haber, Fritz **7** 56-58
Kapitsa, Pyotr Leonidovich **8** 433-435

Cavendish Square Madonna and Child (sculpture)
Epstein, Jacob **5** 295-296

Cavern Club (Liverpool, England)
Lennon, John Winston **9** 326-328

Caves du Vatican, Les (book)
Gide, André **6** 308-309

CAVOUR, CONTE DI (Camillo Benso; 1810-1861), Italian statesman **3** 385-386
as premier
Crispi, Francesco **4** 310-311
Victor Emmanuel II **15** 483-484
unification of Italy
Charles Albert, King of Sardinia **3** 466
Garibaldi, Giuseppe **6** 215-217
Napoleon III **11** 310-312
Palmerston, 3d Viscount **12** 81-83

CAXIAS, DUQUE DE (Luiz Alves de Lima e Silva; 1803-1880), Brazilian general and statesman **3** 386
Deodoro da Fonseca, Manoel **4** 502
Feijó, Diogo Antônio **5** 405-406

CAXTON, WILLIAM (1422-1491), English printer **3** 386-387
Malory, Thomas **10** 175-176
Spenser, Edmund **14** 373-376

Cayuse Indians (North America)
Ogden, Peter Skene **11** 480-481
Whitman, Marcus **16** 248-249

CBS
see Columbia Broadcasting System

CCP
see Christian Democratic Union; Communist party (China); Cooperative Commonwealth Federation (Canada)

Ceasarion
see Ptolemy XIV

CEAUSESCU, NICOLAE (1918-1989), Romanian statesman **3** 387-388
Dubček, Alexander **5** 112-113
Tito, Marshal **15** 244-246

Cecil, Lord David (1902-1986), English critic
Bowen, Elizabeth **2** 462-463

Cecil, Edward Algernon Robert
see Cecil of Chelwood, Viscount

Cecil, Sir Robert (1563?-1612), English statesman
Calvert, George **3** 238-239
Elizabeth I **5** 263-266
Essex, 2d Earl of **5** 321-322
James I **8** 204-206

Cecil, Sir William
see Burghley, Lord

CECIL OF CHELWOOD, VISCOUNT (Edgar Algernon Robert Cecil; 1864-1958), English statesman **3** 388-389

Cécile (novel)
Fontane, Theodor **5** 504

Cecilia (novel)
Burney, Fanny **3** 147-148

Cecilia, St. (sculpture)
Clodion **4** 121

Cédron (literary character)
Lamartine, Alphonse Marie Louis de **9** 173-175

Cefalù Cathedral
Roger II **13** 244-245

CELA Y TRULOCK, CAMILO JOSÉ (born 1916), Spanish author **3** 389-390

Celaya, Battle of (1915)
Carranza, Venustiano **3** 321-322
Obregón, Álvaro **11** 458-459
Villa, Pancho **15** 495-496

Celebrating Myself (poems)
Rilke, Rainer Maria **13** 171-172

Celebrity (novel)
Churchill, Winston **4** 50-51

Celestial mechanics (astronomy)
Adams, John Couch **1** 51-52
Bowditch, Nathaniel **2** 460-461
Halley, Edmund **7** 88-89
Leverrier, Urbain Jean Joseph **9** 361-362
Poincaré, Jules Henri **12** 365-366

Celestial Omnibus ... (stories)
Forster, Edward Morgan **6** 14-16

Celestine I, St. (died 432), pope 422-432
Nestorius **11** 349-350

Celestine III (1106?-1198), pope 1191-1198
Innocent, III **8** 125-127

Celestine V (Pietro di Murrone; 1215-1296), pope 1294
Boniface VIII **2** 392-393
Jacopone da Todi **8** 194

Celestius
see Caelestius

Celibacy, clerical (religion)
Dunstan **5** 151-152
Feijó, Diogo Antônio **5** 405-406
Paul VI **12** 146-148
Zwingli, Huldreich **16** 537-538

CÉLINE, LOUIS FERDINAND (pen name of Ferdinand Destouches; 1894-1961), French novelist **3** 390-391

Cell respiration (biochemistry)
Szent-Györgyi, Albert von **15** 62-64
Warburg, Otto **16** 109-111

Cell theory (biology)
Schwann, Theodor **14** 51-52
Virchow, Rudolf Ludwig Carl **15** 506-507

Cella (Greek architecture)
Ictinus **8** 101

CELLINI, BENVENUTO (1500-1571), Italian goldsmith and sculptor **3** 391-392
Goujon, Jean **6** 466-467

Cellular pathology (biology)
Ehrlich, Paul **5** 225-226
Virchow, Rudolf Ludwig Carl **15** 506-507

CELSIUS, ANDERS (1701-1744), Swedish astronomer **3** 392

Celsius, Olof (1670-1756), Swedish botanist
Linnaeus, Carl **9** 427-429

CELSUS, AULUS CORNELIUS (circa 25 B.C.-A.D. 45?), Roman medical author **3** 393

Celtes, Conradus (Konrad Pickel; 1459-1508), German humanist
Zwingli, Huldreich **16** 537-538

Celtic renaissance
see Irish literary renaissance

Celtic Twilight, The (literary collection)
Yeats, William Butler **16** 445-447

Celts (European people)
Augustine of Canterbury **1** 370-371
Gobineau, Comte de **6** 375-376

Cemetery (painting)
Ruisdael, Jacob van **13** 357-358

Cena de le Ceneri, La (book)
Bruno, Giordano **3** 75-76

Cena del Rey Baltasar, La (play)
Calderón, Pedro **3** 221-222

Cénacle (French literary group)
Hugo, Victor Marie **8** 22-25
Sainte-Beuve, Charles Augustin **13** 438

Cencerro de cristal, El (poems)
Güiráldez, Ricardo **7** 38-39

Cenci, The (play)
Shelley, Percy Bysshe **14** 176-178

Cendrars, Blaise (1887-1961), French poet
Chagall, Marc **3** 406-407

Cenerentola, La (opera)
Rossini, Gioacchino **13** 311-312

Cenno de' Pepsi
see Cimabue

Censer (print)
Schongauer, Martin **14** 26-28

Censor americano, El (periodical)
Bello, Ahmadu **2** 139-140

Censors, Roman
see Statesmen, Roman

Censorship
Austria
Francis II **6** 43-44
Joseph II **8** 359-360
Metternich, Klemens von **10** 533-536
China
Li Ssu **9** 442-443
Qianlong **12** 502-505
Quin Shi Huang-di **12** 515-518
Czechoslovakia
Dubček, Alexander **5** 112-113
England
Filmer, Robert **5** 448
Lawrence, David Herbert **9** 247-248
Milton, John **11** 43-46
France
Charles X **3** 463-464
Helvétius, Claude Adrien **7** 273-274

Hugo, Victor Marie **8** 22-25
Germany
Benn, Gottfried **2** 164
Bonhoeffer, Dietrich **2** 389-391
Brecht, Bertolt **2** 512-514
Döllinger, Josef Ignaz von **5** 47-48
Goebbels, Joseph Paul **6** 384-385
Italy
Verdi, Giuseppe Fortunino Francesco **15** 463-465
Mexico
Fernández de Lizardi, José Joaquin **5** 424-425
Poland
Gomulka, Wladislaw **6** 422-424
Prussia
Frederick William III **6** 87
Frederick William IV **6** 87-88
Russia
Akhmatova, Anna **1** 96-97
Babel, Isaac Emmanuelovich **1** 411-412
Dostoevsky, Fyodor **5** 74-77
Gogol, Nikolai **6** 391-393
Mandelstam, Osip Emilyevich **10** 191
Pasternak, Boris Leonidovich **12** 124-125
Solzhenitsyn, Alexander Isayevich **14** 330-332
Spain
Mariana, Juan de **10** 254-255
Switzerland
Calvin, John **3** 239-242
United States
Bradford, William **2** 475-476
Comstock, Anthony **4** 188-189
Creel, George **4** 304-305
Dreiser, Herman Theodore **5** 98-100
Frankfurter, Felix **6** 57
see also Civil liberties; Freedom of speech; Freedom of the press; Index of Forbidden books; Obscenity trials (United States); Pornography (literature); Religious liberty

Censorship (play)
Wedekind, Frank **16** 166-167

Census (China)
Hung-wu **8** 38-39

Census (Mongolia)
Yeh-lü Ch'u-ts'ai **16** 447-449

Census, United States Bureau of the
Cooley, Charles Horton **4** 216-217
De Bow, James Dunwoody Brownson **4** 441-442
McCoy, Joseph Geiting **10** 403-404

Centennial Hymn (musical composition)
Paine, John Knowles **12** 65

Centennial Meditation of Columbia, The (cantata)
Lanier, Sidney **9** 199-200

Centennial Summer (musical)
Kern, Jerome David **8** 517-518

Center Academy (Brooklyn)
Rothko, Mark **13** 320-321

Center for Advanced Musical Studies (Buenos Aires)
Ginastera, Alberto Evaristo **6** 328-329

Center for Advanced Study in the Behavioral Sciences (Stanford University, California)
Berelson, Bernard **2** 185-186
Tyler, Ralph W. **15** 370-371

Center for the Study of Democratic Institutions (Santa Barbara, California)
Hutchins, Robert Maynard **8** 68-69
Pauling, Linus Carl **12** 150-152
Tugwell, Rexford Guy **15** 336-339

Center for the Study of Responsive Law (United States)
Nader, Ralph **11** 290-291

Center party (Germany)
Adenauer, Konrad **1** 59-61

Center Station Pumping House (Philadelphia, Pennsylvania)
Latrobe, Benjamin Henry **9** 222-224

CENTO
see Central Treaty Organization

Central Aerohydrodynamics Institute (Russia)
Tupolev, Andrei Nikolaevich **15** 341-342

Central African Republic (nation, Central Africa)
Brazza, Pierre Paul François Camille Savorgnan de **2** 509-510
Eboué, Adolphe Felix Sylvestre **5** 194
Idris I **8** 102
Leclerc, Jacques Philippe **9** 272-273
Marchand, Jean-Baptiste **10** 234-237
Schweitzer, Albert **14** 55-56

Central America
see Latin America

Central America (book)
Davis, Richard Harding **4** 422-423

Central American Federation (1825-1838)
Barrios, Justo Rufino **2** 23-24
Carrera, José Rafael **3** 324-325
Morazán, José Francisco **11** 155

Central American International Railroad
Keith, Minor Cooper **8** 476-477

Central Asia (Steppes-Turkestan)
Andrews, Roy Chapman **1** 232-233
Hsüan Tsang **8** 6-7
Kublai Khan **9** 115-118
Przhevalsky, Nikolai Mikhailovich **12** 469-470

Central Bank (Chile)
Herrera, Juan de **7** 335

Central Bank (Germany)
Schacht, Hjalmar Horace Greeley **13** 518-519

Central Bank (Mexico)
Calles, Plutarco Elías **3** 234-235

Central Bank (Sweden)
Hammarskjöld, Dag **7** 100-101

Central Committee (Union of Soviet Socialist Republics)
see Statesmen, Russian—Central Committee; Communist party (Union of Soviet Socialist Republics)

Central Conference of American Rabbis
Wise, Isaac Mayer **16** 342-343

Central Congregational Church (Boston, Massachusetts)
Upjohn, Richard **15** 392

Central Control Commission (Union of Soviet Socialist Republics)
Dzerzhinsky, Felix Edmundovich **5** 173-174

Central Europe (journal)
Mazzini, Giuseppe **10** 381-383

Central Highway (Cuba)
Machado y Morales, Gerardo **10** 92-93

Central Hindu College (Benares, India)
Besant, Annie Wood **2** 233-234

Central Intelligence Agency (United States)
Arbenz Guzmán, Jacobo **1** 274-276
Casey, William J. **3** 351-353
Colby, William E. **4** 143-145
Kennedy, John Fitzgerald **8** 502-506
Marcos, Ferdinand **10** 240-242
McCarthy, Eugene Joseph **10** 386-388
Mobutu Sese Seko **11** 69-71

Central Life Insurance Co. (Tampa, Florida)
Bethune, Mary McLeod **2** 241-242

Central Pacific Railroad (United States)
Durant, Thomas Clark **5** 157-158
Huntington, Collis Potter **8** 49
Judah, Theodore Dehone **8** 373-374
Stanford, Leland **14** 397-398

Central Park (New York City)
Olmsted, Frederick Law **11** 503-504
Wood, Fernando **16** 367-368

Central Part of the Chain (poems)
Jami **8** 218-219

Central Powers (WWI)
see World War I

Central School for Arts and Manufactures
Dumas, Jean Baptiste André **5** 138-139

Central Treaty Organization (CENTO)
Ayub Khan, Mohammed **1** 395-396

Central University (Kentucky)
Saunders, Charles Edward **13** 498-499

Centralism (government; South America)
Nariño, Antonio **11** 314-315

Centre National d'Art et Culture Georges Pompidou (building; Paris)
Piano, Renzo **12** 289-291
Rogers, Richard **13** 248-250

Centrencephalon (brain)
Penfield, Wilder Graves **12** 198-200

Centrifugal governor (instrument)
Foucault, Jean Bernard Léon **6** 28-29

Centrosoyus (Moscow)
Le Corbusier **9** 274-275

Centuria prima miscellaneorum (book)
Poliziano, Angelo **12** 373-374

Centuries (series of books)
Nostradamus **11** 432-434

Centuries of Magdeburg, The (book)
Canisius, Peter **3** 258

Century, The (magazine)
Crane, Stephen **4** 293-295
Johnson, James Weldon **8** 304-305
Markham, Edwin **10** 267
McClure, Samuel Sidney **10** 398-399
Rembrandt Harmensz van Rijn **13** 91-95

Century Club (New York City)
Bellows, Henry Whitney **2** 143-144

Century Dictionary and Cyclopedia, The (book)
Whitney, Josiah Dwight **16** 254-255

Century of Dishonor, A (treatise)
Jackson, Helen Hunt **8** 172

Century of Roundels, A (poems)
Swinburne, Algernon Charles **15** 54-55

Cepeda y Ahumada, Teresa de
see Theresa, St.

Cephalic index (anthropology)
Boas, Franz **2** 349-351

Cephas
see Peter, St.

Cepheid stars (astronomy)
Hubble, Edwin Powell **8** 10-11
Shapley, Harlow **14** 155-156

Cercle et Carré (sculpture group)
González, Julio **6** 428-429

Cerebral palsy (medicine)
Freud, Sigmund **6** 103-106

Cerebrospinal fever (medicine)
Domagk, Gerhard Johannes Paul **5** 48-50

Cerebrospinal fluid (physiology)
Swedenborg, Emanuel **15** 49-50

Ceremony of Carols, A (musical composition)
Britten, Benjamin **3** 10-11

Cerenkov, Pavel
see Cherenkov, Pavel

Cerenkov effect
see Cherenkov effect

Ceres (asteroid)
Gauss, Karl Friedrich **6** 240-242

CEREZO AREVALO, MARCO VINICIO (born 1942), president of Guatemala (1986-1991) **3** 393-395

Cerium (element—chemistry)
Berzelius, Jöns Jacob **2** 231-233

CERN (Conseil Européen pour la Recherche Nucléaire)
see European Center for Nuclear Research

Cerne Abbas monastery (Dorset, England)
Aelfric **1** 69-70

Cerro Gordo, Battle of (1847)
Beauregard, Pierre Gustave Toutant **2** 96-97

Certain Measure, A (book)
Glasgow, Ellen **6** 360-361

Certains (book)
Huysmans, Joris Karl **8** 81-82

CERVANTES, MIGUEL DE SAAVEDRA (1547-1616), Spanish novelist **3** 395-398
Golden Age
Calderón, Pedro **3** 221-222
Góngora y Argote, Luis de **6** 427-428
Lope Félix de Vega Carpio **9** 503-506
influence of
Beaumont, Francis **2** 95
Brackenridge, Hugh Henry **2** 472-473
Falla, Manuel de **5** 372-373
Mendelssohn, Moses **10** 488-489
influenced by
Ariosto, Ludovico **1** 289-290
translations of
Merezhkovsky, Dmitry Sergeyevich **10** 515-516
Smollett, Tobias George **14** 305-307
Tieck, Ludwig **15** 218-219

Cervini, Marcello
see Marcellus II

César Birotteau (story)
Balzac, Honoré de **1** 478-480

Cesare amante (opera)
Cesti, Pietro **3** 399-400

Cesena (Italian city-state)
Julius II **8** 384-386

Cesium (element—chemistry)
Bunsen, Robert Wilhelm **3** 124-125

CÉSPEDES, CARLOS MANUEL DE (1819-1874), Cuban lawyer and revolutionary **3** 398-399
Batista y Zaldívar, Fulgencio **2** 57-58
Gómez, Máximo **6** 418-419
Grau San Martin, Ramón **6** 499-500
Maceo, Antonio **10** 88-90

CESTI, PIETRO (Marc'Antonio Cesti; 1623-1669), Italian composer **3** 399-400
Caccini, Giulio **3** 205-206
Cavalli, Pietro Francesco **3** 382-383

CETSHWAYO (Cetewayo; circa 1826-1884), king of Zululand 1873-1879 **3** 400
Botha, Louis **2** 434-436
Frere, Henry Bartle Edward **6** 100-101

Ceuta (city, Spanish Morocco)
Abd al-Rahman III **1** 14
Camoëns, Luis Vaz de **3** 247-249
Henry the Navigator **7** 305-306

Ceylon (now Sri Lanka; island nation, Indian Ocean)
Buddha **3** 97-101
Rajaraja I **13** 7

CÉZANNE, PAUL (1839-1906), French painter **3** 400-402
friends
Pissaro, Camille **12** 326-327
Zola, Émile **16** 526-528
influence (France)
Braque, Georges **2** 504-505
Derain, André **4** 503
Léger, Fernand **9** 302-303
Matisse, Henri **10** 336-337
Vlaminck, Maurice **16** 6
influence (Italy)
Modigliani, Amedeo **11** 72-73
influence (Mexico)
Rivera, Diego **13** 183-184
influence (Spain)
Picasso, Pablo **12** 292-295
influence (Switzerland)
Klee, Paul **9** 47-49
influence (United States)
Demuth, Charles **4** 497-498
Gorky, Arshile **6** 458
Hartley, Marsden **7** 186
Hofmann, Hans **7** 442-443
Weber, Max **16** 160
influenced by
Carracci **3** 319-321
Courbet, Jean Desiré Gustave **4** 271-273
Delacroix, Ferdinand Victor Eugène **4** 469-471
quoted
Monet, Claude **11** 102-104
Poussin, Nicolas **12** 418-420

CGOC
see General Confederation of Workers and Peasants (Mexico)

CGT
see Confédération Générale des Travailleurs

CGTA
see Confédération Générale du Travail Africain

Chabas, Paul Émile (1869-1937), French painter
Comstock, Anthony **4** 188-189

Chacabuco, Battle of (1817)
O'Higgins, Bernardo **11** 486

Chace (music)
see Round (music)

Chaco War (1932-1935)
Bolivia
Paz, Octavio **12** 161-162
mediation
Lamas, Carlos Saavedra **9** 175-176
Paraguay
Justo, Agustin Pedro **8** 396
Morínigo, Higinio **11** 174-175
Stroessner, Alfredo **14** 511-512

Chaconne (musical composition)
Nielsen, Carl August **11** 388-389

Chad, Lake (Africa)
Clapperton, Hugh **4** 72-73

Chad, Republic of (nation, North Central Africa)
Eboué, Adolphe Felix Sylvestre **5** 194

CHADLI BENJEDID (born 1929), president of the Algerian Republic (1979-) **3** 402-404

CHADWICK, SIR EDWIN (1800-1890), English utilitarian reformer **3** 404-405

CHADWICK, SIR JAMES (1891-1974), English physicist **3** 405-406
Lawrence, Ernest Orlando **9** 248-250
Szilard, Leo **15** 64-66

Chadwick, Lynn (born 1914), English sculptor
González, Julio **6** 428-429

Chaerea (literary character)
Terence **15** 146-148

Chaeronea, Battle of (338 B.C.)
Alexander the Great **1** 137-141
Isocrates **8** 151

CHAGALL, MARC (1887-1985), Russian painter **3** 406-407

Chagatai khanate (Mongolian Empire)
Tamerlane **15** 94-95

CHAIN, ERNST BORIS (1906-1979), German-born English biochemist **3** 407-408
Fleming, Alexander **5** 483-485
Florey, Howard Walter **5** 491-492

Chain store (retailing)
Penney, J. C. **12** 202-203
Rosenwald, Julius **13** 293
Stewart, Alexander Turney **14** 448-449
Ward, Aaron Montgomery **16** 112
Woolworth, Frank Winfield **16** 383-384

Chainbearer, The (novel)
Cooper, James Fenimore **4** 220-223

Chained Action (sculpture)
Maillol, Aristide **10** 150-151

Chaises, Les (play)
Ionesco, Eugène **8** 131-132

Chaka (novel)
Mofolo, Thomas **11** 74
see also Shaka

Chakri Dynasty (Thailand)
Bhumibol Adulyadej **2** 258-259

Chalcedon, Council of (451)
Eutyches **5** 335
Justinian I **8** 393-395
Leo I **9** 329-330
Nestorius **11** 349-350

Chalchuapa, Battle of (1885)
Barrios, Justo Rufino **2** 23-24

Chalcidian League (Greece; 379 B.C.)
Agesilaus II **1** 79-80

Chalcidice (peninsula, Greece)
Cleon **4** 104-105

Chalcis (city, Greece)
Cleomenes I **4** 103

Chaldea (ancient region; Persian Gulf, Asia)
Ashurbanipal **1** 338

Chaldiran, Battle of (1514)
Selim I **14** 94-95

Chalgrove Field, Battle of (1643)
Hampden, John **7** 110-111

Challenge of Africa, The (book)
Busia, Kofi Abrefa **3** 172-173

Challenger, Professor (literary character)
Doyle, Arthur Conan **5** 91-92

Challenger Deep (Mariana Trench)
Piccard, Auguste **12** 297-298

CHALMERS, THOMAS (1780-1847), Scottish reformer and theologian **3** 408-409
Duff, Alexander **5** 126-127

Chalôns-sur-Marne, Battle of (451)
Attila **1** 360

Chamber music (ensemble music)
20th century
Bartók, Béla **2** 35-36
Berg, Alban **2** 186-187
Britten, Benjamin **3** 10-11
Harris, Roy **7** 175-176
Hindemith, Paul **7** 399-400
Honegger, Arthur **7** 472-473
Malipiero, Gian Francesco **10** 171
Milhaud, Darius **11** 17-18
Musgrave, Thea **11** 266-268
Poulenc, Francis **12** 414-415
Prokofiev, Sergei Sergeevich **12** 458-460
Schoenberg, Arnold **14** 24-26
Shostakovich, Dmitri Dmitrievich **14** 204-205
Tcherepnin, Alexander **15** 132-133
Tower, Joan **15** 279-281
Zwilich, Ellen Taaffe **16** 536-537
see also specific forms
baroque
Buxtehude, Dietrich **3** 185-186
Carissimi, Giacomo **3** 299-300
Corelli, Arcangelo **4** 230-231
Handel, George Frederick **7** 116-119
Monteverdi, Claudio Giovanni Antonio **11** 126-128
Rameau, Jean Philippe **13** 17-18
Scarlatti, Pietro Alessandro Gaspare **13** 517-518
classic and romantic
Haydn, Franz Joseph **7** 219-221
Mozart, Wolfgang Amadeus **11** 218-221
Schubert, Franz Peter **14** 35-37
Weber, Carl Maria Friedrich Ernst von **16** 156-157
postromantic and nationalism
Brahms, Johannes **2** 490-492
Rimsky-Korsakov, Nikolai Andreevich **13** 174-175
Saint-Saëns, Charles Camille **13** 435-436
Smetana, Bedřich **14** 281-282

Chamber Music (poems)
Joyce, James **8** 365-367

Chamber of Accounts (France)
Philip IV **12** 274

Chamber of Deputies (Belgium)
Albert I **1** 112

Chamber of Deputies (France)
Herriot, Édouard **7** 339-340

Chamber of Deputies (Italy)
Paul VI **12** 146-148

Chamber of Five Hundred (France)
Barras, Vicomte de **2** 19

Chambered Nautilus, The (poem)
Holmes, Oliver Wendell **7** 457-458

CHAMBERLAIN, (ARTHUR) NEVILLE (1869-1940), English statesman **3** 409-411
appeasement policy
Daladier, Édouard **4** 369
Macmillan, Harold **10** 112-113
Perth, 16th Earl of **12** 244-245
domestic policy
Baldwin, Stanley **1** 468-469
Chamberlain, Joseph **3** 411-413
Churchill, Winston Leonard Spencer **4** 51-53
Eden, Anthony **5** 204-205
Lloyd George, David **9** 469-471
influenced by
Disraeli, Benjamin **5** 27-29
relatives
Chamberlain, Joseph **3** 411-413

CHAMBERLAIN, SIR (JOSEPH) AUSTEN (1863-1937), English statesman **3**
Chamberlain, Arthur Neville **3** 409-411
Chamberlain, Joseph **3** 411-413
Chelmsford, Frederic John Napier Thesiger **3** 497

CHAMBERLAIN, HOUSTON STEWART (1855-1927), English-born German writer **3** 411
Gobineau, Comte de **6** 375-376

CHAMBERLAIN, JOSEPH (1836-1914), English politician **3** 411-413
colonial policy
Goldie, George Dashwood Taubman **6** 404
Gooch, George Peabody **6** 432-433
Kruger, Stephanus Johannes Paulus **9** 108-109
Rhodes, Cecil John **13** 120-122
home rule
Gladstone, William Ewart **6** 357-360
Salisbury, 3d Marquess of **13** 448-449
relatives
Chamberlain, Arthur Neville **3** 409-411

CHAMBERLAIN, WILT (born 1936), American basketball player **3** 413-415

Chamberlain's war
see Boer War (1899-1902)

Chamberlin, Edward Hastings (1899-1967), American economist
Clark, John Maurice **4** 77-78

CHAMBERLIN, THOMAS CHROWDER (1843-1928), American geologist **3** 415-416

Chambers, Robert (1802-1871), Scottish publisher
Darwin, Charles Robert **4** 397-399

CHAMBERS, WHITTAKER (Jay Vivian; 1901-1961), magazine editor who helped organize a Communist spy ring in the United States government **3** 416-417
Hiss, Alger **7** 413-415

Chambers, William (1726-1796), British architect
Adam, Robert and James **1** 38-40

Chambers v. Florida (legal case)
Black, Hugo Lafayette **2** 301-303

Chamorro Vargas, Emiliano (1871-1966), Nicaraguan general and politician
Somoza, Anastasio **14** 335-336

CHAMORRO, VIOLETA BARRIOS DE (born 1930), newspaper magnate, publicist, and first woman president of Nicaragua (1990) **3** 417-419

Champ de Mars (park, Paris)
Danton, Georges Jacques **4** 391-393

Champa (ancient king; Indochina)
Cheng Ho **3** 500
Kublai Khan **9** 115-118

Champaran (town, India)
Prasad, Rajendra **12** 433

Champfleury (Jules Fleury-Husson; 1821-1889), French critic and novelist
Courbet, Jean Desiré Gustave **4** 271-273

Champion (story)
Lardner, Ringgold Wilmer **9** 204-205

Champion, The (film)
Chaplin, Charles Spencer **3** 438-440

Champion Bay (Western Australia)
Forrest, John **6** 12-13

Champion des dames, Le (poem; Martin le Franc)
Dufay, Guillaume **5** 125-126
Dunstable, John **5** 150-151

Champion of the Spirit (sculpture)
Barlach, Ernst **2** 5-6

Champlain, Lake (between Vermont and New York State)
Arnold, Benedict **1** 309-310

CHAMPLAIN, SAMUEL DE (circa 1570-1635), French geographer and explorer **3** 419-421
Brébeuf, Jean de **2** 511-512
Brûlé, Étienne **3** 67-68

Champlain Canal (New York State)
Clinton, DeWitt **4** 112-113

CHAMPOLLION, JEAN FRANÇOIS (1790-1832), French Egyptologist **3** 421

Champollion-Figeac, Jacques Joseph (1778-1867), French archeologist
Champollion, Jean François **3** 421

Champs délicieux, Les (art collection)
Ray, Man **13** 59-60

Ch'an sect
see Zen Buddhism

Chanakya
see Kautilya

Chance (novel)
Conrad, Joseph **4** 205-207

Chance, Love and Logic (essays; Pierce)
Cohen, Morris Raphael **4** 139-140

Chance music
see Aleatory music

CHANCELLOR, RICHARD (died 1556), English navigator **3** 422
Cabot, Sebastian **3** 200-201
Ivan IV **8** 157-159

Chancellorsville, Battle of (1863)
Confederates
Davis, Jefferson **4** 416-418
Jackson, Shirley Ann **8** 183-184
Lee, Robert Edward **9** 292-294
Stuart, James Ewell Brown **14** 515-516
Union
Howard, Oliver Otis **7** 528-529
Meade, George Gordon **10** 440-441
Schurz, Carl **14** 44-45

Chandelier, Le (play)
Musset, Louis Charles Alfred de **11** 271-272

Chanderi (town, India)
Ala-ud-din **1** 102-103

Chandernagor (province, India)
Dupleix **5** 153

Chandigarh (city, India)
Le Corbusier **9** 274-275

CHANDLER, ALFRED DU PONT, JR. (born 1918), American historian of American business **3** 422-423

CHANDLER, RAYMOND, JR. (1888-1959), American author of crime fiction **3** 423-425
Bogart, Humphrey **2** 363-364

CHANDLER, ZACHARIAH (1813-1879), American politician **3** 425-426

Chandos Anthems (musical composition)
Handel, George Frederick **7** 116-119

Chandragupta II (ruled 380-413), emperor of India
Kalidasa **8** 414-415

CHANDRAGUPTA MAURYA (died circa 298 B.C.), emperor of India 322?-298 **3** 426
Asoka **1** 341-342
Kautilya **8** 462

CHANEL, COCO (born Gabrielle Chanel; 1882-1971), French fashion designer **3** 429

Chang, John M.
see Chang Myon

Ch'ang-an (city, China)
Liu Pang **9** 453

Chang Chiao
see Chang Chüeh

CHANG CHIEN (1853-1926), Chinese industrialist and social reformer **3** 429-430

CHANG CHIH-TUNG (1837-1909), Chinese official and reformer **3** 430-431
Feng Kuei-fen **5** 411-412
K'ang Yu-wei **8** 426-428

Chang-chou
see Amoy

CHANG CHÜ-CHENG (1525-1582), Chinese statesman **3** 431-432

CHANG CHÜEH (died 184), Chinese religious and revolutionary leader **3** 432-433

Chang Hsü (flourished circa 700), Chinese calligrapher
Wu Tao-tzu **16** 405-406

CHANG HSÜEH-CH'ENG (1738-1801), Chinese scholar and historian **3** 433
Huang Tsung-hsi **8** 9-10

Chang Hsüeh-liang (born 1898), Chinese general
Chang Tso-lin **3** 434-435
Chiang Kai-shek **3** 510-513
Chou En-lai **4** 20-22
Yen Hsi-shan **16** 452-453

Ch'ang-k'ang
see Ku K'ai-chih

Chang Myon (1899-1966), South Korean statesman
Park, Chung Hee **12** 99-102
Rhee, Syngman **13** 117-120

Chang Pin (flourished early 4th century), Chinese statesman
Shih Le **14** 195

CHANG PO-GO (died 846), Korean adventurer and merchant prince **3** 433-434

Chang Shih-ch'eng (flourished mid-14th century), Chinese military leader
Hung-wu **8** 38-39
Wang Fu-chih **16** 99-101

Chang Tsai (1020-1077), Chinese philosopher
Chu Hsi **4** 40-43

CHANG TSO-LIN (1873-1928), Chinese warlord **3** 434-435
Hirohito **7** 410-412
Li Ta-chao **9** 447

Sun Yat-sen **15** 35-39
Wu P'ei-fu **16** 404-405

Change and Habit (book)
Toynbee, Arnold Joseph **15** 283-284

Change of Skin (novel)
Fuentes, Carlos **6** 141-142

Changeling, The (play)
Middleton, Thomas **11** 8-9

Changes of Fortune (poem)
Christine de Pisan **4** 29-30

Changing America (book)
Ross, Edward Alsworth **13** 300

Changsha (city, China)
Chu Hsi **4** 40-43
Tseng Kuo-fan **15** 324-325

Channel Heights (San Pedro, California)
Neutra, Richard Joseph **11** 355-356

CHANNING, EDWARD (1856-1931), American historian **3** 435
Morison, Samuel Eliot **11** 175-176

Channing, Walter (1786-1876), American physician
Channing, Edward **3** 435

CHANNING, WILLIAM ELLERY (1780-1842), Unitarian minister and theologian **3** 435-436
friends
Brownson, Orestes Augustus **3** 57-58
Hawthorne, Nathaniel **7** 212-215
Sumner, Charles **15** 30-31
influence of
Peabody, Elizabeth Palmer **12** 167-168
Tappan brothers **15** 105-106
influenced by
Child, Lydia Maria Francis **3** 520-521
Woolman, John **16** 382-383

Channing, William Ellery (1818-1901), American poet
Allston, Washington **1** 176-177
Channing, Edward **3** 435

Channing, William Francis (1820-1901), American inventor
Farmer, Moses Gerrish **5** 385

Chanson (musical form)
Clemens non Papa, Jacobus **4** 101
Dufay, Guillaume **5** 125-126
Gombert, Nicolas **6** 416-417
Goudimel, Claude **6** 466
Josquin des Prez **8** 361-363
Lassus, Roland de **9** 216-218
Le Jeune, Claude **9** 314-315
Obrecht, Jacob **11** 457-458
Ockeghem, Johannes **11** 464-465
Willaert, Adrian **16** 287-288

Chanson d'automne (poem)
Verlaine, Paul Marie **15** 465-466

Chanson d'Eve, La (song cycle)
Fauré, Gabriel Urbain **5** 397-398

Chanson royale (musical composition)
Machaut, Guillaume de **10** 93-94

Chansons a 5 (musical composition)
Sweelinck, Jan Pieterszoon **15** 50-51

Chansons de geste (literary form)
Rabelais, François **12** 524-526
Wolfram von Eschenbach **16** 360-361

Chansons madécasses (musical composition)
Ravel, Maurice Joseph **13** 54-55

Chant du soldat (musical composition)
Gottschalk, Louis Moreau **6** 463-464

Chant tune
see Cantus firmus

Chantal, St. Jeanne Françoise de
see Jane Frances de Chantal, St.

Chantilly (town, France)
Le Nôtre, André **9** 328-329

Chantry (religious post)
Edward VI **5** 213-214

Chants d'ombre (poems)
Senghor, Léopold Sédar **14** 106-107

Chants du crépuscule (literary collection)
Hugo, Victor Marie **8** 22-25

Chants pour Naëtt (poems)
Senghor, Léopold Sédar **14** 106-107

Chanukah (Jewish feast of Dedication)
Judas Maccabeus **8** 374-375

Chanut, La (painting)
Seurat, Georges Pierre **14** 120-122

Chao (ruled 311-278 B.C.), king of Chinese state of Yen
Tsou Yen **15** 329-330

Chao Chih-ch'ien (1829-1884), Chinese painter
Ch'i Pai-shih **3** 526-527

Chao ch'ing (city; China)
Ricci, Matteo **13** 124-125

Chao dynasty, Latter (China; ruled 319-349)
Shih Le **14** 195

Chao Kao (died 206 B.C.), Chinese eunuch of Ch'in empire
Li Ssu **9** 442-443
Quin Shi Huang-di **12** 515-518

Chao K'uang-yin
see Zhao Kuang-yin

Chao Lin (flourished late 13th-early 14th century), Chinese painter
Chao Meng-fu **3** 436-437

Chao Ling-jan
see Chao Ta-nien

CHAO MENG-FU (1254-1322), Chinese painter **3** 436-437

Chao Ta-nien (flourished late 11th century), Chinese landscape painter
Mi Fei **11** 12-13

Chao Tzu-yüeh (novel)
Lao Shê **9** 200-201

Chao Yung (flourished late 13th-early 14th century), Chinese painter
Chao Meng-fu **3** 436-437

Chao-hua hsi-shih (prose poetry)
Lu Hsün **10** 35-37

Chaos (literary collection)
Lagerkvist, Pär Fabian **9** 162-163

Chapeau de paille, Le (painting)
Rubens, Peter Paul **13** 339-342

CHAPIN, F(RANCIS) STUART (1888-1974), American sociologist **3** 437-438

Chapin, Samuel (1598-1675), American colonial pioneer
Saint-Gaudens, Augustus **13** 432

Chapin Social Participation Scale
Chapin, (F.) Stuart **3** 437-438

Chapin Social Status Scale
Chapin, (F.) Stuart **3** 437-438

CHAPLIN, CHARLES SPENCER (1889-1977), Anglo-American film actor, director, and writer **3** 438-440
Griffith, David Wark **6** 544-545
Lubitsch, Ernst **10** 18-19
O'Neill, Eugene **11** 514-516
Sennett, Mack **14** 108-109

CHAPMAN, GEORGE (1559/60-1634), English poet, dramatist, and translator **3** 440-441
Keats, John **8** 470-472
Kyd, Thomas **9** 140-141
Plutarch **12** 359-360

CHAPMAN, SYDNEY (1888-1970), English geophysicist **3** 441

Chapman-Ferraro theory (physics)
Chapman, Sydney **3** 441

Chapters in Jewish Literature (book)
Abrahams, Israel **1** 29

Chapters of Isaac the Scribe, The (newspaper series)
Pinto, Isaac **12** 318

Chapultepec Conference (1945)
Plaza Lasso, Galo **12** 350-351

Char, René (1903-1988), French poet
Boulez, Pierre **2** 444-445

Characteristics of Men, Manners, Opinions, Times (essays)
Shaftesbury, 3d Earl of **14** 136-137

Characters (book; Overbury)
Webster, John **16** 164

Characters (book; Theophrastus)
Menander **10** 477-478

Characters of Theophrastus... (book)
La Bruyère, Jean de **9** 145

Charcoal Sketches (stories)
Sienkiewicz, Henryk **14** 216-217

CHARCOT, JEAN MARTIN (1825-1893), French psychiatrist **3** 442
Binet, Alfred **2** 277-278
Freud, Sigmund **6** 103-106

Janet, Pierre Marie Félix **8** 220

CHARDIN, JEAN BAPTISTE SIMÉON (1699-1779), French painter **3** 442-443
Fragonard, Jean Honoré **6** 38-39
Watteau, Antoine **16** 143-144

Chardón Plan (Puerto Rico)
Muñoz Marín, José Luís Alberto **11** 249-250

CHARGAFF, ERWIN (born 1905), American biochemist who worked with DNA **3** 444-445

Charge of the Light Brigade, The (poem)
Tennyson, Alfred **15** 144-146

Chariot (sculpture)
Giacometti, Alberto **6** 294-295

Charité Hospital (Paris)
Louis, Pierre Charles Alexandre **9** 540

Charity (painting)
Andrea del Sarto **1** 224-225

Charity (sculpture)
Powers, Hiram **12** 428-429

Charity, Institute of (Monte Clavario, Italy)
Rosmini-Serbati, Antonio **13** 296-297

Charity Hospital (Welfare Island, New York City)
Renwick, James **13** 102-103

Charity Organization Society (London)
Bosanquet, Bernard **2** 425-426

Charity Organization Society (New York City)
Lowell, Josephine Shaw **10** 15-16

Charlatan (etching)
Maulbertsch, Franz Anton **10** 345

CHARLEMAGNE (742-814), king of the Franks, 768-814, and emperor of the West, 800-814 **3** 445-447
Abd al-Rahman I **1** 13-14
Alcuin of York **1** 122-123
Notker Balbulus **11** 434-435
Harun al-Rashid **7** 188
Irene of Athens **8** 135-138
Juvenal **8** 397-399
Louis I **9** 522-523

Charles II (823-877), Holy Roman emperor 875-877 and king of France (as Charles I) 840-877
Erigena, John Scotus **5** 308-309
Louis I **9** 522-523

CHARLES IV (1316-1378), Holy Roman emperor 1346-1378 **3** 455-456
Petrarch **12** 259-261
Rienzi, Cola di **13** 166-167
Sigismund **14** 220-221
Wenceslaus **16** 201-202

CHARLES V (1500-1558), Holy Roman emperor 1519-1556 **3** 457-459
and Catholicism
Castiglione, Baldassare **3** 360-361
Leo X **9** 332-334
Paul III **12** 144-145
Paul IV **12** 145-146
and Lutheranism
Eck, Johann Maier von **5** 200
Ferdinand I **5** 414-415
Hutten, Ulrich von **8** 72-73
Luther, Martin **10** 48-51
Melancthon, Philip **10** 466-467
colonial policy
Benalcázar, Sebastián de **2** 145-146
Cortés, Hernán **4** 255-256
Gasca, Pedro de la **6** 230-231
Mendoza, Antonio de **10** 494-495
Zumárraga, Juan de **16** 531-532
court
Erasmus, Desiderius **5** 298-300
Toledo, Francisco de **15** 257-259
William the Silent **16** 300-302
English policy
Cranmer, Thomas **4** 295-296
Henry VIII **7** 302-305
Wolsey, Thomas **16** 364-366
Wyatt, Thomas **16** 410-411
explorers
Cabot, Sebastian **3** 200-201
Coronado, Francisco Vásquez de **4** 247
de Soto, Hernando **4** 510-511
Magellan, Ferdinand **10** 126-127
Menéndez de Avilés, Pedro **10** 499-500
Mercator, Gerhardus **10** 511-512
French wars (1521-1544)
Alba, Duke of **1** 103-104
Francis I **6** 40-43
Hapsburg branch
Frederick III **6** 84-85
Maximilian II **10** 357-358
patronage
Berruguete, Alonso **2** 223-224
Dürer, Albrecht **5** 159-161
Gombert, Nicolas **6** 416-417
Herrera, Juan de **7** 335
Josquin des Prez **8** 361-363
Titian **15** 242-244
Vesalius, Andreas **15** 473-475
relatives
Ferdinand V **5** 417-418
Isabella I **8** 144-145
John II **8** 275-276
Manuel I **10** 219-220
Maximilian I **10** 356-357
Philip II **12** 271-273
Rome sacked (1527)
Guicciardini, Francesco **7** 32-33
Rosso, Il **13** 312-313
Sangallo family **13** 464-466

Charles VI (1685-1740), Holy Roman emperor, 1711-1740, and king of Hungary (as Charles III)
Eugene of Savoy **5** 330-331
Fischer von Erlach, Johann Bernhard **5** 459-461
Joseph II **8** 359-360
Maria Theresa **10** 256-258
Philip V **12** 276-277

Charles VII (1697-1745), Holy Roman emperor 1742-1745
Maria Theresa **10** 256-258

Charles I (king of Bohemia)
see Charles IV (Holy Roman emperor)

CHARLES I (1600-1649), king of England 1625-1649 **3** 450-452
advisers
Buckingham, 1st Duke of **3** 93-94
Clarendon, 1st Earl of **4** 73-75
Strafford, 1st Earl of **14** 490-491
civil war
Cromwell, Oliver **4** 317-320
Hampden, John **7** 110-111
Lilburne, John **9** 409-410
Milton, John **11** 43-46
Pym, John **12** 495-496
colonial grants
Berkeley, William **2** 198-199
Calvert, George **3** 238-239
Champlain, Samuel de **3** 419-421
Gorges, Ferdinando **6** 455-456
execution
Cromwell, Oliver **4** 317-320
Vane, Henry **15** 425-426
First Bishops' War (1639)
Harrington, James **7** 166-167
Suckling, John **15** 10-11
patronage
Jones, Inigo **8** 333-334
Lovelace, Richard **10** 7-8
Rubens, Peter Paul **13** 339-342, 311
Van Dyck, Anthony **15** 423-425
relatives
Charles II **3** 452-454
James II **8** 207-208
royalists
Filmer, Robert **5** 448
Harvey, William **7** 189-190
Laud, William **9** 224-225

CHARLES II (1630-1685), king of England, Scotland, and Ireland 1660-1685 **3** 452-454
advisers
Godolphin, Sidney **6** 380-381
colonial policy
Bacon, Nathaniel **1** 424-425
Endecott, John **5** 284-285
Phips, William **12** 283
Stuyvesant, Peter **15** 5-6
Winthrop, John **16** 341
Dutch wars
Louis XIV **9** 531-533
Witt, Johan de **16** 348-349
Glorious Revolution
Mary II **10** 309-310
William III **16** 295-296
patronage
Butler, Samuel **3** 183-184
Dryden, John **5** 106-107
Flamsteed, John **5** 477-478
Lely, Peter **9** 315
Milton, John **11** 43-46
Purcell, Henry **12** 484-485
Wren, Christopher **16** 393-394

Wycherley, William **16** 411-412
Popish Plot
Burnet, Gilbert **3** 147
Monmouth and Buccleugh, Duke of **11** 108-109
Oates, Titus **11** 456
Restoration (1660)
Buckingham, 2d Duke of **3** 94-95
Clarendon, 1st Earl of **4** 73-75
Monck, George **11** 96-97
Shaftesbury, 1st Earl of **14** 135-136

Charles I (king of France)
see Charles II (Holy Roman emperor)

Charles III (Charles the Simple; 879-929), king of France 898-923
Henry I **7** 285-286
Rollo **13** 264-265

Charles IV (1294-1328), king of France 1322-1328
Philip VI **12** 277-278

CHARLES V (1337-1380), king of France 1364-1380 **3** 459-460
Charles VI **3** 460-461
Christine de Pisan **4** 29-30
Edward III **5** 211-212
Edward the Black Prince **5** 217-218
Nicholas of Oresme **11** 380

CHARLES VI (1368-1422), king of France 1380-1422 **3** 460-461
Charles VII **3** 461-462
Christine de Pisan **4** 29-30
Joan of Arc **8** 264-265
Philip the Good **12** 278-279

CHARLES VII (1403-1461), king of France 1422-1461 **3** 461-462
Hundred Years War
Henry VI **7** 298-299
Joan of Arc **8** 264-265
Philip the Good **12** 278-279
patronage
Fouquet, Jean **6** 31
Ockeghem, Johannes **11** 464-465
relatives
Charles VI **3** 460-461
Charles VIII **3** 462-463
Louis XI **9** 526-528
Margaret of Anjou **10** 249-250

CHARLES VIII (1470-1498), king of France 1483-1498 **3** 462-463
chroniclers
Comines, Philippe de **4** 181
invades Italy
Alexander VI **1** 134-135
Borgia, Cesare **2** 412-413
Ferdinand V **5** 417-418
Henry VII **7** 300-302
Louis XII **9** 528-529
Savonarola, Girolamo **13** 505-506

Charles IX (1550-1574), king of France 1560-1574
Medici, Catherine de' **10** 445-449
Clouet, Jean and François **4** 122-123
Coligny, Gaspard de **4** 159-160
Lassus, Roland de **9** 216-218
Pilon, Germain **12** 305
Ramus, Petrus **13** 27-28

CHARLES X (1757-1836), king of France 1824-1830 **3** 463-464
liberal opponents
Lafayette, Marquis de **9** 151-152
Soulé, Pierre **14** 351-352
patronage
Champlain, Samuel de **3** 419-421
Champollion, Jean François **3** 421
Ingres, Jean Auguste Dominique **8** 121-123
Revolution of 1830
Chateaubriand, Vicomte de **3** 477-479
Louis Philippe **9** 536-537
Louis XVIII **9** 535-536
Metternich, Klemens von **10** 533-536
supporters
Cauchy, Augustin Louis **3** 378-380
Hugo, Victor Marie **8** 22-25

Charles III (king of Hungary)
see Charles VI (Holy Roman emperor)

Charles IV (1887-1922), king of Hungary 1916-1918
Horthy de Nagybánya, Nicholas **7** 510-512

Charles II (1332-1387), king of Navarre 1349-1387
John II **8** 275-276

Charles (died 810), king of Neustria
Charlemagne **3** 445-447
Louis I **9** 522-523

Charles I (king of Spain)
see Charles V (Holy Roman emperor)

CHARLES II (1661-1700), king of Spain 1665-1700 **3** 454
Churriguera, José Benito de **4** 53-54
Louis XIV **9** 531-533
Philip IV **12** 275
Philip V **12** 276-277

CHARLES III (1716-1788), king of Spain 1759-1788 **3** 454-455
Catherine the Great **3** 370-372
Goya y Lucientes, Francisco de Paula José de **6** 476-478
Jay, John **8** 230-232
Portolá, Gaspar de **12** 408
Tiepolo, Giovanni Battista **15** 219-220

CHARLES IV (1748-1819), king of Spain 1788-1808 **3** 456-457
Belgrano, Manuel **2** 126-127
Charles III **3** 454-455
Ferdinand VII **5** 418-420
Godoy y Álvarez de Faria, Manuel de **6** 381-382
Pedro I **12** 179-180

Charles IX (1550-1611), king of Sweden 1604-1611
Gustavus I **7** 42-43
Oxenstierna, Axel Gustafsson **12** 44-45

Charles XI (1655-1697), king of Sweden 1660-1697
Charles XII **3** 464-466

CHARLES XII (1682-1718), king of Sweden 1697-1718 **3** 464-466
Augustus II **1** 373-374
Mazepa, Ivan Stepanovich **10** 381
Peter I **12** 253-256
Voltaire **16** 14-16

Charles XIII (1748-1818), king of Sweden 1809-1818
Bernadotte, Jean Baptiste **2**

CHARLES XIV JOHN (1763-1844), king of Sweden 1818-1844 **2** 205-206

Charles I (1226-1285), king of Two Sicilies 1266-1285
Arnolfo di Cambio **1** 315-316
Louis IX **9** 525-526
Michael VIII **11** 1-2
Peter III **12** 256-257

Charles IV (king of Two Sicilies)
see Charles III (king of Spain)

Charles (died 1800), prince of Savoy-Carignan
Charles Albert, King of Sardinia **3** 466

CHARLES (born 1948), Prince of Wales and heir apparent to the British throne **3** 448-450
Diana, Princess of Wales **4** 529-533
Elizabeth II **5** 266-269

Charles (died 1590), archduke of Inner Austria
Elizabeth I **5** 263-266
Ferdinand II **5** 415

Charles V (1643-1690), duke of Lorraine
John III **8** 276-277

Charles, Count of Flanders (born 1903), Belgian regent
Albert I **1** 112
Leopold III **9** 347-348

Charles, Count of Provence
see Charles I (king of Two Sicilies)

CHARLES, RAY (Robinson; born 1932), American jazz musician—singer, pianist, and composer **3** 469-470

Charles Albert (1697-1745)
see Charles VII (Holy Roman emperor)

CHARLES ALBERT (1798-1849), king of Sardinia 1831-1849 **3** 466
Cavour, Conte di **3** 385-386
Garibaldi, Giuseppe **6** 215-217
Manin, Daniele **10** 197-198
Victor Emmanuel II **15** 483-484

Charles City (Virginia)
Byrd, William, II **3**

Charles Demailly (novel)
Goncourt, Edmond de and Jules de **6** 426-427

CHARLES EDWARD LOUIS PHILIP CASIMIR STUART (1720-1788), Scottish

claimant to English and Scottish thrones **3** 466-467
Alfieri, Vittoria **1** 145-146
Fielding, Henry **5** 442-444
Rockingham, 2d Marquess of **13** 230-231

Charles Emmanuel I (king of Sardinia)
see Charles Emmanuel III, duke of Savoy

Charles Emmanuel II (1634-1675), duke of Savoy 1638-1675
Victor Amadeus II **15** 482-483

Charles Emmanuel III (1701-1773), duke of Savoy
Victor Amadeus II **15** 482-483

Charles Emmanuel IV (1751-1819), duke of Savoy 1796-1798
Charles Albert, King of Sardinia **3** 466

Charles II Eugene (1728-1793), duke of Württemberg 1737-1793
Schiller, Johann Christoph Friedrich von **14** 4-7

Charles F. Kettering Foundation
Kettering, Charles F. **8** 524-525

Charles Felix (1756-1831), king of Sardinia 1821-1831
Charles Albert, King of Sardinia **3** 466

Charles Ives and His Music (book)
Cowell, Henry Dixon **4** 280-281

Charles' law (physics)
Gay-Lussac, Joseph Louis **6** 245-246

Charles Louis Napoleon
see Napoleon III

Charles Martel
see Martel, Charles

Charles Men, The (stories)
Heidenstam, Carl Gustaf Verner Von **7** 258-259

Charles of Anjou
see Charles I (king of Two Sicilies)

Charles of Luxemburg
see Charles IV (Holy Roman emperor)

Charles of Valois (1270-1325), son of Philip III of France
Philip VI **12** 277-278

Charles Philippe (Count of Artois)
see Charles X (king of France)

Charles River Bridge v. Warren Bridge (legal case)
Taney, Roger Brooke **15** 98-99

Charles Scribner's Sons (publishing house)
Perkins, William Maxwell Evarts **12** 222-223

Charles the Bad
see Charles II (king of Navarre)

Charles the Bald
see Charles II (Holy Roman emperor)

CHARLES THE BOLD (1433-1477), duke of Burgundy 1467-1477 **3** 467-469
art patronage
Dufay, Guillaume **5** 125-126
van der Goes, Hugo **15** 416-417
councilors
Comines, Philippe de **4** 181
relatives
Frederick III **6** 84-85
Philip the Good **12** 278-279
Wars of the Roses
Edward IV **5** 212-213
Louis XI **9** 526-528
Margaret of Anjou **10** 249-250
Warwick and of Salisbury, Earl of **16** 122-123

Charles the Fair
see Charles IV (king of France)

Charles the Great
see Charlemagne

Charles the Mad
see Charles VI (king of France)

Charles the Second (play)
Payne, John Howard **12** 159

Charles the Simple
see Charles III (king of France)

Charles University of Prague
see Prague University

Charleston (city, South Carolina)
American Revolution
Clinton, Henry **4** 114-115
Cornwallis, Charles **4** 241-243
Greene, Nathanael **6** 525-526
Kościuszko, Tadeusz Andrzej Bonawentura **9** 88
Marion, Francis **10** 262-263
Pinckney, Charles Cotesworth **12** 310
Pulaski, Casimir **12** 480-481
Tarleton, Banastre **15** 110
architecture
Harrison, Peter **7** 179-180
Mills, Robert **11** 36-37
Civil War
Barton, Clara **2** 37-39
Beauregard, Pierre Gustave Toutant **2** 96-97
Douglas, Stephen Arnold **5** 80-82
England, John **5** 288
see also Ft. Sumter first Catholic bishop

Charleston Mercury (newspaper)
Rhett, Robert Barnwell **13** 120

Charlie and the Chocolate Factory (book)
Dahl, Roald **4** 366-367

Charlier, Jean
see Gerson, John

Charlotte d'Albret (flourished 1499), French princess, sister of Jean d'Albret, king of Navarre
Alexander VI **1** 134-135

Charlotte Sophia (1744-1818), queen of George III of England
Burney, Fanny **3** 147-148
George III **6** 270-272
Hunter, William **8** 48-49

Charlotte's Web (children's book)
White, E. B. **16** 228-230

Charmides (dialogue)
Plato **12** 345-347

CHARNISAY, CHARLES DE MENOU (Seigneur d'Aulnay; circa 1604-1650), French governor of Acadia **3** 470-471

Charnley House (Chicago, Illinois)
Wright, Frank Lloyd **16** 398-401

Charolais, Count of
see Charles the Bold

Charolaise, La (musical composition)
Couperin, François **4** 270-271

Charon (book)
Lucian **10** 25-26

CHARONTON, ENGUERRAND (circa 1410/15-after 1466), French painter **3** 471

Charpentier, Georges (flourished 19th century), French publisher
Renoir, Pierre Auguste **13** 101-102

CHARPENTIER, MARC ANTOINE (1634-1704), French composer **3** 471-472

CHARRON, PIERRE (1541-1603), French philosopher and theologian **3** 472

Charter Oath (1868; Japan)
Mutsuhito **11** 279-282

Charter of 1617 (Sweden)
Gustavus II **7** 43-45

Charter of 1814 (France)
Louis Philippe **9** 536-537
Louis XVIII **9** 535-536

Charter of Charity (religious code)
Stephen Harding **14** 428-429

Charter of Freedom and Exemptions (Netherlands)
Van Rensselaer, Kiliaen **15** 430-431

Charterhouse, The (painting)
Gainsborough, Thomas **6** 170-172

Charterhouse of Parma, The (novel)
Stendhal **14** 422-425

Chartism (book)
Carlyle, Thomas **3** 304-305

Chartist movement (England)
Disraeli, Benjamin **5** 27-29
Owen, Robert **12** 39-40
Wellington, 1st Duke of **16** 193-195

Chartres Cathedral (painting)
Corot, Jean Baptiste Camille **4** 247-249

Chartres, Duc de (Robert Philippe Louis Eugène Ferdinand d'Orléans; 1840-1910), French nobleman
Bonvalot, Pierre Gabriel Édouard **2** 396

Charwoman's Daughter, The (novel)
Stephens, James **14** 430-431

Charybdis (whirlpool, Sicily)
Homer **7** 465-467

CHASE, PHILANDER (1775-1852), American Episcopalian bishop and missionary **3** 472-473
Chase, Salmon Portland **3** 473-475

CHASE, SALMON PORTLAND (1808-1873), American statesman and jurist **3** 473-475
critics
Lincoln, Abraham **9** 415-418
Seward, William Henry **14** 124-125
national banks
Cooke, Jay **4** 215-216
McCulloch, Hugh **10** 404-405
Supreme Court
Field, Stephen Johnson **5** 441-442
Miller, Samuel Freeman **11** 29-30

CHASE, SAMUEL (1741-1811), American politician and jurist **3** 475-476
Burr, Aaron **3** 156-159
Carroll, John **3** 331-332
Martin, Luther **10** 289-290
Randolph, John **13** 30
Waite, Morrison Remick **16** 46

CHASE, WILLIAM MERRITT (1849-1916), American painter **3** 476-477
associates
Sheeler, Charles **14** 170-171
Twachtman, John Henry **15** 362-363
students
Demuth, Charles **4** 497-498
Hartley, Marsden **7** 186
Kent, Rockwell **8** 511
Stella, Joseph **14** 422
Tanner, Henry Ossawa **15** 102-103

Chase and Sanborne Hour (radio show)
Cantor, Eddie **3** 264-265

Chase Manhattan Bank (United States)
Rockefeller, David **13** 224-225
Volcker, Paul **16** 11-12

Chasm of the Colorado (painting)
Moran, Thomas **11** 151-152

Chasseloup-Laubat, Comte de (1805-1873), French statesman
Garnier, Francis **6** 220-221

Chasseur Officer on Horseback Charging (painting)
Géricault, Jean Louis André Théodore **6** 280-281

Chaste Maid in Cheapside, A (play)
Middleton, Thomas **11** 8-9

Chateau de Steen (painting, Rubens)
Constable, John **4** 208-209

Château d'If (prison, Marseilles)
Blanqui, Louis Auguste **2** 323-324

Château Thierry (city, France)
Clemenceau, Georges **4** 99-101

CHATEAUBRIAND,VICOMTE DE (1768-1848), French author **3** 477-479
Chénier, André Marie **3** 500-501
Hugo, Victor Marie **8** 22-25
Sand, George **13** 459-461

Chateaubriand et son groupe littéraire (literary criticism)
Sainte-Beuve, Charles Augustin **13** 438

Châtelet, Marquise du (Gabrielle Émilie Le Tonnelier de Breteuil; 1706-1749), French writer
Voltaire **16** 14-16

Chatham, 1st Earl of
see Pitt, William, the Elder

CHATICHAI CHOONHAVAN (born 1922), prime minister of Thailand (1988-1990) **3** 479-480

Châtillon (commune, France)
Garibaldi, Giuseppe **6** 215-217

Châtiments, Les (verse)
Hugo, Victor Marie **8** 22-25

Chatsworth Triptych (painting)
Memling, Hans **10** 476

Chattanooga, Battle of (1863)
Sherman, William Tecumseh **14** 186-187
Thomas, George Henry **15** 190-191

Chattanooga Times (newspaper)
Ochs, Adolph Simon **11** 464

Chatte, La (ballet; Diaghilev)
Gabo, Naum **6** 158-159
Pevsner, Antoine **12** 263-264

CHATTERJI, BANKIMCHANDRA (1838-1894), Bengali novelist **3** 480-481

Chatterton (play)
Vigny, Comte de **15** 494-495

CHATTERTON, THOMAS (1752-1770), English poet **3** 481-482

Chattopadhyay, Sarojini
see Naidu, Sarojini

CHAUCER, GEOFFREY (circa 1345-1400), English poet **3** 482-485
editions and translations
Caxton, William **3** 386-387
Dryden, John **5** 106-107
Pope, Alexander **12** 395-397
illustrators
Kent, Rockwell **8** 511
influence of
Douglas, Gavin **5** 77-78
Dunbar, William **5** 142-143
Lydgate, John **10** 61-62
Ryder, Albert Pinkham **13** 391-392
Skelton, John **14** 268-269
Spenser, Edmund **14** 373-376
influenced by
Boccaccio, Giovanni **2** 351-353
Froissart, Jean **6** 124-125
Guillaume de Lorris **7** 33-34
Juvenal **8** 397-399
Ovid **12** 34-36
social critics
Gower, John **6** 475-476
Langland, William **9** 194-195
Lyndsay, David **10** 66-67
Wyclif, John **16** 412-413

Chaucer and His England (book)
Coulton, George Gordon **4** 267

Chaulieu Abbé de (Guillaume Amfrye; 1639-1720), French abbé, poet, and wit
Voltaire **16** 14-16

Chaumont (city, France)
Castlereagh, Viscount **3** 363-364

Chauncy, Charles (1592-1672), English-born American clergyman and educator
Chauncy, Charles **3** 485-486

CHAUNCY, CHARLES (1705-1787), American Calvinist clergyman and theologian **3** 485-486
Edwards, Jonathan **5** 220-222

Chausson, Ernest (1855-1899), French composer
Franck, César **6** 48-49

Chautauqua movement (adult education)
Harper, William Rainey **7** 163-164
Holbrook, Josiah **7** 450-451
Vincent, John Heyl **15** 502-503

Chautauquan (newspaper)
Tarbell, Ida Minerva **15** 107-108

Chautemps, Camille (1885-1963), French lawyer and politician
Blum, Léon **2** 343-344

CHÁVEZ, CARLOS (1899-1978), Mexican conductor and composer **3** 486
Ives, Charles Edward **8** 159-160

CHAVEZ, CESAR (1927-1993), American labor leader **3** 486-487
Valdez, Luis **15** 399-400

CHÁVEZ, DENNIS (1888-1962), Hispanic American politician **3** 488-489

CHAVEZ, LINDA (born 1947), Hispanic American civil rights activists **3** 489-491

CHAVIS, BENJAMIN (born 1948), African American religious leader, civil rights activist, **3** 491-493labor organizer, and author

Che school (Chinese art)
Sesshu, Toya **14** 116-117

Cheat, The (painting)
La Tour, George de **9** 222

Check-List of American Magazine... (book)
Ford, Paul Leicester **6** 9-10

Cheerfulness (philosophy)
Democritus **4** 493-494

Cheirobalistra (machine)
Heron of Alexandria **7** 334-335

CHEEVER, JOHN (1912-1982), American short-story writer **3** 493-494

Chefs
Child, Julia McWilliams **3** 519-520

Cheka (secret police, Russia)
Dzerzhinsky, Felix Edmundovich **5** 173-174

Cheke, Sir John (1514-1557), English classical scholar
Edward VI **5** 213-214

Chekhonte, Antosha (pseudonym)
see Chekhov, Anton Pavlovich

CHEKHOV, ANTON PAVLOVICH (1860-1904), Russian author **3** 494-497
Bunin, Ivan Alekseevich **3** 124
Gorky, Maxim **6** 458-460
Lermontov, Mikhail Yurievich **9** 352-353
Stanislavsky, Constantin **14** 398-399
Turgenev, Ivan Sergeyevich **15** 345-348

Chekiang (province, China)
Chao Meng-fu **3** 436-437
Chu Hsi **4** 40-43

Chelles, Jean de (flourished circa 1250), French architect and sculptor
Montreuil, Pierre de **11** 139

CHELMSFORD, 1st VISCOUNT (Frederic John Napier Thesigner Chelmsford; 1868-1933), English statesman **3** 497

Chelsea Girls, The (film)
Warhol, Andy **16** 114-115

Chelsea Hospital (England)
Hawksmoor, Nicholas **7** 211-212

Cheltenham Ladies' College (England)
Beale, Dorothea **2** 81-83

Chemical News (journal)
Crookes, William **4** 323-324

Chemical warfare
Conant, James Bryant **4** 192-193
Haber, Fritz **7** 56-58
Todd, Alexander **15** 251-253
Willstätter, Richard **16** 310-312

Chemistry (science)
agricultural
Babcock, Stephen Moulton **1** 410-411
Carver, George Washington **3** 346-347
Liebig, Justus von **9** 403-404
chemical engineering
Patrick, Jennie R. **12** 136-137
chemical lasers
Polanyi, John Charles **12** 370-372
chemical reactions
Berthollet, Claude Louis **2** 229-230
Diels, Otto Paul Hermann **5** 5-6
Duhem, Pierre Maurice Marie **5** 129
Hinshelwood, Cyril Norman **7** 405-406
Lavoisier, Antoine Laurent **9** 241-244
Onsager, Lars **11** 520-523
Sabatier, Paul **13** 398-399
Semenov, Nikolai Nikolaevich **14** 101
chemical structure
Arrhenius, Svante August **1** 318-320
Couper, Archibald Scott **4** 269-270
Dalton, John **4** 378-379
Dumas, Jean Baptiste André **5** 138-139
Faraday, Michael **5** 380
Fischer, Emil **5** 456-457
Fischer, Hans **5** 457-459
Haber, Fritz **7** 56-58
Hodgkin, Dorothy Crowfoot **7** 432-434
Karle, Isabella **8** 447-449
Kekulé, Friedrich August **8** 477-478
Kendrew, John C. **8** 495-496
Lewis, Gilbert Newton **9** 384-385
Mendeleev, Dmitrii Ivanovich **10** 486-488
Pauling, Linus Carl **12** 150-152
Perutz, Max **12** 246-248
Van't Hoff, Jacobus Hendricus **15** 431-432
Willstätter, Richard **16** 310-312
gas studies
Avogadro, Lorenzo Romano Amedeo Carlo **1** 388-389
Boyle, Robert **2** 469-471
Gay-Lussac, Joseph Louis **6** 245-246
Helmont, Jan Baptista van **7** 269-271
Priestley, Joseph **12** 452-453
Ramsay, William **13** 21-22
industrial
Baekeland, Leo Hendrik **1** 430-431
Carothers, Wallace Hume **3** 317-318
Haber, Fritz **7** 56-58
Müller, Paul Hermann **11** 241-242
Nobel, Alfred Bernhard **11** 410-411
instruments
Bunsen, Robert Wilhelm **3** 124-125
Crookes, William **4** 323-324
Hare, Robert **7** 152-153
isotopes
Aston, Francis William **1** 350-351
Calvin, Melvin **3** 242-243
Hahn, Otto **7** 64-65
Hevesy, George Charles de **7** 371
Libby, Willard Frank **9** 397-398
Richards, Theodore William **13** 137-138
laws of substitution
Baeyer, Johann Friedrich Adolf von **1** 432
Dumas, Jean Baptiste André **5** 138-139
Hofmann, August Wilhelm von **7** 441-442
macronuclear
Flory, Paul **5** 492-494
phlogiston theory
Cavendish, Henry **3** 383-384
Scheele, Karl Wilhelm **13** 525-526
Stahl, Georg Ernst **14** 392-393
physical *see* Physical chemistry physiological
Berzelius, Jöns Jacob **2** 231-233
Ehrlich, Paul **5** 225-226
Khorana, Har Gobind **8** 537-538
Reichstein, Tadeus **13** 85-87
solution chemistry
Nernst, Walther **11** 340-342
see also Biochemistry; Electrochemistry; Scientists—chemists

Chemistry, First International Congress of (Karlsruhe, 1860)
Mendeleev, Dmitrii Ivanovich **10** 486-488

Chemistry, Institute of (Heidelberg University)
Bunsen, Robert Wilhelm **3** 124-125

Chemotherapy (medicine)
Domagk, Gerhard Johannes Paul **5** 48-50
Ehrlich, Paul **5** 225-226
Fleming, Alexander **5** 483-485
Waksman, Selman Abraham **16** 49-50
see also Antibiotics

Ch'en Chiung-ming (1875-1933), Chinese military leader
Ch'en Tu-hsiu **3** 501-502
Chiang Kai-shek **3** 510-513
Sun Yat-sen **15** 35-39

Ch'en dynasty (China; ruled 557-589)
Sui Wen-ti **15** 16-18

Ch'en Liang (1143-1194), Chinese philosopher
Chu Hsi **4** 40-43

CH'EN TU-HSIU (1879-1942), Chinese statesman and editor **3** 501-502
Hu Shih **8** 63-65
Li Ta-chao **9** 447
Ts'ai Yüan-p'ei **15** 322
Yen Fu **16** 452

Ch'en Wang-tao
see Chih-i

Ch'en Yi (1901-1972), Chinese soldier and politician
Chou En-lai **4** 20-22

CHENEY, RICHARD B(RUCE) (born 1941), U.S. secretary of defense under George Bush **3** 497-499

CHENG HO (1371-circa 1433), Chinese admiral **3** 500
Yung-lo **16** 482-483

Ch'eng I (1033-1107), Chinese Neoconfucian philosopher
Chu Hsi **4** 40-43
Lu Chiu-yuan **10** 24-25

Chengtu (city, China)
Kublai Khan **9** 115-118

CHÉNIER, ANDRÉ MARIE (1762-1794), French poet **3** 500-501
Hugo, Victor Marie **8** 22-25

Chennault, Claire Lee (1890-1958), American military aviator
Chiang Kai-shek **3** 510-513

Chentan University (Shanghai)
Ku Chieh-kang **9** 120-121

Cheops
see Khufu

Cherbourg (city, France)
Gloucester, Duke of **6** 370-371

Chercheur de trésors, Le (novel; P.I.F. Aubert de Gaspé)
Aubert de Gaspé, Philippe **1** 364

Chercheuses de poux, Les (poem)
Rimbaud, Jean Nicolas Arthur **13** 172-174

CHERENKOV, PAVEL ALEKSEEVICH (1904-1990), Russian physicist **3** 502-503

Cherenkov effect (physics)
Cherenkov, Pavel Alekseevich **3** 502-503

Cherepnin, Nikolai (1873-1945), Russian composer
Mussorgsky, Modest Petrovich **11** 274-276

Chéri (novel)
Colette, Sidonie Gabrielle **4** 158-159

Chermayeff, Serge (1900-1996), American architect
Mendelsohn, Erich **10** 488

CHERNENKO, KONSTANTIN USTINOVICH (1911-1985), the Soviet Union general secretary from February 1984 to March 1985 **3** 503-504

Chernigov-Seversk (region, Ukraine)
Ivan III **8** 156-157

Chernov, Viktor Mikhailovich (1876-1952), Russian journalist
Kolchak, Aleksandr Vasilievich **9** 77-78

Chernovtsy, University of (Ukraine)
Schumpeter, Joseph Alois **14** 43-44

CHERNYSHEVSKY, NIKOLAI GAVRILOVICH (1828-1889), Russian journalist, critic, and social theorist **3** 504-505
Lenin, Vladimir Ilich **9** 323-326
Mussorgsky, Modest Petrovich **11** 274-276
Tolstoy, Leo **15** 262-265
Turgenev, Ivan Sergeyevich **15** 345-348

Cherokee Indians (North America)
activism
Mankiller, Wilma **10** 198-199
education
Houston, Samuel **7** 526-527
Sequoyah **14** 110-111
forced migration
Cass, Lewis **3** 355-356
Ross, John **13** 303-304
Scott, Winfield **14** 70-71
land surveys
Frémont, John Charles **6** 97-98
Henderson, Richard **7** 278-279
raids and wars
Boone, Daniel **2** 397-398
Forbes, John **5** 507-508
Marion, Francis **10** 262-263

Cherokee Nation (Oklahoma)
McCoy, Joseph Geiting **10** 403-404

Cherry Orchard, The (play)
Chekhov, Anton Pavlovich **3** 494-497

Cherry Valley massacre (1778)
Brant, Joseph **2** 500-501

Chersonesus Thracica (peninsula, Turkey)
Miltiades **11** 42-43

Cherubin (literary character)
Beaumarchais, Pierre August Caron de **2** 93-94

CHERUBINI, LUIGI CARLO ZANOBI SALVATORE MARIA (1760-1842), Italian-born French composer **3** 505-506
Gluck, Christoph Willibald **6** 372-374
Liszt, Franz **9** 445-447
Mendelssohn, Moses **10** 488-489

Chesapeake (ship)
Lawrence, James **9** 251-252

Chesapeake and Ohio Railroad (United States)
Huntington, Collis Potter **8** 49

Chesapeake Bay (inlet between Virginia and Maryland)
Verrazano, Giovanni da **15** 470-471

Chesapeake Bay, Battle of (1781)
Bougainville, Louis Antoine de **2** 443-444

Chesapeake-Leopard affair (United States; 1808)
Decatur, Stephen **4** 448-449

Chess (game)
Fischer, Bobby **5** 454-456

Chester (hymn)
Billings, William **2** 274-275

Chester and Holyhead Railway (England)
Stephenson, George and Robert **14** 432-433

Chesterfield, 4th Earl of (Philip Dormer Stanhope; 1694-1773), English statesman
Johnson, Samuel **8** 315-317

Chesterton, Cecil Edward (1879-1918), English journalist
Belloc, Joseph Hilaire Pierre **2** 141

CHESTERTON, GILBERT KEITH (1874-1936), English author and artist **3** 508-509
Belloc, Joseph Hilaire Pierre **2** 141

CHESNUT, MARY BOYKIN (1823-1886), Civil War diarist **3** 506-508

Chevalier, Étienne (flourished mid-15th century), treasurer of France
Fouquet, Jean **6** 31

Chevalier au Cygne (legendary character)
Godfrey of Bouillon **6** 379

Chevreul, Michel Eugène (1786-1889), French chemist
Seurat, Georges Pierre **14** 120-122

Chevrolet (automobile)
Durant, William Crapo **5** 158
Ford, Henry **6** 5-6
Knudsen, William S. **9** 67-68

Cheyenne, The (sculpture)
Rembrandt Harmensz van Rijn **13** 91-95

Cheyenne Autumn (film)
Ford, John **6** 7-8

Cheyenne Indians (North America)
Crazy Horse **4** 303-304
Custer, George Armstrong **4** 355-356
Dull Knife **5** 135-136
Fitzpatrick, Thomas **5** 474-475
Miles, Nelson Appleton **11** 16-17

Chézy, Helmine von (1783-1855), French poet
Weber, Carl Maria Friedrich Ernst von **16** 156-157

Ch'i (Chinese philosophy)
Chu Hsi **4** 40-43
Wang Fu-chih **16** 99-101
Wang Yang-ming **16** 108-109

Ch'i (Chinese state)
Confucius **4** 197-200
Mencius **10** 480-481

Ch'i dynasty (China; ruled 479-502)
Liu Hsieh **9** 452-453

Chi Fa
see Wu wang

Ch'i Heng
see Ch'i Pai-shih

Chi-hsia (Chinese academy)
Hsün-tzu **8** 8
Mencius **10** 480-481

Ch'i-lu University (Chungking)
Ku Chieh-kang **9** 120-121

CH'I PAI-SHIH (1863-1957), Chinese painter and poet **3** 526-527

Chi Tan
see Chou kung

Ch'i Wei-ch'ing
see Ch'i Pai-shih

CH'I-YING (circa 1786-1858), Chinese statesman and diplomat **4** 12

Chia
see Hui-yüan

Chia (novel)
Pa Chin **12** 53-54

Ch'ia-ch'ing (1760-1820), Chinese emperor 1796-1820
Ho-shen **7** 512-513
Qianlong **12** 502-505

Chia-ku convention (Ch'i state; 500 B.C.)
Confucius **4** 197-200

CHIA SSU-TAO (1213-1275), Chinese statesman **3** 514-515

Chia-yin tsa-chih (magazine)
Ch'en Tu-hsiu **3** 501-502
Li Ta-chao **9** 447

Ch'iang (Asian people)
Fan Chung-yen **5** 376-377

Ch'iang-hsüeh hui (Chinese reform society)
K'ang Yu-wei **8** 426-428
Liang Ch'i-ch'ao **9** 395-396

Chiang Ch'ing
see Jiang Qing

CHIANG CHING-KUO (1910-1988), chairman of the Nationalist party and president of the Republic of China in Taiwan (1978-1988) **3** 509-510

CHIANG KAI-SHEK (1887-1975), Chinese nationalist leader and president **3** 510-513
Communist policy
Ch'en Tu-hsiu **3** 501-502
Lin Piao **9** 429-430
Mao Zedong **10** 225-227
Wu P'ei-fu **16** 404-405
Japan and
Inukai, Tsuyoshi **8** 130-131
Saionji, Kimmochi **13** 438-439
Kuomingtang
Chou En-lai **4** 20-22
Sun Yat-sen **15** 35-39, 293
Wang Ching-wei **16** 98
Yen Hsi-shan **16** 452-453
Northern Expedition
Chang Tso-lin **3** 434-435
Feng Yü-hsiang **5** 412-413
Hu Shih **8** 63-65
Ts'ai Yüan-p'ei **15** 322
supporters
Song Sisters **14** 338-341
United States and
Marshall, George Catlett **10** 278-279
Stilwell, Joseph Warren **14** 456-457

Chiang Kai-shek, Mme.
see Soong Mei-ling

Chiao-ch'ou t'ung-i (essay)
Chang Hsüeh-ch'eng **3** 433

Chiao-pin-lu k'ang (essays)
Feng Kuei-fen **5** 411-412

Chiaramonti, Luigi Barnabà
see Pius VII

CHIARI, ROBERTO (born 1905), president of Panama (1960-1964) **3** 513-514

Chiaroscuro (art technique)
Andrea del Sarto **1** 224-225
Bermejo, Bartolomé **2** 205
Claude Lorrain **4** 89-90
Cranach, Lucas the Elder **4** 289-290
Dürer, Albrecht **5** 159-161
Tanner, Henry Ossawa **15** 102-103

Chibcha Indians (South America)
Benalcázar, Sebastián de **2** 145-146
Quesada, Gonzalo Jiménez de **12** 509-510

Chicago (city, Illinois)
development
Daley, Richard J. **4** 373-375
Field, Marshall **5** 440-441
McCoy, Joseph Geiting **10** 403-404
Medill, Joseph **10** 451-452
Ward, Aaron Montgomery **16** 112
gangsters
Capone, Al **3** 272-273
mayors
Daley, Richard J. **4** 373-375
Operation Breadbasket
Jackson, Jesse Louis **8** 174-176
political reforms
Byrne, Jane **3** 190-191
Merriam, Charles Edward **10** 518-519
Pinkerton, Allan **12** 314-315
World's Fair
see World's Columbian Exposition

CHICAGO, JUDY (Judith Cohen; born 1939), American artist and activist **3** 515-516
Schapiro, Miriam **13** 520-521

Chicago, University of (Illinois)
anthropology
Banda, Hastings Kamuzu **1** 485-486
Bloomfield, Leonard **2** 338
Harper, William Rainey **7** 163-164
Radin, Paul **12** 538-539
Redfield, Robert **13** 73-74
Sapir, Edward **13** 478-479
architecture
Wright, Frank Lloyd **16** 398-401
Divinity School
Gilkey, Langdon Brown **6** 318-319
Greeley, Andrew M. **6** 514-515
Meland, Bernard Eugene **10** 467-468
Wieman, Henry Nelson **16** 261-262
Wilder, Amos Niven **16** 273-274
economics
Harris, Abram Lincoln Jr. **7** 169-171
Johnson, Alvin Saunders **8** 293-294
Knight, Frank Hyneman **9** 58-59
Veblen, Thorstein Bunde **15** 449-450
education
Judd, Charles Hubbard **8** 375-376
Tyler, Ralph W. **15** 370-371
founded
Field, Marshall **5** 440-441
Rockefeller, John Davison **13** 226-228
geology
Chamberlin, T.C. **3** 415-416
history
Breasted, James Henry **2** 510-511
Eliade, Mircea **5** 249-250
Franklin, John Hope **6** 65-67
Woodward, Comer Vann **16** 378-379
law
Pound, Roscoe **12** 417-418
literature
Bellow, Saul **2** 141-143
Ellison, Ralph Waldo **5** 274-275
Wilder, Thornton Niven **16** 276-277
philosophy
Carnap, Rudolf **3** 308-309
Dewey, John **4** 520-523
Tillich, Paul Johannes **15** 224-225
Toulmin, Stephen Edelston **15** 271-273
physics
Born, Max **2** 420-421
Compton, Arthur Holly **4** 186-188
Fermi, Enrico **5** 422-424
Gell-Mann, Murray **6** 257-258
Michelson, Albert Abraham **11** 7-8
Millikan, Robert Andrews **11** 33-35
Szilard, Leo **15** 64-66
Urey, Harold Clayton **15** 394-396
Yang, Chen Ning **16** 437-438
political science
Beneš, Edward **2** 155-157
Merriam, Charles Edward **10** 518-519
Miliukov, Pavel Nikolayevich **11** 18-19
Morgenthau, Hans J. **11** 171-172
Tugwell, Rexford Guy **15** 336-339
presidents
Beadle, George Wells **2** 80-81
Gray, Hannah Holborn **6** 507-508
Harper, William Rainey **7** 163-164
Hutchins, Robert Maynard **8** 68-69
psychology
Bettelheim, Bruno **2** 245-246
Lashley, Karl Spencer **9** 214-215
Mead, George Herbert **10** 437-438
Thurstone, Louis Leon **15** 215-216
Watson, John Broadus **16** 138-139
sociology
Bentley, Arthur F. **2** 178
Eliade, Mircea **5** 249-250
Ogburn, William Fielding **11** 480
Park, Robert E. **12** 102-104
Shils, Edward Albert **14** 195-197
Small, Albion Woodbury **14** 277
Stouffer, Samuel A. **14** 482-483
Thomas, William Isaac **15** 193

Chicago American (newspaper)
Hearst, William Randolph **7** 243-244

Chicago and Alton Railroad (United States)
Harriman, Edward Henry **7** 164-165
Van Horne, William Cornelius **15** 429-430

Chicago and North Western Railway (United States)
Darrow, Clarence Seward **4** 396-397
Pinkerton, Allan **12** 314-315

Chicago Art Institute (Illinois)
Bellows, George Wesley **2** 143
Taft, Lorado **15** 75-76

Chicago Bible Institute
see Moody Bible Institute

Chicago Bulls (United States basketball team)
Jordan, Michael **8** 355-357

Chicago, Burlington and Quincy Railroad (United States)
Corning, Erastus **4** 238-239
Harriman, Edward Henry **7** 164-165

Chicago Civic Opera House (Illinois)
Insull, Samuel **8** 130

Chicago Civic Orchestra (Illinois)
Dawson, William Levi **4** 427-428

Chicago Defender (newspaper)
Hughes, Langston **8** 18-19

Chicago Examiner (newspaper)
Hearst, William Randolph **7** 243-244

Chicago Globe (newspaper)
Dreiser, Herman Theodore **5** 98-100

Chicago Great Western Railroad (United States)
Chrysler, Walter Percy **4** 36-37

Chicago group (American literature)
Anderson, Sherwood **1** 220-221

Chicago, Milwaukee and St. Paul Railroad (United States)
Van Horne, William Cornelius **15** 429-430

Chicago Poems (literary collection)
Sandburg, Carl **13** 461-462

Chicago Psychoanalytic Institute (Illinois)
Horney, Karen Danielsen **7** 508-509

Chicago Record (newspaper)
Baker, Ray Stannard **1** 451-452

Chicago, Rock Island, and Pacific Railroad (United States)
Durant, Thomas Clark **5** 157-158

Chicago Sanitary District Board (Illinois)
McCormick, Robert Rutherford **10** 401-402

Chicago School of Design (Illinois)
Cage, John **3** 211-214

Chicago Seven (antiwar protesters; United States; 1968)
Dellinger, David **4** 480-481
Kunstler, William M. **9** 131-133
Rubin, Jerry **13** 344-346
Seale, Robert George **14** 77-78

Chicago Sun-Times (newspaper)
Murdoch, Rupert **11** 257-258

Chicago Sunday Tribune (newspaper)
Feininger, Lyonel **5** 406-407

Chicago Symphony Orchestra (Illinois)
Thomas, Theodore **15** 192-193

Chicago Times (newspaper)
Dunne, Finley Peter **5** 147-148

Chicago Tribune (newspaper)
Emerson, Ralph Waldo **5** 278-280
Ford, Henry **6** 5-6
Lloyd, Henry Demarest **9** 468-469
McCormick, Robert Rutherford **10** 401-402
Medill, Joseph **10** 451-452
Royko, Mike **13** 337-339

Chicago Tribune Tower (Illinois)
Saarinen, Eliel and Eero **13** 396-398

Chicago Urban League (Illinois)
Johnson, Charles Spurgeon **8** 296-297

Chicago White Sox (baseball team)
Sunday, William Ashley **15** 32-33

Chicago World's Fair (1893)
see World's Columbian Exposition

Chicherin, Boris Nikolaevich (1830-1904), Russian philosopher
Klyuchevsky, Vasily Osipovich **9** 57-58

CHICHERIN, GEORGI VASILYEVICH (1872-1936), Russian statesman **3** 516-517
Litvinov, Maxim Maximovich **9** 451-452

Chichester (ship)
Smollett, Tobias George **14** 305-307

Chichikov (literary character)
Gogol, Nikolai **6** 391-393

Chickamauga, Battle of (1863)
Forrest, Nathan Bedford **6** 13-14
Garfield, James Abram **6** 213-214
Grant, Ulysses Simpson **6** 492-494
Thomas, George Henry **15** 190-191

Chickasaw Bluffs, Battle of (1862)
Sherman, William Tecumseh **14** 186-187

Chickasaw Indians (North America)
Bienville, Sieur de **2** 268-269

Chicken (fowl)
Dam, Carl Peter Henrik **4** 382-383

Chicken-pox virus (medicine)
Enders, John Franklin **5** 285-286

Chidiock Tichbourne (novel)
Clarke, Marcus Andrew Hislop **4** 87-88

Chief (painting)
Kline, Franz **9** 55

Chief, The (art action)
Beuys, Joseph **2** 246-248

Chief, The (book)
Mann, Heinrich **10** 201-202

Chieh-liu san-pu-ch'ü (trilogy)
Pa Chin **12** 53-54

Chien Andalou, Un (film)
Buñuel, Luis **3** 127-128

Ch'ien Hsuan (circa 1235-1300), Chinese painter
Chao Meng-fu **3** 436-437

Chien-kuo fang-lueh (book)
Sun Yat-sen **15** 35-39

Ch'ien-lung
*see*Qianlong

CHIEPE, GAOSITWE KEAGAKWA TIBE (born 1926), intellectual, educator, diplomat, politician, and cabinet minister of external affairs of Botswana **3** 517

Chiesa, Giacomo della
see Benedict XV

Chieti, diocese of (Rome)
Cajetan **3** 215-216

CHIFLEY, JOSEPH BENEDICT (1885-1951), Australian statesman **3** 518
Evatt, Herbert Vere **5** 341-343
Menzies, Robert Gordon **10** 510-511

CHIH-I (Chih-k'ai, 538-597), Chinese Buddhist monk **3** 518-519

Ch'ih-pi, Battle of (208)
Ts'ao Ts'ao **15** 322-323

Chihli (province, China)
Tseng Kuo-fan **15** 324-325

Chihli clique (Chinese warlords)
Wu P'ei-fu **16** 404-405

Chihli-Fengtien War (1922)
Chang Tso-lin **3** 434-435

Chiisana Okoku (novel)
Tanizaki, Junichiro **15** 101-102

Chijin no Ai (novel)
Tanizaki, Junichiro **15** 101-102

Child, David Lee (died 1874), American author and editor
Child, Lydia Maria Francis **3** 520-521

CHILD, JULIA McWILLIAMS (born 1912), chef, author, and television personality **3** 519-520

CHILD, LYDIA MARIA FRANCIS (1802-1880), American author and abolitionist **3** 520-521

Child Asleep in Its Own Life, A (poem)
Stevens, Wallace **14** 443-445

Child development
child rearing
King, Frederic Truby **9** 18-19
Spock, Benjamin **14** 383-385
educational theories
Montessori, Maria **11** 125-126
Peabody, Elizabeth Palmer **12** 167-168
Pestalozzi, Johann Heinrich **12** 249-250
physical
Mendenhall, Dorothy Reed **10** 491-492
psychological studies
Bettelheim, Bruno **2** 245-246
Erikson, Erik Homburger **5** 309-310
Gesell, Arnold Lucius **6** 286-287
Klein, Melanie **9** 52
Lewin, Kurt **9** 375-376
Piaget, Jean **12** 287-288

Child in America, The (book)
Thomas, William Isaac **15** 193

Child labor (economics)
Coolidge, John Calvin **4** 217-219
Daudet, Alphonse **4** 402-403
Kelley, F. **8** 483-484
Palmer, Alexander Mitchell **12** 77-78
Slater, Samuel **14** 272-273

Child of Our Time, A (cantata)
Tippett, Michael Kemp **15** 234-235

Child of Pleasure, The (novel)
D'Annunzio, Gabriele **4** 388

Child prodigies
art
Lawrence, Thomas **9** 252-253
Sargent, John Singer **13** 481-482
literature
Anouilh, Jean **1** 243-244
Chatterton, Thomas **3** 481-482
Darío, Rubén **4** 393-394
Peretz, Isaac Loeb **12** 212
Rimbaud, Jean Nicolas Arthur **13** 172-174
Tschernichowsky, Saul **15** 323
mathematics
Pascal, Blaise **12** 122-124
Riemann, Georg Friedrich Bernard **13** 164-165
Wiener, Norbert **16** 262-263
music
Barber, Samuel **1** 500-501
Bartók, Béla **2** 35-36
Bellini, Vincenzo **2** 138-139
Bizet, Georges **2** 296-297
Brahms, Johannes **2** 490-492
Busoni, Ferruccio Benvenuto **3** 173-174
Chopin, Frédéric François **4** 16-18
Fauré, Gabriel Urbain **5** 397-398
Mendelssohn, Moses **10** 488-489
Mozart, Wolfgang Amadeus **11** 218-221
Paganini, Niccolo **12** 58-59
Rodgers, Richard Charles **13** 234-236
Saint-Saëns, Charles Camille **13** 435-436
other
Adams, John Quincy **1** 52-54
Galen **6** 178-180
Grotius, Hugo **7** 18-19
philosophy
Bentham, Jeremy **2** 176-178
Chu Hsi **4** 40-43

Child psychology
see Child development

Child Study Association (New York City)
Adler, Felix **1** 63-64

Child with Cat (sculpture)
Zorach, William **16** 528

Child with Top (painting)
Chardin, Jean Baptiste Siméon **3** 442-443

CHILDE, VERE GORDON (1892-1957), Australian prehistorian and archeologist **3** 521-522

Childe Harold (symphony)
Fry, William Henry **6** 136-137

Childe Harold's Pilgrimage (poem)
Byron, George Gordon Noel **3** 193-194
Mármol, José **10** 274

Childebert I (died 558), Frankish king 511-558
Clovis I **4** 124

Childebert II (ruled 575-596), Frankish king
Columban **4** 176

Childeric I (437?-481), king of Salian Franks 458?-481
Clovis I **4** 124

Childhood (autobiography)
Gorky, Maxim **6** 458-460
Tolstoy, Leo **15** 262-265

Childhood (play)
Wilder, Thornton Niven **16** 276-277

Childhood (poem)
Vaughan, Henry **15** 444-445

Childhood and Society (book)
Erikson, Erik Homburger **5** 309-310

Children (novel)
Tanizaki, Junichiro **15** 101-102

Children (stories)
Chekhov, Anton Pavlovich **3** 494-497

Children in Bondage (book; East Markham)
Lindsey, Benjamin Barr **9** 425-426

Children of Adam (poems)
Whitman, Walt **16** 249-251

Children of Crisis (book series)
Coles, Robert Martin **4** 156-157

Children of Light and Children of Darkness (book)
Niebuhr, Reinhold **11** 387-388

Children of the Bush (book)
Lawson, Henry **9** 254-255

Children of the Ghetto (book)
Zangwill, Israel **16** 488-489

Children of the Soil (novel)
Sienkiewicz, Henryk **14** 216-217

Children of the Tenement (book)
Riis, Jacob August **13** 169-170

Children of Violence series (books)
Lessing, Doris **9** 355-357

Children's Bureau
see Health, Education and Welfare, United States Department of

Children's Corner Suite (musical composition)
Debussy, Achille Claude **4** 445-447

Children's Day at the Camp Meeting (sonata)
Ives, Charles Edward **8** 159-160

Children's Defense Fund
Clinton, Hillary Rodham **4** 115-117
Edelman, Marian Wright **5** 202-204

Children's Games (painting)
Bruegel, Pieter the Elder **3** 65-67

Children's Heads (sculpture)
Brancusi, Constantin **2** 494-496

Children's Hospital (Boston)
Enders, John Franklin **5** 285-286

Children's Hour, The (play; L. Hellman)
Goldwyn, Samuel **6** 416
Hellman, Lillian Florence **7** 267-268

Children's literature
see Literature for children

CHILDRESS, ALICE (1920-1994), African American dramatist, author, and poet **3** 522-524

Child's Garden of Verses, A (poems)
Stevenson, Robert Louis **14** 446-448

Chile (ship)
Wheelwright, William **16** 223-224

Chile, Republic of (nation, South America)
Araucanian revolt
Ercilla y Zúñiga, Alonso de **5** 302
Lautaro **9** 235
dictatorship
Balmaceda Fernández, José Manuel **1** 475-476
Ibáñez del Campo, Carlos **8** 88
Pinochet Ugarte, Augusto **12** 315-317
economic expansion
Hearst, George **7** 242
Meiggs, Henry **10** 458-459
Wheelwright, William **16** 223-224
exploration
Almagro, Diego de **1** 177-178
Drake, Francis **5** 94-96
Valdivia, Pedro de **15** 400-401
independence movement
Carrera, José Miguel **3** 323-324
O'Higgins, Bernardo **11** 486
Portales Plazazuelos, Diego José Víctor **12** 404
San Martín, José de **13** 468-469
Peru and
Ballivián, José **1** 475
González Prada, Manuel **6** 431
Leguía y Salcedo, Augusto Bernardino **9** 305-306
Santa Cruz, Andrés de **13** 472-473
presidents
Allende Gossens, Salvador **1** 174-176
Aylwin Azócar, Patricio **1** 393-395
social reforms
Alessandri Rodriguez, Jorge **1** 129-130
Allende Gossens, Salvador **1** 174-176
Frei Montalva, Eduardo **6** 94-95
Montt Torres, Manuel **11** 139-140
Sarmiento, Domingo Faustino **13** 484-485
see also Chilean literature

Chile, University of (Santiago)
Bello, Ahmadu **2** 139-140

Chilean literature
Allende, Isabel **1** 172-174
Bello, Ahmadu **2** 139-140
Bombal, María Luisa **2** 380-381
Donoso, José **5** 63-65
Mistral, Gabriela **11** 55-56

Chilembwe, John (died 1915), Nyasalander tribesman
Booth, Joseph **2** 404-405

Chill October (painting)
Millais, John Everett **11** 23-24

Chilled plow (farming instrument)
Oliver, James **11** 500-501

Chillington (Staffordshire)
Soane, John **14** 314-315

Chills and Fever (book)
Ransom, John Crowe **13** 39-40

Chilpancingo, Congress of (Mexico; 1813)
Matamoros, Mariano **10** 329-330
Morelos, José María **11** 157-158

Chilperic (561-584), Merovingian king of the Franks
Gregory of Tours **6** 534-535

Chimborazo, Mt. (Ecuador)
Church, Frederick Edwin **4** 49-50

Chimène (literary character)
Corneille, Pierre **4** 234-236

Chimera, The (sculpture)
Brancusi, Constantin **2** 494-496

Chimères, Les (poems)
Nerval, Gérard de **11** 345-346

Chimes, The (stories)
Dickens, Charles John Huffam **4** 538-541

Chimney sweeps (England)
Shaftesbury, 7th Earl of **14** 137-138

Chimpanzees
Goodall, Jane **6** 433-434

Ch'in (ancient state, China)
Han Fei Tzu **7** 124-125
Kim Pusik **9** 8-9
Quin Shi Huang-di **12** 515-518

Chin (Isin dynasty, China; ruled 265-420)
Hsieh Ling-yün **8** 5-6
Shih Le **14** 195

Chin (Jürchen dynasty, China; ruled 1115-1234)
Chu Hsi **4** 40-43
Genghis Khan **6** 263-265
Hui-Tsung **8** 25
Kao-tsung **8** 433
Kim Pusik **9** 8-9
Yeh-lü Ch'u-ts'ai **16** 447-449

Chin (Later Chin dynasty, China; ruled 936-947)
Ch'in Kuei **3** 524-525
Zhao Kuang-yin **16** 505-508

Ch'in dynasty (China; ruled 221-207 B.C.)
Han Fei Tzu **7** 124-125
Li Ssu **9** 442-443
Liu Pang **9** 453
Quin Shi Huang-di **12** 515-518
Shang Yang **14** 149-150

CH'IN KUEI (1090-1155), Chinese official **3** 524-525
Chu Hsi **4** 40-43
Kao-tsung **8** 433
Yo Fei **16** 462

Chin-pu-tang (political party, China)
Liang Ch'i-ch'ao **9** 395-396

Ch'in-shan
see Yüan, Ma

Chin-shih (Chinese degree)
Chang Chü-cheng **3** 431-432
Ch'in Kuei **3** 524-525
Fan Chung-yen **5** 376-377
Wang An-shih **16** 95-97

Ch'in Shih Huang-ti
see Quin Shi Huang-Di

Chin Tatars (Mongolian people)
Ma Yüan **10** 379

Ch'in-Tsung (1100-1161), Chinese emperor
Chu Hsi **4** 40-43
Hui-Tsung **8** 25
Kao-tsung **8** 433

China (nation, East Asia)

- DYNASTIC CHRONOLOGY
  - 1122-256 B.C. (Chou dynasty)
    - Chou Kung **4** 22-23
    - Chuang Tzu **4** 40
    - Han Fei Tzu **7** 124-125
    - Lao Tzu **9** 201-202
    - Shang Yang **14** 149-150
    - Tsou Yen **15** 329-330
    - Wu wang **16** 408-409
  - 207 B.C.-220 A.D. (Han dynasty)
    - Liu, Pang **9** 453
    - Wu-ti **16** 406-408
  - 1279-1369 (Yüan dynasty)
    - Chia Ssu-tao **3** 514-515
    - Genghis Khan **6** 263-265
    - Kublai Khan **9** 115-118
    - Wen T'ien-hsiang **16** 203
    - Yeh-lü Ch'u-ts'ai **16** 447-449
  - 1368-1644 (Ming dynasty)
    - Chang Chü-cheng **3** 431-432
    - Cheng Ho **3** 500
    - Hung-wu **8** 38-39
    - Li Tzu-Ch'eng **9** 452
    - Shih Ko-fa **14** 194-195
    - Wang Fu-chih **16** 99-101
    - Wang Yang-ming **16** 108-109
    - Yung-lo **16** 482-483
  - 1644-1912 (Ch'ing or Manchu dynasty)
    - Chang Chien **3** 429-430
    - Chang Chih-tung **3** 430-431
    - Ch'i-ying **4** 12
    - Ho-shen **7** 512-513
    - Huang Tsung-hsi **8** 9-10
    - Hung Hsiu-ch'üan **8** 37-38
    - K'ang-hsi **8** 423-426
    - Kuang-hsü **9** 111-112
    - Li Hung-Chang **9** 407-409
    - Liang Ch'i-ch'ao **9** 395-396
    - Lin Tse-hsü **9** 431-432
    - Qianlong **12** 502-505
    - Sun Yat-sen **15** 35-39
    - Tseng Kuo-fan **15** 324-325
    - Tso Tsung-t'ang **15** 328-329
    - Tz'u-hsi **15** 375-376
    - Wang Fu-chih **16** 99-101
    - Wen-hsiang **16** 202-203
    - Yüan Shih-k'ai **16** 480-481
    - *see also* Revolution of 1911 (China) and individual dynasties
  - 207 B.C.-A.D. 220 (Han dynasty)
    - Chang Chüeh **3** 432-433
    - Han Wu-ti **7** 136
    - Kuang-wu-ti **9** 112-113
    - Liu Pang **9** 453
    - Shih Le **14** 195
    - Wang Ch'ung **16** 98-99
    - Wang Mang **16** 101-103
  - 220-265 (Three Kings.)
    - Ts'ao Ts'ao **15** 322-323
    - Wang Pi **16** 104-105
  - 221-207 B.C. (Ch'in dynasty)
    - Li Ssu **9** 442-443
    - Quin Shi Huang-Di **12** 515-518
  - 386-581 (Northern dynasty)
    - Sui Wen-ti **15** 16-18
    - Hsiao-Wen-ti, Wei **8** 5
  - 420-589 (Southern dynasty)
    - Liang Wu-ti **9** 396-397
  - 581-617 (Sui dynasty)
    - Chih-i **3** 518-519
    - Sui Wen-ti **15** 16-18
  - 618-906 (T'ang dynasty)
    - An Lu-shan **1** 239-240
    - Ennin **5** 288-289
    - Hsüan Tsang **8** 6-7
    - Hsüan-tsung, T'ang **8** 7-8
    - Huang Ch'ao **8** 8-9
    - T'ai-tsung, T'ang **15** 83-84
    - Wu Tse-t'ien **16** 408
  - 960-1279 (Sung dynasty)
    - Chia Ssu-tao **3** 514-515
    - Ch'in Kuei **3** 524-525
    - Fan Chung-yen **5** 376-377
    - Hui-Tsung **8** 25
    - Kao-tsung **8** 433
    - Ssu-ma kuang **14** 390-391
    - Wang An-shih **16** 95-97
    - Wen T'ien-hsiang **16** 203
    - Yo Fei **16** 462
    - Zhao Kuang-yin **16** 505-508
- OTHER HISTORY
  - after 1949
    - *see* China, People's Republic of; China, Republic of
  - art
    - *see* Chinese art
  - Boxer Rebellion
    - *see* Boxer Rebellion
  - Communist-Nationalist Coalition
    - Ch'en Tu-hsiu **3** 501-502
    - Chiang Kai-shek **3** 510-513
    - Chu Teh **4** 54-55
    - Song Sisters **14** 338-341
  - Communist Revolution
    - Chou En-lai **4** 20-22
    - Mao Zedong **10** 225-227
  - Confucianism *see* Confucianism
  - explorers

Andrews, Roy Chapman **1** 232-233
Hedin, Sven Anders **7** 252-253
ibn Battuta, Muhammad **8** 91-92
Polo, Marco **12** 380-382
foreign relations
Ayub Khan, Mohammed **1** 395-396
Chang Chih-tung **3** 430-431
Dupleix **5** 153
Garnier, Francis **6** 220-221
Gordon, Charles George **6** 448-449
Great Wall
Quin Shi Huang-di **12** 515-518
historians of
Ssu-ma Ch'ien **14** 388-389
Ssu-ma kuang **14** 390-391
Japanese relations
Chang Chien **3** 429-430
Chang Tso-lin **3** 434-435
Chiang Kai-shek **3** 510-513
Ho Chi Minh **7** 426-428
Ito, Hirobumi **8** 153-155
Konoe, Fumimaro **9** 82-83
Shotoku Taishi **14** 205-207
Wang Ching-wei **16** 98
see also Sino-Japanese wars
Korean relations
Clark, Mark Wayne **4** 80-81
Kim Ok-kyun **9** 7-8
Taewŏn'gun, Hŭngsŏn **15** 74-75
literature
Francis Xavier **6** 48
Ricci, Matteo **13** 124-125
also see Chinese literature missionaries
medical services
Bethune, Henry Norman **2** 240-241
Nationalist government formed
Chiang Kai-shek **3** 510-513
Wang Ching-wei **16** 98
Opium War
see Opium War
religions in
Xu Guangqi **16** 422-425
Russian relations
Chang Tso-lin **3** 434-435
Tso Tsung-t'ang **15** 328-329
Self-strengthening movement
Li Hung-Chang **9** 407-409
Tso Tsung-t'ang **15** 328-329
Wei Yüan **16** 180-181
Wen-hsiang **16** 202-203
Wo-jen **16** 352
social reforms
Chang Chien **3** 429-430
Chang Chih-tung **3** 430-431
Feng Kuei-fen **5** 411-412
Hu Shih **8** 63-65
K'ang Yu-wei **8** 426-428
Ku Chieh-kang **9** 120-121
Quin Shi Huang-di **12** 515-518
Ts'ai Yüan-p'ei **15** 322
Wen-hsiang **16** 202-203
Taiping Rebellion
see Taiping Rebellion
United States relations
Astor, John Jacob **1** 351-352
Burlingame, Anson **3** 144-145
Coolidge, John Calvin **4** 217-219
Evarts, William Maxwell **5** 340-341
Forbes, Robert Bennet **5** 509-510
Fulbright, James William **6** 147-149
Harding, Warren Gamaliel **7** 148-149
Hay, John **7** 215-216
McKinley, William **10** 418-420
Pound, Roscoe **12** 417-418
Stilwell, Joseph Warren **14** 456-457
warlordism
Chang Tso-lin **3** 434-435
Feng Yü-hsiang **5** 412-413
Wu P'ei-fu **16** 404-405
Yen Hsi-shan **16** 452-453
see also Northern Expedition
Westernization
Feng Kuei-fen **5** 411-412
Wo-jen **16** 352
Yen Fu **16** 452
see also May Fourth movement; May Thirtieth movement

China, People's Republic of (Communist)
Communist Revolution
Chiang Kai-shek **3** 510-513
Chou En-lai **4** 20-22
Lin Piao **9** 429-430
Liu Shao-Ch'i **9** 453-455
Mao Zedong **10** 225-227
Wang Ming **16** 103-104
cultural heroes
Ch'i Pai-shih **3** 526-527
Kuo Mo-jo **9** 133-134
Mao Zedong **10** 225-227
economic reform
Jiang Zemin **8** 260-261
established
Chou En-lai **4** 20-22
Chu Teh **4** 54-55
Kuo Mo-jo **9** 133-134
Liu Shao-Ch'i **9** 453-455
Mao Zedong **10** 225-227
foreign relations
Bhutto, Zulfikar Ali **2** 261-262
Castro Ruz, Fidel **3** 365-368
Dalai Lama **4** 369-371
Hoxha, Enver **8** 1-3
Keita, Modibo **8** 474-475
Mondlane, Eduardo Chivambo **11** 100-101
Nehru, Jawaharlal **11** 332-334
Pridi Phanomyong **12** 449
Wang Ming **16** 103-104
Great Proletarian Cultural Revolution
Jiang Qing **8** 256-260
Red Guards
Jiang Qing **8** 256-260
reform movements
Zhao Ziyang **16** 508-509
Tiananmen Square
Li Peng **9** 433-435
United Nations policy
Chiang Kai-shek **3** 510-513
Lie, Trygve Halvdan **9** 400-401
Nixon, Richard Milhous **11** 401-404
United States relations
Acheson, Dean Gooderham **1** 37-38
Dulles, John Foster **5** 134-135
MacArthur, Douglas **10** 76-78
Snow, Edgar **14** 312-313
Song Sisters **14** 338-341
see also Cultural Revolution

China, Republic of (Nationalist)
established
Chiang Kai-shek **3** 510-513
Yen Hsi-shan **16** 452-453
foreign relations
Ho Chi Minh **7** 426-428
Inukai, Tsuyoshi **8** 130-131
presidents
Chiang Ching-kuo **3** 509-510
Lee Teng-hui **9** 283-285
United States relations
Dulles, John Foster **5** 134-135
Eisenhower, Dwight David **5** 233-236
Forrestal, James Vincent **6** 14
Song Sisters **14** 338-341

China and Japan (book)
Schliemann, Heinrich **14** 17-18

China Merchants Steam Navigation Co.
Li Hung-Chang **9** 407-409

China Squadron (British)
Brooke, James **3** 21-22

China's Destiny (book)
Chiang Kai-shek **3** 510-513

Chinchow, Battle of (1948)
Lin Piao **9** 429-430

Chinese (language)
Leibniz, Gottfried Wilhelm von **9** 307-310
Sol Ch'ong **14** 325-326

Chinese art
calligraphy
Chao Meng-fu **3** 436-437
Hui-Tsung **8** 25
Mi Fei **11** 12-13
Su Shih **15** 39-40
Tung Ch'i-ch'ang **15** 339-340
figure painting
Ku K'ai-chih **9** 125-126
Wu Tao-tzu **16** 405-406
Yen Li-pen **16** 453-454
landscape painting
Ch'i Pai-shih **3** 526-527
Hsia Kuei **8** 4-5
Ma Yüan **10** 379
Mi Fei **11** 12-13
Ni Tsan **11** 400
Wang Wei **16** 106-108

literati painting
Mi Fei **11** 12-13
Su Shih **15** 39-40
Tung Ch'i-ch'ang **15** 339-340

Chinese Communist party
see Communist party (China)

Chinese Eastern Railway
Chang Tso-lin **3** 434-435

Chinese Letters (essays)
Goldsmith, Oliver **6** 411-413

Chinese literature
1644-1912 (Ch'ing or Manchu dynasty)
Wang T'ao **16** 105-106
Yüan Mei **16** 479-480
1911 Revolution, impact of
Kuo Mo-jo **9** 133-134
Lu Hsün **10** 35-37
207 B.C.-A.D. 220 (Han dynasty)
Pan Ku **12** 86-87
Ssu-ma Ch'ien **14** 388-389
Ssu-ma Hsiang-ju **14** 389-390
220-265 (Three Kings.)
Lu Chi **10** 24
386-581 (Northern dynasty)
Hsieh Ling-yün **8** 5-6
Liu Hsieh **9** 452-453
T'ao Ch'ien **15** 104-105
618-906 (T'ang dynasty)
Han Yü **7** 136-137
Li Po **9** 437-439
Liu Tsung-Yüan **9** 455-456
Po Chü-i **12** 362-363
Tu Fu **15** 335-336
Wang An-shih **16** 95-97
Wang Wei **16** 106-108
960-1279 (Sung dynasty)
Ou-yang Hsiu **12** 33-34
Su Shih **15** 39-40
Communist influence
Kuo Mo-jo **9** 133-134
Lao Shê **9** 200-201
Pa Chin **12** 53-54
see also Confucian classics

Chinese Nightingale, The (book)
Lindsay, Vachel **9** 424-425

Chinese Restaurant (painting)
Weber, Max **16** 160

Chinese Socialist Youth Corps
Chou En-lai **4** 20-22

Chinese Socialist Youth League
Chu Teh **4** 54-55

Chinesische Flöte, Die (Chinese poems, translation by Bethge)
Mahler, Gustav **10** 144-145

Ching (ruled 156-141 B.C.), emperor of China
Kuang-wu-ti **9** 112-113

Ch'ing (Manchu; Chinese dynasty, ruled 1644-1912)
decline and overthrow
Chang Chien **3** 429-430
Chang Tso-lin **3** 434-435
Ch'i-ying **4** 12
Chu Teh **4** 54-55
Ho-shen **7** 512-513
Sun Yat-sen **15** 35-39
Yüan Shih-k'ai **16** 480-481
emperors
K'ang-hsi **8** 423-426
Kuang-hsü **9** 111-112
Qianlong **12** 502-505
foreign relations
Dalai Lama **4** 369-371
Min **11** 46-47
historians of
Chang Hsüeh-ch'eng **3** 433
Huang Tsung-hsi **8** 9-10
Wang Fu-chih **16** 99-101
Wei Yüan **16** 180-181
Ming dynasty vs.
Li Tzu-Ch'eng **9** 452
Shih Ko-fa **14** 194-195
Self-strengthening movement
Li Hung-Chang **9** 407-409
Tso Tsung-t'ang **15** 328-329
Wei Yüan **16** 180-181
Wen-hsiang **16** 202-203
Wo-jen **16** 352
social reforms
Chang Chih-tung **3** 430-431
Feng Kuei-fen **5** 411-412
K'ang Yu-wei **8** 426-428
Liang Ch'i-ch'ao **9** 395-396
Tz'u-hsi **15** 375-376
Taiping Rebellion
see Taiping Rebellion

Ch'ing-nien tsa-chih (magazine)
Ch'en Tu-hsiu **3** 501-502

Chingiz-Khan
see Genghis Khan

Chinhung (ruled 540-575), Korean king
Sol Ch'ong **14** 325-326

CHINN, MAY EDWARD (1896-1980), African American physician **3** 525-526

Chino-Japanese War
see Sino-Japanese War (1937-1945)

Chinoiserie (art)
Nash, John **11** 316

Chinook (language, North America Indian)
Kroeber, Alfred Louis **9** 105-106
Sapir, Edward **13** 478-479

Chios (island, Aegean Sea)
Columbus, Christopher **4** 176-179

CHIPPENDALE, THOMAS (1718-1779), English cabinetmaker **4** 1-2
Adam, Robert and James **1** 38-40
Hepplewhite, George **7** 317-318

Chippendale, Thomas (1749-1822/23), English cabinetmaker
Chippendale, Thomas **4** 1-2

Chippewa Indians (North America)
Pontiac **12** 393-394

CHIRAC, JACQUES (born 1932), French prime minister **4** 2-3

Chiricahua Indians (North America)
Cochise **4** 128

CHIRICO, GIORGIO DE (1888-1978), Italian painter **4** 4
influence of
Ernst, Max **5** 311-312
Tanguy, Yves **15** 101
Ungaretti, Giuseppe **15** 389-390
Zadkine, Ossip Joselyn **16** 484
influenced by
Böcklin, Arnold **2** 354-355
symbolism
Chagall, Marc **3** 406-407
Dali, Salvador **4** 376-377

Chiriguano Indians (South America)
Toledo, Francisco de **15** 257-259

Chirlandaio, Benedetto (1458-1497), Italian painter
Ghirlandaio, Domenico **6** 292-293

Chirurgia magna (book)
Guy de Chauliac **7** 54

CHISHOLM, SHIRLEY ANITA ST. HILL (born 1924), first African American woman to serve in the United States Congress **4** 7-9

Chisholm v. Georgia (legal case; 1793)
Wilson, James **16** 323-324

CHISSANO, JOAQUIM ALBERTO (born 1939), a leader of Mozambique's war for independence and later president of Mozambique (1986-) **4** 9-11

CHISUM, JOHN SIMPSON (1824-1884), American rancher **4** 11

Chita (novel)
Hearn, Lafcadio **7** 240

Chitor (city, India)
Ala-ud-din **1** 102-103

Chitral (river, Pakistan)
Bonvalot, Pierre Gabriel Édouard **2** 396

Ch'iu (novel)
Pa Chin **12** 53-54

Chivalry (book)
Cabell, James Branch **3** 195-196

Chladni, Ernst Florens Friedrich (1756-1827), German physicist
Oersted, Hans Christian **11** 476-478

Chloral (chemistry)
Liebig, Justus von **9** 403-404

Chlorides (chemistry)
Sabatier, Paul **13** 398-399

Chlorinated hydrocarbons (chemistry)
Carson, Rachel Louise **3** 337-338

Chlorine (element—chemistry)
Avogadro, Lorenzo Romano Amedeo Carlo **1** 388-389
Berthollet, Claude Louis **2** 229-230
Davy, Humphry **4** 426-427
Scheele, Karl Wilhelm **13** 525-526

Chloroform (chemistry)
Liebig, Justus von **9** 403-404
Wells, Horace **16** 196

Chlorophyll (pigment)
Fischer, Hans **5** 457-459
Willstätter, Richard **16** 310-312

Chloroprene (chemistry)
Carothers, Wallace Hume **3** 317-318

CHMIELNICKI, BOGDAN (1595-1657), Cossack leader of Ukrainian revolt **4** 12-13

CH'OE CH'UNG-HON (1149-1219), Korean general **4** 13
Chong Chung-bu **4** 15

Ch'oe U (died 1249), Korean dictator
Ch'oe Ch'ung-hn **4** 13

Choéphores, Les (musical composition)
Milhaud, Darius **11** 17-18

Choephori, The (play)
Aeschylus **1** 70-72

Choice of Hercules, The (musical composition)
Handel, George Frederick **7** 116-119

Choiseul Praslin, Duc de (1805-1847), French legislator
Baudelaire, Charles Pierre **2** 61-63

Choju Giga (scrolls)
Toba Sojo **15** 248-249

Chokei Temple (Fukagawa, Japan)
Basho, Matsuo **2** 45-48

Chokushiden (Japanese agriculture)
Kammu **8** 420

Cholera victims
Bugeaud de la Piconnerie, Thomas Robert **3** 111
Hegel, Georg Wilhelm Friedrich **7** 254-256
Rittenhouse, David **13** 180-181
Taylor, Zachary **15** 128-130
Tchaikovsky, Peter Ilyich **15** 130-132

Cholesterol (chemistry)
Dam, Carl Peter Henrik **4** 382-383
Diels, Otto Paul Hermann **5** 5-6

Choline (vitamin)
Best, Charles Herbert **2** 236-237
Dale, Henry Hallett **4** 371-373

Ch'oljong (died 1863), king of Korea
Kojong **9** 74-75
Taewŏn'gun, Hŭngsŏn **15** 74-75

Chomedey, Paul de
see Maisoneuve, Sieur de

CHOMSKY, NOAM AVRAM (born 1928), American linguist and philosopher **4** 13-15

CHONG CHUNG-BU (1106-1179), Korean general **4** 15

Chong Mong-ju (died 1392), Korean Koryo loyalist
Yi Sng-gye **16** 458-459

CHONGJO (1752-1800), king of Korea **4** 15-16

CHOPIN, FRÉDÉRIC FRANÇOIS (1810-1849), Polish-French composer and pianist **4** 16-18
friends
Liszt, Franz **9** 445-447
Sand, George **13** 459-461
influence of
Paderewski, Ignace Jan **12** 56-57
Poulenc, Francis **12** 414-415
Scriabin, Alexander Nikolayevich **14** 71-72
Szymanowski, Karol **15** 67-68

CHOPIN, KATHERINE ("Kate"; born Katherine O'Flaherty; 1851-1904), American writer, poet, and essayist **4** 18-20

Chopinel, Jean
see Jean de Meun

Choquet, Victor (1821-1891), French art collector
Renoir, Pierre Auguste **13** 101-102

Choral Symphony (musical composition)
Beethoven, Ludwig van **2** 114-117, 461, 462

Chorale (music)
Bach, Johann Sebastian **1** 416-419
Buxtehude, Dietrich **3** 185-186
Pachelbel, Johann **12** 52
Sweelinck, Jan Pieterszoon **15** 50-51

Choralis Constantinus (musical collection; Isaac)
Senfl, Ludwig **14** 105-106
Webern, Anton **16** 160-162

Choreographers
see Actors and entertainers

Chori spezzati (music)
Willaert, Adrian **16** 287-288

Chorus (drama)
Schiller, Johann Christoph Friedrich von **14** 4-7

Chorus, role of (music)
Lully, Jean Baptiste **10** 40-41
Penderecki, Krzysztof **12** 195-197

Chosen Country (novel)
Dos Passos, John Roderigo **5** 69-71

Chosen People, Jews as
Paul **12** 141-143
Rosenzweig, Franz **13** 294

Choshu (Nagato province, Japan)
Saigo, Takamori **13** 429
Yamagata, Aritomo **16** 428-429

Choson (Korea)
Yi Sng-gye **16** 458-459

Chosroes
see Khosrow

Chotek, Countess Sophie (1868-1914), duchess of Hohenberg
Francis Ferdinand **6** 44

Chotin, defeat of (1673)
Köprülü, Ahmed **9** 84-85

Chou, Duke of
see Chou kung

Chou dynasty (China; ruled 1122-256 B.C.)
Confucianism
Confucius **4** 197-200
Hsün-tzu **8** 8
Mencius **10** 480-481
established
Chou Kung **4** 22-23
Wu wang **16** 408-409
Legalism
Han Fei Tzu **7** 124-125
Shang Yang **14** 149-150

Chou dynasty, Later (China; ruled 951-959)
Kwangjong **9** 140
Zhao Kuang-yin **16** 505-508

CHOU EN-LAI (1898-1976), Chinese Communist premier **4** 20-22
Chiang Kai-shek **3** 510-513
Chu Teh **4** 54-55
Dalai Lama **4** 369-371
Liu Shao-Ch'i **9** 453-455

Chou Hsin (flourished circa 1116 B.C.), last ruler of Shang dynasty
Wu wang **16** 408-409

Chou-i lüeh-li (commentary)
Wang Pi **16** 104-105

CHOU KUNG (flourished circa 1116 B.C.), Chinese statesman **4** 22-23
Wu wang **16** 408-409

Chou Li (ancient Chinese text)
Chou Kung **4** 22-23
Wang An-shih **16** 95-97

Chou Shu-jen
see Lu Hsün

Chou Tun-i (1017-1073), Chinese Neoconfucian philosopher
Chu Hsi **4** 40-43

Chouans, Les (novel)
Balzac, Honoré de **1** 478-480

Chouinard School of Art (Los Angeles)
Siqueiros, David Alfaro **14** 256

CHRESTIEN DE TROYES (flourished 12th century), French poet **4** 23-24
Guillaume de Lorris **7** 33-34
Thibaut IV **15** 180-181
Wolfram von Eschenbach **16** 360-361

CHRÉTIEN, JOSEPH-JACQUES-JEAN "JEAN" (born 1934), French Canadian politician and Canada's 20th prime minister **4** 24-25

Chris Christopherson (play)
O'Neill, Eugene **11** 514-516

Christ, Jesus
see Jesus of Nazareth

Christ (literary work)
Kazantzakis, Nikos **8** 466-468

Christ among the Doctors (painting)
Dürer, Albrecht **5** 159-161
Jordaens, Jacob **8** 347-349
Veronese, Paolo **15** 469-470

Christ and Anti-Christ (trilogy)
Merezhkovsky, Dmitry Sergeyevich **10** 515-516

Christ and Culture (book)
Niebuhr, Helmut Richard **11** 386-387

Christ and the Adulteress (painting)
Giorgione **6** 340-341

Christ and the Tribute Money (painting)
Titian **15** 242-244

Christ at the Column (painting)
Bramante, Donato **2** 493-494

Christ at the Pool of Bethesda (painting)
Veronese, Paolo **15** 469-470

Christ before Pilate (painting)
Pontormo **12** 394-395
Titian **15** 242-244

Christ Blessing the Little Children (painting)
Cranach, Lucas the Elder **4** 289-290

Christ Carrying the Cross (painting)
Bosch, Hieronymus **2** 426-428
Greco **6** 511-514
Titian **15** 242-244

Christ Church (Brooklyn, New York State)
Upjohn, Richard **15** 392

Christ Church (Cambridge, Massachusetts)
Harrison, Peter **7** 179-180

Christ Church (Washington, D.C.)
Latrobe, Benjamin Henry **9** 222-224

Christ Church College (Oxford University)
Carroll, Lewis **3** 332-333
Ryle, Gilbert **13** 393-394
Wolsey, Thomas **16** 364-366

Christ Crowned with Thorns (paintings)
Titian **15** 242-244

Christ Giving the Keys to St. Peter (fresco)
Perugino **12** 245-246

Christ Healing the Blind (painting)
Greco **6** 511-514

Christ Healing the Sick (painting)
West, Benjamin **16** 210-212

Christ in Gethsemane (sculpture)
Riemenschneider, Tilman **13** 166

Christ in Glory in the Tetramorph (tapestry)
Sutherland, Graham **15** 40-41

Christ in Majesty (sculpture)
Epstein, Jacob **5** 295-296

Christ in the House of His Parents (painting)
Millais, John Everett **11** 23-24

Christ in the House of Mary and Martha (painting)
Velázquez, Diego Rodríguez de Silva y **15** 454-456
Vermeer, Jan **15** 466-467

Christ Legends (stories)
Lagerlöf, Selma Ottiliana Lovisa **9** 163-164

Christ Lutheran Church (Minneapolis, Minnesota)
Saarinen, Eliel and Eero **13** 396-398

Christ Meditating on the Passion (painting)
Morales, Luis de **11** 150

Christ Mocked by the Soldiers (painting)
Manet, Édouard **10** 193-194

Christ of Velásquez, The (book)
Unamuno y Jugo, Miguel de **15** 386-387

Christ on the Lake of Genesareth (painting)
Delacroix, Ferdinand Victor Eugène **4** 469-471

Christ on the Mount of Olives (painting)
Correggio **4** 249-251

Christ Recrucified (novel)
Kazantzakis, Nikos **8** 466-468

Christ Seated on His Tomb (painting)
Bermejo, Bartolomé **2** 205

Christ Stopped at Eboli (book)
Levi, Carlo **9** 364

Christ Taking Leave of His Mother (painting)
Lotto, Lorenzo **9** 520-521

Christ, Thou Who Art the Bright Day (musical composition)
Bach, Johann Sebastian **1** 416-419

Christ Washing the Feet of the Apostles (painting)
Tintoretto **15** 232-234

Christabel (poem)
Coleridge, Samuel Taylor **4** 154-156

Christchurch, Spitalfields (London)
Hawksmoor, Nicholas **7** 211-212

Christian II (1481-1559), king of Denmark and Norway 1513-1523 and of Sweden 1520-1523
Gustavus I **7** 42-43
Jones, Inigo **8** 333-334

Christian III (1503-1559), king of Denmark and Norway 1534-1559
Gustavus I **7** 42-43

Christian IV (1577-1648), king of Denmark and Norway 1588-1648
Dowland, John **5** 90
Gustavus II **7** 43-45

Christian, Fletcher (flourished 1789), English naval officer and mutineer
Bligh, William **2** 325-326

Christian (literary character)
Bunyan, John **3** 128-129

Christian Association Church (Brush Run, Pennsylvania)
Campbell, Alexander **3** 249-250

Christian Broadcasting Network
Robertson, Pat **13** 196-198

Christian Century, The (magazine)
Marty, Martin E. **10** 300-301

Christian Citizen (periodical)
Burritt, Elihu **3** 160

Christian Council of South Africa
Luthuli, Albert John **10** 51-52

Christian Democratic party (Chile)
Aylwin Azócar, Patricio **1** 393-395
Frei Montalva, Eduardo **6** 94-95

Christian Democratic party (COPEI; Venezuela)
Caldera Rodríguez, Rafael **3** 218-219

Christian Democratic party (El Salvador)
Duarte, José Napoleón **5** 109-111

Christian Democratic party (Italy)
Andreotti, Giulio **1** 226-228
De Gasperi, Alcide **4** 462-463
Fanfani, Amintore **5** 378-379
Moro, Aldo **11** 180-181
Pius X **12** 336-337
Pius XII **12** 339-340
Scalfaro, Oscar Luigi **13** 511-512

Christian Democratic Union (Germany)
Adenauer, Konrad **1** 59-61
Brandt, Willy **2** 499-500
Herzog, Roman **7** 355-357
Kohl, Helmut **9** 73-74

Christian Democratic Union (West Germany)
Kohl, Helmut **9** 73-74

Christian Doctrine (book)
Milton, John **11** 43-46

Christian Doctrine... (book)
Strauss, David Friedrich **14** 496-497

Christian Front (United States politics)
Coughlin, Charles Edward **4** 265-266

Christian Guardian (periodical)
Ryerson, Adolphus Egerton **13** 392-393

Christian Inquirer
Boston Christian Register

Christian Inspiration (mural)
Puvis de Chavannes, Pierre **12** 492-493

Christian Mission (East London)
see Salvation Army

Christian Morals (book)
Browne, Thomas **3** 49-50

Christian Nationalism (South Africa)
Vorster, Balthazar Johannes **16** 30-32

Christian Nurture (book)
Bushnell, Horace **3** 171-172

Christian Philosopher, The (book)
Mather, Cotton **10** 330-332

Christian Register (journal)
Channing, William Ellery **3** 435-436

Christian Science (religion)
Eddy, Mary Baker **5** 202
Mesmer, Franz Anton **10** 526-527

Christian Science Monitor (newspaper)
Eddy, Mary Baker **5** 202

Christian Social Ethics ... (book)
Bennett, John Coleman **2** 170-171

Christian Social Union (Germany)
Herzog, Roman **7** 355-357

Christian Social Union (West Germany)
Strauss, Franz Josef **14** 497-498

Christian socialism (reform movement)
Kingsley, Charles **9** 28
Maurice, John Frederick Denison **10** 349-350
Parsons, Frank **12** 121-122
Rauschenbusch, Walter **13** 53-54
Strong, Josiah **14** 512-513
Thomas, Norman Mattoon **15** 191-192
Woods, Robert Archey **16** 374

Christian Socialist party (Austria)
Dollfuss, Engelbert **5** 47
Hitler, Adolf **7** 417-420
Schuschnigg, Kurt von **14** 45-46

Christian Union, The (periodical)
see Outlook, The

Christian unity
see Ecumenism

Christian Unity, Secretariate for Promoting (Roman Catholic Church)
Bea, Augustinus **2** 79

Christianity (religion)
Africa (19th century)
Lavigerie, Charles Martel Allemand **9** 240
Mwanga **11** 282-283
Tewodros II **15** 158-159
crusades
see Crusades
Doctors of the Church
see Religious leaders, Christian
expansion (England and Ireland)
Augustine of Canterbury **1** 370-371
Columba **4** 175-176
Columban **4** 176
Patrick, St. **12** 135-136
expansion (France and Germany)
Boniface **2** 391
Charlemagne **3** 445-447
Clovis I **4** 124
expansion (Hungary)
László I, King of Hungary **9** 219-221
expansion (Mexico)
Cortés, Hernán **4** 255-256
expansion (Norway and Russia)
Cyril and Methodius, Saints **4** 362-363
Olaf, II **11** 493-494
Vladimir I **16** 5-6
expansion (Roman Empire)
Constantine I **4** 209-211
Ezana **5** 354-355
Leo I **9** 329-330
Theodosius **15** 176
Fathers of the Church
see Religious leaders, Christian
foundation and doctrine
Ficino, Marsilio **5** 436-437
Jesus of Nazareth **8** 251-255
John, St. **8** 273-274
John the Baptist **8** 290
Luke **10** 38
Mark **10** 266-267
Mary **10** 308
Matthew **10** 340-341
Paul **12** 141-143
Peter **12** 252-253
Plotinus **12** 358-359
Zeno of Citium **16** 499-500
see also Bible and Greek philosophies
hagiographies
Gregory of Tours **6** 534-535
Grosseteste, Robert **7** 15
heresy
see Heresy (Christian)
history of
Pagels, Elaine Hiesey **12** 61-62
oppression
Diocletian **5** 19-20
Domitian **5** 52-53
Julian **8** 378-379
Marcus Aurelius Antoninus **10** 243-245
Nero Claudius Caesar **11** 342-344
Shahpur II **14** 140-141
Valerian **15** 404-405
see also Persecutions, religious
Protestantism
*see*Protestant Reformation; Protestantism
Scholasticism
see Scholasticism
sectarian deviations
Averroës **1** 382-383
Donatus **5** 56-57
Marcion **10** 238-239
Montanus **11** 122
theological critics (19th-20th century)
Harnack, Adolf von **7** 160
Kierkegaard, Søren Aabye **8** 547-549
Schaff, Philip **13** 519-520
Schleiermacher, Friedrich Ernst Daniel **14** 11-12
Söderblom, Nathan **14** 323-324
Teilhard de Chardin, Marie Joseph Pierre **15** 134-136
see also Orthodox Eastern Church; Roman Catholic Church, and under names of other Christian churches and sects

Christianity and Crisis (periodical)
Bennett, John Coleman **2** 170-171

Christianity, Islam and the Negro Race (book)
Blyden, Edward Wilmot **2** 348-349

Christianity Not Mysterious (book)
Toland, John **15** 256

Christians Sheltering a Priest from the Druids (painting)
Hunt, William Holman **8** 44-45

CHRISTIE, AGATHA (Agatha Mary Clarissa Miller; 1890-1976), best selling mystery author **4** 25-26

CHRISTINA OF SWEDEN (1626-1689), queen of Sweden 1632-1654 **4** 26-29
Cesti, Pietro **3** 399-400
Oxenstierna, Axel Gustafsson **12** 44-45
Scarlatti, Pietro Alessandro Gaspare **13** 517-518
Vieira, Antônio **15** 492

Christina's World (painting)
Wyeth, Andrew Newell **16** 413-415

CHRISTINE DE PISAN (1364/65-circa 1430), French author **4** 29-30
Caxton, William **3** 386-387

Christmas (hymn)
Manzoni, Alessandro **10** 222-224

Christmas Carol, A (story; Dickens)
Barrymores **2** 28-30
Dickens, Charles John Huffam **4** 538-541

Christmas carols (songs)
Juana Inés de la Cruz **8** 367-368

Christmas Concerto (music)
Corelli, Arcangelo **4** 230-231

Christmas Ghost, The (book)
Buck, Pearl Sydenstricker **3** 91-93

Christmas Island (Indian Ocean)
Cook, James **4** 214-215

Christmas Miniature (book)
Buck, Pearl Sydenstricker **3** 91-93

Christmas Story (book)
Mencken, Henry Louis **10** 481-483

Christmas Story (musical composition)
Schütz, Heinrich **14** 48-49

CHRISTO (Christo Vladimiroff Javacheff; born 1935), Bulgarian-born sculptor noted for large-scale environmental artworks **4** 30-31

Christographia (sermons)
Taylor, Edward **15** 122-123

Christology (religion)
Feuerbach, Ludwig Andreas **5** 432
Schwenckfeld, Kasper von **14** 56-57

CHRISTOPHE, HENRI (1767-1820), Haitian patriot and king **4** 32
Boyer, Jean Pierre **2** 468-469
Dessalines, Joan Jacques **4** 511-512
Toussaint L'Ouverture, François Dominique **15** 278-279

Christophe Colomb (musical composition)
Milhaud, Darius **11** 17-18

CHRISTOPHER, WARREN MINOR (born 1925), United States secretary of state **4** 32-33

Christopher Columbus (play)
Kazantzakis, Nikos **8** 466-468

CHRISTUS, PETRUS (circa 1410-1472/73), Flemish painter **4** 33-34
Antonello da Messina **1** 251-252
Bouts, Dirk **2** 458-459

Eyck, Hubert and Jan van **5** 352-354

Christus (sacred music)
Liszt, Franz **9** 445-447

Christus, The (book)
Longfellow, Henry Wadsworth **9** 499-500

CHRISTY, EDWIN P. (1815-1862), American minstrel **4** 34-35
Foster, Stephen Collins **6** 25-27

Christy, Henry (died 1865), Bristish art collector
Tylor, Edward Burnett **15** 372-373

Christy Minstrels (theatrical group)
Christy, Edwin P. **4** 34-35
Foster, Stephen Collins **6** 25-27

Croats (nationality)
see Yugoslavia

Chromaticism (music)
16th century
Clemens non Papa, Jacobus **4** 101
Gesualdo, Don Carlo **6** 287-288
Le Jeune, Claude **9** 314-315
Willaert, Adrian **16** 287-288
Zarlino, Gioseffo **16** 490-491
17th century
Cavalli, Pietro Francesco **3** 382-383
Schütz, Heinrich **14** 48-49
19th-20th century
Debussy, Achille Claude **4** 445-447
Franck, César **6** 48-49
Schoenberg, Arnold **14** 24-26
Sessions, Roger Huntington **14** 117-118
Wagner, Richard **16** 40-43
Webern, Anton **16** 160-162

Chronica majora (book)
Matthew Paris **10** 341-342

Chronicle (book)
Otto of Freising **12** 30
Villani, Giovanni **15** 497-498

Chronicle (newspaper)
Anderson, Maxwell **1** 219-220

Chronicle of a Wandering Scholar (novel)
Brentano, Clemens **2** 515-516

Chroniclers
see Authors—chroniclers; Historiography—chronicles

Chronicles of Japan (book)
Suiko **15** 15-16

Chronique du règne de Charles IX (historical novel)
Mérimée, Prosper **10** 517

Chroniques (poem)
Perse, Saint-John **12** 242-243

Chroniques de France... (book)
Froissart, Jean **6** 124-125

Chronology (dating)
Eratosthenes of Cyrene **5** 301-302
Newton, Isaac **11** 369-372
Petrie, William Matthew Flinders **12** 261-262
Tacitus **15** 70-72

Chrysanthemum and the Sword (book)
Benedict, Ruth Fulton **2** 154-155

CHRYSIPPUS (circa 280-circa 206 B.C.), Greek Stoic philosopher **4** 35-36
Carneades **3** 309
Zeno of Citium **16** 499-500

CHRYSLER, WALTER PERCY (1875-1940), American manufacturer **4** 36-37

Chrysler Corp. (automobile firm)
Chrysler, Walter Percy **4** 36-37
Iacocca, Lido (Lee) Anthony **8** 86-88

Chrysoloras, Manuel (circa 1355-1415), Greek scholar
Visconti, Gian Galeazzo **15** 510-511

Chrysostom
see John Chrysostom, St.

Chrysothemis (literary character)
Sophocles **14** 343-345

Ch'u (state, China)
Ch'in Kuei **3** 524-525
Liu Pang 453
Ssu-ma Hsiang-ju **14** 389-390

CHU, PAUL CHING-WU (born 1941), Chinese-American experimentalist in solid-state physics **4** 37-39

Chu-fu (story)
Lu Hsün **10** 35-37

CHU HSI (Chu Fu-tzu; 1130-1200), Chinese scholar and philosopher **4** 40-43
Lu Chiu-yuan **10** 24-25
Ou-yang Hsiu **12** 33-34
Wang Fu-chih **16** 99-101
Wang Yang-ming **16** 108-109
Yi Hwang **16** 457

Chu Kao-chih
see Hung-hsi

CHU TEH (1886-1976), Chinese Communist military leader **4** 54-55
Chou En-lai **4** 20-22
Lin Piao **9** 429-430
Liu Shao-Ch'i **9** 453-455

Chu Ti
see Yung-lo

Ch'u tz'u (poems)
Ssu-ma Hsiang-ju **14** 389-390

Chu Yu-chien
see Ch'ung-chen

Ch'ü-Yüan (flourished 4th century B.C.), Chinese poet
Liu Tsung-Yüan **9** 455-456

Ch'ü Yüan (play)
Kuo Mo-jo **9** 133-134

Chu Yüan-chang
see Hung-wu

Ch'üan-hsing (Chinese philosophy)
Wang Pi **16** 104-105

Ch'uan-shan hsüeh-she (Chinese literary society)
Wang Fu-chih **16** 99-101

Ch'üan T'ang shih (book)
K'ang-hsi **8** 423-426

Ch'uang-tsao Chi-k'an (journal)
Kuo Mo-jo **9** 133-134

Ch'uang-tsao shê (literary group)
Kuo Mo-jo **9** 133-134

Chuang-tzu, Book of (Buddhism)
Hui-yüan **8** 25-26
Tao-an **15** 103-104

Ch'uang-wang
see Kao Ying-hsiang

Chub
see Ward, Artemus

CHULALONGKORN (Rama V; 1853-1910), king of Thailand 1868-1910 **4** 43-45
Mongkut **11** 104

Chulalongkorn University (Thailand)
Pridi Phanomyong **12** 449

Chumash Indians (North America)
Cabrillo, Juan Rodríguez **3** 204-205

Ch'un (novel)
Pa Chin **12** 53-54

Chün (political division, China)
Li Ssu **9** 442-443
Quin Shi Huang-di **12** 515-518

Ch'un Ch'iu (Chinese classic)
Confucius **4** 197-200
Ssu-ma Ch'ien **14** 388-389
Wang An-shih **16** 95-97

Ch'un-Ch'iu fan-lu (essays)
Chung-shu, Tung **4** 48-49

CHUN DOO HWAN (born 1931), army general turned politician and president of the Republic of Korea (South Korea); 1981-1988 **4** 45-47

Chün-tzu (Chinese philosophy)
Confucius **4** 197-200

CHUNG, CONNIE (born 1946), American correspondent and resporter **4** 47-48

Ch'ung-chen (died 1644), Chinese emperor
Li Tzu-Ch'eng **9** 452

Ch'ung Ch'eng
see Shih Ko-fa

Chung-hua ko-ming tang (Chinese Revolution party)
Sun Yat-sen **15** 35-39

Chung-shan
see Sun Yat-sen

CHUNG-SHU, TUNG (circa 179-104 B.C.), Chinese man of letters **4** 48-49
Wang Ch'ung **16** 98-99

Chung-tsung (ruled 685-690, 705-710), Chinese emperor
Hsüan-tsung, T'ang **8** 7-8

Ch'ungnyong, Prince
see Sejong

Chungshan gunboat incident (1926)
Chiang Kai-shek **3** 510-513

Chou En-lai **4** 20-22

CHURCH, FREDERICK EDWIN
(1826-1900), American painter **4** 49-50
Cole, Thomas **4** 151-152
Durand, Asher Brown **5** 156-157
Heade, Martin Johnson **7** 236

Church and State (Algeria)
Chadli Benjedid **3** 402-404

Church and State (Argentina)
Perón, Juan Domingo **12** 228-230

Church and State (Austria)
Joseph II **8** 359-360
Pius VI **12** 333-334

Church and State (Brazil)
Pedro II **12** 180-181

Church and State (Byzantine Empire)
Nestorius **11** 349-350

Church and State (Canada)
Brown, George **3** 35-36

Church and State (Chile)
Montt Torres, Manuel **11** 139-140

Church and State (China)
Chia Ssu-tao **3** 514-515
Han Wu-ti **7** 136
Hui-yüan **8** 25-26

Church and State (Colombia)
Mosquera, Tomás Cipriano de **11** 205-206
Santander, Franciso de Paula **13** 475

Church and State (Cuba)
Castro Ruz, Fidel **3** 365-368

Church and State (Cyprus)
Makarios III **10** 157-158

Church and State (Ecuador)
Alfaro, José Eloy **1** 144-145
García Moreno, Gabriel **6** 209-210

Church and State (Egypt)
Egypt
Sayyid Qutb **13** 509-511

Church and State (El Salvador)
Romero, Oscar **13** 265-267

Church and State (England)
church revenues
Grosseteste, Robert **7** 15
Henry III **7** 290-292
Clarendon constitutions
Becket, Thomas **2** 101-102
Henry II **7** 287-289
Investiture Struggle
Anselm of Canterbury **1** 244-245
Henry I **7** 286-287
Lanfranc **9** 189-190
William I **16** 290-291
William II **16** 293-294
nonjurors
Law, William **9** 245-246
Protestantism established
Cranmer, Thomas **4** 295-296
Cromwell, Thomas **4** 320-321
Henry VIII **7** 302-305
Latimer, Hugh **9** 221
More, Thomas **11** 156-157
Wolsey, Thomas **16** 364-366
religious toleration
Charles II **3** 452-454
James I **8** 204-206
James II **8** 207-208
royal absolutism
Charles, I **3** 450-452
Laud, William **9** 224-225
Strafford, 1st Earl of **14** 490-491
see also Civil War, English; Executions—England; Glorious Revolution (England)

Church and State (Ethiopia)
Tewodros II **15** 158-159

Church and State (France)
cooperation
Charles VII **3** 461-462
Francis I **6** 40-43
Gregory of Tours **6** 534-535
Leo X **9** 332-334
Louis VI **9** 523-524
Louis IX **9** 525-526
Napoleon I **11** 306-310
Philip IV **12** 274
Pius VI **12** 333-334
Pius VII **12** 334-335
see also Avignon Papacy papal role limited
Protestants repressed
Louis XIII **9** 529-531
Louis XIV **9** 531-533
Richelieu, Armand Jean du Plessis de **13** 142-144
Religion, Wars of
see Religion, Wars of
separation movement
Briand, Aristide **2** 528-529
Clemenceau, Georges **4** 99-101
Dreyfus, Alfred **5** 103-105
Ferry, Jules François Camille **5** 430
Montalembert, Comte de **11** 118-119
Pius X **12** 336-337

Church and State (Guatemala)
Barrios, Justo Rufino **2** 23-24
Carrera, José Rafael **3** 324-325

Church and State (Holy Roman Empire)
conflict
Charles V **3** 457-459
Frederick I **6** 78-79
Frederick II **6** 79
Henry III **7** 290
Innocent, III **8** 125-127
Louis I **9** 522-523
Rudolf I **13** 347-348
cooperation
Frederick III **6** 84-85
Investiture Struggle
Gregory VII **6** 532-534
Henry IV **7** 292
Henry V **7** 295-296
see also Investiture Struggle
Protestantism
Ferdinand I **5** 414-415
Ferdinand II **5** 415
Ferdinand III **5** 416-417

Church and State (Hungary)
Mindszenty, József **11** 47-49

Church and State (India)
Aurangzeb **1** 377
Bhashani, Maulana Abdul Hamid Khan **2** 255-257
Jinnah, Mohammad Ali **8** 262-263

Church and State (Indonesia)
Hatta, Mohammad **7** 197-199

Church and State (Iran)
Khomeini, Ruhollah Musavi **8** 535-537
Reza Shah Pahlavi **13** 116-117

Church and State (Ireland)
Paisley, Ian K. **12** 67-69
see Catholic Emancipation

Church and State (Islamic)
Sayyid Qutb **13** 509-511

Church and State (Israel)
Lee Kuan Yew **9** 281-283

Church and State (Italy)
John Paul I **8** 286-287
Church reforms
Arnold of Brescia **1** 314-315
Gregory I **6** 531-532
taxation issue
Boniface VIII **2** 392-393
Giolitti, Giovanni **6** 339-340
see also Papal States; Vatican City, State of the

Church and State (Japan)
Suiko **15** 15-16

Church and State (Lebanon)
Berri, Nabih **2** 220-222

Church and State (Mexico)
Calles, Plutarco Elías **3** 234-235
Guerrero, Vicente **7** 28-30

Church and State (Netherlands)
Grotius, Hugo **7** 18-19

Church and State (Norway)
Olaf, II **11** 493-494

Church and State (Oman)
Qaboos ibn Sa'id **12** 501-502

Church and State (Ottoman Empire)
Lucaris, Cyril **10** 20

Church and State (Pakistan)
Mawdūdī, Abu-I A'la **10** 353-354
Zia ul-Haq, Mohammad **16** 513-515

Church and State (Paraguay)
López, Carlos Antonio **9** 506-507

Church and State (Philippines)
Sin, Jaime L. **14** 244-245

Church and State (Poland)
John Paul II **8** 287-290

Church and State (Roman Empire)
Ambrose **1** 192-193
Augustus **1** 371-373

Leo I **9** 329-330

Church and State (Saudi Arabia)
Faisal ibn Abd al Aziz ibn Saud **5** 371-372

Church and State (Scotland)
James I **8** 204-206
Laud, William **9** 224-225
Mary, I **10** 308-309

Church and State (Spain)
Ferdinand V **5** 417-418
Lope Félix de Vega Carpio **9** 503-506
Philip II **12** 271-273
see also Inquisition, Spanish

Church and State (Sweden)
Gustavus I **7** 42-43

Church and State (Tunisia)
Bourguiba, Habib **2** 453-455

Church and State (Turkey)
Atatürk, Ghazi Mustapha Kemal **1** 356-357

Church and State (United States)
colonial disputes (New England)
Cotton, John **4** 263-265
Hutchinson, Anne Marbury **8** 69-71
Mather, Cotton **10** 330-332
Williams, Roger **16** 304-305
separation
Backus, Isaac **1** 420-421
Gibbons, James **6** 300-301
Jefferson, Thomas **8** 238-241
Kennedy, John Fitzgerald **8** 502-506

Church and State (Venezuela)
Blanco, Antonio Guzmán **2** 320-321

Church and State (Yugoslavia)
Stepinac, Alojzije **14** 433-435

Church and the Second Sex, The (book)
Daly, Mary **4** 380-381

Church Dogmatics (books)
Barth, Karl **2** 31-32

Church law
see Canon law

Church Missionary Society (Sierra Leone)
Crowther, Samuel Adjai **4** 326

Church music
see Sacred music

Church of Auvers (painting)
Van Gogh, Vincent **15** 427-429

Church of Christ, Scientist
see Christian Science Church

Church of Christian Endeavor (Brooklyn, New York State)
Eggleston, Edward **5** 223-224

Church of England
see England, Church of

Church of God in the Spirit (Pietistic sects)
Zinzendorf, Nikolaus Ludwig von **16** 522-523

Church of Jesus Christ of Latter Day Saints
see Mormons

Church of Rome
see Roman Catholic Church

Church of the Ascension (New York City)
Upjohn, Richard **15** 392

Church of the Holy Communion (New York City)
Muhlenberg, William Augustus **11** 233-234

Church of the United Brethren (United States)
Otterbein, Philip William **12** 27-28

Church Street El (painting)
Sheeler, Charles **14** 170-171

Churchill, John
see Marlborough, Duke of

Churchill, Lord Randolph (1849-1895), British statesman
Churchill, Winston Leonard Spencer **4** 51-53
Salisbury, 3d Marquess of **13** 448-449

Churchill, Sarah (1660-1744), duchess of Marlborough
Anne **1** 241-242
Congreve, William **4** 200-201

CHURCHILL, WINSTON (1871-1947), American novelist **4** 50-51

CHURCHILL, SIR WINSTON LEONARD SPENCER (1874-1965), English statesman **4** 51-53
Allied policy (World War II)
De Gaulle, Charles André Joseph Marie **4** 463-465
Eisenhower, Dwight David **5** 233-236
Wavell, Archibald Percival **16** 147-148
coalition government
Attlee, Clement Richard **1** 361-362
Eden, Anthony **5** 204-205
Halifax, 1st Earl of **7** 82-83
Macmillan, Harold **10** 112-113
diplomacy
Hopkins, Harry Lloyd **7** 494-495
Monnet, Jean **11** 109-110
Great Powers councils
Chiang Kai-shek **3** 510-513
Roosevelt, Franklin Delano **13** 277-280
Stettinius, Edward R. Jr. **14** 437-438
Truman, Harry S. **15** 314-316
ministerial posts
Chamberlain, Arthur Neville **3** 409-411
Elizabeth II **5** 266-269

Churchyard Pottery (factory)
Wedgwood, Josiah **16** 168-169

Churriguera, Alberto de (1676-1750), Spanish architect
Churriguera, José Benito de **4** 53-54

Churriguera, Joaquin de (1674-1724), Spanish architect
Churriguera, José Benito de **4** 53-54

CHURRIGUERA, JOSÉ BENITO DE (1665-1725), Spanish architect and sculptor **4** 53-54

Churriguera, José Simón de (died 1697), Spanish sculptor
Churriguera, José Benito de **4** 53-54

Churriguera, Manuel de (born 1667), Spanish sculptor
Churriguera, José Benito de **4** 53-54

Churriguera, Miguel de (flourished 16th-17th century), Spanish architect
Churriguera, José Benito de **4** 53-54

Churriguera, Nicholas de (flourished 18th century), Spanish architect
Churriguera, José Benito de **4** 53-54

Churrigueresque style (art)
Churriguera, José Benito de **4** 53-54

Chute, La (novel)
Camus, Albert **3** 255-257

Chute d'un ange, La (poem)
Lamartine, Alphonse Marie Louis de **9** 173-175

CIA
see Central Intelligence Agency (United States)

CIAM (International Congress of Modern Architecture)
Le Corbusier **9** 274-275
Rietveld, Gerrit Thomas **13** 169

Ciano, Galeatto (1903-1944), Italian statesman
Mussolini, Benito **11** 272-274

Ciascuno a suo modo (play)
Pirandello, Luigi **12** 319-321

Cibber, Colley (1671-1757), English actor and dramatist
Pope, Alexander **12** 395-397

Cibber, Susannah Maria Arne (1714-1766), English actress
Arne, Thomas Augustine **1** 307-308

Cibo, Giovanni Battista
see Innocent VIII

Cíbola (mythologic kingdom, Mexico)
Coronado, Francisco Vásquez de **4** 247
Mendoza, Antonio de **10** 494-495

CICERO, MARCUS TULLIUS (106-43 B.C.), Roman orator and writer **4** 55-58
influence of
Augustine **1** 367-370
Castiglione, Baldassare **3** 360-361
Dante Alighieri **4** 389-391
Machiavelli, Niccolò **10** 97-99
influenced by
Drusus, Marcus Livius **5** 105-106
Ennius, Quintus **5** 289
Isocrates **8** 151
Scipio Africanus Minor, Publius Cornelius Aemilianus **14** 62-63
Varro, Marcus Terentius **15** 438-439
letters and orations
Brutus, Marcus Junius **3** 79-80
Catullus, Gaius Valerius **3** 377-378

Petrarch **12** 259-261
literary styles
Livy **9** 465-467
Seneca the Younger, Lucius Annaeus **14** 103-105
Tacitus **15** 70-72
Terence **15** 146-148
political opponents
Antony, Mark **1** 253-254
Caesar, Gaius Julius **3** 207-210
Catiline **3** 372-373
Clodius Pulcher, Publius **4** 121-122
quoted
Lucretius **10** 26-27
translations
Leopardi, Giacomo **9** 344-345
Logan, James **9** 487-488
Wieland, Christoph Martin **16** 260-261

Cicero, Marcus Tullius, the Younger (65-after 30 B.C.), Roman statesman
Horace **7** 500-503

CID (Cid Campeador; 1043-1099), Spanish medieval warrior **4** 58-59
Alfonso VI **1** 149
Corneille, Pierre **4** 234-236

Cien años de soledad (novel)
García Márquez, Gabriel **6** 208-209

Cigar-makers' Union (United States)
Gompers, Samuel **6** 420-422

CILLER, TANSU (born 1946), prime minister of Turkey (1993-) **4** 59-60

CIMABUE (flourished late 13th century), Italian painter **4** 60-61
Duccio di Buoninsegna **5** 121-122
Giotto **6** 342-345

CIMAROSA, DOMENICO (1749-1801), Italian opera composer **4** 61-62

Cimarron (novel)
Ferber, Edna **5** 413

Cimarron, El (opera)
Henze, Hans Werner **7** 314

Cimarron Desert (Kansas)
Becknell, William **2** 105-106

Cimbri (German people)
Marius, Gaius **10** 264-265
Sulla, Lucius Cornelius I **15** 21-22

Cimetière marin, La (poem)
Valéry, Paul Ambroise **15** 405-406

Cimon (507?-449 B.C.) Athenian general
Pericles **12** 219-221
Thucydides **15** 211-212

Cinchona
see Quinine

Cincinnati (city; Ohio)
Drake, Daniel **5** 93-94

Cincinnati, University of (Ohio)
Bloomfield, Leonard **2** 338
Chase, Philander **3** 472-473
McGuffey, William Holmes **10** 414-415
Mead, Margaret **10** 438-440

Cincinnati Post (newspaper)
Scripps, Edward Wyllis **14** 72-73

Cinco microformas (musical composition)
Halffter, Christóbal **7** 79-80

Cinema
see Motion pictures

Cinemaphone (film instrument)
Edison, Thomas Alva **5** 206-208

Cinna, Gaius Helvius (flourished 1st century B.C.), Roman poet
Catullus, Gaius Valerius **3** 377-378

Cinna, Lucius Cornelius (died 84 B.C.), Roman general
Caesar, Gaius Julius **3** 207-210
Crassus Dives, Marcus Licinius **4** 296-297
Marius, Gaius **10** 264-265
Sulla, Lucius Cornelius I **15** 21-22

Cinna (drama)
Corneille, Pierre **4** 234-236

Cinq Grandes Odes (poems)
Claudel, Paul Louis Charles **4** 90-91

Cinq-Mars, Marquis de (Henri Coiffier de Ruzé; 1620-1642), French conspirator
Richelieu, Armand Jean du Plessis de **13** 142-144

Cinq-Mars (novel)
Vigny, Comte de **15** 494-495

CINQUE, JOSEPH (circa 1813-circa 1879), West African slave leader **4** 62

Cinque frammenti di Saffo (musical composition)
Dallapiccola, Luigi **4** 377-378

Cinquième livre (book)
Rabelais, François **12** 524-526

CIO
see Congress of Industrial Organizations

Ciociara, La (novel)
Moravia, Alberto **11** 153-155

Cione, Andrea di
see Orcagna

Ciotat, La (painting)
Braque, Georges **2** 504-505

Cipolla (literary character)
Mann, Thomas **10** 204-207

Circe (mythology)
Homer **7** 465-467

Circle (mythology)
Archimedes **1** 277-280
Euclid **5** 327-329
Gauss, Karl Friedrich **6** 240-242

Circles (musical composition)
Berio, Luciano **2** 194-195

Circuit Rider, The (novel)
Eggleston, Edward **5** 223-224

Circular Letter (1768)
Otis, James Jr. **12** 25-27

Circular Letter (1783)
Washington, George **16** 126-129

Circulation (blood)
see Blood—circulation

Circumnutation (botany)
Darwin, Charles Robert **4** 397-399

Circus (entertainment)
Barnum, Phineas Taylor **2** 13-15

Circus (painting)
Seurat, Georges Pierre **14** 120-122
Vlaminck, Maurice **16** 6

Circus, The (book)
Rouault, Georges **13** 321-322

Circus, The (film)
Chaplin, Charles Spencer **3** 438-440

Cirenaica (province, Libya)
Omar al-Mukhtar **11** 507-508

Ciro, Il (opera)
Cavalli, Pietro Francesco **3** 382-383

cis-Aconitic acid (biochemistry)
Krebs, Hans Adolf **9** 95-97

Cisalpine Gaul
see Gaul

Cisalpine Republic (Northern Italy)
Murat, Joachim **11** 253-254

Cisneros, Francisco Jiménez de
see Jiménez de Cisneros, Francisco

CISNEROS, HENRY G. (born 1947), first Hispanic mayor in Texas **4** 62-64

CISNEROS, SANDRA (born 1954), Hispanic American short story writer and poet **4** 64-65

CISSÉ, SOULEYMANE (born 1940), Malian filmmaker **4** 65-66

Cistellaria (play)
Plautus **12** 348-350

Cistercians (religious order)
Alfonso I **1** 148
Bernard of Clairvaux **2** 207-208
David I **4** 407
Joachim of Fiore **8** 263-264
Stephen Harding **14** 428-429

Cistern, The (poem)
Seferis, George **14** 84-85

Citadel (Pisa)
Brunelleschi, Filippo **3** 70-72

Citadel, The (Charleston, South Carolina)
Clark, Mark Wayne **4** 80-81

Cité antique, La (book)
Fustel de Coulanges, Numa Denis **6** 155

Cîteaux, abbey of (France)
Bernard of Clairvaux **2** 207-208
Stephen Harding **14** 428-429

Cities and Their Stories (book)
Thant, U **15** 161-162

Cities in Evolution (book)
Geddes, Patrick **6** 246-247

Cities of the Plain (novel)
Proust, Marcel **12** 465-467

Citizen Kane (film)
Welles, Orson **16** 190-191

Citizen of the World (book)
Burritt, Elihu **3** 160
Goldsmith, Oliver **6** 411-413

Citizens' Municipal Reform Assn. (Philadelphia, Pennsylvania)
Lea, Henry Charles **9** 261-262

Citizens party (United States)
Commoner, Barry **4** 183-185

Citric acid (chemistry)
Krebs, Hans Adolf **9** 95-97
Scheele, Karl Wilhelm **13** 525-526
see also Krebs cycle

CITROËN, ANDRÉ-GUSTAVE (1878-1935), French automobile manufacturer **4** 66-68

Citrulline (amino acid)
Krebs, Hans Adolf **9** 95-97

Città del mondo, Le (novel)
Vittorini, Elio **16** 2-3

City (painting)
Léger, Fernand **9** 302-303
Luz, Arturo Rogerio **10** 56-57

City, The (book)
Saarinen, Eliel and Eero **13** 396-398

City Affairs (book)
Varro, Marcus Terentius **15** 438-439

City College of New York (CCNY)
see New York, City University of

City government
see Municipal government

City in History, The (book)
Mumford, Lewis **11** 246-247

City Interior (photography)
Sheeler, Charles **14** 170-171

City Lights (film)
Chaplin, Charles Spencer **3** 438-440

City Looking Glass, The (play)
Bird, Robert Montgomery **2** 281-282

City of Cats, The (novel)
Lao Shê **9** 200-201

City of God, The (book; Saint Augustine)
Augustine **1** 367-370, 293
Charonton, Enguerrand **3** 471
Otto of Freising **12** 30
Voegelin, Eric **16** 6-8

City of Ladies (book)
Christine de Pisan **4** 29-30

City of the Sun, The (book)
Campanella, Tommaso **3** 249

City planning
see Town planning

City Shower, The (poem)
Swift, Jonathan **15** 51-54

City Square (sculpture)
Giacometti, Alberto **6** 294-295

Ciudad Juárez (city, Mexico)
Madero, Francisco Indalecio **10** 118-119

Ciudad Rodrigo (commune, Spain)
Wellington, 1st Duke of **16** 193-195

Ciujpers and Stuyt (architecture firm)
Oud, Jacobus Johannes Pieter **12** 32

Civil Constitution of the Clergy (France; 1790)
Pius VI **12** 333-334
Talleyrand, Charles Maurice de **15** 89-90

Civil Disobedience (essay; Thoreau)
Thoreau, Henry David **15** 203-205

Civil disobedience (political strategy)
England
Pankhurst, Emmeline **12** 85-86
South Africa
Gandhi, Mohandas Karamchand **6** 201-204
Luthuli, Albert John **10** 51-52
United States
Farmer, James **5** 383-385
Fonda, Jane **5** 501-502
Forman, James **6** 10-11
Muste, Abraham Johannes **11** 276-277
Thoreau, Henry David **15** 203-205
see also Nonviolent protest movements; Passive resistance movements; Student protest

Civil liberties
Evatt, Herbert Vere **5** 341-343
Fox, Charles James **6** 35-37
Kubitschek de Oliveira, Juscelino **9** 113-115
Marcos, Ferdinand **10** 240-242
Rivadavia, Bernardino **13** 182-183
Robespierre, Maximilien François Marie Isidore de **13** 199-201
Ts'ai Yüan-p'ei **15** 322

Civil liberties (United States)
ACLU
Flynn, Elizabeth Gurley **5** 496-497
Ginsburg, Ruth Bader **6** 333-336
Holmes, John Haynes **7** 456-457
see also American Civil Liberties Union
aliens
Gallatin, Albert **6** 183-184
Palmer, Alexander Mitchell **12** 77-78
see also Alien and Sedition Acts
anarchists and
Goldman, Emma **6** 406-407
defenders
Brandeis, Louis Dembitz **2** 496-497
Dees, Morris S. Jr. **4** 456-457
Douglas, William Orville **5** 83-85
Fortas, Abe **6** 16-17
Frankfurter, Felix **6** 57
Hapgood, Norman **7** 137-138
King, Coretta Scott **9** 16-17
Lieber, Francis **9** 401-402
see also Supreme Court (United States)—civil liberties cases
due process
Hoover, John Edgar **7** 485-487
free speech
Comstock, Anthony **4** 188-189
see also Freedom of speech; Freedom of the press
Reconstruction era
Field, David Dudley **5** 439-440
see also Civil rights; Constitution of the United States; Minority rights; Reconstruction (United States)

Civil rights (Brazil)
Castelo Branco, Humberto **3** 359-360

Civil rights (South Africa)
Biko, Steve **2** 273-274
Lembede, Anton **9** 318-319
Mandela, Winnie **10** 187-189

Civil rights (Senegal)
Gueye, Lamine **7** 31

Civil Rights Acts (United States)
1866
Bristow, Benjamin Helm **3** 9-10
Brown, Benjamin Gratz **3** 32-33
Johnson, Andrew **8** 294-295
Stevens, Thaddeus **14** 442-443
1957
Eisenhower, Dwight David **5** 233-236
Johnson, Lyndon Baines **8** 308-312
1964
Johnson, Lyndon Baines **8** 308-312
King, Martin Luther Jr. **9** 20-22
Wallace, George Corley **16** 71-72

Civil Rights Cases (1883)
Harlan, John Marshall **7** 156-157
Turner, Henry McNeal **15** 351-352
Waite, Morrison Remick **16** 46

Civil Rights Commission (United States)
Berry, Mary Frances **2** 226-229
Hesburgh, Theodore Martin **7** 357-358

Civil Rights Memorial (Montgomery, Alabama; 1989)
Lin, Maya Ying **9** 413-415

Civil rights movement (United States)
African American leaders
see African American history (United States)
commitment abandoned (1890s)
Harrison, Benjamin **7** 178-179
courts
see Civil Rights Cases (1883); Supreme Court (United States)—civil liberties cases
see also African Americn history; Brown v. Board of Education of Topeka; Dred Scott decision; Plessy v. Ferguson; Slaughter House Cases; United States v. Harris
crises and protests
Bevel, James Luther **2** 250-251
Bond, Julian **2** 386-387

Bunche, Ralph Johnson **3** 121-122
Carmichael, Stokely **3** 305-308
Chavis, Benjamin **3** 491-493
Eisenhower, Dwight David **5** 233-236
Evers, Medgar **5** 345-348
Evers-Williams, Myrlie **5** 348-350
Hamer, Fannie Lou **7** 93-94
Henry, Aaron **7** 306-307
Kennedy, John Fitzgerald **8** 502-506
King, Martin Luther Jr. **9** 20-22
McKissick, Floyd B. **10** 420-422
see also March on Washington for Jobs and Freedom; Nonviolent protest movement; Poor People's March
employment
Bundy, McGeorge **3** 122-124
Ford, Henry II **6** 6-7
Hill, Herbert **7** 387-388
Johnson, Lyndon Baines **8** 308-312
Kirkland, Joseph Lane **9** 35-37
Meany, George **10** 444
Rickey, Wesley Branch **13** 153-155
Truman, Harry S. **15** 314-316
foundation for
Houston, Charles Hamilton **7** 523-526
Mays, Benjamin E. **10** 374-376
law
see Civil Rights Acts; Constitution of the United States—Amendments
see also African American history
legal equality enforcement
Hoover, John Edgar **7** 485-487
opponents (white)
McClellan, John Little **10** 392-393
Tillman, Benjamin Ryan **15** 225-226
Wallace, George Corley **16** 71-72
see also Racism (United States)
presidential support
Eisenhower, Dwight David **5** 233-236
Johnson, Lyndon Baines **8** 308-312
Kennedy, John Fitzgerald **8** 502-506
Truman, Harry S. **15** 314-316
supporters (religious leaders)
Perry, Harold Robert **12** 236-237
supporters (white)
Ashmore, Harry Scott **1** 334-335
Bundy, McGeorge **3** 122-124
Cable, George Washington **3** 198-199
Coffin, William Sloane Jr. **4** 135-137
Humphrey, Hubert Horatio Jr. **8** 34-36
Johnson, Guy Benton **8** 299-300
Kennedy, Robert Francis **8** 508-509
Kirkland, Joseph Lane **9** 35-37
Kunstler, William M. **9** 131-133
McGill, Ralph Emerson **10** 411-412
Ovington, Mary White **12** 36-37
Phillips, Wendell **12** 281-282
Rickey, Wesley Branch **13** 153-155
Roosevelt, Eleanor **13** 275-277
Smith, Lillian Eugenia **14** 298-299
Stevenson, Adlai Ewing **14** 445-446
Voting Rights Act (1965)
Bevel, James Luther **2** 250-251
Johnson, Lyndon Baines **8** 308-312
King, Martin Luther Jr. **9** 20-22
see also Civil liberties (United States); Minority rights

Civil service (Britain)
Banerjee, Surendranath **1** 488
Eaton, Dorman Bridgman **5** 190-191
Gladstone, William Ewart **6** 357-360
Jowett, Benjamin **8** 364-365
Macaulay, Herbert **10** 78-79

Civil service (China)
merit system
Chang Chü-cheng **3** 431-432
Liang Ch'i-ch'ao **9** 395-396
Zhao Kuang-yin **16** 505-508
reforms
Fan Chung-yen **5** 376-377
Huang Tsung-hsi **8** 9-10
K'ang-hsi **8** 423-426
Kuang-hsü **9** 111-112
Sui Wen-ti **15** 16-18
Wang An-shih **16** 95-97

Civil service (France)
Le Play, Guillaume Frédéric **9** 350-351
Philip II **12** 268-269

Civil service (Korea)
Kwangjong **9** 140

Civil service (Nigeria)
Imam, Alhadji Abubakar **8** 114-115

Civil service (Prussia)
Frederick William I **6** 86-87

Civil service (Roman Empire)
Augustus **1** 371-373

Civil service (Russia)
Gogol, Nikolai **6** 391-393

Civil service (United States)
Civil Service Commission
Cooley, Charles Horton **4** 216-217
Eaton, Dorman Bridgman **5** 190-191
Pendleton, George Hunt **12** 198
Perkins, Frances **12** 221-222
Roosevelt, Theodore **13** 280-283
reforms
Arthur, Chester Alan **1** 321-323
Cleveland, Stephen Grover **4** 108-110
Conkling, Roscoe **4** 201-202
Curtis, George William **4** 349-350
Garfield, James Abram **6** 213-214
Godkin, Edwin Lawrence **6** 380
Lodge, Henry Cabot **9** 482-483
Schurz, Carl **14** 44-45

Civil Service Act of 1883 (United States)
Eaton, Dorman Bridgman **5** 190-191

Civil War, Castilian (1474)
Isabella I **8** 144-145
Manrique, Jorge **10** 210-211

Civil War, Chinese (1945-1949)
Communists
Chou En-lai **4** 20-22
Chu Teh **4** 54-55
Ku Chieh-kang **9** 120-121
Kuo Mo-jo **9** 133-134
Lao Shê **9** 200-201
Lin Piao **9** 429-430
Liu Shao-Ch'i **9** 453-455
Mao Zedong **10** 225-227
Nationalists
Chiang Kai-shek **3** 510-513
Hu Shih **8** 63-65
Yen Hsi-shan **16** 452-453

Civil War, Colombian (1876)
Isaacs, Jorge **8** 144

Civil War, Dominican (1965)
Balaguer y Ricardo, Joaquin **1** 460-461
Bosch, Juan **2** 428-429
Johnson, Lyndon Baines **8** 308-312

Civil War, English

- EARLY WARS
1139-1153
David I **4** 407
Stephen **14** 426-427
1215-1216
John **8** 274-275
see also Magna Carta
1263-1265
Henry III **7** 290-292
Louis IX **9** 525-526
Montfort, Simon de **11** 132-133
1321-1327
Edward II **5** 210
1455-1485
see Roses, Wars of the
1485
Henry VII **7** 300-302
Richard III **13** 132-133

- PURITAN REVOLUTION (1642-1646)
Parliamentarians
Bunyan, John **3** 128-129
Cromwell, Oliver **4** 317-320
Hampden, John **7** 110-111
Lilburne, John **9** 409-410
Pym, John **12** 495-496
Vane, Henry **15** 425-426
Parliamentarians (literature)
Marvell, Andrew **10** 301-303
Milton, John **11** 43-46
Royalists
Buckingham, 2d Duke of **3** 94-95
Charles, I **3** 450-452
Clarendon, 1st Earl of **4** 73-75
Lovelace, Richard **10** 7-8
Strafford, 1st Earl of **14** 490-491
Royalists (literature)
Hobbes, Thomas **7** 421-423
Lovelace, Richard **10** 7-8
Marvell, Andrew **10** 301-303
Royalists (supporters)
Browne, Thomas **3** 49-50
Gorges, Ferdinando **6** 455-456
Laud, William **9** 224-225

- PURITAN REVOLUTION (1648-1651)
  - Cromwell ascendancy
    - Buckingham, 2d Duke of **3** 94-95
    - Charles, I **3** 450-452
    - Charles II **3** 452-454
    - Cromwell, Oliver **4** 317-320
    - Monck, George **11** 96-97
  - effect on universities
    - Cowley, Abraham **4** 281-282
    - Crashaw, Richard **4** 296
  - historians of
    - Gardiner, Samuel Rawson **6** 211
    - Macaulay, Thomas Babington **10** 79-80
    - *see also* Executions—England; Levellers; Restoration, The (England; 1660)

Civil War, Hawaiian (1782-1795)
- Kamehameha I **8** 416

Civil War, Incan (1528-1532)
- Atahualpa **1** 355-356
- Manco Capac **10** 184-185

Civil War, Japanese
- 1156-1160
  - Goshirakawa **6** 460-461
- 1336-1392
  - Ashikaga Takauji **1** 330-332
  - Daigo II **4** 367-368
- 1467-1477
  - Nobunaga, Oda **11** 413-414

Civil War, Mexican (1876)
- Díaz, José de la Cruz Porfirio **4** 534-536

Civil War, Nigerian-Biafran (1967-1970)
- Azikiwe, Nnamdi **1** 401-402
- Dike, Kenneth **5** 7-8
- Houphouët-Boigny, Felix **7** 519-520

Civil War, Roman
- 44-42 B.C.
  - Antony, Mark **1** 253-254
  - Augustus **1** 371-373
  - Brutus, Marcus Junius **3** 79-80
- 49-45 B.C.
  - Caesar, Gaius Julius **3** 207-210
  - Cato the Younger **3** 374-375
  - Pompey **12** 387-389
- 53-45 B.C.
  - Caesar, Gaius Julius **3** 207-210
  - Cato, the Younger **3** 374-375
- 88-82 B.C.
  - Marius, Gaius **10** 264-265
  - Sulla, Lucius Cornelius I **15** 21-22

Civil War, Russian
- *see* Russian Revolution (1918-1920)

Civil war, Spanish (1833-1839; Isabella and Don Carlos)
- Isabella II **8** 145-146

Civil War, Spanish (1936-1939)
- Axis intervention
  - Franco Bahamonde, Francisco **6** 52-54
  - Hitler, Adolf **7** 417-420
  - Mussolini, Benito **11** 272-274
- beginning
  - Azaña Diaz, Manuel **1** 396-397
  - Franco Bahamonde, Francisco **6** 52-54
- in film and fiction
  - Afinogenov, Aleksandr Nikolaevich **1** 72-73
  - Cela y Trulock, Camilo José **3** 389-390
  - Dos Passos, John Roderigo **5** 69-71
  - Hemingway, Ernest Miller **7** 274-277
  - Malraux, André **10** 178-180
  - Orwell, George **12** 14-15
- journalists
  - Ehrenburg, Ilya Grigorievich **5** 224-225
  - Hemingway, Ernest Miller **7** 274-277
- Loyalist supporters
  - Dos Passos, John Roderigo **5** 69-71
  - Goldman, Emma **6** 406-407
  - Laski, Harold J. **9** 215-216
  - Orwell, George **12** 14-15
  - Ulbricht, Walter **15** 383-384
- medical assistance
  - Bethune, Henry Norman **2** 240-241
- neutral nations policy
  - Baldwin, Stanley **1** 468-469
  - Salazar, António de Oliveira **13** 442-443
- photojournalists
  - Capa, Robert **3** 269-271
- Republican supporters
  - Bethune, Henry Norman **2** 240-241
  - Ibárruri Gómez, Dolores **8** 88-90
  - Malraux, André **10** 178-180
- Vatican policy
  - Pius XI **12** 337-339
  - *see also* Exiles (political)—from Spain

Civil War, Swiss (1531)
- Zwingli, Huldreich **16** 537-538

Civil War, United States (1861-1865)
- ACCOUNTS OF
  - by historians
    - Beard, Charles Austin **2** 84
    - Dunning, William Archibald **5** 148-149
    - Rhodes, James Ford **13** 122
    - Welles, Gideon **16** 188-190
  - in journalism
    - Adams, Henry Brooks **1** 45-47
    - Greeley, Horace **6** 515-517
  - in literature
    - Benét, Stephen Vincent **2** 157-158
    - Chesnut, Mary Boykin **3** 506-508
    - Crane, Stephen **4** 293-295
    - Melville, Herman **10** 472-476
    - Mitchell, Margaret **11** 59-60
    - Tourgée, Albion Winegar **15** 277-278
    - Whitman, Walt **16** 249-251
- ANTISLAVERY MOVEMENT
  - financing
    - Chandler, Zachariah **3** 425-426
    - Chase, Salmon Portland **3** 473-475
    - Cooke, Jay **4** 215-216
    - McCulloch, Hugh **10** 404-405
    - Walker, Robert John **16** 67-68
  - food suppliers
    - Armour, Philip Danforth **1** 302
    - Borden, Gail **2** 409
  - Indian role
    - Cochise **4** 128
    - Ross, John **13** 303-304
  - ironclad ships
    - Eads, James Buchanan **5** 175-176
    - Ericsson, John **5** 307-308
  - memorial sculptures
    - Saint-Gaudens, Augustus **13** 432
    - White, Stanford **16** 235-236
  - navy
    - Dewey, George **4** 520
    - Farragut, David Glasgow **5** 388-389
    - Mahan, Alfred Thayer **10** 131-132
  - President and Cabinet
    - Cameron, Simon **3** 246-247
    - Chase, Salmon Portland **3** 473-475
    - Lincoln, Abraham **9** 415-418
    - Seward, William Henry **14** 124-125
    - Stanton, Elizabeth Cady **14** 402-403
    - Welles, Gideon **16** 188-190
  - railroads and bridges
    - Garrett, John Work **6** 225
    - Judah, Theodore Dehone **8** 373-374
    - Roebling, Washington Augustus **13** 243
  - relief programs
    - Barton, Clara **2** 37-39
    - Bellows, Henry Whitney **2** 143-144
    - Blackwell, Elizabeth **2** 311-312
    - Dix, Dorothea Lynde **5** 32-33
    - Taylor, Susie King **15** 127-128
  - state and local politics (Mid Atlantic)
    - Curtin, Andrew Gregg **4** 347-348
    - Seymour, Horatio **14** 126-127
    - Wood, Fernando **16** 367-368
  - state and local politics (Midwest)
    - Cass, Lewis **3** 355-356
    - Donnelly, Ignatius **5** 62
    - Morton, Oliver Hazard Perry Throck **11** 197-198
    - Pendleton, George Hunt **12** 198
    - Vallandigham, Clement Laird **15** 406-407
  - state and local politics (New England)
    - Andrew, John Albion **1** 230-231
    - Everett, Edward **5** 344
- CONFEDERACY

army
Beauregard, Pierre Gustave Toutant **2** 96-97
Forrest, Nathan Bedford **6** 13-14
Goodnight, Charles **6** 439
Gordon, John Brown **6** 449-450
Hampton, Wade III **7** 112
Jackson, Shirley Ann **8** 183-184
Johnston, Joseph Eggleston **8** 323
Lee, Robert Edward **9** 292-294
Mahone, William **10** 147-148
Stuart, James Ewell Brown **14** 515-516
White, Edward Douglass **16** 230-231
conscription
Brown, Joseph Emerson **3** 41-42
Davis, Jefferson **4** 416-418
Hill, Benjamin Harvey **7** 386-387
navy
Benjamin, Judah Philip **2** 163-164
Gorgas, Josiah **6** 453-454
Maury, Matthew Fontaine **10** 351-352
Semmes, Raphael **14** 102-103
see also Confederate States of America; Reconstruction (United States); Secession

- UNION
army
Grant, Ulysses Simpson **6** 492-494
McClellan, George Brinton **10** 391-392
Meade, George Gordon **10** 440-441
Sheridan, Philip Henry **14** 182-183
Sherman, William Tecumseh **14** 186-187
Thomas, George Henry **15** 190-191
army campaigns
Bristow, Benjamin Helm **3** 9-10
Carroll, Anna Ella **3** 327-331
Carson, Christopher **3** 334-335
Crook, George **4** 322-323
Custer, George Armstrong **4** 355-356
Dow, Neal **5** 89-90
Harrison, Benjamin **7** 178-179
Hayes, Rutherford Birchard **7** 227-228
Hickok, James Butler **7** 374-375
Holmes, Oliver Wendell Jr. **7** 458-459
Howard, Oliver Otis **7** 528-529
Ingersoll, Robert Green **8** 120-121
Wallace, Lewis **16** 74-75
Weaver, James Baird **16** 151-152
black regiments
Armstrong, Samuel Chapman **1** 306-307
Delany, Martin Robinson **4** 473-474
Douglass, Frederick **5** 85-86
Higginson, Thomas Wentworth **7** 380
Langston, John Mercer **9** 197
Remond, Charles Lennox **13** 95
Revels, Hiram Rhoades **13** 109-110
Turner, Henry McNeal **15** 351-352
Congress
Chandler, Zachariah **3** 425-426
Davis, Henry Winter **4** 415-416
Stevens, Thaddeus **14** 442-443
Sumner, Charles **15** 30-31
Trumbull, Lyman **15** 317-318
Wade, Benjamin Franklin **16** 38-39
Wilson, Henry **16** 322-323
see also Radical Republicans
conscription
Cleveland, Stephen Grover **4** 108-110
diplomacy
Adams, Charles Francis **1** 41-42
Bigelow, John **2** 271-272
Evarts, William Maxwell **5** 340-341
Hughes, John Joseph **8** 17-18
Palmerston, 3d Viscount **12** 81-83
Russell, John **13** 380-381
see also Alabama claims; Trent Affair
Emancipation Proclamation
see Emancipation Proclamation; Abolitionists
Native Americans, role of
Parker, Ely Samuel **12** 106-108

Civilian Defense, Office of (United States)
Roosevelt, Eleanor **13** 275-277

Civilis, Julius (or Claudius; flourished mid-1st century), German military leader
Vondel, Joost van den **16** 19-20

Civilization (social science)
critics (literature)
Montesquieu **11** 123-125
More, Thomas **11** 156-157
evolution of
Childe, Vere Gordon **3** 521-522
Fiske, John **5** 465-466
Frazer, James George **6** 76
ibn Khaldun, Abd al-Rahman ibn Muhammad **8** 93-94
Spengler, Oswald **14** 372-373
Veblen, Thorstein Bunde **15** 449-450
see also Culture; Society

Civilization and Barbarism (book)
Sarmiento, Domingo Faustino **13** 484-485

Civilization and Capitalism, 15th-18th Century (book)
Braudel, Fernand **2** 507-508

Civita Castellana (Rome)
Sangallo family **13** 464-466

Civitas solis (book)
Campanella, Tommaso **3** 249

Civitate, Battle of (1053)
Guiscard, Robert **7** 39-40

Clagny (château; France)
Le Nôtre, André **9** 328-329
Mansart, Jules Hardouin **10** 212

CLAIBORNE, LIZ (Elizabeth Claiborne Ortenberg; born 1929), American businesswoman and clothing designer **4** 68-69

Clair de lune (musical composition)
Debussy, Achille Claude **4** 445-447

Clair de lune (poem)
Verlaine, Paul Marie **15** 465-466

Clairmont, Clare Mary Jane (1798-1879), mistress of Byron
Byron, George Gordon Noel **3** 193-194

Clairvaux, Abbey of (France)
Bernard of Clairvaux **2** 207-208

Clairvoyance (parapsychology)
Driesch, Hans Adolf Eduard **5** 105

Clamence (literary character)
Camus, Albert **3** 255-257

Clamor (book)
Guillén, Nicolás **7** 34-35

Clan system (Scotland)
Selkirk, 5th Earl of **14** 96

CLANCY, TOM (born 1947), American author **4** 70-71

Clancy of the Overflow (verse)
Paterson, Andrew Barton **12** 131-132

Clapeyron, Benoît-Paul-Émile (1799-1864), French engineer
Carnot, Nicolas Léonard Sadi **3** 315

CLAPHAM, SIR JOHN HAROLD (1873-1946), English economic historian **4** 71

Clapham sect (English antislavery organization)
Macaulay, Thomas Babington **10** 79-80
Wilberforce, William **16** 269-270

CLAPP, MARGARET ANTOINETTE (1910-1974), American author, educator, and president of Wellesley College (1949-1966) **4** 71-72

CLAPPERTON, HUGH (1788-1827), Scottish explorer of Africa **4** 72-73

Clara (literary character)
Alarcón, Pedro Antonio de **1** 100-101

Clara Howard (novel)
Brown, Charles Brockden **3** 33

Clara Milich (story)
Turgenev, Ivan Sergeyevich **15** 345-348

Clare, Gilbert de (9th Earl of Clare)
see Gloucester, 8th Earl of

Clarel (poem)
Melville, Herman **10** 472-476

Claremont (ship)
Stevens, John **14** 439-440

Claremont House (Surrey; England)
Soane, John **14** 314-315
Vanbrugh, John **15** 409-410

Clarence, Duke of (George; 1449-1478), English noble, son of Richard, Duke of York
Henry V **7** 296-297
Margaret of Anjou **10** 249-250
Richard III **13** 132-133

Clarence (literary character)
Laye, Camara **9** 257-259

Clarence and Avondale, Duke of (Albert V.C. Edward; 1864-1892), son of Edward VII
George V **6** 273-275

CLARENDON, 1ST EARL OF (Edward Hyde; 1609-1674), English statesman and historian **4** 73-75
Buckingham, 2d Duke of **3** 94-95
Charles II **3** 452-454
Shaftesbury, 1st Earl of **14** 135-136

Clarendon, Henry Hyde, 2d Earl of (1638-1709), English statesman
Mary II **10** 309-310

Clarendon, 3d Earl of
see Hyde, Edward

Clarendon, Assize of (1166)
Henry II **7** 287-289

Clarendon, Constitutions of (England; 1164)
Becket, Thomas **2** 101-102
Henry II **7** 287-289

Clarendon code (England; 1661-1665)
Clarendon, 1st Earl of **4** 73-75

Clari (play)
Payne, John Howard **12** 159

Clarinda
see Maclehose, Agnes

Clarinet trio
see Trios (clarinet)

Clarissa Harlowe (novel; Richardson)
Richardson, Samuel **13** 141-142
Smollett, Tobias George **14** 305-307

CLARK, GEORGE ROGERS (1752-1818), American Revolutionary War soldier **4** 75-76
Clark, William **4** 82-83
Henry, Patrick **7** 309-311
Lewis, Andrew **9** 376-377

CLARK, JOHN BATES (1847-1938), American economist **4** 76-77
Clark, John Maurice **4** 77-78

CLARK, JOHN MAURICE (1884-1963), American economist **4** 77-78
Berle, Adolf Augustus Jr. **2** 199-200
Clark, John Bates **4** 76-77

Clark, Jonas G. (1815-1900), American merchant
Hall, Granville Stanley **7** 85-86

CLARK, KENNETH B. (born 1914), American social psychologist **4** 78-79

CLARK, KENNETH M. (Lord; 1903-1983), English art historian **4** 79-80
Fuller, Richard Buckminster **6** 149-150
Turner, Joseph Mallord William **15** 352-354

CLARK, MARK WAYNE (1896-1984), American general **4** 80-81
Alexander of Tunis, 1st Earl **1** 135-136

CLARK, TOM CAMPBELL (1899-1977), President Harry S. Truman's attorney general and Supreme Court justice **4** 81-82

CLARK, WILLIAM (1770-1838), American explorer and soldier **4** 82-83
Catlin, George **3** 373-374
Gray, Robert **6** 508-509
Lewis, Meriwether **9** 391-392
Pike, Zebulon **12** 302-304
Sacajawea **13** 405-408

CLARK, WILLIAM ANDREWS (1839-1925), American copper entrepreneur and politician **4** 83-85
Daly, Marcus **4** 379-380

Clark and Rockefeller (oil co.)
Rockefeller, John Davison **13** 226-228

Clark College (Atlanta, Georgia)
Tanner, Henry Ossawa **15** 102-103

Clark Memorandum (1928)
Kellogg, Frank Billings **8** 481

Clark University (Worcester, Massachusetts)
Boas, Franz **2** 349-351
Freud, Sigmund **6** 103-106
Goddard, Robert Hutchings **6** 376-377
Hall, Granville Stanley **7** 85-86
Michelson, Albert Abraham **11** 7-8
Wright, Carroll Davidson **16** 396

CLARKE, KENNETH HARRY (born 1940), Conservative politician and Great Britain's chancellor of the exchequer (1993-) **4** 85-87

CLARKE, MARCUS ANDREW HISLOP (1846-1881), English-born Australian journalist and author **4** 87-88

Clarke, Richard (1711-1795), American merchant
Copley, John Singleton **4** 228-230

CLARKE, SAMUEL (1675-1729), English theologian and philosopher **4** 88
Butler, Joseph **3** 180-181
Leibniz, Gottfried Wilhelm von **9** 307-310
Price, Richard **12** 447-448

Clarke, E.W., and Co. (banking firm)
Cooke, Jay **4** 215-216

Clarkson, Thomas (1760-1846), English abolitionist
Cugoano, Ottobah **4** 332-333
Wilberforce, William **16** 269-270

Clash by Night (play)
Odets, Clifford **11** 470-471

Clásicos y modernos (book)
Ruíz, José Martínez **13** 358

Class (social system)
Chih-i **3** 518-519
Engels, Friedrich **5** 286-288
Marx, Karl **10** 304-308
Solon **14** 327-328
Toyotomi Hideyoshi **15** 286-289
Wright, Carroll Davidson **16** 396
see also Caste (social system)

Class Struggles in France, 1848-1850, The (book)
Marx, Karl **10** 304-308

Classic of the Way and the Power
see Tao te Ching

Classical mechanics (physics)
Alembert, Jean le Rond d' **1** 127-128
Archimedes **1** 277-280
Galileo Galilei **6** 180-183
Heron of Alexandria **7** 334-335
Huygens, Christiaan **8** 79-81
Lagrange, Joseph Louis **9** 164-166
Newton, Isaac **11** 369-372
see also Celestial mechanics

Classical Symphony (music)
Prokofiev, Sergei Sergeevich **12** 458-460

Classicism (art)
architecture
Ictinus **8** 101
interpretations
Pater, Walter Horatio **12** 130-131
neoclassicism
see Neoclassicism (art)
painting
Apelles **1** 257
Apollodorus **1** 261
Renaissance
see Renaissance (art)
sculpture
Myron **11** 285
Phidias **12** 265-267
Polykleitos **12** 385-386
Praxiteles **12** 433-434

Classicism (literature)
drama
Aeschylus **1** 70-72
Aristophanes **1** 293-294
Euripides **5** 332-334
Sophocles **14** 343-345
Humanism
see Humanism (literature)
medieval preservation
Cassiodorus, Flavius Magnus Aurelius **3** 357-358
neoclassicism
see Neoclassicism (literature)
prose
Aristotle **1** 295-296
Cicero, Marcus Tullius **4** 55-58

Demosthenes **4** 495-496
Herodotus **7** 330-333
Plato **12** 345-347
Thucydides **15** 211-212
Xenophon **16** 418-420
Renaissance
see Renaissance (literature)
verse
Horace **7** 500-503
Ovid **12** 34-36
Pindar **12** 312-313
Virgil **15** 507-510

Classicism (music)
Beethoven, Ludwig van **2** 114-117
Haydn, Franz Joseph **7** 219-221
Mozart, Wolfgang Amadeus **11** 218-221
Schubert, Franz Peter **14** 35-37
see also Neoclassicism (music); Renaissance (music)

Classics and Commercials (book)
Wilson, Edmund **16** 318-319

Classification (biology)
see Animal systematics; Plant classification (botany)

Classification and Subject Index... (book)
Dewey, Melvil **4** 523-524

Classroom Management (textbook)
Bagley, William Chandler **1** 437-438

CLAUDE LORRAIN (1600-1682), French painter, draftsman, and etcher **4** 89-90
Cole, Thomas **4** 151-152
Constable, John **4** 208-209
Cuyp, Aelbert **4** 360-361
Durand, Asher Brown **5** 156-157
Ingres, Jean Auguste Dominique **8** 121-123
Inness, George **8** 123-124
Moran, Thomas **11** 151-152
Turner, Joseph Mallord William **15** 352-354
Wilson, Richard **16** 329-330

CLAUDEL, PAUL LOUIS CHARLES (1868-1955), French author and diplomat **4** 90-91
Gide, André **6** 308-309
Milhaud, Darius **11** 17-18
Perse, Saint-John **12** 242-243

Claudian (Claudius Claudianus; flourished circa 395), Latin poet
Juvenal **8** 397-399

Claudine... (novels)
Colette, Sidonie Gabrielle **4** 158-159

CLAUDIUS GERMANICUS, TIBERIUS (Claudius I; 10 B.C. -A.D. 54), emperor of Rome 41-54 **4** 91-92
Celsus, Aulus Cornelius **3** 393
Nero Claudius Caesar **11** 342-344
Seneca the Younger, Lucius Annaeus **14** 103-105
Tacitus **15** 70-72
Titus Flavius Vespasianus **15** 247-248

Claudius, Matthias (1740-1815), German poet
Schubert, Franz Peter **14** 35-37

Claudius Pulcher, Appius (died 48 B.C.), Roman politician
Brutus, Marcus Junius **3** 79-80

Claudius the God (novel)
Graves, Robert Ranke **6** 504-506

Clausewitz, Karl von (1780-1831), Prussian army officer
Suvorov, Aleksandr Vasilievich **15** 44-45

CLAUSIUS, RUDOLF JULIUS EMANUEL (1822-1888), German physicist **4** 92-94
Boltzmann, Ludwig **2** 379-380
Kelvin of Largs, Baron **8** 488-489
van der Waals, Johannes Diderik **15** 417-418

Clausula (literary technique)
Skelton, John **14** 268-269

Clausula (music)
Pérotin **12** 231-232

CLAVER, ST. PETER (1580-1654), Spanish Jesuit missionary **4** 94

Clavigo (play)
Goethe, Johann Wolfgang von **6** 388-391

CLAY, HENRY (1777-1852), American lawyer and statesman **4** 94-96
Ashland
Latrobe, Benjamin Henry **9** 222-224
Compromise of 1850
see Compromise of 1850
political opponents
Blair, Francis Preston **2** 313-315
Crawford, William Harris **4** 299-300
Jackson, Andrew **8** 168-172
Polk, James Knox **12** 374-376
Taylor, Zachary **15** 128-130
supporters
Clayton, John Middleton **4** 96-97
Curtin, Andrew Gregg **4** 347-348
Greeley, Horace **6** 515-517
Lincoln, Abraham **9** 415-418
"War Hawks"
Calhoun, John Caldwell **3** 226-228
see also War of 1812
Whig program
Tyler, John **15** 368-369
Webster, Daniel **16** 162-164

Clayhanger (novel)
Bennett, Arnold **2** 167-168

CLAYTON, JOHN MIDDLETON (1796-1856), American lawyer and statesman **4** 96-97

Clayton-Bulwer Treaty (1850)
Buchanan, James **3** 89-90
Clayton, John Middleton **4** 96-97
Lawrence, Abbott **9** 246
Salisbury, 3d Marquess of **13** 448-449
Taylor, Zachary **15** 128-130

Cleanthes (circa 301-252/232 B.C.), Stoic philosopher
Chrysippus **4** 35-36
Zeno of Citium **16** 499-500

Clear and Lonely Sound of the Fisherman's Flute (scroll)
Hsia Kuei **8** 4-5

Clearchus (died circa 401 B.C.), Spartan-born professional soldier
Xenophon **16** 418-420

Clearing after Snow over Mountains and River (painting)
Wang Wei **16** 106-108

CLEAVER, LEROY ELDRIDGE (born 1935), American writer and Black Panther leader **4** 97-98

Clef musicale des langages tambourinés et sifflés, La (book)
Eboué, Adolphe Felix Sylvestre **5** 194

CLEISTHENES (flourished 6th century B.C.), Athenian statesman **4** 98-99
Cleomenes I **4** 103
Pericles **12** 219-221

Cleisthenes (flourished 6th century B.C.), tyrant of Sicyon
Cleisthenes **4** 98-99

CLEMENCEAU, GEORGES (1841-1929), French statesman **4** 99-101
domestic policy
Dreyfus, Alfred **5** 103-105
Foch, Ferdinand **5** 498-499
foreign policy
Lloyd George, David **9** 469-471
Orlando, Vittorio Emmanuele **11** 529-530
Perth, 16th Earl of **12** 244-245
political opponents
Briand, Aristide **2** 528-529
Laval, Pierre **9** 237-238
Poincaré, Raymond **12** 366-368
portrait busts of
Rodin, Auguste **13** 236-238

CLEMENS NON PAPA, JACOBUS (circa 1510-circa 1556), Flemish composer **4** 101
Gombert, Nicolas **6** 416-417

Clemens, Samuel Langhorne
see Twain, Mark

Clemens, Titus Flavius
see Clement of Alexandria

Clement I, St. (30?-?100), pope 90?-100
Cyril and Methodius, Saints **4** 362-363
Peter **12** 252-253

Clement II (died 1047), pope 1046-1047
Henry III **7** 290

Clement III (died 1191), pope 1187-1191
Innocent, III **8** 125-127

Clement III (Guibert of Ravenna; 1030?-1100), antipope 1080 and 1084-1100
Urban II **15** 393

CLEMENT V (1264-1314), pope 1304-1314 **4** 101-102
Henry VII **7** 299-300
Philip IV **12** 274

Clement VI (Pierre Roger; 1291-1352), pope 1342-1352
Charles IV **3** 455-456
Guy de Chauliac **7** 54
Levi ben Gershon **9** 363-364
Petrarch **12** 259-261
Rienzi, Cola di **13** 166-167
Wenceslaus **16** 201-202

Clement VII (1342-1394), antipope 1378-1394
Urban VI **15** 394

Clement VII (Giulio de' Medici; 1478-1534), pope 1523-1534
associates
Bembo, Pietro **2** 144-145
Machiavelli, Niccolò **10** 97-99
church policies
Cajetan **3** 215-216
Cranmer, Thomas **4** 295-296
Wolsey, Thomas **16** 364-366
relatives
Médici, Catherine de' **10** 445-449
temporal policies
Biringuccio, Vannoccio **2** 283
Castiglione, Baldassare **3** 360-361
Charles V **3** 457-459
Guicciardini, Francesco **7** 32-33
Henry VIII **7** 302-305
Mary, I **10** 308-309

Clement VIII (Ippolito Aldobrandini; 1536-1605), pope 1592-1605
Bellarmine, Robert **2** 135-136
Francis of Sales **6** 47
Sixtus V **14** 267-268

Clement XI (1649-1721), pope 1700-1721
Louis XIV **9** 531-533

Clement XIV (1705-1774), pope 1769-1774
Pius VI **12** 333-334

CLEMENT OF ALEXANDRIA (circa 150-circa 215), Christian theologian **4** 102-103

Clement of Rome, St.
see Clement I, St.

Clementi, Muzio (1752-1832), Italian pianist and composer
Meyerbeer, Giacomo **10** 536-537

Clemenza di Tito, La (opera)
Mozart, Wolfgang Amadeus **11** 218-221

Clenched Fist, The (book)
Lagerkvist, Pär Fabian **9** 162-163

Cleombrotus I (died 371 B.C.), Spartan king 380-371
Agesilaus II **1** 79-80

CLEOMENES I (flourished circa 520-490 B.C.), Spartan king **4** 103
Cleisthenes **4** 98-99

CLEOMENES III (circa 260-219 B.C.), king of Sparta 235-219 **4** 103-104
Agis IV **1** 81-82
Aratus **1** 273-274

Cleomenes (play)
Dryden, John **5** 106-107

Cleomenes of Naucrates (flourished 4th century B.C.), Egyptian official
Ptolemy I **12** 470-472

CLEON (circa 475-422 B.C.), Athenian political leader **4** 104-105
Aristophanes **1** 293-294
Thucydides **15** 211-212

CLEOPATRA (69-30 B.C.), queen of Egypt **4** 105-106
Antony, Mark **1** 253-254
Augustus **1** 371-373
Caesar, Gaius Julius **3** 207-210
Herod the Great **7** 333-334

Cleopatra (born 357 B.C.), daughter of Philip II of Macedon
Philip II **12** 269-271

Cleopatra (opera)
Cimarosa, Domenico **4** 61-62

Cleopatra (painting)
Reni, Guido **13** 97-98

Cleopatra (play)
Alfieri, Vittoria **1** 145-146

Cleopatra (sculpture)
Barlach, Ernst **2** 5-6

Cleophil (pseudonym)
see Congreve, William

Cleremont (literary character)
Chapman, George **3** 440-441

Clergy and Laity Concerned about Vietnam (anti-war organization, United States)
Coffin, William Sloane Jr. **4** 135-137
Marty, Martin E. **10** 300-301

Clergyman's Daughter, A (novel)
Orwell, George **12** 14-15

Clergymen
see Religious leaders

Clericis laicos (1296; papal bull)
Boniface VIII **2** 392-393
Clement V **4** 101-102

Clérisseau, Charles-Louis (1722-1820), French architect and painter
Adam, Robert and James **1** 38-40

Clerk Sanders (painting)
Burne-Jones, Edward Coley **3** 145-146

Clerks Regular
see Theatines

Clermont (steamboat)
Fulton, Robert **6** 151-152

Clermont, council of (France; 1095)
Urban II **15** 393

Clermont-Ferrand, University of (France)
Lefebvre, Georges **9** 301-302

Cleve, Joos van (died 1540), Flemish painter
Clouet, Jean and François **4** 122-123

CLEVELAND, JAMES (1932-1991), African American singer, songwriter, and pianist **4** 106-108

CLEVELAND, STEPHEN GROVER (1837-1908), American statesman, twice president **4** 108-110
associates
Keller, Helen Adams **8** 479-480
Straus, Isidor **14** 496
Wood, Leonard **16** 369-370
Cabinet
Lamar, Lucius Quintus Cincinnatus **9** 170-171
Olney, Richard **11** 504-505
domestic policy
Altgeld, John Peter **1** 180-182
Geronimo **6** 281-282
Miles, Nelson Appleton **11** 16-17
Morgan, John Pierpont **11** 163-165
foreign policy
Dole, Sanford Ballard **5** 46
Liliuokalani, Lydia Kamakaeha **9** 411-412
Lodge, Henry Cabot **9** 482-483
Rio Branco, Barão do **13** 177
Salisbury, 3d Marquess of **13** 448-449
in fiction
Ford, Paul Leicester **6** 9-10
political appointments
Johnston, Joseph Eggleston **8** 323
Pendleton, George Hunt **12** 198
White, Edward Douglass **16** 230-231
political opponents
Blaine, James Gillespie **2** 312-313
Harrison, Benjamin **7** 178-179
Tillman, Benjamin Ryan **15** 225-226

Cleveland (city, Ohio)
Baker, Newton Diehl **1** 451
Johnson, Tom Loftin **8** 317
Stokes, Carl B. **14** 464-465

Cleveland (novel)
Prévost, Abbé **12** 445-446

Cleveland Bureau of Jewish Education (Ohio)
Silver, Abba Hillel **14** 232-233

Cleveland Institute of Music (Ohio)
Bloch, Ernest **2** 326-327

Cleveland Leader (newspaper)
Medill, Joseph **10** 451-452

Cleveland Penny Press (newspaper)
Scripps, Edward Wyllis **14** 72-73

Cleveland Plain Dealer (newspaper)
Stokes, Carl B. **14** 464-465
Ward, Artemus **16** 112-113

Cliff Klingenhagen (verse)
Robinson, Edwin Arlington **13** 201-202

Clifford, Clark McAdams (born 1906), American lawyer and statesman
Truman, Harry S. **15** 314-316

Clifford, William Kingdon (1845-1879), English mathematician
Lobachevskii, Nikolai Ivanovich **9** 472-474

Clifford of Chudleigh, 1st Baron (1630-1673), English statesman
Buckingham, 2d Duke of **3** 94-95

Clifton bridge (near Bristol, England)
Brunel, Isambard Kingdom **3** 69-70

Cligès (romance)
Chrestien de Troyes **4** 23-24

Climb Every Mountain (song)
Rodgers, Richard Charles **13** 234-236

CLINE, PATSY (born Virginia Patterson Hensley; 1932-1963), American singer **4** 110-112

CLINTON, DeWITT (1769-1828), American lawyer and statesman **4** 112-113
Catlin, George **3** 373-374
Clinton, George **4** 113-114
Marcy, William Learned **10** 247-248
Willard, Emma Hart **16** 288-289

Clinton, George (1686?-1761), British colonial governor
Clinton, Henry **4** 114-115

CLINTON, GEORGE (1739-1812), American patriot and statesman **4** 113-114
Clinton, DeWitt **4** 112-113
Colden, Cadwallader **4** 145-146
Genet, Edmond Charles **6** 261-262
Livingston, Robert R. **9** 462-463

CLINTON, SIR HENRY (1738?-1795), British commander in chief during the American Revolution **4** 114-115
Burgoyne, John **3** 137-138
Cornwallis, Charles **4** 241-243
Lincoln, Benjamin **9** 418-419
Rochambeau, Comte de **13** 220-221
Tarleton, Banastre **15** 110
see also American Revolution

CLINTON, HILLARY RODHAM (born 1947), American politician and first lady **4** 115-117

Clinton, James (1733-1812), American general in the Revolutionary War
Clinton, DeWitt **4** 112-113

CLINTON, WILLIAM JEFFERSON ("Bill" Clinton; born 1946), 42nd president of the United States **4** 117-119
appointees
Albright, Madeleine Korbel **1** 116-118
Aspin, Les **1** 342-344
Babbitt, Bruce Edward **1** 408-410
Breyer, Stephen **2** 524-527
Brown, Ronald H. **3** 44-47
Browner, Carol M. **3** 50-52
Christopher, Warren Minor **4** 32-33
Deer, Ada E. **4** 452-454
Elders, Joycelyn **5** 243-246
Freeh, Louis J. **6** 90-91
Ginsburg, Ruth Bader **6** 333-336
Jackson, Shirley Ann **8** 183-184
Kessler, David A. **8** 523-524
Panetta, Leon E. **12** 84-85
Perry, William James **12** 240-242
Reno, Janet **13** 99-101
Shalikashvili, John Malchase David **14** 145-147
Varmus, Harold Eliot **15** 436-437

Clipper ships
McKay, Donald **10** 416-417
Palmer, Nathaniel Brown **12** 80-81

Clitandre (play)
Corneille, Pierre **4** 234-236

CLIVE, ROBERT (Baron Clive of Plassey; 1725-1774), English soldier and statesman **4** 119-120
Dupleix **5** 153
Hastings, Warren **7** 195-196

Clizia (play)
Machiavelli, Niccolò **10** 97-99

Clock (time-measurement instrument)
Charles IV **3** 456-457
Farmer, Moses Gerrish **5** 385
Huygens, Christiaan **8** 79-81
Rabi, Isidor Isaac **12** 526-527

Clockmaker, The (book)
Haliburton, Thomas Chandler **7** 80

CLODION (1738-1814), French sculptor **4** 121
Canova, Antonio **3** 263-264

CLODIUS PULCHER, PUBLIUS (died 52 B.C.), Roman politician **4** 121-122
Antony, Mark **1** 253-254
Caesar, Gaius Julius **3** 207-210
Cicero, Marcus Tullius **4** 55-58
Crassus Dives, Marcus Licinius **4** 296-297
Pompey **12** 387-389
Sallust **13** 454

Cloisters (art museum, New York City)
Rockefeller, John D. Jr. **13** 225-226

Clopinel, Jean
see Jean de Meun

Clore Gallery (Tate Gallery, London)
Stirling, James **14** 458-459

Clorinda (literary character)
Tasso, Torquato **15** 114-116

Close Harmony (play)
Parker, Dorothy Rothschild **12** 106

Close of Life (poems)
Jami **8** 218-219

Closed Commercial State, The (book)
Fichte, Johann Gottlieb **5** 435-436

Closing of the American Mind, The (book)
Bloom, Allan David **2** 335-337

Clotelle (novel)
Brown, William Wells **3** 48-49

Clothar I (died 561), king of Soissons 511-558, of all the Franks 558-561
Clovis I **4** 124

Clothed Maja (painting)
Goya y Lucientes, Francisco de Paula José de **6** 476-478

Clothing industry
Armani, Giorgio **1** 299-301
Ashley, Laura **1** 332-333
Benetton **2** 158-159
Chanel, Coco **3** 429
Gaultier, Jean Paul **6** 239-240
Gigli, Romeo **6** 312
von Furstenberg, Diane **16** 20-21

Clotilde (475?-?545), queen of Franks
Clovis I **4** 124

Cloud chamber (physics)
Anderson, Carl David **1** 214-215
Bothe, Walther **2** 438-439
Chadwick, James **3** 405-406

Cloud in Trousers (book)
Mayakovsky, Vladimir Vladimirovich **10** 364-365

Cloud Messenger (elegy)
Kalidasa **8** 414-415

Cloudcuckoobury (fictional city)
Aristophanes **1** 293-294

Clouds (musical composition)
Debussy, Achille Claude **4** 445-447

Clouds, The (play; Aristophanes)
Aristophanes **1** 293-294
Protagoras **12** 461
Socrates **14** 320-321

CLOUET, FRANÇOIS (circa 1516-circa 1572), French portrait painter **4** 122-123

Clouet, Jan (flourished circa 1475-1491), French painter
Clouet, Jean and François **4** 122-123

CLOUET, JEAN (circa 1485-circa 1541), French portrait painter **4** 122-123

CLOUGH, ARTHUR HUGH (1819-1861), English poet **4** 123-124
Arnold, Matthew **1** 311-313

Clovio, Giulio (1498-1578), Italian painter
Bruegel, Pieter the Elder **3** 65-67
Greco **6** 511-514

CLOVIS I (465-511), Frankish king **4** 124

Club, The (literary group, London)
Boswell, James **2** 432-434
Goldsmith, Oliver **6** 411-413

Cluny, abbey of (France)
Bernard of Clairvaux **2** 207-208

Clyens, Mary Elizabeth
see Lease, Mary Elizabeth Clyens

Clytemnestra (mythology)
Aeschylus **1** 70-72
Euripides **5** 332-334
Sophocles **14** 343-345

Cnidus (ancient town, Asia Minor)
Eudoxus of Cnidus **5** 329-330

CNU
see Cameroon National Union

Cnut
see Canute I

Coahuila (state, Mexico)
Carranza, Venustiano **3** 321-322

Coal (fuel)
formation
Logan, William Edmond **9** 488-489
labor unions
Lewis, John Llewellyn **9** 387-388
Mitchell, John **11** 58-59
Roosevelt, Theodore **13** 280-283
mining industry
Baldwin, Stanley **1** 468-469
Mendeleev, Dmitrii Ivanovich **10** 486-488
Monnet, Jean **11** 109-110
Schuman, Robert **14** 41

Coal tar (chemistry)
Dumas, Jean Baptiste André **5** 138-139
Hofmann, August Wilhelm von **7** 441-442

Coatzacoalcos (town, Mexico)
Díaz del Castillo, Bernal **4** 536-537

Cobb, Howell (1815-1868), American lawyer
Toombs, Robert Augustus **15** 267-268

COBB, TYRUS RAYMOND (1886-1961), baseball player **4** 124-126

COBBETT, WILLIAM (1763-1835), English journalist and politician **4** 126-127
Paine, Thomas **12** 66-67

COBDEN, RICHARD (1804-1865), English politician **4** 127-128
Bright, John **3** 6-7
Brown, William Wells **3** 48-49

Cobden-Chevalier Treaty (1860)
Cobden, Richard **4** 127-128

Cobwebs from an Empty Skull (book)
Bierce, Ambrose Gwinett **2** 269-270

Coca-Cola Company
Woodruff, Robert W. **16** 372-374

Cocardes (songs)
Poulenc, Francis **12** 414-415

Cocceji, Baron Samuel von (1679-1755), Prussian jurist
Frederick II **6** 81-84

Cochin, Charles Nicolas (1715-1790), French engraver
Gabriel, Ange Jacques **6** 160-161

Cochin (region, India)
Cabral, Pedro Álvares **3** 203-204

Cochin China (former republic; Vietnam)
Garnier, Francis **6** 220-221

COCHISE (circa 1825-1874), American Chiricahua Apache Indian chief **4** 128

COCHRAN, JOHNNIE (born 1937), African American lawyer **4** 128-131

Cochrane, Thomas (10th Earl of Dundonald; 1775-1860), British naval commander
San Martín, José de **13** 468-469

Cock, Hieronymus (flourished 16th century), Flemish engraver
Bruegel, Pieter the Elder **3** 65-67

Cock (book)
Lucian **10** 25-26

Cock, The (sculpture)
Brancusi, Constantin **2** 494-496

Cock-a-Doodle Dandy (play)
O'Casey, Sean **11** 459-460

Cockaigne (musical composition)
Elgar, Edward **5** 247-248

Cockatoos (novel)
Franklin, Stella Maraia Sarah Miles **6** 68-69

COCKCROFT, JOHN DOUGLAS (1897-1967), English physicist **4** 131-132

Cockerell, Samuel Pepys (1754-1827), English architect
Latrobe, Benjamin Henry **9** 222-224

Cockerill, John Albert (1845-1896), American journalist
Pulitzer, Joseph **12** 481-482

Cocktail Party, The (play)
Eliot, Thomas Stearns **5** 258-261

Cocoa (novel)
Amado, Jorge **1** 189-190

Coconuts (musical)
Marx brothers **10** 303-304

Cocos Islands (Indian Ocean)
Darwin, Charles Robert **4** 397-399

Cocoyé, El (musical composition)
Gottschalk, Louis Moreau **6** 463-464

COCTEAU, JEAN (1889-1963), French writer **4** 132-133
Genet, Jean **6** 262-263
Milhaud, Darius **11** 17-18
Picasso, Pablo **12** 292-295
Poulenc, Francis **12** 414-415
Satie, Erik **13** 494-495
Stravinsky, Igor Fedorovich **14** 502-506

Coddington, William (1601-1678), British colonial governor
Williams, Roger **16** 304-305

Codex Argenteus (6th-century manuscript)
Ulfilas **15** 384

Codicil of Master Jean de Meun, The (poem)
Jean de Meun **8** 234-235

Codomannus
see Darius III

Cody, William Frederick
see Buffalo Bill

Coecke van Aelst, Pieter (1502-1550), Flemish painter
Bruegel, Pieter the Elder **3** 65-67

Coelho, Gonçalo (flourished early 16th century), Portuguese mariner
Vespucci, Amerigo **15** 476-478

Coelho, Nicolas (flourished 15th century), Portuguese explorer
Gama, Vasco da **6** 196-198

COEN, JAN PIETERSZOON (circa 1586-1629), Dutch governor general of Batavia **4** 133
Schouten, William Cornelius **14** 31
Van Diemen, Anthony Meuza **15** 420

Coercive Acts
see Intolerable Acts

COETZEE, J(OHN) M. (born 1940), white South African novelist **4** 133-135

Coeur, Jacques (1395?-1456), French merchant
Charles VII **3** 461-462
Louis XI **9** 526-528

Co-Existence (journal)
Polanyi, Karl **12** 372

COFFIN, LEVI (1789-1877), American antislavery reformer **4** 135

Coffin, Lucretia
see Mott, Lucretia Coffin

COFFIN, WILLIAM SLOANE, JR. (born 1924), Yale University chaplain who spoke out against the Vietnam War **4** 135-137

Cognac, League of (1526)
Guicciardini, Francesco **7** 32-33

Cogswell, Joseph Green (1786-1871), American educator, librarian, and bibliographer
Bancroft, George **1** 483-484

COHAN, GEORGE MICHAEL (1878-1942), American actor and playwright **4** 137-138
Lardner, Ringgold Wilmer **9** 204-205

Cohen, Felix Solomon (1907-1953), American lawyer
Cohen, Morris Raphael **4** 139-140

Cohen, George Morris
see Brandes, Georg Morris

COHEN, HERMANN (1842-1918), Jewish-German philosopher **4** 138-139
Cassirer, Ernst **3** 358-359
Ortega Y Gasset, José **12** 7-8
Pasternak, Boris Leonidovich **12** 124-125

COHEN, MORRIS RAPHAEL (1880-1947), American philosopher and teacher **4** 139-140
Gierke, Otto von **6** 311-312
Nagel, Ernest **11** 291-292

Cohens v. Virginia (legal case; 1821)
Marshall, John **10** 279-281

Cohn, Roy Marcus (1927-1986), American lawyer and businessman
McCarthy, Joseph Raymond **10** 388-389

COHN-BENDIT, DANIEL (born 1946), led "new left" student protests in France in 1968 **4** 140-141

Coimbra, University of (Portugal)
Andrada e Silva, José Bonifácio de **1** 221-222
Pombal, Marquês de **12** 386-387
Salazar, António de Oliveira **13** 442-443

Coinage (metal currency)
Abd al-Malik **1** 12-13
Caesar, Gaius Julius **3** 207-210
David I **4** 407
Louis IX **9** 525-526
Muhammad bin Tughluq **11** 229
Quin Shi Huang-di **12** 515-518
see also Currency; Mint

COKE, SIR EDWARD (1552-1634), English jurist and parliamentarian **4** 141-142
James I **8** 204-206

Colantonio (circa 1352-1442), Italian painter
Antonello da Messina **1** 251-252

Colas Breugnon (novel)
Rolland, Romain **13** 260

Colba
see Cuba

Colbath, Jeremiah Jones
see Wilson, Henry

COLBERT, JEAN BAPTISTE (1619-1683), French statesman **4** 142-143
art patronage
Boileau-Despréaux, Nicholas **2** 369-371
Le Brun, Charles **9** 269-270
Le Vau, Louis **9** 360-361
Perrault, Claude **12** 232-233
colonial policy
Frontenac et Palluau, Comte de **6** 128-130
Talon, Jean **15** 91-92
domestic policy
Louis XIV **9** 531-533
Mazarin, Jules **10** 379-380

Colburn, Zerah (1804-1840), American mathematician
Hamilton, William Rowan **7** 99-100

COLBY, WILLIAM E. (1920-1996), American director of the Central Intelligence Agency (CIA) **4** 143-145

Colby College (Waterville, Maine)
Small, Albion Woodbury **14** 277

Colcord, Lincoln Ross (1883-1947), American writer
Rölvaag, Ole Edvart **13** 265

Cold Harbor, Battle of (1863)
Grant, Ulysses Simpson **6** 492-494
Lee, Robert Edward **9** 292-294

Cold Nights (novel)
Pa Chin **12** 53-54

Cold War (international politics)
containment
Acheson, Dean Gooderham **1** 37-38
Dulles, John Foster **5** 134-135
Forrestal, James Vincent **6** 14
Kennan, George F. **8** 496-498
Truman, Harry S. **15** 314-316
end of
Gorbachev, Mikhail Sergeevich **6** 441-444
European attitude
Adenauer, Konrad **1** 59-61
Churchill, Winston Leonard Spencer **4** 51-53
Franco Bahamonde, Francisco **6** 52-54
John, XXIII **8** 277-280
in literature
Simonov, Konstantin Mikhailovich **14** 239-240
opponents (United States)
McGovern, George Stanley **10** 412-414
Stone, I. F. **14** 470-471
Wallace, Henry Agard **16** 73-74
Soviet participants
Gromyko, Andrei Andreevich **7** 9-11
supporters (United States)
Byrnes, James Francis **3** 191-192
Dewey, John **4** 520-523
Jackson, Henry Martin **8** 172-174
Kirkland, Joseph Lane **9** 35-37
MacArthur, Douglas **10** 76-78
McCarthy, Joseph Raymond **10** 388-389
see also Korean War (1950-1953); Vietnam War (1956-1976); and individual countries

COLDEN, CADWALLADER (1688-1776), American botanist and politician **4** 145-146
Bartram, John **2** 40-41

Colden, David (1769-1834), American lawyer and statesman
Colden, Cadwallader **4** 145-146

Colden, Jane (1724-1766), American botanist
Colden, Cadwallader **4** 145-146

COLE, GEORGE DOUGLAS HOWARD (1889-1959), English historian and economist **4** 146-147

COLE, JOHNNETTA (born 1936), African American scholar and educator **4** 147-149

Cole, Margaret Postgate (born 1893), English novelist
Cole, George Douglas Howard **4** 146-147

COLE, NAT (a.k.a. Nat "King" Cole, born Nathaniel Adams Coles; 1919-1965), American jazz musician **4** 149-151

COLE, THOMAS (1801-1848), American painter **4** 151-152
Allston, Washington **1** 176-177
Church, Frederick Edwin **4** 49-50
Durand, Asher Brown **5** 156-157

Colegio de Santa Cruz de Tlatelolco (Mexico)
Zumárraga, Juan de **16** 531-532

Colegio Militar (Argentina)
Justo, Agustin Pedro **8** 396

Colegio Nacional (Mexico)
Azuela, Mariano **1** 402
Reyes, Alfonso **13** 112-113

Colegio Seminario de San Carlos (Paraguay)
López, Carlos Antonio **9** 506-507

COLEMAN, BESSIE (1892-1926), first African American to earn an international pilot's license **4** 152-154

Colère de Samson, La (poem)
Vigny, Comte de **15** 494-495

COLERIDGE, SAMUEL TAYLOR (1772-1834), English poet and critic **4** 154-156
associates
Allston, Washington **1** 176-177
Carlyle, Thomas **3** 304-305
Hamilton, William Rowan **7** 99-100
Owen, Robert **12** 39-40
Wordsworth, William **16** 385-388, 444, 445
influence of
Bryant, William Cullen **3** 83-85
Hawthorne, Nathaniel **7** 212-215
Hazlitt, William **7** 235-236
Lamb, Charles **9** 176-177
Maurice, John Frederick Denison **10** 349-350
O'Neill, Eugene **11** 514-516
Shelley, Percy Bysshe **14** 176-178
influenced by
Bartram, William **2** 41-42
Hartley, David **7** 185
Milton, John **11** 43-46
Schelling, Friedrich Wilhelm Joseph von **13** 526-527
literary criticism on
Pater, Walter Horatio **12** 130-131
Peacock, Thomas Love **12** 169
opponents
Lewis, Matthew Gregory **9** 390-391
quoted
Keats, John **8** 470-472

Coleridge on Imagination (book)
Richards, Ivor Armstrong **13** 137

COLES, ROBERT MARTIN (born 1929), American social psychiatrist, social critic, and humanist **4** 156-157

COLET, JOHN (circa 1446-1519), English theologian **4** 157-158
Erasmus, Desiderius **5** 298-300
More, Thomas **11** 156-157
Tyndale, William **15** 373-374

Colet, Louise (1810-1870), French poet
Flaubert, Gustave **5** 480-482

COLETTE, SIDONIE GABRIELLE (1873-1954), French author **4** 158-159
Claudel, Paul Louis Charles **4** 90-91

Colette Baudoche (novel)
Barrès, Auguste Maurice **2** 20-21

Colfax, Schuyler (1823-1885), American politician
Applegate, Jesse **1** 264-265

COLIGNY, GASPARD DE (1519-1572), French admiral and statesman **4** 159-160
Medici, Catherine de' **10** 445-449
William the Silent **16** 300-302

Coligny, Gaspard de (Seigneur de Châtillon; 1470?-1522), French marshal
Coligny, Gaspard de **4** 159-160

Colin Clout (satire)
Skelton, John **14** 268-269

Colin Clout's Come Home Again (poem)
Spenser, Edmund **14** 373-376

Collage (art form)
Arp, Jean **1** 317-318
Burri, Alberto **3** 159-160
Dove, Arthur Garfield **5** 86-87
Gris, Juan **7** 5-6
Miró, Joan **11** 53-54
Picasso, Pablo **12** 292-295
Rauschenberg, Robert **13** 52-53

Collection, The (play)
Pinter, Harold **12** 317-318

Collective bargaining
see Labor unions

Collective farms (Union of Soviet Socialist Republics)
Sholokhov, Mikhail Aleksandrovich **14** 203-204
Stalin, Joseph **14** 393-396

Collective security (international politics)
Fraser, Peter **6** 73-74
Litvinov, Maxim Maximovich **9** 451-452
Morgenthau, Henry Jr. **11** 172-173
Titulescu, Nicolae **15** 246-247

Collectivism (politics)
Cole, George Douglas Howard **4** 146-147
Merezhkovsky, Dmitry Sergeyevich **10** 515-516
Ulbricht, Walter **15** 383-384

Collector, The (novel)
Fowles, John **6** 33-35

Colleen Bawn, The (play)
Boucicault, Dion **2** 442-443

College campus disorders
see Student rebellions

Collège de Bourg (France)
Ampère, André Marie **1** 205-206

Collège de Coqueret (France)
Ronsard, Pierre de **13** 271-273

Collège de France (Paris)
founded
Budé, Guillaume **3** 102-103
Francis I **6** 40-43
mathematics
Cauchy, Augustin Louis **3** 378-380
natural history
Cuvier, Georges Léopold **4** 357-359
philosophy
Bergson, Henri **2** 191-192
Gilson, Étienne Henry **6** 327-328
Tarde, Jean Gabriel **15** 108-109
physics
Joliot-Curie, Jean Frédéric **8** 327-328
social sciences
Aron, Raymond **1** 316-317
Breuil, Henri Edouard Prosper **2** 521-522
Cabot, Richard Clarke **3** 200
Champollion, Jean François **3** 421
Mauss, Marcel **10** 352-353
Say, Jean Baptiste **13** 508-509

College Entrance Examination Board (established 1906)
Eliot, Charles William **5** 254

College of Assembled Worthies (Korea, 1420)
Sejong **14** 91-92

College of Commissioners (Congo—Kinshasa)
Mobutu Sese Seko **11** 69-71

College of New Art (Vitebsk, Union of Soviet Socialist Republics)
Malevich, Kasimir **10** 168-169

College of Physicians (Milan)
Cardano, Geronimo **3** 285-286

College of Physicians (Rome)
Cardano, Geronimo **3** 285-286

College of the City of New York
see New York, City University of

Collège Royal
see Collège de France

Collegiants (religious sect)
Spinoza, Baruch **14** 381-383

Collegium (Kiev, Ukraine)
Mogila, Peter **11** 74-75

Collegium Musicum (established 1704)
Telemann, Georg Philipp **15** 137-138

Colleoni, Bartolommeo (1400-1475), Italian soldier
Verrocchio, Andrea del **15** 471-472

Collier, Jeremy (1650-1726), English clergyman
Congreve, William **4** 200-201

COLLIER, JOHN (1884-1968), American proponent of Native American culture **4** 160-162

Collier's (magazine)
Dunne, Finley Peter **5** 147-148
Hapgood, Norman **7** 137-138
Hemingway, Ernest Miller **7** 274-277
Lardner, Ringgold Wilmer **9** 204-205
Rembrandt Harmensz van Rijn **13** 91-95

Colline Gate, Battle of (82 B.C.)
Crassus Dives, Marcus Licinius **4** 296-297

Collingwood, Cuthbert (1750-1810), English naval commander
Nelson, Horatio **11** 336-338

COLLINGWOOD, ROBIN GEORGE (1889-1943), English historian and philosopher **4** 162

Collingwood (ship)
George VI **6** 275

COLLINS, EDWARD KNIGHT (1802-1878), American businessman and shipowner **4** 162-163

COLLINS, EILEEN (born 1956), American astronaut **4** 163-165

COLLINS, MARVA (born Marva Deloise Nettles; b. 1936), African American educator **4** 165-167

COLLINS, MICHAEL (1890-1922), Irish revolutionary leader and soldier **4** 167-168

Collins, Michael (born 1930), American astronaut
Armstrong, Neil Alden **1** 304-306

COLLINS, WILLIAM WILKIE (1824-1889), English novelist **4** 169-170
Doyle, Arthur Conan **5** 91-92
Trollope, Anthony **15** 300-302

COLLINS, WILLIAM (1721-1759), English lyric poet **4** 168-169

Collinson, Peter (1694-1768), English naturalist and botanist
Bartram, John **2** 40-41
Colden, Cadwallader **4** 145-146

Collip, James Bertram (1892-1965), Canadian biochemist
Banting, Frederick Grant **1** 493-494

Collodion process (photography)
see Wet-plate process

Colloque sentimental (poem)
Verlaine, Paul Marie **15** 465-466

Colloqui coi personaggi (story)
Pirandello, Luigi **12** 319-321

Colloquia (book)
Erasmus, Desiderius **5** 298-300
Hutten, Ulrich von **8** 72-73

Colloquy (book)
Aelfric **1** 69-70

COLLOR DE MELLO, FERNANDO (born 1949), businessman who became president of Brazil in 1990 **4** 170-172

Colloredo, Hieronymus (1732-1812), prince archbishop of Salzburg
Mozart, Wolfgang Amadeus **11** 218-221

Colman and Guaire (play)
Gregory, Augusta **6** 535-536

Colman, Benjamin (1673-1747), American clergyman
Whitefield, George **16** 241-242

Colocolo (died 1557?), Araucanian chief
Ercilla y Zúñiga, Alonso de **5** 302

Cologne (Köln; city, Germany)
Adenauer, Konrad **1** 59-61

Cologne, University of (Germany)
Driesch, Hans Adolf Eduard **5** 105

Cologne Cathedral (Germany)
Lochner, Stephan **9** 475

Colomba (novel)
Mérimée, Prosper **10** 517

Colombia, Republic of (nation, South America)
Gaviria Trujillo, Cesar Augusto **6** 242-243
1538-1819: New Granada
Almagro, Diego de **1** 177-178
Quesada, Gonzalo Jiménez de **12** 509-510
Mutis, José Celestino **11** 278-279
1819-1830: Gran Colombia
Bolívar, Simón **2** 375-377
Nariño, Antonio **11** 314-315
Santander, Franciso de Paula **13** 475
1831-1885: New Granada Republic
Flores, Juan José **5** 491
Isaacs, Jorge **8** 144
Mosquera, Tomás Cipriano de **11** 205-206
Páez, José Antonio **12** 58
1886-1930: Conservative era
Bunau-Varilla, Philippe Jean **3** 120-121
Gómez. Castro Laureano **6** 418-419
Leguía y Salcedo, Augusto Bernardino **9** 305-306
Reyes, Rafael **13** 113
Rio Branco, Barão do **13** 177
modern era
Lleras Camargo, Alberto **9** 467
see also Bogotazo
see also Colombian literature

Colombian literature
García Márquez, Gabriel **6** 208-209
Isaacs, Jorge **8** 144
Rivera, José Eustacio **13** 185-186

Colón (city, Panama)
Gorgas, William Crawford **6** 454-455

Colonel Banastre Tarleton (painting)
Reynolds, Joshua **13** 115-116

Colonel Starbottle's Client ... (book)
Harte, Francis Brett **7** 184-185

Colonial Social Science Research Council (1945-1951)
Carr-Saunders, Alexander Morris **3** 333-334

Colonial Stock Act (Great Britain; 1877)
Vogel, Julius **16** 9-10

Colonialism
see Imperialism

Colonna, Giovanni (died 1348), Italian cardinal
Petrarch **12** 259-261

Colonna, Oddone
see Martin V

Colonna, Pietro (died 1326), Italian cardinal
Jacopone da Todi **8** 194

Colonna, Stefano (died after 1347), Italian noble
Rienzi, Cola di **13** 166-167

Colonna, Vittoria (1492?-1547), Italian poet
Michelangelo Buonarroti **11** 2-5

Coloquio de los perros, El (book)
Cervantes, Miguel de Saavedra **3** 395-398

Color (poems)
Cullen, Countee **4** 333-334

Color and Democracy (book)
Du Bois, William Edward Burghardt **5** 116-118

Color Curtain, The (book)
Wright, Richard **16** 401-402

Color-field abstraction (art)
Frankenthaler, Helen **6** 56-57
Newman, Barnett **11** 365
Noland, Kenneth **11** 418-419

Color Purple, The (book)
Walker, Alice Malsenior **16** 59-61

Color vision (physiology)
Helmholtz, Hermann Ludwig Ferdinand von **7** 268-269
Müller, Johannes Peter **11** 239-240

COLORADAS, MANGAS (1797?-1863), Apache war chief **10** 194-196
Cochise **4** 128

Colorado (state, United States)
Baca-Barragán, Polly **1** 412-414
Carson, Christopher **3**
Lindsey, Benjamin Barr **9** 425-426
Pike, Zebulon **12** 302-304
Tabor, Horace Austin Warner **15** 70

Colorado, University of (Boulder)
Lewis, Clarence Irving **9** 381
Redfield, Robert **13** 73-74
Rothko, Mark **13** 320-321

Colorado and Montana Smelting Co.
Clark, William Andrews **4** 83-85

Colorado College (Colorado Springs)
Clark, John Maurice **4** 77-78

Colorado Fuel and Iron Co.
Rockefeller, John D. Jr. **13** 225-226

Colorado party (Paraguay)
Morínigo, Higinio **11** 174-175
Stroessner, Alfredo **14** 511-512

Colorado party (Uruguay)
Batlle y Ordóñez, José **2** 58-59
Rivera, Fructuoso **13** 184-185
Terra, Gabriel **15** 154-155

Colorado River (United States)
Ashley, William Henry **1** 333-334
Coronado, Francisco Vásquez de **4** 247
Powell, John Wesley **12** 425-426

Coloratura (opera)
Scarlatti, Pietro Alessandro Gaspare **13** 517-518

Colored Association (Boston, Massachusetts)
Walker, David **16** 62-63

Colored National League (United States)
Grimké, Archibald Henry **7** 1-2

Colosseum (Rome)
Martialis, Marcus Valerius **10** 286-287
Titus Flavius Vespasianus **15** 247-248
Vespasian **15** 475-476

Colossi of Memnon (statuary)
Amenhotep III **1** 194-195

Colossians, Letter to the (New Testament book)
Paul **12** 141-143

Colossus of Maroussi, The (book)
Miller, Henry **11** 26-27

Colquitt, Alfred H. (1824-1894), American politician
Gordon, John Brown **6** 449-450

COLT, SAMUEL (1814-1862), American inventor and manufacturer **4** 172-173

Colt Industries (gun firm)
Gatling, Richard Jordan **6** 234-235
Ridgway, Matthew Bunker **13** 160-161

COLTRANE, JOHN (1926-1967), African American jazz saxophonist **4** 173-174

COLUM, PADRAIC (1881-1972), Irish-American poet and playwright **4** 174-175
Edgeworth, Maria **5** 205-206

COLUMBA, ST. (circa 521-597), Irish monk and missionary **4** 175-176

COLUMBAN, ST. (circa 543-615), Irish missionary **4** 176

Columbia (spacecraft)
Armstrong, Neil Alden **1** 304-306

Columbia (warship)
Melville, George Wallace **10** 472

Columbia Broadcasting System (communications)
Bradley, Ed **2** 478-481
Chung, Connie **4** 47-48
Coughlin, Charles Edward **4** 265-266
Cronkite, Walter Leland Jr. **4** 321-322
Paley, William S. **12** 72-75
Tisch brothers **15** 238-240

Columbia College (New York City)
see Columbia University (New York City)

Columbia Gramophone Co.
Bell, Alexander Graham **2** 129-131

Columbia Rediviva (ship)
Gray, Robert **6** 508-509

Columbia River (Canada-United States)
Clark, William **4** 82-83
Frémont, John Charles **6** 97-98
Gray, Robert **6** 508-509

Thompson, David **15** 194-195

Columbia, the Gem of the Ocean (tune)
Ives, Charles Edward **8** 159-160

Columbia University (New York City)
anthropology
Benedict, Ruth Fulton **2** 154-155
Boas, Franz **2** 349-351
Frazier, Edward Franklin **6** 77
Kroeber, Alfred Louis **9** 105-106
Linton, Ralph **9** 431
Mead, Margaret **10** 438-440
Applied Social Research, Bureau of
Lazarsfeld, Paul F. **9** 259-260
art
Grosz, George **7** 17-18
biochemistry
Chargaff, Erwin **3** 444-445
biology
Morgan, Thomas Hunt **11** 170-171
Muller, Hermann Joseph **11** 238-239
economics
Clark, John Bates **4** 76-77
Clark, John Maurice **4** 77-78
Johnson, Alvin Saunders **8** 293-294
Polanyi, Karl **12** 372
Seligman, Edwin Robert Anderson **14** 93-94
education
Lloyd-Jones, Esther McDonald **9** 471-472
English and comparative literature
Nicolson, Marjorie Hope **11** 384-385
geophysics
Ewing, William Maurice **5** 350-351
history
Baron, Salo Wittmayer **2** 16-17
Beard, Charles Austin **2** 84
Dunning, William Archibald **5** 148-149
Malone, Dumas **10** 174-175
Osgood, Herbert Levi **12** 18-19
Robinson, James Harvey **13** 208
Jewish studies
Baron, Salo Wittmayer **2** 16-17
journalism
Freeman, Douglas Southall **6** 91-92
Pulitzer, Joseph **12** 481-482
Law School
Berle, Adolf Augustus Jr. **2** 199-200
Douglas, William Orville **5** 83-85
Ginsburg, Ruth Bader **6** 333-336
Stone, Harlan Fiske **14** 468-470
music
Bartók, Béla **2** 35-36
MacDowell, Edward Alexander **10** 87-88
paleontology
Simpson, George Gaylord **14** 240-242
philosophy
Cassirer, Ernst **3** 358-359
Dewey, John **4** 520-523
Lewis, Clarence Irving **9** 381
MacIver, Robert Morrison **10** 100-101
physics
Fermi, Enrico **5** 422-424
Pupin, Michael Idvorsky **12** 483-484
Rabi, Isidor Isaac **12** 526-527
Szilard, Leo **15** 64-66
Urey, Harold Clayton **15** 394-396
Yukawa, Hideki **16** 481-482
political science
Adler, Felix **1** 63-64
Bentley, Arthur F. **2** 178
Lieber, Francis **9** 401-402
presidents
Barnard, Frederick Augustus Porter **2** 9-10
Butler, Nicholas Murray **3** 181
Eisenhower, Dwight David **5** 233-236
Johnson, Samuel **8** 314-315
Low, Seth **10** 11-12
psychology
Cattell, James McKeen **3** 376-377
Thorndike, Edward Lee **15** 208-209
sociology
Giddings, Franklin Henry **6** 307-308
Lazarsfeld, Paul F. **9** 259-260
Lynd, Robert Staughton **10** 64-65
Mayo-Smith, Richmond **10** 371-372
Merton, Robert K. **10** 522-523
Mills, C. Wright **11** 35-36
Ogburn, William Fielding **11** 480
Znaniecki, Florian **16** 523-524
Teachers College
Bagley, William Chandler **1** 437-438
Counts, George S. **4** 267-269
Dodge, Grace Hoadley **5** 37-38
Kilpatrick, William H. **9** 1-3
Rugg, Harold **13** 355-357
Russell, James Earl **13** 379-380
Strang, Ruth May **14** 493-494
theology
Kaplan, Mordecai Menahem **8** 435-436
trustees
Hewitt, Abram Stevens **7** 371-372

Columbia University Library (New York City)
McKim, Charles Follen **10** 417-418

Columbiad (musical composition)
Heinrich, Anthony Philip **7** 261

Columbiad, The (poem)
Barlow, Joel **2** 6-7

Columbian University (Washington, D.C.)
see George Washington University

Columbianum
see Pennsylvania Academy of the Fine Arts

Columbus, Bartolomé (1445?-1514?), Italian navigator
Columbus, Christopher **4** 176-179

COLUMBUS, CHRISTOPHER (1451-1506), Italian navigator, discoverer of America **4** 176-179
America named
Waldseemüller, Martin **16** 56
in art and literature
Irving, Washington **8** 141-143
Taft, Lorado **15** 75-76
influence of
Magellan, Ferdinand **10** 126-127
Ponce de León, Juan **12** 391-392
Velázquez de Cuéllar, Diego **15** 459
Vespucci, Amerigo **15** 476-478
influenced by
Ailly, Pierre d' **1** 94
voyages
Ferdinand V **5** 417-418
Isabella I **8** 144-145
Morison, Samuel Eliot **11** 175-176

Columbus, Diego (1450?-1515), Italian voyager and administrator
Columbus, Christopher **4** 176-179

Columbus, Diego (circa 1480-1526), Spanish colonial administrator
Velázquez de Cuéllar, Diego **15** 459

Columbus (city, New Mexico)
Carranza, Venustiano **3** 321-322
Villa, Pancho **15** 495-496

Columbus (city, Ohio)
Gladden, Washington **6** 356-357

Columbus Hospital (Chicago)
Cabrini, Frances Xavier **3** 205

Columbus March and Hymn (musical composition)
Paine, John Knowles **12** 65

Columella (flourished 1st century A.D.), Spanish writer
Celsus, Aulus Cornelius **3** 393

Column (sculpture)
Gabo, Naum **6** 158-159

Colville Reservation (Washington)
Joseph **8** 358-359

COLWELL, RITA R. (born 1934), American marine microbiologist **4** 179-180

Comanche Indians (North America)
Anza, Juan Bautista de **1** 254-255
Fitzpatrick, Thomas **5** 474-475
Goodnight, Charles **6** 439
Linton, Ralph **9** 431
Miles, Nelson Appleton **11** 16-17
Parker, Quanah **12** 109-112
Smith, Jedediah S. **14** 294-295

Combat (newspaper)
Camus, Albert **3** 255-257

Combat of Carnival and Lent (painting)
Bruegel, Pieter the Elder **3** 65-67

Combat of Love and Chastity (painting)
Perugino **12** 245-246

Combattimento di Tancredi e Clorinda, II (cantata)
Monteverdi, Claudio Giovanni Antonio **11** 126-128

Combes, Justin Louis Émile (1835-1921), French politician
Jaurès, Jean **8** 226-227

Combine (art)
Rauschenberg, Robert **13** 52-53

Combine (farm machine)
McCormick, Cyrus Hall **10** 400-401

Combines Investigation Act (Canada; 1910)
King, William Lyon Mackenzie **9** 25-26

Combustion (chemistry)
Berthollet, Claude Louis **2** 229-230
Boyle, Robert **2** 469-471
Cavendish, Henry **3** 383-384
Hooke, Robert **7** 475
Lavoisier, Antoine Laurent **9** 241-244, 365
Stahl, Georg Ernst **14** 392-393

Come again, sweet love (song)
Dowland, John **5** 90

Come and Get It (novel)
Ferber, Edna **5** 413

Come In (poem)
Frost, Robert Lee **6** 130-133

Come Up from the Fields Father (poem)
Whitman, Walt **16** 249-251

Comedia do viuvo (poem)
Vicente, Gil **15** 479-480

Comedian as the Letter C, The (poem)
Stevens, Wallace **14** 443-445

Comedians
see Actors and entertainers

Comedians, The (novel)
Greene, Graham **6** 523-524

Comedias (plays)
Calderón, Pedro **3** 221-222

Comédie Française (French state theater)
Lesage, Alain René **9** 353-354
Offenbach, Jacques **11** 478-479

Comédie humaine, La (book; Balzac)
Balzac, Honoré de **1** 478-480
Proust, Marcel **12** 465-467

Comedy (literary form)
Greek and Latin
Aristophanes **1** 293-294
Menander **10** 477-478
Plautus **12** 348-350
Terence **15** 146-148
of menace
Pinter, Harold **12** 317-318
satire
Beaumarchais, Pierre August Caron de **2** 93-94
Beaumont, Francis **2** 95
Goldsmith, Oliver **6** 411-413
Jonson, Ben **8** 343-345
Molière **11** 86-88
see also Black comedy; Commedia dell'arte; Theater of the Absurd

Comedy (sculpture)
Rush, William **13** 365-366

Comedy, The (play)
Kazantzakis, Nikos **8** 466-468

Comedy of Errors, The (play; Shakespeare)
Plaatje, Solomon Tshekisho **12** 341-342
Plautus **12** 348-350
Shakespeare, William **14** 142-145

Comedy of humours (literary form)
Chapman, George **3** 440-441
Jonson, Ben **8** 343-345

Comedy of manners (literary form)
Benavente y Martinez, Jacinto **2** 146-147
Congreve, William **4** 200-201
Terence **15** 146-148
Tyler, Royall **15** 371-372

Comedy of the Asses, The (play)
Plautus **12** 348-350

Comendador Mendoza, El (novel)
Valera y Alcalá Galiano, Juan **15** 403

COMENIUS, JOHN AMOS (1592-1670), Moravian theologian and educational reformer **4** 180-181

Comet (astronomy)
Dias de Novais, Bartolomeu **4** 533-534
Halley, Edmund **7** 88-89
Lovell, Alfred Charles Bernard **10** 8-9
Mitchell, Maria **11** 61
Oort, Jan Hendrik **11** 523-524

Comgall, St. (Circa 520-circa 602), Irish abbot
Columban **4** 176

Comic Theatre, The (play)
Goldoni, Carlo **6** 408-409

Comics (cartoons)
Hearst, William Randolph **7** 243-244
Lichtenstein, Roy **9** 398-399
Luks, George Benjamin **10** 38-39
Schulz, Charles M. **14** 38-39

COMINES, PHILIPPE DE (circa 1445-1511), French chronicler **4** 181
Charles the Bold **3** 467-469
Louis XI **9** 526-528

Coming Ham, The (book)
Merezhkovsky, Dmitry Sergeyevich **10** 515-516

Coming of Age in Samoa (book)
Mead, Margaret **10** 438-440

Coming of the Post-Industrial Society, The (book)
Bell, Daniel **2** 132-133

Coming Storm (painting)
Inness, George **8** 123-124

Coming Up for Air (book)
Orwell, George **12** 14-15

Coming World Civilization, The (book)
Hocking, William Ernest **7** 428-429

Comintern
see International, Third

Comische Erzählungen (book)
Wieland, Christoph Martin **16** 260-261

Comité de l'Unité (Togo)
Olympio, Sylvanus E. **11** 506-507

Comité Dupleix (French colonial organization)
Bonvalot, Pierre Gabriel Édouard **2** 396

Comité National des Métis (political organization; Canada)
Riel, Louis **13** 163-164

COMMAGER, HENRY STEELE (born 1902), American historian, textbook author, and editor **4** 181-183
Morison, Samuel Eliot **11** 175-176
Sullivan, Louis Henri **15** 27-28

Comme on voit sur la branche (poem)
Ronsard, Pierre de **13** 271-273

Commedia (Dante)
see Divine Comedy, The

Commedia dell'arte (Italian literary form)
Goldoni, Carlo **6** 408-409
Sennett, Mack **14** 108-109
Severini, Gino **14** 122

Commedie (literary collection)
Svevo, Italo **15** 47-48

Commentaries (book; Ghiberti)
Giotto **6** 342-345
Vasari, Giorgio **15** 442-443

Commentaries (book; Kent)
Eaton, Dorman Bridgman **5** 190-191

Commentaries (Caesar)
see Gallic War, Commentaries on the

Commentaries on the Laws of England (book)
Blackstone, William **2** 310-311

Commentaries on Virgil (book; Petrarch)
Martini, Simone **10** 298-299

Commentary (magazine)
Greenberg, Clement **6** 521-523

Commentary on Plato's Symposium (Ficino)
Bembo, Pietro **2** 144-145

Commento all'Inferno (book)
Boccaccio, Giovanni **2** 351-353

Commerce (economics)
see Banking; Business and industry; Economics; Free trade; Stock market; Tariff; Transportation

Commerce, U.S. Department of
Brown, Ronald H. **3** 44-47

Commercial Academy (Prague)
Beneš, Edward **2** 155-157

Commercial law (United States)
Benjamin, Judah Philip **2** 163-164
Cardozo, Benjamin Nathan **3** 288-290

Commercial Review of the South and Southwest (magazine)
De Bow, James Dunwoody Brownson **4** 441-442

Committee for a SANE Nuclear Policy (SANE; United States activist group)
Spock, Benjamin **14** 383-385

Committee for Industrial Organization
see Congress of Industrial Organizations

Committee for Non-Violent Action (United States politics)
Muste, Abraham Johannes **11** 276-277

Committee for State Security (KGB; Union of Soviet Socialist Republics)
Andropov, Iury Vladimirovich **1** 233-234

Committee of 15 (United States politics)
Conkling, Roscoe **4** 201-202

Committee of Fifty-one (New York political group)
Jay, John **8** 230-232

Committee of Public Safety (French Revolution)
Hébert, Jacques René **7** 247-248
Napoleon I **11** 306-310
Robespierre, Maximilien François Marie Isidore de **13** 199-201

Committee of Safety (American Revolution)
Pendleton, Edmund **12** 197-198

Committee of Ten (NEA)
Eliot, Charles William **5** 254

Committee of Union and Progress
see Young Turks (Ottoman Empire)

Committee on Youth Organization (Ghana)
Nkrumah, Kwame **11** 408-410

Committees of Correspondence (United States history)
Dunmore, 4th Earl of **5** 147
Putnam, Israel **12** 491-492
Sherman, Roger **14** 185-186
Wilson, James **16** 323-324

Commodus, Lucius Aelius Aurelius (161-192), Roman emperor 180-192
Galen **6** 178-180
Marcus Aurelius Antoninus **10** 243-245

Commodus, Lucius Ceionius
see Verus, Lucius Aurelius

Common Asphodel, The (poems)
Graves, Robert Ranke **6** 504-506

Common Cause (lobbying group; United States)
Gardner, John W. **6** 211-213

Common law (legal system)
Bentham, Jeremy **2** 176-178
Blackstone, William **2** 310-311
Holmes, Oliver Wendell Jr. **7** 458-459
Shaw, Lemuel **14** 164-165

Common Market (European Economic Community)
and African countries
Luns, Joseph **10** 46-47
Belgium
Davignon **4** 410-411
British entry
De Gaulle, Charles André Joseph Marie **4** 463-465
Heath, Edward Richard George **7** 244-246
Jenkins, Roy Harris **8** 244-245
Macmillan, Harold **10** 112-113
Pym, Francis **12** 494-495
Spaak, Paul Henri **14** 359-360
France and Germany
Adenauer, Konrad **1** 59-61
Barre, Raymond **2** 19-20
Camdessus, Michel **3** 244-246
De Gaulle, Charles André Joseph Marie **4** 463-465
Delors, Jacques **4** 484-486
Kelly, Petra **8** 486-487
Krupp **9** 109-111
Monnet, Jean **11** 109-110
Schuman, Robert **14** 41
Great Britain
Thatcher, Margaret Hilda **15** 165-168
Luxembourg
Thorn, Gaston **15** 207-208
Portuguese entry
Soares, Mário **14** 315-316
Spain
González Márquez, Felipe **6** 429-431
United States supporters
Ball, George **1** 470-471
Yugoslavia
Owen, David Anthony Llewellyn **12** 37-39

Common Market (Latin America)
Plaza Lasso, Galo **12** 350-351

Common Reader, The (essays)
Woolf, Virginia Stephen **16** 381-382

Common School Journal (periodical)
Mann, Horace **10** 202-204

Common Sense (pamphlet; Paine)
Paine, Thomas **12** 66-67
Rush, Benjamin **13** 364-365

Common sense philosophy
see Scottish school of common sense

Common Story, A (novel)
Goncharov, Ivan Aleksandrovich **6** 424

COMMONER, BARRY (born 1917), American biologist and environmental activist **4** 183-185

Commonplace (stories)
Rossetti, Christina Georgina **13** 307-308

Commonplace Book (book)
Milton, John **11** 43-46

COMMONS, JOHN ROGERS (1862-1945), American historian **4** 185

Commonweal of Christ
see Coxey's Army

Commonwealth (England; 1649-1653)
Bunyan, John **3** 128-129
Charles II **3** 452-454
Monck, George **11** 96-97
Vane, Henry **15** 425-426
see also Civil War, English-Puritan Revolution (1648-1651)

Commonwealth Act (Australia; 1900)
Barton, Edmund **2** 39-40

Commonwealth Bank (Australia)
Bruce of Melbourne, 1st Viscount **3** 61-62
Fisher, Andrew **5** 462

Commonwealth, British
see British Commonwealth of Nations

Commonwealth Constitution (Australia; 1901)
Hughes, William Morris **8** 21-22

Commonwealth of Independent States
Yeltsin, Boris Nikolaevich **16** 449-452

Commonwealth-Edison Co. (electric firm)
Insull, Samuel **8** 130

Commotio (musical composition)
Nielsen, Carl August **11** 388-389

Communal Pact (India; 1924)
Das, Chitta Ranjan **4** 401-402

Communal sects (religion)
Noyes, John Humphrey **11** 437-438
Rapp, George **13** 42-43

Commune of Paris
1789-1795
Danton, Georges Jacques **4** 391-393
Hébert, Jacques René **7** 247-248
Louis XVI **9** 534-535
1871
Blanc, Louis **2** 318-319
Clemenceau, Georges **4** 99-101
Courbet, Jean Desiré Gustave **4** 271-273
Crémazie, Octave **4** 305-306
Taine, Hippolyte Adolphe **15** 82-83
Thiers, Louis Adolphe **15** 181-182

Communications industry
see Business and industrial leaders—communications industry; Radio; Telegraph; Television

Communion (religion)
see Eucharist

Communion of the Apostles (painting)
Ribera, Jusepe de **13** 122-123

Communism (social system)
advocates
see Communist party
containment policy (United States)
Acheson, Dean Gooderham **1** 37-38
Dulles, John Foster **5** 134-135
Forrestal, James Vincent **6** 14
in literature
Brecht, Bertolt **2** 512-514
Koestler, Arthur **9** 71-73
Kuo Mo-jo **9** 133-134
opponents (Catholic)
Leo XIII **9** 334-336
Mannix, Daniel **10** 210
Paul VI **12** 146-148
Santamaria, Bartholomew Augustine **13** 473-474

Spellman, Francis Joseph **14** 367
Stepinac, Alojzije **14** 433-435
opponents (Guinea)
Touré, Sékou **15** 275-277
opponents (South Africa)
Vorster, Balthazar Johannes **16** 30-32
opponents (United States)
Clark, Mark Wayne **4** 80-81
Coughlin, Charles Edward **4** 265-266
Dos Passos, John Roderigo **5** 69-71
Kennan, George F. **8** 496-498
MacArthur, Douglas **10** 76-78
MacLeish, Archibald **10** 109-110
Nixon, Richard Milhous **11** 401-404
Thomas, Norman Mattoon **15** 191-192
theory
Althusser, Louis **1** 182-183
Babeuf, François Noel **1** 412
Engels, Friedrich **5** 286-288
Marx, Karl **10** 304-308
Sorel, Georges **14** 347-348
see also Marxism; Socialism, state

Communist China
see China, People's Republic of

Communist International
see International, Third (Comintern)

Communist Labor party (United States)
Reed, John Silas **13** 76-77

Communist League (Brussels)
Marx, Karl **10** 304-308

Communist Manifesto (book; Marx-Engels)
Engels, Friedrich **5** 286-288
Leo XIII **9** 334-336
Marx, Karl **10** 304-308

Communist party
Afghanistan
Karmal, Babrak **8** 449-451
Albania
Alia, Ramiz **1** 159
Hoxha, Enver **8** 1-3
Argentina
Sábato, Ernesto **13** 399-400
Australia
Lang, John Thomas **9** 192-193
Menzies, Robert Gordon **10** 510-511
Brazil
Amado, Jorge **1** 189-190
Prestes, Luiz Carlos **12** 442-444
Bulgaria
Dimitrov, Georgi **5** 11-13
Zhivkov, Todor **16** 510-512
Burma
Nu, U **11** 439-441
Cambodia
Heng Samrin **7** 283-285
Pol Pot **12** 382-384
Sihanouk, Norodom **14** 222-223
China
see Communist party (China)
Costa Rica
Betancourt, Rómulo **2** 237-238
Ferrer, José Figuéres **5** 428-429
Cuba
Batista y Zaldívar, Fulgencio **2** 57-58
Castro Ruz, Fidel **3** 365-368
Czechoslovakia
Beneš, Edward **2** 155-157
Dubček, Alexander **5** 112-113
Gottwald, Klement **6** 464-466
Husák, Gustáv **8** 59-61
Slánský, Rudolf Salzmann **14** 270-271
England
Cole, George Douglas Howard **4** 146-147
Haldane, John Burdon Sanderson **7** 70-71
Orwell, George **12** 14-15
France
see Communist party (France)
Germany
Baum, Herbert **2** 66-73
Hindenburg, Paul Ludwig Hans von Beneckendorff und von **7** 400-401
Luxemburg, Rosa **10** 55-56
Radek, Karl Bernardovich **12** 536-537
Ulbricht, Walter **15** 383-384
Zetkin, Clara **16** 504-505
Germany (East)
Honecker, Erich **7** 471-472
Ulbricht, Walter **15** 383-384
Guatemala
Arévalo, Juan José **1** 285-286
Hungary
Horthy de Nagybánya, Nicholas **7** 510-512
Kádár, János **8** 402-403
Lukács, Gyorgy **10** 37-38
Nagy, Imre **11** 292-293
Szent-Györgyi, Albert von **15** 62-64
India
Menon, Vengalil Krishnan Krishna **10** 507-509
Indonesia
Sukarno **15** 18-20
Iran
Mohammad Reza Shah Pahlavi **11** 75-76
Italy
Gramsci, Antonio **6** 488-489
Nono, Luigi **11** 420-421
Pavese, Cesare **12** 154-155
Pius XII **12** 339-340
Silone, Ignazio **14** 231-232
Togliatti, Palmiro **15** 253-254
Victor Emmanuel III **15** 484-485
Vittorini, Elio **16** 2-3
Laos
Souvanna Phouma **14** 357-358
Mexico
Kahlo, Frida **8** 406-407
North Korea
Kim Il-sung **9** 4-6
Paraguay
Stroessner, Alfredo **14** 511-512
Philippines
Macapagal, Diosdado P. **10** 74-76
Magsaysay, Ramon **10** 130-131
Marcos, Ferdinand **10** 240-242
Poland
Gomulka, Wladislaw **6** 422-424
Jaruzelski, Wojciech Witold **8** 223-225
Romania
Ceausescu, Nicolae **3** 387-388
Iliescu, Ion **8** 111-112
South Africa
First, Ruth **5** 453-454
Spain
Ibárruri Gómez, Dolores **8** 88-90
Vallejo, César Abraham **15** 408-409
United States
see Communist party (United States)
Union of Soviet Socialist Republics
see Communist party (Union of Soviet Socialist Republics)
Vietnam
Diem, Ngo Dinh **5** 6-7
Do Muoi **5** 53-55
Dong, Pham Van **5** 57-59
Giap, Vo Nguyen **6** 297-299
Ho Chi Minh **7** 426-428
Le Duan **9** 278-280
Linh, Nguyen Van **9** 426-427
Thieu, Nguyen Van **15** 182-183
Truong Chinh **15** 319-320
Yugoslavia
Djilas, Milovan **5** 34
Tito, Marshal **15** 244-246
Zanzibar
Nyerere, Julius Kamberage **11** 447-449

Communist party (China)
and Kuomintang
Chiang Kai-shek **3** 510-513
Ho Chi Minh **7** 426-428
Sun Yat-sen **15** 35-39, 293
and United States policy
Dulles, John Foster **5** 134-135
Eisenhower, Dwight David **5** 233-236
Forrestal, James Vincent **6** 14
MacArthur, Douglas **10** 76-78
Truman, Harry S. **15** 314-316
founded
Ch'en Tu-hsiu **3** 501-502
Hu Shih **8** 63-65
Li Ta-chao **9** 447
Mao Zedong **10** 225-227
internationalist group
Wang Ming **16** 103-104
leaders
Chou En-lai **4** 20-22
Chu Teh **4** 54-55
Deng Xiaoping **4** 498-500
Jiang Qing **8** 256-260
Jiang Zemin **8** 260-261
Li Peng **9** 433-435
Lin Piao **9** 429-430

Liu Shao-Ch'i **9** 453-455
Mao Zedong **10** 225-227
Wang Ming **16** 103-104
Xiang Jingyu **16** 421-422
Zhao Ziyang **16** 508-509
reporters on
Snow, Edgar **14** 312-313

Communist party (France)
leaders
Thorez, Maurice **15** 206-207
opponents
Houphouët-Boigny, Felix **7** 519-520
Merleau-Ponty, Maurice **10** 518
Rolland, Romain **13** 260
Schuman, Robert **14** 41
supporters
Aragon, Louis **1** 271-272
Breton, André **2** 519-520
Camus, Albert **3** 255-257
France, Anatole **6** 39-40
Ho Chi Minh **7** 426-428
Joliot-Curie, Jean Frédéric **8** 327-328
Malraux, André **10** 178-180

Communist party (Union of Soviet Socialist Republics)
break-up of
Yeltsin, Boris Nikolaevich **16** 449-452
Central Committee
Beria, Lavrenty Pavlovich **2** 192-193
Chicherin, Georgi Vasilyevich **3** 516-517
Dzerzhinsky, Felix Edmundovich **5** 173-174
Litvinov, Maxim Maximovich **9** 451-452
Molotov, Vyacheslav Mikhailovich **11** 89-90
Radek, Karl Bernardovich **12** 536-537
Zhukov, Georgi Konstantinovich **16** 512-513
formation
Lenin, Vladimir Ilich **9** 323-326
Stalin, Joseph **14** 393-396
Trotsky, Leon **15** 302-305
members
Afinogenov, Aleksandr Nikolaevich **1** 72-73
Dimitrov, Georgi **5** 11-13
Semenov, Nikolai Nikolaevich **14** 101
Sholokhov, Mikhail Aleksandrovich **14** 203-204
Simonov, Konstantin Mikhailovich **14** 239-240
Politboro (Presidium)
Biryukova, Aleksandra Pavlovna **2** 285-287
Gorbachev, Mikhail Sergeevich **6** 441-444
Ligachev, Yegor Kuz'mich **9** 404-406
Shevardnadze, Eduard Amvrosevich **14** 191-193
Politburo (Presidium)
Andropov, Iury Vladimirovich **1** 233-234
Brezhnev, Leonid Ilich **2** 527-528
Bukharin, Nikolai Ivanovich **3** 112-113
Bulganin, Nikolai **3** 118-119
Chernenko, Konstantin Ustinovich **3** 503-504
Frunze, Mikhail Vasilievich **6** 134
Gorbachev, Mikhail Sergeevich **6** 441-444
Gromyko, Andrei Andreevich **7** 9-11
Kamenev, Lev Borisovich **8** 417-418
Khrushchev, Nikita Sergeevich **8** 539-540
Konev, Ivan Stefanovich **9** 81-82
Kosygin, Aleksei Nikolaevich **9** 90-91
Malenkov, Georgy Maksimilianovich **10** 168
Yeltsin, Boris Nikolaevich **16** 449-452
Zinoviev, Grigori Evseevich **16** 521-522
science and
Lysenko, Trofim Denisovich **10** 71

Communist party (United States)
government investigations
Chambers, Whittaker **3** 416-417
Hiss, Alger **7** 413-415
Hoover, John Edgar **7** 485-487
Lie, Trygve Halvdan **9** 400-401
McCarthy, Joseph Raymond **10** 388-389
Palmer, Alexander Mitchell **12** 77-78
see also Red scare (United States)
members
Bloor, Ella Reeve **2** 338-340
Browder, Earl Russell **3** 30-31
Chambers, Whittaker **3** 416-417
Davis, Angela **4** 412-413
Du Bois, William Edward Burghardt **5** 116-118
Eastman, Max **5** 187-188
Flynn, Elizabeth Gurley **5** 496-497
Foster, William Zebulon **6** 27-28
Katayama, Sen **8** 457
Odets, Clifford **11** 470-471
Wright, Richard **16** 401-402
opponents
Dubinsky, David **5** 114-115
Eastman, Max **5** 187-188
Murray, Philip **11** 264-265
Thompson, Dorothy **15** 195-196
Wayne, John **16** 150-151
Welch, Robert **16** 184-185

Communist Revolution (1949)
see Civil War, Chinese

Communists, The (novel)
Aragon, Louis **1** 271-272

Community (book)
MacIver, Robert Morrison **10** 100-101

Community Church of New York (established 1919)
Holmes, John Haynes **7** 456-457

Community of the Peace People (peace group, Northern Ireland)
Corrigan and Williams **4** 251-253

Community Service Organization (CSO)
Chavez, Cesar **3** 486-487

Communium naturalium (book)
Bacon, Roger **1** 425-427

COMNENA, ANNA (1083-1148), Byzantine princess and historian **4** 185-186
Bohemund, I **2**

Comonfort, Ignacio (1812-1863), Mexican statesman, president 1855
Álvarez, Juan **1** 184-185
Juárez, Benito **8** 369-372
Lerdo de Tejada, Miguel **9** 351-352

Comorin, Cape (Southern India)
Ala-ud-din **1** 102-103

Compagnie des Indes (French firm)
Dupleix **5** 153

Compagnie d'Occident (French firm)
Law, John **9** 244-245

Compagnie du Sénégal, La (book)
Ly, Abdoulaye **10** 60

Compagno, Il (novel)
Pavese, Cesare **12** 154-155

Compagnon du tour de France, Le (novel)
Sand, George **13** 459-461

Companions (Macedonian nobility)
Philip II **12** 269-271

Company of New France (trading co.)
Charnisay, Charles de Menou **3** 470-471

Company of One Hundred Associates (French trade co.)
Champlain, Samuel de **3** 419-421

Company town (United States)
Lowell, Francis Cabot **10** 13-14
Pullman, George Mortimer **12** 482-483

Comparative anatomy (science)
Cuvier, Georges Léopold **4** 357-359
Leeuwenhoek, Anton van **9** 300-301
Malpighi, Marcello **10** 176-178-126
Müller, Johannes Peter **11** 239-240
Owen, Richard **12** 39
Swammerdam, Jan **15** 48-49

Compartment, The (film script)
Pinter, Harold **12** 317-318

Compass (painting)
Léger, Fernand **9** 302-303

Compendious Dictionary of the English Language, A (book)
Webster, Noah **16** 164-166

Competition (economics)
Carnegie, Andrew **3** 309-312, 378
Chernyshevsky, Nikolai Gavrilovich **3** 504-505
Clark, John Bates **4** 76-77

Clark, John Maurice **4** 77-78
Ferguson, Adam **5** 420-421
Knight, Frank Hyneman **9** 58-59
Spencer, Herbert **14** 369-370
see also Business and industry; Laissez faire (economics)

Compiègne (town, France)
Joan of Arc **8** 264-265

Compiègne, Treaty of (1918)
Erzberger, Matthias **5** 319-320

Compilaçam (literary collection)
Vicente, Gil **15** 479-480

Complaintes (songs)
Laforgue, Jules **9** 160-161

Complaints (poems)
Spenser, Edmund **14** 373-376

Complaisant Lover, The (play)
Greene, Graham **6** 523-524

Compleat Angler, The (book)
Walton, Izaak **16** 90-91

Compleat View of Episcopacy (book)
Chauncy, Charles **3** 485-486

Complete English Tradesman, The (book)
Defoe, Daniel **4** 457-459

Complex numbers (mathematics)
Cardano, Geronimo **3** 285-286
Cauchy, Augustin Louis **3** 378-380
Lobachevskii, Nikolai Ivanovich **9** 472-474
Riemann, Georg Friedrich Bernard **13** 164-165

Complex variable (mathematics)
Cauchy, Augustin Louis **3** 378-380
Riemann, Georg Friedrich Bernard **13** 164-165

Complexity and Contradiction in Architecture (book)
Venturi, Robert **15** 461-463

Composers
see Musicians-composers

Composition (painting series)
Kandinsky, Wassily **8** 420-422

Composition (sculpture)
Moore, Henry **11** 146-148

Composition 45 (painting)
Staël, Nicolas de **14** 392

Compromise of 1820
see Missouri Compromise

Compromise of 1850 (United States history)
opponents (north)
Benton, Thomas Hart **2** 178-179
Chase, Salmon Portland **3** 473-475
Greeley, Horace **6** 515-517
Lincoln, Abraham **9** 415-418
Seward, William Henry **14** 124-125
Stevens, Thaddeus **14** 442-443
Sumner, Charles **15** 30-31
Wilmot, David **16** 312-313
opponents (south)
Calhoun, John Caldwell **3** 226-228
supporters (north)
Cass, Lewis **3** 355-356
Clay, Henry **4** 94-96
Douglas, Stephen Arnold **5** 80-82
Evarts, William Maxwell **5** 340-341
Fillmore, Millard **5** 447-448
Pierce, Franklin **12** 300-301
Webster, Daniel **16** 162-164
supporters (south)
Davis, Jefferson **4** 416-418
Forbes, John **5** 507-508
Hill, Benjamin Harvey **7** 386-387
Houston, Samuel **7** 526-527
Rhett, Robert Barnwell **13** 120
Stephens, Alexander Hamilton **14** 429-430
Tyler, John **15** 368-369

Compromise of 1867
see Austro-Hungarian Compromise (1867)

Compromise of 1877 (United States history)
Lamar, Lucius Quintus Cincinnatus **9** 170-171

Compson family (literary characters)
Faulkner, William **5** 395-397

COMPTON, ARTHUR HOLLY (1892-1962), American physicist **4** 186-188
Fermi, Enrico **5** 422-424
Millikan, Robert Andrews **11** 33-35
Wilson, Charles Thomson Rees **16** 317-318

Compton, Henry (1632-1713), English bishop
Blair, James **2** 315-316
Mary II **10** 309-310

Compton effect (physics)
Bothe, Walther **2** 438-439
Compton, Arthur Holly **4** 186-188
Schrödinger, Erwin **14** 31-33

Computers and calculating machines
Babbage, Charles **1** 407-408
Bush, Vannevar **3** 169-171
Cage, John **3** 211-214
Cray, Seymour **4** 301-303
Hopper, Grace **7** 498-500
Jobs, Steven **8** 265-267
Lanier, Jaron **9** 198-199
Leibniz, Gottfried Wilhelm von **9** 307-310
Napier, John **11** 306
Noyce, Robert **11** 436-437
Olivetti, Adriano **11** 501-502
Packard, David **12** 54-56
Shannon, Claude Elwood **14** 153-154
Turing, Alan Mathison **15** 349-350
Von Neumann, John **16** 27-28
Wang, An **16** 93-95
applications of
Hounsfield, Godfrey **7** 517-519
used to create art
Gates, William Henry III **6** 232-234
Holzer, Jenny **7** 462-463

Computer industry
see Business and industrial leaders—computer industry

Computerized axial tomography (CAT scan)
Hounsfield, Godfrey **7** 517-519

Computing-Tabulating-Recording Co. (industry firm)
Watson, Thomas J. **16** 140

Comrade (film)
Sennett, Mack **14** 108-109

COMSTOCK, ANTHONY (1844-1915), American antivice crusader **4** 188-189

COMSTOCK, HENRY TOMPKINS PAIGE (1820-1870), American gold prospector **4** 189

Comstock Lode (silver deposit, Nevada)
Comstock, Henry Tompkins Paige **4** 189
Daly, Marcus **4** 379-380
Hearst, George **7** 242
Mackay, John William **10** 101-102

COMTE, AUGUSTE (1798-1857), French philosopher **4** 189-191
influence of
Buckle, Henry Thomas **3** 95-96
Childe, Vere Gordon **3** 521-522
Clemenceau, Georges **4** 99-101
Dewey, John **4** 520-523
Eliot, George **5** 254-256
Lévy-Bruhl, Lucien **9** 374-375
Martineau, Harriet **10** 296-297
Maurras, Charles Marie Photius **10** 350-351
Mill, John Stuart **11** 21-23
Sarton, George **13** 490-491
influenced by
Adams, Henry Brooks **1** 45-47
Díaz, José de la Cruz Porfirio **4** 534-536
Geddes, Patrick **6** 246-247
Saint-Simon, Comte de **13** 436-437
Vico, Giambattista **15** 480-481

Comte de Monte-Cristo, Le (novel)
Dumas, Alexandre **5** 136-138

Comte Ory, Le (opera)
Rossini, Gioacchino **13** 311-312

Comtesse de Tende (novel)
La Fayette, Comtesse de **9** 150-151

Comus (masque)
Arne, Thomas Augustine **1** 307-308

Comus (play; Milton)
Ford, Paul Leicester **6** 9-10
Milton, John **11** 43-46

Comyn, John (died 1306), Scottish statesman
Robert I **13** 192-194

CONABLE, BARBER B., JR. (born 1922), head of the World Bank (1986-1991) **4** 191-192

Conakat
see Confédération des Associations du Katanga

CONANT, JAMES BRYANT (1893-1978), American chemist and educator **4** 192-193

Conca, Sebastiano (1680-1764), Italian painter
Mengs, Anton Raphael **10** 505

Concentration camp (detention center)
Germany
Bettelheim, Bruno **2** 245-246
Goebbels, Joseph Paul **6** 384-385
Himmler, Heinrich **7** 398-399
Hitler, Adolf **7** 417-420
Sachs, Nelly **13** 411-412
South Africa
Milner, Alfred **11** 38-39
United States
Hoover, John Edgar **7** 485-487
Warren, Earl **16** 117-120

Concentration Camp Essen (artwork)
Beuys, Joseph **2** 246-248

Concepción (ship)
Magellan, Ferdinand **10** 126-127

Conceptual analysis (philosophy)
Driesch, Hans Adolf Eduard **5** 105
Lewis, Clarence Irving **9** 381
Moore, George Edward **11** 146

Concerning Ancient Myths (poem)
Leopardi, Giacomo **9** 344-345

Concerning Hired Companions (satire)
Lucian **10** 25-26

Concerning the Cause, Principle, and One (book)
Bruno, Giordano **3** 75-76

Concerning the End for Which God Created the World
Edwards, Jonathan **5** 220-222

Concert champêtre (painting; Giorgione)
Manet, Édouard **10** 193-194

Concert of United Prayer ... (religious revival)
Edwards, Jonathan **5** 220-222

Concert, The (painting)
Vermeer, Jan **15** 466-467

Concert, The (painting; Titian)
Giorgione **6** 340-341
Titian **15** 242-244

Concert with Artillery (cartoon)
Berlioz, Louis Hector **2** 203-205

Concerto (musical form)
for cello
Dvořák, Antonin **5** 168-169
Ginastera, Alberto Evaristo **6** 328-329
Shostakovich, Dmitri Dmitrievich **14** 204-205
Walton, William Turner **16** 92-93
for clarinet
Weber, Carl Maria Friedrich Ernst von **16** 156-157
for double bass
Henze, Hans Werner **7** 314
for flute and harp
Mozart, Wolfgang Amadeus **11** 218-221
for harp
Ginastera, Alberto Evaristo **6** 328-329
for harpsichord
Falla, Manuel de **5** 372-373
Haydn, Franz Joseph **7** 219-221
Poulenc, Francis **12** 414-415
for horns
Chávez, Carlos **3** 486
for orchestra
Arne, Thomas Augustine **1** 307-308
Bartók, Béla **2** 35-36
Berg, Alban **2** 186-187
Carter, Elliott Cook Jr. **3** 338-339
Henze, Hans Werner **7** 314
Lutoslawski, Witold **10** 52-53
Stravinsky, Igor Fedorovich **14** 502-506
Tippett, Michael Kemp **15** 234-235
Webern, Anton **16** 160-162
for organ
Gabrieli, Giovanni **6** 161-162
Hanson, Howard **7** 135-136
Haydn, Franz Joseph **7** 219-221
Hindemith, Paul **7** 399-400
Poulenc, Francis **12** 414-415
for piano
Barber, Samuel **1** 500-501
Barenboim, Daniel **2** 3-4
Bartók, Béla **2** 35-36
Beethoven, Ludwig van **2** 114-117
Bennett, Richard Rodney **2** 172
Brahms, Johannes **2** 490-492
Busoni, Ferruccio Benvenuto **3** 173-174
Carter, Elliott Cook Jr. **3** 338-339
Chávez, Carlos **3** 486
Chopin, Frédéric François **4** 16-18
Copland, Aaron **4** 227-228
Gershwin, George **6** 284-285
Ginastera, Alberto Evaristo **6** 328-329
Hanson, Howard **7** 135-136
Haydn, Franz Joseph **7** 219-221
Henze, Hans Werner **7** 314
Khachaturian, Aram Ilich **8** 530-531
Liszt, Franz **9** 445-447
MacDowell, Edward Alexander **10** 87-88
Malipiero, Gian Francesco **10** 171
Martinu, Bohuslav **10** 299-300
Mendelssohn, Moses **10** 488-489
Mozart, Wolfgang Amadeus **11** 218-221
Paderewski, Ignace Jan **12** 56-57
Poulenc, Francis **12** 414-415
Prokofiev, Sergei Sergeevich **12** 458-460
Rachmaninov, Sergei Vasilievich **12** 531-532
Saint-Saëns, Charles Camille **13** 435-436
Stravinsky, Igor Fedorovich **14** 502-506
Tchaikovsky, Peter Ilyich **15** 130-132
for viola
Bartók, Béla **2** 35-36
Piston, Walter **12** 327-328
Walton, William Turner **16** 92-93
for violin
Bartók, Béla **2** 35-36
Berg, Alban **2** 186-187
Brahms, Johannes **2** 490-492
Chávez, Carlos **3** 486
Ginastera, Alberto Evaristo **6** 328-329
Haydn, Franz Joseph **7** 219-221
Henze, Hans Werner **7** 314
Khachaturian, Aram Ilich **8** 530-531
Mendelssohn, Moses **10** 488-489
Milhaud, Darius **11** 17-18
Mozart, Wolfgang Amadeus **11** 218-221
Nielsen, Carl August **11** 388-389
Paganini, Niccolo **12** 58-59
Sessions, Roger Huntington **14** 117-118
Shostakovich, Dmitri Dmitrievich **14** 204-205
Sibelius, Jean Julius Christian **14** 211-212
Stravinsky, Igor Fedorovich **14** 502-506
Szymanowski, Karol **15** 67-68
Tartini, Giuseppe **15** 112-113
Tchaikovsky, Peter Ilyich **15** 130-132
Walton, William Turner **16** 92-93
for violoncello
Haydn, Franz Joseph **7** 219-221

Concerto Gregoriano (musical composition)
Respighi, Ottorino **13** 103-104

Concerto grosso (musical form)
Bloch, Ernest **2** 326-327
Corelli, Arcangelo **4** 230-231
Handel, George Frederick **7** 116-119
Martinu, Bohuslav **10** 299-300
Vivaldi, Antonio **16** 3-4

Conciliarism (religion)
Ailly, Pierre d' **1** 94
Cusa, Nicholas of **4** 352-353
Döllinger, Josef Ignaz von **5** 47-48
Francis I **6** 40-43
Gerson, John **6** 285-286
Martin V **10** 287-288
Pius II **12** 331

Concón, Battle of (1891)
Balmaceda Fernández, José Manuel **1** 475-476

Concord (sloop)
Perry, Matthew Calbraith **12** 237-239

Concord, Battle of
see Lexington and Concord, Battles of

Concordat of 1801 (France, papal compact)
Napoleon I **11** 306-310
Pius VII **12** 334-335

Concordia, discordantium canonum (book)
Gratian **6** 498-499

Concretion (art form)
Arp, Jean **1** 317-318
Taeuber-Arp, Sophie **15** 73-74

Condé, Henry II de Bourbon, Prince de (1588-1646), French nobleman
Louis XIII **9** 529-531
Richelieu, Armand Jean du Plessis de **13** 142-144

Condé, Louis I de Bourbon, Prince de (1530-1569), Protestant leader and general
Henry IV **7** 293-295

CONDÉ, PRINCE DE (Louis II de Bourbon 1621-1686), French general **4** 193-194
Bossuet, Jacques Bénigne **2** 431-432
Mazarin, Jules **10** 379-380

Condenado por desconfiado, El (play)
Tirso de Molina **15** 237-238

Condensed Novels (parodies)
Harte, Francis Brett **7** 184-185

CONDILLAC, ÉTIENNE BONNOT DE (1715-1780), French philosopher and educator **4** 194-195
La Mettrie, Julien Offray de **9** 179-180
Rousseau, Jean Jacques **13** 324-328

Condition ... of the Colored People of the United States ... (book)
Delany, Martin Robinson **4** 473-474

Condition humaine, La (novel)
Malraux, André **10** 178-180

Condition of the Working Class in England in 1844, The (book; Engels)
Engels, Friedrich **5** 286-288
Kelley, F. **8** 483-484

Conditioned Reflex, The (article)
Pavlov, Ivan Petrovich **12** 155-157

Condivi, Ascanio (circa 1525-1574), Italian art historian
Vasari, Giorgio **15** 442-443

Condon, Edward U. (1902-1974), American physicist
Fermi, Enrico **5** 422-424

CONDORCET, MARQUIS DE (Marie Jean Antoine Nicolas Caritat; 1743-1794), French philosopher and mathematician **4** 195-196
Banneker, Benjamin **1** 490-491
Baudelaire, Charles Pierre **2** 61-63
Comte, Auguste **4** 189-191

Condottiere Guidoriccio da Fogliano (fresco)
Martini, Simone **10** 298-299

Conduct of the Allies, The (book)
Swift, Jonathan **15** 51-54

Conductor eléctrica, El (periodical)
Fernández de Lizardi, José Joaquin **5** 424-425

Conductus (music)
Léonin **9** 343-344
Pérotin **12** 231-232

CONE, JAMES HALL (born 1938), American theologian **4** 196-197

Cone (mathematics)
Archimedes **1** 277-280
Democritus **4** 493-494
Eudoxus of Cnidus **5** 329-330

Confederación Regional Obrera Mexicana (labor group)
Toledano, Vicente Lombardo **15** 256-257

Confederacy, American
see Confederate States of America

Confederacy, The (play)
Vanbrugh, John **15** 409-410

Confederate States of America (1861-1865)
amnesty to supporters
Johnson, Andrew **8** 294-295
Civil War
see Civil War, United States
Congress
Forbes, John **5** 507-508
Hill, Benjamin Harvey **7** 386-387
Rhett, Robert Barnwell **13** 120
Tyler, John **15** 368-369
diplomacy
Mason, James Murray **10** 320-321
Slidell, John **14** 273
Yancey, William Lowndes **16** 436-437
President and Cabinet
Benjamin, Judah Philip **2** 163-164
Bledsoe, Albert Taylor **2** 324-325
Davis, Jefferson **4** 416-418
Fitzhugh, George **5** 474
Memminger, Christopher Gustavus **10** 476-477
Stephens, Alexander Hamilton **14** 429-430
Toombs, Robert Augustus **15** 267-268
secession
see Secession
state and local politics
Brown, Joseph Emerson **3** 41-42
Lamar, Lucius Quintus Cincinnatus **9** 170-171
Letcher, John **9** 359-360
Soulé, Pierre **14** 351-352
Vance, Zebulon Baird **15** 413-414
see also Reconstruction (United States)

Confederated Republic of the Rif Tribes (Morocco)
Abd el-Krim el-Khatabi, Mohamed ben **1** 15-16

Confédération Générale du Travail Africain (Guinea)
Touré, Sékou **15** 275-277

Confederation of Latin American Workers (established 1938)
Toledano, Vicente Lombardo **15** 256-257

Confederation of Mexican Workers (established 1936)
Cárdenas, Lázaro **3** 286-287
Toledano, Vicente Lombardo **15** 256-257

Conference for Progressive Labor Action (established 1929)
Muste, Abraham Johannes **11** 276-277

Conference of the Birds (book)
Attar, Farid ed-Din **1** 359-360

Conference on Jewish Relations (United States)
Cohen, Morris Raphael **4** 139-140

Confesiones de un pequeño filósofo, Las (autobiographical novel)
Ruíz, José Martínez **13** 358

Confessing Church of anti-Nazi German Protestants
Bonhoeffer, Dietrich **2** 389-391

Confessing Church's Barmen Declaration (1934)
Barth, Karl **2** 31-32

Confessio amantis (book; Gower)
Caxton, William **3** 386-387
Gower, John **6** 475-476

Confession (book)
Patrick, St. **12** 135-136
Tolstoy, Leo **15** 262-265
Wyclif, John **16** 412-413

Confession concerning the Lord's Supper (book)
Luther, Martin **10** 48-51

Confession d'un enfant du siècle, La (autobiography)
Musset, Louis Charles Alfred de **11** 271-272

Confession of a Fool, The (novel)
Strindberg, August **14** 509-511

Confessions (book)
Heine, Heinrich **7** 259-260
Rousseau, Jean Jacques **13** 324-328

Confessions, The (book; Augustine)
Augustine **1** 367-370
Pelagius **12** 189-190
Petrarch **12** 259-261

Confessions of an English Opium Eater (book; DeQuincey)
Baudelaire, Charles Pierre **2** 61-63
Musset, Louis Charles Alfred de **11** 271-272

Confessions of Felix Krul ... (book)
Mann, Thomas **10** 204-207

Confessions of Nat Turner (novel; Styron)
Styron, William **15** 6-8

Turner, Nathaniel **15** 354

Confessions of Zeno, The (novel)
Svevo, Italo **15** 47-48

Confidence (novel)
James, Henry **8** 211-212

Confidence-Man, The (novel)
Melville, Herman **10** 472-476

Confidential Agent, The (novel)
Greene, Graham **6** 523-524

Confidential Clerk, The (play)
Eliot, Thomas Stearns **5** 258-261

Confirmatio Cartarum (England)
Edward II **5** 210

Conflict, The (novel)
Phillips, David Graham **12** 280-281

Conformist, The (novel)
Moravia, Alberto **11** 153-155

Confucian classics (Chinese philosophy)
K'ang Yu-wei **8** 426-428
Li Ssu **9** 442-443
Liu Hsieh **9** 452-453
Wang T'ao **16** 105-106
see also I Ching

Confucianism (religious and ethical system)
and Legalism
Li Ssu **9** 442-443
and Taoism
Wang Pi **16** 104-105
see also Neo-Confucianism
communism and
Ch'en Tu-hsiu **3** 501-502
Mao Zedong **10** 225-227
Japan
Inukai, Tsuyoshi **8** 130-131
Katayama, Sen **8** 457
Kukai **9** 124-125
Mabuchi, Kamo **10** 73-74
Makibi, Kibi-no **10** 161
Saicho **13** 426-428
Shotoku Taishi **14** 205-207
Sui Wen-ti **15** 16-18
Korea
Chongjo **4** 15-16
Sejo **14** 90-91
Sejong **14** 91-92
Sŏnjo **14** 341-342
Yi Hwang **16** 457
literary tradition
Kuang-wu-ti **9** 112-113
Po Chü-i **12** 362-363
Wang Mang **16** 101-103
Yeh-lü Ch'u-ts'ai **16** 447-449
modern reinterpretations
K'ang Yu-wei **8** 426-428
Ku Chieh-kang **9** 120-121
Liang Ch'i-ch'ao **9** 395-396
Wo-jen **16** 352
Yen Fu **16** 452
origins
Chung-shu, Tung **4** 48-49
Confucius **4** 197-200
Hsün-tzu **8** 8
Mencius **10** 480-481
reforms
Fan Chung-yen **5** 376-377
Ou-yang Hsiu **12** 33-34
Ssu-ma kuang **14** 390-391
Wang An-shih **16** 95-97
Wang Mang **16** 101-103
scholars of
Chou Kung **4** 22-23
Quin Shi Huang-di **12** 515-518
Sol Ch'ong **14** 325-326
Wo-jen **16** 352
state orthodoxy
Han Wu-ti **7** 136
Sui Wen-ti **15** 16-18

CONFUCIUS (551-479 B.C.), Chinese teacher and philosopher **4** 197-200
historians of
Ssu-ma Ch'ien **14** 388-389
influence of
Chu Hsi **4** 40-43
Kammu **8** 420
Lao Tzu **9** 201-202
Ou-yang Hsiu **12** 33-34
Yi Hwang **16** 457
veneration of
Chang Chih-tung **3** 430-431
Chung-shu, Tung **4** 48-49
Wang Ch'ung **16** 98-99
see also Confucianism

Congo, Belgian (Léopoldville)
see Congo, Democratic Republic of the

Congo, Democratic Republic of the (Kinshasa; formerly Zaire; nation, Central Africa)
as Congo Free State
Gordon, Charles George **6** 448-449
Leopold II **9** 346-347
Stanley, Henry Morton **14** 399-400
Tippu Tip **15** 235-236
as Zaire (1972)
Mobutu Sese Seko **11** 69-71
independence (Belgium)
Bunche, Ralph Johnson **3** 121-122
Kasavubu, Joseph **8** 453-455
Lumumba, Patrice Emery **10** 43-45
Plaza Lasso, Galo **12** 350-351
Katanga secession
Hammarskjöld, Dag **7** 100-101
Lumumba, Patrice Emery **10** 43-45
Mobutu Sese Seko **11** 69-71
Tshombe, Moïse Kapenda **15** 325-326-8
Youlou, Fulbert **16** 466-467
rebellion (1963-1965)
Johnson, Lyndon Baines **8** 308-312
Mobutu Sese Seko **11** 69-71
Tshombe, Moïse Kapenda **15** 325-326

Congo, French
see Congo, People's Republic of the (Brazzaville)

Congo, People's Republic of the (Brazzaville; former nation, Central Africa)
Eboué, Adolphe Felix Sylvestre **5** 194
Marchand, Jean-Baptiste **10** 234-237
Youlou, Fulbert **16** 466-467

Congo Free State
see Congo, Democratic Republic of the (Kinshasa)

Congo River Basin (Africa)
Brazza, Pierre Paul François Camille Savorgnan de **2** 509-510
Burton, Richard **3** 163-164
Goodall, Jane **6** 433-434
Stanley, Henry Morton **14** 399-400

Congo, The (poem)
Lindsay, Vachel **9** 424-425

Congregation of Notre Dame of Montreal (established 1698)
Bourgeoys, Marguerite **2** 452-453

Congregation of the Mission (established 1625)
Vincent de Paul **15** 501-502

Congregation of the Oratory
see Oratorians

Congregational Association (Protestant organization)
Beecher, Henry Ward **2** 112-113

Congregational Christian Church
see United Church of Christ

Congregational Church (Bennington, Vermont; L. Fillmore)
Benjamin, Asher **2** 162-163

Congregational Way (religion)
Johnson, Samuel **8** 314-315

Congregationalism (religion)
Massachusetts Bay Colony
Bradford, William **2** 475-476
Cotton, John **4** 263-265
Mather, Cotton **10** 330-332
Mather, Increase **10** 332-333
political organization
Dwight, Timothy **5** 169
Hooker, Thomas **7** 476-477

Congregationalist (periodical)
Gladden, Washington **6** 356-357

Congregationalist Kingsley Hall (settlement house, Japan)
Katayama, Sen **8** 457

Congress (ship)
Stockton, Robert Field **14** 461-462

Congress Alliance (South African political group)
First, Ruth **5** 453-454

Congress of Industrial Organizations (labor union)
and ILWU
Bridges, Harry A.R. **3** 3-5
conflict with AFL
Bridges, Harry A.R. **3** 3-5
Green, William R. **6** 521
Perkins, Frances **12** 221-222
founders
Dubinsky, David **5** 114-115

Hillman, Sidney **7** 392-393
Lewis, John Llewellyn **9** 387-388
Murray, Philip **11** 264-265
merger with AFL
Meany, George **10** 444
Reuther, Walter Philip **13** 107-108
see also American Federation of Labor and Congress of Industrial Organizations

Congress of Racial Equality (interracial organization)
Farmer, James **5** 383-385
King, Martin Luther Jr. **9** 20-22
McKissick, Floyd B. **10** 420-422
Muste, Abraham Johannes **11** 276-277
Rustin, Bayard **13** 382-383
see also African American history (United States)

Congress of Vienna
see Vienna, Congress of

Congress party (India)
Singh, Vishwanath Pratap **14** 254-256
see Indian National Congress

Congress party (Malawi)
Banda, Hastings Kamuzu **1** 485-486

Congress party (Nyasaland)
Banda, Hastings Kamuzu **1** 485-486

Congress Socialist party (India; established 1934)
Narayan, Jayaprakash **11** 312-313

Congressional Black Caucus (United States)
Mfume, Kweisi **10** 539-542

Congressional Medal of Honor (United States)
Ames, Adelbert **1** 198
Cohan, George Michael **4** 137-138
Greely, Adolphus Washington **6** 517-518
Lindbergh, Charles Augustus **9** 421-423
Wainwright, Jonathan Mayhew **16** 45-46

Congressional Women's Caucus (United States)
Mikulski, Barbara **11** 13-15

Congressmen
see Statesmen, American—legislative

CONGREVE, WILLIAM (1670-1729), English dramatist **4** 200-201
associates
Byrd, William II **3** 189-190
Swift, Jonathan **15** 51-54
Voltaire **16** 14-16
influence of
Arne, Thomas Augustine **1** 307-308
Coward, Noel **4** 279-280
Hallam, Lewis Sr. and Jr. **7** 87

Conic sections (mathematics)
Apollonius of Perga **1** 261-262
Euclid **5** 327-329
Fermat, Pierre de **5** 421-422

Conics (book)
Apollonius of Perga **1** 261-262
Hasan ibn al-Haytham **7** 190-191

Coningsby (novel)
Disraeli, Benjamin **5** 27-29

Coniston (novel)
Churchill, Winston **4** 50-51

Conjugal Love (novel)
Moravia, Alberto **11** 153-155

Conjurer, The (painting)
Bosch, Hieronymus **2** 426-428
Hofmann, Hans **7** 442-443

CONKLING, ROSCOE (1829-1888), American politician **4** 201-202
Arthur, Chester Alan **1** 321-323
Curtis, George William **4** 349-350
Garfield, James Abram **6** 213-214
Platt, Thomas Collier **12** 347-348

CONNALLY, JOHN BOWDEN, JR. (born 1917), Texas governor, political adviser, and confidant to presidents **4** 202-204
Strauss, Robert Schwarz **14** 501-502

Connecticut (state, United States)
colonial charter
Andros, Edmund **1** 234-235
Davenport, John **4** 405-406
Hooker, Thomas **7** 476-477
Winthrop, John **16** 341
educators
Barnard, Henry **2** 10
Barnum, Phineas Taylor **2** 13-15
Crandall, Prudence **4** 291
Gallaudet, Thomas Hopkins **6** 185
Johnson, Samuel **8** 314-315 legislators
Sherman, Roger **14** 185-186
Welles, Gideon **16** 188-190

Connecticut Agricultural Experiment Station (New Haven)
East, Edward Murray **5** 182-183

Connecticut General Life Insurance Company (Hartford)
Noguchi, Isamu **11** 416-418

Connecticut Wits (American poets)
Barlow, Joel **2** 6-7
Dwight, Timothy **5** 169

Connecticut Yankee in King Arthur's Court, A (novel)
Twain, Mark **15** 363-366

Connelly, Marc (1890-1980), American playwright
Kaufman, George S. **8** 457-458

Connoisseurs, The (painting)
Daumier, Honoré Victorin **4** 403-405

CONNOLLY, CYRIL (1903-1974), British novelist and literary and social critic **4** 204-205
Bowen, Elizabeth **2** 462-463

Connotations (musical composition)
Copland, Aaron **4** 227-228

Conquerors, The (novel)
Malraux, André **10** 178-180

Conquest of Canaan, The (poem)
Dwight, Timothy **5** 169

Conquest of Granada, The (play)
Dryden, John **5** 106-107

Conquistador (poem)
MacLeish, Archibald **10** 109-110

Conquistadores (Spanish conquerors; 16th century)
Cortés, Hernán **4** 255-256
Cuauhtemoc **4** 329
Mendoza, Antonio de **10** 494-495
Montezuma, II **11** 128-129
Pizarro, Francisco **12** 340-341
Valdivia, Pedro de **15** 400-401
Velázquez de Cuéllar, Diego **15** 459

Conrad II (Holy Roman emperor)
see Conrad II (king of Germany)

Conrad I (died 918), king of Germany 911-918
Henry I **7** 285-286

Conrad II (990?-1039), king of Germany and Holy Roman emperor 1024-1039
Canute I, the Great **3** 266-269
Henry III **7** 290
Leo IX **9** 332

Conrad III (1093-1152), king of Germany 1138-1152
Bernard of Clairvaux **2** 207-208
Dante Alighieri **4** 389-391
Frederick I **6** 78-79
Louis VII **9** 524-525
Manuel I **10** 218-219
Roger II **13** 244-245

Conrad IV (1228-1254), king of Germany and Sicily 1250-1254
Frederick II **6** 79

Conrad, Charles, Jr. (born 1930), American astronaut
Armstrong, Neil Alden **1** 304-306

CONRAD, JOSEPH (1857-1924), Polish-born English novelist **4** 205-207
Bennett, Richard Rodney **2** 172
Čapek, Karel **3** 271-272
Epstein, Jacob **5** 295-296
Flaubert, Gustave **5** 480-482
Galsworthy, John **6** 189-190

Conrad von Hötzendorf, Count Franz (1852-1925), Austrian field marshal
Berchtold, Leopold von **2** 183-184

Conroy Gabriel (literary character)
Joyce, James **8** 365-367

Conscience (literary character)
Langland, William **9** 194-195

Conscience of the Rich, The (novel)
Snow, Charles Percy **14** 311-312

Conscience Whigs (United States politics)
Adams, Charles Francis **1** 41-42
Sumner, Charles **15** 30-31

Conscientious objectors
see Draft resistance

Conscious Lovers, The (play)
Steele, Richard **14** 407-409

Conscription
see Draft (military)

Conservation (Canada)
Sifton, Clifford **14** 219-220

Conservation (United States)
Federal programs
Cannon, Joseph Gurney **3** 261-262
Clark, William Andrews **4** 83-85
Pinchot, Gifford **12** 308-309
Roosevelt, Theodore **13** 280-283
Taft, William Howard **15** 78-81
supporters
Adams, Ansel **1** 40-41
Carson, Rachel Louise **3** 337-338
Dubos, René Jules **5** 119
Muir, John **11** 234
Powell, John Wesley **12** 425-426
Wright, Elizur **16** 396-397

Conservatism (politics)
Kent, James **8** 510-511
Metternich, Klemens von **10** 533-536
Montt Torres, Manuel **11** 139-140
Penrose, Boies **12** 203-204
Root, Elihu **13** 283-284
Rutledge, John **13** 387-388
Spengler, Oswald **14** 372-373
Ssu-ma kuang **14** 390-391
Will, George Frederick **16** 286-287
Zhirinovsky, Vladimir Volfovich **16** 509-510
see also Conservative party; Liberalism; Radicalism; Socialism

Conservatism (politics)
Falwell, Jerry **5** 375-376

Conservatism (religion)
Moody, Dwight L. **11** 141-142
Pius IX **12** 335-336
Pius VII **12** 334-335
Pius XII **12** 339-340
Rosmini-Serbati, Antonio **13** 296-297

Conservative Judaism (American religious movement)
Finkelstein, Rabbi Louis **5** 448-450

Conservative party (Argentina)
Irigoyen, Hipólito **8** 139-140

Conservative party (Australia)
Massey, William Ferguson **10** 324

Conservative party (Canada)
Campbell, Avril Phaedra Douglas **3** 250-252
Mulroney, Martin Brian **11** 242-246
opponents
King, William Lyon Mackenzie **9** 25-26
Mackenzie, Alexander **10** 104
supporters
Baldwin, Robert **1** 466-468
Bennett, Richard Bedford **2** 171-172
Borden, Robert Laird **2** 409-411
Bourassa, Joseph-Henri-Napoleon **2** 446-447
Cartier, George-Étienne **3** 342-343
Diefenbaker, John George **5** 4-5
Meighen, Arthur **10** 459-460
Tupper, Charles **15** 342-343

Conservative party (Chile)
Frei Montalva, Eduardo **6** 94-95

Conservative party (Colombia)
Gómez Castro, Laureano **6** 419-420
Isaacs, Jorge **8** 144
Lleras Camargo, Alberto **9** 467
Rojas Pinilla, Gustavo **13** 255-256

Conservative party (Cuba)
Machado y Morales, Gerardo **10** 92-93
Menocal, Mario Garcia **10** 506-507

Conservative party (Ecuador)
Plaza Lasso, Galo **12** 350-351
Velasco Ibarra, José María **15** 452-454

Conservative party (England)
19th century
Chamberlain, Joseph **3** 411-413
Disraeli, Benjamin **5** 27-29
Gladstone, William Ewart **6** 357-360
Salisbury, 3d Marquess of **13** 448-449
Shaftesbury, 7th Earl of **14** 137-138
20th century
Baldwin, Stanley **1** 468-469
Balfour, Arthur James **1** 469-470
Carrington **3** 326-327
Chamberlain, Arthur Neville **3** 409-411
Clarke, Kenneth Harry **4** 85-87
Eden, Anthony **5** 204-205
Heath, Edward Richard George **7** 244-246
Heseltine, Michael **7** 359-361
Howe, Geoffrey **7** 531-532
Hurd, Douglas **8** 52-55
Macmillan, Harold **10** 112-113
Major, John **10** 155-157
Pym, Francis **12** 494-495
Thatcher, Margaret Hilda **15** 165-168
see also Tory party (England)

Conservative party (Mexico)
Álvarez, Juan **1** 184-185
Alamán, Lucas **1** 99-100
Juárez, Benito **8** 369-372
Lerdo de Tejada, Miguel **9** 351-352

Conservative party (Nicaragua)
Zelaya, José Santos **16** 495-496

Conservative party (United States)
Buckley, William F. Jr. **3** 96-97

Conservative Republican party (Cuba)
Estrada Palma, Tomás **5** 326-327

Conservatory (Brighton, England)
Nash, John **11** 316

Conservatory of Music and Scenic Art (established 1948)
Ginastera, Alberto Evaristo **6** 328-329

Conservatory of Santa Cecilia (Rome)
Respighi, Ottorino **13** 103-104

Consider Her Ways (fantasy-satire)
Grove, Frederick Philip **7** 20-21

Considerations on Machiavelli's Discourses (book)
Guicciardini, Francesco **7** 32-33

Considerations on the ... Grandeur of Rome ... (book)
Montesquieu **11** 123-125

Considérations sur le gouvernement de la Pologne (book)
Rousseau, Jean Jacques **13** 324-328

Consiliador, El (book)
Manasseh ben Israel **10** 183-184

Consilium de emandanda ecclesia (papal review)
Paul III **12** 144-145

Consolation of Philosophy, The (book; Boethius)
Alfred **1** 151-153
Boethius, Anicius Manlius Severinus **2** 360-361
Chaucer, Geoffrey **3** 482-485
Jean de Meun **8** 234-235
Varro, Marcus Terentius **15** 438-439

Consolations (poems)
Echeverría, José Estéban **5** 197-198
Malherbe, François de **10** 169-170
Sainte-Beuve, Charles Augustin **13** 438

Consolidator, The (book)
Defoe, Daniel **4** 457-459

Conspiracy to Murder Bill (1858; England)
Disraeli, Benjamin **5** 27-29
Palmerston, 3d Viscount **12** 81-83

Constab Ballads (poems)
McKay, Claude **10** 416

CONSTABLE, JOHN (1776-1837), English landscape painter **4** 208-209
Delacroix, Ferdinand Victor Eugène **4** 469-471
Hassam, Frederick Childe **7** 192
Pissarro, Camille **12** 326-327
Staël, Nicolas de **14** 392
Wyant, Alexander Helwig **16** 409-410

Constance, Council of (1414-1418)
Ailly, Pierre d' **1** 94
Gerson, John **6** 285-286
Hus, Jan **8** 56-59
Martin V **10** 287-288
Sigismund **14** 220-221
Wenceslaus **16** 201-202

Constance, Peace of (1183)
Frederick I **6** 78-79

Constans (323?-350), Roman emperor 337-350
Constantine I **4** 209-211

Constant de Rebecque, Benjamin (1767-1830), French writer and politician
Staël, Germaine de **14** 391-392

Constant Prince, The (play)
Calderón, Pedro **3** 221-222

Constant Wife, The (play)
Barrymores **2** 28-30

Constantia, Flavia Valeria (died circa 330), half sister of Constantine I
Constantine I **4** 209-211

Constantine (827-869)
see Cyril and Methodius, Sts.—Cyril

Constantine (died 879), Byzantine coemperor
Basil I **2** 49-50

Constantine IV (Pogonatus; 648-685), Byzantine emperor 668-685
Leo III **9** 330-332

Constantine V (Copronymus; 719-775), Byzantine emperor 741-775
Leo III **9** 330-332

Constantine VIII (circa 960-1028), Byzantine coemperor 976-1025, emperor 1025-1028
Basil II **2** 50-51

Constantine IX (Monomachus; 1000?-1055), Byzantine emperor 1042-1055
Zoë **16** 524-525

CONSTANTINE XI (Palaeologus; 1405-1453), Byzantine emperor 1448-1453 **4** 211-212
Mehmed the Conqueror **10** 452-454

CONSTANTINE I (circa 274-337), Roman emperor 306-337 **4** 209-211
and Persia
Shahpur II **14** 140-141
Arian controversy
Anthony, Susan Brownell **1** 246-248
Arius **1** 297-298
Athanasius **1** 358-359
Ulfilas **15** 384

Constantine II (Flavius Claudius Constantinus; 317-340), Roman emperor 337-340
Constantine I **4** 209-211

Constantine I (1868-1923), king of Greece
Venizelos, Eleutherios **15** 460-461

Constantine (Flavius Claudius Constantinus; died 411), Roman usurper
Stilicho, Flavius **14** 452-453

Constantine Paleologos (play)
Kazantzakis, Nikos **8** 466-468

Constantinople (Byzantine capital, 330-1453)
after 1453
see Istanbul
Arab attacks
Leo III **9** 330-332
Early Church in
John Chrysostom **8** 280-281
Leo I **9** 329-330
Nestorius **11** 349-350
First Crusade (1096)
Godfrey of Bouillon **6** 379
founded (330)
Constantine I **4** 209-211
Latin conquest and empire
Dandolo, Enrico **4** 386-387
Innocent, III **8** 125-127
Villehardouin, Geffroi de **15** 499
Nika revolt in
Theodora **15** 172-175
Turks capture (1453)
Constantine XI **4** 211-212
Hunyadi, John **8** 51-52
Mehmed the Conqueror **10** 452-454

Constantinople, Councils of
First (381)
Ambrose **1** 192-193
Basil the Great **2** 51-52
Eutyches **5** 335
Second (553)
Justinian I **8** 393-395

Constantius I (Flavius Valerius Constantius Chlorus; 250?-306), Roman emperor 305-306
Constantine I **4** 209-211
Diocletian **5** 19-20

Constantius II (Flavius Julius Constantius; 317-361), Roman emperor 337-361
Constantine I **4** 209-211
Julian **8** 378-379

Constellations (gouache series)
Miró, Joan **11** 53-54

Constituent Assembly (France)
see French Revolution—1789-1791; National Assembly (French Revolution)

Constituent Convention (1861; Ecuador)
García Moreno, Gabriel **6** 209-210

Constituent Fascists (Italian politics)
Mussolini, Benito **11** 272-274
see also Fascism; Fascist regime (Italy)

Constitution (government)
Alsace-Lorraine (1911)
Bethmann Hollweg, Theobald von **2** 239-240
Argentina (1853)
Alberdi, Juan Bautista **1** 109-110
Artigas, José Gervasio **1** 323
Athens (6th century B.C.)
Cleisthenes **4** 98-99
Brazil (1824)
Feijó, Diogo Antônio **5** 405-406
Pedro I **12** 179-180
Canada (1867)
Macdonald, John Alexander **10** 85-87
Chile (1833)
Bello, Ahmadu **2** 139-140
Chile (1925)
Alessandri Palma, Arturo **1** 128-129
China (1969)
Lin Piao **9** 429-430
Congo (1964)
Kasavubu, Joseph **8** 453-455
Cuba (1869)
Céspedes, Carlos Manuel de **3** 398-399
Cuba (1940)
Batista y Zaldívar, Fulgencio **2** 57-58
Menocal, Mario Garcia **10** 506-507
Czechoslovakia (1948)
Beneš, Edward **2** 155-157
Ecuador (1946)
Velasco Ibarra, José María **15** 452-454
Ecuador (1967)
Velasco Ibarra, José María **15** 452-454
France (1793)
Babeuf, François Noel **1** 412
Saint-Just, Louis Antoine Léon de **13** 433
Guatemala (1879)
Barrios, Justo Rufino **2** 23-24
Hawaii (1840; 1852)
Kamehameha III **8** 416-417
India (1888)
Mehta, Pherozeshah **10** 455
Indonesia (1945)
Sukarno **15** 18-20
Ireland (1937)
Hyde, Douglas **8** 82-83
Japan (1889)
Mutsuhito **11** 279-282
Japan (604)
Shotoku Taishi **14** 205-207
Suiko **15** 15-16
Korea (1948)
Rhee, Syngman **13** 117-120
Mexico (1812)
Guerrero, Vicente **7** 28-30
Mexico (1857)
Juárez, Benito **8** 369-372
Mexico (1917)
Carranza, Venustiano **3** 321-322
Ottoman Empire (1876)
Enver Pasha **5** 290-291
Paraguay (1844)
López, Carlos Antonio **9** 506-507
Peru (1920)
Leguía y Salcedo, Augusto Bernardino **9** 305-306
Spain (1812)
Ferdinand VII **5** 418-420
Sweden (1634)
Gustavus II **7** 43-45
Uruguay (1918)
Terra, Gabriel **15** 154-155
United States
see Constitution of the United States
Union of Soviet Socialist Republics (1936)
Radek, Karl Bernardovich **12** 536-537
Venezuela (1864)
Blanco, Antonio Guzmán **2** 320-321
Venezuela (1960)
Gallegos Freire, Rómulo **6** 185-186
Yugoslavia (1931)
Alexander of Yugoslavia **1** 136-137
see also Constitutional government

Constitution Bill (Australia; 1891)
Deakin, Alfred **4** 432-433
Parkes, Henry **12** 113

Constitution Hall (Washington, D.C.)
Anderson, Marian **1** 218-219

Constitution in Favor of the Princes (1231)
Frederick II **6** 79

Constitution of Church and State, The (book)
Coleridge, Samuel Taylor **4** 154-156

Constitution of the Athenians (book)
Aristotle **1** 295-296

Constitution of the United States (1787)
Amendments (1st)
Black, Hugo Lafayette **2** 301-303
Douglas, William Orville **5** 83-85
see also Church and State (United States); Freedom of speech; Freedom of the press
Amendments (5th)
Cardozo, Benjamin Nathan **3** 288-290
Taney, Roger Brooke **15** 98-99
Amendments (1st-10th; Bill of Rights)
Gerry, Elbridge **6** 282-283
Madison, James **10** 121-123
Mason, George **10** 319-320
Washington, George **16** 126-129
Amendments (12th)
Clinton, DeWitt **4** 112-113
Amendments (13th)
Anthony, Susan Brownell **1** 246-248
Douglas, Stephen Arnold **5** 80-82
Hearst, George **7** 242
Mott, Lucretia Coffin **11** 212-213
Stanton, Elizabeth Cady **14** 402-403
Trumbull, Lyman **15** 317-318
Amendments (14th; controversy)
Anthony, Susan Brownell **1** 246-248
Johnson, Andrew **8** 294-295
Morton, Oliver Hazard Perry Throck **11** 197-198
Stevens, Thaddeus **14** 442-443
Sumner, Charles **15** 30-31
Vance, Zebulon Baird **15** 413-414
Amendments (14th; Supreme Court on)
Field, Stephen Johnson **5** 441-442
Harlan, John Marshall **7** 156-157
Miller, Samuel Freeman **11** 29-30
Waite, Morrison Remick **16** 46
Warren, Earl **16** 117-120
Amendments (15th)
Anthony, Susan Brownell **1** 246-248
Coffin, Levi **4** 135
Foster, Abigail Kelley **6** 25
Garrett, Thomas **6** 225-226
Miller, Samuel Freeman **11** 29-30
Morton, Oliver Hazard Perry Throck **11** 197-198
see also Suffrage (United States)
Amendments (18th)
Butler, Nicholas Murray **3** 181
see also Temperance movement (United States)
Amendments (19th)
Anthony, Susan Brownell **1** 246-248
Catt, Carrie Chapman **3** 375-376
see also Suffrage (United States); Women's suffrage
Amendments (20th)
Norris, George William **11** 428-429
constitutional law
Cardozo, Benjamin Nathan **3** 288-290
Frankfurter, Felix **6** 57
Marshall, John **10** 279-281
Taney, Roger Brooke **15** 98-99
and Declaration of Independence
Parrington, Vernon Louis **12** 119-120
drafted
see Constitutional Convention (United States; 1787)
nullification crisis
see Nullification crisis
ratification (Middle Colonies; against)
Chase, Samuel **3** 475-476
Clinton, DeWitt **4** 112-113
Clinton, George **4** 113-114
ratification (Middle Colonies; for)
Coxe, Tench **4** 285-286
Dickinson, John **4** 543-544
Franklin, Benjamin **6** 60-64
Hamilton, Alexander **7** 95-98
Morris, Robert **11** 185-187
Pickering, Timothy **12** 298-299
ratification (New England; against)
Gerry, Elbridge **6** 282-283
ratification (New England; for)
Ames, Fisher **1** 199-200
Hancock, John **7** 114-116
ratification (South; against)
Henry, Patrick **7** 309-311
Lee, Arthur **9** 288-289
Macon, Nathaniel **10** 114-115
ratification (South; for)
Pendleton, Edmund **12** 197-198
Randolph, Edmund **13** 29-30
Washington, George **16** 126-129
states' rights
see States' rights; Anti-Federalists; Articles of Confederation; Federalist party (United States)

Constitutional Act of 1791 (Canada)
Carleton, Guy **3** 300-301

Constitutional Assembly (Brazil; 1823)
Feijó, Diogo Antônio **5** 405-406

Constitutional Convention (Episcopal Church; 1789)
see General Convention (Protestant Episcopal Church; 1789)

Constitutional Convention (United States; 1787)
delegate nonsigners
Gerry, Elbridge **6** 282-283
Martin, Luther **10** 289-290
Mason, George **10** 319-320
Randolph, Edmund **13** 29-30
delegate signers (Middle Colonies)
Dickinson, John **4** 543-544
Franklin, Benjamin **6** 60-64
Hamilton, Alexander **7** 95-98
Morris, Gouverneur **11** 182-183
Morris, Robert **11** 185-187
Paterson, William **12** 132-133
Wilson, James **16** 323-324
delegate signers (New England)
King, Rufus **9** 22-23
delegate signers (South)
Madison, James **10** 121-123
Pinckney, Charles **12** 309-310
Pinckney, Charles Cotesworth **12** 310
Rutledge, John **13** 387-388
Sherman, Roger **14** 185-186
Washington, George **16** 126-129
essays on
Condorcet, Marquis de **4** 195-196
Great Compromise
Franklin, Benjamin **6** 60-64
Paterson, William **12** 132-133
Sherman, Roger **14** 185-186
supporters
Coxe, Tench **4** 285-286
Jay, John **8** 230-232
see also Constitution of the United States

Constitutional Democratic party (Russia)
Miliukov, Pavel Nikolayevich **11** 18-19

Constitutional Democratic party (United States; 1860)
Yancey, William Lowndes **16** 436-437

Constitutional government (politics)
constitutional law
Evatt, Herbert Vere **5** 341-343
development
Carranza, Venustiano **3** 321-322
Francis Joseph **6** 45-46
Huerta, Victoriano **8** 13-14
Isaacs, Jorge **8** 144
Montesquieu **11** 123-125
Montfort, Simon de **11** 132-133
Zapata, Emiliano **16** 489-490
discredited
Farouk I **5** 387-388
established in Japan
Ito, Hirobumi **8** 153-155
Iwakura, Tomomi **8** 160-161
historians of
Curry, Jabez Lamar Monroe **4** 346-347
Dunning, William Archibald **5** 148-149
Gardiner, Samuel Rawson **6** 211
reforms
Alexander I **1** 130-132
Chang Chien **3** 429-430
see also Monarchy, constitutional

Constitutional History of Athens (book, Schömann)
Bosanquet, Bernard **2** 425-426

Constitutional monarchy
see Monarchy, constitutional

Constitutional Union party (United States politics)
Douglas, Stephen Arnold **5** 80-82

Everett, Edward **5** 344
Lincoln, Abraham **9** 415-418
Stephens, Alexander Hamilton **14** 429-430
Toombs, Robert Augustus **15** 267-268

Constitutionalist party (Mexico)
Obregón, Álvaro **11** 458-459

Constitutions of Clarendon
see Clarendon, Constitutions of

Constitutions of Melfi (1231)
Frederick II **6** 79

Construction (sculpture)
Gabo, Naum **6** 158-159

Construction for an Airport (sculpture)
Pevsner, Antoine **12** 263-264

Construction in Metal (musical composition)
Cage, John **3** 211-214

Construction industry
Bechtel, Stephen Davison **2** 98-99

Constructivism (art movement)
Duchamp-Villon, Raymond **5** 123
Gabo, Naum **6** 158-159
González, Julio **6** 428-429
Hepworth, Barbara **7** 318-319
Lippold, Richard **9** 440-442
Malevich, Kasimir **10** 168-169
Marc, Franz **10** 231
Moholy-Nagy, László **11** 82-83
Pevsner, Antoine **12** 263-264
Rodchenko, Alexander Mikhailovich **13** 233-234
Taeuber-Arp, Sophie **15** 73-74
Tatlin, Vladimir Evgrafovich **15** 117-118
Tinguely, Jean **15** 230-232
van Doesburg, Theo **15** 421

Constructivism (literature)
Meyerhold, Vsevolod Emilievich **10** 539

Consuelo (novel)
Sand, George **13** 459-461

Consul, The (opera)
Menotti, Gian Carlo **10** 509-510

Consulate (France; 1799-1804)
see France—1799-1804

Consultation, La (novel)
Martin du Gard, Roger **10** 295-296

Consumer Behavior, Inc.
Chapin, (F.) Stuart **3** 437-438

Consumer Credit Protection Act (United States)
Proxmire, William **12** 467-468

Containment policy (United States)
see Communism

Contarini Fleming (novel)
Disraeli, Benjamin **5** 27-29

Contarini, Gasparo (1483-1542), Italian diplomat and religious leader
Paul III **12** 144-145
Pomponazzi, Pietro **12** 390-391

Contemplation (stories)
Kafka, Franz **8** 403-406

Contemplations (anthology)
Lamartine, Alphonse Marie Louis de **9** 173-175

Contemplations (poem)
Bradstreet, Anne Dudley **2** 486-487

Contemplations, Les (poems)
Hugo, Victor Marie **8** 22-25

Contemporary (periodical)
Belinsky, Grigorievich **2** 128
Chernyshevsky, Nikolai Gavrilovich **3** 504-505
Tolstoy, Leo **15** 262-265
Turgenev, Ivan Sergeyevich **15** 345-348

Contemporary Chamber Players (United States)
Shapey, Ralph **14** 154-155

Contemporary Scene, The (essays)
Mariátegui, José Carlos **10** 255-256

Contes d'Espagne et D'Italie (poems)
Musset, Louis Charles Alfred de **11** 271-272

Contes et Nouvelles en vers (literary collection)
La Fontaine, Jean de **9** 156-157

Contes indiens (book)
Mallarmé, Stéphane **10** 172-173

Conti, Louis François Joseph, Prince de (1734-1814), French nobleman
Rousseau, Jean Jacques **13** 324-328

CONTI, NICCOLÒ DE' (circa 1396-1469), Venetian merchant-adventurer **4** 212-213
Covilhão, Pedro de **4** 278-279

Conti, Rinaldo
see Alexander IV

Conti (literary character)
Lessing, Gotthold Ephraim **9** 357-359

Continental Congress (United States; 1774-1789)

- 1774: FIRST
  members (Middle Colonies)
  Chase, Samuel **3** 475-476
  Dickinson, John **4** 543-544
  Galloway, Joseph **6** 186-187
  Jay, John **8** 230-232
  members (New England)
  Adams, John **1** 48-51
  Adams, Samuel **1** 55-56
  Sherman, Roger **14** 185-186
  members (South)
  Henry, Patrick **7** 309-311
  Lee, Richard Henry **9** 291-292
  Pendleton, Edmund **12** 197-198
  Rutledge, John **13** 387-388
  Washington, George **16** 126-129
- 1775-89: SECOND
  members (Middle Colonies)
  Chase, Samuel **3** 475-476
  Clinton, George **4** 113-114
  Dickinson, John **4** 543-544
  Franklin, Benjamin **6** 60-64
  Galloway, Joseph **6** 186-187
  Hamilton, Alexander **7** 95-98
  Hopkinson, Francis **7** 496-497
  Jay, John **8** 230-232
  Livingston, Robert R. **9** 462-463
  Morris, Gouverneur **11** 182-183
  Morris, Robert **11** 185-187
  Rush, Benjamin **13** 364-365
  Schuyler, Philip John **14** 49-50
  Wilson, James **16** 323-324
  members (New England)
  Deane, Silas **4** 435-437
  Gerry, Elbridge **6** 282-283
  Hancock, John **7** 114-116
  King, Rufus **9** 22-23
  Sherman, Roger **14** 185-186
  members (South)
  Henry, Patrick **7** 309-311
  Jefferson, Thomas **8** 238-241
  Lee, Arthur **9** 288-289
  Lee, Richard Henry **9** 291-292
  Madison, James **10** 121-123
  Pinckney, Charles **12** 309-310
  Randolph, Edmund **13** 29-30
  Rutledge, John **13** 387-388
  Washington, George **16** 126-129
  Wythe, George **16** 415
- GENERAL POLICIES
  diplomatic missions
  Allen, Ethan **1** 163-164
  Carroll, John **3** 331-332
  Deane, Silas **4** 435-437
  Franklin, Benjamin **6** 60-64
  Lee, Arthur **9** 288-289
  Pinckney, Charles Cotesworth **12** 310
  presidents
  Hancock, John **7** 114-116
  Jay, John **8** 230-232
  Laurens, Henry **9** 232
  St. Clair, Arthur **13** 429-430
  supporters
  Bradford, William **2** 477
  Coxe, Tench **4** 285-286
  Montgomery, Richard **11** 138-139
  Morgan, Daniel **11** 160-161
  see also Articles of Confederation (United States; 1781); Constitution of the United States (1787); Intolerable Acts (1774)

Continental Harmony (music collection)
Billings, William **2** 274-275

Continental System (economics blockade; 1806-1807)
Krupp **9** 109-111
Napoleon I **11** 306-310
Selim III **14** 95-96
see also Napoleonic Wars

Continuation du Discours des misères de ce temps (poems)
Ronsard, Pierre de **13** 271-273

Continuations des Amours (poems)
Ronsard, Pierre de **13** 271-273

Continuity (painting)
Sheeler, Charles **14** 170-171

Contraception
see Birth control

Contrafactum (musical form)
Tallis, Thomas **15** 91

Contrapuntal music
see Counterpoint (music)

Contra-Remonstrants (religion)
Maurice of Nassau **10** 348-349
Oldenbarnevelt, Johan van **11** 495-496

Contrast, The (book)
Hildreth, Richard **7** 382

Contrast, The (play; Tyler)
Hallam, Lewis Sr. and Jr. **7** 87
Tyler, Royall **15** 371-372

Contrasting Forms (painting)
Léger, Fernand **9** 302-303

Contrasts (book)
Pugin, Augustus Welby Northmore **12** 479-480

Contrasts (musical composition)
Bartók, Béla **2** 35-36

Contrat de mariage, Le (book)
Balzac, Honoré de **1** 478-480

Contre Sainte-Beuve (book)
Proust, Marcel **12** 465-467

Contre-Machiavel (book; Gentillet)
Machiavelli, Niccolò **10** 97-99

Contrition (literary character)
Langland, William **9** 194-195

Controversie concerning Liberty of Conscience ... (book)
Cotton, John **4** 263-265

Controversies (book; Bellarmine)
Pázmány, Péter **12** 164-165

Convention People's party (Ghana)
Nkrumah, Kwame **11** 408-410

Conventuals (Franciscan congregation)
Jacopone da Todi **8** 194

Conversation at Midnight (book)
Millay, Edna St. Vincent **11** 24-25

Conversation Books (books)
Beethoven, Ludwig van **2** 114-117

Conversation with a Beggar (story)
Kafka, Franz **8** 403-406

Conversation with a Drunkard (story)
Kafka, Franz **8** 403-406

Conversazione in Sicilia (novel; Vittorini)
Pavese, Cesare **12** 154-155
Vittorini, Elio **16** 2-3

Conversions, religious
to Baptists
Backus, Isaac **1** 420-421
Bunyan, John **3** 128-129
McCoy, Isaac **10** 403
Miller, William **11** 30-31
to Calvinism
Calvin, John **3** 239-242
Jordaens, Jacob **8** 347-349
to Catholicism (16th-18th century)
Bach, Johann Christian **1** 415-416
Crashaw, Richard **4** 296
Dowland, John **5** 90
Dryden, John **5** 106-107
James II **8** 207-208
Luther, Martin **10** 48-51
Vondel, Joost van den **16** 19-20
Wallenstein, Albrecht Wenzel Eusebius von **16** 80-81
Winckelmann, Johann Joachim **16** 332-333
to Catholicism (18th-19th century)
Brownson, Orestes Augustus **3** 57-58
Chateaubriand, Vicomte de **3** 477-479
Hecker, Isaac Thomas **7** 250-251
Newman, John Henry **11** 365-367
Pugin, Augustus Welby Northmore **12** 479-480
Seton, Elizabeth Ann Bayley **14** 118-119
to Catholicism (19th-20th century)
Chesterton, Gilbert Keith **3** 508-509
Claudel, Paul Louis Charles **4** 90-91
Diem, Ngo Dinh **5** 6-7
Evans-Pritchard, Edward Evan **5** 340
Greene, Graham **6** 523-524
Hara, Kei **7** 138
Maritain, Jacques **10** 263
Péguy, Charles Pierre **12** 183-184
Undset, Sigrid **15** 388-389
to Christianity (pre-Reformation)
Augustine **1** 367-370
Cyprianus, Thascius Caecilianus **4** 361-362
Ezana **5** 354-355
Paul **12** 141-143
Rollo **13** 264-265
Theodosius **15** 176
to Church of England
Eliot, Thomas Stearns **5** 258-261
to Evangelicalism
Equiano, Olaudah **5** 296-297
Wilberforce, William **16** 269-270
to German Reformed Church
Nevin, John Williamson **11** 357
to Islam
Sabbatai Zevi **13** 400-401
Sinan, Kodja Mimar **14** 245-246
Touré, Sékou **15** 275-277
to Lutheranism
Luther, Martin **10** 48-51
to Methodism
Cartwright, Peter **3** 344-345
Feng Yü-hsiang **5** 412-413
McLean, John **10** 422-423
Rhee, Syngman **13** 117-120
Sithole, Ndabaningi **14** 262-264
Whitefield, George **16** 241-242
to Pentocostalism
McPherson, Aimee Semple **10** 434
to Quakerism
Bradford, William **2** 475-476
Lancaster, Joseph **9** 182-183
Mott, Lucretia Coffin **11** 212-213
Penn, William **12** 200-202
to Unitarianism
Ricardo, David **13** 123-124

Conversos (baptized Jews)
Ferdinand V **5** 417-418

Convivio (treatise)
Dante Alighieri **4** 389-391

CONWAY, JILL KATHRYN KER (born 1934), historian interested in the role of women and president of Smith College **4** 213-214

Conway, Treaty of (1277)
Llewelyn ap Gruffydd **9** 468

Cook, Frederick Albert (1865-1940), American physician and Arctic explorer
Cook, James **4** 214-215

COOK, JAMES (1728-1779), English explorer, navigator, and cartographer **4** 214-215
associates
Banks, Joseph **1** 489-490
Bligh, William **2** 325-326
Jenner, Edward **8** 245-246
Vancouver, George **15** 414-415
explorations
Kamehameha I **8** 416
Mendaña de Neyra, Álvaro de **10** 483

Cook, The (painting)
Vermeer, Jan **15** 466-467

Cook Islands (South Pacific Ocean)
Seddon, Richard John **14** 81-82

Cooke, Deryck Victor (1919-1976), English musicologist
Mahler, Gustav **10** 144-145

COOKE, JAY (1821-1905), American merchant banker **4** 215-216
Chase, Salmon Portland **3** 473-475
Collins, Edward Knight **4** 162-163

Cookman Institute (Jacksonville, Florida)
Bethune, Mary McLeod **2** 241-242

Cool Million, A (novel)
West, Nathanael **16** 213-214

COOLEY, CHARLES HORTON (1864-1929), American social psychologist, sociologist, and educator **4** 216-217

Cooley, Thomas McIntyre (1824-1898), American jurist
Cooley, Charles Horton **4** 216-217

Cooley v. Board of Wardens (legal case)
Curtis, Benjamin Robbins **4** 349

Coolgardie (district; Australia)
Forrest, John **6** 12-13

COOLIDGE, JOHN CALVIN (1872-1933), president of the United States 1923-1929 **4** 217-219

biographies of
Woods, Robert Archey **16** 374
Cabinet
Hoover, Herbert Clark **7** 483-485
Kellogg, Frank Billings **8** 481
Mellon, Andrew William **10** 469-470
Stone, Harlan Fiske **14** 468-470
diplomatic appointments
Hearst, William Randolph **7** 243-244
Morrow, Dwight Whitney **11** 190-191
Stimson, Henry Lewis **14** 457-458
friends
Carver, George Washington **3** 346-347
Keller, Helen Adams **8** 479-480
Teapot Dome scandal
Walsh, Thomas James **16** 85-86

COOMBS, HERBERT COLE (Nugget; born 1906), Australian economist **4** 219-220

Cooper, Anthony Ashley (1621-1683)
see Shaftesbury, 1st Earl of

Cooper, Anthony Ashley (1671-1713)
see Shaftesbury, 3d Earl of

Cooper, Anthony Ashley (1801-1885)
see Shaftesbury, 7th Earl of

Cooper, Gary (1901-1961), American motion picture actor
Goldwyn, Samuel **6** 416

COOPER, JAMES FENIMORE (1789-1851), American novelist and social critic **4** 220-223
Bird, Robert Montgomery **2** 281-282
Brackenridge, Hugh Henry **2** 472-473
Parkman, Francis **12** 113-115
Sarmiento, Domingo Faustino **13** 484-485
Simms, William Gilmore **14** 235-236

Cooper, Leroy Gordon, Jr. (born 1927), American astronaut
Armstrong, Neil Alden **1** 304-306

COOPER, PETER (1791-1883), American inventor and manufacturer **4** 223-224
Hewitt, Abram Stevens **7** 371-372

COOPER, THOMAS (1759-1839), English-born American scientist and educator **4** 224

Cooper, Hewitt and Co. (steel firm)
Hewitt, Abram Stevens **7** 371-372

Cooper Union School of Design for Women (New York City)
Rimmer, William **13** 174

Cooper Union, The (New York City; established 1859)
Cooper, Peter **4** 223-224
Hewitt, Abram Stevens **7** 371-372

Cooper v. Telfair (legal case)
Chase, Samuel **3** 475-476

Cooperative Commonwealth Federation (Canada)
Douglas, Thomas Clement **5** 82-83
King, William Lyon Mackenzie **9** 25-26
Woodsworth, James Shaver **16** 376

Cooperative movement (economics)
Dubinsky, David **5** 114-115
Lloyd, Henry Demarest **9** 468-469
Margai, Milton Augustus Striery **10** 248-249
Owen, Robert **12** 39-40
Webb, Beatrice Potter **16** 153-154

Cooperativism and Socialism (book)
Terra, Gabriel **15** 154-155

Cooper's Creek (Australia)
Burke, Robert O'Hara **3** 142-143

Cooper's Hill (poem; Denham)
Pope, Alexander **12** 395-397

Cooperstown (village; New York State)
Cooper, James Fenimore **4** 220-223

Cooweescoowe
see Ross, John

COPEAU, JACQUES (1879-1949), French dramatic theorist, director, and actor who established the Vieux Colombier **4** 225

Copenhagen (city, Denmark)
Charles XII **3** 464-466

Copenhagen, Battle of (1801)
Bligh, William **2** 325-326
Brock, Isaac **3** 12-13
Canning, George **3** 258-260
Franklin, John **6** 64-65
Nelson, Horatio **11** 336-338

Copenhagen, University of (Denmark)
Brahe, Tycho **2** 489-490
Dam, Carl Peter Henrik **4** 382-383
Heisenberg, Werner Karl **7** 261-263
Krogh, Schack August Steenberg **9** 106
Oersted, Hans Christian **11** 476-478
Steno, Nicolaus **14** 425-426

COPERNICUS, NICOLAUS (1473-1543), Polish astronomer **4** 226-227
Brahe, Tycho **2** 489-490
Bruno, Giordano **3** 75-76
Hipparchus **7** 407-408
Kant, Immanuel **8** 430-432
see also Universe, systems of—Copernican

COPLAND, AARON (1900-1990), American composer **4** 227-228
Graham, Martha **6** 485-486
Ives, Charles Edward **8** 159-160
Sessions, Roger Huntington **14** 117-118

Copland, Robert (1508-1547), English printer
Brant, Sebastian **2** 503-504

Coplas (elegy)
Manrique, Jorge **10** 210-211

COPLEY, JOHN SINGLETON (1738-1815), American portrait painter **4** 228-230
Allston, Washington **1** 176-177
Eakins, Thomas **5** 176-177
Revere, Paul **13** 110-111
Smibert, John **14** 282
Stuart, Gilbert **14** 513-515
Trumbull, John **15** 316-317

Copper mining (industry)
Daly, Marcus **4** 379-380
Hearst, George **7** 242
Kaunda, Kenneth David **8** 460-461
Schoolcraft, Henry Rowe **14** 29

Copper Sun (poems)
Cullen, Countee **4** 333-334

Copperhead, The (play)
Barrymores **2** 28-30

Copperheads (United States politics)
Barnard, Frederick Augustus Porter **2** 9-10
Vallandigham, Clement Laird **15** 406-407

Coppermine River (Canada)
Hearne, Samuel **7** 241-242

Coptos (Qift, town, Egypt)
Petrie, William Matthew Flinders **12** 261-262

Copyright (law)
Hand, Billings Learned **7** 116
Payne, John Howard **12** 159
Sydenham, Thomas **15** 59-60
Webster, Noah **16** 164-166

Copyright Act (England; 1735)
Hogarth, William **7** 446-447

Coral Sea, Battle of the (1942)
Nimitz, Chester William **11** 395-396

Coral, The (play)
Kaiser, Georg **8** 411-412

Corbaccio (book)
Boccaccio, Giovanni **2** 351-353

Corbeau, Le (poem)
Mallarmé, Stéphane **10** 172-173

Corbett, James John (1866-1933), American professional boxer
Sullivan, John Lawrence **15** 24-25

Corbie, (town, France)
Louis XIII **9** 529-531

Corcoran Gallery (Washington, D.C.)
Clark, William Andrews **4** 83-85

Corday, Charlotte (1768-1793), French patriot
Marat, Jean Paul **10** 230-231

Cordeliers Club (French Revolution)
Danton, Georges Jacques **4** 391-393

Cordini, Antonio
see Sangallo Family (Antonio the Younger)

Córdoba, Francisco Hernandez de (died 1518), Spanish explorer and soldier
Velázquez de Cuéllar, Diego **15** 459

Cordova (Córdoba; province, Spain)
Abd al-Rahman I **1** 13-14

Cordova, Treaty of (1821)
Iturbide, Agustín de **8** 155-156

CORE
see Congress of Racial Equality

CORELLI, ARCANGELO (1653-1713), Italian composer and violinist **4** 230-231
Buxtehude, Dietrich **3** 185-186
Tartini, Giuseppe **15** 112-113

Corfu (island, Ionian Sea)
Guiscard, Robert **7** 39-40

CORI, GERTY T. (born Gerty Theresa Radnitz; 1896-1957), American biochemist **4** 231-234

Corinna (flourished 5th century B.C.), Greek lyric poet
Pindar **12** 312-313

Corinna (literary character)
Ovid **12** 34-36

Corinne ou l'Italie (novel)
Staël, Germaine de **14** 391-392

CORINTH, LOVIS (1838-1925), German artist **4** 234

Corinth, Lovis (1858-1925), German painter and engraver
Beckmann, Max **2** 104-105

Corinth (Greek city-state)
Aratus **1** 273-274
Caesar, Gaius Julius **3** 207-210
Cleomenes III **4** 103-104
Polybios **12** 384-385

Corinthian League (military)
Alexander the Great **1** 137-141, 124
Philip II **12** 269-271
Ptolemy I **12** 470-472

Corinthian War (395-387 B.C.)
Agesilaus II **1** 79-80

Corinthians, Letters to the (New Testament book)
Paul **12** 141-143

Coriolano (opera)
Cavalli, Pietro Francesco **3** 382-383

Coriolanus (play; Shakespeare)
Brecht, Bertolt **2** 512-514
Shakespeare, William **14** 142-145

Coriolanus Overture (musical composition)
Beethoven, Ludwig van **2** 114-117

Coriolis, Gustave (1792-1843), French mathematician
Foucault, Jean Bernard Léon **6** 28-29

Cork, 1st Earl of
see Boyle, Richard

Cormon, Fernand Anne Piestre (1845-1924), French painter
Toulouse-Lautrec, Henri de **15** 273-274
Van Gogh, Vincent **15** 427-429

Corn Husking Bee (painting)
Johnson, Earvin Jr. **8** 297-299

Corn Is Green, The (play)
Barrymores **2** 28-30

Corn Laws (England)
Aberdeen, 4th Earl of **1** 25-26
Bright, John **3** 6-7
Cobden, Richard **4** 127-128
Gladstone, William Ewart **6** 357-360
Liverpool, 2nd Earl of **9** 456-457
Peel, Robert **12** 181-183

Cornaro a San Polo Palace (Venice)
Sanmicheli, Michele **13** 469-470

Cornbury, Viscount
see Hyde, Edward, 3d Earl of Clarendon

CORNEILLE, PIERRE (1606-1684), French playwright **4** 234-236
influence of
Charpentier, Marc Antoine **3** 471-472
Dryden, John **5** 106-107
Racine, Jean Baptiste **12** 532-535
Voltaire **16** 14-16
influenced by
Alarcón, Pedro Antonio de **1** 100-101
Seneca the Younger, Lucius Annaeus **14** 103-105
opponents
La Bruyère, Jean de **9** 145

Cornelia (flourished 2d century B.C.), Roman matron, daughter of Scipio Africanus Major
Gracchus, Tiberius and Gaius Sempronius **6** 479-480

Cornelia (play; Garnier)
Kyd, Thomas **9** 140-141

Cornell, Alonzo (1832-1904), American businessman and politician
Arthur, Chester Alan **1** 321-323
Cornell, Ezra **4** 236-237

CORNELL, EZRA (1807-1874), American financier and philanthropist **4** 236-237
Corning, Erastus **4** 238-239
White, Andrew Dickson **16** 226-227

CORNELL, JOSEPH (1903-1972), American artist **4** 237-238

Cornell Christian Union (religious society)
Mott, John R. **11** 212

Cornell University (Ithaca, New York State)
chemistry
Debye, Peter Joseph William **4** 447-448
founders
Cornell, Ezra **4** 236-237
White, Andrew Dickson **16** 226-227
history
Becker, Carl Lotus **2** 100-101
Tyler, Moses Coit **15** 369-370
literature
Nabokov, Vladimir **11** 287-288
physics
Bethe, Hans Albrecht **2** 238-239
social sciences
Johnson, Alvin Saunders **8** 293-294
Lewin, Kurt **9** 375-376
Malinowski, Kaspar Bronislaw **10** 170-171
Perkins, Frances **12** 221-222
Titchener, Edward Bradford **15** 241-242

Corner Palace (Venice)
Sansovino, Jacopo **13** 470-471

Cornfield with Crows (painting)
Van Gogh, Vincent **15** 427-429

Cornhill Magazine (periodical)
Doyle, Arthur Conan **5** 91-92
Ruskin, John **13** 371-372
Thackeray, William Makepeace **15** 159-161

Cornhuskers (poems)
Sandburg, Carl **13** 461-462

CORNING, ERASTUS (1794-1872), American merchant and financier **4** 238-239

CORNPLANTER (c. 1732-1836), Seneca village leader **4** 239-241

Cornstalk (circa 1720-1777), Shawnee Indian Chief
Dunmore, 4th Earl of **5** 147
Lewis, Andrew **9** 376-377

CORNWALLIS, CHARLES (1st Marquess Cornwallis; 1738-1805), British soldier and statesman **4** 241-243
associates
Clinton, Henry **4** 114-115
Howe, William **7** 538-539
invades Virginia
Jefferson, Thomas **8** 238-241
Morgan, Daniel **11** 160-161
prisoner exchange
Laurens, Henry **9** 232
Yorktown, Battle of
see Yorktown, Battle of (1781)

CORONA, BERT (born 1918), Hispanic American union organizer **4** 243-247

Corona School (Bell, California)
Neutra, Richard Joseph **11** 355-356

Corona trágica, La (poem)
Lope Félix de Vega **9** 503-506

CORONADO, FRANCISCO VÁSQUEZ DE (1510-1554), Spanish explorer and colonial official **4** 247
Cabrillo, Juan Rodríguez **3** 204-205
Estevanico **5** 324-325
Marcos de Niza **10** 240
Mendoza, Antonio de **10** 494-495

Coronado case (legal case)
Taft, William Howard **15** 78-81

Coronation of Napoleon and Josephine (painting)
David, Jacques Louis **4** 407-409

Coronation of the Virgin (altarpiece)
Bellini, Giovanni **2** 137-138
Charonton, Enguerrand **3** 471

Coronation of the Virgin (painting)
Gentile da Fabriano **6** 266-267

Coronea, Battle of (394 B.C.)
Xenophon **16** 418-420

Coronet no tiene quien le escriba, El (stories)
García Márquez, Gabriel **6** 208-209

COROT, JEAN BAPTISTE CAMILLE (1796-1875), French painter **4** 247-249
influence of
Böcklin, Arnold **2** 354-355
Daubigny, Charles François **4** 402
Gorky, Arshile **6** 458
Hodler, Ferdinand **7** 434-435
Inness, George **8** 123-124
Monet, Claude **11** 102-104
Pissarro, Camille **12** 326-327
Renoir, Pierre Auguste **13** 101-102
influenced by
Bonington, Richard Parkes **2** 394-395
Carracci **3** 319-321
Veronese, Paolo **15** 469-470
works compared
Kane, Paul **8** 422-423
Rousseau, Théodore **13** 328

Coroticus (flourished early 5th century), British military leader
Patrick, St. **12** 135-136

Corporate state (government)
Gómez, Máximo **6** 418-419
Mussolini, Benito **11** 272-274
Salazar, António de Oliveira **13** 442-443

Corps de Dames (painting series)
Dubuffet, Jean Philippe Arthur **5** 119-120

Corps glorieux, Les (musical composition)
Messiaen, Olivier **10** 528-529

Corpus inscriptionum Latinarum (book)
Mommsen, Theodor **11** 94-95

Corpus juris civilis
see Law codes—Byzantium

Corrario, Angelo
see Gregory XII

CORREGGIO (circa 1494-1534), Italian painter **4** 249-251
influence of
Carracci **3** 319-321
Lotto, Lorenzo **9** 520-521
Mengs, Anton Raphael **10** 505
Murillo, Bartolomé Esteban **11** 258-259
Parmigianino **12** 117
Reynolds, Joshua **13** 115-116
Ribera, Jusepe de **13** 122-123
influenced by
Mantegna, Andrea **10** 215-216
Michelangelo Buonarroti **11** 2-5
Raphael **13** 40-42

Correns, Karl Erich (1864-1933), German botanist
Vries, Hugo de **16** 33-36

Correspondances (poem)
Baudelaire, Charles Pierre **2** 61-63

Correspondant (newspaper)
Montalembert, Comte de **11** 118-119

Correspondence ... (book)
Child, Lydia Maria Francis **3** 520-521

Correspondence of Menachem Mendel ... (book)
Sholem Aleichem **14** 202-203

Corridors of Power (book)
Snow, Charles Percy **14** 311-312

Corridors of Time (series; Peake and Fleure)
Sauer, Carl Ortwin **13** 496-497

Corrigan, Mairead (born 1944), founder of the women's peace movement in Northern Ireland (1976)
Corrigan and Williams **4** 251-253

CORRIGAN, MICHAEL AUGUSTINE (1839-1902), American Catholic archbishop **4** 253
Hayes, Patrick Joseph **7** 224-225
McCloskey, John **10** 395

CORRIGAN and WILLIAMS founders of the women's peace movement in Northern Ireland **4** 251-253

Corrupt Practices Bill (Great Britain; 1868)
Disraeli, Benjamin **5** 27-29

Corruption, political (government)
Curley, James Michael **4** 344-345
Godkin, Edwin Lawrence **6** 380
Grant, Ulysses Simpson **6** 492-494
Lloyd, Henry Demarest **9** 468-469
Merriam, Charles Edward **10** 518-519
Ruef, Abraham **13** 352-353
Tweed, William Marcy **15** 366-367
see also Muckraking; Political machines; Teapot Dome Scandal
Japan
Tanaka, Kakuei **15** 96-98
Latin America
Somoza Debayle, Anastasio **14** 336-337
Philippines
Marcos, Ferdinand **10** 240-242
Marcos, Imelda Romualdez **10** 242-243
United States
Agnew, Spiro Theodore **1** 83-85
Nixon, Richard Milhous **11** 401-404

Corruption in the Palace of Justice (play)
Betti, Ugo **2** 246

Corsair (journal)
Kierkegaard, Søren Aabye **8** 547-549

Corsair, The (poem)
Byron, George Gordon Noel **3** 193-194
Lermontov, Mikhail Yurievich **9** 352-353

Corsaire, Le (overture)
Berlioz, Louis Hector **2** 203-205

CORT, HENRY (1740-1800), English ironmaster **4** 254

Corte de los milagros, La (novel)
Valle Inclán, Ramón Maria del **15** 407-408

CORTE REÁL, GASPAR AND MIGUEL, Portuguese explorers **4** 254-255

Cortenuova, Battle of (1237)
Frederick II **6** 79

CORTÉS, HERNÁN (1485?-1547), Spanish conquistador **4** 255-256
conquest of Mexico
Cabrillo, Juan Rodríguez **3** 204-205
Díaz del Castillo, Bernal **4** 536-537
Montezuma, II **11** 128-129
Velázquez de Cuéllar, Diego **15** 459
in literature
Prescott, William Hickling **12** 440-441
Wallace, Lewis **16** 74-75
prisoners of
Cuauhtemoc **4** 329
Narváez, Pánfilo de **11** 315
Spanish administrators
Mendoza, Antonio de **10** 494-495
Zumárraga, Juan de **16** 531-532

Cortés, José Domingo (1830-1884), Chilean writer
González Prada, Manuel **6** 431

Cortés, Palace of (Cuernavaca, Mexico)
Rivera, Diego **13** 183-184

Cortés Castro, Leon (1882-1946), Costa Rican politician
Ferrer, José Figuéres **5** 428-429

Cortesano, El (book)
Milán, Luis **11** 15-16

Cortines, Adolfo Ruiz
see Ruiz Cortines, Adolfo

Cortisone (hormone)
Diels, Otto Paul Hermann **5** 5-6
Kendall, Edward Calvin **8** 495
Reichstein, Tadeus **13** 85-87

Corto viaggio sentimentale (stories)
Svevo, Italo **15** 47-48

CORTONA, PIETRO DA (1596-1669), Italian painter and architect **4** 256
Carracci **3** 319-321
Le Vau, Louis **9** 360-361
Le Brun, Charles **9** 269-270
Poussin, Nicolas **12** 418-420
Rosa, Salvator **13** 289-290

Corvée (forced labor)
Turgot, Anne Robert Jacques **15** 348-349
see also Forced labor

Corwin, Norman (born 1910), American writer-producer-director
Halffter, Christóbal **7** 79-80

Corydon (book)
Gide, André **6** 308-309

COS
see Charity Organization Society

Cosby, William (1690-1735/36), English royal governor of New York
Morris, Lewis **11** 183-184
Zenger, John Peter **16** 497-498

COSBY, WILLIAM HENRY, JR. ("Bill" Cosby; born 1937), American entertainer **4** 257-258

Coscienza di Zeno, La (novel)
Svevo, Italo **15** 47-48

COSGRAVE, LIAM (born 1920), Irish foreign minister and prime minister (1973-1977) **4** 258-260

Così è (se vi pare) (play)
Pirandello, Luigi **12** 319-321

Cosi fan tutte (opera)
Mozart, Wolfgang Amadeus **11** 218-221

Cosini, Zeno (literary character)
Svevo, Italo **15** 47-48

COSIO VILLEGAS, DANIEL (1898-1976), Mexican teacher, civil servant, and author of studies of Mexican history **4** 260-261

Cosmetic industry
Ash, Mary Kay Wagner **1** 326-327
Chanel, Coco **3** 429
Lauder, Estee **9** 225-226
Picasso, Paloma **12** 295-297
Rubenstein, Helena **13** 342-343
Walker, C. J. **16** 61-62

Cosmic rays (physics)
detection
Anderson, Carl David **1** 214-215
Blackett, Patrick M.S. **2** 306-307
Bothe, Walther **2** 438-439
Compton, Arthur Holly **4** 186-188
Kapitsa, Pyotr Leonidovich **8** 433-435
Lovell, Alfred Charles Bernard **10** 8-9
discovered
Hess, Victor Francis **7** 362-363
Millikan, Robert Andrews **11** 33-35
energies
Cherenkov, Pavel Alekseevich **3** 502-503
Fermi, Enrico **5** 422-424

Cosmogony
see Galaxy; Milky Way Galaxy; Planet; Solar system; Star; Universe, origin of; Universe, systems of

Cosmographiae introductio (book)
Waldseemüller, Martin **16** 56

Cosmology
Hawking, Stephen William **7** 206-208
see Universe, origin of; Universe, systems of

Cosmonauts (space exploration)
Armstrong, Neil Alden **1** 304-306
Gagarin, Yuri Alexeivich **6** 166-167

Cosmopolitan (magazine)
Brown, Helen Gurley **3** 36-37

Cosmopolitan Magazine (periodical)
Churchill, Winston **4** 50-51
Crane, Stephen **4** 293-295
Hearst, William Randolph **7** 243-244

Cosmopolitanism and Nation State (book)
Meinecke, Friedrich **10** 460-461

Cossa, Baldassare
see John XXIII (antipope)

Cossa, Francesco del (1438?-1480), Italian painter
Tura, Cosimo **15** 343-344

Cossacks (Russian people)
Chmielnicki, Bogdan **4** 12-13
Godunov, Boris Feodorovich **6** 382-383
John III **8** 276-277

Cossacks, The (book)
Tolstoy, Leo **15** 262-265

Cost of Discipleship, The (book)
Bonhoeffer, Dietrich **2** 389-391

Costa, Lúcio (1902-1963), Brazilian architect
Le Corbusier **9** 274-275

Costa e Silva, Arthur da (1902-1969), Brazilian marshal, president 1967-1969
Castelo Branco, Humberto **3** 359-360

Costa Rica, Republic of (nation, Central America)
Arias Sanchez, Oscar **1** 287-289
Calderón Fournier, Rafael **3** 222-223
Ferrer, José Figuéres **5** 428-429
Keith, Minor Cooper **8** 476-477
Meiggs, Henry **10** 458-459

Costaguana (literary nation, South America)
Conrad, Joseph **4** 205-207

Costanza e Fortezza (opera)
Fux, Johann Joseph **6** 155-156

Coster, Charles de (1827-1879), Belgian author
Dallapiccola, Luigi **4** 377-378

Coster, Dirk (1889-1950), Dutch physicist
Hevesy, George Charles de **7** 371

Costilla, Miguel Hidalgo y
see Hidalgo y Costilla, Miguel

Cot and Cradle Stories (book)
Traill, Catharine Parr **15** 291

Côté de Guermantes, Le (novel)
Proust, Marcel **12** 465-467

Cotopaxi, Mt. (Ecuador)
Church, Frederick Edwin **4** 49-50

Cottage Door (painting)
Gainsborough, Thomas **6** 170-172

Cottage Residences (book)
Downing, Andrew Jackson **5** 90-91

Cotte, Robert de (1656-1735), French architect
Boffrand, Gabriel Germain **2** 361
Neumann, Balthasar **11** 354-355

COTTEN, ELIZABETH ("Libba"; born Elizabeth Nevills; 1892-1987), African **4** 261-263American musician

Cotter's Saturday Night, The (poem)
Burns, Robert **3** 155-156

COTTON, JOHN (1584-1652), American Congregationalist clergyman **4** 263-265
Davenport, John **4** 405-406
Dudley, Thomas **5** 124-125
Hutchinson, Anne Marbury **8** 69-71
Mather, Cotton **10** 330-332
Williams, Roger **16** 304-305
Winthrop, John **16** 339-341

Cotton (fiber)
Arkwright, Richard **1** 298
Coxe, Tench **4** 285-286
Dunbar, William **5** 143-144
Hampton, Wade **7** 111-112
Slater, Samuel **14** 272-273

Cotton Club (Harlem, New York City)
Ellington, Edward Kennedy **5** 273-274

Cotton Comes to Harlem (film)
Davis, Ossie **4** 421-422

Cotton gin (machine)
Whitney, Eli **16** 253-254

Cotton Whigs (United States politics)
Sumner, Charles **15** 30-31

Coudenberg, Francis van (flourished 1304-1350), Flemish monk
Ruysbroeck, Jan van **13** 388-389

COUGHLIN, CHARLES EDWARD (1891-1979), Canadian-American priest and politician **4** 265-266
Long, Huey Pierce **9** 496-497
Mundelein, George William **11** 248-249
Townsend, Francis Everitt **15** 282-283

Coulanges, Numa Denis Fustel de
see Fustel de Coulanges, Numa Denis

COULOMB, CHARLES AUGUSTIN DE (1736-1806), French physicist **4** 266-267
Cavendish, Henry **3** 383-384

Coulommiers (château, France)
Mansart, François **10** 211

COULTON, GEORGE GORDON (1858-1947), English historian **4** 267

Council for a Livable World (United States)
Szilard, Leo **15** 64-66

Council for New England (politics)
Calvert, George **3** 238-239
Gorges, Ferdinando **6** 455-456

Council of Economic Advisers (United States)
Burns, Arthur **3** 151-153
Heller, Walter **7** 265-266

Council of Elders
see French Revolution—Council of Elders

Council of Five Hundred
see Five Hundred, Council of

Council of Ministers (Union of Soviet Socialist Republics)
Khruschchev, Nikita Sergeevich **8** 539-540
Molotov, Vyacheslav Mikhailovich **11** 89-90
Stalin, Joseph **14** 393-396

Council of National Defense
see National Defense, Council of (United States; World War I)

Council on African Affairs (established 1937)
Du Bois, William Edward Burghardt **5** 116-118
Robeson, Paul Leroy **13** 198-199

Counsellor-at-law (play)
Rice, Elmer **13** 126-127

Count Almaviva (literary character)
Beaumarchais, Pierre August Caron de **2** 93-94

Count Basie Orchestra
Basie **2** 48-49

Count Belisarius (novel)
Graves, Robert Ranke **6** 504-506

Count Filippo (play)
Heavysege, Charles **7** 246

Count Julian (play)
Landor, Walter Savage **9** 186-187

Count Nulin (verse tale)
Pushkin, Aleksandr Sergeevich **12** 489-491

Count Oderland (play)
Frisch, Max **6** 118-119

Count of Carmagnola, The (verse play)
Manzoni, Alessandro **10** 222-224

Count of Monte Cristo, The (novel)
Dumas, Alexandre **5** 136-138

Count Robert of Paris (novel)
Scott, Walter **14** 68-70

Counter-attack (poems)
Sassoon, Siegfried **13** 492-493

Counter Reformation (Roman Catholic church)
and Protestantism
Bossuet, Jacques Bénigne **2** 431-432
Charles V **3** 457-459
Philip II **12** 271-273
see also Protestant Reformation; Trent, Council of (1545-1563)
apostolic service
Bellarmine, Robert **2** 135-136
Borromeo, Charles **2** 423-424
Cajetan **3** 215-216
Francis of Sales **6** 47
Ignatius of Loyola **8** 108-109
Neri, Philip **11** 340
Canisius, Peter **3** 258
ecumenical councils
Gregory XIII **6** 534
Pázmány, Péter **12** 164-165
Paul III **12** 144-145
Paul IV **12** 145-146
Pius IV **12** 332
Pius V **12** 332-333
influence on the arts
Alemán, Mateo **1** 126
Caravaggio **3** 282-284
Crashaw, Richard **4** 296
Lassus, Roland de **9** 216-218
Marenzio, Luca **10** 248
Morales, Luis de **11** 150
Muratori, Lodovico Antonio **11** 254-255

Counterfeiters, The (book)
Gide, André **6** 308-309

Counterpoint (music)
Austria
Fux, Johann Joseph **6** 155-156
Haydn, Franz Joseph **7** 219-221
Mozart, Wolfgang Amadeus **11** 218-221
Brazil
Villa-Lobos, Heitor **15** 496-497
France
Franck, César **6** 48-49
Josquin des Prez **8** 361-363
Lassus, Roland de **9** 216-218
Le Jeune, Claude **9** 314-315
Germany
Froberger, Johann Jakob **6** 120-121
Schumann, Robert Alexander **14** 41-43
Schütz, Heinrich **14** 48-49
Senfl, Ludwig **14** 105-106
Italy
Zarlino, Gioseffo **16** 490-491
Netherlands
Sweelinck, Jan Pieterszoon **15** 50-51
United States
Fry, William Henry **6** 136-137
Ives, Charles Edward **8** 159-160
Piston, Walter **12** 327-328
see also Cantus firmus; Fugue; Polyphony

Counterrevolution, Russian
see Russian Revolution (1918-1920)

Countess Cathleen, The (verse drama)
Yeats, William Butler **16** 445-447

Countess from Hong Kong, A (film)
Chaplin, Charles Spencer **3** 438-440

Countess of Touron (painting)
Ingres, Jean Auguste Dominique **8** 121-123

Country By-ways (literary collection)
Jewett, Sarah Orne **8** 256

Country Doctor, A (novel)
Jewett, Sarah Orne **8** 256

Country Doctor, The (stories)
Kafka, Franz **8** 403-406

Country Girl, The (play)
Odets, Clifford **11** 470-471

Country House, The (novel)
Galsworthy, John **6** 189-190

Country Houses (book; Downing)
Davis, Alexander Jackson **4** 411

Country Life, A (poem)
Herrick, Robert **7** 336-339

Country Mouse, The (poem)
Bishop, Elizabeth **2** 290-292

Country of Pointed Firs, The (novel)
Jewett, Sarah Orne **8** 256

Country of Strangers, A (novel)
Richter, Conrad Michael **13** 148-149

Country party (Australian politics)
Hughes, William Morris **8** 21-22
Menzies, Robert Gordon **10** 510-511
Scullin, James Henry **14** 73

Country party (English politics)
Buckingham, 2d Duke of **3** 94-95

Country Road with Poplars (drawing)
Rousseau, Théodore **13** 328

Country Town Sayings (book)
Howe, Edgar Watson **7** 529

Country Wife, The (play)
Wycherley, William **16** 411-412

COUNTS, GEORGE S(YLVESTER) (1889-1974), American educator and educational sociologist **4** 267-269

Count's War (Denmark; 1534-1536)
Gustavus I **7** 42-43

County Election (painting)
Bingham, George Caleb **2** 278-279

Coup de dés jamais n'abolira le hasard, Un (book)
Mallarmé, Stéphane **10** 172-173

Coup de lance (painting; Rubens)
Van Dyck, Anthony **15** 423-425

Coup d'etat
see Coups d'etat

Coupe de cendres, La (book)
Rabearivelo, Jean Joseph **12** 523-524

Coupe et les lèvres, La (verse)
Musset, Louis Charles Alfred de **11** 271-272

COUPER, ARCHIBALD SCOTT (1831-1892), British chemist **4** 269-270

COUPER, JAMES HAMILTON (1794-1866), American agriculturist **4** 270

COUPERIN, FRANÇOIS (1668-1733), French composer, organist, and harpsichordist **4** 270-271
Corelli, Arcangelo **4** 230-231
Rameau, Jean Philippe **13** 17-18

Coups d'etat (politics)
Algeria (1965)
Boumediene, Houari **2** 445-446
Angola
Savimbi, Jonas Malheiros **13** 503-505
Argentina (20th century)
Irigoyen, Hipólito **8** 139-140
Perón, Juan Domingo **12** 228-230
Perón, Isabel Martinez de **12** 226-228
Videla, Jorge Rafaél **15** 490-492
Bangladesh
Ziaur Rahman **16** 515-516
Bolivia (1943; 1964)
Paz, Octavio **12** 161-162

Brazil (1889)
Barbosa, Ruy **1** 503-504
Deodoro da Fonseca, Manoel **4** 502
Pedro II **12** 180-181
Peixoto, Floriano **12** 188-189
Brazil (1937)
Aranha, Osvaldo **1** 272-273
Vargas, Getulio Dornelles **15** 433-434
Brazil (1964)
Castelo Branco, Humberto **3** 359-360
Kubitschek de Oliveira, Juscelino **9** 113-115
Prestes, Luiz Carlos **12** 442-444
Buganda (1888)
Mwanga **11** 282-283
Burma (1962)
Ne Win **11** 364-365
Cambodia (1970)
Sihanouk, Norodom **14** 222-223
Chile
Alessandri Palma, Arturo **1** 128-129
Carrera, José Miguel **3** 323-324
Ibáñez del Campo, Carlos **8** 88
Pinochet Ugarte, Augusto **12** 315-317
China (1898)
Kuang-hsü **9** 111-112
Tz'u-hsi **15** 375-376
Colombia (1953)
Rojas Pinilla, Gustavo **13** 255-256
Congo
Kasavubu, Joseph **8** 453-455
Youlou, Fulbert **16** 466-467
Cuba (1952; 1957)
Batista y Zaldívar, Fulgencio **2** 57-58
Czechoslovakia (1948)
Beneš, Edward **2** 155-157
Dahomey (1960s)
Apithy, Sourou Migan **1** 259-260
Dominican Republic
Bosch, Juan **2** 428-429
Vázquez, Horacio **15** 448-449
Ecuador (1940s)
Velasco Ibarra, José María **15** 452-454
Egypt
Sadat, Anwar **13** 412-414
Egypt (1952)
Azhari, Sayyid Ismail al- **1** 399-401
El Salvador
Duarte, José Napoleón **5** 109-111
France (1799)
Bonaparte, Joseph **2** 381-382
Bernadotte, Jean Baptiste **2** 205-206
Napoleon I **11** 306-310
Sieyès, Comte Emmanuel Joseph **14** 217-218
Talleyrand, Charles Maurice de **15** 89-90
France (1851)
Dumas, Alexandre **5** 136-138
Napoleon III **11** 310-312
Simon, Jules François **14** 237-238
Germany (20th century)
Beck, Ludwig August Theoder **2** 99-100
Kapp, Wolfgang **8** 436
Schacht, Hjalmar Horace Greeley **13** 518-519
Ulbricht, Walter **15** 383-384
Ghana (1966)
Nkrumah, Kwame **11** 408-410
Guatemala
Arbenz Guzmán, Jacobo **1** 274-276
Haiti
Duvalier, Jean-Claude **5** 166-168
Haiti (1950)
Duvalier, François **5** 165-166
Holland (1650)
Witt, Johan de **16** 348-349
Hungary
Nagy, Imre **11** 292-293
Indonesia
Suharto **15** 14-15
Indonesia (1965)
Sukarno **15** 18-20
Iraq
Fādil al-Jamālī, Muhammad **5** 361-362
Nuri al-Sa'id **11**
Saddam Hussein **13** 415-416
Japan
Mutsuhito **11** 279-282
Takahashi, Korekiyo **15** 84-85
Yamashita, Tomoyuki **16** 435-436
Korea
Chong Chung-bu **4** 15
Sejo **14** 90-91
Liberia
Doe, Samuel Kanyon **5** 38-39
Mali (1968)
Keita, Modibo **8** 474-475
Mexico (1863)
Maximilian of Hapsburg **10** 358-360
Nigeria (1966)
Azikiwe, Nnamdi **1** 401-402
Bello, Ahmadu **2** 139-140
Ekwensi, Cyprian **5** 242-243
Tafawa Balewa, Abubakar **15** 75
Pakistan (1978)
Zia ul-Haq, Mohammad **16** 513-515
Panama
Arias, Arnulfo **1** 286-287
Paraguay (20th century)
Morínigo, Higinio **11** 174-175
Stroessner, Alfredo **14** 511-512
Peru (20th century)
Leguía y Salcedo, Augusto Bernardino **9** 305-306
Odría Amoretti, Manuel Apolinario **11** 473-474
Prado Ugarteche, Manuel **12** 430-431
Velasco, Luis de **15** 450-451
Portugal (1667)
Vieira, Antônio **15** 492
Russia
Alexander I **1** 130-132
Catherine the Great **3** 370-372
Kolchak, Aleksandr Vasilievich **9** 77-78
Kornilov, Lavr Georgievich **9** 87-88
Paul I **12** 143-144
Saudi Arabia
Faisal ibn Abd al Aziz ibn Saud **5** 371-372
Senegal (1960s)
Senghor, Léopold Sédar **14** 106-107
Songhay empire
Ali, Sunni **1** 158-159
Muhammad, Elijah **11** 230-231
South Korea (1961)
Park, Chung Hee **12** 99-102
Spain (1923)
Primo de Rivera y Orbaneja, Miguel **12** 454-455
Sudan (20th century)
Abboud, Ibrahim **1** 11-12
Azhari, Sayyid Ismail al- **1** 399-401
Khalil, Sayyid Abdullah **8** 531-532
Sweden
Gustavus III **7** 45-46
Oxenstierna, Axel Gustafsson **12** 44-45
Thailand (20th century)
Phibun Songkhram, Luang **12** 264-265
Pridi Phanomyong **12** 449
Sarit Thanarat **13** 483-484
Togo (1963)
Olympio, Sylvanus E. **11** 506-507
Uganda
Amin Dada, Idi **1** 202-204
Uganda (1971)
Obote, Apolo Milton **11** 457
Uruguay (1933)
Terra, Gabriel **15** 154-155
Venezuela
Pérez Jiménez, Marcos **12** 217-218
Venezuela (1945)
Betancourt, Rómulo **2** 237-238

Courage to Be, The (book)
Tillich, Paul Johannes **15** 224-225

Courageous Woman (painting)
Hodler, Ferdinand **7** 434-435

COURBET, JEAN DESIRÉ GUSTAVE (1819-1877), French painter **4** 271-273
influence of
Cézanne, Paul **3** 400-402
Daubigny, Charles François **4** 402
Pissarro, Camille **12** 326-327
Renoir, Pierre Auguste **13** 101-102
Soutine, Chaim **14** 356-357
Staël, Nicolas de **14** 392
Whistler, James Abbott McNeill **16** 225-226
influenced by
Ingres, Jean Auguste Dominique **8** 121-123
Ruisdael, Jacob van **13** 357-358

Courcelles, Daniel Rémy, Sieur de (died 1698), French politician, governor of New France
Talon, Jean **15** 91-92

Courier Sud (novel)
Saint-Exupéry, Antoine de **13** 431-432

COURNOT, ANTOINE AUGUSTIN (1801-1877), French mathematician, philosopher, and economist **4** 273
Walras, Marie Esprit Léon **16** 84-85

Cours familier de littérature (review)
Lamartine, Alphonse Marie Louis de **9** 173-175

Course of Empire (painting series; Cole)
Allston, Washington **1** 176-177
Cole, Thomas **4** 151-152

Court masques (theater festivals)
Jones, Inigo **8** 333-334
Jonson, Ben **8** 343-345

Court of Death, The (painting)
Peale, Rembrandt **12** 172-173

Courtenay, William (1342?-1396), English archbishop of Canterbury 1381-1396
Wyclif, John **16** 412-413

Courtier, The (book)
Milán, Luis **11** 15-16

Courtier, The (book; Castiglione)
Raphael **13** 40-42

Courtly love, code of (literature)
Chrestien de Troyes **4** 23-24
Guillaume de Lorris **7** 33-34

Courtship of Miles Standish, The (poem)
Longfellow, Henry Wadsworth **9** 499-500

Cousin Pons, Le (novel)
Balzac, Honoré de **1** 478-480

COUSIN, VICTOR (1792-1867), French educator and philosopher **4** 273-274
Brisbane, Albert **3** 9
Simon, Jules François **14** 237-238

Cousine Bette, La (novel)
Balzac, Honoré de **1** 478-480

COUSINS, NORMAN (1912-1990), editor-in-chief of the *Saturday Review* and advocate for world peace **4** 274-276

COUSTEAU, JACQUES-YVES (1910-1997), undersea explorer, photographer, inventor, writer, television producer, and filmmaker **4** 276-277

Couto, Diogo de (1542-1616), Portugese chronicler
Camoëns, Luis Vaz de **3** 247-249

Couture, Thomas (1815-1879), French painter
La Farge, John **9** 149-150
Manet, Édouard **10** 193-194

Couzens, James S. (1872-1936), American industrialist
Ford, Henry **6** 5-6

Cova, Arturo (literary character)
Rivera, José Eustacio **13** 185-186

Covenant, Book of the (Old Testament)
Moses **11** 200-201

Covenant of the Presbyterians (1645)
Lilburne, John **9** 409-410

Covent Garden (London)
Arne, Thomas Augustine **1** 307-308

Covent Garden Journal (periodical)
Fielding, Henry **5** 442-444

Coventry Cathedral (England)
Epstein, Jacob **5** 295-296
Sutherland, Graham **15** 40-41

COVERDALE, MILES (1488-1568), English Puritan **4** 278
Tyndale, William **15** 373-374

Coverley, Sir Roger de (literary character)
Addison, Joseph **1** 57-58

Covetous Knight, The (play)
Pushkin, Aleksandr Sergeevich **12** 489-491

COVILHÃO, PEDRO DE (circa 1455-circa 1530), Portuguese explorer and diplomat **4** 278-279

Covington and Burling (law firm)
Acheson, Dean Gooderham **1** 37-38

Cow and Fish Playing the Violin (painting)
Chagall, Marc **3** 406-407

COWARD, NOEL (1899-1973), English playwright, actor, and composer **4** 279-280
Porter, Cole Albert **12** 405-406

COWELL, HENRY DIXON (1897-1965), American composer and pianist **4** 280-281
Cage, John **3** 211-214
Gershwin, George **6** 284-285
Ives, Charles Edward **8** 159-160

COWLEY, ABRAHAM (1618-1667), English writer **4** 281-282
Crashaw, Richard **4** 296
Johnson, Samuel **8** 315-317
Swift, Jonathan **15** 51-54

Cowley, Malcolm (1898-1989), American author and editor
Faulkner, William **5** 395-397
Fitzgerald, Francis Scott Key **5** 470-472
Morgan, Daniel **11** 160-161
Tarleton, Banastre **15** 110

COWPER, WILLIAM (1731-1800), English poet **4** 282
Fuseli, Henry **6** 153-155

Cowperwood, Frank Algernon (literary character)
Dreiser, Herman Theodore **5** 98-100

Cowpox vaccination
see Inoculation—smallpox

Cow's Skull with Red (painting)
O'Keeffe, Georgia **11** 487-489

COX, ARCHIBALD (born 1912), American lawyer, educator, author, labor arbitrator, and public servant **4** 283-284

COX, HARVEY (born 1929), American theologian and author **4** 284-285

Cox, James Middleton (1870-1957), American newspaperman and politician
Roosevelt, Franklin Delano **13** 277-280

Cox and Box (operetta)
Sullivan, Arthur Seymour **15** 23

COXE, TENCH (1755-1824), American political economist and businessman **4** 285-286

COXEY, JACOB SECHLER (1854-1951), American reformer and businessman **4** 286-287

Coxey's Army (1894 protest)
Baker, Ray Stannard **1** 451-452
Bryan, William Jennings **3** 80-82
Coxey, Jacob Sechler **4** 286-287

Coxinga
see Watonai

Coypel, Antoine (1661-1722), French painter
Watteau, Antoine **16** 143-144

Coypel, Nöel Nicholas (1690-1734), French painter
Chardin, Jean Baptiste Siméon **3** 442-443

COYSEVOX, ANTOINE (1640-1720), French sculptor **4** 287-288
Girardon, François **6** 348-349

Crab Nebula (astronomy)
Oort, Jan Hendrik **11** 523-524

CRABBE, GEORGE (1754-1832), English poet **4** 288
Wordsworth, William **16** 385-388

Crack-up, The (book)
Wilson, Edmund **16** 318-319

Cradle and the Grave, The (book)
Quevedo Y Villegas, Francisco Gómez de **12** 511

Craft, Robert Lawson (born 1923), American conductor
Stravinsky, Igor Fedorovich **14** 502-506

Craft unions
see Labor unions

Craftsmen (periodical)
Bolingbroke, Viscount **2** 374-375

Crafty Widow, The (play)
Goldoni, Carlo **6** 408-409

CRAIG, EDWARD GORDON (1872-1966), European actor, designer, director, and theoretician **4** 288-289
Stanislavsky, Constantin **14** 398-399

Craigie House (Cambridge, Massachusetts)
Longfellow, Henry Wadsworth **9** 499-500

Crainquebille (story)
France, Anatole **6** 39-40

CRANACH, LUCAS, THE ELDER (1472-1553), German painter, engraver, and designer of woodcuts **4** 289-290
Altdorfer, Albrecht **1** 179-180

Dürer, Albrecht **5** 159-161

Cranbrook Academy of Art (Bloomfield Hills, Michigan)
Saarinen, Eliel and Eero **13** 396-398

CRANDALL, PRUDENCE (1803-1890), American educator **4** 291

CRANE, HART (1899-1932), American poet **4** 291-293
Wolfe, Thomas Clayton **16** 355-356

CRANE, STEPHEN (1871-1900), American writer and poet **4** 293-295
Bierce, Ambrose Gwinett **2** 269-270
Conrad, Joseph **4** 205-207
Dreiser, Herman Theodore **5** 98-100
Howells, William Dean **7** 539-541
Norris, Benjamin Franklin Jr. **11** 427-428
Zola, Émile **16** 526-528

Cranford (novel)
Gaskell, Elizabeth **6** 231-232

CRANMER, THOMAS (1489-1556), English reformer, archbishop of Canterbury **4** 295-296
opponents
Mary, I **10** 308-309
supporters
Cromwell, Thomas **4** 320-321
Edward VI **5** 213-214
Henry VIII **7** 302-305
Northumberland, Duke of **11** 431-432
Somerset, Duke of **14** 333-334

Cranshaw (literary character)
Morrice, James Wilson **11** 181-182

CRASHAW, RICHARD (1612/1613-49), English poet **4** 296
Catullus, Gaius Valerius **3** 377-378
Cowley, Abraham **4** 281-282
Donne, John **5** 60-61
Taylor, Edward **15** 122-123

Crashing Thunder (book)
Radin, Paul **12** 538-539

CRASSUS DIVES, MARCUS LICINIUS (circa 115-53 B.C.), Roman financier and politician **4** 296-297
Catiline **3** 372-373
Clodius Pulcher, Publius **4** 121-122
Spartacus **14** 363-364
Sulla, Lucius Cornelius I **15** 21-22
see also Rome—Roman Republic (First Triumvirate)

Crassus, Publius Licinius (flourished 131 B.C.), Roman jurist
Gracchus, Tiberius and Gaius Sempronius **6** 479-480

Crater, The (novel)
Cooper, James Fenimore **4** 220-223

Craterus (died 321 B.C.), Macedonian general
Antigonus I **1** 248-249
Seleucus I **14** 92-93

Crates of Thebes (flourished late 4th century B.C.), Greek philosopher
Diogenes **5** 20-21
Zeno of Citium **16** 499-500

Cratinus (520?-423 B.C.), Greek playwright
Aristophanes **1** 293-294

Cratylus (dialogue)
Plato **12** 345-347

CRAVEIRINHA, JOSÉ (born 1922), Mozambican journalist and lyric poet **4** 297-299

Crawford, Thomas (1813?-1857), American sculptor
Powers, Hiram **12** 428-429

Crawford, William (died circa 1782), American military officer
Girty, Simon **6** 350

CRAWFORD, WILLIAM HARRIS (1772-1834), American politician **4** 299-300
Adams, John Quincy **1** 52-54
Jackson, Andrew **8** 168-172
Monroe, James **11** 111-113

CRAXI, BETTINO (born 1934), statesman and prime minister of the Italian republic (1983-1987) **4** 300-301

CRAY, SEYMOUR (1925-1996), American computer engineer **4** 301-303

Crayon Miscellany, The (literary collection)
Irving, Washington **8** 141-143

Craze for Speaking Latin, The (book)
Quevedo Y Villegas, Francisco Gómez de **12** 511

CRAZY HORSE (circa 1842-1877), American Indian, Oglala Sioux war chief **4** 303-304
American Horse **1** 195-198
Bad Heart Bull, Amos **1** 427-428
Cochise **4** 128
Custer, George Armstrong **4** 355-356
Miles, Nelson Appleton **11** 16-17
Red Cloud **13** 70-71
Sitting Bull **14** 264-265

Creatine phosphate (physiology)
Hill, Archibald Vivian **7** 385-386
Meyerhof, Otto Fritz **10** 537-539

Creation (painting)
Rivera, Diego **13** 183-184
Uccello, Paolo **15** 378-379

Creation (theology)
Augustine **1** 367-370
Bonhoeffer, Dietrich **2** 389-391
Duns Scotus, John **5** 149-150

Creation, The (oratorio)
Haydn, Franz Joseph **7** 219-221

Création du monde, Le (musical composition)
Milhaud, Darius **11** 17-18

Creation of Adam (painting)
Michelangelo Buonarroti **11** 2-5

Creation of Adam (sculpture)
Quercia, Jacopo della **12** 509

Creation Society (literary group)
Kuo Mo-jo **9** 133-134

Creative Credo (book)
Klee, Paul **9** 47-49

Creative Evolution (book)
Bergson, Henri **2** 191-192

Crécy, Battle of (1346)
Charles IV **3** 455-456
Edward III **5** 211-212
Edward the Black Prince **5** 217-218
Philip VI **12** 277-278

Crécy, Château of (France)
Boucher, François **2** 440-442

Credences of Summer (poem)
Stevens, Wallace **14** 443-445

Credit (economics)
Jackson, Andrew **8** 168-172
Morgan, John Pierpont **11** 163-165
Morgan, Junius Spencer **11** 166-167

Crédit Mobilier of America (construction firm)
Durant, Thomas Clark **5** 157-158

Credit union (bank)
Cajetan **3** 215-216

Creditors (play)
Strindberg, August **14** 509-511

Credo (book)
Barth, Karl **2** 31-32

Credo (musical composition)
Isaac, Heinrich **8** 143-144
Machaut, Guillaume de **10** 93-94

Credo in Unam (poem)
Rimbaud, Jean Nicolas Arthur **13** 172-174

Cree Indians (North America)
Lacombe, Albert **9** 147-148

Creed and Deed (book)
Adler, Felix **1** 63-64

Creek Indians (North America)
Jackson, Andrew **8** 168-172
McGillivray, Alexander **10** 412
Osceola **12** 18
Scott, Winfield **14** 70-71
Tecumseh **15** 133

Creek War (United States; 1813)
Crockett, David **4** 314-316

CREEL, GEORGE (1876-1953), American writer and journalist **4** 304-305

Creelman, James (1859-1915), American journalist
Díaz, José de la Cruz Porfirio **4** 534-536
Madero, Francisco Indalecio **10** 118-119

Cremation (novel)
Lao Shê **9** 200-201

CRÉMAZIE, OCTAVE (1827-1879), Canadian poet **4** 305-306
Fréchette, Louis-Honoré **6** 77-78

Creole Rhapsody (jazz composition)
Ellington, Edward Kennedy **5** 273-274

Creole Ulysses, A (autobiography)
Vasconcelos, José **15** 443-444

Creoles (Latin America)
Belgrano, Manuel **2** 126-127
Bello, Ahmadu **2** 139-140
Bolívar, Simón **2** 375-377
Díaz, José de la Cruz Porfirio **4** 534-536
Hidalgo y Costilla, Miguel **7** 375-377
Iturbide, Agustín de **8** 155-156

Crepúsculo sertanejo (poems)
Castro Alves, Antônio de **3** 364-365

Crépy, Peace of (1544)
Charles V **3** 457-459
Francis I **6** 40-43

CRERAR, THOMAS ALEXANDER (1876-1975), Canadian political leader **4** 306

Crescograph (instrument)
Bose, Jagadis Chandra **2** 429-430

Crespi, Fray Juan (1721-1782), Spanish missionary and explorer
Portolá, Gaspar de **12** 408

Crespi, Giuseppe Maria (1665-1747), Italian painter
Troger, Paul **15** 300

Crespo, Joaquin (1845-1898), Venezuelan soldier and political leader
Blanco, Antonio Guzmán **2** 320-321

Crespy, Peace of
see Crépy, Peace of (1544)

CRESSON, EDITH (born 1934), first woman prime minister of France **4** 306-307

Crete (Greek island)
Churchill, Winston Leonard Spencer **4** 51-53
Evans, Arthur John **5** 335-336
Frontenac et Palluau, Comte de **6** 128-130
Köprülü, Ahmed **9** 84-85
Venizelos, Eleutherios **15** 460-461

Crête-à-Pierrot, Battle of (1802)
Dessalines, Joan Jacques **4** 511-512

Crétin, Joseph (1799-1857), American Roman Catholic bishop
Ireland, John **8** 133-134

CRÈVECOEUR, ST. JOHN DE (1735-1813), French-American farmer and writer **4** 307-308

Crévecoeur, Le (poems)
Aragon, Louis **1** 271-272

Cribbage (card game)
Suckling, John **15** 10-11

CRICHTON, (JOHN) MICHAEL (a.k.a. Michael Douglas, Jeffrey Hudson, and John Lange; b. 1942), American novelist, screenwriter, and director **4** 308-310

CRICK, FRANCIS HARRY CROMPTON (born 1916), English molecular biologist **4** 310
Watson, James Dewey **16** 137-138

Cricket
Bradman, Donald George **2** 485-486

Cricket on the Hearth, The (play; Boucicault)
Jefferson, Joseph **8** 237

Cricketers (painting)
Drysdale, George Russell **5** 107-109

Crime
see Criminology

Crime (book)
Darrow, Clarence Seward **4** 396-397

Crime and Punishment (novel)
Dostoevsky, Fyodor **5** 74-77

Crime de Sylvestre Bonnard, Le (novel)
France, Anatole **6** 39-40

Crime novel
see Mystery fiction

Crimea (peninsula; Union of Soviet Socialist Republics)
Catherine the Great **3** 370-372
Chmielnicki, Bogdan **4** 12-13
Ivan IV **8** 157-159
Potemkin, Grigori Aleksandrovich **12** 411-412
see also Crimean War

Crimean War (1853-1856)
British allies
Cavour, Conte di **3** 385-386
Napoleon III **11** 310-312
Victor Emmanuel II **15** 483-484
British military
Gordon, Charles George **6** 448-449
Speke, John Hanning **14** 366-367
British politics
Aberdeen, 4th Earl of **1** 25-26
Albert **1** 110-112
Bright, John **3** 6-7
Cobden, Richard **4** 127-128
Disraeli, Benjamin **5** 27-29
Gladstone, William Ewart **6** 357-360
Palmerston, 3d Viscount **12** 81-83
Victoria **15** 485-487
medicine and journalism
Godkin, Edwin Lawrence **6** 380
Nightingale, Florence **11** 392-393
Shaftesbury, 7th Earl of **14** 137-138
Russians
Nesselrode, Karl Robert **11** 348-349
Nicholas I **11** 377-378
Tolstoy, Leo **15** 262-265
United States and
McClellan, George Brinton **10** 391-392
Pierce, Franklin **12** 300-301

Criminal, cult of the (French literature)
Genet, Jean **6** 262-263

Criminal law
China
Shang Yang **14** 149-150
Italy
Becarria, Marchese di **2** 97-98
United States
Allen, Florence Ellinwood **1** 164-165
Bailey, F. Lee **1** 441-443
Darrow, Clarence Seward **4** 396-397
Field, David Dudley **5** 439-440
Murphy, Frank **11** 260-261
Warren, Earl **16** 117-120

Criminals, American
Billy the Kid **2** 277
Capone, Al **3** 272-273
Dillinger, John **5** 9
Hoffa, James R. **7** 436-437
James, Jesse Woodson **8** 212-213
Siegel, Benjamin, **14** 215-216

Criminology
classification and detection
Bertillon, Alphonse **2** 230-231
Lombroso, Cesare **9** 493
Pinkerton, Allan **12** 314-315
studies
Dugdale, Richard Louis **5** 128-129
Lindsey, Benjamin Barr **9** 425-426
Thorndike, Edward Lee **15** 208-209
see also Criminals; Law enforcement

Criminous clerks (English church history)
Becket, Thomas **2** 101-102
Henry II **7** 287-289

Crimthann
see Columba, St.

Criollos
see Creoles (South America)

Crippled Children's Program (United States)
Johnson, Lyndon Baines **8** 308-312

Cripps, Sir Stafford (1889-1952), English statesman
Rajagopalachari, Chakravarti **13** 6-7

Crise de vers (essay)
Mallarmé, Stéphane **10** 172-173

Crisis (film)
Bergman, Ernst Ingmar **2** 190-191

Crisis (magazine)
Du Bois, William Edward Burghardt **5** 116-118
Hughes, Langston **8** 18-19
Wilkins, Roy **16** 282-283

Crisis, The (book; R.Owen)
Owen, Robert **12** 39-40
Owen, Robert Dale **12** 40-41

Crisis, The (novel)
Churchill, Winston **4** 50-51

Crisis, The (papers)
Paine, Thomas **12** 66-67

Crisis, theology of
see Dialectical theology

CRISPI, FRANCESCO (1819-1901), Italian statesman **4** 310-311

Crispin (literary character)
Stevens, Wallace **14** 443-445

Crispin rival de son maître (comedy)
Lesage, Alain René **9** 353-354

Crispus Flavius Julius (died 326), Roman naval hero
Constantine I **4** 209-211

Cristeros (Mexican rebels)
Ávila Camacho, Manuel **1** 387-388
Calles, Plutarco Elías **3** 234-235

CRISTIANI, ALFREDO ("Fredy" Cristiani; born 1947), president of El Salvador (1989-) **4** 311-313

Cristiano viejo (Spain)
Góngora y Argote, Luis de **6** 427-428

Cristo nella nostra umanità (sculpture reliefs)
Manzù, Giacomo **10** 224-225

Cristo si è fermato a Eboli (book)
Levi, Carlo **9** 364

Criterion (magazine)
Eliot, Thomas Stearns **5** 258-261

Criterion-referenced measurement
Popham, William James **12** 399-401

Critias (flourished late 5th century B.C.), Athenian orator and politician
Plato **12** 345-347

Critic (newspaper)
Porter, Katherine Anne **12** 406-407

Critic, The (novel)
Gracián y Morales, Baltasar Jerónimo **6** 481-482

Critic, The (play)
Sheridan, Richard Brinsley **14** 183-184

Critica, La (periodical)
Croce, Benedetto **4** 313-314
Gentile, Giovanni **6** 267

Critica sociale (journal)
Salvemini, Gaetano **13** 455-456

Critical (English journal)
Goldsmith, Oliver **6** 411-413

Critical Fable (poem)
Lowell, Amy **10** 13

Critical Forests (book)
Herder, Johann Gottfried von **7** 327-328

Critical philosophy
Fries, Jakob Friedrich **6** 116-117

Criticism and Fiction (book)
Howells, William Dean **7** 539-541

Critilo (literary character)
Gracián y Morales, Baltasar Jerónimo **6** 481-482

Critique de l'École des femmes (play)
Molière **11** 86-88

Critique of Political Economy (book)
Marx, Karl **10** 304-308

Critique of Pure Reason (book)
Kant, Immanuel **8** 430-432

Critique of the Gotha Programme (book)
Marx, Karl **10** 304-308

Crito (dialogue)
Plato **12** 345-347
Socrates **14** 320-321

Crittenden Compromise (1860-1861)
Buchanan, James **3** 89-90

Croatia (republic, Yugoslavia)
Alexander of Yugoslavia **1** 136-137
Stepinac, Alojzije **14** 433-435
see also Yugoslavia

Croatia, Republic of
Tudjman, Franjo **15** 333-335

Crociato in Egitto, Il (opera)
Meyerbeer, Giacomo **10** 536-537

CROCE, BENEDETTO (1866-1952), Italian philosopher, critic and educator **4** 313-314
Bosanquet, Bernard **2** 425-426
De Sanctis, Francesco **4** 505
Gentile, Giovanni **6** 267
Pirandello, Luigi **12** 319-321
Vico, Giambattista **15** 480-481

Crock of Gold, The (novel)
Stephens, James **14** 430-431

Crocker, Charles (1822-1888), American financier
Huntington, Collis Potter **8** 49
Judah, Theodore Dehone **8** 373-374
Stanford, Leland **14** 397-398

Crocker Land (Arctic)
MacMillan, Donald Baxter **10** 111-112

CROCKETT, DAVID (1786-1836), American frontiersman **4** 314-316

Croesus (died 546 B.C.), king of Lydia 560-546 B.C.
Cyrus the Great **4** 363-364
Herodotus **7** 330-333

Croisilles (story)
Musset, Louis Charles Alfred de **11** 271-272

Croix, Carlos Francisco, Marquis de (1699-1786), Spanish soldier
Gálvez, José de **6** 196

Croker, John Wilson (1780-1857), British Tory leader and essayist
Macaulay, Thomas Babington **10** 79-80

Croly, David Goodman (1829-1889), American author and editor
Croly, Herbert David **4** 316-317

CROLY, HERBERT DAVID (1869-1930), American editor and author **4** 316-317
Bourne, Randolph Silliman **2** 456-457
Lippmann, Walter **9** 439-440

Croly, Jane Cunningham (Jennie June; 1829-1901), English-born American journalist
Croly, Herbert David **4** 316-317

CROM
see Confederación Regional Obrera Mexicana

Crome Yellow (novel)
Huxley, Aldous Leonard **8** 74-75

CROMER, 1ST EARL OF (Evelyn Baring; 1841-1907), English statesman **4** 317
Fuad I **6** 139
Mahdi **10** 137-138
Milner, Alfred **11** 38-39
Tewfik Pasha **15** 157-158
Zaghlul Pasha, Saad **16** 485-486

Cromwell, Nelson William (1854-1948), American lawyer
Bunau-Varilla, Philippe Jean **3** 120-121

CROMWELL, OLIVER (1599-1658), English statesman and general **4** 317-320
foreign campaigns
Condé, Prince de **4** 193-194
Monck, George **11** 96-97
Winslow, Edward **16** 338-339
Witt, Johan de **16** 348-349
in literature
Carlyle, Thomas **3** 304-305
Dryden, John **5** 106-107
Gardiner, Samuel Rawson **6** 211
Guizot, François Pierre Guillaume **7** 40-41
Harrington, James **7** 166-167
Marvell, Andrew **10** 301-303
Long Parliament
Hampden, John **7** 110-111
Pym, John **12** 495-496
Vane, Henry **15** 425-426
opposition to
Berkeley, William **2** 198-199
Buckingham, 2d Duke of **3** 94-95
Charles, I **3** 450-452
Lilburne, John **9** 409-410
Shaftesbury, 1st Earl of **14** 135-136
religious toleration
Manasseh ben Israel **10** 183-184

Cromwell, Richard (1626-1712), English statesman
Cromwell, Oliver **4** 317-320
Monck, George **11** 96-97
Vane, Henry **15** 425-426

CROMWELL, THOMAS (Earl of Essex; circa 1485-1540), English statesman 1532-1540 **4** 320-321
Coverdale, Miles **4** 278
Cranmer, Thomas **4** 295-296
Henry VIII **7** 302-305
Latimer, Hugh **9** 221
Norfolk, 3d Duke of **11** 423
Northumberland, Duke of **11** 431-432

Cromwell (play)
Hugo, Victor Marie **8** 22-25

Cromwell of Oakham, Baron
see Cromwell, Thomas

Cronaca di un amore (film)
Antonioni, Michelangelo **1** 252-253

Crónica de Pedro I (book)
López de Ayala, Pedro **9** 508-509

Cronkhill (house, Shropshire)
Nash, John **11** 316

CRONKITE, WALTER LELAND, JR. (born 1916), American journalist and radio and television news broadcaster **4** 321-322

CROOK, GEORGE (1828-1890), American general and frontiersman **4** 322-323
Calamity Jane **3** 216
Crazy Horse **4** 303-304
Geronimo **6** 281-282
Sitting Bull **14** 264-265

CROOKES, SIR WILLIAM (1832-1919), English chemist and physicist **4** 323-324
Hofmann, August Wilhelm von **7** 441-442

Croome Court (Worcestershire, England)
Adam, Robert and James **1** 38-40

Croquet Game (painting)
Bonnard, Pierre **2** 395-396

Crosby, Caresse (1892-1970), American art dealer, poet, and editor
Bearden, Romare Howard **2** 86-88

CROSBY, HARRY LILLIS (Bing; 1903-1977), American singer and radio and television personality **4** 324-326

Cross Country (essays)
MacLennan, Hugh **10** 110-111

Cross in the Mountains (painting)
Friedrich, Caspar David **6** 114-115

Cross-incompatibility (genetics)
East, Edward Murray **5** 182-183

Cross Keys, Battle of (1862)
Lee, Robert Edward **9** 292-294

Cross of Gold (speech)
Bryan, William Jennings **3** 80-82

Cross of the World (painting)
Cole, Thomas **4** 151-152

Cross-Purpose (play)
Camus, Albert **3** 255-257

Cross-staff (astronomical instrument)
Levi ben Gershon **9** 363-364

Crossing, The (novel)
Churchill, Winston **4** 50-51

Crossing Brooklyn Ferry (poem)
Whitman, Walt **16** 249-251

Crossing the Bar (poem)
Tennyson, Alfred **15** 144-146

Crotchet Castle (novel)
Peacock, Thomas Love **12** 169

Croton (ancient city, Italy)
Pythagoras **12** 498-499

Croton Reservoir (New York State)
Cooper, Peter **4** 223-224

Crotus Rubianus (Johannes Jäger; circa 1480-circa 1545), German humanist
Hutten, Ulrich von **8** 72-73
Reuchlin, Johann **13** 106-107

Crouching Woman (sculpture)
Rodin, Auguste **13** 236-238

Crow Indians (North America)
Beckwourth, Jim **2** 106-107
Plenty Coups **12** 352-355
Crow Indians, The (book)
Lowie, Robert Harry **10** 18

Crowd behavior (sociology)
Le Bon, Gustave **9** 268-269

Crowder, Enoch H. (1859-1932), American general and diplomat
Menocal, Mario Garcia **10** 506-507

Crown Bride (play)
Strindberg, August **14** 509-511

Crown Guardians, The (novel)
Arnim, Achim von **1** 308-309

Crown of Thorns (religious relic)
Montreuil, Pierre de **11** 139

Crown of Wild Olive, The (literary collection)
Ruskin, John **13** 371-372

Crown Point, Battle of (1775)
Johnson, William **8** 319-320
Schuyler, Philip John **14** 49-50

Crown Point County fail (Indiana)
Dillinger, John **5** 9

Crowning Privilege, The (poems)
Graves, Robert Ranke **6** 504-506

Crowninshield, Benjamin Williams (1772-1851), American secretary of the navy 1814-1818
Monroe, James **11** 111-113

Crownland federalism (Austrian politics)
Francis Ferdinand **6** 44

CROWTHER, SAMUEL ADJAI (circa 1806-1891), Nigerian Anglican bishop **4** 326

Crozat, Pierre (1665-1740), French art collector
Watteau, Antoine **16** 143-144

Crucible, The (play)
Miller, Arthur **11** 25-26

Crucified Christ (painting)
Goya y Lucientes, Francisco de Paula José de **6** 476-478

Crucified Christ (sculpture)
Clodion **4** 121

Crucifix (sculpture)
Cellini, Benvenuto **3** 391-392

Crucifixion (fresco)
Andrea del Castagno **1** 223-224
Cimabue **4** 60-61
Orcagna **11** 526-527
Perugino **12** 245-246

Crucifixion (painting)
Antonello da Messina **1** 251-252
Bellows, George Wesley **2** 143
Botticelli, Sandro **2** 439-440
Cranach, Lucas the Elder **4** 289-290
Greco **6** 511-514
Pippin, Horace **12** 318-319
Sassetta **13** 492
Tintoretto **15** 232-234
Titian **15** 242-244
Veronese, Paolo **15** 469-470

Crucifixion (polyptych)
Masaccio **10** 312-313

Crucifixion (sculpture)
Donatello **5** 55-56
Manzù, Giacomo **10** 224-225

Crucifixion Diptych (painting)
Weyden, Rogier van der **16** 219-221

Crucifixion of St. Peter (painting)
Caravaggio **3** 282-284
Reni, Guido **13** 97-98

Crucifixion Triptych (painting)
Weyden, Rogier van der **16** 219-221

Cruel City (novel)
Beti, Mongo **2** 242-243

CRUMB, GEORGE (born 1929), American composer and teacher **4** 326-328

Crumbling Idols (book)
Garland, Hannibal Hamlin **6** 217-218

Crusade for Citizenship (United States)
King, Martin Luther Jr. **9** 20-22

Crusade in Asia (book)
Rómulo, Carlos P. **13** 270-271

Crusade in Europe (book)
Eisenhower, Dwight David **5** 233-236

Crusader, The (play)
Mármol, José **10** 274

Crusades (religious wars)
1096-1099 (First)
Alexius I **1** 143-144
Baldwin I **1** 464-465
Bohemund, I **2** 364
Godfrey of Bouillon **6** 379
Roger II **13** 244-245
Saladin **13** 441-442
Tasso, Torquato **15** 114-116
Urban II **15** 393
1147-1149 (Second)
Bernard of Clairvaux **2** 207-208
Louis VII **9** 524-525
Manuel I **10** 218-219
Nureddin **11** 444-445
Otto of Freising **12** 30
William of Tyre **16** 299-300
1188-1192 (Third)
Chrestien de Troyes **4** 23-24
Frederick I **6** 78-79
Philip II **12** 268-269
Richard I **13** 130
Saladin **13** 441-442
1202-1204 (Fourth)
Constantine XI **4** 211-212
Dandolo, Enrico **4** 386-387

Innocent, III **8** 125-127
Michael VIII **11** 1-2
Villehardouin, Geffroi de **15** 499
1217-1221 (Fifth)
Francis of Assisi **6** 46-47
1248-1254 (Seventh)
Joinville, Jean de **8** 325
Louis IX **9** 525-526
1270 (Eighth)
Louis IX **9** 525-526
1271-1272 (Ninth)
Edward I **5** 208-210

CRUZ, OSWALDO GONÇALVES (1872-1917), Brazilian microbiologist and epidemiologist **4** 328-329

Cry, the Beloved Country (novel)
Paton, Alan Stewart **12** 134-135

Crying Woman (painting)
Portinari, Cândido **12** 407-408

Cryogenics (physics)
Kapitsa, Pyotr Leonidovich **8** 433-435
Landau, Lev Davidovich **9** 184-185

Crystal Palace Exhibition (London; 1851)
exhibitors
Borden, Gail **2** 409
Brady, Mathew B. **2** 487-488
Cobden, Richard **4** 127-128
Colt, Samuel **4** 172-173
Ericsson, John **5** 307-308
Krupp **9** 109-111
McCormick, Cyrus Hall **10** 400-401
Powers, Hiram **12** 428-429
sponsors
Albert **1** 110-112
Victoria **15** 485-487

Crystal structure (cyrstalline)
Born, Max **2** 420-421
Bragg, William Henry **2** 488-489
Bridgman, Percy Williams **3** 5-6
Debye, Peter Joseph William **4** 447-448
Hodgkin, Dorothy Crowfoot **7** 432-434
Karle, Isabella **8** 447-449
Lonsdale, Kathleen **9** 501-502
Pasteur, Louis **12** 125-127
Pauling, Linus Carl **12** 150-152
Perutz, Max **12** 246-248
Steno, Nicolaus **14** 425-426

CTAL
see Confederation of Latin American Workers

Ctesiphon (flourished 340 B.C.), Athenian citizen
Demosthenes **4** 495-496

Ctesiphon (Persian capital)
Julian **8** 378-379

CTM
see Confederation of Mexican Workers

Cuarderna via (literary form)
Gonzalo de Berceo **6** 431-432
López de Ayala, Pedro **9** 508-509

CUAUHTEMOC (circa 1496-1525), Aztec ruler **4** 329

Cuauhtémoc against the Myth (mural)
Siqueiros, David Alfaro **14** 256

Cuautla, Battle of (1912)
Matamoros, Mariano **10** 329-330
Morelos, José María **11** 157-158

Cuba, Republic of (nation, West Indies)
exploration and Spanish rule
Columbus, Christopher **4** 176-179
Cortés, Hernán **4** 255-256
de Soto, Hernando **4** 510-511
Díaz del Castillo, Bernal **4** 536-537
López, Narciso **9** 508
Menéndez de Avilés, Pedro **10** 499-500
Narváez, Pánfilo de **11** 315
Velázquez de Cuéllar, Diego **15** 459
see also Spanish American War; Ten Years War; War of Independence
Republic (to 1959)
Batista y Zaldívar, Fulgencio **2** 57-58
Bosch, Juan **2** 428-429
Estrada Palma, Tomás **5** 326-327
Grau San Martin, Ramón **6** 499-500
Machado y Morales, Gerardo **10** 92-93
Menocal, Mario Garcia **10** 506-507
revolution and Castro regime (since 1959)
Castro Ruz, Fidel **3** 365-368
Cleaver, Leroy Eldridge **4** 97-98
Duvalier, François **5** 165-166
Guevara, Ernesto **7** 30-31
Louis, Joe **9** 537-538
see also Bay of Pigs invasion; Cuban missile crisis
United States annexation plans
Buchanan, James **3** 89-90
Cass, Lewis **3** 355-356
Clay, Henry **4** 94-96
Douglas, Stephen Arnold **5** 80-82
Marcy, William Learned **10** 247-248
Smith, Gerrit **14** 290-291
Soulé, Pierre **14** 351-352
United States governors
Wood, Leonard **16** 369-370
United States relations
Eisenhower, Dwight David **5** 233-236
Grau San Martin, Ramón **6** 499-500
Menocal, Mario Garcia **10** 506-507
Roosevelt, Theodore **13** 280-283
Root, Elihu **13** 283-284
Welles, Sumner **16** 191-192

Cuban missile crisis (1962)
Castro Ruz, Fidel **3** 365-368
John, XXIII **8** 277-280
Kennedy, John Fitzgerald **8** 502-506
Kennedy, Robert Francis **8** 508-509
Stevenson, Adlai Ewing **14** 445-446

Cuban Revolutionary party (in United States)
Martí, José **10** 285-286

CUBBERLEY, ELLWOOD PATTERSON (1868-1941), American educator and university dean **4** 329-331

Cube (mathematics)
Eratosthenes of Cyrene **5** 301-302
Euclid **5** 327-329

Cube houses (architecture, 18th century)
Ledoux, Claude Nicolas **9** 277-278

Cubi (sculpture series)
Smith, David **14** 287-288

Cubic equations (mathematics)
Cardano, Geronimo **3** 285-286
Lagrange, Joseph Louis **9** 164-166

Cubism (art movement)
Goncharova, Natalia **6** 424-426
Laurens, Henri **9** 230-231
Popova, Liubov Sergeevna **12** 401-402
development
Braque, Georges **2** 504-505
Matisse, Henri **10** 336-337
Picasso, Pablo **12** 292-295
elements (architecture)
Le Corbusier **9** 274-275
Wright, Frank Lloyd **16** 398-401
influence (painting)
Amorsolo, Fernando **1** 204
Miró, Joan **11** 53-54
Mondrian, Piet **11** 101-102
Pollock, Jackson **12** 379-380
Zorach, William **16** 528
influence (sculpture)
Giacometti, Alberto **6** 294-295
Moore, Henry **11** 146-148
Nevelson, Louise **11** 356-357
influenced by
Cézanne, Paul **3** 400-402
Severini, Gino **14** 122
painting (Europe)
Arp, Jean **1** 317-318
Bacon, Francis **1** 421-422
Duchamp, Marcel **5** 122-123
Gris, Juan **7** 5-6
Hofmann, Hans **7** 442-443
Léger, Fernand **9** 302-303
Malevich, Kasimir **10** 168-169
Pevsner, Antoine **12** 263-264
painting (Mexico)
Rivera, Diego **13** 183-184
painting (United States)
Davis, Stuart **4** 424-425
Demuth, Charles **4** 497-498
Feininger, Lyonel **5** 406-407
Gorky, Arshile **6** 458
Hartley, Marsden **7** 186
Sheeler, Charles **14** 170-171
Weber, Max **16** 160
sculpture
Archipenko, Alexander **1** 280-281
Duchamp-Villon, Raymond **5** 123
González, Julio **6** 428-429
Lipchitz, Jacques **9** 432-433
Zadkine, Ossip Joselyn **16** 484

Cubism (dance)
Graham, Martha **6** 485-486

Cubism (literature)
Robbe-Grillet, Alain **13** 189-190

Cuchulain (Irish folk hero)
Yeats, William Butler **16** 445-447

Cuchulain of Muirthemne (play)
Gregory, Augusta **6** 535-536

CUDWORTH, RALPH (1617-1688), English philosopher and theologian **4** 331

Cuéllar, Diego Velázquez de
see Velázquez de Cuéllar, Diego

Cuéllar, Juan Velázquez de (flourished early 16th century), Spanish official
Ignatius of Loyola **8** 108-109

Cuento de abril (play)
Valle Inclán, Ramón Maria del **15** 407-408

Cuentos de muerte y de sangre (stories)
Güiráldez, Ricardo **7** 38-39

Cuerda Granadina (Spanish art group)
Alarcón, Pedro Antonio de **1** 100-101

CUFFE, PAUL (1759-1817), African American ship captain and merchant **4** 331-332

CUGOANO, OTTOBAH (circa 1757-after 1803), African abolitionist in England **4** 332-333
Equiano, Olaudah **5** 296-297

Cui, César Antonovich (1853-1918), Russian composer
Borodin, Aleksandr Profirevich **2** 422-423
Mussorgsky, Modest Petrovich **11** 274-276
Rimsky-Korsakov, Nikolai Andreevich **13** 174-175
Tchaikovsky, Peter Ilyich **15** 130-132

Cuijpers, Petrus Josephus Hubertus (1827-1921), Dutch architect
Oud, Jacobus Johannes Pieter **12** 32

Cuitlahuac (1470?-1520), Aztec prince
Cuauhtemoc **4** 329
Montezuma, II **11** 128-129

Culex (poem; Virgil)
Spenser, Edmund **14** 373-376

Culex fasciatus (mosquito)
Finlay, Carlos Juan **5** 450

Culiacán (city, Mexico)
Cabeza de Vaca, Álvar Núñez **3** 197

CULLEN, COUNTEE (1903-1946), African American poet **4** 333-334
Dunbar, Paul Laurence **5** 141-142

Cullen, Mrs. Countee
see Du Bois, Yolande

Cullen, Frederick Ashbury (died 1946), American clergyman
Cullen, Countee **4** 333-334

CULLEN, MAURICE GALBRAITH (1866-1934), Canadian painter **4** 334
Morrice, James Wilson **11** 181-182

Cullen, William (1712-1790), Scottish physician
Hunter, William **8** 48-49
Rush, Benjamin **13** 364-365

Culloden Moor, Battle of (1746)
Charles Edward Louis Philip Casimir Stuart **3** 466-467

Culpepper Minutemen (American Revolution)
Marshall, John **10** 279-281

Cult figures
American
Dean, James **4** 433-434
Leary, Timothy **9** 266-267
Indian
Rajneesh, Bhagwan Shree **13** 7-9

Cult of Personality (Communist)
Mao Zedong **10** 225-227
Prestes, Luiz Carlos **12** 442-444
Stalin, Joseph **14** 393-396

Culte du moi, Le (trilogy)
Barrès, Auguste Maurice **2** 20-21

Culto (poetry)
Góngora y Argote, Luis de **6** 427-428

Cultural anthropology (social science)
applications
Boas, Franz **2** 349-351
Mead, Margaret **10** 438-440
cultural evolution
Morgan, Lewis Henry **11** 167-168
Tylor, Edward Burnett **15** 372-373
White, Leslie A. **16** 232-233
culture of poverty
Lewis, Oscar **9** 392-393
Indian studies
Isaacs, Jorge **8** 144
Kluckhohn, Clyde **9** 56-57
Sapir, Edward **13** 478-479
integrated social systems
Radcliffe-Brown, A. R. **12** 535-536
tribal studies
Douglas, Mary Tew **5** 79-80
Geertz, Clifford **6** 248-249
Radcliffe-Brown, A. R. **12** 535-536
unification
Benedict, Ruth Fulton **2** 154-155
Linton, Ralph **9** 431

Cultural evolution
see Evolution, cultural

Cultural lag (sociology)
Ogburn, William Fielding **11** 480
Veblen, Thorstein Bunde **15** 449-450

Cultural Revolution (China; 1966-1969)
Chernenko, Konstantin Ustinovich **3** 503-504
Chou En-lai **4** 20-22
Deng Xiaoping **4** 498-500
Jiang Qing **8** 256-260
Kuo Mo-jo **9** 133-134
Lao Shê **9** 200-201'
Lin Piao **9** 429-430
Liu Shao-Ch'i **9** 453-455
Mao Zedong **10** 225-227

Culture (anthropology)
concepts of
Boas, Franz **2** 349-351
Huizinga, Johan **8** 26-27
Niebuhr, Helmut Richard **11** 386-387
Spengler, Oswald **14** 372-373
popular (in art)
Warhol, Andy **16** 114-115
see also Civilization; Cultural anthropology

Culture area (archeology and ethnology)
Kroeber, Alfred Louis **9** 105-106

Culture media (bacteriology)
Koch, Heinrich Hermann Robert **9** 69-70

Cumans (Asian people)
Alexius I **1** 143-144
Batu Khan **2** 60-61

Cumberland, Duke of (William Augustus; 1721-1765), English military commander
Amherst, Jeffery **1** 200-201
Braddock, Edward **2** 474-475
Rockingham, 2d Marquess of **13** 230-231

Cumberland Gap (mountain pass, United States)
Boone, Daniel **2** 397-398

Cummings, Edward (1861-1926), American theologian
Cummings, Edward Estlin **4** 334-336

CUMMINGS, EDWARD ESTLIN (1894-1962), American poet **4** 334-336
Berio, Luciano **2** 194-195
Crane, Hart **4** 291-293
Dos Passos, John Roderigo **5** 69-71
Eliot, Thomas Stearns **5** 258-261
Sandburg, Carl **13** 461-462
Stevens, Wallace **14** 443-445

Cummings, Mrs. E.E.
see Morehouse, Marion

Cummings, Homer Stillé (1870-1956), American lawyer
Cardozo, Benjamin Nathan **3** 288-290

Cuna y la sepultura, La (book)
Quevedo Y Villegas, Francisco Gómez de **12** 511

Çunacépa (poem)
Leconte de Lisle, Charles Marie René **9** 273-274

Cunard, Samuel (1787-1865), British shipowner
Collins, Edward Knight **4** 162-163

Cunctator
see Fabius, Quintus

Cundina marca (department; Colombia)
Nariño, Antonio **11** 314-315

CUNHA, EUCLIDES RODRIGUES PIMENTA DA (1866-1909), Brazilian writer **4** 336-337

Cunha, Tristão da (1460?-1540?), Portuguese navigator
Albuquerque, Afonso de **1** 118-119

Cunning Little Fox, The (opera)
Janáček, Leoš **8** 219

Cunningham, Jane
see Croly, Jane Cunningham

CUNNINGHAM, MERCE (born 1919), American dancer and choreographer **4** 337-338
Cage, John **3** 211-214
Rauschenberg, Robert **13** 52-53

Cunninghame-Graham, R.B. (1852-1936), Scottish writer
Asquith, Herbert Henry **1** 344-346
Hardie, James Keir **7** 147-148

Cuno House (Eppenhausen, Germany)
Behrens, Peter **2** 121-122

CUOMO, MARIO MATTHEW (born 1932), Democratic New York state governor **4** 338-339

Cup of Gold (novel)
Steinbeck, John Ernst **14** 416-417

Cupid (sculpture)
Michelangelo Buonarroti **11** 2-5

Cupid and Commonsense (play)
Bennett, Arnold **2** 167-168

Cupid Sharpening His Bow (painting)
Parmigianino **12** 117

Cupid's Warning (sculpture)
Falconet, Étienne Maurice **5** 372

Curaçao (Caribbean island)
Stuyvesant, Peter **15** 5-6

Curare (medicine)
Bernard, Claude **2** 208-210
Houssay, Bernardo Alberto **7** 522-523

Curculio (play)
Plautus **12** 348-350

Cure, The (film)
Chaplin, Charles Spencer **3** 438-440

Curé de village, Le (literary work)
Balzac, Honoré de **1** 478-480

Cure of Folly (painting)
Bosch, Hieronymus **2** 426-428

Curée, La (novel)
Zola, Émile **16** 526-528

Cures of Love (book; Ovid)
Chrestien de Troyes **4** 23-24

Curfew Must Not Ring Tonight, The (poem, R.H. Thorpe)
Belasco, David **2** 124-125

Curia, Roman (Roman Catholic Church)
Paul VI **12** 146-148
Pius X **12** 336-337
Sixtus V **14** 267-268
Urban II **15** 393

Curiales (Roman government)
Constantine I **4** 209-211

Curie, Ève (born 1904), French musician and playwright
Curie, Marie Sklodowska **4** 339-341

Curie, Irène
see Joliot-Curie, Irène

CURIE, MARIE SKLODOWSKA (1867-1934), Polish-born French physicist **4** 339-341
Becquerel, Antoine Henri **2** 108-109
Cherenkov, Pavel Alekseevich **3** 502-503
Curie, Pierre **4** 341-344
Dumas, Jean Baptiste André **5** 138-139
Joliot-Curie, Jean Frédéric **8** 327-328
Kármán, Theodore von **8** 451-452

CURIE, PIERRE (1859-1906), French physicist **4** 341-344
Curie, Marie Sklodowska **4** 339-341

Curio, Gaius Scribonius (died 49 B.C.), Roman soldier
Antony, Mark **1** 253-254

Curiosités esthétiques (book)
Baudelaire, Charles Pierre **2** 61-63

CURLEY, JAMES MICHAEL (1874-1958), American politician **4** 344-345

Curll, Edmund (1675-1747), English bookseller
Pope, Alexander **12** 395-397

Curran, John Philpot (1750-1817), Irish jurist
Emmet, Robert **5** 281-282

Currency (United States)
bimetallism vs. gold
McKinley, William **10** 418-420
hard currency
Appleton, Nathan **1** 266-267
Jackson, Andrew **8** 168-172
Tucker, George **15** 332-333
paper
Coxey, Jacob Sechler **4** 286-287
Law, John **9** 244-245
McCulloch, Hugh **10** 404-405
Pendleton, George Hunt **12** 198
silver dispute (1890s)
Bryan, William Jennings **3** 80-82
Cleveland, Stephen Grover **4** 108-110
McKinley, William **10** 418-420
see also Greenback party

Currency reform (economics)
Diocletian **5** 19-20
Erhard, Ludwig **5** 302-304
Ito, Hirobumi **8** 153-155
see also Monetary policy

Current (art work)
Rauschenberg, Robert **13** 52-53

Current (electricity)
Ampère, André Marie **1** 205-206
Armstrong, Edwin Howard **1** 302-303
Faraday, Michael **5** 380
Henry, Joseph **7** 307-308

Current History (magazine)
Ochs, Adolph Simon **11** 464

CURRIE, SIR ARTHUR WILLIAM (1875-1933), Canadian general **4** 345

CURRIER AND IVES (1857-1907), American lithographic firm **4** 345-346

CURRY, JABEZ LAMAR MONROE (1815-1903), American politician **4** 346-347

CURTIN, ANDREW GREGG (1815-1894), American politician **4** 347-348

CURTIN, JOHN JOSEPH (1885-1945), Australian statesman, prime minister **4** 348-349
Bruce of Melbourne, 1st
Chifley, Joseph Benedict **3** 518
Evatt, Herbert Vere **5** 341-343
Hughes, William Morris **8** 21-22
Menzies, Robert Gordon **10** 510-511
Bruce of Melbourne, 1st Viscount **3** 61-62

CURTIS, BENJAMIN ROBBINS (1809-1874), American jurist, United States Supreme Court justice **4** 349

CURTIS, GEORGE WILLIAM (1824-1892), American writer and reformer **4** 349-350
Eaton, Dorman Bridgman **5** 190-191

Curtis Institute of Music (Philadelphia, Pennsylvania)
Barber, Samuel **1** 500-501

Curtis turbine (electricity)
Insull, Samuel **8** 130

CURTISS, GLENN HAMMOND (1878-1930), American aviation pioneer **4** 350-351
Bell, Alexander Graham **2** 129-131
Douglas, Donald Wills **5** 77
Langley, Samuel Pierpont **9** 195-196
Lindbergh, Charles Augustus **9** 421-423

Curtiss-Wright Corp.
Curtiss, Glenn Hammond **4** 350-351
Goddard, Robert Hutchings **6** 376-377

Curtiz, Michael (1888-1962), Hungarian-born film director
Bogart, Humphrey **2** 363-364

Curves (mathematics)
Euler, Leonard **5** 331-332
Fermat, Pierre de **5** 421-422
Hamilton, William Rowan **7** 99-100
Huygens, Christiaan **8** 79-81

CURZON, GEORGE NATHANIEL (1st Marquess Curzon of Kedleston; 1859-1925), English statesman **4** 351-352
George V **6** 273-275
Kitchener, Horatio Herbert **9** 45-46
Perth, 16th Earl of **12** 244-245
Younghusband, Francis Edward **16** 477

CUSA, NICHOLAS OF (1401-1464), German prelate and humanist **4** 352-353
Plato **12** 345-347

Cush (ancient kingdom, Sudan)
Ezana **5** 354-355
Piankhi **12** 288-289
Shabaka **14** 130
Taharqa **15** 81-82

Cushing, Caleb (1800-1879), American politician
Evarts, William Maxwell **5** 340-341
Waite, Morrison Remick **16** 46
Webster, Daniel **16** 162-164

CUSHING, HARVEY WILLIAMS (1869-1939), American neurosurgeon **4** 353-354

Cushing, Richard James (1895-1970), American cardinal
Kennedy, John Fitzgerald **8** 502-506

Cushing, Thomas (1725-1788), American lawyer and politician
Adams, Samuel **1** 55-56

CUSHMAN, CHARLOTTE (1816-1876), American actress **4** 354-355
Forrest, Edwin **6** 11-12

Custer, Elizabeth Bacon (Mrs. George A.; 1842-1933), American author
Custer, George Armstrong **4** 355-356

CUSTER, GEORGE ARMSTRONG (1839-1876), American general **4** 355-356
Crazy Horse **4** 303-304
Sitting Bull **14** 264-265
see also Little Bighorn River, Battle of the

Custom House (New Orleans)
Latrobe, Benjamin Henry **9** 222-224

Customs union (Germany; 1834)
Frederick William III **6** 87

Customs Union Journal
List, Georg Friedrich **9** 443-444

CUT
see Comité de l'Unité (Togo)

Cuthbert, St. (635?-687), English monk
Bede **2** 109-110

CUTLER, MANASSEH (1742-1823), American clergyman, scientist, and politician **4** 356-357

Cutler, Timothy (1684-1765), American clergyman
Johnson, Samuel **8** 314-315
Mather, Cotton **10** 330-332

Cutter of Coleman Street, The (play)
Cowley, Abraham **4** 281-282

Cutts, John, Baron (1661-1707), British general
Steele, Richard **14** 407-409

CUVIER, BARON GEORGES LÉOPOLD (1769-1832), French zoologist and biologist **4** 357-359
Agassiz, Jean Louis Rodolphe **1** 76-78
Buffon, Comte de **3** 109-111
Lamarck, Chevalier de **9** 171-173
Lyell, Charles **10** 62-63
Owen, Richard **12** 39

CUVILLIÉS, FRANÇOIS (1695-1768), Flemish architect and designer **4** 359-360
Zimmermann, Johann Baptist and Domenikus **16** 518

Cuvilliés, François, the Younger (1731-1777), French architect and engraver
Cuvilliés, François **4** 359-360

CUYP, AELBERT (1620-1691), Dutch painter **4** 360-361
Wilson, Richard **16** 329-330

Cuyp, Jacob Gerritsz (1594-1651?), Dutch painter
Cuyp, Aelbert **4** 360-361

Cuzzoni, Francesca (1700-1770), Italian singer
Handel, George Frederick **7** 116-119

Cyanogen (chemistry)
Gay-Lussac, Joseph Louis **6** 245-246

Cyanuric acid (chemistry)
Couper, Archibald Scott **4** 269-270

Cybernetics
Leibniz, Gottfried Wilhelm von **9** 307-310
Von Neumann, John **16** 27-28
Wiener, Norbert **16** 262-263

Cyclades offensive (489 B.C.)
Miltiades **11** 42-43

Cyclical form (music)
Franck, César **6** 48-49
Schubert, Franz Peter **14** 35-37

Cyclists No. 2 (painting)
Luz, Arturo Rogerio **10** 56-57

Cycloid (mathematics)
Pascal, Blaise **12** 122-124

Cyclone (meteorology)
Dunbar, William **5** 143-144

Cyclops (literary character)
Homer **7** 465-467

Cyclops (play)
Euripides **5** 332-334

Cyclotron (particle accelerator)
Bothe, Walther **2** 438-439
Lawrence, Ernest Orlando **9** 248-250

Cygnet (ship)
Dampier, William **4** 384

Cylinder (mathematics)
Archimedes **1** 277-280
Eudoxus of Cnidus **5** 329-330

Cylinder, oscillations of (physics)
Kármán, Theodore von **8** 451-452

Cylinder press (newspaper)
Hoe, Richard March **7** 435-436

Cymbeline (play)
Shakespeare, William **14** 142-145

Cynegeticus (book)
Xenophon **16** 418-420

Cynicism (philosophy)
Abravanel, Isaac ben Judah **1** 31
Antisthenes **1** 250-251
Diogenes **5** 20-21
Epictetus **5** 292

Cynic's Word Book, The (book)
Bierce, Ambrose Gwinett **2** 269-270

Cynoscephalae, Battle of (197 B.C.)
Flamininus, Titus Quinctius **5** 477

Cynthia's Revels (play)
Jonson, Ben **8** 343-345

Cypria (poem)
Homer **7** 465-467

CYPRIANUS, THASCIUS CAECILIANUS (died 258), Roman bishop of Carthage **4** 361-362
Erasmus, Desiderius **5** 298-300

Cyprus, Republic of (island nation; Mediteiranean)
Abbasids in
Harun al-Rashid **7** 188
and Greece
Karamanlis, Constantine **8** 440-441
Makarios III **10** 157-158
Roman province
Brutus, Marcus Junius **3** 79-80
Cato, the Younger **3** 374-375
Cleopatra **4** 105-106
Clodius Pulcher, Publius **4** 121-122
United Nations mediation (1964)
Bunche, Ralph Johnson **3** 121-122
Kyprianou, Spyros **9** 141-143
Makarios III **10** 157-158
Plaza Lasso, Galo **12** 350-351
Waldheim, Kurt **16** 54-55

Cyprus, Turkish Republic of Northern
Denktash, Rauf **4** 500-502

Cyrano de Bergerac, Savinien de (1619-1655), French soldier and poet
Molière **11** 86-88

Cyrenaica (province, Ottoman Empire)
Idris I **8** 102

Cyrene (Roman province, North Africa)
Brutus, Marcus Junius **3** 79-80
Cleopatra **4** 105-106

CYRIL (OF ALEXANDRIA), ST. (died 444), Egyptian bishop, Doctor of the Church **4** 362
Leo I **9** 329-330
Nestorius **11** 349-350

CYRIL, ST. (827-869), Apostle to the Slavs **4** 362

Cyropaedia (book)
Xenophon **16** 418-420

Cyrus (book)
Antisthenes **1** 250-251

CYRUS THE GREAT (ruled 550-530 B.C.), founder of the Persian Empire **4** 363-364
Darius I **4** 394-395
Herodotus **7** 330-333
Lysander **10** 70
Xenophon **16** 418-420

Cystic fibrosis
Andersen, Dorothy **1** 212

Cythera (Greek island)
Schliemann, Heinrich **14** 17-18

Cytochrome oxidase (enzyme)
Szent-Györgyi, Albert von **15** 62-64

Cytology (biology)
East, Edward Murray **5** 182-183
Schwann, Theodor **14** 51-52
Vries, Hugo de **16** 33-36

Cyzicus (city, Asia Minor)
Eudoxus of Cnidus **5** 329-330

Czaczkes, Shmuel Yoseph
see Agnon, Shmuel Yoseph

Czar Has His Photograph Taken, The (opera)
Weill, Kurt **16** 174-175

Czech art
Kupka, Frantisek **9** 134-135

Czech Brethren (religious group)
Masaryk, Tomáš Garrigue **10** 314-315

Czech literature
Čapek, Karel **3** 271-272
Comenius, John Amos **4** 180-181
Havel, Vaclav **7** 202-205
Kafka, Franz **8** 403-406
Kundera, Milan **9** 128-129

Czech music
Dvořák, Antonin **5** 168-169
Janáček, Leoš **8** 219
Martinu, Bohuslav **10** 299-300
Smetana, Bedřich **14** 281-282

Czech University (Prague)
Masaryk, Tomáš Garrigue **10** 314-315

Czechoslovakia (Czechoslovak Socialist Republic; nation, Central Europe)
created (1918)
Beneš, Edward **2** 155-157
Masaryk, Tomáš Garrigue **10** 314-315
fall of Communist regime
Havel, Vaclav **7** 202-205
Hungary and
Horthy de Nagybánya, Nicholas **7** 510-512
Kádár, János **8** 402-403
Nazi Germany and
see Munich Conference; Sudetenland
Union of Soviet Socialist Republics and
Castro Ruz, Fidel **3** 365-368
Dubček, Alexander **5** 112-113
Gottwald, Klement **6** 464-466
Husák, Gustáv **8** 59-61
Litvinov, Maxim Maximovich **9** 451-452
Slánský, Rudolf Salzmann **14** 270-271
see also Bohemia; Czech art; Czech literature; Moravia

Czerny, Carl (1791-1857), Austrian pianist and composer
Liszt, Franz **9** 445-447

Czolgosz, Leon F. (circa 1873-1901), American anarchist
McKinley, William **10** 418-420

D

D-Day
see Normandy invasion (1944)

Da Gama, Vasco
see Gama, Vasco da

DaCapo Chamber Players (United States)
Tower, Joan **15** 279-281

Dacia (ancient nation; Europe)
Domitian **5** 52-53
Leo I **9** 329-330

Dacian Wars (101-102; 105-106)
Trajan **15** 291-292

Dacron (synthetic fiber)
Carothers, Wallace Hume **3** 317-318

Dadaism (art and literature movement)
France
Apollinaire, Guillaume **1** 260
Cocteau, Jean **4** 132-133
Miró, Joan **11** 53-54
Picabia, Francis **12** 291-292
Germany
Arp, Jean **1** 317-318
Ernst, Max **5** 311-312
Grosz, George **7** 17-18
Richter, Hans **13** 149-150
Italy
Burri, Alberto **3** 159-160
Chirico, Giorgio de **4** 4
Switzerland
Taeuber-Arp, Sophie **15** 73-74
Tinguely, Jean **15** 230-232
United States
Cage, John **3** 211-214
Dos Passos, John Roderigo **5** 69-71
Duchamp, Marcel **5** 122-123
Koons, Jeff **9** 83-84
Johns, Jasper **8** 291-293
Motherwell, Robert **11** 210-211
Patchen, Kenneth **12** 128-129
Ray, Man **13** 59-60

Daddi, Bernardo (flourished 1312-1348), Italian painter
Orcagna **11** 526-527

Dade, Francis L. (died circa 1836), American military officer
Osceola **12** 18

Dagobert I (died 639), king of Franks 628-639
Martel, Charles **10** 285

Dagon (Burma)
see Rangoon

DAGUERRE, LOUIS JACQUES MANDÉ (1787-1851), French painter and stage designer **4** 365-366
Draper, John William **5** 96-97
Fizeau, Hippolyte Armand Louis **5** 475

Daguerreotype (photography)
Brady, Mathew B. **2** 487-488
Daguerre, Louis Jacques Mandé **4** 365-366
Draper, John William **5** 96-97
Fizeau, Hippolyte Armand Louis **5** 475
Foucault, Jean Bernard Léon **6** 28-29

Dah Sun Cotton Mill (established 1899)
Chang Chien **3** 429-430

Dahl, Johan Christian (1788-1857), Norwegian painter
Friedrich, Caspar David **6** 114-115

DAHL, ROALD (1916-1990), Welsh-born English author **4** 366-367

Dahlmann, Friedrich Christoph (1785-1860), German politician and historian
Treitschke, Heinrich von **15** 293-294

Dahomets (Haitian soldiers)
Christophe, Henri **4** 32

Dahomey, Republic of (nation, West Africa)
Apithy, Sourou Migan **1** 259-260
Dalzel, Archibald **4** 381-382
Houphouët-Boigny, Felix **7** 519-520

DAIGO II (1288-1339), Japanese emperor **4** 367-368
Ashikaga Takauji **1** 330-332
Goshirakawa **6** 460-461

Daigoji (temple; Japan)
Sotatsu, Tawaraya **14** 349

Daihosshi (religious title)
Ennin **5** 288-289

Dail Eireann (Irish Parliament)
Collins, Michael **4** 167-168

Daily Forward (newspaper)
Cahan, Abraham **3** 214
Singer, Isaac Bashevis **14** 249-250

Daily Republican (newspaper)
Bowles, Samuel **2** 464

Daily Worker (newspaper)
Haldane, John Burdon Sanderson **7** 70-71
Wright, Richard **16** 401-402

DAIMLER, GOTTLIEB (1834-1900), German mechanical engineer **4** 368
Diesel, Rudolf **5** 7

Daimler-Motoren-Gesellschaft MbH (auto firm)
Daimler, Gottlieb **4** 368

Daimyos (Japanese barons)
Ieyasu, Tokugawa **8** 103-106
Nobunaga, Oda **11** 413-414
Toyotomi Hideyoshi **15** 286-289

Dairy industry (United States)
Babcock, Stephen Moulton **1** 410-411
Borden, Gail **2** 409

Daishi (religious title)
Kukai **9** 124-125

Daisy (literary character)
Fitzgerald, Francis Scott Key **5** 470-472

Daisy Miller (novel)
James, Henry **8** 211-212

Daito (newspaper)
Hara, Kei **7** 138

Dakar (city, Senegal)
Faidherbe, Louis Léon César **5** 366-367
Gueye, Lamine **7** 31

Dakiki, Abu Mansur (Daqiqi of Balkh; died 980), Persian poet
Firdausi **5** 451-452

Dakin, Henry Drysdale (1880-1952), English chemist
Carrel, Alexis **3** 322-323

Dakota Wesleyan University (Mitchell, South Dakota)
McGovern, George Stanley **10** 412-414

DALADIER, ÉDOUARD (1884-1970), French statesman **4** 369
Chamberlain, Arthur Neville **3** 409-411
Giraudoux, Jean **6** 349-350

DALAI LAMA (Lhamo Thondup; born 1935), 14th in a line of Buddhist spiritual and temporal leaders of Tibet **4** 369-371

Dalarna (region, Sweden)
Gustavus I **7** 42-43

DALE, SIR HENRY HALLETT (1875-1968), English pharmacologist and neurophysiologist **4** 371-373
Best, Charles Herbert **2** 236-237
Burnet, Frank Macfarlane **3** 146-147
Eccles, John Carew **5** 195-196
Loewi, Otto **9** 486-487

Dale, Sir Thomas (died 1619), English colonial administrator
Pocahontas **12** 361-362
Powhatan **12** 429-430

D'Alembert, Jean
see Alembert, Jean le Rond d'

D'Alembert's principle (physics)
Alembert, Jean le Rond d' **1** 127-128
Lagrange, Joseph Louis **9** 164-166

DALEY, RICHARD J. (1902-1976), Democratic mayor of Chicago (1955-1976) **4** 373-375
Byrne, Jane **3** 190-191

DALHOUSIE, 1ST MARQUESS OF (James Andrew Broun Ramsay; 1812-1860), British statesman **4** 375-376
Papineau, Louis-Joseph **12** 91

DALI, SALVADOR (1904-1989), Spanish painter **4** 376-377
Buñuel, Luis **3** 127-128
Lorca, Federico García **9** 511-513
Miró, Joan **11** 53-54

Dalibor (opera)
Smetana, Bedřich **14** 281-282

Dalin, Olof von (1708-1763), Swedish poet and historian
Gustavus III **7** 45-46

DALLAPICCOLA, LUIGI (1904-1975), Italian composer **4** 377-378
Berio, Luciano **2** 194-195

Dallas, Alexander James (1759-1817), American statesman
Madison, James **10** 121-123

Dallas River (Texas)
Carson, Christopher **3** 334-335

Dalloway, Mrs. (novel and literary character)
Woolf, Virginia Stephen **16** 381-382

Dalmatia (historical region, Yugoslavia)
Basil I **2** 49-50
Wilson, Thomas Woodrow **16** 330-332

DALTON, JOHN (1766-1844), English chemist **4** 378-379
Avogadro, Lorenzo Romano Amedeo Carlo **1** 388-389
Berthollet, Claude Louis **2** 229-230
Berzelius, Jöns Jacob **2** 231-233
Cavendish, Henry **3** 383-384
Joule, James Prescott **8** 363-364

Dalton's law (physics)
Dalton, John **4** 378-379

DALY, MARCUS (1841-1900), American miner and politician **4** 379-380
Clark, William Andrews **4** 83-85

DALY, MARY (born 1928), American feminist theoretician and philosopher **4** 380-381

DALZEL, ARCHIBALD (or Dalziel; 1740-1811), Scottish slave trader **4** 381-382

DAM, CARL PETER HENRIK (1895-1976), Danish biochemist **4** 382-383

Dama duende, La (play)
Calderón, Pedro **3** 221-222

Damascus (city, Syria)
Allenby, Edmund Henry Hynman **1** 171-172
Isaiah **8** 146-147
Omar ibn al-Khattab **11** 508-509

Damascus Protocol (1915)
Faisal I **5** 370-371

Damasus I, St. (304?-384), pope 366-384
Jerome **8** 249

DAMIEN, FATHER (1840-1889), Belgian missionary **4** 383

Damietta (city, Egypt)
Francis of Assisi **6** 46-47
Joinville, Jean de **8** 325
Louis IX **9** 525-526

Damn (book)
Mencken, Henry Louis **10** 481-483

Damnation de Faust, La (dramatic legend)
Berlioz, Louis Hector **2** 203-205

Damned and the Elect (painting)
Signorelli, Luca **14** 221-222

Damon (flourished 5th century B.C.), Greek musician and philosopher
Pericles **12** 219-221

DAMPIER, WILLIAM (1652-1715), English privateer, author, and explorer **4** 384

Damrosch, Walter (1862-1950), American musical director
Gershwin, George **6** 284-285

Damsel in Distress (film)
Gershwin, George **6** 284-285

DANA, CHARLES ANDERSON (1819-1897), American journalist **4** 384-385
Greeley, Horace **6** 515-517

Dana, Francis (1743-1811), American statesman
Adams, John Quincy **1** 52-54

Dana, James Dwight (1813-1895), American geologist
Gray, Asa **6** 506-507

DANA, RICHARD HENRY, JR. (1815-1882), American author and lawyer **4** 385-386
Burns, Anthony **3** 151

Dana, Richard Henry, Sr. (1787-1879), American poet and editor
Dana, Richard Henry Jr. **4** 385-386

Danaids, The (play)
Aeschylus **1** 70-72

Danby, 1st Earl of (Thomas Osborne; 1631-1712), English statesman
Buckingham, 2d Duke of **3** 94-95
Charles II **3** 452-454
Shaftesbury, 1st Earl of **14** 135-136

Dance
see Ballet; Modern dance

Dance, The (painting)
Matisse, Henri **10** 336-337

Dance, The (sculpture)
Carpeaux, Jean Baptiste **3** 318-319

Dance in the Forest, A (play)
Soyinka, Wole **14** 358-359

Dance of Death (woodcuts)
Holbein, Hans the Younger **7** 449-450

Dance of Death, The (musical composition)
Honegger, Arthur **7** 472-473

Dance of Death, The (play)
Strindberg, August **14** 509-511
Wedekind, Frank **16** 166-167

Dance of the Earth (painting)
Rivera, Diego **13** 183-184

Dance Repertory Theater (New York City)
Graham, Martha **6** 485-486

Dance Suite (musical composition)
Khachaturian, Aram Ilich **8** 530-531

Dance to Death, The (play)
Lazarus, Emma **9** 260-261

Dance to the Music of Time, A (novel series)
Powell, Anthony **12** 422-423

Dancer (sculpture)
Marini, Marino **10** 260-262

Dancer, The (painting)
Kline, Franz **9** 55

Dancers
see Actors and entertainers—choreographers, dancers

Dancers Practicing at the Bar (painting)
Degas, Hilaire Germain Edgar **4** 461-462

Dances of Death (poem)
Blok, Aleksandr Aleksandrovich **2** 335

Dances with Wolves (film)
Greene, Graham **6** 524-525

Dancing Girl in Repose (painting)
Rivera, Diego **13** 183-184

Dancing Girl of Izu, The (novel)
Kawabata, Yasunari **8** 463-464

Dancing Nudes (fresco)
Pollaiuolo, Antonio **12** 377-378

Dancing on the Ceiling (song)
Rodgers, Richard Charles **13** 234-236

Dandarah (ancient town, Egypt)
Petrie, William Matthew Flinders **12** 261-262

DANDOLO, ENRICO (circa 1107-1205), Venetian doge 1192-1205 **4** 386-387

Dandy Frightening the Squatter, The (story)
Twain, Mark **15** 363-366

Dangeau, Marquis de (Philippe de Courcillon; 1638-1720), French courtier
Saint-Simon, Duc de **13** 436

Dangling Man (novel)
Bellow, Saul **2** 141-143

Daniel, Gabriel (1649-1728); French Jesuit historian
Boucher, François **2** 440-442

Daniel, Book of (Old Testament)
Saadia ben Joseph al-Fayumi **13** 396

Daniel Deronda (novel)
Eliot, George **5** 254-256

Daniel Guggenheim Foundation (aeronautics)
Lindbergh, Charles Augustus **9** 421-423

Daniel in the Lion's Den (painting)
Tanner, Henry Ossawa **15** 102-103

DANIELS, JOSEPHUS (1862-1948), American journalist and statesman **4** 387
Roosevelt, Franklin Delano **13** 277-280

Daniels, W. (pseudonym)
see Wallace-Johnson, Isaac

Danish literature and culture
see Denmark—culture

Danish State Lutheran Church
Kierkegaard, Søren Aabye **8** 547-549

Danites of the Sierras, The (play)
Miller, Joaquin **11** 27-28

Dannoura, Battle of (1185)
Yoritomo, Minamoto **16** 463-464

D'ANNUNZIO, GABRIELE (1863-1938), Italian poet and patriot **4** 388
Carducci, Giosuè **3** 290-291
Valle Inclán, Ramón Maria del **15** 407-408

Danny Deever (poem)
Kipling, Joseph Rudyard **9** 32-33

DANQUAH, JOSEPH B. (1895-1965), Ghanaian nationalist and politician **4** 388-389
Nkrumah, Kwame **11** 408-410

Danrin school (Japanese literature)
Basho, Matsuo **2** 45-48

Danse du Pan Pan au Monico (painting)
Severini, Gino **14** 122

Danse macabre (English version)
Lydgate, John **10** 61-62

Danse macabre (musical composition)
Saint-Saëns, Charles Camille **13** 435-436

Dante (book)
Blake, William **2** 316-318

DANTE ALIGHIERI (1265-1321), Italian poet **4** 389-391
Divine Comedy
see Divine Comedy
influence of
Beckett, Samuel **2** 102-104
Cavalcanti, Guido **3** 382
Chaucer, Geoffrey **3** 482-485
Eliot, Thomas Stearns **5** 258-261, 562
Hugo, Victor Marie **8** 22-25
influenced by
Guinizzelli, Guido **7** 36-37
Ibn al-Arabi, Muhyi al-Din **8** 91
parallels and studies
Attar, Farid ed-Din **1** 359-360
Boccaccio, Giovanni **2** 351-353
Bramante, Donato **2** 493-494
Villani, Giovanni **15** 497-498

Dante and Virgil in Hell (painting)
Delacroix, Ferdinand Victor Eugène **4** 469-471

Dante's Dream (painting)
Rossetti, Dante Gabriel **13** 308-309

DANTON, GEORGES JACQUES (1759-1794), French revolutionary leader **4** 391-393
Aulard, François Victor Alphonse **1** 374
Mathiez, Albert **10** 333-334
Robespierre, Maximilien François Marie Isidore de **13** 199-201
Saint-Just, Louis Antoine Léon de **13** 433

Danton (book)
Belloc, Joseph Hilaire Pierre **2** 141
Mathiez, Albert **10** 333-334

Danton (play)
Rolland, Romain **13** 260

Dantonists (French political faction)
Danton, Georges Jacques **4** 391-393
Robespierre, Maximilien François Marie Isidore de **13** 199-201
Saint-Just, Louis Antoine Léon de **13** 433

Danube (river, Europe)
Caracalla **3** 281-282

Danube Landscape near Regensburg (painting)
Altdorfer, Albrecht **1** 179-180

Danube school (German art)
Altdorfer, Albrecht **1** 179-180
Cranach, Lucas the Elder **4** 289-290

Danubian Confederation (1861)
Kossuth, Louis **9** 88-90

Danza (musical composition)
Gottschalk, Louis Moreau **6** 463-464

Danzas argentinas (musical composition)
Ginastera, Alberto Evaristo **6** 328-329

Daphnae (ancient fortress, Egypt)
Petrie, William Matthew Flinders **12** 261-262

Daphne (mythology)
Bernini, Gian Lorenzo **2** 214-216

Daphné (book)
Vigny, Comte de **15** 494-495

Daphnis and Chloe (ballet)
Chagall, Marc **3** 406-407

Daphnis and Chloe (book; Verlaine)
Bonnard, Pierre **2** 395-396

Daphnis and Chloe (romance; Loungus)
Merezhkovsky, Dmitry Sergeyevich **10** 515-516

Daphnis et Chloë (musical composition)
Ravel, Maurice Joseph **13** 54-55

DAR
see Daughters of the American Revolution

Dar al-Ulum (Cairo)
Abduh ibn Hasan Khayr Allah, Muhammad **1** 16-17

Dara Shikoh (died 1658), Mogul prince
Aurangzeb **1** 377
Shah Jahan **14** 138-139

Darcy, Fitzwilliam (literary character)
Austen, Jane **1** 377-379

Dardanelles (strait, Europe and Turkey)
Alexander the Great **1** 137-141
Catherine the Great **3** 370-372

Darest Thou Now O Soul (poem)
Whitman, Walt **16** 249-251

Daret, Jacques (1427-1470), Flemish painter
Campin, Robert **3** 255

Darfur (province, Sudan)
Gordon, Charles George **6** 448-449

Dargomyzhsky, Aleksandr (1813-1869), Russian composer
Glinka, Mikhail Ivanovich **6** 369-370
Mussorgsky, Modest Petrovich **11** 274-276
Pushkin, Aleksandr Sergeevich **12** 489-491
Rimsky-Korsakov, Nikolai Andreevich **13** 174-175

Darién, Isthmus of
see Panama

Daring Young Man on the Flying Trapeze ... (stories)
Saroyan, William **13** 486-487

DARÍO, RUBÉN (1867-1916), Nicaraguan poet **4** 393-394
Güiráldez, Ricardo **7** 38-39
Ferrer, Gabriel Miró **5** 428
Lorca, Federico García **9** 511-513
Rodó, José Enrique **13** 240-241
Valera y Alcalá Galiano, Juan **15** 403
Vallejo, César Abraham **15** 408-409

DARIUS I (the Great; ruled 522-486 B.C.), king of Persia **4** 394-395
Aeschylus **1** 70-72
Miltiades **11** 42-43
Xerxes **16** 420
Zoroaster **16** 528-530

Darius III (Codomannus, died 330 B.C.), king of Persia 336-330
Alexander the Great **1** 137-141, 124
Ptolemy I **12** 470-472

Darius and the Family of Alexander (painting)
Veronese, Paolo **15** 469-470

Dark Child (novel)
Laye, Camara **9** 257-259

Dark Day (painting)
Bruegel, Pieter the Elder **3** 65-67

Dark Flower, The (novel)
Galsworthy, John **6** 189-190

Dark Huntsman, The (poem)
Heavysege, Charles **7** 246

Dark Laughter (novel)
Anderson, Sherwood **1** 220-221

Dark Lives (stories)
Baroja y Nessi, Pío **2** 15-16

Dark Night of the Soul, The (treatise)
John of the Cross **8** 285

Dark Princess (novel)
Du Bois, William Edward Burghardt **5** 116-118

Darker America (musical composition)
Still, William Grant **14** 455-456

Darkness at Noon (book)
Koestler, Arthur **9** 71-73

Darkwater (literary collection)
Du Bois, William Edward Burghardt **5** 116-118

Darlan, Jean Louis Xavier François (1881-1942), French naval officer and politician
Clark, Mark Wayne **4** 80-81
Laval, Pierre **9** 237-238
Pétain, Henri Philippe **12** 250-252

Darling, Sir Ralph (ruled 1825-31), Australian governor
Sturt, Charles **15** 2-3
Wentworth, William Charles **16** 203-204

Darling of the Gods (play)
Belasco, David **2** 124-125

Darling River (New South Wales)
Burke, Robert O'Hara **3** 142-143
Sturt, Charles **15** 2-3

Darmstadt (city, Germany)
Behrens, Peter **2** 121-122

Darnley, Lord (Henry Stewart; 1545-1567), Scottish nobleman
Leicester, Earl of **9** 312-313
Mary, I **10** 308-309

DARROW, CLARENCE SEWARD (1857-1938), American lawyer **4** 396-397
Bryan, William Jennings **3** 80-82
Debs, Eugene Victor **4** 444-445
Russell, Charles Edward **13** 374-375
see also Scopes trial

D'Artagnan (literary character)
Dumas, Alexandre **5** 136-138

Dartmouth College (Hanover, New Hampshire)
Becker, Carl Lotus **2** 100-101
Holmes, Oliver Wendell **7** 457-458
Nervi, Pier Luigi **11** 346-348
Stefansson, Vilhjalmur **14** 409-410
Thayer, Sylvanus **15** 168-169
Wheelock, Eleazar **16** 222-223

Dartmouth College v. Woodward (legal case; 1819)
Marshall, John **10** 279-281
Story, Joseph **14** 480-481

Darwin, Charles G. (1887-1962), English physicist
Born, Max **2** 420-421

DARWIN, CHARLES ROBERT (1809-1882), English naturalist **4** 397-399
associates
Rosas, Juan Manuel de **13** 290-291
Wallace, Alfred Russel **16** 69-70
influence (literature)
Bjørnson, Bjørnstjerne **2** 299-300
Hardy, Thomas **7** 150-152
Hauptmann, Gerhart Johann Robert **7** 199-201
Jacobsen, Jens Peter **8** 193-194
London, Jack **9** 494-495
Norris, Benjamin Franklin Jr. **11** 427-428
influence (political theory)
Clemenceau, Georges **4** 99-101
Engels, Friedrich **5** 286-288
influence (religion)
Ingersoll, Robert Green **8** 120-121
Osler, William **12** 19-20
Stephen, Leslie **14** 429
influence (science)
Burbank, Luther **3** 129-131
Childe, Vere Gordon **3** 521-522
Mendel, Johann Gregor **10** 483-486
Vries, Hugo de **16** 33-36, 194
influence (social theory)
Hobhouse, Leonard Trelawny **7** 425-426
Veblen, Thorstein Bunde **15** 449-450
influenced by
Banks, Joseph **1** 489-490
Humboldt, Friedrich Heinrich Alexander von **8** 30-31
Rosmini-Serbati, Antonio **13** 296-297
intellectual history of
Eiseley, Loren Corey **5** 232-233
supporters
Galton, Francis **6** 193-194
Gray, Asa **6** 506-507
Huxley, Thomas Henry **8** 77-79
Spencer, Herbert **14** 369-370
see also Evolution, organic; Social Darwinism

Darwin, Erasmus (1731-1802), English physiologist and poet
Darwin, Charles Robert **4** 397-399

Darwin, Francis (1848-1925), English botanist
Darwin, Charles Robert **4** 397-399

Darwin, George Howard (1845-1912), English astronomer and mathematician
Darwin, Charles Robert **4** 397-399

Darwin, Horace (1851-1928), English civil engineer
Darwin, Charles Robert **4** 397-399

Darwin, Leonard (1850-1943), English eugenist
Darwin, Charles Robert **4** 397-399

Darwinism
see Evolution, organic; Social Darwinism

DARWISH, MAHMUD (born 1942), Palestinian poet **4** 399-401

DAS, CHITTA RANJAN (1870-1925), Indian lawyer, poet, and nationalist **4** 401-402
Bose, Subhas Chandra **2** 430-431
Nehru, Motilal **11** 334-335

Dascalzas Reales (convent, Madrid)
Rubens, Peter Paul **13** 339-342

Dasein (philosophy)
Heidegger, Martin **7** 257-258

Daser, Ludwig (1525-1589), German composer
Lassus, Roland de **9** 216-218

Dashti
see Jami

Dashwood sisters (literary characters)
Austen, Jane **1** 377-379

Date (chronology)
Mabillon, Jean **10** 72
Petrie, William Matthew Flinders **12** 261-262
see also Calendar

Datta, Narendranath
see Vivekananda

Dau
see Landau, Lev Davidovich

Daubenton, Louis Jean Marie (1716-?1800), French naturalist
Buffon, Comte de **3** 109-111

DAUBIGNY, CHARLES FRANÇOIS (1817-1878), French painter and etcher **4** 402
Millet, Jean François **11** 31
Mondrian, Piet **11** 101-102
Monet, Claude **11** 102-104

Daubigny, Edmé François (1789-1843), French landscape painter
Daubigny, Charles François **4** 402

DAUDET, ALPHONSE (1840-1897), French novelist and dramatist **4** 402-403

Bizet, Georges **2** 296-297
Flaubert, Gustave **5** 480-482
Turgenev, Ivan Sergeyevich **15** 345-348

Daudi Chwa II, Sir (died 1939), king of Buganda
Mutesa II **11** 277-278

Daugherty, Harry Micajah (1860-1941), American lawyer and politician
Coolidge, John Calvin **4** 217-219

Daughter of Jephthah (painting)
Degas, Hilaire Germain Edgar **4** 461-462

Daughter of Jorio, The (play)
D'Annunzio, Gabriele **4** 388

Daughter of Proteus (poem)
Theocritus **15** 171-172

Daughter of the Air, The (play)
Calderón, Pedro **3** 221-222

Daughter of the Middle Border, A (autobiography)
Garland, Hannibal Hamlin **6** 217-218

Daughters of Cecrops (painting)
Jordaens, Jacob **8** 347-349

Daughters of Charity (religious congregation)
Vincent de Paul **15** 501-502

Daughters of Edward Darley Boit (painting)
Sargent, John Singer **13** 481-482

Daughters of Pelias (play)
Euripides **5** 332-334

Daughters of Revolution (painting)
Wood, Grant **16** 368-369

Daughters of the American Revolution (established 1890)
Anderson, Marian **1** 218-219

DAUMIER, HONORÉ VICTORIN (1808-1879), French lithographer, painter, and sculptor **4** 403-405
Evergood, Philip **5** 345
Van Gogh, Vincent **15** 427-429

Daun-Kinsky Palace (Vienna)
Hildebrandt, Johann Lucas von **7** 380-381

Dauphine (ship)
Verrazano, Giovanni da **15** 470-471

Davaine, Casimir Joseph (1812-1882), French physician
Koch, Heinrich Hermann Robert **9** 69-70

Dave Brubeck Quartet
Brubeck, Dave **3** 59-61

Davenant, Sir William (1606-1668), English poet laureate and dramatist
Dryden, John **5** 106-107

DAVENPORT, JOHN (1597-1670), English Puritan clergyman **4** 405-406
Cotton, John **4** 263-265

D'Avernon, Edgar Vincent, 1st Viscount (1857-1941), English financier and diplomat
Stresemann, Gustav **14** 508-509

DAVID (ruled circa 1010-circa 970 B.C.), Israelite king **4** 406-407
Honegger, Arthur **7** 472-473
Mary **10** 308
Samuel **13** 457-458
Saul **13** 498
Solomon **14** 326-327

DAVID I (1084-1153), king of Scotland **4** 407
Malcolm III **10** 164-165
Stephen **14** 426-427

David II (1324-1371), king of Scotland
Edward III **5** 211-212
Philip VI **12** 277-278
Robert II **13** 194

David, Sir Edgeworth (1858-1934), Australian geologist
Mawson, Douglas **10** 354-355

David, Gerard (circa 1450/60-1523), Dutch painter
Bosch, Hieronymus **2** 426-428

DAVID, JACQUES LOUIS (1748-1825), French painter **4** 407-409
influence of
Delacroix, Ferdinand Victor Eugène **4** 469-471
Peale, Rembrandt **12** 172-173
Prud'hon, Pierre Paul **12** 469
students
Daumier, Honoré Victorin **4** 403-405
Gros **7** 14-15
Ingres, Jean Auguste Dominique **8** 121-123

David, Pierre Jean
see David d'Angers

David (ballet)
Cocteau, Jean **4** 132-133

David (musical composition)
Machaut, Guillaume de **10** 93-94
Milhaud, Darius **11** 17-18

David (play)
Lawrence, David Herbert **9** 247-248

David (sculpture)
Donatello **5** 55-56
Verrocchio, Andrea del **15** 471-472

David (sculpture; Michelangelo)
Agostino di Duccio **1** 86
Leonardo da Vinci **9** 337-340
Michelangelo Buonarroti **11** 2-5
Perugino **12** 245-246

David Balfour (novel)
Stevenson, Robert Louis **14** 446-448

David Copperfield (novel; Dickens)
Dickens, Charles John Huffam **4** 538-541, 369, 370
Fields, W. C. **5** 444

David d'Angers (Pierre Jean David; 1788-1856), French sculptor
Blanqui, Louis Auguste **2** 323-324

David III (book)
Mäkonnen Endalkačäw **10** 161-162

Davideis (epic)
Cowley, Abraham **4** 281-282

Davidsbündler (musical group)
Schumann, Robert Alexander **14** 41-43

Davidson, Thomas (1840-1900), Scottish philosopher and educator
Cohen, Morris Raphael **4** 139-140

DAVIES, ARTHUR BOWEN (1862-1928), American painter **4** 409-410
Flannagan, John Bernard **5** 480
Prendergast, Maurice Brazil **12** 440

Davies, Marion (1897-1961), American film star
Hearst, William Randolph **7** 243-244

Davies (literary character)
Pinter, Harold **12** 317-318

DAVIGNON, VISCOUNT (ETIENNE) (born 1932), an architect of European integration and unity through the Commission of the European Communities **4** 410-411

DAVIS, ALEXANDER JACKSON (1803-1892), American architect **4** 411

DAVIS, ANGELA (Angela Yvonne Davis; born 1944), African American scholar and activist **4** 412-413

DAVIS, ARTHUR VINING (1867-1962), general manager of the Aluminum Company of America (ALCOA) **4** 413-414

DAVIS, BENJAMIN O., SR. (1877-1970), first African American general in the regular United States Armed Services **4** 414-415

Davis, Bette (1908-1989), American actress
Bogart, Humphrey **2** 363-364

DAVIS, HENRY WINTER (1817-1865), American lawyer and politician **4** 415-416
Wade, Benjamin Franklin **16** 38-39

Davis, Jeff (1862-1913), American politician
Tillman, Benjamin Ryan **15** 225-226

DAVIS, JEFFERSON (1808-1889), American statesman, president of the Confederacy 1862-1865 **4** 416-418
biographers
Tate, Allen **15** 116
Cabinet
Benjamin, Judah Philip **2** 163-164
Memminger, Christopher Gustavus **10** 476-477
military strategy
Beauregard, Pierre Gustave Toutant **2** 96-97
Forrest, Nathan Bedford **6** 13-14
Johnston, Joseph Eggleston **8** 323
Lee, Robert Edward **9** 292-294
see also Civil War, United States
opponents
Blair, Francis Preston **2** 313-315
Brown, Joseph Emerson **3** 41-42
Forbes, John **5** 507-508

Lincoln, Abraham **9** 415-418
Soulé, Pierre **14** 351-352
Taylor, Zachary **15** 128-130
Toombs, Robert Augustus **15** 267-268
supporters
Bledsoe, Albert Taylor **2** 324-325
Hill, Benjamin Harvey **7** 386-387
Johnson, Andrew **8** 294-295
Lamar, Lucius Quintus Cincinnatus **9** 170-171
Mason, James Murray **10** 320-321

DAVIS, JOHN (circa 1550-1605), English navigator **4** 419

Davis, John W. (1873-1955), American lawyer and politician
McAdoo, William Gibbs **10** 385-386
Smith, Alfred Emmanuel **14** 284-285

DAVIS, MILES (1926-1991), jazz trumpeter, composer, and small-band leader **4** 419-421

DAVIS, OSSIE (born 1917), African American playwright, actor, and director **4** 421-422
Dee, Ruby **4** 449-452

DAVIS, RICHARD HARDING (1864-1916), American journalist, novelist, and dramatist **4** 422-423
Hearst, William Randolph **7** 243-244
Norris, Benjamin Franklin Jr. **11** 427-428

DAVIS, SAMMY, JR. (1925-1990), African American singer, dancer, and actor **4** 423-424

DAVIS, STUART (1894-1964), American cubist painter **4** 424-425
Gorky, Arshile **6** 458

DAVIS, WILLIAM MORRIS (1850-1934), American geographer and geologist **4** 425-426
Bowman, Isaiah **2** 464-465

Davis Strait (North Atlantic Ocean)
Davis, John **4** 419
Eric the Red **5** 304

Davisson, Clinton Joseph (1881-1958), American physicist
de Broglie, Louis **4** 442-444
Thomson, George Paget **15** 198-199

Davout, Louis Nicholas (1770-1823), French marshal
Bernadotte, Jean Baptiste **2** 205-206

DAVY, SIR HUMPHRY (1778-1829), English chemist and natural philosopher **4** 426-427
Faraday, Michael **5** 380
Gay-Lussac, Joseph Louis **6** 245-246
Stephenson, George and Robert **14** 432-433
Volta, Alessandro **16** 12-14
Young, Thomas **16** 475-476

DAWES, HENRY LAURENS (1816-1903), American politician **4** 427

Dawes Plan (German reparations; 1924)
MacDonald, James Ramsay **10** 84-85
Poincaré, Raymond **12** 366-368
Stresemann, Gustav **14** 508-509
Young, Owen D. **16** 473-474

Dawes Severalty Act (1887)
Dawes, Henry Laurens **4** 427

Dawn (autobiography)
Dreiser, Herman Theodore **5** 98-100

Dawn (black community, Ontario)
Henson, Josiah **7** 311-312

Dawn (novel)
Fuentes, Carlos **6** 141-142

Dawn, The (periodical)
Ben Yehuda, Eliezer **2** 181-182

Dawn O'Hara (novel)
Ferber, Edna **5** 413

Dawn Society (India)
Prasad, Rajendra **12** 433

Dawn songs (poems)
Wolfram von Eschenbach **16** 360-361

Dawning of Music in Kentucky (music collection)
Heinrich, Anthony Philip **7** 261

Dawning, The (poem)
Vaughan, Henry **15** 444-445

Dawn's Wedding Feast (sculpture)
Nevelson, Louise **11** 356-357

DAWSON, WILLIAM LEVI (1899-1990), African American composer, performer, and music educator **4** 427-428

Day and Night (sculpture)
Epstein, Jacob **5** 295-296
Michelangelo Buonarroti **11** 2-5

Day at the Races, A (film)
Marx brothers **10** 303-304

Day, Benjamin Henry (1810-1889), American newspaperman
Beach, Moses Yale **2** 79-80

DAY, DOROTHY (1897-1980), a founder of the Catholic Worker Movement **4** 428-429

Day in the Country, A (symphony)
Fry, William Henry **6** 136-137

Day is Done, The (poem)
Longfellow, Henry Wadsworth **9** 499-500

Day of Death (film)
Eisenstein, Sergei Mikhailovich **5** 240-242

Day of Doom, The (poem)
Wigglesworth, Michael **16** 266-267

Day of Pleasure, A (stories)
Singer, Isaac Bashevis **14** 249-250

Day of the Locust, The (novel)
West, Nathanael **16** 213-214

Day, Thomas (1748-1789), English author
Edgeworth, Maria **5** 205-206

Dayaks (Asian people)
Brooke, James **3** 21-22

DAYAN, MOSHE (1915-1981), Israeli general and statesman **4** 429-431
Meir, Golda **10** 462-463
see also Arab-Israeli wars

DAYANANDA SARASWATI (1824-1883), Indian religious leader **4** 431
Rai, Lala Lajpat **13** 5-6

Daybreak (play)
Kazantzakis, Nikos **8** 466-468

Days, The (autobiography)
Husayn, Taha **8** 61-62

Days and Deeds (poems)
George, Stefan **6** 277-278

Days and Nights (novel)
Simonov, Konstantin Mikhailovich **14** 239-240

Days Before, The (essays)
Porter, Katherine Anne **12** 406-407

Days of Messiah, The (play)
Asch, Shalom **1** 325-326

Days of the Commune, The (play)
Brecht, Bertolt **2** 512-514

Days of the Turbins, The (play)
Bulgakov, Mikhail Afanasievich **3** 117

Days to Come (play)
Hellman, Lillian Florence **7** 267-268

Days without End (play)
O'Neill, Eugene **11** 514-516

Day's Work, The (story)
Kipling, Joseph Rudyard **9** 32-33

Dayton Engineering Laboratories Company (Delco; United States)
Kettering, Charles F. **8** 524-525

Daytona Literary and Industrial School for Training Negro Girls (established 1904)
Bethune, Mary McLeod **2** 241-242

DDT (pesticide)
Knipling, Edward Fred **9** 59-60
Müller, Paul Hermann **11** 241-242

De abajo, Los (novel)
Azuela, Mariano **1** 402

DE ANDRADE, MARIO (Mario Coelho Pinto Andrade; born 1928), Angolan poet, critic, and political activist **4** 434-435

De asse et partibus (book)
Budé, Guillaume **3** 102-103

De augmentis scientiarum (book)
Bacon, Francis **1** 422-424

DE BEAUVOIR, SIMONE (1908-1986), French writer and leader of the modern feminist movement **4** 440-441
Knopf, Blanche Wolf **9** 61-62

De Beers Consolidated Mines (established 1888)
Rhodes, Cecil John **13** 120-122

De bello gallico
see Gallic Wars, Commentaries on the

DE BOW, JAMES DUNWOODY BROWNSON (1820-1867), American editor and statistician **4** 441-442

De Bow's Review (journal)
Fitzhugh, George **5** 474

De Camp, Maria Theresa (Mrs. Charles Kemble; 1774-1838), English actress
Kemble, Frances Anne **8** 491

De casibus virorum illustrium (biography)
Boccaccio, Giovanni **2** 351-353

De causis errorum (book)
Herbert, Edward **7** 324

De civitate Dei
see City of God

De corpore et sanguine Domini (treatise)
Lanfranc **9** 189-190

DE FOREST, LEE (1873-1961), American inventor **4** 459-460
Armstrong, Edwin Howard **1** 302-303
Goddard, Robert Hutchings **6** 376-377

DE GASPERI, ALCIDE (1881-1954), Italian statesman, premier 1945-1953 **4** 462-463

DE GAULLE, CHARLES ANDRÉ JOSEPH MARIE (1890-1970), French general, president 1958-1969 **4** 463-465
colonial policy
Apithy, Sourou Migan **1** 259-260
Eboué, Adolphe Felix Sylvestre **5** 194
Houphouët-Boigny, Felix **7** 519-520
Senghor, Léopold Sédar **14** 106-107
Touré, Sékou **15** 275-277
domestic affairs
Laval, Pierre **9** 237-238
Leclerc, Jacques Philippe **9** 272-273
Monnet, Jean **11** 109-110
Pétain, Henri Philippe **12** 250-252
Pompidou, Georges **12** 389-390
foreign policy
Ben-Gurion, David **2** 160-161
Kennedy, John Fitzgerald **8** 502-506
supporters
Lippmann, Walter **9** 439-440
Malraux, André **10** 178-180

De generatione (book)
Harvey, William **7** 189-190

De genesi ad litteram (book)
Augustine **1** 367-370

De heretico comburendo (statute; England)
Henry IV **7** 292-293

De Humani corporis fabrica ... (book)
Vesalius, Andreas **15** 473-475

De immortalitate animae (book)
Augustine **1** 367-370
Pomponazzi, Pietro **12** 390-391

DE KLERK, FREDRIK WILLEM (born 1936), state president of South Africa (1989-) **4** 466-468

DE KOONING, WILLEM (1904-1997), Dutch-born American painter **4** 468-469
associates
Gorky, Arshile **6** 458
Pollock, Jackson **12** 379-380
influence of
Dubuffet, Jean Philippe Arthur **5** 119-120
Frankenthaler, Helen **6** 56-57
Johns, Jasper **8** 291-293

De la Barra, Francisco (1863-1939), Mexican statesman
Huerta, Victoriano **8** 13-14
Zapata, Emiliano **16** 489-490

De la Huerta rebellion (1923-1924)
Obregón, Álvaro **11** 458-459

De la littérature ... (book)
Staël, Germaine de **14** 391-392

DE LA MADRID HURTADO, MIGUEL (born 1934), president of Mexico (1982-1988) **4** 471-472

De la Mare, Walter John (1873-1956), English poet and novelist
Brooke, Rupert **3** 22-23

De la pirotechnica (encyclopedia)
Biringuccio, Vannoccio **2** 283

DE LA ROCHE, MAZO LOUISE (1879-1961), Canadian author **4** 474-475

De la sagesse (book)
Charron, Pierre **3** 472

De la Warr Pavilion (Boxhill, England)
Mendelsohn, Erich **10** 488

De l'Allemagne (book)
Staël, Germaine de **14** 391-392

De l'Allemagne (essays)
Heine, Heinrich **7** 259-260

DE LEON, DANIEL (1852-1914), American Socialist theoretician and politician **4** 479-480
Hillquit, Morris **7** 393-394

De libero arbitrio (book)
Augustine **1** 367-370
Erasmus, Desiderius **5** 298-300

De l'Influence des passions ... (book)
Staël, Germaine de **14** 391-392

De lingua Latina (book)
Varro, Marcus Terentius **15** 438-439

De Long, George W. (1844-1881), American naval officer
Melville, George Wallace **10** 472

DE L'ORME, PHILIBERT (1510-1570), French architect **9** 519
Lescot, Pierre **9** 354

DE MILLE, AGNES (1905-1993), American dancer, choreographer, and author **4** 486-488

De monarchia (treatise)
Dante Alighieri **4** 389-391

De moneta (treatise)
Nicholas of Oresme **11** 380

De montibus ... (geographical dictionary)
Boccaccio, Giovanni **2** 351-353

De musica (book)
Augustine **1** 367-370
Boethius, Anicius Manlius Severinus **2** 360-361

De natura deorum (essay)
Cicero, Marcus Tullius **4** 55-58

De natura sonoris (musical composition)
Penderecki, Krzysztof **12** 195-197

De oratore (book; Cicero)
Castiglione, Baldassare **3** 360-361
Cicero, Marcus Tullius **4** 55-58
Polykleitos **12** 385-386

De ordine (book)
Augustine **1** 367-370

De otio religioso (book)
Petrarch **12** 259-261

De Profundis (apologia)
Wilde, Oscar Fingall O'Flahertie Wills **16** 272-273

De Profundis (musical composition)
Josquin des Prez **8** 361-363

De Quincey, Thomas (1785-1859), English author
Baudelaire, Charles Pierre **2** 61-63
Musset, Louis Charles Alfred de **11** 271-272

De re metallica (book; Agricola)
Agricola, Georgius **1** 86-87
Biringuccio, Vannoccio **2** 283

De remediis utriusque fortunae (treatise)
Petrarch **12** 259-261

De republica (book; Cicero)
Cicero, Marcus Tullius **4** 55-58
Niebuhr, Barthold Georg **11** 385-386

De rerum natura (poem; Lucretius)
Evelyn, John **5** 343-344
Lucretius **10** 26-27
Virgil **15** 507-510

De Revoire, Paul
see Revere, Paul

De revolutionibus orbium coelestium (book)
Copernicus, Nicolaus **4** 226-227

DE SANCTIS, FRANCESCO (1817-1883), Italian critic, educator, and legislator **4** 505

De sapientia veterum (book)
Bacon, Francis **1** 422-424

DE SMET, PIERRE JEAN (1801-1873), Belgian Jesuit missionary **4** 509-510

De solido intra solidum naturaliter contento dissertationis prodromus
see Prodromus

DE SOTO, HERNANDO (1500-1542), Spanish conqueror and explorer **4** 510-511
Garcilaso de la Vega, Inca **6** 210-211
Velasco, Luis de **15** 450-451

De Stijl (art movement)
Richter, Hans **13** 149-150
Schwitters, Kurt **14** 60-61

De Stijl (art movement)
de Kooning, Willem **4** 468-469
Mies van der Rohe, Ludwig **11** 10-12
Mondrian, Piet **11** 101-102
Oud, Jacobus Johannes Pieter **12** 32
Rietveld, Gerrit Thomas **13** 169
van Doesburg, Theo **15** 421

De Trinitate (book)
Augustine **1** 367-370
Boethius, Anicius Manlius Severinus **2** 360-361

DE VALERA, EAMON (1882-1975), American-born Irish revolutionary leader and statesman **4** 514-515
Collins, Michael **4** 167-168
Schrödinger, Erwin **14** 31-33

De vegetabilibus et plantis (book)
Albertus Magnus **1** 115-116

De veritate (book)
Herbert, Edward **7** 324

De veritate (treatise)
Thomas Aquinas **15** 183-186

De vetula (poem; Ovid)
Ruiz, Juan **13** 358-359

De viris illustribus (book)
Petrarch **12** 259-261
Suetonius Tranquillus, Gaius **15** 13

De Vita Caesarum (biography)
Suetonius Tranquillus, Gaius **15** 13

De vita solitaria (book)
Petrarch **12** 259-261

DE VRIES, HUGO (1848-1935), Belgian botanist in the fields of heredity and the origin of species **4** 516-518

De vulgari eloquentia (treatise)
Dante Alighieri **4** 389-391

Dé Wet, Christian Rudolph (1854-1922), Boer soldier and politician
Roberts, Frederick Sleigh **13** 195-196

Deacon's Masterpiece, The (poem)
Holmes, Oliver Wendell Jr. **7** 458-459

Dead, The (story)
Joyce, James **8** 365-367

Dead Christ (painting)
Holbein, Hans the Younger **7** 449-450
Mantegna, Andrea **10** 215-216

Dead Christ with Angels (painting)
Manet, Édouard **10** 193-194

Dead End (film)
Bogart, Humphrey **2** 363-364

Dead End, The (stories)
Hidayat, Sadiq **7** 377-378

Dead Lecturer, The (poems)
Baraka, Imamu Amiri **1** 498-499

Dead Man Revived ... (painting)
Allston, Washington **1** 176-177

Dead of the Wilderness, The (poem)
Bialik, Hayyim Nahman **2** 262-263

Dead Pan, The (poem)
Browning, Elizabeth Barrett **3** 52-53

Dead Sea Scrolls (ancient manuscripts)
John the Baptist **8** 290
Josephus Flavius **8** 360-361

Dead Secret, The (novel)
Collins, William Wilkie **4** 169-170

Dead Souls (novel; Gogol)
Chagall, Marc **3** 406-407
Gogol, Nikolai **6** 391-393

Deadline at Dawn (film)
Odets, Clifford **11** 470-471

Deadly Game, The (novel)
Dürrenmatt, Friedrich **5** 164-165

Deadwood (city, South Dakota)
Calamity Jane **3** 216

Deadwood Dick
see Love, Nat

Deaf, the
deaf-mutes
Cardano, Geronimo **3** 285-286
Gallaudet, Thomas Hopkins **6** 185
deafness victims
Beethoven, Ludwig van **2** 114-117
Edison, Thomas Alva **5** 206-208
Fauré, Gabriel Urbain **5** 397-398
George III **6** 270-272
Glasgow, Ellen **6** 360-361
Goya y Lucientes, Francisco de Paula José de **6** 476-478
Keller, Helen Adams **8** 479-480
Martineau, Harriet **10** 296-297
Prendergast, Maurice Brazil **12** 440
Ronsard, Pierre de **13** 271-273
Smetana, Bedřich **14** 281-282
Treitschke, Heinrich von **15** 293-294
Vieira, Antônio **15** 492
education of
Gallaudet, Thomas Hopkins **6** 185
Keller, Helen Adams **8** 479-480

DEÁK, FRANCIS (1803-1876), Hungarian statesman **4** 431-432
Andrássy, Julius **1** 222-223
Kossuth, Louis **9** 88-90

DEAKIN, ALFRED (1856-1919), Australian statesman **4** 432-433
Fisher, Andrew **5** 462

Deal in Wheat ... (stories)
Norris, Benjamin Franklin Jr. **11** 427-428

Dealings with the Firm of Dombey and Son (novel)
see Dombey and Son

DEAN, JAMES (James Byron Dean; 1931-1955), American actor and cult figure **4** 433-434
Taylor, Elizabeth Rosemond **15** 124-125

Deane, Henry (died 1503), English prelate, archbishop of Canterbury
Wolsey, Thomas **16** 364-366

DEANE, SILAS (1737-1789), American merchant lawyer and diplomat **4** 435-437
Adams, John **1** 48-51
Franklin, Benjamin **6** 60-64
Lee, Arthur **9** 288-289
Morris, Robert **11** 185-187
Steuben, Frederick William Augustus von **14** 438-439

Dean George Berkeley with His Family and Friends (painting)
Smibert, John **14** 282

Dear Brutus (play)
Barrie, James Matthew **2** 21-22

Dear Judas and Other Poems (literary collection)
Jeffers, John Robinson **8** 236-237

Dearborn, Henry (1751-1829), American politician
Pike, Zebulon **12** 302-304

Dearborn Independent (newspaper)
Baruch, Bernard Mannes **2** 42-43
Ford, Henry **6** 5-6

Dearest Enemy (musical)
Rodgers, Richard Charles **13** 234-236

Death (book)
Maeterlinck, Maurice **10** 125-126

Death (philosophy)
Anaxagoras **1** 208-209
Epicurus **5** 292-294
Jones, Ernest Alfred **8** 331-332

Death (poem; Porteus)
Peale, Rembrandt **12** 172-173

Death and Taxes (verses)
Parker, Dorothy Rothschild **12** 106

Death and the Child (stories)
Crane, Stephen **4** 293-295

Death and the Fool (play)
Hofmannsthal, Hugo von **7** 443-444

Death and the Maiden (musical composition)
Schubert, Franz Peter **14** 35-37

Death Blow (novel)
Aragon, Louis **1** 271-272

Death Comes for the Archbishop (novel)
Cather, Willa Sibert **3** 368-369

Death in a Family (book; Agee)
Barber, Samuel **1** 500-501

Death in the Afternoon (book)
Hemingway, Ernest Miller **7** 274-277

Death in the Making (book)
Capa, Robert **3** 269-271

Death in Venice (novella)
Mann, Thomas **10** 204-207

Death of a Salesman (play)
Miller, Arthur **11** 25-26

Death of Abel, The (oratorio)
Arne, Thomas Augustine **1** 307-308

Death of Artemio Cruz, The (novel)
Fuentes, Carlos **6** 141-142

Death of Cuchulain, The (play)
Yeats, William Butler **16** 445-447

Death of Flowers, The (poem)
Bryant, William Cullen **3** 83-85

Death of God theologies
Altizer, Thomas J. J. **1** 183-184
Gilkey, Langdon Brown **6** 318-319
Rubenstein, Richard L. **13** 343-344

Death of Ivan Ilyich, The (story)
Tolstoy, Leo **15** 262-265

Death of Joseph Bara (painting)
David, Jacques Louis **4** 407-409

Death of Lepeletier de Saint-Fargeau (painting)
David, Jacques Louis **4** 407-409

Death of Major Pearson, The (painting)
Copley, John Singleton **4** 228-230

Death of Marat (painting)
David, Jacques Louis **4** 407-409

Death of Montgomery in the Attack on Quebec (painting)
Trumbull, John **15** 316-317

Death of Pushkin, The (book)
Akhmatova, Anna **1** 96-97

Death of Sardanapalus (painting)
Delacroix, Ferdinand Victor Eugène **4** 469-471

Death of Socrates (painting)
David, Jacques Louis **4** 407-409
West, Benjamin **16** 210-212

Death of the Earl of Chatham (painting)
Copley, John Singleton **4** 228-230

Death of the Gods, The (book)
Merezhkovsky, Dmitry Sergeyevich **10** 515-516

Death of the Heart, The (novel)
Bowen, Elizabeth **2** 462-463

Death of the Hired Man, The (poem)
Frost, Robert Lee **6** 130-133

Death of the Virgin (painting)
Schongauer, Martin **14** 26-28
van der Goes, Hugo **15** 416-417

Death of Titian (verse play)
Hofmannsthal, Hugo von **7** 443-444

Death of Wolfe, The (painting)
West, Benjamin **16** 210-212

Death on the Installment Plan (novel)
Céline, Louis Ferdinand **3** 390-391

Death on the Pale Horse (painting)
West, Benjamin **16** 210-212

Death the Proud Brother (story)
Wolfe, Thomas Clayton **16** 355-356

Death to the Invader (mural)
Siqueiros, David Alfaro **14** 256

Death under Sail (novel)
Snow, Charles Percy **14** 311-312

Deaths and Entrances (poems)
Thomas, Dylan Marlais **15** 188-190

Death's Duel (sermon)
Donne, John **5** 60-61

Deathwatch (play)
Genet, Jean **6** 262-263

DEB, RADHAKANT (1783-1867), Bengali reformer and cultural nationalist **4** 437

Débâcle, La (novel)
Zola, Émile **16** 526-528

DEBAKEY, MICHAEL ELLIS (born 1908), American surgeon **4** 437-438

DEBARTOLO, EDWARD JOHN, SR. and JR., real estate developers who specialized in large regional malls **4** 438-440

Debbie Go Home (book)
Paton, Alan Stewart **12** 134-135

Debit and Credit (novel)
Freytag, Gustav **6** 107-108

Debits and Credits (stories)
Kipling, Joseph Rudyard **9** 32-33

Deborah (oratorio)
Handel, George Frederick **7** 116-119

DE BROGLIE, LOUIS (1892-1987), French physicist **4** 442-444
Bohr, Niels Henrik David **2** 366-368
Born, Max **2** 420-421
Dirac, Paul Adrien Maurice **5** 23-24
Einstein, Albert **5** 228-231
Schrödinger, Erwin **14** 31-33

DEBS, EUGENE VICTOR (1855-1926), American union organizer **4** 444-445
associates
Berger, Victor Louis **2** 189-190
Coxey, Jacob Sechler **4** 286-287
Thomas, Norman Mattoon **15** 191-192
Watson, Thomas Edward **16** 139
opponents
Cleveland, Stephen Grover **4** 108-110
Olney, Richard **11** 504-505
supporters
Darrow, Clarence Seward **4** 396-397
Hillquit, Morris **7** 393-394
Randolph, A. Philip **13** 28-29

Debt (economics)
Crockett, David **4** 314-316
Gallatin, Albert **6** 183-184
Goodyear, Charles **6** 441

Debtors' prisons (England)
Oglethorpe, James Edward **11** 482-483

DEBUSSY, (ACHILLE) CLAUDE (1862-1918), French composer **4** 445-447
critics
Roussel, Albert **13** 328-329
Saint-Saëns, Charles Camille **13** 435-436
influence of
Copland, Aaron **4** 227-228
Falla, Manuel de **5** 372-373
Honegger, Arthur **7** 472-473
Lutoslawski, Witold **10** 52-53
Martinu, Bohuslav **10** 299-300
Messiaen, Olivier **10** 528-529
Milhaud, Darius **11** 17-18
Respighi, Ottorino **13** 103-104
Stravinsky, Igor Fedorovich **14** 502-506
Szymanowski, Karol **15** 67-68

DEBYE, PETER JOSEPH WILLIAM (1884-1966), Dutch-born American physical chemist **4** 447-448
Born, Max **2** 420-421

Debye-Hückel theory (chemistry)
Arrhenius, Svante August **1** 318-320

Decadents (literary group)
Beardsley, Aubrey Vincent **2** 88-89
Gourmont, Remy de **6** 475
Huysmans, Joris Karl **8** 81-82
Laforgue, Jules **9** 160-161
Verlaine, Paul Marie **15** 465-466

Decalogue (Old Testament)
Saadia ben Joseph al-Fayumi **13** 396

Decameron (stories; Boccaccio)
Boccaccio, Giovanni **2** 351-353
Lessing, Gotthold Ephraim **9** 357-359

Decatur (ship)
Farragut, David Glasgow **5** 388-389
Nimitz, Chester William **11** 395-396

DECATUR, STEPHEN (1779-1820), American naval officer **4** 448-449
Lawrence, James **9** 251-252

Decazes, Élie (1780-1860), French statesman
Louis XVIII **9** 535-536

Deccan (region, India)
Ala-ud-din **1** 102-103
Aurangzeb **1** 377
Dupleix **5** 153
Frere, Henry Bartle Edward **6** 100-101
Muhammad bin Tughluq **11** 229
Shah Jahan **14** 138-139

Deccan Education Society (India)
Gokhale, Gopal Krishna **6** 396

Decebalus (died circa 107), king of Dacia
Domitian **5** 52-53

Decembrist Rebellion (1825)
Glinka, Mikhail Ivanovich **6** 369-370
Karamzin, Nikolai Mikhailovich **8** 441-442
Nicholas I **11** 377-378

Decemviri stilitibus judicandis (Roman Republic)
Drusus, Marcus Livius **5** 105-106

Décima (poetic stanza)
Guillén, Nicolás **7** 34-35

Decimus Junius Juvenalis
see Juvenal

Decius (Gaius Messius Quintus Trajanus Decius; 201-251), Roman emperor 249-251
Origen **11** 528-529
Valerian **15** 404-405

Declaration of independence (Israel)
Meir, Golda **10** 462-463

Declaration of Independence (United States)
critics
Dickinson, John **4** 543-544
Douglas, Stephen Arnold **5** 80-82
drafted
Adams, John **1** 48-51
Franklin, Benjamin **6** 60-64
Jefferson, Thomas **8** 238-241
Lee, Richard Henry **9** 291-292
Livingston, Robert R. **9** 462-463
signers (Middle Colonies)
Chase, Samuel **3** 475-476
Franklin, Benjamin **6** 60-64
Hopkinson, Francis **7** 496-497
Morris, Robert **11** 185-187
Rush, Benjamin **13** 364-365
Wilson, James **16** 323-324
Witherspoon, John **16** 346-348
signers (New England)
Adams, John **1** 48-51
Adams, Samuel **1** 55-56
Gerry, Elbridge **6** 282-283
Hancock, John **7** 114-116
Sherman, Roger **14** 185-186
signers (South)
Jefferson, Thomas **8** 238-241
Lee, Richard Henry **9** 291-292
Wythe, George **16** 415

Declaration of Independence, The (book)
Becker, Carl Lotus **2** 100-101

Declaration of Independence, The (painting; Trumbull)
Durand, Asher Brown **5** 156-157

Declaration of Indulgence (1672-1689)
Shaftesbury, 1st Earl of **14** 135-136

Declaration of Love, The (painting)
Fragonard, Jean Honoré **6** 38-39

Declaration of Rights (England; 1689)
James II **8** 207-208
William III **16** 295-296

Declaration of Rights (United States; 1774)
Lee, Richard Henry **9** 291-292
see also Bill of Rights

Declaration of Rights and Privileges (1765)
Dickinson, John **4** 543-544

Declaration of the Independence of the Mind (book)
Rolland, Romain **13** 260

Declaration of the Relationship of the Church to Non-Christian Religions (Vatican II)
Bea, Augustinus **2** 79

Declaration of the Rights of Man (France; 1789)
Bentham, Jeremy **2** 176-178
Houdon, Antoine **7** 516-517
Lafayette, Marquis de **9** 151-152
Louis XVI **9** 534-535
Nariño, Antonio **11** 314-315
Sieyès, Comte Emmanuel Joseph **14** 217-218

Decline and Fall (novel)
Waugh, Evelyn Arthur St. John **16** 145-147

Decline and Fall of the Roman Empire, The (book; Gibbon)
Gibbon, Edward **6** 299-300
Guizot, François Pierre Guillaume **7** 40-41

Decline of Humanism, The (poem)
Blok, Aleksandr Aleksandrovich **2** 335

Decline of the West, The (book; Spengler)
Jeffers, John Robinson **8** 236-237
Spengler, Oswald **14** 372-373

Decoration Day (musical composition)
Ives, Charles Edward **8** 159-160

Decretals
see Canon law; *Liber sextus*

Dedal, Adrian Florenz
see Adrian VI

Dedalus (literary character; Ovid)
Joyce, James **8** 365-367

Dedham (city, Massachusetts)
Sacco and Vanzetti **13** 408-410

Dedication, Feast of
see Chanukah

Deductive method (logic)
Descartes, René **4** 505-508
Hobbes, Thomas **7** 421-423
Zeno of Elea **16** 500

Dee, John (1527-1608), English mathematician
Chancellor, Richard **3** 422
Ortelius, Abraham **12** 8-9

DEE, RUBY (born Ruby Ann Wallace; b. 1924), African American actor **4** 449-452
Davis, Ossie **4** 421-422

Deeds and Good Morals of Wise King Charles V (book)
Christine de Pisan **4** 29-30

Deeds of Emperor Frederick I, The (book)
Otto of Freising **12** 30

Deeds of the Kings of England (book)
William of Malmesbury **16** 297-298

Deephaven (novel)
Jewett, Sarah Orne **8** 256

DEER, ADA E. (born 1935), Native American social worker, activist, and director of Bureau of Indian Affairs **4** 452-454

Deer Park, The (novel)
Mailer, Norman Kingsley **10** 148-150

DEERE, JOHN (1804-1886), American inventor and manufacturer **4** 455

DEERING, WILLIAM (1826-1913), American manufacturer **4** 455-456

Deerslayer, The (novel)
Cooper, James Fenimore **4** 220-223

DEES, MORRIS S., JR. (born 1936), American civil rights attorney **4** 456-457

Defeat, The (play)
Warren, Mercy Otis **16** 120-121

Defectors (Czechoslovakia to United States)
Navratilova, Martina **11** 325-327

Defectors (Union of Soviet Socialist Republics to United States)
Baryshnikov, Mikhail **2** 43-44

Defence of Poetry (book)
Shelley, Percy Bysshe **14** 176-178

Defender of the Holy Sepulcher (title)
Godfrey of Bouillon **6** 379

Defenders, The (television series)
Davis, Ossie **4** 421-422

Defense, United States Department of
Aspin, Les **1** 342-344
Perry, William James **12** 240-242
Weinberger, Casper Willard **16** 177-178
Wilson, Charles Erwin **16** 316-317

Defense and Foreign Representation Agreement (1964)
Jawara, Dauda Kairaba **8** 227-228

Defense League (Norway)
Nansen, Fridtjof **11** 304-305

Defense of Fortified Places, The (essay)
Carnot, Lazare Nicolas Marguerite **3** 313-314

Defense of Himself (pamphlet)
Milton, John **11** 43-46

Defense of the Country (book)
Saicho **13** 426-428

Defense of the Jews (book)
Manasseh ben Israel **10** 183-184

Defenses of the English People (pamphlet)
Milton, John **11** 43-46

Defensor pacis (treatise)
Marsilius of Padua **10** 284

Defensorium (book)
Pomponazzi, Pietro **12** 390-391

Deffence et illustration de la langue française (book)
du Bellay, Joachim **5** 113-114

Definitions (book)
Heron of Alexandria **7** 334-335

Deflagrator (science instrument)
Hare, Robert **7** 152-153

Deflores (literary character)
Middleton, Thomas **11** 8-9

DEFOE, DANIEL (1660-1731), English novelist, journalist, and poet **4** 457-459
Bunyan, John **3** 128-129
Cervantes, Miguel de Saavedra **3** 395-398
ibn Tufayl, Abu Bakr Muhammad **8** 96
Sienkiewicz, Henryk **14** 216-217
Sterne, Laurence **14** 435-437

DEGANAWIDA (also DeKanahwidah; c. 1550-c. 1600), Native American prophet, leader, and statesman **4** 460-461

DEGAS, (HILAIRE GERMAIN) EDGAR (1834-1917), French painter and sculptor **4** 461-462
influence of
Cassatt, Mary **3** 356-357
Glackens, William **6** 355-356
Liebermann, Max **9** 402-403
Prendergast, Maurice Brazil **12** 440
Sickert, Walter Richard **14** 212-213
Toulouse-Lautrec, Henri de **15** 273-274
influenced by
Daumier, Honoré Victorin **4** 403-405
Harunobu, Suzuki **7** 188-189
Ingres, Jean Auguste Dominique **8** 121-123
Utamaro, Kitagawa **15** 397

Degenerate art (Nazi epithet)
Barlach, Ernst **2** 5-6
Beckmann, Max **2** 104-105
Grosz, George **7** 17-18
Hindemith, Paul **7** 399-400
Klee, Paul **9** 47-49
Nolde, Emil **11** 419-420

Degotti, Ignace Eugène Marie (died 1824), French painter
Daguerre, Louis Jacques Mandé **4** 365-366

Dehmel, Richard (1863-1920), German poet and playwright
Schoenberg, Arnold **14** 24-26

Dehn, Siegfried Wilhelm (1799-1858), German music theorist
Glinka, Mikhail Ivanovich **6** 369-370

Dehydrogenases (biochemistry)
Hopkins, Frederick Gowland **7** 491-492
Theorell, Axel Hugo Theodor **15** 176-177

Dei delitti e delle pene (book)
Becarria, Marchese di **2** 97-98

Deianera (literary character)
Sophocles **14** 343-345

Deidamia (opera)
Handel, George Frederick **7** 116-119

Deir el-Bahri temple (Egypt)
Hatshepsut **7** 196-197

Deirdre (novel)
Stephens, James **14** 430-431

Deirdre of the Sorrows (play)
Synge, Edmund John Millington **15** 61-62

Deism (religion)
Allen, Ethan **1** 163-164
Bolingbroke, Viscount **2** 374-375
Buffon, Comte de **3** 109-111
Franklin, Benjamin **6** 60-64
Herbert, Edward **7** 324
Paine, Thomas **12** 66-67
Toland, John **15** 256
see also Altheism; Freethinkers; Theism

Dejection (ode; Coleridge)
Coleridge, Samuel Taylor **4** 154-156
Shelley, Percy Bysshe **14** 176-178
Wordsworth, William **16** 385-388

DEKKER, THOMAS (circa 1572-circa 1632), English playwright and pamphleteer **4** 465-466
Brant, Sebastian **2** 503-504
Ford, John **6** 7-8
Jonson, Ben **8** 343-345
Webster, John **16** 164

DELACROIX, (FERDINAND VICTOR) EUGÈNE (1798-1863), French painter **4** 469-471
associates
Bonington, Richard Parkes **2** 394-395
Hugo, Victor Marie **8** 22-25
Ingres, Jean Auguste Dominique **8** 121-123
influence of (France)
Baudelaire, Charles Pierre **2** 61-63
Cézanne, Paul **3** 400-402
Degas, Hilaire Germain Edgar **4** 461-462
Millet, Jean François **11** 31
Monet, Claude **11** 102-104
Renoir, Pierre Auguste **13** 101-102
Seurat, Georges Pierre **14** 120-122
Van Gogh, Vincent **15** 427-429
influence of (Germany)
Beckmann, Max **2** 104-105
influence of (Switzerland)
Böcklin, Arnold **2** 354-355
Hodler, Ferdinand **7** 434-435
influence of (United States)
Davies, Arthur Bowen **4** 409-410
Marsh, Reginald **10** 276-277
influenced by
Constable, John **4** 208-209
Copley, John Singleton **4** 228-230
Goya y Lucientes, Francisco de Paula José de **6** 476-478
Gros **7** 14-15
Prud'hon, Pierre Paul **12** 469
Veronese, Paolo **15** 469-470

DeLancey, James (1703-1760), American jurist and colonial administrator
DeLancey, Stephen **4** 473

DeLancey, James (1732-1800), American sportsman and politician
Clinton, George **4** 113-114
DeLancey, Stephen **4** 473

DELANCEY, STEPHEN (1663-1741), American merchant and politician **4** 473

DELANY, MARTIN ROBINSON (1812-1885), African American army officer, politician, and judge **4** 473-474

Delaroche, Paul (1797-1856), French painter
Daubigny, Charles François **4** 402
Millet, Jean François **11** 31

Delattre, Roland
see Lassus, Roland de

DELAUNAY, ROBERT (1885-1941), French abstract painter **4** 475-476
Arp, Jean **1** 317-318
Chagall, Marc **3** 406-407
Hofmann, Hans **7** 442-443
Kandinsky, Wassily **8** 420-422
Klee, Paul **9** 47-49
Marc, Franz **10** 231

Delaware (state, United States)
Asbury, Francis **1** 324-325
Clayton, John Middleton **4** 96-97
Dickinson, John **4** 543-544
Minuit, Peter **11** 50
Penn, William **12** 200-202

Delaware Bay (Delaware)
Verrazano, Giovanni da **15** 470-471

Delaware River (Delaware)
Knox, Henry **9** 64

DELBRÜCK, MAX (1906-1981), German-born American molecular biologist **4** 476-478

DELCASSÉ, THÉOPHILE (1852-1923), French statesman **4** 478-479
Poincaré, Raymond **12** 366-368

Delco
see Dayton Engineering Laboratories Co.

Delecluse, Étienne Jean (1781-1863), French art critic and painter
Corot, Jean Baptiste Camille **4** 247-249

Del Fondo (theater, Naples)
Rossini, Gioacchino **13** 311-312

Delft (commune, Netherlands)
Vermeer, Jan **15** 466-467

Delfzijl, Battle of (1591)
Maurice of Nassau **10** 348-349

Delgado, Humberto (died 1965), Portuguese politician
Salazar, António de Oliveira **13** 442-443

Delhi (city, India)
Shah Jahan **14** 138-139

Delhi, siege of
see Sepoy Mutiny (1857-1858)

Delhi University (India)
Radhakrishnan, Sarvepalli **12** 537-538

Delights of the Poet (painting)
Chirico, Giorgio de **4** 4

Deliverance, The (novel)
Glasgow, Ellen **6** 360-361

Della famiglia (book)
Alberti, Leon Battista **1** 113-115

Della pittura (treatise)
Alberti, Leon Battista **1** 113-115

Della Robbia, Luca
see Robbia, Luca della

Della Rovere, Francesco Maria (1490-1538), duke of Urbino
Castiglione, Baldassare **3** 360-361

Della tranquillità dellánimo (treatise)
Alberti, Leon Battista **1** 113-115

DELLINGER, DAVID (born 1915), American pacifist **4** 480-481

DELORIA, VINE, JR. (born 1933), Native American author, poet, and activist **4** 481-484

DELORS, JACQUES (born 1925), French president of the European Commission and chief architect of Western Europe's drive toward market unity by 1992 **4** 484-486

Delphi (city, Greece)
Cleomenes I **4** 103
Gorgias **6** 456

Delphine (novel)
Staël, Germaine de **14** 391-392

DEL PILAR, MARCELO H. (1850-1896), Philippine revolutionary propagandist and satirist **4** 486

Delta (town, Mississippi)
Alcorn, James Lusk **1** 120-121

Deluge, The (journal)
Kuo Mo-jo **9** 133-134

Deluge, The (novel)
Sienkiewicz, Henryk **14** 216-217

Delvile (literary character)
Burney, Fanny **3** 147-148

Del vivir (novel)
Ferrer, Gabriel Miró **5** 428

Demaratus (ruled circa 510-491 B.C.), king of Sparta
Cleomenes I **4** 103

Demea (literary character)
Terence **15** 146-148

Dementia praecox
see Schizophrenia

Demeter (mythology)
Callimachus **3** 235-236

Demetrio e Dolibio (opera)
Rossini, Gioacchino **13** 311-312

Demetrius I (Poliorcetes; 337-283 B.C.), king of Macedon 294-283
Antigonus I **1** 248-249
Seleucus I **14** 92-93

Demetrius II (278?-229 B.C.), king of Macedon 239-229
Aratus **1** 273-274

Demetrius I (Soter; died 150 B.C.), king of Syria 162-150
Judas Maccabeus **8** 374-375

Demetrius (flourished 189-231), bishop of Alexandria
Origen **11** 528-529

Demetrius (drama)
Schiller, Johann Christoph Friedrich von **14** 4-7

Demetrius of Phalerum (Demetrius Phalereus; 345-283 B.C.), Athenian statesman, governor 317-307 B.C.
Menander **10** 477-478

Demian (novel)
Hesse, Hermann **7** 367-369

Demidov, Prince Anatoli Nikolaevich (1813-1870), Russian philanthropist and art patron
Corot, Jean Baptiste Camille **4** 247-249

DEMILLE, CECIL BLOUNT (1881-1959), American film director and producer **4** 488-490
Goldwyn, Samuel **6** 416
Griffith, David Wark **6** 544-545
Lubitsch, Ernst **10** 18-19

DeMille, Henry Churchill (1853-1893), American playwright
Belasco, David **2** 124-125

DEMIREL, SÜLEYMAN (born 1924), Turkish politician, prime minister, and leader of the Justice party **4** 490-493

Democracy (government)
ancient Greece
Alcibiades **1** 119-120
Antisthenes **1** 250-251
Cleisthenes **4** 98-99
Cleon **4** 104-105
Demosthenes **4** 495-496
Pericles **12** 219-221, 366
Solon **14** 327-328
England
Lecky, William Edward Hartpole **9** 271-272
Maine, Henry James Sumner **10** 152
Salisbury, 3d Marquess of **13** 448-449
France
Gobineau, Comte de **6** 375-376
Montalembert, Comte de **11** 118-119
Napoleon III **11** 310-312
papal policy
Leo XIII **9** 334-336
Pius X **12** 336-337
Pius XI **12** 337-339
studies on
Acton, John Emerich Edward Dalberg **1** 38
Beneš, Edward **2** 155-157
Giddings, Franklin Henry **6** 307-308
Hobhouse, Leonard Trelawny **7** 425-426
Lowell, James Russell **10** 14-15
Martineau, Harriet **10** 296-297
Tocqueville, Alexis Charles Henri Maurice Clérel de **15** 250-251
Turner, Frederick Jackson **15** 350-351
United States
Dewey, John **4** 520-523
Merriam, Charles Edward **10** 518-519
Pound, Ezra Loomis **12** 415-417
see also Absolutism; Constitutional government; Fascism; Monarchy, constitutional; Totalitarianism

Democracy (novel)
Adams, Herbert Baxter **1** 47

Democracy, parliamentary (government)
Chulalongkorn **4** 43-45
Pridi Phanomyong **12** 449

Democracy, socialist (government)
Tito, Marshal **15** 244-246

Democracy as a Way of Life (book)
Bode, Boyd Henry **2** 355-356

Democrata party (Philippines)
Recto, Claro M. **13** 69-70

Démocrates Camerounais party (Cameroon)
Ahidjo, Ahmadou **1** 89-90

Democratic Conservative party (Romania)
Titulescu, Nicolae **15** 246-247

Democratic Justice Party (South Korea)
Roh Tae Woo **13** 253-255

Democratic Labour party (Australia)
Mannix, Daniel **10** 210
Santamaria, Bartholomew Augustine **13** 473-474

Democratic Left (Ecuador)
Borja Cevallos, Rodrigo **2** 417-418

Democratic party (Albania)
Berisha, Sali **2** 195-197

Democratic party (Botswana)
Masire, Quett Ketumile **10** 318-319

Democratic party (Germany)
Schacht, Hjalmar Horace Greeley **13** 518-519

Democratic party (Uganda)
Kiwanuka, Benedicto Kagima Mugumba **9** 46-47
Mutesa II **11** 277-278
Obote, Apolo Milton **11** 457

Democratic party (United States)
Chicago convention (1968)
Daley, Richard J. **4** 373-375
Humphrey, Hubert Horatio Jr. **8** 34-36
Rubin, Jerry **13** 344-346
Seale, Robert George **14** 77-78
donkey symbol
Nast, Thomas **11** 318-319
leaders (Arizona)
Babbitt, Bruce Edward **1** 408-410
leaders (Arkansas)
Caraway, Hattie Wyatt **3** 284-285
Clinton, William Jefferson **4** 117-119
McClellan, John Little **10** 392-393
leaders (Atlanta)
Jackson, Maynard Holbrook Jr. **8** 176-178
leaders (Baltimore)
Mfume, Kweisi **10** 539-542
leaders (California)
Boxer, Barbara **2** 465-468
Bradley, Tom **2** 484-485
Feinstein, Dianne **5** 407-408
Panetta, Leon E. **12** 84-85

Roybal-Allard, Lucille **13** 332-334
Waters, Maxine **16** 132-134
leaders (Chicago)
Byrne, Jane **3** 190-191
Daley, Richard J. **4** 373-375
Jackson, Jesse Louis **8** 174-176
leaders (Colorado)
Baca-Barragán, Polly **1** 412-414
Campbell, Ben Nighthorse **3** 252-253
Hart, Gary W. **7** 182-184
Schroeder, Patricia Scott **14** 33-35
leaders (Connecticut)
Acheson, Dean Gooderham **1** 37-38
Welles, Gideon **16** 188-190
leaders (Florida)
Pepper, Claude Denson **12** 205-206
Rohde, Ruth Bryan Owen **13** 252-253
leaders (Georgia)
Bond, Julian **2** 386-387
Carter, James Earl **3** 339-342
McAdoo, William Gibbs **10** 385-386
Nunn, Sam **11** 443-444
Young, Andrew Jackson Jr. **16** 467-469
leaders (Illinois)
Altgeld, John Peter **1** 180-182
Daley, Richard J. **4** 373-375
Mosely-Braun, Carol **11** 199-200
Simon, Paul **14** 238-239
Stevenson, Adlai Ewing **14** 445-446
leaders (Louisiana)
Long, Huey Pierce **9** 496-497
Soulé, Pierre **14** 351-352
White, Edward Douglass **16** 230-231
leaders (Maine)
Mitchell, George John **11** 56-58
Muskie, Edmund Sixtus **11** 269-271
leaders (Maryland)
Mikulski, Barbara **11** 13-15
leaders (Massachusetts)
Bancroft, George **1** 483-484
Dukakis, Michael **5** 130-133
Kennedy, Edward M. **8** 500-502
McCormack, John William **10** 399-400
Olney, Richard **11** 504-505
O'Neill, Thomas P. **11** 517-519
White, Kevin H. **16** 231-232
leaders (Michigan)
Young, Coleman Alexander **16** 470-471
leaders (Minnesota)
Humphrey, Hubert Horatio Jr. **8** 34-36
McCarthy, Eugene Joseph **10** 386-388
leaders (Mississippi)
Hamer, Fannie Lou **7** 93-94
Henry, Aaron **7** 306-307
leaders (Missouri)
Atchison, David Rice **1** 357-358
Gephardt, Richard Andrew **6** 278-280
leaders (Nebraska)
Kerrey, J. Robert **8** 521-522
leaders (New Jersey)
Rodino, Peter Wallace Jr. **13** 238-239
leaders (New Mexico)
Chávez, Dennis **3** 488-489
leaders (New York City)
Dinkins, David **5** 15-18
Powell, Adam Clayton Jr. **12** 421-422
Rangel, Charles B. **13** 31-32
leaders (New York State)
Chisholm, Shirley Anita St. Hill **4** 7-9
Corning, Erastus **4** 238-239
Cuomo, Mario Matthew **4** 338-339
Farley, James A. **5** 381-383
Ferraro, Geraldine **5** 426-428
Hewitt, Abram Stevens **7** 371-372
Koch, Edward I. **9** 68-69
Marcy, William Learned **10** 247-248
Moynihan, Daniel Patrick **11** 216-218
Powell, Adam Clayton Jr. **12** 421-422
Roosevelt, Eleanor **13** 275-277
Seymour, Horatio **14** 126-127
Smith, Alfred Emmanuel **14** 284-285
Wagner, Robert Ferdinand Jr. **16** 44-45
Wagner, Robert Ferdinand **16** 43
leaders (Ohio)
Pendleton, George Hunt **12** 198
Stanton, Edwin McMasters **14** 401-402
leaders (Oregon)
Morse, Wayne L. **11** 193-194
leaders (Pennsylvania)
Gray, William H. III **6** 510-511
leaders (Puerto Rico)
Velázquez, Nydia Margarita **15** 456-459
leaders (South Dakota)
McGovern, George Stanley **10** 412-414
leaders (South Carolina)
Jackson, Jesse Louis **8** 174-176
Thurmond, James Strom **15** 214-215
leaders (Tennessee)
Gore, Albert Jr. **6** 452-453
Kefauver, Carey Estes **8** 472-474
Rayburn, Samuel Taliaferro **13** 61-62
leaders (Texas)
Bentsen, Lloyd Millard **2** 180-181
Connally, John Bowden Jr. **4** 202-204
Richards, Ann Willis **13** 133-134
leaders (Virginia)
Ruffin, Edmund **13** 354-355
Wilder, Lawrence Douglas **16** 274-276
leaders (Vermont)
Douglas, Stephen Arnold **5** 80-82
Kunin, Madeleine May **9** 130-131
leaders (Washington)
Foley, Tom **5** 499-501
Hansen, Julia Butler **7** 132-133
Ray, Dixy Lee **13** 56-57
leaders (Wisconsin)
Aspin, Les **1** 342-344
Proxmire, William **12** 467-468
Walsh, Thomas James **16** 85-86
machines
Cameron, Simon **3** 246-247
Curley, James Michael **4** 344-345
Hague, Frank **7** 63-64
Murphy, Charles Francis **11** 259-260
Tweed, William Marcy **15** 366-367
national committee
Brown, Ronald H. **3** 44-47
Strauss, Robert Schwarz **14** 501-502
Populists
see Populist party (United States)
presidential candidates
Dukakis, Michael **5** 130-133
Gephardt, Richard Andrew **6** 278-280
Glenn, John Herschel Jr. **6** 365-367
Hart, Gary W. **7** 182-184
Humphrey, Hubert Horatio Jr. **8** 34-36
Jackson, Jesse Louis **8** 174-176
Kefauver, Carey Estes **8** 472-474
Kennedy, Edward M. **8** 500-502
Kerrey, J. Robert **8** 521-522
Mondale, Walter. F. **11** 97-99
Muskie, Edmund Sixtus **11** 269-271
Simon, Paul **14** 238-239
presidents (20th century)
Carter, James Earl **3** 339-342
Clinton, William Jefferson **4** 117-119
see also Statesmen and political leaders, American—presidents
Reconstruction policy
Gordon, John Brown **6** 449-450
Polk, Leonidas Lafayette **12** 376-377
Tillman, Benjamin Ryan **15** 225-226
slavery issue
Chase, Salmon Portland **3** 473-475
Clay, Henry **4** 94-96
Douglas, Stephen Arnold **5** 80-82
Lincoln, Abraham **9** 415-418
Polk, James Knox **12** 374-376
Seymour, Horatio **14** 126-127
Tilden, Samuel Jones **15** 222-223
Tourgée, Albion Winegar **15** 277-278
Vallandigham, Clement Laird **15** 406-407
Walker, Robert John **16** 67-68
strategists
Farley, James A. **5** 381-383
Strauss, Robert Schwarz **14** 501-502
supporters
Bowers, Claude Gernade **2** 463
Creel, George **4** 304-305
Hearst, William Randolph **7** 243-244

Schlesinger, Arthur Meier Jr. **14** 13-15
Thomas, Norman Mattoon **15** 191-192
unit rule (1912)
Baker, Newton Diehl **1** 451
see also Jacksonian Democracy
vice presidents
Gore, Albert Jr. **6** 452-453

Democratic Republic of Vietnam
see Vietnam, North

Democratic Republican party (South Korea)
Park, Chung Hee **12** 99-102

Democratic Review (magazine)
Brownson, Orestes Augustus **3** 57-58

Democratic Union of the Algerian Manifesto (political party)
Abbas, Ferhat **1** 6-7

Democratic Unionist party (Northern Ireland)
Paisley, Ian K. **12** 67-69

Democratic Vistas (book)
Whitman, Walt **16** 249-251

Democratic-Farmer-Labor party (United States)
McCarthy, Eugene Joseph **10** 386-388
Mondale, Walter. F. **11** 97-99

Democratic-Republican party (United States)
Connecticut
Welles, Gideon **16** 188-190
Georgia
Crawford, William Harris **4** 299-300
Massachusetts
Adams, Samuel **1** 55-56
Story, Joseph **14** 480-481
New York
Clinton, DeWitt **4** 112-113
Genet, Edmond Charles **6** 261-262
Livingston, Robert R. **9** 462-463
Van Buren, Martin **15** 410-411
North Carolina
Macon, Nathaniel **10** 114-115
opponents
see Federalist party (United States)
Pennsylvania
Duane, William **5** 109
presidential nominees
Burr, Aaron **3** 156-159
Clinton, George **4** 113-114
Jefferson, Thomas **8** 238-241
Madison, James **10** 121-123
Monroe, James **11** 111-113
South Carolina
Hayne, Robert Young **7** 231-232
Tennessee
Benton, Thomas Hart **2** 178-179
Virginia
Pendleton, Edmund **12** 197-198
Taylor, John **15** 126
Tucker, George **15** 332-333
Tyler, John **15** 368-369

Democrazia Christiana
see Christian Democratic party (Italy)

DEMOCRITUS (circa 494-circa 404 B.C.), Greek natural philosopher **4** 493-494
Epicurus **5** 292-294
Santayana, George **13** 475-477
Zwingli, Huldreich **16** 537-538

Demodokos (literary character)
Homer **7** 465-467

Demography (social science)
Carr-Saunders, Alexander Morris **3** 333-334
Quételet, Lambert Adolphe Jacques **12** 510-511

Demoiselles d'Avignon, Les (painting)
Picasso, Pablo **12** 292-295

DEMOIVRE, ABRAHAM (1667-1754), Franco-English mathematician **4** 494-495

Demon, The (poem)
Lermontov, Mikhail Yurievich **9** 352-353

Demonax (book)
Lucian **10** 25-26

Demonomania of Witches, The (book)
Bodin, Jean **2** 356-357

Demos (literary character)
Aristophanes **1** 293-294

DEMOSTHENES (384-322 B.C.), Greek orator **4** 495-496
Alexander the Great **1** 137-141, 125
Cleon **4** 104-105
Isocrates **8** 151
Philip II **12** 269-271
Wolf, Friedrich August **16** 352-353

Demotikistes (Greek literature school)
Palamas, Kostes **12** 70

DEMPSEY, JACK (William Harrison Dempsey; 1895-1983), American boxer **4** 496-497

DEMUTH, CHARLES (1883-1935), American painter **4** 497-498
Sheeler, Charles **14** 170-171

Demythologizing (theology)
Bultmann, Rudolf Karl **3** 119-120
Harnack, Adolf von **7** 160
Jaspers, Karl **8** 225-226

Denby, Edwin L. (1870-1929), American statesman
Walsh, Thomas James **16** 85-86

Dene Nation (Canadian Indians)
Erasmus, Georges Henry **5** 300-301

DENG XIAOPING (Teng Hsiao-p'ing; 1904-1997), the most powerful leader in the People's Republic of China (PRC) in the 1970s **4** 498-500
Jiang Qing **8** 256-260

Denham, Dixon (1786-1828), Scottish explorer
Clapperton, Hugh **4** 72-73

Denham, Sir John (1615-1669), English poet
Pope, Alexander **12** 395-397

Denial of St. Peter (painting)
La Tour, George de **9** 222

Denikin, Anton Ivanovich (1872-1947), Russian general
Kolchak, Aleksandr Vasilievich **9** 77-78

Denis, Acolyte (literary character)
Beti, Mongo **2** 242-243

Denis Haggarty's Wife (story)
Thackeray, William Makepeace **15** 159-161

Denis, Maurice (1870-1943), French painter
Bonnard, Pierre **2** 395-396
Maillol, Aristide **10** 150-151
Puvis de Chavannes, Pierre **12** 492-493
Vuillard, Jean Édouard **16** 36

Denishawn School of Dancing (established 1914)
St. Denis, Ruth **13** 430-431

Denkart (Zoroastrian book)
Zoroaster **16** 528-530

DENKTASH, RAUF (born 1924), president of the Turkish Republic of Northern Cyprus (1985-) **4** 500-502

Denkyera Empire (West Africa)
Anokye, Okomfo **1** 242-243

Denmark (kingdom, Europe)
and Scandinavian union
Margaret of Denmark **10** 250-252
Austro-Prussian war (1864)
Moltke, Helmuth Karl Bernard von **11** 90-91
culture (literature)
Andersen, Hans Christian **1** 212-214
Dinesen Blixen-Finecke, Karen **5** 13-14
Jacobsen, Jens Peter **8** 193-194
Nexø, Martin Anderson **11** 372
culture (music)
Buxtehude, Dietrich **3** 185-186
Nielsen, Carl August **11** 388-389
invasions of England
Alfred **1** 151-153
Canute I, the Great **3** 266-269
Edward the Elder **5** 219-220
Ethelred the Unready **5** 327
Olaf, II **11** 493-494
Swedish wars
Charles XII **3** 464-466
Gustavus I **7** 42-43
Gustavus II **7** 43-45
Gustavus III **7** 45-46
Oxenstierna, Axel Gustafsson **12** 44-45

Denn du wirst meine Seele nicht in der Hölle lassen (musical composition)
Bach, Johann Sebastian **1** 416-419

Dennis, Ruth
see St. Denis, Ruth

Denshwai incident (Egypt, 1906)
Cromer, 1st Earl of **4** 317

Density 21.5 (musical composition)
Varèse, Edgard **15** 432-433

Dent du Midi (painting)
Kokoschka, Oskar **9** 75-76

Dentist, The (engraving)
Lucas van Leyden **10** 20-21

Dentistry (medical science)
Morton, William Thomas Green **11** 198-199
Rush, Benjamin **13** 364-365
Wells, Horace **16** 196

Dentists
see Scientists—dentists

Denver (city, Colorado)
Tabor, Horace Austin Warner **15** 70

Denver Chamber Orchestra
Falletta, JoAnn **5** 373-375

DEODORO DA FONSECA, MANOEL (1827-1892), Brazilian statesman, president 1890-1891 **4** 502
Barbosa, Ruy **1** 503-504
Peixoto, Floriano **12** 188-189

Deoxycorticosterone (steroid)
Reichstein, Tadeus **13** 85-87

Deoxyribonucleic acid (DNA)
Baltimore, David **1** 477-478
Berg, Paul **2** 187-189
Chargaff, Erwin **3** 444-445
Crick, Francis Harry Crompton **4** 310
Franklin, Rosalind Elsie **6** 67-68
Hershey, Alfred Day **7** 343-345
Khorana, Har Gobind **8** 537-538
Kornberg, Arthur **9** 85-87
Nirenberg, Marshall Warren **11** 399-400
Northrop, John Howard **11** 430-431
Singer, Maxine **14** 251-252
Todd, Alexander **15** 251-253 499
Watson, James Dewey **16** 137-138

Department store (retail business)
Field, Marshall **5** 440-441
Stewart, Alexander Turney **14** 448-449
Straus, Isidor **14** 496
see also Chain store

Departmental (poem)
Frost, Robert Lee **6** 130-133

Departmental Ditties (poems)
Kipling, Joseph Rudyard **9** 32-33

Departure (triptych)
Beckmann, Max **2** 104-105

Departure and the Return, The (painting)
Cole, Thomas **4** 151-152

Dephlogisticated air
see Oxygen

Deposition (painting)
Angelico **1** 235-236
Bouts, Dirk **2** 458-459
Lorenzetti, Pietro and Ambrogio **9** 517-518
Massys, Quentin **10** 325-326
Pontormo **12** 394-395
Rosso, Il **13** 312-313
Weyden, Rogier van der **16** 219-221

Deposition (sculpture)
Goujon, Jean **6** 466-467
Pilon, Germain **12** 305

Depot of Charts and Instruments
see Naval Observatory and Hydrographic Office (United States)

Depressed Classes Institute of Bombay (India)
Ambedkar, Bhimrao Ramji **1** 190-191

Depression, Great (economics; United States)
administration policies
see Hoover, H.; New Deal; Roosevelt, F.D.
African Americans and
Divine, Father **5** 29-32
crime in
Dillinger, John **5** 9
in literature
Agee, James **1** 78-79
Dos Passos, John Roderigo **5** 69-71
Ford, John **6** 7-8
Steinbeck, John Ernst **14** 416-417
industry in
Chrysler, Walter Percy **4** 36-37
Durant, William Crapo **5** 158
Ford, Henry **6** 5-6
Insull, Samuel **8** 130
Sikorsky, Igor **14** 223-224
photographs from
Lange, Dorothea **9** 193-194
Mydans, Carl **11** 283-284
stock market crash (1929)
Coolidge, John Calvin **4** 217-219
Hoover, Herbert Clark **7** 483-485
Morgan, John Pierpont II **11** 165
Silliman, Benjamin **14** 229-230

Depression, Great (economics; world)
Argentina
Irigoyen, Hipólito **8** 139-140
Justo, Agustin Pedro **8** 396
Australia
Chifley, Joseph Benedict **3** 518
Lang, John Thomas **9** 192-193
Lyons, Joseph Aloysius **10** 69-70
Scullin, James Henry **14** 73
Belgium
Albert I **1** 112
Canada
Aberhart, William **1** 26-27
Bennett, Richard Bedford **2** 171-172
Callaghan, Edward Morley **3** 229-230
Woodsworth, James Shaver **16** 376
Chile
Ibáñez del Campo, Carlos **8** 88
Cuba
Machado y Morales, Gerardo **10** 92-93
England
MacDonald, James Ramsay **10** 84-85
Germany
Hindenburg, Paul Ludwig Hans von Beneckendorff und von **7** 400-401
Hitler, Adolf **7** 417-420
Hungary
Horthy de Nagybánya, Nicholas **7** 510-512
Italy
Mussolini, Benito **11** 272-274
Peru
Leguía y Salcedo, Augusto Bernardino **9** 305-306
South Africa
Malan, Daniel Francois **10** 163-164
Uruguay
Terra, Gabriel **15** 154-155

Depression Tityrus (literary character)
Frost, Robert Lee **6** 130-133

Depressions and panics (United States)
1819 (panic)
Monroe, James **11** 111-113
1823 (panic)
Fleming, Sandford **5** 485-486
1837 (panic)
Biddle, Nicholas **2** 264-265
Dana, Charles Anderson **4** 384-385
Duane, William **5** 109
Evans, George Henry **5** 337-338
Forbes, Robert Bennet **5** 509-510
Harrison, William Henry **7** 180-181
Hayne, Robert Young **7** 231-232
McCormick, Cyrus Hall **10** 400-401
Miller, William **11** 30-31
Peabody, George **12** 168
Tappan brothers **15** 105-106
Van Buren, Martin **15** 410-411
1855 (panic)
Fargo, William George **5** 380-381
1857 (panic)
Donnelly, Ignatius **5** 62
McCulloch, Hugh **10** 404-405
McKay, Donald **10** 416-417
Peabody, George **12** 168
1869 (panic)
Gould, Jay **6** 470-472
1873 (panic)
Cooke, Jay **4** 215-216
Garrett, John Work **6** 225
Goodnight, Charles **6** 439
Gould, Jay **6** 470-472
Mahone, William **10** 147-148
1873-1879 (depression)
Carnegie, Andrew **3** 309-312
Drew, Daniel **5** 101-102
Grant, Ulysses Simpson **6** 492-494
1880s (depression)
Cleveland, Stephen Grover **4** 108-110
1893 (panic)
Frick, Henry Clay **6** 108-109
Jones, Samuel Milton **8** 342-343
Morgan, John Pierpont **11** 163-165
Tabor, Horace Austin Warner **15** 70
Taft, Lorado **15** 75-76
Young, Owen D. **16** 473-474

1893-1896 (depression)
Carnegie, Andrew **3** 309-312
Cleveland, Stephen Grover **4** 108-110, 44
Coxey, Jacob Sechler **4** 286-287
1901 (panic)
Schiff, Jacob Henry **14** 2-3
1907 (panic)
Morgan, John Pierpont **11** 163-165
Morgan, John Pierpont II **11** 165
Taft, William Howard **15** 78-81
Warburg, Paul Moritz **16** 111-112
Westinghouse, George **16** 215
1920 (panic)
Durant, William Crapo **5** 158
Rosenwald, Julius **13** 293
1929
see Depression, Great (United States)

Depth psychology (social science)
Jung, Carl Gustav **8** 388-389

Der Krieg (etching)
Dix, Otto **5** 33-34

Déracinés, Les (novel)
Barrès, Auguste Maurice **2** 20-21

DERAIN, ANDRÉ (1880-1954), French painter **4** 503
Matisse, Henri **10** 336-337
Stein, Gertrude **14** 414-415
Vlaminck, Maurice **16** 6

Derby, Lord (Laurence Shirley; 1720-1760), 4th Earl of Ferrers (Normandy)
Burgoyne, John **3** 137-138

Derby, 1st Earl of (Thomas Stanley; 1435?-1504), English statesman
Richard III **13** 132-133

Derby, 14th Earl of (E.G.G. Smith Stanley; 1799-1869), English statesman
Disraeli, Benjamin **5** 27-29
Gladstone, William Ewart **6** 357-360
Victoria **15** 485-487

Derby, 15th Earl of (E.H. Smith Stanley; 1826-1893), English statesman
Salisbury, 3d Marquess of **13** 448-449

Dernier chant du pélerinage d'Harold, Le (poem)
Lamartine, Alphonse Marie Louis de **9** 173-175

Dernier Chouan, Le (novel)
Balzac, Honoré de **1** 478-480

Dernière idole, La (play)
Daudet, Alphonse **4** 402-403

DERRIDA, JACQUES (born 1930), French philosopher **4** 503-505

Derry, 4th Earl of
see Hervey, Frederick Augustus

Deruet, Claude (1588-1660), French painter
Claude Lorrain **4** 89-90

Dervish (Islamic religious order)
Hassan, Muhammad Abdille **7** 194-195
Mahmud II **10** 145-147
Rumi, Jalai ed-Din **13** 362-363

Des Moines River (Iowa)
Frémont, John Charles **6** 97-98

Desargues, Gérard (1593-1662), French mathematician
Guarini, Guarino **7** 25-26

Desastre, El (autobiography)
Vasconcelos, José **15** 443-444

Désastre de Lisbonne, Le (poem)
Voltaire **16** 14-16

Desastres de la guerra, Los (etching)
Goya y Lucientes, Francisco de Paula José de **6** 476-478

Desault, Pierre Joseph (1744-1795), French surgeon
Bichat, Marie François Xavier **2** 263-264

DESCARTES, RENÉ (1596-1650), French philosopher and mathematician **4** 505-508
critics
Clarke, Samuel **4** 88
Condillac, Étienne Bonnot de **4** 194-195
Cudworth, Ralph **4** 331
Frege, Gottlob **6** 93-94
Hobbes, Thomas **7** 421-423
Vico, Giambattista **15** 480-481
influence of
Bayle, Pierre **2** 77-78
Beckett, Samuel **2** 102-104
Comte, Auguste **4** 189-191
Cousin, Victor **4** 273-274
Huxley, Thomas Henry **8** 77-79
Malebranche, Nicolas **10** 166-167
Spinoza, Baruch **14** 381-383
mathematics
Fermat, Pierre de **5** 421-422
Huygens, Christiaan **8** 79-81
Newton, Isaac **11** 369-372
Witt, Johan de **16** 348-349
see also Cartesianism (philosophy)

Descendant, The (novel)
Glasgow, Ellen **6** 360-361

Descent from the Cross (painting)
Fouquet, Jean **6** 31
Rubens, Peter Paul **13** 339-342

Descent of Man ... (book; Darwin)
Darwin, Charles Robert **4** 397-399
Jacobsen, Jens Peter **8** 193-194

Deschamps, Eustache (1340?-?1407), French poet
Machaut, Guillaume de **10** 93-94

Descriptive geometry
see Geometry—descriptive

Descriptive Sketches (poem)
Wordsworth, William **16** 385-388

Desde mi celda, cartas literarias (letters)
Bécquer, Gustavo Adolfo Dominguez **2** 107-108

Desdemona (musical character)
Verdi, Giuseppe Fortunino Francesco **15** 463-465

Desecration of My Kingdom (autobiography)
Mutesa II **11** 277-278

Deseret, University of
see Utah, University of

Desert Fox
see Rommel, Erwin

Desert Incident, A (play)
Buck, Pearl Sydenstricker **3** 91-93

Desert Music (poems)
Williams, William Carlos **16** 308-309

Desert of Love, The (novel)
Mauriac, François **10** 347-348

Desert Places (poem)
Frost, Robert Lee **6** 130-133

Desert Trails of Atacama (book)
Bowman, Isaiah **2** 464-465

Deserted Village, The (poem)
Goldsmith, Oliver **6** 411-413

Déserts (musical composition)
Varèse, Edgard **15** 432-433

Desgodetz, Antoine (1653-1728), French architect
Gabriel, Ange Jacques **6** 160-161

Deshabandhu (Indian title)
Das, Chitta Ranjan **4** 401-402

Deshays, Jean Baptiste (1729-1765), French painter
Boucher, François **2** 440-442

Desiccated Embryos (musical composition)
Satie, Erik **13** 494-495

Desiderio da Settignano
see Settignano, Desiderio da

Desiderius (756-774), king of the Lombards
Charlemagne **3** 445-447

Desiderius (abbot)
see Victor III

Design (poem)
Frost, Robert Lee **6** 130-133

Design for Living (play)
Coward, Noel **4** 279-280

Designers
clothing
Armani, Giorgio **1** 299-301
Ashley, Laura **1** 332-333
Carnegie, Hattie **3** 313
Chanel, Coco **3** 429
Claiborne, Liz **4** 68-69
Dior, Christian **5** 22
Erté **5** 314-316
Gaultier, Jean Paul **6** 239-240
Gigli, Romeo **6** 312
Johnson, Betsey **8** 295-296
Karan, Donna **8** 442-444
Klein, Calvin **9** 50-52
Lagerfeld, Karl **9** 161-162
Lauren, Ralph **9** 228-229
Mizrahi, Isaac **11** 66-67
von Furstenberg, Diane **16** 20-21
Westwood, Vivienne **16** 217-218

furniture
Ashley, Laura **1** 332-333
Erté **5** 314-316
Mackintosh, Charles Rennie **10** 107-108
home furnishings
Lauren, Ralph **9** 228-229
jewelry
Picasso, Paloma **12** 295-297
stage sets
Erté **5** 314-316
Lee, Ming Cho **9** 289-290

Desire under the Elms (play)
O'Neill, Eugene **11** 514-516

Désirs de Jean Servien, Les (novel)
France, Anatole **6** 39-40

Deslinde, El (treatise)
Reyes, Alfonso **13** 112-113

Desmond rebellion (Ireland; 1579-1583)
Elizabeth I **5** 263-266

Desolation (poems)
Mistral, Gabriela **11** 55-56

Desperate Remedies (novel)
Hardy, Thomas **7** 150-152

Despiau, Charles (1874-1946), French sculptor
Duchamp-Villon, Raymond **5** 123
Rodin, Auguste **13** 236-238

Desportes, Philippe (1546-1606), French poet
Spenser, Edmund **14** 373-376

Despotism (government)
see Absolutism; Enlightened despots; Monarchy, absolute; Dictatorship

Despotism in America (book)
Hildreth, Richard **7** 382

Despréaux, Nicholas Boileau
see Boileau-Despréaux, Nicholas

DESSALINES, JEAN JACQUES (1758-1806), Haitian nationalist and politician **4** 511-512
Boyer, Jean Pierre **2** 468-469
Christophe, Henri **4** 32
Toussaint L'Ouverture, François Dominique **15** 278-279

Destinées, Les (poem)
Vigny, Comte de **15** 494-495

Destouches, Louis Ferdinand
see Céline, Louis Ferdinand

Destour party (Tunisia)
Bourguiba, Habib **2** 453-455

Destroyer (torpedo boat)
Ericsson, John **5** 307-308

Destruction (novel)
Pa Chin **12** 53-54

Destruction of Sodom (painting)
Corot, Jean Baptiste Camille **4** 247-249

Destruction of the Daughters of Niobe (painting)
Wilson, Richard **16** 329-330

Destutt de Tracy, Count Antoine Louis Claude (1754-1836), French philosopher
Stendhal **14** 422-425

Detective agencies (United States)
Pinkerton, Allan **12** 314-315

Detective stories
see Mystery fiction

Determinants (mathematics)
Cauchy, Augustin Louis **3** 378-380
Gauss, Karl Friedrich **6** 240-242
Lagrange, Joseph Louis **9** 164-166
see also Algebra; Matrix (mathematics)

Determinism (philosophy)
advocates
Holbach, Baron d' **7** 448-449
Holmes, Oliver Wendell **7** 457-458
Maine, Henry James Sumner **10** 152
Mill, John Stuart **11** 21-23
opponents
Bergson, Henri **2** 191-192
Claudel, Paul Louis Charles **4** 90-91
Cudworth, Ralph **4** 331
Popper, Karl Raimund **12** 402

Determinism (psychology)
Hartley, David **7** 185
James, William **8** 215-217

Detroit (city, Michigan)
British capture (1812)
Brock, Isaac **3** 12-13
Hull, William **8** 29-30
Robinson, John Beverley **13** 210
Tecumseh **15** 133
development
Cass, Lewis **3** 355-356
Ford, Henry **6** 5-6
factories
Kahn, Albert **8** 407-408
Freedom Walk (1963)
King, Martin Luther Jr. **9** 20-22
mayors
Young, Coleman Alexander **16** 470-471
Pontiac's Conspiracy
see Pontiac's Conspiracy
Red Wings (hockey team)
Howe, Gordie **7** 532-534

Detroit (ship)
Perry, Oliver Hazard **12** 239

Detroit Automobile Co. (established 1899)
Ford, Henry **6** 5-6

Detroit Edison Co.
Ford, Henry **6** 5-6

Detroit Mosque (Black Muslim)
Malcolm X **10** 165-166

DETT, ROBERT NATHANIEL (1882-1943), African American composer, conductor, and music educator **4** 512

Dettingen, Battle of (1743)
Amherst, Jeffery **1** 200-201

Dettingen Te Deum (musical composition)
Handel, George Frederick **7** 116-119

Dettonville, Amos
see Pascal, Blaise

Deus ex machina (literary technique)
Euripides **5** 332-334

Deuterium (hydrogen isotope)
Urey, Harold Clayton **15** 394-396

Deutero-Isaiah (flourished circa 549-538 B.C.), biblical author of Isaiah (chapters 40-55)
Amos **1** 205
Isaiah **8** 146-147
Micah **10** 542-543

Deuteron (physics)
Rabi, Isidor Isaac **12** 526-527

DEUTSCH, KARL WOLFGANG (1912-1992), American political scientist **4** 512-514

Deutsch, Otto Erich (1883-1967), Austrian critic and writer
Schubert, Franz Peter **14** 35-37

Deutsche Fest-und Gedenksprüche (musical composition)
Brahms, Johannes **2** 490-492

Deutsche Fortschrittpartei (German political party)
Virchow, Rudolf Ludwig Carl **15** 506-507

Deutsche Gelehrten Republik, Die (book)
Klopstock, Friedrich Gottlieb **9** 55-56

Deutsche Geschichte (trilogy)
Huch, Ricarda **8** 11-12

Deutsche Grammatik (book)
Grimm, Jakob and Wilhelm Karl **7** 3-4

Deutsche Katastrophe, Die (book)
Meinecke, Friedrich **10** 460-461

Deutsche Messe (musical composition)
Krenek, Ernst **9** 98-99
Walter, Johann **16** 86

Deutsche Sagen (folktales)
Grimm, Jakob and Wilhelm Karl **7** 3-4

Deutsche Soziologische Gesellschaft (established 1910)
Weber, Max **16** 157-160

Deutsche Werkbund exposition (Stuttgart; 1927)
Le Corbusier **9** 274-275

Deutscher Novellenschatz (novellas)
Heyse, Paul Johann Ludwig **7** 372-373

Deutsches Theater (Berlin)
Brecht, Bertolt **2** 512-514

Deutschland (ship)
Hopkins, Gerard Manley **7** 492-494

Deux amis, Les (play)
Beaumarchais, Pierre August Caron de **2** 93-94

Deux Journées, Les (opera)
Cherubini, Luigi Carlo Zanobi Salvatore Maria **3** 505-506

Devagiri (former kingdom, India)
Ala-ud-din **1** 102-103

Devaki (Hindu goddess)
Gama, Vasco da **6** 196-198

Developable Column of Victory (sculpture)
Pevsner, Antoine **12** 263-264

Development and Migration Act (1926; Australia)
Bruce of Melbourne, 1st
Bruce of Melbourne, 1st Viscount **3** 61-62

Development and Resources Corp. (established 1955)
Lilienthal, David Eli **9** 410-411

Development of a Bottle in Space (sculpture)
Boccioni, Umberto **2** 353-354

Development of a Child, The (paper)
Klein, Melanie **9** 52

Development of a National Literature, The (book)
Carducci, Giosuè **3** 290-291

Development of Capitalism in Russia, The (book)
Lenin, Vladimir Ilich **9** 323-326
Trotsky, Leon **15** 302-305

Development of Socialism from Utopia to Science (book)
Engels, Friedrich **5** 286-288

Development of the Monistic View of History, The (book)
Plekhanov, Georgi Valentinovich **12** 351-352

Developmental Hypothesis, The (essay)
Spencer, Herbert **14** 369-370

Devenir! (novel)
Martin du Gard, Roger **10** 295-296

Deventer, Battle of (1591)
Maurice of Nassau **10** 348-349

Devereux, Penelope (circa 1562-1607), English noblewoman
Sidney, Philip **14** 214-215

Devi (film)
Ray, Satyajit **13** 60-61

Devil and Daniel Webster, The (folk opera)
Benét, Stephen Vincent **2** 157-158

Devil and the Good Lord, The (play)
Sartre, Jean Paul **13** 491-492

Devil and the Lady, The (play)
Tennyson, Alfred **15** 144-146

Devil inside Him, The (play)
Osborne, John **12** 16-17

Devil, The (story)
Tolstoy, Leo **15** 262-265

Devilry (story)
Bulgakov, Mikhail Afanasievich **3** 117

Devil's Elixir, The (novel)
Hoffmann, Ernst Theodor Amadeus **7** 439-440

Devil's Island (French Guiana)
Dreyfus, Alfred **5** 103-105

Devils of Loudon, The (book)
Huxley, Aldous Leonard **8** 74-75

Devils, The (novel)
see Possessed, The (novel)

Devil's Trill (musical composition)
Tartini, Giuseppe **15** 112-113

DEVLIN, BERNADETTE (McAliskey; born 1947), youngest woman ever elected to the British Parliament **4** 515-516

Devin du village, Le (opera)
Rousseau, Jean Jacques **13** 324-328

Devocion de la Cruz, La (play)
Calderón, Pedro **3** 221-222

Devoir, Le (book)
Simon, Jules François **14** 237-238

Devoir, Le (newspaper)
Bourassa, Joseph-Henri-Napoleon **2** 446-447

Devolution, War of (1667-1668)
Philip IV **12** 275
Witt, Johan de **16** 348-349

Devonian system (geology)
Murchison, Roderick Impey **11** 255-256
Sedgwick, Adam **14** 82-83

Devonshire, 4th Duke of (William Cavendish; 1720-1764), English statesman
Pitt, William the Elder **12** 328-329

Devoted Siblings, The (play)
Kuo Mo-jo **9** 133-134

Devotio Moderna (religious movement)
Canisius, Peter **3** 258
Gerson, John **6** 285-286
Groote, Gerard **7** 12-13
Ruysbroeck, Jan van **13** 388-389

Devotion to the Cross (play)
Calderón, Pedro **3** 221-222

DEVRIES, WILLIAM CASTLE (born 1943), American heart surgeon **4** 518-519

DEW, THOMAS RODERICK (1802-1846), American political economist **4** 519

Dewas Senior (state; India)
Forster, Edward Morgan **6** 14-16

DEWEY, GEORGE (1837-1917), American naval officer **4** 520
Aguinaldo, Emilio **1** 88
Dunne, Finley Peter **5** 147-148

DEWEY, JOHN (1859-1952), American philosopher and educator **4** 520-523
colleagues
Bentley, Arthur F. **2** 178
Robinson, James Harvey **13** 208
influence of
Ambedkar, Bhimrao Ramji **1** 190-191
Bourne, Randolph Silliman **2** 456-457
Hu Shih **8** 63-65
Kilpatrick, William H. **9** 1-3
Nagel, Ernest **11** 291-292
Watson, John Broadus **16** 138-139
Wright, Frank Lloyd **16** 398-401

DEWEY, MELVIL (1851-1931), American librarian and reformer **4** 523-524

DEWEY, THOMAS EDMUND (1902-1971), American lawyer and politician **4** 524
Truman, Harry S. **15** 314-316
Warren, Earl **16** 117-120

Dewey, Ballantine, Bushby, Palmer and Wood (law firm)
Dewey, Thomas Edmund **4** 524

Dewey decimal system (library)
Dewey, Melvil **4** 523-524

Dewitt, Cornelius (1623-1672), Dutch statesman
William III **16** 295-296

DeWitt, Jan (1625-1672), Dutch statesman
William III **16** 295-296

DEWSON, MARY WILLIAMS (Molly; 1874-1962), American reformer, government official, and organizer of women for the Democratic party **4** 525

dGe-lugs-pa (Buddhist sect)
see Yellow Hats

Dhammaraja (Buddhism)
Chulalongkorn **4** 43-45

Dhammayutta sect (Buddhism)
Mongkut **11** 104

Dharma (Buddhism)
Asoka **1** 341-342
Buddha **3** 97-101

Dharma Sabha
see Association in Defense of Hindu Culture

Dharmakāya (Buddhism)
Hui-yüan **8** 25-26

D'Hérelle, Félix Hubert (1873-1949), Canadian bacteriologist
Lwoff, André **10** 58-59

Dhlomo, R.R.R. (born 1901), Zulu novelist
Dube, John Langalibalele **5** 113

Dhu'l-Aktaf
see Shahpur II

Diabelli Variations (musical composition)
Beethoven, Ludwig van **2** 114-117

Diabetes (medicine)
Banting, Frederick Grant **1** 493-494
Bernard, Claude **2** 208-210
Best, Charles Herbert **2** 236-237
Houssay, Bernardo Alberto **7** 522-523

Diable boiteux, Le (novel)
Lesage, Alain René **9** 353-354

Diablo conjuelo (novel; A. de Guevara)
Lesage, Alain René **9** 353-354

Diachronic historical linguistics
see Linguistics

Diadochi (Alexander's successors)
Antigonus I **1** 248-249
Ptolemy I **12** 470-472
Seleucus I **14** 92-93

Diadoumenos (sculpture)
Polykleitos **12** 385-386

Diaghilev, Sergei (1872-1929), Russian ballet producer
influence of
Balanchine, George **1** 461-462
Cocteau, Jean **4** 132-133
Roussel, Albert **13** 328-329
influenced by
Beardsley, Aubrey Vincent **2** 88-89
music commissioned
Prokofiev, Sergei Sergeevich **12** 458-460
Respighi, Ottorino **13** 103-104
Satie, Erik **13** 494-495
Stravinsky, Igor Fedorovich **14** 502-506, 250
sets commissioned
Gabo, Naum **6** 158-159
Gris, Juan **7** 5-6
Miró, Joan **11** 53-54
Pevsner, Antoine **12** 263-264
Rouault, Georges **13** 321-322

DIAGHILEV, SERGEI (1872-1929), Russian who inspired artists, musicians, and dancers to take ballet to new heights of public enjoyment **4** 525-527
Goncharova, Natalia **6** 424-426
Larionov, Mikhail **9** 205-206
Nijinsky, Vaslav **11** 393-395

DIAGNE, BLAISE (1872-1934), Senegalese political leader **4** 527

Dial, The (1840-1844; transcendentalist magazine)
Alcott, Amos Bronson **1** 121
Fuller, Sarah Margaret **6** 150-151
Peabody, Elizabeth Palmer **12** 167-168
Ripley, George **13** 179-180
Thoreau, Henry David **15** 203-205

Dial, The (1880-1929; literary magazine)
Moore, Marianne **11** 148-149
Mumford, Lewis **11** 246-247

Dialect (literature)
Dunbar, Paul Laurence **5** 141-142
Eggleston, Edward **5** 223-224
Harris, Joel Chandler **7** 173-174
Kipling, Joseph Rudyard **9** 32-33
Riley, James Whitcomb **13** 170-171
Thackeray, William Makepeace **15** 159-161

Dialectical materialism (philosophy)
Engels, Friedrich **5** 286-288
Kapitsa, Pyotr Leonidovich **8** 433-435
Lenin, Vladimir Ilich **9** 323-326
Marx, Karl **10** 304-308
Plekhanov, Georgi Valentinovich **12** 351-352
Stalin, Joseph **14** 393-396
see also Marxism

Dialectical theology
Barth, Karl **2** 31-32
Schleiermacher, Friedrich Ernst Daniel **14** 11-12

Dialectics (philosophy)
Abelard, Peter **1** 23-25
Gratian **6** 498-499
Hegel, Georg Wilhelm Friedrich **7** 254-256
Kant, Immanuel **8** 430-432
Zeno of Elea **16** 500

Diallo, Yacine (died 1954), Guinean politician
Touré, Sékou **15** 275-277

Dialoghi con Leucò, I (book)
Pavese, Cesare **12** 154-155

Dialogues (book)
Catherine of Siena **3** 369-370
Fénelon, François de Salignac de la Mothe **5** 410-411
Fernel, Jean François **5** 425-426
Rousseau, Jean Jacques **13** 324-328
Seneca the Younger, Lucius Annaeus **14** 103-105

Dialogues (book; Gregory I)
Benedict, Ruth Fulton **2** 154-155
Gregory I **6** 531-532

Dialogues (book; Plato)
Jowett, Benjamin **8** 364-365
Plato **12** 345-347

Dialogues (poem)
Pope, Alexander **12** 395-397

Dialogues des bêtes (novel)
Colette, Sidonie Gabrielle **4** 158-159

Dialogues des Carmélites, Les (opera)
Poulenc, Francis **12** 414-415

Dialogues of Courtesans (satire)
Lucian **10** 25-26

Dialogues of the Gods (satire)
Lucian **10** 25-26

Dialogues on Love (treatise; Hebreo)
Garcilaso de la Vega, Inca **6** 210-211

Dialogus (book)
Justin Martyr **8** 395-396
Tacitus **15** 70-72

Diamagnetism (physics)
Faraday, Michael **5** 380
Landau, Lev Davidovich **9** 184-185
see also Magnetism (physics)

Diamond (mineral)
Bridgman, Percy Williams **3** 5-6
Frere, Henry Bartle Edward **6** 100-101
Morgan, Junius Spencer **11** 166-167
Rhodes, Cecil John **13** 120-122

Diamond (ship)
Hopkins, Esek **7** 490-491

Diamond as Big as the Ritz, The (story)
Fitzgerald, Francis Scott Key **5** 470-472

DIAMOND, DAVID (born 1915), American composer and teacher **4** 527-529

Diana (sculpture)
Powers, Hiram **12** 428-429
Saint-Gaudens, Augustus **13** 432

DIANA, PRINCESS OF WALES (born Diana Frances Spencer; b. 1961), member of British royal family **4** 529-533
Charles, Prince of Wales **3** 448-450

Diana and Actaeon (painting)
Gainsborough, Thomas **6** 170-172
Titian **15** 242-244

Diana and Callisto (painting)
Titian **15** 242-244

Diana and Her Companions (painting)
Vermeer, Jan **15** 466-467

Diana and the Stag (sculpture)
Goujon, Jean **6** 466-467

Diana as Goddess of the Hunt (sculpture)
Houdon, Antoine **7** 516-517

Diana e la Tuda (play)
Pirandello, Luigi **12** 319-321

Diana of the Crossways (novel)
Meredith, George **10** 512-513

Diane, La (musical composition)
Couperin, François **4** 270-271

Diane Chasseresse (painting)
Renoir, Pierre Auguste **13** 101-102

Diane française, La (poems)
Aragon, Louis **1** 271-272

Diario de Puerto Rico, El (newspaper)
Muñoz Rivera, Luís **11** 250

Diario de un poeta reciencasado (poems)
Jiménez, Juan Ramón **8** 261-262

Diario in pubblico (literary collection)
Vittorini, Elio **16** 2-3

Diariong Tagalog (newspaper)
Del Pilar, Marcelo Hilario **4** 486

Diary (literary form)
Pepys, Samuel **12** 207-208
Sewall, Samuel **14** 123-124
Welles, Gideon **16** 188-190
see also Authors—diarists

Diary and Letters of Madame d'Arblay, The (book)
Burney, Fanny **3** 147-148

Diary of a Chambermaid, The (film)
Buñuel, Luis **3** 127-128

Diary of a Country Priest, The (novel)
Bernanos, Georges **2** 206-207

Diary of a Mad Old Man (novel)
Tanizaki, Junichiro **15** 101-102

Diary of a Madman, The (story)
Gogol, Nikolai **6** 391-393

Diary of Anne Frank (book)
Wiesenthal, Simon **16** 264-266

Diary of Private Prayer
Baillie, John **1** 445-447

Diary of Readings, A
Baillie, John **1** 445-447

Diary of the Year Kapsin (book)
Kim Ok-kyun **9** 7-8

DIAS DE NOVAIS, BARTOLOMEU (died 1500), Portuguese explorer **4** 533-534
Gama, Vasco da **6** 196-198

Dias enmascarados, Los (stories)
Fuentes, Carlos **6** 141-142

Diaspora, Jewish
Ben-Gurion, David **2** 160-161
Dubnov, Simon **5** 115-116
Johanan ben Zakkai **8** 271-272
Judah I **8** 372-373
Paul **12** 141-143
Philo Judaeus **12** 282-283
see also Israel; Jewish history—Biblical era; Palestine

Diaspost (Viking symbol)
Eric the Red **5** 304

Diatonic music
Malipiero, Gian Francesco **10** 171
Sessions, Roger Huntington **14** 117-118
Zarlino, Gioseffo **16** 490-491

Diatribe du docteur Akakia (polemic)
Voltaire **16** 14-16

Diavolo sulle colline, Il (story)
Pavese, Cesare **12** 154-155

Díaz, Adolfo (1874-1964), Nicaraguan politician
Somoza, Anastasio **14** 335-336

Díaz, Manuel Azaña
see Azaña Díaz, Manuel

DÍAZ, PORFIRIO (José de la Cruz Porfirio Díaz; 1830-1915), Mexican general and politician **4** 534-536
associates
Huerta, Victoriano **8** 13-14
Juárez, Benito **8** 369-372
Sierra, Justo **14** 217
opponents
Calles, Plutarco Elías **3** 234-235
Carranza, Venustiano **3** 321-322
Madero, Francisco Indalecio **10** 118-119
Villa, Pancho **15** 495-496
Zapata, Emiliano **16** 489-490

Diaz, Rodrigo
see Cid, The

Diaz de la Pena, Narcisse Virgile (1808-1876), French painter of the Barbizon school
Blakelock, Ralph Albert **2** 318
Millet, Jean François **11** 31

DÍAZ DEL CASTILLO, BERNAL (circa 1496-circa 1584), Spanish soldier and historian **4** 536-537
Cortés, Hernán **4** 255-256

DÍAZ ORDAZ, GUSTAVO (1911-1979), president of Mexico (1964-1970) **4** 537-538
Toledano, Vicente Lombardo **15** 256-257

Dichlorodiphenyltrichloroethane
see DDT

Dichterliebe (musical composition)
Schumann, Robert Alexander **14** 41-43

Dichtung und Wahrheit (autobiography)
Goethe, Johann Wolfgang von **6** 388-391

DICKENS, CHARLES JOHN HUFFAM (1812-1870), English author **4** 538-541
associates
Andersen, Hans Christian **1** 212-214
Gaskell, Elizabeth **6** 231-232
critical studies
Chesterton, Gilbert Keith **3** 508-509
Wilson, Edmund **16** 318-319
influence of
Collins, William Wilkie **4** 169-170
Conrad, Joseph **4** 205-207
Farrell, James Thomas **5** 390-391
Freytag, Gustav **6** 107-108
Harte, Francis Brett **7** 184-185
Lao Shê **9** 200-201
Lewis, Harry Sinclair **9** 385-387
Riley, James Whitcomb **13** 170-171
Van Gogh, Vincent **15** 427-429
influenced by
Landor, Walter Savage **9** 186-187
stylistic comparisons
Hidayat, Sadiq **7** 377-378
Thackeray, William Makepeace **15** 159-161
Trollope, Anthony **15** 300-302

DICKINSON, EMILY (1830-1886), American poet **4** 541-543
Crane, Hart **4** 291-293
Frost, Robert Lee **6** 130-133
Graham, Martha **6** 485-486
Howells, William Dean **7** 539-541
Jackson, Helen Hunt **8** 172
Wilder, Thornton Niven **16** 276-277

Dickinson, Goldsworthy Lowes (1862-1932), English essayist
Russell, Bertrand Arthur William **13** 373-374

DICKINSON, JOHN (1732-1808), American lawyer, pamphleteer, and politician **4** 543-544
Ford, Paul Leicester **6** 9-10
Galloway, Joseph **6** 186-187

Dickinson College (Carlisle, Pennsylvania)
Cooper, Thomas **4** 224
Rush, Benjamin **13** 364-365

Dicotyledon (botany)
Malpighi, Marcello **10** 176-178
Ray, John **13** 57-59

Dictadura perpetua, La (pamphlet)
Montalvo, Juan María **11** 119-120

Dictating machine (instrument)
Edison, Thomas Alva **5** 206-208

Dictator, The (play)
Davis, Richard Harding **4** 422-423

Dictatorship (government)
Africa
Amin Dada, Idi **1** 202-204
Asia
Pol Pot **12** 382-384
Iberian Peninsula
Primo de Rivera y Orbaneja, Miguel **12** 454-455
Salazar, António de Oliveira **13** 442-443
Latin America
Banzer Suárez, Hugo **1** 494-496
Batista y Zaldívar, Fulgencio **2** 57-58
Carías Andino, Tiburcio **3** 298-299
Castelo Branco, Humberto **3** 359-360
Díaz, José de la Cruz Porfirio **4** 534-536
Ibáñez del Campo, Carlos **8** 88
Lleras Camargo, Alberto **9** 467
Machado y Morales, Gerardo **10** 92-93
Martínez, Maximiliano Hernández **10** 297-298
Odría Amoretti, Manuel Apolinario **11** 473-474
Peixoto, Floriano **12** 188-189
Pérez Jiménez, Marcos **12** 217-218
Pinochet Ugarte, Augusto **12** 315-317
Somoza Debayle, Anastasio **14** 336-337
Torrijos, Omar **15** 269-270
Trujillo Molina, Rafael Leonidas **15** 313-314
Ubico y Castañeda, Jorge **15** 377-378
Velasco, Luis de **15** 450-451
Videla, Jorge Rafaél **15** 490-492
Rome
Caesar, Gaius Julius **3** 207-210
Sulla, Lucius Cornelius I **15** 21-22
West Indies
Duvalier, Jean-Claude **5** 166-168
Yugoslavia
Tito, Marshal **15** 244-246
see also Absolutism; Despotism; Fascism; Nazism; Totalitarianism

Dictatorship of the proletariat
see Proletariat

Dictatus papae (papal document)
Gregory VII **6** 532-534

Dictionary (reference book)
Grimm, Jakob and Wilhelm Karl **7** 3-4
Johnson, Samuel **8** 315-317
Judson, Adoniram **8** 377-378
Ram Camul Sen **13** 16-17
Seneca the Younger, Lucius Annaeus **14** 103-105
Webster, Noah **16** 164-166

Dictionary of American Biography (encyclopedia)
Malone, Dumas **10** 174-175
Ochs, Adolph Simon **11** 464

Dictionary of National Biography (encyclopedia)
Pollard, Albert Frederick **12** 378
Stephen, Leslie **14** 429

Dictionnaire de musique (book)
Rousseau, Jean Jacques **13** 324-328

Didactic literature
Ennius, Quintus **5** 289
Froissart, Jean **6** 124-125
Hesiod **7** 361-362
Horace **7** 500-503
Lucretius **10** 26-27
Virgil **15** 507-510

Didactic Play of Baden (play)
Brecht, Bertolt **2** 512-514

Didascaliai (book)
Aristotle **1** 295-296

Diderot and the Encyclopaedists (biography)
Morley, John **11** 178-179

DIDEROT, DENIS (1713-1784), French philosopher, playwright, and encyclopedist **5** 1-2
art criticism
Boucher, François **2** 440-442
Fragonard, Jean Honoré **6** 38-39
Greuze, Jean Baptiste **6** 539
Guardi, Francesco **7** 24-25
Pergolesi, Giovanni Battista **12** 218-219
associates
Alembert, Jean le Rond d' **1** 127-128
Condorcet, Marquis de **4** 195-196
Holbach, Baron d' **7** 448-449
Rousseau, Jean Jacques **13** 324-328
influence of
Catherine the Great **3** 370-372
Du Bois-Reymond, Emil **5** 118-119
Houdon, Antoine **7** 516-517
Smith, Adam **14** 283-284
influenced by
Shaftesbury, 3d Earl of **14** 136-137

Dido (literary character)
Virgil **15** 507-510

Dido and Aeneas (opera; Purcell)
Monteverdi, Claudio Giovanni Antonio **11** 126-128
Purcell, Henry **12** 484-485

Dido Queen of Carthage (play)
Marlowe, Christopher **10** 272-274

DIEBENKORN, RICHARD (born 1922), American abstract expressionist painter **5** 2-4

DIEFENBAKER, JOHN GEORGE (1895-1979), Canadian statesman **5** 4-5
Fairclough, Ellen Louks **5** 367-368
Pearson, Lester Bowles **12** 174-175

Diego Martelli (painting)
Degas, Hilaire Germain Edgar **4** 461-462

Diégo-Suarez (naval base, Madagascar)
Joffre, Joseph Jacques Césaire **8** 267-268

DIELS, (OTTO PAUL) HERMANN (1876-1954), German organic chemist **5** 5-6

Diels-alder reaction (chemistry)
Diels, Otto Paul Hermann **5** 5-6

DIEM, NGO DINH (1901-1963), South Vietnamese president 1955-1963 **5** 6-7
Bao Dai **1** 496-497
Thieu, Nguyen Van **15** 182-183

Dien Bien Phu, Battle of (1954)
Bao Dai **1** 496-497
Diem, Ngo Dinh **5** 6-7
Giap, Vo Nguyen **6** 297-299
Leclerc, Jacques Philippe **9** 272-273

Diencephalon
see Hypothalamus

Dienes, cyclic
Diels, Otto Paul Hermann **5** 5-6

Dientzenhofer, Johann (1665?-1726), German architect
Neumann, Balthasar **11** 354-355

Dies Buch gehört dem König (book; B. von Arnim)
Arnim, Achim von **1** 308-309

Dies irae (choral music)
Penderecki, Krzysztof **12** 195-197
see also Requiem (music)

DIESEL, RUDOLF (1858-1913), German mechanical engineer **5** 7

Dieskau, Ludwig August (1701-1767), German general
Vaudreuil-Cavagnal, Marquis de **15** 444

Diesseits (stories)
Hesse, Hermann **7** 367-369

Diessen (church, near Munich)
Cuvilliés, François **4** 359-360

Diet (food)
Hopkins, Frederick Gowland **7** 491-492
Razi **13** 63-64

Dietramszell, church of (Germany)
Zimmermann, Johann Baptist and Domenikus **16** 518

Dietwald und Amelinde (romance)
Grimmelshausen, Hans Jakob Christoffel von **7** 4-5

Dieux ont soif, Les (novel)
France, Anatole **6** 39-40

Difaqane (South African wars)
Mzilikazi **11** 285-286
Shaka **14** 141-142

Differential calculus
see Calculus

Differential equations (mathematics)
Alembert, Jean le Rond d' **1** 127-128
Cauchy, Augustin Louis **3** 378-380
Lagrange, Joseph Louis **9** 164-166
Laplace, Marquis de **9** 202-204

Difficult Gentleman, The (comedy)
Hofmannsthal, Hugo von **7** 443-444

Diffraction (physics)
de Broglie, Louis **4** 442-444
Fresnel, Augustin Jean **6** 102-103

Diff'rent (play)
O'Neill, Eugene **11** 514-516

Digambaras (Jain sect)
Mahavira, Vardhamana **10** 135-137

Digest (book; Justinian)
Ulpian, Domitius **15** 385-386

Digestion (anatomy)
Beaumont, William **2** 95-96
Bernard, Claude **2** 208-210
Pavlov, Ivan Petrovich **12** 155-157
Schwann, Theodor **14** 51-52

Digges, Dudley (1583-1639), English diplomat and judge
Charles, I **3** 450-452

Dijon (city, France)
Garibaldi, Giuseppe **6** 215-217

Dijon Academy (France)
Cournot, Antoine Augustin **4** 273

DIKE, KENNETH (Kenneth Onwuka Dike; 1917-1983), African historian who set up the Nigerian National Archives **5** 7-8

Dikter (poems)
Heidenstam, Carl Gustaf Verner Von **7** 258-259

Dilemmas (book)
Ryle, Gilbert **13** 393-394

DILLINGER, JOHN (1903-1934), American criminal **5** 9

Dillon, Read and Co.
Forrestal, James Vincent **6** 14

DILTHEY, WILHELM CHRISTIAN LUDWIG (1833-1911), German historian and philosopher **5** 10
Ebbinghaus, Hermann **5** 192-193
Lamprecht, Karl **9** 181
Ortega Y Gasset, José **12** 7-8

Diluvio (play)
Betti, Ugo **2** 246

DIMAGGIO, JOE (born Giuseppe Paolo DiMaggio, Jr.; b. 1914), American baseball player **5** 10-11

Dime novels (literary)
Dreiser, Herman Theodore **5** 98-100

Dimensions of My Hope, The (book)
Borges, Jorge Luis **2** 411-412

DIMITROV, GEORGI (1882-1949), head of the Communist International (1935-1943) and prime minister of Bulgaria (1944-1949) **5** 11-13

Dimitry, Prince (1582-1591), son of Ivan IV
Godunov, Boris Feodorovich **6** 382-383

Dimmesdale (literary character)
Hawthorne, Nathaniel **7** 212-215

Dimostrationi harmoniche (music theory)
Zarlino, Gioseffo **16** 490-491

Din, Muslih-al-
see Sadi

Dindenault (literary character)
Rabelais, François **12** 524-526

DINESEN BLIXEN-FINECKE, KAREN (a.k.a. Isak Dinesen; 1885-1962), Danish author **5** 13-14

DINGANE (circa 1795-1840), Zulu king **5** 14-15
Cetshwayo **3** 400
Pretorius, Andries **12** 444-445
Retief, Pieter **13** 105-106
Shaka **14** 141-142

Dingiswayo (died circa 1818), Mthethwa chief
Shaka **14** 141-142

Dingley Tariff (United States, 1897)
McKinley, William **10** 418-420

Din-i-ilahi (religious movement)
Akbar, Jalal-ud-din Mohammed **1** 96

DINKINS, DAVID (born 1927), African American politician and mayor of New York City **5** 15-18

Dinner at Eight (play; Ferber-Kaufman)
Ferber, Edna **5** 413
Kaufman, George S. **8** 457-458

Dinner Party, The (artwork)
Chicago, Judy **3** 515-516

Dinocerata (paleontology)
Marsh, Othniel Charles **10** 275-276

Dinosaur (extinct reptile)
Andrews, Roy Chapman **1** 232-233
Marsh, Othniel Charles **10** 275-276

Dinuzulu (1868?-1913), Zulu chief
Botha, Louis **2** 434-436

DINWIDDIE, ROBERT (1693-1770), Scottish merchant and colonial governor **5** 18-19
Braddock, Edward **2** 474-475
Dunmore, 4th Earl of **5** 147
Washington, George **16** 126-129

Dio Cassius (155?-?230), Roman politician and historian
Nero Claudius Caesar **11** 342-344

Dio Chrysostomos (40?-?115), Greek sophist and scholar
Phidias **12** 265-267

Dio et anima (book)
Ficino, Marsilio **5** 436-437

Dio Kurt, II (play)
Moravia, Alberto **11** 153-155

Dioclesian (opera)
Purcell, Henry **12** 484-485

DIOCLETIAN (Gaius Aurelius Valerius Diocletianus; 245-circa 313), Roman emperor 284-305 **5** 19-20
Constantine I **4** 209-211
Donatus **5** 56-57
Lope Félix de Vega Carpio **9** 503-506

Diodati, Charles (1608?-1638), English classical scholar
Milton, John **11** 43-46

Diodorus, Siculus (flourished 1st century B.C.), Greek historian
Skelton, John **14** 268-269

Diodorus Cronus (flourished 4th century B.C.), Greek philosopher
Zeno of Citium **16** 499-500

DIOGENES (circa 400-325 B.C.), Greek philosopher **5** 20-21
Antisthenes **1** 250-251

Diogenes Laërtius (flourished 3d century), Greek biographer
Aristotle **1** 295-296
Epicurus **5** 292-294
Zeno of Citium **16** 499-500

Diogenes of Babylonian (flourished 2d century B.C.), Stoic philosopher
Zeno of Citium **16** 499-500

Dion (408?-353 B.C.), Syracusan philosopher and politician
Plato **12** 345-347

Dionysian culture (American Indian)
Benedict, Ruth Fulton **2** 154-155

Dionysius (letter)
Isocrates **8** 151

Dionysius I (the Elder; circa 430-367 B.C.), tyrant of Syracuse
Isocrates **8** 151
Plato **12** 345-347

Dionysius II (the Younger; flourished mid-4th century B.C.), tyrant of Syracuse
Plato **12** 345-347

Dionysus (literary character)
Euripides **5** 332-334

Dionysus the Areopagite
see Pseudo-Dionysus

DIOP, CHEIKH ANTA (1923-1986), African historian **5** 21-22

Diophantine equation (mathematics)
Euler, Leonard **5** 331-332
Lagrange, Joseph Louis **9** 164-166

Diophantus (flourished 3d century), Greek mathematician
Fermat, Pierre de **5** 421-422
Fibonacci, Leonardo **5** 434-435
Regiomontanus **13** 81-82

Diophysitism (religious doctrine)
Leo I **9** 329-330

DIOR, CHRISTIAN (1905-1957), French fashion designer **5** 22

Dios deseado y deseante (poems)
Jiménez, Juan Ramón **8** 261-262

Dioscorides, Pedanius (flourished 1st century A.D.), Greek physician
Avicenna **1** 386-387

Dioscorus (died 454), bishop of Alexandria
Eutyches **5** 335
Leo I **9** 329-330

Dioskouro
see Castor and Pollux

Diotima (literary character)
Hölderlin, Johann Christian Friedrich **7** 451-452

Diphilus (flourished circa 340-289 B.C.), Greek playwright
Plautus **12** 348-350
Terence **15** 146-148

Diphtheria (medicine)
Behring, Emil Adolph von **2** 122-123
Ehrlich, Paul **5** 225-226
Louis, Pierre Charles Alexandre **9** 540
Park, William Hallock **12** 104-105
Richet, Charles Robert **13** 144-145

Diplomatic Revolution (1756; Prussia)
Frederick II **6** 81-84

Diplomats
American
see Diplomats, American
Argentine
Alberdi, Juan Bautista **1** 109-110
Lamas, Carlos Saavedra **9** 175-176
Rivadavia, Bernardino **13** 182-183
Sarmiento, Domingo Faustino **13** 484-485
Australian
Bruce of Melbourne, 1st Viscount **3** 61-62
Austrian
Berchtold, Leopold von **2** 183-184
Metternich, Klemens von **10** 533-536
Waldheim, Kurt **16** 54-55
Belgian
Davignon **4** 410-411
Spaak, Paul Henri **14** 359-360
Bolivian
Patiño, Simón Iturri **12** 133-134
Botswanan
Chiepe, Gaositwe Keagakwa Tibe **3** 517
Brazilian
Aranha, Osvaldo **1** 272-273
Nabuco de Araujo, Joaquim Aurelio **11** 288-289
Varnhagen, Francisco Adolfo de **15** 437-438
British
Carrington **3** 326-327
Nicolson, Harold George **11** 383-384
Burmese
Thant, U **15** 161-162
Canadian
Galt, Alexander Tilloch **6** 190-191
McNaughton, Andrew **10** 431-432
Pearson, Lester Bowles **12** 174-175
Smith, Donald Alexander **14** 288-289
Tupper, Charles **15** 342-343
Chilean
Balmaceda Fernández, José Manuel **1** 475-476
Neruda, Pablo **11** 344-345
Chinese
Ch'i-ying **4** 12
Hu Shih **8** 63-65
Li Hung-Chang **9** 407-409
Colombian
Lleras Camargo, Alberto **9** 467
Dominican
Balaguer y Ricardo, Joaquin **1** 460-461
Dutch

Luns, Joseph **10** 46-47
Van Eekelen, Willem Frederik **15** 426-427
Ecuadorian
Plaza Lasso, Galo **12** 350-351
Egyptian
Boutros-Ghali, Boutros **2** 457-458
English
Owen, David Anthony Llewellyn **12** 37-39
see also Diplomats, English
Ethiopian
Mäkonnen Endalkačäw **10** 161-162
Filipino
Quezon, Manuel Luis **12** 511-513
Rómulo, Carlos P. **13** 270-271
Flemish
Rubens, Peter Paul **13** 339-342
French
see Diplomats, French
German
Humboldt, Wilhelm von **8** 31
Niebuhr, Barthold Georg **11** 385-386
Stresemann, Gustav **14** 508-509
Greek
Seferis, George **14** 84-85
Guatemalan
Arévalo, Juan José **1** 285-286
Guyanese
Ramphal, Shridath Surendranath **13** 19-20
Indian (Asia)
Menon, Vengalil Krishnan Krishna **10** 507-509
Nizami, Khaliq Ahmad **11** 405
Pandit, Vijaya Lakshmi **12** 83-84
Iraqi
Fādil al-Jamālī, Muhammad **5** 361-362
Israeli
Eban, Abba **5** 191-192
Herzog, Chaim **7** 354-355
Rabin, Yitzchak **12** 527-529
Italian
Badoglio, Pietro **1** 428-429
Castiglione, Baldassare **3** 360-361
Japanese
Ogata, Sadako **11** 479-480
Yoshida, Shigeru **16** 464-465
Liberian
Blyden, Edward Wilmot **2** 348-349
Mexican
Cosio Villegas, Daniel **4** 260-261
Lerdo de Tejada, Miguel **9** 351-352
Reyes, Alfonso **13** 112-113
Nigerian
Dike, Kenneth **5** 7-8
papal
Boniface VIII **2** 392-393
Borromeo, Charles **2** 423-424
Persian
Malkam Khan, Mirza **10** 172
Peruvian
Pérez de Cuéllar, Javier **12** 214-215
Portuguese
Mendes Pinto, Fernao **10** 493-494
Vieira, Antônio **15** 492
Romanian
Titulescu, Nicolae **15** 246-247
Russian
Kollontai, Aleksandra Mikhailovna **9** 79
Litvinov, Maxim Maximovich **9** 451-452
Molotov, Vyacheslav Mikhailovich **11** 89-90
Nesselrode, Karl Robert **11** 348-349
Witte, Sergei Yulyevich **16** 349-350
Scottish
Lyndsay, David **10** 66-67
South African
Moshweshwe **11** 203-205
Smuts, Jan Christian **14** 309-310
Soviet
Gromyko, Andrei Andreevich **7** 9-11
Shevardnadze, Eduard Amvrosevich **14** 191-193
Vyshinsky, Andrei **16** 36-37
Spanish
Valera y Alcalá Galiano, Juan **15** 403
Swedish
Hammarskjöld, Dag **7** 100-101
Hedin, Sven Anders **7** 252-253
Wallenberg, Raoul **16** 78-80
Ugandan
Elizabeth Bagaaya Nyabongo of Toro **5** 269-271
Uruguayan
Terra, Gabriel **15** 154-155
Zorrilla de San Martin, Juan **16** 530-531
Venezuelan
Bello, Ahmadu **2** 139-140
see also Statesmen

Diplomats, American
18th century (in England)
Adams, John **1** 48-51
Adams, John Quincy **1** 52-54
18th century (in France)
Deane, Silas **4** 435-437
Franklin, Benjamin **6** 60-64
Jefferson, Thomas **8** 238-241
Lee, Arthur **9** 288-289
Livingston, Robert R. **9** 462-463
Monroe, James **11** 111-113
Morris, Gouverneur **11** 182-183
Pinckney, Charles Cotesworth **12** 310
18th century (in Spain)
Jay, John **8** 230-232
19th century (in China)
Burlingame, Anson **3** 144-145
19th century (England)
Adams, Charles Francis **1** 41-42
Bancroft, George **1** 483-484
Everett, Edward **5** 344
Hay, John **7** 215-216
King, Rufus **9** 22-23
Lawrence, Abbott **9** 246
Motley, John Lothrop **11** 211-212
19th century (in France)
Barlow, Joel **2** 6-7
Bigelow, John **2** 271-272
Cass, Lewis **3** 355-356
Gallatin, Albert **6** 183-184
Slidell, John **14** 273
19th century (in Germany)
Pendleton, George Hunt **12** 198
19th century (in Japan)
Harris, Townsend **7** 176-177
19th century (in Latin America)
Gadsden, James **6** 165-166
Grimké, Archibald Henry **7** 1-2
Harrison, William Henry **7** 180-181
Helper, Hinton Rowan **7** 272-273
Langston, John Mercer **9** 197
Larkin, Thomas Oliver **9** 208
Trist, Nicholas Philip **15** 298-299
19th century (in Russia)
Cameron, Simon **3** 246-247
White, Andrew Dickson **16** 226-227
19th century (in Spain)
Irving, Washington **8** 141-143
Lowell, James Russell **10** 14-15
Pinckney, Charles **12** 309-310
Soulé, Pierre **14** 351-352
20th century (ambassadors-at-large)
Haig, Alexander M. Jr. **7** 66-67
Kissinger, Henry Alfred **9** 43-45
Strauss, Robert Schwarz **14** 501-502
20th century (in Czechoslovakia)
Black, Shirley Temple **2** 303-305
Moynihan, Daniel Patrick **11** 216-218
20th century (in Denmark)
Hapgood, Norman **7** 137-138
Owen, Ruth Bryan **12** 41-43
Rohde, Ruth Bryan Owen **13** 252-253
20th century (in England)
Brewster, Kingman Jr. **2** 522-523
House, Edward Mandell **7** 520-521
Page, Walter Hines **12** 60-61
20th century (in Finland)
Rowan, Carl T. **13** 329-330
20th century (in India)
Moynihan, Daniel Patrick **11** 216-218
20th century (in Iran)
Christopher, Warren Minor **4** 32-33
20th century (in Ireland)
Heckler, Margaret Mary O'Shaughnessy **7** 251-252
20th century (in Italy)
Luce, Clare Boothe **10** 21-23
Page, Thomas Nelson **12** 59-60
20th century (in Japan)
Dulles, John Foster **5** 134-135
20th century (in Latin America)
Berle, Adolf Augustus Jr. **2** 199-200
Daniels, Josephus **4** 387
Johnson, James Weldon **8** 304-305
Morrow, Dwight Whitney **11** 190-191
Welles, Sumner **16** 191-192
20th century (in Philippines)

Murphy, Frank **11** 260-261
Sayre, Francis Bowes **13** 509
20th century (in South Vietnam)
Taylor, Maxwell **15** 126-127
20th century (in Spain)
Bowers, Claude Gernade **2** 463
20th century (in Union of Soviet Socialist Republics)
Bohlen, Charles (Chip) **2** 364-366
Harriman, W. Averell **7** 165-166
Kennan, George F. **8** 496-498
20th century (in United Nations)
Albright, Madeleine Korbel **1** 116-118
Black, Shirley Temple **2** 303-305
Bush, George **3** 167-169
Kirkpatrick, Jeane J. **9** 37-39
Lodge, Henry Cabot Jr. **9** 483-485
Roosevelt, Eleanor **13** 275-277
Stevenson, Adlai Ewing **14** 445-446
Young, Andrew Jackson Jr. **16** 467-469
20th century (trade negotiators)
Strauss, Robert Schwarz **14** 501-502
20th century (without portfolio)
Carter, James Earl **3** 339-342
see also Statesmen, American

Diplomats, English
Hurd, Douglas **8** 52-55
16th century
Sidney, Philip **14** 214-215
Spenser, Edmund **14** 373-376
Wyatt, Thomas **16** 410-411
19th century
Burton, Richard **3** 163-164
Salisbury, 3d Marquess of **13** 448-449
20th century
Bryce, James **3** 85
Halifax, 1st Earl of **7** 82-83
Perth, 16th Earl of **12** 244-245
Reading, 1st Marquess of **13** 64

Diplomats, French
18th century
Bonaparte, Joseph **2** 381-382
Bernadotte, Jean Baptiste **2** 205-206
Genet, Edmond Charles **6** 261-262
Talleyrand, Charles Maurice de **15** 89-90
19th century
Chateaubriand, Vicomte de **3** 477-479
Claudel, Paul Louis Charles **4** 90-91
Guizot, François Pierre Guillaume **7** 40-41
Lamartine, Alphonse Marie Louis de **9** 173-175
Maistre, Joseph de **10** 153-154
Sorel, Albert **14** 346-347
20th century
Delcassé, Théophile **4** 478-479
Giraudoux, Jean **6** 349-350
Maritain, Jacques **10** 263
Monnet, Jean **11** 109-110
Perse, Saint-John **12** 242-243
Pétain, Henri Philippe **12** 250-252

Dipole moment (physics)
Debye, Peter Joseph William **4** 447-448

Dipsodes (literary characters)
Rabelais, François **12** 524-526

Dipsychus (poem)
Clough, Arthur Hugh **4** 123-124

DIRAC, PAUL ADRIEN MAURICE (1902-1984), English physicist **5** 23-24
Anderson, Carl David **1** 214-215
Bohr, Niels Henrik David **2** 366-368
Eddington, Arthur Stanley **5** 201-202
Fermi, Enrico **5** 422-424
Heisenberg, Werner Karl **7** 261-263
Oppenheimer, J. Robert **11** 525-526
Schrödinger, Erwin **14** 31-33
Tomonaga, Sin-itiro **15** 265-266

Directions to Servants (satire)
Swift, Jonathan **15** 51-54

Directive (poem)
Frost, Robert Lee **6** 130-133

Director (book)
see Gentleman and Cabinetmaker's Director, The

Directors (theater)
see Actors and Entertainers

Directory (France; 1795-1799)
see French Revolution—1795-1799 (Directory)

Dirichlet, Peter Gustav Lejeune (1805-1859), German mathematician
Riemann, Georg Friedrich Bernard **13** 164-165

Dirigible (aeronautics)
Santos-Dumont, Alberto **13** 477-478
Sikorsky, Igor **14** 223-224
Tsiolkovsky, Konstantin Eduardovich **15** 326-328

DIRKSEN, EVERETT McKINLEY (1896-1969), Republican congressman and senator from Illinois **5** 24-26

Dirty Hands (play)
Sartre, Jean Paul **13** 491-492

Diruta, Girolamo (circa 1560-after 1609), Italian organist and theorist
Merulo, Claudio **10** 525-526

Disabilities of Black Folk ... (book)
Hayford, J. E. Casely **7** 228-230

Disappeared
see Desaparecidos

Disarmament (internatnational politics)
Borah, William Edgar **2** 408
Borden, Robert Laird **2** 409-411
Coolidge, John Calvin **4** 217-219
Hoover, Herbert Clark **7** 483-485
Titulescu, Nicolae **15** 246-247

Disaster, The (autobiography)
Vasconcelos, José **15** 443-444

Disasters of War, The (etchings)
Goya y Lucientes, Francisco de Paula José de **6** 476-478

Discalced Carmelites
see Carmelites

Disciples of Christ (religious sect)
Campbell, Alexander **3** 249-250
Garfield, James Abram **6** 213-214

Discordant Encounters (literary collection)
Wilson, Edmund **16** 318-319

Discours (poems; Ronsard)
Hugo, Victor Marie **8** 22-25
Ronsard, Pierre de **13** 271-273

Discours sur l'origine de l'inégalité des hommes (essay; Rousseau)
Mendelssohn, Moses **10** 488-489
Rousseau, Jean Jacques **13** 324-328

Discourse of the Contests ... in Athens and Rome (essay)
Swift, Jonathan **15** 51-54

Discourse on Method (book)
Descartes, René **4** 505-508-350

Discourses of Epictetus (book; Arrian)
Butler, Joseph **3** 180-181
Epictetus **5** 292

Discourses ... of Titus Livius (book; Machiavelli)
Alfieri, Vittoria **1** 145-146
Machiavelli, Niccolò **10** 97-99-68

Discovery (book)
Byrd, Richard Evelyn **3** 186-187

Discovery (ship)
Antarctic expeditions
Scott, Robert Falcon **14** 67-68
Shackleton, Ernest Henry **14** 132-133
Arctic expeditions
Baffin, William **1** 435-436
Cook, James **4** 214-215
Hudson, Henry **8** 12-13
Vancouver, George **15** 414-415

Discreet Person, The (book)
Gracián y Morales, Baltasar Jerónimo **6** 481-482

Discrimination (social behavior)
racial
Barton, Edmund **2** 39-40
Bose, Subhas Chandra **2** 430-431
Buddha **3** 97-101
see also Apartheid; African American history (United States)
religious
Calvert, Charles **3** 238
Charles II **3** 452-454
see also Anti-Semitism; Persecutions, religious; Religious liberty

Discrimination (United States)
see African American history (United States); Civil liberties (United States); Civil rights movement; Minority rights; Racism

Discus Thrower
see Diskobolos (sculpture)

Disease (medicine)
early theories
Helmont, Jan Baptista van **7** 269-271
Morgagni, Giovanni Battista **11** 158-159
microbial theory
Koch, Heinrich Hermann Robert **9** 69-70
Lwoff, André **10** 58-59
Pasteur, Louis **12** 125-127
molecular
Pauling, Linus Carl **12** 150-152
psychogenic causation
Jones, Ernest Alfred **8** 331-332

Disease of the Century, The (essay)
Kazantzakis, Nikos **8** 466-468

Diskobolos (sculpture)
Myron **11** 285

Diskophoros (sculpture)
Polykleitos **12** 385-386

DISNEY, WALTER ELIAS (1901-1966), American film maker and entrepreneur **5** 26-27

Disneyland (amusement park)
Disney, Walter Elias **5** 26-27

Disorder and Early Sorrow (novella)
Mann, Thomas **10** 204-207

Disowned Son (dialogue)
Lucian **10** 25-26

Disparates (etching)
Goya y Lucientes, Francisco de Paula José de **6** 476-478

Disprezzo, Il (novel)
Moravia, Alberto **11** 153-155

Disputà (fresco)
Raphael **13** 40-42

DISRAELI, BENJAMIN (1st Earl of Beaconsfield; 1804-1881), English statesman, prime minister 1868 and 1874-1880 **5** 27-29
Bolingbroke, Viscount **2** 374-375
Gladstone, William Ewart **6** 357-360
Ismail Pasha **8** 150-151
Morris, William **11** 187-188
Salisbury, 3d Marquess of **13** 448-449
Turgenev, Ivan Sergeyevich **15** 345-348
Victoria **15** 485-487

Dissertation upon Roast Pig, A (essay)
Lamb, Charles **9** 176-177

Dissolute Youth, The (poem)
Eminescu, Mihail **5** 280-281

Dissonance (music)
Boethius, Anicius Manlius Severinus **2** 360-361
Franco of Cologne **6** 52

Distant Stars in the Heaven (poems)
Tschernichowsky, Saul **15** 323

Distinguishing Marks of a Work of the Spirit of God, The (book)
Edwards, Jonathan **5** 220-222

Distribution (economics)
Belloc, Joseph Hilaire Pierre **2** 141
Clark, John Bates **4** 76-77
Commons, John Rogers **4** 185
Ricardo, David **13** 123-124
Say, Jean Baptiste **13** 508-509
Smith, Adam **14** 283-284
see also Marketing

Distribution of the Eagles (painting)
David, Jacques Louis **4** 407-409

District of Columbia
see Washington, D.C.

District of Columbia (novel)
Dos Passos, John Roderigo **5** 69-71

Disubbidienza, La (novel)
Moravia, Alberto **11** 153-155

Ditchley House (Oxfordshire)
Gibbs, James **6** 301-302

Ditte, Child of Man (novel)
Nexø, Martin Anderson **11** 372

Diu, Battle of (1509)
Magellan, Ferdinand **10** 126-127

Diu, siege of (1538)
Suleiman I **15** 20-21

Divagations (book)
Mallarmé, Stéphane **10** 172-173

Divan (literary collection)
Hafiz, Shams al-Din **7** 63

Diván del Tamarit (poem)
Lorca, Federico García **9** 511-513

Dive Bomber (mural)
Orozco, José Clemente **12** 1-2

Diver, Dick (literary character)
Fitzgerald, Francis Scott Key **5** 470-472

Divers jeux rustiques (book)
du Bellay, Joachim **5** 113-114

Divers Voyages Touching the Discovery of America (book)
Hakluyt, Richard **7** 70

Diversity of Creatures, A (stories)
Kipling, Joseph Rudyard **9** 32-33

Divertimento (music)
Dallapiccola, Luigi **4** 377-378
Haydn, Franz Joseph **7** 219-221
Stravinsky, Igor Fedorovich **14** 502-506

Divina Commedia (Dante)
see Divine Comedy

Divinas palabras (novel)
Valle Inclán, Ramón Maria del **15** 407-408

DIVINE, FATHER (born George Baker?; c. 1877-1965), African American religious leader **5** 29-32

Divine Comedy, The (poem; Dante)
authorship
Dante Alighieri **4** 389-391
Inferno
Boccaccio, Giovanni **2** 351-353
Boniface VIII **2** 392-393
Carpeaux, Jean Baptiste **3** 318-319
Galileo Galilei **6** 180-183
Joyce, James **8** 365-367
Rodin, Auguste **13** 236-238
Solzhenitsyn, Alexander Isayevich **14** 330-332
Paradiso
Henry VII **7** 299-300
illustrators
Botticelli, Sandro **2** 439-440
Galileo Galilei **6** 180-183
influence on art
Carpeaux, Jean Baptiste **3** 318-319
Rodin, Auguste **13** 236-238
influence on literature
Balzac, Honoré de **1** 478-480
Joyce, James **8** 365-367
Solzhenitsyn, Alexander Isayevich **14** 330-332
source
Boniface VIII **2** 392-393
Cimabue **4** 60-61
Godfrey of Bouillon **6** 379
translations
Griffith, Samuel Walker **6** 545-546
Kazantzakis, Nikos **8** 466-468
Longfellow, Henry Wadsworth **9** 499-500

Divine Comedies (poems)
Merrill, James **10** 521-522

Divine Dance, Church of the (Hollywood, California)
St. Denis, Ruth **13** 430-431

Divine Intelligences (philosophy)
Erigena, John Scotus **5** 308-309

Divine Milieu, The (book)
Teilhard de Chardin, Marie Joseph Pierre **15** 134-136

Divine origin (philosophy)
Schopenhauer, Arthur **14** 29-31

Divine Poem (symphony)
Scriabin, Alexander Nikolayevich **14** 71-72

Divine purpose (philosophy)
Lotze, Rudolf Hermann **9** 521-522

Divine right of kings (political philosophy)
Coke, Edward **4** 141-142
Comte, Auguste **4** 189-191
Frederick William IV **6** 87-88
Marsilius of Padua **10** 284
Saint-Pierre, Abbé de **13** 434-435
Suárez, Francisco **15** 8
see also Monarchy, absolute

Divine Tragedy, The (book)
Longfellow, Henry Wadsworth **9** 499-500

Divine Vengeance Pursuing Crime (painting)
Prud'hon, Pierre Paul **12** 469

Divine Weeks and Works (poem; Du Bartas)
Bradstreet, Anne Dudley **2** 486-487

Diving bell (vessel)
Eads, James Buchanan **5** 175-176

Divino afflante Spiritu (encyclical)
Pius XII **12** 339-340

Divisionism (art style)
Balla, Giacomo **1** 473-474
Boccioni, Umberto **2** 353-354
Matisse, Henri **10** 336-337
Seurat, Georges Pierre **14** 120-122
Severini, Gino **14** 122
see also Pointillism

Divorce (novel)
Lao Shê **9** 200-201

Diwan (book)
Barth, Heinrich **2** 30-31
Sa'di **13** 418-419

Diwan (poems)
Jami **8** 218-219
Rumi, Jalai ed-Din **13** 362-363

DIX, DOROTHEA LYNDE (1802-1887), American reformer **5** 32-33
Bellows, Henry Whitney **2** 143-144

DIX, OTTO (1891-1969), German painter and graphic artist **5** 33-34
Grosz, George **7** 17-18

Dixie (song; Emmet)
Christy, Edwin P. **4** 34-35

Dixit Dominus (motet)
Handel, George Frederick **7** 116-119

Dixon, Jeremiah (flourished 1763-1767), English surveyor
Rittenhouse, David **13** 180-181

Djamileh (opera)
Bizet, Georges **2** 296-297

Djenné (city, Mali)
Ali, Sunni **1** 158-159
Caillié, Auguste René **3** 214-215

DJILAS, MILOVAN (1911-1995), Yugoslavian writer **5** 34

Dmitri (literary character)
Dostoevsky, Fyodor **5** 74-77

Dmitry Kalinin (play)
Belinsky, Grigorievich **2** 128

Dmowski, Roman (1864-1939), Polish statesman
Pilsudski, Joseph **12** 305-306

DNA
see Deoxyribonucleic acid

Dnieper River (Union of Soviet Socialist Republics)
Chmielnicki, Bogdan **4** 12-13

DO MUOI (born 1917), prime minister of the Socialist Republic of Vietnam (1988-) **5** 53-55

Do You Want to Know a Secret (song)
Lennon, John Winston **9** 326-328

Doab (region, India)
Muhammad bin Tughluq **11** 229

Dobama Asiayone (Burmese political group)
Ne Win **11** 364-365

DOBELL, SIR WILLIAM (1899-1970), Australian artist **5** 34-35
Drysdale, George Russell **5** 107-109
Nolan, Sidney Robert **11** 418

Dobest (literary character)
Langland, William **9** 194-195

Dobrogea (region; Romania)
Ceausescu, Nicolae **3** 387-388

Dobrolyubov, Nikolai Aleksandrovich (1836-1861), Russian journalist and critic
Mussorgsky, Modest Petrovich **11** 274-276
Turgenev, Ivan Sergeyevich **15** 345-348

Dobrovský, Josepf (1753-1829), Czech Jesuit philologist
Palacký, František **12** 69-70

Dobson, Frank (1888-1963), English sculptor
Moore, Henry **11** 146-148

Dobuan Indians (North America)
Benedict, Ruth Fulton **2** 154-155

DOBZHANSKY, THEODOSIUS (1900-1975), Russian-American biologist who studied natural selection **5** 35-37

Dochet Island (Canada)
Champlain, Samuel de **3** 419-421

Docker, noir, Le (novel)
Ousmane, Sembene **12** 32-33

Dockers Union (Great Britain)
Bevin, Ernest **2** 252-253

Docteur amoureux, Le (play)
Molière **11** 86-88

Docteur Miracle, Le (opera)
Bizet, Georges **2** 296-297

Doctor and the Doctor's Wife, The (story)
Hemingway, Ernest Miller **7** 274-277

Dr. Bartolo (literary character)
Beaumarchais, Pierre August Caron de **2** 93-94

Dr. Brodie's Report (stories)
Borges, Jorge Luis **2** 411-412

Doctor Faustus (novel)
Mann, Thomas **10** 204-207

Doctor Faustus (opera)
Busoni, Ferruccio Benvenuto **3** 173-174

Doctor Faustus (play)
Marlowe, Christopher **10** 272-274

Dr. Grimshawe's Secret (romance)
Hawthorne, Nathaniel **7** 212-215

Dr. Heidegger's Experiment (story)
Hawthorne, Nathaniel **7** 212-215

Dr. Katzenbergers Badreise (novel)
Richter, Johann Paul Friedrich **13** 150-151

Dr. Kildare (film series)
Barrymores **2** 28-30

Doctor Martino ... (stories)
Faulkner, William **5** 395-397

Dr. Nicolaas Tulp Demonstrating the Anatomy of the Arm (painting)
Rembrandt Harmensz van Rijn **13** 91-95

Dr. Rieux (literary character)
Camus, Albert **3** 255-257

Doctor of Salamanca (painting)
Zurbarán, Francisco de **16** 534-535

Dr. Sevier (novel)
Cable, George Washington **3** 198-199

Doctor Thorne (novel)
Trollope, Anthony **15** 300-302

Doctor Zhivago (novel)
Pasternak, Boris Leonidovich **12** 124-125

Doctors of the Church
see Religious leaders, Christian—Doctors

Doctor's Religion (book)
Browne, Thomas **3** 49-50

Doctor's Riot (1788)
Jay, John **8** 230-232

Doctor's Son ... (stories)
O'Hara, John **11** 485

Doctrinaires (French political party)
Guizot, François Pierre Guillaume **7** 40-41

Doctrine of the Faith, Congregation for the
see Inquisition, Holy Roman and Universal

Documentary films
Flaherty, Robert **5** 476-477
Flanagan, Hallie **5** 478-479

Documentos (periodical)
Toledano, Vicente Lombardo **15** 256-257

Dod Grile
see Bierce, Ambrose Gwinett

Dodecachordon (musical collection)
Le Jeune, Claude **9** 314-315

Dodecahedron (mathematics)
Euclid **5** 327-329
see also Polyhedron

Dodecalogos tou Gyftou (poems)
Palamas, Kostes **12** 70

DODGE, GRACE HOADLEY (1856-1914), American feminist, philanthropist, and social worker **5** 37-38

Dodge, Grenville Mellen (1831-1916), American army officer and civil engineer
Durant, Thomas Clark **5** 157-158

Dodgson, Charles Lutwidge
see Carroll, Lewis

Dodsley, Robert (1703-1764), English poet, playwright, and bookseller
Collins, William **4** 168-169

Dodsworth (novel; S. Lewis)
Goldwyn, Samuel **6** 416

Lewis, Harry Sinclair **9** 385-387

DOE, SAMUEL KANYON (1951-1990), Liberian statesman **5** 38-39

Doenitz, Karl (1891-1980), German admiral
Hitler, Adolf **7** 417-420

Dog beneath the Skin, The (play)
Auden, Wystan Hugh **1** 364-366

Dog Years (novel)
Grass, Günter **6** 496-497

Dogali, Battle of (1887)
Johannes IV **8** 272-273

Doghdova (Zorastrianism)
Zoroaster **16** 528-530

Dogon (African people)
Ali, Sunni **1** 158-159

Dog's Life, A (film)
Chaplin, Charles Spencer **3** 438-440

DOI TAKAKO (born 1928), chairperson of the Japan Socialist party **5** 39-41

Doisy, Edward Adelbert (1893-1986), American biochemist
Dam, Carl Peter Henrik **4** 382-383

Dokimes (essays)
Seferis, George **14** 84-85

Doktor Faust (play fragment)
Lessing, Gotthold Ephraim **9** 357-359

Doktor Faustus (book)
Mann, Thomas **10** 204-207

Dolbear, Amos Emerson (1837-1910), American physicist
Bell, Alexander Graham **2** 129-131

Dolce, Lodovico (1508-1568), Italian writer and scholar
Titian **15** 242-244

Dolce stil nuovo (Italian literature)
Cavalcanti, Guido **3** 382
Guinizzelli, Guido **7** 36-37

Dolce vita, La (film)
Fellini, Federico **5** 408-409

DOLE, ELIZABETH HANFORD (born 1936), American lawyer, politician, and first female United States secretary of transportation **5** 41-43

DOLE, ROBERT J. (born 1923), Republican Senator **5** 43-46

DOLE, SANFORD BALLARD (1844-1926), American statesman **5** 46
Liliuokalani, Lydia Kamakaeha **9** 411-412

Dolet, Étienne (1509-1546), French painter
Rabelais, François **12** 524-526

Dollar diplomacy (United States politics)
Knox, Philander Chase **9** 66-67
Marcos, Ferdinand **10** 240-242
Taft, William Howard **15** 78-81

DOLLFUSS, ENGELBERT (1892-1934), Austrian statesman **5** 47
Renner, Karl **13** 98-99
Schuschnigg, Kurt von **14** 45-46

DÖLLINGER, JOSEF IGNAZ VON (1799-1890), German historian and theologian **5** 47-48
Acton, John Emerich Edward Dalberg **1** 38
Agassiz, Jean Louis Rodolphe **1** 76-78
Baer, Karl Ernst von **1** 431-432

Dolliver Romance, The (book)
Hawthorne, Nathaniel **7** 212-215

Doll's House, A (play; Ibsen)
Ibsen, Henrik **8** 98-100
Shaw, George Bernard **14** 163-164
Wilder, Thornton Niven **16** 276-277

Dolore, Il (poems)
Ungaretti, Giuseppe **15** 389-390

Dolores (poem)
Swinburne, Algernon Charles **15** 54-55

Dolorous Death, The (poem)
Skelton, John **14** 268-269

Dom Casmurro (novel)
Machado de Assis, Joaquim Maria **10** 91-92

Dom-ino project (architecture)
Le Corbusier **9** 274-275

Dom Juan (play; Moliére)
Brecht, Bertolt **2** 512-514
Molière **11** 86-88

Doma (African people)
Anokye, Okomfo **1** 242-243

DOMAGK, GERHARD JOHANNES PAUL (1895-1964), German bacteriologist **5** 48-50

Domaine Musical (concert series)
Boulez, Pierre **2** 444-445

Dombey and Son (novel)
Dickens, Charles John Huffam **4** 538-541

Dome of Many-coloured Glass, A (poems)
Lowell, Amy **10** 13

Dome of the Rock (Jerusalem)
Abd al-Malik **1** 12-13

Dome Tombs (Mycenae)
Schliemann, Heinrich **14** 17-18

Domenichino, Il (Domenico Zampieri; 1581-1641), Italian painter
Carracci **3** 319-321
David, Jacques Louis **4** 407-409

Domesday Book (England; 1086)
Henry I **7** 286-287
William I **16** 290-291

Domesday Book (poems)
Masters, Edgar Lee **10** 326-327

Domestic Breviary (poems)
Brecht, Bertolt **2** 512-514

Domine Jesu Christe (motet)
Josquin des Prez **8** 361-363

Domine, quo vadis? (painting)
Carracci **3** 319-321

DOMINGO, PLACIDO (born 1941), Spanish-born lyric-dramatic tenor **5** 50-51

DOMINIC, ST. (circa 1170-1221), Spanish Dominican founder **5** 51-52
Lacordaire, Jean Baptiste Henri **9** 148
Machiavelli, Niccolò **10** 97-99
see also Dominicans

Dominica (island, West Indies)
Columbus, Christopher **4** 176-179

Dominican Republic (nation; West Indies)
and France
Livingston, Robert R. **9** 462-463
Toussaint L'Ouverture, François Dominique **15** 278-279
and Spain
Baez, Buenaventura **1** 432-433
Balboa, Vasco Núñez de **1** 462-463
Gómez, Máximo **6** 418-419
Santana, Pedro **13** 474-475
Toussaint L'Ouverture, François Dominique **15** 278-279
dictatorship
Balaguer y Ricardo, Joaquin **1** 460-461
Trujillo Molina, Rafael Leonidas **15** 313-314
United States annexation plan
Baez, Buenaventura **1** 432-433
Fish, Hamilton **5** 461-462
Sumner, Charles **15** 30-31
United States intervention
Bosch, Juan **2** 428-429
Fulbright, James William **6** 147-149
Johnson, Lyndon Baines **8** 308-312
Roosevelt, Theodore **13** 280-283
Stroessner, Alfredo **14** 511-512
Vázquez, Horacio **15** 448-449
see also Haiti; Hispaniola

Dominican Sisters of Penitence (religious congregation)
Catherine of Siena **3** 369-370

Dominican War of the Restoration (1863-1865)
Baez, Buenaventura **1** 432-433

Dominicans (religious order)
art works
Masaccio **10** 312-313
Stoss, Veit **14** 481-482
criticized
Langland, William **9** 194-195
founded
Dominic **5** 51-52
Holy Alliance
Julius II **8** 384-386
Pius V **12** 332-333
reforms
Lacordaire, Jean Baptiste Henri **9** 148
Savonarola, Girolamo **13** 505-506
theology
Albertus Magnus **1** 115-116
Campanella, Tommaso **3** 249
Eckhart, Johann **5** 200-201
Thomas Aquinas **15** 183-186

Vitoria, Francisco de **16** 1-2

DOMITIAN (Titus Flavius Domitianus Augustus; 51-96), Roman emperor 81-96 **5** 52-53
associates
Tacitus **15** 70-72
Trajan **15** 291-292
Christian persecutions
John, St. **8** 273-274
critics
Epictetus **5** 292
Zeno of Citium **16** 499-500
in literature
Juvenal **8** 397-399
Massinger, Philip **10** 324-325
patronage
Martialis, Marcus Valerius **10** 286-287
Quintilian **12** 518-519

Domitius Afer (flourished 1st century A.D.), Roman orator
Quintilian **12** 518-519

Domnei (book)
Cabell, James Branch **3** 195-196

Domontovich, Aleksandra M.
see Kollontai, Aleksandra Mikhailovna

Don Álvaro (play)
Saavedra, Angel de **13** 398

Don Carlo (opera)
Verdi, Giuseppe Fortunino Francesco **15** 463-465

Don Carlos (play)
Schiller, Johann Christoph Friedrich von **14** 4-7

Don Flows Home to the Sea, The (novel)
Sholokhov, Mikhail Aleksandrovich **14** 203-204

Don Garcia (literary character)
Alarcón, Pedro Antonio de **1** 100-101

Don Garcia (play)
Alfieri, Vittoria **1** 145-146

Don Gil de las calzas verdes (play)
Tirso de Molina **15** 237-238

Don Giovanni (opera; Mozart)
Chopin, Frédéric François **4** 16-18
Dallapiccola, Luigi **4** 377-378
Haydn, Franz Joseph **7** 219-221
Mozart, Wolfgang Amadeus **11** 218-221

Don Gutierre (literary character)
Calderón, Pedro **3** 221-222

Don Guzman d'Alfarache (novel)
Lesage, Alain René **9** 353-354

Don Juan (born 1913), pretender to Spanish throne
Alfonso XIII **1** 151
Franco Bahamonde, Francisco **6** 52-54

Don Juan (ballet)
Gluck, Christoph Willibald **6** 372-374

Don Juan (musical composition)
Strauss, Richard **14** 500-501

Don Juan (play)
Frisch, Max **6** 118-119

Don Juan (play; Molière)
see Dom Juan

Don Juan (poem; Byron)
Boone, Daniel **2** 397-398
Byron, George Gordon Noel **3** 193-194
Pushkin, Aleksandr Sergeevich **12** 489-491

Don Juan Carlos (born 1938), successor-designate to Spanish throne
Franco Bahamonde, Francisco **6** 52-54

Don Juan de Mendoza (literary character)
Alarcón, Pedro Antonio de **1** 100-101

Don Juan theme (literature)
Echeverría, José Estéban **5** 197-198
Molière **11** 86-88
Tirso de Molina **15** 237-238

Don Manuel (literary character)
Cabell, James Branch **3** 195-196

Don Mendo (literary character)
Alarcón, Pedro Antonio de **1** 100-101

Don Pasquale (opera)
Donizetti, Gaetano **5** 59-60

Don Procupio (opera)
Bizet, Georges **2** 296-297

Don Quixote (novel; Cervantes)
authorship
Cervantes, Miguel de Saavedra **3** 395-398-451
imitations
Wieland, Christoph Martin **16** 260-261
influence of
Beaumont, Francis **2** 95
Howells, William Dean **7** 539-541
Unamuno y Jugo, Miguel de **15** 386-387
musical adaptations
Falla, Manuel de **5** 372-373
Mendelssohn, Moses **10** 488-489
Strauss, Richard **14** 500-501
translations
Kazantzakis, Nikos **8** 466-468
Smollett, Tobias George **14** 305-307
Tieck, Ludwig **15** 218-219

Don Quixote and Sancho Panza (painting)
Daumier, Honoré Victorin **4** 403-405

Don Rodrigo (opera)
Ginastera, Alberto Evaristo **6** 328-329

Don Sebastian (play)
Dryden, John **5** 106-107

Don Segundo Sombra (novel)
Güiráldez, Ricardo **7** 38-39

Don Sylvio von Rosalva (novel)
Wieland, Christoph Martin **16** 260-261

Doña Bárbara (novel)
Gallegos Freire, Rómulo **6** 185-186

Doña Luz (novel)
Valera y Alcalá Galiano, Juan **15** 403

Doña Perfecta (novel)
Galdós, Benito Pérez **6** 177-178

Doña Rosita la soltera (play)
Lorca, Federico García **9** 511-513

Donald Duck (cartoon character)
Disney, Walter Elias **5** 26-27
Lichtenstein, Roy **9** 398-399

Donaldson, Henry Herbert (1857-1938), American neurologist
Watson, John Broadus **16** 138-139

DONATELLO (Donato di Niccolò Bardi; 1386-1466), Italian sculptor **5** 55-56
associates
Ghiberti, Lorenzo **6** 291-292
Masaccio **10** 312-313
Michelozzo **11** 6-7
influence of
Andrea del Castagno **1** 223-224
Bellini, Giovanni **2** 137-138
da Settignano, Desiderio **4** 509
Lippi, Filippo **9** 439
Mantegna, Andrea **10** 215-216
Manzù, Giacomo **10** 224-225
Rodin, Auguste **13** 236-238
Saint-Gaudens, Augustus **13** 432
Veneziano, Domenico **15** 459-460
Verrocchio, Andrea del **15** 471-472
patrons
Medici, Cosimo de' **10** 449-450

Donati, Corso (flourished 1285-1308), Italian politician
Cavalcanti, Guido **3** 382

Donation of Constantine (papal document)
Valla, Lorenzo **15** 406

Donation of Pepin (756)
Borgia, Cesare **2** 412-413

Donatism (Christian schism)
Constantine I **4** 209-211
Donatus **5** 56-57
Montanus **11** 122

DONATUS (died circa 355), schismatic bishop of Carthage **5** 56-57
Constantine I **4** 209-211
Lucretius **10** 26-27
Montanus **11** 122
Terence **15** 146-148

Donets Basin (region, Union of Soviet Socialist Republics)
Chmielnicki, Bogdan **4** 12-13
Mendeleev, Dmitrii Ivanovich **10** 486-488

Dong Minh Hoi (Vietnamese nationalism; China)
Ho Chi Minh **7** 426-428

DONG, PHAM VAN (born 1906), premier first of the Democratic Republic of Vietnam (DRV) and after 1976 of the Socialist Republic of Vietnam (SRV) **5** 57-59

Dongan, Thomas (Earl of Limerick; 1634-1715), colonial governor of New York
Leisler, Jacob **9** 313-314

DONIZETTI, GAETANA (1797-1848), Italian opera composer **5** 59-60
Cimarosa, Domenico **4** 61-62
Scott, Walter **14** 68-70

Donn-Byrne, Brian Oswald (1889-1928), American novelist
Bellows, George Wesley **2** 143

Donna me prega ... (canzone)
Cavalcanti, Guido **3** 382

Donné, Alfred (1801-1878), French bacteriologist
Foucault, Jean Bernard Léon **6** 28-29

DONNE, JOHN (1572-1631), English metaphysical poet **5** 60-61
biographers
Walton, Izaak **16** 90-91
influence of
Cowley, Abraham **4** 281-282
Crashaw, Richard **4** 296
Eliot, Thomas Stearns **5** 258-261
Frost, Robert Lee **6** 130-133
Herbert, George **7** 324-326
Lovelace, Richard **10** 7-8
Marvell, Andrew **10** 301-303
Pope, Alexander **12** 395-397
Suckling, John **15** 10-11
Vaughan, Henry **15** 444-445
students
Herbert, Edward **7** 324

Donne di Messina, Le (novel)
Vittorini, Elio **16** 2-3

DONNELLY, IGNATIUS (1831-1901), American politician and author **5** 62

DONNER, GEORG RAPHAEL (1693-1741), Austrian sculptor **5** 63
Günther, Ignaz **7** 41-42

Donner, Mathias (1704-1756), Austrian sculptor
Günther, Ignaz **7** 41-42

Donor and His Wife, A (painting)
Christus, Petrus **4** 33-34

DONOSO, JOSÉ (1924-1996), Chilean writer **5** 63-65

Don't Be Weary Traveler (musical composition)
Dett, Robert Nathaniel **4** 512

Don't Fence Me In (song)
Porter, Cole Albert **12** 405-406

Don't give up the ship (motto)
Perry, Oliver Hazard **12** 239

Dooley, Mr. Martin (literary character)
Dunne, Finley Peter **5** 147-148

Doolittle, Amos (1754-1832), American engraver
Earl, Ralph **5** 179

DOOLITTLE, HILDA (1886-1961), American poet and novelist **5** 65-66
Moore, Marianne **11** 148-149
Pound, Ezra Loomis **12** 415-417
Williams, William Carlos **16** 308-309

DOOLITTLE, JAMES HAROLD (1896-1993), American transcontinental pilot **5** 66-68
Nimitz, Chester William **11** 395-396

Doomer, Lambert (circa 1622/23-1700), Dutch painter
Rembrandt Harmensz van Rijn **13** 91-95

Doonesbury (comic strip)
Trudeau, Garretson Beekman **15** 308-309

Doornkop (village, South Africa)
Jameson, Leander Starr **8** 218

Doppia notte dei tigli, La (book)
Levi, Carlo **9** 364

Doppler effect (physics)
Fizeau, Hippolyte Armand Louis **5** 475
Hubble, Edwin Powell **8** 10-11
Huggins, William **8** 14-15

Dorados (Villa's cavalry)
Villa, Pancho **15** 495-496

Dorando (song)
Berlin, Irving **2** 200-201

Dorat, Jean (1508-1588), French poet
du Bellay, Joachim **5** 113-114
Ronsard, Pierre de **13** 271-273

Dorchester, 1st Baron
see Carleton, Guy

Dorchester Heights (Boston)
Knox, Henry **9** 64

Dori, La (opera)
Cesti, Pietro **3** 399-400

Dorian, Antoine Aimé (1818-1891), Canadian jurist
Brown, George **3** 35-36

Dorian Short Service (Anglican music)
Tallis, Thomas **15** 91

Dormeur du val, Le (poem)
Rimbaud, Jean Nicolas Arthur **13** 172-174

Dormition of the Virgin (altar piece)
Giotto **6** 342-345

Dormition of the Virgin (sculpture)
Arnolfo di Cambio **1** 315-316

Dorn, Heinrich (1804-1892), German composer
Schumann, Robert Alexander **14** 41-43

Dorotea, La (novel)
Lope Félix de Vega Carpio **9** 503-506-564

Dorothea (ship)
Franklin, John **6** 64-65

Dorpat Observatory (now Tartu, Estonia)
Fraunhofer, Joseph von **6** 75-76
Struve, Friedrich Georg Wilhelm von **14** 513

Dörpfeld, Wilhelm (1853-1940), German archeologist
Schliemann, Heinrich **14** 17-18

Dorset (county, England)
Alfred **1** 151-153

Dorsey, Basil (flourished 1836), American slave
Purvis, Robert **12** 485-486

Doryphoros (sculpture; Apollonios)
Polykleitos **12** 385-386

DOS PASSOS, RODERIGO (1896-1970), American novelist **5** 69-71
Bourne, Randolph Silliman **2** 456-457
Mailer, Norman Kingsley **10** 148-150
Sacco and Vanzetti **13** 408-410
Sandburg, Carl **13** 461-462
Stravinsky, Igor Fedorovich **14** 502-506

Dos Rios, Battle of (1895)
Martí, José **10** 285-286

DOS SANTOS, JOSÉ EDUARDO (born 1942), leader of the Popular Movement for the Liberation of Angola and president of Angola **5** 71-72

DOS SANTOS, MARCELINO (born 1929), Mozambican nationalist insurgent, statesman, and intellectual **5** 72-74

Dostoevsky (literary collection)
Gide, André **6** 308-309

DOSTOEVSKY, FYODOR (1821-1881), Russian novelist **5** 74-77
critics
Turgenev, Ivan Sergeyevich **15** 345-348
film versions
Kurosawa, Akira **9** 135-137
influence of
Beckett, Samuel **2** 102-104
Berdyaev, Nicholas Alexandrovich **2** 184-185
Buber, Martin **3** 87-89
Camus, Albert **3** 255-257
Fontane, Theodor **5** 504
Hamsun, Knut **7** 113-114
Wassermann, Jakob **16** 130-131
Wright, Richard **16** 401-402
influenced by
Belinsky, Grigorievich **2** 128
Stirner, Max **14** 459-460

Dotheboys Hall (literary locale)
Dickens, Charles John Huffam **4** 538-541

Dou, Gerard (1613-1675), Dutch painter
Rembrandt Harmensz van Rijn **13** 91-95

Douai (city, France)
Corot, Jean Baptiste Camille **4** 247-249

Double, The (novel)
Dostoevsky, Fyodor **5** 74-77

Double Axe ... (poems)
Jeffers, John Robinson **8** 236-237

Double Dealer, The (play; Congreve)
Congreve, William **4** 200-201
Purcell, Henry **12** 484-485

Double Helix, The (book; Watson)
Crick, Francis Harry Crompton **4** 310

Watson, James Dewey **16** 137-138

Double Infidelity (play)
Marivaux, Pierre Carlet de Chamblain de **10** 265-266

Double Life (autobiography)
Benn, Gottfried **2** 164

Double Oval (sculpture)
Moore, Henry **11** 146-148

Double solution, theory of the (physics)
de Broglie, Louis **4** 442-444

Double star (astronomy)
Herschel, John Frederick William **7** 340-341
Herschel, William **7** 341-343
Jeans, James Hopwood **8** 235-236

Doubleday, Frank (1862-1934), American publisher
Dreiser, Herman Theodore **5** 98-100

Doubleday, Page and Co. (publishing)
Dreiser, Herman Theodore **5** 98-100
Page, Walter Hines **12** 60-61

Doubt (philosophy)
Augustine **1** 367-370
Descartes, René **4** 505-508

Doubtful Speech (books)
Pliny the Elder **12** 355-356

Doubting of Thomas (sculpture)
Verrocchio, Andrea del **15** 471-472

Doughboys (United States; World War I)
Pershing, John Joseph **12** 243-244

Doughty, Thomas (died circa 1578), English explorer
Drake, Francis **5** 94-96

Douglas, 4th Earl of (Archibald Douglas; 1372-1424), Scottish noble
Henry IV **7** 292-293

Douglas, Lord Alfred Bruce (1870-1945), English author and editor
Wilde, Oscar Fingall O'Flahertie Wills **16** 272-273

Douglas, Archibald ("Bell-the-Cat"; circa 1450-circa 1514), Scottish statesman
Douglas, Gavin **5** 77-78

Douglas, Clifford Hugh (1879-1952), English engineer
Aberhart, William **1** 26-27

DOUGLAS, DONALD WILLS (1892-1981), American aeronautical engineer **5** 77
Kármán, Theodore von **8** 451-452

DOUGLAS, GAVIN (circa 1475-1522), Scottish poet, prelate, and courtier **5** 77-78

DOUGLAS, SIR JAMES (1286?-1330), Scottish patriot **5** 80-82

Douglas, James (1675-1742), British scientist
Hunter, William **8** 48-49

Douglas, Sir John Sholto (8th Marquess of Queensberry; 1844-1900), English boxing patron
Wilde, Oscar Fingall O'Flahertie Wills **16** 272-273

DOUGLAS, MARY TEW (born 1921), British anthropologist and social thinker **5** 79-80

Douglas, Norman (1868-1952), English writer
Ford, Ford Madox **6** 1-2

DOUGLAS, STEPHEN ARNOLD (1813-1861), American politician **5** 80-82
Kansas-Nebraska Act
see Kansas-Nebraska Act
opponents
Buchanan, James **3** 89-90
Davis, Jefferson **4** 416-418
Lamar, Lucius Quintus Cincinnatus **9** 170-171
Lincoln, Abraham **9** 415-418
Schurz, Carl **14** 44-45
Sumner, Charles **15** 30-31
Trumbull, Lyman **15** 317-318
quoted
Blair, Francis Preston **2** 313-315
supporters
Cass, Lewis **3** 355-356
Letcher, John **9** 359-360
Van Buren, Martin **15** 410-411
Walker, Robert John **16** 67-68

Douglas, Thomas
see Selkirk, 5th Earl of

DOUGLAS, THOMAS CLEMENT (1904-1986), Canadian clergyman and politician, premier of Saskatchewan (1944-1961), and member of Parliament (1962-1979) **5** 82-83

Douglas, Sir William (died 1298), Scottish patriot
Douglas, James **5** 78

DOUGLAS, WILLIAM ORVILLE (1898-1980), American jurist **5** 83-85
Jackson, Robert Houghwout **8** 182-183
Kennedy, Robert Francis **8** 508-509

Douglas (play; Home)
Payne, John Howard **12** 159

Douglas Co. (aircraft firm)
Douglas, Donald Wills **5** 77

DOUGLASS, FREDERICK (circa 1817-1895), African American leader and abolitionist **5** 85-86
associates
Anthony, Susan Brownell **1** 246-248
Bowditch, Henry Ingersoll **2** 459-460
Delany, Martin Robinson **4** 473-474
Remond, Charles Lennox **13** 95
influenced by
Jay, William **8** 232-233
Walker, David **16** 62-63
painting of
Lawrence, Jacob **9** 250-251

Doumergue, Gaston (1863-1937), French president 1924-1931
Herriot, Édouard **7** 339-340
Pétain, Henri Philippe **12** 250-252
Poincaré, Raymond **12** 366-368

DOVE, ARTHUR GARFIELD (1880-1946), American painter **5** 86-87
Demuth, Charles **4** 497-498
Stella, Joseph **14** 422

DOVE, RITA FRANCES (born 1952), United States poet laureate **5** 87-89

Dover, Treaty of (1670)
Shaftesbury, 1st Earl of **14** 135-136

Dover Beach (poem)
Arnold, Matthew **1** 311-313

"Doves" (United States politics)
see Vietnam war (1956-1976)—opponents (United States)

Dow, Arthur Wesley (flourished 1887-1916), American painter
O'Keeffe, Georgia **11** 487-489
Weber, Max **16** 160

DOW, NEAL (1804-1897), American temperance reformer **5** 89-90

Dow Chemical Co.
Calvin, Melvin **3** 242-243

Dowel (literary character)
Langland, William **9** 194-195

DOWLAND, JOHN (1562-1626), British composer and lutenist **5** 90
Tallis, Thomas **15** 91

Down and Out in London and Paris (book)
Orwell, George **12** 14-15

Down in the Valley (opera)
Weill, Kurt **16** 174-175

Down Stream (novel)
Huysmans, Joris Karl **8** 81-82

Down There (novel)
Huysmans, Joris Karl **8** 81-82

Downes v. Bidwell (legal case)
White, Edward Douglass **16** 230-231

DOWNING, ANDREW JACKSON (1815-1852), American horticulturist and landscape architect **5** 90-91
Davis, Alexander Jackson **4** 411
Olmsted, Frederick Law **11** 503-504

Downward filter theory (missiology)
Duff, Alexander **5** 126-127

DOYLE, SIR ARTHUR CONAN (1859-1930), British author **5** 91-92
Simenon, Georges **14** 233-234
Wyeth, Andrew Newell **16** 413-415

D'Oyly Carte
see Carte, Richard D'Oyly

Draco (constellation)
Huggins, William **8** 14-15

Dracula (book)
Stoker, Bram **14** 463-464

Draft (military)
Australia and New Zealand

Curtin, John Joseph **4** 348-349
Fisher, Andrew **5** 462
Fraser, Peter **6** 73-74
Hughes, William Morris **8** 21-22
Mannix, Daniel **10** 210
Canada
Borden, Robert Laird **2** 409-411
Bourassa, Joseph-Henri-Napoleon **2** 446-447
King, William Lyon Mackenzie **9** 25-26
Laurier, Wilfrid **9** 232-234
Meighen, Arthur **10** 459-460
England
Roberts, Frederick Sleigh **13** 195-196
Japan
Yamagata, Aritomo **16** 428-429
Syria
Ibrahim Pasha **8** 97-98
United States
Brown, Joseph Emerson **3** 41-42
Cleveland, Stephen Grover **4** 108-110
Davis, Jefferson **4** 416-418
Goldman, Emma **6** 406-407
Hill, Benjamin Harvey **7** 386-387
Holmes, Oliver Wendell Jr. **7** 458-459
La Follette, Robert Marion **9** 155-156
Marshall, George Catlett **10** 278-279
Union of Soviet Socialist Republics
Frunze, Mikhail Vasilievich **6** 134

Draft resistance (military)
conscientious objectors
Coffin, William Sloane Jr. **4** 135-137
Dellinger, David **4** 480-481
Lowell, Robert Trail Spence Jr. **10** 16-17
Russell, Bertrand Arthur William **13** 373-374
Tippett, Michael Kemp **15** 234-235
other resisters
Baez, Joan **1** 433-435
Browder, Earl Russell **3** 30-31
Hitler, Adolf **7** 417-420
Sacco and Vanzetti **13** 408-410
Thoreau, Henry David **15** 203-205
see also Draft riots (New York City; 1863)

Draft riots (New York City; 1863)
Gatling, Richard Jordan **6** 234-235
Hughes, John Joseph **8** 17-18
Seymour, Horatio **14** 126-127

Draftsmen
see Artists—draftsmen

Drageoir à épices, Le (novel)
Huysmans, Joris Karl **8** 81-82

DRAGO, LUIS MARÍA (1859-1921), Argentine international jurist and diplomat **5** 92-93

Drago Doctrine (Argentina)
Drago, Luis María **5** 92-93
Roca, Julio Argentino **13** 218

Dragon Seed (novel)
Buck, Pearl Sydenstricker **3** 91-93

Dragonfly (magazine)
Chekhov, Anton Pavlovich **3** 494-497

Dragon's Teeth (novel)
Sinclair, Upton Beale Jr. **14** 248-249

Dragontea, La (poem)
Lope Félix de Vega Carpio **9** 503-506

DRAKE, DANIEL (1785-1852), American physician **5** 93-94
Audubon, John James **1** 366-367

DRAKE, SIR FRANCIS (circa 1541-1596), English navigator **5** 94-96
Elizabeth I **5** 263-266
Frobisher, Martin **6** 121-122
Hakluyt, Richard **7** 70
Hawkins, John **7** 210-211
Lope Félix de Vega Carpio **9** 503-506
Mendaña de Neyra, Álvaro de **10** 483
Oñate, Juan de **11** 513-514
see also Armada, Spanish

Drake the Pirate (poem)
Lope Félix de Vega Carpio **9** 503-506

Drake's Bay (California)
Drake, Francis **5** 94-96

Drama (literature)
Caribbean
Walcott, Derek Alton **16** 50-51
criticism
Nathan, George Jean **11** 319-321
Young, Stark **16** 474-475
psychological
see Psychological drama
religious
Calderón, Pedro **3** 221-222
Lope Félix de Vega Carpio **9** 503-506
techniques
Artaud, Antonin **1** 320-321
Fletcher, John **5** 487
Ibsen, Henrik **8** 98-100
O'Neill, Eugene **11** 514-516
theory
Artaud, Antonin **1** 320-321
tragedy
Euripides **5** 332-334
Grillparzer, Franz **6** 546-547
Racine, Jean Baptiste **12** 532-535
Sophocles **14** 343-345
see also Authors—playwrights; Theater; Theater of the Absurd

Drama, The (painting)
Daumier, Honoré Victorin **4** 403-405

Dramatic Lyrics (poems)
Browning, Robert **3** 53-55

Dramatic Romances and Lyrics (poems)
Browning, Robert **3** 53-55

Dramatis Personae (book)
Browning, Robert **3** 53-55

Dramatists
see Authors—playwrights

Dramouss (novel)
Laye, Camara **9** 257-259

Drapeau de Carillon, Le (poem)
Crémazie, Octave **4** 305-306

Draper Catalogue (astronomy)
Pickering, Edward Charles **12** 298

DRAPER, JOHN WILLIAM (1811-1882), Anglo-American scientist and historian **5** 96-97

Drapier, M.B.
see Swift, Jonathan

Drapier's Letters (book)
Swift, Jonathan **15** 51-54

Draussen im Heidehof (novella)
Storm, Theodor **14** 479-480

Dravida Munnetra Kazagham (political party, India)
Kamaraj, Kumaraswami **8** 415

Drawbaugh, Daniel (1827-1911), American inventor
Bell, Alexander Graham **2** 129-131

Draymen and Teamsters' Union (United States)
Kearney, Denis **8** 468

DRAYTON, MICHAEL (1563-1631), English poet **5** 97-98
Webster, John **16** 164

Dream (painting)
Rousseau, Henri **13** 323-324

Dream as a Life, The (play)
Grillparzer, Franz **6** 546-547

Dream Children (essay)
Lamb, Charles **9** 176-177

Dream-Crowned (poems)
Rilke, Rainer Maria **13** 171-172

Dream Girl (play)
Rice, Elmer **13** 126-127

Dream in the Alameda, A (mural)
Rivera, Diego **13** 183-184

Dream King and His Love, The (cantata)
Parker, Horatio William **12** 109

Dream Life of Balso Snell, The (novel)
West, Nathanael **16** 213-214

Dream of Africa, A (novel)
Laye, Camara **9** 257-259

Dream of Constantine (mural)
Piero della Francesca **12** 301-302

Dream of Gerontius, The (musical composition)
Elgar, Edward **5** 247-248

Dream of John Ball, The (book)
Morris, William **11** 187-188

Dream of Love, A (play)
Williams, William Carlos **16** 308-309

Dream of Oblomov, The (story)
Goncharov, Ivan Aleksandrovich **6** 424

Dream of the Doctor (engraving)
Dürer, Albrecht **5** 159-161

Dream of the Red Chamber (novel; Ts'ao Hsüeh-ch'in)
Hu Shih **8** 63-65
Yüan Mei **16** 479-480

Dream Play, A (play)
Strindberg, August **14** 509-511

Dreamer's Journey, A (autobiography)
Cohen, Morris Raphael **4** 139-140

Dreaming Boys, The (book)
Kokoschka, Oskar **9** 75-76

Dreams (book)
Quevedo Y Villegas, Francisco Gómez de **12** 511

Dreams (lithograph series)
Redon, Odilon **13** 75-76

Dreams (psychology)
Freud, Sigmund **6** 103-106
Jung, Carl Gustav **8** 388-389

Dreams of Chang, The (book)
Bunin, Ivan Alekseevich **3** 124

Dreams of Reason, The (book)
Dubos, René Jules **5** 119

Dreams of the Ghetto (book)
Zangwill, Israel **16** 488-489

Dreams That Money Can Buy (film)
Ray, Man **13** 59-60

Dreamtigers (literary sketches)
Borges, Jorge Luis **2** 411-412

Dreary Story, A (story)
Chekhov, Anton Pavlovich **3** 494-497

Dred (novel)
Stowe, Harriet Elizabeth Beecher **14** 484-485

Dred Scott decision (United States Supreme Court; 1857)
case and Court opinions
Curtis, Benjamin Robbins **4** 349
McLean, John **10** 422-423
Scott, Dred **14** 65-66
Taney, Roger Brooke **15** 98-99
critics
Benton, Thomas Hart **2** 178-179
Purvis, Robert **12** 485-486
Remond, Charles Lennox **13** 95
effects
Buchanan, James **3** 89-90
Lincoln, Abraham **9** 415-418

Drei, Ersilia (literary character)
Pirandello, Luigi **12** 319-321

Drei Kameraden (novel)
Remarque, Erich Maria **13** 91

Drei Volkstexte (musical composition)
Webern, Anton **16** 160-162

Dreigroschenoper, Die (musical play; Brecht-Weill)
Brecht, Bertolt **2** 512-514
Weill, Kurt **16** 174-175

Dreise, Johann (died 1716), German musician
Bach, Johann Sebastian **1** 416-419

Dreiser, Paul (1857-1911), American songwriter
Dreiser, Herman Theodore **5** 98-100

DREISER, (HERMAN) THEODORE (1871-1945), American novelist **5** 98-100
Anderson, Sherwood **1** 220-221
Farrell, James Thomas **5** 390-391
Lewis, Harry Sinclair **9** 385-387
Mencken, Henry Louis **10** 481-483
Norris, Benjamin Franklin Jr. **11** 427-428
Twain, Mark **15** 363-366
Woolman, John **16** 382-383
Wright, Richard **16** 401-402

Dreitr Frauen (stories)
Musil, Robert Edler Von **11** 268-269

Dresden (city, Germany)
Bakunin, Mikhail Aleksandrovich **1** 458-460
Courbet, Jean Desiré Gustave **4** 271-273
Tillich, Paul Johannes **15** 224-225

Dresden (ship)
Diesel, Rudolf **5** 7

Dresden, Battle of (1813)
Ney, Michel **11** 372-373

Dresden Boy (sculpture)
Polykleitos **12** 385-386

Dresden Central School (for dance; Germany)
Wigman, Mary **16** 267-268

Dressmaker's Studio (painting)
Vuillard, Jean Édouard **16** 36

DREW, CHARLES RICHARD (1904-1950), African American surgeon **5** 100-101

DREW, DANIEL (1797-1879), American stock manipulator **5** 101-102
Fisk, James **5** 464-465
Gould, Jay **6** 470-472
Vanderbilt, Cornelius **15** 415-416

Drew, Georgiana Emma (Mrs. Maurice Barrymore; 1856-1893), American actress
Barrymores **2** 28-30

Drew, John (1827-1862), Irish-born American actor
Barrymores **2** 28-30

Drew, Mrs. John
see Lane, Louisa

Drew, John, Jr. (1853-1927), American actor
Barrymores **2** 28-30

Drew, Robinson and Co. (financial firm)
Drew, Daniel **5** 101-102

Drew Theological Seminary (Madison, New Jersey)
Drew, Daniel **5** 101-102

Drew University (Madison, New Jersey)
Herberg, Will **7** 322-323

DREXEL, KATHERINE (1858-1955), founded a Catholic order, the Sisters of the Blessed Sacrament **5** 102-103

Drexel, Morgan and Co. (financial firm)
Cooke, Jay **4** 215-216

DREYFUS, ALFRED (1859-1935), French army officer **5** 103-105
see also Dreyfus Affair

Dreyfus Affair (trials; 1894, 1899, 1906)
anti-Dreyfusards
Barrès, Auguste Maurice **2** 20-21
Dreyfusards (literature)
Barbosa, Ruy **1** 503-504
France, Anatole **6** 39-40
Péguy, Charles Pierre **12** 183-184
Zola, Émile **16** 526-528
Dreyfusards (politics)
Clemenceau, Georges **4** 99-101
Daladier, Édouard **4** 369
Herriot, Édouard **7** 339-340
Jaurès, Jean **8** 226-227
influence of
Blum, Léon **2** 343-344
Proust, Marcel **12** 465-467
Rolland, Romain **13** 260
Sorel, Georges **14** 347-348

DRIESCH, HANS ADOLF EDUARD (1867-1941), German biologist and philosopher **5** 105
Maritain, Jacques **10** 263
Morgan, Thomas Hunt **11** 170-171
Spemann, Hans **14** 368-369

Drift indicator (instrument)
Byrd, Richard Evelyn **3** 186-187

Drink Tea ... (book)
Eisai **5** 231-232

Drive (psychology)
Hull, Clark Leonard **8** 28
see also Motivation

Drives toward War (book)
Tolman, Edward Chace **15** 261-262

Driving Mists (painting)
Wyant, Alexander Helwig **16** 409-410

Drogheda, Battle of (1649)
Cromwell, Oliver **4** 317-320

Drogo (died 1051), Count of Apulia
Guiscard, Robert **7** 39-40

Dropsy (medicine)
Bright, Richard **3** 7-8

Drosophila melanogaster (fruit fly)
Beadle, George Wells **2** 80-81
Morgan, Thomas Hunt **11** 170-171
Muller, Hermann Joseph **11** 238-239
Northrop, John Howard **11** 430-431

Drost, Willem (died 1678), Dutch painter
Rembrandt Harmensz van Rijn **13** 91-95

Drouet, Juliette (1806-1883), French actress and courtesan
Hugo, Victor Marie **8** 22-25

Drover's Cottage (Abilene, Kansas)
McCoy, Joseph Geiting **10** 403-404

Drover's Wife (painting)
Drysdale, George Russell **5** 107-109

Drowning victims
Gilbert, William Schwenck **6** 314-315
Holbrook, Josiah **7** 450-451
Menander **10** 477-478
Minuit, Peter **11** 50
Shelley, Percy Bysshe **14** 176-178
Straus, Isidor **14** 496
Woolf, Virginia Stephen **16** 381-382

Droysen, Johann Gustav (1808-1864), German historian
Burckhardt, Jacob Christoph **3** 132-133

Drug culture (United States)
opponents
Rangel, Charles B. **13** 31-32
proponents
Leary, Timothy **9** 266-267

Drumlin Woodchuck, The (poem)
Frost, Robert Lee **6** 130-133

Drummer Boy, The (novella)
Ekwensi, Cyprian **5** 242-243

Drummond, James Eric
see Perth, 16th Earl of

Drummond of Hawthornden, William (1585-1649), Scottish poet
Jonson, Ben **8** 343-345

Drumont, Édouard (1844-1917), French journalist
Maurras, Charles Marie Photius **10** 350-351

Drums in the Night (play)
Brecht, Bertolt **2** 512-514

Drum-Taps (poems)
Whitman, Walt **16** 249-251

Drunkard's Looking Glass, The (moral tale)
Weems, Mason Locke **16** 170

Drunkards, The (painting)
Velázquez, Diego Rodríguez de Silva y **15** 454-456

Drunken Angel (film)
Kurosawa, Akira **9** 135-137

Drury Lane Theatre (London)
Arne, Thomas Augustine **1** 307-308
Heinrich, Anthony Philip **7** 261
Sheridan, Richard Brinsley **14** 183-184

DRUSUS, MARCUS LIVIUS (circa 124-91 B.C.), Roman statesman **5** 105-106
Brutus, Marcus Junius **3** 79-80
Cato, the Younger **3** 374-375
Gracchus, Tiberius and Gaius Sempronius **6** 479-480

Drusus Senior (Nero Claudius Drusus Germanicus; 38-9 B.C.), Roman general
Claudius Germanicus, Tiberius **4** 91-92

Dry Bones, Valley of (Old Testament)
Ezekiel **5** 355-356

Dry Salvages, The (poem)
Eliot, Thomas Stearns **5** 258-261

DRYDEN, JOHN (1631-1700), English poet, critic, and dramatist **5** 106-107
associates
Buckingham, 2d Duke of **3** 94-95
Marvell, Andrew **10** 301-303
Pepys, Samuel **12** 207-208
biographers
Scott, Walter **14** 68-70
influence of
Congreve, William **4** 200-201
Eliot, Thomas Stearns **5** 258-261
Johnson, Samuel **8** 315-317
Pope, Alexander **12** 395-397
influenced by
Juvenal **8** 397-399
Milton, John **11** 43-46
Ovid **12** 34-36
Plutarch **12** 359-360
musical settings
Handel, George Frederick **7** 116-119

Dry-goods business (United States)
Field, Marshall **5** 440-441
Stewart, Alexander Turney **14** 448-449
see also Chain store; Department store

Dry-plate techniques (photographt)
Eastman, George **5** 186

DRYSDALE, SIR GEORGE RUSSELL (1912-1981), Australian painter **5** 107-109
Dobell, William **5** 34-35
Nolan, Sidney Robert **11** 418

Du bonheur (poem)
Helvétius, Claude Adrien **7** 273-274

Du contrat social (treatise)
Rousseau, Jean Jacques **13** 324-328

Du Côté de chez Swann (novel)
Proust, Marcel **12** 465-467

Du Sang, du volupté et de la mort (novel)
Barrès, Auguste Maurice **2** 20-21

Du Système industriel (periodical)
Saint-Simon, Comte de **13** 436-437

Du und Du (waltz)
Strauss, Johann Jr. **14** 498-499

Dua al-Karawan (novella)
Husayn, Taha **8** 61-62

Dual Alliance (Austro-German; 1879)
Andrássy, Julius **1** 222-223
Francis Joseph **6** 45-46

Dual Mandate in British Tropical Africa, The (book)
Lugard, Frederick John Dealtry **10** 31-32

Dual Monarchy
see Austria-Hungary

Dualism
literary technique
Mann, Thomas **10** 204-207
philosophy
Cudworth, Ralph **4** 331
Descartes, René **4** 505-508
Epicurus **5** 292-294
Malebranche, Nicolas **10** 166-167
Pythagoras **12** 498-499
Ryle, Gilbert **13** 393-394
psychology
Sherrington, Charles Scott **14** 187-189
religion
Boehme, Jacob **2** 357
Mani **10** 196-197
Zoroaster **16** 528-530

Duan, Le (1908-1986), North Vietnamese politician
Giap, Vo Nguyen **6** 297-299

DUANE, WILLIAM (1760-1835), American journalist **5** 109

Duane, William John (1780-1865), American lawyer
Duane, William **5** 109

Duarte (1391-1438), King of Portugal
Henry the Navigator **7** 305-306

DUARTE, JOSÉ NAPOLEÓN (1926-1990), civilian reformer elected president of El Salvador in 1984 **5** 109-111

Du Barry, Comtesse (Marie Jeanne Bécu; 1746-1793), adventuress and mistress of Louis XV
Fragonard, Jean Honoré **6** 38-39
Ledoux, Claude Nicolas **9** 277-278
Louis XV **9** 533-534

Du Bartas, Guillaume de Salluste (1544-1590), French Huguenot poet
Bradstreet, Anne Dudley **2** 486-487

DUBČEK, ALEXANDER (1921-1992), Czechoslovak politician **5** 112-113

DUBE, JOHN LANGALIBALELE (1870-1949), South African writer and Zulu propagandist **5** 113

Du Bellay, Jean (1492-1560), French cardinal, humanist, and diplomat
du Bellay, Joachim **5** 113-114
Rabelais, François **12** 524-526
l'Orme, Philibert de **9** 519

DU BELLAY, JOACHIM (circa 1522-1560), French poet **5** 113-114
Castiglione, Baldassare **3** 360-361
Ronsard, Pierre de **13** 271-273
Sainte-Beuve, Charles Augustin **13** 438
Spenser, Edmund **14** 373-376

DUBINSKY, DAVID (1892-1982), American trade union official **5** 114-115
Hillman, Sidney **7** 392-393
Murray, Philip **11** 264-265

Dubinushka (tone poem)
Rimsky-Korsakov, Nikolai Andreevich **13** 174-175

Dublin (city; Ireland)
Collins, Michael **4** 167-168
see also Abbey Theatre

Dublin (ship)
Rodney, George Brydges **13** 239-240

Dublin Hermetic Society (established 1885)
Yeats, William Butler **16** 445-447

Dublin school (physics)
Schrödinger, Erwin **14** 31-33

Dubliners (stories)
Joyce, James **8** 365-367

DUBNOV, SIMON (1860-1941), Jewish historian, journalist, and political activist **5** 115-116

Du Bois, Guy Pène (1884-1958), American painter
Calder, Alexander **3** 216-218

Dubois, Jacques
see Sylvius, Jacobus

DU BOIS, WILLIAM EDWARD BURGHARDT (1868-1963), African American educator, pan-Africanist, and protest leader **5** 116-118
associates
Cullen, Countee **4** 333-334
Hope, John **7** 489-490
Hughes, Langston **8** 18-19
influence of
Cleaver, Leroy Eldridge **4** 97-98
Herskovits, Melville Jean **7** 345
Plaatje, Solomon Tshekisho **12** 341-342
influenced by
Washington, Booker Taliaferro **16** 125-126
Pan-Africanism
Diagne, Blaise **4** 527
Hayford, J. E. Casely **7** 228-230
Padmore, George **12** 57-58
Williams, Henry Sylvester **16** 303-304

Du Bois, Yolande (Mrs. Countee Cullen; died 1961) African American matron, daughter of W.E.B. Dubois
Cullen, Countee **4** 333-334

DU BOIS-REYMOND, EMIL (1818-1896), German physiologist **5** 118-119
Erlanger, Joseph **5** 310-311
Helmholtz, Hermann Ludwig Ferdinand von **7** 268-269

DUBOS, RENÉ JULES (1901-1982), French-born American microbiologist **5** 119

Dubourg, L. William (1766-1833), French-American priest and educator
Seton, Elizabeth Ann Bayley **14** 118-119

Dubroeucq, Jacques (circa 1500/10-1584), Flemish artist
Giovanni da Bologna **6** 345-346

DUBUFFET, JEAN PHILLIPE ARTHUR (born 1901), French painter **5** 119-120

Ducal Palace (Venice)
see Venice

DUCCIO DI BUONINSEGNA (1255/60-1318/19), Italian painter **5** 121-122
Giotto **6** 342-345
Lorenzetti, Pietro and Ambrogio **9** 517-518
Martini, Simone **10** 298-299

Duce, Il
see Mussolini, Benito

Duchamp, Gaston
see Villon, Jacques

DUCHAMP, MARCEL (1887-1968), French painter **5** 122-123
Cage, John **3** 211-214
Calder, Alexander **3** 216-218
Duchamp-Villon, Raymond **5** 123
Johns, Jasper **8** 291-293
Ray, Man **13** 59-60

DUCHAMP-VILLON, RAYMOND (1876-1918), French sculptor **5** 123
Duchamp, Marcel **5** 122-123

Duchesne, Louis (1843-1922), French church historian
Loisy, Alfred Firmin **9** 489-490

Duchess Eleanora (painting)
Titian **15** 242-244

Duchess of Malfi, The (play)
Webster, John **16** 164

Duchesse de Bourgogne as Diana (painting)
Coysevox, Antoine **4** 287-288

Duck Soup (film)
Marx brothers **10** 303-304

Dudevant, Amandine Aurore Lucie Dupin
see Sand, George

Dudevant, Maurice
see Sand, Maurice

Dudley, Anne
see Bradstreet, Anne Dudley

DUDLEY, BARBARA (born 1947), American director of Greenpeace **5** 123-124

Dudley, John
see Northumberland, Duke of

Dudley, Joseph (1647-1720), American colonial governor
Wise, John **16** 343-344

Dudley, Robert
see Leicester, 1st Earl of

DUDLEY, THOMAS (1576-1653), American colonial governor and Puritan leader **5** 124-125
Bradstreet, Anne Dudley **2** 486-487
Gorges, Ferdinando **6** 455-456
Winthrop, John **16** 339-341

Due Foscari, I (opera)
Verdi, Giuseppe Fortunino Francesco **15** 463-465

Due process of law
see Constitution of the United States-14th Amendment

Duel (combat)
Burr, Aaron **3** 156-159
Canning, George **3** 258-260
Hamilton, Alexander **7** 95-98
Lassalle, Ferdinand **9** 216
Lermontov, Mikhail Yurievich **9** 352-353
Pushkin, Aleksandr Sergeevich **12** 489-491

Duel, The (story)
Chekhov, Anton Pavlovich **3** 494-497

Duelo que fizo la Virgen, El (poem)
Gonzalo de Berceo **6** 431-432

Duenna, The (opera)
Sheridan, Richard Brinsley **14** 183-184

Duet, A (novel)
Doyle, Arthur Conan **5** 91-92

DUFAY, GUILLAUME (circa 1400-1474), Netherlandish composer **5** 125-126
Dunstable, John **5** 150-151
Josquin des Prez **8** 361-363
Obrecht, Jacob **11** 457-458

DUFF, ALEXANDER (1806-1878), Scottish Presbyterian missionary **5** 126-127

Dufy, Raoul (1877-1953), French painter and decorator
Braque, Georges **2** 504-505
Matisse, Henri **10** 336-337
Rivera, Diego **13** 183-184

DUGAN, ALAN (born 1923), American poet **5** 127-128

DUGDALE, RICHARD LOUIS (1841-1883), English-born American sociologist **5** 128-129

Dughet, Gaspard (1613-1675), French-born Italian painter
Cole, Thomas **4** 151-152
Inness, George **8** 123-124
Wilson, Richard **16** 329-330

DUHEM, PIERRE MAURICE MARIE (1861-1916), French physicist, chemist, and historian of science **5** 129

Duhka (Buddhism)
Buddha **3** 97-101

Duineser Elegien (poems)
Rilke, Rainer Maria **13** 171-172

DUKAKIS, MICHAEL (born 1933), American governor of Massachusetts **5** 130-133

Dukas, Paul (1865-1935), French composer
Piston, Walter **12** 327-328

DUKE, JAMES BUCHANAN (1856-1925), American industrialist and philanthropist **5** 133-134
du Pont, Pierre Samuel **5** 154-155

Duke Francesco Maria I della Rovere (painting)
Titian **15** 242-244

Duke University (Durham, North Carolina)
Duke, James Buchanan **5** 133-134

Dukenfield, William Claude
see Fields, W.C.

Duke's Children, The (novel)
Trollope, Anthony **15** 300-302

Duke's Theatre (England)
Dryden, John **5** 106-107

Dulcamara (play)
Gilbert, William Schwenck **6** 314-315

Dulce boca que a gustar convida, La (sonnet)
Góngora y Argote, Luis de **6** 427-428

Dulcy (play)
Kaufman, George S. **8** 457-458

DULL KNIFE (born Morning Star; c. 1810-1883), Northern Cheyenne tribal leader **5** 135-136

Dullaert, Heyman (1636-1684), French painter
Rembrandt Harmensz van Rijn **13** 91-95

Dulle Griet (painting)
Bruegel, Pieter the Elder **3** 65-67

DULLES, JOHN FOSTER (1888-1959), American statesman and diplomat **5** 134-135
Dewey, Thomas Edmund **4** 524
Eisenhower, Dwight David **5** 233-236
Lehman, Herbert Henry **9** 306-307

Dulles International Airport (Chantilly, Virginia)
Saarinen, Eliel and Eero **13** 396-398

Dulness (poem)
Pope, Alexander **12** 395-397

Dulwich College Picture Gallery (London)
Soane, John **14** 314-315

Duma (Russian legislature)
Miliukov, Pavel Nikolayevich **11** 18-19

DUMAS, ALEXANDRE (1803-1870), French playwright and novelist **5** 136-138
Hugo, Victor Marie **8** 22-25
Liszt, Franz **9** 445-447
Verne, Jules **15** 467-469

Dumas, Alexandre (Dumas fils; 1824–1895), French playwright and novelist
Carpeaux, Jean Baptiste **3** 318-319
Daudet, Alphonse **4** 402-403
Dumas, Alexandre **5** 136-138

DUMAS, JEAN BAPTISTE ANDRÉ (1800-1884), French Chemist **5** 138-139
Couper, Archibald Scott **4** 269-270
Hofmann, August Wilhelm von **7** 441-442
Kekulé, Friedrich August **8** 477-478

Dumb Waiter, The (play)
Pinter, Harold **12** 317-318

Dumbarton Oaks (Washington D.C.)
Johnson, Philip **8** 313-314

"Dumbarton Oaks" concerto (musical composition)
Stravinsky, Igor Fedorovich **14** 502-506

Dumbarton Oaks Conference (1944)
Bunche, Ralph Johnson **3** 121-122
Stettinius, Edward R. Jr. **14** 437-438

Dumfries House (Scotland)
Adam, Robert and James **1** 38-40
Chippendale, Thomas **4** 1-2
Duns Scotus, John **5** 149-150

Dumont, Pierre Étienne Louis (1759-1829), Swiss author, editor, and publicist
Bentham, Jeremy **2** 176-178

Dumouriez, Charles François (1739-1823), French general
Louis Philippe **9** 536-537

Dun and Bradstreet (financial firm)
Tappan brothers **15** 105-106

DUNANT, JEAN HENRI (1828-1910), Swiss philanthropist **5** 139-141

DUNBAR, PAUL LAURENCE (1872-1906), African American poet and novelist **5** 141-142

DUNBAR, WILLIAM (circa 1460-circa 1520), Scottish poet and courtier **5** 142-143
Lyndsay, David **10** 66-67

DUNBAR, WILLIAM (1749-1810), Scottish-born American scientist and planter **5** 143-144

Dunbar, Battle of (1650)
Cromwell, Oliver **4** 317-320

Duncan I (died 1040), King of Scotland 1034-1040
Macbeth **10** 81
Malcolm III **10** 164-165

DUNCAN, ISADORA (1878-1927), American dancer **5** 144-145
Esenin, Sergei Aleksandrovich **5** 321
Graham, Martha **6** 485-486
St. Denis, Ruth **13** 430-431

Duncan Gray (song)
Burns, Robert **3** 155-156

Dunciad (poem; Pope)
Bolingbroke, Viscount **2** 374-375
Pope, Alexander **12** 395-397

Dundas, Henry
see Melville, 1st Viscount

Dunes, Battle of the (1658)
Condé, Prince de **4** 193-194
Cromwell, Oliver **4** 317-320

DUNHAM, KATHERINE (born 1910), African American dancer, choreographer, and anthropologist **5** 145-146

Dunkirk (Dunkerque; city, France)
Clarendon, 1st Earl of **4** 73-75

Dunkirk, Battles of
1658
see Dunes, Battle of the
1940
Alexander of Tunis, 1st Earl **1** 135-136
Churchill, Winston Leonard Spencer **4** 51-53
Kesselring, Albert Field Marshal **8** 522-523
Montgomery, Bernard Law **11** 135-136

Dunlap, William (1766-1839), American painter, playwright, and historian
Brown, Charles Brockden **3** 33
Cole, Thomas **4** 151-152

DUNMORE, 4TH EARL OF (John Murray; 1732-1809), British colonial governor **5** 147
Dinwiddie, Robert **5** 18-19
Henry, Patrick **7** 309-311
Lewis, Andrew **9** 376-377

DUNNE, FINLEY PETER (1867-1936), American journalist **5** 147-148

DUNNING, WILLIAM ARCHIBALD (1857-1922), American historian **5** 148-149
Bentley, Arthur F. **2** 178
Merriam, Charles Edward **10** 518-519

Dunois, Comte de (1403?-1468), French general
Joan of Arc **8** 264-265

Duns, Elias (flourished 13th century), Scottish Franciscan
Duns Scotus, John **5** 149-150

DUNS SCOTUS, JOHN (1265/66-1308), Scottish philosopher and theologian **5** 149-150
Bonaventure **2** 383-384
Hopkins, Gerard Manley **7** 492-494
ibn Gabirol, Solomon ben Judah **8** 92
Maimonides **10** 151-152
Suárez, Francisco **15** 8
William of Ockham **16** 298-299

Dunsink, Observatory of (Ireland)
Hamilton, William Rowan **7** 99-100

DUNSTABLE, JOHN (circa 1390-1453), English composer **5** 150-151
Dufay, Guillaume **5** 125-126

DUNSTAN, ST. (circa 909-988), English monk and archbishop **5** 151-152

DUNSTER, HENRY (circa 1609-1659), English-born American clergyman **5** 152-153

Duo (novel)
Colette, Sidonie Gabrielle **4** 158-159

Duo for Flute and Oboe (musical composition)
Ginastera, Alberto Evaristo **6** 328-329

Duo for Violin and Cello (musical composition)
Ravel, Maurice Joseph **13** 54-55

Duong Van Minh (born 1916), Vietnamese general and politician
Thieu, Nguyen Van **15** 182-183

Duparc, Henri (1848-1933), French composer
Franck, César **6** 48-49

Du Perron, Jacques Davy (1556-1618), French cardinal
Malherbe, François de **10** 169-170

Dupin, Armandine Aurore Lucille
see Sand, George

Duple meter (music)
Machaut, Guillaume de **10** 93-94

DUPLEIX, MARQUIS (Joseph François; 1697-1763), French colonial administrator **5** 153
Clive, Robert **4** 119-120

DU PONT, ÉLEUTHÈRE IRÉNÉE (1771-1834), French-born American manufacturer **5** 154

DU PONT, PIERRE SAMUEL (1870-1954), American industrialist **5** 154-155
Carothers, Wallace Hume **3** 317-318
Durant, William Crapo **5** 158
Sloan, Alfred Pritchard Jr. **14** 274

Du Pont, Victor (1767-1827), French-born American industrialist
du Pont, Éleuthère Irénée **5** 154

DU PONT DE NEMOURS, PIERRE SAMUEL (1739-1817), French political economist **5** 155-156
du Pont, Éleuthère Irénée **5** 154

Du Pont de Nemours, E.I., and Co. (industrial firm)
Conant, James Bryant **4** 192-193
du Pont, Éleuthère Irénée **5** 154
Grasselli, Caesar Augustin **6** 497-498
Sloan, Alfred Pritchard Jr. **14** 274

Dupuy, Charles (1851-1923), French educator and statesman
Poincaré, Raymond **12** 366-368

Dura-Europos (ancient town, Syria)
Rostovtzeff, Michael Ivanovich **13** 315

Duralumin (metal)
Tupolev, Andrei Nikolaevich **15** 341-342

Duran, Carolus (1837-1917), French painter
Robinson, Theodore **13** 217
Sargent, John Singer **13** 481-482
Van de Velde, Henry **15** 419-420

DURAND, ASHER BROWN (1796-1886), American painter and engraver **5** 156-157
Church, Frederick Edwin **4** 49-50
Cole, Thomas **4** 151-152

Durand, Charles Auguste Émile
see Duran, Carolus

Durand de Saint-Pourçain, Guillaume (died 1332), French scholastic and Dominican monk
Marsilius of Padua **10** 284

Durand-Ruel, Paul (1831-1922), French art dealer
Monet, Claude **11** 102-104
Renoir, Pierre Auguste **13** 101-102

Durango (state, Mexico)
Lamy, Jean Baptiste **9** 181-182

DURANT, THOMAS CLARK (1820-1885), American railroad executive **5** 157-158

DURANT, WILLIAM CRAPO (1861-1947), American industrialist **5** 158
Chrysler, Walter Percy **4** 36-37
du Pont, Pierre Samuel **5** 154-155
Sloan, Alfred Pritchard Jr. **14** 274

Durant Motors (car industry)
Durant, William Crapo **5** 158

Durant-Dort Co. (carriage firm)
Durant, William Crapo **5** 158

Durante, Francesco (1684-1755), Italian composer
Pergolesi, Giovanni Battista **12** 218-219

Duration (philosophy)
Bergson, Henri **2** 191-192

Durazzo (prefecture, Albania)
Bohemund, I **2** 364

Durazzo, Battle of (1081)
Guiscard, Robert **7** 39-40

Durban (city, South Africa)
Luthuli, Albert John **10** 51-52

DÜRER, ALBRECHT (1471-1528), German painter and graphic artist **5** 159-161
compared to
Grünewald, Matthias **7** 23-24
Hogarth, William **7** 446-447
Klee, Paul **9** 47-49
Schongauer, Martin **14** 26-28
influence of
Altdorfer, Albrecht **1** 179-180
Andrea del Sarto **1** 224-225
Correggio **4** 249-251
Cranach, Lucas the Elder **4** 289-290
Hodler, Ferdinand **7** 434-435
Kirchner, Ernst Ludwig **9** 34-35
Lotto, Lorenzo **9** 520-521
Lucas van Leyden **10** 20-21
Pontormo **12** 394-395
works
Brant, Sebastian **2** 503-504
Gesner, Konrad von **6** 287

Duret, Francisque Joseph (1804-1865), French sculptor
Carpeaux, Jean Baptiste **3** 318-319

Durey, Louis (1888-1979), French composer
Honegger, Arthur **7** 472-473

Durga (mother-goddess)
Chatterji, Bankimchandra **3** 480-481

Durgeshnandini (novel)
Chatterji, Bankimchandra **3** 480-481

DURHAM, 1ST EARL OF (John George Lambton; 1792-1840), English statesman **5** 161-162
Baldwin, Robert **1** 466-468
Sydenham, Thomas **15** 59-60
Wakefield, Edward Gibbon **16** 48-49

Durham (county, England)
Butler, Joseph **3** 180-181

Durham Report (Canada)
Sydenham, Thomas **15** 59-60

Durham Station (city, North Carolina)
Sherman, William Tecumseh **14** 186-187

DURKHEIM, ÉMILE (1858-1917), French philosopher and sociologist **5** 162-163
Gökalp, Mehmet Ziya **6** 395-396
Lévy-Bruhl, Lucien **9** 374-375
Mathiez, Albert **10** 333-334
Mauss, Marcel **10** 352-353
Parsons, Talcott **12** 122
Tarde, Jean Gabriel **15** 108-109

DURRELL, LAWRENCE (1912-1990), British author of novels, poetry, plays, short stories, and travel books **5** 163-164
Miller, Henry **11** 26-27

DÜRRENMATT, FRIEDRICH (1921-1990), Swiss playwright **5** 164-165
Frisch, Max **6** 118-119

Durrës
see Durazzo (prefecture, Albania)

Durrie, George Henry (1820-1863), American painter
Currier and Ives **4** 345-346

Durrow, monastery of (Ireland)
Columba **4** 175-176

Duse, Eleonora (1859-1924), Italian actress
D'Annunzio, Gabriele **4** 388

Düsseldorf Art Academy
Beuys, Joseph **2** 246-248
Klee, Paul **9** 47-49

Düsseldorf school (art)
Krieghoff, Cornelius **9** 101

Dust Panned Out in California (book)
Bierce, Ambrose Gwinett **2** 269-270

Dutch art and architecture
architecture
Oud, Jacobus Johannes Pieter **12** 32
Rietveld, Gerrit Thomas **13** 169
baroque
see Baroque painting
de Stijl
see De Stijl
expressionism (forerunners)
Van Gogh, Vincent **15** 427-429
genre and portrait painting
Bouts, Dirk **2** 458-459
Hals, Frans **7** 89-91
Hooch, Pieter de **7** 473-474
Rembrandt Harmensz van Rijn **13** 91-95, 140, 141
Ter Borch, Gerard **15** 146
van Dongen, Kees **15** 421-422
Vermeer, Jan **15** 466-467
graphic arts
Lucas van Leyden **10** 20-21
influence of
Chardin, Jean Baptiste Siméon **3** 442-443
Daubigny, Charles François **4** 402
Durand, Asher Brown **5** 156-157
Rousseau, Théodore **13** 328
landscapes
Bouts, Dirk **2** 458-459
Cuyp, Aelbert **4** 360-361
Goyen, Jan van **6** 478-479
Rembrandt Harmensz van Rijn **13** 91-95
Ruisdael, Jacob van **13** 357-358
neoplasticism

Mondrian, Piet **11** 101-102
sculpture
Sluter, Claus **14** 275-276
see also Flemish art; Netherlandish art

Dutch East India Co.
see East India Co. (Dutch)

Dutch East Indies
see Indonesia—Dutch East Indies

Dutch Graves (poem)
Stevens, Wallace **14** 443-445

Dutch Interiors (art series)
Miró, Joan **11** 53-54

Dutch literature
Vondel, Joost van den **16** 19-20

Dutch music
baroque
see Baroque music
Renaissance
Dufay, Guillaume **5** 125-126
Obrecht, Jacob **11** 457-458
Ockeghem, Johannes **11** 464-465

Dutch Psalter (Psalms)
Hopkinson, Francis **7** 496-497

Dutch Reformed Church (religion)
Arminius, Jacobus **1** 301-302
Frelinghuysen, Theodorus Jacobus **6** 96-97
Leisler, Jacob **9** 313-314
Malan, Daniel Francois **10** 163-164
Otterbein, Philip William **12** 27-28

Dutch Wars
First (1652-1654)
Monck, George **11** 96-97
Rembrandt Harmensz van Rijn **13** 91-95
Witt, Johan de **16** 348-349
Second (1665-1667)
Charles II **3** 452-454
Clarendon, 1st Earl of **4** 73-75
Monck, George **11** 96-97
Pepys, Samuel **12** 207-208
Philip II **12** 271-273
Underhill, John **15** 388
Witt, Johan de **16** 348-349
Third (1672-1674)
Dampier, William **4** 384
Louis XIV **9** 531-533
Shaftesbury, 1st Earl of **14** 135-136
Witt, Johan de **16** 348-349

Dutchman (play)
Baraka, Imamu Amiri **1** 498-499

Dutilleux, Constant (1807-1865), French painter and lithographer
Corot, Jean Baptiste Camille **4** 247-249

Dutra, Eurico (1885-1974), Brazilian statesman
Aranha, Osvaldo **1** 272-273

Duty (philosophy)
Fichte, Johann Gottlieb **5** 435-436
Halévy, Élie **7** 76

Duval Ranch (Texas)
Love, Nat **10** 1-2

DUVALIER, FRANÇOIS (Papa Doc; 1907-1971), Haitian president 1957-1971 **5** 165-166

DUVALIER, JEAN CLAUDE (Baby Doc; born 1949), president of Haiti (1971-1986) **5** 166-168
Duvalier, François **5** 165-166

Duveneck, Frank (1848-1919), American painter, sculptor, and etcher
Chase, William Merritt **3** 476-477
Twachtman, John Henry **15** 362-363

Duvergier de Hauranne, Jean (1581-1643), French theologian
Jansen, Cornelis **8** 220-221

Dvir (publishing house)
Bialik, Hayyim Nahman **2** 262-263

DVOŘÁK, ANTONIN (1841-1904), Czech composer **5** 168-169
Franck, César **6** 48-49
Parker, Horatio William **12** 109

DVR
see Vietnam, North

Dwarfs, The (novel and play)
Pinter, Harold **12** 317-318

Dwelling-Place of Light, The (novel)
Churchill, Winston **4** 50-51

DWIGHT, TIMOTHY (1752-1817), American educator and Congregational minister **5** 169
Beecher, Lyman **2** 113
Webster, Noah **16** 164-166

Dybbuk and the Golem, The (story)
Singer, Isaac Bashevis **14** 249-250

Dyck, Abraham van (1635-1672), Dutch painter
Rembrandt Harmensz van Rijn **13** 91-95

Dyck, Anthony van
see Van Dyck, Anthony

Dye (color matter)
Baeyer, Johann Friedrich Adolf von **1** 432
Carver, George Washington **3** 346-347

Dyer, Edward (died 1607), English courtier and poet
Sidney, Philip **14** 214-215

Dyer Antilynching Bill (United States)
Johnson, James Weldon **8** 304-305

Dying (novella)
Schnitzler, Arthur **14** 23-24

Dying Centaur (sculpture)
Rimmer, William **13** 174

Dying Poet, The (musical composition)
Gottschalk, Louis Moreau **6** 463-464

Dying Slave (sculpture; Michelangelo)
Rodin, Auguste **13** 236-238

Dyje
see Mühlfrauen (Bohemia)

DYLAN, BOB (born Robert Allen Zimmerman; b. 1941), American singer, songwriter, and guitarist **5** 170-171

Dymaxion concept (architecture)
Fuller, Richard Buckminster **6** 149-150

Dynamic Hieroglyphic of the Bal Tabarin (painting)
Severini, Gino **14** 122

Dynamic Meditation
Rajneesh, Bhagwan Shree **13** 7-9

Dynamic Projection in the 30th Degree (sculpture)
Pevsner, Antoine **12** 263-264

Dynamic theory (psychology)
Lewin, Kurt **9** 375-376

Dynamics (physics)
see Motion

Dynamics of a Human Body (painting)
Boccioni, Umberto **2** 353-354

Dynamite (explosive)
Nobel, Alfred Bernhard **11** 410-411

Dynamo (electricity)
Edison, Thomas Alva **5** 206-208
Farmer, Moses Gerrish **5** 385
O'Neill, Eugene **11** 514-516

Dynamo theory (geophysics)
Elsasser, Walter Maurice **5** 277-278

Dynasoar (experimental craft)
Armstrong, Neil Alden **1** 304-306

Dynasts, The (play)
Hardy, Thomas **7** 150-152

Dyrrachium (prefecture, Albania)
Cato, the Younger **3** 374-375
see also Pharsalus, Battle of

Dyskolos (play)
Menander **10** 477-478

Dyson, F.J. (born 1923), American physicist
Tomonaga, Sin-itiro **15** 265-266

Dyson, Frank Watson (1868-1939), British astronomer
Chapman, Sydney **3** 441

DYSON, FREEMAN JOHN (born 1923), British-American physicist **5** 171-173

DZERZHINSKY, FELIX EDMUNDOVICH (1877-1926), Soviet politician and revolutionary **5** 173-174
Bukharin, Nikolai Ivanovich **3** 112-113

Dzhugashvili, Iosif Vissarionovich
see Stalin, Joseph

E

Each in His Own Way (play)
Pirandello, Luigi **12** 319-321

Each Man's Son (novel)
MacLennan, Hugh **10** 110-111

Eadmer (circa 1055-circa 1124), English theologian and historian
Anselm of Canterbury **1** 244-245

EADS, JAMES BUCHANAN (1820-1887), American engineer and inventor **5** 175-176

Eagle (balloon)
Andrée, Salomon August **1** 226

Eagle (lunar module)
Armstrong, Neil Alden **1** 304-306

Eagle (ship)
Cook, James **4** 214-215
Rodney, George Brydges **13** 239-240

Eagle Forum (ultraconservative group; United States)
Schlafly, Phyllis **14** 9-10

Eagle Pass (Canada)
Fleming, Sandford **5** 485-486

Eagle That Is Forgotten, The (poem)
Lindsay, Vachel **9** 424-425

Eagle's Gift, The (book)
Rasmussen, Knud Johan Victor **13** 44

Eagle's Shadow, The (book)
Cabell, James Branch **3** 195-196

EAKINS, THOMAS (1844-1916), American painter **5** 176-177
Bellows, George Wesley **2** 143
Tanner, Henry Ossawa **15** 102-103

Eannes, Gil (flourished 1433), Portuguese navigator
Henry the Navigator **7** 305-306

EARHART, AMELIA MARY (1897-1937), American aviator **5** 177-179

EARL, RALPH (1751-1801), American painter **5** 179

EARLE, SYLVIA A. (Born Sylvia Alice Reade; b. 1935), American marine biologist and oceanographer **5** 180-181

Early Americana (stories)
Richter, Conrad Michael **13** 148-149

Early, Jubal (1816-1894), American army officer
Sheridan, Philip Henry **14** 182-183

EARP, WYATT BARRY STEPP (1848-1929), gun-fighting marshal of the American West **5** 181-182

Earth (planet)
circumference
Eratosthenes of Cyrene **5** 301-302
electrostatic force
Cavendish, Henry **3** 383-384
Gilbert, William **6** 313-314
geochronology
Holmes, Arthur **7** 455-456
motion of
Bradley, James **2** 482-483
Elsasser, Walter Maurice **5** 277-278
Foucault, Jean Bernard Léon **6** 28-29
Galileo Galilei **6** 180-183
Heraclides of Pontus **7** 319-320
Jeffreys, Harold **8** 241-242
see also Geology; Geophysics; Moon (Earth's); Universe, systems of

Earth Is the Lord's, The (book)
Heschel, Abraham Joshua **7** 358-359

"Earth, My Mother" (poem)
Kuo Mo-jo **9** 133-134

Earth science
see Geology; Geophysics

Earth Spirit (play)
Wedekind, Frank **16** 166-167

Earthenware (pottery)
Wedgwood, Josiah **16** 168-169

Earthquake (seismology)
Alessandri Rodriguez, Jorge **1** 129-130
Croce, Benedetto **4** 313-314
Jeffreys, Harold **8** 241-242
Pombal, Marquês de **12** 386-387
Richter, Charles F. **13** 146-148
Tharp, Marie **15** 162-164
Winthrop, John (1714-1779) **16** 341-342
see also Seismology

Earthy Paradise, The (poems)
Morris, William **11** 187-188

Earwicker family (literary characters)
Joyce, James **8** 365-367

EAST, EDWARD MURRAY (1879-1938), American plant geneticist **5** 182-183

East African Association (Kenya)
Kenyatta, Jomo **8** 512-514
Thuku, Harry **15** 212-213

East and West Association (established 1941)
Buck, Pearl Sydenstricker **3** 91-93

East Anglia (region, England)
Alfred **1** 151-153
Cromwell, Oliver **4** 317-320
Edward the Elder **5** 219-220

East Coker (poem)
Eliot, Thomas Stearns **5** 258-261

East Cowes Castle (Isle of Wight)
Nash, John **11** 316

East German revolt (1953)
Dulles, John Foster **5** 134-135

East India Bill (Great Britain, 1783)
Boswell, James **2** 432-434

East India Co. (British)
critics
Dalhousie, 1st Marquess of **4** 375-376
Duane, William **5** 109
Fox, Charles James **6** 35-37
Victoria **15** 485-487
Wellesley, Richard Colley **16** 192-193
Dutch disputes
Grotius, Hugo **7** 18-19
employees
Baffin, William **1** 435-436

Brooke, James **3** 21-22
Frere, Henry Bartle Edward **6** 100-101
Mill, James **11** 21
Raffles, Thomas Stamford **13** 1-2
hostility to missionaries
Judson, Adoniram **8** 377-378
officials
Clive, Robert **4** 119-120
Cornwallis, Charles **4** 241-243
Hastings, Warren **7** 195-196
Metcalfe, Charles Theophilus **10** 531-532
Peacock, Thomas Love **12** 169
Roy, Ram Mohun **13** 18
Sandys, Edwin **13** 463-464
wars
Aurangzeb **1** 377
Tipu Sultan **15** 236

East India Co. (Dutch)
Coen, Jan Pieterszoon **4** 133
Grotius, Hugo **7** 18-19
Oldenbarnevelt, Johan van **11** 495-496
Schouten, William Cornelius **14** 31
Tasman, Abel Janszoon **15** 113-114

East India Company's College (Haileybury)
Malthus, Thomas Robert **10** 180-181

East Indian, The (play)
Lewis, Matthew Gregory **9** 390-391

East Indian Association (established 1862)
Naoroji, Dadabhai **11** 305

East of Eden (film)
Dean, James **4** 433-434

East Wind (poems)
Lowell, Amy **10** 13

East Wind: West Wind (novel)
Buck, Pearl Sydenstricker **3** 91-93

Eastbury (Dorset)
Vanbrugh, John **15** 409-410

Easter (play)
Strindberg, August **14** 509-511

Easter Day (poem)
Clough, Arthur Hugh **4** 123-124

Easter Island (South Pacific Ocean)
Cook, James **4** 214-215
Kotzebue, Otto von **9** 91-92

Easter liturgy (Roman Catholic)
Pius XII **12** 339-340

Easter Memoir (paper)
Lavoisier, Antoine Laurent **9** 241-244

Easter Rebellion (Ireland; 1916)
Collins, Michael **4** 167-168
De Valera, Eamon **4** 514-515
Emmet, Robert **5** 281-282
Hyde, Douglas **8** 82-83
Markievicz, Constance **10** 267-271
O'Casey, Sean **11** 459-460
Pearse, Patrick Henry **12** 173-174
Yeats, William Butler **16** 445-447

Easter Story (oratorio)
Schütz, Heinrich **14** 48-49

Easter Synod (1050)
Leo IX **9** 332

Eastern Air Lines
Rickenbacker, Edward Vernon **13** 152-153

Eastern Asia Minor, Committee for the Defense of (established 1919)
Atatürk, Ghazi Mustapha Kemal **1** 356-357

Eastern Catholic Church
see Orthodox Eastern Church

Eastern Grove Society (China)
Huang Tsung-hsi **8** 9-10

Eastern Learning rebellions (Korea; 1894)
Kim Ok-kyun **9** 7-8
Kojong **9** 74-75

Eastern Mediterranean School (music)
Ben-Haim, Paul **2** 161-162

Eastern Orthodox Church
see Orthodox Eastern Church

Eastern question (British; 1870s)
Disraeli, Benjamin **5** 27-29

Eastern question (Roman Empire)
Marcus Aurelius Antoninus **10** 243-245

Eastern Roman Empire
see Byzantine Empire

Eastern Schism (religion)
Alexius I **1** 143-144
Boethius, Anicius Manlius Severinus **2** 360-361

EASTMAN, CHARLES A. (1858-1939), Native American author **5** 183-185

EASTMAN, GEORGE (1854-1932), American inventor and industrialist **5** 186
Ford, Henry **6** 5-6
Land, Edwin Herbert **9** 183-184

EASTMAN, MAX (Max Forrester Eastman; 1883-1969), American poet, radical editor, translator, and author **5** 187-188

Eastman House (New York City)
Kelly, Ellsworth **8** 482-483

Eastman Kodak Co. (photography)
Baekeland, Leo Hendrik **1** 430-431
Eastman, George **5** 186
Land, Edwin Herbert **9** 183-184

Eastman School of Music (Rochester, New York State)
Eastman, George **5** 186
Graham, Martha **6** 485-486
Hanson, Howard **7** 135-136

Easton Neston (Northamptonshire)
Hawksmoor, Nicholas **7** 211-212

Eastward Ho! (play)
Chapman, George **3** 440-441

EASTWOOD, CLINT (born 1930), American movie star and director **5** 188-190

Easy Street (film)
Chaplin, Charles Spencer **3** 438-440

EATON, DORMAN BRIDGMAN (1823-1899), American lawyer and author **5** 190-191

Eaton, Peggy O'Neale (1796-1879), American matron, wife of J.H. Eaton
Calhoun, John Caldwell **3** 226-228

Eaton, Theophilus (1590-1658), English colonist and administrator
Davenport, John **4** 405-406

Eau, L' (sculpture)
Richier, Germaine **13** 145-146

EBAN, ABBA (Abba Solomon Eban; born 1915), Israeli statesman, diplomat, and scholar **5** 191-192

EBBINGHAUS, HERMANN (1850-1909) German psychologist **5** 192-193

Eben (literary character)
O'Neill, Eugene **11** 514-516

Eben ha-Ezer (Jewish law)
see Shulhan Aruk

EBERT, FRIEDRICH (1871-1925), German president 1919-1925 **5** 193-194
Kapp, Wolfgang **8** 436
Luxemburg, Rosa **10** 55-56

Ebert-Groener Deal (Germany)
Ebert, Friedrich **5** 193-194

Ebony (magazine)
Johnson, John Harold **8** 306-308

Ebony Concerto (musical composition)
Stravinsky, Igor Fedorovich **14** 502-506

EBOUÉ, ADOLPHE FELIX SYLVESTRE (1885-1944), African statesman, governor of French Equatorial Africa **5** 194

ECA
see Economic Commission for Africa

Ecbatana (ancient city, Media)
Alexander the Great **1** 137-141
Antiochus IV **1** 250
Cyrus the Great **4** 363-364

Ecce Ancilla Domini (painting)
Rossetti, Dante Gabriel **13** 308-309

Ecce Homo (autobiography)
Nietzsche, Friedrich **11** 390-392

Ecce Homo (graphics series)
Grosz, George **7** 17-18
Lucas van Leyden **10** 20-21
Rembrandt Harmensz van Rijn **13** 91-95

Ecce Puer (poem)
Joyce, James **8** 365-367

Eccentric, The (play)
Afinogenov, Aleksandr Nikolaevich **1** 72-73

ECCLES, SIR JOHN CAREW (1903-1997), Australian neurophysiologist **5** 195-196

Ecclesiam suam (encyclical)
Paul VI **12** 146-148

Écclésiaste, L' (poem)
Leconte de Lisle, Charles Marie René **9** 273-274

Ecclesiastes, Book of (Old Testament)
Isidore of Seville **8** 149-150
Solomon **14** 326-327

Ecclesiastical History... (book; Bede)
Alfred **1** 151-153
Bede **2** 109-110

Ecclesiastical Sonnets (poems)
Wordsworth, William **16** 385-388

Ecclesiastical Titles Bill (England; 1851)
Gladstone, William Ewart **6** 357-360
Russell, John **13** 380-381

Ecclesiasticus (Sirach; Old Testament)
Augustine **1** 367-370
Jesus ben Sira **8** 251

Ecclesiazousai, The (play)
Aristophanes **1** 293-294

ECEVIT, BÜLENT (born 1925), Turkish statesman and prime minister **5** 196-197

Echaurren, Roberto Matta
see Matta Echaurren, Roberto

Echegaray, José y Elizaquirre (1832-1916), Spanish dramatist and engineer
Benavente y Martinez, Jacinto **2** 146-147
Galdós, Benito Pérez **6** 177-178

ECHEVERRÍA, JOSÉ ESTÉBAN (1805-1851), Argentine author and political theorist **5** 197-198
Alberdi, Juan Bautista **1** 109-110

ECHEVERRIA ALVAREZ, LUIS (born 1922), president of Mexico (1970-1976) **5** 198-200

Echo of a Scream (painting)
Siqueiros, David Alfaro **14** 256

ECK, JOHANN MAIER VON (1486-1543), German theologian **5** 200
Karlstadt, Andreas Bodenheim von **8** 449
Luther, Martin **10** 48-51
Melancthon, Philip **10** 466-467

Eckart, Carl (1902-1973), American geophysicist
Einstein, Albert **5** 228-231

ECKHART, (JOHANN) MEISTER (circa 1260-circa 1327), German Dominican theologian **5** 200-201
Ruysbroeck, Jan van **13** 388-389

Eclectic Readers (textbooks)
McGuffey, William Holmes **10** 414-415

Eclecticism (philosophy)
Cousin, Victor **4** 273-274
Philo Judaeus **12** 282-283

Eclipse (astronomy)
lunar
Aristarchus of Samos **1** 290-291
Hasan ibn al-Haytham **7** 190-191
Hipparchus **7** 407-408
solar
Aston, Francis William **1** 350-351
Flamsteed, John **5** 477-478
Hasan ibn al-Haytham **7** 190-191

Eclipse (film)
Antonioni, Michelangelo **1** 252-253

Eclipse of the Stars (poems)
Sachs, Nelly **13** 411-412

Eclogues (poems; Virgil)
Claude Lorrain **4** 89-90
Frost, Robert Lee **6** 130-133
Horace **7** 500-503
Maillol, Aristide **10** 150-151
Virgil **15** 507-510

École, d'Art (New York City)
Archipenko, Alexander **1** 280-281

École de Dessin (Paris)
Viollet-le-Duc, Eugène Emmanuel **15** 505-506

École de Guerre (France)
Foch, Ferdinand **5** 498-499
Pétain, Henri Philippe **12** 250-252

École de l'Europe Libre (Paris)
Berle, Adolf Augustus Jr. **2** 199-200

École de Quebec
see École Patriotique

École des Beaux-Arts (Paris)
Courbet, Jean Desiré Gustave **4** 271-273
Ingres, Jean Auguste Dominique **8** 121-123
Viollet-le-Duc, Eugène Emmanuel **15** 505-506

École des femmes, L' (play)
Molière **11** 86-88

École des indifférents, L' (novellas)
Giraudoux, Jean **6** 349-350

École des Sciences Politiques (France)
Sorel, Albert **14** 346-347

École Militaire (Paris)
Gabriel, Ange Jacques **6** 160-161

École Niedermeyer (France)
Saint-Saëns, Charles Camille **13** 435-436

École Normale Supérieure (Paris)
Althusser, Louis **1** 182-183
Beckett, Samuel **2** 102-104
Fustel de Coulanges, Numa Denis **6** 155
Michelet, Jules **11** 5-6

École Patriotique (literary group)
Crémazie, Octave **4** 305-306

École Polytechnique (Paris)
Ampère, André Marie **1** 205-206
Becquerel, Antoine Henri **2** 108-109
Dumas, Jean Baptiste André **5** 138-139
Fourier, Jean Baptiste Joseph **6** 32-33
Gay-Lussac, Joseph Louis **6** 245-246
Lagrange, Joseph Louis **9** 164-166

École Pratique des Hautes Études (Paris)
Binet, Alfred **2** 277-278

École Romane (French literary group)
Maurras, Charles Marie Photius **10** 350-351

Ecology (science)
founded as discipline
Linnaeus, Carl **9** 427-429
in United States
see Conservation (United States)

Econometrics (economics)
Cournot, Antoine Augustin **4** 273
Marshall, Alfred **10** 277-278
Tinbergen, Jan **15** 228-229

Economic Commission for Africa (Nairobi, 1965)
Kenyatta, Jomo **8** 512-514

Economic Commission for Latin America (United Nations)
Prebisch, Raúl **12** 434-436

Economic Consequences of the Peace, The (book)
Keynes, John Maynard **8** 528-530

Economic Cooperation among Negro Americans (book)
Du Bois, William Edward Burghardt **5** 116-118

Economic crises (United States)
see Depression, Great (economics; United States); Depressions and panics (United States)

Economic History Society (England)
Tawney, Richard Henry **15** 120-121

Economic planning
Castelo Branco, Humberto **3** 359-360
Catherine the Great **3** 370-372
Clapham, John Harold **4** 71
Curtin, John Joseph **4** 348-349
Franco Bahamonde, Francisco **6** 52-54
Kubitschek de Oliveira, Juscelino **9** 113-115
Monnet, Jean **11** 109-110

Economic Reconstruction in Nigeria (book)
Azikiwe, Nnamdi **1** 401-402

Economics (book; Aristotle)
Nicholas of Oresme **11** 380

Economics (social science)
and aging
Epstein, Abraham **5** 294-295
business cycles
see Business cycles
capitalism
see Capitalism
classical school
Carey, Henry Charles **3** 294-295
Keynes, John Maynard **8** 528-530
Malthus, Thomas Robert **10** 180-181
Say, Jean Baptiste **13** 508-509
Tucker, George **15** 332-333
competition
see competition
demographic economics
Kuznets, Simon **9** 138-139
depressions
see Depression, Great; Depressions and panics (United States)
developing countries

Prebisch, Raúl **12** 434-436
distribution
see Distribution
dynamic analysis
Clark, John Bates **4** 76-77
Schmoller, Gustav Friedrich von **14** 21
econometrics
see Econometrics
economic anthropology
Harris, Abram Lincoln Jr. **7** 169-171
economic planning
Kuznets, Simon **9** 138-139
free market
Hayek, Friedrich A. von **7** 221-223
imperfect competition theory
Robinson, Joan Violet Maurice **13** 209-210
influence on history
Adams, Peter Chardon Brooks **1** 54
Beard, Charles Austin **2** 84
institutional
Schmoller, Gustav Friedrich von **14** 21
Institutionalist school
Galbraith, John Kenneth **6** 174-177
Harris, Abram Lincoln Jr. **7** 169-171
international
Ball, George **1** 470-471
Coombs, Herbert Cole **4** 219-220
Herrera, Juan de **7** 335
Myrdal, Karl Gunnar **11** 284
Prebisch, Raúl **12** 434-436
Rostow, Walt Whitman **13** 315-317
Keynesian
see Keynesian economics
laissez faire
Berle, Adolf Augustus Jr. **2** 199-200
Polanyi, Karl **12** 372
Smith, Adam **14** 283-284
von Mises, Ludwig **16** 25
see also Laissez faire
mathematical
Clark, John Maurice **4** 77-78
Cournot, Antoine Augustin **4** 273
Jevons, William Stanley **8** 255-256
Mitchell, Wesley Clair **11** 61-62
Ramsey, Frank Plumpton **13** 25
Samuelson, Paul Anthony **13** 458-459
Tinbergen, Jan **15** 228-229
medieval treatises
Nicholas of Oresme **11** 380
mercantilism
see Mercantilism
monetary theory
Bagehot, Walter **1** 436-437
Becarria, Marchese di **2** 97-98
Böhm-Bawerk, Eugen von **2** 366
Burns, Arthur **3** 151-153
Fisher, Irving **5** 462-463
Friedman, Milton **6** 111-112
Heller, Walter **7** 265-266
Herrera, Juan de **7** 335
Law, John **9** 244-245
Mayo-Smith, Richmond **10** 371-372
Ricardo, David **13** 123-124
Robertson, Dennis Holme **13** 196
Schacht, Hjalmar Horace Greeley **13** 518-519
Walras, Marie Esprit Léon **16** 84-85
neoclassic
Knight, Frank Hyneman **9** 58-59
Pigou, Arthur Cecil **12** 302
Prebisch thesis
Prebisch, Raúl **12** 434-436
reforms
Allende Gossens, Salvador **1** 174-176
Bruce of Melbourne, 1st Viscount **3** 61-62
Castilla, Ramón **3** 361
Coombs, Herbert Cole **4** 219-220
Goulart, João **6** 467-469
Louis XV **9** 533-534
Shang Yang **14** 149-150
Wang An-shih **16** 95-97
Wang Mang **16** 101-103
Yeh-lü Ch'u-ts'ai **16** 447-449
social theories
Aberhart, William **1** 26-27
Bellamy, Edward **2** 134-135
Chernyshevsky, Nikolai Gavrilovich **3** 504-505
Cole, George Douglas Howard **4** 146-147
Erhard, Ludwig **5** 302-304
Galbraith, John Kenneth **6** 174-177
George, Henry **6** 276
Harris, Abram Lincoln Jr. **7** 169-171
Hayek, Friedrich A. von **7** 221-223
Marx, Karl **10** 304-308
Patten, Simon Nelson **12** 138-139
Schmoller, Gustav Friedrich von **14** 21
Schumpeter, Joseph Alois **14** 43-44
Simon, Herbert Alexander **14** 236-237
Veblen, Thorstein Bunde **15** 449-450
"staple theory" (Canada)
Innis, Harold Adams **8** 124-125
tariff policy
see Tariff; Social scientists—economists

Économie politique (article)
Rousseau, Jean Jacques **13** 324-328

Economy (town, Pennsylvania)
Rapp, George **13** 42-43

Economy and Society (encyclopedia volume)
Weber, Max (social scientist) **16** 157-160

Ecorche (sculpture)
Brancusi, Constantin **2** 494-496

Ecuador, Republic of (nation, South America)
Borja Cevallos, Rodrigo **2** 417-418
border disputes
Prado Ugarteche, Manuel **12** 430-431
Rio Branco, Barão do **13** 177
culture
Montalvo, Juan María **11** 119-120
economic growth
García Moreno, Gabriel **6** 209-210
Plaza Lasso, Galo **12** 350-351
exploration
Almagro, Diego de **1** 177-178
independence movement
Bolívar, Simón **2** 375-377
Flores, Juan José **5** 491
Political reform
Alfaro, José Eloy **1** 144-145
Montalvo, Juan María **11** 119-120
Velasco Ibarra, José María **15** 452-454
United States relations
Velasco Ibarra, José María **15** 452-454
Wheelwright, William **16** 223-224

Ecumenical councils
see individual councils

Ecumenism (religion)
Buddhist
Niwano, Nikkyo **11** 400-401
Catholic
Bea, Augustinus **2** 79
John, XXIII **8** 277-280
Paul VI **12** 146-148
Soloviev, Vladimir Sergeevich **14** 329-330
Jewish
Herberg, Will **7** 322-323
Protestant
Baillie, D. (Donald) M. (Macpherson) **1** 445
Baillie, John **1** 445-447
Baxter, Richard **2** 76-77
Bennett, John Coleman **2** 170-171
Brunner, Emil **3** 74-75
Grotius, Hugo **7** 18-19
Harkness, Georgia **7** 155-156
Mott, John R. **11** 212
Nygren, Anders **11** 449-451
Pusey, Edward Bouverie **12** 488-489
Schaff, Philip **13** 519-520
Söderblom, Nathan **14** 323-324
Strong, Josiah **14** 512-513
Temple, William **15** 141-143
Visser't Hooft, Willem Adolf **15** 511-512
see also World Council of Churches

Ed è subito sera (poems)
Quasimodo, Salvatore **12** 506

Edad de oro (children's magazine)
Martí, José **10** 285-286

Edda
see Prose Edda

EDDINGTON, SIR ARTHUR STANLEY (1882-1944), English astronomer **5** 201-202
Jeans, James Hopwood **8** 235-236
Lemaître, Abbè Georges Édouard **9** 315-316

Eddy, Asa (died 1882), American Christian Scientist
Eddy, Mary Baker **5** 202

EDDY, MARY BAKER (1821-1910), American founder of the Christian Science Church **5** 202
Mesmer, Franz Anton **10** 526-527

Eddy, E.B., Co. (Calgary, Canada)
Bennett, Richard Bedford **2** 171-172

Eddystone Lighthouse (English Channnel)
Smeaton, John **14** 280-281

EDELMAN, MARIAN WRIGHT (born 1939), lobbyist, lawyer, civil rights activist, and founder of the Children's Defense Fund **5** 202-204

Edema (medicine)
Eijkman, Christian **5** 228

EDEN, ANTHONY (1897-1977), English statesman, prime minister 1955-1957 **5** 204-205
Chamberlain, Arthur Neville **3** 409-411
Dulles, John Foster **5** 134-135
Elizabeth II **5** 266-269
Halifax, 1st Earl of **7** 82-83
Macmillan, Harold **10** 112-113

Edessa, fall of (1142)
Bernard of Clairvaux **2** 207-208

Edgar (944-975), king of England 959-975
Dunstan **5** 151-152
Ethelred the Unready **5** 327

Edgar (opera)
Puccini, Giacomo **12** 474-476

Edgar Huntly (novel)
Brown, Charles Brockden **3** 33

Edgar the Atheling (1050?-1130?), English prince
Margaret of Scotland **10** 252-253

Edgbaston oratory (England)
Newman, John Henry **11** 365-367

Edge of the Sword, The (book)
De Gaulle, Charles André Joseph Marie **4** 463-465

EDGEWORTH, MARIA (1767-1849), British author **5** 205-206

Edict by the King of Prussia, An (satire)
Franklin, Benjamin **6** 60-64

Edict of Nantes (1598)
Frederick William **6** 85-86
Henry IV **7** 293-295
Louis XIV **9** 531-533
Orléans, Philippe II D' **11** 530-531
Victor Amadeus II **15** 482-483

Edict of Toleration (China; 1705)
K'ang-hsi **8** 423-426

Edifying Discourses (book)
Kierkegaard, Søren Aabye **8** 547-549

Edinburgh (city, Scotland)
Robert II **13** 194

Edinburgh, Treaty of (1560)
Elizabeth I **5** 263-266
Mary, I **10** 308-309

Edinburgh, University of (Scotland)
Adam, Robert and James **1** 38-40
Balfour, Arthur James **1** 469-470
Chalmers, Thomas **3** 408-409
Childe, Vere Gordon **3** 521-522
Domagk, Gerhard Johannes Paul **5** 48-50
Ferguson, Adam **5** 420-421
Fleming, Alexander **5** 483-485
Holmes, Arthur **7** 455-456
Stewart, Dugald **14** 449

Edinburgh Missionary Conference (1910)
Mott, John R. **11** 212

Edinburgh Review (periodical)
Byron, George Gordon Noel **3** 193-194
Carlyle, Thomas **3** 304-305
Hazlitt, William **7** 235-236
Macaulay, Thomas Babington **10** 79-80
Owen, Richard **12** 39

Edinburgh Social Union (established 1886)
Geddes, Patrick **6** 246-247

Edington (village, England)
Alfred **1** 151-153

Ediphone (dictating machine)
Edison, Thomas Alva **5** 206-208

EDISON, THOMAS ALVA (1847-1931), American inventor **5** 206-208
associates
Carver, George Washington **3** 346-347
Eastman, George **5** 186
Ford, Henry **6** 5-6
Insull, Samuel **8** 130
Sprague, Frank Julian **14** 385-386
Tesla, Nikola **15** 156-157
Thurstone, Louis Leon **15** 215-216
sketches of
Dos Passos, John Roderigo **5** 69-71
Dreiser, Herman Theodore **5** 98-100

Edison battery (electricity)
Edison, Thomas Alva **5** 206-208

Edison Botanic Research Co. (established 1927)
Edison, Thomas Alva **5** 206-208

Edison effect (science)
Edison, Thomas Alva **5** 206-208

Edison General Electric Co. (established 1899)
Insull, Samuel **8** 130

Edison Illuminating Company
see Detroit Edison Company

Editors
American
see Editors, American
Arab
Haykal, Muhammad Husain **7** 230-231
Canadian
Bourassa, Joseph-Henri-Napoleon **2** 446-447
Brown, George **3** 35-36
Chinese
Ch'en Tu-hsiu **3** 501-502
Colombian
García Márquez, Gabriel **6** 208-209
English
Brown, Tina **3** 47-48
Ford, Ford Madox **6** 1-2
Morley, John **11** 178-179
Spender, Stephen Harold **14** 370-371
Stephen, Leslie **14** 429
Hebrew
Ben Yehuda, Eliezer **2** 181-182
Indian
Das, Chitta Ranjan **4** 401-402
Irish
Heaney, Seamus Justin **7** 238-240
Italian
Vittorini, Elio **16** 2-3
Mexican
Cosio Villegas, Daniel **4** 260-261
Russian
Bukharin, Nikolai Ivanovich **3** 112-113

Editors, American
book editors
Allen, Paula Gunn **1** 165-167
Bambara, Toni Cade **1** 482-483
Campbell, Joseph **3** 253-255
Commager, Henry Steele **4** 181-183
Ford, Paul Leicester **6** 9-10
Hall, Donald **7** 84-85
Locke, Alain **9** 475-478
Morgan, Robin **11** 168-170
Onassis, Jacqueline Lee Bouvier Kennedy **11** 511-513
Perkins, William Maxwell Evarts **12** 222-223
Terkel, Louis **15** 152-153
magazines and journals (18th century)
Beecher, Lyman **2** 113
Brown, Charles Brockden **3** 33
magazines and journals (19th century)
Abbott, Lyman **1** 10-11
Beecher, Henry Ward **2** 112-113
Bellows, Henry Whitney **2** 143-144
Bigelow, John **2** 271-272
Curtis, George William **4** 349-350
Debs, Eugene Victor **4** 444-445
Hale, Sarah Josepha **7** 74-75
Higginson, Thomas Wentworth **7** 380
Howells, William Dean **7** 539-541
Poe, Edgar Allan **12** 363-365
Silliman, Benjamin **14** 229-230
magazines and journals (19th-20th century)
Cahan, Abraham **3** 214
Croly, Herbert David **4** 316-317
Harris, Frank **7** 172-173
McClure, Samuel Sidney **10** 398-399
Seligman, Edwin Robert Anderson **14** 93-94
magazines and journals (20th century)
Bagley, William Chandler **1** 437-438

Bell, Daniel **2** 132-133
Brown, Helen Gurley **3** 36-37
Brown, Tina **3** 47-48
Buckley, William F. Jr. **3** 96-97
Cattell, James McKeen **3** 376-377
Chambers, Whittaker **3** 416-417
Cousins, Norman **4** 274-276
Du Bois, William Edward Burghardt **5** 116-118
Eastman, Max **5** 187-188
Hapgood, Norman **7** 137-138
Johnson, Alvin Saunders **8** 293-294
Lovecraft, H. P. **10** 3-6
Luce, Henry Robinson **10** 23-24
Macdonald, Dwight **10** 81-83
Marty, Martin E. **10** 300-301
Mencken, Henry Louis **10** 481-483
Pound, Ezra Loomis **12** 415-417
Ross, Harold **13** 300-302
Rugg, Harold **13** 355-357
Smith, Lillian Eugenia **14** 298-299
Steinem, Gloria **14** 418-419
Tate, Allen **15** 116
Villard, Oswald Garrison **15** 498-499
Wallace, DeWitt **16** 70-71
Wilson, Edmund **16** 318-319
Woodson, Carter Godwin **16** 374-376
Young, Stark **16** 474-475
newspapers (18th century)
Zenger, John Peter **16** 497-498
newspapers (19th century)
Bailey, Gamaliel **1** 444-445
Bowles, Samuel **2** 464
Bryant, William Cullen **3** 83-85
Cameron, Simon **3** 246-247
Garrison, William Lloyd **6** 226-228
Greeley, Horace **6** 515-517
Grimké, Archibald Henry **7** 1-2
Lovejoy, Elijah Parish **10** 6-7
Lowell, James Russell **10** 14-15
Medill, Joseph **10** 451-452
Polk, Leonidas Lafayette **12** 376-377
newspapers (19th-20th century)
Berger, Victor Louis **2** 189-190
Bryan, William Jennings **3** 80-82
Fortune, Timothy Thomas **6** 18-21
Howe, Edgar Watson **7** 529
Ochs, Adolph Simon **11** 464
Scripps, Edward Wyllis **14** 72-73
Wallace, Henry **16** 73
see also Journalists, American; Publishers, American
newspapers (20th century)
Maynard, Robert Clyve **10** 366-367
Proulx, E. Annie **12** 463-465
Salisbury, Harrison Evans **13** 449-451
Stone, I. F. **14** 470-471
Trotter, William Monroe **15** 306-307
textbooks
Cubberley, Ellwood Patterson **4** 329-331

Edlund, Erik (1819-1888), Swedish physicist
Arrhenius, Svante August **1** 318-320

Edmonton (Canada) Oilers (hockey team)
Gretzky, Wayne **6** 537-539

Edmund I (921-946), king of the Anglo-Saxons
Dunstan **5** 151-152

Edmund II (Edmund Ironside; 980?-1016), king of the Anglo-Saxons
Clovis I **4** 124
Edward the Confessor **5** 218-219
Ethelred the Unready **5** 327

Edmund Rich, St. (circa 1170-1240), English archbishop
Matthew Paris **10** 341-342

Edo
see Tokyo

Edo and Enam (story)
Agnon, Shmuel Yoseph **1** 85-86

Edomites (ancient Semitic tribe)
Saul **13** 498

Édouard (literary character)
Gide, André **6** 308-309

Edred (died 955), king of the English
Dunstan **5** 151-152

Education (Africa)
Faidherbe, Louis Léon César **5** 366-367
Hayford, J. E. Casely **7** 228-230
Kawawa, Rashidi Mfaume **8** 464-465
Marāghī, Mustafā al- **10** 228-229

Education (Asia)
Chang Chih-tung **3** 430-431
Chulalongkorn **4** 43-45
Hastings, Warren **7** 195-196
Ts'ai Yüan-p'ei **15** 322

Education (Australia)
MacKillop, Mary **10** 106-107
Parkes, Henry **12** 113

Education (Europe)
Belgium
Leopold II **9** 346-347
England
Arnold, Thomas **1** 313-314
Balfour, Arthur James **1** 469-470
Beale, Dorothea **2** 81-83
Bell, Andrew **2** 131-132
Elizabeth II **5** 266-269
Garrett (Anderson), Elizabeth **6** 222-225
Lancaster, Joseph **9** 182-183
Neill, Alexander Sutherland **11** 335-336
France
Braille, Louis **2** 492-493
Budé, Guillaume **3** 102-103
Condorcet, Marquis de **4** 195-196
Cuvier, Georges Léopold **4** 357-359
Ferry, Jules François Camille **5** 430
Fourier, François Charles Marie **6** 31-32
Guizot, François Pierre Guillaume **7** 40-41
Lavisse, Ernest **9** 241
Montalembert, Comte de **11** 118-119
Germany
Goebbels, Joseph Paul **6** 384-385
Graetz, Heinrich Hirsch **6** 483
Herbart, Johann Friedrich **7** 321-322
Italy
Gentile, Giovanni **6** 267
Montessori, Maria **11** 125-126
Prussia
Humboldt, Wilhelm von **8** 31
Stolypin, Piotr Arkadevich **14** 465-466
Tolstoy, Leo **15** 262-265
Russia
Catherine the Great **3** 370-372
Scotland
Geddes, Patrick **6** 246-247
Switzerland
Pestalozzi, Johann Heinrich **12** 249-250

Education (Latin America)
Brazil
Freire, Paulo **6** 95-96
Cuba
Castro Ruz, Fidel **3** 365-368
Estrada Palma, Tomás **5** 326-327
Guatemala
Barrios, Justo Rufino **2** 23-24
Estrada Cabrera, Manuel **5** 325-326
Mexico
Calles, Plutarco Elías **3** 234-235
Cosio Villegas, Daniel **4** 260-261
Sierra, Justo **14** 217
Vasconcelos, José **15** 443-444
South America
García Moreno, Gabriel **6** 209-210
López, Carlos Antonio **9** 506-507
Sarmiento, Domingo Faustino **13** 484-485

Education (United States)
acting
Strasberg, Lee **14** 494-495
administrative structure
Cubberley, Ellwood Patterson **4** 329-331
adult
Cooper, Peter **4** 223-224
Holbrook, Josiah **7** 450-451
Knowles, Malcolm Shepherd **9** 62-64
African American studies programs
Locke, Alain **9** 475-478
and integration
Meredith, James H. **10** 514-515
and philosophy
see Education, philosophy of
and religion
see Education, religious
architecture
Moore, Charles Willard **11** 143-145
Pelli, Cesar **12** 191-192

art and music
Albers, Josef **1** 110
Chase, William Merritt **3** 476-477
Diamond, David **4** 527-529
Eakins, Thomas **5** 176-177
Moholy-Nagy, László **11** 82-83
Piston, Walter **12** 327-328
Savage, Augusta Christine **13** 499-501
assessment
Tyler, Ralph W. **15** 370-371
Chautauqua and lyceum movements
Harper, William Rainey **7** 163-164
Holbrook, Josiah **7** 450-451
Vincent, John Heyl **15** 502-503
computer science
Shaw, Mary **14** 165-167
conflict resolution
Andrews, Fannie Fern Phillips **1** 231-232
curriculum
Bagley, William Chandler **1** 437-438
Bruner, Jerome Seymour **3** 72-73
Bryan, William Jennings **3** 80-82
Escalante, Jaime **5** 320-321
Gagné, Robert Mills **6** 170
McGuffey, William Holmes **10** 414-415
Morse, Jedidiah **11** 191-192
Rugg, Harold **13** 355-357
Smith, Dora **14** 289-290
Tyler, Ralph W. **15** 370-371
elective system
Eliot, Charles William **5** 254
Jordan, David Starr **8** 350-351
elementary and kindergarten
Curry, Jabez Lamar Monroe **4** 346-347
Harris, William Torrey **7** 177-178
equal opportunity
Bok, Derek Curtis **2** 371-372
European influences
Bache, Alexander Dallas **1** 420
Harris, William Torrey **7** 177-178
Rice, Joseph Mayer **13** 127-128
experimental schools
Collins, Marva **4** 165-167
Johnson, Marietta Louise Pierce **8** 312-313
Federal programs
Baron, Salo Wittmayer **2** 16-17
Johnson, Lyndon Baines **8** 308-312
Morrill, Justin Smith **11** 182
foundations and
Carnegie, Andrew **3** 309-312
Rockefeller, John D. Jr. **13** 225-226
higher
Angell, James Rowland **1** 236-237
Bagley, William Chandler **1** 437-438
Bennett, William John **2** 172-174
Blanding, Sarah Gibson **2** 322-323
Bloom, Allan David **2** 335-337
Bok, Derek Curtis **2** 371-372
Brewster, Kingman Jr. **2** 522-523
Brooks, Gwendolyn **3** 24-26
Broudy, Harry Samuel **3** 28-29
Brubacher, John Seiler **3** 58-59
Clapp, Margaret Antoinette **4** 71-72
Cole, Johnnetta **4** 147-149
Conway, Jill Kathryn Ker **4** 213-214
Cubberley, Ellwood Patterson **4** 329-331
Eisenhower, Milton **5** 237-238
Gilman, Daniel Coit **6** 325-326
Gray, Hannah Holborn **6** 507-508
Harper, William Rainey **7** 163-164
Hesburgh, Theodore Martin **7** 357-358
Horner, Matina Souretis **7** 506-508
Hutchins, Robert Maynard **8** 68-69
Jordan, David Starr **8** 350-351
Locke, Alain **9** 475-478
Lowell, Abbott Lawrence **10** 12-13
Lyon, Mary **10** 67-69
Nicolson, Marjorie Hope **11** 384-385
Odum, Howard Washington **11** 474-476
Patterson, Frederick Douglas **12** 139-140
Revel, Bernard **13** 108-109
Riesman, David **13** 167-168
Russell, James Earl **13** 379-380
Silber, John **14** 224-226
Teggart, Frederick J. **15** 133-134
Wayland, Francis **16** 148-149
home economics
Blanding, Sarah Gibson **2** 322-323
Dodge, Grace Hoadley **5** 37-38
Richards, Ellen H. **13** 134-136
instructional systems design
Gagné, Robert Mills **6** 170
language arts
Smith, Dora **14** 289-290
legislation
Green, Edith Starrett **6** 519-520
mathematics
Bernstein, Dorothy Lewis **2** 217
Granville, Evelyn Boyd **6** 494-496
medical
Apgar, Virginia **1** 257-259
Mayo, William J. and Charles H. **10** 367-369
music
Crumb, George **4** 326-328
of African Americans
Armstrong, Samuel Chapman **1** 306-307
Benezet, Anthony **2** 159-160
Bond, Horace Mann **2** 384-386
Brown, Charlotte Eugenia Hawkins **3** 34
Cole, Johnnetta **4** 147-149
Lowell, Josephine Shaw **10** 15-16
Mays, Benjamin E. **10** 374-376
Patterson, Frederick Douglas **12** 139-140
Revels, Hiram Rhoades **13** 109-110
Rockefeller, John D. Jr. **13** 225-226
Talbert, Mary Morris Burnett **15** 86-88
see also African American history (United States)
of Hispanic Americans
Escalante, Jaime **5** 320-321
Prichard, Diana García **12** 448-449
of Native Americans
Banks, Dennis J. **1** 488-489
Deloria, Vine Jr. **4** 481-484
Peabody, Elizabeth Palmer **12** 167-168
Sequoyah **14** 110-111
Wheelock, Eleazar **16** 222-223
Zah, Peterson **16** 486-487
of physically disabled
Cardano, Geronimo **3** 285-286
Gallaudet, Thomas Hopkins **6** 185
Keller, Helen Adams **8** 479-480
of teachers
Bagley, William Chandler **1** 437-438
Beecher, Catharine **2** 110-112
Brubacher, John Seiler **3** 58-59
Goodlad, John Inkster **6** 434-436
Hunter, Madeline Cheek **8** 47-48
Russell, James Earl **13** 379-380
of voters
Park, Maud Wood **12** 102
of women
Beecher, Catharine **2** 110-112
Benezet, Anthony **2** 159-160
Cole, Johnnetta **4** 147-149
Conway, Jill Kathryn Ker **4** 213-214
Dodge, Grace Hoadley **5** 37-38
Hale, Sarah Josepha **7** 74-75
Lloyd-Jones, Esther McDonald **9** 471-472
Lynd, Helen Merrell **10** 63-64
Lyon, Mary **10** 67-69
Richards, Ellen H. **13** 134-136
Willard, Emma Hart **16** 288-289
see also Reformers, educational; Social scientists—educators
parochial schools
Black, Hugo Lafayette **2** 301-303
Hughes, John Joseph **8** 17-18
Ireland, John **8** 133-134
Seton, Elizabeth Ann Bayley **14** 118-119
Seward, William Henry **14** 124-125
see also Education, religious
performance testing
Popham, William James **12** 399-401
personnel development
Lloyd-Jones, Esther McDonald **9** 471-472
poetry
Brooks, Gwendolyn **3** 24-26
professional
Morgan, John **11** 162-163
Perry, Matthew Calbraith **12** 237-239
Reeve, Tapping **13** 79-80
Waterhouse, Benjamin **16** 131-132
see also Medical schools
school psychology
Hunter, Madeline Cheek **8** 47-48
science

Richards, Ellen H. **13** 134-136
state and local
Barnard, Henry **2** 10
Cubberley, Ellwood Patterson **4** 329-331
Curtin, Andrew Gregg **4** 347-348
Everett, Edward **5** 344
Fish, Hamilton **5** 461-462
Haley, Margaret A. **7** 78-79
Harris, William Torrey **7** 177-178
Houston, Charles Hamilton **7** 523-526
Long, Huey Pierce **9** 496-497
Mann, Horace **10** 202-204
student personnel work
Strang, Ruth May **14** 493-494
teachers unions
Shanker, Albert **14** 151-153

Education Act (England; 1870, 1902)
Balfour, Arthur James **1** 469-470
Gladstone, William Ewart **6** 357-360

Education and Living (book)
Bourne, Randolph Silliman **2** 456-457

Education, International Bureau of
Piaget, Jean **12** 287-288

Education, medieval
Alcuin of York **1** 122-123
Charlemagne **3** 445-447
Charles IV **3** 455-456

Education, Ministry of (Peking, China)
Chang Chih-tung **3** 430-431

Education of Cupid (painting)
Correggio **4** 249-251

Education of Henry Adams, The (autobiography)
Adams, Henry Brooks **1** 45-47

Education, philosophy of
behavioral theories
Tyler, Ralph W. **15** 370-371
child-centered
Strang, Ruth May **14** 493-494
general theories
Alcott, Amos Bronson **1** 121
Basedow, Johann Bernhard **2** 44-45
Bloom, Allan David **2** 335-337
Broudy, Harry Samuel **3** 28-29
Brubacher, John Seiler **3** 58-59
Counts, George S. **4** 267-269
Goodlad, John Inkster **6** 434-436
Horne, Herman Harrell **7** 503-504
Huxley, Thomas Henry **8** 77-79
individual development theories
Bruner, Jerome Seymour **3** 72-73
Collins, Marva **4** 165-167
Comenius, John Amos **4** 180-181
Froebel, Friedrich Wilhelm August **6** 122-123
Lloyd-Jones, Esther McDonald **9** 471-472
Montessori, Maria **11** 125-126
Pestalozzi, Johann Heinrich **12** 249-250
Rousseau, Jean Jacques **13** 324-328
liberal defended
Vico, Giambattista **15** 480-481
progressive
Bancroft, George **1** 483-484
Counts, George S. **4** 267-269
Dewey, John **4** 520-523
Flexner, Abraham **5** 489-490
Johnson, Marietta Louise Pierce **8** 312-313
Judd, Charles Hubbard **8** 375-376
Kilpatrick, William H. **9** 1-3
Neill, Alexander Sutherland **11** 335-336
Ross, Edward Alsworth **13** 300
Rugg, Harold **13** 355-357
Russell, Bertrand Arthur William **13** 373-374
Russell, James Earl **13** 379-380
role in society
Bode, Boyd Henry **2** 355-356
Carnegie, Andrew **3** 309-312
Counts, George S. **4** 267-269
Cubberley, Ellwood Patterson **4** 329-331
Freire, Paulo **6** 95-96
Illich, Ivan **8** 112-114
Mead, Margaret **10** 438-440
Ward, Lester Frank **16** 113-114
teaching models
Hunter, Madeline Cheek **8** 47-48
theories of adult education
Knowles, Malcolm Shepherd **9** 62-64

Education, religious
Christian
Borromeo, Charles **2** 423-424
Calvin, John **3** 239-242
Laval, Francois Xavier de **9** 235-236
Morton, Nelle Katherine **11** 195-197
Ruether, Rosemary Radford **13** 353-354
see also Education (United States)—parochial schools
comparative religions
Renan, Ernest **13** 95-96
Jewish
Abba Arika **1** 3-4
Abrahams, Israel **1** 29
Ginzberg, Louis **6** 337-338
Heschel, Abraham Joshua **7** 358-359
Revel, Bernard **13** 108-109
Zen Buddhist
Suzuki, Daisetz Teitaro **15** 46-47

Educational psychologists
see Social scientists—psychologists

Educational Science, Institute for (Geneva)
Piaget, Jean **12** 287-288

Edusei, Krobo (born 1915), Ghanaian political leader
Busia, Kofi Abrefa **3** 172-173

Edward (died 978), pre-Norman king of England
Ethelred the Unready **5** 327

Edward (died 1484), Prince of Wales
Richard III **13** 132-133

EDWARD I (1239-1307), king of England 1272-1307 **5** 208-210
Douglas, James **5** 78
Edward II **5** 210
Henry III **7** 290-292
Llewelyn ap Gruffydd **9** 468
Montfort, Simon de **11** 132-133
Robert I **13** 192-194
Wallace, William **16** 75-76

EDWARD II (Edward of Carnarvon; 1284-1327), king of England 1307-27 **5** 210
Edward III **5** 211-212
Langland, William **9** 194-195
Robert I **13** 192-194

EDWARD III (1312-1377), king of England 1327-77 **5** 211-212
Chaucer, Geoffrey **3** 482-485
Douglas, James **5** 78
Edward the Black Prince **5** 217-218
Froissart, Jean **6** 124-125
John of Gaunt **8** 282-283
Philip VI **12** 277-278
Richard II **13** 130-131
Wyclif, John **16** 412-413

Edward IV (1330-1376)
see Edward the Black Prince

EDWARD IV (1442-1483), king of England 1461-70 **5** 212-213
accession
Henry VI **7** 298-299
Warwick and of Salisbury, Earl of **16** 122-123
opponents
James III **8** 208-209
Louis XI **9** 526-528
Margaret of Anjou **10** 249-250
relatives
Charles the Bold **3** 467-469
Henry VII **7** 300-302
Richard III **13** 132-133

Edward V (1471-1483), king of England 1483
Edward IV **5** 212-213
Henry VII **7** 300-302
Richard III **13** 132-133

EDWARD VI (1537-1553), king of England and Ireland 1547-53 **5** 213-214
and exploration
Cabot, Sebastian **3** 200-201
Chancellor, Richard **3** 422
and Protestantism
Cranmer, Thomas **4** 295-296
Latimer, Hugh **9** 221
Mary, I **10** 308-309
physicians
Recorde, Robert **13** 68-69
prisoners
Norfolk, 3d Duke of **11** 423
succession issue
Elizabeth I **5** 263-266
Henry VIII **7** 302-305

Northumberland, Duke of **11** 431-432
Somerset, Duke of **14** 333-334

EDWARD VII (1841-1910), king of Great Britian and Ireland 1901-10 **5** 214-215
Aga Khan **1** 74-76
George V **6** 273-275
Joyce, James **8** 365-367
Kingsley, Charles **9** 28
Victoria **15** 485-487

EDWARD VIII (1894-1972), King of England (1936) and Duke of Windsor after abdicating his throne **5** 215-217
Baldwin, Stanley **1** 468-469
Churchill, Winston Leonard Spencer **4** 51-53
Elizabeth II **5** 266-269
George VI **6** 275

Edward of Carnarvon
see Edward II

Edward of Lancaster, Prince (1453-1471), claimant to English throne
Warwick and of Salisbury, Earl of **16** 122-123

EDWARD THE BLACK PRINCE (1330-1376), English soldier-statesman **5** 217-218
Chaucer, Geoffrey **3** 482-485
Edward III **5** 211-212
John II **8** 275-276
John of Gaunt **8** 282-283
López de Ayala, Pedro **9** 508-509
Richard III **13** 132-133

EDWARD THE CONFESSOR (died 1066, last king of the house of Wessex, reigned 1042-1066) **5** 218-219
Ethelred the Unready **5** 327
Harold II **7** 162
Leo IX **9** 332
Matthew Paris **10** 341-342
William I **16** 290-291

EDWARD THE ELDER (died 924), king of England 899-924 **5** 219-220

Edward, Earl of Warwick
see Warwick, Edward, Earl of

Edward and Eleanora (play)
Thomson, James **15** 199-200

Edward Bonaventure (ship)
Chancellor, Richard **3** 422

Edwards, Eli
see McKay, Claude

Edwards, George (1693-1733), English naturalist
Bartram, William **2** 41-42

EDWARDS, JONATHAN (1703-1758), American Puritan theologian **5** 220-222
Burr, Aaron **3** 156-159
Chauncy, Charles **3** 485-486
Dwight, Timothy **5** 169
Frelinghuysen, Theodorus Jacobus **6** 96-97
Hopkins, Samuel **7** 496
Mather, Cotton **10** 330-332
Stoddard, Solomon **14** 462-463

EDWARDS, MELVIN (born 1937), African-American sculptor **5** 222-223

Edwards Air Force Base (California)
Armstrong, Neil Alden **1** 304-306

Edwy (died 959), king of the English 955-959
Dunstan **5** 151-152

Eeckhout, Albert van der (flourished 17th century), Dutch painter
John Maurice of Nassau **8** 281-282

Eeckhout, Gerbrand van den (1621-1674), Dutch painter
Rembrandt Harmensz van Rijn **13** 91-95

EEG
see Electroencephalogram

Eekenhof (novella)
Storm, Theodor **14** 479-480

Eendracht (ship)
Schouten, William Cornelius **14** 31

Effi Briest (novel)
Fontane, Theodor **5** 504

Effingham (ship)
Barry, John **2** 24-25

Efflux, law of (physics)
Torricelli, Evangelista **15** 268-269

Effner, Joseph (1687-1745), German architect
Cuvilliés, François **4** 359-360
Zimmermann, Johann Baptist and Domenikus **16** 518

Effort Moderne (art group)
Severini, Gino **14** 122

Égarements de Minne, Les (novel)
Colette, Sidonie Gabrielle **4** 158-159

Egbe Omo Oduduwa (Yoruba cultural society)
Awolowo, Obafemi **1** 389-390

Egbert (died 766), archbishop of York
Alcuin of York **1** 122-123

Egell, Paul (1691-1752), German sculptor
Günther, Ignaz **7** 41-42

Egerton, Sir Thomas (1540?-1617), English statesman and judge
Donne, John **5** 60-61

Egg, The (story)
Anderson, Sherwood **1** 220-221

Eggbeater Series (painting)
Davis, Stuart **4** 424-425

EGGLESTON, EDWARD (1837-1902), American Methodist minister and historian **5** 223-224
Howells, William Dean **7** 539-541

Egil's Saga (saga)
Sturluson, Snorri **14** 310-311

Egisto, L' (opera)
Cavalli, Pietro Francesco **3** 382-383

Eglinton, Earl of (Hugh Montgomerie; 1460?-1545), Scottish statesman
Boswell, James **2** 432-434

Egmont (play)
Goethe, Johann Wolfgang von **6** 388-391

Egmont, Lamoral, Comte d' (1522-1568), Flemish statesman and general
Alba, Duke of **1** 103-104

Egnatius (literary character)
Catullus, Gaius Valerius **3** 377-378

Ego (psychology)
Erikson, Erik Homburger **5** 309-310
Freud, Sigmund **6** 103-106

Egoist (magazine)
Doolittle, Hilda **5** 65-66
Eliot, Thomas Stearns **5** 258-261

Egoist, The (novel)
Meredith, George **10** 512-513

Egorushka (literary character)
Chekhov, Anton Pavlovich **3** 494-497

Eguchi (play)
Zeami, Kanze **16** 492-493

Egypt (United Arab Republic; nation, North Africa)
pre-2664 B.C. (first dynasty)
Menes **10** 500-502
2664-1786 B.C. (Old and Mid. Kingdom)
Amenemhet I **1** 193-194
Imhotep **8** 116-117
Khufu **8** 540-541
Zoser **16** 531
1570-1075 B.C. (New Kingdom)
Amenhotep III **1** 194-195
Hatshepsut **7** 196-197
Ikhnaton **8** 110-111
Moses **11** 200-201
Nefertiti **11** 331-332
Ramses II **13** 22-23
Thutmose III **15** 216-217
Tutankhamen **15** 359-360
1075-322 B.C. (Late Period)
Ashurbanipal **1** 338
Darius I **4** 394-395
Hosea **7** 512
Isaiah **8** 146-147
Piankhi **12** 288-289
Shabaka **14** 130
Taharqa **15** 81-82
332-30 B.C. (Hellenistic)
Alexander the Great **1** 137-141
Antiochus III **1** 249-250
Cleomenes III **4** 103-104
Ptolemy I **12** 470-472
Ptolemy II **12** 472-473
30 B.C.-A.D. 640 (Roman and Byzantine)
Antony, Mark **1** 253-254
Augustus **1** 371-373
Caesar, Gaius Julius **3** 207-210
Cleopatra **4** 105-106
Diocletian **5** 19-20

Heraclius **7** 320-321
Justinian I **8** 393-395
640-1258 (Islamic)
Louis IX **9** 525-526
Maimonides **10** 151-152
Muawiya ibn Abu Sufyan **11** 223-224
Omar ibn al-Khattab **11** 508-509
Saladin **13** 441-442
see also Crusades; Islamic Empire
1517-1918 (Ottoman)
Fuad I **6** 139
Ibrahim Pasha **8** 97-98
Ismail Pasha **8** 150-151
Johannes IV **8** 272-273
Mahdi **10** 137-138
Mohammed Ali **11** 81-82
Zaghlul Pasha, Saad **16** 485-486
see also Ottoman Empire
1800-80 (British and French)
Baker, Samuel White **1** 454-455
Disraeli, Benjamin **5** 27-29
Gordon, Charles George **6** 448-449
Ibrahim Pasha **8** 97-98
Ismail Pasha **8** 150-151
Lesseps, Vicomte de **9** 354-355
Mohammed Ali **11** 81-82
Napoleon I **11** 306-310
Thiers, Louis Adolphe **15** 181-182
1880-1920 (British)
Allenby, Edmund Henry Hynman **1** 171-172
Bright, John **3** 6-7
Cromer, 1st Earl of **4** 317
Fuad I **6** 139
Gladstone, William Ewart **6** 357-360
Gordon, Charles George **6** 448-449
Kitchener, Horatio Herbert **9** 45-46
Lawrence, Thomas Edward **9** 253-254
Mahdi **10** 137-138
Tewfik Pasha **15** 157-158
Zaghlul Pasha, Saad **16** 485-486
since 1920
Abboud, Ibrahim **1** 11-12
Al-Banna, Hassan **1** 104-106
Azhari, Sayyid Ismail al- **1** 399-401
Boutros-Ghali, Boutros **2** 457-458
Farouk I **5** 387-388
Fuad I **6** 139
Haykal, Muhammad Husain **7** 230-231
Idris I **8** 102
Khalil, Sayyid Abdullah **8** 531-532
Marāghī, Mustafā al- **10** 228-229
Mubarak, Hosni **11** 225-226
Nasser, Gamal Abdel **11** 317-318
Sadat, Anwar **13** 412-414
Sadat, Jihan **13** 414-415
Zaghlul Pasha, Saad **16** 485-486
see also Alexandria; Egyptology
see also Arab-Israeli wars; Suez crisis (1956)

Egypta (dance program)
St. Denis, Ruth **13** 430-431

Egyptian Church
Mark **10** 266-267

Egyptian literature
Husayn, Taha **8** 61-62

Egyptian revolutions
first (1879-1882)
Fuad I **6** 139
Zaghlul Pasha, Saad **16** 485-486
second (1919)
Fuad I **6** 139
Zaghlul Pasha, Saad **16** 485-486

Egyptian University
Evans-Pritchard, Edward Evan **5** 340
Husayn, Taha **8** 61-62

Egyptians, The (play)
Aeschylus **1** 70-72

Egyptology (archeology)
Breasted, James Henry **2** 510-511
Champollion, Jean François **3** 421
Petrie, William Matthew Flinders **12** 261-262

Ehime Convention Center (Matsuyama, Japan)
Tange, Kenzo **15** 99-101

Ehre, Die (play)
Sudermann, Hermann **15** 12-13

EHRENBURG, ILYA GRIGORIEVICH (1891-1967), Russian author **5** 224-225

EHRLICH, PAUL (1854-1915), German bacteriologist **5** 225-226
Dale, Henry Hallett **4** 371-373
Domagk, Gerhard Johannes Paul **5** 48-50
Fleming, Alexander **5** 483-485
Landsteiner, Karl **9** 188-189
Weidenreich, Franz **16** 171-172

Eichenberg, Fritz (1901-1990), American book illustrator
Kent, Rockwell **8** 511

Eichendorff, Joseph von (1788-1857), German Catholic poet
Schumann, Robert Alexander **14** 41-43

Eichhorn, Karl Friedrich (1781-1854), German jurist
Savigny, Friedrich Karl von **13** 502-503

EICHMANN, ADOLF (1906-1962), German Nazi war criminal **5** 226-227
Arendt, Hannah **1** 282-284
Baron, Salo Wittmayer **2** 16-17
Wiesenthal, Simon **16** 264-266

Eickemeyer, Rudolph (1831-1895), German-American inventor
Steinmetz, Charles Proteus **14** 419-420

EIFFEL, ALEXANDRE GUSTAVE (1832-1923), French engineer **5** 227-228

Eight, The (art group)
Davies, Arthur Bowen **4** 409-410
Glackens, William **6** 355-356
Luks, George Benjamin **10** 38-39
Prendergast, Maurice Brazil **12** 440
Sloan, John **14** 274-275

8 1/2 (film)
Fellini, Federico **5** 408-409

Eight Bells (painting)
Homer, Winslow **7** 468-469

Eight Men (stories)
Wright, Richard **16** 401-402

Eight Prose Masters (Chinese literature)
Wang An-shih **16** 95-97

Eight Views of Lake Biwa (prints)
Hiroshige, Ando **7** 412-413

18th Amendment
see Constitution of the United States—Amendments

Eightfold Path (Buddhism)
Buddha **3** 97-101

Eighth Day, The (novel)
Wilder, Thornton Niven **16** 276-277

Eiheiji (temple, Japan)
Basho, Matsuo **2** 45-48

EIJKMAN, CHRISTIAN (1858-1930), Dutch physician and biologist **5** 228

Eikonoklastes (pamphlet)
Milton, John **11** 43-46

Eilhart von Oberge (flourished late 12th-ear. 13th century), German poet
Gottfried von Strassburg **6** 461-462

Eimi (book)
Cummings, Edward Estlin **4** 334-336

Einaudi (publishing house)
Pavese, Cesare **12** 154-155

Einaudi, Luigi (1874-1961), Italian economist and statesman
Orlando, Vittorio Emmanuele **11** 529-530

Einhard (770?-840), Frankish secretary and biographer
Charlemagne **3** 445-447

Einsame Menschen (drama)
Hauptmann, Gerhart Johann Robert **7** 199-201

Einsiedeln, pilgrimage church of (Switzerland)
Asam, Cosmas Damian and Egid Quirin **1** 323-324

EINSTEIN, ALBERT (1879-1955), German-born American physicist **5** 228-231
colleagues
Born, Max **2** 420-421
Rutherford, Ernest **13** 384-387
Szilard, Leo **15** 64-66
friends
Schlick, Friedrich Albert Moritz **14** 16-17
Urey, Harold Clayton **15** 394-396
influence of
Aston, Francis William **1** 350-351
Compton, Arthur Holly **4** 186-188
de Broglie, Louis **4** 442-444

Debye, Peter Joseph William **4** 447-448
Eddington, Arthur Stanley **5** 201-202
Lemaître, Abbè Georges Édouard **9** 315-316
Millikan, Robert Andrews **11** 33-35
Stern, Otto **14** 435
Wigner, Eugene Paul **16** 268-269
influenced by
Leibniz, Gottfried Wilhelm von **9** 307-310
Leverrier, Urbain Jean Joseph **9** 361-362
Lorentz, Hendrik Antoon **9** 515-516
Michelson, Albert Abraham **11** 7-8
pacifist appeal
Muller, Hermann Joseph **11** 238-239
quoted
Curie, Marie Sklodowska **4** 339-341
relativity
see Relativity (physics)

Einstein on the Beach (opera)
Glass, Philip **6** 362-364

Einstein Tower (observatory; Potsdam, Germany)
Mendelsohn, Erich **10** 488

Eirenicon (book)
Pusey, Edward Bouverie **12** 488-489

Eisagoge (book; Porphyry)
Boethius, Anicius Manlius Severinus **2** 360-361

EISAI (1141-1215), Japanese Buddhist monk **5** 231-232

EISELEY, LOREN COREY (1907-1977), American interpreter of science for the layman **5** 232-233

EISENHOWER, DWIGHT DAVID (1890-1969), American general and statesman, president 1953-61 **5** 233-236
Eisenhower, Mamie Doud **5** 236-237
Allied command
Bradley, Omar Nelson **2** 483-484
Marshall, George Catlett **10** 278-279
Montgomery, Bernard Law **11** 135-136
Ridgway, Matthew Bunker **13** 160-161
appointees
Bohlen, Charles (Chip) **2** 364-366
Burns, Arthur **3** 151-153
Eisenhower, Milton **5** 237-238
Hobby, Oveta Culp **7** 423-425
Priest, Ivy Maude Baker **12** 450-451
Shultz, George Pratt **14** 209-211
Stewart, Potter **14** 449-451
Whittaker, Charles Evans **16** 255-256
Wilson, Charles Erwin **16** 316-317
Asian policy
Johnson, Lyndon Baines **8** 308-312
Kennedy, John Fitzgerald **8** 502-506
Kishi, Nobusuke **9** 41-43
MacArthur, Douglas **10** 76-78
Nixon, Richard Milhous **11** 401-404
Cabinet
Dulles, John Foster **5** 134-135
Cuba and
Castro Ruz, Fidel **3** 365-368
papers edited
Chandler, Alfred Du Pont Jr. **3** 422-423
political appointments
Anderson, Marian **1** 218-219
Ford, Henry II **6** 6-7
Hoover, Herbert Clark **7** 483-485
Johnson, Lyndon Baines **8** 308-312
Warren, Earl **16** 117-120
Spain and
Franco Bahamonde, Francisco **6** 52-54

Eisenhower, John (born 1923), American author and diplomat
Eisenhower, Dwight David **5** 233-236

EISENHOWER, MAMIE DOUD (1896-1979), American First Lady **5** 236-237

EISENHOWER, MILTON (Milton Stover Esisenhower; 1899-1985), American adviser to U.S. presidents and college president **5** 237-238

EISENMAN, PETER D. (born 1932), American architect **5** 239-240

Eisenstein, Ferdinand Gottfried Max (1823-1852), German mathematician
Riemann, Georg Friedrich Bernard **13** 164-165

EISENSTEIN, SERGEI MIKHAILOVICH (1898-1948), Russian film director and cinema theoretician **5** 240-242
Bacon, Francis **1** 421-422
Ford, John **6** 7-8
Prokofiev, Sergei Sergeevich **12** 458-460
Ray, Satyajit **13** 60-61

Eisler, Hanns (1878-1962), German composer
Brecht, Bertolt **2** 512-514

Either/Or (book; Kierkegaard)
Ibsen, Henrik **8** 98-100
Kierkegaard, Søren Aabye **8** 547-549

EITOKU, KANO (1543-1590), Japanese painter of the Momoyama period **5** 242

Eji (Korean high priest)
Shotoku Taishi **14** 205-207

Ejidos (communal farms, Mexico)
Cárdenas, Lázaro **3** 286-287

Eklogá (Byzantine law)
Leo III **9** 330-332

EKWENSI, CYPRIAN (born 1921), Nigerian writer **5** 242-243
Achebe, Chinua **1** 35-37

El (film)
Buñuel, Luis **3** 127-128

El Alamein
see Alamein, El, Battle of

El Dorado (mythologic city, South America)
Mendaña de Neyra, Álvaro de **10** 483

El Mansûra (city, Egypt)
Louis IX **9** 525-526

El Paso (city, Texas)
Butterfield, John **3** 184-185

El Popular (newspaper)
Toledano, Vicente Lombardo **15** 256-257

El Salvador, Republic of (nation, Central America)
Cristiani, Alfredo **4** 311-313
Daly, Mary **4** 380-381
Duarte, José Napoleón **5** 109-111
Estrada Cabrera, Manuel **5** 325-326
Martínez, Maximiliano Hernández **10** 297-298
Romero, Oscar **13** 265-267

Elagabalus (Heliogabalus; 204-222), Roman emperor 218-222
Ulpian, Domitius **15** 385-386

Elam (ancient king; Asia)
Sargon of Agade **13** 483

Elamites (ancient Asiatic people)
Ashurbanipal **1** 338
Sennacherib **14** 108

Elasticity (painting)
Boccioni, Umberto **2** 353-354

Elchingen, Battle of (1805)
Ney, Michel **11** 372-373

Elchingen, Duke of
see Ney, Michel

Elder Conklin (stories)
Harris, Frank **7** 172-173

Elder Statesman, The (play)
Eliot, Thomas Stearns **5** 258-261

ELDERS, JOYCELYN (born 1933), first African American and second woman U.S. surgeon general **5** 243-246

ELEANOR OF AQUITAINE (circa 1122-1204), queen of France 1137-52, and of England 1154-1204 **5** 246-247
Henry II **7** 287-289
John **8** 274-275
Louis VII **9** 524-525
Marie de France **10** 259
Richard I **13** 130

Eleanor of Toledo and Her Son (painting)
Bronzino **3** 19

Eleatic school (philosophy)
Parmenides **12** 116-117
Zeno of Elea **16** 500

Elect, The (Calvinism)
Calvin, John **3** 239-242

Election Entertainment, An (prints)
Hogarth, William **7** 446-447

Electra (ballet)
Graham, Martha **6** 485-486

Electra (Greek mythology)
Aeschylus **1** 70-72

Electra (play)
Galdós, Benito Pérez **6** 177-178
Giraudoux, Jean **6** 349-350

Electra (play; Euripides)
Euripides **5** 332-334
Sophocles **14** 343-345

Electric battery
see Battery (electrical cell)

Electrical industry
see Business and industrial leaders—electrical industry

Electricity (physics)
and magnetism
Duhem, Pierre Maurice Marie **5** 129
Faraday, Michael **5** 380
Henry, Joseph **7** 307-308
Maxwell, James Clerk **10** 361-364
Tesla, Nikola **15** 156-157
applications
Edison, Thomas Alva **5** 206-208
Sprague, Frank Julian **14** 385-386
atomic structure
Helmholtz, Hermann Ludwig Ferdinand von **7** 268-269
Thomson, Joseph John **15** 200-201
conductivity
Cavendish, Henry **3** 383-384
Dirac, Paul Adrien Maurice **5** 23-24
Röntgen, Wilhelm Conrad **13** 273-275
in animals
Galvani, Luigi **6** 194-195
Volta, Alessandro **16** 12-14
lightning
Franklin, Benjamin **6** 60-64
superconductivity
Bardeen, John **2** 1-3
transistors
Bardeen, John **2** 1-3
units
Ampère, André Marie **1** 205-206
Coulomb, Charles Augustin de **4** 266-267
Faraday, Michael **5** 380
Gauss, Karl Friedrich **6** 240-242
Gilbert, William **6** 313-314
Henry, Joseph **7** 307-308
Hertz, Heinrich Rudolf **7** 346-347
Joule, James Prescott **8** 363-364
Maxwell, James Clerk **10** 361-364
Ohm, Georg Simon **11** 486-487
Rayleigh, 3d Baron **13** 62
Volta, Alessandro **16** 12-14
see also Induction (electricity)

Electrochemistry
Berzelius, Jöns Jacob **2** 231-233
Haber, Fritz **7** 56-58
Onsager, Lars **11** 520-523

Electrode, needle (instrument)
Hess, Walter Rudolf **7** 365

Electrodynamics (physics)
Ampère, André Marie **1** 205-206
Einstein, Albert **5** 228-231
Fermi, Enrico **5** 422-424
Helmholtz, Hermann Ludwig Ferdinand von **7** 268-269

Electroencephalogram (medicine)
Adrian, Edgar Douglas **1** 67-69

Electrolysis (chemistry)
Berzelius, Jöns Jacob **2** 231-233
Du Bois-Reymond, Emil **5** 118-119
Faraday, Michael **5** 380
Gay-Lussac, Joseph Louis **6** 245-246

Electrolyte (chemistry)
Arrhenius, Svante August **1** 318-320
Debye, Peter Joseph William **4** 447-448
Onsager, Lars **11** 520-523

Electromagnetism (physics)
applications
Curie, Pierre **4** 341-344
Marconi, Guglielmo **10** 239-240
Morse, Samuel Finley Breese **11** 192-193
Townes, Charles Hard **15** 281-282
theory
Anderson, Carl David **1** 214-215
Bohr, Niels Henrik David **2** 366-368
Boltzmann, Ludwig **2** 379-380
Duhem, Pierre Maurice Marie **5** 129
Eddington, Arthur Stanley **5** 201-202
Hertz, Heinrich Rudolf **7** 346-347
Lorentz, Hendrik Antoon **9** 515-516
Maxwell, James Clerk **10** 361-364
Oersted, Hans Christian **11** 476-478
Rutherford, Ernest **13** 384-387

Electrometer (instrument)
Volta, Alessandro **16** 12-14

Electron (physics)
discovery
Crookes, William **4** 323-324
Thomson, Joseph John **15** 200-201
physical properties
Bothe, Walther **2** 438-439
Bragg, William Henry **2** 488-489
Landau, Lev Davidovich **9** 184-185
Langmuir, Irving **9** 196-197
Millikan, Robert Andrews **11** 33-35
Rabi, Isidor Isaac **12** 526-527
Rutherford, Ernest **13** 384-387
showers (cascade theory)
Bhabha, Homi Jehangir **2** 253-254
theory
Bethe, Hans Albrecht **2** 238-239
Bohr, Niels Henrik David **2** 366-368
de Broglie, Louis **4** 442-444
Dirac, Paul Adrien Maurice **5** 23-24
Eddington, Arthur Stanley **5** 201-202
Fermi, Enrico **5** 422-424
Lorentz, Hendrik Antoon **9** 515-516
Schrödinger, Erwin **14** 31-33
Thomson, George Paget **15** 198-199

Electron microscope (instrument)
Zworykin, Vladimir Kosma **16** 539-540

Electron synchrotron (particle accelerator)
Lawrence, Ernest Orlando **9** 248-250

Electronic Data Systems (United States company)
Perot, Henry Ross **12** 230-231

Electronic music
Babbitt, Milton **1** 410
Berio, Luciano **2** 194-195
Boulez, Pierre **2** 444-445
Cage, John **3** 211-214
Cowell, Henry Dixon **4** 280-281
Cunningham, Merce **4** 337-338
Edison, Thomas Alva **5** 206-208
Halffter, Christóbal **7** 79-80
Krenek, Ernst **9** 98-99
Varèse, Edgard **15** 432-433

Electronic studies (musical composition)
Stockhausen, Karlheinz **14** 460-461

Electrophoresis (chemistry)
Tiselius, Arne Wilhelm Kaurin **15** 240-241

Electrophorus (science device)
Volta, Alessandro **16** 12-14

Electrophysiology (medicine)
Du Bois-Reymond, Emil **5** 118-119

Electroscope (science device)
Volta, Alessandro **16** 12-14

Electrostatics (physics)
Cavendish, Henry **3** 383-384
Coulomb, Charles Augustin de **4** 266-267
Gilbert, William **6** 313-314

Elegant Amusements of the Four Seasons (prints)
Utamaro, Kitagawa **15** 397

Elegia de madonna Flammetta, L' (book)
Boccaccio, Giovanni **2** 351-353

Elegia VI (poem)
Camoëns, Luis Vaz de **3** 247-249

Elegies (poems)
Chénier, André Marie **3** 500-501
Theocritus **15** 171-172

Elegy (literature)
Europe
Arnold, Matthew **1** 311-313
Collins, William **4** 168-169
Donne, John **5** 60-61
Gray, Thomas **6** 509-510
Hölderlin, Johann Christian Friedrich **7** 451-452
Hugo, Victor Marie **8** 22-25
Milton, John **11** 43-46
Pope, Alexander **12** 395-397
Shelley, Percy Bysshe **14** 176-178
Tennyson, Alfred **15** 144-146
Latin literature
Catullus, Gaius Valerius **3** 377-378
Ovid **12** 34-36
U.S.
Whitman, Walt **16** 249-251

Elegy for J. F. K. (poem; Auden)
Stravinsky, Igor Fedorovich **14** 502-506

Elegy for Young Lovers (musical composition)
Henze, Hans Werner **7** 314

Elegy to the Memory of an Unfortunate Lady (poem)
Pope, Alexander **12** 395-397

Elegy Written in a Country Churchyard (poem; Gray)
Gainsborough, Thomas **6** 170-172
Gray, Thomas **6** 509-510

Elejías (poems)
Jiménez, Juan Ramón **8** 261-262

Elektra (opera; Strauss)
Hofmannsthal, Hugo von **7** 443-444
Strauss, Richard **14** 500-501

Element (chemistry)
atomic weight
Avogadro, Lorenzo Romano Amedeo Carlo **1** 388-389
Berzelius, Jöns Jacob **2** 231-233
Dalton, John **4** 378-379
Dumas, Jean Baptiste André **5** 138-139
Richards, Theodore William **13** 137-138
hypothetical
Mendeleev, Dmitrii Ivanovich **10** 486-488
inert
Mendeleev, Dmitrii Ivanovich **10** 486-488
Rutherford, Ernest **13** 384-387
Soddy, Frederick **14** 321-323
isotopic complexity
Aston, Francis William **1** 350-351
see also Isotope (chemistry)
periodic table
Mendeleev, Dmitrii Ivanovich **10** 486-488
Rayleigh, 3d Baron **13** 62
radioactive
Hahn, Otto **7** 64-65
Rutherford, Ernest **13** 384-387
Seaborg, Glenn Theodore **14** 74-76
see also individual elements

Element (philosophy)
Helmont, Jan Baptista van **7** 269-271
Paracelsus, Philippus Aureolus **12** 91-93

Elementargeister (essay)
Heine, Heinrich **7** 259-260

Elementary and Secondary Education Act (United States)
Johnson, Lyndon Baines **8** 308-312

Elementary Forms of Religious Life, The (book; Durkheim)
Durkheim, Émile **5** 162-163
Mauss, Marcel **10** 352-353

Elementary particles (physics)
Anderson, Carl David **1** 214-215
Cherenkov, Pavel Alekseevich **3** 502-503
Fermi, Enrico **5** 422-424
Gell-Mann, Murray **6** 257-258
Heisenberg, Werner Karl **7** 261-263
Millikan, Robert Andrews **11** 33-35
Wigner, Eugene Paul **16** 268-269
Yukawa, Hideki **16** 481-482
see also Electron; Hyperon; Meson; Neutrino; Neutron; Particle accelerators; Particle detectors; Proton; Radioactivity

Elements (book; Euclid)
see Euclidian geometry—*Elements*

Elements of Style, The (book)
White, E. B. **16** 228-230

Elephant (animal)
Hannibal Barca **7** 128-130

Elephant Island (Antarctica)
Shackleton, Ernest Henry **14** 132-133

Elephant on the Moon, The (satire)
Butler, Samuel (poet) **3** 183-184

Éléphants, Les (poem)
Leconte de Lisle, Charles Marie René **9** 273-274

Elevator industry
see Business and industrial leaders—elevator industry

ELGAR, SIR EDWARD (1857-1934), English composer **5** 247-248

Elgin, Frank (literary character)
Odets, Clifford **11** 470-471

ELGIN, 8TH EARL OF (James Bruce; 1811-63), English governor general of Canada **5** 248-249
Baldwin, Robert **1** 466-468
Lafontaine, Louis-Hippolyte **9** 157-158

El-Hajj Malik El-Shabazz
see Malcolm X

Elhanan (Old Testament character)
David, Jacques Louis **4** 407-409

Eli (Old Testament judge)
Samuel **13** 457-458

Eli (play)
Sachs, Nelly **13** 411-412

Elia
see Lamb, Charles

ELIADE, MIRCEA (1907-1986), Rumanian-born historian of religions and novelist **5** 249-250

Elias
see Elijah

ELIAS, TASLIM OLAWALE (1914-1991), Nigerian academic and jurist and president of the International Court of Justice **5** 250-251

Eliezer, Israel ben
see Baal Shem Tov

Elijah (Elias; 9th century B.C.), Biblical prophet
John, St. **8** 273-274

Elijah (oratorio)
Mendelssohn, Moses **10** 488-489

ELIJAH BEN SOLOMON (1720-1797), Jewish scholar **5** 251-252

Elijah Fed by Ravens (painting)
Allston, Washington **1** 176-177
Guercino **7** 27

Elinor and Marianne
see Sense and Sensibility (novel)

ELION, GERTRUDE B. (born 1918), American biochemist and Nobel Prize winner **5** 252-254

ELIOT, CHARLES WILLIAM (1834-1926), American educator **5** 254
Channing, Edward **3** 435
Lowell, Abbott Lawrence **10** 12-13

ELIOT, GEORGE (pen name of Mary Ann Evans; 1819-80), English novelist **5** 254-256
Meredith, George **10** 512-513
Van Gogh, Vincent **15** 427-429

ELIOT, JOHN (1604-1690), English-born missionary to the Massachusetts Indians **5** 256-258

Eliot, Sir John (1592-1632), English statesman
Buckingham, 1st Duke of **3** 93-94
Hampden, John **7** 110-111

ELIOT, THOMAS STEARNS (1888-1965), American-English poet, critic, and playwright **5** 258-261
as critic
Miller, Henry **11** 26-27
Milton, John **11** 43-46
Shelley, Percy Bysshe **14** 176-178
associates
Doolittle, Hilda **5** 65-66
Ford, Ford Madox **6** 1-2
Woolf, Virginia Stephen **16** 381-382
influence of
Auden, Wystan Hugh **1** 364-366
Betjeman, John **2** 243-245
Crane, Hart **4** 291-293
Ellison, Ralph Waldo **5** 274-275
Lowell, Amy **10** 13
MacLeish, Archibald **10** 109-110
Sandburg, Carl **13** 461-462
Tate, Allen **15** 116
Williams, William Carlos **16** 308-309
influenced by
Browning, Robert **3** 53-55
Euripides **5** 332-334
Gourmont, Remy de **6** 475
Laforgue, Jules **9** 160-161
Pound, Ezra Loomis **12** 415-417
Sitwell, Edith **14** 265-266
musical settings
Stravinsky, Igor Fedorovich **14** 502-506
papal theater
John, XXIII **8** 277-280

Eliott, George Augustus
see Heathfield, 1st Baron

Elis (ancient nation, Greece)
Epaminondas **5** 291-292

Elisabetta, regina d'Inghilterra (opera)
Rossini, Gioacchino **13** 311-312

Elisir d'amore, L' (opera)
Donizetti, Gaetano **5** 59-60

Elitism (political science)
Mills, C. Wright **11** 35-36
Pareto, Vilfredo **12** 95-96
Spengler, Oswald **14** 372-373
Stendhal **14** 422-425
Tarde, Jean Gabriel **15** 108-109
Wallas, Graham **16** 77-78

Elixiere des Teufels, Die (novel)
Hoffmann, Ernst Theodor Amadeus **7** 439-440

Eliza (literary character)
Stowe, Harriet Elizabeth Beecher **14** 484-485

Eliza (opera)
Cherubini, Luigi Carlo Zanobi Salvatore Maria **3** 505-506

Elizabeth (Elizabeth Angela Marguerite Bowes-Lyon; born 1900), queen of George VI of England
George VI **6** 275

Elizabeth (Elizabeth Farnese; 1692-1766), Italian queen of Philip V of Spain
Charles III **3** 454-455
Philip V **12** 276-277

Elizabeth (Elizabeth of Bourbon; died 1644), queen of Philip IV of Spain
Philip IV **12** 275

Elizabeth (Elizabeth of Valois; 1545-68), French princess, queen of Philip II of Spain
Philip II (king of Spain) **12** 271-273

ELIZABETH (Elizabeth Petrovna; 1709-61), empress of Russia 1741-61 **5** 261-263
Catherine the Great **3** 370-372
Frederick II **6** 81-84
Maria Theresa **10** 256-258
Paul I **12** 143-144

Elizabeth (Elizabeth Woodville; 1437?-92), queen of Edward IV of England
Richard III **13** 132-133
Warwick and of Salisbury, Earl of **16** 122-123

ELIZABETH I (1533-1603), queen of England and Ireland 1558-1603 **5** 263-266
court
Bacon, Francis **1** 422-424
Coke, Edward **4** 141-142
Essex, 2d Earl of **5** 321-322
Mary, I **10** 308-309
Raleigh, Walter **13** 9-11
Sidney, Philip **14** 214-215
explorations
Frobisher, Martin **6** 121-122
Gilbert, Humphrey **6** 313
historians of
Clarendon, 1st Earl of **4** 73-75
Froude, James Anthony **6** 133-134
in literature and art
Hilliard, Nicholas **7** 391-392
Lope Félix de Vega Carpio **9**
Schiller, Johann Christoph Friedrich von **14** 4-7
Spenser, Edmund **14** 373-376
Netherlands and
Leicester, Earl of **9** 312-313
Oldenbarnevelt, Johan van **11** 495-496
Protestantism
Coligny, Gaspard de **4** 159-160
Cranmer, Thomas **4** 295-296
Edward VI **5** 213-214
Pius V **12** 332-333
Spain and
Drake, Francis **5** 94-96
Gorges, Ferdinando **6** 455-456
Hawkins, John **7** 210-211
Philip II (king, Spain) **12** 271-273
see also Armada, Spanish
succession issue
Henry VIII **7** 302-305
James I **8** 204-206
Mary, I **10** 308-309
Northumberland, Duke of **11** 431-432

ELIZABETH II (born 1926), queen of Great Britain and Ireland **5** 266-269
Britten, Benjamin **3** 10-11
Charles, Prince of Wales **3** 448-450
Coward, Noel **4** 279-280
George VI **6** 275
John, XXIII **8** 277-280
Lennon, John Winston **9** 326-328

Elizabeth, St. (New Testament character)
Mary **10** 308

Elizabeth Appleton (novel)
O'Hara, John **11** 485

Elizabeth Bonaventure (ship)
Drake, Francis **5** 94-96

ELIZABETH BOWES-LYON (Elizabeth Angela Marguerite Bowes-Lyon; born 1900), queen of Great Britain and Ireland (1936-1952) and Queen Mother after 1952 **5** 261-263

Elizabeth Furnace (ironworks)
Stiegel, Henry William **14** 451

Elizabeth Kenny Institute (Minneapolis, Minnesota)
Kenny, Elizabeth **8** 509-510

ELIZABETH OF HUNGARY (1207-1231), saint and humanitarian **5** 271-272

ELIZABETH BAGAAYA NYABONGO OF TORO (born 1940), Ugandan ambassador **5** 269-271

Elizabeth the Queen (play)
Anderson, Maxwell **1** 219-220

Elizabethan literature
see English literature—Elizabethan

Elkins Antirebate Bill (1903)
Roosevelt, Theodore **13** 280-283

Ellen (ship)
Davis, John **4** 419

Ellerman, Winifred (1894-1983), English novelist
Doolittle, Hilda **5** 65-66
Moore, Marianne **11** 148-149

Ellesmere, Baron Thomas (1540?-1617), British statesman
Coke, Edward **4** 141-142

Ellesmere Island (Greenland)
Byrd, Richard Evelyn **3** 186-187
MacMillan, Donald Baxter **10** 111-112

Ellet, Charles, Jr. (1810-1862), American civil engineer
Roebling, John Augustus **13** 241-242

Ellicott, Maj. Andrew (1754-1820), American surveyor
Banneker, Benjamin **1** 490-491

ELLINGTON, "DUKE" EDWARD KENNEDY (born 1899), American jazz composer **5** 273-274

Elliot, Anne (literary character)
Austen, Jane **1** 377-379

Elliot-Murray-Kynynmond, Gilbert
see Minto, 1st Earl of

Ellipse (math)
Euclid **5** 327-329
Gauss, Karl Friedrich **6** 240-242

Ellipsis (grammar)
Gracián y Morales, Baltasar Jerónimo **6** 481-482
Hopkins, Gerard Manley **7** 492-494

Ellis Island (New York City)
La Guardia, Fiorello Henry **9** 166-167

ELLISON, RALPH WALDO (1914-1994), African American author and spokesperson for racial identity **5** 274-275
Bearden, Romare Howard **2** 86-88

ELLSBERG, DANIEL (born 1931), U.S. government official and Vietnam peace activist **5** 275-277

ELLSWORTH, LINCOLN (1880-1951), American adventurer and polar explorer **5** 277
Amundsen, Roald **1** 206-207
Nobile, Umberto **11** 411-412

Elmer Gantry (novel)
Lewis, Harry Sinclair **9** 385-387

Elmer the Great (play)
Lardner, Ringgold Wilmer **9** 204-205

Elmhurst College (Illinois)
Niebuhr, Helmut Richard **11** 386-387

Eloges (poems)
Perse, Saint-John **12** 242-243

Eloisa to Abelard (poem)
Pope, Alexander **12** 395-397

Elpenor (play)
Goethe, Johann Wolfgang von **6** 388-391

ELSASSER, WALTER MAURICE (1904-1991), American physicist **5** 277-278

Elsheimer, Adam (1578-1610), German painter
Claude Lorrain **4** 89-90
Rembrandt Harmensz van Rijn **13** 91-95

Elsie Venner (novel)
Holmes, Oliver Wendell **7** 457-458

Elsner, Joseph (1769-1854), Polish musician
Chopin, Frédéric François **4** 16-18

Eltham Ordinaces (1526)
Wolsey, Thomas **16** 364-366

Eluard, Paul (1895-1952), French poet
Breton, André **2** 519-520
Chirico, Giorgio de **4** 4
Poulenc, Francis **12** 414-415

Elvira, or the Bride of the Plate (poem)
Echeverría, José Estéban **5** 197-198

Ely, Richard Theodore (1854-1943), American economist
Commons, John Rogers **4** 185

Emanation (philosophy)
Erigena, John Scotus **5** 308-309
ibn Gabirol, Solomon ben Judah **8** 92

Emanations (musical composition)
Metcalfe, Charles Theophilus **10** 531-532
Penderecki, Krzysztof **12** 195-197
Wilberforce, William **16** 269-270

Emancipation of Serfs (Russia; 1861)
Alexander II **1** 132-133

Emancipation Proclamation (United States; 1863)
author
Lincoln, Abraham **9** 415-418
critics
Brown, Benjamin Gratz **3** 32-33
Chase, Salmon Portland **3** 473-475
Curtis, Benjamin Robbins **4** 349
Seymour, Horatio **14** 126-127
Weed, Thurlow **16** 169-170
Wood, Fernando **16** 367-368
supporters
Emerson, Ralph Waldo **5** 278-280
Garrison, William Lloyd **6** 226-228
Morton, Oliver Hazard Perry Throck **11** 197-198
Phillips, Wendell **12** 281-282

Emancipists (Australia)
Macquarie, Lachlan **10** 115-116
Phillip, Arthur **12** 279-280
Wentworth, William Charles **16** 203-204

Embargo (satire)
Bryant, William Cullen **3** 83-85

Embargo Act (United States; 1807)
Clinton, DeWitt **4** 112-113
Crawford, William Harris **4** 299-300
Gallatin, Albert **6** 183-184
Madison, James **10** 121-123

Embarkation of Cythera (painting)
Watteau, Antoine **16** 143-144

Embden-Meyerhof theory (glycolysis)
Meyerhof, Otto Fritz **10** 537-539

Embraceable You (song)
Parker, Charles Christopher Jr. **12** 105-106

Embryology (science)
and cancer
Mintz, Beatrice **11** 49-50
developments in
Baer, Karl Ernst von **1** 431-432
Huxley, Thomas Henry **8** 77-79
Schwann, Theodor **14** 51-52
Stevens, Nettie Maria **14** 441-442
Weismann, August Freidrich Leopold **16** 178-180
evolutionary
Metchnikoff, Élie **10** 532-533
founders
Harvey, William **7** 189-190
Malpighi, Marcello **10** 176-178
Müller, Johannes Peter **11** 239-240
Spallanzani, Lazzaro **14** 360-361
Spemann, Hans **14** 368-369
see also Scientists—embryologists

Emérillon (ship)
Cartier, Jacques **3** 343-344

Emergence of Novelty, The (book)
Morgan, Conway Lloyd **11** 159-160

Emergency Committee of Atomic Scientists (established 1947)
Szilard, Leo **15** 64-66

Emergency Fleet Corp. (United States; WW I)
Schwab, Charles Michael **14** 50-51

Emerson (musical composition)
Ives, Charles Edward **8** 159-160

EMERSON, RALPH WALDO (1803-1882), American poet, essayist, and philosopher **5** 278-280
admires others' works
Allston, Washington **1** 176-177
Carlyle, Thomas **3** 304-305
Heavysege, Charles **7** 246
biographers
Holmes, Oliver Wendell **7** 457-458
friends
Alcott, Louisa May **1** 122
Clough, Arthur Hugh **4** 123-124
Hawthorne, Nathaniel **7** 212-215
Lazarus, Emma **9** 260-261
influence of
Burroughs, John **3** 160-161
Curtis, George William **4** 349-350
French, Daniel Chester **6** 98-99
Frost, Robert Lee **6** 130-133
Holmes, Oliver Wendell **7** 457-458
Howells, William Dean **7** 539-541
Pound, Ezra Loomis **12** 415-417
Vivekananda **16** 4-5
Warren, Robert Penn **16** 121-122
Williams, William Carlos **16** 308-309
Wright, Frank Lloyd **16** 398-401
influenced by
Mather, Cotton **10** 330-332
Plutarch **12** 359-360
quoted
Brown, John **3** 39-41
Whitman, Walt **16** 249-251
transcendentalism
Adler, Felix **1** 63-64
Alcott, Amos Bronson **1** 121
Brownson, Orestes Augustus **3** 57-58
Crane, Hart **4** 291-293
Cummings, Edward Estlin **4** 334-336
Fuller, Sarah Margaret **6** 150-151
Parker, Theodore **12** 112-113
Thoreau, Henry David **15** 203-205

Emerson, Rollins Adams (1873-1947), American geneticist
Beadle, George Wells **2** 80-81

Emigrant Aid Journal (periodical)
Donnelly, Ignatius **5** 62

Emigration of Daniel Boone (painting)
Bingham, George Caleb **2** 278-279

Émile, L' (treatise)
Rousseau, Jean Jacques **13** 324-328

Emilia Galotti (play)
Lessing, Gotthold Ephraim **9** 357-359

Emin Pasha, Mehmed (Eduard Schnitzer; 1840-92), German explorer in Africa
Stanley, Henry Morton **14** 399-400
Tippu Tip **15** 235-236

Eminent People (play)
Benavente y Martinez, Jacinto **2** 146-147

Eminent Victorians (book; Strachey)
Arnold, Matthew **1** 311-313

EMINESCU, MIHAIL (1850-1889), Romanian poet **5** 280-281

Emma (novel)
Austen, Jane **1** 377-379

Emma of Normandy
see Aelfgyfu

Emmeline (story)
Musset, Louis Charles Alfred de **11** 271-272

Emmerich, Anna Katharina (1774-1824), German stigmatic and visionary
Brentano, Clemens **2** 515-516

EMMET, ROBERT (1778-1803), Irish nationalist and revolutionary **5** 281-282

Emmett, Dan (1815-1904), American songwriter
Christy, Edwin P. **4** 34-35

Empedocle (play)
Rolland, Romain **13** 260

EMPEDOCLES (circa 493-circa 444 B.C.), Greek philosopher, poet, and scientist **5** 282

Lucretius **10** 26-27

Empedocles on Etna ... (poems)
Arnold, Matthew **1** 311-313

Empedokles (tragedy)
Hölderlin, Johann Christian Friedrich **7** 451-452

Emperor and Galilean (play)
Ibsen, Henrik **8** 98-100

Emperor and Proletarian (poem)
Eminescu, Mihail **5** 280-281

Emperor Charles VI (sculpture)
Donner, Georg Raphael **5** 63

Emperor Concerto (musical composition)
Beethoven, Ludwig van **2** 114-117

Emperor Heinrich (sculpture)
Günther, Ignaz **7** 41-42

Emperor Jones, The (play and film)
O'Neill, Eugene **11** 514-516
Robeson, Paul Leroy **13** 198-199

Emperor of Ice Cream, The (poem)
Stevens, Wallace **14** 443-445

Emperor of Portugallia, The (novel)
Lagerlöf, Selma Ottiliana Lovisa **9** 163-164

Emperor Quartet (musical composition)
Haydn, Franz Joseph **7** 219-221

Emperors
see Statesmen

Empfang bei der Welt (book)
Mann, Heinrich **10** 201-202

Desaparecidos (Argentina "disappeared" or "missing ones")
Alfonsín, Raúl Ricardo **1** 146-148
Timerman, Jacobo **15** 226-228

Empiricism (philosophy)
and rationalism
Kant, Immanuel **8** 430-432-123
British
Berkeley, George **2** 197-198
Hobbes, Thomas **7** 421-423
Hume, David **8** 31-34
Locke, John **9** 478-480
Mill, John Stuart **11** 21-23
in historiography
Buckle, Henry Thomas **3** 95-96
Namier, Lewis Bernstein **11** 301-303
in psychology and politics
Fries, Jakob Friedrich **6** 116-117
Maurras, Charles Marie Photius **10** 350-351
influence of
Condillac, Étienne Bonnot de **4** 194-195
Husserl, Edmund **8** 67-68
Lotze, Rudolf Hermann **9** 521-522
Mach, Ernst **10** 90-91
Meinong, Alexius Ritter von Handschuchsheim **10** 461-462
influenced by
Malebranche, Nicolas **10** 166-167
opposition
Bradley, Francis Herbert **2** 481-482
Green, Thomas Hill **6** 520-521
Stirner, Max **14** 459-460
precursors
Campanella, Tommaso **3** 249
Carneades **3** 309
Duns Scotus, John **5** 149-150
William of Ockham **16** 298-299
radical
James, William **8** 215-217
20th-century development
Russell, Bertrand Arthur William **13** 373-374

Employment (economics)
Hansen, Alvin **7** 131-132
Keynes, John Maynard **8** 528-530

Employment Act (United States; 1946)
Wagner, Robert Ferdinand **16** 43

Emporia, College of (Kansas)
Parrington, Vernon Louis **12** 119-120

Empress Kunigunde (sculpture)
Günther, Ignaz **7** 41-42

Empress Zoe, The (novel)
Kazantzakis, Nikos **8** 466-468

Empresses
see Statesmen

Empty Canvas, The (novel)
Moravia, Alberto **11** 153-155

Empty House, The (story)
Doyle, Arthur Conan **5** 91-92

Empty Mirror (poems)
Ginsberg, Allen **6** 332-333

Empty Space, The (book)
Brook, Peter **3** 19-21

En blanc et noir (musical composition)
Debussy, Achille Claude **4** 445-447

En Camarades (play)
Colette, Sidonie Gabrielle **4** 158-159

En el mes era de abril (ballad)
Vicente, Gil **15** 479-480

En ménage (novel)
Huysmans, Joris Karl **8** 81-82

En route (novel)
Huysmans, Joris Karl **8** 81-82

Enabling Act (Germany; 1933)
Hitler, Adolf **7** 417-420

Enamel Peacock, The (poems)
Morin, Paul **11** 174

Encantadas, The (story)
Melville, Herman **10** 472-476

Encarnacion, Church of the (Madrid)
Churriguera, José Benito de **4** 53-54

Enchanted Soul, The (novel)
Rolland, Romain **13** 260

ENCINA, JUAN DEL (1468-1529?), Spanish author and composer **5** 283
Vicente, Gil **15** 479-480

Encolpius (literary character)
Petronius Arbiter **12** 262-263

Encomia (rhetoric)
Isocrates **8** 151

Encomienda system (Spanish America)
Gasca, Pedro de la **6** 230-231
Las Casas, Bartolomé de **9** 211-212
Velasco, Luis de **15** 450-451
Velázquez de Cuéllar, Diego **15** 459
Zumárraga, Juan de **16** 531-532

Encomium moriae (book)
Erasmus, Desiderius **5** 298-300

Encounter (magazine)
Spender, Stephen Harold **14** 370-371

Encounter Bay (Australia)
Flinders, Matthew **5** 490

Encyclopedia (reformer book)
Africana
Du Bois, William Edward Burghardt **5** 116-118
Americana
Lieber, Francis **9** 401-402
Britannica
Bellows, George Wesley **2** 143
Mill, James **11** 21
Whitney, Josiah Dwight **16** 254-255
Brockhaus
Lieber, Francis **9** 401-402
Encyclopédie
Alembert, Jean le Rond d' **1** 127-128
Diderot, Denis **5** 1-2
Holbach, Baron d' **7** 448-449
Rousseau, Jean Jacques **13** 324-328
Turgot, Anne Robert Jacques **15** 348-349
Italiana
Gentile, Giovanni **6** 267
of Mathematical Sciences
Pauli, Wolfgang Ernst **12** 149
of the Social Sciences
Johnson, Alvin Saunders **8** 293-294
Seligman, Edwin Robert Anderson **14** 93-94
of mythological science
Boccaccio, Giovanni **2** 351-353

End of Ideology, The (book)
Bell, Daniel **2** 132-133

End of Norma, The (novel)
Alarcón, Pedro Antonio de **1** 100-101

End of Something, The (story)
Hemingway, Ernest Miller **7** 274-277

End of the Affair, The (novel)
Greene, Graham **6** 523-524

End of the Battle, The (novel)
Waugh, Evelyn Arthur St. John **16** 145-147

End of the War (painting)
Pippin, Horace **12** 318-319

End of the World (painting)
Signorelli, Luca **14** 221-222

End of the World, The (novel)
Eggleston, Edward **5** 223-224

ENDARA, GUILLERMO (born 1936), installed as president of Panama by the U.S. Government in 1989 **5** 283-284

Endeavor (magazine)
Hu Shih **8** 63-65

Endeavour (ship)
Banks, Joseph **1** 489-490
Cook, James **4** 214-215

ENDECOTT, JOHN (1588-1655), English colonial governor of Massachusetts **5** 284-285

Enderby Land (Antarctica)
Shackleton, Ernest Henry **14** 132-133

ENDERS, JOHN FRANKLIN (1897-1985), American virologist **5** 285-286

Endgame (play)
Beckett, Samuel **2** 102-104

Endicott, William Crowninshield (1860-1936), American lawyer and statesman
Cleveland, Stephen Grover **4** 108-110

Endless Column (sculpture cycle)
Brancusi, Constantin **2** 494-496

Endocrinology (science)
Addison, Thomas **1** 58-59
Houssay, Bernardo Alberto **7** 522-523
Pincus, Gregory Goodwin **12** 310-312

Endurance (ship)
Shackleton, Ernest Henry **14** 132-133

Endymion (novel)
Disraeli, Benjamin **5** 27-29

Endymion (poem)
Keats, John **8** 470-472

Endymion (ship)
Decatur, Stephen **4** 448-449

Enemy of the People, An (play)
Ibsen, Henrik **8** 98-100

Energy resources
policy
Davignon **4** 410-411

Enfance du Christ, L' (oratorio)
Berlioz, Louis Hector **2** 203-205

Enfant noir, L' (novel)
Laye, Camara **9** 257-259

Enfant prodigue, L' (musical composition)
Debussy, Achille Claude **4** 445-447
Milhaud, Darius **11** 17-18

Enfant prodigue, L' (play)
Voltaire **16** 14-16

Enfants anormaux, Les (book)
Binet, Alfred **2** 277-278

Engastrimythes (literary characters)
Rabelais, François **12** 524-526

Engelbrechtsz, Cornelis (1468-1533), Dutch painter
Lucas van Leyden **10** 20-21

ENGELS, FRIEDRICH (1820-1895), German revolutionist and social theorist **5** 286-288
Althusser, Louis **1** 182-183
Bernstein, Eduard **2** 218
Fourier, François Charles Marie **6** 31-32
Kelley, Florence **8** 483-484
Leo XIII **9** 334-336
Marx, Karl **10** 304-308
Morris, William **11** 187-188
Mussolini, Benito **11** 272-274
Rosmini-Serbati, Antonio **13** 296-297
Stirner, Max **14** 459-460
see also Socialism

Enghien, Duke of (Louis Antoine Henri de Bourbon-Condé; 1772-1804), French general
Chateaubriand, Vicomte de **3** 477-479
Talleyrand, Charles Maurice de **15** 89-90

Engine (machine)
Daimler, Gottlieb **4** 368
Diesel, Rudolf **5** 7
Ericsson, John **5** 307-308
Whittle, Frank **16** 257-258

Engineering
aeronautical
see Aeronautics
ancient
Heron of Alexandria **7** 334-335
chemical
Patrick, Jennie R. **12** 136-137
civil
Bechtel, Stephen Davison **2** 98-99
Brunel, Isambard Kingdom **3** 69-70
Imhotep **8** 116-117
Smeaton, John **14** 280-281
Thayer, Sylvanus **15** 168-169
computer
Cray, Seymour **4** 301-303
Hounsfield, Godfrey **7** 517-519
Lanier, Jaron **9** 198-199
Jobs, Steven **8** 265-267
Shaw, Mary **14** 165-167
electrical
Armstrong, Edwin Howard **1** 302-303
Ochoa, Ellen **11** 460-461
Tesla, Nikola **15** 156-157
mechanical
Bush, Vannevar **3** 169-171
Carrier, Wills **3** 325-326
Diesel, Rudolf **5** 7
military
Leonardo da Vinci **9** 337-340
Peregrinus, Petrus **12** 208
see also Marine engineering; Scientists—engineers

England

- 55 B.C.-A.D. 5TH CENTURY (ROMAN)
Caesar, Gaius Julius **3** 207-210
Diocletian **5** 19-20
Domitian **5** 52-53
Frontinus, Sextus Julius **6** 130
Hadrian **7** 60-61

- 5TH CENTURY-1066 (ANGLO-SAXON)
Christianity
Aelfric **1** 69-70
Alcuin of York **1** 122-123
Augustine of Canterbury **1** 370-371
Bede **2** 109-110
Dunstan **5** 151-152
Gregory I **6** 531-532
Danes and
Alfred **1** 151-153
Canute I, the Great **3** 266-269
Edward the Confessor **5** 218-219
Edward the Elder **5** 219-220
Ethelred the Unready **5** 327
Normans and
Harold II **7** 162
William I **16** 290-291

- 1066-1154 (NORMAN)
Church and State
Anselm of Canterbury **1** 244-245
Henry I **7** 286-287
Lanfranc **9** 189-190
William II **16** 293-294
see also Investiture Struggle
Civil War
Stephen **14** 426-427
conquest
Harold II **7** 162
Harold III **7** 163
William I **16** 290-291
France and
Henry I **7** 286-287
Louis VI **9** 523-524
Scotland and
David I **4** 407
Malcolm III **10** 164-165

- 1154-1216 (PLANTAGENET)
Church and State
Becket, Thomas **2** 101-102
Henry II **7** 287-289
Innocent, III **8** 125-127
John **8** 274-275
see also Crusades—Third
French wars
Eleanor of Aquitaine **5** 246-247
Henry II **7** 287-289
Louis VII **9** 524-525
Philip II **12** 268-269
Richard I **13** 130
legal reform
Henry II **7** 287-289
John **8** 274-275
see also Magna Carta

- 1216-1307 (PLANTAGENET)
barons' war (1263-1265)
Henry III **7** 290-292
Montfort, Simon de **11** 132-133
Church and State
Grosseteste, Robert **7** 15
Henry III **7** 290-292

French wars (1295-1298)
Edward I **5** 208-210
Philip IV **12** 274
Scotland and Wales
Edward I **5** 208-210
Llewelyn ap Gruffydd **9** 468
Wallace, William **16** 75-76

- 1307-99 (PLANTAGENET)
Hundred Years War
Edward III **5** 211-212
Edward the Black Prince **5** 217-218
see also Hundred Years War
Peasants' Revolt (1381)
John of Gaunt **8** 282-283
Richard II **13** 130-131
Wyclif, John **16** 412-413
Scottish wars
Douglas, James **5** 78
Edward II **5** 210
Robert I **13** 192-194
Robert II **13** 194

- 1399-1461 (LANCASTRIAN)
France and
Gloucester, Duke of **6** 370-371
Henry V **7** 296-297
Henry VI **7** 298-299
see also Hundred Years War
rise of parliament
Henry IV **7** 292-293
Scotland and
James I **8** 206-207
Robert III **13** 194-195
Wars of the Roses
Henry VI **7** 298-299
Margaret of Anjou **10** 249-250
see also Roses, Wars of the
Welsh rebellion
Glendower, Owen **6** 364-365

- 1461-85 (YORKIST)
France and
Charles the Bold **3** 467-469
Edward IV **5** 212-213
Louis XI **9** 526-528
Scotland and
James III **8** 208-209
Wars of the Roses
Edward IV **5** 212-213
Richard III **13** 132-133
Warwick and of Salisbury, Earl of **16** 122-123
see also Roses, Wars of the

- 1485-1603 (TUDOR)
1485-1509 (Henry VII)
Henry VII **7** 300-302
Richard III **13** 132-133
1509-47 (Henry VIII)
Cranmer, Thomas **4** 295-296
Cromwell, Thomas **4** 320-321
Henry VIII **7** 302-305
Julius II **8** 384-386
Louis XII **9** 528-529
More, Thomas **11** 156-157
Norfolk, 3d Duke of **11** 423
Wolsey, Thomas **16** 364-366
see also Church and State (England); Protestant
1547-53 (Edward VI)
Chancellor, Richard **3** 422
Edward VI **5** 213-214
Ivan IV **8** 157-159
Northumberland, Duke of **11** 431-432
Somerset, Duke of **14** 333-334
1553-58 (Mary I)
Mary, I **10** 308-309
Philip II (king, Spain) **12** 271-273
1558-1603 (Elizabeth I)
Bacon, Francis **1** 422-424
Coke, Edward **4** 141-142
Drake, Francis **5** 94-96
Elizabeth I **5** 263-266
Essex, 2d Earl of **5** 321-322
Godunov, Boris Feodorovich **6** 382-383
Hawkins, John **7** 210-211
Leicester, Earl of **9** 312-313
Mary, I **10** 308-309
Pius V **12** 332-333
Raleigh, Walter **13** 9-11
see also Armada, Spanish; Church and State (England)
see also British Empire, First; Church and State (England); English art and architecture; English literature; English music; Explorers, English

- 1603 AND AFTER
see Great Britain

England, Church of
and ecumenism
Temple, William **15** 141-143
and women
Royden, Agnes Maude **13** 335-337
Anglican mysticism
Inge, William Ralph **8** 118-119
Calvinism opposed
Hooker, Richard **7** 475-476
Laud, William **9** 224-225
Seabury, Samuel **14** 76
in Colonial America
Asbury, Francis **1** 324-325
Methodist movement
Wesley, Charles **16** 208-209
Wesley, John **16** 209-210
modernization
Carey, George Leonard **3** 293-294
Oxford Movement
see Oxford Movement
separation from Rome
Coverdale, Miles **4** 278
Cranmer, Thomas **4** 295-296
Cromwell, Thomas **4** 320-321
Edward VI **5** 213-214
Henry VIII **7** 302-305
More, Thomas **11** 156-157
Tyndale, William **15** 373-374
supporters
Gladstone, William Ewart **6** 357-360
Milton, John **11** 43-46
West African bishops
Crowther, Samuel Adjai **4** 326
see also Anglicanism; Protestant Episcopal Church (United States); Thirty-nine articles

ENGLAND, JOHN (1786-1842), Irish Catholic bishop in America **5** 288

England's Heroical Epistles (book)
Drayton, Michael **5** 97-98

English (language)
Caxton, William **3** 386-387
David I **4** 407
Rolle of Hampole, Richard **13** 260-261
Webster, Noah **16** 164-166
see also English literature

English art and architecture
abstract
Caro, Anthony **3** 316
Epstein, Jacob **5** 295-296
Hepworth, Barbara **7** 318-319
Moore, Henry **11** 146-148
Nicholson, Ben **11** 380-381
architecture
Gibbs, James **6** 301-302
Hockney, David **7** 429-431
Jones, Inigo **8** 333-334
Lutyens, Edwin Landseer **10** 54-55
Palladio, Andrea **12** 75-77
Rogers, Richard **13** 248-250
Shaw, Richard Norman **14** 167-168
Stirling, James **14** 458-459
Wren, Christopher **16** 393-394
(art)-England
Soane, John **14** 314-315
baroque
see Baroquearchitecture; Baroque painting; Baroque sculpture
figure painting
Bacon, Francis **1** 421-422
John, Augustus Edwin **8** 291
graphics
Beardsley, Aubrey Vincent **2** 88-89
Lear, Edward **9** 265-266
Sutherland, Graham **15** 40-41
impressionism
see impressionism (art)—England
miniatures
Hilliard, Nicholas **7** 391-392
neoclassicism
see Neoclassicism
photography
Hockney, David **7** 429-431
Pre-Raphaelites
see PreRaphaelites
Renaissance
Hilliard, Nicholas **7** 391-392
Holbein, Hans the Younger **7** 449-450
romanticism
see Romanticism (art)—English

English Bards and Scotch Reviewers (satire)

Byron, George Gordon Noel **3** 193-194

English Bible
Cranmer, Thomas **4** 295-296

English Flag, The (poem)
Kipling, Joseph Rudyard **9** 32-33

English in Ireland ... (book; Froude)
Froude, James Anthony **6** 133-134
Lecky, William Edward Hartpole **9** 271-272

English language literature
Trinidad
Naipaul, V. S. **11** 295-296
see also African literature, modern

English literature
Age of Johnson
Collins, William **4** 168-169
Crabbe, George **4** 288
Goldsmith, Oliver **6** 411-413
Johnson, Samuel **8** 315-317
Sheridan, Richard Brinsley **14** 183-184
Sterne, Laurence **14** 435-437
allegory
Bunyan, John **3** 128-129
Langland, William **9** 194-195
Lewis, Clive Staples **9** 381-382
Anglo-Norman
Geoffrey of Monmouth **6** 268
Grosseteste, Robert **7** 15
John of Salisbury **8** 284-285
Layamon **9** 256-257
Anglo-Saxon
Aelfric **1** 69-70
Alfred **1** 151-153
Arthurian legend
see Arthurian legend
Augustan Age
Defoe, Daniel **4** 457-459
Gray, Thomas **6** 509-510
Pope, Alexander **12** 395-397
baroque
see Baroque literature
biography
Fraser, Antonia **6** 70-71
Spark, Muriel Sarah **14** 361-362
Strachey, Giles Lytton **14** 487-488
Bloomsbury group
Bowen, Elizabeth **2** 462-463
Eliot, Thomas Stearns **5** 258-261
Forster, Edward Morgan **6** 14-16
Woolf, Virginia Stephen **16** 381-382
Cavalier poetry
see Cavalier
children's literature
Dahl, Roald **4** 366-367
Newbery, John **11** 360-361
development of novel
Fielding, Henry **5** 442-444
James, Henry **8** 211-212
Richardson, Samuel **13** 141-142
Smollett, Tobias George **14** 305-307
diaries and journals
Boswell, James **2** 432-434
Evelyn, John **5** 343-344
Pepys, Samuel **12** 207-208
Elizabethan
Chapman, George **3** 440-441
Cowley, Abraham **4** 281-282
Drayton, Michael **5** 97-98
Heywood, Thomas **7** 373-374
Kyd, Thomas **9** 140-141
Marlowe, Christopher **10** 272-274
Shakespeare, William **14** 142-145
Sidney, Philip **14** 214-215
Spenser, Edmund **14** 373-376
essays (16th-18th century)
Addison, Joseph **1** 57-58
Bacon, Francis **1** 422-424
Fielding, Henry **5** 442-444
Goldsmith, Oliver **6** 411-413
Mandeville, Bernard **10** 192
Steele, Richard **14** 407-409
essays (19th-20th century)
Arnold, Matthew **1** 311-313
Carlyle, Thomas **3** 304-305
Forster, Edward Morgan **6** 14-16
Golding, William **6** 404-406
Hazlitt, William **7** 235-236
Lamb, Charles **9** 176-177
Landor, Walter Savage **9** 186-187
Lewis, Cecil Day **9** 380
Macaulay, Thomas Babington **10** 79-80
Orwell, George **12** 14-15
Priestley, J. B. **12** 451-452
Tolkien, J. R. R. **15** 259-261
Weldon, Fay Birkinshaw **16** 186-188
esthetic movement
Pater, Walter Horatio **12** 130-131
Wilde, Oscar Fingall O'Flahertie Wills **16** 272-273
fantasy
Tolkien, J. R. R. **15** 259-261
Georgian
Brooke, Rupert **3** 22-23
Burney, Fanny **3** 147-148
Graves, Robert Ranke **6** 504-506
Sassoon, Siegfried **13** 492-493
Jacobean
Beaumont, Francis **2** 95
Chapman, George **3** 440-441
Dekker, Thomas **4** 465-466
Fletcher, John **5** 487
Heywood, Thomas **7** 373-374
Massinger, Philip **10** 324-325
Middleton, Thomas **11** 8-9
Webster, John **16** 164
Latin
Alcuin of York **1** 122-123
Bacon, Roger **1** 425-427
Bede **2** 109-110
Matthew Paris **10** 341-342
William of Malmesbury **16** 297-298
literary criticism
Connolly, Cyril **4** 204-205
Dryden, John **5** 106-107
Eliot, Thomas Stearns **5** 258-261
Graves, Robert Ranke **6** 504-506
Hazlitt, William **7** 235-236
Landor, Walter Savage **9** 186-187
Morley, John **11** 178-179
Pater, Walter Horatio **12** 130-131
Pritchett, V. S. **12** 455-457
Sitwell, Edith **14** 265-266
Spark, Muriel Sarah **14** 361-362
Spender, Stephen Harold **14** 370-371
Strachey, Giles Lytton **14** 487-488
Wells, Herbert George **16** 195-196
medieval
Chaucer, Geoffrey **3** 482-485
Gower, John **6** 475-476
Langland, William **9** 194-195
Lydgate, John **10** 61-62
Malory, Thomas **10** 175-176
metaphysical poetry
see Metaphysical poetry
modern (drama)
Barrie, James Matthew **2** 21-22
Bennett, Alan **2** 166-167
Burgess, Anthony **3** 136-137
Christie, Agatha **4** 25-26
Coward, Noel **4** 279-280
Eliot, Thomas Stearns **5** 258-261
Greene, Graham **6** 523-524
Mortimer, John Clifford **11** 194-195
Orton, John Kingsley **12** 12-14
Osborne, John **12** 16-17
Pinter, Harold **12** 317-318
Priestley, J. B. **12** 451-452
Shaffer, Peter Levin **14** 133-135
Shaw, George Bernard **14** 163-164
Stoppard, Thomas **14** 478-479
Trevor, William **15** 295-297
Weldon, Fay Birkinshaw **16** 186-188
modern (novel)
Ambler, Eric **1** 191-192
Bowen, Elizabeth **2** 462-463
Brookner, Anita **3** 23-24
Burgess, Anthony **3** 136-137
Christie, Agatha **4** 25-26
Connolly, Cyril **4** 204-205
Conrad, Joseph **4** 205-207
Ford, Ford Madox **6** 1-2
Fowles, John **6** 33-35
Fraser, Antonia **6** 70-71
Galsworthy, John **6** 189-190
Golding, William **6** 404-406
Greene, Graham **6** 523-524
Huxley, Aldous Leonard **8** 74-75
James, P. D. **8** 213-215
Joyce, James **8** 365-367
Lawrence, David Herbert **9** 247-248
Lodge, David **9** 480-482
Maugham, William Somerset **10** 344-345
Murdoch, Iris **11** 256-257
Orwell, George **12** 14-15
Powell, Anthony **12** 422-423
Priestley, J. B. **12** 451-452
Pritchett, V. S. **12** 455-457
Rendell, Ruth **13** 96-97

Snow, Charles Percy **14** 311-312
Wells, Herbert George **16** 195-196
Zangwill, Israel **16** 488-489
modern (novels)
Mortimer, John Clifford **11** 194-195
Spark, Muriel Sarah **14** 361-362
Weldon, Fay Birkinshaw **16** 186-188
modern (poetry)
Auden, Wystan Hugh **1** 364-366
Eliot, Thomas Stearns **5** 258-261
Housman, Alfred Edward **7** 521-522
Hughes, Ted **8** 19-21
Kipling, Joseph Rudyard **9** 32-33
Larkin, Philip **9** 206-207
Lennon, John Winston **9** 326-328
MacNeice, Louis **10** 113-114
Sitwell, Edith **14** 265-266
Spark, Muriel Sarah **14** 361-362
Spender, Stephen Harold **14** 370-371
Thomas, Dylan Marlais **15** 188-190
modern (short stories)
Pritchett, V. S. **12** 455-457
Trevor, William **15** 295-297
mysticism
Blake, William **2** 316-318
neoclassicism
Arnold, Matthew **1** 311-313
Dryden, John **5** 106-107
Gray, Thomas **6** 509-510
Herrick, Robert **7** 336-339
Jonson, Ben **8** 343-345
poet laureates
Betjeman, John **2** 243-245
Hughes, Ted **8** 19-21
political parables
Rushdie, Salman **13** 366-368
popular science
Stopes, Marie **14** 476-478
religious
Browne, Thomas **3** 49-50
Burton, Robert **3** 166-167
Coverdale, Miles **4** 278
Donne, John **5** 60-61
Hooker, Richard **7** 475-476
Lewis, Clive Staples **9** 381-382
Rossetti, Christina Georgina **13** 307-308
Tyndale, William **15** 373-374
Renaissance
see Renaissance, English (literature)
Restoration
Bunyan, John **3** 128-129
Congreve, William **4** 200-201
Dryden, John **5** 106-107
Milton, John **11** 43-46
Pepys, Samuel **12** 207-208
Wycherley, William **16** 411-412
romanticism
see Romanticism
satire (prose)
Mandeville, Bernard **10** 192
Peacock, Thomas Love **12** 169
Smollett, Tobias George **14** 305-307
Swift, Jonathan **15** 51-54
Waugh, Evelyn Arthur St. John **16** 145-147
satire (verse)
Butler, Samuel **3** 183-184
Dryden, John **5** 106-107
Gay, John **6** 243-244
Pope, Alexander **12** 395-397
Skelton, John **14** 268-269
Wyatt, Thomas **16** 410-411
science fiction
Lewis, Clive Staples **9** 381-382
screen plays
Priestley, J. B. **12** 451-452
social protest
Spender, Stephen Harold **14** 370-371
spy novels
Le Carre, John **9** 270-271
travel
Lawrence, David Herbert **9** 247-248
Mandeville, John **10** 192-193
Martineau, Harriet **10** 296-297
Pritchett, V. S. **12** 455-457
Spender, Stephen Harold **14** 370-371
Theroux, Paul **15** 179-180
utopian
see Utopian literature—England
Victorian (prose)
Brontë, Charlotte **3** 17-18
Brontë, Emily **3** 18-19
Carroll, Lewis **3** 332-333
Dickens, Charles John Huffam **4** 538-541
Eliot, George **5** 254-256
Frazer, James George **6** 76
Gaskell, Elizabeth **6** 231-232
Hardy, Thomas **7** 150-152
Kingsley, Charles **9** 28
Meredith, George **10** 512-513
Ruskin, John **13** 371-372
Shelley, Mary Wollstonecraft **14** 174-176
Stephen, Leslie **14** 429
Thackeray, William Makepeace **15** 159-161
Trollope, Anthony **15** 300-302
Victorian (verse)
Arnold, Matthew **1** 311-313
Browning, Elizabeth Barrett **3** 52-53
Browning, Robert **3** 53-55
Clough, Arthur Hugh **4** 123-124
Cowper, William **4** 282
Hopkins, Gerard Manley **7** 492-494
Kipling, Joseph Rudyard **9** 32-33
Lear, Edward **9** 265-266
Rossetti, Christina Georgina **13** 307-308
Swinburne, Algernon Charles **15** 54-55
Tennyson, Alfred **15** 144-146
see also Irish literature; Mystery fiction; Scottish literature

English music
baroque
see Baroque music (England)
conservative idiom
Britten, Benjamin **3** 10-11
Walton, William Turner **16** 92-93
hymns
Wesley, Charles **16** 208-209
madrigals
Bach, Johann Christian **1** 415-416
Marenzio, Luca **10** 248
Morley, Thomas **11** 179-180
musicals
Webber, Andrew Lloyd **16** 155-156
nationalism
Elgar, Edward **5** 247-248
Holst, Gustav **7** 459-460
Sullivan, Arthur Seymour **15** 23
Vaughan Williams, Ralph **15** 446-447
neoclassicism
Tippett, Michael Kemp **15** 234-235
Renaissance
see Renaissance (music)
rock-'n'-roll
Beatles, The **2** 89-92
Lennon, John Winston **9** 326-328
theatrical music
Coward, Noel **4** 279-280
Sullivan, Arthur Seymour **15** 23

English Prayer Book
Edward VI **5** 213-214

English Review (periodical)
Ford, Ford Madox **6** 1-2
Lawrence, David Herbert **9** 247-248

English theater
Craig, Edward Gordon **4** 288-289
Evans, Edith **5** 336-337
Gielgud, John **6** 310-311
Guinness, Alec **7** 37-38

English Traits (book)
Emerson, Ralph Waldo **5** 278-280

English Traveller, The (play)
Heywood, Thomas **7** 373-374

Englishman (periodical)
Sheridan, Richard Brinsley **14** 183-184
Steele, Richard **14** 407-409

Engravers
see Artists—engravers

Enigma of Isidore Ducasse (ready-made)
Ray, Man **13** 59-60

Enigma of the Collective American Soul (painting)
Evergood, Philip **5** 345

Enigma of the Oracle (painting)
Chirico, Giorgio de **4** 4

Enigma Variations (musical composition)
Elgar, Edward **5** 247-248

Enlightened despots (European politics)
15th century
Medici, Cosimo de' **10** 449-450
18th century
Catherine the Great **3** 370-372
Charles III **3** 454-455

Frederick II **6** 81-84
Gustavus III **7** 45-46
Joseph II **8** 359-360
Victor Amadeus II **15** 482-483
18th century (opposed)
Pius VI **12** 333-334
19th-20th century
Francis Joseph **6** 45-46
William I **16** 291-292

Enlightenment (Buddhism)
Buddha **3** 97-101

Enlightenment (philosophy)
critics
Greuze, Jean Baptiste **6** 539
Hamann, Johann Georg **7** 92
Herder, Johann Gottfried von **7** 327-328
Jacobi, Friedrich Heinrich **8** 189-190
Maistre, Joseph de **10** 153-154
Pius VI **12** 333-334
enlightened despots
see Enlightened despots
influence (England)
Morley, John **11** 178-179
influence (France)
Lafayette, Marquis de **9** 151-152
Louis XVIII **9** 535-536
influence (German and Jewish)
Basedow, Johann Bernhard **2** 44-45
Dubnov, Simon **5** 115-116
Graetz, Heinrich Hirsch **6** 483
Krochmal, Nachman Kohen **9** 104-105
Luzzato, Moses Hayyim **10** 57-58
Schleiermacher, Friedrich Ernst Daniel **14** 11-12
Zunz, Leopold **16** 534
influence (Irish)
Emmet, Robert **5** 281-282
O'Connell, Daniel **11** 465-467
influence (Italy)
Becarria, Marchese di **2** 97-98
Leopold II **9** 346
Manzoni, Alessandro **10** 222-224
Vico, Giambattista **15** 480-481
influence (Mexico)
Fernández de Lizardi, José Joaquin **5** 424-425
Juana Inés de la Cruz **8** 367-368
influence (Russia)
Alexander I **1** 130-132
influence (South America)
Tiradentes **15** 237
Unánue, José Hipólito **15** 387-388
influence (United States)
Jefferson, Thomas **8** 238-241
Madison, James **10** 121-123
philosophy (France)
Buffon, Comte de **3** 109-111
Condorcet, Marquis de **4** 195-196
Diderot, Denis **5** 1-2
Fragonard, Jean Honoré **6** 38-39
Helvétius, Claude Adrien **7** 273-274
Holbach, Baron d' **7** 448-449
La Mettrie, Julien Offray de **9** 179-180
Montesquieu **11** 123-125
Rousseau, Jean Jacques **13** 324-328
Saint-Pierre, Abbé de **13** 434-435
Turgot, Anne Robert Jacques **15** 348-349
Voltaire **16** 14-16
philosophy (Germany)
Kant, Immanuel **8** 430-432
Leibniz, Gottfried Wilhelm von **9** 307-310
Lessing, Gotthold Ephraim **9** 357-359
Mendelssohn, Moses **10** 488-489
Thomasius **15** 193-194
Wolff, Christian von **16** 358
philosophy (United States)
Franklin, Benjamin **6** 60-64
Paine, Thomas **12** 66-67
see also Philosophes

Enneads (book; Plotinus)
Plotinus **12** 358-359
Proclus Diadochus **12** 457

ENNIN (794-864), Japanese Buddhist monk **5** 288-289
Chang Po-go **3** 433-434

ENNIUS, QUINTUS (239-169 B.C.).Roman poet **5** 289

Ennui (painting)
Sickert, Walter Richard **14** 212-213

Enoch Arden (book; Tennyson)
La Farge, John **9** 149-150

Enormous Room, The (book)
Cummings, Edward Estlin **4** 334-336

Enough Rope (poems)
Parker, Dorothy Rothschild **12** 106

Enrico IV (play)
Pirandello, Luigi **12** 319-321

Enrico di Borgogna (opera)
Donizetti, Gaetano **5** 59-60

Enryaku-ji (Buddhist temple)
Saicho **13** 426-428

Enseigne de Gersaint (signboard)
Watteau, Antoine **16** 143-144

ENSOR, JAMES (1860-1949), Belgian painter and graphic artist **5** 289-290

Entente Cordiale (British-French; 1904)
Balfour, Arthur James **1** 469-470
Delcassé, Théophile **4** 478-479

Enterprise (ship)
Decatur, Stephen **4** 448-449
McClintock, Francis Leopold **10** 394-395
Ross, James Clark **13** 302-303
Shreve, Henry Miller **14** 207
Smith, Jedediah S. **14** 294-295

Entertainer, The (play)
Osborne, John **12** 16-17

Entführung aus dem Serail, Die (opera)
Mozart, Wolfgang Amadeus **11** 218-221

Enthroned Madonna (painting)
Massys, Quentin **10** 325-326

Entombment (engraving)
Mantegna, Andrea **10** 215-216

Entombment (painting)
Andrea del Castagno **1** 223-224
Bouts, Dirk **2** 458-459
Lorenzetti, Pietro and Ambrogio **9** 517-518
Raphael **13** 40-42
Titian **15** 242-244

Entombment (painting; Weyden)
Massys, Quentin **10** 325-326
Weyden, Rogier van der **16** 219-221

Entomology (science)
Bates, Henry Walter **2** 53-54
Knipling, Edward Fred **9** 59-60
Malpighi, Marcello **10** 176-178
Swammerdam, Jan **15** 48-49
Weismann, August Freidrich Leopold **16** 178-180
see also Scientists—entomologists

Entropy (physics)
Boltzmann, Ludwig **2** 379-380
Clausius, Rudolf Julius Emanuel **4** 92-94

Entry of Christ into Jerusalem (sculpture)
Riemenschneider, Tilman **13** 166

Entry of the Crusaders into Constantinople (painting)
Delacroix, Ferdinand Victor Eugène **4** 469-471

Envers et l'endroit, L' (essays)
Camus, Albert **3** 255-257

Environment (nation)
Ford, Henry II **6** 6-7
Fuller, Richard Buckminster **6** 149-150
see also Conservation

Environment (sculpture)
Nevelson, Louise **11** 356-357

Environment (sociology)
Dugdale, Richard Louis **5** 128-129
Giddings, Franklin Henry **6** 307-308

Environmental activists (United States)
Commoner, Barry **4** 183-185
Dudley, Barbara **5** 123-124

Environmental Protection Agency (U.S.)
Browner, Carol M. **3** 50-52

Environmental sciences
limnology
Patrick, Ruth **12** 137-138

Environmental sculpture
Christo Vladimiroff Javacheff **4** 30-31
Grooms, Red **7** 11-12
Smithson, Robert **14** 301-303

Envoys from Agamemnon (painting)
Ingres, Jean Auguste Dominique **8** 121-123

Enzio (circa 1220-1272), king of Sardinia
Frederick II **6** 79

Enzyme (chemistry)
Haldane, John Burdon Sanderson **7** 70-71
Northrop, John Howard **11** 430-431
Pasteur, Louis **12** 125-127
Theorell, Axel Hugo Theodor **15** 176-177
Tiselius, Arne Wilhelm Kaurin **15** 240-241

Eolian Harp, The (poem)
Coleridge, Samuel Taylor **4** 154-156

Eonta (musical composition)
Xenakis, Iannis **16** 416-418

Eötvös, Baron Joseph (1813-1871), Hungarian writer and statesman
Deák, Francis **4** 431-432

EPAMINONDAS (c. 425-362 B.C.), Theban general and statesman **5** 291-292
Agesilaus II **1** 79-80

Epaphroditus (died 95), Greek freedman, secretary to Nero
Epictetus **5** 292

Ephesians, Letter to the (NT)
Paul **12** 141-143

Ephesus, Councils of
431 (First)
Cyril **4** 362
Leo I **9** 329-330
Nestorius **11** 349-350
449 (Second)
Eutyches **5** 335
Leo I **9** 329-330

Ephialtes (died 462/461 B.C.), Athenian statesman
Pericles **12** 219-221

Ephor (title)
Agis IV **1** 81-82
Cleomenes III **4** 103-104

Ephraim (literary character)
O'Neill, Eugene **11** 514-516

Ephrata Cloisters (Pennsylvania)
Beissel, Johann Conrad **2** 123-124

Epic (poem)
English
Dryden, John **5** 106-107
Milton, John **11** 43-46
Spenser, Edmund **14** 373-376
French
Boileau-Despréaux, Nicholas **2** 369-371
Hugo, Victor Marie **8** 22-25
Greek
Callimachus **3** 235-236
Homer **7** 465-467
Indian
Kalidasa **8** 414-415
Italian
Ariosto, Ludovico **1** 289-290
Dante Alighieri **4** 389-391
Tasso, Torquato **15** 114-116
Latin
Ennius, Quintus **5** 289
Ovid **12** 34-36
Virgil **15** 507-510
Portuguese
Camoëns, Luis Vaz de **3** 247-249
Spanish
Cid **4** 58-59

Epicharmus (poems)
Ennius, Quintus **5** 289

Epicoene (play)
Jonson, Ben **8** 343-345

EPICTETUS (circa 50-circa 135), Greek philosopher **5** 292
Butler, Joseph **3** 180-181
Chrysippus **4** 35-36
Poliziano, Angelo **12** 373-374

Epicureanism (philosophy)
Cicero, Marcus Tullius **4** 55-58
Epicurus **5** 292-294
Isidore of Seville **8** 149-150
Lucretius **10** 26-27
Menander **10** 477-478

EPICURUS (circa 342-270 B.C.), Greek philosopher, founder of Epicureanism **5** 292-294
see also Epicureanism

Epicycle (astronomy)
Apollonius of Perga **1** 261-262
Hipparchus **7** 407-408

Epidemia, L' (book)
Moravia, Alberto **11** 153-155

Epidemiology (medical)
Cruz, Oswaldo Gonçalves **4** 328-329
Finlay, Carlos Juan **5** 450
Gayle, Helene Doris **6** 244-245
Macdonald, Eleanor Josephine **10** 83-84
Rush, Benjamin **13** 364-365
Schopenhauer, Arthur **14** 29-31
Sydenham, Thomas **15** 59-60
see also Scientists—epidemiologists

Epidicus (play)
Plautus **12** 348-350

Epigones, The (poem)
Eminescu, Mihail **5** 280-281

Epigram (literature)
Donne, John **5** 60-61
Ennius, Quintus **5** 289
Martialis, Marcus Valerius **10** 286-287
Theocritus **15** 171-172

Epilepsy (medicine)
Penfield, Wilder Graves **12** 198-200

Épilogue (novel)
Martin du Gard, Roger **10** 295-296

Epimanes
see Antiochus IV Epiphanes

Épinay, Louise Florence Pétronille de la Live (1726-1783), French author
Rousseau, Jean Jacques **13** 324-328

Epinikion (ode)
Pindar **12** 312-313

Epiphanius, St. (315?-403), Eastern church father and writer
Marcion **10** 238-239

Epiphany (literary technique)
Joyce, James **8** 365-367

Epiphany (triptych)
Bosch, Hieronymus **2** 426-428

Epirus (ancient nation, Greece)
Michael VIII **11** 1-2

Episcopal Church
see Protestant Episcopal Church (United States)

Episode in Palmetto (book)
Caldwell, Erskine **3** 223-224

Episodios nacionales (novel cycle)
Galdós, Benito Pérez **6** 177-178

Epistemology (philosophy)
see Knowledge, theories of

Epistle from Othea (book)
Christine de Pisan **4** 29-30

Epistle to Arbuthnot (poem)
Pope, Alexander **12** 395-397

Epistle to Bathurst (poem)
Pope, Alexander **12** 395-397

Epistle to Burlington, The (poem)
Pope, Alexander **12** 395-397

Epistle to Huet (poem)
La Fontaine, Jean de **9** 156-157

Epistle to the God of Love (book)
Christine de Pisan **4** 29-30

Epistles (book)
Boileau-Despréaux, Nicholas **2** 369-371
Seneca the Younger, Lucius Annaeus **14** 103-105

Epistles (book; Horace)
Condorcet, Marquis de **4** 195-196
Horace **7** 500-503

Epistles (New Testament)
see Bible—New Testament (Epistolists)

Epistles (poem)
Eminescu, Mihail **5** 280-281

Epistolae obscurorum virorum (book; Hutten-Crotus Rubianus)
Hutten, Ulrich von **8** 72-73
Reuchlin, Johann **13** 106-107

Epistolae sine nomine (letters)
Petrarch **12** 259-261

Epitaph (ballade)
Villon, François **15** 499-501

Epitaph for a Small Winner (novel)
Machado de Assis, Joaquim Maria **10** 91-92

Epitaph for a Spy (book)
Ambler, Eric **1** 191-192

Epitaph for George Dillon (play)
Osborne, John **12** 16-17

Epitaph on the Marchioness of Winchester, An (poem)
Milton, John **11** 43-46

Epithalamion (literature)
Donne, John **5** 60-61

Epithalamion (musical composition)
Bennett, Richard Rodney **2** 172

Epithalamion (poem)
Spenser, Edmund **14** 373-376

Epithet (literary technique)
Gracián y Morales, Baltasar Jerónimo **6** 481-482

Epitrepontes (play)
Menander **10** 477-478

Epopeya de Artigas, La (book)
Zorrilla de San Martin, Juan **16** 530-531

EPSTEIN, ABRAHAM (1892-1945), Russian-born American economist **5** 294-295

Epstein, Jean (1899-1953), French film director and critic
Buñuel, Luis **3** 127-128

EPSTEIN, SIR JACOB (1880-1959), American-born English sculptor **5** 295-296
Alexander, Samuel **1** 141
Moore, Henry **11** 146-148

Epyllion (poem)
Catullus, Gaius Valerius **3** 377-378
Theocritus **15** 171-172

Equal Employment Opportunity Commission (United States)
Thomas, Clarence **15** 186-188

Equal Rights Amendment (United States; proposed constitutional amendment)
Smeal, Eleanor **14** 278-280

Equality (essay)
Tawney, Richard Henry **15** 120-121

Equality (novel)
Bellamy, Edward **2** 134-135

Equatorial (musical composition)
Varèse, Edgard **15** 432-433

Equatorium (instrument)
Chaucer, Geoffrey **3** 482-485

EQUIANO, OLAUDAH (1745-circa 1801), African author and former slave **5** 296-297
Cinque, Joseph **4** 62
Cugoano, Ottobah **4** 332-333

Equilibrists, The (poem)
Ransom, John Crowe **13** 39-40

Equinoxes, precession of the
see Precession of the equinoxes

Equitable Labour Exchange (England)
Owen, Robert **12** 39-40

Equitable Life Assurance Society (United States)
Cleveland, Stephen Grover **4** 108-110
Westinghouse, George **16** 215

Equites (equestrian order)
Drusus, Marcus Livius **5** 105-106
Gracchus, Tiberius and Gaius Sempronius **6** 479-480

Equivoci nel sembiante, Gli (opera)
Scarlatti, Pietro Alessandro Gaspare **13** 517-518

Erasers, The (novel)
Robbe-Grillet, Alain **13** 189-190

ERASISTRATUS (c. 304 B.C.- c. 250 B.C.), Greek physician and anantomist **5** 297-298

ERASMUS, DESIDERIUS (1466-1536), Dutch author, scholar, and humanist **5** 298-300
art patronage
Holbein, Hans the Younger **7** 449-450
Massys, Quentin **10** 325-326
associates
Hutten, Ulrich von **8** 72-73
More, Thomas **11** 156-157
influence of
Burton, Robert **3** 166-167
Cervantes, Miguel de Saavedra **3** 395-398
Dürer, Albrecht **5** 159-161
Ferdinand I **5** 414-415
Fernel, Jean François **5** 425-426
Huizinga, Johan **8** 26-27
Tyndale, William **15** 373-374
William the Silent **16** 300-302
Zumárraga, Juan de **16** 531-532
Zwingli, Huldreich **16** 537-538
influenced by
Colet, John **4** 157-158
Quintilian **12** 518-519
Valla, Lorenzo **15** 406

ERASMUS, GEORGES HENRY (born 1948), Canadian Indian leader **5** 300-301

Erato e Apòllion (verse)
Quasimodo, Salvatore **12** 506

ERATOSTHENES OF CYRENE (circa 284-circa 205 B.C.), Greek mathematician, geographer, and astronomer **5** 301-302
Callimachus **3** 235-236
Hipparchus **7** 407-408
Strabo **14** 485-486

ERCILLA Y ZÚÑIGA, ALONSO DE (1533-1594), Spanish poet, soldier, and diplomat **5** 302
Camoëns, Luis Vaz de **3** 247-249
Lautaro **9** 235

Ercole amante (opera)
Cavalli, Pietro Francesco **3** 382-383

Erdgeist (play)
Wedekind, Frank **16** 166-167

Erebus (ship)
Franklin, John **6** 64-65
Ross, James Clark **13** 302-303

Erebus, Mt. (Antarctica)
Mawson, Douglas **10** 354-355
Shackleton, Ernest Henry **14** 132-133

Erec and Enide (romance)
Chrestien de Troyes **4** 23-24

Eretria (city, ancient Greece)
Darius I **4** 394-395

Erewhon (book)
Butler, Samuel **3** 183

Erfurt (city, Germany)
Kautsky, Karl Johann **8** 462-463
Luther, Martin **10** 48-51

Erfurt, University of (Germany)
Luther, Martin **10** 48-51
Wieland, Christoph Martin **16** 260-261

Erga kai Hemerai (poem)
Hesiod **7** 361-362

Ergot (fungus)
Dale, Henry Hallett **4** 371-373

Erh Ma (novel)
Lao Shê **9** 200-201

ERHARD, LUDWIG (1897-1977), German statesman, West German chancellor 1963-66 **5** 302-304
Adenauer, Konrad **1** 59-61

Eric XIV (1533-1577), king of Sweden
Elizabeth I **5** 263-266

ERIC THE RED (Eric Thorvaldsson; flourished late 10th century), Norwegian explorer **5** 304
Ericson, Leif **5** 306-307

Erichsen, Ludwig Mylius
see Mylius-Erichsen, Ludwig

ERICKSON, ARTHUR CHARLES (born 1924), Canadian architect and landscape architect **5** 304-306

ERICSON, LEIF (971-circa 1015), Norse mariner and adventurer **5** 306-307
Eric the Red **5** 304

ERICSSON, JOHN (1803-1889), Swedish-born American engineer and inventor **5** 307-308

Erie (ship)
Stockton, Robert Field **14** 461-462

Erie, Lake, Battle of (1813)
Madison, James **10** 121-123
Perry, Oliver Hazard **12** 239

Erie Canal (New York State)
Clinton, DeWitt **4** 112-113

Erie Railroad "War" (1866-1868)
Drew, Daniel **5** 101-102
Fisk, James **5** 464-465
Gould, Jay **6** 470-472
Vanderbilt, Cornelius **15** 415-416

ERIGENA, JOHN SCOTUS (circa 810-circa 877), Irish scholastic philosopher **5** 308-309
Scholem, Gershom **14** 26

Erigone (elegy)
Eratosthenes of Cyrene **5** 301-302

Erik "Bloody Axe" (died 954?), king of Norway 930-934
Harold I **7** 161-162

Erikönig, Der (ballad)
Goethe, Johann Wolfgang von **6** 388-391

ERIKSON, ERIK HOMBURGER (1902-1994), German-born American psychoanalyst and educator **5** 309-310
Benedict, Ruth Fulton **2** 154-155

Erinnerungen von Ludolf Ursleu dem Jüngeren (novel)
Huch, Ricarda **8** 11-12

Ériphyle (play)
Voltaire **16** 14-16

Erismena, L' (opera)
Cavalli, Pietro Francesco **3** 382-383

Eritrea (former Italian colony, East Africa)
Haile Selassie **7** 68-70

Erlangen, University of (Germany)
Fichte, Johann Gottlieb **5** 435-436
Ohm, Georg Simon **11** 486-487
Schelling, Friedrich Wilhelm Joseph von **13** 526-527

ERLANGER, JOSEPH (1874-1965), American physiologist **5** 310-311

Erlkönig (song)
Schubert, Franz Peter **14** 35-37

Erman, Adolf (1854-1937), German Egyptologist and lexicographer
Breasted, James Henry **2** 510-511

Ernani (opera)
Verdi, Giuseppe Fortunino Francesco **15** 463-465

Ernest I (1784-1844; Ernest III of Saxe-Coburg-Saalfeld, 1806-26), Duke of Saxe-Coburg-Gotha
Albert **1** 110-112

ERNST, MAX (born 1891), German painter **5** 311-312
Arp, Jean **1** 317-318
Cage, John **3** 211-214
Dubuffet, Jean Philippe Arthur **5** 119-120
Miró, Joan **11** 53-54
Motherwell, Robert **11** 210-211

Eroica (sonata)
MacDowell, Edward Alexander **10** 87-88

Eroica Symphony (musical composition)
Beethoven, Ludwig van **2** 114-117

Eros (asteroid)
Pickering, Edward Charles **12** 298

Eros (Greek god)
Plato **12** 345-347

Eros (sculpture)
Praxiteles **12** 433-434

Eros and Civilization (book)
Marcuse, Herbert **10** 245-247

Eros Turannos (verse)
Robinson, Edwin Arlington **13** 201-202

Eroticism (philosophy)
Marcuse, Herbert **10** 245-247

Eroticus (book)
Aristotle **1** 295-296

Erring Nun, The (play)
Lope Félix de Vega Carpio **9** 503-506

Error (philosophy)
Augustine **1** 367-370
Descartes, René **4** 505-508

Error, law of (mathematics)
Gauss, Karl Friedrich **6** 240-242

Erse (language)
see Irish language revival movement

ERSHAD, HUSSAIN MOHAMMAD (born 1930), Bengali military leader and president of Bangladesh (1982-1990) **5** 312-314

ERTÉ (Romain de Tirtoff; 1892-1990), Russian fashion illustrator and stage set designer **5** 314-316

ERVIN, SAM J., JR. (1896-1985), lawyer, judge, U.S. senator, and chairman of the Senate Watergate Committee **5** 316-317

ERVING, JULIUS WINFIELD (a.k.a. Dr. J.; b. 1950), African American basketball player **5** 317-319

Erysichthon (Greek mythology)
Callimachus **3** 235-236

Eryx (mountain, Sicily)
Hamilcar Barca **7** 94-95

Erzählungen (stories)
Kleist, Heinrich von **9** 52-53

ERZBERGER, MATTHIAS (1875-1921), German statesman **5** 319-320

Erziehung des Menschengeschlechts, Die (book)
Lessing, Gotthold Ephraim **9** 357-359

Esa sangre (novel)
Azuela, Mariano **1** 402

Esarhaddon (died 669 B.C.), king of Assyria 681-669
Ashurbanipal **1** 338
Taharqa **15** 81-82

ESCALANTE, JAIME (born 1930), Hispanic American educator **5** 320-321

Escándalo, El (novel)
Alarcón, Pedro Antonio de **1** 100-101

Escape, The (play)
Brown, William Wells **3** 48-49

Eschatological movement (Roman Catholic)
Joachim of Fiore **8** 263-264

Escherichia coli (bacterium)
Khorana, Har Gobind **8** 537-538

Esclusa, L' (novel)
Pirandello, Luigi **12** 319-321

Escobedo, Mariano (1827-1902), Mexican soldier
Maximilian of Hapsburg **10** 358-360

Escoiquiz, Juan (1762-1820), Spanish ecclesiastic and politician
Ferdinand VII **5** 418-420

Escorial, El (monastery; Spain)
Greco **6** 511-514
Herrera, Juan de **7** 335
Philip II **12** 271-273
Titian **15** 242-244

Escot, Mr. (literary character)
Peacock, Thomas Love **12** 169

Escritor y sus fantasmas, El (essay)
Sábato, Ernesto **13** 399-400

ESENIN, SERGEI ALEKSANDROVICH (1895-1925), Russian poet **5** 321

Esfahan (Isfahan/Ispahan; city, Iran)
Abbas I **1** 4-6

Eshkol (Jewish encyclopedia)
Kaufmann, Ezekiel **8** 460

Eshkol, Levi (1895-1969), Israeli political leader
Meir, Golda **10** 462-463

Eshnunna (Mesopotamian city-state)
Hammurabi **7** 109-110

Eskimos (Arctic people)
Frobisher, Martin **6** 121-122
MacMillan, Donald Baxter **10** 111-112
Peary, Robert Edwin **12** 175-176
Rasmussen, Knud Johan Victor **13** 44
Stefansson, Vilhjalmur **14** 409-410

Esmail, Shah
see Ismail I

Esmeralda (literary character)
Hugo, Victor Marie **8** 22-25

Esmond (novel)
Thackeray, William Makepeace **15** 159-161

Esoteric Buddhism
see Shingon sect

Española
see Hispaniola

Espartero, Baldomero (1792-1879), Spanish general and statesman
Isabella II **8** 145-146

Espejos (musical composition)
Halffter, Christóbal **7** 79-80

Espinel, Vicente Martínez (1551?-1624), Spanish author and musician
Alemán, Mateo **1** 126

Espinosa, Gaspar de (1484?-1537), Spanish soldier and lawyer
Almagro, Diego de **1** 177-178

Espionage Act (United States; 1917)
Debs, Eugene Victor **4** 444-445
Hand, Billings Learned **7** 116
Haywood, William Dudley **7** 232-233
La Follette, Robert Marion **9** 155-156
Watson, Thomas Edward **16** 139

Espoir, L' (novel)
Malraux, André **10** 178-180

Espolio (painting)
Greco **6** 511-514

Esposito, Elena (literary character)
Mailer, Norman Kingsley **10** 148-150

Esprit nouveau, L' (magazine)
Le Corbusier **9** 274-275

Espumas flutuantes (poems)
Castro Alves, Antônio de **3** 364-365

Essais (book)
Montaigne, Michel Eyquem de **11** 116-117

Essanay Studios (films)
Chaplin, Charles Spencer **3** 438-440

Essay (literary form)
Cowley, Abraham **4** 281-282
Montaigne, Michel Eyquem de **11** 116-117
see also Authors—essayists

Essay concerning Human Understanding (book; Locke)
Leibniz, Gottfried Wilhelm von **9** 307-310
Locke, John **9** 478-480

Essay of Dramatic Poesy, An (essay)
Dryden, John **5** 106-107

Essay on Criticism (book)
Pope, Alexander **12** 395-397

Essay on Liberation (book)
Marcuse, Herbert **10** 245-247

Essay on Man, An (book; Pope)
Bolingbroke, Viscount **2** 374-375
Pope, Alexander **12** 395-397

Essay on Mind ... (poems)
Browning, Elizabeth Barrett **3** 52-53

Essayists
see Authors—essayists

Essays for Orchestra (musical composition)
Barber, Samuel **1** 500-501

Essays in Criticism (book)
Arnold, Matthew **1** 311-313

Esse est percipi (philosophic thesis)
Berkeley, George **2** 197-198

Essence (philosophy)
Santayana, George **13** 475-477

Essence of Christianity (book; Feuerbach)
Eliot, George **5** 254-256
Feuerbach, Ludwig Andreas **5** 432

Essenes (Jewish sect)
Josephus Flavius **8** 360-361

Essex (ship)
Farragut, David Glasgow **5** 388-389

Essex, Earl of (circa 1485-1540)
see Cromwell, Thomas

Essex, 1st Earl of (Walter Devereux; 1541-76), English statesman
Essex, 2d Earl of **5** 321-322

ESSEX, 2D EARL OF (Robert Devereux; 1567-1601), English courtier **5** 321-322
Bacon, Francis **1** 422-424
Coke, Edward **4** 141-142
Elizabeth I **5** 263-266
Gorges, Ferdinando **6** 455-456
Raleigh, Walter **13** 9-11

Essex, 3d Earl of (Robert Devereux; 1591-1646), English statesman
Hampden, John **7** 110-111
Pym, John **12** 495-496

Estabanico
*see*Estevan

Established Church (Scotland)
see Scotland, Church of

Establishment (Harwell, England)
Cockcroft, John Douglas **4** 131-132

"Establishment" (United States)
Douglas, William Orville **5** 83-85
Marcuse, Herbert **10** 245-247

Estado Novo (Brazil; 1937)
Kubitschek de Oliveira, Juscelino **9** 113-115
Vargas, Getulio Dornelles **15** 433-434

Estampe et l'affiche, L' (poster)
Bonnard, Pierre **2** 395-396

Estancia (ballet)
Ginastera, Alberto Evaristo **6** 328-329

Estates General (France)
Church and State (1614)
Louis XIII **9** 529-531
Richelieu, Armand Jean du Plessis de **13** 142-144
established (1302)
Boniface VIII **2** 392-393
Philip IV **12** 274
final sessions (1788-1789)
Lafayette, Marquis de **9** 151-152
Louis XVI **9** 534-535
Marie Antoinette **10** 258-259
Mirabeau, Comte de **11** 51-52
Necker, Jacques **11** 330-331
as National Assembly (1789)
Robespierre, Maximilien François Marie Isidore de **13** 199-201
Talleyrand, Charles Maurice de **15** 89-90
see also French Revolution—National Assembly

Este, Alfonso I d' (1486-1534), duke of Ferrara
Ariosto, Ludovico **1** 289-290
Willaert, Adrian **16** 287-288

Este, Baldassare d'
see Vicino da Ferrara

Este, Borso d' (1413-1471), duke of Modena and of Ferrara
Tura, Cosimo **15** 343-344

Este, Ercole I d' (1431-1505), duke of Modena and of Ferrara
Boiardo, Matteo Maria **2** 369
Josquin des Prez **8** 361-363
Obrecht, Jacob **11** 457-458

Este, Ippolito I d' (1479-1520), Italian cardinal
Ariosto, Ludovico **1** 289-290

Este, Ippolito II d' (1509-1572), Italian cardinal
Cellini, Benvenuto **3** 391-392
Palestrina, Giovanni Pierluigi da **12** 70-72
Willaert, Adrian **16** 287-288

Este, Isabella d' (1474-1539), marchioness of Mantua
Boiardo, Matteo Maria **2** 369
Correggio **4** 249-251
Mantegna, Andrea **10** 215-216
Perugino **12** 245-246

Este, Leonello d' (died 1450), ruler of Ferrara
Alberti, Leon Battista **1** 113-115
Pisanello **12** 323-324

Este, Luigi d' (1538-1586), Italian cardinal
Marenzio, Luca **10** 248
Porta, Giambattista della **12** 403-404
Tasso, Torquato **15** 114-116

Este, Niccolo III d' (died 1441), ruler of Ferrara
Alberti, Leon Battista **1** 113-115

Estelle Musson (painting)
Degas, Hilaire Germain Edgar **4** 461-462

Estenssoro, Victor Paz
see Paz Estenssoro, Victor

Esterházy, Miklós
see Esterházy, Nicholas

Esterházy, Nicholas (1714-1790), Hungarian prince
Haydn, Franz Joseph **7** 219-221

Esterházy, Nicholas (Fürst Esterházy von Galantha; 1765-1833), Hungarian prince
Schubert, Franz Peter **14** 35-37

Esterhazy, Ferdinand Walsin (1847-1923), French army officer
Dreyfus, Alfred **5** 103-105

ESTES, RICHARD (born 1932), American realist painter **5** 322-323

ESTEVAN (a.k.a. Estabanico, Estevanico the Black; c. 1500-1539), Moroccan explorer **5** 324-325
Cabeza de Vaca, Álvar Núñez **3** 197
Marcos de Niza **10** 240

Esthétique du Mal (poem)
Stevens, Wallace **14** 443-445

Esther (oratorio)
Handel, George Frederick **7** 116-119

Esther (play)
Racine, Jean Baptiste **12** 532-535

Esther the Beautiful (play)
Lope Félix de Vega Carpio **9** 503-506

Esthetics (philosophy)
ethical values and
Croce, Benedetto **4** 313-314
Kierkegaard, Søren Aabye **8** 547-549
romanticism
Baudelaire, Charles Pierre **2** 61-63

utilitarian view
Chernyshevsky, Nikolai Gavrilovich **3** 504-505
value judgments
Bosanquet, Bernard **2** 425-426
Brentano, Franz Clemens **2** 516-517
Meinong, Alexius Ritter von Handschuchsheim **10** 461-462
Pater, Walter Horatio **12** 130-131
Shaftesbury, 3d Earl of **14** 136-137

Estigarribia, José Félix (1888-1940), Paraguayan general
Morínigo, Higinio **11** 174-175

Estonia (Estonian Soviet Socialist Republic)
Litvinov, Maxim Maximovich **9** 451-452
Saarinen, Eliel and Eero **13** 396-398

ESTRADA CABRERA, MANUEL (1857-1924), Guatemalan president 1898-1920 **5** 325-326
Asturias, Miguel Angel **1** 354-355

ESTRADA PALMA, TOMÁS (1835-1908), Cuban president 1902-1906 **5** 326-327
Gómez, Máximo **6** 418-419
Martí, José **10** 285-286

E.T., The Extra-Terrestrial (film)
Spielberg, Steven **14** 379-381

Et nunc manet in te (book)
Gide, André **6** 308-309

Étaples, Treaty of (1492)
Henry VII **7** 300-302

État de siège, L' (play)
Camus, Albert **3** 255-257

Etched in Moonlight (stories)
Stephens, James **14** 430-431

Etchers
see Artists—etchers

Été, L' (novel)
Martin du Gard, Roger **10** 295-296

Eteocles (mythology)
Aeschylus **1** 70-72
Sophocles **14** 343-345

Eternal Goodness, The (poem)
Whittier, John Greenleaf **16** 256-257

Eternal rejection (religious doctrine)
Julian of Norwich **8** 381

Eternal Smile, The (story)
Lagerkvist, Pär Fabian **9** 162-163

Eternidades (poems)
Jiménez, Juan Ramón **8** 261-262

Eternity (philosophy)
Bonaventure **2** 383-384

Ethan Frome (novella)
Wharton, Edith **16** 221

Ethelbert (552?-616), King of Kent 560-616
Augustine of Canterbury **1** 370-371

Ethelbert of York
see Aelbert

Ethelred, St.
see Ailred, St.

ETHELRED THE UNREADY (968?-1016), Anglo-Saxon king of England 978-1016 **5** 327
Canute I, the Great **3** 266-269
Edward the Confessor **5** 218-219
Olaf, II **11** 493-494

Ethelwulf (died 858), king of West Saxons and Kentishmen and bishop of Winchester
Alfred **1** 151-153

Ether (anesthesia)
Long, Crawford Williamson **9** 495-496
Morton, William Thomas Green **11** 198-199
Wells, Horace **16** 196

Ethical Culture (religious movement)
Adler, Felix **1** 63-64
Schleiermacher, Friedrich Ernst Daniel **14** 11-12
Tönnies, Ferdinand **15** 266-267

Ethics (book)
Bonhoeffer, Dietrich **2** 389-391
Spinoza, Baruch **14** 381-383
Wundt, Wilhelm Max **16** 402-403

Ethics (book; Aristotle)
Aristotle **1** 295-296
Grosseteste, Robert **7** 15
Nicholas of Oresme **11** 380

Ethics (philosophy)
and political imperatives
Clarke, Samuel **4** 88
Cudworth, Ralph **4** 331
Meinecke, Friedrich **10** 460-461
Spinoza, Baruch **14** 381-383
see also Political theory rationalistic
applied ethics
Bok, Sissela Ann **2** 372-374
bioethics
Singer, Peter Albert David **14** 253-254
biomedical
Callahan, Daniel **3** 231-233
Fletcher, Joseph Francis **5** 488-489
Christian
Adams, James Luther **1** 47-48
Bennett, John Coleman **2** 170-171
Butler, Joseph **3** 180-181
Charron, Pierre **3** 472
Niebuhr, Helmut Richard **11** 386-387
Pascal, Blaise **12** 122-124
corporate
Knight, Frank Hyneman **9** 58-59
Nader, Ralph **11** 290-291
Cynics
Antisthenes **1** 250-251
existential
Kierkegaard, Søren Aabye **8** 547-549
Hindu (20th century)
Radhakrishnan, Sarvepalli **12** 537-538
history of
MacIntyre, Alasdair Chalmers **10** 99-100
Warnock, Helen Mary Wilson **16** 115-117
human motivation
Midgely, Mary Burton **11** 9-10
Jewish
Levinas, Emmanuel **9** 368-369
loyalty as basis
Royce, Josiah **13** 334-335
moral-sense school
Hume, David **8** 31-34
Kolakowski, Leszek **9** 76-77
Mandeville, Bernard **10** 192
Price, Richard **12** 447-448
Shaftesbury, 3d Earl of **14** 136-137
Smith, Adam **14** 283-284
Toulmin, Stephen Edelston **15** 271-273
Neo-Kantianism
Cohen, Hermann **4** 138-139
non-Eudamonistic
Sidgwick, Henry **14** 213
sympathy as basis
Smith, Adam **14** 283-284
utilitarianism
Chernyshevsky, Nikolai Gavrilovich **3** 504-505
Paley, William **12** 72
Toulmin, Stephen Edelston **15** 271-273
values
Brentano, Franz Clemens **2** 516-517
Meinong, Alexius Ritter von Handschuchsheim **10** 461-462
Perry, Ralph Barton **12** 239-240

Ethiopia, Empire of (nation, East Africa)
Axumite period
Ezana **5** 354-355
exploration
Bonvalot, Pierre Gabriel Édouard **2** 396
Bruce, James **3** 63-64
Burton, Richard **3** 163-164
Dias de Novais, Bartolomeu **4** 533-534
frontier disputes
Gordon, Charles George **6** 448-449
Italy and
Badoglio, Pietro **1** 428-429
Crispi, Francesco **4** 310-311
Haile Selassie **7** 68-70
Heruy Wäldä-Sellasé **7** 348-349
Hitler, Adolf **7** 417-420
Mäkonnen Endalkačäw **10** 161-162
Menelik II **10** 495-497
Mussolini, Benito **11** 272-274
Schuschnigg, Kurt von **14** 45-46
military government (after 1974)
Mengistu Haile Mariam **10** 503-505
rulers (to 15th century)
Ezana **5** 354-355
Lalibela **9** 170
Menelik II **10** 495-497
Piankhi **12** 288-289
Shabaka **14** 130

Taharqa **15** 81-82
Yekuno Amlak **16** 449
rulers (19th-20th century)
Haile Selassie **7** 68-70
Johannes IV **8** 272-273
Menelik II **10** 495-497
Tewodros II **15** 158-159
unification
Johannes IV **8** 272-273
Menelik II **10** 495-497
Tewodros II **15** 158-159

Ethiopian Church
Ezana **5** 354-355
Lalibela **9** 170

Ethiopian literature
Heruy Wäldä-Sellasé **7** 348-349
Mäkonnen Endalkačäw **10** 161-162

Ethiopian Prodigy, The (play)
Lope Félix de Vega Carpio **9** 503-506

Ethiopian War (1935)
see Ethiopia—Italy and

Éthiopiques (poems)
Senghor, Léopold Sédar **14** 106-107

Ethnocentrism (sociology)
Gumplowicz, Ludwig **7** 41
Sumner, William Graham **15** 32

Ethnography (social science)
Durkheim, Émile **5** 162-163
Faye, Safi **5** 400-401
Kluckhohn, Clyde **9** 56-57
Mauss, Marcel **10** 352-353
Morgan, Lewis Henry **11** 167-168
Radin, Paul **12** 538-539
Sapir, Edward **13** 478-479
see also Ethnology

Ethnography, Institute of (France)
Mauss, Marcel **10** 352-353

Ethnology (social science)
Boas, Franz **2** 349-351
Fletcher, Alice Cunningham **5** 486-487
Herskovits, Melville Jean **7** 345
Kroeber, Alfred Louis **9** 105-106
La Flesche, Francis **9** 152-154
Linton, Ralph **9** 431
Rasmussen, Knud Johan Victor **13** 44
see also Ethnography

Ethology (science)
Fossey, Dian **6** 23-24
Tinbergen, Nikolaas **15** 229-230

Étienne Jeaurat (painting)
Greuze, Jean Baptiste **6** 539

Étoile (ship)
Bougainville, Louis Antoine de **2** 443-444

Étoile de mer, L' (film)
Ray, Man **13** 59-60

Étoile du Nord, L' (opera)
Meyerbeer, Giacomo **10** 536-537

Étoile vesper, L' (novel)
Colette, Sidonie Gabrielle **4** 158-159

Étranger, L' (novel)
Camus, Albert **3** 255-257

Étrennes des orphelins, Les (poems)
Rimbaud, Jean Nicolas Arthur **13** 172-174

Etiquette
Post, Emily Price **12** 409-410

Etruria (ancient city, Italy)
Catiline **3** 372-373

Étude (musical form)
Chopin, Frédéric François **4** 16-18
Debussy, Achille Claude **4** 445-447
Rachmaninov, Sergei Vasilievich **12** 531-532
Scriabin, Alexander Nikolayevich **14** 71-72
Szymanowski, Karol **15** 67-68

Études symphoniques musical composition)
Schumann, Robert Alexander **14** 41-43

Etymologies (book)
Isidore of Seville **8** 149-150

Etzel Andergast (novel)
Wassermann, Jakob **16** 130-131

Eucharist (religion)
institution and early views
Ignatius of Antioch **8** 107-108
Jesus of Nazareth **8** 251-255
medieval controversies
Erigena, John Scotus **5** 308-309
Leo IX **9** 332
William of Ockham **16** 298-299
Reformation views
Karlstadt, Andreas Bodenheim von **8** 449
Luther, Martin **10** 48-51
Schwenckfeld, Kasper von **14** 56-57
Zwingli, Huldreich **16** 537-538
transubstantiation
Innocent, III **8** 125-127
Lanfranc **9** 189-190
Paul VI **12** 146-148
Wyclif, John **16** 412-413

Eucharistic Congress (Bergamo; 1920)
John, XXIII **8** 277-280

Eucharistic Congress (Chicago; 1926)
Mundelein, George William **11** 248-249

Euclid (Euclides of Mezara; 450?-374 B.C.), Greek philosopher
Plato **12** 345-347

EUCLID (flourished 300 B.C.), Greek mathematician **5** 327-329
Aristarchus of Samos **1** 290-291
Einstein, Albert **5** 228-231
Fibonacci, Leonardo **5** 434-435
Hobbes, Thomas **7** 421-423
Tartaglia, Niccolo **15** 111-112
see also Euclidean geometry

Euclidean geometry (mathematics)
a priori validity
Kant, Immanuel **8** 430-432
and non-Euclidean
Gauss, Karl Friedrich **6** 240-242
Lobachevskii, Nikolai Ivanovich **9** 472-474
Riemann, Georg Friedrich Bernard **13** 164-165
Elements
Apollonius of Perga **1** 261-262
Archimedes **1** 277-280-222
Euclid **5** 327-329-27
Eudoxus of Cnidus **5** 329-330
Lobachevskii, Nikolai Ivanovich **9** 472-474
Omar Khayyam **11** 510-511
Proclus Diadochus **12** 457
Recorde, Robert **13** 68-69
Russell, Bertrand Arthur William **13** 373-374

Euclio (literary character)
Plautus **12** 348-350

Eudemian Ethics
see Ethics (book; Aristotle)

Eudiometer (instrument)
Volta, Alessandro **16** 12-14

Eudoxia (died 404), Byzantine empress
John Chrysostom **8** 280-281

Eudoxia (Evdokiya Fëdorovna Lopukhina; 1669?-1731), czarina of Russia
Peter I **12** 253-256

EUDOXUS OF CNIDUS (circa 408-circa 355 B.C.), Greek astronomer, mathematician, and physician **5** 329-330
Archimedes **1** 277-280
Bitruji, Nur al-Din Abu Ishaq al **2** 296
Euclid **5** 327-329

Eugénie (1826-1920), empress of the French 1853-71
Daudet, Alphonse **4** 402-403
Maximilian of Hapsburg **10** 358-360
Mérimée, Prosper **10** 517
Victoria **15** 485-487

Eugénie (play)
Beaumarchais, Pierre August Caron de **2** 93-94

Eugénie Grandet (novel)
Balzac, Honoré de **1** 478-480

Eugène de Beauharnais (1781-1824), duke of Leuchtenberg and prince of Eichstätt
Pedro I **12** 179-180

Eugene (popes)
see Eugenius

Eugene Maurice of Soissons (died 1673), French nobleman
Eugene of Savoy **5** 330-331

Eugene of Litchenberg
see Eugène de Beauharnais

EUGENE OF SAVOY (1663-1736), French-born Austrian general and diplomat **5** 330-331
Fischer von Erlach, Johann Bernhard **5** 459-461

Hildebrandt, Johann Lucas von **7** 380-381
Maria Theresa **10** 256-258
Saxe, Comte de **13** 507-508

Eugene Onegin (novel)
Pushkin, Aleksandr Sergeevich **12** 489-491

Eugene Onegin (opera)
Tchaikovsky, Peter Ilyich **15** 130-132

Eugenics (biology)
Carrel, Alexis **3** 322-323
Carr-Saunders, Alexander Morris **3** 333-334
Fisher, Ronald Aylmer **5** 463-464
Galton, Francis **6** 193-194
Muller, Hermann Joseph **11** 238-239

Eugenie, Sir Dauphine (literary character)
Jonson, Ben **8** 343-345

Eugenius (died 394), Roman emperor 392-394
Stilicho, Flavius **14** 452-453
Theodosius **15** 176

Eugenius III (Bernando Paganelli; died 1153), pope 1145-53
Arnold of Brescia **1** 314-315
Bernard of Clairvaux **2** 207-208
Lombard, Peter **9** 490-491
Louis VII **9** 524-525

Eugenius IV (1383-1447), pope 1431-47
Alberti, Leon Battista **1** 113-115
Conti, Niccolò de' **4** 212-213
Cusa, Nicholas of **4** 352-353
Fouquet, Jean **6** 31
Pisanello **12** 323-324

Euhemerus (poems)
Ennius, Quintus **5** 289

EULER, LEONARD (1707-1783), Swiss mathematician **5** 331-332
Ampère, André Marie **1** 205-206
Bernoulli, Daniel **2** 216
Colden, Cadwallader **4** 145-146
Fermat, Pierre de **5** 421-422
Gauss, Karl Friedrich **6** 240-242
Lagrange, Joseph Louis **9** 164-166, 303
Laplace, Marquis de **9** 202-204

Euménides, Les (musical composition)
Milhaud, Darius **11** 17-18

Eumenes (360-416 B.C.), Macedonian general
Antigonus I **1** 248-249

Eumenides, The (play)
Aeschylus **1** 70-72

Eunuch (book; Terence)
La Fontaine, Jean de **9** 156-157

Eunuchs (Chinese)
political power
Cheng Ho **3** 500
Hsüan-tsung, T'ang **8** 7-8
Yung-lo **16** 482-483
power opposed
Huang Tsung-hsi **8** 9-10
Liu Tsung-Yüan **9** 455-456
Po Chü-i **12** 362-363
Zhao Kuang-yin **16** 505-508

Eunuchus (play)
Terence **15** 146-148

Eureka (novel; Poe)
Baudelaire, Charles Pierre **2** 61-63
Poe, Edgar Allan **12** 363-365

Eurhythmics (music)
Jaques-Dalcroze, Emile **8** 221-222

Euric (died circa 484), king of the Visigoths 466-484
Odoacer **11** 473

Euridice (opera)
Caccini, Giulio **3** 205-206

Euripidaristophanize (term)
Aristophanes **1** 293-294

EURIPIDES (480-406 B.C.), Greek playwright **5** 332-334
Anaxagoras **1** 208-209
Aristophanes **1** 293-294
Doolittle, Hilda **5** 65-66
Ennius, Quintus **5** 289
Gluck, Christoph Willibald **6** 372-374
Leconte de Lisle, Charles Marie René **9** 273-274
Seneca the Younger, Lucius Annaeus **14** 103-105
Sophocles **14** 343-345
Werfel, Franz **16** 204-205

Euripides (sculpture)
Noguchi, Isamu **11** 416-418

Europe (continent)
aid to Ottoman Empire
Mohammed Ali **11** 81-82
Palmerston, 3d Viscount **12** 81-83
constitutional movements
Canning, George **3** 258-260
Castlereagh, Viscount **3** 363-364
see also Nationalism, European literature
Casanova de Seinglat, Giacomo Jacopo Girolamo **3** 350-351
Cervantes, Miguel de Saavedra **3** 395-398
D'Annunzio, Gabriele **4** 388
Dostoevsky, Fyodor **5** 74-77
Hamsun, Knut **7** 113-114
Saint-Simon, Comte de **13** 436-437
Staël, Germaine de **14** 391-392
see also English literature; French literature; etc.
overseas trade
Abbas I **1** 4-6
Frederick II **6** 81-84
Roman influence
Charlemagne **3** 445-447
Fustel de Coulanges, Numa Denis **6** 155
unification of (post-WW II)
Davignon **4** 410-411
Monnet, Jean **11** 109-110
Spaak, Paul Henri **14** 359-360
see also Europe, Council of

Europe, Allied invasion of
see Normandy invasion (1944)

Europe, Council of (established 1949)
Adenauer, Konrad **1** 59-61
Spaak, Paul Henri **14** 359-360

European Center for Nuclear Research (Meyrin, Switzerland)
Bohr, Niels Henrik David **2** 366-368
Rabi, Isidor Isaac **12** 526-527

European Coal and Steel Community (established 1951)
Monnet, Jean **11** 109-110
Schuman, Robert **14** 41
Spaak, Paul Henri **14** 359-360

European Commission
Delors, Jacques **4** 484-486

European Defense Community (established 1951)
Adenauer, Konrad **1** 59-61

European Discovery of America (book)
Morison, Samuel Eliot **11** 175-176

European Economic Community
see Common Market

European Equilibrium (lithograph)
Daumier, Honoré Victorin **4** 403-405

European Messenger (journal)
Karamzin, Nikolai Mikhailovich **8** 441-442

European Organization of Molecular Biology (established 1964)
Lwoff, André **10** 58-59

European Recovery Program (established 1947)
Harriman, W. Averell **7** 165-166

Europeans, The (novel)
James, Henry **8** 211-212

Euryanthe (opera)
Weber, Carl Maria Friedrich Ernst von **16** 156-157

Eurydice (literary character)
Virgil **15** 507-510

Eurydice (painting)
Delacroix, Ferdinand Victor Eugène **4** 469-471

Eusebius of Caesarea (circa 260-340), Roman theologian and historian
Constantine I **4** 209-211

Eusebius of Nicomedia (died circa 342), Arian leader and bishop
Arius **1** 297-298
Ulfilas **15** 384

Eustace III (died circa 1125), count of Boulogne
Baldwin I **1** 464-465

Eustace Conway (novel)
Maurice, John Frederick Denison **10** 349-350

Eustace Diamonds, The (novel)
Trollope, Anthony **15** 300-302

Eutaw (novel)
Simms, William Gilmore **14** 235-236

Eutaw Springs, Battle of (1781)
Greene, Nathanael **6** 525-526
Marion, Francis **10** 262-263

Euterpe Society (established 1865)
Grieg, Edvard Hagerup **6** 541-542

Euthydemus (book; Plato)
Antisthenes **1** 250-251
Plato **12** 345-347

Euthyphro (dialogue)
Plato **12** 345-347

Eutopia (neologism)
Geddes, Patrick **6** 246-247

EUTYCHES (circa 380-455), Byzantine monk **5** 335
Cyril **4** 362
Leo I **9** 329-330

Eva Trout (novel)
Bowen, Elizabeth **2** 462-463

Evan Harrington (novel)
Meredith, George **10** 512-513

Evangelical and Reformed Church (United States)
Niebuhr, Helmut Richard **11** 386-387

Evangelical Church (Germany)
Praetorius, Michael **12** 431-432

Evangelical Lutheran Church (Germany)
Tillich, Paul Johannes **15** 224-225

Evangelicalism (religion)
Chalmers, Thomas **3** 408-409
Eliot, George **5** 254-256
Wilberforce, William **16** 269-270

Evangelical-Social Congress (established 1902)
Harnack, Adolf von **7** 160

Evangeline (poem)
Longfellow, Henry Wadsworth **9** 499-500
Tschernichowsky, Saul **15** 323

Evangelism (religion)
Great Awakening
see Great Awakening
missionaries
Booth, Joseph **2** 404-405
Carey, William **3** 297
reforms
Backus, Isaac **1** 420-421
revivalism
Aberhart, William **1** 26-27
Cartwright, Peter **3** 344-345
Finney, Charles Grandison **5** 450-451
McPherson, Aimee Semple **10** 434
Miller, William **11** 30-31
Moody, Dwight L. **11** 141-142
see also Revivalism, religious

Evangelists (New Testament)
see Bible—New Testament

Evangelists, The (painting)
Cimabue **4** 60-61

EVANS, EDITH (1888-1976), English actress who portrayed comic characters **5** 336-337

EVANS, GEORGE HENRY (1805-1856), American labor and agrarian reformer **5** 337-338

Evans, Mary Ann
see Eliot, George

EVANS, OLIVER (1755-1819), American inventor **5** 338

EVANS, SIR ARTHUR JOHN (1851-1941), English archeologist **5** 335-336
Childe, Vere Gordon **3** 521-522

Evans, Sir John (1823-1908), English archeologist
Evans, Arthur John **5** 335-336

EVANS, WALKER (1903-1975), American photographer of American life between the world wars **5** 339

EVANS-PRITCHARD, SIR EDWARD EVAN (1902-1973), English social anthropologist **5** 340

Evaristo Carriego (book)
Borges, Jorge Luis **2** 411-412

EVARTS, WILLIAM MAXWELL (1818-1901), American lawyer and statesman **5** 340-341
Curtis, Benjamin Robbins **4** 349
Waite, Morrison Remick **16** 46

EVATT, HERBERT VERE (1894-1965), Australian statesman and jurist **5** 341-343
Curtin, John Joseph **4** 348-349
Mannix, Daniel **10** 210
Santamaria, Bartholomew Augustine **13** 473-474

Eve Disconsolate (sculpture)
Powers, Hiram **12** 428-429

Eve of St. Agnes, The (poem; Keats)
Hunt, William Holman **8** 44-45
Keats, John **8** 470-472

Eve of St. Mark, The (play)
Anderson, Maxwell **1** 219-220

Eve Tempted (sculpture)
Powers, Hiram **12** 428-429

Evelina (novel)
Burney, Fanny **3** 147-148

EVELYN, JOHN (1620-1706), English author **5** 343-344
Pepys, Samuel **12** 207-208

Evening (book)
Akhmatova, Anna **1** 96-97

Evening before the Holiday, The (poem)
Leopardi, Giacomo **9** 344-345

Evening Calm (painting)
Goyen, Jan van **6** 478-479

Evening Harmony (poem)
Baudelaire, Charles Pierre **2** 61-63

Evening Mooring by a Misty Bank (scroll)
Hsia Kuei **8** 4-5

Evening of Life (painting)
Durand, Asher Brown **5** 156-157

Evening Star, The (poem)
Eminescu, Mihail **5** 280-281

Evening Walk, An (poem)
Wordsworth, William **16** 385-388

Evening with Monsieur Teste, The (book)
Valéry, Paul Ambroise **15** 405-406

Evenings on a Farm near Dikanka (stories)
Gogol, Nikolai **6** 391-393

Everdingen, Allaert van (1621-1675), Dutch painter and etcher
Ruisdael, Jacob van **13** 357-358

EVERETT, EDWARD (1794-1865), American statesman and orator **5** 344

EVERGOOD, PHILIP (1901-1973), American painter **5** 345

EVERS, MEDGAR (1925-1963), African American civil rights leader **5** 345-348
Evers-Williams, Myrlie **5** 348-350

EVERS-WILLIAMS, MYRLIE (born Myrlie Louise Beasley; b. 1933), civil rights leader, lecturer, and writer **5** 348-350
Evers, Medgar **5** 345-348

Everson v. Board of Education (legal case)
Black, Hugo Lafayette **2** 301-303

Every Man in His Humour (play)
Jonson, Ben **8** 343-345

Every Man out of His Humour (play)
Jonson, Ben **8** 343-345

Every Soul Is a Circus (dance)
Cunningham, Merce **4** 337-338

Everybody's Autobiography (book)
Stein, Gertrude **14** 414-415

Everybody's Magazine (periodical)
Lawson, Thomas William **9** 255-256
Lippmann, Walter **9** 439-440

Everybody's Secret (play)
Calderón, Pedro **3** 221-222

Everyman (play)
Hofmannsthal, Hugo von **7** 443-444

Eve's Diary (book)
Twain, Mark **15** 363-366

Evesham Abbey (England)
Montfort, Simon de **11** 132-133

Evesham, Battle of (1265)
Edward I **5** 208-210
Henry III **7** 290-292
Montfort, Simon de **11** 132-133

Évian (Évian-les-Bains, France)
Abbas, Ferhat **1** 6-7
Ben Bella, Ahmed **2** 148-149

Evil (philosophy)
Erigena, John Scotus **5** 308-309
Nazzam, Ibrahim ibn Sayyar al- **11** 329

Evil Tales (stories)
Lagerkvist, Pär Fabian **9** 162-163

Evolución politica del pueblo mexicano, La (book)
Sierra, Justo **14** 217

Evolution and Ethics (book; Huxley)
Hu Shih **8** 63-65
Yen Fu **16** 452

Evolution, cultural
Morgan, Lewis Henry **11** 167-168
Tylor, Edward Burnett **15** 372-373
White, Leslie A. **16** 232-233

Evolution, organic
and nationalism
Keith, Arthur **8** 475-476
applied to society
Abbott, Lyman **1** 10-11
Beecher, Henry Ward **2** 112-113
Fiske, John **5** 465-466
Gladden, Washington **6** 356-357
Gray, Asa **6** 506-507
Gumplowicz, Ludwig **7** 41
McCosh, James **10** 402-403
Spencer, Herbert **14** 369-370
Wallas, Graham **16** 77-78
Ward, Lester Frank **16** 113-114
see also Social Darwinism compatibility with religion
cosmogenesis
Teilhard de Chardin, Marie Joseph Pierre **15** 134-136
Darwinism
Agassiz, Jean Louis Rodolphe **1** 76-78, 68
Butler, Samuel **3** 183
Cuvier, Georges Léopold **4** 357-359
Darwin, Charles Robert **4** 397-399
Dobzhansky, Theodosius **5** 35-37
Fisher, Ronald Aylmer **5** 463-464
Gladden, Washington **6** 356-357
Huxley, Julian **8** 75-77
Huxley, Thomas Henry **8** 77-79
James, William **8** 215-217
Owen, Richard **12** 39
Schrödinger, Erwin **14** 31-33
Wallace, Alfred Russel **16** 69-70
Weismann, August Freidrich Leopold **16** 178-180
see also Natural selection Darwinism (critics)
Darwinism (critics)
Bateson, William **2** 55-57
discontinuity theories
Galton, Francis **6** 193-194
Gould, Stephen Jay **6** 472-473
Morgan, Conway Lloyd **11** 159-160
Vries, Hugo de **16** 33-36
fossil studies
Howells, William White **7** 541-542
Hrdlička, Aleš **8** 3-4
Leakey, Louis Seymour Bazett **9** 262
Simpson, George Gaylord **14** 240-242
Weidenreich, Franz **16** 171-172
genetics and
de Vries, Hugo **4** 516-518
Haldane, John Burdon Sanderson **7** 70-71
Huxley, Julian **8** 75-77
Lamarck, Chevalier de **9** 171-173
Margulis, Lynn **10** 253-254
Morgan, Thomas Hunt **11** 170-171
Sturtevant, A. H. **15** 3-5
Vries, Hugo de **16** 33-36
see also Eugenics; Genetics materialistic theory
materialistic theory
Haeckel, Ernst Heinrich Philipp August **7** 61-62
neo-Darwinism
Mayr, Ernst **10** 372-374
philosophy and
Bergson, Henri **2** 191-192
Dobzhansky, Theodosius **5** 35-37
Haeckel, Ernst Heinrich Philipp August **7** 61-62
Morgan, Conway Lloyd **11** 159-160
Whitehead, Alfred North **16** 242-244
precursors
Anaximander **1** 209-210
Cardano, Geronimo **3** 285-286
Hooke, Robert **7** 475
Schleiermacher, Friedrich Ernst Daniel **14** 11-12
Scopes trial
see Scopes trial
speciation theory
Mayr, Ernst **10** 372-374

Evolutionism (psychology)
Hall, Granville Stanley **7** 85-86

Ewe (Togolese people)
Olympio, Sylvanus E. **11** 506-507

Ewell, Richard S. (1817-1872), American Confederate general
Lee, Robert Edward **9** 292-294

Ewige lude, Der (epic)
Goethe, Johann Wolfgang von **6** 388-391

EWING, WILLIAM MAURICE (1906-1974), American oceanographer **5** 350-351

Ewins, Arthur James (1882-1957), English chemist
Dale, Henry Hallett **4** 371-373

EWONWU, BENEDICT CHUKA (born 1921), Nigerian sculptor and painter **5** 351-352

Ex parte Yarbrough (legal case)
Miller, Samuel Freeman **11** 29-30

Ex post facto laws (United States)
Chase, Samuel **3** 475-476

Examination, The (story)
Pinter, Harold **12** 317-318

Examiner (periodical)
Addison, Joseph **1** 57-58
Hazlitt, William **7** 235-236
Swift, Jonathan **15** 51-54

Excavation (painting)
de Kooning, Willem **4** 468-469

Excelente Balade of Charitie, An (poem)
Chatterton, Thomas **3** 481-482

Exception and the Rule, The (play)
Brecht, Bertolt **2** 512-514

Exclusion Bill (1679; England)
James II **8** 207-208
Monmouth and Buccleugh, Duke of **11** 108-109

Exclusion principle (physics)
Fermi, Enrico **5** 422-424
Pauli, Wolfgang Ernst **12** 149

Exclusives (Australian politics)
Macquarie, Lachlan **10** 115-116
Wentworth, William Charles **16** 203-204

Excommunication (religion)
in Jewish law
Gershom ben Judah **6** 283-284
Spinoza, Baruch **14** 381-383
of Christian dissidents
Arnold of Brescia **1** 314-315
Döllinger, Josef Ignaz von **5** 47-48
Loisy, Alfred Firmin **9** 489-490
Montanus **11** 122
Tolstoy, Leo **15** 262-265
Waldo, Peter **16** 55-56
of rulers
Henry IV **7** 292
Henry VIII **7** 302-305
John **8** 274-275
Pius VII **12** 334-335
Robert I **13** 192-194
see also Exiles, religious; Heresy

Excursion, The (poems)
Wordsworth, William **16** 385-388

Execrabilis (papal bull)
Pius II **12** 331

Execution of Maximilian (painting)
Manet, Édouard **10** 193-194

Executions
Argentina
Urquiza, Justo José **15** 396-397
Bohemia
Hus, Jan **8** 56-59
Bolivia
Guevara, Ernesto **7** 30-31
Brazil
Tiradentes **15** 237
Canada
Riel, Louis **13** 163-164
Chile
Carrera, José Miguel **3** 323-324
Lautaro **9** 235
China
Chu Hsi **4** 40-43
Costa Rica
Morazán, José Francisco **11** 155
Cuba
López, Narciso **9** 508
Czechoslovakia
Slánský, Rudolf Salzmann **14** 270-271
Egypt

Sayyid Qutb **13** 509-511
England
Charles, I **3** 450-452
Cranmer, Thomas **4** 295-296
Cromwell, Thomas **4** 320-321
Essex, 2d Earl of **5** 321-322
Latimer, Hugh **9** 221
Laud, William **9** 224-225
Monmouth and Buccleugh, Duke of **11** 108-109
More, Thomas **11** 156-157
Northumberland, Duke of **11** 431-432
Raleigh, Walter **13** 9-11
Somerset, Duke of **14** 333-334
Strafford, 1st Earl of **14** 490-491
Tyndale, William **15** 373-374
Vane, Henry **15** 425-426
Wallace, William **16** 75-76
France
Bloch, Marc **2** 332-333
Chénier, André Marie **3** 500-501
Hébert, Jacques René **7** 247-248
Houdon, Antoine **7** 516-517
Joan of Arc **8** 264-265
Laval, Pierre **9** 237-238
Lavoisier, Antoine Laurent **9** 241-244
Louis XVI **9** 534-535
Ney, Michel **11** 372-373
Robespierre, Maximilien François Marie Isidore de **13** 199-201
Saint-Just, Louis Antoine Léon de **13** 433
Germany
Bonhoeffer, Dietrich **2** 389-391
Münzer, Thomas **11** 251-252
Greece
Socrates **14** 320-321
Honduras
Walker, William **16** 68-69
Hungary
Nagy, Imre **11** 292-293
Iran
Taqi Khan Amir-e Kabir, Mirza **15** 106-107
Iraq
Hallaj, Al-Husayn ibn Mansur al- **7** 86-87
Nuri al-Sa'id **11** 446-447
Ireland
Emmet, Robert **5** 281-282
Pearse, Patrick Henry **12** 173-174
Israel
Eichmann, Adolf **5** 226-227
Italy
Arnold of Brescia **1** 314-315
Bruno, Giordano **3** 75-76
Murat, Joachim **11** 253-254
Mussolini, Benito **11** 272-274
Savonarola, Girolamo **13** 505-506
Japan
Tojo, Hideki **15** 254-256
Yamashita, Tomoyuki **16** 435-436
Mexico
Cuauhtemoc **4** 329
Guerrero, Vicente **7** 28-30
Hidalgo y Costilla, Miguel **7** 375-377
Iturbide, Agustín de **8** 155-156
Matamoros, Mariano **10** 329-330
Maximilian of Hapsburg **10** 358-360
Morelos, José María **11** 157-158
Netherlands
Oldenbarnevelt, Johan van **11** 495-496
Ostrogothic Empire
Boethius, Anicius Manlius Severinus **2** 360-361
Ottoman Empire
Selim III **14** 95-96
Pakistan
Bhutto, Zulfikar Ali **2** 261-262
Palestine
Jesus of Nazareth **8** 251-255
Panama
Balboa, Vasco Núñez de **1** 462-463
Peru
Almagro, Diego de **1** 177-178
Atahualpa **1** 355-356
Túpac Amaru, José Gabriel **15** 341
Philippines
Bonifacio, Andres **2** 393-394
Rizal, José **13** 187-189
Roman Empire
Stilicho, Flavius **14** 452-453
Russia
Beria, Lavrenty Pavlovich **2** 192-193
Bukharin, Nikolai Ivanovich **3** 112-113
Kamenev, Lev Borisovich **8** 417-418
Kolchak, Aleksandr Vasilievich **9** 77-78
Paul I **12** 143-144
Pugachev, Emelyan Ivanovich **12** 478-479
Zinoviev, Grigori Evseevich **16** 521-522
Spain
Lorca, Federico García **9** 511-513
Switzerland
Servetus, Michael **14** 115-116
Tunisia
Lull, Raymond **10** 39-40
U.S.
Billy the Kid **2** 277
Brown, John **3** 39-41
Leisler, Jacob **9** 313-314
Philip **12** 267-268
Prosser, Gabriel **12** 460-461
Sacco and Vanzetti **13** 408-410
Turner, Nathaniel **15** 354
Vesey, Denmark **15** 475
see also Assassinations; Murder victims

Executions of May 3, 1808 (painting; Goya)
Goya y Lucientes, Francisco de Paula José de **6** 476-478
Manet, Édouard **10** 193-194

Exegesis, biblical
see Bible

Exemplarism (philosophy)
Bonaventure **2** 383-384

Exhaustion, method of (mathematics)
Archimedes **1** 277-280
Euclid **5** 327-329
Eudoxus of Cnidus **5** 329-330

Exhortação da guerra (play)
Vicente, Gil **15** 479-480

Exhuming of the Mastodon, The (painting)
Peale, Charles Willson **12** 169-171

Exilarch (Jewish office)
Anan ben David **1** 207-208

Exile (poems)
Perse, Saint-John **12** 242-243

Exile, The (biography)
Buck, Pearl Sydenstricker **3** 91-93

Exile and the Kingdom (stories)
Camus, Albert **3** 255-257

Exiles (literary)
from Asia
Su Shih **15** 39-40
Yun Sondo **16** 483
from England and Ireland
Joyce, James **8** 365-367
O'Casey, Sean **11** 459-460
Shelley, Percy Bysshe **14** 176-178
Synge, Edmund John Millington **15** 61-62
from France
Hugo, Victor Marie **8** 22-25
Prévost, Abbé **12** 445-446
Rousseau, Jean Jacques **13** 324-328
Staël, Germaine de **14** 391-392
Voltaire **16** 14-16
from Germany
Storm, Theodor **14** 479-480
from Latin America
Mármol, José **10** 274
Vallejo, César Abraham **15** 408-409
Zorrilla de San Martin, Juan **16** 530-531
from North America
Fréchette, Louis-Honoré **6** 77-78
Miller, Henry **11** 26-27
from Poland
Sienkiewicz, Henryk **14** 216-217
from Roman Empire
Ovid **12** 34-36
from Russia
Nabokov, Vladimir **11** 287-288
from Scandinavia
Ibsen, Henrik **8** 98-100
Strindberg, August **14** 509-511
see also Exiles (political)

Exiles (political)
from Angola
de Andrade, Mario **4** 434-435
from Argentina
Alberdi, Juan Bautista **1** 109-110
Echeverría, José Estéban **5** 197-198
Perón, Juan Domingo **12** 228-230
Perón, Isabel Martinez de **12** 226-228

Rosas, Juan Manuel de **13** 290-291
Sarmiento, Domingo Faustino **13** 484-485
Timerman, Jacobo **15** 226-228
from Athens
Demosthenes **4** 495-496
Solon **14** 327-328
Thucydides **15** 211-212
from Bolivia
Ballivián, José **1** 475
Paz, Octavio **12** 161-162
from Brazil
Andrada e Silva, José Bonifácio de **1** 221-222
Goulart, João **6** 467-469
Kubitschek de Oliveira, Juscelino **9** 113-115
Pedro II **12** 180-181
Prestes, Luiz Carlos **12** 442-444
from Buganda
Mutesa II **11** 277-278
Mwanga **11** 282-283
from Burma
Nu, U **11** 439-441
from Cambodia
Sihanouk, Norodom **14** 222-223
from Cameroons
Beti, Mongo **2** 242-243
from Canada
Mackenzie, William Lyon **10** 104-106
Papineau, Louis-Joseph **12** 91
from Chile
O'Higgins, Bernardo **11** 486
from China
Hsüan Tsang **8** 6-7
K'ang Yu-wei **8** 426-428
Kuo Mo-jo **9** 133-134
Liu Tsung-Yüan **9** 455-456
Po Chü-i **12** 362-363
Sun Yat-sen **15** 35-39
Wang T'ao **16** 105-106
Wang Yang-ming **16** 108-109
from Colombia
Gómez, Máximo **6** 418-419
Mosquera, Tomás Cipriano de **11** 205-206
Nariño, Antonio **11** 314-315
Rojas Pinilla, Gustavo **13** 255-256
from Costa Rica
Ferrer, José Figuéres **5** 428-429
from Cuba
Estrada Palma, Tomás **5** 326-327
Gómez, Máximo **6** 418-419
Maceo, Antonio **10** 88-90
Martí, José **10** 285-286
from Dominican Republic
Baez, Buenaventura **1** 432-433
Balaguer y Ricardo, Joaquin **1** 460-461
Bosch, Juan **2** 428-429
Santana, Pedro **13** 474-475
from Ecuador
Velasco Ibarra, José María **15** 452-454
from Egypt
Zaghlul Pasha, Saad **16** 485-486
from England
Byron, George Gordon Noel **3** 193-194
Lilburne, John **9** 409-410
Margaret of Scotland **10** 252-253
Monmouth and Buccleugh, Duke of **11** 108-109
Suckling, John **15** 10-11
from Ethiopia
Haile Selassie **7** 68-70
Heruy Wäldä-Sellasé **7** 348-349
from Finland
Nordenskjöld, Nils Adolf Erik **11** 421-422
from France
Cabet, Étienne **3** 196
Carnot, Lazare Nicolas Marguerite **3** 313-314
Cauchy, Augustin Louis **3** 378-380
Charles X **3** 463-464
du Pont, Éleuthère Irénée **5** 154
Dumas, Alexandre **5** 136-138
Fouché, Joseph **6** 30-31
Louis Philippe **9** 536-537
Maistre, Joseph de **10** 153-154
Napoleon I **11** 306-310
Napoleon III **11** 310-312
Sieyès, Comte Emmanuel Joseph **14** 217-218
Soulé, Pierre **14** 351-352
Staël, Germaine de **14** 391-392
Talleyrand, Charles Maurice de **15** 89-90
Thiers, Louis Adolphe **15** 181-182
Zola, Émile **16** 526-528
from Germany
Brandt, Willy **2** 499-500
Brecht, Bertolt **2** 512-514
Feuchtwanger, Lion **5** 430-432
Frisch, Otto Robert **6** 119-120
List, Georg Friedrich **9** 443-444
Mann, Heinrich **10** 201-202
Mann, Thomas **10** 204-207
Mannheim, Karl **10** 208-209
Marx, Karl **10** 304-308
Mies van der Rohe, Ludwig **11** 10-12
Salomon, Charlotte **13** 454-455
Schindler, Solomon **14** 7-8
Schrödinger, Erwin **14** 31-33
Ulbricht, Walter **15** 383-384
Voegelin, Eric **16** 6-8
Wagner, Richard **16** 40-43
Weill, Kurt **16** 174-175
from Ghana
Busia, Kofi Abrefa **3** 172-173
Nkrumah, Kwame **11** 408-410
from Gran Colombia
Santander, Franciso de Paula **13** 475
from Greece
Seferis, George **14** 84-85
from Guatemala
Arévalo, Juan José **1** 285-286
Asturias, Miguel Angel **1** 354-355
Ubico y Castañeda, Jorge **15** 377-378
from Haiti
Boyer, Jean Pierre **2** 468-469
from Hungary
Andrássy, Julius **1** 222-223
Lukács, Gyorgy **10** 37-38
from India
Chandragupta Maurya **3** 426
from Indonesia
Sukarno **15** 18-20
from Italy
Cavalcanti, Guido **3** 382
Dante Alighieri **4** 389-391
Foscolo, Ugo **6** 21
Garibaldi, Giuseppe **6** 215-217
Leo X **9** 332-334
Levi, Carlo **9** 364
Manin, Daniele **10** 197-198
Mazzini, Giuseppe **10** 381-383
Medici, Cosimo de' **10** 449-450
Silone, Ignazio **14** 231-232
Victor Emmanuel III **15** 484-485
from Japan
Katayama, Sen **8** 457
from Jerusalem
Jeroboam I **8** 248-249
from Kenya
Ngugi wa Thiong'o **11** 375-376
Thuku, Harry **15** 212-213
from Libya
Idris I **8** 102
from Mexico
Calles, Plutarco Elías **3** 234-235
Juárez, Benito **8** 369-372
Madero, Francisco Indalecio **10** 118-119
Santa Ana, Antonio López de **13** 471-472
Siqueiros, David Alfaro **14** 256
Vasconcelos, José **15** 443-444
from Morocco
Abd el-Krim el-Khatabi, Mohamed ben **1** 15-16
Mohammed V **11** 79-81
from Nicaragua
Zelaya, José Santos **16** 495-496
from Nigeria
Soyinka, Wole **14** 358-359
from Norway
Undset, Sigrid **15** 388-389
from Paraguay
Morínigo, Higinio **11** 174-175
from Peru
Castilla, Ramón **3** 361
Haya de la Torre, Victor Raul **7** 216-217
Palma, Ricardo **12** 77
Prado Ugarteche, Manuel **12** 430-431
from Poland
Dubinsky, David **5** 114-115
Kościuszko, Tadeusz Andrzej Bonawentura **9** 88
from Portuguese colonies
de Andrade, Mario **4** 434-435

from Prussia
Stein, Heinrich Friedrich Karl vom und zum **14** 415-416
from Roman Empire
Seneca the Younger, Lucius Annaeus **14** 103-105
from Russia
Bakunin, Mikhail Aleksandrovich **1** 458-460
Berdyaev, Nicholas Alexandrovich **2** 184-185
Borochov, Dov Ber **2** 421-422
Bunin, Ivan Alekseevich **3** 124
Chernyshevsky, Nikolai Gavrilovich **3** 504-505
Dzerzhinsky, Felix Edmundovich **5** 173-174
Ehrenburg, Ilya Grigorievich **5** 224-225
Herzen, Aleksandr Ivanovich **7** 351-352
Kollontai, Aleksandra Mikhailovna **9** 79
Kropotkin, Peter Alekseevich **9** 107-108
Lenin, Vladimir Ilich **9** 323-326
Lermontov, Mikhail Yurievich **9** 352-353
Mandelstam, Osip Emilyevich **10** 191
Miliukov, Pavel Nikolayevich **11** 18-19
Molotov, Vyacheslav Mikhailovich **11** 89-90
Pavlova, Anna **12** 157-159
Pevsner, Antoine **12** 263-264
Solzhenitsyn, Alexander Isayevich **14** 330-332
Sorokin, Pitirim A. **14** 348-349
Staël, Nicolas de **14** 392
Stalin, Joseph **14** 393-396
Trotsky, Leon **15** 302-305
from Serbia
Peter I **12** 256
from South Africa
Booth, Joseph **2** 404-405
Brutus, Dennis **3** 77-78
First, Ruth **5** 453-454
Tambo, Oliver Reginald **15** 92-94
from Spain
Alfonso XIII **1** 151
Azaña Diaz, Manuel **1** 396-397
Franco Bahamonde, Francisco **6** 52-54
Isabella II **8** 145-146
Ortega Y Gasset, José **12** 7-8
Primo de Rivera y Orbaneja, Miguel **12** 454-455
Saavedra, Angel de **13** 398
Unamuno y Jugo, Miguel de **15** 386-387
from Sudan
Azhari, Sayyid Ismail al- **1** 399-401
Touré, Sékou **15** 275-277
from Switzerland
Mazzini, Giuseppe **10** 381-383
from Thailand
Phibun Songkhram, Luang **12** 264-265
Pridi Phanomyong **12** 449
from the Netherlands
William I **16** 291-292
William the Silent **16** 300-302
from the Philippines
Mabini, Apolinario **10** 72-73
Rizal, José **13** 187-189
from Turkey
Atatürk, Ghazi Mustapha Kemal **1** 356-357
Gökalp, Mehmet Ziya **6** 395-396
from Uruguay
Artigas, José Gervasio **1** 323
Lavalleja, Juan Antonio **9** 238-239
Rivera, Fructuoso **13** 184-185
from U.S.
Chaplin, Charles Spencer **3** 438-440
Galloway, Joseph **6** 186-187
Johnson, John **8** 305-306
Leonard, Daniel **9** 336-337
from Venezuela
Betancourt, Rómulo **2** 237-238
Páez, José Antonio **12** 58
from Zimbabwe
Nkomo, Joshua Mqabuko **11** 405-407
from Zulu kingdom
Shaka **14** 141-142
see also Exiles (literary)

Exiles (religious)
from Alexandria
Arius **1** 297-298
Athanasius **1** 358-359
from Constantinople
John Chrysostom **8** 280-281
Photius **12** 283-284
from England
Eliot, John **5** 256-258
John of Salisbury **8** 284-285
Tyndale, William **15** 373-374
from France
Arnold of Brescia **1** 314-315
Calvin, John **3** 239-242
Frederick William **6** 85-86
Teilhard de Chardin, Marie Joseph Pierre **15** 134-136
William of Ockham **16** 298-299
from Germany
Mendelsohn, Erich **10** 488
Meyerhof, Otto Fritz **10** 537-539
Schwenckfeld, Kasper von **14** 56-57
Zinzendorf, Nikolaus Ludwig von **16** 522-523
from Japan
Honen **7** 473
Shinran **14** 197
from Senegal
Bamba, Amadou **1** 481-482
from Spain
Abravanel, Isaac ben Judah **1** 31
from Switzerland
Servetus, Michael **14** 115-116
from U.S.
Hutchinson, Anne Marbury **8** 69-71

Existence (philosophy)
Heidegger, Martin **7** 257-258
Ibn al-Arabi, Muhyi al-Din **8** 91
Santayana, George **13** 475-477
see also Being (philosophy)

Existentialism (philosophy)
and ethics
Warnock, Helen Mary Wilson **16** 115-117
and religion
Berdyaev, Nicholas Alexandrovich **2** 184-185
Buber, Martin **3** 87-89
Bultmann, Rudolf Karl **3** 119-120
Heschel, Abraham Joshua **7** 358-359
Marcel, Gabriel **10** 233-234
Rahner, Karl **13** 4-5
Soloveitchik, Joseph Baer **14** 328-329
Tillich, Paul Johannes **15** 224-225
forerunners
Rosenzweig, Franz **13** 294
Schelling, Friedrich Wilhelm Joseph von **13** 526-527
Simmel, Georg **14** 234-235
Weber, Max (social scientist) **16** 157-160
in literature and film
Beckett, Samuel **2** 102-104
Bogart, Humphrey **2** 363-364
Grass, Günter **6** 496-497
Mailer, Norman Kingsley **10** 148-150
Melville, Herman **10** 472-476
Sartre, Jean Paul **13** 491-492
T'ao Ch'ien **15** 104-105
Unamuno y Jugo, Miguel de **15** 386-387
see also Absurd (literature)
influence of
Wright, Richard **16** 401-402
philosophers
Heidegger, Martin **7** 257-258
Jaspers, Karl **8** 225-226
Kierkegaard, Søren Aabye **8** 547-549
Merleau-Ponty, Maurice **10** 518
Ortega Y Gasset, José **12** 7-8
Sartre, Jean Paul **13** 491-492
Shestov, Lev **14** 190-191

Exner, Franz (1802-1853), Austrian philosopher
Schrödinger, Erwin **14** 31-33

Exner, Sigmund (1846-1926), Austrian physiologist
Frisch, Karl von **6** 117-118

Exodion (literary form)
Pindar **12** 312-313

Exóticos (poems)
González Prada, Manuel **6** 431

Expansionism (politics)
see Imperialism

Expedition of Humphrey Clinker, The
see Humphrey Clinker

Experience (essay)
Emerson, Ralph Waldo **5** 278-280

Experience, school of (philosophy)
see Empiricism

Experimental Death Unit # 1 (play)
Baraka, Imamu Amiri **1** 498-499

Experimental farms (Canada)
Saunders, Charles Edward **13** 498-499

Experimental Medicine, Institute of (St. Petersburg, Russia)
Pavlov, Ivan Petrovich **12** 155-157

Experimentalism (philosophy)
Hu Shih **8** 63-65

Explorer I (satellite)
von Braun, Wernher **16** 17-18

Explorers, American
circumnavigation
Gray, Robert **6** 508-509
of American Northwest
Carver, Jonathan **3** 347-348
Clark, William **4** 82-83
Fitzpatrick, Thomas **5** 474-475
Gray, Robert **6** 508-509
Lewis, Meriwether **9** 391-392
of American West
Ashley, William Henry **1** 333-334
Boone, Daniel **2** 397-398
Frémont, John Charles **6** 97-98
Pike, Zebulon **12** 302-304
Powell, John Wesley **12** 425-426
Sacajawea **13** 405-408
Schoolcraft, Henry Rowe **14** 29
Smith, Jedediah S. **14** 294-295
Walker, Joseph Reddeford **16** 63-64
of Antarctic
Byrd, Richard Evelyn **3** 186-187
Ellsworth, Lincoln **5** 277
Palmer, Nathaniel Brown **12** 80-81
Wilkes, Charles **16** 279-280
of Arctic
Byrd, Richard Evelyn **3** 186-187
Ellsworth, Lincoln **5** 277
Greely, Adolphus Washington **6** 517-518
Henson, Matthew A. **7** 312-314
MacMillan, Donald Baxter **10** 111-112
Melville, George Wallace **10** 472
Peary, Robert Edwin **12** 175-176
of Asia
Andrews, Roy Chapman **1** 232-233
of moon
Armstrong, Neil Alden **1** 304-306

Explorers, Australian
Giles, Ernest **6** 317-318
Mawson, Douglas **10** 354-355
Wentworth, William Charles **16** 203-204
Wilkins, George Hubert **16** 281-282

Explorers, Brazilian
Rondon, Candido Mariano da Silva **13** 271

Explorers, British
see Explorers, English; Explorers, Irish; Explorers, Scottish

Explorers, Canadian
Fraser, Simon **6** 74-75
Jolliet, Louis **8** 328-329
la Verendrye, Sieur de **9** 239-240
Ogden, Peter Skene **11** 480-481
Stefansson, Vilhjalmur **14** 409-410
Thompson, David **15** 194-195

Explorers, Chinese
Ssu-ma Hsiang-ju **14** 389-390

Explorers, Danish
Bering, Vitus **2** 193-194
Rasmussen, Knud Johan Victor **13** 44

Explorers, Dutch
Barents, Willem **2** 4-5
Schouten, William Cornelius **14** 31
Tasman, Abel Janszoon **15** 113-114

Explorers, English
circumnavigation
Cook, James **4** 214-215
of Africa
Baker, Samuel White **1** 454-455
Burton, Richard **3** 163-164
Galton, Francis **6** 193-194
Johnston, Henry Hamilton **8** 322-323
Speke, John Hanning **14** 366-367
Stanley, Henry Morton **14** 399-400
of Antarctica
Cook, James **4** 214-215
Fuchs, Vivian **6** 140
Scott, Robert Falcon **14** 67-68
of Arctic
Baffin, William **1** 435-436
Franklin, John **6** 64-65
Hearne, Samuel **7** 241-242
of Asia
Baker, Samuel White **1** 454-455
Burton, Richard **3** 163-164
of Australia
Cook, James **4** 214-215
Dampier, William **4** 384
Drake, Francis **5** 94-96
Eyre, Edward John **5** 354
Flinders, Matthew **5** 490
Forrest, John **6** 12-13
Franklin, John **6** 64-65
Grey, George **6** 540-541
Sturt, Charles **15** 2-3
of Canada
Kelsey, Henry **8** 488
of North America
Cabot, John **3** 199-200
Cook, James **4** 214-215
Drake, Francis **5** 94-96
Gilbert, Humphrey **6** 313
Hudson, Henry **8** 12-13
Raleigh, Walter **13** 9-11
Vancouver, George **15** 414-415
of Northeast Passage and Russia
Chancellor, Richard **3** 422
of Northwest Passage
Davis, John **4** 419
Franklin, John **6** 64-65
Frobisher, Martin **6** 121-122
McClure, Robert **10** 397-398
Raleigh, Walter **13** 9-11
of Pacific
Cook, James **4** 214-215
of South America
Bates, Henry Walter **2** 53-54
of Tibet
Younghusband, Francis Edward **16** 477

Explorers, French
circumnavigation
Bougainville, Louis Antoine de **2** 443-444
of Africa
Brazza, Pierre Paul François Camille Savorgnan de **2** 509-510
Caillié, Auguste René **3** 214-215
Marchand, Jean-Baptiste **10** 234-237
of Canada
Maisoneuve, Sieur de **10** 153
Radisson, Pierre-Esprit **12** 539-540
of Central Asia
Bonvalot, Pierre Gabriel Édouard **2** 396
of Indochina
Garnier, Francis **6** 220-221
of North America
Bienville, Sieur de **2** 268-269
Brûlé, Étienne **3** 67-68
Cartier, Jacques **3** 343-344
Champlain, Samuel de **3** 419-421
La Salle, Sieur de **9** 210-211
Marquette, Jacques **10** 274-275
of Pacific Ocean
Bougainville, Louis Antoine de **2** 443-444

Explorers, German
Barth, Heinrich **2** 30-31
Peters, Carl **12** 257-258
Wegener, Alfred Lothar **16** 170-171

Explorers, Greek
Pytheas **12** 499-500

Explorers, Irish
Burke, Robert O'Hara **3** 142-143
McClintock, Francis Leopold **10** 394-395
Shackleton, Ernest Henry **14** 132-133

Explorers, Italian
of Africa
Cadamosto, Alvise da **3** 206-207
of Arctic
Nobile, Umberto **11** 411-412
of Asia
Conti, Niccolò de' **4** 212-213
John of Piano Carpini **8** 284
Polo, Marco **12** 380-382
Varthema, Ludovico di **15** 439-440

of North America
Cabot, Sebastian **3** 200-201
Columbus, Christopher **4** 176-179
Verrazano, Giovanni da **15** 470-471
of Northeast Passage
Cabot, Sebastian **3** 200-201
of South America
Vespucci, Amerigo **15** 476-478

Explorers, Moroccan
Estevanico **5** 324-325

Explorers, New Zealander
Hillary, Edmund **7** 389-390

Explorers, Norwegian
Amundsen, Roald **1** 206-207
Eric the Red **5** 304
Ericson, Leif **5** 306-307
Nansen, Fridtjof **11** 304-305

Explorers, Portuguese
circumnavigation
Magellan, Ferdinand **10** 126-127
of Africa
Covilhão, Pedro de **4** 278-279
Dias de Novais, Bartolomeu **4** 533-534
Gama, Vasco da **6** 196-198
Henry the Navigator **7** 305-306
of North America
Cabrillo, Juan Rodríguez **3** 204-205
Corte Reál, Gaspar and Miguel **4** 254-255
of South America
Cabral, Pedro Álvares **3** 203-204
Dias de Novais, Bartolomeu **4** 533-534
of the Far East
Mendes Pinto, Fernao **10** 493-494

Explorers, Russian
Baranov, Aleksandr Andreievich **1** 499-500
Gagarin, Yuri Alexeivich **6** 166-167
Kotzebue, Otto von **9** 91-92
Przhevalsky, Nikolai Mikhailovich **12** 469-470

Explorers, Scottish
Baikie, William Balfour **1** 440
Bruce, James **3** 63-64
Clapperton, Hugh **4** 72-73
Livingstone, David **9** 463-465
Mackenzie, Alexander **10** 103-104
Ross, James Clark **13** 302-303

Explorers, Spanish
of Central America
Balboa, Vasco Núñez de **1** 462-463
Benalcázar, Sebastián de **2** 145-146
Díaz del Castillo, Bernal **4** 536-537
Pedrarias **12** 179
of South America
Almagro, Diego de **1** 177-178
Azara, Félix de **1** 397-398
Quesada, Gonzalo Jiménez de **12** 509-510
Orellana, Francisco de **11** 527-528
Pizarro, Francisco **12** 340-341
Solís, Juan Díaz de **14** 326
of Southeastern North America
de Soto, Hernando **4** 510-511
Menéndez de Avilés, Pedro **10** 499-500
Narváez, Pánfilo de **11** 315
Ponce de León, Juan **12** 391-392
of Southwestern North America
Anza, Juan Bautista de **1** 254-255
Cabeza de Vaca, Álvar Núñez **3** 197
Coronado, Francisco Vásquez de **4** 247
Kino, Eusebio Francisco **9** 30-31
Marcos de Niza **10** 240
Oñate, Juan de **11** 513-514
Portolá, Gaspar de **12** 408
of the Pacific
Mendaña de Neyra, Álvaro de **10** 483

Explorers, Swedish
Andrée, Salomon August **1** 226
Hedin, Sven Anders **7** 252-253
Nordenskold, Nils Otto Gustaf **11** 422-423

Explorers, Swiss
Burckhardt, Johann Ludwig **3** 133

Explorers, underwater
Cousteau, Jacques-Yves **4** 276-277

Expo 67 (Montreal)
Calder, Alexander **3** 216-218
Fuller, Richard Buckminster **6** 149-150

Express systems
see Business and industrial leaders—express systems

Expressionism (architecture)
Behrens, Peter **2** 121-122

Expressionism (film)
Fellini, Federico **5** 408-409

Expressionism (literature)
drama
Hauptmann, Gerhart Johann Robert **7** 199-201
Kaiser, Georg **8** 411-412
O'Casey, Sean **11** 459-460
O'Neill, Eugene **11** 514-516
Strindberg, August **14** 509-511
Toller, Ernst **15** 261
prose and poetry
Benn, Gottfried **2** 164
Lagerkvist, Pär Fabian **9** 162-163
Werfel, Franz **16** 204-205
Zola, Émile **16** 526-528

Expressionism (music)
Strauss, Richard **14** 500-501

Expressionism (painting)
antecedents
Church, Frederick Edwin **4** 49-50
Friedrich, Caspar David **6** 114-115
Gauguin, Paul **6** 236-238
Goya y Lucientes, Francisco de Paula José de **6** 476-478
Grünewald, Matthias **7** 23-24
Hodler, Ferdinand **7** 434-435
Munch, Edvard **11** 247-248
Van Gogh, Vincent **15** 427-429
Australian
Nolan, Sidney Robert **11** 418
Austrian
Kokoschka, Oskar **9** 75-76
Schiele, Egon **14** 1-2
Brazilian
Portinari, Cândido **12** 407-408
French
Vlaminck, Maurice **16** 6
German
Beckmann, Max **2** 104-105
Grosz, George **7** 17-18
Hodler, Ferdinand **7** 434-435
Kirchner, Ernst Ludwig **9** 34-35
Kokoschka, Oskar **9** 75-76
Lehmbruck, Wilhelm **9** 307
Macke, August **10** 102-103
Marc, Franz **10** 231
Mendelsohn, Erich **10** 488
Mueller, Otto **11** 226-227
Nolde, Emil **11** 419-420
Pechstein, Hermann Max **12** 176-177
Russian
Jawlensky, Alexej von **8** 228-229
Kandinsky, Wassily **8** 420-422
Larionov, Mikhail **9** 205-206
Soutine, Chaim **14** 356-357
Spanish
Greco **6** 511-514
U.S.
Hartley, Marsden **7** 186
Johns, Jasper **8** 291-293
Pollock, Jackson **12** 379-380

Expressionism (sculpture)
González, Julio **6** 428-429
Kollwitz, Käthe **9** 79-81
Lehmbruck, Wilhelm **9** 307
Lipchitz, Jacques **9** 432-433

Expulsion of Heliodorus (fresco)
Raphael **13** 40-42

Exsurge Domine (papal decree)
Leo X **9** 332-334

Exterminating Angel, The (film)
Buñuel, Luis **3** 127-128

Extraordinary Adventures of Julio Jurentio... (novel)
Ehrenburg, Ilya Grigorievich **5** 224-225

Extroversion (psychology)
Jung, Carl Gustav **8** 388-389

Exultations ... (poems)
Pound, Ezra Loomis **12** 415-417

EYCK, HUBERT VAN (died 1426), Flemish painter **5** 352-354
Bermejo, Bartolomé **2** 205
Limbourg brothers, The **9** 412-413
van der Goes, Hugo **15** 416-417

EYCK, JAN VAN (circa 1390-1441), Flemish painter **5** 352-354
influence of
Antonello da Messina **1** 251-252
Bermejo, Bartolomé **2** 205

Christus, Petrus **4** 33-34
Massys, Quentin **10** 325-326
Memling, Hans **10** 476
Schongauer, Martin **14** 26-28
van der Goes, Hugo **15** 416-417
Weyden, Rogier van der **16** 219-221
influenced by
Campin, Robert **3** 255
Limbourg brothers, The **9** 412-413
Sluter, Claus **14** 275-276

Eye (anatomy)
Spemann, Hans **14** 368-369

Eyeless in Gaza (novel)
Huxley, Aldous Leonard **8** 74-75

Eyes of the Interred, The (novel)
Asturias, Miguel Angel **1** 354-355

Eyes of the Mummy, The (film)
Lubitsch, Ernst **10** 18-19

Eylau, Battle of (1807)
Murat, Joachim **11** 253-254
Napoleon I **11** 306-310

Eynsham, Abbey of (England)
Aelfric **1** 69-70

EYRE, EDWARD JOHN (1815-1901), English explorer of Australia **5** 354

EZANA (flourished 4th century), Ethiopian king **5** 354-355

EZEKIEL (flourished 6th century B.C.), Hebrew priest and prophet **5** 355-356

Ezekiel (painting)
Michelangelo Buonarroti **11** 2-5

Ezo
see Ainu

Ezpeleta, Gaspar de (died 1605), Navarese gentleman
Cervantes, Miguel de Saavedra **3** 395-398

EZRA (flourished 5th century B.C.), Hebrew priest, scribe, and reformer **5** 356-357

Ezra (Zionist youth club)
Ben-Gurion, David **2** 160-161

Ezzelino da Romana (1194-1259), Italian Ghibelline leader
Frederick II **6** 79

F

Faber (literary character)
Frisch, Max **6** 118-119

Faber, Jacobus
see Lefèvre d'Étaples, Jacques

Fabian socialism (England)
Glasgow, Ellen **6** 360-361
Tawney, Richard Henry **15** 120-121
Webb, Beatrice Potter **16** 153-154
see also Fabian Society

Fabian Society (England)
executives
Cole, George Douglas Howard **4** 146-147
MacDonald, James Ramsay **10** 84-85
Shaw, George Bernard **14** 163-164
Wallas, Graham **16** 77-78
influence of
Bernstein, Eduard **2** 218
Nehru, Jawaharlal **11** 332-334
members
Attlee, Clement Richard **1** 361-362
Besant, Annie Wood **2** 233-234
Pankhurst, Emmeline **12** 85-86
Webb, Beatrice Potter **16** 153-154
Webb, Sidney James **16** 154-155
Wells, Herbert George **16** 195-196
Wilkinson, Ellen **16** 283-284
Williams, Shirley Vivien Teresa Brittain **16** 305-306
opponents
Bosanquet, Bernard **2** 425-426

FABIUS, LAURENT (born 1946), prime minister of France in the 1980s **5** 358-359

Fabius, Quintus (died 203 B.C.), Roman general
Hannibal Barca **7** 128-130

Fable (literary form)
La Fontaine, Jean de **9** 156-157
Lessing, Gotthold Ephraim **9** 357-359

Fable, A (novel)
Faulkner, William **5** 395-397

Fable for Critics, A (poem; J.R. Lowell)
Lowell, Amy **10** 13
Lowell, James Russell **10** 14-15

Fable of Polyphemus and Galatea, The (poem)
Góngora y Argote, Luis de **6** 427-428

Fable of the Bees... (book; Mandeville)
Law, William **9** 245-246
Mandeville, Bernard **10** 192

Fables (book)
Gay, John **6** 243-244

Fables (book; La Fontaine)
Calder, Alexander **3** 216-218
Chagall, Marc **3** 406-407
La Fontaine, Jean de **9** 156-157
Moore, Marianne **11** 148-149

Fabricius ab Aquapendente, Hieronymus (1537-1619), Italian anatomist
Harvey, William **7** 189-190

Fabritius, Carel (circa 1624-1654), Dutch painter
Rembrandt Harmensz van Rijn **13** 91-95
Vermeer, Jan **15** 466-467

Fabrizi, Aldo (1905-1990), Italian actor
Fellini, Federico **5** 408-409

Façade (musical composition)
Walton, William Turner **16** 92-93

Façade (poems)
Sitwell, Edith **14** 265-266

Fa-ch'ang
see Mu Ch'i

Fa-chia
see Legalism (Chinese philosophy)

FACKENHEIM, EMIL LUDWIG (born 1916), liberal post-World War II Jewish theologian **5** 359-361

Factory Acts (England)
Asquith, Herbert Henry **1** 344-346
Chadwick, Edwin **3** 404-405
Disraeli, Benjamin **5** 27-29

Factory system (manufacturing)
see Industrial Revolution—factory system

Factory, The (poem)
Blok, Aleksandr Aleksandrovich **2** 335

Facundo, Juan
see Quiroga, Juan Facundo

FADIL AL-JAMALI, MUHAMMAD (born 1903), Iraqi educator, writer, diplomat, and politician **5** 361-362

FADLALLAH, SAYYID MUHAMMAD HUSAYN (born 1935), Shi'i Muslim cleric and Lebanese political leader **5** 362-364

Faenza (Italy)
Julius II **8** 384-386

Faenza, Francesco (flourished 15th century), Italian painter
Andrea del Castagno **1** 223-224

Faerie Queen, The (poem; Spenser)
Allston, Washington **1** 176-177
Keats, John **8** 470-472
Spenser, Edmund **14** 373-376
Tasso, Torquato **15** 114-116

Faeroes (Greek island; Northern Atlantic Ocean)
Harold I **7** 161-162

Fagin (literary character)
Dickens, Charles John Huffam **4** 538-541

Faguibine, Lake (West Africa)
Ali, Sunni **1** 158-159

FAHD IBN ABDUL AZIZ AL-SAUD (born 1920), son of the founder of modern Saudi Arabia and king **5** 364-366

Fähnlein der sieben Aufrechten, Das (story)
Keller, Gottfried **8** 478-479

Fahrend schüler im Paradies, Der (play)
Sachs, Hans **13** 410-411

Fahrenheit 451 (film)
Truffaut, François **15** 311-313

FAHRENHEIT, GABRIEL DANIEL (1686-1736), German physicist **5** 366

FAIDHERBE, LOUIS LÉON CÉSAR (1818-1889), French colonial governor **5** 366-367
Omar ibn Said Tal, Al-Hajj **11** 509-510

Failures, The (novel)
Azuela, Mariano **1** 402

Faint Heart, The (story)
Dostoevsky, Fyodor **5** 74-77

Fair, James G. (1831-1894), American financier
Mackay, John William **10** 101-102

Fair Employment Act (United States)
Truman, Harry S. **15** 314-316

Fair Employment Practices Committee (established 1941)
Chávez, Dennis **3** 488-489
Randolph, A. Philip **13** 28-29

Fair God, The (novel)
Wallace, Lewis **16** 74-75

Fair Haven, The (book)
Butler, Samuel **3** 183

Fair Maid of Kent
see Joan, Countess of Kent

Fair Maid of Perth, The (novel)
Scott, Walter **14** 68-70

Fair Oaks, battle of
see Seven Days, battle of the

Fair Penitent (book; Nicholas Rowe)
Richardson, Samuel **13** 141-142

Fairbanks, Douglas (1883-1939), American actor
Chaplin, Charles Spencer **3** 438-440
Griffith, David Wark **6** 544-545

FAIRCLOUGH, ELLEN LOUKS (born 1905), Canadian Cabinet minister **5** 367-368

Fairest of the Rural Maids (poem)
Bryant, William Cullen **3** 83-85

Fairfax, Edward (died 1635), English translator
Tasso, Torquato **15** 114-116

Fairfax Resolves (United States politics)
Mason, George **10** 319-320
Washington, George **16** 126-129

Fairfax, Thomas (3rd Baron Fairfax; 1612-1671), Scottish soldier and statesman
Buckingham, 2d Duke of **3** 94-95
Marvell, Andrew **10** 301-303

Fairfax, Thomas (6th Baron Fairfax; 1692-1782), Scottish colonial proprietor
Washington, George **16** 126-129

Fairies, The (opera)
Wagner, Richard **16** 40-43

Fairly Honourable Defeat, A (novel)
Murdoch, Iris **11** 256-257

FAIRUZ (née Nuhad Haddad; born 1933), Arabic singer **5** 368-369

Fairy Queen, The (opera)
Purcell, Henry **12** 484-485

Fairy tale (literary form)
Andersen, Hans Christian **1** 212-214
Čapek, Karel **3** 271-272
Grimm, Jakob and Wilhelm Karl **7** 3-4
Jung, Carl Gustav **8** 388-389
Yeats, William Butler **16** 445-447

Fairyland (opera)
Parker, Horatio William **12** 109

Fairy's Kiss, The (ballet; Stravinsky)
Balanchine, George **1** 461-462
Stravinsky, Igor Fedorovich **14** 502-506

FAISAL I (1883-1933), king of Iraq 1921-33 **5** 370-371
Abdullah ibn Husein **1** 19-20
Husein ibn Ali **8** 63
Lawrence, Thomas Edward **9** 253-254
Nuri al-Sa'id **11** 446-447

FAISAL IBN ABD AL AZIZ IBN SAUD (1904-1975), Saudi Arabian king and prominent Arab leader **5** 371-372

Faistenberger, Andreas (1647-1736), Austrian sculptor
Asam, Cosmas Damian and Egid Quirin **1** 323-324

Faith (religion)
Fries, Jakob Friedrich **6** 116-117
Hamann, Johann Georg **7** 92
Jansen, Cornelis **8** 220-221
Kierkegaard, Søren Aabye **8** 547-549

Faith (sculpture)
Powers, Hiram **12** 428-429

Faithful Wife, The (novel)
Undset, Sigrid **15** 388-389

Faithfull Shepherdess, The (play)
Fletcher, John **5** 487

Faits d'armes et de chevalrie (book; C. de Pisan)
Caxton, William **3** 386-387

Faiyûm, El (town; Egypt)
Petrie, William Matthew Flinders **12** 261-262

Faizi, Abul Feis ibn Mubarak (1547-1595), Indo-Persian poet
Akbar, Jalal-ud-din Mohammed **1** 96

Falaise, Treaty of (1174)
Henry II **7** 287-289

Falange party (Spain)
Franco Bahamonde, Francisco **6** 52-54
Primo de Rivera y Orbaneja, Miguel **12** 454-455
Unamuno y Jugo, Miguel de **15** 386-387

Falcón, Juan (1820-1870), Venezuelan soldier and politician
Blanco, Antonio Guzmán **2** 320-321

Falcone, Aniello (1600-1650), Italian painter
Rosa, Salvator **13** 289-290

FALCONET, ÉTIENNE MAURICE (1716-1791), French sculptor **5** 372
Canova, Antonio **3** 263-264

Falke, Konrad (1880-1942), Swiss novelist
Mann, Thomas **10** 204-207

Falkenhayn, Erich von (1861-1922), German general
Ludendorff, Erich Friedrich Wilhelm **10** 27-28

Falkirk, battle of
1298
Robert I **13** 192-194
Wallace, William **16** 75-76
1745
Charles Edward Louis Philip Casimir Stuart **3** 466-467

Falkland, 2nd Viscount (Lucius Cary; 1610-1643), English statesman
Clarendon, 1st Earl of **4** 73-75

Falkland Islands (Southern Atlantic Ocean)
Bougainville, Louis Antoine de **2** 443-444
Davis, John **4** 419

Falkland Islands War (1982)
Galtieri, Leopoldo Fortunato **6** 191-193
Pym, Francis **12** 494-495
Sopwith, Thomas Octave Murdoch **14** 345-346
Thatcher, Margaret Hilda **15** 165-168

Falkner, William Cuthbert (1825-1889), American author and lawyer
Faulkner, William **5** 395-397

Fall, Albert B. (1861-1944), American lawyer and politician
Harding, Warren Gamaliel **7** 148-149
Walsh, Thomas James **16** 85-86

Fall and Salvation (painting)
Cranach, Lucas the Elder **4** 289-290

Fall Daruga, Der (novel)
Huch, Ricarda **8** 11-12

Fall Maurizius, Der (novel)
Wassermann, Jakob **16** 130-131

Fall of an Angel, The (poem)
Lamartine, Alphonse Marie Louis de **9** 173-175

Fall of Hyperion, The (poem)
Keats, John **8** 470-472

Fall of Man (painting)
van der Goes, Hugo **15** 416-417

Fall of Man in Paradise, The (miniature)
Limbourg brothers, The **9** 412-413

Fall of the House of Usher, The (story)
Poe, Edgar Allan **12** 363-365

Fall of the Niblungs (book)
Morris, William **11** 187-188

Fall, The (novel)
Camus, Albert **3** 255-257

FALLA, MANUEL DE (1876-1946), Spanish composer **5** 372-373
Alarcón, Pedro Antonio de **1** 100-101

Fallen (story)
Mann, Thomas **10** 204-207

Fallen Angel, The (poem)
Echeverría, José Estéban **5** 197-198

Fallen Timbers, battle of (1794)
Clark, William **4** 82-83
Harrison, William Henry **7** 180-181
Wayne, Anthony **16** 149-150

FALLETTA, JOANN (born 1954), American conductor **5** 373-375

Falling Gladiator (sculpture)
Rimmer, William **13** 174

Falling Leaves (poems)
Bunin, Ivan Alekseevich **3** 124

Falling Rocket (painting)
Whistler, James Abbott McNeill **16** 225-226

Falling Warrior (sculpture)
Moore, Henry **11** 146-148

Falling Water (Kaufmann House; Bear Run, Pennsylvania)
Neutra, Richard Joseph **11** 355-356
Wright, Frank Lloyd **16** 398-401

Fallopio, Gabriele (1523-1562), Italian anatomist
Vesalius, Andreas **15** 473-475

Falstaff (literary character)
Shakespeare, William **14** 142-145

Falstaff (opera)
Verdi, Giuseppe Fortunino Francesco **15** 463-465

Falstaff (overture)
Elgar, Edward **5** 247-248

FALWELL, JERRY (born 1933), fundamentalist religious leader who also promoted right-wing political causes **5** 375-376

Fame and Fortune (book)
Alger, Horatio **1** 153-154

Familia (Romanian review)
Eminescu, Mihail **5** 280-281

Familiar Pictures (literary collection)
Peretz, Isaac Loeb **12** 212

Familie Schroffenstein, Die (play)
Kleist, Heinrich von **9** 52-53

Family Compact (1761)
Charles III **3** 454-455

Family Compact (Canadian power elite)
Robinson, John Beverley **13** 210

Family Group (sculpture)
Moore, Henry **11** 146-148

Family Moskat, The (novel)
Singer, Isaac Bashevis **14** 249-250

Family of Love, The (play)
Middleton, Thomas **11** 8-9

Family of Man, The (photography exhibition; book)
Steichen, Edward **14** 411-412

Family of Pascual Duarte, The (novel)
Cela y Trulock, Camilo José **3** 389-390

Family of Saltimbanques (painting)
Picasso, Pablo **12** 292-295

Family planning (social science)
Noyes, John Humphrey **11** 437-438
see also Birth control

Family Reunion (painting)
Le Nain, Antoine, Louis and Mathieu **9** 321-322

Family Reunion, The (play)
Eliot, Thomas Stearns **5** 258-261

Family, The (novel)
Pa Chin **12** 53-54

Family, The (painting)
Murillo, Bartolomé Esteban **11** 258-259

Famine (food shortage)
Colum, Padraic **4** 174-175
Godunov, Boris Feodorovich **6** 382-383
Li Tzu-Ch'eng **9** 452
O'Connell, Daniel **11** 465-467
Plekhanov, Georgi Valentinovich **12** 351-352
Russell, John **13** 380-381
Victoria **15** 485-487

Famous Asturian Women, The (play)
Lope Félix de Vega Carpio **9** 503-506

FAN CHUNG-YEN (989-1052), Chinese statesman **5** 376-377
Ou-yang Hsiu **12** 33-34
Wang An-shih **16** 95-97

Fan K'uan (flourished before 1030), Chinese painter
Chao Meng-fu **3** 436-437

Fan, The (poem)
Gay, John **6** 243-244

Fanal bleu, Le (novel)
Colette, Sidonie Gabrielle **4** 158-159

Fanatics, The (novel)
Dunbar, Paul Laurence **5** 141-142

Fan-ch'eng (city; China)
Kublai Khan **9** 115-118

Fanciulla del West, La (opera)
Puccini, Giacomo **12** 474-476

Faneuil Hall (Boston, Massachusetts)
Bulfinch, Charles **3** 116-117
Faneuil, Peter **5** 377

FANEUIL, PETER (1700-1743), American colonial merchant and philanthropist **5** 377

FANFANI, AMINTORE (born 1908), Italian statesman and prime minister **5** 378-379

Fanfarlo, La (book)
Baudelaire, Charles Pierre **2** 61-63

Fang (West African people)
Burton, Richard **3** 163-164

Fang-la Rebellion (1120-1122)
Hui-Tsung **8** 25

Fanny Herself (novel)
Ferber, Edna **5** 413

FANON, FRANTZ (1925-1961), Algerian political theorist and psychiatrist **5** 379-380

Fanshawe (novel)
Hawthorne, Nathaniel **7** 212-215

Fantasia (film)
Disney, Walter Elias **5** 26-27

Fantasia (musical composition)
Bach, Carl Philipp Emanuel **1** 414-415
Busoni, Ferruccio Benvenuto **3** 173-174
Byrd, William **3** 187-188
Chopin, Frédéric François **4** 16-18
Falla, Manuel de **5** 372-373
Schumann, Robert Alexander **14** 41-43
Tippett, Michael Kemp **15** 234-235
Vaughan Williams, Ralph **15** 446-447

Fantasia (painting)
Hofmann, Hans **7** 442-443

Fantasiestücke in Callots Manier (stories)
Hoffmann, Ernst Theodor Amadeus **7** 439-440

Fantasio (play)
Musset, Louis Charles Alfred de **11** 271-272

Fantastic art
Bosch, Hieronymus **2** 426-428
Miró, Joan **11** 53-54

Fantastic Fables (book)
Bierce, Ambrose Gwinett **2** 269-270

Fantasy (drama technique)
O'Casey, Sean **11** 459-460

Fantasy (music)
see Fantasia

Fantasy (psychology)
Jung, Carl Gustav **8** 388-389

Fanti (African people)
Cugoano, Ottobah **4** 332-333

Fantin-Latour, Ignace Henri Joseph Théodore (1836-1904), French painter
Redon, Odilon **13** 75-76
Whistler, James Abbott McNeill **16** 225-226

Far Country, A (novel)
Churchill, Winston **4** 50-51

Far from the Madding Crowd (novel)
Hardy, Thomas **7** 150-152

Farabi, al- (870-950), Arab philosopher
Averroës **1** 382-383
Ghazali, Abu Hamid Muhammad al- **6** 290-291
Mahmud of Ghazni **10** 147
Maimonides **10** 151-152

Farad (electrical unit)
Faraday, Michael **5** 380

Faraday (unit)
Faraday, Michael **5** 380

FARADAY, MICHAEL (1791-1867), English physicist and chemist **5** 380
compared to
Rutherford, Ernest **13** 384-387
critics
Hare, Robert **7** 152-153
influence of
Arrhenius, Svante August **1** 318-320
Bunsen, Robert Wilhelm **3** 124-125
Maxwell, James Clerk **10** 361-364

Tyndall, John **15** 374
influenced by
Avogadro, Lorenzo Romano Amedeo Carlo **1** 388-389
Cavendish, Henry **3** 383-384
Davy, Humphry **4** 426-427
Volta, Alessandro **16** 12-14

Farago, Captain (literary character)
Brackenridge, Hugh Henry **2** 472-473

Faramushkhaneh (Masonic Lodge; Persia)
Malkam Khan, Mirza **10** 172

Farben, I.G., Co. (German company)
Behrens, Peter **2** 121-122
Domagk, Gerhard Johannes Paul **5** 48-50

Farel, Guillaume (1489-1565), French Reformation leader
Calvin, John **3** 239-242

Farewell My Friend (novel)
Rabindranath Tagore **12** 529-531

Farewell, My Lovely (novel)
Chandler, Raymond Jr. **3** 423-425

Farewell Symphony (musical composition)
Haydn, Franz Joseph **7** 219-221

Farewell to Arms, A (novel)
Hemingway, Ernest Miller **7** 274-277

FARGO, WILLIAM GEORGE (1818-1881), American businessman **5** 380-381

Farias, Valentin Gómez
see Gómez Farias, Valentin

FARLEY, JAMES A. (1888-1976), Democratic Party organizer and political strategist **5** 381-383

Farley, John M. (1842-1918), American cardinal
Hayes, Patrick Joseph **7** 224-225

Farll (literary character)
Morrice, James Wilson **11** 181-182

Farm Credit Administration (United States)
Morgenthau, Henry Jr. **11** 172-173

Farm policy (United States)
Coolidge, John Calvin **4** 217-219
Norris, George William **11** 428-429

Farm Security Administration (United States)
Lange, Dorothea **9** 193-194

Farm system (baseball)
Rickey, Wesley Branch **13** 153-155

FARMER, FANNIE MERRITT (1857-1915), American authority on cookery **5** 383

FARMER, JAMES (born 1920), civil rights activist who helped organize the 1960s "freedom rides" **5** 383-385

FARMER, MOSES GERRISH (1820-1893), American inventor and manufacturer **5** 385

Farmer-Labor party (United States)
Coxey, Jacob Sechler **4** 286-287
Steinmetz, Charles Proteus **14** 419-420

Farmers
see Agriculturists

Farmers' Alliance (United States; politics)
Donnelly, Ignatius **5** 62
Gordon, John Brown **6** 449-450
Watson, Thomas Edward **16** 139
Weaver, James Baird **16** 151-152

Farmers' Alliance-People's party (United States; politics)
Lease, Mary Elizebeth Clyens **9** 268

Farmers' Association (United States)
Tillman, Benjamin Ryan **15** 225-226

Farmers Cooperative Work Division (United States; Department of Agriculture)
Knapp, Seaman Asahel **9** 58

Farmers' National Grange (United States)
Ward, Aaron Montgomery **16** 112

Farnah (Zoroastrianism)
Zoroaster **16** 528-530

Farnam, Henry (1803-1888), American engineer
Durant, Thomas Clark **5** 157-158

Farnese, Alessandro (1468-1549)
see Paul III

Farnese, Alessandro (1520-1589), Italian cardinal
Greco **6** 511-514
William the Silent **16** 300-302

Farnese, Alessandro (1545-1592), Italian general and diplomat
Maurice of Nassau **10** 348-349

Farnese Palace (Rome)
Carracci **3** 319-321
Porta, Giacomo della **12** 402-403
Sangallo family **13** 464-466

Farnese, Pierluigi (1503-1547), duke of Parma and of Piacenza
Paul III **12** 144-145

FARNSWORTH, PHILO T. (1906-1971), American inventor of the television **5** 386-387

Farnsworth House (Plano, Illinois)
Mies van der Rohe, Ludwig **11** 10-12

Faro de Malta, El (poem)
Saavedra, Angel de **13** 398

FAROUK I (1920-1965), king of Egypt 1937-1952 **5** 387-388
Abd el-Krim el-Khatabi, Mohamed ben **1** 15-16
Azhari, Sayyid Ismail al- **1** 399-401
Fuad I **6** 139
Nasser, Gamal Abdel **11** 317-318

FARRAGUT, DAVID GLASGOW (1801-1870), American naval officer **5** 388-389
Semmes, Raphael **14** 102-103

Farragut Monument (New York City)
Saint-Gaudens, Augustus **13** 432
White, Stanford **16** 235-236

FARRAKHAN, LOUIS (Louis Eugene Walcott, born 1933), a leader of one branch of the Nation of Islam popularly known as Black Muslims and militant spokesman for Black Nationalism **5** 389-390

FARRELL, JAMES THOMAS (1904-1979), American novelist and social and literary critic **5** 390-391
Mailer, Norman Kingsley **10** 148-150

FARRELL, SUZANNE (née Roberta Sue Ficker; born 1945), American classical ballerina **5** 391-393

Farropos, War of the (Brazil; 1835-45)
Caxias, Duque de **3** 386
Feijó, Diogo Antônio **5** 405-406

Fars (region; Iran)
Hulagu Khan **8** 27-28

Farsa de Ines Pereira (play)
Vicente, Gil **15** 479-480

Farther Spain (Roman province)
Caesar, Gaius Julius **3** 207-210

Faru (African people)
Ali, Sunni **1** 158-159

Farwell, Arthur (1872-1952), American composer
Harris, Roy **7** 175-176

Fascism (political doctrine)
adherents
Dollfuss, Engelbert **5** 47
Franco Bahamonde, Francisco **6** 52-54
Hitler, Adolf **7** 417-420
Mussolini, Benito **11** 272-274
Salazar, António de Oliveira **13** 442-443
Vargas, Getulio Dornelles **15** 433-434
antifascist organizations
Aung San **1** 374-375
Ceausescu, Nicolae **3** 387-388
Sábato, Ernesto **13** 399-400
Thant, U **15** 161-162
in literature
Jünger, Ernst **8** 391-392
Mann, Thomas **10** 204-207
Montale, Eugenio **11** 117-118
Moravia, Alberto **11** 153-155
influenced by
Sorel, Georges **14** 347-348
opponents
Foster, William Zebulon **6** 27-28
Gooch, George Peabody **6** 432-433
MacLeish, Archibald **10** 109-110
Marcuse, Herbert **10** 245-247
see also Fascist regime; Nazism

Fascist regime (Italy)
anticipated
Pareto, Vilfredo **12** 95-96
observers of
Michels, Robert **11** 7
Perth, 16th Earl of **12** 244-245
opponents
Croce, Benedetto **4** 313-314
Ferrero, Guglielmo **5** 429-430
Giolitti, Giovanni **6** 339-340

Levi, Carlo **9** 364
Matteotti, Giacomo **10** 339-340
Orlando, Vittorio Emmanuele **11** 529-530
Pavese, Cesare **12** 154-155
Salvemini, Gaetano **13** 455-456
Silone, Ignazio **14** 231-232
revolution
Mussolini, Benito **11** 272-274
supporters
Coughlin, Charles Edward **4** 265-266
D'Annunzio, Gabriele **4** 388
Gentile, Giovanni **6** 267
Mussolini, Benito **11** 272-274
Pirandello, Luigi **12** 319-321
Pius XI **12** 337-339
Pound, Ezra Loomis **12** 415-417
Victor Emmanuel III **15** 484-485
see also Fascism

Fashionable Adventures of Joshua Craig, The (novel)
Phillips, David Graham **12** 280-281

Fashoda crisis (1898; Sudan)
Delcassé, Théophile **4** 478-479
Kitchener, Horatio Herbert **9** 45-46

Fast food industry
Kroc, Raymond Albert **9** 103-104

Fast, Howard (born 1914), American novelist
Spartacus **14** 363-364

Fasti (poem; Ovid)
Ovid **12** 34-36
Titian **15** 242-244

Fatal Eggs, The (story)
Bulgakov, Mikhail Afanasievich **3** 117

Fatal Interview (poems)
Millay, Edna St. Vincent **11** 24-25

Fate of a Man, The (story)
Sholokhov, Mikhail Aleksandrovich **14** 203-204

Fate-tragedy (literary form)
Grillparzer, Franz **6** 546-547

Fath Ali (1762?-1835), Kajar shah of Persia 1797-1835
Aga Khan **1** 74-76

Father and Son (novel)
Farrell, James Thomas **5** 390-391

Father Brown (literary character)
Chesterton, Gilbert Keith **3** 508-509

Father Donissan (literary character)
Bernanos, Georges **2** 206-207

Father Dowling (literary character)
Callaghan, Edward Morley **3** 229-230

"Father of..."
see Nicknames

Father Sergius (story)
Tolstoy, Leo **15** 262-265

Father Superior Drumont (literary character)
Beti, Mongo **2** 242-243

Father, The (play)
Strindberg, August **14** 509-511

Fatherland and Liberty (Turkish political organization)
Atatürk, Ghazi Mustapha Kemal **1** 356-357

Fathers and Sons (novel)
Turgenev, Ivan Sergeyevich **15** 345-348

Father's Curse, The (painting)
Greuze, Jean Baptiste **6** 539

Fathers of the Church
see Religious leaders, Christian—Fathers

Fathers, The (novel)
Tate, Allen **15** 116

Fatih
see Mehmed the Conqueror

Fatima (606-632), daughter of Mohammed
Aga Khan **1** 74-76
Ali **1** 155-156

Fatum (symphony poem)
Tchaikovsky, Peter Ilyich **15** 130-132

Faubourg Saint-Antoine, battle of (1652)
La Rochefoucauld, François Duc de **9** 208-209

Faubus, Orval (1910-1994), American politician
Eisenhower, Dwight David **5** 233-236

FAULKNER, BRIAN (1921-1977), prime minister of Northern Ireland (1971-1972) **5** 393-395

FAULKNER, WILLIAM (1897-1962), American novelist **5** 395-397
Bogart, Humphrey **2** 363-364
Caldwell, Erskine **3** 223-224
Dos Passos, John Roderigo **5** 69-71
Lewis, Harry Sinclair **9** 385-387
Tate, Allen **15** 116

Faure, Edgar (1908-1988), French statesman, prime minister 1955-56
Dulles, John Foster **5** 134-135
Senghor, Léopold Sédar **14** 106-107

FAURÉ, GABRIEL URBAIN (1845-1924), French composer **5** 397-398
Ravel, Maurice Joseph **13** 54-55
Saint-Saëns, Charles Camille **13** 435-436
Sessions, Roger Huntington **14** 117-118

Fausse prude, La (play)
Watteau, Antoine **16** 143-144

Fausses confidences, Les (play)
Marivaux, Pierre Carlet de Chamblain de **10** 265-266

Faust (dramatic poem; Goethe)
authorship
Goethe, Johann Wolfgang von **6** 388-391, 445-446
influence of
Clough, Arthur Hugh **4** 123-124
Joyce, James **8** 365-367
musical settings
Berlioz, Louis Hector **2** 203-205
Gounod, Charles François **6** 473-474
Mahler, Gustav **10** 144-145
Sachs, Hans **13** 410-411
Schubert, Franz Peter **14** 35-37
sculpture based on
Rogers, John **13** 248
translations
Nerval, Gérard de **11** 345-346

Faust legend (literary theme)
Goethe, Johann Wolfgang von **6** 388-391
Mann, Thomas **10** 204-207
Marlowe, Christopher **10** 272-274
see also Dr. Faustus

Faustin, La (novel)
Goncourt, Edmond de and Jules de **6** 426-427

Faustine (poem)
Swinburne, Algernon Charles **15** 54-55

Fauvism (art movement)
influence of
Carr, Emily **3** 319
Davis, Stuart **4** 424-425
Demuth, Charles **4** 497-498
Dove, Arthur Garfield **5** 86-87
Hofmann, Hans **7** 442-443
Léger, Fernand **9** 302-303
Malevich, Kasimir **10** 168-169
Marc, Franz **10** 231
Milne, David Brown **11** 37-38
Mondrian, Piet **11** 101-102
Pevsner, Antoine **12** 263-264
Sheeler, Charles **14** 170-171
Weber, Max **16** 160
influenced by
Gauguin, Paul **6** 236-238
originators
Braque, Georges **2** 504-505
Derain, André **4** 503
Matisse, Henri **10** 336-337
Miró, Joan **11** 53-54
van Dongen, Kees **15** 421-422
Vlaminck, Maurice **16** 6

Faux-monnayeurs, Les (novel)
Gide, André **6** 308-309

Favola di Orfeo, La (play)
Poliziano, Angelo **12** 373-374

Favola d'Orfeo, La (opera)
see Orfeo (opera)

Favre, Pierre (1506-1546), Savoyard cofounder of Jesuits
Canisius, Peter **3** 258

Favrile (glass)
Tiffany, Louis Comfort **15** 220-221

FAWCETT, MILLICENT GARRETT (1847-1929), British feminist **5** 398-400

Fawkes, Guy (1570-1606), English conspirator
James I **8** 204-206

Fay, Frank (1897-1961), Irish actor
Colum, Padraic **4** 174-175

FAYE, SAFI (born 1943), Senegalese filmmaker and ethnologist **5** 400-401

Fayyum (province; Egypt)
Ptolemy II **12** 472-473

FBI
see Federal Bureau of Investigation

Fear (pamphlet)
Millay, Edna St. Vincent **11** 24-25

Fear (play)
Afinogenov, Aleksandr Nikolaevich **1** 72-73

Fear and Trembling (book)
Kierkegaard, Søren Aabye **8** 547-549

Fearful Symmetry (book)
Frye, Northrop **6** 137-139

Fears in Solitude (poem)
Coleridge, Samuel Taylor **4** 154-156

Feast at Solhaug, The (play)
Ibsen, Henrik **8** 98-100

Feast during the Plague, The (play)
Pushkin, Aleksandr Sergeevich **12** 489-491

Feast in the House of Levi (painting)
Veronese, Paolo **15** 469-470

Feast in the House of Simon (painting)
Veronese, Paolo **15** 469-470

Feast of Herod (painting)
Giotto **6** 342-345
Lippi, Filippo **9** 439

Feast of Herod (sculpture)
Donatello **5** 55-56

Feast of Saint Gregory the Great (painting)
Veronese, Paolo **15** 469-470

Feast of Swans (English history)
Robert I **13** 192-194

Feast of the Gods (painting)
Bellini, Giovanni **2** 137-138

Feast of the Rose Garlands (painting)
Dürer, Albrecht **5** 159-161

Feast of Venus (painting)
Rubens, Peter Paul **13** 339-342

Feather of the Dawn, The (poems)
Naidu, Sarojini **11** 294-295

Feather Woman of the Jungle, The (book)
Tutuola, Amos **15** 361-362

Febrerista revolts (1936; 1937)
Morínigo, Higinio **11** 174-175

February Patent (1861; Austria)
Francis Joseph **6** 45-46

February Revolution
see Revolution of 1848 (France); Russian Revolution (1917)

Febvre, Lucien Victor Paul (1878-1956), French historian
Bloch, Marc **2** 332-333

FECHNER, GUSTAV THEODOR (1801-1887), German experimental psychologist **5** 401-402
Ebbinghaus, Hermann **5** 192-193

Federal Arts Project (United States)
Bearden, Romare Howard **2** 86-88
Davis, Stuart **4** 424-425
Evergood, Philip **5** 345
Gorky, Arshile **6** 458
Lawrence, Jacob **9** 250-251
Pollock, Jackson **12** 379-380
Rothko, Mark **13** 320-321
Shahn, Ben **14** 139-140

Federal Australasian Council (established 1883)
Griffith, Samuel Walker **6** 545-546

Federal Bill of Rights
see Bill of Rights (United States)

Federal Bureau of Investigation (United States)
Freeh, Louis J. **6** 90-91
Hoover, John Edgar **7** 485-487

Federal Center (Chicago)
Mies van der Rohe, Ludwig **11** 10-12

Federal Communications Commission (United States)
Hooks, Benjamin Lawson **7** 481-483

Federal Constitution (United States)
see Constitution of the United States

Federal Convention (1787)
see Constitutional Convention (1787; United States)

Federal Farm Loan Board (United States)
McAdoo, William Gibbs **10** 385-386

Federal Hall (New York City)
L'Enfant, Pierre Charles **9** 322-323

Federal Home Loan Bank Act (1932)
Hoover, Herbert Clark **7** 483-485

Federal Housing Administration (United States)
Johnson, Lyndon Baines **8** 308-312

Federal Institute of Technology (FIT; Zurich)
Einstein, Albert **5** 228-231
Jung, Carl Gustav **8** 388-389
Pauli, Wolfgang Ernst **12** 149

Federal Judicial Center (United States)
Warren, Earl **16** 117-120

Federal Labor Code (Mexico)
Calles, Plutarco Elías **3** 234-235

Federal party (Brazil)
Vargas, Getulio Dornelles **15** 433-434

Federal party (Puerto Rico)
Muñoz Rivera, Luís **11** 250

Federal Republic of Germany
see Germany, West

Federal Reserve Act (United States; 1913)
Aldrich, Nelson Wilmarth **1** 123-124
Bryan, William Jennings **3** 80-82
Hitchcock, Gilbert Monell **7** 416-417
Polk, James Knox **12** 374-376
Warburg, Paul Moritz **16** 111-112
Wilson, Thomas Woodrow **16** 330-332

Federal Reserve banks (United States)
Biddle, Nicholas **2** 264-265

Federal Reserve Board (United States)
Burns, Arthur **3** 151-153
Greenspan, Alan **6** 526-528
Hansen, Alvin **7** 131-132
Hoover, Herbert Clark **7** 483-485
Martin, William McChesney Jr. **10** 293-295
McAdoo, William Gibbs **10** 385-386
Volcker, Paul **16** 11-12
Warburg, Paul Moritz **16** 111-112

Federal Reserve System (United States)
Hoover, Herbert Clark **7** 483-485
Morgan, John Pierpont **11** 163-165
Warburg, Paul Moritz **16** 111-112

Federal Steel Co.
Gary, Elbert Henry **6** 229-230

Federal Street Church (Boston, Massachusetts)
Bulfinch, Charles **3** 116-117
Channing, William Ellery **3** 435-436

Federal style (architecture)
Benjamin, Asher **2** 162-163

Federal Theatre Project (United States)
Flanagan, Hallie **5** 478-479
Welles, Orson **16** 190-191

Federal Trade Commission Act (1913)
Wilson, Thomas Woodrow **16** 330-332

Federal War (Venezuela)
Páez, José Antonio **12** 58

Federalism (government)
advocates
Artigas, José Gervasio **1** 323
Awolowo, Obafemi **1** 389-390
Epaminondas **5** 291-292
Palacký, František **12** 69-70
Proudhon, Pierre Joseph **12** 461-463
Urquiza, Justo José **15** 396-397
opponents
Nariño, Antonio **11** 314-315
see also Federalist party (United States)

Federalist party (United States)
foreign policy
Jay, John **8** 230-232
Morris, Gouverneur **11** 182-183
Pickering, Timothy **12** 298-299
former supporters
Buchanan, James **3** 89-90
Dickinson, John **4** 543-544
Madison, James **10** 121-123
Pinckney, Charles **12** 309-310
Shaw, Lemuel **14** 164-165
Taney, Roger Brooke **15** 98-99
Webster, Daniel **16** 162-164
in Supreme Court
Chase, Samuel **3** 475-476
Jay, John **8** 230-232

Marshall, John **10** 279-281
opponents
Adams, Samuel **1** 55-56
Coxe, Tench **4** 285-286
Freneau, Philip Morin **6** 99-100
Gallatin, Albert **6** 183-184
Henry, Patrick **7** 309-311
see also Antifederalists; Democratic-Republican party (United States)
presidential nominees
Adams, John **1** 48-51
Clinton, DeWitt **4** 112-113
Jay, John **8** 230-232
King, Rufus **9** 22-23
Pinckney, Charles Cotesworth **12** 310
Washington, George **16** 126-129
supporters
Ames, Fisher **1** 199-200
Hamilton, Alexander **7** 95-98
Martin, Luther **10** 289-290
Otis, Harrison Gray **12** 25
Shippen, Edward **14** 197-198
Webster, Noah **16** 164-166

Federalist, The (essays)
Ford, Paul Leicester **6** 9-10
Hamilton, Alexander **7** 95-98
Jay, John **8** 230-232
Madison, James **10** 121-123
Washington, George **16** 126-129

Federalist War (Venezuela; 1859)
Blanco, Antonio Guzmán **2** 320-321

Federazione Universitaria Cattolica Italiana
Paul VI **12** 146-148

Federmann, Nikolaus (circa 1501-1543), German explorer
Benalcázar, Sebastián de **2** 145-146
Quesada, Gonzalo Jiménez de **12** 509-510

Fedora (opera; Giordano)
Caruso, Enrico **3** 345

Fedorovna (ruled 1796-1801), Russian empress
Paul I **12** 143-144

FEE, JOHN GREGG (1816-1901), American abolitionist and clergyman **5** 402-403

Feedback (information system)
Armstrong, Edwin Howard **1** 302-303
Babbage, Charles **1** 407-408
De Forest, Lee **4** 459-460
Wiener, Norbert **16** 262-263

Feen, Die (opera)
Wagner, Richard **16** 40-43

Fei Kuo-yü (book)
Liu Tsung-Yüan **9** 455-456

FEIFFER, JULES RALPH (born 1929), American satirical cartoonist and playwright and novelist **5** 403-404

FEIGENBAUM, MITCHELL JAY (born 1944), American physicist **5** 404-405

Feigl, Herbert (born 1902), German philosopher
Schlick, Friedrich Albert Moritz **14** 16-17

FEIJÓ, DIOGO ANTÔNIO (1784-1843), Brazilian priest and statesman **5** 405-406

FEININGER, LYONEL (1871-1956), American painter **5** 406-407
Kandinsky, Wassily **8** 420-422

FEINSTEIN, DIANNE (Goldman; born 1933), politician, public official, and San Francisco's first female mayor **5** 407-408

Feisi
see Faizi

Fei-tsao (story)
Lu Hsün **10** 35-37

Félibrige de Paris (French literary group)
Maurras, Charles Marie Photius **10** 350-351

Felicific calculus (philosophy)
Bentham, Jeremy **2** 176-178

Félicité (literary character)
Flaubert, Gustave **5** 480-482

Feliks
see Litvinov, Maxim Maximovich

Felix, Antonius (flourished 1st century), Greek procurator of Judea ca. 52-60
Paul **12** 141-143

Felix V (1383-1451), antipope 1439-49
Pius II **12** 331

Felix Holt (novel)
Eliot, George **5** 254-256

Felix namque (musical composition)
Tallis, Thomas **15** 91

Felix of Cantalice, Saint (1515-1587), Italian Capuchin laybrother
Neri, Philip **11** 340

Fellahin (Arab farmers)
Mohammed Ali **11** 81-82

Felling (poems)
Mistral, Gabriela **11** 55-56

FELLINI, FEDERICO (1920-1993), Italian film director **5** 408-409
Antonioni, Michelangelo **1** 252-253

Fellowship of Reconciliation (religious organization)
Muste, Abraham Johannes **11** 276-277
Rustin, Bayard **13** 382-383
Thomas, Norman Mattoon **15** 191-192

Felpham (Sussex, England)
Blake, William **2** 316-318

Felton, John (1595?-1628), English sailor
Buckingham, 1st Duke of **3** 93-94

FELTRE, VITTORINO DA (1378-1446), Italian humanist and teacher **5** 409-410

Female Eunuch, The (book)
Greer, Germaine **6** 528-530

Feminine Mystique, The (book)
Friedan, Betty **6** 109-111

Feminine Shrewdness (play)
Tirso de Molina **15** 237-238

Feminism
in literature
Rich, Adrienne **13** 128-130

Feminist Art Movement
Schapiro, Miriam **13** 520-521

Feminist movement
see Women's rights

Feminist theology
Morton, Nelle Katherine **11** 195-197
Ruether, Rosemary Radford **13** 353-354

Feminists
American
Brownmiller, Susan **3** 56-57
Chicago, Judy **3** 515-516
Daly, Mary **4** 380-381
Dewson, Mary Williams **4** 525
hooks, bell **7** 477-481
Schüssler Fiorenza, Elisabeth **14** 46-48
Smeal, Eleanor **14** 278-280
Starhawk **14** 403-404
Yard, Mary Alexander **16** 438-439
Canadian
McClung, Nellie Letitia **10** 396-397
English
Fawcett, Millicent Garrett **5** 398-400
Lessing, Doris **9** 355-357
Rathbone, Eleanor **13** 47-48
Weldon, Fay Birkinshaw **16** 186-188
French
de Beauvoir, Simone **4** 440-441
Friedan, Betty **6** 109-111
German
Gilman, Charlotte Anna Perkins **6** 323-325
Greer, Germaine **6** 528-530
Horner, Matina Souretis **7** 506-508
Howe, Florence Rosenfeld **7** 530-531
Schüssler Fiorenza, Elisabeth **14** 46-48
Soelle, Dorothee **14** 324-325
Irish
Devlin, Bernadette **4** 515-516
Millett, Kate **11** 31-33
Morgan, Robin **11** 168-170
South African
Lessing, Doris **9** 355-357
Talbert, Mary Morris Burnett **15** 86-88

Femme Osage Creek (Missouri)
Boone, Daniel **2** 397-398

Fen (book)
Lu Hsün **10** 35-37

Fen (philosophy)
Wang Pi **16** 104-105

FÉNELON, FRANÇOIS DE SALIGNAC DE LA MOTHE (1651-1715), French archbishop and theologian **5** 410-411
Bossuet, Jacques Bénigne **2** 431-432

Fenêtres, Les (poem)
Mallarmé, Stéphane **10** 172-173

Feng (442-490), Chinese regent 471-490
Hsiao-Wen-ti, Wei **8** 5

Feng and Shan sacrifices (Mt.T'ai; Shantung Province)
T'ai-tsung, T'ang **15** 83-84

FENG KUEI-FEN (1809-1874), Chinese scholar and official **5** 411-412

FENG YÜ-HSIANG (1882-1948), Chinese warlord **5** 412-413
Chang Tso-lin **3** 434-435
Chiang Kai-shek **3** 510-513
Wu P'ei-fu **16** 404-405
Yen Hsi-shan **16** 452-453

Feng-chien lun (book)
Liu Tsung-Yüan **9** 455-456

Fenian Ram (submarine)
Holland, John Philip **7** 453-454

Fenians (Irish political movement)
Collins, Michael **4** 167-168
Emmet, Robert **5** 281-282
Gladstone, William Ewart **6** 357-360
Holland, John Philip **7** 453-454
Pearse, Patrick Henry **12** 173-174

Fenice (literary character)
Chrestien de Troyes **4** 23-24

Fenton, Elijah (1683-1730), English poet
Pope, Alexander **12** 395-397

Feodor I (1557-1598), czar of Russia 1584-1598
Godunov, Boris Feodorovich **6** 382-383
Ivan IV **8** 157-159
Rurik **13** 364

Feodor II (1589-1605), czar of Russia 1605
Godunov, Boris Feodorovich **6** 382-383

Feodor III (1656-1682), czar of Russia 1676-1682
Alexis Mikhailovich Romanov **1** 142-143
Peter I **12** 253-256

Feodorovich, Pëtr
see Peter III

FERBER, EDNA (1887-1968), American author **5** 413
Kaufman, George S. **8** 457-458
Kern, Jerome David **8** 517-518

FERDINAND (1865-1927), king of Romania 1914-1927 **5** 413-414

Ferdinand de la Cerda (died 1275), Spanish prince
Alfonso X **1** 150-151

Ferdinand I (died 1065), king of Castile 1033-65 and of Leéon 1037-1065
Alfonso VI **1** 149

Ferdinand I (1423-1494), king of Naples 1458-1494
Alexander II **1** 132-133
Medici, Lorenzo de' **10** 450-451

FERDINAND I (1503-1564), Holy Roman emperor 1555-1564, king of Hungary and Bohemia 1526-64 and of Germany 1531-1564 **5** 414-415
Charles V **3** 457-459, 501, 502
Maximilian II **10** 357-358
Paul IV **12** 145-146
Philip II (king of Spain) **12** 271-273

Ferdinand I (1751-1825), king of the Two Sicilies 1816-1825
Charles III **3** 454-455

Ferdinand I (1793-1875), emperor of Austria 1835-1848
Francis II **6** 43-44
Francis Joseph **6** 45-46
Metternich, Klemens von **10** 533-536

Ferdinand II (died 1188), king of Leéon 1157-1188
Alfonso I **1** 148

FERDINAND II (1578-1637), Holy Roman emperor 1619-1637, king of Bohemia 1617-1637 and of Hungary 1618-1637 **5** 415
Wallenstein, Albrecht Wenzel Eusebius von **16** 80-81

FERDINAND II (1810-1859), king of the Two Sicilies 1830-1859 **5** 415-416

Ferdinand II (king of Aragon)
see Ferdinand V (king of Castile)

Ferdinand II, grand duke of Tuscany
see Medici, Ferdinand II de'

Ferdinand III (1199-1252), king of Castile 1217-1252
Alfonso X **1** 150-151
Gonzalo de Berceo **6** 431-432

FERDINAND III (1608-1657), Holy Roman emperor 1637-1657, king of Hungary 1626-1657 and of Bohemia 1627-1657 **5** 416-417
Froberger, Johann Jakob **6** 120-121

Ferdinand III (king of Naples)
see Ferdinand V (king of Castile)

Ferdinand III (king of Sicily)
see Ferdinand I (king of Two Sicilies)

Ferdinand IV (1285-1312), king of Castile and León 1295-1312
Tirso de Molina **15** 237-238

Ferdinand IV (king of Naples)
see Ferdinand I (king of Two Sicilies)

FERDINAND V (1452-1516), king of Castile 1474-1504, of Sicily 1468-1516, and of Aragon 1479-1516 **5** 417-418
alliances
Henry VII **7** 300-302
Louis XII **9** 528-529
Church relations
Borgia, Cesare **2** 412-413
Leo X **9** 332-334
colonial ventures
Balboa, Vasco Núñez de **1** 462-463
Columbus, Christopher **4** 176-179
Pedrarias **12** 179
Solís, Juan Díaz de **14** 326
Vespucci, Amerigo **15** 476-478
Inquisition
Abravanel, Isaac ben Judah **1** 31
opponents
Julius II **8** 384-386
relatives
Charles V **3** 457-459
Isabella I **8** 144-145
Manuel I **10** 219-220

Ferdinand V (king of Spain)
see Ferdinand V (king of Castile)

Ferdinand VI (1713-1759), king of Spain 1746-1759
Charles III **3** 454-455
Charles IV **3** 456-457
Philip V **12** 276-277

FERDINAND VII (1784-1833), king of Spain 1808 and 1814-1833 **5** 418-420
colonial revolts
Guerrero, Vicente **7** 28-30
Hidalgo y Costilla, Miguel **7** 375-377
Nariño, Antonio **11** 314-315
opponents
Godoy y Álvarez de Faria, Manuel de **6** 381-382
Goya y Lucientes, Francisco de Paula José de **6** 476-478
Saavedra, Angel de **13** 398
relatives
Charles IV **3** 456-457
Isabella II **8** 145-146
supporters
Azara, Félix de **1** 397-398

Ferdinand Maria (died 1654), Austrian prince
Ferdinand III **5** 416-417

Ferdinand von Hohenzollern-Sigmaringen
see Ferdinand (king of Romania)

Fergus, King (Irish folk hero)
Yeats, William Butler **16** 445-447

FERGUSON, ADAM (1723-1816), Scottish philosopher, moralist, and historian **5** 420-421
Stewart, Dugald **14** 449

Ferguson, Howard (born 1908), Northern-Irish composer
Bennett, Richard Rodney **2** 172

Ferguson, Robert (died 1714), Scottish conspirator
Monmouth and Buccleugh, Duke of **11** 108-109

Feria d'agosto (poems)
Pavese, Cesare **12** 154-155

Feria de los discretos, La (novel)
Baroja y Nessi, Pío **2** 15-16

FERMAT, PIERRE DE (1601-1665), French mathematician **5** 421-422
Euler, Leonard **5** 331-332

Lagrange, Joseph Louis **9** 164-166
Pascal, Blaise **12** 122-124

Fermentation (chemistry)
Cavendish, Henry **3** 383-384
Helmholtz, Hermann Ludwig Ferdinand von **7** 268-269
Helmont, Jan Baptista van **7** 269-271
Liebig, Justus von **9** 403-404
Pasteur, Louis **12** 125-127
Schwann, Theodor **14** 51-52

FERMI, ENRICO (1901-1954), Italian-American physicist **5** 422-424
associates
Bethe, Hans Albrecht **2** 238-239
Compton, Arthur Holly **4** 186-188
Hahn, Otto **7** 64-65
Lawrence, Ernest Orlando **9** 248-250
Pauli, Wolfgang Ernst **12** 149
Szilard, Leo **15** 64-66
Tomonaga, Sin-itiro **15** 265-266
influence of
Dirac, Paul Adrien Maurice **5** 23-24
Yang, Chen Ning **16** 437-438

Fermi-Dirac statistics (physics)
Dirac, Paul Adrien Maurice **5** 23-24
Fermi, Enrico **5** 422-424

Fermoselle
see Encina, Juan del

Fern Hill (poem)
Thomas, Dylan Marlais **15** 188-190

Fernandes, John (flourished 15th century), Portuguese navigator
Corte Reál, Gaspar and Miguel **4** 254-255

Fernández, José Manuel Balmaceda
see Balmaceda Fernández, José Manuel

Fernández, Manuel Felix
see Guadalupe, Victoria

Fernández de Encisco, Martin (1470-1528), Spanish colonizer
Balboa, Vasco Núñez de **1** 462-463

FERNÁNDEZ DE LIZARDI, JOSÉ JOAQUIN (1776-1827), Mexican journalist and novelist **5** 424-425

Fernando
see Ferdinand

Fernando Po (island; West Africa)
Burton, Richard **3** 163-164

FERNEL, JEAN FRANÇOIS (circa 1497-1558), French physician **5** 425-426

Ferrante
see Ferdinand

Ferrara (city; Italy)
Borgia, Lucrezia Duchess of Ferrara **2** 413-416
Frescobaldi, Girolamo **6** 101-102
Tura, Cosimo **15** 343-344

Ferrara-Florence, Council of (1437-1440)
Constantine XI **4** 211-212

FERRARO, GERALDINE (born 1935), first woman candidate for the vice presidency of a major U.S. political party **5** 426-428

FERRER, GABRIEL MIRÓ (1879-1930), Spanish author **5** 428
Ruíz, José Martínez **13** 358

FERRER, JOSÉ FIGUÉRES (born 1906), Costa Rican politician **5** 428-429

FERRERO, GUGLIELMO (1871-1942), Italian journalist and historian **5** 429-430

Ferret (schooner)
Farragut, David Glasgow **5** 388-389

Ferri, Enrico (1856-1929), Italian criminologist
Gaitán, Jorge Eliécer **6** 172-173
Lombroso, Cesare **9** 493

Ferrier, Sir David (1843-1928), Scottish anatomist
Lashley, Karl Spencer **9** 214-215

Ferromagnetism (physics)
Compton, Arthur Holly **4** 186-188

FERRY, JULES FRANÇOIS CAMILLE (1832-1893), French statesman **5** 430
Brazza, Pierre Paul François Camille Savorgnan de **2** 509-510
Clemenceau, Georges **4** 99-101
Simon, Jules François **14** 237-238

Fertilization (biology)
Spallanzani, Lazzaro **14** 360-361

Fertilizers (agriculture)
Carver, George Washington **3** 346-347
Crookes, William **4** 323-324
Liebig, Justus von **9** 403-404

Fervor of Buenos Aires (poems)
Borges, Jorge Luis **2** 411-412

Fest auf Haderslevhuus, Ein (novella)
Storm, Theodor **14** 479-480

Feste Burg, Ein (hymn)
Luther, Martin **10** 48-51

Festin de l'araignée, Le (ballet)
Roussel, Albert **13** 328-329

Festival March (musical composition)
Strauss, Richard **14** 500-501

Festival of Two Worlds (Spoleto, Italy)
Menotti, Gian Carlo **10** 509-510

Festivities (essays)
Camus, Albert **3** 255-257

Festus, Sextus Pompeius (flourished 2nd century A.D.), Roman grammarian
Plautus **12** 348-350

Fet, A.A. (1820-1892), Russian poet
Tolstoy, Leo **15** 262-265

Fête at Saint-Cloud (painting)
Fragonard, Jean Honoré **6** 38-39

Fête de l'Être Supreme, La (poem)
Chénier, André Marie **3** 500-501

Fêtes galantes (poems)
Verlaine, Paul Marie **15** 465-466

Fetishism (psychology)
Machado de Assis, Joaquim Maria **10** 91-92

Fetterman massacre (United States; 1866)
Bozeman, John M. **2** 471-472
Red Cloud **13** 70-71

Fetterman, W.J. (circa 1833-1866), American army captain
Red Cloud **13** 70-71

Feu de joie (poems)
Aragon, Louis **1** 271-272

FEUCHTWANGER, LION (1884-1958), post-World War I German literary figure **5** 430-432
Mann, Thomas **10** 204-207

Feudalism (social system)
China
Han Kao-tsu **7** 125-126
Li Ssu **9** 442-443
Quin Shi Huang-Di **12** 515-518
England
Edward I **5** 208-210
John of Salisbury **8** 284-285
Ethiopia
Johannes IV **8** 272-273
France
Lefebvre, Georges **9** 301-302
Germany
Frederick I **6** 78-79
Henry V **7** 295-296
Greece
Philip II **12** 269-271
Inca Empire
Pizarro, Francisco **12** 340-341
Japan
Ieyasu, Tokugawa **8** 103-106
Okubo, Toshimichi **11** 489-490
Yoritomo, Minamoto **16** 463-464
Ottoman Empire
Mahmud II **10** 145-147
Prussia
Frederick William I **6** 86-87
see also Serf

Feuer aus den Kesseln (play)
Toller, Ernst **15** 261

FEUERBACH, LUDWIG ANDREAS (1804-1872), German philosopher **5** 432
Eliot, George **5** 254-256
Engels, Friedrich **5** 286-288
Keller, Gottfried **8** 478-479
Marx, Karl **10** 304-308

Feuersnot (opera)
Strauss, Richard **14** 500-501

Feuilles d'automne, Les (poems)
Hugo, Victor Marie **8** 22-25

Feuilletonists (French politics)
Lessing, Gotthold Ephraim **9** 357-359

Févret de Saint-Mémin
see Saint-Mémin, Charles Balthazar Julien Févret de

Few Figs from Thistles, A (poems)
Millay, Edna St. Vincent **11** 24-25

FEYNMAN, RICHARD PHILLIPS (1918-1988), American physicist **5** 432-434
Tomonaga, Sin-itiro **15** 265-266

Fez (city; Morocco)
Caillié, Auguste René **3** 214-215

Fez Declaration (Middle East, 1981)
Fahd ibn Abdul Aziz Al-Saud **5** 364-366

Fezzan (province; Libya)
Idris I **8** 102

Fiamma, La (opera)
Respighi, Ottorino **13** 103-104

Fiançailles, Les (play)
Maeterlinck, Maurice **10** 125-126

Fiancée, The (story)
Chekhov, Anton Pavlovich **3** 494-497

Fianna Fail (Irish political party)
De Valera, Eamon **4** 514-515

Fianna Fail Party (Ireland)
Reynolds, Albert **13** 113-115

Fianza satisfecha, La (play; Lope de Vega)
Osborne, John **12** 16-17

FIAT (Fabrica Italiana Automobili Torino)
Agnelli, Giovanni **1** 82-83

Fiat nox (poem)
Leconte de Lisle, Charles Marie René **9** 273-274

Fibel, Die (book)
George, Stefan **6** 277-278

Fibers, synthetic (textiles)
Carothers, Wallace Hume **3** 317-318

FIBONACCI, LEONARDO (circa 1180-circa 1250), Italian mathematician **5** 434-435

Ficciones (stories)
Borges, Jorge Luis **2** 411-412

FICHTE, JOHANN GOTTLIEB (1762-1814), German philosopher **5** 435-436
compared to
Krochmal, Nachman Kohen **9** 104-105
influence of
Bakunin, Mikhail Aleksandrovich **1** 458-460
Coleridge, Samuel Taylor **4** 154-156
Herbart, Johann Friedrich **7** 321-322
Hölderlin, Johann Christian Friedrich **7** 451-452
Novalis **11** 435
Schelling, Friedrich Wilhelm Joseph von **13** 526-527
Schlegel, Friedrich von **14** 10-11
Schleiermacher, Friedrich Ernst Daniel **14** 11-12
Schopenhauer, Arthur **14** 29-31
influenced by
Kant, Immanuel **8** 430-432
opponent
Fries, Jakob Friedrich **6** 116-117
study of
Hegel, Georg Wilhelm Friedrich **7** 254-256

FICINO, MARSILIO (1433-1499), Italian philosopher and humanist **5** 436-437
Bembo, Pietro **2** 144-145
Medici, Cosimo de' **10** 449-450
Medici, Lorenzo de' **10** 450-451
Pulci, Luigi **12** 481

Fiddler on the Roof (musical)
Aleichem, Sholom **1** 124-125

Fiddler on the Roof (painting)
Chagall, Marc **3** 406-407

Fiddler's House, The (play)
Colum, Padraic **4** 174-175

Fidelio (opera; Beethoven)
Beethoven, Ludwig van **2** 114-117
Cherubini, Luigi Carlo Zanobi Salvatore Maria **3** 505-506

FIEDLER, ARTHUR (1894-1979), American conductor of the Boston Pops **5** 437-438

FIELD, CYRUS WEST (1819-1892), American merchant **5** 438-439
Cooper, Peter **4** 223-224
Cornell, Ezra **4** 236-237
Field, David Dudley **5** 439-440
Field, Stephen Johnson **5** 441-442
Grady, Henry Woodfin **6** 482-483

FIELD, DAVID DUDLEY (1805-1894), American jurist **5** 439-440
Field, Cyrus West **5** 438-439
Field, Stephen Johnson **5** 441-442
Welles, Gideon **16** 188-190

Field emission (physics)
Millikan, Robert Andrews **11** 33-35

Field, John (1782-1837), Irish composer
Chopin, Frédéric François **4** 16-18
Glinka, Mikhail Ivanovich **6** 369-370

FIELD, MARSHALL (1834-1906), American merchant **5** 440-441
Dreiser, Herman Theodore **5** 98-100

Field Museum of Natural History
Field, Marshall **5** 440-441

Field, Nathan (1587-1633), English actor and playwright
Fletcher, John **5** 487

Field of Cloth of Gold (Flanders)
Henry VIII **7** 302-305
Wolsey, Thomas **16** 364-366

FIELD, STEPHEN JOHNSON (1816-1899), American jurist **5** 441-442
Field, Cyrus West **5** 438-439
Field, David Dudley **5** 439-440
Harlan, John Marshall **7** 156-157
White, Edward Douglass **16** 230-231

Field theory (physics)
Faraday, Michael **5** 380
Lewin, Kurt **9** 375-376

Fielding (literary character)
Forster, Edward Morgan **6** 14-16

Fielding, Copley (1787-1855), English painter
Bonington, Richard Parkes **2** 394-395

FIELDING, HENRY (1707-1754), English novelist **5** 442-444
influence of
Brackenridge, Hugh Henry **2** 472-473
Dickens, Charles John Huffam **4** 538-541
Hogarth, William **7** 446-447
influenced by
Cervantes, Miguel de Saavedra **3** 395-398
satires
Braddock, Edward **2** 474-475
Richardson, Samuel **13** 141-142
Smollett, Tobias George **14** 305-307
Sterne, Laurence **14** 435-437

Fielding, Sir John (1722-1780), English justice of the peace
Fielding, Henry **5** 442-444

Fields, The (novel)
Richter, Conrad Michael **13** 148-149

FIELDS, W. C. (stage name of William Claude Dukenfield; 1879-1946), American comedian **5** 444
Ziegfeld, Florenz **16** 516-517

Fiend's Delight (book)
Bierce, Ambrose Gwinett **2** 269-270

Fierabras (opera)
Schubert, Franz Peter **14** 35-37

Fieschi, Ottoboni
see Adrian V

Fieschi, Sinibaldo de'
see Innocent IV

Fieser, L.F. (1899-1977), American chemist
Dam, Carl Peter Henrik **4** 382-383

Fiesko (literary character)
Schiller, Johann Christoph Friedrich von **14** 4-7

Fiesole, cloisters of (Italy)
Medici, Cosimo de' **10** 449-450

Fiesole, Mino da (circa 1431-1481), Italian sculptor
Verrocchio, Andrea del **15** 471-472

15th Amendment
see Constitution of the United States—Amendments

5th Amendment
see Constitution of the United States—Amendments

Fifth Column, The (play)
Hemingway, Ernest Miller **7** 274-277

Fifth Crusade
see Crusades—Fifth

Fifth Monarch Men (English millennialists)
Sabbatai Zevi **13** 400-401

Fifth Seal of the Apocalypse (painting)
Greco **6** 511-514

Figaro (literary character)
Beaumarchais, Pierre August Caron de **2** 93-94

Fighting Angel (biography)
Buck, Pearl Sydenstricker **3** 91-93

Fighting Lions (sculpture)
Rimmer, William **13** 174

Fighting Téméraire (painting)
Turner, Joseph Mallord William **15** 352-354

Figlia di Jorio, La (play)
D'Annunzio, Gabriele **4** 388

FIGUEIREDO, JOÃO BATISTA DE OLIVEIRA (born 1918), Brazilian army general and president (1979-1985) **5** 445-446

Figuéres Ferrer, José
see Ferrer, José Figuéres

Figura II (sculpture)
Luz, Arturo Rogerio **10** 56-57

Figuras de la pasión del señor (biography)
Ferrer, Gabriel Miró **5** 428

Figurative manner (art)
Balthus **1** 476-477
Guston, Philip **7** 47-48
Mondrian, Piet **11** 101-102
Nolan, Sidney Robert **11** 418
Shahn, Ben **14** 139-140

Figure (sculpture)
Lipchitz, Jacques **9** 432-433

Figure of Dignity (sculpture)
Flannagan, John Bernard **5** 480

Figured bass
see Basso continuo

Figures doubles prismes (musical composition)
Boulez, Pierre **2** 444-445

Figures of Earth (book)
Cabell, James Branch **3** 195-196

Fihri, Yusuf al- (ruled 746-756), Abbasid governor Spain
Abd al-Rahman I **1** 13-14

Fiji Islands (South Western Pacific Ocean)
Tasman, Abel Janszoon **15** 113-114

Filarete, Antonio (1400-1470), Italian architect and sculptor
Fouquet, Jean **6** 31

Filelfo, Francesco (1398-1481), Italian humanist
Sforza, Lodovico **14** 127-128

Files on Parade (stories)
O'Hara, John **11** 485

Fili mi, Absalon (musical composition)
Schütz, Heinrich **14** 48-49

Filibuster (Southern politics)
Reed, Thomas Brackett **13** 77

Filibusterismo, El (book)
Rizal, José **13** 187-189

Filioque (Roman Catholic theology)
Charonton, Enguerrand **3** 471

Filippo (play)
Alfieri, Vittoria **1** 145-146

Fille du régiment, La (opera)
Donizetti, Gaetano **5** 59-60

Fille Élissa, La (novel)
Goncourt, Edmond de and Jules de **6** 426-427

Filles du feu, Les (book)
Nerval, Gérard de **11** 345-346

Fillmore, Lavius (flourished early 19th century), American architect
Benjamin, Asher **2** 162-163

FILLMORE, MILLARD (1800-1874), American statesman, president 1850-1853 **5** 447-448
Curtis, Benjamin Robbins **4** 349
Everett, Edward **5** 344
Kennedy, John Pendleton **8** 506-507
Webster, Daniel **16** 162-164

FILMER, SIR ROBERT (died 1653), English political theorist **5** 448

Film directors, stars, and writers
see Actors and entertainers; motion pictures

Filocolo (book)
Boccaccio, Giovanni **2** 351-353

Filostrato (poem)
Boccaccio, Giovanni **2** 351-353

Fin de Chéri, La (novel)
Colette, Sidonie Gabrielle **4** 158-159

Fin de Satan, La (poem)
Hugo, Victor Marie **8** 22-25

Final de Norma, El (novel)
Alarcón, Pedro Antonio de **1** 100-101

Final Harvest (poems)
Dickinson, Emily **4** 541-543

Final Problem, The (story)
Doyle, Arthur Conan **5** 91-92

Financial Expert, The (novel)
Narayan, R. K. **11** 313-314

Financier, The (novel)
Dreiser, Herman Theodore **5** 98-100

Financiers
see Business and industrial leaders—financiers

Finck, Hermann (1527-1558), German music theorist
Gombert, Nicolas **6** 416-417

Fin-de-siècle literature
Chekhov, Anton Pavlovich **3** 494-497
D'Annunzio, Gabriele **4** 388
George, Stefan **6** 277-278
Huysmans, Joris Karl **8** 81-82
Loti, Pierre **9** 519-520

Fin-de-siècle movement (art)
Beardsley, Aubrey Vincent **2** 88-89

Finding of the Body of Saint Florian (painting)
Altdorfer, Albrecht **1** 179-180

Finding of the Body of Saint Mark (painting)
Tintoretto **15** 232-234

Fine Clothes to the Jew (book)
Hughes, Langston **8** 18-19

Fine Gael Party (political party; Northern Ireland)
Bruton, John Gerard **3** 76-77
Cosgrave, Liam **4** 258-260
Fitzgerald, Garret **5** 472-474

Fine Work with Pitch and Copper (poem)
Williams, William Carlos **16** 308-309

Finer Grain, The (stories)
James, Henry **8** 211-212

Fingal's Cave (overture)
Mendelssohn, Moses **10** 488-489

Fingerprints (criminology)
Bertillon, Alphonse **2** 230-231
Galton, Francis **6** 193-194

Finian of Clonard, Saint (circa 470-552), Irish monk and scholar
Columba **4** 175-176

Finisterre (poems)
Montale, Eugenio **11** 117-118

Finisterre, Cape (Spain)
Rodney, George Brydges **13** 239-240

Finite differences (mathematics)
Babbage, Charles **1** 407-408
Taylor, Brook **15** 121-122

FINKELSTEIN, RABBI LOUIS (born 1895), American Jewish scholar and head of Conservative Judaism **5** 448-450

Finland, Republic of (nation; Northern Europe)
Aalto, Hugo Alvar Henrik **1** 1-2
Mannerheim, Carl Gustav Emil Von **10** 207-208
Nicholas II **11** 378-380
see also Finnish architecture; Finnish music

Finlandia (musical composition)
Sibelius, Jean Julius Christian **14** 211-212

FINLAY, CARLOS JUAN (1833-1915), Cuban biologist and physician **5** 450
Reed, Walter **13** 78

Finley, John H., Jr. (1863-1940), American educator and editor
Pindar **12** 312-313

Finnegans Wake (novel; Joyce)
Beckett, Samuel **2** 102-104
Joyce, James **8** 365-367-73
Stephens, James **14** 430-431
Wilder, Thornton Niven **16** 276-277

FINNEY, CHARLES GRANDISON (1792-1875), American theologian and educator **5** 450-451
Weld, Theodore Dwight **16** 186

Finnish architecture
Aalto, Hugo Alvar Henrik **1** 1-2
Saarinen, Eliel and Eero **13** 396-398

Finnish music
Sibelius, Jean Julius Christian **14** 211-212

Finta giardiniera, La (opera)
Mozart, Wolfgang Amadeus **11** 218-221

Finta semplice, La (opera)
Mozart, Wolfgang Amadeus **11** 218-221

Fiore, Il (sonnets)
Dante Alighieri **4** 389-391

Fiorelli, Tiberio
see Scaramouche

Fiorentino, P.A. (1806-1864), Italian writer and critic
Dumas, Alexandre **5** 136-138

FIRDAUSI (934-1020), Persian poet **5** 451-452
Jami **8** 218-219
Mahmud of Ghazni **10** 147

Fire (philosophy)
Heraclitus **7** 320
Pythagoras **12** 498-499

Fire alarm (electrical system)
Farmer, Moses Gerrish **5** 385

Fire and Ice (poem)
Frost, Robert Lee **6** 130-133

Fire in the Lake (book)
FitzGerald, Frances **5** 469-470

Fire Next Time, The (book)
Baldwin, James Arthur **1** 465-466

Fire of Egliswyl, The (prose tale)
Wedekind, Frank **16** 166-167

Firebell in the Night (book)
Handlin, Oscar **7** 121-122

Firebird, The (ballet; Stravinsky)
Chagall, Marc **3** 406-407
Stravinsky, Igor Fedorovich **14** 502-506

FIRESTONE, HARVEY SAMUEL (1868-1938), American industrialist **5** 452-453
Carver, George Washington **3** 346-347
du Pont, Pierre Samuel **5** 154-155
Duke, James Buchanan **5** 133-134
Ford, Henry **6** 5-6
Garvey, Marcus Mosiah **6** 228-229

Firestone Co. (tires; industry)
Edison, Thomas Alva **5** 206-208
Firestone, Harvey Samuel **5** 452-453

Fireworks (musical composition)
Stravinsky, Igor Fedorovich **14** 502-506

Firing Line (television program)
Buckley, William F. Jr. **3** 96-97

Firle Place (Sussex)
Chippendale, Thomas **4** 1-2

Firm, The (book)
Grisham, John **7** 6-8

FIRST, RUTH (1925-1982), South African socialist, anti-apartheid activist, and scholar **5** 453-454

1st Amendment
see Constitution of the United States—Amendments

First Battle, The (book)
Bryan, William Jennings **3** 80-82

First Church (Boston)
Benjamin, Asher **2** 162-163
Chauncy, Charles **3** 485-486

First Church of Christ, Scientist (Boston)
Eddy, Mary Baker **5** 202

First Circle, The (novel)
Solzhenitsyn, Alexander Isayevich **14** 330-332

First Impressions
see Pride and Prejudice(novel)

First International
see International, First

First Ladies
Clinton, Hillary Rodham **4** 115-117
Eisenhower, Mamie Doud **5** 236-237
Gorbachev, Raisa Maximovna Titorenko **6** 444-446
Madison, Dolly **10** 119-121
Onassis, Jacqueline Lee Bouvier Kennedy **11** 511-513

First Lady (play)
Kaufman, George S. **8** 457-458

First Love (story)
Turgenev, Ivan Sergeyevich **15** 345-348

First Man, The (play)
O'Neill, Eugene **11** 514-516

First Men in the Moon, The (book)
Wells, Herbert George **16** 195-196

First Rapprochement (England-United States)
King, Rufus **9** 22-23

First Triumvirate
see Roman Republic

First Wife... (stories)
Buck, Pearl Sydenstricker **3** 91-93

Firth, Charles (1857-1936), English historian
Gardiner, Samuel Rawson **6** 211

Firth, Pond and Company (music publishing)
Foster, Stephen Collins **6** 25-27

FISCHER, BOBBY (born 1943), American chess player **5** 454-456

FISCHER, EMIL (1852-1919), German organic chemist **5** 456-457
Baeyer, Johann Friedrich Adolf von **1** 432
Diels, Otto Paul Hermann **5** 5-6
Fischer, Hans **5** 457-459
Hahn, Otto **7** 64-65
Pregl, Fritz **12** 436-437
Sanger, Frederick **13** 466-467

FISCHER, HANS (1881-1945), German organic chemist **5** 457-459

Fischer, Otto Philip (1852-1932), German chemist
Baeyer, Johann Friedrich Adolf von **1** 432

FISCHER VON ERLACH, JOHANN BERNHARD (1656-1723), Austrian architect **5** 459-461
Hildebrandt, Johann Lucas von **7** 380-381
Neumann, Balthasar **11** 354-355
Prandtauer, Jakob **12** 432
Rottmayr, Johann Michael **13** 321

FISCHER VON ERLACH, JOSEPH EMMANUEL (1693-1742), Austrian architect Fischer von Erlach, J.B. **5** 459-461

Fischerin, Die (song)
Goethe, Johann Wolfgang von **6** 388-391

Fish (sculpture cycle)
Brancusi, Constantin **2** 494-496

Fish and Wildlife Service (United States)
Carson, Rachel Louise **3** 337-338

FISH, HAMILTON (1808-1893), American statesman **5** 461-462
Grant, Ulysses Simpson **6** 492-494
Sumner, Charles **15** 30-31

Fish, Stuyvesant (1851-1923), American railroad executive
Harriman, Edward Henry **7** 164-165

Fish, The (poem)
Bishop, Elizabeth **2** 290-292
Moore, Marianne **11** 148-149

FISHER, ANDREW (1862-1928), Australian statesman and labor leader **5** 462
Hughes, William Morris **8** 21-22

Fisher, Geoffrey Francis (Baron Fisher of Lambeth; born 1887-1972), English Archibishop of Canterbury
John, XXIII **8** 277-280

Fisher, Herbert Albert Laurens (1865-1940), English historian
Laski, Harold J. **9** 215-216

FISHER, IRVING (1867-1947), American economist **5** 462-463

Fisher, John (1459-1535), English Catholic bishop
Henry VIII **7** 302-305

Fisher of Kilverstone, 1st Baron (John Arbuthnot; 1841-1920), British admiral of the fleet
Edward VIII **5** 215-217

FISHER, SIR RONALD AYLMER (1890-1962), English statistician **5** 463-464
Mendel, Johann Gregor **10** 483-486

Fisheries, U.S. Bureau of
Carson, Rachel Louise **3** 337-338

Fisherman at Sea (painting)
Turner, Joseph Mallord William **15** 352-354

Fisherman's Songs ... (poems)
Yun Sondo **16** 483

Fishing Boats ... (painting)
Van Gogh, Vincent **15** 427-429

FISK, JAMES (1834-1872), American financial speculator **5** 464-465
Drew, Daniel **5** 101-102
Field, David Dudley **5** 439-440
Gould, Jay **6** 470-472
Vanderbilt, Cornelius **15** 415-416

Fisk University (Nashville, Tennessee)
Frazier, Edward Franklin **6** 77
Johnson, Charles Spurgeon **8** 296-297
Radin, Paul **12** 538-539

Fiske, Helen Marie
see Jackson, Helen Hunt

FISKE, JOHN (1842-1901), American philosopher and historian **5** 465-466

FISKE, MINNIE MADDERN (Mary Augusta Davey; 1865-1932), American "realistic" actress who portrayed Ibsen heroines **5** 466-467

Fission
see Nuclear fission

FIT
see Federal Institute of Technology (Zurich)

FITCH, JOHN (1743-1798), American mechanic and inventor **5** 467-468
Fulton, Robert **6** 151-152
Stevens, John **14** 439-440

Fitnah al-Kubra, Al- (book)
Husayn, Taha **8** 61-62

Fittig, Rudolf (1835-1910), German chemist
Ramsay, William **13** 21-22

Fitz-Boodle, George Savage (pseudonym)
see Thackeray, William Makepeace

FitzGerald, Edward (1809-1883), English poet
Omar Khayyam **11** 510-511

FITZGERALD, ELLA (1918-1996), American jazz singer **5** 468-469

FITZGERALD, FRANCES (born 1940), American author **5** 469-470

FITZGERALD, FRANCIS SCOTT KEY (1896-1940), American author **5** 470-472
Lardner, Ringgold Wilmer **9** 204-205
Lewis, Harry Sinclair **9** 385-387
Perkins, William Maxwell Evarts **12** 222-223
Stein, Gertrude **14** 414-415
Wilson, Edmund **16** 318-319

FITZGERALD, GARRET (born 1926), Irish prime minister (1981-1987) **5** 472-474

Fitzgerald, John Francis (1863-1950), American politician
Kennedy, John Fitzgerald **8** 502-506

Fitzgerald, Zelda Sayre (1900-1947), American author
Fitzgerald, Francis Scott Key **5** 470-472

Fitzherbert, Mrs. (Maria Anne Smythe; 1756-1837), wife of George IV of England
George IV **6** 272-273

FITZHUGH, GEORGE (1806-1881), American polemicist and sociologist **5** 474

Fitzmaurice confederacy (Irish, 1569-1572)
Elizabeth I **5** 263-266

FITZPATRICK, THOMAS (1799-1854), American trapper, guide, and Indian agent **5** 474-475
Carson, Christopher **3** 334-335

Fiume (Rieka; seaport, Yugoslavia)
Orlando, Vittorio Emmanuele **11** 529-530
Peter I **12** 256

Fiumi, I (poem)
Ungaretti, Giuseppe **15** 389-390

Fiuri de Tapo (songs)
Dallapiccola, Luigi **4** 377-378

Five Dynasties (China; ruled 907-960)
Ch'in Kuei **3** 524-525
Kwangjong **9** 140
Zhao Kuang-yin **16** 505-508

Five Element theory (philosophy)
Chung-shu, Tung **4** 48-49
Tsou Yen **15** 329-330
Wang Ch'ung **16** 98-99

500, Council of (Athens)
Cleisthenes **4** 98-99

Five Hundred, Council of (France)
Bonaparte, Joseph **2** 381-382
Carnot, Lazare Nicolas Marguerite **3** 313-314
Murat, Joachim **11** 253-254
Sieyès, Comte Emmanuel Joseph **14** 217-218

Five Nations, The (poems)
Kipling, Joseph Rudyard **9** 32-33

Five Pillars (political philosophy)
Sukarno **15** 18-20

Five Points gang (Brooklyn, New York)
Capone, Al **3** 272-273

Five Weeks in a Balloon (novel)
Verne, Jules **15** 467-469

Five Year Plan (China)
Mao Zedong **10** 225-227

Five Years' Campaign (1392-1397; Western Asia)
Tamerlane **15** 94-95

Five-Year Plans (India)
Nehru, Jawaharlal **11** 332-334

Five-Year Plans (Union of Soviet Socialist Republics)
Stalin, Joseph **14** 393-396

FIZEAU, HIPPOLYTE ARMAND LOUIS (1819-1896), French physicist **5** 475
Foucault, Jean Bernard Léon **6** 28-29

Flaccus, Lucius Valerius (died 180 B.C.), Roman statesman
Cato, Marcus Porcius the Elder **3** 375

Flaccus, Marcus Fulvius (flourished 2nd century B.C.), Roman statesman
Gracchus, Tiberius and Gaius Sempronius **6** 479-480

Flaccus, Marcus Verrius (flourished late 1st-early 2nd century A.D.), Roman scholar
Ovid **12** 34-36

Flaccus, Quintus Horatius
see Horace

Flagellation (painting)
Piero della Francesca **12** 301-302
Signorelli, Luca **14** 221-222

Flagler, Henry M. (1830-1913), American businessman
Rockefeller, John Davison **13** 226-228

FLAHERTY, ROBERT (1884-1951), American documentary filmmaker **5** 476-477

Flajoulot, Charles (1774-1840), French painter
Courbet, Jean Desiré Gustave **4** 271-273

Flambard, Ranulf (died 1128), English bishop and justiciar
Henry I **7** 286-287
William II **16** 293-294

Flame of Life, The (novel)
D'Annunzio, Gabriele **4** 388

Flamen dialis (Priest of Jove)
Caesar, Gaius Julius **3** 207-210

Flamenco (music)
Falla, Manuel de **5** 372-373

Flames (musical composition)
Chávez, Carlos **3** 486

Flaming Angel (opera)
Prokofiev, Sergei Sergeevich **12** 458-460

FLAMININUS, TITUS QUINCTIUS (circa 228-174 B.C.), Roman general and diplomat **5** 477
Halley, Edmund **7** 88-89

Flaminius, Gaius (died 217 B.C.), Roman general and statesman
Hannibal Barca **7** 128-130

FLAMSTEED, JOHN (1646-1719), English astronomer **5** 477-478
Halley, Edmund **7** 88-89

FLANAGAN, HALLIE (1890-1969), American director, playwright, and educator **5** 478-479

Flanders (province; French-Belgian)
Clemens non Papa, Jacobus **4** 101
Cornwallis, Charles **4** 241-243
Edward III **5** 211-212
Philip VI **12** 277-278
see also Flemish art; Franco-Flemish music

Flandin, P.E. (1889-1958), French statesman
Herriot, Édouard **7** 339-340

FLANNAGAN, JOHN BERNARD (1895-1942), American sculptor **5** 480

Flappers and Philosophers (stories)
Fitzgerald, Francis Scott Key **5** 470-472

Flast v.Cohen (legal case)
Warren, Earl **16** 117-120

Flathead Indians (North America)
Fitzpatrick, Thomas **5** 474-475

FLAUBERT, GUSTAVE (1821-1880), French novelist **5** 480-482
associates
Daudet, Alphonse **4** 402-403
Mérimée, Prosper **10** 517
Turgenev, Ivan Sergeyevich **15** 345-348
commentary on
Proust, Marcel **12** 465-467
illustrators
Redon, Odilon **13** 75-76
influence of
D'Annunzio, Gabriele **4** 388
Fontane, Theodor **5** 504
Güiráldez, Ricardo **7** 38-39
Kafka, Franz **8** 403-406
Maupassant, Henri René Albert Guy de **10** 347
Stein, Gertrude **14** 414-415
musical adaptations
Mussorgsky, Modest Petrovich **11** 274-276
translation
Merezhkovsky, Dmitry Sergeyevich **10** 515-516

Flavian (died 449), bishop of Constantinople
Eutyches **5** 335
Leo I **9** 329-330

Flavio (opera)
Handel, George Frederick **7** 116-119

Flavius Claudius Julianus
see Julian the Apostate

Flaxman, John (1755-1826), English sculptor
Wedgwood, Josiah **16** 168-169

Flayed Man, The (sculpture)
Houdon, Antoine **7** 516-517

Fleck, Sir Alexander (1889-1968), British industrial scientist
Soddy, Frederick **14** 321-323

Fledermaus, Die (operetta)
Strauss, Johann Jr. **14** 498-499

Fleet in Being, A (story)
Kipling, Joseph Rudyard **9** 32-33

Fleg, Edmond (1874-1963), French author and composer
Bloch, Ernest **2** 326-327

FLEISCHMANN, GISI (1894-1944), Czechoslovakian leader who rescued many Jews from the Nazi Holocaust **5** 482-483

FLEMING, SIR ALEXANDER (1881-1955), Scottish bacteriologist **5** 485-486
Florey, Howard Walter **5** 491-492
Waksman, Selman Abraham **16** 49-50

Fleming, Sir John Ambrose (1849-1945), English engineer
De Forest, Lee **4** 459-460

FLEMING, SIR SANDFORD (1827-1915), Scottish-born Canadian railway engineer **5** 485-486

Flemish art
baroque
see Baroque painting (Flemish and Dutch)
influence of
Antonello da Messina **1** 251-252
Bermejo, Bartolomé **2** 205
Chardin, Jean Baptiste Siméon **3** 442-443
Clouet, Jean and François **4** 122-123
Cranach, Lucas the Elder **4** 289-290
Morales, Luis de **11** 150
Piero della Francesca **12** 301-302
painting (15th century)
Campin, Robert **3** 255
Christus, Petrus **4** 33-34
Eyck, Hubert and Jan van **5** 352-354
Massys, Quentin **10** 325-326
van der Goes, Hugo **15** 416-417
Weyden, Rogier van der **16** 219-221
painting (17th century)
Brouwer, Adriaen **3** 29-30
Jordaens, Jacob **8** 347-349
Rubens, Peter Paul **13** 339-342
Van Dyck, Anthony **15** 423-425
see also Dutch art and architecture; Netherlandish art

Flemish music
see Franco-Flemish music

Flesh (poems)
Benn, Gottfried **2** 164

Flesh and the Devil, The (film)
Garbo, Greta **6** 205-207

Flesh and the Spirit, The (poem)
Bradstreet, Anne Dudley **2** 486-487

FLETCHER, ALICE CUNNINGHAM (1838-1923), American anthropologist **5** 486-487

Fletcher, James C. (1823-1901), American Presbyterian missionary
Heade, Martin Johnson **7** 236

FLETCHER, JOHN (1579-1625), English playwright **5** 487
Beaumont, Francis **2** 95
Dryden, John **5** 106-107
Jonson, Ben **8** 343-345
Massinger, Philip **10** 324-325
Shakespeare, William **14** 142-145

FLETCHER, JOSEPH FRANCIS (1905-1991), American philosopher who was the father of modern biomedical ethics **5** 488-489

Fletcher, Sir Walter Morley (1873-1933), English physician
Hill, Archibald Vivian **7** 385-386
Meyerhof, Otto Fritz **10** 537-539

Fletcher v. Peck (legal case)
Marshall, John **10** 279-281
Martin, Luther **10** 289-290

Fleurs boréales, Les (poems)
Fréchette, Louis-Honoré **6** 77-78

Fleurs du mal, Les (poems; Baudelaire)
Baudelaire, Charles Pierre **2** 61-63
Redon, Odilon **13** 75-76
Rouault, Georges **13** 321-322

Fleurus, battle of (1794)
Carnot, Lazare Nicolas Marguerite **3** 313-314
Saint-Just, Louis Antoine Léon de **13** 433

Fleury, André Hercule de (1653-1743), French statesman and cardinal
Louis XV **9** 533-534
Montesquieu **11** 123-125
Saint-Pierre, Abbé de **13** 434-435

FLEXNER, ABRAHAM (1866-1959), American educational reformer **5** 489-490
Einstein, Albert **5** 228-231

Fliegende Holländer, Der (opera)
Wagner, Richard **16** 40-43

Flies, The (play)
Sartre, Jean Paul **13** 491-492

Flight and Metamorphosis (poems)
Sachs, Nelly **13** 411-412

Flight from Broadway, The (essay)
Davis, Ossie **4** 421-422

Flight from the Enchanter, The (novel)
Murdoch, Iris **11** 256-257

Flight into Egypt (painting)
Carracci **3** 319-321

Flight of Florimell (painting)
Allston, Washington **1** 176-177

Flight of the Bird (sculpture)
Pevsner, Antoine **12** 263-264

Flight to Arras (book)
Saint-Exupéry, Antoine de **13** 431-432

Flinck, Govaert (1615-1660), Dutch painter
Rembrandt Harmensz van Rijn **13** 91-95

FLINDERS, MATTHEW (1774-1814), English naval captain and hydrographer **5** 490
Franklin, John **6** 64-65

Flintstones, The (animated television show)
Blanc, Mel **2** 319-320

FLN
see National Liberation Front

Floating Bear (newsletter)
Baraka, Imamu Amiri **1** 498-499

Flodden Field, battle of (1513)
Douglas, Gavin **5** 77-78
Dunbar, William (poet) **5** 142-143
Henry VIII **7** 302-305
Norfolk, 3d Duke of **11** 423

Flogera tou Vasilia, I (poems)
Palamas, Kostes **12** 70

Flood (play)
Betti, Ugo **2** 246

Flood, Henry (1732-1791), Irish politician
Grattan, Henry **6** 499

Flood, Ivry, The (painting)
Vlaminck, Maurice **16** 6

Flood of Years, The (poem)
Bryant, William Cullen **3** 83-85

Flood, The (book)
Sholem Aleichem **14** 202-203
Warren, Robert Penn **16** 121-122

Flor de Santidad (novel)
Valle Inclán, Ramón Maria del **15** 407-408

Flora (painting)
Titian **15** 242-244

Flora Lyndsay (novel)
Moodie, Susanna **11** 140-141

Florence (city; Italy)
- ARTS
  architecture
    Alberti, Leon Battista **1** 113-115
    Arnolfo di Cambio **1** 315-316
    Brunelleschi, Filippo **3** 70-72
    Medici, Cosimo de' **10** 449-450
    Sangallo family **13** 464-466
  goldsmithery
    Cellini, Benvenuto **3** 391-392
    Isaac, Heinrich **8** 143-144
  painting
    Andrea del Castagno **1** 223-224
    Andrea del Sarto **1** 224-225
    Angelico **1** 235-236
    Botticelli, Sandro **2** 439-440
    Bronzino **3** 19
    Correggio **4** 249-251
    Duccio di Buoninsegna **5** 121-122
    Orcagna **11** 526-527
    Pontormo **12** 394-395
    Uccello, Paolo **15** 378-379
    Veneziano, Domenico **15** 459-460
  sculpture
    Andrea Pisano **1** 225-226
    Donatello **5** 55-56
    Luca della Robbia **10** 19-20
    Michelangelo Buonarroti **11** 2-5
    Pollaiuolo, Antonio **12** 377-378
    see also Badia, The; Florence Cathedral
- HISTORY
  Guelf-Ghibelline wars
    Cavalcanti, Guido **3** 382
    Dante Alighieri **4** 389-391
  histories of
    Salvemini, Gaetano **13** 455-456
    Villani, Giovanni **15** 497-498
  Medici rule
    Machiavelli, Niccolò **10** 97-99
    Medici, Cosimo de' **10** 449-450
    Medici, Lorenzo de' **10** 450-451
    Savonarola, Girolamo **13** 505-506
  papal conflict
    Catherine of Siena **3** 369-370
    Julius II **8** 384-386

Florence Cathedral (Santa Maria del Fiore)
architecture
  Arnolfo di Cambio **1** 315-316
  Brunelleschi, Filippo **3** 70-72
  Ghiberti, Lorenzo **6** 291-292
  Michelozzo **11** 6-7
  Perugino **12** 245-246
Baptistery
  Andrea Pisano **1** 225-226
  Borromini, Francesco **2** 424-425
  Ghiberti, Lorenzo **6** 291-292
  Quercia, Jacopo della **12** 509
  Rodin, Auguste **13** 236-238
  Sansovino, Jacopo **13** 470-471
  Uccello, Paolo **15** 378-379
campanile
  Andrea Pisano **1** 225-226
  Giotto **6** 342-345
  Luca della Robbia **10** 19-20
  Veneziano, Domenico **15** 459-460
minor works
  Andrea del Castagno **1** 223-224

Florence Triumphant over Pisa (sculpture)
Giovanni da Bologna **6** 345-346

Florensians (religious order)
Joachim of Fiore **8** 263-264

FLORES, JUAN JOSÉ (1801-1864), South American general, president of Ecuador **5** 491
García Moreno, Gabriel **6** 209-210

Flores, Venancio (1809-1868), Uruguayan general and politician
Rivera, Fructuoso **13** 184-185

Floresta de enganos (play)
Vicente, Gil **15** 479-480

FLOREY, HOWARD WALTER (Baron Florey of Adelaide; 1898-1968), Australian pathologist **5** 491-492
Domagk, Gerhard Johannes Paul **5** 48-50
Fleming, Alexander **5** 483-485

Florey units
see Oxford units

Florian Geyer (drama)
Hauptmann, Gerhart Johann Robert **7** 199-201

Florida (ship)
Adams, Charles Francis **1** 41-42

Florida (state; United States)
colonial rule (Spain)
  Charles III **3** 454-455
  Gálvez, Bernardo de **6** 195-196
  Menéndez de Avilés, Pedro **10** 499-500
  Narváez, Pánfilo de **11** 315
  Velasco, Luis de **15** 450-451
exploration (Spanish)
  Cabeza de Vaca, Álvar Núñez **3** 197
  de Soto, Hernando **4** 510-511
  Ponce de León, Juan **12** 391-392
Indian wars
  McGillivray, Alexander **10** 412
  see also Seminole Wars
legislators
  Rohde, Ruth Bryan Owen **13** 252-253
U.S. acquisition
  Adams, John Quincy **1** 52-54
  Burr, Aaron **3** 156-159
  Calhoun, John Caldwell **3** 226-228
  Jackson, Andrew **8** 168-172
  Monroe, James **11** 111-113
  Randolph, John **13** 30

Florida Southern College (Lakeland)
Wright, Frank Lloyd **16** 398-401

Florida State University (Tallahassee)
Ogburn, William Fielding **11** 480

Florida, University of (Gainesville)
Woodward, Comer Vann **16** 378-379

Floridablanca, Count of (José Moñino y Redondo; 1728-1808), Spanish statesman
Charles III **3** 454-455
Goya y Lucientes, Francisco de Paula José de **6** 476-478

Floridante (opera)
Handel, George Frederick **7** 116-119

Florindo and Daphne (opera)
Handel, George Frederick **7** 116-119

Florio, John (1553?-1625), English lexicographer
Hakluyt, Richard **7** 70
Montaigne, Michel Eyquem de **11** 116-117

FLORY, PAUL (1910-1985), American chemist and educator **5** 492-494

Flos (book)
Fibonacci, Leonardo **5** 434-435

Floss der Medusa, Das (oratorio)
Henze, Hans Werner **7** 314

Flotsam (novel)
Remarque, Erich Maria **13** 91

Flour milling (United States)
Evans, Oliver **5** 338
Pillsbury, Charles Alfred **12** 304

Flourens, Pierre Jean Marie (1794-1867), French physiologist
Lashley, Karl Spencer **9** 214-215

Fluorescence (physics)
Mössbauer, Rudolf **11** 208-209

Flourishing Beauties of the Present Day (prints)
Utamaro, Kitagawa **15** 397

Flow my tears (song)
Dowland, John **5** 90

Flower Fables (book)
Alcott, Louisa May **1** 122

Flower King's Warning, The (book)
Sol Ch'ong **14** 325-326

Flower, W.H. (1831-1899), English zoologist
Huxley, Thomas Henry **8** 77-79

Flowering Judas (stories)
Porter, Katherine Anne **12** 406-407

Flowering Peach, The (play)
Odets, Clifford **11** 470-471

Flowering Wilderness (novel)
Galsworthy, John **6** 189-190

Flowers of Evil
see Fleurs du mal, Les

Flowers of the North (poems)
Fréchette, Louis-Honoré **6** 77-78

FLOYD, CARLISLE (born 1926), American composer of operas **5** 494-496

Fluorescence (physics)
Cherenkov, Pavel Alekseevich **3** 502-503

Fluorescent lamp
Edison, Thomas Alva **5** 206-208
Tesla, Nikola **15** 156-157

Fluorine (element; chemistry)
Avogadro, Lorenzo Romano Amedeo Carlo **1** 388-389
Davy, Humphry **4** 426-427

Fluoroscope (instrument)
Edison, Thomas Alva **5** 206-208

Fluxus Group (German art group)
Beuys, Joseph **2** 246-248

Flying Cloud (ship)
McKay, Donald **10** 416-417

Flying Doctor Service (Australia)
Flynn, John **5** 497-498

Flying Dutchman, The (opera; Wagner)
Dallapiccola, Luigi **4** 377-378
Wagner, Richard **16** 40-43

Flying Inn, The (songs)
Chesterton, Gilbert Keith **3** 508-509

Flying Tigers (United States airmen)
Chiang Kai-shek **3** 510-513

FLYNN, ELIZABETH GURLEY (1890-1964), American labor organizer **5** 496-497

FLYNN, JOHN (1880-1951), founder and superintendent of the Australian Inland Mission **5** 497-498

FM
see Frequency modulation

FNRS (balloon)
Piccard, Auguste **12** 297-298

FNRS 2 (bathyscaphe)
Piccard, Auguste **12** 297-298

FOCH, FERDINAND (1851-1929), French marshal **5** 498-499
Clemenceau, Georges **4** 99-101
Pershing, John Joseph **12** 243-244
Pétain, Henri Philippe **12** 250-252
Poincaré, Raymond **12** 366-368

Focus (novel)
Miller, Arthur **11** 25-26

Fog (poem)
Sandburg, Carl **13** 461-462
Seferis, George **14** 84-85

Fog Horns (painting)
Dove, Arthur Garfield **5** 86-87

Fog Warning, The (painting)
Homer, Winslow **7** 468-469

Fogg, Phineas, (literary character)
Verne, Jules **15** 467-469

Foix, Germaine de (1488-1538), queen of Aragon and Naples
Ferdinand V **5** 417-418

Fokine, Michel (1880-1942), Russian-American choreographer
Stravinsky, Igor Fedorovich **14** 502-506

FOLEY, TOM (born 1929), Democratic representative from the state of Washington and Speaker of the U.S. House of Representatives (1989-1995) **5** 499-501

Folies-Bergère (Paris)
Ziegfeld, Florenz **16** 516-517

Folk art
Johnson, William H. **8** 320-322

Folk music
Brazil
Villa-Lobos, Heitor **15** 496-497
Cuba
Guillén, Nicolás **7** 34-35
Czechoslovakia
Dvořák, Antonin **5** 168-169
Janáček, Leoš **8** 219
Smetana, Bedřich **14** 281-282
England
Britten, Benjamin **3** 10-11
Vaughan Williams, Ralph **15** 446-447
Germany
Arnim, Achim von **1** 308-309
Hungary
Bartók, Béla **2** 35-36-406
Kodály, Zoltán **9** 71
Liszt, Franz **9** 445-447
Israel
Ben-Haim, Paul **2** 161-162
Mexico
Chávez, Carlos **3** 486
Poland
Szymanowski, Karol **15** 67-68
Russia
Borodin, Aleksandr Profirevich **2** 422-423
Glinka, Mikhail Ivanovich **6** 369-370
Spain
Albéniz, Issac **1** 108-109
Falla, Manuel de **5** 372-373
United States (19th century)
Foster, Stephen Collins **6** 25-27
Gottschalk, Louis Moreau **6** 463-464
United States (20th century)
Baez, Joan **1** 433-435
Copland, Aaron **4** 227-228
Cotten, Elizabeth **4** 261-263
Dawson, William Levi **4** 427-428
Dett, Robert Nathaniel **4** 512
Guthrie, Woodrow Wilson **7** 51-52
Handy, William Christopher **7** 123-124
Harris, Roy **7** 175-176
Ives, Charles Edward **8** 159-160
Seeger, Pete **14** 83-84
Still, William Grant **14** 455-456

Folklore (literature)
Calvino, Italo **3** 243-244
Gregory, Augusta **6** 535-536
Grimm, Jakob and Wilhelm Karl **7** 3-4
Herskovits, Melville Jean **7** 345
Hurston, Zora Neale **8** 55-56
Kemal, Yashar **8** 489-491
Laurence, Margaret **9** 229-230
see also Fable (literature); Fairy tale (literature); Mythology

Follow the Fleet (film score)
Berlin, Irving **2** 200-201

Following the Equator (book)
Twain, Mark **15** 363-366

Folsom, Marion B. (1893-1976), American politician
Eisenhower, Dwight David **5** 233-236

Foma Gordeyev (novel)
Gorky, Maxim **6** 458-460

Fon (West African people)
Burton, Richard **3** 163-164

Fond youth is a bubble (musical composition)
Tallis, Thomas **15** 91

FONDA, JANE (born 1937), actress whose career included films, television, exercise videocassettes, and writing **5** 501-502

Fondo de Cultura Económica (publishing house)
Cosio Villegas, Daniel **4** 260-261

Fonseca, Gulf of (Pacific Ocean)
Pedrarias **12** 179

Fonseca, Hermes da (1855-1923), Brazilian president 1910-14
Barbosa, Ruy **1** 503-504

Fonseca, Manoel Deodoro da
see Deodoro da Fonseca, Manoel

FONSECA, RUBEM (born 1925), Brazilian author **5** 502-504

Fontainebleau (art college)
*see*Barbizon school

Fontainebleau, château of (France)
Cellini, Benvenuto **3** 391-392
Gabriel, Ange Jacques **6** 160-161

Le Nôtre, André **9** 328-329
Primaticcio, Francesco **12** 453-454
Rosso, Il **13** 312-313
see also Bibliothèque Nationale

Fontanebleu, Edict of (1540)
Francis I **6** 40-43

Fontamara (novel)
Silone, Ignazio **14** 231-232

Fontana, Carlo (1634-1714), Italian architect
Gibbs, James **6** 301-302
Hildebrandt, Johann Lucas von **7** 380-381
Juvara, Filippo **8** 396-397

Fontana de oro, La (novel)
Galdós, Benito Pérez **6** 177-178

Fontana, Domenico (1543-1607), Italian architect
Maderno, Carlo **10** 117-118
Porta, Giacomo della **12** 402-403

Fontana, Giovanni (1540-1614), Italian architect
Maderno, Carlo **10** 117-118

Fontana Maggiore (Perugia)
Pisano, Giovanni **12** 324-325
Pisano, Nicola **12** 325

Fontana, Niccolo
see Tartaglia, Niccolo

FONTANE, THEODOR (1819-1898), German author **5** 504
Mann, Thomas **10** 204-207

Fontanes, Louis de (1757-1821), French statesman and author
Chateaubriand, Vicomte de **3** 477-479

Fontanin, Daniel de (literary character)
Martin du Gard, Roger **10** 295-296

Font-de-Gaume (French commune)
Breuil, Henri Edouard Prosper **2** 521-522

Fonte Gaia (sculpture)
Quercia, Jacopo della **12** 509

Fontenelle, Bernard Le Bovier de (1657-1757), French man of letters
Leibniz, Gottfried Wilhelm von **9** 307-310

Fotenoy, battle of (1745)
Amherst, Jeffery **1** 200-201

FONTEYN, DAME MARGOT (Margaret "Peggy" Hookham; 1919-1991), classical ballerina who devoted her career to the Royal Ballet in England **5** 504-505

Food and Agriculture Organization (United Nations)
Bruce of Melbourne, 1st Viscount **3** 61-62
Orr, John Boyd **12** 4-5

Food and Drug Administration (United States)
Kessler, David A. **8** 523-524
Wiley, Harvey Washington **16** 277-278
see also Pure Food and Drug Act

Food for Centaurs (poems)
Graves, Robert Ranke **6** 504-506

Food for Peace (United States program)
McGovern, George Stanley **10** 412-414

Food industry
Goldsmith, James Michael **6** 409-411

Food industry leaders
see Business and industrial leaders—food industry

Food industry reforms (United States)
Hatch, William Henry **7** 196
Sinclair, Upton Beale Jr. **14** 248-249
see also Pure Food and Drug Act

Food Stamp Program (United States)
Johnson, Lyndon Baines **8** 308-312

Fool and a Girl, A (play)
Griffith, David Wark **6** 544-545

Foolish Virgins (print)
Schongauer, Martin **14** 26-28

Fool's Errand... (novel)
Tourgée, Albion Winegar **15** 277-278

Fool's Love, A (novel)
Tanizaki, Junichiro **15** 101-102

FOOT, MICHAEL (born 1913), left-wing journalist and British Labour Party member of Parliament **5** 505-507

Football (sport)
Bryant, Paul **3** 82-83
Lombardi, Vince **9** 491-492
Montana, Joe **11** 120-121
Rockne, Knute **13** 231
Thorpe, Jim **15** 209-211

Foote, Andrew Hull (1806-1863), American commodore
Canot, Theodore **3** 262-263

Foote, Irene
see Castle, I. and V.

Foote, Samuel (1720-1777), English actor and playwright
Sheridan, Richard Brinsley **14** 183-184

For America (political organization)
McCormick, Robert Rutherford **10** 401-402

For My People (poetry collection)
Walker, Margaret **16** 67

For Once, Then Something (poem)
Frost, Robert Lee **6** 130-133

For the Good of the Cause (story)
Solzhenitsyn, Alexander Isayevich **14** 330-332

For the Term of His Natural Life (novel)
Clarke, Marcus Andrew Hislop **4** 87-88

For the Union Dead (book)
Lowell, Robert Trail Spence Jr. **10** 16-17

For Whom the Bell Tolls (book)
Donne, John **5** 60-61
Hemingway, Ernest Miller **7** 274-277

For You Departed (book)
Paton, Alan Stewart **12** 134-135

Foraker, Joseph (1946-1917), American politician
McKinley, William **10** 418-420

Forbes (magazine)
Forbes, Malcolm **5** 508-509

Forbes, Charles
see Montalembert, Comte de

Forbes, George (1869-1947), New Zealand prime minister
Ngata, Apirana Turupa **11** 374-375

FORBES, JOHN (1710-1759), British general **5** 507-508

FORBES, MALCOLM (1919-1990), American businessman and publisher **5** 508-509

FORBES, ROBERT BENNET (1804-1889), American merchant and shipowner **5** 509-510

Forbidden Forest, The (book)
Eliade, Mircea **5** 249-250

Forbidden Love (opera)
Wagner, Richard **16** 40-43

Forbidden Paradise (film)
Lubitsch, Ernst **10** 18-19

Force Bill (United States; 1890s)
Lodge, Henry Cabot **9** 482-483

Force of Destiny (play)
Saavedra, Angel de **13** 398

Forced labor (society)
Clarke, Marcus Andrew Hislop **4** 87-88
Cromer, 1st Earl of **4** 317
Diagne, Blaise **4** 527
Las Casas, Bartolomé de **9** 211-212
Turgot, Anne Robert Jacques **15** 348-349
Wakefield, Edward Gibbon **16** 48-49
see also Serf; Slavery

Forces of a Street (painting)
Boccioni, Umberto **2** 353-354

Ford, Betty (born 1921; United States; First Lady)
Ford, Gerald **6** 2-5

Ford, Edsel (1893-1943), American industrialist
Ford, Henry **6** 5-6

FORD, FORD MADOX (1873-1939), English author and editor **6** 1-2
Callaghan, Edward Morley **3** 229-230
Conrad, Joseph **4** 205-207
Lawrence, David Herbert **9** 247-248
Stein, Gertrude **14** 414-415

FORD, GERALD (Leslie Lynch King, Junior; born 1913), U.S. Republican vice president (1973) and president (1974-1976) **6** 2-5
Boorstin, Daniel J. **2** 398-400
Cheney, Richard B. **3** 497-499
Moynihan, Daniel Patrick **11** 216-218
Rockefeller, Nelson Aldrich **13** 228-230
Schlesinger, James Rodney **14** 15-16
Weinberger, Casper Willard **16** 177-178

FORD, HENRY (1863-1947), American industrialist **6** 5-6
Baruch, Bernard Mannes **2** 42-43
Carver, George Washington **3** 346-347
Chrysler, Walter Percy **4** 36-37
Edison, Thomas Alva **5** 206-208
Firestone, Harvey Samuel **5** 452-453
Hapgood, Norman **7** 137-138
see also Ford Motor Co.

FORD, HENRY, II (born 1917), American industrialist **6** 6-7

FORD, JOHN (1586-1639?), English playwright **6** 7-8
Dekker, Thomas **4** 465-466

FORD, JOHN SEAN O'FEENEY (circa 1890-1973), American film director **6** 8-9
Goldwyn, Samuel **6** 416
Ray, Satyajit **13** 60-61

FORD, PAUL LEICESTER (1865-1902), American bibliographer and novelist **6** 9-10

Ford, Richard (1796-1858), English author
Ferdinand VII **5** 418-420

Ford Foundation (established 1936)
Bundy, McGeorge **3** 122-124
Ford, Henry **6** 5-6
Hutchins, Robert Maynard **8** 68-69

Ford in the Forest of Fontainebleau (painting)
Corot, Jean Baptiste Camille **4** 247-249

Ford Motor Co. (automobile firm)
Durant, William Crapo **5** 158
Ford, Henry **6** 5-6
Ford, Henry II **6** 6-7
Fuller, Richard Buckminster **6** 149-150
Iacocca, Lido (Lee) Anthony **8** 86-88
Knudsen, William S. **9** 67-68
McNamara, Robert S. **10** 429-431
Reuther, Walter Philip **13** 107-108
Ruth, George Herman Jr. **13** 384
Sloan, Alfred Pritchard Jr. **14** 274

Ford Museum (Dearborn, Michigan)
Ford, Henry **6** 5-6

Fordham University (New York City)
Hess, Victor Francis **7** 362-363
McCloskey, John **10** 395
Mead, Margaret **10** 438-440

Fordney-McCumber Tariff Bill (1922)
Carver, George Washington **3** 346-347

Ford's Theater (Washington D.C.)
Booth, John Wilkes **2** 404

Fordun, John of (died circa 1384), Scottish chronicler
Macbeth **10** 81

Foreign Legion (French)
Staël, Nicolas de **14** 392

Foreign Legion (Spanish)
Franco Bahamonde, Francisco **6** 52-54

Forel, Auguste Henri (1848-1931), Swiss entomologist and psychiatrist
Kokoschka, Oskar **9** 75-76

Forelle, Die (musical composition)
Schubert, Franz Peter **14** 35-37

Forest Hymn, A (poem)
Bryant, William Cullen **3** 83-85

Forest is Young ... (musical composition)
Nono, Luigi **11** 420-421

Forest of Fontainebleau, Bas-Bréau (painting)
Rousseau, Théodore **13** 328

Forest, The (play; Ostrovsky)
Meyerhold, Vsevolod Emilievich **10** 539

Forest, The (sculpture)
Nevelson, Louise **11** 356-357

Forey, Élie Frédéric (1804-1872), French general
Maximilian of Hapsburg **10** 358-360

Forgács, Ferenc (died 1615), Hungarian bishop
Pázmány, Péter **12** 164-165

Forge of Vulcan (painting)
Velázquez, Diego Rodríguez de Silva y **15** 454-456

Forged Classics ... (book)
K'ang Yu-wei **8** 426-428

Forget Not Yet (poem)
Wyatt, Thomas **16** 410-411

Forgiveness and Law (book)
Bushnell, Horace **3** 171-172

Forgotten First Citizen: John Bigelow (biography)
Clapp, Margaret Antoinette **4** 71-72

Forkbeard, Sweyn I
see Swein

Forli (Italian city-state)
Julius II **8** 384-386

Form (Platonism)
Plato **12** 345-347
Plotinus **12** 358-359

Formaldehyde (chemistry)
Hofmann, August Wilhelm von **7** 441-442

Formalism (mathematics)
Tarski, Alfred **15** 110-111
Wittgenstein, Ludwig **16** 350-351

FORMAN, JAMES (born 1928), writer, journalist, political philosopher, and leader of the Student Nonviolent Coordinating Committee **6** 10-11

Formantes (musical composition)
Halffter, Christóbal **7** 79-80

Formosa (Taiwan; island; China)
Ito, Hirobumi **8** 153-155
Joffre, Joseph Jacques Césaire **8** 267-268
K'ang-hsi **8** 423-426
see also China, Republic of

Fornovo, battle of (1495)
Charles VIII **3** 462-463
Mantegna, Andrea **10** 215-216

FORREST, EDWIN (1806-1872), American actor **6** 11-12
Bird, Robert Montgomery **2** 281-282
Booth, Edwin **2** 401-402

FORREST, JOHN (1st Baron Forrest of Bunbury; 1847-1918), Australian explorer and politician **6** 12-13
Giles, Ernest **6** 317-318

FORREST, NATHAN BEDFORD (1821-1877), American Confederate general **6** 13-14

FORRESTAL, JAMES VINCENT (1892-1949), American statesman **6** 14

FORSTER, EDWARD MORGAN (1879-1970), English novelist and essayist **6** 14-16
Woolf, Virginia Stephen **16** 381-382

Forsyte Saga, The (novel; Galsworthy)
Galsworthy, John **6** 189-190
Mann, Thomas **10** 204-207

Forsyth, John (1780-1841), American statesman
Cinque, Joseph **4** 62

Fort Apache (film)
Ford, John **6** 7-8

Fort Benning (Georgia)
Marshall, George Catlett **10** 278-279

Fort Bridger (Wyoming)
Bridger, James **3** 2-3

Fort Buchanan (Arizona)
Cochise **4** 128

Fort Caroline (Florida)
Menéndez de Avilés, Pedro **10** 499-500

Fort Christina (Delaware)
Minuit, Peter **11** 50

Fort Clatsop (Oregon)
Lewis, Meriwether **9** 391-392

Fort Conger (Arctic)
Greely, Adolphus Washington **6** 517-518

Fort Cumberland (French and Indian wars)
Braddock, Edward **2** 474-475

Fort Donelson (Tennessee)
Forrest, Nathan Bedford **6** 13-14
Grant, Ulysses Simpson **6** 492-494
Sherman, William Tecumseh **14** 186-187

Fort Donelson, battle of (1862)
Weaver, James Baird **16** 151-152

Fort Dunmore (Virginia)
Dunmore, 4th Earl of **5** 147

Fort Duquesne, battles of (French and Indian wars)
Braddock, Edward **2** 474-475
Forbes, John **5** 507-508
Franklin, Benjamin **6** 60-64
Gist, Christopher **6** 352-353
Morgan, Daniel **11** 160-161

Fort Fisher (North Carolina)
Dewey, George **4** 520

Fort Henry (Montana)
Smith, Jedediah S. **14** 294-295

Fort Henry (Tennessee)
Grant, Ulysses Simpson **6** 492-494
Sherman, William Tecumseh **14** 186-187

Fort Hill (South Carolina)
Calhoun, John Caldwell **3** 226-228

Fort Liberty (Ohio valley)
Girty, Simon **6** 350

Fort Mackinac (Michigan Territory)
Beaumont, William **2** 95-96

Fort Mandan (North Dakota)
Lewis, Meriwether **9** 391-392

Fort Maurepas (Biloxi, Mississippi)
Iberville, Sieur d' **8** 90-91

Fort Mims (Alabama)
Crockett, David **4** 314-316

Fort Necessity (Pennsylvania)
Gist, Christopher **6** 352-353
Lewis, Andrew **9** 376-377

Fort Niagara (New York State)
Johnson, William **8** 319-320

Fort Pillow Massacre (Tennessee; 1864)
Forrest, Nathan Bedford **6** 13-14

Fort Riley (Kansas)
Hickok, James Butler **7** 374-375

Fort Sill (Oklahoma)
Park, Chung Hee **12** 99-102

Fort Saint David (India)
Dupleix **5** 153

Fort Saint Philip, siege of (1781-1782)
Murray, James **11** 261-262

Fort Stanwix, battle of (1777)
Johnson, John **8** 305-306

Fort Stanwix, Treaty of (1768)
Johnson, William **8** 319-320

Fort Sumter (Charleston, South Carolina)
Beauregard, Pierre Gustave Toutant **2** 96-97
Douglas, Stephen Arnold **5** 80-82
Lincoln, Abraham **9** 415-418
Ruffin, Edmund **13** 354-355

Fort Ternan (village; Kenya)
Leakey, Louis Seymour Bazett **9** 262

Fort Ticonderoga, battles of
1775 (American Revolutionary War)
Allen, Ethan **1** 163-164
Arnold, Benedict **1** 309-310
1777 (American Revolutionary War)
Burgoyne, John **3** 137-138
Kościuszko, Tadeusz Andrzej Bonawentura **9** 88
Schuyler, Philip John **14** 49-50
St. Clair, Arthur **13** 429-430
French and Indian wars
Amherst, Jeffery **1** 200-201
Carver, Jonathan **3** 347-348
Gage, Thomas **6** 169-170
Montcalm de Saint-Véran, Marquis de **11** 122-123

Fort Vancouver
see Vancouver (city; Washington state)

Fort William Henry, siege of (1757)
Carver, Jonathan **3** 347-348
Montcalm de Saint-Véran, Marquis de **11** 122-123

Fort Worth (city; Texas)
Noguchi, Isamu **11** 416-418

FORTAS, ABE (1910-1982), noted civil libertarian who served four years on the Supreme Court (1965-1969) **6** 16-17
Arnold, Thurman Wesley **1** 314

Forte di San Andrea a Lido (Venice)
Sanmicheli, Michele **13** 469-470

Forteguerri, Niccolo (Carteromace; 1674-1735), Italian cardinal and poet
Verrocchio, Andrea del **15** 471-472

FORTEN, JAMES (1766-1842), African American abolitionist and inventor **6** 17-18
Douglass, Frederick **5** 85-86

Fortenay, battle of (1744)
Gage, Thomas **6** 169-170

Fortitude (painting)
Botticelli, Sandro **2** 439-440

Fortner, Wolfgang (1907-1987), German composer
Henze, Hans Werner **7** 314

Fortnightly Review (periodical)
Harris, Frank **7** 172-173
Morley, John **11** 178-179
Pater, Walter Horatio **12** 130-131
Wells, Herbert George **16** 195-196

Fortunata y Jacinta (novel)
Galdós, Benito Pérez **6** 177-178

Fortunate Mistress, The (novel)
Defoe, Daniel **4** 457-459

Fortune (magazine)
Agee, James **1** 78-79
Luce, Henry Robinson **10** 23-24
MacLeish, Archibald **10** 109-110

FORTUNE, TIMOTHY THOMAS (1856-1928), African American journalist **6** 18-21

Fortune Teller, The (painting)
Caravaggio **3** 282-284

Fortunes and Misfortunes of the Famous Moll Flanders
*see*Moll Flanders

Fortunes of Nigel, The (novel)
Scott, Walter **14** 68-70

Fortunes of Richard Mahony (trilogy)
Richardson, Henry Handel **13** 139

Forty Fort (Pennsylvania)
Butler, John **3** 180

Forty-five Minutes from Broadway (play)
Cohan, George Michael **4** 137-138

Forty-niners
see California-gold rush (1849)

42nd Parallel, The (novel)
Dos Passos, John Roderigo **5** 69-71

Forty-two Articles of Religion (treatise)
Cranmer, Thomas **4** 295-296
Edward VI **5** 213-214

Forward (ship)
Nansen, Fridtjof **11** 304-305

Forza del destino, La (opera)
Verdi, Giuseppe Fortunino Francesco **15** 463-465

Foscarini, Marco (1696-1763), Italian statesman
Piranesi, Giovanni Battista **12** 321-322

FOSCOLO, UGO (1778-1827), Italian author, poet, and patriot **6** 21

FOSDICK, HARRY EMERSON (1878-1969), American Presbyterian minister **6** 21-22
Rauschenbusch, Walter **13** 53-54

FOSSE, BOB (1927-1987), American director, choreographer, and dancer **6** 22-23

FOSSEY, DIAN (1932-1985), world's leading authority on the mountain gorilla **6** 23-24

Fossils
see Paleontology

FOSTER, ABIGAIL KELLEY (1810-1887), American reformer **6** 25

Foster, John W. (1836-1917), American statesman
Dulles, John Foster **5** 134-135
Lansing, Robert **9** 200

FOSTER, STEPHEN COLLINS (1826-1864), American composer **6** 25-27
Christy, Edwin P. **4** 34-35
Fry, William Henry **6** 136-137
Ives, Charles Edward **8** 159-160

FOSTER, WILLIAM ZEBULON (1881-1961), American Communist party leader **6** 27-28
Browder, Earl Russell **3** 30-31

Fothergill, John (1712-1780), British physician
Bartram, William **2** 41-42
Waterhouse, Benjamin **16** 131-132

Fo-t'u-teng (flourished 4th century), Chinese Buddhist monk
Shih Le **14** 195
Tao-an **15** 103-104

FOUCAULT, JEAN BERNARD LÉON (1819-1868), French physicist **6** 28-29
Fizeau, Hippolyte Armand Louis **5** 475

FOUCAULT, MICHEL (1926-1984), French philosopher, critic, and historian **6** 29-30

FOUCHÉ, JOSEPH (1759-1820), French statesman **6** 30-31
Napoleon I **11** 306-310

Foundation for the Advancement of Teaching (United States)
Carnegie, Andrew **3** 309-312

Foundation Trilogy, The
Asimov, Isaac **1** 338-341

Foundling Hospital (painting)
Wilson, Richard **16** 329-330

Foundling, The (novel)
Spellman, Francis Joseph **14** 367

Fountain (ready-made)
Duchamp, Marcel **5** 122-123

Fountain of Arethusa (musical composition)
Szymanowski, Karol **15** 67-68

Fountain of Bakhchisarai, The (poem)
Pushkin, Aleksandr Sergeevich **12** 489-491

Fountain of the Great Lakes (Chicago)
Taft, Lorado **15** 75-76

Fountain of the Innocents (sculpture)
Goujon, Jean **6** 466-467
Lescot, Pierre **9** 354

Fountain of the World's Four Corners (sculpture)
Carpeaux, Jean Baptiste **3** 318-319

Fountain of Time (Chicago)
Taft, Lorado **15** 75-76

Fountain of Youth (mythology)
Ponce de León, Juan **12** 391-392

Fountain of Youth (painting)
Cranach, Lucas the Elder **4** 289-290

Fountain, The (play)
O'Neill, Eugene **11** 514-516

Fountains of Rome (tone poem)
Respighi, Ottorino **13** 103-104

FOUQUET, JEAN (ca. 1420- ca. 1480), French painter **6** 31
Clouet, Jean and François **4** 122-123

Fouquet, Nicolas (1615-1680), French superintendent of finance
La Fontaine, Jean de **9** 156-157
Le Brun, Charles **9** 269-270
Le Nôtre, André **9** 328-329
Le Vau, Louis **9** 360-361
Louis XIV **9** 531-533

Four Ages of Man, The (poem)
Bradstreet, Anne Dudley **2** 486-487

Four Apostles (painting)
Dürer, Albrecht **5** 159-161

Four Black Revolutionary Plays (book)
Baraka, Imamu Amiri **1** 498-499

Four Church Fathers (altarpiece)
Pacher, Michael **12** 53

Four Elements, The (poem)
Bradstreet, Anne Dudley **2** 486-487

Four Great Masters (Chinese art)
see Huang Kung-wang; Ni Tsan; Wang Meng; Wu Chen

Four Hundred, Council of (Athens)
Solon **14** 327-328

400 Blows, The (film)
Truffaut, François **15** 311-313

Four Hymns (poem)
Spenser, Edmund **14** 373-376

Four Legends of Lemminkäinen (musical composition)
Sibelius, Jean Julius Christian **14** 211-212

Four Million, The (stories)
Henry, O. **7** 308-309

Four Philosophers (painting)
Rubens, Peter Paul **13** 339-342

Four Prentices of London, The (play)
Heywood, Thomas **7** 373-374

Four Quartets (poems; Eliot)
Eliot, Thomas Stearns **5** 258-261
Stravinsky, Igor Fedorovich **14** 502-506

Four Rows, The (Jewish code)
Caro, Joseph ben Ephraim **3** 316-317

Four Saints in Three Acts (opera)
Stein, Gertrude **14** 414-415
Thomson, Virgil **15** 202-203

Four Seasons of the Year, The (poem)
Bradstreet, Anne Dudley **2** 486-487

Four Sons (film)
Ford, John **6** 7-8

Four Stages of Cruelty (print)
Hogarth, William **7** 446-447

Four Stations of the Cross (sculpture relief)
Manzù, Giacomo **10** 224-225

Four Temperaments, The (musical composition)
Nielsen, Carl August **11** 388-389

Four Treasuries (anthology)
Qianlong **12** 502-505

Four Zoas, The (poem)
Blake, William **2** 316-318

Fourberies de Scapin, Les (play)
Molière **11** 86-88

Fourcroy, Antoine François de (1755-1809), French chemist
Lavoisier, Antoine Laurent **9** 241-244

FOURIER, FRANÇOIS CHARLES MARIE (1772-1837), French socialist writer **6** 31-32
Chernyshevsky, Nikolai Gavrilovich **3** 504-505
Engels, Friedrich **5** 286-288
Herzen, Aleksandr Ivanovich **7** 351-352
Proudhon, Pierre Joseph **12** 461-463
see also Fourierism

FOURIER, BARON JEAN BAPTISTE JOSEPH (1768-1830), French mathematical physicist **6** 32-33
Cauchy, Augustin Louis **3** 378-380
Lagrange, Joseph Louis **9** 164-166

Fourierism (political philosophy)
Brisbane, Albert **3** 9
Dana, Charles Anderson **4** 384-385
Fourier, François Charles Marie **6** 31-32

Four-Power Peace Pact (1933)
Daladier, Édouard **4** 369

Foursquare Gospel, International Church of the (Angelus Temple)
McPherson, Aimee Semple **10** 434

Fourteen Points (United States politics; 1918)
Ho Chi Minh **7** 426-428
House, Edward Mandell **7** 520-521
Lippmann, Walter **9** 439-440
Mao Zedong **10** 225-227
Paderewski, Ignace Jan **12** 56-57
Wilson, Thomas Woodrow **16** 330-332

14th Amendment
see Constitution of the United States—Amendments

Fourteenth of July, The (play)
Rolland, Romain **13** 260

Fourth Dynasty (Egypt; circa 2613-2494 B.C.)
Khufu **8** 540-541

Fourth Gospel (New Testament)
see John, Gospel according to Saint

4th of July, The (symphony)
Ives, Charles Edward **8** 159-160

Fowey (frigate)
Dunmore, 4th Earl of **5** 147

FOWLES, JOHN (born 1926), English novelist **6** 33-35

Fox (ship)
Franklin, John **6** 64-65
McClintock, Francis Leopold **10** 394-395

Fox and the Camellias, The (novel)
Silone, Ignazio **14** 231-232

FOX, CHARLES JAMES (1749-1806), English parliamentarian **6** 35-37
associates
George IV **6** 272-273
Johnson, Samuel **8** 315-317
North, Frederick **11** 429-430
opponents
Boswell, James **2** 432-434
George III **6** 270-272
Pitt, William the Younger **12** 329-331
supporters
Burgoyne, John **3** 137-138
Grey, Charles **6** 539-540
Melbourne, 2nd Viscount **10** 468-469
Sheridan, Richard Brinsley **14** 183-184
Wilberforce, William **16** 269-270

Fox, Dixon Ryan (1887-1945), American historian
Schlesinger, Arthur Meier **14** 13

FOX, GEORGE (1624-1691), English spiritual reformer **6** 37-38
Boehme, Jacob **2** 357

Bradford, William (printer) **2** 475-476
Bunyan, John **3** 128-129

Fox, Henry (1st Baron Holland; 1705-1774), English statesman
Fox, Charles James **6** 35-37

Fox Indians (North America)
Black Hawk **2** 308

Fox River (Wisconsin)
Jolliet, Louis **8** 328-329

Fox, Sir William (1812-1893), New Zealand statesman
Vogel, Julius **16** 9-10

Fox, The (novelette)
Lawrence, David Herbert **9** 247-248

Fracasados, Los (novel)
Azuela, Mariano **1** 402

Fractals (mathematics)
Mandelbrot, Benoit B. **10** 189-191

Fragmenta aurea (poems)
Suckling, John **15** 10-11

FRAGONARD, JEAN HONORÉ (1732-1806), French painter **6** 38-39
Chardin, Jean Baptiste Siméon **3** 442-443
Renoir, Pierre Auguste **13** 101-102

Frain Castle (Vranov, Moravia)
Rottmayr, Johann Michael **13** 321

Fram (ship)
Nansen, Fridtjof **11** 304-305

Frame of Government (Pennsylvania; 1682)
Penn, William **12** 200-202

Framley Parsonage (novel)
Trollope, Anthony **15** 300-302

Frammento (musical composition)
Bussotti, Sylvano **3** 174-175

Frana allo scalo Nord (play)
Betti, Ugo **2** 246

Franc, Martin le (1410-1461), French poet
Dufay, Guillaume **5** 125-126

FRANCE, ANATOLE (1844-1924), French novelist **6** 39-40
Ford, Ford Madox **6** 1-2
Proust, Marcel **12** 465-467

France (French Republic; nation, Western Europe)

- 51 B.C.-A.D. 987 (ANCIENT - CAROLINGIAN)
  - 51 B.C.- 481 A.D. (Roman)
    - *see* Gaul
  - 481-751 (Merovingians)
    - Clovis I **4** 124
    - Gregory of Tours **6** 534-535
    - Martel, Charles **10** 285
  - 751-987 (Carolingians)
    - Charlemagne **3** 445-447
    - Leo III **9** 330-332
    - Louis I **9** 522-523
    - *see also* Roncesvalles, battle of (778)
- 987-1328 (CAPETIAN)
  - Crown prestige
    - Louis VI **9** 523-524
    - Louis IX **9** 525-526
    - Philip II (king of France) **12** 268-269
    - Philip IV **12** 274
  - Crusades
    - *see* Crusades
  - English wars
    - Eleanor of Aquitaine **5** 246-247
    - Henry I **7** 286-287
    - Henry II **7** 287-289
    - Henry III **7** 290-292
    - Innocent, III **8** 125-127
    - John **8** 274-275
    - Louis VI **9** 523-524
    - Louis VII **9** 524-525
    - Philip II **12** 268-269
    - Richard I **13** 130
    - William I **16** 290-291
  - papacy and
    - Boniface VIII **2** 392-393
    - Clement V **4** 101-102
    - Edward I **5** 208-210
    - Philip IV **12** 274
    - *see also* Avignon Papacy
    - *see also* Capetian dynasty
- 1328-1589 (VALOIS)
  - Burgundy and
    - Charles the Bold **3** 467-469
    - Comines, Philippe de **4** 181
    - Louis XI **9** 526-528
  - England and
    - Henry VII **7** 300-302
    - Henry VIII **7** 302-305, 206
    - Louis XII **9** 528-529
  - Franco-Hapsburg wars
    - Charles V **3** 457-459
    - Charles VIII **3** 462-463
    - Francis I **6** 40-43, 184
  - Hundred Years War
    - Charles V **3** 459-460
    - Charles VI **3** 460-461
    - Charles VII **3** 461-462
    - Gloucester, Duke of **6** 370-371
    - Henry V **7** 296-297
    - Henry VI **7** 298-299
    - Joan of Arc **8** 264-265
    - John II **8** 275-276
    - Philip VI **12** 277-278
    - *see also* Hundred Years War
  - Italian wars
    - Charles VIII **3** 462-463
    - Comines, Philippe de **4** 181
    - Louis XII **9** 528-529
  - papacy and
    - Julius II **8** 384-386
    - Leo X **9** 332-334
  - royal authority
    - Francis I **6** 40-43
    - Louis XI **9** 526-528
  - Scotland and
    - Elizabeth I **5** 263-266
    - Mary, I **10** 308-309
  - Wars of Religion (1562-1598)
    - Coligny, Gaspard de **4** 159-160
    - Medici, Catherine de' **10** 445-449
    - *see also* Religion, Wars of
- 1589-1789 (BOURBONS)
  - 1589-1610 (Henry IV)
    - Henry IV **7** 293-295
    - *see also* Edict of Nantes; Religion, Wars of
  - 1610-43 (Louis XIII)
    - Charles, I **3** 450-452
    - Louis XIII **9** 529-531
    - Richelieu, Armand Jean du Plessis de **13** 142-144
    - *see also* Thirty Years War
  - 1643-1715 (Louis XIV)
    - Colbert, Jean Baptiste **4** 142-143
    - Condé, Prince de **4** 193-194
    - Cromwell, Oliver **4** 317-320
    - Louis XIV **9** 531-533
    - Mazarin, Jules **10** 379-380
    - *see also* Augsburg, War of the League of (1688-1697); Dutch wars—1672-78; Fronde, Wars of the (1649-1653); Spanish Succession, War of the (1701-1714); Thirty Years War (1614-1648)
  - 1715-1774 (Louis XV)
    - Law, John **9** 244-245
    - Louis XV **9** 533-534
    - Orléans, Philippe II D' **11** 530-531
    - Rochambeau, Comte de **13** 220-221
    - Saxe, Comte de **13** 507-508
    - *see also* Austrian Succession, War of the (1740-1748); Polish Succession, War of the (1733-1735); Seven Years War (1756-1763)
  - 1774-92 (Louis XVI)
    - Louis XVI **9** 534-535
    - Marie Antoinette **10** 258-259
    - Necker, Jacques **11** 330-331
    - Rochambeau, Comte de **13** 220-221
    - Turgot, Anne Robert Jacques **15** 348-349
    - *see also* American Revolution; French Revolution
- 1789-1815 (REVOLUTion—1ST EMPIRE)
  - 1789-99 (Revolution-Directory)
    - *see* French Revolution (1789-1799)
  - 1792-1802 (French Revolutionary Wars)
    - *see* French Revolutionary Wars
  - 1799-1804 (Consulate)
    - Barras, Vicomte de **2** 19
    - Bonaparte, Joseph **2** 381-382
    - Bernadotte, Jean Baptiste **2** 205-206
    - Fouché, Joseph **6** 30-31
    - Murat, Joachim **11** 253-254

Napoleon I **11** 306-310
Say, Jean Baptiste **13** 508-509
Sieyès, Comte Emmanuel Joseph **14** 217-218
Talleyrand, Charles Maurice de **15** 89-90
1803-15 (Napoleonic Wars)
see Napoleonic Wars
1804-14 (1st Empire)
Barras, Vicomte de **2** 19
Bonaparte, Joseph **2** 381-382
Bonaparte, Louis **2** 382-383
Fouché, Joseph **6** 30-31
Murat, Joachim **11** 253-254
Napoleon I **11** 306-310
Ney, Michel **11** 372-373
Stendhal **14** 422-425
Talleyrand, Charles Maurice de **15** 89-90
see also Vienna, Congress of (1814-1815)
1815
see Hundred Days

- 1815-70 (BOURBONS-2ND EMPIRE)
1815-30 (Bourbon Restoration)
Canning, George **3** 258-260
Charles X **3** 463-464
Fouché, Joseph **6** 30-31
Guizot, François Pierre Guillaume **7** 40-41
Lafayette, Marquis de **9** 151-152
Louis XVIII **9** 535-536
Sieyès, Comte Emmanuel Joseph **14** 217-218
Talleyrand, Charles Maurice de **15** 89-90
Wellington, 1st Duke of **16** 193-195
see also Revolution of 1830 (France; July Revolution)
1830-48 (Orléans, or July, Monarchy)
Blanc, Louis **2** 318-319
Blanqui, Louis Auguste **2** 323-324
Charles X **3** 463-464
Daumier, Honoré Victorin **4** 403-405
Guizot, François Pierre Guillaume **7** 40-41
Hugo, Victor Marie **8** 22-25
Ibrahim Pasha **8** 97-98
Louis Philippe **9** 536-537
Stendhal **14** 422-425
Thiers, Louis Adolphe **15** 181-182
see also Revolution of 1848 (France; February Revolution)
1848-52 (2nd Republic)
Blanc, Louis **2** 318-319
Lamartine, Alphonse Marie Louis de **9** 173-175
Napoleon III **11** 310-312
1852-70 (2nd Empire)
Blanqui, Louis Auguste **2** 323-324
Courbet, Jean Desiré Gustave **4** 271-273
Garibaldi, Giuseppe **6** 215-217
Montalembert, Comte de **11** 118-119
Napoleon III **11** 310-312
Thiers, Louis Adolphe **15** 181-182
see also Crimean War; Franco-Prussian War (1870-1871)

- 1870-1940 (3RD REPUBLIC)
created (1870)
Gambetta, Léon **6** 198-199
Napoleon III **11** 310-312
Simon, Jules François **14** 237-238
Thiers, Louis Adolphe **15** 181-182
Dreyfus Affair
see Dreyfus Affair
Entente Cordiale (1904)
Balfour, Arthur James **1** 469-470
Delcassé, Théophile **4** 478-479
interwar years
Bourgeois, Léon **2** 450-451
Briand, Aristide **2** 528-529
Daladier, Édouard **4** 369
Herriot, Édouard **7** 339-340
Laval, Pierre **9** 237-238
Leopold III **9** 347-348
Pétain, Henri Philippe **12** 250-252
Poincaré, Raymond **12** 366-368
see also Kellogg-Briand Pact (1928); League of Nations; Munich Conference (1938); Washington Conference (1921-1922)
overseas empire
Clemenceau, Georges **4** 99-101
Ferry, Jules François Camille **5** 430
Marchand, Jean-Baptiste **10** 234-237
see also French Overseas Empire
papacy and
Benedict XV **2** 153-154
Leo XIII **9** 334-336
Paris Commune
see Commune of Paris—1871
Prussian war
see Franco-Prussian War; Frankfurt, Treaty of
Socialist movement
Blanqui, Louis Auguste **2** 323-324
Blum, Léon **2** 343-344
Briand, Aristide **2** 528-529
Jaurès, Jean **8** 226-227
see also Socialism—France
Triple Entente (1907)
Berchtold, Leopold von **2** 183-184
Delcassé, Théophile **4** 478-479
Poincaré, Raymond **12** 366-368
U.S.S.R. and
Herriot, Édouard **7** 339-340
Litvinov, Maxim Maximovich **9** 451-452
World War I
see Versailles, Treaty of (1919); World War I

- 1940-46 (WORLD WAR II TO 4TH REPUBLIC)
Free French
Baker, Josephine **1** 448-451
De Gaulle, Charles André Joseph Marie **4** 463-465
Eboué, Adolphe Felix Sylvestre **5** 194
Leclerc, Jacques Philippe **9** 272-273
Mendès France, Pierre **10** 492-493
Mitterrand, François **11** 63-66
Saint-Exupéry, Antoine de **13** 431-432
see also French Resistance
Vichy regime
Barbie, Klaus **1** 501-503
Laval, Pierre **9** 237-238
Maurras, Charles Marie Photius **10** 350-351
Pétain, Henri Philippe **12** 250-252
Vichy regime critics
Daladier, Édouard **4** 369
Herriot, Édouard **7** 339-340
Houphouët-Boigny, Felix **7** 519-520
World War II
see World War II

- SINCE 1946
1946-58 (4th Republic)
Blum, Léon **2** 343-344
De Gaulle, Charles André Joseph Marie **4** 463-465
Dulles, John Foster **5** 134-135
Franco Bahamonde, Francisco **6** 52-54
Mendès France, Pierre **10** 492-493
Mitterrand, François **11** 63-66
Monnet, Jean **11** 109-110
Schuman, Robert **14** 41
Youlou, Fulbert **16** 466-467
see also Cold War; Common Market; French Overseas Empire; North Atlantic Treaty Organization; United Nations; Vietnam War (1946-1954)
since 1959 (5th Republic)
Balladur, Edouard **1** 474-475
Barre, Raymond **2** 19-20
Chirac, Jacques **4** 2-3
De Gaulle, Charles André Joseph Marie **4** 463-465
Delors, Jacques **4** 484-486
Fabius, Laurent **5** 358-359
Giscard d'Estaing, Valéry **6** 350-352
Kennedy, John Fitzgerald **8** 502-506

Mendès France, Pierre **10** 492-493
Mitterrand, François **11** 63-66
Pompidou, Georges **12** 389-390
Rocard, Michel **13** 218-220
student protests (1968)
Cohn-Bendit, Daniel **4** 140-141
see also Church and State (France); Franco-Flemish music, French architecture; French art; French literature; French music

France Antartique (French colony; Brazil; 1565-67)
Sá, Mem de **13** 395

France Champagne (poster)
Bonnard, Pierre **2** 395-396

France de demain, La (periodical)
Bonvalot, Pierre Gabriel Édouard **2** 396

France, Jean de
see Berry, 1st Duke of

Francesca (sculpture)
Manzù, Giacomo **10** 224-225

Francesca da Rimini (play)
D'Annunzio, Gabriele **4** 388

Francesco Sassetti and His Son (painting)
Ghirlandaio, Domenico **6** 292-293

Franche-Comté (historical region; Eastern Central France)
Condé, Prince de **4** 193-194
Louis XIV **9** 531-533

Franchise
see Suffrage

Francia
see France

Francia, Francesco (circa 1450-circa 1517), Italian painter
Parmigianino **12** 117

Francia, José Rodriguez (circa 1761-1840), Paraguayan dictator
López, Carlos Antonio **9** 506-507

Francia, Louis (1772-1839), French painter
Bonington, Richard Parkes **2** 394-395

Franciabigio (1482-1525), Italian painter
Andrea del Sarto **1** 224-225
Ronsard, Pierre de **13** 271-273

Francione, Il (1428-1495), Italian architect
Sangallo family **13** 464-466

Francis Charles (1802-1878), archduke of Austria
Francis Joseph **6** 45-46

FRANCIS FERDINAND (1863-1914), archduke of Austria **6** 44
Berchtold, Leopold von **2** 183-184

FRANCIS I (1494-1547), king of France 1515-1547 **6** 40-43 art patronage
Andrea del Sarto **1** 224-225
Cellini, Benvenuto **3** 391-392
Leonardo da Vinci **9** 337-340
Lescot, Pierre **9** 354
Primaticcio, Francesco **12** 453-454
Rosso, Il **13** 312-313
and education
Budé, Guillaume **3** 102-103
Ramus, Petrus **13** 27-28
court
Clouet, Jean and François **4** 122-123
Coligny, Gaspard de **4** 159-160
Ronsard, Pierre de **13** 271-273
exploration
Cartier, Jacques **3** 343-344
Verrazano, Giovanni da **15** 470-471
foreign policy
Charles V **3** 457-459, 501
Henry VIII **7** 302-305
Northumberland, Duke of **11** 431-432
Suleiman I **15** 20-21
Wolsey, Thomas **16** 364-366
relatives
Louis XII **9** 528-529
Medici, Catherine de' **10** 445-449
religious affairs
Calvin, John **3** 239-242
Leo X **9** 332-334
Paul III **12** 144-145

Francis I (1708-1765), Holy Roman emperor 1745-1765
Leopold II **9** 346
Louis XVI **9** 534-535

Francis I (emperor of Austria)
see Francis II (Holy Roman emperor)

Francis II (1435-1488), duke of Brittany 1459-1488
Charles VIII **3** 462-463

Francis II (1544-1560), king of France 1559-1560
Clouet, Jean and François **4** 122-123
Henry IV **7** 293-295
Mary, I **10** 308-309
Medici, Catherine de' **10** 445-449
Somerset, Duke of **14** 333-334

FRANCIS II (1768-1835), Holy Roman emperor 1792-1806 and emperor of Austria 1804-1835 **6** 43-44
Ferdinand II **5** 415-416
Francis Joseph **6** 45-46
Leopold II **9** 346
Metternich, Klemens von **10** 533-536
Napoleon I **11** 306-310

FRANCIS JOSEPH (1830-1916), emperor of Austria 1868-1916 and king of Hungary 1867-1916 **6** 45-46
Deák, Francis **4** 431-432
Freud, Sigmund **6** 103-106
Horthy de Nagybánya, Nicholas **7** 510-512
Maximilian of Hapsburg **10** 358-360
Metternich, Klemens von **10** 533-536

Francis, Lydia Maria
see Child, Lydia Maria Francis

Francis of Angoulême
see Francis I (king of France)

FRANCIS OF ASSISI, SAINT (1182-1226), Italian mystic and religious founder **6** 46-47
Bonaventure **2** 383-384
John of Piano Carpini **8** 284
Machiavelli, Niccolò **10** 97-99
Serra, Junípero **14** 111-112
see also Franciscans

FRANCIS OF SALES, SAINT (1567-1622), French bishop **6** 47
Neri, Philip **11** 340

Francis Renouncing His Patrimony (fresco)
Giotto **6** 342-345

Francis Sauveur (novel)
Walras, Marie Esprit Léon **16** 84-85

Francis Stephen of Lorraine, Duke
see Francis I (Holy Roman emperor)

FRANCIS XAVIER, SAINT (1506-1552), Spanish Jesuit missionary **6** 48
Damien **4** 383
Mendes Pinto, Fernao **10** 493-494

Franciscans (Order of Friars Minor) in allegory
Langland, William **9** 194-195
American missions
Marcos de Niza **10** 240
Serra, Junípero **14** 111-112
and papacy
Innocent, III **8** 125-127
John of Piano Carpini **8** 284
foundation and theology
Bonaventure **2** 383-384
Duns Scotus, John **5** 149-150
Francis of Assisi **6** 46-47
poverty issue
Bacon, Roger **1** 425-427
Bonaventure **2** 383-384
Jacopone da Todi **8** 194
Thomas Aquinas **15** 183-186
William of Ockham **16** 298-299

FRANCK, CÉSAR (1822-1890), French composer **6** 48-49
Sessions, Roger Huntington **14** 117-118

FRANCK, JAMES (1882-1964), German physicist **6** 49-52
Heisenberg, Werner Karl **7** 261-263
Planck, Max Karl Ernst Ludwig **12** 342-344
Szilard, Leo **15** 64-66
Urey, Harold Clayton **15** 394-396

Franck, Salamon (1659-1725), German poet
Bach, Johann Sebastian **1** 416-419

Francke, August Hermann (1663-1727), German pietistic preacher
Wieland, Christoph Martin **16** 260-261

FRANCO BAHAMONDE, FRANCISCO (1892-1975), Spanish general and dictator **6** 52-54
Alfonso XIII **1** 151
Gómez, Juan Vicente **6** 417-418
Ibárruri Gómez, Dolores **8** 88-90
Juan Carlos I **8** 368-369

Mussolini, Benito **11** 272-274
Pius XI **12** 337-339
Salazar, António de Oliveira **13** 442-443
Unamuno y Jugo, Miguel de **15** 386-387
see also Civil War, Spanish

FRANCO OF COLOGNE (Franco of Paris; flourished circa 1250-1260), French music theorist **6** 52

Franco-American Convention (1800)
Gerry, Elbridge **6** 282-283

Franco-Flemish music (15th-16th century)
Gombert, Nicolas **6** 416-417
Isaac, Heinrich **8** 143-144
Josquin des Prez **8** 361-363
Lassus, Roland de **9** 216-218
Palestrina, Giovanni Pierluigi da **12** 70-72
Senfl, Ludwig **14** 105-106
Willaert, Adrian **16** 287-288

Franco-German War
see Franco-Prussian War

Franconian house (Germany)
see Salian emperors

Franco-Prussian War (1870-1871) England and
Victoria **15** 485-487
French forces
Faidherbe, Louis Léon César **5** 366-367
Foch, Ferdinand **5** 498-499
Garibaldi, Giuseppe **6** 215-217
Joffre, Joseph Jacques Césaire **8** 267-268
Peter I **12** 256
Rousseau, Henri **13** 323-324
French strategy
Gambetta, Léon **6** 198-199
Napoleon III **11** 310-312
Sorel, Albert **14** 346-347
in literature
Fontane, Theodor **5** 504
Taine, Hippolyte Adolphe **15** 82-83
Zola, Émile **16** 526-528
influence of
Blanqui, Louis Auguste **2** 323-324
Courbet, Jean Desiré Gustave **4** 271-273
Krupp **9** 109-111
Pasteur, Louis **12** 125-127
opponents
Schindler, Solomon **14** 7-8
Simon, Jules François **14** 237-238
Prussian forces
Bismarck, Otto Eduard Leopold von **2** 294-296
Hindenburg, Paul Ludwig Hans von Beneckendorff und von **7** 400-401
Koch, Heinrich Hermann Robert **9** 69-70
Moltke, Helmuth Karl Bernard von **11** 90-91
U.S. and
Barton, Clara **2** 37-39
Howe, Julia Ward **7** 535-536
Lieber, Francis **9** 401-402
Morgan, Junius Spencer **11** 166-167

Franco-Thai War (1893)
Chulalongkorn **4** 43-45

Francs-Juges, Les (opera)
Berlioz, Louis Hector **2** 203-205

Frangulis, A.F. (1888-1975), Greek diplomat
Titulescu, Nicolae **15** 246-247

Frank (novel)
Edgeworth, Maria **5** 205-206

FRANK, ANNE (1929-1945), 16-year-old holocaust victim who kept a famous diary **6** 54-56

Frank, Bruno (1887-1945), German poet
Mann, Thomas **10** 204-207

Frank, Ilya Mikhailovich (1908-1990), Russian physicist
Cherenkov, Pavel Alekseevich **3** 502-503

Frank, Lawrence K, (1890-1968), American educator
Erikson, Erik Homburger **5** 309-310

Frank V (play)
Dürrenmatt, Friedrich **5** 164-165

FRANKENTHALER, HELEN (born 1928), American painter **6** 56-57
Hofmann, Hans **7** 442-443
Noland, Kenneth **11** 418-419

Frankfurt, Congress of (1848-1849)
Döllinger, Josef Ignaz von **5** 47-48

Frankfurt School (intellectual movement)
Adorno, Theodor W. **1** 65-67

Frankfurt, Treaty of (1871)
Bismarck, Otto Eduard Leopold von **2** 294-296
Clemenceau, Georges **4** 99-101
Moltke, Helmuth Karl Bernard von **11** 90-91
Thiers, Louis Adolphe **15** 181-182
William I **16** 292-293
see also Franco-Prussian War (1870-1871)

Frankfurt, University of (Germany)
philosophy and religion
Habermas, Jürgen **7** 58-60
social sciences
Buber, Martin **3** 87-89
Habermas, Jürgen **7** 58-60
Mannheim, Karl **10** 208-209
Tillich, Paul Johannes **15** 224-225
Wertheimer, Max **16** 207-208
sciences
Bethe, Hans Albrecht **2** 238-239
Born, Max **2** 420-421
Stern, Otto **14** 435
Weidenreich, Franz **16** 171-172

FRANKFURTER, FELIX (1882-1965), American jurist **6** 57
civil liberties
Black, Hugo Lafayette **2** 301-303
Jackson, Robert Houghwout **8** 182-183
friends
Acheson, Dean Gooderham **1** 37-38
Cohen, Morris Raphael **4** 139-140
Evatt, Herbert Vere **5** 341-343
Laski, Harold J. **9** 215-216
quoted
Cardozo, Benjamin Nathan **3** 288-290
Hand, Billings Learned **7** 116

Frankish empire
see Holy Roman Empire

Frankland, Edward (1825-1899), English chemist
Bunsen, Robert Wilhelm **3** 124-125

FRANKLIN, ARETHA (born 1942), African American singer and songwriter **6** 58-60

FRANKLIN, BENJAMIN (1706-1790), American statesman, diplomat, and inventor **6** 60-64
biographers
Ford, Paul Leicester **6** 9-10
Sparks, Jared **14** 363
Weems, Mason Locke **16** 170
colonial politics
Braddock, Edward **2** 474-475
Dickinson, John **4** 543-544
Galloway, Joseph **6** 186-187
Hutchinson, Thomas **8** 71-72
diplomacy
Carroll, John **3** 331-332
Deane, Silas **4** 435-437
Jefferson, Thomas **8** 238-241
Lee, Arthur **9** 288-289
friends
Hopkinson, Francis **7** 496-497
Houdon, Antoine **7** 516-517
Peale, Charles Willson **12** 169-171
Smith, Adam **14** 283-284
influence of
Ingenhousz, Jan **8** 119-120
Jones, John Paul **8** 337-338
McGuffey, William Holmes **10** 414-415
Paine, Thomas **12** 66-67
Sarmiento, Domingo Faustino **13** 484-485
Smith, William **14** 301
Steuben, Frederick William Augustus von **14** 438-439
influenced by
Mather, Cotton **10** 330-332
Winthrop, John **16** 341-342
journalism
Bradford, William **2** 477
relatives
Bache, Alexander Dallas **1** 420
Franklin, William **6** 69-70
scientific studies
Galvani, Luigi **6** 194-195
Lamarck, Chevalier de **9** 171-173
Priestley, Joseph **12** 452-453
see also American Revolution

Franklin, District of (Arctic region)
Franklin, John **6** 64-65

FRANKLIN, JOHN HOPE (born 1915), pioneer African American historian **6** 65-67

FRANKLIN, MILES (1879-1954), Australian novelist **6** 68-69
Clarke, Marcus Andrew Hislop **4** 87-88

FRANKLIN, ROSALIND ELSIE (1920-1958), British physical chemist and molecular biologist **6** 67-68

FRANKLIN, SIR JOHN (1786-1847), English explorer **6** 68-69
Kennedy, John Pendleton **8** 506-507
McClintock, Francis Leopold **10** 394-395
Ross, James Clark **13** 302-303

FRANKLIN, WILLIAM (circa 1731-1813), American colonial administrator **6** 69-70
Franklin, Benjamin **6** 60-64

Franklin, William Temple (1760-1823), American writer
Adams, John **1** 48-51

Franklin and Marshall College (Lancaster, Pennsylvania)
Nevin, John Williamson **11** 357

Franklin Evans (novel)
Whitman, Walt **16** 249-251

Franklin stove (iron fireplace)
Franklin, Benjamin **6** 60-64

Franks (German tribe)
see France—481-751, 751-987; Holy Roman Empire—800-840

Franz Josef
see Francis Joseph

Franz, Shephard Ivory (1874-1933), American psychologist
Lashley, Karl Spencer **9** 214-215

Franziska (literary character)
Lessing, Gotthold Ephraim **9** 357-359

FRAP (political group; Chile)
Frei Montalva, Eduardo **6** 94-95

Frasch, Herman (1851-1914), American chemist
Rockefeller, John Davison **13** 226-228

FRASER (PINTER), LADY ANTONIA (born 1932), popular British biographer, historian, and mystery novelist **6** 70-71

FRASER, MALCOLM (born 1930), prime minister of Australia (1975-1983) **6** 71-73

FRASER, PETER (1884-1950), New Zealand prime minister 1940-49 **6** 73-74
Savage, Michael Joseph **13** 501-502

Fraser River (Canada)
Fraser, Simon **6** 74-75
Mackenzie, Alexander **10** 103-104

FRASER, SIMON (1776-1862), Canadian explorer and fur trader **6** 74-75

Fraser's Magazine (periodical)
Carlyle, Thomas **3** 304-305
Ruskin, John **13** 371-372
Thackeray, William Makepeace **15** 159-161

Frate 'nnammorato, Lo (opera)
Pergolesi, Giovanni Battista **12** 218-219

Fraternity (novel)
Galsworthy, John **6** 189-190

Fratricides, The (novel)
Kazantzakis, Nikos **8** 466-468

Frau Bauman, Frau Schmidt, and Frau Schwartze (poem)
Roethke, Theodore **13** 243-244

Frau Beate und ihr Sohn (novel)
Schnitzler, Arthur **14** 23-24

Frau Jenny Treibel (novel)
Fontane, Theodor **5** 504

Frau ohne Schatten, Die (opera)
Hofmannsthal, Hugo von **7** 443-444
Strauss, Richard **14** 500-501

Frau Sorge (novel)
Sudermann, Hermann **15** 12-13

Frauenliebe und Leben (musical composition)
Schumann, Robert Alexander **14** 41-43

Fráulein Else (story)
Schnitzler, Arthur **14** 23-24

Fraunhofer equatorial telescope (astronomy)
Struve, Friedrich Georg Wilhelm von **14** 513

FRAUNHOFER, JOSEPH VON (1787-1826), German physicist **6** 75-76
Bunsen, Robert Wilhelm **3** 124-125
Rowland, Henry Augustus **13** 330-331

Fraunhofer lines (physics)
Fraunhofer, Joseph von **6** 75-76
Kirchhoff, Gustav Robert **9** 33-34

Fray Hortensio Paravicino (painting)
Greco **6** 511-514

Frazer, Joseph W. (1892-1971), American industrialist
Kaiser, Henry John **8** 412-413

FRAZER, SIR JAMES GEORGE (1854-1941), Scottish classicist and anthropologist **6** 76
Malinowski, Kaspar Bronislaw **10** 170-171

FRAZIER, EDWARD FRANKLIN (1894-1962), African American sociologist **6** 77
Herskovits, Melville Jean **7** 345

FRÉCHETTE, LOUIS-HONORÉ (1839-1908), French-Canadian poet **6** 77-78
Crémazie, Octave **4** 305-306

Frédéric et Bernerette (story)
Musset, Louis Charles Alfred de **11** 271-272

Frederick (king of Bohemia)
see Frederick V (elector Palatin)

FREDERICK I (1123-1190), Holy Roman emperor 1152-1190 **6** 78-79
and Italy
Arnold of Brescia **1** 314-315
Innocent, III **8** 125-127
Manuel I **10** 218-219
histories of
Otto of Freising **12** 30
in art
Tiepolo, Giovanni Battista **15** 219-220
Third Crusade
Philip II **12** 268-269

Frederick I (1657-1713), king of Prussia 1701-1713 and elector of Brandenburg 1688-1701
Frederick William I **6** 86-87
Schlüter, Andreas **14** 18-19
Spencer, Herbert **14** 369-370
Stahl, Georg Ernst **14** 392-393
Thomasius **15** 193-194

Frederick II (1090-1147), duke of Swabia 1105-1147
Frederick I **6** 78-79

FREDERICK II (1194-1250), Holy Roman emperor 1215-1250 **6** 79
and papacy
Innocent, III **8** 125-127
Rudolf I **13** 347-348
court
Pisano, Nicola **12** 325
Thomas Aquinas **15** 183-186
Vogelweide, Walther von der **16** 10-11
relatives
Frederick I **6** 78-79
Peter III **12** 256-257

FREDERICK II (1712-1786), king of Prussia 1740-1786 **6** 81-84
and Austria
Joseph II **8** 359-360
Maria Theresa **10** 256-258
and the arts
Bach, Carl Philipp Emanuel **1** 414-415
Bach, Johann Sebastian **1** 416-419
Houdon, Antoine **7** 516-517
La Mettrie, Julien Offray de **9** 179-180
Voltaire **16** 14-16
army
Blücher, Gebhard Leberecht von **2** 340-341
Scharnhorst, Gerhard Johann David von **13** 521-522
Steuben, Frederick William Augustus von **14** 438-439
biographers
Carlyle, Thomas **3** 304-305
Gooch, George Peabody **6** 432-433
Lavisse, Ernest **9** 241
influenced by
Becarria, Marchese di **2** 97-98
Frederick William **6** 85-86
mathematicians

Euler, Leonard **5** 331-332
Wolff, Christian von **16** 358

FREDERICK III (1415-1493), Holy Roman emperor and German king 1440-1493 **6** 84-85
Charles the Bold **3** 467-469
Pius II **12** 331

Frederick III (1463-1525), elector and duke of Saxony 1486-1525
Cranach, Lucas the Elder **4** 289-290
Hofhaimer, Paul **7** 441
Luther, Martin **10** 48-51
Walter, Johann **16** 86

Frederick III (1609-1670), king of Denmark and Norway 1648-1670
Charles XII **3** 464-466

Frederick III (1831-1888), king of Prussia and German emperor 1888
Bismarck, Otto Eduard Leopold von **2** 294-296
Victoria **15** 485-487
William I **16** 292-293
William II **16** 294-295

Frederick III (duke of Saxony)
see Frederick III (elector of Saxony)

Frederick III (duke of Swabia)
see Frederick I (Holy Roman emperor)

Frederick III (elector of Brandenburg-Prussia)
see Frederick I (king of Prussia)

Frederick III (emperor of Germany)
see Frederick III (king of Prussia)

Frederick IV (1671-1730), king of Denmark and Norway 1699-1730
Charles XII **3** 464-466

Frederick V (1596-1632), elector of Palatin 1610-1623 and king of Bohemia 1619-1620
Buckingham, 1st Duke of **3** 93-94
Charles, I **3** 450-452

Frederick V (archduke of Austria)
see Frederick III (Holy Roman emperor)

Frederick Augustus I-II (elector of Saxony)
see Augustus II-III (king of Poland)

Frederick Barbarossa
see Frederick I (Holy Roman emperor)

Frederick Henry (1584-1647), prince of Orange-Nassau and Dutch stadtholder 1625-1647
Maurice of Nassau **10** 348-349
Rembrandt Harmensz van Rijn **13** 91-95
Van Dyck, Anthony **15** 423-425

Frederick Louis (1707-1751), prince of Wales
Bolingbroke, Viscount **2** 374-375
George II **6** 269-270
George III **6** 270-272

Frederick of Hohenstaufen
see Frederick II (Holy Roman emperor)

Frederick the Great
see Frederick II (king of Prussia)

Frederick the Winter King
see Frederick V (elector of Palatin)

Frederick the Wise
see Frederick III (elector of Saxony)

FREDERICK WILLIAM (1620-1688), elector of Brandenburg 1640-1688 **6** 85-86
John III **8** 276-277
Pufendorf, Samuel von **12** 477-478
Schlüter, Andreas **14** 18-19

Frederick William (died 1711), duke of Courland
Anna Ivanovna **1** 240-241

FREDERICK WILLIAM I (1688-1740), king of Prussia 1713-1740 **6** 86-87
Frederick II **6** 81-84
Frederick William **6** 85-86
Wolff, Christian von **16** 358

Frederick William II (1744-1797), king of Prussia 1786-1797
Beethoven, Ludwig van **2** 114-117
Frederick II **6** 81-84
Frederick William III **6** 87
Mozart, Wolfgang Amadeus **11** 218-221

FREDERICK WILLIAM III (1770-1840), king of Prussia 1797-1840 **6** 87
associates
Alexander I **1** 130-132
Metternich, Klemens von **10** 533-536
ministers
Hardenberg, Karl August von **7** 146-147
Stein, Heinrich Friedrich Karl vom und zum **14** 415-416
relatives
Frederick William IV **6** 87-88
William I **16** 292-293
state architect
Schinkel, Karl Friedrich **14** 8

FREDERICK WILLIAM IV (1795-1861), king of Prussia 1840-1861 **6** 87-88
political appointees
Bismarck, Otto Eduard Leopold von **2** 294-296
Moltke, Helmuth Karl Bernard von **11** 90-91
relatives
Frederick William III **6** 87
William I **16** 292-293

Fredericksburg, battle of (1862)
Barton, Clara **2** 37-39
Davis, Jefferson **4** 416-418
Jackson, Shirley Ann **8** 183-184
Lee, Robert Edward **9** 292-294
Meade, George Gordon **10** 440-441
Stuart, James Ewell Brown **14** 515-516

Fredericq, Paul (1850-1920), Flemish historian
Pirenne, Jean Henri Otto Lucien Marie **12** 322-323

Fredriksten, siege of (1718)
Charles XII **3** 464-466

Free African Society (United States)
Allen, Richard **1** 168

Free and Accepted Masons
see Freemasonry

Free association (psychology)
Freud, Sigmund **6** 103-106

Free Church of Scotland
Chalmers, Thomas **3** 408-409
McCosh, James **10** 402-403

Free companies (English soldiers)
Edward III **5** 211-212
Edward the Black Prince **5** 217-218

Free Democratic party (Germany)
Brandt, Willy **2** 499-500
Erhard, Ludwig **5** 302-304
Hamm-Brücher, Hildegard **7** 101-103
Lambsdorff, Otto Graf **9** 177-179

Free Education Act (England; 1891)
Salisbury, 3d Marquess of **13** 448-449

Free Enquirers (new Harmony, Indiana)
Owen, Robert Dale **12** 40-41

Free fall, law of (physics)
Galileo Galilei **6** 180-183

Free French (World War II)
see France—1940-46

Free Joe (stories)
Harris, Joel Chandler **7** 173-174

Free Lance, The (opera)
Sousa, John Philip **14** 353-354

Free love
Kollontai, Aleksandra Mikhailovna **9** 79
Wright, Frances **16** 397-398

Free Man, A (novel)
Barrès, Auguste Maurice **2** 20-21

Free Negro Family, The (book)
Frazier, Edward Franklin **6** 77

Free Russian Press (London)
Herzen, Aleksandr Ivanovich **7** 351-352

Free Soil party (United States)
1848 election
Adams, Charles Francis **1** 41-42
Burlingame, Anson **3** 144-145
Polk, James Knox **12** 374-376
Van Buren, Martin **15** 410-411
formed
Andrew, John Albion **1** 230-231
Dana, Richard Henry Jr. **4** 385-386
Sumner, Charles **15** 30-31
state elections
Chase, Salmon Portland **3** 473-475
Mann, Horace **10** 202-204
Sumner, Charles **15** 30-31
Wade, Benjamin Franklin **16** 38-39
supporters
Blair, Francis Preston **2** 313-315
Field, David Dudley **5** 439-440
Greeley, Horace **6** 515-517

Free Soul, A (film)
Barrymores **2** 28-30

Free Space (paper)
Tsiolkovsky, Konstantin Eduardovich **15** 326-328

Free Synagogue (New York City)
Wise, Stephen Samuel **16** 344-345

Free trade (economics)
Australia
Parkes, Henry **12** 113
Britain
Balfour, Arthur James **1** 469-470
Disraeli, Benjamin **5** 27-29
Jevons, William Stanley **8** 255-256
Liverpool, 2nd Earl of **9** 456-457
Peel, Robert **12** 181-183
Smith, Adam **14** 283-284
Sydenham, Thomas **15** 59-60
France
Colbert, Jean Baptiste **4** 142-143
Turgot, Anne Robert Jacques **15** 348-349
United States
Carey, Henry Charles **3** 294-295
List, Georg Friedrich **9** 443-444
Lloyd, Henry Demarest **9** 468-469
see also Tariff

Free verse (literature)
Laforgue, Jules **9** 160-161
Rimbaud, Jean Nicolas Arthur **13** 172-174
Whitman, Walt **16** 249-251

Free-bank movement (United States)
Hildreth, Richard **7** 382

FREED, JAMES INGO (born 1930), American architect **6** 88-90

Freedmen's Bureau (United States; 1865-72)
Armstrong, Samuel Chapman **1** 306-307
Fitzhugh, George **5** 474
Howard, Oliver Otis **7** 528-529
Langston, John Mercer **9** 197
Revels, Hiram Rhoades **13** 109-110
Sumner, Charles **15** 30-31
Trumbull, Lyman **15** 317-318
Turner, Henry McNeal **15** 351-352

Freedmen's Bureau Bill (United States; 1866)
Brown, Benjamin Gratz **3** 32-33
Johnson, Andrew **8** 294-295
Stevens, Thaddeus **14** 442-443
see also Reconstruction (United States)

Freedmen's Hospital (Washington D.C.)
Drew, Charles Richard **5** 100-101
Williams, Daniel Hale **16** 302-303

Freedom (philosophy)
Bakunin, Mikhail Aleksandrovich **1** 458-460
Bosanquet, Bernard **2** 425-426
Epictetus **5** 292
Hegel, Georg Wilhelm Friedrich **7** 254-256
James, William **8** 215-217
Jansen, Cornelis **8** 220-221

Freedom and People's Rights movement (Japan, 1881)
Saionji, Kimmochi **13** 438-439

Freedom Bloc (Burma)
Aung San **1** 374-375
Ba Maw **1** 480-481

Freedom of religion
see Religious liberty

Freedom of speech (United States)
Brandeis, Louis Dembitz **2** 496-497
Hand, Billings Learned **7** 116
Holmes, Oliver Wendell Jr. **7** 458-459
Lovejoy, Elijah Parish **10** 6-7
Zenger, John Peter **16** 497-498

Freedom of the press (Spain)
Fernández de Lizardi, José Joaquin **5** 424-425

Freedom of the press (Sweden)
Gustavus III **7** 45-46

Freedom of the press (United States)
Bradford, William **2** 476-477
Creel, George **4** 304-305
Hughes, Charles Evans **8** 15-16
Jefferson, Thomas **8** 238-241
Lovejoy, Elijah Parish **10** 6-7
McCormick, Robert Rutherford **10** 401-402
Zenger, John Peter **16** 497-498

Freedom or Death (novel)
Kazantzakis, Nikos **8** 466-468

Freedom party (India)
Nehru, Motilal **11** 334-335

Freedom Riders (United States; 1960s)
Farmer, James **5** 383-385
Forman, James **6** 10-11
Henry, Aaron **7** 306-307
Kennedy, John Fitzgerald **8** 502-506
King, Martin Luther Jr. **9** 20-22
Morton, Nelle Katherine **11** 195-197
see also African American history (United States)—Sixties and Seventies

Freedom Walk (Detroit, Michigan; 1963)
King, Martin Luther Jr. **9** 20-22

Freedom's Journal (newspaper)
Russwurm, John Brown **13** 381-382
Walker, David **16** 62-63

FREEH, LOUIS J. (born 1950), director of the Federal Bureau of Investigation (FBI) **6** 90-91

FREEMAN, DOUGLAS SOUTHALL (1886-1953), American journalist **6** 91-92

Freeman, Edward (1823-1892), English historian
Froude, James Anthony **6** 133-134

FREEMAN, ROLAND L. (born 1936), American photographer of rural and urban African Americans **6** 92-93

Freeman's Farm, battle of (1777)
*see*Saratoga, battles of

Freeman's Journal (newspaper)
Freneau, Philip Morin **6** 99-100
Grattan, Henry **6** 499

Freemasonry (Masonic Fraternity)
Casanova de Seinglat, Giacomo Jacopo Girolamo **3** 350-351
Del Pilar, Marcelo Hilario **4** 486
Karamzin, Nikolai Mikhailovich **8** 441-442
Malkam Khan, Mirza **10** 172
Mozart, Wolfgang Amadeus **11** 218-221
Pedro II **12** 180-181

Freeshooter, The (opera)
Weber, Carl Maria Friedrich Ernst von **16** 156-157

Free-silver issue (United States)
Bryan, William Jennings **3** 80-82
Donnelly, Ignatius **5** 62
McKinley, William **10** 418-420
Straus, Isidor **14** 496
see also Currency; Populist party

Freethinkers (religion)
Condé, Prince de **4** 193-194
Holbach, Baron d' **7** 448-449

FREGE, GOTTLOB (1848-1925), German mathematician and philosopher **6** 93-94
Carnap, Rudolf **3** 308-309
Husserl, Edmund **8** 67-68
Schlick, Friedrich Albert Moritz **14** 16-17

FREI MONTALVA, EDUARDO (born 1911), Chilean statesman **6** 94-95
Alessandri Rodriguez, Jorge **1** 129-130

Freiberg, Mining Academy of
Werner, Abraham Gottlob **16** 205-207

Freiburg, University of (Germany)
Eck, Johann Maier von **5** 200
Heidegger, Martin **7** 257-258
Spemann, Hans **14** 368-369
Treitschke, Heinrich von **15** 293-294
Weber, Max **16** 157-160
Weismann, August Freidrich Leopold **16** 178-180

Freies Jüdisches Lehrhaus (Frankfurt am Main)
Rosenzweig, Franz **13** 294

Freight Train (song)
Cotten, Elizabeth **4** 261-263

FREIRE, PAULO (born 1921), Brazilian philosopher and educator **6** 95-96

Freire, Ramón (1787-1851), Chilean general and statesman
Portales Plazazuelos, Diego José Víctor **12** 404

Freire, Rómulo Gallegos
see Gallegos Freire, Rómulo

Freischütz, Der (opera)
Weber, Carl Maria Friedrich Ernst von **16** 156-157

FRELIMO (Mozambique political party)
Chissano, Joaquim Alberto **4** 9-11
see also Mozambique Liberation Front

FRELINGHUYSEN, THEODORUS JACOBUS (1691-circa 1748), Dutch Reformed clergyman and revivalist **6** 96-97
Tennent, Gilbert **15** 143-144

FRÉMONT, JOHN CHARLES (1813-1890), American explorer and politician **6** 97-98
1856 campaign
Bailey, Gamaliel **1** 444-445
Schurz, Carl **14** 44-45
antislavery issue
Brown, Benjamin Gratz **3** 32-33
Lincoln, Abraham **9** 415-418
exploration
Carson, Christopher **3** 334-335
Fitzpatrick, Thomas **5** 474-475
in California
Kearney, Denis **8** 468
Olmsted, Frederick Law **11** 503-504
Stockton, Robert Field **14** 461-462

FRENCH, DANIEL CHESTER (1850-1931), American sculptor **6** 98-99

French, Sir John (Earl of Ypres; 1852-1925), British field marshal
Haig, Douglas **7** 67-68
Jellicoe, John Rushworth **8** 242-243

French Academy (established 1635)
Richelieu, Armand Jean du Plessis de **13** 142-144

French Academy of Sciences (established 1666)
Cuvier, Georges Léopold **4** 357-359
Huygens, Christiaan **8** 79-81

French and Indian War (1754-1763)
American forces
Arnold, Benedict **1** 309-310
Carver, Jonathan **3** 347-348
Franklin, Benjamin **6** 60-64
Lewis, Andrew **9** 376-377
Pepperell, William **12** 206-207
Putnam, Israel **12** 491-492
Rogers, Robert **13** 250-251
Washington, George **16** 126-129
British forces
Amherst, Jeffery **1** 200-201
Braddock, Edward **2** 474-475
Butler, John **3** 180
Clinton, Henry **4** 114-115
Cook, James **4** 214-215
Forbes, John **5** 507-508
Gage, Thomas **6** 169-170
Howe, William **7** 538-539
Montgomery, Richard **11** 138-139
Murray, James **11** 261-262
Wolfe, James **16** 354-355
British-Indian relations
Johnson, William **8** 319-320
Pontiac **12** 393-394
causes
Dinwiddie, Robert **5** 18-19
Howe, Richard **7** 536-537
European phase
see Seven Years War
French forces
Bougainville, Louis Antoine de **2** 443-444
Montcalm de Saint-Véran, Marquis de **11** 122-123
Vaudreuil-Cavagnal, Marquis de **15** 444

French and Indian wars
see French and Indian War; King George's War; King William's War

French architecture
baroque
see Baroque architecture
classical
l'Orme, Philibert de **9** 519
Labrouste, Pierre François Henri **9** 144
Le Vau, Louis **9** 360-361
Lescot, Pierre **9** 354
Mansart, François **10** 211
Mansart, Jules Hardouin **10** 212
Gothic
Montreuil, Pierre de **11** 139
Viollet-le-Duc, Eugène Emmanuel **15** 505-506
landscape
Le Nôtre, André **9** 328-329
modern
Le Corbusier **9** 274-275
Perret, Auguste **12** 233
neobaroque
Garnier, Jean Louis Charles **6** 221-222
neoclassical
Ledoux, Claude Nicolas **9** 277-278
Soufflot, Jacques Germain **14** 349-350
rococo
Boffrand, Gabriel Germain **2** 361
Gabriel, Ange Jacques **6** 160-161

French art
abstract art
Delaunay, Robert **4** 475-476
art brut
Dubuffet, Jean Philippe Arthur **5** 119-120
Barbizon school
see Barbizon school
baroque
Claude Lorrain **4** 89-90
David, Jacques Louis **4** 407-409
La Tour, George de **9** 222
Le Brun, Charles **9** 269-270
Le Nain, Antoine, Louis and Mathieu **9** 321-322
Poussin, Nicolas **12** 418-420
see also Baroque painting (French); Baroque sculpture
cubism
Braque, Georges **2** 504-505
Duchamp-Villon, Raymond **5** 123
Gris, Juan **7** 5-6
Laurens, Henri **9** 230-231
Léger, Fernand **9** 302-303
Picasso, Pablo **12** 292-295
Dada and surrealism
Arp, Jean **1** 317-318
Duchamp, Marcel **5** 122-123
Picabia, Francis **12** 291-292
Tanguy, Yves **15** 101
English influence
Bonington, Richard Parkes **2** 394-395
Fauvism
Derain, André **4** 503
Matisse, Henri **10** 336-337
Rouault, Georges **13** 321-322
van Dongen, Kees **15** 421-422
Vlaminck, Maurice **16** 6
figurative
Balthus **1** 476-477
impressionism
see Impressionism (art)—France
Intimism
Bonnard, Pierre **2** 395-396
Vuillard, Jean Édouard **16** 36
modern sculpture
Maillol, Aristide **10** 150-151
Richier, Germaine **13** 145-146
Rodin, Auguste **13** 236-238
monumental sculpture
Bourdelle, Emile-Antoine **2** 449-450
neoclassicism
see Neoclassicism (art)—France
Op Art
Vasarely, Victor **15** 440-442
postimpressionism
see Postimpressionism (art)
primitivism
Rousseau, Henri **13** 323-324
realism
see Realism (art)—French
Renaissance
see Renaissance (art)—France
rococo
see Rococo-French
romanticism
see Romanticism (art)—French
School of Paris
Chagall, Marc **3** 406-407
Miró, Joan **11** 53-54
Modigliani, Amedeo **11** 72-73
Soulages, Pierre **14** 350-351
Soutine, Chaim **14** 356-357
Staël, Nicolas de **14** 392
symbolism
Brancusi, Constantin **2** 494-496
Puvis de Chavannes, Pierre **12** 492-493
Redon, Odilon **13** 75-76

French Cameroon Trust Territory
see Cameroon Republic

French Community (Africa)
Houphouët-Boigny, Felix **7** 519-520
Senghor, Léopold Sédar **14** 106-107
Touré, Sékou **15** 275-277
Youlou, Fulbert **16** 466-467

French Congo
see Central African Republic; Congo, People's Republic of the

French cuisine
Child, Julia McWilliams **3** 519-520

French Diana, The (poems)
Aragon, Louis **1** 271-272

French Equatorial Africa
see Central African Republic

French Fury (1583)
William the Silent **16** 300-302

French Huguenots
see Huguenots

French Indochina
see Indochina, French

French Lieutenant's Woman, The (novel)
Fowles, John **6** 33-35

French literature
allegory
Guillaume de Lorris **7** 33-34
Jean de Meun **8** 234-235
La Fontaine, Jean de **9** 156-157
baroque
see Baroque literature
chronicles and memoirs
Comines, Philippe de **4** 181
Froissart, Jean **6** 124-125
Joinville, Jean de **8** 325
Saint-Simon, Duc de **13** 436
Villehardouin, Geffroi de **15** 499
criticism
Foucault, Michel **6** 29-30
Dadaist
Picabia, Francis **12** 291-292
drama (17th-18th century)
Corneille, Pierre **4** 234-236
Diderot, Denis **5** 1-2
Lesage, Alain René **9** 353-354
Marivaux, Pierre Carlet de Chamblain de **10** 265-266
Molière **11** 86-88
Racine, Jean Baptiste **12** 532-535
Voltaire **16** 14-16
drama (19th-20th century)
Anouilh, Jean **1** 243-244
Beckett, Samuel **2** 102-104
Camus, Albert **3** 255-257
Cocteau, Jean **4** 132-133
Dumas, Alexandre **5** 136-138
Genet, Jean **6** 262-263
Giraudoux, Jean **6** 349-350
Gourmont, Remy de **6** 475
Ionesco, Eugène **8** 131-132
Rolland, Romain **13** 260
Sartre, Jean Paul **13** 491-492
Sarraute, Nathalie Tcherniak **13** 488-490
Yourcenar, Marguerite **16** 477-479
essays
Giraudoux, Jean **6** 349-350
Gourmont, Remy de **6** 475
La Rochefoucauld, François Duc de **9** 208-209
Malraux, André **10** 178-180
Mirabeau, Comte de **11** 51-52
Montaigne, Michel Eyquem de **11** 116-117
Rousseau, Jean Jacques **13** 324-328
Yourcenar, Marguerite **16** 477-479
literary theory
Boileau-Despréaux, Nicholas **2** 369-371
Kundera, Milan **9** 128-129
Sainte-Beuve, Charles Augustin **13** 438
Sarraute, Nathalie Tcherniak **13** 488-490
Taine, Hippolyte Adolphe **15** 82-83
Nouveau Roman (New Novel)
Sarraute, Nathalie Tcherniak **13** 488-490
novel (16th-18th century)
Diderot, Denis **5** 1-2
La Fayette, Comtesse de **9** 150-151
Prévost, Abbé **12** 445-446
Rabelais, François **12** 524-526
Rousseau, Jean Jacques **13** 324-328
Sade, Comte de **13** 416-418
Voltaire **16** 14-16
novel (19th century)
Balzac, Honoré de **1** 478-480
Barrès, Auguste Maurice **2** 20-21
Daudet, Alphonse **4** 402-403
Dumas, Alexandre **5** 136-138
Flaubert, Gustave **5** 480-482
Goncourt, Edmond de and Jules de **6** 426-427
Hugo, Victor Marie **8** 22-25
Huysmans, Joris Karl **8** 81-82
Maupassant, Henri René Albert Guy de **10** 347
Stendhal **14** 422-425
Verne, Jules **15** 467-469
Zola, Émile **16** 526-528
novel (19th-20th century)
Gourmont, Remy de **6** 475
Loti, Pierre **9** 519-520
Proust, Marcel **12** 465-467
Rolland, Romain **13** 260
novel (20th century)
Barrès, Auguste Maurice **2** 20-21
Beckett, Samuel **2** 102-104
Benda, Julien **2** 151-152
Bernanos, Georges **2** 206-207
Céline, Louis Ferdinand **3** 390-391
Cocteau, Jean **4** 132-133
Colette, Sidonie Gabrielle **4** 158-159
Genet, Jean **6** 262-263
Giraudoux, Jean **6** 349-350
Malraux, André **10** 178-180
Martin du Gard, Roger **10** 295-296
Mauriac, François **10** 347-348
Robbe-Grillet, Alain **13** 189-190
Sartre, Jean Paul **13** 491-492
Sarraute, Nathalie Tcherniak **13** 488-490
Simenon, Georges **14** 233-234
Yourcenar, Marguerite **16** 477-479
poetry (12th-14th century)
Jean de Meun **8** 234-235
Machaut, Guillaume de **10** 93-94
Marie de France **10** 259
Thibaut IV **15** 180-181
Vitry, Philippe de **16** 2
poetry (15th-18th century)
Boileau-Despréaux, Nicholas **2** 369-371
Chénier, André Marie **3** 500-501
du Bellay, Joachim **5** 113-114
La Fontaine, Jean de **9** 156-157
Malherbe, François de **10** 169-170
Orléans, Charles D' **11** 530
Ronsard, Pierre de **13** 271-273
Villon, François **15** 499-501
poetry (19th-20th century)
Apollinaire, Guillaume **1** 260
Claudel, Paul Louis Charles **4** 90-91
Dunbar, William (poet) **5** 142-143
Laforgue, Jules **9** 160-161
Leconte de Lisle, Charles Marie René **9** 273-274
Péguy, Charles Pierre **12** 183-184
Rimbaud, Jean Nicolas Arthur **13** 172-174
Valéry, Paul Ambroise **15** 405-406
poetry (20th century)
Cocteau, Jean **4** 132-133
Perse, Saint-John **12** 242-243
Picabia, Francis **12** 291-292
Rabearivelo, Jean Joseph **12** 523-524
Saint-Exupéry, Antoine de **13** 431-432
Yourcenar, Marguerite **16** 477-479
prophesies
Nostradamus **11** 432-434
romanticism
see Romanticism (literature)
satire
Boileau-Despréaux, Nicholas **2** 369-371
du Bellay, Joachim **5** 113-114
France, Anatole **6** 39-40
La Bruyère, Jean de **9** 145
Lesage, Alain René **9** 353-354
Molière **11** 86-88
Montesquieu **11** 123-125
Rabelais, François **12** 524-526
Voltaire **16** 14-16
surrealism
see Surrealism (literature)
symbolism
Baudelaire, Charles Pierre **2** 61-63
Gide, André **6** 308-309
Gourmont, Remy de **6** 475
Mallarmé, Stéphane **10** 172-173
Valéry, Paul Ambroise **15** 405-406
Verlaine, Paul Marie **15** 465-466
see also Pléiade

French music
ars nova
Machaut, Guillaume de **10** 93-94
Vitry, Philippe de **16** 2

baroque
see Baroque music
electronic
Boulez, Pierre **2** 444-445
Varèse, Edgard **15** 432-433
impressionism
Debussy, Achille Claude **4** 445-447
Ravel, Maurice Joseph **13** 54-55
Roussel, Albert **13** 328-329
Les Six
Honegger, Arthur **7** 472-473
Milhaud, Darius **11** 17-18
Poulenc, Francis **12** 414-415
Satie, Erik **13** 494-495
Notre Dame School
Franco of Cologne **6** 52
Léonin **9** 343-344
Pérotin **12** 231-232
postimpressionism
Bizet, Georges **2** 296-297
Franck, César **6** 48-49
Gounod, Charles François **6** 473-474
Offenbach, Jacques **11** 478-479
Saint-Saëns, Charles Camille **13** 435-436
Renaissance
see Renaissance(music)—France
romanticism
Berlioz, Louis Hector **2** 203-205
Cherubini, Luigi Carlo Zanobi Salvatore Maria **3** 505-506
Chopin, Frédéric François **4** 16-18
Meyerbeer, Giacomo **10** 536-537
song cycles
Debussy, Achille Claude **4** 445-447
Fauré, Gabriel Urbain **5** 397-398
Poulenc, Francis **12** 414-415
Ravel, Maurice Joseph **13** 54-55
stochastic music
Xenakis, Iannis **16** 416-418
trouvère songs
Thibaut IV **15** 180-181
twelve-tone method
Boulez, Pierre **2** 444-445
Messiaen, Olivier **10** 528-529
Stravinsky, Igor Fedorovich **14** 502-506
see also Opera, French

French Overseas Empire

- AFRICA
North Africa (Algeria)
Abbas, Ferhat **1** 6-7
Abd el-Kadir **1** 15
Bugeaud de la Piconnerie, Thomas Robert **3** 111
De Gaulle, Charles André Joseph Marie **4** 463-465
North Africa (Morocco)
Allal al-Fassi, Mohamed **1** 162
Bugeaud de la Piconnerie, Thomas Robert **3** 111
Lyautey, Louis Hubert Gonzalve **10** 60-61
Mohammed V **11** 79-81
North Africa (Tunisia)
Bourguiba, Habib **2** 453-455
see also Nationalism, African (North Africa); and individual countries
Subsaharan Africa
Diagne, Blaise **4** 527
Eboué, Adolphe Felix Sylvestre **5** 194
Houphouët-Boigny, Felix **7** 519-520
Ly, Abdoulaye **10** 60
Olympio, Sylvanus E. **11** 506-507
Senghor, Léopold Sédar **14** 106-107
Touré, Sékou **15** 275-277
Touré, Sékou **15** 275-277
Youlou, Fulbert **16** 466-467
see also French Community; Nationalism, African; and individual countries

- ASIA
China
Feng Kuei-fen **5** 411-412
Ts'ai Yüan-p'ei **15** 322
Wen-hsiang **16** 202-203
India
Clinton, Henry **4** 11 4-115
Dupleix **5** 153
Haidar Ali **7** 65-66
Wellesley, Richard Colley **16** 192-193
Indochina
see Indochina, French; Vietnam War (1946-1954)

- MIDDLE EAST
Egypt
Cromer, 1st Earl of **4** 317
Hammarskjöld, Dag **7** 100-101
Husein ibn Ali **8** 63
Ismail Pasha **8** 150-151
Thiers, Louis Adolphe **15** 181-182
see also Suez Crisis (1956)
Syria
Faisal I **5** 370-371
Husein ibn Ali **8** 63
Lawrence, Thomas Edward **9** 253-254
Turkey
Atatürk, Ghazi Mustapha Kemal **1** 356-357
Husein ibn Ali **8** 63

- NEW WORLD
Brazil
Sá, Mem de **13** 395
Haiti
Boyer, Jean Pierre **2** 468-469
Christophe, Henri **4** 32
Toussaint L'Ouverture, François Dominique **15** 278-279
North America (Canada and United States)
Champlain, Samuel de **3** 419-421
Charnisay, Charles de Menou **3** 470-471
Frontenac et Palluau, Comte de **6** 128-130
Jolliet, Louis **8** 328-329
La Salle, Sieur de **9** 210-211
Maisoneuve, Sieur de **10** 153
Marquette, Jacques **10** 274-275
Radisson, Pierre-Esprit **12** 539-540
Talon, Jean **15** 91-92
Vaudreuil-Cavagnal, Marquis de **15** 444
Verrazano, Giovanni da **15** 470-471
see also French and Indian War; King George's War; King William's War; Louisiana Purchase
North America (Mexico)
Álvarez, Juan **1** 184-185
Díaz, José de la Cruz Porfirio **4** 534-536
Juárez, Benito **8** 369-372
Maximilian of Hapsburg **10** 358-360
Napoleon III **11** 310-312
see also Explorers, French; Imperialism, French; and individual countries

French Paleontological Mission (China; established 1923)
Teilhard de Chardin, Marie Joseph Pierre **15** 134-136

French Panama Canal Co. (established 1880)
Lesseps, Vicomte de **9** 354-355

French Psalter (Marot-De Bèze)
Goudimel, Claude **6** 466
Le Jeune, Claude **9** 314-315

French Resistance (World War II)
literary activity
Aragon, Louis **1** 271-272
Camus, Albert **3** 255-257
Mauriac, François **10** 347-348
Sartre, Jean Paul **13** 491-492
political activity
Beckett, Samuel **2** 102-104
Bloch, Marc **2** 332-333
Malraux, André **10** 178-180
Merleau-Ponty, Maurice **10** 518
Schuman, Robert **14** 41

French Revolution (1789-1799)

- 1789-1791 (CONSTITUTIONAL MONARCHY)
causes
Louis XV **9** 533-534
Louis XVI **9** 534-535
Marie Antoinette **10** 258-259
Necker, Jacques **11** 330-331
Legislative Assembley (1791)
Carnot, Lazare Nicolas Marguerite **3** 313-314
Condorcet, Marquis de **4** 195-196

Louis XVI **9** 534-535
National (Constituent) Assembley
du Pont de Nemours, Pierre Samuel **5** 155-156
Louis XVI **9** 534-535
Mirabeau, Comte de **11** 51-52
Robespierre, Maximilien François Marie Isidore de **13** 199-201
Sieyès, Comte Emmanuel Joseph **14** 217-218
Talleyrand, Charles Maurice de **15** 89-90
National Guard in
Lafayette, Marquis de **9** 151-152
Paris Commune
see Commune of Paris—1789-1795
see also Bastille, storming of the (1789); Declaration of the Rights of Man (1789); Estates General

- 1792-1795(1ST REPUBLIC)
Committee of Public Safety
Hébert, Jacques René **7** 247-248
Napoleon I **11** 306-310
Robespierre, Maximilien François Marie Isidore de **13** 199-201
see also Reign of Terror (below)
Girondists
see Girondists
Hébertists
see Hébertists
Jacobins
see Jacobins
National Convention (1792-1795)
Barras, Vicomte de **2** 19
Carnot, Lazare Nicolas Marguerite **3** 313-314
Condorcet, Marquis de **4** 195-196
Danton, Georges Jacques **4** 391-393
Louis XVI **9** 534-535
Marat, Jean Paul **10** 230-231
Sade, Comte de **13** 416-418
Paris Commune
see Commune of Paris—1789-1795
Reign of Terror (1793-1794)
Danton, Georges Jacques **4** 391-393
Hébert, Jacques René **7** 247-248
Robespierre, Maximilien François Marie Isidore de **13** 199-201
Saint-Just, Louis Antoine Léon de **13** 433
Sieyès, Comte Emmanuel Joseph **14** 217-218
Terror victims
Condorcet, Marquis de **4** 195-196
Paine, Thomas **12** 66-67
Saint-Simon, Comte de **13** 436-437
Staël, Germaine de **14** 391-392
see also Executions—France; Exiles—France
Thermidorian Reaction
see Thermidorian Reaction

- 1795-1799 (DIRECTORY)
Council of Elders
du Pont de Nemours, Pierre Samuel **5** 155-156
Council of Five Hundred
Bonaparte, Joseph **2** 381-382
Carnot, Lazare Nicolas Marguerite **3** 313-314
Murat, Joachim **11** 253-254
Sieyès, Comte Emmanuel Joseph **14** 217-218
critics
Babeuf, François Noel **1** 412
du Pont de Nemours, Pierre Samuel **5** 155-156
Directors
Barras, Vicomte de **2** 19
foreign ministers
Bonaparte, Joseph **2** 381-382
Fouché, Joseph **6** 30-31
Talleyrand, Charles Maurice de **15** 89-90
overthrown
Murat, Joachim **11** 253-254
Napoleon I **11** 306-310
see also Brumaire coup d'etat; France—1789-1815; French Revolutionary Wars (1792-1802); XYZ Affair (1797)

- REACTION TO
historians of
Aulard, François Victor Alphonse **1** 374
Carlyle, Thomas **3** 304-305
Kropotkin, Peter Alekseevich **9** 107-108
Lefebvre, Georges **9** 301-302
Mathiez, Albert **10** 333-334
Michelet, Jules **11** 5-6
Morris, Gouverneur **11** 182-183
Salvemini, Gaetano **13** 455-456
Sorel, Albert **14** 346-347
influence of
Emmet, Robert **5** 281-282
Washington, George **16** 126-129
in literature
Blake, William **2** 316-318
Conrad, Joseph **4** 205-207
Dickens, Charles John Huffam **4** 538-541
Rolland, Romain **13** 260
Wordsworth, William **16** 385-388, 445
opponents
Burke, Edmund **3** 138-141
Cobbett, William **4** 126-127
Gobineau, Comte de **6** 375-376
Le Play, Guillaume Frédéric **9** 350-351
Maistre, Joseph de **10** 153-154
Pickering, Timothy **12** 298-299
Pius VI **12** 333-334
Pius VII **12** 334-335
supporters
Coleridge, Samuel Taylor **4** 154-156
Fox, Charles James **6** 35-37
Landor, Walter Savage **9** 186-187
Madison, James **10** 121-123
Price, Richard **12** 447-448
Priestley, Joseph **12** 452-453
Schelling, Friedrich Wilhelm Joseph von **13** 526-527

French Revolutionary Wars (1792-1802)
Egyptian campaign (1798-1800)
Bonaparte, Louis **2** 382-383
Murat, Joachim **11** 253-254
Napoleon I **11** 306-310
Nelson, Horatio **11** 336-338
First Coalition (1792-1797)
Charles IV **3** 456-457
Francis II **6** 43-44
Godoy y Álvarez de Faria, Manuel de **6** 381-382
Howe, Richard **7** 536-537
Murat, Joachim **11** 253-254
Napoleon I **11** 306-310
Nelson, Horatio **11** 336-338
Pitt, William the Younger **12** 329-331
French forces
Bernadotte, Jean Baptiste **2** 205-206
Murat, Joachim **11** 253-254
Napoleon I **11** 306-310
Ney, Michel **11** 372-373
Rochambeau, Comte de **13** 220-221
French ministers
Carnot, Lazare Nicolas Marguerite **3** 313-314
Genet, Edmond Charles **6** 261-262
Second Coalition (1799-1801)
Cornwallis, Charles **4** 241-243
Francis II **6** 43-44
Frederick William III **6** 87
Murat, Joachim **11** 253-254
Napoleon I **11** 306-310
Nelson, Horatio **11** 336-338
Pitt, William the Younger **12** 329-331
Suvorov, Aleksandr Vasilievich **15** 44-45
see also French Revolution (1789-1799)

French River (Canada)
Champlain, Samuel de **3** 419-421

French Set (etching series)
Whistler, James Abbott McNeill **16** 225-226

French Socialist party (Senegal)
Gueye, Lamine **7** 31

French-Hater, The (book)
Alfieri, Vittoria **1** 145-146

FRENEAU, PHILIP MORIN (1752-1832), American poet and journalist **6** 99-100
Brackenridge, Hugh Henry **2** 472-473
Duane, William **5** 109

Frente Ampla (Brazilian politics)
Kubitschek de Oliveira, Juscelino **9** 113-115

Frequency modulation
Armstrong, Edwin Howard **1** 302-303

Frequens (papal decree)
Martin V **10** 287-288

Frere, John Hookham (1769-1846), English diplomat
Saavedra, Angel de **13** 398

FRERE, SIR HENRY BARTLE EDWARD (1815-1884), English colonial administrator **6** 100-101

Frère-Orban Law (Belgium; 1879)
Leopold II **9** 346-347

FRESCOBALDI, GIROLAMO (1583-1643), Italian composer and organist **6** 101-102
Froberger, Johann Jakob **6** 120-121

Frescoes for Mr. Rockefeller's City (poem)
MacLeish, Archibald **10** 109-110

FRESNEL, AUGUSTIN JEAN (1788-1827), French physicist **6** 102-103
Fizeau, Hippolyte Armand Louis **5** 475

Freud, Anna (1895-1982), British psychoanalyst
Erikson, Erik Homburger **5** 309-310
Freud, Sigmund **6** 103-106

FREUD, SIGMUND (1856-1939), Viennese psychiatrist, founder of psychoanalysis **6** 103-106
dissenters
Adler, Alfred **1** 61-63
Bleuler, Eugen **2** 325
Cooley, Charles Horton **4** 216-217
Fromm, Erich **6** 125-127
Horney, Karen Danielsen **7** 508-509
Jung, Carl Gustav **8** 388-389
Sullivan, Harry Stack **15** 23-24
influence in literature
Auden, Wystan Hugh **1** 364-366
Lawrence, David Herbert **9** 247-248
O'Neill, Eugene **11** 514-516
Strindberg, August **14** 509-511
Svevo, Italo **15** 47-48
Thomas, Dylan Marlais **15** 188-190
influence on social sciences
Bettelheim, Bruno **2** 245-246
Erikson, Erik Homburger **5** 309-310
Lasswell, Harold Dwight **9** 218-219
Marcuse, Herbert **10** 245-247
Mead, Margaret **10** 438-440
Montessori, Maria **11** 125-126
Tolman, Edward Chace **15** 261-262
influenced by
Charcot, Jean Martin **3** 442
Ebbinghaus, Hermann **5** 192-193
Leibniz, Gottfried Wilhelm von **9** 307-310
Rosmini-Serbati, Antonio **13** 296-297
quoted
Dostoevsky, Fyodor **5** 74-77
supporters
James, William **8** 215-217
Jones, Fay **8** 332-333
Rank, Otto **13** 33
White, William Alanson **16** 239-240

Freycinet, Charles Louis de Saulces de (1828-1923), French statesman
Clemenceau, Georges **4** 99-101

FREYRE, GILBERTO (1900-1987), Brazilian sociologist and writer **6** 106-107

FREYTAG, GUSTAV (1816-1895), German novelist, dramatist, and critic **6** 107-108

Friars by a Stormy Sea (painting)
Magnasco, Alessandro **10** 127-128

Friars Minor, Order of
see Franciscans

Fribourg, University of (France)
Breuil, Henri Edouard Prosper **2** 521-522

FRICK, HENRY CLAY (1849-1919), American industrialist and financier **6** 108-109
Carnegie, Andrew **3** 309-312
Goldman, Emma **6** 406-407

Frick Museum (New York City)
Frick, Henry Clay **6** 108-109

Frick, Wilhelm (1877-1946), German politician
Hitler, Adolf **7** 417-420

Friday (literary character)
Defoe, Daniel **4** 457-459

FRIEDAN, BETTY (Betty Naomi Goldstein; born 1921), women's rights activist and author **6** 109-111

Friedericke Songs (music)
Goethe, Johann Wolfgang von **6** 388-391

Friedheim, Arthur (1859-1932), German pianist
Liszt, Franz **9** 445-447

Friedjung Treason Trial (1909)
Masaryk, Tomáš Garrigue **10** 314-315

Friedland, battle of (1807)
Murat, Joachim **11** 253-254
Napoleon I **11** 306-310

Friedländer, Max J. (1867-1958), German scholar
Dürer, Albrecht **5** 159-161

FRIEDMAN, MILTON (born 1912), American economist **6** 111-112

FRIEDRICH, CARL JOACHIM (1901-1984), German-born educator who became a leading American political theorist **6** 113-114

FRIEDRICH, CASPAR DAVID (1774-1840), German romantic painter **6** 114-115

Friedrich Krupp (German industry)
Diesel, Rudolf **5** 7

Friedrich Werder Church (Berlin)
Schinkel, Karl Friedrich **14** 8

Friedrich Werder Gymnasium (Berlin)
Clausius, Rudolf Julius Emanuel **4** 92-94

FRIEL, BERNARD PATRICK (born 1929), author, teacher, and playwright from Northern Ireland **6** 115-116

Friend (periodical)
Coleridge, Samuel Taylor **4** 154-156
Kipling, Joseph Rudyard **9** 32-33

Friend of Kafka, A (stories)
Singer, Isaac Bashevis **14** 249-250

Friendly Call, A (painting)
Chase, William Merritt **3** 476-477

Friends (poem)
Yeats, William Butler **16** 445-447

Friends and Relations (novel)
Bowen, Elizabeth **2** 462-463

Friends of the Manifesto (Algerian organization)
Abbas, Ferhat **1** 6-7

Friends, Society of
see Quakers

FRIES, JAKOB FRIEDRICH (1773-1843), German philosopher **6** 116-117

Fries, John (1750?-1818), American insurgent
Chase, Samuel **3** 475-476

Friesz, Othon (1879-1949), French painter
Braque, Georges **2** 504-505
Matisse, Henri **10** 336-337

Frieze of Life (series of paintings)
Munch, Edvard **11** 247-248

FRISCH, KARL VON (1886-1982), Austrian zoologist **6** 117-118

FRISCH, MAX (born 1911), Swiss novelist and dramatist **6** 118-119
Dürrenmatt, Friedrich **5** 164-165

FRISCH, OTTO ROBERT (1904-1979), Austrian-British nuclear physicist **6** 119-120

Frisch, Ragnar (1895-1973), Norwegian economist
Tinbergen, Jan **15** 228-229

Frisson d'hiver (prose poem)
Mallarmé, Stéphane **10** 172-173

Froben, Johannes (circa 1460-1527), German printer and scholar
Erasmus, Desiderius **5** 298-300

FROBERGER, JOHANN JAKOB (1616-1667), German composer and organist **6** 120-121
Buxtehude, Dietrich **3** 185-186

FROBISHER, SIR MARTIN (circa 1538-1594), English explorer **6** 121-122
Cabot, Sebastian **3** 200-201
Drake, Francis **5** 94-96
Hawkins, John **7** 210-211

FROEBEL, FRIEDRICH WILHELM AUGUST (1782-1852), German educator and psychologist **6** 122-123
Peabody, Elizabeth Palmer **12** 167-168
Wright, Frank Lloyd **16** 398-401

Frogs, The (play)
Aristophanes **1** 293-294

FROHMAN, CHARLES (1860-1915), American theatrical producer **6** 123-124

FROISSART, JEAN (circa 1337-after 1404), French priest, poet, and chronicler. **6** 124-125
Chaucer, Geoffrey **3** 482-485
Kaiser, Georg **8** 411-412

Frollo (literary character)
Hugo, Victor Marie **8** 22-25

From a View to a Death (novel)
Powell, Anthony **12** 422-423

From Bohemia's Meadows and Forests (symphony poem)
Smetana, Bedřich **14** 281-282

From Death to Morning (literary collection)
Wolfe, Thomas Clayton **16** 355-356

From Evil Good Always Springs (play)
Alarcón, Pedro Antonio de **1** 100-101

From Make-believe to Reality (play)
Lope Félix de Vega Carpio **9** 503-506

From Morn till Midnight (play)
Kaiser, Georg **8** 411-412

From Slavery to Freedom: A History of Negro Americans (book)
Franklin, John Hope **6** 65-67

From the Earth to the Moon (novel)
Verne, Jules **15** 467-469

From the Land of Dreams (musical composition)
Still, William Grant **14** 455-456

From the Terrace (novelist)
O'Hara, John **11** 485

Froment jeune et Risler aîné (novel)
Daudet, Alphonse **4** 402-403

FROMM, ERICH (1900-1980), German writer in the fields of psychoanalysis, psychology, and social philosophy **6** 125-127

Fronde, Wars of the (France; 1648-53)
La Rochefoucauld, François Duc de **9** 208-209
Louis XIV **9** 531-533
Mazarin, Jules **10** 379-380
Philip IV **12** 275

FRONDIZI, ARTURO (1908-1995), leader of the Argentine Radical Party and Argentine president (1958-1962) **6** 127-128
Sábato, Ernesto **13** 399-400

Front National (French political party)
Le Pen, Jean Marie **9** 348-350

Front Nationale Senegalaise (political party)
Diop, Cheikh Anta **5** 21-22

Front Page, The (play)
Hecht, Ben **7** 248-250

Front Royal (town, Virginia)
Jackson, Shirley Ann **8** 183-184

FRONTENAC ET PALLUAU, COMTE DE (Louis de Buade; 1622-1698), French colonial governor **6** 128-130
Jolliet, Louis **8** 328-329
La Salle, Sieur de **9** 210-211
Parkman, Francis **12** 113-115

Frontier (Australia)
Furphy, Joseph **6** 152-153

Frontier (ballet)
Graham, Martha **6** 485-486

Frontier (United States)
Fitzpatrick, Thomas **5** 474-475
Goodnight, Charles **6** 439
Oakley, Annie **11** 453-454
Sevier, John **14** 122-123
Turner, Frederick Jackson **15** 350-351
see also Frontiersmen, American

Frontiersmen, American
folk heroes
Billy the Kid **2** 277
Boone, Daniel **2** 397-398
Calamity Jane **3** 216
Crockett, David **4** 314-316
Earp, Wyatt Barry Stepp **5** 181-182
Hickok, James Butler **7** 374-375
James, Jesse Woodson **8** 212-213
Love, Nat **10** 1-2
explorers, guides, and scouts
Applegate, Jesse **1** 264-265
Ashley, William Henry **1** 333-334
Austin, Stephen Fuller **1** 380-381
Becknell, William **2** 105-106
Beckwourth, Jim **2** 106-107
Bidwell, John **2** 265
Boone, Daniel **2** 397-398
Bozeman, John M. **2** 471-472
Bridger, James **3** 2-3
Buffalo Bill **3** 105-106
Carson, Christopher **3** 334-335
Crook, George **4** 322-323
Fitzpatrick, Thomas **5** 474-475
Frémont, John Charles **6** 97-98
Gist, Christopher **6** 352-353
Rogers, Robert **13** 250-251
Smith, Jedediah S. **14** 294-295
Walker, Joseph Reddeford **16** 63-64
Washakie **16** 123-125
Whitman, Marcus **16** 248-249
renegades
Girty, Simon **6** 350

Frontiersmen, Canadian
McLoughlin, John **10** 423-424

FRONTINUS, SEXTUS JULIUS (circa 35-circa 104), Roman magistrate, soldier, and writer **6** 130
Martialis, Marcus Valerius **10** 286-287

FROST, ROBERT LEE (1874-1963), American poet **6** 130-133
Ford, Ford Madox **6** 1-2
Kennedy, John Fitzgerald **8** 502-506
Lowell, Amy **10** 13

Frost, Stephen S. (1718?-1749), African American educator
Carver, George Washington **3** 346-347

Frothingham, Octavius Brooks (1822-1895), American Unitarian clergyman
Adler, Felix **1** 63-64

Frottage (art technique)
Ernst, Max **5** 311-312

Frottola (music)
Josquin des Prez **8** 361-363

FROUDE, JAMES ANTHONY (1818-1894), English historian **6** 133-134
Carlyle, Thomas **3** 304-305
Lecky, William Edward Hartpole **9** 271-272

Froude, Richard Hurrell (1803-1836), English Anglo-Catholic theologian
Newman, John Henry **11** 365-367

Fructose (sugar)
Fischer, Emil **5** 456-457

Frühlings Erwachen (play)
Wedekind, Frank **16** 166-167

Frühlingsfeier, Die (poem)
Klopstock, Friedrich Gottlieb **9** 55-56

Fruit Bowl on Checkered Cloth (painting)
Gris, Juan **7** 5-6

Fruit Dish (painting)
Picasso, Pablo **12** 292-295

Fruit fly
see Drosophila

Fruit Garden (poems)
Sadi, Shaikh Muslih-al-Din **13** 419-420

Fruitlands (Massachusetts)
Alcott, Amos Bronson **1** 121
Alcott, Louisa May **1** 122
Hecker, Isaac Thomas **7** 250-251

Fruits of the Earth (book)
Gide, André **6** 308-309
Grove, Frederick Philip **7** 20-21

Frumentius, Saint (died circa 380), Phoenician apostle to Ethiopia
Ezana **5** 354-355

FRUNZE, MIKHAIL VASILIEVICH (1885-1925), Soviet military leader **6** 134

Fry, E. Maxwell (1899-1987), English architect
Gropius, Walter **7** 13-14

FRY, ELIZABETH (1780-1845), British refromer **6** 134-136

Fry, Roger (1866-1934), English painter and critic
Moore, Henry **11** 146-148
Woolf, Virginia Stephen **16** 381-382

FRY, WILLIAM HENRY (1813-1864), American composer **6** 136-137

FRYE, NORTHROP (Herman Northrop Frye; born 1912), Canadian literary scholar **6** 137-139

Fu (literary form)
Lu Chi **10** 24
Pan Ku **12** 86-87
Ssu-ma Hsiang-ju **14** 389-390
Su Shih **15** 39-40
Tu Fu **15** 335-336

Fu Chien (flourished 4th century), Chinese emperor
Kumarajiva **9** 127
Tao-an **15** 103-104

Fu Mattia Pascal, Il (novel)
Pirandello, Luigi **12** 319-321

FUAD I (1868-1936), king of Egypt 1922-1936 **6** 139
Zaghlul Pasha, Saad **16** 485-486

FUCHS, SIR VIVIAN (born 1908), English explorer and geologist **6** 140

FUCI
see Federazione Universitaria Cattolica Italiana

Fuego nuevo, El (ballet)
Chávez, Carlos **3** 486

Fuenteovejuna (play)
Lope Félix de Vega Carpio **9** 503-506

FUENTES, CARLOS (born 1928), Mexican author and political activist **6** 141-142

Fuentes, Miguel Y digoras
see Ydigoras Fuentes, Miguel

FUGARD, ATHOL (born 1932), South African playwright **6** 142-143

Fuggilotio musicale (musical collection)
Caccini, Giulio **3** 205-206

Fugitive (periodical)
Ransom, John Crowe **13** 39-40
Tate, Allen **15** 116
Warren, Robert Penn **16** 121-122

Fugitive Slave Act (United States; 1850)
drafted
Clay, Henry **4** 94-96
Mason, James Murray **10** 320-321
opponents
Emerson, Ralph Waldo **5** 278-280
Frémont, John Charles **6** 97-98
Greeley, Horace **6** 515-517
Howe, Samuel Gridley **7** 537
Seward, William Henry **14** 124-125
Smith, Gerrit **14** 290-291
supporters
Cass, Lewis **3** 355-356
Curtis, Benjamin Robbins **4** 349
Fillmore, Millard **5** 447-448
Pierce, Franklin **12** 300-301
Shaw, Lemuel **14** 164-165
Stephens, Alexander Hamilton **14** 429-430
Webster, Daniel **16** 162-164

Fugitive slaves
see African American history (United States)

Fugitive, The (poem)
Lermontov, Mikhail Yurievich **9** 352-353

Fugue (music)
Bach, Johann Sebastian **1** 416-419
Beethoven, Ludwig van **2** 114-117
Harris, Roy **7** 175-176
Shostakovich, Dmitri Dmitrievich **14** 204-205
Villa-Lobos, Heitor **15** 496-497

Fuhrmann Henschel (drama)
Hauptmann, Gerhart Johann Robert **7** 199-201

Fuji, Mount (Japan)
Hiroshige, Ando **7** 412-413
Hokusai, Katsushika **7** 447-448

FUJIMORI, ALBERTO KEINYA (born 1938), president of Peru **6** 143-145

Fujiwara clan (Japanese nobles; ruled circa 8th-12th century)
Ashikaga Takauji **1** 330-332
Fujiwara Kamatari **6** 145
Fujiwara Michinaga **6** 145-146
Goshirakawa **6** 460-461
Konoe, Fumimaro **9** 82-83
Yoritomo, Minamoto **16** 463-464

FUJIWARA KAMATARI (614-669), Japanese imperial official **6** 145

Fujiwara Korechika (975-1010), Japanese nobleman
Murasaki Shikibu **11** 252-253

FUJIWARA MICHINAGA (966-1027), Japanese statesman **6** 145-146
Murasaki Shikibu **11** 252-253

Fujiwara Nakamaro (flourished 8th century), Japanese noble
Makibi, Kibi-no **10** 161

Fujiwara-no Daijin
see Fujiwara Kamatari

FUKUYAMA, FRANCIS (born 1952), American philosopher and foreign policy expert **6** 146-147

Fukuzawa, Yukichi (1834-1901), Japanese educator and author
Inukai, Tsuyoshi **8** 130-131

Fulani (African people)
Ali, Sunni **1** 158-159
Clapperton, Hugh **4** 72-73
Ekwensi, Cyprian **5** 242-243

Fulbert (flourished circa 1083-1119), French canon of Notre Dame
Abelard, Peter **1** 23-25

FULBRIGHT, JAMES WILLIAM (1905-1995), American statesman **6** 147-149
Johnson, Lyndon Baines **8** 308-312
Kennedy, John Fitzgerald **8** 502-506

Fulbright Act (1946)
Fulbright, James William **6** 147-149

Fulda, monastery of (Germany)
Boniface **2** 391

Full Fathom Five (painting)
Pollock, Jackson **12** 379-380

Full Moon in March, A (poems)
Yeats, William Butler **16** 445-447

Fuller, Melville W. (1833-1910), American jurist
Taft, William Howard **15** 78-81

FULLER, RICHARD BUCKMINISTER (born 1895), American architect and engineer **6** 149-150
Cage, John **3** 211-214

FULLER, SARAH MARGARET (1810-1850), American feminist **6** 150-151
Alcott, Louisa May **1** 122
Peabody, Elizabeth Palmer **12** 167-168

Fulton II (ship)
Perry, Matthew Calbraith **12** 237-239

FULTON, ROBERT (1765-1815), American inventor, engineer, and artist **6** 151-152
associates
Barlow, Joel **2** 6-7
Fitch, John **5** 467-468
Owen, Robert **12** 39-40
steamboat
Livingston, Robert R. **9** 462-463
Shreve, Henry Miller **14** 207
Stevens, John **14** 439-440
Vanderbilt, Cornelius **15** 415-416
submarine
Holland, John Philip **7** 453-454

Fulton, Ruth
see Benedict, Ruth Fulton

Fumaric acid (chemistry)
Krebs, Hans Adolf **9** 95-97

Fun (magazine)
Bierce, Ambrose Gwinett **2** 269-270

Functions, theory of (mathematics)
Cournot, Antoine Augustin **4** 273
Euler, Leonard **5** 331-332
Lagrange, Joseph Louis **9** 164-166

Fundamental Orders (Connecticut; 1639)
Hooker, Thomas **7** 476-477

Fundamentalism (religion)
Falwell, Jerry **5** 375-376
Graham, William Franklin Jr. **6** 487-488
Sunday, William Ashley **15** 32-33

Fundy, Bay of (southeast Canada)
Champlain, Samuel de **3** 419-421

Funeral Anthem ... (musical composition)
Handel, George Frederick **7** 116-119

Funeral March (musical composition)
Chopin, Frédéric François **4** 16-18

Funeral March for a Marionette (musical composition)
Gounod, Charles François **6** 473-474

Funeral of Saint Fina (fresco)
Ghirlandaio, Domenico **6** 292-293

Funeral Rites (novel)
Genet, Jean **6** 262-263

Funeral, The (play)
Steele, Richard **14** 407-409

Funerales de la Mama Grande, Los (stories)
García Márquez, Gabriel **6** 208-209

Funivia del Faloria, La (film)
Antonioni, Michelangelo **1** 252-253

Funk, Casimir (1884-1967), Polish-American biochemist
Eijkman, Christian **5** 228

Funke Leben, Der (novel)
Remarque, Erich Maria **13** 91

Funny Face (musical)
Gershwin, George **6** 284-285

Funston, Frederick (1865-1917), American general
Aguinaldo, Emilio **1** 88

Fuoco grande (novel)
Pavese, Cesare **12** 154-155

Fuoco, Il (novel)
D'Annunzio, Gabriele **4** 388

Fur trade
American West
Ashley, William Henry **1** 333-334
Astor, John Jacob **1** 351-352
Baranov, Aleksandr Andreievich **1** 499-500
Becknell, William **2** 105-106
Beckwourth, Jim **2** 106-107
Bridger, James **3** 2-3
Fitzpatrick, Thomas **5** 474-475
Ogden, Peter Skene **11** 480-481
Smith, Jedediah S. **14** 294-295
Walker, Joseph Reddeford **16** 63-64
Canada
Champlain, Samuel de **3** 419-421
Fraser, Simon **6** 74-75
Frontenac et Palluau, Comte de **6** 128-130
Jolliet, Louis **8** 328-329
la Verendrye, Sieur de **9** 239-240
McLoughlin, John **10** 423-424
Ogden, Peter Skene **11** 480-481
Radisson, Pierre-Esprit **12** 539-540
Selkirk, 5th Earl of **14** 96
Smith, Donald Alexander **14** 288-289

Fur Traders Descending the Missouri (painting)
Bingham, George Caleb **2** 278-279

Furies, The (Greek mythology)
Aeschylus **1** 70-72
Euripides **5** 332-334

Fur-lined Teacup, Saucer, and Spoon (sculpture)
Oppenheim, Meret **11** 524-525

Furniture design
Aalto, Hugo Alvar Henrik **1** 1-2
Ashley, Laura **1** 332-333
Breuer, Marcel **2** 520-521
Chippendale, Thomas **4** 1-2
Hepplewhite, George **7** 317-318
Mackintosh, Charles Rennie **10** 107-108
Mies van der Rohe, Ludwig **11** 10-12
Phyfe, Duncan **12** 284-285
Rietveld, Gerrit Thomas **13** 169
Sheraton, Thomas **14** 181-182

FURPHY, JOSEPH (1843-1912), Australian novelist **6** 152-153
Clarke, Marcus Andrew Hislop **4** 87-88
Franklin, William **6** 69-70
Lawson, Henry **9** 254-255

Furtado, Celso (born 1920), Brazilian statesman
Goulart, João **6** 467-469

Further Range, A (literary collection)
Frost, Robert Lee **6** 130-133

Furtwängler, A. (1853-1907), German archeologist and art critic
Phidias **12** 265-267

Furtwängler, Wilhelm (1886-1954), German opera conductor
Archipenko, Alexander **1** 280-281

Fury (ship)
Ross, James Clark **13** 302-303

FUSELI, HENRY (1741-1825), Swiss painter **6** 153-155
Friedrich, Caspar David **6** 114-115
Romney, George **13** 269-270

Fu-she (Chinese society)
Huang Tsung-hsi **8** 9-10

Fust, Johann (1400?-1466), German printer
Gutenberg, Johann **7** 48-49

Fustât
see Cairo

FUSTEL DE COULANGES, NUMA DENIS (1830-1889), French historian **6** 155
Durkheim, Émile **5** 162-163

Fu-su (died 210 B.C.), heir apparent to Ch'in empire
Li Ssu **9** 442-443

Fusuma (painting)
Eitoku, Kano **5** 242

Futen Rojin Nikki (novel)
Tanizaki, Junichiro **15** 101-102

Future Generation (sculpture)
Zorach, William **16** 528

Futurism (art)
Archipenko, Alexander **1** 280-281
Balla, Giacomo **1** 473-474
Boccioni, Umberto **2** 353-354
Duchamp-Villon, Raymond **5** 123
Goncharova, Natalia **6** 424-426
Popova, Liubov Sergeevna **12** 401-402
Severini, Gino **14** 122
Stella, Joseph **14** 422

Futurism (literature)
Kaiser, Georg **8** 411-412
Mayakovsky, Vladimir Vladimirovich **10** 364-365
Pasternak, Boris Leonidovich **12** 124-125

FUX, JOHANN JOSEPH (1660-1741), Austrian composer, conductor, and theoretician **6** 155-156

Fuyu no Hi (poems)
Basho, Matsuo **2** 45-48

Fuzzy-Wuzzy (poem)
Kipling, Joseph Rudyard **9** 32-33

Fyodor (literary character)
Dostoevsky, Fyodor **5** 74-77

G

G. and Z.C. Jewelry Store (Amsterdam)
Rietveld, Gerrit Thomas **13** 169

G.K.'s Weekly (periodical)
Belloc, Joseph Hilaire Pierre **2** 141
Chesterton, Gilbert Keith **3** 508-509

Gabinius, Aulus (died 48 B.C.), Roman statesman and general
Antony, Mark **1** 253-254

GABLE, WILLIAM CLARK (1901-1960), American film actor **6** 157-158

GABO, NAUM (1890-1977), Russian sculptor and designer **6** 158-159
Pevsner, Antoine **12** 263-264

Gabon Republic (nation; west-central Africa)
Brazza, Pierre Paul François Camille Savorgnan de **2** 509-510
Burton, Richard **3** 163-164
Schweitzer, Albert **14** 55-56

GABOR, DENNIS (1900-1979), Hungarian-British physicist who invented holographic photography **6** 159-160

Gabriel (archangel)
Ashari, Abu al- Hasan Ali al- **1** 327-328

Gabriel (ship)
Bering, Vitus **2** 193-194

GABRIEL, ANGE JACQUES (1698-1782), French architect **6** 160-161
Ledoux, Claude Nicolas **9** 277-278
Perrault, Claude **12** 232-233

Gabriel, Jacques IV (1630-1686), French architect
Gabriel, Ange Jacques **6** 160-161

Gabriel, Jacques V (1667-1742), French architect
Gabriel, Ange Jacques **6** 160-161

Gabriel Conroy (novel)
Harte, Francis Brett **7** 184-185

Gabriel Schillings Flucht (drama)
Hauptmann, Gerhart Johann Robert **7** 199-201

Gabriel Tolliver (novel)
Harris, Joel Chandler **7** 173-174

Gabriela... (novel)
Amado, Jorge **1** 189-190

Gabrieli, Andrea (1510?-1586), Italian composer and organist
Gabrieli, Giovanni **6** 161-162
Merulo, Claudio **10** 525-526
Willaert, Adrian **16** 287-288

GABRIELI, GIOVANNI (circa 1557-1612), Italian composer **6** 161-162
Frescobaldi, Girolamo **6** 101-102
Praetorius, Michael **12** 431-432
Schütz, Heinrich **14** 48-49
Willaert, Adrian **16** 287-288

Gabriel's Rebellion (1800)
Monroe, James **11** 111-113
Prosser, Gabriel **12** 460-461

Gabriel's Wing (poem)
Iqbal, Muhammad **8** 132-133

Gabrini, Niccola di Lorenzo
see Rienzi, Cola di

Gad (Old Testament)
Moses **11** 200-201

GADAMER, HANS-GEORG (born 1900), German philosopher, classicist, and interpretation theorist **6** 162-163

GADDAFI, MUAMMAR AL- (born 1942), head of the revolution that set up the Libyan Republic in 1969 **6** 163-165

Gaddum, John Henry (1900-1965), English physiologist
Dale, Henry Hallett **4** 371-373
Loewi, Otto **9** 486-487

Gade, Niels Vilhelm (1817-1890), Danish composer
Grieg, Edvard Hagerup **6** 541-542

GADSDEN, JAMES (1788-1858), American soldier and diplomat **6** 165-166

Gadsen Purchase (1853)
Davis, Jefferson **4** 416-418
Gadsden, James **6** 165-166
Polk, James Knox **12** 374-376
Santa Ana, Antonio López de **13** 471-472

Gaelic (language)
see Irish language revival movement

Gaelic League (established 1893)
Hyde, Douglas **8** 82-83

Gaeta, siege of (1734)
Charles Edward Louis Philip Casimir Stuart **3** 466-467

GAGARIN, YURI ALEXEIVICH (1934-1968), Russian cosmonaut **6** 166-167

GAGE, MATILDA JOSLYN (1826-1898), American reformer and suffragist **6** 167-169

GAGE, THOMAS (1719/20-1787), English general **6** 169-170
Adams, Samuel **1** 55-56
Carleton, Guy **3** 300-301
Carver, Jonathan **3** 347-348
Hancock, John **7** 114-116
Hutchinson, Thomas **8** 71-72

GAGNÉ, ROBERT MILLS (born 1916), American educator **6** 170

Gaines' Mill
see Seven Days, battle of the

GAINSBOROUGH, THOMAS (1727-1788), English painter **6** 170-172
Constable, John **4** 208-209
Lawrence, Thomas **9** 252-253
Ruisdael, Jacob van **13** 357-358
Stuart, Gilbert **14** 513-515
Turner, Joseph Mallord William **15** 352-354

Gainsborough, battle of (1643)
Cromwell, Oliver **4** 317-320

Gainsborough Film Studios (England)
Hitchcock, Alfred **7** 415-416

Gainsborough's Forest (painting)
Gainsborough, Thomas **6** 170-172

GAISERIC (died 477), king of the Vandals 428-477 **6** 172
Attila **1** 360
Leo I **9** 329-330

Odoacer **11** 473
Ricimer, Flavius **13** 151-152

GAITÁN, JORGE ELIÉCER (1898-1948), Colombian politician **6** 172-173
Castro Ruz, Fidel **3** 365-368
Gómez Castro, Laureano Eleuterio **6** 419-420

GAITSKELL, HUGH (1906-1963), British chancellor of the exchequer (1950-1951) and leader of the Labour Party (1955-1963) **6** 173-174

Gaitskell, Hugh Todd Naylor (1903-1963), British statesman
Cole, George Douglas Howard **4** 146-147
Wilson, James Harold **16** 324-325

Gaius Sallustius Crispus
see Sallust

Gaius Sempronius (circa 154-121 B.C.), Roman reformer
Clodius Pulcher, Publius **4** 121-122
Drusus, Marcus Livius **5** 105-106
Gracchus, Tiberius and Gaius Sempronius **6** 479-480
Pompey **12** 387-389
Scipio Africanus Minor, Publius Cornelius Aemilianus **14** 62-63

Galápagos Islands (Pacific Ocean; near Ecuador)
Darwin, Charles Robert **4** 397-399
Melville, Herman **10** 472-476

Galatea (mythology)
Góngora y Argote, Luis de **6** 427-428

Galatea (novel)
Cervantes, Miguel de Saavedra **3** 395-398

Galatea e Polifemo (musical composition)
Handel, George Frederick **7** 116-119

Galatians, Epistle to the (New Testament)
Luther, Martin **10** 48-51
Paul **12** 141-143

Galaxy (astronomy)
Hubble, Edwin Powell **8** 10-11
Shapley, Harlow **14** 155-156
see also Milky Way Galaxy

Galba (circa 5 B.C.- 69 A.D.), Roman emperor 68-69
Nero Claudius Caesar **11** 342-344
Tacitus **15** 70-72
Titus Flavius Vespasianus **15** 247-248
Vespasian **15** 475-476

GALBRAITH, JOHN KENNETH (born 1908), economist and scholar of the American Institutionalist school **6** 174-177
Luce, Henry Robinson **10** 23-24

GALDÓS, BENITO PÉREZ (1843-1920), Spanish novelist and dramatist **6** 177-178

GALEN (130-200), Greek physician **6** 178-180
influence of
Avicenna **1** 386-387
Fernel, Jean François **5** 425-426
Rabelais, François **12** 524-526
influenced by
Hippocrates **7** 408-410
theories disputed
Cardano, Geronimo **3** 285-286
Harvey, William **7** 189-190
Paracelsus, Philippus Aureolus **12** 91-93
Vesalius, Andreas **15** 473-475
translations of
Poliziano, Angelo **12** 373-374

Galerius (died 311), Roman emperor 305-311
Constantine I **4** 209-211
Diocletian **5** 19-20, 387

Galicia (region; eastern-central Europe)
Joseph II **8** 359-360

Galicia (region; Spain)
Alfonso I **1** 148

Galilee (region; Palestine)
Jesus of Nazareth **8** 251-255

Galilei, Galileo
see Galileo Galilei

Galilei, Vincenzio (1520-1591), Italian composer, lutenist, and music theorist
Galileo Galilei **6** 180-183
Zarlino, Gioseffo **16** 490-491

GALILEO GALILEI (1564-1642), Italian astronomer and physicist **6** 180-183
associates
Porta, Giambattista della **12** 403-404
Sarpi, Paolo **13** 487-488
Torricelli, Evangelista **15** 268-269
Church condemns
Bellarmine, Robert **2** 135-136
Campanella, Tommaso **3** 249
influence of
Boyle, Robert **2** 469-471
Donne, John **5** 60-61
Hobbes, Thomas **7** 421-423
Tönnies, Ferdinand **15** 266-267
influenced by
Copernicus, Nicolaus **4** 226-227
Tartaglia, Niccolo **15** 111-112

Galileo (play; Brecht)
Brecht, Bertolt **2** 512-514
Osborne, John **12** 16-17

Gall (1840?-1894), American Sioux Indian chief
Sitting Bull **14** 264-265

Gall, Franz Joseph (1758-1828), German founder of phrenology
Lashley, Karl Spencer **9** 214-215

Gallantry (book)
Cabell, James Branch **3** 195-196

GALLATIN, ALBERT (1761-1849), Swiss-born American statesman, banker, and diplomat **6** 183-184
Adams, John Quincy **1** 52-54
Madison, James **10** 121-123

Gallatin Valley (Montana)
Bozeman, John M. **2** 471-472

Gallaudet College (Washington D.C.)
Gallaudet, Thomas Hopkins **6** 185

Gallaudet, Edward Miner (1837-1917), American educator
Gallaudet, Thomas Hopkins **6** 185

GALLAUDET, THOMAS HOPKINS (1787-1851), American educator **6** 185

Galle, Johann Gottfried (1812-1910), German astronomer
Leverrier, Urbain Jean Joseph **9** 361-362

Gallegher... (stories)
Davis, Richard Harding **4** 422-423

Gallego y su cuadrilla, El (book)
Cela y Trulock, Camilo José **3** 389-390

GALLEGOS FREIRE, RÓMULO (1884-1969), Venezuelan novelist, president 1948 **6** 185-186
Betancourt, Rómulo **2** 237-238

Gallic Wars, Commentaries on the (book, Caesar)
Caesar, Gaius Julius **3** 207-210
Clarke, Samuel **4** 88

Gallicanism (theology)
Gerson, John **6** 285-286

Galliéni, Joseph Simon (1849-1916), French general and statesman
Joffre, Joseph Jacques Césaire **8** 267-268
Lyautey, Louis Hubert Gonzalve **10** 60-61

Gallienus (died 268), Roman emperor 253-268
Plotinus **12** 358-359
Valerian **15** 404-405

Gallina, La (musical composition)
Gottschalk, Louis Moreau **6** 463-464

Gallinas River (West Africa)
Canot, Theodore **3** 262-263

Gallipoli campaign (World War I)
Churchill, Winston Leonard Spencer **4** 51-53
Hughes, William Morris **8** 21-22

Gallium (element—chemistry)
Mendeleev, Dmitrii Ivanovich **10** 486-488

GALLOWAY, JOSEPH (circa 1731-1803), American politician **6** 186-187

Galloway Plan (United States; 1774)
Jay, John **8** 230-232
Rutledge, John **13** 387-388

GALLUP, GEORGE (1901-1984), pioneer in the field of public opinion polling and a proponent of educational reform **6** 187-189

Gallus, Gaius Vibius Trebonianus (205?-253?), Roman emperor 251-253
Valerian **15** 404-405

Galois, Évariste (1811-1832), French mathematician

Cauchy, Augustin Louis **3** 378-380
Lagrange, Joseph Louis **9** 164-166

Galop (musical form)
Strauss, Johann Jr. **14** 498-499

Galotti, Odoardo (literary character)
Lessing, Gotthold Ephraim **9** 357-359

GALSWORTHY, JOHN (1867-1933), English novelist and playwright **6** 189-190
Conrad, Joseph **4** 205-207
de la Roche, Mazo Louise **4** 474-475
Ford, Ford Madox **6** 1-2
Mann, Thomas **10** 204-207

Galt, John (1779-1839), Scottish novelist
Galt, Alexander Tilloch **6** 190-191

GALT, SIR ALEXANDER TILLOCH (1817-1893), Canadian politician **6** 190-191

GALTIERI, LEOPOLDO FORTUNATO (born 1926), president of Argentina (1981-1982) **6** 191-193

GALTON, SIR FRANCIS (1822-1911), English scientist, biometrician, and explorer **6** 193-194
Bertillon, Alphonse **2** 230-231

GALVANI, LUIGI (1737-1798), Italian physiologist **6** 194-195
Du Bois-Reymond, Emil **5** 118-119
Volta, Alessandro **16** 12-14

Galvanometer (instrument)
Hill, Archibald Vivian **7** 385-386
Kelvin of Largs **8** 488-489

Galveston (city; Texas)
Borden, Gail **2** 409

Galveston Island (Gulf of Mexico)
Cabeza de Vaca, Álvar Núñez **3** 197

GÁLVEZ, BERNARDO DE (1746-1786), Spanish colonial administrator **6** 195-196

GÁLVEZ, JOSÉ DE (1720-1787), Spanish statesman in Mexico **6** 196
Portolá, Gaspar de **12** 408
Revillagigedo, Conde de **13** 111-112

Galvino (died circa 1557), Araucanian chief
Ercilla y Zúñiga, Alonso de **5** 302

Gama, Paula de (died 1499), Portugese explorer
Gama, Vasco da **6** 196-198

GAMA, VASCO DA (circa 1460-1524), Portuguese navigator **6** 196-198
Indian voyage
Dias de Novais, Bartolomeu **4** 533-534
Manuel I **10** 219-220
Nzinga Nkuwu **11** 451-452
influence of
Cabral, Pedro Álvares **3** 203-204
Camoëns, Luis Vaz de **3** 247-249
Columbus, Christopher **4** 176-179

Gamaliel (died A.D. 50), Jewish rabbi
Paul **12** 141-143

Gamaliel II (circa 80-115), Jewish rabbi
Judah I **8** 372-373

Gamarra, Agustin (1785-1841), Peruvian general and politician
Ballivián, José **1** 475

GAMBETTA, LÉON (1838-1882), French premier 1881-1882 **6** 198-199
Delcassé, Théophile **4** 478-479
Simon, Jules François **14** 237-238

Gambia (The Gambia; nation, West Africa)
Jawara, Dauda Kairaba **8** 227-228

Gambia River (Africa)
Cadamosto, Alvise da **3** 206-207
Henry the Navigator **7** 305-306

Gambrill and Richardson (architectural firm)
McKim, Charles Follen **10** 417-418]

Game and Playe of the Chesse, The (book)
Caxton, William **3** 386-387

Game at Chess, A (play)
Middleton, Thomas **11** 8-9

Game of Cards, A. (musical composition)
Stravinsky, Igor Fedorovich **14** 502-506

Game of Love and Chance, The (play)
Marivaux, Pierre Carlet de Chamblain de **10** 265-266

Gamelin, Évariste (literary character)
France, Anatole **6** 39-40

Games, theory of (math)
Von Neumann, John **16** 27-28

Gamma radiation (physics)
Anderson, Carl David **1** 214-215
Bothe, Walther **2** 438-439
Cherenkov, Pavel Alekseevich **3** 502-503
Hess, Victor Francis **7** 362-363
Mössbauer, Rudolf **11** 208-209

GAMOW, GEORGE (1904-1968), Russian-American nuclear physicist, astrophysicist, biologist, and author of books popularizing science **6** 199-200
Fermi, Enrico **5** 422-424

Ganda (African people)
Johnston, Henry Hamilton **8** 322-323
Mutesa I **11** 277
Mutesa II **11** 277-278
Mwanga **11** 282-283

Gandhi, Feroze (died 1960) Indian lawyer and newspaper executive
Gandhi, Indira Priyadarshini **6** 200-201

GANDHI, INDIRA PRIYADARSHINI (1917-1984), Indian political leader **6** 200-201
Kamaraj, Kumaraswami **8** 415
Nehru, Jawaharlal **11** 332-334

GANDHI, MOHANDAS KARAMCHAND (1869-1948), Indian political and religious leader **6** 201-204
influence of
Holmes, John Haynes **7** 456-457
Kamaraj, Kumaraswami **8** 415
Kaunda, Kenneth David **8** 460-461
King, Martin Luther Jr. **9** 20-22
Muste, Abraham Johannes **11** 276-277
Nehru, Jawaharlal **11** 332-334
Nkrumah, Kwame **11** 408-410
Pandit, Vijaya Lakshmi **12** 83-84
Premchand **12** 439
Radhakrishnan, Sarvepalli **12** 537-538
influenced by
Gokhale, Gopal Krishna **6** 396
Thoreau, Henry David **15** 203-205
nonviolent resistance
Botha, Louis **2** 434-436
Chelmsford, Frederic John Napier Thesiger **3** 497
Das, Chitta Ranjan **4** 401-402
Narayan, Jayaprakash **11** 312-313
Patel, Vallabhbhai **12** 129-130
Reading, 1st Marquess of **13** 64
supporters
Bhave, Vinoba **2** 257-258
Naidu, Sarojini **11** 294-295
Nehru, Motilal **11** 334-335
Prasad, Rajendra **12** 433
Rajagopalachari, Chakravarti **13** 6-7
untouchables issue
Ambedkar, Bhimrao Ramji **1** 190-191
see also Indian National Congress

GANDHI, RAJIV (1944-1991), Indian member of Parliament and prime minister **6** 204-205

Gandhi-Irwin Pact (1931)
Sapru, Tej Bahadur **13** 480-481

Gandhi's Truth (book)
Erikson, Erik Homburger **5** 309-310

Gangaikondacolapuram (city; India)
Rajaraja I **13** 7

Ganges River (India)
Alexander the Great **1** 137-141

Gangrene (medicine)
Fleming, Alexander **5** 483-485
Welch, William Henry **16** 185-186

Gänsemännchen, Das (novel)
Wassermann, Jakob **16** 130-131

Gant, Eugene (literary character)
Wolfe, Thomas Clayton **16** 355-356

Gants, Kiukhelgarten (poem)
Gogol, Nikolai **6** 391-393

Ganymed (poem)
Goethe, Johann Wolfgang von **6** 388-391

Gao (town; Sudan)
Ali, Sunni **1** 158-159

Gaon (Jewish title)
Elijah ben Solomon **5** 251-252
Kuk, Abraham Issac **9** 123-124

Gaon, Saadia (flourished 9th century), Jewish scholar
Schechter, Solomon **13** 524

Gaonic sources (Jewish law)
Caro, Joseph ben Ephraim **3** 316-317

Gapon, George (1870-1906), Russian priest
Nicholas II **11** 378-380

Garabit viaduct (Ruines; France)
Eiffel, Alexandre Gustave **5** 227-228

GARBO, GRETA (1905-1990), Swedish-born American film star **6** 205-207
Barrymores **2** 28-30
Gable, William Clark **6** 157-158
Lubitsch, Ernst **10** 18-19

Garcia (died 1071), king of Galicia 1065-1071
Alfonso VI **1** 149

GARCIA, CARLOS P. (1896-1971), Philippine statesman, president 1957-61 **6** 207-208
Macapagal, Diosdado P. **10** 74-76

Garciá Godoy, Hector (1921-1970), Dominican statesman
Balaguer y Ricardo, Joaquin **1** 460-461
Bosch, Juan **2** 428-429

Garćia Iñiguez, Calixto (1836-1898), Cuban lawyer and revolutionist
Gómez, Máximo **6** 418-419
Menocal, Mario Garcia **10** 506-507

GARCÍA MÁRQUEZ, GABRIEL (born 1928), Colombian author **6** 208-209

GARCÍA MORENO, GABRIEL (1821-1875), Ecuadorian politician, president 1861-1865 and 1869-1875 **6** 209-210
Flores, Juan José **5** 491
Montalvo, Juan María **11** 119-120

Garcia y Sarmientc, Félix Rubén
see Dario, Rubén

GARCILASO DE LA VEGA, INCA (1539-1616), Peruvian chronicler **6** 210-211

Garcilaso de la Vega, Sebastián (circa 1500-1559), Spanish colonial administrator
Garcilaso de la Vega, Inca **6** 210-211

Gardano, Antonio (1509-1569), French-Italian music publisher and composer
Lassus, Roland de **9** 216-218

Garden, Alexander (circa 1730-1791), Scottish-born American naturalist and physician
Bartram, John **2** 40-41

Garden, The (poem)
Marvell, Andrew **10** 301-303

Garden and Forest (journal)
Olmsted, Frederick Law **11** 503-504

Garden City (city; New York State)
Stewart, Alexander Turney **14** 448-449

Garden District (play)
Williams, Tennessee **16** 306-308

Garden in Sochi (painting)
Gorky, Arshile **6** 458

Garden of Bérénice, The (novel)
Barrès, Auguste Maurice **2** 20-21

Garden of Cyrus, The (book)
Browne, Thomas **3** 49-50

Garden of Earthly Delights (triptych)
Bosch, Hieronymus **2** 426-428

Garden of Epicurus, The (literary collection)
France, Anatole **6** 39-40

Garden of Love (painting; Rubens)
Rubens, Peter Paul **13** 339-342
Watteau, Antoine **16** 143-144

Garden Party, The (book)
Moravia, Alberto **11** 153-155

Gardener, The (painting)
Le Nain, Antoine, Louis and Mathieu **9** 321-322

Gardener's Year (book)
Čapek, Karel **3** 271-272

Gardens of Chatou (painting)
Vlaminck, Maurice **16** 6

Gardens of the Luxembourg (painting)
David, Jacques Louis **4** 407-409

GARDINER, SAMUEL RAWSON (1829-1902), English historian **6** 211
Macaulay, Thomas Babington **10** 79-80

Gardiner, Stephen (1483?-1555), English prelate and statesman
Cromwell, Thomas **4** 320-321
Henry VIII **7** 302-305

GARDNER, JOHN W. (born 1912), American educator, public official, and political reformer **6** 211-213

GARFIELD, JAMES ABRAM (1831-1881), American general, president 1881 **6** 213-214
assassination
Arthur, Chester Alan **1** 321-323
Eaton, Dorman Bridgman **5** 190-191
Pendleton, George Hunt **12** 198
biographers
Alger, Horatio **1** 153-154
Cabinet
Blaine, James Gillespie **2** 312-313
opponents
Conkling, Roscoe **4** 201-202
Platt, Thomas Collier **12** 347-348
Sherman, John **14** 184-185
supporters
Arthur, Chester Alan **1** 321-323
Hanna, Marcus Alonzo **7** 127-128
Harrison, Benjamin **7** 178-179

Gargantua (novel)
Rabelais, François **12** 524-526-70

GARIBALDI, GIUSEPPE (1807-1882), Italian patriot **6** 215-217
Cavour, Conte di **3** 385-386
Crispi, Francesco **4** 310-311
Dumas, Alexandre **5** 136-138
Mazzini, Giuseppe **10** 381-383
Trevelyan, George Macaulay **15** 294-295
Victor Emmanuel II **15** 483-484

Garibaldina, La (novel)
Vittorini, Elio **16** 2-3

Garine (literary character)
Malraux, André **10** 178-180

GARLAND, HANNIBAL HAMLIN (1860-1940), American author **6** 217-218
Crane, Stephen **4** 293-295

GARLAND, JUDY (1922-1969), super star of films, musicals, and concert stage **6** 218-219

Garland of Laurel, The (book)
Skelton, John **14** 268-269

Garment Cutters' Association of Philadelphia (established 1862)
Stephens, Uriah **14** 431-432

Garment industry (United States)
Hillman, Sidney **7** 392-393
Howe, Elias **7** 529-530
Stephens, Uriah **14** 431-432
see also International Ladies' Garment Workers' Union

GARNEAU, FRANÇOIS-XAVIER (1809-1866), French-Canadian historian **6** 219-220

Garnet, Henry Highland (1815-1882), African American clergyman, abolitionist, and diplomat
Remond, Charles Lennox **13** 95
Walker, David **16** 62-63

Garnet wheat (grain)
Saunders, Charles Edward **13** 498-499

GARNIER, FRANCIS (Marie Joseph François Garnier; 1839-1873), French naval officer **6** 220-221

GARNIER, JEAN LOUIS CHARLES (1825-1898), French architect **6** 221-222
Carpeaux, Jean Baptiste **3** 318-319

Garnier, Robert (1534-1590), French playwright
Kyd, Thomas **9** 140-141

Garnier, Tony (1869-1948), French architect
Le Corbusier **9** 274-275

Garofano rosso, Il (novel)
Vittorini, Elio **16** 2-3

GARRETT, JOHN WORK (1820-1884), American railroad magnate **6** 225

Garrett, Patrick Floyd (1850-1908), American sheriff
Billy the Kid **2** 277
Love, Nat **10** 1-2

GARRETT, THOMAS (1789-1871), American abolitionist **6** 225-226
Coffin, Levi **4** 135

Garrett (Anderson), Elizabeth (1836-1917), English physician and women's rights advocate **6** 222-225

Garrick, David (1717-1779), English actor
Collins, William **4** 168-169
Fuseli, Henry **6** 153-155
Johnson, Samuel **8** 315-317

Sheridan, Richard Brinsley **14** 183-184
Smollett, Tobias George **14** 305-307

Garrick Gaieties (musical review)
Rodgers, Richard Charles **13** 234-236

Garrigue, Charlotte (1850-1923), American wife of Masaryk
Masaryk, Tomáš Garrigue **10** 314-315

Garrison, Cornelius K. (1809-1885), American financier
Walker, William **16** 68-69

GARRISON, WILLIAM LLOYD (1805-1879), American editor and abolitionist **6** 226-228
abolitionist journalism
Bailey, Gamaliel **1** 444-445
Grimké, Sarah Moore and Angelina Emily **7** 2-3
Lundy, Benjamin **10** 45-46
Walker, David **16** 62-63
associates
Foster, Abigail Kelley **6** 25
Mott, Lucretia Coffin **11** 212-213
Phillips, Wendell **12** 281-282
colonization movement
Birney, James Gillespie **2** 283-284
Forten, James **6** 17-18
influence of
Anthony, Susan Brownell **1** 246-248
Child, Lydia Maria Francis **3** 520-521
Crandall, Prudence **4** 291
Purvis, Robert **12** 485-486
Remond, Charles Lennox **13** 95
Tappan brothers **15** 105-106
Whittier, John Greenleaf **16** 256-257
Wright, Elizur **16** 396-397
relatives
Villard, Oswald Garrison **15** 498-499

Garuda (celestial bird; India)
Harsha **7** 181-182

GARVEY, MARCUS MOSIAH (1887-1940), Jamaican leader and African nationalist **6** 228-229
influence of
Diagne, Blaise **4** 527
Malcolm X **10** 165-166
Nkrumah, Kwame **11** 408-410
pan-Africanism
Hayford, J. E. Casely **7** 228-230
Padmore, George **12** 57-58
Williams, Henry Sylvester **16** 303-304
see also Nationalism, African; pan-Africanism

GARY, ELBERT HENRY (1846-1927), American lawyer and industrialist **6** 229-230
Tarbell, Ida Minerva **15** 107-108

Gas (chemistry)
concept of developed
Helmont, Jan Baptista van **7** 269-271
inert
Rutherford, Ernest **13** 384-387
Soddy, Frederick **14** 321-323
Kinetic theory
see Kinetic theory of gases
physical properties
Cavendish, Henry **3** 383-384
Chapman, Sydney **3** 441
Dalton, John **4** 378-379
Fermi, Enrico **5** 422-424
Gay-Lussac, Joseph Louis **6** 245-246

Gas, natural
Westinghouse, George **16** 215

Gas, poison
see Poison gas

Gas I and II (plays)
Kaiser, Georg **8** 411-412

GASCA, PEDRO DE LA (circa 1496-1567), Spanish priest and statesman **6** 230-231
Valdivia, Pedro de **15** 400-401

Gascony (region; France)
English conflicts
Edward I **5** 208-210
Edward III **5** 211-212
Edward the Black Prince **5** 217-218
Henry III **7** 290-292
French conflicts
Charles VII **3** 461-462
Philip VI **12** 277-278

Gascoyne River (Australia)
Grey, George **6** 540-541

Gascoyne-Cecil, Robert Arthur Talbot
see Salisbury, 3rd Marquess of

GASKELL, ELIZABETH (1810-1865), English novelist **6** 231-232
Dickens, Charles John Huffam **4** 538-541

Gaskia Corp. (established 1945)
Imam, Alhadji Abubakar **8** 114-115

Gasmotor-en-Fabrik (auto firm)
Daimler, Gottlieb **4** 368

Gaspard de la nuit (musical composition)
Ravel, Maurice Joseph **13** 54-55

Gaspard-Poussin
see Dughet, Gaspard

Gasparini, Francesco (1668-1727), Italian composer
Scarlatti, Domenico **13** 515-517

Gaspé, Philippe Aubert de
see Aubert de Gaspé, Philippe

Gassendi, Pierre (1592-1655), French philosopher
Hobbes, Thomas **7** 421-423
Molière **11** 86-88

Gasser, Herbert S. (1888-1963), American physiologist
Erlanger, Joseph **5** 310-311
Hill, Archibald Vivian **7** 385-386

Gastein Convention (1865)
Bismarck, Otto Eduard Leopold von **2** 294-296

Gaston Latour (novel)
Pater, Walter Horatio **12** 130-131

Gastrolates (literary characters)
Rabelais, François **12** 524-526

Gat (slang)
Gatling, Richard Jordan **6** 234-235

Gate... (poems)
Lewis, Cecil Day **9** 380

Gate, The (novel)
Natsume, Soseki **11** 324-325

Gate, The (painting)
Hofmann, Hans **7** 442-443

Gate of the Heroes (sculpture)
Brancusi, Constantin **2** 494-496

Gates, Horatio (1728?-1806), American Revolutionary general
Greene, Nathanael **6** 525-526
Lincoln, Benjamin **9** 418-419
Marion, Francis **10** 262-263
Morgan, Daniel **11** 160-161
Stuart, Gilbert **14** 513-515
Tarleton, Banastre **15** 110
Wilkinson, James **16** 284-286

GATES, WILLIAM HENRY, III ("Bill"; born 1955), computer software company co-founder and executive **6** 232-234

Gates of Hell (sculpture; Rodin)
Epstein, Jacob **5** 295-296
Rodin, Auguste **13** 236-238

Gates of Paradise (poems)
Markham, Edwin **10** 267

Gates of Paradise (sculpture)
see Florence Cathedral—Baptistery

Gathas Hymns (book)
Zoroaster **16** 528-530, 535

"Gather, ye rosebuds...," (sonnet; Herrick)
Góngora y Argote, Luis de **6** 427-428

GATLING, RICHARD JORDAN (1818-1903), American inventor of multiple-firing guns **6** 234-235

Gatsby, Jay (literary character)
Fitzgerald, Francis Scott Key **5** 470-472

Gattamelata, Erasmo (1370?-1443), Venetian condottiere
Bellini, Giovanni **2** 137-138
Donatello **5** 55-56
Saint-Gaudens, Augustus **13** 432

Gatti-Casazza, Giulio (1869-1940), Italian operatic director
Caruso, Enrico **3** 345

Gaucho War (Argentina; 1814-21)
Güemes, Martín **7** 26-27

Gaude Virgo (motet)
Tallis, Thomas **15** 91

GAUDÍ I CORNET, ANTONI (1852-1926), Catalan architect and designer **6** 235-236

Gaugamela, battle of (331 B.C.)
Alexander the Great **1** 137-141
Ptolemy I **12** 470-472

GAUGUIN, PAUL (1848-1903), French painter and sculptor **6** 236-238
associates
Rousseau, Henri **13** 323-324
influence of
Amiet, Cuno **1** 201-202
Bonnard, Pierre **2** 395-396
Derain, André **4** 503
Glackens, William **6** 355-356
Maillol, Aristide **10** 150-151
Matisse, Henri **10** 336-337
Rivera, Diego **13** 183-184
Van Gogh, Vincent **15** 427-429
Vuillard, Jean Édouard **16** 36
influenced by
Hokusai, Katsushika **7** 447-448
Puvis de Chavannes, Pierre **12** 492-493
Seurat, Georges Pierre **14** 120-122

Gaul (ancient European nation)
Merovingians in
Clovis I **4** 124
Martel, Charles **10** 285
Roman rule (3rd-5th century)
Diocletian **5** 19-20
Julian **8** 378-379
Stilicho, Flavius **14** 452-453
Roman rule (Caesar)
Antony, Mark **1** 253-254
Brutus, Marcus Junius **3** 79-80
Caesar, Gaius Julius **3** 207-210
Clodius Pulcher, Publius **4** 121-122
Crassus Dives, Marcus Licinius **4** 296-297
Vikings in
Rollo **13** 264-265

GAULLI, GIOVANNI BATTISTA (1639-1709), Italian painter **6** 238-239
Cortona, Pietro da **4** 256

GAULTIER, JEAN PAUL (born 1952), French avant-garde designer **6** 239-240

Gaumata (died 521 B.C.), Magian priest from Media
Darius I **4** 394-395

Gauntlet, A (play)
Bjørnson, Bjørnstjerne **2** 299-300

GAUSS, KARL FRIEDRICH (1777-1855), German mathematician and astronomer **6** 240-242
Lobachevskii, Nikolai Ivanovich **9** 472-474
Riemann, Georg Friedrich Bernard **13** 164-165

Gautama, Prince
see Buddha

Gautier, Théophile (1811-1872), French writer
Flaubert, Gustave **5** 480-482
Hearn, Lafcadio **7** 240
Hugo, Victor Marie **8** 22-25
Manet, Édouard **10** 193-194
Nerval, Gérard de **11** 345-346
Pater, Walter Horatio **12** 130-131

Gaveston, Piers (died 1312), English courtier
Edward II **5** 210

GAVIRIA TRUJILLO, CESAR AUGUSTO (born 1947), president of Colombia **6** 242-243

Gavroche (literary character)
Hugo, Victor Marie **8** 22-25

Gawain (Gauvain; literary character)
Chrestien de Troyes **4** 23-24
see also Arthurian legend

GAY, JOHN (1685-1732), English playwright and poet **6** 243-244
associates
Bolingbroke, Viscount **2** 374-375
Congreve, William **4** 200-201
Pope, Alexander **12** 395-397
Swift, Jonathan **15** 51-54
influence of
Brecht, Bertolt **2** 512-514
Handel, George Frederick **7** 116-119

GAY-LUSSAC, JOSEPH LOUIS (1778-1850), French chemist and physicist **6** 245-246
Avogadro, Lorenzo Romano Amedeo Carlo **1** 388-389
Bernard, Claude **2** 208-210
Liebig, Justus von **9** 403-404

Gaya Congress (India)
Das, Chitta Ranjan **4** 401-402

GAYLE, HELENE DORIS (born 1955), African American epidemiologist and pediatrician **6** 244-245

Gayne (ballet)
Khachaturian, Aram Ilich **8** 530-531

Gbedemah, Komla Agbell (born 1912), Ghanaian political leader
Busia, Kofi Abrefa **3** 172-173

GCBA
see General Council of Burmese Associations

Gdansk (city; Poland)
Gomulka, Wladislaw **6** 422-424

GE
see General Electric

Geba River (Port Guinea)
Cadamosto, Alvise da **3** 206-207
Henry the Navigator **7** 305-306

Geber
see Jabir ibn Hayyan

Gebir (poem)
Landor, Walter Savage **9** 186-187

Gebroeders, De (play)
Vondel, Joost van den **16** 19-20

GEDDES, SIR PATRICK (1854-1932), Scottish sociologist and biologist **6** 246-247
Mumford, Lewis **11** 246-247

Gedichte (poems)
Heine, Heinrich **7** 259-260
Huch, Ricarda **8** 11-12
Keller, Gottfried **8** 478-479

GEERTGEN TOT SINT JANS (Geertgen van Haarlem; circa 1460/65-1490/95), Netherlandish painter **6** 248
Massys, Quentin **10** 325-326
van der Goes, Hugo **15** 416-417

Geertruidenberg (city; Netherlands)
Maurice of Nassau **10** 348-349

GEERTZ, CLIFFORD (born 1926), American cultural anthropologist **6** 248-249

Geez (Old Ethiopian language)
Yekuno Amlak **16** 449

Gefallen (story)
Mann, Thomas **10** 204-207

Geheime Staatspolizei
see Gestapo (Nazi, Germany)

Geheimnisse, Die (epic)
Goethe, Johann Wolfgang von **6** 388-391

GEHRY, FRANK O. (née Goldberg; born 1929), American architect **6** 250-251

GEIGER, HANS (born Johannes Wilhelm Geiger; 1882-1945), German physicist **6** 251-253
Bothe, Walther **2** 438-439
Chadwick, James **3** 405-406
Rutherford, Ernest **13** 384-387

Geiger counter
Geiger, Hans **6** 251-253

Geischt der herrschenden Klasse, Das (lithograph series)
Grosz, George **7** 17-18

GEISEL, ERNESTO (1908-1996), Brazilian army general, president of Brazil's national oil company (Petrobras), and president of the republic (1974-1979) **6** 253-255

GEISEL, THEODOR (a.k.a. Dr. Seuss; 1904-1991), American author of children's books **6** 255-256

Geiseric
see Gaiseric

Geissler, Heinrich (1814-1879), German inventor
Röntgen, Wilhelm Conrad **13** 273-275

Geistliche Chormusik (music collection)
Schütz, Heinrich **14** 48-49

Geistliche Lieder (literary collection)
Novalis **11** 435

Gelder, Aert de (1645-1727), Dutch painter
Rembrandt Harmensz van Rijn **13** 91-95

Gelignite (explosive)
Nobel, Alfred Bernhard **11** 410-411

Gellée, Claude
see Claude Lorrain

GELLER, MARGARET JOAN (born 1947), American astronomer **6** 256-257

Geller House (Lawrence, New York)
Breuer, Marcel **2** 520-521

Gellert, Christian Fürchtegott (1715-1769), German poet
Lessing, Gotthold Ephraim **9** 357-359

GELL-MANN, MURRAY (born 1929), American physicist **6** 257-258

Gemara
see Talmud

GEMAYEL, AMIN (born 1942), Lebanese nationalist and Christian political leader; president of the Republic of Lebanon (1982-1988) **6** 258-259

GEMAYEL, PIERRE (1905-1984), leader of the Lebanese Phalangist Party **6** 259-261

Gemini
*see*Castor and Pollux

Gemini (spacecraft)
Armstrong, Neil Alden **1** 304-306

Geminiani, Francesco (1674?-1762?), Italian violinist and composer
Corelli, Arcangelo **4** 230-231

Gene (biology)
see Genetics

Gene Wesleyan Seminary (New York State)
Willard, Frances Elizabeth Caroline **16** 289-290

Genealogia di casa Gonzaga (poem)
Tasso, Torquato **15** 114-116

Genealogy of Morals, A (book)
Nietzsche, Friedrich **11** 390-392

Genealogy of the Gods (poem)
Hesiod **7** 361-362

General Allotment Act (1887)
Fletcher, Alice Cunningham **5** 486-487

General Archives (Mexico)
Revillagigedo, Conde de **13** 111-112

General Association of German Workers
see Social Democratic party (Germany)

General Booth (poem)
Lindsay, Vachel **9** 424-425

General Confederation of Workers and Peasants (Mexico)
Toledano, Vicente Lombardo **15** 256-257

General Convention (Protestant Episcopal Church; 1789)
Seabury, Samuel **14** 76

General Council of Burmese Associations
Ba Maw **1** 480-481

General Died at Dawn, The (film)
Odets, Clifford **11** 470-471

General Education Board (United States)
Rockefeller, John D. Jr. **13** 225-226

General Electric Company (Berlin)
Behrens, Peter **2** 121-122

General Electric Company (Schenectady; New York State)
Swope, Gerard **15** 56-58
chairmen
Young, Owen D. **16** 473-474
industrial research
Bridgman, Percy Williams **3** 5-6
Fuller, Richard Buckminster **6** 149-150
Langmuir, Irving **9** 196-197
Steinmetz, Charles Proteus **14** 419-420
Whittle, Frank **16** 257-258
organized
Edison, Thomas Alva **5** 206-208

General Foods Corporation
Post, Charles William **12** 408-409

General Historie of Virginia... (book)
Beverley, Robert **2** 252
Smith, John **14** 295-297

General Line, The (film)
Eisenstein, Sergei Mikhailovich **5** 240-242

General Military Academy (Saragossa, Spain)
Franco Bahamonde, Francisco **6** 52-54

General Motors Corporation
competition
Chrysler, Walter Percy **4** 36-37
du Pont, Pierre Samuel **5** 154-155
Ford, Henry **6** 5-6
founded
Durant, William Crapo **5** 158
officials
du Pont, Pierre Samuel **5** 154-155
Knudsen, William S. **9** 67-68
Sloan, Alfred Pritchard Jr. **14** 274
Stettinius, Edward R. Jr. **14** 437-438
research
Kettering, Charles F. **8** 524-525
Wilson, Charles Erwin **16** 316-317
strikes
Lewis, John Llewellyn **9** 387-388
Murphy, Frank **11** 260-261
Reuther, Walter Philip **13** 107-108
suits against
Nader, Ralph **11** 290-291
Technical Center (Warren, Michigan)
Saarinen, Eliel and Eero **13** 396-398

General Privilege (1283)
Peter III **12** 256-257

Generation of 1837 (Argentine literary exiles)
Alberdi, Juan Bautista **1** 109-110
Mitre, Bartolomé **11** 62-63

Generation of 1898 (Spanish literature)
Azaña Diaz, Manuel **1** 396-397
Baroja y Nessi, Pío **2** 15-16
Benavente y Martinez, Jacinto **2** 146-147
Ruíz, José Martínez **13** 358
Valle Inclán, Ramón Maria del **15** 407-408
see also Modernista movement

Generation of 1927 (Spanish literature)
Guillén, Nicolás **7** 34-35
Lorca, Federico García **9** 511-513

Genesis (Old Testament book)
Augustine **1** 367-370
Bonhoeffer, Dietrich **2** 389-391
Isidore of Seville **8** 149-150

GENET, EDMOND CHARLES (1763-1834), French diplomat **6** 261-262
Jefferson, Thomas **8** 238-241
Washington, George **16** 126-129

GENET, JEAN (1910-1986), French novelist and playwright **6** 262-263
Sartre, Jean Paul **13** 491-492

Genetic psychology
see Evolutionism (psychology)

Genetics (biology)
DNA
Nirenberg, Marshall Warren **11** 399-400
foundations
Avery, Oswald Theodore **1** 384-386
Chargaff, Erwin **3** 444-445
Galton, Francis **6** 193-194
Hershey, Alfred Day **7** 343-345
Kornberg, Arthur **9** 85-87
Lederberg, Joshua **9** 275-277
Mendel, Johann Gregor **10** 483-486
Vries, Hugo de **16** 33-36
Weismann, August Freidrich Leopold **16** 178-180
gene action
Beadle, George Wells **2** 80-81
Haldane, John Burdon Sanderson **7** 70-71
Lwoff, André **10** 58-59
McClintock, Barbara **10** 393-394
Mintz, Beatrice **11** 49-50
Muller, Hermann Joseph **11** 238-239
Neufeld, Elizabeth F. **11** 352-353
gene mapping
Sturtevant, A. H. **15** 3-5
gene therapy
Berg, Paul **2** 187-189
molecular
Delbrück, Max **4** 476-478
nucleoproteins
Crick, Francis Harry Crompton **4** 310
Khorana, Har Gobind **8** 537-538
Monod, Jacques **11** 110-111
Watson, James Dewey **16** 137-138
sex determination
Stevens, Nettie Maria **14** 441-442
theories
Bateson, William **2** 55-57
de Vries, Hugo **4** 516-518
East, Edward Murray **5** 182-183
Lysenko, Trofim Denisovich **10** 71
Margulis, Lynn **10** 253-254
Morgan, Thomas Hunt **11** 170-171
Stevens, Nettie Maria **14** 441-442
Sturtevant, A. H. **15** 3-5
see also Natural selection; Plant breeding; Scientists—geneticists

Geneva (city; Switzerland)
Calvin, John **3** 239-242
Francis of Sales **6** 47
Knox, John **9** 65-66
Mary I **10** 308-309

Geneva, University of
Piaget, Jean **12** 287-288
Weizmann, Chaim **16** 183-184

Geneva Conferences 1864 (Red Cross)
Barton, Clara **2** 37-39
1932 (disarmament)
Henderson, Arthur **7** 277-278
Hoover, Herbert Clark **7** 483-485
1954 (Vietnam)
Chou En-lai **4** 20-22
Diem, Ngo Dinh **5** 6-7
Ho Chi Minh **7** 426-428
Menon, Vengalil Krishnan Krishna **10** 507-509
Sihanouk, Norodom **14** 222-223
1955 (Germany)
Dulles, John Foster **5** 134-135
Eisenhower, Dwight David **5** 233-236
1962 (Laos)
Souvanna Phouma **14** 357-358

Geneva Medical College (New York State)
Blackwell, Elizabeth **2** 311-312

Geneva Protocol (1924)
Beneš, Edward **2** 155-157

Genga, Annibale Francesco della
see Leo XII

GENGHIS KHAN (1167-1227), Mongol chief, creator of the Mongol empire **6** 263-265
Babar the Conqueror **1** 405-407
Batu Khan **2** 60-61
Hulagu Khan **8** 27-28
Kublai Khan **9** 115-118
Yeh-lü Ch'u-ts'ai **16** 447-449

Genitrix (novel)
Mauriac, François **10** 347-348

Genius (literary character)
Gower, John **6** 475-476

Genius, The (autobiography)
Dreiser, Herman Theodore **5** 98-100

Genius of Christianity, The (book)
Chateaubriand, Vicomte de **3** 477-479

Genius of Universal Emancipation (newspaper)
Garrison, W.L.
Lundy, Benjamin **10** 45-46

Genizah Studies... (book)
Ginzberg, Louis **6** 337-338

Genji, Hikaru (literary character)
Murasaki Shikibu **11** 252-253

Genji monogatari
see Tale of Genji, The

Genlis, Comtesse de (1746-1830), French writer
Edgeworth, Maria **5** 205-206

Genoa (Italian city-state)
Julius II **8** 384-386
Manuel I **10** 218-219
Polo, Marco **12** 380-382

Genoa Conference (1922)
Rathenau, Walther **13** 48-49

Genossenschaft theory (law)
Gierke, Otto von **6** 311-312

Genoveva (opera)
Schumann, Robert Alexander **14** 41-43

Genoveva (play)
Hebbel, Friedrich **7** 247
Tieck, Ludwig **15** 218-219

Genroku era (Japan; circa 1680-1730)
Basho, Matsuo **2** 45-48

GENSCHER, HANS-DIETRICH (born 1927), leader of West Germany's liberal party (the FDP) and foreign minister **6** 265-266

Genseric
see Gaiseric

Gente conocida (play)
Benavente y Martinez, Jacinto **2** 146-147

Gente del Po (film)
Antonioni, Michelangelo **1** 252-253

GENTILE DA FABRIANO (Gentile di Niccolò di Giovanni di Massio; circa 1370-1427), Italian painter **6** 266-267
Bellini, Giovanni **2** 137-138
Pisanello **12** 323-324
Tura, Cosimo **15** 343-344

GENTILE, GIOVANNI (1875-1944), Italian philosopher and politician **6** 267
Croce, Benedetto **4** 313-314
Vico, Giambattista **15** 480-481

Gentileschi, Orazio (1563-1647), Italian-born painter in England
Le Nain, Antoine, Louis and Mathieu **9** 321-322

Gentili, Luigi (1801-1848), Italian missionary in England
Rosmini-Serbati, Antonio **13** 296-297

Gentilioni Pact (1913)
Pius X **12** 336-337

Gentle Grafter, The (stories)
Henry, O. **7** 308-309

Gentle Shepherds, ye that know (elegy)
Purcell, Henry **12** 484-485

Gentleman and a Lady, A (painting)
Campin, Robert **3** 255

Gentleman and Cabinet-Maker's Director, The (book; Chippendale)
Chippendale, Thomas **4** 1-2
Hepplewhite, George **7** 317-318

Gentleman Dancing Master, The (play)
Wycherley, William **16** 411-412

Gentleman from Indiana, The (novel)
Tarkington, Newton Booth **15** 109

Gentleman from San Francisco, The (book)
Bunin, Ivan Alekseevich **3** 124

Gentleman in Blue (painting)
Titian **15** 242-244

Gentleman's Magazine (periodical)
Collins, William **4** 168-169
Johnson, Samuel **8** 315-317
Sterne, Laurence **14** 435-437

Gentlemen at Gyang Gyang (novel)
Franklin, Stella Maraia Sarah Miles **6** 68-69

Gentner, W. (1906-1980), German physicist
Bothe, Walther **2** 438-439

Gentz, Friedrich von (1764-1832), German diplomat
Metternich, Klemens von **10** 533-536
Ranke, Leopold von **13** 33-35

Geocentric theory (astronomy)
see Universe, systems of—geocentric

Geochemistry (science)
Urey, Harold Clayton **15** 394-396
see also Scientists—geochemists

Geochronology (geology)
Holmes, Arthur **7** 455-456

Geodesic domes (architecture)
Fuller, Richard Buckminster **6** 149-150

Geodesy (science)
Meinesz, Felix Andries Vening **10** 461
see also Scientists—geodesists

Geoffrey IV (the Handsome; 1113-1151), Count of Anjou 1129-1149
Henry I **7** 286-287
Henry II **7** 287-289
Stephen **14** 426-427

Geoffrey Moncton (novel)
Moodie, Susanna **11** 140-141

GEOFFREY OF MONMOUTH (circa 1100-1155), English pseudohistorian **6** 268
Chrestien de Troyes **4** 23-24
Layamon **9** 256-257

Geography
ancient and medieval
Eratosthenes of Cyrene **5** 301-302
Hipparchus **7** 407-408
Idrisi, Muhammad ibn Muhammad al- **8** 102-103
Khwarizmi, Muhammad ibn Musa al- **8** 541
Mercator, Gerhardus **10** 511-512
Ortelius, Abraham **12** 8-9
Ptolemy, Claudius **12** 473-474
Strabo **14** 485-486
Waldseemüller, Martin **16** 56
modern schools
Bowman, Isaiah **2** 464-465
Davis, William Morris **4** 425-426
Morse, Jedidiah **11** 191-192
Ritter, Karl **13** 181-182
Vidal de la Blache, Paul **15** 490
see also Scientists—cartographers, geographers

Geography (book; Ptolemy)
Mendaña de Neyra, Álvaro de **10** 483
Mercator, Gerhardus **10** 511-512
Ortelius, Abraham **12** 8-9
Ptolemy, Claudius **12** 473-474

Geography (book; Strabo)
Phidias **12** 265-267
Strabo **14** 485-486

Geological Survey (Canada)
Logan, William Edmond **9** 488-489

Geological Survey (England)
Huxley, Thomas Henry **8** 77-79

Geological Survey (United States)
Chamberlin, Thomas Chrowder **3** 415-416
Ward, Lester Frank **16** 113-114

Geology (science)
continental drift
Wegener, Alfred Lothar **16** 170-171
cosmogony
Chamberlin, Thomas Chrowder **3** 415-416
Werner, Abraham Gottlob **16** 205-207
dating methods
Boltwood, Bertram Borden **2** 378-379
Hahn, Otto **7** 64-65
economic
Humboldt, Friedrich Heinrich Alexander von **8** 30-31
Logan, William Edmond **9** 488-489
Whitney, Josiah Dwight **16** 254-255
historical
Davis, William Morris **4** 425-426
Holmes, Arthur **7** 455-456
Murchison, Roderick Impey **11** 255-256
Sedgwick, Adam **14** 82-83
of Antarctica
Fuchs, Vivian **6** 140
paleontology
Cuvier, Georges Léopold **4** 357-359
Steno, Nicolaus **14** 425-426
petrology
Holmes, Arthur **7** 455-456
uniformitarianism
Darwin, Charles Robert **4** 397-399
Hutton, James **8** 73-74
Lamarck, Chevalier de **9** 171-173
Lyell, Charles **10** 62-63
see also Scientists—geologists

Geomagnetism (geophysics)
Chapman, George **3** 440-441
Elsasser, Walter Maurice **5** 277-278
Gauss, Karl Friedrich **6** 240-242
Gay-Lussac, Joseph Louis **6** 245-246
Humboldt, Friedrich Heinrich Alexander von **8** 30-31

Geometry (mathematics)
analytic
Apollonius of Perga **1** 261-262
Descartes, René **4** 505-508
Euler, Leonard **5** 331-332
Fermat, Pierre de **5** 421-422
descriptive
Cauchy, Augustin Louis **3** 378-380
development
Archimedes **1** 277-280
Democritus **4** 493-494
Euclid **5** 327-329
Eudoxus of Cnidus **5** 329-330
Thales **15** 161
Euclidean
see Euclidean
hypergeometric series
Gauss, Karl Friedrich **6** 240-242
Ramanujan Aiyangar, Srinivasa **13** 14-15
non-Euclidean
Gauss, Karl Friedrich **6** 240-242
Lobachevskii, Nikolai Ivanovich **9** 472-474
Riemann, Georg Friedrich Bernard **13** 164-165
plane
Euclid **5** 327-329
Heron of Alexandria **7** 334-335
projective
Pascal, Blaise **12** 122-124
Pythagorean theorem
Pythagoras **12** 498-499
Riemannian
Riemann, Georg Friedrich Bernard **13** 164-165
solid
Euclid **5** 327-329

Geomorphology (science)
Hutton, James **8** 73-74

Geonica (book)
Ginzberg, Louis **6** 337-338

Geophysics (science)
Chapman, Sydney **3** 441
Elsasser, Walter Maurice **5** 277-278
Ewing, William Maurice **5** 350-351
Jeffreys, Harold **8** 241-242
Meinesz, Felix Andries Vening **10** 461
see also International Geophysical Year (1957-1958); Scientists—geophysicists

Geopolitics (social science)
Haushofer, Karl **7** 201

George (1869-1957), prince of Greece
Venizelos, Eleutherios **15** 460-461

George (born 1909), prince of Yugoslavia
Alexander of Yugoslavia **1** 136-137

George (literary character)
Stowe, Harriet Elizabeth Beecher **14** 484-485

GEORGE I (1660-1727), king of Great Britain and Ireland 1714-1727 **6** 268-269
accession
Anne **1** 241-242
Bolingbroke, Viscount **2** 374-375
domestic policies
Marlborough, 1st Duke of **10** 271-272
Swift, Jonathan **15** 51-54
Walpole, Robert **16** 82-84
opponents
Law, William **9** 245-246
Leibniz, Gottfried Wilhelm von **9** 307-310
patronage
Handel, George Frederick **7** 116-119
Steele, Richard **14** 407-409

George I (1845-1913), king of Greece 1863-1913
Venizelos, Eleutherios **15** 460-461

GEORGE II (1683-1760), king of Great Britain and Ireland and elector of Hanover 1727-1760 **6** 269-270
Butler, Joseph **3** 180-181
Pitt, William the Elder **12** 328-329
Walpole, Robert **16** 82-84

George II (1890-1947), king of Greece 1922-1923 and 1935-1947
Venizelos, Eleutherios **15** 460-461

GEORGE III (1738-1820), king of Great Britain and Ireland 1760-1820 **6** 270-272
American opponents
Adams, Samuel **1** 55-56
Franklin, Benjamin **6** 60-64
Jefferson, Thomas **8** 238-241
Paine, Thomas **12** 66-67
American supporters
Dickinson, John **4** 543-544
Leonard, Daniel **9** 336-337
Chinese edict to
Qianlong **12** 502-505
domestic policies
Banks, Joseph **1** 489-490
Bentham, Jeremy **2** 176-178
Castlereagh, Viscount **3** 363-364
Herschel, William **7** 341-343
Liverpool, 2nd Earl of **9** 456-457
influenced by
Bolingbroke, Viscount **2** 374-375
Bute, 3d Earl of **3** 177-178
ministers
Amherst, Jeffery **1** 200-201
Fox, Charles James **6** 35-37
North, Frederick **11** 429-430
Pitt, William the Elder **12** 328-329
Pitt, William the Younger **12** 329-331
Rockingham, 2d Marquess of **13** 230-231
Rumford **13** 360-362
patronage
Johnson, Samuel **8** 315-317
Rousseau, Jean Jacques **13** 324-328
West, Benjamin **16** 210-212
relatives
George IV **6** 272-273
William IV **16** 296-297

GEORGE IV (1762-1830), king of Great Britain and Ireland 1820-1830 **6** 272-273
Byron, George Gordon Noel **3** 193-194
Castlereagh, Viscount **3** 363-364
Leopold I **9** 345-346
Liverpool, 2nd Earl of **9** 456-457
Nash, John **11** 316

Sheridan, Richard Brinsley **14** 183-184
William IV **16** 296-297

GEORGE V (1865-1936), king of Great Britain and Northern Ireland and emperor of India 1910-1936 **6** 273-275
Edward VII **5** 214-215
Hirohito **7** 410-412
Reading, 1st Marquess of **13** 64

GEORGE VI (1895-1952), king of Great Britain and Northern Ireland 1936-1952 **6** 275
Elizabeth, the Queen Mother **5** 261-263
Elizabeth II **5** 266-269

George, David Lloyd
see Lloyd George, David

GEORGE, HENRY (1839-1897), American economist and social reformer **6** 276
influence of
Furphy, Joseph **6** 152-153
Glasgow, Ellen **6** 360-361
Johnson, Tom Loftin **8** 317
Lawson, Henry **9** 254-255
Shaw, George Bernard **14** 163-164
Sun Yat-sen **15** 35-39
opponents
Hewitt, Abram Stevens **7** 371-372
supporters
Corrigan, Michael Augustine **4** 253
De Leon, Daniel **4** 479-480
Dewey, John **4** 520-523

GEORGE, JAMES ZACHARIAH (1826-1897), American politician and jurist **6** 276-277

GEORGE, STEFAN (1868-1933), German symbolist poet **6** 277-278
Berg, Alban **2** 186-187
Webern, Anton **16** 160-162

George Burns and Gracie Allen Show, The
Burns, George **3** 153-155

George Crabbe (poem)
Robinson, Edwin Arlington **13** 201-202

George Moore (poem)
Moore, Marianne **11** 148-149

George of Podebrad (1420-1471), king of Bohemia
Pius II **12** 331

George Speyer-Haus Institute (Frankfurt)
Ehrlich, Paul **5** 225-226

George Villiers... (painting; Van Dyck)
Gainsborough, Thomas **6** 170-172

George Washington Bridge (New York City)
Goethals, George Washington **6** 387-388
Nervi, Pier Luigi **11** 346-348

George Washington, Jr. (play)
Cohan, George Michael **4** 137-138

George Washington University (Washington D.C.)
Fulbright, James William **6** 147-149
Gamow, George **6** 199-200
White, William Alanson **16** 239-240
Wright, Carroll Davidson **16** 396

George William (died 1640), elector of Brandenberg
Frederick William **6** 85-86

George's Mother (novel)
Crane, Stephen **4** 293-295

Georgetown University (Washington D.C.)
Sullivan, Harry Stack **15** 23-24
White, William Alanson **16** 239-240

Georgia (ancient Iberia; now Georgian Soviet Socialist Republic)
Alp Arslan **1** 178-179
Godunov, Boris Feodorovich **6** 382-383
Mansur, Abu Jafar ibn Muhammad al- **10** 214-215

Georgia (state; United States)
Civil War period
Brown, Joseph Emerson **3** 41-42
Hill, Benjamin Harvey **7** 386-387
Howard, Oliver Otis **7** 528-529
Sherman, William Tecumseh **14** 186-187
Stephens, Alexander Hamilton **14** 429-430
constitutional convention
Turner, Henry McNeal **15** 351-352
exploration and colonization
de Soto, Hernando **4** 510-511
Franklin, Benjamin **6** 60-64
Oglethorpe, James Edward **11** 482-483
Wesley, John **16** 209-210
Whitefield, George **16** 241-242
governors
Carter, James Earl **3** 339-342
Indian policy
Ross, John **13** 303-304
legislators
Bond, Julian **2** 386-387
Brown, Joseph Emerson **3** 41-42
Crawford, William Harris **4** 299-300
Gingrich, Newt **6** 329-332
Hill, Benjamin Harvey **7** 386-387
Stephens, Alexander Hamilton **14** 429-430
Toombs, Robert Augustus **15** 267-268
Reconstruction period
Gordon, John Brown **6** 449-450
Hill, Benjamin Harvey **7** 386-387

Georgia Boy (novel)
Caldwell, Erskine **3** 223-224

Georgian Bay (Canada)
Champlain, Samuel de **3** 419-421

Georgian poetry (literary movement)
Brooke, Rupert **3** 22-23
Sassoon, Siegfried **13** 492-493

Georgics (poems; Virgil)
Claude Lorrain **4** 89-90
Varro, Marcus Terentius **15** 438-439
Virgil **15** 507-510

Georgium sidus
see Uranus (planet)

GEPHARDT, RICHARD ANDREW (born 1941), Democratic majority leader in the House of Representatives **6** 278-280

Gérard, Balthasar (1558-1584), French assassin
William the Silent **16** 300-302

Gérard, François Pascal Simon (1770-1837), French painter
Peale, Rembrandt **12** 172-173

Gerard of Cremona (1147?-1187), Italian translator
Avicenna **1** 386-387
Khwarizmi, Muhammad ibn Musa al- **8** 541

Gerbert of Aurillac
see Sylvester II

Gergovia, battle of (44 B.C.)
Caesar, Gaius Julius **3** 207-210

Gerhardt, Charles F. (1816-1856), French chemist
Hofmann, August Wilhelm von **7** 441-442
Kekulé, Friedrich August **8** 477-478

GÉRICAULT, JEAN LOIS ANDRÉ THÉODORE (1791-1824), French painter **6** 280-281
Aragon, Louis **1** 271-272
Bonington, Richard Parkes **2** 394-395
Copley, John Singleton **4** 228-230
Delacroix, Ferdinand Victor Eugène **4** 469-471
Gros **7** 14-15

Gérin, Jacques Albert (died 1702), French painter
Watteau, Antoine **16** 143-144

Gerlach, Walter (1889-1979), German physicist
Stern, Otto **14** 435

Germ theory (medicine)
Behring, Emil Adolph von **2** 122-123
Pasteur, Louis **12** 125-127

Germ theory (United States politics)
Adams, Herbert Baxter **1** 47
Andrews, Charles McLean **1** 231

Germaine, George Sackville (1716-1785), British general and statesman
Clinton, Henry **4** 114-115
Cornwallis, Charles **4** 241-243

German (language)
Grimm, Jakob and Wilhelm Karl **7** 3-4
Thomasius **15** 193-194

German architecture
baroque
see Baroque architecture
Bauhaus
Gropius, Walter **7** 13-14
see also Bauhaus
International Style
Mendelsohn, Erich **10** 488
Mies van der Rohe, Ludwig **11** 10-12
see also International Style

modernist-traditional
Jahn, Helmut **8** 199-201
neoclassicism
Behrens, Peter **2** 121-122
Schinkel, Karl Friedrich **14** 8
rococo
Cuvilliés, François **4** 359-360
Zimmermann, Johann Baptist and Domenikus **16** 518

German art
abstract cinema
Richter, Hans **13** 149-150
autobiographical
Salomon, Charlotte **13** 454-455
baroque
see Baroque painting; Baroque sculpture
Bauhaus
see Bauhaus
Blaue Reiter
see Blaue Reiter
Dada
Ernst, Max **5** 311-312
Grosz, George **7** 17-18
Richter, Hans **13** 149-150
Danube school
Altdorfer, Albrecht **1** 179-180
Cranach, Lucas the Elder **4** 289-290
Die Neue Sachlichkeit (The New Objectivity)
Dix, Otto **5** 33-34
expressionism
see Expressionism (art)—Germany
Gothic
Lochner, Stephan **9** 475
Pacher, Michael **12** 53
Riemenschneider, Tilman **13** 166
Stoss, Veit **14** 481-482
graphics
Barlach, Ernst **2** 5-6
Dürer, Albrecht **5** 159-161
Holbein, Hans the Younger **7** 449-450
Kollwitz, Käthe **9** 79-81
Pechstein, Hermann Max **12** 176-177
Schongauer, Martin **14** 26-28
human figure
Schlemmer, Oskar **14** 12-13
impressionism
see Impressionism (art)—Germany
International Constructivism
Richter, Hans **13** 149-150
MERZ-art
Schwitters, Kurt **14** 60-61
naturalism
Witz, Konrad **16** 351-352
neoclassicism
Mengs, Anton Raphael **10** 505
Schinkel, Karl Friedrich **14** 8
photography
Riefenstahl, Leni **13** 161-163
political themes
Kiefer, Anselm **8** 544-546
portraits
Corinth, Lovis **4** 234
post-Impressionism
Modersohn-Becker, Paula **11** 71-72
process art
Kiefer, Anselm **8** 544-546
Renaissance
see Renaissance (art)—Germany
rococo
Günther, Ignaz **7** 41-42
Zimmermann, Johann Baptist and Domenikus **16** 518
romanticism
Friedrich, Caspar David **6** 114-115
Hoffmann, Ernst Theodor Amadeus **7** 439-440
stained glass
Macke, August **10** 102-103

German Bund (established 1815)
Metternich, Klemens von **10** 533-536

German Chemical Society (established 1868)
Hofmann, August Wilhelm von **7** 441-442

German Colonization Society (established 1884)
Peters, Carl **12** 257-258

German Confederation (1815-1866)
see Germany—German Confederation

German Customs Union (1834)
Krupp **9** 109-111
Schmoller, Gustav Friedrich von **14** 21

German Democratic Republic
see Germany, East

German East Africa
see Tanzania

German Fatherland party (established 1917)
Kapp, Wolfgang **8** 436

German films
directors
Lang, Fritz **9** 190-192

German General Electric Company
*see*Allgemeine Elektrizitätsgesellschaft

German Ideology, The (book; Engels-Marx)
Engels, Friedrich **5** 286-288
Marx, Karl **10** 304-308

German literature
chivalric romances
Gottfried von Strassburg **6** 461-462
Wolfram von Eschenbach **16** 360-361
diaries
Frank, Anne **6** 54-56
Enlightenment
Herder, Johann Gottfried von **7** 327-328
Kant, Immanuel **8** 430-432
Lessing, Gotthold Ephraim **9** 357-359
Wieland, Christoph Martin **16** 260-261
Winckelmann, Johann Joachim **16** 332-333
experimental theater
Brecht, Bertolt **2** 512-514
Tieck, Ludwig **15** 218-219
Wedekind, Frank **16** 166-167
folktales
Grimm, Jakob and Wilhelm Karl **7** 3-4
humanism
see Humanism (cultural movement)—German literature
lyric poetry (15th-19th century)
Brentano, Clemens **2** 515-516
Heine, Heinrich **7** 259-260
Klopstock, Friedrich Gottlieb **9** 55-56
Sachs, Hans **13** 410-411
Storm, Theodor **14** 479-480
lyric poetry (19th-20th century)
Brecht, Bertolt **2** 512-514
George, Stefan **6** 277-278
Hofmannsthal, Hugo von **7** 443-444
Huch, Ricarda **8** 11-12
Rilke, Rainer Maria **13** 171-172
Werfel, Franz **16** 204-205
Minnesingers
Gottfried von Strassburg **6** 461-462
Sachs, Hans **13** 410-411
Vogelweide, Walther von der **16** 10-11
modern
Feuchtwanger, Lion **5** 430-432
Huch, Ricarda **8** 11-12
Jünger, Ernst **8** 391-392
Mann, Thomas **10** 204-207
Sachs, Nelly **13** 411-412
moral tales
Böll, Heinrich **2** 377-378
naturalism (drama)
Hauptmann, Gerhart Johann Robert **7** 199-201
Hebbel, Friedrich **7** 247
Sachs, Nelly **13** 411-412
Sudermann, Hermann **15** 12-13
neoromanticism
George, Stefan **6** 277-278
Hauptmann, Gerhart Johann Robert **7** 199-201
Hofmannsthal, Hugo von **7** 443-444
Rilke, Rainer Maria **13** 171-172
Schnitzler, Arthur **14** 23-24
picaresque novels
Grimmelshausen, Hans Jakob Christoffel von **7** 4-5
Hesse, Hermann **7** 367-369
psychological experimentalism
Kafka, Franz **8** 403-406
Nietzsche, Friedrich **11** 390-392
Wassermann, Jakob **16** 130-131
realism (19th century)
Fontane, Theodor **5** 504
Freytag, Gustav **6** 107-108
Heine, Heinrich **7** 259-260
Keller, Gottfried **8** 478-479
Storm, Theodor **14** 479-480
realism (19th-20th century)

Heyse, Paul Johann Ludwig **7** 372-373
Mann, Heinrich **10** 201-202
Remarque, Erich Maria **13** 91
Schnitzler, Arthur **14** 23-24
Werfel, Franz **16** 204-205
romanticism
see Romanticism (literature)—German
social commentary
Böll, Heinrich **2** 377-378
Sturm und Drang
see Sturm und Drang
theater of the absurd
Grass, Günter **6** 496-497
see also Expressionism (literature)

German music
art music
Zimmermann, Bernd Alois **16** 517-518
baroque
see Baroque music
classical
Wolpe, Stefan **16** 362-364
instrumental
Beethoven, Ludwig van **2** 114-117
Froberger, Johann Jakob **6** 120-121
Pachelbel, Johann **12** 52
Stockhausen, Karlheinz **14** 460-461
Minnisingers
Sachs, Hans **13** 410-411
Vogelweide, Walther von der **16** 10-11
Wolfram von Eschenbach **16** 360-361
nationalism
Brahms, Johannes **2** 490-492
Wagner, Richard **16** 40-43
neoclassicism
Henze, Hans Werner **7** 314
Hindemith, Paul **7** 399-400
rococo
Bach, Carl Philipp Emanuel **1** 414-415
Bach, Johann Christian **1** 415-416
romanticism
see Romanticism (music)—German
sacred
see Sacred music—German
songs
Hofhaimer, Paul **7** 441
Schubert, Franz Peter **14** 35-37
vocal
Bach, Johann Christian **1** 415-416
Meyerbeer, Giacomo **10** 536-537
Strauss, Richard **14** 500-501
Wagner, Richard **16** 40-43
see also Opera

German People's party (established 1919)
Stresemann, Gustav **14** 508-509

German Reformed Church (Mercersburg, Pennsylvania)
Nevin, John Williamson **11** 357
Schaff, Philip **13** 519-520

German Requiem (musical composition)
Brahms, Johannes **2** 490-492

German Sociological Association (established 1910)
Simmel, Georg **14** 234-235
Tönnies, Ferdinand **15** 266-267
Weber, Max **16** 157-160

German Workers' party (Brussels; 1840s)
Marx, Karl **10** 304-308

Germanicus, Julius Caesar
see Caligula

Germanicus, Tiberius Claudius
see Brittanicus; Claudius Germanicus, T.

Germanium (element—chemistry)
Mendeleev, Dmitrii Ivanovich **10** 486-488

Germantown (Philadelphia, Pennsylvania)
Beissel, Johann Conrad **2** 123-124

Germantown, battle of (1777)
Greene, Nathanael **6** 525-526
Knox, Henry **9** 64

Germany (nation; Europe)

- EARLY HISTORY
Carolingian Empire
Charlemagne **3** 445-447
Leo III **9** 330-332
Louis I **9** 522-523
Martel, Charles **10** 285
Roman Empire
Diocletian **5** 19-20
Gregory I **6** 531-532
Julian **8** 378-379
Marcus Aurelius Antoninus **10** 243-245
Odoacer **11** 473
Saxon dynasty
Henry I **7** 285-286
Otto I **12** 28-29
Otto III **12** 29-30
see also Saxony

- EMPIRE (HOLY ROMAN)
Burgundy and
Charles the Bold **3** 467-469
church and
see Church and State (Holy Roman Empire); Investiture Struggle
Franconian dynasty
Henry III **7** 290
Henry IV **7** 292
Henry V **7** 295-296
Hapsburg dynasty
Charles V **3** 457-459
Ferdinand I **5** 414-415
Ferdinand II **5** 415
Ferdinand III **5** 416-417
Frederick III **6** 84-85
Maximilian I **10** 356-357
Maximilian II **10** 357-358
Rudolf I **13** 347-348
Hohenstauffen dynasty
Frederick I **6** 78-79
Frederick II **6** 79
Luxemburg dynasty
Henry VII **7** 299-300
Napoleonic Wars
see Napoleonic Wars
Prussian growth
Frederick II **6** 81-84
Frederick William **6** 85-86
Frederick William I **6** 86-87
Frederick William III **6** 87
and Sweden
Gustavus I **7** 42-43
Thirty Years War
see Thirty Years War
see also Augsburg, Peace of (1555); Austria; Austrian Succession, War of the; Prussia

- GERMAN CONFEDERATION
Bismarck, Otto Eduard Leopold von **2** 294-296
Frederick William IV **6** 87-88
Metternich, Klemens von **10** 533-536
Treitschke, Heinrich von **15** 293-294
see also Vienna, Congress of (1814-1815)

- GERMAN EMPIRE
and Austria
Dollfuss, Engelbert **5** 47
Francis Ferdinand **6** 44
Francis Joseph **6** 45-46
William I **16** 292-293
see also Austria-Hungary
colonization
Peters, Carl **12** 257-258
Congress of Berlin
see Berlin, Congress of (1878)
Dual Alliance
see Dual Alliance (1879)
empire founded
Bethmann Hollweg, Theobald von **2** 239-240
Moltke, Helmuth Karl Bernard von **11** 90-91
William I **16** 292-293
foreign relations
Abdul-Hamid II **1** 17-18
Chicherin, Georgi Vasilyevich **3** 516-517
Clemenceau, Georges **4** 99-101
Delcassé, Théophile **4** 478-479
Drago, Luis María **5** 92-93
Enver Pasha **5** 290-291
Leo XIII **9** 334-336
William II **16** 294-295
military expansion
Gladstone, William Ewart **6** 357-360
and Socialism
Kautsky, Karl Johann **8** 462-463
Luxemburg, Rosa **10** 55-56
William II **16** 294-295
Triple Alliance
see Triple Alliance (1882)
unification

Bismarck, Otto Eduard Leopold von **2** 294-296
United States ministers
Pendleton, George Hunt **12** 198
White, Andrew Dickson **16** 226-227
World War I
see World War I

- REPUBLIC
and Nationalist China
Chiang Kai-shek **3** 510-513
Nazi recognition
Hindenburg, Paul Ludwig Hans von Beneckendorff und von **7** 400-401
von Papen, Franz **16** 28-29
reconstruction
Ebert, Friedrich **5** 193-194
Erzberger, Matthias **5** 319-320
Rathenau, Walther **13** 48-49
Schacht, Hjalmar Horace Greeley **13** 518-519
Stresemann, Gustav **14** 508-509
republic established
William II **16** 294-295
revolutions
Kapp, Wolfgang **8** 436
Kautsky, Karl Johann **8** 462-463
see also Social Democratic party (Germany)

- THIRD REICH
Austria annexed
Dollfuss, Engelbert **5** 47
von Papen, Franz **16** 28-29
British appeasement
Chamberlain, Arthur Neville **3** 409-411
dictatorship
Goebbels, Joseph Paul **6** 384-385
Göring, Hermann Wilhelm **6** 457-458
Himmler, Heinrich **7** 398-399
Hitler, Adolf **7** 417-420
economic recovery
Schacht, Hjalmar Horace Greeley **13** 518-519
Finland and
Mannerheim, Carl Gustav Emil Von **10** 207-208
France and
Barbie, Klaus **1** 501-503
Hess, Walter Richard Rudolf **7** 363-365
Italy and
Mussolini, Benito **11** 272-274
Japanese Alliance (1939)
Hirohito **7** 410-412
papal relations
Pius XI **12** 337-339
Polish nonaggression threaty (1934)
Pilsudski, Joseph **12** 305-306
rearmament
Beck, Ludwig August Theoder **2** 99-100
World War II
see World War II

- REUNIFICATION
Bahr, Egon **1** 438-440
Kohl, Helmut **9** 73-74
Lafontaine, Oskar **9** 158-160
see also Anti-Semitism; Germany, East; Germany, West; Munich Conference (1938); Nazism; Holocaust

- SINCE REUNIFICATION (1990-)
politicians
Rau, Johannes **13** 51-52
presidents
Herzog, Roman **7** 355-357
reunification problems
Scharping, Rudolf **13** 522-524

Germany, culture
see German architecture; German art; German literature; German music

Germany, East (German Democratic Republic; former nation; Europe)
Dulles, John Foster **5** 134-135
Eisenhower, Dwight David **5** 233-236
Honecker, Erich **7** 471-472
Ulbricht, Walter **15** 383-384
see also Berlin—Wall Crisis

Germany, West (Federal Republic of Germany; former nation; Europe)
and defense
Wörner, Manfred **16** 389-390
and detente
Genscher, Hans-Dietrich **6** 265-266
economic recovery
Adenauer, Konrad **1** 59-61
Brandt, Willy **2** 499-500
Erhard, Ludwig **5** 302-304
Kohl, Helmut **9** 73-74
Krupp **9** 109-111
Lambsdorff, Otto Graf **9** 177-179
Schmidt, Helmut **14** 19-21
Geneva Conference (1955)
Eisenhower, Dwight David **5** 233-236
judicial code reform
Vogel, Hans-Jochen **16** 8-9
and national unity
Schumacher, Kurt **14** 40-41
and NATO
Dulles, John Foster **5** 134-135
Schmidt, Helmut **14** 19-21
Strauss, Franz Josef **14** 497-498
see also Berlin—Wall Crisis
and reunification
Bahr, Egon **1** 438-440
right-wing movements
Schönhuber, Franz Xaver **14** 28-29
urban guerrillas
Baader and Ulrike Meinhof, Andreas **1** 403-404

Germer, Lester Halbert (1896-1971), American physicist
de Broglie, Louis **4** 442-444

Germfree animals
see Gnotobiology

Germinal (novel)
Zola, Émile **16** 526-528

Germinie Lacerteux (novel)
Goncourt, Edmond de and Jules de **6** 426-427

Gero (died 965), German duke of Ostmark
Otto I **12** 28-29

Gérôme, Jean Léon (1824-1904), French painter
Eakins, Thomas **5** 176-177
Maillol, Aristide **10** 150-151
Robinson, Theodore **13** 217
Rousseau, Henri **13** 323-324

Gerona (Catalonia, Spain)
Scholem, Gershom **14** 26

GERONIMO (1829-1909), American Apache Indian warrior **6** 281-282
Crook, George **4** 322-323
Miles, Nelson Appleton **11** 16-17

Géronte et son miroir (poems)
Morin, Paul **11** 174

Gerontion (poem)
Eliot, Thomas Stearns **5** 258-261

GERRY, ELBRIDGE (1744-1814), American patriot and statesman **6** 282-283
Pinckney, Charles Cotesworth **12** 310

Gerrymander (politics)
Gerry, Elbridge **6** 282-283
Vallandigham, Clement Laird **15** 406-407

GERSHOM BEN JUDAH (circa 950-1028), German rabbi, scholar, and poet **6** 283-284

Gershon
see Levi ben Gershon

GERSHWIN, GEORGE (1898-1937), American composer **6** 284-285
Porter, Cole Albert **12** 405-406

Gershwin, Ira (1896-1983), American lyricist
Gershwin, George **6** 284-285

GERSON, JOHN (1363-1429), French theologian **6** 285-286
Ailly, Pierre d' **1** 94
Martin V **10** 287-288

Gersonides
see Levi ben Gershon

Gerstern (verse play)
Hofmannsthal, Hugo von **7** 443-444

Gertrude (novel)
Hesse, Hermann **7** 367-369

Gerusalemme conquistata (poem)
Tasso, Torquato **15** 114-116

Gerusalemme liberata (poem)
Tasso, Torquato **15** 114-116

Gesammelte Gedichte (poems)
Hesse, Hermann **7** 367-369

Gesammelte Schriften (book)
Mommsen, Theodor **11** 94-95
Zunz, Leopold **16** 534

Gesang der Geister über den Wassern (lyrics)
Goethe, Johann Wolfgang von **6** 388-391

Gesang vom Kindchen (poem)
Mann, Thomas **10** 204-207

Geschichte der Abderiten, Die (satire)
Wieland, Christoph Martin **16** 260-261

Geschwister, Die (play)
Goethe, Johann Wolfgang von **6** 388-391

Geschwister von Neapel, Die (novel)
Werfel, Franz **16** 204-205

GESELL, ARNOLD LUCIUS (1880-1961), American psychologist and pediatrician **6** 286-287

Gesell Institute of Child Development
Gesell, Arnold Lucius **6** 286-287

Gesellius, Herman (1874-1916), Finnish architect
Saarinen, Eliel and Eero **13** 396-398

Gesellschaft für Deutsche Kolonisation (established 1884)
Peters, Carl **12** 257-258

Gesellschaft für Soziale Reform (political organization)
Tönnies, Ferdinand **15** 266-267

GESNER, KONRAD VON (1516-1565), Swiss naturalist **6** 287

Gessler (literary character)
Schiller, Johann Christoph Friedrich von **14** 4-7

Gesta abbatum (book)
Matthew Paris **10** 341-342

Gesta pontificum (book)
William of Malmesbury **16** 297-298

Gesta regum Anglorum (book)
William of Malmesbury **16** 297-298

Gestalt psychology (social science)
Hull, Clark Leonard **8** 28
Lewin, Kurt **9** 375-376
Merleau-Ponty, Maurice **10** 518
Tolman, Edward Chace **15** 261-262
Wertheimer, Max **16** 207-208

Gestapo (political police)
Freud, Sigmund **6** 103-106
Himmler, Heinrich **7** 398-399
Jünger, Ernst **8** 391-392
Kádár, János **8** 402-403

Geste (poem; Wace)
Layamon **9** 256-257

Gestiefelte Kater, Der (play)
Tieck, Ludwig **15** 218-219

Gesü, Church of the (Rome)
Alberti, Leon Battista **1** 113-115
Gaulli, Giovanni Battista **6** 238-239
Maderno, Carlo **10** 117-118
Vignola, Giacomo da **15** 493-494

GESUALDO, DON CARLO (Prince of Venosa; circa 1560-1613), Italian composer **6** 287-288
Frescobaldi, Girolamo **6** 101-102
Stravinsky, Igor Fedorovich **14** 502-506

Get Away Old Man (play)
Saroyan, William **13** 486-487

Geta, Publius Septimus (189-212), coruler of Roman Empire 211-212
Caracalla **3** 281-282

Gethsemane, Garden of (near Jerusalem)
Jesus of Nazareth **8** 251-255
John, Saint **8** 273-274
Peter **12** 252-253

Géthsémani (poem)
Lamartine, Alphonse Marie Louis de **9** 173-175

Getting of Wisdom, The (novel)
Richardson, Henry Handel **13** 139

GETTY, JEAN PAUL (1892-1976), billionaire independent oil producer **6** 288-290

Getty Oil Company
Getty, Jean Paul **6** 288-290

Getty Tomb (Chicago)
Sullivan, Louis Henri **15** 27-28

Gettysburg, battle of
Confederate forces
Davis, Jefferson **4** 416-418
Lee, Robert Edward **9** 292-294
Stuart, James Ewell Brown **14** 515-516
Union forces
Armstrong, Samuel Chapman **1** 306-307
Grant, Ulysses Simpson **6** 492-494
Howard, Oliver Otis **7** 528-529
Meade, George Gordon **10** 440-441
Schurz, Carl **14** 44-45

Gettysburg Address (1863)
Everett, Edward **5** 344
Lincoln, Abraham **9** 415-418

Gettysburg Address (symphony)
Harris, Roy **7** 175-176

Geulincx, Arnold (1625-1669), Dutch Cartesian philosopher
Malebranche, Nicolas **10** 166-167

Gewandhaus (Leipzig)
Mendelssohn, Moses **10** 488-489

Gewerbe Institute (Berlin)
Baeyer, Johann Friedrich Adolf von **1** 432

Geystliche gesangk Buchleyn (musical collection)
Walter, Johann **16** 86

Gezeichneten, Die (lithograph series)
Grosz, George **7** 17-18

Ghana (ancient empire; West Africa)
Abdullah ibn Yasin **1** 20
Sundiata Keita **15** 33-34

Ghana, Republic of (nation; West Africa)
Ashanti heritage
Anokye, Okomfo **1** 242-243
colonization
Frederick William **6** 85-86
Maclean, George **10** 108-109
independence movement
Busia, Kofi Abrefa **3** 172-173
Danquah, Joseph B. **4** 388-389
Fanon, Frantz **5** 379-380
Nkrumah, Kwame **11** 408-410
Padmore, George **12** 57-58
nationalism
Du Bois, William Edward Burghardt **5** 116-118
Hayford, J. E. Casely **7** 228-230
Houphouët-Boigny, Felix **7** 519-520
republic created (1960)
Nkrumah, Kwame **11** 408-410

Ghana, University of
Busia, Kofi Abrefa **3** 172-173

Ghare baire (novel)
Rabindranath Tagore **12** 529-531

Ghazal (literary form)
Hafiz, Shams al-Din **7** 63

GHAZALI, ABU HAMID MUHAMMAD AL- (1058-1111), Arab philosopher and Islamic theologian **6** 290-291
Averroës **1** 382-383

Ghaznavids (Muslim dynasty; Afghanistan; ruled 962-1186)
Mahmud of Ghazni **10** 147

Ghent (city; Belgium)
Edward III **5** 211-212
Saxe, Comte de **13** 507-508
van der Goes, Hugo **15** 416-417
William the Silent **16** 300-302

Ghent, Treaty of (1814)
Clay, Henry **4** 94-96
Dunning, William Archibald **5** 148-149
Gallatin, Albert **6** 183-184
Madison, James **10** 121-123

Ghent, University of (Belgium)
Pirenne, Jean Henri Otto Lucien Marie **12** 322-323
Van de Velde, Henry **15** 419-420

Ghent Altarpiece (painting; H. and J. van Eyck)
Eyck, Hubert and Jan van **5** 352-354
van der Goes, Hugo **15** 416-417

Ghetto Tragedies (book)
Zangwill, Israel **16** 488-489

Ghibellines (political faction; Germany and Italy)
Cavalcanti, Guido **3** 382
Frederick II **6** 79
see also Guelphs, House of

GHIBERTI, LORENZO (circa 1381-1455), Italian sculptor, goldsmith, and painter **6** 291-292
Commentaries
Cimabue **4** 60-61
Giotto **6** 342-345
Vasari, Giorgio **15** 442-443
contemporaries
Brunelleschi, Filippo **3** 70-72

Donatello **5** 55-56
Quercia, Jacopo della **12** 509
influence of
Michelozzo **11** 6-7
Rodin, Auguste **13** 236-238
Uccello, Paolo **15** 378-379
Veneziano, Domenico **15** 459-460

Ghiberti, Vittorio (1416-1496), Italian artist
Ghiberti, Lorenzo **6** 291-292

Ghirlandaio, Davide (1452-1525), Italian painter
Ghirlandaio, Domenico **6** 292-293

GHIRLANDAIO, DOMENICO (1449-1494), Italian painter **6** 292-293
Botticelli, Sandro **2** 439-440
Medici, Lorenzo de' **10** 450-451
Michelangelo Buonarroti **11** 2-5
Vespucci, Amerigo **15** 476-478

Ghirlandaio, Ridolfo (1483-1561), Italian painter
Ghirlandaio, Domenico **6** 292-293

Ghislieri, Antonio
see Pius V

Ghiyas-ud-din Tughluq (ruled 1321-1325), Moslem sultan of Delhi
Muhammad bin Tughluq **11** 229

Ghor (ancient Kingdom; southwest Asia)
Mahmud of Ghazni **10** 147

GHOSE, AUROBINDO (1872-1950), Indian nationalist and philosopher **6** 293-294
Das, Chitta Ranjan **4** 401-402

Ghost at Noon, A (novel)
Moravia, Alberto **11** 153-155

Ghost dance (Sioux Indians)
Miles, Nelson Appleton **11** 16-17
Sitting Bull **14** 264-265

Ghost Sonata, The (play)
Strindberg, August **14** 509-511

Ghosts (play)
Ibsen, Henrik **8** 98-100

GIACOMETTI, ALBERTO (1901-1966), Swiss sculptor and painter **6** 294-295
Lehmbruck, Wilhelm **9** 307
Noguchi, Isamu **11** 416-418
Richier, Germaine **13** 145-146
Smith, David **14** 287-288

Giacosa, Giuseppe (1847-1906), Italian dramatist
Puccini, Giacomo **12** 474-476

Giambi ed epodi (poems)
Carducci, Giosuè **3** 290-291

Giambologna
see Giovanni da Bologna

Gianni Schicchi (opera)
Puccini, Giacomo **12** 474-476

GIANNINI, A. P. (Amadeo Peter; 1870-1949), Italian-American financier and banker **6** 295-297

Giant (film)
Dean, James **4** 433-434

Giant (novel)
Ferber, Edna **5** 413

Giant (opera)
Prokofiev, Sergei Sergeevich **12** 458-460

Giants in the Earth (novel)
Rölvaag, Ole Edvart **13** 265

Giaor, The (epic)
Byron, George Gordon Noel **3** 193-194

GIAP, VO NGUYEN (born 1912), Vietnamese Communist general and statesman **6** 297-299
Diem, Ngo Dinh **5** 6-7
Ho Chi Minh **7** 426-428

Giara, La (story and play)
Pirandello, Luigi **12** 319-321

Giasone (opera)
Cavalli, Pietro Francesco **3** 382-383

Giauque, William Francis (1895-1982), American chemist
Lewis, Gilbert Newton **9** 384-385

GIBBON, EDWARD (1737-1794), English historian **6** 299-300
Guizot, François Pierre Guillaume **7** 40-41
Johnson, Samuel **8** 315-317
Law, William **9** 245-246
Wilkes, John **16** 280-281

GIBBONS, JAMES (1834-1921), American Roman Catholic cardinal **6** 300-301
Ireland, John **8** 133-134

Gibbons, Thomas
see Ogden, Aaron

Gibbons v. Ogden (legal case)
Marshall, John **10** 279-281
Webster, Daniel **16** 162-164

GIBBS, JAMES (1682-1754), British architect **6** 301-302
Adam, Robert and James **1** 38-40
Benjamin, Asher **2** 162-163

GIBBS, JOSIAH WILLARD (1839-1903), American mathematical physicist **6** 302-303
Fisher, Irving **5** 462-463
Wiener, Norbert **16** 262-263

Gibbs-Duhem equation (chemistry)
Duhem, Pierre Maurice Marie **5** 129

Gibraltar (British colony; Spain)
Clinton, Henry **4** 114-115
Rodney, George Brydges **13** 239-240

Gibraltar, Strait of (Mediterranean - Atlantic Ocean)
Columbus, Christopher **4** 176-179

GIBRAN, KAHLIL (1883-1931), Lebanese writer and artist **6** 303-305

Gibson, Alfred (died 1873), Australian explorer
Giles, Ernest **6** 317-318

GIBSON, ALTHEA (born 1927), African American tennis player **6** 305-306

Gibson, John (1740-1822), American Revolutionary officer
Girty, Simon **6** 350

Gibson, Kenneth Allen (born 1932), African American statesman
Baraka, Imamu Amiri **1** 498-499

Gibson Desert (Australia)
Giles, Ernest **6** 317-318

GIDDINGS, FRANKLIN HENRY (1855-1931), American sociologist **6** 307-308
Clark, John Bates **4** 76-77
Dugdale, Richard Louis **5** 128-129

GIDE, ANDRÉ (1869-1951), French author **6** 308-309
Proust, Marcel **12** 465-467
Rilke, Rainer Maria **13** 171-172
Stirner, Max **14** 459-460
Valéry, Paul Ambroise **15** 405-406

Gideon Planish (novel)
Lewis, Harry Sinclair **9** 385-387

Gideon v. Wainwright (legal case)
Fortas, Abe **6** 16-17
Warren, Earl **16** 117-120

Gideon's Band (novel)
Cable, George Washington **3** 198-199

Giebenrath, Hans (literary character)
Hesse, Hermann **7** 367-369

GIELGUD, JOHN (born 1904), English Shakespearean actor **6** 310-311

Gierek, Edward (born 1913), Polish politician
Gomulka, Wladislaw **6** 422-424

GIERKE, OTTO VON (1841-1921), German jurist **6** 311-312
Gooch, George Peabody **6** 432-433

Giessen, University of (Germany)
Bothe, Walther **2** 438-439
Liebig, Justus von **9** 403-404
Röntgen, Wilhelm Conrad **13** 273-275

Gift, The (book)
Mauss, Marcel **10** 352-353

Gift of Black Folk, The (literary collection)
Du Bois, William Edward Burghardt **5** 116-118

Gift of the Magi, The (story)
Henry, O. **7** 308-309

Gift Outright, The (poem)
Frost, Robert Lee **6** 130-133

Giganti della montagna, I (play)
Pirandello, Luigi **12** 319-321

Gigi (novel)
Colette, Sidonie Gabrielle **4** 158-159

GIGLI, ROMEO (born 1949), Italian designer **6** 312

Gigolo (novel)
Ferber, Edna **5** 413

Gijsbrecht van Aemstel (play)
Vondel, Joost van den **16** 19-20

Gikatilla, Joseph ben Abraham (1248-circa 1305), Spanish mystic
Leon, Moses de **9** 336

Gil Blas (novel; Lesage)
Alemán, Mateo **1** 126
Lesage, Alain René **9** 353-354
Smollett, Tobias George **14** 305-307

Gilbert (unit)
Gilbert, William **6** 313-314

Gilbert, John (1897-1936), American film actor
Garbo, Greta **6** 205-207

GILBERT, SIR HUMPHREY (circa 1537-1583), English soldier and colonizer **6** 313
Hakluyt, Richard **7** 70
Raleigh, Walter **13** 9-11

GILBERT, WILLIAM (1544-1603), English physician and physicist **6** 313-314

GILBERT, SIR WILLIAM SCHWENCK (1836-1911), English playwright and poet **6** 314-315
Sousa, John Philip **14** 353-354
Sullivan, Arthur Seymour **15** 23
Tennyson, Alfred **15** 144-146

GILBRETH, LILLIAN (born Lillian Evelyn Moller; 1878-1972), American psychologist and industrial management consultant **6** 315-317

Gilded Age, The (satire)
Twain, Mark **15** 363-366

Gilder, Richard Watson (1844-1909), American poet and editor
Crane, Stephen **4** 293-295

Gildon, Charles (1665-1724), English historical writer
Congreve, William **4** 200-201

GILES, ERNEST (1835-1897), Australian explorer **6** 317-318

Gilgamesh Epic (Babylonia)
Tschernichowsky, Saul **15** 323

Gilgul (religion)
Luria, Isaac ben Solomon Ashkenazi **10** 47-48

GILKEY, LANGDON BROWN (born 1919), American ecumenical Protestant theologian **6** 318-319

Gill, Eric (1882-1940), English sculptor and engraver
Moore, Henry **11** 146-148

Gill, Sir David (1843-1914), Scottish astronomer
Kapteyn, Jacobus Cornelis **8** 436-437

Gilles (painting)
Watteau, Antoine **16** 143-144

GILLESPIE, DIZZY (born John Birks Gillespie; 1917-1993), African American jazz trumpeter, composer, and band leader **6** 320-322
Parker, Charles Christopher Jr. **12** 105-106

GILLIAM, SAM (born 1933), American artist **6** 322-323

Gillot, Claude (1673-1722), French engraver
Watteau, Antoine **16** 143-144

Gilly, Friedrich (1772-1800), German architect
Schinkel, Karl Friedrich **14** 8

GILMAN, CHARLOTTE ANNA PERKINS (1860-1935), American writer and lecturer **6** 323-325

GILMAN, DANIEL COIT (1831-1908), educator and pioneer in the American university movement **6** 325-326
Eliot, Charles William **5** 254
Maxwell, James Clerk **10** 361-364
White, Andrew Dickson **16** 226-227

Gilmore, Patrick (1829-1892), American bandmaster
Sousa, John Philip **14** 353-354

Gilpin, Charles (1878-1930), African American actor
Robeson, Paul Leroy **13** 198-199

GILPIN, LAURA (1891-1979), American photographer **6** 326-327

GILSON, ÉTIENNE HENRY (1884-1978), French Catholic philosopher **6** 327-328

Gimpel... (stories)
Singer, Isaac Bashevis **14** 249-250

GINASTERA, ALBERTO EVARISTO (1916-1983), Argentine composer **6** 328-329

Ginés (literary character)
Lope Félix de Vega Carpio **9** 503-506

Ginestra, La (poem)
Leopardi, Giacomo **9** 344-345

Ginevra (sculpture)
Powers, Hiram **12** 428-429

Ginevra de' Benci (painting)
Leonardo da Vinci **9** 337-340

Ginevra d'Este (painting)
Pisanello **12** 323-324

Gingertown (stories)
McKay, Claude **10** 416

GINGRICH, NEWT (born 1943), Republican congressman from Georgia **6** 329-332

Gino (literary character)
Forster, Edward Morgan **6** 14-16

GINSBERG, ALLEN (1926-1997), American poet **6** 332-333
Burroughs, William S. **3** 162-163
Lennon, John Winston **9** 326-328
Whitman, Walt **16** 249-251

GINSBURG, RUTH BADER (born 1933), second woman appointed to the United States Supreme Court **6** 333-336

GINZBERG, ASHER (Ahad Ha-Am; means "one of the people;" 1856-1927), Jewish intellectual leader **6** 336-337
see also Ahad Haam

GINZBERG, LOUIS (1873-1953), Lithuanian-American Talmudic scholar **6** 337-338

GINZBURG, NATALIA LEVI (1916-1991), Italian novelist, essayist, playwright, and translator **6** 338-339

GIOLITTI, GIOVANNI (1842-1928), Italian statesman **6** 339-340

Giordani, Pietro (1774-1848), Italian writer
Leopardi, Giacomo **9** 344-345

Giordano, Luca (1632-1705), Italian painter
Troger, Paul **15** 300

Giordano, Umberto (1867-1948), Italian composer
Caruso, Enrico **3** 345

GIORGIONE (1477-1510), Italian painter **6** 340-341
collaborators
Titian **15** 242-244
Influence of
Claude Lorrain **4** 89-90
Correggio **4** 249-251
Lotto, Lorenzo **9** 520-521
Manet, Édouard **10** 193-194
Vanderlyn, John **15** 417
influenced by
Bellini, Giovanni **2** 137-138

Giorno di regno, Un (opera)
Verdi, Giuseppe Fortunino Francesco **15** 463-465

Giorno dopo giorno (poem)
Quasimodo, Salvatore **12** 506

GIOTTO (circa 1267-1337), Italian painter, architect, and sculptor **6** 342-345
associates
Cimabue **4** 60-61
Dante Alighieri **4** 389-391
compared to
Duccio di Buoninsegna **5** 121-122
Veneziano, Domenico **15** 459-460
influence of
Andrea Pisano **1** 225-226
Lorenzetti, Pietro and Ambrogio **9** 517-518
Masaccio **10** 312-313
Moore, Henry **11** 146-148
Orcagna **11** 526-527

Giovanni Arnolfini and His Wife (painting)
Eyck, Hubert and Jan van **5** 352-354

Giovanni d'Alemagna (died 1450), Italian painter
Mantegna, Andrea **10** 215-216

GIOVANNI DA BOLOGNA (1529-1608), Italian sculptor **6** 345-346
Cellini, Benvenuto **3** 391-392
Michelangelo Buonarroti **11** 2-5

Giovanni da Fiesole, Fra
see Angelica, Fra

Giovanni di Stefano (circa 1446-circa 1506), Italian sculptor
Sassetta **13** 492

GIOVANNI, YOLANDE CORNELIA, JR. (born 1943), African American poet **6** 346-347

Giovanni Pisano
see Pisano, Giovanni

Giovanni's Room (book)
Baldwin, James Arthur **1** 465-466

Giovine Italia, La
see Young Italy

Giraldus de Barri (Giraldus Cambrensis; 1146?-1222?), Welsh scholar and geographer
Jean de Meun **8** 234-235

Girard, Albert (1595-1632), Dutch mathematician
Gauss, Karl Friedrich **6** 240-242

GIRARD, STEPHEN (1750-1831), American merchant and philanthropist **6** 347-348
Bache, Alexander Dallas **1** 420

Girard College (Philadelphia)
Bache, Alexander Dallas **1** 420
Girard, Stephen **6** 347-348

GIRARDON, FRANÇOIS (1628-1715), French sculptor **6** 348-349
Boffrand, Gabriel Germain **2** 361
Coysevox, Antoine **4** 287-288
Schlüter, Andreas **14** 18-19

Giraud, Henri (1879-1949), French general
Monnet, Jean **11** 109-110

GIRAUDOUX, JEAN (1882-1944), French novelist, playwright, and diplomat **6** 349-350
Anouilh, Jean **1** 243-244

Giri, Varahgiri Venkata (1894-1980), Indian diplomatist and lawyer
Gandhi, Indira Priyadarshini **6** 200-201

Girl Asleep at a Table (painting)
Vermeer, Jan **15** 466-467

Girl before a Mirror (painting)
Picasso, Pablo **12** 292-295

Girl Crazy (musical)
Gershwin, George **6** 284-285

Girl from Persia, The (play)
Plautus **12** 348-350

Girl from Samos, The (play)
Menander **10** 477-478

Girl of the Golden West (play and opera)
Belasco, David **2** 124-125
Puccini, Giacomo **12** 474-476

Girl Reading (painting)
Sickert, Walter Richard **14** 212-213

Girl Scouts of America
Low, Juliette Gordon **10** 10-11

Girl Who Had Her Hair Cut Off, The (play)
Menander **10** 477-478

Girl with a Wreath (painting)
Reni, Guido **13** 97-98

Girl with the Flaxen Hair (musical composition)
Debussy, Achille Claude **4** 445-447

Girlhood of Mary Virgin (painting)
Rossetti, Dante Gabriel **13** 308-309

Girls, The (novel)
Ferber, Edna **5** 413

Girondists (French Revolution; political group)
Danton, Georges Jacques **4** 391-393
Genet, Edmond Charles **6** 261-262
Marat, Jean Paul **10** 230-231
Robespierre, Maximilien François Marie Isidore de **13** 199-201
Saint-Just, Louis Antoine Léon de **13** 433

Girtin, Thomas (1775-1802), English painter
Bonington, Richard Parkes **2** 394-395
Constable, John **4** 208-209
Turner, Joseph Mallord William **15** 352-354

GIRTY, SIMON (1741-1818), American frontiersman **6** 350

GISCARD D'ESTAING, VALÉRY (born 1926), third president of the French Fifth Republic **6** 350-352
Barre, Raymond **2** 19-20

Gish, Dorothy (1898-1968), American film and stage actress
Griffith, David Wark **6** 544-545

Gish, Lillian (1896-1993), American film and stage actress
Griffith, David Wark **6** 544-545

Gismondo (literary character)
Bembo, Pietro **2** 144-145

GIST, CHRISTOPHER (circa 1706-1759), American frontiersman **6** 352-353

Gitanjali (poems)
Rabindranath Tagore **12** 529-531

Giton (literary character)
Petronius Arbiter **12** 262-263

Giuliani, Giovanni (1663-1714), Austrian sculptor
Donner, Georg Raphael **5** 63

GIULIANI, RUDOLPH WILLIAM (born 1944), mayor of New York City **6** 353-355

Giulio Cesare (opera)
Handel, George Frederick **7** 116-119

Giulio Clovio (painting)
Greco **6** 511-514

Giustino Roncella nato Boggiòlo (novel)
Pirandello, Luigi **12** 319-321

Giustizia e Libertà (Italian political organization)
Levi, Carlo **9** 364
Pavese, Cesare **12** 154-155

Give My Regards to Broadway (song)
Cohan, George Michael **4** 137-138

Gjöa (ship)
Amundsen, Roald **1** 206-207

Glaciologists
see Scientists—glaciologists

GLACKENS, WILLIAM (1870-1938), American painter **6** 355-356
Morrice, James Wilson **11** 181-182
Sloan, John **14** 274-275

GLADDEN, WASHINGTON (1836-1918), American clergyman **6** 356-357
Holmes, John Haynes **7** 456-457

Gladiator, The (march)
Sousa, John Philip **14** 353-354

Gladiator, The (play)
Bird, Robert Montgomery **2** 281-282
Forrest, Edwin **6** 11-12

Gladiators, The (book; Koestler)
Spartacus **14** 363-364

Gladstone, John Hall (1827-1902), English chemist
MacDonald, James Ramsay **10** 84-85

GLADSTONE, WILLIAM EWART (1809-1898), English statesman **6** 357-360
as Cabinet member
Aberdeen, 4th Earl of **1** 25-26
Palmerston, 3d Viscount **12** 81-83
Peel, Robert **12** 181-183
Russell, John **13** 380-381
biographers
Morley, John **11** 178-179
Cabinet of
Asquith, Herbert Henry **1** 344-346
Chamberlain, Joseph **3** 411-413
foreign policies
Gordon, Charles George **6** 448-449
Roberts, Frederick Sleigh **13** 195-196
influence of
Bryce, James **3** 85
Cobden, Richard **4** 127-128
MacDonald, James Ramsay **10** 84-85
Victoria **15** 485-487
Irish home rule
Parnell, Charles Stewart **12** 117-119
political opponents
Disraeli, Benjamin **5** 27-29
Salisbury, 3d Marquess of **13** 448-449
quoted
Ferdinand II **5** 415-416
Seward, William Henry **14** 124-125

Glamorganshire (county; Wales)
Logan, William Edmond **9** 488-489

Glarentza (city; Peloponnesus)
Constantine XI **4** 211-212

Glasgow (ship)
Hopkins, Esek **7** 490-491

GLASGOW, ELLEN (1873-1945), American novelist **6** 360-361

Glasgow Infirmary (Scotland)
Adam, Robert and James **1** 38-40

Glasgow University (Scotland)
chancellors
Orr, John Boyd **12** 4-5
faculty
Burnet, Gilbert **3** 147
Perry, Ralph Barton **12** 239-240
Reid, Thomas **13** 87-88
Smith, Adam **14** 283-284
Soddy, Frederick **14** 321-323

GLASHOW, SHELDON LEE (born 1932), American Nobel Prize winner in physics **6** 361-362

Glass Bead Game, The (novel)
Hesse, Hermann **7** 367-369

Glass Bees (novel)
Jünger, Ernst **8** 391-392

Glass box (architecture)
Johnson, Philip **8** 313-314

Glass designers
*see*Artists—glass designers

Glass Industry
*see*Business and industrial leaders—glass and plastics industries

Glass Menagerie, The (play)
Williams, Tennessee **16** 306-308

GLASS, PHILIP (born 1937), American composer of minimalist music **6** 362-364

Glass-Steagall Act (1932)
Hoover, Herbert Clark **7** 483-485

Glaucus (book)
Kingsley, Charles **9** 28

Glaucus of Potniae (play)
Aeschylus **1** 70-72

Gläserne Bienen (novel)
Jünger, Ernst **8** 391-392

Glazunov, Aleksandr (1865-1936), Russian composer
Borodin, Aleksandr Profirevich **2** 422-423
Rimsky-Korsakov, Nikolai Andreevich **13** 174-175
Shostakovich, Dmitri Dmitrievich **14** 204-205

Gleaners (painting)
Millet, Jean François **11** 31

Gleanings in Buddha-fields (book)
Hearn, Lafcadio **7** 240

Glee (musical form)
Arne, Thomas Augustine **1** 307-308

Gleiches, Ein (poem)
Goethe, Johann Wolfgang von **6** 388-391

Gleisdreieck (poem)
Grass, Günter **6** 496-497

Gleizes, Albert Léon (1881-1953), French painter
Weber, Max **16** 160

Glendale, battle of (1862)
Meade, George Gordon **10** 440-441

GLENDOWER, OWEN (1359?-1415?), Welsh national leader **6** 364-365
Henry IV **7** 292-293

Glenkiln Cross (sculpture)
Moore, Henry **11** 146-148

GLENN, JOHN HERSCHEL, JR. (born 1921), military test pilot, astronaut, businessman, and United States senator from Ohio **6** 365-367

Glenwood Institute (Matawan, New Jersey)
Borden, Robert Laird **2** 409-411

Glessner House (Chicago)
Richardson, Henry Hobson **13** 139-141

Gleyre, Charles (1808-1874), Swiss painter
Monet, Claude **11** 102-104
Whistler, James Abbott McNeill **16** 225-226

Glière, Reinhold Moritsevich (1875-1956), Russian composer
Prokofiev, Sergei Sergeevich **12** 458-460

GLIGOROV, KIRO (born 1917), first president of the Republic of Macedonia **6** 367-369

Glimpses of Unfamiliar Japan (book)
Hearn, Lafcadio **7** 240

GLINKA, MIKHAIL IVANOVICH (1804-1857), Russian composer **6** 369-370
Pushkin, Aleksandr Sergeevich **12** 489-491
Rimsky-Korsakov, Nikolai Andreevich **13** 174-175
Stravinsky, Igor Fedorovich **14** 502-506

Glissando (musical technique)
Xenakis, Iannis **16** 416-418

Globe (cartography)
Mercator, Gerhardus **10** 511-512

Globe Theater (London)
Shakespeare, William **14** 142-145

Globolinks (literary characters)
Menotti, Gian Carlo **10** 509-510

Gloomy People (stories)
Chekhov, Anton Pavlovich **3** 494-497

Gloria (novel)
Galdós, Benito Pérez **6** 177-178

Gloria, La (painting)
Titian **15** 242-244

Gloriana (opera)
Britten, Benjamin **3** 10-11

Glorification of Pope Urban VIII (painting)
Cortona, Pietro da **4** 256

Glorification of Saint Charles Borromeo (painting)
Rottmayr, Johann Michael **13** 321

Glorious Revolution (England; 1688)
and Catholic question
Dryden, John **5** 106-107
Godolphin, Sidney **6** 380-381
Oates, Titus **11** 456
historians of
Macaulay, Thomas Babington **10** 79-80
Pepys, Samuel **12** 207-208
James II deposed
Anne **1** 241-242
James II **8** 207-208
Marlborough, 1st Duke of **10** 271-272
Mary II **10** 309-310
William III **16** 295-296
supporters
Calvert, Charles **3** 238
Livingston, Robert **9** 461-462
Taylor, Edward **15** 122-123

Glory of the Seas (ship)
McKay, Donald **10** 416-417

Gloster Aircraft Company
Whittle, Frank **16** 257-258

Gloucester, Duke of (Thomas of Woodstock; 1355-1397), regent of England 1386-1389
Richard II **13** 130-131

Gloucester, Gilbert de Clare, 8th Earl of (1243-1295), English nobleman
Montfort, Simon de **11** 132-133

GLOUCESTER, DUKE OF (1391-1447), English statesman **6** 370-371
Henry VI **7** 298-299

Gloucester, Richard, Duke of
see Richard III

Gloucester, Robert, Earl of (died 1147), English soldier
Stephen **14** 426-427

Gloucester, Statute of (1278; England)
Edward I **5** 208-210

Gloucester Abbey (England)
Edward II **5** 210

Gloucester Street (painting)
Davis, Stuart **4** 424-425

GLUBB, SIR JOHN BAGOT (1897-1986), British commander of the Arab Legion 1939-56 **6** 371-372

GLUCK, CHRISTOPH WILLIBALD (1714-1787), Austrian composer and opera reformer **6** 372-374
Berlioz, Louis Hector **2** 203-205
Euripides **5** 332-334
Monteverdi, Claudio Giovanni Antonio **11** 126-128
Mozart, Wolfgang Amadeus **11** 218-221

GLUCKMAN, MAX (1911-1975), British anthropologist **6** 374-375

Glück im Winkel, Das (play)
Sudermann, Hermann **15** 12-13

Glycogen (physiology)
Bernard, Claude **2** 208-210
Hill, Archibald Vivian **7** 385-386

Glycolysis (biochemistry)
Meyerhof, Otto Fritz **10** 537-539

Glyndyfrdwy, Lord of Giyndwr and Sycharth
see Glendower, O.

Glyoxylic test (biochemistry)
Hopkins, Frederick Gowland **7** 491-492

GM
see General Motors Corporation

Gmelin, Leopold (1788-1853), German chemist
Bunsen, Robert Wilhelm **3** 124-125

Gnarled Trees (painting)
Soutine, Chaim **14** 356-357

Gneisenau, Count August Neithardt von (1760-1831), Prussian field marshal
Blücher, Gebhard Leberecht von **2** 340-341

Gnessin, Mikhail Fabianovich (1883-1957), Russian composer
Khachaturian, Aram Ilich **8** 530-531

Gnomic poems (German literature)
Gottfried von Strassburg **6** 461-462

Gnomon (instrument)
Anaximander **1** 209-210

Gnostic Gospels, The (book)
Pagels, Elaine Hiesey **12** 61-62

Gnosticism (religion)
and Cabalism
Nahmanides **11** 293-294
Scholem, Gershom **14** 26
influence of
Bultmann, Rudolf Karl **3** 119-120
Jung, Carl Gustav **8** 388-389
Origen **11** 528-529
Manichaean
Mani **10** 196-197
opponents
Clement of Alexandria **4** 102-103
Tertullian **15** 155-156

Gnotobiology (science)
Northrop, John Howard **11** 430-431

Go Down, Moses... (stories)
Faulkner, William **5** 395-397

Go Quietly ... Or Else (book)
Agnew, Spiro Theodore **1** 83-85

Go Tell It on the Mountain (novel)
Baldwin, James Arthur **1** 465-466

Go West (film)
Marx brothers **10** 303-304

Goa (district; India)
Albuquerque, Afonso de **1** 118-119
Francis Xavier **6** 48
Manuel I **10** 219-220

Gobelins (tapestry works; France)
Berthollet, Claude Louis **2** 229-230
Boucher, François **2** 440-442
Le Brun, Charles **9** 269-270

Gobernadora, La (play)
Benavente y Martinez, Jacinto **2** 146-147

Gobi Desert (Asia)
Andrews, Roy Chapman **1** 232-233
Hedin, Sven Anders **7** 252-253
Przhevalsky, Nikolai Mikhailovich **12** 469-470

GOBINEAU, COMTE DE (Joseph Arthur Gobineau; 1816-1882), French diplomat **6** 375-376
Chamberlain, Houston Stewart **3** 411

Goblin Market... (poems)
Rossetti, Christina Georgina **13** 307-308

Goblins, The (play)
Suckling, John **15** 10-11

God (philosophy)
Augustinianism
Augustine **1** 367-370
Duns Scotus, John **5** 149-150
Lull, Raymond **10** 39-40
William of Ockham **16** 298-299
Death of God
Altizer, Thomas J. J. **1** 183-184
Rubenstein, Richard L. **13** 343-344
Greek views
Aristotle **1** 295-296
Epicurus **5** 292-294
Plato **12** 345-347
interpretations
Feuerbach, Ludwig Andreas **5** 432
Nietzsche, Friedrich **11** 390-392
Paley, William **12** 72
Tillich, Paul Johannes **15** 224-225
Islamic views
Ashari, Abu al- Hasan Ali al- **1** 327-328
Nazzam, Ibrahim ibn Sayyar al- **11** 329
Jewish views
Philo Judaeus **12** 282-283
kingdom of
Jesus of Nazareth **8** 251-255
Neoplatonism
Anselm of Canterbury **1** 244-245
Averroës **1** 382-383
Erigena, John Scotus **5** 308-309
rationalist view
Descartes, René **4** 505-508
Locke, John **9** 478-480
Reformation views
Calvin, John **3** 239-242
Luther, Martin **10** 48-51
Thomistic view
Thomas Aquinas **15** 183-186

God, Society of (India)
Roy, Ram Mohun **13** 18

God Bless America (song)
Berlin, Irving **2** 200-201

God in Search of Man (book)
Heschel, Abraham Joshua **7** 358-359

God Is My King (cantata)
Bach, Johann Sebastian **1** 416-419

God Moves in a Mysterious Way (hymn)
Cowper, William **4** 282

God of Intercourse with a Full Stomach, The (Japanese pillow book)
Hokusai, Katsushika **7** 447-448

God of Vengeance (play)
Asch, Shalom **1** 325-326

God-Seeker, The (novel)
Lewis, Harry Sinclair **9** 385-387

God That Failed, The (book; Crossman, editor)
Wright, Richard **16** 401-402

God Was in Christ (essay)
Baillie, D. (Donald) M. (Macpherson) **1** 445

God without Thunder (book)
Ransom, John Crowe **13** 39-40

God Worshipers Society
see Taiping sect

Godan (novel)
Premchand **12** 439

Godard, Jean-Luc (born 1930), French film director
Bogart, Humphrey **2** 363-364
Truffaut, François **15** 311-313

GODDARD, ROBERT HUTCHINGS (1882-1945), American pioneer in rocketry **6** 376-377

Goddard, William (1740-1817), American printer
Bradford, William **2** 477

Goddesses (poems)
Kuo Mo-jo **9** 133-134

GÖDEL, KURT (1906-1978), Austrian-American mathematician **6** 377-379
Schlick, Friedrich Albert Moritz **14** 16-17

Goderich Viscount
see Ripon, Frederick John Robinson, Earl of

Godey, Louis Antoine (1804-1878), American publisher
Hale, Sarah Josepha **7** 74-75

Godey's Lady's Book (magazine)
Hale, Sarah Josepha **7** 74-75
Munsey, Frank Andrew **11** 251
Poe, Edgar Allan **12** 363-365

Godfrey, Thomas (1736-1763), American poet and playwright Hallam Family
Hallam, Lewis Sr. and Jr. **7** 87

GODFREY OF BOUILLON (circa 1060-1100), French lay leader of First Crusade **6** 379
Baldwin I **1** 464-465
Tasso, Torquato **15** 114-116

GODKIN, EDWIN LAWRENCE (1831-1902), British-born American journalist **6** 380

God-Man (novel)
Kazantzakis, Nikos **8** 466-468

GODOLPHIN, SIDNEY (1st Earl of Godolphin; 1645-1712), English statesman **6** 380-381
Anne **1** 241-242
Harley, Robert **7** 159-160
Marlborough, 1st Duke of **10** 271-272

GODOY Y ÁLVAREZ DE FARIA, MANUEL DE (1767-1851), Spanish statesman **6** 381-382
Charles IV **3** 456-457
Ferdinand VII **5** 418-420

Gods Are Athirst, The (novel)
France, Anatole **6** 39-40

God's Bit of Wood (novel)
Ousmane, Sembene **12** 32-33

God's Controversy with New England (poem)
Wigglesworth, Michael **16** 266-267

God's Determinations Touching His Elect (poems)
Taylor, Edward **15** 122-123

God's Grandeur (poem)
Hopkins, Gerard Manley **7** 492-494

God's Little Acre (novel)
Caldwell, Erskine **3** 223-224

Gods of the Lightning (play)
Anderson, Maxwell **1** 219-220

God's Trombones (poems)
Johnson, James Weldon **8** 304-305

GODUNOV, BORIS FEODOROVICH (circa 1551-1605), czar of Russia 1598-1605 **6** 382-383
Ivan IV **8** 157-159

Godwi (novel)
Brentano, Clemens **2** 515-516

Godwin, Edward W. (1833-1886), British architect
Richardson, Henry Hobson **13** 139-141
Whistler, James Abbott McNeill **16** 225-226

Godwin, Mary Wollstonecraft (1759-1797), English author
Barlow, Joel **2** 6-7
Godwin, William **6** 383-384

GODWIN, WILLIAM (1756-1836), English political theorist and writer **6** 383-384
Brown, Charles Brockden **3** 33
O'Connell, Daniel **11** 465-467
Shelley, Percy Bysshe **14** 176-178
Wordsworth, William **16** 385-388

Godwin of Wessex, Earl (died 1053), English nobleman
Edward the Confessor **5** 218-219
Harold II **7** 162

GOEBBELS, JOSEPH PAUL (1897-1945), German politician and Nazi propagandist **6** 384-385
Hitler, Adolf **7** 417-420

Goerdeler, Carl (1884-1945), German politician
Beck, Ludwig August Theoder **2** 99-100

GOEPPERT-MAYER, MARIA (1906-1972), American physicist **6** 385-387

GOETHALS, GEORGE WASHINGTON (1858-1928), American Army officer and engineer **6** 387-388
Gorgas, William Crawford **6** 454-455
Lesseps, Vicomte de **9** 354-355

GOETHE, JOHANN WOLFGANG VON (1749-1832), German poet **6** 388-391
friends
Arnim, Achim von **1** 308-309
Herder, Johann Gottfried von **7** 327-328
Jacobi, Friedrich Heinrich **8** 189-190
Schiller, Johann Christoph Friedrich von **14** 4-7
influence of (Argentina and United States)
Echeverría, José Estéban **5** 197-198
Emerson, Ralph Waldo **5** 278-280
Longfellow, Henry Wadsworth **9** 499-500
influence of (China)
Kuo Mo-jo **9** 133-134
influence of (France)
Cousin, Victor **4** 273-274
influence of (Germany; 19th century)
Arnim, Achim von **1** 308-309
Fichte, Johann Gottlieb **5** 435-436
Hölderlin, Johann Christian Friedrich **7** 451-452
Lewis, Matthew Gregory **9** 390-391
Schelling, Friedrich Wilhelm Joseph von **13** 526-527
Schopenhauer, Arthur **14** 29-31
influence of (Germany; 20th century)
Hauptmann, Gerhart Johann Robert **7** 199-201
Kafka, Franz **8** 403-406
Mann, Thomas **10** 204-207
influence of (Great Britain)
Carlyle, Thomas **3** 304-305
Clough, Arthur Hugh **4** 123-124
Joyce, James **8** 365-367
Thackeray, William Makepeace **15** 159-161
influenced by (German and Swiss)
Fuseli, Henry **6** 153-155
Grimmelshausen, Hans Jakob Christoffel von **7** 4-5
Klopstock, Friedrich Gottlieb **9** 55-56
Lessing, Gotthold Ephraim **9** 357-359
Sachs, Hans **13** 410-411
Wieland, Christoph Martin **16** 260-261
Winckelmann, Johann Joachim **16** 332-333
Wolf, Friedrich August **16** 352-353
influenced by (Italian and Greek)
Cellini, Benvenuto **3** 391-392
Cimarosa, Domenico **4** 61-62
Plutarch **12** 359-360
Tasso, Torquato **15** 114-116
musical settings
Berlioz, Louis Hector **2** 203-205
Gounod, Charles François **6** 473-474
Mahler, Gustav **10** 144-145
Schubert, Franz Peter **14** 35-37-465
quoted
Klopstock, Friedrich Gottlieb **9** 55-56
Niebuhr, Barthold Georg **11** 385-386
translations of
Pasternak, Boris Leonidovich **12** 124-125
Scott, Walter **14** 68-70

Goeze, Johann Melchior (1717-1786), German Lutheran theologian
Lessing, Gotthold Ephraim **9** 357-359

Goffredo (literary character)
Tasso, Torquato **15** 114-116

Gog (Old Testament character)
Ezekiel **5** 355-356

Gogarten, Friedrich (1887-1967), German Protestant theologian
Barth, Karl **2** 31-32

GOGOL, NIKOLAI (1809-1852), Russian author **6** 391-393
Belinsky, Grigorievich **2** 128
Chagall, Marc **3** 406-407
Dostoevsky, Fyodor **5** 74-77
Mérimée, Prosper **10** 517
Meyerhold, Vsevolod Emilievich **10** 539
Turgenev, Ivan Sergeyevich **15** 345-348

GOH CHOK TONG (born 1941), leader of the People's Action Party and Singapore's prime minister **6** 393-395

Goin' Fishin' (collage)
Dove, Arthur Garfield **5** 86-87

Goin' Home (song)
Dvořák, Antonin **5** 168-169

Going to Meet the Man (stories)
Baldwin, James Arthur **1** 465-466

Gojjam (province; Ethiopia)
Haile Selassie **7** 68-70

GÖKALP, MEHMET ZIYA (1875/76-1924), Turkish publicist and sociologist **6** 395-396

GOKHALE, GOPAL KRISHNA (1866-1915), Indian nationalist leader **6** 396
Jinnah, Mohammad Ali **8** 262-263
Mehta, Pherozeshah **10** 455

Golah ve nekar (book)
Kaufmann, Ezekiel **8** 460

Gold (currency)
Cadamosto, Alvise da **3** 206-207
Fisk, James **5** 464-465
Gould, Jay **6** 470-472
Law, John **9** 244-245

Morgan, John Pierpont **11** 163-165
see also Gold standard

Gold (play)
O'Neill, Eugene **11** 514-516

Gold Bug, The (story)
Poe, Edgar Allan **12** 363-365

Gold Coast
see Ghana

Gold Coast (book)
Danquah, Joseph B. **4** 388-389

Gold Coast Customs (poems)
Sitwell, Edith **14** 265-266

Gold Coast Leader (newspaper)
Hayford, J. E. Casely **7** 228-230

Gold Democrats (United States politics)
Bryan, William Jennings **3** 80-82
Straus, Isidor **14** 496

Gold rush (Australia)
Hargraves, Edward Hammond **7** 153-154
Vogel, Julius **16** 9-10

Gold rush (California; 1849)
Comstock, Henry Tompkins Paige **4** 189
Hargraves, Edward Hammond **7** 153-154
Harte, Francis Brett **7** 184-185
Hearst, George **7** 242
Judah, Theodore Dehone **8** 373-374
Mackay, John William **10** 101-102
Miller, Joaquin **11** 27-28
Sutter, John Augustus **15** 41-42
Vanderbilt, Cornelius **15** 415-416

Gold Rush, The (film)
Chaplin, Charles Spencer **3** 438-440

Gold solidus (coins)
Constantine I **4** 209-211

Gold standard
Churchill, Winston Leonard Spencer **4** 51-53
Díaz, José de la Cruz Porfirio **4** 534-536
Hanna, Marcus Alonzo **7** 127-128
Leopold III **9** 347-348
Peel, Robert **12** 181-183
Witte, Sergei Yulyevich **16** 349-350
see also Currency (United States)

Gold Standard Act (United States; 1900)
McKinley, William **10** 418-420

Gold, Thomas (born 1920), American astronomer
Lemaître, Abbè Georges Édouard **9** 315-316

Goldberg (literary character)
Pinter, Harold **12** 317-318

GOLDBERG, ARTHUR JOSEPH (1908-1990), U.S. secretary of labor, ambassador to the United Nations, and activist justice of the U.S. Supreme Court **6** 397-398

GOLDBERG, WHOOPI (born Caryn E. Johnson; born 1949), African American actress **6** 398-402

Golden Age (Spanish literature; 1580-1680)
Calderón, Pedro **3** 221-222
Gracián y Morales, Baltasar Jerónimo **6** 481-482
Quevedo Y Villegas, Francisco Gómez de **12** 511

Golden Age, The (ballet)
Shostakovich, Dmitri Dmitrievich **14** 204-205

Golden Argosy (magazine)
Munsey, Frank Andrew **11** 251

Golden Ass, The (book; Apuleius)
La Fontaine, Jean de **9** 156-157

Golden Bough, The (book; Frazer)
Frazer, James George **6** 76
Malinowski, Kaspar Bronislaw **10** 170-171
Tylor, Edward Burnett **15** 372-373

Golden Bowl, The (novel)
James, Henry **8** 211-212

Golden Boy (play)
Odets, Clifford **11** 470-471

Golden Bull (imperial ordinances)
Charles IV **3** 455-456

Golden Chain (book)
Thomas Aquinas **15** 183-186

Golden Chain, The (play)
Peretz, Isaac Loeb **12** 212

Golden Cockerel, The (book and opera)
Pushkin, Aleksandr Sergeevich **12** 489-491
Rimsky-Korsakov, Nikolai Andreevich **13** 174-175

Golden Fleece (magazine)
Blok, Aleksandr Aleksandrovich **2** 335

Golden Fleece, The (play)
Grillparzer, Franz **6** 546-547

Golden Gloves (boxing)
Ali, Muhammad **1** 156-158
Louis, Joe **9** 537-538

GOLDEN, HARRY (1902-1981), Jewish-American humorist, writer, and publisher **6** 402-403

Golden Hind (ship)
Drake, Francis **5** 94-96

Golden Horde (Mongolian state; 1223-circa 1400)
Batu Khan **2** 60-61
Godunov, Boris Feodorovich **6** 382-383
Hulagu Khan **8** 27-28
ibn Battuta, Muhammad **8** 91-92
Ivan III **8** 156-157
Kublai Khan **9** 115-118

Golden Legend, The (book)
Longfellow, Henry Wadsworth **9** 499-500

Golden Legend, The (hagiographic collection)
Caxton, William **3** 386-387

Golden Notebook, The (book)
Lessing, Doris **9** 355-357

Golden Pot, The (story)
Hoffmann, Ernst Theodor Amadeus **7** 439-440

Golden Rule
Hillel **7** 390-391
Jesus of Nazareth **8** 251-255

Golden Six, The (play)
Anderson, Maxwell **1** 219-220

Golden Speech (1601)
Elizabeth I **5** 263-266

Golden Summer (painting)
Streeton, Arthur Ernest **14** 507-508

Golden Threshold, The (poems)
Naidu, Sarojini **11** 294-295

Golden Whales of California, The (poem)
Lindsay, Vachel **9** 424-425

Goldene Kait, Die (play)
Peretz, Isaac Loeb **12** 212

Goldenrod (botany)
Edison, Thomas Alva **5** 206-208

Goldfish, Samuel
see Goldwyn, Samuel

GOLDIE, SIR GEORGE DASHWOOD TAUBMAN (1846-1925), British trader and empire builder **6** 404

GOLDING, WILLIAM (1911-1993), English novelist and essayist **6** 404-406

GOLDMAN, EMMA (1869-1940), Lithuanian-born American anarchist **6** 406-407

Goldmann, Max
see Reinhardt, Max

GOLDMARK, JOSEPHINE (1877-1950), advocate of government assistance in improving the lot of women and children **6** 407-408

Goldmark, Rubin (1872-1936), American composer
Copland, Aaron **4** 227-228

Goldne Spiegel oder die Könige von Scheschian, Der (novel)
Wieland, Christoph Martin **16** 260-261

Goldne Topf, Der (story)
Hoffmann, Ernst Theodor Amadeus **7** 439-440

Goldne Vliess, Das (play)
Grillparzer, Franz **6** 546-547

GOLDONI, CARLO (1707-1793), Italian dramatist, poet, and librettist **6** 408-409
Howells, William Dean **7** 539-541

GOLDSMITH, JAMES MICHAEL (born 1933), British-French industrialist and financier **6** 409-411

GOLDSMITH, OLIVER (1730-1774), British poet, dramatist, and novelist **6** 411-413
Boswell, James **2** 432-434
Goldsmith, Oliver **6** 411
Irving, Washington **8** 141-143
Johnson, Samuel **8** 315-317
Smollett, Tobias George **14** 305-307

GOLDSMITH, OLIVER (1794-1861), Canadian poet **6** 411

Goldsmiths
see Artists—goldsmiths

Goldstein, Eugen (1850-1930), German physicist
Röntgen, Wilhelm Conrad **13** 273-275

GOLDWATER, BARRY (born 1909), conservative Republican U.S. senator from Arizona (1952-1987) **6** 413-415
Johnson, Lyndon Baines **8** 308-312
Wallace, George Corley **16** 71-72

GOLDWYN, SAMUEL (1882-1974), Polish-born American film producer **6** 416
Disney, Walter Elias **5** 26-27

Golf
Nicklaus, Jack **11** 382-383
Palmer, Arnold Daniel **12** 78-80
Zaharias, Mildred Didrikson **16** 487-488

Golfo da Roca (bay; South Africa)
Dias de Novais, Bartolomeu **4** 533-534

Golgotha
see Calvary

Goliath (biblical character)
David, Jacques Louis **4** 407-409

Gollancz, Sir Israel (1864-1930), English scholar
Plaatje, Solomon Tshekisho **12** 341-342

Golliwog's Cake Walk (musical composition)
Debussy, Achille Claude **4** 445-447

Golpejera, battle of (1072)
Alfonso VI **1** 149
Cid **4** 58-59

Goltz, Friedrich Leopold (1834-1902), German physiologist
Lashley, Karl Spencer **9** 214-215

Gomarians (religion)
see Contra-Remonstrants (religion)

Gomarus, Francis (1563-1641), Dutch Calvinistic theologian
Arminius, Jacobus **1** 301-302

Gombe Stream Research Center (Zaire)
Goodall, Jane **6** 433-434

GOMBERT, NICOLAS (circa 1500-1556/57), Franco-Flemish composer **6** 416-417
Josquin des Prez **8** 361-363

Gömbös, Gyula (1886-1936), Hungarian general and statesman
Horthy de Nagybánya, Nicholas **7** 510-512

Gomes, Diogo (flourished 15th), Portuguese explorer
Cadamosto, Alvise da **3** 206-207
Henry the Navigator **7** 305-306

Gómez, José Miguel (1858-1921), Cuban general and politician
Machado y Morales, Gerardo **10** 92-93
Menocal, Mario Garcia **10** 506-507

GÓMEZ, JUAN VICENTE (1857-1935), Venezuelan dictator **6** 417-418
Betancourt, Rómulo **2** 237-238
Gallegos Freire, Rómulo **6** 185-186

GÓMEZ, MÁXIMO (1836-1905), Dominican-born Cuban general and independence hero **6** 418-419
Céspedes, Carlos Manuel de **3** 398-399
Maceo, Antonio **10** 88-90
Martí, José **10** 285-286

GÓMEZ CASTRO, LAUREANO ELEUTERIO (1889-1965), Colombian statesman, president **6** 419-420
Lleras Camargo, Alberto **9** 467
Rojas Pinilla, Gustavo **13** 255-256

Gómez Farias, Valentin (1781-1858), Mexican politician
Santa Ana, Antonio López de **13** 471-472

Gómez y Báez, Máximo (1826-1905), Cuban patriot and general
Menocal, Mario Garcia **10** 506-507

GOMPERS, SAMUEL (1850-1924), American labor leader **6** 420-422
Coolidge, John Calvin **4** 217-219
Coxey, Jacob Sechler **4** 286-287
Green, William R. **6** 521
Lewis, John Llewellyn **9** 387-388
Roosevelt, Theodore **13** 280-283

GOMULKA, WLADISLAW (1905-1982), Polish politician **6** 422-424

GONCHAROV, IVAN ALEKSANDROVICH (1812-1891), Russian novelist **6** 424
Turgenev, Ivan Sergeyevich **15** 345-348

GONCHAROVA, NATALIA (1881-1962), Russian painter and theatrical scenery designer **6** 424-426
Larionov, Mikhail **9** 205-206

Goncourt Academy (Paris)
Goncourt, Edmond de and Jules de **6** 426-427

GONCOURT BROTHERS (19th-century French writers) **6** 426-427

Gondar (city; Ethiopia)
Bruce, James **3** 63-64

Gondi Palace (Florence)
Sangallo family **13** 464-466

Gondola, Andrea di Pietro dalla
see Palladio, Andrea

Gondoleiro do amôr, O (poems)
Castro Alves, Antônio de **3** 364-365

Gondoliers, The (operetta)
Gilbert, William Schwenck **6** 314-315
Sullivan, Arthur Seymour **15** 23

Gone Are the Days (film)
Davis, Ossie **4** 421-422

Gone with the Wind (book)
Mitchell, Margaret **11** 59-60

Gone with the Wind (film)
Gable, William Clark **6** 157-158
McDaniel, Hattie **10** 405-408
McQueen, Butterfly **10** 434-437

Gongon Musa
see Musa Mansa

GÓNGORA Y ARGOTE, LUIS DE (1561-1627), Spanish poet **6** 427-428
Greco **6** 511-514
Michelangelo Buonarroti **11** 2-5
Velázquez, Diego Rodríguez de Silva y **15** 454-456

Gongorism (literary style)
Góngora y Argote, Luis de **6** 427-428
Quevedo Y Villegas, Francisco Gómez de **12** 511

Gonne, Maud (1866-1953), Irish patriot and philanthropist
Yeats, William Butler **16** 445-447

Gontcharova, Nathalie (1881-1962), Russian painter
Malevich, Kasimir **10** 168-169

Gontenbein (literary character)
Frisch, Max **6** 118-119

Gonzaga, Francesco (died 1483), Italian cardinal and literary patron
Mantegna, Andrea **10** 215-216
Poliziano, Angelo **12** 373-374

Gonzaga, Gianfrancesco (died 1444), Italian art patron, marquis of Mantua 1407-1444
Alberti, Leon Battista **1** 113-115
Feltre, Vittorino da **5** 409-410

Gonzaga, Giovanni Francesco II
see Mantua, Duke of

Gonzaga, Lodovico (died 1478), Italian art patron, marquis of Mantua 1444-78
Alberti, Leon Battista **1** 113-115
Mantegna, Andrea **10** 215-216

Gonzaga, Vincenzo I (ruled 1587-1612), duke of Mantua
Monteverdi, Claudio Giovanni Antonio **11** 126-128
Rubens, Peter Paul **13** 339-342

González, Gil (died circa 1527), Spanish explorer
Pedrarias **12** 179

González, Joan (died 1908), Spanish painter
González, Julio **6** 428-429

Gonzalez, José Victoriano
see Gris, Juan

GONZÁLEZ, JULIO (1876-1942), Spanish sculptor **6** 428-429
Miró, Joan **11** 53-54

González, Manuel (1833-1893), Mexican general, president 1880-1884
Díaz, José de la Cruz Porfirio **4** 534-536

GONZÁLEZ MARQUEZ, FELIPE (born 1942), Socialist leader of Spain **6** 429-431

GONZÁLEZ PRADA, MANUEL (1848-1918), Peruvian essayist and poet **6** 431

GONZALO DE BERCEO (circa 1195-after 1252), Spanish author **6** 431-432

GOOCH, GEORGE PEABODY (1873-1968), British historian and political journalist **6** 432-433

Good Afternoon, Mrs. Lincoln (painting)
Gorky, Arshile **6** 458

Good Bye, Earth (poem)
Richards, Ivor Armstrong **13** 137

Good Conscience, The (novel)
Fuentes, Carlos **6** 141-142

Good Earth, The (novel)
Buck, Pearl Sydenstricker **3** 91-93

Good Family, The (book)
Mäkonnen Endalkačäw **10** 161-162

Good Gray Poet, The (book; O'Connor)
Whitman, Walt **16** 249-251

Good Hope (ship)
Hudson, Henry **8** 12-13

Good Hope, Cape of (South Africa)
Magellan, Ferdinand **10** 126-127
Schouten, William Cornelius **14** 31

Good Housekeeping (magazine)
Hearst, William Randolph **7** 243-244
Wiley, Harvey Washington **16** 277-278

Good Learning (book)
Chu Hsi **4** 40-43

Good Life, A (book)
Bunin, Ivan Alekseevich **3** 124

Good Morning America (poem)
Sandburg, Carl **13** 461-462

Good Natur'd Man, The (play)
Goldsmith, Oliver **6** 411-413

Good Parliament (1376; England)
Edward the Black Prince **5** 217-218
John of Gaunt **8** 282-283

Good Roads Bill (United States; 1894)
Coxey, Jacob Sechler **4** 286-287

Good Soldier, The (novel)
Ford, Ford Madox **6** 1-2

Good Woman of Setzuan, The (play)
Brecht, Bertolt **2** 512-514

GOODALL, JANE (born 1934), British scientist who studied primates **6** 433-434

Goodhue, Bertram Grosvenor (1869-1924), American architect
Renwick, James **13** 102-103

GOODLAD, JOHN INKSTER (born 1917), American education researcher and prophet **6** 434-436

GOODMAN, BENNY (Benjamin David Goodman; 1909-1986), jazz clarinetist and big band leader (1935-1945) **6** 436-438

GOODMAN, ELLEN HOLTZ (born 1941), American journalist **6** 438-439

Good-neighbor policy (United States politics)
Hoover, Herbert Clark **7** 483-485
Hull, Cordell **8** 28-29
Lamas, Carlos Saavedra **9** 175-176
Morrow, Dwight Whitney **11** 190-191
Stimson, Henry Lewis **14** 457-458
Welles, Sumner **16** 191-192

GOODNIGHT, CHARLES (1836-1926), American cattleman **6** 439
Chisum, John Simpson **4** 11

Goodnight College (Texas)
Goodnight, Charles **6** 439

Goodnight-Loving Trail (western United States)
Goodnight, Charles **6** 439

Goodnow, Frank Johnson (1859-1939), American political scientist
Yüan Shih-k'ai **16** 480-481

GOODPASTER, ANDREW JACKSON (born 1915), American Army officer active in organizing NATO forces in Europe and adviser to three presidents **6** 439-441

Goodwill, Fanny (literary character)
Fielding, Henry **5** 442-444

Goodwin, Hannibal W. (1822-1900), American Episcopalian clergyman and inventor
Eastman, George **5** 186

GOODYEAR, CHARLES (1800-1860), American inventor **6** 441
Kármán, Theodore von **8** 451-452

Goon on Earth
see Antiochus IV Epiphanes

Goose Man, The (novel)
Wassermann, Jakob **16** 130-131

Gooseberry, The (story)
Chekhov, Anton Pavlovich **3** 494-497

Gopher Prairie (American Midwest)
Cather, Willa Sibert **3** 368-369

Gopher Prairie, Minnesota (literary town)
Lewis, Harry Sinclair **9** 385-387

Gora (novel)
Rabindranath Tagore **12** 529-531

GORBACHEV, MIKHAIL SERGEEVICH (born 1931), general secretary of the Communist Party and later (1990) president of the Union of Soviet Socialist Republics. **6** 441-444
August 1991 coup
Yeltsin, Boris Nikolaevich **16** 449-452
opponents
Ligachev, Yegor Kuz'mich **9** 404-406

GORBACHEV, RAISA MAXIMOVNA (née Titorenko; born 1932), first lady of the Soviet Union **6** 444-446

Gorchakov, Aleksandr Mikhailovich (1798-1883), Russian prince and statesman
Bismarck, Otto Eduard Leopold von **2** 294-296

Gordian III (Gordianus Pius; 224?-244), Roman emperor
Plotinus **12** 358-359

Gordian Knot (mythology)
Alexander the Great **1** 137-141

GORDIMER, NADINE (born 1923), South African author of short stories and novels **6** 446-447

Gordium (ancient city; Phrygia)
Alexander the Great **1** 137-141

GORDON, AARON DAVID (1856-1922), Russian-born Palestinian Zionist **6** 447-448

GORDON, CHARLES GEORGE (1833-1885), English soldier and adventurer **6** 448-449
Cromer, 1st Earl of **4** 317
Gladstone, William Ewart **6** 357-360
Kitchener, Horatio Herbert **9** 45-46
Mahdi **10** 137-138
Victoria **15** 485-487

Gordon, George (6th Earl of Huntly; 1562-1636), Scottish statesman
James I **8** 204-206

Gordon, George Hamilton
see Aberdeen, 4th Earl of

GORDON, JOHN BROWN (1832-1904), American businessman and politician **6** 449-450

Gordon, Richard F. (born 1929), American astronaut
Armstrong, Neil Alden **1** 304-306

Gordon riots (England; 1780)
Amherst, Jeffery **1** 200-201
Dickens, Charles John Huffam **4** 538-541
Wilkes, John **16** 280-281

GORDY, BERRY, JR. (born 1929), founder of the Motown Sound **6** 450-451
Jackson, Michael Joe **8** 178-180
Jones, Quincy Delight Jr. **8** 339-341

GORE, ALBERT, JR. (born 1948), Democratic U.S. representative, senator, and 45th vice president of the United States **6** 452-453

Gorée (island; Senegal)
Diagne, Blaise **4** 527

Gorenko, Anna Andreyevna
see Akhmatova, Anna

GORGAS, JOSIAH (1818-1883), American soldier and educator **6** 453-454

GORGAS, WILLIAM CRAWFORD (1854-1920), American general and sanitarian **6** 454-455
Finlay, Carlos Juan **5** 450
Goethals, George Washington **6** 387-388

GORGES, SIR FERDINANDO (1568-1647), English colonizer and soldier **6** 455-456
Bradford, William **2** 475-476
Smith, John **14** 295-297

Görgey, Arthur von (1818-1916), Hungarian general and dictator
Kossuth, Louis **9** 88-90

GORGIAS (circa 480-circa 376 B.C.), Greek sophist philosopher and rhetorician **6** 456
Antisthenes **1** 250-251
Isocrates **8** 151
Xenophon **16** 418-420

Gorgias (dialogue)
Plato **12** 345-347

Gorgias (literary character)
Menander **10** 477-478

Gorham Building (New York City)
White, Stanford **16** 235-236

Gorham, George Cornelius (1787-1857), Anglican divine
Manning, Henry Edward **10** 209-210

Gorillas
Fossey, Dian **6** 23-24

GÖRING, HERMANN WILHELM (1893-1946), German politician and air force commander **6** 457-458
Goebbels, Joseph Paul **6** 384-385
Himmler, Heinrich **7** 398-399
Hitler, Adolf **7** 417-420
Kesselring, Albert Field Marshal **8** 522-523
Lindbergh, Charles Augustus **9** 421-423

GORKY, ARSHILE (1905-1948), American painter **6** 458

GORKY, MAXIM (1868-1936), Russian author **6** 458-460
Babel, Isaac Emmanuelovich **1** 411-412
Bunin, Ivan Alekseevich **3** 124
Chekhov, Anton Pavlovich **3** 494-497
Kurosawa, Akira **9** 135-137
Stanislavsky, Constantin **14** 398-399

Görres, Johann Josef von (1776-1848), German journalist
Arnim, Achim von **1** 308-309
Brentano, Clemens **2** 515-516
Döllinger, Josef Ignaz von **5** 47-48

GORTON, SAMUELL (circa 1592-1677), English colonizer **6** 460
Winslow, Edward **16** 338-339

Goschen, George Joachim (1st Viscount Goschen; 1831-1907), British statesman
Milner, Alfred **11** 38-39
Salisbury, 3d Marquess of **13** 448-449

Gosford, 2nd Earl of (1776-1849), Irish statesman
Papineau, Louis-Joseph **12** 91

GOSHIRAKAWA (1127-1192), Japanese emperor **6** 460-461

Gosnold, Bartholomew (died 1607), English navigator
Smith, John **14** 295-297

Gospels
see Bible—New Testament

Gospel music
Caesar, Shirley **3** 210-211
Cleveland, James **4** 106-108
Franklin, Aretha **6** 58-60

Gossart, Jan (1478?-1533?), Flemish painter
Clouet, Jean and François **4** 122-123

Gosse, Edmund W. (1849-1928), English poet
Naidu, Sarojini **11** 294-295

Gossip on Romance, A (essay)
Stevenson, Robert Louis **14** 446-448

Gosson, Stephen (1554-1624), English ecclesiastic and writer
Sidney, Philip **14** 214-215

Gösta
see Gustavus II Adolphus

Gösta Berling's Saga (novel and film)
Garbo, Greta **6** 205-207
Lagerlöf, Selma Ottiliana Lovisa **9** 163-164

Got, Bertrand de
see Clement V

Göta Canal (Sweden)
Ericsson, John **5** 307-308

Göteborg (city; Sweden)
Asplund, Eric Gunnar **1** 344
Gustavus II **7** 43-45

Göteborg, University of (Sweden)
Cassirer, Ernst **3** 358-359
Nordenskold, Nils Otto Gustaf **11** 422-423

Gothart, Mathis Neithart
see Grünewald, Matthias

Gothenburg
see Göteborg

Gothic (East Germanic language)
Ulfilas **15** 384

Gothic art and architecture
England
Chippendale, Thomas **4** 1-2
Pugin, Augustus Welby Northmore **12** 479-480
Ruskin, John **13** 371-372
Shaw, Richard Norman **14** 167-168
France
Goujon, Jean **6** 466-467
Montreuil, Pierre de **11** 139
Viollet-le-Duc, Eugène Emmanuel **15** 505-506
Germany
Riemenschneider, Tilman **13** 166
Stoss, Veit **14** 481-482
Italy
Andrea Pisano **1** 225-226
Arnolfo di Cambio **1** 315-316
Donatello **5** 55-56
Duccio di Buoninsegna **5** 121-122
Giotto **6** 342-345
Lorenzetti, Pietro and Ambrogio **9** 517-518
Martini, Simone **10** 298-299
Pisano, Giovanni **12** 324-325
Pisano, Nicola **12** 325
Tura, Cosimo **15** 343-344
Netherlands
Bosch, Hieronymus **2** 426-428
Bruegel, Pieter the Elder **3** 65-67

Gothic revival (American architecture)
Davis, Alexander Jackson **4** 411-411
Latrobe, Benjamin Henry **9** 222-224
Richardson, Henry Hobson **13** 139-141
Sullivan, Louis Henri **15** 27-28
Upjohn, Richard **15** 392

Goths (German people)
Leo I **9** 329-330
see also Ostrogoths; Visigoths

Gotoba (ruled 1184-1198), Japanese emperor
Goshirakawa **6** 460-461

Gott ist mein König (cantata)
Bach, Johann Sebastian **1** 416-419

Gott und die Bajadere, Der (ballad)
Goethe, Johann Wolfgang von **6** 388-391

Gott und die Natur (oratorio)
Meyerbeer, Giacomo **10** 536-537

Götter Griechenlands, Die (poem)
Schiller, Johann Christoph Friedrich von **14** 4-7

Götterdämmerung, Die (opera)
Wagner, Richard **16** 40-43

Gottesreich, Das (book)
Cohen, Hermann **4** 138-139

GOTTFRIED VON STRASSBURG (circa 1165-circa 1215), German poet and romancer **6** 461-462

Göttingen, University of (Germany)
linguistics
Grimm, Jakob and Wilhelm Karl **7** 3-4
philosophy
Husserl, Edmund **8** 67-68
Lotze, Rudolf Hermann **9** 521-522
sciences
Born, Max **2** 420-421
Debye, Peter Joseph William **4** 447-448
Gauss, Karl Friedrich **6** 240-242
Haller, Albrecht Von **7** 87-88
Kármán, Theodore von **8** 451-452
theology
Barth, Karl **2** 31-32
Ritschl, Albrecht Benjamin **13** 180
Troeltsch, Ernst **15** 299-300

Göttinnen, Die (novel)
Mann, Heinrich **10** 201-202

GOTTLIEB, ADOLPH (1903-1974), American Abstract Expressionist painter **6** 462-463

Gottrecht, Friedman
see Beissel, Johann Conrad

GOTTSCHALK, LOUIS MOREAU (1829-1869), American composer **6** 463-464

Gottschalk of Orbais (circa 805-circa 868), German monk and theologian
Erigena, John Scotus **5** 308-309

Gottsched, Johann Christoph (1700-1766), German author and critic
Fuseli, Henry **6** 153-155
Klopstock, Friedrich Gottlieb **9** 55-56
Lessing, Gotthold Ephraim **9** 357-359

GOTTWALD, KLEMENT (1896-1953), first Communist president of Czechoslovakia (1948-1953) **6** 464-466
Beneš, Edward **2** 155-157

Göttweig, monastery of (Austria)
Hildebrandt, Johann Lucas von **7** 380-381

Götz von Berlichingen (play; Goethe)
Goethe, Johann Wolfgang von **6** 388-391
Klopstock, Friedrich Gottlieb **9** 55-56
Scott, Walter **14** 68-70

GOUDIMEL, CLAUDE (circa 1514-1572), French composer **6** 466
Le Jeune, Claude **9** 314-315

Goudsmit, Samuel Abraham (1902-1978), American physicist
Pauli, Wolfgang Ernst **12** 149

Goudt, Hendrick (1585/88-circa 1630), Dutch engraver
Rembrandt Harmensz van Rijn **13** 91-95

GOUJON, JEAN (circa 1510-1568), French sculptor **6** 466-467
Cellini, Benvenuto **3** 391-392
Lescot, Pierre **9** 354

GOULART, JOÃO (1918-1976), Brazilian statesman **6** 467-469
Castelo Branco, Humberto **3** 359-360
Kubitschek de Oliveira, Juscelino **9** 113-115
Prestes, Luiz Carlos **12** 442-444
Vargas, Getulio Dornelles **15** 433-434

GOULD, GLENN (1932-1982), Canadian musician **6** 469-470

Gould, James (1770-1838), American jurist and law professor
Reeve, Tapping **13** 79-80

GOULD, JAY (1836-1892), American financier and railroad builder **6** 470-472
associates
Drew, Daniel **5** 101-102
Field, Cyrus West **5** 438-439
Fisk, James **5** 464-465
contemporaries
Cooke, Jay **4** 215-216
Pulitzer, Joseph **12** 481-482
rivals
Bennett, James Gordon Jr. **2** 169-170
Field, David Dudley **5** 439-440
Mackay, John William **10** 101-102
Powderly, Terence Vincent **12** 420-421
Vanderbilt, Cornelius **15** 415-416

GOULD, STEPHEN JAY (born 1941), American paleontologist **6** 472-473

Goulden, Emmeline
see Pankhurst, Emmeline

GOUNOD, CHARLES FRANÇOIS (1818-1893), French composer **6** 473-474
Bizet, Georges **2** 296-297

Gounod Choir
see Royal Choral Society

Gourd, The (anthology; Chinseki)
Basho, Matsuo **2** 45-48

Gouritz River (South Africa)
Dias de Novais, Bartolomeu **4** 533-534

GOURLAY, ROBERT (1778-1863), British reformer in Canada **6** 474

GOURMONT, REMY DE (1858-1915), French author, critic, and essayist **6** 475
Mencken, Henry Louis **10** 481-483

Gournay, Marie de (1565-1645), French editor
Montaigne, Michel Eyquem de **11** 116-117

Government (political science)
constitutionalism
Ames, Fisher **1** 199-200
Madison, James **10** 121-123
Maistre, Joseph de **10** 153-154
Paterson, William **12** 132-133
Washington, George **16** 126-129
parliamentary
Leopold I **9** 345-346
Le Play, Guillaume Frédéric **9** 350-351
representative
Wallas, Graham **16** 77-78
Warren, Earl **16** 117-120
responsible
Hansen, Alvin **7** 131-132
Metcalfe, Charles Theophilus **10** 531-532
Ward, Lester Frank **16** 113-114
theories
Bagehot, Walter **1** 436-437
Bentley, Arthur F. **2** 178
Chu Hsi **4** 40-43
Filmer, Robert **5** 448
Machiavelli, Niccolò **10** 97-99
Rousseau, Jean Jacques **13** 324-328
see also Political science; and types of government (ex. Democracy; Dictatorship; Monarchy)

Government Hospital for the Insane (United States)
see Saint Elizabeths Hospital

Government of India Act (1919; 1935)
Ambedkar, Bhimrao Ramji **1** 190-191
Chelmsford, Frederic John Napier Thesiger **3** 497

Governors (politics)
see Statesmen

Governor's Son, The (play)
Cohan, George Michael **4** 137-138

Governor's Wife (play)
Benavente y Martinez, Jacinto **2** 146-147

GOWER, JOHN (circa 1330-1408), English poet **6** 475-476
Caxton, William **3** 386-387
Skelton, John **14** 268-269

GOYA Y LUCIENTES, FRANCISCO DE PAULA JOSÉ DE (1746-1828), Spanish painter and printmaker **6** 476-478
influence of
Daumier, Honoré Victorin **4** 403-405
Evergood, Philip **5** 345
Glackens, William **6** 355-356
Klee, Paul **9** 47-49
Manet, Édouard **10** 193-194
Shahn, Ben **14** 139-140
Smith, David **14** 287-288
influenced by
Velázquez, Diego Rodríguez de Silva y **15** 454-456

Goyakla
see Geronimo

GOYEN, JAN VAN (1596-1656), Dutch painter **6** 478-479
Cuyp, Aelbert **4** 360-361

Goyescas (piano suite)
Granados, Enrique **6** 489-490

Gozzi, Count Carlo (1720-1806), Italian dramatist
Goldoni, Carlo **6** 408-409

Gozzoli, Benozzo (1420-1497), Italian painter
Signorelli, Luca **14** 221-222

Graaf, Regnier de (1641-1673), Dutch physician and anatomist
Leeuwenhoek, Anton van **9** 300-301

GRACCHUS, GAIUS SEMPRONIUS (ca. 154-121 B.C.) member of a Roman plebeian family referred to as the Gracchi; flourished 3rd-2nd century B.C. **6** 479-480
Clodius Pulcher, Publius **4** 121-122
Drusus, Marcus Livius **5** 105-106
Pompey **12** 387-389
Scipio Africanus Minor, Publius Cornelius Aemilianus **14** 62-63

GRACCHUS, TIBERIUS SEMPRONIUS (ca. 163-133 B.C.) member of a Roman plebeian family referred to as the Gracchi;

flourished 3rd-2nd century B.C. **6** 479-480
Drusus, Marcus Livius **5** 105-106
Scipio Africanus Minor, Publius Cornelius Aemilianus **14** 62-63

Grace, The (painting)
Chardin, Jean Baptiste Siméon **3** 442-443

GRACE, WILLIAM RUSSELL (1832-1904), Irish-born American entrepreneur and politician **6** 480-481

Grace Abounding (book)
Bunyan, John **3** 128-129

Grace after Meat (book)
Ransom, John Crowe **13** 39-40

Grace Church (New York City)
Renwick, James **13** 102-103

Grace Church (Providence, Rhode Island)
Upjohn, Richard **15** 392

Grace Church (Utica, New York)
Upjohn, Richard **15** 392

Grace Church (West Medford, Massachusetts)
Richardson, Henry Hobson **13** 139-141

Graces, The (hymns)
Foscolo, Ugo **6** 21

Graces Adorning a Term of Hymen (painting)
Reynolds, Joshua **13** 115-116

GRACIÁN Y MORALES, BALTASAR JERÓNIMO (1601-1658), Spanish writer **6** 481-482

Gradualia (musical collection)
Byrd, William **3** 187-188

Graduates' General Congress (political party; Sudan)
Azhari, Sayyid Ismail al- **1** 399-401

GRADY, HENRY WOODFIN (1850-1889), American editor and orator **6** 482-483
Hill, Benjamin Harvey **7** 386-387

GRAETZ, HEINRICH HIRSCH (1817-1891), German historian and biblical exegete **6** 483

Graf Egmont (literary character)
Goethe, Johann Wolfgang von **6** 388-391

Graf Waldemar (play)
Freytag, Gustav **6** 107-108

Graf Zeppelin (airship)
Ellsworth, Lincoln **5** 277

Gräfin Dolores (novel)
Arnim, Achim von **1** 308-309

Graft
see Corruption, political

Grafton, Augustus Henry, Duke of (1735-1811), English statesman
George III **6** 270-272

GRAHAM, WILLIAM FRANKLIN, JR. ("Billy"; born 1918), American evangelist **6** 487-488

Graham, John
see Phillips, David Graham

GRAHAM, KATHARINE MEYER (born 1917), publisher who managed *The Washington Post* **6** 483-485

GRAHAM, MARTHA (1894-1991), American dancer and choreographer **6** 485-486
Calder, Alexander **3** 216-218

Graham, Sheilah (born 1905?), English-born American columnist
Fitzgerald, Francis Scott Key **5** 470-472

Graham, Sir James Robert George (1792-1861), English politician
Mazzini, Giuseppe **10** 381-383

GRAHAM, SYLVESTER (1794-1851), American reformer and temperance minister **6** 486-487

Graham cracker
Graham, Sylvester **6** 486-487

Grail, Holy (legend)
Chrestien de Troyes **4** 23-24
Gottfried von Strassburg **6** 461-462
Wolfram von Eschenbach **16** 360-361

Grain (agriculture)
Borlaug, Norman Ernest **2** 418-420
Deering, William **4** 455-456
McCormick, Cyrus Hall **10** 400-401
Saunders, Charles Edward **13** 498-499

Gramicidin (antibiotic)
Dubos, René Jules **5** 119

Grammar of Assent, The (book)
Newman, John Henry **11** 365-367

Grammar of Motives, A (book)
Burke, Kenneth **3** 141-142

GRAMSCI, ANTONIO (1891-1937), Italian writer and Communist leader **6** 488-489
Victor Emmanuel III **15** 484-485

Gran Chaco War
see Chaco War

Gran Colombia
see Colombia; Ecuador; Panama; Venezuela

Gran teatro del mundo, El (play)
Calderón, Pedro **3** 221-222

Granada (province; Spain)
Abd al-Mumin **1** 13
Ferdinand V **5** 417-418
Isabella I **8** 144-145

Granada Club (group; Spanish artists)
Alarcón, Pedro Antonio de **1** 100-101

Granada, Treaty of (1500)
Borgia, Cesare **2** 412-413
Louis XII **9** 528-529

GRANADOS, ENRIQUE (1867-1916), Spanish composer and pianist **6** 489-490

Grand Alliance
see Augsburg, War of the League of (1688-1697); Holy Alliance (1815)

Grand Canal (China)
K'ang-hsi **8** 423-426
Kublai Khan **9** 115-118
Yung-lo **16** 482-483

Grand Canal (Venice)
Canaletto **3** 257-258

Grand Canyon (Arizona)
Coronado, Francisco Vásquez de **4** 247
Powell, John Wesley **12** 425-426

Grand Canyon of the Yellowstone (painting)
Moran, Thomas **11** 151-152

Grand Coulee Dam (Washington)
Kaiser, Henry John **8** 412-413

Grand déjeuner, Le (painting)
Léger, Fernand **9** 302-303

Grand Design, The (novel)
Dos Passos, John Roderigo **5** 69-71

Grand Hotel (film)
Barrymores **2** 28-30
Garbo, Greta **6** 205-207

Grand Inquisitor (literary character)
Dostoevsky, Fyodor **5** 74-77

Grand National Assembly (Romania)
Ceausescu, Nicolae **3** 387-388

Grand National Consolidated Trades Union (England)
Owen, Robert **12** 39-40

Grand nu, Le (painting)
Modigliani, Amedeo **11** 72-73

Grand Remonstrance (1641)
Pym, John **12** 495-496

Grand River (Canada)
Brant, Joseph **2** 500-501

Grand testament (poem)
Villon, François **15** 499-501

Grand Theater Opera (Moscow)
Rachmaninov, Sergei Vasilievich **12** 531-532

Grand Trunk Herald (newspaper)
Edison, Thomas Alva **5** 206-208

Grand Trunk Railroad (United States)
Edison, Thomas Alva **5** 206-208

Grand Trunk Railway (Canada)
Cartier, George-Étienne **3** 342-343
Galt, Alexander Tilloch **6** 190-191

Grande Hermine (ship)
Cartier, Jacques **3** 343-344

Grande Jatte, La (painting)
see Sunday Afternoon on the Island at La Grande latte, A

Grande Messe des morts (requiem)
Berlioz, Louis Hector **2** 203-205

Grande odalisque (painting)
Ingres, Jean Auguste Dominique **8** 121-123

Grande revue, La (periodical)
Matisse, Henri **10** 336-337

Grandes baigneuses (painting)
Renoir, Pierre Auguste **13** 101-102

Grandes chroniques de France (book)
Fouquet, Jean **6** 31

Grandes et inestimables croniques du grand et énorme géant Gargantua, Les
see Gargantua (novel)

Grandfather with His Grandson (painting)
Ghirlandaio, Domenico **6** 292-293

Grandfather-Father-Grandson (book)
Kazantzakis, Nikos **8** 466-468

Grandfather's Chair (book)
Hawthorne, Nathaniel **7** 212-215

Grandfathers, The (novel)
Richter, Conrad Michael **13** 148-149

Grandison, Sir Charles (literary character)
Richardson, Samuel **13** 141-142

Grandissimes, The (novel)
Cable, George Washington **3** 198-199

Grandson, battle of (1476)
Charles the Bold **3** 467-469

Grange of the Patrons of Husbandry (agricultural society)
Kelley, Oliver Hudson **8** 480-481

Granger party (United States politics)
Donnelly, Ignatius **5** 62

Grania (play)
Gregory, Augusta **6** 535-536

Granicus River (northwest Asia)
Alexander the Great **1** 137-141

Graniteville Manufacturing Company (textile mill)
Gregg, William **6** 530-531

GRANT, CARY (born Archibald Alexander Leach; 1904-1986), English actor **6** 490-492

Grant, James Augustus (1827-1892), British soldier and explorer
Baker, Samuel White **1** 454-455
Mutesa I **11** 277
Speke, John Hanning **14** 366-367

GRANT, ULYSSES SIMPSON (1822-1885), American general, president 1869-1877 **6** 492-494
Cabinet
Bristow, Benjamin Helm **3** 9-10
Chandler, Zachariah **3** 425-426
Fish, Hamilton **5** 461-462
Stewart, Alexander Turney **14** 448-449
Indian policy
Cochise **4** 128
Crook, George **4** 322-323
Custer, George Armstrong **4** 355-356
Joseph **8** 358-359
Parker, Ely Samuel **12** 106-108
military role
Lincoln, Abraham **9** 415-418
political opponents
Lea, Henry Charles **9** 261-262
Lloyd, Henry Demarest **9** 468-469
Schurz, Carl **14** 44-45
Seymour, Horatio **14** 126-127
Sumner, Charles **15** 30-31
Trumbull, Lyman **15** 317-318
political supporters
Arthur, Chester Alan **1** 321-323
Carroll, Anna Ella **3** 327-331
Conkling, Roscoe **4** 201-202
Stanton, Edwin McMasters **14** 401-402
see also Alabama Claims; Civil War, United States

Grantham, battle of (1643)
Cromwell, Oliver **4** 317-320

Grant's Tomb (New York City)
Grant, Ulysses Simpson **6** 492-494

Granvelle, Antoine Perrenot de (1517-1586), Spanish statesman and cardinal
William the Silent **16** 300-302

GRANVILLE, EVELYN BOYD (born 1924), African American mathematician **6** 494-496

Grao-Para Company (Portugal)
Pombal, Marquês de **12** 386-387

Grape and Melon Eaters (painting)
Murillo, Bartolomé Esteban **11** 258-259

Grapes of Wrath, The (film and novel)
Ford, John **6** 7-8
Steinbeck, John Ernst **14** 416-417

Graphic arts
Kollwitz, Käthe **9** 79-81

GRASS, GÜNTER (born 1927), German novelist, playwright, and poet **6** 496-497

Grasse, Comte Francois Joseph de (Marquis de Grasse-Tilly; 1722-1788), French admiral
Bougainville, Louis Antoine de **2** 443-444
Rochambeau, Comte de **13** 220-221
Rodney, George Brydges **13** 239-240

GRASSELLI, CAESAR AUGUSTIN (1850-1927), third generation to head the Grasselli Chemical Company **6** 497-498

Grasselli Chemical Company
Grasselli, Caesar Augustin **6** 497-498

Grasshopper Creek (Montana)
Bozeman, John M. **2** 471-472

Grasshopper, The (poem)
Lovelace, Richard **10** 7-8

Grasshopper, The (story)
Chekhov, Anton Pavlovich **3** 494-497

GRATIAN (died circa 1155), Italian scholar, father of canon law **6** 498-499
Lombard, Peter **9** 490-491
Urban II **15** 393

GRATTAN, HENRY (1746-1820), Irish statesman and orator **6** 499

GRAU SAN MARTIN, RAMÓN (1887-1969), Cuban statesman and physician **6** 499-500
Batista y Zaldívar, Fulgencio **2** 57-58
Welles, Sumner **16** 191-192

Graupner, Johann Christoph (1683-1760), German composer
Bach, Johann Sebastian **1** 416-419

Grave of William Penn (painting)
Hicks, Edward **7** 375

Grave, The (book; Blair)
Blake, William **2** 316-318

Gravelot, Hubert François (1699-1773), French engraver
Gainsborough, Thomas **6** 170-172

GRAVES, MICHAEL (born 1934), American Post-Modernist architect **6** 500-502

GRAVES, NANCY STEVENSON (1940-1995), American sculptor **6** 502-504

GRAVES, ROBERT RANKE (1895-1985), English author **6** 504-506

Graves, Thomas (1st Baron Graves; 1725-1802), British admiral
Rochambeau, Comte de **13** 220-221

Graveyard by the Sea, The (poem)
Valéry, Paul Ambroise **15** 405-406

Graveyard school (English literature)
Bryant, William Cullen **3** 83-85
Gray, Thomas **6** 509-510

Gravitation (physics)
and magnetism
Gilbert, William **6** 313-314
and planetary orbits
Einstein, Albert **5** 228-231
Halley, Edmund **7** 88-89
law of gravity
Galileo Galilei **6** 180-183
Hooke, Robert **7** 475
Newton, Isaac **11** 369-372
measurement
Bernoulli, Daniel **2** 216
Meinesz, Felix Andries Vening **10** 461
Tsiolkovsky, Konstantin Eduardovich **15** 326-328
universal constant
Cavendish, Henry **3** 383-384
see also Relativity—general theory

Gravity's Rainbow (book)
Pynchon, Thomas **12** 496-498

Gray and Batton Manufacturing Company
see Western Electric Company

GRAY, ASA (1810-1888), American botanist **6** 506-507
Wilkes, Charles **16** 279-280

Gray, Dorian (literary character)
Wilde, Oscar Fingall O'Flahertie Wills **16** 272-273

Gray, Elisha (1835-1901), American inventor
Bell, Alexander Graham **2** 129-131

GRAY, HANNAH HOLBORN (born 1930), university administrator **6** 507-508

GRAY, ROBERT (1755-1806), American explorer **6** 508-509

GRAY, THOMAS (1716-1771), English poet **6** 509-510
Bryant, William Cullen **3** 83-85

GRAY, WILLIAM H., III (born 1941), first African American to be elected House Whip for the U.S. House of Representatives **6** 510-511

Gray's Harbor (Washington)
Gray, Robert **6** 508-509

Grayson, Betty (Mrs. Clifford Odets; died 1954), American actress
Odets, Clifford **11** 470-471

Grayson, David (pseudonym)
see Baker, Ray Stannard

Graysons, The (novel)
Eggleston, Edward **5** 223-224

Graz, University of (Austria)
economics
Schumpeter, Joseph Alois **14** 43-44
philosophy
Meinong, Alexius Ritter von Handschuchsheim **10** 461-462
Pázmány, Péter **12** 164-165
sciences
Boltzmann, Ludwig **2** 379-380
Hess, Victor Francis **7** 362-363
Loewi, Otto **9** 486-487
Mach, Ernst **10** 90-91
Pregl, Fritz **12** 436-437
Schrödinger, Erwin **14** 31-33
Wegener, Alfred Lothar **16** 170-171

Graziella (literary character)
Lamartine, Alphonse Marie Louis de **9** 173-175

Great Australian Bight (bay; Indian Ocean)
Eyre, Edward John **5** 354
Flinders, Matthew **5** 490
Forrest, John **6** 12-13

Great Awakening (religious revivals; United States)
evangelist preachers
Edwards, Jonathan **5** 220-222
Frelinghuysen, Theodorus Jacobus **6** 96-97
Tennent, Gilbert **15** 143-144
Wheelock, Eleazar **16** 222-223
Whitefield, George **16** 241-242
separatist sects
Backus, Isaac **1** 420-421
Chauncy, Charles **3** 485-486
see also Evangelism; Revivalism, religious

Great Bathers (painting)
Cézanne, Paul **3** 400-402

Great Betrayal, The (book)
Wise, Stephen Samuel **16** 344-345

Great Bible (1539)
Coverdale, Miles **4** 278

Great Book of Organa (musical collection)
Léonin **9** 343-344
Pérotin **12** 231-232

Great Britain (United Kingdom of Great Britain and Northern Ireland; island kingdom; northwestern Europe)

- TO 1603
England
see England
Ireland
see Ireland
Scotland
see Scotland
Wales
see Wales
- 1603-1714 (STUART and COMMONWEALTH)
1603-1625 (James I)
Bacon, Francis **1** 422-424
Buckingham, 1st Duke of **3** 93-94
Coke, Edward **4** 141-142
James I **8** 204-206
Raleigh, Walter **13** 9-11
see also Gunpowder Plot; Thirty Years War
1625-1649 (Charles I)
Buckingham, 1st Duke of **3** 93-94
Charles I **3** 450-452
Clarendon, 1st Earl of **4** 73-75
Cromwell, Oliver **4** 317-320
Hampden, John **7** 110-111
Harrington, James **7** 166-167
Laud, William **9** 224-225
Lilburne, John **9** 409-410
Pym, John **12** 495-496
Strafford, 1st Earl of **14** 490-491
see also Civil War, English-Puritan Revolutions; Thirty Years War
1649-1660 (Commonwealth and Protectorate)
Clarendon, 1st Earl of **4** 73-75
Cromwell, Oliver **4** 317-320
Harrington, James **7** 166-167
Lilburne, John **9** 409-410
Monck, George **11** 96-97
Vane, Henry **15** 425-426
see also Commonwealth (England; 1649-60); Dutch Wars
1660-1685 (Charles II)
Buckingham, 2d Duke of **3** 94-95
Charles II **3** 452-454
Clarendon, 1st Earl of **4** 73-75
Monck, George **11** 96-97
Oates, Titus **11** 456
Shaftesbury, 1st Earl of **14** 135-136
see also Dutch Wars—1665-67, 1672-74; London—Great Fire (1666); Popish Plot (1678); Restoration, The
1685-1688 (James II)
James II **8** 207-208
Monmouth and Buccleugh, Duke of **11** 108-109
see also Glorious Revolution (1688)
1689-1714 (William and Mary; Anne)
Anne **1** 241-242
Bolingbroke, Viscount **2** 374-375
Burnet, Gilbert **3** 147
Charles II **3** 454
Godolphin, Sidney **6** 380-381
Harley, Robert **7** 159-160
Livingston, Robert **9** 461-462
Marlborough, 1st Duke of **10** 271-272
Mary II **10** 309-310
William III **16** 295-296
see also Augsburg, War of the League of; Glorious Revolution; King William's War; Spanish Succession, War of the
- 1714-1901 (HANOVER)
1714-1727 (George I)
Bolingbroke, Viscount **2** 374-375
George I **6** 268-269
Walpole, Robert **16** 82-84
1727-1760 (George II)
Cook, James **4** 214-215
Frederick II **6** 81-84
George II **6** 269-270
Oglethorpe, James Edward **11** 482-483
Pitt, William the Elder **12** 328-329
Rodney, George Brydges **13** 239-240
Saxe, Comte de **13** 507-508
Charles Edward Louis Philip Casimir Stuart **3** 466-467
Walpole, Robert **16** 82-84
see also Austrian Succession, War of the; French and Indian War; Jacobites; King George's War; Seven Years War
1760-1820 (George III)
Burke, Edmund **3** 138-141
Castlereagh, Viscount **3** 363-364
Charles IV **3** 456-457
Emmet, Robert **5** 281-282
Fox, Charles James **6** 35-37
George III **6** 270-272
Grattan, Henry **6** 499
Grey, Charles **6** 539-540
Metternich, Klemens von **10** 533-536
Napoleon I **11** 306-310
Nelson, Horatio **11** 336-338
O'Connell, Daniel **11** 465-467
Selim III **14** 95-96
Wellesley, Richard Colley **16** 192-193
Wilkes, John **16** 280-281
1760-1820 (prime ministers)
Bute, 3d Earl of **3** 177-178
Liverpool, 2nd Earl of **9** 456-457
North, Frederick **11** 429-430
Pitt, William the Elder **12** 328-329

Pitt, William the Younger **12** 329-331
Rockingham, 2d Marquess of **13** 230-231
see also American Revolution; French Revolutionary Wars; Gordon Riots; Jay's Treaty; Napoleonic Wars; Paris, Treaty of (1763; 1783; 1814; 1815); Seven Years War; Union, Act of; Vienna, Congress of; War of 1812
1820-1830 (George IV)
Canning, George **3** 258-260
George IV **6** 272-273
Peel, Robert **12** 181-183
Said, Seyyid **13** 428-429
Wellesley, Richard Colley **16** 192-193
Wellington, 1st Duke of **16** 193-195
Wilberforce, William **16** 269-270
see also Antislavery movement (England); Catholic emancipation
1830-1837 (William IV)
Cobbett, William **4** 126-127
Grey, Charles **6** 539-540
Melbourne, 2nd Viscount **10** 468-469
Peel, Robert **12** 181-183
Russell, John **13** 380-381
Wellington, 1st Duke of **16** 193-195
William IV **16** 296-297
1837-1870 (Victoria)
Aberdeen, 4th Earl of **1** 25-26
Albert **1** 110-112
Baldwin, Robert **1** 466-468
Bright, John **3** 6-7
Carrera, José Rafael **3** 324-325
Chadwick, Edwin **3** 404-405
Cobden, Richard **4** 127-128
Disraeli, Benjamin **5** 27-29
Gladstone, William Ewart **6** 357-360
Melbourne, 2nd Viscount **10** 468-469
O'Connell, Daniel **11** 465-467
Palmerston, 3d Viscount **12** 81-83
Pedro II **12** 180-181
Peel, Robert **12** 181-183
Russell, John **13** 380-381
Shaftesbury, 7th Earl of **14** 137-138
Victoria **15** 485-487
see also Arrow War; Civil War, United States; Crimean War; Crystal Palace Exhibition; Opium War; Taiping Rebellion
1870-1901 (Victoria)
Chamberlain, Arthur Neville **3** 409-411
Chamberlain, Joseph **3** 411-413
Chulalongkorn **4** 43-45
Cleveland, Stephen Grover **4** 108-110
Curzon, George Nathaniel **4** 351-352
Disraeli, Benjamin **5** 27-29
Gladstone, William Ewart **6** 357-360
Hardie, James Keir **7** 147-148
Hay, John **7** 215-216
Maine, Henry James Sumner **10** 152
Parnell, Charles Stewart **12** 117-119
Salisbury, 3d Marquess of **13** 448-449
Victoria **15** 485-487
see also Berlin, Congress of (1878); Boer War; Boxer Rebellion; Home Rule Bill (Ireland); India

- SINCE 1901 (WINDSOR)
1901-1910 (Edward VII; Saxe-Coburg-Gotha)
Aga Khan **1** 74-76
Asquith, Herbert Henry **1** 344-346-271
Balfour, Arthur James **1** 469-470
Curzon, George Nathaniel **4** 351-352
Delcassé, Théophile **4** 478-479
Drago, Luis María **5** 92-93
Edward VII **5** 214-215
Hardie, James Keir **7** 147-148
1910-1936 (George V)
Baldwin, Stanley **1** 468-469
Balfour, Arthur James **1** 469-470
Benedict XV **2** 153-154
Chamberlain, Arthur Neville **3** 409-411
Collins, Michael **4** 167-168
Curzon, George Nathaniel **4** 351-352
George V **6** 273-275
Henderson, Arthur **7** 277-278
Laval, Pierre **9** 237-238
Lloyd George, David **9** 469-471
Macaulay, Herbert **10** 78-79
MacDonald, James Ramsay **10** 84-85
Pankhurst, Emmeline **12** 85-86
Perth, 16th Earl of **12** 244-245
see also Ireland; Kellogg-Briand Pact; Northern Ireland; Washington Conference (1921-1922); World War I
1910-1936 (Middle East and Asia)
Abdullah ibn Husein **1** 19-20
Aga Khan **1** 74-76
Atatürk, Ghazi Mustapha Kemal **1** 356-357
Churchill, Winston Leonard Spencer **4** 51-53
Dalai Lama **4** 369-371
Faisal I **5** 370-371
Husein ibn Ali **8** 63
Jabotinsky, Vladimir Evgenevich **8** 167-168
Lawrence, Thomas Edward **9** 253-254
Reading, 1st Marquess of **13** 64
Weizmann, Chaim **16** 183-184
Zaghlul Pasha, Saad **16** 485-486
1936 (Edward VIII)
Edward VIII **5** 215-217
1936-1952 (George VI)
Attlee, Clement Richard **1** 361-362
Baldwin, Stanley **1** 468-469
Bevin, Ernest **2** 252-253
Bruce of Melbourne, 1st Viscount **3** 61-62
Chamberlain, Arthur Neville **3** 409-411
Churchill, Winston Leonard Spencer **4** 51-53
Daladier, Édouard **4** 369
Elizabeth, the Queen Mother **5** 261-263
George VI **6** 275
Halifax, 1st Earl of **7** 82-83
Hitler, Adolf **7** 417-420
see also Munich Conference; North Atlantic Treaty Organization; United Nations; World War II
1936-1952 (Middle East and Asia)
Abdullah ibn Husein **1** 19-20
Aung San **1** 374-375
Farouk I **5** 387-388
Gandhi, Mohandas Karamchand **6** 201-204
Liaquat Ali Khan **9** 397
Mohammad Reza Shah Pahlavi **11** 75-76
Nu, U **11** 439-441
Reza Shah Pahlavi **13** 116-117
Weizmann, Chaim **16** 183-184
since 1952 (Elizabeth II)
Azhari, Sayyid Ismail al- **1** 399-401
Bello, Ahmadu **2** 139-140
Boothroyd, Betty **2** 406-407
Callaghan, Leonard James **3** 230-231
Carrington **3** 326-327
Charles, Prince of Wales **3** 448-450
Churchill, Winston Leonard Spencer **4** 51-53
Clarke, Kenneth Harry **4** 85-87
Diana, Princess of Wales **4** 529-533
Dulles, John Foster **5** 134-135
Eden, Anthony **5** 204-205
Elizabeth, the Queen Mother **5** 261-263
Elizabeth II **5** 266-269
Gaitskell, Hugh **6** 173-174
Hammarskjöld, Dag **7** 100-101
Heath, Edward Richard George **7** 244-246
Howe, Geoffrey **7** 531-532
Macmillan, Harold **10** 112-113
Major, John **10** 155-157

Pym, Francis **12** 494-495
Thatcher, Margaret Hilda **15** 165-168
Wilson, James Harold **16** 324-325
since 1952 (and Northern Ireland)
Faulkner, Brian **5** 393-395
Fitzgerald, Garret **5** 472-474
Foot, Michael **5** 505-507
see also British Commonwealth of Nations; British Empire, First; British Empire, Second; Church and State (England); English art and architecture; English literature; English music; Imperialism, British

Great Britain (ship)
Brunel, Isambard Kingdom **3** 69-70

Great Buddhist Synod, Sixth (1954-1956)
Nu, U **11** 439-441

Great Catechism (book)
Luther, Martin **10** 48-51

Great Chain of Being, The (book)
Lovejoy, Arthur Oncken **10** 6

Great Charter (England)
see Magna Carta

Great Compromise (United States Constitutional Convention; 1787)
Franklin, Benjamin **6** 60-64
Paterson, William **12** 132-133
Sherman, Roger **14** 185-186

Great Death Scene (painting)
Beckmann, Max **2** 104-105

Great Depression (economics)
see Depression, Great (economics; world); Depression, Great (economics; United States)

Great Dictator, The (film)
Chaplin, Charles Spencer **3** 438-440

Great Eastern (ship)
Brunel, Isambard Kingdom **3** 69-70
Field, Cyrus West **5** 438-439

Great Exhibition (London, 1851)
see Crystal Palace Exhibition

Great Expectations (novel)
Dickens, Charles John Huffam **4** 538-541

Great Fear of 1789, The (book)
Lefebvre, Georges **9** 301-302

Great Gatsby, The (novel)
Fitzgerald, Francis Scott Key **5** 470-472

Great God Brown, The (play)
O'Neill, Eugene **11** 514-516

Great God Success, The (novel)
Phillips, David Graham **12** 280-281

Great Highway, The (play)
Strindberg, August **14** 509-511

Great Instauration, The (book)
Bacon, Francis **1** 422-424

Great Lakes (East Africa)
Speke, John Hanning **14** 366-367

Great Lakes (United States)
Brûlé, Étienne **3** 67-68
Champlain, Samuel de **3** 419-421
Chateaubriand, Vicomte de **3** 477-479
La Salle, Sieur de **9** 210-211
Pontiac **12** 393-394

Great Leap Forward (1958-60; People's Republic of China)
Liu Shao-Ch'i **9** 453-455
Mao Zedong **10** 225-227

Great Lover, The (poem)
Brooke, Rupert **3** 22-23

Great Mystery (book)
Boehme, Jacob **2** 357

Great Northern Railroad (United States)
Debs, Eugene Victor **4** 444-445
Harriman, Edward Henry **7** 164-165
Hill, James Jerome **7** 388-389
Knox, Philander Chase **9** 66-67
Schiff, Jacob Henry **14** 2-3

Great Northern Steamship Company
Hill, James Jerome **7** 388-389

Great Northern War (1700-1721)
Augustus II **1** 373-374
Charles XII **3** 464-466
Frederick William I **6** 86-87
Mazepa, Ivan Stepanovich **10** 381
Peter I **12** 253-256

Great Passion (prints)
Dürer, Albrecht **5** 159-161

Great Peace, War of (circa 170)
Chang Chüeh **3** 432-433

Great Portal, The (book)
Maeterlinck, Maurice **10** 125-126

Great Prize, The (play)
Sholem Aleichem **14** 202-203

Great Proletarian Cultural Revolution
see Cultural Revolution (China)

Great Purge (1936-38; Union of Soviet Socialist Republics)
fictional description
Koestler, Arthur **9** 71-73
perpetrators
Beria, Lavrenty Pavlovich **2** 192-193
Stalin, Joseph **14** 393-396
Vyshinsky, Andrei **16** 36-37
survivors
Khrushchev, Nikita Sergeevich **8** 539-540
Konev, Ivan Stefanovich **9** 81-82
Litvinov, Maxim Maximovich **9** 451-452
victims
Bukharin, Nikolai Ivanovich **3** 112-113
Kamenev, Lev Borisovich **8** 417-418
Radek, Karl Bernardovich **12** 536-537
Zinoviev, Grigori Evseevich **16** 521-522

Great Reform Act
see Reform Bill of 1832

Great Republic (ship)
McKay, Donald **10** 416-417

Great Rosary (sculpture)
Stoss, Veit **14** 481-482

Great Salt Lake (Utah)
Bridger, James **3** 2-3

Great Schism (1387-1417; Roman Catholic Church)
adherents of Roman papal line
Catherine of Siena **3** 369-370
Urban VI **15** 394
Wenceslaus **16** 201-202
conciliar movement
Ailly, Pierre d' **1** 94
Gerson, John **6** 285-286
Martin V **10** 287-288
Sigismund **14** 220-221
see also Conciliarism
influence of
Hus, Jan **8** 56-59
Visconti, Gian Galeazzo **15** 510-511

Great Schism (Presbyterian Church; Colonial America)
Tennent, Gilbert **15** 143-144

Great Secret, The (book)
Maeterlinck, Maurice **10** 125-126

Great Shadow, The (novel)
Doyle, Arthur Conan **5** 91-92

Great Slave Lake (Canada)
Mackenzie, Alexander **10** 103-104

Great Society (United States history; 1960s)
Johnson, Lyndon Baines **8** 308-312

Great Society, The (book)
Wallas, Graham **16** 77-78

Great Son (novel)
Ferber, Edna **5** 413

Great Soviet Encyclopedia (reformer book)
Bukharin, Nikolai Ivanovich **3** 112-113

Great Stage, the World, The (play)
Calderón, Pedro **3** 221-222

Great Time of Troubles, The (book)
Husayn, Taha **8** 61-62

Great Train Robbery (film; E.S. Porter)
Griffith, David Wark **6** 544-545

Great Transformation, The (book)
Polanyi, Karl **12** 372

Great Trebnik (book)
Mogila, Peter **11** 74-75

Great Trek (South Africa; 1835)
see Boers

Great War (Uruguay; 1842)
Rivera, Fructuoso **13** 184-185

Great Wave at Kanagawa (print)
Hokusai, Katsushika **7** 447-448

Great Western (ship)
Brunel, Isambard Kingdom **3** 69-70

Great Western Railway (England)
Brunel, Isambard Kingdom **3** 69-70

Greater Inclination, The (stories)
Wharton, Edith **16** 221

Greater New York
see New York City (New York State)

Greater Romania
see Romania

Grechko, Andrey A. (1903-1976), Soviet marshal
Konev, Ivan Stefanovich **9** 81-82

Greco, Domenico (circa 1541-1614), Greek painter
Rosa, Salvator **13** 289-290

GRECO, EL (1541-1614), Greek-born Spanish painter **6** 511-514
Evergood, Philip **5** 345
Magnasco, Alessandro **10** 127-128
Soutine, Chaim **14** 356-357
Toulouse-Lautrec, Henri de **15** 273-274

Greco or the Secret of Toledo (novel)
Barrès, Auguste Maurice **2** 20-21

Greece (ancient)
Athens
see Athens
cultural studies
Rostovtzeff, Michael Ivanovich **13** 315
Toynbee, Arnold Joseph **15** 283-284
expansion of empire
Alexander the Great **1** 137-141
Antigonus I **1** 248-249
Philip II **12** 269-271
Ptolemy I **12** 470-472
Seleucus I **14** 92-93
foreign relations
Antiochus III **1** 249-250
Chandragupta Maurya **3** 426
and Rome
Flamininus, Titus Quinctius **5** 477
Philo Judaeus **12** 282-283
Polybios **12** 384-385
Sparta
see Sparta
Visigoths invade (395)
Alaric **1** 101-102
see also Greek art; Greek literature; Mythology, Greco-Roman; Philosophers, Greek

Greece (Hellenic Republic)
Karamanlis, Constantine **8** 440-441
Papandreou, Andreas **12** 88-91

Greece, Kingdom of (modern nation; southeast Europe)
Atatürk, Ghazi Mustapha Kemal **1** 356-357
Crane, Stephen **4** 293-295
Venizelos, Eleutherios **15** 460-461
see also Greek War of Independence (1821-1830)

Greed (film)
Norris, Benjamin Franklin Jr. **11** 427-428

Greek art and architecture (classical)
architecture
Ictinus **8** 101
influence of
Canova, Antonio **3** 263-264
Duncan, Isadora **5** 144-145
see also Greek revival style
painting
Apelles **1** 257
Apollodorus **1** 261
sculpture
Myron **11** 285
Phidias **12** 265-267-403
Polykleitos **12** 385-386
Praxiteles **12** 433-434
see also Classicism (art)

Greek Literature (classical)
comedy and satire
Aristophanes **1** 293-294
Lucian **10** 25-26
Menander **10** 477-478
drama
Aeschylus **1** 70-72
Euripides **5** 332-334
Sophocles **14** 343-345
essays
Plutarch **12** 359-360
Xenophon **16** 418-420
historical narrative
Herodotus **7** 330-333
Polybios **12** 384-385
Strabo **14** 485-486
Thucydides **15** 211-212
Xenophon **16** 418-420
influence of
Carducci, Giosuè **3** 290-291
poetry
Callimachus **3** 235-236
Empedocles **5** 282
Hesiod **7** 361-362
Homer **7** 465-467
Pindar **12** 312-313
Sappho **13** 479-480
Solon **14** 327-328
Theocritus **15** 171-172
see also Classicism (literature)

Greek literature (modern)
Cavafy, Constantine P. **3** 381-382
Kazantzakis, Nikos **8** 466-468
Palamas, Kostes **12** 70
Seferis, George **14** 84-85

Greek music (modern)
Xenakis, Iannis **16** 416-418

Greek mythology
see Mythology, Greco-Roman

Greek New Comedy (Latin translation)
Plautus **12** 348-350
Terence **15** 146-148

Greek Orthodox Church
Joseph II **8** 359-360
Lucaris, Cyril **10** 20

Greek Passion, The (novel; Kazantzakis)
Kazantzakis, Nikos **8** 466-468
Martinu, Bohuslav **10** 299-300

Greek philosophy
see Philosophers, Greek; Philosophy

Greek revival style (architecture)
Benjamin, Asher **2** 162-163
Latrobe, Benjamin Henry **9** 222-224
Mills, Robert **11** 36-37
Upjohn, Richard **15** 392

Greek Slave (sculpture)
Powers, Hiram **12** 428-429

Greek War of Independence (1821-1830)
diplomacy
Aberdeen, 4th Earl of **1** 25-26
Canning, George **3** 258-260
Castlereagh, Viscount **3** 363-364
Metternich, Klemens von **10** 533-536
foreign participants
Byron, George Gordon Noel **3** 193-194
Howe, Samuel Gridley **7** 537
Lieber, Francis **9** 401-402
in literature
Hölderlin, Johann Christian Friedrich **7** 451-452
Shelley, Percy Bysshe **14** 176-178
Turks
Ibrahim Pasha **8** 97-98
Mahmud II **10** 145-147

Greek Youth Seeks a Greek Maid (novel)
Dürrenmatt, Friedrich **5** 164-165

GREELEY, ANDREW M. (born 1928), American Catholic priest, sociologist, and author **6** 514-515

GREELEY, HORACE (1811-1872), American editor and reformer **6** 515-517
associates
Brisbane, Albert **3** 9
Dana, Charles Anderson **4** 384-385
Fuller, Sarah Margaret **6** 150-151
Smith, Gerrit **14** 290-291
Twain, Mark **15** 363-366
opponents
Beach, Moses Yale **2** 79-80
Bennett, James Gordon **2** 168-169
Grant, Ulysses Simpson **6** 492-494
presidential candidacy
Blair, Francis Preston **2** 313-315
Brown, Benjamin Gratz **3** 32-33
Curtin, Andrew Gregg **4** 347-348
Grant, Ulysses Simpson **6** 492-494
Schurz, Carl **14** 44-45
Trumbull, Lyman **15** 317-318

GREELY, ADOLPHUS WASHINGTON (1844-1935), American soldier, explorer, and writer **6** 517-518

GREEN, CONSTANCE McLAUGHLIN (1897-1975), American author and historian **6** 518-519

GREEN, EDITH STARRETT (1910-1987), United States congresswoman from Oregon (1954-1974) **6** 519-520

Green, John Richard (1837-1883), English historian
Lecky, William Edward Hartpole **9** 271-272

Green, Paul (1894-1981), American playwright
Weill, Kurt **16** 174-175

GREEN, THOMAS HILL (1836-1882), British philosopher **6** 520-521
Bosanquet, Bernard **2** 425-426
Hobhouse, Leonard Trelawny **7** 425-426

GREEN, WILLIAM R. (1872-1952), American labor union leader **6** 521

Green Berets (United States special forces)
Kennedy, John Fitzgerald **8** 502-506

Green Bough, The (poems)
Faulkner, William **5** 395-397

Green Eggs and Ham (book)
Geisel, Theodor (Dr. Seuss) **6** 255-256

Green Gang (Chinese secret society)
Chiang Kai-shek **3** 510-513

Green Grow the Rushes, O (song lyrics)
Burns, Robert **3** 155-156

Green Helmet, The (play)
Yeats, William Butler **16** 445-447

Green Hills of Africa, The (book)
Hemingway, Ernest Miller **7** 274-277

Green Mountain Boys (United States history)
Allen, Ethan **1** 163-164
Arnold, Benedict **1** 309-310

Green Party (West Germany)
Kelly, Petra **8** 486-487

Green Pope, The (novel)
Asturias, Miguel Angel **1** 354-355

Green River (poem)
Bryant, William Cullen **3** 83-85

Greenaway, Kate (Catherine; 1846-1901), English painter and illustrator
Beardsley, Aubrey Vincent **2** 88-89

Greenback party (United States politics)
members
Coxey, Jacob Sechler **4** 286-287
Donnelly, Ignatius **5** 62
Kearney, Denis **8** 468
Powderly, Terence Vincent **12** 420-421
Stephens, Uriah **14** 431-432
presidential nominees
Cooper, Peter **4** 223-224
Weaver, James Baird **16** 151-152

Greenback-Labor party (United States)
see Greenback party

Greenbacks
see Currency; Greenback party

GREENBERG, CLEMENT (1909-1994), American art critic **6** 521-523

GREENE, GRAHAM (born 1904), English novelist and dramatist **6** 523-524
Coward, Noel **4** 279-280
Narayan, R.K. **11** 313-314
Robbe-Grillet, Alain **13** 189-190

GREENE, GRAHAM (born ca. 1952), Canadian-Native American actor **6** 524-525

GREENE, NATHANAEL (1742-1786), American Revolutionary War general **6** 525-526
Marion, Francis **10** 262-263
Morgan, Daniel **11** 160-161

Greene, Robert (1560?-1592), English poet, playwright, and novelist
Shakespeare, William **14** 142-145

Greene, Stephen (born 1918), American painter
Stella, Frank **14** 420-422

Greenfield Village (Michigan)
Edison, Thomas Alva **5** 206-208
Ford, Henry **6** 5-6

Greenland (island; Arctic Ocean /Atlantic Ocean; Danish province)
exploration (10th-17th century)
Corte Reál, Gaspar and Miguel **4** 254-255
Eric the Red **5** 304
Ericson, Leif **5** 306-307
Hudson, Henry **8** 12-13
exploration (19th-20th century)
Byrd, Richard Evelyn **3** 186-187
Nansen, Fridtjof **11** 304-305
Nordenskjöld, Nils Adolf Erik **11** 421-422
Nordenskold, Nils Otto Gustaf **11** 422-423
Peary, Robert Edwin **12** 175-176
Rasmussen, Knud Johan Victor **13** 44
Wegener, Alfred Lothar **16** 170-171

Greenough, Horatio (1805-1852), American sculptor
Allston, Washington **1** 176-177
Powers, Hiram **12** 428-429
Wright, Frank Lloyd **16** 398-401

Greenpeace (environmental organization)
Dudley, Barbara **5** 123-124

Greensboro (city; North Carolina)
King, Martin Luther Jr. **9** 20-22

Greensleeves (song)
Vaughan Williams, Ralph **15** 446-447

GREENSPAN, ALAN (born 1926), American economist **6** 526-528

Greenville, Treaty of (1795)
Tecumseh **15** 133
Wayne, Anthony **16** 149-150

Greenwich Hospital (England)
Hawksmoor, Nicholas **7** 211-212
Mary II **10** 309-310
Vanbrugh, John **15** 409-410

Greenwich Observatory (England)
Bradley, James **2** 482-483
Chapman, Sydney **3** 441
Conrad, Joseph **4** 205-207
Flamsteed, John **5** 477-478

GREER, GERMAINE (born 1939), author and authoritative commentator on women's liberation and sexuality **6** 528-530

GREGG, WILLIAM (1800-1867), American manufacturer **6** 530-531

Grégoire, Henri (1750-1831), French Catholic abbé and revolutionary
Cugoano, Ottobah **4** 332-333
Louis XVIII **9** 535-536

Gregorian chant (music)
Guido d'Arezzo **7** 33
Léonin **9** 343-344
Malipiero, Gian Francesco **10** 171
Notker Balbulus **11** 434-435

Gregorian modes (music)
Satie, Erik **13** 494-495

Gregorian reflector (telescope)
Herschel, William **7** 341-343

GREGORY I, SAINT (circa 540-604), pope 590-604 **6** 531-532
Alfred **1** 151-153
Augustine of Canterbury **1** 370-371
Benedict, Ruth Fulton **2** 154-155
Douglas, Gavin **5** 77-78
López de Ayala, Pedro **9** 508-509

Gregory II (circa 669-731), pope 715-731
Boniface **2** 391

Gregory III, Saint (died 741), pope 731-741
Martel, Charles **10** 285

Gregory V (died 999), pope 996-999
Otto III **12** 29-30

Gregory VI (died 1048?), pope 1045-46
Henry III **7** 290

GREGORY VII (circa 1020-1085), pope 1073-85 **6** 532-534
Guiscard, Robert **7** 39-40
Henry IV **7** 292
Lanfranc **9** 189-190
Matilda of Tuscany **10** 334-336
Urban II **15** 393
William I **16** 290-291

Gregory IX (1170?-1241), pope 1227-41
Frederick II **6** 79
Vogelweide, Walther von der **16** 10-11

Gregory X (Teobaldo Visconti; 1210-1276), pope 1271-1276
Bonaventure **2** 383-384
Kublai Khan **9** 115-118
Michael VIII **11** 1-2

Gregory XI (Pierre Roger de Beaufort; 1329-1378), pope 1370-1378
Catherine of Siena **3** 369-370
Urban VI **15** 394

Gregory XII (Angelo Corrario; circa 1325-1417), pope 1406-1415
Ailly, Pierre d' **1** 94
Martin V **10** 287-288

GREGORY XIII (1502-1585), pope 1572-1585 **6** 534
Cardano, Geronimo **3** 285-286
Lassus, Roland de **9** 216-218
Neri, Philip **11** 340
Theresa **15** 178-179

Gregory XV (1554-1623), pope 1621-1623
Ignatius of Loyola **8** 108-109

Gregory XVI (Bartolommeo Alberto Cappellari; 1765-1846), pope 1831-1846
Feijó, Diogo Antônio **5** 405-406
Lacordaire, Jean Baptiste Henri **9** 148
Lamennais, Hugues Félicité Robert de **9** 179
Montalembert, Comte de **11** 118-119
Pius IX **12** 335-336
Rosmini-Serbati, Antonio **13** 296-297

GREGORY, DICK (Richard Claxton Gregory; born 1932), comedian and civil rights and world peace activist **6** 536-537

GREGORY, LADY AUGUSTA (1852-1932), Irish dramatist **6** 535-536
Colum, Padraic **4** 174-175
O'Casey, Sean **11** 459-460
Synge, Edmund John Millington **15** 61-62
Yeats, William Butler **16** 445-447

Gregory of Nazianzus, Saint (circa 329-389), Cappadocian theologian, bishop, and father of the Church
Basil the Great **2** 51-52
Jerome **8** 249

Gregory of Nyssa, Saint (circa 331-circa 396), Cappadocian theologian, bishop, and father of the Church
Ambrose **1** 192-193
Basil the Great **2** 51-52
Erigena, John Scotus **5** 308-309

GREGORY OF TOURS, SAINT (538-594), Frankish bishop and historian **6** 534-535
Clovis I **4** 124

Gregory the Great, Saint
see Gregory I

Grenada (island nation; Caribbean)
independence
Bishop, Maurice **2** 292-293
Reagan, Ronald W. **13** 65-68

Grenfell, George (1849-1906), English Baptist missionary and explorer
Johnston, Henry Hamilton **8** 322-323

Grenoble Academy (France)
Champollion, Jean François **3** 421
Cournot, Antoine Augustin **4** 273

Grenville, George (1712-1770), English statesman
George III **6** 270-272
Pitt, William the Elder **12** 328-329

Grenville, Richard Temple (1st Earl Temple; 1711-1779), English statesman
North, Frederick **11** 429-430
Pitt, William the Elder **12** 328-329

Grenville, Sir Richard (1541-1591), English naval commander
Raleigh, Walter **13** 9-11

Grenville, William Wyndham
Baron Grenville; 1759-1834, English statesman
Fox, Charles James **6** 35-37
Jay, John **8** 230-232

Grenville (ship)
Cook, James **4** 214-215

Gresham, Walter (1832-1895), American statesman
Cleveland, Stephen Grover **4** 108-110

Gretchen (literary character)
Goethe, Johann Wolfgang von **6** 388-391

Gretchen am Spinnrade (song)
Schubert, Franz Peter **14** 35-37

Grettis Sage (poem)
Morris, William **11** 187-188

GRETZKY, WAYNE (born 1961), Canadian hockey star **6** 537-539

GREUZE, JEAN BAPTISTE (1725-1805), French painter **6** 539
Chardin, Jean Baptiste Siméon **3** 442-443
Le Nain, Antoine, Louis and Mathieu **9** 321-322

Greville, Sir Fulke (1st Baron Brooke; 1554-1628), English poet and statesman
Sidney, Philip **14** 214-215

Grévin Museum, The (poems)
Aragon, Louis **1** 271-272

Grévy, François Paul Jules (1807-1891), French statesman, president 1879-1887
Clemenceau, Georges **4** 99-101

Grew, Nehemiah (1641-1712), English plant physiologist
Malpighi, Marcello **10** 176-178

Grey, Arthur (14th Baron Grey de Wilton; 1536-1593), English lord deputy of Ireland
Spenser, Edmund **14** 373-376

GREY, CHARLES (2nd Earl Grey; 1764-1845), English statesman, prime minister 1830-1834 **6** 539-540
Cabinet members
Melbourne, 2nd Viscount **10** 468-469
Palmerston, 3d Viscount **12** 81-83
Russell, John **13** 380-381
Reform Bill (1832)
Cobbett, William **4** 126-127
Peel, Robert **12** 181-183
William IV **16** 296-297

Grey, Gilda (1899?-1959), Polish-born American actress
Ziegfeld, Florenz **16** 516-517

Grey, Henry George Grey, 3rd Earl (1802-1894), English statesman, colonial secretary 1846-1852
Elgin, 8th Earl of **5** 248-249

Grey, John, 7th Baron Ferrers of Groby (1432-1461), English noble
Edward IV **5** 212-213

Grey, Lady Jane (1537-1554), queen of England 1553
Edward VI **5** 213-214
Leicester, Earl of **9** 312-313
Mary I **10** 308-309
Northumberland, Duke of **11** 431-432

Grey, Reginald de, 3rd Baron Grey (1362?-1440), English statesman
Glendower, Owen **6** 364-365

Grey, Sir Edward (1862-1933), English statesman
Cecil, of Chelwood Viscount **3** 388-389
Perth, 16th Earl of **12** 244-245

Grey, Sir George (1799-1882), English statesman
Moshweshwe **11** 203-205

GREY, SIR GEORGE (1812-1898), English explorer and colonial governor **6** 540-541
Eyre, Edward John **5** 354
Wakefield, Edward Gibbon **16** 48-49

Gridley, Jeremiah (circa 1701-1767), American lawyer
Otis, James Jr. **12** 25-27

Grido e paesaggi, Un (poems)
Ungaretti, Giuseppe **15** 389-390

Grido, Il (film)
Antonioni, Michelangelo **1** 252-253

Grief (sculpture)
Saint-Gaudens, Augustus **13** 432

GRIEG, EDVARD HAGERUP (1843-1907), Norwegian composer **6** 541-542
MacDowell, Edward Alexander **10** 87-88

GRIERSON, JOHN (1898-1972), Canadian and British filmmaker **6** 542-543

Griess, Peter Johann (1829-1888), German chemist
Hofmann, August Wilhelm von **7** 441-442

GRIFFES, CHARLES TOMLINSON (1884-1920), American composer **6** 543-544

Griffin v. Illinois (legal case)
Warren, Earl **16** 117-120

Griffith, Arthur (1872-1922), Irish political leader
Collins, Michael **4** 167-168
Colum, Padraic **4** 174-175

GRIFFITH, DAVID WARK (1875-1948), American film maker **6** 544-545
Barrymores **2** 28-30
Chaplin, Charles Spencer **3** 438-440
Eisenstein, Sergei Mikhailovich **5** 240-242

Ford, John **6** 7-8
Sennett, Mack **14** 108-109

GRIFFITH, SIR SAMUEL WALKER (1845-1920), Australian statesman and jurist **6** 545-546

Griffiths, Clyde (literary character)
Dreiser, Herman Theodore **5** 98-100

Grijalva, Juan de (circa 1489-1527), Spanish explorer
Velázquez de Cuéllar, Diego **15** 459

Grijns, Gerrit (1865-1944), Dutch biologist
Eijkman, Christian **5** 228

Grillet, Alain Robbe
see Robbe-Grillet, Alain

Grillo, El (musical composition)
Josquin des Prez **8** 361-363

GRILLPARZER, FRANZ (1791-1872), Austrian playwright **6** 546-547
Schubert, Franz Peter **14** 35-37

Grimani Palace (Venice)
Sanmicheli, Michele **13** 469-470

GRIMKÉ, ANGELINA EMILY (1805-1879) **AND SARAH MOORE** (1792-1873), American abolitionists and women's rights agitators **7** 1-2
Foster, Abigail Kelley **6** 25
Grimké, Archibald Henry **7** 1-2

GRIMKÉ, ARCHIBALD HENRY (1849-1930), American editor, author, and diplomat **7** 1-2

Grimm, Baron Melchior von (1723-1807), German journalist and critic
Houdon, Antoine **7** 516-517
Pergolesi, Giovanni Battista **12** 218-219
Rousseau, Jean Jacques **13** 324-328

GRIMM, JAKOB KARL (1785-1863) **AND WILHELM KARL** (1786-1859), German scholars, linguists, and authors **7** 3-4
Brentano, Clemens **2** 515-516
Mencken, Henry Louis **10** 481-483

GRIMMELSHAUSEN, HANS JAKOB CHRISTOFFEL VON (1621/22-1676), German author **7** 4-5

Grimm's law (linguistics)
Grimm, Jakob and Wilhelm Karl **7** 3-4

Grimsthorpe Castle (Lincolnshire)
Vanbrugh, John **15** 409-410

Grinnell Land (Arctic)
Greely, Adolphus Washington **6** 517-518

GRIS, JUAN (1887-1927), Spanish painter **7** 5-6
Lipchitz, Jacques **9** 432-433
Miró, Joan **11** 53-54
Picasso, Pablo **12** 292-295
Stein, Gertrude **14** 414-415

Griselda (play and opera)
Hauptmann, Gerhart Johann Robert **7** 199-201
Scarlatti, Pietro Alessandro Gaspare **13** 517-518

GRISHAM, JOHN (born 1955), American author and attorney **7** 6-8

Grito de Yara (manifesto)
Céspedes, Carlos Manuel de **3** 398-399

Grobnik, Slats (fictional character)
Royko, Mike **13** 337-339

GROMYKO, ANDREI ANDREEVICH (1909-1988), minister of foreign affairs and president of the Union of Soviet Socialist Republic (1985-1988) **7** 9-11
Paul VI **12** 146-148

Grona, Treaty of (915)
Henry I **7** 285-286

Groningen University (Netherlands)
Huizinga, Johan **8** 26-27
Kapteyn, Jacobus Cornelis **8** 436-437
Szent-Györgyi, Albert von **15** 62-64

Grönländische Prozesse (satires)
Richter, Johann Paul Friedrich **13** 150-151

Groombridge Catalog (astronomy)
Eddington, Arthur Stanley **5** 201-202

GROOMS, RED (born 1937), American artist **7** 11-12

Groot, Huig de
see Grotius, Hugo

GROOTE, GERARD (1340-1384), Dutch evangelical preacher **7** 12-13
Kempis, Thomas à **8** 493-494

Gropius, Manon (1916-1935), daughter of Walter and Alma (Mahler) Gropius
Berg, Alban **2** 186-187

GROPIUS, WALTER (1883-1969), German-American architect, educator, and designer **7** 13-14
Bauhaus
Breuer, Marcel **2** 520-521
Feininger, Lyonel **5** 406-407
Moholy-Nagy, László **11** 82-83
Oud, Jacobus Johannes Pieter **12** 32
influenced by
Behrens, Peter **2** 121-122
Morris, William **11** 187-188
Van de Velde, Henry **15** 419-420
Wright, Frank Lloyd **16** 398-401

GROS, BARON (Antoine Jean Gros; 1771-1835), French romantic painter **7** 14-15
Bonington, Richard Parkes **2** 394-395

Gros Michel (banana)
Keith, Minor Cooper **8** 476-477

Groseilliers, Medard Chouart des (1618?-circa 1690), French explorer in Canada
Radisson, Pierre-Esprit **12** 539-540

Gross, Samuel D. (1805-1884), American physician
Eakins, Thomas **5** 176-177

Gross Clinic (painting)
Eakins, Thomas **5** 176-177

Grosses Schauspielhaus (theater; Berlin)
Reinhardt, Max **13** 89-90

GROSSETESTE, ROBERT (1175-1253), English bishop and statesman **7** 15
Montfort, Simon de **11** 132-133

GROSSINGER, JENNIE (1892-1972), American hotel executive and philanthropist **7** 15-17

GROSZ, GEORGE (1893-1959), German-American painter and graphic artist **7** 17-18
Bearden, Romare Howard **2** 86-88

Grote, George (1794-1871), English historian
Mill, James **11** 21
Mill, John Stuart **11** 21-23

Grotesques (etching)
Piranesi, Giovanni Battista **12** 321-322

GROTIUS, HUGO (1583-1645), Dutch jurist, statesman, and historian **7** 18-19
Maurice of Nassau **10** 348-349
Oldenbarnevelt, Johan van **11** 495-496
Pufendorf, Samuel von **12** 477-478
Suárez, Francisco **15** 8
Vondel, Joost van den **16** 19-20

GROTOWSKI, JERZY (born 1933), founder of the experimental Laboratory Theatre in Wroclaw, Poland **7** 19-20

Grotto with Cascades (painting)
Rosa, Salvator **13** 289-290

Ground of Artes, The (book)
Recorde, Robert **13** 68-69

Ground We Stand On, The (book)
Dos Passos, John Roderigo **5** 69-71

Group, The (play)
Warren, Mercy Otis **16** 120-121

Group for Contemporary Music (United States)
Wuorinen, Charles **16** 404

Group for the Emancipation of Labor (Russia)
Plekhanov, Georgi Valentinovich **12** 351-352

Group of Seven (Canadian artists)
Carr, Emily **3** 319
Thomson, Tom **15** 202

Group Theater (New York City)
Odets, Clifford **11** 470-471

Group Theatre (New York City)
Strasberg, Lee **14** 494-495

GROVE, FREDERICK PHILIP (circa 1871-1948), Canadian novelist and essayist **7** 20-21

GROVES, LESLIE (1896-1970), military director of the Manhattan Project (atom bomb) during World War II **7** 21-22

Groves v. Slaughter (legal case)
McLean, John **10** 422-423

Growing Up (autobiography)
Baker, Russell **1** 452-454

Growing Up in New Guinea (book)
Mead, Margaret **10** 438-440

Growth of the American Republic, The (book)
Commager, Henry Steele **4** 181-183

Growth of the Soil (novel)
Hamsun, Knut **7** 113-114

Grumbling Hive (poem)
Mandeville, Bernard **10** 192

Grünberg (Czech manuscript)
Masaryk, Tomáš Garrigue **10** 314-315

Grundy, Felix (1777-1840), American politician
Polk, James Knox **12** 374-376

Grüne Heinrich, Der (novel)
Keller, Gottfried **8** 478-479

Grünes Blatt, Ein (novella)
Storm, Theodor **14** 479-480

GRÜNEWALD, MATTHIAS (circa 1475-1528), German painter **7** 23-24
Dürer, Albrecht **5** 159-161
Evergood, Philip **5** 345
Hindemith, Paul **7** 399-400

Grunitzky, Nicholas (1913-1969), Togolese statesman
Olympio, Sylvanus E. **11** 506-507

Grupo Nueva Musica (music society)
Halffter, Christóbal **7** 79-80

Gruppe 47 (Germany; literary organization)
Grass, Günter **6** 496-497

Gruppe aus dem Tartarus (poem; Schiller)
Schubert, Franz Peter **14** 35-37

Gruppen (musical composition)
Stockhausen, Karlheinz **14** 460-461

Gryll Grange (novel)
Peacock, Thomas Love **12** 169

Guadalcanal, battle of (1943)
Halsey, William Frederick **7** 91-92
Nimitz, Chester William **11** 395-396

Guadalupe Hidalgo, Treaty of (1848)
Buchanan, James **3** 89-90
Polk, James Knox **12** 374-376
Trist, Nicholas Philip **15** 298-299

Guadalupe, Victoria (1786?-1843), Mexican general, president 1824-29
Guerrero, Vicente **7** 28-30

Guadeloupe (islands; West Indies)
Columbus, Christopher **4** 176-179
Faidherbe, Louis Léon César **5** 366-367

Guadet, Julien (1834-1908), French architect
Perret, Auguste **12** 233

Guáimaro (city; Cuba)
Céspedes, Carlos Manuel de **3** 398-399

Guam (island; western Pacific Ocean)
Magellan, Ferdinand **10** 126-127
McKinley, William **10** 418-420

Guanabara Bay (Rio de Janeiro)
Vespucci, Amerigo **15** 476-478

Guanahani (Bahamas)
see San Salvador

Guanaja Island (Caribbean)
Columbus, Christopher **4** 176-179

Guanajuato (city; Mexico)
Hidalgo y Costilla, Miguel **7** 375-377

Guantánamo (town; Cuba)
Estrada Palma, Tomás **5** 326-327
Gómez, Máximo **6** 418-419

Guapuré River (South America)
Azara, Félix de **1** 397-398

Guaranty Building (Buffalo, New York)
Sullivan, Louis Henri **15** 27-28

Guard House (Dresden, Germany)
Schinkel, Karl Friedrich **14** 8

GUARDI, FRANCESCO (1712-1793), Italian painter **7** 24-25
Canaletto **3** 257-258
Magnasco, Alessandro **10** 127-128

Guardi, Gian Antonio (1699-1760), Italian painter
Guardi, Francesco **7** 24-25

Guardia, Tomás (1832-1882), Costa Rican general, president 1870-1882
Meiggs, Henry **10** 458-459

Guardian (newspaper)
Trotter, William Monroe **15** 306-307

Guardian (periodical)
Steele, Richard **14** 407-409

Guardian, The (play)
Cowley, Abraham **4** 281-282

Guardian Angel (sculpture)
Günther, Ignaz **7** 41-42

Guardian Angel, The (novel)
Holmes, Oliver Wendell **7** 457-458

Guardiola, Santos (1812?-1862), Honduran politician, president 1856-1858
Estrada Palma, Tomás **5** 326-327

Guardo, Juana de (died 1613), Spanish wife of Lope de Vega
Lope Félix de Vega Carpio **9** 503-506

Guarini, Giovanni Battista (1538-1612) Italian poet
Marenzio, Luca **10** 248
Monteverdi, Claudio Giovanni Antonio **11** 126-128

GUARINI, GUARINO (1624-1683), Italian architect, priest, and philosopher **7** 25-26
Aleijadinho, O **1** 125-126
Juvara, Filippo **8** 396-397

Guarino da Verona (1370-1460), Italian humanist
Feltre, Vittorino da **5** 409-410

Guastalla (commune; Italian)
Maria Theresa **10** 256-258

Guatamozin (circa 1495-1525), last Aztec emperor of Mexico
Wallace, Lewis **16** 74-75

Guatemala, Republic of (nation; Central America)
colonization
Cabrillo, Juan Rodríguez **3** 204-205
Díaz del Castillo, Bernal **4** 536-537
culture
Asturias, Miguel Angel **1** 354-355
foreign intervention
Arbenz Guzmán, Jacobo **1** 274-276
Dulles, John Foster **5** 134-135
Evarts, William Maxwell **5** 340-341
Guevara, Ernesto **7** 30-31
heads of state
Arbenz Guzmán, Jacobo **1** 274-276
Arévalo, Juan José **1** 285-286
Barrios, Justo Rufino **2** 23-24
Carrera, José Rafael **3** 324-325
Cerezo Arevalo, Marco Vinicio **3** 393-395
Estrada Cabrera, Manuel **5** 325-326
Morazán, José Francisco **11** 155
Ubico y Castañeda, Jorge **15** 377-378
human rights
Menchú, Rigoberta **10** 479-480
human rights abuses
Serrano Elías, Jorge Antonio **14** 112-113
railroad
Van Horne, William Cornelius **15** 429-430

Guayaquil (seaport; Ecuador)
Benalcázar, Sebastián de **2** 145-146
Nast, Thomas **11** 318-319
Orellana, Francisco de **11** 527-528

Guayaquil Conference (1822)
Bolívar, Simón **2** 375-377
San Martín, José de **13** 468-469

GUCCIONE, BOB, JR. (born ca. 1956), American publisher **7** 26

Guchkov, Aleksandr (1861?-1936), Russian politician
Kerensky, Aleksandr Fedorovich **8** 516-517

Gude, Hans (1825-1903), Norwegian painter
Wyant, Alexander Helwig **16** 409-410

Guelfs
see Guelph, House of

Güell Palace (Barcelona)
Gaudí i Cornet, Antoni **6** 235-236

Guelph, House of (flourished 12th-15th century), European princely family
Cavalcanti, Guido **3** 382
Dante Alighieri **4** 389-391
Frederick I **6** 78-79
Frederick II **6** 79
Henry V **7** 295-296

GÜEMES, MARTÍN (1785-1821), Argentine independence fighter **7** 26-27

Guenther von Andernach, Johann (1487-1574), German physician
Vesalius, Andreas **15** 473-475

GUERCINO (Giovanni Francesco Barbieri; 1591-1666), Italian painter **7** 27

Ribera, Jusepe de **13** 122-123

GUERICKE, OTTO VON (1602-1686), German physicist **7** 27-28
Boyle, Robert **2** 469-471
Hooke, Robert **7** 475

Guérin, Pierre Narcisse (1774-1833), French painter
Delacroix, Ferdinand Victor Eugène **4** 469-471
Géricault, Jean Louis André Théodore **6** 280-281

Guermantes Way, The (novel)
Proust, Marcel **12** 465-467

Guernica (painting)
Picasso, Pablo **12** 292-295

Guerra Chiquita (Cuba; 1879-80)
Gómez, Máximo **6** 418-419

Guerra Grande (Uruguay; 1842)
Rivera, Fructuoso **13** 184-185

Guerre (book)
Rouault, Georges **13** 321-322

Guerre de Troie n'aura pas lieu, La (play)
Giraudoux, Jean **6** 349-350

Guerre folle (1487-88; France)
Louis XII **9** 528-529

Guerrero (state; Mexico)
Álvarez, Juan **1** 184-185
Guerrero, Vicente **7** 28-30

GUERRERO, VICENTE (1783-1831), Mexican independence fighter, president 1829 **7** 28-30
Álvarez, Juan **1** 184-185
Iturbide, Agustín de **8** 155-156
Santa Ana, Antonio López de **13** 471-472

Guerriere (ship)
Wilkes, Charles **16** 279-280

Guerrilla warfare (ancient)
Antiochus IV **1** 250
Judas Maccabeus **8** 374-375
Pompey **12** 387-389

Guerrilla warfare (modern)
Africa
Hassan, Muhammad Abdille **7** 194-195
Mondlane, Eduardo Chivambo **11** 100-101
Roberts, Frederick Sleigh **13** 195-196
Touré, Sékou **15** 275-277
China
Lin Piao **9** 429-430
Liu Shao-Ch'i **9** 453-455
Germany
Baader and Ulrike Meinhof, Andreas **1** 403-404
Guinea-Bissau
Cabral, Amílcar Lopes **3** 202-203
India
Śivajī **14** 266-267
Indochina
Giap, Vo Nguyen **6** 297-299
Ho Chi Minh **7** 426-428
Leclerc, Jacques Philippe **9** 272-273
Latin America
Díaz, José de la Cruz Porfirio **4** 534-536
Gómez, Máximo **6** 418-419
Guevara, Ernesto **7** 30-31
Juárez, Benito **8** 369-372
Lautaro **9** 235
Maceo, Antonio **10** 88-90
Manco Capac **10** 184-185
Prestes, Luiz Carlos **12** 442-444
Sandino, Augusto C. **13** 462-463
Villa, Pancho **15** 495-496
Zapata, Emiliano **16** 489-490
see also Caudillos
Middle East
Abu Musa **1** 32-33
Arafat, Yasser **1** 270-271
North America
Frontenac et Palluau, Comte de **6** 128-130
Marion, Francis **10** 262-263
Morgan, Daniel **11** 160-161
Philippines
Macapagal, Diosdado P. **10** 74-76
Magsaysay, Ramon **10** 130-131
Marcos, Ferdinand **10** 240-242
Osmeña, Sergio **12** 22-24
Scotland
Douglas, James **5** 78
South Africa
Tambo, Oliver Reginald **15** 92-94
theories
Giap, Vo Nguyen **6** 297-299
Guevara, Ernesto **7** 30-31
Lieber, Francis **9** 401-402

Guerrillero (painting)
Rivera, Diego **13** 183-184

Guesclin, Bertrand du (1320?-1380), French military commander
Charles V **3** 459-460

Guesde, Jules (1845-1922), French Socialist editor and writer
Jaurès, Jean **8** 226-227
Lefebvre, Georges **9** 301-302

Guess, George
see Sequoyah

Guest for the Night, A (book)
Agnon, Shmuel Yoseph **1** 85-86

Guest of Reality (novel)
Lagerkvist, Pär Fabian **9** 162-163

Guevara, Antonia de (circa 1480-1545), Spanish chronicler
Lesage, Alain René **9** 353-354

GUEVARA, ERNESTO ("Che"; 1924-1967) Argentine revolutionary and guerrilla theoretician **7** 30-31
Castro Ruz, Fidel **3** 365-368

GUEYE, LAMINE (1891-1968), Senegalese statesman **7** 31
Diagne, Blaise **4** 527
Senghor, Léopold Sédar **14** 106-107

Guggenheim Aeronautical Laboratory
Kármán, Theodore von **8** 451-452

GUGGENHEIM, MEYER (1828-1905), Swiss-born American industrialist **7** 31-32

Guggenheim, Peggy (1898-1979), American art collector and dealer
Ernst, Max **5** 311-312
Motherwell, Robert **11** 210-211
Pollock, Jackson **12** 379-380

Guggenheim Exploration Co. Inc. (New York City)
Guggenheim, Meyer **7** 31-32

Guggenheim Museum, The Solomon R. (New York City)
Wright, Frank Lloyd **16** 398-401

Guibert (Ravenna)
see Clement III

GUICCIARDINI, FRANCESCO (1483-1540), Italian historian and statesman **7** 32-33
Bruegel, Pieter the Elder **3** 65-67
Castiglione, Baldassare **3** 360-361
Machiavelli, Niccolò **10** 97-99

Guiccioli, Teresa (1801?-1873), Italian author
Byron, George Gordon Noel **3** 193-194

Guide, The (novel)
Narayan, R.K. **11** 313-314

Guided democracy (politics)
Stroessner, Alfredo **14** 511-512
Sukarno **15** 18-20

GUIDO D'AREZZO (circa 995-circa 1050), Italian music theorist **7** 33

Guido de Cauliaco
see Guy de Chauliac

Guido di Pietro
see Angelico, Fra

Guienne (region; France)
Henry VI **7** 298-299

Guild socialism (England)
Cole, George Douglas Howard **4** 146-147
Hobhouse, Leonard Trelawny **7** 425-426

Guilford Court House, battle of (1781)
Greene, Nathanael **6** 525-526

GUILLAUME DE LORRIS (circa 1210-1237), French poet **7** 33-34
Chaucer, Geoffrey **3** 482-485
Jean de Meun **8** 234-235
Orléans, Charles D' **11** 530

Guillaume Jouvenal des Ursins (painting)
Fouquet, Jean **6** 31

Guillaume Tell (opera; Rossini)
Meyerbeer, Giacomo **10** 536-537
Rossini, Gioacchino **13** 311-312

GUILLÉN, NICOLÁS (born 1902), Cuban author **7** 34-35

GUILLÉN Y ALVAREZ, JORGE (1893-1984), Spanish poet **7** 35-36
Lorca, Federico García **9** 511-513

Guilt and Sorrow (poem)
Wordsworth, William **16** 385-388

Guimard, Maria Madeleine (1743-1816), French dancer
Ledoux, Claude Nicolas **9** 277-278

Guinea Coast (West Africa)
Canot, Theodore **3** 262-263
Dias de Novais, Bartolomeu **4** 533-534
Frobisher, Martin **6** 121-122

Guinea, Republic of (nation; West Africa)
Houphouët-Boigny, Felix **7** 519-520
Touré, Sékou **15** 275-277

Guinea-Bissau (West Africa)
independence
Cabral, Amílcar Lopes **3** 202-203

Guinean literature
Laye, Camara **9** 257-259

Guinevere, Queen (literary character)
Chrestien de Troyes **4** 23-24
Peacock, Thomas Love **12** 169
Tennyson, Alfred **15** 144-146

GUINIZZELLI, GUIDO (1230/40-1276), Italian poet **7** 36-37
Cavalcanti, Guido **3** 382

GUINNESS, ALEC (born 1914), British actor of the stage, films, and television **7** 37-38

GÜIRÁLDEZ, RICARDO (1886-1927), Argentine poet and novelist **7** 38-39

GUISCARD, ROBERT (1016-1085), Norman adventurer **7** 39-40
Alexius I **1** 143-144
Bohemund, I **2** 364
Roger II **13** 244-245

Guise, François de Lorraine, 2nd Duke (1519-1563), French soldier and statesman
Coligny, Gaspard de **4** 159-160

Guise, House of (flourished 16th-17th century), French noble family
Coligny, Gaspard de **4** 159-160
Henry IV **7** 293-295

Guitar and Flowers (painting)
Gris, Juan **7** 5-6

Guitar, Glasses, and Bottle (painting)
Gris, Juan **7** 5-6

Guitar, The (poem)
Echeverría, José Estéban **5** 197-198

Guitarrero, Le (painting)
Courbet, Jean Desiré Gustave **4** 271-273

Guiteau, Charles (1840?-1882), American lawyer
Garfield, James Abram **6** 213-214

Guittone d'Arezzo (died 1294), Italian poet
Guinizzelli, Guido **7** 36-37

GUIZOT, FRANÇOIS PIERRE GUILLAUME (1787-1874), French statesman and historian **7** 40-41
Aberdeen, 4th Earl of **1** 25-26
Brisbane, Albert **3** 9
Louis Philippe **9** 536-537
Sorel, Albert **14** 346-347
Thiers, Louis Adolphe **15** 181-182

Guizot Law of 1833 (France)
Cousin, Victor **4** 273-274

Gujarat (region; India)
Ala-ud-din **1** 102-103
Aurangzeb **1** 377

Gujarat, battle of (1849)
Dalhousie, 1st Marquess of **4** 375-376

Gujarat rebellion (1345)
Muhammad bin Tughluq **11** 229

Gulf Cooperative Council (Middle East)
Bishara, Abdullah Yaccoub **2** 287-288

Gulf Oil Corp. (established 1901)
Mellon, Andrew William **10** 469-470

Gulistan (book; Sadi)
Jami **8** 218-219
Sadi, Shaikh Muslih-al-Din **13** 419-420

Gullible's Travels (book)
Lardner, Ringgold Wilmer **9** 204-205

Gulliver's Travels (satire; Swift)
Bolingbroke, Viscount **2** 374-375
Johnson, Samuel **8** 315-317
Pope, Alexander **12** 395-397
Swift, Jonathan **15** 51-54

Gulls (poem)
Williams, William Carlos **16** 308-309

Gull's Hornbook, The (pamphlet)
Dekker, Thomas **4** 465-466

Gumilev, Nikolai (died 1921), Russian
Akhmatova, Anna **1** 96-97

GUMPLOWICZ, LUDWIG (1838-1909), Polish-Austrian sociologist and political theorist **7** 41
Small, Albion Woodbury **14** 277

Gunderic (died 473?), king of Burgundy 436-473?
Gaiseric **6** 172

Gunfight at the O.K. Corral (movie)
Earp, Wyatt Barry Stepp **5** 181-182

Gunga Din (poem)
Kipling, Joseph Rudyard **9** 32-33

Gunpowder Commission (France)
Lavoisier, Antoine Laurent **9** 241-244

Gunpowder industry (United States)
du Pont, Éleuthère Irénée **5** 154

Gunpowder Plot (England; 1605)
Coke, Edward **4** 141-142
James I **8** 204-206
Milton, John **11** 43-46

Guns
see Weapons and explosives

Gunsmoke (TV series)
Still, William Grant **14** 455-456

GÜNTHER, IGNAZ (1725-1775), German sculptor **7** 41-42

Guntram (opera)
Strauss, Richard **14** 500-501

Gupta dynasty (India; 320-540)
Harsha **7** 181-182
Samudragupta **13** 457

Gurley, Ralph R. (1797-1872), American philanthropist
Ashmun, Jehudi **1** 335-336

Gurme (African people)
Ali, Sunni **1** 158-159

Gurre-Lieder (cantata)
Schoenberg, Arnold **14** 24-26

Gustaf Vasa (play)
Strindberg, August **14** 509-511

Gustafsson, Greta Lovisa
see Garbo, Greta

GUSTAVUS I (Gustavus Eriksson; 1496-1560), king of Sweden 1523-1560 **7** 42-43

GUSTAVUS II (Gustavus Adolphus; 1594-1632), king of Sweden 1611-1632 **7** 43-45
Oxenstierna, Axel Gustafsson **12** 44-45
Pázmány, Péter **12** 164-165
Richelieu, Armand Jean du Plessis de **13** 142-144
Wallenstein, Albrecht Wenzel Eusebius von **16** 80-81

GUSTAVUS III (1746-1792), king of Sweden 1771-1792 **7** 45-46

GUSTON, PHILIP (1913-1980), American painter and a key member of the New York School **7** 47-48

Gute Mensch von Sezuan, Der (play)
Brecht, Bertolt **2** 512-514

Gutenberg Bible
Gutenberg, Johann **7** 48-49

GUTENBERG, JOHANN (circa 1398-1468), German inventor and printer **7** 48-49

Gutenberg Museum (established 1900; Mainz)
Gutenberg, Johann **7** 48-49

Guthorm (flourished 9th century), Norwegian nobleman
Harold I **7** 161-162

GUTHRIE, EDWIN RAY (1886-1959), American psychologist **7** 49-50

GUTHRIE, TYRONE (1900-1971), English theater director **7** 50-51

GUTHRIE, WOODROW WILSON ("Woody"; 1912-1967), writer and performer of folk songs **7** 51-52

Guthrie Theatre (Minneapolis, Minnesota)
Guthrie, Tyrone **7** 50-51

Guthrum (died 890), Danish king of East Anglia
Alfred **1** 151-153

GUTIÉRRÉZ, GUSTAVO (born 1928), Peruvian who was the father of liberation theology **7** 52-53

GUY DE CHAULIAC (circa 1295-1368), French surgeon **7** 54

Guy Domville (play)
James, Henry **8** 211-212

Guy Mannering (novel and play)
Cushman, Charlotte **4** 354-355
Scott, Walter **14** 68-70

Guy Rivers (novel)
Simms, William Gilmore **14** 235-236

Guyana, Co-Operative Republic of (formerly British Guiana; South America)
Burnham, Forbes **3** 149-151
Ramphal, Shridath Surendranath **13** 19-20

Guyon, Jeanne Marie Bouvier de la Motte (1648-1717), French spiritual writer
Fénelon, François de Salignac de la Mothe **5** 410-411

Guys and Dolls (film)
Goldwyn, Samuel **6** 416

Guy's Hospital (London)
Addison, Thomas **1** 58-59
Bright, Richard **3** 7-8

Guyton de Morveau, Louis Bernard (1737-1816), French chemist
Lavoisier, Antoine Laurent **9** 241-244

Güyük (died 1248), Mongol khan 1246-1248
Kublai Khan **9** 115-118
Yeh-lü Ch'u-ts'ai **16** 447-449

Guzman, Gaspar de
see Olivares, Conde-Duque de

Guzmán Blanco, Antonio
see Blanco, Antonio Guzmán

Guzmán de Alfarache (novel)
Alemán, Mateo **1** 126

Gyges und sein Ring (verse drama)
Hebbel, Friedrich **7** 247

Gymnopédies (musical composition)
Satie, Erik **13** 494-495

Gyn/Ecology (book)
Daly, Mary **4** 380-381

Gypsies, The (poem)
Pushkin, Aleksandr Sergeevich **12** 489-491

Gypsy Ballads (book)
Lorca, Federico García **9** 511-513

Gypsy Baron, The (operetta)
Strauss, Johann Jr. **14** 498-499

Gypsy Blood (film)
Lubitsch, Ernst **10** 18-19

Gypsy Madonna (painting)
Titian **15** 242-244

Gypsy music
see Folk music—Hungarian

Gyroscope (instrument)
Foucault, Jean Bernard Léon **6** 28-29
Sperry, Elmer A. **14** 377-379

Gyroscopic stabilizer (rockets)
Goddard, Robert Hutchings **6** 376-377

Gyrowetz, Adalbert (1763-1850), Austrian composer
Chopin, Frédéric François **4** 16-18

H

H.D.
see Doolittle, Hilda

H.H.
see Jackson, Helen Hunt

H.M.S. Pinafore (operetta)
Gilbert, William Schwenck **6** 314-315
Sullivan, Arthur Seymour **15** 23

Haakon I (the Good; 914?-961), king of Norway 935-961
Harold I **7** 161-162

Haakon IV (the Old; 1204-1263), king of Norway 1217-1263
Matthew Paris **10** 341-342
Sturluson, Snorri **14** 310-311

Haarlem school (art)
Goyen, Jan van **6** 478-479
Ruisdael, Jacob van **13** 357-358

Haas, Jacob de (1872-1937), English and American Jewish journalist
Wise, Stephen Samuel **16** 344-345

Habakkuk (Old Testament prophet)
Donatello **5** 55-56

Habakuk Jephson's Statement (story)
Doyle, Arthur Conan **5** 91-92

Habañera (musical composition)
Ravel, Maurice Joseph **13** 54-55

HABASH, GEORGE (born 1926), founder of the Arab Nationalists' Movement (1952) and of the Popular Front for the Liberation of Palestine (PFLP; 1967) **7** 55-56

Habeas corpus (law)
Curtis, Benjamin Robbins **4** 349
Hill, Benjamin Harvey **7** 386-387
Solon **14** 327-328

Habeas Corpus Act (England)
Fox, Charles James **6** 35-37
Pitt, William the Younger **12** 329-331

HABER, FRITZ (1868-1934), German chemist **7** 56-58

HABERMAS, JÜRGEN (born 1929), German philosopher and sociologist **7** 58-60

Habit (psychology)
James, William **8** 215-217
Lashley, Karl Spencer **9** 214-215

Habitat for Humanity
Carter, James Earl **3** 339-342

Haboku sansui (painting)
Sesshu, Toya **14** 116-117

Habsburg
see Hapsburg

Hacienda (stories)
Porter, Katherine Anne **12** 406-407

Hackett, James K. (1869-1926), American actor
Griffith, David Wark **6** 544-545

Hadassah (Jewish organization; United States)
Szold, Henrietta **15** 66-67

Hadefan (flourished 4th century), Ethiopian noble
Ezana **5** 354-355

Hadi, Musa al- (died 786), Abbasid caliph 785-786
Harun al-Rashid **7** 188

Hadith (Islam)
Bukhari, Muhammad ibn Ismail al- **3** 111-112
ibn Tumart, Muhammad **8** 96-97

Hadji Murad (story)
Tolstoy, Leo **15** 262-265

Hadleigh Castle (painting)
Constable, John **4** 208-209

HADRIAN (76-138), Roman emperor 117-138 **7** 60-61
historians of
Suetonius Tranquillus, Gaius **15** 13
Tacitus **15** 70-72
Ulpian, Domitius **15** 385-386
influence of
Juvenal **8** 397-399
Marcus Aurelius Antoninus **10** 243-245
influenced by
Epictetus **5** 292
Zeno of Citium **16** 499-500
Jewish rebellion
Bar Kochba, Simeon **2** 5
Trajan **15** 291-292

Hadrian (popes)
see Adrian

Hadrian's Memoires (book)
Yourcenar, Marguerite **16** 477-479

Hadrian's Wall (Great Britain)
Hadrian **7** 60-61

Haecht, Tobias van
see Verhaecht, Tobias van

HAECKEL, ERNST HEINRICH PHILIPP AUGUST (1834-1919), German biologist and natural philosopher **7** 61-62
Driesch, Hans Adolf Eduard **5** 105

Haffner Serenade (musical composition)
Mozart, Wolfgang Amadeus **11** 218-221

HAFIZ, SHAMS AL-DIN (circa 1320-1390), Persian mystical poet and Koranic exegete **7** 63
Goethe, Johann Wolfgang von **6** 388-391

Hafiz wa-Shawqi (book)
Husayn, Taha **8** 61-62

Hafnium (element—chemistry)
Hevesy, George Charles de **7** 371

Hafrisfjord, battle of (872)
Harold I **7** 161-162

Hafsid dynasty (Hasfite, Tunis and Tripoli; ruled 1228-1574)
ibn Khaldun, Abd al-Rahman ibn Muhammad **8** 93-94

Hafsun, Umar ibn (flourished circa 880-928), Moslem revolutionary in Spain
Abd al-Rahman III **1** 14

Haganah (underground organization; Israel)
Dayan, Moshe **4** 429-431
Jabotinsky, Vladimir Evgenevich **8** 167-168

Hageladas (flourished late 6th-early 5th century B.C.), Greek sculptor
Myron **11** 285

Hagenau, Nikolaus von (ca. 1445-ca. 1526), Alsatian sculptor
Grünewald, Matthias **7** 23-24

Hage's Klage (ballad)
Schubert, Franz Peter **14** 35-37

Haggard, Rider (1856-1925), English novelist
Greene, Graham **6** 523-524

Hagia Sophia (Istanbul)
Constantine XI **4** 211-212
Cyril and Methodius, Saints **4** 362-363
Justinian I **8** 393-395
Sinan, Kodja Mimar **14** 245-246

Hagith (opera)
Szymanowski, Karol **15** 67-68

HAGUE, FRANK (1876-1956), American politician **7** 63-64
Curley, James Michael **4** 344-345

Hague Conferences
1899
Bourgeois, Léon **2** 450-451
Ladd, William **9** 149
Low, Seth **10** 11-12
Salisbury, 3d Marquess of **13** 448-449
Suttner, Bertha von **15** 42-44
White, Andrew Dickson **16** 226-227
1907
Barbosa, Ruy **1** 503-504
Bourgeois, Léon **2** 450-451
Kojong **9** 74-75
Ladd, William **9** 149
Roosevelt, Theodore **13** 280-283
Root, Elihu **13** 283-284
1921, 1930 (disarmament)
Mahan, Alfred Thayer **10** 131-132
Schacht, Hjalmar Horace Greeley **13** 518-519

Hague Court
see Permanent Court of Arbitration;
see also International Court of Justice; Permanent Court of International Justice

Haha o Kouru-ki (novel)
Tanizaki, Junichiro **15** 101-102

HAHN, OTTO (1879-1968), German chemist **7** 64-65
Szilard, Leo **15** 64-66

Haida Indians (Canada)
Reid, William Ronald **13** 88-89

HAIDAR ALI (1721/22-1782), Indian prince, ruler of Mysore 1759-1782 **7** 65-66
Tipu Sultan **15** 236

Haifa (district; Palestine)
Edward I **5** 208-210
Neutra, Richard Joseph **11** 355-356

HAIG, ALEXANDER M., JR. (born 1924), American military leader, diplomat, secretary of state, and presidential adviser **7** 66-67

HAIG, DOUGLAS (1st Earl Haig; 1861-1928), British field marshal **7** 67-68
Allenby, Edmund Henry Hynman **1** 171-172

Haiku (haikai; literary form)
Basho, Matsuo **2** 45-48
Pound, Ezra Loomis **12** 415-417

Hail to the Mother (poem)
Chatterji, Bankimchandra **3** 480-481

HAILE SELASSIE (1892-1975), emperor of Ethiopia **7** 68-70
Epstein, Jacob **5** 295-296
Heruy Wäldä-Sellasé **7** 348-349
Mäkonnen Endalkačäw **10** 161-162
Tewodros II **15** 158-159

Hairy Ape, The (play)
O'Neill, Eugene **11** 514-516

Haiti, Republic of (nation; West Indies)
aid to Venezuela
Bolívar, Simón **2** 375-377
independence struggle
Boyer, Jean Pierre **2** 468-469
Christophe, Henri **4** 32
Dessalines, Joan Jacques **4** 511-512
Toussaint L'Ouverture, François Dominique **15** 278-279
rulers
Boyer, Jean Pierre **2** 468-469
Christophe, Henri **4** 32
Dessalines, Joan Jacques **4** 511-512
Duvalier, François **5** 165-166
Duvalier, Jean-Claude **5** 166-168
struggle for democracy
Aristide, Jean-Bertrand **1** 291-293
U.S. diplomacy
Douglass, Frederick **5** 85-86
Langston, John Mercer **9** 197
see also Dominican Republic; Hispaniola

Hajjaj ibn-Yusuf, al- (661-716?), Moslem general, governor of Iraq
Abd al-Malik **1** 12-13

Ha-Kadosh (Jewish title)
Judah I **8** 372-373

HAKLUYT, RICHARD (1552/53-1616), English geographer and author **7** 70
Ortelius, Abraham **12** 8-9
Raleigh, Walter **13** 9-11
Smith, John **14** 295-297

Hakluyt, Richard (circa 1535-1591), English geographer
Hakluyt, Richard **7** 70

Hakodate (port; Japan)
Perry, Matthew Calbraith **12** 237-239

Halakah (Jewish Oral Law)
see Midrash; Talmud

HALDANE, JOHN BURDON SANDERSON (1892-1964), English biologist **7** 70-71
Krogh, Schack August Steenberg **9** 106
Mendel, Johann Gregor **10** 483-486

Haldane, John Scott (1860-1936), English physiologist
Haldane, John Burdon Sanderson **7** 70-71

Haldane, Richard Burdon (Viscount Haldane of Cloan; 1856-1928), English statesman
Bethmann Hollweg, Theobald von **2** 239-240
Edward VII **5** 214-215
Haig, Douglas **7** 67-68

Haldimand, Sir Frederick (1718-1791), Swiss-born British general
Brant, Joseph **2** 500-501

Haldin (literary character)
Conrad, Joseph **4** 205-207

HALE, EDWARD EVERETT (1822-1909), American Unitarian minister and author **7** 71-72
Barnard, Edward Emerson **2** 8-9
Schindler, Solomon **14** 7-8

HALE, GEORGE ELLERY (1868-1938), American astronomer **7** 72-74
Hubble, Edwin Powell **8** 10-11

HALE, SARAH JOSEPHA (née Buell; 1788-1879), American editor **7** 74-75

Hale, Sir Matthew (1609-1676), English jurist
Blackstone, William **2** 310-311

Hale, sterne superne... (hymn)
Dunbar, William **5** 142-143

Hale telescope (Mount Palomar)
Hubble, Edwin Powell **8** 10-11

HALÉVY, ÉLIE (1870-1937), French philosopher and historian **7** 76

Halévy, Jacques (Jacques Fromental Élie Lévy; 1799-1866), French composer, great uncle of Élie Halévy
Bizet, Georges **2** 296-297
Caruso, Enrico **3** 345
Gounod, Charles François **6** 473-474
Saint-Saëns, Charles Camille **13** 435-436

Halévy, Ludovic (1834-1908), French playwright and novelist
Halévy, Élie **7** 76

HALES, STEPHEN (1677-1761), English scientist and clergyman **7** 75

HALEY, ALEX (1921-1992), African American journalist and author **7** 76-78

HALEY, MARGARET A. (1861-1939), American educator and labor activist **7** 78-79

Half Moon (ship)
Hudson, Henry **8** 12-13

Halfdan the Black (died 860), king of Norway
Harold I **7** 161-162

HALFFTER, CHRISTÓBAL (born 1930), Spanish composer **7** 79-80

Halffter, Ernesto (1905-1989), Spanish composer and conductor in Portugal
Halffter, Christóbal **7** 79-80

Halffter, Rodolfo (1900-1987), Spanish composer in Mexico
Halffter, Christóbal **7** 79-80

Half-time (musical composition)
Martinu, Bohuslav **10** 299-300

Halfway Covenant (Boston; 1657)
Edwards, Jonathan **5** 220-222
Mather, Increase **10** 332-333

Halhead, Nathaniel Brassey (1751-1830), English Orientalist
Sheridan, Richard Brinsley **14** 183-184

Haliartus, battle of (395 B.C.)
Lysander **10** 70

HALIBURTON, THOMAS CHANDLER (1796-1865), Canadian judge and author **7** 80
Goldsmith, Oliver **6** 411

Halicarnassus (ancient city; Turkey)
Alexander the Great **1** 137-141

HALIDE EDIP ADIVAR (1884-1964), Turkish woman writer, scholar, and public figure **7** 80-82

Halidon Hill, battle of (1333)
Edward III **5** 211-212
Robert II **13** 194

Halieutica (poem)
Ovid **12** 34-36

HALIFAX, 1ST EARL OF (Edward Frederick Lindley Wood; 1881-1959), English statesman **7** 82-83
Swift, Jonathan **15** 51-54

Halifax, 3rd Viscount
see Halifax, 1st Earl of

HALL, ASAPH (1829-1907), American astronomer **7** 83-84

HALL, DONALD (born 1928), New England memoirist, short story writer, essayist, dramatist, critic, and anthologist as well as poet **7** 84-85

HALL, GRANVILLE STANLEY (1844-1924), American psychologist and educator **7** 85-86
Crandall, Prudence **4** 291
Wundt, Wilhelm Max **16** 402-403

HALLAJ, AL-HUSAYN IBN MANSUR AL (857-922), Persian Moslem mystic and martyr **7** 86-87
Junayd, Abu al-Qasim ibn Muhammad al **8** 388

Hallam, Arthur (died 1833), English poet
Tennyson, Alfred **15** 144-146

HALLAM, LEWIS AND LEWIS, SR. AND JR. (Lewis Sr. ca. 1705-55; Lewis Jr. 1740-1808), American actors and theatrical managers **7** 87

Halle, University of (Germany)
economics
Schmoller, Gustav Friedrich von **14** 21
philosophy
Thomasius **15** 193-194
Wolf, Friedrich August **16** 352-353
Wolff, Christian von **16** 358
sciences
Cantor, Georg Ferdinand Ludwig Philipp **3** 265-266
Stahl, Georg Ernst **14** 392-393
theology
Schleiermacher, Friedrich Ernst Daniel **14** 11-12
Spener, Philipp Jakob **14** 372

Hallé, Sir Charles (1819-1895), English pianist and conductor
Liszt, Franz **9** 445-447

HALLER, ALBRECHT VON (1708-1777), Swiss physician **7** 87-88
Bichat, Marie François Xavier **2** 263-264
La Mettrie, Julien Offray de **9** 179-180

HALLEY, EDMUND (1656-1742), English astronomer **7** 88-89
Demoivre, Abraham **4** 494-495
Lagrange, Joseph Louis **9** 164-166
Newton, Isaac **11** 369-372

Halley's comet (astronomy)
Bessel, Friedrich Wilhelm **2** 234-235
Compton, Arthur Holly **4** 186-188
Halley, Edmund **7** 88-89
Winthrop, John **16** 341-342

Halliday, Simeon (literary character)
Garrett, Thomas **6** 225-226

Haloid Company (United States)
Wilson, Joseph Chamberlain **16** 325-326

Halpert's Downtown Gallery (New York City)
Lawrence, Jacob **9** 250-251

Hals, Dirck (died 1656), Dutch painter
Hals, Frans **7** 89-91

HALS, FRANS (1581/85-1666), Dutch painter **7** 89-91
Brouwer, Adriaen **3** 29-30
Liebermann, Max **9** 402-403
Manet, Édouard **10** 193-194
Stella, Joseph **14** 422

HALSEY, WILLIAM FREDERICK (1882-1959), American admiral **7** 91-92
Nimitz, Chester William **11** 395-396

Halsted, William Stewart (1852-1922), American surgeon
Cushing, Harvey Williams **4** 353-354
Osler, William **12** 19-20

Halt during the Chase, The (painting)
Watteau, Antoine **16** 143-144

Ham Funeral, The (play)
White, Patrick Victor Martindale **16** 233-235

HAMANN, JOHANN GEORG (1730-1788), German philosopher **7** 92
Herder, Johann Gottfried von **7** 327-328
Jacobi, Friedrich Heinrich **8** 189-190
Vico, Giambattista **15** 480-481

Hambidge, Jay (Edward John Hambidge, 1867-1924), Canadian-born American artist
Bellows, George Wesley **2** 143

Hamburg, University of (Germany)
Cassirer, Ernst **3** 358-359
Pauli, Wolfgang Ernst **12** 149
Stern, Otto **14** 435
Von Neumann, John **16** 27-28

HAMER, FANNIE LOU (born Townsend; 1917-1977), American civil rights activist **7** 93-94

HAMILCAR BARCA (circa 285-229/228 B.C.), Carthaginian general and statesman **7** 94-95
Hannibal Barca **7** 128-130

HAMILTON, ALEXANDER (1755-1804), American statesman **7** 95-98
as Cabinet member
Jefferson, Thomas **8** 238-241
Washington, George **16** 126-129
associates
Brown, Moses **3** 42-43
Coxe, Tench **4** 285-286
Livingston, Robert R. **9** 462-463
Miranda, Francisco de **11** 52-53
Morris, Robert **11** 185-187
Schuyler, Philip John **14** 49-50
duel
Burr, Aaron **3** 156-159
fiscal opponents
Macon, Nathaniel **10** 114-115
Taylor, John **15** 126
historians of
Ford, Paul Leicester **6** 9-10
Warren, Mercy Otis **16** 120-121
political opponents
Adams, John **1** 48-51
Chase, Samuel **3** 475-476
Henry, Patrick **7** 309-311
Madison, James **10** 121-123
Monroe, James **11** 111-113
Randolph, Edmund **13** 29-30
quoted
Steuben, Frederick William Augustus von **14** 438-439
Washington, George **16** 126-129
statue of
Rimmer, William **13** 174
supporters
Ames, Fisher **1** 199-200
King, Rufus **9** 22-23
Marshall, John **10** 279-281
Pickering, Timothy **12** 298-299

HAMILTON, ALICE (1869-1970), American physician **7** 98-99

Hamilton, Andrew (died 1703), American pioneer and statesman
Morris, Lewis **11** 183-184
Zenger, John Peter **16** 497-498

Hamilton College (New York State)
Kirkland, Samuel **9** 37

Hamilton, Gavin (1723-1798), English painter
West, Benjamin **16** 210-212

Hamilton, James (1786-1857), American political leader
Couper, James Hamilton **4** 270

Hamilton, James Douglas (1658-1712), 4th Duke of Hamilton
Burnet, Gilbert **3** 147

Hamilton, Lady (Emma Hart; 1761?-1815), mistress of Lord Nelson
Nelson, Horatio **11** 336-338
Romney, George **13** 269-270

Hamilton, Sir William (1730-1803), British diplomat
Nelson, Horatio **11** 336-338

HAMILTON, SIR WILLIAM ROWAN (1805-1865), Irish mathematical physicist **7** 99-100

Hamilton's Bawn (poem)
Swift, Jonathan **15** 51-54

Hamlet (play; Shakespeare)
Barrymores **2** 28-30
Booth, Edwin **2** 401-402
Eliot, Thomas Stearns **5** 258-261
Kyd, Thomas **9** 140-141
Lessing, Gotthold Ephraim **9** 357-359
Plautus **12** 348-350
Shakespeare, William **14** 142-145
Stanislavsky, Constantin **14** 398-399

Hamlet, The (novel)
Faulkner, William **5** 395-397

Hamlet and Ophelia (tone poem)
MacDowell, Edward Alexander **10** 87-88

Hamlet in the Snow (painting)
Vlaminck, Maurice **16** 6

Hamlet of A. MacLeish, The (poems)
MacLeish, Archibald **10** 109-110

Hamlin, Hannibal (1809-1891), American politician
Howells, William Dean **7** 539-541

HAMMARSKJÖLD, DAG (1905-1961), Swedish diplomat **7** 100-101
Bunche, Ralph Johnson **3** 121-122
Lie, Trygve Halvdan **9** 400-401
Thant, U **15** 161-162

Hammarskjöld Memorial (sculpture)
Hepworth, Barbara **7** 318-319

HAMM-BRÜCHER, HILDEGARD (born 1921), Free Democratic Party's candidate for the German presidency in 1994 **7** 101-103

HAMMER, ARMAND (1898-1990), American entrepreneur and art collector **7** 103-104

Hammerklavier Sonata (musical composition)
Beethoven, Ludwig van **2** 114-117

HAMMERSTEIN, OSCAR CLENDENNING II (1895-1960), lyricist and librettist of the American theater **7** 104-106
Kern, Jerome David **8** 517-518
Martin, Mary **10** 292-293
Rodgers, Richard Charles **13** 234-236

HAMMETT, (SAMUEL) DASHIELL (1894-1961), American author **7** 106-108
Bogart, Humphrey **2** 363-364
Hellman, Lillian Florence **7** 267-268

HAMMOND, JAMES HENRY (1807-1864), American statesman **7** 108-109

HAMMOND, JOHN LAWRENCE LE BRETON (1872-1952), English historian **7** 108-109

HAMMOND, LUCY BARBARA (1873-1961), English historian **7** 109

HAMMURABI (1792-1750 B.C.), king of Babylonia **7** 109-110

HAMPDEN, JOHN (1594-1643), English statesman **7** 110-111
Cromwell, Oliver **4** 317-320

Hampshire (ship)
Kitchener, Horatio Herbert **9** 45-46

HAMPTON, WADE (circa 1751-1835), American planter **7** 111-112

HAMPTON, WADE III (1818-1902), American statesman and Confederate general **7** 112
Delany, Martin Robinson **4** 473-474

Hampton Choral Union (Virginia)
Dett, Robert Nathaniel **4** 512

Hampton Court Palace (England)
Mary I **10** 308-309
Wolsey, Thomas **16** 364-366
Wren, Christopher **16** 393-394

Hampton Institute (Virginia)
Armstrong, Samuel Chapman **1** 306-307
Dett, Robert Nathaniel **4** 512
Eastman, George **5** 186
Washington, Booker Taliaferro **16** 125-126

Hampton Normal and Industrial Institution
see Hampton Institute

Hampton Roads Conference (1865)
Blair, Francis Preston **2** 313-315
Davis, Jefferson **4** 416-418

HAMSUN, KNUT (1859-1952), Norwegian novelist **7** 113-114

Han ("barbarian" dynasty; 4th century)
Shih Le **14** 195

Han Ch'i (flourished 11th century), Chinese statesman
Fan Chung-yen **5** 376-377
Ou-yang Hsiu **12** 33-34
Wang An-shih **16** 95-97

Han dynasty (China; ruled 207 B.C. - 220 A.D.)
Former (Western; ruled 207 B.C. -A.D. 9)
Confucius **4** 197-200
Han Kao-tsu **7** 125-126
Han Wu-ti **7** 136
K'ang Yu-wei **8** 426-428
Kuang-wu-ti **9** 112-113
Pan Ku **12** 86-87
Wang Mang **16** 101-103
Wu-ti **16** 406-408
Hsin (ruled 9-23)
Kuang-wu-ti **9** 112-113
Wang Mang **16** 101-103
Later (Eastern; ruled 25-220)
Chang Chüeh **3** 432-433
Hsüan Tsang **8** 6-7
Kuang-wu-ti **9** 112-113
Pan Ku **12** 86-87
Ts'ao Ts'ao **15** 322-323

Han dynasty, Later (China; ruled 947-951)
Zhao Kuang-yin **16** 505-508

HAN FEI TZU (circa 280-233 B.C.), Chinese statesman and philosopher **7** 124-125
Hsün-tzu **8** 8
Li Ssu **9** 442-443

Han Kao-tsu
see Liu Pang

Han Kyu-jik (died circa 1894), Korean politician
Kim Ok-kyun **9** 7-8

HAN WU-TI (157-87 B.C.), Chinese emperor **7** 136
Chung-shu, Tung **4** 48-49
Ssu-ma Hsiang-ju **14** 389-390

HAN YÜ (768-824), Chinese author **7** 136-137
Liu Tsung-Yüan **9** 455-456
Ou-yang Hsiu **12** 33-34

HANAFI, HASSAN (born 1935), Egyptian philosopher **7** 114

Hanbal, Ibn (died 855), Moslem religious scholar
Tabari, Muhammad ibn Jarir al- **15** 69-70

HANCOCK, JOHN (1737-1793), American statesman **7** 114-116
Adams, John **1** 48-51
Adams, Samuel **1** 55-56
Bowdoin, James **2** 461-462
Burr, Aaron **3** 156-159
Gage, Thomas **6** 169-170
Otis, James Jr. **12** 25-27
Revere, Paul **13** 110-111

HAND, BILLINGS LEARNED (1872-1961), American jurist **7** 116
Cardozo, Benjamin Nathan **3** 288-290
Taft, William Howard **15** 78-81

Hand of Ethelberta, The (novel)
Hardy, Thomas **7** 150-152

Händel, Georg Friedrich
*see*Handel, George Frederick

HANDEL, GEORGE FREDERICK (1685-1759), German-born English composer and organist **7** 116-119
Chopin, Frédéric François **4** 16-18
Corelli, Arcangelo **4** 230-231
Froberger, Johann Jakob **6** 120-121
Gay, John **6** 243-244
Mozart, Wolfgang Amadeus **11** 218-221
Scarlatti, Domenico **13** 515-517
Scarlatti, Pietro Alessandro Gaspare **13** 517-518

Handful of Dust, A (novel)
Waugh, Evelyn Arthur St. John **16** 145-147

HANDKE, PETER (born 1942), Austrian playwright, novelist, screenwriter, essayist, and poet **7** 119-121

HANDLIN, OSCAR (born 1915), American historian **7** 121-122
Schlesinger, Arthur Meier **14** 13

Hands Holding the Void (sculpture)
Giacometti, Alberto **6** 294-295

Handschuchsheim, Ritter von
*see*Meinong, Alexius

HANDSOME LAKE (a.k.a. Hadawa' Ko; ca. 1735-1815), Seneca spiritual leader **7** 122-123

HANDY, WILLIAM CHRISTOPHER (1873-1958), African American songwriter **7** 123-124
Still, William Grant **14** 455-456

Handy Guide for Beggars (book)
Lindsay, Vachel **9** 424-425

Hanga, Sheikh Abdulla Kassim (born 1931), Tanzanian politician
Karume, Abeid Amani **8** 452-453

Hangchow (city; China)
Chu Hsi **4** 40-43

Hanging Gardens (Babylon)
Nebuchadnezzar **11** 330

Hangman, The (play)
Lagerkvist, Pär Fabian **9** 162-163

HANKS, NANCY (1927-1983), called the "mother of a million artists" for her work in building federal financial support for the arts and artists **7** 126-127

Hanlin Academy (China)
Chang Chü-cheng **3** 431-432
Chao Meng-fu **3** 436-437
Feng Kuei-fen **5** 411-412
Ou-yang Hsiu **12** 33-34
Wang An-shih **16** 95-97

HANNA, MARCUS ALONZO (1837-1904), American businessman and politician **7** 127-128
Johnson, Tom Loftin **8** 317
McKinley, William **10** 418-420
Sherman, John **14** 184-185

Hanneles Himmelfahrt (play)
Hauptmann, Gerhart Johann Robert **7** 199-201

Hanneman, Adriaen (ca. 1600-1671), Dutch painter
Clarendon, 1st Earl of **4** 73-75

HANNIBAL BARCA (247-183 B.C.), Carthaginian general **7** 128-130
Antiochus III **1** 249-250
Flamininus, Titus Quinctius **5** 477
Hamilcar Barca **7** 94-95
Scipio Africanus Major, Publius Cornelius **14** 61-62
Sherwood, Robert Emmet **14** 189-190

Hannibal Crossing the Alps (painting)
Turner, Joseph Mallord William **15** 352-354

Hannibal, Huck, and Tom (stories)
Twain, Mark **15** 363-366

Hannibal in the Alps Contemplating the Italian Lands (painting)
Goya y Lucientes, Francisco de Paula José de **6** 476-478

Hanno (flourished 3rd century B.C.), Carthaginian politician
Hamilcar Barca **7** 94-95

Hanno (literary character)
Mann, Thomas **10** 204-207

Hanoi (city; North Vietnam)
Bonvalot, Pierre Gabriel Édouard **2** 396
Garnier, Francis **6** 220-221
Qianlong **12** 502-505

Hanover (city; Germany)
Bismarck, Otto Eduard Leopold von **2** 294-296

Hanover dynasty (Great Britain)
see Great Britain—1714-1901 (Hanover)

Hans Alienus (novelist)
Heidenstam, Carl Gustaf Verner Von **7** 258-259

Hans Christian Andersen (film)
Goldwyn, Samuel **6** 416

Hans und Heinz Kirch (novella)
Storm, Theodor **14** 479-480

HANSBERRY, LORRAINE VIVIAN (1930-1965), American writer and a major figure on Broadway **7** 130-131

Hanseatic League (Hansa)
Chancellor, Richard **3** 422
Godunov, Boris Feodorovich **6** 382-383

HANSEN, ALVIN (1887-1975), American economist **7** 131-132

Hansen, Emil
see Nolde, Emil

Hansen, Hans (literary character)
Mann, Thomas **10** 204-207

HANSEN, JULIA BUTLER (1907-1988), American politician **7** 132-133

Hansen, Marcus Lee (1892-1938), American historian
Schlesinger, Arthur Meier **14** 13

Han-shu (book)
Pan Ku **12** 86-87

Hanslick, Eduard (1825-1904), Austrian music critic
Brahms, Johannes **2** 490-492
Bruckner, Joseph Anton **3** 64-65
Wagner, Richard **16** 40-43

HANSON, DUANE (1925-1990), American super-realist sculptor **7** 133-135

HANSON, HOWARD (born 1896), American composer and educator **7** 135-136
Still, William Grant **14** 455-456

Hanukkah
see Chanukah

Hanuman (Hindu deity)
Ramakrishna, Sri **13** 11-13

Han-yeh (novel)
Pa Chin **12** 53-54

HAPGOOD, NORMAN (1868-1937), American author and editor **7** 137-138

Happenings (art)
Oldenburg, Claes **11** 496-498

Happenings (theater)
Rauschenberg, Robert **13** 52-53

Happiness (poem)
Sandburg, Carl **13** 461-462

Happiness... (poem)
Frost, Robert Lee **6** 130-133

Happy Days (play)
Beckett, Samuel **2** 102-104

Happy End (musical play)
Weill, Kurt **16** 174-175

Happy Journey... (play)
Wilder, Thornton Niven **16** 276-277

Happy Prince... (stories, Wilde)
Borges, Jorge Luis **2** 411-412
Wilde, Oscar Fingall O'Flahertie Wills **16** 272-273

Happy Times in Norway (book)
Undset, Sigrid **15** 388-389

Happy Valley (novel)
White, Patrick Victor Martindale **16** 233-235

Hapsburg (European dynasty; ruled 1273-1918)
Austria (ruled 1278-1918)
Francis Ferdinand **6** 44
Francis II **6** 43-44
Francis Joseph **6** 45-46
Maria Theresa **10** 256-258
Maximilian of Hapsburg **10** 358-360
see also Holy Roman Empire below

Germany
see Holy Roman Empire below
Holy Roman Empire (ruled 1273-1308; 1438-1806)
Charles V **3** 457-459
Ferdinand I **5** 414-415
Ferdinand II **5** 415
Ferdinand III **5** 416-417
Francis II **6** 43-44
Frederick III **6** 84-85
Joseph II **8** 359-360
Leopold II **9** 346
Maximilian I **10** 356-357
Maximilian II **10** 357-358
Rudolf I **13** 347-348
Spain (ruled 1516-1700)
Charles II **3** 454
Charles V **3** 457-459
Philip II **12** 271-273
Philip III **12** 273-274
Philip IV **12** 275
see also Austrian Succession, War of the; Spanish Succession, War of the

HARA, KEI (1856-1921), Japanese statesman and prime minister 1918-1921 **7** 138
Takahashi, Korekiyo **15** 84-85

Harambee (book)
Kenyatta, Jomo **8** 512-514

Haran
see Carrhae

HARAND, IRENE (born Irene Wedl; 1900-1975), Austrian political and human rights activist **7** 139-145

Harar (province; Ethiopia)
Burton, Richard **3** 163-164
Mengs, Anton Raphael **10** 505

HARAWI, ILYAS AL- (Elias Harawi; born 1930), president of Lebanon **7** 145-146

Harbinger of Peace (journal)
Ladd, William **9** 149
Ripley, George **13** 179-180

Harbor Hotel (play)
Betti, Ugo **2** 246

Hard Day's Night, A (film)
Lennon, John Winston **9** 326-328

Hard Times (novel)
Dickens, Charles John Huffam **4** 538-541

Hardenberg, Baron Friedrich Leopold von
see Novalis

HARDENBERG, PRINCE KARL AUGUST VON (1750-1822), Prussian statesman **7** 146-147
Blücher, Gebhard Leberecht von **2** 340-341
Frederick William III **6** 87
Metternich, Klemens von **10** 533-536
Scharnhorst, Gerhard Johann David von **13** 521-522

Harder They Fall, The (film)
Bogart, Humphrey **2** 363-364

HARDIE, JAMES KEIR (1856-1915), Scottish politician **7** 147-148
Cobbett, William **4** 126-127

Harding, Chester (1792-1866), American painter
Stuart, Gilbert **14** 513-515

Harding, Stephen, Saint
see Stephen Harding, Saint

HARDING, WARREN GAMALIEL (1865-1923), American statesman, president 1921-1923 **7** 148-149
associates
Curie, Marie Sklodowska **4** 339-341
Hughes, Charles Evans **8** 15-16
Lodge, Henry Cabot **9** 482-483
Cabinet
Coolidge, John Calvin **4** 217-219
Hoover, Herbert Clark **7** 483-485
Mellon, Andrew William **10** 469-470
domestic policy
Debs, Eugene Victor **4** 444-445
Gary, Elbert Henry **6** 229-230
La Follette, Robert Marion **9** 155-156
political appointments
Taft, William Howard **15** 78-81
Wood, Leonard **16** 369-370
see also Teapot Dome Scandal

Hardinge of Penshurst, Lord Charles (1858-1944), British diplomat
Chelmsford, Frederic John Napier Thesiger **3** 497

Hardouin, Jules
see Mansart, Jules Hardouin

Hardy, Godfrey Harold (1877-1947), English mathematician
Ramanujan Aiyangar, Srinivasa **13** 14-15
Wiener, Norbert **16** 262-263

HARDY, HARRIET (1905-1993), American pathologist **7** 150

HARDY, THOMAS (1840-1928), English novelist, poet, and dramatist **7** 150-152
Ford, Ford Madox **6** 1-2
Frost, Robert Lee **6** 130-133
Kipling, Joseph Rudyard **9** 32-33
Maugham, William Somerset **10** 344-345

HARE, ROBERT (1781-1858), American chemist **7** 152-153
Silliman, Benjamin **14** 229-230
Whitney, Josiah Dwight **16** 254-255

Hare-Hawes-Cutting Act (1933)
Osmeña, Sergio **12** 22-24
Quezon, Manuel Luis **12** 511-513
Quirino, Elpidio **12** 519-520
Roxas, Manuel **13** 331-332

Harewood House (Yorkshire)
Adam, Robert and James **1** 38-40
Chippendale, Thomas **4** 1-2

Harfleur, battle of (1415)
Gloucester, Duke of **6** 370-371
Henry V **7** 296-297

HARGRAVES, EDWARD HAMMOND (1816-1891), Australian publicist **7** 153-154

Harijans
*see*Untouchables

HARING, KEITH (1958-1990), American artist tied to New York graffiti art of the 1980s **7** 154-155

Hark! The Herald Angels Sing (hymn)
Wesley, Charles **16** 208-209

HARKNESS, GEORGIA (1891-1974), American Methodist and ecumenical theologian **7** 155-156

Harkness, Stephen Vanderburg (1838?-1926), American oil magnate
Rockefeller, John Davison **13** 226-228

HARLAN, JOHN MARSHALL (1833-1911), American jurist **7** 156-157
White, Edward Douglass **16** 230-231

HARLAN, JOHN MARSHALL (1899-1971), U.S. Supreme Court justice **7** 157-159

Harlem (New York City)
Ellington, Edward Kennedy **5** 273-274
Lawrence, Jacob **9** 250-251
Malcolm X **10** 165-166
Powell, Adam Clayton Jr. **12** 421-422
Rangel, Charles B. **13** 31-32
Ringgold, Faith **13** 175-177
VanDer Zee, James **15** 418-419

Harlem Globetrotters (basketball team)
Owens, Jesse **12** 43-44

Harlem Hospital Center (New York City)
Drew, Charles Richard **5** 100-101

Harlem renaissance (American literature)
Cullen, Countee **4** 333-334
Hughes, Langston **8** 18-19
Johnson, Charles Spurgeon **8** 296-297
Knopf, Blanche Wolf **9** 61-62
Larsen, Nella **9** 209-210
McKay, Claude **10** 416

Harlequin (sculpture)
Gris, Juan **7** 5-6

Harlequin's Carnival (painting)
Miró, Joan **11** 53-54

HARLEY, ROBERT (1st Earl of Oxford and Earl Mortimer; 1661-1724), English statesman **7** 159-160
Anne **1** 241-242
Godolphin, Sidney **6** 380-381
Marlborough, 1st Duke of **10** 271-272
Swift, Jonathan **15** 51-54

Harlot's Progress (prints)
Hogarth, William **7** 446-447

Harlow, Jean (1911-1937), American film actress
Gable, William Clark **6** 157-158

Harmattan, L' (novel)
Ousmane, Sembene **12** 32-33

Harmodius (died 514 B.C.), Athenian tyrannicide
Horace **7** 500-503

Harmoniae poeticae (musical collection; Senfl)
Hofhaimer, Paul **7** 441

Harmonic analysis (mathematics)
Wiener, Norbert **16** 262-263

Harmonica (mustical instrument)
Franklin, Benjamin **6** 60-64

Harmonice mundi (book)
Kepler, Johannes **8** 514-516

Harmonie du soir (poem)
Baudelaire, Charles Pierre **2** 61-63

Harmonies (poem)
Palma, Ricardo **12** 77

Harmonies poétiques et religieuses (poems)
Lamartine, Alphonse Marie Louis de **9** 173-175

Harmonists
see Harmony Society

Harmonium (poems)
Stevens, Wallace **14** 443-445

Harmony (borough; Pennsylvania)
Rapp, George **13** 42-43

Harmony (music)
Alembert, Jean le Rond d' **1** 127-128
Fry, William Henry **6** 136-137
Ives, Charles Edward **8** 159-160
Piston, Walter **12** 327-328
Rameau, Jean Philippe **13** 17-18
Xenakis, Iannis **16** 416-418

Harmony (town; Indiana)
Rapp, George **13** 42-43

Harmony Hall (Hampshire, England)
Owen, Robert **12** 39-40

Harmony of the World, The (opera)
Hindemith, Paul **7** 399-400

Harmony Society (religious sect)
Rapp, George **13** 42-43

HARNACK, ADOLF VON (1851-1930), German theologian **7** 160
Gooch, George Peabody **6** 432-433
Loisy, Alfred Firmin **9** 489-490

Harnack, Theodosius (1817-1889), German theologian
Harnack, Adolf von **7** 160

Harnassie (ballet-opera)
Szymanowski, Karol **15** 67-68

HARNETT, WILLIAM MICHAEL (1848-1892), American painter **7** 160-161
Peto, John Frederick **12** 259

Haro, Luis de, Duke of Carpio (1598-1661), Spanish diplomat
Philip IV **12** 275

Harold (died 1018/19), king of Denmark 1014-1018
Cobbett, William **4** 126-127

Harold (verse play)
Tennyson, Alfred **15** 144-146

Harold en Italie (musical composition; Berlioz)
Berlioz, Louis Hector **2** 203-205
Paganini, Niccolo **12** 58-59

Harold "Fairhair"
see Harold I

Harold Haardraade
see Harold III

HAROLD I (circa 840-933), king of Norway 860-930 **7** 161-162

HAROLD II (Harold Godwinson; died 1066), Anglo-Saxon king of England of 1066 **7** 162
Harold III **7** 163
William I **16** 290-291

HAROLD III (1015-1066), king of Norway 1047-1066 **7** 163
Cobbett, William **4** 126-127
Harold II **7** 162
William I **16** 290-291

Harold the Ruthless
see Harold III

Harp Weaver... (book)
Millay, Edna St. Vincent **11** 24-25

Harpalus (died 324 B.C.), governor of Babylon and treasurer of Alexander the Great
Demosthenes **4** 495-496

HARPER, WILLIAM RAINEY (1856-1906), American educator and biblical scholar **7** 163-164
Barnard, Edward Emerson **2** 8-9
Breasted, James Henry **2** 510-511
Dewey, John **4** 520-523
Rockefeller, John Davison **13** 226-228

Harper's Bazaar (magazine)
Erté **5** 314-316
Hearst, William Randolph **7** 243-244
Warhol, Andy **16** 114-115

Harpers Ferry (town; West Virginia)
Brown, John **3** 39-41
Douglass, Frederick **5** 85-86
Howe, Samuel Gridley **7** 537
Jackson, Shirley Ann **8** 183-184
Lee, Robert Edward **9** 292-294

Harper's Magazine (formerly Harper's New Monthly Magazine)
Abbott, Lyman **1** 10-11
Curtis, George William **4** 349-350
Hickok, James Butler **7** 374-375
Homer, Winslow **7** 468-469
Lampman, Archibald **9** 180-181
Rembrandt Harmensz van Rijn **13** 91-95
Ripley, George **13** 179-180

Harper's Weekly (magazine; 1857-1916)
Curtis, George William **4** 349-350
Davis, Richard Harding **4** 422-423
Hapgood, Norman **7** 137-138
Nast, Thomas **11** 318-319
Rembrandt Harmensz van Rijn **13** 91-95
Schurz, Carl **14** 44-45

Harpignies, Henri Joseph (1819-1916), French painter
Morrice, James Wilson **11** 181-182

Harral House (Bridgeport, Connecticut)
Davis, Alexander Jackson **4** 411

Harrich, Jobst (circa 1580-1617), German painter
Dürer, Albrecht **5** 159-161

HARRIMAN, EDWARD HENRY (1848-1909), American railroad executive **7** 164-165
Cooke, Jay **4** 215-216
Durant, Thomas Clark **5** 157-158
Harriman, W. Averell **7** 165-166
Hill, James Jerome **7** 388-389
Morgan, John Pierpont **11** 163-165
Schiff, Jacob Henry **14** 2-3

Harriman Park (Orange County, New York)
Harriman, Edward Henry **7** 164-165

HARRIMAN, W. AVERELL (1891-1986), American industrialist, financier, and diplomat **7** 165-166
Harriman, Edward Henry **7** 164-165

HARRINGTON, JAMES (1611-1677), English political theorist **7** 166-167
Toland, John **15** 256

HARRINGTON, MICHAEL (1928-1989), American political activist and educator **7** 167-169

Harriott, Thomas (1560-1621), English mathematician
Bessel, Friedrich Wilhelm **2** 234-235

HARRIS, ABRAM LINCOLN, JR. (1899-1963), African American economist **7** 169-171

HARRIS, BARBARA CLEMENTINE (born 1930), African American activist and Anglican bishop **7** 171-172

Harris, Charles (1865-1930), American songwriter
Sousa, John Philip **14** 353-354

HARRIS, FRANK (1856-1931), Irish-American author and editor **7** 172-173
Shaw, George Bernard **14** 163-164

HARRIS, JOEL CHANDLER (1848-1908), American writer **7** 173-174

Harris, Lawren (1885-1970), Canadian painter
Carr, Emily **3** 319

HARRIS, PATRICIA ROBERTS (1924-1985), first African American woman in the U.S. Cabinet **7** 174-175

HARRIS, ROY (1898-1979), American composer **7** 175-176

HARRIS, TOWNSEND (1804-1878), American merchant and diplomat **7** 176-177

HARRIS, WILLIAM TORREY (1835-1909), American educator and philosopher **7** 177-178
Dewey, John **4** 520-523

Harrison, Benjamin (1726?-1791), American statesmen and Revolutionary leader
Harrison, William Henry **7** 180-181

HARRISON, BENJAMIN (1833-1901), American statesman, president 1889-1893 **7** 178-179
Blaine, James Gillespie **2** 312-313
Cleveland, Stephen Grover **4** 108-110
Quay, Matthew Stanley **12** 507
Roosevelt, Theodore **13** 280-283

Harrison, Carter, II (1860-1953), American politician
Altgeld, John Peter **1** 180-182

Harrison, George (born 1943), English singer
Beatles, The **2** 89-92

HARRISON, PETER (1716-1775), American architect and merchant **7** 179-180

HARRISON, WILLIAM HENRY (1773-1841), American statesman, president 1841 **7** 180-181
as territorial governor
Black Hawk **2** 308
Taylor, Zachary **15** 128-130
Tecumseh **15** 133
military service
Madison, James **10** 121-123
Perry, Oliver Hazard **12** 239
presidency
Clay, Henry **4** 94-96
Everett, Edward **5** 344
Tyler, John **15** 368-369
Van Buren, Martin **15** 410-411
relatives
Harrison, Benjamin **7** 178-179
supporters
Clayton, John Middleton **4** 96-97
Curtin, Andrew Gregg **4** 347-348
Stockton, Robert Field **14** 461-462
Webster, Daniel **16** 162-164

Harrod, James (1742-1793), American soldier and pioneer
Boone, Daniel **2** 397-398

HARSHA (Harshavardhana; circa 590-647), king of Northern India 606-612 **7** 181-182
Hsüan Tsang **8** 6-7

Hart, Emma
see Hamilton, Lady; Willard, Emma Hart

HART, GARY W. (born 1936), American political campaign organizer, U.S. senator, and presidential candidate **7** 182-184

Hart, Lorenz (1895-1943), American lyricist
O'Hara, John **11** 485
Rodgers, Richard Charles **13** 234-236

Hart, Moss (1904-1961), American librettist and playwright
Kaufman, George S. **8** 457-458
Weill, Kurt **16** 174-175

Hart, William S. (1872-1946), American actor
Buffalo Bill **3** 105-106

HARTE, FRANCIS BRET (1837-1902), American poet and fiction writer **7** 184-185
Howells, William Dean **7** 539-541
Kipling, Joseph Rudyard **9** 32-33
Lawson, Henry **9** 254-255
Strindberg, August **14** 509-511
Twain, Mark **15** 363-366

Hartford Convention (1814)
Hayne, Robert Young **7** 231-232
Morris, Gouverneur **11** 182-183
Otis, Harrison Gray **12** 25

Hartford statehouse (Connecticut)
Bulfinch, Charles **3** 116-117

Hartford Wits
see Connecticut Wits

Harthacnut (1019?-1042), king of Denmark 1035-1042 and of England 1040-1042
Cobbett, William **4** 126-127

HARTLEY, DAVID (1705-1757), British physician and philosopher **7** 185
Mill, James **11** 21

HARTLEY, MARSDEN (1877-1943), American painter **7** 186
Demuth, Charles **4** 497-498

Hartley, Sir Harold (1878-1972), British chemist
Hinshelwood, Cyril Norman **7** 405-406

Hartmann, Eduard von (1842-1906), German philosopher
Ebbinghaus, Hermann **5** 192-193
Laforgue, Jules **9** 160-161

Hartmann, Viktor (1834-1873), Russian painter and architect
Mussorgsky, Modest Petrovich **11** 274-276

HARTSHORNE, CHARLES (born 1897), American theologian **7** 186-187

Haru no Hi (poems)
Basho, Matsuo **2** 45-48

HARUN AL-RASHID (766-809), Abbasid caliph of Baghdad 786-809 **7** 188
Abu Nuwas **1** 33-34
Mamun, Abdallah al- **10** 183
Mansur, Abu Jafar ibn Muhammad al- **10** 214-215

HARUNOBU, SUZUKI (ca. 1725-1770), Japanese painter and printmaker **7** 188-189
Hiroshige, Ando **7** 412-413

Harurites (Moslem sect)
Ali **1** 155-156

Harvard Club (New York City)
Bellows, Henry Whitney **2** 143-144

Harvard College
see Harvard University

Harvard Law Review (journal)
Frankfurter, Felix **6** 57
Hand, Billings Learned **7** 116

Harvard Law School Association (established 1886)
Brandeis, Louis Dembitz **2** 496-497

Harvard Socialist Club
Lippmann, Walter **9** 439-440

Harvard Society for Contemporary Art
Kirstein, Lincoln **9** 39-41

Harvard University (Cambridge, Massachusetts)
architecture
Breuer, Marcel **2** 520-521
Gabo, Naum **6** 158-159
Gropius, Walter **7** 13-14
Le Corbusier **9** 274-275
astronomy
Cannon, Annie Jump **3** 260-261
Shapley, Harlow **14** 155-156
Winthrop, John **16** 341-342
see also Observatory (below)
biology
Beadle, George Wells **2** 80-81
East, Edward Murray **5** 182-183
Watson, James Dewey **16** 137-138
Board of Overseers
Bunche, Ralph Johnson **3** 121-122
Chauncy, Charles **3** 485-486
Center for Cognitive Studies
Bruner, Jerome Seymour **3** 72-73
chemistry
Lewis, Gilbert Newton **9** 384-385
Richards, Theodore William **13** 137-138
Divinity School
Cox, Harvey **4** 284-285
Wilder, Amos Niven **16** 273-274
economics
Parsons, Talcott **12** 122
Schumpeter, Joseph Alois **14** 43-44
endowments
Eaton, Dorman Bridgman **5** 190-191
Lawrence, Abbott **9** 246
Schiff, Jacob Henry **14** 2-3
foreign affairs
Kissinger, Henry Alfred **9** 43-45
geology
Davis, William Morris **4** 425-426
Whitney, Josiah Dwight **16** 254-255
historians (19th-20th century)
Adams, Henry Brooks **1** 45-47
Bancroft, George **1** 483-484
Channing, Edward **3** 435
Haskins, Charles Homer **7** 191-192
Sarton, George **13** 490-491
historians (20th century)

Laski, Harold J. **9** 215-216
Morison, Samuel Eliot **11** 175-176
Salvemini, Gaetano **13** 455-456
Schlesinger, Arthur Meier **14** 13
Woodward, Comer Vann **16** 378-379
Law School
Bok, Derek Curtis **2** 371-372
Cox, Archibald **4** 283-284
Eliot, Charles William **5** 254
Frankfurter, Felix **6** 57
Holmes, Oliver Wendell Jr. **7** 458-459
Pound, Roscoe **12** 417-418
Sayre, Francis Bowes **13** 509
Story, Joseph **14** 480-481
librarians
Fiske, John **5** 465-466
Stoddard, Solomon **14** 462-463
literature
Cummings, Edward Estlin **4** 334-336
Frost, Robert Lee **6** 130-133
Howells, William Dean **7** 539-541
Lewis, Cecil Day **9** 380
Longfellow, Henry Wadsworth **9** 499-500
MacLeish, Archibald **10** 109-110
Richards, Ivor Armstrong **13** 137
Shahn, Ben **14** 139-140
mathematics
Tarski, Alfred **15** 110-111
Winthrop, John **16** 341-342
Medical School
Bowditch, Henry Ingersoll **2** 459-460
Cushing, Harvey Williams **4** 353-354
Dubos, René Jules **5** 119
Enders, John Franklin **5** 285-286
Erikson, Erik Homburger **5** 309-310
Hamilton, Alice **7** 98-99
Holmes, Oliver Wendell **7** 457-458
Theiler, Max **15** 169-170
Waterhouse, Benjamin **16** 131-132
music
Chávez, Carlos **3** 486
Copland, Aaron **4** 227-228
Holst, Gustav **7** 459-460
Paine, John Knowles **12** 65
Piston, Walter **12** 327-328
natural history
Agassiz, Jean Louis Rodolphe **1** 76-78
Gray, Asa **6** 506-507
observatory
Elsasser, Walter Maurice **5** 277-278
Pickering, Edward Charles **12** 298
Shapley, Harlow **14** 155-156
philosophy (19th-20th century)
Perry, Ralph Barton **12** 239-240
Royce, Josiah **13** 334-335
Santayana, George **13** 475-477
Whitehead, Alfred North **16** 242-244
philosophy (20th century)
Gilson, Étienne Henry **6** 327-328
Lewis, Clarence Irving **9** 381
Marcel, Gabriel **10** 233-234
Nozick, Robert **11** 438-439
Popper, Karl Raimund **12** 402
Quine, Willard Van Orman **12** 514-515
Tillich, Paul Johannes **15** 224-225
Wolfson, Harry Austryn **16** 361-362
physics
Bridgman, Percy Williams **3** 5-6
political science
Deutsch, Karl Wolfgang **4** 512-514
Friedrich, Carl Joachim **6** 113-114
presidents
Bok, Derek Curtis **2** 371-372
Conant, James Bryant **4** 192-193
Dunster, Henry **5** 152-153
Eliot, Charles William **5** 254
Everett, Edward **5** 344
Lowell, Abbott Lawrence **10** 12-13
Mather, Increase **10** 332-333
Sparks, Jared **14** 363
psychology
James, William **8** 215-217
Lashley, Karl Spencer **9** 214-215
Lewin, Kurt **9** 375-376
Skinner, Burrhus Frederic **14** 269-270
Yerkes, Robert Mearns **16** 454-455
Sackler Museum
Stirling, James **14** 458-459
sociology and anthropology
Fletcher, Alice Cunningham **5** 486-487
Homans, George Caspar **7** 463-465
Howells, William White **7** 541-542
Kroeber, Alfred Louis **9** 105-106
Sorokin, Pitirim A. **14** 348-349
Stouffer, Samuel A. **14** 482-483
student policy
Horner, Matina Souretis **7** 506-508

Harvest on the Don (novel)
Sholokhov, Mikhail Aleksandrovich **14** 203-204

Harvest Poems (book)
Sandburg, Carl **13** 461-462

Harvey, Gabriel (1545?-1630?), English poet
Machiavelli, Niccolò **10** 97-99
Spenser, Edmund **14** 373-376

HARVEY, WILLIAM (1578-1657), English physician **7** 189-190
Vesalius, Andreas **15** 473-475

Hary Janos (opera)
Kodály, Zoltán **9** 71

Harzburg Front (Germany)
Schacht, Hjalmar Horace Greeley **13** 518-519

Harzreise im Winter (poem)
Goethe, Johann Wolfgang von **6** 388-391

Hasan (ca. 624-ca. 669), Arab caliph
Aga Khan **1** 74-76
Ali **1** 155-156
Muawiya ibn Abu Sufyan **11** 223-224

HASAN, IBN AL-HAYTHAM (ca. 966-1039), Arab physicist, astronomer, and mathematician **7** 190-191

Hasan, Mansur ben
see Firdausi

Hasan Ali Shah
see Aga Khan I

Hasan ibn-Hani, al-
see Abu Nuwas

Hasdrubal (died 221 B.C.), Carthaginian general
Hannibal Barca **7** 128-130

Hasdrubal Barca (died 207 B.C.), Carthaginian general
Hannibal Barca **7** 128-130
Scipio Africanus Major, Publius Cornelius **14** 61-62

Hasenöhrl, F. (1874-1915), Austrian mathematician and physicist
Schrödinger, Erwin **14** 31-33

Hashemite (Arab dynasty; Mohammed's clan)
Husein ibn Ali **8** 63
Mohammed **11** 76-78

Hashemite Kingdom
see Jordan

Hashiloach (periodical)
Ahad Haam **1** 88-89
Bialik, Hayyim Nahman **2** 262-263
Dubnov, Simon **5** 115-116

Hasidism (Jewish religious movement)
Agnon, Shmuel Yoseph **1** 85-86
Baal Shem Tov **1** 404-405
Buber, Martin **3** 87-89
Elijah ben Solomon **5** 251-252
Heschel, Abraham Joshua **7** 358-359
Judas Maccabeus **8** 374-375
Luria, Isaac ben Solomon Ashkenazi **10** 47-48
Sachs, Nelly **13** 411-412
Scholem, Gershom **14** 26
Weber, Max **16** 160

Haskalah (Jewish movement)
Scholem, Gershom **14** 26

Haskell Oriental Museum (University of Chicago)
Breasted, James Henry **2** 510-511

HASKINS, CHARLES HOMER (1870-1937), American historian **7** 191-192

Hasmonean (dynasty of independent Jewish nation; ruled 1st and 2nd century B.C.)
Herod the Great **7** 333-334

Hasong, Prince
see Sonjo

HASSAM, FREDERICK CHILDE (1859-1935), American impressionist painter **7** 192
Twachtman, John Henry **15** 362-363

HASSAN, MOULEY (King Hassan II; born 1929), inherited the throne of Morocco in 1961 **7** 194-195
Allal al-Fassi, Mohamed **1** 162
Mohammed V **11** 79-81

HASSAN, MUHAMMAD ABDILLE (1864-1920), Somali politico-religious leader and poet **7** 194-195

Hasse, Johann Adolf (1699-1783), German singer and composer
Scarlatti, Pietro Alessandro Gaspare **13** 517-518

Hastenbeck, battle of (1757)
Amherst, Jeffery **1** 200-201

Hastings, battle of (1066)
Harold II **7** 162
William I **16** 290-291

Hastings Center
Callahan, Daniel **3** 231-233

HASTINGS, WARREN (1732-1818), English statesman **7** 195-196
Burke, Edmund **3** 138-141
Fox, Charles James **6** 35-37
Metternich, Klemens von **10** 533-536
Sheridan, Richard Brinsley **14** 183-184

Hastings, William Hastings, Baron (1430?-1483), English ambassador
Richard III **13** 132-133

Hasty Pudding, The (poem)
Barlow, Joel **2** 6-7

Hat on the Bed, The (stories)
O'Hara, John **11** 485

Hatch Act (1887)
Hatch, William Henry **7** 196

HATCH, WILLIAM HENRY (1833-1896), American reformer and politician **7** 196

Hatchlands (Surrey)
Adam, Robert and James **1** 38-40

Hathorne, Nathaniel
*see*Hawthorne, Nathaniel

Hatoyama, Ichiro (1883-1959), Japanese politician
Kishi, Nobusuke **9** 41-43
Sato, Eisaku **13** 495-496
Yoshida, Shigeru **16** 464-465

Hats (political faction; Sweden)
Gustavus III **7** 45-46

HATSHEPSUT (ruled 1503-1482 B.C.), Egyptian queen **7** 196-197
Thutmose III **15** 216-217

HATTA, MOHAMMAD (1902-1980), a leader of the Indonesian nationalist movement (1920s-1945) and a champion of non-alignment and of socialism grounded in Islam **7** 197-199

Hattin, battle of (1187)
Saladin **13** 441-442

Hatton, Sir Christopher (1540-1591), English statesman
Raleigh, Walter **13** 9-11

Haugtussa (song cycle)
Grieg, Edvard Hagerup **6** 541-542

Haulers, The (painting)
Weber, Max **16** 160

Haunted Furniture (graphic art)
Ensor, James **5** 289-290

Haunted House (play)
Plautus **12** 348-350

HAUPTMANN, GERHART JOHANN ROBERT (1862-1946), German dramatist and novelist **7** 199-201
Grillparzer, Franz **6** 546-547
Lehmbruck, Wilhelm **9** 307
Mann, Thomas **10** 204-207

Hausaland (region; northern Nigeria)
Achebe, Chinua **1** 35-37
Goldie, George Dashwood Taubman **6** 404
Imam, Alhadji Abubakar **8** 114-115
Muhammad, Elijah **11** 230-231
Uthman don Fodio **15** 397-398
see also Nigeria, Federal Republic of

HAUSHOFER, KARL (1869-1946), German general and geopolitician **7** 201

Hauspostille (poems)
Brecht, Bertolt **2** 512-514

HAUSSMANN, BARON GEORGES EUGÈNE (1809-1891), French prefect of the Seine **7** 201-202

Hauteclocque, Philippe Marie de
see Leclerc, Jacques Philippe

Havana (city; Cuba)
Carleton, Guy **3** 300-301
Howe, William **7** 538-539

Havana, University of
Castro Ruz, Fidel **3** 365-368
Machado y Morales, Gerardo **10** 92-93

Havana Conferences (1940; 1964)
Castro Ruz, Fidel **3** 365-368
Welles, Sumner **16** 191-192

HAVEL, VACLAV (born 1936), playwright and human rights activist who became the president of Czechoslovakia **7** 202-205

Hawaii (island chain; Pacific Ocean; state; United States)
discovered
Cook, James **4** 214-215
dynasty established
Kamehameha I **8** 416
Kamehameha III **8** 416-417
end of kingdom
Kalakaua, David **8** 413-414
exploration
Kotzebue, Otto von **9** 91-92
in literature
Colum, Padraic **4** 174-175
revolution (1893)
Cleveland, Stephen Grover **4** 108-110
Dole, Sanford Ballard **5** 46
Liliuokalani, Lydia Kamakaeha **9** 411-412
U.S. annexation
Lodge, Henry Cabot **9** 482-483
Dole, Sanford Ballard **5** 46

Hawaii, University of
Krenek, Ernst **9** 98-99
Wilder, Thornton Niven **16** 276-277

Hawaii Kai ("dream" city, Hawaii)
Kaiser, Henry John **8** 412-413

Hawara (ancient site; Egypt)
Petrie, William Matthew Flinders **12** 261-262

Hawikuh (Zuñi pueblo; New Mexico)
Coronado, Francisco Vásquez de **4** 247
Marcos de Niza **10** 240

Hawke, Edward, 1st Baron Hawke (1705-1781), English admiral
Rodney, George Brydges **13** 239-240

HAWKE, ROBERT JAMES LEE (born 1929), Australian Labor prime minister **7** 205-206

Hawker Aircraft company
Sopwith, Thomas Octave Murdoch **14** 345-346

Hawkesbury, Baron
see Liverpool, 2nd Earl of

HAWKING, STEPHEN WILLIAM (born 1942), British physicist and mathematician **7** 206-208

HAWKINS, COLEMAN (1904-1969), American jazz musician **7** 208-210

HAWKINS, SIR JOHN (1532-1595), English naval commander **7** 210-211
Drake, Francis **5** 94-96, 435
Elizabeth I **5** 263-266

Hawks, Howard W. (1896-1977), American film director
Bogart, Humphrey **2** 363-364

Hawks of Hawk-Hollow, The (novel)
Bird, Robert Montgomery **2** 281-282

HAWKSMOOR, NICHOLAS (1661-1736), English architect **7** 211-212
Gibbs, James **6** 301-302
Vanbrugh, John **15** 409-410
Wren, Christopher **16** 393-394

Hawkwood, Sir John de (died 1394), English soldier of fortune
Andrea del Castagno **1** 223-224
Uccello, Paolo **15** 378-379

Hawley-Smoot Tariff (1930)
Hoover, Herbert Clark **7** 483-485

Haworth, Sir Walter Norman (1883-1950), English chemist
Reichstein, Tadeus **13** 85-87
Szent-Györgyi, Albert von **15** 62-64

HAWTHORNE, NATHANIEL (1804-1864), American novelist **7** 212-215
Brown, Charles Brockden **3** 33
Heavysege, Charles **7** 246
Howells, William Dean **7** 539-541

Lowell, Robert Trail Spence Jr. **10** 16-17
Mather, Cotton **10** 330-332
Melville, Herman **10** 472-476
Warren, Robert Penn **16** 121-122
Wright, Frank Lloyd **16** 398-401

Hay Harvest (painting)
Bruegel, Pieter the Elder **3** 65-67

HAY, JOHN (1838-1905), American statesman **7** 215-216
Adams, Henry Brooks **1** 45-47
Mahan, Alfred Thayer **10** 131-132

Hay Wain, The (oil painting)
Constable, John **4** 208-209

HAYA DE LA TORRE, VICTOR RAUL (born 1895), Peruvian political leader and theorist **7** 216-217
Leguía y Salcedo, Augusto Bernardino **9** 305-306
Prado Ugarteche, Manuel **12** 430-431
Vallejo, César Abraham **15** 408-409

Hay-Bunau-Varilla Treaty (1903)
Bunau-Varilla, Philippe Jean **3** 120-121

HAYDEN, THOMAS EMMET (born 1939), American writer and political activist **7** 217-219
Fonda, Jane **5** 501-502

HAYDN, FRANZ JOSEPH (1732-1809), Austrian composer **7** 219-221
Bach, Carl Philipp Emanuel **1** 414-415
Beethoven, Ludwig van **2** 114-117
Mozart, Wolfgang Amadeus **11** 218-221
Schubert, Franz Peter **14** 35-37
Schumann, Robert Alexander **14** 41-43

Haydn, Johann Michael (1737-1806), Austrian composer
Weber, Carl Maria Friedrich Ernst von **16** 156-157

HAYEK, FRIEDRICH A. VON (1899-1992), Austrian-born British free market economist, social philosopher, and Nobel Laureate **7** 221-223

HAYES, HELEN (1900-1993), American actress **7** 223-224

HAYES, CARDINAL PATRICK JOSEPH (1867-1938), American cardinal **7** 224-225

HAYES, ROLAND (1887-1977), African American classical singer **7** 225-227
Anderson, Marian **1** 218-219

HAYES, RUTHERFORD BIRCHARD (1822-1893), American statesman, president 1877-1881 **7** 227-228
appointments (non-Cabinet)
Douglass, Frederick **5** 85-86
Harlan, John Marshall **7** 156-157
Cabinet
Evarts, William Maxwell **5** 340-341
Schurz, Carl **14** 44-45
Sherman, John **14** 184-185
domestic policies
Eaton, Dorman Bridgman **5** 190-191
Garrett, John Work **6** 225
Hampton, Wade III **7** 112
Lamar, Lucius Quintus Cincinnatus **9** 170-171
election campaign (1876)
Chandler, Zachariah **3** 425-426
Hoe, Richard March **7** 435-436
Tilden, Samuel Jones **15** 222-223
political opponents
Conkling, Roscoe **4** 201-202
Field, David Dudley **5** 439-440
Pendleton, George Hunt **12** 198

HAYFORD, J. E. CASELY (1866-1903), Gold Coast politician, journalist, and educator **7** 228-230

HAYKAL, MUHAMMAD HUSAIN (born 1923), Egyptian journalist and editor of *al-Ahram*(1957-1974) **7** 230-231

Hayley, William (1745-1820), English poet
Blake, William **2** 316-318
Romney, George **13** 269-270

Hayman, Francis (1708-1776), British painter
Gainsborough, Thomas **6** 170-172

Haymarket Riot (Chicago; 1886)
Altgeld, John Peter **1** 180-182
Darrow, Clarence Seward **4** 396-397
Howells, William Dean **7** 539-541

HAYNE, ROBERT YOUNG (1791-1839), American politician **7** 231-232
Jackson, Andrew **8** 168-172
Webster, Daniel **16** 162-164

Hay-Pauncefote treaties (1900; 1901)
Hay, John **7** 215-216

Haystacks (painting series)
Monet, Claude **11** 102-104

Haywain (triptych)
Bosch, Hieronymus **2** 426-428

Hayward, Nathaniel M. (1808-1865), American inventor
Goodyear, Charles **6** 441

HAYWOOD, WILLIAM DUDLEY (1869-1928), American labor leader **7** 232-233
Darrow, Clarence Seward **4** 396-397

HAYWORTH, RITA (born Margarita Carmen Cansino; 1918-1987), American actress **7** 233-235

Hazaken (Elder)
see Shammai

Hazard of New Fortunes, A (book)
Howells, William Dean **7** 539-541

HAZLITT, WILLIAM (1778-1830), English literary and social critic **7** 235-236
Lamb, Charles **9** 176-177

He Left and Returned (play)
Asch, Shalom **1** 325-326

Head (sculpture)
González, Julio **6** 428-429

Head and House and Light (sculpture)
Boccioni, Umberto **2** 353-354

Head of a Woman (sculpture)
Gabo, Naum **6** 158-159

Head of a Young Woman (painting)
Degas, Hilaire Germain Edgar **4** 461-462

Head of Baudelaire (sculpture)
Rodin, Auguste **13** 236-238

Head of Christ (painting)
Rouault, Georges **13** 321-322

Head of Christ (sculpture)
Zorach, William **16** 528

Head of Kofi (sculpture)
Ewonwu, Benedict Chuka **5** 351-352

Head, Sir Francis Bond (1793-1875), English soldier and colonial administrator
Baldwin, Robert **1** 466-468
Mackenzie, William Lyon **10** 104-106

Head Start program (United States education)
Johnson, Lyndon Baines **8** 308-312

HEADE, MARTIN JOHNSON (1819-1904), American painter **7** 236
Lane, Fitz Hugh **9** 189

Headless Horseman (folk opera)
Benét, Stephen Vincent **2** 157-158

Headlong Hall (novel)
Peacock, Thomas Love **12** 169

Headsman, The (novel)
Cooper, James Fenimore **4** 220-223

Health and beauty aids
Arden, Elizabeth **1** 281-282
Rubenstein, Helena **13** 342-343

Health and Human Services, United States Department of
Heckler, Margaret Mary O'Shaughnessy **7** 251-252

Health care
ethics
Callahan, Daniel **3** 231-233
proposals, United States
Clinton, Hillary Rodham **4** 115-117

Health, Education and Welfare, United States Department of
Abbott, Grace **1** 9-10
Berry, Mary Frances **2** 226-229
Eisenhower, Dwight David **5** 233-236
Hobby, Oveta Culp **7** 423-425
Perkins, Frances **12** 221-222
Switzer, Mary E. **15** 55-56
Wald, L. **11** 207
Weinberger, Casper Willard **16** 177-178

HEALY, BERNADINE (born 1944) American physician and administrator **7** 237-238

HEANEY, SEAMUS JUSTIN (born 1939), Irish poet, author, and editor **7** 238-240

Heard, Gerald (1889-1971), English writer
Huxley, Aldous Leonard **8** 74-75

HEARN, LAFCADIO (1850-1904), European-born American author **7** 240

HEARNE, SAMUEL (1745-1792), English explorer **7** 241-242

HEARST, GEORGE (1820-1891), American publisher and politician **7** 242

HEARST, PATRICIA (born 1954), kidnapped heiress who became a bank robber **7** 242-243

HEARST, WILLIAM RANDOLPH (1863-1951), American publisher and politician **7** 243-244
Bennett, James Gordon Jr. **2** 169-170
Bierce, Ambrose Gwinett **2** 269-270
Dana, Charles Anderson **4** 384-385
Hearst, George **7** 242
Hughes, Charles Evans **8** 15-16
Pulitzer, Joseph **12** 481-482

Heart (human)
Harvey, William **7** 189-190

Heart (mechanical)
DeBakey, Michael Ellis **4** 437-438

Heart, The (novel)
Natsume, Soseki **11** 324-325

Heart disease
Andersen, Dorothy **1** 212
Barnard, Christiaan N. **2** 7-8
Cabot, Richard Clarke **3** 200
DeVries, William Castle **4** 518-519
Houssay, Bernardo Alberto **7** 522-523
see also Heart-attack victims

Heart disease victims
Boerhaave, Hermann **2** 358-359
Bright, Richard **3** 7-8
Burns, Robert **3** 155-156
Martineau, Harriet **10** 296-297
see also Heart-attack victims

Heart of a Dog, The (novel)
Bulgakov, Mikhail Afanasievich **3** 117

Heart of a Man, The (novel)
Simenon, Georges **14** 233-234

Heart of Darkness, The (novel)
Conrad, Joseph **4** 205-207

Heart of Happy Hollow, The (stories)
Dunbar, Paul Laurence **5** 141-142

Heart of Maryland, The (play)
Belasco, David **2** 124-125

Heart of Midlothian, The (novel)
Edgeworth, Maria **5** 205-206
Scott, Walter **14** 68-70

Heart of the Matter, The (novel)
Greene, Graham **6** 523-524

Heart of the West (stories)
Henry, O. **7** 308-309

Heart-attack victims
Africa
Danquah, Joseph B. **4** 388-389
Australia
Chifley, Joseph Benedict **3** 518
China
Hu Shih **8** 63-65
Colombia
Gómez, Máximo **6** 418-419
Egypt
Farouk I **5** 387-388
England
Arnold, Matthew **1** 311-313
Chelmsford, Frederic John Napier Thesiger **3** 497
Doyle, Arthur Conan **5** 91-92
Edward VII **5** 214-215
George II **6** 269-270
Henderson, Arthur **7** 277-278
Keynes, John Maynard **8** 528-530
Pater, Walter Horatio **12** 130-131
Robertson, Dennis Holme **13** 196
France
Le Corbusier **9** 274-275
Merleau-Ponty, Maurice **10** 518
Michelet, Jules **11** 5-6
Germany
Brecht, Bertolt **2** 512-514
Italy
Marconi, Guglielmo **10** 239-240
Poland
Peretz, Isaac Loeb **12** 212
Russia
Berdyaev, Nicholas Alexandrovich **2** 184-185
Dzerzhinsky, Felix Edmundovich **5** 173-174
Eisenstein, Sergei Mikhailovich **5** 240-242
Spain
Unamuno y Jugo, Miguel de **15** 386-387
United States (19th-20th century)
Baker, Ray Stannard **1** 451-452
Dreiser, Herman Theodore **5** 98-100
Stettinius, Edward R. Jr. **14** 437-438
Sumner, Charles **15** 30-31
Sunday, William Ashley **15** 32-33
Wharton, Edith **16** 221
United States (20th century)
Fitzgerald, Francis Scott Key **5** 470-472
Hillman, Sidney **7** 392-393
Hubble, Edwin Powell **8** 10-11
Kroeber, Alfred Louis **9** 105-106
Lardner, Ringgold Wilmer **9** 204-205
Lewis, Harry Sinclair **9** 385-387
Rice, Elmer **13** 126-127

Heartbreak House (play)
Shaw, George Bernard **14** 163-164

Hearts of Oak (play)
Belasco, David **2** 124-125

Hearts of the World (film)
Griffith, David Wark **6** 544-545

Heat (physics)
conduction
Fourier, Jean Baptiste Joseph **6** 32-33
kinetic theory
Born, Max **2** 420-421
Debye, Peter Joseph William **4** 447-448
Hooke, Robert **7** 475
Lomonosov, Mikhail Vasilevich **9** 494
mechanical theory
Cavendish, Henry **3** 383-384
Clausius, Rudolf Julius Emanuel **4** 92-94
Hare, Robert **7** 152-153
Joule, James Prescott **8** 363-364
Rumford **13** 360-362
*see also*Thermodynamics

Heat of the Day, The (novel)
Bowen, Elizabeth **2** 462-463

HEATH, EDWARD RICHARD GEORGE (born 1916), prime minister of Great Britain (1970-1974) **7** 244-246

Heathcliff (literary character)
Brontë, Emily **3** 18-19

Heauton Timorumenos (play)
Terence **15** 146-148

Heaven Can Wait (film)
Lubitsch, Ernst **10** 18-19

Heaven Has No Favorities (novel)
Remarque, Erich Maria **13** 91

Heavenly mandate
see Mandate of Heaven

Heaven's My Destination (novel)
Wilder, Thornton Niven **16** 276-277

Heavy Odds (novel)
Clarke, Marcus Andrew Hislop **4** 87-88

Heavy water (physics)
Hevesy, George Charles de **7** 371

HEAVYSEGE, CHARLES (1816-1876), Canadian poet and dramatist **7** 246

HEBBEL, FRIEDRICH (1813-1863), German poet and playwright **7** 247

Hébert, Abbé Marcel (died 1916), French Catholic priest
Martin du Gard, Roger **10** 295-296

HEBERT, JACQUES RENÉ (1757-1794), French journalist and revolutionist **7** 247-248
Danton, Georges Jacques **4** 391-393
see also Hébertists

Hébert, Louis Philippe (1850-1917), Canadian sculptor
Cullen, Maurice Galbraith **4** 334

Hébertists (group; French Revolution)
Danton, Georges Jacques **4** 391-393
Hébert, Jacques René **7** 247-248
Robespierre, Maximilien François Marie Isidore de **13** 199-201
Saint-Just, Louis Antoine Léon de **13** 433

Hebrew (language)
Abrahams, Israel **1** 29
Ben Yehuda, Eliezer **2** 181-182
Elijah ben Solomon **5** 251-252
Pinto, Isaac **12** 318

Hebrew literature
humanist influences
Luzzato, Moses Hayyim **10** 57-58

Reuchlin, Johann **13** 106-107
medieval religious poetry
ibn Gabirol, Solomon ben Judah **8** 92
Judah Halevi **8** 373
nationalism
Agnon, Shmuel Yoseph **1** 85-86
Ahad Haam **1** 88-89
Bialik, Hayyim Nahman **2** 262-263
Tschernichowsky, Saul **15** 323 studies of
Zunz, Leopold **16** 534
see also Jewish literature; Yiddish literature

Hebrew Union College (established 1875, Cincinnati)
Heschel, Abraham Joshua **7** 358-359
Wise, Isaac Mayer **16** 342-343

Hebrew Union College (New York City)
Wise, Stephen Samuel **16** 344-345

Hebrew University (Jerusalem)
established
Bialik, Hayyim Nahman **2** 262-263
Weizmann, Chaim **16** 183-184
faculty
Buber, Martin **3** 87-89
Kaplan, Mordecai Menahem **8** 435-436
Kaufmann, Ezekiel **8** 460
Scholem, Gershom **14** 26

Hebrews, Epistle to the (New Testament)
Luther, Martin **10** 48-51
Paul **12** 141-143

Hebrides (overture)
Mendelssohn, Moses **10** 488-489

Hecale (book)
Callimachus **3** 235-236

Hecataeus of Miletus (flourished 500 B.C.), Greek historian
Herodotus **7** 330-333

HECHT, BEN (1894-1964), American journalist, playwright, and Hollywood scriptwriter **7** 248-250
Goldwyn, Samuel **6** 416

Heckel, Erich (1883-1970), German painter
Kirchner, Ernst Ludwig **9** 34-35

HECKER, ISAAC THOMAS (1819-1888), American Catholic religious founder **7** 250-251

Heckewelder, John Gottlieb Ernestus (1743-1823), American Moravian Church missionary
Cooper, James Fenimore **4** 220-223

HECKLER, MARGARET MARY O'SHAUGHNESSY (born 1931), American attorney, congressional representative, secretary of health and human services, and ambassador **7** 251-252

Hecla (ship)
Ross, James Clark **13** 302-303

Hector and Andromache (painting)
Chirico, Giorgio de **4** 4

Hector Imploring the Gods... (sculpture)
Carpeaux, Jean Baptiste **3** 318-319

Hecuba (play)
Euripides **5** 332-334

Hecyra (play)
Terence **15** 146-148

Hedda Gabler (play)
Ibsen, Henrik **8** 98-100

Hedgehog, The (novel)
Doolittle, Hilda **5** 65-66

HEDIN, SVEN ANDERS (1865-1952), Swedish explorer and geographer **7** 252-253
Przhevalsky, Nikolai Mikhailovich **12** 469-470

Hedonism (philosophy)
Epicurus **5** 292-294
Green, Thomas Hill **6** 520-521
Sidgwick, Henry **14** 213
Yüan Mei **16** 479-480
see also Utilitarianism

Hedylus (novel)
Doolittle, Hilda **5** 65-66

Hedyphagetica (poem)
Ennius, Quintus **5** 289

Heemskerck, Jacob van (1567-1607), Dutch navigator
Barents, Willem **2** 4-5

Heemskerk (ship)
Tasman, Abel Janszoon **15** 113-114

HEFNER, HUGH (born 1926), founder and publisher of Playboy magazine **7** 253-254

HEGEL, GEORG WILHELM FRIEDRICH (1770-1831), German philosopher and educator **7** 254-256
critics
Feuerbach, Ludwig Andreas **5** 432
Fries, Jakob Friedrich **6** 116-117
Hobhouse, Leonard Trelawny **7** 425-426
Kierkegaard, Søren Aabye **8** 547-549
Popper, Karl Raimund **12** 402
Schelling, Friedrich Wilhelm Joseph von **13** 526-527
Schopenhauer, Arthur **14** 29-31
influence of (England)
Bosanquet, Bernard **2** 425-426
Bradley, Francis Herbert **2** 481-482
Green, Thomas Hill **6** 520-521
Jowett, Benjamin **8** 364-365
influence of (France)
Comte, Auguste **4** 189-191
Cousin, Victor **4** 273-274
influence of (Germany)
Baur, Ferdinand Christian **2** 74-75
Engels, Friedrich **5** 286-288
Hölderlin, Johann Christian Friedrich **7** 451-452
Lassalle, Ferdinand **9** 216
Marx, Karl **10** 304-308
Ritschl, Albrecht Benjamin **13** 180
Strauss, David Friedrich **14** 496-497
Weber, Max **16** 157-160
influence of (Hungary)
Lukács, Gyorgy **10** 37-38
influence of (Italy)
Croce, Benedetto **4** 313-314
Gentile, Giovanni **6** 267
influence of (Norway)
Ibsen, Henrik **8** 98-100
influence of (Russia)
Bakunin, Mikhail Aleksandrovich **1** 458-460
Belinsky, Grigorievich **2** 128
Cohen, Morris Raphael **4** 139-140
Herzen, Aleksandr Ivanovich **7** 351-352
Plekhanov, Georgi Valentinovich **12** 351-352
Turgenev, Ivan Sergeyevich **15** 345-348
influence of (United States)
Dewey, John **4** 520-523
Harris, William Torrey **7** 177-178
Krochmal, Nachman Kohen **9** 104-105
Marcuse, Herbert **10** 245-247
Wright, Frank Lloyd **16** 398-401
influenced by
Boehme, Jacob **2** 357
Kant, Immanuel **8** 430-432
Vico, Giambattista **15** 480-481
students
Brisbane, Albert **3** 9
Feuerbach, Ludwig Andreas **5** 432
Heine, Heinrich **7** 259-260

Hegira (622)
Abu Bakr **1** 31-32
Ali **1** 155-156
Mohammed **11** 76-78
Tabari, Muhammad ibn Jarir al- **15** 69-70

Heian period (Japan; 784-1184)
Eisai **5** 231-232
Ennin **5** 288-289
Fujiwara Michinaga **6** 145-146
Goshirakawa **6** 460-461
Kammu **8** 420

Heidegger, John James (1659-1749), English theater manager
Handel, George Frederick **7** 116-119

HEIDEGGER, MARTIN (1889-1976), German philosopher **7** 257-258
influence of
Arendt, Hannah **1** 282-284
Bultmann, Rudolf Karl **3** 119-120
Merleau-Ponty, Maurice **10** 518
Ortega Y Gasset, José **12** 7-8
Rahner, Karl **13** 4-5
Sartre, Jean Paul **13** 491-492
influenced by
Dilthey, Wilhelm Christian Ludwig **5** 10
Kierkegaard, Søren Aabye **8** 547-549

Heidelberg, University of (Germany)
chemistry
Bunsen, Robert Wilhelm **3** 124-125
Mendeleev, Dmitrii Ivanovich **10** 486-488
historians
Gierke, Otto von **6** 311-312
Pufendorf, Samuel von **12** 477-478
Troeltsch, Ernst **15** 299-300
philosophy
Driesch, Hans Adolf Eduard **5** 105
Fries, Jakob Friedrich **6** 116-117
Hegel, Georg Wilhelm Friedrich **7** 254-256
physics
Bothe, Walther **2** 438-439
physiology
Meyerhof, Otto Fritz **10** 537-539
Wundt, Wilhelm Max **16** 402-403
social sciences
Mannheim, Karl **10** 208-209
Weber, Max **16** 157-160
Weidenreich, Franz **16** 171-172

Heidenmauer, The (novel)
Cooper, James Fenimore **4** 220-223

HEIDENSTAM, CARL GUSTAF VERNER VON (1859-1940), Swedish author **7** 258-259

Heifer (sculpture)
Myron **11** 285

Heiji Monogatari (chronicle)
Toba Sojo **15** 248-249

Heilige Johanna der Schlachthofe, Die (play)
Brecht, Bertolt **2** 512-514

Heiligenkreuz-Gutenbrunn (Hungary)
Maulbertsch, Franz Anton **10** 345

Heiligenstadt Testament (document)
Beethoven, Ludwig van **2** 114-117

Heilner, Hermann (literary character)
Hesse, Hermann **7** 367-369

Heimat (play and film)
Sudermann, Hermann **15** 12-13

Heimkehr (poems)
Heine, Heinrich **7** 259-260

Heimskringla (saga)
Sturluson, Snorri **14** 310-311

HEINE, HEINRICH (1797-1856), German poet and essayist **7** 259-260
Arnold, Matthew **1** 311-313
Byron, George Gordon Noel **3** 193-194
Lazarus, Emma **9** 260-261
Liszt, Franz **9** 445-447
Rilke, Rainer Maria **13** 171-172
Schubert, Franz Peter **14** 35-37
Schumann, Robert Alexander **14** 41-43

HEINRICH, ANTHONY PHILIP (1781-1861), American composer **7** 261

Heinrich von Ofterdingen (novel)
Novalis **11** 435

Heir of Heaven, The (play)
Lope Félix de Vega Carpio **9** 503-506

Heiress of Red Dog... (literary collection)
Harte, Francis Brett **7** 184-185

Heiress, The (film; play)
Burgoyne, John **3** 137-138
Copland, Aaron **4** 227-228

HEISENBERG, WERNER KARL (born 1901), German physicist **7** 261-263
influence of
Born, Max **2** 420-421
Dirac, Paul Adrien Maurice **5** 23-24
Einstein, Albert **5** 228-231
Oppenheimer, J. Robert **11** 525-526
Pauli, Wolfgang Ernst **12** 149
Schrödinger, Erwin **14** 31-33
Yukawa, Hideki **16** 481-482
students
Rabi, Isidor Isaac **12** 526-527
Tomonaga, Sin-itiro **15** 265-266

Heiss Eisen, Das (play)
Sachs, Hans **13** 410-411

Heitler, Walter (1904-1981), Irish physicist
Bhabha, Homi Jehangir **2** 253-254

Heizer, Der (story)
Kafka, Franz **8** 403-406

Hela (Norse mythology)
Arnold, Matthew **1** 311-313

Held, Anna (1873-1918), French comedienne
Ziegfeld, Florenz **16** 516-517

Helen in Egypt (novel)
Doolittle, Hilda **5** 65-66

Helen of Troy (mythology)
Euripides **5** 332-334
Isocrates **8** 151
Lindsay, Vachel **9** 424-425
Yeats, William Butler **16** 445-447

Helena (novel)
Waugh, Evelyn Arthur St. John **16** 145-147

Helene (literary character)
Hauptmann, Gerhart Johann Robert **7** 199-201

Hélène (poem)
Leconte de Lisle, Charles Marie René **9** 273-274

Helfferich, Karl (1872-1924), German politician
Erzberger, Matthias **5** 319-320

Helgoland (island; North Sea)
Salisbury, 3d Marquess of **13** 448-449

Heliaea (Greek courts)
Pericles **12** 219-221

Helicopter (aircraft)
Kármán, Theodore von **8** 451-452
Sikorsky, Igor **14** 223-224

Heliocentric theory (astronomy)
see Universe, systems of—heliocentric

Heliodora (book)
Doolittle, Hilda **5** 65-66

Heliogabius (book)
Mencken, Henry Louis **10** 481-483

Heliography (photography)
Daguerre, Louis Jacques Mandé **4** 365-366

Heliopolis (novel)
Jünger, Ernst **8** 391-392

Helios (journal)
Jiménez, Juan Ramón **8** 261-262

Helios (overture)
Nielsen, Carl August **11** 388-389

Helium (element—chemistry)
Kapitsa, Pyotr Leonidovich **8** 433-435
Landau, Lev Davidovich **9** 184-185
Mendeleev, Dmitrii Ivanovich **10** 486-488
Soddy, Frederick **14** 321-323
Stern, Otto **14** 435

Hell (painting)
Limbourg brothers, The **9** 412-413
Orcagna **11** 526-527

Hellancius (flourished 5th century B.C.), Greek historian
Thucydides **15** 211-212

Hellas (poem)
Shelley, Percy Bysshe **14** 176-178

Hellenic League (Greek federation)
Aratus **1** 273-274
Cleomenes III **4** 103-104

Hellenica (book)
Xenophon **16** 418-420

Hellenistic culture
arts
Praxiteles **12** 433-434
see also Greek art and architecture (classical);Greek literature (classical)
Christianity and
Clement of Alexandria **4** 102-103
Egypt and Macedonia
Alexander the Great **1** 137-141, 125
Ptolemy I **12** 470-472
Ptolemy II **12** 472-473
Seleucus I **14** 92-93
Roman Republic
Cato, Marcus Porcius the Elder **3** 375
Scipio Africanus Major, Publius Cornelius **14** 61-62
science and
Jabir ibn Hayyan **8** 167

HELLER, JOSEPH (born 1923), American author **7** 263-265

HELLER, WALTER (1915-1987), chairman of the Council of Economic Advisors (1961-1964) and chief spokesman of the "New Economics" **7** 265-266

Heller Altarpiece (painting)
Dürer, Albrecht **5** 159-161

Hellespont
see Dardanelles

HELLMAN, LILLIAN FLORENCE (born 1905), American playwright **7** 267-268
Goldwyn, Samuel **6** 416

Hello, Dolly! (musical)
Wilder, Thornton Niven **16** 276-277

Hello Out There (play)
Saroyan, William **13** 486-487

Hello, Young Lovers (song)
Rodgers, Richard Charles **13** 234-236

Helmet, The (sculpture)
Moore, Henry **11** 146-148

HELMHOLTZ, HERMANN LUDWIG FERDINAND VON (1821-1894), German physicist and physiologist **7** 268-269
associates
Boltzmann, Ludwig **2** 379-380
Du Bois-Reymond, Emil **5** 118-119
Wundt, Wilhelm Max **16** 402-403
influence of
Bell, Alexander Graham **2** 129-131
Erlanger, Joseph **5** 310-311
Hill, Archibald Vivian **7** 385-386
Seurat, Georges Pierre **14** 120-122
students
Hertz, Heinrich Rudolf **7** 346-347
James, William **8** 215-217
Planck, Max Karl Ernst Ludwig **12** 342-344

HELMONT, JAN BAPTISTA VAN (1579-1644), Flemish chemist and physician **7** 269-271
Hales, Stephen **7** 75

HELMS, JESSE (born 1921), United States Senator from North Carolina **7** 271-272

Heloise (died 1163), French abbess
Abelard, Peter **1** 23-25-21

Help! (film)
Lennon, John Winston **9** 326-328

Help, Help, the Globolinks! (opera)
Menotti, Gian Carlo **10** 509-510

Help in Adversity (play)
Lope Félix de Vega Carpio **9** 503-506

HELPER, HINTON ROWAN (1829-1909), American author and railroad promoter **7** 272-273

Helsinki Central Railroad Station (Finland)
Saarinen, Eliel and Eero **13** 396-398

Helsinki Watch Group (Soviet Union)
Shcharansky, Anatoly Borisovich **14** 168-170

Helvering v. Davis (legal case)
Cardozo, Benjamin Nathan **3** 288-290

Helvetic Confession, First (Swiss religious statement)
Knox, John **9** 65-66

Helvetii (ancient Celtic tribe)
Caesar, Gaius Julius **3** 207-210

HELVÉTIUS, CLAUDE ADRIEN (1715-1771), French philosopher **7** 273-274
Baudelaire, Charles Pierre **2** 61-63
Smith, Adam **14** 283-284

HEMINGWAY, ERNEST MILLER (1898-1961), American novelist and journalist **7** 274-277
associates
Fitzgerald, Francis Scott Key **5** 470-472
Ford, Ford Madox **6** 1-2
Perkins, William Maxwell Evarts **12** 222-223
Stein, Gertrude **14** 414-415
film adaptations
Bogart, Humphrey **2** 363-364
Dos Passos, John Roderigo **5** 69-71
influence of
Callaghan, Edward Morley **3** 229-230
Ellison, Ralph Waldo **5** 274-275
Mailer, Norman Kingsley **10** 148-150
influenced by
Anderson, Sherwood **1** 220-221
Baroja y Nessi, Pío **2** 15-16
Donne, John **5** 60-61
Twain, Mark **15** 363-366

Hemoglobin (physiology)
Bernard, Claude **2** 208-210
Pauling, Linus Carl **12** 150-152
Whipple, George Hoyt **16** 224-225

HÉMON, LOUIS (1880-1913), French-Canadian novelist **7** 277

Hemophilia (medicine)
Haldane, John Burdon Sanderson **7** 70-71

Hench, Philip Showalter (1896-1965), American physician
Kendall, Edward Calvin **8** 495
Reichstein, Tadeus **13** 85-87

Henderson ... (novel)
Bellow, Saul **2** 141-143

HENDERSON, ARTHUR (1863-1935), British statesman **7** 277-278

HENDERSON, RICHARD (1735-1785), American jurist and land speculator **7** 278-279
Boone, Daniel **2** 397-398

HENDRIX, JIMI (born Johnny Allen Hendrix; 1942-1970), African american guitarist, singer, and composer **7** 279-283

Henéage Lloyd and His Sister (painting)
Gainsborough, Thomas **6** 170-172

HENG SAMRIN (born 1934), Cambodian Communist leader who became president of the People's Republic of Kampuchea (PRK) in 1979 **7** 283-285
Pol Pot **12** 382-384

Henley, William Ernest (1849-1903), English man of letters
Ford, Ford Madox **6** 1-2
Kipling, Joseph Rudyard **9** 32-33
Yeats, William Butler **16** 445-447

Hennebique, François (1842-1921), French engineer
Nervi, Pier Luigi **11** 346-348

Henotheism (religion)
Aeschylus **1** 70-72

Henri d'Orléans (1867-1901), French explorer
Bonvalot, Pierre Gabriel Édouard **2** 396

Henri I (king of Haiti)
see Christophe, Henri

Henri III et sa cour (play)
Dumas, Alexandre **5** 136-138

Henri, Robert (1865-1929), American painter
associates
Davies, Arthur Bowen **4** 409-410
Glackens, William **6** 355-356
Morrice, James Wilson **11** 181-182
influence of
Hopper, Edward **7** 497-498
Sloan, John **14** 274-275
students
Bellows, George Wesley **2** 143
Davis, Stuart **4** 424-425
Kent, Rockwell **8** 511

Henriade (epic)
Voltaire **16** 14-16

Henrietta Anne, Duchesse d'Orléans (1644-1670), daughter of Charles I of England
Bossuet, Jacques Bénigne **2** 431-432

Henrietta Maria (1609-1669), queen consort 1625-1649 of Charles I of England
Bossuet, Jacques Bénigne **2** 431-432
Charles I **3** 450-452
Charles II **3** 452-454
Jones, Inigo **8** 333-334

Henrique, Dom (died 1520), prince of Kongo and bishop of Mbanza (now São Salvador)
Affonso I **1** 72

HENRY I (876-936), king of Germany 919-936 **7** 285-286
Otto I **12** 28-29

HENRY I (1068-1135), king of England 1100-1135 **7** 286-287
Anselm of Canterbury **1** 244-245
David I **4** 407
Stephen **14** 426-427
William I **16** 290-291

Henry I (Holy Roman emperor)
see Henry I (king of Germany)

Henry II (973-1024), Holy Roman emperor and king of Germany 1002-1024
Riemenschneider, Tilman **13** 166

HENRY II (1133-1189), king of England 1154-1189 **7** 287-289
Church-State conflict
Becket, Thomas **2** 101-102
John of Salisbury **8** 284-285
French wars

Louis VII **9** 524-525
Philip II **12** 268-269
relatives
Eleanor of Aquitaine **5** 246-247
John **8** 274-275
Richard I **13** 130

Henry II (1333-1379), king of Castile and León 1369-1379
Edward III **5** 211-212
Edward the Black Prince **5** 217-218
López de Ayala, Pedro **9** 508-509

Henry II (1503-1555), king of Navarre 1517-1555
Henry IV **7** 293-295

Henry II (1519-1559), king of France 1547-1559
court
Clouet, Jean and François **4** 122-123
Coligny, Gaspard de **4** 159-160
Fernel, Jean François **5** 425-426
Paré, Ambroise **12** 94-95
opponents
Charles V **3** 457-459
patronage
l'Orme, Philibert de **9** 519
Lescot, Pierre **9** 354
Pilon, Germain **12** 305
Primaticcio, Francesco **12** 453-454
relatives
Marie de France **10** 259
Medici, Catherine de' **10** 445-449

Henry II-VII (kings of Germany)
see Henry II-VII (Holy Roman emperors)

HENRY III (1017-1056), Holy Roman emperor and king of Germany 1039-1056 **7** 290
Leo IX **9** 332

HENRY III (1207-1272), king of England 1216-1272 **7** 290-292
Alfonso III **1** 148-149
Edward I **5** 208-210
Grosseteste, Robert **7** 15
John **8** 274-275
Llewelyn ap Gruffydd **9** 468
Louis IX **9** 525-526
Montfort, Simon de **11** 132-133

Henry III (1379-1406), king of Castile and León 1390-1406
López de Ayala, Pedro **9** 508-509

Henry III (1551-1589), king of France 1574-1589
Bodin, Jean **2** 356-357
Coligny, Gaspard de **4** 159-160
Henry IV **7** 293-295
Medici, Catherine de' **10** 445-449

Henry III (king of Navarre)
see Henry IV (king of France)

HENRY IV (1050-1106), Holy Roman emperor and king of Germany 1056-1106 **7** 292
Godfrey of Bouillon **6** 379
Gregory VII **6** 532-534
Guiscard, Robert **7** 39-40
Matilda of Tuscany **10** 334-336
Urban II **15** 393

HENRY IV (1367-1413), king of England 1399-1413 **7** 292-293
associates
Chaucer, Geoffrey **3** 482-485
Glendower, Owen **6** 364-365
Gower, John **6** 475-476
relatives
Edward III **5** 211-212
Gloucester, Duke of **6** 370-371
John of Gaunt **8** 282-283
Richard II deposed
Charles VI **3** 460-461
Richard II **13** 130-131
Scottish conflict
James I **8** 206-207
Robert III **13** 194-195

Henry IV (1425-1474), king of Castile and León 1454-1474
Isabella I **8** 144-145
Manrique, Jorge **10** 210-211

HENRY IV (1553-1610), king of France 1589-1610 **7** 293-295
patronage
Caccini, Giulio **3** 205-206
Champlain, Samuel de **3** 419-421
Le Jeune, Claude **9** 314-315
Rubens, Peter Paul **13** 339-342
relatives
Louis XIII **9** 529-531
Louis XIV **9** 531-533
struggle for throne
Essex, 2d Earl of **5** 321-322
Gorges, Ferdinando **6** 455-456
Mariana, Juan de **10** 254-255
Oldenbarnevelt, Johan van **11** 495-496

Henry IV (play)
Pirandello, Luigi **12** 319-321

Henry IV-VI; VIII (plays; Shakespeare)
see King Henry IV-VI; VIII

HENRY V (1081-1125), Holy Roman emperor and king of Germany 1106-1125 **7** 295-296
Frederick I **6** 78-79
Henry I **7** 286-287
Louis VI **9** 523-524

HENRY V (1387-1422), king of England 1413-1422 **7** 296-297
domestic conflicts
Glendower, Owen **6** 364-365
James I **8** 206-207
French wars
Charles VI **3** 460-461
Charles VII **3** 461-462
Gloucester, Duke of **6** 370-371
Joan of Arc **8** 264-265
Philip the Good **12** 278-279

Henry VI (1165-1197), Holy Roman emperor and king of Germany 1190-1197
Frederick I **6** 78-79
Frederick II **6** 79
Innocent III **8** 125-127
Richard I **13** 130

HENRY VI (1421-1471), king of England 1422-61 and 1470-1471 **7** 298-299
Gloucester, Duke of **6** 370-371
Henry VII **7** 300-302
Joan of Arc **8** 264-265
Margaret of Anjou **10** 249-250
see also Roses, Wars of the

HENRY VII (1274-1313), Holy Roman emperor and king of Germany 1308-1313 **7** 299-300
Clement V **4** 101-102
Dante Alighieri **4** 389-391

HENRY VII (1457-1509), king of England 1485-1509 **7** 300-302
overseas exploration
Cabot, John **3** 199-200
Cabot, Sebastian **3** 200-201
Hawkins, John **7** 210-211
patronage
Caxton, William **3** 386-387
relatives
John of Gaunt **8** 282-283
Mary I **10** 308-309
Richard III **13** 132-133

HENRY VIII (1491-1547), king of England 1509-1547 **7** 302-305
Church and state
Coverdale, Miles **4** 278
Cranmer, Thomas **4** 295-296
More, Thomas **11** 156-157
Tyndale, William **15** 373-374
divorce issue
Charles V **3** 457-459
Henry VII **7** 300-302
Latimer, Hugh **9** 221
Norfolk, 3d Duke of **11** 423
Wolsey, Thomas **16** 364-366
French wars
Cromwell, Thomas **4** 320-321
Leo X **9** 332-334
Louis XII **9** 528-529
ministers and diplomats
Cromwell, Thomas **4** 320-321
Northumberland, Duke of **11** 431-432
Somerset, Duke of **14** 333-334
Wyatt, Thomas **16** 410-411
patronage
Cabot, Sebastian **3** 200-201
Holbein, Hans the Younger **7** 449-450
Skelton, John **14** 268-269
relatives
Edward VI **5** 213-214
Elizabeth I **5** 263-266
Mary I **10** 308-309

Henry (1519-1534), duke of Richmond and Somerset
Mary I **10** 308-309

Henry (died 1612), English prince, eldest son of James I
Chapman, George **3** 440-441
Raleigh, Walter **13** 9-11

Henry (1876-1934), prince of Mecklenburg-Schwerin
Wilhelmina **16** 278-279

Henry (IV, count of Luxemburg)
see Henry VII (Holy Roman emperor)

Henry (prince, Portugal)
see Henry the Navigator

HENRY, AARON (born 1922), African American civil rights activist **7** 306-307

Henry, Andrew (ca. 1775-1833), American trapper and miner
Ashley, William Henry **1** 333-334
Smith, Jedediah S. **14** 294-295

Henry, Edward Richard (1850-1931), British criminologist
Bertillon, Alphonse **2** 230-231

HENRY, JOSEPH (1797-1878), American physicist and electrical experimenter **7** 307-308
Morse, Samuel Finley Breese **11** 192-193

Henry, Joseph (1848-1898), French soldier
Dreyfus, Alfred **5** 103-105

HENRY, O. (pseudonym of William Sydney Porter; 1862-1910), American short-story writer **7** 308-309
McClure, Samuel Sidney **10** 398-399
Porter, Katherine Anne **12** 406-407

HENRY, PATRICK (1736-1799), American orator and revolutionary **7** 309-311
Clinton, George **4** 113-114
Lee, Richard Henry **9** 291-292
Madison, James **10** 121-123
Mason, George **10** 319-320
Tyler, Moses Coit **15** 369-370
Warren, Mercy Otis **16** 120-121
Washington, George **16** 126-129

Henry of Anjou
see Henry II (king of England)

Henry of Bolingbroke
see Henry IV (king of England)

Henry of Bracton (Bratton)
see Bracton, Henry de

Henry of Burgundy (1057?-1112), count of Portugal
Alfonso I **1** 148

Henry of Derby
see Henry IV (king of England)

Henry of Lancaster
see Henry IV (king of England)

Henry of Navarre
see Henry IV (king of France)

Henry of Trastamare
see Henry II (king of Castile and León)

Henry Plantagenet (duke of Normandy)
see Henry II (king of England)

Henry the Fowler
see Henry I (king of Germany)

Henry the Lion (1129-1195), duke of Saxony and Bavaria
Frederick I **6** 78-79

HENRY THE NAVIGATOR (1394-1460), Portuguese prince **7** 305-306
Cadamosto, Alvise da **3** 206-207
Manuel I **10** 219-220

Henry the Pious (1473-1541), duke of Saxony 1539-1541
Cranach, Lucas the Elder **4** 289-290

Henry the Proud (circa 1108-1139), duke of Saxony and Bavaria
Frederick I **6** 78-79

Henry Draper Catalogue, The (star catalog)
Cannon, Annie Jump **3** 260-261

Henry Street Settlement House (New York City)
Kelly, Florence **8** 483-484
Wald, Lillian **16** 53-54

Henslow, John Stevens (1796-1861), English botanist
Darwin, Charles Robert **4** 397-399

Henslowe, Philip (died 1616), English theatrical manager
Jonson, Ben **8** 343-345
Webster, John **16** 164

HENSON, JOSIAH (1789-1883), African American preacher and former slave **7** 311-312
Douglass, Frederick **5** 85-86

HENSON, MATTHEW A. (1866-1955), African American Arctic explorer **7** 312-314
Peary, Robert Edwin **12** 175-176

HENZE, HANS WERNER (born 1926), German composer **7** 314

Hepburn Act (United States; 1906)
Lodge, Henry Cabot **9** 482-483
Roosevelt, Theodore **13** 280-283
Tillman, Benjamin Ryan **15** 225-226

HEPBURN, AUDREY (born Edda Van Heemstra Hepburn-Ruston; 1929-1993), Swiss actress and humanitarian **7** 314-316

HEPBURN, KATHARINE (born 1907), American actress on the stage and on the screen **7** 316-317
Bogart, Humphrey **2** 363-364
Tracy, Spencer Bonaventure **15** 289-290

HEPPLEWHITE, GEORGE (died 1786), English furniture designer **7** 317-318
Sheraton, Thomas **14** 181-182

HEPWORTH, BARBARA (1903-1975), English sculptor **7** 318-319
Nicholson, Ben **11** 380-381

Hera (mythology)
Polykleitos **12** 385-386

Heracles (mythology)
see Hercules

HERACLIDES OF PONTUS (circa 388-310 B.C.), Greek philosopher **7** 319-320

HERACLITUS (flourished 500 B.C.), Greek philosopher **7** 320
Lucretius **10** 26-27
Schrödinger, Erwin **14** 31-33
Zeno of Citium **16** 499-500

HERACLIUS (circa 575-641), Byzantine emperor 610-641 **7** 320-321

Herakles (mythology)
see Hercules

Herald Building (New York City)
White, Stanford **16** 235-236

Heraldos negros, Los (poems)
Vallejo, César Abraham **15** 408-409

HERBART, JOHANN FRIEDRICH (1776-1841), German philosopher-psychologist and educator **7** 321-322
Fries, Jakob Friedrich **6** 116-117

HERBERG, WILL (1906-1977), Jewish theologian, social thinker, and biblical exegete **7** 322-323

HERBERT, EDWARD (1st Baron Herbert of Cherbury; 1583-1648), English philosopher, poet, diplomat, and historian **7** 324
Herbert, George **7** 324-326

HERBERT, GEORGE (1593-1633), English metaphysical poet and Anglican priest **7** 324-326
Crashaw, Richard **4** 296
Donne, John **5** 60-61
Herbert, Edward **7** 324
Milton, John **11** 43-46
Taylor, Edward **15** 122-123
Vaughan, Henry **15** 444-445
Walton, Izaak **16** 90-91

Herbert, Victor (1859-1924), Irish-American composer and conductor
Rodgers, Richard Charles **13** 234-236

Herblock
see Block, Herbert

Hercules (mythology)
as god
Diocletian **5** 19-20
in art
Apollodorus **1** 261
Giovanni da Bologna **6** 345-346
Pollaiuolo, Antonio **12** 377-378
Polykleitos **12** 385-386
in literature
Aeschylus **1** 70-72
Euripides **5** 332-334
Homer **7** 465-467
Kazantzakis, Nikos **8** 466-468
Seneca the Younger, Lucius Annaeus **14** 103-105
Sophocles **14** 343-345
in music
Handel, George Frederick **7** 116-119

Herculis, Marcus Aurelius Valerius Maximianus
see Maximian

HERDER, JOHANN GOTTFRIED VON (1744-1803), German philosopher, theologian, and critic **7** 327-328
Goethe, Johann Wolfgang von **6** 388-391
Hamann, Johann Georg **7** 92
Jacobi, Friedrich Heinrich **8** 189-190
Karamzin, Nikolai Mikhailovich **8** 441-442
Klopstock, Friedrich Gottlieb **9** 55-56
Richter, Johann Paul Friedrich **13** 150-151
Schubert, Franz Peter **14** 35-37
Vico, Giambattista **15** 480-481

Here at Home (book)
Riley, James Whitcomb **13** 170-171

Heredero del cielo, El (play)
Lope Félix de Vega Carpio **9** 503-506

Heredia, José Maria de (1842-1905), French poet of Spanish parentage
Gide, André **6** 308-309

Heredity
see Eugenics; Genetics

Herenigde Nasionale
see Volksparty (South Africa)

Herero (nation; southwest Africa)
Maherero, Samuel **10** 139-142

Heresy (Atenist)
Tutankhamen **15** 359-360

Heresy (Christian)
12th-15th century
Eckhart, Johann **5** 200-201
Hus, Jan **8** 56-59
Innocent III **8** 125-127
Pius II **12** 331
Waldo, Peter **16** 55-56
William of Ockham **16** 298-299
Wyclif, John **16** 412-413
16th century
Bruno, Giordano **3** 75-76
Calvin, John **3** 239-242
Cardano, Geronimo **3** 285-286
Francis I **6** 40-43
Latimer, Hugh **9** 221
Paul IV **12** 145-146
Tyndale, William **15** 373-374
Zumárraga, Juan de **16** 531-532
17th century
Cotton, John **4** 263-265
Dudley, Thomas **5** 124-125
Hutchinson, Anne Marbury **8** 69-71
Toland, John **15** 256
19th-20th century
Beecher, Henry Ward **2** 112-113
Bushnell, Horace **3** 171-172
Ireland, John **8** 133-134
Teilhard de Chardin, Marie Joseph Pierre **15** 134-136
Albigensian
Dominic **5** 51-52
Frederick II **6** 79
Innocent III **8** 125-127
Thibaut IV **15** 180-181
Arianism *see* Arianism Gnostic sects
Clement of Alexandria **4** 102-103
Donatus **5** 56-57
Marcion **10** 238-239
Montanus **11** 122
Origen **11** 528-529
Tertullian **15** 155-156
historians of
Renan, Ernest **13** 95-96
iconoclastic controversy
see Iconoclastic controversy
Jansenism
see Jansenism
Manichaeism
see Manichaeism
Nestorian
see Nestorian controversy
Pelagianism
Augustine **1** 367-370
Jerome **8** 249
Pelagius **12** 189-190
quietism
Bossuet, Jacques Bénigne **2** 431-432
Fénelon, François de Salignac de la Mothe **5** 410-411
Molinos, Miguel de **11** 88-89

Heresy (Islam)
Abu-L-Ala al-Maarri **1** 32
Bukhari, Muhammad ibn Ismail al- **3** 111-112
Tabari, Muhammad ibn Jarir al- **15** 69-70

Heretic (ballet)
Graham, Martha **6** 485-486

Heretics (book)
Chesterton, Gilbert Keith **3** 508-509

Heritage (poem)
Cullen, Countee **4** 333-334

Heritage of the Kurts, The (novel)
Bjørnson, Bjørnstjerne **2** 299-300

Herman, Woody (1913-1987), American musician
Stravinsky, Igor Fedorovich **14** 502-506

Hermandad (Spanish police)
Ferdinand V **5** 417-418
Manrique, Jorge **10** 210-211

Hermandad Mexicana Nacional, La (United States; Mexican American union)
Corona, Bert **4** 243-247

Hermann (epic)
Wieland, Christoph Martin **16** 260-261

Hermann I (died 1217), landgrave of Thuringia
Vogelweide, Walther von der **16** 10-11
Wolfram von Eschenbach **16** 360-361

Hermann und Dorothea (epic)
Goethe, Johann Wolfgang von **6** 388-391

Hermanns Tod (book)
Klopstock, Friedrich Gottlieb **9** 55-56

Herman's Battle (play)
Kleist, Heinrich von **9** 52-53

Hermeneutics
Ricoeur, Paul **13** 157-158
Schüssler Fiorenza, Elisabeth **14** 46-48

Hermes (mythology)
Polykleitos **12** 385-386

Hermes Holding the Infant Dionysos (sculpture)
Praxiteles **12** 433-434

Hermetic poetry, Italian
Montale, Eugenio **11** 117-118
Quasimodo, Salvatore **12** 506
Ungaretti, Giuseppe **15** 389-390

Herminie et Tancrède (cantata)
Berlioz, Louis Hector **2** 203-205

Hermione (literary character)
Racine, Jean Baptiste **12** 532-535

Hermitage (mansion; near Nashville, Tennessee)
Jackson, Andrew **8** 168-172

Hermitage of the Banana Plant (Fukagawa, Japan)
Basho, Matsuo **2** 45-48

Hermits of Saint Augustine
see Augustinian Friars

Hermod (Norse mythology)
Arnold, Matthew **1** 311-313

Hermosa Ester, La (play)
Lope Félix de Vega Carpio **9** 503-506

HERNÁNDEZ, JOSÉ (1834-1886), Argentine poet **7** 328-329

HERNÁNDEZ COLÓN, RAFAEL (born 1936), Puerto Rican governor **7** 329-330

Hernani (play; Hugo)
Hugo, Victor Marie **8** 22-25
Saavedra, Angel de **13** 398

Herne, James A. (1839-1901), American actor and playwright
Belasco, David **2** 124-125

Hero (ship)
Palmer, Nathaniel Brown **12** 80-81

Hero, The (book)
Gracián y Morales, Baltasar Jerónimo **6** 481-482

Hero and Leander (painting)
Turner, Joseph Mallord William **15** 352-354

Hero and Leander (poem; Marlowe)
Chapman, George **3** 440-441
Marlowe, Christopher **10** 272-274

Hero of Alexandria
see Heron of Alexandria

Hero of Our Times, A (novel)
Lermontov, Mikhail Yurievich **9** 352-353

Herod Agrippa I (10? B.C.-44 A.D.), king of Judea 41-44
Paul **12** 141-143
Peter **12** 252-253

Herod Antipas (circa 21 B.C.-39 A.D.), ruler of Judea
Jesus of Nazareth **8** 251-255
John the Baptist **8** 290

HEROD THE GREAT (circa 73-4 B.C.), king of Judea **7** 333-334

Herodes und Mariamne (play)
Hebbel, Friedrich **7** 247

Hérodiade (poem)
Mallarmé, Stéphane **10** 172-173

Herodias (14 B.C. -circa 40 A.D.), sister of Herod Agrippa I
John the Baptist **8** 290

Hérodias (story)
Flaubert, Gustave **5** 480-482

HERODOTUS (circa 484-circa 425 B.C.), Greek historian **7** 330-333
historical critics
Polybios **12** 384-385
Thucydides **15** 211-212
quoted
Cyrus the Great **4** 363-364
Darius I **4** 394-395
Miltiades **11** 42-43
Shabaka **14** 130
Thales **15** 161
Xerxes **16** 420

Héroe, El (book)
Gracián y Morales, Baltasar Jerónimo **6** 481-482

Heroic couplet (literary form)
Goldsmith, Oliver **6** 411-413
Pope, Alexander **12** 395-397

Heroic Symphony (musical composition)
Borodin, Aleksandr Profirevich **2** 422-423

Heroides (poem; Ovid)
Drayton, Michael **5** 97-98
Ovid **12** 34-36

Heroines (poem)
Theocritus **15** 171-172

HERON OF ALEXANDRIA (flourished circa 60), Greek engineer, mathematician, and inventor **7** 334-335
Fermat, Pierre de **5** 421-422

Herr Puntila und sein Knecht Matti (play)
Brecht, Bertolt **2** 512-514

Herr und Hund (book)
Mann, Thomas **10** 204-207

Herr Vogt (brochure)
Marx, Karl **10** 304-308

HERRERA, JUAN DE (circa 1530-1597), Spanish architect **7** 335
Churriguera, José Benito de **4** 53-54

HERRERA LANE, FELIPE (1922-1996), Chilean banker and economist **7** 336

Herrera the Elder, Francisco de (1576-1656), Spanish painter
Velázquez, Diego Rodríguez de Silva y **15** 454-456

HERRICK, ROBERT (1591-1674), English poet and Anglican parson **7** 336-339
Donne, John **5** 60-61
Góngora y Argote, Luis de **6** 427-428
Milton, John **11** 43-46
Plutarch **12** 359-360
Suckling, John **15** 10-11

Herridge, William Duncan (1888-1961), Canadian diplomat
Bennett, Richard Bedford **2** 171-172

HERRIOT, ÉDOUARD (1872-1957), French statesman and author **7** 339-340
Daladier, Édouard **4** 369

HERSCHEL, SIR JOHN FREDERICK WILLIAM (1792-1871), English astronomer **7** 340-341
Herschel, William **7** 341-343

HERSCHEL, SIR WILLIAM (1738-1822), German-born English astronomer **7** 341-343
Adams, John Couch **1** 51-52
Herschel, John Frederick William **7** 340-341
Laplace, Marquis de **9** 202-204

HERSHEY, ALFRED DAY (born 1908), American microbiologist **7** 343-345

HERSKOVITS, MELVILLE JEAN (1895-1963), American anthropologist **7** 345
Boas, Franz **2** 349-351

Hertford, 1st Earl of
see Somerset, Duke of

Hertford, 7th Earl of
see Gloucester, 8th Earl of

Hertwig, Richard von (1850-1937), German zoologist
Frisch, Karl von **6** 117-118

HERTZ, HEINRICH RUDOLF (1857-1894), German physicist **7** 346-347
Bose, Jagadis Chandra **2** 429-430
Einstein, Albert **5** 228-231
Helmholtz, Hermann Ludwig Ferdinand von **7** 268-269
Marconi, Guglielmo **10** 239-240

Hertzian waves
see Electromagnetic waves (physics)

Hertzog, Albert (born 1899), South African politician
Vorster, Balthazar Johannes **16** 30-32

HERTZOG, JAMES BARRY MUNNIK (1866-1942), South African prime minister 1924-39 **7** 347-348
Botha, Louis **2** 434-436
Luthuli, Albert John **10** 51-52
Malan, Daniel Francois **10** 163-164
Smuts, Jan Christian **14** 309-310
Verwoerd, Hendrik Frensch **15** 472-473

HERUY WÄLDÄ-SELLASÉ (1878-1938), Ethiopian writer and government press director **7** 348-349
Mäkonnen Endalkačäw **10** 161-162

Hervey, Frederick Augustus (1730-1803), English bishop
Soane, John **14** 314-315

Hervey, John (Baron Hervey of Ickworth; 1696-1743), English politician
Pope, Alexander **12** 395-397

HERZBERG, GERHARD (born 1904), German-born Canadian chemist/physicist **7** 349-350

Herzegovina (former province, Yugoslavia)
Mehmed the Conqueror **10** 452-454
Peter I **12** 256
see also Yugoslavia

HERZEN, ALEKSANDR IVANOVICH (1812-1870), Russian author and political agitator **7** 351-352
Bakunin, Mikhail Aleksandrovich **1** 458-460
Fourier, François Charles Marie **6** 31-32
Lermontov, Mikhail Yurievich **9** 352-353

HERZL, THEODOR (1860-1904), Hungarian-born Austrian Zionist author **7** 352-354
Ahad Haam **1** 88-89
Wise, Stephen Samuel **16** 344-345
Zangwill, Israel **16** 488-489

Herzog (novel)
Bellow, Saul **2** 141-143

HERZOG, CHAIM (1918-1997), president of the state of Israel **7** 354-355

Herzog Ernst von Schwaben (opera)
Mahler, Gustav **10** 144-145

HERZOG, ROMAN (born 1934), president of the German Federal Constitutional Court (1987-1994) and president of Germany **7** 355-357

HESBURGH, THEODORE MARTIN (born 1917), activist American Catholic priest who was president of Notre Dame (1952-1987) **7** 357-358

HESCHEL, ABRAHAM JOSHUA (1907-1972), Polish-American Jewish theologian **7** 358-359

HESELTINE, MICHAEL (born 1933), British Conservative politician **7** 359-361

Hesilrige, Sir Arthur (died 1661), English Parliamentarian soldier
Lilburne, John **9** 409-410

HESIOD (flourished circa 700 B.C.), Greek poet **7** 361-362
Aeschylus **1** 70-72
Augustine **1** 367-370
Braque, Georges **2** 504-505
Ficino, Marsilio **5** 436-437
Leconte de Lisle, Charles Marie René **9** 273-274
Proclus Diadochus **12** 457
Virgil **15** 507-510
Wolf, Friedrich August **16** 352-353

Hesiodic school
see Boeotian school (Greek literature)

Hesperides (poems)
Herrick, Robert **7** 336-339

HESS, VICTOR FRANCIS (1883-1964), Austrian-American physicist **7** 362-363
Anderson, Carl David **1** 214-215
Millikan, Robert Andrews **11** 33-35

HESS, WALTER RICHARD RUDOLF (1894-1987), deputy reichsführer for Adolf Hitler (1933-1941) **7** 363-365
Hitler, Adolf **7** 417-420

HESS, WALTER RUDOLF (1881-1973), Swiss neurophysiologist **7** 365

HESSE, EVA (1936-1970), American sculptor **7** 365-367

HESSE, HERMANN (1877-1962), German novelist **7** 367-369

HESSE, MARY B. (born 1924), British philosopher **7** 369-371

Hesselius, Gustavus (1682-1755), Swedish-American painter
West, Benjamin **16** 210-212

Hesselius, John (1728-1778), American painter
Peale, Charles Willson **12** 169-171

Hester (literary character)
Hawthorne, Nathaniel **7** 212-215

Het Volk (political party; South Africa)
Botha, Louis **2** 434-436
Smuts, Jan Christian **14** 309-310

Hetch Hetchie Canyon (painting)
Bierstadt, Albert **2** 270-271

Heterodoxia (essay)
Sábato, Ernesto **13** 399-400

Heth, Joice (died 1836), African American entertainer
Barnum, Phineas Taylor **2** 13-15

Hettner, Hermann (1821-1882), German art historian
Keller, Gottfried **8** 478-479

Heure espagnole, L' (opera)
Ravel, Maurice Joseph **13** 54-55

Heureaux, Ulises (circa 1846-1899), Dominican president
Vázquez, Horacio **15** 448-449

Heureux qui comme Ulysse (sonnet)
du Bellay, Joachim **5** 113-114

Hevelius, Johannes (1611-1687), German astronomer
Halley, Edmund **7** 88-89

HEVESY, GEORGE CHARLES DE (1885-1966), Hungarian chemist **7** 371

HEWITT, ABRAM STEVENS (1822-1903), American politician and manufacturer **7** 371-372
Cooper, Peter **4** 223-224
George, Henry **6** 276

Hexachord system (music)
Guido d'Arezzo **7** 33

Hexapla (Old Testament work)
Origen **11** 528-529

Hexham, battle of (1464)
Henry VI **7** 298-299

Hexuronic acid
see Vitamin C

Heymann, Karl (1854-1922), German pianist and composer
MacDowell, Edward Alexander **10** 87-88

HEYSE, PAUL JOHANN LUDWIG (1830-1914), German author **7** 372-373

Heyst (literary character)
Conrad, Joseph **4** 205-207

Heywood, John (1497-1580?), English epigrammatist
Donne, John **5** 60-61

HEYWOOD, THOMAS (1573/1574-1641), English playwright **7** 373-374

Hezekiah (740?-686 B.C.), King of Judah 720?-686
Isaiah **8** 146-147
Sennacherib **14** 108

Hiawatha
see Song of Hiawatha, The

Hiawatha (sculpture)
Saint-Gaudens, Augustus **13** 432

Hibernia (ship)
Wilkes, Charles **16** 279-280

HICKOK, JAMES BUTLER ("Wild Bill"; 1837-1876), American gunfighter, scout, and spy **7** 374-375
Calamity Jane **3** 216

HICKS, EDWARD (1780-1849), American folk painter **7** 375

Hicks, Elias (1748-1830), American Quaker minister
Hicks, Edward **7** 375

Hicks, William (1830-1883), British general in Egyptian army
Mahdi **10** 137-138

Hicks Beach, Sir Michael Edward
see Beach, Sir Michael Hicks

HIDALGO Y COSTILLA, MIGUEL (1753-1811), Mexican revolutionary priest **7** 375-377
Alamán, Lucas **1** 99-100
Guerrero, Vicente **7** 28-30
Iturbide, Agustín de **8** 155-156
Morelos, José María **11** 157-158
Santa Ana, Antonio López de **13** 471-472

Hidalla (play)
Wedekind, Frank **16** 166-167

HIDAYAT, SADIQ (1903-1951), Persian author **7** 377-378

Hidden Fortress, The (film)
Kurosawa, Akira **9** 135-137

Hide and Seek (novel)
Collins, William Wilkie **4** 169-170

Hideyoshi
see Toyotomi Hideyoshi

Hiero I (died 466 B.C.), tyrant of Syracuse
Pindar **12** 312-313
Xenophon **16** 418-420

Hiero II (308?-215 B.C.), king of Syracuse 270/65-215
Archimedes **1** 277-280
Theocritus **15** 171-172

Hieroglyph (Egyptian writing)
Champollion, Jean François **3** 421

Hieron (book)
Xenophon **16** 418-420

Hierusalem Verwoest (play)
Vondel, Joost van den **16** 19-20

Higgins, Margaret
see Sanger, Margaret

HIGGINS, MARGUERITE (1920-1966), American journalist **7** 378-380

Higgins, William (1768?-1825), Irish chemist
Dalton, John **4** 378-379

HIGGINSON, THOMAS WENTWORTH (1823-1911), American reformer and editor **7** 380
Brown, John **3** 39-41
Burns, Anthony **3** 151
Dickinson, Emily **4** 541-543
Jackson, Helen Hunt **8** 172

High and Low (film)
Kurosawa, Akira **9** 135-137

High Museum of Art (Atlanta)
Meier, Richard **10** 456-458

High Place, The (book)
Cabell, James Branch **3** 195-196

High School Cadets, The (march)
Sousa, John Philip **14** 353-354

High Tor (play)
Anderson, Maxwell **1** 219-220

Highland Mary (song lyrics)
Burns, Robert **3** 155-156

Hija del aire, La (play)
Calderón, Pedro **3** 221-222

Hijo pródigo, El (play)
Lope Félix de Vega Carpio **9** 503-506

Hijra
see Hegira

Hilary (flourished 5th century), bishop of Arles 429-449
Leo I **9** 329-330

Hilbert, David (1862-1943), German mathematician
Heisenberg, Werner Karl **7** 261-263
Kármán, Theodore von **8** 451-452
Tarski, Alfred **15** 110-111
Von Neumann, John **16** 27-28

Hilda Lessways (novel)
Bennett, Arnold **2** 167-168

Hildebrand
see Gregory VII, Pope

HILDEBRANDT, JOHANN LUCAS VON (1663-1745), Austrian architect **7** 380-381
Donner, Georg Raphael **5** 63
Fischer von Erlach, Johann Bernhard **5** 459-461
Neumann, Balthasar **11** 354-355
Prandtauer, Jakob **12** 432

HILDRETH, RICHARD (1807-1865), American historian and political theorist **7** 382

Hilferding, Rudolph (1877-1941), German Marxist writer
Trotsky, Leon **15** 302-305

Hill, Aaron (1685-1750), English poet and playwright
Gay, John **6** 243-244

Hill, Ambrose Powell (1825-1865), American Army officer
Lee, Robert Edward **9** 292-294

HILL, ANITA (born 1956), African American lawyer and professor **7** 382-385

HILL, ARCHIBALD VIVIAN (1886-1977), English physiologist **7** 385-386
Hodgkin, Alan Lloyd **7** 431-432
Meyerhof, Otto Fritz **10** 537-539

HILL, BENJAMIN HARVEY (1823-1882), American politician **7** 386-387
Yancey, William Lowndes **16** 436-437

HILL, HERBERT (born 1924), American scholar and civil rights activist **7** 387-388

HILL, JAMES JEROME (1838-1916), American railroad builder **7** 388-389
Cooke, Jay **4** 215-216
Durant, Thomas Clark **5** 157-158
Harriman, Edward Henry **7** 164-165
Knox, Philander Chase **9** 66-67
Morgan, John Pierpont **11** 163-165
Schiff, Jacob Henry **14** 2-3

Hill Wife, The (poem)
Frost, Robert Lee **6** 130-133

HILLARY, EDMUND (born 1919), New Zealander explorer and mountaineer **7** 389-390

Hillebrandt House (The Hague)
Rietveld, Gerrit Thomas **13** 169

Hillel Hazaken
see Hillel I

HILLEL I (circa 60 B.C. -circa 10 A.D.), Jewish scholar and teacher **7** 390-391
Akiba ben Joseph **1** 97-98
Johanan ben Zakkai **8** 271-272
Judah I **8** 372-373
Shammai **14** 149

Hillel II (flourished mid-4th century), Jewish patriarch
Anan ben David **1** 207-208

HILLIARD, NICHOLAS (circa 1547-1619), English painter **7** 391-392
Holbein, Hans the Younger **7** 449-450

HILLMAN, SIDNEY (1887-1946), Lithuanian-born American labor leader **7** 392-393
Dubinsky, David **5** 114-115
Murray, Philip **11** 264-265

HILLQUIT, MORRIS (1869-1933), Russian-born American lawyer and author **7** 393-394

Hills Beyond, The (stories)
Wolfe, Thomas Clayton **16** 355-356

HILLS, CARLA ANDERSON (born 1934), Republican who served three presidents as lawyer, cabinet member, and U.S. trade representative **7** 394-396

Hillside Home School (Spring Green, Wisconsin)
Wright, Frank Lloyd **16** 398-401

Hillyer, Robert Silliman (1895-1961), American poet
Roethke, Theodore **13** 243-244

Hilton, Walter (died circa 1396), English devotional author
Rolle of Hampole, Richard **13** 260-261

Hilton Young Commission (1928)
Kenyatta, Jomo **8** 512-514

Him (play)
Cummings, Edward Estlin **4** 334-336

Himerologion katastromatos (poems)
Seferis, George **14** 84-85

Himmel kennt keine Günstlinge, Der (novel)
Remarque, Erich Maria **13** 91

HIMMELFARB, GERTRUDE (born 1922), American professor, writer, and scholar **7** 396-398

HIMMLER, HEINRICH (1900-1945), German Nazi leader **7** 398-399
Goebbels, Joseph Paul **6** 384-385
Göring, Hermann Wilhelm **6** 457-458
Hitler, Adolf **7** 417-420

Hinayana (Buddhism)
Buddha **3** 97-101
Hsüan Tsang **8** 6-7
Kukai **9** 124-125
Kumarajiva **9** 127

Hincks, Francis (1807-1885), Irish-born Canadian statesman
Baldwin, Robert **1** 466-468
Lafontaine, Louis-Hippolyte **9** 157-158

Hind and the Panther, The (book)
Dryden, John **5** 106-107

HINDEMITH, PAUL (1895-1963), German composer **7** 399-400
Brecht, Bertolt **2** 512-514
Grünewald, Matthias **7** 23-24
Henze, Hans Werner **7** 314
Stravinsky, Igor Fedorovich **14** 502-506
Walton, William Turner **16** 92-93

HINDENBURG, PAUL LUDWIG HANS VON BENECKENDORFF UND VON (1847-1934), German field marshal, president 1925-1934 **7** 400-401
Bethmann Hollweg, Theobald von **2** 239-240
Hitler, Adolf **7** 417-420
Ludendorff, Erich Friedrich Wilhelm **10** 27-28
Schacht, Hjalmar Horace Greeley **13** 518-519
Victor Emmanuel III **15** 484-485

Hindu College (established 1816)
Deb, Radhakant **4** 437

Hindu Orphan Relief Movement (established 1897)
Rai, Lala Lajpat **13** 5-6

Hinduism (religion)
and Jainism
Mahavira, Vardhamana **10** 135-137
and Sikhism
Nanak **11** 303
and Western civilization
Bhaktivedanta Prabhupada **2** 254-255
Bose, Jagadis Chandra **2** 429-430
Carey, William **3** 297
Jung, Carl Gustav **8** 388-389
Roy, Ram Mohun **13** 18
Yogananda **16** 462-463
kriya yoga
Yogananda **16** 462-463
Moslem reaction
Ala-ud-din **1** 102-103
Aurangzeb **1** 377
Chatterji, Bankimchandra **3** 480-481
Gandhi, Mohandas Karamchand **6** 201-204
Iqbal, Muhammad **8** 132-133
Sapru, Tej Bahadur **13** 480-481
Shah Jahan **14** 138-139
see also India
reformers
Ambedkar, Bhimrao Ramji **1** 190-191
Dayananda Saraswati **4** 431
Deb, Radhakant **4** 437
Radhakrishnan, Sarvepalli **12** 537-538
Ramakrishna, Sri **13** 11-13
Shankara **14** 150-151
Rabindranath Tagore **12** 529-531
Vivekananda **16** 4-5

Hiner, Cincinnatus
see Miller, Joaquin

Hines, Earl Fatha (1905-1983), African American pianist
Armstrong, Louis Daniel **1** 303-304

HINES, GREGORY OLIVER (born 1946), American dancer and actor **7** 401-403

Hinkemann (play)
Toller, Ernst **15** 261

Hinks, Roger Packman (1903-1963), English art historian
Caravaggio **3** 282-284

HINOJOSA, ROLANDO (born 1929), Hispanic-American author **7** 403-405

HINSHELWOOD, SIR CYRIL NORMAN (1897-1967), English chemist **7** 405-406
Semenov, Nikolai Nikolaevich **14** 101

HINTON, SUSAN ELOISE (born 1950), American novelist and screenwriter **7** 406-407

HIPPARCHUS (flourished 162-126 B.C.), Greek astronomer **7** 407-408
Aristarchus of Samos **1** 290-291
Ptolemy, Claudius **12** 473-474
Xenophon **16** 418-420

Hippies
see Bohemian life-style

Hippius, Zinaida (Zinaida Merezhkovsky; 1869-1945), Russian poet, novelist, and critic
Merezhkovsky, Dmitry Sergeyevich **10** 515-516

Hippo (modern Bône, Algeria)
Augustine **1** 367-370
Gaiseric **6** 172

HIPPOCRATES (circa 460-circa 377 B.C.), Greek physician **7** 408-410
Cardano, Geronimo **3** 285-286
Celsus, Aulus Cornelius **3** 393
Galen **6** 178-180
Poliziano, Angelo **12** 373-374
Rabelais, François **12** 524-526
Sydenham, Thomas **15** 59-60

Hippocratic Corpus (book; Hippocrates)
Avicenna **1** 386-387
Galen **6** 178-180
Hippocrates **7** 408-410

Hippocratic oath (medicine)
Hippocrates **7** 408-410

Hippodrome (Constantinople)
Justinian I **8** 393-395

Hippolyte (literary character)
Racine, Jean Baptiste **12** 532-535

Hippolyte et Aricie (opera)
Rameau, Jean Philippe **13** 17-18

Hippolytus (play)
Euripides **5** 332-334

Hippolytus, Saint (died circa 236), Early Christian writer
Marcion **10** 238-239

Hippolytus Temporizes (verse play)
Doolittle, Hilda **5** 65-66

HIROHITO (1901-1989), emperor of Japan **7** 410-412

HIROSHIGE, ANDO (1797-1858), Japanese painter and printmaker **7** 412-413
Burchfield, Charles **3** 131-132
Hartley, Marsden **7** 186

Hiroshima (city; Japan)
Compton, Arthur Holly **4** 186-188
Einstein, Albert **5** 228-231
Hirohito **7** 410-412
Oppenheimer, J. Robert **11** 525-526
Roosevelt, Franklin Delano **13** 277-280
Szilard, Leo **15** 64-66
Truman, Harry S. **15** 314-316

Hiroshima Peace Hall (1949)
Tange, Kenzo **15** 99-101

Hirota, Koki (1878-1948), Japanese diplomat and politician
Yoshida, Shigeru **16** 464-465

Hirsch, Emil Gustav (1851-1923), rabbi and Talmudic scholar
Graetz, Heinrich Hirsch **6** 483

His Eye on the Main Chance (play)
Alarcón, Pedro Antonio de **1** 100-101

His New Job (film)
Chaplin, Charles Spencer **3** 438-440

His Noble Numbers (poems)
Herrick, Robert **7** 336-339

Hisab al-Jabr wa-al-Muqabala (book)
Khwarizmi, Muhammad ibn Musa al- **8** 541

Hisago (anthology ; Chinseki)
Basho, Matsuo **2** 45-48

Hisinger, Wilhelm (1766-1852), Swedish geologist and mineralogist
Berzelius, Jöns Jacob **2** 231-233

Hispaniola (island; West Indies)
exploration
Benalcázar, Sebastián de **2** 145-146
Columbus, Christopher **4** 176-179
Cortés, Hernán **4** 255-256
Drake, Francis **5** 94-96
Ponce de León, Juan **12** 391-392
slave revolts
Dessalines, Joan Jacques **4** 511-512
Toussaint L'Ouverture, François Dominique **15** 278-279
see Dominican Republic; Haiti; for later period

HISS, ALGER (1904-1996), U.S. State Department official convicted of having provided classified documents to an admitted Communist **7** 413-415
Acheson, Dean Gooderham **1** 37-38
Chambers, Whittaker **3** 416-417
Nixon, Richard Milhous **11** 401-404

Hissarlik (ancient Troy; Turkey)
Homer **7** 465-467

Histadruth
see Jewish Federation of Labor

Histamine (biochemistry)
Best, Charles Herbert **2** 236-237
Dale, Henry Hallett **4** 371-373

Histoire contemporaine, L' (book)
France, Anatole **6** 39-40

Histoire de Juliette (novel)
Sade, Comte de **13** 416-418

Histoire de la Princesse de Montpensier, L' (story)
La Fayette, Comtesse de **9** 150-151

Histoire de Port-Royal (book)
Sainte-Beuve, Charles Augustin **13** 438

Histoire d'eau, Une (film)
Truffaut, François **15** 311-313

Histoire du chevalier des Grieux et de Manon Lescaut, L'
see Manon Lescaut (novel)

Histoire d'un merle blanc (story)
Musset, Louis Charles Alfred de **11** 271-272

Histoire naturelle... (books)
Buffon, Comte de **3** 109-111

Histology (science)
Ehrlich, Paul **5** 225-226
Malpighi, Marcello **10** 176-178
Schwann, Theodor **14** 51-52

Historia Anglorum (book)
Matthew Paris **10** 341-342

Historia animalium (book; Aristotle)
Linnaeus, Carl **9** 427-429

Historia animalium (encyclopedia)
Gesner, Konrad von **6** 287

Historia arcana
see Secret History (book)

Historia Brutonum
see Brut (poem)

Historia de las Indias (book)
Las Casas, Bartolomé de **9** 211-212

Historia ecclesiastica gentis anglorum (book)
Bede **2** 109-110

Historia regum Britanniae
see History of the Kings of Britain

Historical Association (Great Britain)
Pollard, Albert Frederick **12** 378

Historical linguistics
see Linguistics

Historical Materialism and Marxist Economics (book)
Croce, Benedetto **4** 313-314

Historical Register...1736, The (political satire)
Fielding, Henry **5** 442-444

Historicism (philosophy)
Croce, Benedetto **4** 313-314
Dilthey, Wilhelm Christian Ludwig **5** 10
Herder, Johann Gottfried von **7** 327-328
Meinecke, Friedrich **10** 460-461
Troeltsch, Ernst **15** 299-300

Historicopositivism (theology)
Harnack, Adolf von **7** 160

Historietas nacionales (stories)
Alarcón, Pedro Antonio de **1** 100-101

Historiography (social science)
African American experience
Franklin, John Hope **6** 65-67
Woodson, Carter Godwin **16** 374-376
and politics
Zinn, Howard **16** 520-521
Annales School
Braudel, Fernand **2** 507-508

art
Brookner, Anita **3** 23-24
Clark, Kenneth M. **4** 79-80
Biblical *see* Bible chronicles
Chaucer, Geoffrey **3** 482-485
Comines, Philippe de **4** 181
Froissart, Jean **6** 124-125
Joinville, Jean de **8** 325
Matthew Paris **10** 341-342
Muratori, Lodovico Antonio **11** 254-255
Villehardouin, Geffroi de **15** 499
William of Tyre **16** 299-300
Canada
Innis, Harold Adams **8** 124-125
Christianity
Pagels, Elaine Hiesey **12** 61-62
classical (ancient Greece)
Herodotus **7** 330-333
Plutarch **12** 359-360
Polybios **12** 384-385
Procopius of Caesarea **12** 457-458
Thucydides **15** 211-212
Xenophon **16** 418-420
classical (ancient Rome)
Caesar, Gaius Julius **3** 207-210
Cato, Marcus Porcius the Elder **3** 375
Livy **9** 465-467
Sallust **13** 454
Suetonius Tranquillus, Gaius **15** 13
Tacitus **15** 70-72
classical (Jewish)
Josephus Flavius **8** 360-361
Cold War
Kennan, George F. **8** 496-498
communications
McLuhan, Marshall **10** 424-426
cultural history
Altamira Y Crevea, Rafael **1** 179
Burckhardt, Jacob Christoph **3** 132-133
Foucault, Michel **6** 29-30
Garneau, François-Xavier **6** 219-220
Huizinga, Johan **8** 26-27
Ssu-ma Ch'ien **14** 388-389
Wagner, Richard **16** 40-43
England (16th-18th century)
Gibbon, Edward **6** 299-300
Hakluyt, Richard **7** 70
Wedgwood, Cicely Veronica **16** 167-168
England (19th-20th century)
Acton, John Emerich Edward Dalberg **1** 38
Buckle, Henry Thomas **3** 95-96
Carlyle, Thomas **3** 304-305
Froude, James Anthony **6** 133-134
Gardiner, Samuel Rawson **6** 211
Gooch, George Peabody **6** 432-433
Lecky, William Edward Hartpole **9** 271-272
Maitland, Frederic William **10** 154-155
Namier, Lewis Bernstein **11** 301-303
Pollard, Albert Frederick **12** 378
Toynbee, Arnold Joseph **15** 283-284
Trevelyan, George Macaulay **15** 294-295
federalism
Palacký, František **12** 69-70
France
Aulard, François Victor Alphonse **1** 374
Guizot, François Pierre Guillaume **7** 40-41
Halévy, Élie **7** 76
Lefebvre, Georges **9** 301-302
Mathiez, Albert **10** 333-334
Thiers, Louis Adolphe **15** 181-182
Germany
Meinecke, Friedrich **10** 460-461
see also Objective school(below)
intellectual history
Commager, Henry Steele **4** 181-183
Lasch, Christopher **9** 212-214
Italy
Ferrero, Guglielmo **5** 429-430
Guicciardini, Francesco **7** 32-33
Sarpi, Paolo **13** 487-488
Vasari, Giorgio **15** 442-443
Latin America
Sierra, Justo **14** 217
Varnhagen, Francisco Adolfo de **15** 437-438
liberal theology
Meland, Bernard Eugene **10** 467-468
medieval
Alexius I **1** 143-144
Comnena, Anna **4** 185-186
Gregory of Tours **6** 534-535
ibn Khaldun, Abd al-Rahman ibn Muhammad **8** 93-94
Kim Pusik **9** 8-9
Otto of Freising **12** 30
Ou-yang Hsiu **12** 33-34
Mexico
Cosio Villegas, Daniel **4** 260-261
nationalism
Karamzin, Nikolai Mikhailovich **8** 441-442
New England
Miller, Perry **11** 28-29
New History movement
Beard, Charles Austin **2** 84
Parrington, Vernon Louis **12** 119-120
Robinson, James Harvey **13** 208
Spencer, Herbert **14** 369-370
Nigeria
Dike, Kenneth **5** 7-8
Objective School
Lavisse, Ernest **9** 241
Mommsen, Theodor **11** 94-95
Niebuhr, Barthold Georg **11** 385-386
Ranke, Leopold von **13** 33-35
Treitschke, Heinrich von **15** 293-294
of medieval society
Coulton, George Gordon **4** 267
Fustel de Coulanges, Numa Denis **6** 155
Haskins, Charles Homer **7** 191-192
Montesquieu **11** 123-125
Pirenne, Jean Henri Otto Lucien Marie **12** 322-323
Vinogradoff, Paul Gavrilovitch **15** 503
philosophy
MacIntyre, Alasdair Chalmers **10** 99-100
Protestant bias
Motley, John Lothrop **11** 211-212
Puritanism
Miller, Perry **11** 28-29
religion
Eliade, Mircea **5** 249-250
religion in America
Marty, Martin E. **10** 300-301
Renaissance diplomacy
Mattingly, Garrett **10** 342-344
Russia
Billington, James Hadley **2** 275-276
science
Kuhn, Thomas Samuel **9** 121-123
socioeconomic approach
Beard, Mary Ritter **2** 85-86
Klyuchevsky, Vasily Osipovich **9** 57-58
Nevins, Allan **11** 357-359
Salvemini, Gaetano **13** 455-456
sociological conception
Dubnov, Simon **5** 115-116
Hammond, Lawrence and Lucy **7** 109
ibn Khaldun, Abd al-Rahman ibn Muhammad **8** 93-94
McMaster, John Bach **10** 426-427
Schlesinger, Arthur Meier **14** 13
Sorel, Albert **14** 346-347
source research
Bancroft, Hubert Howe **1** 484-485
Gardiner, Samuel Rawson **6** 211
Huang Tsung-hsi **8** 9-10
Pan Ku **12** 86-87
Sparks, Jared **14** 363
Ssu-ma kuang **14** 390-391
Wei Yüan **16** 180-181
Spain
Altamira Y Crevea, Rafael **1** 179
Mattingly, Garrett **10** 342-344
urban culture
Green, Constance McLaughlin **6** 518-519
United States (18th-19th century)
Ramsay, David **13** 21
Tucker, George **15** 332-333
United States (19th century)
Adams, Peter Chardon Brooks **1** 54
Adams, Herbert Baxter **1** 47
Bancroft, George **1** 483-484
Hildreth, Richard **7** 382
Irving, Washington **8** 141-143
Lea, Henry Charles **9** 261-262
Motley, John Lothrop **11** 211-212

Parkman, Francis **12** 113-115
Prescott, William Hickling **12** 440-441
Tyler, Moses Coit **15** 369-370
United States (19th-20th century)
Andrews, Charles McLean **1** 231
Bancroft, Hubert Howe **1** 484-485
Du Bois, William Edward Burghardt **5** 116-118
Dunning, William Archibald **5** 148-149
Green, Constance McLaughlin **6** 518-519
Morison, Samuel Eliot **11** 175-176
Motley, John Lothrop **11** 211-212
Nevins, Allan **11** 357-359
Osgood, Herbert Levi **12** 18-19
Potter, David M. **12** 412
Rhodes, James Ford **13** 122
Rostovtzeff, Michael Ivanovich **13** 315
Turner, Frederick Jackson **15** 350-351
United States (20th century)
Becker, Carl Lotus **2** 100-101
Boorstin, Daniel J. **2** 398-400
Commager, Henry Steele **4** 181-183
Handlin, Oscar **7** 121-122
Hofstadter, Richard **7** 444-445
Kennan, George F. **8** 496-498
Wolfson, Harry Austryn **16** 361-362
Woodson, Carter Godwin **16** 374-376
Victorian England
Himmelfarb, Gertrude **7** 396-398
women's roles
Conway, Jill Kathryn Ker **4** 213-214
see also History; Jewish history; Social scientists—historians; New History movement (above)

History
development and scope
Bloch, Marc **2** 332-333
Gumplowicz, Ludwig **7** 41
Lovejoy, Arthur Oncken **10** 6
Meinecke, Friedrich **10** 460-461
Montesquieu **11** 123-125
evolutionary process
Chang Hsüeh-ch'eng **3** 433
Fiske, John **5** 465-466
Saint-Simon, Comte de **13** 436-437
Wang Fu-chih **16** 99-101
philosophy of
Augustine **1** 367-370
Fichte, Johann Gottlieb **5** 435-436
Herder, Johann Gottfried von **7** 327-328
Huizinga, Johan **8** 26-27
Joachim of Fiore **8** 263-264
Marx, Karl **10** 304-308
Ortega Y Gasset, José **12** 7-8
Radhakrishnan, Sarvepalli **12** 537-538
Toynbee, Arnold Joseph **15** 283-284
Vico, Giambattista **15** 480-481
psychoanalytic and psychogenetic theories
Freud, Sigmund **6** 103-106
Lamprecht, Karl **9** 181
racial theories
Chamberlain, Houston Stewart **3** 411
Gobineau, Comte de **6** 375-376
scientific approach
Buckle, Henry Thomas **3** 95-96
Draper, John William **5** 96-97
Ku Chieh-kang **9** 120-121
Popper, Karl Raimund **12** 402
Spengler, Oswald **14** 372-373
see also Historiography; Social scientists—historians

History and Adventures of the Renowned Don Quixote, The
see Don Quixote

History and Remarkable Life of the Truly Honourable Col. Jacque, The (book)
Defoe, Daniel **4** 457-459

History of a Contra-octave, The (story)
Pasternak, Boris Leonidovich **12** 124-125

History of a Good Warm Watch, The (book)
Sterne, Laurence **14** 435-437

History of a Literary Radical (book)
Bourne, Randolph Silliman **2** 456-457

History of Communication (mural)
Davis, Stuart **4** 424-425

History of Constantine the Great (tapestry series)
Rubens, Peter Paul **13** 339-342

History of Deeds Done beyond the Sea (book)
William of Tyre **16** 299-300

History of Egypt (book)
Breasted, James Henry **2** 510-511
Petrie, William Matthew Flinders **12** 261-262

History of England (book)
Hume, David **8** 31-34
Macaulay, Thomas Babington **10** 79-80

History of Eternity (book)
Borges, Jorge Luis **2** 411-412

History of Henry Esmond, The (novel)
Thackeray, William Makepeace **15** 159-161

History of Henry VII (book)
Bacon, Francis **1** 422-424

History of Mr. Polly, The (novel)
Wells, Herbert George **16** 195-196

History of New England, The (book)
Winthrop, John **16** 339-341

History of Samuel Titmarsh... (story)
Thackeray, William Makepeace **15** 159-161

History of the Adventures of Joseph Andrews... (novel)
Fielding, Henry **5** 442-444

History of the Dividing Line... (book; Byrd)
Byrd, William II **3** 189-190
Crèvecoeur, John de **4** 307-308

History of the Kings of Britain (book; Geoffrey of Monmouth)
Geoffrey of Monmouth **6** 268
Layamon **9** 256-257

History of the Life of the Late Mr. Jonathan Wild, the Great, The (book)
Fielding, Henry **5** 442-444

History of the Remarkable Life of John Sheppard, The (book)
Defoe, Daniel **4** 457-459

History of the Three Kingdoms (book)
Kim Pusik **9** 8-9
Sol Ch'ong **14** 325-326

History of Tom Jones, a Foundling, The (novel)
see Tom Jones

History of Vanbrugh's House, The (poem)
Swift, Jonathan **15** 51-54

Hitchcock (film)
Truffaut, François **15** 311-313

HITCHCOCK, ALFRED (1899-1980), English-born film director **7** 415-416
Truffaut, François **15** 311-313

HITCHCOCK, GILBERT MONELL (1859-1934), American publisher and politician **7** 416-417
Johnson, Hiram Warren **8** 300-301

Hitchcock, Henry Russell (1903-1987), American architectural historian
Johnson, Philip **8** 313-314
Mies van der Rohe, Ludwig **11** 10-12
Richardson, Henry Hobson **13** 139-141

Hitchy-Koo (musical)
Porter, Cole Albert **12** 405-406

HITLER, ADOLF (1889-1945), German dictator, chancellor-president 1933-1945 **7** 417-420
appeasement policy
Chamberlain, Arthur Neville **3** 409-411
Daladier, Édouard **4** 369
Eden, Anthony **5** 204-205
Lloyd George, David **9** 469-471
Macmillan, Harold **10** 112-113
assassination plot
Beck, Ludwig August Theoder **2** 99-100
Himmler, Heinrich **7** 398-399
Rommel, Erwin **13** 268-269
Schacht, Hjalmar Horace Greeley **13** 518-519
field marshals
Rommel, Erwin **13** 268-269
Rundstedt, Karl Rudolf Gerd Von **13** 363-364
foreign policy
Franco Bahamonde, Francisco **6** 52-54
Laval, Pierre **9** 237-238

Litvinov, Maxim Maximovich **9** 451-452
Mussolini, Benito **11** 272-274
Pius XI **12** 337-339
Schuschnigg, Kurt von **14** 45-46
Szent-Györgyi, Albert von **15** 62-64
see also appeasement policy (above)
influenced by
Chamberlain, Houston Stewart **3** 411
Haushofer, Karl **7** 201
Spengler, Oswald **14** 372-373
Jews under
Dubnov, Simon **5** 115-116
ministers
Goebbels, Joseph Paul **6** 384-385
Göring, Hermann Wilhelm **6** 457-458
Hess, Walter Richard Rudolf **7** 363-365
opponents (Germany)
Bonhoeffer, Dietrich **2** 389-391
Huch, Ricarda **8** 11-12
Mann, Thomas **10** 204-207
Schrödinger, Erwin **14** 31-33
Tillich, Paul Johannes **15** 224-225
opponents (scientists)
Driesch, Hans Adolf Eduard **5** 105
Kármán, Theodore von **8** 451-452
Planck, Max Karl Ernst Ludwig **12** 342-344
opponents (United States)
Dewey, John **4** 520-523
Marshall, George Catlett **10** 278-279
Mundelein, George William **11** 248-249
propagandists for
Riefenstahl, Leni **13** 161-163
rise to power
Hindenburg, Paul Ludwig Hans von Beneckendorff und von **7** 400-401, 280
Krupp **9** 109-111
von Papen, Franz **16** 28-29
supporters
Heidegger, Martin **7** 257-258
Ludendorff, Erich Friedrich Wilhelm **10** 27-28

Hittites (ancient people, Asia Minor)
Ramses II **13** 22-23

Hittorf, Johann Wilhelm (1824-1914), German physicist
Crookes, William **4** 323-324
Röntgen, Wilhelm Conrad **13** 273-275

Hive, The (novel)
Cela y Trulock, Camilo José **3** 389-390

Hiver Printemps (musical composition)
Bloch, Ernest **2** 326-327

HO CHI MINH (1890-1969), Vietnamese revolutionary and statesman **7** 426-428
associates
Dong, Pham Van **5** 57-59
Souvanna Phouma **14** 357-358
Truong Chinh **15** 319-320
French defeat and partition
Bao Dai **1** 496-497
Giap, Vo Nguyen **6** 297-299
opponents
Diem, Ngo Dinh **5** 6-7
Leclerc, Jacques Philippe **9** 272-273
Thieu, Nguyen Van **15** 182-183
profiles of
Greene, Graham **6** 523-524

Hoare-Laval Agreement (England-France; 1935)
Laval, Pierre **9** 237-238

Hoban, James (1762?-1831), Irish-American architect
Mills, Robert **11** 36-37

HOBART, JOHN HENRY (1775-1830), American Episcopal bishop **7** 420-421
Seton, Elizabeth Ann Bayley **14** 118-119

Hobbemma, Meindert (1638-1709), Dutch landscape painter
Inness, George **8** 123-124
Ruisdael, Jacob van **13** 357-358

HOBBES, THOMAS (1588-1679), English philosopher and political theorist **7** 421-423
Bodin, Jean **2** 356-357
Cudworth, Ralph **4** 331
Filmer, Robert **5** 448
Mandeville, Bernard **10** 192
Marsilius of Padua **10** 284
Pufendorf, Samuel von **12** 477-478
Tönnies, Ferdinand **15** 266-267

Hobbit, The (book)
Tolkien, J. R. R. **15** 259-261

HOBBY, OVETA CULP (1905-1995), American government official and businesswoman **7** 423-425

HOBHOUSE, LEONARD TRELAWNY (1864-1929), English sociologist and philosopher **7** 425-426

Hobkirk's Hill, battle of (1781)
Greene, Nathanael **6** 525-526

Hoboken (city, New Jersey)
Stevens, John **14** 439-440

Hobomok (novel)
Child, Lydia Maria Francis **3** 520-521

Hobrecht, Jacob
see Obrecht, Jacob

HOBSON, WILLIAM (1793-1842), British naval commander and colonial governor **7** 426

Hobun
see Yamashita, Tomoyuki

Hochelaga (Indian village)
see Montreal

Hochi (newspaper)
Hara, Kei **7** 138
Inukai, Tsuyoshi **8** 130-131

Hochi Shimbun (journal)
Okuma, Shigenobu **11** 490

Hochwasser (play)
Grass, Günter **6** 496-497

Hochzeit des Camacho, Die (opera)
Mendelssohn, Moses **10** 488-489

Hocket (musical form)
Machaut, Guillaume de **10** 93-94

Hockey
Gretzky, Wayne **6** 537-539
Howe, Gordie **7** 532-534
Orr, Bobby **12** 2-4

HOCKING, WILLIAM ERNEST (1873-1966), American philosopher **7** 428-429

HOCKNEY, DAVID (born 1937), English photographer and artist **7** 429-431

HODGKIN, ALAN LLOYD (born 1914), English physiologist **7** 431-432
Adrian, Edgar Douglas **1** 67-69

HODGKIN, DOROTHY CROWFOOT (1910-1964), English chemist **7** 432-434

Hodgkin's Disease
Mendenhall, Dorothy Reed **10** 491-492

HODLER, FERDINAND (1853-1918), Swiss painter **7** 434-435
Ensor, James **5** 289-290
influence of
Amiet, Cuno **1** 201-202

HOE, RICHARD MARCH (1812-1886), American inventor and manufacturer **7** 435-436

Hoedown (minstrel shows)
Christy, Edwin P. **4** 34-35

HOFFA, JAMES R. ("Jimmy"; 1913-1975) American union leader **7** 436-437
Kennedy, Robert Francis **8** 508-509

HOFFMAN, ABBIE (1936-1989), American writer, activist, and leader of the Youth International Party **7** 437-439

HOFFMANN, ERNST THEODOR AMADEUS (1776-1822), German author, composer, and artist **7** 439-440
Wassermann, Jakob **16** 130-131

Hoffmann, Friedrich (1660-1742), German physician
Stahl, Georg Ernst **14** 392-393

HOFFMANN, JOSEF (1870-1956), Austrian architect and decorator **7** 440-441

Hoffmeister Quartet (musical composition)
Mozart, Wolfgang Amadeus **11** 218-221

HOFHAIMER, PAUL (1459-1537), Austrian composer, and organist **7** 441

HOFMANN, AUGUST WILHELM VON (1818-1892), German organic chemist **7** 441-442
Baeyer, Johann Friedrich Adolf von **1** 432
Crookes, William **4** 323-324
Liebig, Justus von **9** 403-404

HOFMANN, HANS (1880-1966), German-American painter **7** 442-443

Nevelson, Louise **11** 356-357

HOFMANNSTHAL, HUGO VON (1874-1929), Austrian poet and dramatist **7** 443-444
Schnitzler, Arthur **14** 23-24
Varèse, Edgard **15** 432-433

Hofmeyr (book)
Paton, Alan Stewart **12** 134-135

HOFSTADTER, RICHARD (1916-1970), American historian **7** 444-445

Hogarth, David George (1862-1927), English archeologist
Lawrence, Thomas Edward **9** 253-254

Hogarth Press (established 1917)
Woolf, Virginia Stephen **16** 381-382

HOGARTH, WILLIAM (1697-1764), English painter and engraver **7** 446-447
Bearden, Romare Howard **2** 86-88
Dobell, William **5** 34-35
Reynolds, Joshua **13** 115-116
Stravinsky, Igor Fedorovich **14** 502-506

Hogarth's Act (1735)
Hogarth, William **7** 446-447

Hogg, Thomas Jefferson (1792-1862), English lawyer
Shelley, Percy Bysshe **14** 176-178

Hogson House (New Canaan, Connecticut)
Johnson, Philip **8** 313-314

Hohe Lied, Das (novel)
Sudermann, Hermann **15** 12-13

Hohenheim, Theophrastus Bombastus von
see Paracelsus, Philippus Aureolus

Hohenstaufen dynasty (Germany; ruled circa 1094-1268)
Frederick I **6** 78-79
Frederick II **6** 79
Henry V **7** 295-296
Manuel I **10** 218-219
Otto of Freising **12** 30
Peter III **12** 256-257

Hohenzollern dynasty
Brandenburg (ruled 1417-1918)
Frederick William **6** 85-86
Sigismund **14** 220-221
Germany (ruled 1871-1918)
William I **16** 292-293
William II **16** 294-295
Prussia (ruled 1525-1918)
Frederick II **6** 81-84
Frederick William I **6** 86-87
Frederick William III **6** 87
Frederick William IV **6** 87-88
William I **16** 292-293
William II **16** 294-295

Hohenzollern-Sigmaringen dynasty (Romania; ruled 1866-1947)
Ferdinand **5** 413-414

Hojarasca, La (novel)
García Márquez, Gabriel **6** 208-209

Hojo (Japanese princely family; ruled 1219-1333)
Ashikaga Takauji **1** 330-332
Daigo II **4** 367-368
Yoritomo, Minamoto **16** 463-464

Hokhmat Ben Sira
see Ecclesiasticus

Hokke (Buddhist sutra)
Shotoku Taishi **14** 205-207

Hokoji (Buddhist temple; Japan)
Suiko **15** 15-16

HOKUSAI, KATSUSHIKA (1760-1849), Japanese painter and printmaker **7** 447-448
Burchfield, Charles **3** 131-132
Hiroshige, Ando **7** 412-413

Holabird and Roche (architectural firm)
Neutra, Richard Joseph **11** 355-356

HOLBACH, BARON D' (Paul Henri Thiry; 1723-1789), German-born French encyclopedist and philosopher **7** 448-449
La Mettrie, Julien Offray de **9** 179-180
Smith, Adam **14** 283-284

Holbein, Hans, the Elder (1465?-1524), German painter
Holbein, Hans the Younger **7** 449-450

HOLBEIN, HANS, THE YOUNGER (1497/98-1543), German painter and graphic artist **7** 449-450
Hilliard, Nicholas **7** 391-392
Hodler, Ferdinand **7** 434-435

Holberg Suite (musical composition)
Grieg, Edvard Hagerup **6** 541-542

HOLBROOK, JOSIAH (1788-1854), American educator **7** 450-451

HÖLDERLIN, JOHANN CHRISTIAN FRIEDRICH (1770-1843), German poet **7** 451-452
Hegel, Georg Wilhelm Friedrich **7** 254-256
Heidegger, Martin **7** 257-258
Schelling, Friedrich Wilhelm Joseph von **13** 526-527
Strauss, David Friedrich **14** 496-497

Holdup (painting)
Russell, Charles Marion **13** 375-376

HOLIDAY, BILLIE (1915-1959), American jazz vocalist **7** 452-453

Holiday Inn (film score)
Berlin, Irving **2** 200-201

Holiday Overture (musical composition)
Carter, Elliott Cook Jr. **3** 338-339

Holidays Symphony (musical composition)
Ives, Charles Edward **8** 159-160

Holinshed, Raphael (died circa 1580), English chronicler
Macbeth **10** 81

Holland
see Netherlands, The

Holland (submarine)
Holland, John Philip **7** 453-454

Holland, Harvey E. (died 1933), New Zealand politician
Fraser, Peter **6** 73-74
Savage, Michael Joseph **13** 501-502

Holland, Henry (1745-1806), English architect
Adam, Robert and James **1** 38-40
Sheraton, Thomas **14** 181-182
Soane, John **14** 314-315

HOLLAND, JOHN PHILIP (1840-1914), Irish-American inventor **7** 453-454

Holland Tunnel (New York State -New Jersey)
Goethals, George Washington **6** 387-388

Holles, Denzil, 1st Baron Holles of Ifield (1599-1680), English statesman
Strafford, 1st Earl of **14** 490-491

Holley, Robert W. (1922-1993), American scientist
Khorana, Har Gobind **8** 537-538

Hollis Street Church (Boston)
Bulfinch, Charles **3** 116-117

Hollow Men, The (poem)
Eliot, Thomas Stearns **5** 258-261

Hollweg, Theobald von Bethmann
see Bethmann Hollweg, Theobald von

Holly Springs, battle of (1862)
Davis, Jefferson **4** 416-418

HOLM, HANYA (née Johanna Eckert; born 1893), German-American dancer and teacher **7** 454-455

Holm, Ingeborg (literary character)
Mann, Thomas **10** 204-207

Holm, Saxe
see Jackson, Helen Hunt

HOLMES, ARTHUR (1890-1965), English geologist and petrologist **7** 455-456

HOLMES, JOHN HAYNES (1879-1964), American Unitarian clergyman **7** 456-457
Fosdick, Harry Emerson **6** 21-22
Wise, Stephen Samuel **16** 344-345

HOLMES, OLIVER WENDELL (1809-1894), American physician and author **7** 457-458
Frost, Robert Lee **6** 130-133
Motley, John Lothrop **11** 211-212

HOLMES, OLIVER WENDELL, JR. (1841-1935), American jurist **7** 458-459
Baker, Newton Diehl **1** 451
Brandeis, Louis Dembitz **2** 496-497
Cardozo, Benjamin Nathan **3** 288-290
Harlan, John Marshall **7** 156-157
Laski, Harold J. **9** 215-216
Shaw, Lemuel **14** 164-165
Stone, Harlan Fiske **14** 468-470
Taft, William Howard **15** 78-81
White, Edward Douglass **16** 230-231

Holmes, Sherlock (literary character; Doyle)
Doyle, Arthur Conan **5** 91-92
Simenon, Georges **14** 233-234

Holocaust
and Jewish philosophy
Fackenheim, Emil Ludwig **5** 359-361
Rubenstein, Richard L. **13** 343-344
Wiesel, Elie **16** 263-264
avengers
Wiesenthal, Simon **16** 264-266
commemorators
Freed, James Ingo **6** 88-90
heroes
Fleischmann, Gisi **5** 482-483
Wallenberg, Raoul **16** 78-80
opponents (English)
Rathbone, Eleanor **13** 47-48
perpetrators
Barbie, Klaus **1** 501-503
Brunner, Alois **3** 73-74
Eichmann, Adolf **5** 226-227
Hess, Walter Richard Rudolf **7** 363-365
Mengele, Josef **10** 502-503
survivors
Levi, Primo **9** 365-366
victims
Arendt, Hannah **1** 282-284
Baeck, Leo **1** 429-430
Baum, Herbert **2** 66-73
Feuchtwanger, Lion **5** 430-432
Fleischmann, Gisi **5** 482-483
Frank, Anne **6** 54-56
Salomon, Charlotte **13** 454-455
Stein, Edith **14** 412-414
Wiesenthal, Simon **16** 264-266
writers about
Appelfeld, Aharon **1** 262-263

Holofernes (sculpture)
Donatello **5** 55-56

Holography
Gabor, Dennis **6** 159-160

HOLST, GUSTAV (1874-1934), English composer **7** 459-460
Elgar, Edward **5** 247-248

Holty, Carl (1900-1973), American painter
Hofmann, Hans **7** 442-443

Holy Alliance (Russia, Austria, and Prussia; 1815)
Alexander I **1** 130-132
Metternich, Klemens von **10** 533-536

Holy Club (later Methodists)
Wesley, Charles **16** 208-209
Wesley, John **16** 209-210
Whitefield, George **16** 241-242

Holy Cross Church (Boston)
Bulfinch, Charles **3** 116-117

Holy Fair, The (poem)
Burns, Robert **3** 155-156

Holy Family (painting)
Carracci **3** 319-321
Giorgione **6** 340-341
Greco **6** 511-514
Martini, Simone **10** 298-299
Morales, Luis de **11** 150
Poussin, Nicolas **12** 418-420
Rembrandt Harmensz van Rijn **13** 91-95
Schongauer, Martin **14** 26-28
Veronese, Paolo **15** 469-470

Holy Family, The (book)
Engels, Friedrich **5** 286-288
Marx, Karl **10** 304-308

Holy Grail (legend)
Wolfram von Eschenbach **16** 360-361

Holy Kindred (painting)
Maulbertsch, Franz Anton **10** 345

Holy Kinship (painting)
Geertgen tot Sint Jans **6** 248
Massys, Quentin **10** 325-326

Holy Kinship (painting; Massys)
see Saint Anne Altarpiece (painting)

Holy Kinship Altarpiece (painting)
Cranach, Lucas the Elder **4** 289-290

Holy League
1511-1513
Ferdinand V **5** 417-418
Henry VIII **7** 302-305
Julius II **8** 384-386
Louis XII **9** 528-529
Maximilian I **10** 356-357
1571
Pius V **12** 332-333
1576-98
Champlain, Samuel de **3** 419-421
Henry IV **7** 293-295
1684
John III **8** 276-277

Holy Night (painting)
Altdorfer, Albrecht **1** 179-180

Holy Office, Congregation of the
see Inquisition, Holy Roman and Universal

Holy Roman Empire
800-840 (Carolingian dynasty)
Charlemagne **3** 445-447
Louis I **9** 522-523
936-1024 (Saxon dynasty)
Henry I **7** 285-286
Otto I **12** 28-29
Otto III **12** 29-30
1024-1125 (Franconian dynasty)
Henry III **7** 290
Henry IV **7** 292
Henry V **7** 295-296
1138-1254 (Hohenstaufen dynasty)
Frederick I **6** 78-79
Frederick II **6** 79
1273-1291; 1438-1740 (Hapsburg dynasty)
Charles V **3** 457-459
Ferdinand I **5** 414-415
Ferdinand II **5** 415
Ferdinand III **5** 416-417
Frederick III **6** 84-85
Maximilian I **10** 356-357
Maximilian II **10** 357-358
Rudolf I **13** 347-348
see also Spanish Succession, War of the (1701-1714)
1308-1437 (Luxemburg dynasty)
Charles IV **3** 455-456
Henry VII **7** 299-300
Sigismund **14** 220-221
Wenceslaus **16** 201-202
1745-1806 (Hapsburg-Lorraine dynasty)
Francis II **6** 43-44
Joseph II **8** 359-360
Leopold II **9** 346
Maria Theresa **10** 256-258
see also Austrian Succession, War of the
foundation and administration
Charlemagne **3** 445-447
Otto I **12** 28-29
Investiture Struggle
see Investiture Struggle
papal relations
Henry III **7** 290
Julius II **8** 384-386
Rudolf I **13** 347-348
see also Byzantine Empire; Thirty Years War

Holy See
see Papacy

Holy Shroud, Chapel of the (Turin Cathedral)
Guarini, Guarino **7** 25-26

Holy Sonnets (poems)
Donne, John **5** 60-61

Holy Trinity
see Trinity Church (Boston)

Holy Trinity (sculpture)
Günther, Ignaz **7** 41-42

Holy Trinity, Church of the (Salzburg)
Fischer von Erlach, Johann Bernhard **5** 459-461

Holy War
see Jihad (holy war)

Holy War, The (allegory)
Bunyan, John **3** 128-129

Holy Week (novel)
Aragon, Louis **1** 271-272

Holy Willie's Prayer (poem)
Burns, Robert **3** 155-156

Holyoake, George Jacob (1817-1906), English social reformer
Bradlaugh, Charles **2** 478

HOLYOAKE, KEITH JACKA (1904-1983), New Zealand prime minister and leader of the National Party **7** 460-462

HOLZER, JENNY (born 1950), American Neo-Conceptualist artist **7** 462-463

Homage to 6,000,000 I (relief)
Nevelson, Louise **11** 356-357

Homage to Catalonia (book)
Orwell, George **12** 14-15

Homage to David (painting)
Léger, Fernand **9** 302-303

Homage to Emerson (poem)
Warren, Robert Penn **16** 121-122

Homage to Goya (lithograph series)
Redon, Odilon **13** 75-76

Homage to John Dryden (essay)
Eliot, Thomas Stearns **5** 258-261

Homage to Joyce (musical composition)
Berio, Luciano **2** 194-195

Homage to Sextus Propertius (poem)
Pound, Ezra Loomis **12** 415-417

Homage to the Square (art works)
Albers, Josef **1** 110

Homage to the World (relief)
Nevelson, Louise **11** 356-357

HOMANS, GEORGE CASPAR (1910-1989), American sociologist **7** 463-465

Hombori (African people)
Ali, Sunni **1** 158-159

Hombres y engranajes (essay)
Sábato, Ernesto **13** 399-400

Home (essays)
Baraka, Imamu Amiri **1** 498-499

Home, John (1722-1808), Scottish clergyman and playwright
Collins, William **4** 168-169
Payne, John Howard **12** 159

Home and the World, The (novel)
Rabindranath Tagore **12** 529-531

Home as Found (novel)
Cooper, James Fenimore **4** 220-223

Home Burial (poem)
Frost, Robert Lee **6** 130-133

Home Co. (Louisiana land development firm)
Knapp, Seaman Asahel **9** 58

Home Rule Bill (Ireland)
1886
Chamberlain, Joseph **3** 411-413
Gladstone, William Ewart **6** 357-360
1893
Gladstone, William Ewart **6** 357-360
Lecky, William Edward Hartpole **9** 271-272
1912
George V **6** 273-275
Pearse, Patrick Henry **12** 173-174

Home Rule Leagué (India)
Nehru, Jawaharlal **11** 332-334

Home, Sweet Home (song)
Payne, John Howard **12** 159

Home to Harlem (novel)
McKay, Claude **10** 416

Home Town (painting)
Drysdale, George Russell **5** 107-109

Homecoming (novel)
Snow, Charles Percy **14** 311-312

Homecoming, The (play)
Pinter, Harold **12** 317-318

Homenaje (poems)
Guillén, Nicolás **7** 34-35

Homeopathy (medicine)
Madero, Francisco Indalecio **10** 118-119
Paracelsus, Philippus Aureolus **12** 91-93

HOMER (ancient Greek epic poet) **7** 468-469
influence of
Aeschylus **1** 70-72
Aristophanes **1** 293-294
Chénier, André Marie **3** 500-501
Dinesen Blixen-Finecke, Karen **5** 13-14
Goethe, Johann Wolfgang von **6** 388-391
Hugo, Victor Marie **8** 22-25
Keats, John **8** 470-472
Lessing, Gotthold Ephraim **9** 357-359
Ronsard, Pierre de **13** 271-273
Tasso, Torquato **15** 114-116
Zwingli, Huldreich **16** 537-538
translations of
Arnold, Matthew **1** 311-313
Chapman, George **3** 440-441
Congreve, William **4** 200-201
Cowper, William **4** 282
Ficino, Marsilio **5** 436-437
Hobbes, Thomas **7** 421-423
Leconte de Lisle, Charles Marie René **9** 273-274
see also Iliad; Odyssey

Homer (book; Pope)
Browning, Elizabeth Barrett **3** 52-53
Swift, Jonathan **15** 51-54

HOMER, WINSLOW (1836-1910), American painter **7** 468-469

Homeric Questions (book)
Aristotle **1** 295-296

Homestake gold mine (South Dakota)
Hearst, George **7** 242

Homestead strike (Pennsylvania; 1892)
Bryan, William Jennings **3** 80-82
Carnegie, Andrew **3** 309-312
Cleveland, Stephen Grover **4** 108-110
Frick, Henry Clay **6** 108-109
Goldman, Emma **6** 406-407

Homeward Bound (novel)
Cooper, James Fenimore **4** 220-223

Homma, Masaharu (1888?-1946), Japanese general
Wainwright, Jonathan Mayhew **16** 45-46

Homme, L' (poem)
Voltaire **16** 14-16

Homme libre, Un (novel)
Barrès, Auguste Maurice **2** 20-21

Homme machine, L' (book)
La Mettrie, Julien Offray de **9** 179-180

Homme qui regardait passer les trains, L' (novel)
Simenon, Georges **14** 233-234

Homme Revolte, L' (essay)
Camus, Albert **3** 255-257

Homo Faber (novel)
Frisch, Max **6** 118-119

Homocentric theory (astronomy)
see Universe, systems of—homocentric

Homografts (medicine)
Medawar, Peter Brian **10** 444-445

Homosexual rights movement
Milk, Harvey Bernard **11** 19-21

Homosexuality (in literature)
Baldwin, James Arthur **1** 465-466
Gide, André **6** 308-309
Lorca, Federico García **9** 511-513

HONDA, SOICHIRO (1906-1991), Japanese automaker **7** 469-470

Honduran National Party
Carías Andino, Tiburcio **3** 298-299

Honduras, Republic of (nation; Central America)
Azcona Hoyo, José **1** 398-399
Callejas Romero, Rafael Leonardo **3** 233-234
Carías Andino, Tiburcio **3** 298-299
Columbus, Christopher **4** 176-179
Cuauhtemoc **4** 329
Suazo Córdova, Roberto **15** 8-10
Walker, William **16** 68-69
Zemurray, Samuel **16** 496-497

HONECKER, ERICH (1912-1994), German Communist Party leader and head of the German Democratic Republic (1971-80s) **7** 471-472
Ulbricht, Walter **15** 383-384

HONEGGER, ARTHUR (1892-1955), Swiss composer identified with France **7** 472-473
Milhaud, Darius **11** 17-18
Poulenc, Francis **12** 414-415
Stravinsky, Igor Fedorovich **14** 502-506
Xenakis, Iannis **16** 416-418

HONEN (1133-1212), Japanese Buddhist monk **7** 473
Nichiren **11** 376-377
Shinran **14** 197

Honest Whore, The (play)
Dekker, Thomas **4** 465-466

Honestà negli amori, L' (opera)
Scarlatti, Pietro Alessandro Gaspare **13** 517-518

Honey and Salt (poem)
Sandburg, Carl **13** 461-462

Honeybees
Frisch, Karl von **6** 117-118

Hong Kong (British colony; island, China)
Carr-Saunders, Alexander Morris **3** 333-334
Ch'i-ying **4** 12
Ho Chi Minh **7** 426-428

Honorable Peter Stirling, The (novelist)
Ford, Paul Leicester **6** 9-10

Honorius, Flavius (384-423), Roman emperor of the West 395-423
Alaric **1** 101-102
Stilicho, Flavius **14** 452-453
Theodosius **15** 176

Honorius II (Pietro Cadalous; died 1072), antipope (1061-1064)
Roger II **13** 244-245

Honorius III (Cencio Savelli; flourished early 13th century), pope 1216-1227
Francis of Assisi **6** 46-47
Frederick II **6** 79

Honorius IV (Giacomo Savelli; 1210?-1287), pope 1285-1287
Arnolfo di Cambio **1** 315-316

Honthorst, Gerrit van (1590-1656), Dutch painter
Vermeer, Jan **15** 466-467

HOOCH, PIETER DE (1629-after 1684), Dutch artist **7** 473-474
Vermeer, Jan **15** 466-467

Hood, John Bell (1831-1879), American Confederate general
Davis, Jefferson **4** 416-418
Sherman, William Tecumseh **14** 186-187

Hood, Samuel (1st Viscount Hood; 1724-1814), British admiral
Nelson, Horatio **11** 336-338

Hood's Comic Almanac (magazine)
Bierce, Ambrose Gwinett **2** 269-270

Hoogstraten, Samuel van (1627-1678), Dutch painter
Rembrandt Harmensz van Rijn **13** 91-95

Hook of Desire (point, Novaya Zemlya islands)
Barents, Willem **2** 4-5

HOOK, SIDNEY (1902-1989), American philosopher and exponent of classical American pragmatism **7** 474-475

HOOKE, ROBERT (1635-1703), English physicist **7** 475
Boyle, Robert **2** 469-471
Malpighi, Marcello **10** 176-178
Newton, Isaac **11** 369-372

Hooker, Henry Clay (1828-1907), American rancher
Cochise **4** 128

Hooker, Joseph (1814-1879), American general
Davis, Jefferson **4** 416-418
Jackson, Shirley Ann **8** 183-184
Lee, Robert Edward **9** 292-294
Stuart, James Ewell Brown **14** 515-516

HOOKER, RICHARD (1554-1600), English theologian and Church of England clergyman **7** 475-476

Hooker, Sir Joseph Dalton (1817-1911), English botanist
Darwin, Charles Robert **4** 397-399
Wallace, Alfred Russel **16** 69-70

HOOKER, THOMAS (1586-1647), English Puritan theologian, founder of Connecticut Colony **7** 476-477
Cotton, John **4** 263-265
Eliot, John **5** 256-258
Walton, Izaak **16** 90-91

HOOKS, BELL (born Gloria Jean Watkins, born 1952) African American social activist, feminist, and author **7** 477-481

HOOKS, BENJAMIN LAWSON (born 1925), executive director of the NAACP and first African American commissioner of the FCC **7** 481-483

Hoorn (ship)
Schouten, William Cornelius **14** 31

Hoorn, Philip de Montmorency, Count of (1518-1568), Flemish soldier and statesman
Alba, Duke of **1** 103-104

Hoosier School-Master, The (novel)
Eggleston, Edward **5** 223-224

Hoover Dam (Colorado River)
Kaiser, Henry John **8** 412-413

HOOVER, HERBERT CLARK (1874-1964), American statesman, president 1929-1933 **7** 483-485
Cabinet
Mellon, Andrew William **10** 469-470
Stimson, Henry Lewis **14** 457-458
domestic policy
Capone, Al **3** 272-273
Johnson, Charles Spurgeon **8** 296-297
Merriam, Charles Edward **10** 518-519
Morgenthau, Henry Jr. **11** 172-173
foreign policy
MacDonald, James Ramsay **10** 84-85
Osmeña, Sergio **12** 22-24
opponents
Coughlin, Charles Edward **4** 265-266
Smith, Alfred Emmanuel **14** 284-285
Walsh, Thomas James **16** 85-86
Supreme Court and
Cardozo, Benjamin Nathan **3** 288-290
Hughes, Charles Evans **8** 15-16
see also Depression, Great (economy)

HOOVER, JOHN EDGAR (1895-1972), American lawyer, criminologist, and FBI director **7** 485-487
Dillinger, John **5** 9
Palmer, Alexander Mitchell **12** 77-78
Stone, Harlan Fiske **14** 468-470

Hoover, Lou Henry (Mrs. Herbert C. Hoover; 1874-1944), American translator
Biringuccio, Vannoccio **2** 283

Hope (painting)
Friedrich, Caspar David **6** 114-115
Puvis de Chavannes, Pierre **12** 492-493

Hope (sculpture)
Powers, Hiram **12** 428-429

HOPE, BOB (born Leslie Townes Hope; born 1903), entertainer in vaudeville, radio, television, and movies **7** 487-489

Hope, Harry (literary character)
O'Neill, Eugene **11** 514-516

HOPE, JOHN (1868-1936), African American educator and religious leader **7** 489-490
Washington, Booker Taliaferro **16** 125-126

Hope, Thomas (1770?-1831), English antiquarian and writer
Sheraton, Thomas **14** 181-182

Hope for Poetry, A (book)
Lewis, Cecil Day **9** 380

Hope for South Africa (book)
Paton, Alan Stewart **12** 134-135

Hope of Heaven (novel)
O'Hara, John **11** 485

Hopeless, Mount (Australia)
Eyre, Edward John **5** 354

Hopes (poem)
Theocritus **15** 171-172

Hopetoun House (West Lothian, Scotland)
Adam, Robert and James **1** 38-40

Hopi Indians (North America)
Coronado, Francisco Vásquez de **4** 247

Hopkins, Arthur Melancthon (1878-1950), American theatrical producer
Barrymores **2** 28-30

HOPKINS, ESEK (1718-1802), American Revolutionary patriot **7** 490-491

HOPKINS, GERARD MANLEY (1844-1889), English Jesuit poet **7** 492-494
Rossetti, Christina Georgina **13** 307-308

HOPKINS, HARRY LLOYD (1890-1946), American statesman **7** 494-495
Morgenthau, Henry Jr. **11** 172-173

HOPKINS, MARK (1802-1887), American educator **7** 495-496
Burritt, Elihu **3** 160
Huntington, Collis Potter **8** 49
Judah, Theodore Dehone **8** 373-374
Stanford, Leland **14** 397-398

HOPKINS, SAMUEL (1721-1803), American clergyman and theologian **7** 496

HOPKINS, SIR FREDERICK GOWLAND (1861-1947), English biochemist **7** 496
Dale, Henry Hallett **4** 371-373

Eijkman, Christian **5** 228
Hill, Archibald Vivian **7** 385-386
Krebs, Hans Adolf **9** 95-97
Meyerhof, Otto Fritz **10** 537-539
Szent-Györgyi, Albert von **15** 62-64

Hopkins, Stephen (1707-1785), American colonial administrator
Hopkins, Esek **7** 490-491

HOPKINSON, FRANCIS (1737-1791), American politician, writer, and composer **7** 496-497

HOPPER, GRACE (born Grace Brewster Murray; 1906-1992), American computer scientist **7** 498-500

HOPPER, EDWARD (1882-1967), American realist painter **7** 497-498

Hoppe-Seyler, Ernest Felix Immanuel (1825-1895), German physiologist and chemist
Bernard, Claude **2** 208-210

Hoppla wir leben! (play)
Toller, Ernst **15** 261

Hora Novissima (oratorio)
Parker, Horatio William **12** 109

Horace (play)
Corneille, Pierre **4** 234-236

HORACE (Quintus Horatius Flaccus; 65-8 B.C.), Roman poet and satirist **7** 500-503
contemporaries
Virgil **15** 507-510
influence of
Boileau-Despréaux, Nicholas **2** 369-371
Camoëns, Luis Vaz de **3** 247-249
Condorcet, Marquis de **4** 195-196
Herrick, Robert **7** 336-339
Marvell, Andrew **10** 301-303
Milton, John **11** 43-46
Pope, Alexander **12** 395-397
musical settings
Hofhaimer, Paul **7** 441
patron
Augustus **1** 371-373
translations of
Congreve, William **4** 200-201
Dryden, John **5** 106-107
Wieland, Christoph Martin **16** 260-261

Horas de lucha (book)
González Prada, Manuel **6** 431

Horatian Ode ... (poem)
Marvell, Andrew **10** 301-303

Hordubal (novel)
Čapek, Karel **3** 271-272

Horeb, Mount
see Sinai, Mount

Horizon (journal)
Du Bois, William Edward Burghardt **5** 116-118

Horloge, L' (poem)
Baudelaire, Charles Pierre **2** 61-63

Hormuz, Strait of
see Ormuz, Strait of

Horn, Cape (southern South America)
Cook, James **4** 214-215
Drake, Francis **5** 94-96
Schouten, William Cornelius **14** 31

Horn, Count of
see Hoorn

Horn Blows at Midnight, The (film)
Benny, Jack **2** 174-176

HORNE, HERMAN HARRELL (1874-1946), American philosopher and educator **7** 503-504

HORNE, LENA (born 1917), popular entertainer **7** 504-506

HORNER, MATINA SOURETIS (born 1939), American scholar and administrator **7** 506-508

Hornet (ship)
Lawrence, James **9** 251-252

HORNEY, KAREN DANIELSEN (1885-1952), German-born American psychoanalyst **7** 508-509

HOROWITZ, VLADIMIR (1904-1989), American pianist **7** 509-510

Horribles et espouventables faictz et prouesse de tres renommé Pantagruel...
see Pantagruel (novel)

Horse (sculpture)
Duchamp-Villon, Raymond **5** 123

Horse and Rider (sculpture)
Marini, Marino **10** 260-262

Horse Knows the Way, The (stories)
O'Hara, John **11** 485

Horse Power (ballet)
Chávez, Carlos **3** 486

Horse racing/breeding
Taylor, Edward Plunket **15** 123-124

Horsefeathers (film)
Marx Brothers **10** 303-304
Perelman, S. J. **12** 209-210

Horseman (sculpture)
Marini, Marino **10** 260-262

Horses and Men (stories)
Anderson, Sherwood **1** 220-221

Horseshoe Bend, battle of (1814)
Houston, Samuel **7** 526-527
Jackson, Andrew **8** 168-172

Horse-Shoe Robinson (novel)
Kennedy, John Pendleton **8** 506-507

Horst, Louis (1884-1964), American composer
Graham, Martha **6** 485-486

Hortensius, Quintus (114-50 B.C.), Roman lawyer
Brutus, Marcus Junius **3** 79-80
Catullus, Gaius Valerius **3** 377-378
Cicero, Marcus Tullius **4** 55-58

HORTHY DE NAGYBÁNYA, NICHOLAS (1868-1957), Hungarian admiral and statesman, regent 1920-44 **7** 510-512

Horticulture
see Plant breeding; Scientists—horticulturists

Horus Neteryerkhet
see Zoser

Horyuji (Buddhist temple; near Nara, Japan)
Shotoku Taishi **14** 205-207
Suiko **15** 15-16

HOSEA (flourished 750-722 B.C.), Hebrew prophet of the kingdom of Israel **7** 512
Micah **10** 542-543

Hoseyn Beyqara, Sultan (died 1506), Timurid king of Khurasan
Behzad **2** 123

HO-SHEN (1750-1799), Manchu official in China **7** 512-513
Qianlong **12** 502-505

Hoshen ha-Mishpat (Jewish law)
see Shulhan Aruk

Hosius, Stanislaus (1504-1579), Polish Roman Catholic prelate
Pius IV **12** 332

Hospital (medical institution)
Aalto, Hugo Alvar Henrik **1** 1-2
Asoka **1** 341-342
Dix, Dorothea Lynde **5** 32-33
Flynn, John **5** 497-498
Nightingale, Florence **11** 392-393
White, William Alanson **16** 239-240

Hospital of Jesus (Mexico)
Cortés, Hernán **4** 255-256

Hospital of Saint John (Toledo, Spain)
Berruguete, Alonso **2** 223-224
Greco **6** 511-514

Hospital Sketches (book)
Alcott, Louisa May **1** 122

Hospitalers
see Knights of Saint John

Hosso (Japanese Buddhist sect)
Kukai **9** 124-125
Saicho **13** 426-428

Hostages
Waite, Terry **16** 47-48

Hosties noires (poems)
Senghor, Léopold Sédar **14** 106-107

Hostilius Mancinus, G. (flourished 137 B.C.), Roman consul
Gracchus, Tiberius and Gaius Sempronius **6** 479-480

HOSTOS, EUGENIO MARÍA DE (1839-1903), Puerto Rican philosopher, educator, and writer **7** 513-514

Hot Chocolates (revue)
Armstrong, Louis Daniel **1** 303-304

Hot Five (jazz record)
Armstrong, Louis Daniel **1** 303-304

Hot Iron, The (play)
Sachs, Hans **13** 410-411

Hot Stillscape for Six Colors (painting)
Davis, Stuart **4** 424-425

Hot Time in the Old Town Tonight (song)
Thomson, Virgil **15** 202-203

Hôtel
Carnavelet (Paris)
Lescot, Pierre **9** 354
de Hallwyl (Paris)
Ledoux, Claude Nicolas **9** 277-278
de la Vrillière (Paris)
Mansart, François **10** 211
de Lorge (Paris)
Mansart, Jules Hardouin **10** 212
de Noailles (Saint-Germain-en-Laye)
Mansart, Jules Hardouin **10** 212
de Parabère (Paris)
Boffrand, Gabriel Germain **2** 361
de Villars (Paris)
Boffrand, Gabriel Germain **2** 361
Dieu (Lyons)
Soufflot, Jacques Germain **14** 349-350
d'Uzés (Paris)
Ledoux, Claude Nicolas **9** 277-278
Lambert (Paris)
Le Vau, Louis **9** 360-361
Le Jars (Paris)
Mansart, François **10** 211
Reforma (Mexico City)
Rivera, Diego **13** 183-184
Soubise (Paris)
Boffrand, Gabriel Germain **2** 361

Hotel, The (novel)
Bowen, Elizabeth **2** 462-463

Hotel in Amsterdam, The (play)
Osborne, John **12** 16-17

Hothouses (poems)
Maeterlinck, Maurice **10** 125-126

Hottentots (African people)
Dias de Novais, Bartolomeu **4** 533-534

Hötzendorf, Count Franz Conrad von
see Conrad von Hötzendorf, Count Franz

Houasse, Michel Ange (1680-1730), French painter
Goya y Lucientes, Francisco de Paula José de **6** 476-478

HOUDINI, HARRY (born Erich Weiss; 1874-1926), American magician and illusionist **7** 514-516

HOUDON, ANTOINE (1741-1828), French sculptor **7** 516-517

Hough, Emerson (1857-1923), American journalist
Billy the Kid **2** 277

Hound of Heaven, The (poem)
Kuo Mo-jo **9** 133-134

Hound of the Baskervilles, The (novel)
Doyle, Arthur Conan **5** 91-92

HOUNSFIELD,GODFREY (born 1919), English biomedical engineer **7** 517-519

HOUPHOUËT-BOIGNY, FELIX (1905-1993), Ivorian statesman 1960 **7** 519-520
Touré, Sékou **15** 275-277

Hour of the Wolf, The (film)
Bergman, Ernst Ingmar **2** 190-191

Hourloupe, L' (painting series)
Dubuffet, Jean Philippe Arthur **5** 119-120

Hours of Idleness (poems)
Byron, George Gordon Noel **3** 193-194

House Divided, A (book)
Buck, Pearl Sydenstricker **3** 91-93

HOUSE, EDWARD MANDELL (1858-1938), American diplomat **7** 520-521
Page, Walter Hines **12** 60-61

House for Mr. Biswas, A (book)
Naipaul, V. S. **11** 295-296

House in Paris, The (novel)
Bowen, Elizabeth **2** 462-463

House of Aizgorri, The (novel)
Baroja y Nessi, Pío **2** 15-16

House of Bernarda Alba, The (play)
Lorca, Federico García **9** 511-513

House of Mirth, The (novel)
Wharton, Edith **16** 221

House of Mist, The (book)
Bombal, María Luisa **2** 380-381

House of Night, The (poem)
Freneau, Philip Morin **6** 99-100

House of Pomegranates, The (stories)
Wilde, Oscar Fingall O'Flahertie Wills **16** 272-273

House of Representatives, U.S.
see U.S. House of Representatives

House of the Dead, The (opera)
Janáček, Leoš **8** 219

House of the Hanged Man (painting)
Cézanne, Paul **3** 400-402

House of the Seven Gables, The (novel)
Hawthorne, Nathaniel **7** 212-215, 144

House of the Spirits, The (book)
Allende, Isabel **1** 172-174

House of Wisdom (academy; Baghdad, Iraq)
Khwarizmi, Muhammad ibn Musa al- **8** 541
Mamun, Abdallah al- **10** 183

House on the Water, The (play)
Betti, Ugo **2** 246

House with the Balcony, The (story)
Chekhov, Anton Pavlovich **3** 494-497

Household Words (magazine)
Collins, William Wilkie **4** 169-170
Dickens, Charles John Huffam **4** 538-541
Gaskell, Elizabeth **6** 231-232

Houses at L'Estaque (painting)
Braque, Georges **2** 504-505

Housing and Urban Development, Department of (United States)
Kemp, Jack French Jr. **8** 491-493
Weaver, Robert C. **16** 152-153

HOUSMAN, ALFRED EDWARD (1859-1936), English poet **7** 521-522
Harris, Frank **7** 172-173
Vaughan Williams, Ralph **15** 446-447

HOUSSAY, BERNARDO ALBERTO (1887-1971), Argentine physiologist **7** 522-523

HOUSTON, CHARLES HAMILTON (1895-1950), African American lawyer and civil rights leader **7** 523-526

HOUSTON, SAMUEL (1793-1863), American statesman and soldier **7** 526-527
Austin, Stephen Fuller **1** 380-381
Borden, Gail **2** 409
Santa Ana, Antonio López de **13** 471-472

Houston, Texas
Whitmire, Kathryn Jean Niederhofer **16** 252-253

Houyhnhnms (literary people)
Swift, Jonathan **15** 51-54

Hovering Angel (sculpture)
Barlach, Ernst **2** 5-6

Hovhaness, Alan (born 1911), American composer
Cunningham, Merce **4** 337-338

HOVLAND, CARL I. (1912-1961), American psychologist **7** 527-528

How Deep Is the Ocean (song)
Parker, Charles Christopher Jr. **12** 105-106

How Green Was My Valley (film)
Ford, John **6** 7-8

How I Won the War (film)
Lennon, John Winston **9** 326-328

How It Is (novel)
Beckett, Samuel **2** 102-104

How Soon hath Time (sonnet)
Milton, John **11** 43-46

How To Explain Paintings to a Dead Hare (art action)
Beuys, Joseph **2** 246-248

Howard, Catherine (1520?-1542), fifth wife of Henry VIII
Henry VIII **7** 302-305
Mary I **10** 308-309
Norfolk, 3d Duke of **11** 423

Howard, Charles, 1st Earl of Nottingham (1536-1624), English admiral
Drake, Francis **5** 94-96

Howard, Charles, 3d Earl of Carlisle (1674-1738), English art patron
Vanbrugh, John **15** 409-410

Howard, Ebenezer (1850-1928), English shorthand reporter and social reformer
Mumford, Lewis **11** 246-247

Howard, Henry, 1st Earl of Northampton (1540-1614), English statesman
James I **8** 204-206

Howard, Henry, Earl of Surrey (1517?-1547), English soldier and poet
Henry VIII **7** 302-305
Norfolk, 3d Duke of **11** 423
Wyatt, Thomas **16** 410-411

Howard, Leslie (1893-1943), British actor
Bogart, Humphrey **2** 363-364

Howard, Luke (1772-1864), English meteorologist
Constable, John **4** 208-209

HOWARD, OLIVER OTIS (1830-1909), American Union general **7** 528-529
Cochise **4** 128
Joseph **8** 358-359

Howard, Sidney (1891-1939), American dramatist
Goldwyn, Samuel **6** 416

Howard, Thomas
see James, Jesse; Norfolk, 2nd-4th Dukes of; Walden, 1st Baron Howard de

Howard College (Alabama)
Curry, Jabez Lamar Monroe **4** 346-347

Howard University (Washington D.C.)
Bunche, Ralph Johnson **3** 121-122
Drew, Charles Richard **5** 100-101
Frazier, Edward Franklin **6** 77
Houston, Charles Hamilton **7** 523-526
Howard, Oliver Otis **7** 528-529
Langston, John Mercer **9** 197
Locke, Alain **9** 475-478

Howard's End (novel)
Forster, Edward Morgan **6** 14-16

Howe, Clarence Decatur (1886-1960), Canadian engineer and statesman
St. Laurent, Louis Stephen **13** 434

HOWE, EDGAR WATSON (1853-1937), American author and editor **7** 529

HOWE, ELIAS (1819-1867), American inventor **7** 529-530

HOWE, FLORENCE ROSENFELD (born 1929), feminist American author, publisher, literary scholar, and historian **7** 530-531

HOWE, GORDIE (born 1928), Canadian hockey player **7** 532-534

HOWE, JOSEPH (1804-1873), Canadian journalist, reformer, and politician **7** 534-535
Dwight, Timothy **5** 169
Tupper, Charles **15** 342-343

HOWE, JULIA WARD (1819-1910), American author and reformer **7** 535-536

Howe, Louis McHenry (1871-1936), American journalist
Roosevelt, Franklin Delano **13** 277-280

HOWE, RICHARD (Earl Howe; 1726-1799), English admiral **7** 536-537
Howe, William **7** 538-539

HOWE, SAMUEL GRIDLEY (1801-1876), American physician and reformer **7** 537
Brown, John **3** 39-41
Dix, Dorothea Lynde **5** 32-33
Howe, Julia Ward **7** 535-536
Sumner, Charles **15** 30-31

HOWE, GEOFFREY (Richard Edward; born 1926), British foreign secretary **7** 531-532

HOWE, WILLIAM (5th Viscount Howe; 1729-1814), British general **7** 538-539
Coxe, Tench **4** 285-286
Galloway, Joseph **6** 186-187
Howe, Richard **7** 536-537
see also American Revolution

HOWELLS, WILLIAM DEAN (1837-1920), American writer **7** 539-541
Dreiser, Herman Theodore **5** 98-100
Dunbar, Paul Laurence **5** 141-142
Garland, Hannibal Hamlin **6** 217-218
Jewett, Sarah Orne **8** 256
Markham, Edwin **10** 267
Norris, Benjamin Franklin Jr. **11** 427-428

HOWELLS, WILLIAM WHITE (born 1908), American anthropologist **7** 541-542

Howl ... (book; Ginsberg)
Ginsberg, Allen **6** 332-333
Lennon, John Winston **9** 326-328

HOXHA, ENVER (1908-1985), leader of the Communist Party of Albania from its formation in 1941 until his death **8** 1-3
Alia, Ramiz **1** 159

Hoyle, Fred (born 1915), English astronomer
Lemaître, Abbè Georges Édouard **9** 315-316

HRDLIČKA, ALEŠ (1869-1943), American physical anthropologist **8** 3-4

HSIA KUEI (flourished 1190-1225), Chinese painter **8** 4-5
Sesshu, Toya **14** 116-117
Tung Ch'i-ch'ang **15** 339-340
Ma Yüan **10** 379

Hsiang (died 1101), Chinese empress dowager
Hui-Tsung **8** 25

Hsiang Yüan-pien (1525-1590), Chinese art collector
Tung Ch'i-ch'ang **15** 339-340

Hsiang-yang (city; China)
Kublai Khan **9** 115-118

Hsiao, Duke (died 338 B.C.), Chinese statesman
Shang Yang **14** 149-150

Hsiao-jen hsiao-shih (stories)
Pa Chin **12** 53-54

Hsiao Yen
see Liang Wu-ti

HSIEH LING-YÜN (385-433), duke of K'ang-lo, Chinese poet **8** 5-6
Liu Hsieh **9** 452-453

Hsieh-i (art style)
Ch'i Pai-shih **3** 526-527

Hsien (political division; China)
Li Ssu **9** 442-443
Quin Shi Huang-Di **12** 515-518

Hsien-feng (1831-1861), Chinese emperor 1851-1861
Tz'u-hsi **15** 375-376
Wen-hsiang **16** 202-203
Wo-jen **16** 352

Hsien-tze
see Shih Ko-fa

Hsin Ch'ing-nien (magazine)
Ch'en Tu-hsiu **3** 501-502
Hu Shih **8** 63-65
Li Ta-chao **9** 447
Lu Hsün **10** 35-37

Hsin dynasty
see Han dynasty—Hsin

Hsin Shun Wang
see Li Tzu-ch'eng

Hsinbyushin (ruled 1763-1776), king of Burma
Alaungpaya **1** 103

Hsin-chien, Earl of
see Wang Yangming

Hsiung-nu (Asian people)
Han Kao-tsu **7** 125-126
Han Wu-ti **7** 136
Kuang-wu-ti **9** 112-113
Quin Shi Huang-Di **12** 515-518
Wang Mang **16** 101-103

Hsi-yü Chi (book)
Hsüan Tsang **8** 6-7

Hsüan (ruled 319-310 B.C.), Chinese king of Ch'i
Mencius **10** 480-481

Hsüan (ruled 73-47 B.C.), Chinese emperor
Wang Mang **16** 101-103

HSÜAN TSANG (circa 602-664), Chinese Buddhist in India **8** 6-7
Tao-hsüan **15** 105

HSÜAN-TSUNG, T'ANG (685-762), Chinese emperor **8** 7-8
An Lu-shan **1** 239-240
Li Po **9** 437-439
Wu Tao-tzu **16** 405-406

HSÜN-TZU (Hsün Ch'ing; circa 312-circa 235 B.C.), Chinese philosopher **8** 8
Han Fei Tzu **7** 124-125
Li Ssu **9** 442-443
Mencius **10** 480-481

HU SHIH (1891-1962), Chinese philosopher **8** 63-65
Ku Chieh-kang **9** 120-121
Lu Hsün **10** 35-37
Ts'ai Yüan-p'ei **15** 322
Yen Fu **16** 452

Hu Wei-yung (died 1380), Chinese statesman
Hung-wu **8** 38-39

Hua shih (book)
Mi Fei **11** 12-13

HUAC
see Un-American Activities, House Committee on

Huancayo (region; Peru)
Meiggs, Henry **10** 458-459

HUANG CH'AO (died 884), Chinese rebel leader **8** 8-9
Zhao Kuang-yin **16** 505-508

Huang Hsing (1873-1916), Chinese general
Sun Yat-sen **15** 35-39
Wang Fu-chih **16** 99-101
Yüan Shih-k'ai **16** 480-481

Huang Kung-wang (1269-1354), Chinese painter
Chao Meng-fu **3** 436-437
Tung Ch'i-ch'ang **15** 339-340

HUANG TSUNG-HSI (1610-1695), Chinese scholar and philosopher **8** 9-10

Huáscar (1495?-1533), Inca prince
Atahualpa **1** 355-356
Manco Capac **10** 184-185
Pizarro, Francisco **12** 340-341

Huayna Cápac (1450?-ca 1528), Inca emperor
Atahualpa **1** 355-356
Garcilaso de la Vega, Inca **6** 210-211
Manco Capac **10** 184-185

HUBBLE, EDWIN POWELL (1889-1953), American astronomer **8** 10-11
Eddington, Arthur Stanley **5** 201-202
Lemaître, Abbè Georges Édouard **9** 315-316

Hubertusberg, Peace of (1763)
Frederick II **6** 81-84

HUCH, RICARDA (1864-1947), German novelist, poet, and historian **8** 11-12

Huckleberry Finn (novel)
Twain, Mark **15** 363-366

Hudibras (poem)
Butler, Samuel **3** 183-184

HUDSON, HENRY (flourished 1607-1611), English navigator **8** 12-13
Baffin, William **1** 435-436

Hudson, Thomas (1701-1779), British painter
Reynolds, Joshua **13** 115-116

Hudson, W.H. (1841-1922), English author and naturalist
Epstein, Jacob **5** 295-296
Ford, Ford Madox **6** 1-2

Hudson Bay (New York State)
Cabot, Sebastian **3** 200-201
Hudson, Henry **8** 12-13

Hudson River (New York State)
Hudson, Henry **8** 12-13
McAdoo, William Gibbs **10** 385-386
Verrazano, Giovanni da **15** 470-471

Hudson River Landscape (sculpture)
Smith, David **14** 287-288

Hudson River school (American art)
Allston, Washington **1** 176-177
Blakelock, Ralph Albert **2** 318
Church, Frederick Edwin **4** 49-50
Cole, Thomas **4** 151-152
Durand, Asher Brown **5** 156-157

Hudson Strait (Northeastern Canada)
Frobisher, Martin **6** 121-122
Hudson, Henry **8** 12-13

Hudson's Bay Co.
and French attacks
Iberville, Sieur d' **8** 90-91
land acquisitions
Cartier, George-Étienne **3** 342-343
Selkirk, 5th Earl of **14** 96
mineral and fur expeditions
Hearne, Samuel **7** 241-242
Ogden, Peter Skene **11** 480-481
Smith, Jedediah S. **14** 294-295
North West Company
see North West Company (Montreal)
officials
Fleming, Sandford **5** 485-486
Kelsey, Henry **8** 488
Radisson, Pierre-Esprit **12** 539-540
Smith, Donald Alexander **14** 288-289
Oregon policy
Applegate, Jesse **1** 264-265
McLoughlin, John **10** 423-424

Hue (city; Vietnam)
Diem, Ngo Dinh **5** 6-7

Hueffer, Ford Madox
see Ford, Ford Madox

Hueffer, Francis (1845-1889), German-English music critic
Ford, Ford Madox **6** 1-2

Huerta, Adolfo de la (died 1955), Mexican politician
Calles, Plutarco Elías **3** 234-235
Obregón, Álvaro **11** 458-459
Villa, Pancho **15** 495-496

HUERTA, VICTORIANO (1854-1916), Mexican general and politician **8** 13-14
political opponents
Calles, Plutarco Elías **3** 234-235
Carranza, Venustiano **3** 321-322
Díaz, José de la Cruz Porfirio **4** 534-536
Madero, Francisco Indalecio **10** 118-119
Obregón, Álvaro **11** 458-459
Villa, Pancho **15** 495-496
Zapata, Emiliano **16** 489-490
U.S. intervention
Wilson, Thomas Woodrow **16** 330-332

Huet, Pierre Daniel (1630-1721), French bishop
La Fayette, Comtesse de **9** 150-151

Huggins, Charles Brenton (born 1901), American physician
Rous, Francis Peyton **13** 322-323

Huggins, Sir Godfrey Martin, 1st Viscount Malvern (1883-1971), Rhodesian statesman
Welensky, Roy **16** 188

HUGGINS, SIR WILLIAM (1824-1910), English astronomer **8** 14-15

Hugh Selwyn Mauberley (poems)
Pound, Ezra Loomis **12** 415-417

Hugh the Drover (opera)
Vaughan Williams, Ralph **15** 446-447

Hughes, Arthur (1832-1915), English illustrator
Rossetti, Christina Georgina **13** 307-308

HUGHES, CHARLES EVANS (1862-1948), American jurist and statesman **8** 15-16
Coolidge, John Calvin **4** 217-219
Harding, Warren Gamaliel **7** 148-149
Stone, Harlan Fiske **14** 468-470
Taft, William Howard **15** 78-81
White, Edward Douglass **16** 230-231

HUGHES, HOWARD ROBARD (1905-1976), flamboyant American entrepreneur **8** 16-17

HUGHES, JOHN JOSEPH (1797-1864), Irish-American Catholic archbishop **8** 17-18
McCloskey, John **10** 395

HUGHES, LANGSTON (1902-1967), African American author **8** 18-19
Ellison, Ralph Waldo **5** 274-275
Johnson, James Weldon **8** 304-305
Knopf, Blanche Wolf **9** 61-62.
Weill, Kurt **16** 174-175

HUGHES, TED (born 1930), English poet laureate **8** 19-21
Plath, Sylvia **12** 344-345

HUGHES, WILLIAM MORRIS (1864-1952), Australian prime minister 1915-1923 **8** 21-22
Bruce of Melbourne, 1st Viscount **3** 61-62
Curtin, John Joseph **4** 348-349
Forrest, John **6** 12-13
Lyons, Joseph Aloysius **10** 69-70

Hughie (play)
O'Neill, Eugene **11** 514-516

HUGO, VICOMTE VICTOR MARIE (1802-1885), French author **8** 22-25
associates
Brown, William Wells **3** 48-49
Liszt, Franz **9** 445-447
Sainte-Beuve, Charles Augustin **13** 438
Verlaine, Paul Marie **15** 465-466
influence of
Bonifacio, Andres **2** 393-394
Castro Alves, Antônio de **3** 364-365
Crémazie, Octave **4** 305-306

Leconte de Lisle, Charles Marie René **9** 273-274
Lermontov, Mikhail Yurievich **9** 352-353
Nerval, Gérard de **11** 345-346
Saavedra, Angel de **13** 398
Verdi, Giuseppe Fortunino Francesco **15** 463-465
influenced by
Byron, George Gordon Noel **3** 193-194
Chénier, André Marie **3** 500-501
monument to
Rodin, Auguste **13** 236-238

Huguenot and Ophelia (painting)
Millais, John Everett **11** 23-24

Huguenots (religion)
Coligny, Gaspard de **4** 159-160
Frederick William **6** 85-86
Henry IV **7** 293-295
Medici, Catherine de' **10** 445-449
Menéndez de Avilés, Pedro **10** 499-500
William the Silent **16** 300-302
see also Religion, Wars of; Saint Bartholomew's Day Massacre

Huguenots, Les (opera)
Meyerbeer, Giacomo **10** 536-537

Hui (ruled 370-319 B.C.), king of Chinese state of Wei
Mencius **10** 480-481
Tsou Yen **15** 329-330

Hui-ti (ruled 290-306), Western Chin emperor
Lu Chi **10** 24

HUI-TSUNG (1082-1135), Chinese emperor and artist **8** 25
Chu Hsi **4** 40-43
Kao-tsung **8** 433
Su Shih **15** 39-40
Wang Wei **16** 106-108

Huitzilopochtli (Aztec god)
Montezuma, II **11** 128-129

HUI-YÜAN (334-416), Chinese Buddhist monk **8** 25-26
Hsieh Ling-yün **8** 5-6
Kumarajiva **9** 127
Tao-an **15** 103-104

HUIZINGA, JOHAN (1872-1945), Dutch historian **8** 26-27

Huks (Hukbalahap rebellion)
Magsaysay, Ramon **10** 130-131
Quirino, Elpidio **12** 519-520

HULAGU KHAN (Hüle'ü; circa 1216-1265), Mongol ruler in Persia **8** 27-28
Genghis Khan **6** 263-265
Kublai Khan **9** 115-118

HULL, CLARK LEONARD (1884-1952), American psychologist **8** 28
Hovland, Carl I. **7** 527-528
Watson, John Broadus **16** 138-139

HULL, CORDELL (1871-1955), American statesman **8** 28-29
Daniels, Josephus **4** 387
Konoe, Fumimaro **9** 82-83
Lamas, Carlos Saavedra **9** 175-176
Stettinius, Edward R. Jr. **14** 437-438
Welles, Sumner **16** 191-192

Hull House (Chicago)
founded
Addams, Jane **1** 56-57
social workers
Abbott, Grace **1** 9-10
Hamilton, Alice **7** 98-99
Kelly, Florence **8** 483-484
Perkins, Frances **12** 221-222
supporters
Beard, Charles Austin **2** 84
Dewey, John **4** 520-523
King, William Lyon Mackenzie **9** 25-26
Lloyd, Henry Demarest **9** 468-469
Swope, Gerard **15** 56-58
Wright, Frank Lloyd **16** 398-401

HULL, WILLIAM (1753-1825), American military commander **8** 29-30
Brock, Isaac **3** 12-13
Harrison, William Henry **7** 180-181

Hulst, battle of (1591)
Maurice of Nassau **10** 348-349

Human Comedy, The (books)
Balzac, Honoré de **1** 478-480

Human Comedy, The (essays)
Robinson, James Harvey **13** 208

Human Comedy, The (novel and film)
Saroyan, William **13** 486-487

Human Condition, The (book)
Arendt, Hannah **1** 282-284

Human Drift, The (book)
London, Jack **9** 494-495

Human figure
in art
Segal, George **14** 85-87

Human Genome Project (gene mapping)
Sturtevant, A. H. **15** 3-5

Human Group, The (book)
Homans, George Caspar **7** 463-465

Human rights
activists for
Harand, Irene **7** 139-145
Havel, Vaclav **7** 202-205
Menchú, Rigoberta **10** 479-480
Pérez Esquivel, Adolfo **12** 215-217
Timerman, Jacobo **15** 226-228
Wallenberg, Raoul **16** 78-80
White, Walter Francis **16** 238-239
Wiesel, Elie **16** 263-264
defenders of
Alfonsín, Raúl Ricardo **1** 146-148
First, Ruth **5** 453-454
Forman, James **6** 10-11
Neruda, Pablo **11** 344-345
Ngugi wa Thiong'o **11** 375-376
Ramphal, Shridath Surendranath **13** 19-20
Romero, Oscar **13** 265-267
Sakharov, Andrei **13** 439-441
Scott, Francis Reginald **14** 66-67
Shcharansky, Anatoly Borisovich **14** 168-170
Sin, Jaime L. **14** 244-245
Soelle, Dorothee **14** 324-325
Suzman, Helen **15** 45-46
violators of
Amin Dada, Idi **1** 202-204
Daly, Mary **4** 380-381
Duvalier, Jean-Claude **5** 166-168
Pinochet Ugarte, Augusto **12** 315-317
Pol Pot **12** 382-384
Somoza Debayle, Anastasio **14** 336-337
Suazo Córdova, Roberto **15** 8-10
Videla, Jorge Rafaél **15** 490-492

Human Sexual Response (book)
Johnson, Virginia E. **8** 317-319
Masters, William Howell **10** 327-328

Human Shows (poems)
Hardy, Thomas **7** 150-152

Humanae vitae (encyclical)
Paul VI **12** 146-148

Humani generis (encyclical)
Pius XII **12** 339-340

Humanism (cultural movement)
- MIDDLE AGES and RENAISSANCE
and science
Fernel, Jean François **5** 425-426
Waldseemüller, Martin **16** 56
literature: English
see Renaissance (literature)—England
literature: French
Christine de Pisan **4** 29-30
Orléans, Charles D' **11** 530
Rabelais, François **12** 524-526
Villon, François **15** 499-501
literature: German
Brant, Sebastian **2** 503-504
Goethe, Johann Wolfgang von **6** 388-391
Hutten, Ulrich von **8** 72-73
Luther, Martin **10** 48-51
Reuchlin, Johann **13** 106-107
Sachs, Hans **13** 410-411
literature: Italian
Bembo, Pietro **2** 144-145
Boccaccio, Giovanni **2** 351-353
Boiardo, Matteo Maria **2** 369
Castiglione, Baldassare **3** 360-361
Dante Alighieri **4** 389-391
Machiavelli, Niccolò **10** 97-99
Plutarch **12** 359-360
Poliziano, Angelo **12** 373-374
Pulci, Luigi **12** 481
literature: Latin
Budé, Guillaume **3** 102-103
Colet, John **4** 157-158
Erasmus, Desiderius **5** 298-300

Ficino, Marsilio **5** 436-437
Kempis, Thomas à **8** 493-494
Petrarch **12** 259-261
William of Ockham **16** 298-299
literature: Spanish
Encina, Juan del **5** 283
López de Ayala, Pedro **9** 508-509
Vicente, Gil **15** 479-480
patrons
Charles IV **3** 455-456
Francis I **6** 40-43
Medici, Cosimo de' **10** 449-450
Medici, Lorenzo de' **10** 450-451
Pius II **12** 331
philosophy: English
John of Salisbury **8** 284-285
More, Thomas **11** 156-157
philosophy: French
Montaigne, Michel Eyquem de **11** 116-117
Ramus, Petrus **13** 27-28
philosophy: Italian
Campanella, Tommaso **3** 249
Ficino, Marsilio **5** 436-437
Cusa, Nicholas of **4** 352-353
Pico della Mirandola, Giovanni **12** 299-300
Poliziano, Angelo **12** 373-374
Pomponazzi, Pietro **12** 390-391
Porta, Giambattista della **12** 403-404
Valla, Lorenzo **15** 406
Feltre, Vittorino da **5** 409-410
philosophy: Dutch
Erasmus, Desiderius **5** 298-300
source
see Classicism (literature)

• MODERN
and psychiatry
Coles, Robert Martin **4** 156-157
and science
Eiseley, Loren Corey **5** 232-233
Schrödinger, Erwin **14** 31-33
literature
Bello, Ahmadu **2** 139-140
Pasternak, Boris Leonidovich **12** 124-125
Pater, Walter Horatio **12** 130-131
Rolland, Romain **13** 260
philosophy
Block, Herbert **2** 333-334
Croce, Benedetto **4** 313-314
Fromm, Erich **6** 125-127
Gadamer, Hans-Georg **6** 162-163
Santayana, George **13** 475-477

Humanism, Christian
Catholics (churchmen)
John of Salisbury **8** 284-285
Justin Martyr **8** 395-396
Cusa, Nicholas of **4** 352-353
Thomas Aquinas **15** 183-186
William of Malmesbury **16** 297-298
William of Ockham **16** 298-299
Zumárraga, Juan de **16** 531-532
Catholics (laymen)
Ficino, Marsilio **5** 436-437
Maritain, Jacques **10** 263
More, Thomas **11** 156-157
Pico della Mirandola, Giovanni **12** 299-300
Reuchlin, Johann **13** 106-107
Protestants
Bunyan, John **3** 128-129
Eliade, Mircea **5** 249-250
Melancthon, Philip **10** 466-467
Zwingli, Huldreich **16** 537-538
see also Classicism (literature)

Humanitarians
Diana, Princess of Wales **4** 529-533
Elizabeth of Hungary **5** 271-272

Humason, M.L. (1891-1972), American astronomer
Hubble, Edwin Powell **8** 10-11

Humayun (1508-1556), Mogul emperor of India 1530-1556
Akbar, Jalal-ud-din Mohammed **1** 96

Humble Petition and Advice (English constitution; 1657)
Cromwell, Oliver **4** 317-320

Humble Remonstrance, A (essay)
Stevenson, Robert Louis **14** 446-448

HUMBOLDT, BARON FRIEDRICH HEINRICH ALEXANDER VON (1769-1859), German naturalist and explorer **8** 30-31
influence of
Bolívar, Simón **2** 375-377
Church, Frederick Edwin **4** 49-50
Dumas, Jean Baptiste André **5** 138-139
Frederick William IV **6** 87-88
Liebig, Justus von **9** 403-404
scientific expeditions
Gay-Lussac, Joseph Louis **6** 245-246
Mutis, José Celestino **11** 278-279

HUMBOLDT, BARON WILHELM VON (1767-1835), German statesman and philologist **8** 31
Catlin, George **3** 373-374
Gay-Lussac, Joseph Louis **6** 245-246
Herbart, Johann Friedrich **7** 321-322
Humboldt, Friedrich Heinrich Alexander von **8** 30-31
Savigny, Friedrich Karl von **13** 502-503

Humboldt River (Nevada)
Carson, Christopher **3** 334-335
Ogden, Peter Skene **11** 480-481

HUME, DAVID (1711-1776), Scottish philosopher **8** 31-34
associates
Ferguson, Adam **5** 420-421
Price, Richard **12** 447-448
Rousseau, Jean Jacques **13** 324-328
Smith, Adam **14** 283-284
editions of
Green, Thomas Hill **6** 520-521
influence of
Cohen, Morris Raphael **4** 139-140
Gibbon, Edward **6** 299-300
Huxley, Thomas Henry **8** 77-79
Kant, Immanuel **8** 430-432
Mach, Ernst **10** 90-91
Masaryk, Tomáš Garrigue **10** 314-315
Meinong, Alexius Ritter von Handschuchsheim **10** 461-462
Mill, James **11** 21
Mill, John Stuart **11** 21-23
Reid, Thomas **13** 87-88
influenced by
Malebranche, Nicolas **10** 166-167
Shaftesbury, 3d Earl of **14** 136-137

Hume, Joseph (1777-1855), English physician
Sydenham, Thomas **15** 59-60

Hummel, Johann Nepomuk (1778-1837), German pianist-composer
Chopin, Frédéric François **4** 16-18

Humoresque (film)
Odets, Clifford **11** 470-471

Humorists
see Authors—humorists

Humorous Day's Mirth, A (play)
Chapman, George **3** 440-441

Humorous Lieutenant, The (play)
Fletcher, John **5** 487

Humphrey (died 1057), Count of Apulia
Guiscard, Robert **7** 39-40

Humphrey Clinker (novel)
Smollett, Tobias George **14** 305-307

Humphrey, Duke of Gloucester
see Gloucester, Duke of

Humphrey, George M. (1890-1970), American industrialist and lawyer
Eisenhower, Dwight David **5** 233-236

HUMPHREY, HUBERT HORATIO, JR. (1911-1978), mayor of Minneapolis, U.S. senator from Minnesota, and vice-president of the U.S. **8** 34-36
McCarthy, Eugene Joseph **10** 386-388
McGovern, George Stanley **10** 412-414
Nixon, Richard Milhous **11** 401-404

Humplik, Josef (born 1888), Austrian sculptor
Webern, Anton **16** 160-162

HUN SEN (born 1951), Cambodian prime minister **8** 39-42

Hunayn, victory of (630)
Mohammed **11** 76-78

HUNDERTWASSER, FRIEDENSREICH (Friedrich Stowasser; born 1928), Austrian-born visionary painter and spiritualist **8** 36-37

Hundred Days (France; March-June, 1815)
Allies against Napoleon
Castlereagh, Viscount **3** 363-364
Metternich, Klemens von **10** 533-536

see also Vienna, Congress of (1814-1815)
Bourbon restoration after
Fouché, Joseph **6** 30-31
Lafayette, Marquis de **9** 151-152
Louis XVIII **9** 535-536
supporters of Napoleon
Bonaparte, Joseph **2** 381-382
Carnot, Lazare Nicolas Marguerite **3** 313-314
Napoleon I **11** 306-310
Talleyrand, Charles Maurice de **15** 89-90
Waterloo
see Waterloo, Battle of (1815)

Hundred Days Reform (China; 1898)
Chang Chih-tung **3** 430-431
K'ang Yu-wei **8** 426-428
Liang Ch'i-ch'ao **9** 395-396
Sun Yat-sen **15** 35-39
Yüan Shih-k'ai **16** 480-481

Hundred Guilder Print (etching)
Rembrandt Harmensz van Rijn **13** 91-95

Hundred Years War (1337-1453)
1337-1359 (1st phase)
Charles IV **3** 455-456
Charles V **3** 459-460
Edward III **5** 211-212
Edward the Black Prince **5** 217-218
John II **8** 275-276
Philip VI **12** 277-278
1369-1388 (2nd phase)
Charles V **3** 459-460
John of Gaunt **8** 282-283
1388-1415 (3rd phase)
Charles VI **3** 460-461
Henry IV **7** 292-293
John of Gaunt **8** 282-283
Richard II **13** 130-131
1415-1435 (4th phase)
Henry V **7** 296-297
Joan of Arc **8** 264-265
Philip the Good **12** 278-279
1435-1453 (5th phase)
Charles the Bold **3** 467-469
Charles VII **3** 461-462
Henry VI **7** 298-299
chronicles
Froissart, Jean **6** 124-125
French economics
Louis XI **9** 526-528
Nicholas of Oresme **11** 380
papacy and
Martin V **10** 287-288

Hung-hsi (ruled 1424-1425), Chinese Ming emperor
Yung-lo **16** 482-483

HUNG HSIU-CH'ÜAN (1814-1864), Chinese religious leader, founder of Taiping sect **8** 37-38

Hung-li
see Qianlong

Hung-lou meng (novel; Hu Shih)
Hu Shih **8** 63-65

Hung-lou meng (novel; Ts'ao Hsüeh-ch'in)
Yüan Mei **16** 479-480

HUNG-WU (1328-1398), Chinese Ming emperor 1368-98 **8** 38-39
Kuang-wu-ti **9** 112-113
Yung-lo **16** 482-483

Hungarian revolt (1956)
Dulles, John Foster **5** 134-135
Eisenhower, Dwight David **5** 233-236
Foster, William Zebulon **6** 27-28
Kádár, János **8** 402-403
Mindszenty, József **11** 47-49
Nagy, Imre **11** 292-293
Pandit, Vijaya Lakshmi **12** 83-84
Zhukov, Georgi Konstantinovich **16** 512-513

Hungarian revolution (1848)
Francis Joseph **6** 45-46
Kossuth, Louis **9** 88-90

Hungarian Rhapsodies (musical composition)
Liszt, Franz **9** 445-447

Hungary (Hungarian People's Republic; nation, East-Central Europe)
and Christianity
László I, King of Hungary **9** 219-221
Stephen I **14** 427-428
and the holocaust
Wallenberg, Raoul **16** 78-80
anti-Hapsburg rebellions
Francis Joseph **6** 45-46
Joseph II **8** 359-360
Kossuth, Louis **9** 88-90
Leopold II **9** 346
culture
Bartók, Béla **2** 35-36
Kodály, Zoltán **9** 71
Liszt, Franz **9** 445-447
Moholy-Nagy, László **11** 82-83
Pázmány, Péter **12** 164-165
Vasarely, Victor **15** 440-442
1867-1918
see Austria-Hungary
since World War I
Chou En-lai **4** 20-22
Horthy de Nagybánya, Nicholas **7** 510-512
Kádár, János **8** 402-403
see also Hungarian revolt (1956)
Turks and
Augustus II **1** 373-374
Charles V **3** 457-459
Eugene of Savoy **5** 330-331
Ferdinand I **5** 414-415
Hunyadi, John **8** 51-52
Köprülü, Ahmed **9** 84-85
Maximilian II **10** 357-358
Sigismund **14** 220-221
Suleiman I **15** 20-21

Hunger (novel)
Hamsun, Knut **7** 113-114

Hunger Artist, The (story)
Kafka, Franz **8** 403-406

Hungerfield ... (poems)
Jeffers, John Robinson **8** 236-237

Hungry Heart, The (novel)
Phillips, David Graham **12** 280-281

Hungson, Prince
see Taewon'gun, Hungson

Hunkiar Iskelesi, Treaty of (1833)
Mahmud II **10** 145-147

Huns (Asiatic nomads)
Alaric **1** 101-102
Belisarius **2** 128-129
Charlemagne **3** 445-447
Harsha **7** 181-182
Heraclius **7** 320-321
Shahpur II **14** 140-141

HUNT, H. L. (1889-1974), American entrepreneur **8** 42-44

Hunt, Leigh (1784-1859), English poet
Byron, George Gordon Noel **3** 193-194
Keats, John **8** 470-472
Lamb, Charles **9** 176-177
Shelley, Percy Bysshe **14** 176-178

HUNT, RICHARD MORRIS (1827-1895), American architect **8** 44
Richardson, Henry Hobson **13** 139-141

HUNT, WILLIAM HOLMAN (1827-1910), English painter **8** 44-45
Lear, Edward **9** 265-266
Millais, John Everett **11** 23-24
Rossetti, Dante Gabriel **13** 308-309

Hunt, William Morris (1824-1879), American painter
French, Daniel Chester **6** 98-99
La Farge, John **9** 149-150

Hunt for Red October, The (book)
Clancy, Tom **4** 70-71

Hunted by Every Hound (play)
Wedekind, Frank **16** 166-167

HUNTER, FLOYD (born 1912), American social worker and administrator, community worker, professor, and author **8** 45-46

Hunter, John (1728-1793), Scottish surgeon
Hunter, William **8** 48-49
Ingenhousz, Jan **8** 119-120
Jenner, Edward **8** 245-246

HUNTER, MADELINE CHEEK (1916-1994), American educator **8** 47-48

Hunter, Robert (died 1734), British colonial governor
Colden, Cadwallader **4** 145-146
Morris, Lewis **11** 183-184

HUNTER, WILLIAM (1718-1783), Scottish anatomist **8** 48-49
St. Clair, Arthur **13** 429-430

Hunters in the Snow (painting)
Bruegel, Pieter the Elder **3** 65-67

Hunters of Men, The (poem)
Whittier, John Greenleaf **16** 256-257

Hunter's Sketches (stories)
Turgenev, Ivan Sergeyevich **15** 345-348

Hunting of the Snark, The (verses)
Carroll, Lewis **3** 332-333

HUNTINGTON, COLLIS POTTER (1821-1900), American railroad builder **8** 49
Judah, Theodore Dehone **8** 373-374
Stanford, Leland **14** 397-398

Huntington's disease
Wexler, Nancy **16** 218-219

HUNTLEY AND BRINKLEY (1956-1970), American journalists and radio and television news team **8** 49-51

Huntley, Chester Robert (Chet; 1911-1974), American journalist and radio and television news broadcaster
see Huntley and Brinkley

Huntly, 6th Earl of
see Gordon, George

Huntsman, What Quarry (poems)
Millay, Edna St. Vincent **11** 24-25

HUNYADI, JOHN (1385-1456), Hungarian military leader, regent 1446-1452 **8** 51-52
Mehmed the Conqueror **10** 452-454

Huong, Tran Van (born 1904), Vietnamese politician
Thieu, Nguyen Van **15** 182-183

HURD, DOUGLAS (born 1930), English Conservative Party politician and foreign secretary **8** 52-55

Hurler Syndrome
Neufeld, Elizabeth F. **11** 352-353

Hurleurs, Les (poem)
Leconte de Lisle, Charles Marie René **9** 273-274

Hurley, Patrick J. (1883-1963), American statesman
Chou En-lai **4** 20-22

Huron Indians (North America)
Brébeuf, Jean de **2** 511-512
Brûlé, Étienne **3** 67-68
Champlain, Samuel de **3** 419-421
Jogues, Isaac **8** 270-271

Huron, Lake (Canada-United States)
Champlain, Samuel de **3** 419-421

Hurrahing in Harvest (poem)
Hopkins, Gerard Manley **7** 492-494

Hurricane (sculpture)
Richier, Germaine **13** 145-146

HURSTON, ZORA NEALE (1903-1960), African American folklorist and novelist **8** 55-56

HUS, JAN (a.k.a. John Hus; ca.1369-1415), Bohemian religious reformer
Ailly, Pierre d' **1** 94
Knox, John **9** 65-66
Wenceslaus **16** 201-202
see also Hussites

Husain (circa 629-680), grandson of Mohammed
Aga Khan **1** 74-76

HUSÁK, GUSTÁV (born 1913), president of the Czechoslovak Socialist Republic (1975-1987) **8** 59-61

HUSAYN, TAHA (1889-1973), Egyptian author, educator, and statesman **8** 61-62

HUSAYNI, AL-HAJJ AMIN AL- (1895-1974), Moslem scholar/leader and mufti of Jerusalem (1922-1948) **8** 62-63

Husband and Wife (play)
Betti, Ugo **2** 246

HUSEIN IBN ALI (circa 1854-1931), Arab nationalist, king of Hejaz 1916-1924 **8** 63
Abdullah ibn Husein **1** 19-20
Faisal I **5** 370-371
ibn Saud, Abd al-Aziz **8** 94-95

Huseyn, Sultan
see Hoseyn Beyqara, Sultan

Huskisson, William (1770-1830), English financier and statesman
Canning, George **3** 258-260
Liverpool, 2nd Earl of **9** 456-457

Huss, John
see Hus, John

HUSSEIN IBN TALAL (born 1935), king of the Hashemite Kingdom of Jordan (1953-80s) **8** 65-67

Husser House (Chicago)
Wright, Frank Lloyd **16** 398-401

HUSSERL, EDMUND (1859-1938), German philosopher **8** 67-68
Brentano, Franz Clemens **2** 516-517
Heidegger, Martin **7** 257-258
Merleau-Ponty, Maurice **10** 518
Ortega Y Gasset, José **12** 7-8
Sartre, Jean Paul **13** 491-492
Stein, Edith **14** 412-414

Hussey, Obed (1792-1860), American inventor
McCormick, Cyrus Hall **10** 400-401

Hussites (Bohemian religious movement)
Hus, Jan **8** 56-59
Masaryk, Tomáš Garrigue **10** 314-315
Palacký, František **12** 69-70
Pius II **12** 331
Sigismund **14** 220-221
Wyclif, John **16** 412-413

Huston, John (1906-1987), American film director
Bogart, Humphrey **2** 363-364

Hutcheson, Francis (1694-1746), Scottish philosopher
Mandeville, Bernard **10** 192
Smith, Adam **14** 283-284

HUTCHINS, ROBERT MAYNARD (1899-1977), American educator **8** 68-69
Dewey, John **4** 520-523
Douglas, William Orville **5** 83-85
Flexner, Abraham **5** 489-490
Urey, Harold Clayton **15** 394-396

HUTCHINSON, ANNE MARBURY (1591-1643), English-born American religious leader **8** 69-71
heresy charged
Cotton, John **4** 263-265
Davenport, John **4** 405-406
Dudley, Thomas **5** 124-125
Gorton, Samuell **6** 460
Hooker, Thomas **7** 476-477
Winthrop, John **16** 339-341
Puritan supporters
Vane, Henry **15** 425-426

HUTCHINSON, THOMAS (1711-1780), American colonial governor **8** 71-72
Adams, Samuel **1** 55-56
Franklin, Benjamin **6** 60-64
Leonard, Daniel **9** 336-337
Otis, James Jr. **12** 25-27
Warren, Mercy Otis **16** 120-121

Hutchinson, William (died 1642), English-born American merchant
Hutchinson, Anne Marbury **8** 69-71

Hu-t'ou
see Ku K'ai-chih

HUTTEN, ULRICH VON (1488-1523), German humanist **8** 72-73
Reuchlin, Johann **13** 106-107

HUTTON, JAMES (1726-1797), Scottish geologist **8** 73-74
Darwin, Charles Robert **4** 397-399
Lyell, Charles **10** 62-63

HUXLEY, ALDOUS LEONARD (1894-1963), English novelist and essayist **8** 74-75
Stravinsky, Igor Fedorovich **14** 502-506

Huxley, Andrew Fielding (born 1918), English physiologist
Hodgkin, Alan Lloyd **7** 431-432

HUXLEY, JULIAN (1887-1975), English biologist and author **8** 75-77
Eyre, Edward John **5** 354

Huxley, Leonard (1860-1933), English author
Huxley, Aldous Leonard **8** 74-75

HUXLEY, THOMAS HENRY (1825-1895), English biologist **8** 77-79
and evolution
Darwin, Charles Robert **4** 397-399
Owen, Richard **12** 39
influence of
Burroughs, John **3** 160-161
Dewey, John **4** 520-523
Dreiser, Herman Theodore **5** 98-100
Geddes, Patrick **6** 246-247
Hu Shih **8** 63-65
Ingersoll, Robert Green **8** 120-121
Osler, William **12** 19-20
Titchener, Edward Bradford **15** 241-242
Yen Fu **16** 452
students

Wells, Herbert George **16** 195-196

HUYGENS, CHRISTIAAN (1629-1695), Dutch mathematician, astronomer, and physicist **8** 79-81
Bernoulli, Daniel **2** 216
Fresnel, Augustin Jean **6** 102-103
Froberger, Johann Jakob **6** 120-121
Galileo Galilei **6** 180-183
Leibniz, Gottfried Wilhelm von **9** 307-310
Newton, Isaac **11** 369-372
Pascal, Blaise **12** 122-124

Huygens, Constantin (1596-1687), Dutch poet and diplomat
Huygens, Christiaan **8** 79-81

Huysmans, Charles Marie Georges
see Huysmans, Joris Karl

HUYSMANS, JORIS KARL (1848-1907), French novelist **8** 81-82
Gourmont, Remy de **6** 475
Mallarmé, Stéphane **10** 172-173
Redon, Odilon **13** 75-76
Rouault, Georges **13** 321-322
Zola, Émile **16** 526-528

Hybridization
see Plant breeding

HYDE, DOUGLAS (1860-1949), Irish author, president 1938-45 **8** 82-83
Yeats, William Butler **16** 445-447

Hyde, Edward
see Clarendon, 1st Earl of

Hyde, Edward (3rd Earl of Clarendon; 1661-1723), English colonial governor
Makemie, Francis **10** 158-159
Morris, Lewis **11** 183-184

Hyde, Henry
see Clarendon, 2d Earl of

Hyde, Mr. (literary character)
Stevenson, Robert Louis **14** 446-448

Hyde Park Agreement (1941)
King, William Lyon Mackenzie **9** 25-26

Hydra (biology)
Leeuwenhoek, Anton van **9** 300-301

Hydrodynamics (physics)
Bernoulli, Daniel **2** 216
Duhem, Pierre Maurice Marie **5** 129
Euler, Leonard **5** 331-332
Kármán, Theodore von **8** 451-452
Pascal, Blaise **12** 122-124
Torricelli, Evangelista **15** 268-269

Hydrogen (element—chemistry)
Aston, Francis William **1** 350-351
Bohr, Niels Henrik David **2** 366-368
Cavendish, Henry **3** 383-384
Hinshelwood, Cyril Norman **7** 405-406
Millikan, Robert Andrews **11** 33-35
Pauli, Wolfgang Ernst **12** 149
Stern, Otto **14** 435
Tsiolkovsky, Konstantin Eduardovich **15** 326-328
Volta, Alessandro **16** 12-14

Hydrogen bomb
Muller, Hermann Joseph **11** 238-239
Russell, Bertrand Arthur William **13** 373-374

Hydrographers
see Scientists—hydrographers

Hydrometer (instrument)
Fahrenheit, Gabriel Daniel **5** 366

Hydrophobia (medicine)
Pasteur, Louis **12** 125-127

Hydroplane (aeronautics)
Bell, Alexander Graham **2** 129-131

Hylton v. United States (legal case)
Chase, Samuel **3** 475-476

HYMAN, LIBBIE HENRIETTA (1888-1969), American zoologist **8** 83-84

Hymen (book)
Doolittle, Hilda **5** 65-66

Hymen (musical composition)
Handel, George Frederick **7** 116-119

Hymn (music)
Czechoslovakia
Dvořák, Antonin **5** 168-169
Denmark
Nielsen, Carl August **11** 388-389
England
Cowper, William **4** 282
Holst, Gustav **7** 459-460
Vaughan Williams, Ralph **15** 446-447
Wesley, Charles **16** 208-209
Wesley, John **16** 209-210
Germany
Beissel, Johann Conrad **2** 123-124
Luther, Martin **10** 48-51
Mendelssohn, Moses **10** 488-489
Notker Balbulus **11** 434-435
Stockhausen, Karlheinz **14** 460-461
Walter, Johann **16** 86
Italy
Palestrina, Giovanni Pierluigi da **12** 70-72
Vivaldi, Antonio **16** 3-4
Spain
Cabezón, Antonio **3** 197-198
Victoria, Tomás Luis de **15** 487-488
United States
Billings, William **2** 274-275
Ives, Charles Edward **8** 159-160
Paine, John Knowles **12** 65
see also Chorale (music)

Hymn (poem)
Baudelaire, Charles Pierre **2** 61-63
Carducci, Giosuè **3** 290-291
Longfellow, Henry Wadsworth **9** 499-500
Shelley, Percy Bysshe **14** 176-178
Swinburne, Algernon Charles **15** 54-55

Hymns (poems)
D'Annunzio, Gabriele **4** 388
George, Stefan **6** 277-278
Novalis **11** 435
Ronsard, Pierre de **13** 271-273
Theocritus **15** 171-172

Hypatia (novel)
Kingsley, Charles **9** 28

HYPATIA OF ALEXANDRIA (370-415), Greek mathematician and philosopher **8** 85

Hyperbolic geometry
see Non-Euclidean geometry

Hyperides (died 322 B.C.), Athenian statesman
Isocrates **8** 151

Hyperion (novel)
Hölderlin, Johann Christian Friedrich **7** 451-452
Longfellow, Henry Wadsworth **9** 499-500

Hyperion (poem)
Keats, John **8** 470-472

Hyperon (element—chemistry particle)
Gell-Mann, Murray **6** 257-258

Hyperprism (musical composition)
Varèse, Edgard **15** 432-433

Hypnosis (psychology)
Binet, Alfred **2** 277-278
Charcot, Jean Martin **3** 442
Freud, Sigmund **6** 103-106
Hull, Clark Leonard **8** 28
Mesmer, Franz Anton **10** 526-527

Hypochondriack
see Boswell, James

Hypophysis (anatomy)
Houssay, Bernardo Alberto **7** 522-523

Hypothalamus (anatomy)
Hess, Walter Rudolf **7** 365

Hystaspes
see Vishtaspa

Hysteria (psychology)
Binet, Alfred **2** 277-278
Charcot, Jean Martin **3** 442
Freud, Sigmund **6** 103-106
Sydenham, Thomas **15** 59-60

I

i (lectures)
Cummings, Edward Estlin **4** 334-336

I! (poems)
Mayakovsky, Vladimir Vladimirovich **10** 364-365

I Am a Cat (novel)
Natsume, Soseki **11** 324-325

I Am the People, the Mob (poem)
Sandburg, Carl **13** 461-462

I and My Village (painting)
Chagall, Marc **3** 406-407

I and Thou (book)
Buber, Martin **3** 87-89

I Ching (ancient Chinese book)
Cage, John **3** 211-214
Chu Hsi **4** 40-43
Confucius **4** 197-200
Kublai Khan **9** 115-118
Wang Pi **16** 104-105
Yi Hwang **16** 457

I Claudius (novel)
Graves, Robert Ranke **6** 504-506

I Confess (film)
Hitchcock, Alfred **7** 415-416

I Dream of Jeanie ... (song)
Foster, Stephen Collins **6** 25-27

I.F. Stone's Weekly (newsletter)
Stone, I. F. **14** 470-471

I Get a Kick out of You (song)
Porter, Cole Albert **12** 405-406

I hate and I love (poem)
Catullus, Gaius Valerius **3** 377-378

I Have a Dream (literary collection)
King, Martin Luther Jr. **9** 20-22

I Know Why the Caged Bird Sings (autobiography)
Angelou, Maya **1** 238-239

I Live under a Black Sun (novel)
Sitwell, Edith **14** 265-266

I Love Lucy
Ball, Lucille **1** 472-473

I promessi sposi (novel)
Manzoni, Alessandro **10** 222-224

I Saw in Louisiana a Live-Oak Growing (poem)
Whitman, Walt **16** 249-251

I saw my lady weep (song)
Dowland, John **5** 90

I Saw the Figure 5 in Gold (poster-portrait)
Demuth, Charles **4** 497-498

I shall return (oath)
MacArthur, Douglas **10** 76-78

I Sing the Body Electric (poem)
Whitman, Walt **16** 249-251

I Sit and Look Out (poem)
Whitman, Walt **16** 249-251

I stood tiptoe (poem)
Keats, John **8** 470-472

I taste a liquor never brewed (poem)
Dickinson, Emily **4** 541-543

I think, therefore, I am (philosophy)
Descartes, René **4** 505-508

I Thought of Daisy (novel)
Wilson, Edmund **16** 318-319

I Wake and Feel the Fell of Dark (sonnet)
Hopkins, Gerard Manley **7** 492-494

I wandered lonely as a cloud (poem)
Wordsworth, William **16** 385-388

I Want to Hold Your Hand (song)
Lennon, John Winston **9** 326-328

I Write What I Like (book)
Biko, Steve **2** 273-274

IACOCCA, LIDO (LEE) ANTHONY (born 1924), American automobile magnate **8** 86-88

Iago (literary character)
Shakespeare, William **14** 142-145
Verdi, Giuseppe Fortunino Francesco **15** 463-465

Iambics (poem)
Theocritus **15** 171-172

Iamblichus (died circa 333), Greek philosopher
Plotinus **12** 358-359

Iambs and Anapaests (poems)
Palamas, Kostes **12** 70

Iaroslav (Yaroslav; died 1054), grand prince of Kiev
Vladimir I **16** 5-6

Iaşi, Treaty of (1792)
Catherine the Great **3** 370-372
Potemkin, Grigori Aleksandrovich **12** 411-412
Selim III **14** 95-96

Iaşi, University of (Romania)
Titulescu, Nicolae **15** 246-247

IBÁÑEZ DEL CAMPO, CARLOS (1877-1960), Chilean general and president **8** 88
Alessandri Palma, Arturo **1** 128-129
Herrera, Juan de **7** 335

ÍBARRURI GÓMEZ, DOLORES (1895-1989), voice of the Republican cause in the Spanish Civil War **8** 88-90

Iberia (musical composition)
Debussy, Achille Claude **4** 445-447

Iberia (piano suite)
Albéniz, Issac **1** 108-109

IBERVILLE, SIEUR D' (Pierre le Moyne; 1661-1706), Canadian soldier, naval captain, and adventurer **8** 90-91
Bienville, Sieur de **2** 268-269
Kelsey, Henry **8** 488

Ibis (poem)
Callimachus **3** 235-236
Ovid **12** 34-36

IBM
see International Business Machines

IBN AL-ARABI, MUHYI AL-DIN (1165-1240), Spanish-born Moslem poet, philosopher, and mystic **8** 91

Ibn al-Khatib (1313-1374), Arab poet and man of letters
ibn Khaldun, Abd al-Rahman ibn Muhammad **8** 93-94

IBN BATTUTA, MUHAMMAD (1304-1368/69), Moslem traveler and author **8** 91-92
Muhammad bin Tughluq **11** 229
Musa Mansa **11** 266

IBN GABIROL, SOLOMON BEN JUDAH (circa 1021-circa 1058), Spanish Hebrew poet and philosopher **8** 92
Zangwill, Israel **16** 488-489

IBN HAZM, ABU MUHAMMAD ALI (994-1064), Spanish-born Arab theologian and jurist **8** 93

IBN KHALDUN, ABD AL-RAHMAN IBN MUHAMMAD (1332-1406), Arab historian, philosopher, and statesman **8** 93-94

Ibn Nagdala (or Nagrela)
see Samuel ha-Nagid

Ibn Rushd
see Averroës

IBN SAUD, ABD AL-AZIZ (1880-1953), Arab politician, founder of Saudi Arabia **8** 94-95

Ibn Sina
see Avicenna

IBN TASHUFIN, YUSUF (died 1106), North African Almoravid ruler **8** 95-96

IBN TUFAYL, ABU BAKR MUHAMMAD (circa 1110-1185), Spanish Moslem philosopher and physician **8** 96
Bitruji, Nur al-Din Abu Ishaq al **2** 296

IBN TUMART, MUHAMMAD (circa 1080-1130), North African Islamic theologian **8** 96-97
Abd al-Mumin **1** 13

Ibn-Hanbal, Ahmad (780-855), Arab jurist
Mamun, Abdallah al- **10** 183

Ibo (African people)
Achebe, Chinua **1** 35-37
Azikiwe, Nnamdi **1** 401-402

Ibrahim Lodi (died 1526), Afghan king 1517-1526
Babar the Conqueror **1** 405-407

Ibrahim Pasha (1493?-1536), Turkish grand vizier
Suleiman I **15** 20-21

IBRAHIM PASHA (1789-1848), Turkish military and administrative leader **8** 97-98
Mohammed Ali **11** 81-82

IBSEN, HENRIK (1828-1906), Norwegian playwright **8** 98-100
associates
Bjørnson, Bjørnstjerne **2** 299-300
Grieg, Edvard Hagerup **6** 541-542
influence of
Hauptmann, Gerhart Johann Robert **7** 199-201
Joyce, James **8** 365-367
Merezhkovsky, Dmitry Sergeyevich **10** 515-516
Miller, Arthur **11** 25-26
Pirandello, Luigi **12** 319-321
Strindberg, August **14** 509-511
works adapted
Fiske, Minnie Maddern **5** 466-467
Wilder, Thornton Niven **16** 276-277

Ibsenism (literature)
Hu Shih **8** 63-65
Ibsen, Henrik **8** 98-100

Icaria (utopian community; Texas)
Cabet, Étienne **3** 196

Ice Palace (novel)
Ferber, Edna **5** 413

Ice Palace, The (story)
Fitzgerald, Francis Scott Key **5** 470-472

Iceland (Republic of Iceland, North Atlantic)
Harold I **7** 161-162
Sturluson, Snorri **14** 310-311

Iceman Cometh, The (play)
O'Neill, Eugene **11** 514-516

Ich hatte viel Bekümmernis (cantata)
Bach, Johann Sebastian **1** 416-419

Ichabod (poem)
Whittier, John Greenleaf **16** 256-257

Ichijo (died 1011), emperor of Japan
Fujiwara Michinaga **6** 145-146
Murasaki Shikibu **11** 252-253

Ichthyologists
see Scientists—ichthyologists

Île de la Cité (Paris)
Haussmann, Baron Georges Eugène **7** 201-202

Île des Pingouins, L' (novel)
France, Anatole **6** 39-40

ICKES, HAROLD LECLAIRE (1874-1952), American statesman **8** 100-101
Lilienthal, David Eli **9** 410-411

Iconoclasm (religion)
Alcuin of York **1** 122-123
Holbach, Baron d' **7** 448-449
William the Silent **16** 300-302

Iconoclastic Controversy (circa 725-842)
Charlemagne **3** 445-447
John of Damascus **8** 282
Leo III **9** 330-332

Iconography (art)
Charonton, Enguerrand **3** 471
Cranach, Lucas the Elder **4** 289-290
Gorky, Arshile **6** 458
Lippi, Filippo **9** 439
O'Keeffe, Georgia **11** 487-489

Iconoscope (electronics)
Zworykin, Vladimir Kosma **16** 539-540

Icosameron (novel)
Casanova de Seinglat, Giacomo Jacopo Girolamo **3** 350-351

ICTINUS (flourished 2nd half of 5th century B.C.), Greek architect **8** 101

I'd Rather Be Right (satire)
Cohan, George Michael **4** 137-138

Ida Elisabeth (novel)
Undset, Sigrid **15** 388-389

Idaho (state, United States)
Borah, William Edgar **2** 408
Harrison, Benjamin **7** 178-179

Idanre ... (poems)
Soyinka, Wole **14** 358-359

Idea (philosophy)
Bonaventure **2** 383-384
Descartes, René **4** 505-508
Hume, David **8** 31-34
Husserl, Edmund **8** 67-68
Philo Judaeus **12** 282-283
Locke, John **9** 478-480
Plotinus **12** 358-359

Idea (poems)
Drayton, Michael **5** 97-98

Idea of the Holy, The (book)
Otto, Louis Karl Rudolf **12** 30-32

Idéal, L' (poem)
Baudelaire, Charles Pierre **2** 61-63

Ideal Husband, An (play)
Wilde, Oscar Fingall O'Flahertie Wills **16** 272-273

Idealism (philosophy)
absolute
Bosanquet, Bernard **2** 425-426
Bradley, Francis Herbert **2** 481-482
Fichte, Johann Gottlieb **5** 435-436
Gentile, Giovanni **6** 267
Green, Thomas Hill **6** 520-521
Hegel, Georg Wilhelm Friedrich **7** 254-256
Horne, Herman Harrell **7** 503-504
Royce, Josiah **13** 334-335
Schelling, Friedrich Wilhelm Joseph von **13** 526-527
Schleiermacher, Friedrich Ernst Daniel **14** 11-12
and science
Lotze, Rudolf Hermann **9** 521-522
influence of
Harris, William Torrey **7** 177-178
Santayana, George **13** 475-477
opponents
Fries, Jakob Friedrich **6** 116-117
McCosh, James **10** 402-403
Perry, Ralph Barton **12** 239-240
Rosenzweig, Franz **13** 294
Stirner, Max **14** 459-460
subjective
Berkeley, George **2** 197-198
Croce, Benedetto **4** 313-314
Schopenhauer, Arthur **14** 29-31
transcendental
Cassirer, Ernst **3** 358-359
Cohen, Hermann **4** 138-139
Kant, Immanuel **8** 430-432
Rosmini-Serbati, Antonio **13** 296-297

Idea's Mirror (sonnets)
Drayton, Michael **5** 97-98

Ideas of Order (poems)
Stevens, Wallace **14** 443-445

Identity (psych).
Erikson, Erik Homburger **5** 309-310

Ides of March, The (novel)
Wilder, Thornton Niven **16** 276-277

Idiopathic anemia
see Pernicious anemia

Idiot, The (ballet)
Henze, Hans Werner **7** 314

Idiot, The (novel and film)
Dostoevsky, Fyodor **5** 74-77
Kurosawa, Akira **9** 135-137

Idiot's Delight (play)
Sherwood, Robert Emmet **14** 189-190

Idomeneo (opera)
Mozart, Wolfgang Amadeus **11** 218-221

Idomeneus (circa 325-circa 270 B.C.), Greek biographer and politician
Epicurus **5** 292-294

IDRIS I (1889-1983), king of Libya 1950-69 **8** 102

IDRISI, MUHAMMAD IBN MUHAMMAD AL- (1100-1165?), Arab geographer **8** 102-103
Roger II **13** 244-245

Idyll of Theocritus (musical composition)
Sessions, Roger Huntington **14** 117-118

Idylles (poems)
Chénier, André Marie **3** 500-501

Idylls (poems; Theocritus)
Theocritus **15** 171-172
Virgil **15** 507-510

Idylls of the King (poem)
Tennyson, Alfred **15** 144-146

If I Loved You (song)
Rodgers, Richard Charles **13** 234-236

If Thou Wouldst Know (poem)
Bialik, Hayyim Nahman **2** 262-263

If We Must Die (poem)
McKay, Claude **10** 416

If ye love me (anthem)
Tallis, Thomas **15** 91

If, Yes, and Perhaps (literary collection)
Hale, Edward Everett **7** 71-72

Igitur ... (book)
Mallarmé, Stéphane **10** 172-173

IGLESIAS, ENRIQUE V. (born 1930), Uruguayan economist, banker, and public official **8** 106-107

IGNATIUS OF ANTIOCH, SAINT (died circa 115), Early Christian bishop and theologian **8** 107-108
Peter **12** 252-253

Ignatius of Constantinople, Saint (Nicetas; 799?-878), patriarch of Constantinople
Cyril and Methodius, Saints **4** 362-363
Photius **12** 283-284

IGNATIUS OF LOYOLA, SAINT (1491-1556), Spanish soldier, founder of Jesuits **8** 108-109
influence of
Bernini, Gian Lorenzo **2** 214-216
Canisius, Peter **3** 258
Caravaggio **3** 282-284
Hopkins, Gerard Manley **7** 492-494
Neri, Philip **11** 340
Velázquez, Diego Rodríguez de Silva y **15** 454-456
Jesuits founded
Francis Xavier **6** 48

Iguala, Plan of (Mexico; 1821)
Álvarez, Juan **1** 184-185
Guerrero, Vicente **7** 28-30
Iturbide, Agustín de **8** 155-156

Ihara Saikaku (1642-1693), Japanese novelist and poet
Basho, Matsuo **2** 45-48

Ike and Tina Turner Revue
Turner, Tina **15** 357-359

IKEDA, DAISAKU (born 1928), Japanese Buddhist writer and religious leader **8** 109-110

Ikeda, Hayato (1899-1965), Japanese statesman
Sato, Eisaku **13** 495-496

IKHNATON (ruled 1379-1362 B.C.), pharaoh of Egypt **8** 110-111
Amenhotep III **1** 194-195
Tutankhamen **15** 359-360

Ikiru (film)
Kurosawa, Akira **9** 135-137

Il falso e vero verde (poem)
Quasimodo, Salvatore **12** 506

Il faut qu'une porte soit ouverte ou fermée (play)
Musset, Louis Charles Alfred de **11** 271-272

Il ne faut jurer de rien (play)
Musset, Louis Charles Alfred de **11** 271-272

Il pleure dans mon coeur (poem)
Verlaine, Paul Marie **15** 465-466

Ildefonso Altarpiece (painting)
Rubens, Peter Paul **13** 339-342

ILGWU
see International Ladies' Garment Workers' Union

Ili crisis (China-Russia; 1879-80)
Chang Chih-tung **3** 430-431

Iliad (epic poem; Homer)
authorship
Homer **7** 465-467
influence of
Alexander the Great **1** 137-141
Sophocles **14** 343-345
Virgil **15** 507-510
Wolf, Friedrich August **16** 352-353
translations
Bryant, William Cullen **3** 83-85
Casanova de Seinglat, Giacomo Jacopo Girolamo **3** 350-351
Chapman, George **3** 440-441
Clarke, Samuel **4** 88
Kazantzakis, Nikos **8** 466-468
Poliziano, Angelo **12** 373-374
Pope, Alexander **12** 395-397
Tschernichowsky, Saul **15** 323

ILIESCU, ION (born 1930), president of Romania (1990-) **8** 111-112

I'll Follow My Secret Heart (song)
Coward, Noel **4** 279-280

I'll Say She Is (musical)
Marx brothers **10** 303-304

I'll See You Again (song)
Coward, Noel **4** 279-280

I'll Take My Stand (book)
Ransom, John Crowe **13** 39-40
Warren, Robert Penn **16** 121-122

Illahun (ancient site; Egypt)
Petrie, William Matthew Flinders **12** 261-262

Illibata Dei virgo (poem)
Josquin des Prez **8** 361-363

Illica, Luigi (1857-1919), Italian librettist
Puccini, Giacomo **12** 474-476

ILLICH, IVAN (born 1926), theologian, educator, and social critic **8** 112-114

Illinois (state, United States)
governors
Altgeld, John Peter **1** 180-182
Stevenson, Adlai Ewing **14** 445-446
legislators
Cannon, Joseph Gurney **3** 261-262
Cartwright, Peter **3** 344-345
Lincoln, Abraham **9** 415-418
Trumbull, Lyman **15** 317-318
senators
Mosely-Braun, Carol **11** 199-200
State Supreme Court
Douglas, Stephen Arnold **5** 80-82

Illinois Central Railroad
Harriman, Edward Henry **7** 164-165
McClellan, George Brinton **10** 391-392
Pinkerton, Allan **12** 314-315
Van Horne, William Cornelius **15** 429-430

Illinois Indians (North America)
Marquette, Jacques **10** 274-275

Illinois Institute of Technology (Chicago)
Mies van der Rohe, Ludwig **11** 10-12

Illinois River
Marquette, Jacques **10** 274-275

Illinois, University of (Urbana)
Bagley, William Chandler **1** 437-438
Bloomfield, Leonard **2** 338
Broudy, Harry Samuel **3** 28-29
Znaniecki, Florian **16** 523-524

Illumination (poems)
Crane, Hart **4** 291-293

Rimbaud, Jean Nicolas Arthur **13** 172-174

Illuminators
see Artists—illuminators

Illuminés, Les (book)
Nerval, Gérard de **11** 345-346

Illusion comique, L' (play)
Corneille, Pierre **4** 234-236

Illusionism (art)
Cézanne, Paul **3** 400-402
Dali, Salvador **4** 376-377
Ernst, Max **5** 311-312
Gaulli, Giovanni Battista **6** 238-239
Harnett, William Michael **7** 160-161
Ingres, Jean Auguste Dominique **8** 121-123
Monet, Claude **11** 102-104

Illusions perdues (book)
Balzac, Honoré de **1** 478-480

Illustrators
see Artists—illustrators

Ilmenau (poem)
Goethe, Johann Wolfgang von **6** 388-391

ILP
see Independent Labour party

Ilusiones del doctor Faustino, Las (novel)
Valera y Alcalá Galiano, Juan **15** 403

I'm a Fool (story)
Anderson, Sherwood **1** 220-221

I'm a Yankee Doodle Dandy (song)
Cohan, George Michael **4** 137-138

Im Dickicht der Stadte (play)
Brecht, Bertolt **2** 512-514

I'm Not Stiller (novel)
Frisch, Max **6** 118-119

Im Paradiese (novel)
Heyse, Paul Johann Ludwig **7** 372-373

Im Schlaraffenland (novel)
Mann, Heinrich **10** 201-202

Im Schloss (novella)
Storm, Theodor **14** 479-480

Im Westen nichts Neues (novel)
Remarque, Erich Maria **13** 91

Im Wirbel der Berufung (novel)
Hauptmann, Gerhart Johann Robert **7** 199-201

Image of Xhorkhom (painting)
Gorky, Arshile **6** 458

Images (musical composition)
Debussy, Achille Claude **4** 445-447

Images of Departure (poems)
Colum, Padraic **4** 174-175

Imaginary Conversations (book)
Landor, Walter Savage **9** 186-187

Imaginary geometry
see Non-Euclidean geometry

Imaginary Prisons (engraving series)
Piranesi, Giovanni Battista **12** 321-322

Imagination (philosophy)
Santayana, George **13** 475-477

Imagism (literature)
Doolittle, Hilda **5** 65-66
Esenin, Sergei Aleksandrovich **5** 321
Lowell, Amy **10** 13
Pound, Ezra Loomis **12** 415-417
Sandburg, Carl **13** 461-462
Williams, William Carlos **16** 308-309
Yeats, William Butler **16** 445-447

IMAM, ALHADJI ABUBAKAR (1911-1981), Nigerian writer and teacher **8** 114-115

IMAOKA, SHINICHIRO (1881-1988), progressive and liberal religious leader in Japan **8** 115

Imbroglio, L' (literary collection)
Moravia, Alberto **11** 153-155

Imbros (Turkish island)
Homer **7** 465-467

Imeneo (opera)
Handel, George Frederick **7** 116-119

IMF
see International Monetary Fund

IMHOTEP (ca. 3000 B.C. - ca. 2950 B.C.), Egyptian vizier, architect, priest, astronomer, and magician-physician **8** 116-117
Zoser **16** 531

Imitation de Notre-Dame la Lune, L' (poems)
Laforgue, Jules **9** 160-161

Imitation of Christ, The (book; Thomas à Kempis)
Groote, Gerard **7** 12-13
Kempis, Thomas à **8** 493-494

Imitation of Spenser (poem)
Keats, John **8** 470-472

Imitations of Horace (book)
Pope, Alexander **12** 395-397

Immaculate ... (sculpture)
Günther, Ignaz **7** 41-42

Immaculate Conception (painting)
Murillo, Bartolomé Esteban **11** 258-259

Immaculate Conception (religious doctrine)
Duns Scotus, John **5** 149-150

Immaterialism (philosophy)
Berkeley, George **2** 197-198

Immaturity (novel)
Shaw, George Bernard **14** 163-164

Immense Journey, The (book)
Eiseley, Loren Corey **5** 232-233

Immensee (novella)
Storm, Theodor **14** 479-480

Immigrant and the Community, The (book)
Abbott, Grace **1** 9-10

Immigrant, The (film)
Chaplin, Charles Spencer **3** 438-440

Immigrant, The (poem)
Soyinka, Wole **14** 358-359

Immigrants
to Australia
Bates, Daisy Mae **2** 52-53
Burke, Robert O'Hara **3** 142-143
Hargraves, Edward Hammond **7** 153-154
Macarthur, John **10** 78
to Austria
Gumplowicz, Ludwig **7** 41
to Canada
Brown, George **3** 35-36
Butler, John **3** 180
Macdonald, John Alexander **10** 85-87
Mackenzie, Alexander **10** 104
Mackenzie, William Lyon **10** 104-106
Penfield, Wilder Graves **12** 198-200
Selkirk, 5th Earl of **14** 96
Strachan, John **14** 486-487
Tilley, Samuel Leonard **15** 223-224
Van Horne, William Cornelius **15** 429-430
to England
Belloc, Joseph Hilaire Pierre **2** 141
Epstein, Jacob **5** 295-296
Handel, George Frederick **7** 116-119
Malinowski, Kaspar Bronislaw **10** 170-171
Williams, Henry Sylvester **16** 303-304
to France
Berdyaev, Nicholas Alexandrovich **2** 184-185
Bunin, Ivan Alekseevich **3** 124
Mann, Heinrich **10** 201-202
Mazarin, Jules **10** 379-380
Miliukov, Pavel Nikolayevich **11** 18-19
Offenbach, Jacques **11** 478-479
Rousseau, Jean Jacques **13** 324-328
Stravinsky, Igor Fedorovich **14** 502-506
to India
Haldane, John Burdon Sanderson **7** 70-71
to Ireland
De Valera, Eamon **4** 514-515
to Israel
Agnon, Shmuel Yoseph **1** 85-86
Asch, Shalom **1** 325-326
Ben-Gurion, David **2** 160-161
Ben Yehuda, Eliezer **2** 181-182
Bialik, Hayyim Nahman **2** 262-263
Meir, Golda **10** 462-463
Scholem, Gershom **14** 26
Steffens, Lincoln **14** 410-411
Stendhal **14** 422-425
Tschernichowsky, Saul **15** 323
to Liberia
Blyden, Edward Wilmot **2** 348-349

to New Zealand
Savage, Michael Joseph **13** 501-502
to Norway
Brandt, Willy **2** 499-500
to Peru
Meiggs, Henry **10** 458-459
to Russia
Lukács, Gyorgy **10** 37-38
Struve, Friedrich Georg Wilhelm von **14** 513
to South Africa
Verwoerd, Hendrik Frensch **15** 472-473
to Sweden
Nordenskjöld, Nils Adolf Erik **11** 421-422
Sachs, Nelly **13** 411-412
to Switzerland
Reichstein, Tadeus **13** 85-87
to Uruguay
Laforgue, Jules **9** 160-161
to United States
see Immigrants to the United States

Immigrant's Protective League
Abbott, Grace **1** 9-10

Immigrants to the United States
from Alsace-Lorraine
Bethe, Hans Albrecht **2** 238-239
from Austria
Adler, Alfred **1** 61-63
Berger, Victor Louis **2** 189-190
Bettelheim, Bruno **2** 245-246
Landsteiner, Karl **9** 188-189
Neutra, Richard Joseph **11** 355-356
Rank, Otto **13** 33
Schumpeter, Joseph Alois **14** 43-44
Schuschnigg, Kurt von **14** 45-46
from Belgium
Baekeland, Leo Hendrik **1** 430-431
Sarton, George **13** 490-491
from Bermuda
Tucker, George **15** 332-333
from Bohemia
Cather, Willa Sibert **3** 368-369
from British West Indies
Benjamin, Judah Philip **2** 163-164
Hamilton, Alexander **7** 95-98
from Canada
Bellow, Saul **2** 141-143
Prendergast, Maurice Brazil **12** 440
Sennett, Mack **14** 108-109
from China
Yang, Chen Ning **16** 437-438
from Croatia
Tesla, Nikola **15** 156-157
from Denmark
Riis, Jacob August **13** 169-170
from England (17th-19th century)
Bacon, Nathaniel **1** 424-425
Bradford, William **2** 475-476
Cotton, John **4** 263-265
Harrison, Peter **7** 179-180
Latrobe, Benjamin Henry **9** 222-224
Paine, Thomas **12** 66-67
Priestley, Joseph **12** 452-453
Slater, Samuel **14** 272-273
Taylor, Edward **15** 122-123
from England (19th-20th century)
Auden, Wystan Hugh **1** 364-366
Evans, George Henry **5** 337-338
Gompers, Samuel **6** 420-422
Rimmer, William **13** 174
Upjohn, Richard **15** 392
from France
Audubon, John James **1** 366-367
Benezet, Anthony **2** 159-160
Cabet, Étienne **3** 196
du Pont, Éleuthère Irénée **5** 154
Genet, Edmond Charles **6** 261-262
Girard, Stephen **6** 347-348
Soulé, Pierre **14** 351-352
Varèse, Edgard **15** 432-433
from Germany (17th-18th century)
Astor, John Jacob **1** 351-352
Beissel, Johann Conrad **2** 123-124
Leisler, Jacob **9** 313-314
Mühlenberg, Heinrich Melchior **11** 232-233
Otterbein, Philip William **12** 27-28
Stiegel, Henry William **14** 451
Zinzendorf, Nikolaus Ludwig von **16** 522-523
from Germany (19th century)
Altgeld, John Peter **1** 180-182
Bierstadt, Albert **2** 270-271
Lieber, Francis **9** 401-402
Mergenthaler, Ottmar **10** 516-517
Rapp, George **13** 42-43
Roebling, John Augustus **13** 241-242
Schurz, Carl **14** 44-45
Sutter, John Augustus **15** 41-42
Thomas, Theodore **15** 192-193
from Germany (19th-20th century)
Boas, Franz **2** 349-351
Schiff, Jacob Henry **14** 2-3
Schindler, Solomon **14** 7-8
Steinmetz, Charles Proteus **14** 419-420
Warburg, Paul Moritz **16** 111-112
from Germany (20th century)
Carnap, Rudolf **3** 308-309
Erikson, Erik Homburger **5** 309-310
Grosz, George **7** 17-18
Lewin, Kurt **9** 375-376
Lovejoy, Arthur Oncken **10** 6
Mann, Heinrich **10** 201-202
Mann, Thomas **10** 204-207
Marcuse, Herbert **10** 245-247
Mendelsohn, Erich **10** 488
Meyerhof, Otto Fritz **10** 537-539
Mies van der Rohe, Ludwig **11** 10-12
Stern, Otto **14** 435
Tillich, Paul Johannes **15** 224-225
von Braun, Wernher **16** 17-18
Weill, Kurt **16** 174-175
from Hungary
Bartók, Béla **2** 35-36
Breuer, Marcel **2** 520-521
Pulitzer, Joseph **12** 481-482
Szent-Györgyi, Albert von **15** 62-64
Szilard, Leo **15** 64-66
Von Neumann, John **16** 27-28
Wigner, Eugene Paul **16** 268-269
from Ireland (17th-18th century)
Lewis, Andrew **9** 376-377
Makemie, Francis **10** 158-159
Montgomery, Richard **11** 138-139
from Ireland (19th-20th century)
Brown, Alexander **3** 31-32
Campbell, Alexander **3** 249-250
Daly, Marcus **4** 379-380
Grace, William Russell **6** 480-481
Harris, Frank **7** 172-173
Hearn, Lafcadio **7** 240
Holland, John Philip **7** 453-454
Hughes, John Joseph **8** 17-18
Ireland, John **8** 133-134
Kearney, Denis **8** 468
Stewart, Alexander Turney **14** 448-449
from Italy
Cabrini, Frances Xavier **3** 205
Capone, Al **3** 272-273
Menotti, Gian Carlo **10** 509-510
Sacco and Vanzetti **13** 408-410
Stella, Joseph **14** 422
from Lithuania
Cahan, Abraham **3** 214
Ginzberg, Louis **6** 337-338
Lipchitz, Jacques **9** 432-433
Shahn, Ben **14** 139-140
Silver, Abba Hillel **14** 232-233
from Norway
Rockne, Knute **13** 231
Rölvaag, Ole Edvart **13** 265
from Poland
Asch, Shalom **1** 325-326
Heschel, Abraham Joshua **7** 358-359
Nadelman, Elie **11** 289-290
Singer, Isaac Bashevis **14** 249-250
Tarski, Alfred **15** 110-111
Znaniecki, Florian **16** 523-524
from Portugal
Pinto, Isaac **12** 318
from Romania
Schechter, Solomon **13** 524
from Russia (19th-20th century)
Sholem Aleichem **14** 202-203
Weber, Max **16** 160
from Russia (20th century)
Archipenko, Alexander **1** 280-281
Balanchine, George **1** 461-462
Berlin, Irving **2** 200-201
Dubinsky, David **5** 114-115
Nabokov, Vladimir **11** 287-288
Prokofiev, Sergei Sergeevich **12** 458-460
Rostovtzeff, Michael Ivanovich **13** 315
Rothko, Mark **13** 320-321
Sarnoff, David **13** 485-486
Sikorsky, Igor **14** 223-224
Sorokin, Pitirim A. **14** 348-349

Stravinsky, Igor Fedorovich **14** 502-506
Waksman, Selman Abraham **16** 49-50
Zworykin, Vladimir Kosma **16** 539-540
from Scotland (17th-19th century)
Bennett, James Gordon **2** 168-169
Brackenridge, Hugh Henry **2** 472-473
Livingston, Robert **9** 461-462
McCosh, James **10** 402-403
Phyfe, Duncan **12** 284-285
Pinkerton, Allan **12** 314-315
Smibert, John **14** 282
Wilson, Alexander **16** 313-314
Witherspoon, John **16** 346-348
from Scotland (19th-20th century)
Carnegie, Andrew **3** 309-312
Kane, John **8** 422
MacIver, Robert Morrison **10** 100-101
Murray, Philip **11** 264-265
from Serbia
Pupin, Michael Idvorsky **12** 483-484
from South Africa
Theiler, Max **15** 169-170
from Spain
Santayana, George **13** 475-477
from Sweden
Ericsson, John **5** 307-308
from Switzerland
Bloch, Ernest **2** 326-327
Gallatin, Albert **6** 183-184
Guggenheim, Meyer **7** 31-32
Schaff, Philip **13** 519-520

Immigration (United States)
Burlingame, Anson **3** 144-145
Handlin, Oscar **7** 121-122
Harding, Warren Gamaliel **7** 148-149
Hoover, John Edgar **7** 485-487
Kenny, Elizabeth **8** 509-510
Ross, Edward Alsworth **13** 300

Immigration Restriction Act (Australia)
Barton, Edmund **2** 39-40

Immoraliste, L' (book)
Gide, André **6** 308-309

Immortal, The (film)
Robbe-Grillet, Alain **13** 189-190

Immortale Dei (encyclical)
Leo XIII **9** 334-336

Immortel, L' (novel)
Daudet, Alphonse **4** 402-403

Immunology (medicine)
immunochemistry
Arrhenius, Svante August **1** 318-320
Ehrlich, Paul **5** 225-226
Landsteiner, Karl **9** 188-189
immunological tolerance
Behring, Emil Adolph von **2** 122-123
Burnet, Frank Macfarlane **3** 146-147
Medawar, Peter Brian **10** 444-445
Metchnikoff, Élie **10** 532-533
inoculation
see Inoculation
see also Scientists—immunologists

Imouthes
see Imhotep

Impeachment (United States)
Chandler, Zachariah **3** 425-426
Chase, Samuel **3** 475-476
Johnson, Andrew **8** 294-295
Sumner, Charles **15** 30-31

Imperative Duty, An (novella)
Howells, William Dean **7** 539-541

Imperial Conference (London ; 1926, 1937)
Balfour, Arthur James **1** 469-470
Hertzog, James Barry Munnik **7** 347-348
Lyons, Joseph Aloysius **10** 69-70
Savage, Michael Joseph **13** 501-502

Imperial Diet (Germany)
see Reichstag (Germany)

Imperial Hotel (Tokyo, Japan)
Wright, Frank Lloyd **16** 398-401

Imperial Legislative Council (India)
Gokhale, Gopal Krishna **6** 396
Mehta, Pherozeshah **10** 455

Imperialism (political theory)
Froude, James Anthony **6** 133-134
Pius XI **12** 337-339

Imperialism, American
opponents
Bryan, William Jennings **3** 80-82
Bunche, Ralph Johnson **3** 121-122
Du Bois, William Edward Burghardt **5** 116-118
Fulbright, James William **6** 147-149
Schurz, Carl **14** 44-45
Sumner, William Graham **15** 32
Villard, Oswald Garrison **15** 498-499
Webster, Daniel **16** 162-164
supporters
Blaine, James Gillespie **2** 312-313
Buchanan, James **3** 89-90
Frémont, John Charles **6** 97-98
Lodge, Henry Cabot **9** 482-483
Mahan, Alfred Thayer **10** 131-132
McKinley, William **10** 418-420
Strong, Josiah **14** 512-513
see also Spanish-American War (1898)

Imperialism, Belgian
Leopold II **9** 346-347

Imperialism, British
in Africa
Ismail Pasha **8** 150-151
Johnston, Henry Hamilton **8** 322-323
Maclean, George **10** 108-109
Milner, Alfred **11** 38-39
Rhodes, Cecil John **13** 120-122
Tewfik Pasha **15** 157-158
in Asia
Brooke, James **3** 21-22
Chulalongkorn **4** 43-45
Mindon Min **11** 47
opponents
Chesterton, Gilbert Keith **3** 508-509
Gladstone, William Ewart **6** 357-360
Hobhouse, Leonard Trelawny **7** 425-426
Morley, John **11** 178-179
Nehru, Jawaharlal **11** 332-334
supporters
Disraeli, Benjamin **5** 27-29
Gloucester, Duke of **6** 370-371
Victoria **15** 485-487

Imperialism, Dutch
John Maurice of Nassau **8** 281-282

Imperialism, Egyptian
Isaiah **8** 146-147
Mohammed Ali **11** 81-82

Imperialism, Ethiopian
Hassan, Muhammad Abdille **7** 194-195

Imperialism, European
in Asia
Chang Chien **3** 429-430
Chang Chih-tung **3** 430-431
Heruy Wäldä-Sellasé **7** 348-349
Qianlong **12** 502-505
in Latin America
Drago, Luis María **5** 92-93

Imperialism, French
in Africa
Brazza, Pierre Paul François Camille Savorgnan de **2** 509-510
Diagne, Blaise **4** 527
Faidherbe, Louis Léon César **5** 366-367
in Asia
Chulalongkorn **4** 43-45
Colbert, Jean Baptiste **4** 142-143
in Mexico
Juárez, Benito **8** 369-372
opponents
Clemenceau, Georges **4** 99-101
Fanon, Frantz **5** 379-380
Ho Chi Minh **7** 426-428
Ly, Abdoulaye **10** 60
Malraux, André **10** 178-180
Montalembert, Comte de **11** 118-119
supporters
Crémazie, Octave **4** 305-306
Ferry, Jules François Camille **5** 430
Francis I **6** 40-43

Imperialism, German
Hitler, Adolf **7** 417-420

Imperialism, Italian
Michels, Robert **11** 7

Imperialism, Japanese
Chang Tso-lin **3** 434-435
Hull, Cordell **8** 28-29
Ito, Hirobumi **8** 153-155

Imperialism, Portuguese
Manuel I **10** 219-220

Imperialism, Roman
Flamininus, Titus Quinctius **5** 477
Scipio Africanus Major, Publius Cornelius **14** 61-62

Imperialism, Russian
Nicholas II **11** 378-380

Imperialism, Spanish
González Prada, Manuel **6** 431
Rizal, José **13** 187-189

Impington College (Cambridgeshire)
Gropius, Walter **7** 13-14

Importance of Being Earnest, The (play)
Evans, Edith **5** 336-337
Wilde, Oscar Fingall O'Flahertie Wills **16** 272-273

Imported Bridegroom ... (stories)
Cahan, Abraham **3** 214

Impresiones y paisajes (book)
Lorca, Federico García **9** 511-513

Impression: Sunrise, Red Boats at Argenteuil (painting)
Monet, Claude **11** 102-104

Impressionism (art)
Australia
Drysdale, George Russell **5** 107-109
Streeton, Arthur Ernest **14** 507-508
England
Constable, John **4** 208-209
Gainsborough, Thomas **6** 170-172
Sargent, John Singer **13** 481-482
Sickert, Walter Richard **14** 212-213
Whistler, James Abbott McNeill **16** 225-226
France (19th century)
Cézanne, Paul **3** 400-402
Corot, Jean Baptiste Camille **4** 247-249
Daubigny, Charles François **4** 402
Ingres, Jean Auguste Dominique **8** 121-123
Manet, Édouard **10** 193-194
Pissaro, Camille **12** 326-327
Renoir, Pierre Auguste **13** 101-102
France (19th-20th century)
Cassatt, Mary **3** 356-357
Degas, Hilaire Germain Edgar **4** 461-462
Matisse, Henri **10** 336-337
Monet, Claude **11** 102-104
Germany
Beckmann, Max **2** 104-105
Hofmann, Hans **7** 442-443
Liebermann, Max **9** 402-403
Marc, Franz **10** 231
Nolde, Emil **11** 419-420
influence of
Amorsolo, Fernando **1** 204
Balla, Giacomo **1** 473-474
Cullen, Maurice Galbraith **4** 334
Ensor, James **5** 289-290
John, Augustus Edwin **8** 291
Kandinsky, Wassily **8** 420-422
Pevsner, Antoine **12** 263-264
Italy
Rosso, Medardo **13** 313-315
Netherlands
Hals, Frans **7** 89-91
Van Gogh, Vincent **15** 427-429
United States
Dove, Arthur Garfield **5** 86-87
Glackens, William **6** 355-356
Hartley, Marsden **7** 186
Hassam, Frederick Childe **7** 192
Homer, Winslow **7** 468-469
Inness, George **8** 123-124
Robinson, Theodore **13** 217
Twachtman, John Henry **15** 362-363
Wood, Grant **16** 368-369

Impressionism (literature)
Crane, Stephen **4** 293-295
Ferrer, Gabriel Miró **5** 428
Ruíz, José Martínez **13** 358
Schnitzler, Arthur **14** 23-24
Woolf, Virginia Stephen **16** 381-382

Impressionism (music)
Debussy, Achille Claude **4** 445-447
Grieg, Edvard Hagerup **6** 541-542
Milhaud, Darius **11** 17-18
Ravel, Maurice Joseph **13** 54-55
Roussel, Albert **13** 328-329
Saint-Saëns, Charles Camille **13** 435-436
Szymanowski, Karol **15** 67-68
see also Anti-impressionism (music)

Impressment (England)
Madison, James **10** 121-123
Oglethorpe, James Edward **11** 482-483

Impromptu (musical composition)
Chopin, Frédéric François **4** 16-18
Gottschalk, Louis Moreau **6** 463-464
Schubert, Franz Peter **14** 35-37

Improvisatore, The (novel)
Andersen, Hans Christian **1** 212-214

In a Station of the Metro (poem)
Pound, Ezra Loomis **12** 415-417

In Autumn (orchestra overture)
Grieg, Edvard Hagerup **6** 541-542

In Chancery (novel)
Galsworthy, John **6** 189-190

In Cold Blood: A True Account of a Multiple Murder and Its Consequences (book)
Capote, Truman **3** 273-275

In Country Sleep (poems)
Thomas, Dylan Marlais **15** 188-190

In der Strafkolonie (novella)
Kafka, Franz **8** 403-406

In Desert and Wilderness (story)
Sienkiewicz, Henryk **14** 216-217

In Distrust of Merit (poem)
Moore, Marianne **11** 148-149

In Dubious Battle (novel)
Steinbeck, John Ernst **14** 416-417

In einer Familie (novel)
Mann, Heinrich **10** 201-202

In His Own Write (book)
Lennon, John Winston **9** 326-328

In His Steps (novel)
Sheldon, Charles M. **14** 172-174

In limine (poem)
Montale, Eugenio **11** 117-118

In May ... (poem)
Dunbar, William **5** 142-143

In Memoriam (poem)
Tennyson, Alfred **15** 144-146

In Ole Virginia (stories)
Page, Thomas Nelson **12** 59-60

In Our Time (stories)
Hemingway, Ernest Miller **7** 274-277

In Praise of Darkness (book)
Borges, Jorge Luis **2** 411-412

In quintum Novembris (epic poem)
Milton, John **11** 43-46

In Savoy (book)
Stein, Gertrude **14** 414-415

In Search of Character (book)
Greene, Graham **6** 523-524

In te, Domine (musical composition)
Josquin des Prez **8** 361-363

In the Bar of a Tokyo Hotel (play)
Williams, Tennessee **16** 306-308

In the Cage (story)
James, Henry **8** 211-212

In the Circus Fernando (painting)
Toulouse-Lautrec, Henri de **15** 273-274

In the City of Slaughter (poem)
Bialik, Hayyim Nahman **2** 262-263

In the Clearing (literary collection)
Frost, Robert Lee **6** 130-133

In the Days When the World Was Wide (literary collection)
Lawson, Henry **9** 254-255

In the Dream (lithograph series)
Redon, Odilon **13** 75-76

In the Heart of the Seas (novel)
Agnon, Shmuel Yoseph **1** 85-86

In the Labyrinth (book)
Robbe-Grillet, Alain **13** 189-190

In the Land of Cockaigne (novel)
Mann, Heinrich **10** 201-202

In the Lena Delta (book)
Melville, George Wallace **10** 472

In the Midst of Life (book)
Bierce, Ambrose Gwinett **2** 269-270

In the Money (novel)
Williams, William Carlos **16** 308-309

In the Open Air (poems)
Bunin, Ivan Alekseevich **3** 124

In the Penal Colony (novella)
Kafka, Franz **8** 403-406

In the Presence of the Sea (poem)
Tschernichowsky, Saul **15** 323

In the Ravine (story)
Chekhov, Anton Pavlovich **3** 494-497

In the Restaurant (poem)
Blok, Aleksandr Aleksandrovich **2** 335

In the Seven Woods (poems)
Yeats, William Butler **16** 445-447

In the South Seas (essays)
Stevenson, Robert Louis **14** 446-448

In the Still of the Night (song)
Porter, Cole Albert **12** 405-406

In the Zone (play)
O'Neill, Eugene **11** 514-516

In This Our Life (novel)
Glasgow, Ellen **6** 360-361

In Which We Serve (film)
Coward, Noel **4** 279-280

Inadmissible Evidence (play)
Osborne, John **12** 16-17

Inauguration of the Second Vatican Council (frieze)
Manzù, Giacomo **10** 224-225

Inca Indians (South American)
Atahualpa **1** 355-356
Garcilaso de la Vega, Inca **6** 210-211
Manco Capac **10** 184-185
Túpac Amaru, José Gabriel **15** 341
see also Peru—Spanish conquest

Incandescent lamp (elec. light)
Eastman, George **5** 186
Edison, Thomas Alva **5** 206-208
Langmuir, Irving **9** 196-197
Maxim, Hiram Stevens **10** 355-356

Incarnation (theology)
Anselm of Canterbury **1** 244-245

Incarnation, Convent of the (Ávila, Spain)
Theresa **15** 178-179

Ince Hall Madonna (painting)
Eyck, Hubert and Jan van **5** 352-354

Incessament livré (chanson)
Josquin des Prez **8** 361-363

Inchon, battle of (1950)
MacArthur, Douglas **10** 76-78

Incident at Krechetovka Station (story)
Solzhenitsyn, Alexander Isayevich **14** 330-332

Incident at Vichy (play)
Miller, Arthur **11** 25-26

Incognita (novel)
Congreve, William **4** 200-201

Incoherence of the Philosophers, The (book)
Ghazali, Abu Hamid Muhammad al- **6** 290-291

Incomparable Chamber (France; 1816)
Louis XVIII **9** 535-536

Inconstant World, The (book)
Mäkonnen Endalkačäw **10** 161-162

Incoronazione de Poppea, L'
see Poppea (opera)

Incredible Flutist, The (musical composition)
Piston, Walter **12** 327-328

Incredible Jewel Robbery, The (film)
Marx brothers **10** 303-304

Indefinite Divisibility (painting)
Tanguy, Yves **15** 101

Independence Hall (Philadelphia)
Mills, Robert **11** 36-37

Independence movements
see Nationalism

Independent Commission on International Humanitarian Issues
Ogata, Sadako **11** 479-480

Independent Labour party (Great Britain)
Hardie, James Keir **7** 147-148
Henderson, Arthur **7** 277-278
MacDonald, James Ramsay **10** 84-85
Orwell, George **12** 14-15

Independent Order of Saint Luke (fraternal order; United States)
Walker, Maggie Lena **16** 65-66

Independent Socialists (political party; Germany)
Kautsky, Karl Johann **8** 462-463

Indes galantes, Les (opera)
Rameau, Jean Philippe **13** 17-18

Index of Forbidden Books (Roman Catholic Church)
Bayle, Pierre **2** 77-78
France, Anatole **6** 39-40
Machiavelli, Niccolò **10** 97-99
Mariana, Juan de **10** 254-255
Moravia, Alberto **11** 153-155
Paul IV **12** 145-146
Pius IV **12** 332
Pius X **12** 336-337
Rosa, Salvator **13** 289-290
Rosmini-Serbati, Antonio **13** 296-297

India, Republic of (nation, southern Asia)

- TO ca. 1000 (ANCIENT and MEDIEVAL)
  - Cola (Chola) rule
    - Rajaraja I **13** 7
  - Greek conquest (326 B.C.)
    - Alexander the Great **1** 137-141
  - Gupta Period
    - Harsha **7** 181-182
    - Samudragupta **13** 457
  - Kashan Empire
    - Kanishka **8** 428-429
  - Maurya dynasty
    - Asoka **1** 341-342
    - Chandragupta Maurya **3** 426
    - Kautilya **8** 462
  - religion
    - *see* Buddhism; Hinduism; Jainism; Sikhs (religious sect)
- CA 1000-1600 (MOSLEM)
  - conquest
    - Mahmud of Ghazni **10** 147
  - Delhi Sultanate (1192-1398)
    - Ala-ud-din **1** 102-103
    - Kublai Khan **9** 115-118
    - Muhammad bin Tughluq **11** 229
  - history of
    - Nizami, Khaliq Ahmad **11** 405
  - Mogul dynasty (1526-1857)
    - Akbar, Jalal-ud-din Mohammed **1** 96
    - Aurangzeb **1** 377
    - Babar the Conqueror **1** 405-407
    - Jahangir **8** 196-199
    - Nanak **11** 303
    - Shah Jahan **14** 138-139
    - Śivajī **14** 266-267
  - Portuguese exploration
    - Albuquerque, Afonso de **1** 118-119
    - Corte Reál, Gaspar and Miguel **4** 254-255
    - Dias de Novais, Bartolomeu **4** 533-534
    - Gama, Vasco da **6** 196-198
    - Sousa, Martim Afonso de **14** 354-355
  - Venetian exploration
    - Conti, Niccolò de' **4** 212-213
- Circa 1600-1947 (BRITISH)
  - allies (of British)
    - Aga Khan **1** 74-76
    - Ranjit Singh **13** 32-33
  - Bengal partitioned
    - Banerjee, Surendranath **1** 488
    - Curzon, George Nathaniel **4** 351-352
  - Bengal renaissance
    - Deb, Radhakant **4** 437
    - Ram Camul Sen **13** 16-17
  - British vs. French
    - Clive, Robert **4** 119-120
    - Dupleix **5** 153
    - Haidar Ali **7** 65-66
  - Christian missionaries
    - Carey, William **3** 297
    - Duff, Alexander **5** 126-127
    - Judson, Adoniram **8** 377-378
  - commanders in chief
    - Roberts, Frederick Sleigh **13** 195-196
    - Wellington, 1st Duke of **16** 193-195
  - Council of Viceroys
    - Aga Khan **1** 74-76
    - Cromer, 1st Earl of **4** 317
    - Frere, Henry Bartle Edward **6** 100-101
  - governors general
    - Canning, George **3** 258-260
    - Cornwallis, Charles **4** 241-243
    - Dalhousie, 1st Marquess of **4** 375-376
    - Hastings, Warren **7** 195-196
    - Metcalfe, Charles Theophilus **10** 531-532

Wellesley, Richard Colley **16** 192-193
India Acts
Disraeli, Benjamin **5** 27-29
Hastings, Warren **7** 195-196
Jinnah, Mohammad Ali **8** 262-263
Mysore wars
see Mysore wars
nationalism
Aga Khan **1** 74-76
Ambedkar, Bhimrao Ramji **1** 190-191
Chelmsford, Frederic John Napier Thesiger **3** 497
Ghose, Aurobindo **6** 293-294
Reading, 1st Marquess of **13** 64
Wavell, Archibald Percival **16** 147-148
see also Indian National Congress; Nationalism, Asian—India
reforms
Besant, Annie Wood **2** 233-234
Dayananda Saraswati **4** 431
Kitchener, Horatio Herbert **9** 45-46
Macaulay, Thomas Babington **10** 79-80
Pitt, William the Younger **12** 329-331
secretaries of state
Chamberlain, Arthur Neville **3** 409-411
Morley, John **11** 178-179
Salisbury, 3d Marquess of **13** 448-449
Sepoy Mutiny
see Sepoy Mutiny
sovereigns
Edward VII **5** 214-215
George V **6** 273-275
George VI **6** 275
Victoria **15** 485-487
viceroys
Chelmsford, Frederic John Napier Thesiger **3** 497
Curzon, George Nathaniel **4** 351-352
Elgin, 8th Earl of **5** 248-249
Halifax, 1st Earl of **7** 82-83
Reading, 1st Marquess of **13** 64
Westernization
Chatterji, Bankimchandra **3** 480-481
Roy, Ram Mohun **13** 18
Syed Ahmed Khan **15** 60
see also British Commonwealth of Nations; British Empire, Second; East India Company (British)

- SINCE 1947 (REPUBLIC)
independence
Attlee, Clement Richard **1** 361-362
Gandhi, Mohandas Karamchand **6** 201-204
Nehru, Jawaharlal **11** 332-334
Pandit, Vijaya Lakshmi **12** 83-84
Patel, Vallabhbhai **12** 129-130
nonalignment policy
Menon, Vengalil Krishnan Krishna **10** 507-509
Nehru, Jawaharlal **11** 332-334
Pakistan created
Ayub Khan, Mohammed **1** 395-396
Gandhi, Indira Priyadarshini **6** 200-201
Jinnah, Mohammad Ali **8** 262-263
Liaquat Ali Khan **9** 397
Sapru, Tej Bahadur **13** 480-481
see also Pakistan
party leaders
Kamaraj, Kumaraswami **8** 415
presidents
Prasad, Rajendra **12** 433
prime ministers
Gandhi, Indira Priyadarshini **6** 200-201
Gandhi, Rajiv **6** 204-205
Nehru, Jawaharlal **11** 332-334
Singh, Vishwanath Pratap **14** 254-256
reforms
Bhave, Vinoba **2** 257-258
Narayan, Jayaprakash **11** 312-313
South Africa and
Malan, Daniel Francois **10** 163-164
Tibetan refugees
Dalai Lama **4** 369-371
see also Bengal; Indian literature; Indian National Congress; Moslem League (India)

Indian Affairs, United States Bureau of
Deer, Ada E. **4** 452-454

Indian art and architecture (Asian)
Jahangir **8** 196-199

Indian Brotherhood of the Northwest Territories (Canada)
Erasmus, Georges Henry **5** 300-301

Indian Burying Ground, The (poem)
Freneau, Philip Morin **6** 99-100

Indian Camp (story)
Hemingway, Ernest Miller **7** 274-277

Indian Emperor, The (play)
Dryden, John **5** 106-107

Indian Fantasy (musical composition)
Busoni, Ferruccio Benvenuto **3** 173-174

Indian Home Rule League (New York City)
Rai, Lala Lajpat **13** 5-6

Indian Institute of Science (Bangalore)
Bhabha, Homi Jehangir **2** 253-254
Raman, Chandrasekhar Venkata **13** 13-14

Indian Journals (book)
Ginsberg, Allen **6** 332-333

Indian literature (Asia)
drama and poetry
Das, Chitta Ranjan **4** 401-402
Harsha **7** 181-182
Iqbal, Muhammad **8** 132-133
Kalidasa **8** 414-415
Naidu, Sarojini **11** 294-295
Rabindranath Tagore **12** 529-531
fiction
Chatterji, Bankimchandra **3** 480-481
Narayan, R. K. **11** 313-314
Premchand **12** 439
Ram Camul Sen **13** 16-17
Rabindranath Tagore **12** 529-531

Indian Mutiny
see Sepoy Mutiny (1857-1858)

Indian National Congress (Asia)
founders
Banerjee, Surendranath **1** 488
Mehta, Pherozeshah **10** 455
Naoroji, Dadabhai **11** 305
leaders
Besant, Annie Wood **2** 233-234
Menon, Vengalil Krishnan Krishna **10** 507-509
Narayan, Jayaprakash **11** 312-313
Nehru, Jawaharlal **11** 332-334
Pandit, Vijaya Lakshmi **12** 83-84
Rajagopalachari, Chakravarti **13** 6-7
Sapru, Tej Bahadur **13** 480-481
opponents
Syed Ahmed Khan **15** 60
presidents
Banerjee, Surendranath **1** 488
Bose, Subhas Chandra **2** 430-431
Gandhi, Indira Priyadarshini **6** 200-201
Gokhale, Gopal Krishna **6** 396
Kamaraj, Kumaraswami **8** 415
Naidu, Sarojini **11** 294-295
Prasad, Rajendra **12** 433
see also Moslem League (India); Satyagraha method; Swaraj movement

Indian Ocean
Dias de Novais, Bartolomeu **4** 533-534
Drake, Francis **5** 94-96

Indian Queen, The (play and opera)
Dryden, John **5** 106-107
Purcell, Henry **12** 484-485

Indian Suite (musical composition)
MacDowell, Edward Alexander **10** 87-88

Indian Summer of a Forsyte (novel)
Galsworthy, John **6** 189-190

Indiana (novel)
Sand, George **13** 459-461

Indiana (state, United States)
Debs, Eugene Victor **4** 444-445
Eggleston, Edward **5** 223-224
Harrison, William Henry **7** 180-181

Morton, Oliver Hazard Perry Throck **11** 197-198
Owen, Robert Dale **12** 40-41

Indiana University (Bloomington)
Commons, John Rogers **4** 185
Jordan, David Starr **8** 350-351
Lewis, Clarence Irving **9** 381
Muller, Hermann Joseph **11** 238-239
Skinner, Burrhus Frederic **14** 269-270
Smith, David **14** 287-288
Xenakis, Iannis **16** 416-418

Indians (North American)
artists
Campbell, Ben Nighthorse **3** 252-253
assimilation of
Brant, Mary (Molly) **2** 501-503
Collier, John **4** 160-162
Deer, Ada E. **4** 452-454
La Flesche, Francis **9** 152-154
Montezuma, Carlos **11** 129-132
Parker, Quanah **12** 109-112
Plenty Coups **12** 352-355
Zah, Peterson **16** 486-487
athletes
Campbell, Ben Nighthorse **3** 252-253
Bacon's Rebellion
*see*Bacon's Rebellion
battle of the Thames
*see*Thames, battle of the (1813)
battle of Tippecanoe
*see*Tippecanoe, battle of
Canadian relations
Cartier, Jacques **3** 343-344
Fairclough, Ellen Louks **5** 367-368
Lacombe, Albert **9** 147-148
Laval, Francois Xavier de **9** 235-236
captives
Estevanico **5** 324-325
Mangas Coloradas **10** 194-196
Pocahontas **12** 361-362
Smith, John **14** 295-297
Christianity and
Red Jacket **13** 71-73
culture
Alexie, Sherman **1** 141-142
Bad Heart Bull, Amos **1** 427-428
Begay, Harrison **2** 117-118
Benedict, Ruth Fulton **2** 154-155
Black Elk, Nicholas **2** 305-306
Collier, John **4** 160-162
Deloria, Vine Jr. **4** 481-484
Eastman, Charles A. **5** 183-185
Fletcher, Alice Cunningham **5** 486-487
Handsome Lake **7** 122-123
La Flesche, Francis **9** 152-154
Linton, Ralph **9** 431
Lowie, Robert Harry **10** 18
Malinowski, Kaspar Bronislaw **10** 170-171
Momaday, N. Scott **11** 92-94
Ortiz, Simon J. **12** 9-12
Parker, Quanah **12** 109-112
Radin, Paul **12** 538-539
Reid, William Ronald **13** 88-89
Schoolcraft, Henry Rowe **14** 29
White, Leslie A. **16** 232-233
Wovoka **16** 390-393
Zah, Peterson **16** 486-487
ethnographies of
Parker, Ely Samuel **12** 106-108
French and Indian War
*see*French and Indian War
guides and interpreters
Squanto **14** 386-388
Washakie **16** 123-125
Winnemucca, Sarah **16** 336-338
historians of
Bad Heart Bull, Amos **1** 427-428
Catlin, George **3** 373-374
McNickle, D'Arcy **10** 433-433
Indian agents
Carson, Christopher **3** 334-335
Fitzpatrick, Thomas **5** 474-475
McCoy, Isaac **10** 403
Iroquois Confederacy
*see*Iroquois Confederacy
Keresan-speaking Indians
White, Leslie A. **16** 232-233
King Philip's War
*see*King Philip's War
kinship terminology
Morgan, Lewis Henry **11** 167-168
language studies
Boas, Franz **2** 349-351
Dunbar, William **5** 143-144
Eliot, John **5** 256-258
Kluckhohn, Clyde **9** 56-57
Kroeber, Alfred Louis **9** 105-106
Sapir, Edward **13** 478-479
Sequoyah **14** 110-111
Lord Dunmore's War
*see*Lord Dunmore's War
missionaries to
Brébeuf, Jean de **2** 511-512
De Smet, Pierre Jean **4** 509-510
Drexel, Katherine **5** 102-103
Eliot, John **5** 256-258
Hobart, John Henry **7** 420-421
Jogues, Isaac **8** 270-271
Kino, Eusebio Francisco **9** 30-31
Kirkland, Samuel **9** 37
Lacombe, Albert **9** 147-148
Oñate, Juan de **11** 513-514
Schoolcraft, Henry Rowe **14** 29
Serra, Junípero **14** 111-112
Wheelock, Eleazar **16** 222-223
Whitman, Marcus **16** 248-249
Zinzendorf, Nikolaus Ludwig von **16** 522-523
origin of name
Columbus, Christopher **4** 176-179
photographs of
Gilpin, Laura **6** 326-327
political leaders
Erasmus, Georges Henry **5** 300-301
Pontiac's Conspiracy
*see*Pontiac's Conspiracy
removal policy
Cornplanter **4** 239-241
Crockett, David **4** 314-316
Dull Knife **5** 135-136
Harrison, William Henry **7** 180-181
Jackson, Andrew **8** 168-172
Manuelito **10** 220-222
Ross, John **13** 303-304
Scott, Winfield **14** 70-71
rights defended
Banks, Dennis J. **1** 488-489
Crook, George **4** 322-323
Cuffe, Paul **4** 331-332
Dawes, Henry Laurens **4** 427
Fletcher, Alice Cunningham **5** 486-487
La Flesche, Francis **9** 152-154
Means, Russell **10** 441-444
Montezuma, Carlos **11** 129-132
Penn, William **12** 200-202
Plenty Coups **12** 352-355
Quay, Matthew Stanley **12** 507
*see also*General Allotment Act; Omaha Allotment Act
Seminole Wars
*see*Seminole Wars
Sioux wars
*see*Sioux wars
statesmen
Campbell, Ben Nighthorse **3** 252-253
treaty rights issues
Adams, Hank **1** 45
Bellecourt, Clyde **2** 136-137
treaties with
Massasoit **10** 322-324
Red Jacket **13** 71-73
*see also*American Revolution; individual tribes; Statesmen, American—Indian chiefs; War of 1812

Indians (South American)
Araucanians
see Araucanian Indians
as labor force
Roca, Julio Argentino **13** 218
Sá, Mem de **13** 395
see also Encomienda system (Spanish American)
Chibcha
see Chibcha Indians
chroniclers of
Garcilaso de la Vega, Inca **6** 210-211
culture
Isaacs, Jorge **8** 144
Lévi-Strauss, Claude Gustave **9** 371-372
Rondon, Candido Mariano da Silva **13** 271
Incas
see Inca Indians
missionaries to
Anchieta, José de **1** 210-211
Las Casas, Bartolomé de **9** 211-212
Marcos de Niza **10** 240
reforms

Castilla, Ramón **3** 361
Gasca, Pedro de la **6** 230-231
Hidalgo y Costilla, Miguel **7** 375-377
Mendoza, Antonio de **10** 494-495
Toledo, Francisco de **15** 257-259
Vieira, Antônio **15** 492
see also Conquistadores; individual countries
see also New Laws of the Indies

Indifférent, L' (painting)
Watteau, Antoine **16** 143-144

Indifferenti, Gli (novel)
Moravia, Alberto **11** 153-155

Indigo (chemistry)
Baeyer, Johann Friedrich Adolf von **1** 432
Hofmann, August Wilhelm von **7** 441-442

Indipohdi (poem)
Hauptmann, Gerhart Johann Robert **7** 199-201

Individual liberties
see Civil liberties

Individualism (social theory)
as social value
Hobbes, Thomas **7** 421-423
Hoover, Herbert Clark **7** 483-485
Spencer, Herbert **14** 369-370
critics
Bradley, Francis Herbert **2** 481-482
Cudworth, Ralph **4** 331
Dewey, John **4** 520-523
Dostoevsky, Fyodor **5** 74-77
in poetry
Frost, Robert Lee **6** 130-133

Individualists ... (novel)
Richter, Conrad Michael **13** 148-149

Individuals (book)
Strawson, Peter Fredrick **14** 506-507

Indochina
see Burma; Cambodia; Indochina, French; Laos; Malaysia; Thailand; Vietnam

Indochina, French (former nation, southeast Asia)
French rule
Chang Chih-tung **3** 430-431
Chulalongkorn **4** 43-45
Clemenceau, Georges **4** 99-101
Ferry, Jules François Camille **5** 430
Garnier, Francis **6** 220-221
Joffre, Joseph Jacques Césaire **8** 267-268
Phibun Songkhram, Luang **12** 264-265
Qianlong **12** 502-505
Tso Tsung-t'ang **15** 328-329
independence movement
see Vietnam War (1946-1954)
since 1954
see Cambodia; Laos; Vietnam

Indonesia, Republic of (nation, southeast Asia)
Bali
Mead, Margaret **10** 438-440
Borneo
Brooke, James **3** 21-22
Rizal, José **13** 187-189
Dutch East Indies
Coen, Jan Pieterszoon **4** 133
Eijkman, Christian **5** 228
Ho Chi Minh **7** 426-428
Schouten, William Cornelius **14** 31
Van Diemen, Anthony Meuza **15** 420
in fiction
Conrad, Joseph **4** 205-207
independence (1945)
Hatta, Mohammad **7** 197-199
Suharto **15** 14-15
Sukarno **15** 18-20
Japanese rule (1942-1945)
Sukarno **15** 18-20
Java
Cheng Ho **3** 500
Conti, Niccolò de' **4** 212-213
Cook, James **4** 214-215
Eijkman, Christian **5** 228
Raffles, Thomas Stamford **13** 1-2
Sumatra
Cheng Ho **3** 500
Conti, Niccolò de' **4** 212-213
Dampier, William **4** 384
ibn Battuta, Muhammad **8** 91-92

Induction (electricity)
Bell, Alexander Graham **2** 129-131
Faraday, Michael **5** 380
Fizeau, Hippolyte Armand Louis **5** 475
Henry, Joseph **7** 307-308

Inductive method (logic)
Hobbes, Thomas **7** 421-423
Mill, John Stuart **11** 21-23
Stewart, Dugald **14** 449
William of Ockham **16** 298-299

Indulgence, Declaration of (England, 1672)
Buckingham, 2d Duke of **3** 94-95
Bunyan, John **3** 128-129
Charles II **3** 452-454

Indulgences (Roman Catholic Church)
Boniface VIII **2** 392-393
Leo X **9** 332-334
Luther, Martin **10** 48-51

Indulgents
see Dantonists

Indus River (India)
Hedin, Sven Anders **7** 252-253

Industrial and Commercial Worker's Union (South Africa)
Kadalie, Clements **8** 401-402

Industrial Areas Foundation (citizens' organization)
Alinsky, Saul David **1** 161-162

Industrial Disputes Investigation Act (1907; Canada)
King, William Lyon Mackenzie **9** 25-26

Industrial management
Gilbreth, Lillian **6** 315-317

Industrial plants (design)
Rogers, Richard **13** 248-250

Industrial revolution
factory system
Arkwright, Richard **1** 298
Phyfe, Duncan **12** 284-285
Whitney, Eli **16** 253-254
histories of
Hammond, Lawrence and Lucy **7** 109
iron industry
Cort, Henry **4** 254
Watt, James **16** 141-143
materialism and
Carlyle, Thomas **3** 304-305
steam engine
Newcomen, Thomas **11** 362
Watt, James **16** 141-143
steam hammer
Nasmyth, James **11** 316-317
see also Industrialization; Mass production

Industrial Workers of the World (established 1905)
Darrow, Clarence Seward **4** 396-397
De Leon, Daniel **4** 479-480
Flynn, Elizabeth Gurley **5** 496-497
Foster, William Zebulon **6** 27-28
Haywood, William Dudley **7** 232-233

Industrialization (mass production)
Alemán, Mateo **1** 126
Boumediene, Houari **2** 445-446
Esenin, Sergei Aleksandrovich **5** 321
Niebuhr, Reinhold **11** 387-388
Saint-Simon, Comte de **13** 436-437
Stalin, Joseph **14** 393-396
Witte, Sergei Yulyevich **16** 349-350
see also Mass production

Industry and Idleness (prints)
Hogarth, William **7** 446-447

Indy, Vincent d' (1851-1931), French composer
Franck, César **6** 48-49
Porter, Cole Albert **12** 405-406
Roussel, Albert **13** 328-329
Varèse, Edgard **15** 432-433

Inebriety (poem)
Crabbe, George **4** 288

Inextinguishable, The (musical composition)
Nielsen, Carl August **11** 388-389

Infallibility, papal (Roman Catholic Church)
Döllinger, Josef Ignaz von **5** 47-48
John, XXIII **8** 277-280
Küng, Hans **9** 129-130
Manning, Henry Edward **10** 209-210
McCloskey, John **10** 395
Pius IX **12** 335-336

Infancy (play)
Wilder, Thornton Niven **16** 276-277

Infancy Altarpiece (painting)
Bouts, Dirk **2** 458-459

Infant health
Apgar, Virginia **1** 257-259
Baker, Sara Josephine **1** 455-456
King, Frederic Truby **9** 18-19

Infant Hercules (painting)
Reynolds, Joshua **13** 115-116

Infantas (painting; Velázquez)
Ter Borch, Gerard **15** 146

Infante Don Luis (painting)
Goya y Lucientes, Francisco de Paula José de **6** 476-478

Infantile autism
see Autism

Infantile paralysis
see Poliomyelitis

Inferiority complex (psychology)
Adler, Alfred **1** 61-63

Inferno (book)
Strindberg, August **14** 509-511

Inferno (Dante)
see Divine Comedy

Infidel, The (novel)
Bird, Robert Montgomery **2** 281-282

Infinite, The (poem)
Leopardi, Giacomo **9** 344-345

Inflation (economics)
Brazil
Castelo Branco, Humberto **3** 359-360
Goulart, João **6** 467-469
China
Chiang Kai-shek **3** 510-513
Germany (1920s)
Hitler, Adolf **7** 417-420
Schacht, Hjalmar Horace Greeley **13** 518-519
Stresemann, Gustav **14** 508-509
Roman Empire
Diocletian **5** 19-20
United States
Hansen, Alvin **7** 131-132
Jackson, Andrew **8** 168-172
Memminger, Christopher Gustavus **10** 476-477
Nixon, Richard Milhous **11** 401-404

Influence d'un livre, L' (novel; P.I.F. Aubert de Gaspé)
Aubert de Gaspé, Philippe **1** 364

Influenza (medicine)
Burnet, Frank Macfarlane **3** 146-147
Salk, Jonas Edward **13** 451-452
Waksman, Selman Abraham **16** 49-50

Información (book)
Cervantes, Miguel de Saavedra **3** 395-398

Information theory (mathematics)
Boole, George **2** 396-397
Shannon, Claude Elwood **14** 153-154

Informed Heart, The (book)
Bettelheim, Bruno **2** 245-246

Informer, The (film)
Ford, John **6** 7-8

Infralapsarianism (religion)
Arminius, Jacobus **1** 301-302

INGE, WILLIAM RALPH (1860-1954), Church of England clergyman, scholar, social critic, and writer **8** 118-119

Ingegneri, M.A. (1545?-1592), Italian composer
Monteverdi, Claudio Giovanni Antonio **11** 126-128

INGENHOUSZ, JAN (1730-1799), Dutch physician, chemist, and engineer **8** 119-120

Ingénue libertine, L' (novel)
Colette, Sidonie Gabrielle **4** 158-159

Ingersoll, Charles (1782-1862), American lawyer
List, Georg Friedrich **9** 443-444

INGERSOLL, ROBERT GREEN (1833-1899), American lawyer and lecturer **8** 120-121
Blaine, James Gillespie **2** 312-313

Ingham, Frederick (literary character)
Hale, Edward Everett **7** 71-72

Ingolstadt, University of (West Germany)
Canisius, Peter **3** 258
Eck, Johann Maier von **5** 200

Ingraham, Prentiss (1843-1904), American publicist
Buffalo Bill **3** 105-106

INGRES, JEAN AUGUSTE DOMINIQUE (1780-1867), French painter **8** 121-123
Bearden, Romare Howard **2** 86-88
Cherubini, Luigi Carlo Zanobi Salvatore Maria **3** 505-506
Degas, Hilaire Germain Edgar **4** 461-462
Gorky, Arshile **6** 458
Hodler, Ferdinand **7** 434-435
Seurat, Georges Pierre **14** 120-122

Inhale and Exhale (stories)
Saroyan, William **13** 486-487

Inheritors, The (book)
Ford, Ford Madox **6** 1-2

Inishfallen ... (autobiography)
O'Casey, Sean **11** 459-460

Injong (ruled 1544-1545), king of Korea
Kim Pusik **9** 8-9
Sŏnjo **14** 341-342

Injun Joe (literary character)
Twain, Mark **15** 363-366

Inkatha
Buthelezi, Mangosuthu Gatsha **3** 178-179

Inland Voyage, An (book)
Stevenson, Robert Louis **14** 446-448

Inman, Henry (1801-1846), American painter
Mount, William Sidney **11** 213-214

INNESS, GEORGE (1825-1894), American painter **8** 123-124
Tiffany, Louis Comfort **15** 220-221
Wyant, Alexander Helwig **16** 409-410

Inni sacri (book)
Manzoni, Alessandro **10** 222-224

INNIS, HAROLD ADAMS (1894-1952), Canadian political economist **8** 124-125

Inno delle nazioni (opera)
Verdi, Giuseppe Fortunino Francesco **15** 463-465

Innocent I, Saint (died 417), pope 401-417
Pelagius **12** 189-190

Innocent II (Gregorio Papareschi; died 1143), pope 1130-1143
Arnold of Brescia **1** 314-315
Bernard of Clairvaux **2** 207-208
Roger II **13** 244-245

INNOCENT III (Lothar of Segni; 1160/1161-1216), pope 1198-1216 **8** 125-127
Dominic **5** 51-52
Francis of Assisi **6** 46-47
Frederick II **6** 79
Joachim of Fiore **8** 263-264
John **8** 274-275
Philip II **12** 268-269
Vogelweide, Walther von der **16** 10-11
see also Crusades—Fourth

Innocent IV (Sinibaldo de' Fieschi; died 1254), pope 1243-1254
Alfonso III **1** 148-149
Frederick II **6** 79
John of Piano Carpini **8** 284
Matthew Paris **10** 341-342

Innocent VI (Étienne Aubert; died 1362), pope 1352-1362
Guy de Chauliac **7** 54
Rienzi, Cola di **13** 166-167

Innocent VII (Cosimo de' Migliorati; 1336?-1406), pope 1404-1406
Martin V **10** 287-288

Innocent VIII (Giovanni Battista Cibo; 1432-1492), pope 1484-1492
Alexander VI **1** 134-135
Julius II **8** 384-386
Leo X **9** 332-334
Mantegna, Andrea **10** 215-216
Pollaiuolo, Antonio **12** 377-378
Savonarola, Girolamo **13** 505-506

Innocent X (Giovanni Battista Pamfili; 1574-1655), pope 1644-1655
Bernini, Gian Lorenzo **2** 214-216
Velázquez, Diego Rodríguez de Silva y **15** 454-456

Innocent XI (Benedetto Odescalchi; 1611-1689), pope 1676-1689
Steno, Nicolaus **14** 425-426

Innocent XII (Antonio Pigratelli; 1615-1700), pope 1691-1700
Fénelon, François de Salignac de la Mothe **5** 410-411
Malpighi, Marcello **10** 176-178

Innocent Irene (play)
Betti, Ugo **2** 246

Innocente, L' (novel)
D'Annunzio, Gabriele **4** 388

Innocents Abroad (book)
Twain, Mark **15** 363-366

Innsbruck ich muss dich lassen (song)
Isaac, Heinrich **8** 143-144

Innsbruck, University of (Austria)
Fischer, Hans **5** 457-459
Hess, Victor Francis **7** 362-363
Pregl, Fritz **12** 436-437

Inoculation (immunology)
anthrax
Koch, Heinrich Hermann Robert **9** 69-70
Pasteur, Louis **12** 125-127
diphtheria
Behring, Emil Adolph von **2** 122-123
Ehrlich, Paul **5** 225-226
influenza
Burnet, Frank Macfarlane **3** 146-147
poliomyelitis
Enders, John Franklin **5** 285-286
Salk, Jonas Edward **13** 451-452
smallpox
Boylston, Zabdiel **2** 471
Cruz, Oswaldo Gonçalves **4** 328-329
Edwards, Jonathan **5** 220-222
Jenner, Edward **8** 245-246
Mather, Cotton **10** 330-332
Mather, Increase **10** 332-333
Waterhouse, Benjamin **16** 131-132
yellow fever
Reed, Walter **13** 78
Theiler, Max **15** 169-170

INÖNÜ, ISMET (1884-1973), Turkish military man, statesman, and second president **8** 127-129

Inoue, Kaoru (1835-1915), Japanese statesman
Hara, Kei **7** 138

Inquiry into the Nature and Causes of the Wealth of Nations, An (book)
see Wealth of Nations

Inquisition (Islam Empire)
see Islam—Mihna

Inquisition, Holy Roman and Universal (now Congolese for the Doctrine of the Faith)
foundations
Innocent III **8** 125-127
Paul III **12** 144-145
investigated
Goya y Lucientes, Francisco de Paula José de **6** 476-478
Valla, Lorenzo **15** 406
prefects
Pius IV **12** 332
Pius V **12** 332-333
trials
Galileo Galilei **6** 180-183
Joan of Arc **8** 264-265
Porta, Giambattista della **12** 403-404
Waldo, Peter **16** 55-56

Inquisition, Spanish (1478-1834)
commissioners
Serra, Junípero **14** 111-112
heresy trials
Morelos, José María **11** 157-158
histories of
Lea, Henry Charles **9** 261-262
investigated
Mariana, Juan de **10** 254-255
opponents
William the Silent **16** 300-302
persecution of Jews
Abravanel, Isaac ben Judah **1** 31
Ferdinand V **5** 417-418
Isabella I **8** 144-145
Manuel I **10** 219-220
Vieira, Antônio **15** 492

Inquisitions (book)
Borges, Jorge Luis **2** 411-412

Insanity
see Mental illness

Inscape (musical composition)
Copland, Aaron **4** 227-228

Inscription for the Entrance to a Wood (poem)
Bryant, William Cullen **3** 83-85

Insect, The (book)
Michelet, Jules **11** 5-6

Insecticide
see Pesticide

Insectivorous Plants (book)
Darwin, Charles Robert **4** 397-399

Insects
see Entomology

Insei system (Japan)
Goshirakawa **6** 460-461

Insel der grossen Mutter, Die (novel)
Hauptmann, Gerhart Johann Robert **7** 199-201

Inside the Whale (essay)
Orwell, George **12** 14-15

Insila kaTshaka (novel)
Dube, John Langalibalele **5** 113

Inspection (play)
Betti, Ugo **2** 246

Inspector General, The (play; Gogol)
Gogol, Nikolai **6** 391-393
Meyerhold, Vsevolod Emilievich **10** 539

Inspiration of the Poet, The (painting)
Poussin, Nicolas **12** 418-420

Instauratio magna (book)
Bacon, Francis **1** 422-424

Institut Catholique (Paris)
Loisy, Alfred Firmin **9** 489-490
Teilhard de Chardin, Marie Joseph Pierre **15** 134-136

Institut de France (established 1795)
see French Academy; French Academy of Sciences

Institut d'Égypte (France)
Fourier, Jean Baptiste Joseph **6** 32-33
Napoleon I **11** 306-310

Institut, L' (journal)
Garneau, François-Xavier **6** 219-220

Instituta patrum (Council of Aachen, 816)
Louis I **9** 522-523

Institute for Advanced Study (Princeton, New Jersey)
Carnap, Rudolf **3** 308-309
Einstein, Albert **5** 228-231
Flexner, Abraham **5** 489-490
Gödel, Kurt **6** 377-379
Oppenheimer, J. Robert **11** 525-526
Pauli, Wolfgang Ernst **12** 149
Tarski, Alfred **15** 110-111
Von Neumann, John **16** 27-28
Yang, Chen Ning **16** 437-438
Yukawa, Hideki **16** 481-482

Institute for Infectious Diseases (Germany)
Ehrlich, Paul **5** 225-226
Koch, Heinrich Hermann Robert **9** 69-70

Institute of Charity (Rosminians; established 1828)
Rosmini-Serbati, Antonio **13** 296-297

Institute of Experimental Psychology (Graz, Austria)
Meinong, Alexius Ritter von Handschuchsheim **10** 461-462

Institute of Organic Chemistry (Basel)
Reichstein, Tadeus **13** 85-87

Institutio oratoria (book; Quintilian)
Phidias **12** 265-267
Quintilian **12** 518-519

Institutio principis Christiani (book)
Erasmus, Desiderius **5** 298-300

Institutional Revolutionary party (Mexico)
Zedillo Ponce de Leon, Ernesto **16** 493-495

Institutiones (literary collection)
Cassiodorus, Flavius Magnus Aurelius **3** 357-358

Instituto de Humanidades (Madrid, Spain)
Ortega Y Gasset, José **12** 7-8

Instructions of 13 (Argentina; politics)
Artigas, José Gervasio **1** 323

Instrument makers
see Scientists—instrument makers

Instrument of Government (England; 1653)
Cromwell, Oliver **4** 317-320

Instrumentalism (philosophy)
Dewey, John **4** 520-523
Hu Shih **8** 63-65

Insulin (hormone)
Banting, Frederick Grant **1** 493-494
Best, Charles Herbert **2** 236-237
Sanger, Frederick **13** 466-467

INSULL, SAMUEL (1859-1938), English-born American entrepreneur **8** 130

Insulted and the Injured, The (novel)
Dostoevsky, Fyodor **5** 74-77

Insurance (business)
Bethune, Mary McLeod **2** 241-242
Girard, Stephen **6** 347-348

Insurrection in Dublin, The (novel)
Stephens, James **14** 430-431

Insurrections (poems)
Stephens, James **14** 430-431

Intégrales (musical composition)
Varèse, Edgard **15** 432-433

Integrated Revolutionary Organizations
see Communist Party of Cuba

Integration (racial, United States)
see African American history

Intel Corporation
Noyce, Robert **11** 436-437

Intelligence tests (psychology)
Binet, Alfred **2** 277-278
Terman, Lewis Madison **15** 153-154
Yerkes, Robert Mearns **16** 454-455

Intendant system (government institution)
Gálvez, José de **6** 196
Louis XIV **9** 531-533
Turgot, Anne Robert Jacques **15** 348-349

Intentions (book)
Wilde, Oscar Fingall O'Flahertie Wills **16** 272-273

Interaction of Color (book)
Albers, Josef **1** 110

Inter-American Conference
see International Conference of American States

Inter-American Defense Board
Ridgway, Matthew Bunker **13** 160-161
Rojas Pinilla, Gustavo **13** 255-256

Inter-American Development Bank (established 1960)
Herrera, Juan de **7** 335
Iglesias, Enrique V. **8** 106-107

Inter-American Indigenist Congress, First (Mexico)
Cárdenas, Lázaro **3** 286-287

Interborough Organization (Russian political organization)
Trotsky, Leon **15** 302-305

Interbrain
see Hypothalamus

Intercolonial Conference (Sydney; 1883)
Griffith, Samuel Walker **6** 545-546

Intercolonial Union (exiles; French colonies)
Ho Chi Minh **7** 426-428

Interdiction, L' (book)
Balzac, Honoré de **1** 478-480

Intereses creados, Los (play)
Benavente y Martinez, Jacinto **2** 146-147

Interest theory (economics)
Böhm-Bawerk, Eugen von **2** 366
Fisher, Irving **5** 462-463
Hansen, Alvin **7** 131-132
Keynes, John Maynard **8** 528-530
Robertson, Dennis Holme **13** 196

Interest theory of value (philosophy)
Perry, Ralph Barton **12** 239-240

Intérieur (play)
Maeterlinck, Maurice **10** 125-126

Interior, United States Department of the
Babbitt, Bruce Edward **1** 408-410
Carson, Rachel Louise **3** 337-338
Chandler, Zachariah **3** 425-426
Daniels, Josephus **4** 387
Deer, Ada E. **4** 452-454
Ickes, Harold LeClaire **8** 100-101
Schurz, Carl **14** 44-45
Walker, Robert John **16** 67-68

Interior with Stove (drawing)
Sheeler, Charles **14** 170-171

Internal combustion engine (machine)
Daimler, Gottlieb **4** 368
Diesel, Rudolf **5** 7
Ford, Henry **6** 5-6
Santos-Dumont, Alberto **13** 477-478

Internal External Forms (sculpture)
Moore, Henry **11** 146-148

International, First (International Workingmen's Association; 1864-76)
Kropotkin, Peter Alekseevich **9** 107-108
Marx, Karl **10** 304-308
Proudhon, Pierre Joseph **12** 461-463
Sylvis, William **15** 60-61

International, Second (1889-1920)
Cahan, Abraham **3** 214
Haywood, William Dudley **7** 232-233
Jaurès, Jean **8** 226-227
Katayama, Sen **8** 457

International, Third (Comintern; 1919-43)
and Asia
Ch'en Tu-hsiu **3** 501-502
Ho Chi Minh **7** 426-428
Katayama, Sen **8** 457
Li Ta-chao **9** 447
Lin Piao **9** 429-430
Mao Zedong **10** 225-227
founded
Lenin, Vladimir Ilich **9** 323-326
leaders
Bukharin, Nikolai Ivanovich **3** 112-113
Dimitrov, Georgi **5** 11-13
Prestes, Luiz Carlos **12** 442-444
Radek, Karl Bernardovich **12** 536-537
Zinoviev, Grigori Evseevich **16** 521-522

International African Servicé Bureau (established 1937)
Padmore, George **12** 57-58
Wallace-Johnson, Isaac Theophilus Akunna **16** 76-77

International Association for the Exploration and Civilization of the Congo (established 1876)
Leopold II **9** 346-347

International Atomic Energy Agency (established 1957)
von Mehren, Robert Brandt **16** 24-25

International Atomic Energy Conference (Vienna)
Molotov, Vyacheslav Mikhailovich **11** 89-90

International Bank for Reconstruction and Development
see World Bank

International Brigades (Spanish Civil War)
Ibárruri Gómez, Dolores **8** 88-90

International Brotherhood of Teamsters
Hoffa, James R. **7** 436-437

International Business Machines (IBM)
Gates, William Henry III **6** 232-234
Mandelbrot, Benoit B. **10** 189-191
Müller, Karl Alexander **11** 240-241
Watson, Thomas J. **16** 140

International Composers' Guild (1921-1927)
Varèse, Edgard **15** 432-433

International Confederation of Free Trade Unions (labor group)
Mboya, Thomas Joseph **10** 384-385
Meany, George **10** 444

International Conference of American States
Bogotá (1948)
Castro Ruz, Fidel **3** 365-368
Gaitán, Jorge Eliécer **6** 172-173
see also Organization of American States
Buenos Aires (1936)
Berle, Adolf Augustus Jr. **2** 199-200
Justo, Agustin Pedro **8** 396
Lamas, Carlos Saavedra **9** 175-176
Havana (1940)
Berle, Adolf Augustus Jr. **2** 199-200
Lima (1938)
Berle, Adolf Augustus Jr. **2** 199-200
Montevideo (1933)
Lamas, Carlos Saavedra **9** 175-176
Rio de Janeiro (1906)
Drago, Luis María **5** 92-93
Nabuco de Araujo, Joaquim Aurelio **11** 288-289

International Congress of Modern Architecture
see CIAM

International Court of Justice (The Hague; established 1945)
Elias, Taslim Olawale **5** 250-251
Haya de la Torre, Victor Raul **7** 216-217
Jennings, Robert Yewdall **8** 246-247
see also Permanent Court of International Justice

International Danube Commission (1856-1940)
Gordon, Charles George **6** 448-449

International Encyclopedia of Unified Science (reformer book)
Carnap, Rudolf **3** 308-309

International Exhibition of Modern Art (New York City; 1913)
see Armory Show

International exhibitions (expositions)
see World's Fairs

International Geophysical Year (1957-1958)
Chapman, Sydney **3** 441

International Gothic style (painting)
Bellini, Giovanni **2** 137-138
Gentile da Fabriano **6** 266-267
Ghiberti, Lorenzo **6** 291-292
Limbourg brothers, The **9** 412-413
Martini, Simone **10** 298-299
Pisanello **12** 323-324

International Harvester Co. (established 1902)
Deering, William **4** 455-456

International House (film)
Fields, W. C. **5** 444

International Labor Conference (Geneva)
Curtin, John Joseph **4** 348-349
Lamas, Carlos Saavedra **9** 175-176

International Ladies' Garment Workers' Union
Dubinsky, David **5** 114-115
Herberg, Will **7** 322-323
Hillman, Sidney **7** 392-393
Pesotta, Rose **12** 248-249
Schniederman, Rose **14** 22-23

International law
practitioners
Chamberlain, Arthur Neville **3** 409-411
Drago, Luis María **5** 92-93
Jennings, Robert Yewdall **8** 246-247
Lansing, Robert **9** 200
Monnet, Jean **11** 109-110
Perth, 16th Earl of **12** 244-245
Titulescu, Nicolae **15** 246-247
von Mehren, Robert Brandt **16** 24-25
scholars
Boutros-Ghali, Boutros **2** 457-458
Field, David Dudley **5** 439-440
Grotius, Hugo **7** 18-19
Lieber, Francis **9** 401-402
Maine, Henry James Sumner **10** 152
Pufendorf, Samuel von **12** 477-478
Suárez, Francisco **15** 8
Vitoria, Francisco de **16** 1-2

International League (baseball)
Robinson, Jack Roosevelt **13** 207-208

International Longshoremen and Warehousemen's Union (ILWU)
Bridges, Harry A.R. **3** 3-5

International Maize and Wheat Improvement Center (research organization)
Borlaug, Norman Ernest **2** 418-420

International Military Tribunal for the Far East (1946-1948)
Tojo, Hideki **15** 254-256
see also War crimes trials

International Missionary Council (established 1921)
Luthuli, Albert John **10** 51-52
Mott, John R. **11** 212
see also World Council of Churches

International Monetary Bank
Coombs, Herbert Cole **4** 219-220

International Monetary Fund (established 1945)
Camdessus, Michel **3** 244-246
Herrera, Juan de **7** 335
Keynes, John Maynard **8** 528-530

International of Labor Unions (Moscow; 1921)
Browder, Earl Russell **3** 30-31

International Planned Parenthood Federation (established 1946)
Sanger, Margaret Higgins **13** 467-468

International Prime Meridian Conference (1984)
Fleming, Sandford **5** 485-486

International Psycho-Analytic Congress (Salzburg; 1908)
Bleuler, Eugen **2** 325
Freud, Sigmund **6** 103-106

International Red Cross (established 1864)
Barton, Clara **2** 37-39
Bellows, Henry Whitney **2** 143-144
Dunant, Jean Henri **5** 139-141

International Sanitary Conference (1881; 1901)
Finlay, Carlos Juan **5** 450

International Socialist Congress
see International, Second

International Society for Contemporary Music (established 1922)
Lutoslawski, Witold **10** 52-53

International Society for Krishna Consciousness
Bhaktivedanta Prabhupada **2** 254-255

International Style (architecture)
Breuer, Marcel **2** 520-521
Bunshaft, Gordon **3** 125-127
Johnson, Philip **8** 313-314
Meier, Richard **10** 456-458
Mendelsohn, Erich **10** 488
Mies van der Rohe, Ludwig **11** 10-12
Neutra, Richard Joseph **11** 355-356
Niemeyer Soares Filho, Oscar **11** 389-390
Oud, Jacobus Johannes Pieter **12** 32
Pei, I. M. **12** 184-187
Perret, Auguste **12** 233

International Style (painting)
see International Gothic style

International Union of Geodesy and Geophysics (established 1919)
Meinesz, Felix Andries Vening **10** 461

International Woman Suffrage Alliance (1904)
Catt, Carrie Chapman **3** 375-376

International Women's Day (Russia; 1917)
Nicholas II **11** 378-380

International Workingmen's Association
see International, First

Interpretation of Dreams, The (book; Freud)
Freud, Sigmund **6** 103-106
Jung, Carl Gustav **8** 388-389

Interstate Commerce Commission (United States)
Harriman, Edward Henry **7** 164-165
Taft, William Howard **15** 78-81
Tillman, Benjamin Ryan **15** 225-226

Interstate Commerce Omission [sic], The (publication)
Nader, Ralph **11** 290-291

Intervista, L' (play)
Moravia, Alberto **11** 153-155

Intimations of Immortality (poem)
Wordsworth, William **16** 385-388

Into My Own (poem)
Frost, Robert Lee **6** 130-133

Intolerable Acts (1774)
American reaction
Adams, John **1** 48-51
Clinton, George **4** 113-114
Franklin, Benjamin **6** 60-64
Gerry, Elbridge **6** 282-283
Boston Port Bill
Adams, Samuel **1** 55-56
Hancock, John **7** 114-116
Washington, George **16** 126-129
causes
North, Frederick **11** 429-430
see also Boston Tea Party
Massachusetts Government Act
Leonard, Daniel **9** 336-337
Quebec Act
Carleton, Guy **3** 300-301
Lewis, Andrew **9** 376-377

Intolerance (film)
Griffith, David Wark **6** 544-545

Intolleranza (opera)
Nono, Luigi **11** 420-421

Intoxicated Tide (poems)
Benn, Gottfried **2** 164

Introduction to Philosophy (book)
Brightman, Edgar Sheffield **3** 8-9

Introspection (psychology)
Titchener, Edward Bradford **15** 241-242
Watson, John Broadus **16** 138-139
Wundt, Wilhelm Max **16** 402-403

Intruder in the Dust (novel)
Faulkner, William **5** 395-397

Intruder, The (novel)
D'Annunzio, Gabriele **4** 388

Intruder, The (play)
Maeterlinck, Maurice **10** 125-126

Intuition (philosophy)
Bergson, Henri **2** 191-192
Descartes, René **4** 505-508
Kant, Immanuel **8** 430-432
McCosh, James **10** 402-403
Mill, John Stuart **11** 21-23
Sidgwick, Henry **14** 213
Spinoza, Baruch **14** 381-383
William of Ockham **16** 298-299

Intuition (psychology)
Jung, Carl Gustav **8** 388-389

INUKAI, TSUYOSHI (1855-1932), Japanese journalist and statesman **8** 130-131
Takahashi, Korekiyo **15** 84-85

Invalides, Les (church of, Paris)
Mansart, Jules Hardouin **10** 212

Invective (book)
Petrarch **12** 259-261

Inventors
see Scientists—inventors

Inverse square law (physics)
Hooke, Robert **7** 475
Hubble, Edwin Powell **8** 10-11
Pauli, Wolfgang Ernst **12** 149

Investigator (ship)
Franklin, John **6** 64-65
Ross, James Clark **13** 302-303

Investiture Struggle (Roman Catholic Church; 11th-12th century)
Anselm of Canterbury **1** 244-245
Gregory VII **6** 532-534
Henry I **7** 286-287
Henry IV **7** 292
Henry V **7** 295-296
Matilda of Tuscany **10** 334-336
Urban II **15** 393

Invisible City of Kitezh, The (opera)
Rimsky-Korsakov, Nikolai Andreevich **13** 174-175

Invisible Man (novel)
Ellison, Ralph Waldo **5** 274-275
Wells, Herbert George **16** 195-196

Invisible One, The (play)
Lagerkvist, Pär Fabian **9** 162-163

Invitation au château, L' (play)
Anouilh, Jean **1** 243-244

Inzuzo (poems)
Mqhayi, Samuel Edward Krune **11** 223

Io (mythology)
Aeschylus **1** 70-72

Io Approached by Jupiter... (painting)
Correggio **4** 249-251

Iodine (element—chemistry)
Davy, Humphry **4** 426-427
Fizeau, Hippolyte Armand Louis **5** 475
Gay-Lussac, Joseph Louis **6** 245-246

Iolanthe (operetta)
Gilbert, William Schwenck **6** 314-315
Sullivan, Arthur Seymour **15** 23

Iole, Princess (literary character)
Sophocles **14** 343-345

Ion (play and dialogue)
Euripides **5** 332-334
Plato **12** 345-347

Ion of Chios (flourished 5th century B.C.), Greek poet
Aeschylus **1** 70-72

Iona (island, Hebrides)
Columba **4** 175-176

IONESCO, EUGÈNE (1912-1994), Franco-Romanian author **8** 131-132

Ionian Revolt (499-494 B.C.)
Cleomenes I **4** 103
Darius I **4** 394-395
Herodotus **7** 330-333
Miltiades **11** 42-43
see also Persian Wars (500-449 B.C.)

Ionian school (philosophy)
Anaxagoras **1** 208-209
Anaximander **1** 209-210
Anaximenes **1** 210
Heraclitus **7** 320
Thales **15** 161

Ionic order (Greek architecture)
Ictinus **8** 101

Ionisation (musical composition)
Varèse, Edgard **15** 432-433

Ionosphere (physics)
Chapman, Sydney **3** 441
Lovell, Alfred Charles Bernard **10** 8-9

Ionych (story)
Chekhov, Anton Pavlovich **3** 494-497

Iowa, State University of (Iowa City)
Lewin, Kurt **9** 375-376
Schlesinger, Arthur Meier **14** 13

Iowa State College (Ames)
Carver, George Washington **3** 346-347

Iphigenia (Iphigenie; mythology)
Euripides **5** 332-334
Gluck, Christoph Willibald **6** 372-374
Goethe, Johann Wolfgang von **6** 388-391
Racine, Jean Baptiste **12** 532-535

Ipsus, battle of (301 B.C.)
Antigonus I **1** 248-249

Ipswich (town, Massachusetts)
Winthrop, John **16** 339-341

IQBAL, MUHAMMAD (1877?-1938), Indian Moslem poet and philosopher **8** 132-133
Jinnah, Mohammad Ali **8** 262-263

IRA
see Irish Republican Army

Iran (kingdom, southwestern Asia)
Islamic rule
Khomeini, Ruhollah Musavi **8** 535-537
kings
Mohammad Reza Shah Pahlavi **11** 75-76
Reza Shah Pahlavi **13** 116-117
nationalism
Mossadegh, Mohammad **11** 206-207
since 1979
Khamenei, Sayyid Ali **8** 533-535
Khomeini, Ruhollah Musavi **8** 535-537
Rafsanjani, Akbar Hashemi **13** 3-4
Shariati, Ali **14** 156-157
United Nations
Lie, Trygve Halvdan **9** 400-401
U.S. hostages
Christopher, Warren Minor **4** 32-33
*see*Persia (for period before 1935)

Iran-Contra affair (United States; 1980s)
Casey, William J. **3** 351-353

Iraq, Republic of (nation, southwestern Asia)
ancient era
see Assyria; Babylonia; Mesopotamia; Persia
Islamic rule
Abu Bakr **1** 31-32
Ali **1** 155-156
Alp Arslan **1** 178-179
Chelmsford, Frederic John Napier Thesiger **3** 497
Mahmud II **10** 145-147
Muawiya ibn Abu Sufyan **11** 223-224
see also Islamic Empire; Ottoman Empire; Persia
since 1920
Abdullah ibn Husein **1** 19-20
Dayan, Moshe **4** 429-431
Fādil al-Jamālī, Muhammad **5** 361-362
Faisal I **5** 370-371
Glubb, John Bagot **6** 371-372
Husein ibn Ali **8** 63
Lawrence, Thomas Edward **9** 253-254
Nuri al-Sa'id **11** 446-447
Saddam Hussein **13** 415-416

IRB (Irish Republican Brotherhood)
see Fenians

Ireland (Eire; republic, British Isles)
- EARLY HISTORY TO UNION

Anglicization policy
Charles I **3** 450-452
Cromwell, Oliver **4** 317-320
Strafford, 1st Earl of **14** 490-491
Christianity and
Columba **4** 175-176
Columban **4** 176
Innocent III **8** 125-127
Patrick, Saint **12** 135-136
English conquest
Henry II **7** 287-289
Henry VIII **7** 302-305
legislative independence
Fox, Charles James **6** 35-37
George III **6** 270-272
Grattan, Henry **6** 499
rebellion (1641)
Charles I **3** 450-452
Monck, George **11** 96-97
Pym, John **12** 495-496
Tudor domination
Drake, Francis **5** 94-96
Edward VI **5** 213-214
Elizabeth I **5** 263-266
Essex, 2d Earl of **5** 321-322
Henry VII **7** 300-302
Henry VIII **7** 302-305
Raleigh, Walter **13** 9-11
Spenser, Edmund **14** 373-376
Tyrone's rebellion
Elizabeth I **5** 263-266
Essex, 2d Earl of **5** 321-322
Spenser, Edmund **14** 373-376
see also England

- ENGLAND: UNION
Act of Union (1800)
Castlereagh, Viscount **3** 363-364
Cornwallis, Charles **4** 241-243
Emmet, Robert **5** 281-282
Pitt, William the Younger **12** 329-331
Catholic emancipation
see Catholic emancipation
Easter Rebellion
see Easter Rebellion
Fenians
see Fenians
Great Famine (1845-1848)
Colum, Padraic **4** 174-175
O'Connell, Daniel **11** 465-467
Peel, Robert **12** 181-183
Russell, John **13** 380-381
Victoria **15** 485-487
home rule issue
Asquith, Herbert Henry **1** 344-346
Bright, John **3** 6-7
Gladstone, William Ewart **6** 357-360
Morley, John **11** 178-179
Parnell, Charles Stewart **12** 117-119
Pearse, Patrick Henry **12** 173-174
Victoria **15** 485-487
Irish Land Act (1903)
Balfour, Arthur James **1** 469-470
Irish Republican Brotherhood
see Fenians
reforms
O'Connell, Daniel **11** 465-467
Salisbury, 3d Marquess of **13** 448-449
Sinn Fein
see Sinn Fein
see also Great Britain

- FREE STATE and REPUBLIC
as Irish Free State (1922-1937)
Collins, Michael **4** 167-168
De Valera, Eamon **4** 514-515
Lloyd George, David **9** 469-471
Mannix, Daniel **10** 210
Civil War (1922)
Collins, Michael **4** 167-168
De Valera, Eamon **4** 514-515
Markievicz, Constance **10** 267-271
Eire (1937-1949)
Hyde, Douglas **8** 82-83
Republic (1949)
Bruton, John Gerard **3** 76-77
Cosgrave, Liam **4** 258-260
De Valera, Eamon **4** 514-515
Fitzgerald, Garret **5** 472-474
Reynolds, Albert **13** 113-115
Robinson, Mary Bourke **13** 211-213
see also Great Britain; Irish literature; Northern Ireland

IRELAND, JOHN (1838-1918), American Catholic archbishop **8** 133-134
Corrigan, Michael Augustine **4** 253

IRELAND, PATRICIA (born 1945), president of the National Organization for Women (NOW) **8** 134-135

IRENE OF ATHENS (ca. 752-803), Byzantine empress 797-802 **8** 135-138
Charlemagne **3** 445-447
Harun al-Rashid **7** 188
see also Iconoclastic controversy

Irene (Ducas; 1066?-1120?), Byzantine empress
Comnena, Anna **4** 185-186

Irene (play)
Johnson, Samuel **8** 315-317
Voltaire **16** 14-16

Irene innocente (play)
Betti, Ugo **2** 246

Ireton, Henry (1611-1651), English Parliamentary commander
Charles I **3** 450-452

IRIGOYEN, HIPÓLITO (circa 1850-1933), Argentine statesman, twice president **8** 139-140
Justo, Agustin Pedro **8** 396

Iris (novel)
Hesse, Hermann **7** 367-369

Irish Airman... (poem; Yeats)
Gregory, Augusta **6** 535-536

Irish Elegies (poems)
Colum, Padraic **4** 174-175

Irish Fairy Tales (stories)
Stephens, James **14** 430-431

Irish Free State
see Ireland—Free State and Republic

Irish language revival movement (19th-20th century)
De Valera, Eamon **4** 514-515
Hyde, Douglas **8** 82-83
Pearse, Patrick Henry **12** 173-174

Irish literary renaissance (19th-20th century)
Colum, Padraic **4** 174-175
Gregory, Augusta **6** 535-536
John, Augustus Edwin **8** 291
Synge, Edmund John Millington **15** 61-62
Yeats, William Butler **16** 445-447

Irish literature
drama and poetry
Boucicault, Dion **2** 442-443
Colum, Padraic **4** 174-175
Gregory, Augusta **6** 535-536
Heaney, Seamus Justin **7** 238-240
O'Casey, Sean **11** 459-460
Stephens, James **14** 430-431
Synge, Edmund John Millington **15** 61-62
Yeats, William Butler **16** 445-447
fiction
Bowen, Elizabeth **2** 462-463
Joyce, James **8** 365-367
Somerville, Edith Anna OEnone **14** 334-335
Stephens, James **14** 430-431
Stoker, Bram **14** 463-464
plays
Friel, Bernard Patrick **6** 115-116

Irish National League (United States)
Lease, Mary Elizebeth Clyens **9** 268

Irish National Theatre Society
see Abbey Theatre

Irish Republican Army (IRA)
Adams, Gerald **1** 42-44
Collins, Michael **4** 167-168

Irish Republican Brotherhood
see Fenians

Irish Sea (England-Ireland)
Jones, John Paul **8** 337-338

Irish Sketch Book, The (book)
Thackeray, William Makepeace **15** 159-161

Irish Symphony (musical composition)
Sullivan, Arthur Seymour **15** 23

Irish Volunteers (nationalist militia)
De Valera, Eamon **4** 514-515
Pearse, Patrick Henry **12** 173-174

Iron Chancellor
see Bismarck, Otto von

Iron Duke
see Alba, Duke of; Wellington, 1st Duke of

Iron Heel, The (book)
London, Jack **9** 494-495

Iron Horse, The (film)
Ford, John **6** 7-8

Iron Industry
see Business and industrial leaders—iron and steel industry

Iron Molders International Union (established 1859)
Sylvis, William **15** 60-61

Ironclads (ships)
Eads, James Buchanan **5** 175-176
Ericsson, John **5** 307-308
Welles, Gideon **16** 188-190

Ironside, Edmund
see Edmund II

Irony (literature)
Flaubert, Gustave **5** 480-482
Socrates **14** 320-321
Sophocles **14** 343-345
Swift, Jonathan **15** 51-54
see also Satire

Iroquois Confederacy (North American Indians)
captives
Brant, Joseph **2** 500-501
Brûlé, Étienne **3** 67-68
Champlain, Samuel de **3** 419-421
Frontenac et Palluau, Comte de **6** 128-130
La Salle, Sieur de **9** 210-211
Maisoneuve, Sieur de **10** 153
Radisson, Pierre-Esprit **12** 539-540
Talon, Jean **15** 91-92
Code of Handsome Lake
Handsome Lake **7** 122-123
formed
Deganawida **4** 460-461
kinship studies
Morgan, Lewis Henry **11** 167-168
leaders
Parker, Ely Samuel **12** 106-108
New York relations
Andros, Edmund **1** 234-235
Cornplanter **4** 239-241
Livingston, Robert **9** 461-462
Red Jacket **13** 71-73
see also American Revolution; Indians (North America); individual tribes; Lord Dunmore's War; Six Nations

Irrational Knot, The (novel; Shaw)
Edison, Thomas Alva **5** 206-208
Shaw, George Bernard **14** 163-164

Irredentism (politics)
De Gasperi, Alcide **4** 462-463
Francis Ferdinand **6** 44
Francis Joseph **6** 45-46

Irregular polygons (series of paintings)
Stella, Frank **14** 420-422

Irrigation Act (Australia; 1886)
Deakin, Alfred **4** 432-433

Irrungen, Wirrungen (novel)
Fontane, Theodor **5** 504

IRVING, KENNETH COLIN ("K. C."; 1899-1992), Canadian industrialist, the "Paul Bunyan of New Brunswick" **8** 140-141

Irving, Sir Henry (1838-1905), English actor-manager
Barrymores **2** 28-30

IRVING, WASHINGTON (1783-1859), American author and journalist **8** 141-143
Allston, Washington **1** 176-177
Longfellow, Henry Wadsworth **9** 499-500
Payne, John Howard **12** 159
Rogers, John **13** 248

Irwin, Baron
see Halifax, 1st Earl of

is 5 (poems)
Cummings, Edward Estlin **4** 334-336

Is Sex Necessary? (book)
Thurber, James Grove **15** 213-214

Isaac I (Comnenus; died 1061), Byzantine emperor 1057-59
Alexius I **1** 143-144

Isaac II (Angelus; died 1204), Byzantine emperor 1185-95 and 1203-04
Dandolo, Enrico **4** 386-387

ISAAC, HEINRICH (circa 1450-1517), Flemish composer **8** 143-144
Hofhaimer, Paul **7** 441
Josquin des Prez **8** 361-363
Lassus, Roland de **9** 216-218
Senfl, Ludwig **14** 105-106
Webern, Anton **16** 160-162

ISAACS, JORGE (1837-1895), Colombian novelist **8** 144

Isaacs, Rufus Daniel
see Reading, 1st Marquess of

Isabel (literary character)
García Márquez, Gabriel **6** 208-209

Isabel de Valois (died 1568), Spanish queen
Cervantes, Miguel de Saavedra **3** 395-398

Isabel of Portugal (1503-1539), wife of Charles V
Cabezón, Antonio **3** 197-198
Charles V **3** 457-459

ISABELLA I (1451-1504), queen of Castile 1474-1504 **8** 144-145
Abravanel, Isaac ben Judah **1** 31
Columbus, Christopher **4** 176-179
Henry VII **7** 300-302
Manrique, Jorge **10** 210-211
Manuel I **10** 219-220

ISABELLA II (1830-1904), queen of Spain 1833-1868 **8** 145-146
Alarcón, Pedro Antonio de **1** 100-101
Ferdinand VII **5** 418-420

Isabella (1566-1633), infanta of Spain, ruler of the Netherlands 1621-1633
Rubens, Peter Paul **13** 339-342

Isabella (literary character)
Shakespeare, William **14** 142-145

Isabella (poem; Keats)
Keats, John **8** 470-472
Millais, John Everett **11** 23-24

Isabella of Portugal (1397-1471), mother of Charles the Bold
Charles the Bold **3** 467-469

Isabelle (book)
Gide, André **6** 308-309

Isabelle of Bavaria (1370-1435), queen consort of Charles VI of France
Charles VI **3** 460-461
Charles VII **3** 461-462

Isabey, Louis Gabriel Eugène (1803-1886), French painter
Bonington, Richard Parkes **2** 394-395

Isagoras (flourished 507 B.C.), Athenian politician
Cleisthenes **4** 98-99
Cleomenes I **4** 103

Isaiah, Book of (Old Testament)
Amos **1** 205
Isaiah **8** 146-147
Micah **10** 542-543

ISAIAH (flourished circa 740-701 B.C.), Hebrew prophet **8** 146-147
Micah **10** 542-543

Isaiah ben Amoz
see Isaiah

Isandhlwana, battle of (1879)
Frere, Henry Bartle Edward **6** 100-101

Ise, Grand Shrine of (Zen; religious site)
Basho, Matsuo **2** 45-48

Ise Monogatari (book; anonymous)
Sotatsu, Tawaraya **14** 349

Isenheim Altarpiece (painting)
Grünewald, Matthias **7** 23-24

Isfahan (Iran)
see Esfahan

Ishbaal (Ishbosheth; Old Testament character)
David, Jacques Louis **4** 407-409

ISHERWOOD, CHRISTOPHER (1904-1986), British-born American writer of fiction, drama, film, travel, and autobiography **8** 147-149
Auden, Wystan Hugh **1** 364-366

Ishibashi, Tanzan (1884-1973), Japanese statesman
Kishi, Nobusuke **9** 41-43

Ishmael (literary character)
Melville, Herman **10** 472-476

ISIDORE OF SEVILLE, SAINT (560-636), Spanish cleric and encyclopedist **8** 149-150
López de Ayala, Pedro **9** 508-509
Lombard, Peter **9** 490-491

Isidro, Saint (1070-1130), Spanish farmer
Calderón, Pedro **3** 221-222

Isis (journal)
Sarton, George **13** 490-491

Iska (novel)
Ekwensi, Cyprian **5** 242-243

Islam (religion)
- DOCTRINE
Alawi
Assad, Hafiz **1** 346-348
and other ideologies
Averroës **1** 382-383
Hatta, Mohammad **7** 197-199
Judah Halevi **8** 373
Mani **10** 196-197
Sukarno **15** 18-20
Thomas Aquinas **15** 183-186
Druze
Jumblatt, Kamal **8** 386-387
foundation
Mohammed **11** 76-78
Koran
see Koran
major sects
see Shiites; Sunnites
Mihna (Inquisition)
Mamun, Abdallah al- **10** 183
Mouride brotherhood
Bamba, Amadou **1** 481-482
Muslim Brotherhood
Al-Banna, Hassan **1** 104-106
Sayyid Qutb **13** 509-511
mysticism
see Sufism
rationalist school
see Mutazilite school
reforms (early)
see Almohads; Almoravids
reforms (19th century)
Abduh ibn Hasan Khayr Allah, Muhammad **1** 16-17
Hassan, Muhammad Abdille **7** 194-195
Uthman don Fodio **15** 397-398
Sammaniya order
Mahdi **10** 137-138
Shi'ite
Berri, Nabih **2** 220-222
Fādil al-Jamālī, Muhammad **5** 361-362
Khamenei, Sayyid Ali **8** 533-535
Khomeini, Ruhollah Musavi **8** 535-537
Sadr, Musa al- **13** 420-422
Shariati, Ali **14** 156-157
studies of
Imam, Alhadji Abubakar **8** 114-115
Tabari, Muhammad ibn Jarir al- **15** 69-70
Sunni
Faisal ibn Abd al Aziz ibn Saud **5** 371-372
Saddam Hussein **13** 415-416
theology and law
Aiken, Conrad **1** 90-91
Al-Banna, Hassan **1** 104-106
Ashari, Abu al- Hasan Ali al- **1** 327-328
Bukhari, Muhammad ibn Ismail al- **3** 111-112
Ghazali, Abu Hamid Muhammad al- **6** 290-291
Hallaj, Al-Husayn ibn Mansur al- **7** 86-87
Ibn al-Arabi, Muhyi al-Din **8** 91
ibn Hazm, Abu Muhammad Ali **8** 93
Junayd, Abu al-Qasim ibn Muhammad al **8** 388
Marāghī, Mustafā al- **10** 228-229
Mawdūdī, Abu-I A'la **10** 353-354
Nazzam, Ibrahim ibn Sayyar al- **11** 329
Sayyid Qutb **13** 509-511
Shariati, Ali **14** 156-157
see also Maliki school (Islamic law)
20th century revivalism
Al-Banna, Hassan **1** 104-106
wars against
see Crusades
- EXPANSION
beginnings to empire
see Islamic Empire
China
Kublai Khan **9** 115-118
Tso Tsung-t'ang **15** 328-329
India and Pakistan
Aga Khan **1** 74-76
Gandhi, Mohandas Karamchand **6** 201-204
Jinnah, Mohammad Ali **8** 262-263
Nanak **11** 303
Nehru, Jawaharlal **11** 332-334
Nizami, Khaliq Ahmad **11** 405
Sapru, Tej Bahadur **13** 480-481
Shivaji **14** 199-200
Syed Ahmed Khan **15** 60
see also Hinduism—Moslem reaction; India—ca. 1000-1600 (Moslem)
subsaharan Africa
Bamba, Amadou **1** 481-482
Mahdi **10** 137-138
Musa Mansa **11** 266
Mutesa I **11** 277
Mwanga **11** 282-283
Omar ibn Said Tal, Al-Hajj **11** 509-510
Touré, Sékou **15** 275-277
Uthman don Fodio **15** 397-398
see also Mahdists
- UNITY OF RELIGION AND STATE
Bosnia-Herzegovina
Izetbegovic, Alija **8** 161-163

Islamic art and architecture
Behzad **2** 123
Sinan, Kodja Mimar **14** 245-246

Islamic Empire
622-661 (Hegira and Orthodox caliphate)
Abu Bakr **1** 31-32
Ali **1** 155-156
Heraclius **7** 320-321
Mohammed **11** 76-78
Omar ibn al-Khattab **11** 508-509
661-750 (Umayyad caliphate; Damascus)
Abd al-Malik **1** 12-13
Leo III **9** 330-332
Muawiya ibn Abu Sufyan **11** 223-224
750-1258 (Abbasid caliphate; Baghdad)
Harun al-Rashid **7** 188
Mamun, Abdallah al- **10** 183
Mansur, Abu Jafar ibn Muhammad al- **10** 214-215
see also Abbasids
756-1031 (Umayyad caliphate; Cordova)
Abd al-Rahman I **1** 13-14
Abd al-Rahman III **1** 14
1062-1147 (Almoravids)
see Almoravids
1096-1272 (Crusades against)
see Crusades
1147-1269 (Almohads)
see Almohads
1169-1250 (Ayyubids; Egypt)
Saladin **13** 441-442
see also Islam; Ottoman Empire; Spain—Islamic

Islamic law
Algeria
Chadli Benjedid **3** 402-404
Iran
Khomeini, Ruhollah Musavi **8** 535-537
Rafsanjani, Akbar Hashemi **13** 3-4
Sudan
Turabi, Hassan Abdullah al- **15** 344-345

Islamic Reform Movement (Algeria)
Ben Badis, 'Abd al-Hamid **2** 147-148

Island in the Moon, An (poem)
Blake, William **2** 316-318

Island Nights' Entertainments (stories)
Stevenson, Robert Louis **14** 446-448

Island of Barrataria, The (play)
Tyler, Royall **15** 371-372

Island Pharisees, The (novel)
Galsworthy, John **6** 189-190

Islands (poem)
Doolittle, Hilda **5** 65-66

Isle of Dogs, The (play)
Jonson, Ben **8** 343-345

Isle of the Dead, The (musical composition)
Rachmaninov, Sergei Vasilievich **12** 531-532

Isle sonante, L' (book)
Rabelais, François **12** 524-526

Isly, battle of (1844)
Abd el-Kadir **1** 15
Bugeaud de la Piconnerie, Thomas Robert **3** 111

Isly, Duke of
see Bugeaud de la Piconnerie, Thomas Robert

Ismaelillo (poems)
Martí, José **10** 285-286

Ismail (ruled 1537-1539), ruler of the West African Songhay empire
Muhammad, Elijah **11** 230-231

Ismail I (1486-1524), shah of Persia 1500-1524
Behzad **2** 123
Selim I **14** 94-95

ISMAIL PASHA (1830-1895), khedive of Egypt 1863-1879 **8** 150-151
and English explorers
Baker, Samuel White **1** 454-455
opponents
Cromer, 1st Earl of **4** 317
Gordon, Charles George **6** 448-449
Johannes IV **8** 272-273
Lesseps, Vicomte de **9** 354-355
Mahdi **10** 137-138
relatives
Fuad I **6** 139
Ibrahim Pasha **8** 97-98
Tewfik Pasha **15** 157-158

Ismailis (Islamic Shiite sect)
Aga Khan **1** 74-76
Hulagu Khan **8** 27-28
Masudi, Ali ibn al- Husayn al- **10** 328-329

Isn't Life Wonderful (film)
Griffith, David Wark **6** 544-545

ISOCRATES (436-338 B.C.), Athenian orator **8** 151
Alexander the Great **1** 137-141
Gorgias **6** 456
Philip II **12** 269-271

Isola meravigliosa, L' (play)
Betti, Ugo **2** 246

Isolation (poem)
Lamartine, Alphonse Marie Louis de **9** 173-175

Isolationism (United States politics)
Borah, William Edgar **2** 408
Hoover, Herbert Clark **7** 483-485
Johnson, Hiram Warren **8** 300-301
McCormick, Robert Rutherford **10** 401-402
Wood, Robert Elkington **16** 370-371

Isolt (Isolde; legendary character)
Gottfried von Strassburg **6** 461-462
Wagner, Richard **16** 40-43

Isorhythm (music)
Dufay, Guillaume **5** 125-126
Dunstable, John **5** 150-151
Machaut, Guillaume de **10** 93-94
Vitry, Philippe de **16** 2

Isotopes (chemistry)
Aston, Francis William **1** 350-351
Calvin, Melvin **3** 242-243
Hevesy, George Charles de **7** 371
Lawrence, Ernest Orlando **9** 248-250
Libby, Willard Frank **9** 397-398
Richards, Theodore William **13** 137-138
Seaborg, Glenn Theodore **14** 74-76
Soddy, Frederick **14** 321-323
Thomson, Joseph John **15** 200-201
Urey, Harold Clayton **15** 394-396
Yalow, Rosalyn S. **16** 427-428

ISOZAKI, ARATA (born 1931), Japanese architect **8** 152-153

Ispahan
see Esfahan

Ispezione (play)
Betti, Ugo **2** 246

Israel, State of (nation; southwestern Asia)
independence (1948)
Begin, Menachem **2** 118-120
Ben-Gurion, David **2** 160-161
Dayan, Moshe **4** 429-431
Evatt, Herbert Vere **5** 341-343
Kuk, Abraham Issac **9** 123-124
Meir, Golda **10** 462-463
Peres, Shimon **12** 210-211
Rabin, Yitzchak **12** 527-529
Shamir, Yitzchak **14** 147-149
Weizmann, Chaim **16** 183-184
internal politics
Netanyahu, Binyamin **11** 350-351
nation-building
Herzog, Chaim **7** 354-355
Palestinian relations
Weizman, Ezer **16** 181-182
Palestinians
Abu Musa **1** 32-33
Arafat, Yasser **1** 270-271
Habash, George **7** 55-56
religion and politics
Lee Kuan Yew **9** 281-283
U.S. relations
Acheson, Dean Gooderham **1** 37-38
Arens, Moshe **1** 284-285
Eban, Abba **5** 191-192
Forrestal, James Vincent **6** 14
Levy, David **9** 373-374
Rabin, Yitzchak **12** 527-529
U.S. supporters
Cahan, Abraham **3** 214
Silver, Abba Hillel **14** 232-233
Wise, Stephen Samuel **16** 344-345
see also Arab-Israeli wars; Suez Crisis; Zionism

Israel (ancient king.)
see Jewish history—Biblical Era (Israel)

Israel (musical composition)
Bloch, Ernest **2** 326-327

Israel Defense Force
Barak, Ehud **1** 497-498
Herzog, Chaim **7** 354-355
Sharon, Ariel **14** 157-159

Israel in Egypt (musical composition)
Handel, George Frederick **7** 116-119

Israel Labour Party
Peres, Shimon **12** 210-211

Israel National Museum (Jerusalem)
Noguchi, Isamu **11** 416-418

Israel Potter (novel)
Melville, Herman **10** 472-476

Israeli literature
Appelfeld, Aharon **1** 262-263
Oz, Amos **12** 45-47

Israeli music
Tal, Josef **15** 85-86

Israelites Collecting Manna, The (painting)
Poussin, Nicolas **12** 418-420

Israëls, Jozef (1824-1911), Dutch genre painter
Liebermann, Max **9** 402-403

Issus, battle of (333 B.C.)
Alexander the Great **1** 137-141
Ptolemy I **12** 470-472

Istanbul (city; Turkey)
Disraeli, Benjamin **5** 27-29
Sinan, Kodja Mimar **14** 245-246
Suleiman I **15** 20-21
*see*Constantinople (before 1453)

Istanbul University (Turkey)
Gökalp, Mehmet Ziya **6** 395-396

Istar (ballet)
Martinu, Bohuslav **10** 299-300

Isthmian Games (196 B.C.)
Flamininus, Titus Quinctius **5** 477

Istiqlal (Morocco; political party)
Allal al-Fassi, Mohamed **1** 162
Mohammed V **11** 79-81

It Can't Happen Here (novel)
Lewis, Harry Sinclair **9** 385-387

It Happened One Night (film)
Gable, William Clark **6** 157-158

It Has Come To Pass (book)
Farrell, James Thomas **5** 390-391

It is Written (play)
Dürrenmatt, Friedrich **5** 164-165

It Needs To Be Said (essays)
Grove, Frederick Philip **7** 20-21

It Was Blue and Green (painting)
O'Keeffe, Georgia **11** 487-489

Italia (airship)
Amundsen, Roald **1** 206-207
Nobile, Umberto **11** 411-412

Italia mia (poem; Petrarch)
Machiavelli, Niccolò **10** 97-99

Italian (language)
Bembo, Pietro **2** 144-145
Dante Alighieri **4** 389-391

Italian architecture
Piano, Renzo **12** 289-291
Rossi, Aldo **13** 309-310

Italian art
allegorical painting
Caravaggio **3** 282-284
Tiepolo, Giovanni Battista **15** 219-220
Tintoretto **15** 232-234
Titian **15** 242-244
Veronese, Paolo **15** 469-470
baroque
see Baroque architecture; Baroque painting; baroque sculpture
classicism
Ghiberti, Lorenzo **6** 291-292
Sansovino, Jacopo **13** 470-471
Vignola, Giacomo da **15** 493-494
Flemish influence
Antonello da Messina **1** 251-252
Ghirlandaio, Domenico **6** 292-293
Piero della Francesca **12** 301-302
futurism
Balla, Giacomo **1** 473-474
Boccioni, Umberto **2** 353-354
Manzù, Giacomo **10** 224-225
Marini, Marino **10** 260-262
Severini, Gino **14** 122
Gothic
see Gothic (art)
Impressionist sculpture
Rosso, Medardo **13** 313-315
International Gothic style
see International Gothic style
mannerism
see Mannerism (art)
metaphysical school
Chirico, Giorgio de **4** 4
modern
Burri, Alberto **3** 159-160
Nervi, Pier Luigi **11** 346-348
Rosso, Medardo **13** 313-315
neoclassicism
see Neoclassicism (art)—Italy
Renaissance
see Renaissance (art), architecture
still lifes
Morandi, Giorgio **11** 152-153
vedute painting
Canaletto **3** 257-258
Guardi, Francesco **7** 24-25
see also Italo-Byzantine style

Italian Girl, The (novel)
Murdoch, Iris **11** 256-257

Italian Institute for Historical Studies
Croce, Benedetto **4** 313-314

Italian literature
analytical prose
Betti, Ugo **2** 246
Pirandello, Luigi **12** 319-321
Svevo, Italo **15** 47-48
dolce stil nuovo
Cavalcanti, Guido **3** 382
Guinizzelli, Guido **7** 36-37
family life portraits
Ginzburg, Natalia Levi **6** 338-339
folktales
Calvino, Italo **3** 243-244
hermetic poetry
Montale, Eugenio **11** 117-118
Quasimodo, Salvatore **12** 506
Ungaretti, Giuseppe **15** 389-390
Holocaust testimony
Levi, Primo **9** 365-366
Humanism
see Humanism (literature)
medieval verse
Dante Alighieri **4** 389-391
Jacopone da Todi **8** 194
neorealism
D'Annunzio, Gabriele **4** 388
Levi, Carlo **9** 364
Moravia, Alberto **11** 153-155
Pavese, Cesare **12** 154-155
Silone, Ignazio **14** 231-232
Vittorini, Elio **16** 2-3
realism
see Realism (literature)—Italian
Renaissance
see Renaissance (literature)
romanticism
see Romanticism (literature)—Italian
vedute painting
Canaletto **3** 257-258
Guardi, Francesco **7** 24-25
*see also*Italo-Byzantine style

Italian music
baroque
see Baroque music
chamber cantatas
Carissimi, Giacomo **3** 299-300
Cesti, Pietro **3** 399-400
Rossi, Luigi **13** 310-311
Scarlatti, Pietro Alessandro Gaspare **13** 517-518
conductors
Busoni, Ferruccio Benvenuto **3** 173-174
Toscanini, Arturo **15** 270-271
madrigals
see Madrigal—Italian
modern (20th century)
Berio, Luciano **2** 194-195
Bussotti, Sylvano **3** 174-175
Dallapiccola, Luigi **4** 377-378
Malipiero, Gian Francesco **10** 171
Nono, Luigi **11** 420-421
Respighi, Ottorino **13** 103-104
notation systems
Guido d'Arezzo **7** 33
opera
Pavarotti, Luciano **12** 152-154
postromanticism
Puccini, Giacomo **12** 474-476
Verdi, Giuseppe Fortunino Francesco **15** 463-465
Renaissance
see Renaissance (music)
rococo
Tartini, Giuseppe **15** 112-113
Pergolesi, Giovanni Battista **12** 218-219
romanticism
see Romanticism (music)—Italian
see also Opera, Italian

Italian Phantasies (poems)
Zangwill, Israel **16** 488-489

Italian Poems (book)
Blok, Aleksandr Aleksandrovich **2** 335

Italian Symphony (musical composition)
Mendelssohn, Moses **10** 488-489

Italianate revival (English art and architecture)
Nash, John **11** 316
Upjohn, Richard **15** 392

Italienische Reise (book)
Goethe, Johann Wolfgang von **6** 388-391

Italo-Byzantine style (art)
Cimabue **4** 60-61
Duccio di Buoninsegna **5** 121-122
Giotto **6** 342-345
Martini, Simone **10** 298-299

Italy (Italian Republic; nation, southern Europe)
- TO 476 (ANCIENT)
509-27 B.C. Rome—509-27 B.C. (Roman Republic)
27 B.C.-476 A.D.
see Rome—27 B.C.- 476 A.D. (Roman Empire)
- 5TH-13TH CENTURY (MEDIEVAL)
Byzantine reconquest
Basil I **2** 49-50
Belisarius **2** 128-129
Cassiodorus, Flavius Magnus Aurelius **3** 357-358
Gregory I **6** 531-532
Justinian I **8** 393-395
Frankish intervention
Charlemagne **3** 445-447
Germanic rulers
Odoacer **11** 473
Theodoric the Great **15** 175-176
Gothic invasions
Alaric **1** 101-102
Attila **1** 360
Cassiodorus, Flavius Magnus Aurelius **3** 357-358
imperial intervention
Frederick I **6** 78-79
Frederick II **6** 79
Henry V **7** 295-296
Otto I **12** 28-29
Otto III **12** 29-30
Naples and Sicily
Frederick II **6** 79

Guiscard, Robert **7** 39-40
Peter III **12** 256-257
Roger II **13** 244-245
papacy and
Arnold of Brescia **1** 314-315
Boniface VIII **2** 392-393
Gregory I **6** 531-532
Gregory VII **6** 532-534
Innocent III **8** 125-127
Leo IX **9** 332
Urban II **15** 393

- 14TH-15TH CENTURY (LATE MEDIEVAL and RENAISSANCE)
Florence
Machiavelli, Niccolò **10** 97-99
Medici, Cosimo de' **10** 449-450
Medici, Lorenzo de' **10** 450-451
Savonarola, Girolamo **13** 505-506
imperial intervention
Henry VII **7** 299-300
Milan
Sforza, Lodovico **14** 127-128
Visconti, Gian Galeazzo **15** 510-511
Naples
Charles VIII **3** 462-463
Louis XII **9** 528-529
papacy and
Charles IV **3** 455-456
Rienzi, Cola di **13** 166-167
Venice
Mehmed the Conqueror **10** 452-454

- 16TH-17TH CENTURY (POST-RENAISSANCE)
Church-State conflict
Borgia, Cesare **2** 412-413
Eugene of Savoy **5** 330-331
Julius II **8** 384-386
Leo X **9** 332-334
Victor Amadeus II **15** 482-483
see also Church and State (Italy)
Ferrara
Borgia,, Lucrezia Duchess of Ferrara **2** 413-416
Spanish rule
Alba, Duke of **1** 103-104
Campanella, Tommaso **3** 249

- 18TH-19TH CENTURY (NAPOLEONIC ERA and MODERN STATE)
and Ethiopia (1889)
Johannes IV **8** 272-273
Menelik II **10** 495-497
Austria expulsed
Francis Joseph **6** 45-46
Metternich, Klemens von **10** 533-536
Napoleon I **11** 306-310
see also Austro-Hungarian Empire
Naples
Ferdinand II **5** 415-416
Napoleonic rule
Bonaparte, Joseph **2** 381-382
Murat, Joachim **11** 253-254
Napoleon I **11** 306-310
Pius VI **12** 333-334
Pius VII **12** 334-335
Papal States
Leo XIII **9** 334-336
Pius IX **12** 335-336
see also Papal States
unification
Cavour, Conte di **3** 385-386
Charles Albert, King of Sardinia **3** 466
Crispi, Francesco **4** 310-311
De Sanctis, Francesco **4** 505
Garibaldi, Giuseppe **6** 215-217
Manin, Daniele **10** 197-198
Mazzini, Giuseppe **10** 381-383
Pius IX **12** 335-336
Verdi, Giuseppe Fortunino Francesco **15** 463-465
Victor Emmanuel II **15** 483-484

- 20TH CENTURY (FASCISM and REPUBLIC)
and Ethiopia
Badoglio, Pietro **1** 428-429
Haile Selassie **7** 68-70
Mäkonnen Endalkačäw **10** 161-162
see also Ethiopia
anti-Fascists
Gramsci, Antonio **6** 488-489
Olivetti, Adriano **11** 501-502
Communist
Togliatti, Palmiro **15** 253-254
Christian Democrats
Andreotti, Giulio **1** 226-228
economic development
Mattei, Enrico **10** 337-339
Fascist policy
Coughlin, Charles Edward **4** 265-266
Croce, Benedetto **4** 313-314
Dollfuss, Engelbert **5** 47
Giolitti, Giovanni **6** 339-340
Hirohito **7** 410-412
Hitler, Adolf **7** 417-420
Horthy de Nagybánya, Nicholas **7** 510-512
Matteotti, Giacomo **10** 339-340
Mussolini, Benito **11** 272-274
Orlando, Vittorio Emmanuele **11** 529-530
Historic Compromise
Moro, Aldo **11** 180-181
industry
Agnelli, Giovanni **1** 82-83
Benetton **2** 158-159
Lauro, Achille **9** 234-235
Republican policy
Craxi, Bettino **4** 300-301
republican policy
De Gasperi, Alcide **4** 462-463
John, XXIII **8** 277-280
Paul VI **12** 146-148
Pius X **12** 336-337
Pius XII **12** 339-340
Victor Emmanuel III **15** 484-485
struggle against corruption
Scalfaro, Oscar Luigi **13** 511-512
world wars
see World War I; World War II
see also French Revolutionary Wars; Sardinia; Sicily; and other cities and regions

Italy (poem)
Gogol, Nikolai **6** 391-393

Itansha no Kanashimi (novel)
Tanizaki, Junichiro **15** 101-102

Itching Parrot, The (novel)
Fernández de Lizardi, José Joaquin **5** 424-425

Itinerant Scholar in Paradise, The (play)
Sachs, Hans **13** 410-411

ITO, HIROBUMI (1841-1909), Japanese statesman **8** 153-155
Hara, Kei **7** 138
Iwakura, Tomomi **8** 160-161
Mutsuhito **11** 279-282
Okuma, Shigenobu **11** 490
Saionji, Kimmochi **13** 438-439
Yamagata, Aritomo **16** 428-429

Itopatin (flourished early 17th century), American Algonquian chief
Powhatan **12** 429-430

It's Hard To Be a Jew (play)
Sholem Aleichem **14** 202-203

It's Never Over (novel)
Callaghan, Edward Morley **3** 229-230

It-towy (ancient city; Egypt)
Amenemhet I **1** 193-194

ITURBIDE, AGUSTÍN DE (1783-1824), Mexican military leader **8** 155-156
Álvarez, Juan **1** 184-185
Alamán, Lucas **1** 99-100
Fernández de Lizardi, José Joaquin **5** 424-425
Guerrero, Vicente **7** 28-30
Hidalgo y Costilla, Miguel **7** 375-377
Santa Ana, Antonio López de **13** 471-472

Ituzaingó (epic)
Zorrilla de San Martin, Juan **16** 530-531

Ituzaingó, battle of (1828)
Rivera, Fructuoso **13** 184-185

Ityala lama-wele (story)
Mqhayi, Samuel Edward Krune **11** 223

Ivan II (1326-1359), grand duke of Moscow 1353-1359
Ivan III **8** 156-157

IVAN III (1440-1505), grand duke of Moscow 1462-1505 **8** 156-157

IVAN IV (1530-1584), grand duke of Moscow, czar of Russia 1547-1584 **8** 157-159
Cabot, Sebastian **3** 200-201
Chancellor, Richard **3** 422
Godunov, Boris Feodorovich **6** 382-383

Ivan V (1666-1696), czar of Russia 1682-1689
Alexis Mikhailovich Romanov **1** 142-143
Anna Ivanovna **1** 240-241
Peter I **12** 253-256

Ivan VI (1740-1764), czar of Russia 1740-1741
Anna Ivanovna **1** 240-241

Ivan (literary character)
Dostoevsky, Fyodor **5** 74-77

Ivan Susanin (opera)
Glinka, Mikhail Ivanovich **6** 369-370

Ivan the Great
see Ivan III

Ivan the Terrible
see Ivan IV

Ivan the Terrible (film)
Eisenstein, Sergei Mikhailovich **5** 240-242
Prokofiev, Sergei Sergeevich **12** 458-460

Ivan the Terrible (opera)
Bizet, Georges **2** 296-297

Ivanhoe (novel)
Scott, Walter **14** 68-70

Ivanhoe (opera)
Sullivan, Arthur Seymour **15** 23

Ivanov (play)
Chekhov, Anton Pavlovich **3** 494-497

IVES, CHARLES EDWARD (1874-1954), American composer **8** 159-160
Busoni, Ferruccio Benvenuto **3** 173-174

Ives, James Merritt (1824-1895), American lithographer
see Currier and Ives

Ives-Quinn Law (1944)
Johnson, Alvin Saunders **8** 293-294

Ivory Coast, Republic of (nation; West Africa)
Houphouët-Boigny, Felix **7** 519-520
see also French Community (Africa); French Overseas Empire

Ivrea, Italy
Olivetti, Adriano **11** 501-502

Ivy House (Burslem, England)
Wedgwood, Josiah **16** 168-169

IWAKURA, TOMOMI (1825-1883), Japanese statesman **8** 160-161
Okubo, Toshimichi **11** 489-490

IWW
see Industrial Workers of the World

Izard, Ralph (1742-1804), American Revolutionary leader
Copley, John Singleton **4** 228-230

IZETBEGOVIC, ALIJA (born 1926), president of the eight-member presidency of the Republic of Bosnia-Herzegovina **8** 161-163

J

J. B. (poem)
MacLeish, Archibald **10** 109-110

JA JA OF OPOBO (ca. 1820-1891), Nigerian politician **8** 201-204

JABBAR, KAREEM ABDUL (Ferdinand Lewis Alcinor, Junior ; born 1947), American basketball player **8** 164-165

Jabberwocky (poem)
Carroll, Lewis **3** 332-333

JABER AL-SABAH, JABER AL-AHMAD AL- (born 1926), amir of Kuwait **8** 166-167

JABIR IBN HAYYAN (flourished latter 8th century), Arab scholar and alchemist **8** 167

JABOTINSKY, VLADIMIR EVGENEVICH (1880-1940), Russian Zionist **8** 167-168

J'accuse (letter; Zola)
Clemenceau, Georges **4** 99-101
Dreyfus, Alfred **5** 103-105
Zola, Émile **16** 526-528

Jack (novel)
Daudet, Alphonse **4** 402-403

Jack Cade's Rebellion (1450)
Margaret of Anjou **10** 249-250

Jack in the Pulpit No. 5 (painting)
O'Keeffe, Georgia **11** 487-489

Jack of Diamonds group (art.; Russia)
Malevich, Kasimir **10** 168-169

JACKSON, ANDREW (1767-1845), American president 1829-1837 **8** 168-172
and American Indians
Black Hawk **2** 308
Crockett, David **4** 314-316
Gadsden, James **6** 165-166
Houston, Samuel **7** 526-527
Osceola **12** 18
Ross, John **13** 303-304
art patronage
Powers, Hiram **12** 428-429
Rush, William **13** 365-366
Cabinet
Cass, Lewis **3** 355-356
Kendall, Amos **8** 494
Livingston, Edward **9** 460-461
Pierce, Franklin **12** 300-301
Taney, Roger Brooke **15** 98-99
domestic policy
Biddle, Nicholas **2** 264-265
Duane, William **5** 109
Monroe, James **11** 111-113
election (1824)
Adams, John Quincy **1** 52-54
Clay, Henry **4** 94-96
Crawford, William Harris **4** 299-300
List, Georg Friedrich **9** 443-444
foreign policy
Gadsden, James **6** 165-166
Harrison, William Henry **7** 180-181
Santa Ana, Antonio López de **13** 471-472
journalistic supporters
Blair, Francis Preston **2** 313-315
Welles, Gideon **16** 188-190
nullification
see Nullification crisis
opponents
Allston, Washington **1** 176-177
Clayton, John Middleton **4** 96-97
Cooper, James Fenimore **4** 220-223
Marshall, John **10** 279-281
Sevier, John **14** 122-123
Thayer, Sylvanus **15** 168-169
Tyler, John **15** 368-369
political appointments
Calhoun, John Caldwell **3** 226-228
McLean, John **10** 422-423
political supporters
Atchison, David Rice **1** 357-358
Bancroft, George **1** 483-484
Buchanan, James **3** 89-90
Corning, Erastus **4** 238-239
Polk, James Knox **12** 374-376
Van Buren, Martin **15** 410-411
Webster, Daniel **16** 162-164
War of 1812
see War of 1812
writings on
Turner, Frederick Jackson **15** 350-351
Watson, Thomas Edward **16** 139
see also Jacksonian Democracy

Jackson, Charles Thomas (1805-1880), American scientist
Long, Crawford Williamson **9** 495-496
Morse, Samuel Finley Breese **11** 192-193
Morton, William Thomas Green **11** 198-199
Whitney, Josiah Dwight **16** 254-255

JACKSON, HELEN HUNT (1830-1885), American novelist **8** 172

JACKSON, HENRY MARTIN (Scoop; 1912-1983), United States senator and proponent of anti-Soviet foreign policy **8** 172-174

JACKSON, JESSE LOUIS (born 1941), U.S. civil rights leader and presidential candidate **8** 174-176

Jackson, John Hughlings (1835-1911), British neurologist
Penfield, Wilder Graves **12** 198-200

JACKSON, MAYNARD HOLBROOK, JR. (born 1938), first African American mayor of Atlanta, Georgia (1973-81 and 1989-1993) **8** 176-178

JACKSON, MICHAEL JOE (born 1958), one of the most popular singers in history **8** 178-180
Gordy, Berry Jr. **6** 450-451

Jackson, Patrick T. (1780-1847), American merchant
Appleton, Nathan **1** 266-267

JACKSON, REGINALD "REGGIE" MARTINEZ (born 1946), African American baseball player **8** 180-182

JACKSON, ROBERT HOUGHWOUT (1892-1954), American jurist **8** 182-183

JACKSON, SHIRLEY ANN (born 1946), African American physicist **8** 183-184

Jackson, Sir Thomas Graham (1835-1924), English architect
Shaw, Richard Norman **14** 167-168

JACKSON, THOMAS JONATHAN ("Stonewall"; 1824-1863), American Confederate general **8** 184-185
Lee, Robert Edward **9** 292-294
Stuart, James Ewell Brown **14** 515-516
Tate, Allen **15** 116

Jackson State University (Mississippi)
Walker, Margaret **16** 67

Jacksonian Democracy (United States politics)
influence of
Lloyd, Henry Demarest **9** 468-469
influenced by
Kendall, Amos **8** 494
supporters
Houston, Samuel **7** 526-527
Johnson, Andrew **8** 294-295
Van Buren, Martin **15** 410-411
Walker, Robert John **16** 67-68
Wilmot, David **16** 312-313
see also Jackson, Andrew

JACOB, JOHN EDWARD (born 1934), African American activist and president of the National Urban League **8** 185-188

Jacob, Max (1876-1944), French poet
Chagall, Marc **3** 406-407
Picasso, Pablo **12** 292-295
Poulenc, Francis **12** 414-415

Jacob ben Asher (circa 1270-circa 1343), Jewish scholar and law codifier
Caro, Joseph ben Ephraim **3** 316-317

Jacob Wrestling with the Angel (painting)
Delacroix, Ferdinand Victor Eugène **4** 469-471

Jacobean drama (English literature)
Eliot, Thomas Stearns **5** 258-261
Fletcher, John **5** 487
Heywood, Thomas **7** 373-374
Kyd, Thomas **9** 140-141
Massinger, Philip **10** 324-325
Middleton, Thomas **11** 8-9

JACOBI, ABRAHAM (1830-1919), American physician **8** 188-189

JACOBI, FRIEDRICH HEINRICH (1743-1819), German philosopher **8** 189-190
Fries, Jakob Friedrich **6** 116-117

Jacobi, Johann Georg (1740-1814), German poet
Jacobi, Friedrich Heinrich **8** 189-190

Jacobi, Karl Gustav Jakob (1804-1851), German mathematician
Gauss, Karl Friedrich **6** 240-242
Riemann, Georg Friedrich Bernard **13** 164-165

JACOBI, MARY PUTNAM (1834-1906), American physician **8** 188-189

Jacobins (France; politics)
Jacobin Club
Louis Philippe **9** 536-537
Robespierre, Maximilien François Marie Isidore de **13** 199-201
members
Danton, Georges Jacques **4** 391-393
Hébert, Jacques René **7** 247-248
Marat, Jean Paul **10** 230-231
Saint-Just, Louis Antoine Léon de **13** 433
opponents (England)
Burke, Edmund **3** 138-141
Cobbett, William **4** 126-127
opponents (France)
Babeuf, François Noel **1** 412
Condorcet, Marquis de **4** 195-196
Lafayette, Marquis de **9** 151-152
regime overthrown (1794)
Barras, Vicomte de **2** 19
Fouché, Joseph **6** 30-31
Napoleon I **11** 306-310
supporters (Austria)
Francis II **6** 43-44

Jacobites (Stuart supporters)
Glorious Revolution and
James II **8** 207-208
see also Boyne, Battle of the (1690); Glorious Revolution (1688)
rebellion (1715)
Bolingbroke, Viscount **2** 374-375
rebellion (1745)
Braddock, Edward **2** 474-475
Stevenson, Robert Louis **14** 446-448
Charles Edward Louis Philip Casimir Stuart **3** 466-467
Wolfe, James **16** 354-355

Jacobs House (Madison, Wisconsin)
Wright, Frank Lloyd **16** 398-401

Jacob's Room (novel)
Woolf, Virginia Stephen **16** 381-382

Jacob's staff (astronomy; instrument)
Levi ben Gershon **9** 363-364

JACOBS, HARRIET A. (1813-1897), runaway slave and abolitionist **8** 190-193

JACOBSEN, JENS PETER (1847-1885), Danish author **8** 193-194
Richardson, Henry Handel **13** 139

Jacobsz, Hughe (flourished circa 1500-34/38), Dutch painter
Lucas van Leyden **10** 20-21

Jacobus de Voragine (1230?-1298?), Italian Dominican writer
Ignatius of Loyola **8** 108-109

Jacopo di Cione (died circa 1398), Italian painter
Orcagna **11** 526-527

Jacopo, Giovanni Battista di
see Rosso, Il

Jacopo Strada (painting)
Titian **15** 242-244

JACOPONE DA TODI (circa 1236-1306), Italian poet and mystic **8** 194

Jacquerie uprising (France; 1358)
Charles V **3** 459-460
John II **8** 275-276

Jacques, Amy
see Garvey, Amy Jacques

Jadis et Naguère (poems)
Verlaine, Paul Marie **15** 465-466

J'adore ce qui me brûle-oder die Schwierigen (novel)
Frisch, Max **6** 118-119

Jadu, Don (literary character)
Mqhayi, Samuel Edward Krune **11** 223

Jafar, Abu
see Mansur, al-

Jaffa, battle of (1192)
Richard I **13** 130

Jagd nach Liebe, Die (novel)
Mann, Heinrich **10** 201-202

Jäger, Johannes
see Crotus Rubianus

JAGGER, MICHAEL PHILIP (born 1944), lyricist and lead singer for the Rolling Stones **8** 194-196

Jagua Nana (novel)
Ekwensi, Cyprian **5** 242-243

Jaguar, Le (poem)
Leconte de Lisle, Charles Marie René **9** 273-274

Jahangir (died 1533), Turkish prince
Suleiman I **15** 20-21

JAHANGIR (1569-1627), fourth Mughal emperor of India **8** 196-199
Shah Jahan **14** 138-139

JAHN, HELMUT (born 1940), German-American architect **8** 199-201

Jahr der Seele, Das (poems)
George, Stefan **6** 277-278

Jainism (religion; India)
Mahavira, Vardhamana **10** 135-137

Jakobskirche (Rothenburg)
Riemenschneider, Tilman **13** 166

Jakobsleiter, Die (oratorio)
Schoenberg, Arnold **14** 24-26

Jalal al-Din (died 1231), shah of Khwarizm
Genghis Khan **6** 263-265

Jalal-al-Din Malik Shah
see Malik Shah, Jalal-al-Din

Jalal-ed-Din Rumi
see Rumi, Jalal ed-Din

Jalal-ud-din (Firuz Shah II; died 1295), founder of Khalji dynasty of Delhi
Ala-ud-din **1** 102-103

Jalali calendar (Persia)
Omar Khayyam **11** 510-511

Jalna (novel)
de la Roche, Mazo Louise **4** 474-475

Jaloux, Les (painting)
Watteau, Antoine **16** 143-144

Jama Mosque (Delhi)
Shah Jahan **14** 138-139

Jamaat Khana Mosque (Delhi, India)
Ala-ud-din **1** 102-103

Jamaica (nation; West Indies)
British rule
Congreve, William **4** 200-201
Cromwell, Oliver **4** 317-320
Elgin, 8th Earl of **5** 248-249
Eyre, Edward John **5** 354
Metcalfe, Charles Theophilus **10** 531-532
Winslow, Edward **16** 338-339
in literature
Lewis, Matthew Gregory **9** 390-391
independence and after
Bustamante, William Alexander **3** 175-177
Manley, Michael Norman **10** 200-201
Spanish discovery and conquest
Columbus, Christopher **4** 176-179
Narváez, Pánfilo de **11** 315

Jamaica (play)
Davis, Ossie **4** 421-422

Jamaica Labor Party
Bustamante, William Alexander **3** 175-177

Jamal ud-Din al-Afghani (1839-1897), Moslem politician, advocate of Pan-Islamism
Abduh ibn Hasan Khayr Allah, Muhammad **1** 16-17
Abdul-Hamid II **1** 17-18
Zaghlul Pasha, Saad **16** 485-486

Jamā'at-i Islāmī (religious organization, Muslim)
Mawdūdī, Abu-I A'la **10** 353-354

James I (El Conquistador; 1208-1276), king of Aragon 1213-1276
Alfonso X **1** 150-151
Peter III **12** 256-257

JAMES I (1394-1437), king of Scotland 1406-1437 **8** 206-207
Robert III **13** 194-195

JAMES I (James VI of Scotland; 1566-1625), king of England 1603-1625 **8** 204-206
courtiers
Buckingham, 1st Duke of **3** 93-94
Raleigh, Walter **13** 9-11
Crown's rights
Sandys, Edwin **13** 463-464
Suárez, Francisco **15** 8
in art
Rubens, Peter Paul **13** 339-342
patronage
Dowland, John **5** 90
Hilliard, Nicholas **7** 391-392
Jones, Inigo **8** 333-334
Shakespeare, William **14** 142-145
Van Dyck, Anthony **15** 423-425
relatives
Elizabeth I **5** 263-266
Mary I **10** 308-309
Mary, Queen of Scots **10** 310-312
religious persecution
Brewster, William **2** 523-524
royal appointments
Bacon, Francis **1** 422-424
Calvert, George **3** 238-239
Coke, Edward **4** 141-142
Donne, John **5** 60-61
Gorges, Ferdinando **6** 455-456
Harvey, William **7** 189-190
Spain and
Charles I **3** 450-452

James II (1430-1460), king of Scotland 1437-1460
James I **8** 206-207

JAMES II (1633-1701), king of England, Scotland, and Ireland 1685-1688 **8** 207-208
and American colonies
Andros, Edmund **1** 234-235
Mather, Cotton **10** 330-332
Mather, Increase **10** 332-333
Phips, William **12** 283
as Duke of York
Penn, William **12** 200-202
Pepys, Samuel **12** 207-208
Shaftesbury, 1st Earl of **14** 135-136
deposed (1688)
Anne **1** 241-242
Godolphin, Sidney **6** 380-381
Leisler, Jacob **9** 313-314
Marlborough, 1st Duke of **10** 271-272
Mary II **10** 309-310
opponents
Monmouth and Buccleugh, Duke of **11** 108-109
Oates, Titus **11** 456
Taylor, Edward **15** 122-123
patronage
Dryden, John **5** 106-107
Purcell, Henry **12** 484-485
Wycherley, William **16** 411-412
relatives
Charles II **3** 452-454
Clarendon, 1st Earl of **4** 73-75
Mary II **10** 309-310
William III **16** 295-296
religious question
Baxter, Richard **2** 76-77
Burnet, Gilbert **3** 147

JAMES III (1451-1488), king of Scotland 1460-1488 **8** 208-209

James IV (1473-1513), king of Scotland 1488-1513
Douglas, Gavin **5** 77-78
Henry VII **7** 300-302
James III **8** 208-209

James V (1512-1542), king of Scotland 1513-1542
Lyndsay, David **10** 66-67
Mary II **10** 309-310
Ronsard, Pierre de **13** 271-273

James VI, king of Scotland
see James I (king of England)

James VII, king of Scotland
see James II (king of England)

JAMES, DANIEL, JR. ("Chappie"; 1920-1978), first African American man in the U.S. to become a four star general **8** 209-211

JAMES, HENRY (1843-1916), American novelist **8** 211-212
critical evaluations
Wilson, Edmund **16** 318-319
friends
Adams, Henry Brooks **1** 45-47
Howells, William Dean **7** 539-541
Turgenev, Ivan Sergeyevich **15** 345-348
Wharton, Edith **16** 221
illustrators
Demuth, Charles **4** 497-498
influence of
Crane, Stephen **4** 293-295
Pound, Ezra Loomis **12** 415-417
Woolf, Virginia Stephen **16** 381-382
Wright, Richard **16** 401-402
influenced by
Flaubert, Gustave **5** 480-482
works compared
Čapek, Karel **3** 271-272
Conrad, Joseph **4** 205-207
Twain, Mark **15** 363-366
Wells, Herbert George **16** 195-196

JAMES, JESSE WOODSON (1847-1882), American outlaw **8** 212-213
Pinkerton, Allan **12** 314-315

JAMES, P. D. (born 1920), British crime novelist **8** 213-215

James, Saint (died circa 40), Apostle of Jesus
Dias de Novais, Bartolomeu **4** 533-534
Jesus of Nazareth **8** 251-255
John **8** 273-274
Peter **12** 252-253

JAMES, WILLIAM (1842-1910), American philosopher and psychologist **8** 215-217
biographers
Perry, Ralph Barton **12** 239-240
influence of
Bourne, Randolph Silliman **2** 456-457
Dewey, John **4** 520-523
Eliot, Thomas Stearns **5** 258-261
Lewis, Clarence Irving **9** 381
Lippmann, Walter **9** 439-440
Thorndike, Edward Lee **15** 208-209
Woolf, Virginia Stephen **16** 381-382
Wright, Richard **16** 401-402
influenced by
Godkin, Edwin Lawrence **6** 380
Spencer, Herbert **14** 369-370
Vivekananda **16** 4-5
quoted
Fechner, Gustav Theodor **5** 401-402
Wundt, Wilhelm Max **16** 402-403
relatives
James, Henry **8** 211-212
students
Hall, Granville Stanley **7** 85-86
Stein, Gertrude **14** 414-415

James Monroe (ship)
Palmer, Nathaniel Brown **12** 80-81

JAMESON, SIR LEANDER STARR (1853-1917), British colonial administrator **8** 218
see also Jameson raid

Jameson, Robert (1774-1854), Scottish mineralogist
Werner, Abraham Gottlob **16** 205-207

Jameson raid (South Africa; 1895)
Jameson, Leander Starr **8** 218
Kruger, Stephanus Johannes Paulus **9** 108-109
Rhodes, Cecil John **13** 120-122
Salisbury, 3d Marquess of **13** 448-449
Smuts, Jan Christian **14** 309-310

Jamestown (village; Virginia)
Bacon, Nathaniel **1** 424-425
Calvert, George **3** 238-239
Pocahontas **12** 361-362
Powhatan **12** 429-430
Rolfe, John **13** 259-260
Smith, John **14** 295-297

JAMI (Maulana Nur al-Din Abd al-Rahman; 1414-1492), Persian poet **8** 218-219
Behzad **2** 123

Jan Mayen Island (Arctic Ocean; Norway)
Hudson, Henry **8** 12-13

JANÁČEK, LEOŠ (1854-1928), Czech composer **8** 219

Jane Eyre (novel)
Brontë, Charlotte **3** 17-18
Brontë, Emily **3** 18-19

Jane Frances de Chantal, Saint (1572-1641), foundress of the Visitation nuns
Francis of Sales **6** 47

Jane Talbot (novel)
Brown, Charles Brockden **3** 33

Janequin, Clément (flourished 16th century), French composer
Victoria, Tomás Luis de **15** 487-488

JANET, PIERRE MARIE FÉLIX (1859-1947), French psychologist **8** 220
Charcot, Jean Martin **3** 442
Guthrie, Edwin Ray **7** 49-50
James, William **8** 215-217

Janice Meredith (novel)
Ford, Paul Leicester **6** 9-10

Janissaries (Ottoman troops)
Mahmud II **10** 145-147
Selim I **14** 94-95
Selim III **14** 95-96
Sinan, Kodja Mimar **14** 245-246
Suleiman I **15** 20-21, 279

JANSEN, CORNELIS (1585-1638), Dutch Roman Catholic theologian **8** 220-221
see also Jansenism

Jansenism (religious movement)
development
Jansen, Cornelis **8** 220-221
influence of
La Fayette, Comtesse de **9** 150-151
Pascal, Blaise **12** 122-124
opponents
Fénelon, François de Salignac de la Mothe **5** 410-411
Louis XIV **9** 531-533
Racine, Jean Baptiste **12** 532-535
supporters
La Mettrie, Julien Offray de **9** 179-180
Sainte-Beuve, Charles Augustin **13** 438

January, Edict of (1562)
Medici, Catherine de' **10** 445-449

Japan (island nation; eastern Asia)
300-710 (Yamato Period)
Fujiwara Kamatari **6** 145
Kwanggaet'o **9** 139-140
Shotoku Taishi **14** 205-207
Suiko **15** 15-16
710-784 (Nara Period)
Makibi, Kibi-no **10** 161
784-1184 (Heian Period)
Ennin **5** 288-289
Fujiwara Michinaga **6** 145-146
Goshirakawa **6** 460-461
Kammu **8** 420
1185-1338 (Kamakura Period)
Daigo II **4** 367-368
Eisai **5** 231-232
Goshirakawa **6** 460-461
Kublai Khan **9** 115-118
Yoritomo, Minamoto **16** 463-464
1338-1573 (Ashikaga Shogunate)
Ashikaga Takauji **1** 330-332
Daigo II **4** 367-368
Francis Xavier **6** 48
Mendes Pinto, Fernao **10** 493-494
Nobunaga, Oda **11** 413-414
Sesshu, Toya **14** 116-117
Toyotomi Hideyoshi **15** 286-289
1573-1603 (Momoyama Period)
Sejong **14** 91-92
Sŏnjo **14** 341-342
Yi Sunsin **16** 459-461
1603-1867 (Tokugawa Shogunate)
Chih-i **3** 518-519
Confucius **4** 197-200
Evarts, William Maxwell **5** 340-341
Fillmore, Millard **5** 447-448
Harris, Townsend **7** 176-177
Ito, Hirobumi **8** 153-155
Iwakura, Tomomi **8** 160-161
Nobunaga, Oda **11** 413-414
Perry, Matthew Calbraith **12** 237-239
Saigo, Takamori **13** 429
Ieyasu, Tokugawa **8** 103-106
Yoshimune, Tokugawa **16** 465-466
1868-1890 (Meiji Restoration)
Ito, Hirobumi **8** 153-155
Iwakura, Tomomi **8** 160-161
Kim Ok-kyun **9** 7-8
Min **11** 46-47
Mutsuhito **11** 279-282
Okubo, Toshimichi **11** 489-490
Okuma, Shigenobu **11** 490
Saigo, Takamori **13** 429
Saionji, Kimmochi **13** 438-439
Yamagata, Aritomo **16** 428-429
1890-1931 (Great Power status)
Balfour, Arthur James **1** 469-470
Chang Chien **3** 429-430
Hara, Kei **7** 138
Harding, Warren Gamaliel **7** 148-149
Inukai, Tsuyoshi **8** 130-131
Katayama, Sen **8** 457
Kim Il-sung **9** 4-6
Mutsuhito **11** 279-282
Pilsudski, Joseph **12** 305-306
Rhee, Syngman **13** 117-120
Takahashi, Korekiyo **15** 84-85
see also Russo-Japanese War (1904-1905)
1931-1945 (military state)
Chang Tso-lin **3** 434-435
Hirohito **7** 410-412
Hull, Cordell **8** 28-29
Konoe, Fumimaro **9** 82-83
Tojo, Hideki **15** 254-256
Yamamoto, Isoroku **16** 429-433
World War II
see World War II—Japan
since 1945 (economic recovery)
Akihito **1** 98-99
Doi Takako **5** 39-41
Dulles, John Foster **5** 134-135
Garcia, Carlos P. **6** 207-208
Hirohito **7** 410-412
Johnson, Charles Spurgeon **8** 296-297
Kaifu Toshiki **8** 410-411
Kishi, Nobusuke **9** 41-43
MacArthur, Douglas **10** 76-78
Morita, Akio **11** 176-178
Nakasone, Yasuhiro **11** 298-300
Sato, Eisaku **13** 495-496
Tanaka, Kakuei **15** 96-98
Yoshida, Shigeru **16** 464-465
see also Japanese art; Japanese literature

Japan Free Religious Association
Imaoka, Shinichiro **8** 115

Japanese Americans, internment of (1942-1944)
Yasui, Minoru **16** 440-444

Japanese architecture
Isozaki, Arata **8** 152-153
Maki, Fumihiko **10** 159-161

Japanese art
influence of
Cassatt, Mary **3** 356-357
ink painting
Eitoku, Kano **5** 242
Sesshu, Toya **14** 116-117
Toba Sojo **15** 248-249
Kano school

Eitoku, Kano **5** 242
modern architecture
Fuller, Richard Buckminster **6** 149-150
Tange, Kenzo **15** 99-101
Ukiyo-e school
Harunobu, Suzuki **7** 188-189
Hiroshige, Ando **7** 412-413
Hokusai, Katsushika **7** 447-448
Utamaro, Kitagawa **15** 397
Yamato-e school
Sotatsu, Tawaraya **14** 349
Toba Sojo **15** 248-249

Japanese Automobile Manufacturers Association
Toyoda, Eiji **15** 284-286

Japanese literature
development of novel
Kawabata, Yasunari **8** 463-464
Natsume, Soseki **11** 324-325
Tanizaki, Junichiro **15** 101-102
haiku development
Basho, Matsuo **2** 45-48
Kabuki theater
Kurosawa, Akira **9** 135-137
National Learning school
Mabuchi, Kamo **10** 73-74
No drama
Mishima, Yukio **11** 54-55
Yeats, William Butler **16** 445-447
Zeami, Kanze **16** 492-493
psychologial novels
Abe, Kobo **1** 20-22
romance
Murasaki Shikibu **11** 252-253

Japanese-Russian War
see Russo-Japanese War

Jaques-Dalcroze, Émile (1865-1950), Swiss composer
Bloch, Ernest **2** 326-327

JAQUES-DALCROZE, EMILE (1865-1950), Swiss teacher and composer who developed eurhythmics **8** 221-222
influence of
Appia, Adolphe **1** 263-264

Jardin de Bérénice, Le (novel)
Barrès, Auguste Maurice **2** 20-21

Jardin d'Épicure, Le (literary collection)
France, Anatole **6** 39-40

Jardin des Plantes (Paris)
see Muséum National d'Histoire Naturelle

Jardin sur l'Oronte (novel)
Barrès, Auguste Maurice **2** 20-21

Jardines lejanos (poems)
Jiménez, Juan Ramón **8** 261-262

Jargon (musical composition)
Billings, William **2** 274-275

JARRELL, RANDALL (1914-1965), American poet and critic **8** 222-223
Lowell, Robert Trail Spence Jr. **10** 16-17
Williams, William Carlos **16** 308-309

JARUZELSKI, WOJCIECH WITOLD (born 1923), career soldier who became Poland's head of state (1981-1990) **8** 223-225
Walesa, Lech **16** 57-59

Jarvis, John Wesley (1780-1840), American painter
Stuart, Gilbert **14** 513-515

Jasager, Der (school opera)
Weill, Kurt **16** 174-175

Jason (mythology)
Euripides **5** 332-334
Grillparzer, Franz **6** 546-547

Jason Edwards (novel)
Garland, Hannibal Hamlin **6** 217-218

JASPERS, KARL (1883-1969), German philosopher **8** 225-226
Arendt, Hannah **1** 282-284

Jasperware (pottery)
Wedgwood, Josiah **16** 168-169

Jassy
see lasi

Jats (Indian people)
Aurangzeb **1** 377

Jauregui, Juan de (1583-1641), Spanish painter and poet
Cervantes, Miguel de Saavedra **3** 395-398

JAURÈS, JEAN (1859-1914), French Socialist and politician **8** 226-227
Blum, Léon **2** 343-344
Briand, Aristide **2** 528-529
Dreyfus, Alfred **5** 103-105
Eboué, Adolphe Felix Sylvestre **5** 194
Lefebvre, Georges **9** 301-302
Marx, Karl **10** 304-308
Mathiez, Albert **10** 333-334

Java (island)
see Indonesia

Java, Indonesia
Geertz, Clifford **6** 248-249

JAWARA, SIR DAUDA KAIRABA (born 1924), Gambian statesman **8** 227-228

JAWLENSKY, ALEXEJ VON (1864-1941), Russian Expressionist painter **8** 228-229
Feininger, Lyonel **5** 406-407
Kandinsky, Wassily **8** 420-422

JAWORSKI, LEON (1905-1982), American lawyer and independent prosecutor of Watergate **8** 229-230

Jaws (film)
Spielberg, Steven **14** 379-381

JAY, JOHN (1745-1829), American diplomat and jurist **8** 230-232
Clinton, George **4** 113-114
Livingston, Robert R. **9** 462-463
Monroe, James **11** 111-113
Morris, Gouverneur **11** 182-183
see also Jay's Treaty (1794); Paris, Treaty of (1783)

JAY, WILLIAM (1789-1858), American reformer **8** 232-233

JAYEWARDENE, JUNIUS RICHARD (JR; 1906-1996), leader of the nationalist movement in Ceylon and president of Sri Lanka **8** 233-234

Jay-Gardoqui Treaty (1786)
Gálvez, Bernardo de **6** 195-196

Jay's Treaty (1794)
authorship
Jay, John **8** 230-232
effects
Astor, John Jacob **1** 351-352
Monroe, James **11** 111-113
Washington, George **16** 126-129
opponents
Burr, Aaron **3** 156-159
Dickinson, John **4** 543-544
Livingston, Edward **9** 460-461
Livingston, Robert R. **9** 462-463
Macon, Nathaniel **10** 114-115
Madison, James **10** 121-123
Pinckney, Charles Cotesworth **12** 310
Rutledge, John **13** 387-388
supporters
Adams, John Quincy **1** 52-54
Ames, Fisher **1** 199-200
King, Rufus **9** 22-23
Marshall, John **10** 279-281
Otis, Harrison Gray **12** 25
Randolph, Edmund **13** 29-30

Jazz (music)
Armstrong, Louis Daniel **1** 303-304
Basie **2** 48-49
Brubeck, Dave **3** 59-61
Calloway, Cab **3** 236-238
Charles, Ray **3** 469-470
Cole, Nat **4** 149-151
Coltrane, John **4** 173-174
Davis, Miles **4** 419-421
Ellington, Edward Kennedy **5** 273-274
Fitzgerald, Ella **5** 468-469
Gillespie, Dizzy **6** 320-322
Goodman, Benny **6** 436-438
Hawkins, Coleman **7** 208-210
Holiday, Billie **7** 452-453
Jones, Quincy Delight Jr. **8** 339-341
Monk, Thelonious **11** 104-108
Parker, Charles Christopher Jr. **12** 105-106
Puente, Tito **12** 476-477
Schuller, Gunther **14** 37-38
Vaughan, Sarah Lois **15** 445-446
Young, Lester Willis **16** 471-473

Jazz (papiers découpés)
Matisse, Henri **10** 336-337

Jazz Calendar (ballet)
Bennett, Richard Rodney **2** 172

Je file quant Dieu me donne de quoi (song)
Cabezón, Antonio **3** 197-198

Jealous Husband, A (story)
Dostoevsky, Fyodor **5** 74-77

Jean Barois (novel)
Martin du Gard, Roger **10** 295-296

Jean d'Albret (died 1516), king of Navarre 1484-1516
Borgia, Cesare **2** 412-413

Jean de Boulogne
see Giovanni da Bologna

JEAN DE MEUN (circa 1240-1305), French author **8** 234-235
Chaucer, Geoffrey **3** 482-485
Christine de Pisan **4** 29-30
Guillaume de Lorris **7** 33-34
Orléans, Charles D' **11** 530

Jean Jacques, Emperor
see Dessalines, Jean Jacques

Jean Paul
see Richter, Johann Paul Friedrich

Jean Santeuil (novel)
Proust, Marcel **12** 465-467

Jean-Christophe (novel)
Rolland, Romain **13** 260

Jeanne d'Arc
see Joan of Arc

Jeanneret, Pierre (1896-1967), French architect
Le Corbusier **9** 274-275

Jeanneret-Gris, Charles Édouard
see Le Corbusier

Jeannette (sculpture series)
Matisse, Henri **10** 336-337

Jeannette (ship)
Melville, George Wallace **10** 472

Jeannot et Colin (story)
Voltaire **16** 14-16

JEANS, SIR JAMES HOPWOOD (1877-1946), English mathematician, physicist, and astronomer **8** 235-236

Jeb (play)
Davis, Ossie **4** 421-422

Jedermann (play)
Hofmannsthal, Hugo von **7** 443-444

Jeevandan movement (India)
Narayan, Jayaprakash **11** 312-313

Jeff Briggs's Love Story (novel)
Harte, Francis Brett **7** 184-185

JEFFERS, JOHN ROBINSON (1887-1962), American poet **8** 236-237

JEFFERSON, JOSEPH (1829-1905), American actor **8** 237
Boucicault, Dion **2** 442-443

JEFFERSON, THOMAS (1743-1826), American philosopher and statesman, president 1801-1809 **8** 238-241
art commissions
Houdon, Antoine **7** 516-517
Latrobe, Benjamin Henry **9** 222-224
Peale, Rembrandt **12** 172-173
associates
Franklin, Benjamin **6** 60-64
Henry, Patrick **7** 309-311
Lewis, Andrew **9** 376-377
Mills, Robert **11** 36-37
Pendleton, Edmund **12** 197-198
Trist, Nicholas Philip **15** 298-299
Trumbull, John **15** 316-317
Washington, George **16** 126-129
Wythe, George **16** 415
Burr conspiracy
Burr, Aaron **3** 156-159, 271
Wilkinson, James **16** 284-286
Cabinet
Gallatin, Albert **6** 183-184
Madison, James **10** 121-123
domestic policies
Clark, William **4** 82-83
Cooper, James Fenimore **4** 220-223
Dew, Thomas Roderick **4** 519
Dunbar, William **5** 143-144
Hamilton, Alexander **7** 95-98
Hull, William **8** 29-30
Lewis, Meriwether **9** 391-392
St. Clair, Arthur **13** 429-430
foreign policy
Genet, Edmond Charles **6** 261-262
Jones, John Paul **8** 337-338
Livingston, Robert R. **9** 462-463
Monroe, James **11** 111-113
friends
Barlow, Joel **2** 6-7
Carroll, John **3** 331-332
du Pont, Éleuthère Irénée **5** 154
Peale, Charles Willson **12** 169-171
Rittenhouse, David **13** 180-181
in literature
Bowers, Claude Gernade **2** 463
Bryant, William Cullen **3** 83-85
Dos Passos, John Roderigo **5** 69-71
Malone, Dumas **10** 174-175
Tucker, George **15** 332-333
Watson, Thomas Edward **16** 139
influenced by
Palladio, Andrea **12** 75-77
memorials
Borglum, John Gutzon de la Mothe **2** 416-417
Saarinen, Eliel and Eero **13** 396-398
opponents
Ames, Fisher **1** 199-200
Banneker, Benjamin **1** 490-491
Clinton, DeWitt **4** 112-113
Livingston, Edward **9** 460-461
Martin, Luther **10** 289-290
Morris, Gouverneur **11** 182-183
Otis, Harrison Gray **12** 25
Pickering, Timothy **12** 298-299
quoted
Adams, John **1** 48-51
Randolph, Edmund **13** 29-30
supporters
Cooper, Thomas **4** 224
Coxe, Tench **4** 285-286
Freneau, Philip Morin **6** 99-100
Pinckney, Charles **12** 309-310
Randolph, John **13** 30
Story, Joseph **14** 480-481
Taylor, John **15** 126

Jeffersonian Republican party
see Democratic-Republican party (United States)

Jeffrey, Francis (1773-1850), Scottish critic and jurist
Macaulay, Thomas Babington **10** 79-80

JEFFREYS, SIR HAROLD (1891-1989), English mathematician, astronomer, and philosopher **8** 241-242

Jehangir
see Jahangir

Jehoiachin (615?-560 B.C.), king of Judah 598
Ezekiel **5** 355-356

Jehovah's Witnesses (religious sect)
Black, Hugo Lafayette **2** 301-303
Jackson, Robert Houghwout **8** 182-183
Russell, Charles Taze **13** 376-377

Jekyll, Dr. (literary character)
Stevenson, Robert Louis **14** 446-448

JELLICOE, JOHN RUSHWORTH (1859-1935), English admiral **8** 242-243

Jelliffe, Smith Ely (1866-1945), American psychiatrist
White, William Alanson **16** 239-240

Jello (play)
Baraka, Imamu Amiri **1** 498-499

Jellyfish (marine animal)
Huxley, Thomas Henry **8** 77-79
Richet, Charles Robert **13** 144-145

JEMISON, MAE C. (born 1956), African American physician and astronaut **8** 243-244

Jena, battle of (1806)
Bernadotte, Jean Baptiste **2** 205-206
Frederick William III **6** 87
Hardenberg, Karl August von **7** 146-147
Murat, Joachim **11** 253-254
Napoleon I **11** 306-310
Niebuhr, Barthold Georg **11** 385-386
Scharnhorst, Gerhard Johann David von **13** 521-522

Jena, University of
Fichte, Johann Gottlieb **5** 435-436
Frege, Gottlob **6** 93-94
Fries, Jakob Friedrich **6** 116-117
Hegel, Georg Wilhelm Friedrich **7** 254-256
Schelling, Friedrich Wilhelm Joseph von **13** 526-527
Schiller, Johann Christoph Friedrich von **14** 4-7
Stahl, Georg Ernst **14** 392-393

Jena Students... (mural)
Hodler, Ferdinand **7** 434-435

Jenghiz Khan
see Genghis Khan

Jenkins, Nicholas (literary character)
Powell, Anthony **12** 422-423

JENKINS, ROY HARRIS (born 1920), British Labour politician and author **8** 244-245

Jenkins' Ear, War of (1739)
Walpole, Robert **16** 82-84
see also Austrian Succession, War of the

Jenkinson, Mr. (literary character)
Peacock, Thomas Love **12** 169

Jenkinson, Robert Barks
see Liverpool, 2nd Earl of

JENNER, EDWARD (1749-1823), English physician **8** 245-246
Waterhouse, Benjamin **16** 131-132

Jenney, William Le Baron (1832-1907), American architect
Burnham, Daniel Hudson **3** 148-149
Sullivan, Louis Henri **15** 27-28

Jennie Gerhardt (novel)
Dreiser, Herman Theodore **5** 98-100

Jennings, Herbert Spencer (1868-1947), American zoologist
Lashley, Karl Spencer **9** 214-215

Jennings, Sarah
see Marlborough, Duchess of

JENNINGS, ROBERT YEWDALL (born 1913), British judge who was president of the International Court of Justice **8** 246-247

Jenny (aircraft)
Curtiss, Glenn Hammond **4** 350-351

Jenny (novel)
Undset, Sigrid **15** 388-389

Jensen, Merrill (1905-1980), American historian
Warren, Mercy Otis **16** 120-121

Jen-tsung (1011-1063), Chinese emperor 1022-63
Fan Chung-yen **5** 376-377
Ou-yang Hsiu **12** 33-34
Ssu-ma kuang **14** 390-391
Wang An-shih **16** 95-97

Jenufa (opera)
Janáček, Leoš **8** 219

Jephthah (Old Testament character)
Carissimi, Giacomo **3** 299-300
Handel, George Frederick **7** 116-119
Heavysege, Charles **7** 246
Vondel, Joost van den **16** 19-20

Jeqe... (novel)
Dube, John Langalibalele **5** 113

Jereboa, The (poem)
Moore, Marianne **11** 148-149

JEREMIAH (flourished late 7th-early 6th century B.C.), Hebrew priest and prophet **8** 247-248
Ezekiel **5** 355-356
Graetz, Heinrich Hirsch **6** 483
Micah **10** 542-543

Jeremiah (musical composition)
Bernstein, Leonard **2** 218-219

Jeremiah (sculpture)
Donatello **5** 55-56

Jeremiah, Book of (Old Testament)
Innocent III **8** 125-127
Jeremiah **8** 247-248

JEROBOAM I (ruled circa 931-circa 910 B.C.), king of the northern kingdom of Israel **8** 248-249

Jeroboam II (died 744? B.C.), king of Israel 785-745
Amos **1** 205
Hosea **7** 512

Jérôme (literary character)
Gide, André **6** 308-309

Jerome, Jenny
see Churchill, Jenny Jerome

JEROME, ST. (circa 345-420), Early Christian biblical scholar **8** 249
as biographer
Catullus, Gaius Valerius **3** 377-378
Ennius, Quintus **5** 289
Lucretius **10** 26-27
Ovid **12** 34-36
editions and translations
Erasmus, Desiderius **5** 298-300
Origen **11** 528-529
Ulfilas **15** 384
influence of
Isidore of Seville **8** 149-150
opponents
Pelagius **12** 189-190

Jerome of Prague (circa 1370-1416), Bohemian religious reformer
Hus, Jan **8** 56-59

Jerónimo de Cevallos (painting)
Greco **6** 511-514

Jeronymites (religious order)
Juana Inés de la Cruz **8** 367-368

Jerusalem (city; Palestine)
- ANCIENT
  Assyrian rule
  Isaiah **8** 146-147
  Babylonian conquest
  Ezekiel **5** 355-356
  Jeremiah **8** 247-248
  Micah **10** 542-543
  Nebuchadnezzar **11** 330
  councils and synods
  Paul **12** 141-143
  Pelagius **12** 189-190
  Moslem occupation
  Omar ibn al-Khattab **11** 508-509
  revolt (163 B.C.)
  Antiochus IV **1** 250
  Romans destroy (A.D. 70)
  Bar Kochba, Simeon **2** 5
  Hadrian **7** 60-61
  Josephus Flavius **8** 360-361
  Paul **12** 141-143
  Titus Flavius Vespasianus **15** 247-248
  Solomon's Temple
  Jeroboam I **8** 248-249
  Solomon **14** 326-327
  see also Jewish history—Biblical Era,—Captivity and Overrule
- LATIN KINGDOM
  crusades
  Alexius I **1** 143-144
  Husayni, Al-Hajj Amin al- **8** 62-63
  Bernard of Clairvaux **2** 207-208
  Louis IX **9** 525-526
  Louis VII **9** 524-525
  Philip II **12** 268-269
  Urban II **15** 393
  rulers
  Baldwin I **1** 464-465
  Frederick II **6** 79
  Godfrey of Bouillon **6** 379
  Turkish occupation
  Ignatius of Loyola **8** 108-109
  Saladin **13** 441-442
  William of Tyre **16** 299-300
  see also Crusades
- MODERN
  architecture
  Chagall, Marc **3** 406-407
  Geddes, Patrick **6** 246-247
  synods
  Lucaris, Cyril **10** 20
  Mogila, Peter **11** 74-75
  see also Israel

Jerusalem (epic)
Blake, William **2** 316-318

Jerusalem (novel)
Lagerlöf, Selma Ottiliana Lovisa **9** 163-164

Jerusalem Delivered
see Gerusalemme liberata

Jerusalem Laid Desolate (play)
Vondel, Joost van den **16** 19-20

Jerusalem Regained (poem)
Lope Félix de Vega Carpio **9** 503-506

Jerusalem Talmud
Ginzberg, Louis **6** 337-338

Jervis, Sir John (1735-1823), English naval commander
Nelson, Horatio **11** 336-338

Jery und Bätely (song)
Goethe, Johann Wolfgang von **6** 388-391

Jespersen, Otto (1860-1943), Danish philologist
Mencken, Henry Louis **10** 481-483

Jesse (Old Testament character)
David, Jacques Louis **4** 407-409

JESSEL, GEORGE (1898-1981), American screen, stage, radio, and television actor and comedian and film director, composer, and screenwriter **8** 249-251

Jessie Brown (play)
Boucicault, Dion **2** 442-443

Jest, The (play)
Barrymores **2** 28-30

Jesters, The (fresco)
Goya y Lucientes, Francisco de Paula José de **6** 476-478

Jesu nahm zu sich die Zwölfe (cantata)
Bach, Johann Sebastian **1** 416-419

Jesuits (religious order)
critics
Diderot, Denis **5** 1-2
and education
Canisius, Peter **3** 258
and religious disputes
Donne, John **5** 60-61
Manning, Henry Edward **10** 209-210
Molinos, Miguel de **11** 88-89
Oates, Titus **11** 456
Pascal, Blaise **12** 122-124
Tyrrell, George **15** 374-375
expulsion (England)
Tyrrell, George **15** 374-375
expulsion (North and South America)
Gálvez, José de **6** 196
García Moreno, Gabriel **6** 209-210
Serra, Junípero **14** 111-112
expulsion (Portugal and Spain)
Charles III **3** 454-455
Pombal, Marquês de **12** 386-387
founded
Ignatius of Loyola **8** 108-109
missions (Asia)
Francis Xavier **6** 48
K'ang-hsi **8** 423-426
Ricci, Matteo **13** 124-125
missions (North America)
Brébeuf, Jean de **2** 511-512
Claver, Peter **4** 94
Jogues, Isaac **8** 270-271
Kino, Eusebio Francisco **9** 30-31
Maisoneuve, Sieur de **10** 153
Marquette, Jacques **10** 274-275
missions (South America)
Anchieta, José de **1** 210-211
Sá, Mem de **13** 395
Vieira, Antônio **15** 492
papal policy
Paul III **12** 144-145
Pius VI **12** 333-334
Pius VII **12** 334-335
writers
Gracián y Morales, Baltasar Jerónimo **6** 481-482
Hopkins, Gerard Manley **7** 492-494
Mariana, Juan de **10** 254-255
Pázmány, Péter **12** 164-165

Jesup, Thomas S. (1788-1860), American general
Osceola **12** 18

Jesus, Society of
see Jesuits

JESUS OF NAZARETH (circa 4 B.C. - 29/30A.D.), founder of the Christian faith **8** 251-255
and Protestantism
Schweitzer, Albert **14** 55-56
Söderblom, Nathan **14** 323-324
Strauss, David Friedrich **14** 496-497
Apostles
John **8** 273-274
Mark **10** 266-267
Matthew **10** 340-341
Paul **12** 141-143
Peter **12** 252-253
controversies on natures of (3rd-5th century)
Arius **1** 297-298
Athanasius **1** 358-359
Clement of Alexandria **4** 102-103
Cyril **4** 362
Eutyches **5** 335
Leo I **9** 329-330
Nestorius **11** 349-350
controversies on natures of (16th-18th century)
Schwenckfeld, Kasper von **14** 56-57
Servetus, Michael **14** 115-116
Swedenborg, Emanuel **15** 49-50
family
Mary **10** 308
forerunner
John the Baptist **8** 290
modern fictional hero
Dostoevsky, Fyodor **5** 74-77

JESUS BEN SIRA (Sirach; flourished circa 170 B.C.), Jewish sage and author **8** 251

Jesus Called to Him the Twelve (cantata)
Bach, Johann Sebastian **1** 416-419

Jesus Christ
see Jesus

Jesus Christ Superstar (musical)
Webber, Andrew Lloyd **16** 155-156

Jesus, Lover of My Soul (hymn)
Wesley, Charles **16** 208-209

Jesus of Lubeck (ship)
Hawkins, John **7** 210-211

Jesus Wept (musical round)
Billings, William **2** 274-275

Jet (magazine)
Johnson, John Harold **8** 306-308

Jet propulsion (aeronautics)
Armstrong, Neil Alden **1** 304-306
Kármán, Theodore von **8** 451-452
Whittle, Frank **16** 257-258

Jethro (flourished 14th-13th century B.C.), Midianite priest
Moses **11** 200-201

Jeu de l'amour et du hasard, Le (play)
Marivaux, Pierre Carlet de Chamblain de **10** 265-266

Jeune Parque, La (poem)
Valéry, Paul Ambroise **15** 405-406

Jeune Tarantine (poem)
Chénier, André Marie **3** 500-501

Jeux (ballet)
Debussy, Achille Claude **4** 445-447

Jeux d'eau (musical composition)
Ravel, Maurice Joseph **13** 54-55

Jeux d'enfants (ballet; Massine)
Miró, Joan **11** 53-54

Jeux d'enfants (musical composition)
Bizet, Georges **2** 296-297

JEVONS, WILLIAM STANLEY (1835-1882), English economist, logician, and statistician **8** 255-256
Clark, John Bates **4** 76-77

Jew of Malta, The (play; Marlowe)
Machiavelli, Niccolò **10** 97-99
Marlowe, Christopher **10** 272-274

JEWETT, SARAH ORNE (1849-1909), American novelist **8** 256
Howells, William Dean **7** 539-541

Jewish Agency for Palestine
Asch, Shalom **1** 325-326
Meir, Golda **10** 462-463
Namier, Lewis Bernstein **11** 301-303
Weizmann, Chaim **16** 183-184

Jewish Cemetery at Ouderkerk (painting)
Ruisdael, Jacob van **13** 357-358

Jewish Chamber Theater (Moscow)
Chagall, Marc **3** 406-407

Jewish Documentation Center (Vienna, Austria)
Wiesenthal, Simon **16** 264-266

Jewish Encyclopedia (reformer book)
Ginzberg, Louis **6** 337-338
Schechter, Solomon **13** 524

Jewish Federation of Labor (Israel)
Ben-Gurion, David **2** 160-161
Meir, Golda **10** 462-463

Jewish history
- BIBLICAL ERA
Israel (united monarchy; circa 1050-922 B.C.)
David, Jacques Louis **4** 407-409
Moses **11** 200-201
Samuel **13** 457-458
Saul **13** 498
Solomon **14** 326-327
Israel (Northern Kingdom; 922-721 B.C.)
Amos **1** 205
Jeroboam I **8** 248-249
Sargon II **13** 482
Sennacherib **14** 108
Tiglath-pileser III **15** 221-222
Judah (Southern Kingdom; 922-586 B.C.)
Ezekiel **5** 355-356
Hosea **7** 512
Isaiah **8** 146-147
Jeremiah **8** 247-248
Micah **10** 542-543
Nebuchadnezzar **11** 330
Judea (kingdom; successor to Judah)
Herod the Great **7** 333-334

Hillel **7** 390-391
revitalization (6th-5th century B.C.)
Ezekiel **5** 355-356
Ezra **5** 356-357
Hosea **7** 512

- CAPTIVITY and OVERRULE
Babylon captivity
see Babylon captivity
Greek rule
Alexander the Great **1** 137-141
Antigonus I **1** 248-249
Islamic rule
Mohammed **11** 76-78
Omar ibn al-Khattab **11** 508-509
Persian rule
Cyrus the Great **4** 363-364
Roman empire
Hadrian **7** 60-61
Herod the Great **7** 333-334
Jesus of Nazareth **8** 251-255
Josephus Flavius **8** 360-361
Philo Judaeus **12** 282-283
Pompey **12** 387-389
Roman empire (revolts against)
Bar Kochba, Simeon **2** 5
Johanan ben Zakkai **8** 271-272
Shammai **14** 149
Titus Flavius Vespasianus **15** 247-248
Trajan **15** 291-292
Seleucid rule
Antiochus III **1** 249-250
Antiochus IV **1** 250
Judas Maccabeus **8** 374-375
Seleucus I **14** 92-93

- DISPERSION (EUROPEAN)
Christian relations
Leo III **9** 330-332
Paul **12** 141-143
Peter **12** 252-253
Rosenzweig, Franz **13** 294
Thomas Aquinas **15** 183-186
civil rights
Ferdinand **5** 413-414
Gladstone, William Ewart **6** 357-360
Joseph II **8** 359-360
in Europe
Elijah ben Solomon **5** 251-252
Manasseh ben Israel **10** 183-184
Mendelssohn, Moses **10** 488-489
Sabbatai Zevi **13** 400-401
historians of
Baron, Salo Wittmayer **2** 16-17
Dubnov, Simon **5** 115-116
Graetz, Heinrich Hirsch **6** 483
Krochmal, Nachman Kohen **9** 104-105
Schechter, Solomon **13** 524
Zunz, Leopold **16** 534
and Nazis
Arendt, Hannah **1** 282-284
Buber, Martin **3** 87-89
Dubnov, Simon **5** 115-116
Goebbels, Joseph Paul **6** 384-385
Göring, Hermann Wilhelm **6** 457-458
Himmler, Heinrich **7** 398-399
Hitler, Adolf **7** 417-420-293
Szold, Henrietta **15** 66-67
Spanish Inquisition
Abravanel, Isaac ben Judah **1** 31
Ferdinand V **5** 417-418
Isabella I **8** 144-145
Manuel I **10** 219-220
Vieira, Antônio **15** 492
Spanish settlement
Judah Halevi **8** 373
Maimonides **10** 151-152
Nahmanides **11** 293-294

- NATIONAL STATE (1948) SEE ISRAEL
see also Anti-Semitism; Diaspora; Judaism; Palestine; Zionism

Jewish Institute of Religion (New York City)
Baron, Salo Wittmayer **2** 16-17
Wise, Stephen Samuel **16** 344-345

Jewish law
see Judaism—law; Mosaic law; Sanhedrin; Talmud

Jewish literature
humor
Golden, Harry **6** 402-403
prose
Aleichem, Sholom **1** 124-125
Appelfeld, Aharon **1** 262-263
Asch, Shalom **1** 325-326
Babel, Isaac Emmanuelovich **1** 411-412
Cahan, Abraham **3** 214
Ginzberg, Asher **6** 336-337
Klein, A. M. **9** 49-50
Malamud, Bernard **10** 162-163
Oz, Amos **12** 45-47
Rosenzweig, Franz **13** 294
Saadia ben Joseph al-Fayumi **13** 396
Sholem Aleichem **14** 202-203
Singer, Isaac Bashevis **14** 249-250
verse
Judah Halevi **8** 373
Klein, A. M. **9** 49-50
Luzzato, Moses Hayyim **10** 57-58
Sachs, Nelly **13** 411-412
see also Hebrew literature; Yiddish literature

Jewish people, delcaration on (Vatican II)
Bea, Augustinus **2** 79

Jewish Reconstructionist Foundation (established 1940)
Kaplan, Mordecai Menahem **8** 435-436

Jewish State, The (pamphlet)
Herzl, Theodor **7** 352-354

Jewish Teachers Seminary (Berlin)
Zunz, Leopold **16** 534

Jewish Territorial Organization (established 1905)
Zangwill, Israel **16** 488-489

Jewish Theological Seminary
Finkelstein, Rabbi Louis **5** 448-450

Jewish Theological Seminary of America (New York City)
Abrahams, Israel **1** 29
Baron, Salo Wittmayer **2** 16-17
Ginzberg, Louis **6** 337-338
Heschel, Abraham Joshua **7** 358-359
Kaplan, Mordecai Menahem **8** 435-436
Schechter, Solomon **13** 524
Schiff, Jacob Henry **14** 2-3

Jewish Wars, The (book)
Josephus Flavius **8** 360-361

Jewish Widow, The (play)
Kaiser, Georg **8** 411-412

Jews of Zirndorf, The (novel)
Wassermann, Jakob **16** 130-131

Jezebel (verse narrative)
Heavysege, Charles **7** 246

JFK (film)
Stone, Oliver **14** 472-475

JIANG QING (Madame Mao Zedong; 1914-1991), Chinese revolutionary and leader of the Great Proletarian Cultural Revolution **8** 256-260

JIANG ZEMIN (born 1927), general secretary of the Chinese Communist Party Central Committee **8** 260-261

Jicarilla Apache Indians (North America)
Carson, Christopher **3** 334-335

Jihad (Holy War; Islam religion)
Omar ibn Said Tal, Al-Hajj **11** 509-510
Saladin **13** 441-442
Uthman don Fodio **15** 397-398

Jim Crow (minstrel act)
Christy, Edwin P. **4** 34-35

JIMÉneZ, JUAN RAMÓN (1881-1958), Spanish symbolist poet **8** 261-262
Guillén, Nicolás **7** 34-35
Lorca, Federico García **9** 511-513

Jiménez de Cisneros, Francisco (1436-1517), Spanish cardinal and statesman
Ferdinand V **5** 417-418

JIMÉNEZ DE QUESADA, GONZALO (1509-1579), Spanish conquistador **12** 509-510
Benalcázar, Sebastián de **2** 145-146

Jimutavahana (literary character)
Harsha **7** 181-182

Jina
see Vardhamana Mahavira

Jingim (1244-1286), Mongol chieftain
Kublai Khan **9** 115-118

JINNAH, MOHAMMAD ALI (1876-1948), Pakistani governor general 1947-1948 **8** 262-263
associates
Iqbal, Muhammad **8** 132-133
Liaquat Ali Khan **9** 397
Naidu, Sarojini **11** 294-295

Pakistani separatism
Ayub Khan, Mohammed **1** 395-396
Gandhi, Mohandas Karamchand **6** 201-204
Nehru, Jawaharlal **11** 332-334
Sapru, Tej Bahadur **13** 480-481

Joab (Old Testament character)
David, Jacques Louis **4** 407-409

Joachim, Joseph (1831-1907), German violinist
Brahms, Johannes **2** 490-492
Schumann, Robert Alexander **14** 41-43

Joachim Napoleon (king of Naples)
see Murat, Joachim

JOACHIM OF FIORE (circa 1132-1202), Italian mystic **8** 263-264
Bacon, Roger **1** 425-427

Joachim von Lauchen, Georg (Rheticus; 1514-1576), German astronomer and mathematician
Copernicus, Nicolaus **4** 226-227

Joachimsthal (region; Bohemia)
Agricola, Georgius **1** 86-87

Joan (1328-1385), countess of Kent
Edward the Black Prince **5** 217-218

JOAN OF ARC (1412?-1431), French national heroine **8** 264-265
in literature
Christine de Pisan **4** 29-30
France, Anatole **6** 39-40
Maeterlinck, Maurice **10** 125-126
Péguy, Charles Pierre **12** 183-184
Voltaire **16** 14-16
in music
Honegger, Arthur **7** 472-473
military campaigns
Charles VII **3** 461-462
Henry VI **7** 298-299
Louis XI **9** 526-528
Philip the Good **12** 278-279

Joan of Lorraine (play)
Anderson, Maxwell **1** 219-220

Joan of Navarre (1370?-1437), queen of England 1403-13
Henry IV **7** 292-293

Joanna (Joanna the Mad; 1479-1555), queen of Castile and León 1504-1555
Charles V **3** 457-459
Ferdinand I **5** 414-415
Ferdinand V **5** 417-418
Isabella I **8** 144-145
Maximilian I **10** 356-357

João (king of Portugal)
see John (king of Portugal)

João I (king of Kongo)
see Nzinga Nkuwu

Joaquin et al (poems)
Miller, Joaquin **11** 27-28

Job, Book of (Old Testament)
Blake, William **2** 316-318
Frost, Robert Lee **6** 130-133
Gregory I **6** 531-532

Job and His Wife and Saint Joseph (painting)
La Tour, George de **9** 222

Job Corps (United States)
Johnson, Lyndon Baines **8** 308-312

JOBS, STEVEN (born 1955), American computer designer and co-founder of Apple Computers **8** 265-267

Jocelyn (novel)
Galsworthy, John **6** 189-190

Jocelyn (poem)
Lamartine, Alphonse Marie Louis de **9** 173-175

Jodoshu
see Pure Land sect (Buddhism)

Jodrell Bank Laboratory (Cheshire, England)
Lovell, Alfred Charles Bernard **10** 8-9

Joel (Old Testament prophet)
Samuel **13** 457-458

Joe's Luck (book)
Alger, Horatio **1** 153-154

Joffe, Adolph (1883-1927), Soviet diplomat
Sun Yat-sen **15** 35-39

JOFFRE, JOSEPH JACQUES CÉSAIRE (1852-1931), French marshal **8** 267-268
Foch, Ferdinand **5** 498-499

JOFFREY, ROBERT (born Abdullah Jaffa Anver Bey Khan; 1930-1988), American dancer and choreographer **8** 268-270

Jogu Taishi
see Shotoku Taishi

JOGUES, ST. ISAAC (1607-1646), French Jesuit missionary and martyr **8** 270-271

JOHANAN BEN ZAKKAI (flourished circa 70 A.D.), Jewish teacher **8** 271-272
Akiba ben Joseph **1** 97-98

Johannes de Boetgezant (epic poem)
Vondel, Joost van den **16** 19-20

JOHANNES IV (1836-1889), Ethiopian emperor 1872-1889 **8** 272-273
Mengs, Anton Raphael **10** 505

Johannisfeuer (play)
Sudermann, Hermann **15** 12-13

Johansen, John MacLane (born 1916), American architect
Breuer, Marcel **2** 520-521

JOHN (1167-1216), king of England 1199-1216 **8** 274-275
Eleanor of Aquitaine **5** 246-247
Henry II **7** 287-289
Innocent III **8** 125-127
Philip II **12** 268-269

John (1296-1346), king of Bohemia and count of Luxemburg 1310-46
Charles IV **3** 455-456
Machaut, Guillaume de **10** 93-94

John I (Tzimisces; 925-976), Byzantine emperor 969-976
Basil II **2** 50-51

John I (1357-1433), king of Portugal 1385-1433
Henry the Navigator **7** 305-306

John I (1358-1390), king of Castile and Léon 1379-1390
López de Ayala, Pedro **9** 508-509

John I, Saint (470?-526), pope 523-526
Theodoric the Great **15** 175-176

John II (Comnenus; 1088-1143), Byzantine emperor 1118-1143
Alexius I **1** 143-144
Comnena, Anna **4** 185-186
Manuel I **10** 218-219

JOHN II (1319-1364), king of France 1350-1364 **8** 275-276
Charles V **3** 459-460
Edward III **5** 211-212
Froissart, Jean **6** 124-125
Philip VI **12** 277-278

John II (1397-1479), king of Aragon 1458-1479
Ferdinand V **5** 417-418

John II (1455-1495), king of Portugal 1481-1495
Abravanel, Isaac ben Judah **1** 31
Columbus, Christopher **4** 176-179
Covilhão, Pedro de **4** 278-279
Dias de Novais, Bartolomeu **4** 533-534
Manuel I **10** 219-220
Nzinga Nkuwu **11** 451-452

John III (1502-1557), king of Portugal 1521-1557
Milán, Luis **11** 15-16
Sá, Mem de **13** 395
Sousa, Martim Afonso de **14** 354-355
Vicente, Gil **15** 479-480

JOHN III (John Sobieski; 1629-1696), king of Poland **8** 276-277
Augustus II **1** 373-374
Köprülü, Ahmed **9** 84-85

John IV (Lascaris; 1250?-1300?), Byzantine emperor 1258-1261
Michael VIII **11** 1-2

John IV (the Fortunate; 1605-1656), king of Portugal 1640-1656
Vieira, Antônio **15** 492

John V (1689-1750), king of Portugal 1706-1750
Pombal, Marquês de **12** 386-387

John VI (1769-1826), king of Portugal 1816-1826
Andrada e Silva, José Bonifácio de **1** 221-222
Pedro I **12** 179-180

John VIII (820?-882), pope 872-882
Cyril and Methodius, Saints **4** 362-363

John VIII (Palaeologus; 1391-1448), Byzantine emperor 1425-1448
Constantine XI **4** 211-212

Pisanello **12** 323-324

John XII (938?-964), pope 955-964
Otto I **12** 28-29

John XXII (Jacques d'Euse; 1249-1334), pope 1316-1334
Eckhart, Johann **5** 200-201
Marsilius of Padua **10** 284
Robert I **13** 192-194
William of Ockham **16** 298-299

John XXIII (Baldassare Cossa; died 1419), antipope 1410-15
Ailly, Pierre d' **1** 94
Donatello **5** 55-56
Hus, Jan **8** 56-59
Martin V **10** 287-288
Michelozzo **11** 6-7

JOHN XXIII (Angelo Giuseppe Roncalli; 1881-1963), pope 1958-1963 **8** 277-280
and College of Cardinals
Bea, Augustinus **2** 79
Paul VI **12** 146-148
Sixtus V **14** 267-268
and Vatican II
Küng, Hans **9** 129-130
Pius XII **12** 339-340
influenced by
Leo XIII **9** 334-336
peacemaker
Kennedy, John Fitzgerald **8** 502-506

JOHN, AUGUSTUS EDWIN (1878-1961), Welsh painter **8** 291

John, Gospel according to Saint (Fourth Gospel)
Erigena, John Scotus **5** 308-309
Jesus of Nazareth **8** 251-255
John **8** 273-274

JOHN, ST. (flourished 1st century A.D.), Christian Apostle and Evangelist **8** 273-274
Jesus of Nazareth **8** 251-255
Justin Martyr **8** 395-396
Mary **10** 308
Peter **12** 252-253

John Anderson, My Jo (song)
Burns, Robert **3** 155-156

John Barleycorn (book)
London, Jack **9** 494-495

John Birch Society (United States)
Welch, Robert **16** 184-185

John Brown (book)
Du Bois, William Edward Burghardt **5** 116-118

John Brown Going to His Hanging (painting)
Pippin, Horace **12** 318-319

John Brown Reading His Bible (painting)
Pippin, Horace **12** 318-319

John Brown's Body (poem)
Benét, Stephen Vincent **2** 157-158
Brown, John **3** 39-41

John Bull's Other Island (play)
Shaw, George Bernard **14** 163-164

JOHN CHRYSOSTOM, ST. (circa 347-407), bishop of Constantinople **8** 280-281
Cyril **4** 362

John Frederick (the Magnanimous; 1503-1554), Prussian elector of Saxony 1532-1547
Cranach, Lucas the Elder **4** 289-290

John Gabriel Borkman (play)
Ibsen, Henrik **8** 98-100

John George I (1585-1656), elector of Saxony 1611-1656
Gustavus II **7** 43-45

John George III (1647-1691), elector of Saxony 1680-1691
Augustus II **1** 373-374

John George IV (1668-1694), elector of Saxony 1691-1694
Augustus II **1** 373-374

John Gilpin's Ride (poem)
Cowper, William **4** 282

John Hancock Building (New York City)
Noguchi, Isamu **11** 416-418

John March, Southerner (novel)
Cable, George Washington **3** 198-199

JOHN MAURICE OF NASSAU (1604-1679), Dutch governor general of Netherlands Brazil **8** 281-282

John of Antioch (died 441), Early Christian bishop 429-441
Nestorius **11** 349-350

John of Austria (1547-1578), Spanish general
Cervantes, Miguel de Saavedra **3** 395-398
Charles V **3** 457-459
William the Silent **16** 300-302

JOHN OF DAMASCUS, ST. (circa 680-750), Syrian theologian **8** 282
Lombard, Peter **9** 490-491

John of Fidanza
see Bonaventure, Saint

JOHN OF GAUNT (5th Duke of Lancaster; 1340-1399), English soldier-statesman **8** 282-283
Chaucer, Geoffrey **3** 482-485, 538
Edward III **5** 211-212
Edward the Black Prince **5** 217-218
Gower, John **6** 475-476
Henry IV **7** 292-293
Robert III **13** 194-195
Wyclif, John **16** 412-413

John of Jandun (circa 1275-1328), French philosopher
Lull, Raymond **10** 39-40
Marsilius of Padua **10** 284

John of Jerusalem (died 417), Palestinian bishop of Jerusalem 387-417
Pelagius **12** 189-190

John of Lancaster (1389-1435), duke of Bedford
Dunstable, John **5** 150-151
Gloucester, Duke of **6** 370-371
Philip the Good **12** 278-279

JOHN OF LEIDEN (1509-1536), Dutch Anabaptist **8** 283
Menno Simons **10** 505-506

John of Luxemburg
see John (king of Bohemia)

JOHN OF PIANO CARPINI (circa 1180-1252), Italian Franciscan monk **8** 284
Mandeville, John **10** 192-193

JOHN OF SALISBURY (1115/20-1180), English bishop and humanist **8** 284-285
Abelard, Peter **1** 23-25

JOHN OF THE CROSS, ST. (1542-1591), Spanish Carmelite mystic **8** 285
Eliot, Thomas Stearns **5** 258-261
Theresa **15** 178-179

JOHN PAUL I (Albino Luciani; 1912-1978), Roman Catholic pope (August 26-September 28, 1978) **8** 286-287

JOHN PAUL II (Karol Wojtyla; born 1920), cardinal of Krakow, Poland, and later Roman Catholic pope **8** 287-290
Walesa, Lech **16** 57-59

John the Baptist (sculpture)
Ghiberti, Lorenzo **6** 291-292

JOHN THE BAPTIST, ST. (flourished circa 29 A.D.), New Testament figure, forerunner of Jesus of Nazareth **8** 290
Flaubert, Gustave **5** 480-482
Jesus of Nazareth **8** 251-255
Mary **10** 308

John the Constant (1468-1532), elector of Saxony 1525-1532
Cranach, Lucas the Elder **4** 289-290

John the Fearless (1371-1419), duke of Burgundy 1404-1419
Charles the Bold **3** 467-469
Charles VI **3** 460-461
Joan of Arc **8** 264-265
Philip the Good **12** 278-279

John the Good
see John II (king of France)

John the Perfect
see John II (king of Portugal)

John Underhill (poem)
Whittier, John Greenleaf **16** 256-257

John Woodvil (play)
Lamb, Charles **9** 176-177

Johnny Appleseed (poem)
Lindsay, Vachel **9** 424-425

Johnny Johnson (opera)
Weill, Kurt **16** 174-175

Johnny Pye... (poem)
Benét, Stephen Vincent **2** 157-158

JOHNS, JASPER (born 1930), American painter and sculptor **8** 291-293

Johns Hopkins University (Baltimore, Maryland)
Center for Study of Recent American History
Chandler, Alfred Du Pont Jr. **3** 422-423
founded
Dewey, John **4** 520-523
Medical School
Cushing, Harvey Williams **4** 353-354
Erlanger, Joseph **5** 310-311
Hall, Granville Stanley **7** 85-86
Healy, Bernadine Patricia **7** 237-238
Osler, William **12** 19-20
Welch, William Henry **16** 185-186
Whipple, George Hoyt **16** 224-225
philosophy
Lovejoy, Arthur Oncken **10** 6
physics
Maxwell, James Clerk **10** 361-364
Rowland, Henry Augustus **13** 330-331
Urey, Harold Clayton **15** 394-396
presidents
Bowman, Isaiah **2** 464-465
Eisenhower, Milton **5** 237-238
Gilman, Daniel Coit **6** 325-326
social sciences
Adams, Herbert Baxter **1** 47
Andrews, Charles McLean **1** 231
Clark, John Bates **4** 76-77
Frazier, Edward Franklin **6** 77
Watson, John Broadus **16** 138-139
Woodward, Comer Vann **16** 378-379

JOHNSON, ALVIN SAUNDERS (1874-1971), American economist and editor **8** 293-294
Benton, Thomas Hart **2** 178-179

JOHNSON, ANDREW (1808-1875), American statesman, president 1865-1869 **8** 294-295
Cabinet
Evarts, William Maxwell **5** 340-341
Welles, Gideon **16** 188-190
impeachment controversy
Chase, Salmon Portland **3** 473-475
Curtis, Benjamin Robbins **4** 349
Evarts, William Maxwell **5** 340-341
Stevens, Thaddeus **14** 442-443
Trumbull, Lyman **15** 317-318
Wade, Benjamin Franklin **16** 38-39
opponents
Booth, John Wilkes **2** 404
Morton, Oliver Hazard Perry Throck **11** 197-198
Nast, Thomas **11** 318-319
Stanton, Edwin McMasters **14** 401-402
Wilson, James Harold **16** 324-325
political appointments
Bancroft, George **1** 483-484
Howard, Oliver Otis **7** 528-529
Sheridan, Philip Henry **14** 182-183
Reconstruction policy
Brown, Benjamin Gratz **3** 32-33
Chandler, Zachariah **3** 425-426
Grant, Ulysses Simpson **6** 492-494
Schurz, Carl **14** 44-45
Sumner, Charles **15** 30-31
Tilden, Samuel Jones **15** 222-223
supporters
Seward, William Henry **14** 124-125
Weed, Thurlow **16** 169-170

Johnson, Benjamin F.
see Riley, James Whitcomb

JOHNSON, BETSEY (born 1941?), American fashion designer **8** 295-296

Johnson, Charles
see Brooke, James

JOHNSON, CHARLES SPURGEON (1893-1956), African American educator and sociologist **8** 296-297
Frazier, Edward Franklin **6** 77

Johnson, Douglas Wilson (1878-1944), American geologist
Davis, William Morris **4** 425-426

JOHNSON, EARVIN, JR. ("Magic"; born 1959), popular African American star of the Los Angeles Lakers basketball team **8** 297-299

Johnson, Edward (1598-1672), American colonist
Dunster, Henry **5** 152-153

Johnson, Esther (1680-1728), English literary model
Swift, Jonathan **15** 51-54

Johnson Gate (Harvard University)
McKim, Charles Follen **10** 417-418

Johnson, Guy (1740?-1788), British colonial official
Brant, Joseph **2** 500-501

JOHNSON, GUY BENTON (1901-1991), sociologist, social anthropologist, and archaeologist who was a student of African American culture and an advocate of racial equality **8** 299-300

JOHNSON, HIRAM WARREN (1866-1945), American politician **8** 300-301
Ickes, Harold LeClaire **8** 100-101

Johnson, Isaac Wallace
see Wallace-Johnson, Isaac Theophilus Akunna

JOHNSON, JACK (1878-1946), African American boxer **8** 301-304

Johnson, James (circa 1750-1811), Scottish music engraver
Burns, Robert **3** 155-156

JOHNSON, JAMES WELDON (1871-1938), African American author and lawyer **8** 304-305

JOHNSON, JOHN HAROLD (born 1918), American entrepreneur and founder of the Johnson Publishing Company **8** 306-308

JOHNSON, JONATHAN EASTMAN (1824-1906), American painter **8** 308

JOHNSON, LYNDON BAINES (1908-1973), American statesman, president 1963-1969 **8** 308-312
advisers
Valenti, Jack Joseph **15** 401-403
appointees
Bundy, McGeorge **3** 122-124
Connally, John Bowden Jr. **4** 202-204
Fortas, Abe **6** 16-17
Moyers, Bill **11** 214-216
Weaver, Robert C. **16** 152-153
domestic policy
Ford, Henry II **6** 6-7
King, Martin Luther Jr. **9** 20-22
Wilkins, Roy **16** 282-283
election campaign (1960)
Kennedy, John Fitzgerald **8** 502-506
Nixon, Richard Milhous **11** 401-404
foreign policy
Bundy, McGeorge **3** 122-124
Marcos, Ferdinand **10** 240-242
Paul VI **12** 146-148
Pearson, Lester Bowles **12** 174-175
opponents
Fulbright, James William **6** 147-149
Kennedy, Robert Francis **8** 508-509
McGovern, George Stanley **10** 412-414
political appointments
Marshall, Thurgood **10** 282-284
Young, Whitney Moore Jr. **16** 476-477
supporters
Rayburn, Samuel Taliaferro **13** 61-62
Truman, Harry S. **15** 314-316
see also Vietnam War (1956-1976)

JOHNSON, MARIETTA LOUISE PIERCE (1864-1938), founder and 30-year teacher of an Alabama experimental school **8** 312-313

Johnson, Pamela Hansford (Mrs. C. P. Snow; born 1912-1981), English novelist
Snow, Charles Percy **14** 311-312

JOHNSON, PHILIP (born 1906), American architect, critic, and historian **8** 313-314
Breuer, Marcel **2** 520-521
Mies van der Rohe, Ludwig **11** 10-12
Schinkel, Karl Friedrich **14** 8

Johnson Publishing Company
Johnson, John Harold **8** 306-308

JOHNSON, SAMUEL (1696-1772), American clergyman and educator **8** 314-315

JOHNSON, SAMUEL (1709-1784), English author and lexicographer **8** 315-317
biographer
Boswell, James **2** 432-434
critics
Macaulay, Thomas Babington **10** 79-80

Sterne, Laurence **14** 435-437
friends
Burke, Edmund **3** 138-141
Collins, William **4** 168-169
Goldsmith, Oliver **6** 411-413
Oglethorpe, James Edward **11** 482-483
Reynolds, Joshua **13** 115-116
influenced by
Addison, Joseph **1** 57-58
Burton, Robert **3** 166-167
Cowley, Abraham **4** 281-282
Juvenal **8** 397-399
Law, William **9** 245-246
Milton, John **11** 43-46

JOHNSON, SIR JOHN (1742-1830), American loyalist in the American Revolution **8** 305-306
Butler, John **3** 180

JOHNSON, SIR WILLIAM (1715-1774), British colonial administrator **8** 319-320
Brant, Joseph **2** 500-501
Brant, Mary (Molly) **2** 501-503
Butler, John **3** 180
Johnson, John **8** 305-306
Pontiac **12** 393-394

Johnson, Thomas H. (born 1902), American editor
Dickinson, Emily **4** 541-543
Taylor, Edward **15** 122-123

JOHNSON, TOM LOFTIN (1854-1911), American entrepreneur and politician **8** 317
Baker, Newton Diehl **1** 451
Jones, Samuel Milton **8** 342-343

JOHNSON, VIRGINIA E. (born 1925), American psychologist and sex therapist **8** 317-319
Masters, William Howell **10** 327-328

JOHNSON, WILLIAM H. (1901-1970), African American painter of the Black experience **8** 320-322

Johnson Wax Co. (Racine, Wisconsin)
Wright, Frank Lloyd **16** 398-401

Johnston, Albert Sidney (1803-1862), American Confederate general
Beauregard, Pierre Gustave Toutant **2** 96-97
Bridger, James **3** 2-3
Sherman, William Tecumseh **14** 186-187
Young, Brigham **16** 469-470

Johnston, George (flourished 1808-1811), British leader of Rum Rebellion
Bligh, William **2** 325-326
Macarthur, John **10** 78

JOHNSTON, HENRY HAMILTON (Sir Harry Johnston; 1858-1927), English administrator, explorer, and author **8** 322-323

JOHNSTON, JOSEPH EGGLESTON (1807-1891), American Confederate general **8** 323
associates
Beauregard, Pierre Gustave Toutant **2** 96-97
Curry, Jabez Lamar Monroe **4** 346-347
Davis, Jefferson **4** 416-418
Lee, Robert Edward **9** 292-294
Semmes, Raphael **14** 102-103
Stuart, James Ewell Brown **14** 515-516
opponents
McClellan, George Brinton **10** 391-392
Sherman, William Tecumseh **14** 186-187

JOHNSTON, JOSHUA (a.k.a. Joshua Johnson; ca. 1765 - ca 1830), African American portrait artist **8** 323-325

Joie de vivre, La (sculpture; painting)
Lipchitz, Jacques **9** 432-433
Matisse, Henri **10** 336-337

JOINVILLE, JEAN DE (1224/25-1317), French author **8** 325
Froissart, Jean **6** 124-125

Jolie fille de Perth, La (opera)
Bizet, Georges **2** 296-297

Joliot, Jean Frédéric
see Joliot-Curie, Jean Frédéric

JOLIOT-CURIE, IRÈNE (1897-1956), French chemist and physicist **8** 325-327
Bothe, Walther **2** 438-439
Curie, Marie Sklodowska **4** 339-341
Joliot-Curie, Jean Frédéric **8** 327-328

JOLIOT-CURIE, JEAN FRÉDÉRIC (1900-1958), French physicist **8** 327-328
Bothe, Walther **2** 438-439
Chadwick, James **3** 405-406
Curie, Marie Sklodowska **4** 339-341
Lawrence, Ernest Orlando **9** 248-250

JOLLIET, LOUIS (1645-1700), French-Canadian explorer, hydrographer, and fur trader **8** 328-329
La Salle, Sieur de **9** 210-211
Marquette, Jacques **10** 274-275
Talon, Jean **15** 91-92

Jolly Beggars, The (poem)
Burns, Robert **3** 155-156

Jolly Flatboatmen (painting)
Bingham, George Caleb **2** 278-279

Jolly, P. von (1809-1884), German physicist
Hertz, Heinrich Rudolf **7** 346-347

JOLSON, AL (Asa Yoelson; 1886-1950), American vaudeville, theater, and radio singing performer and film actor **8** 329-330
Gershwin, George **6** 284-285

Jonah (Old Testament character)
Frost, Robert Lee **6** 130-133

Jonathan (flourished 1010-970 B.C.), Israelite crown prince
David, Jacques Louis **4** 407-409
Saul **13** 498

JONATHAN, CHIEF JOSEPH LEABUA (1914-1987), Lesothoan statesman **8** 330-331

Jones, Anson (1798-1858), American statesman, president of Texas 1844-1846
Houston, Samuel **7** 526-527

Jones, Brutus (literary character)
O'Neill, Eugene **11** 514-516

Jones, Edith Newbold
*see*Wharton, Edith

Jones, Sir Edward Coley Burne
*see*Burne-Jones, Sir Edward Coley

JONES, ERNEST ALFRED (1879-1958), British psychologist **8** 331-332
Freud, Sigmund **6** 103-106
Klein, Melanie **9** 52

JONES, FAY (born 1921), American architect **8** 332-333

Jones, Everett LeRoi
*see*Baraka, Imamu Amiri

JONES, INIGO (1573-1652), English architect and designer **8** 333-334
Harrison, Peter **7** 179-180
Jonson, Ben **8** 343-345
Laud, William **9** 224-225
Palladio, Andrea **12** 75-77
Wren, Christopher **16** 393-394

JONES, JAMES EARL (born 1931), African American actor **8** 334-337

JONES, JOHN PAUL (1747-1792), American Revolutionary War naval officer **8** 337-338
Cooper, James Fenimore **4** 220-223
Franklin, Benjamin **6** 60-64
Hopkins, Esek **7** 490-491
Morison, Samuel Eliot **11** 175-176

JONES, MARY HARRIS ("Mother"; 1830-1930), Irish immigrant who devoted her life to improving conditions of the working class **8** 338-339

JONES, QUINCY DELIGHT, JR. (born 1933), African American musician—composer-arranger-producer-film and television executive **8** 339-341
Gordy, Berry Jr. **6** 450-451

JONES, ROBERT EDMOND (1887-1954), American designer of scenes for the theater **8** 341-342

JONES, ROBERT TYRE (Bobby; 1902-1971), American golf great **8** 342

JONES, SAMUEL MILTON (1846-1904), American manufacturer and political reformer **8** 342-343
La Follette, Robert Marion **9** 155-156

Jones Act (United States; 1916)
Muñoz Rivera, Luís **11** 250
Osmeña, Sergio **12** 22-24
Quezon, Manuel Luis **12** 511-513

Jonny spielt auf (opera)
Krenek, Ernst **9** 98-99

JONSON, BEN (1572-1637), English playwright and poet **8** 343-345

compared to
Mencken, Henry Louis **10** 481-483
contemporaries
Bacon, Francis **1** 422-424
Chapman, George **3** 440-441
Clarendon, 1st Earl of **4** 73-75
Jones, Inigo **8** 333-334
Raleigh, Walter **13** 9-11
Shakespeare, William **14** 142-145
influence of
Beaumont, Francis **2** 95
Congreve, William **4** 200-201
Herrick, Robert **7** 336-339
Marvell, Andrew **10** 301-303
influenced by
Catullus, Gaius Valerius **3** 377-378
Plautus **12** 348-350
Plutarch **12** 359-360
Terence **15** 146-148
translation of
Pasternak, Boris Leonidovich **12** 124-125

JOPLIN, SCOTT (1868-1917), African American composer and instrumental musician **8** 345-347

JORDAENS, JACOB (1593-1678), Flemish painter **8** 347-349
Van Dyck, Anthony **15** 423-425

JORDAN, BARBARA CHARLINE (born 1936), attorney and U.S. congresswoman from Texas **8** 349-350

JORDAN, DAVID STARR (1851-1931), American scientist and educator **8** 350-351
Cubberley, Ellwood Patterson **4** 329-331

Jordan, Hasemite Kingdom of (formerly Transjordan; nation, southwest Asia)
Abdullah ibn Husein **1** 19-20
Dayan, Moshe **4** 429-431
Glubb, John Bagot **6** 371-372
Hussein ibn Talal **8** 65-67

JORDAN, JUNE (born 1936), Jamaican-American poet and activist **8** 351-353

JORDAN, LOUIS (1908-1975), African American bandleader, singer, and instrumentalist **8** 353-355

JORDAN, MICHAEL (born 1963), African American basketball superstar of the Chicago Bulls **8** 355-357

Jordan, Mrs. Dorothea (1762-1816), Irish actress
William IV **16** 296-297

Jordan, Pascual (1902-1980), German physicist
Bohr, Niels Henrik David **2** 366-368
Dirac, Paul Adrien Maurice **5** 23-24

Jordan River (Middle East)
Jesus of Nazareth **8** 251-255

JORDAN, VERNON (born 1935), American civil rights leader **8** 357-358

Joseffy, Rafael (1852-1915), Hungarian-born American pianist
Liszt, Franz **9** 445-447

JOSEPH (circa 1840-1904), American Nez Percé Indian chief **8** 358-359
Cochise **4** 128
Miles, Nelson Appleton **11** 16-17

Joseph (musical composition)
Handel, George Frederick **7** 116-119

Joseph (Old Testament patriarch)
Mann, Thomas **10** 204-207

Joseph, Saint (New Testament character)
Jesus of Nazareth **8** 251-255
Mary **10** 308

Joseph I (1678-1711), Holy Roman emperor 1705-1711
Eugene of Savoy **5** 330-331
Fischer von Erlach, Johann Bernhard **5** 459-461

Joseph I (King of Spain)
*see*Bonaparte, Joseph

JOSEPH II (1741-1790), Holy Roman emperor 1765-1790 **8** 359-360
Catherine the Great **3** 370-372
Francis II **6** 43-44
Frederick II **6** 81-84
Goethe, Johann Wolfgang von **6** 388-391
Leopold II **9** 346
Pius VI **12** 333-334
Pius VII **12** 334-335
Potemkin, Grigori Aleksandrovich **12** 411-412

Joseph and His Brothers (novel)
Mann, Thomas **10** 204-207

Joseph Andrews (novel)
Fielding, Henry **5** 442-444

Joseph ben Mattathias
*see*Josephus Flavius

Joseph Conrad (book)
Ford, Ford Madox **6** 1-2

Joseph Conrad (sculpture)
Epstein, Jacob **5** 295-296

Joseph der Ernährer (novel)
Mann, Thomas **10** 204-207

Joseph Emanuel (José Manuel; 1715-1777), king of Portugal 1750-1777
Pombal, Marquês de **12** 386-387

Joseph, Father (1577-1638), French diplomat and Capuchin provincial
Richelieu, Armand Jean du Plessis de **13** 142-144

Joseph Furphy (biography)
Franklin, Stella Maraia Sarah Miles **6** 68-69

Joseph in Egypt (painting; Pontormo)
Bronzino **3** 19

Joseph in Egypten (play)
Vondel, Joost van den **16** 19-20

Joseph Kerkhoven's Third Existence (novel)
Wassermann, Jakob **16** 130-131

Josephine (Marie Josephine Rose Tascher de la Pagerie de Beauharnais; 1763-1814), empress of the French 1804-1809
Barras, Vicomte de **2** 19
Bonaparte, Louis **2** 382-383
Napoleon I **11** 306-310
Ney, Michel **11** 372-373

Josephine Baker (wire sculpture)
Calder, Alexander **3** 216-218

Joseph's Coat (painting)
Velázquez, Diego Rodríguez de Silva y **15** 454-456

JOSEPHUS FLAVIUS (circa 37-100), Jewish historian, diplomat, and military leader **8** 360-361
Ezekiel **5** 355-356
Ezra **5** 356-357
John the Baptist **8** 290
Judas Maccabeus **8** 374-375

Joshua (musical composition)
Handel, George Frederick **7** 116-119

JOSQUIN DES PREZ (circa 1440-1521), Franco-Flemish composer **8** 361-363
Clemens non Papa, Jacobus **4** 101
Dunstable, John **5** 150-151
Gombert, Nicolas **6** 416-417
Lassus, Roland de **9** 216-218
Senfl, Ludwig **14** 105-106
Willaert, Adrian **16** 287-288

Jotapata, battle of (68 A.D.)
Josephus Flavius **8** 360-361

Jotaro (novel)
Tanizaki, Junichiro **15** 101-102

Joubert, Petrus Jacobus (1834-1900), South African general and statesman
Botha, Louis **2** 434-436

Jouett, Matthew (1787/88-1827), American painter
Stuart, Gilbert **14** 513-515

JOULE, JAMES PRESCOTT (1818-1889), English physicist **8** 363-364
Kelvin of Largs **8** 488-489

Joule-Thomson effect (physics)
Joule, James Prescott **8** 363-364

Jourdan, Jean Baptiste (1762-1833), French military officer
Carnot, Lazare Nicolas Marguerite **3** 313-314

Journal of Commerce (periodical)
Tappan brothers **15** 105-106

Journal of Geology (periodical)
Chamberlin, Thomas Chrowder **3** 415-416

Journal of Negro History
Woodson, Carter Godwin **16** 374-376

Journal of Speculative Philosophy (periodical)
Dewey, John **4** 520-523
Harris, William Torrey **7** 177-178

Journal of the Experimental Analysis of Behavior (periodical)

Skinner, Burrhus Frederic **14** 269-270

Journal of the History of Ideas (periodical)
Cohen, Morris Raphael **4** 139-140
Lovejoy, Arthur Oncken **10** 6

Journal of the Plague Year, A (book)
Defoe, Daniel **4** 457-459

Journal to Eliza (book)
Sterne, Laurence **14** 435-437

Journal to Stella (book)
Swift, Jonathan **15** 51-54

Journalism (United States)
antislavery newspapers
Garrison, William Lloyd **6** 226-228
Lundy, Benjamin **10** 45-46
Medill, Joseph **10** 451-452
see also Abolitionists, American; Antislavery movement (United States)
innovations (19th century)
Bennett, James Gordon Jr. **2** 169-170
Dana, Charles Anderson **4** 384-385
Hoe, Richard March **7** 435-436
McClure, Samuel Sidney **10** 398-399
muckraking
see Muckraking
see also Editors; Journalists; Publishers

Journalisten, Die (play)
Freytag, Gustav **6** 107-108

Journalists
African
Azikiwe, Nnamdi **1** 401-402
Hayford, J. E. Casely **7** 228-230
Plaatje, Solomon Tshekisho **12** 341-342
Wallace-Johnson, Isaac Theophilus Akunna **16** 76-77
American
see Journalists, American
Arab
Haykal, Muhammad Husain **7** 230-231
Argentine
Sarmiento, Domingo Faustino **13** 484-485
Timerman, Jacobo **15** 226-228
Australian
Curtin, John Joseph **4** 348-349
Wentworth, William Charles **16** 203-204
Brazilian
Barbosa, Ruy **1** 503-504
British
Aitken, William Maxwell **1** 94-96
Canadian
Klein, A. M. **9** 49-50
Chilean
Allende, Isabel **1** 172-174
Chinese
Wang T'ao **16** 105-106
English
Chadwick, Edwin **3** 404-405
Chesterton, Gilbert Keith **3** 508-509
Cobbett, William **4** 126-127
Defoe, Daniel **4** 457-459
Foot, Michael **5** 505-507
Nicolson, Harold George **11** 383-384
Pritchett, V. S. **12** 455-457
Filipino
Rómulo, Carlos P. **13** 270-271
French
Aron, Raymond **1** 316-317
Bernanos, Georges **2** 206-207
Blanc, Louis **2** 318-319
Briand, Aristide **2** 528-529
Daudet, Alphonse **4** 402-403
Hébert, Jacques René **7** 247-248
Marat, Jean Paul **10** 230-231
Prévost, Abbé **12** 445-446
Proudhon, Pierre Joseph **12** 461-463
Servan-Schreiber, Jean-Jacques **14** 113-115
Thiers, Louis Adolphe **15** 181-182
Hungarian
Koestler, Arthur **9** 71-73
Italian
Ferrero, Guglielmo **5** 429-430
Japanese
Hara, Kei **7** 138
Inukai, Tsuyoshi **8** 130-131
Mexican
Fernández de Lizardi, José Joaquin **5** 424-425
Poniatowska, Elena **12** 392-393
Toledano, Vicente Lombardo **15** 256-257
New Zealand
Vogel, Julius **16** 9-10
Russian
Chernyshevsky, Nikolai Gavrilovich **3** 504-505
Herzen, Aleksandr Ivanovich **7** 351-352
Karamzin, Nikolai Mikhailovich **8** 441-442
Thai
Kukrit Pramoj, Momrajawong (M.R.) **9** 126-127
Ukrainian
Ginzberg, Asher **6** 336-337
Uruguayan
Batlle y Ordóñez, José **2** 58-59

Journalists, American
documentary films
Wiseman, Frederick **16** 345-346
18th century
Barlow, Joel **2** 6-7
Bradford, William **2** 477
Paine, Thomas **12** 66-67
19th century
Beach, Moses Yale **2** 79-80
Bellamy, Edward **2** 134-135
Bennett, James Gordon Jr. **2** 169-170
Bierce, Ambrose Gwinett **2** 269-270
Bigelow, John **2** 271-272
Blair, Francis Preston **2** 313-315
Bowles, Samuel **2** 464
Brownlow, William Gannaway **3** 55-56
Buel, Jesse **3** 105
Dana, Charles Anderson **4** 384-385
Davis, Richard Harding **4** 422-423
De Bow, James Dunwoody Brownson **4** 441-442
Grady, Henry Woodfin **6** 482-483
Greeley, Horace **6** 515-517
Hale, Sarah Josepha **7** 74-75
Kendall, Amos **8** 494
Page, Walter Hines **12** 60-61
Phillips, David Graham **12** 280-281
Pulitzer, Joseph **12** 481-482
Riis, Jacob August **13** 169-170
Ripley, George **13** 179-180
Russwurm, John Brown **13** 381-382
Ward, Artemus **16** 112-113
19th-20th century
Bly, Nellie **2** 346-348
Bowers, Claude Gernade **2** 463
Caldwell, Erskine **3** 223-224
Creel, George **4** 304-305
Daniels, Josephus **4** 387
Donnelly, Ignatius **5** 62
Dunne, Finley Peter **5** 147-148
Fortune, Timothy Thomas **6** 18-21
Freeman, Douglas Southall **6** 91-92
Godkin, Edwin Lawrence **6** 380
Lippmann, Walter **9** 439-440
Mencken, Henry Louis **10** 481-483
Murrow, Edward Roscoe **11** 265-266
Reed, John Silas **13** 76-77
Roosevelt, Eleanor **13** 275-277
Russell, Charles Edward **13** 374-375
Schurz, Carl **14** 44-45
Steffens, Lincoln **14** 410-411
Tarbell, Ida Minerva **15** 107-108
Villard, Oswald Garrison **15** 498-499
Wallace, Henry **16** 73
White, William Allen **16** 240-241
photojournalists
Capa, Robert **3** 269-271
Freeman, Roland L. **6** 92-93
Mydans, Carl **11** 283-284
political analysis
Safire, William **13** 422-424
television
Bradley, Ed **2** 478-481
Buchanan, Patrick Joseph **3** 90-91
Chung, Connie **4** 47-48
Moyers, Bill **11** 214-216
Walters, Barbara **16** 86-88
20th century
Agee, James **1** 78-79
Ashmore, Harry Scott **1** 334-335
Bourke-White, Margaret **2** 455-456
Brownmiller, Susan **3** 56-57
Buckley, William F. Jr. **3** 96-97
Cronkite, Walter Leland Jr. **4** 321-322
Friedan, Betty **6** 109-111
Golden, Harry **6** 402-403

Goodman, Ellen Holtz **6** 438-439
Haley, Alex **7** 76-78
Hecht, Ben **7** 248-250
Higgins, Marguerite **7** 378-380
Huntley and Brinkley **8** 49-51
Macdonald, Dwight **10** 81-83
Maynard, Robert Clyve **10** 366-367
McCarthy, Mary T. **10** 389-391
McGill, Ralph Emerson **10** 411-412
Pyle, Ernie **12** 493-494
Reston, James Barrett **13** 104-105
Rogers, Will **13** 251-252
Rowan, Carl T. **13** 329-330
Salisbury, Harrison Evans **13** 449-451
Shirer, William L. **14** 198-199
Snow, Edgar **14** 312-313
Steinem, Gloria **14** 418-419
Stone, I. F. **14** 470-471
Thompson, Dorothy **15** 195-196
Thompson, Hunter Stockton **15** 196-198
Tuchman, Barbara **15** 331-332
Wells-Barnett, Ida. B. **16** 198-199
White, T. H. **16** 236-237
Wolfe, Thomas Kennerly Jr. **16** 356-357
Woodward and Bernstein **16** 376-378
war correspondents (World War II)
Capa, Robert **3** 269-271
Pyle, Ernie **12** 493-494
see also Editors, American; Publishers, American

Journalists, The (play)
Freytag, Gustav **6** 107-108

Journey into Fear (book)
Ambler, Eric **1** 191-192

Journey of the Magi (painting)
Andrea del Sarto **1** 224-225
Sassetta **13** 492

Journey to a War (book)
Auden, Wystan Hugh **1** 364-366

Journey to Jerusalem (play)
Anderson, Maxwell **1** 219-220

Journey to Love (poem)
Williams, William Carlos **16** 308-309

Journey to the Beyond (poems)
Sachs, Nelly **13** 411-412

Journey to the Center of the Earth, A (novel)
Verne, Jules **15** 467-469

Journey to the East, The (novel)
Hesse, Hermann **7** 367-369

Journey to the End of Night (novel)
Céline, Louis Ferdinand **3** 390-391

Journey without Maps (book)
Greene, Graham **6** 523-524

Journeyman (play)
Caldwell, Erskine **3** 223-224

Jouvenel, Henri de (1876-1935), French journalist
Colette, Sidonie Gabrielle **4** 158-159

Jouvet, Louis (1887-1951), French actor and director
Anouilh, Jean **1** 243-244
Giraudoux, Jean **6** 349-350

Jovian (331?-364), Roman emperor 363-364
Shahpur II **14** 140-141

JOWETT, BENJAMIN (1817-1893), English educator and Greek scholar **8** 364-365
Clough, Arthur Hugh **4** 123-124
Green, Thomas Hill **6** 520-521
Swinburne, Algernon Charles **15** 54-55
Tennyson, Alfred **15** 144-146

Joxer (literary character)
O'Casey, Sean **11** 459-460

Joy Exceeding Glory (play)
Davis, Ossie **4** 421-422

Joy Luck Club, The (book)
Tan, Amy **15** 95-96

JOYCE, JAMES (1882-1941), Irish author **8** 365-367
associates
Beckett, Samuel **2** 102-104
Callaghan, Edward Morley **3** 229-230
Colum, Padraic **4** 174-175
Ford, Ford Madox **6** 1-2
Stephens, James **14** 430-431
Svevo, Italo **15** 47-48
influence of
Dos Passos, John Roderigo **5** 69-71
Eliot, Thomas Stearns **5** 258-261
Thomas, Dylan Marlais **15** 188-190
Wilder, Thornton Niven **16** 276-277
Wolfe, Thomas Clayton **16** 355-356
Woolf, Virginia Stephen **16** 381-382
influenced by
Flaubert, Gustave **5** 480-482
Schnitzler, Arthur **14** 23-24
musical settings
Barber, Samuel **1** 500-501
Berio, Luciano **2** 194-195

Joyselle (play)
Maeterlinck, Maurice **10** 125-126

JUAN CARLOS I (born 1938), king of Spain **8** 368-369

Juan Fernández Islands (southern Pacific Ocean)
Dampier, William **4** 384

Juana
see Joanna (queen of Castile and León)

JUANA INÉS DE LA CRUZ, SISTER (1651-1695), Mexican nun, poet, and savant **8** 367-368

Juana la Beltraneja (1462-1530), Castilian princess
Isabella I **8** 144-145
Manrique, Jorge **10** 210-211

Juanita la larga (novel)
Valera y Alcalá Galiano, Juan **15** 403

JUÁREZ, BENITO (1806-1872), Mexican statesman, president 1857-1872 **8** 369-372
Álvarez, Juan **1** 184-185
Díaz, José de la Cruz Porfirio **4** 534-536
Lerdo de Tejada, Miguel **9** 351-352
Maximilian of Hapsburg **10** 358-360
Sierra, Justo **14** 217

Juárez Celmán, Miguel (1844-1909), Argentine president 1886-1890
Roca, Julio Argentino **13** 218

Juárez Resuscitated (mural)
Orozco, José Clemente **12** 1-2

Jubelsenior, Der (book)
Richter, Johann Paul Friedrich **13** 150-151

Jubilee (musical)
Porter, Cole Albert **12** 405-406

Jubilee (novel)
Walker, Margaret **16** 67

Jubilo (film)
Goldwyn, Samuel **6** 416

Juchi (died 1227), Mongol leader
Batu Khan **2** 60-61

Judaea (Judea)
see Jewish history—Biblical Era (Judea)

JUDAEUS, PHILO (circa 20 B.C. -circa A.D. 45), Hellenistic Jewish philosopher **12** 282-283
Wolfson, Harry Austryn **16** 361-362

Judah
see Jewish history—Biblical Era (Judah)

JUDAH, THEODORE DEHONE (1826-1863), American engineer and railroad promoter **8** 373-374
Huntington, Collis Potter **8** 49

JUDAH I (circa 135-circa 220), Jewish scholar **8** 372-373
Abba Arika **1** 3-4
Akiba ben Joseph **1** 97-98

JUDAH HALEVI (circa 1085-circa 1150), Spanish Hebrew poet **8** 373
Rosenzweig, Franz **13** 294

Judah Ha-Nasi
see Judah I

Judaism (religion)
Cabalist movement
see Cabala
Hasidism
see Hasidism
history
see Jewish history
Karaite sect
see Karaite sect
law
Caro, Joseph ben Ephraim **3** 316-317
Cohen, Hermann **4** 138-139
Johanan ben Zakkai **8** 271-272

Lee Kuan Yew **9** 281-283
see also Mosaic law; Sanhedrin; Talmud
leaders
see Religious leaders, Jewish
Musar movement
see Musar movement
mysticism
see Mysticism—Jewish
Orthodox
Revel, Bernard **13** 108-109
post-Holocaust theology
Rubenstein, Richard L. **13** 343-344
prophets
see Bible—Old Testament
Torah
see Mosaic law
United States
Abrahams, Israel **1** 29
Finkelstein, Rabbi Louis **5** 448-450
Herberg, Will **7** 322-323
Heschel, Abraham Joshua **7** 358-359
Jung, Leo **8** 390-391
Kaplan, Mordecai Menahem **8** 435-436
Pinto, Isaac **12** 318
Revel, Bernard **13** 108-109
Rubenstein, Richard L. **13** 343-344
Schechter, Solomon **13** 524
Schindler, Solomon **14** 7-8
Silver, Abba Hillel **14** 232-233
Soloveitchik, Joseph Baer **14** 328-329
Wiesel, Elie **16** 263-264
Wise, Isaac Mayer **16** 342-343
Wise, Stephen Samuel **16** 344-345
Zionism
see Zionism

Judas Iscariot (New Testament; Apostle)
Jesus of Nazareth **8** 251-255

JUDAS MACCABEUS (died 160 B.C.), Jewish patriot and revolutionary **8** 374-375

Judas Maccabeus (musical composition)
Handel, George Frederick **7** 116-119

JUDD, CHARLES HUBBARD (1873-1946), psychologist and education reformer **8** 375-376

JUDD, DONALD (1928-1994), American sculptor and art writer **8** 376-377

Jude the Obscure (novel)
Hardy, Thomas **7** 150-152

Juden, Die (comedy)
Lessing, Gotthold Ephraim **9** 357-359

Juden von Zirndorf, Die (novel)
Wassermann, Jakob **16** 130-131

Judges
see Jurists—Judges

Judges, Book of (Old Testament)
Samuel **13** 457-458

Judgment Day (novel; play)
Farrell, James Thomas **5** 390-391
Rice, Elmer **13** 126-127

Judgment of Paris (music)
Arne, Thomas Augustine **1** 307-308
Congreve, William **4** 200-201

Judgment of Paris (painting)
Cranach, Lucas the Elder **4** 289-290
Rubens, Peter Paul **13** 339-342

Judgment of Solomon (painting)
Giorgione **6** 340-341

Judgment of the Baby Moses by Fire (painting)
Giorgione **6** 340-341

Judicial review
see Supreme Court (United States)—judicial review

Jüdische Witwe, Die (play)
Kaiser, Georg **8** 411-412

Judith (music)
Arne, Thomas Augustine **1** 307-308

Judith (painting)
Giorgione **6** 340-341

Judith (play)
Giraudoux, Jean **6** 349-350
Hebbel, Friedrich **7** 247

Judith (sculpture)
Donatello **5** 55-56

Judith (ship)
Drake, Francis **5** 94-96
Hawkins, John **7** 210-211

JUDSON, ADONIRAM (1788-1850), American Baptist missionary in Burma **8** 377-378

Juet, Robert (died 1611), English explorer
Hudson, Henry **8** 12-13

Jugend des Königs Henri IV, Die (book)
Mann, Heinrich **10** 201-202

Jugendstil
see Art Nouveau

Juglares (Spanish minstrels)
Gonzalo de Berceo **6** 431-432

Jugurtha (died 104 B.C.), King of Numidia 113-104
Marius, Gaius **10** 264-265
Sallust **13** 454
Sulla, Lucius Cornelius I **15** 21-22

Jui-tsung (ruled 685, 710-713), Chinese emperor
Hsüan-tsung, T'ang **8** 7-8

Juive, La (opera; Halévy)
Caruso, Enrico **3** 345

Juji
see Juchi

Jujushinron (book)
Kukai **9** 124-125

Jukes (book)
Dugdale, Richard Louis **5** 128-129

Jules and Jim (film)
Truffaut, François **15** 311-313

Julia (83?-54 B.C.), Roman matron
Brutus, Marcus Junius **3** 79-80
Caesar, Gaius Julius **3** 207-210
Pompey **12** 387-389

Julia Livilla (39 B.C.-14 A.D.), Roman princess
Seneca the Younger, Lucius Annaeus **14** 103-105

Julia Marlowe (book)
Russell, Charles Edward **13** 374-375

Julian calendar
Omar Khayyam **11** 510-511
Peter I **12** 253-256
see also Calendar

Julian of Eclanum (380-circa 455), Italian bishop and theologian
Pelagius **12** 189-190

JULIAN OF NORWICH (1342-after 1416), English mystic **8** 381

JULIAN (The Apostate; Flavius Claudius Julianus; 331-363), Roman emperor 361-363 **8** 378-379
Constantine I **4** 209-211
Ibsen, Henrik **8** 98-100
Shahpur II **14** 140-141

JULIANA (born 1909), queen of the Netherlands (1948-1980) **8** 379-380
Wilhelmina **16** 278-279

JULIAS OF ROME, THE (Julia Domna, ca. 169-ca. 217; Julia Maesa, ca. 164-225; Julia Soamias, died 222; and Julia Mammaea, died 234), empresses of the so-called Severan Dynasty of Rome **8** 381-384

Julie de Carneilhan (novel)
Colette, Sidonie Gabrielle **4** 158-159

Julienne, Jean de (1686-1766), French engraver
Boucher, François **2** 440-442
Watteau, Antoine **16** 143-144

Juliet of the Spirits (film)
Fellini, Federico **5** 408-409

Juliette (opera)
Martinu, Bohuslav **10** 299-300

Julio-Claudian emperors (Roman Empire; ruled 27 B.C.-68 A.D.)
Caligula **3** 228-229
Nero Claudius Caesar **11** 342-344
Suetonius Tranquillus, Gaius **15** 13
Tacitus **15** 70-72
Vespasian **15** 475-476

Julius Africanus (book)
Leopardi, Giacomo **9** 344-345

Julius Caesar (play; Shakespeare)
Booth, Edwin **2** 401-402
Plaatje, Solomon Tshekisho **12** 341-342
Shakespeare, William **14** 142-145

JULIUS II (Giuliano della Rovere; 1443-1513), pope 1503-1513 **8** 384-386
Borgia, Cesare **2** 412-413
Bramante, Donato **2** 493-494
Budé, Guillaume **3** 102-103
Castiglione, Baldassare **3** 360-361
Erasmus, Desiderius **5** 298-300

Leo X **9** 332-334
Michelangelo Buonarroti **11** 2-5
Raphael **13** 40-42
Sangallo family **13** 464-466

Julius III (Giammaria Ciocchi del Monte; 1487-1555), pope 1550-1555
Palestrina, Giovanni Pierluigi da **12** 70-72
Pius V **12** 332-333
Vasari, Giorgio **15** 442-443
Vignola, Giacomo da **15** 493-494

Julliard School of Music (New York City)
Berio, Luciano **2** 194-195
Diamond, David **4** 527-529
Sessions, Roger Huntington **14** 117-118

Jullien, Louis Antoine (1812-1860), French conductor
Fry, William Henry **6** 136-137

July 4, 1956 (painting)
Soulages, Pierre **14** 350-351

July Hay (painting)
Benton, Thomas Hart **2** 178-179

July Monarchy (France)
see France—1830-1848

July Revolution
see Revolution of 1830 (France; July Revolution)

JUMBLATT, KAMAL (1917-1977), Lebanese ideologue and Druze leader **8** 386-387
Sadr, Musa al- **13** 420-422

Jumblies, The (verse)
Lear, Edward **9** 265-266

Jumbo (elephant)
Barnum, Phineas Taylor **2** 13-15

Jumbo (stage show)
Rodgers, Richard Charles **13** 234-236

Jump Back, Honey, Jump Back (song)
Dawson, William Levi **4** 427-428

Jumping Frog of Calaveras County, The (story; Twain)
Twain, Mark **15** 363-366
Ward, Artemus **16** 112-113

JUNAYD, ABU AL-QASIM IBN MUHAMMAD AL (circa 830-910), Islamic mystic **8** 388

June Bug (airplane)
Curtiss, Glenn Hammond **4** 350-351

June Days (France; 1848)
Blanc, Louis **2** 318-319
Thiers, Louis Adolphe **15** 181-182

June, Jennie
see Croly, Jane Cunningham

June Moon (play)
Lardner, Ringgold Wilmer **9** 204-205

JUNG, CARL GUSTAV (1875-1961), Swiss psychologist and psychiatrist **8** 388-389
Bleuler, Eugen **2** 325
Freud, Sigmund **6** 103-106
Graham, Martha **6** 485-486
Hesse, Hermann **7** 367-369
Horney, Karen Danielsen **7** 508-509
White, Patrick Victor Martindale **16** 233-235

JUNG, LEO (1892-1987), American Orthodox Jewish Rabbi **8** 390-391

Jung Siegfried (ballade)
Webern, Anton **16** 160-162

Junge Gelehrte, Der (comedy)
Lessing, Gotthold Ephraim **9** 357-359

Junge Siegfried, Der (opera)
Wagner, Richard **16** 40-43

JÜNGER, ERNST (born 1895), German author **8** 391-392

Jungfrau von Orleans, Die (play)
Schiller, Johann Christoph Friedrich von **14** 4-7

Jung-hsi Studio (painting)
Ni Tsan **11** 400

Jungle Books (tales)
Kipling, Joseph Rudyard **9** 32-33

Jungle, Les (poem)
Leconte de Lisle, Charles Marie René **9** 273-274

Jungle of the Cities (play)
Brecht, Bertolt **2** 512-514

Jungle The (novel)
Sinclair, Upton Beale Jr. **14** 248-249

Jungmann, Josef (1773-1847), Czech writer and philologist
Palacký, František **12** 69-70

Jung-Wien (literary group; Austria)
Hofmannsthal, Hugo von **7** 443-444
Schnitzler, Arthur **14** 23-24

Junimea (literary group; Romania)
Eminescu, Mihail **5** 280-281

Junin, battle of (1823)
Bolívar, Simón **2** 375-377

Junkers, Hugo (1859-1935), German engineer
Tupolev, Andrei Nikolaevich **15** 341-342

Juno (literary character)
Virgil **15** 507-510

Juno and the Paycock (play)
O'Casey, Sean **11** 459-460

Junto (club, established 1727)
Franklin, Benjamin **6** 60-64

Jupiter (music)
Mozart, Wolfgang Amadeus **11** 218-221

Jupiter (mythology)
Diocletian **5** 19-20
Ovid **12** 34-36

Jupiter (painting)
Ingres, Jean Auguste Dominique **8** 121-123
Rembrandt Harmensz van Rijn **13** 91-95
Veronese, Paolo **15** 469-470

Jupiter (planet)
Barnard, Edward Emerson **2** 8-9
Brahe, Tycho **2** 489-490
Galileo Galilei **6** 180-183
Herschel, William **7** 341-343
Laplace, Marquis de **9** 202-204

Jupiter (play)
Sheridan, Richard Brinsley **14** 183-184

Jurassic Park (book)
Crichton, John Michael **4** 308-310

Jürchen (Asian people)
Ch'in Kuei **3** 524-525
Chu Hsi **4** 40-43
Kwangjong **9** 140
Wang Kon **16** 101
Yi Sng-gye **16** 458-459
Yi Sunsin **16** 459-461
Yo Fei **16** 462

Jürchen dynasty
see Chin dynasty

Jurg Reinhardt (novel)
Frisch, Max **6** 118-119

Jurgen (book)
Cabell, James Branch **3** 195-196

Jurisprudence (science of law)
Africa
Gluckman, Max **6** 374-375
Europe
Bodin, Jean **2** 356-357
Bryce, James **3** 85
Carneades **3** 309
Grotius, Hugo **7** 18-19
Mommsen, Theodor **11** 94-95
Montesquieu **11** 123-125
Savigny, Friedrich Karl von **13** 502-503
Vico, Giambattista **15** 480-481
United States
Cardozo, Benjamin Nathan **3** 288-290
Holmes, Oliver Wendell Jr. **7** 458-459
Kent, James **8** 510-511
Pound, Roscoe **12** 417-418
Shaw, Lemuel **14** 164-165
Wythe, George **16** 415
see also Jurists; Law

Jurists
American
see Jurists, American
Ashanti
Anokye, Okomfo **1** 242-243
Australian
Barton, Edmund **2** 39-40
Evatt, Herbert Vere **5** 341-343
Griffith, Samuel Walker **6** 545-546
British
see English, Scottish (below)
Canadian
Haliburton, Thomas Chandler **7** 80
Robinson, John Beverley **13** 210
Scott, Francis Reginald **14** 66-67
Dutch

Grotius, Hugo **7** 18-19
English
Bentham, Jeremy **2** 176-178
Bigge, John Thomas **2** 272
Blackstone, William **2** 310-311
Coke, Edward **4** 141-142
Jennings, Robert Yewdall **8** 246-247
Maitland, Frederic William **10** 154-155
Filipino
Laurel, Salvador H. **9** 226-227
French
Montesquieu **11** 123-125
German
Gierke, Otto von **6** 311-312
Herzog, Roman **7** 355-357
Pufendorf, Samuel von **12** 477-478
Reuchlin, Johann **13** 106-107
Savigny, Friedrich Karl von **13** 502-503
Thomasius **15** 193-194
Guyanese
Ramphal, Shridath Surendranath **13** 19-20
Indian
Das, Chitta Ranjan **4** 401-402
Gandhi, Mohandas Karamchand **6** 201-204
Sapru, Tej Bahadur **13** 480-481
Islamic
Marāghī, Mustafā al- **10** 228-229
Averroës **1** 382-383
ibn Battuta, Muhammad **8** 91-92
ibn Hazm, Abu Muhammad Ali **8** 93
Junayd, Abu al-Qasim ibn Muhammad al **8** 388
Italian
Becarria, Marchese di **2** 97-98
Vico, Giambattista **15** 480-481
Nigerian
Elias, Taslim Olawale **5** 250-251
Portuguese
Sá, Mem de **13** 395
Roman
Ulpian, Domitius **15** 385-386
Russian
Pobedonostsev, Konstantin Petrovich **12** 360-361
Scottish
Boswell, James **2** 432-434
Bryce, James **3** 85
Spanish
Altamira Y Crevea, Rafael **1** 179

Jurists, American

- JUDGES
associate justices (United States Supreme Court; 18th century)
Chase, Samuel **3** 475-476
Paterson, William **12** 132-133
Rutledge, John **13** 387-388
Wilson, James **16** 323-324
associate justices (United States Supreme Court; 19th century)
Curtis, Benjamin Robbins **4** 349
Field, Stephen Johnson **5** 441-442
Harlan, John Marshall **7** 156-157
Lamar, Lucius Quintus Cincinnatus **9** 170-171
McLean, John **10** 422-423
Miller, Samuel Freeman **11** 29-30
Story, Joseph **14** 480-481
associate justices (United States Supreme Court; 20th century)
Black, Hugo Lafayette **2** 301-303
Blackmun, Harry **2** 309-310
Brandeis, Louis Dembitz **2** 496-497
Brennan, William J. Jr. **2** 514-515
Breyer, Stephen **2** 524-527
Byrnes, James Francis **3** 191-192
Cardozo, Benjamin Nathan **3** 288-290
Clark, Tom Campbell **4** 81-82
Douglas, William Orville **5** 83-85
Fortas, Abe **6** 16-17
Frankfurter, Felix **6** 57
Ginsburg, Ruth Bader **6** 333-336
Goldberg, Arthur Joseph **6** 397-398
Harlan, John Marshall **7** 157-159
Holmes, Oliver Wendell Jr. **7** 458-459
Jackson, Robert Houghwout **8** 182-183
Kennedy, Anthony M. **8** 498-500
Marshall, Thurgood **10** 282-284
Murphy, Frank **11** 260-261
O'Connor, Sandra Day **11** 468-470
Powell, Lewis F. Jr. **12** 426-428
Rehnquist, William Hubbs **13** 82-84
Scalia, Antonin **13** 513-514
Souter, David H. **14** 355-356
Stevens, John Paul **14** 440-441
Stewart, Potter **14** 449-451
Thomas, Clarence **15** 186-188
White, Byron R. **16** 227-228
Whittaker, Charles Evans **16** 255-256
chief justices (United States Supreme Court)
Burger, Warren E. **3** 133-136
Chase, Salmon Portland **3** 473-475
Hughes, Charles Evans **8** 15-16
Jay, John **8** 230-232
Marshall, John **10** 279-281
Rehnquist, William Hubbs **13** 82-84
Rutledge, John **13** 387-388
Stone, Harlan Fiske **14** 468-470
Taft, William Howard **15** 78-81
Taney, Roger Brooke **15** 98-99
Vinson, Fred **15** 503-505
Waite, Morrison Remick **16** 46
Warren, Earl **16** 117-120
White, Edward Douglass **16** 230-231
colonial courts
Henderson, Richard **7** 278-279
Livingston, Robert R. **9** 462-463
Logan, James **9** 487-488
Morris, Lewis **11** 183-184
Sewall, Samuel **14** 123-124
county courts
Altgeld, John Peter **1** 180-182
district courts
Sirica, John Joseph **14** 257-258
federal courts
Hand, Billings Learned **7** 116
Hopkinson, Francis **7** 496-497
Palmer, Alexander Mitchell **12** 77-78
Wilmot, David **16** 312-313
state courts
Allen, Florence Ellinwood **1** 164-165
Atchison, David Rice **1** 357-358
Ervin, Sam J. Jr. **5** 316-317
George, James Zachariah **6** 276-277
Kent, James **8** 510-511
Lindsey, Benjamin Barr **9** 425-426
Pound, Roscoe **12** 417-418
Reeve, Tapping **13** 79-80
Shaw, Lemuel **14** 164-165
Shippen, Edward **14** 197-198
Tourgée, Albion Winegar **15** 277-278
Tyler, Royall **15** 371-372

- LAWYERS
18th century
Burr, Aaron **3** 156-159
Dickinson, John **4** 543-544
Galloway, Joseph **6** 186-187
Leonard, Daniel **9** 336-337
Martin, Luther **10** 289-290
Reeve, Tapping **13** 79-80
Wythe, George **16** 415
19th century
Benjamin, Judah Philip **2** 163-164
Birney, James Gillespie **2** 283-284
Bledsoe, Albert Taylor **2** 324-325
Bristow, Benjamin Helm **3** 9-10
Dana, Richard Henry Jr. **4** 385-386
Eaton, Dorman Bridgman **5** 190-191
Evarts, William Maxwell **5** 340-341
Field, David Dudley **5** 439-440
Forbes, John **5** 507-508
Gary, Elbert Henry **6** 229-230
Ingersoll, Robert Green **8** 120-121
19th-20th century
Bryan, William Jennings **3** 80-82
Darrow, Clarence Seward **4** 396-397

Hillquit, Morris **7** 393-394
Lansing, Robert **9** 200
20th century
Allen, Florence Ellinwood **1** 164-165
Bailey, F. Lee **1** 441-443
Clinton, Hillary Rodham **4** 115-117
Cochran, Johnnie **4** 128-131
Cox, Archibald **4** 283-284
Dees, Morris S. Jr. **4** 456-457
Dewey, Thomas Edmund **4** 524
Edelman, Marian Wright **5** 202-204
Ervin, Sam J. Jr. **5** 316-317
Freeh, Louis J. **6** 90-91
Gary, Elbert Henry **6** 229-230
Hill, Anita **7** 382-385
Houston, Charles Hamilton **7** 523-526
Jaworski, Leon **8** 229-230
Johnson, James Weldon **8** 304-305
Kunstler, William M. **9** 131-133
Nader, Ralph **11** 290-291
Reno, Janet **13** 99-101
Riordan, Richard Joseph **13** 177-179
Sayre, Francis Bowes **13** 509
von Mehren, Robert Brandt **16** 24-25
White, Byron R. **16** 227-228
Yasui, Minoru **16** 440-444
see also Judges (above)

Jus gentium (law)
Suárez, Francisco **15** 8

Just (literary character)
Lessing, Gotthold Ephraim **9** 357-359

Just Ask for George (play)
Callaghan, Edward Morley **3** 229-230

Just Assassins, The (play)
Camus, Albert **3** 255-257

JUST, ERNEST (1883-1941), American marine biologist **8** 392-393

Just One of Those Things (song)
Porter, Cole Albert **12** 405-406

Just So Stories (stories)
Kipling, Joseph Rudyard **9** 32-33

Justes, Les (play)
Camus, Albert **3** 255-257

Justice (play; Galsworthy)
Barrymores **2** 28-30
Galsworthy, John **6** 189-190

Justice (sculpture)
Rush, William **13** 365-366

Justice, Department of (United States)
Arnold, Thurman Wesley **1** 314
Hoover, John Edgar **7** 485-487
Kennedy, Robert Francis **8** 508-509
Palmer, Alexander Mitchell **12** 77-78

Justice Denied in Massachusetts (poem)
Millay, Edna St. Vincent **11** 24-25

Justice Party (Turkey)
Demirel, Süleyman **4** 490-493

Justicialismo (Argentina; politics)
Perón, Juan Domingo **12** 228-230

Justification by faith (theology)
Küng, Hans **9** 129-130
Latimer, Hugh **9** 221
Luther, Martin **10** 48-51
Melancthon, Philip **10** 466-467

Justin I (circa 450-527), Byzantine emperor 518-527
Justinian I **8** 393-395

JUSTIN MARTYR, (circa 100-circa 165), Early Christian apologist **8** 395-396

Justina (literary character)
Calderón, Pedro **3** 221-222

Justine (novel)
Sade, Comte de **13** 416-418

Justing betwix James Watsoun and Jhone Barbour, The (poem)
Lyndsay, David **10** 66-67

JUSTINIAN I (circa 482-565), Byzantine emperor 527-565 **8** 393-395
academies closed (529)
Plato **12** 345-347
Plotinus **12** 358-359
family
Theodora **15** 172-175
law code
Leo III **9** 330-332
Niebuhr, Barthold Georg **11** 385-386
Ulpian, Domitius **15** 385-386
see also Law codes—Byzantium
military campaigns
Belisarius **2** 128-129
Cassiodorus, Flavius Magnus Aurelius **3** 357-358
Khosrow I **8** 538-539
Procopius of Caesarea **12** 457-458

Justinian II (669-711), Byzantine emperor 687-695, 705-711
Leo III **9** 330-332

JUSTO, AGUSTIN PEDRO (1876-1943), Argentine general, president 1932-1938 **8** 396

Justus of Ghent (1430/35-1476?), Flemish painter
Piero della Francesca **12** 301-302
van der Goes, Hugo **15** 416-417

Jusuf and Zulaikha (poem)
Firdausi **5** 451-452

Jutland, battle of (1916)
George VI **6** 275
Jellicoe, John Rushworth **8** 242-243

JUVARA, FILIPPO (1678-1736), Italian architect and designer **8** 396-397

JUVENAL (Decimus Junius Juvenalis; died after 127), Roman satirist **8** 397-399
Boileau-Despréaux, Nicholas **2** 369-371
Congreve, William **4** 200-201
Horace **7** 500-503
Johnson, Samuel **8** 315-317
Martialis, Marcus Valerius **10** 286-287
Vaughan, Henry **15** 444-445

Juvenile literature
see Literature for children

Juvenilia (book)
Galileo Galilei **6** 180-183

Juvenilia (poems)
Carducci, Giosuè **3** 290-291

Juvenis qui puellam (motet)
Dufay, Guillaume **5** 125-126

Juxon, William (1582-1663), English bishop and statesman
Charles I **3** 450-452

K

Kaaba (mosque; Mecca)
Sinan, Kodja Mimar **14** 245-246

Kabaka Alone (political party; Buganda)
Mutesa II **11** 277-278

Kabale und Liebe (play; F. Schiller)
Lewis, Matthew Gregory **9** 390-391
Schiller, Johann Christoph Friedrich von **14** 4-7

KABALEVSKY, DMITRI (1904-1987), Soviet composer, pianist, and conductor **8** 400-401

Kabuliwalla (story)
Rabindranath Tagore **12** 529-531

Kabyle Berbers (North African people)
Abd el-Kadir **1** 15

KADALIE, CLEMENTS (circa 1896-1951), South Africa's first Black national trade union leader **8** 401-402

KÁDÁR, JÁNOS (born 1912), Hungarian statesman **8** 402-403

Kaddish (music)
Bernstein, Leonard **2** 218-219

Kaddish ... (poems)
Ginsberg, Allen **6** 332-333

KADU
see Kenya African Democratic Union

Kafan (story)
Premchand **12** 439

KAFKA, FRANZ (1883-1924), Czech-born German novelist and short-story writer **8** 403-406
Beckett, Samuel **2** 102-104
Grass, Günter **6** 496-497
Hidayat, Sadiq **7** 377-378
Laye, Camara **9** 257-259
Robbe-Grillet, Alain **13** 189-190
Schuller, Gunther **14** 37-38

Kagi (novel)
Tanizaki, Junichiro **15** 101-102

Kahlenberg, battle of the (1683)
John III **8** 276-277

KAHLO, FRIDA (1907-1954), Mexican painter **8** 406-407

KAHN, ALBERT (1869-1942), American architect **8** 407-408

KAHN, LOUIS I. (1901-1974), American architect **8** 408-410
Piano, Renzo **12** 289-291

Kahn, Otto (1867-1934), American banker
Crane, Hart **4** 291-293

Kahr, Gustav von (1862-1934), Bavarian statesman
Hitler, Adolf **7** 417-420

Kai-du (died 1301), Mongol khan 1248
Kublai Khan **9** 115-118

Kaifeng (city, China)
Chu Hsi **4** 40-43

KAIFU TOSHIKI (born 1931), Japanese prime minister (1989-1991) **8** 410-411

Kaim, al- (Qa'im, al-; ruled 1031-1075), Abbasid caliph
Alp Arslan **1** 178-179

Kai-Oi (poems)
Basho, Matsuo **2** 45-48

Kaiping mines (1877)
Li Hung-Chang **9** 407-409

KAISER, GEORG (1878-1945), German playwright **8** 411-412
Brecht, Bertolt **2** 512-514
Weill, Kurt **16** 174-175

KAISER, HENRY JOHN (1882-1967), American industrialist **8** 412-413

Kaiser Karls Geisel (play)
Hauptmann, Gerhart Johann Robert **7** 199-201

Kaiser Octavianus (play)
Tieck, Ludwig **15** 218-219

Kaiser Wilhelm Institutes
for Biology
Meyerhof, Otto Fritz **10** 537-539
Spemann, Hans **14** 368-369
for Carbon Research
Fischer, Emil **5** 456-457
for Chemistry
Fischer, Emil **5** 456-457
Haber, Fritz **7** 56-58
Hahn, Otto **7** 64-65
for Medical Research
see Max Planck Institute for Medical Research

Kaiser-Hymn (musical composition)
Haydn, Franz Joseph **7** 219-221

Kaishinto
see Progressive party (Japan)

Kajar
see Qajar

Kakemono (scrolls)
Sesshu, Toya **14** 116-117

Kakuyu
see Toba Sojo

KALAKAUA, DAVID (1836-1891), king of Hawaiian Islands 1874-1891 **8** 413-414
Dole, Sanford Ballard **5** 46
Liliuokalani, Lydia Kamakaeha **9** 411-412

Kalamazoo (poem)
Lindsay, Vachel **9** 424-425

Kalendarium Pennsilvaniense (almanac; Samuel Atkins)
Bradford, William **2** 476-477

Kalendergeschichten (stories)
Brecht, Bertolt **2** 512-514

Kalevala (Finnish epic)
Sibelius, Jean Julius Christian **14** 211-212
Tschernichowsky, Saul **15** 323

Kalgoorlie (municipality; Australia)
Forrest, John **6** 12-13

Kali (Hindu deity)
Ramakrishna, Sri **13** 11-13

KALIDASA (flourished 4th-5th century), Indian poet and dramatist **8** 414-415
Harsha **7** 181-182

Kalinga Edicts (India)
Asoka **1** 341-342

Kalka River, battle of (1223)
Batu Khan **2** 60-61

Kalkbrenner, F.W.M. (1784-1849), German pianist and composer
Chopin, Frédéric François **4** 16-18

Kallen, Horace Meyer (1882-1974), American author and educator
Bourne, Randolph Silliman **2** 456-457

Kallias, Peace of (449 B.C.)
Phidias **12** 265-267

Kalonji-Ditunga, Albert (born 1929), Congolese leader
Lumumba, Patrice Emery **10** 43-45

Kama Sutra, The (book)
Burton, Richard Francis **3 164-166**

Kamako
see Fujiwara Kamatari

Kamakura Period
see Japan—1185-1338

KAMARAJ, KUMARASWAMI (1903-1975), Indian political leader **8** 415

Kamarinsky (music)
Glinka, Mikhail Ivanovich **6** 369-370

Kambalu (poem; Longfellow)
Hulagu Khan **8** 27-28

Kambona, Oscar (born 1928), Tanzanian politician
Nyerere, Julius Kamberage **11** 447-449

Kamchatka (peninsula; northeastern Russia)
Bering, Vitus **2** 193-194

KAMEHAMEHA I (circa 1758-1819), king of the Hawaiian Islands 1795-1819 **8** 416

Kamehameha II (1797-1824), king of Hawaiian Islands 1819-1824
Kamehameha I **8** 416
Kamehameha III **8** 416-417

KAMEHAMEHA III (circa 1814-1854), king of the Hawaiian Islands 1825-1854 **8** 416-417
Kamehameha I **8** 416

KAMENEV, LEV BORISOVICH (1883-1936), Russian politician **8** 417-418
Bukharin, Nikolai Ivanovich **3** 112-113
Stalin, Joseph **14** 393-396
Trotsky, Leon **15** 302-305
Zinoviev, Grigori Evseevich **16** 521-522

KAMERLINGH ONNES, HEIKE (1853-1926), Dutch physicist **8** 418-420

Kamisori
see Tojo, Hideki

Kamitsumiya no Miko
see Shotoku Taishi

Kammersänger, Der (play)
Wedekind, Frank **16** 166-167

Kammerspiele (Munich)
Brecht, Bertolt **2** 512-514

KAMMU (737-806), Japanese emperor 781-806 **8** 420
Saicho **13** 426-428

Kampaku (Japan)
Fujiwara Michinaga **6** 145-146

Kampaner Thal, Das (book)
Richter, Johann Paul Friedrich **13** 150-151

Kampeneer, Pieter de
see Campaña, Pedro de

Kampf um Rom, Der (novel)
Huch, Ricarda **8** 11-12

Kampuchea
see Cambodia

Kampuchean People's Revolutionary Party
Hun Sen **8** 39-42

Kanchenjanga (film)
Ray, Satyajit **13** 60-61

KANDINSKY, WASSILY (1866-1944), Russian painter **8** 420-422
associates
Arp, Jean **1** 317-318
Hartley, Marsden **7** 186
Marc, Franz **10** 231
Miró, Joan **11** 53-54
influence of
Hofmann, Hans **7** 442-443
Mies van der Rohe, Ludwig **11** 10-12
influenced by
Beardsley, Aubrey Vincent **2** 88-89
Böcklin, Arnold **2** 354-355
works compared
Dove, Arthur Garfield **5** 86-87
Malevich, Kasimir **10** 168-169
see also Blaue Reiter (art group); Blaue Vier (art group)

KANE, JOHN (1860-1934), Scottish-born American primitive painter **8** 422

KANE, PAUL (1810-1871), Canadian painter and writer **8** 422-423

K'ANG YU-WEI (1858-1927), Chinese scholar and philosopher **8** 426-428
Chang Chien **3** 429-430
Chang Chih-tung **3** 430-431
Ku Chieh-kang **9** 120-121
Kuang-hsü **9** 111-112
Liang Ch'i-ch'ao **9** 395-396
Sun Yat-sen **15** 35-39
Tz'u-hsi **15** 375-376

Kangaroo (novel)
Lawrence, David Herbert **9** 247-248

K'ANG-HSI (1654-1722), Chinese emperor 1661-1722 **8** 423-426
Huang Tsung-hsi **8** 9-10
Qianlong **12** 502-505

Kanghwa, Treaty of (1876)
Taewŏn'gun, Hŭngsŏn **15** 74-75

Kanille, Feodor
see Canillé, Théodore

Kanis, Saint Peter
see Peter Canisius, Saint

KANISHKA (ca. 78- ca. 103), Kashan ruler **8** 428-429

Kankan Musa
see Musa Mansa

Kannami (died 1384), Japanese No theater actor
Zeami, Kanze **16** 492-493

Kannon
see Kwannon (bodhisattva)

Kano Motonobu (1476-1559), Japanese painter
Eitoku, Kano **5** 242

Kano school
see Japanese art—Kano school

Kansas (state, United States)
slavery issue
Bailey, Gamaliel **1** 444-445
Brown, John **3** 39-41
Douglas, Stephen Arnold **5** 80-82
Frémont, John Charles **6** 97-98
Howe, Samuel Gridley **7** 537
Sumner, Charles **15** 30-31
Thayer, Eli **15** 168
Walker, Robert John **16** 67-68
statehood (1861)
Buchanan, James **3** 89-90
temperance movement
Nation, Carry Amelia Moore **11** 321-322
see also Kansas-Nebraska Act (1854)

Kansas, University of
Becker, Carl Lotus **2** 100-101

Kansas-Nebraska Act (1854)
opponents (north)
Brown, John **3** 39-41
Buchanan, James **3** 89-90
Chase, Salmon Portland **3** 473-475
Everett, Edward **5** 344
Lincoln, Abraham **9** 415-418
Morton, Oliver Hazard Perry Throck **11** 197-198
Seward, William Henry **14** 124-125
Sumner, Charles **15** 30-31
Thayer, Eli **15** 168
Trumbull, Lyman **15** 317-318
Wade, Benjamin Franklin **16** 38-39
Wilmot, David **16** 312-313
opponents (south)
Blair, Francis Preston **2** 313-315
Houston, Samuel **7** 526-527
supporters (north)
Douglas, Stephen Arnold **5** 80-82
Pierce, Franklin **12** 300-301
supporters (south)
Atchison, David Rice **1** 357-358
Tyler, John **15** 368-369

Kansas Pacific Railroad (United States)
Buffalo Bill **3** 105-106
Frémont, John Charles **6** 97-98
McCoy, Joseph Geiting **10** 403-404

Kansu (province , China)
Quin Shi Huang-Di **12** 515-518

KANT, IMMANUEL (1724-1804), German philosopher **8** 430-432
associates
Basedow, Johann Bernhard **2** 44-45

Herder, Johann Gottfried von **7** 327-328
critiques on
Hamann, Johann Georg **7** 92
Schweitzer, Albert **14** 55-56
influence of (18th-19th century)
Coleridge, Samuel Taylor **4** 154-156
Fichte, Johann Gottlieb **5** 435-436
Fries, Jakob Friedrich **6** 116-117
Niebuhr, Barthold Georg **11** 385-386
Schelling, Friedrich Wilhelm Joseph von **13** 526-527
Schiller, Johann Christoph Friedrich von **14** 4-7
Schleiermacher, Friedrich Ernst Daniel **14** 11-12
influence of (19th century)
Bakunin, Mikhail Aleksandrovich **1** 458-460
Cousin, Victor **4** 273-274
Palacký, František **12** 69-70
Ritschl, Albrecht Benjamin **13** 180
Rosmini-Serbati, Antonio **13** 296-297
Schopenhauer, Arthur **14** 29-31
influence of (19th-20th century)
Adler, Felix **1** 63-64
Dewey, John **4** 520-523
Dilthey, Wilhelm Christian Ludwig **5** 10
Frege, Gottlob **6** 93-94
influence of (20th century)
Cohen, Morris Raphael **4** 139-140
Jaspers, Karl **8** 225-226
Lewis, Clarence Irving **9** 381
Rahner, Karl **13** 4-5
influenced by
Hume, David **8** 31-34
Leibniz, Gottfried Wilhelm von **9** 307-310
opponents
Jacobi, Friedrich Heinrich **8** 189-190
Mendelssohn, Moses **10** 488-489
Richter, Johann Paul Friedrich **13** 150-151
see also Neo-Kantianism

Kant-Laplace nebular hypothesis (astrophysics)
Jeans, James Hopwood **8** 235-236

KANU
see Kenya African National Union

Kao Ying-hsiang (flourished early 17th century) Chinese bandit
Li Tzu-Ch'eng **9** 452

Kaoru (literary character)
Murasaki Shikibu **11** 252-253

Kao-seng chuan (Buddhist text)
Kumarajiva **9** 127

Kao-tsu (died circa 501), emperor of Southern Ch'i dynasty
Liang Wu-ti **9** 396-397

KAO-TSUNG (1107-1187), Chinese emperor **8** 433
Ch'in Kuei **3** 524-525
Chu Hsi **4** 40-43
Wu Tse-t'ien **16** 408
Yo Fei **16** 462

Kaoyo (play)
Tanizaki, Junichiro **15** 101-102

Kapital, Das (book; Marx)
Althusser, Louis **1** 182-183
Engels, Friedrich **5** 286-288
Marx, Karl **10** 304-308-231
Shaw, George Bernard **14** 163-164

KAPITSA, PYOTR LEONIDOVICH (born 1894), Soviet physicist **8** 433-435
Cockcroft, John Douglas **4** 131-132
Landau, Lev Davidovich **9** 184-185

KAPLAN, MORDECAI MENAHEM (1881-1983), American Jewish theologian and educator **8** 435-436

Kaplana (poems)
Rabindranath Tagore **12** 529-531

Kapo Reforms (1894; Korea)
Kim Ok-kyun **9** 7-8

Kapodistria (play)
Kazantzakis, Nikos **8** 466-468

KAPP, WOLFGANG (1858-1922), German nationalist politician **8** 436
Ebert, Friedrich **5** 193-194

Kappel, battle of (1531)
Zwingli, Huldreich **16** 537-538

Kapsin Ilrok (book)
Kim Ok-kyun **9** 7-8

KAPTEYN, JACOBUS CORNELIS (1851-1922), Dutch astronomer **8** 436-437
Eddington, Arthur Stanley **5** 201-202
Oort, Jan Hendrik **11** 523-524
Shapley, Harlow **14** 155-156

Kara Sea (arm of Arctic Ocean)
Nordenskjöld, Nils Adolf Erik **11** 421-422

KARADZIC, RADOVAN (born 1945), leader of the Serbian Republic **8** 437-440

Karaite sect (Judaism)
Anan ben David **1** 207-208
Saadia ben Joseph al-Fayumi **13** 396
Schechter, Solomon **13** 524

Kara-Khitai (Asian people)
Genghis Khan **6** 263-265

Karakol
see Przhevalsk

KARAMANLIS, CONSTANTINE (born 1907), Greek member of parliament, prime minister (1955-1963; 1974-1980), and president (1980-1985) **8** 440-441

KARAMZIN, NIKOLAI MIKHAILOVICH (1766-1826), Russian historian and author **8** 441-442
Mussorgsky, Modest Petrovich **11** 274-276
Pushkin, Aleksandr Sergeevich **12** 489-491

KARAN, DONNA (born 1948), American fashion designer and businesswoman **8** 442-444

Karanatilaka (book; Vijayanandin)
Biruni, Abu Rayhan al- **2** 284-285

Karankawa Indians (North America)
Cabeza de Vaca, Álvar Núñez **3** 197

Karasoke Research Center (Rwanda)
Fossey, Dian **6** 23-24

KARENGA, MAULANA (born Ronald McKinley Everett; born 1941), African American author, educator, amd proponent of black culturalism **8** 444-447

Karens (ethnic group; Burma)
Ne Win **11** 364-365

Karim, Prince
see Aga Khan IV

KARIM KHAN ZAND (died 1779), Iranian ruler, founder of Zand dynasty **8** 447
Agha Mohammad Khan **1** 80-81

Karl I (1713-1780), Duke of Brunswick 1735-1780
Lessing, Gotthold Ephraim **9** 357-359

Karl V (opera)
Krenek, Ernst **9** 98-99

Karl August (1757-1828), Duke of Saxe-Weimar 1758-1815, grand duke 1815-1828
Goethe, Johann Wolfgang von **6** 388-391
Wieland, Christoph Martin **16** 260-261

Karl Hetman der Zwergriese (play)
Wedekind, Frank **16** 166-167

Karl Theodor (1724-1799), elector of Bavaria 1777-1799
Rumford **13** 360-362

KARLE, ISABELLA (born 1921), American chemist and physicist **8** 447-449

Karlovy Dvur (manuscript)
Masaryk, Tomáš Garrigue **10** 314-315

Karlskirche (church; Vienna)
Fischer von Erlach, Johann Bernhard **5** 459-461
Rottmayr, Johann Michael **13** 321

KARLSTADT, ANDREAS BODENHEIM VON (circa 1480-1541), German Protestant reformer **8** 449
Eck, Johann Maier von **5** 200
Luther, Martin **10** 48-51
Melancthon, Philip **10** 466-467

Karma (religious doctrine)
Buddha **3** 97-101
Radhakrishnan, Sarvepalli **12** 537-538
Mahavira, Vardhamana **10** 135-137

KARMAL, BABRAK (born 1929), Afghan Marxist and Soviet puppet ruler of the

Democratic Republic of Afghanistan (1979-1986) **8** 449-451

KÁRMÁN, THEODORE VON (1881-1963), Hungarian-born American physicist **8** 451-452
Born, Max **2** 420-421

Karnak (ancient city; Egypt)
Hatshepsut **7** 196-197
Ramses II **13** 22-23

Karolinska Institute (Stockholm)
Theorell, Axel Hugo Theodor **15** 176-177

Károlyi, Count Gyula (1871-1946), Hungarian statesman
Horthy de Nagybánya, Nicholas **7** 510-512

Karrer, Paul (1889-1971), Swiss chemist
Dam, Carl Peter Henrik **4** 382-383
Szent-Györgyi, Albert von **15** 62-64

KARUME, SHEIKH ABEID AMANI (1905-1972), Tanzanian political leader **8** 452-453
Nyerere, Julius Kamberage **11** 447-449

Karuna (Buddhist doctrine)
Buddha **3** 97-101

KASAVUBU, JOSEPH (circa 1913-1969), Congolese statesman **8** 453-455
Lumumba, Patrice Emery **10** 43-45
Mobutu Sese Seko **11** 69-71
Tshombe, Moïse Kapenda **15** 325-326
Youlou, Fulbert **16** 466-467

Kashan Empire (central Asia; 1st and 2nd centuries A.D.)
Kanishka **8** 428-429

Kashmir (state, India)
Liaquat Ali Khan **9** 397
Menon, Vengalil Krishnan Krishna **10** 507-509

Kashta (flourished 8th century B.C.), Nubian king
Piankhi **12** 288-289

Kasimir, Karl Theodore
see Meyerhold, Vsevolod Emilievich

Kassa
see Johannes IV; Tewodros II

KASSEBAUM, NANCY (born 1932), Republican senator from Kansas **8** 455-457

Kasserine Pass, battle of (1943)
Alexander of Tunis, 1st Earl **1** 135-136

Kastor and Polydeukes
see Castor and Pollux

Kata Kabanova (opera)
Janáček, Leoš **8** 219

Katanga secession
see Congo, Democratic Republic of—Katanga secession

KATAYAMA, SEN (1860-1933), Japanese labor and Socialist leader **8** 457

Kätchen von Heilbronn (play)
Kleist, Heinrich von **9** 52-53

Kate (literary character)
Shakespeare, William **14** 142-145

Katerina Izmailova (opera)
Shostakovich, Dmitri Dmitrievich **14** 204-205

Katipunan (secret society; Philippines)
Bonifacio, Andres **2** 393-394
Mabini, Apolinario **10** 72-73
Rizal, José **13** 187-189

Katkov, Mikhail Nikiforovich (1818-1887), Russian journalist and editor
Alexander III **1** 133-134
Tolstoy, Leo **15** 262-265

Kato, Baron Takaakira (1859-1926), Japanese statesman
Inukai, Tsuyoshi **8** 130-131
Takahashi, Korekiyo **15** 84-85

Katsura, Prince Taro (1847-1913), Japanese soldier and statesman
Saionji, Kimmochi **13** 438-439

Katte, Hans Hermann von (1704-1730), German noble
Frederick II **6** 81-84

Kauffmann, Stanley (born 1916), American critic
Ray, Satyajit **13** 60-61
Truffaut, François **15** 311-313

KAUFMAN, GEORGE S. (1889-1961), American playwright **8** 457-458
Ferber, Edna **5** 413
Lardner, Ringgold Wilmer **9** 204-205

KAUFMAN, GERALD BERNARD (born 1930), foreign policy spokesman of the British Labour Party **8** 458-460

KAUFMANN, EZEKIEL (1889-1963), Jewish philosopher and scholar **8** 460

Kaufmann House (Bear Run, Pennsylvania; Wright)
Neutra, Richard Joseph **11** 355-356
Wright, Frank Lloyd **16** 398-401

Kaufmann House (Palm Springs, California)
Neutra, Richard Joseph **11** 355-356

Kaukasische Kreidekreis, Der (play)
Brecht, Bertolt **2** 512-514

KAUNDA, KENNETH DAVID (born 1924), Zambian statesman **8** 460-461

Kaunitz, Prince Wenzel von (1711-1794), Austrian statesman
Maria Theresa **10** 256-258
Metternich, Klemens von **10** 533-536

KAUTILYA (4th century B.C.), Indian statesman and author **8** 462
Chandragupta Maurya **3** 426

KAUTSKY, KARL JOHANN (1854-1938), German-Austrian Socialist **8** 462-463
Bernstein, Eduard **2** 218
Luxemburg, Rosa **10** 55-56
Marx, Karl **10** 304-308
Troeltsch, Ernst **15** 299-300
Trotsky, Leon **15** 302-305

Kavadh I
see Kavat I

Kavanagh (novel)
Longfellow, Henry Wadsworth **9** 499-500

Kavat I (ruled 485-531), Sassanid king of Persia
Khosrow I **8** 538-539

Kavi (language)
Humboldt, Wilhelm von **8** 31

KAWABATA, YASUNARI (1899-1972), Japanese novelist **8** 463-464
Mishima, Yukio **11** 54-55

KAWAWA, RASHIDI MFAUME (born 1929), Tanzanian political leader **8** 464-465
Nyerere, Julius Kamberage **11** 447-449

Kayak Island (near southeastern Alaska)
Bering, Vitus **2** 193-194

Kaye, Danny (1913-1987), American film and stage actor
Goldwyn, Samuel **6** 416

Kazaghan (died 1358), Mongol tribal leader
Tamerlane **15** 94-95

Kazan (city; Tatar Republic; Union of Soviet Socialist Republics)
Ivan IV **8** 157-159

Kazan (flourished mid-14th century), Chaghatai khan
Tamerlane **15** 94-95

KAZAN, ELIA (born 1909), American film and stage director **8** 465-466
Williams, Tennessee **16** 306-308

KAZANTZAKIS, NIKOS (1883-1957), Greek author, journalist, and statesman **8** 466-468
Martinu, Bohuslav **10** 299-300

Kean (comedy)
Sartre, Jean Paul **13** 491-492

Kean, Charles (1811-1868), English actor
Boucicault, Dion **2** 442-443

Kean, Edmund (1787-1833), English actor
Forrest, Edwin **6** 11-12

KEARNEY, DENIS (1847-1907), Irish-born American labor agitator **8** 468

KEARNY, STEPHEN WATTS (1794-1848), American general **8** 468-469
Carson, Christopher **3** 334-335
Fitzpatrick, Thomas **5** 474-475
Frémont, John Charles **6** 97-98

Kearsarge
Semmes, Raphael **14** 102-103

Keating, Kenneth (1900-1975), American politician
Kennedy, Robert Francis **8** 508-509

KEATING, PAUL JOHN (born 1944), federal treasurer of Australia (1983-1991) **8** 469-470

KEATS, JOHN (1795-1821), English poet **8** 470-472
biographers
Lowell, Amy **10** 13
influence of
Dickinson, Emily **4** 541-543
Hawthorne, Nathaniel **7** 212-215
Hopkins, Gerard Manley **7** 492-494
Hunt, William Holman **8** 44-45
Lampman, Archibald **9** 180-181
Millais, John Everett **11** 23-24
influenced by
Burton, Robert **3** 166-167
Chapman, George **3** 440-441
Milton, John **11** 43-46
quoted
Shelley, Percy Bysshe **14** 176-178
translations of
Pasternak, Boris Leonidovich **12** 124-125

Keble, John (1792-1866), English clergyman
Newman, John Henry **11** 365-367
Pusey, Edward Bouverie **12** 488-489

Kedleston Hall (Derbyshire, England)
Adam, Robert and James **1** 38-40

Keene, Laura (1826?-1873), English actress
Booth, John Wilkes **2** 404
Jefferson, Joseph **8** 237

Keep the Aspidistra Flying (novel)
Orwell, George **12** 14-15

KEFAUVER, CAREY ESTES (1903-1963), U.S. senator and influential Tennessee Democrat **8** 472-474
Kennedy, John Fitzgerald **8** 502-506

Kegon (Buddhist doctrine)
Kukai **9** 124-125
Saicho **13** 426-428

Keilin, David (1887-1963), English biochemist
Szent-Györgyi, Albert von **15** 62-64
Theorell, Axel Hugo Theodor **15** 176-177

Keiser, Reinhard (1674-1739), German composer
Bach, Johann Sebastian **1** 416-419
Handel, George Frederick **7** 116-119

KEITA, MODIBO (1915-1977), Malian statesman **8** 474-475

KEITH, MINOR COOPER (1848-1929), American entrepreneur **8** 476-477
Meiggs, Henry **10** 458-459

KEITH, SIR ARTHUR (1866-1955), British anatomist and physical anthropologist **8** 475-476

Keith, William (1839-1911), American painter
Borglum, John Gutzon de la Mothe **2** 416-417

KEKULÉ, FRIEDRICH AUGUST (1829-1896), German chemist **8** 477-478
Baeyer, Johann Friedrich Adolf von **1** 432
Couper, Archibald Scott **4** 269-270
Van't Hoff, Jacobus Hendricus **15** 431-432

Kellaway, Charles Halliley (1889-1952), Australian physiologist
Dale, Henry Hallett **4** 371-373

Keller, Albert Galloway (1874-1956), American educator
Sumner, William Graham **15** 32

KELLER, GOTTFRIED (1819-1890), Swiss short-story writer, novelist, and poet **8** 478-479
Hesse, Hermann **7** 367-369

KELLER, HELEN ADAMS (1880-1962), American lecturer and author **8** 479-480
Bell, Alexander Graham **2** 129-131

KELLEY, FLORENCE (1859-1932), American social worker and reformer **8** 483-484
Altgeld, John Peter **1** 180-182
Goldmark, Josephine **6** 407-408

KELLEY, HALL JACKSON (1790-1874), American promoter **8** 480

KELLEY, OLIVER HUDSON (1826-1913), American agriculturalist **8** 480-481

KELLOGG, FRANK BILLINGS (1856-1937), American statesman **8** 481
Coolidge, John Calvin **4** 217-219

Kellogg-Briand Pact (1928)
Borah, William Edgar **2** 408
Briand, Aristide **2** 528-529
Coolidge, John Calvin **4** 217-219
Kellogg, Frank Billings **8** 481
Titulescu, Nicolae **15** 246-247

KELLOR, FRANCES (1873-1952), American activist and politician **8** 481-482

KELLY, ELLSWORTH (born 1923), American artist **8** 482-483

KELLY, GENE (born Eugene Curran Kelly; 1912-1996), American actor, dancer, and choreographer **8** 484-486

Kelly, Howard (1858-1943), American surgeon
Osler, William **12** 19-20

Kelly, John (1822-1886), American politician
Cleveland, Stephen Grover **4** 108-110

Kelly, Ned (died 1880), Australian horse thief, bank robber, and murderer
Nolan, Sidney Robert **11** 418

KELLY, PETRA (born 1947), West German pacifist and politician **8** 486-487

KELLY, WILLIAM (1811-1888), American iron manufacturer **8** 487-488
Bessemer, Henry **2** 235-236

Kelly in Spring (painting)
Nolan, Sidney Robert **11** 418

Kellys and the O'Kellys, The (novel)
Trollope, Anthony **15** 300-302

Kelmscott Press (established 1890)
Morris, William **11** 187-188

KELSEY, HENRY (circa 1667-1724), English-born Canadian explorer **8** 488

Keltic (sonata)
MacDowell, Edward Alexander **10** 87-88

KELVIN OF LARGS, BARON (William Thomson; 1824-1907), Scottish physicist **8** 488-489
Bell, Alexander Graham **2** 129-131
Field, Cyrus West **5** 438-439
Fourier, Jean Baptiste Joseph **6** 32-33
Holmes, Arthur **7** 455-456
Joule, James Prescott **8** 363-364

Kemal, Mustapha (Kemal Atatürk)
see Atatürk, Ghazi Mustapha Kemal

KEMAL, YASHAR (born 1922), Turkish novelist **8** 489-491

Kemble, Charles (1775-1854), English actor
Kemble, Frances Anne **8** 491

KEMBLE, FRANCES ANNE (Fanny Kemble; 1809-1893), English actress **8** 491

Kemble, Mrs. Charles
see De Camp, Maria Theresa

KEMP, JACK FRENCH, JR. (born 1935), Republican congressman from New York and secretary of housing and urban development **8** 491-493

Kempe, Margery (1373-1440), English religious writer
Rolle of Hampole, Richard **13** 260-261

Kempeneer, Pieter de
see Campaña, Pedro de

KEMPIS, THOMAS À (circa 1380-1471), German monk and spiritual writer **8** 493-494
Eliot, George **5** 254-256
Groote, Gerard **7** 12-13

KENDALL, AMOS (1789-1869), American journalist **8** 494
Blair, Francis Preston **2** 313-315
Morse, Samuel Finley Breese **11** 192-193

KENDALL, EDWARD CALVIN (1886-1972), American biochemist **8** 495
Reichstein, Tadeus **13** 85-87

Kendall's Expositor (newspaper)
Kendall, Amos **8** 494

KENDREW, JOHN C. (born 1917), English chemist and Nobel Prize winner **8** 495-496

Kenilworth (novel)
Scott, Walter **14** 68-70

Kenilworth, battle of (1265-1266)
Henry III **7** 290-292

KENNAN, GEORGE F. (born 1904), American diplomat, author, and scholar **8** 496-498
Marshall, George Catlett **10** 278-279
Truman, Harry S. **15** 314-316

Kennedy, Aimee
see McPherson, Aimee Semple

KENNEDY, ANTHONY M. (born 1936), United States Supreme Court justice **8** 498-500

KENNEDY, EDWARD M. (Ted; born 1932), U.S. senator from Massachusetts **8** 500-502

Kennedy, Jacqueline Lee Bouvier
*see*Onassis, Jacqueline Lee Bouvier Kennedy

KENNEDY, JOHN FITZGERALD (1917-1963), American statesman, president 1960-1963 **8** 502-506
advisers
Schlesinger, Arthur Meier Jr. **14** 13-15
appointees
Bohlen, Charles (Chip) **2** 364-366
Bundy, McGeorge **3** 122-124
White, Byron R. **16** 227-228
assassination of
Johnson, Lyndon Baines **8** 308-312
Malcolm X **10** 165-166
Stone, Oliver **14** 472-475
domestic policy
Bennett, John Coleman **2** 170-171
Frost, Robert Lee **6** 130-133
King, Martin Luther Jr. **9** 20-22
McCarthy, Eugene Joseph **10** 386-388
Oppenheimer, J. Robert **11** 525-526
Steichen, Edward **14** 411-412
Wilkins, Roy **16** 282-283
foreign policy
Ben-Gurion, David **2** 160-161
Bundy, McGeorge **3** 122-124
John, XXIII **8** 277-280
Johnson, Lyndon Baines **8** 308-312
political appointments
Marshall, Thurgood **10** 282-284
Roosevelt, Eleanor **13** 275-277
Stevenson, Adlai Ewing **14** 445-446
wife
Onassis, Jacqueline Lee Bouvier Kennedy **11** 511-513
see also Bay of Pigs invasion (1961)

KENNEDY, JOHN PENDLETON (1795-1870), American author and politician **8** 506-507
Poe, Edgar Allan **12** 363-365

KENNEDY, JOHN STEWART (1830-1909), American financier and philanthropist **8** 507-508

Kennedy, Joseph P. (1888-1969), American financier and diplomat
Kennedy, John Fitzgerald **8** 502-506

KENNEDY, ROBERT FRANCIS (1925-1968), American statesman **8** 508-509
Chavez, Cesar **3** 486-487
Howe, Julia Ward **7** 535-536
Kennedy, John Fitzgerald **8** 502-506
McCarthy, Joseph Raymond **10** 388-389

Kennedy Center (Washington D.C.)
Stone, Edward Durrell **14** 466-468

Kennedy Space Center (Florida)
Armstrong, Neil Alden **1** 304-306

KENNY, ELIZABETH (Sister Kenny; 1886-1952), Australian nursing sister **8** 509-510

Kensington Palace (London)
Hawksmoor, Nicholas **7** 211-212

KENT, JAMES (1763-1847), American jurist **8** 510-511
Eaton, Dorman Bridgman **5** 190-191
Holmes, Oliver Wendell Jr. **7** 458-459

KENT, ROCKWELL (1882-1971), American painter and illustrator **8** 511

Kent, William (1685-1748), English architect, painter, and landscape gardener
Adam, Robert and James **1** 38-40

Kentucky (state, United States)
abolitionism
Birney, James Gillespie **2** 283-284
Fee, John Gregg **5** 402-403
exploration and settlement
Boone, Daniel **2** 397-398
Byrd, William **3** 188-189
Gist, Christopher **6** 352-353
Henderson, Richard **7** 278-279
legislators
Birney, James Gillespie **2** 283-284
Clay, Henry **4** 94-96
Hatch, William Henry **7** 196

Kentucky and Virginia Resolutions (1798)
Jefferson, Thomas **8** 238-241
Madison, James **10** 121-123

Kentucky Spring (musical composition)
Harris, Roy **7** 175-176

Kenwood Physical Observatory (Chicago)
Hale, George Ellery **7** 72-74

Kenya African Democratic Union (established 1960)
Ngala, Ronald Gideon **11** 373-374
Odinga, Ajuma Jaramogi Oginga **11** 471-473

Kenya African National Union (established 1960)
Kenyatta, Jomo **8** 512-514
Ngala, Ronald Gideon **11** 373-374
Odinga, Ajuma Jaramogi Oginga **11** 471-473

Kenya African Union
Kenyatta, Jomo **8** 512-514
Mboya, Thomas Joseph **10** 384-385
Obote, Apolo Milton **11** 457
Odinga, Ajuma Jaramogi Oginga **11** 471-473

Kenya National party (established 1959)
Ngala, Ronald Gideon **11** 373-374

Kenya People's party (established 1966)
Odinga, Ajuma Jaramogi Oginga **11** 471-473

Kenya, Republic of (nation; east Africa)
20th century
Ogot, Grace Emily Akinyi **11** 483-484
anthropological studies
Jung, Carl Gustav **8** 388-389
Leakey, Louis Seymour Bazett **9** 262
Leakey, Mary Douglas **9** 263-264
Leakey, Richard Erskine Frere **9** 264-265
nationalism and independence
Kenyatta, Jomo **8** 512-514
Mboya, Thomas Joseph **10** 384-385
Ngala, Ronald Gideon **11** 373-374
Odinga, Ajuma Jaramogi Oginga **11** 471-473
Thuku, Harry **15** 212-213
suspension of democracy
Moi, Daniel Arap **11** 83-86

KENYATTA, JOMO (circa 1890-1978), Kenyan statesman **8** 512-514
Diagne, Blaise **4** 527
Mboya, Thomas Joseph **10** 384-385
Moi, Daniel Arap **11** 83-86
Ngala, Ronald Gideon **11** 373-374
Odinga, Ajuma Jaramogi Oginga **11** 471-473
Wallace-Johnson, Isaac Theophilus Akunna **16** 76-77

Kenyon College (Gambier, Ohio)
Chase, Philander **3** 472-473
Radin, Paul **12** 538-539
Ransom, John Crowe **13** 39-40

Keokuk (flourished 1790-1848), American Sauk Indian chief
Black Hawk **2** 308

Kephala (archeological site; Crete)
Evans, Arthur John **5** 335-336

KEPLER, JOHANNES (1571-1630), German astronomer **8** 514-516
Brahe, Tycho **2** 489-490
Copernicus, Nicolaus **4** 226-227

Keppel, Augustus (1st Viscount Keppel; 1725-1786), British admiral
Reynolds, Joshua **13** 115-116

Kereits (Asian people)
Genghis Khan **6** 263-265

KERENSKY, ALEKSANDR FEDOROVICH (1881-1970), Russian revolutionary and politician **8** 516-517
Kolchak, Aleksandr Vasilievich **9** 77-78
Kornilov, Lavr Georgievich **9** 87-88
Lenin, Vladimir Ilich **9** 323-326
Sorokin, Pitirim A. **14** 348-349

Kerkhoven, Joseph (literary character)
Wassermann, Jakob **16** 130-131

Kerll, Johann Kaspar (or Kerl; 1627-1693), German composer and organist
Pachelbel, Johann **12** 52

Kerman (city and former province; Iran)
Agha Mohammad Khan **1** 80-81

KERN, JEROME DAVID (1885-1945), American composer **8** 517-518

Gershwin, George **6** 284-285
Rodgers, Richard Charles **13** 234-236

Kern, John Worth (1849-1917), American politician
Bowers, Claude Gernade **2** 463

Kerner, Andreas Justinius (1786-1862), German lyric poet
Strauss, David Friedrich **14** 496-497

KEROUAC, JEAN-LOUIS LEBRIS DE (Jack; 1922-69), American writer of autobiographical fiction **8** 518-519
Ginsberg, Allen **6** 332-333

KERR, CLARK (born 1911), American economist, labor/management expert, and university president **8** 519-521

KERREY, J. ROBERT (born 1943), Democratic senator from Nebraska and 1992 presidential candidate **8** 521-522

Kerygmatic theology
see Dialectical theology

KESSELRING, ALBERT (1885-1960), German field marshal **8** 522-523

KESSLER, DAVID A. (born 1951), commissioner of the Food and Drug Administration **8** 523-524

Kestner, Charlotte (Charlotte Buff; 1753-1828), friend and companion of Goethe
Mann, Thomas **10** 204-207

Keter Malkhut (poems)
ibn Gabirol, Solomon ben Judah **8** 92

Ket's Rebellion (1549; England)
Edward VI **5** 213-214
Northumberland, Duke of **11** 431-432
Somerset, Duke of **14** 333-334

KETTERING, CHARLES F. (1876-1958), American engineer, industrial pioneer, and apostle of progress **8** 524-525

Ketzer von Soana, Der (novel)
Hauptmann, Gerhart Johann Robert **7** 199-201

Kew Gardens
see Royal Botanical Gardens

Kew Gardens (book)
Woolf, Virginia Stephen **16** 381-382

Kewaida Muslims (religious sect)
Baraka, Imamu Amiri **1** 498-499

KEY, FRANCIS SCOTT (1779-1843), American poet and attorney **8** 525-527

KEY, VLADIMIR ORLANDO, JR. (1908-1963), American political scientist **8** 527-528
Merriam, Charles Edward **10** 518-519

Key, The (novel)
Tanizaki, Junichiro **15** 101-102

Key Largo (play and film)
Anderson, Maxwell **1** 219-220
Bogart, Humphrey **2** 363-364

Key to Uncle Tom's Cabin, A (book)
Stowe, Harriet Elizabeth Beecher **14** 484-485

Keyes of the Kingdom of Heaven, The (book)
Cotton, John **4** 263-265

KEYNES, JOHN MAYNARD (1st Baron Keynes of Tilton; 1883-1946), English economist **8** 528-530
associates
Ramsey, Frank Plumpton **13** 25
Robertson, Dennis Holme **13** 196
Robinson, Joan Violet Maurice **13** 209-210
Russell, Bertrand Arthur William **13** 373-374
Woolf, Virginia Stephen **16** 381-382
compared with
Clark, John Maurice **4** 77-78
economic controversies
Churchill, Winston Leonard Spencer **4** 51-53
Say, Jean Baptiste **13** 508-509
influence of
Hansen, Alvin **7** 131-132
Macmillan, Harold **10** 112-113
influenced by
Fisher, Irving **5** 462-463
Marshall, Alfred **10** 277-278
see also Keynesian economics

Keynes, John Neville (1852-1949), English educator
Keynes, John Maynard **8** 528-530

Keynesian economics
Hansen, Alvin **7** 131-132
Keynes, John Maynard **8** 528-530
Marshall, Alfred **10** 277-278
Pigou, Arthur Cecil **12** 302
Robertson, Dennis Holme **13** 196
Samuelson, Paul Anthony **13** 458-459
Walras, Marie Esprit Léon **16** 84-85

Keystone Co. (films)
Sennett, Mack **14** 108-109

KGB (Komitet Gosudarstvennoy Bezopasnosti)
Andropov, Iury Vladimirovich **1** 233-234

KHACHATURIAN, ARAM ILICH (or Khachaturov; 1903-1978), Russian composer **8** 530-531

Khai Dinah (died 1926), emperor of Annam
Bao Dai **1** 496-497

Khair al-Din
see Barbarossa II

Khalid ibn al-Walid (died 642), Arab general
Abu Bakr **1** 31-32
Omar ibn al-Khattab **11** 508-509

KHALIL, SAYYID ABDULLAH (1892-1970), Sudanese general, prime minister 1956-1958 **8** 531-532
Abboud, Ibrahim **1** 11-12
Azhari, Sayyid Ismail al- **1** 399-401

Khalji dynasty (India, 1290-1320)
Ala-ud-din **1** 102-103
Muhammad bin Tughluq **11** 229

Kham (Asian people)
Dalai Lama **4** 369-371

KHAMA, SIR SERETSE M. (born 1921), Botswana political leader **8** 532-533
Jonathan, Joseph Leabua **8** 330-331

KHAMENEI, AYATOLLAH SAYYID ALI (born 1939), supreme spiritual and political leader of the Islamic Republic of Iran **8** 533-535

Khammurapikh
see Hammurabi

Khanua, battle of (1527)
Babar the Conqueror **1** 405-407

Kharijites (Moslem sect)
Abd al-Malik **1** 12-13

Kharosthi script (India)
Asoka **1** 341-342

Khartoum (city; Sudan)
Kitchener, Horatio Herbert **9** 45-46

Khartoum, battle of (1885)
Gordon, Charles George **6** 448-449
Mahdi **10** 137-138

Khazars (Turkic people)
Cyril and Methodius, Saints **4** 362-363
Judah Halevi **8** 373
Khosrow I **8** 538-539
Leo III **9** 330-332

Khedives
see Statesmen

Khilji dynasty
see Khalji dynasty

Khitan
see Liao dynasty

Khitan (Asian people)
Chinese conflicts
An Lu-shan **1** 239-240
Chu Hsi **4** 40-43
Hui-Tsung **8** 25
Zhao Kuang-yin **16** 505-508
Korean conquest of
Kim Pusik **9** 8-9
Kwanggaet'o **9** 139-140
Kwangjong **9** 140
Wang Kon **16** 101

Khmelnitskii, Bogdan
see Chmielnicki, Bogdan

Khmer Republic
see Cambodia

Khoi-Khoi
see Hottentots

KHOMEINI, AYATOLLAH RUHOLLAH MUSAVI (born 1902), founder and supreme leader of the Islamic Republic of Iran **8** 535-537

Khor and Kalinich (story)
Turgenev, Ivan Sergeyevich **15** 345-348

KHORANA, HAR GOBIND (born 1922), Indian organic chemist **8** 537-538

KHOSROW I (died 579), Sassanid king of Persia 531-576 **8** 538-539
Justinian I **8** 393-395

Khosrow II (died 628), king of Persia 590-628
Heraclius **7** 320-321

Khosru
see Khosrow

Khotin, victory of (1673)
John III **8** 276-277

Khovanshchina (opera; Mussorgsky)
Mussorgsky, Modest Petrovich **11** 274-276
Rimsky-Korsakov, Nikolai Andreevich **13** 174-175

KHRUSHCHEV, NIKITA SERGEEVICH (1894-1971), Soviet political leader **8** 539-540
associates
Brezhnev, Leonid Ilich **2** 527-528
Bulganin, Nikolai **3** 118-119
Konev, Ivan Stefanovich **9** 81-82
Lysenko, Trofim Denisovich **10** 71
Zhukov, Georgi Konstantinovich **16** 512-513
de-Stalinization
Kim Il-sung **9** 4-6
Prestes, Luiz Carlos **12** 442-444
Stalin, Joseph **14** 393-396
domestic arts policy
Solzhenitsyn, Alexander Isayevich **14** 330-332
Yevtushenko, Yevgeny Alexandrovich **16** 455-456
foreign policy
Eisenhower, Dwight David **5** 233-236
Gomulka, Wladislaw **6** 422-424
John, XXIII **8** 277-280
Kennedy, John Fitzgerald **8** 502-506
Nixon, Richard Milhous **11** 401-404
Nkrumah, Kwame **11** 408-410
Tito, Marshal **15** 244-246
see also Cuban missile crisis (1962)

Khudaganj, battle of (1858)
Roberts, Frederick Sleigh **13** 195-196

KHUFU (ruled 2590-2568 B.C.), Egyptian king **8** 540-541

Khurasan (province; Iran)
Alp Arslan **1** 178-179
Genghis Khan **6** 263-265
Mansur, Abu Jafar ibn Muhammad al- **10** 214-215
Muawiya ibn Abu Sufyan **11** 223-224

Khurram
see Shah Jahan

Khusrau
see Khosrow

Khvatainamak (epic)
Firdausi **5** 451-452

KHWARIZMI, MUHAMMAD IBN MUSA AL- (died circa 850), Arab mathematician, astronomer, and geographer **8** 541

Kiakhta, Treaty of (1727)
K'ang-hsi **8** 423-426

Kiamil Pasha (1833-1913), Turkish statesman
Enver Pasha **5** 290-291

Kiangsi (province; China)
Chao Meng-fu **3** 436-437
Chu Teh **4** 54-55

Kibbutz movement (Israel)
Ben-Gurion, David **2** 160-161

Kibo-no Mabi
see Makibi

Kichle (poem)
Seferis, George **14** 84-85

Kickapoo Indians (North America)
McCoy, Isaac **10** 403

Kicking Horse Pass (Canada)
Fleming, Sandford **5** 485-486

Kid, The (film)
Chaplin, Charles Spencer **3** 438-440

KIDDER, ALFRED VINCENT (1885-1963), American archeologist **8** 541-542

Kiddush Hashem (novel)
Asch, Shalom **1** 325-326

KIDMAN, SIDNEY (1857-1935), "The Cattle King" of Australia **8** 542-544

Kidnapped (novel; Stevenson)
Stevenson, Robert Louis **14** 446-448
Wyeth, Andrew Newell **16** 413-415

Kidnapped in London (book)
Sun Yat-sen **15** 35-39

Kidney (anatomy)
Bright, Richard **3** 7-8
Erlanger, Joseph **5** 310-311

KIEFER, ANSELM (born 1945), German artist **8** 544-546

Kiel, University of (Germany)
Diels, Otto Paul Hermann **5** 5-6
Hertz, Heinrich Rudolf **7** 346-347
Meyerhof, Otto Fritz **10** 537-539
Schlick, Friedrich Albert Moritz **14** 16-17
Tönnies, Ferdinand **15** 266-267

KIENHOLZ, EDWARD (born 1927), American Pop artist **8** 546-547

KIERKEGAARD, SØREN AABYE (1813-1855), Danish philosopher **8** 547-549
Auden, Wystan Hugh **1** 364-366
Barber, Samuel **1** 500-501
Barth, Karl **2** 31-32
Ibsen, Henrik **8** 98-100
Jaspers, Karl **8** 225-226
Kafka, Franz **8** 403-406
Strindberg, August **14** 509-511
Tillich, Paul Johannes **15** 224-225
Unamuno y Jugo, Miguel de **15** 386-387

Kikuyu (African people)
Kenyatta, Jomo **8** 512-514
Leakey, Louis Seymour Bazett **9** 262

Kikuyu Central Association (Kenya)
Kenyatta, Jomo **8** 512-514
Thuku, Harry **15** 212-213

Kikuyu Provincial Association (Kenya)
Thuku, Harry **15** 212-213

Kilkenny, Statute of (1367; Ireland)
Edward III **5** 211-212

Killers, The (story)
Hemingway, Ernest Miller **7** 274-277

Killigrew, Thomas (1621-1683), English playwright and courtier
Van Dyck, Anthony **15** 423-425

Killing of O-Tsuya, The (novel)
Tanizaki, Junichiro **15** 101-102

Kilmainham, Treaty of (1882)
Parnell, Charles Stewart **12** 117-119

KILPATRICK, WILLIAM H. (1871-1965), American educator, college president, and philosopher of education **9** 1-3

Kiltartanese (Irish dialect)
Gregory, Augusta **6** 535-536

Kim (novel)
Kipling, Joseph Rudyard **9** 32-33

KIM DAE-JUNG (born 1925), worked for the restoration of democracy and human rights in South Korea after 1971 **9** 3-4

KIM IL-SUNG (born 1912), North Korean political leader **9** 4-6
Kim Jong Il **9** 6-7

KIM JONG IL (born 1941), heir-apparent of Kim Il-sung, the founder and leader of the Democratic People's Republic of Korea **9** 6-7

KIM OK-KYUN (1851-1894), Korean politician **9** 7-8
Kojong **9** 74-75

KIM PUSIK (1075-1151), Korean statesman, historian, and general **9** 8-9
Chong Chung-bu **4** 15
Sol Ch'ong **14** 325-326

Kim Song-ju
see Kim Il-sung

KIM YOUNG SAM (born 1927), South Korean statesman **9** 9-10

Kimberley (city; South Africa)
Rhodes, Cecil John **13** 120-122

Kimberley (region; Australia)
Forrest, John **6** 12-13
Grey, Charles **6** 539-540

Kimmei (508?-571), emperor of Japan 539-571
Shotoku Taishi **14** 205-207

Kind, Johann Friedrich (1768-1843), German novelist
Weber, Carl Maria Friedrich Ernst von **16** 156-157

Kinder der Welt (novel)
Heyse, Paul Johann Ludwig **7** 372-373

Kindergarten (education)
Froebel, Friedrich Wilhelm August **6** 122-123
Harris, William Torrey **7** 177-178
Peabody, Elizabeth Palmer **12** 167-168

Kindertotenlieder (songs)
Mahler, Gustav **10** 144-145

Kinder-und Hausmärchen (folktales)
Grimm, Jakob and Wilhelm Karl **7** 3-4

KINDI, ABU-YUSUF YAQUB IBN-ISHAQ AL- (died 873), Arab philosopher **9** 10-11
Averroës **1** 382-383

Kindly Ones, The (novel)
Powell, Anthony **12** 422-423

Kindred Spirits (painting)
Durand, Asher Brown **5** 156-157

Kinetic art
Balla, Giacomo **1** 473-474
Calder, Alexander **3** 216-218
Duchamp, Marcel **5** 122-123
Gabo, Naum **6** 158-159
Ray, Man **13** 59-60
Tinguely, Jean **15** 230-232
Vasarely, Victor **15** 440-442

Kinetic theory of gases
Boltzmann, L.52-53
Clausius, Rudolf Julius Emanuel **4** 92-94
Joule, James Prescott **8** 363-364
Maxwell, James Clerk **10** 361-364
equations
Bernoulli, Daniel **2** 216
laws
Avogadro, Lorenzo Romano Amedeo Carlo **1** 388-389
Boyle, Robert **2** 469-471
Gay-Lussac, Joseph Louis **6** 245-246
reaction kinectics
Hinshelwood, Cyril Norman **7** 405-406
Semenov, Nikolai Nikolaevich **14** 101

Kinfu (died 1839), Ethiopian warlord
Tewodros II **15** 158-159

KING, B. B. (born Riley B. King; born 1925), African American blues musician, singer, and songwriter **9** 11-14

KING, BILLIE JEAN (born 1943), international tennis star **9** 14-15

King, Charles G. (1896-1988), American chemist
Szent-Györgyi, Albert von **15** 62-64

KING, CLARENCE (1842-1901), American geologist and mining engineer **9** 15-16
Adams, Herbert Baxter **1** 47

KING, CORETTA SCOTT (born 1929), American advocate of civil rights, nonviolence, international peace, full employment, and equal rights for women **9** 16-17
Cleaver, Leroy Eldridge **4** 97-98
King, Martin Luther Jr. **9** 20-22

KING, ERNEST JOSEPH (1878-1956), American admiral **9** 17-18

KING, FREDERIC TRUBY (1858-1938), New Zealand doctor and founder of the Plunket Society **9** 18-19

KING, MARTIN LUTHER, JR. (1929-1968), African American minister and civil rights leader **9** 20-22
Abernathy, Ralph David **1** 27-28
Bevel, James Luther **2** 250-251
Brightman, Edgar Sheffield **3** 8-9
Bunche, Ralph Johnson **3** 121-122
Jackson, Jesse Louis **8** 174-176
King, Coretta Scott **9** 16-17
Mays, Benjamin E. **10** 374-376
Owens, Jesse **12** 43-44
Parker, Dorothy Rothschild **12** 106
Rauschenbusch, Walter **13** 53-54

KING, RUFUS (1755-1827), American statesman and diplomat **9** 22-23
Schuyler, Philip John **14** 49-50

KING, STEPHEN (a.k.a. Richard Bachmand and John Swithen; born 1947), American horror novelist **9** 23-25

KING, WILLIAM LYON MACKENZIE (1874-1950), Canadian statesman **9** 25-26
Bennett, Richard Bedford **2** 171-172
Crerar, Thomas Alexander **4** 306
McNaughton, Andrew **10** 431-432
Meighen, Arthur **10** 459-460
St. Laurent, Louis Stephen **13** 434
Woodsworth, James Shaver **16** 376

King and I, The (musical)
Hammerstein, Oscar Clendenning II **7** 104-106
Rodgers, Richard Charles **13** 234-236

King and No King, A (play)
Fletcher, John **5** 487

King and Queen (sculpture)
Moore, Henry **11** 146-148

King Arthur (opera)
Purcell, Henry **12** 484-485

King Bomba
see Ferdinand II

King Christian II (play; A. Paul)
Sibelius, Jean Julius Christian **14** 211-212

King Coal (novel)
Sinclair, Upton Beale Jr. **14** 248-249

King Cophetua and the Beggar Maid (painting)
Burne-Jones, Edward Coley **3** 145-146

King David (music)
Honegger, Arthur **7** 472-473

King David (play)
Vondel, Joost van den **16** 19-20

King David (poems)
Benét, Stephen Vincent **2** 157-158

King Drinks, The (painting)
Jordaens, Jacob **8** 347-349

King George's War (1745-1748)
Johnson, William **8** 319-320
Pepperell, William **12** 206-207
Rogers, Robert **13** 250-251
*see*Austrian Succession, War of the (for European phase)

King Henry IV-VI; VII (plays; Shakespeare)
Cushman, Charlotte **4** 354-355
Shakespeare, William **14** 142-145
Verdi, Giuseppe Fortunino Francesco **15** 463-465

King in New York, The (film)
Chaplin, Charles Spencer **3** 438-440

King James Bible (Authorized Version)
Tyndale, William **15** 373-374

King Jasper (poem)
Robinson, Edwin Arlington **13** 201-202

King Jesus (novel)
Graves, Robert Ranke **6** 504-506

King John (play)
Shakespeare, William **14** 142-145

King Lazarus (novel)
Beti, Mongo **2** 242-243

King Lear (play; Shakespeare)
Lessing, Gotthold Ephraim **9** 357-359
Shakespeare, William **14** 142-145
Verdi, Giuseppe Fortunino Francesco **15** 463-465

King Leopold's Soliloquy (book)
Twain, Mark **15** 363-366

King of Bourges
see Charles VII (king of France)

King of Ireland's Son, The (children's book)
Colum, Padraic **4** 174-175

King of the Dark Chamber, The (play)
Rabindranath Tagore **12** 529-531

King Ottokar's Fortune and End (play)
Grillparzer, Franz **6** 546-547

King Paradox (novel)
Baroja y Nessi, Pío **2** 15-16

King Philip's War (1675-1676)
Eliot, John **5** 256-258
Metacom **10** 529-531
Philip **12** 267-268
Williams, Roger **16** 304-305
Wise, John **16** 343-344

King Priam (opera)
Tippett, Michael Kemp **15** 234-235

King, Queen and Jokers (painting)
Milne, David Brown **11** 37-38

King Saul's Daughter (book)
Cohen, Morris Raphael **4** 139-140

King Solomon's Mines (novel; Haggard)
Greene, Graham **6** 523-524

King the Greatest Mayor, The (play)
Lope Félix de Vega Carpio **9** 503-506

King William's War (1689-1697)
Frontenac et Palluau, Comte de **6** 128-130

Leisler, Jacob **9** 313-314

Kingdom for a Cow, A (musical play)
Weill, Kurt **16** 174-175

Kingdom of Earth (play)
Williams, Tennessee **16** 306-308

Kingdom of Rama
see Bosnia-Herzegovina

Kingmaker
see Warwick, Earl of

Kings
see Statesmen

Kings, Book of (Old Testament)
Jeremiah **8** 247-248

Kings and the Moon (poems)
Stephens, James **14** 430-431

Kings Mountain, battle of (1780)
Sevier, John **14** 122-123

King's Book (poems)
James I **8** 206-207

King's Book, The (pamphlet)
Milton, John **11** 43-46

King's Chapel (Boston)
Harrison, Peter **7** 179-180

King's College
see Columbia University

King's College (Aberdeen, Scotland)
Reid, Thomas **13** 87-88

King's College (Cambridge University)
Pigou, Arthur Cecil **12** 302
see also Cambridge University

King's College (London)
Lister, Joseph **9** 444-445
Lyell, Charles **10** 62-63
Maurice, John Frederick Denison **10** 349-350
Maxwell, James Clerk **10** 361-364
see also London, University of

King's College, University of (Canada)
Strachan, John **14** 486-487

King's Flute, The (poems)
Palamas, Kostes **12** 70

King's Henchman, The (opera)
Millay, Edna St. Vincent **11** 24-25

King's Jackal, The (novel)
Davis, Richard Harding **4** 422-423

King's Men (English theatrical company)
Fletcher, John **5** 487
Massinger, Philip **10** 324-325

King's Peace (386 B.C.)
Agesilaus II **1** 79-80

King's Quair (poem)
James I **8** 206-207

King's Weston (Gloucestershire)
Vanbrugh, John **15** 409-410

Kingsblood Royal (novel)
Lewis, Harry Sinclair **9** 385-387

KINGSFORD SMITH, SIR CHARLES ("Smithy"; 1897-1935), Australian long-distance aviator **9** 26-28

KINGSLEY, CHARLES (1819-1875), English author and Anglican clergyman **9** 28
Carlyle, Thomas **3** 304-305
Newman, John Henry **11** 365-367
Tennyson, Alfred **15** 144-146
Trollope, Anthony **15** 300-302

KINNOCK, NEIL (born 1942), British Labour Party politician **9** 29-30

KINO, EUSEBIO FRANCISCO (1645-1711), Spanish missionary, explorer, and cartographer **9** 30-31

Kinryuzan Temple (print)
Hiroshige, Ando **7** 412-413

KINSEY, ALFRED C. (1894-1956), American zoologist **9** 31-32

Kinshasa (city; Republic of Congo)
Kasavubu, Joseph **8** 453-455
Lumumba, Patrice Emery **10** 43-45

Kinship (anthropology)
Evans-Pritchard, Edward Evan **5** 340
Morgan, Lewis Henry **11** 167-168

Kiowa Indians (North America)
Fitzpatrick, Thomas **5** 474-475
Goodnight, Charles **6** 439
Miles, Nelson Appleton **11** 16-17
Momaday, N. Scott **11** 92-94

KIPLING, JOSEPH RUDYARD (1865-1936), British poet and short-story writer **9** 32-33
Brecht, Bertolt **2** 512-514
Conrad, Joseph **4** 205-207
McClure, Samuel Sidney **10** 398-399
Sienkiewicz, Henryk **14** 216-217
Wilson, Edmund **16** 318-319

Kipps (novel)
Wells, Herbert George **16** 195-196

KIRCHHOFF, GUSTAV ROBERT (1824-1887), German physicist **9** 33-34
Boltzmann, Ludwig **2** 379-380
Bunsen, Robert Wilhelm **3** 124-125
Huggins, William **8** 14-15
Planck, Max Karl Ernst Ludwig **12** 342-344

KIRCHNER, ERNST LUDWIG (1880-1938), German expressionist painter **9** 34-35
Klee, Paul **9** 47-49
Van Gogh, Vincent **15** 427-429

Kirina, battle of (1234)
Sundiata Keita **15** 33-34

Kiritsubo (literary character)
Murasaki Shikibu **11** 252-253

Kirk, Sir John (1832-1922), Scottish administrator in Africa
Livingstone, David **9** 463-465

Kirk o'Field (near Edinburgh)
Mary, I **10** 308-309

Kirke, Edward (1553-1613), English writer
Spenser, Edmund **14** 373-376

Kirke, Sir David (1596-1656), English merchant adventurer
Brûlé, Étienne **3** 67-68
Champlain, Samuel de **3** 419-421

KIRKLAND, JOSEPH LANE (born 1922), American labor union movement leader **9** 35-37

KIRKLAND, SAMUEL (1741-1808), American Congregationalist missionary **9** 37
Brant, Joseph **2** 500-501

KIRKPATRICK, JEANE J. (born 1926), professor and first woman U.S. ambassador to the United Nations **9** 37-39

Kirov, Sergei (1886-1934), Bolshevik leader
Kamenev, Lev Borisovich **8** 417-418
Zinoviev, Grigori Evseevich **16** 521-522

Kirov Ballet Company (GATOB)
Ulanova, Galina **15** 382-383

KIRSTEIN, LINCOLN (1906-1996), a founder and director of the New York City Ballet **9** 39-41

Kisangani
see Stanleyville

KISHI, NOBUSUKE (1896-1987), Japanese politician **9** 41-43
Sato, Eisaku **13** 495-496

Kishinev (city; Bessarabia)
Bialik, Hayyim Nahman **2** 262-263
Dubnov, Simon **5** 115-116

Kisling, Moise (1821-1953), Polish-French painter
Modigliani, Amedeo **11** 72-73

Kismet (musical)
Borodin, Aleksandr Profirevich **2** 422-423

Kiss (sculpture)
Brancusi, Constantin **2** 494-496
Rodin, Auguste **13** 236-238

Kiss for the Leper, A (novel)
Mauriac, François **10** 347-348

Kiss Me Again (film)
Lubitsch, Ernst **10** 18-19

Kiss Me Kate (musical)
Porter, Cole Albert **12** 405-406

KISSINGER, HENRY ALFRED (born 1923), U.S. secretary of state and co-winner of the Nobel Peace prize **9** 43-45

Kitab al Shifa
see Shifa (book)

Kitab al-Amanat wal-Itiqadat (book)
Saadia ben Joseph al-Fayumi **13** 396

Kitamura Kigin (flourished 17th century), Japanese poet of the Teitoku school
Basho, Matsuo **2** 45-48

Kitasato, Shibasabura (1852-1931), Japanese bacteriologist
Behring, Emil Adolph von **2** 122-123

Kitchen Cabinet (Jackson, pre-1831)
Blair, Francis Preston **2** 313-315

Jackson, Andrew **8** 168-172
Kendall, Amos **8** 494
Van Buren, Martin **15** 410-411

Kitchen Still Life (painting)
Chardin, Jean Baptiste Siméon **3** 442-443

KITCHENER, HORATIO HERBERT (1850-1916), British field marshal and statesman **9** 45-46
India
Chelmsford, Frederic John Napier Thesiger **3** 497
Curzon, George Nathaniel **4** 351-352
Haig, Douglas **7** 67-68
the Sudan
Mahdi **10** 137-138
Salisbury, 3d Marquess of **13** 448-449
Victoria **15** 485-487
see also Boer War (1899-1902)

Kitson, Henry Hudson (1865-1947), English-American sculptor
Lachaise, Gaston **9** 147

Kittredge, George L. (1860-1941), American educator
Malory, Thomas **10** 175-176

Kitty Hawk (North Carolina)
Goddard, Robert Hutchings **6** 376-377
Wright brothers **16** 394-396

Kiuprili, Ahmed
see Köprülü, Ahmed

KIWANUKA, BENEDICTO KAGIMA MUGUMBA (1922-1972), Ugandan politician **9** 46-47
Mutesa II **11** 277-278
Obote, Apolo Milton **11** 457

Kiyonaga, Torü (1742-1815), Japanese painter and engraver
Utamaro, Kitagawa **15** 397

Kizevetter, A.A. (1866-1933), Russian historian
Klyuchevsky, Vasily Osipovich **9** 57-58

Klagende Lied, Das (cantata)
Mahler, Gustav **10** 144-145

Klail City Death Trip (book series)
Hinojosa, Rolando **7** 403-405

Klänge (lithograph and prose poems)
Kandinsky, Wassily **8** 420-422

Klausner, Joseph (1874-1958), Jewish scholar
Tschernichowsky, Saul **15** 323

Kléber, Jean Baptiste (1753-1800), French soldier
Napoleon I **11** 306-310

KLEE, PAUL (1879-1940), Swiss painter and graphic artist **9** 47-49
associates
Feininger, Lyonel **5** 406-407
Hartley, Marsden **7** 186
Kandinsky, Wassily **8** 420-422
Miró, Joan **11** 53-54
influence of
Dubuffet, Jean Philippe Arthur **5** 119-120
Flannagan, John Bernard **5** 480
Mies van der Rohe, Ludwig **11** 10-12
Schuller, Gunther **14** 37-38
Stella, Joseph **14** 422

Klee Wyck (book)
Carr, Emily **3** 319

Kleider machen Leute (story)
Keller, Gottfried **8** 478-479

KLEIN, A. M. (1909-1972), Canadian journalist, lawyer, novelist, and poet **9** 49-50

KLEIN, CALVIN (born 1942), American fashion designer **9** 50-52

KLEIN, MELANIE (1882-1960), Austrian psychotherapist **9** 52

Klein und Wagner (novel)
Hesse, Hermann **7** 367-369

Kleine Blätter (poem)
Goethe, Johann Wolfgang von **6** 388-391

Kleine Geistliche Konzerte (music collection)
Schütz, Heinrich **14** 48-49

Kleine Herr Friedemann, Der (stories)
Mann, Thomas **10** 204-207

Kleine Mahagonny (play)
Brecht, Bertolt **2** 512-514

Kleine Stadt, Die (novel)
Mann, Heinrich **10** 201-202

Kleinhans Music Hall (Buffalo, New York State)
Saarinen, Eliel and Eero **13** 396-398

Kleist, Ewald Christian von (1715-1759), German poet
Lessing, Gotthold Ephraim **9** 357-359

KLEIST, HEINRICH VON (1777-1811), German author **9** 52-53
Pasternak, Boris Leonidovich **12** 124-125
Schiller, Johann Christoph Friedrich von **14** 4-7
Tieck, Ludwig **15** 218-219
Wedekind, Frank **16** 166-167

KLIMT, GUSTAV (1862-1918), controversial Austrian painter **9** 53-55

KLINE, FRANZ (1910-1962), American painter **9** 55
Newman, Barnett **11** 365
Rothko, Mark **13** 320-321

Kline Tower (Yale University)
Johnson, Philip **8** 313-314

Klingsor (literary character)
Wolfram von Eschenbach **16** 360-361

Klingsor's Last Summer (novel)
Hesse, Hermann **7** 367-369

Kliszow, battle of (1702)
Charles XII **3** 464-466

KLOPSTOCK, FRIEDRICH GOTTLIEB (1724-1803), German poet **9** 55-56
Hölderlin, Johann Christian Friedrich **7** 451-452
Lessing, Gotthold Ephraim **9** 357-359
Mahler, Gustav **10** 144-145
Schubert, Franz Peter **14** 35-37

Klosterneuburg, monastery of (Austria)
Rottmayr, Johann Michael **13** 321

Klotz, Christian Adolf (1738-1771), German philologist
Lessing, Gotthold Ephraim **9** 357-359

KLUCKHOHN, CLYDE (1905-1960), American anthropologist **9** 56-57
Kroeber, Alfred Louis **9** 105-106
Linton, Ralph **9** 431

KLYUCHEVSKY, VASILY OSIPOVICH (1841-1911), Russian historian **9** 57-58

KMT
see Kuomintang

Knaben Wunderhorn, Des (folk songs; Arnim-Brentano)
Arnim, Achim von **1** 308-309
Brentano, Clemens **2** 515-516
Mahler, Gustav **10** 144-145

KNAPP, SEAMAN ASAHEL (1833-1911), American educator and agricultural pioneer **9** 58

Knäred, Peace of (1613)
Gustavus II **7** 43-45
Oxenstierna, Axel Gustafsson **12** 44-45

Kneel to the Rising Sun ... (stories)
Caldwell, Erskine **3** 223-224

Kneeling Woman (sculpture)
Lehmbruck, Wilhelm **9** 307

Knemon (literary character)
Menander **10** 477-478

Knepp Castle (Sussex)
Nash, John **11** 316

Kneses Tifereth Israel Synagogue (Port Chester, New York State)
Johnson, Philip **8** 313-314

Knickerbocker, Diedrich (pseudonym)
see Irving, Washington

Knickerbocker Holiday (play and musical)
Anderson, Maxwell **1** 219-220
Weill, Kurt **16** 174-175

Knife Edge in Two Pieces (sculpture)
Moore, Henry **11** 146-148

KNIGHT, FRANK HYNEMAN (1885-1972), American economist **9** 58-59
Clark, John Maurice **4** 77-78
Seligman, Edwin Robert Anderson **14** 93-94

Knight, Death, and the Devil (engraving)
Dürer, Albrecht **5** 159-161

Knight of the Burning Pestle, The (play; Beaumont)
Beaumont, Francis **2** 95
Heywood, Thomas **7** 373-374

Knight of the Cart, The (romance)
Chrestien de Troyes **4** 23-24

Knight of the Lion, The (romance)
Chrestien de Troyes **4** 23-24

Knightley, John (literary character)
Austen, Jane **1** 377-379

Knights, The (play; Aristophanes)
Aristophanes **1** 293-294
Cleon **4** 104-105

Knight's Gambit (literary collection)
Faulkner, William **5** 395-397

Knights of Labor (United States union)
Gibbons, James **6** 300-301
Gompers, Samuel **6** 420-422
Mitchell, John **11** 58-59
Powderly, Terence Vincent **12** 420-421
Stephens, Uriah **14** 431-432

Knights of Malta
see Knights of Saint John

Knights of Rhodes
see Knights of Saint John

Knights of Saint John (military order)
Caravaggio **3** 282-284
Mehmed the Conqueror **10** 452-454

Knights of the Round Table
Malory, Thomas **10** 175-176
see also Arthurian legend

Knight's Tale
see Canterbury Tales

Knights Templar (military order)
Alfonso I **1** 148
Bernard of Clairvaux **2** 207-208
Clement V **4** 101-102
Philip IV **12** 274

KNIPLING, EDWARD FRED (born 1909), American entomologist **9** 59-60

Knipper, Olga (1868-1959), Russian actress
Chekhov, Anton Pavlovich **3** 494-497

Knoblock, Edward (1874-1945), American-born English playwright
Bennett, Arnold **2** 167-168

KNOPF, ALFRED A. (1892-1984), American publisher **9** 60-61

KNOPF, BLANCHE WOLF (1894-1966), American publisher **9** 61-62

Knorr, Iwan (1853-1916), German composer and theorist
Bloch, Ernest **2** 326-327

Knossos (city; ancient Crete)
Evans, Arthur John **5** 335-336

Knot Garden, The (opera)
Tippett, Michael Kemp **15** 234-235

Knowing and the Known (book)
Bentley, Arthur F. **2** 178
Dewey, John **4** 520-523

Knowledge, theories of (philosophy)
Aristotelianism
Aristotle **1** 295-296
Bacon, Francis **1** 422-424
Bonaventure **2** 383-384
Duns Scotus, John **5** 149-150
Kindi, Abu-Yusuf Yaqub ibn-Ishaq al- **9** 10-11
Ramus, Petrus **13** 27-28
Augustinianism
Augustine **1** 367-370
Lull, Raymond **10** 39-40
Thomas Aquinas **15** 183-186
empiricism
Berkeley, George **2** 197-198
Duns Scotus, John **5** 149-150
Helmont, Jan Baptista van **7** 269-271
Hobbes, Thomas **7** 421-423
Hume, David **8** 31-34
Locke, John **9** 478-480
Mach, Ernst **10** 90-91
Mill, John Stuart **11** 21-23
Quine, Willard Van Orman **12** 514-515
idealism
Berkeley, George **2** 197-198
Cassirer, Ernst **3** 358-359
Fichte, Johann Gottlieb **5** 435-436
Hegel, Georg Wilhelm Friedrich **7** 254-256
Kant, Immanuel **8** 430-432
logical positivism
Nagel, Ernest **11** 291-292
Tarski, Alfred **15** 110-111
Wittgenstein, Ludwig **16** 350-351
nominalism
Bentham, Jeremy **2** 176-178
Cudworth, Ralph **4** 331
Hus, Jan **8** 56-59
Luther, Martin **10** 48-51
William of Ockham **16** 298-299
occasionalism
Malebranche, Nicolas **10** 166-167
personal knowledge
Polanyi, Michael **12** 372-373
positivism
Bentley, Arthur F. **2** 178
Schlick, Friedrich Albert Moritz **14** 16-17
pragmatism
Bergson, Henri **2** 191-192
Dewey, John **4** 520-523
James, William **8** 215-217
Peirce, Charles Sanders **12** 187-188
Pre-Socratics
Heraclitus **7** 320
Parmenides **12** 116-117
rationalism
Descartes, René **4** 505-508
Leibniz, Gottfried Wilhelm von **9** 307-310
Pascal, Blaise **12** 122-124
Spinoza, Baruch **14** 381-383
realism
Broad, Charlie Dunbar **3** 12
Moore, George Edward **11** 146
Russell, Bertrand Arthur William **13** 373-374
sensationalism
Bergson, Henri **2** 191-192
Helvétius, Claude Adrien **7** 273-274
Stoicism
Chrysippus **4** 35-36
Galen **6** 178-180
Zeno of Citium **16** 499-500
tacit knowing
Polanyi, Michael **12** 372-373
see also individual movements and schools of philosophy

KNOWLES, MALCOLM SHEPHERD (born 1913), American adult education theorist and planner **9** 62-64

Know-Nothingism (United States politics)
Cameron, Simon **3** 246-247
Davis, Henry Winter **4** 415-416
Fillmore, Millard **5** 447-448
Hill, Benjamin Harvey **7** 386-387
Hughes, John Joseph **8** 17-18
Stevens, Thaddeus **14** 442-443
Stockton, Robert Field **14** 461-462
Wilson, James Harold **16** 324-325

Knox, Frank (1874-1944), American publisher and politician
Forrestal, James Vincent **6** 14

KNOX, HENRY (1750-1806), American Revolutionary War general **9** 64

KNOX, JOHN (circa 1505-1572), Scottish religious reformer **9** 65-66
Edward VI **5** 213-214
Lyndsay, David **10** 66-67
Mary, I **10** 308-309

KNOX, PHILANDER CHASE (1853-1921), American statesman **9** 66-67
Mellon, Andrew William **10** 469-470

Knox, Ronald A. (1888-1957), English Roman Catholic prelate and writer
Waugh, Evelyn Arthur St. John **16** 145-147

Knoxville (musical composition)
Barber, Samuel **1** 500-501

KNUDSEN, WILLIAM S. (1879-1948), American auto industry leader **9** 67-68

Knulp (stories)
Hesse, Hermann **7** 367-369

Knutzen, Martin (1713-1751), German philosopher and Pietist
Hamann, Johann Georg **7** 92
Kant, Immanuel **8** 430-432

Kobo Daishi
see Kukai

KOCH, EDWARD I. (born 1924), New York City mayor **9** 68-69

KOCH, ROBERT HEINRICH HERMANN (1843-1910), German physician and bacteriologist **9** 69-70
Behring, Emil Adolph von **2** 122-123
Biggs, Hermann Michael **2** 272-273
Ehrlich, Paul **5** 225-226
Lwoff, André **10** 58-59
Pasteur, Louis **12** 125-127
Semmelweis, Ignaz Philipp **14** 101-102

Kocher, Emil Theodore (1841-1917), Swiss surgeon
Cushing, Harvey Williams **4** 353-354

Koch's postulates (bacteriology)
Koch, Heinrich Hermann Robert **9** 69-70

Kodak (camera)
Eastman, George **5** 186

KODÁLY, ZOLTÁN (1882-1967), Hungarian composer **9** 71
Bartók, Béla **2** 35-36

Koenigsberger, Leo (1837-1921), German mathematician
Boltzmann, Ludwig **2** 379-380

KOESTLER, ARTHUR (1905-1983), author of political novels **9** 71-73
Spartacus **14** 363-364

Koetsu, Hon-Ami (circa 1557-1637), Japanese painter
Sotatsu, Tawaraya **14** 349

Koffka, Kurt (1886-1941), German-American psychologist
Tolman, Edward Chace **15** 261-262

Koguryo
see Korea—50-668 (Koguryo)

KOHL, HELMUT (born 1930), chancellor of West Germany (1982-1990) and first chancellor of a united Germany since World War II **9** 73-74

Köhler, Wolfgang (1887-1967), German-American psychologist
Tolman, Edward Chace **15** 261-262

Kohlrausch, Friedrich (1840-1910), German physicist
Arrhenius, Svante August **1** 318-320

Koizumi, Yakumo
see Hearn, Lafcadio

Kojin (novel)
Natsume, Soseki **11** 324-325

KOJONG (1852-1919), Korean king **9** 74-75
Min **11** 46-47
Taewŏn'gun, Hŭngsŏn **15** 74-75

Kokinshu (poems)
Mabuchi, Kamo **10** 73-74

Kokoro (book)
Hearn, Lafcadio **7** 240
Natsume, Soseki **11** 324-325

KOKOSCHKA, OSKAR (1886-1980), Austrian painter, graphic artist, and author **9** 75-76

KOLAKOWSKI, LESZEK (born 1927), philosopher who wrote on broad themes of ethics, metaphysics, and religion **9** 76-77

Kolbe, Georg (1877-1947), German sculptor
Mies van der Rohe, Ludwig **11** 10-12

KOLCHAK, ALEKSANDR VASILIEVICH (1873-1920), Russian admiral **9** 77-78
Frunze, Mikhail Vasilievich **6** 134

Kollár, Jan (1793-1852), Slovak poet and archeologist
Palacký, František **12** 69-70

Kollege Crampton (drama)
Hauptmann, Gerhart Johann Robert **7** 199-201

KOLLONTAI, ALEKSANDRA MIKHAILOVNA (1872-1952), Soviet diplomat **9** 79
Katayama, Sen **8** 457

KOLLWITZ, KÄTHE (1867-1945), German expressionist graphic artist and sculptor **9** 79-81
Barlach, Ernst **2** 5-6

Köln
see Cologne

Kolokol (magazine)
Herzen, Aleksandr Ivanovich **7** 351-352

Komei (1821-1867), emperor of Japan 1846-1867
Iwakura, Tomomi **8** 160-161
Mutsuhito **11** 279-282
Saionji, Kimmochi **13** 438-439

Komet, oder Nikolaus Marggraf, Der (novel)
Richter, Johann Paul Friedrich **13** 150-151

Konbaung dynasty (Burma; 1752-1885)
Alaungpaya **1** 103

KONEV, IVAN STEFANOVICH (1897-1973), Soviet marshal **9** 81-82
Zhukov, Georgi Konstantinovich **16** 512-513

Kongi's Harvest (play; film)
Soyinka, Wole **14** 358-359

Kongmin (died 1374), Korean king
Yi Sng-gye **16** 458-459

Kongo (Bantu kingdom; Africa)
Affonso I **1** 72
Nzinga Nkuwu **11** 451-452

Konig David in Ballingschap (play)
Vondel, Joost van den **16** 19-20

König Hirsch (opera)
Henze, Hans Werner **7** 314

König Nicolo oder So ist das Leben (play)
Wedekind, Frank **16** 166-167

König Ottokars Glück un Ende (play)
Grillparzer, Franz **6** 546-547

Königgrätz, battle of
see Sadowa, battle of (1886)

Königinhof (Czech manuscript)
Masaryk, Tomáš Garrigue **10** 314-315

Königliche Hoheit (novel)
Mann, Thomas **10** 204-207

Königsberg, University of
Baer, Karl Ernst von **1** 431-432
Fichte, Johann Gottlieb **5** 435-436
Herbart, Johann Friedrich **7** 321-322
Kant, Immanuel **8** 430-432

Konigsmark, Countess Maria Aurora von (1662-1728), Swedish beauty and wit
Saxe, Comte de **13** 507-508

Koninck, Philips de (1619-1688), Dutch painter
Rembrandt Harmensz van Rijn **13** 91-95

KONOE, PRINCE FUMIMARO (or Konoye; 1891-1945), Japanese premier 1937-1939 and 1940-1941 **9** 82-83
Hirohito **7** 410-412
Inukai, Tsuyoshi **8** 130-131
Saionji, Kimmochi **13** 438-439
Tojo, Hideki **15** 254-256

Konzertstück (music)
Weber, Carl Maria Friedrich Ernst von **16** 156-157

Koo, Wellington (1888-1985), Chinese statesman and diplomat
Sun Yat-sen **15** 35-39

Kook, Abraham Isaac
see Kuk, Abraham Isaac

KOONS, JEFF (born 1955), American artist **9** 83-84

Kopf, Der (book)
Mann, Heinrich **10** 201-202

KÖPRÜLÜ, AHMED (Köprülüzade Fazil Ahmed Pasha; 1635-76), Turkish statesman and general **9** 84-85

Kora in Hell (book)
Williams, William Carlos **16** 308-309

Koralle, Die (play)
Kaiser, Georg **8** 411-412

Koran (religion; book)
commentaries on
Sayyid Qutb **13** 509-511
Tabari, Muhammad ibn Jarir al- **15** 69-70
doctrinal interpretations
Abduh ibn Hasan Khayr Allah, Muhammad **1** 16-17
Ashari, Abu al- Hasan Ali al- **1** 327-328
exegesis
Bukhari, Muhammad ibn Ismail al- **3** 111-112
Hafiz, Shams al-Din **7** 63
passages inscribed on coins
Abd al-Malik **1** 12-13
philosophical interpretations
Averroës **1** 382-383
Nazzam, Ibrahim ibn Sayyar al- **11** 329
Syed Ahmed Khan **15** 60
revelations
Mohammed **11** 76-78

Korea (nation; eastern Asia)
- 50-668 (THREE KINGDOMS)
historians of
Kim Pusik **9** 8-9
Koguryo
Kwanggaet'o **9** 139-140
T'ai-tsung, T'ang **15** 83-84
Paekche
Kwanggaet'o **9** 139-140

Silla
Kwanggaet'o **9** 139-140
Suiko **15** 15-16

- 668-935 (UNIFIED SILLA)
maritime dominance
Chang Po-go **3** 433-434
Wang Kon **16** 101
scholarship
Sol Ch'ong **14** 325-326

- 918-1392 (KORYO DYNASTY)
foundation and expansion
Kwangjong **9** 140
Wang Kon **16** 101
military, Chin, and Mongol rule
Ch'oe Ch'ung-hn **4** 13
Chong Chung-bu **4** 15
Kim Pusik **9** 8-9
Kublai Khan **9** 115-118

- 1392-1910 (YI DYNASTY)
China and
Kim Ok-kyun **9** 7-8
Min **11** 46-47
Taewŏn'gun, Hŭngsŏn **15** 74-75
cultural revival (18th century)
Chongjo **4** 15-16]
Japan and (16th century)
Toyotomi Hideyoshi **15** 286-289
Japan and (1850-1910)
Ito, Hirobumi **8** 153-155
Iwakura, Tomomi **8** 160-161
Okubo, Toshimichi **11** 489-490
Saigo, Takamori **13** 429
see also rulers (1850-1910) below
literature
Yi Hwang **16** 457
Yun Sondo **16** 483
rulers (1392-1519)
Sejo **14** 90-91
Sejong **14** 91-92
Yi Sng-gye **16** 458-459
rulers (1519-1850)
Chongjo **4** 15-16
Sŏnjo **14** 341-342
Yi Sunsin **16** 459-461
Yngjo **16** 461-462
rulers (1850-1910)
Kim Ok-kyun **9** 7-8
Kojong **9** 74-75
Min **11** 46-47
Taewŏn'gun, Hŭngsŏn **15** 74-75

- 1910-1948 (FOREIGN RULE)
Kim Il-sung **9** 4-6
Park, Chung Hee **12** 99-102
Rhee, Syngman **13** 117-120
Witte, Sergei Yulyevich **16** 349-350

- SINCE 1948 (TWO REPUBLICS)
North Korea (Democratic People's Republic of Korea)
Kim Il-sung **9** 4-6
Kim Jong Il **9** 6-7
South Korea (Republic of Korea)
Chun Doo Hwan **4** 45-47
Kim Dae-jung **9** 3-4
Kim Young Sam **9** 9-10
Park, Chung Hee **12** 99-102
Rhee, Syngman **13** 117-120
Roh Tae Woo **13** 253-255
see also Korean War (1950-1953)

Korean War (1950-1953)
armistice
Dulles, John Foster **5** 134-135
Eisenhower, Dwight David **5** 233-236
Menon, Vengalil Krishnan Krishna **10** 507-509
North Korea and China
Chou En-lai **4** 20-22
Kim Il-sung **9** 4-6
Lin Piao **9** 429-430
reporters
Higgins, Marguerite **7** 378-380
South Korea
Park, Chung Hee **12** 99-102
Rhee, Syngman **13** 117-120
UN forces
Armstrong, Neil Alden **1** 304-306
Clark, Mark Wayne **4** 80-81
Lie, Trygve Halvdan **9** 400-401
MacArthur, Douglas **10** 76-78
Magsaysay, Ramon **10** 130-131
Ridgway, Matthew Bunker **13** 160-161
Taylor, Maxwell **15** 126-127
U.S. forces
Taylor, Maxwell **15** 126-127
U.S. policy
Johnson, Lyndon Baines **8** 308-312
Marshall, George Catlett **10** 278-279
Truman, Harry S. **15** 314-316

Korematsu v. United States (legal case)
Black, Hugo Lafayette **2** 301-303

Korin, Ogata (1658-1716), Japanese painter
Sotatsu, Tawaraya **14** 349

KORNBERG, ARTHUR (born 1918), Americna biochemist **9** 85-87

Körner, Christian Gottfried (1756-1831), German jurist
Schiller, Johann Christoph Friedrich von **14** 4-7

KORNILOV, LAVR GEORGIEVICH (1870-1918), Russian general **9** 87-88

Koryo
see Korea—918-1392

Kosan
see Yun Sondo

KOSCIUSZKO, TADEUSZ ANDRZEJ BONAWENTURA (1746-1817), Polish patriot, hero in the American Revolution **9** 88

Kosmos (book; A. von Humboldt)
Church, Frederick Edwin **4** 49-50
Humboldt, Friedrich Heinrich Alexander von **8** 30-31

Kossuth (musical composition)
Bartók, Béla **2** 35-36

KOSSUTH, LOUIS (1802-1894), Hungarian statesman **9** 88-90
Andrássy, Julius **1** 222-223
Deák, Francis **4** 431-432

Kostrowitsky, Wilhelm Apollinaris de
see Apollinaire, Guillaume

KOSYGIN, ALEKSEI NIKOLAEVICH (1904-1980), chairman of the U.S.S.R. Council of Ministers and head of the Soviet government (1964-1980) **9** 90-91
Johnson, Lyndon Baines **8** 308-312

Kotoku (flourished mid-7th century), Japanese emperor
Fujiwara Kamatari **6** 145

Kotzebue, August F.F. von (1761-1819), Russian author and dramatist
Kotzebue, Otto von **9** 91-92

KOTZEBUE, OTTO VON (1787-1846), Russian explorer **9** 91-92

Kotzebue Sound (northwestern Alaska)
Franklin, John **6** 64-65
Kotzebue, Otto von **9** 91-92

Kouros (play)
Kazantzakis, Nikos **8** 466-468

Koussevitzky, Serge (1874-1951), Russian-born American conductor
Bartók, Béla **2** 35-36
Bernstein, Leonard **2** 218-219
Copland, Aaron **4** 227-228
Martinu, Bohuslav **10** 299-300
Prokofiev, Sergei Sergeevich **12** 458-460

Kozlov, Pëtr Kuzmich (1863-1935), Russian explorer
Przhevalsky, Nikolai Mikhailovich **12** 469-470

KOZYREV, ANDREI VLADIMIROVICH (born 1951), Russian minister of foreign affairs and a liberal, pro-Western figure in Boris Yeltsin's cabinet **9** 92-93

KPD
see Communist party, German

Kraft Music Hall (radio show)
Crosby, Harry Lillis **4** 324-326

Kraniche des Ibykus, Die (poem)
Schiller, Johann Christoph Friedrich von **14** 4-7

Krank, The (book)
Lawson, Thomas William **9** 255-256

Krapp's Last Tape (play)
Beckett, Samuel **2** 102-104

KRASNER, LEE (Lenore; 1908-1984), American painter and collage artist **9** 93-94

Krassin (ship)
Nobile, Umberto **11** 411-412

KRAVCHUK, LEONID MAKAROVYCH (born 1934), president of the Ukraine (1991-1994) **9** 94-95

Krebs cycle (biochemistry)
Krebs, Hans Adolf **9** 95-97

KREBS, SIR HANS ADOLF (1900-1981), German-British biochemist **9** 95-97

KREISKY, BRUNO (1911-1983), chancellor of Austria (1970-1983) **9** 97-98

Kreisleriana (musical composition)
Schumann, Robert Alexander **14** 41-43

Kremer, Gerhard
see Mercator, Gerhardus

Kremlin (Moscow)
Ivan III **8** 156-157

Kremsier (town; Moravia)
Maulbertsch, Franz Anton **10** 345
Palacký, František **12** 69-70

KRENEK, ERNST (born 1900), Austrian composer **9** 98-99

KREPS, JUANITA MORRIS (born 1921), economist, university professor, United States secretary of commerce (1977-1979), and author **9** 99-101

Kreuger, Ivar (1880-1932), Swedish industrialist
Monnet, Jean **11** 109-110

Kreutzer Sonata (music)
Beethoven, Ludwig van **2** 114-117

Kreutzer Sonata, The (book)
Tolstoy, Leo **15** 262-265

Kreymborg, Alfred (1883-1966), American poet and playwright
Moore, Marianne **11** 148-149
Stevens, Wallace **14** 443-445

KRIEGHOFF, CORNELIUS (1815-1872), Dutch-born Canadian painter **9** 101

Krishna (Hindu deity)
Bhaktivedanta Prabhupada **2** 254-255
Ramakrishna, Sri **13** 11-13

Krishnakanter Will (novel)
Chatterji, Bankimchandra **3** 480-481

KRISHNAMURTI, JIDDU (1895-1986), Indian mystic and philosopher **9** 101-103
Besant, Annie Wood **2** 233-234

Krisis (poems)
Hesse, Hermann **7** 367-369

Kristen Lavransdatter (novel)
Undset, Sigrid **15** 388-389

KROC, RAYMOND ALBERT (1902-1984), creator of the McDonald's chain **9** 103-104

KROCHMAL, NACHMAN KOHEN (1785-1840), Austrian Jewish historian **9** 104-105
Graetz, Heinrich Hirsch **6** 483

KROEBER, ALFRED LOUIS (1876-1960), American anthropologist **9** 105-106
Boas, Franz **2** 349-351
Erikson, Erik Homburger **5** 309-310
Fletcher, Alice Cunningham **5** 486-487

KROGH, SCHACK AUGUST STEENBERG (1874-1949), Danish physiologist **9** 106

Kröller-Müller Museum (Otterlo, Netherlands)
Van de Velde, Henry **15** 419-420

Kroměříž
see Kremsier

Kronecker, Leopold (1823-1891), German mathematician
Cantor, Georg Ferdinand Ludwig Philipp **3** 265-266

Kronenwächter, Die (novel)
Arnim, Achim von **1** 308-309

KROPOTKIN, PETER ALEKSEEVICH (1842-1921), Russian prince, scientist, and anarchist **9** 107-108
Mussolini, Benito **11** 272-274
Proudhon, Pierre Joseph **12** 461-463

KRUGER, STEPHANUS JOHANNES PAULUS ("Paul"; 1825-1904), South African statesman **9** 108-109
Roberts, Frederick Sleigh **13** 195-196
Salisbury, 3d Marquess of **13** 448-449
Smuts, Jan Christian **14** 309-310

Krumme Teufel, Der (musical composition)
Haydn, Franz Joseph **7** 219-221

KRUPP FAMILY (19th-20th century), German industrialists **9** 109-111
Alfred (1812-1887) **9** 109
Friedrich (1787-1826) **9** 109
Friedrich Jodokus (1706-1757) **9** 109

Krusenstern, Baron Adam Johann von (1770-1846), Russian explorer and navigator
Kotzebue, Otto von **9** 91-92

Krutch, Joseph Wood (1893-1970), American author, critic, and naturalist
Dreiser, Herman Theodore **5** 98-100

Krypton (element—chemistry)
Mendeleev, Dmitrii Ivanovich **10** 486-488
Ramsay, William **13** 21-22

KU CHIEH-KANG (born 1893), Chinese historian **9** 120-121

KU K'AI-CHIH (circa 345-circa 406), Chinese painter **9** 125-126
Mi Fei **11** 12-13
Wang Wei **16** 106-108
Wu Tao-tzu **16** 405-406
Yen Li-pen **16** 453-454

Ku Klux Klan (secret society; United States)
members
Black, Hugo Lafayette **2** 301-303
Forrest, Nathan Bedford **6** 13-14
opponents
Bristow, Benjamin Helm **3** 9-10
Byrnes, James Francis **3** 191-192
Dees, Morris S. Jr. **4** 456-457
Hapgood, Norman **7** 137-138
Marcuse, Herbert **10** 245-247
Tourgée, Albion Winegar **15** 277-278
White, William Allen **16** 240-241
terror tactics
Alcorn, James Lusk **1** 120-121
Curley, James Michael **4** 344-345
Gordon, John Brown **6** 449-450
Malcolm X **10** 165-166

Ku Klux Klan Act (United States)
Ames, Adelbert **1** 198

Kuan Tao-shêng (1262-circa 1325), Chinese painter
Chao Meng-fu **3** 436-437

Kuang Tsung (ruled 1189-1194), Chinese emperor
Chu Hsi **4** 40-43
Kao-tsung **8** 433

KUANG-HSÜ (1871-1908), emperor of China 1875-1908 **9** 111-112
Chang Chih-tung **3** 430-431
K'ang Yu-wei **8** 426-428
Liang Ch'i-ch'ao **9** 395-396
Tz'u-hsi **15** 375-376

K'uang-jen jih-chi (story)
Lu Hsün **10** 35-37

KUANG-WU-TI (6 B.C. - 57 A.D.), Chinese emperor ca. 25-57 **9** 112-113

Kuantu, battle of (200)
Ts'ao Ts'ao **15** 322-323

Kubin, Alfred (1877-1959), Bohemian painter
Marc, Franz **10** 231

KUBITSCHEK DE OLIVEIRA, JUSCELINO (1902-1976), president of Brazil 1956-1961 **9** 113-115
Castelo Branco, Humberto **3** 359-360
Goulart, João **6** 467-469
Prestes, Luiz Carlos **12** 442-444

Kubla Khan (poem, Coleridge)
Bartram, William **2** 41-42
Coleridge, Samuel Taylor **4** 154-156

KUBLAI KHAN (1215-1294), Mongol emperor **9** 115-118
Genghis Khan **6** 263-265
Hulagu Khan **8** 27-28
Polo, Marco **12** 380-382
Wen T'ien-hsiang **16** 203

KÜBLER-ROSS, ELISABETH (born 1926), Swiss-born American psychiatrist **9** 118-120

Kuei-ch'ü-lai tz'u (poem)
T'ao Ch'ien **15** 104-105

Kugler, Franz (1808-1858), German art historian
Burckhardt, Jacob Christoph **3** 132-133

Kuhn, Loeb and Co. (banking firm)
Schiff, Jacob Henry **14** 2-3
Warburg, Paul Moritz **16** 111-112

KUHN, THOMAS SAMUEL (1922-1996), American historian and philosopher of science **9** 121-123

Kuhnau, Johann (1660-1722), German composer and organist
Bach, Johann Sebastian **1** 416-419

Kühne, Wilhelm (1837-1900), German physiologist
Szent-Györgyi, Albert von **15** 62-64

Ku-hsiang (story)
Lu Hsün **10** 35-37

KUK, ABRAHAM ISAAC (1865-1935), Russian-born Jewish scholar **9** 123-124

KUKAI (774-835), Japanese Buddhist monk **9** 124-125
Eisai **5** 231-232
Ennin **5** 288-289
Saicho **13** 426-428

KUKRIT PRAMOJ, MOMRAJAWONG (M.R.; born 1911), literary figure and prime minister of Thailand (1975-1976) **9** 126-127

Kullervo (musical composition)
Sibelius, Jean Julius Christian **14** 211-212

Kulturkampf (liberal movement, Germany; 1871-1887)
Bismarck, Otto Eduard Leopold von **2** 294-296
Leo XIII **9** 334-336

Kumalo (African people)
Mzilikazi **11** 285-286

Kumanovo, battle of (1912)
Alexander of Yugoslavia **1** 136-137

Kumara Siladitya
see Harsha

KUMARAJIVA (344/350-409/413), Indian Buddhist monk **9** 127
Hui-yüan **8** 25-26
Tao-an **15** 103-104

Kumarasambhava (epic poem)
Kalidasa **8** 414-415

Kun, Béla (1885-1937), Hungarian Jewish Communist
Horthy de Nagybánya, Nicholas **7** 510-512

Kunani
see Suleiman I

Kunckel, Johann (circa 1630-circa 1702), German alchemist
Stahl, Georg Ernst **14** 392-393

KUNDERA, MILAN (born 1929), Czech-born author **9** 128-129

Kunersdorf, battle of (1759)
Lessing, Gotthold Ephraim **9** 357-359

KÜNG, HANS (born 1928), Swiss-born Roman Catholic theologian **9** 129-130

Kung, Prince (Yi Hsin; 1833-98), Manchu statesman
Tz'u-hsi **15** 375-376
Wen-hsiang **16** 202-203
Wo-jen **16** 352

Kung-sun Yang
see Shang Yang

KUNIN, MADELEINE MAY (born 1933), first woman governor of Vermont **9** 130-131

Künstler, Die (poem)
Schiller, Johann Christoph Friedrich von **14** 4-7

KUNSTLER, WILLIAM M. (1919-1995), American civil rights attorney and author **9** 131-133
Means, Russell **10** 441-444

Kuo Chung-shu (flourished 2nd half 10th century), Chinese painter
Wang Wei **16** 106-108

Kuo Hsiang (died 312), Chinese Taoist writer
Tao-an **15** 103-104

KUO MO-JO (born 1892), Chinese author **9** 133-134
Lao Shê **9** 200-201

Kuo Tzuhsing (died 1355), Chinese military leader and rebel
Hung-wu **8** 38-39

Kuominchün
see National People's Army (China)

Kuomintang (Chinese political party)
Communist coalition
Ch'en Tu-hsiu **3** 501-502
Chou En-lai **4** 20-22
Chu Teh **4** 54-55
Kuo Mo-jo **9** 133-134
Li Ta-chao **9** 447
Lin Piao **9** 429-430
Liu Shao-Ch'i **9** 453-455
Mao Zedong **10** 225-227
founded
Sun Yat-sen **15** 35-39
Yüan Shih-k'ai **16** 480-481
leaders
Chiang Ching-kuo **3** 509-510
Chiang Kai-shek **3** 510-513
Lee Teng-hui **9** 283-285
Ts'ai Yüan-p'ei **15** 322
Wang Ching-wei **16** 98
Xiang Jingyu **16** 421-422
Yen Hsi-shan **16** 452-453
supporters
Feng Yü-hsiang **5** 412-413
Hu Shih **8** 63-65
Yen Hsi-shan **16** 452-453
see also China, Republic of (Nationalist); Communist party (China)

KUPKA, FRANTISEK (Frank; 1871-1957), Czech painter and illustrator **9** 134-135

Kupper, C.E.M.
see Doesburg, Theo van

Kuprili, Ahmed
see Köprülü, Ahmed

"Kurenaidan" of Asakusa, The (novel)
Kawabata, Yasunari **8** 463-464

KUROSAWA, AKIRA (born 1910), Japanese film director **9** 135-137

Kurth, Godefroid (1847-1916), Belgian historian
Pirenne, Jean Henri Otto Lucien Marie **12** 322-323

Kusamakura (novel)
Natsume, Soseki **11** 324-325

Kush
see Cush

Ku-shih hsin-pien (fables)
Lu Hsün **10** 35-37

Kütahya, Convention of (1833)
Mahmud II **10** 145-147

KUTUZOV, MIKHAIL ILARIONOVICH (1745-1813), Russian field marshal **9** 137-138
Alexander I **1** 130-132
Potemkin, Grigori Aleksandrovich **12** 411-412

Kuwait (Middle East)
'Abdullah al-Salim al-Sabah, Shaykh **1** 18-19
Bishara, Abdullah Yaccoub **2** 287-288
Bush, George **3** 167-169
Jaber Al-Sabah, Jaber Al-Ahmad Al- **8** 166-167

Kuwait Fund for Arab Economic Development
'Abdullah al-Salim al-Sabah, Shaykh **1** 18-19

Kuwait Independence Movement
'Abdullah al-Salim al-Sabah, Shaykh **1** 18-19

Kuyuk
see Güyük

Kuzari (Jewish classic)
Judah Halevi **8** 373

KUZNETS, SIMON (1901-1985), American economist, researcher, and author **9** 138-139

Kuznetsov
see Litvinov, Maxim Maximovich

Kwaidan and Japan (book)
Hearn, Lafcadio **7** 240

Kwakiutl Indians (North America)
Benedict, Ruth Fulton **2** 154-155
Boas, Franz **2** 349-351

KWANGGAET'O (375-413), Korean statesman, king of Koguryo **9** 139-140

KWANGJONG (925-975), Korean statesman, king of Koryo **9** 140

Kwangtung, battle of (1278)
Kublai Khan **9** 115-118

Kwannon (bodhisattva)
Shinran **14** 197

Kwanzaa
Karenga, Maulana **8** 444-447

Ky, Nguyen Cao (born 1930), South Vietnamese statesman
Thieu, Nguyen Van **15** 182-183

Kybèle (poem)
Leconte de Lisle, Charles Marie René **9** 273-274

KYD, THOMAS (1558-1594), English dramatist **9** 140-141
Marlowe, Christopher **10** 272-274

Kymograph (instrument)
Ludwig, Karl Friedrich Wilhelm **10** 31

Kyongjong (ruled 1720-1724), king of Korea
Yngjo **16** 461-462

Kyongsun (ruled 927-935), king of Korea
Wang Kon **16** 101

Kyonhoe-yo (poems)
Yun Sondo **16** 483

Kyoto (city; Japan)
Ashikaga Takauji **1** 330-332
Daigo II **4** 367-368
Eitoku, Kano **5** 242
Kammu **8** 420

Kyoto University
Yukawa, Hideki **16** 481-482

KYPRIANOU, SPYROS (born 1932), president of the Republic of Cyprus **9** 141-143

Kyunjong
see Sinmu

L

La Boétie, Étienne de (1530-1568), French writer
Montaigne, Michel Eyquem de **11** 116-117

LA BRUYÈRE, JEAN DE (1645-1696), French man of letters and moralist **9** 145
Condé, Prince de **4** 193-194
Lesage, Alain René **9** 353-354
Racine, Jean Baptiste **12** 532-535

La de Bringas (novel)
Galdós, Benito Pérez **6** 177-178

LA FARGE, JOHN (1835-1910), American artist and writer **9** 149-150
Adams, Henry Brooks **1** 45-47
McKim, Charles Follen **10** 417-418
Richardson, Henry Hobson **13** 139-141
Robinson, Theodore **13** 217
Tiffany, Louis Comfort **15** 220-221

LA FAYETTE, COMTESSE DE (Marie Madeleine Pioche de la Vergne; 1634-93), French novelist **9** 150-151
La Rochefoucauld, François Duc de **9** 208-209

LA FLESCHE, FRANCIS (1857-1932), Native American ethnologist **9** 152-154
Fletcher, Alice Cunningham **5** 486-487

LA FLESCHE, SUSETTE (1854-1903), Native American activist and reformer **9** 152-154

LA FOLLETTE, ROBERT MARION (1855-1925), American statesman **9** 155-156
McCarthy, Joseph Raymond **10** 388-389
Roosevelt, Theodore **13** 280-283
Taft, William Howard **15** 78-81

LA FONTAINE, JEAN DE (1621-1695), French poet **9** 156-157
Chagall, Marc **3** 406-407
Chénier, André Marie **3** 500-501
Lessing, Gotthold Ephraim **9** 357-359
Moore, Marianne **11** 148-149
Racine, Jean Baptiste **12** 532-535
Taine, Hippolyte Adolphe **15** 82-83
Wright, Elizur **16** 396-397

La Fosse, Charles de (1636-1716), French painter
Watteau, Antoine **16** 143-144

La Fresnaye, Roger de (1885-1925), French painter
Chagall, Marc **3** 406-407

LA GUARDIA, FIORELLO HENRY (1882-1947), American politician, New York City mayor **9** 166-167
Moses, Robert **11** 202-203

La Harpe, César de (1754-1838), Swiss statesman
Alexander I **1** 130-132

La, La, Lucille (musical)
Gershwin, George **6** 284-285

LA METTRIE, JULIEN OFFRAY DE (1709-1751), French physician and philosopher **9** 179-180

La Pasionaria
see Ibárruri

La Plata
see Argentina

La Plata, University of (Argentina)
Sábato, Ernesto **13** 399-400

La Pouplinière, Alexandre Jean Joseph Le Riche de (1693-1762), French music patron
Rameau, Jean Philippe **13** 17-18

La Prensa (newspaper; Nicaragua)
Chamorro, Violeta Barrios de **3** 417-419

LA ROCHEFOUCAULD, FRANÇOIS, DUC DE (1613-1680), French moralist **9** 208-209
La Bruyère, Jean de **9** 145
La Fayette, Comtesse de **9** 150-151

La Rochelle, siege of (1627-1628)
Charles, I **3** 450-452
Louis XIII **9** 529-531
Richelieu, Armand Jean du Plessis de **13** 142-144

LA SALLE, SIEUR DE (René Robert Cavelier; 1643-1687), French explorer and colonizer **9** 210-211

La Scala (opera house; Milan)
Caruso, Enrico **3** 345
Rossini, Gioacchino **13** 311-312
Toscanini, Arturo **15** 270-271
Verdi, Giuseppe Fortunino Francesco **15** 463-465

LA TOUR, GEORGE DE (1593-1652), French painter **9** 222
Caravaggio **3** 282-284
Le Nain, Antoine, Louis and Mathieu **9** 321-322

La Vallière, Françoise Louise de la Baume Le Blanc, Duchesse de (1644-1710), mistress of Louis XIV
Louis XIV **9** 531-533

LA VERENDRYE, SIEUR DE (Pierre Gaultier de Varennes; 1685-1749), French-Canadian soldier, explorer, and fur trader **9** 239-240

La Vergne, Marie Madeleine Pioche de
see La Fayette, Comtesse de

Là-bas (novel)
Huysmans, Joris Karl **8** 81-82

Là ci darem' la mano (aria; Mozart)
Chopin, Frédéric François **4** 16-18

La-Chaux-de-Fonds (town; France)
Le Corbusier **9** 274-275

Labor, forced
see Forced labor

Labor, United States Department of
Nader, Ralph **11** 290-291
Perkins, Frances **12** 221-222

Labor law (United States)
arbitrators
Cox, Archibald **4** 283-284
discrimination
Hill, Herbert **7** 387-388
laws regarding women and children
Coolidge, John Calvin **4** 217-219
Goldmark, Josephine **6** 407-408
Kelley, Florence **8** 483-484
minimum wage
Brandeis, Louis Dembitz **2** 496-497
Cardozo, Benjamin Nathan **3** 288-290

Carnegie, Andrew **3** 309-312
Eisenhower, Dwight David **5** 233-236
Ford, Henry **6** 5-6
Goldberg, Arthur Joseph **6** 397-398
von Mises, Ludwig **16** 25
social security
see Social security—U.S.
wage-and-hour laws
Altgeld, John Peter **1** 180-182
Brandeis, Louis Dembitz **2** 496-497
workers' compensation
Jones, Samuel Milton **8** 342-343
Lewis, John Llewellyn **9** 387-388
Taft, William Howard **15** 78-81
see also Labor unions (United States)—legislation

Labor leaders
American
see Labor leaders, American
Australian
Chifley, Joseph Benedict **3** 518
Fisher, Andrew **5** 462
see also Labour party (Australia)
Chinese
Liu Shao-Ch'i **9** 453-455
English
Bevin, Ernest **2** 252-253
Bondfield, Margaret Grace **2** 388-389
Scargill, Arthur **13** 514-515
see also Labour party (England)
Israeli
Ben-Gurion, David **2** 160-161
Meir, Golda **10** 462-463
Jamaican
Bustamante, William Alexander **3** 175-177
Manley, Michael Norman **10** 200-201
Japanese
Katayama, Sen **8** 457
Kenyan
Mboya, Thomas Joseph **10** 384-385
Mexican
Toledano, Vicente Lombardo **15** 256-257
New Zealand
Fraser, Peter **6** 73-74
Massey, William Ferguson **10** 324
Savage, Michael Joseph **13** 501-502
Polish
Walesa, Lech **16** 57-59
Scottish
Hardie, James Keir **7** 147-148
South African
Kadalie, Clements **8** 401-402
Ramaphosa, Matemela Cyril **13** 15-16

Labor leaders, American
19th century
Coxey, Jacob Sechler **4** 286-287
Debs, Eugene Victor **4** 444-445
Kearney, Denis **8** 468
Powderly, Terence Vincent **12** 420-421
Sylvis, William **15** 60-61
19th-20th century
Gompers, Samuel **6** 420-422
Haley, Margaret A. **7** 78-79
Haywood, William Dudley **7** 232-233
20th century
Abel, Iorwith Wilber **1** 22-23
Bieber, Owen **2** 266-268
Bloor, Ella Reeve **2** 338-340
Bridges, Harry A.R. **3** 3-5
Chavez, Cesar **3** 486-487
Corona, Bert **4** 243-247
Dubinsky, David **5** 114-115
Flynn, Elizabeth Gurley **5** 496-497
Foster, William Zebulon **6** 27-28
Green, William R. **6** 521
Hillman, Sidney **7** 392-393
Hoffa, James R. **7** 436-437
Jones, Mary Harris **8** 338-339
Kirkland, Joseph Lane **9** 35-37
Lewis, John Llewellyn **9** 387-388
Meany, George **10** 444
Mitchell, John **11** 58-59
Murray, Philip **11** 264-265
Muste, Abraham Johannes **11** 276-277
Pesotta, Rose **12** 248-249
Randolph, A. Philip **13** 28-29
Reuther, Walter Philip **13** 107-108
Schniederman, Rose **14** 22-23
Shanker, Albert **14** 151-153

Labor movement (Africa)
Mboya, Thomas Joseph **10** 384-385
Wallace-Johnson, Isaac Theophilus Akunna **16** 76-77

Labor movement (Asia)
Katayama, Sen **8** 457
Mao Zedong **10** 225-227
Marcos, Ferdinand **10** 240-242

Labor movement (Australia and New Zealand)
Bruce of Melbourne, 1st Viscount **3** 61-62
Chifley, Joseph Benedict **3** 518
Curtin, John Joseph **4** 348-349
Deakin, Alfred **4** 432-433
Fraser, Peter **6** 73-74
Hughes, William Morris **8** 21-22
Lawson, Henry **9** 254-255
Santamaria, Bartholomew Augustine **13** 473-474
Seddon, Richard John **14** 81-82
see also Labour party (Australia), (New Zealand)

Labor movement (Europe)
Britain
Beard, Mary Ritter **2** 85-86
Bevin, Ernest **2** 252-253
Cole, George Douglas Howard **4** 146-147
George V **6** 273-275
Gladstone, William Ewart **6** 357-360
Hardie, James Keir **7** 147-148
Hobhouse, Leonard Trelawny **7** 425-426
Jevons, William Stanley **8** 255-256
Melbourne, 2nd Viscount **10** 468-469
Owen, Robert **12** 39-40
Shaftesbury, 7th Earl of **14** 137-138
see also Labour party (England)
the Continent
Blum, Léon **2** 343-344
Giolitti, Giovanni **6** 339-340
Lassalle, Ferdinand **9** 216
Leo XIII **9** 334-336

Labor movement (Latin America)
Alemán Valdés, Miguel **1** 126-127
Cárdenas, Lázaro **3** 286-287
Goulart, João **6** 467-469
Perón, Juan Domingo **12** 228-230
Prestes, Luiz Carlos **12** 442-444

Labor party
Belgium
Leopold II **9** 346-347
Leopold III **9** 347-348
Brazil
Goulart, João **6** 467-469
Israel
Ben-Gurion, David **2** 160-161
Dayan, Moshe **4** 429-431
Meir, Golda **10** 462-463
Norway
Lie, Trygve Halvdan **9** 400-401
Russia
Kerensky, Aleksandr Fedorovich **8** 516-517
see also Labour party

Labor Reform-party (United States)
Phillips, Wendell **12** 281-282
Sylvis, William **15** 60-61

Labor unions (United States)
AFL-CIO
Bridges, Harry A.R. **3** 3-5
Carnegie, Andrew **3** 309-312
Gompers, Samuel **6** 420-422
Green, William R. **6** 521
Hillman, Sidney **7** 392-393
Lewis, John Llewellyn **9** 387-388
Meany, George **10** 444
Murray, Philip **11** 264-265
closed shop
Hoover, Herbert Clark **7** 483-485
Shaw, Lemuel **14** 164-165
Sylvis, William **15** 60-61
collective bargaining
Gary, Elbert Henry **6** 229-230
Hoover, Herbert Clark **7** 483-485
Reuther, Walter Philip **13** 107-108
development and ideals
Bell, Daniel **2** 132-133
Commons, John Rogers **4** 185
Debs, Eugene Victor **4** 444-445
Dubinsky, David **5** 114-115

Evans, George Henry **5** 337-338
Murray, Philip **11** 264-265
ILGWU
Dubinsky, David **5** 114-115
Herberg, Will **7** 322-323
Hillman, Sidney **7** 392-393
Schniederman, Rose **14** 22-23
ILWU
Bridges, Harry A.R. **3** 3-5
Knights of Labor
Powderly, Terence Vincent **12** 420-421
Stephens, Uriah **14** 431-432
labor-management relations
Ford, Henry **6** 5-6
Ford, Henry II **6** 6-7
Gompers, Samuel **6** 420-422
Harding, Warren Gamaliel **7** 148-149
Jones, Samuel Milton **8** 342-343
Lowell, Josephine Shaw **10** 15-16
Mitchell, John **11** 58-59
Rockefeller, John D. Jr. **13** 225-226
see also collective bargaining (above)
legislation
Arnold, Thurman Wesley **1** 314
Hillman, Sidney **7** 392-393
Norris, George William **11** 428-429
Palmer, Alexander Mitchell **12** 77-78
Taft, William Howard **15** 78-81
Wagner, Robert Ferdinand **16** 43
Socialists and
De Leon, Daniel **4** 479-480
Gompers, Samuel **6** 420-422
strikes
see Strike (labor)
teamsters
Hoffa, James R. **7** 436-437
see also New Deal—labor relations, social welfare programs, and under individual unions

Labor Zionist party (United States)
Ben-Gurion, David **2** 160-161
Gordon, Aaron David **6** 447-448
Meir, Golda **10** 462-463

Laboratory Theatre (Wroclaw, Poland)
Grotowski, Jerzy **7** 19-20

Laborers, Statute of (1351; England)
Edward III **5** 211-212

Labor/management negotiation
Kerr, Clark **8** 519-521
Shultz, George Pratt **14** 209-211
Wilson, Charles Erwin **16** 316-317

Labour party (Australia)
communism opposed
Mannix, Daniel **10** 210
Santamaria, Bartholomew Augustine **13** 473-474
leaders
Chifley, Joseph Benedict **3** 518
Curtin, John Joseph **4** 348-349
Evatt, Herbert Vere **5** 341-343
Fisher, Andrew **5** 462
Hawke, Robert James Lee **7** 205-206
Hughes, William Morris **8** 21-22
Keating, Paul John **8** 469-470
Lang, John Thomas **9** 192-193
Lyons, Joseph Aloysius **10** 69-70
Scullin, James Henry **14** 73
Whitlam, Edward Gough **16** 244-245
opponents
Forrest, John **6** 12-13
Menzies, Robert Gordon **10** 510-511

Labour party (Canada)
Woodsworth, James Shaver **16** 376

Labour party (England)
Asquith, Herbert Henry **1** 344-346
Attlee, Clement Richard **1** 361-362
Baldwin, Stanley **1** 468-469
Benn, Tony **2** 164-166
Bevan, Aneurin **2** 248-249
Bevin, Ernest **2** 252-253
Boothroyd, Betty **2** 406-407
Callaghan, Leonard James **3** 230-231
Foot, Michael **5** 505-507
Gaitskell, Hugh **6** 173-174
Henderson, Arthur **7** 277-278
Jenkins, Roy Harris **8** 244-245
Kaufman, Gerald Bernard **8** 458-460
Kinnock, Neil **9** 29-30
Laski, Harold J. **9** 215-216
MacDonald, James Ramsay **10** 84-85
Maxwell, Ian Robert **10** 360-361
Menon, Vengalil Krishnan Krishna **10** 507-509
Owen, David Anthony Llewellyn **12** 37-39
Tawney, Richard Henry **15** 120-121
Webb, Beatrice Potter **16** 153-154
Webb, Sidney James **16** 154-155
Wilkinson, Ellen **16** 283-284
Williams, Shirley Vivien Teresa Brittain **16** 305-306
Wilson, James Harold **16** 324-325

Labour Party (Ireland)
Robinson, Mary Bourke **13** 211-213

Labour Party (Israel)
Peres, Shimon **12** 210-211
Rabin, Yitzchak **12** 527-529

Labour Party (Norway)
Brundtland, Gro Harlem **3** 68-69

Labour party (New Zealand)
Fraser, Peter **6** 73-74
Massey, William Ferguson **10** 324
Savage, Michael Joseph **13** 501-502

Labour party (Rhodesia)
Welensky, Roy **16** 188

Labour party (South Africa)
Hertzog, James Barry Munnik **7** 347-348

Labour party (Scotland)
Hardie, James Keir **7** 147-148

Labour Representation Committee (established 1900)
MacDonald, James Ramsay **10** 84-85

Labrador (peninsula; northeastern North America)
Corte Reál, Gaspar and Miguel **4** 254-255
Ericson, Leif **5** 306-307
Jolliet, Louis **8** 328-329
MacMillan, Donald Baxter **10** 111-112

Labriolle
see Velasco Ibarra, José María

LABROUSTE, PIERRE FRANÇOIS HENRI (1801-1875), French architect-engineer **9** 144
Eiffel, Alexandre Gustave **5** 227-228
McKim, Charles Follen **10** 417-418

Labrunie, Gérard
see Nerval, Gérard de

Labyrinth of the World ... (book)
Comenius, John Amos **4** 180-181

Lac, Le (poem; Lamartine)
Hugo, Victor Marie **8** 22-25
Lamartine, Alphonse Marie Louis de **9** 173-175

Lacaille, Nicolas Louis de (1713-1762), French astronomer
Lavoisier, Antoine Laurent **9** 241-244

LACAN, JACQUES (1901-1981), French psychoanalyst **9** 145-147

Lacépède, B.G.E. Delaville, Comte de (1756-1825), French naturalist
Houdon, Antoine **7** 516-517

Lacerda, Carlos (1914-1977), Brazilian politician and author
Kubitschek de Oliveira, Juscelino **9** 113-115

LACHAISE, GASTON (1882-1935), French-born American sculptor **9** 147
Maillol, Aristide **10** 150-151

Laches (dialogue)
Plato **12** 345-347

Lachrimae (musical collection)
Dowland, John **5** 90

Lackawanna Valley (painting)
Inness, George **8** 123-124

Lackland, John
see John (king of England)

LACOMBE, ALBERT (1827-1916), Canadian missionary priest **9** 147-148

LACORDAIRE, JEAN BAPTISTE HENRI (1802-1861), French Dominican preacher **9** 148
Lamennais, Hugues Félicité Robert de **9** 179
Montalembert, Comte de **11** 118-119

Lacroix, Paul (1806-1884), French scholar and author
Dumas, Alexandre **5** 136-138

Lactic acid (biochemistry)
Hill, Archibald Vivian **7** 385-386

Meyerhof, Otto Fritz **10** 537-539
Scheele, Karl Wilhelm **13** 525-526

Ladd, George T. (1842-1921), American psychologist and philosopher
Lotze, Rudolf Hermann **9** 521-522

LADD, WILLIAM (1778-1841), American pacifist **9** 149
Burritt, Elihu **3** 160

Ladies' Magazine
see Godey's Lady's Book

Ladies Peace of Cambrai
see Cambrai, Peace of (1529)

Ladislas III (1424-1444), king of Poland 1434-1444 and of Hungary 1440-1444
Hunyadi, John **8** 51-52

Ladislas V (Ladislas Posthumus; 1440-1457), king of Hungary 1446-1452 and of Bohemia 1452-1457
Hunyadi, John **8** 51-52

Lady Be Good (nusical)
Gershwin, George **6** 284-285

Lady Booby (literary character)
Fielding, Henry **5** 442-444

Lady Byron Vindicated (book)
Stowe, Harriet Elizabeth Beecher **14** 484-485

Lady Chatterley's Lover (novel)
Lawrence, David Herbert **9** 247-248

Lady Frederick (play)
Maugham, William Somerset **10** 344-345

Lady from the Sea, The (play)
Ibsen, Henrik **8** 98-100

Lady Geraldine's Courtship (poem)
Browning, Elizabeth Barrett **3** 52-53

Lady if you so spite me (song)
Dowland, John **5** 90

Lady in Her Bath (painting)
Clouet, Jean and François **4** 122-123

Lady in the Dark (musical)
Weill, Kurt **16** 174-175

Lady in the Lake, The (novel)
Chandler, Raymond Jr. **3** 423-425

Lady Inger of Østraat (play)
Ibsen, Henrik **8** 98-100

Lady Is a Tramp, The (song)
Rodgers, Richard Charles **13** 234-236

Lady Macbeth of Mzensk (opera)
Shostakovich, Dmitri Dmitrievich **14** 204-205

Lady Mary and Her Nurse (book)
Traill, Catharine Parr **15** 291

Lady Nyassa (steamboat)
Livingstone, David **9** 463-465

Lady of May (masque)
Sidney, Philip **14** 214-215

Lady of Shalott, The (poem)
Tennyson, Alfred **15** 144-146

Lady of the Lake, The (poem)
Scott, Walter **14** 68-70

Lady Pepperell House (Kittery Point, Maine)
Harrison, Peter **7** 179-180

Lady Regents ... (painting)
Hals, Frans **7** 89-91

Lady Susan (novel)
Austen, Jane **1** 377-379

Lady, The (novel)
Richter, Conrad Michael **13** 148-149

Lady Washington (sloop)
Gray, Robert **6** 508-509

Lady Weighing Gold (painting)
Vermeer, Jan **15** 466-467

Lady Windermere's Fan (play)
Wilde, Oscar Fingall O'Flahertie Wills **16** 272-273

Lady with a Pink (painting)
Rembrandt Harmensz van Rijn **13** 91-95

Lady with the Dog (story)
Chekhov, Anton Pavlovich **3** 494-497

Ladybird, The (novelette)
Lawrence, David Herbert **9** 247-248

Ladysmith, siege of (1899-1900)
Botha, Louis **2** 434-436

Laelius, Gaius (circa 185-circa 115 B.C.), Roman consul
Scipio Africanus Minor, Publius Cornelius Aemilianus **14** 62-63

Laengselens Boat (novel)
Rölvaag, Ole Edvart **13** 265

Laer, Pieter van (circa 1592-1642), Dutch painter
Le Nain, Antoine, Louis and Mathieu **9** 321-322

Lafarge, Paul (1842-1911), French Socialist politician and writer
Marx, Karl **10** 304-308

LAFAYETTE, MARQUIS DE (Marie Joseph Paul Yves Roch Gilbert du Motier; 1757-1834), French general and statesman **9** 151-152
Cooper, James Fenimore **4** 220-223
Danton, Georges Jacques **4** 391-393
Dumas, Alexandre **5** 136-138
Morse, Samuel Finley Breese **11** 192-193
Rush, William **13** 365-366
see also American Revolution

Lafayette Buried (lithograph)
Daumier, Honoré Victorin **4** 403-405

Lafcadio (literary character)
Gide, André **6** 308-309

Laffeldt, battle of (1747)
Amherst, Jeffery **1** 200-201

Lafitte, Jacques (1767-1844)
Thiers, Louis Adolphe **15** 181-182

LAFONTAINE, OSKAR (born 1943), German politician **9** 158-160

LAFONTAINE, SIR LOUIS-HIPPOLYTE (1807-1864), Canadian politician **9** 157-158
Baldwin, Robert **1** 466-468
Elgin, 8th Earl of **5** 248-249
Howe, Joseph **7** 534-535
Papineau, Louis-Joseph **12** 91

LAFORGUE, JULES (1860-1887), French poet **9** 160-161
Eliot, Thomas Stearns **5** 258-261
Stevens, Wallace **14** 443-445

Lagar (book)
Mistral, Gabriela **11** 55-56

LAGERFELD, KARL (born 1938), German-French designer of high fashion **9** 161-162

LAGERKVIST, PÄR FABIAN (born 1891), Swedish author **9** 162-163
Strindberg, August **14** 509-511

LAGERLÖF, SELMA OTTILIANA LOVISA (1858-1940), Swedish author **9** 163-164
Sachs, Nelly **13** 411-412

Lagery, Otto de
see Urban II

Lagid dynasty
see Ptolemaic dynasty

Lagoon Waltz (music)
Strauss, Johann Jr. **14** 498-499

Lagoon with Gondola (painting)
Guardi, Francesco **7** 24-25

Lagos (former British colony)
see Nigeria

LAGRANGE, JOSEPH LOUIS (1736-1813), Italian-born French mathematician **9** 164-166
Cauchy, Augustin Louis **3** 378-380
Cournot, Antoine Augustin **4** 273
Hertz, Heinrich Rudolf **7** 346-347
Laplace, Marquis de **9** 202-204
Taylor, Brook **15** 121-122

Lagrime di San Pietro, Le (madrigals)
Lassus, Roland de **9** 216-218

LAHR, BERT (Irving Lahrheim; 1895-1967), performer and comedian in burlesque, vaudeville, musical comedy, film, and television **9** 167-168

Laibach, Congress of (1821)
Castlereagh, Viscount **3** 363-364
Metternich, Klemens von **10** 533-536

Laila and Majnun (story)
Jami **8** 218-219

Lainez, Diego (1512-1565), Spanish Jesuit
Cid **4** 58-59

Laird, McGregor (1808-1861), Scottish merchant and explorer
Baikie, William Balfour **1** 440

LAIRD, MELVIN R. (born 1922), U.S. congressman and secretary of defense **9** 168-170

Lais (poems)
Marie de France **10** 259
Villon, François **15** 499-501

Laïs of Corinth (painting)
Holbein, Hans the Younger **7** 449-450

Laissez faire (economics)
critics
Balmaceda Fernández, José Manuel **1** 475-476
Chernyshevsky, Nikolai Gavrilovich **3** 504-505
Le Play, Guillaume Frédéric **9** 350-351
social applications
Mill, John Stuart **11** 21-23
Spencer, Herbert **14** 369-370
supporters
Gladstone, William Ewart **6** 357-360
Maine, Henry James Sumner **10** 152
Polanyi, Karl **12** 372
Sismondi, Jean Charles Léonard Simonde de **14** 258-259
Smith, Adam **14** 283-284
Sumner, William Graham **15** 32
Villard, Oswald Garrison **15** 498-499
von Mises, Ludwig **16** 25
see also Free trade; Physiocrats

Laistrygones (literary characters)
Homer **7** 465-467

Laity, Council of the (Roman Catholic Church)
Paul VI **12** 146-148

Laius (play)
Aeschylus **1** 70-72

Lake (poem)
Lamartine, Alphonse Marie Louis de **9** 173-175

Lake Bangweulu (northern Rhodesia)
Livingstone, David **9** 463-465

Lake Chilwa (southeastern Nyasaland)
Livingstone, David **9** 463-465

Lake District (England)
Coleridge, Samuel Taylor **4** 154-156
Constable, John **4** 208-209

Lake George (painting)
Heade, Martin Johnson **7** 236
O'Keeffe, Georgia **11** 487-489

Lake Peipus, battle of (1242)
Nevsky, Alexander **11** 359

Lake Shore Drive (Chicago, Illinois)
Mies van der Rohe, Ludwig **11** 10-12

Lakota Indians (North America)
American Horse **1** 195-198
Means, Russell **10** 441-444

Lalande, J.J. Le Français de (1732-1807), French astronomer
Houdon, Antoine **7** 516-517

Lalemant, Gabriel (1610-1649), French Jesuit martyr
Brébeuf, Jean de **2** 511-512

LALIBELA (ruled circa 1181-circa 1221), Ethiopian king and saint **9** 170
Yekuno Amlak **16** 449

Lalibela (town; Ethiopia)
Lalibela **9** 170

Lalique, René (1860-1945), French glass and jewelry designer
Lachaise, Gaston **9** 147

Lallemand, Georges (died circa 1640), French painter
Poussin, Nicolas **12** 418-420

Lamachus (died 414 B.C.), Athenian general
Alcibiades **1** 119-120

Lamaism (Tibetan Buddhism)
Kublai Khan **9** 115-118
Qianlong **12** 502-505

LAMAR, LUCIUS QUINTUS CINCINNATUS (1825-1893), American politician and jurist **9** 170-171

LAMARCK, CHEVALIER DE (Jean Baptiste Pierre Antoine de Monet; 1744-1829), French naturalist **9** 171-173
Buffon, Comte de **3** 109-111
Cuvier, Georges Léopold **4** 357-359
Darwin, Charles Robert **4** 397-399
Mendel, Johann Gregor **10** 483-486
Vries, Hugo de **16** 33-36

LAMARTINE, ALPHONSE MARIE LOUIS DE (1790-1869), French poet and diplomat **9** 173-175
Chénier, André Marie **3** 500-501
Hugo, Victor Marie **8** 22-25, 404
Liszt, Franz **9** 445-447

LAMAS, CARLOS SAAVEDRA (1878-1959), Argentine scholar, statesman, and diplomat **9** 175-176

LAMB, CHARLES (1775-1834), English author, critic, and minor poet **9** 176-177
Burton, Robert **3** 166-167
Hazlitt, William **7** 235-236
Woolman, John **16** 382-383

Lamb, Lady Caroline (1785-1828), English novelist
Byron, George Gordon Noel **3** 193-194

Lamb, Mary Ann (1764-1847), English author
Lamb, Charles **9** 176-177

Lamb, Sir Horace (1849-1934), English mathematician and physicist
Cockcroft, John Douglas **4** 131-132

Lamb, William
see Melbourne, 2nd Viscount

Lambert, Johann Heinrich (1728-1777), German mathematician and philosopher
Lobachevskii, Nikolai Ivanovich **9** 472-474

Lambruschini, Luigi (1776-1854), Italian cardinal and statesman
Pius IX **12** 335-336

LAMBSDORFF, OTTO GRAF (born 1926), West German minister of economics **9** 177-179

Lambton, John George
see Durham, 1st Earl of

Lame-duck Amendment
see Constitution of the United States—20th Amendment

LAMENNAIS, HUGUES FÉLICITÉ ROBERT DE (1782-1854), French priest and political writer **9** 179
Lacordaire, Jean Baptiste Henri **9** 148
Montalembert, Comte de **11** 118-119
Sainte-Beuve, Charles Augustin **13** 438

Lament for the Death of a Bullfighter (poem)
Lorca, Federico García **9** 511-513

Lament for the Living (stories)
Parker, Dorothy Rothschild **12** 106

Lamentabili (papal decree)
Pius X **12** 336-337

Lamentation (painting)
Christus, Petrus **4** 33-34
Geertgen tot Sint Jans **6** 248
Ghirlandaio, Domenico **6** 292-293
Giotto **6** 342-345
van der Goes, Hugo **15** 416-417

Lamentations, Book of (Old Testament)
Jeremiah **8** 247-248

Lamia (poem; Keats)
Burton, Robert **3** 166-167
Keats, John **8** 470-472

Lamo Dondup
see Dalai Lama

Lamont, Daniel S. (1851-1905), American politician
Cleveland, Stephen Grover **4** 108-110

Lamp for Nightfall, A (book)
Caldwell, Erskine **3** 223-224

LAMPMAN, ARCHIBALD (1861-1899), Canadian poet **9** 180-181

LAMPRECHT, KARL (1856-1915), German historian **9** 181

LAMY, JEAN BAPTISTE (1814-1888), French archbishop in the United States **9** 181-182

Lancaster, 5th Duke of
see John of Gaunt

Lancaster, House of
see England—1399-1461 (Lancastrian)

LANCASTER, JOSEPH (1778-1838), English educator **9** 182-183
Bell, Andrew **2** 131-132

Lancaster House Conference (1960; England)
Ngala, Ronald Gideon **11** 373-374
Odinga, Ajuma Jaramogi Oginga **11** 471-473

Lancaster Sound (northern Canada)
Baffin, William **1** 435-436
Franklin, John **6** 64-65

Lancelot (literary character)
Tennyson, Alfred **15** 144-146

Lancelot (romance)
Chrestien de Troyes **4** 23-24

Lancelot and Elaine (musical composition)
MacDowell, Edward Alexander **10** 87-88

LAND, EDWIN HERBERT (1909-1991), American physicist, inventor, and manufacturer **9** 183-184

Land, The (play)
Colum, Padraic **4** 174-175

Land Act (United States; 1800)
Harrison, William Henry **7** 180-181

Land Acts (Ireland; 1870, 1881)
Gladstone, William Ewart **6** 357-360
Parnell, Charles Stewart **12** 117-119

Land grants
see Public lands (United States)

Land of Cockaigne (painting)
Bruegel, Pieter the Elder **3** 65-67

Land of Hope and Glory (hymn)
Elgar, Edward **5** 247-248

Land of the Blizzard, The (book)
Mawson, Douglas **10** 354-355

Land of Unlikeness (poems)
Lowell, Robert Trail Spence Jr. **10** 16-17

Land reforms
see Reformers, agrarian (land)

Land without Bread (film)
Buñuel, Luis **3** 127-128

Landarzt, Der (stories)
Kafka, Franz **8** 403-406

LANDAU, LEV DAVIDOVICH (1908-1968), Soviet theoretical physicist **9** 184-185

Lander, Richard (1804-1834), English explorer
Clapperton, Hugh **4** 72-73

Land-gift movement (India)
Bhave, Vinoba **2** 257-258

Land-grant colleges (United States)
Morrill, Justin Smith **11** 182
Polk, Leonidas Lafayette **12** 376-377
White, Andrew Dickson **16** 226-227

LANDINI, FRANCESCO (circa 1335-1397), Italian composer and poet **9** 185-186
Vitry, Philippe de **16** 2

Landlady, The (story)
Dostoevsky, Fyodor **5** 74-77

LANDOR, WALTER SAVAGE (1775-1864), English poet, essayist and critic **9** 186-187
Hazlitt, William **7** 235-236
Plutarch **12** 359-360

LANDOWSKI, MARCEL (born 1915), French composer of lyric works **9** 187-188

Landscape (play)
Pinter, Harold **12** 317-318

Landscape architects
see Artists—landscape architects

Landscape hand scroll (Chinese)
Wang Wei **16** 106-108

Landshut, University of (Bavaria)
Savigny, Friedrich Karl von **13** 502-503

Landslide (play)
Betti, Ugo **2** 246

LANDSTEINER, KARL (1868-1943), Austrian-born American immunologist **9** 188-189

Landvogt von Greifensee, Der (story)
Keller, Gottfried **8** 478-479

Lane, Carrie
see Catt, Carrie Chapman

LANE, FITZ HUGH (1804-1865), American marine painter **9** 189

Lane, Louisa (Mrs. John Drew; 1820-1897), English-born American actress
Barrymores **2** 28-30, 400

Lane Theological Seminary (Cincinnati, Ohio)
Bailey, Gamaliel **1** 444-445
Beecher, Lyman **2** 113
Stowe, Harriet Elizabeth Beecher **14** 484-485
Tappan brothers **15** 105-106
Weld, Theodore Dwight **16** 186

LANFRANC (circa 1010-1089), Italian theologian, archbishop of Canterbury **9** 189-190
Anselm of Canterbury **1** 244-245
William I **16** 290-291
William II **16** 293-294

Lang, Andrew (1844-1912), Scottish poet
Kipling, Joseph Rudyard **9** 32-33

LANG, FRITZ (1890-1976), film director **9** 190-192

LANG, JOHN THOMAS (1876-1975), Australian politician **9** 192-193
Chifley, Joseph Benedict **3** 518
Scullin, James Henry **14** 73

LANGE, DOROTHEA (1895-1965), American photographer **9** 193-194

Lange, Friedrich A. (1828-1875), German philosopher and reformer
Nietzsche, Friedrich **11** 390-392

Langen, Eugen (1833-1895), German engineer
Daimler, Gottlieb **4** 368

Langerhans, Paul (1847-1888), German physiologist
Banting, Frederick Grant **1** 493-494

Langevin, Paul (1872-1946), French physicist
Joliot-Curie, Jean Frédéric **8** 327-328

LANGLAND, WILLIAM (circa 1330-1400), English poet **9** 194-195
Lyndsay, David **10** 66-67

Langley, Batty (1696-1751), English writer on architecture
McIntire, Samuel **10** 415

Langley, John Newport (1852-1925), English physiologist
Dale, Henry Hallett **4** 371-373
Hill, Archibald Vivian **7** 385-386
Sherrington, Charles Scott **14** 187-189

LANGLEY, SAMUEL PIERPONT (1834-1906), American scientist **9** 195-196
Bell, Alexander Graham **2** 129-131

LANGMUIR, IRVING (1881-1957), American chemist **9** 196-197
Carothers, Wallace Hume **3** 317-318
De Forest, Lee **4** 459-460

Langside, battle of (1568)
Mary, I **10** 308-309

LANGSTON, JOHN MERCER (1829-1897), American educator and diplomat **9** 197

Langton, Stephen (circa 1155-1228), English cardinal and poet
Innocent, III **8** 125-127
John **8** 274-275
Matthew Paris **10** 341-342

Language (human communications)
Bloomfield, Leonard **2** 338
Boas, Franz **2** 349-351
Borges, Jorge Luis **2** 411-412
Burke, Kenneth **3** 141-142
Carnap, Rudolf **3** 308-309
Chrysippus **4** 35-36
Derrida, Jacques **4** 503-505
Hobbes, Thomas **7** 421-423
Locke, John **9** 478-480
Mead, George Herbert **10** 437-438
Sapir, Edward **13** 478-479
Skinner, Burrhus Frederic **14** 269-270
see also Linguistics

Language, Truth and Logic (book)
Ayer, Alfred Jules **1** 391-393

Langueur (poem)
Verlaine, Paul Marie **15** 465-466

LANIER, JARON (born ca. 1961), American computer engineer **9** 198-199

LANIER, SIDNEY (1842-1881), American poet, critic, and musician **9** 199-200

Lansbury, George (1859-1940), British Labour party leader
Bevin, Ernest **2** 252-253

Lansdowne, 1st Marquis of
see Shelburne, 2nd Earl of

LANSING, ROBERT (1864-1928), American lawyer and statesman **9** 200
Dulles, John Foster **5** 134-135

Lansing-Ishii Agreement (United States -Japan; 1917)
Lansing, Robert **9** 200

Lanskoy, André (1902-1976), Russian painter
Staël, Nicolas de **14** 392

Lanson, Gustave (1857-1934), French critic
Rousseau, Jean Jacques **13** 324-328
Voltaire **16** 14-16

Lantern-bearers, The (essay)
Stevenson, Robert Louis **14** 446-448

Lanuvinus, Luscius (flourished 2nd century B.C.), Roman playwright
Terence **15** 146-148

Lao Chang ti chê-hsüeh (novel)
Lao Shê **9** 200-201

Lao Dong party
see Workers' party (North Vietnam)

Lao Lai Tzu
see Lao Tzu

LAO SHÊ (1899-1966), Chinese novelist **9** 200-201
Kuo Mo-jo **9** 133-134

LAO TZU (flourished 6th century B.C.), Chinese philosopher **9** 201-202
Confucius **4** 197-200
Mabuchi, Kamo **10** 73-74

Laocoon (ancient sculpture)
Sansovino, Jacopo **13** 470-471

Laocoon and His Sons (painting)
Greco **6** 511-514

Laodicean, A (novel)
Hardy, Thomas **7** 150-152

Laokoon (book)
Lessing, Gotthold Ephraim **9** 357-359

Laon, battle of (1814)
Blücher, Gebhard Leberecht von **2** 340-341

Laos, Kingdom of (nation; southeastern Asia)
Chulalongkorn **4** 43-45
Macapagal, Diosdado P. **10** 74-76
Souvanna Phouma **14** 357-358

LAPLACE, MARQUIS DE (Pierre Simon; 1749-1827), French mathematician **9** 202-204
Bowditch, Nathaniel **2** 460-461
Cauchy, Augustin Louis **3** 378-380
Cournot, Antoine Augustin **4** 273
Demoivre, Abraham **4** 494-495
Hamilton, William Rowan **7** 99-100
Hertz, Heinrich Rudolf **7** 346-347
Kant, Immanuel **8** 430-432
Lavoisier, Antoine Laurent **9** 241-244
Maxwell, James Clerk **10** 361-364

Lapointe, Ernest (1876-1941), Canadian politician
St. Laurent, Louis Stephen **13** 434

Laputa (literary island)
Swift, Jonathan **15** 51-54

Lara (epic)
Byron, George Gordon Noel **3** 193-194

LARDNER, RINGGOLD WILMER (1885-1933), American author **9** 204-205

Larenopfer (poems)
Rilke, Rainer Maria **13** 171-172

Large, Robert (died 1441), English
Caxton, William **3** 386-387

Large Don Quixote of the Forest (sculpture)
Richier, Germaine **13** 145-146

Large Glass, The (painting)
Duchamp, Marcel **5** 122-123

LARIONOV, MIKHAIL (1881-1964), Russian artist **9** 205-206
Goncharova, Natalia **6** 424-426
Malevich, Kasimir **10** 168-169

Lark, The (play; Anouilh)
Anouilh, Jean **1** 243-244
Hellman, Lillian Florence **7** 267-268

Larkin, Jim (1876-1947), Irish labor
O'Casey, Sean **11** 459-460

LARKIN, PHILIP (1922-1986), English poet **9** 206-207

LARKIN, THOMAS OLIVER (1802-1858), American merchant and diplomat **9** 208

Larkin Building (Buffalo, New York State)
Wright, Frank Lloyd **16** 398-401, 453

Larmes de Saint Pierre (poem)
Malherbe, François de **10** 169-170

Larsa (ancient city; Babylonia)
Hammurabi **7** 109-110

LARSEN, NELLA (1893-1963), Harlem Renaissance writer **9** 209-210

Larson, Wolf (literary character)
London, Jack **9** 494-495

LAS CASAS, BARTOLOMÉ DE (1474-1566), Spanish Dominican missionary and historian **9** 211-212
Mendoza, Antonio de **10** 494-495
Velázquez de Cuéllar, Diego **15** 459

Las Navas de Tolosa, battle of (1212)
Cabeza de Vaca, Álvar Núñez **3** 197

Las Salinas, battle of (1538)
Almagro, Diego de **1** 177-178
Orellana, Francisco de **11** 527-528
Pizarro, Francisco **12** 340-341
Valdivia, Pedro de **15** 400-401

Lasal, Ferdinand
see Lassalle, Ferdinand

Lascaris, John (circa 1445-1535), Greek scholar and teacher
Medici, Lorenzo de' **10** 450-451

LASCH, CHRISTOPHER (1932-1994), American historian and social critic **9** 212-214

Lasciatemi morire (song)
Monteverdi, Claudio Giovanni Antonio **11** 126-128

Laser (physics)
Einstein, Albert **5** 228-231
Rabi, Isidor Isaac **12** 526-527

LASHLEY, KARL SPENCER (1890-1958), American neuropsychologist **9** 214-215

LASKI, HAROLD J. (1893-1950), English political scientist and Labour party leader **9** 215-216
Menon, Vengalil Krishnan Krishna **10** 507-509

Lasky, Jesse L. (1880-1958), American motion picture producer
Goldwyn, Samuel **6** 416

Lassa far a mi (poem)
Josquin des Prez **8** 361-363

LASSALLE, FERDINAND (1825-1864), German socialist leader **9** 216
Ebert, Friedrich **5** 193-194
Marx, Karl **10** 304-308

Lasso, Orlando di
see Lassus, Roland de

Lassus, J.B.A. (1807-1857), French architect
Viollet-le-Duc, Eugène Emmanuel **15** 505-506

LASSUS, ROLAND DE (1532-1594), Franco-Flemish composer **9** 216-218
Byrd, William **3** 187-188
Clemens non Papa, Jacobus **4** 101
Gabrieli, Giovanni **6** 161-162
Palestrina, Giovanni Pierluigi da **12** 70-72

LASSWELL, HAROLD DWIGHT (born 1902), American political scientist **9** 218-219
Merriam, Charles Edward **10** 518-519

Last Analysis, The (play)
Bellow, Saul **2** 141-143

Last Canto of Childe Harold's Pilgrimage, The (poem)
Lamartine, Alphonse Marie Louis de **9** 173-175

Last Chronicle of Barset, The (novel)
Trollope, Anthony **15** 300-302

Last Communion of Saint Jerome (painting)
Botticelli, Sandro **2** 439-440
Carracci **3** 319-321

Last Dance for Sybil (play)
Davis, Ossie **4** 421-422

Last Flower, The (book)
Thurber, James Grove **15** 213-214

Last Fruit off an Old Tree (book)
Landor, Walter Savage **9** 186-187

Last Hope, The (musical composition)
Gottschalk, Louis Moreau **6** 463-464

Last Hurrah, The (novel and film)
Curley, James Michael **4** 344-345
Ford, John **6** 7-8

Last Invocation, The (poem)
Whitman, Walt **16** 249-251

Last Judgment (painting)
Bosch, Hieronymus **2** 426-428
Giotto **6** 342-345
Lochner, Stephan **9** 475
Lucas van Leyden **10** 20-21
Orcagna **11** 526-527

Schongauer, Martin **14** 26-28
Signorelli, Luca **14** 221-222
Tintoretto **15** 232-234
Weyden, Rogier van der **16** 219-221

Last Judgment (painting; Michelangelo)
Carpeaux, Jean Baptiste **3** 318-319
Greco **6** 511-514
Michelangelo Buonarroti **11** 2-5
Paul III **12** 144-145
Velázquez, Diego Rodríguez de Silva y **15** 454-456

Last Leaf, The (poem)
Holmes, Oliver Wendell **7** 457-458

Last Letters of Jacopo Ortis, The (novel)
Foscolo, Ugo **6** 21

Last Meeting of the Council, The (cartoon)
Daumier, Honoré Victorin **4** 403-405

Last Mile, The (play)
Gable, William Clark **6** 157-158

Last of Abinger, The (essay)
Forster, Edward Morgan **6** 14-16

Last of the Mohicans, The (novel)
Cooper, James Fenimore **4** 220-223

Last of the Tribe, The (sculpture)
Powers, Hiram **12** 428-429

Last Post, The (novel)
Ford, Ford Madox **6** 1-2

Last Puritan, The (novel)
Santayana, George **13** 475-477

Last September, The (novel)
Bowen, Elizabeth **2** 462-463

Last Station, The (play)
Remarque, Erich Maria **13** 91

Last Supper (painting)
Andrea del Castagno **1** 223-224
Bouts, Dirk **2** 458-459
Ghirlandaio, Domenico **6** 292-293
Holbein, Hans the Younger **7** 449-450
Leonardo da Vinci **9** 337-340
Nolde, Emil **11** 419-420
Orcagna **11** 526-527
Tintoretto **15** 232-234
Titian **15** 242-244

Last Supper (sacrament)
see Eucharist

Last Supper (sculpture)
Riemenschneider, Tilman **13** 166

Last Temptation of Christ, The (novel)
Kazantzakis, Nikos **8** 466-468

Last Time I Saw Paris, The (song)
Kern, Jerome David **8** 517-518

Last Track, The (play)
Coward, Noel **4** 279-280

Last Tycoon, The (novel)
Fitzgerald, Francis Scott Key **5** 470-472

Last Word, The (poem)
Bialik, Hayyim Nahman **2** 262-263

Last Year at Marienbad (film)
Robbe-Grillet, Alain **13** 189-190

Lastman, Pieter (1593-1633), Dutch painter
Lucas van Leyden **10** 20-21
Rembrandt Harmensz van Rijn **13** 91-95, 141

Lasus of Hermione (flourished late 6th century B.C.), Greek lyric poet
Pindar **12** 312-313

LÁSZLÓ I, KING OF HUNGARY (ca. 1040-1095), king of Hungary and saint **9** 219-221

Late George Apley, The (novel; Marquand)
Kaufman, George S. **8** 457-458

Late Mattia Pascal, The (novel)
Pirandello, Luigi **12** 319-321

Later Fruits of the Earth (book)
Gide, André **6** 308-309

Lateran Basilica
see Saint John Lateran (Rome)

Lateran Councils (Roman Catholic Church)
1139: Second
Arnold of Brescia **1** 314-315
1179: Third
William of Tyre **16** 299-300
1215: Fourth
Innocent, III **8** 125-127-477
Lombard, Peter **9** 490-491
1512-17: Fifth
Copernicus, Nicolaus **4** 226-227
Julius II **8** 384-386

Lateran Pact (1929)
Croce, Benedetto **4** 313-314
Mussolini, Benito **11** 272-274
Pius XI **12** 337-339

LATIMER, HUGH (circa 1492-1555), English Protestant bishop, reformer, and martyr **9** 221
Colet, John **4** 157-158
Edward VI **5** 213-214
Mary I **10** 308-309

Latin America
archeological expeditions
Kidder, Alfred Vincent **8** 541-542
economic development
Callejas Romero, Rafael Leonardo **3** 233-234
Grace, William Russell **6** 480-481
Iglesias, Enrique V. **8** 106-107
Meiggs, Henry **10** 458-459
Plaza Lasso, Galo **12** 350-351
Prebisch, Raúl **12** 434-436
Serrano Elías, Jorge Antonio **14** 112-113
Wasmosy, Juan Carlos **16** 129-130
Zemurray, Samuel **16** 496-497
exploration (Central America)
Balboa, Vasco Núñez de **1** 462-463
Columbus, Christopher **4** 176-179
Cortés, Hernán **4** 255-256
Cuauhtemoc **4** 329
de Soto, Hernando **4** 510-511
Pedrarias **12** 179
exploration (South America)
Azara, Félix de **1** 397-398
Bates, Henry Walter **2** 53-54
Benalcázar, Sebastián de **2** 145-146
Cabeza de Vaca, Álvar Núñez **3** 197
Cabot, Sebastian **3** 200-201
Columbus, Christopher **4** 176-179
Gasca, Pedro de la **6** 230-231
foreign relations
Canning, George **3** 258-260
Drago, Luis María **5** 92-93
Leo XIII **9** 334-336
human rights
Menchú, Rigoberta **10** 479-480
Pérez Esquivel, Adolfo **12** 215-217
Indians
see Indians (South American)
inter-American relations (19th century)
Blaine, James Gillespie **2** 312-313
Hay, John **7** 215-216
Marcy, William Learned **10** 247-248
Monroe, James **11** 111-113
inter-American relations (20th century)
Arias Sanchez, Oscar **1** 287-289
Castro Ruz, Fidel **3** 365-368
Cerezo Arevalo, Marco Vinicio **3** 393-395
Coolidge, John Calvin **4** 217-219
Harding, Warren Gamaliel **7** 148-149
Hoover, Herbert Clark **7** 483-485
Hull, Cordell **8** 28-29
Johnson, Lyndon Baines **8** 308-312
Kellogg, Frank Billings **8** 481
Paz Zamora, Jaime **12** 165-167
Rockefeller, David **13** 224-225
Roosevelt, Theodore **13** 280-283
Salinas de Gortari, Carlos **13** 445-447
Torrijos, Omar **15** 269-270
Welles, Sumner **16** 191-192
Wilson, Thomas Woodrow **16** 330-332
see also Organization of American States; Pan-Americanism
missionaries
Claver, Peter **4** 94
Las Casas, Bartolomé de **9** 211-212
Marcos de Niza **10** 240
see also Nationalism, Latin American; and individual countries
religion and politics
Gutiérrez, Gustavo **7** 52-53
United States intervention
Bush, George **3** 167-169
Endara, Guillermo **5** 283-284
Noriega, Manuel A. **11** 423-425
Reagan, Ronald W. **13** 65-68

Latin American literature
poetry
Guillén, Nicolás **7** 34-35
Quiroga, Horacio **12** 520-521

Latin American Solidarity Organization (established 1967)
Castro Ruz, Fidel **3** 365-368

Latin Empire of Constantipole (1204-1261)
Dandolo, Enrico **4** 386-387
Innocent, III **8** 125-127
see also Byzantine Empire

Latin literature
biography
Suetonius Tranquillus, Gaius **15** 13
Tacitus **15** 70-72
drama
Plautus **12** 348-350
Seneca the Younger, Lucius Annaeus **14** 103-105
Terence **15** 146-148
encyclopedias
Cassiodorus, Flavius Magnus Aurelius **3** 357-358
Pliny the Elder **12** 355-356
epigrams
Martialis, Marcus Valerius **10** 286-287
letters
Cicero, Marcus Tullius **4** 55-58
Pliny the Younger **12** 356
literary criticism
Horace **7** 500-503
Longinus **9** 500-501
Quintilian **12** 518-519
poetry
Catullus, Gaius Valerius **3** 377-378
Ennius, Quintus **5** 289
Horace **7** 500-503
Lucretius **10** 26-27
Ovid **12** 34-36
Virgil **15** 507-510
satire
Horace **7** 500-503
Juvenal **8** 397-399
Petronius Arbiter **12** 262-263
Varro, Marcus Terentius **15** 438-439
see also Humanism—Middle Ages and Renaissance (literature; Latin)

Latini, Brunetto (circa 1210-circa 1295), Florentine statesman and author
Dante Alighieri **4** 389-391

Latitude (geography)
Hipparchus **7** 407-408
Khwarizmi, Muhammad ibn Musa al- **8** 541
Mercator, Gerhardus **10** 511-512

Latro, Marcus Porcius (55 B.C. ?-4 A.D.), Spanish rhetorician in Rome
Ovid **12** 34-36

LATROBE, BENJAMIN HENRY (1764-1820), English-born American architect **9** 222-224
Bulfinch, Charles **3** 116-117
L'Enfant, Pierre Charles **9** 322-323
Mills, Robert **11** 36-37
Wright, Frank Lloyd **16** 398-401

Latrocinium
see Ephesus, Councils of—499

Latter-Day Saints, Church of the
see Mormons

Lattimore, Richmond (1906-1984), American classicist
Pindar **12** 312-313

Lattuada, Alberto (born 1914), Italian film director
Fellini, Federico **5** 408-409

LAUD, WILLIAM (1573-1645), English archbishop of Canterbury **9** 224-225
Charles, I **3** 450-452
Cotton, John **4** 263-265
Crashaw, Richard **4** 296
Cromwell, Oliver **4** 317-320

Laudario (poem)
Jacopone da Todi **8** 194

Laudate Pueri (motet)
Handel, George Frederick **7** 116-119

LAUDER, ESTEE (née Josephine Esthe Menzer, born ca. 1908), founder of an international cosmetics empire **9** 225-226

Lauderdale, 1st Duke of (John Maitland; 1616-1682), British statesman
Buckingham, 2d Duke of **3** 94-95
Burnet, Gilbert **3** 147

Laudi alla Vergine Maria (musical composition)
Verdi, Giuseppe Fortunino Francesco **15** 463-465

Laudi del cielo ... (poems)
D'Annunzio, Gabriele **4** 388

Laudi spirituali (music)
Neri, Philip **11** 340

Laue, Max von
see von Laue, Max

Lauenburg, Duke of
see Bismarck, Otto Edward Leopold von

Laughing gas
see Nitrous oxide

Laughing Matter, The (novel)
Saroyan, William **13** 486-487

Laundress, The (painting)
Daumier, Honoré Victorin **4** 403-405

Laura (literary character)
Norris, Benjamin Franklin Jr. **11** 427-428
Petrarch **12** 259-261
Porter, Katherine Anne **12** 406-407
Ronsard, Pierre de **13** 271-273

Laura (painting)
Giorgione **6** 340-341

Laura-Oden (poems)
Schiller, Johann Christoph Friedrich von **14** 4-7

Laurana, Luciano (circa 1420-1479), Italian architect
Bramante, Donato **2** 493-494

Laurel, José P. (1891-1959), Philippines statesman
Quirino, Elpidio **12** 519-520
Recto, Claro M. **13** 69-70
Roxas, Manuel **13** 331-332

LAUREL, SALVADOR H. (Doy; born 1928), member of the Philippine Congress and vice-president **9** 226-227

Laurel-Langley Agreement (Philippines ; 1964)
Magsaysay, Ramon **10** 130-131

Laurelton Hall (Oyster Bay, Long Island)
Tiffany, Louis Comfort **15** 220-221

LAUREN, RALPH (Ralph Lipschitz; born 1939), American fashion designer **9** 228-229

LAURENCE, MARGARET (Jean Margaret Wemyss; 1926-1987), Canadian writer **9** 229-230

Laurencin, Marie (1885-1956), French painter
Apollinaire, Guillaume **1** 260

LAURENS, HENRI (1885-1954), French sculptor **9** 230-231

LAURENS, HENRY (1724-1792), American merchant and Revolutionary statesman **9** 232
Deane, Silas **4** 435-437

Laurens, Jean Paul (1838-1921), French painter
Maillol, Aristide **10** 150-151
Prendergast, Maurice Brazil **12** 440
Weber, Max **16** 160

LAURIER, SIR WILFRID (1841-1919), Canadian statesman, prime minister 1896-1911 **9** 232-234
Borden, Robert Laird **2** 409-411
Bourassa, Joseph-Henri-Napoleon **2** 446-447
King, William Lyon Mackenzie **9** 25-26

Laurier, Wilfrid
Sifton, Clifford **14** 219-220

LAURO, ACHILLE (1887-1984), Italian business and political leader **9** 234-235

Laus Veneris (poem)
Swinburne, Algernon Charles **15** 54-55

Lausanne, Conference of (1867)
Sylvis, William **15** 60-61

Lausanne, Treaty of (1922-1923)
Atatürk, Ghazi Mustapha Kemal **1** 356-357
Venizelos, Eleutherios **15** 460-461

Lausanne, University of (Switzerland)
Gesner, Konrad von **6** 287
Pareto, Vilfredo **12** 95-96
Walras, Marie Esprit Léon **16** 84-85

LAUTARO (circa 1535-1557), Araucanian Indian chieftain in Chile **9** 235
Ercilla y Zúñiga, Alonso de **5** 302

LAVAL, FRANCOIS XAVIER DE (1623-1708), French bishop in Canada **9** 235-236
Bourgeoys, Marguerite **2** 452-453

LAVAL, PIERRE (1883-1945), French politician, chief Vichy minister **9** 237-238
Pétain, Henri Philippe **12** 250-252

Lavalle, Juan (1797-1841), Argentine politician
Rosas, Juan Manuel de **13** 290-291

LAVALLEJA, JUAN ANTONIO (1778-1853), Uruguayan independence leader **9** 238-239
Caxias, Duque de **3** 386
Rivera, Fructuoso **13** 184-185

Lavater, Johann Kaspar (1741-1801), Swiss poet
Fuseli, Henry **6** 153-155
Mendelssohn, Moses **10** 488-489

LAVIGERIE, CHARLES MARTEL ALLEMAND (1825-1892), French cardinal **9** 240

LAVISSE, ERNEST (1842-1922), French historian **9** 241
Vidal de la Blache, Paul **15** 490

LAVOISIER, ANTOINE LAURENT (1743-1794), French chemist **9** 241-244
Berthollet, Claude Louis **2** 229-230
Davy, Humphry **4** 426-427
du Pont, Éleuthère Irénée **5** 154
Lamarck, Chevalier de **9** 171-173
Laplace, Marquis de **9** 202-204
Lomonosov, Mikhail Vasilevich **9** 494
Priestley, Joseph **12** 452-453

Lavorare stanca (poem)
Pavese, Cesare **12** 154-155

Law
canon
see Canon law
commercial
Benjamin, Judah Philip **2** 163-164
Cardozo, Benjamin Nathan **3** 288-290
common
Bentham, Jeremy **2** 176-178
Blackstone, William **2** 310-311
Holmes, Oliver Wendell Jr. **7** 458-459
Shaw, Lemuel **14** 164-165
criminal
see Criminal law
defined
Montesquieu **11** 123-125
international
see International law
labor
see Labor law (United States)
legal education
Blackstone, William **2** 310-311
Eliot, Charles William **5** 254
legal reform
Basil I **2** 49-50
Catherine the Great **3** 370-372
Chulalongkorn **4** 43-45
Field, David Dudley **5** 439-440
Frederick II **6** 81-84
Juárez, Benito **8** 369-372
Livingston, Edward **9** 460-461
Savigny, Friedrich Karl von **13** 502-503
Suleiman I **15** 20-21
maritime
Dana, Richard Henry Jr. **4** 385-386
Story, Joseph **14** 480-481
Mosaic
see Mosaic law
of associations
Gierke, Otto von **6** 311-312
Roman
see Law codes—Byzantium; Roman law
Salic
Clovis I **4** 124
Ferdinand VII **5** 418-420
see also Jurisprudence; Jurists; Law codes

Law, Andrew Bonar (1858-1923), British statesman
Baldwin, Stanley **1** 468-469
Chamberlain, Arthur Neville **3** 409-411

LAW, JOHN (1671-1729), Scottish monetary theorist and banker **9** 244-245
Orléans, Philippe II D' **11** 530-531

LAW, WILLIAM (1686-1761), English devotional writer **9** 245-246

Law codes
Africa
Gluckman, Max **6** 374-375
Athens
Solon **14** 327-328
Babylonia
Hammurabi **7** 109-110
Byzantium
Basil I **2** 49-50
Justinian I **8** 393-395
Leo III **9** 330-332
Chile
Bello, Ahmadu **2** 139-140
England
see Magna Carta
France (Code Napoléon)
Colbert, Jean Baptiste **4** 142-143
Napoleon I **11** 306-310
Germany
Savigny, Friedrich Karl von **13** 502-503
Vogel, Hans-Jochen **16** 8-9
Haiti
Boyer, Jean Pierre **2** 468-469
Christophe, Henri **4** 32
Japan
see Omi laws
Louisiana
Bienville, Sieur de **2** 268-269
Persia
Darius I **4** 394-395
Russia
Catherine the Great **3** 370-372
Ivan IV **8** 157-159
Speranski, Mikhail Mikhailovich **14** 376-377
Savoy
Victor Amadeus II **15** 482-483
Spain
Alfonso X **1** 150-151
United States
Field, David Dudley **5** 439-440
Livingstone, David **9** 463-465

Law enforcement
Dewey, Thomas Edmund **4** 524
Fielding, Henry **5** 442-444
Hoover, John Edgar **7** 485-487
Peel, Robert **12** 181-183
see also Criminal law; Criminology; Detective agencies

Lawd Today (novel)
Wright, Richard **16** 401-402

Lawes, Henry (1596-1622), English composer
Herrick, Robert **7** 336-339
Milton, John **11** 43-46

Lawless Roads, The (book)
Greene, Graham **6** 523-524

Lawman
see Layamon

Lawrence (ship)
Perry, Oliver Hazard **12** 239

LAWRENCE, ABBOTT (1792-1855), American manufacturer and diplomat **9** 246
Agassiz, Jean Louis Rodolphe **1** 76-78

Lawrence, Amos (1786-1852), American merchant
Lawrence, Abbott **9** 246

LAWRENCE, DAVID HERBERT (1885-1930), English novelist, poet, and essayist **9** 247-248
Anderson, Sherwood **1** 220-221
Brooke, Rupert **3** 22-23
Ford, Ford Madox **6** 1-2
Franklin, Benjamin **6** 60-64
Huxley, Aldous Leonard **8** 74-75
Miller, Henry **11** 26-27

LAWRENCE, ERNEST ORLANDO (1901-1958), American physicist **9** 248-250

LAWRENCE, JACOB (born 1917), African American painter **9** 250-251
Bearden, Romare Howard **2** 86-88

LAWRENCE, JAMES (1781-1813), American naval officer **9** 251-252

LAWRENCE, SIR THOMAS (1769-1830), English portrait painter **9** 252-253

LAWRENCE, THOMAS EDWARD (1888-1935), British soldier and author **9** 253-254
Allenby, Edmund Henry Hynman **1** 171-172
Faisal I **5** 370-371

Lawrence Livermore Laboratory (Berkeley, California)
Teller, Edward **15** 139-141

Lawrence of Arabia
see Lawrence, Thomas Edward

Lawrence Radiation Laboratory (Berkeley, California)
Calvin, Melvin **3** 242-243
Lawrence, Ernest Orlando **9** 248-250

Lawrencium (element—chemistry)
Lawrence, Ernest Orlando **9** 248-250

Lawson, Alexander (1773-1846), American engraver
Wilson, Alexander **16** 313-314

LAWSON, HENRY (1867-1922), Australian poet and short-story writer **9** 254-255
Paterson, Andrew Barton **12** 131-132

LAWSON, THOMAS WILLIAM (1857-1925), American entrepreneur and reformer **9** 255-256

Lawsuit of the Twins, The (story)
Mqhayi, Samuel Edward Krune **11** 223

Lawyers
see Jurists

Laxists (religious group)
Donatus **5** 56-57

Lay Down Your Arms (book and journal)
Suttner, Bertha von **15** 42-44

Lay investiture
see Investiture struggle

Lay of the Last Minstrel, The (poem)
Scott, Walter **14** 68-70

Lay your sleeping head, my love (poem)
Auden, Wystan Hugh **1** 364-366

LAYAMON (flourished circa 1200), English poet **9** 256-257

LAYE, CAMARA (1928-1980), Guinean novelist **9** 257-259

Lays of My Home (poems)
Whittier, John Greenleaf **16** 256-257

Lazard Frères and Co. (international bank firm)
Lilienthal, David Eli **9** 410-411

Lazarillo de Tormes (book)
Alemán, Mateo **1** 126

LAZARSFELD, PAUL F. (1901-1976), American sociologist **9** 259-260
Berelson, Bernard **2** 185-186
Stouffer, Samuel A. **14** 482-483

Lazarus (sculpture)
Epstein, Jacob **5** 295-296

LAZARUS, EMMA (1849-1887), American poet and playwright **9** 260-261

Lazarus Laughed (play)
O'Neill, Eugene **11** 514-516

Lazzaretto (Verona, Italy)
Sanmicheli, Michele **13** 469-470

Lazzarini, Gregorio (1655-1730), Italian painter
Tiepolo, Giovanni Battista **15** 219-220

Lazzaro (play)
Pirandello, Luigi **12** 319-321

Le Bec-Hellouin (commune, northern France)
Anselm of Canterbury **1** 244-245

Le Bel, J.A. (1847-1930), French chemist
Fischer, Emil **5** 456-457

LE BON, GUSTAVE (1841-1931), French social scientist and philosopher **9** 268-269
Tarde, Jean Gabriel **15** 108-109

Le Breton, André-François (1708-1779), French printer
Diderot, Denis **5** 1-2

LE BRUN, CHARLES (1619-1690), French painter, decorator, and draftsman **9** 269-270
Le Vau, Louis **9** 360-361
Perrault, Claude **12** 232-233
Poussin, Nicolas **12** 418-420

LE CARRE, JOHN (born David Cornwell, 1931), British spy novelist **9** 270-271

Le Clerc du Tremblay, François
see Joseph, Father

LE CORBUSIER (Charles Édouard eanneret-Gris; 1887-1965), Swiss architect, city planner, and painter **9** 274-275
Asplund, Eric Gunnar **1** 344
Behrens, Peter **2** 121-122
Mies van der Rohe, Ludwig **11** 10-12
Niemeyer Soares Filho, Oscar **11** 389-390
Oud, Jacobus Johannes Pieter **12** 32
Tange, Kenzo **15** 99-101
Wright, Frank Lloyd **16** 398-401
Xenakis, Iannis **16** 416-418

LE DUAN (1908-1986), North Vietnamese leader and later head of the government of all Vietnam **9** 278-280

Le Guen (literary character)
Beti, Mongo **2** 242-243

LE JEUNE, CLAUDE (circa 1530-1600), Flemish composer **9** 314-315

Le Maire, Jacob (1585-1616), Dutch navigator
Schouten, William Cornelius **14** 31

Le Matin (The Morning; sculpture)
Laurens, Henri **9** 230-231

Le Moyne, Pierre
see Iberville, Sieur d'

LE NAIN BROTHERS, 17th-century French painters **9** 321-322
Le Nain, Antoine, Louis and Mathieu **9** 321-322

LE NÔTRE, ANDRÉ (or Le Nostre; 1613-1700), French landscape architect **9** 328-329
Le Vau, Louis **9** 360-361

LE PEN, JEAN MARIE (born 1928), French political activist of the radical right **9** 348-350

LE PLAY, GUILLAUME FRÉDÉRIC (1806-1882), French sociologist and economist **9** 350-351
Geddes, Patrick **6** 246-247

Le Prestre, Sébastien
see Vauban, Marquis de

Le Tellier, François Michel (1641-1691), French statesman
Colbert, Jean Baptiste **4** 142-143

Le Tellier, Michel (1603-1685), French statesman
Louis XIV **9** 531-533

LE VAU, LOUIS (1612-1670), French architect **9** 360-361
Le Nôtre, André **9** 328-329
Mansart, Jules Hardouin **10** 212
Perrault, Claude **12** 232-233

LEA, HENRY CHARLES (1825-1909), American historian **9** 261-262

Lead (element—chemistry)
Lavoisier, Antoine Laurent **9** 241-244
Soddy, Frederick **14** 321-323

Lead, Kindly Light (hymn)
Newman, John Henry **11** 365-367
Sullivan, Arthur Seymour **15** 23

League, Holy
see Holy League

League of Frightened Philistines, The (book)
Farrell, James Thomas **5** 390-391

League of German Princes (established 1784)
Frederick II **6** 81-84
Joseph II **8** 359-360

League of Nations (1919-1946)
Africa and
Firestone, Harvey Samuel **5** 452-453
Haile Selassie **7** 68-70
Olympio, Sylvanus E. **11** 506-507
Australia and
Bruce of Melbourne, 1st Viscount **3** 61-62
Austria and
Dollfuss, Engelbert **5** 47
Canada and
Borden, Robert Laird **2** 409-411
King, William Lyon Mackenzie **9** 25-26
Covenant
Cecil, of Chelwood Viscount **3** 388-389
House, Edward Mandell **7** 520-521
Wilson, Thomas Woodrow **16** 330-332
creation
Roosevelt, Franklin Delano **13** 277-280
Saionji, Kimmochi **13** 438-439
Smuts, Jan Christian **14** 309-310
Wilson, Thomas Woodrow **16** 330-332
Germany and
Chamberlain, Arthur Neville **3** 409-411
Hughes, William Morris **8** 21-22
Stresemann, Gustav **14** 508-509
influenced by
Ladd, William **9** 149
International Court
see Permanent Court of International Justice
Latin America and

Justo, Agustin Pedro **8** 396
Lamas, Carlos Saavedra **9** 175-176
Mistral, Gabriela **11** 55-56
Manchuria and
Stimson, Henry Lewis **14** 457-458
mandates
Ben-Gurion, David **2** 160-161
Faisal I **5** 370-371
Glubb, John Bagot **6** 371-372
Husein ibn Ali **8** 63
Lugard, Frederick John Dealtry **10** 31-32
Olympio, Sylvanus E. **11** 506-507
Silver, Abba Hillel **14** 232-233
Weizmann, Chaim **16** 183-184
officials
Aga Khan **1** 74-76
Johnson, Charles Spurgeon **8** 296-297
Monnet, Jean **11** 109-110
Perth, 16th Earl of **12** 244-245
Lamas, Carlos Saavedra **9** 175-176
Tinbergen, Jan **15** 228-229
Titulescu, Nicolae **15** 246-247
opponents (United States)
Borah, William Edgar **2** 408
Cannon, Joseph Gurney **3** 261-262
Coolidge, John Calvin **4** 217-219
Harding, Warren Gamaliel **7** 148-149
Johnson, Hiram Warren **8** 300-301
Knox, Philander Chase **9** 66-67
La Follette, Robert Marion **9** 155-156
Lodge, Henry Cabot **9** 482-483
McCormick, Robert Rutherford **10** 401-402
Munsey, Frank Andrew **11** 251
Norris, George William **11** 428-429
Roosevelt, Theodore **13** 280-283
sanctions against Italy
Schuschnigg, Kurt von **14** 45-46
supporters (Europe)
Beneš, Edward **2** 155-157
Bourgeois, Léon **2** 450-451
Briand, Aristide **2** 528-529
Bryce, James **3** 85
Clemenceau, Georges **4** 99-101
Henderson, Arthur **7** 277-278
Hobhouse, Leonard Trelawny **7** 425-426
Nansen, Fridtjof **11** 304-305
supporters (United States)
Baker, Newton Diehl **1** 451
Butler, Nicholas Murray **3** 181
Catt, Carrie Chapman **3** 375-376
Hitchcock, Gilbert Monell **7** 416-417
Hoover, Herbert Clark **7** 483-485
House, Edward Mandell **7** 520-521
Hughes, Charles Evans **8** 15-16
Hull, Cordell **8** 28-29
Lansing, Robert **9** 200
Root, Elihu **13** 283-284
Taft, William Howard **15** 78-81
Walsh, Thomas James **16** 85-86
White, William Allen **16** 240-241
Turkey and
Atatürk, Ghazi Mustapha Kemal **1** 356-357
U.S.S.R. and
Litvinov, Maxim Maximovich **9** 451-452

League of Nations Palace (Geneva)
Le Corbusier **9** 274-275

League of Puerto Rican Patriots (established 1898)
Hostos, Eugenio María de **7** 513-514

League of the Public Weal (1465-1466)
Charles the Bold **3** 467-469
Louis XI **9** 526-528

League of Women Voters (United States)
Catt, Carrie Chapman **3** 375-376
Roosevelt, Eleanor **13** 275-277
Park, Maud Wood **12** 102
Stone, Lucy **14** 471-472

League of Youth, The (play)
Ibsen, Henrik **8** 98-100

Leah (sculpture)
Michelangelo Buonarroti **11** 2-5

LEAKEY, LOUIS SEYMOUR BAZETT (1903-1972), British anthropologist **9** 262
Fossey, Dian **6** 23-24
Goodall, Jane **6** 433-434
Leakey, Mary Douglas **9** 263-264
Leakey, Richard Erskine Frere **9** 264-265

LEAKEY, MARY DOUGLAS (1913-1996), English archaeologist **9** 263-264
Leakey, Richard Erskine Frere **9** 264-265

LEAKEY, RICHARD ERSKINE FRERE (born 1944), Kenyan researcher in human prehistory and wildlife conservationist **9** 264-265
Leakey, Mary Douglas **9** 263-264

Lean, David (1908-1991), English film director and producer
Coward, Noel **4** 279-280

Leaning Tower ... (stories)
Porter, Katherine Anne **12** 406-407

LEAR, EDWARD (1812-1888), English writer and artist **9** 265-266
Stravinsky, Igor Fedorovich **14** 502-506
Tennyson, Alfred **15** 144-146

Lear of the Steppe, A (story)
Turgenev, Ivan Sergeyevich **15** 345-348

Learning theory (psychology)
Gagné, Robert Mills **6** 170
Guthrie, Edwin Ray **7** 49-50
Hull, Clark Leonard **8** 28]
Piaget, Jean **12** 287-288
Skinner, Burrhus Frederic **14** 269-270

LEARY, TIMOTHY (1920-1996), American psychologist, author, lecturer, and cult figure **9** 266-267

LEASE, MARY ELIZABETH CLYENS (1853-1933), American writer and politician **9** 268

Leaves from a Fairy Tale (poem)
Eminescu, Mihail **5** 280-281

Leaves of Grass (poems; Whitman)
Whitman, Walt **16** 249-251
Williams, William Carlos **16** 308-309

Leavitt, Henrietta S. (1868-1921), American astronomer
Hubble, Edwin Powell **8** 10-11
Shapley, Harlow **14** 155-156

Lebanon, Republic of (nation; southwest Asia)
Abu Musa **1** 32-33
Adonis **1** 64-65
Aoun, Michel **1** 255-257
Berri, Nabih **2** 220-222
Cleopatra **4** 105-106
Fadlallah, Sayyid Muhammad Husayn **5** 362-364
Gemayel, Amin **6** 258-259
Gemayel, Pierre **6** 259-261
Harawi, Ilyas al- **7** 145-146
Jumblatt, Kamal **8** 386-387
Plaza Lasso, Galo **12** 350-351
Sadr, Musa al- **13** 420-422
Shihab, Fu'ad **14** 193-194
Waite, Terry **16** 47-48

Lebas, Louis Hippolyte (1782-1867), French architect
Garnier, Jean Louis Charles **6** 221-222
Labrouste, Pierre François Henri **9** 144

Leben des Galilei (play)
Brecht, Bertolt **2** 512-514

Leben des Quintus Fixlein (book)
Richter, Johann Paul Friedrich **13** 150-151

Leben Fibels, Das (novel)
Richter, Johann Paul Friedrich **13** 150-151

Leben und Lieder (poems)
Rilke, Rainer Maria **13** 171-172

Leben und Tod der heiligen (play)
Tieck, Ludwig **15** 218-219

Lebens Überfluss, Des (story)
Tieck, Ludwig **15** 218-219

Lebens-Ansichten des Katers Murr (novel)
Hoffmann, Ernst Theodor Amadeus **7** 439-440

Lebenserinnerungen (book)
Freytag, Gustav **6** 107-108

Lebrun, Albert (1871-1950), French statesman
Pétain, Henri Philippe **12** 250-252

Lechfeld, battle of (955)
Otto I **12** 28-29

Lechin Oquendo, Juan (born 1915), Bolivian politician
Paz, Octavio **12** 161-162

Leck, Bart van der (1876-1958), Dutch painter
Mondrian, Piet **11** 101-102

LECKY, WILLIAM EDWARD HARTPOLE (1838-1903), Anglo-Irish historian and essayist **9** 271-272

Leclerc, Charles Victor Emmanuel (1772-1802), French general in Haiti
Boyer, Jean Pierre **2** 468-469
Dessalines, Joan Jacques **4** 511-512
Toussaint L'Ouverture, François Dominique **15** 278-279

Leclerc, Georges Louis
see Buffon, Comte de

LECLERC, JACQUES PHILIPPE (1902-1947), French general **9** 272-273

Lecompton Constitution (1857; Kansas)
Buchanan, James **3** 89-90
Lincoln, Abraham **9** 415-418

Leçon, La (play)
Ionesco, Eugène **8** 131-132

Leçons des Ténèbres (musical composition)
Couperin, François **4** 270-271

LECONTE DE LISLE, CHARLES MARIE RENÉ (1818-1894), French poet **9** 273-274

Lectures pour une ombre (book)
Giraudoux, Jean **6** 349-350

Leda and the Swan (painting)
Correggio **4** 249-251
Leonardo da Vinci **9** 337-340

LEDERBERG, JOSHUA (born 1925), Nobel Prize winning geneticist **9** 275-277

LEDOUX, CLAUDE NICOLAS (1736-1806), French architect **9** 277-278
Latrobe, Benjamin Henry **9** 222-224

Ledyard, John (1751-1789), American traveler
Sparks, Jared **14** 363

LEE, ARTHUR (1740-1792), American statesman and diplomat **9** 288-289
Deane, Silas **4** 435-437
Franklin, Benjamin **6** 60-64
Lee, Richard Henry **9** 291-292

Lee, Charles (1731-1782), American general
Tarleton, Banastre **15** 110

Lee, Francis Lightfoot (1734-1797), American Revolutionary statesman
Lee, Arthur **9** 288-289

Lee, Henry (1756-1818), American statesman and soldier
Lee, Robert Edward **9** 292-294

LEE, MING CHO (born 1930), American scene designer for theater and opera **9** 289-290

LEE, MOTHER ANN (1736-1784), religious and social reformer and founder of the Shakers **9** 289-290

Lee, Nathaniel (circa 1653-1692), English dramatist
Dryden, John **5** 106-107
Purcell, Henry **12** 484-485

LEE, RICHARD HENRY (1732-1794), American patriot and statesman **9** 291-292
Adams, John **1** 48-51
Clinton, George **4** 113-114
Henry, Patrick **7** 309-311
Lee, Arthur **9** 288-289
Monroe, James **11** 111-113

LEE, ROBERT EDWARD (1807-1870), American army officer and Confederate general in chief **9** 292-294
associates
Beauregard, Pierre Gustave Toutant **2** 96-97
Bledsoe, Albert Taylor **2** 324-325
Gordon, John Brown **6** 449-450
Hampton, Wade III **7** 112
biographers
Freeman, Douglas Southall **6** 91-92
Harpers Ferry (1859)
Brown, John **3** 39-41
Stuart, James Ewell Brown **14** 515-516
military campaigns
Grant, Ulysses Simpson **6** 492-494
Jackson, Shirley Ann **8** 183-184
McClellan, George Brinton **10** 391-392
Meade, George Gordon **10** 440-441
Sheridan, Philip Henry **14** 182-183
Sherman, William Tecumseh **14** 186-187
Toombs, Robert Augustus **15** 267-268

LEE, SPIKE (born Sheldon Jackson Lee; born 1957), African American actor, author, and filmmaker **9** 295-299

LEE, TSUNG-DAO (born 1926), Chinese-born American physicist **9** 299-300
Yang, Chen Ning **16** 437-438

LEE HSIEN LOONG (born 1952), Singaporean soldier and deputy prime minister **9** 280-281

LEE KUAN YEW (born 1923), prime minister of Singapore (1959-1988) **9** 281-283

LEE TENG-HUI (born 1923), president of the Republic of China (1988-) **9** 283-285

Leeds, University of (England)
Bragg, William Henry **2** 488-489
Clapham, John Harold **4** 71

Leeuwendalers, De (play)
Vondel, Joost van den **16** 19-20

LEEUWENHOEK, ANTON VAN (1632-1723), Dutch naturalist and microscopist **9** 300-301

Leeward Islands (West Indies)
Eyre, Edward John **5** 354
Rodney, George Brydges **13** 239-240

LEFEBVRE, GEORGES (1874-1959), French historian **9** 301-302

Lefèvre d'Étaples, Jacques (1450?-1537), French theologian and humanist
Francis I **6** 40-43
Rabelais, François **12** 524-526

Left Bank, The (play)
Rice, Elmer **13** 126-127

Left Book Club (England)
Laski, Harold J. **9** 215-216
Orwell, George **12** 14-15

Lefuel, Hector Martin (1810-1880), French architect
Hunt, Richard Morris **8** 44

Legacy (poems)
Villon, François **15** 499-501

Legal history
see Jurisprudence; Law

Legal reform
see Law—legal reform

Legalism (Chinese philosophy)
Han Fei Tzu **7** 124-125
Han Wu-ti **7** 136
Hsün-tzu **8** 8
Li Ssu **9** 442-443
Liu Pang **9** 453
Shang Yang **14** 149-150

Legend of Creation, The (book)
Hidayat, Sadiq **7** 377-378

Legend of Montrose, A (novel)
Scott, Walter **14** 68-70

Legend of Saint Julian the Hospitaller (story)
Flaubert, Gustave **5** 480-482

Legend of Sleepy Hollow, The (story)
Irving, Washington **8** 141-143

Legend of Saint Elizabeth (music)
Liszt, Franz **9** 445-447

Legend of Saint George (fresco)
Pisanello **12** 323-324

Légende des siècles (epic cycle; Hugo)
Fréchette, Louis-Honoré **6** 77-78
Hugo, Victor Marie **8** 22-25

Légende d'un peuple, La (poems; Hugo)
Fréchette, Louis-Honoré **6** 77-78

Legends (stories)
Lagerlöf, Selma Ottiliana Lovisa **9** 163-164

Legends of Guatemala (literary collection)
Asturias, Miguel Angel **1** 354-355

Léger, Alexis Saint-Léger
see Perse, Saint-John

LÉGER, FERNAND (1881-1955), French painter **9** 302-303
Archipenko, Alexander **1** 280-281
Braque, Georges **2** 504-505
Calder, Alexander **3** 216-218
Malevich, Kasimir **10** 168-169

Legge, James (1815-1897), Scottish missionary and Sinologist
Wang T'ao **16** 105-106

Leggi fascistissime, le
see Fascist regime (Italy)

LEGHARI, SARDAR FAROOQ AHMED KHAN (born 1940), president of the Islamic Republic of Pakistan **9** 303-305

Legion Club, The (poem)
Swift, Jonathan **15** 51-54

Legislative Assembly (French Revolution)
see French Revolution—1789-91 (Legislative Assembly), 1792-95 (National Convention)

Legislative Belly (lithograph)
Daumier, Honoré Victorin **4** 403-405

Legislators
see Statesmen

Legnano, battle of (1176)
Frederick I **6** 78-79

Legrenzi, Giovanni (circa 1626-1690), Italian composer
Vivaldi, Antonio **16** 3-4

Legros, Alphonse (1837-1911), French painter
Whistler, James Abbott McNeill **16** 225-226

LEGUÍA Y SALCEDO, AUGUSTO BERNARDINO (1863-1932), Peruvian president 1908-12 and 1919-30 **9** 305-306
Prado Ugarteche, Manuel **12** 430-431

LEHMAN, HERBERT HENRY (1878-1963), American banker and statesman **9** 306-307

Lehman, Irving (1876-1945), American jurist
Cardozo, Benjamin Nathan **3** 288-290

Lehmann, Lotte (1888-1976), German-American soprano
Mann, Thomas **10** 204-207

LEHMBRUCK, WILHELM (1881-1919), German sculptor **9** 307

Lehrlinge zu Sais, Die (novel)
Novalis **11** 435

Leibl, Wilhelm (1844-1900), German painter
Hofmann, Hans **7** 442-443

LEIBNIZ, GOTTFRIED WILHELM VON (1646-1716), German mathematician and philosopher **9** 307-310
and Newton
Clarke, Samuel **4** 88
Kant, Immanuel **8** 430-432
Newton, Isaac **11** 369-372
Taylor, Brook **15** 121-122
correspondents
Leeuwenhoek, Anton van **9** 300-301
Spinoza, Baruch **14** 381-383
Toland, John **15** 256
influence of
Heidegger, Martin **7** 257-258
Kant, Immanuel **8** 430-432
Wolff, Christian von **16** 358
influenced by
Chu Hsi **4** 40-43
Plato **12** 345-347
Shaftesbury, 3d Earl of **14** 136-137

LEIBOVITZ, ANNIE (born 1949), Ameircan photographer **9** 310-312

LEICESTER, EARL OF (Robert Dudley; 1532?-1588), English politician **9** 312-313
Elizabeth I **5** 263-266
Essex, 2d Earl of **5** 321-322
Maurice of Nassau **10** 348-349
Northumberland, Duke of **11** 431-432
Sidney, Philip **14** 214-215
Spenser, Edmund **14** 373-376

Leicester, 6th Earl of
see Montfort, Simon de

Leiden, University of (Netherlands)
Arminius, Jacobus **1** 301-302
Boerhaave, Hermann **2** 358-359
Einstein, Albert **5** 228-231
Huizinga, Johan **8** 26-27
Lorentz, Hendrik Antoon **9** 515-516
Oort, Jan Hendrik **11** 523-524
Szent-Györgyi, Albert von **15** 62-64

Leiden des jungen Werthers, Die (novel)
Goethe, Johann Wolfgang von **6** 388-391

Leiden Observatory (Netherlands)
Kapteyn, Jacobus Cornelis **8** 436-437
Oort, Jan Hendrik **11** 523-524

Leigh, Augusta (1783-1851), half-sister of Lord Byron
Byron, George Gordon Noel **3** 193-194

Leipzig, battle of (1813)
Aberdeen, 4th Earl of **1** 25-26
Blücher, Gebhard Leberecht von **2** 340-341
Murat, Joachim **11** 253-254
Napoleon I **11** 306-310
Ney, Michel **11** 372-373

Leipzig, University of (Germany)
historians
Lamprecht, Karl **9** 181
Mommsen, Theodor **11** 94-95
Treitschke, Heinrich von **15** 293-294
philosophers
Driesch, Hans Adolf Eduard **5** 105
Nietzsche, Friedrich **11** 390-392
Thomasius **15** 193-194
Tillich, Paul Johannes **15** 224-225
Wolff, Christian von **16** 358
scientists
Agricola, Georgius **1** 86-87
Boltzmann, Ludwig **2** 379-380
Fechner, Gustav Theodor **5** 401-402
Ludwig, Karl Friedrich Wilhelm **10** 31
Ratzel, Friedrich **13** 50-51
Wundt, Wilhelm Max **16** 402-403

Leipzig Conservatory of Music (established 1843)
Mendelssohn, Moses **10** 488-489
Schumann, Robert Alexander **14** 41-43

Leis Willelme (England)
William I **16** 290-291

LEISLER, JACOB (1640-1691), American colonial leader **9** 313-314

Leisler's Rebellion (New York; 1689-91)
Leisler, Jacob **9** 313-314
Livingston, Robert **9** 461-462

Leiter, Levi Z. (1834-1904), American merchant
Field, Marshall **5** 440-441

Leland Stanford Junior University
see Stanford University

Lele tribe (Zaire)
Douglas, Mary Tew **5** 79-80

Lélia (novel)
Sand, George **13** 459-461

Lélio (melologue)
Berlioz, Louis Hector **2** 203-205

LELY, SIR PETER (1618-1680), German-born painter active in England **9** 315

Lemaire de Belges, Jean (circa 1473-1524), French humanist and poet
Josquin des Prez **8** 361-363

LEMAÎTRE, ABBÈ GEORGES ÉDOUARD (1894-1966), Belgian astronomer **9** 315-316
Eddington, Arthur Stanley **5** 201-202

LEMAY, CURTIS E. (1906-1990), United States combat leader (World War II) and Air Force chief of staff **9** 316-318

LEMBEDE, ANTON (1913-1947), leader of black resistance to white supremacy in South Africa **9** 318-319

Lemercier, Jacques (1585?-1654), French architect
Mansart, François **10** 211
Renwick, James **13** 102-103

Lemhi Shoshoni Indians (North America)
Lowie, Robert Harry **10** 18

LEMNITZER, LYMAN LOUIS (Lem; 1899-1988), American soldier-statesman and strategist and NATO architect **9** 319-320

Lemoyne, François (1688-1737), French painter
Boucher, François **2** 440-442

Lemoyne, Jean Baptiste (1704-1778), French sculptor
Falconet, Étienne Maurice **5** 372

Len (literary character)
Pinter, Harold **12** 317-318

Lena (literary character)
Conrad, Joseph **4** 205-207

Lena, La (comedy)
Ariosto, Ludovico **1** 289-290

Lenard, Philipp E.A. (1862-1947), Hungarian-born German physicist
Bothe, Walther **2** 438-439
Einstein, Albert **5** 228-231

Lend-Lease Program (United States)
Morgenthau, Henry Jr. **11** 172-173
Stettinius, Edward R. Jr. **14** 437-438

L'ENFANT, PIERRE CHARLES (1754-1825), French-born American architect **9** 322-323

LENIN, VLADIMIR ILICH (1870-1924), Russian statesman **9** 323-326
and Finland
Mannerheim, Carl Gustav Emil Von **10** 207-208
Brest-Litovsk
see Brest-Litovsk, Treaty of
collaborators
Radek, Karl Bernardovich **12** 536-537
see also Russian Revolution (1905), (1917; October), (1918-20; Civil War)
influence of
De Leon, Daniel **4** 479-480
Ho Chi Minh **7** 426-428
Mao Zedong **10** 225-227
Nkrumah, Kwame **11** 408-410
Reed, John Silas **13** 76-77
Steinmetz, Charles Proteus **14** 419-420
influenced by
Marx, Karl **10** 304-308
Plekhanov, Georgi Valentinovich **12** 351-352
succession conflict
Bukharin, Nikolai Ivanovich **3** 112-113
Stalin, Joseph **14** 393-396
Trotsky, Leon **15** 302-305

Leningrad (city, Russia)
see St. Petersburg

Leningrad Symphony (musical composition)
Shostakovich, Dmitri Dmitrievich **14** 204-205

Lennon, John (1940-1980), English poet and songwriter
Beatles, The **2** 89-92

Lenoir, Alexandre (1762-1839), French painter
Daumier, Honoré Victorin **4** 403-405

Lenoir, Étienne (1822-1900), French inventor
Daimler, Gottlieb **4** 368

Lenya, Lotte (1900-1981), Austrian-American singer
Weill, Kurt **16** 174-175

Lenz, Jakob Michael Reinhold (1751-1792), German poet and dramatist
Tieck, Ludwig **15** 218-219

Lenz, Wilhelm von (1809-1883), Russian musicologist
Beethoven, Ludwig van **2** 114-117

Leo I (the Great; 400?-474), Byzantine emperor 457-474
Ricimer, Flavius **13** 151-152

LEO I (circa 400-461), saint and pope 440-461 **9** 329-330
Attila **1** 360
Eutyches **5** 335

LEO III (the Isaurian; circa 680-741), Byzantine emperor 717-741 **9** 330-332
Charlemagne **3** 445-447
John of Damascus **8** 282

Leo VI (the Wise; 866-912), Byzantine emperor 886-912
Basil I **2** 49-50
Photius **12** 283-284

LEO IX, Saint (Bruno of Egisheim; 1002-1054), pope 1049-1054 **9** 332
Guiscard, Robert **7** 39-40
Henry III **7** 290

LEO X (Giovanni de' Medici; 1475-1521), pope 1513-1521 **9** 332-334
appointments
Bembo, Pietro **2** 144-145
Guicciardini, Francesco **7** 32-33
opponents
Pomponazzi, Pietro **12** 390-391
patronage
Andrea del Sarto **1** 224-225
Encina, Juan del **5** 283
Isaac, Heinrich **8** 143-144
Michelangelo Buonarroti **11** 2-5
Raphael **13** 40-42
Sangallo family **13** 464-466
reforms issue
Eck, Johann Maier von **5** 200
Erasmus, Desiderius **5** 298-300

Leo XII (Annibale Francesco della Genga; 1760-1829), pope 1823-1829
Lamennais, Hugues Félicité Robert de **9** 179

LEO XIII (Vincenzo Gioacchino Pecci; 1810-1903), pope 1878-1903 **9** 334-336
Cabrini, Frances Xavier **3** 205
Frei Montalva, Eduardo **6** 94-95
Ireland, John **8** 133-134
John, XXIII **8** 277-280
Paul VI **12** 146-148
Pius X **12** 336-337
Pius XI **12** 337-339
Salazar, António de Oliveira **13** 442-443

Leo, Leonardo (1694-1744), Italian composer
Pergolesi, Giovanni Battista **12** 218-219

Leo Hebraeus
see Levi ben Gershon

León (city; Nicaragua)
Benalcázar, Sebastián de **2** 145-146

León, battle of (1915)
Carranza, Venustiano **3** 321-322
Obregón, Álvaro **11** 458-459
Villa, Pancho **15** 495-496

LEON, MOSES DE (circa 1250-1305), Jewish mystic **9** 336
Elijah ben Solomon **5** 251-252
Manasseh ben Israel **10** 183-184

LEONARD, DANIEL (1740-1829), American loyalist lawyer and essayist **9** 336-337
Adams, John **1** 48-51

Leonard and Gertrude (novel)
Pestalozzi, Johann Heinrich **12** 249-250

Leonarda (play)
Bjørnson, Bjørnstjerne **2** 299-300

LEONARDO DA VINCI (1452-1519), Italian painter, sculptor, architect, and scientist **9** 337-340
associates
Pontormo **12** 394-395
Verrocchio, Andrea del **15** 471-472
influence of
Andrea del Sarto **1** 224-225
Clouet, Jean and François **4** 122-123
Correggio **4** 249-251
Hodler, Ferdinand **7** 434-435
Holbein, Hans the Younger **7** 449-450
Massys, Quentin **10** 325-326
Morales, Luis de **11** 150
Poussin, Nicolas **12** 418-420
Raphael **13** 40-42
Tartaglia, Niccolo **15** 111-112
patrons
Sforza, Lodovico **14** 127-128
studies on
Duhem, Pierre Maurice Marie **5** 129

Leonardo of Pisa
see Fibonacci, Leonardo

Leoncavallo, Ruggiero (1858-1919), Italian composer
Caruso, Enrico **3** 345
Toscanini, Arturo **15** 270-271

Leoni, Raul (1905-1972), Venezuelan statesman, president 1964-1969
Betancourt, Rómulo **2** 237-238

LEONIDAS I (ca. 530 B.C. - 480 B.C.), Spartan king **9** 340-343
Xerxes **16** 420

Leonidas II (circa 285-236 B.C.), king of Sparta
Agis IV **1** 81-82
Cleomenes III **4** 103-104

LÉONIN (Leoninus; flourished circa 1165-1185), French composer **9** 343-344
Franco of Cologne **6** 52
Pérotin **12** 231-232

Leonora (novel)
Bennett, Arnold **2** 167-168

Leonora (opera)
Fry, William Henry **6** 136-137

Leonore (Fidelio; opera)
Beethoven, Ludwig van **2** 114-117

Leopardi, Alessandro (died circa 1522), Venetian sculptor
Verrocchio, Andrea del **15** 471-472

LEOPARDI, CONTE GIACOMO (1798-1837), Italian poet **9** 344-345

Leopold (Leopold von Hohenzollern-Sigmaringen; 1835-1905), German prince
Bismarck, Otto Eduard Leopold von **2** 294-296
Ferdinand **5** 413-414

Leopold I (1640-1705), Holy Roman emperor 1658-1705
Cesti, Pietro **3** 399-400
Eugene of Savoy **5** 330-331
Ferdinand III **5** 416-417
Fischer von Erlach, Johann Bernhard **5** 459-461
Froberger, Johann Jakob **6** 120-121

LEOPOLD I (1790-1865), king of Belgium 1831-1865 **9** 345-346
Albert **1** 110-112
Leopold II **9** 346-347
Victoria **15** 485-487

Leopold I (Duke of Tuscany)
see Leopold II (emperor)

LEOPOLD II (1747-1792), Holy Roman emperor 1790-1792 **9** 346
Francis II **6** 43-44
Marie Antoinette **10** 258-259

LEOPOLD II (1835-1909), king of Belgium 1865-1909 **9** 346-347
Albert I **1** 112
Brazza, Pierre Paul François Camille Savorgnan de **2** 509-510
Gordon, Charles George **6** 448-449
Leopold I **9** 345-346
Peters, Carl **12** 257-258
Tippu Tip **15** 235-236

LEOPOLD III (1901-1983), king of Belgium 1934-1951 **9** 347-348
Albert I **1** 112

Leopold, Duke of Brabant
see Leopold III (king of Belgium)

Leopold-Loeb case (1924)
Darrow, Clarence Seward **4** 396-397

Leopoldina (died 1827), empress of Brazil 1822-1827
Pedro I **12** 179-180

Léopoldville
see Kinshasa

Leotychidas (died circa 469 B.C.), king of Sparta 491-469
Cleomenes I **4** 103

Lepanto (poem)
Chesterton, Gilbert Keith **3** 508-509

Lepanto, battle of (1571)
Cervantes, Miguel de Saavedra **3** 395-398
Philip II **12** 271-273
Pius V **12** 332-333
Tasso, Torquato **15** 114-116
Zarlino, Gioseffo **16** 490-491

Lepers
see Leprosy

Lepidopterists
see Scientists—lepidopterists

Lepidus, Marcus Aemilius (died 13 B.C.), Roman statesman
Antony, Mark **1** 253-254
Augustus **1** 371-373
Cicero, Marcus Tullius **4** 55-58
Horace **7** 500-503

Lepidus, Marcus Aemilius (died circa 77 B.C.), Roman politician
Brutus, Marcus Junius **3** 79-80
Pompey **12** 387-389
Sulla, Lucius Cornelius I **15** 21-22

Lepoqo
see Moshweshwe

Leprosy (medicine)
Damien **4** 383

Lequien, Justin (1826-1882), French sculptor
Seurat, Georges Pierre **14** 120-122

LERDO DE TEJADA, MIGUEL (1812-1861), Mexican liberal politician **9** 351-352

Lerdo de Tejada, Sebastián (1825-1889), president of Mexico 1872-1876
Díaz, José de la Cruz Porfirio **4** 534-536

Lerma, Duke of (Francisco Gómez de Sandoval y Rojas; 1552-1625), Spanish statesman
Philip III **12** 273-274
Rubens, Peter Paul **13** 339-342

LERMONTOV, MIKHAIL YURIEVICH (1814-1841), Russian poet and prose writer **9** 352-353
Belinsky, Grigorievich **2** 128
Goncharov, Ivan Aleksandrovich **6** 424
Meyerhold, Vsevolod Emilievich **10** 539
Pushkin, Aleksandr Sergeevich **12** 489-491
Turgenev, Ivan Sergeyevich **15** 345-348

Les Six
see Six, The

Les XX
see Twenty, The

LESAGE, ALAIN RENÉ (1668-1747), French novelist and playwright **9** 353-354
Smollett, Tobias George **14** 305-307

Lesbia (literary character)
Catullus, Gaius Valerius **3** 377-378

Leschetizsky, Theodor (1830-1915), Polish composer and pianist
Liszt, Franz **9** 445-447
Paderewski, Ignace Jan **12** 56-57

LESCOT, PIERRE (1500/1515-1578), French architect **9** 354
Goujon, Jean **6** 466-467

Leskien, August (1840-1916), German Slavic philologist
Bloomfield, Leonard **2** 338

Lesky, Albin (born 1896-), Austrian classicist
Aeschylus **1** 70-72

Leslie, David, 1st Lord Newark (1601-1682), Scottish soldier
Cromwell, Oliver **4** 317-320

Leslie's Weekly (magazine)
Nast, Thomas **11** 318-319
Russell, Charles Marion **13** 375-376

Lesotho, Kingdom of (nation; South Africa)
Booth, Joseph **2** 404-405
Jonathan, Joseph Leabua **8** 330-331
Malan, Daniel Francois **10** 163-164
Moshweshwe **11** 203-205

Lesothoan literature
Mofolo, Thomas **11** 74

Lespinasse, Julie Jeanne Éléonore de (1732-1776), French writer
Alembert, Jean le Rond d' **1** 127-128

LESSEPS, VICOMTE DE (Ferdinand Marie; 1805-1894), French diplomat **9** 354-355
Bunau-Varilla, Philippe Jean **3** 120-121
Keith, Minor Cooper **8** 476-477

Lesser Antilles (islands; West Indies)
Columbus, Christopher **4** 176-179

LESSING, DORIS (Doris May Taylor; born 1919), South African expatriate writer **9** 355-357

LESSING, GOTTHOLD EPHRAIM (1729-1781), German philosopher, dramatist, and critic **9** 357-359
Fichte, Johann Gottlieb **5** 435-436
Hamann, Johann Georg **7** 92
Jacobi, Friedrich Heinrich **8** 189-190
Mendelssohn, Moses **10** 488-489
Winckelmann, Johann Joachim **16** 332-333
Zunz, Leopold **16** 534

Lessius, Leonard (1554-1623), Flemish Jesuit theologian
Jansen, Cornelis **8** 220-221

Lesson for Mr. Alibi, A (play)
Tirso de Molina **15** 237-238

Lesueur, Jean François (1760-1837), French composer
Berlioz, Louis Hector **2** 203-205
Gounod, Charles François **6** 473-474

Let 'Em Eat Cake (musical)
Gershwin, George **6** 284-285
Kaufman, George S. **8** 457-458

Let Freedom Ring (speech)
King, Martin Luther Jr. **9** 20-22

Let tyrants shake their iron rod (hymn)
Billings, William **2** 274-275

Let us live, my Lesbia ... (poem)
Catullus, Gaius Valerius **3** 377-378

Let Us Now Praise Famous Men (book)
Agee, James **1** 78-79
Evans, Walker **5** 339

Let Your Mind Alone! (book)
Thurber, James Grove **15** 213-214

LETCHER, JOHN (1813-1884), American politician **9** 359-360
Vance, Zebulon Baird **15** 413-414

Lethaby, William Richard (1857-1931), English architect
Shaw, Richard Norman **14** 167-168

Letheon (ether)
Morton, William Thomas Green **11** 198-199

Leto and Her Children (sculpture)
Praxiteles **12** 433-434

Let's Do It (song)
Porter, Cole Albert **12** 405-406

Let's Make an Opera (children's opera)
Britten, Benjamin **3** 10-11

Letter, The (sculpture)
Smith, David **14** 287-288

Letterpress (copying machine)
Watt, James **16** 141-143

Letters (New Testament)
see Bible—New Testament (Epistolists)

Lettres françaises, Les (newspaper)
Aragon, Louis **1** 271-272

Letzte Gedichte (poems)
Heine, Heinrich **7** 259-260

Letzte Station, Die (play)
Remarque, Erich Maria **13** 91

Leucippus (flourished 440 B.C.), Greek philosopher
Democritus **4** 493-494

Leuckart, Rudolf (1822-1898), German zoologist
Metchnikoff, Élie **10** 532-533
Weismann, August Freidrich Leopold **16** 178-180

Leuctra, battle of (371 B.C.)
Xenophon **16** 418-420

Leukocytes
see White blood cells

Leurs Figures (novel)
Barrès, Auguste Maurice **2** 20-21

Leute von Seldwyla, Die (stories)
Keller, Gottfried **8** 478-479

Leutnant Gustl (story)
Schnitzler, Arthur **14** 23-24

Leutze, Emanuel (1816-1868), German historical painter
Wood, Grant **16** 368-369

Levellers (political-religious group; England)
Cromwell, Oliver **4** 317-320
Lilburne, John **9** 409-410

LEVERRIER, URBAIN JEAN JOSEPH (1811-1877), French mathematical astronomer **9** 361-362
Adams, John Couch **1** 51-52
Einstein, Albert **5** 228-231

LÉVESQUE, RENÉ (1922-1987), premier of the province of Quebec, Canada (1976-1985) **9** 362-363

Levi
see Matthew, Saint

LEVI BEN GERSHON (1288-circa 1344); French Jewish scientist, philosopher, and theologian **9** 363-364

LEVI, CARLO (1902-1975), Italian writer and painter **9** 364

LEVI, PRIMO (1919-1987), Italian author and chemist **9** 365-366

Levi, tribe of (OT)
Moses **11** 200-201

LEVI-MONTALCINI, RITA (born 1909) Italian and American biologist who discovered the nerve growth factor **9** 366-368

LÉVI-STRAUSS, CLAUDE GUSTAVE (born 1908), French social anthropologist **9** 371-372

Levia gravia (poems)
Carducci, Giosuè **3** 290-291

Leviathan (book)
Hobbes, Thomas **7** 421-423

LEVINAS, EMMANUEL (1906-1995), Jewish philosopher **9** 368-369

Levine, Jack (born 1915), American painter
Benton, Thomas Hart **2** 178-179

LEVINE, JAMES (born 1943), American conductor and pianist **9** 369-371

Levine, Philip (1900-1987), Russian-American bacteriologist
Landsteiner, Karl **9** 188-189

Levis, Duc François Gaston de (1720-1787), French marshal
Murray, James **11** 261-262

Levurnion, battle of (1901)
Alexius I **1** 143-144

LEVY, BERNARD-HENRI (born 1948), French moralist and political philosopher **9** 372-373

LEVY, DAVID (born 1937), Israeli minister of foreign affairs and deputy prime minister **9** 373-374

LÉVY-BRUHL, LUCIEN (1857-1939), French philosopher and anthropologist **9** 374-375
Gilson, Étienne Henry **6** 327-328

Lewerentz, Sigurd (born 1884/85), Swedish architect
Asplund, Eric Gunnar **1** 344

Lewes, battle of (1264)
Edward I **5** 208-210
Henry III **7** 290-292
Montfort, Simon de **11** 132-133

Lewes, George Henry (1817-1878), English philosophical writer
Eliot, George **5** 254-256

LEWIN, KURT (1890-1947), German-American social psychologist **9** 375-376

LEWIS, ANDREW (circa 1720-1781), American general in the Revolution **9** 376-377
Dunmore, 4th Earl of **5** 147

LEWIS, CARL (born Frederick Carlton Lewis; born 1961), African American track and field athlete **9** 377-380

LEWIS, CECIL DAY (1904-1972), British poet and essayist **9** 380
Auden, Wystan Hugh **1** 364-366

LEWIS, CLARENCE IRVING (1883-1964), American philosopher **9** 381

LEWIS, CLIVE STAPLES (C.S.; 1898-1963), British novelist and essayist **9** 381-382

Lewis, Dioclesian (1823-1886), American pioneer in physical culture
Tyler, Moses Coit **15** 369-370

LEWIS, ESSINGTON (1881-1961), Australian industrial leader **9** 382-384

LEWIS, GILBERT NEWTON (1875-1946), American physical chemist **9** 384-385

LEWIS, HARRY SINCLAIR (1885-1951), American novelist **9** 385-387
Callaghan, Edward Morley **3** 229-230
Goldwyn, Samuel **6** 416
Mencken, Henry Louis **10** 481-483
Wolfe, Thomas Clayton **16** 355-356

LEWIS, JOHN LLEWELLYN (1880-1969), American labor leader **9** 387-388
Dubinsky, David **5** 114-115
Green, William R. **6** 521
Hillman, Sidney **7** 392-393
Murray, Philip **11** 264-265

LEWIS, JOHN ROBERT (born 1940), United States civil rights activist and representative from Georgia **9** 388-390

LEWIS, MATTHEW GREGORY (1775-1818), English novelist and playwright **9** 390-391

LEWIS, MERIWETHER (1774-1809), American explorer and army officer **9** 391-392
Clark, William **4** 82-83
Gray, Robert **6** 508-509
Pike, Zebulon **12** 302-304

Lewis, Normal (1909-1979), African American painter
Bearden, Romare Howard **2** 86-88

LEWIS, OSCAR (1914-1970), American anthropologist **9** 392-393

Lewis, Sinclair
see Lewis, Harry Sinclair

Lewis, Wyndham (1884-1957), British novelist and artist
Disraeli, Benjamin **5** 27-29
Ford, Ford Madox **6** 1-2

Lewis and Clark expedition (1804-1806)
Clark, William **4** 82-83
Jefferson, Thomas **8** 238-241
Lewis, Meriwether **9** 391-392

LEWITT, SOL (born 1928), American Minimalist and Conceptualist artist **9** 393-395

Lex Salica
Clovis I **4** 124

Lexicographers
see Authors—lexicographers

Lexington (ship)
Barry, John **2** 24-25
Currier and Ives **4** 345-346
King, Ernest Joseph **9** 17-18

Lexington and Concord, battles of (1775)
Adams, John **1** 48-51
Adams, Samuel **1** 55-56
Allen, Ethan **1** 163-164
Colden, Cadwallader **4** 145-146
Gage, Thomas **6** 169-170
Revere, Paul **13** 110-111

L'Express (French newspaper)
Servan-Schreiber, Jean-Jacques **14** 113-115

Ley, Willie (1907-1969), German-American science writer
von Braun, Wernher **16** 17-18

Ley Juárez (Mexico)
Juárez, Benito **8** 369-372

Ley Lerdo (Mexico)
Lerdo de Tejada, Miguel **9** 351-352

Leyden jar (electricity)
Galvani, Luigi **6** 194-195
Volta, Alessandro **16** 12-14

Leyenda Pátria, La (poem)
Zorrilla de San Martin, Juan **16** 530-531

Leyli and Majnun (story)
Behzad **2** 123

Leyte, battle of (1944)
Halsey, William Frederick **7** 91-92
MacArthur, Douglas **10** 76-78
Osmeña, Sergio **12** 22-24

Lhasa (city; Tibet)
Dalai Lama **4** 369-371
Younghusband, Francis Edward **16** 477

Li (Chinese philosophy)
Chu Hsi **4** 40-43
Confucius **4** 197-200
Wang Fu-chih **16** 99-101
Wang Pi **16** 104-105
Wang Yang-ming **16** 108-109

Li Chao-tao (flourished circa 700-740), Chinese painter
Wang Wei **16** 106-108

Li Ch'eng (flourished 960-990), Chinese landscape painter
Chao Meng-fu **3** 436-437
Mi Fei **11** 12-13
Ni Tsan **11** 400
Tung Ch'i-ch'ang **15** 339-340

Li Chih-ts'ao (died 1629), Chinese official and scholar
Ricci, Matteo **13** 124-125

Li Erh
see Lao Tzu

Li Fei-kan
see Pa Chin

LI HUNG-CHANG (1823-1901), Chinese soldier, statesman, and industrialist **9** 407-409
Feng Kuei-fen **5** 411-412
Feng Yü-hsiang **5** 412-413
Tz'u-hsi **15** 375-376
Wen-hsiang **16** 202-203
Wo-jen **16** 352
Yüan Shih-k'ai **16** 480-481

Li Kung-lin (circa 1045-1106), Chinese painter and antiquarian
Mi Fei **11** 12-13
Tung Ch'i-ch'ang **15** 339-340
Wang Wei **16** 106-108

Li Lin (flourished 757), Prince of Yung
Li Po **9** 437-439

Li Lin-fu (died 752), Chinese statesman
An Lu-shan **1** 239-240

Li Ma-t'ou
see Ricci, Matteo

LI PENG (born 1928), premier of the People's Republic of China **9** 433-435

LI PO (701-762), Chinese poet **9** 437-439
Basho, Matsuo **2** 45-48
Hsüan-tsung, T'ang **8** 7-8
Tu Fu **15** 335-336
Wang Wei **16** 106-108

Li Shih-min
see T'ang Tai-tsung

LI SSU (280?-208 B.C.), Chinese statesman **9** 442-443
Han Fei Tzu **7** 124-125
Hsün-tzu **8** 8
Quin Shi Huang-Di **12** 515-518

Li Ssu-hsun (651-716), Chinese painter
Tung Ch'i-ch'ang **15** 339-340
Wang Wei **16** 106-108

LI TA-CHAO (1889-1927), Chinese Communist revolutionist **9** 447
Chang Tso-lin **3** 434-435
Ch'en Tu-hsiu **3** 501-502
Hu Shih **8** 63-65
Ts'ai Yüan-p'ei **15** 322

Li T'ang (died after 1130), Chinese landscape painter
Hsia Kuei **8** 4-5
Ma Yüan **10** 379

Li Tsung-jên (1890-1969), Chinese general
Chiang Kai-shek **3** 510-513

LI TZU-CH'ENG (circa 1606-1645), Chinese bandit and rebel leader **9** 452
Wang Fu-chih **16** 99-101

LIANG CH'I-CH'AO (1873-1929), Chinese intellectual and political reformer **9** 395-396
Hu Shih **8** 63-65
K'ang Yu-wei **8** 426-428
Kuang-hsü **9** 111-112
Yen Fu **16** 452

Liang dynasty (China; ruled 502-557)
Chih-i **3** 518-519
Liang Wu-ti **9** 396-397
Liu Hsieh **9** 452-453

LIANG WU-TI (464-549), Chinese emperor of Southern dynasties **9** 396-397
Liu Hsieh **9** 452-453

Liao dynasty (China; ruled 907-1125)
Chu Hsi **4** 40-43
Genghis Khan **6** 263-265
Hui-Tsung **8** 25

LIAQUAT ALI KHAN (1896-1951), Pakistani statesman **9** 397
Ayub Khan, Mohammed **1** 395-396

Liar, The (play; Corneille)
Alarcón, Pedro Antonio de **1** 100-101

Libation Bearers (play; Aeschylus)
Sophocles **14** 343-345

LIBBY, WILLARD FRANK (1908-1980), American chemist **9** 397-398

Libera me (musical composition)
Arne, Thomas Augustine **1** 307-308

Liberal Alliance (Brazil)
Vargas, Getulio Dornelles **15** 433-434

Liberal Conservative party (Canada)
Macdonald, John Alexander **10** 85-87

Liberal Constitutional party (Tunisia)
Bourguiba, Habib **2** 453-455

Liberal Democratic party (Japan)
Kaifu Toshiki **8** 410-411
Kishi, Nobusuke **9** 41-43
Nakasone, Yasuhiro **11** 298-300
Sato, Eisaku **13** 495-496
Tanaka, Kakuei **15** 96-98

Liberal Democratic party (Russia)
Zhirinovsky, Vladimir Volfovich **16** 509-510

Liberal party
Australia
Evatt, Herbert Vere **5** 341-343
Fraser, Malcolm **6** 71-73
Hughes, William Morris **8** 21-22
Massey, William Ferguson **10** 324
Menzies, Robert Gordon **10** 510-511
Scullin, James Henry **14** 73
Belgium
Leopold I **9** 345-346
Leopold II **9** 346-347
Lumumba, Patrice Emery **10** 43-45
Bolivia
Patiño, Simón Iturri **12** 133-134
Brazil
Nabuco de Araujo, Joaquim Aurelio **11** 288-289

Canada
see Liberal party (Canada)
Colombia
Gaitán, Jorge Eliécer **6** 172-173
Gaviria Trujillo, Cesar Augusto **6** 242-243
Gómez, Juan Vicente **6** 417-418
Isaacs, Jorge **8** 144
Lleras Camargo, Alberto **9** 467
Rojas Pinilla, Gustavo **13** 255-256
Cuba
Estrada Palma, Tomás **5** 326-327
Machado y Morales, Gerardo **10** 92-93
Menocal, Mario Garcia **10** 506-507
Ecuador
Velasco Ibarra, José María **15** 452-454
England
see Liberal party (England)
Honduras
Azcona Hoyo, José **1** 398-399
Suazo Córdova, Roberto **15** 8-10
Japan
Sato, Eisaku **13** 495-496
Yoshida, Shigeru **16** 464-465
Mexico
Álvarez, Juan **1** 184-185
Juárez, Benito **8** 369-372
Lerdo de Tejada, Miguel **9** 351-352
Maximilian of Hapsburg **10** 358-360
New Zealand
Seddon, Richard John **14** 81-82
Nicaragua
Somoza, Anastasio **14** 335-336
Zelaya, José Santos **16** 495-496
Paraguay
Morínigo, Higinio **11** 174-175
Philippines
Macapagal, Diosdado P. **10** 74-76
Magsaysay, Ramon **10** 130-131
Marcos, Ferdinand **10** 240-242
Roxas, Manuel **13** 331-332
Puerto Rico
Muñoz Rivera, Luís **11** 250
Scotland
Steel, David Martin Scott **14** 406-407
South Africa
Paton, Alan Stewart **12** 134-135
South Korea
Park, Chung Hee **12** 99-102
Rhee, Syngman **13** 117-120
United States
Dubinsky, David **5** 114-115
Pendleton, Edmund **12** 197-198
Sacco and Vanzetti **13** 408-410

Liberal party (Canada)
leaders
Bourassa, Robert **2** 447-449
Chrétien, Joseph-Jacques-Jean **4** 24-25
Crerar, Thomas Alexander **4** 306
King, William Lyon Mackenzie **9** 25-26
Laurier, Wilfrid **9** 232-234
Mackenzie, Alexander **10** 104
Pearson, Lester Bowles **12** 174-175
St. Laurent, Louis Stephen **13** 434
Trudeau, Pierre Elliott **15** 309-311
opponents
Borden, Robert Laird **2** 409-411
Bourassa, Joseph-Henri-Napoleon **2** 446-447
Diefenbaker, John George **5** 4-5
Macdonald, John Alexander **10** 85-87

Liberal party (England)
conservatism and decline
Disraeli, Benjamin **5** 27-29
Gordon, Charles George **6** 448-449
Lloyd George, David **9** 469-471
Peel, Robert **12** 181-183
Irish question and
Chamberlain, Joseph **3** 411-413
Parnell, Charles Stewart **12** 117-119
leaders
Asquith, Herbert Henry **1** 344-346
Churchill, Winston Leonard Spencer **4** 51-53
Gladstone, William Ewart **6** 357-360
Morley, John **11** 178-179
Reading, 1st Marquess of **13** 64
Russell, John **13** 380-381

Liberal Republican party (United States)
Adams, Charles Francis **1** 41-42
Brown, Benjamin Gratz **3** 32-33
Donnelly, Ignatius **5** 62
Grant, Ulysses Simpson **6** 492-494
Lloyd, Henry Demarest **9** 468-469
Schurz, Carl **14** 44-45

Liberal Unionist party (England)
Chamberlain, Joseph **3** 411-413
Gladstone, William Ewart **6** 357-360

Liberalism (politics)
influenced by
Machiavelli, Niccolò **10** 97-99
opponents
Ferdinand II **5** 415-416
Ferdinand VII **5** 418-420
Knight, Frank Hyneman **9** 58-59
Montt Torres, Manuel **11** 139-140
Pobedonostsev, Konstantin Petrovich **12** 360-361
supporters
Ferrero, Guglielmo **5** 429-430
Hugo, Victor Marie **8** 22-25
Humboldt, Wilhelm von **8** 31
Kennedy, Robert Francis **8** 508-509
Mill, John Stuart **11** 21-23
Mongkut **11** 104
Mosquera, Tomás Cipriano de **11** 205-206
Wagner, Robert Ferdinand **16** 43
see also Conservatism; Radicalism; Socialism

Liberalism (religion)
Abbott, Lyman **1** 10-11
Acton, John Emerich Edward Dalberg **1** 38
Barth, Karl **2** 31-32
Beecher, Henry Ward **2** 112-113
Beecher, Lyman **2** 113
Bushnell, Horace **3** 171-172
Child, Lydia Maria Francis **3** 520-521
Paley, William **12** 72
Parker, Theodore **12** 112-113

Liberal-Radical party (Ecuador)
Plaza Lasso, Galo **12** 350-351

Liberation (magazine)
Dellinger, David **4** 480-481

Liberation (painting)
Hofmann, Hans **7** 442-443

Liberation of Saint Peter (fresco)
Raphael **13** 40-42

Liberation theology
Gutiérrez, Gustavo **7** 52-53

Liberation, War of the (1813-1814)
see Napoleonic Wars—Fourth Coalition

Liberator, The (magazine)
Eastman, Max **5** 187-188

Liberator, The (newspaper; 1861-65)
contributors
Brown, William Wells **3** 48-49
Grimké, Sarah Moore and Angelina Emily **7** 2-3
Purvis, Robert **12** 485-486
Walker, David **16** 62-63
editors
McKay, Claude **10** 416
Padmore, George **12** 57-58
founded
Garrison, William Lloyd **6** 226-228
influence of
Crandall, Prudence **4** 291
Forten, James **6** 17-18

Liberia, Republic of (nation; West Africa)
Ashmun, Jehudi **1** 335-336
Doe, Samuel Kanyon **5** 38-39
Firestone, Harvey Samuel **5** 452-453
Garvey, Marcus Mosiah **6** 228-229
Russwurm, John Brown **13** 381-382
Stockton, Robert Field **14** 461-462
Tubman, William Vacanarat Shadrach **15** 331

Libertarios (poems)
González Prada, Manuel **6** 431

Libertas praestantissimum (encyclical; 1888)
Leo XIII **9** 334-336

Liberté de penser (journal)
Simon, Jules François **14** 237-238

Liberté, La (poem)
Chénier, André Marie **3** 500-501

Libertino, Il
see Liberi, Pietro

Liberty (poem)
Thomson, James **15** 199-200

Liberty (ship)
Adams, Samuel **1** 55-56
Hancock, John **7** 114-116
Otis, James Jr. **12** 25-27

Liberty Federation (United States political organization, established 1986)
Falwell, Jerry **5** 375-376

Liberty Leading the People (painting)
Delacroix, Ferdinand Victor Eugène **4** 469-471

Liberty party (United States)
Birney, James Gillespie **2** 283-284
Chase, Salmon Portland **3** 473-475
Polk, James Knox **12** 374-376
Seward, William Henry **14** 124-125
Smith, Gerrit **14** 290-291

Libraries
ancient
Callimachus **3** 235-236
Ptolemy II **12** 472-473
Suetonius Tranquillus, Gaius **15** 13
architecture
Aalto, Hugo Alvar Henrik **1** 1-2
Asplund, Eric Gunnar **1** 344
Fischer von Erlach, Johann Bernhard **5** 459-461
Sansovino, Jacopo **13** 470-471
Soane, John **14** 314-315
classification
Dewey, Melvil **4** 523-524
public
Carnegie, Andrew **3** 309-312
royal
Francis I **6** 40-43
see also Social scientists—librarians; and individual libraries

Library Bureau (Boston)
Dewey, Melvil **4** 523-524

Library of Congress (United States)
Billington, James Hadley **2** 275-276
Boorstin, Daniel J. **2** 398-400
Dunbar, Paul Laurence **5** 141-142
Lowell, Robert Trail Spence Jr. **10** 16-17
MacLeish, Archibald **10** 109-110
Morrill, Justin Smith **11** 182
Portinari, Cândido **12** 407-408
Schiff, Jacob Henry **14** 2-3

Library, The (poem)
Crabbe, George **4** 288

Libro de Alexandre (poem)
Gonzalo de Berceo **6** 431-432

Libro de buen amor (poem)
Ruiz, Juan **13** 358-359

Libro de música ... (book)
Milán, Luis **11** 15-16

Libussa (play)
Grillparzer, Franz **6** 546-547

Libya (Libyan Arab Republic; nation, north Africa)
Atatürk, Ghazi Mustapha Kemal **1** 356-357
Badoglio, Pietro **1** 428-429
Gaddafi, Muammar Al- **6** 163-165
Idris I **8** 102
Omar al-Mukhtar **11** 507-508

Licensing Act of 1737 (England)
Fielding, Henry **5** 442-444

Lichen (plant)
Pound, Roscoe **12** 417-418

Lichfield House Compact (1835)
O'Connell, Daniel **11** 465-467

Lichnowsky, Prince Karl M. (1860-1928), German diplomat
Beethoven, Ludwig van **2** 114-117

LICHTENSTEIN, ROY (1923-1997), American painter, sculptor, and printmaker **9** 398-399

Licinius, Valerius (Licinianus; 270?-325), Roman emperor 308-324
Constantine I **4** 209-211, 116

Liddell, Alice (1852-1934), English model for Alice
Carroll, Lewis **3** 332-333

Lidice (novel)
Mann, Heinrich **10** 201-202

LIE, TRYGVE HALVDAN (1896-1968), Norwegian statesman and UN secretary general **9** 400-401
Bunche, Ralph Johnson **3** 121-122
Hammarskjöld, Dag **7** 100-101

Liebe deinen Nächsten (novel)
Remarque, Erich Maria **13** 91

Liébeault, A.A. (1823-1903), French physician
Mesmer, Franz Anton **10** 526-527

Liebenfels, Jörg Lanz von (1874-1954), German religious sectarian
Hitler, Adolf **7** 417-420

LIEBER, FRANCIS (circa 1798-1872), German American political scientist **9** 401-402
Maistre, Joseph de **10** 153-154

LIEBERMANN, MAX (1847-1935), German painter **9** 402-403
Beckmann, Max **2** 104-105

Liebeslieder Waltzes (music)
Brahms, Johannes **2** 490-492

Liebeslyrik (poems)
Huch, Ricarda **8** 11-12

Liebesverbot, Das (opera)
Wagner, Richard **16** 40-43

LIEBIG, BARON JUSTUS VON (1803-1873), German chemist **9** 403-404
Fischer, Emil **5** 456-457
Hofmann, August Wilhelm von **7** 441-442

Liebknecht, Karl (1871-1919), German lawyer and Communist leader
Luxemburg, Rosa **10** 55-56
Mies van der Rohe, Ludwig **11** 10-12

Liebknecht, Wilhelm (1826-1900), German journalist and political leader
Kautsky, Karl Johann **8** 462-463

Liechtenstein Palace (Vienna)
Donner, Georg Raphael **5** 63
Rottmayr, Johann Michael **13** 321

Lied (music form)
Schubert, Franz Peter **14** 35-37
Walter, Johann **16** 86

Lied von Bernadette, Das (novel)
Werfel, Franz **16** 204-205

Lied von der Erde, Das (musical composition)
Mahler, Gustav **10** 144-145

Liège, University of
Pirenne, Jean Henri Otto Lucien Marie **12** 322-323
Schwann, Theodor **14** 51-52

Lieutenant Kijé (film score)
Prokofiev, Sergei Sergeevich **12** 458-460

Lieutenant Schmidt (poem)
Pasternak, Boris Leonidovich **12** 124-125

Lievens, Jan (1607-1674), Dutch painter
Rembrandt Harmensz van Rijn **13** 91-95

Life (magazine)
Dos Passos, John Roderigo **5** 69-71
Luce, Henry Robinson **10** 23-24
Sherwood, Robert Emmet **14** 189-190

Life (painting)
Picasso, Pablo **12** 292-295

Life, Adventures, and Pyracies... (book)
Defoe, Daniel **4** 457-459

Life and Death of Holy Genoveve (play)
Tieck, Ludwig **15** 218-219

Life and Death of Mr. Badman, The (book)
Bunyan, John **3** 128-129

Life and Gabriella (novel)
Glasgow, Ellen **6** 360-361

Life and Labour of the People in London (book; Booth)
Booth, Charles **2** 400-401
Webb, Beatrice Potter **16** 153-154
Woods, Robert Archey **16** 374

Life and Opinions of Tristram Shandy, The (novel)
see Tristram Shandy

Life and Songs (poems)
Rilke, Rainer Maria **13** 171-172

Life and Strange Surprizing Adventures of Robinson Crusoe
see Robinson Crusoe (book)

Life and Times of Michael K., The (book)
Coetzee, J. M. **4** 133-135

Life for the Czar, A (opera)
Glinka, Mikhail Ivanovich **6** 369-370

Life Immovable (poems)
Palamas, Kostes **12** 70

Life in the South (painting)
Johnson, Earvin Jr. **8** 297-299

Life in the Sun, A (play)
Wilder, Thornton Niven **16** 276-277

Life insurance
Brandeis, Louis Dembitz **2** 496-497
Demoivre, Abraham **4** 494-495
Lawson, Thomas William **9** 255-256
Wright, Elizur **16** 396-397

Life is a Dream (play)
Calderón, Pedro **3** 221-222

Life of Christ (painting series)
Le Brun, Charles **9** 269-270

Life of Klim Samgin, The (novel)
Gorky, Maxim **6** 458-460

Life of Man, The (play; Andreyev)
Stanislavsky, Constantin **14** 398-399

Life of Marianne, The (novel)
Marivaux, Pierre Carlet de Chamblain de **10** 265-266

Life of Samuel Johnson, LLD, The (biography)
Boswell, James **2** 432-434-97
Macaulay, Thomas Babington **10** 79-80

Life of Saint Genevieve (mural)
Puvis de Chavannes, Pierre **12** 492-493

Life of Saint Mary Aegyptiaca (painting)
Nolde, Emil **11** 419-420

Life of the Virgin (prints)
Dürer, Albrecht **5** 159-161

Life on the Mississippi (book)
Twain, Mark **15** 363-366

Life or Theater?: An Operetta (series of paintings)
Salomon, Charlotte **13** 454-455

Life Peerage Bill (England)
Salisbury, 3d Marquess of **13** 448-449

Lifeboat (film)
Hitchcock, Alfred **7** 415-416

Life's Abundance (story)
Tieck, Ludwig **15** 218-219

Life's Handicap (stories)
Kipling, Joseph Rudyard **9** 32-33

Lifshits, E.M. (born 1915), Soviet physicist
Landau, Lev Davidovich **9** 184-185

Liga Filipina (nationalist organization)
Bonifacio, Andres **2** 393-394
Mabini, Apolinario **10** 72-73
Rizal, José **13** 187-189

LIGACHEV, YEGOR KUZ'MICH (born 1920), member of the Central Committee of the Communist Party of the Soviet Union (1966-1990) **9** 404-406

LIGETI, GYÖRGY (born 1923), Austrian composer **9** 406-407

Light (physics)
corpuscular theory
Hamilton, William Rowan **7** 99-100
Newton, Isaac **11** 369-372
quantum hypothesis
Einstein, Albert **5** 228-231
see also Quantum theory
scattering
Cauchy, Augustin Louis **3** 378-380
Raman, Chandrasekhar Venkata **13** 13-14
Rayleigh, 3d Baron **13** 62
Tyndall, John **15** 374
velocity
Fizeau, Hippolyte Armand Louis **5** 475
Foucault, Jean Bernard Léon **6** 28-29
Michelson, Albert Abraham **11** 7-8
wave theory
Bell Burnell, Susan Jocelyn **2** 133-134
Bradley, James **2** 482-483
de Broglie, Louis **4** 442-444
Fizeau, Hippolyte Armand Louis **5** 475
Foucault, Jean Bernard Léon **6** 28-29
Fresnel, Augustin Jean **6** 102-103
Hamilton, William Rowan **7** 99-100
Hooke, Robert **7** 475
Huygens, Christiaan **8** 79-81-443
Maxwell, James Clerk **10** 361-364
Young, Thomas **16** 475-476

Light and Darkness (novel)
Natsume, Soseki **11** 324-325

Light and the Dark, The (novel)
Snow, Charles Percy **14** 311-312

Light Fingered Gentry (novel)
Phillips, David Graham **12** 280-281

Light Horse Harry
see Lee, Henry

Light in August (novel)
Faulkner, William **5** 395-397

Light in the Forest, The (novel)
Richter, Conrad Michael **13** 148-149

Light of the World (painting)
Hunt, William Holman **8** 44-45

Light of the World (story)
Hemingway, Ernest Miller **7** 274-277

Light That Failed, The (novel)
Kipling, Joseph Rudyard **9** 32-33

Lighthouse Keeper, The (story)
Sienkiewicz, Henryk **14** 216-217

Lighthouses, The (poem)
Baudelaire, Charles Pierre **2** 61-63

Lightning (meteorology)
Franklin, Benjamin **6** 60-64
Oersted, Hans Christian **11** 476-478

Lightning (ship)
McKay, Donald **10** 416-417

Lightning Conductor, The (periodical)
Fernández de Lizardi, José Joaquin **5** 424-425

Lightning war
see Blitzkrieg (military strategy)

Lights, The (story)
Chekhov, Anton Pavlovich **3** 494-497

Ligny, battle of (1815)
Blücher, Gebhard Leberecht von **2** 340-341
Lieber, Francis **9** 401-402
Wellington, 1st Duke of **16** 193-195
see also Waterloo, Battle of

Ligorio, Pirro (circa 1500-1583), Italian architect
Vignola, Giacomo da **15** 493-494

Ligue d'Action Française
see Action Française

Ligurio (literary character)
Machiavelli, Niccolò **10** 97-99

Likud Party (Israel)
Arens, Moshe **1** 284-285
Levy, David **9** 373-374
Netanyahu, Binyamin **11** 350-351
Shamir, Yitzchak **14** 147-149

Li'l Abner (comic strip)
Capp, Al **3** 275-276

Lila (song)
Goethe, Johann Wolfgang von **6** 388-391

Lilacs (poem)
Lowell, Amy **10** 13

LILBURNE, JOHN (1615-1657), English political activist and pamphleteer **9** 409-410
Laud, William **9** 224-225

LILIENTHAL, DAVID ELI (1899-1981), American public administrator **9** 410-411

Lilienthal, Otto (1848-1896), German aeronautical engineer
Wright brothers **16** 394-396

LILIUOKALANI, LYDIA KAMAKAEHA (1838-1917), queen of the Hawaiian Islands **9** 411-412
Dole, Sanford Ballard **5** 46

Lille, University of (France)
Duhem, Pierre Maurice Marie **5** 129
Gilson, Étienne Henry **6** 327-328
Pasteur, Louis **12** 125-127

Lilliput (literary locale)
Swift, Jonathan **15** 51-54

Lima Conference (1938)
Welles, Sumner **16** 191-192

Lima e Silva, Luiz Alves de
see Caxias, Duque de

Limberham (comedy)
Dryden, John **5** 106-107

LIMBOURG BROTHERS (flourished circa 1399-1416), Netherlandish illuminators **9** 412-413

Limelight (film)
Chaplin, Charles Spencer **3** 438-440

Limerick, Earl of
see Dongan, Thomas

Limits and Renewals (stories)
Kipling, Joseph Rudyard **9** 32-33

Limoges (city; France)
Edward III **5** 211-212
Edward the Black Prince **5** 217-218

LIN, MAYA YING (born 1959), American architect **9** 413-415

LIN PIAO (1907-1971), Chinese Communist military and political leader **9** 429-430
Chou En-lai **4** 20-22
Liu Shao-Ch'i **9** 453-455
Mao Zedong **10** 225-227

LIN TSE-HSÜ (1785-1850), Chinese official **9** 431-432
Tso Tsung-t'ang **15** 328-329
Wei Yüan **16** 180-181
Wen-hsiang **16** 202-203

Linaiuoli Altarpiece (painting)
Angelico **1** 235-236

Linaiuoli Madonna (painting; Fra Angelico)
Ghiberti, Lorenzo **6** 291-292

LINCOLN, ABRAHAM (1809-1865), American statesman, president 1861-1865 **9** 415-418
advisers
Blair, Francis Preston **2** 313-315
Carey, Henry Charles **3** 294-295
Carroll, Anna Ella **3** 327-331
Eads, James Buchanan **5** 175-176
Scott, Winfield **14** 70-71
assassination plot
Booth, John Wilkes **2** 404
Davis, Jefferson **4** 416-418
Pinkerton, Allan **12** 314-315
Wallace, Lewis **16** 74-75
Cabinet
Cameron, Simon **3** 246-247
Chase, Salmon Portland **3** 473-475
McCulloch, Hugh **10** 404-405
Seward, William Henry **14** 124-125
Stanton, Edwin McMasters **14** 401-402
Welles, Gideon **16** 188-190
Emancipation
see Emancipation Proclamation
in art
Borglum, John Gutzon de la Mothe **2** 416-417
Brady, Mathew B. **2** 487-488
French, Daniel Chester **6** 98-99
Rogers, John **13** 248
Saint-Gaudens, Augustus **13** 432
Taft, Lorado **15** 75-76
in literature and biography
Alger, Horatio **1** 153-154
Eggleston, Edward **5** 223-224
Lindsay, Vachel **9** 424-425
Markham, Edwin **10** 267
Masters, Edgar Lee **10** 326-327
Sandburg, Carl **13** 461-462
Tarbell, Ida Minerva **15** 107-108
Whitman, Walt **16** 249-251
political appointments
Adams, Charles Francis **1** 41-42
Burlingame, Anson **3** 144-145
Cameron, Simon **3** 246-247
Field, David Dudley **5** 439-440
Field, Stephen Johnson **5** 441-442
Hay, John **7** 215-216
Helper, Hinton Rowan **7** 272-273
Hildreth, Richard **7** 382
Johnson, Andrew **8** 294-295
political associates
Cameron, Simon **3** 246-247
Cartwright, Peter **3** 344-345
Everett, Edward **5** 344
Hughes, John Joseph **8** 17-18
Trumbull, Lyman **15** 317-318
Yancey, William Lowndes **16** 436-437
political opponents
Chandler, Zachariah **3** 425-426
Davis, Henry Winter **4** 415-416
Douglas, Stephen Arnold **5** 80-82
Pendleton, George Hunt **12** 198
Seymour, Horatio **14** 126-127
Tilden, Samuel Jones **15** 222-223
Toombs, Robert Augustus **15** 267-268
Vallandigham, Clement Laird **15** 406-407
political supporters
Applegate, Jesse **1** 264-265
Curtin, Andrew Gregg **4** 347-348
Emerson, Ralph Waldo **5** 278-280
Howells, William Dean **7** 539-541
Medill, Joseph **10** 451-452
Miller, Samuel Freeman **11** 29-30
Schurz, Carl **14** 44-45
Van Buren, Martin **15** 410-411
Weed, Thurlow **16** 169-170
quoted
Nast, Thomas **11** 318-319
Stowe, Harriet Elizabeth Beecher **14** 484-485
secession
see Secession (United States; 1860-61)
see also Civil War (United States); Kansas-Nebraska Act

Lincoln, battle of (1141)
Stephen **14** 426-427

LINCOLN, BENJAMIN (1733-1810), American military officer **9** 418-419
Warren, Mercy Otis **16** 120-121

Lincoln, Earl of (John de la Pole; 1464?-87), lord lieutenant of Ireland 1484-87
Richard III **13** 132-133

Lincoln Center (New York City)
Calder, Alexander **3** 216-218
Nadelman, Elie **11** 289-290

Lincoln County Bank (Sante Fe, New Mexico)
Chisum, John Simpson **4** 11

Lincoln House (New York City)
Wald, Lillian **16** 53-54

Lincoln Memorial (Washington D.C.)
French, Daniel Chester **6** 98-99
Markham, Edwin **10** 267

Lincoln Portrait, A (musical composition)
Copland, Aaron **4** 227-228

Lincoln-Douglas debates (1858; United States politics)
Douglas, Stephen Arnold **5** 80-82
Lincoln, Abraham **9** 415-418
Taft, Lorado **15** 75-76

LIND, JAKOV (Heinz "Henry" Landwirth; born 1927), Austrian autobiographer, short-story writer, novelist, and playwright **9** 419-420

Lind, Jenny (Johanna Maria Lind; 1820-1887), Swedish coloratura soprano
Andersen, Hans Christian **1** 212-214
Barnum, Phineas Taylor **2** 13-15

LINDBERGH, ANNE MORROW (born 1906), American author and aviator **9** 420-421
Lindbergh, Charles Augustus **9** 421-423

LINDBERGH, CHARLES AUGUSTUS (1902-1974), American aviator **9** 421-423
Byrd, Richard Evelyn **3** 186-187
Carrel, Alexis **3** 322-323
Martinu, Bohuslav **10** 299-300
Morrow, Dwight Whitney **11** 190-191

Linde, Carl von (1842-1934), German engineer
Diesel, Rudolf **5** 7

Lindgren, Armas (1874-1929), Finnish architect
Saarinen, Eliel and Eero **13** 396-398

LINDSAY, JOHN VLIET (born 1921), U.S. congressman (1959-1965) and mayor of New York (1966-1973) **9** 423-424

LINDSAY, VACHEL (1879-1931), American folk poet **9** 424-425
Benét, Stephen Vincent **2** 157-158
Bryan, William Jennings **3** 80-82
Lowell, Amy **10** 13
Masters, Edgar Lee **10** 326-327

LINDSEY, BENJAMIN BARR (1869-1943), American jurist and reformer **9** 425-426

Line of Love, The (stories)
Cabell, James Branch **3** 195-196

Linear accelerator (atomic physics)
Cockcroft, John Douglas **4** 131-132

Lines Supposed to Be Written by Alexander Selkirk (poem)
Cowper, William **4** 282

Linguistic Society of America (established 1924)
Bloomfield, Leonard **2** 338

Linguistic Turn, The (anthology)
Rorty, Richard **13** 288-289

Linguistics (science)
Austin, John Langshaw **1** 379-380
Bakhtin, Mikhail Mikhailovich **1** 456-458
Bloomfield, Leonard **2** 338
Boas, Franz **2** 349-351
Burritt, Elihu **3** 160

Chomsky, Noam Avram **4** 13-15
Derrida, Jacques **4** 503-505
Grimm, Jakob and Wilhelm Karl **7** 3-4
Kroeber, Alfred Louis **9** 105-106
Moore, George Edward **11** 146
Ricoeur, Paul **13** 157-158
Sapir, Edward **13** 478-479

LINH, NGUYEN VAN (born 1915), secretary-general of the Vietnamese Communist Party (1986-1991) **9** 426-427

LINNAEUS, CARL (Carl von Linné; 1707-1778), Swedish naturalist **9** 427-429
influence of
Darwin, Charles Robert **4** 397-399
Lamarck, Chevalier de **9** 171-173
Mutis, José Celestino **11** 278-279
plant classification
Bartram, John **2** 40-41
Buffon, Comte de **3** 109-111
Colden, Cadwallader **4** 145-146
Cuvier, Georges Léopold **4** 357-359

Linotype (printing machine)
Mergenthaler, Ottmar **10** 516-517

Linschoten, Jan Huyghen van (1563-1611), Dutch navigator
Barents, Willem **2** 4-5

LINTON, RALPH (1893-1953), American anthropologist **9** 431

Liolà (play)
Pirandello, Luigi **12** 319-321

Lion and the Jewel, The (play)
Soyinka, Wole **14** 358-359

Lion and the Unicorn, The (stories)
Davis, Richard Harding **4** 422-423

Lion Hunt (sketch)
Delacroix, Ferdinand Victor Eugène **4** 469-471

Lionel Lincoln (novel)
Cooper, James Fenimore **4** 220-223, 127

LIPCHITZ, JACQUES (1891-1973), Lithuanian-born American sculptor **9** 432-433
Duchamp-Villon, Raymond **5** 123
Giacometti, Alberto **6** 294-295
González, Julio **6** 428-429
Gris, Juan **7** 5-6

LIPMANN, FRITZ (1899-1986), German-American biochemist
Krebs, Hans Adolf **9** 95-97

Lippi, Filippino (circa 1457-1504), Italian painter
Leonardo da Vinci **9** 337-340
Lippi, Filippo **9** 439

LIPPI, FRA FILIPPO (circa 1406-1469), Italian painter **9** 439
Donatello **5** 55-56
Medici, Cosimo de' **10** 449-450
Medici, Lorenzo de' **10** 450-451
Veneziano, Domenico **15** 459-460

Lippincott's Magazine (periodical)
Fitzhugh, George **5** 474
Lanier, Sidney **9** 199-200
Wilde, Oscar Fingall O'Flahertie Wills **16** 272-273

LIPPMANN, WALTER (1889-1974), American journalist **9** 439-440
Eliot, Thomas Stearns **5** 258-261
McAdoo, William Gibbs **10** 385-386
Mills, C. Wright **11** 35-36

Lippo, Memmi (1317-1346), Italian painter
Martini, Simone **10** 298-299

LIPPOLD, RICHARD (born 1915), American Constructivist sculptor **9** 440-442

Lipsius, Justus (1547-1606), Flemish scholar
Rubens, Peter Paul **13** 339-342

Liquid paper (correction fluid)
McMurray, Bette Clair **10** 429

Liquidity (economics)
Bagehot, Walter **1** 436-437
Keynes, John Maynard **8** 528-530
Walras, Marie Esprit Léon **16** 84-85

Lircay, Treaty of (Chile; 1814)
Carrera, José Miguel **3** 323-324

Lisandrino
see Magnasco, A.

Lisbôa, Antônio Francisco
see Aleijadinho, O

Lisbon (city; Portugal)
Alfonso I **1** 148
Drake, Francis **5** 94-96
Pombal, Marquês de **12** 386-387

Lise (painting)
Renoir, Pierre Auguste **13** 101-102

Lisk House (Palm Springs, California)
Neutra, Richard Joseph **11** 355-356

Lissitzky, Eliezer (1890-1941), Russian painter
Moholy-Nagy, László **11** 82-83

LIST, GEORG FRIEDRICH (1789-1846), German economist **9** 443-444

List und Rache (song)
Goethe, Johann Wolfgang von **6** 388-391

LISTER, JOSEPH (1st Baron Lister of Lyme Regis; 1827-1912), English surgeon **9** 444-445
Celsus, Aulus Cornelius **3** 393
Semmelweis, Ignaz Philipp **14** 101-102

Liszt, Cosima (Mrs. Richard Wagner; 1837-1930), Hungarian wife of Wagner
Richardson, Henry Handel **13** 139

LISZT, FRANZ (1811-1886), Hungarian composer **9** 445-447
admirers
Bizet, Georges **2** 296-297
Brahms, Johannes **2** 490-492
associates
Berlioz, Louis Hector **2** 203-205
Schumann, Robert Alexander **14** 41-43
Wagner, Richard **16** 40-43
influence of
Chopin, Frédéric François **4** 16-18
MacDowell, Edward Alexander **10** 87-88
Paderewski, Ignace Jan **12** 56-57
Schoenberg, Arnold **14** 24-26
Smetana, Bedřich **14** 281-282
Strauss, Richard **14** 500-501

Litauische Geschichten (literary collection)
Sudermann, Hermann **15** 12-13

Litchfield Law School (Connecticut)
Reeve, Tapping **13** 79-80

Literalist school (Islamic law)
ibn Hazm, Abu Muhammad Ali **8** 93

Literary criticism
Burke, Kenneth **3** 141-142
Carducci, Giosuè **3** 290-291
De Sanctis, Francesco **4** 505
Frye, Northrop **6** 137-139
Longinus **9** 500-501
Mansfield, Katherine **10** 213-214
Rich, Adrienne **13** 128-130
Wilder, Amos Niven **16** 273-274
see also Authors—critics

Literary style (Chinese art)
Su Shih **15** 39-40

Literary theory
Bakhtin, Mikhail Mikhailovich **1** 456-458

Literati painting (Chinese art)
Ni Tsan **11** 400
Tung Ch'i-ch'ang **15** 339-340

Literaturbriefe
see Briefe, die neueste Literatur betreffend (book)

Literature for children
Canada
Traill, Catharine Parr **15** 291
Chile
Mistral, Gabriela **11** 55-56
England
Carroll, Lewis **3** 332-333
Dahl, Roald **4** 366-367
Kingsley, Charles **9** 28
Kipling, Joseph Rudyard **9** 32-33
Lamb, Charles **9** 176-177
Newbery, John **11** 360-361
Rossetti, Christina Georgina **13** 307-308
Stevenson, Robert Louis **14** 446-448
Germany
Schwitters, Kurt **14** 60-61
Ireland
Colum, Padraic **4** 174-175
Nigeria
Ekwensi, Cyprian **5** 242-243
Sweden
Lagerlöf, Selma Ottiliana Lovisa **9** 163-164
United States

Alcott, Louisa May **1** 122
Alger, Horatio **1** 153-154
Asimov, Isaac **1** 338-341
Blume, Judy **2** 344-345
Dix, Dorothea Lynde **5** 32-33
Geisel, Theodor (Dr. Seuss) **6** 255-256
Hawthorne, Nathaniel **7** 212-215
Jarrell, Randall **8** 222-223
Lanier, Sidney **9** 199-200
Peck, Robert Newton **12** 177-178
Steel, Danielle **14** 404-406
Tan, Amy **15** 95-96
Tyler, Anne **15** 367-368
White, E. B. **16** 228-230
Yiddish
Singer, Isaac Bashevis **14** 249-250

Literature Teacher, The (story)
Chekhov, Anton Pavlovich **3** 494-497

Lithography (printing process)
Currier and Ives **4** 345-346
Daumier, Honoré Victorin **4** 403-405
Redon, Odilon **13** 75-76
Toulouse-Lautrec, Henri de **15** 273-274
Whistler, James Abbott McNeill **16** 225-226
see also Artists—lithographers

Lithuania (Lithuanian Soviet Socialist Republic; Europe)
Henry IV **7** 292-293
Ivan III **8** 156-157
Ivan IV **8** 157-159
Sigismund **14** 220-221

Little, Malcolm
see Malcolm X

LITTLE, ROYAL (born 1896), American textile tycoon **9** 449-451

Little America (Antarctica)
Byrd, Richard Evelyn **3** 186-187

Little Balkan Entente (1934)
Titulescu, Nicolae **15** 246-247

Little Bighorn River, battle of the (1876)
Bennett, James Gordon Jr. **2** 169-170]
Crazy Horse **4** 303-304
Custer, George Armstrong **4** 355-356
Sitting Bull **14** 264-265

Little Dancer of Fourteen Years (sculpture)
Degas, Hilaire Germain Edgar **4** 461-462

Little Dorrit (novel)
Dickens, Charles John Huffam **4** 538-541

Little Entente (1920-38; Czechoslovakia-Romania-Yugoslavia)
Alexander of Yugoslavia **1** 136-137
Beneš, Edward **2** 155-157
Ferdinand **5** 413-414
Horthy de Nagybánya, Nicholas **7** 510-512

Little Eyolf (play)
Ibsen, Henrik **8** 98-100

Little Foxes, The (play and film)
Goldwyn, Samuel **6** 416
Hellman, Lillian Florence **7** 267-268

Little Franklin, The (book)
Webster, Noah **16** 164-166

Little Gidding (poem)
Eliot, Thomas Stearns **5** 258-261

Little Girls, The (novel)
Bowen, Elizabeth **2** 462-463

Little Good-for-nothing, The (novel)
Daudet, Alphonse **4** 402-403

Little House in Kolomna, The (poem)
Pushkin, Aleksandr Sergeevich **12** 489-491

Little Iliad (epic)
Homer **7** 465-467

Little Johnny Jones (play)
Cohan, George Michael **4** 137-138

Little Juliana (ship)
Stevens, John **14** 439-440

Little Men (novel)
Alcott, Louisa May **1** 122

Little Mermaid, The (fairy tale)
Andersen, Hans Christian **1** 212-214

Little Minister, The (novel and play)
Barrie, James Matthew **2** 21-22

Little Nell (literary character)
Dickens, Charles John Huffam **4** 538-541

Little Old New York (film)
Hearst, William Randolph **7** 243-244

Little Orphant Annie (poem)
Riley, James Whitcomb **13** 170-171

Little People and Little Events (stories)
Pa Chin **12** 53-54

Little Pittsburgh Mine (Colorado)
Tabor, Horace Austin Warner **15** 70

Little Prince, The (story)
Saint-Exupéry, Antoine de **13** 431-432

LITTLE RICHARD (Richard Penniman; born 1932), American rock 'n' roll musician **9** 447-449

Little Rock (city; Arkansas)
Ashmore, Harry Scott **1** 334-335
Eisenhower, Dwight David **5** 233-236

Little Saint, The (novel)
Simenon, Georges **14** 233-234

Little Schuylkill Railroad (1831)
List, Georg Friedrich **9** 443-444

Little Shepherd (painting)
Corot, Jean Baptiste Camille **4** 247-249

Little Street (painting)
Vermeer, Jan **15** 466-467

Little Town, The (novel)
Mann, Heinrich **10** 201-202

Little Town, The (poem)
Peretz, Isaac Loeb **12** 212

Little Town, The (story)
Asch, Shalom **1** 325-326

Little Wedding, The (ballet)
Stravinsky, Igor Fedorovich **14** 502-506

Little Woman, The (story)
Kafka, Franz **8** 403-406

Little Women (novel)
Alcott, Amos Bronson **1** 121
Alcott, Louisa May **1** 122

Littlepage Manuscripts (trilogy)
Cooper, James Fenimore **4** 220-223

Littleton, Mark
see Kennedy, John Pendleton

Littrow, J.J. von (1781-1840), Austrian astronomer
Lobachevskii, Nikolai Ivanovich **9** 472-474

LITVINOV, MAXIM MAXIMOVICH (1876-1951), Soviet diplomat **9** 451-452
Chicherin, Georgi Vasilyevich **3** 516-517
Titulescu, Nicolae **15** 246-247

Liu Ch'e
see Han Wu-ti

Liu Chi
see Liu Pang

LIU HSIEH (circa 465-522), Chinese literary critic **9** 452-453
Lu Chi **10** 24

Liu Hsiu
see Kuang-wu-ti

LIU PANG (Han Kao-tsu or Liu Chi; 256 B.C.-195 B.C.), Chinese emperor **9** 453

LIU SHAO-CH'I (born 1900), Chinese Communist party leader **9** 453-455
Ch'en Tu-hsiu **3** 501-502
Lin Piao **9** 429-430

Liu Sung dynasty (China; ruled 420-479)
Hsieh Ling-yün **8** 5-6

LIU TSUNG-YÜAN (773-819), Chinese poet and prose writer **9** 455-456

Liu Yü-hsi (flourished 8th century), Chinese poet
Liu Tsung-Yüan **9** 455-456
Po Chü-i **12** 362-363

Liver (anatomy)
Bernard, Claude **2** 208-210
Best, Charles Herbert **2** 236-237
Bright, Richard **3** 7-8

Liver Is the Cock's Comb, The (painting)
Gorky, Arshile **6** 458

Livermore, Mary A. (1820?-1905), American suffragette and reformer
Stone, Lucy **14** 471-472

LIVERPOOL, 2ND EARL OF (Robert Barks Jenkinson; 1770-1828), English statesman, prime minister 1812-1827 **9** 456-457
Canning, George **3** 258-260
Peel, Robert **12** 181-183

Liverpool, University of (England)
Carr-Saunders, Alexander Morris **3** 333-334
Chadwick, James **3** 405-406
Sherrington, Charles Scott **14** 187-189

Liverpool line (merchant ships)
Collins, Edward Knight **4** 162-163

Lives (book)
Plutarch **12** 359-360
Shakespeare, William **14** 142-145
Suetonius Tranquillus, Gaius **15** 13

Lives (book; Vasari)
Donatello **5** 55-56
Primaticcio, Francesco **12** 453-454
Vasari, Giorgio **15** 442-443

Lives of the Poets, The (book; S. Johnson)
Johnson, Samuel **8** 315-317
Milton, John **11** 43-46

Livestock
see Cattle industry

LIVIA (ca. 58 B.C. - 29 A.D.), Roman empress, wife of Augustus **9** 457-460
Caligula **3** 228-229

Living and the Dead, The (novel)
White, Patrick Victor Martindale **16** 233-235

Living Room, The (play)
Greene, Graham **6** 523-524

LIVINGSTON, EDWARD (1764-1836), American jurist and statesman **9** 460-461
Field, David Dudley **5** 439-440

Livingston, M. Stanley (1905-1986), American physicist
Lawrence, Ernest Orlando **9** 248-250

LIVINGSTON, ROBERT (1654-1728), American colonial politician **9** 461-462

LIVINGSTON, ROBERT R. (1746-1813), American jurist and diplomat **9** 462-463
Clinton, DeWitt **4** 112-113
Fulton, Robert **6** 151-152
Jay, John **8** 230-232
Monroe, James **11** 111-113
Morris, Gouverneur **11** 182-183
Shreve, Henry Miller **14** 207
Stevens, John **14** 439-440
Vanderbilt, Cornelius **15** 415-416

Livingston, William (1723-1790), American political leader
Livingston, Robert R. **9** 462-463

LIVINGSTONE, DAVID (1813-1873), Scottish missionary and explorer in Africa **9** 463-465
Bennett, James Gordon Jr. **2** 169-170
Brazza, Pierre Paul François Camille Savorgnan de **2** 509-510
Stanley, Henry Morton **14** 399-400
Tippu Tip **15** 235-236

Livonian Knights (German militia-religious order)
Ivan III **8** 156-157

Livret de folastries (poems)
Ronsard, Pierre de **13** 271-273

LIVY (Titus Livius; circa 64 B.C.-circa 12 A.D.), Roman historian **9** 465-467
Hannibal Barca **7** 128-130
López de Ayala, Pedro **9** 508-509
Machiavelli, Niccolò **10** 97-99
Tacitus **15** 70-72

Lizardi, José Joaquín Fernández de
see Fernández de Lizardi, José Joaquín

Lizzie Leigh (story)
Gaskell, Elizabeth **6** 231-232

Llanto por Ignacío Sánchez Mejías (poem)
Lorca, Federico García **9** 511-513

LLERAS CAMARGO, ALBERTO (1906-1990), Colombian statesman, twice president **9** 467
Gómez, Máximo **6** 418-419
Kubitschek de Oliveira, Juscelino **9** 113-115

LLEWELYN AP GRUFFYDD (died 1282), Prince of Wales **9** 468
Edward I **5** 208-210

Llewellyn Park (West Orange, New Jersey)
Davis, Alexander Jackson **4** 411

Lloyd, Charles (1775-1839), English poet
Lamb, Charles **9** 176-177

LLOYD, HENRY DEMAREST (1847-1903), American social reformer **9** 468-469
Rockefeller, John Davison **13** 226-228

LLOYD GEORGE, DAVID, (1st Earl of Dwyfor; 1863-1945), English statesman, prime minister 1916-1922 **9** 469-471
Baldwin, Stanley **1** 468-469
Balfour, Arthur James **1** 469-470
Chamberlain, Arthur Neville **3** 409-411
Chamberlain, Joseph **3** 411-413
Churchill, Winston Leonard Spencer **4** 51-53
Curzon, George Nathaniel **4** 351-352
Henderson, Arthur **7** 277-278
Milner, Alfred **11** 38-39
Smuts, Jan Christian **14** 309-310

LLOYD-JONES, ESTHER MCDONALD (born 1901), school personnel specialist who focused on development of the whole person **9** 471-472

Lloyd Lewis House (Libertyville, Illinois)
Wright, Frank Lloyd **16** 398-401

Lo fingido verdadero (play)
Lope Félix de Vega Carpio **9** 503-506

Lö Thai (ruled circa 1299-1346), Thai king
Rama Khamhaeng **13** 11

Lo-t'o Hsiang-tzu (novel)
Lao Shê **9** 200-201

LOBACHEVSKII, NIKOLAI IVANOVICH (1792-1856), Russian mathematician **9** 472-474
Gauss, Karl Friedrich **6** 240-242

LOBENGULA (died circa 1894), South African Ndebele king **9** 474-475
Rhodes, Cecil John **13** 120-122

Lobgesang (musical composition)
Mendelssohn, Moses **10** 488-489

Loca, La (literary character)
Lope Félix de Vega Carpio **9** 503-506

Loca de la casa, La (play)
Galdós, Benito Pérez **6** 177-178

Local Anesthetic (novel)
Grass, Günter **6** 496-497

Local color (American literature)
see Regionalism and local color

Local Government Act of 1929 (Great Britain)
Chamberlain, Arthur Neville **3** 409-411

Locandiera, La (play)
Goldoni, Carlo **6** 408-409

Locarno Pact (1925)
Briand, Aristide **2** 528-529
Chamberlain, Arthur Neville **3** 409-411
Spaak, Paul Henri **14** 359-360
Stresemann, Gustav **14** 508-509

Locher, Jacob (1471-1528), German writer
Brant, Sebastian **2** 503-504

LOCHNER, STEPHAN (circa 1410-1451), German painter **9** 475

Lochner v. New York (legal case)
Harlan, John Marshall **7** 156-157
Holmes, Oliver Wendell Jr. **7** 458-459
White, Edward Douglass **16** 230-231

Lock at Optevoz (painting)
Daubigny, Charles François **4** 402

Lock of Berenice (poem)
Callimachus **3** 235-236

LOCKE, ALAIN (1886-1954), African American educator, editor, and author **9** 475-478

LOCKE, JOHN (1632-1704), English philosopher and political theorist **9** 478-480
critics
Bolingbroke, Viscount **2** 374-375
Herbert, Edward **7** 324
Law, William **9** 245-246
Leibniz, Gottfried Wilhelm von **9** 307-310
Rousseau, Jean Jacques **13** 324-328
influence of (17th-18th century)
Backus, Isaac **1** 420-421
Berkeley, George **2** 197-198
Condillac, Étienne Bonnot de **4** 194-195
Edwards, Jonathan **5** 220-222
Franklin, Benjamin **6** 60-64
Hartley, David **7** 185
Johnson, Samuel **8** 314-315
Sterne, Laurence **14** 435-437
Sydenham, Thomas **15** 59-60
Toland, John **15** 256
Voltaire **16** 14-16
influence of (18th-19th century)
Godwin, William **6** 383-384
influence of (19th-20th century)
Cousin, Victor **4** 273-274
Masaryk, Tomáš Garrigue **10** 314-315

Mill, John Stuart **11** 21-23

Locke, Matthew (1620?-1677), English composer
Purcell, Henry **12** 484-485

Lockhart, R.H. Bruce (1887-1970), British journalist
Litvinov, Maxim Maximovich **9** 451-452

Lockheed Corporation
Tanaka, Kakuei **15** 96-98

Locking Piece (sculpture)
Moore, Henry **11** 146-148

Lockwood Concern, The (novel)
O'Hara, John **11** 485

Locust (ship)
Rosas, Juan Manuel de **13** 290-291

Locusts and Wild Honey (book)
Burroughs, John **3** 160-161

LODGE, DAVID (born 1935), English novelist **9** 480-482

LODGE, HENRY CABOT (1850-1924), American political leader **9** 482-483
Hearst, William Randolph **7** 243-244
Hitchcock, Gilbert Monell **7** 416-417
Mahan, Alfred Thayer **10** 131-132
Roosevelt, Theodore **13** 280-283
Taft, William Howard **15** 78-81

LODGE, HENRY CABOT, JR. (1902-1985), American congressman, senator, ambassador, and presidential adviser **9** 483-485
Kennedy, John Fitzgerald **8** 502-506
Nixon, Richard Milhous **11** 401-404

Lodger, The (film)
Hitchcock, Alfred **7** 415-416

Lodging House Act (England;1851)
Shaftesbury, 7th Earl of **14** 137-138

Lodoïska (opera)
Cherubini, Luigi Carlo Zanobi Salvatore Maria **3** 505-506

Lodovico il Moro
see Sforza, Lodovico

Loeb, Jacques (1859-1924), German-American biophysiologist
Northrop, John Howard **11** 430-431

Loefftz, Ludwig von (1845-1910), German painter
Twachtman, John Henry **15** 362-363

LOEW, MARCUS (1870-1927), founder of a theater chain and Metro-Goldwyn-Mayer **9** 485-486

LOEWI, OTTO (1873-1961), German-American pharmacologist and physiologist **9** 486-487
Dale, Henry Hallett **4** 371-373

Loews Corporation
Tisch brothers **15** 238-240

Loew's Theatrical Enterprises (movie theater chain)
Loew, Marcus **9** 485-486

Lofty Malady, A (poem)
Pasternak, Boris Leonidovich **12** 124-125

Log Book (poems)
Seferis, George **14** 84-85

Log College (Neshaminy, Pennsylvania)
Tennent, Gilbert **15** 143-144

LOGAN, JAMES (1674-1751), American colonial statesman and jurist **9** 487-488
Bartram, John **2** 40-41

LOGAN, SIR WILLIAM EDMOND (1798-1875), Canadian geologist **9** 488-489

Logarithms (mathematics)
Euler, Leonard **5** 331-332
Napier, John **11** 306

Loge, La (painting)
Cassatt, Mary **3** 356-357

Loges, François des
see Villon, François

Loggia dei Lanzi (Florence)
Giovanni da Bologna **6** 345-346

Loggia del Capitaniato (Vicenza, Italy)
Palladio, Andrea **12** 75-77

Logic (philosophy)
dialectics
Hegel, Georg Wilhelm Friedrich **7** 254-256
Socrates **14** 320-321
empiricism
Carnap, Rudolf **3** 308-309
Hobbes, Thomas **7** 421-423
inductive experimentation
Bacon, Francis **1** 422-424
Mill, John Stuart **11** 21-23
Kantian
Cohen, Hermann **4** 138-139
Kant, Immanuel **8** 430-432
scientific method
Brentano, Franz Clemens **2** 516-517
Cohen, Morris Raphael **4** 139-140
semantic method
Carnap, Rudolf **3** 308-309
Tarski, Alfred **15** 110-111
Wittgenstein, Ludwig **16** 350-351
systematics
Aristotle **1** 295-296
Chrysippus **4** 35-36
Zeno of Elea **16** 500
see also Euclidean geometry; Logic, symbolic; Scholasticism

Logic, symbolic (mathematics)
Boole, George **2** 396-397
Frege, Gottlob **6** 93-94
Gödel, Kurt **6** 377-379
Lewis, Clarence Irving **9** 381
Poincaré, Jules Henri **12** 365-366
Ramsey, Frank Plumpton **13** 25
Russell, Bertrand Arthur William **13** 373-374
Shannon, Claude Elwood **14** 153-154
Turing, Alan Mathison **15** 349-350
Von Neumann, John **16** 27-28
Whitehead, Alfred North **16** 242-244
see also Deductive method (logic); Inductive method (logic)

Logical positivism (logical empiricism; philosophy)
Ayer, Alfred Jules **1** 391-393
Bloomfield, Leonard **2** 338
Carnap, Rudolf **3** 308-309
Nagel, Ernest **11** 291-292
Wittgenstein, Ludwig **16** 350-351

Logistics (military)
Gustavus II **7** 43-45

Logos (philosophy)
Heraclitus **7** 320
Philo Judaeus **12** 282-283
Justin Martyr **8** 395-396

Lohengrin (opera; Wagner)
Liszt, Franz **9** 445-447
Wagner, Richard **16** 40-43

Loi cadre (Guinea; 1956)
Houphouët-Boigny, Felix **7** 519-520
Touré, Sékou **15** 275-277

Loi naturelle, La (poem)
Voltaire **16** 14-16

LOISY, ALFRED FIRMIN (1857-1940), French theologian and biblical historian **9** 489-490

Loki (Norse mythology)
Arnold, Matthew **1** 311-313

Lokotown (stories)
Ekwensi, Cyprian **5** 242-243

Lola de Valence (painting)
Manet, Édouard **10** 193-194

Lolita (novel)
Nabokov, Vladimir **11** 287-288

Lollards (religious group)
Henry IV **7** 292-293
Henry V **7** 296-297
Wyclif, John **16** 412-413

Loman, Willy (literary character)
Miller, Arthur **11** 25-26

Lombard, Carole (1909-1942), American actress
Gable, William Clark **6** 157-158

LOMBARD, PETER (circa 1095-1160), Italian bishop and theologian **9** 490-491
William of Ockham **16** 298-299
see also Sentences (book; Lombard)

Lombard League
Frederick I **6** 78-79
Frederick II **6** 79
Urban II **15** 393

Lombard Street (book)
Bagehot, Walter **1** 436-437

Lombardi, I (opera)
Verdi, Giuseppe Fortunino Francesco **15** 463-465

LOMBARDI, VINCE (1913-1970), American football coach **9** 491-492

Lombards (ancient German people)
Gregory I **6** 531-532
Justinian I **8** 393-395
Martel, Charles **10** 285

Lombardy (province; Italy)
Cavour, Conte di **3** 385-386
Charles V **3** 457-459
Frederick II **6** 79
Maximilian of Hapsburg **10** 358-360

LOMBROSO, CESARE (1835-1909), Italian criminologist **9** 493
Ferrero, Guglielmo **5** 429-430

LOMONOSOV, MIKHAIL VASILEVICH (1711-1765), Russian chemist and physicist **9** 494

Lon Nol (1913-1985), Cambodian general and politician
Sihanouk, Norodom **14** 222-223

London (city; England)
architecture
Hawksmoor, Nicholas **7** 211-212
Jones, Inigo **8** 333-334
Nash, John **11** 316
dock strike (1889)
Besant, Annie Wood **2** 233-234
Manning, Henry Edward **10** 209-210
Great Exhibition (1851)
see Crystal Palace Exhibition
Great Fire (1666)
Donne, John **5** 60-61
Hooke, Robert **7** 475
Pepys, Samuel **12** 207-208
Wren, Christopher **16** 393-394
social reforms
Addams, Jane **1** 56-57
Booth, Charles **2** 400-401
Peel, Robert **12** 181-183

London, a Poem (satire)
Johnson, Samuel **8** 315-317

London, Convention of (1884)
Kruger, Stephanus Johannes Paulus **9** 108-109

London, Councils of (1075; 1377)
John of Gaunt **8** 282-283
Lanfranc **9** 189-190

LONDON, JACK (1876-1916), American author **9** 494-495
Afinogenov, Aleksandr Nikolaevich **1** 72-73
Dreiser, Herman Theodore **5** 98-100
Eisenstein, Sergei Mikhailovich **5** 240-242
McClure, Samuel Sidney **10** 398-399
Twain, Mark **15** 363-366

London, Treaty of
1839
Bethmann Hollweg, Theobald von **2** 239-240
Mohammed Ali **11** 81-82
Palmerston, 3d Viscount **12** 81-83

London, University of (England)
Latin
Housman, Alfred Edward **7** 521-522
Oriental and African Studies
Kenyatta, Jomo **8** 512-514
Lao Shê **9** 200-201
sciences
Chain, Ernst Boris **3** 407-408
Childe, Vere Gordon **3** 521-522
Haldane, John Burdon Sanderson **7** 70-71
Holmes, Arthur **7** 455-456
Huxley, Thomas Henry **8** 77-79
Krebs, Hans Adolf **9** 95-97
Thomson, George Paget **15** 198-199
Whitehead, Alfred North **16** 242-244
social sciences
Arnold, Thomas **1** 313-314
Chapman, Sydney **3** 441
Hobhouse, Leonard Trelawny **7** 425-426
Mannheim, Karl **10** 208-209
Polanyi, Karl **12** 372
Robertson, Dennis Holme **13** 196
Toynbee, Arnold Joseph **15** 283-284
Woodward, Comer Vann **16** 378-379
see also King's College (London); London School of Economics

London Assurance (play)
Boucicault, Dion **2** 442-443

London Coffee-House for Merchants and Traders (established 1754)
Bradford, William **2** 477

London Conference (1946)
Bunche, Ralph Johnson **3** 121-122

London Conference of Arabs and Jews (1939)
Wise, Stephen Samuel **16** 344-345

London Letters (essays)
Orwell, George **12** 14-15

London Life, A (story)
James, Henry **8** 211-212

London Magazine (periodical)
Boswell, James **2** 432-434
Hazlitt, William **7** 235-236
Lamb, Charles **9** 176-177

London Missionary Society
Livingstone, David **9** 463-465
Wang T'ao **16** 105-106

London Naval Conference (1930)
Hoover, Herbert Clark **7** 483-485
MacDonald, James Ramsay **10** 84-85
Morrow, Dwight Whitney **11** 190-191

London Oratory
Newman, John Henry **11** 365-367

London School of Economics (University of London)
Attlee, Clement Richard **1** 361-362
Beveridge, William Henry **2** 251-252
Bosanquet, Bernard **2** 425-426
Carr-Saunders, Alexander Morris **3** 333-334
Evans-Pritchard, Edward Evan **5** 340
Laski, Harold J. **9** 215-216
Malinowski, Kaspar Bronislaw **10** 170-171
Mannheim, Karl **10** 208-209
Popper, Karl Raimund **12** 402
Tawney, Richard Henry **15** 120-121
Webb, Sidney James **16** 154-155

London School of Ethics and Social Philosophy
see London School of Economics

London Symphony (musical composition)
Haydn, Franz Joseph **7** 219-221
Vaughan Williams, Ralph **15** 446-447

London Times (newspaper)
Dana, Charles Anderson **4** 384-385
Eliot, Thomas Stearns **5** 258-261
Greene, Graham **6** 523-524
Murdoch, Rupert **11** 257-258
Nightingale, Florence **11** 392-393
Younghusband, Francis Edward **16** 477

Londonderry, 2nd Marquess of
see Castlereagh, Viscount

Loneliness in Jersey City (poem)
Stevens, Wallace **14** 443-445

Lonely Crowd, The (book)
Riesman, David **13** 167-168

Lonely Thrush, The (poem)
Leopardi, Giacomo **9** 344-345

LONG, CRAWFORD WILLIAMSON (1815-1878), American physician **9** 495-496

LONG, HUEY PIERCE (1893-1935), American politician **9** 496-497
Coughlin, Charles Edward **4** 265-266
Townsend, Francis Everitt **15** 282-283
Warren, Robert Penn **16** 121-122

LONG, IRENE D. (born 1951), African American aerospace medicine physician **9** 497-498

Long, John Luther (1861-1927), American playwright and novelist
Belasco, David **2** 124-125

Long Beach Symphony Orchestra
Falletta, JoAnn **5** 373-375

Long Christmas Dinner ... (plays)
Wilder, Thornton Niven **16** 276-277

Long Christmas Dinner, The (opera)
Hindemith, Paul **7** 399-400

Long Day's Journey into Night (play)
O'Neill, Eugene **11** 514-516

Long Dream, The (book)
Wright, Richard **16** 401-402

Long Island (New York State)
Downing, Andrew Jackson **5** 90-91

Long Island, battle of (1776)
Brant, Joseph **2** 500-501
Clinton, Henry **4** 114-115
Greene, Nathanael **6** 525-526
Howe, William **7** 538-539
Knox, Henry **9** 64
Putnam, Israel **12** 491-492

Long Live the Victory of People's War! (address)
Lin Piao **9** 429-430

Long March (1934-35; Chinese history)
Chou En-lai **4** 20-22
Chu Teh **4** 54-55
Lin Piao **9** 429-430
Liu Shao-Ch'i **9** 453-455
Mao Zedong **10** 225-227

Long Odds (novel)
Clarke, Marcus Andrew Hislop **4** 87-88

Long Parliament (England; 1640-48)
Laud, William **9** 224-225
Lilburne, John **9** 409-410
Pym, John **12** 495-496
Vane, Henry **15** 425-426

Long Voyage Home, The (play)
O'Neill, Eugene **11** 514-516

Longbow and Lyre (poems)
Yevtushenko, Yevgeny Alexandrovich **16** 455-456

Longchamp, William (died 1197), English bishop and statesman
John **8** 274-275

Longest Journey, The (novel)
Forster, Edward Morgan **6** 14-16

LONGFELLOW, HENRY WADSWORTH (1807-1882), American poet **9** 499-500
associates
Hawthorne, Nathaniel **7** 212-215
Lowell, James Russell **10** 14-15
editions of
Tschernichowsky, Saul **15** 323
influence of
Heavysege, Charles **7** 246
Johnson, Earvin Jr. **8** 297-299
Riley, James Whitcomb **13** 170-171
influenced by
Hulagu Khan **8** 27-28
Mather, Cotton **10** 330-332
Revere, Paul **13** 110-111
Schoolcraft, Henry Rowe **14** 29
quoted
Bakunin, Mikhail Aleksandrovich **1** 458-460

LONGINUS (flourished 1st or 3rd century), Latin author and rhetorician **9** 500-501
Boileau-Despréaux, Nicholas **2** 369-371

Long-Islander (newspaper)
Whitman, Walt **16** 249-251

Longitude (cartography)
Baffin, William **1** 435-436
Dunbar, William **5** 143-144
Hipparchus **7** 407-408
Huygens, Christiaan **8** 79-81
Mercator, Gerhardus **10** 511-512

Longstreet, James (1821-1904), American army officer
Lee, Robert Edward **9** 292-294

Longworth, Nicholas (1782-1863), American horticulturist
Wyant, Alexander Helwig **16** 409-410

Lonsdale, 1st Earl of (James Lowther; 1736-1802), English statesman
Boswell, James **2** 432-434

LONSDALE, KATHLEEN (born Kathleen Yardley; 1903-1971), Irish crystallographer **9** 501-502

Look Back in Anger (play)
Osborne, John **12** 16-17

Look for the Silver Lining (song)
Kern, Jerome David **8** 517-518

Look Homeward, Angel (novel)
Wolfe, Thomas Clayton **16** 355-356

Look Stranger (poem)
Auden, Wystan Hugh **1** 364-366

Look! We Have Come Through (poems)
Lawrence, David Herbert **9** 247-248

Looking Backward: 2000-1887 (novel; Bellamy)
Bellamy, Edward **2** 134-135
Schindler, Solomon **14** 7-8
Veblen, Thorstein Bunde **15** 449-450

Loops and Swift Horses Are Surer than Lead (painting)
Russell, Charles Marion **13** 375-376

Loores de Nuestra Señora (poems)
Gonzalo de Berceo **6** 431-432

LOOS, ADOLF (1870-1933), Viennese architect **9** 502-503
Kokoschka, Oskar **9** 75-76
Neutra, Richard Joseph **11** 355-356

Loos, battle of (1915)
Haig, Douglas **7** 67-68

Lop Nor (lake; western China)
Hedin, Sven Anders **7** 252-253
Przhevalsky, Nikolai Mikhailovich **12** 469-470

LOPE FÉLIX DE VEGA CARPIO (1562-1635), Spanish dramatist **9** 503-506
Alemán, Mateo **1** 126
Calderón, Pedro **3** 221-222
Seneca the Younger, Lucius Annaeus **14** 103-105
Tirso de Molina **15** 237-238

LÓPEZ, CARLOS ANTONIO (1792-1862), Paraguayan president-dictator 1844-1862 **9** 506-507
López, Francisco Solano **9** 507-508

LÓPEZ, FRANCISCO SOLANO (1826-1870), Paraguayan president-dictator **9** 507-508
Deodoro da Fonseca, Manoel **4** 502
López, Carlos Antonio **9** 506-507
Pedro II **12** 180-181

LÓPEZ, NARCISO (1798-1851), Venezuelan military leader **9** 508
Céspedes, Carlos Manuel de **3** 398-399

LÓPEZ DE AYALA, PEDRO (1332-1407), Spanish statesman, historian, and poet **9** 508-509

López de Gómara, Francisco (1510-1560?), Spanish historian
Díaz del Castillo, Bernal **4** 536-537

LÓPEZ MATEOS, ADOLFO (1910-1970), president of Mexico (1958-1964) **9** 509-510

LÓPEZ PORTILLO, JOSÉ (born 1920), president of Mexico (1976-1982) **9** 510-511

LORCA, FEDERICO GARCÍA (1898-1936), Spanish poet and playwright **9** 511-513
Góngora y Argote, Luis de **6** 427-428
Hughes, Langston **8** 18-19

Lord, Otis Phillips (1812-1884), American jurist
Dickinson, Emily **4** 541-543

Lord Arthur Savile's Crime... (stories)
Wilde, Oscar Fingall O'Flahertie Wills **16** 272-273

Lord Chamberlain's Men (English theatrical company)
Shakespeare, William **14** 142-145

Lord Chumley (play)
Belasco, David **2** 124-125

Lord Dunmore's War (United States; 1774)
Clark, George Rogers **4** 75-76
Dunmore, 4th Earl of **5** 147
Girty, Simon **6** 350
Johnson, William **8** 319-320
Lewis, Andrew **9** 376-377
Morgan, Daniel **11** 160-161

Lord Jim (novel)
Conrad, Joseph **4** 205-207

Lord of Labraz (novel)
Baroja y Nessi, Pío **2** 15-16

Lord of the Flies (book)
Golding, William **6** 404-406

Lord of the Rings (book)
Tolkien, J. R. R. **15** 259-261

Lord Weary's Castle (poems)
Lowell, Robert Trail Spence Jr. **10** 16-17

LORDE, AUDRE (1934-1992), African American poet **9** 513-515

Lord's Supper (religion)
see Eucharist

LORENTZ, HENDRIK ANTOON (1853-1928), Dutch physicist **9** 515-516
Einstein, Albert **5** 228-231

LORENZ, KONRAD Z. (1903-1989), animal psychologist **9** 516-517

Lorenzaccio (play)
Musset, Louis Charles Alfred de **11** 271-272

LORENZETTI, PIERRE AND AMBROGIO (flourished 14th century), Italian painters **9** 517-518
Cimabue **4** 60-61
Duccio di Buoninsegna **5** 121-122
Lorenzetti, Pietro and Ambrogio **9** 517-518

Lorenzo and Isabella (painting)
Millais, John Everett **11** 23-24

Lorenzo Monaco (1370-1425), Italian Camaldolese monk-painter
Angelico **1** 235-236

Loreto Church (Göllersdorf, Austria)
Hildebrandt, Johann Lucas von **7** 380-381

Lorraine (region; western Europe)
Charles the Bold **3** 467-469
Louis XIII **9** 529-531
Poincaré, Raymond **12** 366-368
see also Alsace-Lorraine

Los Alamos Scientific Laboratories (New Mexico)
Bethe, Hans Albrecht **2** 238-239
Bohr, Niels Henrik David **2** 366-368
Fermi, Enrico **5** 422-424
Oppenheimer, J. Robert **11** 525-526
Von Neumann, John **16** 27-28
see also Atomic bomb—development

Los Altos (Central American state)
Carrera, José Rafael **3** 324-325

Los Angeles (city; California)
Bradley, Tom **2** 484-485
Butterfield, John **3** 184-185
Douglas, Donald Wills **5** 77
Kearny, Stephen Watts **8** 468-469
Riordan, Richard Joseph **13** 177-179
see also California, University of (Los Angeles)

Los Angeles Kings (hockey team)
Gretzky, Wayne **6** 537-539

Los Angeles Lakers (basketball team)
Jabbar, Kareem Abdul **8** 164-165
Johnson, Marietta Louise Pierce **8** 312-313

Los Angeles Olympic Organizing Committee (United States; 1980s)
Ueberroth, Peter Victor **15** 379-381

Lose with a Smile (book)
Lardner, Ringgold Wilmer **9** 204-205

Loser Takes All (novella)
Greene, Graham **6** 523-524

Lost Childhood... (essays)
Greene, Graham **6** 523-524

Lost Galleon, The (poems)
Harte, Francis Brett **7** 184-185

Lost generation (expatriates)
Stein, Gertrude **14** 414-415

Lost Girl, The (novel)
Lawrence, David Herbert **9** 247-248

Lost in the Backwoods (book)
Traill, Catharine Parr **15** 291

Lost in the Stars (music tragedy)
Anderson, Maxwell **1** 219-220
Weill, Kurt **16** 174-175

Lost Lady, A (novel)
Cather, Willa Sibert **3** 368-369

Lost Lady, The (play)
Berkeley, William **2** 198-199

Lost Manuscript, The (novel)
Freytag, Gustav **6** 107-108

Lost Son... (poems)
Roethke, Theodore **13** 243-244

Lost World, The (novel)
Doyle, Arthur Conan **5** 91-92

Lost Zoo, The (book)
Cullen, Countee **4** 333-334

Lost-Found Nation of Islam
see Black Muslims

Lot and His Daughters (painting)
Altdorfer, Albrecht **1** 179-180

Lotario (opera)
Handel, George Frederick **7** 116-119

Lotf-Ali Khan (died 1794), Zand claimant to Persian throne
Agha Mohammad Khan **1** 80-81

Loth, Johann Karl (1632-1698), German painter
Rottmayr, Johann Michael **13** 321

Lothair I (795?-855), Holy Roman emperor 840-855 and king of Germany 840-843
Louis I **9** 522-523

Lothair II (1070-1137), Holy Roman emperor and king of Germany 1125-1137
Roger II **13** 244-245

Lothar of Segni
see Innocent III

LOTI, PIERRE (1850-1923), French novelist **9** 519-520

Lotte in Weimar (novel)
Mann, Thomas **10** 204-207

LOTTO, LORENZO (circa 1480-1556), Italian painter **9** 520-521

Lotus Sutra (Buddhism)
Nichiren **11** 376-377

Lotus-eaters (literary characters)
Homer **7** 465-467

LOTZE, RUDOLF HERMANN (1817-1881), German idealist philosopher **9** 521-522

Louange des dames, La (poems)
Machaut, Guillaume de **10** 93-94

Loubet, Émile (1838-1929), French statesman
Dreyfus, Alfred **5** 103-105
Poincaré, Raymond **12** 366-368

Louis (died 1908), crown prince of Portugal
Salazar, António de Oliveira **13** 442-443

Louis (Duke of Bavaria)
see Louis IV (Holy Roman emperor)

LOUIS I (778-840), Holy Roman emperor and king of France and Germany 814-840 **9** 522-523
Charlemagne **3** 445-447

Louis I (1326-1382), king of Hungary 1342-1382
Sigismund **14** 220-221

Louis I (died 1724), king of Spain 1724
Philip V **12** 276-277

Louis I (duke of Orléans)
see Orléans, Louis I, Duc d'

Louis I de Bourbon
see Condé, Louis I de Bourbon, Prince de

Louis II (804?-876), king of Germany 843-876
Louis I **9** 522-523

Louis II (846-879), king of France 877-879
Photius **12** 283-284

Louis II (1845-1886), king of Bavaria 1864-1886
Wagner, Richard **16** 40-43

Louis IV (Louis, Duke of Bavaria; 1287?-1347), Holy Roman emperor and king of Germany 1314-1347
Eckhart, Johann **5** 200-201
Marsilius of Padua **10** 284
William of Ockham **16** 298-299

LOUIS VI (1081-1137), king of France 1108-1137 **9** 523-524
Eleanor of Aquitaine **5** 246-247
Henry I **7** 286-287
Henry V **7** 295-296

LOUIS VII (circa 1120-1180), king of France 1137-1180 **9** 524-525
Eleanor of Aquitaine **5** 246-247
Henry II **7** 287-289
Philip II **12** 268-269

Louis VIII (1187-1226), king of France 1223-1226
Gros **7** 14-15
Henry III **7** 290-292
John **8** 274-275
Louis IX **9** 525-526
Philip II **12** 268-269

LOUIS IX (1214-1270), king of France 1226-1270 **9** 525-526
Alfonso III **1** 148-149
Henry III **7** 290-292
Joinville, Jean de **8** 325
Montfort, Simon de **11** 132-133
Montreuil, Pierre de **11** 139
Peter III **12** 256-257

LOUIS XI (1423-1483), king of France 1461-1483 **9** 526-528
art and literature
Comines, Philippe de **4** 181
Fouquet, Jean **6** 31
Burgundy and
Charles the Bold **3** 467-469
Edward IV **5** 212-213
Maximilian I **10** 356-357
Philip the Good **12** 278-279
relatives
Charles VII **3** 461-462
Charles VIII **3** 462-463
James I **8** 206-207
Margaret of Anjou **10** 249-250
Wars of the Roses
Margaret of Anjou **10** 249-250

Warwick and of Salisbury, Earl of **16** 122-123

LOUIS XII (1462-1515), king of France 1498-1515 **9** 528-529
Italian campaigns
Alexander VI **1** 134-135
Borgia, Cesare **2** 412-413, 80
Ferdinand V **5** 417-418
Julius II **8** 384-386
Sforza, Lodovico **14** 127-128
patronage
Budé, Guillaume **3** 102-103
Josquin des Prez **8** 361-363
relatives
Charles VIII **3** 462-463
Francis I **6** 40-43
Henry VIII **7** 302-305
Orléans, Charles D' **11** 530

LOUIS XIII (1601-1643), king of France 1610-1643 **9** 529-531
absolutism
Louis XIV **9** 531-533
Richelieu, Armand Jean du Plessis de **13** 142-144
colonial policy
Champlain, Samuel de **3** 419-421
Charnisay, Charles de Menou **3** 470-471
patronage
La Tour, George de **9** 222
Le Vau, Louis **9** 360-361
Poussin, Nicolas **12** 418-420
Rubens, Peter Paul **13** 339-342
relatives
Charles, I **3** 450-452
Condé, Prince de **4** 193-194
Frontenac et Palluau, Comte de **6** 128-130
Henry IV **7** 293-295
Orléans, Philippe II D' **11** 530-531
Philip III **12** 273-274
see also Thirty Years War

LOUIS XIV (1638-1715), king of France 1643-1715 **9** 531-533
absolutism
Montesquieu **11** 123-125
art patronage
Bernini, Gian Lorenzo **2** 214-216
Le Brun, Charles **9** 269-270
Perrault, Claude **12** 232-233
Watteau, Antoine **16** 143-144
see also Louvre, The; Versailles (city; France)
colonial policy
Frontenac et Palluau, Comte de **6** 128-130
Iberville, Sieur d' **8** 90-91
La Salle, Sieur de **9** 210-211
Laval, Francois Xavier de **9** 235-236
Talon, Jean **15** 91-92
Dutch wars
Condé, Prince de **4** 193-194
William III **16** 295-296
Witt, Johan de **16** 348-349
economic policy
Colbert, Jean Baptiste **4** 142-143
England and
Buckingham, 2d Duke of **3** 94-95
James II **8** 207-208
histories of
Lavisse, Ernest **9** 241
Saint-Simon, Duc de **13** 436
Voltaire **16** 14-16
literary interests
Boileau-Despréaux, Nicholas **2** 369-371
La Bruyère, Jean de **9** 145
Molière **11** 86-88
Racine, Jean Baptiste **12** 532-535
marriage
Philip IV **12** 275
music patronage
Cavalli, Pietro Francesco **3** 382-383
Couperin, François **4** 270-271
Lully, Jean Baptiste **10** 40-41
regency period
Bossuet, Jacques Bénigne **2** 431-432
Mazarin, Jules **10** 379-380
Orléans, Philippe II D' **11** 530-531
religion and
Bourgeoys, Marguerite **2** 452-453
Fénelon, François de Salignac de la Mothe **5** 410-411
see also Spanish Succession, War of the; Thirty Years War

LOUIS XV (1710-1774), king of France 1715-1774 **9** 533-534
Beaumarchais, Pierre August Caron de **2** 93-94
Boucher, François **2** 440-442
Chardin, Jean Baptiste Siméon **3** 442-443
Charles X **3** 463-464
Elizabeth, the Queen Mother **5** 261-263
Gabriel, Ange Jacques **6** 160-161
Orléans, Philippe II D' **11** 530-531
Philip V **12** 276-277
Saxe, Comte de **13** 507-508

LOUIS XVI (1754-1793), king of France 1774-1792 **9** 534-535
associates
Goldoni, Carlo **6** 408-409
Necker, Jacques **11** 330-331
Selim III **14** 95-96
Turgot, Anne Robert Jacques **15** 348-349
relatives
Charles X **3** 463-464
Marie Antoinette **10** 258-259
Revolution and death
Barras, Vicomte de **2** 19
Carnot, Lazare Nicolas Marguerite **3** 313-314
Condorcet, Marquis de **4** 195-196
Danton, Georges Jacques **4** 391-393
Fouché, Joseph **6** 30-31
Saint-Just, Louis Antoine Léon de **13** 433
Sieyès, Comte Emmanuel Joseph **14** 217-218
Talleyrand, Charles Maurice de **15** 89-90
see also French Revolution
United States and
Franklin, Benjamin **6** 60-64
Jefferson, Thomas **8** 238-241
Paine, Thomas **12** 66-67

LOUIS XVIII (1755-1824), king of France 1814-1824 **9** 535-536
and Catholicism
Pius VII **12** 334-335
associates
Burke, Edmund **3** 138-141
Chateaubriand, Vicomte de **3** 477-479
Lafayette, Marquis de **9** 151-152
Lamartine, Alphonse Marie Louis de **9** 173-175
Louis Philippe **9** 536-537
Bourbon restoration
Carnot, Lazare Nicolas Marguerite **3** 313-314
Fouché, Joseph **6** 30-31
Napoleon I **11** 306-310
Ney, Michel **11** 372-373
Talleyrand, Charles Maurice de **15** 89-90
patronage
Champollion, Jean François **3** 421
Laplace, Marquis de **9** 202-204
relatives
Charles X **3** 463-464

Louis XV style
see Rococo style

Louis XVI style (art)
Gabriel, Ange Jacques **6** 160-161
Hepplewhite, George **7** 317-318
Sheraton, Thomas **14** 181-182

LOUIS, JOE (Joe Louis Barrow; 1914-1981), American boxer **9** 537-538
Owens, Jesse **12** 43-44

LOUIS, MORRIS (Bernstein; 1912-1962), American painter **9** 538-539
Frankenthaler, Helen **6** 56-57
Noland, Kenneth **11** 418-419

LOUIS, PIERRE CHARLES ALEXANDRE (1787-1872), French physician **9** 540
Bowditch, Henry Ingersoll **2** 459-460

Louis, Saint
see Louis IX (king of France)

Louis d'Orléans
see Louis XII (king of France)

Louis le Dieudonné
see Louis XIV (king of France)

Louis le Lion
see Louis VIII (king of France)

Louis Napoleon
see Napoleon III, Emperor of the French

Louis of Bavaria
see Louis IV (Holy Roman emperor)

Louis of Nassau (1538-1574), Count of Nassau-Dietz, leader of Dutch revolt against Spain
Alba, Duke of **1** 103-104
William the Silent **16** 300-302

LOUIS PHILIPPE (1773-1850), king of the French 1830-1848 **9** 536-537
accession
Aberdeen, 4th Earl of **1** 25-26
Cabet, Étienne **3** 196
Cauchy, Augustin Louis **3** 378-380
Charles X **3** 463-464
Guizot, François Pierre Guillaume **7** 40-41
associates
Bugeaud de la Piconnerie, Thomas Robert **3** 111
Dumas, Alexandre **5** 136-138
Leopold I **9** 345-346
Thiers, Louis Adolphe **15** 181-182
Victoria **15** 485-487
opponents
Blanc, Louis **2** 318-319
Blanqui, Louis Auguste **2** 323-324
Lamartine, Alphonse Marie Louis de **9** 173-175
Montalembert, Comte de **11** 118-119
Napoleon III **11** 310-312
Tocqueville, Alexis Charles Henri Maurice Clérel de **15** 250-251
patronage
Cuvier, Georges Léopold **4** 357-359
supporters
Hugo, Victor Marie **8** 22-25
Lafayette, Marquis de **9** 151-152
Talleyrand, Charles Maurice de **15** 89-90

Louis the German
see Louis II (king of Germany)

Louis the Great
see Louis XIV (king of France)

Louis the Pious
see Louis I (Holy Roman emperor)

Louisbourg, battle of (1745)
Pepperell, William **12** 206-207

Louisbourg, siege of (1758)
Amherst, Jeffery **1** 200-201
Carleton, Guy **3** 300-301
Murray, James **11** 261-262
Rodney, George Brydges **13** 239-240
Wolfe, James **16** 354-355

Louise (died 1831), princess of Saxe-Coburg-Altenberg
Albert **1** 110-112

Louise of Mecklenburg-Strelitz (1776-1810), queen of Prussia
William I **16** 292-293

Louisiana (state; United States)
boundary disputes
Adams, John Quincy **1** 52-54
colonial period
Bienville, Sieur de **2** 268-269
Charles III **3** 454-455
Gálvez, Bernardo de **6** 195-196
Iberville, Sieur d' **8** 90-91
La Salle, Sieur de **9** 210-211
Vaudreuil-Cavagnal, Marquis de **15** 444
crops
Knapp, Seaman Asahel **9** 58
politicians
Livingston, Edward **9** 460-461
Long, Huey Pierce **9** 496-497
Pinchback, Pinckney Benton Stewart **12** 306-308
Slidell, John **14** 273
Soulé, Pierre **14** 351-352
White, Edward Douglass **16** 230-231
see also Louisiana Purchase; Louisiana Territory

Louisiana, University of
see Tulane University of Louisiana

Louisiana Purchase (1803)
Black Hawk **2** 308
du Pont de Nemours, Pierre Samuel **5** 155-156
Jefferson, Thomas **8** 238-241
Livingston, Robert R. **9** 462-463
Madison, James **10** 121-123
Monroe, James **11** 111-113
Pinckney, Charles **12** 309-310
Wilkinson, James **16** 284-286

Louisiana Purchase Exposition (1904)
see World's Fairs—Saint Louis

Louisiana State University (Baton Rouge)
Voegelin, Eric **16** 6-8
Warren, Robert Penn **16** 121-122
Woodward, Comer Vann **16** 378-379

Louisiana Territory (United States history)
Clark, George Rogers **4** 75-76
Clark, William **4** 82-83
Lewis, Meriwether **9** 391-392
Monroe, James **11** 111-113
Wilkinson, James **16** 284-286

Louison (play)
Musset, Louis Charles Alfred de **11** 271-272

Louisville, Cincinnati and Charleston Railroad (United States)
Gadsden, James **6** 165-166
Hayne, Robert Young **7** 231-232

Louisville, University of (Kentucky)
Brandeis, Louis Dembitz **2** 496-497

Louisville and Nashville Railroad (United States)
Harrison, Benjamin **7** 178-179

Loups, Les (play)
Rolland, Romain **13** 260

Lourdes (book)
Zola, Émile **16** 526-528

Loutherbourg, Philip James de (1740-1812), French painter
Turner, Joseph Mallord William **15** 352-354

Louvain (city; Belgium)
Bouts, Dirk **2** 458-459

Louvain, University of (Belgium)
Bellarmine, Robert **2** 135-136
Helmont, Jan Baptista van **7** 269-271
Lemaître, Abbè Georges Édouard **9** 315-316
Schwann, Theodor **14** 51-52

Louvois, Marquis de (François Michel Le Tellier; 1641-1691), French war minister
Colbert, Jean Baptiste **4** 142-143

Louvre (museum; Paris)
Carpeaux, Jean Baptiste **3** 318-319
Champollion, Jean François **3** 421
Charles V (king of France) **3** 459-460
Gabriel, Ange Jacques **6** 160-161
Goujon, Jean **6** 466-467
Le Vau, Louis **9** 360-361
Lescot, Pierre **9** 354
Perrault, Claude **12** 232-233

Louÿs, Pierre (1870-1925), French writer
Gide, André **6** 308-309
Valéry, Paul Ambroise **15** 405-406

LOVE, NAT (1854-1921), African American champion cowboy **10** 1-2

LOVE, SUSAN M. (born 1948), American surgeon and medical researcher **10** 2-3

Love among the Artists (novel)
Shaw, George Bernard **14** 163-164

Love among the Ruins (story)
Waugh, Evelyn Arthur St. John **16** 145-147

Love and Freindship (sic.; novel)
Austen, Jane **1** 377-379

Love and Mr. Lewisham (novel)
Wells, Herbert George **16** 195-196

Love for Love (play)
Congreve, William **4** 200-201

Love for Sale (song)
Porter, Cole Albert **12** 405-406

Love for Three Oranges (opera)
Prokofiev, Sergei Sergeevich **12** 458-460

Love, Honor and Power (play)
Calderón, Pedro **3** 221-222

Love in a Village (opera)
Arne, Thomas Augustine **1** 307-308

Love in a Wood (play)
Wycherley, William **16** 411-412

Love in Several Masques (play)
Fielding, Henry **5** 442-444

Love Me Do (song)
Lennon, John Winston **9** 326-328

Love Nest ... (stories)
Lardner, Ringgold Wilmer **9** 204-205

Love of Landry, The (novel)
Dunbar, Paul Laurence **5** 141-142

Love Propitiated (opera)
Chávez, Carlos **3** 486

Love Rogue, The (play)
Tirso de Molina **15** 237-238

Love Song of J. Alfred Prufrock, The (poem; T.S. Eliot)
Eliot, Thomas Stearns **5** 258-261
Pound, Ezra Loomis **12** 415-417
Sandburg, Carl **13** 461-462

Love Songs of Connacht, The (book)
Hyde, Douglas **8** 82-83

Love Songs of Hafiz (musical composition)
Szymanowski, Karol **15** 67-68

Love the Physician (play)
Tirso de Molina **15** 237-238

Loved and the Lost, The (novel)
Callaghan, Edward Morley **3** 229-230

Loved One, The (novel)
Waugh, Evelyn Arthur St. John **16** 145-147

LOVEJOY, ARTHUR ONCKEN (1873-1962), American philosopher **10** 6

LOVEJOY, ELIJAH PARISH (1802-1837), American newspaper editor and abolitionist **10** 6-7
Brown, William Wells **3** 48-49
Phillips, Wendell **12** 281-282

Lovelace (literary character)
Richardson, Samuel **13** 141-142

LOVELACE, RICHARD (circa 1618-circa 1657), English Cavalier poet **10** 7-8
Suckling, John **15** 10-11

LOVELL, SIR ALFRED CHARLES BERNARD (born 1913), English astronomer **10** 8-9

Lovell House (Los Angeles)
Neutra, Richard Joseph **11** 355-356

Lover (song)
Rodgers, Richard Charles **13** 234-236

Lover, The (play)
Pinter, Harold **12** 317-318

Lover Crowned, The (painting)
Fragonard, Jean Honoré **6** 38-39

Lovers (painting)
Tanguy, Yves **15** 101

Lovers (sculpture)
Duchamp-Villon, Raymond **5** 123
Zorach, William **16** 528

Lovers of Zion (Jewish organization)
Ahad Haam **1** 88-89
Zangwill, Israel **16** 488-489

Loves (poetry collection)
Ovid **12** 34-36

Loves of the Shepherds (painting)
Fragonard, Jean Honoré **6** 38-39

Love's Comedy (play)
Ibsen, Henrik **8** 98-100

Love's Labour's Lost (play; Shakespeare)
Arne, Thomas Augustine **1** 307-308
Shakespeare, William **14** 142-145

Love's Old Sweet Song (play)
Saroyan, William **13** 486-487

Love's Pilgrimage (novel)
Sinclair, Upton Beale Jr. **14** 248-249

LOW, JULIETTE GORDON (born Juliette Magill Kinzie Gordon; 1860-1927), American reformer and founder of the Girl Scouts **10** 10-11

LOW, SETH (1850-1916), American politician and college president **10** 11-12
Murphy, Charles Francis **11** 259-260

Low Countries (Belgium; Luxembourg; Netherlands)
Alba, Duke of **1** 103-104
Condé, Prince de **4** 193-194
Frederick III **6** 84-85
Frescobaldi, Girolamo **6** 101-102
Hitler, Adolf **7** 417-420
see also Flanders; and individual countries

Low Life (play)
de la Roche, Mazo Louise **4** 474-475

Lowe, Sir Hudson (1769-1844), British soldier and official
Napoleon I **11** 306-310

Lowell (city; Massachusetts)
Appleton, Nathan **1** 266-267

LOWELL, ABBOTT LAWRENCE (1856-1943), American educator and political scientist **10** 12-13
Dewey, Melvil **4** 523-524
Eliot, Charles William **5** 254
Lowell, Robert Trail Spence Jr. **10** 16-17

LOWELL, AMY (1874-1925), American poet, critic, and biographer **10** 13
Lindsay, Vachel **9** 424-425
Lowell, Robert Trail Spence Jr. **10** 16-17

LOWELL, FRANCIS CABOT (1775-1817), American merchant and manufacturer **10** 13-14
Appleton, Nathan **1** 266-267
du Pont, Éleuthère Irénée **5** 154

LOWELL, JAMES RUSSELL (1819-1891), American poet and diplomat **10** 14-15
as critic
Burroughs, John **3** 160-161
Mencken, Henry Louis **10** 481-483
associates
Clough, Arthur Hugh **4** 123-124
Foster, Abigail Kelley **6** 25
Howells, William Dean **7** 539-541
Woolf, Virginia Stephen **16** 381-382
influenced by
Mather, Cotton **10** 330-332
Schoolcraft, Henry Rowe **14** 29
quoted
Titchener, Edward Bradford **15** 241-242
relatives
Lowell, Amy **10** 13
Lowell, Robert Trail Spence Jr. **10** 16-17

LOWELL, JOSEPHINE SHAW (1843-1905), American social reformer and philanthropist **10** 15-16

LOWELL, ROBERT TRAIL SPENCE, JR. (1917-1977), American poet **10** 16-17
Eliot, Thomas Stearns **5** 258-261

Lower California (peninsula; Pacific Ocean)
Kino, Eusebio Francisco **9** 30-31
Portolá, Gaspar de **12** 408
Walker, William **16** 68-69

Lower Canada
see Quebec (province)

Lower Depths, The (play; Gorky)
Gorky, Maxim **6** 458-460
Kurosawa, Akira **9** 135-137
Stanislavsky, Constantin **14** 398-399

LOWIE, ROBERT HARRY (1883-1957), Austrian-born American anthropologist **10** 18
Boas, Franz **2** 349-351
Kroeber, Alfred Louis **9** 105-106

Lowland Marsh (painting)
Rousseau, Théodore **13** 328

Low-temperature physics (cryogenics)
Kapitsa, Pyotr Leonidovich **8** 433-435
Landau, Lev Davidovich **9** 184-185

Lowther, James
see Lonsdale, 1st Earl of

Loxodromes (cartography)
Mercator, Gerhardus **10** 511-512

Loyal National Repeal Association (Ireland; established 1841)
O'Connell, Daniel **11** 465-467

Loyalty (philosophy)
Royce, Josiah **13** 334-335

Loyang (city; China)
Chou Kung **4** 22-23
Confucius **4** 197-200

LRC
see Labour Representation Committee (LRC)

LSD (popular drug; d-lysergic acid diethylamide)
Leary, Timothy **9** 266-267

Lu (province; ancient China)
Confucius **4** 197-200
Mencius **10** 480-481

LU CHI (261-303), Chinese poet and critic **10** 24
Liu Hsieh **9** 452-453

LU CHIU-YUAN (Lu Hsiang-shan; 1139-1193), Chinese philosopher **10** 24-25
Chu Hsi **4** 40-43
Wang Yang-ming **16** 108-109
Yi Hwang **16** 457

LU HSÜN (pen name of Chou Shu-jen; 1881-1936), Chinese author and social critic **10** 35-37
Ku Chieh-kang **9** 120-121
Kuo Mo-jo **9** 133-134

Lü Kuang (flourished 384-401), Chinese general

Kumarajiva **9** 127

Lü Pu-wei (ruled circa 250-237 B.C.), Chinese prime minister of Ch'in
Li Ssu **9** 442-443
Quin Shi Huang-Di **12** 515-518

Lü-tsung (Buddhism)
Tao-hsüan **15** 105

Lualaba River (Africa)
Brazza, Pierre Paul François Camille Savorgnan de **2** 509-510

Luang Pradit Manutham
see Pridi Phanomyong

Lübeck (city; Germany)
Frederick I **6** 78-79
Gustavus I **7** 42-43

Lübeck, Vincent (1654/56-1740), German composer and organist
Bach, Johann Sebastian **1** 416-419

LUBITSCH, ERNST (1892-1947), German-American film director **10** 18-19

Luca Conference (56 B.C.)
Caesar, Gaius Julius **3** 207-210
Clodius Pulcher, Publius **4** 121-122
Crassus Dives, Marcus Licinius **4** 296-297
Pompey **12** 387-389

Lucan (Marcus Annaeus Lucanus; 39-65), Roman poet
Martialis, Marcus Valerius **10** 286-287
Nero Claudius Caesar **11** 342-344
Seneca the Younger, Lucius Annaeus **14** 103-105

LUCARIS, CYRIL (1572-1637), Greek Orthodox patriarch and theologian **10** 20

Lucas, Keith (died 1916), English physiologist
Adrian, Edgar Douglas **1** 67-69
Hodgkin, Alan Lloyd **7** 431-432

LUCAS VAN LEYDEN (1494-1533), Dutch engraver and painter **10** 20-21
Andrea del Sarto **1** 224-225
Dürer, Albrecht **5** 159-161
Rembrandt Harmensz van Rijn **13** 91-95

Lucasta... (poems)
Lovelace, Richard **10** 7-8

Lucca (city-state; Italy)
Quercia, Jacopo della **12** 509
Visconti, Gian Galeazzo **15** 510-511
see also Luca conference

Lucca Madonna (painting; J. van Eyck)
Eyck, Hubert and Jan van **5** 352-354

LUCE, CLARE BOOTHE (1903-1987), playwright and U.S. congresswoman **10** 21-23
Luce, Henry Robinson **10** 23-24

LUCE, HENRY ROBINSON (1898-1967), American magazine editor and publisher **10** 23-24

Lucerne (story)
Tolstoy, Leo **15** 262-265

Luces de Bohemia (novel)
Valle Inclán, Ramón Maria del **15** 407-408

Lucia di Lammermoor (opera; Donizetti)
Donizetti, Gaetano **5** 59-60
Scott, Walter **14** 68-70

LUCIAN (circa 120-circa 200), Greek satirist **10** 25-26
Apelles **1** 257
Myron **11** 285
Phidias **12** 265-267
Rabelais, François **12** 524-526
Wieland, Christoph Martin **16** 260-261
Wolf, Friedrich August **16** 352-353

Lucian of Antioch, Saint (240?-312), Syrian theologian and martyr
Arius **1** 297-298

Lucien Leuwen (novel)
Stendhal **14** 422-425

Lucifer (literary character)
Joyce, James **8** 365-367
Lamartine, Alphonse Marie Louis de **9** 173-175

Lucifer (play)
Vondel, Joost van den **16** 19-20

Luciferic Suite (musical composition)
Nielsen, Carl August **11** 388-389

Lucilius, Gaius (circa 180-102 B.C.), Latin poet
Horace **7** 500-503
Juvenal **8** 397-399
Seneca the Younger, Lucius Annaeus **14** 103-105
Varro, Marcus Terentius **15** 438-439

Lucinde (novel)
Schlegel, Friedrich von **14** 10-11

Lucio Silla (opera)
Mozart, Wolfgang Amadeus **11** 218-221

Lucius (novel)
Lucian **10** 25-26

Lucius II (Gerard Caccianemici; died 1145), pope 1144-1145
Arnold of Brescia **1** 314-315

Lucius III (Ubaldus Allucingolus; 1097?-1185), pope 1181-1185
Waldo, Peter **16** 55-56

Lucius Verus (Lucius Aurelius Verus; 130-169), Roman emperor 161-169
Galen **6** 178-180

Luck of Barry Lyndon, The (novel)
Thackeray, William Makepeace **15** 159-161

Luck of Roaring Camp, The (story)
Harte, Francis Brett **7** 184-185

Luck, or Cunning? (book)
Butler, Samuel **3** 183

Lucknow (city; India)
see Sepoy Mutiny

Lucky Dragon (painting series)
Shahn, Ben **14** 139-140

Lucky Per's Journey (play)
Strindberg, August **14** 509-511

Lucky Strike (painting)
Davis, Stuart **4** 424-425

Lucrece (play; Obey)
Wilder, Thornton Niven **16** 276-277

LUCRETIUS (Titus Lucretius Carus; circa 94-circa 55 B.C.), Latin poet and philosopher **10** 26-27
Catullus, Gaius Valerius **3** 377-378
Donne, John **5** 60-61
Dryden, John **5** 106-107
Ennius, Quintus **5** 289
Evelyn, John **5** 343-344
Santayana, George **13** 475-477
Virgil **15** 507-510
Wang Ch'ung **16** 98-99

Lucrezia (literary character)
Machiavelli, Niccolò **10** 97-99

Lucrézia Borgia (play)
Hugo, Victor Marie **8** 22-25

Lucullus, Lucius Licinius (circa 117-56 B.C.), Roman general
Clodius Pulcher, Publius **4** 121-122
Pompey **12** 387-389
Scipio Africanus Minor, Publius Cornelius Aemilianus **14** 62-63

Luddite riots (1811-1816)
Brontë, Charlotte **3** 17-18
Toller, Ernst **15** 261

LUDENDORFF, ERICH FRIEDRICH WILHELM (1865-1937), German general **10** 27-28
Bethmann Hollweg, Theobald von **2** 239-240
Hindenburg, Paul Ludwig Hans von Beneckendorff und von **7** 400-401
Hitler, Adolf **7** 417-420

Ludlow, J.M. (1821-1911), English founder of Christian socialism
Kingsley, Charles **9** 28

LUDLUM, ROBERT (a.k.a. Jonathan Ryder and Michael Shepherd; born 1927), American suspense novelist **10** 28-29

Ludolph of Saxony (circa 1295-1377), Carthusian spiritual writer
Ignatius of Loyola **8** 108-109

Ludwig II
see Louis II (king of Bavaria)

LUDWIG, DANIEL KEITH (1897-1992), American shipping magnate **10** 29-31

LUDWIG, KARL FRIEDRICH WILHELM (1816-1895), German physiologist **10** 31

Lueger, Karl (1844-1910), founder of Austrian Christian Socialist Party
Hitler, Adolf **7** 417-420

LUGARD, FREDERICK JOHN DEALTRY (1st Baron Lugard; 1858-1945), British soldier and colonial administrator in Africa **10** 31-32
Mwanga **11** 282-283

Lugones, Leopoldo (1874-1938), Argentine poet
Güiráldez, Ricardo **7** 38-39

LUHAN, MABEL DODGE (1879-1962), American writer, salon hostess, and patron of artists, writers, and political radicals **10** 32-34

LUHMANN, NIKLAS (born 1927), German sociologist who developed a general sociological systems theory **10** 34-35

Luisa Miller (opera)
Verdi, Giuseppe Fortunino Francesco **15** 463-465

Luiz, Washington (1869-1957), Brazilian president 1926-1930
Aranha, Osvaldo **1** 272-273
Vargas, Getulio Dornelles **15** 433-434

Luján de Sayavedra, Mateo
see Martí, Juan

LUKÁCS, GYORGY (1885-1971), Hungarian literary critic and philosopher **10** 37-38

Lukar, Cyril
see Lucaris, Cyril

Luke, Gospel according to Saint (New Testament)
Ambrose **1** 192-193
Jesus of Nazareth **8** 251-255
Justin Martyr **8** 395-396
Luke **10** 38
Marcion **10** 238-239
Mary **10** 308

LUKE, Saint (flourished A.D. 50), Evangelist and biblical author **10** 38
John **8** 273-274
Mark **10** 266-267

Luke Baldwin's Vow (novel)
Callaghan, Edward Morley **3** 229-230

Luke Havergal (verse)
Robinson, Edwin Arlington **13** 201-202

LUKS, GEORGE BENJAMIN (1867-1933), American painter **10** 38-39
Calder, Alexander **3** 216-218
Davies, Arthur Bowen **4** 409-410
Evergood, Philip **5** 345
Sloan, John **14** 274-275

Lulach (ruled 1057-1058), king of Scotland
Macbeth **10** 81
Malcolm III **10** 164-165

LULL, RAYMOND (1232/35-1316), Spanish theologian, poet, and missionary **10** 39-40
Bruno, Giordano **3** 75-76
Ibn al-Arabi, Muhyi al-Din **8** 91

LULLY, JEAN BAPTISTE (1632-1687), Italian-born French composer **10** 40-41
Cavalli, Pietro Francesco **3** 382-383
Charpentier, Marc Antoine **3** 471-472
Gluck, Christoph Willibald **6** 372-374
Rameau, Jean Philippe **13** 17-18
Telemann, Georg Philipp **15** 137-138

Lully, Raymond
see Lull, Raymond

Lulu (literary character)
Pinter, Harold **12** 317-318

Lulu (opera)
Berg, Alban **2** 186-187

Luluabourg congress (Congo; 1959)
Lumumba, Patrice Emery **10** 43-45

Lumberjack War (United States; 1839)
Scott, Winfield **14** 70-71

Lume Spento, A (poetry)
Pound, Ezra Loomis **12** 415-417

Lumìe di Sicilia (story and play)
Pirandello, Luigi **12** 319-321

LUMIÈRE BROTHERS (Auguste Marie Louis, 1862-1954, and Louis Jean, 1864-1948), French inventors **10** 41-43

Luminescence (physics)
Cherenkov, Pavel Alekseevich **3** 502-503

Luminism (art)
Heade, Martin Johnson **7** 236
Lane, Fitz Hugh **9** 189

Lumpa uprisings (Zambia)
Kaunda, Kenneth David **8** 460-461

LUMUMBA, PATRICE EMERY (1925-1961), Congolese statesman **10** 43-45
Kasavubu, Joseph **8** 453-455
Mobutu Sese Seko **11** 69-71
Tshombe, Moïse Kapenda **15** 325-326
Youlou, Fulbert **16** 466-467

Lun yü
see Analects

Luna, Pedro de
see Benedict XIII, antipope

Luna e i falò, La (book)
Pavese, Cesare **12** 154-155

Lunacy Commissioners (England; established 1826)
Shaftesbury, 7th Earl of **14** 137-138

Lunar calendar (chronology)
Shotoku Taishi **14** 205-207

Lunar studies
see Moon (earth's)

Luncheon of the Boating Party (painting)
Renoir, Pierre Auguste **13** 101-102

Luncheon on the Grass (painting)
Manet, Édouard **10** 193-194

Lund, University of (Sweden)
Nygren, Anders **11** 449-451
Pufendorf, Samuel von **12** 477-478

Lunda (African people)
Tshombe, Moïse Kapenda **15** 325-326

LUNDY, BENJAMIN (1789-1839), American journalist **10** 45-46

Lune Blanche, La (poem)
Verlaine, Paul Marie **15** 465-466

Lunéville, Treaty of (1801)
Bonaparte, Joseph **2** 381-382
Malpighi, Marcello **10** 176-178
Napoleon I **11** 306-310

Lun-heng (book)
Wang Ch'ung **16** 98-99

LUNS, JOSEPH (born 1911), West European political leader **10** 46-47

Luo Thrift and Trading Corp. (Kenya)
Odinga, Ajuma Jaramogi Oginga **11** 471-473

Lupescu, Magda (born 1904?), Romanian adventuress
Ferdinand **5** 413-414

Luque, Hernando de (died 1532), Spanish priest, vicar of Panama
Almagro, Diego de **1** 177-178
Pizarro, Francisco **12** 340-341

LURIA, ISAAC BEN SOLOMON ASHKENAZI (1534-1572), Jewish mystic **10** 47-48
Sabbatai Zevi **13** 400-401

Luscombe (house; South Devon)
Nash, John **11** 316

Lushan
see Mount Lu

Lusiads (epic; Camoëns)
Camoëns, Luis Vaz de **3** 247-249
Lope Félix de Vega Carpio **9** 503-506

Lusitania (province; Roman Spain)
Caesar, Gaius Julius **3** 207-210
see also Portugal

Lusitania, sinking of (1915)
Bryan, William Jennings **3** 80-82
Lansing, Robert **9** 200
Page, Walter Hines **12** 60-61
Wilson, Thomas Woodrow **16** 330-332
passengers
Frohman, Charles **6** 123-124

Lustgarten (Berlin)
Schinkel, Karl Friedrich **14** 8

Lustspiel (comedy)
Lessing, Gotthold Ephraim **9** 357-359

Lusus (literary character)
Camoëns, Luis Vaz de **3** 247-249

Luther (play)
Osborne, John **12** 16-17

LUTHER, MARTIN (1483-1546), German religious reformer **10** 48-51
as musician
Senfl, Ludwig **14** 105-106
Walter, Johann **16** 86
Vogelweide, Walther von der **16** 10-11
biographers
Erikson, Erik Homburger **5** 309-310
excommunicated
Eck, Johann Maier von **5** 200
Leo X **9** 332-334
influence in theology
Calvin, John **3** 239-242
Menno Simons **10** 505-506
Wesley, John **16** 209-210

influenced by
Rashi **13** 43
on astronomy
Copernicus, Nicolaus **4** 226-227
supporters
Cranach, Lucas the Elder **4** 289-290
Dürer, Albrecht **5** 159-161
Hutten, Ulrich von **8** 72-73
Karlstadt, Andreas Bodenheim von **8** 449
Melancthon, Philip **10** 466-467
Sachs, Hans **13** 410-411
theological controversies
Canisius, Peter **3** 258
Erasmus, Desiderius **5** 298-300
Latimer, Hugh **9** 221
Münzer, Thomas **11** 251-252
Schwenckfeld, Kasper von **14** 56-57
Tyndale, William **15** 373-374
Zwingli, Huldreich **16** 537-538
see also Lutheranism; Protestant Reformation

Lutheran World Federation
Nygren, Anders **11** 449-451

Lutheranism (religion)
in Europe
Altdorfer, Albrecht **1** 179-180
Bach, Johann Sebastian **1** 416-419
Charles V **3** 457-459
Cranmer, Thomas **4** 295-296
Frederick William III **6** 87
Maximilian II **10** 357-358
Nygren, Anders **11** 449-451
Spener, Philipp Jakob **14** 372
Zinzendorf, Nikolaus Ludwig von **16** 522-523
in the United States
Marty, Martin E. **10** 300-301
Mühlenberg, Heinrich Melchior **11** 232-233
Stuyvesant, Peter **15** 5-6
see also Luther, Martin

LUTHULI, ALBERT JOHN (1898-1967), South African statesman **10** 51-52
Dube, John Langalibalele **5** 113
Malan, Daniel Francois **10** 163-164
Mandela, Nelson Rolihlahla **10** 185-186

LUTOSLAWSKI, WITOLD (1913-1994), Polish composer **10** 52-53

Lutrin Le (poem; Boileau)
Boileau-Despréaux, Nicholas **2** 369-371
Pope, Alexander **12** 395-397

Lutte pour la vie, La (novel)
Daudet, Alphonse **4** 402-403

LUTYENS, EDWIN LANDSEER (1869-1944), English architect **10** 54-55

Lützen, battle of (1632)
Gustavus II **7** 43-45
Oxenstierna, Axel Gustafsson **12** 44-45
Wallenstein, Albrecht Wenzel Eusebius von **16** 80-81

Lux... (poem)
Wyatt, Thomas **16** 410-411

Luxe, calme et volupté (painting)
Matisse, Henri **10** 336-337

Luxembourg Gardens at Twilight (painting)
Sargent, John Singer **13** 481-482

Luxembourg, Grand Duchy of (or Luxemburg; nation, western Europe)
Bismarck, Otto Eduard Leopold von **2** 294-296
Henry VII **7** 299-300
Spaak, Paul Henri **14** 359-360
Thorn, Gaston **15** 207-208
William I **16** 291-292
see also Luxemburg, House of

Luxemburg, House of (ruled 13th century -1437)
Charles IV **3** 455-456
Henry VII **7** 299-300
Sigismund **14** 220-221
Wenceslaus **16** 201-202

LUXEMBURG, ROSA (1870-1919), Polish revolutionary **10** 55-56
Mies van der Rohe, Ludwig **11** 10-12
Trotsky, Leon **15** 302-305

Luxor (city; Egypt)
Ramses II **13** 22-23

Luynes, Duc de
see Albert, Charles d'

LUZ, ARTURO ROGERIO (born 1926), Philippine painter and sculptor **10** 56-57

Luzumiyat (poems)
Abu-L-Ala al-Maarri **1** 32

Luzzaschi, Luzzasco (circa 1545-1607), Italian organist
Frescobaldi, Girolamo **6** 101-102
Gesualdo, Don Carlo **6** 287-288

LUZZATO, MOSES HAYYIM (1707-1747), Jewish mystic and poet **10** 57-58

LUZZI, MONDINO DE' (circa 1265/70-1326), Italian anatomist **10** 58
Guy de Chauliac **7** 54

Lvov Brotherhoods School
see Collegium (Kiev)

Lvov, Prince Georgi Evgenievich (1861-1925), Russian statesman
Kerensky, Aleksandr Fedorovich **8** 516-517

LWOFF, ANDRÉ (1902-1994), French microbiologist and geneticist **10** 58-59

Lwów (Lemburg or Lvov; city, Poland)
Köprülü, Ahmed **9** 84-85

LY, ABDOULAYE (born 1919), Senegalese politician and historian **10** 60

LYAUTEY, LOUIS HUBERT GONZALVE (1854-1934), French marshal and colonial administrator **10** 60-61

Lyceum movement (United States)
Emerson, Ralph Waldo **5** 278-280
Fuller, Sarah Margaret **6** 150-151
Holbrook, Josiah **7** 450-451

Lycidas (elegy; Milton)
Arnold, Matthew **1** 311-313
Milton, John **11** 43-46

Lycurgus (396?-323? B.C.), Athenian orator
Isocrates **8** 151
Xenophon **16** 418-420

LYDGATE, JOHN (circa 1370-1449/50), English poet **10** 61-62
Gloucester, Duke of **6** 370-371
Skelton, John **14** 268-269

LYELL, SIR CHARLES (1797-1875), Scottish geologist **10** 62-63
Adams, Henry Brooks **1** 45-47
Cuvier, Georges Léopold **4** 357-359
Darwin, Charles Robert **4** 397-399
Logan, William Edmond **9** 488-489
Wallace, Alfred Russel **16** 69-70

Lying Lover, The (play)
Steele, Richard **14** 407-409

Lymphatic system (anatomy)
Hunter, William **8** 48-49

Lynching (United States)
Alfaro, José Eloy **1** 144-145
Du Bois, William Edward Burghardt **5** 116-118
Johnson, James Weldon **8** 304-305
Wells-Barnett, Ida. B. **16** 198-199
White, Walter Francis **16** 238-239
Work, Monroe **16** 388-389

LYND, HELEN MERRELL (1896-1982), American sociologist and educator **10** 63-64

LYND, ROBERT STAUGHTON (1892-1970), American sociologist **10** 64-65

LYND, STAUGHTON (born 1929), historian and peace militant **10** 65-66

LYNDSAY, SIR DAVID (circa 1485-1555), Scottish poet and courtier **10** 66-67

LYON, MARY (1797-1849), American educator, religious leader, and women's rights advocate **10** 67-69

Lyons (city; France)
Clement V **4** 101-102
Herriot, Édouard **7** 339-340

Lyons, Councils of
First (1245)
Frederick II **6** 79
Second (1274)
Bonaventure **2** 383-384
Michael VIII **11** 1-2

Lyons, Dame Enid Muriel (1897-1981), Australian politician
Lyons, Joseph Aloysius **10** 69-70

LYONS, JOSEPH ALOYSIUS (1879-1939), Australian statesman, prime minister 1932-39 **10** 69-70
Hughes, William Morris **8** 21-22
Menzies, Robert Gordon **10** 510-511
Scullin, James Henry **14** 73

Lyons University (France)
Cournot, Antoine Augustin **4** 273

Lyre (poems)
Palma, Ricardo **12** 77

Lyric Impulse, The (book)
Lewis, Cecil Day **9** 380

Lyric Year, The (anthology)
Millay, Edna St. Vincent **11** 24-25

Lyrical Ballads (book)
Coleridge, Samuel Taylor **4** 154-156
Wordsworth, William **16** 385-388

Lyrics of Earth (poems)
Lampman, Archibald **9** 180-181

Lyrics of Love and Sunshine (poems)
Dunbar, Paul Laurence **5** 141-142

Lyrics of Lowly Life (poems)
Dunbar, Paul Laurence **5** 141-142

Lyrisches Intermezzo (poems)
Heine, Heinrich **7** 259-260

Lys dans la vallée, Le (book)
Balzac, Honoré de **1** 478-480

Lys rouge, Le (novel)
France, Anatole **6** 39-40

LYSANDER (died 395 B.C.), Spartan military commander and statesman **10** 70
Agesilaus II **1** 79-80
Alcibiades **1** 119-120

LYSENKO, TROFIM DENISOVICH (1898-1976), Soviet agronomist and geneticist **10** 71
Lamarck, Chevalier de **9** 171-173
Muller, Hermann Joseph **11** 238-239
Vavilov, Nikolai Ivanovich **15** 447-448

Lysias (died 162 B.C.), Syrian general and regent
Judas Maccabeus **8** 374-375

Lysimachus (361?-281 B.C.), Macedonian general
Alexander the Great **1** 137-141
Antigonus I **1** 248-249
Ptolemy I **12** 470-472
Seleucus I **14** 92-93

Lysis (dialogue)
Plato **12** 345-347

Lysistrata (play)
Aristophanes **1** 293-294

Lysogeny (bacteriology)
Lwoff, André **10** 58-59

Lysozyme (biochemistry)
Fleming, Alexander **5** 483-485
Florey, Howard Walter **5** 491-492

Lyttleton, George, 1st Baron (1709-1773), English politician and poet
Thomson, James **15** 199-200

Lytton, 1st Earl of (Edward Robert Bulwer Lytton; 1831-1891), English statesman
Roberts, Frederick Sleigh **13** 195-196

Lytton of Knebworth, 1st Baron
see Bulwer-Lytton, Edward

M

M. Quine (novel)
Bernanos, Georges **2** 206-207
Chaplin, Charles Spencer **3** 438-440

Ma al-Mutanabbi (book)
Husayn, Taha **8** 61-62]

Ma Fen (flourished 12th century), Chinese painter
Yüan, Mei **16** 479-480

Ma Jolie (painting)
Picasso, Pablo **12** 292-295

Ma Lin (flourished mid-13th century), Chinese painter
Ma Yüan **10** 379

Ma mère l'oye (musical composition)
Ravel, Maurice Joseph **13** 54-55

Ma Robert (ship)
Livingstone, David **9** 463-465

Maastricht, battle of (1748)
Saxe, Comte de **13** 507-508

Måbar rebellion (1334)
Muhammad bin Tughluq **11** 229

MABILLON, JEAN (1632-1707), French monk and historian **10** 72

MABINI, APOLINARIO (1864-1903), Filipino political philosopher **10** 72-73

Mabovitch, Golda
see Meir, Golda

MABUCHI, KAMO (1697-1769), Japanese writer and scholar **10** 73-74

Mac
see also Mc

MACAPAGAL, DIOSDADO P. (born 1910), Filipino statesman **10** 74-76
Marcos, Ferdinand **10** 240-242

MacArthur, Arthur (1845-1912), American general
MacArthur, Douglas **10** 76-78
Taft, William Howard **15** 78-81

MACARTHUR, DOUGLAS (1880-1964), American general **10** 76-78
associates
Eisenhower, Dwight David **5** 233-236
Kennedy, John Fitzgerald **8** 502-506
McCormick, Robert Rutherford **10** 401-402
Japan occupied (1949-1952)
Hirohito **7** 410-412
Tojo, Hideki **15** 254-256
Yamashita, Tomoyuki **16** 435-436
Yoshida, Shigeru **16** 464-465
Korean War
see Korean War
Pacific operations
Curtin, John Joseph **4** 348-349
King, Ernest Joseph **9** 17-18
Nimitz, Chester William **11** 395-396
Roosevelt, Franklin Delano **13** 277-280
Wainwright, Jonathan Mayhew **16** 45-46
see also World War II
Philippines and
Amorsolo, Fernando **1** 204
Osmeña, Sergio **12** 22-24
Rómulo, Carlos P. **13** 270-271
Roxas, Manuel **13** 331-332

MACARTHUR, JOHN (circa 1767-1834), Australian merchant, sheep breeder, and politician **10** 78
Bligh, William **2** 325-326

Macartney, George, 1st Earl (1737-1806), British diplomat
Qianlong **12** 502-505

MACAULAY, HERBERT (1864-1945), Nigerian politician **10** 78-79

MACAULAY, THOMAS BABINGTON (1st Baron Macaulay of Rothley; 1800-1859), English essayist, historian, and politician **10** 79-80
Booth, Charles **2** 400-401
Churchill, Winston Leonard Spencer **4** 51-53
Lessing, Gotthold Ephraim **9** 357-359
Macaulay, Herbert **10** 78-79
Maitland, Frederic William **10** 154-155
McMaster, John Bach **10** 426-427
Trevelyan, George Macaulay **15** 294-295
Turgenev, Ivan Sergeyevich **15** 345-348

Macaulay, Zachary (1768-1838), English philanthropist
Wilberforce, William **16** 269-270

MACBETH (died 1057), king of Scotland 1040-1057 **10** 81
Leo IX **9** 332
Malcolm III **10** 164-165

Macbeth (play; Shakespeare)
musical settings
Bloch, Ernest **2** 326-327
Fry, William Henry **6** 136-137
Strauss, Richard **14** 500-501
Verdi, Giuseppe Fortunino Francesco **15** 463-465
stage and films
Kurosawa, Akira **9** 135-137
Shakespeare, William **14** 142-145

MacBride, John (died 1916), Irish patriot
Yeats, William Butler **16** 445-447

Maccabean War (167-164 B.C.)
Antiochus IV **1** 250
Judas Maccabeus **8** 374-375

Macchiaioli (Italian art group)
Modigliani, Amedeo **11** 72-73

Macdermots of Ballycloran, The (novel)
Trollope, Anthony **15** 300-302

MACDONALD, DWIGHT (1906-1982), American editor, journalist, essayist, and critic **10** 81-83

MACDONALD, ELEANOR JOSEPHINE (born 1906), American epidemiologist **10** 83-84

Macdonald, Flora (1722-1790), Scottish Jacobite
Charles Edward Louis Philip Casimir Stuart **3** 466-467

MacDonald, James Edward Hervey (1878-1932), Canadian painter
Thomson, Tom **15** 202

MACDONALD, JAMES RAMSAY (1866-1937), British politician **10** 84-85
Labour government

Attlee, Clement Richard **1** 361-362
Baldwin, Stanley **1** 468-469
Chelmsford, Frederic John Napier Thesiger **3** 497
Henderson, Arthur **7** 277-278
national coalition
Chamberlain, Arthur Neville **3** 409-411
George V **6** 273-275

MACDONALD, SIR JOHN ALEXANDER (1815-1891), Canadian statesman **10** 85-87
associates
Cartier, George-Étienne **3** 342-343
Smith, Donald Alexander **14** 288-289
Cabinet
Galt, Alexander Tilloch **6** 190-191
Howe, Joseph **7** 534-535
Tilley, Samuel Leonard **15** 223-224
Tupper, Charles **15** 342-343
Canadian Pacific
Fleming, Sandford **5** 485-486
opponents
Brown, George **3** 35-36
Laurier, Wilfrid **9** 232-234
Mackenzie, Alexander **10** 104

Macdonald-Wright, Stanton (1890-1973), American painter
Benton, Thomas Hart **2** 178-179

MACDOWELL, EDWARD ALEXANDER (1861-1908), American pianist and composer **10** 87-88

Macedonia (region; Balkan peninsula)
as Roman province
Alaric **1** 101-102
Brutus, Marcus Junius **3** 79-80
Cicero, Marcus Tullius **4** 55-58
Demosthenes **4** 495-496
Flamininus, Titus Quinctius **5** 477
Leo I **9** 329-330
kings
Alexander the Great **1** 137-141
Antigonus I **1** 248-249
Philip II **12** 269-271
military leaders
Ptolemy I **12** 470-472
Seleucus I **14** 92-93
opposes Achaean League
Aratus **1** 273-274
Cleomenes III **4** 103-104
political leaders
Gligorov, Kiro **6** 367-369
see also Balkan Wars (1912-1913);Greece; Macedonian Wars; Ottoman Empire

Macedonian (ship)
Decatur, Stephen **4** 448-449

Macedonian dynasty (Byzantine Empire; ruled 867-1056)
Basil I **2** 49-50
Basil II **2** 50-51
Zoë **16** 524-525

Macedonian dynasty (Egypt)
*see also*Ptolemaic dynasty

Macedonian Wars (200-194; 171-168 B.C.)
Flamininus, Titus Quinctius **5** 477
Polybios **12** 384-385

MACEO, ANTONIO (1845-1896), Cuban general and patriot **10** 88-90
Gómez, Máximo **6** 418-419
Martí, José **10** 285-286
Menocal, Mario Garcia **10** 506-507

Macer, Aemilius (flourished 1st century B.C.), Augustan poet of Verona
Ovid **12** 34-36

MacFlecknoe (play)
Dryden, John **5** 106-107

MacGahan, Januarius Aloysius (1844-1878), American war correspondent
Bennett, James Gordon Jr. **2** 169-170

MacGrath, Leueen (born 1919), American actress
Kaufman, George S. **8** 457-458

MACH, ERNST (1838-1916), Austrian physicist **10** 90-91
Boltzmann, Ludwig **2** 379-380
Schlick, Friedrich Albert Moritz **14** 16-17
Schrödinger, Erwin **14** 31-33

MACHADO DE ASSIS, JOAQUIM MARIA (1839-1908), Brazilian novelist **10** 91-92

MACHADO Y MORALES, GERARDO (1871-1939), Cuban general and president **10** 92-93
Batista y Zaldívar, Fulgencio **2** 57-58
Grau San Martin, Ramón **6** 499-500
Menocal, Mario Garcia **10** 506-507

MACHAUT, GUILLAUME DE (circa 1300-1377), French composer and poet **10** 93-94
Landini, Francesco **9** 185-186
Vitry, Philippe de **16** 2

MACHEL, SAMORA MOISES (1933-1986), socialist revolutionary and first president of Mozambique **10** 94-96

MACHIAVELLI, NICCOLÒ (1469-1527), Italian author and statesman **10** 97-99
Castiglione, Baldassare **3** 360-361
Comines, Philippe de **4** 181
Ferdinand V **5** 417-418
Frederick II **6** 81-84
Guicciardini, Francesco **7** 32-33
Harrington, James **7** 166-167
Marlowe, Christopher **10** 272-274
Meinecke, Friedrich **10** 460-461

Machine gun
*see*Weapons and explosives

Machine politics
*see*Political machines (United States)

Machine-wreckers, The (play)
Toller, Ernst **15** 261

Macht von Liebe, Die (opera)
Weber, Carl Maria Friedrich Ernst von **16** 156-157

MacINTYRE, ALASDAIR CHALMERS (born 1929), Scottish-born philosopher and ethicist **10** 99-100

MACIVER, ROBERT MORRISON (1882-1970), Scottish-American sociologist, political philosopher, and educator **10** 100-101

Mack the Knife (song)
Weill, Kurt **16** 174-175

Mackail, J.W. (1859-1945), British classical scholar
Morris, William **11** 187-188

Mackay, John Henry (1864-1933), Scottish writer
Stirner, Max **14** 459-460

MACKAY, JOHN WILLIAM (1831-1902), American miner and business leader **10** 101-102
Bennett, James Gordon Jr. **2** 169-170

MACKE, AUGUST (1887-1914), Expressionist painter **10** 102-103
Kandinsky, Wassily **8** 420-422
Marc, Franz **10** 231

Mackensen, August von (1849-1945), German army officer
Ferdinand **5** 413-414

MACKENZIE, ALEXANDER (1822-1892), Scottish-born Canadian statesman, prime minister 1873-1878 **10** 104
Brown, George **3** 35-36
Fleming, Sandford **5** 485-486
Laurier, Wilfrid **9** 232-234

Mackenzie, Henry (1745-1831), Scottish author
Romney, George **13** 269-270

Mackenzie River (Canada)
Mackenzie, Alexander **10** 103-104

MACKENZIE, SIR ALEXANDER (circa 1764-1820), Scottish explorer, fur trader, and businessman **10** 103-104

MACKENZIE, WILLIAM LYON (1795-1861), Scottish-born Canadian journalist, politician, and rebel **10** 104-106
Baldwin, Robert **1** 466-468
Durham, 1st Earl of **5** 161-162
Moodie, Susanna **11** 140-141
Ryerson, Adolphus Egerton **13** 392-393

Mackenzie King, William Lyon
see King, William Lyon Mackenzie

MACKILLOP, MARY (1842-1909), first Australian candidate for sainthood in the Roman Catholic Church and foundress of the Sisters of Saint Joseph of the Sacred Heart **10** 106-107

MACKINTOSH, CHARLES RENNIE (1868-1928), Scottish artist, architect, and

interior/furniture/textile designer **10** 107-108

Maclane-Ocampo Treaty (1859)
Juárez, Benito **8** 369-372
Lerdo de Tejada, Miguel **9** 351-352

Maclaurin, Colin (1698-1746), Scottish mathematician
Cauchy, Augustin Louis **3** 378-380
Taylor, Brook **15** 121-122

MACLEAN, GEORGE (1801-1847), Scottish soldier and agent of British expansion **10** 108-109

Maclean, John (1771-1814), American chemist
Silliman, Benjamin **14** 229-230

Maclehose, Agnes (née Craig; 1759-1781), Scottish physician's daughter, Burns' Clarinda
Burns, Robert **3** 155-156

MACLEISH, ARCHIBALD (born 1892), American poet, playwright, and public official **10** 109-110
Benét, Stephen Vincent **2** 157-158
Luce, Henry Robinson **10** 23-24

MACLENNAN, HUGH (1907-1990), Canadian novelist, essayist, and academic **10** 110-111

Macleod, John James Rickard (1876-1935), Scottish physiologist
Banting, Frederick Grant **1** 493-494

MacMahon, Comte Marie Edme Patrice Maurice de (1808-1893), French president 1873-1879
Gambetta, Léon **6** 198-199
Simon, Jules François **14** 237-238

MACMILLAN, DONALD BAXTER (1874-1970), American explorer and scientist **10** 111-112
Byrd, Richard Evelyn **3** 186-187

MACMILLAN, HAROLD (born 1894), British statesman **10** 112-113
Eden, Anthony **5** 204-205
Elizabeth II **5** 266-269

MacMonnies, Frederick William (1863-1937), American sculptor
White, Stanford **16** 235-236

MACNEICE, LOUIS (1907-1964), British poet **10** 113-114
Auden, Wystan Hugh **1** 364-366

MACON, NATHANIEL (1758-1837), American statesman **10** 114-115

Macondo (fictional town)
García Márquez, Gabriel **6** 208-209

MACQUARIE, LACHLAN (1762-1824), British officer, governor of New South Wales 1810-1822 **10** 115-116
Bigge, John Thomas **2** 272

MACQUARRIE, JOHN (born 1919), Anglican theologian **10** 116-117

Macque, Jean de (flourished 16th-17th century), Flemish composer
Rossi, Luigi **13** 310-311

Macready, William C. (1793-1873), English actor
Browning, Robert **3** 53-55
Cushman, Charlotte **4** 354-355
Forrest, Edwin **6** 11-12

Macrinus, Marcus Opelius (164-218), Roman emperor 217-218
Caracalla **3** 281-282

Mac-Robertson Land (Antarctica)
Mawson, Douglas **10** 354-355

Macrocosm-microcosm theory (cosmology)
Paracelsus, Philippus Aureolus **12** 91-93

Macy, Mrs. John Albert
*see*Sullivan, Anne Mansfield

Macy's (department store; New York City)
Straus, Isidor **14** 496

Mad Dogs and Englishmen (song)
Coward, Noel **4** 279-280

Mad Love (book)
Breton, André **2** 519-520

Mad Parliament (England; 1258)
Henry III **7** 290-292
Montfort, Simon de **11** 132-133

Mad World My Masters, A (play)
Middleton, Thomas **11** 8-9

Madam Butterfly (opera and play)
Belasco, David **2** 124-125
Puccini, Giacomo **12** 474-476

Madame Bovary (novel)
Flaubert, Gustave **5** 480-482

Madame Charpentier and her Children (painting)
Renoir, Pierre Auguste **13** 101-102

Madame Chrysanthème (book)
Loti, Pierre **9** 519-520

Madame de Chamblay (book)
Dumas, Alexandre **5** 136-138

Madame Delphine (novelette)
Cable, George Washington **3** 198-199

Madame d'Haussonville
Ingres, Jean Auguste Dominique **8** 121-123

Madame Dorothea (novel)
Undset, Sigrid **15** 388-389

Madame Gervaisais (novel)
Goncourt, Edmond de and Jules de **6** 426-427

Madame Rivière (painting)
Ingres, Jean Auguste Dominique **8** 121-123

Madame Sériziat ... (painting)
David, Jacques Louis **4** 407-409

Madame X (painting)
Sargent, John Singer **13** 481-482

Made White in the Bloud of the Lambe (book)
Cotton, John **4** 263-265

Madeira (island group; eastern Atlantic Ocean)
Cook, James **4** 214-215
Henry the Navigator **7** 305-306

Madeleine of France (died 1538), queen of James V of Scotland 1537-1538
Ronsard, Pierre de **13** 271-273

Madelin, Louis (1871-1956), French historian
Poincaré, Raymond **12** 366-368

Madeline (literary character)
Keats, John **8** 470-472

Mademoiselle de Belle-Isle (play)
Dumas, Alexandre **5** 136-138

Mademoiselle Pogany (sculpture series)
Brancusi, Constantin **2** 494-496

Maderistas (Mexican revolutionary group)
Cárdenas, Lázaro **3** 286-287
Villa, Pancho **15** 495-496
Zapata, Emiliano **16** 489-490

Maderna, Bruno (born 1920), Italian composer
Nono, Luigi **11** 420-421

MADERNO, CARLO (1556-1629), Italian architect **10** 117-118
Borromini, Francesco **2** 424-425

MADERO, FRANCISCO INDALECIO (1873-1913), Mexican politician, president 1911-13 **10** 118-119
associates
Azuela, Mariano **1** 402
Villa, Pancho **15** 495-496
opponents
Díaz, José de la Cruz Porfirio **4** 534-536
Huerta, Victoriano **8** 13-14
Zapata, Emiliano **16** 489-490
supporters
Calles, Plutarco Elías **3** 234-235
Carranza, Venustiano **3** 321-322
Obregón, Álvaro **11** 458-459
Vasconcelos, José **15** 443-444

Madhava Rao I (1754-1772), peshwa of the Marathas 1761-1772
Haidar Ali **7** 65-66

Madheart (play)
Baraka, Imamu Amiri **1** 498-499

Madinah, al-
see Medina

Madinat as-Salem
see Baghdad

Madison (ship)
Pike, Zebulon **12** 302-304

MADISON, DOLLY (wife of James Madison, born Dorothea Payne; 1768-1849), American First Lady **10** 119-121
Johnson, Earvin Jr. **8** 297-299

MADISON, JAMES (1751-1836), American statesman, president 1809-1817 **10** 121-123
associates
Carroll, John **3** 331-332

Jefferson, Thomas **8** 238-241
Livingston, Robert R. **9** 462-463
Pendleton, Edmund **12** 197-198
Randolph, Edmund **13** 29-30
Scott, Winfield **14** 70-71
Taylor, John **15** 126
Cabinet
Crawford, William Harris **4** 299-300
Gallatin, Albert **6** 183-184
Monroe, James **11** 111-113
Federalist papers
Hamilton, Alexander **7** 95-98
Jay, John **8** 230-232
opponents
Ames, Fisher **1** 199-200
Clinton, DeWitt **4** 112-113
Henry, Patrick **7** 309-311
Morris, Gouverneur **11** 182-183
Pickering, Timothy **12** 298-299
political appointments
Adams, John Quincy **1** 52-54
Story, Joseph **14** 480-481
Taylor, Zachary **15** 128-130
vice presidents
Clinton, George **4** 113-114
Gerry, Elbridge **6** 282-283

Madison, John Roderigo
see Dos Passos, John

Madison Square Garden (New York City)
Barnum, Phineas Taylor **2** 13-15
White, Stanford **16** 235-236

Madison Square Theater (New York City)
Belasco, David **2** 124-125

Madiun revolt (Indonesia; 1926)
Sukarno **15** 18-20

Madman's Diary, A (story)
Lu Hsün **10** 35-37

MADONNA (Madonna Louise Veronica Ciccone, born 1958), American singer and actress **10** 123-125

Madonna ... (engraving)
Mantegna, Andrea **10** 215-216

Madonna ... (painting)
Andrea del Sarto **1** 224-225
Angelico **1** 235-236
Bellini, Giovanni **2** 137-138
Caravaggio **3** 282-284
Carracci **3** 319-321
Cimabue **4** 60-61
Correggio **4** 249-251
Cranach, Lucas the Elder **4** 289-290
Duccio di Buoninsegna **5** 121-122
Eyck, Hubert and Jan van **5** 352-354
Gentile da Fabriano **6** 266-267
Ghirlandaio, Domenico **6** 292-293
Giorgione **6** 340-341
Giotto **6** 342-345
Greco **6** 511-514
Holbein, Hans the Younger **7** 449-450
Lippi, Filippo **9** 439
Lochner, Stephan **9** 475
Lorenzetti, Pietro and Ambrogio **9** 517-518
Lorenzetti, Pietro and Ambrogio **9** 517-518
Mantegna, Andrea **10** 215-216
Martini, Simone **10** 298-299
Masaccio **10** 312-313
Morales, Luis de **11** 150
Parmigianino **12** 117
Perugino **12** 245-246
Piero della Francesca **12** 301-302
Pisanello **12** 323-324
Poussin, Nicolas **12** 418-420
Rubens, Peter Paul **13** 339-342
Sassetta **13** 492
Schongauer, Martin **14** 26-28
Titian **15** 242-244
Tura, Cosimo **15** 343-344
Van Dyck, Anthony **15** 423-425
Veneziano, Domenico **15** 459-460

Madonna ... (sculpture)
Donatello **5** 55-56
Luca della Robbia **10** 19-20
Michelangelo Buonarroti **11** 2-5
Moore, Henry **11** 146-148
Pisano, Giovanni **12** 324-325
Sansovino, Jacopo **13** 470-471

Madonna delle Carceri (church; Prato, Italy)
Sangallo family **13** 464-466

Madonna di Campagna (church; near Verona, Italy)
Sanmicheli, Michele **13** 469-470

Madonna di San Biagio (church; Montepulciano, Italy)
Sangallo family **13** 464-466

Madras (province; India)
Clive, Robert **4** 119-120
Dupleix **5** 153

Madras system (education)
Bell, Andrew **2** 131-132

Madrid (city; Spain)
Calderón, Pedro **3** 221-222
Tiepolo, Giovanni Battista **15** 219-220
Wellington, 1st Duke of **16** 193-195

Madrid, Treaty of (1526)
Charles V **3** 457-459

Madrid, University of
Altamira Y Crevea, Rafael **1** 179

Madrid 36 to Spain in Arms (film)
Buñuel, Luis **3** 127-128

Madrigal (music)
English
Marenzio, Luca **10** 248
Morley, Thomas **11** 179-180
Franco-Flemish
Lassus, Roland de **9** 216-218
German
Schütz, Heinrich **14** 48-49
Italian (14th century)
Landini, Francesco **9** 185-186
Italian (16th century)
Marenzio, Luca **10** 248
Merulo, Claudio **10** 525-526
Monteverdi, Claudio Giovanni Antonio **11** 126-128
Palestrina, Giovanni Pierluigi da **12** 70-72
Willaert, Adrian **16** 287-288
Zarlino, Gioseffo **16** 490-491
Italian (16th-17th century)
Frescobaldi, Girolamo **6** 101-102
Gesualdo, Don Carlo **6** 287-288
Malipiero, Gian Francesco **10** 171

Madrigal (poem)
Hugo, Victor Marie **8** 22-25
Tasso, Torquato **15** 114-116

Madrigaux (book)
Mallarmé, Stéphane **10** 172-173

Maecenas, Gaius Cilnius (70?-8 B.C.), Roman statesman
Horace **7** 500-503
Livy **9** 465-467
Ovid **12** 34-36
Virgil **15** 507-510

Maelwael, Pol, Herman, and Jehanequin
see Limbourg Brothers

Maestà (painting)
Lorenzetti, Pietro and Ambrogio **9** 517-518

Maestà (painting; Duccio)
Duccio di Buoninsegna **5** 121-122
Giotto **6** 342-345
Lorenzetti, Pietro and Ambrogio **9** 517-518
Martini, Simone **10** 298-299

Maestro, El (musical collection)
Milán, Luis **11** 15-16

MAETERLINCK, COUNT MAURICE (1863-1949), Belgian poet, dramatist, and essayist **10** 125-126
Debussy, Achille Claude **4** 445-447
Grillparzer, Franz **6** 546-547
Schoenberg, Arnold **14** 24-26
Sibelius, Jean Julius Christian **14** 211-212
Stanislavsky, Constantin **14** 398-399
Strindberg, August **14** 509-511
Vallejo, César Abraham **15** 408-409

Maffei, Francesco Scipione di (1675-1755), Italian author
Alfieri, Vittoria **1** 145-146

Maga, Hubert (born 1916), Dahomeyan' politician
Apithy, Sourou Migan **1** 259-260

Magadha (region; India)
Chandragupta Maurya **3** 426

Magana Jari Ce (literary collection)
Imam, Alhadji Abubakar **8** 114-115

Magdala (town; Ethiopia)
Tewodros II **15** 158-159

Magdalen (painting)
Greco **6** 511-514
Titian **15** 242-244

Magdalena (department; Colombia)
Isaacs, Jorge **8** 144

Magdalena River (Colombia)
Quesada, Gonzalo Jiménez de **12** 509-510

Magdalo (Philippines rebels)
Bonifacio, Andres **2** 393-394

Magdeburg (city and province; Germany)
Frederick William **6** 85-86
Gustavus II **7** 43-45

Magdeburg hemispheres (physics)
Guericke, Otto Von **7** 27-28

Magdiwang (Philippines rebels)
Bonifacio, Andres **2** 393-394

MAGELLAN, FERDINAND (1480-1521), Portuguese explorer **10** 126-127
Cabot, Sebastian **3** 200-201
Drake, Francis **5** 94-96

Magellan, Strait of (southern South America)
Drake, Francis **5** 94-96
Magellan, Ferdinand **10** 126-127
Schouten, William Cornelius **14** 31

Magenta and Blue (painting)
Hofmann, Hans **7** 442-443

Maggie (novel)
Crane, Stephen **4** 293-295

Maggy (sculpture)
Duchamp-Villon, Raymond **5** 123

Maghan, Mansa (ruled 1337-1341), ruler of Mali Empire in West Africa
Musa Mansa **11** 266

Maghreb
see Morocco

Magians (priestly class; ancient Iran)
Zoroaster **16** 528-530

Magic (anthropology)
Bloch, Marc **2** 332-333
Frazer, James George **6** 76
Hugo, Victor Marie **8** 22-25
Porta, Giambattista della **12** 403-404
Sarton, George **13** 490-491
Tylor, Edward Burnett **15** 372-373

Magic Bird (sculpture cycle)
Brancusi, Constantin **2** 494-496

Magic Flute, The (opera; Mozart)
Kokoschka, Oskar **9** 75-76
Mozart, Wolfgang Amadeus **11** 218-221
Schinkel, Karl Friedrich **14** 8
Tippett, Michael Kemp **15** 234-235

Magic Mountain, The (novel)
Mann, Thomas **10** 204-207

Magician (novel)
Maugham, William Somerset **10** 344-345

Magician, The (film)
Bergman, Ernst Ingmar **2** 190-191

Magician of Lublin, The (novel)
Singer, Isaac Bashevis **14** 249-250

Mágico prodigioso, El (play)
Calderón, Pedro **3** 221-222

Maginot Line (France)
Pétain, Henri Philippe **12** 250-252
Rundstedt, Karl Rudolf Gerd Von **13** 363-364

Magloire, Paul (born 1907), Haitian politician, president 1950-1956
Duvalier, François **5** 165-166

Magna Carta (Aragon)
*see*General Privilege (1283)

Magna Carta (England; 1215)
Grosseteste, Robert **7** 15
Henry III **7** 290-292
John **8** 274-275

Magnaghi, Alberto (1875-1945),Italian historian
Vespucci, Amerigo **15** 476-478

Magnalia Christi Americana (book)
Bradstreet, Anne Dudley **2** 486-487
Mather, Cotton **10** 330-332

MAGNASCO, ALESSANDRO (1667-1749), Italian painter **10** 127-128

Magnelli, Alberto (born 1888), Italian painter
Kandinsky, Wassily **8** 420-422

Magnesia, battle of (190 B.C.)
Antiochus III **1** 249-250
Hannibal Barca **7** 128-130
Scipio Africanus Major, Publius Cornelius **14** 61-62

Magnesium (element—chemistry)
Davy, Humphry **4** 426-427

Magnet, The (novel)
Gorky, Maxim **6** 458-460

Magnetic fields (physics)
Rabi, Isidor Isaac **12** 526-527

Magnetic resonance accelerator
see Cyclotron

Magnetic storms (geophysics)
Chapman, Sydney **3** 441

Magnetism (physics)
and cryogenics
Kapitsa, Pyotr Leonidovich **8** 433-435
and electric currents
Ampère, André Marie **1** 205-206
Cardano, Geronimo **3** 285-286
Coulomb, Charles Augustin de **4** 266-267
Faraday, Michael **5** 380
Henry, Joseph **7** 307-308
Maxwell, James Clerk **10** 361-364
Rowland, Henry Augustus **13** 330-331
and sunspots
Hale, George Ellery **7** 72-74
medieval research
Peregrinus, Petrus **12** 208
terrestrial
Ampère, André Marie **1** 205-206
Baffin, William **1** 435-436
Gilbert, William **6** 313-314
Halley, Edmund **7** 88-89

Magnetohydrodynamics (physics)
Elsasser, Walter Maurice **5** 277-278

Magnhild (novel)
Bjørnson, Bjørnstjerne **2** 299-300

Magnificat (music)
Buxtehude, Dietrich **3** 185-186
Cabezón, Antonio **3** 197-198
Dunstable, John **5** 150-151
Gombert, Nicolas **6** 416-417
Goudimel, Claude **6** 466
Lassus, Roland de **9** 216-218
Le Jeune, Claude **9** 314-315
Palestrina, Giovanni Pierluigi da **12** 70-72
Tallis, Thomas **15** 91
Victoria, Tomás Luis de **15** 487-488

Magnificence (play)
Skelton, John **14** 268-269

Magnificent Ambersons, The (novel)
Tarkington, Newton Booth **15** 109

Magnum Photo Agency
Capa, Robert **3** 269-271

Magnus (died 1047), king of Norway
Edward the Confessor **5** 218-219
Harold III **7** 163

Magnus, Cnaeus Pompeius
*see*Pompey

Magnus liber organi (musical collection ; Léonin)
Léonin **9** 343-344
Pérotin **12** 231-232

Magog (Old Testament figure)
Ezekiel **5** 355-356

Magongo, battle of (South Africa; 1840)
Dingane **5** 14-15

Magoon, Charles Edward (1861-1920), American governor of Cuba 1906-1909
Estrada Palma, Tomás **5** 326-327

Magpie on the Gallows (painting)
Bruegel, Pieter the Elder **3** 65-67

MAGRITTE, RENÉ (1890-1967), Surrealist painter **10** 128-130

MAGSAYSAY, RAMON (1907-1957), Philippine statesman, president 1953-1957 **10** 130-131
Quirino, Elpidio **12** 519-520
Recto, Claro M. **13** 69-70
Rómulo, Carlos P. **13** 270-271

Maguire, Mary Gunning (1887?-1957), Irish critic and short-story writer
Colum, Padraic **4** 174-175

Magyar music
*see*Hungarian music

Magus, The (novel)
Fowles, John **6** 33-35

Magyars (Hungary)
Henry I **7** 285-286
see also Hungary

Mahabharata (Hindu epic)
Kalidasa **8** 414-415

Rajagopalachari, Chakravarti **13** 6-7

Mahadanapati (Buddhism)
Sui Wen-ti **15** 16-18

Mahagonny (opera)
see*Rise and Fall of the City of Mahagonny*

Mahagonny (play and opera)
Brecht, Bertolt **2** 512-514
Weill, Kurt **16** 174-175

MAHAN, ALFRED THAYER (1840-1914), American naval historian and strategist **10** 131-132

Maharashtra (state; India)
Pandit, Vijaya Lakshmi **12** 83-84
Śivajī **14** 266-267

MAHARISHI MAHESH YOGI (born 1911?), Indian guru and founder of the Transcendental Meditation movement **10** 132-133

Mahars (caste; India)
Ambedkar, Bhimrao Ramji **1** 190-191

MAHATHIR MOHAMAD (born 1925), prime minister of Malaysia **10** 134-135

Mahayana Buddhism (religion)
Buddha **3** 97-101
K'ang Yu-wei **8** 426-428
Kukai **9** 124-125
Kumarajiva **9** 127

Mahdi, Abd al-Rahman al- (born 1915), Sudanese religious leader, head of the Madhist movement
Khalil, Sayyid Abdullah **8** 531-532

Mahdi, Mohammed al- (died 785), Abbasid caliph 775-785
Harun al-Rashid **7** 188

MAHDI, THE (Mohammed Ahmed; circa 1844-1885), Islamic reformer and Sudanese military leader **10** 137-138
Gordon, Charles George **6** 448-449
Johannes IV **8** 272-273
see also Mahdists

Mahdists (Moslem sect; Sudan)
Azhari, Sayyid Ismail al- **1** 399-401
Gordon, Charles George **6** 448-449
Khalil, Sayyid Abdullah **8** 531-532
Kitchener, Horatio Herbert **9** 45-46
Menelik II **10** 495-497

MAHENDRA, KING (Bir Bikram Shah Dev; 1920-1972), ninth Shah dynasty ruler of Nepal (1955-1972) **10** 138-139

MAHERERO, SAMUEL (ca. 1854-1923), Supreme Chief of the Herero naion in southwest Africa **10** 139-142

MAHFUZ, NAJIB (born 1912), Egyptian novelist **10** 142-144

Mahler, Alma
see Werfel, Alma Mahler (Gropius)

MAHLER, GUSTAV (1860-1911), Bohemian-born composer and conductor **10** 144-145
Berio, Luciano **2** 194-195
Bernstein, Leonard **2** 218-219
Bruckner, Joseph Anton **3** 64-65
Mann, Thomas **10** 204-207
Schoenberg, Arnold **14** 24-26
Wagner, Richard **16** 40-43
Webern, Anton **16** 160-162

MAHMUD II (1785-1839), Ottoman sultan 1808-1839 **10** 145-147
Ibrahim Pasha **8** 97-98
Nesselrode, Karl Robert **11** 348-349
Selim III **14** 95-96

MAHMUD OF GHAZNI (971-1030); Ghaznavid sultan in Afghanistan **10** 147
Biruni, Abu Rayhan al- **2** 284-285
Firdausi **5** 451-452

Mahomet
*see also*Mohammed; Muhammad

Mahomet (play)
Goethe, Johann Wolfgang von **6** 388-391
Voltaire **16** 14-16

MAHONE, WILLIAM (1826-1895), American politician and Confederate general **10** 147-148

Mahoning Baptist Association (Ohio)
Campbell, Alexander **3** 249-250

Mahony, Richard (literary character)
Richardson, Henry Handel **13** 139

Mahr, Anna (literary character)
Hauptmann, Gerhart Johann Robert **7** 199-201

Mahrattas
see Marathas

Ma-Hsia school (Chinese art)
Hsia Kuei **8** 4-5
Ma Yüan **10** 379

Maiano, Benedetto da (1442-1497), Italian sculptor and architect
Sangallo family **13** 464-466
da Settignano, Desiderio **4** 509

Maid in Waiting (novel)
Galsworthy, John **6** 189-190

Maid Marian (novel)
Peacock, Thomas Love **12** 169

Maiden in the Tower, The (opera)
Sibelius, Jean Julius Christian **14** 211-212

Maidenhead bridge (England)
Brunel, Isambard Kingdom **3** 69-70

Maidenhood (poem)
Longfellow, Henry Wadsworth **9** 499-500

Maids, The (play)
Genet, Jean **6** 262-263

Maids of Honor, The (painting)
Velázquez, Diego Rodríguez de Silva y **15** 454-456

Maid's Tragedy, The (play)
Beaumont, Francis **2** 95

Maigret, Inspector (literary character)
Simenon, Georges **14** 233-234

MAILER, NORMAN KINGSLEY (born 1923), American author, producer, and director **10** 148-150
Dos Passos, John Roderigo **5** 69-71

MAILLOL, ARISTIDE (1861-1944), French sculptor **10** 150-151
Duchamp-Villon, Raymond **5** 123
Lachaise, Gaston **9** 147
Vuillard, Jean Édouard **16** 36

Mail-order merchandising
Rosenwald, Julius **13** 293
Stewart, Alexander Turney **14** 448-449
Ward, Aaron Montgomery **16** 112

MAIMONIDES (1135-1204), Jewish philosopher **10** 151-152
Abravanel, Isaac ben Judah **1** 31
Caro, Joseph ben Ephraim **3** 316-317
Eckhart, Johann **5** 200-201
Krochmal, Nachman Kohen **9** 104-105
Levi ben Gershon **9** 363-364
Mendelssohn, Moses **10** 488-489
Nahmanides **11** 293-294

Maimonides Hospital (San Francisco)
Mendelsohn, Erich **10** 488

Main Street (novel)
Lewis, Harry Sinclair **9** 385-387

Main Traveled Roads (stories)
Garland, Hannibal Hamlin **6** 217-218

Mainardi, Bastiano (1460?-1513), Italian painter
Ghirlandaio, Domenico **6** 292-293

Maine (former province; France)
John **8** 274-275

Maine (ship)
Gómez, Máximo **6** 418-419

Maine (state; United States)
boundary dispute
Gallatin, Albert **6** 183-184
Scott, Winfield **14** 70-71
Sydenham, Thomas **15** 59-60
Tyler, John **15** 368-369
see also Webster-Ashburton Treaty (1842)
colonial
Gorges, Ferdinando **6** 455-456
Pepperell, William **12** 206-207
political leaders
Blaine, James Gillespie **2** 312-313
Dow, Neal **5** 89-90
Mitchell, George John **11** 56-58
Muskie, Edmund Sixtus **11** 269-271
Reed, Thomas Brackett **13** 77
Smith, Margaret Chase **14** 299-300

MAINE, SIR HENRY JAMES SUMNER (1822-1888), English legal historian and historical anthropologist **10** 152

Maine Chance Stables
Arden, Elizabeth **1** 281-282

Maine Law (1884)
Dow, Neal **5** 89-90

Maine Woods, The (essays)
Thoreau, Henry David **15** 203-205

Maintenon, Françoise d'Aubigné, Marquise de (1635-1719), French author, second wife of Louis XIV
Fénelon, François de Salignac de la Mothe **5** 410-411
Le Brun, Charles **9** 269-270
Le Nôtre, André **9** 328-329
Louis XIV **9** 531-533
Racine, Jean Baptiste **12** 532-535

Mainwaring, John (1735-1807), English music historian
Corelli, Arcangelo **4** 230-231

Maio (island; Cape Verde group)
Cadamosto, Alvise da **3** 206-207

Mair, John
see Major, John

Maison du berger, La (poem; Vigny)
Hugo, Victor Marie **8** 22-25
Vigny, Comte de **15** 494-495

Maison Jaoul (Neuilly, France)
Le Corbusier **9** 274-275

MAISONEUVE, SIEUR DE (Paul de Chomedey; 1612-1676), French explorer and colonizer in Canada **10** 153
Bourgeoys, Marguerite **2** 452-453

Maisons-Lafitte (Seine-et-Oise, France)
Mansart, François **10** 211
Mansart, Jules Hardouin **10** 212

MAISTRE, JOSEPH DE (1753-1821), French political philosopher **10** 153-154

MAITLAND, FREDERIC WILLIAM (1850-1906), English historian, lawyer, and legal scholar **10** 154-155
Clapham, John Harold **4** 71
Gierke, Otto von **6** 311-312
Vinogradoff, Paul Gavrilovitch **15** 503

Maitland, John
*see*Lauderdale, 1st Duke of

Maitland, Sir Peregrine (1777-1854), English soldier and colonial administrator
Gourlay, Robert **6** 474
Strachan, John **14** 486-487

Maîtres sonneurs, Les (novel)
Sand, George **13** 459-461

Maitreya (Buddhism)
Tao-an **15** 103-104

Maitri (Buddhism)
Buddha **3** 97-101

Maiwand (city; Afghanistan)
Roberts, Frederick Sleigh **13** 195-196

Majapahit (Javanese king.)
Kublai Khan **9** 115-118

Major Barbara (play)
Shaw, George Bernard **14** 163-164

Major, John (1470-1550), Scottish theologian
Douglas, Gavin **5** 77-78

MAJOR, JOHN (born 1943), British prime minister **10** 155-157
appointees
Clarke, Kenneth Harry **4** 85-87
Heseltine, Michael **7** 359-361
Hurd, Douglas **8** 52-55

Majorian (died 461), Roman emperor 457-461
Gaiseric **6** 172
Ricimer, Flavius **13** 151-152

Majors and Minors (poems)
Dunbar, Paul Laurence **5** 141-142

Majuba Hill, battle of (1881)
Allenby, Edmund Henry Hynman **1** 171-172
Kruger, Stephanus Johannes Paulus **9** 108-109

Makar Chudra (story)
Gorky, Maxim **6** 458-460

MAKARIOS III (Michael Christodoulou Mouskos; 1913-1977), archbishop and ethnarch of the Orthodox Church of Cyprus and first president of the Republic of Cyprus (1959-1977) **10** 157-158

Make Bright the Arrows (book)
Millay, Edna St. Vincent **11** 24-25

MAKEMIE, FRANCIS (1658-1708), Irish-born Presbyterian missionary **10** 158-159

Makhpiyaluta
see Red Cloud

MAKI, FUMIHIKO (born 1928), Japanese architect **10** 159-161

MAKIBI, KIBI-NO (693-775), Japanese courtier and statesman **10** 161

Makimono (scrolls)
Sesshu, Toya **14** 116-117

Makin' Whoopee (song)
Cantor, Eddie **3** 264-265

Making a Living (film)
Chaplin, Charles Spencer **3** 438-440

Making of Americans, The (novel)
Stein, Gertrude **14** 414-415

Making of the President-1960, The (book)
White, T. H. **16** 236-237

Makino, Count Nobuaki (1861-1949), Japanese statesman
Hirohito **7** 410-412
Yoshida, Shigeru **16** 464-465

Makioka Sisters, The (novel)
Tanizaki, Junichiro **15** 101-102

Makoko Treaty (1882)
Brazza, Pierre Paul François Camille Savorgnan de **2** 509-510

MÄKONNEN ENDALKAČÄW (1892-1963), Ethiopian writer and official **10** 161-162

Makropoulos Case, The (opera)
Janáček, Leoš **8** 219

Maksim Gorkii (airplane)
Tupolev, Andrei Nikolaevich **15** 341-342

Mala yerba (novel)
Azuela, Mariano **1** 402

Malabar (district; India)
Camoëns, Luis Vaz de **3** 247-249

Malacca
see Malaysia

Malacca, Strait of (Indonesia-Malaysia)
Albuquerque, Afonso de **1** 118-119

Malade imaginaire, Le (play; Molière)
Charpentier, Marc Antoine **3** 471-472
Molière **11** 86-88

MALAMUD, BERNARD (1914-1986), American novelist and short-story writer **10** 162-163

MALAN, DANIEL FRANCOIS (1874-1959), South African pastor, journalist, and prime minister 1948-1954 **10** 163-164
Hertzog, James Barry Munnik **7** 347-348
Khama, Seretse M. **8** 532-533
Verwoerd, Hendrik Frensch **15** 472-473
Vorster, Balthazar Johannes **16** 30-32

Malancha (poems)
Das, Chitta Ranjan **4** 401-402

Malaprop, Mrs. (literary character)
Sheridan, Richard Brinsley **14** 183-184

Malaria (medicine)
control
Cruz, Oswaldo Gonçalves **4** 328-329
Duvalier, François **5** 165-166
Müller, Paul Hermann **11** 241-242
treatment
Baikie, William Balfour **1** 440
Domagk, Gerhard Johannes Paul **5** 48-50
Ehrlich, Paul **5** 225-226
Livingstone, David **9** 463-465
Sydenham, Thomas **15** 59-60

Malatesta, Carlo (1364?-1429), Italian art patron
Ghiberti, Lorenzo **6** 291-292

Malatesta, Sigismondo (1417-1468), Italian art patron
Alberti, Leon Battista **1** 113-115
Piero della Francesca **12** 301-302
Pisanello **12** 323-324

Malatesta family (Italy; ruled Rimini, circa 1237-circa 1503)
Dufay, Guillaume **5** 125-126
Gentile da Fabriano **6** 266-267
see also Malatesta, Carlo; Malatesta, Sigismondo

Malavikagnimitra (play; Kalidasa)
Harsha **7** 181-182
Kalidasa **8** 414-415

Malawi, Republic of (nation; west Africa)
Banda, Hastings Kamuzu **1** 485-486
Booth, Joseph **2** 404-405

Malay Peninsula
*see*Malaysia; Thailand

Malaya (ship)
George VI **6** 275

Malaya, Federation of
see Malaysia

Malays (Asian people)
Brooke, James **3** 21-22

Malaysia (nation; southeastern Asia)
Carr-Saunders, Alexander Morris **3** 333-334
Conti, Niccolò de' **4** 212-213
Ho Chi Minh **7** 426-428
Macapagal, Diosdado P. **10** 74-76
Magellan, Ferdinand **10** 126-127
Mahathir Mohamad **10** 134-135
Manuel I **10** 219-220
Tunku, Abdul Rahman **15** 340-341

Malbone (novel)
Higginson, Thomas Wentworth **7** 380

MALCOLM III (died 1093), king of Scotland 1058-1093 **10** 164-165
David I **4** 407
Macbeth **10** 81
Margaret of Scotland **10** 252-253

Malcolm, Sir John (1769-1833), British general and colonial official
Agha Mohammad Khan **1** 80-81

MALCOLM X (1925-1965), African American civil rights leader **10** 165-166
Cleaver, Leroy Eldridge **4** 97-98
Davis, Ossie **4** 421-422
Haley, Alex **7** 76-78

Malcolm X (film)
Lee, Spike **9** 295-299

Malcontent, The (play; Marston)
Webster, John **16** 164

Maldive Islands (Indian Ocean)
ibn Battuta, Muhammad **8** 91-92
see also Falkland Islands

Male and Female (painting)
Pollock, Jackson **12** 379-380

Male Animal, The (play)
Thurber, James Grove **15** 213-214

MALEBRANCHE, NICOLAS (1638-1715), French philosopher and theologian **10** 166-167
Berkeley, George **2** 197-198
Condé, Prince de **4** 193-194
Simon, Jules François **14** 237-238

Maledizione, La (opera)
*see*Rigoletto

MALENKOV, GEORGY MAKSIMILIANOVICH (1902-1988), head of the Soviet government and leader of its Communist Party (1953) **10** 168
Beria, Lavrenty Pavlovich **2** 192-193
Molotov, Vyacheslav Mikhailovich **11** 89-90
Zhukov, Georgi Konstantinovich **16** 512-513

Malentendu, Le (play)
Camus, Albert **3** 255-257

Malervereinigung XI (art group)
Liebermann, Max **9** 402-403
see also Berlin Secession

MALEVICH, KASIMIR (1878-1935), Russian painter **10** 168-169
Moholy-Nagy, László **11** 82-83
Pevsner, Antoine **12** 263-264

Malgrange (château; Nancy, France)
Boffrand, Gabriel Germain **2** 361

Malgudi (literary town)
Narayan, R. K. **11** 313-314

Malhechores del bien, Los (play)
Benavente y Martinez, Jacinto **2** 146-147

MALHERBE, FRANÇOIS DE (1555-1628), French poet **10** 169-170

Mali Republic (nation; west Africa)
culture
Cissé, Souleymane **4** 65-66
Empire (13th-17th century)
Ali, Sunni **1** 158-159
Cadamosto, Alvise da **3** 206-207
Muhammad Ture, Askia **11** 231-232
Musa Mansa **11** 266
Sundiata Keita **15** 33-34
Federation
Apithy, Sourou Migan **1** 259-260
Houphouët-Boigny, Felix **7** 519-520
Keita, Modibo **8** 474-475
Senghor, Léopold Sédar **14** 106-107
Touré, Sékou **15** 275-277
Welensky, Roy **16** 188
republic
Eboué, Adolphe Felix Sylvestre **5** 194
Keita, Modibo **8** 474-475

Malic acid (chemistry)
Krebs, Hans Adolf **9** 95-97
Scheele, Karl Wilhelm **13** 525-526

Malik Shah, Jalal-al-Din (died 1092), sultan of Persia 1072-1092
Alp Arslan **1** 178-179
Omar Khayyam **11** 510-511

Maliki calendar (chronology)
Omar Khayyam **11** 510-511

Maliki school (Islamic law)
Abd al-Mumin **1** 13
Abdullah ibn Yasin **1** 20
ibn Hazm, Abu Muhammad Ali **8** 93
ibn Khaldun, Abd al-Rahman ibn Muhammad **8** 93-94
ibn Tashufin, Yusuf **8** 95-96

Malines Congress (1863)
Montalembert, Comte de **11** 118-119

Malinke (African people)
Musa Mansa **11** 266
Sundiata Keita **15** 33-34
see also Mali Republic—Empire

MALINOWSKI, KASPAR BRONISLAW (1884-1942), Austrian-born British social anthropologist **10** 170-171
Evans-Pritchard, Edward Evan **5** 340
Frazer, James George **6** 76
Kenyatta, Jomo **8** 512-514
Mauss, Marcel **10** 352-353

MALIPIERO, GIAN FRANCESCO (1882-1973), Italian composer **10** 171
Nono, Luigi **11** 420-421

MALKAM KHAN, MIRZA (1831-1908), Persian diplomat **10** 172

Malkanu beta saboç (book)
Mäkonnen Endalkačäw **10** 161-162

Malkin Conservatory (Boston)
Schoenberg, Arnold **14** 24-26

MALLARMÉ, STÉPHANE (1842-1898), French poet **10** 172-173
associates
George, Stefan **6** 277-278
Gide, André **6** 308-309
Manet, Édouard **10** 193-194
influence of
Güiráldez, Ricardo **7** 38-39
Stevens, Wallace **14** 443-445
Ungaretti, Giuseppe **15** 389-390
Valéry, Paul Ambroise **15** 405-406
influenced by
Baudelaire, Charles Pierre **2** 61-63
musical settings
Debussy, Achille Claude **4** 445-447

Mallet, David (circa 1705-1765), Scottish poet
Arne, Thomas Augustine **1** 307-308
Thomson, James **15** 199-200

Mallock, William Hurrell (1849-1923), English writer
Pater, Walter Horatio **12** 130-131

Malloy v. Hogan (legal case)
Warren, Earl **16** 117-120

Malls, regional shopping
DeBartolo **4** 438-440

MALONE, DUMAS (1892-1986), American historian and editor **10** 174-175

Malone Dies (novel)
Beckett, Samuel **2** 102-104

MALORY, SIR THOMAS (flourished 15th century), English author **10** 175-176
Geoffrey of Monmouth **6** 268

Malouel, Jean (flourished 1396-1415), Franco-Flemish painter
Sluter, Claus **14** 275-276

MALPIGHI, MARCELLO (1628-1694), Italian anatomist **10** 176-178
Hales, Stephen **7** 75
Harvey, William **7** 189-190
Leeuwenhoek, Anton van **9** 300-301

Malplaquet, battle of (1709)
Eugene of Savoy **5** 330-331
Marlborough, 1st Duke of **10** 271-272
Saxe, Comte de **13** 507-508

Malquerida, La (play)
Benavente y Martinez, Jacinto **2** 146-147

MALRAUX, ANDRÉ (1901-1976), French novelist, essayist, and politician **10** 178-180

Barrès, Auguste Maurice **2** 20-21
Camus, Albert **3** 255-257
Faulkner, William **5** 395-397

Malta (island; Mediteiranean Sea)
Carr-Saunders, Alexander Morris **3** 333-334
Napoleon I **11** 306-310

Malta fever
see Undulant fever

Maltese Falcon, The (book; Hammett)
Bogart, Humphrey **2** 363-364
Hammett, Dashiell **7** 106-108

MALTHUS, THOMAS ROBERT (1766-1834), English economist **10** 180-181
Darwin, Charles Robert **4** 397-399
Mill, John Stuart **11** 21-23
Peacock, Thomas Love **12** 169
Ricardo, David **13** 123-124
Say, Jean Baptiste **13** 508-509
Wallace, Alfred Russel **16** 69-70

Malton, Thomas, Jr. (1748-1804), English painter and draftsman
Turner, Joseph Mallord William **15** 352-354

Malvern, Lord
*see*Huggins, Sir Godfrey

Malvern Hill
see Seven Days, Battle of the

Malvolio (literary character)
Shakespeare, William **14** 142-145

Malwa (region; India)
Ala-ud-din **1** 102-103

Mama I Love You (novel)
Saroyan, William **13** 486-487

Mama, Papa Is Wounded (painting)
Tanguy, Yves **15** 101

Mamalujo (Evangelists)
Joyce, James **8** 365-367

Mambises (Cuban rebels)
Céspedes, Carlos Manuel de **3** 398-399

Mamelles de Tirésias, Les (opera)
Poulenc, Francis **12** 414-415

MAMET, DAVID ALAN (born 1947), American author **10** 181-182

Mammalia (biology)
Huxley, Thomas Henry **8** 77-79
Sherrington, Charles Scott **14** 187-189

Mamoré river (South America)
Azara, Félix de **1** 397-398

MAMUN, ABDALLAH AL- (786-833), Abbasid caliph **10** 183
Alfonso VI **1** 149
Khwarizmi, Muhammad ibn Musa al- **8** 541

Man (philosophy)
Feuerbach, Ludwig Andreas **5** 432
Niebuhr, Reinhold **11** 387-388

Man against the Sky, The (poems)
Robinson, Edwin Arlington **13** 201-202

Man and Ape (book)
Keith, Arthur **8** 475-476

Man and Reclining Woman Who Dreams (sculpture)
Giacometti, Alberto **6** 294-295

Man and Superman (play)
Shaw, George Bernard **14** 163-164

Man and Wife (novel)
Collins, William Wilkie **4** 169-170

Man Condemned for Little Faith, The (play)
Tirso de Molina **15** 237-238

Man Could Stand Up, A (novel)
Ford, Ford Madox **6** 1-2

Man Feeding His Dogs (painting)
Drysdale, George Russell **5** 107-109

Man from Kabul, The (story)
Rabindranath Tagore **12** 529-531

Man from Sicyon, The (play)
Menander **10** 477-478

Man from Snowy River... (ballads)
Paterson, Andrew Barton **12** 131-132

Man from the North, A (novel)
Bennett, Arnold **2** 167-168

Man in a Blue Cap (painting)
Cézanne, Paul **3** 400-402

Man in a Case, The (story)
Chekhov, Anton Pavlovich **3** 494-497

Man in a Red Turban (painting)
Eyck, Hubert and Jan van **5** 352-354

Man in Green Britches, The (play)
Tirso de Molina **15** 237-238

Man in the Moon, The (poem)
Drayton, Michael **5** 97-98

Man in the Open Air (sculpture)
Nadelman, Elie **11** 289-290

Man Meditating on the Scriptures (painting)
Chagall, Marc **3** 406-407

Man Nobody Knows, The (book)
Barton, Bruce **2** 36-37

Man of Property, The (novel)
Galsworthy, John **6** 189-190

Man of Sorrows (painting)
Geertgen tot Sint Jans **6** 248

Man of the People, A (novel)
Achebe, Chinua **1** 35-37

Man on his Own. An essay on the philosophy of religion (book)
Block, Herbert **2** 333-334

Man Pointing (sculpture)
Giacometti, Alberto **6** 294-295

Man That Corrupted Hadleyburg, The (book)
Twain, Mark **15** 363-366

Man That Was Used Up, The (story)
Poe, Edgar Allan **12** 363-365

Man, The (publication)
Evans, George Henry **5** 337-338

Man Who Came to Dinner, The (play)
Kaufman, George S. **8** 457-458

Man Who Died, The (novelette)
Lawrence, David Herbert **9** 247-248

Man Who Had All the Luck, The (play)
Miller, Arthur **11** 25-26

Man Who Knew Too Much, The (film)
Hitchcock, Alfred **7** 415-416

Man Who Owns Broadway, The (play)
Cohan, George Michael **4** 137-138

Man Who Shot Liberty Valance, The (film)
Ford, John **6** 7-8

Man Who Was Thursday, The (novel)
Chesterton, Gilbert Keith **3** 508-509

Man Who Watched the Trains Go By, The (novel)
Simenon, Georges **14** 233-234

Man with a Broken Nose (sculpture)
Rodin, Auguste **13** 236-238

Man with a Guitar (sculpture)
Lipchitz, Jacques **9** 432-433

Man with a Magnifying Glass (painting)
Rembrandt Harmensz van Rijn **13** 91-95

Man with a Medal (painting)
Memling, Hans **10** 476

Man with the Blue Guitar, The (poems)
Stevens, Wallace **14** 443-445

Man with the Guitar (painting)
Braque, Georges **2** 504-505

Man with the Hoe, The (poem)
Markham, Edwin **10** 267

Man with the Pipe (painting)
Courbet, Jean Desiré Gustave **4** 271-273

Man Within, The (novel)
Greene, Graham **6** 523-524

Man without a Country, The (story)
Hale, Edward Everett **7** 71-72

Man without Qualities, The (novel)
Musil, Robert Edler Von **11** 268-269

Management and Budget, United States Office of
Panetta, Leon E. **12** 84-85
Weinberger, Casper Willard **16** 177-178

Manassa Mauler
see Dempsey, Jack

Mañanas de abril y mayo (play)
Calderón, Pedro **3** 221-222

Manassas, battles of
see Bull Run, battles of

MANASSEH BEN ISRAEL (1604-1657), Dutch rabbi and theologian **10** 183-184

Manawaka cycle (novels)
Laurence, Margaret **9** 229-230

Manchega (musical composition)
Gottschalk, Louis Moreau **6** 463-464

Manchester, 1st Earl of (Edward Montagu; 1625-1672), English naval commander
Cromwell, Oliver **4** 317-320

Manchester, University of (England)
Alexander, Samuel **1** 141
Bohr, Niels Henrik David **2** 366-368
Chapman, Sydney **3** 441
Hill, Archibald Vivian **7** 385-386
Lovell, Alfred Charles Bernard **10** 8-9
Namier, Lewis Bernstein **11** 301-303
Rutherford, Ernest **13** 384-387
Weizmann, Chaim **16** 183-184

Manchu dynasty
see Ch'ing dynasty

Manchuria (territory; China)
Chinese Communist occupation
Lin Piao **9** 429-430
Japanese occupation
Hirohito **7** 410-412
Hoover, Herbert Clark **7** 483-485
Kishi, Nobusuke **9** 41-43
Stimson, Henry Lewis **14** 457-458
Tojo, Hideki **15** 254-256
Yen Hsi-shan **16** 452-453
Manchurian incident
see Manchurian incident (1931)
Russian interests
Ito, Hirobumi **8** 153-155
see also China, People's Republic of; Ch'ing (Manchu) dynasty; Russo-Japanese War (1904-1905)
under Chinese Empire
Chang Tso-lin **3** 434-435
K'ang-hsi **8** 423-426
Quin Shi Huang-Di **12** 515-518

Manchurian incident (1931)
Inukai, Tsuyoshi **8** 130-131
Wang Ching-wei **16** 98

Manciata di more, Una (novel)
Silone, Ignazio **14** 231-232

Mancinus, G. Hostilius
see Hostilius Mancinus, G.

MANCO CAPAC (circa 1500-1545), Inca emperor **10** 184-185
Almagro, Diego de **1** 177-178
Pizarro, Francisco **12** 340-341

Mandaeans (Gnostic sect)
Mani **10** 196-197
Scholem, Gershom **14** 26

Mandala (Buddhism)
Ennin **5** 288-289
Kukai **9** 124-125

Mandalay (poem)
Kipling, Joseph Rudyard **9** 32-33

Mandat, Le (film)
Ousmane, Sembene **12** 32-33

Mandate of Heaven (Chinese doctrine)
Chung-shu, Tung **4** 48-49
Kuang-wu-ti **9** 112-113
Yi Sng-gye **16** 458-459

Mandate system
see League of Nations—mandates

Mandel, Georges (1885-1943), French politician
Eboué, Adolphe Felix Sylvestre **5** 194

MANDELA, NELSON ROLIHLAHLA (born 1918), South African leader **10** 185-186
Mandela, Winnie **10** 187-189

MANDELA, WINNIE (Nomzamo Winifred Madikizela; born 1936), South African anti-apartheid leader **10** 187-189

MANDELBROT, BENOIT B. (born 1924), Polish-born French-American mathematician who invented fractals **10** 189-191

MANDELSTAM, OSIP EMILYEVICH (1891-1938), Russian poet **10** 191
Akhmatova, Anna **1** 96-97

Mander, Karel van (1548-1606), Dutch painter and writer
Bruegel, Pieter the Elder **3** 65-67
Hals, Frans **7** 89-91
Lucas van Leyden **10** 20-21

MANDEVILLE, BERNARD (circa 1670-1733), English satirist and moral philosopher **10** 192
Law, William **9** 245-246

MANDEVILLE, SIR JOHN (flourished 14th century), pen name of English author **10** 192-193

Mandoline (poem)
Verlaine, Paul Marie **15** 465-466

Mandrake, The (play)
Machiavelli, Niccolò **10** 97-99

Mandyn, Jan (1500-1560), Dutch painter
Bosch, Hieronymus **2** 426-428

Man-eater of Malgudi, The (novel)
Narayan, R. K. **11** 313-314

MANET, ÉDOUARD (1832-1883), French painter **10** 193-194
associates
Cézanne, Paul **3** 400-402
Mallarmé, Stéphane **10** 172-173
Monet, Claude **11** 102-104
influence of
Chase, William Merritt **3** 476-477
Glackens, William **6** 355-356
Hassam, Frederick Childe **7** 192
Liebermann, Max **9** 402-403
Nolde, Emil **11** 419-420
Prendergast, Maurice Brazil **12** 440
Renoir, Pierre Auguste **13** 101-102
Stella, Joseph **14** 422
influenced by
Goya y Lucientes, Francisco de Paula José de **6** 476-478
Harunobu, Suzuki **7** 188-189
Ingres, Jean Auguste Dominique **8** 121-123
Utamaro, Kitagawa **15** 397

Manette Salomon (novel)
Goncourt, Edmond de and Jules de **6** 426-427

Manfred (circa 1232-1266), king of Naples and Sicily 1258-1266
Frederick II **6** 79
Henry III **7** 290-292
Michael VIII **11** 1-2
Peter III **12** 256-257

Manfred (play; Byron)
Byron, George Gordon Noel **3** 193-194
Schumann, Robert Alexander **14** 41-43

Mangas Khan
see Mongka Khan

Manguin, Henri (1874-1943), French painter
Matisse, Henri **10** 336-337

Manhattan (island; New York State)
Fuller, Richard Buckminster **6** 149-150
Minuit, Peter **11** 50

Manhattan Elevated Railroad (New York State)
Field, Cyrus West **5** 438-439
Gould, Jay **6** 470-472

Manhattan Project
see Atomic bomb—development

Manhattan Transfer (novel)
Dos Passos, John Roderigo **5** 69-71

MANI (216-276/277), Persian prophet **10** 196-197
see also Manichaeism

Manichaeism (Persian religion)
Augustine **1** 367-370
Dominic **5** 51-52
Leo I **9** 329-330
Mani **10** 196-197
Nazzam, Ibrahim ibn Sayyar al- **11** 329

Manifesto of the Communist Party
see Communist Manifesto

Manila (city; Philippines)
Burnham, Daniel Hudson **3** 148-149
Garcia, Carlos P. **6** 207-208
Macapagal, Diosdado P. **10** 74-76
Marcos, Ferdinand **10** 240-242
Marcos, Imelda Romualdez **10** 242-243

Manila Bay, battle of (1898)
Dewey, George **4** 520

MANIN, DANIELE (1804-1857), Venetian patriot **10** 197-198

Manitoba (province; Canada)
Macdonald, John Alexander **10** 85-87
Riel, Louis **13** 163-164
see also Canada

Manji (novel)
Tanizaki, Junichiro **15** 101-102

Mankiewicz, Joseph L. (1909-1993), American film director
Bogart, Humphrey **2** 363-364

MANKILLER, WILMA (born 1945), Native American activist and Cherokee chief **10** 198-199

Mankind Evolving (book)
Dobzhansky, Theodosius **5** 35-37

MANLEY, MICHAEL NORMAN (1924-1997), Jamaican prime minister (1972-1980) **10** 200-201

Man-Moth (poem)
Bishop, Elizabeth **2** 290-292

Mann, Erika (1905-1969) German-born American author and actress
Mann, Thomas **10** 204-207

MANN, HEINRICH (1871-1950), German novelist, essayist, and social critic **10** 201-202
Mann, Thomas **10** 204-207

MANN, HORACE (1796-1859), American educational reformer and humanitarian **10** 202-204
Cousin, Victor **4** 273-274
Curry, Jabez Lamar Monroe **4** 346-347
Peabody, Elizabeth Palmer **12** 167-168
Sarmiento, Domingo Faustino **13** 484-485
Sterne, Laurence **14** 435-437

Mann, Klaus (1906-1949), German-born American author
Mann, Thomas **10** 204-207

MANN, THOMAS (1875-1955), German novelist and essayist **10** 204-207
Mann, Heinrich **10** 201-202
Schopenhauer, Arthur **14** 29-31

Mann ist Mann (play)
Brecht, Bertolt **2** 512-514

Mann ohne Eigenochaften, Der (novel)
Musil, Robert Edler Von **11** 268-269

Manned Spacecraft Center (Houston, Texas)
Armstrong, Neil Alden **1** 304-306
see also Space exploration

MANNERHEIM, BARON CARL GUSTAV EMIL VON (1867-1951), Finnish military leader and statesman, president 1944-46 **10** 207-208

Mannerhouse (play)
Wolfe, Thomas Clayton **16** 355-356

Mannerism (art)
foreshadowed
Michelangelo Buonarroti **11** 2-5
Raphael **13** 40-42
influence of
Bruegel, Pieter the Elder **3** 65-67
Clouet, Jean and François **4** 122-123
Gibbs, James **6** 301-302
Goujon, Jean **6** 466-467
Herrera, Juan de **7** 335
Hilliard, Nicholas **7** 391-392
Holbein, Hans the Younger **7** 449-450
Le Nain, Antoine, Louis and Mathieu **9** 321-322
Mies van der Rohe, Ludwig **11** 10-12
influenced by
Andrea del Sarto **1** 224-225
opposition to
Caravaggio **3** 282-284
Carracci **3** 319-321
pioneers
Bronzino **3** 19
Giovanni da Bologna **6** 345-346
Parmigianino **12** 117
Pontormo **12** 394-395
Primaticcio, Francesco **12** 453-454
Rosso, Il **13** 312-313
Vasari, Giorgio **15** 442-443
stylistic interpretations
Berruguete, Alonso **2** 223-224
Donner, Georg Raphael **5** 63
Greco **6** 511-514
Modigliani, Amedeo **11** 72-73

Mannerly Margery Milk and Ale (song)
Skelton, John **14** 268-269

Manners, Charles
see Rutland, 4th Duke of

MANNHEIM, KARL (1893-1947), Hungarian-born sociologist and educator **10** 208-209

Manning, Daniel (1831-1887), American journalist and financier
Cleveland, Stephen Grover **4** 108-110

MANNING, HENRY EDWARD (1808-1892), English cardinal **10** 209-210
Gladstone, William Ewart **6** 357-360

MANNIX, DANIEL (1864-1963), Irish-born Australian archbishop **10** 210

Mannon family (literary characters)
O'Neill, Eugene **11** 514-516

Manoel
see Manuel

Manola, Una (fresco)
Goya y Lucientes, Francisco de Paula José de **6** 476-478

Manon Lescaut (novel and opera)
Prévost, Abbé **12** 445-446
Puccini, Giacomo **12** 474-476

Manqu Khan
see Mongka Khan

Manrique, Gómez (1415-1490?), Spanish poet, soldier, and statesman
Manrique, Jorge **10** 210-211

MANRIQUE, JORGE (1440?-1478), Spanish poet and soldier **10** 210-211

Manru (opera)
Paderewski, Ignace Jan **12** 56-57

Man's a Man, A (play)
Brecht, Bertolt **2** 512-514

Man's a Man for A' That, A (song)
Burns, Robert **3** 155-156

Man's Death, A (story)
Palamas, Kostes **12** 70

Man's Fate (novel)
Malraux, André **10** 178-180

Mansard roof (architecture)
Mansart, François **10** 211

MANSART, FRANÇOIS (1598-1666), French architect **10** 211
Le Nôtre, André **9** 328-329
Mansart, Jules Hardouin **10** 212, 153

MANSART, JULES HARDOUIN (1646-1708), French architect **10** 212
Boffrand, Gabriel Germain **2** 361
Gabriel, Ange Jacques **6** 160-161
Mansart, François **10** 211
Perrault, Claude **12** 232-233

Mansei Uprising (Korea; 1919)
Rhee, Syngman **13** 117-120

Mansfeld, Count Peter Ernst II (1580-1626), German general
Buckingham, 1st Duke of **3** 93-94

MANSFIELD, KATHERINE (born Kathleen Mansfield Beauchamp; 1888-1923), New Zealander short-story writer and poet **10** 213-214
Woolf, Virginia Stephen **16** 381-382

Mansfield Park (novel)
Austen, Jane **1** 377-379

Manship, Paul (1885-1966), American sculptor
Lachaise, Gaston **9** 147

Mansion, The (novel)
Faulkner, William **5** 395-397

MANSUR, ABU JAFAR IBN MUHAMMAD AL (712-775), Abbasid caliph **10** 214-215

Mansur, Abu Yusuf Yakub al-
see Yakub I

Mantee, Duke (literary character)
Bogart, Humphrey **2** 363-364

MANTEGNA, ANDREA (circa 1430-1506), Italian painter and engraver **10** 215-216
influence of
Bellini, Giovanni **2** 137-138, 477
Burne-Jones, Edward Coley **3** 145-146
Correggio **4** 249-251
Cranach, Lucas the Elder **4** 289-290
Degas, Hilaire Germain Edgar **4** 461-462
Dürer, Albrecht **5** 159-161
Holbein, Hans the Younger **7** 449-450
Pacher, Michael **12** 53
influenced by
Andrea del Castagno **1** 223-224
Donatello **5** 55-56

Mantinea, battles of (362 B.C.; 418 B.C.)
Alcibiades **1** 119-120
Epaminondas **5** 291-292
Xenophon **16** 418-420

MANTLE, MICKEY (1931-1995), American baseball player **10** 216-218

Mantua, Duke of (Giovanni Francesco II Gonzaga; died 1519), Italian statesman, ruler of Mantua 1484-1519
Correggio **4** 249-251

MANUEL I (1469-1521), king of Portugal 1495-1521 **10** 219-220
exploration
Corte Reál, Gaspar and Miguel **4** 254-255
Dias de Novais, Bartolomeu **4** 533-534

Gama, Vasco da **6** 196-198
Vespucci, Amerigo **15** 476-478
patronage
Cabral, Pedro Álvares **3** 203-204
Varthema, Ludovico di **15** 439-440
Vicente, Gil **15** 479-480
trade relations
Affonso I **1** 72

MANUEL I COMNENUS (circa 1123-1180), Byzantine emperor 1143-1180 **10** 218-219

Manuel II (1889-1932), king of Portugal 1908-1910
Salazar, António de Oliveira **13** 442-443

Manuel II Palaeologus (1350-1425), Byzantine emperor 1391-1425
Constantine XI **4** 211-212

MANUELITO (1818-1894), Navajo tribal leader **10** 220-222

Manufacturers
see Business and industrial leaders

Manutius, Aldus (1450-1515), Italian printer
Erasmus, Desiderius **5** 298-300

Many Coloured Coat, The (novel)
Callaghan, Edward Morley **3** 229-230

Many Inventions (stories)
Kipling, Joseph Rudyard **9** 32-33

Many Loves (play)
Williams, William Carlos **16** 308-309

Many Marriages (novel)
Anderson, Sherwood **1** 220-221

Manyoshu (poems)
Mabuchi, Kamo **10** 73-74

Manzikert, battle of (1071)
Alexius I **1** 143-144
Alp Arslan **1** 178-179

MANZONI, ALESSANDRO (1785-1873), Italian novelist and playwright **10** 222-224
Verdi, Giuseppe Fortunino Francesco **15** 463-465

MANZÙ, GIACOMO (born 1908), Italian sculptor **10** 224-225

MAO ZEDONG (1893-1976), Chinese statesman **10** 225-227
associates
Chernenko, Konstantin Ustinovich **3** 503-504
Chou En-lai **4** 20-22
Chu Teh **4** 54-55
Jiang Qing **8** 256-260
Kuo Mo-jo **9** 133-134
Lin Piao **9** 429-430
Liu Shao-Ch'i **9** 453-455
Ts'ai Yüan-p'ei **15** 322
influenced by
Li Ta-chao **9** 447
Sun Yat-sen **15** 35-39
Wang Fu-chih **16** 99-101
opponents
Chiang Kai-shek **3** 510-513
Dalai Lama **4** 369-371
United States policy
Marshall, George Catlett **10** 278-279

Mao-ch'eng chi (novel)
Lao Shê **9** 200-201

Maori (Polynesian people; New Zealand)
Fraser, Peter **6** 73-74
Grey, George **6** 540-541
Hobson, William **7** 426
Ngata, Apirana Turupa **11** 374-375
Ratana, Taupotiki Wiremu **13** 46

Maori Bible
Ngata, Apirana Turupa **11** 374-375

Map (cartography)
Anaximander **1** 209-210
Mercator, Gerhardus **10** 511-512

Map of Love, The (poems)
Thomas, Dylan Marlais **15** 188-190

Mapai
see Labor party (Israel)

Mapp v. Ohio (legal case)
Warren, Earl **16** 117-120

MAPPLETHORPE, ROBERT (1946-1989), controversial American photographer **10** 227-228

Maquet, Auguste (1813-1888), French writer
Dumas, Alexandre **5** 136-138

Maragha, School of
Ptolemy, Claudius **12** 473-474

MARAGHI, AL-MUSTAFĀ (1881-1945), Egyptian jurist and educator **10** 228-229

Marah
see Jackson, Helen Hunt

Maran, René (1887-1960), West Indian novelist
Eboué, Adolphe Felix Sylvestre **5** 194

MARAT, JEAN PAUL (1743-1793), French journalist and political leader **10** 230-231
Beaumarchais, Pierre August Caron de **2** 93-94

Marat Sade (play)
Brook, Peter **3** 19-21

Marathas (people; India)
Aurangzeb **1** 377
Śivajī **14** 266-267
see also Mysore wars (1767-1799)

Marathon, battle of (490 B.C.)
Aeschylus **1** 70-72
Darius I **4** 394-395-273
Miltiades **11** 42-43
Phidias **12** 265-267
Xerxes **16** 420

Maratona di danza (musical composition)
Henze, Hans Werner **7** 314

Maratta, Carlo (Carlo Maratti; 1625-1713), Italian painter
Gaulli, Giovanni Battista **6** 238-239

Mårbacka (estate; Värmland, Sweden)
Lagerlöf, Selma Ottiliana Lovisa **9** 163-164

Marble Faun, The (novel)
Hawthorne, Nathaniel **7** 212-215

Marble Faun, The (poems)
Faulkner, William **5** 395-397

Marble House (Newport, Rhode Island)
Hunt, Richard Morris **8** 44

Marburg, Colloquy of (1529)
Luther, Martin **10** 48-51
Melancthon, Philip **10** 466-467

Marburg, University of (Germany)
Bultmann, Rudolf Karl **3** 119-120
Lamprecht, Karl **9** 181
Loewi, Otto **9** 486-487
Michels, Robert **11** 7
Tillich, Paul Johannes **15** 224-225
Wegener, Alfred Lothar **16** 170-171
Wolff, Christian von **16** 358

Marbury, Anne
see Hutchinson, Anne Marbury

Marbury v. Madison (legal case)
Marshall, John **10** 279-281

MARC, FRANZ (1880-1916), German painter **10** 231
Hartley, Marsden **7** 186
Kandinsky, Wassily **8** 420-422

MARCEAU, MARCEL (born 1923), world's greatest practitioner of pantomine **10** 231-233

Marcel (literary character)
Proust, Marcel **12** 465-467

MARCEL, GABRIEL (1889-1973), French philosopher **10** 233-234
Merleau-Ponty, Maurice **10** 518

Marceline (literary character)
Gide, André **6** 308-309

Marcellus II (Marcello Cervini, 1501-1555), pope 1555
Paul III **12** 144-145

Marcellus, Marcus Claudius (268?-208 B.C.), Roman general
Archimedes **1** 277-280

March (musical form)
Sousa, John Philip **14** 353-354
Strauss, Johann Jr. **14** 498-499

March, 4th Earl of (Roger de Mortimer; 1374-1398), heir presumptive to English throne
Richard II **13** 130-131
see also Mortimer, Edmund and Roger

March, Basil and Isabel (literary characters)
Howells, William Dean **7** 539-541

March on Rome (1922)
Hitler, Adolf **7** 417-420
Mussolini, Benito **11** 272-274
Victor Emmanuel III **15** 484-485

March on the Pentagon (United States; 1967)
Rubin, Jerry **13** 344-346

March on Washington for Jobs and Freedom (1963)
Abernathy, Ralph David **1** 27-28
Du Bois, William Edward Burghardt **5** 116-118
King, Martin Luther Jr. **9** 20-22
Randolph, A. Philip **13** 28-29
Rustin, Bayard **13** 382-383
Wilkins, Roy **16** 282-283

March to the Sea (Georgia; 1864)
Sherman, William Tecumseh **14** 186-187

MARCHAND, JEAN-BAPTISTE (1863-1934), French explorer and soldier **10** 234-237
Bonvalot, Pierre Gabriel Édouard **2** 396
Kitchener, Horatio Herbert **9** 45-46

Marchand, Louis (1669-1732), French organist and composer
Bach, Johann Sebastian **1** 416-419

March-April Compromise (1848)
Deák, Francis **4** 431-432

Marche des rois Mages (musical composition)
Berlioz, Louis Hector **2** 203-205

Marche triomphale (musical composition)
Gottschalk, Louis Moreau **6** 463-464

Marchfeld, battle of (1278)
Rudolf I **13** 347-348

Marching Men (novel)
Anderson, Sherwood **1** 220-221

Marciana (library; Venice)
Bembo, Pietro **2** 144-145

MARCIANO, ROCKY (1923-1969), American boxer **10** 237-238
Louis, Joe **9** 537-538

Marcianopolis, battle of (447)
Attila **1** 360

MARCION (flourished mid-2nd century), Christian theologian **10** 238-239

Marcionism (religion)
Marcion **10** 238-239
Tertullian **15** 155-156

Marco Millions (play)
O'Neill, Eugene **11** 514-516

Marco Polo Bridge incident (1937)
Konoe, Fumimaro **9** 82-83
Tojo, Hideki **15** 254-256

MARCONI, GUGLIELMO (1874-1937), Italian inventor **10** 239-240
Bose, Jagadis Chandra **2** 429-430
De Forest, Lee **4** 459-460
Edison, Thomas Alva **5** 206-208

Marconi scandal (1912)
Lloyd George, David **9** 469-471

Marconi Wireless Telegraph Company of America
Sarnoff, David **13** 485-486

MARCOS, FERDINAND (1917-1989), president of the Republic of the Philippines (1965-1986) **10** 240-242
Aquino, Benigno **1** 267-268
Aquino, Corazon Cojoangco **1** 268-270
Rómulo, Carlos P. **13** 270-271

MARCOS, IMELDA ROMUALDEZ (born 1930), wife of Philippine President Ferdinand Marcos and governor of Metro Manila **10** 242-243

MARCOS DE NIZA, FRIAR (circa 1500-1558), Franciscan missionary in Spanish America **10** 240
Coronado, Francisco Vásquez de **4** 247

Marcus Antonius
see Antony, Mark

MARCUS AURELIUS ANTONINUS (121-180), Roman emperor 161-180 **10** 243-245
Arnold, Matthew **1** 311-313
Donatello **5** 55-56
Epictetus **5** 292
Galen **6** 178-180
Hadrian **7** 60-61
Merezhkovsky, Dmitry Sergeyevich **10** 515-516
Schlüter, Andreas **14** 18-19
Zeno of Citium **16** 499-500

Marcus Ulpius Trajanus
see Trajan

MARCUSE, HERBERT (1898-1979), German-American philosopher **10** 245-247

MARCY, WILLIAM LEARNED (1786-1857), American statesman **10** 247-248
Elgin, 8th Earl of **5** 248-249
Harris, Townsend **7** 176-177
Pierce, Franklin **12** 300-301
Polk, James Knox **12** 374-376
Seymour, Horatio **14** 126-127
Soulé, Pierre **14** 351-352

Mardi (novel)
Melville, Herman **10** 472-476

Mardonius (died 479 B.C.), Persian general
Xerxes **16** 420

Marduk (Babylonian god)
Cyrus the Great **4** 363-364

Mare au diable, La (novel)
Sand, George **13** 459-461

Maréchal, Joseph (1878-1944), Belgium Jesuit philosopher
Rahner, Karl **13** 4-5

Maréchale d'Ancre, La (play)
Vigny, Comte de **15** 494-495

Maremanno Idyl, The (play)
Carducci, Giosuè **3** 290-291

Marengo, battle of (1800)
Murat, Joachim **11** 253-254
Napoleon I **11** 306-310

MARENZIO, LUCA (1553/54-1599), Italian composer **10** 248

Mares of Diomedes (sculpture)
Borglum, John Gutzon de la Mothe **2** 416-417

MARGAI, SIR MILTON AUGUSTUS STRIERY (1895-1964), Sierra Leonean physician and statesman **10** 248-249

Margaret (the Maid of Norway; 1283-1290), titular queen of Scotland
Robert I **13** 192-194

Margaret, Princess (born 1930), daughter of George VI
Elizabeth II **5** 266-269
George VI **6** 275

MARGARET OF ANJOU (1430-1482), queen consort of Henry VI of England **10** 249-250
Edward IV **5** 212-213
Henry VI **7** 298-299
Prévost, Abbé **12** 445-446
Warwick and of Salisbury, Earl of **16** 122-123

Margaret of Austria (1480-1530), regent of the Netherlands 1507-1530
Josquin des Prez **8** 361-363

Margaret of Austria (1522-1586), daughter of emperor Charles V
Philip III **12** 273-274

MARGARET OF DENMARK (born Margaret Valdemarsdottir; 1353-1412), queen of Denmark **10** 250-252

Margaret of Flanders (1350-1405), countess of Flanders and duchess of Burgundy
Sluter, Claus **14** 275-276

Margaret of France
see Margaret of Valois

MARGARET OF SCOTLAND, Saint (1045-1093), wife of Malcolm III of Scotland **10** 252-253
David I **4** 407
Malcolm III **10** 164-165

Margaret of Valois (1553-1615), queen of Navarre
Charron, Pierre **3** 472
Henry IV **7** 293-295

Margaret of York (Margaret Pole; 1473-1541), countess of Salisbury
Charles the Bold **3** 467-469

Margaret Tudor (1489-1541), queen of James IV of Scotland
Douglas, Gavin **5** 77-78

Margaretha (1522-1586), duchess of Pavia
Charles V **3** 457-459

Marginal utility (economics)
Böhm-Bawerk, Eugen von **2** 366
Clark, John Bates **4** 76-77
Jevons, William Stanley **8** 255-256
Marshall, Alfred **10** 277-278
von Mises, Ludwig **16** 25
Walras, Marie Esprit Léon **16** 84-85

MARGULIS, LYNN (born 1938), American biologist **10** 253-254

Margutte (literary character)
Pulci, Luigi **12** 481

Mari (ancient city; Mesopotamia)
Hammurabi **7** 109-110

Sargon of Agade **13** 483

Mari Djata
see Sundiata Keita

María (novel)
Isaacs, Jorge **8** 144

Maria I (1734-1816), queen of Portugal 1777-1816
Pombal, Marquês de **12** 386-387

Maria II (1819-1853), queen of Portugal 1826-1853
Pedro I **12** 179-180

Maria Ana of Neuburg (1667-1740), queen of Spain
Charles II **3** 454

Maria Antonieta of Naples (died 1806), queen of Spain
Ferdinand VII **5** 418-420

Maria Chapdelaine (novel)
Hémon, Louis **7** 277

María Cristina de Bourbon (1806-1878), queen of Spain 1829-1833
Ferdinand VII **5** 418-420
Isabella II **8** 145-146

Maria Cristina of Hapsburg (1858-1929), queen regent of Spain 1885-1902
Alfonso XIII **1** 151

Maria Cristina of Naples
see Maria Cristina de Bourbon

Maria da Glória
see Maria II of Portugal

Maria de' Medici
see Marie de Médicis

Maria Dreieichen (church; near Vienna)
Troger, Paul **15** 300

Maria Egiziaca (opera)
Respighi, Ottorino **13** 103-104

Maria Fedorovna (Sophie Frederica Dagmar; 1847-1928), empress of Russia 1881-1894
Alexander III **1** 133-134

Maria Luisa (novel)
Azuela, Mariano **1** 402

Maria Luisa Gabriela of Savoy (1688-1714), queen of Spain 1701-1714
Philip V **12** 276-277

Maria Luisa Teresa of Parma (1751-1819), queen of Spain 1788-1808
Charles IV **3** 456-457
Ferdinand VII **5** 418-420
Godoy y Álvarez de Faria, Manuel de **6** 381-382

Maria Magdalena (play)
Hebbel, Friedrich **7** 247

Maria Mitchell Astronomical Observatory (Nantucket Island)
Mitchell, Maria **11** 61

Maria of Portugal (died 1545), queen of Spain
Philip II **12** 271-273

Maria Pia (bridge; Oporto)
Eiffel, Alexandre Gustave **5** 227-228

MARIA THERESA (1717-1780), Holy Roman empress 1740-1780 **10** 256-258
Frederick II **6** 81-84
Gooch, George Peabody **6** 432-433
Joseph II **8** 359-360
Leopold II **9** 346
Louis XVI **9** 534-535

Maria Theresa (Marie Thérèse; 1638-1683), queen consort of Louis XIV
Louis XIV **9** 531-533
Philip IV **12** 275
Philip V **12** 276-277

Maria-Treu, Church of (Vienna)
Hildebrandt, Johann Lucas von **7** 380-381
Maulbertsch, Franz Anton **10** 345

Mariage de Figaro (play)
Beaumarchais, Pierre August Caron de **2** 93-94

Mariage force, La (comedy; Molière)
Charpentier, Marc Antoine **3** 471-472

Mariana (poem)
Tennyson, Alfred **15** 144-146

MARIANA, JUAN DE (1536-1624), Spanish Jesuit historian **10** 254-255

Mariana of Austria (1634-1696), queen regent of Spain 1665-1675
Charles II **3** 454

Mariana Trench (Pacific Ocean)
Piccard, Auguste **12** 297-298

MARIÁTEGUI, JOSÉ CARLOS (1895-1930), Peruvian writer **10** 255-256

Maricourt, Pierre de
see Peregrinus, Petrus

Marie (1899-1934), Romanian princess
Alexander of Yugoslavia **1** 136-137

Marie (book; Nansen)
Bonnard, Pierre **2** 395-396

Marie, Andre (1897-1974), French statesman
Blum, Léon **2** 343-344

MARIE ANTOINETTE (1755-1793), queen of France 1774-1793 **10** 258-259
Beaumarchais, Pierre August Caron de **2** 93-94
Burke, Edmund **3** 138-141
Leopold II **9** 346
Louis XVI **9** 534-535
Turgot, Anne Robert Jacques **15** 348-349

Marie de Champagne (flourished circa 1164), French patron of the arts
Chrestien de Troyes **4** 23-24
Marie de France **10** 259

MARIE DE FRANCE (flourished late 12th century), French poet **10** 259

Marie de Médicis (1573-1642), Italian queen of Henry IV of France
Caccini, Giulio **3** 205-206
Henry IV **7** 293-295
Louis XIII **9** 529-531
Malherbe, François de **10** 169-170
Richelieu, Armand Jean du Plessis de **13** 142-144, 185
Rubens, Peter Paul **13** 339-342
Van Dyck, Anthony **15** 423-425

Marie from Sunny Italy (song)
Berlin, Irving **2** 200-201

Marie Galante (island; West Indies)
Columbus, Christopher **4** 176-179

Marie Galante (musical)
Weill, Kurt **16** 174-175

Marie Grubbe (novel)
Jacobsen, Jens Peter **8** 193-194

Marie José (born 1906), Belgian princess
Albert I **1** 112

Marie Josephe of Saxony (1731-1767), dauphiness of France
Charles X **3** 463-464

Marie Louise (1791-1847), second wife of Napoleon I
Napoleon I **11** 306-310

Marie Louise d'Orleans (1662-1689), queen of Spain
Charles II **3** 454

Marie Magdeleine (play)
Maeterlinck, Maurice **10** 125-126

Marienkapelle (Wützburg, Germany)
Riemenschneider, Tilman **13** 166

Mariette, Jean (1660-1742), French engraver
Watteau, Antoine **16** 143-144

Mariette, Pierre-Joseph (died 1729), French engraver and art dealer
Watteau, Antoine **16** 143-144

Marignano, battle of (1515)
Francis I **6** 40-43
Henry VIII **7** 302-305

Marihuana Papers, The (book)
Ginsberg, Allen **6** 332-333

Marillac, Louise de (1573-1632), marshal of France
Vincent de Paul **15** 501-502

Marillac, Michel de (1563-1632), French statesman
Louis XIII **9** 529-531
Richelieu, Armand Jean du Plessis de **13** 142-144

MARIN, JOHN, III (1870-1953), American painter **10** 259-260
Stieglitz, Alfred **14** 451-452

Marin, José Luís Alberto Muñoz
see Muñoz Marín, José Luís

Marine (poem)
Rimbaud, Jean Nicolas Arthur **13** 172-174

Marine biology
Colwell, Rita R. **4** 179-180
Earle, Sylvia A. **5** 180-181

Just, Ernest **8** 392-393

Marine engineering (science)
Bechtel, Stephen Davison **2** 98-99
Brunel, Isambard Kingdom **3** 69-70
Eads, James Buchanan **5** 175-176
Ericsson, John **5** 307-308
Fitch, John **5** 467-468
Forbes, Robert Bennet **5** 509-510
Gatling, Richard Jordan **6** 234-235
Parsons, Charles Algernon **12** 120-121
Shreve, Henry Miller **14** 207

Marinelli (literary character)
Lessing, Gotthold Ephraim **9** 357-359

Marinetti, Emilio Filippo Tommaso (1876-1944), Italian futurist poet
Balla, Giacomo **1** 473-474
Boccioni, Umberto **2** 353-354

MARINI, MARINO (1901-1980), Italian sculptor **10** 260-262
Manzù, Giacomo **10** 224-225

Marinid
see Merinid

Marino Faliero (play)
Byron, George Gordon Noel **3** 193-194

Marino, Giambattista (1569-1625), Italian poet
Crashaw, Richard **4** 296
Poussin, Nicolas **12** 418-420

Mario and the Magician (novella)
Mann, Thomas **10** 204-207

MARION, FRANCIS (1732-1795), American Revolutionary War leader **10** 262-263
Weems, Mason Locke **16** 170

Marise (novel)
Martin du Gard, Roger **10** 295-296

MARITAIN, JACQUES (1882-1973), French Catholic philosopher **10** 263
Callaghan, Edward Morley **3** 229-230
Frei Montalva, Eduardo **6** 94-95
Rouault, Georges **13** 321-322
Stravinsky, Igor Fedorovich **14** 502-506

Maritime industry
unions
Bridges, Harry A.R. **3** 3-5

Maritime law (United States)
Dana, Richard Henry Jr. **4** 385-386

Marito e moglie (play)
Betti, Ugo **2** 246

MARIUS GAIUS (circa 157-86 B.C.), Roman general and politician **10** 264-265
Caesar, Gaius Julius **3** 207-210
Cicero, Marcus Tullius **4** 55-58
Crassus Dives, Marcus Licinius **4** 296-297
Gracchus, Tiberius and Gaius Sempronius **6** 479-480
Pompey **12** 387-389
Sulla, Lucius Cornelius I **15** 21-22

Marius the Epicurean (novel)
Pater, Walter Horatio **12** 130-131

Marius Viewing the Ruins of Carthage (painting)
Vanderlyn, John **15** 417

MARIVAUX, PIERRE CARLET DE CHAMBLAIN DE (1688-1763), French novelist and dramatist **10** 265-266
Beaumarchais, Pierre August Caron de **2** 93-94

Mark, Gospel of Saint
Jesus of Nazareth **8** 251-255

MARK, Saint (flourished 1st century), Apostle of Jesus **10** 266-267
John **8** 373-274
Justin Martyr **8** 395-396
Luke **10** 38
Matthew **10** 340-341

Mark I and II (electontronic music)
Babbitt, Milton **1** 410

Mark Hurdlestone (novel)
Moodie, Susanna **11** 140-141

Mark the Match Boy (book)
Alger, Horatio **1** 153-154

Marketing (economics)
Clark, John Maurice **4** 77-78
Pillsbury, Charles Alfred **12** 304
Say, Jean Baptiste **13** 508-509

MARKHAM, EDWIN (1852-1940), American poet **10** 267
Lindsey, Benjamin Barr **9** 425-426

Markham, Sir Clements R. (1830-1916), English geographer
Scott, Robert Falcon **14** 67-68

MARKIEVICZ, CONSTANCE (1868-1927), Irish nationalist, labor activist, and feminist **10** 267-271

Markland
see Labrador

Marlborough, Duchess of (Sarah Jennings Churchill, 1660-1744), English stateswoman
Anne **1** 241-242
Congreve, William **4** 200-201

MARLBOROUGH, 1ST DUKE OF (John Churchill; 1650-1722), English general and statesman **10** 271-272
Augustus II **1** 373-374
Churchill, Winston Leonard Spencer **4** 51-53
Godolphin, Sidney **6** 380-381
Swift, Jonathan **15** 51-54
Vanbrugh, John **15** 409-410
see also Spanish Succession, War of the (1702-1713)

Marlow (literary character)
Conrad, Joseph **4** 205-207

Marlowe (literary character)
Goldsmith, Oliver **6** 411-413

MARLOWE, CHRISTOPHER (1564-1593), English dramatist **10** 272-274
Catullus, Gaius Valerius **3** 377-378
Chapman, George **3** 440-441
Machiavelli, Niccolò **10** 97-99
Seneca the Younger, Lucius Annaeus **14** 103-105
Tamerlane **15** 94-95
see also Renaissance (literature)—England

Marly-le-Roi (Versailles)
Mansart, Jules Hardouin **10** 212

Marmion (poem)
Scott, Walter **14** 68-70

MÁRMOL, JOSÉ (1817-1871), Argentine writer and intellectual **10** 274

Marmontel, Antoine François (1816-1898), French pianist
MacDowell, Edward Alexander **10** 87-88

Marne, battles of (1914, 1918)
Beck, Ludwig August Theoder **2** 99-100
Foch, Ferdinand **5** 498-499
Hindenburg, Paul Ludwig Hans von Beneckendorff und von **7** 400-401
Joffre, Joseph Jacques Césaire **8** 267-268
Péguy, Charles Pierre **12** 183-184
Pétain, Henri Philippe **12** 250-252
Rundstedt, Karl Rudolf Gerd Von **13** 363-364

Marnie (film)
Hitchcock, Alfred **7** 415-416

Maro, Publius Vergilius
see Virgil

Marot, Clement (1495?-1544), French poet
Francis I **6** 40-43
Goudimel, Claude **6** 466
Guillaume de Lorris **7** 33-34
Le Jeune, Claude **9** 314-315
Spenser, Edmund **14** 373-376

Marphise (painting)
Delacroix, Ferdinand Victor Eugène **4** 469-471

Marple, Jane (literary character)
Christie, Agatha **4** 25-26

Marquand, John P. (1893-1960), American author
Kaufman, George S. **8** 457-458

Marquesa (ship)
Cervantes, Miguel de Saavedra **3** 395-398

Marquesa Rosallnda, La (play)
Valle Inclán, Ramón Maria del **15** 407-408

Marquesas Islands (southern Pacific Ocean)
Cook, James **4** 214-215
Melville, Herman **10** 472-476
Mendaña de Neyra, Álvaro de **10** 483

Marquet, Albert (1875-1947), French painter
Matisse, Henri **10** 336-337
Rouault, Georges **13** 321-322

MARQUETTE, JACQUES (1637-1675), French Jesuit, missionary and explorer **10** 274-275
Jolliet, Louis **8** 328-329
Talon, Jean **15** 91-92

Márquez, Gabriel Garcia
see Garcia Márquez, Gabriel

Marquis of Queensberry rules (boxing)
Sullivan, John Lawrence **15** 24-25

Marquis von Keith, Der (play)
Wedekind, Frank **16** 166-167

Marrakesh (city; Morocco)
Abd al-Mumin **1** 13
ibn Tashufin, Yusuf **8** 95-96
Mohammed V **11** 79-81

Marriage (poem)
Moore, Marianne **11** 148-149

Marriage (society)
Gregory VII **6** 532-534
Lindsey, Benjamin Barr **9** 425-426
Milton, John **11** 43-46
Russell, Bertrand Arthur William **13** 373-374

Marriage, The (opera)
Mussorgsky, Modest Petrovich **11** 274-276

Marriage, The (play)
Gogol, Nikolai **6** 391-393

Marriage at Cana (painting)
Bosch, Hieronymus **2** 426-428
Veronese, Paolo **15** 469-470

Marriage Circle, The (film)
Lubitsch, Ernst **10** 18-19

Marriage of Barbarossa (painting)
Tiepolo, Giovanni Battista **15** 219-220

Marriage of Camacho, The (opera)
Mendelssohn, Moses **10** 488-489

Marriage of Figaro, The (play and opera)
Beaumarchais, Pierre August Caron de **2** 93-94
Mozart, Wolfgang Amadeus **11** 218-221

Marriage of Heaven and Hell, The (satire)
Blake, William **2** 316-318

Marriage of Mr. Mississippi, The (play)
Dürrenmatt, Friedrich **5** 164-165

Marriage of Peleus and Thetis (poem)
Catullus, Gaius Valerius **3** 377-378

Marriage of Saint Catherine (painting)
Poussin, Nicolas **12** 418-420

Marriage of the Virgin (painting)
Raphael **13** 40-42

Marriage of Venice to the Sea (painting)
Guardi, Francesco **7** 24-25

Married (stories)
Strindberg, August **14** 509-511

Marrons du feu, Les (verse)
Musset, Louis Charles Alfred de **11** 271-272

Mars (painting)
Velázquez, Diego Rodríguez de Silva y **15** 454-456

Mars (planet)
Brahe, Tycho **2** 489-490
Hall, Asaph **7** 83-84
Sagan, Carl E. **13** 424-425

Mars (sculpture)
Sansovino, Jacopo **13** 470-471

Mars, Venus, and Vulcan (painting)
Tintoretto **15** 232-234

Marse Chan (story)
Page, Thomas Nelson **12** 59-60

Marsh, Edward Howard (1872-1953), English writer and wit
Brooke, Rupert **3** 22-23

MARSH, OTHNIEL CHARLES (1831-1899), American paleontologist **10** 275-276

MARSH, REGINALD (1898-1954), American painter and printmaker **10** 276-277
Lichtenstein, Roy **9** 398-399

Marsh v. Alabama (legal case)
Black, Hugo Lafayette **2** 301-303

Marsh Island, A (novel)
Jewett, Sarah Orne **8** 256

MARSHALL, ALFRED (1842-1924), English economist **10** 277-278
Clapham, John Harold **4** 71
Knight, Frank Hyneman **9** 58-59
Parsons, Talcott **12** 122
Pigou, Arthur Cecil **12** 302

MARSHALL, GEORGE CATLETT (1880-1959), American soldier and statesman **10** 278-279
Chou En-lai **4** 20-22
Eisenhower, Dwight David **5** 233-236
McCarthy, Joseph Raymond **10** 388-389
Truman, Harry S. **15** 314-316
Wainwright, Jonathan Mayhew **16** 45-46

MARSHALL, JOHN (1755-1835), American jurist, chief justice of United States. Supreme Court 1801-1835 **10** 279-281
Burr, Aaron **3** 156-159
Chase, Samuel **3** 475-476
Martin, Luther **10** 289-290
Story, Joseph **14** 480-481
Taney, Roger Brooke **15** 98-99
Waite, Morrison Remick **16** 46
Webster, Daniel **16** 162-164

Marshall, Louis (1856-1929), American lawyer and Jewish leader
Silver, Abba Hillel **14** 232-233

MARSHALL, PAULE BURKE (born 1929), American author **10** 281-282

MARSHALL, THURGOOD (1908-1993), African American jurist **10** 282-284

Marshall, William E. (1837-1906), American painter
Ryder, Albert Pinkham **13** 391-392

Marshall College (Mercersburg, Pennsylvania)
see Franklin and Marshall College

Marshall Field and Co. (established 1881)
Field, Marshall **5** 440-441

Marshall Field Wholesale Store (Chicago, Illinois)
Richardson, Henry Hobson **13** 139-141
Sullivan, Louis Henri **15** 27-28

Marshall Plan (1947)
Acheson, Dean Gooderham **1** 37-38
Marshall, George Catlett **10** 278-279
Nixon, Richard Milhous **11** 401-404
Truman, Harry S. **15** 314-316
Young, Whitney Moore Jr. **16** 476-477

Marshalsea debtors' prison (England)
Dickens, Charles John Huffam **4** 538-541

Marshes of Glynn, The (poem)
Lanier, Sidney **9** 199-200

Marshman, Joshua (1768-1837), English missionary and Orientalist
Carey, William **3** 297

MARSILIUS OF PADUA (1275/80-1342), Italian political philosopher **10** 284
William of Ockham **16** 298-299

Marston, John (1575?-1634), English dramatist
Chapman, George **3** 440-441
Jonson, Ben **8** 343-345
Webster, John **16** 164

Marston Moor, battle of (1644)
Charles, I **3** 450-452
Cromwell, Oliver **4** 317-320

Marsyas (sculpture)
Myron **11** 285

Marta la piadosa (play)
Tirso de Molina **15** 237-238

MARTEL, CHARLES (circa 690-741), Frankish ruler **10** 285
Charlemagne **3** 445-447

Marteau sans maître, Le (musical composition)
Boulez, Pierre **2** 444-445

Martha Graham Co. (dance troupe)
Cunningham, Merce **4** 337-338

Martha Graham School of Contemporary Dance (New York City)
Graham, Martha **6** 485-486

Martha the Hypocrite (play)
Tirso de Molina **15** 237-238

Martha's Vineyard (island; southwestern Cape Cod)
Champlain, Samuel de **3** 419-421

Marthe (novel)
Huysmans, Joris Karl **8** 81-82

MARTÍ, JOSÉ (1853-1895), Cuban revolutionary, poet, and journalist **10** 285-286
Estrada Palma, Tomás **5** 326-327
Gómez, Máximo **6** 418-419
Maceo, Antonio **10** 88-90

Martí, Juan (flourished 1602), Spanish lawyer and author
Alemán, Mateo **1** 126

MARTIAL (Marcus Valerias Martialis; circa 38/41-circa 104), Roman epigrammatist **10** 286-287
Juvenal **8** 397-399
Sallust **13** 454

Martianus Capella (flourished early 5th century), Carthaginian writer
Erigena, John Scotus **5** 308-309

Martin IV (Simon of Brie; 1210?-1285), pope 1281-1285
Boniface VIII **2** 392-393
Michael VIII **11** 1-2

MARTIN V (Oddone Colonna; 1368-1431), pope 1417-1431 **10** 287-288
Ailly, Pierre d' **1** 94
Gentile da Fabriano **6** 266-267
Gerson, John **6** 285-286

MARTIN, AGNES (born 1912), American painter **10** 288-289

Martin, Glenn L. (1886-1955), American aircraft manufacturer and aviator
Douglas, Donald Wills **5** 77

MARTIN, LUTHER (1748-1826), American lawyer and Revolutionary patriot **10** 289-290

MARTIN, LYNN MORLEY (born 1939), Republican representative from Illinois and secretary of labor under George Bush **10** 290-292

MARTIN, MARY (1913-1990), popular stage actress, singer, and dancer and a television and film star **10** 292-293

Martin, Violet
see Somerville, E.

MARTIN, WILLIAM MCCHESNEY, JR. (born 1906), American business executive and federal government official **10** 293-295

Martin Chuzzlewit (novel)
Dickens, Charles John Huffam **4** 538-541

MARTIN DU GARD, ROGER (1881-1958), French author **10** 295-296

Martin Eden (book)
London, Jack **9** 494-495

Martín Fierro (epic)
Hernández, José **7** 328-329

Martin House (Buffalo, New York State)
Wright, Frank Lloyd **16** 398-401

Martin Luther King Jr. Hospital (Los Angeles)
Drew, Charles Richard **5** 100-101

Martin Salander (novel)
Keller, Gottfried **8** 478-479

Martin v. Hunter's Lessee (legal case)
Story, Joseph **14** 480-481

Martin van Nieuwenhove (diptych)
Memling, Hans **10** 476

MARTINEAU, HARRIET (1802-1876), English writer and philosopher **10** 296-297

Martinez de Campos, Arsenio (1831-1900), Spanish general
Gómez, Máximo **6** 418-419
Maceo, Antonio **10** 88-90
Primo de Rivera y Orbaneja, Miguel **12** 454-455

Martinez de la Rosa, Francisco (1789-1862), Spanish statesman and author
Saavedra, Angel de **13** 398

MARTÍNEZ, MAXIMILIANO HERNÁNDEZ (1882-1966), president of El Salvador (1931-1944) **10** 297-298

Martinez Ruíz, José
see Ruíz, José Martinez

Martini, Padre (Giovanni Battista Martini; 1706-1784), Italian Franciscan composer and scholar
Bach, Johann Christian **1** 415-416
Donizetti, Gaetano **5** 59-60

MARTINI, SIMONE (flourished 1315-1344), Italian painter **10** 298-299
Cimabue **4** 60-61
Duccio di Buoninsegna **5** 121-122
Lorenzetti, Pietro and Ambrogio **9** 517-518

Martinique (island; West Indies)
Rodney, George Brydges **13** 239-240

MARTINU, BOHUSLAV (1890-1959), Czech composer **10** 299-300
Stravinsky, Igor Fedorovich **14** 502-506
Szymanowski, Karol **15** 67-68

Martinus Scriblerus (journal)
Pope, Alexander **12** 395-397
Swift, Jonathan **15** 51-54

Martirio de San Lorenzo (poems)
Gonzalo de Berceo **6** 431-432

Martius, Karl Friedrich Phillip von (1794-1868), German naturalist
Agassiz, Jean Louis Rodolphe **1** 76-78

Martov, Iuli O.T. (1873-1923), Russian Menshevik leader
Lenin, Vladimir Ilich **9** 323-326
Trotsky, Leon **15** 302-305

MARTY, MARTIN E. (born 1928), Lutheran pastor, historian of American religion, and commentator **10** 300-301

Martyrdom (theology)
Ignatius of Antioch **8** 107-108

Martyrdom of... (painting)
Saint Andrew
Ribera, Jusepe de **13** 122-123
Saint Apollonia
Jordaens, Jacob **8** 347-349
Saint Catherine
Cranach, Lucas the Elder **4** 289-290
Saint Erasmus
Poussin, Nicolas **12** 418-420
Saint Lawrence
Bronzino **3** 19
Titian **15** 242-244
Saint Mark
Bellini, Giovanni **2** 137-138
Saint Maurice
Greco **6** 511-514
Saint Peter
Titian **15** 242-244
Saint Sebastian
Pollaiuolo, Antonio **12** 377-378
the Ten Thousand
Dürer, Albrecht **5** 159-161

Martyrs Day (Burma; 1947)
Aung San **1** 374-375

Martyrs, Les (book)
Chateaubriand, Vicomte de **3** 477-479

MARVELL, ANDREW (1621-1678), English poet and politician **10** 301-303

Marville, Jean de (died 1389), Flemish sculptor
Sluter, Claus **14** 275-276

Marwan I (Marwan ibn-al-Hakam; died 685), Umayyad caliph 683-685
Abd al-Malik **1** 12-13

Marwan II (ruled 744-750), Umayyad caliph
Mansur, Abu Jafar ibn Muhammad al- **10** 214-215

MARX, KARL (1818-1883), German political philosopher **10** 304-308
associates
Engels, Friedrich **5** 286-288
Jacobi, Abraham and Mary Putnam **8** 188-189
Proudhon, Pierre Joseph **12** 461-463
economic theory
Böhm-Bawerk, Eugen von **2** 366
Jevons, William Stanley **8** 255-256
Kautsky, Karl Johann **8** 462-463
Schumpeter, Joseph Alois **14** 43-44
influenced by
Fourier, François Charles Marie **6** 31-32
Godwin, William **6** 383-384
Herder, Johann Gottfried von **7** 327-328
Morgan, Lewis Henry **11** 167-168
interpreters
Althusser, Louis **1** 182-183
Hook, Sidney **7** 474-475
opponents
Blanc, Louis **2** 318-319
Djilas, Milovan **5** 34
Popper, Karl Raimund **12** 402
Stirner, Max **14** 459-460
see also Marxism

Marx, Minnie (died 1929), American vaudeville actress
Marx brothers **10** 303-304

MARX BROTHERS, 20th-century American stage and film comedians **10** 303-304

Marx-Engels-Platz (Berlin)
Schinkel, Karl Friedrich **14** 8

Marxism (philosophy)
Africa
Houphouët-Boigny, Felix **7** 519-520
Nkrumah, Kwame **11** 408-410
Touré, Sékou **15** 275-277
and Zionism
Borochov, Dov Ber **2** 421-422
China
Ch'en Tu-hsiu **3** 501-502
Chiang Kai-shek **3** 510-513
Ho Chi Minh **7** 426-428
Kuo Mo-jo **9** 133-134
Li Ta-chao **9** 447
Mao Zedong **10** 225-227
Sun Yat-sen **15** 35-39
Ts'ai Yüan-p'ei **15** 322
critics
Camus, Albert **3** 255-257
Cohen, Hermann **4** 138-139
Frei Montalva, Eduardo **6** 94-95
Gompers, Samuel **6** 420-422
Hu Shih **8** 63-65
Levy, Bernard-Henri **9** 372-373
Mandelstam, Osip Emilyevich **10** 191
Masaryk, Tomáš Garrigue **10** 314-315
Sombart, Werner **14** 332-333
Tillich, Paul Johannes **15** 224-225
England
Auden, Wystan Hugh **1** 364-366
Shaw, George Bernard **14** 163-164
France
Althusser, Louis **1** 182-183
Lefebvre, Georges **9** 301-302
Saint-Simon, Comte de **13** 436-437
Sorel, Georges **14** 347-348
Germany
Bernstein, Eduard **2** 218
Block, Herbert **2** 333-334
Böhm-Bawerk, Eugen von **2** 366
Engels, Friedrich **5** 286-288
Hauptmann, Gerhart Johann Robert **7** 199-201
Kautsky, Karl Johann **8** 462-463
Lassalle, Ferdinand **9** 216
Mannheim, Karl **10** 208-209
Marx, Karl **10** 304-308
Ulbricht, Walter **15** 383-384
Hungary
Lukács, Gyorgy **10** 37-38
in literature
Brecht, Bertolt **2** 512-514
Farrell, James Thomas **5** 390-391
O'Casey, Sean **11** 459-460
India
Menon, Vengalil Krishnan Krishna **10** 507-509
Narayan, Jayaprakash **11** 312-313
Italy
Croce, Benedetto **4** 313-314
Gramsci, Antonio **6** 488-489
Mazzini, Giuseppe **10** 381-383
Mussolini, Benito **11** 272-274
Rosmini-Serbati, Antonio **13** 296-297
Marxism-Leninism
Foster, William Zebulon **6** 27-28
Stalin, Joseph **14** 393-396
Toledano, Vicente Lombardo **15** 256-257
papal attitudes
Leo XIII **9** 334-336
Pius XI **12** 337-339
Pius XII **12** 339-340
Poland
Kolakowski, Leszek **9** 76-77
Russia
Lenin, Vladimir Ilich **9** 323-326
Pavlov, Ivan Petrovich **12** 155-157
Plekhanov, Georgi Valentinovich **12** 351-352
Stalin, Joseph **14** 393-396
Trotsky, Leon **15** 302-305
United States
Cleaver, Leroy Eldridge **4** 97-98
Cohen, Morris Raphael **4** 139-140
London, Jack **9** 494-495
Marcuse, Herbert **10** 245-247
Mills, C. Wright **11** 35-36
Norris, Benjamin Franklin Jr. **11** 427-428
Veblen, Thorstein Bunde **15** 449-450
Wilson, Edmund **16** 318-319
see also Communism; Socialism

Marxist French Workers' party
Jaurès, Jean **8** 226-227

Mary (Princess of Teck; 1867-1953), queen of George V of England
George V **6** 273-275

Mary (ruled 1382-1395), queen of Hungary
Sigismund **14** 220-221

Mary (trilogy)
Asch, Shalom **1** 325-326

MARY I (1516-1558), queen of England 1553-1558 **10** 308-309
opponents
Leicester, Earl of **9** 312-313
Northumberland, Duke of **11** 431-432
relatives
Charles V **3** 457-459
Elizabeth I **5** 263-266
Henry VIII **7** 302-305
Philip II **12** 271-273
religious persecution
Coverdale, Miles **4** 278
Cranmer, Thomas **4** 295-296
Edward VI **5** 213-214
Knox, John **9** 65-66
Latimer, Hugh **9** 221

MARY II (1662-1694), queen of England, Scotland, and Ireland 1689-1694 **10** 309-310
Anne **1** 241-242
Burnet, Gilbert **3** 147
Calvert, Charles **3** 238
Steele, Richard **14** 407-409
William III **16** 295-296

MARY, QUEEN OF SCOTS (1542-1587), queen of France and Scotland **10** 308-309
in literature
Alfieri, Vittoria **1** 145-146
Anderson, Maxwell **1** 219-220
Lope Félix de Vega Carpio **9** 503-506
Schiller, Johann Christoph Friedrich von **14** 4-7
Vondel, Joost van den **16** 19-20
musical settings
Dallapiccola, Luigi **4** 377-378
opponents
Elizabeth I **5** 263-266
Knox, John **9** 65-66
Leicester, Earl of **9** 312-313
relatives
Edward VI **5** 213-214
James I **8** 204-206
supporters
Gregory XIII **6** 534

MARY, Saint (Blessed Virgin Mary; late 1st century B.C.-1st century A.D.), New Testament figure, mother of Jesus **10** 308-309
Cyril **4** 362
Duns Scotus, John **5** 149-150
Jesus of Nazareth **8** 251-255
Luke **10** 38
Nestorius **11** 349-350
Quercia, Jacopo della **12** 509

Mary Barton (novel)
Gaskell, Elizabeth **6** 231-232

Mary Had a Little Lamb (poem)
Hale, Sarah Josepha **7** 74-75

Mary Kay Cosmetics, Inc.
Ash, Mary Kay Wagner **1** 326-327

Mary Magdalen (sculpture)
Donatello **5** 55-56

Mary Magdalene (New Testament figure)
Jesus of Nazareth **8** 251-255

Mary, Mary (novel)
Stephens, James **14** 430-431

Mary Morison (song)
Burns, Robert **3** 155-156

Mary of Burgundy (1457-1482), duchess, wife of Maximilian I
Charles the Bold **3** 467-469
Maximilian I **10** 356-357

Mary of France (Mary Tudor; 1496-1533), queen of Louis XII of France
Louis XII **9** 528-529

Mary of Guise (1515-1560), queen of James V of Scotland, regent 1554-1559
Mary, I **10** 308-309

Mary Poppins (film)
Disney, Walter Elias **5** 26-27

Mary Rose (play)
Barrie, James Matthew **2** 21-22

Mary's a Grand Old Name (song)
Cohan, George Michael **4** 137-138

Maryland (state; United States)
border disputes
Chase, Samuel **3** 475-476
Logan, James **9** 487-488
Penn, William **12** 200-202
colonial period
Calvert, Charles **3** 238
Calvert, George **3** 238-239
Forbes, John **5** 507-508
Martin, Luther **10** 289-290
Nicholson, Francis **11** 381-382
Protestant missionaries
Asbury, Francis **1** 324-325
Makemie, Francis **10** 158-159
Mühlenberg, Heinrich Melchior **11** 232-233

Maryland, University of (College Park)
Colwell, Rita R. **4** 179-180
Elsasser, Walter Maurice **5** 277-278
Marshall, Thurgood **10** 282-284
Mills, C. Wright **11** 35-36
Sullivan, Harry Stack **15** 23-24

Maryland-in-Liberia (American colony)
Russwurm, John Brown **13** 381-382

Marzocco (sculpture)
Donatello **5** 55-56

MASACCIO (1401-1428), Italian painter **10** 312-313
Andrea del Castagno **1** 223-224
Lippi, Filippo **9** 439
Martin V **10** 287-288
Moore, Henry **11** 146-148
Sassetta **13** 492
Uccello, Paolo **15** 378-379
Veneziano, Domenico **15** 459-460

Masada (fortress; Judea)
Herod the Great **7** 333-334
Josephus Flavius **8** 360-361

Masafuji
see Mabuchi, Kamo

Masahito
see Goshirakawa

Masanobu
see Mabuchi, Kamo

MASARYK, TOMÁŠ GARRIGUE (1850-1937), Czech philosopher and statesman, president 1919-1935 **10** 314-315
Beneš, Edward **2** 155-157
Čapek, Karel **3** 271-272

Mascat and Oman
see Oman

Maschera dimenticata, La (story)
Pirandello, Luigi **12** 319-321

Mascherata, La (book)
Moravia, Alberto **11** 153-155

Maschere nude (drama collection)
Pirandello, Luigi **12** 319-321

Maschinenbau Gesellschaft (auto firm; Karisruhe)
Daimler, Gottlieb **4** 368

Maschinenstürmer, Die (play)
Toller, Ernst **15** 261

Masefield, John (1878-1967), English poet and novelist
Brooke, Rupert **3** 22-23

Maser (city; Italy)
Veronese, Paolo **15** 469-470

Mashhad (city; Iran)
Abbas I **1** 4-6

Masina, Giulietta (1921-1974), Italian actress
Fellini, Federico **5** 408-409

MASINISSA, KING OF NUMIDIA (240 B.C. - 148 B.C.), prince of the Massylians who consolidated the Numidian tribes to form a North African kingdom **10** 315-317
Scipio Africanus Major, Publius Cornelius **14** 61-62
Scipio Africanus Minor, Publius Cornelius Aemilianus **14** 62-63

MASIRE, QUETT KETUMILE (born 1925), a leader of the fight for independence and president of Botswana **10** 318-319

Masjumi (Indonesia; political party)
Sukarno **15** 18-20

Mask (literary concept)
Pirandello, Luigi **12** 319-321
Yeats, William Butler **16** 445-447

Mask, A (play)
see Comus

Masked Days, The (stories)
Fuentes, Carlos **6** 141-142

Masks (sculpture)
Moore, Henry **11** 146-148

Masnadieri, I (opera)
Verdi, Giuseppe Fortunino Francesco **15** 463-465

Masolino da Panicale (1383-1447), Italian painter
Veneziano, Domenico **15** 459-460
Ghiberti, Lorenzo **6** 291-292
Masaccio **10** 312-313

Mason, Charles (1730-1787), British astronomer
Rittenhouse, David **13** 180-181

MASON, GEORGE (1725-1792), American statesman **10** 319-320

MASON, JAMES MURRAY (1796-1871), American politician and Confederate diplomat **10** 320-321
Slidell, John **14** 273
Sumner, Charles **15** 30-31
Wilkes, Charles **16** 279-280
see also Trent Affair

Mason, John (1586-1635), British colonizer
Gorges, Ferdinando **6** 455-456

MASON, LOWELL (1792-1872), American composer and music educator **10** 321-322

Mason, William (1829-1908), American musician
Liszt, Franz **9** 445-447

Masonic Fraternity
see Freemasonry

Masorah (Old Testament commentaries)
Gershom ben Judah **6** 283-284

Masque of Alfred, The (masque)
Arne, Thomas Augustine **1** 307-308

Masque of Anarchy, The (poem)
Shelley, Percy Bysshe **14** 176-178

Masque of Mercy, A (verse drama)
Frost, Robert Lee **6** 130-133

Masque of Poets, A (book)
Jackson, Helen Hunt **8** 172

Masque of Reason, A (verse drama)
Frost, Robert Lee **6** 130-133

Masquerade (opera)
Nielsen, Carl August **11** 388-389

Masquerade (play; Lermontov)
Lermontov, Mikhail Yurievich **9** 352-353
Meyerhold, Vsevolod Emilievich **10** 539

Masquerades and Operas ... (print)
Hogarth, William **7** 446-447

Masques (theater)
see Court masques

Mass (music)
Austria
Bruckner, Joseph Anton **3** 64-65
Fux, Johann Joseph **6** 155-156
Haydn, Franz Joseph **7** 219-221
Schubert, Franz Peter **14** 35-37
Brazil
Villa-Lobos, Heitor **15** 496-497
England
Dunstable, John **5** 150-151
Tallis, Thomas **15** 91
Vaughan Williams, Ralph **15** 446-447
Walton, William Turner **16** 92-93
Flanders
Clemens non Papa, Jacobus **4** 101
Isaac, Heinrich **8** 143-144
Josquin des Prez **8** 361-363
Lassus, Roland de **9** 216-218
Willaert, Adrian **16** 287-288
France
Gombert, Nicolas **6** 416-417
Goudimel, Claude **6** 466
Le Jeune, Claude **9** 314-315
Machaut, Guillaume de **10** 93-94
Germany
Bach, Johann Sebastian **1** 416-419
Beethoven, Ludwig van **2** 114-117
Brahms, Johannes **2** 490-492
Hindemith, Paul **7** 399-400
Senfl, Ludwig **14** 105-106
Italy

Carissimi, Giacomo **3** 299-300
Merulo, Claudio **10** 525-526
Palestrina, Giovanni Pierluigi da **12** 70-72
Pergolesi, Giovanni Battista **12** 218-219
Vivaldi, Antonio **16** 3-4
Zarlino, Gioseffo **16** 490-491
Netherlands
Dufay, Guillaume **5** 125-126
Obrecht, Jacob **11** 457-458
Ockeghem, Johannes **11** 464-465
Spain
Victoria, Tomás Luis de **15** 487-488
Switzerland
Notker Balbulus **11** 434-435
Senfl, Ludwig **14** 105-106
United States
Sessions, Roger Huntington **14** 117-118
Thomson, Virgil **15** 202-203
Union of Soviet Socialist Republics
Rachmaninov, Sergei Vasilievich **12** 531-532
Stravinsky, Igor Fedorovich **14** 502-506
see also Requiem (music)

Mass, Sacrifice of the (religion)
see Eucharist

Mass action (brain function)
Lashley, Karl Spencer **9** 214-215

Mass and Man (play)
Toller, Ernst **15** 261

Mass man (philosophy)
Ortega Y Gasset, José **12** 7-8

Mass of Bolsena (painting; Raphael)
Poussin, Nicolas **12** 418-420

Mass production (industry)
development
Chrysler, Walter Percy **4** 36-37
Colt, Samuel **4** 172-173
Eastman, George **5** 186
Ford, Henry **6** 5-6
Whitney, Eli **16** 253-254
industrial unionism
Dubinsky, David **5** 114-115
Hillman, Sidney **7** 392-393
Lewis, John Llewellyn **9** 387-388
see also Business and industry

Mass spectrography (physics)
Aston, Francis William **1** 350-351
Lawrence, Ernest Orlando **9** 248-250
Thomson, Joseph John **15** 200-201

Mass und Wert (literary magazine)
Mann, Thomas **10** 204-207

Massachusetts (state; United States)
colony founded
Endecott, John **5** 284-285
Gorges, Ferdinando **6** 455-456
see also Massachusetts Bay Company
constitutions (1780; 1783)
Adams, John **1** 48-51
Adams, Samuel **1** 55-56
Bowdoin, James **2** 461-462
Cuffe, Paul **4** 331-332
courts
Holmes, Oliver Wendell Jr. **7** 458-459
governors
Adams, Samuel **1** 55-56
Andrew, John Albion **1** 230-231
Dukakis, Michael **5** 130-133
Everett, Edward **5** 344
Gage, Thomas **6** 169-170
Gerry, Elbridge **6** 282-283
Hancock, John **7** 114-116
Hutchinson, Thomas **8** 71-72
Pepperell, William **12** 206-207
Phips, William **12** 283
Vane, Henry **15** 425-426
Winthrop, John **16** 339-341
King Philip's War
see King Philip's War
legislators (18th-19th century)
Adams, John **1** 48-51
Cutler, Manasseh **4** 356-357
Leonard, Daniel **9** 336-337
legislators (19th century)
Adams, Charles Francis **1** 41-42
Adams, John Quincy **1** 52-54
Andrew, John Albion **1** 230-231
Appleton, Nathan **1** 266-267
Burlingame, Anson **3** 144-145
Curtis, Benjamin Robbins **4** 349
Dawes, Henry Laurens **4** 427
Lawrence, Abbott **9** 246
Mann, Horace **10** 202-204
Otis, Harrison Gray **12** 25
Pickering, Timothy **12** 298-299
Shaw, Lemuel **14** 164-165
Story, Joseph **14** 480-481
Wilson, James Harold **16** 324-325
Wright, Carroll Davidson **16** 396
legislators (19th-20th century)
Coolidge, John Calvin **4** 217-219
Curley, James Michael **4** 344-345
Lodge, Henry Cabot **9** 482-483
legislators (20th century)
Rogers, Edith Nourse **13** 247-248
new charter (1692)
Bradford, William **2** 475-476
Mather, Cotton **10** 330-332
Mather, Increase **10** 332-333
religion (colonial era)
Bishop, Bridget **2** 288-290
Hutchinson, Anne Marbury **8** 69-71
Mather, Cotton **10** 330-332
Sewall, Samuel **14** 123-124
Williams, Roger **16** 304-305
Wise, John **16** 343-344
Shays' Rebellion
see Shays' Rebellion
state boards
Bowditch, Henry Ingersoll **2** 459-460
Mann, Horace **10** 202-204
Wright, Carroll Davidson **16** 396

Massachusetts Antislavery Society
Douglass, Frederick **5** 85-86
Garrison, William Lloyd **6** 226-228
Remond, Charles Lennox **13** 95

Massachusetts Bay Company (1628-1684)
Davenport, John **4** 405-406
Dudley, Thomas **5** 124-125
Gorges, Ferdinando **6** 455-456
see also Massachusetts

Massachusetts Committee of Safety (American Revolution)
Revere, Paul **13** 110-111

Massachusetts General Hospital (Boston)
Bowditch, Henry Ingersoll **2** 459-460
Cabot, Richard Clarke **3** 200
Cushing, Harvey Williams **4** 353-354

Massachusetts Government Act (1774)
Leonard, Daniel **9** 336-337
see also Intolerable Acts

Massachusetts Indians (North America)
Eliot, John **5** 256-258

Massachusetts Institute of Technology (Cambridge)
architecture and sculpture
Aalto, Hugo Alvar Henrik **1** 1-2
Calder, Alexander **3** 216-218
Saarinen, Eliel and Eero **13** 396-398
endowments
Eastman, George **5** 186
Sloan, Alfred Pritchard Jr. **14** 274
engineering
Bush, Vannevar **3** 169-171
science
Baltimore, David **1** 477-478
Born, Max **2** 420-421
Eliot, Charles William **5** 254
Lewis, Gilbert Newton **9** 384-385
Pickering, Edward Charles **12** 298
Rabi, Isidor Isaac **12** 526-527
Townes, Charles Hard **15** 281-282
Wiener, Norbert **16** 262-263
social science
Lewin, Kurt **9** 375-376
Rostow, Walt Whitman **13** 315-317
Samuelson, Paul Anthony **13** 458-459

Massachusetts Practice Act (1851)
Curtis, Benjamin Robbins **4** 349

Massachusetts Statehouse (Boston)
Bulfinch, Charles **3** 116-117

Massachusetts to Virginia (poem)
Whittier, John Greenleaf **16** 256-257

Massacre at Chios (painting; Delacroix)
Delacroix, Ferdinand Victor Eugène **4** 469-471
Ingres, Jean Auguste Dominique **8** 121-123

Massacre of the Innocents (painting)
Bruegel, Pieter the Elder **3** 65-67
Poussin, Nicolas **12** 418-420

MASSASOIT (1580-1661), Native American tribal chief **10** 322-324

Bradford, William **2** 475-476
Metacom **10** 529-531
Philip **12** 267-268

Masse Mensch (play)
Toller, Ernst **15** 261

Masséna, André (1758-1817), French marshal
Wellington, 1st Duke of **16** 193-195

Massenet, Jules (1842-1912), French composer
Prévost, Abbé **12** 445-446

Masses, The (magazine)
Eastman, Max **5** 187-188
Hand, Billings Learned **7** 116
Reed, John Silas **13** 76-77
Sloan, John **14** 274-275

MASSEY, WILLIAM FERGUSON (1856-1925), New Zealand prime minister 1912-1925 **10** 324

Massine, Léonide (1896-1979), Russian-American dancer and choreographer
Miró, Joan **11** 53-54

Massinger, Arthur (died 1603), Englishman in service of Herbert family
Massinger, Philip **10** 324-325

MASSINGER, PHILIP (1583-1640), English playwright **10** 324-325
Dekker, Thomas **4** 465-466
Fletcher, John **5** 487
Jonson, Ben **8** 343-345

Mass-luminosity Law (astronomy)
Eddington, Arthur Stanley **5** 201-202

Massnahme, Die (play)
Brecht, Bertolt **2** 512-514

Masson, André (1896-1987), French painter
Gorky, Arshile **6** 458

Masson, David (1822-1907), Scottish scholar and critic
Milton, John **11** 43-46

MASSYS, QUENTIN (1465/66-1530), Flemish painter **10** 325-326
Bosch, Hieronymus **2** 426-428

Mast cell (anatomy)
Ehrlich, Paul **5** 225-226

Mastai-Ferretti, Giovanni Maria
see Pius IX

Master and Margarita, The (novel)
Bulgakov, Mikhail Afanasievich **3** 117

Master Builder, The (play)
Ibsen, Henrik **8** 98-100

Master E.S. (circa 1430-1468), German engraver and goldsmith
Schongauer, Martin **14** 26-28

Master Engravings
Dürer, Albrecht **5** 159-161

Master Mason, The (play)
Kazantzakis, Nikos **8** 466-468

Master Meng
see Mencius

Master of Ballantrae, The (novel)
Stevenson, Robert Louis **14** 446-448

Master of Flémalle
see Campin, Robert

Master of Hestviken, The (novel)
Undset, Sigrid **15** 388-389

Master of the Mill, The (novel)
Grove, Frederick Philip **7** 20-21

Master Olof (play)
Strindberg, August **14** 509-511

MASTERS, EDGAR LEE (1869-1950), American author and lawyer **10** 326-327
Benét, Stephen Vincent **2** 157-158
Lindsay, Vachel **9** 424-425
Lowell, Amy **10** 13

MASTERS, WILLIAM HOWELL (born 1915), American psychologist and sex therapist **10** 327-328
Johnson, Virginia E. **8** 317-319

Masters, The (novel)
Snow, Charles Percy **14** 311-312

Mastersingers of Nuremburg, The (opera)
Wagner, Richard **16** 40-43

Masterson, William Bradley "Bat" (1853-1921), American sheriff and sports writer
Love, Nat **10** 1-2

MASUDI, ALI IBN AL- HUSAYN AL- (died 956), Arab historian **10** 328-329

Matabele
see Ndebele

MATAMOROS, MARINO (1770-1814), Mexican priest and independence hero **10** 329-330

Mataquito (river, Chile)
Lautaro **9** 235

Matchmaker, The (play)
Wilder, Thornton Niven **16** 276-277

Mateo Falcone (novel)
Mérimée, Prosper **10** 517

Mater Dolorosa (painting)
Titian **15** 242-244

Mater et Magistra (encyclical)
John, XXIII **8** 277-280

Materia (painting)
Boccioni, Umberto **2** 353-354

Materialism (philosophy)
opponents
Carlyle, Thomas **3** 304-305
Cohen, Hermann **4** 138-139
Cudworth, Ralph **4** 331
Dewey, John **4** 520-523
Emerson, Ralph Waldo **5** 278-280
Price, Richard **12** 447-448
Stirner, Max **14** 459-460
proponents
Diderot, Denis **5** 1-2
Du Bois-Reymond, Emil **5** 118-119
Engels, Friedrich **5** 286-288
Hobbes, Thomas **7** 421-423
Holbach, Baron d' **7** 448-449
Hu Shih **8** 63-65
La Mettrie, Julien Offray de **9** 179-180
Marx, Karl **10** 304-308
Santayana, George **13** 475-477
see also Dialectical materialism; Immaterialism (philosophy); Naturalism; Sensation (philosophy)

Materialism and Empiriocriticism (book)
Lenin, Vladimir Ilich **9** 323-326

Maternité Hospital, La (Paris)
Blackwell, Elizabeth **2** 311-312

Mathematics
algebra
see Algebra
and computer sciences
Bernstein, Dorothy Lewis **2** 217
applied
Babbage, Charles **1** 407-408
Bernstein, Dorothy Lewis **2** 217
Calderón, Alberto P. **3** 219-220
Granville, Evelyn Boyd **6** 494-496
Mandelbrot, Benoit B. **10** 189-191
Tartaglia, Niccolo **15** 111-112
Tsiolkovsky, Konstantin Eduardovich **15** 326-328
Turing, Alan Mathison **15** 349-350
Von Neumann, John **16** 27-28
Calderón-Zygmund theory
Calderón, Alberto P. **3** 219-220
chaos theory
Feigenbaum, Mitchell Jay **5** 404-405
cosmology
Hawking, Stephen William **7** 206-208
finite differences theory
Babbage, Charles **1** 407-408
Taylor, Brook **15** 121-122
fractals
Mandelbrot, Benoit B. **10** 189-191
geometry
Penrose, Roger **12** 204-205
see also Geometry
group theory
Lagrange, Joseph Louis **9** 164-166
Wigner, Eugene Paul **16** 268-269
instantons
Uhlenbeck, Karen **15** 381-382
logarithms
Euler, Leonard **5** 331-332
Napier, John **11** 306
logic
see Logic, symbolic
mathematical economics
Clark, John Maurice **4** 77-78
Cournot, Antoine Augustin **4** 273
Samuelson, Paul Anthony **13** 458-459
matrix calculus
see Matrix calculus
number
see Number

physical mathematics
Bernoulli, Daniel **2** 216
Hamilton, William Rowan **7** 99-100
Leibniz, Gottfried Wilhelm von **9** 307-310
probability
see Probability
set theory
Cantor, Georg Ferdinand Ludwig Philipp **3** 265-266
Quine, Willard Van Orman **12** 514-515
Tarski, Alfred **15** 110-111
statistics
see Statistics
symbols
Asoka **1** 341-342
Fibonacci, Leonardo **5** 434-435
Recorde, Robert **13** 68-69
theory of games
Robinson, Julia **13** 210-211
Von Neumann, John **16** 27-28
topology
Poincaré, Jules Henri **12** 365-366
trigonometry
see Trigonometry
see also Scientists—mathematicians

MATHER, COTTON (1663-1728), American Puritan clergyman and historian **10** 330-332
Boylston, Zabdiel **2** 471
Phips, William **12** 283
Porter, Katherine Anne **12** 406-407
Taylor, Edward **15** 122-123
Wise, John **16** 343-344

MATHER, INCREASE (1639-1723), American Puritan clergymen, educator, and author **10** 332-333
Mather, Cotton **10** 330-332
Phips, William **12** 283
Stoddard, Solomon **14** 462-463
Taylor, Edward **15** 122-123
Wise, John **16** 343-344

Mather, Richard (1596-1669), American Congregationalist clergyman
Mather, Cotton **10** 330-332

Mathew, Theobald (1790-1856), Irish priest
O'Connell, Daniel **11** 465-467

Mathias Crovinus
see Matthias Corvinus

MATHIEZ, ALBERT (1874-1932), French historian **10** 333-334

Mathilde (literary character)
Stendhal **14** 422-425

Mathis der Maler (opera; Hindemith)
Grünewald, Matthias **7** 23-24
Hindemith, Paul **7** 399-400

Mathnawi (literary collection)
Rumi, Jalai ed-Din **13** 362-363

Matilda (1102-1167), wife of Holy Roman Emperor Henry V
David I **4** 407
Henry I **7** 286-287
Henry II **7** 287-289
Henry V **7** 295-296
Stephen **14** 426-427
William I **16** 290-291

Matilda of Flanders (died 1083), wife of William I
William I **16** 290-291

MATILDA OF TUSCANY (ca. 1046-1115), Italian countess
Henry IV **7** 292
Innocent, III **8** 125-127

MATISSE, HENRI (1869-1954), French painter and sculptor **10** 336-337
associates
Derain, André **4** 503
Gris, Juan **7** 5-6
Morrice, James Wilson **11** 181-182
Rouault, Georges **13** 321-322
Stein, Gertrude **14** 414-415
Stella, Joseph **14** 422
Vlaminck, Maurice **16** 6
Weber, Max **16** 160
influence of
Beckmann, Max **2** 104-105
Glackens, William **6** 355-356
Klee, Paul **9** 47-49
Rivera, Diego **13** 183-184
Staël, Nicolas de **14** 392
Stella, Frank **14** 420-422
influenced by
Cézanne, Paul **3** 400-402
Gauguin, Paul **6** 236-238
United States exhibitions
Steichen, Edward **14** 411-412
Stieglitz, Alfred **14** 451-452

Matoaka
see Pocahontas

Matriarchy (sociology)
Frazier, Edward Franklin **6** 77

Matrimonial Speculations (novel)
Moodie, Susanna **11** 140-141

Matrimonio segreto, Il (opera)
Cimarosa, Domenico **4** 61-62

Matrix calculus (mathematics)
Dirac, Paul Adrien Maurice **5** 23-24
Heisenberg, Werner Karl **7** 261-263

Matrix mechanics (physics)
Bohr, Niels Henrik David **2** 366-368
Einstein, Albert **5** 228-231
Schrödinger, Erwin **14** 31-33

Matryona's House (story)
Solzhenitsyn, Alexander Isayevich **14** 330-332

Matsukata, Masayoshi (died 1924), Japanese statesman
Saionji, Kimmochi **13** 438-439

Matsukaze (No play)
Zeami, Kanze **16** 492-493

Matsushima (island group; Japan)
Sotatsu, Tawaraya **14** 349

Matsys, Quentin
see Massys, Quentin

Matta Echaurren, Roberto (born 1911/12), Chilean painter
Gorky, Arshile **6** 458

MATTEI, ENRICO (1906-1962), Italian entrepreneur **10** 337-339

Mattei, Padre (1750-1825), Italian musician
Donizetti, Gaetano **5** 59-60

Matteo di Pasti (circa 1410/12-1467/68), Italian architect, sculptor and miniaturist
Agostino di Duccio **1** 86

MATTEOTTI, GIACOMO (1885-1924), Italian political leader **10** 339-340
Mussolini, Benito **11** 272-274
Orlando, Vittorio Emmanuele **11** 529-530
Pirandello, Luigi **12** 319-321

Matter (physics)
Bohr, Niels Henrik David **2** 366-368
Boyle, Robert **2** 469-471
de Broglie, Louis **4** 442-444
Kapitsa, Pyotr Leonidovich **8** 433-435
Schrödinger, Erwin **14** 31-33
Steno, Nicolaus **14** 425-426

Matter and Memory (book)
Bergson, Henri **2** 191-192

Matteucci, Carlo (1811-1868), Italian physicist
Du Bois-Reymond, Emil **5** 118-119

Matthew (ship)
Cabot, John **3** 199-200

Matthew, Gospel of Saint (New Testament)
Anthony, Susan Brownell **1** 246-248
Jesus of Nazareth **8** 251-255

MATTHEW, SAINT (flourished Ist century), Apostle and Evangelist **10** 340-341
John **8** 273-274
Justin Martyr **8** 395-396
Mark **10** 266-267
Mary **10** 308
Peter **12** 252-253

Matthew, Thomas (pseudonym)
see Rogers, John

Matthew Bible
Coverdale, Miles **4** 278
Tyndale, William **15** 373-374

Matthew of Janov (died 1393), Bohemian theologian
Hus, Jan **8** 56-59

MATTHEW PARIS (circa 1200-1259), English Benedictine chronicler **10** 341-342

Matthias (1557-1619), Holy Roman emperor 1612-1619
Ferdinand II **5** 415
Wallenstein, Albrecht Wenzel Eusebius von **16** 80-81

Matthias Corvinus (1440-1490), king of Hungary 1458-1490
Frederick III **6** 84-85

Hunyadi, John **8** 51-52
Regiomontanus **13** 81-82

MATTINGLY, GARRETT (1900-1962), American historian, professor, and author of novel-like histories **10** 342-344

Mattingly, Marie
see Meloney, Mrs. William B.

Mau Mau movement (Kenya)
Kawawa, Rashidi Mfaume **8** 464-465
Kenyatta, Jomo **8** 512-514
Mboya, Thomas Joseph **10** 384-385
Ngala, Ronald Gideon **11** 373-374
Odinga, Ajuma Jaramogi Oginga **11** 471-473

Maua, Our Boatman (painting)
La Farge, John **9** 149-150

Mauberley (poems)
see Hugh Selwyn Mauberley

Maubeuge, siege of (1793)
Carnot, Lazare Nicolas Marguerite **3** 313-314

Maud ... (poems)
Tennyson, Alfred **15** 144-146

Maud (ship)
Amundsen, Roald **1** 206-207

Maud, Empress
see Matilda

Maud Muller (poem)
Whittier, John Greenleaf **16** 256-257

MAUGHAM, WILLIAM SOMERSET (1874-1965), English author **10** 344-345
Morrice, James Wilson **11** 181-182
Sutherland, Graham **15** 40-41

Maui (island; Hawaii)
Kamehameha I **8** 416

MAULBERTSCH, FRANZ ANTON (1724-1796), Austrian painter **10** 345
Troger, Paul **15** 300

MAULDIN, BILL (born 1921), cartoon biographer of the ordinary GI in World War II **10** 345-346

MAUPASSANT, HENRI RENÉ ALBERT GUY DE (1850-1893), French author **10** 347
associates
Flaubert, Gustave **5** 480-482
Turgenev, Ivan Sergeyevich **15** 345-348
Zola, Émile **16** 526-528
influence of
D'Annunzio, Gabriele **4** 388
Kipling, Joseph Rudyard **9** 32-33
Mann, Heinrich **10** 201-202
Wedekind, Frank **16** 166-167

Maupeou, René Nicholas Charles Augustin (1714-1792), French chancellor 1768-1774
Louis XV **9** 533-534

Maupertuis, P.L.M. de (1698-1759), French mathematician and astronomer
Voltaire **16** 14-16

Maurer, Alfred (1868-1932), American painter
Dove, Arthur Garfield **5** 86-87
Marin, John III **10** 259-260

Maurer, Louis (1832-1932), German-born American artist
Currier and Ives **4** 345-346

MAURIAC, FRANÇOIS (1885-1970), French author **10** 347-348
Marcel, Gabriel **10** 233-234

Maurice, Duke of Saxony (1521-1553), elector of Saxony 1547-1553
Alba, Duke of **1** 103-104
Charles V **3** 457-459
Walter, Johann **16** 86

MAURICE, JOHN FREDERICK DENISON (1805-1872), English theologian and Anglican clergyman **10** 349-350
Coleridge, Samuel Taylor **4** 154-156
Kingsley, Charles **9** 28

Maurice Guest (novel)
Richardson, Henry Handel **13** 139

MAURICE OF NASSAU, PRINCE OF ORANGE (1567-1625), Dutch general and statesman **10** 348-349
Grotius, Hugo **7** 18-19
Gustavus II **7** 43-45
Oldenbarnevelt, Johan van **11** 495-496
William the Silent **16** 300-302
Witt, Johan de **16** 348-349

Maurice of Saxony
see Maurice, Duke of Saxony

Maurists (Benedictine monks)
Mabillon, Jean **10** 72

Mauritius (island; Indian Ocean)
Flinders, Matthew **5** 490
Gordon, Charles George **6** 448-449

Mauritius Case, The (novel)
Wassermann, Jakob **16** 130-131

Maurois, André (1885-1967), French novelist and historian
Fleming, Alexander **5** 483-485
Wilder, Thornton Niven **16** 276-277

MAURRAS, CHARLES MARIE PHOTIUS (1868-1952), French political writer and reactionary **10** 350-351
Pius X **12** 336-337

MAURY, MATTHEW FONTAINE (1806-1873), American naval officer and oceanographer **10** 351-352

Maurya dynasty (India; ruled 322?-185 B.C.)
Asoka **1** 341-342
Chandragupta Maurya **3** 426
Chang Chien **3** 429-430
Kautilya **8** 462

MAUSS, MARCEL (1872-1950), French sociologist and anthropologist **10** 352-353
Durkheim, Émile **5** 162-163
Lévy-Bruhl, Lucien **9** 374-375

Mauve, Anton (1838-1888), Dutch painter
Van Gogh, Vincent **15** 427-429

Mavra (comic opera)
Stravinsky, Igor Fedorovich **14** 502-506

MAWDUDI, ABU-I A'LA (1903-1979), Muslim writer and religious and political leader in the Indian sub-continent **10** 353-354

MAWSON, SIR DOUGLAS (1882-1958), Australian scientist and Antarctic explorer **10** 354-355

Max, Édouard Alexandre de (1869-1924), French actor
Cocteau, Jean **4** 132-133

Max Planck Institute for Behavioral Physiology
Lorenz, Konrad Z. **9** 516-517

Max Planck Institute for Medical Research (Heidelberg)
Bothe, Walther **2** 438-439
Debye, Peter Joseph William **4** 447-448
Heisenberg, Werner Karl **7** 261-263

Max Planck Institute for Social Research (Germany)
Habermas, Jürgen **7** 58-60

Maxentius, Marcus Aurelius Valerius (died 312), Roman emperor (306-312)
Constantine I **4** 209-211, 116

MAXIM, SIR HIRAM STEVENS (1840-1916), American-born British inventor **10** 355-356

Maximian (Marcus Aurelius Valerius Maximianus Herculis; died 310), Roman emperor 286-305 and 306-308
Constantine I **4** 209-211
Diocletian **5** 19-20

Maximianus, Gaius Galerius Valerius
see Galerius

Maximilian (emperor of Mexico)
see Maximilian of Hapsburg

Maximilian (Prince Max of Baden; 1867-1929), German imperial chancellor
Erzberger, Matthias **5** 319-320
Ludendorff, Erich Friedrich Wilhelm **10** 27-28

MAXIMILIAN I (1459-1519), Holy Roman emperor 1493-1519 **10** 356-357
and papacy
Julius II **8** 384-386
Leo X **9** 332-334
associates
Brant, Sebastian **2** 503-504
Sforza, Lodovico **14** 127-128
foreign policy
Charles the Bold **3** 467-469
Francis I **6** 40-43
Henry VII **7** 300-302
patronage
Dürer, Albrecht **5** 159-161
Hofhaimer, Paul **7** 441
Hutten, Ulrich von **8** 72-73
Isaac, Heinrich **8** 143-144
Senfl, Ludwig **14** 105-106
relatives

Charles V **3** 457-459
Ferdinand I **5** 414-415
Frederick III **6** 84-85
Isabella I **8** 144-145

Maximilian I (1573-1651), elector and duke of Bavaria
Ferdinand II **5** 415

MAXIMILIAN II (1527-1576), Holy Roman emperor 1564-1576 **10** 357-358
Charles V **3** 457-459
Ferdinand I **5** 414-415
Lassus, Roland de **9** 216-218

Maximilian II Emmanuel (1662-1726), prince elector of Bavaria 1679-1726
Cuvilliés, François **4** 359-360

MAXIMILIAN OF HAPSBURG (1832-1867), archduke of Austria and emperor of Mexico **10** 358-360
Álvarez, Juan **1** 184-185
Díaz, José de la Cruz Porfirio **4** 534-536
Juárez, Benito **8** 369-372
Napoleon III **11** 310-312
Rousseau, Henri **13** 323-324
Seward, William Henry **14** 124-125
van der Goes, Hugo **15** 416-417

Maximilien (musical composition)
Milhaud, Darius **11** 17-18

Maximinus Daia (Galerius Valerius Maximinus; died 314), Roman emperor 308-314
Anthony, Susan Brownell **1** 246-248
Constantine I **4** 209-211
Diocletian **5** 19-20

Maximinus Thrax (Gaius Julius Verus Maximinius; 173-238), Roman emperor 235-238
Valerian **15** 404-405

Maxims (book; La Rochefoucauld)
La Fayette, Comtesse de **9** 150-151
La Rochefoucauld, François Duc de **9** 208-209

Maximus, Magnus Clemens (died 388), Roman emperor 383-388
Theodosius **15** 176

Maximus, Paullus Fabius (circa 46 B.C. - 14 A.D.), Roman consul
Ovid **12** 34-36

Maximus Poems
Olson, Charles **11** 505-506

Maximus the Confessor, Saint (circa 580-662), Greek theologian and author
Erigena, John Scotus **5** 308-309

MAXWELL, IAN ROBERT (née Ludvik Hock; 1923-1991), British publishing magnate **10** 360-361

MAXWELL, JAMES CLERK (1831-1879), Scottish physicist **10** 361-364
electromagnetic theory
Boltzmann, Ludwig **2** 379-380
Einstein, Albert **5** 228-231
Faraday, Michael **5** 380
Helmholtz, Hermann Ludwig Ferdinand von **7** 268-269
Hertz, Heinrich Rudolf **7** 346-347
Lorentz, Hendrik Antoon **9** 515-516
Rowland, Henry Augustus **13** 330-331
influence of
Bose, Jagadis Chandra **2** 429-430
Marconi, Guglielmo **10** 239-240
influenced by
Cavendish, Henry **3** 383-384
Clausius, Rudolf Julius Emanuel **4** 92-94
Fresnel, Augustin Jean **6** 102-103
Gibbs, Josiah Willard **6** 302-303
quoted
van der Waals, Johannes Diderik **15** 417-418

Maxwell Motor Co.
see Chrysler Corp.

May Day (story)
Fitzgerald, Francis Scott Key **5** 470-472

May 15 Affair (Japan)
Inukai, Tsuyoshi **8** 130-131

May Fourth movement (China; 1919)
Ch'en Tu-hsiu **3** 501-502
Chou En-lai **4** 20-22
Li Ta-chao **9** 447
Lin Piao **9** 429-430
Lu Hsün **10** 35-37
Pa Chin **12** 53-54
Ts'ai Yüan-p'ei **15** 322

May Thirtieth movement (China; 1925)
Kuo Mo-jo **9** 133-134
Lin Piao **9** 429-430
Liu Shao-Ch'i **9** 453-455

May, We Borrow Your Husband (stories)
Greene, Graham **6** 523-524

May-Wine, The (poem)
Dickinson, Emily **4** 541-543

Máya, La (poem)
Leconte de Lisle, Charles Marie René **9** 273-274

Maya Indians (North America)
Asturias, Miguel Angel **1** 354-355
Huerta, Victoriano **8** 13-14
Velázquez de Cuéllar, Diego **15** 459

MAYAKOVSKY, VLADIMIR VLADIMIROVICH (1893-1930), Russian poet **10** 364-365
Aragon, Louis **1** 271-272
Meyerhold, Vsevolod Emilievich **10** 539
Pasternak, Boris Leonidovich **12** 124-125

Maybach, Wilhelm (1847-1929), German automobile builder
Daimler, Gottlieb **4** 368

Mayer, Brantz (1809-1879), American lawyer, historian, and journalist
Canot, Theodore **3** 262-263

MAYER, JEAN (born 1920), nutritionist, researcher, consultant to government and international organizations, and president of Tufts University **10** 365-366

Mayer, Julius Robert von (1814-1878), German physicist
Tyndall, John **15** 374

Mayflower (ship)
Bradford, William **2** 475-476
Brewster, William **2** 523-524
Winslow, Edward **16** 338-339

Mayflower Compact (1620)
Bradford, William **2** 475-476

MAYNARD, ROBERT CLYVE (1937-1993), African American journalist and publisher **10** 366-367

Mayo, Katherine (1867-1940), American writer
Naidu, Sarojini **11** 294-295

MAYO, WILLIAM J. (1861-1939) and CHARLES H. (1865-1939), American physicians **10** 367-369

Mayo Clinic (Rochester, Minnesota)
Kendall, Edward Calvin **8** 495
Mayo, William J. and Charles H. **10** 367-369

Mayor, A. Hyatt (1901-1980), American art critic
Piranesi, Giovanni Battista **12** 321-322

Mayor of Casterbridge, The (novel)
Hardy, Thomas **7** 150-152

Mayor of Zalamea, The (play)
Calderón, Pedro **3** 221-222

MAYOR ZARAGOSA, FEDERICO (born 1934), Spanish biochemist who was director-general of UNESCO (United Nations Educational, Scientific, and Cultural Organization) **10** 369-371

Mayors
see Statesmen

MAYO-SMITH, RICHMOND (1854-1901), American statistician and sociologist **10** 371-372

MAYR, ERNST (born 1904), American evolutionary biologist **10** 372-374

Mayr, Johann Simon (1763-1845), German composer
Donizetti, Gaetano **5** 59-60

MAYS, BENJAMIN E. (1894-1984), African American educator and civil rights activist **10** 374-376

MAYS, WILLIE (William Howard Mays, Jr.; born 1931), African American baseball player **10** 376-379

Mazarin Bible
see Gutenberg Bible

MAZARIN, JULES (1602-1661), French cardinal and statesman **10** 379-380
Colbert, Jean Baptiste **4** 142-143
Condé, Prince de **4** 193-194
Coysevox, Antoine **4** 287-288
La Rochefoucauld, François Duc de **9** 208-209
Le Brun, Charles **9** 269-270

Louis XIV **9** 531-533
Orléans, Philippe II D' **11** 530-531
Philip IV **12** 275

Mazdak (died circa 528), Persian religious reformer
Khosrow I **8** 538-539

MAZEPA, IVAN STEPANOVICH (circa 1644-1709), Ukrainian Cossack leader **10** 381

Mazeppa (symphony poem)
Liszt, Franz **9** 445-447

Mazer
Townes, Charles Hard **15** 281-282

Mazerelles, André (literary character)
Martin du Gard, Roger **10** 295-296

Mazo, Juan Bautista Martínez del (circa 1612-1667), Spanish painter
Velázquez, Diego Rodríguez de Silva y **15** 454-456

Mazorca Club (Argentine secret police)
Rosas, Juan Manuel de **13** 290-291

Mazzarini, Giulio
see Mazarin, Jules

MAZZINI, GIUSEPPE (1805-1872), Italian patriot **10** 381-383
Crispi, Francesco **4** 310-311
Garibaldi, Giuseppe **6** 215-217
Swinburne, Algernon Charles **15** 54-55

Mazzola, Francesco
see Parmigianino

M'BOW, AMADOU-MAHTAR (born 1921), director general of UNESCO (United Nations Educational, Scientific, and Cultural Organization) **10** 383-384

MBOYA, THOMAS JOSEPH (1930-1969), Kenyan political leader **10** 384-385

Mc
see also Mac

MCADOO, WILLIAM GIBBS (1863-1941), American statesman **10** 385-386
Baruch, Bernard Mannes **2** 42-43
Creel, George **4** 304-305
Smith, Alfred Emmanuel **14** 284-285

McCann (literary character)
Pinter, Harold **12** 317-318

MCCARTHY, EUGENE JOSEPH (born 1916), American statesman **10** 386-388
Johnson, Lyndon Baines **8** 308-312
Kennedy, Robert Francis **8** 508-509
McGovern, George Stanley **10** 412-414

MCCARTHY, JOSEPH RAYMOND (1908-1957), American politician **10** 388-389
Hiss, Alger **7** 413-415
Kennedy, Robert Francis **8** 508-509
Lehman, Herbert Henry **9** 306-307
Lippmann, Walter **9** 439-440
Miller, Arthur **11** 25-26
Murrow, Edward Roscoe **11** 265-266
Oppenheimer, J. Robert **11** 525-526
Truman, Harry S. **15** 314-316
Urey, Harold Clayton **15** 394-396
Wood, Robert Elkington **16** 370-371

MCCARTHY, MARY T. (born 1912), American writer **10** 389-391

McCartney, Paul (born 1942), English pop singer and songwriter
Beatles, The **2** 89-92

MCCLELLAN, GEORGE BRINTON (1826-1885), American general **10** 391-392
Chandler, Zachariah **3** 425-426
Chase, Salmon Portland **3** 473-475
Jackson, Shirley Ann **8** 183-184
Lee, Robert Edward **9** 292-294
Lincoln, Abraham **9** 415-418
Pinkerton, Allan **12** 314-315
Stuart, James Ewell Brown **14** 515-516
Weed, Thurlow **16** 169-170

MCCLELLAN, JOHN LITTLE (1896-1977), U.S. senator from Arkansas **10** 392-393
Kennedy, Robert Francis **8** 508-509

MCCLINTOCK, BARBARA (1902-1992), geneticist and winner of the Nobel Prize in physiology **10** 393-394

MCCLINTOCK, SIR FRANCIS LEOPOLD (1819-1907), British admiral and Arctic explorer **10** 394-395
Franklin, John **6** 64-65

McClintock Channel (Arctic Ocean)
McClintock, Francis Leopold **10** 394-395

MCCLOSKEY, JOHN (1810-1885), American cardinal **10** 395
Corrigan, Michael Augustine **4** 253

MCCLUNG, NELLIE LETITIA (1873-1951), Canadian suffragist, social reformer, legislator, and author **10** 396-397

MCCLURE, SAMUEL SIDNEY (1857-1949), American editor and publisher **10** 398-399

MCCLURE, SIR ROBERT (1807-1873), English explorer and navy officer **10** 398-399

McClure's Magazine (periodical; 1893-1929)
Baker, Ray Stannard **1** 451-452
Glackens, William **6** 355-356
McClure, Samuel Sidney **10** 398-399
Norris, Benjamin Franklin Jr. **11** 427-428
Russell, Charles Marion **13** 375-376
Steffens, Lincoln **14** 410-411
Tarbell, Ida Minerva **15** 107-108
Tarkington, Newton Booth **15** 109

McCormack, John (1884-1945), Irish tenor
Joyce, James **8** 365-367

MCCORMACK, JOHN WILLIAM (1891-1980), U.S. congressman and Speaker of the House **10** 399-400

MCCORMICK, CYRUS HALL (1809-1884), American inventor, manufacturer, and philanthropist **10** 400-401
Prokofiev, Sergei Sergeevich **12** 458-460

MCCORMICK, ROBERT RUTHERFORD (1880-1955), American publisher **10** 401-402

McCormick Harvester Co. (industry)
Deering, William **4** 455-456

MCCOSH, JAMES (1811-1894), Scottish-American minister, philosopher, and college president **10** 402-403

MCCOY, ISAAC (1784-1846), American Indian agent and missionary **10** 403

MCCOY, JOSEPH GEITING (1837-1915), American cattleman **10** 403-404

McCreary, Mac (literary character)
Dos Passos, John Roderigo **5** 69-71

MCCULLOCH, HUGH (1808-1895), American banker and lawyer **10** 404-405

McCulloch v. Maryland (legal case)
Marshall, John **10** 279-281
Martin, Luther **10** 289-290
Webster, Daniel **16** 162-164

MCDANIEL, HATTIE (1898-1952), African American actress **10** 405-408

McDonagh, Thomas (1876-1916), Irish poet
Colum, Padraic **4** 174-175

McDonalds Corporation
Kroc, Raymond Albert **9** 103-104

McDonnell Douglas Corp. (aircraft firm)
Douglas, Donald Wills **5** 77

McDonnel's Farm (painting)
Moses, Grandma **11** 201-202

McDougall, Alexander (1731?-1786), British general
Clinton, George **4** 113-114

McDowell, Irvin (1818-1885), American general
Beauregard, Pierre Gustave Toutant **2** 96-97

MCDUFFIE, GEORGE (1790-1851), American statesman **10** 408

MCENROE, JOHN PATRICK, JR. (born 1959), American tennis player **10** 408-411

McGargle, Eustace (literary character)
Fields, W. C. **5** 444

MCGILL, RALPH EMERSON (1898-1969), American journalist **10** 411-412

McGill University (Montreal, Canada)
Currie, Arthur William **4** 345
MacLennan, Hugh **10** 110-111
Osler, William **12** 19-20
Penfield, Wilder Graves **12** 198-200
Rutherford, Ernest **13** 384-387
Soddy, Frederick **14** 321-323

MCGILLIVRAY, ALEXANDER (circa 1759-1793), American Creek Indian chief **10** 412

MCGOVERN, GEORGE STANLEY (born 1922), American statesman **10** 412-414

MCGUFFEY, WILLIAM HOLMES (1800-1873), American educator **10** 414-415

McHenry, Earle Willard (1899-1961), Canadian biochemist
Best, Charles Herbert **2** 236-237

MCINTIRE, SAMUEL (1757-1811), American builder and furniture maker **10** 415
Adam, Robert and James **1** 38-40
Bulfinch, Charles **3** 116-117
Revere, Paul **13** 110-111

MCKAY, CLAUDE (1890-1948), African American poet and novelist **10** 416
Lawrence, Jacob **9** 250-251

MCKAY, DONALD (1810-1880), American ship builder **10** 416-417
Collins, Edward Knight **4** 162-163

McKean, David Dayton (1904-1977), American scholar
Hague, Frank **7** 63-64

McKenney, Eileen (Mrs. Nathanael West; died 1940), American model for *My Sister Eileen*
West, Nathanael **16** 213-214

McKenney, Ruth (1911-1972), American author
West, Nathanael **16** 213-214

MCKIM, CHARLES FOLLEN (1847-1909), American architect **10** 417-418
see also McKim, Mead and White

McKim, Meade and White (architectural firm)
Burnham, Daniel Hudson **3** 148-149
McKim, Charles Follen **10** 417-418
White, Stanford **16** 235-236

MCKINLEY, WILLIAM (1843-1901), American statesman, president 1897-1901 **10** 418-420
advisers and appointees
Hanna, Marcus Alonzo **7** 127-128
Ireland, John **8** 133-134
Low, Seth **10** 11-12
Roosevelt, Theodore **13** 280-283
Wood, Leonard **16** 369-370
assassination
Goldman, Emma **6** 406-407
Platt, Thomas Collier **12** 347-348
Cabinet
Hay, John **7** 215-216
Knox, Philander Chase **9** 66-67
Root, Elihu **13** 283-284
Sherman, John **14** 184-185
rivals
Bryan, William Jennings **3** 80-82

McKinley tariff (1890)
Cleveland, Stephen Grover **4** 108-110
McKinley, William **10** 418-420

MCKISSICK, FLOYD B., (1922-1991), African American civil rights leader **10** 420-422

MCLEAN, JOHN (1785-1861), American jurist and politician **10** 422-423
Adams, John Quincy **1** 52-54

McLeod, Mary
see Bethune, Mary McLeod

MCLOUGHLIN, JOHN (1784-1857), Canadian pioneer and trader **10** 423-424
Kelley, Hall Jackson **8** 480

MCLUHAN, MARSHALL (Herbert Marshall McLuhan; 1911-1980), Canadian professor of literature and culture **10** 424-426

McMahon, Sir Arthur Henry (1862-1949), British administrator
Husein ibn Ali **8** 63

MCMASTER, JOHN BACH (1852-1932), American historian **10** 426-427

McMillan, Edwin M. (1907-1991), American physicist
Lawrence, Ernest Orlando **9** 248-250

McMILLAN, TERRY (born 1951), African American novelist and short story writer **10** 427-428

MCMURRAY, BETTE CLAIR (1924-1980), American inventor and businesswoman **10** 429

MCNAMARA, ROBERT S. (born 1916), U.S. secretary of defense and president of the World Bank **10** 429-431

MCNAUGHTON, ANDREW (1887-1966), Canadian soldier and diplomat **10** 431-432

McNerry, Colonel (literary character)
Dunne, Finley Peter **5** 147-148

MCNICKLE, D'ARCY (born William D'Arcy McNickle; 1904-1977), Native American author, historian, and activist **10** 433

McNutt, Paul Vories (1891-1955), American statesman
Osmeña, Sergio **12** 22-24
Roxas, Manuel **13** 331-332

MCPHERSON, AIMEE SEMPLE (1890-1944), American evangelist **10** 434

MCQUEEN, BUTTERFLY (born Thelma McQueen; 1911-1995), African American actress **10** 434-437

McRae, Milton Alexander (1858-1930), American publisher
Scripps, Edward Wyllis **14** 72-73

McReynolds, James Clark (1862-1946), American jurist
Taft, William Howard **15** 78-81

McTaggart, J.M.E. (1866-1925), English philosopher
Broad, Charlie Dunbar **3** 12
Moore, George Edward **11** 146
Russell, Bertrand Arthur William **13** 373-374
Sidgwick, Henry **14** 213

McTeague (novel)
Norris, Benjamin Franklin Jr. **11** 427-428

MEAD, GEORGE HERBERT (1863-1931), American philosopher and social psychologist **10** 437-438
Cooley, Charles Horton **4** 216-217

MEAD, MARGARET (1901-1978), American anthropologist **10** 438-440
Benedict, Ruth Fulton **2** 154-155
Boas, Franz **2** 349-351
Erikson, Erik Homburger **5** 309-310
Linton, Ralph **9** 431

Mead, Richard (1673-1754), English physician
Watteau, Antoine **16** 143-144

Mead, William Rutherford (1846-1928), American architect
McKim, Charles Follen **10** 417-418
White, Stanford **16** 235-236

MEADE, GEORGE GORDON (1815-1872), American general **10** 440-441
Lee, Robert Edward **9** 292-294

Meaning of God in Human Experience, The (book)
Hocking, William Ernest **7** 428-429

Means, Gardiner (1896-1988), American economist
Berle, Adolf Augustus Jr. **2** 199-200

MEANS, RUSSELL (born 1939), Native American activist **10** 441-444

MEANY, GEORGE (1894-1980), American labor leader **10** 444
Ford, Henry II **6** 6-7
Reuther, Walter Philip **13** 107-108

Measles (medicine)
Enders, John Franklin **5** 285-286
Razi **13** 63-64
Sydenham, Thomas **15** 59-60

Measure, The (magazine)
Anderson, Maxwell **1** 219-220

Measure for Measure (play; Shakespeare)
Shakespeare, William **14** 142-145
Wagner, Richard **16** 40-43

Measure Taken, The (play)
Brecht, Bertolt **2** 512-514

Meat industry (United States)
Armour, Philip Danforth **1** 302
Borden, Gail **2** 409
Harding, Warren Gamaliel **7** 148-149
Sinclair, Upton Beale Jr. **14** 248-249

Meat Inspection Act (1890)
Hatch, William Henry **7** 196

Meat out of the Eater (poems)
Wigglesworth, Michael **16** 266-267

Mécanique céleste (book; Laplace)
Bowditch, Nathaniel **2** 460-461
Cauchy, Augustin Louis **3** 378-380
Hamilton, William Rowan **7** 99-100
Laplace, Marquis de **9** 202-204

Mecca (Islamic holy city; Saudi Arabia)
Abu Bakr **1** 31-32
Burton, Richard **3** 163-164
Covilhão, Pedro de **4** 278-279

Ibrahim Pasha **8** 97-98
Idris I **8** 102
Mohammed **11** 76-78
Musa Mansa **11** 266
Omar ibn Said Tal, Al-Hajj **11** 509-510

Mechanical Operation of the Spirit, The (essay)
Swift, Jonathan **15** 51-54

Mechanics (physics)
see Celestial mechanics; Classical mechanics; Quantum theory; Statistical mechanics

Mechanics Hall (New York City)
Christy, Edwin P. **4** 34-35

Mechanism (philosophy)
Descartes, René **4** 505-508
Driesch, Hans Adolf Eduard **5** 105
Lotze, Rudolf Hermann **9** 521-522
Morgan, Thomas Hunt **11** 170-171

Meck, Nadezhda von (1831-1894), Russian music patron
Tchaikovsky, Peter Ilyich **15** 130-132

Medal, The (satire)
Dryden, John **5** 106-107

Medal of Honor
see Congressional Medal of Honor

Medalists
see Artists—medalists

MEDAWAR, PETER BRIAN (1915-1987), British zoologist **10** 444-445

Medea (Médée; Greek mythology)
in art
Delacroix, Ferdinand Victor Eugène **4** 469-471
in drama
Corneille, Pierre **4** 234-236
Euripides **5** 332-334
Grillparzer, Franz **6** 546-547
Jeffers, John Robinson **8** 236-237
Lessing, Gotthold Ephraim **9** 357-359
Ovid **12** 34-36
Seneca the Younger, Lucius Annaeus **14** 103-105
in music
Barber, Samuel **1** 500-501
Charpentier, Marc Antoine **3** 471-472
Cherubini, Luigi Carlo Zanobi Salvatore Maria **3** 505-506

Medea and Some Poems (literary collection)
Cullen, Countee **4** 333-334

Médenine, battle of (1943)
Rommel, Erwin **13** 268-269

Media (ancient country; western Asia)
Antiochus IV **1** 250
Caracalla **3** 281-282
Cyrus the Great **4** 363-364
Marcus Aurelius Antoninus **10** 243-245

Medical Research Council (United Kingdom)
Bartlett, Frederic Charles **2** 34-35
Sanger, Frederick **13** 466-467

Medical school development (United States)
Drake, Daniel **5** 93-94
Eliot, Charles William **5** 254
Flexner, Abraham **5** 489-490
Morgan, John **11** 162-163
Waterhouse, Benjamin **16** 131-132
Welch, William Henry **16** 185-186

Medicare (United States)
Johnson, Lyndon Baines **8** 308-312
Kennedy, John Fitzgerald **8** 502-506

MEDICI, CATHERINE DE' (1519-1589), Italian queen of France **10** 445-449
patronage
Lassus, Roland de **9** 216-218
l'Orme, Philibert de **9** 519
Pilon, Germain **12** 305
Primaticcio, Francesco **12** 453-454
regencies
Coligny, Gaspard de **4** 159-160
Henry IV **7** 293-295
Mary, I **10** 308-309
see also St. Bartholomew's Day Massacre

MEDICI, COSIMO DE' (1389-1464), Italian statesman and merchant prince **10** 449-450
Angelico **1** 235-236
Ficino, Marsilio **5** 436-437
Michelozzo **11** 6-7

Medici, Cosimo I de' (1519-1574), Italian statesman, duke of Florence 1537-1574 and grand duke of Tuscany 1569-1574
Bronzino **3** 19
Cellini, Benvenuto **3** 391-392
Giovanni da Bologna **6** 345-346
Guicciardini, Francesco **7** 32-33
Vasari, Giorgio **15** 442-443

Medici, Cosimo II de' (1590-1620), Italian statesman and grand duke of Tuscany 1609-1620
Galileo Galilei **6** 180-183

Medici, Cosimo III de' (1642-1723), Italian statesman and grand duke of Tuscany 1670-1723
Steno, Nicolaus **14** 425-426

Medici, Ferdinand de' (1663-1713), prince of Tuscany
Scarlatti, Pietro Alessandro Gaspare **13** 517-518

Medici, Ferdinand I de' (1549-1609), grand duke of Tuscany 1587-1609
Caccini, Giulio **3** 205-206
Marenzio, Luca **10** 248

Medici, Ferdinand II de' (1610-1670), grand duke of Tuscany 1620-1670
Frescobaldi, Girolamo **6** 101-102
Steno, Nicolaus **14** 425-426

Medici, Francesco I de' (1541-1587), grand duke of Tuscany 1575-1587
Giovanni da Bologna **6** 345-346

Medici, Giovanni Angelo de'
see Pius IV

Medici, Giovanni de' (1360-1429), Italian merchant
Medici, Cosimo de' **10** 449-450

Medici, Giovanni de' (1475-1521)
see Leo X

Medici, Giuliano de' (1453-1478), Italian statesman
Medici, Lorenzo de' **10** 450-451

Medici, Giulio de'
see Clement VII

MEDICI, LORENZO DE' (1449-1492), Italian statesman, ruler of Florence 1469-1492 **10** 450-451
associates
Alberti, Leon Battista **1** 113-115
Bembo, Pietro **2** 144-145
Botticelli, Sandro **2** 439-440
Paul III **12** 144-145
Pico della Mirandola, Giovanni **12** 299-300
Pulci, Luigi **12** 481
opponents
Savonarola, Girolamo **13** 505-506
patronage
Isaac, Heinrich **8** 143-144
Mantegna, Andrea **10** 215-216
Michelangelo Buonarroti **11** 2-5, 393
Poliziano, Angelo **12** 373-374
Pollaiuolo, Antonio **12** 377-378
Sangallo family **13** 464-466
Verrocchio, Andrea del **15** 471-472
relatives
Leo X **9** 332-334
Medici, Catherine de' **10** 445-449

Medici, Maria de'
see Marie de Médicis

Medici, Piero de' (1414-1469), Italian statesman, ruler of Florence 1464-1469
Medici, Lorenzo de' **10** 450-451
Veneziano, Domenico **15** 459-460

Medici, Piero de' (1471-1503), Italian statesman, ruler of Florence 1492-1494
Savonarola, Girolamo **13** 505-506

Medici Chapel (Florence, Italy)
Michelangelo Buonarroti **11** 2-5

Medici family (rulers of Florence; 15th century -1737)
Isaac, Heinrich **8** 143-144
Leo X **9** 332-334
Machiavelli, Niccolò **10** 97-99
Magnasco, Alessandro **10** 127-128
Marenzio, Luca **10** 248
Michelozzo **11** 6-7
Vasari, Giorgio **15** 442-443
Verrocchio, Andrea del **15** 471-472

Medici villa (Poggio a Caiano, Italy)
Andrea del Sarto **1** 224-225

Medicine
aerospace

Long, Irene D. **9** 497-498
anatomy
see Anatomy
ancient
Celsus, Aulus Cornelius **3** 393
Galen **6** 178-180
Hippocrates **7** 408-410
and radiology
Quimby, Edith H. **12** 513-514
anesthesia
see Anesthesia
artificial hearts
DeVries, William Castle **4** 518-519
blood
see Blood (human)
bubonic plague
Nostradamus **11** 432-434
cardiology
Healy, Bernadine Patricia **7** 237-238
clinical
Bethune, Henry Norman **2** 240-241
Bowditch, Henry Ingersoll **2** 459-460
Bright, Richard **3** 7-8
Chinn, May Edward **3** 525-526
Helmont, Jan Baptista van **7** 269-271
Lister, Joseph **9** 444-445
Louis, Pierre Charles Alexandre **9** 540
Mayo, William J. and Charles H. **10** 367-369
Mesmer, Franz Anton **10** 526-527
Rush, Benjamin **13** 364-365
Sanctorius **13** 459
Stahl, Georg Ernst **14** 392-393
Taussig, Helen Brooke **15** 118-120
fungal diseases
Brown, Rachel Fuller **3** 43-44
immunology
see Immunology
industrial
Hamilton, Alice **7** 98-99
Hardy, Harriet **7** 150
insulin discovered
Banting, Frederick Grant **1** 493-494
Best, Charles Herbert **2** 236-237
medical social work
Cabot, Richard Clarke **3** 200
medieval
Avicenna **1** 386-387
Guy de Chauliac **7** 54
Razi **13** 63-64
mental illness
see Mental illness
nursing
see Nursing
obstetrics
Baker, Sara Josephine **1** 455-456
Hunter, William **8** 48-49
Mendenhall, Dorothy Reed **10** 491-492
Semmelweis, Ignaz Philipp **14** 101-102
organ transplants
Carrel, Alexis **3** 322-323
DeBakey, Michael Ellis **4** 437-438
DeVries, William Castle **4** 518-519
parasitology
Bruce, David **3** 63
Metchnikoff, Élie **10** 532-533
pathology
see Pathology
socialized
Chifley, Joseph Benedict **3** 518
Pearson, Lester Bowles **12** 174-175
surgery
see Surgery
systemization (16th century)
Cardano, Geronimo **3** 285-286
Fernel, Jean François **5** 425-426
Paracelsus, Philippus Aureolus **12** 91-93
Paré, Ambroise **12** 94-95
see also Cancer; Medical school development; Poliomyelitis; Public health; Scientists—physicians; Tropical medicine

Medico de su honra, El (play)
Calderón, Pedro **3** 221-222

Medico-Chirurgical Academy
see Military Medical Academy (Leningrad)

Medieval City by the Water (painting)
Schinkel, Karl Friedrich **14** 8

Medieval civilization
see Middle Ages

MEDILL, JOSEPH (1823-1899), American abolitionist editor and publisher **10** 451-452

Medina (Islamic holy city; Saudi Arabia)
Abu Bakr **1** 31-32
Burton, Richard **3** 163-164
Ibrahim Pasha **8** 97-98
Mohammed **11** 76-78

Medina Angarita, Isaías (1897-1953), Venezuelan general, president 1941-1945
Betancourt, Rómulo **2** 237-238
Gallegos Freire, Rómulo **6** 185-186

Medina del Campo, Treaty of (1489)
Henry VII **7** 300-302

Medina-Sidonia, Alonso Pérez de Guzmán, 7th Duke of (1550-1615), Spanish admiral
Drake, Francis **5** 94-96
Menéndez de Avilés, Pedro **10** 499-500

Meditation upon a Broomstick, A (essay)
Swift, Jonathan **15** 51-54

Meditations (book; Descartes)
Descartes, René **4** 505-508-350
Hobbes, Thomas **7** 421-423

Méditations (poems)
Lamartine, Alphonse Marie Louis de **9** 173-175

Meditations on First Philosophy (Descartes)
see Meditations

Mediterranean and the Mediterranean World in the Age of Philip II, The (book)
Braudel, Fernand **2** 507-508

Mediterranean fever
see Undulant fever

Mediterranean, The (sculpture)
Maillol, Aristide **10** 150-151

Medium, The (opera)
Menotti, Gian Carlo **10** 509-510

Médrano (assemblage series)
Archipenko, Alexander **1** 280-281

Medusa (ship)
Géricault, Jean Louis André Théodore **6** 280-281

Medza (literary character)
Beti, Mongo **2** 242-243

Meeber, Carrie (literary character)
Dreiser, Herman Theodore **5** 98-100

Meek, Joseph L. (1810-1875), American pioneer
Whitman, Marcus **16** 248-249

Meeres und der Liebe Wellen, Des (play)
Grillparzer, Franz **6** 546-547

Meeting and Passing (poem)
Frost, Robert Lee **6** 130-133

Meeting House (Northampton, Massachusetts)
Benjamin, Asher **2** 162-163

Meeting of Burns and Scott (painting)
Burns, Robert **3** 155-156

Meeting of Saints Erasmus and Maurice (painting)
Grünewald, Matthias **7** 23-24

Meeting of Solomon with the Queen of Sheba (mural)
Piero della Francesca **12** 301-302

Meeting, The (painting)
Courbet, Jean Desiré Gustave **4** 271-273

Meeuwisz, Thonisz
see Van Diemen, Anthony Meuza

Meg (literary character)
Pinter, Harold **12** 317-318

Megacles (flourished 560-559 B.C.), Athenian politician
Cleisthenes **4** 98-99

Megalopolis (ancient city; Greece)
Cleomenes III **4** 103-104
Epaminondas **5** 291-292

Megasthenes (died circa 298 B.C.), Greek historian and statesman
Chandragupta Maurya **3** 426

Meghaduta (elegy)
Kalidasa **8** 414-415

Megiddo (ancient city; Palestine)
Thutmose III **15** 216-217

Megiddo, battle of (1917)
Lawrence, Thomas Edward **9** 253-254

Megilloth (Old Testament)
Saadia ben Joseph al-Fayumi **13** 396

Mehemet Ali
see Mohammed Ali

Mehmed (died 1543), Turkish prince
Suleiman I **15** 20-21

Mehmed (Mohammed V; 1844-1918), sultan of Turkey, 1909-1918
Abdul-Hamid II **1** 17-18
Allal al-Fassi, Mohamed **1** 162

Mehmed (Mohammed VI; 1861-1926), sultan of Turkey 1918-1922
Atatürk, Ghazi Mustapha Kemal **1** 356-357
Venizelos, Eleutherios **15** 460-461

MEHMED THE CONQUEROR (a.k.a. Mehmed II and Mehmed Celebi; ca. 1432-1481), Turkish sultan **10** 452-454
Bellini, Giovanni **2** 137-138
Constantine XI **4** 211-212
Hunyadi, John **8** 51-52
*see*Mehmed (for later Turkish sultans)

MEHTA, SIR PHEROZESHAH (1845-1915), Indian statesman **10** 455

Meian (novel)
Natsume, Soseki **11** 324-325

MEIER, RICHARD (born 1934), New York architect **10** 456-458

MEIGGS, HENRY (1811-1877), American railroad builder **10** 458-459

MEIGHEN, ARTHUR (1874-1960), Canadian lawyer, prime minister 1920-21, 1926 **10** 459-460
Bennett, Richard Bedford **2** 171-172
Borden, Robert Laird **2** 409-411

Meiji restoration (Japan; 1868)
Iwakura, Tomomi **8** 160-161
K'ang Yu-wei **8** 426-428
Okubo, Toshimichi **11** 489-490
Okuma, Shigenobu **11** 490
Saigo, Takamori **13** 429
Saionji, Kimmochi **13** 438-439
Takahashi, Korekiyo **15** 84-85
Yamagata, Aritomo **16** 428-429

Meiji Shrine (Fushimi, Japan)
Mutsuhito **11** 279-282

Meiji Tenno
*see*Mutsuhito

Mein Kampf (book; Hitler)
Haushofer, Karl **7** 201
Hitler, Adolf **7** 417-420

MEINECKE, FRIEDRICH (1862-1954), German historian **10** 460-461
Troeltsch, Ernst **15** 299-300

MEINESZ, FELIX ANDRIES VENING (1887-1966), Dutch geodesist and geophysicist **10** 461
Ewing, William Maurice **5** 350-351

MEINONG, ALEXIUS RITTER VON HANDSCHUCHSHEIM (1853-1920), Austrian philosopher **10** 461-462
Brentano, Franz Clemens **2** 516-517

MEIR, GOLDA (1898-1978), Israeli prime minister **10** 462-463

Meister, Joseph (1876-1940), Frenchman, first human to receive rabies vaccine
Pasteur, Louis **12** 125-127

Meistersinger von Nürnberg, Die (opera; Wagner)
Dallapiccola, Luigi **4** 377-378
Sachs, Hans **13** 410-411
Wagner, Richard **16** 40-43

MEITNER, LISE (born Elise Meitner; 1878-1968), Austrian-born American nuclear physicist **10** 463-466
Hahn, Otto **7** 64-65

Mejia, Tomás (1812?-1867), Mexican general
Maximilian of Hapsburg **10** 358-360

Mejor alcalde el ray, El (play)
Lope Félix de Vega Carpio **9** 503-506

Mekong River (southeast Asia)
Chulalongkorn **4** 43-45
Garnier, Francis **6** 220-221
Lilienthal, David Eli **9** 410-411

Melanchthon, Philip
see Melancthon, Philip

Melanctha (novelette)
Stein, Gertrude **14** 414-415

MELANCTHON, PHILIP (1497-1560), German theologian and humanist **10** 466-467
Luther, Martin **10** 48-51
Quintilian **12** 518-519
Schwenckfeld, Kasper von **14** 56-57

MELAND, BERNARD EUGENE (born 1899), American historian of liberal theology **10** 467-468

Melba, Nelli (Helen Porter Mitchell; 1861-1931), Australian soprano
Caruso, Enrico **3** 345

MELBOURNE, 2ND VISCOUNT (William Lamb; 1779-1848), English statesman, prime minister 1834 and 1835-1841 **10** 468-469
Disraeli, Benjamin **5** 27-29
Edward VI **5** 213-214
Palmerston, 3d Viscount **12** 81-83
Peel, Robert **12** 181-183
Russell, John **13** 380-381
Victoria **15** 485-487
William IV **16** 296-297

Melekhov, Grigory (literary character)
Sholokhov, Mikhail Aleksandrovich **14** 203-204

Melekot, Haile (died 1855), king of Shoa
Mengs, Anton Raphael **10** 505

Melencolia (engraving series; Dürer)
Dürer, Albrecht **5** 159-161
Hogarth, William **7** 446-447

Méliador (poem)
Froissart, Jean **6** 124-125

Melikow, Loris
see Hofmannsthal, Hugo von

Melincourt (novel)
Peacock, Thomas Love **12** 169

Melissa (play)
Kazantzakis, Nikos **8** 466-468

Mélite (play)
Corneille, Pierre **4** 234-236

Melitians (religious sect)
Athanasius **1** 358-359

Melk, monastery of (Austria)
Prandtauer, Jakob **12** 432
Rottmayr, Johann Michael **13** 321
Troger, Paul **15** 300

Mello, Custodio Jose de (1845?-1902), Brazilian admiral
Peixoto, Floriano **12** 188-189

MELLON, ANDREW WILLIAM (1855-1937), American businessman **10** 469-470
Coolidge, John Calvin **4** 217-219
Harding, Warren Gamaliel **7** 148-149
Hoover, Herbert Clark **7** 483-485
Stone, Harlan Fiske **14** 468-470

MELNIKOV, KONSTANTIN STEPANOVICH (1890-1974), Russian avant-grant architect **10** 470-471

Melo Revolt (1854)
Isaacs, Jorge **8** 144

Mélodies hébraïques (musical composition)
Ravel, Maurice Joseph **13** 54-55

Melodies of the Time (poem)
Peretz, Isaac Loeb **12** 212

Mélodies populaires grecques (musical composition)
Ravel, Maurice Joseph **13** 54-55

Meloney, Mrs. William B. (Marie Mattingly; died 1943), American journalist and editor
Curie, Marie Sklodowska **4** 339-341

Melozzo da Forli (1438-1494), Italian painter
Bramante, Donato **2** 493-494

Melun Diptych (painting)
Fouquet, Jean **6** 31

MELVILLE, GEORGE WALLACE (1841-1912), American naval officer and explorer **10** 472

Melville, Henry Dundas, 1st Viscount (1742-1811), British statesman
Aberdeen, 4th Earl of **1** 25-26
Boswell, James **2** 432-434

MELVILLE, HERMAN (1819-1891), American author **10** 472-476
biographers
Mumford, Lewis **11** 246-247
influence of
Camus, Albert **3** 255-257
Crane, Hart **4** 291-293
Kent, Rockwell **8** 511
Lowell, Robert Trail Spence Jr. **10** 16-17

Mailer, Norman Kingsley **10** 148-150
Pound, Ezra Loomis **12** 415-417
Warren, Robert Penn **16** 121-122
influenced by
Brown, Charles Brockden **3** 33
Hawthorne, Nathaniel **7** 212-215
Plutarch **12** 359-360

Member of the Third House, A (novel)
Garland, Hannibal Hamlin **6** 217-218

MEMLING, HANS (circa 1440-1494), German-born painter active in Flanders **10** 476
Bermejo, Bartolomé **2** 205
Eyck, Hubert and Jan van **5** 352-354
van der Goes, Hugo **15** 416-417

MEMMINGER, CHRISTOPHER GUSTAVUS (1803-1888), American politician **10** 476-477

Memmius Gaius (flourished 57 B.C.), Roman governor of Bithynia
Catullus, Gaius Valerius **3** 377-378
Lucretius **10** 26-27

Memnon (story)
Voltaire **16** 14-16

Memoiren Erster Teil, Der (book)
Mann, Thomas **10** 204-207

Memor esto verbi tui (motet)
Josquin des Prez **8** 361-363

Memorabilia of Socrates, The (book)
Xenophon **16** 418-420

Memories (poem)
Leopardi, Giacomo **9** 344-345

Memories and Portraits (book)
Bunin, Ivan Alekseevich **3** 124

Memory (philosophy)
Bergson, Henri **2** 191-192

Memory (psychology)
Bartlett, Frederic Charles **2** 34-35
Ebbinghaus, Hermann **5** 192-193
Sherrington, Charles Scott **14** 187-189

Memory of Two Mondays, A (play)
Miller, Arthur **11** 25-26

Memphis (ancient city; Egypt)
Menes **10** 500-502
Petrie, William Matthew Flinders **12** 261-262

Memphis (city; Tennessee)
King, Martin Luther Jr. **9** 20-22

Memphis and Little Rock Railroad (United States)
Frémont, John Charles **6** 97-98

Memphis Blues (song)
Handy, William Christopher **7** 123-124

Men and Women (poems)
Browning, Robert **3** 53-55

Men at Arms (novel trilogy)
Waugh, Evelyn Arthur St. John **16** 145-147

Men of Corn (book)
Asturias, Miguel Angel **1** 354-355

Men Who Tread on the Tails of Tigers (film)
Kurosawa, Akira **9** 135-137

Men without Women (mural)
Davis, Stuart **4** 424-425

Men without Women (stories)
Hemingway, Ernest Miller **7** 274-277

Men, Women, and Ghosts (poems)
Lowell, Amy **10** 13

Menachem Mendel (book)
Sholem Aleichem **14** 202-203

Menaechmi (play)
Plautus **12** 348-350

Ménage, Gilles (1613-1692), French scholar
La Fayette, Comtesse de **9** 150-151

Menand (sculpture series)
Smith, David **14** 287-288

MENANDER (342-291 B.C.), Athenian comic playwright **10** 477-478
Aristophanes **1** 293-294
Plautus **12** 348-350
Terence **15** 146-148

Ménard, Louis (1822-1901), French scientist, poet, and painter
Leconte de Lisle, Charles Marie René **9** 273-274

MENCHÚ, RIGOBGERTA (born 1959), Guatemalan human rights activist who won the Nobel Peace Prize **10** 479-480

MENCIUS (circa 371-circa 289 B.C.), Chinese philosopher **10** 480-481
Chu Hsi **4** 40-43
Confucius **4** 197-200
Huang Tsung-hsi **8** 9-10
Richards, Ivor Armstrong **13** 137
Wang An-shih **16** 95-97

MENCKEN, HENRY LOUIS (1880-1956), American journalist, editor, critic, and philologist **10** 481-483
Bierce, Ambrose Gwinett **2** 269-270
Brackenridge, Hugh Henry **2** 472-473
Dreiser, Herman Theodore **5** 98-100
Howe, Edgar Watson **7** 529
Twain, Mark **15** 363-366

MENDAÑA DE NEYRA, ÁLVARO DE (1541-1595), Spanish explorer **10** 483

MENDEL, JOHANN GREGOR (1822-1884), Moravian natural scientist and Augustinian abbot **10** 483-486
Bateson, William **2** 55-57
de Vries, Hugo **4** 516-518
East, Edward Murray **5** 182-183
Weismann, August Freidrich Leopold **16** 178-180
see also Mendelianism

Mendele Mocher Sefarim (pseudonym of Sholem Jacob Abramovitch; 1836-1917), Yiddish novelist
Bialik, Hayyim Nahman **2** 262-263

MENDELEEV, DMITRII IVANOVICH (1834-1907), Russian chemist **10** 486-488
Blok, Aleksandr Aleksandrovich **2** 335
Pavlov, Ivan Petrovich **12** 155-157

Mendelevium (element—chemistry)
Mendeleev, Dmitrii Ivanovich **10** 486-488

Mendelianism (Mendelism; genetics)
de Vries, Hugo **4** 516-518
East, Edward Murray **5** 182-183
Fisher, Ronald Aylmer **5** 463-464
Haldane, John Burdon Sanderson **7** 70-71
Mendel, Johann Gregor **10** 483-486
Morgan, Thomas Hunt **11** 170-171
Vavilov, Nikolai Ivanovich **15** 447-448

MENDELSOHN, ERICH (1887-1953), German architect **10** 488
Neutra, Richard Joseph **11** 355-356

MENDELSSOHN, MOSES (1729-1786), German Jewish philosopher **10** 488-489
associates and contemporaries
Jacobi, Friedrich Heinrich **8** 189-190
Krochmal, Nachman Kohen **9** 104-105
Swedenborg, Emanuel **15** 49-50
influence of
Graetz, Heinrich Hirsch **6** 483
Hamann, Johann Georg **7** 92
Lessing, Gotthold Ephraim **9** 357-359
Zunz, Leopold **16** 534
influenced by
Maimonides **10** 151-152
relatives
Mendelssohn, Moses **10** 488-489
Schlegel, Friedrich von **14** 10-11

MENDELSSOHN-BARTHOLDY, FELIX JAKOB LUDWIG (1809-1847), German composer **10** 489-491
Brahms, Johannes **2** 490-492
Chopin, Frédéric François **4** 16-18
Elgar, Edward **5** 247-248
Gounod, Charles François **6** 473-474
Liszt, Franz **9** 445-447
Mendelssohn, Moses **10** 488-489
Schumann, Robert Alexander **14** 41-43
Strauss, Richard **14** 500-501

MENDENHALL, DOROTHY REED (1874-1964), American physician **10** 491-492

Mendès, Catulle (1841-1909), French man of letters
Maeterlinck, Maurice **10** 125-126

MENDÈS FRANCE, PIERRE (1907-1982), French prime minister (1954-1955) and politician **10** 492-493
Bourguiba, Habib **2** 453-455

MENDES PINTO, FERNAO (1509-1583), Portugese adventurer **10** 493-494

Mendiant, Le (poem)
Chénier, André Marie **3** 500-501

Mendicants (religious life)
see Augustinian Friars; Carmelites; Dominicans; Franciscans

Mending Wall (poem)
Frost, Robert Lee **6** 130-133

MENDOZA, ANTONIO DE (1490-1552), Spanish viceroy in Mexico and Peru **10** 494-495
Cabeza de Vaca, Álvar Núñez **3** 197
Cabrillo, Juan Rodríguez **3** 204-205
Coronado, Francisco Vásquez de **4** 247
Marcos de Niza **10** 240
Zumárraga, Juan de **16** 531-532

Menelaus (literary character)
Sophocles **14** 343-345

MENELIK II (born Sahle Mariam; 1844-1913), Ethiopian emperor 1889-1913 **10** 495-497
Bonvalot, Pierre Gabriel Édouard **2** 396
Haile Selassie **7** 68-70
Heruy Wäldä-Sellasé **7** 348-349
Johannes IV **8** 272-273
Mäkonnen Endalkačäw **10** 161-162
Tewodros II **15** 158-159

MENEM, CARLOS SÁUL (born 1930), Peronist president of Argentina **10** 497-499

MENÉNDEZ DE AVILÉS, PEDRO (1519-1574), Spanish seaman and colonizer **10** 499-500

MENES (King of Egypt; ca. 3420 B.C. - 3345 B.C.), unifier of Egypt **10** 500-502
Khufu **8** 540-541

Menexenus (dialogue)
Aristotle **1** 295-296
Plato **12** 345-347

Meng T'ien (died 209 B.C.), Chinese general
Quin Shi Huang-Di **12** 515-518

MENGELE, JOSEF (1911-1979), German physician and war criminal **10** 502-503
Wiesenthal, Simon **16** 264-266

Menger, Carl (1804-1921), Austrian economist
Böhm-Bawerk, Eugen von **2** 366
Clark, John Bates **4** 76-77
Schmoller, Gustav Friedrich von **14** 21

MENGISTU HAILE MARIAM (born 1937), head of state of Ethiopia **10** 503-505

MENGS, ANTON RAPHAEL (1728-1779), German painter **10** 505
Correggio **4** 249-251
David, Jacques Louis **4** 407-409
Goya y Lucientes, Francisco de Paula José de **6** 476-478
Tiepolo, Giovanni Battista **15** 219-220
West, Benjamin **16** 210-212
Winckelmann, Johann Joachim **16** 332-333

Mengs, Ismael (1688-1764), German painter
Mengs, Anton Raphael **10** 505

Meng-tzu
see Mencius

Meninas, Las (painting)
Velázquez, Diego Rodríguez de Silva y **15** 454-456

Meningitis (medicine)
Waksman, Selman Abraham **16** 49-50

Menippean satire (literary form)
Petronius Arbiter **12** 262-263
Seneca the Younger, Lucius Annaeus **14** 103-105
Varro, Marcus Terentius **15** 438-439

Menippus of Gadara (flourished 3rd century B.C.), Cynic philosopher and satirist
Lucian **10** 25-26
Varro, Marcus Terentius **15** 438-439

Menn, Barthélémy (1815-1893), Swiss painter
Hodler, Ferdinand **7** 434-435

MENNO SIMONS (circa 1496-1561), Dutch reformer **10** 505-506

Mennonites (religious sect)
Menno Simons **10** 505-506
Otterbein, Philip William **12** 27-28

Meno (dialogue)
Plato **12** 345-347

Meno (flourished 4th century B.C.), Greek author
Hippocrates **7** 408-410

MENOCAL, MARIO GARCIA (1866-1941), Cuban statesman, president 1913-1921 **10** 506-507
Machado y Morales, Gerardo **10** 92-93

Menominee Indians (North America)
Deer, Ada E. **4** 452-454

MENON, VENGALIL KRISHNAN KRISHNA (born 1897), Indian statesman **10** 507-509
Laski, Harold J. **9** 215-216
Nehru, Jawaharlal **11** 332-334

MENOTTI, GIAN CARLO (born 1911), Italian-born American composer **10** 509-510
Barber, Samuel **1** 500-501
Stravinsky, Igor Fedorovich **14** 502-506

Men's Wives (stories)
Thackeray, William Makepeace **15** 159-161

Mensheviks (Russian Social Democratic movement)
Kolchak, Aleksandr Vasilievich **9** 77-78
Kollontai, Aleksandra Mikhailovna **9** 79
Lenin, Vladimir Ilich **9** 323-326
Plekhanov, Georgi Valentinovich **12** 351-352
Trotsky, Leon **15** 302-305
see also Bolsheviks

Mensola (literary character)
Boccaccio, Giovanni **2** 351-353

Mensurius (died 311) bishop of Carthage
Donatus **5** 56-57

Mental Hospital reform (United States)
Dix, Dorothea Lynde **5** 32-33
Howe, Samuel Gridley **7** 537
Lloyd, Henry Demarest **9** 468-469
Pauling, Linus Carl **12** 150-152
Pavlov, Ivan Petrovich **12** 155-157
Pinel, Philippe **12** 313-314
Rush, Benjamin **13** 364-365
Sullivan, Harry Stack **15** 23-24
see also Psychiatry; Psychoanalysis; Psychoneurosis; Psychopathology; Psychotherapy; and specific disorders, e.g., Schizophrenia

Mental retardation
Dugdale, Richard Louis **5** 128-129
Lowell, Josephine Shaw **10** 15-16
Montessori, Maria **11** 125-126

Menteur, Le (play; Corneille)
Alarcón, Pedro Antonio de **1** 100-101
Corneille, Pierre **4** 234-236

Menuhin, Yehudi (born 1916), American violinist
Bartók, Béla **2** 35-36

MENZIES, SIR ROBERT GORDON (born 1894), Australian statesman **10** 510-511
Curtin, John Joseph **4** 348-349
Dobell, William **5** 34-35
Evatt, Herbert Vere **5** 341-343
Hughes, William Morris **8** 21-22
Santamaria, Bartholomew Augustine **13** 473-474

Meor Ha-Golah
see Gershom ben Judah

Mer, La (musical composition)
Debussy, Achille Claude **4** 445-447

Mercantile Agency (United States)
Tappan brothers **15** 105-106

Mercantilism (economics system)
Colbert, Jean Baptiste **4** 142-143
Frederick II **6** 81-84
Frederick William **6** 85-86

Mercator (play)
Plautus **12** 348-350

MERCATOR, GERHARDUS (1512-1594), Flemish cartographer **10** 511-512
Ortelius, Abraham **12** 8-9

Mercedes-Benz
Benz, Carl **2** 182-183

Mercersburg theology (religion)
Nevin, John Williamson **11** 357
Schaff, Philip **13** 519-520

Merchant, The (play)
Plautus **12** 348-350

Merchant Adventurers Co. (Bruges)
Caxton, William **3** 386-387

Merchant of Venice, The (play; Shakespeare)
Arne, Thomas Augustine **1** 307-308
Shakespeare, William **14** 142-145

Merchant of Yonkers, The (play)
Wilder, Thornton Niven **16** 276-277

Merchant Shipbuilders Corp.
Harriman, W. Averell **7** 165-166

Merchant shipping
Chang Po-go **3** 433-434
Collins, Edward Knight **4** 162-163
Grace, William Russell **6** 480-481
McKay, Donald **10** 416-417

Merchants
see Business and industrial leaders—merchants

Mercia (ancient kingdom; England)
Alfred **1** 151-153
Edward the Elder **5** 219-220

Mercie, Marius Jean Antonin (1845-1916), French sculptor
Brancusi, Constantin **2** 494-496

Merciless Parliament (England; 1388)
Henry IV **7** 292-293
Richard II **13** 130-131

Merck, George (1894-1957), American chemist
Hofmann, August Wilhelm von **7** 441-442

Mercure (ballet)
Satie, Erik **13** 494-495

Mercure de France, Le (literary revolution)
Gourmont, Remy de **6** 475
Proust, Marcel **12** 465-467

Mercury (element—chemistry)
Cavendish, Henry **3** 383-384
Fahrenheit, Gabriel Daniel **5** 366
Toledo, Francisco de **15** 257-259

Mercury (planet)
Brahe, Tycho **2** 489-490
Copernicus, Nicolaus **4** 226-227
Einstein, Albert **5** 228-231
Hall, Asaph **7** 83-84
Halley, Edmund **7** 88-89
Leverrier, Urbain Jean Joseph **9** 361-362
Winthrop, John **16** 341-342

Mercury (sculpture)
Giovanni da Bologna **6** 345-346

Mercury Passing in front of the Sun (painting)
Balla, Giacomo **1** 473-474

Mercy Philbrick's Choice (novel)
Jackson, Helen Hunt **8** 172

MEREDITH, GEORGE (1828-1909), English novelist and poet **10** 512-513
Harris, Frank **7** 172-173
McClure, Samuel Sidney **10** 398-399
Sassoon, Siegfried **13** 492-493

MEREDITH, JAMES H. (born 1933), African American civil rights activist and politician **10** 514-515

MEREZHKOVSKY, DMITRY SERGEYEVICH (1865-1941), Russian writer and literary critic **10** 515-516
Blok, Aleksandr Aleksandrovich **2** 335

Merezhkovsky, Zinaida (Zinaida Hippius; 1869-1945), Russian poet, novelist, and critic
Merezhkovsky, Dmitry Sergeyevich **10** 515-516

MERGENTHALER, OTTMAR (1854-1899), German-American inventor of the Linotype **10** 516-517

Meridional arc (astronomy)
Struve, Friedrich Georg Wilhelm von **14** 513

MÉRIMÉE, PROSPER (1803-1870), French author **10** 517
Bizet, Georges **2** 296-297

Merino sheep
Banks, Joseph **1** 489-490
Watson, Elkanah **16** 136

Merisi, Fermo (died 1584), Italian master builder
Caravaggio **3** 282-284

Merisi, Michelangelo
see Caravaggio

Merkits (Asian tribe)
Genghis Khan **6** 263-265

MERLEAU-PONTY, MAURICE (1908-1961), French philosopher **10** 518

Merlette (novel)
Gourmont, Remy de **6** 475

Merlin (literary character)
Geoffrey of Monmouth **6** 268
Tennyson, Alfred **15** 144-146
see also Arthurian legend

Merlin (novel)
Heyse, Paul Johann Ludwig **7** 372-373

Merlotti, Claudio
see Merulo, Claudio

Merö (ancient city; Sudan)
Ezana **5** 354-355

Merodach-Baladan (ruled 721-710 and 703 B.C.), King of Babylon
Sargon II **13** 482
Sennacherib **14** 108

Mérode Altarpiece (painting; Campin)
Campin, Robert **3** 255
Weyden, Rogier van der **16** 219-221

Merope (play)
Arnold, Matthew **1** 311-313
Voltaire **16** 14-16

Merovingian dynasty
see France—481-751

MERRIAM, CHARLES EDWARD (1874-1953), American political scientist **10** 518-519
Key, Vladimir Orlando Jr. **8** 527-528
Webster, Noah **16** 164-166

MERRILL, CHARLES E. (1885-1956), founder of the world's largest brokerage firm **10** 519-520

MERRILL, JAMES (1926-1995), American novelist, poet, and playwright **10** 521-522

Merrill Lynch, Pierce, Fenner and Smith (brokerage firm)
Merrill, Charles E. **10** 519-520
Regan, Donald **13** 80-81

Merrimac (ship)
Ericsson, John **5** 307-308
Welles, Gideon **16** 188-190
Wilkes, Charles **16** 279-280

Merrimack Manufacturing Co.
Appleton, Nathan **1** 266-267

Merry Company, The (painting)
Hals, Frans **7** 89-91

Merry Men, The (stories)
Stevenson, Robert Louis **14** 446-448

Merry Mount (opera)
Hanson, Howard **7** 135-136

Merry Wives of Windsor, The (play; Shakespeare)
Shakespeare, William **14** 142-145
Vaughan Williams, Ralph **15** 446-447
Verdi, Giuseppe Fortunino Francesco **15** 463-465

Merrymaking (painting)
Krieghoff, Cornelius **9** 101

Mersenne, Marin (1588-1648), French philosopher and mathematician
Galileo Galilei **6** 180-183

Merton, Council of (England)
Grosseteste, Robert **7** 15

MERTON, ROBERT K. (born 1910), American sociologist and educator **10** 522-523

MERTON, THOMAS (1915-1968), Roman Catholic writer, social critic, and spiritual guide **10** 523-525

MERULO, CLAUDIO (1533-1604), Italian composer, organist, and teacher **10** 525-526
Frescobaldi, Girolamo **6** 101-102
Gabrieli, Giovanni **6** 161-162

MERZ-art
Schwitters, Kurt **14** 60-61

Merzbild (collage; Schwitters)
Burri, Alberto **3** 159-160

Mes Loisirs (verse collection)
Fréchette, Louis-Honoré **6** 77-78

Mesabi Range (Minnesota)
Frick, Henry Clay **6** 108-109
Rockefeller, John Davison **13** 226-228

Mescalero Apache Indians (North America)
Carson, Christopher **3** 334-335

Mescalin (drug)
Huxley, Aldous Leonard **8** 74-75

Meshed (Mashhad; city, Iran)
Abbas I **1** 4-6

Mesillat Yesharim (poem)
Luzzato, Moses Hayyim **10** 57-58

MESMER, FRANZ ANTON (1734-1815), German physician **10** 526-527
Charcot, Jean Martin **3** 442

Mesmerism
see Hypnosis

Mesolabe (instrument)
Eratosthenes of Cyrene **5** 301-302

Meson (element—chemistry particle)
Anderson, Carl David **1** 214-215
Bethe, Hans Albrecht **2** 238-239
Bhabha, Homi Jehangir **2** 253-254
Yukawa, Hideki **16** 481-482

Mesoporphyrin (chemistry)
Fischer, Hans **5** 457-459

Mesopotamia (ancient nation; western Asia)
Akkadian rule
Sargon of Agade **13** 483
Babylonian rule
Hammurabi **7** 109-110
see also Babylonia
Islamic conquest
Mansur, Abu Jafar ibn Muhammad al- **10** 214-215
Omar ibn al-Khattab **11** 508-509
Saladin **13** 441-442
Persian conquest
Cyrus the Great **4** 363-364
Darius I **4** 394-395
Roman rule
Belisarius **2** 128-129
Marcus Aurelius Antoninus **10** 243-245
see also Iraq (for modern period)

Mesothorium (radioelement)
Hahn, Otto **7** 64-65

Mesotron
see Meson (element—chemistry particle)

MESSALI HADJ (1898-1974), founder of the Algerian nationalist movement **10** 527-528

Messalina, Valeria (died 48), Roman empress
Claudius Germanicus, Tiberius **4** 91-92
Seneca the Younger, Lucius Annaeus **14** 103-105

Messel, Alfred (1853-1909), German architect
Behrens, Peter **2** 121-122

Messenger (periodical)
Randolph, A. Philip **13** 28-29

Messenger Boys, The (revue)
Marx brothers **10** 303-304

Messenia (district; Peloponnesus)
Epaminondas **5** 291-292

Messerschmitt (German airplane)
Tupolev, Andrei Nikolaevich **15** 341-342

MESSIAEN, OLIVIER (1908-1992), French composer and teacher **10** 528-529
Boulez, Pierre **2** 444-445
Stockhausen, Karlheinz **14** 460-461
Stravinsky, Igor Fedorovich **14** 502-506
Xenakis, Iannis **16** 416-418

Messiah (oratorio; Handel)
Handel, George Frederick **7** 116-119
Mozart, Wolfgang Amadeus **11** 218-221

Messiah (poem)
Pope, Alexander **12** 395-397

Messiah (religion)
Cohen, Hermann **4** 138-139
Isaiah **8** 146-147
Jesus of Nazareth **8** 251-255
John the Baptist **8** 290
Manasseh ben Israel **10** 183-184
Mary **10** 308

Messianic Eclogue (poem)
Virgil **15** 507-510

Messianism (religion)
Cunha, Euclides Rodrigues Pimenta da **4** 336-337
Luzzato, Moses Hayyim **10** 57-58
Sabbatai Zevi **13** 400-401

Messias (poem)
Klopstock, Friedrich Gottlieb **9** 55-56

Messina (city; Italy.)
Mazzini, Giuseppe **10** 381-383

Mestiere de vivere, Il (diary)
Pavese, Cesare **12** 154-155

Mestizos (Spanish-Indian people)
Cunha, Euclides Rodrigues Pimenta da **4** 336-337
Díaz, José de la Cruz Porfirio **4** 534-536
Iturbide, Agustín de **8** 155-156
Morelos, José María **11** 157-158
Santa Cruz, Andrés de **13** 472-473

Metabolism (biology)
Cori, Gerty T. **4** 231-234
Helmholtz, Hermann Ludwig Ferdinand von **7** 268-269
Houssay, Bernardo Alberto **7** 522-523
Lavoisier, Antoine Laurent **9** 241-244
Liebig, Justus von **9** 403-404
Lipmann, Fritz **9** 435-437
Schwann, Theodor **14** 51-52

METACOM (a.k.a. King Philip; 1640-1676), Wampanoag cheiftain **10** 529-531

Metahistory (social science)
Toynbee, Arnold Joseph **15** 283-284

Metakatatrope (ode)
Pindar **12** 312-313

Metal (chemistry)
Bethe, Hans Albrecht **2** 238-239
Bohr, Niels Henrik David **2** 366-368
Boyle, Robert **2** 469-471
Cavendish, Henry **3** 383-384

Métal (musical composition)
Varèse, Edgard **15** 432-433

Metalanguage (philosophy)
Carnap, Rudolf **3** 308-309

Metallurgy (science)
Agricola, Georgius **1** 86-87
Bragg, William Henry **2** 488-489
see also Mineralogy

Metalogicon (book)
John of Salisbury **8** 284-285

Metamathematics (philosophy)
Gödel, Kurt **6** 377-379
Tarski, Alfred **15** 110-111

Metamora (play)
Forrest, Edwin **6** 11-12

Metamorphism (geology)
Hutton, James **8** 73-74

Metamorphosen (musical composition)
Strauss, Richard **14** 500-501

Metamorphoses (poem; Ovid)
Chrestien de Troyes **4** 23-24
Góngora y Argote, Luis de **6** 427-428
Ovid **12** 34-36
Velázquez, Diego Rodríguez de Silva y **15** 454-456

Metamorphosis, The (story)
Kafka, Franz **8** 403-406

Metaphysical painting (art)
Chirico, Giorgio de **4** 4

Metaphysical poetry (literature)
England (17th century)
Cowley, Abraham **4** 281-282
Crashaw, Richard **4** 296
Donne, John **5** 60-61
Herbert, George **7** 324-326
Johnson, Samuel **8** 315-317
Marvell, Andrew **10** 301-303
Raleigh, Walter **13** 9-11
Vaughan, Henry **15** 444-445
United States (20th century)
Crane, Hart **4** 291-293
Roethke, Theodore **13** 243-244

Metaphysics (philosophy)
and Christian doctrine
Averroës **1** 382-383
Duns Scotus, John **5** 149-150
Hartshorne, Charles **7** 186-187
see also Scholasticism
and language
Derrida, Jacques **4** 503-505
and science
Bergson, Henri **2** 191-192
Fries, Jakob Friedrich **6** 116-117
Nietzsche, Friedrich **11** 390-392
hierarchical synthesis
Alexander, Samuel **1** 141
Kant, Immanuel **8** 430-432
music and
Wagner, Richard **16** 40-43
nature of reality
Aristotle **1** 295-296
Bradley, Francis Herbert **2** 481-482
Cudworth, Ralph **4** 331
rationalism
Descartes, René **4** 505-508
Leibniz, Gottfried Wilhelm von **9** 307-310
Lotze, Rudolf Hermann **9** 521-522

Malebranche, Nicolas **10** 166-167
Spinoza, Baruch **14** 381-383
Wolff, Christian von **16** 358
see also Rationalism (philosophy)
subjective idealism
Fichte, Johann Gottlieb **5** 435-436
Schelling, Friedrich Wilhelm Joseph von **13** 526-527
see also Idealism (philosophy)
truth
Herbert, Edward **7** 324

Metastasio (Pietro Antonio Domenico Bonaventura Trapassi; 1698-1782), Italian dramatist
Arne, Thomas Augustine **1** 307-308
Gluck, Christoph Willibald **6** 372-374

Metatheory (psychology)
Lewin, Kurt **9** 375-376

Metaurus, battle of the (207 B.C.)
Hannibal Barca **7** 128-130

METCALFE, CHARLES THEOPHILUS (1st Baron Metcalfe; 1785-1846), British colonial administrator **10** 531-532
Baldwin, Robert **1** 466-468
Ryerson, Adolphus Egerton **13** 392-393

METCHNIKOFF, ÉLIE (1845-1916), Russian physiologist and bacteriologist **10** 532-533
Ehrlich, Paul **5** 225-226
Fleming, Alexander **5** 483-485

Metellus Balearicus, Quintus Caecilius (flourished circa 123-115 B.C.), Roman consul and censor
Marius, Gaius **10** 264-265

Metellus Celer, Quintus (died 59 B.C.), Roman consul and governor
Catullus, Gaius Valerius **3** 377-378

Metellus Numidicus, Quintus Caecilius (died 99 B.C.), Roman consul
Marius, Gaius **10** 264-265

Metempsychosis (philosophy)
Empedocles **5** 282
Lessing, Gotthold Ephraim **9** 357-359
Pythagoras **12** 498-499

Meteor (airplane)
Whittle, Frank **16** 257-258

Meteor (astronomy)
Lovell, Alfred Charles Bernard **10** 8-9

Meteor (novel)
Čapek, Karel **3** 271-272

Meteor, The (play)
Dürrenmatt, Friedrich **5** 164-165

Meteorology (science)
Aristotle **1** 295-296
Dalton, John **4** 378-379
Franklin, Benjamin **6** 60-64
Galton, Francis **6** 193-194
Humboldt, Friedrich Heinrich Alexander von **8** 30-31
Lamarck, Chevalier de **9** 171-173
Langmuir, Irving **9** 196-197
see also Scientists—meteorologists

Meter (electricity)
Edison, Thomas Alva **5** 206-208

Methinks I hear a heav'nly host (hymn)
Billings, William **2** 274-275

Method acting (theater)
Stanislavsky, Constantin **14** 398-399

Methodischen Sonate (musical composition)
Telemann, Georg Philipp **15** 137-138

Methodism (religion)
and ecumenism
Harkness, Georgia **7** 155-156
development (North America)
Asbury, Francis **1** 324-325
Cartwright, Peter **3** 344-345
Eggleston, Edward **5** 223-224
Ryerson, Adolphus Egerton **13** 392-393
see also Methodist Episcopal Church
founders
Wesley, Charles **16** 208-209
Wesley, John **16** 209-210

Methodist Episcopal Church (North America)
Allen, Richard **1** 168
Asbury, Francis **1** 324-325
Ryerson, Adolphus Egerton **13** 392-393
Vincent, John Heyl **15** 502-503

METHODIUS, SAINT (825-885), Greek missionary and bishop **4** 362-363

Methodology (history)
Chang Hsüeh-ch'eng **3** 433
see also Historiography

Methodology (philosophy)
Carnap, Rudolf **3** 308-309
Descartes, René **4** 505-508, 350

Methylene blue (dye)
Ehrlich, Paul **5** 225-226

Métis (people; Canada)
Lacombe, Albert **9** 147-148
Riel, Louis **13** 163-164

Meton (flourished circa 433 B.C.), Greek astronomer
Hipparchus **7** 407-408

Metric system (measurement)
Dewey, Melvil **4** 523-524
Mendeleev, Dmitrii Ivanovich **10** 486-488

Metrical History (poem)
Taylor, Edward **15** 122-123

Metro-Goldwyn-Mayer (film studio)
Gable, William Clark **6** 157-158
Garbo, Greta **6** 205-207
Loew, Marcus **9** 485-486

Metropolitan Club (New York City)
White, Stanford **16** 235-236

Metropolitan Communist party (French West Africa)
Houphouët-Boigny, Felix **7** 519-520

Metropolitan Museum of Art (New York City)
Kennedy, John Stewart **8** 507-508
Morgan, John Pierpont **11** 163-165
Rockefeller, John D. Jr. **13** 225-226

Metropolitan Opera Co. (New York City)
Anderson, Marian **1** 218-219
Balanchine, George **1** 461-462
Barber, Samuel **1** 500-501
Caruso, Enrico **3** 345
Levine, James **9** 369-371
Toscanini, Arturo **15** 270-271

Metropolitan Opera Orchestra
Schuller, Gunther **14** 37-38

Metropolitan Police Act (London; 1829)
Peel, Robert **12** 181-183

Metropolitan State Hospital (Waltham, Massachusetts)
Skinner, Burrhus Frederic **14** 269-270

Metropolitan-Vickers (engineering company)
Cockcroft, John Douglas **4** 131-132

Metsys, Quentin
see Massys, Quentin

METTERNICH, KLEMENS VON (1773-1859), Austrian politician and diplomat **10** 533-536
Castlereagh, Viscount **3** 363-364
Francis II **6** 43-44
Kossuth, Louis **9** 88-90
Kotzebue, Otto von **9** 91-92
Stein, Heinrich Friedrich Karl vom und zum **14** 415-416

Metz, battle of (1870)
Moltke, Helmuth Karl Bernard von **11** 90-91

Metz Cathedral (France)
Chagall, Marc **3** 406-407

Metz, Diet of (1355-1356)
Charles IV **3** 455-456

Metzinger, Jean (1883-1956), French cubist painter
Weber, Max **16** 160

Meun, Jean de
see Jean de Meun

Meursault (literary character)
Camus, Albert **3** 255-257

Mevlevi order (dervishes)
Rumi, Jalai ed-Din **13** 362-363

Mexicalia (story; J. London)
Eisenstein, Sergei Mikhailovich **5** 240-242

Mexican Americans
politicians
Cisneros, Henry G. **4** 62-64

Mexican art
Barragán, Luis **2** 17-19
Kahlo, Frida **8** 406-407
Orozco, José Clemente **12** 1-2
Rivera, Diego **13** 183-184
Siqueiros, David Alfaro **14** 256
Velasco, Luis de **15** 450-451

Mexican literature
Azuela, Mariano **1** 402
Fernández de Lizardi, José Joaquin **5** 424-425
Fuentes, Carlos **6** 141-142
Juana Inés de la Cruz **8** 367-368
Paz, Octavio **12** 161-162
Poniatowska, Elena **12** 392-393
Reyes, Alfonso **13** 112-113
Toledano, Vicente Lombardo **15** 256-257
Vasconcelos, José **15** 443-444

Mexican music
Chávez, Carlos **3** 486

Mexican Popular University
Toledano, Vicente Lombardo **15** 256-257

Mexican Regional Labor Confederation
Carranza, Venustiano **3** 321-322

Mexican Revolution (1910-1915)
federal forces
Díaz, José de la Cruz Porfirio **4** 534-536
in literature
Azuela, Mariano **1** 402
Fuentes, Carlos **6** 141-142
intellectual supporters
Toledano, Vicente Lombardo **15** 256-257
Vasconcelos, José **15** 443-444
rebel leaders
Calles, Plutarco Elías **3** 234-235
Carranza, Venustiano **3** 321-322
Huerta, Victoriano **8** 13-14
Madero, Francisco Indalecio **10** 118-119
Obregón, Álvaro **11** 458-459
Villa, Pancho **15** 495-496
Zapata, Emiliano **16** 489-490
United States policy
Daniels, Josephus **4** 387
Gompers, Samuel **6** 420-422
Pershing, John Joseph **12** 243-244
Steffens, Lincoln **14** 410-411
Wilson, Thomas Woodrow **16** 330-332
see also San Luis Potosi, Plan of

Mexican Symphony Orchestra
Chávez, Carlos **3** 486

Mexican War (1846-1848)
Bear Flag Revolt
see Bear Flag Revolt (California; 1846-47)
causes
Polk, James Knox **12** 374-376
Wilmot, David **16** 312-313
critics
Calhoun, John Caldwell **3** 226-228
Lincoln, Abraham **9** 415-418
Thoreau, Henry David **15** 203-205
Webster, Daniel **16** 162-164
Mexican politics
Álvarez, Juan **1** 184-185
Díaz, José de la Cruz Porfirio **4** 534-536
Juárez, Benito **8** 369-372
Santa Ana, Antonio López de **13** 471-472
see also Wilmot Proviso
supporters
Cass, Lewis **3** 355-356
Clay, Henry **4** 94-96
Clayton, John Middleton **4** 96-97
Marcy, William Learned **10** 247-248
Walker, Robert John **16** 67-68
treaty
see Guadalupe Hidalgo, Treaty of (1848)
United States forces (army)
Beauregard, Pierre Gustave Toutant **2** 96-97
Comstock, Henry Tompkins Paige **4** 189
Davis, Jefferson **4** 416-418
George, James Zachariah **6** 276-277
Grant, Ulysses Simpson **6** 492-494
Jackson, Shirley Ann **8** 183-184
Johnston, Joseph Eggleston **8** 323
Kearny, Stephen Watts **8** 468-469
Pierce, Franklin **12** 300-301
Scott, Winfield **14** 70-71
Taylor, Zachary **15** 128-130
Thomas, George Henry **15** 190-191
Wallace, Lewis **16** 74-75
United States forces (navy)
Farragut, David Glasgow **5** 388-389
Perry, Matthew Calbraith **12** 237-239
Semmes, Raphael **14** 102-103
Veracruz
see Veracruz, battle of
weapons
Colt, Samuel **4** 172-173
see also Compromise of 1850

Mexico (United Mexican States; republic, North America)
- AZTEC EMPIRE
emperors
Cuauhtemoc **4** 329
Montezuma, II **11** 128-129
exploration
Cabeza de Vaca, Álvar Núñez **3** 197
Coronado, Francisco Vásquez de **4** 247
Spanish conquest
Cabrillo, Juan Rodríguez **3** 204-205
Cortés, Hernán **4** 255-256
Díaz del Castillo, Bernal **4** 536-537
Narváez, Pánfilo de **11** 315
Velázquez de Cuéllar, Diego **15** 459
- COLONIAL PERIOD
administrators
Gálvez, José de **6** 196
Mendoza, Antonio de **10** 494-495
Revillagigedo, Conde de **13** 111-112
Velasco, Luis de **15** 450-451
Catholic instruction
Marcos de Niza **10** 240
Serra, Junípero **14** 111-112
Zumárraga, Juan de **16** 531-532
historians of
Prescott, William Hickling **12** 440-441
Sierra, Justo **14** 217
see also New Spain
- REPUBLIC
anticlericalism
Juárez, Benito **8** 369-372
Lerdo de Tejada, Miguel **9** 351-352
border disputes
Estrada Cabrera, Manuel **5** 325-326
economic crisis (1976)
Echeverría Alvarez, Luis **5** 198-200
economic crisis (1980s)
de la Madrid Hurtado, Miguel **4** 471-472
economic development
López Portillo, José **9** 510-511
Ruiz Cortines, Adolfo **13** 359-360
Zedillo Ponce de Leon, Ernesto **16** 493-495
economic reforms (1980s-1990s)
Salinas de Gortari, Carlos **13** 445-447
independence movement
Álvarez, Juan **1** 184-185
Guerrero, Vicente **7** 28-30
Hidalgo y Costilla, Miguel **7** 375-377
Iturbide, Agustín de **8** 155-156
Matamoros, Mariano **10** 329-330
Morelos, José María **11** 157-158
Santa Ana, Antonio López de **13** 471-472
industrial revolution
Ávila Camacho, Manuel **1** 387-388
Alemán Valdés, Miguel **1** 126-127
Mexican Empire
Juárez, Benito **8** 369-372
Maximilian of Hapsburg **10** 358-360
Napoleon III **11** 310-312
Seward, William Henry **14** 124-125
nationalization of resources
Cárdenas, Lázaro **3** 286-287
Sierra, Justo **14** 217
Toledano, Vicente Lombardo **15** 256-257
1968 Olympics
Díaz Ordaz, Gustavo **4** 537-538
papal relations
Pius XI **12** 337-339

Plan of Ayala
see Ayala, Plan of (1911)
Plan of Iguala
see Iguala, Plan of (1821)
political reform
Cárdenas Solorzano, Cuauhtémoc **3** 287-288
reforms (1960s)
López Mateos, Adolfo **9** 509-510
republic established
Alamán, Lucas **1** 99-100
Guerrero, Vicente **7** 28-30
Three-Year War (1857-1860)
Álvarez, Juan **1** 184-185
Juárez, Benito **8** 369-372
Lerdo de Tejada, Miguel **9** 351-352
see also Mexican Revolution

• UNITED STATES RELATIONS
Bear Flag Revolt
see Bear Flag Revolt
diplomatic relations
Daniels, Josephus **4** 387
Morrow, Dwight Whitney **11** 190-191
Gadsden Purchase
see Gadsden Purchase
joins Allies (World War II)
Ávila Camacho, Manuel **1** 387-388
Mexican War (1846-1848)
see Mexican War
mining interests
Hearst, George **7** 242
Texas Revolt (1836)
Austin, Stephen Fuller **1** 380-381
Becknell, William **2** 105-106
Houston, Samuel **7** 526-527
Santa Ana, Antonio López de **13** 471-472
Slidell, John **14** 273
Travis, William Barret **15** 292-293
United States invasion (1916-1917)
Arnold, Thurman Wesley **1** 314
Carranza, Venustiano **3** 321-322
Pershing, John Joseph **12** 243-244
Villa, Pancho **15** 495-496
Zapata, Emiliano **16** 489-490
see also Mexican art; Mexican literature; Mexican music

Mexico, University of
Dewey, John **4** 520-523
Rivera, Diego **13** 183-184
Vasconcelos, José **15** 443-444
Velasco, Luis de **15** 450-451

Mexico City (Mexico)
in fiction
Fuentes, Carlos **6** 141-142
murals
Orozco, José Clemente **12** 1-2
Rivera, Diego **13** 183-184
Siqueiros, David Alfaro **14** 256
urban reforms
Gálvez, José de **6** 196
Revillagigedo, Conde de **13** 111-112
see also Mexico

Meyer, Adolf (1866-1950), American psychiatrist
Gropius, Walter **7** 13-14
Lashley, Karl Spencer **9** 214-215

Meyer, Victor (1848-1897), German chemist
Bunsen, Robert Wilhelm **3** 124-125

MEYERBEER, GIACOMO (1791-1864), German composer **10** 536-537
Bizet, Georges **2** 296-297

MEYERHOF, OTTO FRITZ (1884-1951), German biochemist **10** 537-539
Hill, Archibald Vivian **7** 385-386

MEYERHOLD, VSEVOLOD EMILIEVICH (1874-1942?), Russian director **10** 539
Blok, Aleksandr Aleksandrovich **2** 335
Prokofiev, Sergei Sergeevich **12** 458-460

Meynert, Thoedor (1833-1892), Viennese psychiatrist
Freud, Sigmund **6** 103-106

Mezzo Cammin (poem)
Longfellow, Henry Wadsworth **9** 499-500

Mfantsi National Education Fund (Ghana)
Hayford, J. E. Casely **7** 228-230

MFUME, KWEISI (born Frizzell Gray; born 1948), African American civil rights activist and congressman **10** 539-542

MGM
see Metro-Goldwyn-Mayer

Mhudi (historical novel)
Plaatje, Solomon Tshekisho **12** 341-342

MI FEI (1051-1107), Chinese painter, calligrapher, and critic **11** 12-13

Mi Fu (1051-1107), Chinese painter, calligrapher and critic
Tung Ch'i-ch'ang **15** 339-340

Mi Yu-jen (1086-1165), Chinese landscape painter
Mi Fei **11** 12-13
Tung Ch'i-ch'ang **15** 339-340

Miami, University of
School of Architecture
Rossi, Aldo **13** 309-310

Miami and the Siege of Chicago (non-fiction novel)
Mailer, Norman Kingsley **10** 148-150

Miami Indians (North America)
McCoy, Isaac **10** 403

Miami University (Oxford, Ohio)
McGuffey, William Holmes **10** 414-415

Miaskovsky, Nicolai Yakovlevich (1881-1950), Russian composer
Khachaturian, Aram Ilich **8** 530-531
Prokofiev, Sergei Sergeevich **12** 458-460

MICAH (flourished 8th century B.C.), prophet of ancient Israel **10** 542-543

Micah Clarke (novel)
Doyle, Arthur Conan **5** 91-92

Micawber (literary character)
Dickens, Charles John Huffam **4** 538-541

Michael (born 1921), king of Romania 1927-1930 and 1940-1947
Ferdinand **5** 413-414

Michael II (ruled 820-829), Byzantine emperor
Cyril and Methodius, Saints **4** 362-363

Michael III (ruled 842-867), Byzantine emperor
Basil I **2** 49-50
Photius **12** 283-284

Michael IV (the Paphlagonian; ruled 1034-1041), Byzantine emperor
Zoë **16** 524-525

Michael V (Calaphates; ruled 1041-1042), Byzantine emperor
Zoë **16** 524-525

Michael VII (Ducas; ruled 1071-1078), Byzantine emperor
Comnena, Anna **4** 185-186

MICHAEL VIII (Palaeologus; 1224/25-1282), Byzantine emperor 1259-1282 **11** 1-2

Michael Aleksandrovich (1878-1918), grand duke of Russia
Nicholas II **11** 378-380

Michael Feodorovich (1596-1645), czar of Russia 1613-1645
Alexis Mikhailovich Romanov **1** 142-143

Michael Kohlhaas (story)
Kleist, Heinrich von **9** 52-53

Michael Kramer (play)
Hauptmann, Gerhart Johann Robert **7** 199-201

Michael of Cesena (circa 1270-1342), Franciscan minister general and theologian
William of Ockham **16** 298-299

Michael Strogoff (novel)
Verne, Jules **15** 467-469

Michael Wisniowiecki (1638-1673), king of Poland 1669-1673
John III **8** 276-277

Michaelis de Vasconcellos, Carolina (1851-1925), German-born Portuguese author
Camoëns, Luis Vaz de **3** 247-249

Michaelmas Term (play)
Middleton, Thomas **11** 8-9

Michal (Old Testament figure)
David, Jacques Louis **4** 407-409

Michallon, Achille-Etna (1796-1822), French painter and lithographer
Corot, Jean Baptiste Camille **4** 247-249

Michel (literary character)
Gide, André **6** 308-309

Michel, Claude
see Clodion

MICHELANGELO BUONARROTI (1475-1564), Italian sculptor, painter, and architect **11** 2-5
associates
Andrea del Sarto **1** 224-225
Bramante, Donato **2** 493-494-146
Giovanni da Bologna **6** 345-346
Perugino **12** 245-246
Raphael **13** 40-42
Rosso, Il **13** 312-313
Signorelli, Luca **14** 221-222
Vignola, Giacomo da **15** 493-494
influence of (England)
Burne-Jones, Edward Coley **3** 145-146
influence of (France)
Carpeaux, Jean Baptiste **3** 318-319
Garnier, Jean Louis Charles **6** 221-222
Géricault, Jean Louis André Théodore **6** 280-281
Rodin, Auguste **13** 236-238
influence of (Germany)
Mengs, Anton Raphael **10** 505
influence of (Italy)
Berruguete, Alonso **2** 223-224
Borromini, Francesco **2** 424-425
Bronzino **3** 19
Carracci **3** 319-321
Cellini, Benvenuto **3** 391-392
Correggio **4** 249-251
Pontormo **12** 394-395
Porta, Giacomo della **12** 402-403
Tintoretto **15** 232-234
Titian **15** 242-244
influence of (Netherlands)
Rubens, Peter Paul **13** 339-342
influence of (Spain)
Greco **6** 511-514
Velázquez, Diego Rodríguez de Silva y **15** 454-456
influenced by
Donatello **5** 55-56
Leonardo da Vinci **9** 337-340
Quercia, Jacopo della **12** 509
Signorelli, Luca **14** 221-222
patrons
Julius II **8** 384-386
Medici, Lorenzo de' **10** 450-451
Paul III **12** 144-145
Pius IV **12** 332
studies on
Pater, Walter Horatio **12** 130-131
Vasari, Giorgio **15** 442-443

MICHELET, JULES (1798-1874), French historian **11** 5-6
Dumas, Alexandre **5** 136-138
Joan of Arc **8** 264-265

MICHELOZZO (circa 1396-1472), Italian architect and sculptor **11** 6-7
Alberti, Leon Battista **1** 113-115
Angelico **1** 235-236
Donatello **5** 55-56
Luca della Robbia **10** 19-20
Medici, Cosimo de' **10** 449-450
Verrocchio, Andrea del **15** 471-472

MICHELSON, ALBERT ABRAHAM (1852-1931), American physicist **11** 7-8
Millikan, Robert Andrews **11** 33-35
Newcomb, Simon **11** 361-362

Michelson-Morley experiment (1887; physics)
Einstein, Albert **5** 228-231
Michelson, Albert Abraham **11** 7-8

Michiel, Marcantonio (1486?-1552), Italian art historian
Giorgione **6** 340-341

Michigan (state; United States)
Cass, Lewis **3** 355-356
Chandler, Zachariah **3** 425-426
Hull, William **8** 29-30
Jackson, Andrew **8** 168-172
Schoolcraft, Henry Rowe **14** 29

Michigan, University of (Ann Arbor)
arts and literature
Frost, Robert Lee **6** 130-133
Holst, Gustav **7** 459-460
Saarinen, Eliel and Eero **13** 396-398
philosophy
Dewey, John **4** 520-523
Mead, George Herbert **10** 437-438
sciences
Fermi, Enrico **5** 422-424
Pauli, Wolfgang Ernst **12** 149
Rous, Francis Peyton **13** 322-323
Salk, Jonas Edward **13** 451-452
social sciences
Cooley, Charles Horton **4** 216-217
Lewin, Kurt **9** 375-376
Sauer, Carl Ortwin **13** 496-497
Tyler, Moses Coit **15** 369-370
White, Andrew Dickson **16** 226-227
White, Leslie A. **16** 232-233

Michigan Indians (North America)
Hull, William **8** 29-30

Michigan Southern Railroad
Durant, Thomas Clark **5** 157-158

Michoacán (state; Mexico)
Cárdenas, Lázaro **3** 286-287

Mickey Mouse (cartoon character)
Disney, Walter Elias **5** 26-27
Lichtenstein, Roy **9** 398-399

Microbalance (instrument)
Aston, Francis William **1** 350-351

Microbiology (science)
Baltimore, David **1** 477-478
Colwell, Rita R. **4** 179-180
Dubos, René Jules **5** 119
Hershey, Alfred Day **7** 343-345
Hooke, Robert **7** 475
Metchnikoff, Élie **10** 532-533
Sabin, Albert Bruce **13** 401-402
Waksman, Selman Abraham **16** 49-50
see also Scientists—microbiologists

Microdissection (anatomy)
Leeuwenhoek, Anton van **9** 300-301
Swammerdam, Jan **15** 48-49

Micrologus... (book)
Guido d'Arezzo **7** 33

Micromégas (story)
Voltaire **16** 14-16

Micrometer (instrument)
Fraunhofer, Joseph von **6** 75-76
Huygens, Christiaan **8** 79-81

Microphonie 1 (musical composition)
Stockhausen, Karlheinz **14** 460-461

Microradiometer (instrument)
Kapitsa, Pyotr Leonidovich **8** 433-435

Microscope (instrument)
Hooke, Robert **7** 475
Leeuwenhoek, Anton van **9** 300-301

Microsoft
Gates, William Henry III **6** 232-234

Microsurgery (medicine)
Spemann, Hans **14** 368-369

Microtone (music)
Busoni, Ferruccio Benvenuto **3** 173-174
Ives, Charles Edward **8** 159-160

Midas (flourished 8th century B.C.), king of Phrygia, ca. 717 B.C.
Sargon II **13** 482

Mid-channel (play)
Barrymores **2** 28-30

Middle Ages (Europe)
education
Alcuin of York **1** 122-123
Cassiodorus, Flavius Magnus Aurelius **3** 357-358
Charlemagne **3** 445-447
Isidore of Seville **8** 149-150
Islamic influence
Averroës **1** 382-383
Avicenna **1** 386-387
Ibn al-Arabi, Muhyi al-Din **8** 91
ibn Battuta, Muhammad **8** 91-92
ibn Khaldun, Abd al-Rahman ibn Muhammad **8** 93-94
literature
Chaucer, Geoffrey **3** 482-485
Dante Alighieri **4** 389-391
Guillaume de Lorris **7** 33-34
see also Humanism—Middle Ages and Renaissance
religion and philosophy
Anselm of Canterbury **1** 244-245
Aristotle **1** 295-296
Coulton, George Gordon **4** 267
Erigena, John Scotus **5** 308-309
Gregory I **6** 531-532
Grosseteste, Robert **7** 15
see also Monasticism; Scholasticism
science
Albertus Magnus **1** 115-116
Bacon, Roger **1** 425-427
Fibonacci, Leonardo **5** 434-435

Guy de Chauliac **7** 54
Luzzi, Mondino de' **10** 58
Peregrinus, Petrus **12** 208
society
Cole, George Douglas Howard **4** 146-147
Huizinga, Johan **8** 26-27
Mabillon, Jean **10** 72
Pirenne, Jean Henri Otto Lucien Marie **12** 322-323
Vinogradoff, Paul Gavrilovitch **15** 503
see also Byzantine Empire; and under individual countries
see also Historiography—medieval society

Middle Comedy (Greek literature)
Menander **10** 477-478

Middle Creek, battle of (1862)
Garfield, James Abram **6** 213-214

Middle East
Camp David Accords (1979)
Begin, Menachem **2** 118-120
Carter, James Earl **3** 339-342
Sadat, Anwar **13** 412-414
Vance, Cyrus R. **15** 411-413
folk music
Ben-Haim, Paul **2** 161-162
Iranian hostage crisis (1979)
Carter, James Earl **3** 339-342
Lebanon-Syria dispute
Aoun, Michel **1** 255-257
Harawi, Ilyas al- **7** 145-146
see also Arab-Israeli wars

Middle Path (Buddhism)
Buddha **3** 97-101

Middle way (Puritan ethics)
Cotton, John **4** 263-265

Middle West Utilities (conglomerate)
Insull, Samuel **8** 130

Middle-aged Man on the Flying Trapeze, The (book)
Thurber, James Grove **15** 213-214

Middleburg, battle of (1901)
Botha, Louis **2** 434-436

Middlebury College (Vermont)
Benét, Stephen Vincent **2** 157-158
Frost, Robert Lee **6** 130-133

Middlebury Female Seminary (Vermont)
Willard, Emma Hart **16** 288-289

Middlemarch (novel)
Eliot, George **5** 254-256-558

MIDDLETON, THOMAS (1580-1627), English playwright **11** 8-9
Dekker, Thomas **4** 465-466
Massinger, Philip **10** 324-325
Webster, John **16** 164

Middletown studies (sociology)
Lynd, Helen Merrell **10** 63-64
Lynd, Robert Staughton **10** 64-65

MIDGELY, MARY BURTON (born 1919), British philosopher who focused on the philosophy of human motivation and ethics **11** 9-10

Midhat Pasha (1822-1884), Turkish statesman
Abdul-Hamid II **1** 17-18

Midi (poem)
Leconte de Lisle, Charles Marie René **9** 273-274

Midrash (Jewish Scriptural exegesis)
Agnon, Shmuel Yoseph **1** 85-86
Akiba ben Joseph **1** 97-98
Ginzberg, Louis **6** 337-338
Hillel **7** 390-391
Judah I **8** 372-373
see also Talmud

Midsummer Marriage (opera)
Tippett, Michael Kemp **15** 234-235

Midsummer Night's Dream, A (opera)
Britten, Benjamin **3** 10-11

Midsummer Night's Dream, A (overture)
Mendelssohn, Moses **10** 488-489

Midsummer Night's Dream, A (play; Shakespeare)
Drayton, Michael **5** 97-98
Ovid **12** 34-36
Shakespeare, William **14** 142-145

Midway, battle of (1942)
Nimitz, Chester William **11** 395-396

Midway Gardens (Chicago)
Wright, Frank Lloyd **16** 398-401

Mielich, Hans
see Mülich, Hans

MIES VAN DER ROHE, LUDWIG (1886-1969), German-born American architect **11** 10-12
Aalto, Hugo Alvar Henrik **1** 1-2
Behrens, Peter **2** 121-122
Fuller, Richard Buckminster **6** 149-150
Gropius, Walter **7** 13-14
Jahn, Helmut **8** 199-201
Johnson, Philip **8** 313-314
Oud, Jacobus Johannes Pieter **12** 32
Schinkel, Karl Friedrich **14** 8

Miezko I (ruled circa 960-992), Polish prince, founder of Piast dynasty
Otto III **12** 29-30

MIG (aircraft)
Gagarin, Yuri Alexeivich **6** 166-167

Migdal Oz (play)
Luzzato, Moses Hayyim **10** 57-58

Mightier Than the Sword (book)
Ford, Ford Madox **6** 1-2

Mighty Five (Mighty Fist; Russian music group)
Borodin, Aleksandr Profirevich **2** 422-423
Mussorgsky, Modest Petrovich **11** 274-276
Rimsky-Korsakov, Nikolai Andreevich **13** 174-175
Tchaikovsky, Peter Ilyich **15** 130-132

Mighty Fortress, A (hymn)
Luther, Martin **10** 48-51

Mighty Handful
see Mighty Five

Migliorati, Cosimo de'
see Innocent VII

Mignard, Pierre (1610-1695), French portrait painter
Le Brun, Charles **9** 269-270

Mignet, F.A.M. (1796-1884), French historian
Thiers, Louis Adolphe **15** 181-182

Mignon (novel)
Hauptmann, Gerhart Johann Robert **7** 199-201

Migration (United States)
Stouffer, Samuel A. **14** 482-483
see also Immigrants to the United States

Migration of the Negro, The (painting series)
Lawrence, Jacob **9** 250-251

Mihajlovic, Draža (1893?-1946), Serbian soldier, leader of Free Yugoslavian army
Tito, Marshal **15** 244-246

Mihna
see Islam—Mihna

Mikado, The (operetta)
Gilbert, William Schwenck **6** 314-315
Sullivan, Arthur Seymour **15** 23

Mikrokosmos (musical composition)
Bartók, Béla **2** 35-36

MIKULSKI, BARBARA (born 1936), United States senator from Maryland **11** 13-15

Milá House (Barcelona)
Gaudí i Cornet, Antoni **6** 235-236

Milagros de Nuestra Señora (poems)
Gonzalo de Berceo **6** 431-432

Milan (city; Italy)
and Holy Roman Empire
Charles V **3** 457-459
Frederick I **6** 78-79
Frederick II **6** 79
and Italian states
Mazzini, Giuseppe **10** 381-383
Medici, Lorenzo de' **10** 450-451
Visconti, Gian Galeazzo **15** 510-511
bishops
Ambrose **1** 192-193
Borromeo, Charles **2** 423-424
French wars
Borgia, Cesare **2** 412-413
Francis I **6** 40-43
Leo X **9** 332-334
Leonardo da Vinci **9** 337-340
Louis XII **9** 528-529
Sforza, Lodovico **14** 127-128

Milan, Cathedral of
Bach, Johann Christian **1** 415-416
Bramante, Donato **2** 493-494
Visconti, Gian Galeazzo **15** 510-511

Milan, Edict of (313 A.D.)
Constantine I **4** 209-211

MILÁN, LUIS (circa 1500-after 1561), Spanish composer **11** 15-16
Encina, Juan del **5** 283

Milan, University of
Cardano, Geronimo **3** 285-286
Sforza, Lodovico **14** 127-128

Milbanke, Anna Isabella (1792-1860), Baroness Byron, later Baroness Wentworth
Byron, George Gordon Noel **3** 193-194

MILES, NELSON APPLETON (1839-1925), American general **11** 16-17
Crazy Horse **4** 303-304
Geronimo **6** 281-282
Joseph **8** 358-359

Miles Gloriosus (play)
Plautus **12** 348-350

Miles Wallingford (novel)
Cooper, James Fenimore **4** 220-223

Milesian school (philosophy)
Anaximander **1** 209-210
Anaximenes **1** 210
Thales **15** 161

Milestones (anthology)
Berdyaev, Nicholas Alexandrovich **2** 184-185

Milestones (play; Bennett-Knoblock)
Bennett, Arnold **2** 167-168

Miletus (ancient city; Turkey)
Alexander the Great **1** 137-141
see also Milesian school (philosophy)

Milhamot Adonai (religious book)
Levi ben Gershon **9** 363-364

MILHAUD, DARIUS (born 1892), French composer and teacher **11** 17-18
Honegger, Arthur **7** 472-473
Picasso, Pablo **12** 292-295
Poulenc, Francis **12** 414-415
Stravinsky, Igor Fedorovich **14** 502-506
Xenakis, Iannis **16** 416-418

Milic, Jan (Milíô of Kremsier; circa 1305-1374), Bohemian reform preacher
Hus, Jan **8** 56-59
Wenceslaus **16** 201-202

Military Bases Agreement (1947; United States-Philippines)
Recto, Claro M. **13** 69-70
Roxas, Manuel **13** 331-332

Military conscription
see Draft (military)

Military dictatorships
see Dictatorships

Military leaders, Algerian
Boumediene, Houari **2** 445-446

Military leaders, American

- ARMY AND AIR FORCE
  Air Force chiefs of staff
    Arnold, Henry Harley **1** 310-311
    LeMay, Curtis E. **9** 316-318
  Air Force generals (20th century)
    James, Daniel Jr. **8** 209-211
  Air Force pilots
    Bluford, Guion Stewart Jr. **2** 341-343
    Collins, Eileen **4** 163-165
    Doolittle, James Harold **5** 66-68
    Yeager, Chuck **16** 444-445
  Army captains
    Marion, Francis **10** 262-263
    Shays, Daniel **14** 168
    Underhill, John **15** 388
  Army chiefs of staff
    Abrams, Creighton W. **1** 29-31
    Bradley, Omar Nelson **2** 483-484
    Lemnitzer, Lyman Louis **9** 319-320
    Taylor, Maxwell **15** 126-127
    Westmoreland, William Childs **16** 216-217
  Army colonels
    Davis, Jefferson **4** 416-418
    Gadsden, James **6** 165-166
    Morgan, Daniel **11** 160-161
    Sevier, John **14** 122-123
    Travis, William Barret **15** 292-293
    Wood, Robert Elkington **16** 370-371
  Army commanders in chief
    Washington, George **16** 126-129
    see also Statesmen, American—presidents
  Army generals (18th century)
    Allen, Ethan **1** 163-164
    Arnold, Benedict **1** 309-310
    Clark, George Rogers **4** 75-76
    Greene, Nathanael **6** 525-526
    Hull, William **8** 29-30
    Knox, Henry **9** 64
    Lewis, Andrew **9** 376-377
    Lincoln, Benjamin **9** 418-419
    Montgomery, Richard **11** 138-139
    Pepperell, William **12** 206-207
    Putnam, Israel **12** 491-492
    Schuyler, Philip John **14** 49-50
    St. Clair, Arthur **13** 429-430
    Wayne, Anthony **16** 149-150
    Wilkinson, James **16** 284-286
  Army generals (19th century)
    Kearny, Stephen Watts **8** 468-469
    Pike, Zebulon **12** 302-304
    Scott, Winfield **14** 70-71
    Taylor, Zachary **15** 128-130
    Wood, Leonard **16** 369-370
  Army generals (19th century; Confederate)
    Beauregard, Pierre Gustave Toutant **2** 96-97
    Forrest, Nathan Bedford **6** 13-14
    Gordon, John Brown **6** 449-450
    Gorgas, Josiah **6** 453-454
    Hampton, Wade III **7** 112
    Jackson, Shirley Ann **8** 183-184
    Johnston, Joseph Eggleston **8** 323
    Lee, Robert Edward **9** 292-294
    Mahone, William **10** 147-148
    Stuart, James Ewell Brown **14** 515-516
  Army generals (19th century; Union)
    Ames, Adelbert **1** 198
    Crook, George **4** 322-323
    Custer, George Armstrong **4** 355-356
    Frémont, John Charles **6** 97-98
    Grant, Ulysses Simpson **6** 492-494
    Greely, Adolphus Washington **6** 517-518
    Harrison, Benjamin **7** 178-179
    Hayes, Rutherford Birchard **7** 227-228
    Howard, Oliver Otis **7** 528-529
    McClellan, George Brinton **10** 391-392
    Meade, George Gordon **10** 440-441
    Miles, Nelson Appleton **11** 16-17
    Sheridan, Philip Henry **14** 182-183
    Sherman, William Tecumseh **14** 186-187
    Thomas, George Henry **15** 190-191
    Wallace, Lewis **16** 74-75
  Army generals (20th century)
    Abrams, Creighton W. **1** 29-31
    Clark, Mark Wayne **4** 80-81
    Davis, Benjamin O. Sr. **4** 414-415
    Goethals, George Washington **6** 387-388
    Goodpaster, Andrew Jackson **6** 439-441
    Groves, Leslie **7** 21-22
    Haig, Alexander M. Jr. **7** 66-67
    Patton, George Smith Jr. **12** 140-141
    Powell, Colin Luther **12** 424-425
    Ridgway, Matthew Bunker **13** 160-161
    Shalikashvili, John Malchase David **14** 145-147
    Stilwell, Joseph Warren **14** 456-457
    Taylor, Maxwell **15** 126-127
    Wainwright, Jonathan Mayhew **16** 45-46
    Westmoreland, William Childs **16** 216-217
  Army Generals of the Army (20th century)
    Eisenhower, Dwight David **5** 233-236
    MacArthur, Douglas **10** 76-78
    Marshall, George Catlett **10** 278-279
    Pershing, John Joseph **12** 243-244

Army inspectors general
Hamilton, Alexander **7** 95-98
Army lieutenants
Houston, Samuel **7** 526-527
Army majors
Rogers, Robert **13** 250-251
Army medical services
Morgan, John **11** 162-163
Rush, Benjamin **13** 364-365

- JOINT SERVICES
chairmen, Joint Chiefs of Staff
Powell, Colin Luther **12** 424-425
chairmen, Joint Chiefs of State
Shalikashvili, John Malchase David **14** 145-147

- NAVY
admirals
Byrd, Richard Evelyn **3** 186-187
Dewey, George **4** 520
Farragut, David Glasgow **5** 388-389
Melville, George Wallace **10** 472
Rickover, Hyman George **13** 155-157
Semmes, Raphael **14** 102-103
Sims, William Sowden **14** 244
Wilkes, Charles **16** 279-280
admirals of the fleet
Halsey, William Frederick **7** 91-92
King, Ernest Joseph **9** 17-18
Nimitz, Chester William **11** 395-396
captains
Barry, John **2** 24-25
Jones, John Paul **8** 337-338
Lawrence, James **9** 251-252
Perry, Oliver Hazard **12** 239
commanders
Decatur, Stephen **4** 448-449
Hopkins, Esek **7** 490-491
Maury, Matthew Fontaine **10** 351-352
Perry, Matthew Calbraith **12** 237-239
Stockton, Robert Field **14** 461-462
Zumwalt, Elmo Russell Jr. **16** 532-534

Military leaders, Argentine
Belgrano, Manuel **2** 126-127
Galtieri, Leopoldo Fortunato **6** 191-193
Güemes, Martín **7** 26-27
Justo, Agustin Pedro **8** 396
Quiroga, Juan Facundo **12** 521-522
Roca, Julio Argentino **13** 218
San Martín, José de **13** 468-469
Urquiza, Justo José **15** 396-397
Videla, Jorge Rafaél **15** 490-492

Military leaders, Australian
Monash, John **11** 95-96

Military leaders, Austrian
Eugene of Savoy **5** 330-331

Military leaders, Bengali
Ershad, Hussain Mohammad **5** 312-314
Ziaur Rahman **16** 515-516

Military leaders, Bohemian
Wallenstein, Albrecht Wenzel Eusebius von **16** 80-81

Military leaders, Bolivian
Banzer Suárez, Hugo **1** 494-496
Santa Cruz, Andrés de **13** 472-473

Military leaders, Bosnian
Mladic, Ratko **11** 68-69

Military leaders, Brazilian
Castelo Branco, Humberto **3** 359-360
Caxias, Duque de **3** 386
Deodoro da Fonseca, Manoel **4** 502
Figueiredo, João Batista de Oliveira **5** 445-446
Geisel, Ernesto **6** 253-255
Prestes, Luiz Carlos **12** 442-444
Rondon, Candido Mariano da Silva **13** 271

Military leaders, British

- ARMY
captains
Speke, John Hanning **14** 366-367
Standish, Myles **14** 396-397
Warwick and of Salisbury, Earl of **16** 122-123
colonels
Butler, John **3** 180
Lawrence, Thomas Edward **9** 253-254
Tryon, William **15** 321
commanders
Glubb, John Bagot **6** 371-372
Gordon, Charles George **6** 448-449
Gorges, Ferdinando **6** 455-456
Norfolk, 3d Duke of **11** 423
Northumberland, Duke of **11** 431-432
Tarleton, Banastre **15** 110
commanders in chief
Braddock, Edward **2** 474-475
Clinton, Henry **4** 114-115
Clive, Robert **4** 119-120
Monck, George **11** 96-97
Roberts, Frederick Sleigh **13** 195-196
Wellington, 1st Duke of **16** 193-195
field marshals
Allenby, Edmund Henry Hynman **1** 171-172
Amherst, Jeffery **1** 200-201
Haig, Douglas **7** 67-68
Kitchener, Horatio Herbert **9** 45-46
Montgomery, Bernard Law **11** 135-136
generals (14th-17th century)
Cromwell, Oliver **4** 317-320
John of Gaunt **8** 282-283
Marlborough, 1st Duke of **10** 271-272
generals (18th century)
Amherst, Jeffery **1** 200-201
Brock, Isaac **3** 12-13
Burgoyne, John **3** 137-138
Carleton, Guy **3** 300-301
Cornwallis, Charles **4** 241-243
Forbes, John **5** 507-508
Gage, Thomas **6** 169-170
Howe, William **7** 538-539
Marlborough, 1st Duke of **10** 271-272
Murray, James **11** 261-262
Spotswood, Alexander **14** 385
Wolfe, James **16** 354-355
generals (19th-20th century)
Alexander of Tunis, 1st Earl **1** 135-136
Brock, Isaac **3** 12-13
Wavell, Archibald Percival **16** 147-148
majors
Smith, John **14** 295-297
princes
Edward the Black Prince **5** 217-218

- NAVY
admirals
Buckingham, 1st Duke of **3** 93-94
Hawkins, John **7** 210-211
Howe, Richard **7** 536-537
Jellicoe, John Rushworth **8** 242-243
Nelson, Horatio **11** 336-338
Phillip, Arthur **12** 279-280
Rodney, George Brydges **13** 239-240
Ross, James Clark **13** 302-303
commanders
Hobson, William **7** 426
McClure, Robert **10** 397-398

Military leaders, Burmese
Ne Win **11** 364-365
Saw Maung **13** 506-507

Military leaders, Byzantine
Belisarius **2** 128-129

Military leaders, Canadian
Currie, Arthur William **4** 345
McNaughton, Andrew **10** 431-432

Military leaders, Carthaginian
Hamilcar Barca **7** 94-95
Hannibal Barca **7** 128-130

Military leaders, Chilean
Ibáñez del Campo, Carlos **8** 88
Lautaro **9** 235
O'Higgins, Bernardo **11** 486
Pinochet Ugarte, Augusto **12** 315-317

Military leaders, Chinese
admirals (15th century)
Cheng Ho **3** 500
commanders in chiefs
Chu Teh **4** 54-55

Lin Piao **9** 429-430
Tso Tsung-t'ang **15** 328-329
generals
Chiang Kai-shek **3** 510-513
Li Hung-Chang **9** 407-409
Shih Ko-fa **14** 194-195
Ts'ao Ts'ao **15** 322-323
Tseng Kuo-fan **15** 324-325
Yo Fei **16** 462
grand councilors
Wen T'ien-hsiang **16** 203
military governors
An Lu-shan **1** 239-240
Yüan Shih-k'ai **16** 480-481
Peoples Republic of China
Deng Xiaoping **4** 498-500
warlords
Chang Tso-lin **3** 434-435
Feng Yü-hsiang **5** 412-413
Yen Hsi-shan **16** 452-453

Military leaders, Colombian
Reyes, Rafael **13** 113
Rojas Pinilla, Gustavo **13** 255-256
Santander, Franciso de Paula **13** 475

Military leaders, Cuban
Batista y Zaldívar, Fulgencio **2** 57-58
Maceo, Antonio **10** 88-90
Machado y Morales, Gerardo **10** 92-93
Menocal, Mario Garcia **10** 506-507

Military leaders, Dominican
Santana, Pedro **13** 474-475

Military Leaders, Dutch
Maurice of Nassau **10** 348-349

Military leaders, Ecuadorian
Flores, Juan José **5** 491

Military leaders, Ethiopian
Menelik II **10** 495-497
Mengistu Haile Mariam **10** 503-505

Military leaders, Filipino
Rómulo, Carlos P. **13** 270-271

Military leaders, Finnish
Mannerheim, Carl Gustav Emil Von **10** 207-208

Military leaders, French
army captains
Dreyfus, Alfred **5** 103-105
army commanders
Joan of Arc **8** 264-265
Napoleon I **11** 306-310
army majors
Marchand, Jean-Baptiste **10** 234-237
generals
Carnot, Lazare Nicolas Marguerite **3** 313-314
Condé, Prince de **4** 193-194
De Gaulle, Charles André Joseph Marie **4** 463-465
Lafayette, Marquis de **9** 151-152
Leclerc, Jacques Philippe **9** 272-273
Montcalm de Saint-Véran, Marquis de **11** 122-123
marshals
Bugeaud de la Piconnerie, Thomas Robert **3** 111
Bernadotte, Jean Baptiste **2** 205-206
Foch, Ferdinand **5** 498-499
Joffre, Joseph Jacques Césaire **8** 267-268
Lyautey, Louis Hubert Gonzalve **10** 60-61
Murat, Joachim **11** 253-254
Ney, Michel **11** 372-373
Pétain, Henri Philippe **12** 250-252
Rochambeau, Comte de **13** 220-221
Saxe, Comte de **13** 507-508
naval and air force officers
Bougainville, Louis Antoine de **2** 443-444
Coligny, Gaspard de **4** 159-160
Garnier, Francis **6** 220-221
Saint-Exupéry, Antoine de **13** 431-432

Military leaders, German
air force commanders
Göring, Hermann Wilhelm **6** 457-458
field marshals
Hindenburg, Paul Ludwig Hans von Beneckendorff und von **7** 400-401
Kesselring, Albert Field Marshal **8** 522-523
Rommel, Erwin **13** 268-269
Rundstedt, Karl Rudolf Gerd Von **13** 363-364
generals
Beck, Ludwig August Theoder **2** 99-100
Haushofer, Karl **7** 201
Ludendorff, Erich Friedrich Wilhelm **10** 27-28
Steuben, Frederick William Augustus von **14** 438-439
Suevian chiefs
Ricimer, Flavius **13** 151-152
see also Military leaders, Prussian

Military leaders, Greek
Alcibiades **1** 119-120
Epaminondas **5** 291-292
Leonidas I **9** 340-343
Lysander **10** 70
Miltiades **11** 42-43
Pericles **12** 219-221
Spartacus **14** 363-364
Themistocles **15** 170-171
Thucydides **15** 211-212
Xenophon **16** 418-420

Military leaders, Guatemalan
Barrios, Justo Rufino **2** 23-24
Ubico y Castañeda, Jorge **15** 377-378

Military leaders, Haitian
Toussaint L'Ouverture, François Dominique **15** 278-279

Military leaders, Honduran
Morazán, José Francisco **11** 155

Military leaders, Hungarian
Horthy de Nagybánya, Nicholas **7** 510-512
Hunyadi, John **8** 51-52

Military leaders, Indian (Asian)
Babar the Conqueror **1** 405-407
Ranjit Singh **13** 32-33

Military leaders, Indonesian
Suharto **15** 14-15

Military leaders, Iraqi
Nuri al-Sa'id **11** 446-447

Military leaders, Israeli
Barak, Ehud **1** 497-498
Dayan, Moshe **4** 429-431
Rabin, Yitzchak **12** 527-529
Sharon, Ariel **14** 157-159
Weizman, Ezer **16** 181-182

Military leaders, Italian
Badoglio, Pietro **1** 428-429
Borgia, Cesare **2** 412-413
Garibaldi, Giuseppe **6** 215-217

Military leaders, Japanese
admirals
Yamamoto, Isoroku **16** 429-433
commanders-in-chief
Mutsuhito **11** 279-282
generals
Saigo, Takamori **13** 429
Tojo, Hideki **15** 254-256
Yamagata, Aritomo **16** 428-429
Yamashita, Tomoyuki **16** 435-436
warrior chieftains
Ashikaga Takauji **1** 330-332
Nobunaga, Oda **11** 413-414
Toyotomi Hideyoshi **15** 286-289
Yoritomo, Minamoto **16** 463-464

Military leaders, Jewish
Bar Kochba, Simeon **2** 5
Josephus Flavius **8** 360-361

Military leaders, Korean
Ch'oe Ch'ung-hn **4** 13
Chong Chung-bu **4** 15
Park, Chung Hee **12** 99-102
Yi Sng-gye **16** 458-459
Yi Sunsin **16** 459-461
South Korean
Chun Doo Hwan **4** 45-47

Military leaders, Lebanese
Gemayel, Pierre **6** 259-261
Shihab, Fu'ad **14** 193-194

Military leaders, Macedonian
Alexander the Great **1** 137-141
Antigonus I **1** 248-249
Ptolemy, Claudius **12** 473-474
Seleucus I **14** 92-93

Military leaders, Mexican
generals
Álvarez, Juan **1** 184-185
Cárdenas, Lázaro **3** 286-287
Díaz, José de la Cruz Porfirio **4** 534-536
Huerta, Victoriano **8** 13-14
Iturbide, Agustín de **8** 155-156
Morelos, José María **11** 157-158
Obregón, Álvaro **11** 458-459

Santa Ana, Antonio López de **13** 471-472
guerrilla leaders
Guerrero, Vicente **7** 28-30
Matamoros, Mariano **10** 329-330
Villa, Pancho **15** 495-496
Zapata, Emiliano **16** 489-490

Military leaders, Mongol
Batu Khan **2** 60-61
Genghis Khan **6** 263-265
Hulagu Khan **8** 27-28
Kublai Khan **9** 115-118

Military leaders, Nicaraguan
Somoza, Anastasio **14** 335-336

Military leaders, Norman
Bohemund, I **2** 364
Guiscard, Robert **7** 39-40

Military Leaders, Numidian
Masinissa **10** 315-317

Military leaders, Pakistani
Ayub Khan, Mohammed **1** 395-396
Zia ul-Haq, Mohammad **16** 513-515

Military leaders, Palestinian
Abu Musa **1** 32-33

Military leaders, Palmyrene
Zenobia **16** 500-503

Military leaders, Panamanian
Noriega, Manuel A. **11** 423-425
Torrijos, Omar **15** 269-270

Military leaders, Paraguayan
López, Francisco Solano **9** 507-508

Military leaders, Peruvian
Morales-Bermúdez Cerruti, Francisco **11** 150-151
Odría Amoretti, Manuel Apolinario **11** 473-474

Military leaders, Polish
Jaruzelski, Wojciech Witold **8** 223-225
Kościuszko, Tadeusz Andrzej Bonawentura **9** 88
Pilsudski, Joseph **12** 305-306
Pulaski, Casimir **12** 480-481

Military leaders, Prussian
Blücher, Gebhard Leberecht von **2** 340-341
Moltke, Helmuth Karl Bernard von **11** 90-91
Scharnhorst, Gerhard Johann David von **13** 521-522
see also Military leaders, German

Military leaders, Roman
generals
Antony, Mark **1** 253-254
Caesar, Gaius Julius **3** 207-210
Constantine I **4** 209-211
Flamininus, Titus Quinctius **5** 477
Marius, Gaius **10** 264-265
Pompey **12** 387-389
Scipio Africanus Minor, Publius Cornelius Aemilianus **14** 62-63
Stilicho, Flavius **14** 452-453
Sulla, Lucius Cornelius I **15** 21-22
Titus Flavius Vespasianus **15** 247-248
military emperors
Caracalla **3** 281-282
military tribunes
Cato, Marcus Porcius the Elder **3** 375
Cato, the Younger **3** 374-375
Suevian chiefs
Ricimer, Flavius **13** 151-152

Military leaders, Romanian
Ceausescu, Nicolae **3** 387-388

Military leaders, Russian
admirals
Kolchak, Aleksandr Vasilievich **9** 77-78
Cossack leaders
Pugachev, Emelyan Ivanovich **12** 478-479
see also Military leaders, Ukrainian
generals
Brezhnev, Leonid Ilich **2** 527-528
Kornilov, Lavr Georgievich **9** 87-88
Suvorov, Aleksandr Vasilievich **15** 44-45
marshals
Beria, Lavrenty Pavlovich **2** 192-193
Konev, Ivan Stefanovich **9** 81-82
Kutuzov, Mikhail Ilarionovich **9** 137-138
Potemkin, Grigori Aleksandrovich **12** 411-412
Zhukov, Georgi Konstantinovich **16** 512-513
military commissars
Frunze, Mikhail Vasilievich **6** 134
Trotsky, Leon **15** 302-305
princes
Nevsky, Alexander **11** 359
warrior chiefs
Rurik **13** 364

Military leaders, Salvadoran
Martínez, Maximiliano Hernández **10** 297-298

Military leaders, Serbian
Alexander of Yugoslavia **1** 136-137
Mladic, Ratko **11** 68-69

Military leaders, South African
Botha, Louis **2** 434-436
Hertzog, James Barry Munnik **7** 347-348
Mzilikazi **11** 285-286
Pretorius, Andries **12** 444-445
Shaka **14** 141-142
Smuts, Jan Christian **14** 309-310

Military leaders, Spanish
conquistadores
Almagro, Diego de **1** 177-178
Balboa, Vasco Núñez de **1** 462-463
de Soto, Hernando **4** 510-511
Díaz del Castillo, Bernal **4** 536-537
Quesada, Gonzalo Jiménez de **12** 509-510
Pizarro, Francisco **12** 340-341
Valdivia, Pedro de **15** 400-401
generals
Franco Bahamonde, Francisco **6** 52-54
medieval warriors
Cid **4** 58-59

Military leaders, Sudanese
Abboud, Ibrahim **1** 11-12
Khalil, Sayyid Abdullah **8** 531-532
Mahdi **10** 137-138

Military leaders, Thai
Chatichai Choonhavan **3** 479-480
Phibun Songkhram, Luang **12** 264-265
Prem Tinsulanonda **12** 437
Sarit Thanarat **13** 483-484

Military leaders, Turkish
Atatürk, Ghazi Mustapha Kemal **1** 356-357
Ibrahim Pasha **8** 97-98
Inönü, Ismet **8** 127-129
Köprülü, Ahmed **9** 84-85
Mehmed the Conqueror **10** 452-454
Osman I **12** 20-22
Enver Pasha **5** 290-291

Military leaders, Ugandan
Amin Dada, Idi **1** 202-204

Military leaders, Ukrainian
Chmielnicki, Bogdan **4** 12-13
Mazepa, Ivan Stepanovich **10** 381
see also Military leaders, Russian

Military leaders, Uruguayan
Lavalleja, Juan Antonio **9** 238-239
Rivera, Fructuoso **13** 184-185

Military leaders, Venezuelan
Bolívar, Simón **2** 375-377
López, Narciso **9** 508
Miranda, Francisco de **11** 52-53
Páez, José Antonio **12** 58
Pérez Jiménez, Marcos **12** 217-218
Sucre, Antonio José de **15** 11-12

Military leaders, Vietnamese
Giap, Vo Nguyen **6** 297-299
Ho Chi Minh **7** 426-428

Military League (Greece)
Venizelos, Eleutherios **15** 460-461

Military Medical Academy (Leningrad)
Pavlov, Ivan Petrovich **12** 155-157

Military Revolutionary Committee (South Korea)
see Supreme Council for National Reconstruction

Military service, compulsory
see Draft (military)

Military strategy
techniques
Archimedes **1** 277-280
Davis, Jefferson **4** 416-418
De Gaulle, Charles André Joseph Marie **4** 463-465
Epaminondas **5** 291-292
Foch, Ferdinand **5** 498-499
Gustavus II **7** 43-45

Hannibal Barca **7** 128-130
Miltiades **11** 42-43
Steuben, Frederick William Augustus von **14** 438-439
Wellington, 1st Duke of **16** 193-195
treatises
Frontinus, Sextus Julius **6** 130
Saxe, Comte de **13** 507-508
see also Guerrilla warfare

Militia Bill (England; 1852)
Russell, John **13** 380-381

Militia Company of Captain ... Cocq (painting)
see Night Watch

MILIUKOV, PAVEL NIKOLAYEVICH (1859-1943), Russian historian and statesman **11** 18-19
Kerensky, Aleksandr Fedorovich **8** 516-517

Miliutin, General Dimitri Alekseevich (1816-1912), Russian field marshal
Alexander II **1** 132-133

Milk (dairy production)
Babcock, Stephen Moulton **1** 410-411
Borden, Gail **2** 409
Pasteur, Louis **12** 125-127

MILK, HARVEY BERNARD (1930-1978), American politician and gay rights activist **11** 19-21

Milk for Babes ... (book)
Cotton, John **4** 263-265

Milk Train Doesn't Stop Here Anymore, The (play)
Williams, Tennessee **16** 306-308

Milkmaid of Bordeaux (painting)
Goya y Lucientes, Francisco de Paula José de **6** 476-478

Milkmaid, The (painting)
Greuze, Jean Baptiste **6** 539

Milky Way Galaxy (astronomy)
Barnard, Edward Emerson **2** 8-9
Eddington, Arthur Stanley **5** 201-202
Galileo Galilei **6** 180-183
Herschel, William **7** 341-343
Kapteyn, Jacobus Cornelis **8** 436-437
Shapley, Harlow **14** 155-156

Milky Way, The (film)
Buñuel, Luis **3** 127-128

MILL, JAMES (1773-1836), Scottish philosopher and historian **11** 21
Bentham, Jeremy **2** 176-178
Hartley, David **7** 185
Helvétius, Claude Adrien **7** 273-274
Mill, John Stuart **11** 21-23
Say, Jean Baptiste **13** 508-509
Stewart, Dugald **14** 449

MILL, JOHN STUART (1806-1873), English philosopher and economist **11** 21-23
critics
Bradley, Francis Herbert **2** 481-482
Jevons, William Stanley **8** 255-256
friends
Comte, Auguste **4** 189-191
Sydenham, Thomas **15** 59-60
influence in China
Hu Shih **8** 63-65
Liang Ch'i-ch'ao **9** 395-396
Yen Fu **16** 452
influence on economics
George, Henry **6** 276
Marshall, Alfred **10** 277-278
influence on literature
Bjørnson, Bjørnstjerne **2** 299-300
Browning, Robert **3** 53-55
influence on political-historical thought
Adams, Henry Brooks **1** 45-47
Buckle, Henry Thomas **3** 95-96
Carlyle, Thomas **3** 304-305
Clemenceau, Georges **4** 99-101
Stephen, Leslie **14** 429
influenced by
Bentham, Jeremy **2** 176-178
Carneades **3** 309
Humboldt, Wilhelm von **8** 31
Mill, James **11** 21
quoted
Maurice, John Frederick Denison **10** 349-350

Mill, The (painting)
Claude Lorrain **4** 89-90

Mill on the Floss, The (novel)
Eliot, George **5** 254-256

Mill Springs, battle of (1862)
Thomas, George Henry **15** 190-191

MILLAIS, SIR JOHN EVERETT (1829-1896), English painter **11** 23-24
Carroll, Lewis **3** 332-333
Hunt, William Holman **8** 44-45
Ruskin, John **13** 371-372

Millard House (Pasadena, California)
Wright, Frank Lloyd **16** 398-401

MILLAY, EDNA ST. VINCENT (1892-1950), American lyric poet **11** 24-25

Millbury (city; Massachusetts)
Holbrook, Josiah **7** 450-451

Mille quingentis (motet)
Obrecht, Jacob **11** 457-458

Millenarist theory (religion)
Justin Martyr **8** 395-396

Millennial Dawnists (religious sect)
Russell, Charles Taze **13** 376-377
see also Jehovah's Witnesses

Millennialism (religion)
Sabbatai Zevi **13** 400-401

Miller, Alfred Jacob (1810-1874), American painter
Fitzpatrick, Thomas **5** 474-475

MILLER, ARTHUR (born 1915), American playwright, novelist, and film writer **11** 25-26
Kazan, Elia **8** 465-466

Miller, D.C. (1866-1941), American physicist
Einstein, Albert **5** 228-231

MILLER, HENRY (born 1891), American author **11** 26-27

MILLER, JOAQUIN (1837-1913), American writer **11** 27-28

Miller, John Peter (1709-1796), German-born American clergyman
Beissel, Johann Conrad **2** 123-124

Miller, Marilyn (1898-1936), American actress
Ziegfeld, Florenz **16** 516-517

MILLER, PERRY (1905-1963), American historian **11** 28-29

MILLER, SAMUEL FREEMAN (1816-1890), American jurist **11** 29-30

MILLER, WILLIAM (1782-1849), American clergyman **11** 30-31
see also Millerites

Miller Foundation (Columbia University)
Baron, Salo Wittmayer **2** 16-17

Millerand, Alexandre (1859-1943), French statesman
Blum, Léon **2** 343-344

Millerites (religious sect)
Eggleston, Edward **5** 223-224
Miller, William **11** 30-31
Russell, Charles Taze **13** 376-377

MILLET, JEAN FRANÇOIS (1814-1875), French painter **11** 31
Markham, Edwin **10** 267
Monet, Claude **11** 102-104
Van Gogh, Vincent **15** 427-429

MILLET, KATE (born 1934), American feminist author and sculptor **11** 31

MILLIKAN, ROBERT ANDREWS (1868-1953), American physicist **11** 33-35
Anderson, Carl David **1** 214-215
Dirac, Paul Adrien Maurice **5** 23-24
Einstein, Albert **5** 228-231
Hess, Victor Francis **7** 362-363

Million Dollar Legs (film)
Fields, W. C. **5** 444

Million Torments, A (book)
Goncharov, Ivan Aleksandrovich **6** 424

Mills Bill (United States; 1888)
Cleveland, Stephen Grover **4** 108-110

MILLS, C. WRIGHT (1916-1962), American sociologist and political polemicist **11** 35-36

MILLS, ROBERT (1781-1855), American architect **11** 36-37

Mills College (Oakland, California)
Berio, Luciano **2** 194-195
Milhaud, Darius **11** 17-18
Radin, Paul **12** 538-539

Mills of Meaux (painting)
Marin, John III **10** 259-260

Mills of the Kavanaughs, The (poems)
Lowell, Robert Trail Spence Jr. **10** 16-17

Milmore, Martin (1844-1883), American sculptor
French, Daniel Chester **6** 98-99

MILNE, DAVID BROWN (1882-1953), Canadian painter and etcher **11** 37-38

Milne-Edwards, Henri (1800-1885), French zoologist
Darwin, Charles Robert **4** 397-399

MILNER, ALFRED (1st Viscount Milner; 1854-1925), British statesman **11** 38-39
Hertzog, James Barry Munnik **7** 347-348
Kruger, Stephanus Johannes Paulus **9** 108-109

Milo, Titus Annius Papianus (95-48 B.C.), Roman politician
Cicero, Marcus Tullius **4** 55-58
Clodius Pulcher, Publius **4** 121-122
Sallust **13** 454

Milo of Croton... (sculpture)
Falconet, Étienne Maurice **5** 372

MILOSEVIC, SLOBODAN (born 1941), president of Serbia **11** 39-40
Karadzic, Radovan **8** 437-440

MILOSZ, CZESLAW (born 1911), Nobel Prize winning Polish author and poet **11** 40-42

MILTIADES (circa 549-488 B.C.), Athenian military strategist and statesman **11** 42-43
Darius I **4** 394-395
Thucydides **15** 211-212

MILTON, JOHN (1608-1674), English poet and controversialist **11** 43-46
biographers
Toland, John **15** 256
Comus
Arne, Thomas Augustine **1** 307-308
Ford, Paul Leicester **6** 9-10
influence of
Fuseli, Henry **6** 153-155
Klopstock, Friedrich Gottlieb **9** 55-56
Marvell, Andrew **10** 301-303
Wordsworth, William **16** 385-388
influenced by
Ovid **12** 34-36
Plutarch **12** 359-360
Ramus, Petrus **13** 27-28
Paradise Lost
see Paradise Lost
political theory
Filmer, Robert **5** 448
Macaulay, Thomas Babington **10** 79-80
Puritanism
Blake, William **2** 316-318
Bunyan, John **3** 128-129
Hertzog, James Barry Munnik **7** 347-348

Milvian Bridge, Battle of the (312 A.D.)
Constantine I **4** 209-211

Milwaukee Art Students' League (organization)
Steichen, Edward **14** 411-412

Milwaukee Braves (baseball team)
Aaron, Henry Louis (Hank) **1** 2-3

Mimeograph machine (mechanical copier)
Edison, Thomas Alva **5** 206-208

Mimi Pinson (story)
Musset, Louis Charles Alfred de **11** 271-272

Mimicry (biology)
Bates, Henry Walter **2** 53-54

MIN (1851-1895), Korean queen **11** 46-47
Kojong **9** 74-75
Taewŏn'gun, Hŭngsŏn **15** 74-75

Minas Gerais (state; Brazil)
Aleijadinho, O **1** 125-126
Kubitschek de Oliveira, Juscelino **9** 113-115
Tiradentes **15** 237

Mind (philosophy)
Anaxagoras **1** 208-209
Broad, Charlie Dunbar **3** 12
Gentile, Giovanni **6** 267
Hobbes, Thomas **7** 421-423
Mead, George Herbert **10** 437-438
Ryle, Gilbert **13** 393-394
Spinoza, Baruch **14** 381-383
William of Ockham **16** 298-299

Mind at the End of Its Tether (book)
Wells, Herbert George **16** 195-196

Mind Is an Enchanting Thing, The (poem)
Moore, Marianne **11** 148-149

Minden, bishopric of (Germany)
Frederick William **6** 85-86

MINDON MIN (ruled 1852-1878), Burmese king **11** 47

MINDSZENTY, CARDINAL JÓZSEF (1892-1975), Roman Catholic primate of Hungary **11** 47-49

Mine Hostess (play)
Goldoni, Carlo **6** 408-409

Mine the Harvest (poems)
Millay, Edna St. Vincent **11** 24-25

Mineralogy (science)
Berzelius, Jöns Jacob **2** 231-233
Bragg, William Henry **2** 488-489
Hutton, James **8** 73-74
Werner, Abraham Gottlob **16** 205-207
see also Metallurgy; Petrology; Scientists—mineralogists

Minerva (mythology)
Mantegna, Andrea **10** 215-216
Ovid **12** 34-36

Mines of Sulphur, The (opera)
Bennett, Richard Rodney **2** 172

Mineworkers unions
Scargill, Arthur **13** 514-515
Ramaphosa, Matemela Cyril **13** 15-16

Ming dynasty (China; 1368-1644)
Chang Chü-cheng **3** 431-432
Cheng Ho **3** 500
Huang Tsung-hsi **8** 9-10
Hung-wu **8** 38-39
K'ang-hsi **8** 423-426
Li Tzu-Ch'eng **9** 452
Xu Guangqi **16** 422-425
Yi Sng-gye **16** 458-459

Mingo... (stories)
Harris, Joel Chandler **7** 173-174

Minhagim (Judaism)
Caro, Joseph ben Ephraim **3** 316-317
Wise, Isaac Mayer **16** 342-343

Minick (play)
Ferber, Edna **5** 413

Minima Moralia: Reflections from Damaged Life (book)
Adorno, Theodor W. **1** 65-67

Minimalism (art)
Judd, Donald **8** 376-377
LeWitt, Sol **9** 393-395
Martin, Agnes **10** 288-289

Minimalism (music)
Glass, Philip **6** 362-364

Minimum wage (economics)
Booth, Charles **2** 400-401
Brandeis, Louis Dembitz **2** 496-497
Cardozo, Benjamin Nathan **3** 288-290
Deakin, Alfred **4** 432-433
Eisenhower, Dwight David **5** 233-236
Ford, Henry **6** 5-6
von Mises, Ludwig **16** 25

Mining (metallurgy)
industry
Díaz, José de la Cruz Porfirio **4** 534-536
Guggenheim, Meyer **7** 31-32
King, Clarence **9** 15-16
Lewis, John Llewellyn **9** 387-388
Swedenborg, Emanuel **15** 49-50
*see also*Business and industrial leaders—mining industry
prospectors
Comstock, Henry Tompkins Paige **4** 189
Hargraves, Edward Hammond **7** 153-154
reform and legislation
Gálvez, José de **6** 196
Lewis, John Llewellyn **9** 387-388
Raleigh, Walter **13** 9-11
Shaftesbury, 7th Earl of **14** 137-138
safety lamp invented
Davy, Humphry **4** 426-427
technique
Biringuccio, Vannoccio **2** 283
Whitney, Josiah Dwight **16** 254-255

Ministers
see Diplomats; Religious leaders; Statesmen

Minister's Charge, The (novel)
Howells, William Dean **7** 539-541

Ministry of Fear, The (novel)
Greene, Graham **6** 523-524

Miniver Cheevy (verse)
Robinson, Edwin Arlington **13** 201-202

Minna von Barnhelm (play)
Lessing, Gotthold Ephraim **9** 357-359

Minne (novel)
Colette, Sidonie Gabrielle **4** 158-159

Minneapolis (ship)
Melville, George Wallace **10** 472

Minneapolis, Minnesota
Humphrey, Hubert Horatio Jr. **8** 34-36

Minnesota (ship)
Sims, William Sowden **14** 244

Minnesota (state; United States)
Buchanan, James **3** 89-90
Donnelly, Ignatius **5** 62
Ireland, John **8** 133-134

Minnesota, University of (Minneapolis-Saint Paul)
Becker, Carl Lotus **2** 100-101
Bellow, Saul **2** 141-143
Chapin, (F.) Stuart **3** 437-438
Compton, Arthur Holly **4** 186-188
Lashley, Karl Spencer **9** 214-215
Smith, Dora **14** 289-290
Sorokin, Pitirim A. **14** 348-349
Tate, Allen **15** 116
Thurstone, Louis Leon **15** 215-216
Warren, Robert Penn **16** 121-122

Minnesota River (United States)
Carver, Jonathan **3** 347-348

Minnesota Twins (baseball team)
Carew, Rod **3** 291-292

Minnie's Boys (musical)
Marx brothers **10** 303-304

Minorca (island; Spain)
Murray, James **11** 261-262

Minorites
see Franciscans

Minority rights (United States)
Black, Hugo Lafayette **2** 301-303
Calhoun, John Caldwell **3** 226-228
Ovington, Mary White **12** 36-37
Quay, Matthew Stanley **12** 507
Villard, Oswald Garrison **15** 498-499
see also African American history; Civil liberties; Civil rights

Minot, George Richards (1885-1950), American physician
Whipple, George Hoyt **16** 224-225

Minsky's Chorus (painting)
Marsh, Reginald **10** 276-277

Minstrel show (theater)
Christy, Edwin P. **4** 34-35
Foster, Stephen Collins **6** 25-27
Ives, Charles Edward **8** 159-160

Minstrels (medieval)
Gonzalo de Berceo **6** 431-432
see also Troubadors; Trouvères

Minstrelsy of the Scottish Border (ballads)
Scott, Walter **14** 68-70

Mint (coin manufacturing)
Chang Chih-tung **3** 430-431
Hamilton, Alexander **7** 95-98
see also Coinage

Mint (Rome)
see Banco di Sto Spirito

Minto, 1st Earl of (Gilbert Elliot-Murray-Kynynmond; 1751-1814), English diplomat
Raffles, Thomas Stamford **13** 1-2

MINTZ, BEATRICE (born 1921), American embryologist **11** 49-50

Minuit (public house)
Robbe-Grillet, Alain **13** 189-190

MINUIT, PETER (1580-1638), Dutch colonizer **11** 50
Van Rensselaer, Kiliaen **15** 430-431

Minúsculas (poems)
González Prada, Manuel **6** 431

Minute Man (sculpture)
French, Daniel Chester **6** 98-99

Miocene (geology era)
Leakey, Louis Seymour Bazett **9** 262
Marsh, Othniel Charles **10** 275-276

Mir Jafar (1691-1765), Indian general and statesman
Clive, Robert **4** 119-120
Hastings, Warren **7** 195-196

Mir zur Feier (poems)
Rilke, Rainer Maria **13** 171-172

Mira Ceti (star)
Herschel, William **7** 341-343

MIRABEAU, COMTE DE (Honoré Gabriel Victor de Riqueti; 1749-1791), French statesman and author **11** 51-52
Lafayette, Marquis de **9** 151-152
Marie Antoinette **10** 258-259

Mirabeau, Victor de Riqueti, Marquis de (1715-1789), French political economist
Mirabeau, Comte de **11** 51-52

Mirabell: Books of Numbers (poems)
Merrill, James **10** 521-522

Mirabell Palace (Salzburg)
Donner, Georg Raphael **5** 63
Hildebrandt, Johann Lucas von **7** 380-381

Miracle, The (film)
Fellini, Federico **5** 408-409
Frankfurter, Felix **6** 57

Miracle de Saint Antoine, Le (play)
Maeterlinck, Maurice **10** 125-126

Miracle, Horse and Rider, The (sculpture)
Marini, Marino **10** 260-262

Miracle of Our Lady, The (play)
Martinu, Bohuslav **10** 299-300

Miracle of Saint Bernardino (painting)
Perugino **12** 245-246

Miracle of the Loaves and Fishes (painting)
Murillo, Bartolomé Esteban **11** 258-259

Miracle of the Sacred Fire (painting)
Hunt, William Holman **8** 44-45

Miracle of the Shadow (fresco)
Masaccio **10** 312-313

Miracles of Antichrist, The (stories)
Lagerlöf, Selma Ottiliana Lovisa **9** 163-164

Miracles of Saint Francis Xavier (painting)
Rubens, Peter Paul **13** 339-342

Miracles of Saint Ignatius of Loyola (painting)
Rubens, Peter Paul **13** 339-342

Miraculous Draught of Fishes (panel painting)
Witz, Konrad **16** 351-352

Miraculous Mandarin, The (pantomime)
Bartók, Béla **2** 35-36

Miramar, College of (Majorca)
Lull, Raymond **10** 39-40

Miramar, Treaty of (1864)
Maximilian of Hapsburg **10** 358-360

Miramón, Miguel (1832-1867), Mexican soldier
Maximilian of Hapsburg **10** 358-360

MIRANDA, FRANCISCO DE (1750-1816), Latin American patriot **11** 52-53
Bolívar, Simón **2** 375-377
O'Higgins, Bernardo **11** 486

Miranda v. Arizona (legal case)
Warren, Earl **16** 117-120

Mirandola, Pico della
see Pico della Mirandola

Mirandolina (literary character)
Goldoni, Carlo **6** 408-409

Mirandolina (opera)
Martinu, Bohuslav **10** 299-300

Mirari vos (encyclical)
Lamennais, Hugues Félicité Robert de **9** 179
Montalembert, Comte de **11** 118-119

Mirgorod (stories)
Gogol, Nikolai **6** 391-393

Miriam (literary character)
Lawrence, David Herbert **9** 247-248

MIRÓ, JOAN (1893-1983), Spanish painter **11** 53-54
Calder, Alexander **3** 216-218
Davis, Stuart **4** 424-425
Kandinsky, Wassily **8** 420-422
Tanguy, Yves **15** 101

Miroir de l'Omme (book)
Gower, John **6** 475-476

Mirror of Flirting Lovers, The (prints)
Utamaro, Kitagawa **15** 397

Mirror of Salvation Altarpiece (painting)
Witz, Konrad **16** 351-352

Mirza, Iskander (1899-1969), Pakistani general and politician
Ayub Khan, Mohammed **1** 395-396

Mirza Malkam Khan
see Malkam Khan, Mirza

Misanthrope, Le (play)
Molière **11** 86-88

Misbeloved, The (play)
Benavente y Martinez, Jacinto **2** 146-147

Miscegenation (United States)
Hearn, Lafcadio **7** 240
Wright, Frances **16** 397-398

Misdoers of Good, The (play)
Benavente y Martinez, Jacinto **2** 146-147

Mise à mort, La (novel)
Aragon, Louis **1** 271-272

Miser, The (play; Molière)
Alarcón, Pedro Antonio de **1** 100-101

Miser Catulle, desinas ineptire (poem)
Catullus, Gaius Valerius **3** 377-378

Misérables, Les (novel; Hugo)
Bonifacio, Andres **2** 393-394
Hugo, Victor Marie **8** 22-25

Miserere (book)
Rouault, Georges **13** 321-322

Miserere (motet)
Tallis, Thomas **15** 91

Miserere mei Deus (motet)
Josquin des Prez **8** 361-363-69

Misericordia (novel)
Galdós, Benito Pérez **6** 177-178

Mises, Dr.
see Fechner, Gustav Theodor

Misfits, The (film)
Gable, William Clark **6** 157-158
Miller, Arthur **11** 25-26

Misfortunes of Elphin, The (novel)
Peacock, Thomas Love **12** 169

MISHIMA, YUKIO (1925-1970), Japanese novelist and playwright **11** 54-55

Mishnah (Talmud)
Abba Arika **1** 3-4
Akiba ben Joseph **1** 97-98
Elijah ben Solomon **5** 251-252
Judah I **8** 372-373
Maimonides **10** 151-152
Manasseh ben Israel **10** 183-184
see also Talmud

Miss Civilization (play)
Davis, Richard Harding **4** 422-423

Miss Farmer's School of Cookery (Boston)
Farmer, Fannie Merritt **5** 383

Miss Julie (play)
Strindberg, August **14** 509-511

Miss Lonelyhearts (novel)
West, Nathanael **16** 213-214

Miss Sara Sampson (play)
Lessing, Gotthold Ephraim **9** 357-359

Missa (Mass)
see Mass (music)

Mrs. Belloc Lowndes
see Belloc, Marie Adelaide

Mrs. Dalloway (novel)
Woolf, Virginia Stephen **16** 381-382

Mrs. Lee Acton (painting)
Romney, George **13** 269-270

Mrs. Leicester's School (stories)
Lamb, Charles **9** 176-177

Mrs. Philip Thicknesse (painting)
Gainsborough, Thomas **6** 170-172

Mrs. Skagg's Husbands (literary collection)
Harte, Francis Brett **7** 184-185

Mrs. Warren's Profession (play)
Shaw, George Bernard **14** 163-164

Mission of Saint Joseph (Sillery, Canada)
Brébeuf, Jean de **2** 511-512

Mission San Carlos (Monterey, California)
Portolá, Gaspar de **12** 408

Mission terminée (novel)
Beti, Mongo **2** 242-243

Mission to Kala (novel)
Beti, Mongo **2** 242-243

Missionaries
see Religious leaders

Missionaries of Charity (Roman Catholic Order)
Teresa **15** 148-151

Missionary Priests of Saint Paul the Apostle, Congregation of
see Paulist Fathers

Mississippi (poem)
Morin, Paul **11** 174

Mississippi (state; United States)
Alcorn, James Lusk **1** 120-121
Ames, Adelbert **1** 198
Bruce, Blanche Kelso **3** 62-63
Davis, Jefferson **4** 416-418
Evers, Medgar **5** 345-348
George, James Zachariah **6** 276-277
Revels, Hiram Rhoades **13** 109-110

Mississippi, University of
Barnard, Frederick Augustus Porter **2** 9-10
Bledsoe, Albert Taylor **2** 324-325
Lamar, Lucius Quintus Cincinnatus **9** 170-171
Meredith, James H. **10** 514-515
Smith, David **14** 287-288

Mississippi and Missouri Railroad (United States)
Durant, Thomas Clark **5** 157-158

Mississippi Freedom Democratic Party (civil rights group; United States)
Bevel, James Luther **2** 250-251
Hamer, Fannie Lou **7** 93-94
Henry, Aaron **7** 306-307

Mississippi River (United States)
exploration
Bienville, Sieur de **2** 268-269
Carver, Jonathan **3** 347-348
de Soto, Hernando **4** 510-511
Jolliet, Louis **8** 328-329
La Salle, Sieur de **9** 210-211
Marquette, Jacques **10** 274-275
Pike, Zebulon **12** 302-304
navigation
Eads, James Buchanan **5** 175-176
Gálvez, Bernardo de **6** 195-196
Shreve, Henry Miller **14** 207

Mississippi Scheme (French colonial economics)
Law, John **9** 244-245

Missouri (ship)
Truman, Harry S. **15** 314-316

Missouri (state; United States)
Ashley, William Henry **1** 333-334
Atchison, David Rice **1** 357-358
Becknell, William **2** 105-106
Black Hawk **2** 308
Boone, Daniel **2** 397-398
Brown, Benjamin Gratz **3** 32-33
Crook, George **4** 322-323
Douglas, Stephen Arnold **5** 80-82
Gephardt, Richard Andrew **6** 278-280
see also Missouri Compromise

Missouri, University of (Columbia)
Lovejoy, Arthur Oncken **10** 6
Veblen, Thorstein Bunde **15** 449-450

Missouri Compromise (United States; 1820)
constitutionality (1857)
Scott, Dred **14** 65-66
opponents
Douglas, Stephen Arnold **5** 80-82
King, Rufus **9** 22-23
Macon, Nathaniel **10** 114-115
Randolph, John **13** 30
provisions
Clay, Henry **4** 94-96
Monroe, James **11** 111-113
Polk, James Knox **12** 374-376
repeal
Atchison, David Rice **1** 357-358
Lincoln, Abraham **9** 415-418
Pierce, Franklin **12** 300-301
see also Kansas-Nebraska Act (1854)

Missouri Pacific Railroad (United States)
Gould, Jay **6** 470-472

Missouri River (United States)
Bridger, James **3** 2-3
Clark, William **4** 82-83
Fitzpatrick, Thomas **5** 474-475
Jolliet, Louis **8** 328-329
Lewis, Meriwether **9** 391-392

Mr. and Mrs. Frank Berry (story)
Thackeray, William Makepeace **15** 159-161

Mr. and Mrs. Robert Andrews (painting)
Gainsborough, Thomas **6** 170-172

Mr. Bennett and Mrs. Brown (essay)
Woolf, Virginia Stephen **16** 381-382

Mr. Birdhead (story; Lu Hsün)
Ku Chieh-kang **9** 120-121

Mr. Britling Sees It Through (book)
Wells, Herbert George **16** 195-196

Mr. Crewe's Career (novel)
Churchill, Winston **4** 50-51

Mr. Crump (song)
Handy, William Christopher **7** 123-124

Mr. Dooley in Peace and War (book)
Dunne, Finley Peter **5** 147-148

Mr. Flood's Party (verse)
Robinson, Edwin Arlington **13** 201-202

Mr. H (play)
Lamb, Charles **9** 176-177

Mr. President (novel)
Asturias, Miguel Angel **1** 354-355

Mr. Prokharchin (story)
Dostoevsky, Fyodor **5** 74-77

Mr. Sammler's Planet (novel)
Bellow, Saul **2** 141-143

Mr. Sampath (novel)
Narayan, R. K. **11** 313-314

Mr. Tsungli Yaman
see Wen-hsiang

Mistons, Les (film)
Truffaut, François **15** 311-313

MISTRAL, GABRIELA (1889-1957), Chilean poet and educator **11** 55-56
Hughes, Langston **8** 18-19
Vasconcelos, José **15** 443-444

Mistress, The (poems)
Cowley, Abraham **4** 281-282

Mistress of Jalna, The (play)
de la Roche, Mazo Louise **4** 474-475

"Misty" (song)
Vaughan, Sarah Lois **15** 445-446

Mit brennender Sorge (papal encyclical)
Pius XI **12** 337-339

Mitch Miller (novel)
Masters, Edgar Lee **10** 326-327

MITCHELL, GEORGE JOHN (born 1933), Maine Democrat and majority leader in the United States Senate **11** 56-58

Mitchell, Helen Porter
see Melba, Nellie

MITCHELL, JOHN (1870-1919), American labor leader **11** 58-59

MITCHELL, MARGARET (Munnerlyn; 1900-1949), American author of Gone With the Wind **11** 59-60

MITCHELL, MARIA (1818-1889), American astronomer and educator **11** 61

MITCHELL, WESLEY CLAIR (1874-1948), American economist **11** 61-62

Mithridates VI Eupator (circa 132-63 B.C.), king of Pontus 120-63 B.C.
Caesar, Gaius Julius **3** 207-210
Marius, Gaius **10** 264-265
Pompey **12** 387-389
Sulla, Lucius Cornelius I **15** 21-22

Mitigated skepticism (philosophy)
Hume, David **8** 31-34
see also Skepticism (philosophy)

MITRE, BARTOLOMÉ (1821-1906), Argentine historian and statesman, president 1862-1868 **11** 62-63
Drago, Luis María **5** 92-93
Urquiza, Justo José **15** 396-397

Mitridate (opera)
Mozart, Wolfgang Amadeus **11** 218-221

Mitscherlich, Eilhardt (1794-1863), German chemist
Pasteur, Louis **12** 125-127

Mitsou (novel)
Colette, Sidonie Gabrielle **4** 158-159

Mitsuhide
see Akechi Mitsuhide

MITTERRAND, FRANÇOIS (born 1916), French politician and statesman and president (1981-1990) **11** 63-66
Cresson, Edith **4** 306-307
Fabius, Laurent **5** 358-359

Mitya's Love (novel)
Bunin, Ivan Alekseevich **3** 124

Mi-wang (novel)
Pa Chin **12** 53-54

Mix, Tom (1880-1940), American actor
Buffalo Bill **3** 105-106

MIZRAHI, ISAAC (born 1961), American designer **11** 66-67

Mkhumbane (musical)
Paton, Alan Stewart **12** 134-135

Mlada (opera)
Mussorgsky, Modest Petrovich **11** 274-276

MLADIC, RATKO (born 1943), Bosnian Serb military leader **11** 68-69

M'Lehose, Mrs.
see Maclehose, Agnes Craig

M'Liss (novel)
Harte, Francis Brett **7** 184-185

Moabites (ancient Semitic group)
Saul **13** 498

Moana (film)
Flaherty, Robert **5** 476-477

Mobile (city; Alabama)
Farragut, David Glasgow **5** 388-389
Iberville, Sieur d' **8** 90-91

Mobile Bay (Alabama)
Bienville, Sieur de **2** 268-269

Mobiles (sculpture)
Calder, Alexander **3** 216-218

MOBUTU SESE SEKO (Joseph Désiré Mobuto; 1930-1997), Congolese president **11** 69-71
Kasavubu, Joseph **8** 453-455
Lumumba, Patrice Emery **10** 43-45
Tshombe, Moïse Kapenda **15** 325-326
Youlou, Fulbert **16** 466-467

Moby Dick (novel; H. Melville)
Hawthorne, Nathaniel **7** 212-215
Melville, Herman **10** 472-476-338

Moch, Jules (1893-1985), French statesman
Schuman, Robert **14** 41

Mo-chieh
see Wang Wei

Mocking of Christ (painting)
Grünewald, Matthias **7** 23-24

Mode de valeur et d'intensité (musical composition)
Messiaen, Olivier **10** 528-529

Model A (automobile)
Ford, Henry **6** 5-6

Model Parliament (England; 1264)
Montfort, Simon de **11** 132-133

Model T (automobile)
Ford, Henry **6** 5-6

Modena, University of (Italy)
Spallanzani, Lazzaro **14** 360-361

Moderate party (Cuba)
see Conservative Republican party

Modern Chronicle, A (novel)
Churchill, Winston **4** 50-51

Modern Comedy, A (novel cycle)
Galsworthy, John **6** 189-190

Modern dance
Ailey, Alvin **1** 91-94
Astaire, Fred **1** 348-350
Baker, Josephine **1** 448-451
Cage, John **3** 211-214
Castle, Vernon and Irene **3** 361-363
Cunningham, Merce **4** 337-338
Duncan, Isadora **5** 144-145
Dunham, Katherine **5** 145-146
Fosse, Bob **6** 22-23
Graham, Martha **6** 485-486
Hines, Gregory Oliver **7** 401-403
Holm, Hanya **7** 454-455
Kelly, Gene **8** 484-486
Morris, Mark **11** 184-185
Nureyev, Rudolph **11** 445-446
St. Denis, Ruth **13** 430-431
Tharp, Twyla **15** 164-165
Wigman, Mary **16** 267-268
see also Ballet

Modern Dance of Death (sculpture)
Barlach, Ernst **2** 5-6

Modern Instance, A (novel)
Howells, William Dean **7** 539-541

Modern Love (poems)
Meredith, George **10** 512-513

Modern Painters (book; Ruskin)
Hunt, William Holman **8** 44-45
Millais, John Everett **11** 23-24
Ruskin, John **13** 371-372

Modern Times (film)
Chaplin, Charles Spencer **3** 438-440

Modern Utopia, A. (book)
Wells, Herbert George **16** 195-196

Modernism (architecture)
Europe
Hoffmann, Josef **7** 440-441
Loos, Adolf **9** 502-503
Mackintosh, Charles Rennie **10** 107-108
Wagner, Otto **16** 39-40
United States
Rudolph, Paul Marvin **13** 348-350

Modernism (Roman Catholic heresy)
Loisy, Alfred Firmin **9** 489-490
Martin du Gard, Roger **10** 295-296
Pius X **12** 336-337

Modernista movement (Spanish literature)
Darío, Rubén **4** 393-394
Ferrer, Gabriel Miró **5** 428
Martí, José **10** 285-286
Rodó, José Enrique **13** 240-241
Valle Inclán, Ramón Maria del **15** 407-408
Vallejo, César Abraham **15** 408-409
see also Generation of 1898

Moderns (French literature group)
Boileau-Despréaux, Nicholas **2** 369-371

Moderns, The (anthology)
Baraka, Imamu Amiri **1** 498-499

MODERSOHN-BECKER, PAULA (1876-1907), German painter **11** 71-72

Modes of Duration and Loudness (musical composition)
Messiaen, Olivier **10** 528-529

Modest Proposal... (pamphlet)
Swift, Jonathan **15** 51-54

MODIGLIANI, AMEDEO (1884-1920), Italian painter and sculptor **11** 72-73
Arp, Jean **1** 317-318
Chagall, Marc **3** 406-407
Rivera, Diego **13** 183-184
Soutine, Chaim **14** 356-357
Ungaretti, Giuseppe **15** 389-390

Modulor, Le (books)
Le Corbusier **9** 274-275

Moeti oa bochabela (novel)
Mofolo, Thomas **11** 74

Moffat, Robert (1795-1883), Scottish missionary
Livingstone, David **9** 463-465
Mzilikazi **11** 285-286

MOFOLO, THOMAS (1876-1948), Lesothoan author **11** 74
Dube, John Langalibalele **5** 113

Mogadishu (seaport; East Africa)
Cheng Ho **3** 500

Mogens (story)
Jacobsen, Jens Peter **8** 193-194

Moggerhanger (Bedfordshire)
Soane, John **14** 314-315

Moghulistan (region; Asia)
Tamerlane **15** 94-95

MOGILA, PETER (1596/1597-1646), Russian Orthodox churchman and theologian **11** 74-75

Mogul empire
see India—1000-1600

Mohammad Hasan Khan (died 1757), ruler of Iran
Agha Mohammad Khan **1** 80-81
Karim Khan Zand **8** 447

Mohammad Khodabandeh (ruled 1578-1587), Safavid shah of Persia
Abbas I **1** 4-6

MOHAMMAD REZA SHAH PAHLAVI (1919-1980), king of Iran **11** 75-76
John, XXIII **8** 277-280

Mohammed
see also Muhammad

MOHAMMED (circa 570-632), founder of Islam **11** 76-78
advisers
Abu Bakr **1** 31-32
Omar ibn al-Khattab **11** 508-509
biographies and traditions
Bukhari, Muhammad ibn Ismail al- **3** 111-112
Imam, Alhadji Abubakar **8** 114-115
influence of
Junayd, Abu al-Qasim ibn Muhammad al **8** 388
Mahdi **10** 137-138
Muawiya ibn Abu Sufyan **11** 223-224
see also Islam
relatives
Aga Khan **1** 74-76
Ali **1** 155-156

Mohammed II (1432-1481)
*see*Mehmed the Conqueror

MOHAMMED V (Mohammed Ben Youssef; 1911-1961), king of Morocco **11** 79-81
Ben Bella, Ahmed **2** 148-149

Mohammed Ahmed
see Mahdi, The

MOHAMMED ALI (1769-1849), Ottoman pasha of Egypt 1805-1848 **11** 81-82
Canning, George **3** 258-260
Clive, Robert **4** 119-120
Farouk I **5** 387-388
Ibrahim Pasha **8** 97-98
Mahdi **10** 137-138
Mahmud II **10** 145-147
Nesselrode, Karl Robert **11** 348-349
Palmerston, 3d Viscount **12** 81-83

Mohammed and the Monk Sergius (engraving)
Lucas van Leyden **10** 20-21

Mohammed Ben Youssef
see Mohammed V

Mohammedans
see Islam; Islamic Empire

Mohave Indians (North America)
Smith, Jedediah S. **14** 294-295

Mohawk Indians (North America)
Brant, Joseph **2** 500-501
Brant, Mary (Molly) **2** 501-503
Jogues, Isaac **8** 270-271
Philip **12** 267-268

Mohawk Valley (painting)
Wyant, Alexander Helwig **16** 409-410

Mohegan Indians (North America)
Philip **12** 267-268

Mohicans de Paris, Les (book)
Dumas, Alexandre **5** 136-138

MOHOLY-NAGY, LÁSZLÓ (1895-1946), Hungarian painter and designer **11** 82-83
Gabo, Naum **6** 158-159

Mohr
see Marx, Karl

MOI, DANIEL ARAP (born Daniel Toroitich arap Moi; born 1924), president of Kenya **11** 83-86

Moïse (poem)
Vigny, Comte de **15** 494-495

Moishele (story)
Asch, Shalom **1** 325-326

Moksha (Buddhism)
Buddha **3** 97-101

Moksobo (Burma)
see Shwebo

Mola, Emilio (1887-1937), Spanish soldier
Franco Bahamonde, Francisco **6** 52-54

Molasses Act (1733)
Otis, James Jr. **12** 25-27

Moldau, The (musical composition)
Smetana, Bedřich **14** 281-282

Moldavia (Moldavian Soviet Socialist Republic; former republic, Union of Soviet Socialist Republics)
Batu Khan **2** 60-61
Brezhnev, Leonid Ilich **2** 527-528
John III **8** 276-277
Kutuzov, Mikhail Ilarionovich **9** 137-138

Molders Union (United States)
see Iron Molders International Union

Molecular biology
see Biology, molecular

Molecule (chemistry)
Diels, Otto Paul Hermann **5** 5-6
Herzberg, Gerhard **7** 349-350
Karle, Isabella **8** 447-449
Mendeleev, Dmitrii Ivanovich **10** 486-488
Pauling, Linus Carl **12** 150-152
Perrin, Jean Baptiste **12** 233-236
Prichard, Diana García **12** 448-449
Van't Hoff, Jacobus Hendricus **15** 431-432

MOLIÈRE (1622-1673), French dramatist **11** 86-88
adaptations
Anouilh, Jean **1** 243-244
Brecht, Bertolt **2** 512-514
Dryden, John **5** 106-107
Kleist, Heinrich von **9** 52-53
associates
Boileau-Despréaux, Nicholas **2** 369-371
Condé, Prince de **4** 193-194
Corneille, Pierre **4** 234-236
La Fontaine, Jean de **9** 156-157
collaborators
Charpentier, Marc Antoine **3** 471-472
Lully, Jean Baptiste **10** 40-41
influence of
Daumier, Honoré Victorin **4** 403-405
Goldoni, Carlo **6** 408-409
Lesage, Alain René **9** 353-354
Marivaux, Pierre Carlet de Chamblain de **10** 265-266
Racine, Jean Baptiste **12** 532-535
Wycherley, William **16** 411-412
influenced by
Alarcón, Pedro Antonio de **1** 100-101
Terence **15** 146-148
patrons and publishers
Balzac, Honoré de **1** 478-480
Louis XIV **9** 531-533

Molina, Rafael Leonidas Trujillo
see Trujillo Molina, Rafael Leonidas

Molino de viento, El (book)
Cela y Trulock, Camilo José **3** 389-390

MOLINOS, MIGUEL DE (1628-1696), Spanish priest **11** 88-89
Fénelon, François de Salignac de la Mothe **5** 410-411

Moll Flanders (novel; Defoe)
Alemán, Mateo **1** 126
Defoe, Daniel **4** 457-459

Molloy (novel)
Beckett, Samuel **2** 102-104

Molly (literary character)
Joyce, James **8** 365-367

Moloch, Der (novel)
Wassermann, Jakob **16** 130-131

Molokai (Hawaiian Island.)
Damien **4** 383
Kamehameha I **8** 416

Molon (died 220 B.C.), satrap of Media
Antiochus III **1** 249-250

MOLOTOV, VYACHESLAV MIKHAILOVICH (1890-1986), Soviet statesman **11** 89-90
Beria, Lavrenty Pavlovich **2** 192-193
Litvinov, Maxim Maximovich **9** 451-452
Szent-Györgyi, Albert von **15** 62-64
Zhukov, Georgi Konstantinovich **16** 512-513

Molotov-Ribbentrop Pact (1939)
Browder, Earl Russell **3** 30-31
Eisenstein, Sergei Mikhailovich **5** 240-242
Hitler, Adolf **7** 417-420
Litvinov, Maxim Maximovich **9** 451-452
Malraux, André **10** 178-180
Molotov, Vyacheslav Mikhailovich **11** 89-90
Prokofiev, Sergei Sergeevich **12** 458-460

MOLTKE, COUNT HELMUTH KARL BERNARD VON (1800-1891), Prussian military leader **11** 90-91
Bismarck, Otto Eduard Leopold von **2** 294-296
William I **16** 292-293

Moltke, Helmuth von (1848-1916), German chief of general staff
Ludendorff, Erich Friedrich Wilhelm **10** 27-28

MOLTMANN, JÖURGEN (born 1926), German Protestant theologian **11** 91-92

Molucca Islands
see Spice Islands

Molyneux, Samuel (1689-1710), Irish astronomer
Bradley, James **2** 482-483

MOMADAY, N. SCOTT (born 1934), Native American author **11** 92-94

Momente (musical composition)
Stockhausen, Karlheinz **14** 460-461

Moments of Vision (poems)
Hardy, Thomas **7** 150-152

MOMMSEN, THEODOR (1817-1903), German historian and philologist **11** 94-95
Storm, Theodor **14** 479-480
Vinogradoff, Paul Gavrilovitch **15** 503

Momoku Monogatari (novel)
Tanizaki, Junichiro **15** 101-102

Momoyama Period
see Japan—1573-1603

Mon (Asian people)
Alaungpaya **1** 103
Ba Maw **1** 480-481

Mon (novel)
Natsume, Soseki **11** 324-325

Mon Frère Yves (novel)
Loti, Pierre **9** 519-520

Mon Père (novel)
Kazantzakis, Nikos **8** 466-468

Mon rêve familier (poem)
Verlaine, Paul Marie **15** 465-466

Mona (opera)
Parker, Horatio William **12** 109

Mona Lisa (painting; Leonardo da Vinci)
Clouet, Jean and François **4** 122-123
Leonardo da Vinci **9** 337-340
Pater, Walter Horatio **12** 130-131
Raphael **13** 40-42

Monad (philosophy)
Leibniz, Gottfried Wilhelm von **9** 307-310

Monadnock Building (Chicago)
Burnham, Daniel Hudson **3** 148-149
Richardson, Henry Hobson **13** 139-141

Monagas, José Tadeo (1784-1868), Venezuelan general and statesman
Blanco, Antonio Guzmán **2** 320-321
Páez, José Antonio **12** 58

Monarchie, The (poem)
Lyndsay, David **10** 66-67

Monarchy (government)
England
Burke, Edmund **3** 138-141
Elizabeth I **5** 263-266
Elizabeth II **5** 266-269
Filmer, Robert **5** 448
John **8** 274-275
Milton, John **11** 43-46
Paine, Thomas **12** 66-67
France
Bodin, Jean **2** 356-357
du Pont de Nemours, Pierre Samuel **5** 155-156
Maistre, Joseph de **10** 153-154
Marat, Jean Paul **10** 230-231
Maurras, Charles Marie Photius **10** 350-351
Italy
Machiavelli, Niccolò **10** 97-99
Victor Emmanuel III **15** 484-485
Japan
Hirohito **7** 410-412
Tojo, Hideki **15** 254-256
Yoshida, Shigeru **16** 464-465
see also Enlightened despotism; Monarchy, absolute; Monarchy, constitutional

Monarchy, absolute (government)
Balzac, Honoré de **1** 478-480
Francis I **6** 40-43
Fujiwara Kamatari **6** 145
Louis XIV **9** 531-533
Montesquieu **11** 123-125
Palmerston, 3d Viscount **12** 81-83
Pridi Phanomyong **12** 449
Qaboos ibn Sa'id **12** 501-502
see also Divine right of kings

Monarchy, constitutional (government)
Austria-Hungary
Francis Joseph **6** 45-46
Brazil
Pedro I **12** 179-180
China
K'ang Yu-wei **8** 426-428
Liang Ch'i-ch'ao **9** 395-396
Egypt
Fuad I **6** 139
France
Hugo, Victor Marie **8** 22-25
Lafayette, Marquis de **9** 151-152

Louis XVIII **9** 535-536
Marie Antoinette **10** 258-259
Robespierre, Maximilien François Marie Isidore de **13** 199-201
Great Britain
Charles, Prince of Wales **3** 448-450
George I **6** 268-269
William IV **16** 296-297
Italy and Sardinia
Charles Albert, King of Sardinia **3** 466
Ferdinand II **5** 415-416
Marsilius of Padua **10** 284
Sismondi, Jean Charles Léonard Simonde de **14** 258-259
Kuwait
'Abdullah al-Salim al-Sabah, Shaykh **1** 18-19
Libya
Idris I **8** 102
Nepal
Birendra, King **2** 282-283
Russia
Nicholas II **11** 378-380
Stolypin, Piotr Arkadevich **14** 465-466
Serbia
Peter I **12** 256
Spain
Ferdinand VII **5** 418-420
Franco Bahamonde, Francisco **6** 52-54
Isabella II **8** 145-146
Thailand
Bhumibol Adulyadej **2** 258-259
Chulalongkorn **4** 43-45

MONASH, JOHN (1865-1931), Australian soldier, engineer, and administrator **11** 95-96

Monastery, The (novel)
Scott, Walter **14** 68-70

Monasticism (Buddhist)
Buddhadāsa Bhikkhu **3** 101-102
Shinran **14** 197

Monasticism (Christian)
critics
Bacon, Roger **1** 425-427
Langland, William **9** 194-195
Luther, Martin **10** 48-51
Early Christian (Egypt)
Anthony, Susan Brownell **1** 246-248
Athanasius **1** 358-359
Eastern churches
Basil the Great **2** 51-52
Benedict, Ruth Fulton **2** 154-155
European beginnings
Benedict, Ruth Fulton **2** 154-155
Cassiodorus, Flavius Magnus Aurelius **3** 357-358
Columba **4** 175-176
Columban **4** 176
Gregory I **6** 531-532
European development
Bede **2** 109-110
Dunstan **5** 151-152
Kempis, Thomas à **8** 493-494
Louis I **9** 522-523
Thomas Aquinas **15** 183-186
mendicant orders
Bonaventure **2** 383-384
Dominic **5** 51-52
Francis of Assisi **6** 46-47
secularization (England)
Cromwell, Thomas **4** 320-321
Henry VIII **7** 302-305
Norfolk, 3d Duke of **11** 423
see also individual orders

Monboddo, James Burnett, Lord (1714-1799), Scottish judge
Peacock, Thomas Love **12** 169

Moncada, José Maria (died 1945), Nicaraguan politician
Somoza, Anastasio **14** 335-336

Monck, Christopher (died 1688), 2nd Duke of Albemarle
Phips, William **12** 283

MONCK, GEORGE (1st Duke of Albemarle; 1608-1670), English general and statesman **11** 96-97
Buckingham, 2d Duke of **3** 94-95
Charles II **3** 452-454

Mond Crucifixion (painting)
Raphael **13** 40-42

Mond Laboratory (established 1933)
Kapitsa, Pyotr Leonidovich **8** 433-435

MONDALE, WALTER F. (Fritz; born 1928), United States senator and vice president **11** 97-99
Ferraro, Geraldine **5** 426-428

Monday or Tuesday (stories)
Woolf, Virginia Stephen **16** 381-382

Monde dramatique, Le (theater review)
Nerval, Gérard de **11** 345-346

MONDLANE, EDUARDO CHIVAMBO (1920-1969), Mozambican educator and nationalist **11** 100-101
Machel, Samora Moises **10** 94-96

Mondo è quello che è, Il (play)
Moravia, Alberto **11** 153-155

MONDRIAN, PIET (1872-1944), Dutch painter **11** 101-102
de Stijl
de Kooning, Willem **4** 468-469
Oud, Jacobus Johannes Pieter **12** 32
Rietveld, Gerrit Thomas **13** 169
influence of
Calder, Alexander **3** 216-218
Davis, Stuart **4** 424-425
Kelly, Ellsworth **8** 482-483
Lichtenstein, Roy **9** 398-399
Nicholson, Ben **11** 380-381
Noland, Kenneth **11** 418-419
van Doesburg, Theo **15** 421

MONET, CLAUDE (1840-1926), French painter **11** 102-104
acquaintances
Cézanne, Paul **3** 400-402
Pissaro, Camille **12** 326-327
Renoir, Pierre Auguste **13** 101-102
Vlaminck, Maurice **16** 6
adaptations of
Lichtenstein, Roy **9** 398-399
compared to
Liebermann, Max **9** 402-403
Manet, Édouard **10** 193-194
Twachtman, John Henry **15** 362-363
influence of
Cullen, Maurice Galbraith **4** 334
Hassam, Frederick Childe **7** 192
Kandinsky, Wassily **8** 420-422
Mondrian, Piet **11** 101-102
Robinson, Theodore **13** 217
Van Gogh, Vincent **15** 427-429
influenced by
Courbet, Jean Desiré Gustave **4** 271-273
Daubigny, Charles François **4** 402
Hiroshige, Ando **7** 412-413

Monetarism (economic theory)
Friedman, Milton **6** 111-112

Monetary policy (economics)
Biddle, Nicholas **2** 264-265
Erhard, Ludwig **5** 302-304
Francis I **6** 40-43
Friedman, Milton **6** 111-112
Garfield, James Abram **6** 213-214
Hansen, Alvin **7** 131-132
Keynes, John Maynard **8** 528-530
Morris, Robert **11** 185-187
Robertson, Dennis Holme **13** 196
see also Bank of the United States; Currency; International Monetary Fund; World Bank

Monetary theory (economics)
Bodin, Jean **2** 356-357
von Mises, Ludwig **16** 25
Walras, Marie Esprit Léon **16** 84-85
see also Currency, Economics—monetary theory

Money... (stories)
Čapek, Karel **3** 271-272

Money Changer and His Wife, A (painting)
Massys, Quentin **10** 325-326

Money Order, The (film)
Ousmane, Sembene **12** 32-33

Monforte Altarpiece (painting)
van der Goes, Hugo **15** 416-417

Monge, Gaspard (1746-1818), French mathematician
Cauchy, Augustin Louis **3** 378-380

Mongka Khan (Mangu, Manqu, or Möngkë circa 1207-1259), great khan of the Mongols 1251-1259
Batu Khan **2** 60-61
Genghis Khan **6** 263-265
Hulagu Khan **8** 27-28
Kublai Khan **9** 115-118
Wen T'ien-hsiang **16** 203

MONGKUT (Rama IV; 1804-1868), king of Thailand 1851-1868 **11** 104
Chulalongkorn **4** 43-45
Rama Khamhaeng **13** 11

Mongo-Nkutshu (African people)
Lumumba, Patrice Emery **10** 43-45

Mongol Empire
Chagatai khanate
Tamerlane **15** 94-95
China
Chao Meng-fu **3** 436-437
Hung-wu **8** 38-39
Wen T'ien-hsiang **16** 203
see also China—1279-1369 (Yuän dynasty)
Europe
Nevsky, Alexander **11** 359
Batu Khan **2** 60-61
John of Piano Carpini **8** 284
see also Golden Horde
India
see India—1000-1600 (Mogul Emp.)
khans
Batu Khan **2** 60-61
Genghis Khan **6** 263-265
Hulagu Khan **8** 27-28
Kublai Khan **9** 115-118
Korea and Japan
Ch'oe Ch'ung-hn **4** 13
Daigo II **4** 367-368
Yi Sng-gye **16** 458-459
Persia
see Persia—Mongol rule

Mongolia (nation; Northern Central Asia)
Chang Tso-lin **3** 434-435
Chou En-lai **4** 20-22
K'ang-hsi **8** 423-426
Molotov, Vyacheslav Mikhailovich **11** 89-90
Teilhard de Chardin, Marie Joseph Pierre **15** 134-136
Tojo, Hideki **15** 254-256
see also Mongol Empire

Monier, Joseph (1823-1906), French inventor
Nervi, Pier Luigi **11** 346-348

Monish (poem)
Peretz, Isaac Loeb **12** 212

Monism (philosophy)
Cohen, Hermann **4** 138-139
Dayananda Saraswati **4** 431
Spinoza, Baruch **14** 381-383
see also Dualism; Pluralism

Monitor (ship)
Ericsson, John **5** 307-308
Welles, Gideon **16** 188-190

Monitorial system (education)
see Education—England

Monk, George
see Monck, George

MONK, THELONIOUS (1917-1982), African American jazz musician **11** 104-108

Monk, The (novel)
Lewis, Matthew Gregory **9** 390-391

Monk, The (painting)
Inness, George **8** 123-124

Monkey Business (film)
Marx brothers **10** 303-304
Perelman, S. J. **12** 209-210

Monkey trial
see Scopes trial

Monkey's Raincoat, The (anthology)
Basho, Matsuo **2** 45-48

Monmouth, battle of (1778)
Clinton, Henry **4** 114-115
Cornwallis, Charles **4** 241-243
Knox, Henry **9** 64
Steuben, Frederick William Augustus von **14** 438-439

MONMOUTH AND BUCCLEUGH, DUKE OF (James Scott; 1649-1685), English claimant to the throne **11** 108-109
Mary II **10** 309-310
Shaftesbury, 1st Earl of **14** 135-136

Monmouth Rebellion (1685)
James II **8** 207-208

Monna Innominata (sonnet)
Rossetti, Christina Georgina **13** 307-308

Monna Vanna (play)
Maeterlinck, Maurice **10** 125-126

MONNET, JEAN (1888-1979), French economist and diplomat **11** 109-110
Ball, George **1** 470-471
Schuman, Robert **14** 41

Monocle de Mon Oncle, Le (poem)
Stevens, Wallace **14** 443-445

Monocotyledon (botany)
Malpighi, Marcello **10** 176-178
Ray, John **13** 57-59

MONOD, JACQUES (1910-1976), French biologist who discovered messenger RNA **11** 110-111

Monogram (art work)
Rauschenberg, Robert **13** 52-53

Monophthalmos
see Antigonus I

Monophysitism (religion)
Eutyches **5** 335
Justinian I **8** 393-395
Leo I **9** 329-330
Theodora **15** 172-175

Monopoly (economics; England)
Elizabeth I **5** 263-266

Monopoly (economics; United States)
Court decisions
Field, Stephen Johnson **5** 441-442
Hand, Billings Learned **7** 116
Taney, Roger Brooke **15** 98-99
oil industry
Mellon, Andrew William **10** 469-470
Rockefeller, John Davison **13** 226-228
railroad
Drew, Daniel **5** 101-102
Durant, Thomas Clark **5** 157-158
Garrett, John Work **6** 225
Gould, Jay **6** 470-472
Harriman, Edward Henry **7** 164-165
Hill, James Jerome **7** 388-389
Huntington, Collis Potter **8** 49
Schiff, Jacob Henry **14** 2-3
Vanderbilt, Cornelius **15** 415-416
reforms
Lloyd, Henry Demarest **9** 468-469
steel
Carnegie, Andrew **3** 309-312
Frick, Henry Clay **6** 108-109
telegraph
Cornell, Ezra **4** 236-237
Field, Cyrus West **5** 438-439
Gould, Jay **6** 470-472
tobacco
Duke, James Buchanan **5** 133-134
see also Antitrust laws (United States)

Monotheism (religion)
Comte, Auguste **4** 189-191
Hallaj, Al-Husayn ibn Mansur al- **7** 86-87
Ikhnaton **8** 110-111
Nazzam, Ibrahim ibn Sayyar al- **11** 329
Plutarch **12** 359-360
Zoroaster **16** 528-530

Monroe, Harriet (1861?-1936), American poet and editor
Pound, Ezra Loomis **12** 415-417

MONROE, JAMES (1758-1831), American diplomat and statesman, president 1817-1825 **11** 111-113
associates
Biddle, Nicholas **2** 264-265
Clinton, George **4** 113-114
Madison, James **10** 121-123
Paine, Thomas **12** 66-67
Cabinet
Adams, John Quincy **1** 52-54
Calhoun, John Caldwell **3** 226-228
Crawford, William Harris **4** 299-300
domestic affairs
Morse, Jedidiah **11** 191-192
Prosser, Gabriel **12** 460-461
Foreign policy
Webster, Daniel **16** 162-164
Louisiana Purchase
see Louisiana Purchase (1803)
see also Monroe Doctrine

MONROE, MARILYN (Norma Jean Baker; 1926-1962), film actress **11** 113-114
Miller, Arthur **11** 25-26
Warhol, Andy **16** 114-115

Monroe Doctrine (1823)
Adams, John Quincy **1** 52-54
Hughes, Charles Evans **8** 15-16
Hughes, William Morris **8** 21-22

Kellogg, Frank Billings **8** 481
Lamas, Carlos Saavedra **9** 175-176
Monroe, James **11** 111-113
Roosevelt, Theodore **13** 280-283
Salisbury, 3d Marquess of **13** 448-449

Monrovia Conference (1968)
Touré, Sékou **15** 275-277

Monserrat (sculpture series)
González, Julio **6** 428-429

Monsieur Bertin (painting)
Ingres, Jean Auguste Dominique **8** 121-123

MONTAGNIER, LUC (born 1932), French virologist **11** 114-116

Monster, The (novella)
Crane, Stephen **4** 293-295

Mont Blanc (poem)
Shelley, Percy Bysshe **14** 176-178

Mont-de-piété (poems)
Breton, André **2** 519-520

Mont des Oliviers, Le (poem)
Vigny, Comte de **15** 494-495

Mont Réal
see Montreal

Mont Sainte-Victoire (painting)
Cézanne, Paul **3** 400-402

Montagnais Indians (North America)
Brébeuf, Jean de **2** 511-512

Montagu, Edward
see Manchester, 1st Earl of

Montagu, Edward Wortley (died 1761), English statesman
Bute, 3d Earl of **3** 177-178

Montagu, Edwin Samuel (1879-1924), English financier and statesman
Chelmsford, Frederic John Napier Thesiger **3** 497

Montagu, Mary Wortley (1689-1762), English poet
Pope, Alexander **12** 395-397

Montagu-Chelmsford Report (India; 1917)
Banerjee, Surendranath **1** 488
Chelmsford, Frederic John Napier Thesiger **3** 497
Das, Chitta Ranjan **4** 401-402
Gandhi, Mohandas Karamchand **6** 201-204

Montague, Charles, 1st Earl of Halifax (1661-1715), English statesman and wit
Congreve, William **4** 200-201

MONTAIGNE, MICHEL EYQUEM DE (1533-1592), French essayist **11** 116-117
Burton, Robert **3** 166-167
Charron, Pierre **3** 472
Melville, Herman **10** 472-476

MONTALE, EUGENIO (1896-1981), Italian poet and critic **11** 117-118
Quasimodo, Salvatore **12** 506

MONTALEMBERT, COMTE DE (Charles Forbes; 1810-1870), French political writer **11** 118-119
Lamennais, Hugues Félicité Robert de **9** 179

Montalembert, Marc René, Marquis de (1714-1800), French military engineer
Carnot, Lazare Nicolas Marguerite **3** 313-314

Montalte, Louis de
see Pascal, Blaise

MONTALVO, JUAN MARÍA (1832-1889), Ecuadorian writer **11** 119-120

Montana (state; United States)
Bozeman, John M. **2** 471-472
Calamity Jane **3** 216
Clark, William Andrews **4** 83-85
Daly, Marcus **4** 379-380
Harrison, Benjamin **7** 178-179
Walsh, Thomas James **16** 85-86

MONTANA, JOE (born 1956), American football player **11** 120-121

Montanism (schismatic movement)
Montanus **11** 122
Tertullian **15** 155-156

MONTANUS (flourished 2nd century), Early Christian founder of schismatic sect **11** 122

Montauk Block (Chicago)
Burnham, Daniel Hudson **3** 148-149

MONTCALM DE SAINT-VÉRAN, MARQUIS DE (1712-1759), French general in Canada **11** 122-123
Bougainville, Louis Antoine de **2** 443-444
Crémazie, Octave **4** 305-306
Crèvecoeur, John de **4** 307-308
Forbes, John **5** 507-508
Vaudreuil-Cavagnal, Marquis de **15** 444
Wolfe, James **16** 354-355

Montcorbier, François de
see Villon, François

Monte, Giammaria Ciocchi del
see Julius III

Monte Carlo (film)
Lubitsch, Ernst **10** 18-19

Monte Caseros, battle of (1852)
Caxias, Duque de **3** 386

Monte Cassino (archabbey; Italy)
Benedict, Ruth Fulton **2** 154-155
Thomas Aquinas **15** 183-186

Monte Cassino, battle of (1944)
Alexander of Tunis, 1st Earl **1** 135-136

Monte de las Cruces, battle of (1810)
Hidalgo y Costilla, Miguel **7** 375-377

Monte Oliveto, Il (poem)
Tasso, Torquato **15** 114-116

Montecuccoli, Count Raimund (1609-1680), Austrian general
Köprülü, Ahmed **9** 84-85

Montefeltro, Federigo da (1444-1482), duke of Urbino
Bramante, Donato **2** 493-494
Piero della Francesca **12** 301-302
Ptolemy, Claudius **12** 473-474

Montefeltro, Guidobaldo da (died 1508), duke of Urbino
Castiglione, Baldassare **3** 360-361

Montefiore, Claude Joseph Goldschmid (1858-1938), British Jewish scholar and author
Abrahams, Israel **1** 29

Montejan, René de (died 1539), French army officer
Paré, Ambroise **12** 94-95

Montenegro
Bulatovic, Momir **3** 115-116

Montenevoso, Principe di
see D'Annunzio, Gabriele

Montereau, Pierre de
see Montreuil, Pierre de

Monterey, battle of (1847)
Davis, Jefferson **4** 416-418

Montes, the Matador (book)
Harris, Frank **7** 172-173

Montespan, Françoise Athénaïs Rochechouart, Marquise de (1641-1707), mistress of Louis XIV
Louis XIV **9** 531-533
Mansart, Jules Hardouin **10** 212

MONTESQUIEU, BARON DE (Charles Louis de Secondat; 1689-1755), French man of letters **11** 123-125
Becarria, Marchese di **2** 97-98
Bodin, Jean **2** 356-357
Catherine the Great **3** 370-372
Clodion **4** 121
Hu Shih **8** 63-65
Krochmal, Nachman Kohen **9** 104-105
Saint-Pierre, Abbé de **13** 434-435
Yen Fu **16** 452

MONTESSORI, MARIA (1870-1952), Italian educator and physician **11** 125-126

MONTEVERDI, CLAUDIO GIOVANNI ANTONIO (1567-1643), Italian composer **11** 126-128
Caccini, Giulio **3** 205-206
Cavalli, Pietro Francesco **3** 382-383
Cesti, Pietro **3** 399-400
Malipiero, Gian Francesco **10** 171
Praetorius, Michael **12** 431-432
Schütz, Heinrich **14** 48-49

MONTEZUMA II (1466?-1520), Aztec emperor 1502-1520 **11** 128-129
Cortés, Hernán **4** 255-256
Cuauhtemoc **4** 329

MONTEZUMA, CARLOS (born Wassaja; ca. 1865-1923), Native American physician and political leader **11** 129-132

Montferrat, Boniface III, Count of (died 1207), king of Thessalonica 1204-1207
Villehardouin, Geffroi de **15** 499

MONTFORT, SIMON DE (6th Earl of Leicester; 1208-1265), English statesman and soldier **11** 132-133
Edward I **5** 208-210
Grosseteste, Robert **7** 15
Henry III **7** 290-292
Llewelyn ap Gruffydd **9** 468

MONTGOLFIER, JACQUES ÉTIENNE (1745-1799), French inventor and industrialist **11** 133-134

MONTGOLFIER, JOSEPH MICHEL (1740-1810), French inventor and industrialist **11** 133-134

Montgomerie, Hugh
see Eglington, Earl of

Montgomery (city; Alabama)
Abernathy, Ralph David **1** 27-28
Bunche, Ralph Johnson **3** 121-122
King, Martin Luther Jr. **9** 20-22
Memminger, Christopher Gustavus **10** 476-477
Parks, Rosa Lee McCauley **12** 115-116

Montgomery, Treaty of (1267)
Llewelyn ap Gruffydd **9** 468

MONTGOMERY, BERNARD LAW (1st Viscount Montgomery of Alamein; born 1887), English field marshal **11** 135-136
Alexander of Tunis, 1st Earl **1** 135-136
Leclerc, Jacques Philippe **9** 272-273
Patton, George Smith Jr. **12** 140-141
Rommel, Erwin **13** 268-269

MONTGOMERY, LUCY MAUD (1874-1942), Canadian author **11** 136-138

MONTGOMERY, RICHARD (1736-1775), colonial American general **11** 138-139
Arnold, Benedict **1** 309-310
Carleton, Guy **3** 300-301
Morgan, Daniel **11** 160-161
Schuyler, Philip John **14** 49-50

Montgomery Improvement Asociation
King, Martin Luther Jr. **9** 20-22

Montgomery Ward and Co. (established 1872)
Ward, Aaron Montgomery **16** 112

Month in the Country, A (play)
Turgenev, Ivan Sergeyevich **15** 345-348

Months (painting series)
Bruegel, Pieter the Elder **3** 65-67

Monticello (near Charlottesville, Virginia)
Jefferson, Thomas **8** 238-241

Montini, Giovanni Battista
see Paul VI

Montmagny, Huault de (flourished 1622-1654), governor of New France
Maisoneuve, Sieur de **10** 153

Montmartre (district; Paris)
Modigliani, Amedeo **11** 72-73
Toulouse-Lautrec, Henri de **15** 273-274
Van Gogh, Vincent **15** 427-429

Montmorency, Henri II, Duc de (1595-1632), marshal of France
Champlain, Samuel de **3** 419-421
Richelieu, Armand Jean du Plessis de **13** 142-144

Montmorency, Philip de
see Hoorn, Count of

Montreal (city; Canada)
British capture (1760)
Amherst, Jeffery **1** 200-201
Gage, Thomas **6** 169-170
Howe, William **7** 538-539
Johnson, William **8** 319-320
Murray, James **11** 261-262
Rogers, Robert **13** 250-251
French settlement
Bienville, Sieur de **2** 268-269
Bourgeoys, Marguerite **2** 452-453
Cartier, Jacques **3** 343-344
Maisoneuve, Sieur de **10** 153
riots (1849)
Lafontaine, Louis-Hippolyte **9** 157-158
see also World's Fairs—Montreal

Montreal Neurological Institute (Canada)
Penfield, Wilder Graves **12** 198-200

Montreuil, Eudes and Gerbert de
see Montreuil, Pierre de

MONTREUIL, PIERRE DE (flourished circa 1231-1266/67), French architect **11** 139

Montreurs, Les (poem)
Leconte de Lisle, Charles Marie René **9** 273-274

Montreux Convention (1936)
Atatürk, Ghazi Mustapha Kemal **1** 356-357

Montroig (painting)
Miró, Joan **11** 53-54

Monts, Pierre du Guast de (1560?-1630?), French explorer
Champlain, Samuel de **3** 419-421

MONTT TORRES, MANUEL (1809-1880), Chilean statesman, president 1851-1861 **11** 139-140
Portales Plazazuelos, Diego José Víctor **12** 404

Monument Mountain (painting)
Durand, Asher Brown **5** 156-157

Monument to General Alvear (sculpture)
Bourdelle, Emile-Antoine **2** 449-450

Monument to the Defenders of Montauban (sculpture)
Bourdelle, Emile-Antoine **2** 449-450

Monumental Head (sculpture)
Giacometti, Alberto **6** 294-295

Monumental sculpture
Bourdelle, Emile-Antoine **2** 449-450

MOODIE, SUSANNA (1803-1885), Canadian poet, novelist, and essayist **11** 140-141

Moods (novel)
Alcott, Louisa May **1** 122

MOODY, DWIGHT L. (1837-1899), American evangelist **11** 141-142
Graham, William Franklin Jr. **6** 487-488

Moody, Paul (1779-1831), American inventor
Lowell, Francis Cabot **10** 13-14

Moody Bible Institute (Chicago)
Moody, Dwight L. **11** 141-142

Moody's Pub. (painting)
Drysdale, George Russell **5** 107-109

Moon (earth's)
eclipses
Aristarchus of Samos **1** 290-291
Hipparchus **7** 407-408
Ptolemy, Claudius **12** 473-474
exploration
Armstrong, Neil Alden **1** 304-306-240
formation
Urey, Harold Clayton **15** 394-396
motion
Eudoxus of Cnidus **5** 329-330
Euler, Leonard **5** 331-332
Flamsteed, John **5** 477-478
Halley, Edmund **7** 88-89
Laplace, Marquis de **9** 202-204
spherical surface
Anaxagoras **1** 208-209
Galileo Galilei **6** 180-183

Moon (journal)
Du Bois, William Edward Burghardt **5** 116-118

MOON, SUN MYUNG (born 1920), founder of the Unification Church **11** 142-143

Moon across the Way (poems)
Borges, Jorge Luis **2** 411-412

Moon and Sixpence, The (novel)
Maugham, William Somerset **10** 344-345

Moon for the Misbegotten, A (play)
O'Neill, Eugene **11** 514-516

Moon Garden plus One (sculpture)
Nevelson, Louise **11** 356-357

Moon Hoax (story; Poe)
Beach, Moses Yale **2** 79-80

Moon Is Down, The (novel)
Steinbeck, John Ernst **14** 416-417

Moon of the Caribbees, The (play)
O'Neill, Eugene **11** 514-516

Mooney, Thomas Joseph (1882-1942), American labor leader
Shahn, Ben **14** 139-140

Moonlight and Frost (painting)
Wyant, Alexander Helwig **16** 409-410

Moonlight Battle (1780)
Rodney, George Brydges **13** 239-240

Moonlight Boy, The (novel)
Howe, Edgar Watson **7** 529

Moonlight Landscape (painting)
Allston, Washington **1** 176-177

Moonstone, The (novel)
Collins, William Wilkie **4** 169-170

Moor, Karl (literary character)
Schiller, Johann Christoph Friedrich von **14** 4-7

Moor, the
see Sforza, Ludovico

Moore, Albert Joseph (1841-1893), English painter
Whistler, James Abbott McNeill **16** 225-226

Moore, Carry Amelia
see Nation, Carry Amelia Moore

MOORE, CHARLES WILLARD (1925-1993), American architect and educator **11** 143-145

MOORE, CHARLOTTE E. (1898-1990), American astrophysicist **11** 145-146

Moore, Douglas (1893-1969), American composer
Benét, Stephen Vincent **2** 157-158
Tabor, Horace Austin Warner **15** 70

MOORE, GEORGE EDWARD (1873-1958), English philosopher **11** 146
associates
Collingwood, Robin George **4** 162
Russell, Bertrand Arthur William **13** 373-374
Ryle, Gilbert **13** 393-394
Trevelyan, George Macaulay **15** 294-295
Wittgenstein, Ludwig **16** 350-351
influence of
Broad, Charlie Dunbar **3** 12
Schlick, Friedrich Albert Moritz **14** 16-17
influenced by
Meinong, Alexius Ritter von Handschuchsheim **10** 461-462
Sidgwick, Henry **14** 213
Zola, Émile **16** 526-528

MOORE, HENRY (1898-1986), English sculptor **11** 146-148
Caro, Anthony **3** 316

MOORE, MARIANNE (1887-1972), American poet and translator **11** 148-149
Bishop, Elizabeth **2** 290-292
Stevens, Wallace **14** 443-445

Moore, Thomas (1779-1852), Irish poet
Emmet, Robert **5** 281-282

Mor, Anthonis (Sir Anthony More; Antonio Moro; 1512?-1576?), Flemish painter
Clouet, Jean and François **4** 122-123

Mora, Francisco de (died 1610), Spanish architect
Herrera, Juan de **7** 335

Morais Barros, Prudente Jose de (1841-1902), Brazilian statesman, president 1894-1898
Peixoto, Floriano **12** 188-189

Moral and Political Science, University of (established 1936)
Pridi Phanomyong **12** 449

Moral Bully, The (poem)
Holmes, Oliver Wendell **7** 457-458

Moral Majority, Inc. (United States political organization; established 1979)
Falwell, Jerry **5** 375-376
Helms, Jesse **7** 271-272

Moral philosophy
see Ethics

Moral-sense school
see Ethics

MORALES, LUIS DE (circa 1519-1586), Spanish painter **11** 150

MORALES-BERMÚDEZ CERRUTI, FRANCISCO (born 1921), president of Peru (1975-1980) **11** 150-151

Moralia (book)
Gregory I **6** 531-532
Plutarch **12** 359-360

MORAN, THOMAS (1837-1926), American painter and graphic artist **11** 151-152

Moran of the Lady Letty (novel)
Norris, Benjamin Franklin Jr. **11** 427-428

MORANDI, GIORGIO (1890-1964), Italian painter of still lifes **11** 152-153
Chirico, Giorgio de **4** 4

Morat, battle of (1476)
Charles the Bold **3** 467-469

Moravia (region; Czechoslovakia)
Charles IV **3** 455-456
Cyril and Methodius, Saints **4** 362-363

MORAVIA, ALBERTO (1907-1990), Italian author **11** 153-155
Levi, Carlo **9** 364

Moravian Brethren (Christian sect)
Wesley, John **16** 209-210
Zinzendorf, Nikolaus Ludwig von **16** 522-523

Moray, James Stewart, Earl of (1531?-1570), son of James V of Scotland
Mary, I **10** 308-309

MORAZÁN, JOSÉ FRANCISCO (1792-1842), Central American general and statesman **11** 155
Carrera, José Rafael **3** 324-325

Mörder, Hoffnung der Frauen (opera)
Hindemith, Paul **7** 399-400

More, Hannah (1745-1833), English religious writer
Wilberforce, William **16** 269-270

More, Sir Anthony
see Mor, Anthonis

MORE, SIR THOMAS (1478-1535), English humanist and statesman **11** 156-157
Budé, Guillaume **3** 102-103
Colet, John **4** 157-158
Donne, John **5** 60-61
Erasmus, Desiderius **5** 298-300
Henry VIII **7** 302-305
Holbein, Hans the Younger **7** 449-450
Reuchlin, Johann **13** 106-107
Tyndale, William **15** 373-374
Zumárraga, Juan de **16** 531-532

More de Venise, Le (play)
Vigny, Comte de **15** 494-495

More Joy in Heaven (novel)
Callaghan, Edward Morley **3** 229-230

More Pricks than Kicks (stories)
Beckett, Samuel **2** 102-104

More Roman Tales (stories)
Moravia, Alberto **11** 153-155

More Stately Mansions (play)
O'Neill, Eugene **11** 514-516

Morea
see Peloponnesus

Moréas, Jean (1856-1910), French poet
Maurras, Charles Marie Photius **10** 350-351

Moreau, Frédéric (literary character)
Flaubert, Gustave **5** 480-482

Moreau, Gustave (1826-1898), French painter
Matisse, Henri **10** 336-337
Rouault, Georges **13** 321-322

Morehouse, J. Ward (literary character)
Dos Passos, John Roderigo **5** 69-71

Morehouse, Marion (wife of E.E. Cummings; 1906-1969), American photographer
Cummings, Edward Estlin **4** 334-336

Morehouse College
Mays, Benjamin E. **10** 374-376

MORELOS, JOSÉ MARÍA (1765-1815), Mexican priest and revolutionary leader **11** 157-158
Álvarez, Juan **1** 184-185
Guerrero, Vicente **7** 28-30
Hidalgo y Costilla, Miguel **7** 375-377
Matamoros, Mariano **10** 329-330

Moreno, Gabriel García
see García Moreno, Gabriel

MORGAGNI, GIOVANNI BATTISTA (1682-1771), Italian anatomist **11** 158-159
Bichat, Marie François Xavier **2** 263-264

Morgan, Arthur (1878-1975), American engineer and educator
Lilienthal, David Eli **9** 410-411

Morgan, Charles (1795-1878), American shipping and railroad magnate
Walker, William **16** 68-69

MORGAN, CONWAY LLOYD (1852-1936), English psychologist **11** 159-160

MORGAN, DANIEL (circa 1735-1802), American soldier and tactician **11** 160-161

Morgan, Edmund Morris, Jr. (1878-1966), American historian
Dudley, Thomas **5** 124-125

MORGAN, GARRETT A. (1877-1963), African American inventor and publisher **11** 161-162

MORGAN, JOHN (1735-1789), American physician **11** 162-163

Morgan, John (1797-1847), English physician
Addison, Thomas **1** 58-59

MORGAN, JOHN PIERPONT (1837-1913), American banker **11** 163-165
antitrust suit
Roosevelt, Theodore **13** 280-283
associates
Cooke, Jay **4** 215-216
Edison, Thomas Alva **5** 206-208
corporate interests
Carnegie, Andrew **3** 309-312
Gary, Elbert Henry **6** 229-230
Harriman, Edward Henry **7** 164-165
Knox, Philander Chase **9** 66-67
Rockefeller, John Davison **13** 226-228
Schiff, Jacob Henry **14** 2-3
Schwab, Charles Michael **14** 50-51
portraits
Steichen, Edward **14** 411-412

MORGAN, JOHN PIERPONT, II (1867-1943), American banker **11** 165

MORGAN, JULIA (1872-1957), American architect **11** 165-166

MORGAN, JUNIUS SPENCER (1813-1890), American banker **11** 166-167

MORGAN, LEWIS HENRY (1818-1881), American anthropologist **11** 167-168

MORGAN, ROBIN (born 1941), feminist writer, editor, poet, and political activist **11** 168-170

Morgan, Shubel
see Brown, John

Morgan, Sir Henry (circa 1635-1688), British buccaneer
Steinbeck, John Ernst **14** 416-417

MORGAN, THOMAS HUNT (1866-1945), American zoologist and geneticist **11** 170-171
East, Edward Murray **5** 182-183
Muller, Hermann Joseph **11** 238-239
Northrop, John Howard **11** 430-431

Morgan, J.P., and Co. (banking)
Carnegie, Andrew **3** 309-312
Morgan, John Pierpont **11** 163-165
Morgan, John Pierpont II **11** 165
Morrow, Dwight Whitney **11** 190-191

Morgan, J.S., and Co. (banking)
Cooke, Jay **4** 215-216
Morgan, Junius Spencer **11** 166-167

Morgan v. Virginia (legal case)
Marshall, Thurgood **10** 282-284

Morgante maggiore, II (poem)
Pulci, Luigi **12** 481

Morgenlandfahrt, Die (novel)
Hesse, Hermann **7** 367-369

MORGENTHAU, HANS J. (1904-1979), American political scientist **11** 171-172

MORGENTHAU, HENRY, JR. (1891-1967), American statesman **11** 172-173
Lilienthal, David Eli **9** 410-411

Morgue (poems)
Benn, Gottfried **2** 164

Moriarty (literary character)
Doyle, Arthur Conan **5** 91-92

MORIN, PAUL (1889-1963), French-Canadian poet **11** 174
Fréchette, Louis-Honoré **6** 77-78

MORÍNIGO, HIGINIO (1897-1985), Paraguayan statesman **11** 174-175

Moriscos
see Spain—Islamic

MORISON, SAMUEL ELIOT (1887-1976), American historian and biographer **11** 175-176
Channing, Edward **3** 435

Morisot, Berthe (1841-1895), French painter
Corot, Jean Baptiste Camille **4** 247-249

MORITA, AKIO (born 1921), Japanese industrial leader **11** 176-178

Moritat (song)
Weill, Kurt **16** 174-175

Moritz (1572-1632), landgrave of Hesse-Cassel
Schütz, Heinrich **14** 48-49

Moritz, Duke of Saxony
see Maurice

Morley, Edward W. (1838-1923), American chemist and physicist
Michelson, Albert Abraham **11** 7-8

MORLEY, JOHN (Viscount Morley of Blackburn; 1838-1923), English statesman and author **11** 178-179
Gokhale, Gopal Krishna **6** 396
Voltaire **16** 14-16

MORLEY, THOMAS (circa 1557-1602/08), English composer and organist **11** 179-180
Marenzio, Luca **10** 248
Tallis, Thomas **15** 91

Mormon (flourished 4th century), American prophet and historian
Smith, Joseph **14** 297-298

Mormon War (Missouri; 1838-39)
Atchison, David Rice **1** 357-358

Mormon War (Utah; 1857-58)
Bridger, James **3** 2-3
Buchanan, James **3** 89-90
Scott, Winfield **14** 70-71
Young, Brigham **16** 469-470

Mormons (religious sect)
Atchison, David Rice **1** 357-358
Burton, Richard **3** 163-164
Cartwright, Peter **3** 344-345
Miller, Joaquin **11** 27-28
Smith, Joseph **14** 297-298
Young, Brigham **16** 469-470

Morning (ship)
Scott, Robert Falcon **14** 67-68

Morning and Evening (sculpture)
Michelangelo Buonarroti **11** 2-5

Morning Flowers... (poem)
Lu Hsün **10** 35-37

Morning in the Country... (painting)
Malevich, Kasimir **10** 168-169

Morning of Life (painting)
Durand, Asher Brown **5** 156-157

Morning Prayer, The (painting)
Greuze, Jean Baptiste **6** 539

Morning Star (Northern Cheyenne tribal leader)
*see*Dull Knife

Morning Star (ship)
Maceo, Antonio **10** 88-90

Morning Walk (painting)
Gainsborough, Thomas **6** 170-172

Morning Watch, The (poem)
Vaughan, Henry **15** 444-445

Morny, Duc Charles Auguste Louis Joseph de (1811-1865), French politician
Maximilian of Hapsburg **10** 358-360
Viollet-le-Duc, Eugène Emmanuel **15** 505-506

MORO, ALDO (1916-1978), leader of Italy's Christian Democratic Party **11** 180-181

Moro, Antonio
see Mor, Anthonis

Moro expósito (epic)
Saavedra, Angel de **13** 398

Morocco, Kingdom of (nation; Northwest Africa)
Agadir crisis (1911)
Lloyd George, David **9** 469-471
Poincaré, Raymond **12** 366-368
Algeciras crisis (1905-1906)
Delcassé, Théophile **4** 478-479
Roosevelt, Theodore **13** 280-283
William II **16** 294-295
French colonial era
Abd el-Kadir **1** 15
Bugeaud de la Piconnerie, Thomas Robert **3** 111
Leclerc, Jacques Philippe **9** 272-273
Lyautey, Louis Hubert Gonzalve **10** 60-61
Mohammed V **11** 79-81
independence
Abd el-Krim el-Khatabi, Mohamed ben **1** 15-16
Allal al-Fassi, Mohamed **1** 162
Boumediene, Houari **2** 445-446
Hassan, Muhammad Abdille **7** 194-195
Mohammed V **11** 79-81
Portugal and

Manuel I **10** 219-220
Spain and
Franco Bahamonde, Francisco **6** 52-54
Primo de Rivera y Orbaneja, Miguel **12** 454-455
see also Abbasids; Almohads; Almoravids

Morone, Giovanni (1509-1580), Italian cardinal
Paul IV **12** 145-146

Morose (literary character)
Jonson, Ben **8** 343-345

MORRICE, JAMES WILSON (1865-1924), Canadian painter **11** 181-182
Cullen, Maurice Galbraith **4** 334

MORRILL, JUSTIN SMITH (1810-1898), American legislator **11** 182

Morrill Act (1862)
Cornell, Ezra **4** 236-237
White, Andrew Dickson **16** 226-227

Morris, Charles W. (born 1901), American philosopher
Carnap, Rudolf **3** 308-309
Schlick, Friedrich Albert Moritz **14** 16-17

Morris, George S. (1840-1889), American philosopher
Dewey, John **4** 520-523

MORRIS, GOUVERNEUR (1752-1816), American statesman and diplomat **11** 182-183
Livingston, Robert R. **9** 462-463
Roosevelt, Theodore **13** 280-283
Sparks, Jared **14** 363

MORRIS, LEWIS (1671-1746), American colonial official **11** 183-184
Zenger, John Peter **16** 497-498

MORRIS, MARK (born 1956), American choreographer **11** 184-185

MORRIS, ROBERT (1734-1806), American financer and statesman **11** 185-187
L'Enfant, Pierre Charles **9** 322-323
Livingston, Robert R. **9** 462-463
Morris, Gouverneur **11** 182-183

MORRIS, WILLIAM (1834-1896), English man of letters, artist, and politician **11** 187-188
Burne-Jones, Edward Coley **3** 145-146
Godwin, William **6** 383-384
Kokoschka, Oskar **9** 75-76
Parrington, Vernon Louis **12** 119-120
Richardson, Henry Hobson **13** 139-141
Swinburne, Algernon Charles **15** 54-55
Tawney, Richard Henry **15** 120-121
Van de Velde, Henry **15** 419-420
Yeats, William Butler **16** 445-447

Morris Gift Shop (San Francisco)
Wright, Frank Lloyd **16** 398-401

MORRISON, TONI (Chloe Anthony Wofford; born 1931), African American novelist **11** 188-190

Morrow, Anne Spencer
see Lindbergh, Anne Morrow

MORROW, DWIGHT WHITNEY (1873-1931), American banker and diplomat **11** 190-191
Calles, Plutarco Elías **3** 234-235
Hearst, William Randolph **7** 243-244
Kellogg, Frank Billings **8** 481

Morsamor (novel)
Valera y Alcalá Galiano, Juan **15** 403

MORSE, JEDIDIAH (1761-1826), American geographer and clergyman **11** 191-192
Morse, Samuel Finley Breese **11** 192-193

MORSE, SAMUEL FINLEY BREESE (1791-1872), American artist and inventor **11** 192-193
Allston, Washington **1** 176-177
Brady, Mathew B. **2** 487-488
Copley, John Singleton **4** 228-230
Daguerre, Louis Jacques Mandé **4** 365-366
Draper, John William **5** 96-97
Durand, Asher Brown **5** 156-157
Field, Cyrus West **5** 438-439
Kendall, Amos **8** 494

MORSE, WAYNE L. (1900-1974), United States senator from Oregon **11** 193-194

Morse code (telegraph)
Marconi, Guglielmo **10** 239-240
Morse, Samuel Finley Breese **11** 192-193

Morse College (Yale University)
Saarinen, Eliel and Eero **13** 396-398

Mort, La (poem)
Verlaine, Paul Marie **15** 465-466

Mort à crédit (novel)
Céline, Louis Ferdinand **3** 390-391

Mort de César, La (play)
Voltaire **16** 14-16

Mort de Cléopâtre, La (cantata)
Berlioz, Louis Hector **2** 203-205

Mort de Tintagiles, La (play)
Maeterlinck, Maurice **10** 125-126

Mort d'Orphée, La (cantata)
Berlioz, Louis Hector **2** 203-205

Mort du loup, La (poem)
Vigny, Comte de **15** 494-495

Mort du Père, La (novel)
Martin du Gard, Roger **10** 295-296

Mortalium animos (encyclical)
Pius XI **12** 337-339

Morte d'Arthur, Le (book; Malory)
Beardsley, Aubrey Vincent **2** 88-89
Caxton, William **3** 386-387
Malory, Thomas **10** 175-176

Mortimer, Earl
see Harley, Robert

Mortimer, Edmund (IV) de, 5th Earl of March (1391-1425), English nobleman
Glendower, Owen **6** 364-365

MORTIMER, JOHN CLIFFORD (born 1923), British author of novels, stories, and plays for radio, stage, television, and film **11** 194-195

Mortimer, Roger (IV) de
see March, 4th Earl of

Mortimer, Roger (IV) de, 1st Earl of March (1287-1330), English nobleman
Edward II **5** 210
Edward III **5** 211-212

Mortimeriados (poems)
Drayton, Michael **5** 97-98

Mortmain, Statute of (1279)
Edward I **5** 208-210

Morton, 4th Earl of (James Douglas; 1525?-1581), Scottish statesman
James I **8** 204-206

Morton, John (1420?-1500), English archbishop and statesman
More, Thomas **11** 156-157
Richard III **13** 132-133

Morton, Levi P. (1824-1920), American politician
Arthur, Chester Alan **1** 321-323

MORTON, NELLE KATHERINE (1905-1987), activist for racial justice, teacher of Christian educators, and proponent of feminist theology **11** 195-197

MORTON, OLIVER HAZARD PERRY THROCK (1823-1877), American politician **11** 197-198

Morton, Thomas (1564-1659), Anglican bishop
Donne, John **5** 60-61

Morton, Thomas (flourished 1622-1647), English adventurer in America
Standish, Myles **14** 396-397

MORTON, WILLIAM THOMAS GREEN (1819-1868), American dentist **11** 198-199
Long, Crawford Williamson **9** 495-496
Wells, Horace **16** 196

Mortua Est (poem)
Eminescu, Mihail **5** 280-281

Mosaic law (Old Testament)
Cotton, John **4** 263-265
Ezra **5** 356-357
Hillel **7** 390-391
Johanan ben Zakkai **8** 271-272
Josephus Flavius **8** 360-361
Moses **11** 200-201
Paul **12** 141-143

Mosby's Memoirs... (stories)
Bellow, Saul **2** 141-143

Mosca (literary character)
Jonson, Ben **8** 343-345

Moscheles, Ignaz (1794-1870), Bohemian composer, pianist, and teacher
Mendelssohn, Moses **10** 488-489

Moscherosch, Johann Michael (1601-1669), German satirist
Grimmelshausen, Hans Jakob Christoffel von **7** 4-5

Moscow (city; Russia)
Afinogenov, Aleksandr Nikolaevich **1** 72-73
Ivan III **8** 156-157
Ivan IV **8** 157-159
Kutuzov, Mikhail Ilarionovich **9** 137-138
Le Corbusier **9** 274-275
Napoleon I **11** 306-310
Peter I **12** 253-256
Zhukov, Georgi Konstantinovich **16** 512-513

Moscow, University of
Berdyaev, Nicholas Alexandrovich **2** 184-185
Kandinsky, Wassily **8** 420-422
Landau, Lev Davidovich **9** 184-185
Miliukov, Pavel Nikolayevich **11** 18-19
Pobedonostsev, Konstantin Petrovich **12** 360-361
Semenov, Nikolai Nikolaevich **14** 101
Vinogradoff, Paul Gavrilovitch **15** 503

Moscow Art Theater
Afinogenov, Aleksandr Nikolaevich **1** 72-73
Bulgakov, Mikhail Afanasievich **3** 117
Chekhov, Anton Pavlovich **3** 494-497
Gorky, Maxim **6** 458-460
Meyerhold, Vsevolod Emilievich **10** 539
Stanislavsky, Constantin **14** 398-399

Moscow Conservatory (music)
Rachmaninov, Sergei Vasilievich **12** 531-532
Scriabin, Alexander Nikolayevich **14** 71-72
Tchaikovsky, Peter Ilyich **15** 130-132

Mosega, battle of (1837)
Mzilikazi **11** 285-286
Pretorius, Andries **12** 444-445

Moseley, H.G.-J. (1887-1915), English physicist
Rutherford, Ernest **13** 384-387

MOSELY-BRAUN, CAROL (born 1947), African American Democratic senator from Illinois **11** 199-200

MOSES (circa 1392-circa 1272 B.C.), Hebrew prophet and lawgiver **11** 200-201
Charonton, Enguerrand **3** 471
Isidore of Seville **8** 149-150
John **8** 273-274
see also Mosaic law

Moses (sculpture)
Michelangelo Buonarroti **11** 2-5

MOSES, GRANDMA (Anna Mary Robertson; 1860-1961), American painter **11** 201-202

MOSES, ROBERT (1888-1981), New York City's builder of public works **11** 202-203

Moses ben Maimon
see Maimonides

Moses ben Nahman
see Nahmanides

Moses Defending the Daughters of Jethro (painting)
Rosso, Il **13** 312-313

Moses' Miracle of the Waters (painting)
Murillo, Bartolomé Esteban **11** 258-259

Moses Striking Water from the Rock (painting)
Lucas van Leyden **10** 20-21

Moses und Aron (opera)
Schoenberg, Arnold **14** 24-26

Moshavim movement (Israel)
Dayan, Moshe **4** 429-431

MOSHWESHWE (Moshesh; circa 1787-1868), South African king **11** 203-205
Jonathan, Joseph Leabua **8** 330-331

Moskowa, Prince of the
see Ney, Michel

Moslem Empire
see Islamic Empire

Moslem League (India)
Bhashani, Maulana Abdul Hamid Khan **2** 255-257
Iqbal, Muhammad **8** 132-133
Jinnah, Mohammad Ali **8** 262-263
Liaquat Ali Khan **9** 397
Naidu, Sarojini **11** 294-295
Nehru, Jawaharlal **11** 332-334

Moslems
see Islam; Islamic Empire

MOSQUERA, TOMÁS CIPRIANO DE (1798-1878), Colombian statesman **11** 205-206

Mosquito (insect)
Burnet, Frank Macfarlane **3** 146-147
Finlay, Carlos Juan **5** 450
Reed, Walter **13** 78

Mosquitoes (novel)
Faulkner, William **5** 395-397

MOSSADEGH, MOHAMMAD (Musaddiq; 1882-1967), Iranian nationalist politician and prime minister (1951-1953) **11** 206-207

MÖSSBAUER, RUDOLF (born 1929), German physicist **11** 208-209

Mosses from an Old Manse (book; Hawthorne)
Hawthorne, Nathaniel **7** 212-215
Melville, Herman **10** 472-476

Mossi (African people)
Ali, Sunni **1** 158-159

Most, Johann Joseph (1846-1906), German-American anarchist
Goldman, Emma **6** 406-407

Most Beautifully (film)
Kurosawa, Akira **9** 135-137

Most Important Man, The (opera)
Menotti, Gian Carlo **10** 509-510

Most Lamentable Chance... (poem)
Skelton, John **14** 268-269

Most Likely to Succeed (novel)
Dos Passos, John Roderigo **5** 69-71

Mostellaria (play)
Plautus **12** 348-350

Motel Ben Pasey the Chazan (book)
Sholem Aleichem **14** 202-203

Motet (music form)
England
Byrd, William **3** 187-188
Dunstable, John **5** 150-151
Tallis, Thomas **15** 91
Flanders
Gombert, Nicolas **6** 416-417
Josquin des Prez **8** 361-363
Lassus, Roland de **9** 216-218
Willaert, Adrian **16** 287-288
France
Goudimel, Claude **6** 466
Le Jeune, Claude **9** 314-315
Machaut, Guillaume de **10** 93-94
Pérotin **12** 231-232
Vitry, Philippe de **16** 2
Germany
Bach, Carl Philipp Emanuel **1** 414-415
Bach, Johann Sebastian **1** 416-419
Franco of Cologne **6** 52
Isaac, Heinrich **8** 143-144
Schütz, Heinrich **14** 48-49
Senfl, Ludwig **14** 105-106
Walter, Johann **16** 86
Italy
Carissimi, Giacomo **3** 299-300
Landini, Francesco **9** 185-186
Marenzio, Luca **10** 248
Merulo, Claudio **10** 525-526
Monteverdi, Claudio Giovanni Antonio **11** 126-128
Palestrina, Giovanni Pierluigi da **12** 70-72
Vivaldi, Antonio **16** 3-4
Zarlino, Gioseffo **16** 490-491
Netherlands
Clemens non Papa, Jacobus **4** 101
Obrecht, Jacob **11** 457-458
Ockeghem, Johannes **11** 464-465
Sweelinck, Jan Pieterszoon **15** 50-51
Spain
Victoria, Tomás Luis de **15** 487-488

Mother... (poems)
Sitwell, Edith **14** 265-266

Mother, The (novel)
Asch, Shalom **1** 325-326
Buck, Pearl Sydenstricker **3** 91-93
Gorky, Maxim **6** 458-460

Mother, The (play)
Čapek, Karel **3** 271-272

Mother and Child (sculpture)
Moore, Henry **11** 146-148
Zadkine, Ossip Joselyn **16** 484
Zorach, William **16** 528

Mother and Sister of the Artist (painting)
Vuillard, Jean Édouard **16** 36

Mother Courage (play)
Brecht, Bertolt **2** 512-514

Mother Hubberd's Tale (poem)
Spenser, Edmund **14** 373-376

Mother Jones
see Jones, Mary Harris

Mother of Captain Shigemoto, The (novel)
Tanizaki, Junichiro **15** 101-102

Mother of Us All, The (opera)
Thomson, Virgil **15** 202-203

Motherland Party (Turkey)
Özal, Turgut **12** 47-49

Motherwell, Mrs. Robert
see Frankenthaler, Helen

MOTHERWELL, ROBERT (1915-1991), American painter **11** 210-211
Frankenthaler, Helen **6** 56-57
Newman, Barnett **11** 365
Rothko, Mark **13** 320-321
Smith, David **14** 287-288

Motion (physics)
Alembert, Jean le Rond d' **1** 127-128
Galileo Galilei **6** 180-183
Hamilton, William Rowan **7** 99-100
Huygens, Christiaan **8** 79-81
Newton, Isaac **11** 369-372
Tartaglia, Niccolo **15** 111-112

Motion Picture Association of America
Valenti, Jack Joseph **15** 401-403

Motion pictures (Africa)
Cissé, Souleymane **4** 65-66
Faye, Safi **5** 400-401
Kawawa, Rashidi Mfaume **8** 464-465
Ousmane, Sembene **12** 32-33

Motion pictures (Asia)
Kurosawa, Akira **9** 135-137
Ray, Satyajit **13** 60-61

Motion pictures (Canada)
Grierson, John **6** 542-543

Motion pictures (Europe)
Ambler, Eric **1** 191-192
Bergman, Ernst Ingmar **2** 190-191
Eisenstein, Sergei Mikhailovich **5** 240-242
Lang, Fritz **9** 190-192
Lubitsch, Ernst **10** 18-19
Olivier, Laurence **11** 502-503
Prokofiev, Sergei Sergeevich **12** 458-460
Riefenstahl, Leni **13** 161-163
Truffaut, François **15** 311-313

Motion pictures (United States)
abstract cinema
Richter, Hans **13** 149-150
African American involvement
Davis, Ossie **4** 421-422
comedy
Benchley, Robert **2** 150-151
Brice, Fanny **3** 1-2
Chaplin, Charles Spencer **3** 438-440
Fields, W. C. **5** 444
Grant, Cary **6** 490-492
Goldberg, Whoopi **6** 398-402
Hope, Bob **7** 487-489
Marx brothers **10** 303-304
Sennett, Mack **14** 108-109
computer animation
Jobs, Steven **8** 265-267
development
Edison, Thomas Alva **5** 206-208
Ford, John **6** 7-8
Griffith, David Wark **6** 544-545
Lumière Brothers, The **10** 41-43
Peale, Charles Willson **12** 169-171
directors
Hitchcock, Alfred **7** 415-416
Kelly, Gene **8** 484-486
documentaries
Flaherty, Robert **5** 476-477
Flanagan, Hallie **5** 478-479
Wiseman, Frederick **16** 345-346
experimental
Cornell, Joseph **4** 237-238
Richter, Hans **13** 149-150
filmmakers
Allen, Woody **1** 169-171
Capra, Frank **3** 276-278
Lang, Fritz **9** 190-192
Lee, Spike **9** 295-299
Smithson, Robert **14** 301-303
Stone, Oliver **14** 472-475
Valdez, Luis **15** 399-400
musicals
Garland, Judy **6** 218-219
Kelly, Gene **8** 484-486
producers
Cousteau, Jacques-Yves **4** 276-277
DeMille, Cecil Blount **4** 488-490
Hughes, Howard Robard **8** 16-17
Loew, Marcus **9** 485-486
psychological realism
Kazan, Elia **8** 465-466
ratings system
Valenti, Jack Joseph **15** 401-403
roles for African Americans
Goldberg, Whoopi **6** 398-402
McDaniel, Hattie **10** 405-408
McQueen, Butterfly **10** 434-437
Poitier, Sidney **12** 368-370
roles for Asian Americans
Wong, Anna May **16** 366-367
roles for Native Americans
Greene, Graham **6** 524-525
Studi, Wes **15** 1-2
screenwriters
Angelou, Maya **1** 238-239
Hinton, Susan Eloise **7** 406-407
Mamet, David Alan **10** 181-182
silents
Chaplin, Charles Spencer **3** 438-440
DeMille, Cecil Blount **4** 488-490
Fields, W. C. **5** 444
Griffith, David Wark **6** 544-545
Houdini, Harry **7** 514-516
Sennett, Mack **14** 108-109
Wong, Anna May **16** 366-367
subjects of
Hearst, Patricia **7** 242-243
"talkies" and after
Anderson, Judith **1** 215-216
Bogart, Humphrey **2** 363-364
Brando, Marlon **2** 497-499
Burton, Richard **3** 163-164
Cohan, George Michael **4** 137-138
Crosby, Harry Lillis **4** 324-326
Dean, James **4** 433-434
DeMille, Cecil Blount **4** 488-490
Disney, Walter Elias **5** 26-27
Gable, William Clark **6** 157-158
Garbo, Greta **6** 205-207
Goldberg, Whoopi **6** 398-402
Goldwyn, Samuel **6** 416
Hayworth, Rita **7** 233-235
Hepburn, Audrey **7** 314-316
Jones, James Earl **8** 334-337
Lang, Fritz **9** 190-192
Monroe, Marilyn **11** 113-114
Olivier, Laurence **11** 502-503
Presley, Elvis Aron **12** 441-442
Rivers, Larry **13** 186-187
Sinatra, Francis Albert **14** 246-248
Taylor, Elizabeth Rosemond **15** 124-125
Tracy, Spencer Bonaventure **15** 289-290
Wayne, John **16** 150-151
theater chains
Loew, Marcus **9** 485-486
westerns
Eastwood, Clint **5** 188-190

Motivation (psychology)
Bleuler, Eugen **2** 325
Hull, Clark Leonard **8** 28
Thomas, William Isaac **15** 193
Tolman, Edward Chace **15** 261-262

Motke the Thief (play)
Asch, Shalom **1** 325-326

MOTLEY, JOHN LOTHROP (1814-1877), American historian and diplomat **11** 211-212
Bancroft, George **1** 483-484
Holmes, Oliver Wendell **7** 457-458

Motley Stories (book)
Chekhov, Anton Pavlovich **3** 494-497

Motokiyo, Zeami
see Zeami, Kanze

Motor, electric
Tesla, Nikola **15** 156-157

Motor nerves (neurophysiology)
Adrian, Edgar Douglas **1** 67-69
Dale, Henry Hallett **4** 371-373
Sherrington, Charles Scott **14** 187-189

Motown Record Corporation
Gordy, Berry Jr. **6** 450-451
Jackson, Michael Joe **8** 178-180

MOTT, JOHN R. (1865-1955), American Protestant leader **11** 212

MOTT, LUCRETIA COFFIN (1793-1880), American feminist and abolitionist **11** 212-213

Moulin de la Galette (painting)
Picasso, Pablo **12** 292-295
Renoir, Pierre Auguste **13** 101-102

MOUNT, WILLIAM SIDNEY (1807-1868), American painter **11** 213-214

Mount Holyoke Female Seminary (South Hadley, Massachusetts)
Lyon, Mary **10** 67-69

Mount Lu (monastery; China)
Hui-yüan **8** 25-26

Mount Rushmore National Memorial (South Dakota)
Borglum, John Gutzon de la Mothe **2** 416-417

Mount Vernon Convention (1785)
Chase, Samuel **3** 475-476
Mason, George **10** 319-320

Mount Wilson Observatory (Pasadena, California)
Goddard, Robert Hutchings **6** 376-377
Hale, George Ellery **7** 72-74
Hubble, Edwin Powell **8** 10-11
Kapteyn, Jacobus Cornelis **8** 436-437
Shapley, Harlow **14** 155-156

Mountain (French politics)
Marat, Jean Paul **10** 230-231
Robespierre, Maximilien François Marie Isidore de **13** 199-201

Mountain Giants, The (play)
Pirandello, Luigi **12** 319-321

Mountain Interval (literary collection)
Frost, Robert Lee **6** 130-133

Mountain men
see Frontiersmen—explorers and guides

Mountain Scenery with River Lodge (painting)
Ni Tsan **11** 400

Mountain Woman (sculpture)
Nevelson, Louise **11** 356-357

Mountains and Sea (painting; Frankenthaler)
Frankenthaler, Helen **6** 56-57
Noland, Kenneth **11** 418-419

Mountbatten of Burma, Louis Mountbatten, 1st Earl (1900-1979), English admiral and viceroy of India
Gandhi, Mohandas Karamchand **6** 201-204
Nehru, Jawaharlal **11** 332-334
Rajagopalachari, Chakravarti **13** 6-7

Mountjoy, 8th Baron (Charles Blount, Earl of Devonshire; 1563–1606), English soldier
Elizabeth I **5** 263-266

Mourides (Islamic sect)
Bamba, Amadou **1** 481-482

Mourning Becomes Electra (play)
O'Neill, Eugene **11** 514-516

Mourning Bride, The (play)
Congreve, William **4** 200-201

Mourning Music (musical composition)
Lutoslawski, Witold **10** 52-53

Mourning Symphony (musical composition)
Haydn, Franz Joseph **7** 219-221

Mousequetaire, Le (newspaper)
Dumas, Alexandre **5** 136-138

Mousetrap, The (play)
Christie, Agatha **4** 25-26

Mouth of the Thames... (painting)
Constable, John **4** 208-209

Mouton, Jean (circa 1475-1522), French composer
Willaert, Adrian **16** 287-288

Mouvement (poem)
Rimbaud, Jean Nicolas Arthur **13** 172-174

Mouvement Démocratique Dahoméen
Apithy, Sourou Migan **1** 259-260

Mouvement National Congolais
Lumumba, Patrice Emery **10** 43-45
Tshombe, Moïse Kapenda **15** 325-326

Mouvement perpétuel (poems)
Aragon, Louis **1** 271-272

Mouvement Populaire de la Révolution (political organization; Congo)
Mobutu Sese Seko **11** 69-71

Movement for Assemblies of the People (Grenada)
Bishop, Maurice **2** 292-293

Movement for the Triumph of Democratic Liberties
Ben Bella, Ahmed **2** 148-149

Movement of Moroccan Action
Allal al-Fassi, Mohamed **1** 162

Movement of the Deprived (Harakat al-Mahrumin; Lebanon)
Sadr, Musa al- **13** 420-422

Movement of the Revolutionary Left (Bolivia)
Paz Zamora, Jaime **12** 165-167

Movies
see Motion pictures

Movimento Laureati Cattolici (established 1931)
Paul VI **12** 146-148

Movimento Popular de Libertaçao de Angola (MPLA; freedom movement, Africa)
de Andrade, Mario **4** 434-435

Mowbray, Thomas
see Norfolk, 1st Duke of

Mowing (poem)
Frost, Robert Lee **6** 130-133

Moxon, Edward (1801-1858), English publisher
Lamb, Charles **9** 176-177

MOYERS, BILLY DON ("Bill"; born 1934), television journalist, author, and press secretary to president Lyndon B. Johnson **11** 214-216

MOYNIHAN, DANIEL PATRICK ("Pat"; born 1927), United States senator from New York **11** 216-218

Mozambique (People's Republic of Mozambique; former Portuguese province, East Africa)
Camoëns, Luis Vaz de **3** 247-249
Chissano, Joaquim Alberto **4** 9-11
Craveirinha, José **4** 297-299
dos Santos, Marcelino **5** 72-74
Gama, Vasco da **6** 196-198
Holmes, Arthur **7** 455-456
Machel, Samora Moises **10** 94-96
Mondlane, Eduardo Chivambo **11** 100-101
Salazar, António de Oliveira **13** 442-443

Mozambique Liberation Front (established 1962)
Chissano, Joaquim Alberto **4** 9-11
dos Santos, Marcelino **5** 72-74
Machel, Samora Moises **10** 94-96
Mondlane, Eduardo Chivambo **11** 100-101

Mozart, Leopold (1719-1787), Austrian violinist, composer, and teacher
Bach, Carl Philipp Emanuel **1** 414-415
Corelli, Arcangelo **4** 230-231
Mozart, Wolfgang Amadeus **11** 218-221
Tartini, Giuseppe **15** 112-113

MOZART, WOLFGANG AMADEUS (1756-1791), Austrian composer **11** 218-221
influence of
Beethoven, Ludwig van **2** 114-117
Dallapiccola, Luigi **4** 377-378
Haydn, Franz Joseph **7** 219-221
Poulenc, Francis **12** 414-415
Schumann, Robert Alexander **14** 41-43
Stravinsky, Igor Fedorovich **14** 502-506, 251
influenced by
Bach, Johann Christian **1** 415-416
interpretations
Barenboim, Daniel **2** 3-4
Chopin, Frédéric François **4** 16-18
Mahler, Gustav **10** 144-145
Paganini, Niccolo **12** 58-59

Mozart and Salieri (play)
Pushkin, Aleksandr Sergeevich **12** 489-491

Mozee, Phoebe Anne Oakley
see Oakley, Annie

Mpande (died 1872), king of Zululand 1840-1872
Cetshwayo **3** 400
Dingane **5** 14-15
Pretorius, Andries **12** 444-445

MPHAHLELE, EZEKIEL (a.k.a. Bruno Eseki; born 1919), South African author and scholar **11** 221-223

MQHAYI, SAMUEL EDWARD KRUNE (1875-1945), South African novelist and poet **11** 223
Dube, John Langalibalele **5** 113

MS. Found in a Bottle (story)
Poe, Edgar Allan **12** 363-365

Ms. magazine
Steinem, Gloria **14** 418-419

M'Taggart, J.M.E.
see McTaggart, J.M.E.

Mtsyri (poem)
Lermontov, Mikhail Yurievich **9** 352-353

Mu-ch'i (flourished 1250-79), Chinese painter and monk
Hsia Kuei **8** 4-5
Sesshu, Toya **14** 116-117

MUAWIYA IBN ABU SUFYAN (died 680), Umayyad caliph **11** 223-224
Ali **1** 155-156

MUBARAK, HOSNI (born 1928), president of Egypt **11** 225-226

Much Ado about Nothing (play; Shakespeare)
Berlioz, Louis Hector **2** 203-205
Shakespeare, William **14** 142-145

Muckraking (United States journalism)
Baker, Ray Stannard **1** 451-452
Bly, Nellie **2** 346-348
Dunne, Finley Peter **5** 147-148
Gladden, Washington **6** 356-357
Hapgood, Norman **7** 137-138
Lawson, Thomas William **9** 255-256
Lindsey, Benjamin Barr **9** 425-426
McClure, Samuel Sidney **10** 398-399
Norris, Benjamin Franklin Jr. **11** 427-428
Phillips, David Graham **12** 280-281
Rockefeller, John Davison **13** 226-228
Russell, Charles Edward **13** 374-375
Sinclair, Upton Beale Jr. **14** 248-249
Steffens, Lincoln **14** 410-411
Tarbell, Ida Minerva **15** 107-108

Mudarse por mejorarse (play)
Alarcón, Pedro Antonio de **1** 100-101

Mudros armistice (1918)
Atatürk, Ghazi Mustapha Kemal **1** 356-357

Mueller
see Müller

MUELLER, OTTO (1874-1930), German expressionist painter **11** 226-227

Muerte de Artemio Cruz, La (novel)
Fuentes, Carlos **6** 141-142

Muffat, Georg (circa 1645-1704), German composer and organist
Corelli, Arcangelo **4** 230-231

Mufti of Jerusalem
see Husagni, Al-Hajj Amin Al-

MUGABE, ROBERT GABRIEL (born 1924), Zimbabwe's first elected black prime minister **11** 227-229
Nkomo, Joshua Mqabuko **11** 405-407

Mugwumps (United States politics)
Cleveland, Stephen Grover **4** 108-110
Curtis, George William **4** 349-350
Godkin, Edwin Lawrence **6** 380
Schurz, Carl **14** 44-45

Muhammad
see also Mohammed

Muhammad (flourished 8th century), Hasanite claimant to caliphate
Mansur, Abu Jafar ibn Muhammad al- **10** 214-215

Muhammad V (1334-1391), Moslem king of Granada 1354-1391
ibn Khaldun, Abd al-Rahman ibn Muhammad **8** 93-94

Muhammad, Ala ud-Din (ruled 1199-1220), shah of Khiva
Genghis Khan **6** 263-265

MUHAMMAD, ELIJAH (Poole; 1897-1975), leader of the Nation of Islam ("Black Muslims") **11** 230-231
Malcolm X **10** 165-166

Muhammad Bengan (Bengan Korei; ruled 1531-1537), ruler of West African Songhay empire
Muhammad, Elijah **11** 230-231

MUHAMMAD BIN TUGHLUQ (ruled 1325-1351), Moslem sultan of Delhi **11** 229
ibn Battuta, Muhammad **8** 91-92

Muhammad ibn Daud
see Alp Arslan

Muhammad Shah (1877-1957)
see Aga Khan III

MUHAMMAD TURE, ASKIA (circa 1443-1538), ruler of the West African Songhay empire **11** 231-232
Ali, Sunni **1** 158-159

Muhammedans
see Islam; Islamic Empire

Muhibbi
see Suleiman I

Mühlberg, battle of (1547)
Alba, Duke of **1** 103-104
Charles V **3** 457-459

MÜHLENBERG, HEINRICH MELCHIOR (1711-1787), German-born American Lutheran clergyman **11** 232-233
Muhlenberg, William Augustus **11** 233-234

MUHLENBERG, WILLIAM AUGUSTUS (1796-1877); American Episcopalian clergyman **11** 233-234

Mühlfeld, Richard (1856-1907), German clarinetist
Brahms, Johannes **2** 490-492

Mühlfrauen (Bohemia)
Maulbertsch, Franz Anton **10** 345

Muiopotmus (poem)
Spenser, Edmund **14** 373-376

MUIR, JOHN (1838-1914), American naturalist **11** 234

MUJIBUR RAHMAN, SHEIK (1920-1975), Bengal leader who helped found Bangladesh **11** 234-236

Mukden, battle of (1948)
Lin Piao **9** 429-430

Muktafi, al- (ruled 902-907), Abbasid caliph
Razi **13** 63-64

Mulata (novel)
Asturias, Miguel Angel **1** 354-355

Mulatto (play)
Hughes, Langston **8** 18-19

Mulcaster, Richard (circa 1530-1611), English educator
Spenser, Edmund **14** 373-376

MULDOWNEY, SHIRLEY (born ca. 1940), American race car driver **11** 236-238

Mulele, Pierre (died 1968), Congolese rebel leader
Mobutu Sese Seko **11** 69-71

Mülich, Hans (1515-1573), German painter
Lassus, Roland de **9** 216-218

Müller, George Elias (1850-1934), German psychologist
Fechner, Gustav Theodor **5** 401-402
Lotze, Rudolf Hermann **9** 521-522

MULLER, HERMANN JOSEPH (1890-1967), American geneticist **11** 238-239
East, Edward Murray **5** 182-183
Watson, James Dewey **16** 137-138

Müller, Johann
see Regiomontanus

MÜLLER, JOHANNES PETER (1801-1858), German physiologist and anatomist **11** 239-240
Du Bois-Reymond, Emil **5** 118-119
Helmholtz, Hermann Ludwig Ferdinand von **7** 268-269
Schwann, Theodor **14** 51-52
Virchow, Rudolf Ludwig Carl **15** 506-507

MÜLLER, KARL ALEXANDER (born 1927), Swiss-born solid-state physicist **11** 240-241

Müller, Otto (1874-1930), German painter
Kirchner, Ernst Ludwig **9** 34-35

MÜLLER, PAUL HERMANN (1899-1965), Swiss chemist **11** 241-242

Müller, Wilhelm (1794-1827), German poet
Schubert, Franz Peter **14** 35-37

Müller-Lieder (ballads)
Goethe, Johann Wolfgang von **6** 388-391

Müllers Archiv (journal)
Du Bois-Reymond, Emil **5** 118-119
Müller, Johannes Peter **11** 239-240

MULRONEY, MARTIN BRIAN (born 1939), prime minister of Canada **11** 242-246

Multiplication of the Arcs (painting)
Tanguy, Yves **15** 101

Mumford, Catherine (1829-1890), English reformer
Booth, William **2** 405-406

MUMFORD, LEWIS (1895-1990), American social philosopher and architectural critic **11** 246-247
Geddes, Patrick **6** 246-247

Mummy and the Mockingbird, The (play)
Barrymores **2** 28-30

Mumtaz Mahal (1592-1631), empress of India
Shah Jahan **14** 138-139

Mumu (story)
Turgenev, Ivan Sergeyevich **15** 345-348

Mun Sun
see Yi Hwang

MUNCH, EDVARD (1863-1944), Norwegian painter and graphic artist **11** 247-248
Beckmann, Max **2** 104-105
Böcklin, Arnold **2** 354-355
Ensor, James **5** 289-290
Kirchner, Ernst Ludwig **9** 34-35
Nolde, Emil **11** 419-420
Van Gogh, Vincent **15** 427-429

Munda, battle of (45 B.C.)
Caesar, Gaius Julius **3** 207-210

Munday, Anthony (1560-1633), English poet and playwright
Webster, John **16** 164

MUNDELEIN, GEORGE WILLIAM (1872-1939), American Roman Catholic cardinal **11** 248-249
Cabrini, Frances Xavier **3** 205

Mundinus
see Mondino de' Luzzi

Mungenast, Joseph (died 1741), Austrian architect
Prandtauer, Jakob **12** 432

Munich (city; Germany)
Cuvilliés, François **4** 359-360
Frederick I **6** 78-79
Frisch, Karl von **6** 117-118
Gustavus II **7** 43-45
Hitler, Adolf **7** 417-420
Vogel, Hans-Jochen **16** 8-9
Zimmermann, Johann Baptist and Domenikus **16** 518

Munich, University of
Boltzmann, Ludwig **2** 379-380
Döllinger, Josef Ignaz von **5** 47-48
Fischer, Hans **5** 457-459
Haushofer, Karl **7** 201
Heisenberg, Werner Karl **7** 261-263
Ohm, Georg Simon **11** 486-487
Planck, Max Karl Ernst Ludwig **12** 342-344
Röntgen, Wilhelm Conrad **13** 273-275
Schelling, Friedrich Wilhelm Joseph von **13** 526-527
Voegelin, Eric **16** 6-8

Munich Conference (1938)
Beneš, Edward **2** 155-157
Chamberlain, Arthur Neville **3** 409-411
Daladier, Édouard **4** 369
Hitler, Adolf **7** 417-420
Horthy de Nagybánya, Nicholas **7** 510-512

Municipal Corporation Act (England; 1835)
Russell, John **13** 380-381

Municipal government
Bradley, Tom **2** 484-485
Byrne, Jane **3** 190-191
Cisneros, Henry G. **4** 62-64
Daley, Richard J. **4** 373-375
Eaton, Dorman Bridgman **5** 190-191
Feinstein, Dianne **5** 407-408
Fustel de Coulanges, Numa Denis **6** 155
Gladden, Washington **6** 356-357
Hague, Frank **7** 63-64
Jones, Samuel Milton **8** 342-343
Koch, Edward I. **9** 68-69
Lindsay, John Vliet **9** 423-424
Low, Seth **10** 11-12
Parsons, Frank **12** 121-122
Riis, Jacob August **13** 169-170
Steffens, Lincoln **14** 410-411
Tweed, William Marcy **15** 366-367
White, Kevin H. **16** 231-232
Young, Andrew Jackson Jr. **16** 467-469
Young, Coleman Alexander **16** 470-471
see also Political machines; Statesmen—mayors

Municipal Stadium (Florence)
Nervi, Pier Luigi **11** 346-348

Munitions
see Weapons and explosives

Munjong (died 1452), king of Korea 1450-1452
Sejo **14** 90-91
Sejong **14** 91-92

Munn v. Illinois (legal case)
Field, Stephen Johnson **5** 441-442
Waite, Morrison Remick **16** 46

Munongo, Godefroid (born 1930), Congolese politician
Lumumba, Patrice Emery **10** 43-45

MUÑOZ MARÍN, JOSÉ LUÍS ALBERTO (1898-1980), Puerto Rican political leader **11** 249-250
Hernández Colón, Rafael **7** 329-330

MUÑOZ RIVERA, LUÍS (1859-1916), Puerto Rican political leader **11** 250

Munroe, Harriet (1860-1936), American poet and critic
Rabindranath Tagore **12** 529-531

MUNSEY, FRANK ANDREW (1854-1925), American publisher **11** 251

Munson-Williams-Proctor Institute (Utica, New York)
Johnson, Philip **8** 313-314

Münster, Treaty of (1648)
Condé, Prince de **4** 193-194

Münster, University of
Barth, Karl **2** 31-32
Domagk, Gerhard Johannes Paul **5** 48-50
Rahner, Karl **13** 4-5

Münter, Gabriele (1877-1962), German painter
Kandinsky, Wassily **8** 420-422
Marc, Franz **10** 231

MÜNZER, THOMAS (1489?-1525), German Protestant reformer **11** 251-252
John of Leiden **8** 283
Karlstadt, Andreas Bodenheim von **8** 449
Luther, Martin **10** 48-51

Muqtafi, al-
see Muktafi, al-

Murabi-tun, al-
see Almoravids

Murad II (1403?-1451), Ottoman sultan 1421-1451
Hunyadi, John **8** 51-52
Mehmed the Conqueror **10** 452-454

Murad IV (1609-1640), Ottoman sultan 1623-1640
Lucaris, Cyril **10** 20

Murad V (1840-1904), Ottoman sultan 1876
Abdul-Hamid II **1** 17-18

MURASAKI SHIKIBU (circa 976-circa 1031), Japanese writer **11** 252-253
Tanizaki, Junichiro **15** 101-102

Murasaki Ue (literary character)
Murasaki Shikibu **11** 252-253

MURAT, JOACHIM (1767-1815), French marshal, king of Naples 1808-1815 **11** 253-254
Fouché, Joseph **6** 30-31

MURATORI, LODOVICO ANTONIO (1672-1750), Italian historian and antiquary **11** 254-255

Murchehkhor, battle of (1729)
Nader, Ralph **11** 290-291

MURCHISON, SIR RODERICK IMPEY (1792-1871), British geologist **11** 255-256
Sedgwick, Adam **14** 82-83

Murder in the Cathedral (play; Eliot)
Eliot, Thomas Stearns **5** 258-261
John, XXIII **8** 277-280

Murder of Lidice, The (book)
Millay, Edna St. Vincent **11** 24-25

Murder victims
Assyria
Sennacherib **14** 108
China
An Lu-shan **1** 239-240
Chia Ssu-tao **3** 514-515
Congo
Lumumba, Patrice Emery **10** 43-45
El Salvador
Romero, Oscar **13** 265-267
England
Cook, James **4** 214-215
Edward II **5** 210
Henry VI **7** 298-299
Germany
Erzberger, Matthias **5** 319-320
Luxemburg, Rosa **10** 55-56
Winckelmann, Johann Joachim **16** 332-333
Italy
Rienzi, Cola di **13** 166-167
Macedonia
Seleucus I **14** 92-93
Persia
Xerxes **16** 420
Peru
Manco Capac **10** 184-185
Philippines
Aquino, Benigno **1** 267-268
Saudi Arabia
Faisal ibn Abd al Aziz ibn Saud **5** 371-372
Scotland
James I **8** 206-207
South Africa
First, Ruth **5** 453-454
United States
Dillinger, John **5** 9
Ford, Paul Leicester **6** 9-10
Lovejoy, Elijah Parish **10** 6-7
Smith, Joseph **14** 297-298
Wythe, George **16** 415
Vietnam
Diem, Ngo Dinh **5** 6-7
see also Assassinations; Executions

Murders in the Rue Morgue, The (story)
Poe, Edgar Allan **12** 363-365

MURDOCH, JEAN IRIS (born 1919), British novelist **11** 256-257

MURDOCH, RUPERT (born 1931), Australian newspaper publisher **11** 257-258

Muret, Marc Antoine (1526-1585), French poet and scholar
Montaigne, Michel Eyquem de **11** 116-117

MURILLO, BARTOLOMÉ ESTEBAN (1617-1682), Spanish painter **11** 258-259
Gainsborough, Thomas **6** 170-172
Ribera, Jusepe de **13** 122-123
Velázquez, Diego Rodríguez de Silva y **15** 454-456
Zurbarán, Francisco de **16** 534-535

Murjebi, Hamed bin Mohammed el
see Tippu Tip

Muromachi shogunate
see Japan—1338-1573 (Ashikaga shogunate)

Murphy (novel)
Beckett, Samuel **2** 102-104

MURPHY, CHARLES FRANCIS (1858-1924), American politician **11** 259-260

MURPHY, FRANK (1890-1949), American jurist and diplomat **11** 260-261

Murphy, Gardner (1895-1979), American psychologist
Erikson, Erik Homburger **5** 309-310

Murphy, William Parry (1892-1987), American physician
Whipple, George Hoyt **16** 224-225

Murray, Gilbert (1886-1957), British classical scholar
Lucian **10** 25-26

MURRAY, JAMES (1721-1794), British general **11** 261-262

Murray, John (1732-1809)
see Dunmore, 4th Earl of

Murray, John (1778-1843), English publisher
Disraeli, Benjamin **5** 27-29

MURRAY, LESLIE ALLAN (born 1938), Australian poet and literary critic **11** 262-263

MURRAY, PHILIP (1886-1952), American labor leader **11** 264-265
Dubinsky, David **5** 114-115

Murrone, Pietro di
see Celestine V

MURROW, EDWARD ROSCOE (1908-1965), American radio and television news broadcaster **11** 265-266

Murry, John Middleton (1889-1957), English writer
Huxley, Aldous Leonard **8** 74-75

Musa, Askia (died 1531), ruler of the West African Songhay empire 1528-1531
Muhammad, Elijah **11** 230-231

MUSA MANSA (died 1337), king of the Mali empire in West Africa ca. 1312-1337 **11** 266

Musae Sioniae (musical composition)
Praetorius, Michael **12** 431-432

Musaf (Jewish prayers)
Abba Arika **1** 3-4

Musar movement (Judaism)
Kuk, Abraham Issac **9** 123-124

Musarion oder die Philosophie der Grazien (novel)
Wieland, Christoph Martin **16** 260-261

Musaylima (died 633), Arab leader in "wars of the apostasy"
Abu Bakr **1** 31-32

Muscat and Oman
see Oman

Muscle (physiology)
Adrian, Edgar Douglas **1** 67-69
Bernard, Claude **2** 208-210
Dale, Henry Hallett **4** 371-373
Du Bois-Reymond, Emil **5** 118-119
Hill, Archibald Vivian **7** 385-386
Meyerhof, Otto Fritz **10** 537-539
Reichstein, Tadeus **13** 85-87
Schwann, Theodor **14** 51-52
Sherrington, Charles Scott **14** 187-189
Swammerdam, Jan **15** 48-49
Szent-Györgyi, Albert von **15** 62-64

Muscle Shoals dams (Alabama)
Black, Hugo Lafayette **2** 301-303
Hoover, Herbert Clark **7** 483-485
Norris, George William **11** 428-429

Muscovy Co. (trade firm)
Baffin, William **1** 435-436
Cabot, Sebastian **3** 200-201
Chancellor, Richard **3** 422
Hudson, Henry **8** 12-13
Ivan IV **8** 157-159

Muscular Christianity (philosophy)
Kingsley, Charles **9** 28

Muscular Dynamics (painting)
Boccioni, Umberto **2** 353-354

Muse française (review)
Hugo, Victor Marie **8** 22-25

Musée Grévin, Le (poems)
Aragon, Louis **1** 271-272

Museo Civico (Vicenza, Italy)
Palladio, Andrea **12** 75-77

Muses galantes, Les (opera)
Rousseau, Jean Jacques **13** 324-328

Muséum National d'histoire Naturelle (Paris)
Agassiz, Jean Louis Rodolphe **1** 76-78
Becquerel, Antoine Henri **2** 108-109
Buffon, Comte de **3** 109-111
Cuvier, Georges Léopold **4** 357-359
Lamarck, Chevalier de **9** 171-173

Museum of Modern Art (New York City)
Cage, John **3** 211-214
Calder, Alexander **3** 216-218
Johnson, Philip **8** 313-314
Kirstein, Lincoln **9** 39-41
Pevsner, Antoine **12** 263-264
Rothko, Mark **13** 320-321
Steichen, Edward **14** 411-412
Stella, Frank **14** 420-422

Museum of National History (Mexico)
Revillagigedo, Conde de **13** 111-112

Museum of Natural History (Paris)
see Muśeum National d'Histoire Naturelle

MUSGRAVE, THEA (born 1928), Scottish-born composer **11** 266-268

Mushet, Robert Forester (1811-1891), English metallurgist
Bessemer, Henry **2** 235-236

Music
education
Dawson, William Levi **4** 427-428
Dett, Robert Nathaniel **4** 512
Jaques-Dalcroze, Emile **8** 221-222
Kodály, Zoltán **9** 71
Mason, Lowell **10** 321-322
Paine, John Knowles **12** 65
Parker, Horatio William **12** 109
Shapey, Ralph **14** 154-155
Tal, Josef **15** 85-86
Thomas, Theodore **15** 192-193
experimental forms
Reich, Steve **13** 84-85
festivals
Gottschalk, Louis Moreau **6** 463-464
notation
Ben-Haim, Paul **2** 161-162
Bussotti, Sylvano **3** 174-175
Cage, John **3** 211-214
Franco of Cologne **6** 52
Guido d'Arezzo **7** 33
Léonin **9** 343-344
publishing
Beethoven, Ludwig van **2** 114-117
Byrd, William **3** 187-188
theory
Bach, Carl Philipp Emanuel **1** 414-415
Franco of Cologne **6** 52
Fux, Johann Joseph **6** 155-156
Guido d'Arezzo **7** 33
Perle, George **12** 223-224
Praetorius, Michael **12** 431-432
Ptolemy, Claudius **12** 473-474
Pythagoras **12** 498-499
Rameau, Jean Philippe **13** 17-18
Tartini, Giuseppe **15** 112-113
Zarlino, Gioseffo **16** 490-491
see also Musicians; Sacred music; and individual countries (American music, etc.), forms, and styles

Music (painting)
Matisse, Henri **10** 336-337

Music Box Revues (musical)
Berlin, Irving **2** 200-201

Music for Youth (musical composition)
Hindemith, Paul **7** 399-400

Music in the Air (musical)
Kern, Jerome David **8** 517-518

Music in the Tuileries (painting)
Manet, Édouard **10** 193-194

Music Lesson (painting)
Renoir, Pierre Auguste **13** 101-102
Ter Borch, Gerard **15** 146

Music of Changes (musical composition)
Cage, John **3** 211-214

Music Room, The (film)
Ray, Satyajit **13** 60-61

Musica Indians
see Chibcha Indians

Musical comedy (United States)
Berlin, Irving **2** 200-201
Bernstein, Leonard **2** 218-219
Gershwin, George **6** 284-285
Kern, Jerome David **8** 517-518
Rodgers, Richard Charles **13** 234-236
Ziegfeld, Florenz **16** 516-517

Musical Party (painting)
Watteau, Antoine **16** 143-144

Musical theater
see Ballet; Modern dance; Musical comedy; Opera; Operetta

Musicals (England)
Webber, Andrew Lloyd **16** 155-156

Musicals (United States)
choreographers
Astaire, Fred **1** 348-350
de Mille, Agnes **4** 486-488
Holm, Hanya **7** 454-455
Kelly, Gene **8** 484-486
Robbins, Jerome **13** 190-192
Tharp, Twyla **15** 164-165
directors
Robbins, Jerome **13** 190-192
librettists/lyricists
Hammerstein, Oscar Clendenning II **7** 104-106
producers
Sondheim, Stephen **14** 337-338
stars
Astaire, Fred **1** 348-350
Garland, Judy **6** 218-219
Kelly, Gene **8** 484-486
Lahr, Bert **9** 167-168
Martin, Mary **10** 292-293

Musicians, American
bandleaders
Basie **2** 48-49
Brubeck, Dave **3** 59-61
Calloway, Cab **3** 236-238
Davis, Miles **4** 419-421
Fitzgerald, Ella **5** 468-469
Gillespie, Dizzy **6** 320-322
Goodman, Benny **6** 436-438
Handy, William Christopher **7** 123-124
Jordan, Louis **8** 353-355
Puente, Tito **12** 476-477
Sousa, John Philip **14** 353-354
Waller, Thomas Wright **16** 81-82
Waters, Muddy **16** 134-136
clarinetists
Goodman, Benny **6** 436-438
composers (18th century)
Beissel, Johann Conrad **2** 123-124
Billings, William **2** 274-275
Hopkinson, Francis **7** 496-497
composers (19th-20th century)
Foster, Stephen Collins **6** 25-27
Fry, William Henry **6** 136-137
Gottschalk, Louis Moreau **6** 463-464
Heinrich, Anthony Philip **7** 261
Joplin, Scott **8** 345-347
MacDowell, Edward Alexander **10** 87-88
Mason, Lowell **10** 321-322
Paine, John Knowles **12** 65
Parker, Horatio William **12** 109
Payne, John Howard **12** 159
Sousa, John Philip **14** 353-354
composers (20th century)
Babbitt, Milton **1** 410
Barber, Samuel **1** 500-501
Berio, Luciano **2** 194-195
Berlin, Irving **2** 200-201
Bernstein, Leonard **2** 218-219
Bevel, James Luther **2** 250-251
Bloch, Ernest **2** 326-327
Brubeck, Dave **3** 59-61
Cage, John **3** 211-214
Carter, Elliott Cook Jr. **3** 338-339
Charles, Ray **3** 469-470
Cohan, George Michael **4** 137-138
Coltrane, John **4** 173-174
Copland, Aaron **4** 227-228
Cowell, Henry Dixon **4** 280-281
Crumb, George **4** 326-328
Davis, Miles **4** 419-421
Dawson, William Levi **4** 427-428
Dett, Robert Nathaniel **4** 512
Diamond, David **4** 527-529
Ellington, Edward Kennedy **5** 273-274
Floyd, Carlisle **5** 494-496
Gershwin, George **6** 284-285
Gillespie, Dizzy **6** 320-322
Glass, Philip **6** 362-364
Griffes, Charles Tomlinson **6** 543-544
Guthrie, Woodrow Wilson **7** 51-52
Handy, William Christopher **7** 123-124
Hanson, Howard **7** 135-136
Harris, Roy **7** 175-176
Hendrix, Jimi **7** 279-283
Ives, Charles Edward **8** 159-160
Jones, Quincy Delight Jr. **8** 339-341
Kern, Jerome David **8** 517-518
Krenek, Ernst **9** 98-99
Menotti, Gian Carlo **10** 509-510
Monk, Thelonious **11** 104-108
Nin-Culmell, Joaquín María **11** 398
Parker, Charles Christopher Jr. **12** 105-106
Perle, George **12** 223-224
Piston, Walter **12** 327-328
Porter, Cole Albert **12** 405-406
Puente, Tito **12** 476-477
Reich, Steve **13** 84-85
Rochberg, George **13** 221-222

Rodgers, Richard Charles **13** 234-236
Rorem, Ned **13** 284-286
Schoenberg, Arnold **14** 24-26
Schuller, Gunther **14** 37-38
Sessions, Roger Huntington **14** 117-118
Shapey, Ralph **14** 154-155
Sondheim, Stephen **14** 337-338
Still, William Grant **14** 455-456
Stravinsky, Igor Fedorovich **14** 502-506
Tcherepnin, Alexander **15** 132-133
Thomson, Virgil **15** 202-203
Tower, Joan **15** 279-281
Varèse, Edgard **15** 432-433
Waller, Thomas Wright **16** 81-82
Weill, Kurt **16** 174-175
Wolpe, Stefan **16** 362-364
Wuorinen, Charles **16** 404
Zwilich, Ellen Taaffe **16** 536-537
concert singers
Battle, Kathleen **2** 59-60
conductors
Bernstein, Leonard **2** 218-219
Caldwell, Sarah **3** 224-226
Dawson, William Levi **4** 427-428
Falletta, JoAnn **5** 373-375
Fiedler, Arthur **5** 437-438
Levine, James **9** 369-371
Nin-Culmell, Joaquín María **11** 398
Schuller, Gunther **14** 37-38
Shapey, Ralph **14** 154-155
Thomas, Theodore **15** 192-193
Thomson, Virgil **15** 202-203
Toscanini, Arturo **15** 270-271
Wolff, Hugh **16** 358-360
Wuorinen, Charles **16** 404
drummers
Shepard, Sam **14** 180-181
folk singers
Cotten, Elizabeth **4** 261-263
Dylan, Bob **5** 170-171
Guthrie, Woodrow Wilson **7** 51-52
Hayes, Roland **7** 225-227
Seeger, Pete **14** 83-84
gospel singers
Caesar, Shirley **3** 210-211
Cleveland, James **4** 106-108
Franklin, Aretha **6** 58-60
guitarists
Cotten, Elizabeth **4** 261-263
Dylan, Bob **5** 170-171
Hendrix, Jimi **7** 279-283
King, B. B. **9** 11-14
Waters, Muddy **16** 134-136
jazz instrumentalists
Jones, Quincy Delight Jr. **8** 339-341
jazz singers
Charles, Ray **3** 469-470
Cole, Nat **4** 149-151
Fitzgerald, Ella **5** 468-469
Holiday, Billie **7** 452-453
Vaughan, Sarah Lois **15** 445-446
Waller, Thomas Wright **16** 81-82
librettists
Hammerstein, Oscar Clendenning II **7** 104-106
lyricists
Calloway, Cab **3** 236-238
Cash, Johnny **3** 353-355
Cleveland, James **4** 106-108
Cotten, Elizabeth **4** 261-263
Dylan, Bob **5** 170-171
Franklin, Aretha **6** 58-60
Hendrix, Jimi **7** 279-283
King, B. B. **9** 11-14
Sondheim, Stephen **14** 337-338
opera singers
Anderson, June **1** 216-218
Anderson, Marian **1** 218-219
Battle, Kathleen **2** 59-60
Caruso, Enrico **3** 345
Norman, Jessye **11** 425-427
Price, Leontyne **12** 446-447
Sills, Beverly **14** 230-231
percussionists
Puente, Tito **12** 476-477
pianists
Ax, Emanuel **1** 391
Basie **2** 48-49
Brubeck, Dave **3** 59-61
Charles, Ray **3** 469-470
Cleveland, James **4** 106-108
Cole, Nat **4** 149-151
Horowitz, Vladimir **7** 509-510
Joplin, Scott **8** 345-347
Levine, James **9** 369-371
Monk, Thelonious **11** 104-108
Nin-Culmell, Joaquín María **11** 398
Perle, George **12** 223-224
Puente, Tito **12** 476-477
Tower, Joan **15** 279-281
Waller, Thomas Wright **16** 81-82
Wuorinen, Charles **16** 404
saxophonists
Coltrane, John **4** 173-174
Hawkins, Coleman **7** 208-210
Jordan, Louis **8** 353-355
Parker, Charles Christopher Jr. **12** 105-106
Young, Lester Willis **16** 471-473
singers
Baker, Josephine **1** 448-451
Brice, Fanny **3** 1-2
Brown, James **3** 37-39
Calloway, Cab **3** 236-238
Cash, Johnny **3** 353-355
Cline, Patsy **4** 110-112
Dylan, Bob **5** 170-171
Hayes, Roland **7** 225-227
Horne, Lena **7** 504-506
Jackson, Michael Joe **8** 178-180
Jessel, George **8** 249-251
Jolson, Al **8** 329-330
King, B. B. **9** 11-14
Madonna **10** 123-125
Presley, Elvis Aron **12** 441-442
Rich, Adrienne **13** 128-130
Ross, Diana **13** 298-300
Sinatra, Francis Albert **14** 246-248
Waters, Muddy **16** 134-136
trumpeters
Armstrong, Louis Daniel **1** 303-304
Davis, Miles **4** 419-421
Gillespie, Dizzy **6** 320-322
see also American music

Musicians, Arabic
Fairuz **5** 368-369

Musicians, Argentine
Ginastera, Alberto Evaristo **6** 328-329

Musicians, Armenian
Khachaturian, Aram Ilich **8** 530-531

Musicians, Austrian
composers (15th-19th century)
Beethoven, Ludwig van **2** 114-117
Bruckner, Joseph Anton **3** 64-65
Fux, Johann Joseph **6** 155-156
Gluck, Christoph Willibald **6** 372-374
Haydn, Franz Joseph **7** 219-221
Hofhaimer, Paul **7** 441
Mozart, Wolfgang Amadeus **11** 218-221
Schubert, Franz Peter **14** 35-37
Strauss, Johann Jr. **14** 498-499
composers (19th-20th century)
Berg, Alban **2** 186-187
Krenek, Ernst **9** 98-99
Mahler, Gustav **10** 144-145
Schoenberg, Arnold **14** 24-26
Webern, Anton **16** 160-162
composers (20th century)
Ligeti, György **9** 406-407
conductors
Fux, Johann Joseph **6** 155-156
Mahler, Gustav **10** 144-145
Webern, Anton **16** 160-162

Musicians, Brazilian
Villa-Lobos, Heitor **15** 496-497

Musicians, Canadian
Gould, Glenn **6** 469-470

Musicians, Czech
Dvořák, Antonin **5** 168-169
Janáček, Leoš **8** 219
Martinu, Bohuslav **10** 299-300
Smetana, Bedřich **14** 281-282

Musicians, Danish
Buxtehude, Dietrich **3** 185-186
Nielsen, Carl August **11** 388-389

Musicians, Dutch
Dufay, Guillaume **5** 125-126
Obrecht, Jacob **11** 457-458
Ockeghem, Johannes **11** 464-465
Sweelinck, Jan Pieterszoon **15** 50-51

Musicians, English
bands
Beatles, The **2** 89-92
composers (15th-18th century)
Arne, Thomas Augustine **1** 307-308
Byrd, William **3** 187-188
Dowland, John **5** 90

Dunstable, John **5** 150-151
Handel, George Frederick **7** 116-119
Morley, Thomas **11** 179-180
Purcell, Henry **12** 484-485
Tallis, Thomas **15** 91
composers (19th-20th century)
Bennett, Richard Rodney **2** 172
Britten, Benjamin **3** 10-11
Coward, Noel **4** 279-280
Elgar, Edward **5** 247-248
Holst, Gustav **7** 459-460
Lennon, John Winston **9** 326-328
Sullivan, Arthur Seymour **15** 23
Tippett, Michael Kemp **15** 234-235
Vaughan Williams, Ralph **15** 446-447
Walton, William Turner **16** 92-93
Webber, Andrew Lloyd **16** 155-156
conductors
Britten, Benjamin **3** 10-11
Rattle, Simon Denis **13** 49-50
Tippett, Michael Kemp **15** 234-235

Musicians, Finnish
Sibelius, Jean Julius Christian **14** 211-212

Musicians, Flemish
Clemens non Papa, Jacobus **4** 101
Isaac, Heinrich **8** 143-144

Musicians, Franco-Flemish
Gombert, Nicolas **6** 416-417
Josquin des Prez **8** 361-363
Lassus, Roland de **9** 216-218
Willaert, Adrian **16** 287-288

Musicians, French
composers (12th-17th century)
Charpentier, Marc Antoine **3** 471-472
Goudimel, Claude **6** 466
Le Jeune, Claude **9** 314-315
Léonin **9** 343-344
Lully, Jean Baptiste **10** 40-41
Machaut, Guillaume de **10** 93-94
Pérotin **12** 231-232
Vitry, Philippe de **16** 2
composers (18th-19th century)
Berlioz, Louis Hector **2** 203-205
Bizet, Georges **2** 296-297
Cherubini, Luigi Carlo Zanobi Salvatore Maria **3** 505-506
Chopin, Frédéric François **4** 16-18
Couperin, François **4** 270-271
Franck, César **6** 48-49
Gounod, Charles François **6** 473-474
Meyerbeer, Giacomo **10** 536-537
Offenbach, Jacques **11** 478-479
Rameau, Jean Philippe **13** 17-18
Saint-Saëns, Charles Camille **13** 435-436
composers (19th-20th century)
Boulez, Pierre **2** 444-445
Debussy, Achille Claude **4** 445-447
Fauré, Gabriel Urbain **5** 397-398
Honegger, Arthur **7** 472-473
Landowski, Marcel **9** 187-188
Messiaen, Olivier **10** 528-529
Milhaud, Darius **11** 17-18
Poulenc, Francis **12** 414-415
Ravel, Maurice Joseph **13** 54-55
Roussel, Albert **13** 328-329
Satie, Erik **13** 494-495
Varèse, Edgard **15** 432-433
Xenakis, Iannis **16** 416-418
composers (20th century)
Sauguet, Henri **13** 497-498
Tcherepnin, Alexander **15** 132-133
conductors
Berlioz, Louis Hector **2** 203-205
Boulez, Pierre **2** 444-445
singers
Baker, Josephine **1** 448-451
Piaf, Edith **12** 285-287

Musicians, German
composers (13th-17th century)
Froberger, Johann Jakob **6** 120-121
Pachelbel, Johann **12** 52
Praetorius, Michael **12** 431-432
Sachs, Hans **13** 410-411
Schütz, Heinrich **14** 48-49
Senfl, Ludwig **14** 105-106
Vogelweide, Walther von der **16** 10-11
Walter, Johann **16** 86
composers (18th-19th century)
Bach, Carl Philipp Emanuel **1** 414-415
Bach, Johann Christian **1** 415-416
Bach, Johann Sebastian **1** 416-419
Beethoven, Ludwig van **2** 114-117
Brahms, Johannes **2** 490-492
Hoffmann, Ernst Theodor Amadeus **7** 439-440
Mendelssohn, Moses **10** 488-489
Meyerbeer, Giacomo **10** 536-537
Schumann, Robert Alexander **14** 41-43
Telemann, Georg Philipp **15** 137-138
Wagner, Richard **16** 40-43
Weber, Carl Maria Friedrich Ernst von **16** 156-157
composers (19th-20th century)
Henze, Hans Werner **7** 314
Hindemith, Paul **7** 399-400
Stockhausen, Karlheinz **14** 460-461
Strauss, Richard **14** 500-501
Weill, Kurt **16** 174-175
Wolpe, Stefan **16** 362-364
Zimmermann, Bernd Alois **16** 517-518
conductors
Brahms, Johannes **2** 490-492
Mendelssohn, Moses **10** 488-489
Strauss, Richard **14** 500-501
Weber, Carl Maria Friedrich Ernst von **16** 156-157
opera singers
Behrens, Hildegard **2** 120-121

Musicians, Greek
Xenakis, Iannis **16** 416-418

Musicians, Hungarian
Bartók, Béla **2** 35-36
Kodály, Zoltán **9** 71
Liszt, Franz **9** 445-447

Musicians, Israeli
composers
Ben-Haim, Paul **2** 161-162
conductors
Barenboim, Daniel **2** 3-4
pianists
Barenboim, Daniel **2** 3-4
Tal, Josef **15** 85-86

Musicians, Italian
composers (14th-17th century)
Caccini, Giulio **3** 205-206
Gabrieli, Giovanni **6** 161-162
Gesualdo, Don Carlo **6** 287-288
Landini, Francesco **9** 185-186
Marenzio, Luca **10** 248
Merulo, Claudio **10** 525-526
Monteverdi, Claudio Giovanni Antonio **11** 126-128
Palestrina, Giovanni Pierluigi da **12** 70-72
Willaert, Adrian **16** 287-288
Zarlino, Gioseffo **16** 490-491
composers (17th-19th century)
Carissimi, Giacomo **3** 299-300
Cavalli, Pietro Francesco **3** 382-383
Cesti, Pietro **3** 399-400
Cimarosa, Domenico **4** 61-62
Corelli, Arcangelo **4** 230-231
Frescobaldi, Girolamo **6** 101-102
Pergolesi, Giovanni Battista **12** 218-219
Rossi, Luigi **13** 310-311
Scarlatti, Pietro Alessandro Gaspare **13** 517-518
Scarlatti, Domenico **13** 515-517
Tartini, Giuseppe **15** 112-113
Vivaldi, Antonio **16** 3-4
composers (19th-20th century)
Bellini, Vincenzo **2** 138-139
Berio, Luciano **2** 194-195
Busoni, Ferruccio Benvenuto **3** 173-174
Bussotti, Sylvano **3** 174-175
Dallapiccola, Luigi **4** 377-378
Donizetti, Gaetano **5** 59-60
Malipiero, Gian Francesco **10** 171
Nono, Luigi **11** 420-421
Paganini, Niccolo **12** 58-59
Puccini, Giacomo **12** 474-476
Respighi, Ottorino **13** 103-104
Rossini, Gioacchino **13** 311-312
Verdi, Giuseppe Fortunino Francesco **15** 463-465
conductors
Busoni, Ferruccio Benvenuto **3** 173-174
Respighi, Ottorino **13** 103-104
Toscanini, Arturo **15** 270-271
opera singers

Caruso, Enrico **3** 345
Pavarotti, Luciano **12** 152-154
violinists
Stradivari, Antonio **14** 488-490

Musicians, Japanese
Ozawa, Seiji **12** 49-51

Musicians, Mexican
Chávez, Carlos **3** 486

Musicians, New Zealander
Te Kanawa, Kiri **15** 136-137

Musicians, Norwegian
Grieg, Edvard Hagerup **6** 541-542

Musicians, Polish
Chopin, Frédéric François **4** 16-18
Lutoslawski, Witold **10** 52-53
Paderewski, Ignace Jan **12** 56-57
Penderecki, Krzysztof **12** 195-197
Szymanowski, Karol **15** 67-68

Musicians, Russian
cellists
Rostropovich, Mstislav Leopoldovich **13** 317-318
composers (19th century)
Borodin, Aleksandr Profirevich **2** 422-423
Glinka, Mikhail Ivanovich **6** 369-370
Mussorgsky, Modest Petrovich **11** 274-276
Rimsky-Korsakov, Nikolai Andreevich **13** 174-175
Tchaikovsky, Peter Ilyich **15** 130-132
composers (19th-20th century)
Khachaturian, Aram Ilich **8** 530-531
Prokofiev, Sergei Sergeevich **12** 458-460
Rachmaninov, Sergei Vasilievich **12** 531-532
Scriabin, Alexander Nikolayevich **14** 71-72
Shostakovich, Dmitri Dmitrievich **14** 204-205
Stravinsky, Igor Fedorovich **14** 502-506
composers (20th century)
Kabalevsky, Dmitri **8** 400-401
Tcherepnin, Alexander **15** 132-133
conductors
Kabalevsky, Dmitri **8** 400-401
Rachmaninov, Sergei Vasilievich **12** 531-532
Rimsky-Korsakov, Nikolai Andreevich **13** 174-175
Rostropovich, Mstislav Leopoldovich **13** 317-318
pianists
Kabalevsky, Dmitri **8** 400-401

Musicians, Scottish
Musgrave, Thea **11** 266-268

Musicians, Spanish
Albéniz, Issac **1** 108-109
Cabezón, Antonio **3** 197-198
Casals, Pablo **3** 348-350
Domingo, Placido **5** 50-51
Encina, Juan del **5** 283
Falla, Manuel de **5** 372-373
Granados, Enrique **6** 489-490
Halffter, Christóbal **7** 79-80
Milán, Luis **11** 15-16
Victoria, Tomás Luis de **15** 487-488

Musicians, Swiss
Jaques-Dalcroze, Emile **8** 221-222
Notker Balbulus **11** 434-435

Music's Empire (poem)
Marvell, Andrew **10** 301-303

Musikalisches Opfer (musical composition)
Bach, Johann Sebastian **1** 416-419

MUSIL, ROBERT EDLER VON (1880-1942), Austrian novelist, dramatist, and short story writer **11** 268-269

MUSKIE, EDMUND SIXTUS (1914-1996), United States senator and Democratic vice-presidential nominee **11** 269-271
Nixon, Richard Milhous **11** 401-404

Muslim Brotherhood (Society of Muslim Brothers)
Al-Banna, Hassan **1** 104-106
Sayyid Qutb **13** 509-511

Muslim League
see Moslem League (India)

Muslim Mosque, Inc. (United States)
Malcolm X **10** 165-166

Muslims
see Islam; Islamic Empire

Musselburgh, battle of (1548)
Somerset, Duke of **14** 333-334

MUSSET, LOUIS CHARLES ALFRED DE (1810-1857), French poet, dramatist, and fiction writer **11** 271-272
Hugo, Victor Marie **8** 22-25
Sand, George **13** 459-461

MUSSOLINI, BENITO (1883-1945), Italian Fascist dictator 1922-1943 **11** 272-274
Austria and
Dollfuss, Engelbert **5** 47
Schuschnigg, Kurt von **14** 45-46
British relations
Chamberlain, Arthur Neville **3** 409-411
Eden, Anthony **5** 204-205
Perth, 16th Earl of **12** 244-245
expansionism (Africa)
Badoglio, Pietro **1** 428-429
Eboué, Adolphe Felix Sylvestre **5** 194
Gentile, Giovanni **6** 267
Haile Selassie **7** 68-70
Wavell, Archibald Percival **16** 147-148
France and
Laval, Pierre **9** 237-238
Germany and
Hitler, Adolf **7** 417-420
Rommel, Erwin **13** 268-269
opponents (Italy)
Croce, Benedetto **4** 313-314
De Gasperi, Alcide **4** 462-463
Giolitti, Giovanni **6** 339-340
Levi, Carlo **9** 364
Matteotti, Giacomo **10** 339-340
Orlando, Vittorio Emmanuele **11** 529-530
Portugal and
Salazar, António de Oliveira **13** 442-443
supporters (Italy)
Victor Emmanuel III **15** 484-485
Vatican and
Pius XI **12** 337-339

MUSSORGSKY, MODEST PETROVICH (1839-1881), Russian composer **11** 274-276
Borodin, Aleksandr Profirevich **2** 422-423
Kandinsky, Wassily **8** 420-422
Milhaud, Darius **11** 17-18
Pushkin, Aleksandr Sergeevich **12** 489-491
Rimsky-Korsakov, Nikolai Andreevich **13** 174-175
Tchaikovsky, Peter Ilyich **15** 130-132

Mustafa (died 1533), Turkish prince
Suleiman I **15** 20-21

Mustafa III (1717-1774), sultan of Turkey 1757-1774
Selim III **14** 95-96

Mustafa IV (1779-1808), sultan of Turkey 1807-1808
Mahmud II **10** 145-147
Selim III **14** 95-96

Mustapha Kemal
see Atatürk, Kemal

Mustasim, al- (1221-1258), Abbasid caliph
Hulagu Khan **8** 27-28

MUSTE, ABRAHAM JOHANNES (1885-1967), American pacifist and labor leader **11** 276-277

Mutanabbi, al- (915-965), Arabic poet
Abu-L-Ala al-Maarri **1** 32

Mutation Theory, The (book)
Vries, Hugo de **16** 33-36

Mutazilite school (Islam)
Ashari, Abu al- Hasan Ali al- **1** 327-328
Kindi, Abu-Yusuf Yaqub ibn-Ishaq al- **9** 10-11
Mamun, Abdallah al- **10** 183
Nazzam, Ibrahim ibn Sayyar al- **11** 329

Mute, the
see Deaf, the—deaf-mutes

MUTESA I (circa 1838-1884), African monarch of Buganda **11** 277
Mwanga **11** 282-283
Speke, John Hanning **14** 366-367

MUTESA II (1924-1969), Monarch of Buganda **11** 277-278

Muthesius, Hermann (1861-1927), German architect
Mies van der Rohe, Ludwig **11** 10-12

Mutina, battle of (43 B.C.)
Augustus **1** 371-373
Brutus, Marcus Junius **3** 79-80

Mutiny on the Bounty (film)
Gable, William Clark **6** 157-158

MUTIS, JOSÉ CELESTINO (1732-1808), Spanish-Colombian naturalist **11** 278-279

Mutsu Munemitsu (1842-1897), Japanese statesman
Hara, Kei **7** 138
Ito, Hirobumi **8** 153-155

MUTSUHITO (a.k.a. Meiji; 1852-1912), Japanese emperor **11** 279-282

Mutter Courage (play; Brecht)
Brecht, Bertolt **2** 512-514
Grimmelshausen, Hans Jakob Christoffel von **7** 4-5

Mutual instruction
see Madras system

Muwahhidun (North Africa revolutionary group)
ibn Tumart, Muhammad **8** 96-97

Muybridge, Eadweard (1830-1904), English photographer
Bacon, Francis **1** 421-422
Eakins, Thomas **5** 176-177

Muzio Scaevola (opera)
Handel, George Frederick **7** 116-119

MWANGA (circa 1866-1901), Monarch of Buganda **11** 282-283
Peters, Carl **12** 257-258

Mweru, Lake (Central Africa)
Livingstone, David **9** 463-465

My Antonia (novel)
Cather, Willa Sibert **3** 368-369

My Army, O, My Army (poem)
Lawson, Henry **9** 254-255

My Aunt (poem)
Holmes, Oliver Wendell **7** 457-458

My Bill (song)
Kern, Jerome David **8** 517-518

My Brilliant Career (novel)
Franklin, Stella Maraia Sarah Miles **6** 68-69

My Butterfly (poem)
Frost, Robert Lee **6** 130-133

My Career Goes Bung (novel)
Franklin, Stella Maraia Sarah Miles **6** 68-69

My Country (musical composition)
Smetana, Bedřich **14** 281-282

My Darling Clementine (film)
Ford, John **6** 7-8

My days have been so wondrous free (song)
Hopkinson, Francis **7** 496-497

My Days of Anger (novel)
Farrell, James Thomas **5** 390-391

My Dear Children (play)
Barrymores **2** 28-30

My Double and How He Undid Me (story)
Hale, Edward Everett **7** 71-72

my father moved through dooms of love (elegy)
Cummings, Edward Estlin **4** 334-336

My Forebears Were Pioneers (painting)
Evergood, Philip **5** 345

My Funny Valentine (song)
Rodgers, Richard Charles **13** 234-236

My Gal Sal (song)
Dreiser, Herman Theodore **5** 98-100

My heart at thy sweet voice (song)
Saint-Saëns, Charles Camille **13** 435-436

My heart is inditing (anthem)
Purcell, Henry **12** 484-485

My Heart Stood Still (song)
Rodgers, Richard Charles **13** 234-236

My Heart's in the Highlands (play)
Saroyan, William **13** 486-487

My Hours of Leisure (poems)
Fréchette, Louis-Honoré **6** 77-78

My Imprisonment (poem)
Tschernichowsky, Saul **15** 323

My Lady Neville's Book (musical collection)
Byrd, William **3** 187-188

My Last Duchess (poem)
Browning, Robert **3** 53-55

My Life (story)
Chekhov, Anton Pavlovich **3** 494-497

My Little Chickadee (film)
Fields, W. C. **5** 444

My Lute, Awake (poem)
Wyatt, Thomas **16** 410-411

My Man (song)
Brice, Fanny **3** 1-2

My Mother, My Father and Me (play)
Hellman, Lillian Florence **7** 267-268

My Name Is Aram (stories)
Saroyan, William **13** 486-487

My Next Door Neighbour (poem)
Soyinka, Wole **14** 358-359

My Nine Lives and How I Lost Them (book)
Cullen, Countee **4** 333-334

My Old Home (story)
Lu Hsün **10** 35-37

My Old Kentucky Home (song)
Foster, Stephen Collins **6** 25-27

My Psalm (poem)
Whittier, John Greenleaf **16** 256-257

My Sister Eileen (play; R. McKenney)
West, Nathanael **16** 213-214

My Sister, My Life (poems)
Pasternak, Boris Leonidovich **12** 124-125

My Song (poem)
Bialik, Hayyim Nahman **2** 262-263

My Spirit Was in Heaviness (cantata)
Bach, Johann Sebastian **1** 416-419

Myanmar (formerly Burma)
Aung San Suu Kyi **1** 375-376
Saw Maung **13** 506-507

Mycenaean civilization (Greece)
Evans, Arthur John **5** 335-336
Homer **7** 465-467
Schliemann, Heinrich **14** 17-18

Myconius, Oswald (1488-1552), Swiss divine
Gesner, Konrad von **6** 287

MYDANS, CARL (born 1907), American photojournalist **11** 283-284

Myers, C.S. (1873-1946), British experimental psychologist
Bartlett, Frederic Charles **2** 34-35

Myerson, Golda
see Meir, Golda

Mylius-Erichsen, Ludwig (1872-1907), Danish explorer
Rasmussen, Knud Johan Victor **13** 44

Mynheer Peeperkorn (literary character)
Mann, Thomas **10** 204-207

Mynster, Jacob Pier (1775-1854), Danish Protestant theologian
Kierkegaard, Søren Aabye **8** 547-549

Myongjong (ruled 1170-1194), king of Korea
Chong Chung-bu **4** 15
Ch'oe Ch'ung-hn **4** 13

Myongjong (ruled 1545-1567), king of Korea
Sŏnjo **14** 341-342

Myongnyang, battle of (1597)
Yi Sunsin **16** 459-461

Myongsong Hwanghu
see Min

MYRDAL, KARL GUNNAR (1898-1987), Swedish economist and sociologist **11** 284
Bunche, Ralph Johnson **3** 121-122

MYRON (flourished circa 470-450 B.C.), Greek sculptor **11** 285

Myrrhine (literary character)
Menander **10** 477-478

Myrtles (musical composition)
Schumann, Robert Alexander **14** 41-43

Myshkin, Prince (literary character)
Dostoevsky, Fyodor **5** 74-77

Mysore (state; India)
Haidar Ali **7** 65-66

Mysore wars (1767-1799)
Cornwallis, Charles **4** 241-243
Haidar Ali **7** 65-66
Hastings, Warren **7** 195-196
Tipu Sultan **15** 236
Wellesley, Richard Colley **16** 192-193

Wellington, 1st Duke of **16** 193-195

Mystagogio (book)
Photius **12** 283-284

Mystères du château de dés, Les (film)
Ray, Man **13** 59-60

Mysteries (novel)
Hamsun, Knut **7** 113-114

Mysteries of Selflessness, The (poem)
Iqbal, Muhammad **8** 132-133

Mysterious Island, The (novel)
Verne, Jules **15** 467-469

Mysterious Stranger, The (book)
Twain, Mark **15** 363-366

Mysterium fidei (encyclical)
Paul VI **12** 146-148

Mystery (musical composition)
Scriabin, Alexander Nikolayevich **14** 71-72

Mystery (newspaper)
Delany, Martin Robinson **4** 473-474

Mystery Bouffe (play; Mayakovsky)
Meyerhold, Vsevolod Emilievich **10** 539

Mystery fiction (literary genre)
Ambler, Eric **1** 191-192
Chandler, Raymond Jr. **3** 423-425
Chesterton, Gilbert Keith **3** 508-509
Christie, Agatha **4** 25-26
Cole, George Douglas Howard **4** 146-147
Collins, William Wilkie **4** 169-170
Dostoevsky, Fyodor **5** 74-77
Doyle, Arthur Conan **5** 91-92
Dürrenmatt, Friedrich **5** 164-165
Fonseca, Rubem **5** 502-504
Fraser, Antonia **6** 70-71
Greene, Graham **6** 523-524
Hammett, Dashiell **7** 106-108
James, P. D. **8** 213-215
Le Carre, John **9** 270-271
Lewis, Cecil Day **9** 380
Poe, Edgar Allan **12** 363-365
Rendell, Ruth **13** 96-97
Simenon, Georges **14** 233-234

Mystery Hid fromm Ages, The (book)
Chauncy, Charles **3** 485-486

Mystery of Edwin Drood, The (novel)
Dickens, Charles John Huffam **4** 538-541

Mystery of Heroism, A (story; Crane)
Dreiser, Herman Theodore **5** 98-100

Mystery of the Locks, The (novel)
Howe, Edgar Watson **7** 529

Mystic Garden and Middling Beast (poem)
Stevens, Wallace **14** 443-445

Mystic Marriage of Saint Catherine (painting)
Andrea del Sarto **1** 224-225
Correggio **4** 249-251
Memling, Hans **10** 476
Rubens, Peter Paul **13** 339-342

Mysticism (religion)
Christian (12th-13th century)
Bernard of Clairvaux **2** 207-208
Bonaventure **2** 383-384
Francis of Assisi **6** 46-47
Joachim of Fiore **8** 263-264
Christian (13th-15th century)
Catherine of Siena **3** 369-370
Dante Alighieri **4** 389-391
Eckhart, Johann **5** 200-201
Gerson, John **6** 285-286
Julian of Norwich **8** 381
Kempis, Thomas à **8** 493-494
Ruysbroeck, Jan van **13** 388-389
Christian (16th-18th century)
Boehme, Jacob **2** 357
Fénelon, François de Salignac de la Mothe **5** 410-411
Francis of Sales **6** 47
Ignatius of Loyola **8** 108-109
John of the Cross **8** 285
Law, William **9** 245-246
Theresa **15** 178-179
see also Jansenism; Quietism
Christian (20th century)
Weil, Simone **16** 172-174
Confucian
K'ang Yu-wei **8** 426-428
Hindu
Krishnamurti, Jiddu **9** 101-103
Radhakrishnan, Sarvepalli **12** 537-538
Ramakrishna, Sri **13** 11-13
Shankara **14** 150-151
in literature
Crane, Hart **4** 291-293
Crashaw, Richard **4** 296
Dante Alighieri **4** 389-391
Donne, John **5** 60-61
Gourmont, Remy de **6** 475
Herbert, George **7** 324-326
Hugo, Victor Marie **8** 22-25
Jacopone da Todi **8** 194
Langland, William **9** 194-195
Marvell, Andrew **10** 301-303
Novalis **11** 435
Rolle of Hampole, Richard **13** 260-261
Vaughan, Henry **15** 444-445
Islamic
see Sufism
Jewish
Caro, Joseph ben Ephraim **3** 316-317
Kuk, Abraham Issac **9** 123-124
Leon, Moses de **9** 336
Luria, Isaac ben Solomon Ashkenazi **10** 47-48
Luzzato, Moses Hayyim **10** 57-58
Nahmanides **11** 293-294
Sabbatai Zevi **13** 400-401
see also Cabala
Neoplatonism
see Neoplatonism
psychology of
James, William **8** 215-217
Jung, Carl Gustav **8** 388-389

Mythes (musical composition)
Szymanowski, Karol **15** 67-68

Mythical Story (poems)
Seferis, George **14** 84-85

Mythology, Greco-Roman
Graves, Robert Ranke **6** 504-506
Hesiod **7** 361-362
Homer **7** 465-467
Jeffers, John Robinson **8** 236-237
Justin Martyr **8** 395-396
Ovid **12** 34-36
Ryder, Albert Pinkham **13** 391-392
Sophocles **14** 343-345

Mythology, world
Campbell, Joseph **3** 253-255

MZILIKAZI (circa 1795-1868), South African warrior leader **11** 285-286
Dingane **5** 14-15
Lobengula **9** 474-475
Pretorius, Andries **12** 444-445

N

NAACP
see National Association for the Advancement of Colored People

Naakuto Laab (ruled circa 1221-circa 1268), king of Ethiopia
Lalibela **9** 170
Yekuno Amlak **16** 449

Nabab, Le (novel)
Daudet, Alphonse **4** 402-403

Nabis (died 192 B.C.), tyrant of Sparta 207-192 B.C.
Flamininus, Titus Quinctius **5** 477

Nabis (French art group)
Bonnard, Pierre **2** 395-396
Maillol, Aristide **10** 150-151
Malevich, Kasimir **10** 168-169
Redon, Odilon **13** 75-76
Vuillard, Jean Édouard **16** 36

NABOKOV, VLADIMIR (1899-1977), Russian-born American writer, critic, and lepidopterist **11** 287-288

Nabonidus (born 539? B.C.), king of Babylonia 556-539
Cyrus the Great **4** 363-364

Nabopolassar (ruled 625-605 B.C.), founder of Chaldean Empire
Nebuchadnezzar **11** 330

Nabu-Naid
see Nabonidus

Nabucco (opera)
Verdi, Giuseppe Fortunino Francesco **15** 463-465

NABUCO DE ARAUJO, JOAQUIM AURELIO (1849-1910), Brazilian abolitionist, statesman, and author **11** 288-289

Nachbarn (stories)
Hesse, Hermann **7** 367-369

Nächste, Der (book)
Cohen, Hermann **4** 138-139

Nacht von Lissabon, Die (novel)
Remarque, Erich Maria **13** 91

Nacionalista party (Philippines)
Magsaysay, Ramon **10** 130-131
Marcos, Ferdinand **10** 240-242
Osmeña, Sergio **12** 22-24
Quezon, Manuel Luis **12** 511-513
Recto, Claro M. **13** 69-70

NADELMAN, ELIE (1882-1946), Polish-American sculptor and graphic artist **11** 289-290
Lachaise, Gaston **9** 147

NADER, RALPH (born 1934), American lawyer and social crusader **11** 290-291

Nadezhda (ship)
Kotzebue, Otto von **9** 91-92

Nadja (book)
Breton, André **2** 519-520

Nadson, Semyon Y. (1862-1887), Russian poet
Merezhkovsky, Dmitry Sergeyevich **10** 515-516

Naevius, Gnaeus (flourished circa 270 B.C.), Roman poet and playwright
Terence **15** 146-148

Nagananda (play)
Harsha **7** 181-182

Nagasaki (city; Japan)
Hirohito **7** 410-412
Oppenheimer, J. Robert **11** 525-526

NAGEL, ERNEST (1901-1985), American philosopher of science **11** 291-292
Cohen, Morris Raphael **4** 139-140

NAGY, IMRE (1896-1958), prime minister of Hungary (1953-55, 1956) **11** 292-293
Kádár, János **8** 402-403
Lukács, Gyorgy **10** 37-38

Nagyszombat, University of
see Budapest, University of

Nahdatul Ulama (political party; Indonesia)
Sukarno **15** 18-20

NAHMANIDES (1194-1270), Spanish Talmudist **11** 293-294

NAIDU, SAROJINI (1879-1949), Indian poet and nationalist **11** 294-295

Nain jaune, Le (periodical)
Soulé, Pierre **14** 351-352

NAIPAUL, V. S. (born 1932), Trinidadian author of English-language prose **11** 295-296

Nájera, battle of (1367)
Chaucer, Geoffrey **3** 482-485
López de Ayala, Pedro **9** 508-509

NAJIBULLAH, MOHAMMAD (born 1947), Soviet-selected ruler of the Republic of Afghanistan **11** 296-298

Nakada (Egypt)
Petrie, William Matthew Flinders **12** 261-262

NAKASONE, YASUHIRO (born 1918), prime minister of Japan (1982-1987) **11** 298-300

Nakayama
see Sun Yat-sen

Naked (play)
Pirandello, Luigi **12** 319-321

Naked and the Dead, The (novel)
Mailer, Norman Kingsley **10** 148-150

Naked Lunch (book)
Burroughs, William S. **3** 162-163

Naked Masks (drama collection)
Pirandello, Luigi **12** 319-321

Nako-no oe
see Tenchi, Emperor

Nakshibandis (Sufi order)
Jami **8** 218-219

Nalundasan, Julio (died 1935), Filipino politician
Marcos, Ferdinand **10** 240-242

NAMATJIRA, ALBERT (1902-1959), Australian Aboriginal artist **11** 300-301

Name-Day Party, The (story)
Chekhov, Anton Pavlovich **3** 494-497

Name of Action (novel)
Greene, Graham **6** 523-524

Name of Mary, The (hymn)
Manzoni, Alessandro **10** 222-224

Namibia
Nujoma, Shafiihuna **11** 441-443

NAMIER, SIR LEWIS BERNSTEIN (1888-1960), English historian **11** 301-303

Nana (novel)
Zola, Émile **16** 526-528

NANAK (1469-1538), Indian reformer, founder of Sikhism **11** 303

Nanchang uprising (1927)
Chou En-lai **4** 20-22
Chu Teh **4** 54-55

Nancy (literary character)
Dickens, Charles John Huffam **4** 538-541

Nancy, battle of (1477)
Charles the Bold **3** 467-469

Nangklao
see Rama III

Nanine (play)
Voltaire **16** 14-16

Nankai University (Tientsin)
Liang Ch'i-ch'ao **9** 395-396

Nanking (city; China)
Ch'en Tu-hsiu **3** 501-502
Chiang Kai-shek **3** 510-513
Hung Hsiu-ch'üan **8** 37-38
Ricci, Matteo **13** 124-125
Tseng Kuo-fan **15** 324-325

Nanking, Treaty of (1843)
Ch'i-ying **4** 12

Nanook of the North (film)
Flaherty, Robert **5** 476-477

NANSEN, FRIDTJOF (1861-1930), Norwegian polar explorer, scientist, and statesman **11** 304-305

Nantes, Edict of (1598)
see Edict of Nantes

Nantucket School of Philosophy (painting)
Johnson, Jonathan Eastman **8** 308

NAOROJI, DADABHAI (1825-1917), Indian nationalist leader **11** 305

Naphta (literary character)
Mann, Thomas **10** 204-207

NAPIER, JOHN (1550-1617), Scottish mathematician **11** 306

Napier, Sir George Thomas (1784-1855), British military leader
Moshweshwe **11** 203-205

Napier, Sir Robert (1810-1890), British army officer
Roberts, Frederick Sleigh **13** 195-196

Naples (city; Italy)
Cajetan **3** 215-216
Driesch, Hans Adolf Eduard **5** 105
Garibaldi, Giuseppe **6** 215-217
Gladstone, William Ewart **6** 357-360
Lauro, Achille **9** 234-235

Naples, kingdom of
Byzantine conquest
Belisarius **2** 128-129
English wars
Charles III **3** 454-455
Nelson, Horatio **11** 336-338
Franco-Spanish partition
Borgia, Cesare **2** 412-413
Julius II **8** 384-386
Louis XII **9** 528-529
French invasion
Alexander VI **1** 134-135
Charles VIII **3** 462-463
Louis XII **9** 528-529
Italian wars
Donatello **5** 55-56
Ferdinand V **5** 417-418
Medici, Lorenzo de' **10** 450-451
Napoleonic era
Bonaparte, Joseph **2** 381-382
Murat, Joachim **11** 253-254
see also Austrian Succession, War of the; Sicily, Kingdom of; Spanish Succession, War of the; Two Sicilies, Kingdom of the

Naples, University of
De Sanctis, Francesco **4** 505
Frederick II **6** 79
Vico, Giambattista **15** 480-481

NAPOLEON I (1769-1821), emperor of the French 1804-1815 **11** 306-310
abdication (1814)
Charles X **3** 463-464
Lafayette, Marquis de **9** 151-152
Ney, Michel **11** 372-373
art patronage
Canova, Antonio **3** 263-264
David, Jacques Louis **4** 407-409
Prud'hon, Pierre Paul **12** 469
Austria
see Napoleonic Wars
biographies and studies
Hazlitt, William **7** 235-236
Tarbell, Ida Minerva **15** 107-108
Thiers, Louis Adolphe **15** 181-182
Watson, Thomas Edward **16** 139
Continental system
Krupp Family **9** 109-111
Selim III **14** 95-96
court pages
Leopold I **9** 345-346
Egypt and
Fourier, Jean Baptiste Joseph **6** 32-33
Ibrahim Pasha **8** 97-98
Nelson, Horatio **11** 336-338
English politics
Castlereagh, Viscount **3** 363-364
George III **6** 270-272
Liverpool, 2nd Earl of **9** 456-457
Pitt, William the Younger **12** 329-331
exiles from
Maistre, Joseph de **10** 153-154
Staël, Germaine de **14** 391-392
Hundred Days
see Hundred Days
in art and literature
Hugo, Victor Marie **8** 22-25
Rodin, Auguste **13** 236-238
Stendhal **14** 422-425
Wordsworth, William **16** 385-388
India and
Wellesley, Richard Colley **16** 192-193
influence of
Bolívar, Simón **2** 375-377
López, Francisco Solano **9** 507-508
Nkrumah, Kwame **11** 408-410
influenced by
Barras, Vicomte de **2** 19
Caesar, Gaius Julius **3** 207-210
Ireland and
Emmet, Robert **5** 281-282
Louisiana Purchase
du Pont de Nemours, Pierre Samuel **5** 155-156
Livingston, Robert R. **9** 462-463
Madison, James **10** 121-123
Monroe, James **11** 111-113
marshals
Bernadotte, Jean Baptiste **2** 205-206
Murat, Joachim **11** 253-254
Ney, Michel **11** 372-373
Rochambeau, Comte de **13** 220-221
Mexico and Haiti
Morelos, José María **11** 157-158
Toussaint L'Ouverture, François Dominique **15** 278-279
ministers
Carnot, Lazare Nicolas Marguerite **3** 313-314
Chateaubriand, Vicomte de **3** 477-479
Cuvier, Georges Léopold **4** 357-359
Fouché, Joseph **6** 30-31
Sieyès, Comte Emmanuel Joseph **14** 217-218
Talleyrand, Charles Maurice de **15** 89-90
Napoleonic Wars
see Napoleonic Wars
papacy and
Lamennais, Hugues Félicité Robert de **9** 179
Pius VI **12** 333-334
Pius VII **12** 334-335
Peninsular War
see Peninsular War
Prussia and
Blücher, Gebhard Leberecht von **2** 340-341
Hardenberg, Karl August von **7** 146-147
Scharnhorst, Gerhard Johann David von **13** 521-522
William I **16** 291-292
relatives
Bonaparte, Joseph **2** 381-382
Bonaparte, Louis **2** 382-383
Napoleon III **11** 310-312
Revolutionary wars

see French Revolutionary Wars
Russia
see Napoleonic Wars
scientific patronage
Berthollet, Claude Louis **2** 229-230
Bougainville, Louis Antoine de **2** 443-444
Fourier, Jean Baptiste Joseph **6** 32-33
Laplace, Marquis de **9** 202-204
Pinel, Philippe **12** 313-314
Volta, Alessandro **16** 12-14
Spain and
Azara, Félix de **1** 397-398
Charles IV **3** 456-457
Ferdinand VII **5** 418-420
Godoy y Álvarez de Faria, Manuel de **6** 381-382
Goya y Lucientes, Francisco de Paula José de **6** 476-478

Napoleon II (1811-1832), titular king of Rome
Napoleon I **11** 306-310

NAPOLEON III (Louis Napoleon; 1808-1873), emperor of the French 1852-1870 **11** 310-312
Algeria
Abd el-Kadir **1** 15
American Confederacy
Slidell, John **14** 273
critics
Courbet, Jean Desiré Gustave **4** 271-273
Gambetta, Léon **6** 198-199
Hugo, Victor Marie **8** 22-25
Lamartine, Alphonse Marie Louis de **9** 173-175
Proudhon, Pierre Joseph **12** 461-463
Soulé, Pierre **14** 351-352
Taine, Hippolyte Adolphe **15** 82-83
Thiers, Louis Adolphe **15** 181-182
English policy
Palmerston, 3d Viscount **12** 81-83
Russell, John **13** 380-381
Victoria **15** 485-487
Italian policy
Cavour, Conte di **3** 385-386
Victor Emmanuel II **15** 483-484
Mexico and
Juárez, Benito **8** 369-372
Maximilian of Hapsburg **10** 358-360
oaths of allegiance
Cauchy, Augustin Louis **3** 378-380
patronage
Carpeaux, Jean Baptiste **3** 318-319
Haussmann, Baron Georges Eugène **7** 201-202
Le Play, Guillaume Frédéric **9** 350-351
Prussia and
Bismarck, Otto Eduard Leopold von **2** 294-296
Moltke, Helmuth Karl Bernard von **11** 90-91
William I **16** 292-293
satirized
Daumier, Honoré Victorin **4** 403-405
studies of
Marx, Karl **10** 304-308
supporters
Dumas, Jean Baptiste André **5** 138-139
Thiers, Louis Adolphe **15** 181-182
Viollet-le-Duc, Eugène Emmanuel **15** 505-506
see also Crimean War; Franco-Prussian War

Napoleon at Eylau (painting)
Gros **7** 14-15

Napoleon Bonaparte
see Napoleon I

Napoleon of Notting Hill, The (novel)
Chesterton, Gilbert Keith **3** 508-509

Napoleonic Code
see Law codes—France

Napoleonic Wars (1803-1815)
Fourth Austrian War (1809)
Bernadotte, Jean Baptiste **2** 205-206
Francis II **6** 43-44
Metternich, Klemens von **10** 533-536
Fourth Coalition (1813-14; Allies)
Bernadotte, Jean Baptiste **2** 205-206
Blücher, Gebhard Leberecht von **2** 340-341
Francis II **6** 43-44
Frederick William III **6** 87
Liverpool, 2nd Earl of **9** 456-457
Metternich, Klemens von **10** 533-536
Stein, Heinrich Friedrich Karl vom und zum **14** 415-416
William I **16** 292-293
Fourth Coalition (1813-14; French)
Murat, Joachim **11** 253-254
Napoleon I **11** 306-310
Nesselrode, Karl Robert **11** 348-349
Ney, Michel **11** 372-373
Hundred Days
see Hundred Days; Waterloo, Battle of (1815)
peace settlements
Castlereagh, Viscount **3** 363-364
Metternich, Klemens von **10** 533-536
see also Vienna, Congress of (1814-1815)
Peninsular War (1803-1813)
see Peninsular War
Russia invaded (1812)
Alexander I **1** 130-132
Francis II **6** 43-44
Kutuzov, Mikhail Ilarionovich **9** 137-138
Metternich, Klemens von **10** 533-536
Murat, Joachim **11** 253-254
Napoleon I **11** 306-310
Nesselrode, Karl Robert **11** 348-349
Ney, Michel **11** 372-373
Suvorov, Aleksandr Vasilievich **15** 44-45
Third Coalition (1805-07; Allies)
Alexander I **1** 130-132
Blücher, Gebhard Leberecht von **2** 340-341
Francis II **6** 43-44
Frederick William III **6** 87
Kutuzov, Mikhail Ilarionovich **9** 137-138
Nelson, Horatio **11** 336-338
Nesselrode, Karl Robert **11** 348-349
Stein, Heinrich Friedrich Karl vom und zum **14** 415-416
Third Coalition (1805-07; French)
Bernadotte, Jean Baptiste **2** 205-206
Murat, Joachim **11** 253-254
Napoleon I **11** 306-310
Ney, Michel **11** 372-373
United States claims
Adams, John Quincy **1** 52-54
Clay, Henry **4** 94-96
Gallatin, Albert **6** 183-184
Jackson, Andrew **8** 168-172
Madison, James **10** 121-123
see also War of 1812

Nara (city; Japan)
Kammu **8** 420

Nara sects (Buddhism)
Saicho **13** 426-428

NARAYAN, JAYAPRAKASH (1902-1979), Indian nationalist and social reformer **11** 312-313

NARAYAN, R. K. (Narayanswami; born 1906), Indian author **11** 313-314

Narbonne, Synod of (458)
Leo I **9** 329-330

Narcissus (lithograph)
Daumier, Honoré Victorin **4** 403-405

Narcotics (drugs)
Dewey, Thomas Edmund **4** 524
Forbes, Robert Bennet **5** 509-510

Nariakira Shimazu (died 1858), Japanese lord of Satsuma
Saigo, Takamori **13** 429

NARIÑO, ANTONIO (1765-1823), Colombian patriot **11** 314-315

Narodnaia Volia (Narodniks; Narodnichestvo; Russian politics)
Lenin, Vladimir Ilich **9** 323-326
Trotsky, Leon **15** 302-305

Narr in Christo Emanuel Quint, Der (novel)
Hauptmann, Gerhart Johann Robert **7** 199-201

Narragansett Indians (North America)
Philip **12** 267-268
Williams, Roger **16** 304-305

Narrative of Arthur Gordon Pym, The (novel)
Poe, Edgar Allan **12** 363-365

Narrenschiff, Das (book; Brant)
Brant, Sebastian **2** 503-504
Porter, Katherine Anne **12** 406-407

Narses (circa 478-circa 573), Byzantine general
Belisarius **2** 128-129
Justinian I **8** 393-395

Narses I (died 302), King of Persia 293-302
Diocletian **5** 19-20
Shahpur II **14** 140-141

Narva (port; Estonia)
Godunov, Boris Feodorovich **6** 382-383
Peter I **12** 253-256

NARVÁEZ, PÁNFILO DE (1478?-1528), Spanish soldier and explorer **11** 315
Cabeza de Vaca, Álvar Núñez **3** 197
Cabrillo, Juan Rodríguez **3** 204-205
Coronado, Francisco Vásquez de **4** 247
Velázquez de Cuéllar, Diego **15** 459

Narziss und Goldmund (novel)
Hesse, Hermann **7** 367-369

Nasakom (Indonesian political group)
Sukarno **15** 18-20

Naseby, battle of (1645)
Charles I **3** 450-452
Cromwell, Oliver **4** 317-320

NASH, JOHN (1752-1835), English architect and town planner **11** 316
Shaw, Richard Norman **14** 167-168

Nashe, Thomas (1567-1601), English playwright and pamphleteer
Kyd, Thomas **9** 140-141

Nashville (city; Tennessee)
Du Bois, William Edward Burghardt **5** 116-118

Nashville (ship)
Adams, Charles Francis **1** 41-42

Nashville, battle of (1864)
Thomas, George Henry **15** 190-191

Nasi (Jewish office)
Johanan ben Zakkai **8** 271-272
Judah I **8** 372-373

Nasier, Alcofribas
see Rabelais, François

Nasir al-Din al-Tusi (1201-1274), Arab mathematician
Regiomontanus **13** 81-82

NASMYTH, JAMES (1808-1890), Scottish engineer and inventor **11** 316-317

Naso, Publius Ovidius
see Ovid

Nasoni, Nicolò (Nicola Nazzoni; flourished 1732-1773), Italian architect
Aleijadinho, O **1** 125-126

NASSER, GAMAL ABDEL (1918-1970), Egyptian statesman, president 1956-1970 **11** 317-318
Abd el-Krim el-Khatabi, Mohamed ben **1** 15-16
Azhari, Sayyid Ismail al- **1** 399-401
Farouk I **5** 387-388
Haykal, Muhammad Husain **7** 230-231
see also Suez Crisis (1956)

Nasser-al-Din (1831-1896), shah of Persia
Taqi Khan Amir-e Kabir, Mirza **15** 106-107

NAST, THOMAS (1840-1902), American caricaturist and painter **11** 318-319
Tweed, William Marcy **15** 366-367

Nastasya Fillipovna (literary character)
Dostoevsky, Fyodor **5** 74-77

Natal (province; South Africa)
Cetshwayo **3** 400
Dingane **5** 14-15
Dube, John Langalibalele **5** 113
Frere, Henry Bartle Edward **6** 100-101
Pretorius, Andries **12** 444-445
Shaka **14** 141-142

Natchez (ship)
Frémont, John Charles **6** 97-98

Natchez Indians (North America)
Bienville, Sieur de **2** 268-269

Natercia (literary character)
Camoëns, Luis Vaz de **3** 247-249

Nathan (Old Testament prophet)
David, Jacques Louis **4** 407-409

NATHAN, GEORGE JEAN (1882-1958), American author, editor, and critic **11** 319-321
Mencken, Henry Louis **10** 481-483
O'Neill, Eugene **11** 514-516

Nathan der Weise (book; Lessing)
Lessing, Gotthold Ephraim **9** 357-359
Mendelssohn, Moses **10** 488-489
Zunz, Leopold **16** 534

Nation (periodical)
contributors
Adams, Henry Brooks **1** 45-47
James, Henry **8** 211-212
Muñoz Marín, José Luís Alberto **11** 249-250
critical evaluations of
Crane, Stephen **4** 293-295
editors
Godkin, Edwin Lawrence **6** 380
Howells, William Dean **7** 539-541
Schurz, Carl **14** 44-45
Thomas, Norman Mattoon **15** 191-192
Villard, Oswald Garrison **15** 498-499
poetry award
Benét, Stephen Vincent **2** 157-158

NATION, CARRY AMELIA MOORE (1846-1911), American temperance reformer **11** 321-322

Nation of Islam
see Black Muslims

Nation party (Sudan)
Azhari, Sayyid Ismail al- **1** 399-401
Khalil, Sayyid Abdullah **8** 531-532

Nation-state (political body)
Humboldt, Wilhelm von **8** 31

National Abortion Rights Action League (United States; established 1969)
Friedan, Betty **6** 109-111

National academy (Korea)
Sol Ch'ong **14** 325-326
Yi Hwang **16** 457

National Academy of Design (New York State)
Bellows, George Wesley **2** 143
Bierstadt, Albert **2** 270-271
Blakelock, Ralph Albert **2** 318
Durand, Asher Brown **5** 156-157
Morse, Samuel Finley Breese **11** 192-193

National Academy of Sciences (United States)
Agassiz, Jean Louis Rodolphe **1** 76-78
Bache, Alexander Dallas **1** 420
Gary, Elbert Henry **6** 229-230
Henry, Joseph **7** 307-308
Welch, William Henry **16** 185-186

National Advisory Committee for Aeronautics (United States)
Armstrong, Neil Alden **1** 304-306
Wright brothers **16** 394-396

National Aeronautics and Space Act (United States; 1958)
Johnson, Lyndon Baines **8** 308-312
Ride, Sally **13** 158-160

National Aeronautics and Space Administration (United States)
von Braun, Wernher **16** 17-18

National African Co. (established 1882)
Goldie, George Dashwood Taubman **6** 404

National Afro-American Council (United States)
Williams, Henry Sylvester **16** 303-304

National Alliance for Businessmen (United States)
Ford, Henry, II **6** 6-7

National Alliance movement (United States)
Polk, Leonidas Lafayette **12** 376-377

National American Woman Suffrage Association (NAWSA)
Catt, Carrie Chapman **3** 375-376
Howe, Julia Ward **7** 535-536
Schneiderman, Rose **14** 22-23
Shaw, Anna Howard **14** 162-163
Stanton, Elizabeth Cady **14** 402-403
Stone, Lucy **14** 471-472

National Archives (Mexico)
Alamán, Lucas **1** 99-100

National Assembly (1789-91; French Revolution)
du Pont de Nemours, Pierre Samuel **5** 155-156
Louis XVI **9** 534-535
Robespierre, Maximilien François Marie Isidore de **13** 199-201
Sieyès, Comte Emmanuel Joseph **14** 217-218

Talleyrand, Charles Maurice de **15** 89-90

National Association for the Advancement of Colored People (inc. 1910)
civil rights
Evers, Medgar **5** 345-348
Evers-Williams, Myrlie **5** 348-350
Hill, Herbert **7** 387-388
Houston, Charles Hamilton **7** 523-526
Jordan, Vernon **8** 357-358
King, Martin Luther Jr. **9** 20-22
Washington, Booker Taliaferro **16** 125-126
formation
Du Bois, William Edward Burghardt **5** 116-118
Holmes, John Haynes **7** 456-457
Hope, John **7** 489-490
Ovington, Mary White **12** 36-37
Talbert, Mary Morris Burnett **15** 86-88
Villard, Oswald Garrison **15** 498-499
Wald, Lillian **16** 53-54
Wells-Barnett, Ida. B. **16** 198-199
Wise, Stephen Samuel **16** 344-345
see also Niagara movement
funds
Parker, Dorothy Rothschild **12** 106
Walker, C. J. **16** 61-62
officials
Bunche, Ralph Johnson **3** 121-122
Henry, Aaron **7** 306-307
Grimké, Archibald Henry **7** 1-2
Hooks, Benjamin Lawson **7** 481-483
Johnson, James Weldon **8** 304-305
Jordan, Vernon **8** 357-358
Marshall, Thurgood **10** 282-284
Mfume, Kweisi **10** 539-542
Talbert, Mary Morris Burnett **15** 86-88
Walker, Maggie Lena **16** 65-66
White, Walter Francis **16** 238-239
Wilkins, Roy **16** 282-283
see also African American history (United States)

National Association of Colored Women (United States)
Talbert, Mary Morris Burnett **15** 86-88
Walker, Maggie Lena **16** 65-66

National Association of Schools of Music (United States)
Hanson, Howard **7** 135-136

National Awami Party (Pakistan)
Bhashani, Maulana Abdul Hamid Khan **2** 255-257

National Bank of Iran
Reza Shah Pahlavi **13** 116-117

National Banking Act (1863)
Cooke, Jay **4** 215-216

National banking system (United States)
McCulloch, Hugh **10** 404-405
Tyler, John **15** 368-369
see also Bank of the U.S.

National Basketball Association (United States)
Bird, Larry **2** 279-281
Chamberlain, Wilt **3** 413-415
Jabbar, Kareem Abdul **8** 164-165
Johnson, Earvin Jr. **8** 297-299

National Bolsheviks (Germany)
Jünger, Ernst **8** 391-392

National Broadcasting Company (NBC)
Armstrong, Edwin Howard **1** 302-303
Sarnoff, David **13** 485-486
Toscanini, Arturo **15** 270-271

National Bureau of Economic Research (United States)
Mitchell, Wesley Clair **11** 61-62

National Catholic Council for Interracial Justice
Perry, Harold Robert **12** 236-237

National Cash Register Co. (United States)
Kettering, Charles F. **8** 524-525
Watson, Thomas J. **16** 140

National Catholic War Council (World War I)
Hayes, Patrick Joseph **7** 224-225

National Civic Federation (labor organization)
Gompers, Samuel **6** 420-422
Mitchell, John **11** 58-59

National College (Mexico)
Orozco, José Clemente **12** 1-2

National College of Calcutta (India)
Ghose, Aurobindo **6** 293-294

National Commission on Working Women (United States)
Natividad, Irene **11** 322-324

National Conference of Catholic Bishops
Bernardin, Joseph Cardinal **2** 210-211

National Conservatory of Music (Mexico)
Chávez, Carlos **3** 486

National Conservatory of Music (New York City)
Dvořák, Antonin **5** 168-169
Parker, Horatio William **12** 109

National Consumers' League (United States)
Kelley, F. **8** 483-484
Lowell, Josephine Shaw **10** 15-16
Roosevelt, Eleanor **13** 275-277

National Coordinating Committee to End the War in Vietnam (United States)
Dellinger, David **4** 480-481

National Council of Negro Women (United States)
Bethune, Mary McLeod **2** 241-242

National Council of Nigeria and the Cameroons (NCNC)
Azikiwe, Nnamdi **1** 401-402
Macaulay, Herbert **10** 78-79

National Council of the Algerian Revolution
Abbas, Ferhat **1** 6-7
Ben Bella, Ahmed **2** 148-149

National Council on the Arts (United States)
Hanks, Nancy **7** 126-127

National debt (United States)
Gallatin, Albert **6** 183-184
Hamilton, Alexander **7** 95-98
Jackson, Andrew **8** 168-172
Morris, Robert **11** 185-187

National Defense, Council of (United States; World War I)
Baruch, Bernard Mannes **2** 42-43
Catt, Carrie Chapman **3** 375-376
Rosenwald, Julius **13** 293

National Democratic Civic Movement (Ecuador)
Plaza Lasso, Galo **12** 350-351

National Democratic Party (Egypt)
Mubarak, Hosni **11** 225-226

National Democratic Party (Liberia)
Doe, Samuel Kanyon **5** 38-39

National Democratic Party (Nigeria)
Azikiwe, Nnamdi **1** 401-402

National Democratic Party (Rhodesia)
Sithole, Ndabaningi **14** 262-264

National Democratic Party (Zimbabwe)
Mugabe, Robert Gabriel **11** 227-229

National Education Association (NEA)
Eliot, Charles William **5** 254
Harris, William Torrey **7** 177-178

National Emergency Civil Rights Mobilization (United States)
Wilkins, Roy **16** 282-283

National Emigration Convention (United States)
Delany, Martin Robinson **4** 473-474

National Endowment for the Arts (United States)
de Mille, Agnes **4** 486-488
Dove, Rita Frances **5** 87-89
Hanks, Nancy **7** 126-127

National Enquirer (newspaper)
Lundy, Benjamin **10** 45-46

National Equal Rights League (United States)
Trotter, William Monroe **15** 306-307

National Era (journal)
Tappan brothers **15** 105-106
Whittier, John Greenleaf **16** 256-257

National Farm Workers Association (United States)
Chavez, Cesar **3** 486-487
Valdez, Luis **15** 399-400

National Film Board of Canada
Grierson, John **6** 542-543

National Forest Commission (United States)
Pinchot, Gifford **12** 308-309

National Front (Colombia)
Lleras Camargo, Alberto **9** 467

National Front (India)
Singh, Vishwanath Pratap **14** 254-256

National Front party (Iran)
Mohammad Reza Shah Pahlavi **11** 75-76

National Gallery (Berlin)
Beckmann, Max **2** 104-105

National Gallery (London)
George IV **6** 272-273

National Gallery of Art (Washington D.C.)
Mellon, Andrew William **10** 469-470

National Gallery of Canada
Carr, Emily **3** 319

National Geographic Society (United States)
Bell, Alexander Graham **2** 129-131
Greely, Adolphus Washington **6** 517-518
Hubble, Edwin Powell **8** 10-11

National Health Service (England)
Attlee, Clement Richard **1** 361-362
Bevan, Aneurin **2** 248-249

National Hockey League (North America)
Gretzky, Wayne **6** 537-539
Howe, Gordie **7** 532-534
Orr, Bobby **12** 2-4

National Hot Rod Association (United States)
Muldowney, Shirley **11** 236-238

National Industrial Recovery Act (United States)
Wagner, Robert Ferdinand **16** 43

National Institute for Medical Research (England)
Dale, Henry Hallett **4** 371-373
Medawar, Peter Brian **10** 444-445

National Institutes of Health (United States)
Healy, Bernadine Patricia **7** 237-238
Varmus, Harold Eliot **15** 436-437

National insurance (England)
Asquith, Herbert Henry **1** 344-346
Lloyd George, David **9** 469-471

National Islamic Front (Sudan)
Turabi, Hassan Abdullah al- **15** 344-345

National Labor Relations Act (1935)
Stone, Harlan Fiske **14** 468-470
Wagner, Robert Ferdinand **16** 43

National Labor Union (established 1866)
Sylvis, William **15** 60-61

National Lancers ... (lithograph)
Lane, Fitz Hugh **9** 189

National Land League (Ireland)
Parnell, Charles Stewart **12** 117-119

National League (United States baseball)
Aaron, Henry Louis (Hank) **1** 2-3
Robinson, Jack Roosevelt **13** 207-208

National Liberal party (Germany)
Stresemann, Gustav **14** 508-509
Treitschke, Heinrich von **15** 293-294

National Liberation Council (Ghana)
Busia, Kofi Abrefa **3** 172-173

National Liberation Front (Algeria)
Abbas, Ferhat **1** 6-7
Ben Bella, Ahmed **2** 148-149
Fanon, Frantz **5** 379-380

National Liberation party (Costa Rica)
Ferrer, José Figuéres **5** 428-429

National Library (Buenos Aires)
Borges, Jorge Luis **2** 411-412

National Library (Managua, Nicaragua)
Darío, Rubén **4** 393-394

National Library (Peru)
Palma, Ricardo **12** 77

National Medical Association (United States)
Drew, Charles Richard **5** 100-101
Williams, Daniel Hale **16** 302-303

National Mobilization Committee to End the War in Vietnam (United States)
Hayden, Thomas Emmet **7** 217-219

National Movement (Lebanon)
Jumblatt, Kamal **8** 386-387

National Museum of Natural History (Paris)
see Muséum National d'Histoire Naturelle

National Negro Business League (United States)
Washington, Booker Taliaferro **16** 125-126

National Negro Labor Union (United States)
Langston, John Mercer **9** 197

National Odriist Union (Peru)
Odría Amoretti, Manuel Apolinario **11** 473-474

National Organization for Women (United States , established 1966)
Friedan, Betty **6** 109-111
Ireland, Patricia **8** 134-135
Smeal, Eleanor **14** 278-280
Yard, Mary Alexander **16** 438-439

National party (Australia)
Bjelke-Petersen, Johannes **2** 297-299

National party (Dominican Republic)
Vázquez, Horacio **15** 448-449

National party (Honduras)
Callejas Romero, Rafael Leonardo **3** 233-234

National Party (New Zealand)
Holyoake, Keith Jacka **7** 460-462

National party (South Africa)
Botha, Pieter Willem **2** 436-438
de Klerk, Fredrik Willem **4** 466-468
Malan, Daniel Francois **10** 163-164
Vorster, Balthazar Johannes **16** 30-32

National peasant party (Romania)
Ferdinand **5** 413-414

National Peking University
see Peita

National Popular Alliance (Colombia)
see ANAPO

National Radical Union (Greece)
Karamanlis, Constantine **8** 440-441

National Recovery Administration (NRA)
Ford, Henry **6** 5-6
Hughes, Charles Evans **8** 15-16
Ickes, Harold LeClaire **8** 100-101
Russell, Charles Edward **13** 374-375
Stone, Harlan Fiske **14** 468-470

National Reformer (periodical)
Bradlaugh, Charles **2** 478

National Republican League (established 1870)
Lea, Henry Charles **9** 261-262

National Republicans (United States politics)
Jackson, Andrew **8** 168-172

National Research Council (Canada)
Herzberg, Gerhard **7** 349-350

National Research Council (United States)
Compton, Arthur Holly **4** 186-188
Drew, Charles Richard **5** 100-101
East, Edward Murray **5** 182-183
Millikan, Robert Andrews **11** 33-35

National Review (journal)
Buckley, William F. Jr. **3** 96-97

National Revolutionary Movement (Bolivia)
Paz, Octavio **12** 161-162

National Salvation Front (Romanian political party)
Iliescu, Ion **8** 111-112

National Secular Society (established 1866)
Bradlaugh, Charles **2** 478

National Security Act (United States)
Forrestal, James Vincent **6** 14

National Socialism
see Nazism

National Symphony Orchestra (United States)
Rostropovich, Mstislav Leopoldovich **13** 317-318

National Union (Egypt)
Sadat, Anwar **13** 412-414

National Union Convention (1866)
Vallandigham, Clement Laird **15** 406-407

National Union for Social Justice (United States)
Coughlin, Charles Edward **4** 265-266
Townsend, Francis Everitt **15** 282-283

National Union for the Total Independence of Angola (UNITA)
Savimbi, Jonas Malheiros **13** 503-505

National Union of Mineworkers (Great Britain)
Scargill, Arthur **13** 514-515

National Union of Mineworkers (South Africa)
Ramaphosa, Matemela Cyril **13** 15-16

National Union of Railwaymen (Great Britain)
Bevin, Ernest **2** 252-253

National Union of Women's Suffrage Societies (England)
Fawcett, Millicent Garrett **5** 398-400

National Union party (Portugal)
Salazar, António de Oliveira **13** 442-443

National Union party (United States)
Weed, Thurlow **16** 169-170

National Unionist party (Sudan)
Azhari, Sayyid Ismail al- **1** 399-401
Khalil, Sayyid Abdullah **8** 531-532

National Urban League (United States)
Brown, Ronald H. **3** 44-47
Jacob, John Edward **8** 185-188
Jordan, Vernon **8** 357-358
Rosenwald, Julius **13** 293
Young, Whitney Moore Jr. **16** 476-477

National War College (United States)
Goodpaster, Andrew Jackson **6** 439-441

National Will party (Iran)
Mohammad Reza Shah Pahlavi **11** 75-76

National Woman Suffrage Association (United States)
Anthony, Susan Brownell **1** 246-248
Gage, Matilda Joslyn **6** 167-169
Howe, Julia Ward **7** 535-536
Stanton, Elizabeth Cady **14** 402-403
Stone, Lucy **14** 471-472

National Woman's Loyal League
Stanton, Elizabeth Cady **14** 402-403

National Women's Political Caucus (United States; established 1970)
Friedan, Betty **6** 109-111
Natividad, Irene **11** 322-324

National Women's Trade Union League
Schneiderman, Rose **14** 22-23

National Youth Administration (United States)
Bethune, Mary McLeod **2** 241-242
Hopkins, Harry Lloyd **7** 494-495
Johnson, Lyndon Baines **8** 308-312
Roosevelt, Eleanor **13** 275-277

Nationale Vereinigung (Germany)
Kapp, Wolfgang **8** 436

Nationalism (politics)
Cabral, Amílcar Lopes **3** 202-203
Garneau, François-Xavier **6** 219-220
Gobineau, Comte de **6** 375-376
Kaplan, Mordecai Menahem **8** 435-436
Lassalle, Ferdinand **9** 216
Maurras, Charles Marie Photius **10** 350-351
Sorel, Georges **14** 347-348

Nationalism, African (Sub Sahara)
African American contributions
Blyden, Edward Wilmot **2** 348-349
Garvey, Marcus Mosiah **6** 228-229
Angola
de Andrade, Mario **4** 434-435
dos Santos, José Eduardo **5** 71-72
Neto, António Agostinho **11** 351-352
Savimbi, Jonas Malheiros **13** 503-505
Botswana
Khama, Seretse M. **8** 532-533
Masire, Quett Ketumile **10** 318-319
Cape Verde Islands
Cabral, Amílcar Lopes **3** 202-203
Congo
Lumumba, Patrice Emery **10** 43-45
Tshombe, Moïse Kapenda **15** 325-326
Youlou, Fulbert **16** 466-467
Dahomey
Apithy, Sourou Migan **1** 259-260
Ethiopia
Menelik II **10** 495-497
French West Africa
Houphouët-Boigny, Felix **7** 519-520
Gambia
Jawara, Dauda Kairaba **8** 227-228
Ghana
Busia, Kofi Abrefa **3** 172-173
Danquah, Joseph B. **4** 388-389
Nkrumah, Kwame **11** 408-410
Guinea-Bissau
Cabral, Amílcar Lopes **3** 202-203
Kenya
Kenyatta, Jomo **8** 512-514
Mboya, Thomas Joseph **10** 384-385
Ngala, Ronald Gideon **11** 373-374
Odinga, Ajuma Jaramogi Oginga **11** 471-473
Thuku, Harry **15** 212-213
Malawi
Banda, Hastings Kamuzu **1** 485-486
Booth, Joseph **2** 404-405
Mali
Keita, Modibo **8** 474-475
Mozambique
dos Santos, Marcelino **5** 72-74
Machel, Samora Moises **10** 94-96
Mondlane, Eduardo Chivambo **11** 100-101
Namibia
Nujoma, Shafiihuna **11** 441-443
Nigeria
Awolowo, Obafemi **1** 389-390
Azikiwe, Nnamdi **1** 401-402
Bello, Ahmadu **2** 139-140
Hayford, J. E. Casely **7** 228-230
Tafawa Balewa, Abubakar **15** 75
Rhodesia
Mugabe, Robert Gabriel **11** 227-229
Nkomo, Joshua Mqabuko **11** 405-407
Sithole, Ndabaningi **14** 262-264
Senegal
Bamba, Amadou **1** 481-482
Senghor, Léopold Sédar **14** 106-107
Sierra Leone
Margai, Milton Augustus Striery **10** 248-249
Somalia
Hassan, Muhammad Abdille **7** 194-195
South Africa
Botha, Louis **2** 434-436
Dube, John Langalibalele **5** 113
Hertzog, James Barry Munnik **7** 347-348
Lembede, Anton **9** 318-319
Malan, Daniel Francois **10** 163-164
Mandela, Nelson Rolihlahla **10** 185-186
Verwoerd, Hendrik Frensch **15** 472-473
Vorster, Balthazar Johannes **16** 30-32
Tanzania
Nyerere, Julius Kamberage **11** 447-449
Uganda
Kiwanuka, Benedicto Kagima Mugumba **9** 46-47
Mutesa II **11** 277-278
Obote, Apolo Milton **11** 457
Zambia
Kaunda, Kenneth David **8** 460-461
Zimbabwe
Mugabe, Robert Gabriel **11** 227-229
Nkomo, Joshua Mqabuko **11** 405-407
see also Nationalism, African (North Africa); Pan-Africanism

Nationalism, African (North Africa)
Algeria
Abbas, Ferhat **1** 6-7
Abd el-Kadir **1** 15
Ben Bella, Ahmed **2** 148-149
Boumediene, Houari **2** 445-446
Fanon, Frantz **5** 379-380
Messali Hadj **10** 527-528
Egypt
Abduh ibn Hasan Khayr Allah, Muhammad **1** 16-17
Fuad I **6** 139
Haykal, Muhammad Husain **7** 230-231
Ismail Pasha **8** 150-151
Nasser, Gamal Abdel **11** 317-318
Sadat, Anwar **13** 412-414
Tewfik Pasha **15** 157-158
Zaghlul Pasha, Saad **16** 485-486
Libya
Omar al-Mukhtar **11** 507-508
Morocco

Abd el-Krim el-Khatabi, Mohamed ben **1** 15-16
Allal al-Fassi, Mohamed **1** 162
Leclerc, Jacques Philippe **9** 272-273
Mohammed V **11** 79-81
Sudan
Abboud, Ibrahim **1** 11-12
Azhari, Sayyid Ismail al- **1** 399-401
Khalil, Sayyid Abdullah **8** 531-532
Samory Touré **13** 456
Tunisia
Bourguiba, Habib **2** 453-455
Zine el Abidine Ben Ali **16** 518-520

Nationalism, American
Cannon, Joseph Gurney **3** 261-262
Clay, Henry **4** 94-96
Davis, Jefferson **4** 416-418
Gadsden, James **6** 165-166
Jefferson, Thomas **8** 238-241
Marshall, John **10** 279-281
Paine, Thomas **12** 66-67
Ruffin, Edmund **13** 354-355
Story, Joseph **14** 480-481
see also Nationalism, Canadian; Nationalism, Latin American

Nationalism, Asian
Bangladesh
Ziaur Rahman **16** 515-516
Bengal
Mujibur Rahman **11** 234-236
Burma
Aung San **1** 374-375
Ba Maw **1** 480-481
Ne Win **11** 364-365
Nu, U **11** 439-441
Thant, U **15** 161-162
Cambodia
Sihanouk, Norodom **14** 222-223
China
Chang Tso-lin **3** 434-435
Chu Teh **4** 54-55
Ku Chieh-kang **9** 120-121
Mao Zedong **10** 225-227
Wang Fu-chih **16** 99-101
Wang T'ao **16** 105-106
India
Deb, Radhakant **4** 437
Ghose, Aurobindo **6** 293-294
Śavajī **14** 266-267
see also Indian National Congress; Passive resistance movements
Indonesia
Hatta, Mohammad **7** 197-199
Sukarno **15** 18-20
Japan
Ito, Hirobumi **8** 153-155
Natsume, Soseki **11** 324-325
Saicho **13** 426-428
Korea
Ito, Hirobumi **8** 153-155
Rhee, Syngman **13** 117-120
Malaysia
Tunku, Abdul Rahman **15** 340-341
Philippines
Aguinaldo, Emilio **1** 88
Bonifacio, Andres **2** 393-394
Del Pilar, Marcelo Hilario **4** 486
Garcia, Carlos P. **6** 207-208
Marcos, Ferdinand **10** 240-242
Osmeña, Sergio **12** 22-24
Recto, Claro M. **13** 69-70
Rizal, José **13** 187-189
Sri Lanka
Jayewardene, Junius Richard **8** 233-234
Thailand
Phibun Songkhram, Luang **12** 264-265
Turkey
Atatürk, Ghazi Mustapha Kemal **1** 356-357
Gökalp, Mehmet Ziya **6** 395-396
Venizelos, Eleutherios **15** 460-461
Vietnam
Diem, Ngo Dinh **5** 6-7
Giap, Vo Nguyen **6** 297-299
Ho Chi Minh **7** 426-428

Nationalism, Canadian
Bourassa, Joseph-Henri-Napoleon **2** 446-447
Papineau, Louis-Joseph **12** 91
Scott, Francis Reginald **14** 66-67

Nationalism, European
Austria
Dollfuss, Engelbert **5** 47
Metternich, Klemens von **10** 533-536
Britain
Henry III **7** 290-292
Palmerston, 3d Viscount **12** 81-83
Wallace, William **16** 75-76
Croatia
Stepinac, Alojzije **14** 433-435
Tudjman, Franjo **15** 333-335
Czechoslavakia
Palacký, František **12** 69-70
Wenceslaus **16** 201-202
France
Poincaré, Raymond **12** 366-368
Germany
Kapp, Wolfgang **8** 436
Lieber, Francis **9** 401-402
Staël, Germaine de **14** 391-392
Stresemann, Gustav **14** 508-509
Treitschke, Heinrich von **15** 293-294
Wilson, Thomas Woodrow **16** 330-332
see also Nazism
Hungary
Andrássy, Julius **1** 222-223
Deák, Francis **4** 431-432
Kossuth, Louis **9** 88-90
Pázmány, Péter **12** 164-165
Palacký, František **12** 69-70
Ireland
De Valera, Eamon **4** 514-515
Emmet, Robert **5** 281-282
Grattan, Henry **6** 499
Hyde, Douglas **8** 82-83
Markievicz, Constance **10** 267-271
O'Connell, Daniel **11** 465-467
Parnell, Charles Stewart **12** 117-119
Pearse, Patrick Henry **12** 173-174
see also Sinn Fein
Italy
Ferdinand II **5** 415-416
Garibaldi, Giuseppe **6** 215-217
Napoleon III **11** 310-312
Peter I **12** 256
Pius IX **12** 335-336
Victor Emmanuel II **15** 483-484
Netherlands
Oldenbarnevelt, Johan van **11** 495-496
Philip II **12** 271-273
William the Silent **16** 300-302
Witt, Johan de **16** 348-349
Poland
Gomulka, Wladislaw **6** 422-424
Kościuszko, Tadeusz Andrzej Bonawentura **9** 88
Paderewski, Ignace Jan **12** 56-57
Pilsudski, Joseph **12** 305-306
Proudhon, Pierre Joseph **12** 461-463
Prussia
Frederick II **6** 81-84
Frederick William III **6** 87
Russia
Nicholas II **11** 378-380
Pobedonostsev, Konstantin Petrovich **12** 360-361
Yeltsin, Boris Nikolaevich **16** 449-452
Serbia
Berchtold, Leopold von **2** 183-184
Karadzic, Radovan **8** 437-440
Milosevic, Slobodan **11** 39-40

Nationalism, Jewish
see Zionism

Nationalism, Latin American
Argentina
Blanco, Antonio Guzmán **2** 320-321
Irigoyen, Hipólito **8** 139-140
Paz, Octavio **12** 161-162
Rivadavia, Bernardino **13** 182-183
Lamas, Carlos Saavedra **9** 175-176
Bolivia
Ballivián, José **1** 475
Sucre, Antonio José de **15** 11-12
Brazil
Deodoro da Fonseca, Manoel **4** 502
Varnhagen, Francisco Adolfo de **15** 437-438
Chile
O'Higgins, Bernardo **11** 486
Portales Plazazuelos, Diego José Víctor **12** 404
San Martín, José de **13** 468-469
Colombia
Nariño, Antonio **11** 314-315
Santander, Franciso de Paula **13** 475
Cuba
Batista y Zaldívar, Fulgencio **2** 57-58

Castro Ruz, Fidel **3** 365-368
Dessalines, Joan Jacques **4** 511-512
Grenada
Bishop, Maurice **2** 292-293
Guyana
Burnham, Forbes **3** 149-151
Jamaica
Bustamante, William Alexander **3** 175-177
Mexico
Hidalgo y Costilla, Miguel **7** 375-377
Matamoros, Mariano **10** 329-330
Santa Ana, Antonio López de **13** 471-472
Nicaragua
Sandino, Augusto C. **13** 462-463
Zelaya, José Santos **16** 495-496
Panama
Torrijos, Omar **15** 269-270
Peru
González Prada, Manuel **6** 431
Mariátegui, José Carlos **10** 255-256
Unánue, José Hipólito **15** 387-388
Uruguay
Artigas, José Gervasio **1** 323
Rivera, Fructuoso **13** 184-185
Venezuela
Bolívar, Simón **2** 375-377
Miranda, Francisco de **11** 52-53
Páez, José Antonio **12** 58
Sucre, Antonio José de **15** 11-12

Nationalism, Middle Eastern
Iran
Mossadegh, Mohammad **11** 206-207
Iraq and Jordan
Abdullah ibn Husein **1** 19-20
Faisal I **5** 370-371
Nuri al-Sa'id **11** 446-447
Kuwait
'Abdullah al-Salim al-Sabah, Shaykh **1** 18-19
Palestine
Arafat, Yasser **1** 270-271
Saudi Arabia
Husein ibn Ali **8** 63
ibn Saud, Abd al-Aziz **8** 94-95
Syria
'Aflaq, Michel **1** 73-74

Nationalism and Social Communication (book)
Deutsch, Karl Wolfgang **4** 512-514

Nationalism of industries
Chile
Allende Gossens, Salvador **1** 174-176

Nationalist China
see China, Republic of

Nationalist party
Australia
Bruce of Melbourne, 1st Viscount **3** 61-62
Hughes, William Morris **8** 21-22
Indonesia
Sukarno **15** 18-20
Morocco
Allal al-Fassi, Mohamed **1** 162
South Africa
Hertzog, James Barry Munnik **7** 347-348
Paton, Alan Stewart **12** 134-135
Sweden
Gustavus I **7** 42-43

Nationalist People's party
see Kuomintang

Nationalist Revolution (China; 1920s)
Kuo Mo-jo **9** 133-134
Lin Piao **9** 429-430
Yen Hsi-shan **16** 452-453

Nationalist Unionist party (Sudan)
Abboud, Ibrahim **1** 11-12

Nationalists (Spain)
Azaña Diaz, Manuel **1** 396-397
Franco Bahamonde, Francisco **6** 52-54

Nations, battle of the (1813)
see Leipzig, battle of

Native American Movement (United States)
Banks, Dennis J. **1** 488-489
Bellecourt, Clyde **2** 136-137

Native Argosy, A (stories)
Callaghan, Edward Morley **3** 229-230

Native of Winby ... (stories)
Jewett, Sarah Orne **8** 256

Native Son (film and novel)
Wright, Richard **16** 401-402

Native Stories (stories)
Alarcón, Pedro Antonio de **1** 100-101

Natives Land Act of 1913 (South Africa)
Botha, Louis **2** 434-436
Plaatje, Solomon Tshekisho **12** 341-342

Natives' Representative Council (South Africa)
Dube, John Langalibalele **5** 113
Luthuli, Albert John **10** 51-52

NATIVIDAD, IRENE (born 1948), Asian American activist and women's rights advocate **11** 322-324

Nativity (painting)
Botticelli, Sandro **2** 439-440
Campin, Robert **3** 255
Christus, Petrus **4** 33-34
Geertgen tot Sint Jans **6** 248
Piero della Francesca **12** 301-302
Schongauer, Martin **14** 26-28

Nativity (sculpture)
Arnolfo di Cambio **1** 315-316

Nativity of the Virgin (painting)
Andrea del Sarto **1** 224-225
Lorenzetti, Pietro and Ambrogio **9** 517-518

NATO
see North Atlantic Treaty Organization

Natoire, Charles Joseph (1700-1777), French painter
Greuze, Jean Baptiste **6** 539

NATSUME, SOSEKI (or Kinnosuke; 1867-1916), Japanese novelist and essayist **11** 324-325

Natural History (encyclopedia; Pliny)
Apelles **1** 257
Phidias **12** 265-267
Pliny the Elder **12** 355-356
Praxiteles **12** 433-434

Natural law
Blackstone, William **2** 310-311
Grotius, Hugo **7** 18-19
Pufendorf, Samuel von **12** 477-478
Savigny, Friedrich Karl von **13** 502-503
Vitoria, Francisco de **16** 1-2

Natural rights doctrine (philosophy)
Becker, Carl Lotus **2** 100-101
Bellarmine, Robert **2** 135-136
Cooper, James Fenimore **4** 220-223
Dickinson, John **4** 543-544
du Pont de Nemours, Pierre Samuel **5** 155-156
Hobbes, Thomas **7** 421-423
see also Social-contract theory

Natural selection (evolution)
Butler, Samuel **3** 183
Darwin, Charles Robert **4** 397-399
Dobzhansky, Theodosius **5** 35-37
Fisher, Ronald Aylmer **5** 463-464
Huxley, Julian **8** 75-77
Huxley, Thomas Henry **8** 77-79
Simpson, George Gaylord **14** 240-242
Spencer, Herbert **14** 369-370
Vries, Hugo de **16** 33-36
Wallace, Alfred Russel **16** 69-70
Weismann, August Freidrich Leopold **16** 178-180
see also Survival of the fittest

Natural theology
Brentano, Franz Clemens **2** 516-517
Butler, Joseph **3** 180-181
Darwin, Charles Robert **4** 397-399, 277
Paley, William **12** 72

Naturalis historia
see Natural History

Naturalism (art)
Asia
Behzad **2** 123
Europe
Clouet, Jean and François **4** 122-123
González, Julio **6** 428-429
La Tour, George de **9** 222
Le Brun, Charles **9** 269-270
Verrocchio, Andrea del **15** 471-472
United States
Eakins, Thomas **5** 176-177
French, Daniel Chester **6** 98-99
Noguchi, Isamu **11** 416-418
Ryder, Albert Pinkham **13** 391-392
Wyant, Alexander Helwig **16** 409-410

Naturalism (literature)
Australia
Richardson, Henry Handel **13** 139
Austria
Schnitzler, Arthur **14** 23-24
Denmark
Dinesen Blixen-Finecke, Karen **5** 13-14
Jacobsen, Jens Peter **8** 193-194
France
Daudet, Alphonse **4** 402-403
Goncourt, Edmond de and Jules de **6** 426-427
Huysmans, Joris Karl **8** 81-82
Strindberg, August **14** 509-511
Villon, François **15** 499-501
Zola, Émile **16** 526-528
Germany
Hauptmann, Gerhart Johann Robert **7** 199-201
Heyse, Paul Johann Ludwig **7** 372-373
Mann, Thomas **10** 204-207
Sudermann, Hermann **15** 12-13
Japan
Tanizaki, Junichiro **15** 101-102
Russia
Stanislavsky, Constantin **14** 398-399
Sweden
Lagerlöf, Selma Ottiliana Lovisa **9** 163-164
Strindberg, August **14** 509-511
United States
Dreiser, Herman Theodore **5** 98-100
Farrell, James Thomas **5** 390-391
Garland, Hannibal Hamlin **6** 217-218
Mailer, Norman Kingsley **10** 148-150
Norris, Benjamin Franklin Jr. **11** 427-428
O'Neill, Eugene **11** 514-516

Naturalism (philosophy)
Kaplan, Mordecai Menahem **8** 435-436
Nagel, Ernest **11** 291-292
Telesio, Bernardino **15** 138-139

Naturalists
see Scientists—naturalists

Nature (essay)
Emerson, Ralph Waldo **5** 278-280

Nature of a Crime, The (book)
Ford, Ford Madox **6** 1-2

Naucratis (ancient city; Egypt)
Petrie, William Matthew Flinders **12** 261-262

Naufragios, Los (book)
Cabeza de Vaca, Álvar Núñez **3** 197

Nausea (novel)
Sartre, Jean Paul **13** 491-492

Nautilus (literary submarine)
Verne, Jules **15** 467-469

Nautilus (ship)
Wilkins, George Hubert **16** 281-282

Nautilus (submarine)
Fulton, Robert **6** 151-152

Nauvoo (city; Illinois)
Cabet, Étienne **3** 196
Smith, Joseph **14** 297-298
Young, Brigham **16** 469-470

Navaho Indians (North America)
Begay, Harrison **2** 117-118
Carson, Christopher **3** 334-335
Gilpin, Laura **6** 326-327
Kluckhohn, Clyde **9** 56-57
Manuelito **10** 220-222

Naval Battle ... (painting)
Manet, Édouard **10** 193-194

Naval Lyceum (New York City)
Perry, Matthew Calbraith **12** 237-239

Naval Observatory, United States (Washington D.C.)
Hall, Asaph **7** 83-84
Newcomb, Simon **11** 361-362
Wilkes, Charles **16** 279-280

Navarino, battles of
1572
Cervantes, Miguel de Saavedra **3** 395-398
1827
Ibrahim Pasha **8** 97-98
Mahmud II **10** 145-147

Navarrete, battle of (1367)
Edward the Black Prince **5** 217-218

Navayi, Ali Sheir (Nawai; 1440-1501), Turkish emir and poet
Behzad **2** 123

Navigation
Baffin, William **1** 435-436
Huygens, Christiaan **8** 79-81
Shreve, Henry Miller **14** 207
see also Scientists—navigators

Navigation Acts (England)
Andros, Edmund **1** 234-235
Otis, James Jr. **12** 25-27
Penn, William **12** 200-202

Navigation, Bureau of (United States)
Nimitz, Chester William **11** 395-396

Navio negreiro, O (poem)
Castro Alves, Antônio de **3** 364-365

NAVRATILOVA, MARTINA (born 1956), American tennis player **11** 325-327

Nawai, Ali Sheir
see Navayi, Ali Sheir

NAYLOR, GLORIA (born 1950), African American novelist **11** 328-329

Nazarene, The (trilogy)
Asch, Shalom **1** 325-326

Nazarin (film)
Buñuel, Luis **3** 127-128

Nazeing group (religion)
Eliot, John **5** 256-258

Nazem al-Doleh (al-Molk)
see Malkam Khan, Mirza

Nazi hunters
Wiesenthal, Simon **16** 264-266

Nazi party
see Nazism

Nazism (National Socialism)
aims and theories
Frisch, Max **6** 118-119
Gumplowicz, Ludwig **7** 41
Spengler, Oswald **14** 372-373
Austria
Dollfuss, Engelbert **5** 47
Freud, Sigmund **6** 103-106
Schoenberg, Arnold **14** 24-26
Schuschnigg, Kurt von **14** 45-46
Chile
Ibáñez del Campo, Carlos **8** 88
England
Gooch, George Peabody **6** 432-433
France
Céline, Louis Ferdinand **3** 390-391
Pétain, Henri Philippe **12** 250-252
Perse, Saint-John **12** 242-243
Germany (opponents)
Barth, Karl **2** 31-32
Baum, Herbert **2** 66-73
Bonhoeffer, Dietrich **2** 389-391
Hindenburg, Paul Ludwig Hans von Beneckendorff und von **7** 400-401
Mann, Heinrich **10** 201-202
Mann, Thomas **10** 204-207
Mannheim, Karl **10** 208-209
Mendelsohn, Erich **10** 488
Meyerhof, Otto Fritz **10** 537-539
Mies van der Rohe, Ludwig **11** 10-12
Pechstein, Hermann Max **12** 176-177
Richter, Hans **13** 149-150
Rommel, Erwin **13** 268-269
Schlick, Friedrich Albert Moritz **14** 16-17
Schumacher, Kurt **14** 40-41
Schuman, Robert **14** 41
Tillich, Paul Johannes **15** 224-225
Ulbricht, Walter **15** 383-384
Germany (supporters)
Barbie, Klaus **1** 501-503
Benn, Gottfried **2** 164
Brunner, Alois **3** 73-74
Eichmann, Adolf **5** 226-227
Goebbels, Joseph Paul **6** 384-385
Göring, Hermann Wilhelm **6** 457-458
Hess, Walter Richard Rudolf **7** 363-365
Hitler, Adolf **7** 417-420
Mengele, Josef **10** 502-503
von Papen, Franz **16** 28-29
Germany (victims)
see Holocaust
Greece
Seferis, George **14** 84-85
history of
Shirer, William L. **14** 198-199
Holland

Wilhelmina **16** 278-279
Hungary
Kármán, Theodore von **8** 451-452
Szilard, Leo **15** 64-66
India
Rabindranath Tagore **12** 529-531
Latvia
Dubnov, Simon **5** 115-116
literature relating to
Lind, Jakov **9** 419-420
Poland
Penderecki, Krzysztof **12** 195-197
Scandinavia
Hamsun, Knut **7** 113-114
Leopold III **9** 347-348
Undset, Sigrid **15** 388-389
South Africa
Verwoerd, Hendrik Frensch **15** 472-473
Vorster, Balthazar Johannes **16** 30-32
United States
Coughlin, Charles Edward **4** 265-266
Porter, Katherine Anne **12** 406-407
Szold, Henrietta **15** 66-67
Thompson, Dorothy **15** 195-196
White, William Allen **16** 240-241
Wise, Stephen Samuel **16** 344-345
Union of Soviet Socialist Republics.
Litvinov, Maxim Maximovich **9** 451-452
see also Anti-Semitism

Nazi-Soviet Pact (1939)
see Molotov-Ribbentrop Pact

NAZZAM, IBRAHIM IBN SAYYAR AL- (died circa 840), Moslem thinker and theologian **11** 329

NBC
see National Broadcasting Co.

NC-1 flying boat (aircraft)
Byrd, Richard Evelyn **3** 186-187

Ndebele (Matabele; African people)
Kruger, Stephanus Johannes Paulus **9** 108-109
Lobengula **9** 474-475
Mzilikazi **11** 285-286
Pretorius, Andries **12** 444-445
Rhodes, Cecil John **13** 120-122
Salisbury, 3d Marquess of **13** 448-449

Ndwandwe (African people)
Mzilikazi **11** 285-286

NE WIN (born 1911), Burmese political leader **11** 364-365
Aung San **1** 374-375
Ba Maw **1** 480-481
Nu, U **11** 439-441

NEA
see National Education Association

Neagle, John (1796-1865), American painter
Moran, Thomas **11** 151-152
Stuart, Gilbert **14** 513-515

Neal, John (1793-1876), American writer
Poe, Edgar Allan **12** 363-365

Near the Ocean (poems)
Lowell, Robert Trail Spence Jr. **10** 16-17

Nebbia v. New York (legal case)
Cardozo, Benjamin Nathan **3** 288-290

Nebo (Mt. Pisgah)
Moses **11** 200-201

Nebraska (state; United States)
Bryan, William Jennings **3** 80-82
Douglas, Stephen Arnold **5** 80-82
Fletcher, Alice Cunningham **5** 486-487
Kerrey, J. Robert **8** 521-522
Norris, George William **11** 428-429
Pound, Roscoe **12** 417-418
see also Kansas-Nebraska Act

Nebraska, University of (Lincoln)
Johnson, Alvin Saunders **8** 293-294
Pershing, John Joseph **12** 243-244
Pound, Roscoe **12** 417-418
Ross, Edward Alsworth **13** 300

Nebrija, Antonio de (1444-1532), Spanish humanist
Encina, Juan del **5** 283

NEBUCHADNEZZAR (ruled 605-562 B.C.), king of Babylon **11** 330
Micah **10** 542-543

Nebula (astronomy)
Chamberlin, Thomas Chrowder **3** 415-416
Herschel, John Frederick William **7** 340-341
Huggins, William **8** 14-15
Laplace, Marquis de **9** 202-204

Necessary Angel (essays)
Stevens, Wallace **14** 443-445

Necessity of Atheism, The (pamphlet)
Shelley, Percy Bysshe **14** 176-178

Necker, Anne Louise Germaine
see Staël, Germaine de

NECKER, JACQUES (1732-1804), French financier and statesman **11** 330-331
Louis XVI **9** 534-535
Marie Antoinette **10** 258-259
Mirabeau, Comte de **11** 51-52
Smith, Adam **14** 283-284
Staël, Germaine de **14** 391-392

"Neck-verse" (Latin)
Jonson, Ben **8** 343-345

Needham, John Turberville (1713-1781), English naturalist
Spallanzani, Lazzaro **14** 360-361

Needham, Joseph (1900-1995), English biochemist
Spemann, Hans **14** 368-369

Neefe, Christian Gottlob (1748-1798), German composer
Beethoven, Ludwig van **2** 114-117

NEFERTITI (flourished first half 14th century B.C.), Egyptian queen **11** 331-332

Negative Dialectics (book)
Adorno, Theodor W. **1** 65-67

Negro, The (book)
Du Bois, William Edward Burghardt **5** 116-118
Page, Thomas Nelson **12** 59-60

Negro American Family, The (book)
Du Bois, William Edward Burghardt **5** 116-118

Negro and the New World, The (book)
Johnston, Henry Hamilton **8** 322-323

Negro Artisan, The (book)
Du Bois, William Edward Burghardt **5** 116-118

Negro Boxer (papiers découpés)
Matisse, Henri **10** 336-337

Negro Bureau of the Red International of Labor Unions (Union of Soviet Socialist Republics)
Padmore, George **12** 57-58

Negro Church, The (book)
Du Bois, William Edward Burghardt **5** 116-118

Negro Church in America, The (book)
Frazier, Edward Franklin **6** 77

Negro Digest (magazine)
Johnson, John Harold **8** 306-308

Negro Factories Corp. (United States)
Garvey, Marcus Mosiah **6** 228-229

Negro Family ... (books)
Frazier, Edward Franklin **6** 77

Negro Folk Symphony (musical composition)
Dawson, William Levi **4** 427-428

Negro in Ancient History, The (book)
Blyden, Edward Wilmot **2** 348-349

Negro in Business, The (book)
Du Bois, William Edward Burghardt **5** 116-118

Negro in the American Rebellion, The (book)
Brown, William Wells **3** 48-49

Negro League (United States baseball)
Mays, Willie **10** 376-379
Paige, Satchel **12** 62-65
Robinson, Jack Roosevelt **13** 207-208

Negro Question, The (book)
Cable, George Washington **3** 198-199

Negro Speaks of River, A (poem)
Hughes, Langston **8** 18-19

Negro Workers, International Conference of (Hamburg, Germany)
Wallace-Johnson, Isaac Theophilus Akunna **16** 76-77

Negroes in Negroland (book)
Helper, Hinton Rowan **7** 272-273

Negroes of Rockaway Beach (painting)
Marsh, Reginald **10** 276-277

Negromante, Il (play)
Ariosto, Ludovico **1** 289-290

NEHRU, JAWAHARLAL (1889-1964), Indian nationalist, prime minister 1947-1964 **11** 332-334
associates
Bhabha, Homi Jehangir **2** 253-254
Bose, Subhas Chandra **2** 430-431
Kamaraj, Kumaraswami **8** 415
Menon, Vengalil Krishnan Krishna **10** 507-509
Narayan, Jayaprakash **11** 312-313
Nasser, Gamal Abdel **11** 317-318
Prasad, Rajendra **12** 433
Radhakrishnan, Sarvepalli **12** 537-538
Rajagopalachari, Chakravarti **13** 6-7
China and
Chou En-lai **4** 20-22
Dalai Lama **4** 369-371
neutralism
Sihanouk, Norodom **14** 222-223
partition of India
Liaquat Ali Khan **9** 397
Patel, Vallabhbhai **12** 129-130
relatives
Gandhi, Indira Priyadarshini **6** 200-201
Gandhi, Mohandas Karamchand **6** 201-204
Nehru, Motilal **11** 334-335
Pandit, Vijaya Lakshmi **12** 83-84

NEHRU, MOTILAL (1861-1931), Indian lawyer and statesman **11** 334-335
Das, Chitta Ranjan **4** 401-402
Nehru, Jawaharlal **11** 332-334
Pandit, Vijaya Lakshmi **12** 83-84

Nehru, Swarup Kumari
see Pandit, Vijaya Lakshmi

NEILL, ALEXANDER SUTHERLAND (1883-1973), Scottish psychologist **11** 335-336

Neither Out Far Nor In Deep (poem)
Frost, Robert Lee **6** 130-133

Nejd (Arabic Kingdom)
see Saudi Arabia

Neko to Shozo to Futari no Onna (novel)
Tanizaki, Junichiro **15** 101-102

Nekrasov, Nikolai Alekseevich (1821-1877), Russian poet
Tolstoy, Leo **15** 262-265
Turgenev, Ivan Sergeyevich **15** 345-348

Nekrassov (play)
Sartre, Jean Paul **13** 491-492

Nelligan, Émile (1879-1941), French-Canadian poet
Morin, Paul **11** 174

NELSON, HORATIO (Viscount Nelson; 1758-1805), English admiral **11** 336-338
Napoleon I **11** 306-310
Suvorov, Aleksandr Vasilievich **15** 44-45
William IV **16** 296-297

Nembutsu (Buddhism)
Ennin **5** 288-289

NEMEROV, HOWARD (1920-1991), American author and third poet laureate of the United States **11** 338-340

Nemesis (print)
Dürer, Albrecht **5** 159-161

Nemirovich-Danchenko, Vladimir Ivanovich (1859-1943), Russian dramatist
Meyerhold, Vsevolod Emilievich **10** 539
Stanislavsky, Constantin **14** 398-399

Nemo, Captain (literary character)
Verne, Jules **15** 467-469

Nenna, Pomponio (1560-before 1618), Italian composer
Gesualdo, Don Carlo **6** 287-288

Neobehaviorism (psychology)
Hull, Clark Leonard **8** 28
Watson, John Broadus **16** 138-139

Neoclassic school (economics)
Knight, Frank Hyneman **9** 58-59
Pigou, Arthur Cecil **12** 302
see also Keynesian economics

Neoclassicism (art)
Denmark
Friedrich, Caspar David **6** 114-115
England
Adam, Robert and James **1** 38-40
Blake, William **2** 316-318
Chippendale, Thomas **4** 1-2
Copley, John Singleton **4** 228-230
Fuseli, Henry **6** 153-155
Gainsborough, Thomas **6** 170-172
Hepplewhite, George **7** 317-318
Hogarth, William **7** 446-447
Reynolds, Joshua **13** 115-116
Romney, George **13** 269-270
Soane, John **14** 314-315
Wedgwood, Josiah **16** 168-169
West, Benjamin **16** 210-212
Wilson, Richard **16** 329-330
France (architecture)
Ledoux, Claude Nicolas **9** 277-278
Soufflot, Jacques Germain **14** 349-350
France (painting)
David, Jacques Louis **4** 407-409
Fragonard, Jean Honoré **6** 38-39
Greuze, Jean Baptiste **6** 539
Ingres, Jean Auguste Dominique **8** 121-123
Prud'hon, Pierre Paul **12** 469
France (sculpture)
Carpeaux, Jean Baptiste **3** 318-319
Clodion **4** 121
Duchamp-Villon, Raymond **5** 123
Falconet, Étienne Maurice **5** 372
Houdon, Antoine **7** 516-517
Germany
Behrens, Peter **2** 121-122
Mengs, Anton Raphael **10** 505
Schinkel, Karl Friedrich **14** 8
Italy
Canova, Antonio **3** 263-264
Fuseli, Henry **6** 153-155
Guardi, Francesco **7** 24-25
Mengs, Anton Raphael **10** 505
Severini, Gino **14** 122
Spain
Churriguera, José Benito de **4** 53-54
Switzerland
Fuseli, Henry **6** 153-155
United States
Benjamin, Asher **2** 162-163
Flannagan, John Bernard **5** 480
French, Daniel Chester **6** 98-99
Lipchitz, Jacques **9** 432-433
Revere, Paul **13** 110-111
Vanderlyn, John **15** 417
West, Benjamin **16** 210-212

Neoclassicism (dance)
Balanchine, George **1** 461-462

Neoclassicism (literature)
Canada
Crémazie, Octave **4** 305-306
China
Liu Hsieh **9** 452-453
Liu Tsung-Yüan **9** 455-456
England
Coleridge, Samuel Taylor **4** 154-156
Dryden, John **5** 106-107
Herrick, Robert **7** 336-339
France
Cocteau, Jean **4** 132-133
Dumas, Alexandre **5** 136-138
Hugo, Victor Marie **8** 22-25
Germany
Goethe, Johann Wolfgang von **6** 388-391

Neoclassicism (music)
Boulez, Pierre **2** 444-445
Busoni, Ferruccio Benvenuto **3** 173-174
Cage, John **3** 211-214
Gluck, Christoph Willibald **6** 372-374
Henze, Hans Werner **7** 314
Holst, Gustav **7** 459-460
Krenek, Ernst **9** 98-99
Roussel, Albert **13** 328-329
Stravinsky, Igor Fedorovich **14** 502-506

Neogrammarian philology
Bloomfield, Leonard **2** 338

Neoimpressionism (art)
Hofmann, Hans **7** 442-443
Kirchner, Ernst Ludwig **9** 34-35
Seurat, Georges Pierre **14** 120-122
Van Gogh, Vincent **15** 427-429

Neologism (literature)
Geddes, Patrick **6** 246-247
Gracián y Morales, Baltasar Jerónimo **6** 481-482
Malherbe, François de **10** 169-170

Neon (element—chemistry)
Aston, Francis William **1** 350-351
Mendeleev, Dmitrii Ivanovich **10** 486-488
Ramsay, William **13** 21-22
Thomson, Joseph John **15** 200-201

Neoplasticism (art)
Mondrian, Piet **11** 101-102

Neoplatonism (philosophy)
and Cabalism
Leon, Moses de **9** 336
Nahmanides **11** 293-294
Scholem, Gershom **14** 26
in Christian thought
Ambrose **1** 192-193
Athanasius **1** 358-359
Augustine **1** 367-370
Eckhart, Johann **5** 200-201
Erigena, John Scotus **5** 308-309
Julian of Norwich **8** 381
in Islamic thought
Ashari, Abu al- Hasan Ali al- **1** 327-328
Averroës **1** 382-383
Avicenna **1** 386-387
ibn Gabirol, Solomon ben Judah **8** 92
Kindi, Abu-Yusuf Yaqub ibn-Ishaq al- **9** 10-11
Omar Khayyam **11** 510-511
see also Sufism
influence on the arts
Dürer, Albrecht **5** 159-161
Michelangelo Buonarroti **11** 2-5
Vaughan, Henry **15** 444-445
modified
Swedenborg, Emanuel **15** 49-50
source
Aristotle **1** 295-296
Hypatia of Alexandria **8** 85
Plato **12** 345-347
Plotinus **12** 358-359
Proclus Diadochus **12** 457
see also Platonism

Neoptolemus (literary character)
Sophocles **14** 343-345

Neorealism (films)
Fellini, Federico **5** 408-409

Neorealism (literature)
Pavese, Cesare **12** 154-155
Remarque, Erich Maria **13** 91
Vittorini, Elio **16** 2-3

Neoromanticism (literature)
Cummings, Edward Estlin **4** 334-336
Hauptmann, Gerhart Johann Robert **7** 199-201
Hofmannsthal, Hugo von **7** 443-444
Huch, Ricarda **8** 11-12
Lagerlöf, Selma Ottiliana Lovisa **9** 163-164

Neoteroi (new poets)
Catullus, Gaius Valerius **3** 377-378

Neo-Confucianism (philosophy)
Chu Hsi **4** 40-43
Han Yü **7** 136-137
Ieyasu, Tokugawa **8** 103-106
Lu Chiu-yuan **10** 24-25
Ou-yang Hsiu **12** 33-34
Wang Fu-chih **16** 99-101
Wang Yang-ming **16** 108-109
Yi Hwang **16** 457
Yi Sng-gye **16** 458-459

Neo-Destour party (Tunisia)
Bourguiba, Habib **2** 453-455

Neo-Freudianism (psychology)
Horney, Karen Danielsen **7** 508-509
Marcuse, Herbert **10** 245-247

Neo-Georgian manner (architecture)
Shaw, Richard Norman **14** 167-168

Neo-Gothic style (architecture)
Gaudí i Cornet, Antoni **6** 235-236
Schinkel, Karl Friedrich **14** 8

Neo-Greek form (architecture)
Schinkel, Karl Friedrich **14** 8

Neo-Kantianism (philosophy)
Cassirer, Ernst **3** 358-359
Cohen, Hermann **4** 138-139

Neo-Marxism (philosophy)
Menon, Vengalil Krishnan Krishna **10** 507-509

Neo-orthodoxy
see Dialectical theology

Neo-Shintoism (Japanese religion)
Mabuchi, Kamo **10** 73-74

Neo-Taoism (Chinese religion)
Kublai Khan **9** 115-118

Nepal (nation; Central Asia)
Birendra, King **2** 282-283
Chou En-lai **4** 20-22
Dalai Lama **4** 369-371
Mahendra, King **10** 138-139
Qianlong **12** 502-505

Neper, John
see Napier, John

Nepera Chemical Co. (established 1893)
Baekeland, Leo Hendrik **1** 430-431

Nephelometer (instrument)
Richards, Theodore William **13** 137-138

Nephritis (medicine)
Bright, Richard **3** 7-8

Nepos, Julius (died 480), Roman emperor 474-476
Odoacer **11** 473

Nepotism (religion)
Clement V **4** 101-102
Dunstan **5** 151-152
Julius II **8** 384-386

Neptune (planet)
Adams, John Couch **1** 51-52
Leverrier, Urbain Jean Joseph **9** 361-362
Newcomb, Simon **11** 361-362

Neptune (sculpture)
Sansovino, Jacopo **13** 470-471

Neptune, Fountain of (Bologna; Florence)
Giovanni da Bologna **6** 345-346

Nerchinsk, Treaty of (1689)
K'ang-hsi **8** 423-426

NERI, ST. PHILIP (1515-1595), Italian reformer **11** 340
Bellarmine, Robert **2** 135-136
Cajetan **3** 215-216
Caravaggio **3** 282-284
Gregory XIII **6** 534

NERNST, WALTHER (born Hermann Walther Nernst; 1864-1941), German chemist and inventor **11** 340-342
Avogadro, Lorenzo Romano Amedeo Carlo **1** 388-389
Einstein, Albert **5** 228-231
Wigner, Eugene Paul **16** 268-269

Nero (opera)
Handel, George Frederick **7** 116-119

NERO CLAUDIUS CAESAR (37-68), Roman emperor 54-68 **11** 342-344
historians of
Suetonius Tranquillus, Gaius **15** 13
Tacitus **15** 70-72
in literature
Juvenal **8** 397-399
Racine, Jean Baptiste **12** 532-535
influenced by
Claudius Germanicus, Tiberius **4** 91-92
Flamininus, Titus Quinctius **5** 477
officials
Petronius Arbiter **12** 262-263
Seneca the Younger, Lucius Annaeus **14** 103-105
Titus Flavius Vespasianus **15** 247-248
Vespasian **15** 475-476
persecutions
Peter **12** 252-253

NERUDA, PABLO (Neftalí Ricardo Reyes Basoalto; 1904-73), Chilean poet, Nobel prize winner 1971 **11** 344-345
Guevara, Ernesto **7** 30-31

Nerva, Marcus Cocceius (circa 35-98), Roman emperor 96-98
Akiba ben Joseph **1** 97-98
Martialis, Marcus Valerius **10** 286-287
Tacitus **15** 70-72
Trajan **15** 291-292

NERVAL, GÉRARD DE (1808-1855), French poet **11** 345-346
Hugo, Victor Marie **8** 22-25

Nerve (anatomy)
chemical transmission
Dale, Henry Hallett **4** 371-373
Eccles, John Carew **5** 195-196
Loewi, Otto **9** 486-487
electric conduction
Du Bois-Reymond, Emil **5** 118-119
Galvani, Luigi **6** 194-195
Hodgkin, Alan Lloyd **7** 431-432
growth factor
Levi-Montalcini, Rita **9** 366-368
injuries repaired
Medawar, Peter Brian **10** 444-445
structure and function
Adrian, Edgar Douglas **1** 67-69
Bernard, Claude **2** 208-210
Erlanger, Joseph **5** 310-311

Helmholtz, Hermann Ludwig Ferdinand von **7** 268-269
Hill, Archibald Vivian **7** 385-386
Swammerdam, Jan **15** 48-49
see also Nervous system

Nerves of Government, The (book)
Deutsch, Karl Wolfgang **4** 512-514

NERVI, PIER LUIGI (1891-1979), Italian architect and engineer **11** 346-348
Breuer, Marcel **2** 520-521

Nervous system (human)
diseases
Bright, Richard **3** 7-8
Charcot, Jean Martin **3** 442
Morgagni, Giovanni Battista **11** 158-159
Peterson, Edith R. **12** 258-259
physiology and mechanisms
Adrian, Edgar Douglas **1** 67-69
Dale, Henry Hallett **4** 371-373
Helmholtz, Hermann Ludwig Ferdinand von **7** 268-269
Hess, Walter Rudolf **7** 365
Pavlov, Ivan Petrovich **12** 155-157
Peterson, Edith R. **12** 258-259
Sherrington, Charles Scott **14** 187-189

Nervous system (plants)
Bose, Jagadis Chandra **2** 429-430

Nesfield, William Eden (1835-1888), English architect
Shaw, Richard Norman **14** 167-168

Nesjar, battle of (1001)
Olaf, II **11** 493-494

NESSELRODE, COUNT KARL ROBERT (1780-1862), Russian diplomat **11** 348-349
Metternich, Klemens von **10** 533-536

Nest of Gentlefolk, A (novel)
Turgenev, Ivan Sergeyevich **15** 345-348

Nestorianism (Christian heresy)
Cyril **4** 362
Eutyches **5** 335
Hafiz, Shams al-Din **7** 63
Kublai Khan **9** 115-118
Leo I **9** 329-330
Nestorius **11** 349-350

NESTORIUS (died circa 453), Syrian patriarch of Constantinople and heresiarch **11** 349-350
see also Nestorianism

Netaji (führer)
see Bose, S.C.

NETANYAHU, BINYAMIN (born 1949), Israeli ambassador to the United Nations (1984-1988), head of the Likud Party, and prime minister **11** 350-351

Netherlandish art
Bosch, Hieronymus **2** 426-428
Bruegel, Pieter the Elder **3** 65-67
Geertgen tot Sint Jans **6** 248
Le Nain, Antoine, Louis and Mathieu **9** 321-322
Memling, Hans **10** 476
see also Dutch art and architecture; Flemish art

Netherlandish music
Isaac, Heinrich **8** 143-144
Obrecht, Jacob **11** 457-458
Ockeghem, Johannes **11** 464-465

Netherlandish Proverbs (painting)
Bruegel, Pieter the Elder **3** 65-67

Netherlands, Kingdom of (nation; Europe)
American colony
Minuit, Peter **11** 50
Stuyvesant, Peter **15** 5-6
Van Rensselaer, Kiliaen **15** 430-431
Belgian revolution
Leopold I **9** 345-346
culture
see Dutch art; Dutch literature; Dutch music; Flemish art; Netherlandish art
exploration and colonialism
Coen, Jan Pieterszoon **4** 133
Hudson, Henry **8** 12-13
John Maurice of Nassau **8** 281-282
Schouten, William Cornelius **14** 31
Tasman, Abel Janszoon **15** 113-114
Van Diemen, Anthony Meuza **15** 420
French wars
Bernadotte, Jean Baptiste **2** 205-206
Colbert, Jean Baptiste **4** 142-143
Francis I **6** 40-43
Henry IV **7** 293-295
historians of
Motley, John Lothrop **11** 211-212
Holy Roman Empire and
Charles V **3** 457-459
Leopold II **9** 346
Napoleonic era
Bonaparte, Louis **2** 382-383
Cuvier, Georges Léopold **4** 357-359
William I **16** 291-292
reforms
Tinbergen, Jan **15** 228-229
Wilhelmina **16** 278-279
religious controversy
Grotius, Hugo **7** 18-19
Oldenbarnevelt, Johan van **11** 495-496
revolt against Spain
Alba, Duke of **1** 103-104
Elizabeth I **5** 263-266
Essex, 2d Earl of **5** 321-322
Philip II **12** 271-273
Philip III **12** 273-274
Witt, Johan de **16** 348-349
since World War II
Van Eekelen, Willem Frederik **15** 426-427
United Provinces
Maurice of Nassau **10** 348-349
William III **16** 295-296
William the Silent **16** 300-302
War of the Spanish Succession
see Spanish Succession, War of the
World War II and rehabilitation
Beatrix, Wilhelmina von Amsberg Queen **2** 92-93
Juliana **8** 379-380
see also Austria-Austrian Netherlands; Belgium-Spanish Netherlands; Dutch Wars; Indonesia—East Indies; Low Countries; Utrecht, Union of

NETO, ANTÓNIO AGOSTINHO (1922-1979), Angolan intellectual and nationalist and first president of the People's Republic of Angola **11** 351-352

Netochka Nezvanova (novel)
Dostoevsky, Fyodor **5** 74-77

Netscher, Caspar (1639-1684), German painter
Ter Borch, Gerard **15** 146

Nettles (poems)
Lawrence, David Herbert **9** 247-248

Neue deutsche Liedlein (musical collection)
Lassus, Roland de **9** 216-218

Neue Gedichte (poems)
Huch, Ricarda **8** 11-12
Rilke, Rainer Maria **13** 171-172

Neue Gesicht der herrschenden Klasse (lithograph series)
Grosz, George **7** 17-18

Neue Künstlervereinigung
see New Artists' Association

Neue Liebe, Neues Leben (poems)
Goethe, Johann Wolfgang von **6** 388-391

Neue Liebeslieder Waltzes (musical composition)
Brahms, Johannes **2** 490-492

Neue Münchner Sezession
see New Munich Secession (art group)

Neue Pausias, Der (ballad)
Goethe, Johann Wolfgang von **6** 388-391

Neue Reich, Das (poems)
George, Stefan **6** 277-278

Neue Sachlichkeit (art)
see New Objectivity

Neue Teutsche Merkur, Der (journal)
Wieland, Christoph Martin **16** 260-261

Neue Wacht-Gebäude (Berlin, Germany)
Schinkel, Karl Friedrich **14** 8

Neue Zeit, Die (newspaper)
Bernstein, Eduard **2** 218
Cahan, Abraham **3** 214
Kautsky, Karl Johann **8** 462-463

Neue Zeitschrift für Musik (periodical)
Chopin, Frédéric François **4** 16-18
Schumann, Robert Alexander **14** 41-43

Neuer deutscher Novellenschatz (novellas)
Heyse, Paul Johann Ludwig **7** 372-373

Neuere Gedichte (poems)
Keller, Gottfried **8** 478-479

NEUFELD, ELIZABETH F. (born 1928), American biochemist **11** 352-353

Neuilly (city; France)
Le Corbusier **9** 274-275

NEUMANN, BALTHASAR (1687-1753), German architect **11** 354-355
Boffrand, Gabriel Germain **2** 361
Hildebrandt, Johann Lucas von **7** 380-381
Tiepolo, Giovanni Battista **15** 219-220

Neumann, Franz (1798-1895), German theoretical physicist
Kirchhoff, Gustav Robert **9** 33-34

Neumeister, Erdmann (1671-1756), German Lutheran theologian and hymn writer
Bach, Johann Sebastian **1** 416-419

Neun Bücher preussischer Geschichte (book)
Ranke, Leopold von **13** 33-35

Neurobiology
Levi-Montalcini, Rita **9** 366-368

Neurological Congress (London; circa 1935)
Pavlov, Ivan Petrovich **12** 155-157

Neurophysiology (science)
Dale, Henry Hallett **4** 371-373
Du Bois-Reymond, Emil **5** 118-119
Eccles, John Carew **5** 195-196
Erlanger, Joseph **5** 310-311
Galvani, Luigi **6** 194-195
Hess, Walter Rudolf **7** 365
Lashley, Karl Spencer **9** 214-215
Peterson, Edith R. **12** 258-259
Sherrington, Charles Scott **14** 187-189
Wexler, Nancy **16** 218-219
see also Scientists—neurophysiologists

Neurosis (psychology)
Freud, Sigmund **6** 103-106
Horney, Karen Danielsen **7** 508-509
Pavlov, Ivan Petrovich **12** 155-157

Neurospora (mold)
Beadle, George Wells **2** 80-81

Neurosurgery (medicine)
Penfield, Wilder Graves **12** 198-200

Neustadt International Prize for Literature
Bishop, Elizabeth **2** 290-292

NEUTRA, RICHARD JOSEPH (1892-1970), Austrian-born American architect **11** 355-356
Wright, Frank Lloyd **16** 398-401

Neutralism (politics)
Southeast Asia
Mohammad Reza Shah Pahlavi **11** 75-76
Nu, U **11** 439-441
Sihanouk, Norodom **14** 222-223
Souvanna Phouma **14** 357-358
Sukarno **15** 18-20
United States
Borah, William Edgar **2** 408
La Follette, Robert Marion **9** 155-156
Lansing, Robert **9** 200
Taft, William Howard **15** 78-81
Wilson, Thomas Woodrow **16** 330-332

Neutrality Proclamation (United States; 1793)
Genet, Edmond Charles **6** 261-262

Neutrino (physics)
Fermi, Enrico **5** 422-424
Pauli, Wolfgang Ernst **12** 149

Neutron (physics)
Bohr, Niels Henrik David **2** 366-368
Bothe, Walther **2** 438-439
Chadwick, James **3** 405-406
Fermi, Enrico **5** 422-424
Wigner, Eugene Paul **16** 268-269

Neva River, battle of (1240)
Nevsky, Alexander **11** 359

Nevada (state; United States)
Comstock, Henry Tompkins Paige **4** 189
Hearst, George **7** 242
Mackay, John William **10** 101-102

NEVELSON, LOUISE (1900-1988), American abstract sculptor **11** 356-357
Hofmann, Hans **7** 442-443

Never Give a Sucker an Even Break (film)
Fields, W. C. **5** 444

Nevermore (poem)
Verlaine, Paul Marie **15** 465-466

Nevertheless (poems)
Moore, Marianne **11** 148-149

Neville, George (circa 1433-1476), English prelate
Edward IV **5** 212-213
Warwick and of Salisbury, Earl of **16** 122-123

Neville, Richard
see Salisbury, 1st Earl of; Warwick, Earl of

Neville's Cross, battle of (1346)
Edward III **5** 211-212
Robert II **13** 194

NEVIN, JOHN WILLIAMSON (1803-1886), American Protestant theologian **11** 357
Schaff, Philip **13** 519-520

NEVINS, ALLAN (1890-1971), American historian **11** 357-359
Douglas, Stephen Arnold **5** 80-82

Nevis (island; West Indies)
Iberville, Sieur d' **8** 90-91

NEVSKY, ALEXANDER (ca. 1220-1262), Russian grand duke and prince **11** 359

Nevsky Prospect (story)
Gogol, Nikolai **6** 391-393

New American Cyclopaedia
Ripley, George **13** 179-180

New Amsterdam
see New York City

New Amsterdam (island; Indian Ocean)
Van Diemen, Anthony Meuza **15** 420

New Arabian Nights, The (stories)
Stevenson, Robert Louis **14** 446-448

New Art of Playwriting (book)
Lope Félix de Vega Carpio **9** 503-506

New Artists' Association (Munich)
Kandinsky, Wassily **8** 420-422
Marc, Franz **10** 231

New Atlantis, The (book)
Bacon, Francis **1** 422-424

New Bauhaus (Chicago)
Moholy-Nagy, László **11** 82-83

New Britain (island; Bismarck Archipelago)
Dampier, William **4** 384

New Brunswick (province; Canada)
Irving, Kenneth Colin **8** 140-141
Tilley, Samuel Leonard **15** 223-224
see also Canada

New Caledonia (island; Southwest Pacific Ocean)
Cook, James **4** 214-215

New Christians (Portuguese Empire)
Vieira, Antônio **15** 492

New College (Edinburgh, Scotland)
Chalmers, Thomas **3** 408-409
Duff, Alexander **5** 126-127

New Colossus, The (sonnet)
Lazarus, Emma **9** 260-261

New Comedy (Greek literature)
Aristophanes **1** 293-294
Menander **10** 477-478
Terence **15** 146-148

New Court (United States politics)
Blair, Francis Preston **2** 313-315

New Criticism (American literature)
MacLeish, Archibald **10** 109-110
Ransom, John Crowe **13** 39-40
Tate, Allen **15** 116
Warren, Robert Penn **16** 121-122
Williams, William Carlos **16** 308-309

New Culture movement (China)
Li Ta-chao **9** 447
Ts'ai Yüan-p'ei **15** 322

New Deal (United States; 1930s)
agriculture and conservation
Arnold, Thurman Wesley **1** 314
Hoover, Herbert Clark **7** 483-485
Ickes, Harold LeClaire **8** 100-101
Johnson, Charles Spurgeon **8** 296-297
Lilienthal, David Eli **9** 410-411
Norris, George William **11** 428-429
Tugwell, Rexford Guy **15** 336-339
Wallace, Henry Agard **16** 73-74
economic advisers
Berle, Adolf Augustus Jr. **2** 199-200
Morgenthau, Henry Jr. **11** 172-173
Stettinius, Edward R. Jr. **14** 437-438
Federal Arts Project
see Federal Arts Project

influence of
Bennett, Richard Bedford **2** 171-172
Johnson, Lyndon Baines **8** 308-312
Stevenson, Adlai Ewing **14** 445-446
influenced by
Baruch, Bernard Mannes **2** 42-43
Patten, Simon Nelson **12** 138-139
Thomas, Norman Mattoon **15** 191-192
Veblen, Thorstein Bunde **15** 449-450
introduced
Roosevelt, Franklin Delano **13** 277-280
labor relations
Dubinsky, David **5** 114-115
Ford, Henry **6** 5-6
Green, William R. **6** 521
Hillman, Sidney **7** 392-393
Lewis, John Llewellyn **9** 387-388
Meany, George **10** 444
Murray, Philip **11** 264-265
Perkins, Frances **12** 221-222
Reuther, Walter Philip **13** 107-108
law and courts
Black, Hugo Lafayette **2** 301-303
Douglas, William Orville **5** 83-85
Frankfurter, Felix **6** 57
Hughes, Charles Evans **8** 15-16
Pound, Roscoe **12** 417-418
Stone, Harlan Fiske **14** 468-470
New Dealers in Congress
Byrnes, James Francis **3** 191-192
Johnson, Hiram Warren **8** 300-301
McAdoo, William Gibbs **10** 385-386
Wagner, Robert Ferdinand **16** 43
opponents
Barton, Bruce **2** 36-37
Coughlin, Charles Edward **4** 265-266
du Pont, Pierre Samuel **5** 154-155
Long, Huey Pierce **9** 496-497
Nixon, Richard Milhous **11** 401-404
Smith, Alfred Emmanuel **14** 284-285
Taft, Robert Alphonso **15** 76-78
Townsend, Francis Everitt **15** 282-283
social welfare programs
Bethune, Mary McLeod **2** 241-242
Darrow, Clarence Seward **4** 396-397
Dewson, Mary Williams **4** 525
Hopkins, Harry Lloyd **7** 494-495
Woodward, Ellen S. **16** 379-381
supporters
Curley, James Michael **4** 344-345
MacLeish, Archibald **10** 109-110
Mundelein, George William **11** 248-249
Ross, Edward Alsworth **13** 300
Swope, Gerard **15** 56-58
Villard, Oswald Garrison **15** 498-499
Wald, Lillian **16** 53-54
White, William Alanson **16** 239-240
Wise, Stephen Samuel **16** 344-345
Wood, Robert Elkington **16** 370-371

New Delhi, India
Lutyens, Edwin Landseer **10** 54-55

New Democracy (mural)
Siqueiros, David Alfaro **14** 256

New Democracy (political party; Greece)
Karamanlis, Constantine **8** 440-441

New Democratic Party (Canada)
Douglas, Thomas Clement **5** 82-83

New Departure Democrat (United States politics)
Gordon, John Brown **6** 449-450

New Devotion
see Devotio Moderna

New Divinity (religion)
Hopkins, Samuel **7** 496

New Economic Policy (Russia; 1920s)
Bukharin, Nikolai Ivanovich **3** 112-113
Chicherin, Georgi Vasilyevich **3** 516-517
Lenin, Vladimir Ilich **9** 323-326
Stalin, Joseph **14** 393-396

New economics
see Keynesian economics; Neoclassic school (economics)

New England
and religion (colonial)
Cotton, John **4** 263-265
Edwards, Jonathan **5** 220-222
Gorton, Samuell **6** 460
Hooker, Thomas **7** 476-477
Hopkins, Samuel **7** 496
Miller, Perry **11** 28-29
see also Great Awakening
Council (1620)
Gorges, Ferdinando **6** 455-456
Dominion of (1686)
Andros, Edmund **1** 234-235
Leisler, Jacob **9** 313-314
Phips, William **12** 283
history of
Miller, Perry **11** 28-29
mapping of coast
Champlain, Samuel de **3** 419-421
Smith, John **14** 295-297
military leaders
Standish, Myles **14** 396-397
textile industry
Lawrence, Abbott **9** 246
see also New England Confederation; Plymouth Colony; individual states

New England Antislavery Society
see Massachusetts Antislavery Society

New England Company (1628)
Endecott, John **5** 284-285
Gorges, Ferdinando **6** 455-456

New England Confederation (1643-1684)
Dunster, Henry **5** 152-153
Philip **12** 267-268
Winthrop, John **16** 341

New England Conservatory (Boston)
Busoni, Ferruccio Benvenuto **3** 173-174
Schuller, Gunther **14** 37-38

New England Emigrant Aid Company
Thayer, Eli **15** 168

New England Institution for the Education of the Blind (Boston)
Howe, Samuel Gridley **7** 537

New England Psalm-Singer, The (hymnal)
Billings, William **2** 274-275

New England Sketch, A (story)
Stowe, Harriet Elizabeth Beecher **14** 484-485

New England Tragedies, The (book)
Longfellow, Henry Wadsworth **9** 499-500

New England Woman Suffrage Association
Howe, Julia Ward **7** 535-536

New England's Trials (literary collection)
Smith, John **14** 295-297

New English Art Club
John, Augustus Edwin **8** 291

New English Group (artists)
Dobell, William **5** 34-35

New Fabian Research Bureau (Great Britain)
Cole, George Douglas Howard **4** 146-147

New Fairy Tales and Stories (book)
Andersen, Hans Christian **1** 212-214

New Family Instructor, A (book)
Defoe, Daniel **4** 457-459

New Fire, The (ballet)
Chávez, Carlos **3** 486

New Fortunes and Misfortunes of Lazarillo de Tormes, The (book)
Cela y Trulock, Camilo José **3** 389-390

New France
see Canada

New Gazetteer, The (book)
Morse, Jedidiah **11** 191-192

New Granada
see Colombia

New Guinea (island; Pacific Ocean)
Cook, James **4** 214-215
Dampier, William **4** 384
Dobell, William **5** 34-35
Hughes, William Morris **8** 21-22
MacArthur, Douglas **10** 76-78
Mead, Margaret **10** 438-440
Nimitz, Chester William **11** 395-396
Schouten, William Cornelius **14** 31

New Hampshire (poems)
Frost, Robert Lee **6** 130-133

New Hampshire (state; United States)
Pierce, Franklin **12** 300-301
Tryon, William **15** 321

New Harmony (Indiana)
Bloomer, Amelia Jenks **2** 337

Owen, Robert **12** 39-40
Owen, Robert Dale **12** 40-41
Wright, Frances **16** 397-398

New Harmony of Zion, The (hymnal; Tans'ur)
Billings, William **2** 274-275

New Haven Colony
see Connecticut—colonial charter

New Haven Symphony Orchestra (Connecticut)
Parker, Horatio William **12** 109

New Hebrides (islands; Pacific Ocean)
Bougainville, Louis Antoine de **2** 443-444
Cook, James **4** 214-215
Mawson, Douglas **10** 354-355

New History (book)
William of Malmesbury **16** 297-298

New History movement (United States)
Beard, Charles Austin **2** 84
Parrington, Vernon Louis **12** 119-120
Robinson, James Harvey **13** 208
Spencer, Herbert **14** 369-370

New Holland
see Australia

New Hope, Pennsylvania (painting)
Demuth, Charles **4** 497-498

New International Economic Order (Jamaican proposal)
Manley, Michael Norman **10** 200-201

New Jersey (state; United States)
colonial period
Andros, Edmund **1** 234-235
Franklin, William **6** 69-70
Minuit, Peter **11** 50
Morris, Lewis **11** 183-184
Penn, William **12** 200-202
legislators
Hague, Frank **7** 63-64
McClellan, George Brinton **10** 391-392
Rodino, Peter Wallace Jr. **13** 238-239
Wilson, Thomas Woodrow **16** 330-332
Lutheran missionaries
Mühlenberg, Heinrich Melchior **11** 232-233

New Jersey, College of
see Princeton University

New Jersey Symphony
Wolff, Hugh **16** 358-360

New Jerusalem, Church of the
Swedenborg, Emanuel **15** 49-50

New Jewel Movement (Grenada)
Bishop, Maurice **2** 292-293

New Jolfa (Iran)
Abbas I **1** 4-6

New Kind of Rays, A (paper)
Röntgen, Wilhelm Conrad **13** 273-275

New Kingdom, The (play)
Strindberg, August **14** 509-511

New Lanark (Scotland)
Owen, Robert **12** 39-40
Owen, Robert Dale **12** 40-41

New Laws of the Indies (1542)
Las Casas, Bartolomé de **9** 211-212
Mendoza, Antonio de **10** 494-495
Velasco, Luis de **15** 450-451

New Laws party (China)
Su-Shih **15** 39-40

New Left (political movement; United States)
Marcuse, Herbert **10** 245-247
Mills, C. Wright **11** 35-36

New Life (book)
Dante Alighieri **4** 389-391

New Light Separatists (religious sect)
Backus, Isaac **1** 420-421

New London (Connecticut)
Winthrop, John **16** 341

New Machiavelli, The (novel)
Wells, Herbert George **16** 195-196

New Masses (journal)
Dos Passos, John Roderigo **5** 69-71
Ellison, Ralph Waldo **5** 274-275
Marsh, Reginald **10** 276-277

New Men, The (novel)
Snow, Charles Percy **14** 311-312

New Method (book)
Bacon, Francis **1** 422-424

New Mexico (state; United States)
Anza, Juan Bautista de **1** 254-255
Chávez, Dennis **3** 488-489
Chisum, John Simpson **4** 11
Coronado, Francisco Vásquez de **4** 247
Goddard, Robert Hutchings **6** 376-377
Lamy, Jean Baptiste **9** 181-182
Mangas Coloradas **10** 194-196
Oñate, Juan de **11** 513-514
Wallace, Lewis **16** 74-75

New Mexico, University of (Albuquerque)
Elsasser, Walter Maurice **5** 277-278
Krenek, Ernst **9** 98-99

New Munich Secession (art group)
Klee, Paul **9** 47-49

New Music Bureau Poems (poems)
Po Chü-i **12** 362-363

New nationalism (political philosophy)
Croly, Herbert David **4** 316-317

New Netherland (American colony)
see New York (state; United States)

New North Church (Boston, Massachusetts)
Bulfinch, Charles **3** 116-117

New Objectivity (art movement)
Beckmann, Max **2** 104-105
Dix, Otto **5** 33-34
Grosz, George **7** 17-18

New Orleans (city; Louisiana)
Bienville, Sieur de **2** 268-269
Dewey, George **4** 520
Eads, James Buchanan **5** 175-176
Farragut, David Glasgow **5** 388-389

New Orleans and Carrollton streetcar line
Beauregard, Pierre Gustave Toutant **2** 96-97

New Orleans, battle of (1815)
Franklin, John **6** 64-65
Jackson, Andrew **8** 168-172
Madison, James **10** 121-123

New Orleans Industrial Exposition (1884-1885)
Fletcher, Alice Cunningham **5** 486-487

New Orleans, Jackson, and Great Northern Railroad
Beauregard, Pierre Gustave Toutant **2** 96-97

New Panama Canal Co.
Bunau-Varilla, Philippe Jean **3** 120-121

New Plan (University of Chicago)
Hutchins, Robert Maynard **8** 68-69

New Plymouth Colony
see Plymouth Colony

New Progressive Party (Puerto Rico)
Romero Barceló, Carlos **13** 267-268

New Providence Development Company (Bahamas)
Taylor, Edward Plunket **15** 123-124

New Realist movement (philosophy)
Alexander, Samuel **1** 141
Perry, Ralph Barton **12** 239-240

New Reich, The (poems)
George, Stefan **6** 277-278

New Republic (magazine)
Young, Stark **16** 474-475
contributors
Anderson, Maxwell **1** 219-220
Dos Passos, John Roderigo **5** 69-71
Greene, Graham **6** 523-524
Ickes, Harold LeClaire **8** 100-101
editors
Bourne, Randolph Silliman **2** 456-457
Dewey, John **4** 520-523
Johnson, Alvin Saunders **8** 293-294
Wilson, Edmund **16** 318-319
founders
Croly, Herbert David **4** 316-317
Lippmann, Walter **9** 439-440

New Revelation, The (book)
Doyle, Arthur Conan **5** 91-92

New Rhymes (poems)
Carducci, Giosuè **3** 290-291

New Roof, The (satire)
Hopkinson, Francis **7** 496-497

New Royal Academy of Music (England)
Handel, George Frederick **7** 116-119

New Russia (former region; Ukraine)

Potemkin, Grigori Aleksandrovich **12** 411-412

New Salon
see Société Nationale des Beaux-Arts

New School for Social Research (New York City)
directors
Johnson, Alvin Saunders **8** 293-294
MacIver, Robert Morrison **10** 100-101
faculty
Beard, Charles Austin **2** 84
Cage, John **3** 211-214
Copland, Aaron **4** 227-228
Davis, Stuart **4** 424-425
Lévi-Strauss, Claude Gustave **9** 371-372
Thomas, William Isaac **15** 193
Veblen, Thorstein Bunde **15** 449-450
Wertheimer, Max **16** 207-208
founded
Robinson, James Harvey **13** 208

New School of Design (Boston)
Gorky, Arshile **6** 458

New Secession (art group)
Nolde, Emil **11** 419-420

New Songs among the Mountains (poems)
Yun Sondo **16** 483

New South Church (Boston, Massachusetts)
Bulfinch, Charles **3** 116-117

New South Wales (state; Australia)
British exploration
Cook, James **4** 214-215
Eyre, Edward John **5** 354
colonial period
Banks, Joseph **1** 489-490
Bigge, John Thomas **2** 272
Bligh, William **2** 325-326
Phillip, Arthur **12** 279-280
gold discovered
Hargraves, Edward Hammond **7** 153-154
legislators
Barton, Edmund **2** 39-40
Hughes, William Morris **8** 21-22
Lang, John Thomas **9** 192-193
Parkes, Henry **12** 113

New South Wales Railways
Chifley, Joseph Benedict **3** 518

New Spain (former Spanish viceroyalty; North America)
Cabrillo, Juan Rodríguez **3** 204-205
Cortés, Hernán **4** 255-256
Mendoza, Antonio de **10** 494-495
Velasco, Luis de **15** 450-451
see also Mexico; Spain—exploration and colonial history

New Spoon River, The (poems)
Masters, Edgar Lee **10** 326-327

New Summer House, The (story)
Chekhov, Anton Pavlovich **3** 494-497

New Sweden (American colony)
see New Jersey

New Testament
see Bible

New Thought movement (Chinese philosophy)
Hu Shih **8** 63-65
Ku Chieh-kang **9** 120-121

New Wave (French literature)
Robbe-Grillet, Alain **13** 189-190

New Way (magazine)
Blok, Aleksandr Aleksandrovich **2** 335
Merezhkovsky, Dmitry Sergeyevich **10** 515-516

New Way to Pay Old Debts, A (play)
Massinger, Philip **10** 324-325

New Witness
see G.K.'s Weekly

New World Symphony
Dvořák, Antonin **5** 168-169

New World, The (novel)
Heruy Wäldä-Sellasé **7** 348-349

New Year Letter (poem)
Auden, Wystan Hugh **1** 364-366

New Year, The (novel)
Buck, Pearl Sydenstricker **3** 91-93

New Year's Sacrifice, The (story)
Lu Hsün **10** 35-37

New York (state; United States)
comptrollers
Fillmore, Millard **5** 447-448
Marcy, William Learned **10** 247-248
congressmen (20th century)
Kemp, Jack French Jr. **8** 491-493
constitutional convention
Jay, John **8** 230-232
Livingston, Robert R. **9** 462-463
Morris, Gouverneur **11** 182-183
governors (18th century)
Clinton, George **4** 113-114
Colden, Cadwallader **4** 145-146
Jay, John **8** 230-232
governors (19th century)
Cleveland, Stephen Grover **4** 108-110
Clinton, DeWitt **4** 112-113
Fish, Hamilton **5** 461-462
Marcy, William Learned **10** 247-248
Roosevelt, Theodore **13** 280-283
Seward, William Henry **14** 124-125
Seymour, Horatio **14** 126-127
Tilden, Samuel Jones **15** 222-223
governors (20th century)
Cuomo, Mario Matthew **4** 338-339
Dewey, Thomas Edmund **4** 524
Harriman, W. Averell **7** 165-166
Hughes, Charles Evans **8** 15-16
Lehman, Herbert Henry **9** 306-307
Rockefeller, Nelson Aldrich **13** 228-230
Roosevelt, Franklin Delano **13** 277-280
Smith, Alfred Emmanuel **14** 284-285
justices
Cardozo, Benjamin Nathan **3** 288-290
Kent, James **8** 510-511
labor officials
Meany, George **10** 444
Perkins, Frances **12** 221-222
legislators
Burr, Aaron **3** 156-159
DeLancey, Stephen **4** 473
Evarts, William Maxwell **5** 340-341
Hamilton, Alexander **7** 95-98
Smith, Alfred Emmanuel **14** 284-285
Wagner, Robert Ferdinand **16** 43
White, Andrew Dickson **16** 226-227
railroad development
Corning, Erastus **4** 238-239
senators
Moynihan, Daniel Patrick **11** 216-218
social reforms
Bigelow, John **2** 271-272
Catt, Carrie Chapman **3** 375-376
Curtis, George William **4** 349-350
Lowell, Josephine Shaw **10** 15-16
Sanger, Margaret Higgins **13** 467-468
Smith, Alfred Emmanuel **14** 284-285
Truth, Sojourner **15** 320-321
Wald, Lillian **16** 53-54
State Library
Dewey, Melvil **4** 523-524
see also New York City

New York, City University of
Cohen, Morris Raphael **4** 139-140
Draper, John William **5** 96-97
Harris, Townsend **7** 176-177
Morse, Samuel Finley Breese **11** 192-193
Russell, Bertrand Arthur William **13** 373-374
Tarski, Alfred **15** 110-111

New York, State University of (Purchase)
Dubos, René Jules **5** 119

New York, State University of (Stony Brook)
Simpson, Louis Aston Marantz **14** 243-244
Yang, Chen Ning **16** 437-438

New York and Liverpool Mail Steamship Co.
Collins, Edward Knight **4** 162-163

New York Bay
Hudson, Henry **8** 12-13
Verrazano, Giovanni da **15** 470-471

New York Central Railroad
Corning, Erastus **4** 238-239
Fargo, William George **5** 380-381
Morgan, Junius Spencer **11** 166-167
Vanderbilt, Cornelius **15** 415-416

New York City (New York State)
- COLONIAL PERIOD
as New Netherland

Minuit, Peter **11** 50
Stuyvesant, Peter **15** 5-6
Van Rensselaer, Kiliaen **15** 430-431
border disputes
Allen, Ethan **1** 163-164
governors and justices
Dunmore, 4th Earl of **5** 147
Leisler, Jacob **9** 313-314
Morris, Lewis **11** 183-184
Tryon, William **15** 321
Indian affairs
Kirkland, Samuel **9** 37
Livingston, Robert **9** 461-462
McGillivray, Alexander **10** 412
printers
Bradford, William **2** 476-477
Zenger, John Peter **16** 497-498

- MODERN PERIOD
Archdiocese
Carroll, John **3** 331-332
Corrigan, Michael Augustine **4** 253
Hayes, Patrick Joseph **7** 224-225
McCloskey, John **10** 395
Spellman, Francis Joseph **14** 367
architecture
Harris, Townsend **7** 176-177
Renwick, James **13** 102-103
Tiffany, Louis Comfort **15** 220-221
board of health
Biggs, Hermann Michael **2** 272-273
Eaton, Dorman Bridgman **5** 190-191
Federal Writers Project
Ellison, Ralph Waldo **5** 274-275
fire department
Eaton, Dorman Bridgman **5** 190-191
legal system
Berle, Adolf Augustus Jr. **2** 199-200
Field, David Dudley **5** 439-440
mayors
Dinkins, David **5** 15-18
Giuliani, Rudolph William **6** 353-355
Grace, William Russell **6** 480-481
Hewitt, Abram Stevens **7** 371-372
Koch, Edward I. **9** 68-69
La Guardia, Fiorello Henry **9** 166-167
Lindsay, John Vliet **9** 423-424
Livingston, Edward **9** 460-461
Low, Seth **10** 11-12
Wagner, Robert Ferdinand Jr. **16** 44-45
Wood, Fernando **16** 367-368
police
Crane, Stephen **4** 293-295
Roosevelt, Theodore **13** 280-283
public works
Moses, Robert **11** 202-203
social services
Cabrini, Frances Xavier **3** 205
Cooper, Peter **4** 223-224
Perkins, Frances **12** 221-222
Riis, Jacob August **13** 169-170
spoils system
Arthur, Chester Alan **1** 321-323
see also Tammany Hall; Tweed Ring
Welfare Department
Bearden, Romare Howard **2** 86-88
see also New York (state)

New York City Ballet Co.
Balanchine, George **1** 461-462
Kirstein, Lincoln **9** 39-41
Stravinsky, Igor Fedorovich **14** 502-506
Sullivan, Louis Henri **15** 27-28

New York City Opera Company
Sills, Beverly **14** 230-231

New York Civil Service Reform Association
Eaton, Dorman Bridgman **5** 190-191

New York Commission on Prison Reform
Osborne, Thomas Mott **12** 17-18

New York Condensed Milk Co.
see Borden Co.

New York Cosmos (soccer team)
Pele **12** 190-191

New York Elevated Railroad Co.
Field, Cyrus West **5** 438-439

New York Evening Post (newspaper)
Bellamy, Edward **2** 134-135
Bigelow, John **2** 271-272
Bryant, William Cullen **3** 83-85
Godkin, Edwin Lawrence **6** 380
Jackson, Helen Hunt **8** 172
Schurz, Carl **14** 44-45
Steffens, Lincoln **14** 410-411
Villard, Oswald Garrison **15** 498-499

New York Five (architecture group)
Eisenman, Peter D. **5** 239-240
Graves, Michael **6** 500-502
Meier, Richard **10** 456-458

New York Free Academy
see New York, City University of

New York Herald (newspaper)
Bennett, James Gordon **2** 168-169
Bennett, James Gordon Jr. **2** 169-170
Grady, Henry Woodfin **6** 482-483
Stanley, Henry Morton **14** 399-400
see also New York Herald Tribune

New York Herald Tribune (newspaper)
Stevens, Wallace **14** 443-445
Thomson, Virgil **15** 202-203

New York Infirmary and College for Women
Blackwell, Elizabeth **2** 311-312

New York Institution for the Deaf and Dumb
Barnard, Frederick Augustus Porter **2** 9-10

New York Journal (newspaper)
Pinto, Isaac **12** 318

New York Medical College
Jacobi, Abraham and Mary Putnam **8** 188-189

New York Mycological Society (established 1962)
Cage, John **3** 211-214

New York, Newfoundland and London Telegraph Company
Cooper, Peter **4** 223-224

New York Night (painting)
O'Keeffe, Georgia **11** 487-489

New York Philharmonic Symphony Orchestra
Bernstein, Leonard **2** 218-219
Boulez, Pierre **2** 444-445
Chávez, Carlos **3** 486
Thomas, Theodore **15** 192-193
Toscanini, Arturo **15** 270-271

New York Post (newspaper)
Murdoch, Rupert **11** 257-258

New York Public Library (established 1895; New York City)
Bigelow, John **2** 271-272
Moore, Marianne **11** 148-149
Onassis, Jacqueline Lee Bouvier Kennedy **11** 511-513
Schiff, Jacob Henry **14** 2-3
Tilden, Samuel Jones **15** 222-223

New York School (art)
Greenberg, Clement **6** 521-523
Guston, Philip **7** 47-48
Lippold, Richard **9** 440-442

New York Society for the Suppression of Vice, The (established 1873)
Caldwell, Erskine **3** 223-224
Comstock, Anthony **4** 188-189
Dreiser, Herman Theodore **5** 98-100

New York State Agricultural Society
Cornell, Ezra **4** 236-237

New York State Board of Charities
Lowell, Josephine Shaw **10** 15-16

New York State Bureau of Industries and Immigration
Wald, Lillian **16** 53-54

New York State Industrial Commission
Mitchell, John **11** 58-59

New York State Married Woman's Property and Guardianship Law (1860)
Anthony, Susan Brownell **1** 246-248

New York State Theater (New York City)
Johnson, Philip **8** 313-314

New York Stock Exchange
see Stock market (United States)

New York Sun (newspaper)
Dana, Charles Anderson **4** 384-385

Davis, Richard Harding **4** 422-423
Munsey, Frank Andrew **11** 251
Wilson, Edmund **16** 318-319

New York Times (newspaper)
Godkin, Edwin Lawrence **6** 380
Kaufman, George S. **8** 457-458
Malinowski, Kaspar Bronislaw **10** 170-171
Ochs, Adolph Simon **11** 464
Reston, James Barrett **13** 104-105
Salisbury, Harrison Evans **13** 449-451
Sulzberger, Arthur Ochs **15** 28-30
Tarbell, Ida Minerva **15** 107-108
Tweed, William Marcy **15** 366-367
Watson, Thomas Edward **16** 139

New York Times Libel Case of 1964
Brennan, William J. Jr. **2** 514-515

New York Tribune (newspaper)
contributors
Crane, Stephen **4** 293-295
Dana, Charles Anderson **4** 384-385
Fry, William Henry **6** 136-137
Fuller, Sarah Margaret **6** 150-151
Hildreth, Richard **7** 382
Riis, Jacob August **13** 169-170
Ripley, George **13** 179-180
Schurz, Carl **14** 44-45
Twain, Mark **15** 363-366
founded (1841)
Greeley, Horace **6** 515-517
Linotype first used
Mergenthaler, Ottmar **10** 516-517
see also New York Herald Tribune

New York Tribune Building (New York City)
Hunt, Richard Morris **8** 44

New York University (New York City)
Bellow, Saul **2** 141-143
Breuer, Marcel **2** 520-521
Gallatin, Albert **6** 183-184
Hook, Sidney **7** 474-475
Johnson, James Weldon **8** 304-305
Loewi, Otto **9** 486-487
von Mises, Ludwig **16** 25
Wolfe, Thomas Clayton **16** 355-356

New York Urban League
Johnson, Charles Spurgeon **8** 296-297

New York World (newspaper)
contributors
Anderson, Maxwell **1** 219-220
Crane, Stephen **4** 293-295
Forrestal, James Vincent **6** 14
editors
Bowers, Claude Gernade **2** 463
Lippmann, Walter **9** 439-440
Phillips, David Graham **12** 280-281
Russell, Charles Edward **13** 374-375
publisher
Pulitzer, Joseph **12** 481-482
rivals
Hearst, William Randolph **7** 243-244

New York World's Fairs
see World's Fairs

New York Yankees (baseball team)
DiMaggio, Joe **5** 10-11
Mantle, Mickey **10** 216-218
Ruth, George Herman Jr. **13** 384

New York Zoological Society
Carson, Rachel Louise **3** 337-338

New Yorker (magazine)
artists and cartoonists
Marsh, Reginald **10** 276-277
Thurber, James Grove **15** 213-214
contributors
Friel, Bernard Patrick **6** 115-116
Macdonald, Dwight **10** 81-83
Mumford, Lewis **11** 246-247
Nabokov, Vladimir **11** 287-288
O'Hara, John **11** 485
Parker, Dorothy Rothschild **12** 106
Perelman, S. J. **12** 209-210
White, E. B. **16** 228-230
Wilson, Edmund **16** 318-319
editors
Brown, Tina **3** 47-48
Ross, Harold **13** 300-302
founded
Greeley, Horace **6** 515-517
Ross, Harold **13** 300-302
publishers
Newhouse, Samuel Irving **11** 362-364

New Youth (magazine; China)
Ch'en Tu-hsiu **3** 501-502
Hu Shih **8** 63-65
Li Ta-chao **9** 447
Lu Hsün **10** 35-37

New Zealand (island nation; Southern Pacific Ocean)
administration
Eyre, Edward John **5** 354
Hobson, William **7** 426
Holyoake, Keith Jacka **7** 460-462
Jellicoe, John Rushworth **8** 242-243
Wakefield, Edward Gibbon **16** 48-49
Anzac pact (1944)
Curtin, John Joseph **4** 348-349
Evatt, Herbert Vere **5** 341-343
culture
Hillary, Edmund **7** 389-390
King, Frederic Truby **9** 18-19
Ratana, Taupotiki Wiremu **13** 46
Te Kanawa, Kiri **15** 136-137
discovery and exploration
Cook, James **4** 214-215
Tasman, Abel Janszoon **15** 113-114
Van Diemen, Anthony Meuza **15** 420
health care
King, Frederic Truby **9** 18-19
Maori wars
Grey, George **6** 540-541
see also Maori
SEATO
see Southeast Asia Treaty Organization
social reforms
Fraser, Peter **6** 73-74
Savage, Michael Joseph **13** 501-502
Seddon, Richard John **14** 81-82
Vogel, Julius **16** 9-10
World War I
see World War I

New Zealand, University of (Wellington)
Ngata, Apirana Turupa **11** 374-375

New Zealand Constitutional Act (1852)
Grey, George **6** 540-541
Wakefield, Edward Gibbon **16** 48-49

New Zealand Land Co. (established 1839)
Hobson, William **7** 426

New Zionist Organization (1935)
Jabotinsky, Vladimir Evgenevich **8** 167-168

Newark (city; New Jersey)
Baraka, Imamu Amiri **1** 498-499
Corrigan, Michael Augustine **4** 253

NEWBERY, JOHN (1713-1767), English publisher **11** 360-361

Newby Hall (Yorkshire)
Adam, Robert and James **1** 38-40
Chippendale, Thomas **4** 1-2

Newcastle (ship)
Jellicoe, John Rushworth **8** 242-243

Newcastle, Thomas Pelham-Holles, 1st Duke of (1693-1768), English statesman
George II **6** 269-270
Pitt, William the Elder **12** 328-329
Walpole, Robert **16** 82-84

NEWCOMB, SIMON (1835-1909), American astronomer **11** 361-362
Barnard, Edward Emerson **2** 8-9
Fisher, Irving **5** 462-463

NEWCOMEN, THOMAS (1663-1729), English inventor and engineer **11** 362
Watt, James **16** 141-143

Newcomes, The (novel)
Thackeray, William Makepeace **15** 159-161

New-England's Spirit of Persecution Transmitted to Pennsylvania (book)
Bradford, William **2** 476-477

Newfoundland (island province; Canada)
Cabot, John **3** 199-200
Cartier, Jacques **3** 343-344
Corte Reál, Gaspar and Miguel **4** 254-255
Ericson, Leif **5** 306-307
Gilbert, Humphrey **6** 313
Rodney, George Brydges **13** 239-240
see also Canada

NEWHOUSE, SAMUEL IRVING (1895-1979), American media tycoon **11** 362-364

Newlands, John Alexander Reina (1837-1898), English chemist
Mendeleev, Dmitrii Ivanovich **10** 486-488

Newlands Reclamation Bill (1902)
Roosevelt, Theodore **13** 280-283

Newlyweds of the Eiffel Tower, The (mime drama)
Cocteau, Jean **4** 132-133

NEWMAN, BARNETT (1905-1970), American painter **11** 365
Motherwell, Robert **11** 210-211
Rothko, Mark **13** 320-321

NEWMAN, JOHN HENRY (1801-1890), English cardinal and theologian **11** 365-367
Arnold, Thomas **1** 313-314
Coleridge, Samuel Taylor **4** 154-156
Elgar, Edward **5** 247-248
Froude, James Anthony **6** 133-134
Hopkins, Gerard Manley **7** 492-494
Kingsley, Charles **9** 28
Manning, Henry Edward **10** 209-210
Pusey, Edward Bouverie **12** 488-489
see also Oxford Movement

Newnham (Cambridge University)
Sidgwick, Henry **14** 213

Newport (city; Rhode Island)
Benjamin, Asher **2** 162-163
Hunt, Richard Morris **8** 44
Richardson, Henry Hobson **13** 139-141

Newport, Christopher (died 1617), English mariner
Powhatan **12** 429-430

Newport Casino (Rhode Island)
McKim, Charles Follen **10** 417-418

News from Home (story)
Bunin, Ivan Alekseevich **3** 124

Newspaper Enterprise Association
Scripps, Edward Wyllis **14** 72-73

Newspaper for Hermits (journal)
Arnim, Achim von **1** 308-309
Brentano, Clemens **2** 515-516

Newspaper industry
see Editors; Journalists; Publishers

Newspaper, The (poem)
Crabbe, George **4** 288

Newsweek (magazine)
Graham, Katharine Meyer **6** 483-485

NEWTON, HUEY P. (born 1942), co-founder of the Black Panther Party **11** 367-369
Cleaver, Leroy Eldridge **4** 97-98

Newton, John (1725-1807), English clergyman
Cowper, William **4** 282
Wilberforce, William **16** 269-270

NEWTON, SIR ISAAC (1642-1727), English scientist and mathematician **11** 369-372
compared to
Einstein, Albert **5** 228-231
Malthus, Thomas Robert **10** 180-181
Ohm, Georg Simon **11** 486-487
critics
Cauchy, Augustin Louis **3** 378-380
Coleridge, Samuel Taylor **4** 154-156
Flamsteed, John **5** 477-478
Hooke, Robert **7** 475
Law, William **9** 245-246
Mach, Ernst **10** 90-91
friends
Boyle, Robert **2** 469-471
Halley, Edmund **7** 88-89
influence of (Europe)
Buffon, Comte de **3** 109-111
Condillac, Étienne Bonnot de **4** 194-195
Demoivre, Abraham **4** 494-495
Hamilton, William Rowan **7** 99-100
Hartley, David **7** 185
Kant, Immanuel **8** 430-432
Lagrange, Joseph Louis **9** 164-166
Voltaire **16** 14-16
Witt, Johan de **16** 348-349
influence of (United States)
Edwards, Jonathan **5** 220-222
Franklin, Benjamin **6** 60-64
Johnson, Samuel **8** 314-315
influenced by
Copernicus, Nicolaus **4** 226-227
Euclid **5** 327-329
Fermat, Pierre de **5** 421-422
Galileo Galilei **6** 180-183
interpretations
Voltaire **16** 14-16
Leibniz disputes
Kant, Immanuel **8** 430-432
Leibniz, Gottfried Wilhelm von **9** 307-310
supporters
Clarke, Samuel **4** 88
Mutis, José Celestino **11** 278-279
Unánue, José Hipólito **15** 387-388

Newton's rings (optics)
Maxwell, James Clerk **10** 361-364

Newtown, battle of (1779)
Butler, John **3** 180

New-York Antislavery Society (established 1833)
Tappan brothers **15** 105-106

New-York Historical Society
Clinton, DeWitt **4** 112-113

New-York Weekly Journal (newspaper; established 1733)
Zenger, John Peter **16** 497-498

NEXØ, MARTIN ANDERSON (1869-1954), Danish author **11** 372
Dinesen Blixen-Finecke, Karen **5** 13-14

Nexus (novel)
Miller, Henry **11** 26-27

NEY, MICHEL (1769-1815), French marshal **11** 372-373
see also Napoleonic Wars

Neyra, Álvaro de Mendaña de
see Mendaña de Neyra, Álvaro de

Nez Percé Indians (North America)
Joseph **8** 358-359
Miles, Nelson Appleton **11** 16-17

NGALA, RONALD GIDEON (1923-1972), Kenyan politician **11** 373-374

Ngami, Lake (South Africa)
Livingstone, David **9** 463-465

NGATA, SIR APIRANA TURUPA (1874-1950), Maori leader, politician, and scholar **11** 374-375

Ngatiporou (Maori people)
Ngata, Apirana Turupa **11** 374-375

Ngawang Gyatso (1617-1682), fifth Dalai Lama
Dalai Lama **4** 369-371

Ngbandi (African people)
Mobutu Sese Seko **11** 69-71

Ngengi, Johnstone Kamau
see Kenyatta, Jomo

Ngo Pa (play)
Chulalongkorn **4** 43-45

NGUGI WA THIONG'O (James Ngugi; born 1938), Kenyan writer **11** 375-376

Nguyen Ali Quoc (Nguyen That Thanh)
see Ho Chi Minh

Ngwato (African people)
Khama, Seretse M. **8** 532-533

Nhu, Ngo Dinh (died 1963), Vietnamese politician
Diem, Ngo Dinh **5** 6-7

NI TSAN (1301-1374), Chinese painter **11** 400
Chao Meng-fu **3** 436-437
Tung Ch'i-ch'ang **15** 339-340

Niagara Falls (United States-Canada)
Roebling, John Augustus **13** 241-242
Tesla, Nikola **15** 156-157
Westinghouse, George **16** 215

Niagara movement (United States)
Du Bois, William Edward Burghardt **5** 116-118
Hope, John **7** 489-490
Washington, Booker Taliaferro **16** 125-126
see also African American history; National Association for the Advancement of Colored People

Niblo's Garden (New York City)
Barnum, Phineas Taylor **2** 13-15

Nicaea, First Council of (325)
Arius **1** 297-298
Athanasius **1** 358-359
Basil the Great **2** 51-52
Leo I **9** 329-330
see also Nicene Creed

Nicaea, Second Council of (787)
John of Damascus **8** 282

Nicaean emperors (Byzantine emperors; ruled 1206-1261)
Michael VIII **11** 1-2

Nicanor (died 160 B.C.), Syrian general
Judas Maccabeus **8** 374-375

Nicaragua, Republic of (nation; Central America)
anti-Sandinistas
Chamorro, Violeta Barrios de **3** 417-419
civil war
Ortega, Daniel **12** 5-7
Sandino, Augusto C. **13** 462-463
Somoza, Anastasio **14** 335-336
Somoza Debayle, Anastasio **14** 336-337
Stimson, Henry Lewis **14** 457-458
founded
Pedrarias **12** 179
United States relations
Johnson, James Weldon **8** 304-305
Kellogg, Frank Billings **8** 481
Reagan, Ronald W. **13** 65-68
Sandino, Augusto C. **13** 462-463
Taft, William Howard **15** 78-81
Vanderbilt, Cornelius **15** 415-416
Walker, William **16** 68-69
Zelaya, José Santos **16** 495-496

Nicaraguan literature
Darío, Rubén **4** 393-394

Nice (city; France)
Cavour, Conte di **3** 385-386
Garibaldi, Giuseppe **6** 215-217

Nice and the Good, The (novel)
Murdoch, Iris **11** 256-257

Nicene Creed (Christian)
Arius **1** 297-298
Athanasius **1** 358-359
Constantine I **4** 209-211
Ulfilas **15** 384

Nicephorus Bryennius
see Bryennius, Nicephorus

Nicephorus I (died 811), Byzantine emperor 802-811
Harun al-Rashid **7** 188

Nicephorus II (Phocas; circa 913-969), Byzantine emperor 963-969
Basil II **2** 50-51

NICHIREN (1222-1282), Japanese Buddhist monk **11** 376-377
Eisai **5** 231-232

Nichiren sect (Buddhism)
Ikeda, Daisaku **8** 109-110
Nichiren **11** 376-377
Niwano, Nikkyo **11** 400-401

Nicholas (1856-1929), grand duke of Russia
Wavell, Archibald Percival **16** 147-148

NICHOLAS I (1796-1855), czar of Russia 1825-1855 **11** 377-378
Alexander II **1** 132-133
Herzen, Aleksandr Ivanovich **7** 351-352
Lermontov, Mikhail Yurievich **9** 352-353
Nesselrode, Karl Robert **11** 348-349
Pushkin, Aleksandr Sergeevich **12** 489-491
Speranski, Mikhail Mikhailovich **14** 376-377
Struve, Friedrich Georg Wilhelm von **14** 513
Whistler, James Abbott McNeill **16** 225-226

Nicholas I, Saint (800?-867), pope 858-867
Cyril and Methodius, Saints **4** 362-363
Photius **12** 283-284

Nicholas II (Gerard of Burgundy; 980?-1061), pope 1059-1061
Guiscard, Robert **7** 39-40

NICHOLAS II (1868-1918), czar of Russia 1894-1917 **11** 378-380
Pobedonostsev, Konstantin Petrovich **12** 360-361
Rasputin, Grigori Efimovich **13** 44-45
Stolypin, Piotr Arkadevich **14** 465-466
Witte, Sergei Yulyevich **16** 349-350

Nicholas V (Tommaso Parentucelli; 1397?-1455), pope 1447-1455
Alberti, Leon Battista **1** 113-115
Angelico **1** 235-236
Frederick III **6** 84-85
Pius II **12** 331
Valla, Lorenzo **15** 406

Nicholas Nickleby (novel; Dickens)
Dickens, Charles John Huffam **4** 538-541
Lao Shê **9** 200-201

Nicholas of Cusa
see Cusa, Nicholas of

Nicholas of Lyra (1270?-?1340), French biblical scholar
Rashi **13** 43

NICHOLAS OF ORESME (circa 1320-1382), French bishop, writer and translator **11** 380

NICHOLSON, BEN (1894-1982), English painter **11** 380-381
Hepworth, Barbara **7** 318-319

Nicholson, John (died 1800), Welshborn American financier and land promoter
Morris, Robert **11** 185-187

NICHOLSON, SIR FRANCIS (1655-1728), English colonial governor **11** 381-382
Beverley, Robert **2** 252
Blair, James **2** 315-316
Leisler, Jacob **9** 313-314

Nicht der Mörder, der Ermordete ist schuldig (novella)
Werfel, Franz **16** 204-205

Nicias (died 413 B.C.), Athenian general and statesman
Alcibiades **1** 119-120
Cleon **4** 104-105

Nick of the Woods (novel)
Bird, Robert Montgomery **2** 281-282

NICKLAUS, JACK (born 1940), American golfer **11** 382-383

Nicknames
Abbé
Gounod, Charles François **6** 473-474
Sieyès, Comte Emmanuel Joseph **14** 217-218
Alfred the great
Krupp **9** 109-111
American Michelangelo
Rimmer, William **13** 174
American Rembrandt
Johnson, Jonathan Eastman **8** 308
angel of the Crimea
Nightingale, Florence **11** 392-393
Anushervan the just
Khosrow I **8** 538-539
Apache Napoleon
Cochise **4** 128
apostate, the
Julian **8** 378-379
Apostle of California
Serra, Junípero **14** 111-112
apostle of democracy
Madero, Francisco Indalecio **10** 118-119
apostle of Rome
Neri, Philip **11** 340
apostle of the East Indies
Francis Xavier **6** 48
apostle to England
Augustine of Canterbury **1** 370-371
apostle to Germany
Boniface **2** 391
apostle to the Indians
Eliot, John **5** 256-258
apostle to the West Indies
Claver, Peter **4** 94
archangel of the revolution
Saint-Just, Louis Antoine Léon de **13** 433
archeologist king
Ashurbanipal **1** 338
Asclepiades
Hippocrates **7** 408-410
assistant president
Byrnes, James Francis **3** 191-192
Attic bee
Sophocles **14** 343-345
autocrat of the breakfast table
Holmes, Oliver Wendell **7** 457-458
Baby Doc
Duvalier, Jean-Claude **5** 166-168
bad hand
Fitzpatrick, Thomas **5** 474-475
Balzac of the Arabs
Mahfuz, Najib **10** 142-144
banjo
Paterson, Andrew Barton **12** 131-132
Banjo Eyes
Cantor, Eddie **3** 264-265
Barbarossa
Frederick I **6** 78-79

bear, the
Tolstoy, Leo **15** 262-265
Beethoven of America
Heinrich, Anthony Philip **7** 261
Bertie
Edward VII **5** 214-215
beta
Eratosthenes of Cyrene **5** 301-302
bewitched, the
Charles II **3** 454
big asparagus
De Gaulle, Charles André Joseph Marie **4** 463-465
big Bill
Haywood, William Dudley **7** 232-233
big fellow
Collins, Michael **4** 167-168
big George
Giorgione **6** 340-341
big gun Sun
Sun Yat-sen **15** 35-39
bitter Bierce
Bierce, Ambrose Gwinett **2** 269-270
black, the
Douglas, James **5** 78
black Jack
Pershing, John Joseph **12** 243-244
Black Pearl, the
Pele **12** 190-191
Black Prince
Edward the Black Prince **5** 217-218
black-robe voyageur
Lacombe, Albert **9** 147-148
black Spartacus
Turner, Nathaniel **15** 354
black Spurgeon
Turner, Henry McNeal **15** 351-352
bloody Tarleton
Tarleton, Banastre **15** 110
Boanerges
John, Saint **8** 273-274
bodhisattva emperor
Liang Wu-ti **9** 396-397
Bogey
Bogart, Humphrey **2** 363-364
Bonnie Prince Charlie
Charles Edward Louis Philip Casimir Stuart **3** 466-467
Boston strong boy
Sullivan, John Lawrence **15** 24-25
boy bachelor
Wolsey, Thomas **16** 364-366
Boz
Dickens, Charles John Huffam **4** 538-541
Bozzie
Boswell, James **2** 432-434
Brent of Bin Bin
Franklin, Stella Maraia Sarah Miles **6** 68-69
broken hand
Fitzpatrick, Thomas **5** 474-475
bull, the
Allenby, Edmund Henry Hynman **1** 171-172
bull butter Hatch
Hatch, William Henry **7** 196
butcher of Bosnia
Karadzic, Radovan **8** 437-440
Butcher of Lyon
Barbie, Klaus **1** 501-503
Cartridge Prince
William I **16** 292-293
Cattle King
Kidman, Sidney **8** 542-544
Caudillo, El
Franco Bahamonde, Francisco **6** 52-54
celestial king
Hung Hsiu-ch'üan **8** 37-38
Centaur of the North
Villa, Pancho **15** 495-496
Charles the mad
Charles VI **3** 460-461
chief educator of the Navy
Perry, Matthew Calbraith **12** 237-239
"Chinese" Gordon
Gordon, Charles George **6** 448-449
Christian general
Feng Yü-hsiang **5** 412-413
Christian Soldier, the
Howard, Oliver Otis **7** 528-529
Chrysostom
John Chrysostom **8** 280-281
Cicero of medicine
Celsus, Aulus Cornelius **3** 393
Citizen Capet
Louis XVI **9** 534-535
Citizen Genet
Genet, Edmond Charles **6** 261-262
Citizen King
Louis Philippe **9** 536-537
Colonel
House, Edward Mandell **7** 520-521
Conqueror
Edward the Confessor **5** 218-219
conqueror of the world
Aurangzeb **1** 377
Copernicus of antiquity
Aristarchus of Samos **1** 290-291
crafty one
Guiscard, Robert **7** 39-40
crown prince of gospel music
Cleveland, James **4** 106-108
curled darling of Utica
Conkling, Roscoe **4** 201-202
curly
Crazy Horse **4** 303-304
czar Reed
Reed, Thomas Brackett **13** 77
dafty
Maxwell, James Clerk **10** 361-364
Danny the Red
Cohn-Bendit, Daniel **4** 140-141
darling of the people
Berkeley, William **2** 198-199
Darwin's bulldog
Huxley, Thomas Henry **8** 77-79
dashing general
Li Tzu-Ch'eng **9** 452
Dau
Landau, Lev Davidovich **9** 184-185
dean of American poetry
Markham, Edwin **10** 267
dean of American jive
Calloway, Cab **3** 236-238
dean, the
Howells, William Dean **7** 539-541
Demosthenes of America
Henry, Patrick **7** 309-311
desert fox
Rommel, Erwin **13** 268-269
dictator
Rutledge, John **13** 387-388
Divine Sarah, the
Bernhardt, Sarah **2** 212-214
Divino, El
Morales, Luis de **11** 150
dollar Mark
Hanna, Marcus Alonzo **7** 127-128
Duce, Il
Mussolini, Benito **11** 272-274
Duke
Ellington, Edward Kennedy **5** 273-274
eagle
Clark, Mark Wayne **4** 80-81
easy boss
Platt, Thomas Collier **12** 347-348
elegant Arthur
Arthur, Chester Alan **1** 321-323
éminence rouge
Richelieu, Armand Jean du Plessis de **13** 142-144
English Hippocrates
Sydenham, Thomas **15** 59-60
English Justinian
Edward I **5** 208-210
fairhair
Harold I **7** 161-162
father of air conditioning
Carrier, Wills **3** 325-326
father of American television
Sarnoff, David **13** 485-486
father of English music
Byrd, William **3** 187-188
father of English poetry
Chaucer, Geoffrey **3** 482-485
father of his country
Medici, Cosimo de' **10** 449-450
father of his people
Louis XII **9** 528-529
father of History
Herodotus **7** 330-333
father of industrial design
Morris, William **11** 187-188
father of Italian history
Muratori, Lodovico Antonio **11** 254-255
father of Liberation theology
Gutiérrez, Gustavo **7** 52-53
father of Malaysia
Tunku, Abdul Rahman **15** 340-341
father of mathematical physics

Bernoulli, Daniel **2** 216
father of Mexican American theater
Valdez, Luis **15** 399-400
father of Mexican journalism
Fernández de Lizardi, José Joaquin **5** 424-425
father of modern broadcasting
Paley, William S. **12** 72-75
father of modern surgery
Paré, Ambroise **12** 94-95
father of physiology
Erasistratus **5** 297-298
father of ringlets
Abu Nuwas **1** 33-34
father of secession
Rhett, Robert Barnwell **13** 120
father of spoken Hebrew
Ben Yehuda, Eliezer **2** 181-182
father of Sudan
Azhari, Sayyid Ismail al- **1** 399-401
father of Swahili
Shaaban Robert **14** 128-129
father of television
Farnsworth, Philo T. **5** 386-387
father of the atomic bomb
Szilard, Leo **15** 64-66
father of the Beat Generation
Kerouac, Jean-Louis Lebris de **8** 518-519
father of the blues
Handy, William Christopher **7** 123-124
father of the hydrogen bomb
Teller, Edward **15** 139-141
father of the Lebanese Army
Shihab, Fu'ad **14** 193-194
father of the missions
Serra, Junípero **14** 111-112
father of the modern American factory
Kahn, Albert **8** 407-408
father of the Red Cross
Dunant, Jean Henri **5** 139-141
father of the steam navy
Perry, Matthew Calbraith **12** 237-239
father of the U.S. nuclear navy
Rickover, Hyman George **13** 155-157
father of the waltz
Strauss, Johann Jr. **14** 498-499
father of wave mechanics
de Broglie, Louis **4** 442-444
Fénix de España, El
Lope Félix de Vega Carpio **9** 503-506
fighting Bob
La Follette, Robert Marion **9** 155-156
fighting cock
De Gaulle, Charles André Joseph Marie **4** 463-465
fighting parson, the
Brownlow, William Gannaway **3** 55-56
finality Jack
Russell, John **13** 380-381
first lady of American journalism
Thompson, Dorothy **15** 195-196
First Lady of Song
Fitzgerald, Ella **5** 468-469
First Lady of the United States in the Teaching of English
Smith, Dora **14** 289-290
first of the blacks
Toussaint L'Ouverture, François Dominique **15** 278-279
Flynn of the Inland
Flynn, John **5** 497-498
fortunate, the
Manuel I **10** 219-220
foul-mouthed Joe
Cannon, Joseph Gurney **3** 261-262
free-born John
Lilburne, John **9** 409-410
ganger, the
Rollo **13** 264-265
gentleman boss
Arthur, Chester Alan **1** 321-323
gentleman George
Pendleton, George Hunt **12** 198
German Pliny
Gesner, Konrad von **6** 287
German Socrates
Mendelssohn, Moses **10** 488-489
Gersonides
Levi ben Gershon **9** 363-364
Gigger
Kipling, Joseph Rudyard **9** 32-33
Glubb Pasha
Glubb, John Bagot **6** 371-372
godfather of America
Waldseemüller, Martin **16** 56
Godfather of Soul
Brown, James **3** 37-39
"Golden Rule" Jones
Jones, Samuel Milton **8** 342-343
Goldy
Goldsmith, Oliver **6** 411-413
Good, the
Douglas, James **5** 78
good Duke
Gloucester, Duke of **6** 370-371
good King Louis
Louis XII **9** 528-529
Good Old Smithy
Smith, Ian Douglas **14** 291-293
Götz von Berlichingen
Goethe, Johann Wolfgang von **6** 388-391
grand, le
Couperin, François **4** 270-271
grand constable
De Gaulle, Charles André Joseph Marie **4** 463-465
grand old man
Gladstone, William Ewart **6** 357-360
grandmother of the Russian Revolution
Breshkovsky, Catherine **2** 517-519
gray Fox
Crook, George **4** 322-323
great, the
Alexander the Great **1** 137-141
Ali, Sunni **1** 158-159
Cyrus the Great **4** 363-364
Darius I **4** 394-395
Frederick II **6** 81-84
Ivan III **8** 156-157
Otto I **12** 28-29
great absentee
Velasco Ibarra, José María **15** 452-454
great agnostic
Ingersoll, Robert Green **8** 120-121
great commoner
Bryan, William Jennings **3** 80-82
Pitt, William the Elder **12** 328-329
great compromiser
Clay, Henry **4** 94-96
great John L.
Sullivan, John Lawrence **15** 24-25
great liberator
Ballivián, José **1** 475
great renegade
Girty, Simon **6** 350
great silent one
Moltke, Helmuth Karl Bernard von **11** 90-91
hammer, the
Martel, Charles **10** 285
Hammerer
Judas Maccabeus **8** 374-375
happiest millionaire
Forbes, Malcolm **5** 508-509
hardest-working man in show business
Brown, James **3** 37-39
hayseed
Cannon, Joseph Gurney **3** 261-262
H.D.
Doolittle, Hilda **5** 65-66
he who yawns
Geronimo **6** 281-282
hero of Tampico
Santa Ana, Antonio López de **13** 471-472
hero of Upper Canada
Brock, Isaac **3** 12-13
hero of Veracruz
Santa Ana, Antonio López de **13** 471-472
Hobun
Yamashita, Tomoyuki **16** 435-436
holy Horatio
Alger, Horatio **1** 153-154
Hooknose
Gustavus II **7** 43-45
Hoosier poet
Riley, James Whitcomb **13** 170-171
Horus Neteryerkhet
Zoser **16** 531
Idaho lion
Borah, William Edgar **2** 408
ideologue of the Iranian Revolution
Shariati, Ali **14** 156-157
incorruptible, the
Robespierre, Maximilien François Marie Isidore de **13** 199-201
iron duke

Alba, Duke of **1** 103-104
Wellington, 1st Duke of **16** 193-195
iron man Ian
Smith, Ian Douglas **14** 291-293
iron marshal
Peixoto, Floriano **12** 188-189
Isaurian, the
Leo III **9** 330-332
Japonizing Nabi
Bonnard, Pierre **2** 395-396
Jean Paul
Richter, Johann Paul Friedrich **13** 150-151
Jersey Hindoo
St. Denis, Ruth **13** 430-431
Jewish Mark Twain
Aleichem, Sholom **1** 124-125
Jewish Socrates
Mendelssohn, Moses **10** 488-489
John the good
John II **8** 275-276
Jubilee Jim
Fisk, James **5** 464-465
Judas
Mussolini, Benito **11** 272-274
Jug
Dreiser, Herman Theodore **5** 98-100
Kentucky boy
Cartwright, Peter **3** 344-345
King Bomba
Ferdinand II (king of Two Sicilies) **5** 415
king of battle
Sargon of Agade **13** 483
king of late night television
Carson, Johnny **3** 335-337
king of rock 'n' roll
Presley, Elvis Aron **12** 441-442
king of the blues
King, B. B. **9** 11-14
king of the waltz
Strauss, Johann Jr. **14** 498-499
king Voltaire
Louis XVIII **9** 535-536
kingfish
Long, Huey Pierce **9** 496-497
kingmaker
Warwick and of Salisbury, Earl of **16** 122-123
La Pasionaria
Ibárruri Gómez, Dolores **8** 88-90
labor emperor
William II **16** 294-295
labor statesman
Hillman, Sidney **7** 392-393
Lackland
John **8** 274-275
Lady Day
Holiday, Billie **7** 452-453
lady with the lamp
Nightingale, Florence **11** 392-393
lauréat, le
Fréchette, Louis-Honoré **6** 77-78
Lawrence of Arabia
Lawrence, Thomas Edward **9** 253-254
lawyer's lawyer
Cardozo, Benjamin Nathan **3** 288-290
learned blacksmith
Burritt, Elihu **3** 160
Leo Hebraeus
Levi ben Gershon **9** 363-364
Lepoqo (disasters)
Moshweshwe **11** 203-205
liberator
Bolívar, Simón **2** 375-377
Iturbide, Agustín de **8** 155-156
O'Connell, Daniel **11** 465-467
Santana, Pedro **13** 474-475
liberator of Mexico
Santa Ana, Antonio López de **13** 471-472
light-haired boy
Crazy Horse **4** 303-304
light of the exile
Gershom ben Judah **6** 283-284
lion hero
Alp Arslan **1** 178-179
lion of the Punjab
Ranjit Singh **13** 32-33
little boots
Caligula **3** 228-229
little corporal
Napoleon I **11** 306-310
little digger
Hughes, William Morris **8** 21-22
little flower
La Guardia, Fiorello Henry **9** 166-167
little giant
Douglas, Stephen Arnold **5** 80-82
little Spaniard, the
Ribera, Jusepe de **13** 122-123
Lodovico il Moro
Sforza, Lodovico **14** 127-128
long knife
Clark, George Rogers **4** 75-76
Lucifer of the lobby
Weed, Thurlow **16** 169-170
lucky
Ericson, Leif **5** 306-307
mad Shelley
Shelley, Percy Bysshe **14** 176-178
magnifico, il
Medici, Lorenzo de' **10** 450-451
Magus of the north
Hamann, Johann Georg **7** 92
Major Yes-Yes
Sadat, Anwar **13** 412-414
maker of the nation
Mzilikazi **11** 285-286
man in black, the
Cash, Johnny **3** 353-355
man of a thousand voices
Blanc, Mel **2** 319-320
man of laws
Santander, Franciso de Paula **13** 475
man of the people
Fox, Charles James **6** 35-37
man on horseback
Wellington, 1st Duke of **16** 193-195
man who was Mexico
Santa Ana, Antonio López de **13** 471-472
man with a thousand partners
Penney, J. C. **12** 202-203
Manassa mauler
Dempsey, Jack **4** 496-497
martial emperor
Han Wu-ti **7** 136
Mary Yellin
Lease, Mary Elizebeth Clyens **9** 268
mayor of Silicon Valley
Noyce, Robert **11** 436-437
Mexican thinker
Fernández de Lizardi, José Joaquin **5** 424-425
Mr. Conservative (United States)
Goldwater, Barry **6** 413-415
Mr. is-that-so?
Hirohito **7** 410-412
Mr. Magellanic clouds
Shapley, Harlow **14** 155-156
Mr. Republican
Taft, Robert Alphonso **15** 76-78
Mr. Swahili
Shaaban Robert **14** 128-129
Mr. Tsungli Yaman
Wen-hsiang **16** 202-203
Mrs. Education
Green, Edith Starrett **6** 519-520
Modi
Modigliani, Amedeo **11** 72-73
Mohr
Marx, Karl **10** 304-308
"monk" Lewis
Lewis, Matthew Gregory **9** 390-391
Moor, the
Sforza, Lodovico **14** 127-128
Mother Jones
Jones, Mary Harris **8** 338-339
mother of a million artists
Hanks, Nancy **7** 126-127
mother of affirmative action
Green, Edith Starrett **6** 519-520
mother of the civil rights movement
Parks, Rosa Lee McCauley **12** 115-116
mother of the WAVES
Smith, Margaret Chase **14** 299-300
movie-queen of Nazi Germany
Riefenstahl, Leni **13** 161-163
muleteer cacique
Túpac Amaru, José Gabriel **15** 341
Natick cobbler
Wilson, James Harold **16** 324-325
Netaji (führer)
Bose, Subhas Chandra **2** 430-431
New Woman
Luhan, Mabel Dodge **10** 32-34
Nightingale in the east
Nightingale, Florence **11** 392-393
nightingale of India
Naidu, Sarojini **11** 294-295
nosey

Wellington, 1st Duke of **16** 193-195
Nugget
Coombs, Herbert Cole **4** 219-220
obscure, the
Heraclitus **7** 320
Old Blue Eyes
Sinatra, Francis Albert **14** 246-248
old Buddha, the
Tz'u-hsi **15** 375-376
old fuss and feathers
Scott, Winfield **14** 70-71
old hickory
Jackson, Andrew **8** 168-172
old man of the sea
Yun Sondo **16** 483
old rough and ready
Taylor, Zachary **15** 128-130
old snapping turtle
Meade, George Gordon **10** 440-441
old wagoner
Morgan, Daniel **11** 160-161
one-corner ma
Ma Yüan **10** 379
one-eyed
Antigonus I **1** 248-249
one-eyed plowboy
Tillman, Benjamin Ryan **15** 225-226
Oracle of Omaha
Buffett, Warren **3** 106-109
orator of secession
Yancey, William Lowndes **16** 436-437
orator of the streets
Danton, Georges Jacques **4** 391-393
organizer of victory
Carnot, Lazare Nicolas Marguerite **3** 313-314
Osagyefo
Nkrumah, Kwame **11** 408-410
our Moses
Garrett, Thomas **6** 225-226
overbaring
Cromer, 1st Earl of **4** 317
padre de la patria
Hidalgo y Costilla, Miguel **7** 375-377
papa doc
Duvalier, François **5** 165-166
Parnassus
Dwight, Timothy **5** 169
patriot printer of 1776
Bradford, William **2** 476-477
Paul Bunyan of New Brunswick
Irving, Kenneth Colin **8** 140-141
Pecos Valley cattle king
Chisum, John Simpson **4** 11
peerless lady wing-shot, the
Oakley, Annie **11** 453-454
pensador Mexicano
Fernández de Lizardi, José Joaquin **5** 424-425
people's laureate
Riley, James Whitcomb **13** 170-171
people's William
Gladstone, William Ewart **6** 357-360
Philadelphus
Ptolemy II **12** 472-473
pitchfork Ben
Tillman, Benjamin Ryan **15** 225-226
plumed knight
Blaine, James Gillespie **2** 312-313
poet laureate of Swahili
Shaaban Robert **14** 128-129
pope Dwight
Dwight, Timothy **5** 169
Precursor, El
Miranda, Francisco de **11** 52-53
Prez
Young, Lester Willis **16** 471-473
prince of holy virtue, the
Shotoku Taishi **14** 205-207
prince of liars
Mendes Pinto, Fernao **10** 493-494
prince of the plains
Buffalo Bill **3** 105-106
prince of the romantics
Schelling, Friedrich Wilhelm Joseph von **13** 526-527
Protestant Sister of Charity
Seton, Elizabeth Ann Bayley **14** 118-119
queen of folk singers
Baez, Joan **1** 433-435
queen of gospel
Caesar, Shirley **3** 210-211
queen of soul
Franklin, Aretha **6** 58-60
Raven, the
Houston, Samuel **7** 526-527
razor, the
Tojo, Hideki **15** 254-256
red beard
Frederick I **6** 78-79
red eminence
Richelieu, Armand Jean du Plessis de **13** 142-144
red priest
Vivaldi, Antonio **16** 3-4
rock of Chickamauga
Thomas, George Henry **15** 190-191
sage of Monticello
Jefferson, Thomas **8** 238-241
sage of potato hill
Howe, Edgar Watson **7** 529
sage of the nation
Deák, Francis **4** 431-432
sage of Yoncalla
Applegate, Jesse **1** 264-265
sailor king
William IV **16** 296-297
saint of the immigrants
Cabrini, Frances Xavier **3** 205
Saxon master of music
Bach, Johann Christian **1** 415-416
scarface
Capone, Al **3** 272-273
seaman's champion
Dana, Richard Henry Jr. **4** 385-386
servant of the nation
Morelos, José María **11** 157-158
Shakyamuni (Sage of the Shakyas)
Buddha **3** 97-101
sharpshooter
Oakley, Annie **11** 453-454
shaver, the
Moshweshwe **11** 203-205
Sheikh Ibrahim
Burckhardt, Johann Ludwig **3** 133
Shuta
Liang Wu-ti **9** 396-397
silence dogood
Franklin, Benjamin **6** 60-64
silent Cal
Coolidge, John Calvin **4** 217-219
silly Billy
William IV **16** 296-297
silver leg
Stuyvesant, Peter **15** 5-6
slave to the slaves
Claver, Peter **4** 94
soldier's friend
Curtin, Andrew Gregg **4** 347-348
southern Tycho
Halley, Edmund **7** 88-89
Spagnoletto, Lo
Ribera, Jusepe de **13** 122-123
Spanish Michelangelo
Churriguera, José Benito de **4** 53-54
Sparrow
Piaf, Edith **12** 285-287
Sphinx
Ibsen, Henrik **8** 98-100
spider king
Louis XI **9** 526-528
stupor mundi
Frederick II **6** 79
sun king
Louis XIV **9** 531-533
swamp fox
Marion, Francis **10** 262-263
sweet singer of Israel
David, Jacques Louis **4** 407-409
sword of Gideon
Münzer, Thomas **11** 251-252
teacher president
Sarmiento, Domingo Faustino **13** 484-485
tenth muse
Sappho **13** 479-480
terrible, the
Ivan IV **8** 157-159
The Greatest
Ali, Muhammad **1** 156-158
the smiling pope
John Paul I **8** 286-287
the Tengku
Tunku, Abdul Rahman **15** 340-341
Themistogenes of Syracuse
Xenophon **16** 418-420
Theos Soter
Ptolemy I **12** 470-472
tiger
Clemenceau, Georges **4** 99-101
tiger of Malaya
Yamashita, Tomoyuki **16** 435-436

tiger of the plains
Quiroga, Juan Facundo **12** 521-522
traitor
Mussolini, Benito **11** 272-274
tribune of the people
Howe, Joseph **7** 534-535
Tsui-weng
Ou-yang Hsiu **12** 33-34
tyrant of the Andes
Gómez, Juan Vicente **6** 417-418
Umdabuli we Sizwe
Mzilikazi **11** 285-286
uncle Joe
Cannon, Joseph Gurney **3** 261-262
uncle of Europe
Leopold I **9** 345-346
universal monarch
Genghis Khan **6** 263-265
verissimus (Truest)
Marcus Aurelius Antoninus **10** 243-245
vinegar Joe
Stilwell, Joseph Warren **14** 456-457
Virgin's troubador
Alfonso X **1** 150-151
Welsh wizard
Lloyd George, David **9** 469-471
white eagle
McLoughlin, John **10** 423-424
wise, the
Alfonso X **1** 150-151
wonder of the world
Frederick II **6** 79
Yavuz (the grim)
Selim I **14** 94-95
young man
Burne-Jones, Edward Coley **3** 145-146
young pretender
Stuart, Charles Edward Louis Philip Casimir **3** 466-467
Zik
Azikiwe, Nnamdi **1** 401-402
see also Pseudonyms

Nicola Pisano
see Pisano, Nicola

Nicolai, Christoph Friedrich (1733-1811), German author, critic, and bookseller
Lessing, Gotthold Ephraim **9** 357-359
Mendelssohn, Moses **10** 488-489

Nicolai Gogol (book)
Nabokov, Vladimir **11** 287-288

Nicole (literary character)
Fitzgerald, Francis Scott Key **5** 470-472

Nicollet, J.N. (1786-1843), French mathematician and astronomer
Frémont, John Charles **6** 97-98

Nicolls, Richard (1624-1672), British governor of New York
Stuyvesant, Peter **15** 5-6

NICOLSON, HAROLD GEORGE (1886-1968), British diplomat, historian, biographer, critic and journalist, and diarist **11** 383-384

NICOLSON, MARJORIE HOPE (1894-1981), American educator **11** 384-385

Nicomachean Ethics (book)
Aristotle **1** 295-296

Nicomedia (ancient city; Turkey)
Diocletian **5** 19-20, 387

Nicomède (play)
Corneille, Pierre **4** 234-236

Nicon (died 150), Greek mathematician, architect, astronomer, and philosopher
Galen **6** 178-180

Nicopolis, Crusade of (1396)
Philip the Good **12** 278-279
Sigismund **14** 220-221

Nido ajeno, El (play)
Benavente y Martinez, Jacinto **2** 146-147

Niebelungen, Die (trilogy)
Hebbel, Friedrich **7** 247

NIEBUHR, BARTHOLD GEORG (1776-1831), German historian and statesman **11** 385-386
Baur, Ferdinand Christian **2** 74-75
Lieber, Francis **9** 401-402

NIEBUHR, HELMUT RICHARD (1894-1962), American Protestant theologian **11** 386-387

NIEBUHR, REINHOLD (1892-1971), American Protestant theologian **11** 387-388
Auden, Wystan Hugh **1** 364-366
Bennett, John Coleman **2** 170-171
Rauschenbusch, Walter **13** 53-54
Tillich, Paul Johannes **15** 224-225

Niels Lyhne (novel; Jacobsen)
Jacobsen, Jens Peter **8** 193-194
Richardson, Henry Handel **13** 139

NIELSEN, CARL AUGUST (1865-1931), Danish composer **11** 388-389

NIEMEYER SOARES FILHO, OSCAR (born 1907), Brazilian architect **11** 389-390
Le Corbusier **9** 274-275

Nien Rebellion (China; 1865-68)
Li Hung-Chang **9** 407-409
Tseng Kuo-fan **15** 324-325
Yüan Shih-k'ai **16** 480-481

Niépce, Joseph Nicéphore (1765-1833), French physicist
Daguerre, Louis Jacques Mandé **4** 365-366

NIETZSCHE, FRIEDRICH (1844-1900), German philosopher and poet **11** 390-392
associates
Wagner, Richard **16** 40-43
influence (art and literature)
Benn, Gottfried **2** 164
Chirico, Giorgio de **4** 4
D'Annunzio, Gabriele **4** 388
Jeffers, John Robinson **8** 236-237
Kazantzakis, Nikos **8** 466-468
Kirchner, Ernst Ludwig **9** 34-35
Mann, Thomas **10** 204-207
Mencken, Henry Louis **10** 481-483
Miller, Henry **11** 26-27
Strindberg, August **14** 509-511
influence (philosophy)
Buber, Martin **3** 87-89
Iqbal, Muhammad **8** 132-133
influence (politics)
Mussolini, Benito **11** 272-274
terminology
Benedict, Ruth Fulton **2** 154-155

Nieuwpoort, battle of (1600)
Maurice of Nassau **10** 348-349
Oldenbarnevelt, Johan van **11** 495-496

Nigel (died 1169), English bishop and statesman
Henry II **7** 287-289

Niger River (West Africa)
Ali, Sunni **1** 158-159
Baikie, William Balfour **1** 440
Caillié, Auguste René **3** 214-215
Clapperton, Hugh **4** 72-73
Crowther, Samuel Adjai **4** 326
Goldie, George Dashwood Taubman **6** 404
Omar ibn Said Tal, Al-Hajj **11** 509-510

Nigeria, Federal Republic of (nation; West Africa)
archives
Dike, Kenneth **5** 7-8
British rule
Goldie, George Dashwood Taubman **6** 404
Ja Ja of Opobo **8** 201-204
Lugard, Frederick John Dealtry **10** 31-32
Macaulay, Herbert **10** 78-79
exploration
Burton, Richard **3** 163-164
Clapperton, Hugh **4** 72-73
Fulani empire and
Uthman don Fodio **15** 397-398
independence
Awolowo, Obafemi **1** 389-390
Azikiwe, Nnamdi **1** 401-402
Bello, Ahmadu **2** 139-140
Blyden, Edward Wilmot **2** 348-349
Tafawa Balewa, Abubakar **15** 75
law
Elias, Taslim Olawale **5** 250-251
Opobo kingdom and
Ja Ja of Opobo **8** 201-204
see also Civil War, Nigerian-Biafran; Nigerian art; Nigerian literature

Nigeria, University of (established 1960)
Azikiwe, Nnamdi **1** 401-402

Nigerian art
Ewonwu, Benedict Chuka **5** 351-352

Nigerian literature
Achebe, Chinua **1** 35-37
Ekwensi, Cyprian **5** 242-243

Soyinka, Wole **14** 358-359
Tutuola, Amos **15** 361-362

Nigerian National Alliance (political party)
Bello, Ahmadu **2** 139-140

Nigerian National Democratic party (established 1922)
Awolowo, Obafemi **1** 389-390
Bello, Ahmadu **2** 139-140
Macaulay, Herbert **10** 78-79

Nigerian Youth Movement (political party)
Awolowo, Obafemi **1** 389-390
Azikiwe, Nnamdi **1** 401-402

Nigger of Peter the Great, The (novel)
Pushkin, Aleksandr Sergeevich **12** 489-491

Nigger of the "Narcissus", The (novel)
Conrad, Joseph **4** 205-207

Niggl, J. (1787-1826), German optical instrument maker
Fraunhofer, Joseph von **6** 75-76

Night (book)
Wiesel, Elie **16** 263-264

Night (painting)
Beckmann, Max **2** 104-105
Hodler, Ferdinand **7** 434-435

Night (play)
Pinter, Harold **12** 317-318

Night (poem)
Pushkin, Aleksandr Sergeevich **12** 489-491

Night and Day (ceramic walls)
Miró, Joan **11** 53-54

Night and Day (novel)
Woolf, Virginia Stephen **16** 381-382

Night and Day (song)
Porter, Cole Albert **12** 405-406

Night at the Opera, A (film)
Marx brothers **10** 303-304

Night Café (painting)
Van Gogh, Vincent **15** 427-429

Night Flight (novel)
Saint-Exupéry, Antoine de **13** 431-432

Night Flight (opera)
Dallapiccola, Luigi **4** 377-378

Night Hours (poem)
Blok, Aleksandr Aleksandrovich **2** 335

Night Hunt (painting)
Uccello, Paolo **15** 378-379

Night in Casablanca, A (film)
Marx brothers **10** 303-304

Night in Lisbon, The (novel)
Remarque, Erich Maria **13** 91

Night in Saint Cloud (painting)
Munch, Edvard **11** 247-248

Night in the Rich Man's House (play)
Betti, Ugo **2** 246

Night in Venice, A (operetta)
Strauss, Johann Jr. **14** 498-499

Night Music (play)
Odets, Clifford **11** 470-471

Night of the Iguana, The (play)
Williams, Tennessee **16** 306-308

Night on Bald Mountain (play)
White, Patrick Victor Martindale **16** 233-235

Night Out, A (play)
Pinter, Harold **12** 317-318

Night Rider (novel)
Warren, Robert Penn **16** 121-122

Night School (play)
Pinter, Harold **12** 317-318

Night, The (lithograph series)
Redon, Odilon **13** 75-76

Night Violet, The (poem)
Blok, Aleksandr Aleksandrovich **2** 335

Night Watch (painting)
Rembrandt Harmensz van Rijn **13** 91-95

NIGHTINGALE, FLORENCE (1820-1910), English nurse **11** 392-393
Clough, Arthur Hugh **4** 123-124

Nightingale, The (opera)
Stravinsky, Igor Fedorovich **14** 502-506

Nightingale of Wittenberg, The (song)
Sachs, Hans **13** 410-411

Nightmare, The (painting)
Fuseli, Henry **6** 153-155

Nightmare Abbey (novel)
Peacock, Thomas Love **12** 169

Nightmare at Noon (poem)
Benét, Stephen Vincent **2** 157-158

Nights (poems)
Musset, Louis Charles Alfred de **11** 271-272

Nights of Cabiria (film)
Fellini, Federico **5** 408-409

Nights with Uncle Remus (stories)
Harris, Joel Chandler **7** 173-174

Nihawand, battle of (642)
Omar ibn al-Khattab **11** 508-509

Nihilism (philosophy)
Benn, Gottfried **2** 164
Hitler, Adolf **7** 417-420
Nietzsche, Friedrich **11** 390-392
Turgenev, Ivan Sergeyevich **15** 345-348

Nijinsky, Vaslav (1890-1950), Russian dancer
Stravinsky, Igor Fedorovich **14** 502-506

NIJINSKY, VASLAV (1890-1953), ballet dancer **11** 393-395

Nijmegen, battle of (1591)
Maurice of Nassau **10** 348-349

Nijmegen, Treaty of (1678)
William III **16** 295-296

Nika riots (Byzantine; 532)
Belisarius **2** 128-129
Justinian I **8** 393-395
Procopius of Caesarea **12** 457-458
Theodora **15** 172-175

Nikiforos Phocas (play)
Kazantzakis, Nikos **8** 466-468

NIKON, NIKITA MINOV (1605-1681), patriarch of the Russian Orthodox Church 1652-1666 **11** 395
Alexis Mikhailovich Romanov **1** 142-143

Nile River (East and Northeast Africa)
Baker, Samuel White **1** 454-455
Burckhardt, Johann Ludwig **3** 133
Burton, Richard **3** 163-164
Speke, John Hanning **14** 366-367

Nilotic (African people)
Evans-Pritchard, Edward Evan **5** 340

NIMITZ, CHESTER WILLIAM (1885-1966), American admiral **11** 395-396
King, Ernest Joseph **9** 17-18

Nimrod (ship)
Shackleton, Ernest Henry **14** 132-133

NIN, ANAIS (1903-1977), American author **11** 397-398

NIN-CULMELL, JOAQUÍN MARÍA (born 1908), American composer, pianist, and conductor **11** 398

Niña (ship)
Columbus, Christopher **4** 176-179

999 (racing car)
Ford, Henry **6** 5-6

Nine Letters (story)
Dostoevsky, Fyodor **5** 74-77

Nine Little Goblins (poem)
Riley, James Whitcomb **13** 170-171

1919 (novel; Dos Passos)
Bourne, Randolph Silliman **2** 456-457
Dos Passos, John Roderigo **5** 69-71

1984 (novel)
Orwell, George **12** 14-15-222

19th Amendment
see Constitution of the United States—Amendments

95 Poems (literary collection)
Cummings, Edward Estlin **4** 334-336

95 Theses (1517)
Luther, Martin **10** 48-51

Nineveh (ancient city; Iraq)
Ashurbanipal **1** 338
Nebuchadnezzar **11** 330

Ninfale fiesolano (poem)
Boccaccio, Giovanni **2** 351-353

Ninfeas (poems)
Jiménez, Juan Ramón **8** 261-262

Ning Tsung (ruled 1195-1224), Chinese emperor
Chu Hsi **4** 40-43
Hsia Kuei **8** 4-5
Kao-tsung **8** 433

Nino Pisano (1315?-1358?), Italian sculptor and architect
Andrea Pisano **1** 225-226

Ninotchka (film)
Garbo, Greta **6** 205-207
Lubitsch, Ernst **10** 18-19

Ninth Hour (poem; Auden)
Berio, Luciano **2** 194-195

Niou (literary character)
Murasaki Shikibu **11** 252-253

Nipmuck Indians (North America)
Philip **12** 267-268

NIRENBERG, MARSHALL WARREN (born 1927), American biochemist **11** 399-400
Khorana, Har Gobind **8** 537-538

Nirvana (Buddhism)
Buddha **3** 97-101, 231
Kukai **9** 124-125

Nirvana of the Phoenixes, The (poem)
Kuo Mo-jo **9** 133-134

Nirvani, Carma
see Kazantzakis, Nikos

Nishiyama Soin (1605-1682), Japanese poet
Basho, Matsuo **2** 45-48

Nitrogen (element—chemistry)
Cavendish, Henry **3** 383-384
Chadwick, James **3** 405-406
Crookes, William **4** 323-324
Dumas, Jean Baptiste André **5** 138-139
Haber, Fritz **7** 56-58
Loewi, Otto **9** 486-487

Nitroglycerin (explosive)
Nobel, Alfred Bernhard **11** 410-411

Nitrous oxide (chemistry)
Davy, Humphry **4** 426-427
Long, Crawford Williamson **9** 495-496
Wells, Horace **16** 196

Nitta Yoshisada (died 1338), Japanese warrior
Ashikaga Takauji **1** 330-332
Daigo II **4** 367-368

Niue (islands; Southwestern Pacific Ocean)
Cook, James **4** 214-215

Nivelle, Robert Georges (1856-1924), French general
Joffre, Joseph Jacques Césaire **8** 267-268
Pétain, Henri Philippe **12** 250-252

NIWANO, NIKKYO (Shikazo Niwano; born 1906), Buddhist Japanese religious leader **11** 400-401

NIXON, RICHARD MILHOUS (1913-1994), president of the United States (1969-1974) **11** 401-404
appointees
Blackmun, Harry **2** 309-310
Buchanan, Patrick Joseph **3** 90-91
Burger, Warren E. **3** 133-136
Burns, Arthur **3** 151-153
Bush, George **3** 167-169
Colby, William E. **4** 143-145
Cox, Archibald **4** 283-284
Laird, Melvin R. **9** 168-170
Moynihan, Daniel Patrick **11** 216-218
Schlesinger, James Rodney **14** 15-16
Shultz, George Pratt **14** 209-211
Weinberger, Casper Willard **16** 177-178
associates
Agnew, Spiro Theodore **1** 83-85
Connally, John Bowden Jr. **4** 202-204
Ford, Gerald **6** 2-5
Haig, Alexander M. Jr. **7** 66-67
Lodge, Henry Cabot Jr. **9** 483-485
impeachment proceedings
Kissinger, Henry Alfred **9** 43-45
Rodino, Peter Wallace Jr. **13** 238-239
Medal of Freedom (awarded to)
Ellington, Edward Kennedy **5** 273-274
Wilkins, Roy **16** 282-283
Young, Whitney Moore Jr. **16** 476-477
rivals
Kennedy, John Fitzgerald **8** 502-506
Supreme Court appointees
Blackmun, Harry **2** 309-310
Burger, Warren E. **3** 133-136
Powell, Lewis F. Jr. **12** 426-428
Rehnquist, William Hubbs **13** 82-84
Watergate scandal
Burger, Warren E. **3** 133-136
Ervin, Sam J. Jr. **5** 316-317
Jaworski, Leon **8** 229-230
Rodino, Peter Wallace Jr. **13** 238-239
Sirica, John Joseph **14** 257-258
Woodward and Bernstein **16** 376-378

Niza, Marcos de
see Marcos de Niza, Friar

Nizam al-Mulk, Hassan ibn-Ali (1018-1092), Persian statesman, vizier 1063-1092
Alp Arslan **1** 178-179
Ghazali, Abu Hamid Muhammad al- **6** 290-291

NIZAMI, KHALIQ AHMAD (born 1925), Indian historian, religious scholar, and diplomat **11** 405

Nizamiya Madrasa (college; Baghdad)
Ghazali, Abu Hamid Muhammad al- **6** 290-291

NKOMO, JOSHUA MQABUKO (born 1917), leading African nationalist in former colony of Rhodesia and president of the Zimbabwe African People's Union **11** 405-407
Sithole, Ndabaningi **14** 262-264

NKOSI, LEWIS (born 1936), South African author and literary critic **11** 407-408

NKRUMAH, KWAME (Francis Nwa Nkrumah; 1909-1972), Ghanaian statesman, president 1960-1966 **11** 408-410
opponents
Busia, Kofi Abrefa **3** 172-173
Danquah, Joseph B. **4** 388-389
Houphouët-Boigny, Felix **7** 519-520
Malan, Daniel Francois **10** 163-164
Olympio, Sylvanus E. **11** 506-507
associates
Diagne, Blaise **4** 527
Du Bois, William Edward Burghardt **5** 116-118
Kenyatta, Jomo **8** 512-514
Padmore, George **12** 57-58
Touré, Sékou **15** 275-277

NKVD
see Peoples' Commissariat for Internal Affairs

NLRB v. Jones and Laughlin Steel Corp. (legal case)
Stone, Harlan Fiske **14** 468-470

No Coward Soul (poem)
Brontë, Emily **3** 18-19

No drama
see Japanese literature—No drama

No Exit (play)
Sartre, Jean Paul **13** 491-492

No hay mal que por bien no venga (play)
Alarcón, Pedro Antonio de **1** 100-101

No Longer At Ease (novel)
Achebe, Chinua **1** 35-37

No Man's Meat (novella)
Callaghan, Edward Morley **3** 229-230

No More Parades (novel)
Ford, Ford Madox **6** 1-2

No Star Is Lost (novel)
Farrell, James Thomas **5** 390-391

No Strings (musical)
Rodgers, Richard Charles **13** 234-236

No Swan So Fine (poem)
Moore, Marianne **11** 148-149

No Time for Sergeants (play)
Davis, Ossie **4** 421-422

No Way Out (film)
Davis, Ossie **4** 421-422

No Worst, There Is None (sonnet)
Hopkins, Gerard Manley **7** 492-494

Noailles, Anna-Elisabeth, Comtesse de (1876-1933), French novelist and poet
Cocteau, Jean **4** 132-133
Morin, Paul **11** 174

NOBEL, ALFRED BERNHARD (1833-1896), Swedish chemist **11** 410-411

Nobel Foundation
Nobel, Alfred Bernhard **11** 410-411
Tiselius, Arne Wilhelm Kaurin **15** 240-241
see also Nobel Prize winners

Nobel institutes
Arrhenius, Svante August **1** 318-320
Theorell, Axel Hugo Theodor **15** 176-177

Nobel Prize winners
chemistry
Arrhenius, Svante August **1** 318-320
Aston, Francis William **1** 350-351
Baeyer, Johann Friedrich Adolf von **1** 432
Berg, Paul **2** 187-189
Curie, Marie Sklodowska **4** 339-341
Debye, Peter Joseph William **4** 447-448
Diels, Otto Paul Hermann **5** 5-6
Fischer, Emil **5** 456-457
Flory, Paul **5** 492-494
Haber, Fritz **7** 56-58
Hahn, Otto **7** 64-65
Herzberg, Gerhard **7** 349-350
Hevesy, George Charles de **7** 371
Hinshelwood, Cyril Norman **7** 405-406
Hodgkin, Dorothy Crowfoot **7** 432-434
Joliot-Curie, Irène **8** 325-327
Joliot-Curie, Jean Frédéric **8** 327-328
Kendrew, John C. **8** 495-496
Langmuir, Irving **9** 196-197
Libby, Willard Frank **9** 397-398
Nernst, Walther **11** 340-342
Northrop, John Howard **11** 430-431
Onsager, Lars **11** 520-523
Pauling, Linus Carl **12** 150-152
Perutz, Max **12** 246-248
Polanyi, John Charles **12** 370-372
Pregl, Fritz **12** 436-437
Ramsay, William **13** 21-22
Richards, Theodore William **13** 137-138
Rutherford, Ernest **13** 384-387
Sabatier, Paul **13** 398-399
Sanger, Frederick **13** 466-467
Seaborg, Glenn Theodore **14** 74-76
Semenov, Nikolai Nikolaevich **14** 101
Soddy, Frederick **14** 321-323
Stanley, Wendell Meredith **14** 400-401
Tiselius, Arne Wilhelm Kaurin **15** 240-241
Todd, Alexander **15** 251-253
Urey, Harold Clayton **15** 394-396
Van't Hoff, Jacobus Hendricus **15** 431-432
Willstätter, Richard **16** 310-312
economics
Friedman, Milton **6** 111-112
Hayek, Friedrich A. von **7** 221-223
Kuznets, Simon **9** 138-139
Samuelson, Paul Anthony **13** 458-459
Simon, Herbert Alexander **14** 236-237
Tinbergen, Jan **15** 228-229
literature
Agnon, Shmuel Yoseph **1** 85-86
Asturias, Miguel Angel **1** 354-355
Beckett, Samuel **2** 102-104
Bellow, Saul **2** 141-143
Benavente y Martinez, Jacinto **2** 146-147
Bergson, Henri **2** 191-192
Bjørnson, Bjørnstjerne **2** 299-300
Brodsky, Joseph **3** 13-15
Buck, Pearl Sydenstricker **3** 91-93
Bunin, Ivan Alekseevich **3** 124
Camus, Albert **3** 255-257
Carducci, Giosuè **3** 290-291
Eliot, Thomas Stearns **5** 258-261
Faulkner, William **5** 395-397
France, Anatole **6** 39-40
Galsworthy, John **6** 189-190
Gide, André **6** 308-309
Golding, William **6** 404-406
Hamsun, Knut **7** 113-114
Heaney, Seamus Justin **7** 238-240
Heidenstam, Carl Gustaf Verner Von **7** 258-259
Hemingway, Ernest Miller **7** 274-277
Hesse, Hermann **7** 367-369
Heyse, Paul Johann Ludwig **7** 372-373
Jiménez, Juan Ramón **8** 261-262
Kawabata, Yasunari **8** 463-464
Kipling, Joseph Rudyard **9** 32-33
Lagerlöf, Selma Ottiliana Lovisa **9** 163-164
Lewis, Harry Sinclair **9** 385-387
Maeterlinck, Maurice **10** 125-126
Mann, Thomas **10** 204-207
Martin du Gard, Roger **10** 295-296
Mauriac, François **10** 347-348
Milosz, Czeslaw **11** 40-42
Mistral, Gabriela **11** 55-56
Mommsen, Theodor **11** 94-95
Neruda, Pablo **11** 344-345
O'Neill, Eugene **11** 514-516
Pasternak, Boris Leonidovich **12** 124-125
Paz, Octavio **12** 161-162
Perse, Saint-John **12** 242-243
Pirandello, Luigi **12** 319-321
Quasimodo, Salvatore **12** 506
Russell, Bertrand Arthur William **13** 373-374
Sachs, Nelly **13** 411-412
Seferis, George **14** 84-85
Shaw, George Bernard **14** 163-164
Sholokhov, Mikhail Aleksandrovich **14** 203-204
Sienkiewicz, Henryk **14** 216-217
Solzhenitsyn, Alexander Isayevich **14** 330-332
Soyinka, Wole **14** 358-359
Steinbeck, John Ernst **14** 416-417
Rabindranath Tagore **12** 529-531
Undset, Sigrid **15** 388-389
Yeats, William Butler **16** 445-447
peace
Altamira Y Crevea, Rafael **1** 179
Arias Sanchez, Oscar **1** 287-289
Aung San Suu Kyi **1** 375-376
Balch, Emily Greene **1** 463-464
Begin, Menachem **2** 118-120
Borlaug, Norman Ernest **2** 418-420
Bourgeois, Léon **2** 450-451
Briand, Aristide **2** 528-529
Bunche, Ralph Johnson **3** 121-122
Butler, Nicholas Murray **3** 181
Cecil, of Chelwood Viscount **3** 388-389
Chamberlain, Arthur Neville **3** 409-411
Corrigan and Williams **4** 251-253
Dunant, Jean Henri **5** 139-141
Gorbachev, Mikhail Sergeevich **6** 441-444
Hammarskjöld, Dag **7** 100-101
Henderson, Arthur **7** 277-278
Hull, Cordell **8** 28-29
Kellogg, Frank Billings **8** 481
King, Martin Luther Jr. **9** 20-22
Kissinger, Henry Alfred **9** 43-45
Luthuli, Albert John **10** 51-52
Marshall, George Catlett **10** 278-279
Menchú, Rigoberta **10** 479-480
Mott, John R. **11** 212
Nansen, Fridtjof **11** 304-305
Orr, John Boyd **12** 4-5
Pauling, Linus Carl **12** 150-152
Pearson, Lester Bowles **12** 174-175
Pérez Esquivel, Adolfo **12** 215-217
Roosevelt, Theodore **13** 280-283
Root, Elihu **13** 283-284
Lamas, Carlos Saavedra **9** 175-176
Sakharov, Andrei **13** 439-441
Schweitzer, Albert **14** 55-56
Söderblom, Nathan **14** 323-324
Stresemann, Gustav **14** 508-509
Suttner, Bertha von **15** 42-44
Teresa **15** 148-151
Tutu, Desmond **15** 360-361
Walesa, Lech **16** 57-59
physics
Alvarez, Luis W. **1** 187-189
Anderson, Carl David **1** 214-215
Appleton, Edward Victor **1** 265-266
Bardeen, John **2** 1-3
Becquerel, Antoine Henri **2** 108-109
Bethe, Hans Albrecht **2** 238-239
Blackett, Patrick M.S. **2** 306-307
Bloch, Felix **2** 328-330
Bohr, Niels Henrik David **2** 366-368
Born, Max **2** 420-421
Bragg, William Henry **2** 488-489
Brattain, Walter H. **2** 505-507
Braun, Ferdinand **2** 508-509
Bridgman, Percy Williams **3** 5-6
Calvin, Melvin **3** 242-243
Chadwick, James **3** 405-406
Cherenkov, Pavel Alekseevich **3** 502-503
Cockcroft, John Douglas **4** 131-132
Compton, Arthur Holly **4** 186-188

Curie, Marie Sklodowska **4** 339-341
Curie, Pierre **4** 341-344
de Broglie, Louis **4** 442-444
Dirac, Paul Adrien Maurice **5** 23-24
Einstein, Albert **5** 228-231
Fermi, Enrico **5** 422-424
Feynman, Richard Phillips **5** 432-434
Franck, James **6** 49-52
Gabor, Dennis **6** 159-160
Gell-Mann, Murray **6** 257-258
Glashow, Sheldon Lee **6** 361-362
Goeppert-Mayer, Maria **6** 385-387
Heisenberg, Werner Karl **7** 261-263
Hess, Victor Francis **7** 362-363
Kamerlingh Onnes, Heike **8** 418-420
Landau, Lev Davidovich **9** 184-185
Lawrence, Ernest Orlando **9** 248-250
Lee, Tsung-Dao **9** 299-300
Lorentz, Hendrik Antoon **9** 515-516
Marconi, Guglielmo **10** 239-240
Michelson, Albert Abraham **11** 7-8
Millikan, Robert Andrews **11** 33-35
Mössbauer, Rudolf **11** 208-209
Müller, Karl Alexander **11** 240-241
Pauli, Wolfgang Ernst **12** 149
Perrin, Jean Baptiste **12** 233-236
Planck, Max Karl Ernst Ludwig **12** 342-344
Rabi, Isidor Isaac **12** 526-527
Raman, Chandrasekhar Venkata **13** 13-14
Ramsey, Norman Foster Jr. **13** 25-27
Rayleigh, 3d Baron **13** 62
Röntgen, Wilhelm Conrad **13** 273-275
Ruska, Ernst August Friedrich **13** 370-371
Schrödinger, Erwin **14** 31-33
Stern, Otto **14** 435
Thomson, George Paget **15** 198-199
Thomson, Joseph John **15** 200-201
Tomonaga, Sin-itiro **15** 265-266
Townes, Charles Hard **15** 281-282
von Laue, Max **16** 23-24
van der Waals, Johannes Diderik **15** 417-418
Walton, Ernest **16** 88-90
Weinberg, Steven **16** 175-177
Wigner, Eugene Paul **16** 268-269
Wilson, Charles Thomson Rees **16** 317-318
Yang, Chen Ning **16** 437-438
Yukawa, Hideki **16** 481-482
physiology and medicine
Adrian, Edgar Douglas **1** 67-69
Baltimore, David **1** 477-478
Banting, Frederick Grant **1** 493-494
Beadle, George Wells **2** 80-81
Behring, Emil Adolph von **2** 122-123
Bloch, Konrad **2** 330-332
Burnet, Frank Macfarlane **3** 146-147
Carrel, Alexis **3** 322-323
Chain, Ernst Boris **3** 407-408
Cori, Gerty T. **4** 231-234
Crick, Francis Harry Crompton **4** 310
Dale, Henry Hallett **4** 371-373
Dam, Carl Peter Henrik **4** 382-383
Delbrück, Max **4** 476-478
Domagk, Gerhard Johannes Paul **5** 48-50
Eccles, John Carew **5** 195-196
Ehrlich, Paul **5** 225-226
Eijkman, Christian **5** 228
Elion, Gertrude B. **5** 252-254
Enders, John Franklin **5** 285-286
Erlanger, Joseph **5** 310-311
Fleming, Alexander **5** 483-485
Florey, Howard Walter **5** 491-492
Hershey, Alfred Day **7** 343-345
Hess, Walter Rudolf **7** 365
Hill, Archibald Vivian **7** 385-386
Hodgkin, Alan Lloyd **7** 431-432
Hopkins, Frederick Gowland **7** 491-492
Hounsfield, Godfrey **7** 517-519
Houssay, Bernardo Alberto **7** 522-523
Kendall, Edward Calvin **8** 495
Khorana, Har Gobind **8** 537-538
Koch, Heinrich Hermann Robert **9** 69-70
Kornberg, Arthur **9** 85-87
Krebs, Hans Adolf **9** 95-97
Krogh, Schack August Steenberg **9** 106
Landsteiner, Karl **9** 188-189
Lederberg, Joshua **9** 275-277
Levi-Montalcini, Rita **9** 366-368
Lipmann, Fritz **9** 435-437
Loewi, Otto **9** 486-487
Lorenz, Konrad Z. **9** 516-517
Lwoff, André **10** 58-59
McClintock, Barbara **10** 393-394
Medawar, Peter Brian **10** 444-445
Metchnikoff, Élie **10** 532-533
Meyerhof, Otto Fritz **10** 537-539
Monod, Jacques **11** 110-111
Morgan, Thomas Hunt **11** 170-171
Muller, Hermann Joseph **11** 238-239
Müller, Paul Hermann **11** 241-242
Nirenberg, Marshall Warren **11** 399-400
Ochoa, Severo **11** 461-464
Pavlov, Ivan Petrovich **12** 155-157
Reichstein, Tadeus **13** 85-87
Richet, Charles Robert **13** 144-145
Rous, Francis Peyton **13** 322-323
Sherrington, Charles Scott **14** 187-189
Spemann, Hans **14** 368-369
Szent-Györgyi, Albert von **15** 62-64
Theiler, Max **15** 169-170
Theorell, Axel Hugo Theodor **15** 176-177
Tinbergen, Nikolaas **15** 229-230
Varmus, Harold Eliot **15** 436-437
Waksman, Selman Abraham **16** 49-50
Wald, George **16** 51-53
Warburg, Otto **16** 109-111
Watson, James Dewey **16** 137-138
Whipple, George Hoyt **16** 224-225
Yalow, Rosalyn S. **16** 427-428

NOBILE, UMBERTO (1885-1978), Italian explorer and airship designer **11** 411-412
Amundsen, Roald **1** 206-207

Nobility, Statutes of the (Sweden, 1626)
Gustavus II **7** 43-45

Noble and Holy Order of the Knights of Labor
see Knights of Labor

Noble savage (literature)
Ercilla y Zúñiga, Alonso de **5** 302

Nobody Knows My Name (essays)
Baldwin, James Arthur **1** 465-466

Nobody Writes to the Colonel... (stories)
García Márquez, Gabriel **6** 208-209

Nobody's Looking... (song)
Johnson, James Weldon **8** 304-305

Nöbrega, Manuel da (1517-1570), Portuguese Jesuit provincial in Brazil
Anchieta, José de **1** 210-211
Sá, Mem de **13** 395

NOBUNAGA, ODA (1534-1582), Japanese general and statesman **11** 413-414
Eitoku, Kano **5** 242
Ieyasu, Tokugawa **8** 103-106
Toyotomi Hideyoshi **15** 286-289

Noces (essays)
Camus, Albert **3** 255-257

Noces, Les (ballet; Stravinsky)
Cunningham, Merce **4** 337-338
Stravinsky, Igor Fedorovich **14** 502-506
Szymanowski, Karol **15** 67-68

Noche del sábado, La (play)
Benavente y Martinez, Jacinto **2** 146-147

Nocturnal Song... (poem)
Leopardi, Giacomo **9** 344-345

Nocturnes (painting series)
Whistler, James Abbott McNeill **16** 225-226

Nocturnes (poems)
Senghor, Léopold Sédar **14** 106-107

Nodier, Charles (1780-1844), French man of letters
Hugo, Victor Marie **8** 22-25

Noech'on
see Kim Pusik

NOETHER, EMMY (born Amalie Emmy Noether; 1882-1935), German American mathematician **11** 414-416

Noeud de vipères, Le (novel)
Mauriac, François **10** 347-348

Nogaret, Guillaume de (died 1313), French jurist and statesman

Boniface VIII **2** 392-393
Philip IV **12** 274

NOGUCHI, ISAMU (1904-1988), American sculptor and designer **11** 416-418

Nohant (estate; France)
Chopin, Frédéric François **4** 16-18
Sand, George **13** 459-461

Noia, La (novel)
Moravia, Alberto **11** 153-155

Noire de..., La (film)
Ousmane, Sembene **12** 32-33

Noiseless Patient Spider, A (poem)
Whitman, Walt **16** 249-251

Nojoque (book)
Helper, Hinton Rowan **7** 272-273

Nol, Lon
see Lon Nol

Nola (commune; Italy)
Alaric **1** 101-102

Nolan, Philip (literary character)
Hale, Edward Everett **7** 71-72

NOLAN, SIDNEY ROBERT (1917-1992), Australian expressionist painter **11** 418
Dobell, William **5** 34-35
Drysdale, George Russell **5** 107-109

NOLAND, KENNETH (born 1924), American color-field painter **11** 418-419
Caro, Anthony **3** 316
Frankenthaler, Helen **6** 56-57
Newman, Barnett **11** 365
Smith, David **14** 287-288

NOLDE, EMIL (1867-1956), German expressionist painter **11** 419-420
Kirchner, Ernst Ludwig **9** 34-35

Noli me tangere (novel)
Rizal, José **13** 187-189

Nómada (novel)
Ferrer, Gabriel Miró **5** 428

Nombre de Diós (port; Panama)
Benalcázar, Sebastián de **2** 145-146
Drake, Francis **5** 94-96

Nomenclature (chemistry)
Berzelius, Jöns Jacob **2** 231-233
Lavoisier, Antoine Laurent **9** 241-244

Nominalism (philosophy)
Bentham, Jeremy **2** 176-178
Cudworth, Ralph **4** 331
Hobbes, Thomas **7** 421-423
Hus, Jan **8** 56-59
Locke, John **9** 478-480
Luther, Martin **10** 48-51
William of Ockham **16** 298-299

Non so d'onde viene (aria; Mozart)
Bach, Johann Christian **1** 415-416

Non-Aligned Movement
Guyana
Ramphal, Shridath Surendranath **13** 19-20

Nonconformists (religion)
England
Baxter, Richard **2** 76-77
Bunyan, John **3** 128-129
Davenport, John **4** 405-406
Disraeli, Benjamin **5** 27-29
Fox, George **6** 37-38
Gladstone, William Ewart **6** 357-360
Godolphin, Sidney **6** 380-381
Harley, Robert **7** 159-160
Price, Richard **12** 447-448
United States
Bradstreet, Anne Dudley **2** 486-487
Eliot, John **5** 256-258

Noncooperation
see Nonviolent protest movements

Nondual school (philosophy)
see Advaita

None but the Brave (story)
Schnitzler, Arthur **14** 23-24

None but the Lonely Heart (film)
Barrymores **2** 28-30
Odets, Clifford **11** 470-471

Non-Euclidean geometry (mathematics)
Gauss, Karl Friedrich **6** 240-242
Lobachevskii, Nikolai Ivanovich **9** 472-474
Riemann, Georg Friedrich Bernard **13** 164-165

Nonfiguratism (art)
Moore, Henry **11** 146-148
Staël, Nicolas de **14** 392
see also Abstract art

NONO, LUIGI (1924-1990), Italian composer **11** 420-421

Nonsense Book (limericks)
Lear, Edward **9** 265-266

Nonviolent protest movements (political strategy)
Africa
Kaunda, Kenneth David **8** 460-461
Luthuli, Albert John **10** 51-52
Mandela, Nelson Rolihlahla **10** 185-186
Germany
Poincaré, Raymond **12** 366-368
India
see Passive resistance movements
Ireland
Corrigan and Williams **4** 251-253
United States
Abernathy, Ralph David **1** 27-28
Farmer, James **5** 383-385
Forman, James **6** 10-11
King, Martin Luther Jr. **9** 20-22
Muste, Abraham Johannes **11** 276-277
Rustin, Bayard **13** 382-383
see also Civil disobedience; student protest

Noon Wine (novel)
Porter, Katherine Anne **12** 406-407

Noort, Adam van (1557-1641), Flemish painter
Rubens, Peter Paul **13** 339-342

Nootka Sound (harbor; British Columbia)
Miranda, Francisco de **11** 52-53
Revillagigedo, Conde de **13** 111-112
Vancouver, George **15** 414-415

Nora (literary character)
Ibsen, Henrik **8** 98-100

Norbert of Xanten, Saint (circa 1080-1134), German archbishop and premonstatensian founder
Abelard, Peter **1** 23-25

NORDENSKJÖLD, BARON NILS ADOLF ERIK (1832-1901), Finnish-Swedish polar explorer and mineralogist **11** 421-422
Nordenskold, Nils Otto Gustaf **11** 422-423

NORDENSKOLD, NILS OTTO GUSTAF (1869-1928), Swedish polar explorer and geologist **11** 422-423
Nordenskjöld, Nils Adolf Erik **11** 421-422

Nordic Symphony (musical composition)
Hanson, Howard **7** 135-136

Nördlingen, battle of (1634)
Ferdinand III **5** 416-417
Oxenstierna, Axel Gustafsson **12** 44-45

Nordraak, Rikard (1842-1866), Norwegian composer
Grieg, Edvard Hagerup **6** 541-542

Nordsee, Die (poems)
Heine, Heinrich **7** 259-260

Nore, mutiny of (1797)
Bligh, William **2** 325-326

Norfolk (islsand; Southwestern Pacific Ocean)
Cook, James **4** 214-215

Norfolk, 1st Duke of (Thomas Mowbray; circa 1366-1399), English statesman
Henry IV **7** 292-293

Norfolk, 2nd Duke of (Thomas Howard; 1443-1524), English statesman
Henry VII **7** 300-302

NORFOLK, 3D DUKE OF (Thomas Howard; 1473-1554), English soldier and councilor **11** 423
Cromwell, Thomas **4** 320-321
Henry VIII **7** 302-305

Norfolk, 4th Duke of (Thomas Howard; 1536-1572), English nobleman
Mary I **10** 308-309

Norfolk, siege of (1775)
Dunmore, 4th Earl of **5** 147

Norge (airship)
Amundsen, Roald **1** 206-207
Ellsworth, Lincoln **5** 277
Nobile, Umberto **11** 411-412

NORIEGA, MANUEL A. (born 1934), strongman of Panama (1980s) forced out in 1989 by the United States **11** 423-425

Norma (opera)
Bellini, Vincenzo **2** 138-139

NORMAN, JESSYE (born 1945), American singer **11** 425-427

Normandy (region; France)
French-English conflict
Charles VII **3** 461-462
Harold II **7** 162
Henry I **7** 286-287
Henry V **7** 296-297
Henry VI **7** 298-299
John **8** 274-275
William I **16** 290-291
see also England—1066-1154 (Norman)
invasion of (1944)
Austin, John Langshaw **1** 379-380
Bradley, Omar Nelson **2** 483-484
Clark, Mark Wayne **4** 80-81
Eisenhower, Dwight David **5** 233-236
Leclerc, Jacques Philippe **9** 272-273
Montgomery, Bernard Law **11** 135-136
Patton, George Smith Jr. **12** 140-141
Ridgway, Matthew Bunker **13** 160-161
Rommel, Erwin **13** 268-269
Viking control
Rollo **13** 264-265

Normandy, Duke of
see Charles V(king of France)

Normans
David I **4** 407
Haskins, Charles Homer **7** 191-192
Leo IX **9** 332
see also England—1066-1154 (Norman); Normandy

Norodom (died 1904), king of Cambodia
Sihanouk, Norodom **14** 222-223

NORRIS, BENJAMIN FRANKLIN, JR. (1870-1902), American novelist and critic **11** 427-428
Baker, Ray Stannard **1** 451-452
Dreiser, Herman Theodore **5** 98-100
Zola, Émile **16** 526-528

Norris, Charles Gilman (1881-1945), American author
Norris, Benjamin Franklin Jr. **11** 427-428

NORRIS, GEORGE WILLIAM (1861-1944), American statesman **11** 428-429
Black, Hugo Lafayette **2** 301-303
Cannon, Joseph Gurney **3** 261-262

Norris-La Guardia Act (1932)
Hoover, Herbert Clark **7** 483-485
Norris, George William **11** 428-429

Norris-Rayburn Act (1936)
Norris, George William **11** 428-429

Norse (sonata)
MacDowell, Edward Alexander **10** 87-88

NORTH, FREDERICK (2nd Earl of Guilford; 1732-1792), English statesman **11** 429-430
American policy
Burgoyne, John **3** 137-138
Cornwallis, Charles **4** 241-243
Hopkinson, Francis **7** 496-497
as first lord of Treasury
George III **6** 270-272
opponents
Franklin, Benjamin **6** 60-64
Rockingham, 2d Marquess of **13** 230-231
successor
Pitt, William the Younger **12** 329-331

North, Sir Thomas (1535?-1601), English scholar
Plutarch **12** 359-360

North America (continent)
English exploration (15th-16th century)
Cabot, John **3** 199-200
Cabot, Sebastian **3** 200-201
Drake, Francis **5** 94-96
French exploration (16th century)
Cartier, Jacques **3** 343-344
Verrazano, Giovanni da **15** 470-471
Spanish exploration (15th-16th century)
Balboa, Vasco Núñez de **1** 462-463
Cabeza de Vaca, Álvar Núñez **3** 197
Cabrillo, Juan Rodríguez **3** 204-205
Columbus, Christopher **4** 176-179
Coronado, Francisco Vásquez de **4** 247
Cortés, Hernán **4** 255-256
de Soto, Hernando **4** 510-511
Marcos de Niza **10** 240
Narváez, Pánfilo de **11** 315
Oñate, Juan de **11** 513-514
Ponce de León, Juan **12** 391-392
Viking exploration (10th century)
Eric the Red **5** 304
Ericson, Leif **5** 306-307
see also Canada; Explorers; Indians (North America); Mexico; United States

North American Martyrs (Roman Catholic)
Brébeuf, Jean de **2** 511-512

North American Missionary Conference
Luthuli, Albert John **10** 51-52

North American Review (magazine; 1815-1939)
Adams, Henry Brooks **1** 45-47
James, Henry **8** 211-212
Lodge, Henry Cabot **9** 482-483
Lowell, James Russell **10** 14-15
Prescott, William Hickling **12** 440-441
Sparks, Jared **14** 363

North and South (novel)
Gaskell, Elizabeth **6** 231-232

North Atlantic fisheries dispute (1910-1912)
Drago, Luis María **5** 92-93
Lansing, Robert **9** 200

North Atlantic Treaty Organization (1949)
and arms control
Schmidt, Helmut **14** 19-21
defense proposal
Dulles, John Foster **5** 134-135
formation
Acheson, Dean Gooderham **1** 37-38
Goodpaster, Andrew Jackson **6** 439-441
Lemnitzer, Lyman Louis **9** 319-320
Marshall, George Catlett **10** 278-279
Pearson, Lester Bowles **12** 174-175
St. Laurent, Louis Stephen **13** 434
Spaak, Paul Henri **14** 359-360
French withdrawal
De Gaulle, Charles André Joseph Marie **4** 463-465
Johnson, Lyndon Baines **8** 308-312
Kennedy, John Fitzgerald **8** 502-506
members
Attlee, Clement Richard **1** 361-362
Salazar, António de Oliveira **13** 442-443
North Atlantic Council
Carrington **3** 326-327
Pearson, Lester Bowles **12** 174-175
Spaak, Paul Henri **14** 359-360
Wörner, Manfred **16** 389-390
representatives
Harriman, W. Averell **7** 165-166
secretary-generals
Luns, Joseph **10** 46-47
Supreme commanders
Eisenhower, Dwight David **5** 233-236
Haig, Alexander M. Jr. **7** 66-67
Lemnitzer, Lyman Louis **9** 319-320
Ridgway, Matthew Bunker **13** 160-161
Shalikashvili, John Malchase David **14** 145-147
see also Cold war; Marshall Plan; Truman Doctrine

North by Northwest (film)
Hitchcock, Alfred **7** 415-416

North Carolina (state; United States)
exploration and colonization
de Soto, Hernando **4** 510-511
Drake, Francis **5** 94-96
Raleigh, Walter **13** 9-11
Sevier, John **14** 122-123
Tryon, William **15** 321
government
Macon, Nathaniel **10** 114-115
Polk, Leonidas Lafayette **12** 376-377
religion
Gibbons, James **6** 300-301
Makemie, Francis **10** 158-159
senators from
Helms, Jesse **7** 271-272

North Carolina, University of (Chapel Hill)
Johnson, Guy Benton **8** 299-300
Odum, Howard Washington **11** 474-476
Thurstone, Louis Leon **15** 215-216

North Carolina Central University
Walker, LeRoy Tashreau **16** 64-65

North Carolina Mutual Insurance Company
Spaulding, Charles Clinton **14** 364-365

North Carolina State University (Raleigh)
Polk, Leonidas Lafayette **12** 376-377

North Dakota (state; United States)
Harrison, Benjamin **7** 178-179

North Korea
see Korea—since 1948

North of Boston (poems; Frost)
Frost, Robert Lee **6** 130-133
Lowell, Amy **10** 13

North of the Danube (book)
Caldwell, Erskine **3** 223-224

North Pole
see Arctic exploration

North Vietnam
see Vietnam; Vietnam, North

North West Co. (Montreal)
Fraser, Simon **6** 74-75
McLoughlin, John **10** 423-424
Ogden, Peter Skene **11** 480-481
Selkirk, 5th Earl of **14** 96
Thompson, David **15** 194-195

Northampton (city; Massachusetts)
Benjamin, Asher **2** 162-163
Coolidge, John Calvin **4** 217-219
Edwards, Jonathan **5** 220-222

Northampton, Assize of (1176)
Henry II **7** 287-289

Northampton, Battle of (1460)
Henry VI **7** 298-299
Warwick and of Salisbury, Earl of **16** 122-123

Northampton, Treaty of (1328; England)
Edward III **5** 211-212

Northanger Abbey (novel)
Austen, Jane **1** 377-379

Northbrook, Lord (Thomas George Baring; 1826-1904), English statesman
Cromer, 1st Earl of **4** 317

Northeast Passage
Amundsen, Roald **1** 206-207
Hudson, Henry **8** 12-13
Nordenskjöld, Nils Adolf Erik **11** 421-422

Northern Ch'i War (550-577)
Sui Wen-ti **15** 16-18

Northern Dancer (race horse)
Taylor, Edward Plunket **15** 123-124

Northern Expedition (China; 1926-28)
Chang Tso-lin **3** 434-435
Chiang Kai-shek **3** 510-513
Chou En-lai **4** 20-22
Chu Teh **4** 54-55
Feng Yü-hsiang **5** 412-413
Kuo Mo-jo **9** 133-134
Lin Piao **9** 429-430
Ts'ai Yüan-p'ei **15** 322

Northern Haiti (former kingdom)
Christophe, Henri **4** 32

Northern Ireland (nation; United Kingdom)
Adams, Gerald **1** 42-44
Collins, Michael **4** 167-168
Corrigan and Williams **4** 251-253
Devlin, Bernadette **4** 515-516
Elizabeth II **5** 266-269
Faulkner, Brian **5** 393-395
Fitzgerald, Garret **5** 472-474
George V **6** 273-275
George VI **6** 275
O'Neill, Terence Marne **11** 516-517
Paisley, Ian K. **12** 67-69
see also Great Britain; Ireland

Northern Lake, A (painting)
Thomson, Tom **15** 202

Northern Nigeria
see Nigeria

Northern Ocean
see Arctic Ocean

Northern Pacific Railroad (United States)
Cooke, Jay **4** 215-216
Fargo, William George **5** 380-381
Hill, James Jerome **7** 388-389
Knox, Philander Chase **9** 66-67
Morgan, John Pierpont **11** 163-165
Schiff, Jacob Henry **14** 2-3

Northern People's Congress (Nigeria)
Bello, Ahmadu **2** 139-140
Tafawa Balewa, Abubakar **15** 75

Northern Railway (Canada)
Fleming, Sandford **5** 485-486

Northern Rhodesia
see Zambia

Northern Securities Company (United States)
Harriman, Edward Henry **7** 164-165
Hill, James Jerome **7** 388-389
Knox, Philander Chase **9** 66-67
Morgan, John Pierpont **11** 163-165
Roosevelt, Theodore **13** 280-283
Schiff, Jacob Henry **14** 2-3

Northern Sung dynasty
see Sung dynasty—Northern

Northern War, First (1655-1658)
Frederick William **6** 85-86
Witt, Johan de **16** 348-349

Northern War, Great (1700-1721)
see Great Northern War

NORTHROP, JOHN HOWARD (1891-1987), American biological chemist **11** 430-431
Stanley, Wendell Meredith **14** 400-401

NORTHUMBERLAND, DUKE OF (John Dudley; circa 1502-1553), English soldier and statesman **11** 431-432
Cabot, Sebastian **3** 200-201
Chancellor, Richard **3** 422
Edward VI **5** 213-214
Henry IV **7** 292-293
Leicester, Earl of **9** 312-313
Mary I **10** 308-309
Somerset, Duke of **14** 333-334

Northward Ho! (play)
Webster, John **16** 164

Northwest Coast Indians (Canada)
Reid, William Ronald **13** 88-89

Northwest Ordinance (United States; 1787)
Cutler, Manasseh **4** 356-357
Lee, Richard Henry **9** 291-292
Monroe, James **11** 111-113

Northwest Passage
search for (Canada)
Frobisher, Martin **6** 121-122
la Verendrye, Sieur de **9** 239-240
search for (England)
Baffin, William **1** 435-436
Davis, John **4** 419
Franklin, John **6** 64-65
Gilbert, Humphrey **6** 313
Hearne, Samuel **7** 241-242
Mackenzie, Alexander **10** 103-104
McClure, Robert **10** 397-398
Raleigh, Walter **13** 9-11
Vancouver, George **15** 414-415
successful passage
Amundsen, Roald **1** 206-207

Northwest Territories (Canada)
Riel, Louis **13** 163-164

Northwest Territory (United States)
Clark, George Rogers **4** 75-76
Clark, William **4** 82-83
Fitch, John **5** 467-468
Harrison, William Henry **7** 180-181
Macdonald, John Alexander **10** 85-87
Mason, George **10** 319-320
St. Clair, Arthur **13** 429-430

Northwestern Christian College
see Butler University

Northwestern College (Minneapolis)
Graham, William Franklin Jr. **6** 487-488

Northwestern University (Evanston, Illinois)
Herskovits, Melville Jean **7** 345
Pound, Roscoe **12** 417-418
Ward, Aaron Montgomery **16** 112
Willard, Frances Elizabeth Caroline **16** 289-290

Northwood (novel)
Hale, Sarah Josepha **7** 74-75

Norton, Charles Eliot (1827-1908), American writer, educator, and editor
Clough, Arthur Hugh **4** 123-124

Norway, Kingdom of (nation; Northern Europe)
and Christianity
Olaf I Tryggvason, King of Norway **11** 490-493
and Scaninavian union
Margaret of Denmark **10** 250-252
Danish conquest
Canute I the Great **3** 266-269
German occupation
Chamberlain, Arthur Neville **3** 409-411
Hitler, Adolf **7** 417-420
historians of
Sturluson, Snorri **14** 310-311
invades England
Harold III **7** 163
Northern War
see Great Northern War
political leaders
Brundtland, Gro Harlem **3** 68-69
Swedish annexation
Bernadotte, Jean Baptiste **2** 205-206
unification
Harold I **7** 161-162
Olaf I Tryggvason, King of Norway **11** 490-493
Olaf, II **11** 493-494
see also Norwegian art; Norwegian literature; Norwegian music; Vikings

Norwegian art
Munch, Edvard **11** 247-248

Norwegian literature
Bjørnson, Bjørnstjerne **2** 299-300
Hamsun, Knut **7** 113-114
Ibsen, Henrik **8** 98-100
Undset, Sigrid **15** 388-389

Norwegian music
Grieg, Edvard Hagerup **6** 541-542

Noryang, battle of (1598)
Yi Sunsin **16** 459-461

Nosan, Prince
see Tanjong

Nose, The (opera)
Shostakovich, Dmitri Dmitrievich **14** 204-205

Nose, The (story)
Gogol, Nikolai **6** 391-393

Nostell, Priory (Yorkshire)
Adam, Robert and James **1** 38-40
Chippendale, Thomas **4** 1-2

NOSTRADAMUS (born Michel de Notredame; 1503-1566), French physician, astrologist, and author **11** 432-434

Nostri sogni, I (play)
Betti, Ugo **2** 246

Nostromo (novel)
Conrad, Joseph **4** 205-207
Ford, Ford Madox **6** 1-2

Not by Might (book)
Muste, Abraham Johannes **11** 276-277

Not under Forty (essays)
Cather, Willa Sibert **3** 368-369

Not without Laughter (novel)
Hughes, Langston **8** 18-19

Notas de un himno (poems)
Zorrilla de San Martin, Juan **16** 530-531

Notation (math)
Euler, Leonard **5** 331-332
Gauss, Karl Friedrich **6** 240-242
Napier, John **11** 306

Notation (music)
see Music—notation

Note-against-note (music)
Goudimel, Claude **6** 466
Le Jeune, Claude **9** 314-315

Notes from the Underground (novel)
Dostoevsky, Fyodor **5** 74-77

Notes inégales (music)
Couperin, François **4** 270-271

Notes of a Native Son (essays)
Baldwin, James Arthur **1** 465-466

Notes toward a Supreme Fiction (poem)
Stevens, Wallace **14** 443-445

Notes Variorum (poem)
Pope, Alexander **12** 395-397

Nothing Gold Can Stay (poems)
Frost, Robert Lee **6** 130-133

Nothing Personal (book)
Baldwin, James Arthur **1** 465-466

Notions of the Americans... (book)
Cooper, James Fenimore **4** 220-223

Notium, battle of (406 B.C.)
Lysander **10** 70

Notker Balbulus
see Balbulus, Notker

Notorious (film)
Hitchcock, Alfred **7** 415-416

Notre Dame, Cathedral of (Paris)
Lacordaire, Jean Baptiste Henri **9** 148
Montreuil, Pierre de **11** 139
Pérotin **12** 231-232
Viollet-le-Duc, Eugène Emmanuel **15** 505-506

Notre Dame, Church of (Le Raincy)
Perret, Auguste **12** 233

Notre Dame, school of (France; music)
Franco of Cologne **6** 52
Léonin **9** 343-344
Pérotin **12** 231-232

Notre Dame, University of (Indiana)
Hesburgh, Theodore Martin **7** 357-358
Rockne, Knute **13** 231

Notre Dame de Paris (novel)
Hugo, Victor Marie **8** 22-25

Notre Dame de Paris (opera)
Fry, William Henry **6** 136-137

Notre-Dame-du-Haut, Chapel of (Ronchamp, France)
Le Corbusier **9** 274-275

Nott, Eliphalet (1773-1866), American educator, clergyman, and inventor
Wayland, Francis **16** 148-149

Notte, La (film)
Antonioni, Michelangelo **1** 252-253

Notte di festa (stories)
Pavese, Cesare **12** 154-155

Notte in casa del ricco (play)
Betti, Ugo **2** 246

Notturno (novel)
D'Annunzio, Gabriele **4** 388

Noumena (philosophy)
Kant, Immanuel **8** 430-432

Nourritures terrestres, Les (book)
Gide, André **6** 308-309

Nouveau locataire, Le (play)
Ionesco, Eugène **8** 131-132

Nouveaux, Lundis (book)
Sainte-Beuve, Charles Augustin **13** 438

Nouvel Opéra de Paris, Le (book)
Garnier, Jean Louis Charles **6** 221-222

Nouvelle Héloïse, La (novel)
Rousseau, Jean Jacques **13** 324-328

Nouvelle revue française, La (periodical)
Gide, André **6** 308-309

Nouvelles nourritures, Les (book)
Gide, André **6** 308-309

Nova Scotia (province; Canada)
Champlain, Samuel de **3** 419-421
Charnisay, Charles de Menou **3** 470-471
Goldsmith, Oliver **6** 411
Howe, Joseph **7** 534-535
Macdonald, John Alexander **10** 85-87
Nicholson, Francis **11** 381-382
Tupper, Charles **15** 342-343
see also Canada

NOVALIS (1772-1801), German poet and author **11** 435
Longfellow, Henry Wadsworth **9** 499-500
Schelling, Friedrich Wilhelm Joseph von **13** 526-527
Schlegel, Friedrich von **14** 10-11
Tieck, Ludwig **15** 218-219

Novanglus
see Adams, John

Novara (ship)
Horthy de Nagybánya, Nicholas **7** 510-512

Novara, battle of (1848)
Victor Emmanuel II **15** 483-484

Novatianists (Christian sect)
Cyril **4** 362
Donatus **5** 56-57

Novaya Zemlya (islands; Arctic Ocean)
Barents, Willem **2** 4-5

Cabot, Sebastian **3** 200-201
Hudson, Henry **8** 12-13

Novel and Life (essays)
Mariátegui, José Carlos **10** 255-256

Novel, development of (literature)
Defoe, Daniel **4** 457-459
Fielding, Henry **5** 442-444
Flaubert, Gustave **5** 480-482
James, Henry **8** 211-212
Sterne, Laurence **14** 435-437
see also Authors—novelists; Mystery fiction; Picaresque novel

Novel Disseisin, Assize of
Henry II **7** 287-289

Novela de mi amigo, La (novel)
Ferrer, Gabriel Miró **5** 428

Novelas de la primera época (novel series)
Galdós, Benito Pérez **6** 177-178

Novelas ejemplares (book)
Cervantes, Miguel de Saavedra **3** 395-398

Novelists
see Authors—novelists

Novella (literary form)
Heyse, Paul Johann Ludwig **7** 372-373
Schnitzler, Arthur **14** 23-24
Storm, Theodor **14** 479-480

Novella del buon vecchio e della bella fanciulla, La (stories)
Svevo, Italo **15** 47-48

Novelle (book)
Goethe, Johann Wolfgang von **6** 388-391

Novelle della Pescara (stories)
D'Annunzio, Gabriele **4** 388

Novelle per un anno (stories)
Pirandello, Luigi **12** 319-321

Novellen (tales)
Huch, Ricarda **8** 11-12

Novembergruppe (art)
Gabo, Naum **6** 158-159

Novices at Sais, The (novel)
Novalis **11** 435

Novikov, Nikolai (1744-1818), Russian journalist and philanthropist
Karamzin, Nikolai Mikhailovich **8** 441-442

Novorossiisk University (Odessa)
Metchnikoff, Élie **10** 532-533

Novotny, Antonin (1904-1975), Czechoslovak politician
Dubček, Alexander **5** 112-113

Novum instrumentum (New Testament edition)
Erasmus, Desiderius **5** 298-300

Novum organum (book)
Bacon, Francis **1** 422-424

Now that April's Here... (stories)
Callaghan, Edward Morley **3** 229-230

Now They Sing Again (play)
Frisch, Max **6** 118-119

Nowaki (novel)
Natsume, Soseki **11** 324-325

NOYCE, ROBERT (1927-1990), American physicist and inventor **11** 436-437

Noyers de l' Altenberg, Les (novel)
Malraux, André **10** 178-180

NOYES, JOHN HUMPHREY (1811-1886), American founder of the Oneida Community **11** 437-438

Noyon, Cathedral of (Northern France)
Calvin, John **3** 239-242

NOZICK, ROBERT (born 1938), American philosopher and polemical advocate of radical libertarianism **11** 438-439

Nozze di Figaro, Le (opera)
Mozart, Wolfgang Amadeus **11** 218-221

Nozze di Teti e di Peleo, Le (opera)
Cavalli, Pietro Francesco **3** 382-383

N'si Yisrael
see Bar Kochba, Simeon

NU, U (1907-1995), Burmese statesman **11** 439-441
Aung San **1** 374-375
Ba Maw **1** 480-481
Ne Win **11** 364-365
Sihanouk, Norodom **14** 222-223
Thant, U **15** 161-162

Nü-shen (poems)
Kuo Mo-jo **9** 133-134

Nuages (musical composition)
Debussy, Achille Claude **4** 445-447

Nubar Pasha (1825-1899), Egyptian diplomat and statesman
Gordon, Charles George **6** 448-449

Nubia (ancient African king.)
Burckhardt, Johann Ludwig **3** 133
Piankhi **12** 288-289
Shabaka **14** 130

Nuclear arms control
Bhabha, Homi Jehangir **2** 253-254
Diefenbaker, John George **5** 4-5
John, XXIII **8** 277-280
Johnson, Lyndon Baines **8** 308-312
Kennedy, John Fitzgerald **8** 502-506
Lawrence, Ernest Orlando **9** 248-250
Nixon, Richard Milhous **11** 401-404
Reagan, Ronald W. **13** 65-68
Sagan, Carl E. **13** 424-425
Sakharov, Andrei **13** 439-441
Schweitzer, Albert **14** 55-56
Szilard, Leo **15** 64-66
Vance, Cyrus R. **15** 411-413

Nuclear fission (physics)
Bohr, Niels Henrik David **2** 366-368
Compton, Arthur Holly **4** 186-188
Frisch, Otto Robert **6** 119-120
Hahn, Otto **7** 64-65
Joliot-Curie, Jean Frédéric **8** 327-328
Meitner, Lise **10** 463-466
Sakharov, Andrei **13** 439-441
Seaborg, Glenn Theodore **14** 74-76
Teller, Edward **15** 139-141

Nuclear physics (science)
and composition of the universe
Payne-Gaposchkin, Cecilia **12** 159-161
atomic nucleus
Aston, Francis William **1** 350-351
Blackett, Patrick M.S. **2** 306-307
Bloch, Felix **2** 328-330
Bohr, Niels Henrik David **2** 366-368
Fermi, Enrico **5** 422-424
Gamow, George **6** 199-200
Goeppert-Mayer, Maria **6** 385-387
Hahn, Otto **7** 64-65
Joliot-Curie, Irène **8** 325-327
Kapitsa, Pyotr Leonidovich **8** 433-435
Rutherford, Ernest **13** 384-387
Szilard, Leo **15** 64-66
Walton, Ernest **16** 88-90
coincidence method
Bothe, Walther **2** 438-439
elementary particles
Alvarez, Luis W. **1** 187-189
Anderson, Carl David **1** 214-215
Blackett, Patrick M.S. **2** 306-307
Cherenkov, Pavel Alekseevich **3** 502-503
Geiger, Hans **6** 251-253
Gell-Mann, Murray **6** 257-258
Heisenberg, Werner Karl **7** 261-263
Jackson, Shirley Ann **8** 183-184
Joliot-Curie, Irène **8** 325-327
Millikan, Robert Andrews **11** 33-35
Wigner, Eugene Paul **16** 268-269
Yukawa, Hideki **16** 481-482
see also Electron; Hyperon; Meson; Neutrino; Neutron; Particle accelerators; Particle detectors; Proton; Radioactivity
fission
see Nuclear fission
nuclear-beam technique
Rabi, Isidor Isaac **12** 526-527
Walton, Ernest **16** 88-90
reactor theory
Bethe, Hans Albrecht **2** 238-239
Bothe, Walther **2** 438-439
Wigner, Eugene Paul **16** 268-269
transmutation
Blackett, Patrick M.S. **2** 306-307
Chadwick, James **3** 405-406
Cockcroft, John Douglas **4** 131-132
Rutherford, Ernest **13** 384-387
Walton, Ernest **16** 88-90

Nuclear power
civilian uses
Jackson, Shirley Ann **8** 183-184
Rickover, Hyman George **13** 155-157
military uses

Rickover, Hyman George **13** 155-157

Nuclear Regulatory Commission (United States)
Jackson, Shirley Ann **8** 183-184

Nude (painting)
Braque, Georges **2** 504-505

Nude Descending a Staircase, No. 2 (painting)
Duchamp, Marcel **5** 122-123

Nude, Femme qui marche (sculpture)
Giacometti, Alberto **6** 294-295

Nude Maja (painting)
Goya y Lucientes, Francisco de Paula José de **6** 476-478

Nude with Violin (play)
Coward, Noel **4** 279-280

Nudes in the Forest (painting)
Léger, Fernand **9** 302-303

Nuer (African people)
Evans-Pritchard, Edward Evan **5** 340

Nuestro Padre San Daniel (novel)
Ferrer, Gabriel Miró **5** 428

Nuevas andanzas y desventuras de Lazarillo de Tormes, Las (book)
Cela y Trulock, Camilo José **3** 389-390

Nuggets (book)
Bierce, Ambrose Gwinett **2** 269-270

Nuit... (poems)
Musset, Louis Charles Alfred de **11** 271-272

Nuit vénitienne, La (play)
Musset, Louis Charles Alfred de **11** 271-272

NUJOMA, SHAFIIHUNA ("Sam"; born 1929), first president of independent Namibia **11** 441-443

Nukada-be, Princess
see Suiko

Nu-li chou-pao (magazine)
Hu Shih **8** 63-65

Nullification crisis (United States; 1832)
opponents of nullification
Brown, Benjamin Gratz **3** 32-33
Drake, Daniel **5** 93-94
Farragut, David Glasgow **5** 388-389
Jackson, Andrew **8** 168-172
Livingston, Edward **9** 460-461
Memminger, Christopher Gustavus **10** 476-477
Randolph, John **13** 30
Scott, Winfield **14** 70-71
Stephens, Alexander Hamilton **14** 429-430
Tyler, John **15** 368-369
Webster, Daniel **16** 162-164
supporters of nullification
Hayne, Robert Young **7** 231-232
McDuffie, George **10** 408
Rhett, Robert Barnwell **13** 120

Numa Roumestan (novel)
Daudet, Alphonse **4** 402-403

Numancia, La (play)
Cervantes, Miguel de Saavedra **3** 395-398

Numantia, battle of (134-133 B.C.)
Marius, Gaius **10** 264-265
Scipio Africanus Minor, Publius Cornelius Aemilianus **14** 62-63

Number (mathematics)
imaginary
Demoivre, Abraham **4** 494-495
Euler, Leonard **5** 331-332
prime
Eratosthenes of Cyrene **5** 301-302
Euclid **5** 327-329
Fermat, Pierre de **5** 421-422
Gauss, Karl Friedrich **6** 240-242
theory
Cardano, Geronimo **3** 285-286
Euclid **5** 327-329
Eudoxus of Cnidus **5** 329-330
Euler, Leonard **5** 331-332
Fermat, Pierre de **5** 421-422
Gauss, Karl Friedrich **6** 240-242
Lagrange, Joseph Louis **9** 164-166
Pythagoras **12** 498-499
Ramanujan Aiyangar, Srinivasa **13** 14-15
Riemann, Georg Friedrich Bernard **13** 164-165
transfinite
Cantor, Georg Ferdinand Ludwig Philipp **3** 265-266
see also Complex numbers

Number One (novel)
Dos Passos, John Roderigo **5** 69-71

Number 1 (painting)
Pollock, Jackson **12** 379-380

Numbering at Bethlehem (painting)
Bruegel, Pieter the Elder **3** 65-67

Numerian (died 284), Roman emperor
Diocletian **5** 19-20

Numerical method (medicine)
Louis, Pierre Charles Alexandre **9** 540

Numidia (Roman province)
Donatus **5** 56-57
Masinissa **10** 315-317
Sallust **13** 454

Numquid et tu ...? (book)
Gide, André **6** 308-309

Nun of Dulmen
see Emmerich, Anna Katharina

Núñez de Balboa, Vasco
see Balboa, Vasco Núñez de

NUNN, SAM (born 1938), United States senator from Georgia **11** 443-444

Nuova colonia, La (play)
Pirandello, Luigi **12** 319-321

Nuove musiche... (music collection)
Caccini, Giulio **3** 205-206

Nuove poesie (poems)
Quasimodo, Salvatore **12** 506

Nuovi racconti romani (stories)
Moravia, Alberto **11** 153-155

Nur-ad-Din
see Nureddin

Nur al-Din Abd al-Rahman, Maulana
see Jami

NUREDDIN (Malik al-Adil Nur-al-Din Mahmud; 1118-1174), sultan of Syria and Egypt **11** 444-445
Saladin **13** 441-442

Nuremberg (city; Germany)
Hitler, Adolf **7** 417-420

Nuremberg, Diet of (1355-1356)
Charles IV **3** 455-456

Nuremberg trials (Germany)
Dos Passos, John Roderigo **5** 69-71
Jackson, Robert Houghwout **8** 182-183
Schacht, Hjalmar Horace Greeley **13** 518-519

NUREYEV, RUDOLPH (born 1938), Russian-born dancer and choreographer **11** 445-446

NURI AL-SA'ID (1888-1958), Iraqi army officer, statesman, and nationalist **11** 446-447

Nurse, Malcolm Ivan Meredith
see Padmore, George

Nurses, The (TV series)
Davis, Ossie **4** 421-422

Nursing (medicine)
Barton, Clara **2** 37-39
Nightingale, Florence **11** 392-393
Taylor, Susie King **15** 127-128

Nurture of Jupiter (painting)
Jordaens, Jacob **8** 347-349

Nusch-Nuschi, Das (musical composition)
Hindemith, Paul **7** 399-400

Nutricia (book)
Poliziano, Angelo **12** 373-374

Nutrition (diet)
Eijkman, Christian **5** 228
Hopkins, Frederick Gowland **7** 491-492
Houssay, Bernardo Alberto **7** 522-523
Mayer, Jean **10** 365-366
Orr, John Boyd **12** 4-5

Nuttfield Foundation (England)
Lovell, Alfred Charles Bernard **10** 8-9

Nuvolara, Count of
see Castiglione, Baldassare

Nya Dikter (poems)
Heidenstam, Carl Gustaf Verner Von **7** 258-259

Nyasa, Lake (southeast Africa)
Burton, Richard **3** 163-164
Livingstone, David **9** 463-465

Nyasaland
see Malawi

NYERERE, JULIUS KAMBERAGE (born 1922), Tanzanian statesman **11** 447-449
Kawawa, Rashidi Mfaume **8** 464-465
Nkrumah, Kwame **11** 408-410

NYGREN, ANDERS (1890-1978), Lutheran bishop of Lund and representative of the so-called Lundensian school of theology **11** 449-451

Nylon (synthetic fiber)
Carothers, Wallace Hume **3** 317-318

Nymph of Fountainebleau (sculpture)
Cellini, Benvenuto **3** 391-392

Nymphe de la Seine, La (poem)
Racine, Jean Baptiste **12** 532-535

Nymphenburg Palace (Munich)
Cuvilliés, François **4** 359-360
Zimmermann, Johann Baptist and Domenikus **16** 518

Nymphidia (poem)
Drayton, Michael **5** 97-98

Nystad, Treaty of (1721)
Peter I **12** 253-256

Nystatin
Brown, Rachel Fuller **3** 43-44

Nzinga Mvemba
see Affonso I

NZINGA NKUWU (died 1506), king of Kongo **11** 451-452
Affonso I **1** 72

O

O Canada (song)
Cartier, George-Étienne **3** 342-343

O God, Thou Righteous God (musical composition)
Bach, Johann Sebastian **1** 416-419

O Little Town of Bethlehem (carol)
Brooks, Phillips **3** 26

O! Ma charmante, epargnez-moi! (musical composition)
Gottschalk, Louis Moreau **6** 463-464

O país do carnaval (novel)
Amado, Jorge **1** 189-190

O Pioneers! (novel)
Cather, Willa Sibert **3** 368-369

"O Solitude!..." (sonnet)
Keats, John **8** 470-472

O triste ... (poem)
Verlaine, Paul Marie **15** 465-466

O vos omnes (musical composition)
Victoria, Tomás Luis de **15** 487-488

Oahu (Hawaiian island)
Kamehameha I **8** 416

Oak and Ivy (poems)
Dunbar, Paul Laurence **5** 141-142

Oak Ridge (Tennessee)
Lilienthal, David Eli **9** 410-411
Urey, Harold Clayton **15** 394-396

Oak, Synod of the (403)
Cyril **4** 362
John Chrysostom **8** 280-281

OAKLEY, ANNIE (1860-1926), American markswoman and Wild West star **11** 453-454

Oakland Tribune (newspaper)
Maynard, Robert Clyve **10** 366-367

OAS
see Organization of American States (OAS)

OATES, JOYCE CAROL (born 1938), American author **11** 454-456

OATES, TITUS (1649-1705), English leader of the Popish Plot **11** 456
see also Popish Plot

Oath of Julius Civilis (painting)
Rembrandt Harmensz van Rijn **13** 91-95

Oath of the Horatii (painting)
David, Jacques Louis **4** 407-409

Oats (grain)
Saunders, Charles Edward **13** 498-499

Oaxaca (city, state; Mexico)
Díaz, José de la Cruz Porfirio **4** 534-536
Juárez, Benito **8** 369-372
Matamoros, Mariano **10** 329-330
Morelos, José María **11** 157-158

Obadiah (literary character)
Sterne, Laurence **14** 435-437

Obasute Mountain (Japan)
Basho, Matsuo **2** 45-48

Obbligato instrument (music)
Schütz, Heinrich **14** 48-49

Oberlin College (Ohio)
Commons, John Rogers **4** 185
Finney, Charles Grandison **5** 450-451
Tappan brothers **15** 105-106
Thomas, William Isaac **15** 193

Oberon (opera)
Weber, Carl Maria Friedrich Ernst von **16** 156-157

Oberon (poem)
Wieland, Christoph Martin **16** 260-261

Oberth, Herman Julius (born 1894), Romanian physicist
von Braun, Wernher **16** 17-18

Oberto ... (opera)
Verdi, Giuseppe Fortunino Francesco **15** 463-465

Obispo leproso, El (novel)
Ferrer, Gabriel Miró **5** 428

Object language (philosophy)
Carnap, Rudolf **3** 308-309

Object, theory of (philosophy)
Meinong, Alexius Ritter von Handschuchsheim **10** 461-462

Objective school
see Historiography—objective school

Objective Spirit (philosophy)
Hegel, Georg Wilhelm Friedrich **7** 254-256

Oblat, L' (novel)
Huysmans, Joris Karl **8** 81-82

Oblates of Mary Immaculate (religious congregation)
Lacombe, Albert **9** 147-148

Oblates of St. Charles (religious congregation)
Manning, Henry Edward **10** 209-210

Oblomov (novel)
Goncharov, Ivan Aleksandrovich **6** 424

Oblong Passion (drawings)
Dürer, Albrecht **5** 159-161

Oboe sommerso (verse)
Quasimodo, Salvatore **12** 506

OBOTE, APOLO MILTON (born 1925), Ugandan politician **11** 457
Amin Dada, Idi **1** 202-204
Kiwanuka, Benedicto Kagima Mugumba **9** 46-47
Mutesa II **11** 277-278

OBRECHT, JACOB (1450-1505), Dutch composer **11** 457-458
Josquin des Prez **8** 361-363
Ockeghem, Johannes **11** 464-465

OBREGÓN, ÀLVARO (1880-1928), Mexican revolutionary general and president **11** 458-459
Calles, Plutarco Elías **3** 234-235
Cárdenas, Lázaro **3** 286-287
Carranza, Venustiano **3** 321-322
Huerta, Victoriano **8** 13-14
Vasconcelos, José **15** 443-444
Villa, Pancho **15** 495-496
Zapata, Emiliano **16** 489-490

Obrenovic dynasty (Serbia; ruled 1817-1842, 1858-1903)
Peter I **12** 256

O'Brien, William Shoney (circa 1826-1878), American mine operator
Mackay, John William **10** 101-102

Obscene Bird of Night, The (book)
Donoso, José **5** 63-65

Obscenity trials (United States)
Cabell, James Branch **3** 195-196
Comstock, Anthony **4** 188-189
Douglas, William Orville **5** 83-85
Ginsberg, Allen **6** 332-333
Joyce, James **8** 365-367

Obscurantist metaphysics (philosophy)
Condillac, Étienne Bonnot de **4** 194-195

Obscure, the
see Heraclitus

Observations (poems)
Moore, Marianne **11** 148-149

Observations concerning the Original of Governments (book)
Filmer, Robert **5** 448

Observations on Man (book)
Hartley, David **7** 185

Observations upon the Prophecies of Daniel ... (book)
Newton, Isaac **11** 369-372

Observatoire (Paris)
Perrault, Claude **12** 232-233

Obstacles to Peace (book)
McClure, Samuel Sidney **10** 398-399

Obstetrics (medicine)
Hunter, William **8** 48-49
Semmelweis, Ignaz Philipp **14** 101-102

OCAM (economics organization)
Houphouët-Boigny, Felix **7** 519-520

Ocampo, Melchor (circa 1812-1861), Mexican politician
Juárez, Benito **8** 369-372
Lerdo de Tejada, Miguel **9** 351-352

O'CASEY, SEAN (1880-1964), Irish dramatist **11** 459-460
Ford, John **6** 7-8
Strindberg, August **14** 509-511

Occam, William of
see William of Ockham

Occasional Addresses (book)
Kennedy, John Pendleton **8** 506-507

Occasional Oratorio (musical composition)
Handel, George Frederick **7** 116-119

Occasionalism (philosophy)
Malebranche, Nicolas **10** 166-167

Occasioni (poems)
Montale, Eugenio **11** 117-118

Occom, Samson (1723-1792), American Mohegan Indian missionary
Wheelock, Eleazar **16** 222-223

Occultism (psychology)
Jung, Carl Gustav **8** 388-389
Mesmer, Franz Anton **10** 526-527

Occupational diseases (United States)
Hamilton, Alice **7** 98-99
Hardy, Harriet **7** 150

Ocean exploration
Cousteau, Jacques-Yves **4** 276-277
Earle, Sylvia A. **5** 180-181
Tharp, Marie **15** 162-164

Oceanography (science)
Ewing, William Maurice **5** 350-351
Maury, Matthew Fontaine **10** 351-352
Meinesz, Felix Andries Vening **10** 461
Nansen, Fridtjof **11** 304-305
Piccard, Auguste **12** 297-298
Tharp, Marie **15** 162-164
see also Scientists—oceanographers

Ocho comedias y ocho entremeses (plays)
Cervantes, Miguel de Saavedra **3** 395-398

OCHOA, ELLEN (born 1958), Hispanic American electrical engineer and astronaut **11** 460-461

OCHOA, SEVERO (1905-1993), Spanish biochemist **11** 461-464

Ochre Court (Newport, Rhode Island)
Hunt, Richard Morris **8** 44

OCHS, ADOLPH SIMON (1858-1935), American publisher and philanthropist **11** 464

OCKEGHEM, JOHANNES (circa 1425-1495), Netherlandish composer **11** 464-465
Dufay, Guillaume **5** 125-126
Dunstable, John **5** 150-151
Josquin des Prez **8** 361-363
Obrecht, Jacob **11** 457-458

O'CONNELL, DANIEL (1775-1847), Irish statesman **11** 465-467

O'Connell, William (1859-1944), American cardinal
Spellman, Francis Joseph **14** 367

O'Connor, Charles (1804-1884), American lawyer
Alger, Horatio **1** 153-154

O'Connor, Edwin (1918-1968), American lawyer
Curley, James Michael **4** 344-345

O'CONNOR, (MARY) FLANNERY (1925-1964), American author of short stories and novels **11** 467-468

O'CONNOR, SANDRA DAY (born 1930), United States Supreme Court justice **11** 468-470

O'Connor, William Douglas (1832-1889), American journalist
Whitman, Walt **16** 249-251

Octandre (musical composition)
Varèse, Edgard **15** 432-433

Octave stanza (literature)
Ariosto, Ludovico **1** 289-290
Boccaccio, Giovanni **2** 351-353

Octavia (died 11 B.C.), Roman matron, sister of Augustus
Antony, Mark **1** 253-254
Cleopatra **4** 105-106

Octavia (play)
Seneca the Younger, Lucius Annaeus **14** 103-105

Octavian (Octavianus, Octavius)
see Augustus

Octavius, Gnaeus (died 87 B.C.), Roman politician
Marius, Gaius **10** 264-265

Octet for Strings (musical composition)
Mendelssohn, Moses **10** 488-489

October Diploma (Austria; 1860)
Francis Joseph **6** 45-46

October Manifesto (Russia; 1905)
Nicholas II **11** 378-380
Witte, Sergei Yulyevich **16** 349-350

October Revolution
see Russian Revolution (1905); Russian Revolution (1917; Oct.)

Octopus, An (poem)
Moore, Marianne **11** 148-149

Octopus, The (novel)
Norris, Benjamin Franklin Jr. **11** 427-428

Octoroon, The (play)
Boucicault, Dion **2** 442-443

Ocypus (poem)
Lucian **10** 25-26

Odalisque (painting)
Renoir, Pierre Auguste **13** 101-102

Odalisque with Raised Arms (painting)
Matisse, Henri **10** 336-337

Ode, Pindaric (literature)
Gray, Thomas **6** 509-510
Pindar **12** 312-313

Ode à Charlotte Corday (poem)
Chénier, André Marie **3** 500-501

Ode à Versailles (poem)
Chénier, André Marie **3** 500-501

Ode in Honour of Great Britian (musical composition)
Arne, T. 241
Thomson, James **15** 199-200

Ode in the Ancient Meter (poem)
Eminescu, Mihail **5** 280-281

Ode Occasioned by the Death of Mr. Thomson (poem)
Collins, William **4** 168-169

Ode on a Distant Prospect of Eton College (poem)
Gray, Thomas **6** 509-510

Ode on a Grecian Urn (poem)
Keats, John **8** 470-472

Ode on Indolence (poem)
Keats, John **8** 470-472

Ode on Melancholy (poem)
Keats, John **8** 470-472

Ode on the Death of a Favourite Cat ... (poem)
Gray, Thomas **6** 509-510

Ode on the Death of the Duke of Wellington, The (poem)
Tennyson, Alfred **15** 144-146

Ode on the Popular Superstitions of the Highlands of Scotland, An (poem)
Collins, William **4** 168-169

Ode Recited at the Harvard Commemoration (poem)
Lowell, James Russell **10** 14-15

Ode sur les révolutions (poem)
Lamartine, Alphonse Marie Louis de **9** 173-175

Ode to a Nightingale (poem)
Keats, John **8** 470-472

Ode to Bonaparte the Liberator (poem)
Foscolo, Ugo **6** 21

Ode to Death (musical composition)
Holst, Gustav **7** 459-460

Ode to Joy (poem; Schiller)
Beethoven, Ludwig van **2** 114-117

Ode to Liberty (poem)
Pushkin, Aleksandr Sergeevich **12** 489-491

Ode to Psyche (poem)
Keats, John **8** 470-472

Ode to Rome (poem)
Lorca, Federico García **9** 511-513

Ode to St. Cecilia (musical composition)
Handel, George Frederick **7** 116-119

Ode to the Confederate Dead (poem)
Tate, Allen **15** 116

Ode to the Departing Year (poem)
Coleridge, Samuel Taylor **4** 154-156

Ode to the Virginian Voyage (poem)
Drayton, Michael **5** 97-98

Ode to the West Wind (poem)
Shelley, Percy Bysshe **14** 176-178

Ode to Walt Whitman (poem)
Lorca, Federico García **9** 511-513

Odelettes (poems)
Nerval, Gérard de **11** 345-346

Odell, Benjamin Barker (1854-1926), American politician
Platt, Thomas Collier **12** 347-348

Odes (poems; Horace)
Hofhaimer, Paul **7** 441
Horace **7** 500-503

Odes et poésies diverses (book)
Hugo, Victor Marie **8** 22-25

Odes on Several...Subjects (poems)
Collins, William **4** 168-169

Odescalchi, Benedetto
see Innocent XI

ODETS, CLIFFORD (1906-1963), American playwright and film director **11** 470-471

Odi barbare (poems)
Carducci, Giosuè **3** 290-291

Odi et amo (poems)
Catullus, Gaius Valerius **3** 377-378

Odi navali (poems)
D'Annunzio, Gabriele **4** 388

ODINGA, AJUMA JARAMOGI OGINGA (born 1912), Kenyan politician **11** 471-473

Odo of Bayeux (1036-1097), Anglo-Norman bishop
William II **16** 293-294

ODOACER (433-493), Germanic chieftain **11** 473
Theodoric the Great **15** 175-176

O'Donojú, Juan (1755?-1821), Spanish viceroy
Iturbide, Agustín de **8** 155-156

Odore di Eucalyptus ed altri versi (book)
Quasimodo, Salvatore **12** 506

Odoric of Pordenone (1286-1331), Italian missionary
Mandeville, John **10** 192-193

Odría, Manuel Arturo (1897-1974), Peruvian general, president
Prado Ugarteche, Manuel **12** 430-431

ODRIÁ AMORETTI, MANUEL APOLINARIO (1897-1974), Peruvian army officer, dictator-president, and politician **11** 473-474

ODUM, HOWARD WASHINGTON (1884-1954), American sociologist, educator, and academic administrator **11** 474-476
Giddings, Franklin Henry **6** 307-308

Odysseus (literary character)
Homer **7** 465-467
Sophocles **14** 343-345

Odyssey (epic; Homer)
as model
Joyce, James **8** 365-367
Lamb, Charles **9** 176-177
Petronius Arbiter **12** 262-263
Virgil **15** 507-510
authorship and style
Chapman, George **3** 440-441
Homer **7** 465-467
Wolf, Friedrich August **16** 352-353
translations
Bryant, William Cullen **3** 83-85
Kazantzakis, Nikos **8** 466-468
Morris, William **11** 187-188
Pope, Alexander **12** 395-397
Tschernichowsky, Saul **15** 323

Odyssey (poem)
Kazantzakis, Nikos **8** 466-468

Oedipe (play)
Corneille, Pierre **4** 234-236
Gide, André **6** 308-309
Voltaire **16** 14-16

Oedipus (play)
Aeschylus **1** 70-72
Dryden, John **5** 106-107
Seneca the Younger, Lucius Annaeus **14** 103-105

Oedipus at Colonus (play)
Sophocles **14** 343-345

Oedipus Rex (opera-oratorio)
Stravinsky, Igor Fedorovich **14** 502-506

Oedipus Rex (play; Sophocles)
Dostoevsky, Fyodor **5** 74-77
Lessing, Gotthold Ephraim **9** 357-359
Robbe-Grillet, Alain **13** 189-190
Schiller, Johann Christoph Friedrich von **14** 4-7
Sophocles **14** 343-345
Tschernichowsky, Saul **15** 323

Oedipus Tyrannus (play; Sophocles)
Paine, John Knowles **12** 65

Oedipus Tyrannus (poem)
Shelley, Percy Bysshe **14** 176-178

Oedipus und die Sphinx (opera)
Varèse, Edgard **15** 432-433

OEEC
see Organization for European Economic Cooperation

Oeillet blanc, L' (play)
Daudet, Alphonse **4** 402-403

OERSTED, HANS CHRISTIAN (1777-1851), Danish physicist **11** 476-478
Ampère, André Marie **1** 205-206
Faraday, Michael **5** 380

Oeser, Adam Friedrich (1717-1799), German painter
Goethe, Johann Wolfgang von **6** 388-391
Winckelmann, Johann Joachim **16** 332-333

Oeuvre, L' (novel; Zola)
Cézanne, Paul **3** 400-402

Of a Fire on the Moon (book)
Mailer, Norman Kingsley **10** 148-150

Of Blood, Pleasure, and Death (novel)
Barrès, Auguste Maurice **2** 20-21

Of Crimes and Punishments (book)
Becarria, Marchese di **2** 97-98

Of Human Bondage (novel; Maugham)
Maugham, William Somerset **10** 344-345
Morrice, James Wilson **11** 181-182

Of Human Freedom (book)
Schelling, Friedrich Wilhelm Joseph von **13** 526-527

Of Husbanding Your Will (essay)
Montaigne, Michel Eyquem de **11** 116-117

Of Mice and Men (film and novel)
Copland, Aaron **4** 227-228
Steinbeck, John Ernst **14** 416-417

Of the Courtier's Life (poem)
Wyatt, Thomas **16** 410-411

Of the Five Wounds of the Holy Church (book)
Rosmini-Serbati, Antonio **13** 296-297

Of Thee I Sing (musical)
Gershwin, George **6** 284-285
Kaufman, George S. **8** 457-458

Of Time and the River (novel)
Wolfe, Thomas Clayton **16** 355-356

Of Tyranny (book)
Alfieri, Vittoria **1** 145-146

Of Wisdom (book)
Charron, Pierre **3** 472

Off Broadway (essays)
Anderson, Maxwell **1** 219-220

OFFENBACH, JACQUES (1819-1880), German-French composer **11** 478-479
Hoffmann, Ernst Theodor Amadeus **7** 439-440
Sousa, John Philip **14** 353-354
Strauss, Johann Jr. **14** 498-499

Officers and Gentlemen (novel)
Waugh, Evelyn Arthur St. John **16** 145-147

Officers of the Guild of Archers of St. George (painting)
Hals, Frans **7** 89-91

Officium defunctorum (musical composition)
Victoria, Tomás Luis de **15** 487-488

Offrandes (musical composition)
Varèse, Edgard **15** 432-433

Off-Shore Pirate, The (story)
Fitzgerald, Francis Scott Key **5** 470-472

Ogadai
see Ögödei

Ogarev, Nicholas (1813-1877), Russian revolutionary
Bakunin, Mikhail Aleksandrovich **1** 458-460
Herzen, Aleksandr Ivanovich **7** 351-352

OGATA, SADAKO (born 1927), United Nations High Commissioner for Refugees **11** 479-480

OGBURN, WILLIAM FIELDING (1886-1959), American sociologist **11** 480

Ogden, Aaron (1756-1839), American lawyer
Vanderbilt, Cornelius **15** 415-416

Ogden, C.K. (1889-1957), British psychologist
Richards, Ivor Armstrong **13** 137

OGDEN, PETER SKENE (1794-1854), Canadian fur trader and explorer **11** 480-481
Smith, Jedediah S. **14** 294-295

Ogden River
see Humboldt River

Ogdensburg Agreement (1940)
King, William Lyon Mackenzie **9** 25-26

Oghul Khaimish (ruled 1248-52), Mongol regent
Kublai Khan **9** 115-118

OGILVY, DAVID MACKENZIE (born 1911), British-American advertising executive **11** 481-482

Oglala Sioux Indians (North America)
Red Cloud **13** 70-71

OGLETHORPE, JAMES EDWARD (1696-1785), English general and colonizer **11** 482-483
Wesley, Charles **16** 208-209
Wesley, John **16** 209-210

Ognissanti, Church of the (Florence)
Agostino di Duccio **1** 86
Botticelli, Sandro **2** 439-440
Ghirlandaio, Domenico **6** 292-293
Giotto **6** 342-345

Ögodei (1185-1241), Mongol khan 1227-41
Batu Khan **2** 60-61
Kublai Khan **9** 115-118
Yeh-lü Ch'u-ts'ai **16** 447-449

Ogooue River (Gabon)
Brazza, Pierre Paul François Camille Savorgnan de **2** 509-510
Schweitzer, Albert **14** 55-56

OGOT, GRACE EMILY AKINYI (born 1930), Kenyan author and politician **11** 483-484

Oh, Didn't He Ramble (song)
Johnson, James Weldon **8** 304-305

Oh for a Closer Walk with God (hymn)
Cowper, William **4** 282

Oh, How I Hate to Get Up in the Morning (song)
Berlin, Irving **2** 200-201

Oh Kay (musical)
Gershwin, George **6** 284-285

Oh pays, mon beau peuple! (novel)
Ousmane, Sembene **12** 32-33

Oh! Susanna (song)
Foster, Stephen Collins **6** 25-27

Oh, What a Beautiful Morning (song)
Rodgers, Richard Charles **13** 234-236

Oh, What a Nurse! (film)
Sherwood, Robert Emmet **14** 189-190

O'HAIR, MADALYN MURRAY (born 1919), American atheist author and radio commentator **11** 484-485

O'Hara Generation (stories)
O'Hara, John **11** 485

O'HARA, JOHN (1905-1970), American novelist **11** 485

O'HIGGINS, BERNARDO (1778-1842), Chilean soldier and statesman **11** 486
Belgrano, Manuel **2** 126-127
Carrera, José Miguel **3** 323-324
San Martín, José de **13** 468-469

Ohio (state, United States)
congresspeople
McLean, John **10** 422-423
Taft, Robert Alphonso **15** 76-78
Vallandigham, Clement Laird **15** 406-407
Episcopalian diocese
Chase, Philander **3** 472-473
governors
Chase, Salmon Portland **3** 473-475
Hayes, Rutherford Birchard **7** 227-228
McKinley, William **10** 418-420
miscegenation laws
Hearn, Lafcadio **7** 240
Northwest Ordinance
Cutler, Manasseh **4** 356-357
Lee, Richard Henry **9** 291-292
senators
Cass, Lewis **3** 355-356
Chase, Salmon Portland **3** 473-475
Garfield, James Abram **6** 213-214
Hanna, Marcus Alonzo **7** 127-128
Harding, Warren Gamaliel **7** 148-149
Pendleton, George Hunt **12** 198
Wade, Benjamin Franklin **16** 38-39

Ohio Antislavery Society (United States)
Birney, James Gillespie **2** 283-284

Ohio Co. (established 1748)
Gist, Christopher **6** 352-353

Ohio Company of Associates (established 1786)
Cutler, Manasseh **4** 356-357

Ohio Enabling Act (1802)
St. Clair, Arthur **13** 429-430

Ohio River (United States)
Cartwright, Peter **3** 344-345
Drake, Daniel **5** 93-94
Gist, Christopher **6** 352-353
Jolliet, Louis **8** 328-329
La Salle, Sieur de **9** 210-211
Roebling, John Augustus **13** 241-242

Ohio State University (Columbus)
Bloomfield, Leonard **2** 338
Bode, Boyd Henry **2** 355-356
Eisenman, Peter D. **5** 239-240
Lichtenstein, Roy **9** 398-399
Schlesinger, Arthur Meier **14** 13

Ohio University (Athens)
McGuffey, William Holmes **10** 414-415

OHM, GEORG SIMON (1789-1854), German physicist **11** 486-487

Ohm (electric unit)
Maxwell, James Clerk **10** 361-364
Rayleigh, 3d Baron **13** 62

Oil! (novel)
Sinclair, Upton Beale Jr. **14** 248-249

Oil industry
Iran
Mohammad Reza Shah Pahlavi **11** 75-76

Mossadegh, Mohammad **11** 206-207
Italy
Mattei, Enrico **10** 337-339
Mexico
Cárdenas, Lázaro **3** 286-287
Daniels, Josephus **4** 387
Díaz, José de la Cruz Porfirio **4** 534-536
pipelines and refineries
Bechtel, Stephen Davison **2** 98-99
Russia
Mendeleev, Dmitrii Ivanovich **10** 486-488
Saudi Arabia
Yamani, Ahmed Zaki **16** 433-435
U.S.
Getty, Jean Paul **6** 288-290
ibn Saud, Abd al-Aziz **8** 94-95
Ickes, Harold LeClaire **8** 100-101
Jones, Samuel Milton **8** 342-343
Morrow, Dwight Whitney **11** 190-191
Rockefeller, John Davison **13** 226-228
Tarbell, Ida Minerva **15** 107-108
Walsh, Thomas James **16** 85-86
Venezuela
Caldera Rodríguez, Rafael **3** 218-219
Gómez, Juan Vicente **6** 417-418
see also Business and industrial leaders—oil industry
see also Organization of Petroleum Exporting Countries

Oiseau bleu, L' (play)
Maeterlinck, Maurice **10** 125-126

Oisin
see Ossian

Ojeda, Alonso de (1465?-1515), Spanish explorer
Balboa, Vasco Núñez de **1** 462-463
Pizarro, Francisco **12** 340-341
Vespucci, Amerigo **15** 476-478

Ojibwa Indians (North America)
Morgan, Lewis Henry **11** 167-168

Ojukwu, Chukwuemeka Odumegwu (born 1933), Nigerian colonel, Biafran leader
Ekwensi, Cyprian **5** 242-243

O.K. Corral (Tombstone, Arizona)
Earp, Wyatt Barry Stepp **5** 181-182

Okada, Keisuke (1868-1952), Japanese admiral and prime minister
Takahashi, Korekiyo **15** 84-85

O'KEEFFE, GEORGIA (1887-1986), American painter **11** 487-489
Demuth, Charles **4** 497-498
Graham, Martha **6** 485-486
Sheeler, Charles **14** 170-171
Stieglitz, Alfred **14** 451-452
Wyeth, Andrew Newell **16** 413-415

O'Kelly, James (circa 1735-1826), American Methodist preacher
Asbury, Francis **1** 324-325

Okina (play)
Zeami, Kanze **16** 492-493

Okinawa (island, South West Pacific)
Sato, Eisaku **13** 495-496

Oklahoma (musical)
Hammerstein, Oscar Clendenning II **7** 104-106
Rodgers, Richard Charles **13** 234-236

Oklahoma (state, United States)
Harrison, Benjamin **7** 178-179
Ross, John **13** 303-304
Sequoyah **14** 110-111

Oklahoma, University of (Norman)
Parrington, Vernon Louis **12** 119-120

Okubi-e (Japanese art)
Utamaro, Kitagawa **15** 397

OKUBO, TOSHIMICHI (1830-1878), Japanese statesman **11** 489-490
Iwakura, Tomomi **8** 160-161
Okuma, Shigenobu **11** 490

OKUMA, SHIGENOBU (1838-1922), Japanese statesman **11** 490
Inukai, Tsuyoshi **8** 130-131
Ito, Hirobumi **8** 153-155
Iwakura, Tomomi **8** 160-161

Okuni and Gohei (play)
Tanizaki, Junichiro **15** 101-102

Ol' Man River (song)
Kern, Jerome David **8** 517-518

Olaf, St.
see Olaf II Haroldsson

OLAF I TRYGGVASON (968-1000), Viking warrior and king of Norway **11** 490-493
Ericson, Leif **5** 306-307
Harold I **7** 161-162

OLAF II (circa 990-1030), king of Norway **11** 493-494
Cobbett, William **4** 126-127
Harold III **7** 163

Olaf Liljekrans (play)
Ibsen, Henrik **8** 98-100

Olana (museum; Hudson, New York State)
Church, Frederick Edwin **4** 49-50

OLBRICH, JOSEPH MARIA (1867-1908), Austrian Art Nouveau architect and a founder of the Vienna Secession **11** 494-495
Behrens, Peter **2** 121-122

Old age pensions
see Social security

Old Bachelor, The (play)
Congreve, William **4** 200-201

Old Bedford (painting)
Sickert, Walter Richard **14** 212-213

Old Black Joe (song)
Foster, Stephen Collins **6** 25-27

Old Blastus of Bandicoot (novel)
Franklin, Stella Maraia Sarah Miles **6** 68-69

Old Bush Songs (ballads)
Paterson, Andrew Barton **12** 131-132

Old Catholics (national churches)
Döllinger, Josef Ignaz von **5** 47-48

Old Clock on the Stairs, The (poem)
Longfellow, Henry Wadsworth **9** 499-500

Old Comedy (Greek literature)
Aristophanes **1** 293-294
Menander **10** 477-478

Old Courtesan (sculpture)
Rodin, Auguste **13** 236-238

Old Creole Days (stories)
Cable, George Washington **3** 198-199

Old Curiosity Shop, The (novel)
Dickens, Charles John Huffam **4** 538-541

Old Dominion
see Virginia (state)

Old Drunkard's Pavilion (China)
Ou-yang Hsiu **12** 33-34

Old Folks at Home (song)
Foster, Stephen Collins **6** 25-27

Old Friends and New (literary collection)
Jewett, Sarah Orne **8** 256

Old German Forests (book)
Grimm, Jakob and Wilhelm Karl **7** 3-4

Old Glory (play)
Lowell, Robert Trail Spence Jr. **10** 16-17

Old Guitarist (painting)
Picasso, Pablo **12** 292-295

Old Huntsman, The (poems)
Sassoon, Siegfried **13** 492-493

Old Ironsides (poem)
Holmes, Oliver Wendell **7** 457-458

Old Judge, The (book)
Haliburton, Thomas Chandler **7** 80

Old Kentucky Home (painting)
Johnson, Earvin Jr. **8** 297-299

Old King (painting)
Rouault, Georges **13** 321-322

Old Larsen (painting)
Drysdale, George Russell **5** 107-109

Old Legends Retold (fables)
Lu Hsün **10** 35-37

Old Maid and the Thief, The (opera)
Menotti, Gian Carlo **10** 509-510

Old Maid, The (novella)
Wharton, Edith **16** 221

Old Man and His Mirror, The (poems)
Morin, Paul **11** 174

Old Man and the Sea, The (novel)
Hemingway, Ernest Miller **7** 274-277

Old Manse (Concord, Massachusetts)
Hawthorne, Nathaniel **7** 212-215

Old Mortality (novel)
Scott, Walter **14** 68-70

Old Oak Tree's Last Dream, The (fairy tale)
Andersen, Hans Christian **1** 212-214

Old Oaken Bucket, The (painting)
Moses, Grandma **11** 201-202

Old Possum's Book of Practical Cats (book)
Eliot, Thomas Stearns **5** 258-261

Old Regime and the French Revolution, The (book)
Tocqueville, Alexis Charles Henri Maurice Clérel de **15** 250-251

Old Regime in Canada, The (book)
Parkman, Francis **12** 113-115

Old Spain (play)
Ruíz, José Martínez **13** 358

Old Stoic, The (poem)
Brontë, Emily **3** 18-19

Old Swimmin' Hole... (poems)
Riley, James Whitcomb **13** 170-171

Old Testament
see Bible

Old Testament (painting cycle)
Tiepolo, Giovanni Battista **15** 219-220

Old Times (play)
Pinter, Harold **12** 317-318

Old Uncle Ned (song)
Foster, Stephen Collins **6** 25-27

Old Vic (theater; London)
Olivier, Laurence **11** 502-503

Old Violin, The (painting)
Harnett, William Michael **7** 160-161

Old Wives for New (novel)
Phillips, David Graham **12** 280-281

Old Wives' Tale, The (novel)
Bennett, Arnold **2** 167-168

Old Woman of the Roads, The (poem)
Colum, Padraic **4** 174-175

Old World in Its New Face, The (book)
Bellows, Henry Whitney **2** 143-144

Old World Landowners (story)
Gogol, Nikolai **6** 391-393

Oldcastle, Sir John (circa 1378-1417), English Lollard leader
Henry V **7** 296-297

OLDENBARNEVELT, JOHAN VAN (1547-1619), Dutch statesman **11** 495-496
Grotius, Hugo **7** 18-19
Maurice of Nassau **10** 348-349
Vondel, Joost van den **16** 19-20
Witt, Johan de **16** 348-349

OLDENBURG, CLAES (born 1929), American artist **11** 496-498

Oldenburg, Henry (circa 1615-77), Anglo-German philosopher
Boyle, Robert **2** 469-471
Leeuwenhoek, Anton van **9** 300-301
Spinoza, Baruch **14** 381-383
Steno, Nicolaus **14** 425-426

Older, Fremont (1856-1935), American journalist
Ruef, Abraham **13** 352-353

Old-fashioned Girl, An (book)
Alcott, Louisa May **1** 122

Old-Fashioned Roses (book)
Riley, James Whitcomb **13** 170-171

Oldmixon, John (1673-1742), English historian
Beverley, Robert **2** 252

Olds Motor Co. (United States)
Durant, William Crapo **5** 158
Sloan, Alfred Pritchard Jr. **14** 274

Oldsmobile (automobile)
Ford, Henry **6** 5-6

Olduvai Gorge (Tanzania)
Leakey, Louis Seymour Bazett **9** 262

Oleomargarine Act (1886)
Hatch, William Henry **7** 196

Oligarchy (government)
Asia
Ito, Hirobumi **8** 153-155
Rómulo, Carlos P. **13** 270-271
Britain
George II **6** 269-270
Melbourne, 2nd Viscount **10** 468-469
Greece and Rome
Cleisthenes **4** 98-99
Cleomenes I **4** 103
Lysander **10** 70
Sulla, Lucius Cornelius I **15** 21-22
iron law of
Michels, Robert **11** 7
Latin America
Páez, José Antonio **12** 58
Roca, Julio Argentino **13** 218
U.S.
Dudley, Thomas **5** 124-125

Olimpiade (musical composition)
Arne, Thomas Augustine **1** 307-308

Olindo (literary character)
Tasso, Torquato **15** 114-116

Olio (minstrel shows)
Christy, Edwin P. **4** 34-35

OLIPHANT, PATRICK BRUCE (born 1935), American newspaper editorial cartoonist **11** 498-500

Olitski, Jules (born 1922), American painter
Newman, Barnett **11** 365

Oliva, Gian Paolo (1600-1681), Italian theologian
Bernini, Gian Lorenzo **2** 214-216

Oliva, Treaty of (1660)
Frederick William **6** 85-86

Olivares, Count-Duke of (Gaspar de Guzmán; 1587-1645), Spanish prime minister 1621-1643
Góngora y Argote, Luis de **6** 427-428
Philip IV **12** 275
Quevedo Y Villegas, Francisco Gómez de **12** 511
Velázquez, Diego Rodríguez de Silva y **15** 454-456

Olive (sonnets)
du Bellay, Joachim **5** 113-114

Olive Grove, The (painting)
Miró, Joan **11** 53-54

Oliver, Andrew (1706-1774), American colonial politician
Warren, Mercy Otis **16** 120-121

Oliver, Isaac, the Elder (1556?-1617), English painter
Hilliard, Nicholas **7** 391-392

OLIVER, JAMES (1823-1908), American inventor and manufacturer **11** 500-501

Oliver, Joseph "King" (1885-1938), American jazz musician
Armstrong, Louis Daniel **1** 303-304

Oliver Twist (novel)
Dickens, Charles John Huffam **4** 538-541

Oliver Twist (play)
Cushman, Charlotte **4** 354-355

OLIVETTI, ADRIANO (1901-1960), Italian manufacturer of typewriters, calculators, and computers **11** 501-502

Olivier, Emile (1825-1913), French politician
Napoleon III **11** 310-312

OLIVIER, LAURENCE (1907-1989), English actor and director **11** 502-503
Goldwyn, Samuel **6** 416

OLMSTED, FREDERICK LAW (1822-1903), American landscape architect **11** 503-504
Burnham, Daniel Hudson **3** 148-149
Downing, Andrew Jackson **5** 90-91

Olmstead v. United States (legal case)
Brandeis, Louis Dembitz **2** 496-497

OLNEY, RICHARD (1835-1917), American statesman **11** 504-505
Altgeld, John Peter **1** 180-182
Cleveland, Stephen Grover **4** 108-110

Olor Iscanus (poems)
Vaughan, Henry **15** 444-445

OLSON, CHARLES (1910-1970), American poet **11** 505-506

Olvidados, Los (film)
Buñuel, Luis **3** 127-128

Olybrius, Anicius (died 472), Roman emperor
Odoacer **11** 473
Ricimer, Flavius **13** 151-152

Olympia (film)
Riefenstahl, Leni **13** 161-163

Olympia (painting)
Manet, Édouard **10** 193-194

Olympian Ode (poem)
Pindar **12** 312-313

Olympias (died 316 B.C.), queen of Macedonia
Alexander the Great **1** 137-141
Philip II **12** 269-271
Ptolemy I **12** 470-472

Olympic Games
administration
Ueberroth, Peter Victor **15** 379-381
Walker, LeRoy Tashreau **16** 64-65
athletes
Ali, Muhammad **1** 156-158
Capriati, Jennifer **3** 278-281
Lewis, Carl **9** 377-380
Owens, Jesse **12** 43-44
Rudolph, Wilma **13** 350-352
Thorpe, Jim **15** 209-211
Zaharias, Mildred Didrikson **16** 487-488
facilities
Tange, Kenzo **15** 99-101
films of
Riefenstahl, Leni **13** 161-163
politics
Alemán Valdés, Miguel **1** 126-127
Echeverría Alvarez, Luis **5** 198-200

OLYMPIO, SYLVANUS E. (1902-1963), first president of the Republic of Togo **11** 506-507
Danquah, Joseph B. **4** 388-389

Omaha Allotment Act (1882)
Fletcher, Alice Cunningham **5** 486-487

Omaha Evening World (newspaper)
Hitchcock, Gilbert Monell **7** 416-417

Omaha Indians (North America)
Fletcher, Alice Cunningham **5** 486-487
La Flesche, Francis **9** 152-154

Oman, Sultanate of (nation; South East Arabia)
Qaboos ibn Sa'id **12** 501-502
Said, Seyyid **13** 428-429

OMAR AL-MUKHTAR (circa 1860-1931), national hero of Libya and member of the Senusy **11** 507-508

OMAR IBN AL-KHATTAB (died 644); second caliph of the Moslems **11** 508-509
Abu Bakr **1** 31-32
Ali **1** 155-156

OMAR IBN SAID TAL, AL-HAJJ (circa 1797-1864), West African Moslem leader **11** 509-510
Faidherbe, Louis Léon César **5** 366-367
Touré, Sékou **15** 275-277
Uthman don Fodio **15** 397-398

OMAR KHAYYAM (1048-circa 1132), Persian astronomer, mathematician, and poet **11** 510-511
Hidayat, Sadiq **7** 377-378

Omayyad
see Umayyad

Omi laws (Japan)
Fujiwara Kamatari **6** 145

O'Mika (ballet)
St. Denis, Ruth **13** 430-431

Omniscience (mural)
Orozco, José Clemente **12** 1-2

Omoo (novel)
Melville, Herman **10** 472-476

Omphalos (ode)
Pindar **12** 312-313

On a May Morning (poem)
Milton, John **11** 43-46

On Ancient Comedy (literary criticism)
Eratosthenes of Cyrene **5** 301-302

On Anger (book)
Seneca the Younger, Lucius Annaeus **14** 103-105

On Art (book)
Zeno of Citium **16** 499-500

On Art and Literature (book)
Proust, Marcel **12** 465-467

On Automaton-making (book)
Heron of Alexandria **7** 334-335

On Baile's Strand (play)
Yeats, William Butler **16** 445-447

On Cosmetics (poem)
Ovid **12** 34-36

On Death and Dying (book)
Kübler-Ross, Elisabeth **9** 118-120

On Early Trains (poems)
Pasternak, Boris Leonidovich **12** 124-125

On Equitation (book)
Xenophon **16** 418-420

On Farming (book)
Cato, Marcus Porcius the Elder **3** 375

On First Looking into Chapman's Homer (sonnet; Keats)
Chapman, George **3** 440-441

On Forgotten Paths (novel)
Rölvaag, Ole Edvart **13** 265

On Friendship (essay)
Montaigne, Michel Eyquem de **11** 116-117

On Friendship (essay; Cicero)
Scipio Africanus Minor, Publius Cornelius Aemilianus **14** 62-63

On Heaven (book; Aristotle)
Aristotle **1** 295-296
Nicholas of Oresme **11** 380

On Heroes... (book)
Carlyle, Thomas **3** 304-305

On Human Life (encyclical)
Paul VI **12** 146-148

On Human Nature (essay)
Han Yü **7** 136-137

On Imagination (poem)
Wheatley, Phillis **16** 221-222

On Karl Marx (book)
Block, Herbert **2** 333-334

On Liberty (essay; J. S. Mill)
Hu Shih **8** 63-65
Liang Ch'i-ch'ao **9** 395-396
Mill, John Stuart **11** 21-23
Yen Fu **16** 452

On Love (book)
Ortega Y Gasset, José **12** 7-8
Stendhal **14** 422-425

On Man (essay)
Han Yü **7** 136-137

On Man (treatise; Descartes)
Malebranche, Nicolas **10** 166-167

On ne badine pas avec l'amour (play)
Musset, Louis Charles Alfred de **11** 271-272

On ne saurait penser à tout (play)
Musset, Louis Charles Alfred de **11** 271-272

On Philosophy (book)
Aristotle **1** 295-296

On Poetry and Poets (book)
Eliot, Thomas Stearns **5** 258-261

On Priestly Celibacy (encyclical)
Paul VI **12** 146-148

On Problems Relating to Homer (book)
Zeno of Citium **16** 499-500

On Recollection (poem)
Wheatley, Phillis **16** 221-222

On Returning Home (poem)
T'ao Ch'ien **15** 104-105

On Shakespeare (poem)
Milton, John **11** 43-46

On the Banks of the Wabash (song; P. Dreiser)
Dreiser, Herman Theodore **5** 98-100

On the Beautiful Blue Danube (waltz)
Strauss, Johann Jr. **14** 498-499

On the Church (encyclical)
Paul VI **12** 146-148

On the Commonwealth (dialogue ; Cicero)
Scipio Africanus Minor, Publius Cornelius Aemilianus **14** 62-63

On the Death of a Fair Infant, Dying of the Cough (poem)
Milton, John **11** 43-46

On the Death of Carlo Imbonati (elegy)
Manzoni, Alessandro **10** 222-224

On the Death of the Reverend Mr. George Whitefield (poem)
Wheatley, Phillis **16** 221-222

On the Development of Peoples (encyclical)
Paul VI **12** 146-148

On the Dnieper (ballet)
Prokofiev, Sergei Sergeevich **12** 458-460

On the Eve (novel)
Turgenev, Ivan Sergeyevich **15** 345-348

On the Eve (play)
Afinogenov, Aleksandr Nikolaevich **1** 72-73

On the Field of Glory (novel)
Sienkiewicz, Henryk **14** 216-217

On the Fifth of November (poem)
Milton, John **11** 43-46

On the Genius and Character of Hogarth (essay)
Lamb, Charles **9** 176-177

On the German Wars (book)
Pliny the Elder **12** 355-356

On the Immense (poem)
Bruno, Giordano **3** 75-76

On the Laws of England (treatise)
Henry II **7** 287-289

On the Marble Cliffs (novel)
Jünger, Ernst **8** 391-392

On the Mean and Sure Estate (poem)
Wyatt, Thomas **16** 410-411

On the Minimum (poem)
Bruno, Giordano **3** 75-76

On the Monad (poem)
Bruno, Giordano **3** 75-76

On the Morning of Christ's Nativity (poem)
Milton, John **11** 43-46

On the Nature of the Universe (poem; Lucretius)
Lucretius **10** 26-27
Virgil **15** 507-510

On the Origin of Species... (book)
see Origin of Species

On the Rim of Life (tales)
Rilke, Rainer Maria **13** 171-172

On the Road (book; Kerouac)
Ginsberg, Allen **6** 332-333
Kerouac, Jean-Louis Lebris de **8** 518-519

On the Road (story)
Chekhov, Anton Pavlovich **3** 494-497

On the Sphere and Cylinder (treatise)
Archimedes **1** 277-280

On the Study Methods of Our Time (book)
Vico, Giambattista **15** 480-481

On the Sublime (treatise; Longinus)
Boileau-Despréaux, Nicholas **2** 369-371
Longinus **9** 500-501

On the Tao (essay)
Han Yü **7** 136-137

On the Theatre (book)
Meyerhold, Vsevolod Emilievich **10** 539

On the Threshold of the House of Prayer (poem)
Bialik, Hayyim Nahman **2** 262-263

On the Town (musical)
Bernstein, Leonard **2** 218-219

On the Track and over the Sliprails (book)
Lawson, Henry **9** 254-255

On the University Carrier (poem)
Milton, John **11** 43-46

On the Wisdom of the Ancients (book)
Bacon, Francis **1** 422-424

On These I Stand (poems)
Cullen, Countee **4** 333-334

On Tombs (poem)
Foscolo, Ugo **6** 21

On Trial (play)
Rice, Elmer **13** 126-127

On Virtue (poem)
Wheatley, Phillis **16** 221-222

On Wenlock Edge (musical composition)
Vaughan Williams, Ralph **15** 446-447

On Your Toes (musical)
Rodgers, Richard Charles **13** 234-236

ONASSIS, JACQUELINE LEE BOUVIER KENNEDY (1929-1994), American First Lady **11** 511-513

OÑATE, JUAN DE (circa 1549-circa 1624), Spanish explorer **11** 513-514

Once in Your Grace (poem)
Wyatt, Thomas **16** 410-411

Once There Was a War (book)
Steinbeck, John Ernst **14** 416-417

Ondine (play)
Giraudoux, Jean **6** 349-350

One A. M. (film)
Chaplin, Charles Spencer **3** 438-440

One Casualty (painting)
Amorsolo, Fernando **1** 204

One Day in the Life of Ivan Denisovich (novella)
Solzhenitsyn, Alexander Isayevich **14** 330-332

One Fair Woman, The (novel)
Miller, Joaquin **11** 27-28

One Hundred, Council of the (Florence, Italy)
Dante Alighieri **4** 389-391

150,000,000 (poem)
Mayakovsky, Vladimir Vladimirovich **10** 364-365

One Hundred Years of Solitude (novel)
García Márquez, Gabriel **6** 208-209

One Man's Initiation-1917 (novel)
Dos Passos, John Roderigo **5** 69-71

One, None, and a Hundred Thousand (novel)
Pirandello, Luigi **12** 319-321

One O'Clock Jump (song)
Basie **2** 48-49

One of Cleopatra's Nights (book)
Hearn, Lafcadio **7** 240

One of Ours (novel)
Cather, Willa Sibert **3** 368-369

One to Another (revue sketch)
Pinter, Harold **12** 317-318

One Way to Heaven (novel)
Cullen, Countee **4** 333-334

One Wonderful Sunday (film)
Kurosawa, Akira **9** 135-137

One-Dimensional Man (book)
Marcuse, Herbert **10** 245-247

Oneida Community (religion)
Noyes, John Humphrey **11** 437-438

Oneida Indians (North America)
Brant, Joseph **2** 500-501
Greene, Graham **6** 524-525
Hobart, John Henry **7** 420-421
Kirkland, Samuel **9** 37

O'Neill, Danny (literary character)
Farrell, James Thomas **5** 390-391

O'NEILL, EUGENE (1888-1953), American dramatist **11** 514-516
Chaplin, Charles Spencer **3** 438-440
Cohan, George Michael **4** 137-138
Strindberg, August **14** 509-511

O'Neill, James (1847-1920), American actor
O'Neill, Eugene **11** 514-516

O'Neill, Marie Allgood (1887-1952), Irish actress
Synge, Edmund John Millington **15** 61-62

O'Neill, Shane (1530-1567), Irish rebel
Elizabeth I **5** 263-266

O'NEILL, TERENCE MARNE (1914-1990), Northern Ireland prime minister **11** 516-517

O'NEILL, THOMAS P. ("Tip"; born 1912), American politician **11** 517-519

One-price system (business)
Field, Marshall **5** 440-441
Stewart, Alexander Turney **14** 448-449

One-round O'Brien (film)
Sennett, Mack **14** 108-109

ONG TENG CHEONG (born 1936), Singapore's fifth president **11** 519-520

Ong-Khan
see Toghril

Onkel, Onkel (play)
Grass, Günter **6** 496-497

Only in America (book)
Golden, Harry **6** 402-403

Only the Dead Know Brooklyn (story)
Wolfe, Thomas Clayton **16** 355-356

Onondaga Indians (North America)
Brûlé, Étienne **3** 67-68

ONSAGER, LARS (1903-1976), American chemist **11** 520-523

Ontario, Simcoe, and Huron Railway
see Northern Railway (Canada)

Ontology (philosophy)
Anselm of Canterbury **1** 244-245
Heidegger, Martin **7** 257-258
Quine, Willard Van Orman **12** 514-515

Onward, Christian Soldiers (hymn)
Sullivan, Arthur Seymour **15** 23

OORT, JAN HENDRIK (1900-1992), Dutch astronomer **11** 523-524
Kapteyn, Jacobus Cornelis **8** 436-437

Op Art (Optical Art)
Vasarely, Victor **15** 440-442

O-pang Palace (China)
Quin Shi Huang-Di **12** 515-518

OPEC
see Organization of Petroleum Exporting Countries

Opechancanough (circa 1545-1644), Native American tribal chief
Berkeley, William **2** 198-199

Open Boat, The (story)
Crane, Stephen **4** 293-295

Open City (film)
Fellini, Federico **5** 408-409

Open Conspiracy, The (book)
Wells, Herbert George **16** 195-196

Open House (book)
Roethke, Theodore **13** 243-244

Open Mind, The (novel)
Bernanos, Georges **2** 206-207

Open shop (labor)
Gary, Elbert Henry **6** 229-230
see also Labor unions (United States)

Open Thy Lattice, Love (song)
Foster, Stephen Collins **6** 25-27

Open-air painting
see Plein-air painting (art)

Open-door policy (Liberia)
Tubman, William Vacanarat Shadrach **15** 331

Open-door policy (United States -China)
Hay, John **7** 215-216
Roosevelt, Theodore **13** 280-283
Taft, William Howard **15** 78-81

Open-hearth process (steel)
Bessemer, Henry **2** 235-236
Hewitt, Abram Stevens **7** 371-372
Krupp **9** 109-111

Opera (musical form)
American
Anderson, June **1** 216-218
Barber, Samuel **1** 500-501
Battle, Kathleen **2** 59-60
Caldwell, Sarah **3** 224-226
Floyd, Carlisle **5** 494-496
Fry, William Henry **6** 136-137
Joplin, Scott **8** 345-347
Lee, Ming Cho **9** 289-290
Menotti, Gian Carlo **10** 509-510
Morris, Mark **11** 184-185
Norman, Jessye **11** 425-427
Price, Leontyne **12** 446-447
Sills, Beverly **14** 230-231
Tcherepnin, Alexander **15** 132-133
Te Kanawa, Kiri **15** 136-137
Thomson, Virgil **15** 202-203
Argentine
Ginastera, Alberto Evaristo **6** 328-329
Brazilian
Villa-Lobos, Heitor **15** 496-497
Czech
Dvořák, Antonin **5** 168-169
Janáček, Leoš **8** 219
Martinu, Bohuslav **10** 299-300
Smetana, Bedřich **14** 281-282
English
Bennett, Richard Rodney **2** 172
Britten, Benjamin **3** 10-11
Gay, John **6** 243-244
Handel, George Frederick **7** 116-119
Purcell, Henry **12** 484-485
Te Kanawa, Kiri **15** 136-137
French
see Opera, French
German
Behrens, Hildegard **2** 120-121
Haydn, Franz Joseph **7** 219-221, 150
Hofmannsthal, Hugo von **7** 443-444
Krenek, Ernst **9** 98-99
Meyerbeer, Giacomo **10** 536-537
Mozart, Wolfgang Amadeus **11** 218-221
Strauss, Richard **14** 500-501
Wagner, Richard **16** 40-43
Weber, Carl Maria Friedrich Ernst von **16** 156-157
Weill, Kurt **16** 174-175
Zimmermann, Bernd Alois **16** 517-518
Italian
see Opera, Italian
Mexican
Domingo, Placido **5** 50-51
Russian
Borodin, Aleksandr Profirevich **2** 422-423
Glinka, Mikhail Ivanovich **6** 369-370
Mussorgsky, Modest Petrovich **11** 274-276
Prokofiev, Sergei Sergeevich **12** 458-460
Rimsky-Korsakov, Nikolai Andreevich **13** 174-175
Shostakovich, Dmitri Dmitrievich **14** 204-205
Tchaikovsky, Peter Ilyich **15** 130-132
Scottish
Musgrave, Thea **11** 266-268
Spanish
Domingo, Placido **5** 50-51

Opéra (Paris)
Carpeaux, Jean Baptiste **3** 318-319
Garnier, Jean Louis Charles **6** 221-222

Opera, French
17th-18th century
Charpentier, Marc Antoine **3** 471-472
Cherubini, Luigi Carlo Zanobi Salvatore Maria **3** 505-506
Gluck, Christoph Willibald **6** 372-374
Lully, Jean Baptiste **10** 40-41
Pergolesi, Giovanni Battista **12** 218-219
Rameau, Jean Philippe **13** 17-18
19th century
Berlioz, Louis Hector **2** 203-205
Bizet, Georges **2** 296-297
Gounod, Charles François **6** 473-474
Meyerbeer, Giacomo **10** 536-537
Offenbach, Jacques **11** 478-479
20th century
Sauguet, Henri **13** 497-498
Tcherepnin, Alexander **15** 132-133

Opera, Italian
17th century
Caccini, Giulio **3** 205-206
Cavalli, Pietro Francesco **3** 382-383
Cesti, Pietro **3** 399-400
Lully, Jean Baptiste **10** 40-41
Monteverdi, Claudio Giovanni Antonio **11** 126-128
Scarlatti, Pietro Alessandro Gaspare **13** 517-518
18th century
Bach, Johann Christian **1** 415-416
Cimarosa, Domenico **4** 61-62
Gluck, Christoph Willibald **6** 372-374
Handel, George Frederick **7** 116-119
Mozart, Wolfgang Amadeus **11** 218-221
Pergolesi, Giovanni Battista **12** 218-219
Scarlatti, Pietro Alessandro Gaspare **13** 517-518
Vivaldi, Antonio **16** 3-4
19th century
Bellini, Vincenzo **2** 138-139
Donizetti, Gaetano **5** 59-60
Meyerbeer, Giacomo **10** 536-537
Puccini, Giacomo **12** 474-476
Rossini, Gioacchino **13** 311-312
Verdi, Giuseppe Fortunino Francesco **15** 463-465
20th century
Malipiero, Gian Francesco **10** 171
Nono, Luigi **11** 420-421
Pavarotti, Luciano **12** 152-154
Puccini, Giacomo **12** 474-476
Respighi, Ottorino **13** 103-104

Opera Box (painting)
Renoir, Pierre Auguste **13** 101-102

Opera Company of Boston
Caldwell, Sarah **3** 224-226

Opera House (Haymarket, England)
Vanbrugh, John **15** 409-410

Operant behavorism (psychology)
Skinner, Burrhus Frederic **14** 269-270

Operation Desert Shield/Storm
U.S. leaders
Bush, George **3** 167-169
Powell, Colin Luther **12** 424-425

Operation Overlord
see Normandy invasion

Operetta (musical form)
Gilbert, William Schwenck **6** 314-315
Offenbach, Jacques **11** 478-479
Schubert, Franz Peter **14** 35-37
Strauss, Johann Jr. **14** 498-499
Sullivan, Arthur Seymour **15** 23

Operette morali (literary collection)
Leopardi, Giacomo **9** 344-345

Ophélie (poem)
Rimbaud, Jean Nicolas Arthur **13** 172-174

Ophthalmology (medicine)
Doyle, Arthur Conan **5** 91-92
Helmholtz, Hermann Ludwig Ferdinand von **7** 268-269
Young, Thomas **16** 475-476

Opimius, Lucius (flourished 125-110 B.C.), Roman politician
Gracchus, Tiberius and Gaius Sempronius **6** 479-480

Opinión, La (newspaper; Argentina)
Timerman, Jacobo **15** 226-228

Opitchepan
see Itopatin

Opium War (China; 1839-1842)
Ch'i-ying **4** 12
Forbes, Robert Bennet **5** 509-510
Lin Tse-hsü **9** 431-432
Palmerston, 3d Viscount **12** 81-83
Wei Yüan **16** 180-181

Opobo (Nigerian kingdom)
Ja Ja of Opobo **8** 201-204

Oporto, battle of (1809)
Wellington, 1st Duke of **16** 193-195

OPPENHEIM, MERET (1913-1985), Swiss Surrealist artist **11** 524-525

OPPENHEIMER, J. ROBERT (1904-1967), American physicist **11** 525-526
Fermi, Enrico **5** 422-424
Szilard, Leo **15** 64-66
Von Neumann, John **16** 27-28

Opportunity (periodical)
Cullen, Countee **4** 333-334
Hughes, Langston **8** 18-19
Johnson, Charles Spurgeon **8** 296-297

Opticks (book; Newton)
Clarke, Samuel **4** 88
Newton, Isaac **11** 369-372

Optics (physics)
Euclid **5** 327-329
Fizeau, Hippolyte Armand Louis **5** 475
Fraunhofer, Joseph von **6** 75-76
Gibbs, Josiah Willard **6** 302-303
Hamilton, William Rowan **7** 99-100
Hasan ibn al-Haytham **7** 190-191
Land, Edwin Herbert **9** 183-184
Michelson, Albert Abraham **11** 7-8
Newton, Isaac **11** 369-372
Ochoa, Ellen **11** 460-461
Ptolemy, Claudius **12** 473-474
Young, Thomas **16** 475-476
see also Light; Quantum theory

Options (stories)
Henry, O. **7** 308-309

Opus Dei (religious organization)
Franco Bahamonde, Francisco **6** 52-54

Oráculo manual y arte de prudencia (literary collection)
Gracián y Morales, Baltasar Jerónimo **6** 481-482

Orah Hayyim
see Shulhan Aruk

Oral Law (Judaism)
see Midrash; Talmud

Oral literature
Laurence, Margaret **9** 229-230

Oralloossa (play)
Bird, Robert Montgomery **2** 281-282

Orana Maria, La (painting)
Gauguin, Paul **6** 236-238

Orange and Black Wall (painting)
Kline, Franz **9** 55

Orange Free State (province; South Africa)
Botha, Louis **2** 434-436
Hertzog, James Barry Munnik **7** 347-348
Kitchener, Horatio Herbert **9** 45-46
Plaatje, Solomon Tshekisho **12** 341-342

Orange, House of (Netherlands; ruled 1579-1795 and after 1815)
Maurice of Nassau **10** 348-349
Wilhelmina **16** 278-279
William I **16** 291-292
William III **16** 295-296
William the Silent **16** 300-302
Witt, Johan de **16** 348-349

Orator (essay; Cicero)
Brutus, Marcus Junius **3** 79-80
Cicero, Marcus Tullius **4** 55-58

Oratorians (religious congregation)
Borromini, Francesco **2** 424-425
La Fontaine, Jean de **9** 156-157
Malebranche, Nicolas **10** 166-167
Neri, Philip **11** 340
Newman, John Henry **11** 365-367

Oratorio (music)
Arne, Thomas Augustine **1** 307-308
Bach, Carl Philipp Emanuel **1** 414-415
Bach, Johann Sebastian **1** 416-419
Carissimi, Giacomo **3** 299-300
Dett, Robert Nathaniel **4** 512
Fux, Johann Joseph **6** 155-156
Handel, George Frederick **7** 116-119
Haydn, Franz Joseph **7** 219-221
Schütz, Heinrich **14** 48-49
Vivaldi, Antonio **16** 3-4

Orators
American
Grady, Henry Woodfin **6** 482-483
Henry, Patrick **7** 309-311
Ingersoll, Robert Green **8** 120-121
Lee, Richard Henry **9** 291-292
Otis, James Jr. **12** 25-27
Polk, Leonidas Lafayette **12** 376-377
Truth, Sojourner **15** 320-321
Webster, Daniel **16** 162-164
English
Canning, George **3** 258-260
Sheridan, Richard Brinsley **14** 183-184
Greek
Demosthenes **4** 495-496
Isocrates **8** 151
Irish
Grattan, Henry **6** 499
Portuguese
Vieira, Antônio **15** 492
Roman
Cato, Marcus Porcius the Elder **3** 375
Cicero, Marcus Tullius **4** 55-58
Crassus Dives, Marcus Licinius **4** 296-297
Tacitus **15** 70-72

Orators, The (literary collection)
Auden, Wystan Hugh **1** 364-366

Oratory (rhetoric)
Gorgias **6** 456
Quintilian **12** 518-519
see also Orators

Oratory, Congregation of the
see Oratorians

Oratory of Divine Love (religious congregation)
Cajetan **3** 215-216

Oratory of San Filippo Neri (Rome)
Borromini, Francesco **2** 424-425

Oratory of the Filippini (Rome)
Guarini, Guarino **7** 25-26

Orbilius Pupillus (flourished 1st century B.C.), Roman schoolmaster
Horace **7** 500-503

ORCAGNA (1308?-1368?), Italian painter, sculptor, and architect **11** 526-527

Orchards of Toledo, The (book)
Tirso de Molina **15** 237-238

Orchestre de Paris
Barenboim, Daniel **2** 3-4

Orchomenus (ancient city, Greece)
Cleomenes III **4** 103-104
Schliemann, Heinrich **14** 17-18

Ordeal of Gilbert Pinfold, The (novel)
Waugh, Evelyn Arthur St. John **16** 145-147

Ordeal of Richard Feveral, The (novel)
Meredith, George **10** 512-513

Order No. 11 (painting)
Bingham, George Caleb **2** 278-279

Order of
Cîteaux
see Cistercians
Friars Minor
see Franciscans
Friars Preachers
see Dominicans
St. Benedict
see Benedictines

Order of the Garter (established 1348)
Edward III **5** 211-212

Order of the Star in the East (religious group)
Krishnamurti, Jiddu **9** 101-103

Ordinance of Nullification (South Carolina; 1832)
Jackson, Andrew **8** 168-172
see also Nullification crisis (United States)

Ordinance of 1787
see Northwest Ordinance

Ordinary Evening in New Haven, An (poem)
Stevens, Wallace **14** 443-445

Ordinary Life, An (novel)
Čapek, Karel **3** 271-272

Ordóñez, José Battle y
see Batlle y Ordóñez, José

Ordoño III (died 955), king of León
Abd al-Rahman III **1** 14

Ordos loop (Yellow R., China)
Quin Shi Huang-Di **12** 515-518

O'Reagan, Teague (literary character)
Brackenridge, Hugh Henry **2** 472-473

Oregon (state, United States)
exploration
Cabrillo, Juan Rodríguez **3** 204-205
Clark, William **4** 82-83
Cook, James **4** 214-215
Frémont, John Charles **6** 97-98
Gray, Robert **6** 508-509
Lewis, Meriwether **9** 391-392
missions
De Smet, Pierre Jean **4** 509-510
Whitman, Marcus **16** 248-249
settlement and statehood
Adams, John Quincy **1** 52-54
Applegate, Jesse **1** 264-265
Atchison, David Rice **1** 357-358
Buchanan, James **3** 89-90
Clayton, John Middleton **4** 96-97
Gallatin, Albert **6** 183-184
Kelley, Hall Jackson **8** 480
McLoughlin, John **10** 423-424
Polk, James Knox **12** 374-376

Oregon Trail (United States)
Bozeman, John M. **2** 471-472
Bridger, James **3** 2-3
Carson, Christopher **3** 334-335
Frémont, John Charles **6** 97-98
Parkman, Francis **12** 113-115
Whitman, Marcus **16** 248-249

Oregon Treaty (1846)
Aberdeen, 4th Earl of **1** 25-26
Buchanan, James **3** 89-90

O'Reilly, John Boyle (1844-1890), Irish-American editor
Schindler, Solomon **14** 7-8

ORELLANA, FRANCISCO DE (circa 1511-1546), Spanish explorer **11** 527-528
Benalcázar, Sebastián de **2** 145-146
Valdivia, Pedro de **15** 400-401

Orenburg Flying School (Union of Soviet Socialist Republics)
Gagarin, Yuri Alexeivich **6** 166-167

Oresme, Nicole (circa 1320-1382), French bishop and writer
Galileo Galilei **6** 180-183

Oresteia (trilogy; Aeschylus)
Aeschylus **1** 70-72-61
O'Neill, Eugene **11** 514-516

Orestes (died 476), Roman general
Odoacer **11** 473

Orestes (mythology)
Aeschylus **1** 70-72
Alfieri, Vittoria **1** 145-146
Euripides **5** 332-334
Racine, Jean Baptiste **12** 532-535
Sophocles **14** 343-345

Orfeo (opera)
Gluck, Christoph Willibald **6** 372-374
Monteverdi, Claudio Giovanni Antonio **11** 126-128
Rossi, Luigi **13** 310-311

Orford, 1st Earl of
see Walpole, Robert

Orford, 4th Earl of
see Walpole, Horace

Organ transplants (medicine)
Carrel, Alexis **3** 322-323
DeBakey, Michael Ellis **4** 437-438

Organic Articles (1802)
Pius VII **12** 334-335

Organic School (experimental school)
Johnson, Marietta Louise Pierce **8** 312-313

Organicism (philosophy)
Schelling, Friedrich Wilhelm Joseph von **13** 526-527

Organisation Africaine et Malagache de Cooperation Economique (OAMCE)
Houphouët-Boigny, Felix **7** 519-520

Organism, philosophy of
Whitehead, Alfred North **16** 242-244

Organization Common Africaine et Malagache (OCAM)
Houphouët-Boigny, Felix **7** 519-520

Organization for European Economic Cooperation (1948-1961)
Hammarskjöld, Dag **7** 100-101

Organization of African Unity (OAU)
Ahidjo, Ahmadou **1** 89-90
Haile Selassie **7** 68-70
Houphouët-Boigny, Felix **7** 519-520
Malcolm X **10** 165-166
Mondlane, Eduardo Chivambo **11** 100-101
Nkrumah, Kwame **11** 408-410

Organization of American States (OAS)
Balaguer y Ricardo, Joaquin **1** 460-461
Duvalier, François **5** 165-166
Kubitschek de Oliveira, Juscelino **9** 113-115
Lleras Camargo, Alberto **9** 467
Plaza Lasso, Galo **12** 350-351
Trujillo Molina, Rafael Leonidas **15** 313-314

Organization of Labor, The (essay)
Blanc, Louis **2** 318-319

Organization of Petroleum Exporting Countries (OPEC)
Yamani, Ahmed Zaki **16** 433-435

Organization Series (painting)
Gorky, Arshile **6** 458

Organizer effect (embryology)
Spemann, Hans **14** 368-369

Organon (book; Aristotle)
Whitehead, Alfred North **16** 242-244

Organum (music)
Léonin **9** 343-344
Pérotin **12** 231-232

Orge (play)
Menander **10** 477-478

Oribasius (circa 325-circa 400), Greek physician
Celsus, Aulus Cornelius **3** 393

Oribe, Manuel (1796-1857), Uruguayan general and politician
Rivera, Fructuoso **13** 184-185

Orient Express (book)
Dos Passos, John Roderigo **5** 69-71
Greene, Graham **6** 523-524

Oriental art
see individual countries (Chinese art, etc.)

Oriental Institute (University of Chicago)
Breasted, James Henry **2** 510-511

Orientales, Les (book; Hugo)
Leconte de Lisle, Charles Marie René **9** 273-274

Oriente Province (Cuba)
Castro Ruz, Fidel **3** 365-368
Céspedes, Carlos Manuel de **3** 398-399
Gómez, Máximo **6** 418-419
Maceo, Antonio **10** 88-90
Machado y Morales, Gerardo **10** 92-93

ORIGEN (Origenes Adamantius; circa 185-circa 254), Early Christian theologian **11** 528-529
Clement of Alexandria **4** 102-103
Jerome **8** 249

John Chrysostom **8** 280-281

Origin of Species (book; Darwin)
editions and translations
Gray, Asa **6** 506-507
Jacobsen, Jens Peter **8** 193-194
evolution
Darwin, Charles Robert **4** 397-399
influence of
Bergson, Henri **2** 191-192
Butler, Samuel **3** 183
Childe, Vere Gordon **3** 521-522
Vries, Hugo de **16** 33-36
opponents
Owen, Richard **12** 39
supporters
Galton, Francis **6** 193-194
Huxley, Thomas Henry **8** 77-79
Spencer, Herbert **14** 369-370
Wallace, Alfred Russel **16** 69-70
Weismann, August Freidrich Leopold **16** 178-180
see also Evolution, organic; Natural selection; Social Darwinism

Original sin (religion)
Chauncy, Charles **3** 485-486
Edwards, Jonathan **5** 220-222
Maistre, Joseph de **10** 153-154
Pelagius **12** 189-190

Original Sin (sculpture)
Quercia, Jacopo della **12** 509

Origines (book)
Cato, Marcus Porcius the Elder **3** 375

Origins, The (lithography series)
Redon, Odilon **13** 75-76

Orinoco (river; South America)
Quesada, Gonzalo Jiménez de **12** 509-510

Orinoco, battle of (1817)
Bolívar, Simón **2** 375-377

Orion (astronomy)
Kapteyn, Jacobus Cornelis **8** 436-437

Oriskany, battle of (1777)
Brant, Joseph **2** 500-501
Burgoyne, John **3** 137-138

Orissa (state, India)
Clive, Robert **4** 119-120

Orkney Islands (Scotland)
Childe, Vere Gordon **3** 521-522
Harold I **7** 161-162
James III **8** 208-209

Orlando (novel)
Woolf, Virginia Stephen **16** 381-382

Orlando (opera)
Handel, George Frederick **7** 116-119

Orlando furioso (poem; Ariosto)
Ariosto, Ludovico **1** 289-290
Rossi, Luigi **13** 310-311
Tasso, Torquato **15** 114-116

Orlando innamorato (poem; Boiardo)
Ariosto, Ludovico **1** 289-290
Boiardo, Matteo Maria **2** 369

ORLANDO, VITTORIO EMMANUELE (1860-1952), Italian statesman **11** 529-530

ORLÉANS, CHARLES (1394-1465), French prince and poet **11** 530
Charles VI **3** 460-461
Henry V **7** 296-297
Louis XII **9** 528-529
Villon, François **15** 499-501

Orléans, Gaston Jean Baptiste d' (1608-1660), duc d'Orléans from 1626
Louis XIII **9** 529-531
Mansart, François **10** 211
Richelieu, Armand Jean du Plessis de **13** 142-144

Orléans, Henrietta Anne, Duchesse d' (1644-1670), English princess
La Fontaine, Jean de **9** 156-157

Orléans, Louis I, Duc d' (1372-1407), French noble
Charles VI **3** 460-461
Charles VIII **3** 462-463

Orléans, Louis Philippe Joseph, Duc d'
see Philippe Egalité

ORLÉANS, PHILIPPE II (1674-1723), French statesman, regent 1715-23 **11** 530-531
Saint-Simon, Duc de **13** 436

Orléans, Robert Philippe Louis Eugene Ferdinand d'
see Chartres, Duc de

Orléans, siege of (1428-1429)
Charles VIII **3** 462-463
Joan of Arc **8** 264-265

Orléans, synod of (1510)
Julius II **8** 384-386

Orlich, José Francisco (born 1908), Costa Rican politician
Ferrer, José Figuéres **5** 428-429

Orlov, Count Gregory Grigorievich (1734-1783), Russian general and statesman
Catherine the Great **3** 370-372

Ormond (novel)
Brown, Charles Brockden **3** 33
Edgeworth, Maria **5** 205-206

Ormuz, Strait of (Oman-Persian Gulfs)
Albuquerque, Afonso de **1** 118-119

Ormuzd (Persian religion)
Augustine **1** 367-370

Ornen (balloon)
Andrée, Salomon August **1** 226

Ornithine cycle (biochemistry)
Krebs, Hans Adolf **9** 95-97

Ornithology (science)
Audubon, John James **1** 366-367
Bailey, Florence Merriam **1** 443-444
Frederick II **6** 79
Wilson, Alexander **16** 313-314
see also Scientists—ornithologists

Orologio, L' (book)
Levi, Carlo **9** 364

Orontea (opera)
Cesti, Pietro **3** 399-400

Orosius (circa 390-after 418), Spanish church historian
Alfred **1** 151-153
Pelagius **12** 189-190

Orozco, Carlos (born 1898), Mexican painter
Siqueiros, David Alfaro **14** 256

OROZCO, JOSÉ CLEMENTE (1883-1949), Mexican painter **12** 1-2
Azuela, Mariano **1** 402
Bearden, Romare Howard **2** 86-88
Siqueiros, David Alfaro **14** 256

Orpen, Sir William (1878-1931), British painter
Sickert, Walter Richard **14** 212-213

Orphanages
Pestalozzi, Johann Heinrich **12** 249-250
Seton, Elizabeth Ann Bayley **14** 118-119

Orphans of the Storm (film)
Griffith, David Wark **6** 544-545

Orphelin de la Chine, L' (play)
Voltaire **16** 14-16

Orpheus (ballet)
Balanchine, George **1** 461-462
Stravinsky, Igor Fedorovich **14** 502-506

Orpheus Descending (play)
Williams, Tennessee **16** 306-308

Orpheus in the Underworld (operetta)
Offenbach, Jacques **11** 478-479

Orpheus myth
Monteverdi, Claudio Giovanni Antonio **11** 126-128
Poliziano, Angelo **12** 373-374
Virgil **15** 507-510

Orpheus und Eurydike (opera)
Krenek, Ernst **9** 98-99

Orphism (art)
Benton, Thomas Hart **2** 178-179
Delaunay, Robert **4** 475-476
Klee, Paul **9** 47-49
Marc, Franz **10** 231

ORR, BOBBY (Robert Gordon Orr; born 1948), Canadian hockey player **12** 2-4

ORR, JOHN BOYD (1st Baron Orr of Brechin; 1880-1971), Scottish nutritionist and UN official **12** 4-5

Orrery (astronomy)
Rittenhouse, David **13** 180-181

Orsanmichele (church, Florence)
Donatello **5** 55-56
Ghiberti, Lorenzo **6** 291-292

Orsino (play)
Rolland, Romain **13** 260

Orso (story)
Sienkiewicz, Henryk **14** 216-217

ORTEGA, DANIEL (born 1945), leader of the Sandinista National Liberation Front and president of Nicaragua **12** 5-7

ORTEGA Y GASSET, JOSÉ (1883-1955), Spanish philosopher and essayist **12** 7-8
Dilthey, Wilhelm Christian Ludwig **5** 10
Simmel, Georg **14** 234-235

Orteig, Raymond (1870-1939), French-born American restaurateur
Lindbergh, Charles Augustus **9** 421-423

ORTELIUS, ABRAHAM (Abraham, Ortels; 1527-1598), Flemish cartographer **12** 8-9
Mercator, Gerhardus **10** 511-512

Orthez, battle of (1814)
Wellington, 1st Duke of **16** 193-195

Orthobiosis, theory of (medicine)
Metchnikoff, Élie **10** 532-533

Orthodox Confession... (book)
Mogila, Peter **11** 74-75

Orthodox Eastern Church
and heresies
Basil the Great **2** 51-52
Eutyches **5** 335
and papacy
John XXIII **8** 277-280
Leo I **9** 329-330
Leo XIII **9** 334-336
Paul VI **12** 146-148
Pius XII **12** 339-340
iconoclastic controversy
Charlemagne **3** 445-447
medieval theologians
John of Damascus **8** 282
schism
Innocent III **8** 125-127
Photius **12** 283-284

Orthodoxy (book)
Chesterton, Gilbert Keith **3** 508-509

Ortis (book)
Foscolo, Ugo **6** 21

ORTIZ, SIMON J. (born 1941), Native American author and storyteller **12** 9-12

Ortodoxo party (Cuba)
Castro Ruz, Fidel **3** 365-368

ORTON, JOHN KINGSLEY ("Joe;" 1933-1967), British playwright **12** 12-14

Orvieto Cathedral (Italy)
Andrea Pisano **1** 225-226
Gentile da Fabriano **6** 266-267
Signorelli, Luca **14** 221-222

ORWELL, GEORGE (1903-1950), British novelist and essayist **12** 14-15

Os Lusiadas
see Lusiads, The

Os sertões (book)
Cunha, Euclides Rodrigues Pimenta da **4** 336-337

Osage Indians (North America)
La Flesche, Francis **9** 152-154

Osagyefo
see Nkrumah, Kwame

Osaka castle (Japan)
Eitoku, Kano **5** 242
Ieyasu, Tokugawa **8** 103-106

Osaka University (Japan)
Yukawa, Hideki **16** 481-482

Osawatomie (town, Kansas)
Brown, John **3** 39-41

Osborn, Henry Fairfield (1857-1935), American paleontologist
Andrews, Roy Chapman **1** 232-233

OSBORNE, JOHN (1929-1994), English playwright **12** 16-17

Osborne, Sir Thomas
see Danby, 1st Earl of

OSBORNE, THOMAS MOTT (1859-1926), American reformer **12** 17-18

Osborne Palace (Isle of Wight)
Victoria **15** 485-487

Osbourne, Lloyd (1868-1947), American writer
Stevenson, Robert Louis **14** 446-448

Oscar II (1829-1907), king of Sweden 1872-1907 and of Norway 1872-1905
Hedin, Sven Anders **7** 252-253
Nordenskjöld, Nils Adolf Erik **11** 421-422

OSCEOLA (circa 1800-1838), Seminole Indian war chief **12** 18

Oscillation theory (sociology)
Quételet, Lambert Adolphe Jacques **12** 510-511

OSGOOD, HERBERT LEVI (1855-1918), American historian **12** 18-19
Becker, Carl Lotus **2** 100-101
Schlesinger, Arthur Meier **14** 13

O'Shea, William Henry (1840-1905), Irish nationalist
Parnell, Charles Stewart **12** 117-119

Osiander, Andrew (1498-1552), German Lutheran clergyman
Copernicus, Nicolaus **4** 226-227
Cranmer, Thomas **4** 295-296

Osiris (journal)
Sarton, George **13** 490-491

Oskar II (ship)
Ford, Henry **6** 5-6

OSLER, SIR WILLIAM (1849-1919), Canadian physician **12** 19-20
Burton, Robert **3** 166-167
Cushing, Harvey Williams **4** 353-354
Jones, Ernest Alfred **8** 331-332
Penfield, Wilder Graves **12** 198-200

Oslo (city, Norway)
Harold III **7** 163

OSMAN I (Othman; 1259-1326), Turkish warrior-leader who established the Ottoman state as an independent entity **12** 20-22

Osmanli dynasty (Ottoman Empire)
Mahmud II **10** 145-147
Selim I **14** 94-95
Selim III **14** 95-96

OSMEÑA, SERGIO (1878-1961), Philippine lawyer and statesman **12** 22-24
Quezon, Manuel Luis **12** 511-513
Quirino, Elpidio **12** 519-520
Roxas, Manuel **13** 331-332

Osorio (play)
Coleridge, Samuel Taylor **4** 154-156

Ospedale degli Innocenti (Florence)
Brunelleschi, Filippo **3** 70-72
Sangallo family **13** 464-466

Ospitale della Pietà (Venice)
Vivaldi, Antonio **16** 3-4

Osservanza, Church of the (Siena)
Sassetta **13** 492

Osservanza Master (flourished 1st half of 15th century), Italian painter
Sassetta **13** 492

Ossewabrandwag (political organization; South Africa)
Vorster, Balthazar Johannes **16** 30-32

Ossi di seppia (poetry)
Montale, Eugenio **11** 117-118

Ossian (flourished circa 3d century), legendary Irish warrior and bard
Goethe, Johann Wolfgang von **6** 388-391
Wordsworth, William **16** 385-388
Yeats, William Butler **16** 445-447

Ossoli, Angelo (died 1850), Italian marquis and political activist
Fuller, Sarah Margaret **6** 150-151

Ostade, Adriaen van (1610-1685), Dutch genre painter and etcher
Brouwer, Adriaen **3** 29-30

Ostend Manifesto (1854)
Buchanan, James **3** 89-90
Marcy, William Learned **10** 247-248
Soulé, Pierre **14** 351-352

Ostende, battle of (1745)
Saxe, Comte de **13** 507-508

Osterhofen abbey church (Bavaria)
Asam, Cosmas Damian and Egid Quirin **1** 323-324

Osterley Park House (Middlesex)
Adam, Robert and James **1** 38-40

Ostracism (ancient Greece)
Cleisthenes **4** 98-99
Pericles **12** 219-221

Ostrogoths (German tribe; ruled Italy 493-555)
Belisarius **2** 128-129
Cassiodorus, Flavius Magnus Aurelius **3** 357-358
Justinian I **8** 393-395
Procopius of Caesarea **12** 457-458
Theodoric the Great **15** 175-176
Ulfilas **15** 384

Ostrovsky, Aleksandr (1823-1886), Russian playwright

Eisenstein, Sergei Mikhailovich **5** 240-242
Meyerhold, Vsevolod Emilievich **10** 539

Ostwald, Wilhelm (1853-1932), German physical chemist
Arrhenius, Svante August **1** 318-320
Boltzmann, Ludwig **2** 379-380

Osuna, Duke of (1574-1624), Spanish soldier and statesman
Goya y Lucientes, Francisco de Paula José de **6** 476-478

Oswald, F.
see Engels, F.

Oswald, Lee Harvey (1939-1963), presumed assassin of John F. Kennedy
Kennedy, John Fitzgerald **8** 502-506

Oswald, Richard (1705-1784), British diplomat
Adams, John **1** 48-51

Oswego (fort, Canada)
Montcalm de Saint-Véran, Marquis de **11** 122-123

Oswego River (New York State)
Champlain, Samuel de **3** 419-421

Oswolt Krell (portrait)
Dürer, Albrecht **5** 159-161

Otaheite
see Tahiti

Otani University (Kyoto, Japan)
Suzuki, Daisetz Teitaro **15** 46-47

Otello (opera)
Verdi, Giuseppe Fortunino Francesco **15** 463-465

Othello (play; Shakespeare)
Forrest, Edwin **6** 11-12
Lessing, Gotthold Ephraim **9** 357-359
Robeson, Paul Leroy **13** 198-199
Shakespeare, William **14** 142-145

Other America: Poverty in the United States, The (book)
Harrington, Michael **7** 167-169

Other Fires (novel)
Gorky, Maxim **6** 458-460

Other Inquisitions (essays)
Borges, Jorge Luis **2** 411-412

Othman (575?-656), third caliph of Islam
Ali **1** 155-156
Muawiya ibn Abu Sufyan **11** 223-224

Otho, Marcus Salvius (32-69), Roman emperor
Titus Flavius Vespasianus **15** 247-248
Vespasian **15** 475-476

Otho the Great (play)
Keats, John **8** 470-472

Otis, Charles (1835-1927), American inventor
Otis, Elisha Graves **12** 24

Otis elevator
Eiffel, Alexandre Gustave **5** 227-228

Otis Elevator Co.
Sprague, Frank Julian **14** 385-386

OTIS, ELISHA GRAVES (1811-1861), American manufacturer and inventor **12** 24

OTIS, HARRISON GRAY (1765-1848), American statesman **12** 25
Bulfinch, Charles **3** 116-117
Morison, Samuel Eliot **11** 175-176

OTIS, JAMES, JR. (1725-1783), American Revolutionary statesman **12** 25-27
Dickinson, John **4** 543-544
Hutchinson, Thomas **8** 71-72

Otluk-beli, battle of (1472)
Mehmed the Conqueror **10** 452-454

Otomi language (Mexican Indian language)
Serra, Junípero **14** 111-112

Otranto (city; Italy)
Dandolo, Enrico **4** 386-387

Otrar (town, C.Asia)
Genghis Khan **6** 263-265

Otro rostro del peronismo, El (essay)
Sábato, Ernesto **13** 399-400

O-Tsuya Goroshi (novel)
Tanizaki, Junichiro **15** 101-102

Ottawa (city, Canada)
Currie, Arthur William **4** 345

Ottawa Agreement (1932)
Lyons, Joseph Aloysius **10** 69-70

Ottawa Indians (North America)
Brûlé, Étienne **3** 67-68
McCoy, Isaac **10** 403
Pontiac **12** 393-394

Ottawa River (Quebec city)
Champlain, Samuel de **3** 419-421

OTTERBEIN, PHILIP WILLIAM (1726-1813), American clergyman **12** 27-28

Otterburn, battle of (1388)
Robert II **13** 194

OTTO I (912-973), Holy Roman emperor 936-973 **12** 28-29
Henry I **7** 285-286

Otto II (955-983), Holy Roman emperor 973-983
Otto I **12** 28-29
Otto III **12** 29-30

OTTO III (980-1002), Holy Roman emperor 996-1002 and German king 983-1002 **12** 29-30
Bouts, Dirk **2** 458-459

Otto IV (circa 1174?-1218), Holy Roman emperor 1198-1215
Frederick II **6** 79
Innocent III **8** 125-127
John **8** 274-275
Philip II **12** 268-269
Vogelweide, Walther von der **16** 10-11

OTTO, LOUIS KARL RUDOLF (1869-1937), German interpreter of religion **12** 30-32

Otto, Nicholas August (1832-1891), German technician
Daimler, Gottlieb **4** 368
Peters, Carl **12** 257-258

Otto, Rudolf (1869-1937), German theologian
Söderblom, Nathan **14** 323-324

Otto Hahn (nuclear ship)
Hahn, Otto **7** 64-65

OTTO OF FREISING (circa 1114-1158), German historiographer and philosopher of history **12** 30

Otto the Great
see Otto I

Ottoboni, Cardinal Pietro
see Alexander VIII

Ottocar II (1230?-1278), king of Bohemia 1253-78
Rudolf I **13** 347-348

Ottoman Empire (13th century -1918)

- EXPANSION
  - architecture
    - Sinan, Kodja Mimar **14** 245-246
  - Asia Minor
    - Mehmed the Conqueror **10** 452-454
  - Austrian wars
    - Charles V **3** 457-459
    - Eugene of Savoy **5** 330-331
    - Suleiman I **15** 20-21
  - consolidation
    - Mehmed the Conqueror **10** 452-454
    - Osman I **12** 20-22
    - Selim I **14** 94-95
  - Hungarian wars
    - Augustus II **1** 373-374
    - Charles V **3** 457-459
    - Ferdinand I **5** 414-415
    - Hunyadi, John **8** 51-52
    - Mehmed the Conqueror **10** 452-454
    - Sigismund **14** 220-221
    - Suleiman I **15** 20-21
  - Lepanto defeat
    - *see* Lepanto, battle of
  - Persian wars
    - Abbas I **1** 4-6
    - Khosrow I **8** 538-539
    - Suleiman I **15** 20-21
  - Poland invaded
    - John III **8** 276-277
    - *see also* Byzantine Empire; Crusades; Hungary
- STAGNATION and DECLINE
  - Austria and
    - Eugene of Savoy **5** 330-331
    - Frederick II **6** 81-84
    - Joseph II **8** 359-360
    - Leopold II **9** 346

Egypt and
Fuad I **6** 139
Ibrahim Pasha **8** 97-98
Ismail Pasha **8** 150-151
Mohammed Ali **11** 81-82
see also Egypt
England and
Abdullah ibn Husein **1** 19-20
Gladstone, William Ewart **6** 357-360
Glubb, John Bagot **6** 371-372
Gordon, Charles George **6** 448-449
Palmerston, 3d Viscount **12** 81-83
Greece and
Canning, George **3** 258-260
Crane, Stephen **4** 293-295
Herzegovinian revolt
Peter I **12** 256
Italy and
Enver Pasha **5** 290-291
Giolitti, Giovanni **6** 339-340
military expansion
Köprülü, Ahmed **9** 84-85
Palestine issue
Abdul-Hamid II **1** 17-18
Herzl, Theodor **7** 352-354
Persia and
Karim Khan Zand **8** 447
reforms
Abdul-Hamid II **1** 17-18
Mahmud II **10** 145-147
Selim III **14** 95-96
Russia and
Chicherin, Georgi Vasilyevich **3** 516-517
Nesselrode, Karl Robert **11** 348-349
see also Russo-Turkish wars
Sweden and
Charles XII **3** 464-466

- WORLD WAR I and DISSOLUTION
Arab Revolt
see Arab Revolt
dissolution
Allenby, Edmund Henry Hynman **1** 171-172
Atatürk, Ghazi Mustapha Kemal **1** 356-357
Enver Pasha **5** 290-291
Lawrence, Thomas Edward **9** 253-254
nationalism
Faisal I **5** 370-371
Gökalp, Mehmet Ziya **6** 395-396
Venizelos, Eleutherios **15** 460-461
see also Balkan States; Barbary States; Byzantine Empire; Crimean War
World War I
see World War I

Ottomanism (political movement ; Turkey)
Gökalp, Mehmet Ziya **6** 395-396

Ottone (opera)
Handel, George Frederick **7** 116-119

Ottonian Renaissance (Europe)
Otto I **12** 28-29

OUD, JACOBUS JOHANNES PIETER (1890-1963), Dutch architect **12** 32
van Doesburg, Theo **15** 421
Mies van der Rohe, Ludwig **11** 10-12
Rietveld, Gerrit Thomas **13** 169

Oudenaarde, battle of (1708)
Eugene of Savoy **5** 330-331
Marlborough, 1st Duke of **10** 271-272

Oudh (province , Northern India)
Dalhousie, 1st Marquess of **4** 375-376

Oudry, Jean Baptiste (1686-1755), French painter
Boucher, François **2** 440-442

Our American Cousin (play)
Booth, John Wilkes **2** 404
Jefferson, Joseph **8** 237

Our Country (book)
Strong, Josiah **14** 512-513

Our Daily Bread (novel)
Grove, Frederick Philip **7** 20-21

Our Exagmination round his Factification ... (essays)
Beckett, Samuel **2** 102-104

Our Lady of the Flowers (novel)
Genet, Jean **6** 262-263

Our Man in Havana (novel, film; Greene)
Coward, Noel **4** 279-280
Greene, Graham **6** 523-524

Our Mutual Friend (novel)
Dickens, Charles John Huffam **4** 538-541

Our Old Home (book)
Hawthorne, Nathaniel **7** 212-215

Our Penal Machinery and Its Victims (book; Altgeld)
Altgeld, John Peter **1** 180-182
Darrow, Clarence Seward **4** 396-397

Our People's Dreams (play)
Betti, Ugo **2** 246

Our Town (play; Wilder)
Copland, Aaron **4** 227-228
Wilder, Thornton Niven **16** 276-277

Ourique, battle of (1139)
Alfonso I **1** 148

Ousia (theology)
Basil the Great **2** 51-52

OUSMANE, SEMBENE (born 1923), Senegalese novelist and film maker **12** 32-33

Out of Season (story)
Hemingway, Ernest Miller **7** 274-277

Out of the Cradle Endlessly Rocking (poem)
Whitman, Walt **16** 249-251

Out of the Dark (book)
Keller, Helen Adams **8** 479-480

Out of the Depth (poem)
Bialik, Hayyim Nahman **2** 262-263

Outback Marriage, An (novel)
Paterson, Andrew Barton **12** 131-132

Outcast of the Islands, An (novel)
Conrad, Joseph **4** 205-207

Outcast, The (novel)
Pirandello, Luigi **12** 319-321

Outcasts of Poker Flat, The (story)
Harte, Francis Brett **7** 184-185

Outcault, R. F. (1863-1928), American cartoonist
Luks, George Benjamin **10** 38-39

Outdoor painting
see Plein-air painting

Outlaw, The (sculpture)
Rembrandt Harmensz van Rijn **13** 91-95

Outlaws
see Criminals

Outlook, The (periodical)
Beecher, Henry Ward **2** 112-113
Stella, Joseph **14** 422

Outlook Tower (sociology laboratory)
Geddes, Patrick **6** 246-247

Out, Out— (poem)
Frost, Robert Lee **6** 130-133

Outram, Sir Francis (1803-1863), British officer of the Indian Civil Service
Bates, Daisy Mae **2** 52-53

Outre-Mer (essays)
Longfellow, Henry Wadsworth **9** 499-500

Outremeuse, Jean d' (1338-1400), Liège chronicler
Mandeville, John **10** 192-193

Outsider, The (novel)
Wright, Richard **16** 401-402

Ouwater, Albert van (flourished circa 1445-1480), Dutch painter
Bouts, Dirk **2** 458-459
Geertgen tot Sint Jans **6** 248

OU-YANG HSIU (1007-1072), Chinese author and statesman **12** 33-34
Ssu-ma kuang **14** 390-391
Su Shih **15** 39-40
Wang An-shih **16** 95-97

Ovando, Nicolás de (1460?-1518?), Spanish colonial governor
Las Casas, Bartolomé de **9** 211-212

Over Prairie Trails (essays)
Grove, Frederick Philip **7** 20-21

Over the Barriers (poems)
Pasternak, Boris Leonidovich **12** 124-125

Over the Blue Mountain (novel)
Richter, Conrad Michael **13** 148-149

Over the Rainbow (song)
Garland, Judy **6** 218-219

Over the River ... (painting)
Moses, Grandma **11** 201-202

Over the Teacups (essays)
Holmes, Oliver Wendell **7** 457-458

Over There (song)
Cohan, George Michael **4** 137-138

Overbury, Sir Thomas (1581-1613), English poet
Webster, John **16** 164

Overcoat, The (story)
Gogol, Nikolai **6** 391-393

Overland Mail (stagecoach line)
Butterfield, John **3** 184-185
Fargo, William George **5** 380-381

Overreach, Sir Giles (literary character)
Massinger, Philip **10** 324-325

Overseas College (Milan, Italy)
Paul VI **12** 146-148

Overseas Workers' Association (London, England)
Ho Chi Minh **7** 426-428

Over-soul, The (essay)
Emerson, Ralph Waldo **5** 278-280

Overweg, Adolf (1822-1852), German explorer
Barth, Heinrich **2** 30-31

OVID (Publius Ovidius Naso; 43 B.C. -circa. A.D. 18), Roman elegiac and epic poet **12** 34-36
Golden Age
Augustus **1** 371-373
Veronese, Paolo **15** 469-470
Virgil **15** 507-510
in art
Bernini, Gian Lorenzo **2** 214-216
Titian **15** 242-244
influence of
Drayton, Michael **5** 97-98
Góngora y Argote, Luis de **6** 427-428
Guillaume de Lorris **7** 33-34
Joyce, James **8** 365-367
Pope, Alexander **12** 395-397
Poussin, Nicolas **12** 418-420
Velázquez, Diego Rodríguez de Silva y **15** 454-456
influenced by
Callimachus **3** 235-236
Sappho **13** 479-480
translations
Chrestien de Troyes **4** 23-24
Congreve, William **4** 200-201
Dryden, John **5** 106-107

Ovid's Banquet of Sense (poem)
Chapman, George **3** 440-441

Oviedo, University of (Spain)
Altamira Y Crevea, Rafael **1** 179

OVINGTON, MARY WHITE (1865-1951), civil rights reformer and a founder of the National Association for the Advancement of Colored People **12** 36-37

Owain ap Gruffydd
see Glendower, O.

OWEN, DAVID ANTHONY LLEWELLYN (born 1938), English peace envoy in former Yugoslavia for the European Community **12** 37-39

OWEN, ROBERT (1771-1858), British socialist pioneer **12** 39-40
Cole, George Douglas Howard **4** 146-147
Engels, Friedrich **5** 286-288
Godwin, William **6** 383-384
Owen, Robert Dale **12** 40-41
Rapp, George **13** 42-43

OWEN, ROBERT DALE (1801-1877), Scottish-born American legislator **12** 40-41
Cabet, Étienne **3** 196
Wright, Frances **16** 397-398

OWEN, RUTH BRYAN (1885-1954), American congresswoman, diplomat, and author **12** 41-43

OWEN, SIR RICHARD (1804-1892), English zoologist **12** 39
Huxley, Thomas Henry **8** 77-79

Owen, Wilfred (1893-1918), English poet
Lewis, Cecil Day **9** 380

Owens, James Cleveland
see Owens, Jesse

OWENS, JESSE (1913-1980), African American track star **12** 43-44

Owens, R. B. (1870-1940), American electrical engineer
Rutherford, Ernest **13** 384-387

Owens College (Manchester, England)
Jevons, William Stanley **8** 255-256

Owl, The (poem)
Drayton, Michael **5** 97-98
Heavysege, Charles **7** 246

Owl and the Nightingale, The (poem; Nicholas de Guildford)
Layamon **9** 256-257

Owl and the Pussy Cat (poem; Lear)
Lear, Edward **9** 265-266
Stravinsky, Igor Fedorovich **14** 502-506

Ox and the Roof, The (mime drama)
Cocteau, Jean **4** 132-133

OXENSTIERNA, COUNT AXEL GUSTAFSSON (1583-1654), Swedish statesman **12** 44-45
Gustavus II **7** 43-45-23

Oxford, 1st Earl of
see Harley, Robert

Oxford, Provisions of (1258)
Montfort, Simon de **11** 132-133

Oxford and Asquith, 1st Earl of
see Asquith, Herbert Henry

Oxford History ... (reference series)
Collingwood, Robin George **4** 162
Morison, Samuel Eliot **11** 175-176

Oxford idealism (philosophy)
Jowett, Benjamin **8** 364-365

Oxford movement (religion; England)
Clough, Arthur Hugh **4** 123-124
Gladstone, William Ewart **6** 357-360
Newman, John Henry **11** 365-367
Pusey, Edward Bouverie **12** 488-489

Oxford Symphony (musical composition)
Haydn, Franz Joseph **7** 219-221

Oxford Union (England)
Burne-Jones, Edward Coley **3** 145-146
Manning, Henry Edward **10** 209-210

Oxford unit (medicine)
Florey, Howard Walter **5** 491-492

Oxford University (England)
astronomy
Bradley, James **2** 482-483
biology
Haldane, John Burdon Sanderson **7** 70-71
Krebs, Hans Adolf **9** 95-97
chancellors
Laud, William **9** 224-225
Salisbury, 3d Marquess of **13** 448-449
chemistry
Hinshelwood, Cyril Norman **7** 405-406
Soddy, Frederick **14** 321-323
endowments
Gloucester, Duke of **6** 370-371
Rhodes, Cecil John **13** 120-122
language and literature
Auden, Wystan Hugh **1** 364-366
Jowett, Benjamin **8** 364-365
Lewis, Cecil Day **9** 380
Wang T'ao **16** 105-106
law
Bryce, James **3** 85
Maine, Henry James Sumner **10** 152
Vinogradoff, Paul Gavrilovitch **15** 503
medicine
Florey, Howard Walter **5** 491-492
Osler, William **12** 19-20
Sherrington, Charles Scott **14** 187-189
philosophy
Alexander, Samuel **1** 141
Austin, John Langshaw **1** 379-380
Bosanquet, Bernard **2** 425-426
Bradley, Francis Herbert **2** 481-482
Cassirer, Ernst **3** 358-359
Collingwood, Robin George **4** 162
Radhakrishnan, Sarvepalli **12** 537-538
Strawson, Peter Fredrick **14** 506-507
physics
Schrödinger, Erwin **14** 31-33
Szilard, Leo **15** 64-66
social sciences
Arnold, Thomas **1** 313-314
Attlee, Clement Richard **1** 361-362
Busia, Kofi Abrefa **3** 172-173

Chapman, Sydney **3** 441
Cole, George Douglas Howard **4** 146-147
Evans-Pritchard, Edward Evan **5** 340
Morison, Samuel Eliot **11** 175-176
Polanyi, Karl **12** 372
Ruskin, John **13** 371-372
Tylor, Edward Burnett **15** 372-373
Wilson, James Harold **16** 324-325
Woodward, Comer Vann **16** 378-379
Wren, Christopher **16** 393-394
theology
Colet, John **4** 157-158
Hooker, Richard **7** 475-476
Macquarrie, John **10** 116-117
Pusey, Edward Bouverie **12** 488-489

Oxygen (element—chemistry)
Couper, Archibald Scott **4** 269-270
Dumas, Jean Baptiste André **5** 138-139
Fischer, Hans **5** 457-459
Hinshelwood, Cyril Norman **7** 405-406
Ingenhousz, Jan **8** 119-120
Lavoisier, Antoine Laurent **9** 241-244
Meyerhof, Otto Fritz **10** 537-539
Priestley, Joseph **12** 452-453
Scheele, Karl Wilhelm **13** 525-526
Tsiolkovsky, Konstantin Eduardovich **15** 326-328

Oxymuriatic acid gas
see Chlorine

Oxytocin (pituitary extract)
Dale, Henry Hallett **4** 371-373

O-yo-mei school (Japanese philosophy)
Wang Yang-ming **16** 108-109

OZ, AMOS (born 1939), Israeli author **12** 45-47

Oz, Wizard of
Baum, L. Frank **2** 73-74

OZAL, TURGUT (born 1927), Turkish prime minister and president **12** 47-49

OZAWA, SEIJI (born 1935), Japanese musician and conductor **12** 49-51

Ozenfant, Amédée (1886-1966), French painter
Le Corbusier **9** 274-275

P

PA CHIN (pen name of Li Fei-kan; born 1904), Chinese novelist **12** 53-54

På Glente Veie (novel)
Rölvaag, Ole Edvart **13** 265

Pacelli, Eugenio Maria Giuseppe
see Pius XII

Pacem in terris (encyclical)
John, XXIII **8** 277-280

Pacheco, Francisco (circa 1564-1654), Spanish painter
Velázquez, Diego Rodríguez de Silva y **15** 454-456

Pacheco y Padilla, Juan Vicente Güemes
see Revillagigedo, Conde de

PACHELBEL, JOHANN (1653-1706), German composer and organist **12** 52

PACHER, MICHAEL (circa 1435-98), Austro-German painter and wood carver **12** 53
Altdorfer, Albrecht **1** 179-180
Cranach, Lucas the Elder **4** 289-290

Pacific, War of the (1879-1884)
Balmaceda Fernández, José Manuel **1** 475-476
González Prada, Manuel **6** 431
Leguía y Salcedo, Augusto Bernardino **9** 305-306

Pacific Coast (United States)
Bancroft, Hubert Howe **1** 484-485
Cook, James **4** 214-215
Crook, George **4** 322-323
Gray, Robert **6** 508-509
Mackenzie, Alexander **10** 103-104
Revillagigedo, Conde de **13** 111-112

Pacific Express Co.
Fargo, William George **5** 380-381

Pacific Ocean
Balboa, Vasco Núñez de **1** 462-463
Banks, Joseph **1** 489-490
Bering, Vitus **2** 193-194
Bougainville, Louis Antoine de **2** 443-444
Columbus, Christopher **4** 176-179
Cook, James **4** 214-215
Dampier, William **4** 384
Kotzebue, Otto von **9** 91-92

Pacific Poems (book)
Miller, Joaquin **11** 27-28

Pacific Railway Scandal (1873; Canada)
Fleming, Sandford **5** 485-486
Smith, Donald Alexander **14** 288-289
see also Transcontinental railroad (Canada)

Pacific Steamship Navigation Co.
Vanderbilt, Cornelius **15** 415-416
Wheelwright, William **16** 223-224

Pacific 231 (musical composition)
Honegger, Arthur **7** 472-473

Pacific War Council (London)
Bruce of Melbourne, 1st Viscount **3** 61-62
Evatt, Herbert Vere **5** 341-343

Pacifico, David (1784-1854), Portuguese consul in Greece
Palmerston, 3d Viscount **12** 81-83

Pacifism (philosophy)
Austria
Suttner, Bertha von **15** 42-44
Canada
Woodsworth, James Shaver **16** 376
England
Astor, Nancy Langhorne **1** 352-354
Cobden, Richard **4** 127-128
Doyle, Arthur Conan **5** 91-92
Gooch, George Peabody **6** 432-433
Morley, John **11** 178-179
Russell, Bertrand Arthur William **13** 373-374
Tippett, Michael Kemp **15** 234-235
France
Fourier, François Charles Marie **6** 31-32
Germany
Kelly, Petra **8** 486-487
Toller, Ernst **15** 261
Hungary
Polanyi, Karl **12** 372
Schwimmer, Rosika **14** 57-60
Italy
Paul VI **12** 146-148
Japan
Katayama, Sen **8** 457
Latin America
Pérez Esquivel, Adolfo **12** 215-217
Sweden
Nobel, Alfred Bernhard **11** 410-411
U.S. (18th-19th century)
Burritt, Elihu **3** 160
Jay, William **8** 232-233
Ladd, William **9** 149
Woolman, John **16** 382-383
U.S. (19th-20th century)
Addams, Jane **1** 56-57
Andrews, Fannie Fern Phillips **1** 231-232
Butler, Nicholas Murray **3** 181
Clark, John Bates **4** 76-77
Wald, Lillian **16** 53-54
U.S. (20th century)
Balch, Emily Greene **1** 463-464
Bourne, Randolph Silliman **2** 456-457
Catt, Carrie Chapman **3** 375-376
Dellinger, David **4** 480-481
Ford, Henry **6** 5-6
Fosdick, Harry Emerson **6** 21-22
Hillquit, Morris **7** 393-394
Holmes, John Haynes **7** 456-457
Muste, Abraham Johannes **11** 276-277
Rankin, Jeannette Pickering **13** 35-37
Rustin, Bayard **13** 382-383
Villard, Oswald Garrison **15** 498-499

PACKARD, DAVID (1912-1996), cofounder of Hewlett-Packard Company and deputy secretary of defense under President Nixon **12** 54-56

Pact, A (poem)
Pound, Ezra Loomis **12** 415-417

Pact of Succession (Sweden; 1604)
Gustavus II **7** 43-45

Pacuvius, Marcus (200-circa 130 B.C.), Roman dramatist
Ennius, Quintus **5** 289

Paddle wheel (steamboats)
Fitch, John **5** 467-468
Fulton, Robert **6** 151-152

PADEREWSKI, IGNACE JAN (1860-1941), Polish pianist, composer, and statesman **12** 56-57
Chopin, Frédéric François **4** 16-18
Pilsudski, Joseph **12** 305-306

Padmavati (ballet-opera)
Roussel, Albert **13** 328-329

PADMORE, GEORGE (1902/03-1959), Trinidadian leftist political activist **12** 57-58
Diagne, Blaise **4** 527
Du Bois, William Edward Burghardt **5** 116-118
Kenyatta, Jomo **8** 512-514
Nkrumah, Kwame **11** 408-410
Wallace-Johnson, Isaac Theophilus Akunna **16** 76-77

Padovano, Annibale (circa 1527-1575), Italian organist
Merulo, Claudio **10** 525-526

Padrón, Real (map)
Vespucci, Amerigo **15** 476-478

Padrona, La (play)
Betti, Ugo **2** 246

Padua (city, Italy)
Mantegna, Andrea **10** 215-216
Pomponazzi, Pietro **12** 390-391
Visconti, Gian Galeazzo **15** 510-511

Padua, University of (Italy)
Feltre, Vittorino da **5** 409-410
Galileo Galilei **6** 180-183
Morgagni, Giovanni Battista **11** 158-159

Paekche (Korean kingdom)
see Korea—50-668 (Paekche)

Paër, Ferdinando (1771-1839), Italian opera composer
Liszt, Franz **9** 445-447

Paese delle vacanze, Il (play)
Betti, Ugo **2** 246

Paesi tuoi (novel)
Pavese, Cesare **12** 154-155

Paestum (ancient city, Italy)
Labrouste, Pierre François Henri **9** 144
Soufflot, Jacques Germain **14** 349-350

PÁEZ, JOSÉ ANTONIO (1790-1873), Venezuelan general and president 1831-46 **12** 58
Santander, Franciso de Paula **13** 475

Pagan, Min (ruled 1846-1852), king of Burma
Mindon Min **11** 47

Pagan Spain (book)
Wright, Richard **16** 401-402

Paganelli, Bernando
see Eugenius III

PAGANINI, NICCOLO (1782-1840), Italian violinist and composer **12** 58-59
Berlioz, Louis Hector **2** 203-205
Chopin, Frédéric François **4** 16-18
Liszt, Franz **9** 445-447
Schumann, Robert Alexander **14** 41-43

Paganism
Constantine I **4** 209-211
Judas Maccabeus **8** 374-375
Julian **8** 378-379
Stilicho, Flavius **14** 452-453

PAGE, THOMAS NELSON (1853-1922), American author and diplomat **12** 59-60

PAGE, WALTER HINES (1855-1918), American journalist and diplomat **12** 60-61

Page, William (1811-1885), American painter
Brady, Mathew B. **2** 487-488
Inness, George **8** 123-124

Pageant and Other Poems, A (book)
Rossetti, Christina Georgina **13** 307-308

Pageant of Abinger, The (essay)
Forster, Edward Morgan **6** 14-16

PAGELS, ELAINE HIESEY (born 1943), historian of religion **12** 61-62

Pagliacci (opera; Leoncavallo)
Caruso, Enrico **3** 345
Toscanini, Arturo **15** 270-271

Pahlavi dynasty (Iran; reigned since 1925)
Mohammad Reza Shah Pahlavi **11** 75-76
Reza Shah Pahlavi **13** 116-117

Pahouin (West African people)
see Fang

PAIGE, SATCHEL (Leroy Robert Paige; 1906-1982), African American baseball player **12** 62-65

Pai-hua style (Chinese literature)
Hu Shih **8** 63-65
Lu Hsün **10** 35-37

Pailleron Children (painting)
Sargent, John Singer **13** 481-482

Paine, Albert Bigelow (1861-1937), American author and journalist
Twain, Mark **15** 363-366

Paine, James (circa 1716-1789), English architect
Adam, Robert and James **1** 38-40

PAINE, JOHN KNOWLES (1839-1905), American composer **12** 65

PAINE, THOMAS (1737-1809), English-born American journalist and Revolutionary propagandist **12** 66-67
associates
Barlow, Joel **2** 6-7
Miranda, Francisco de **11** 52-53
political influence
Adams, John Quincy **1** 52-54
Godwin, William **6** 383-384
O'Connell, Daniel **11** 465-467
Rush, Benjamin **13** 364-365
religious influence
Booth, Joseph **2** 404-405
Evans, George Henry **5** 337-338

Painful Stories (book)
Čapek, Karel **3** 271-272

Painter at His Easel (painting)
Rembrandt Harmensz van Rijn **13** 91-95

Painters
see Artists—painters

Painting (painting)
Miró, Joan **11** 53-54

Pair of Blue Eyes, A (novel)
Hardy, Thomas **7** 150-152

Pais chez les bêtes, La (stories)
Colette, Sidonie Gabrielle **4** 158-159

Paisan (film)
Fellini, Federico **5** 408-409

Paisiello, Giovanni (1741-1816), Italian composer
Cimarosa, Domenico **4** 61-62

PAISLEY, IAN K. (born 1926), political leader and minister of religion in Northern Ireland **12** 67-69

Paiute Indians (North America)
Comstock, Henry Tompkins Paige **4** 189
Sapir, Edward **13** 478-479
Winnemucca, Sarah **16** 336-338
Wovoka **16** 390-393

Pak Chong-hŭi
see Park, Chung Hee

Pak Hon-yong (died 1955), Korean statesman
Kim Il-sung **9** 4-6

Pakistan, Islamic Republic of (nation, Southern Asia)
after 1971
Bhutto, Benazir **2** 259-261
Bhutto, Zulfikar Ali **2** 261-262
Leghari, Sardar Farooq Ahmed Khan **9** 303-305
and Bengalis
Mujibur Rahman **11** 234-236
early history
Kanishka **8** 428-429
independence (1947)
Attlee, Clement Richard **1** 361-362
Ayub Khan, Mohammed **1** 395-396
Iqbal, Muhammad **8** 132-133
Jinnah, Mohammad Ali **8** 262-263
Liaquat Ali Khan **9** 397
Patel, Vallabhbhai **12** 129-130
Sapru, Tej Bahadur **13** 480-481
Indian opponents
Gandhi, Indira Priyadarshini **6** 200-201
Gandhi, Mohandas Karamchand **6** 201-204
Menon, Vengalil Krishnan Krishna **10** 507-509
Islam and
Mawdūdī, Abu-I A'la **10** 353-354
martial law

Zia ul-Haq, Mohammad **16** 513-515
treaties
Chou En-lai **4** 20-22
Dulles, John Foster **5** 134-135

Pakistan People's Party
Bhutto, Zulfikar Ali **2** 261-262
Leghari, Sardar Farooq Ahmed Khan **9** 303-305

Pal Joey (musical)
O'Hara, John **11** 485
Rodgers, Richard Charles **13** 234-236

Palace and Gardens of Versailles (painting)
Vanderlyn, John **15** 417

Palace at 4 A. M. (sculpture)
Giacometti, Alberto **6** 294-295

Palace of Art, The (poem)
Tennyson, Alfred **15** 144-146

Palace of Fine Arts (Mexico City)
Rivera, Diego **13** 183-184

Palace of Honor, The (poem)
Douglas, Gavin **5** 77-78

Palace of Labor (Turin)
Nervi, Pier Luigi **11** 346-348

Palace of the Dawn (Brasilia)
Niemeyer Soares Filho, Oscar **11** 389-390

Palace of Truth, The (play)
Gilbert, William Schwenck **6** 314-315

Palacio da Alvorada (Brasilia)
Niemeyer Soares Filho, Oscar **11** 389-390

PALACKÝ, FRANTIŠEK (1798-1876), Czech historian and statesman **12** 69-70

Palaeologan dynasty (Byzantine Empire; ruled 1261-1453)
Constantine XI **4** 211-212
Michael VIII **11** 1-2

Palafox y Melzi, José de (1775-1847), Spanish soldier, captain general of Aragon
Azara, Félix de **1** 397-398

Palais Stoclet (Brussels)
Hoffmann, Josef **7** 440-441

PALAMAS, KOSTES (1859-1943), Greek poet **12** 70

Palamedes (play)
Vondel, Joost van den **16** 19-20

Palatine Chapel (Palermo)
Roger II **13** 244-245

Palazzo (Italian palace)
Barberini (Rome)
Bernini, Gian Lorenzo **2** 214-216
Borromini, Francesco **2** 424-425
Cortona, Pietro da **4** 256
Maderno, Carlo **10** 117-118
Branconio dell'Aquila (Rome)
Raphael **13** 40-42
Carignano (Turin)
Guarini, Guarino **7** 25-26
Chiericati
see Museo Civico (Vicenza)
dei Conservatori (Rome)
Porta, Giacomo della **12** 402-403
del Giardino (Parma)
Carracci **3** 319-321
della Ragione (Vicenza)
Palladio, Andrea **12** 75-77
di Parte Guelfa (Florence)
Brunelleschi, Filippo **3** 70-72
Iseppo Porto (Vicenza)
Palladio, Andrea **12** 75-77
Madama (Turin)
Juvara, Filippo **8** 396-397
Medici-Riccardi (Florence)
Donatello **5** 55-56
Michelozzo **11** 6-7
Pallavicini-Rospigliosi (Rome)
Reni, Guido **13** 97-98
Pamphili (Rome)
Cortona, Pietro da **4** 256
Schifanoia (Ferrara)
Tura, Cosimo **15** 343-344
Spada (Rome)
Borromini, Francesco **2** 424-425
Thiene (Vicenza)
Palladio, Andrea **12** 75-77
Valmarana (Vicenza)
Palladio, Andrea **12** 75-77
Vecchio (Florence)
Arnolfo di Cambio **1** 315-316
Brunelleschi, Filippo **3** 70-72
Donatello **5** 55-56
Vidoni-Caffarelli (Rome)
Raphael **13** 40-42

Palazzo incantato, Il (opera)
Rossi, Luigi **13** 310-311

Pale Fire (novel)
Nabokov, Vladimir **11** 287-288

Pale Horse, Pale Rider (literary collection)
Porter, Katherine Anne **12** 406-407

Paleobotanists
see Scientists—paleobotanists

Paleontology (science)
evolution controversy
Agassiz, Jean Louis Rodolphe **1** 76-78
Darwin, Charles Robert **4** 397-399
Gould, Stephen Jay **6** 472-473
Huxley, Thomas Henry **8** 77-79
Lamarck, Chevalier de **9** 171-173
Owen, Richard **12** 39
Simpson, George Gaylord **14** 240-242
extinct animals
Dunbar, William **5** 143-144
Marsh, Othniel Charles **10** 275-276
geological theory
Blackett, Patrick M.S. **2** 306-307
Cuvier, Georges Léopold **4** 357-359
Steno, Nicolaus **14** 425-426
prehistoric man
Breuil, Henri Edouard Prosper **2** 521-522
Childe, Vere Gordon **3** 521-522
Leakey, Louis Seymour Bazett **9** 262
Teilhard de Chardin, Marie Joseph Pierre **15** 134-136
Weidenreich, Franz **16** 171-172
see also Scientists—paleontologists
statistical methods
Simpson, George Gaylord **14** 240-242

Paleotechnics (neologism)
Geddes, Patrick **6** 246-247

Paleozoic Era (geology)
Murchison, Roderick Impey **11** 255-256
Sedgwick, Adam **14** 82-83

Palermo (city, Sicily)
Garibaldi, Giuseppe **6** 215-217
Guiscard, Robert **7** 39-40
Idrisi, Muhammad ibn Muhammad al- **8** 102-103

Palestine (region, South Western Asia)
American Zionist Medical Unit
Szold, Henrietta **15** 66-67
archeology
Petrie, William Matthew Flinders **12** 261-262
as Jewish homeland
Begin, Menachem **2** 118-120
Herzl, Theodor **7** 352-354
Zangwill, Israel **16** 488-489
see also Zionism
before 1923
see Jewish history
British mandate (1923-1948)
Ben-Gurion, David **2** 160-161
Husayni, Al-Hajj Amin al- **8** 62-63
Jabotinsky, Vladimir Evgenevich **8** 167-168
Meir, Golda **10** 462-463
Silver, Abba Hillel **14** 232-233
Weizmann, Chaim **16** 183-184
since 1948
Ashrawi, Hanan Mikhail **1** 336-338
Habash, George **7** 55-56
see Israel, State of
see also Balfour Declaration; Crusades

Palestinian Liberation Organization (PLO)
Abu Musa **1** 32-33
Arafat, Yasser **1** 270-271
Darwish, Mahmud **4** 399-401
Jumblatt, Kamal **8** 386-387

Palestinian Talmud
see Jerusalem Talmud

Palestinian War
see Arab-Israeli wars—1948-49

PALESTRINA, GIOVANNI PIERLUIGI DA (circa 1525-94), Italian composer **12** 70-72
influence of
Gounod, Charles François **6** 473-474
Victoria, Tomás Luis de **15** 487-488
liturgical music
Gregory XIII **6** 534

Neri, Philip **11** 340
Pius IV **12** 332
polyphony
Byrd, William **3** 187-188
Fux, Johann Joseph **6** 155-156
Lassus, Roland de **9** 216-218
Szymanowski, Karol **15** 67-68

PALEY, WILLIAM (1743-1805), English theologian and moral philosopher **12** 72
Darwin, Charles Robert **4** 397-399

PALEY, WILLIAM S. (1901-1990), founder and chairman of the Columbia Broadcasting System **12** 72-75

Palimpsest (novel)
Doolittle, Hilda **5** 65-66

Palko, Franz Karl (1724-1767/70), Austrian painter
Troger, Paul **15** 300

Palko v. Connecticut (legal case)
Cardozo, Benjamin Nathan **3** 288-290

Palladian style (architecture)
England
Adam, Robert and James **1** 38-40
Jones, Inigo **8** 333-334
Vanbrugh, John **15** 409-410
Wren, Christopher **16** 393-394
France
Mansart, François **10** 211
Italy
Piranesi, Giovanni Battista **12** 321-322
U.S.
Benjamin, Asher **2** 162-163
Jefferson, Thomas **8** 238-241
see also Palladio, Andrea

PALLADIO, ANDREA (1508-1580), Italian architect **12** 75-77
Bramante, Donato **2** 493-494
Raphael **13** 40-42
Veronese, Paolo **15** 469-470
see also Palladian style

Pallas (myth)
Callimachus **3** 235-236
Virgil **15** 507-510

Pallas Athena (myth)
Homer **7** 465-467

Palm Sunday (religion)
Jesus of Nazareth **8** 251-255

PALMA, RICARDO (1833-1919), Peruvian poet, essayist, and short-story writer **12** 77

Palma Vecchio (Jacopo de Antona de Negreto; 1480-1528), Italian painter
Giorgione **6** 340-341

PALMER, ALEXANDER MITCHELL (1872-1936), American politician and jurist **12** 77-78
Katayama, Sen **8** 457
Stone, Harlan Fiske **14** 468-470
Walsh, Thomas James **16** 85-86

PALMER, ARNOLD DANIEL (born 1929), American golfer **12** 78-80

PALMER, NATHANIEL BROWN (1799-1877), American sea captain **12** 80-81

Palmer, Potter (1826-1902), American businessman
Field, Marshall **5** 440-441

Palmer, Samuel (1805-1881), English engraver
Sutherland, Graham **15** 40-41

Palmer Land (Antarctica)
Palmer, Nathaniel Brown **12** 80-81

Palmer Memorial Institute (North Carolina)
Brown, Charlotte Eugenia Hawkins **3** 34

PALMERSTON, 3D VISCOUNT (Henry John Temple; 1784-1865), English prime minister 1855-65 **12** 81-83
Cabinet
Elgin, 8th Earl of **5** 248-249
Gladstone, William Ewart **6** 357-360
Russell, John **13** 380-381
critics
Aberdeen, 4th Earl of **1** 25-26
Albert **1** 110-112
Bismarck, Otto Eduard Leopold von **2** 294-296
Cobden, Richard **4** 127-128
Victoria **15** 485-487
philosophy
Stewart, Dugald **14** 449

Palmerston Islands (South Western Pacific Ocean)
Cook, James **4** 214-215

Palmwine Drinkard ... (book)
Tutuola, Amos **15** 361-362

Palmyra (ancient city-state; North Africa)
Zenobia **16** 500-503

Palomino de Castro y Velasco, Antonio (1653-1726), Spanish painter and author
Velázquez, Diego Rodríguez de Silva y **15** 454-456

Palou, Francisco (1722?-1789?), Franciscan missionary
Serra, Junípero **14** 111-112

Pamela (novel)
Fielding, Henry **5** 442-444
Richardson, Samuel **13** 141-142
Voltaire **16** 14-16

Pamfili, Giovanni Batista
see Innocent X

Pampeana (No.1-3; musical composition)
Ginastera, Alberto Evaristo **6** 328-329

Pamphili
see Eusebius of Caesarea

Pamphilus (flourished 4th century B.C.), Greek painter
Apelles **1** 257

Pamphilus de amore (poem; Ovid)
Ruiz, Juan **13** 358-359

Pamplona, battle of (1521)
Ignatius of Loyola **8** 108-109

Pampulha (Belo Horizonte, Brazil)
Niemeyer Soares Filho, Oscar **11** 389-390

Pan (novel)
Hamsun, Knut **7** 113-114

Pan (poem)
Leconte de Lisle, Charles Marie René **9** 273-274

Pan African Federation (established 1944)
Kenyatta, Jomo **8** 512-514
Padmore, George **12** 57-58

Pan American Conference
see International Conference of American States

Pan American World Airways
Lindbergh, Charles Augustus **9** 421-423
Sikorsky, Igor **14** 223-224
Stefansson, Vilhjalmur **14** 409-410
Trippe, Juan Terry **15** 297-298

Pan among th Reeds (painting)
Böcklin, Arnold **2** 354-355

Pan Chao (circa 50-112), Chinese historian
Pan Ku **12** 86-87

PAN KU (32-92), Chinese historian and man of letters **12** 86-87
Ssu-ma Ch'ien **14** 388-389

Pan Michael (novel)
Sienkiewicz, Henryk **14** 216-217

Pan Piao (died A.D. 54), Chinese historian
Pan Ku **12** 86-87

Pan Pursuing Syrinx (painting)
Böcklin, Arnold **2** 354-355

Panaetius of Rhodes (circa 185-109 B.C.), Stoic philosopher
Zeno of Citium **16** 499-500

Pan-African Association (established 1900)
Williams, Henry Sylvester **16** 303-304

Pan-African Conference (1900)
Du Bois, William Edward Burghardt **5** 116-118
Williams, Henry Sylvester **16** 303-304

Pan-African Congress (South Africa)
Sobukwe, Robert Mangaliso **14** 318-319

Pan-African congresses
1919
Diagne, Blaise **4** 527
Du Bois, William Edward Burghardt **5** 116-118
Plaatje, Solomon Tshekisho **12** 341-342
1921, 1923, 1927
Du Bois, William Edward Burghardt **5** 116-118
1945
Kenyatta, Jomo **8** 512-514
Nkrumah, Kwame **11** 408-410
Padmore, George **12** 57-58
Wallace-Johnson, Isaac Theophilus Akunna **16** 76-77

Pan-Africanism (African nationalism)
Africa
Ahidjo, Ahmadou **1** 89-90
Azikiwe, Nnamdi **1** 401-402
Diagne, Blaise **4** 527
Haile Selassie **7** 68-70
Hayford, J. E. Casely **7** 228-230
Houphouët-Boigny, Felix **7** 519-520
Nkrumah, Kwame **11** 408-410
Wallace-Johnson, Isaac Theophilus Akunna **16** 76-77
African American support
Blyden, Edward Wilmot **2** 348-349
Du Bois, William Edward Burghardt **5** 116-118
Turner, Henry McNeal **15** 351-352
Trinidad
Padmore, George **12** 57-58
Williams, Henry Sylvester **16** 303-304

Pan-Africanist Congress (PAC; established 1959)
Luthuli, Albert John **10** 51-52
Mandela, Nelson Rolihlahla **10** 185-186
Verwoerd, Hendrik Frensch **15** 472-473
Vorster, Balthazar Johannes **16** 30-32

Panama, Republic of (nation , Isthmus of Panama)
dictatorship (1968-1981)
Torrijos, Omar **15** 269-270
independence (1903)
Arias, Arnulfo **1** 286-287
Bunau-Varilla, Philippe Jean **3** 120-121
Estrada Cabrera, Manuel **5** 325-326
Reyes, Rafael **13** 113
relations with the United States
Chiari, Roberto **3** 513-514
Endara, Guillermo **5** 283-284
Noriega, Manuel A. **11** 423-425
Spanish rule
Almagro, Diego de **1** 177-178
Drake, Francis **5** 94-96, 435
Pedrarias **12** 179
yellow fever
Finlay, Carlos Juan **5** 450
Gorgas, William Crawford **6** 454-455
Reed, Walter **13** 78
see also Panama Canal; Panama Congress

Panama Canal
French failure
Clemenceau, Georges **4** 99-101
Evarts, William Maxwell **5** 340-341
Lesseps, Vicomte de **9** 354-355
U.S. acquires
Mahan, Alfred Thayer **10** 131-132
Roosevelt, Theodore **13** 280-283
U.S. construction
Goethals, George Washington **6** 387-388
Gorgas, William Crawford **6** 454-455
Taft, William Howard **15** 78-81
Wood, Robert Elkington **16** 370-371
U.S. treaties
Bunau-Varilla, Philippe Jean **3** 120-121
Carter, James Earl **3** 339-342
Carter, James Earl **3** 339-342
Clayton, John Middleton **4** 96-97
Hay, John **7** 215-216
Johnson, Lyndon Baines **8** 308-312
Roosevelt, Theodore **13** 280-283
Salisbury, 3d Marquess of **13** 448-449
Torrijos, Omar **15** 269-270
Vance, Cyrus R. **15** 411-413
U.S.-Panama relations
Chiari, Roberto **3** 513-514

Panama Congress (1826)
Adams, John Quincy **1** 52-54
Bolívar, Simón **2** 375-377
Clay, Henry **4** 94-96

Panama Defense Forces
Noriega, Manuel A. **11** 423-425

Panama Hattie (musical)
Porter, Cole Albert **12** 405-406

Panambí (ballet)
Ginastera, Alberto Evaristo **6** 328-329

Pan-American Exposition (1900; Buffalo, New York State)
Calamity Jane **3** 216

Pan-Americanism (political movement)
Blaine, James Gillespie **2** 312-313
Hull, Cordell **8** 28-29
Lamas, Carlos Saavedra **9** 175-176
Nabuco de Araujo, Joaquim Aurelio **11** 288-289
see also International Conference of American States; Monroe Doctrine; Organization of American States; Panama Congress (1826)

Pancake Man (painting)
Brouwer, Adriaen **3** 29-30

Panchen Lama (Tibetan Buddhism)
Buddha **3** 97-101
Dalai Lama **4** 369-371

Pancreas (anatomy)
Banting, Frederick Grant **1** 493-494
Bernard, Claude **2** 208-210
Best, Charles Herbert **2** 236-237
Houssay, Bernardo Alberto **7** 522-523
Pavlov, Ivan Petrovich **12** 155-157

Pandit, Ranjit Sitaram (died 1944), Indian lawyer
Pandit, Vijaya Lakshmi **12** 83-84

PANDIT, VIJAYA LAKSHMI (1900-1990), Indian diplomat and politician **12** 83-84
Nehru, Motilal **11** 334-335

Pandora (book)
Goethe, Johann Wolfgang von **6** 388-391

Pandora's Box (play)
Wedekind, Frank **16** 166-167

Pane e vino (novel)
Silone, Ignazio **14** 231-232

Paneth, Friedrich Adolf (1887-1958), Austrian chemist
Hevesy, George Charles de **7** 371

PANETTA, LEON E. (born 1938), Democratic congressman from California and chief of staff to President Clinton **12** 84-85

Pange lingua (musical composition)
Thomson, Virgil **15** 202-203

Pangenesis (genetics)
Mendel, Johann Gregor **10** 483-486
Vries, Hugo de **16** 33-36

P'ang-huang (stories)
Lu Hsün **10** 35-37

Panglong Agreement (1947)
Aung San **1** 374-375

Pangolin ... (poems)
Moore, Marianne **11** 148-149

Panhandle Stock Association (established 1880)
Goodnight, Charles **6** 439

Panhard, René (1841-1908), French automotive engineer
Daimler, Gottlieb **4** 368

Panhellenic Socialist Party (Greece)
Papandreou, Andreas **12** 88-91

Panic (economics)
see Depressions and panics (United States)

Panic, Fright (sculpture)
Barlach, Ernst **2** 5-6

Panin, Count Nikita Ivanovitch (1718-1783), Russian diplomat
Catherine the Great **3** 370-372
Paul I **12** 143-144

Panipat, battle of (1526)
Bach, Carl Philipp Emanuel **1** 414-415

Pan-Islamism
Abdul-Hamid II **1** 17-18
Gökalp, Mehmet Ziya **6** 395-396
Iqbal, Muhammad **8** 132-133
see also Nationalism, African (North Africa)

Pankhurst, Christabel (1880-1948), English reformer and suffragette
Pankhurst, Emmeline **12** 85-86

PANKHURST, EMMELINE (1858-1928), English reformer **12** 85-86

Pankhurst, Richard Marsden (died 1898), English lawyer
Pankhurst, Emmeline **12** 85-86

Pankhurst, Sylvia (1882-1960), English reformer
Pankhurst, Emmeline **12** 85-86

PANNENBERG, WOLFHART (born 1928), German Protestant theologian **12** 87-88

Panofsky, Erwin (1892-1968), German-born American art historian
Bosch, Hieronymus **2** 426-428

Dürer, Albrecht **5** 159-161
Eyck, Hubert and Jan van **5** 352-354
Weyden, Rogier van der **16** 219-221

Pansies (poems)
Lawrence, David Herbert **9** 247-248

Pan-Slavism
see Nationalism, Slavic

Pansophy (philosophy)
Comenius, John Amos **4** 180-181

Pantaenus (flourished 180-200), Greek Christian philosopher
Clement of Alexandria **4** 102-103

Pantagruel (novel)
Rabelais, François **12** 524-526-70

Pantaleoni, Maffeo (1857-1924), Italian economist
Pareto, Vilfredo **12** 95-96

Panthéon (Paris; formerly Ste-Geneviève)
art and architecture
Gros **7** 14-15
Perrault, Claude **12** 232-233
Rodin, Auguste **13** 236-238
Soufflot, Jacques Germain **14** 349-350
theology school
Abelard, Peter **1** 23-25
Lombard, Peter **9** 490-491

Panthère noire, La (poem)
Leconte de Lisle, Charles Marie René **9** 273-274

Pantheism (philosophy)
in literature
Heine, Heinrich **7** 259-260
Tschernichowsky, Saul **15** 323
in theology
Erigena, John Scotus **5** 308-309
Julian **8** 378-379
Spinozan
Fichte, Johann Gottlieb **5** 435-436
Jacobi, Friedrich Heinrich **8** 189-190
Lessing, Gotthold Ephraim **9** 357-359
Spinoza, Baruch **14** 381-383

Pantheon (Rome)
Hadrian **7** 60-61
Soufflot, Jacques Germain **14** 349-350

Pantheus (literary character)
Euripides **5** 332-334

Pantomime (acting)
Marceau, Marcel **10** 231-233

Panurge (literary character)
Rabelais, François **12** 524-526

Pao-huang hui (Chinese society)
K'ang Yu-wei **8** 426-428
Liang Ch'i-ch'ao **9** 395-396

Paoli, battle of (1777)
Howe, William **7** 538-539

Paoli, Pasquale di (1725-1807), Corsican leader
Boswell, James **2** 432-434
Napoleon I **11** 306-310

Paolo di Giovanni Fei (flourished 14th-15th century), Italian painter
Sassetta **13** 492

Paon d'émail, Le (poems)
Morin, Paul **11** 174

Papacy (Roman Catholic Church)
Byzantines and
Leo III **9** 330-332
Michael VIII **11** 1-2
centralization
Innocent III **8** 125-127
Leo I **9** 329-330
Leo XIII **9** 334-336
colonization rights defined
Henry the Navigator **7** 305-306
see also Tordesillas, Treaty of
critics
Hutten, Ulrich von **8** 72-73
Rosa, Salvator **13** 289-290
Zwingli, Huldreich **16** 537-538
Curia
Paul VI **12** 146-148
Pius X **12** 336-337
Sixtus V **14** 267-268
Urban II **15** 393
empire and
see Church and State (Holy Roman Emp.)
France and
Clement V **4** 101-102
Philip IV **12** 274
see also Church and State (France)
Great Schism
Martin V **10** 287-288
Sigismund **14** 220-221
Urban VI **15** 394
see also Conciliarism; Great Schism
infallibility
see Infallibility, papal
investiture
see Investiture Struggle
Italy and
Julius II **8** 384-386
see also Church and State (Italy)
Mongols and
Kublai Khan **9** 115-118
political powers
Leo X **9** 332-334
Marsilius of Padua **10** 284
Urban II **15** 393
popes
see Religious leaders, Catholic (since 1517); Religious leaders, Christian (to Reformation)
reforms
Gregory I **6** 531-532
Gregory VII **6** 532-534
John, XXIII **8** 277-280
Leo IX **9** 332
Pius IX **12** 335-336
social reform
John, XXIII **8** 277-280
Leo XIII **9** 334-336
Pius XI **12** 337-339
Spain and
Philip II **12** 271-273
see also Avignon Papacy; Papal States; Roman Catholic Church
see also Church and State (Spain); Inquisition, Spanish

Papal States (Italy; 755-1860)
conquered by pope
Alexander VI **1** 134-135
France annexes
Napoleon I **11** 306-310
Pius VII **12** 334-335
Holy Roman Empire and
Frederick II **6** 79
Italy annexes (1860)
Cavour, Conte di **3** 385-386
Garibaldi, Giuseppe **6** 215-217
Pius IX **12** 335-336
Victor Emmanuel II **15** 483-484
papal militancy
Julius II **8** 384-386
supporters
Griffith, Samuel Walker **6** 545-546
see also Vatican City, State of

PAPANDREOU, ANDREAS (1919-1996), Greek scholar and statesman and prime minister **12** 88-91

Papareschi, Gregorio
see Innocent II

Papebroch, Daniel van (1628-1714), Belgian church historian
Mabillon, Jean **10** 72

Papefigues (literary characters)
Rabelais, François **12** 524-526

Papen, Franz von (1879-1969), German diplomat
Hindenburg, Paul Ludwig Hans von Beneckendorff und von **7** 400-401
John, XXIII **8** 277-280
Rundstedt, Karl Rudolf Gerd Von **13** 363-364

Paper Money
Law, John **9** 244-245
see also Currency

Paper Nautilus, The (poem)
Moore, Marianne **11** 148-149

Papers of Dwight David Eisenhower, The
Chandler, Alfred Du Pont Jr. **3** 422-423

Paphnuce (literary character)
France, Anatole **6** 39-40

Papias (circa 70-circa 130), bishop of Hierapolis
Mark **10** 266-267
Matthew **10** 340-341

Papiers collés (art)
Miró, Joan **11** 53-54

Papiers découpés (art)
Matisse, Henri **10** 336-337

Papillons (musical composition)
Schumann, Robert Alexander **14** 41-43

Papimanes (literary characters)
Rabelais, François **12** 524-526

PAPINEAU, LOUIS-JOSEPH (1786-1871), French-Canadian radical political leader **12** 91
Bourassa, Joseph-Henri-Napoleon **2** 446-447
Cartier, George-Étienne **3** 342-343
Lafontaine, Louis-Hippolyte **9** 157-158
see also Canada—rebellion (1837)

Papinian (Aemilius Papinianus; died 212), Roman jurist
Ulpian, Domitius **15** 385-386

Pappus (flourished late 3d century A.D.), Greek astronomer
Euclid **5** 327-329

Parable of the Blind (painting)
Bruegel, Pieter the Elder **3** 65-67

Parabola (mathematics)
Archimedes **1** 277-280
Euclid **5** 327-329

Paracelsus (poem)
Browning, Robert **3** 53-55

PARACELSUS, PHILIPPUS AUREOLUS (1493-1541), Swiss physician and alchemist **12** 91-93
Boyle, Robert **2** 469-471
Helmont, Jan Baptista van **7** 269-271

Parade (ballet; Satie-Cocteau)
Cocteau, Jean **4** 132-133
Picasso, Pablo **12** 292-295
Satie, Erik **13** 494-495

Parade, La (painting)
Seurat, Georges Pierre **14** 120-122

Parade's End (novel)
Ford, Ford Madox **6** 1-2

Paradine Case, The (film)
Hitchcock, Alfred **7** 415-416

Paradise (musical composition)
Schumann, Robert Alexander **14** 41-43

Paradise Lost (play)
Odets, Clifford **11** 470-471

Paradise Lost (poem; Milton)
Allston, Washington **1** 176-177
Dryden, John **5** 106-107
Haydn, Franz Joseph **7** 219-221
Milton, John **11** 43-46
Richardson, Samuel **13** 141-142
see also Paradise Regained

Paradise of Love, The (poem)
Froissart, Jean **6** 124-125

Paradise Regained (poem)
Milton, John **11** 43-46
see also Paradise Lost

Paradiso (Dante)
see Divine Comedy

Paradox rey (novel)
Baroja y Nessi, Pío **2** 15-16

Paraguay, Republic of (nation , Southeast South America)
Belgrano, Manuel **2** 126-127
Cabeza de Vaca, Álvar Núñez **3** 197
López, Carlos Antonio **9** 506-507
Morínigo, Higinio **11** 174-175
Stroessner, Alfredo **14** 511-512
Wasmosy, Juan Carlos **16** 129-130
see also Chaco War; Triple Alliance, War of the

Parallel Lives
see Lives (book; Plutarch)

Parallèlement (book; Verlaine)
Bonnard, Pierre **2** 395-396

Paramount Pictures (film studio)
Eisenstein, Sergei Mikhailovich **5** 240-242
Fields, W. C. **5** 444

Parasha (poem)
Turgenev, Ivan Sergeyevich **15** 345-348

Parasitology (science)
Bruce, David **3** 63
Metchnikoff, Élie **10** 532-533

PARBO, ARVI (born 1926), Australian industrial giant **12** 93-94

Pardo, Peace of El (1778)
Azara, Félix de **1** 397-398

Pardon de Ploërmel, Le (opera)
Meyerbeer, Giacomo **10** 536-537

Pardon My English (musical)
Gershwin, George **6** 284-285

PARÉ, AMBROISE (1510-1590), French military surgeon **12** 94-95

Paredes oyen, Las (play)
Alarcón, Pedro Antonio de **1** 100-101

Pareja, Juan de (El Esclavo; circa 1606-70), Spanish painter
Velázquez, Diego Rodríguez de Silva y **15** 454-456

Parent, Étienne (1801-1874), French-Canadian journalist
Garneau, François-Xavier **6** 219-220

Parents' Assistant, The (stories)
Edgeworth, Maria **5** 205-206

PARETO, VILFREDO (1848-1923), Italian sociologist, political theorist, and economist **12** 95-96
Parsons, Talcott **12** 122

Paride ed Elena (opera)
Gluck, Christoph Willibald **6** 372-374

Paris (book)
Zola, Émile **16** 526-528

Paris (city, France)
Communes
see Commune of Paris
liberation (1944)
Leclerc, Jacques Philippe **9** 272-273
libraries
see Bibliothèque Nationale
national guard
Lafayette, Marquis de **9** 151-152
Parlement of
Condé, Prince de **4** 193-194
Francis I **6** 40-43
Mazarin, Jules **10** 379-380
Philip IV **12** 274
see also Parlement (France)
police
Bertillon, Alphonse **2** 230-231
revolution (1848)
Bakunin, Mikhail Aleksandrovich **1** 458-460
Clough, Arthur Hugh **4** 123-124
urban renewal
Haussmann, Baron Georges Eugène **7** 201-202
Philip II **12** 268-269
see also following Paris entries and individual churches, monuments etc.

Paris (painting series)
Chagall, Marc **3** 406-407

Paris (poems)
Ehrenburg, Ilya Grigorievich **5** 224-225

Paris (sculpture)
Donner, Georg Raphael **5** 63

Paris, Congress of (1856)
see Paris Treaty of—1856

Paris, France (book)
Stein, Gertrude **14** 414-415

Paris, Matthew
see Matthew Paris

Paris, Pact of (1928)
see kellogg-Briand Pact

Paris, School of (art)
see French art—School of Paris

Paris, Treaty of
1763
Charles III **3** 454-455
Clive, Robert **4** 119-120
Rockingham, 2d Marquess of **13** 230-231
1783
Adams, John **1** 48-51
Charles III **3** 454-455
Clark, George Rogers **4** 75-76
Coxe, Tench **4** 285-286
Franklin, Benjamin **6** 60-64
Hamilton, Alexander **7** 95-98
Jay, John **8** 230-232
Washington, George **16** 126-129
1814
Aberdeen, 4th Earl of **1** 25-26
Castlereagh, Viscount **3** 363-364
1815
Castlereagh, Viscount **3** 363-364
1856
Cavour, Conte di **3** 385-386
Napoleon III **11** 310-312
Nesselrode, Karl Robert **11** 348-349
Palmerston, 3d Viscount **12** 81-83
1898
Bryan, William Jennings **3** 80-82
McKinley, William **10** 418-420
1919
see Versailles, Treaty of (1919)

Paris, University of (France)
charter
Philip II **12** 268-269

history
Guizot, François Pierre Guillaume **7** 40-41
music
Franco of Cologne **6** 52
officials
Ailly, Pierre d' **1** 94
Ampère, André Marie **1** 205-206
Gerson, John **6** 285-286
Marsilius of Padua **10** 284
philosophy
Bacon, Roger **1** 425-427
Mauss, Marcel **10** 352-353
Ramus, Petrus **13** 27-28
science
Charcot, Jean Martin **3** 442
Curie, Marie Sklodowska **4** 339-341
de Broglie, Louis **4** 442-444
Le Bon, Gustave **9** 268-269
Pinel, Philippe **12** 313-314
Poincaré, Jules Henri **12** 365-366
Semitic languages
Clement V **4** 101-102
Sorbonne
see Sorbonne
student protests (1968)
Cohn-Bendit, Daniel **4** 140-141
theology
Abelard, Peter **1** 23-25
Bonaventure **2** 383-384
Cuvier, Georges Léopold **4** 357-359
Lull, Raymond **10** 39-40

Paris Bit, The (painting)
Davis, Stuart **4** 424-425

Paris Conservatory
Fauré, Gabriel Urbain **5** 397-398
Franck, César **6** 48-49
Messiaen, Olivier **10** 528-529

Pâris-Duverny, Joseph (died 1770), French financier
Beaumarchais, Pierre August Caron de **2** 93-94

Paris Herald (newspaper)
Bennett, James Gordon Jr. **2** 169-170

Paris International Exposition of Decorative Arts (1925)
Le Corbusier **9** 274-275

Paris Observatory (France)
Foucault, Jean Bernard Léon **6** 28-29
Leverrier, Urbain Jean Joseph **9** 361-362

Paris Peace Conference (1919)
see Versailles, Treaty of (1919)

Paris Peace Conference (1946)
Evatt, Herbert Vere **5** 341-343
Toynbee, Arnold Joseph **15** 283-284

Paris Peace talks (Vietnam War)
Harriman, W. Averell **7** 165-166
Ho Chi Minh **7** 426-428
Johnson, Lyndon Baines **8** 308-312
Nixon, Richard Milhous **11** 401-404
Thant, U **15** 161-162

Paris Symphonies (musical composition)
Haydn, Franz Joseph **7** 219-221

Paris World's Fairs
see World's Fairs—Paris

Parish priests, patron of
Vianney, Jean Baptiste **15** 478-479

Parish Register, The (poem)
Crabbe, George **4** 288

Parisian Model, The (musical)
Ziegfeld, Florenz **16** 516-517

Parisian Peasant (book)
Aragon, Louis **1** 271-272

Parisina (epic)
Byron, George Gordon Noel **3** 193-194

PARIZEAU, JACQUES (born 1930), Canadian politician and premier of Quebec **12** 96-99

PARK, CHUNG HEE (1917-1979), Korean soldier and statesman **12** 99-102

PARK, MAUD WOOD (1871-1955), suffragist and first president of the League of Women Voters **12** 102

PARK, ROBERT E. (1864-1944), American sociologist **12** 102-104

PARK, WILLIAM HALLOCK (1863-1939), American physician **12** 104-105

Park Güell (Barcelona)
Gaudí i Cornet, Antoni **6** 235-236

Parker, Alton B. (1852-1926), American jurist
Bryan, William Jennings **3** 80-82
Cleveland, Stephen Grover **4** 108-110

PARKER, CHARLES CHRISTOPHER, JR. (Charlie Parker; 1920-55), American jazz musician **12** 105-106

PARKER, DOROTHY ROTHSCHILD (1893-1967), American writer **12** 106

PARKER, ELY SAMUEL (Ha-sa-no-an-da; 1828-1895), Native American tribal leader **12** 106-108

PARKER, HORATIO WILLIAM (1863-1919), American composer **12** 109
Ives, Charles Edward **8** 159-160
Sessions, Roger Huntington **14** 117-118

PARKER, QUANAH (c. 1845-1911), Native American religious leader **12** 109-112

Parker, Richard Barry (1867-1941), English architect
Shaw, Richard Norman **14** 167-168

Parker, Samuel (1779-1866), American Congregationalist missionary
Fitzpatrick, Thomas **5** 474-475
Whitman, Marcus **16** 248-249

Parker, Sir Hyde (1739-1807), English naval commander
Nelson, Horatio **11** 336-338

PARKER, THEODORE (1810-1860), American Unitarian clergyman **12** 112-113
Alcott, Louisa May **1** 122
Brown, John **3** 39-41
Burns, Anthony **3** 151
Emerson, Ralph Waldo **5** 278-280

PARKES, SIR HENRY (1815-1896), Australian statesman **12** 113
Barton, Edmund **2** 39-40
Griffith, Samuel Walker **6** 545-546

PARKMAN, FRANCIS (1823-1893), American historian **12** 113-115

PARKS, ROSA LEE MCCAULEY (born 1913), American civil rights leader **12** 115-116

Parlement (France)
Louis XV **9** 533-534
Louis XVI **9** 534-535
Montesquieu **11** 123-125

Parliament (Belgium)
Leopold I **9** 345-346

Parliament (British)
atheists seated
Bradlaugh, Charles **2** 478
civil war
Charles I **3** 450-452
see also Civil War, English-Puritan Revolutions
growth of power
Henry IV **7** 292-293
Lord's power curbed
Asquith, Herbert Henry **1** 344-346
Lloyd George, David **9** 469-471
see also Parliament Bill (1911)
members
see Statesmen, British
printing
Richardson, Samuel **13** 141-142
reforms
Cobbett, William **4** 126-127
Grattan, Henry **6** 499
Grey, Charles **6** 539-540
Melbourne, 2nd Viscount **10** 468-469
Montfort, Simon de **11** 132-133
Wilkes, John **16** 280-281
relations with king
Charles II **3** 452-454
George I **6** 268-269
James I **8** 204-206, 522
Sandys, Edwin **13** 463-464

Parliament (Netherlands)
Wilhelmina **16** 278-279

Parliament (Scotland)
James I **8** 206-207

Parliament, Houses of (London)
Pugin, Augustus Welby Northmore **12** 479-480

Parliament Bill (England ; 1911)
Asquith, Herbert Henry **1** 344-346
Balfour, Arthur James **1** 469-470
George V **6** 273-275

Parliament of Oxford (1258)
Edward I **5** 208-210

Parliament of Religions (Chicago; 1893)
Gibbons, James **6** 300-301
Vivekananda **16** 4-5

Parliamentary Reform Bill (England; 1930)

Mill, James **11** 21
Mill, John Stuart **11** 21-23

Parlor songs (music)
Foster, Stephen Collins **6** 25-27
Ives, Charles Edward **8** 159-160

Parma (province , Northern Italy)
Carracci **3** 319-321
Correggio **4** 249-251, 147
Maria Theresa **10** 256-258
Parmigianino **12** 117

Parma, battle of (1248)
Frederick II **6** 79

Parma, Duke of
see Charles III (king, Spain)

Parmenides (dialogue; Plato)
Plato **12** 345-347
Socrates **14** 320-321

PARMENIDES (flourished 475 B.C.), Greek philosopher **12** 116-117
Empedocles **5** 282
Gorgias **6** 456
Zeno of Elea **16** 500

Parmenion (died 330 B.C.), Macedonian general
Alexander the Great **1** 137-141
Philip II **12** 269-271

PARMIGIANINO (1503-1540), Italian painter **12** 117
Correggio **4** 249-251
Primaticcio, Francesco **12** 453-454

Parnassians (French literature)
Darío, Rubén **4** 393-394
Leconte de Lisle, Charles Marie René **9** 273-274
Morin, Paul **11** 174

Parnassus (painting)
Mantegna, Andrea **10** 215-216
Mengs, Anton Raphael **10** 505

PARNELL, CHARLES STEWART (1846-1891), Irish nationalist leader **12** 117-119
Asquith, Herbert Henry **1** 344-346
Gladstone, William Ewart **6** 357-360
O'Connell, Daniel **11** 465-467

Parnell, Thomas (1679-1718), Anglo-Irish poet
Pope, Alexander **12** 395-397

Parochial schools (United States)
see Education (United States)

Parr, Catharine (1802-1899)
see Traill, Catharine Parr

Parr, Catherine (1512-1548), sixth wife of Henry VIII
Henry VIII **7** 302-305
Mary I **10** 308-309

Parr, Thomas (Old Parr; 1483?-1635), English centenarian
Harvey, William **7** 189-190

PARRINGTON, VERNON LOUIS (1871-1929), American historian **12** 119-120
Commons, John Rogers **4** 185

Parrot, Georg Friedrich (1767-1852), Estonian physicist
Struve, Friedrich Georg Wilhelm von **14** 513

Parry, Sir William Edward (1790-1855), English Arctic explorer
Ross, James Clark **13** 302-303

Parsifal (opera; Wagner)
Debussy, Achille Claude **4** 445-447
Wagner, Richard **16** 40-43
Wolfram von Eschenbach **16** 360-361

PARSONS, FRANK (1854-1908), American educator and reformer **12** 121-122

Parsons, Robert (1546-1610), English Jesuit missionary
Byrd, William **3** 187-188

PARSONS, SIR CHARLES ALGERNON (1854-1931), British engineer **12** 120-121

PARSONS, TALCOTT (1902-1979), American sociologist **12** 122
Kluckhohn, Clyde **9** 56-57

Parsons, William (3d Earl of Rosse; 1800-67), English astronomer
Parsons, Charles Algernon **12** 120-121

Part of a Novel... (poem)
Moore, Marianne **11** 148-149

Partage de Midi (drama)
Claudel, Paul Louis Charles **4** 90-91

Partenope (opera)
Handel, George Frederick **7** 116-119

Parthenia (musical collection)
Byrd, William **3** 187-188

Parthenon (Athens)
Ictinus **8** 101
Mills, Robert **11** 36-37
Pericles **12** 219-221
Phidias **12** 265-267

Parthia (ancient nation, Western Asia)
Judea and
Herod the Great **7** 333-334
Rome and
Antony, Mark **1** 253-254
Cleopatra **4** 105-106
Crassus Dives, Marcus Licinius **4** 296-297
Josephus Flavius **8** 360-361
Nero Claudius Caesar **11** 342-344
see also Parthian wars
Seleucids and
Antiochus III **1** 249-250

Parthian wars
113-117
Hadrian **7** 60-61
Marcus Aurelius Antoninus **10** 243-245
Trajan **15** 291-292
197-198
Septimius Severus, Lucius **14** 109-110

Parti Démocratique de Guinée (PDG)
Touré, Sékou **15** 275-277

Parti Démocratique de la Côte d'Ivoire (PDCI)
Houphouët-Boigny, Felix **7** 519-520

Parti Progressiste Congolais (PPC)
Youlou, Fulbert **16** 466-467

Parti Québéçois (Canada)
Lévesque, René **9** 362-363
Parizeau, Jacques **12** 96-99

Parti Républicain Dahoméen (PRD)
Apithy, Sourou Migan **1** 259-260

Parti Togolaise du Progrès (PTP)
Olympio, Sylvanus E. **11** 506-507

Partial pressures, law of
see Dalton's Law

Particle accelerators (physics)
Bohr, Niels Henrik David **2** 366-368
Bothe, Walther **2** 438-439
Lawrence, Ernest Orlando **9** 248-250

Particle detectors (physics)
Bothe, Walther **2** 438-439
Cherenkov, Pavel Alekseevich **3** 502-503
Wilson, Charles Thomson Rees **16** 317-318

Particle dynamics, Newtonian (physics)
Euler, Leonard **5** 331-332

Partido Africano da Independência da Guiné e Cabo Verde (PAIGC; African liberation group)
Cabral, Amílcar Lopes **3** 202-203

Partido Democrático Nacional (Venezuela)
see Acción Democrática

Partido libración Nacional
see National Liberation party (Costa R.)

Partido Nacionalista Consolidado (Philippines)
Osmeña, Sergio **12** 22-24
Quezon, Manuel Luis **12** 511-513

Partido Obrero de Unificacion Marxista
Orwell, George **12** 14-15

Partido Popular
see Partido Popular Socialista (Mexico)

Partido Popular Socialista (Mexico)
Toledano, Vicente Lombardo **15** 256-257

Partido Revolucionario Cubano (political party)
Grau San Martin, Ramón **6** 499-500

Partido Revolucionario Dominicano (political party)
Balaguer y Ricardo, Joaquin **1** 460-461
Bosch, Juan **2** 428-429

Partido Revolucionario Institucional (Mexico)
López Mateos, Adolfo **9** 509-510
López Portillo, José **9** 510-511
Toledano, Vicente Lombardo **15** 256-257

Partido Social Democrático (Brazil)
Vargas, Getulio Dornelles **15** 433-434

Partido Trabalhista (Brazil)
Vargas, Getulio Dornelles **15** 433-434

Partisan, The (novel)
Simms, William Gilmore **14** 235-236

Partisan Review (magazine)
Greenberg, Clement **6** 521-523
Motherwell, Robert **11** 210-211
Orwell, George **12** 14-15

Partita (music)
Bach, Johann Sebastian **1** 416-419
Walton, William Turner **16** 92-93

Partito Popolare Italiano
see Catholic People's Party (It.)

Parts of a World (poems)
Stevens, Wallace **14** 443-445

Parvus (pseudonym)
see Helfand, A. L.

Parzival (epic; Wolfram von Eschenbach)
Grimmelshausen, Hans Jakob Christoffel von **7** 4-5
Wolfram von Eschenbach **16** 360-361

Pas d'acier, Le (ballet)
Prokofiev, Sergei Sergeevich **12** 458-460

Pasargadae (ancient city, Persia)
Cyrus the Great **4** 363-364

PASCAL, BLAISE (1623-1662), French scientist and philosopher **12** 122-124
Beckett, Samuel **2** 102-104
Chalmers, Thomas **3** 408-409
Jansen, Cornelis **8** 220-221
Kafka, Franz **8** 403-406
La Fayette, Comtesse de **9** 150-151
Leibniz, Gottfried Wilhelm von **9** 307-310

Pascal, Mattia (literary character)
Pirandello, Luigi **12** 319-321

Pascarella Family, The (novel)
Werfel, Franz **16** 204-205

Pascendi (encyclical)
Pius X **12** 336-337

Pascha, Het (play)
Vondel, Joost van den **16** 19-20

Paschal II (1050?-1118), pope 1099-1118
Henry V **7** 295-296

Pascin, Jules (1885-1930), American painter
Modigliani, Amedeo **11** 72-73

Pascuccio d'Antonio, Donato di
see Bramante, Donato

PASHA, ENVER (1881-1922), Turkish soldier and Young Turk leader **5** 290-291

PASHA, TEWFIK (1852-1892), khedive of Egypt 1879-92 **15** 157-158
Cromer, 1st Earl of **4** 317

Pashas
see Statesmen

Pasquin (political satire)
Fielding, Henry **5** 442-444

Pass Laws (South Africa)
Luthuli, Albert John **10** 51-52
Verwoerd, Hendrik Frensch **15** 472-473

Passacaglia (music)
Bach, Johann Sebastian **1** 416-419
Webern, Anton **16** 160-162

Passage to India (poem)
Whitman, Walt **16** 249-251

Passage to India, A (novel)
Forster, Edward Morgan **6** 14-16

Passarowitz, Peace of (1718)
Eugene of Savoy **5** 330-331

Passau, Treaty of (1552)
Charles V **3** 457-459
Ferdinand II **5** 415

Passchendaele, battle of (1917)
Currie, Arthur William **4** 345

Passfield, Baron
see Webb, Sidney James

Passion (philosophy)
Descartes, René **4** 505-508
Galen **6** 178-180

Passion, according to Sade (opera)
Bussotti, Sylvano **3** 174-175

Passion in Rome, A (novel)
Callaghan, Edward Morley **3** 229-230

Passion of Christ (New Testament)
in art
Morales, Luis de **11** 150
Pontormo **12** 394-395
Rembrandt Harmensz van Rijn **13** 91-95
Schongauer, Martin **14** 26-28
in music
Bach, Johann Sebastian **1** 416-419
Manzoni, Alessandro **10** 222-224
Walter, Johann **16** 86
relics
Montreuil, Pierre de **11** 139

Passion of Sacco and Vanzetti (painting)
Shahn, Ben **14** 139-140

Passional attraction (political philosophy)
Fourier, François Charles Marie **6** 31-32

Passionate Pilgrim, A (book)
James, Henry **8** 211-212

Passions (musical composition)
Schütz, Heinrich **14** 48-49

Passive obedience (philosophy)
Woolman, John **16** 382-383

Passive powers (philosophy)
Cudworth, Ralph **4** 331

Passive resistance movements (India)
Bhave, Vinoba **2** 257-258
Bose, Subhas Chandra **2** 430-431
Gandhi, Mohandas Karamchand **6** 201-204
Narayan, Jayaprakash **11** 312-313
Nehru, Jawaharlal **11** 332-334
Prasad, Rajendra **12** 433
Reading, 1st Marquess of **13** 64
see also Civil disobedience; Nonviolent protest movements; Student protest

Passover, The (play)
Vondel, Joost van den **16** 19-20

Passow, Franz (1786-1833), German philologist
Schopenhauer, Arthur **14** 29-31

Passport of Mallam Ilia, The (novella)
Ekwensi, Cyprian **5** 242-243

Past and Present (book)
Carlyle, Thomas **3** 304-305

Past and Present (painting)
Cole, Thomas **4** 151-152

PASTERNAK, BORIS LEONIDOVICH (1890-1960), Russian poet, novelist, and translator **12** 124-125
Ehrenburg, Ilya Grigorievich **5** 224-225
Lowell, Robert Trail Spence Jr. **10** 16-17

Pasternak, Leonid Osipovich (1862-1945), Russian naturalist painter
Pasternak, Boris Leonidovich **12** 124-125

PASTEUR, LOUIS (1822-1895), French chemist and biologist **12** 125-127
Bernard, Claude **2** 208-210
Dubos, René Jules **5** 119
Dumas, Jean Baptiste André **5** 138-139
Liebig, Justus von **9** 403-404
Lister, Joseph **9** 444-445
Metchnikoff, Élie **10** 532-533
Meyerhof, Otto Fritz **10** 537-539
Semmelweis, Ignaz Philipp **14** 101-102
Van't Hoff, Jacobus Hendricus **15** 431-432

Pasteur Institute (Paris)
Curie, Marie Sklodowska **4** 339-341
Lwoff, André **10** 58-59
Metchnikoff, Élie **10** 532-533
Pasteur, Louis **12** 125-127

Pasteur-Meyerhof effect (biochemistry)
Meyerhof, Otto Fritz **10** 537-539

Pasto Indians (South America)
Benalcázar, Sebastián de **2** 145-146

Pastor fido, Il (musical composition)
Handel, George Frederick **7** 116-119

Pastoral Concert (painting)
Giorgione **6** 340-341

Pastoral Poetry (mural)
Puvis de Chavannes, Pierre **12** 492-493

Pastoral Symphony (musical composition)
Beethoven, Ludwig van **2** 114-117

Pastorale (musical composition)
Stravinsky, Igor Fedorovich **14** 502-506

Pastorales (poems)
Jiménez, Juan Ramón **8** 261-262

Pastoralism (art and literature)
Drayton, Michael **5** 97-98
Fragonard, Jean Honoré **6** 38-39
Froissart, Jean **6** 124-125

Giorgione **6** 340-341
Milton, John **11** 43-46
Spenser, Edmund **14** 373-376
Theocritus **15** 171-172

Pastorals (book)
Pope, Alexander **12** 395-397

Pastores de Belén, Los (novel)
Lope Félix de Vega Carpio **9** 503-506

Pastors' Emergency League
see Confessing Church of Anti-Nazi German Protestants

Pasture, Rogelet de le
see Weyden, Rogier van der

Pastures of Heaven, The (literary collection)
Steinbeck, John Ernst **14** 416-417

Patagonia (region , South America)
Darwin, Charles Robert **4** 397-399

Pataliputra (city, India)
Chandragupta Maurya **3** 426

Patanjali (book)
Biruni, Abu Rayhan al- **2** 284-285

Patch, Anthony (literary character)
Fitzgerald, Francis Scott Key **5** 470-472

PATCHEN, KENNETH (1911-1972), American experimental poet and novelist **12** 128-129

PATEL, VALLABHBHAI (1875-1950), Indian political leader **12** 129-130
Prasad, Rajendra **12** 433

Patent Office (Washington, District of Columbia)
Mills, Robert **11** 36-37

Patente, La (story; play)
Pirandello, Luigi **12** 319-321

Patents (United States)
Colt, Samuel **4** 172-173
Eastman, George **5** 186
Edison, Thomas Alva **5** 206-208
Fitch, John **5** 467-468
Goddard, Robert Hutchings **6** 376-377
Goodyear, Charles **6** 441
Howe, Elias **7** 529-530
Stevens, John **14** 439-440

Pater, Jean Baptiste (1695-1736), French painter
Watteau, Antoine **16** 143-144

PATER, WALTER HORATIO (1839-1894), English author **12** 130-131
Swinburne, Algernon Charles **15** 54-55

Paterson (city, New Jersey)
Colt, Samuel **4** 172-173
Haywood, William Dudley **7** 232-233

Paterson (poem)
Williams, William Carlos **16** 308-309

PATERSON, ANDREW BARTON (1864-1941), Australian folk poet **12** 131-132
Lawson, Henry **9** 254-255

PATERSON, WILLIAM (1745-1806), American jurist **12** 132-133
Macarthur, John **10** 78

Path of Life
see Shulhan Aruk

Path of Upright Ones (poem)
Luzzato, Moses Hayyim **10** 57-58

Path through the Fields (painting)
Pissaro, Camille **12** 326-327

Pathelin (anonymous farce)
Villon, François **15** 499-501

Pather Panchali (novel; Banerji)
Ray, Satyajit **13** 60-61

Pathet Lao (Lao political group)
Souvanna Phouma **14** 357-358

Pathétique (musical composition)
Beethoven, Ludwig van **2** 114-117
Tchaikovsky, Peter Ilyich **15** 130-132

Pathewaie to Knowledge, The (book)
Recorde, Robert **13** 68-69

Pathfinder, The (novel)
Cooper, James Fenimore **4** 220-223

Pathology (science)
Andersen, Dorothy **1** 212
Bernard, Claude **2** 208-210
Cabot, Richard Clarke **3** 200
Domagk, Gerhard Johannes Paul **5** 48-50
Eijkman, Christian **5** 228
Fernel, Jean François **5** 425-426
Hardy, Harriet **7** 150
Metchnikoff, Élie **10** 532-533
Morgagni, Giovanni Battista **11** 158-159
Müller, Johannes Peter **11** 239-240
Sanctorius **13** 459
Slye, Maud **14** 276-277
Virchow, Rudolf Ludwig Carl **15** 506-507
see also Scientists—pathologists

Patience (operetta)
Gilbert, William Schwenck **6** 314-315
Sullivan, Arthur Seymour **15** 23

Patinir, Joachim (1485?-1524), Flemish painter
Claude Lorrain **4** 89-90

PATIÑO, SIMÓN ITURRI (1862-1947), Bolivian industrialist and entrepreneur **12** 133-134

Patio with Cloud (painting)
O'Keeffe, Georgia **11** 487-489

Patkul, Johann Reinhold (1660-1707), Livonian nobleman and adventurer
Charles XII **3** 464-466

Patmore, Coventry Kersey Dighton (1823-1896), English poet
Heavysege, Charles **7** 246

Patmos (hymn)
Hölderlin, Johann Christian Friedrich **7** 451-452

Patna (literary ship)
Conrad, Joseph **4** 205-207

PATON, ALAN STEWART (1903-1988), South African writer and liberal leader **12** 134-135

Patras (city; Greece)
Constantine XI **4** 211-212

Patriarchy (sociology)
Le Play, Guillaume Frédéric **9** 350-351

Patrician, The (novel)
Galsworthy, John **6** 189-190

Patricians and Patricides (mural)
Siqueiros, David Alfaro **14** 256

PATRICK, JENNIE R. (born 1949), African American chemical engineer **12** 136-137

PATRICK, RUTH (born 1907), American limnologist **12** 137-138

PATRICK, ST. (died circa 460), British missionary bishop to Ireland **12** 135-136
Columba **4** 175-176
Yeats, William Butler **16** 445-447

Patrie (musical composition)
Bizet, Georges **2** 296-297

Patrimony of St. Peter
Gregory I **6** 531-532

Patriot for Me, A (play)
Osborne, John **12** 16-17

Patriote party (Lower Canada)
Lafontaine, Louis-Hippolyte **9** 157-158
Papineau, Louis-Joseph **12** 91

Patriotic school (French Canadian literature)
Fréchette, Louis-Honoré **6** 77-78
Garneau, François-Xavier **6** 219-220

Patriotic Songs (poems)
Treitschke, Heinrich von **15** 293-294

Patriotic Union (political party; Spain)
Primo de Rivera y Orbaneja, Miguel **12** 454-455

Patriotism
see Nationalism

Patrocinium musices (music collection)
Lassus, Roland de **9** 216-218

Patronage (U.S. politics)
Garfield, James Abram **6** 213-214
Platt, Thomas Collier **12** 347-348
Roosevelt, Theodore **13** 280-283

PATTEN, SIMON NELSON (1852-1922), American economist **12** 138-139
Robinson, James Harvey **13** 208

Patterness novels
Butler, Octavia E. **3** 182-183

Patterns (poem)
Lowell, Amy **10** 13

Patterns of Culture (book)
Benedict, Ruth Fulton **2** 154-155

PATTERSON, FREDERICK DOUGLAS (1901-1988), African American educator **12** 139-140

PATTON, GEORGE SMITH, JR. (1885-1945), American Army officer **12** 140-141
Alexander of Tunis, 1st Earl **1** 135-136
Montgomery, Bernard Law **11** 135-136

Patzinaks (Asian people)
Alexius I **1** 143-144

PAUL I (1754-1801), Russian czar 1796-1801 **12** 143-144
Alexander I **1** 130-132
Baranov, Aleksandr Andreievich **1** 499-500
Catherine the Great **3** 370-372, 426
Nesselrode, Karl Robert **11** 348-349
Nicholas I **11** 377-378

Paul II (Pietro Barbo; 1417-71), pope 1464-71
Alberti, Leon Battista **1** 113-115

PAUL III (Alessandro Farnese; 1468-1549), pope 1534-49 **12** 144-145
appointees
Bembo, Pietro **2** 144-145
Ignatius of Loyola **8** 108-109
Paul IV **12** 145-146
Pius IV **12** 332
art patronage
Cellini, Benvenuto **3** 391-392
Michelangelo Buonarroti **11** 2-5
Sangallo family **13** 464-466
Titian **15** 242-244
Catholic Reformation
Cajetan **3** 215-216
Charles V **3** 457-459

PAUL IV (Giampietro Carafa; 1476-1559), pope 1555-59 **12** 145-146
Alba, Duke of **1** 103-104
Cajetan **3** 215-216
Palestrina, Giovanni Pierluigi da **12** 70-72
Paul III **12** 144-145
Pius IV **12** 332

Paul V (Camillo Borghese; 1552-1621), pope 1605-21
Bernini, Gian Lorenzo **2** 214-216
Pázmány, Péter **12** 164-165
Sarpi, Paolo **13** 487-488

PAUL VI (Giovanni Battista Montini; 1897-1978), pope **12** 146-148
John, XXIII **8** 277-280
Marcuse, Herbert **10** 245-247
Rahner, Karl **13** 4-5

Paul, Elliot Harold (1891-1958), American writer
Stein, Gertrude **14** 414-415

Paul, John
see Jones, John Paul

Paul, Prince (1893-1976), regent of Yugoslavia 1934-41
Alexander of Yugoslavia **1** 136-137

PAUL, ST. (died 66/67), Christian theologian and Apostle **12** 141-143
associates
Jesus of Nazareth **8** 251-255
John, St. **8** 273-274
Luke **10** 38
Mark **10** 266-267
Peter **12** 252-253
commentaries on
Jowett, Benjamin **8** 364-365
Lombard, Peter **9** 490-491
Luther, Martin **10** 48-51
influence of
Augustine **1** 367-370
Colet, John **4** 157-158
Rabelais, François **12** 524-526
interpretations
Baur, Ferdinand Christian **2** 74-75
Bultmann, Rudolf Karl **3** 119-120
Marcion **10** 238-239

Paul Bunyan (opera)
Britten, Benjamin **3** 10-11

Paul Lange and Tora Parsberg (play)
Bjørnson, Bjørnstjerne **2** 299-300

Paul of Aegina (flourished late 7th century), Greek surgeon
Celsus, Aulus Cornelius **3** 393

Paul Revere's Ride (poem; Longfellow)
Revere, Paul **13** 110-111

Paul the Peddler (book)
Alger, Horatio **1** 153-154

Paul the Sharper... (novel)
Quevedo Y Villegas, Francisco Gómez de **12** 511

Paula (magazine)
Allende, Isabel **1** 172-174

Paulding, Hiram (1797-1878), American naval officer
Walker, William **16** 68-69

Paulding, James K. (1778-1860), American writer
Irving, Washington **8** 141-143

Paulet, Sir Amyas (1536?-1588), English diplomat
Bacon, Francis **1** 422-424

PAULI, WOLFGANG ERNST (1900-1958), Austrian theoretical physicist **12** 149
Bohr, Niels Henrik David **2** 366-368
Born, Max **2** 420-421
Chadwick, James **3** 405-406
Fermi, Enrico **5** 422-424
Heisenberg, Werner Karl **7** 261-263
Oppenheimer, J. Robert **11** 525-526
Rabi, Isidor Isaac **12** 526-527
Tomonaga, Sin-itiro **15** 265-266

Pauli exclusion principle
see Exclusion principle (physics)

Paulicians (heretical sect)
Basil I **2** 49-50

Pauline (poem)
Browning, Robert **3** 53-55

Pauline Chapel (Vatican)
Michelangelo Buonarroti **11** 2-5
Sangallo family **13** 464-466

Pauline Epistles (New Testament)
see Paul, St.

PAULING, LINUS CARL (born 1901), American chemist **12** 150-152
Lewis, Gilbert Newton **9** 384-385
Watson, James Dewey **16** 137-138

Paulinus, St. (died 644), Roman missionary, archbishop of York
Alcuin of York **1** 122-123

Paulist Fathers (religious congregation)
Hecker, Isaac Thomas **7** 250-251

Paulsen, Friedrich (1846-1908), German philosopher
Tönnies, Ferdinand **15** 266-267

Paulus, Aemilius (229?-160 B.C.), Roman general and statesman
Polybios **12** 384-385

Paumgartner Altarpiece
Dürer, Albrecht **5** 159-161

Paura della libertà (essays)
Levi, Carlo **9** 364

Pausanias (flourished 2d century), Greek traveler and geographer
Ictinus **8** 101
Phidias **12** 265-267
Polykleitos **12** 385-386
Praxiteles **12** 433-434

Pausanias (flourished 5th century B.C.), Spartan general
Agesilaus II **1** 79-80

Pauson House (Phoenix, Arizona)
Wright, Frank Lloyd **16** 398-401

Pauvre Belgique (book)
Baudelaire, Charles Pierre **2** 61-63

Pauvre Christ de Bomba, Le (novel)
Beti, Mongo **2** 242-243

Pauvre matelot, Le (musical composition)
Milhaud, Darius **11** 17-18

Pavana italiana (musical composition)
Cabezón, Antonio **3** 197-198

Pavane (music)
Milán, Luis **11** 15-16
Ravel, Maurice Joseph **13** 54-55

PAVAROTTI, LUCIANO (born 1935), Italian tenor **12** 152-154

PAVESE, CESARE (1908-1950), Italian novelist, poet, and critic **12** 154-155
Vittorini, Elio **16** 2-3

Pavia (city, It.)
Julius II **8** 384-386

Pavia, battle of (1525)
Francis I **6** 40-43

Pavia, Cathedral of
Bramante, Donato **2** 493-494

Pavia, Certosa of
Visconti, Gian Galeazzo **15** 510-511

Pavia, Council of (1423)
Martin V **10** 287-288

Pavia, University of
Cardano, Geronimo **3** 285-286
Sforza, Lodovico **14** 127-128
Spallanzani, Lazzaro **14** 360-361
Valla, Lorenzo **15** 406
Volta, Alessandro **16** 12-14

PAVLOV, IVAN PETROVICH (1849-1936), Russian physiologist **12** 155-157
Frisch, Karl von **6** 117-118
Sherrington, Charles Scott **14** 187-189
Skinner, Burrhus Frederic **14** 269-270

PAVLOVA, ANNA (1881-1931), Russian ballet dancer **12** 157-159

Pavón, José Maria Morelos ye
see Morelos, José Maria

Pawn Shop (poems)
Breton, André **2** 519-520

Pawtuxet (Rhode Island)
Gorton, Samuell **6** 460

Pax Britannica (19th century)
Palmerston, 3d Viscount **12** 81-83

Pax dei (Roman law)
Constantine I **4** 209-211

Pax Romana
Paul **12** 141-143
Tiberius Julius Caesar Augustus **15** 217-218

PAYNE, JOHN HOWARD (1791-1852), American actor, playwright, and songwriter **12** 159

Payne-Aldrich tariff (United States; 1909)
Taft, William Howard **15** 78-81

PAYNE-GAPOSCHKIN, CECILIA (1900-1979), American astronomer **12** 159-161

Paysage polaire, Le (poem)
Leconte de Lisle, Charles Marie René **9** 273-274

Paysages et intérieurs (color lithograph)
Vuillard, Jean Édouard **16** 36

Paysan de Paris, Le (book)
Aragon, Louis **1** 271-272

Paysan parvenu, Le (novel)
Marivaux, Pierre Carlet de Chamblain de **10** 265-266

PAZ, OCTAVIO (born 1914), Mexican diplomat, critic, editor, translator, poet, and essayist **12** 161-162

PAZ ESTENSSORO, VICTOR (born 1907), Bolivian statesman and reformer **12** 163-164
Barrientos Ortuño, René **2** 22-23
Patiño, Simón Iturri **12** 133-134

PAZ ZAMORA, JAIME (born 1939), president of Bolivia (1989-) **12** 165-167

PÁZMÁNY, PÉTER (1570-1637), Hungarian archbishop **12** 164-165

Pazzi Chapel (Sta Croce, Florence)
Brunelleschi, Filippo **3** 70-72
Luca della Robbia **10** 19-20

Pazzi conspiracy (Florence; 1478)
Medici, Lorenzo de' **10** 450-451

Pazzi Conspiracy, The (play)
Alfieri, Vittoria **1** 145-146

PEABODY, ELIZABETH PALMER (1804-1894), American educator and author **12** 167-168
Alcott, Amos Bronson **1** 121
Froebel, Friedrich Wilhelm August **6** 122-123

PEABODY, GEORGE (1795-1869), American merchant, financier, and philanthropist **12** 168
Curry, Jabez Lamar Monroe **4** 346-347
Marsh, Othniel Charles **10** 275-276
Morgan, Junius Spencer **11** 166-167

Peabody Conservatory (Baltimore, Maryland)
Bennett, Richard Rodney **2** 172

Peabody Museum (Harvard University)
Fletcher, Alice Cunningham **5** 486-487
Kidder, Alfred Vincent **8** 541-542

Peabody Museum (Yale University)
Marsh, Othniel Charles **10** 275-276

Peace
activists,
see Activists, peace
education to promote
Andrews, Fannie Fern Phillips **1** 231-232
in art
Daumier, Honoré Victorin **4** 403-405
Portinari, Cândido **12** 407-408
in literature
Aristophanes **1** 293-294
Cousins, Norman **4** 274-276
Coward, Noel **4** 279-280
Vaughan, Henry **15** 444-445
see also Pacificism

Peace and Freedom party (California)
Cleaver, Leroy Eldridge **4** 97-98

Peace Congress (Paris; 1849)
Brown, William Wells **3** 48-49

Peace Corps (United States)
Kennedy, John Fitzgerald **8** 502-506
Roosevelt, Eleanor **13** 275-277
Stroessner, Alfredo **14** 511-512

Peace Democrats (United States Civil War)
Vallandigham, Clement Laird **15** 406-407
Wood, Fernando **16** 367-368

Peace Information Center
Du Bois, William Edward Burghardt **5** 116-118

Peace of God (1043)
Henry III **7** 290

Peace of 1043 (China)
Fan Chung-yen **5** 376-377

Peace River (Canada)
Mackenzie, Alexander **10** 103-104

Peaceable Kingdom (painting)
Hicks, Edward **7** 375

Peach Fount Colony (China)
T'ao Ch'ien **15** 104-105

Peacock (ship)
Lawrence, James **9** 251-252

PEACOCK, THOMAS LOVE (1785-1866), English novelist and satirist **12** 169
Meredith, George **10** 512-513

PEALE, CHARLES WILLSON (1741-1827), American painter and scientist **12** 169-171
Peale, Rembrandt **12** 172-173
Stuart, Gilbert **14** 513-515

PEALE, NORMAN VINCENT (1898-1993), American religious leader who blended psychotherapy and religion **12** 171-172

Peale, Raphael (1774-1825), American artist
Harnett, William Michael **7** 160-161

PEALE, REMBRANDT (1778-1860), American painter **12** 172-173
Moran, Thomas **11** 151-152

Peale Family (painting)
Peale, Charles Willson **12** 169-171

Peano, Giuseppe (1858-1932), Italian mathematician
Leibniz, Gottfried Wilhelm von **9** 307-310
Russell, Bertrand Arthur William **13** 373-374

Peanut (plant)
Carver, George Washington **3** 346-347

Peanuts (comic strip)
Schulz, Charles M. **14** 38-39

Pearl, The (novella)
Steinbeck, John Ernst **14** 416-417

Pearl Harbor (city; Hawaii)
Japanese attack (1941)
Halsey, William Frederick **7** 91-92
Hirohito **7** 410-412
Hoover, Herbert Clark **7** 483-485
Lindbergh, Charles Augustus **9** 421-423
Marshall, George Catlett **10** 278-279
Monnet, Jean **11** 109-110
Nimitz, Chester William **11** 395-396
Roosevelt, Franklin Delano **13** 277-280
Stilwell, Joseph Warren **14** 456-457
Stimson, Henry Lewis **14** 457-458
Tojo, Hideki **15** 254-256
Wainwright, Jonathan Mayhew **16** 45-46
response to attack
Curtin, John Joseph **4** 348-349
Morgenthau, Henry Jr. **11** 172-173

Pearl Mosque (Agra, India)
Shah Jahan **14** 138-139

Pearl of Brabant Altarpiece (painting)
Bouts, Dirk **2** 458-459

Pearl Pictures (painting)
Vermeer, Jan **15** 466-467

Pearls and Pebbles (book)
Traill, Catharine Parr **15** 291

PEARSE, PATRICK HENRY (1879-1916), Irish poet, educator, and revolutionary **12** 173-174
Collins, Michael **4** 167-168
Colum, Padraic **4** 174-175
Hyde, Douglas **8** 82-83

Pearson, Karl (1857-1936), English scientist
Galton, Francis **6** 193-194

PEARSON, LESTER BOWLES (1897-1972), Canadian statesman and diplomat, prime minister **12** 174-175

PEARY, ROBERT EDWIN (1856-1920), American explorer **12** 175-176
Amundsen, Roald **1** 206-207
Henson, Matthew A. **7** 312-314
MacMillan, Donald Baxter **10** 111-112

Peas (vegetable)
Mendel, Johann Gregor **10** 483-486

Peasant and the Satyr, The (painting)
Jordaens, Jacob **8** 347-349

Peasant Dance (painting)
Bruegel, Pieter the Elder **3** 65-67

Peasant Family (painting)
Le Nain, Antoine, Louis and Mathieu **9** 321-322

Peasant rebellions
England (1381)
Chaucer, Geoffrey **3** 482-485
Gower, John **6** 475-476
Richard II **13** 130-131
Wyclif, John **16** 412-413
Germany (1524-1525)
Karlstadt, Andreas Bodenheim von **8** 449
Luther, Martin **10** 48-51
Münzer, Thomas **11** 251-252
Korea (1198)
Ch'oe Ch'ung-hn **4** 13
Russia (1773-1775)
Pugachev, Emelyan Ivanovich **12** 478-479

Peasant Wedding Feast (painting)
Bruegel, Pieter the Elder **3** 65-67

Peasants
as revolutionary force
Lenin, Vladimir Ilich **9** 323-326
Mao Zedong **10** 225-227
Plekhanov, Georgi Valentinovich **12** 351-352
in literature
Silone, Ignazio **14** 231-232
oppression of
Francis II **6** 43-44
Frederick II **6** 81-84
Frederick William I **6** 86-87
Frederick William III **6** 87

Peasants, The (story)
Chekhov, Anton Pavlovich **3** 494-497

Peasant's Association of Lower Austria
Dollfuss, Engelbert **5** 47

Peasants in the Country (painting)
Le Nain, Antoine, Louis and Mathieu **9** 321-322

Peasants Playing Cards (painting)
Brouwer, Adriaen **3** 29-30

Peau de Chagrin, La (story)
Balzac, Honoré de **1** 478-480

Pecan (nut)
Carver, George Washington **3** 346-347

Pecci, Vincenzo Gioacchino
see Leo XIII

Péché de Monsieur Antoine, Le (novel)
Sand, George **13** 459-461

Pechenegs (Turkic people)
Vladimir I **16** 5-6

Pechersky Lavra Monastery (Kiev)
Mogila, Peter **11** 74-75

Pêcheur d'Islande (novel)
Loti, Pierre **9** 519-520

Pêcheurs de perles, Les (opera)
Bizet, Georges **2** 296-297

Pechorin (literary character; Lermontov)
Goncharov, Ivan Aleksandrovich **6** 424
Lermontov, Mikhail Yurievich **9** 352-353

PECHSTEIN, HERMANN MAX (1881-1955), German Expressionist painter and graphic artist **12** 176-177

Pechstein, Max (1881-1955), German painter and designer
Kirchner, Ernst Ludwig **9** 34-35

PECK, ROBERT NEWTON (born 1928), American author of children's literature **12** 177-178

Peck's Bad Boy (play)
Cohan, George Michael **4** 137-138

Pecos Pueblo (region , New Mexico)
Kidder, Alfred Vincent **8** 541-542

Pecos River (Texas-Northern Mexico)
Chisum, John Simpson **4** 11
Coronado, Francisco Vásquez de **4** 247

Pedagogical Sketch Book (book)
Klee, Paul **9** 47-49

Peddlar, The (poem)
Wordsworth, William **16** 385-388

Pediatrics (medicine)
Andersen, Dorothy **1** 212
Baker, Sara Josephine **1** 455-456
Jacobi, Abraham and Mary Putnam **8** 188-189
Spock, Benjamin **14** 383-385
Taussig, Helen Brooke **15** 118-120

Pedigree (novel)
Simenon, Georges **14** 233-234

PEDRARIAS (Pedro Arias de Ávila; circa 1440-1531), Spanish conqueror and colonial governor **12** 179
Almagro, Diego de **1** 177-178
Balboa, Vasco Núñez de **1** 462-463
Benalcázar, Sebastián de **2** 145-146
de Soto, Hernando **4** 510-511
Díaz del Castillo, Bernal **4** 536-537
Pizarro, Francisco **12** 340-341

Pedrell, Felipe (1841-1922), Spanish composer
Falla, Manuel de **5** 372-373

PEDRO I (1798-1834), emperor of Brazil and king of Portugal **12** 179-180
Andrada e Silva, José Bonifácio de **1** 221-222
Caxias, Duque de **3** 386
Feijó, Diogo Antônio **5** 405-406

PEDRO II (1825-1891), emperor of Brazil 1831-89 **12** 180-181
Andrada e Silva, José Bonifácio de **1** 221-222
Barbosa, Ruy **1** 503-504
Bell, Alexander Graham **2** 129-131
Deodoro da Fonseca, Manoel **4** 502
Gobineau, Comte de **6** 375-376
Heade, Martin Johnson **7** 236

Pedro III (1717-1786), king of Portugal 1777-86
Pombal, Marquês de **12** 386-387

Pedro III (king, Aragon)
see Peter III

Pedro IV (king, Portugal)
see Pedro I (emperor, Brazil)

Pedro el Cruel
see Peter the Cruel

Pedro of Castile (1334-1369), king of Castile
Edward III **5** 211-212
Edward the Black Prince **5** 217-218

PEEL, SIR ROBERT (1788-1850), English statesman, prime minister 1834-35 and 1841-46 **12** 181-183
ministries
Aberdeen, 4th Earl of **1** 25-26
Gladstone, William Ewart **6** 357-360
Palmerston, 3d Viscount **12** 81-83
Tennyson, Alfred **15** 144-146
Victoria **15** 485-487
Wellington, 1st Duke of **16** 193-195
opponents
Disraeli, Benjamin **5** 27-29
O'Connell, Daniel **11** 465-467
supporters
Albert **1** 110-112
Cobden, Richard **4** 127-128
William IV **16** 296-297

Peel Commission of Palestine (1937)
Jabotinsky, Vladimir Evgenevich **8** 167-168

Peelers (London police)
Peel, Robert **12** 181-183

Peel's Act (1819)
Peel, Robert **12** 181-183

Peenemünde (village, Germany)
von Braun, Wernher **16** 17-18

Peep-show Man (etching)
Maulbertsch, Franz Anton **10** 345

Peer Gynt (play; Ibsen)
Grieg, Edvard Hagerup **6** 541-542
Ibsen, Henrik **8** 98-100

"Pegging the market" (U.S. finance)
Cooke, Jay **4** 215-216

PÉGUY, CHARLES PIERRE (1873-1914), French poet **12** 183-184
Claudel, Paul Louis Charles **4** 90-91

PEI, I. M. (Ieoh Ming Pei; born 1917), Chinese-American architect **12** 184-187

PEIRCE, CHARLES SANDERS (1839-1914), American scientist and philosopher **12** 187-188
Cohen, Morris Raphael **4** 139-140
Nagel, Ernest **11** 291-292
Ramsey, Frank Plumpton **13** 25
see also Pragmatism

Peisistratus (died 527 B.C.), Athenian politician
Cleisthenes **4** 98-99

Peita (Peking)
Ch'en Tu-hsiu **3** 501-502
Dewey, John **4** 520-523
Hu Shih **8** 63-65
Li Ta-chao **9** 447
Lu Hsün **10** 35-37
Ts'ai Yüan-p'ei **15** 322

PEIXOTO, FLORIANO (1839-1895), Brazilian marshal, president 1891-94 **12** 188-189
Barbosa, Ruy **1** 503-504
Deodoro da Fonseca, Manoel **4** 502

Peiyang clique (Chinese)
Wu P'ei-fu **16** 404-405
Yüan Shih-k'ai **16** 480-481

Pekah (Old Testament character)
Isaiah **8** 146-147

Peking (city, China)
Chiang Kai-shek **3** 510-513
Chifley, Joseph Benedict **3** 518
Genghis Khan **6** 263-265
Gordon, Charles George **6** 448-449
Lin Piao **9** 429-430
Ricci, Matteo **13** 124-125
Yeh-lü Ch'u-ts'ai **16** 447-449
Yung-lo **16** 482-483

Peking, Convention of (1860)
Wen-hsiang **16** 202-203

Peking Institute of Art
Ch'i Pai-shih **3** 526-527

Peking man (archeology)
Weidenreich, Franz **16** 171-172

Peking University
see Peita

Peking-Hankow Railway
Chang Chih-tung **3** 430-431
Ch'en Tu-hsiu **3** 501-502
Li Ta-chao **9** 447

Pelagianism (religion)
Jansen, Cornelis **8** 220-221
Pelagius **12** 189-190

PELAGIUS (died circa 430), British theologian **12** 189-190
see also Pelagianism

Pelagius II (died 590), pope 579-590
Gregory I **6** 531-532

Pelagonia, battle of (1259)
Michael VIII **11** 1-2

PELE (Edson Arantes Do Nascimento Pele; born 1940), Brazilian soccer player **12** 190-191

Pelerinage de la vie humaine (book; Deguileville)
Lydgate, John **10** 61-62

Pélerinages ruskiniens en France (book)
Proust, Marcel **12** 465-467

Peleus and Thetis (mythology)
Catullus, Gaius Valerius **3** 377-378

Pelham, Henry (1695-1754), English statesman
Copley, John Singleton **4** 228-230
George II **6** 269-270

Pelham, Peter (1697-1751), American artist and schoolmaster
Copley, John Singleton **4** 228-230

Pelham-Holles, Thomas
see Newcastle, 1st Duke of

Pelican (ship)
Drake, Francis **5** 94-96

Pelle the Conqueror (novel)
Nexø, Martin Anderson **11** 372

Pelléas et Mélisande (opera; Debussy)
Debussy, Achille Claude **4** 445-447
Messiaen, Olivier **10** 528-529

Pelléas et Mélisande (play; Maeterlinck)
Maeterlinck, Maurice **10** 125-126
Schoenberg, Arnold **14** 24-26
Sibelius, Jean Julius Christian **14** 211-212

Pellegrin, Abbé Simon Joseph (1663-1745), French writer and librettist
Rameau, Jean Philippe **13** 17-18

Pellegrini Chapel (Verona)
Pisanello **12** 323-324
Sanmicheli, Michele **13** 469-470

PELLI, CESAR (born 1926), Hispanic American architect and educator **12** 191-192

Peloponnesian League (Greece)
Cleomenes I **4** 103

Peloponnesian War (431-404 B.C.)
Athens
Alcibiades **1** 119-120
Aristophanes **1** 293-294
Cleon **4** 104-105
Pericles **12** 219-221
Thucydides **15** 211-212
Sparta
Lysander **10** 70

Peloponnesus (region, Greece)
Aratus **1** 273-274
Canning, George **3** 258-260
Constantine XI **4** 211-212
Epaminondas **5** 291-292
Ibrahim Pasha **8** 97-98
Mahmud II **10** 145-147
Michael VIII **11** 1-2
see also Peloponnesian War

PELTIER, LEONARD (born 1944), Native American activist **12** 193-195

Pembroke, 3d Earl of (William H. Pembroke; 1580-1630), English courtier
Charles I **3** 450-452

Penal reform
Australia
Franklin, John **6** 64-65
Phillip, Arthur **12** 279-280
England
Bentham, Jeremy **2** 176-178
Blackstone, William **2** 310-311
Fry, Elizabeth **6** 134-136
Oglethorpe, James Edward **11** 482-483
Peel, Robert **12** 181-183
U.S.
Altgeld, John Peter **1** 180-182
Bigelow, John **2** 271-272
Brown, William Wells **3** 48-49
Field, David Dudley **5** 439-440
Hoover, Herbert Clark **7** 483-485
Howe, Samuel Gridley **7** 537
Lieber, Francis **9** 401-402
Osborne, Thomas Mott **12** 17-18
Talbert, Mary Morris Burnett **15** 86-88
Tocqueville, Alexis Charles Henri Maurice Clérel de **15** 250-251

Penalty, The (film)
Goldwyn, Samuel **6** 416

Penance of St. John Chrysostom (engraving)
Cranach, Lucas the Elder **4** 289-290

Peñaranda, Enrique (1892-1972), president of Bolivia
Paz, Octavio **12** 161-162

Pendennis (novel)
Thackeray, William Makepeace **15** 159-161

PENDERECKI, KRZYSZTOF (born 1933), Polish composer **12** 195-197

Pendergast, Thomas J. (1872-1945), American political boss
Curley, James Michael **4** 344-345
Murphy, Frank **11** 260-261
Truman, Harry S. **15** 314-316

PENDLETON, EDMUND (1721-1803), American political leader **12** 197-198
Taylor, John **15** 126
Wythe, George **16** 415

PENDLETON, GEORGE HUNT (1825-1889), American politician **12** 198
Eaton, Dorman Bridgman **5** 190-191

Pendleton Civil Service Act (United States; 1883)
Arthur, Chester Alan **1** 321-323
Eaton, Dorman Bridgman **5** 190-191
Pendleton, George Hunt **12** 198

Pendulum (instrument)
Galileo Galilei **6** 180-183
Huygens, Christiaan **8** 79-81

Penelope (literary character)
Joyce, James **8** 365-367

Penelope (opera)
Fauré, Gabriel Urbain **5** 397-398

PENFIELD, WILDER GRAVES (1891-1976), Canadian neurosurgeon **12** 198-200

P'eng Chen (born 1899), Chinese politician and administrator
Liu Shao-Ch'i **9** 453-455

P'eng Teh-Huai (1899-1974), Chinese Communist leader
Lin Piao **9** 429-430
Liu Shao-Ch'i **9** 453-455

Penguin Island (novel)
France, Anatole **6** 39-40

Penicillin (antibiotic)
Chain, Ernst Boris **3** 407-408
Domagk, Gerhard Johannes Paul **5** 48-50
Fleming, Alexander **5** 483-485
Florey, Howard Walter **5** 491-492
Hodgkin, Dorothy Crowfoot **7** 432-434

Peninsular War (1803-1813)
Goya y Lucientes, Francisco de Paula José de **6** 476-478
Landor, Walter Savage **9** 186-187
Liverpool, 2nd Earl of **9** 456-457
Murat, Joachim **11** 253-254
Napoleon I **11** 306-310
Ney, Michel **11** 372-373
Pitt, William the Younger **12** 329-331
Wellington, 1st Duke of **16** 193-195

Pénitencier, Le (novel)
Martin du Gard, Roger **10** 295-296

Penitent St. Jerome (painting)
Antonello da Messina **1** 251-252

Penitente, El (dance)
Cunningham, Merce **4** 337-338

Penn, Sir William (1621-1670), English admiral
Penn, William **12** 200-202

Penn, Thomas (1702-1775), American colonist
Dickinson, John **4** 543-544

PENN, WILLIAM (1644-1718), English Quaker, founder of Pennsylvania **12** 200-202
Bradford, William **2** 476-477
Logan, James **9** 487-488
St. Clair, Arthur **13** 429-430
Weems, Mason Locke **16** 170
Zinzendorf, Nikolaus Ludwig von **16** 522-523

PENNEY, J. C. (James Cash Penney; 1875-1971), American chain store executive and philanthropist **12** 202-203

Pennies from Heaven (film)
Still, William Grant **14** 455-456

Penn's Treaty with the Indians (painting)
Hicks, Edward **7** 375

Pennsylvania (state, United States)
and Native American lands
Cornplanter **4** 239-241
colonial period
Bradford, William **2** 476-477
Franklin, Benjamin **6** 60-64
Galloway, Joseph **6** 186-187
Logan, James **9** 487-488
Penn, William **12** 200-202
Rittenhouse, David **13** 180-181
St. Clair, Arthur **13** 429-430
exploration
Brûlé, Étienne **3** 67-68
Gist, Christopher **6** 352-353
politics
Buchanan, James **3** 89-90
Cameron, Simon **3** 246-247
Curtin, Andrew Gregg **4** 347-348
Forbes, John **5** 507-508
Franklin, Benjamin **6** 60-64
Morris, Robert **11** 185-187
Palmer, Alexander Mitchell **12** 77-78
Penrose, Boies **12** 203-204
Pinchot, Gifford **12** 308-309
Quay, Matthew Stanley **12** 507
Shippen, Edward **14** 197-198
Stevens, Thaddeus **14** 442-443
religion
Asbury, Francis **1** 324-325
Mühlenberg, Heinrich Melchior **11** 232-233
Zinzendorf, Nikolaus Ludwig von **16** 522-523

Pennsylvania, University of (Philadelphia)
established
Morgan, John **11** 162-163
Smith, William **14** 301
faculty
Bache, Alexander Dallas **1** 420
Du Bois, William Edward Burghardt **5** 116-118
Elsasser, Walter Maurice **5** 277-278
Hare, Robert **7** 152-153
Lea, Henry Charles **9** 261-262
McMaster, John Bach **10** 426-427
Meyerhof, Otto Fritz **10** 537-539
Osler, William **12** 19-20
Patten, Simon Nelson **12** 138-139
Pound, Ezra Loomis **12** 415-417
Rochberg, George **13** 221-222
Rush, Benjamin **13** 364-365
Venturi, Robert **15** 461-463

Pennsylvania Academy of Fine Arts (Philadelphia)
Eakins, Thomas **5** 176-177
Peale, Charles Willson **12** 169-171
Peto, John Frederick **12** 259
Rush, William **13** 365-366

Pennsylvania Antislavery Society
Purvis, Robert **12** 485-486

Pennsylvania Constitutional Convention (1789)
Gallatin, Albert **6** 183-184

Pennsylvania Gazette (newspaper)
Franklin, Benjamin **6** 60-64

Pennsylvania Institute for the Blind (Philadelphia)
Blaine, James Gillespie **2** 312-313

Pennsylvania Journal (periodical)
Bradford, William **2** 477

Pennsylvania oil strike (1859)
Rockefeller, John Davison **13** 226-228

Pennsylvania Railroad (United States)
Carnegie, Andrew **3** 309-312
Rockefeller, John Davison **13** 226-228

Pennsylvania Reserve Corps
Curtin, Andrew Gregg **4** 347-348

Pennsylvania rifle (firearm)
Morgan, Daniel **11** 160-161

Pennsylvania School of Social Work (Philadelphia)
Rank, Otto **13** 33

Pennsylvania Society for Promoting the Abolition of Slavery (established 1774)
Rush, Benjamin **13** 364-365

Pennsylvania Station (old; New York City)
McKim, Charles Follen **10** 417-418

Penny for a Song, A (opera)
Bennett, Richard Rodney **2** 172

Penology
see Penal reform; Punishment

Penrod novels (literature)
Tarkington, Newton Booth **15** 109

PENROSE, BOIES (1860-1921), American senator and political boss **12** 203-204
Mellon, Andrew William **10** 469-470

PENROSE, ROGER (born 1931), British mathematician and physicist **12** 204-205

Pensacola (city, Florida)
Gálvez, Bernardo de **6** 195-196

Pensador Mexicano, El
see Fernáñdez de Lizardi, Josè joaquin

Pensées (book)
Pascal, Blaise **12** 122-124

Penseroso, Il (poem; Milton)
Blake, William **2** 316-318
Handel, George Frederick **7** 116-119
Milton, John **11** 43-46

Pensieri (literary collection)
Leopardi, Giacomo **9** 344-345

Pensiero e azione (journal)
Mazzini, Giuseppe **10** 381-383

Pension plans
see Social security

Pentagon Papers (book)
Ellsberg, Daniel **5** 275-277
Salisbury, Harrison Evans **13** 449-451

Pentateuch (Old Testament)
Ezra **5** 356-357
Leon, Moses de **9** 336
Tyndale, William **15** 373-374

Pentecost (hymn)
Manzoni, Alessandro **10** 222-224

Pentécost (painting)
Nolde, Emil **11** 419-420

Pentecostal sects (religion)
McPherson, Aimee Semple **10** 434

Penthesilea (play)
Kleist, Heinrich von **9** 52-53

Pentheus (literary character)
Euripides **5** 332-334

Pentimenti (art)
Velázquez, Diego Rodríguez de Silva y **15** 454-456

Pen-wu, theory of (philosophy)
Tao-an **15** 103-104

Peony (novel)
Buck, Pearl Sydenstricker **3** 91-93

People (sculpture)
Marini, Marino **10** 260-262

People, The (Het Volk; political party, South Africa)
Botha, Louis **2** 434-436
Smuts, Jan Christian **14** 309-310

People, Yes, The (poems)
Sandburg, Carl **13** 461-462

People of Hemsö, The (novel)
Strindberg, August **14** 509-511

People of Plenty (book)
Potter, David M. **12** 412

People of the Abyss, The (book)
London, Jack **9** 494-495

People of the City (novel)
Ekwensi, Cyprian **5** 242-243

People Will Say We're in Love (song)
Rodgers, Richard Charles **13** 234-236

People's Action Party (Singapore)
Goh Chok Tong **6** 393-395

People's Commissariat for Internal Affairs (NKVD)
Beria, Lavrenty Pavlovich **2** 192-193
Dzerzhinsky, Felix Edmundovich **5** 173-174

People's Democratic party (Sudan)
Khalil, Sayyid Abdullah **8** 531-532

Peoples Democratic Party of Afghanistan
Najibullah, Mohammad **11** 296-298

People's National Congress (Guyana)
Burnham, Forbes **3** 149-151

People's National Party (Jamaica)
Manley, Michael Norman **10** 200-201

People's party (Turkey)
Atatürk, Ghazi Mustapha Kemal **1** 356-357

People's party (United States)
see Populist party (U.S. politics)

People's Progressive party (Gambia)
Jawara, Dauda Kairaba **8** 227-228

People's Socialist party (India)
Narayan, Jayaprakash **11** 312-313

Peoples Songs, Inc.
Seeger, Pete **14** 83-84

Pepin (777-810), king of Italy 781-810
Charlemagne **3** 445-447
Louis I **9** 522-523

Pepin I (803?-838), king of Aquitaine 817-838
Louis I **9** 522-523

Pepin II (Pepin of Herstal; died 714), ruler of the Franks 687-714
Martel, Charles **10** 285

Pepin III (Pepin the Short; 714?-768), king of the Franks 751-768
Boniface **2** 391
Charlemagne **3** 445-447

Pépin, Albert (1849-1917), French artist
Bonvalot, Pierre Gabriel Édouard **2** 396

Pepita Jiménez (novel)
Valera y Alcalá Galiano, Juan **15** 403

PEPPER, CLAUDE DENSON (1900-1989), Florida attorney, state representative, U.S. senator, and U.S. representative **12** 205-206

PEPPERELL, SIR WILLIAM (1696-1759), American merchant and soldier **12** 206-207

Pepperidge Farm Inc.
Rudkin, Margaret Fogarty **13** 346-347

Pepsin (enzyme)
Babcock, Stephen Moulton **1** 410-411
Northrop, John Howard **11** 430-431
Schwann, Theodor **14** 51-52

Pepsodent Show, The (radio)
Hope, Bob **7** 487-489

Pepusch, John (1667-1752), German-born English composer
Gay, John **6** 243-244

PEPYS, SAMUEL (1633-1703), English diarist **12** 207-208
Lely, Peter **9** 315

Pequod (literary ship)
Melville, Herman **10** 472-476

Pequot Indians (North America)
Endecott, John **5** 284-285

Pequot War (1637)
Eliot, John **5** 256-258
Endecott, John **5** 284-285
Underhill, John **15** 388
Williams, Roger **16** 304-305

Perception (philosophy)
Berkeley, George **2** 197-198
Descartes, René **4** 505-508
Hume, David **8** 31-34
Kant, Immanuel **8** 430-432
Leibniz, Gottfried Wilhelm von **9** 307-310
Reid, Thomas **13** 87-88
Spinoza, Baruch **14** 381-383
Whitehead, Alfred North **16** 242-244

Perception (psychology)
Bartlett, Frederic Charles **2** 34-35
Helmholtz, Hermann Ludwig Ferdinand von **7** 268-269
Mead, George Herbert **10** 437-438

Perceval (poem; Chrestien de Troyes)
Chrestien de Troyes **4** 23-24
Wolfram von Eschenbach **16** 360-361

Perceval, Spencer (1762-1812), English statesman
Liverpool, 2nd Earl of **9** 456-457
Palmerston, 3d Viscount **12** 81-83

Perch'i' no spero di tornar giammai (ballad)
Cavalcanti, Guido **3** 382

Percy, Thomas
see Worcester, Earl of

Perdikkas (died 321 B.C.), Macedonian general and statesman
Antigonus I **1** 248-249
Ptolemy I **12** 470-472
Seleucus I **14** 92-93

Perdikkas III (died 359 B.C.), king of Macedonia
Philip II **12** 269-271

Père Duchesne, Le (journal)
Hébert, Jacques René **7** 247-248

Père Goriot, Le (novel)
Balzac, Honoré de **1** 478-480

Peredelkino (writers colony, Union of Soviet Socialist Republics)
Pasternak, Boris Leonidovich **12** 124-125

Peregrinacion de Bayoán, La (novel)
Hostos, Eugenio María de **7** 513-514

Peregrine Pickle (novel)
Smollett, Tobias George **14** 305-307

Peregrino en su patria, El (novel)
Lope Félix de Vega Carpio **9** 503-506

PEREGRINUS, PETRUS (flourished 1261-69), French scholastic and scientist **12** 208

PERELMAN, S. J. (Sidney Jerome Perelman; 1904-1979), American cartoonist, satirist, and parodist **12** 209-210

Perequillo sarniento, El (novel)
Fernández de Lizardi, José Joaquin **5** 424-425

PERES, SHIMON (born 1923), head of the Israel Labour Party and Israeli prime minister (1984-1986) **12** 210-211

PERETZ, ISAAC LOEB (1851-1915), Jewish poet, novelist, and playwright **12** 212

Asch, Shalom **1** 325-326

Perevolotjna, battle of (1709)
Charles XII **3** 464-466

Pereyaslav agreement (1654)
Chmielnicki, Bogdan **4** 12-13

PÉREZ, CARLOS ANDRÉS (born 1922), president of Venezuela (1974-1979) **12** 212-214

Pérez, Juan (died circa 1515), Spanish Franciscan
Columbus, Christopher **4** 176-179

Pérez de Ayala, Ramón (1881-1962), Spanish poet and diplomat
Cela y Trulock, Camilo José **3** 389-390

PÉREZ DE CUELLAR, JAVIER (born 1920), Peruvian foreign service officer and secretary general of the United Nations (1982-) **12** 214-215

PÉREZ ESQUIVEL, ADOLFO (born 1931), Argentine artist and human rights activist **12** 215-217

Pérez Galdós, Benito
see Galdós, Benito Pérez

PÉREZ JIMENEZ, MARCOS (born 1914), Venezuelan dictator **12** 217-218
Betancourt, Rómulo **2** 237-238

Perfect Fool, The (opera)
Holst, Gustav **7** 459-460

Perfect Wagnerite, The (book)
Shaw, George Bernard **14** 163-164

Perfectionist, The (book)
Noyes, John Humphrey **11** 437-438

PERGOLESI, GIOVANNI BATTISTA (1710-1736), Italian composer **12** 218-219
Cimarosa, Domenico **4** 61-62

Peri (musical composition)
Schumann, Robert Alexander **14** 41-43

Peri, Jacopo (1561-1633), Italian composer
Caccini, Giulio **3** 205-206
Monteverdi, Claudio Giovanni Antonio **11** 126-128

Peri Bathous (book)
Pope, Alexander **12** 395-397

Peribánez (play)
Lope Félix de Vega Carpio **9** 503-506

Periclean Age
see Athens

PERICLES (circa 495-429 B.C.), Athenian statesman **12** 219-221
Alcibiades **1** 119-120
Anaxagoras **1** 208-209
Cleon **4** 104-105
Herodotus **7** 330-333
Ictinus **8** 101
Phidias **12** 265-267
Protagoras **12** 461
Thucydides **15** 211-212

Pericles (play)
Shakespeare, William **14** 142-145

Perikeiromene (play)
Menander **10** 477-478

Perinatology
Apgar, Virginia **1** 257-259

Period of Adjustment (play)
Williams, Tennessee **16** 306-308

Periodic table (chemistry)
Mendeleev, Dmitrii Ivanovich **10** 486-488
Rayleigh, 3d Baron **13** 62
Seaborg, Glenn Theodore **14** 74-76

Periodical for Art (journal)
George, Stefan **6** 277-278

Peripatetic school (philosophy)
Aristarchus of Samos **1** 290-291
Aristotle **1** 295-296
Avicenna **1** 386-387
Menander **10** 477-478

Perkin, William H. (1848-1907), English chemist
Hofmann, August Wilhelm von **7** 441-442

PERKINS, FRANCES (1882-1965), American statesman and social worker **12** 221-222

Perkins, Thomas H. (1764-1854), American merchant
Forbes, Robert Bennet **5** 509-510

PERKINS, WILLIAM MAXWELL EVARTS (1884-1947), American editor of fiction who discovered and developed brilliant authors **12** 222-223
Callaghan, Edward Morley **3** 229-230
Wolfe, Thomas Clayton **16** 355-356

PERLE, GEORGE (born 1915), American musician **12** 223-224

Perls House (Zehlendorf, near Berlin)
Mies van der Rohe, Ludwig **11** 10-12

Permanent Court of Arbitration (The Hague)
Barbosa, Ruy **1** 503-504
Sayre, Francis Bowes **13** 509

Permanent Court of International Justice (The Hague; 1920-1945)
influenced by
Ladd, William **9** 149
justices
Altamira Y Crevea, Rafael **1** 179
Baker, Newton Diehl **1** 451
Bryce, James **3** 85
Kellogg, Frank Billings **8** 481
U.S. opponents
Johnson, Hiram Warren **8** 300-301
Lodge, Henry Cabot **9** 482-483
McCormick, Robert Rutherford **10** 401-402
Norris, George William **11** 428-429
U.S. supporters
Harding, Warren Gamaliel **7** 148-149
Root, Elihu **13** 283-284
Walsh, Thomas James **16** 85-86
see also International Court of Justice (established 1945)

Pernicious anemia (medicine)
Addison, Thomas **1** 58-59
Whipple, George Hoyt **16** 224-225

Pernicious Women (woodcuts)
Lucas van Leyden **10** 20-21

PERÓN, EVA (MARÍA) DUARTE DE (1919-1952), the second wife and political partner of President Juan Perón of Argentina **12** 225-226

PERÓN, ISABEL MARTINEZ DE (born 1931), first woman president of Argentina (1974-1976) **12** 226-228
Videla, Jorge Rafaél **15** 490-492

PERÓN, JUAN DOMINGO (1895-1974), Argentine statesman, president 1946-55 **12** 228-230
Alfonsín, Raúl Ricardo **1** 146-148
Castro Ruz, Fidel **3** 365-368
Frondizi, Arturo **6** 127-128
Houssay, Bernardo Alberto **7** 522-523
Paz, Octavio **12** 161-162
Rosas, Juan Manuel de **13** 290-291
Sábato, Ernesto **13** 399-400

Peronist Party (Argentina)
Menem, Carlos Sául **10** 497-499

PEROT, HENRY ROSS (born 1930), American businessman and activist **12** 230-231

PÉROTIN (Perotinus; flourished circa 1185-1205), French composer and musician **12** 231-232
Franco of Cologne **6** 52
Léonin **9** 343-344

Perottino (literary character)
Bembo, Pietro **2** 144-145

Perpetual Motion (poems)
Aragon, Louis **1** 271-272

Perpetual Peace (532)
Justinian I **8** 393-395?

Perrault, Charles (1628-1703), French poet
La Fontaine, Jean de **9** 156-157

PERRAULT, CLAUDE (1613-1688), French scientist and architect **12** 232-233
Le Vau, Louis **9** 360-361

PERRET, AUGUSTE (1874-1954), French architect **12** 233
Le Corbusier **9** 274-275
Viollet-le-Duc, Eugène Emmanuel **15** 505-506

Perreti, Felice
see Sixtus V

PERRIN, JEAN BAPTISTE (1870-1942), French physicist **12** 233-236

Perry, Christopher Raymond (1761-1818), American naval officer
Perry, Oliver Hazard **12** 239

Perry, Edgar A.
see Poe, Edgar Allan

PERRY, HAROLD ROBERT (1916-1991), African American Roman Catholic bishop **12** 236-237

PERRY, MATTHEW CALBRAITH (1794-1858), American naval officer **12** 237-239
Clayton, John Middleton **4** 96-97
Fillmore, Millard **5** 447-448
Ito, Hirobumi **8** 153-155
Kennedy, John Pendleton **8** 506-507

PERRY, OLIVER HAZARD (1785-1819), American naval officer **12** 239
Girty, Simon **6** 350
Lawrence, James **9** 251-252
Madison, James **10** 121-123
Morison, Samuel Eliot **11** 175-176
Perry, Matthew Calbraith **12** 237-239
Rush, William **13** 365-366
Tecumseh **15** 133

PERRY, RALPH BARTON (1876-1957), American philosopher **12** 239-240
Lewis, Clarence Irving **9** 381

PERRY, WILLIAM JAMES (born 1927), President Clinton's secretary of defense (1994-) **12** 240-242

Persa (play)
Plautus **12** 348-350

Persae, The (play; Aeschylus)
Pericles **12** 219-221

PERSE, SAINT-JOHN (Alexis Saint-Léger Léger; 1887-1975), French poet and diplomat **12** 242-243

Persecutions, religious
Buganda
Mwanga **11** 282-283
China
Tseng Kuo-fan **15** 324-325
England
Baxter, Richard **2** 76-77
Bradford, William **2** 475-476
Brewster, William **2** 523-524
Bunyan, John **3** 128-129
Cotton, John **4** 263-265
Laud, William **9** 224-225
More, Thomas **11** 156-157
Penn, William **12** 200-202
France
Calvin, John **3** 239-242
Louis XIV **9** 531-533
see also Religion, Wars of
Geneva
Calvin, John **3** 239-242
Germany
Beissel, Johann Conrad **2** 123-124
John of Leiden **8** 283
Hawaii
Kamehameha III **8** 416-417
India
Ala-ud-din **1** 102-103
Aurangzeb **1** 377
Shah Jahan **14** 138-139
Iran
Shahpur II **14** 140-141
Iraq
Junayd, Abu al-Qasim ibn Muhammad al **8** 388
Ireland
Burke, Edmund **3** 138-141
Korea
Taewŏn'gun, Hŭngsŏn **15** 74-75
Roman Empire
Clement of Alexandria **4** 102-103
Diocletian **5** 19-20
Domitian **5** 52-53
Nero Claudius Caesar **11** 342-344
Paul **12** 141-143
Trajan **15** 291-292
Valerian **15** 404-405
U.S.
Young, Brigham **16** 469-470
Vietnam
Diem, Ngo Dinh **5** 6-7
see also Anti-Semitism; Religious liberty

Persephone (musical composition)
Stravinsky, Igor Fedorovich **14** 502-506

Persepolis (ancient city, Iran)
Alexander the Great **1** 137-141
Fischer von Erlach, Johann Bernhard **5** 459-461

Perseus (flourished 2d century B.C.), last king of Macedon
Polybios **12** 384-385

Perseus (painting)
Burne-Jones, Edward Coley **3** 145-146

Perseus (sculpture)
Canova, Antonio **3** 263-264
Cellini, Benvenuto **3** 391-392

Perseus and Andromeda (painting)
Titian **15** 242-244

PERSHING, JOHN JOSEPH (1860-1948), American general **12** 243-244
Carranza, Venustiano **3** 321-322
Marshall, George Catlett **10** 278-279
Villa, Pancho **15** 495-496

Persia (kingdom; South Western Asia)
after 1935
see Iran
Byzantine relations
Julian **8** 378-379
Justinian I **8** 393-395
Procopius of Caesarea **12** 457-458
empire organized
Cyrus the Great **4** 363-364
Darius I **4** 394-395
exploration
Conti, Niccolò de' **4** 212-213
Greek wars
Agesilaus II **1** 79-80
Alexander the Great **1** 137-141-124
Xenophon **16** 418-420
Xerxes **16** 420
see also Persian Wars
India and
Curzon, George Nathaniel **4** 351-352
Manichaeism
see Manichaeism
modernization and reform
Malkam Khan, Mirza **10** 172
Reza Shah Pahlavi **13** 116-117
Taqi Khan Amir-e Kabir, Mirza **15** 106-107
Mongol rule
Genghis Khan **6** 263-265
Hulagu Khan **8** 27-28
Polo, Marco **12** 380-382
Moslem conquest (7th century)
Omar ibn al-Khattab **11** 508-509
Ottoman relations
Abbas I **1** 4-6
Karim Khan Zand **8** 447
Selim I **14** 94-95
Roman relations
Khosrow I **8** 538-539
Shahpur II **14** 140-141
Valerian **15** 404-405
Russian relations
Agha Mohammad Khan **1** 80-81
Peter I **12** 253-256
Seljuk rule
Alp Arslan **1** 178-179
Syria and
Antiochus III **1** 249-250
Antiochus IV **1** 250
Seleucus I **14** 92-93
Zoroastrianism
see Zoroastrianism

Persian (language)
Firdausi **5** 451-452
Iqbal, Muhammad **8** 132-133
Reza Shah Pahlavi **13** 116-117

Persian Academy
Reza Shah Pahlavi **13** 116-117

Persian art
Behzad **2** 123

Persian Eclogues (poems)
Collins, William **4** 168-169

Persian Gulf War (1990-1991)
Bush, George **3** 167-169
Jaber Al-Sabah, Jaber Al-Ahmad Al- **8** 166-167
Saddam Hussein **13** 415-416
Schwarzkopf, Norman **14** 52-54

Persian Letters, The (literary collection)
Montesquieu **11** 123-125

Persian literature
fiction
Hidayat, Sadiq **7** 377-378
Premchand **12** 439
national epic
Behzad **2** 123
Firdausi **5** 451-452
Mahmud of Ghazni **10** 147
poetry
Attar, Farid ed-Din **1** 359-360
Hafiz, Shams al-Din **7** 63
Ibn al-Arabi, Muhyi al-Din **8** 91
Jami **8** 218-219
Omar Khayyam **11** 510-511

Rumi, Jalai ed-Din **13** 362-363
Sa'di **13** 418-419

Persian Wars (500-449 B.C.)
Greeks
Cleomenes I **4** 103
Miltiades **11** 42-43
Pericles **12** 219-221
Pindar **12** 312-313
Themistocles **15** 170-171
historians and artists
Herodotus **7** 330-333
Phidias **12** 265-267
Persians
Cyrus the Great **4** 363-364
Darius I **4** 394-395
Xerxes **16** 420

Persians, The (play)
Aeschylus **1** 70-72

Persius (Aulus Persius Flaccus; 34-62), Roman satirist
Congreve, William **4** 200-201

Persona (film)
Bergman, Ernst Ingmar **2** 190-191

Personae of Ezra Pound (poems)
Pound, Ezra Loomis **12** 415-417

Personal Enemy (play)
Osborne, John **12** 16-17

Personal Recollections of Joan of Arc (book)
Twain, Mark **15** 363-366

Personality (psychology)
Adler, Alfred **1** 61-63-55
Freud, Sigmund **6** 103-106
Jaspers, Karl **8** 225-226
Mead, Margaret **10** 438-440
Parsons, Talcott **12** 122
see also Psychoanalysis

Perspective (art)
architecture
Alberti, Leon Battista **1** 113-115
Brunelleschi, Filippo **3** 70-72
Donatello **5** 55-56
painting
Campin, Robert **3** 255
Christus, Petrus **4** 33-34
Dürer, Albrecht **5** 159-161
Ghiberti, Lorenzo **6** 291-292
Leonardo da Vinci **9** 337-340
Lippi, Filippo **9** 439
Masaccio **10** 312-313
Uccello, Paolo **15** 378-379
Vanderlyn, John **15** 417
Veneziano, Domenico **15** 459-460
Vermeer, Jan **15** 466-467

Persse, Isabella Augusta
see Gregory, Lady Augusta

Persuasion (novel)
Austen, Jane **1** 377-379

PERTH, 16TH EARL OF (James Eric Drummond; 1876-1951), English statesman **12** 244-245

Pertinax, Publius Helvius (126-193), Roman emperor 193
Septimius Severus, Lucius **14** 109-110

Peru (ship)
Wheelwright, William **16** 223-224

Peru, Republic of (nation, Western South America)
20th century
Belaúnde Terry, Fernando **2** 125-126
Fujimori, Alberto Keinya **6** 143-145
Haya de la Torre, Victor Raul **7** 216-217
Leguía y Salcedo, Augusto Bernardino **9** 305-306
Morales-Bermúdez Cerruti, Francisco **11** 150-151
Odría Amoretti, Manuel Apolinario **11** 473-474
Prado Ugarteche, Manuel **12** 430-431
Rio Branco, Barão do **13** 177
Vargas Llosa, Mario **15** 434-436
Velasco, Luis de **15** 450-451
archeology
Kroeber, Alfred Louis **9** 105-106
English exploration
Cabot, Sebastian **3** 200-201
Drake, Francis **5** 94-96
foreign relations
Ballivián, José **1** 475
Castilla, Ramón **3** 361
Flores, Juan José **5** 491
García Moreno, Gabriel **6** 209-210
Pérez de Cuéllar, Javier **12** 214-215
Portales Plazazuelos, Diego José Víctor **12** 404
see also Pacific, War of the
independence (1824)
Bolívar, Simón **2** 375-377
Castilla, Ramón **3** 361
San Martín, José de **13** 468-469
Santa Cruz, Andrés de **13** 472-473
Spanish conquest
Almagro, Diego de **1** 177-178
Atahualpa **1** 355-356
Benalcázar, Sebastián de **2** 145-146
de Soto, Hernando **4** 510-511
Garcilaso de la Vega, Inca **6** 210-211
Manco Capac **10** 184-185
Orellana, Francisco de **11** 527-528
Pizarro, Francisco **12** 340-341
see also Inca Indians
Spanish rule
Gasca, Pedro de la **6** 230-231
Mendoza, Antonio de **10** 494-495
Toledo, Francisco de **15** 257-259
Túpac Amaru, José Gabriel **15** 341
Valdivia, Pedro de **15** 400-401
U.S. influence
Grace, William Russell **6** 480-481
Hearst, George **7** 242
Meiggs, Henry **10** 458-459

Perugia (city, Italy)
Julius II **8** 384-386
Visconti, Gian Galeazzo **15** 510-511

PERUGINO (circa 1450-1523), Italian painter **12** 245-246
Raphael **13** 40-42
Signorelli, Luca **14** 221-222

PERUTZ, MAX (born 1914), English crystallographer and biochemist **12** 246-248

Peruvian literature
Garcilaso de la Vega, Inca **6** 210-211
González Prada, Manuel **6** 431
Mariátegui, José Carlos **10** 255-256
Palma, Ricardo **12** 77
Vallejo, César Abraham **15** 408-409

Peruzzi, Baldassare (1481-1536), Italian architect and painter
Sangallo family **13** 464-466
Vignola, Giacomo da **15** 493-494

Peruzzi Chapel (Sta Croce)
Giotto **6** 342-345

Pesaro Madonna (painting)
Titian **15** 242-244

Peshkov, Aleksei Maximovich
see Gorky, Maxim

PESOTTA, ROSE (1896-1965), American union organizer **12** 248-249

Pessimism (philosophy)
Céline, Louis Ferdinand **3** 390-391
Schopenhauer, Arthur **14** 29-31

Pest Journal (newspaper)
Kossuth, Louis **9** 88-90

PESTALOZZI, JOHANN HEINRICH (1746-1827), Swiss educator **12** 249-250
Froebel, Friedrich Wilhelm August **6** 122-123
Herbart, Johann Friedrich **7** 321-322
Humboldt, Wilhelm von **8** 31
Mason, Lowell **10** 321-322
Ritter, Karl **13** 181-182

Pestalozzi-Froebel Teachers College (Chicago)
Bellow, Saul **2** 141-143

Peste, La (novel)
Camus, Albert **3** 255-257

Pesthouse at Jaffa (painting)
Gros **7** 14-15

Pesti Hirlap (newspaper)
Kossuth, Louis **9** 88-90

Pesticide (chemistry)
Carson, Rachel Louise **3** 337-338
Knipling, Edward Fred **9** 59-60
Müller, Paul Hermann **11** 241-242

PÉTAIN, HENRI PHILIPPE (1856-1951), French general and statesman **12** 250-252
Clemenceau, Georges **4** 99-101
De Gaulle, Charles André Joseph Marie **4** 463-465
Foch, Ferdinand **5** 498-499
Herriot, Édouard **7** 339-340
Laval, Pierre **9** 237-238

Maurras, Charles Marie Photius **10** 350-351

Pete (literary character)
Pinter, Harold **12** 317-318

Peter (emperor, Brazil)
see Pedro

Peter (king, Portugal)
see Pedro

PETER I (Peter the Great; 1672-1725), czar of Russia 1682-1725 **12** 253-256
Anna Ivanovna **1** 240-241
Augustus II **1** 373-374
Bering, Vitus **2** 193-194
Charles XII **3** 464-466
Elizabeth, the Queen Mother **5** 261-263
Falconet, Étienne Maurice **5** 372
Mazepa, Ivan Stepanovich **10** 381
Pushkin, Aleksandr Sergeevich **12** 489-491
Witte, Sergei Yulyevich **16** 349-350

PETER I (1844-1921), king of Serbia 1903-18, and of the Serbs, Croats, and Slovenes 1918-21 **12** 256
Alexander of Yugoslavia **1** 136-137

Peter I (king of Castile)
see Peter the Cruel

Peter II (Peter Alekseyevich; 1715-30), czar of Russia 1727-30
Anna Ivanovna **1** 240-241
Elizabeth, the Queen Mother **5** 261-263
Peter I **12** 253-256

Peter II (1923-1970), king of Yugoslavia 1934-45
Alexander of Yugoslavia **1** 136-137
Tito, Marshal **15** 244-246

PETER III (Pedro; circa 1239-85), king of Aragon 1276-85 **12** 256-257
Michael VIII **11** 1-2

Peter III (Peter Feodorovich; 1728-62), czar of Russia 1762
Catherine the Great **3** 370-372
Frederick II **6** 81-84
Paul I **12** 143-144
Pugachev, Emelyan Ivanovich **12** 478-479

Peter, Acts of (New Testament apocrypha)
Peter **12** 252-253

PETER, ST. (died circa 65), Apostle and bishop of Rome **12** 252-253
Jesus of Nazareth **8** 251-255, 561
John, St. **8** 273-274
Mark **10** 266-267
Paul **12** 141-143

Peter and the Wolf (musical composition)
Prokofiev, Sergei Sergeevich **12** 458-460

Peter Aureoli (circa 1280-1322), French theologian
Marsilius of Padua **10** 284

Peter Bell the Third (poem)
Shelley, Percy Bysshe **14** 176-178

Peter Camenzind (novel)
Hesse, Hermann **7** 367-369

Peter Canisius, St.
*see*Canisius, St. Peter

Peter Claver, St.
*see*Claver, St. Peter

Peter Grimes (opera)
Britten, Benjamin **3** 10-11

Peter Ibbetson (play)
Barrymores **2** 28-30

Peter Kanis
see Canisius, St. Peter

Peter Leopold
see Leopold II (emperor)

Peter Lombard
see Lombard, Peter

Peter Pan (musical)
Martin, Mary **10** 292-293

Peter Pan (play; Barrie)
Barrie, James Matthew **2** 21-22
Coward, Noel **4** 279-280

Peter Petrovich (died 1719), Russian prince
Peter I **12** 253-256

Peter Pilgrim (novel)
Bird, Robert Montgomery **2** 281-282

Peter Quince at the Clavier (poem)
Stevens, Wallace **14** 443-445

Peter Schlemihl (woodcuts)
Kirchner, Ernst Ludwig **9** 34-35

Peter the Cruel (1334-1369), king of Castile and Léon 1350-69
ibn Khaldun, Abd al-Rahman ibn Muhammad **8** 93-94
López de Ayala, Pedro **9** 508-509

Peter the Great
see Peter I (czar, Russia)

Peter the Great (play)
Barrymores **2** 28-30

Peter the Hermit (Peter of Amiens; 1050?-1115), French monk
Alexius I **1** 143-144
Tasso, Torquato **15** 114-116

Peter the Venerable (circa 1092-1156), abbot of Cluny
Abelard, Peter **1** 23-25

Peterborough, 3d Earl of (Charles Mordaunt; 1658-1735), English general and diplomat
Berkeley, George **2** 197-198

PETERS, CARL (1856-1918), German explorer and colonizer **12** 257-258

Peter's Pence (English tax)
Edward III **5** 211-212

Petersburg, battle of (1864-1865)
Beauregard, Pierre Gustave Toutant **2** 96-97
Lee, Robert Edward **9** 292-294

Peterskirche (church; Vienna)
Hildebrandt, Johann Lucas von **7** 380-381

PETERSON, EDITH R. (born Edith Elizabeth Runne; 1914-1992), American medical researcher **12** 258-259

Peterwardein, battle of (1716)
Eugene of Savoy **5** 330-331

Peterzano, Simone (flourished 1573-96), Italian painter
Caravaggio **3** 282-284

Petey (literary character)
Pinter, Harold **12** 317-318

Pétion, Alexandre Sabés (died 1818), Haitian general and statesman
Boyer, Jean Pierre **2** 468-469

Petit, Jean (Joannes Pervus; circa 1360-1411), French theologian
Gerson, John **6** 285-286

Petit cénacle (literary group)
Nerval, Gérard de **11** 345-346

Petit chose, Le (novel)
Daudet, Alphonse **4** 402-403

Petit prince, Le (story)
Saint-Exupéry, Antoine de **13** 431-432

Petit saint, Le (novel)
Simenon, Georges **14** 233-234

Petit testament (poems)
see Lais

Petit Trianon (Versailles)
Gabriel, Ange Jacques **6** 160-161

Petite Fadette, La (novel)
Sand, George **13** 459-461

Petite Messe solennelle (music)
Rossini, Gioacchino **13** 311-312

Petition of Right (England; 1628)
Buckingham, 1st Duke of **3** 93-94
Charles I **3** 450-452
Coke, Edward **4** 141-142

Petits poèmes en prose (book)
Baudelaire, Charles Pierre **2** 61-63

Petits riens, Les (ballet)
Mozart, Wolfgang Amadeus **11** 218-221

PETO, JOHN FREDERICK (1854-1907), American painter **12** 259

PETRARCH (Francesco Petrarca; 1304-74), Italian poet **12** 259-261
friends
Boccaccio, Giovanni **2** 351-353, 34
Martini, Simone **10** 298-299
Vitry, Philippe de **16** 2
in literature
Boccaccio, Giovanni **2** 351-353
Carducci, Giosuè **3** 290-291
De Sanctis, Francesco **4** 505
influence of
Charles IV **3** 455-456
Chaucer, Geoffrey **3** 482-485
Leopardi, Giacomo **9** 344-345

Machiavelli, Niccolò **10** 97-99
Poliziano, Angelo **12** 373-374
Ronsard, Pierre de **13** 271-273
Sidney, Philip **14** 214-215
musical settings
Dufay, Guillaume **5** 125-126
translations
Spenser, Edmund **14** 373-376
Wyatt, Thomas **16** 410-411

Petrashevsky Circle (Russian literary group)
Dostoevsky, Fyodor **5** 74-77

Petri, Egon (1881-1962), German pianist
Busoni, Ferruccio Benvenuto **3** 173-174

PETRIE, SIR WILLIAM MATTHEW FLINDERS (1853-1942), English archeologist **12** 261-262

Petrified Forest, The (play; Sherwood)
Bogart, Humphrey **2** 363-364
Sherwood, Robert Emmet **14** 189-190

Petrine succession
see Papacy

Petrograd (city; Russia)
see Leningrad

Petrograd Soviet (1917)
Kamenev, Lev Borisovich **8** 417-418
Kerensky, Aleksandr Fedorovich **8** 516-517
Molotov, Vyacheslav Mikhailovich **11** 89-90
Trotsky, Leon **15** 302-305

Petroleum industry
see Oil industry

Petrology (geology)
Holmes, Arthur **7** 455-456

PETRONIUS ARBITER (died circa 66), Roman author **12** 262-263
Varro, Marcus Terentius **15** 438-439

Petrópolis, Treaty of (1903)
Rio Branco, Barão do **13** 177

Petrucci, Borghese (ruled 1512-15), ruler of Siena
Biringuccio, Vannoccio **2** 283

Petrucci, Fabio (ruled 1523-26), ruler of Siena
Biringuccio, Vannoccio **2** 283

Petrucci, Ottavio (Ottaviano dei Petrucci; 1466-1539), Italian printer
Obrecht, Jacob **11** 457-458

Petrucci, Pandolfo (ruled 1487-1512), ruler of Siena
Biringuccio, Vannoccio **2** 283

Petrus Aegidius (painting)
Massys, Quentin **10** 325-326

Petrushka (ballet)
Stravinsky, Igor Fedorovich **14** 502-506

Pettis, Spencer (died 1831), American politician
Ashley, William Henry **1** 333-334

Petty, Sir William
see Shelburne, 2d Earl of

Petun Indians (North America)
Jogues, Isaac **8** 270-271

Peurbach, Georg (1423-1461), Austrian astronomer and mathematician
Regiomontanus **13** 81-82

Peveril of the Peak (novel)
Scott, Walter **14** 68-70

PEVSNER, ANTOINE (1886-1962), Russian sculptor and painter **12** 263-264
Gabo, Naum **6** 158-159
Kandinsky, Wassily **8** 420-422

Pevsner, Naum Neemia
see Gabo, Naum

Pezuela, Joaquin de la (died 1830), Spanish general, viceroy of Peru
Güemes, Martín **7** 26-27

Pfefferkorn, Johann (1469-1524), German controversialist
Reuchlin, Johann **13** 106-107

Pfeil, Count Joachim (1857-1924), German explorer
Peters, Carl **12** 257-258

Phaedo (dialogue ; Plato)
Augustine **1** 367-370
Philo Judaeus **12** 282-283
Mendelssohn, Moses **10** 488-489
Plato **12** 345-347
Socrates **14** 320-321

Phaedra (ballet)
Graham, Martha **6** 485-486

Phaedra (literary character)
Euripides **5** 332-334

Phaedra (play)
Seneca the Younger, Lucius Annaeus **14** 103-105

Phaedrus (dialogue ; Plato)
Hippocrates **7** 408-410
Plato **12** 345-347

Phaenomena (book)
Euclid **5** 327-329
Eudoxus of Cnidus **5** 329-330

Phaenomena (book; Aratus)
Hipparchus **7** 407-408

'Phags-pa scrip (alphabet)
Kublai Khan **9** 115-118

Phalangist Party (Lebanon)
Gemayel, Pierre **6** 259-261

Phalanx (German art, group)
Kandinsky, Wassily **8** 420-422

Phalanx (ideal community)
Fourier, François Charles Marie **6** 31-32

Phalanx (socialist association)
Brisbane, Albert **3** 9

Phalaris (I-II; speech)
Lucian **10** 25-26

Phantasies in the Fashion of Callot (stories)
Hoffmann, Ernst Theodor Amadeus **7** 439-440

Phantom Lady, The (play)
Calderón, Pedro **3** 221-222

Phantom President, The (film)
Cohan, George Michael **4** 137-138

Pharaohs
see Statesmen, Egyptian

Phares, Les (poem)
Baudelaire, Charles Pierre **2** 61-63

Pharisees (Jew, sect)
Johanan ben Zakkai **8** 271-272
Josephus Flavius **8** 360-361
Paul **12** 141-143

Pharmaceutical industry
Goldsmith, James Michael **6** 409-411
Hofmann, August Wilhelm von **7** 441-442

Pharmacology (science)
Baulieu, Étienne-Émile **2** 63-66
Dale, Henry Hallett **4** 371-373
Elion, Gertrude B. **5** 252-254
Hippocrates **7** 408-410
Loewi, Otto **9** 486-487

Pharnabazus (circa 413-370 B.C.), Persian governor
Xenophon **16** 418-420

Pharos (lighthouse; Alexandria)
Ptolemy II **12** 472-473

Pharos and Pharillon (book)
Forster, Edward Morgan **6** 14-16

Pharsalus, battle of (48 B.C.)
Antony, Mark **1** 253-254
Brutus, Marcus Junius **3** 79-80
Caesar, Gaius Julius **3** 207-210
Cato, the Younger **3** 374-375
Cleopatra **4** 105-106
Pompey **12** 387-389
Varro, Marcus Terentius **15** 438-439

Phasael (died 43 B.C.), governor of Jerusalem
Herod the Great **7** 333-334

Phase music
Reich, Steve **13** 84-85

Pheasant, Vow of the (crusader pledge)
Philip the Good **12** 278-279

Phèdre (play; Racine)
Lowell, Robert Trail Spence Jr. **10** 16-17
Racine, Jean Baptiste **12** 532-535

Phèdre et Hippolyte (play; Pradon)
Racine, Jean Baptiste **12** 532-535

Phenol (chemistry)
Crookes, William **4** 323-324
Edison, Thomas Alva **5** 206-208

Phenomenology (philosophy)
Fries, Jakob Friedrich **6** 116-117
Hegel, Georg Wilhelm Friedrich **7** 254-256
Heidegger, Martin **7** 257-258
Husserl, Edmund **8** 67-68
Merleau-Ponty, Maurice **10** 518
Sartre, Jean Paul **13** 491-492

Stein, Edith **14** 412-414

PHIBUN SONGKHRAM, LUANG (1897-1964), Thai statesman, prime minister 1938-44 and 1948-57 **12** 264-265
Sarit Thanarat **13** 483-484

PHIDIAS (flourished circa 475-425 B.C.), Greek sculptor **12** 265-267
Ictinus **8** 101
Polykleitos **12** 385-386
Praxiteles **12** 433-434

Phidias (flourished 4th century B.C.), Greek astronomer
Archimedes **1** 277-280

Philadelphia (city; Pennsylvania)
art and architecture
Calder, Alexander **3** 216-218
Eakins, Thomas **5** 176-177
Mills, Robert **11** 36-37
as U.S. financial center
Cooke, Jay **4** 215-216
Bartram's Gardens
Bartram, John **2** 40-41, 411
Catholic diocese (1808)
Bache, Alexander Dallas **1** 420
Carroll, John **3** 331-332
Franklin, Benjamin **6** 60-64
economic development
Sullivan, Leon Howard **15** 25-27
U.S. capital (Revolutionary War)
Clinton, Henry **4** 114-115
Cornwallis, Charles **4** 241-243
Coxe, Tench **4** 285-286
Howe, William **7** 538-539

Philadelphia (ship)
Decatur, Stephen **4** 448-449
Lawrence, James **9** 251-252
Smith, William **14** 301

Philadelphia, College of
see Pennsylvania, University of

Philadelphia, Here I Come! (play)
Friel, Bernard Patrick **6** 115-116

Philadelphia Centennial Exposition (1876)
Bell, Alexander Graham **2** 129-131
Paine, John Knowles **12** 65
Sousa, John Philip **14** 353-354
Thomas, Theodore **15** 192-193

Philadelphia Insurance Co. (established 1762)
Bradford, William **2** 477

Philadelphia Press (newspaper)
Crane, Stephen **4** 293-295
Davis, Richard Harding **4** 422-423
Sloan, John **14** 274-275
Steichen, Edward **14** 411-412

Philadelphia World's Fair
see Philadelphia Centennial Exposition

Philadelphos of Egypt
see Ptolemy II

Philanderers, The (play)
Shaw, George Bernard **14** 163-164

Philanthropist (newspaper)
Bailey, Gamaliel **1** 444-445
Birney, James Gillespie **2** 283-284

Philanthropists, American
18th century
Benezet, Anthony **2** 159-160
Faneuil, Peter **5** 377
19th century
Carnegie, Andrew **3** 309-312
Cuffe, Paul **4** 331-332
Girard, Stephen **6** 347-348
Grace, William Russell **6** 480-481
Lawrence, Abbott **9** 246
Lea, Henry Charles **9** 261-262
Lowell, Josephine Shaw **10** 15-16
McCormick, Cyrus Hall **10** 400-401
Morgan, John Pierpont **11** 163-165
Peabody, George **12** 168
Smith, Gerrit **14** 290-291
Still, William **14** 454-455
Ward, Aaron Montgomery **16** 112
19th-20th century
Dodge, Grace Hoadley **5** 37-38
Duke, James Buchanan **5** 133-134
Frick, Henry Clay **6** 108-109
Kennedy, John Stewart **8** 507-508
Ochs, Adolph Simon **11** 464
Rockefeller, John D. Jr. **13** 225-226
Rockefeller, John Davison **13** 226-228
Rosenwald, Julius **13** 293
Schiff, Jacob Henry **14** 2-3
Walker, C. J. **16** 61-62
20th century
Davis, Arthur Vining **4** 413-414
Drexel, Katherine **5** 102-103
Eastman, George **5** 186
Ford, Henry **6** 5-6
Grossinger, Jennie **7** 15-17
Insull, Samuel **8** 130
Kettering, Charles F. **8** 524-525
Mellon, Andrew William **10** 469-470
Morgan, John Pierpont II **11** 165
Penney, J. C. **12** 202-203
Rockefeller, Nelson Aldrich **13** 228-230
Sills, Beverly **14** 230-231
Sloan, Alfred Pritchard Jr. **14** 274
Walker, Maggie Lena **16** 65-66
Woodruff, Robert W. **16** 372-374
Young, Owen D. **16** 473-474
Zemurray, Samuel **16** 496-497

Philanthropists, Hungarian
Elizabeth of Hungary **5** 271-272

Philanthropists, New Zealander
Hillary, Edmund **7** 389-390

Philanthropists, Swiss
Dunant, Jean Henri **5** 139-141

Philaster (play)
Beaumont, Francis **2** 95

Philemon (361?-263 B.C.), Greek playwright
Plautus **12** 348-350

Philemon (literary character)
Ovid **12** 34-36

Philetas of Cos (flourished late 4th century B.C.), Greek
Theocritus **15** 171-172

Philharmonic Hall (New York City)
Hindemith, Paul **7** 399-400

Philip (archduke of Austria)
see Philip I, king of Spain

PHILIP (died 1676), American Wampanoag Indian chief 1662-76 **12** 267-268

Philip (dukes of Burgundy)
see Philip I (king of Spain; 1478-1506); Philip the Bold (1342-1404); Philip the Good (1396-1467)

Philip (Holy Roman emperor)
see Philip of Swabia

Philip (king of Germany)
see Philip of Swabia

Philip (treatise, Isocrates)
Alexander the Great **1** 137-141
Isocrates **8** 151
Philip II **12** 269-271

Philip I (king of Portugal)
see Philip II (king of Spain)

Philip I (1052-1108), king of France 1060-1108
Bohemund, I **2** 364
Louis VI **9** 523-524
Urban II **15** 393

Philip I (the Handsome; 1478-1506), king of Spain 1504-06
Bosch, Hieronymus **2** 426-428
Charles V **3** 457-459
Ferdinand I **5** 414-415
Ferdinand V **5** 417-418
Isabella I **8** 144-145
Maximilian I **10** 356-357

PHILIP II (382-336 B.C.), king of Macedon 359-336 **12** 269-271
Alexander the Great **1** 137-141
Aristotle **1** 295-296
Demosthenes **4** 495-496
Isocrates **8** 151
Ptolemy I **12** 470-472

PHILIP II (Philip Augustus; 1165-1223), king of France 1180-1223 **12** 268-269
Eleanor of Aquitaine **5** 246-247
Frederick II **6** 79
Henry II **7** 287-289
John **8** 274-275
Richard I **13** 130

PHILIP II (1527-1598), king of Spain 1556-1598 **12** 271-273
colonization
Menéndez de Avilés, Pedro **10** 499-500
Oñate, Juan de **11** 513-514
Toledo, Francisco de **15** 257-259
Velasco, Luis de **15** 450-451
court
Ercilla y Zúñiga, Alonso de **5** 302

Herrera, Juan de **7** 335
Toledo, Francisco de **15** 257-259
Vesalius, Andreas **15** 473-475
England and
Drake, Francis **5** 94-96
Elizabeth I **5** 263-266
Frobisher, Martin **6** 121-122
Hawkins, John **7** 210-211
France and
Catherine de Médicis **10** 445-449
Henry IV **7** 293-295
imperial succession
Charles V **3** 457-459
Ferdinand I **5** 414-415
Maximilian II **10** 357-358
Netherlands and
Alba, Duke of **1** 103-104
William the Silent **16** 300-302
papacy and
Paul IV **12** 145-146
Sixtus V **14** 267-268
patronage
Greco **6** 511-514
Titian **15** 242-244
Victoria, Tomás Luis de **15** 487-488
relatives
Charles V **3** 457-459
Mary I **10** 308-309
Philip III **12** 273-274

Philip III (circa 358-317 B.C.), king of Macedon 323-317
Antigonus I **1** 248-249
Seleucus I **14** 92-93

Philip III (1245-1285), king of France 1270-85
Peter III **12** 256-257
Philip IV **12** 274
Philip VI **12** 277-278

PHILIP III (1578-1621), king of Spain 1598-1621 **12** 273-274
Cervantes, Miguel de Saavedra **3** 395-398
Góngora y Argote, Luis de **6** 427-428
Philip II **12** 271-273
Victoria, Tomás Luis de **15** 487-488

PHILIP IV (the Fair; 1268-1314), king of France 1285-1314 **12** 274
and Burgundy
Rudolf I **13** 347-348
and England
Edward I **5** 208-210
Edward II **5** 210
Philip VI **12** 277-278
and papacy
Boniface VIII **2** 392-393-61
Clement V **4** 101-102
Duns Scotus, John **5** 149-150

PHILIP IV (1605-1665), king of Spain 1621-65 **12** 275
Charles II **3** 454
Louis XIII **9** 529-531
Philip V **12** 276-277
Rubens, Peter Paul **13** 339-342
Velázquez, Diego Rodríguez de Silva y **15** 454-456
Zurbarán, Francisco de **16** 534-535

Philip V (237-179 B.C.), king of Macedon 220-179
Antiochus III **1** 249-250
Aratus **1** 273-274
Flamininus, Titus Quinctius **5** 477
Hannibal Barca **7** 128-130

Philip V (1294-1322), king of France 1316-22
Charles V **3** 459-460
Philip VI **12** 277-278

PHILIP V (1683-1746), king of Spain 1700-46 **12** 276-277
Charles II **3** 454
Charles III **3** 454-455
Churriguera, José Benito de **4** 53-54
Ferdinand VII **5** 418-420
Louis XIV **9** 531-533
Orléans, Philippe II D' **11** 530-531

PHILIP VI (1293-1350), king of France 1328-50 **12** 277-278
Edward III **5** 211-212
Froissart, Jean **6** 124-125
John II **8** 275-276
Vitry, Philippe de **16** 2

Philip, Prince (Philip Mountbatten; born 1921), duke of Edinburgh
Elizabeth II **5** 266-269

Philip, St. (New Testament Apostle)
Dias de Novais, Bartolomeu **4** 533-534

Philip Arrhidaeios
see Philip III, king of Macedon

Philip Augustus
see Philip II, king of France

Philip Dru, Administrator (novel)
House, Edward Mandell **7** 520-521

Philip of Anjou
see Philip V, king of Spain

Philip of Hesse (1504-1567), landgrave of Hesse 1509-67
Charles V **3** 457-459

Philip of Swabia (1180-1208), Holy Roman emperor and king of Germany 1198-1208
Frederick II **6** 79
Innocent III **8** 125-127
Vogelweide, Walther von der **16** 10-11

Philip Sparrow (poem)
Skelton, John **14** 268-269

Philip the Bold (1342-1404), duke of Burgundy
Charles the Bold **3** 467-469
Charles VI **3** 460-461
Limbourg brothers, The **9** 412-413
Sluter, Claus **14** 275-276

Philip the Fair
see Philip IV, king of France

PHILIP THE GOOD (1396-1467), duke of Burgundy 1419-67 **12** 278-279
Hundred Years War
Charles the Bold **3** 467-469
Charles VII **3** 461-462
Gloucester, Duke of **6** 370-371
Henry V **7** 296-297
Joan of Arc **8** 264-265
influence of
Comines, Philippe de **4** 181
Eyck, Hubert and Jan van **5** 352-354
Louis XI **9** 526-528

Philip the Handsome
see Philip I (king, Spain)

Philip William (died 1618), prince of Orange
Maurice of Nassau **10** 348-349

Philipon, Charles (1800-1862), French journalist
Daumier, Honoré Victorin **4** 403-405

Philippa (1314?-1369), Dutch queen of Edward III of England
Chaucer, Geoffrey **3** 482-485
Froissart, Jean **6** 124-125

Philippe II (1674-1723), Duc d'Orléans regent of France 1715-23
Louis XV **9** 533-534

Philippe Égalité (1747-1793), Duc d'Orleans
Louis Philippe **9** 536-537

Philippi, battle of (1861)
McClellan, George Brinton **10** 391-392

Philippi, battle of (42 B.C.)
Antony, Mark **1** 253-254
Augustus **1** 371-373
Brutus, Marcus Junius **3** 79-80
Cleopatra **4** 105-106
Horace **7** 500-503
Virgil **15** 507-510

Philippians, Letter to the (New Testament book)
Paul **12** 141-143

Philippics (speeches)
Cicero, Marcus Tullius **4** 55-58
Demosthenes **4** 495-496

Philippines, Republic of the (nation, South Eastern Asia)

- 1521-1898 (SPANISH RULE)
  discovery and colonization
  Magellan, Ferdinand **10** 126-127
  Velasco, Luis de **15** 450-451
  rebellion (1896)
  Aguinaldo, Emilio **1** 88
  Bonifacio, Andres **2** 393-394
  Del Pilar, Marcelo Hilario **4** 486
  Mabini, Apolinario **10** 72-73
  Rizal, José **13** 187-189
  Spanish-American War
  see Spanish-American War
- 1898-1946 (UNITED STATES RULE)
  annexation and insurrection
  Aguinaldo, Emilio **1** 88
  Alfonso XIII **1** 151
  Lodge, Henry Cabot **9** 482-483
  Mabini, Apolinario **10** 72-73

McKinley, William **10** 418-420
Pershing, John Joseph **12** 243-244
Rómulo, Carlos P. **13** 270-271
as dependency
Dunne, Finley Peter **5** 147-148
Murphy, Frank **11** 260-261
Ridgway, Matthew Bunker **13** 160-161
Roosevelt, Theodore **13** 280-283
Root, Elihu **13** 283-284
Sayre, Francis Bowes **13** 509
Schurz, Carl **14** 44-45
Stimson, Henry Lewis **14** 457-458
Taft, William Howard **15** 78-81
Wood, Leonard **16** 369-370
government as Commonwealth
Aguinaldo, Emilio **1** 88
Osmeña, Sergio **12** 22-24
Quezon, Manuel Luis **12** 511-513
Recto, Claro M. **13** 69-70
Roxas, Manuel **13** 331-332
World War II
see World War II

• SINCE 1946 (REPUBLIC)
cabinet ministers
Marcos, Imelda Romualdez **10** 242-243
culture
Amorsolo, Fernando **1** 204
Luz, Arturo Rogerio **10** 56-57
Rizal, José **13** 187-189
opposition to Marcos
Aquino, Benigno **1** 267-268
Aquino, Corazon Cojoangco **1** 268-270
political leaders
Laurel, Salvador H. **9** 226-227
presidents
Aquino, Corazon Cojoangco **1** 268-270
Garcia, Carlos P. **6** 207-208
Macapagal, Diosdado P. **10** 74-76
Magsaysay, Ramon **10** 130-131
Marcos, Ferdinand **10** 240-242
Quirino, Elpidio **12** 519-520
Ramos, Fidel Valdez **13** 18-19
reforms
Macapagal, Diosdado P. **10** 74-76
Sin, Jaime L. **14** 244-245
U.S. relations
Dulles, John Foster **5** 134-135
Recto, Claro M. **13** 69-70
Rómulo, Carlos P. **13** 270-271

Philippines, University of the (Quezon City)
Amorsolo, Fernando **1** 204
Rómulo, Carlos P. **13** 270-271

Philippović, Eugen (1858-1917), Austrian economist
Schumpeter, Joseph Alois **14** 43-44
von Mises, Ludwig **16** 25

Philipps University of Marburg
Cohen, Hermann **4** 138-139

Philistines (Old Testament people)
David, Jacques Louis **4** 407-409
Samuel **13** 457-458
Saul **13** 498

Philistinism (literature)
Arnold, Matthew **1** 311-313
Lewis, Harry Sinclair **9** 385-387

PHILLIP, ARTHUR (1738-1814), English governor of New South Wales **12** 279-280
Macarthur, John **10** 78

PHILLIPS, DAVID GRAHAM (1867-1911), American journalist and novelist **12** 280-281

Phillips, Edward (1630?-1696), English author
Milton, John **11** 43-46

PHILLIPS, WENDELL (1811-1884), American abolitionist and social reformer **12** 281-282
Anthony, Susan Brownell **1** 246-248
Burns, Anthony **3** 151
Child, Lydia Maria Francis **3** 520-521
Fee, John Gregg **5** 402-403
Garrison, William Lloyd **6** 226-228

Philoctetes (play)
Sophocles **14** 343-345

Philodoxeus (play)
Alberti, Leon Battista **1** 113-115

Philology (social science)
Bloomfield, Leonard **2** 338
Humboldt, Wilhelm von **8** 31
Niebuhr, Barthold Georg **11** 385-386
Nietzsche, Friedrich **11** 390-392
see also Linguistics; Social scientists—philologists

Philomel (musical composition)
Babbitt, Milton **1** 410

Philomena (romance)
Chrestien de Troyes **4** 23-24

Philosophaster (play)
Burton, Robert **3** 166-167

Philosophe anglais ou les mémoires de Cleveland, Le
see Cleveland

Philosopher or Dog? (novel)
Machado de Assis, Joaquim Maria **10** 91-92

Philosophers, African
Augustine **1** 367-370

Philosophers, American
19th century
Fiske, John **5** 465-466
Harris, William Torrey **7** 177-178
McCosh, James **10** 402-403
Peirce, Charles Sanders **12** 187-188
Thoreau, Henry David **15** 203-205
19th-20th century
Mead, George Herbert **10** 437-438
Peirce, Charles Sanders **12** 187-188
Royce, Josiah **13** 334-335
Whitehead, Alfred North **16** 242-244
20th century
Bentley, Arthur F. **2** 178
Bode, Boyd Henry **2** 355-356
Bok, Sissela Ann **2** 372-374
Brightman, Edgar Sheffield **3** 8-9
Broudy, Harry Samuel **3** 28-29
Callahan, Daniel **3** 231-233
Carnap, Rudolf **3** 308-309
Chomsky, Noam Avram **4** 13-15
Cohen, Morris Raphael **4** 139-140
Daly, Mary **4** 380-381
Dewey, John **4** 520-523
Fletcher, Joseph Francis **5** 488-489
Fukuyama, Francis **6** 146-147
Hartshorne, Charles **7** 186-187
Herberg, Will **7** 322-323
Hocking, William Ernest **7** 428-429
Hook, Sidney **7** 474-475
Horne, Herman Harrell **7** 503-504
Lewis, Clarence Irving **9** 381
Lovejoy, Arthur Oncken **10** 6
MacIntyre, Alasdair Chalmers **10** 99-100
MacIver, Robert Morrison **10** 100-101
Marcuse, Herbert **10** 245-247
Nagel, Ernest **11** 291-292
Nozick, Robert **11** 438-439
Perry, Ralph Barton **12** 239-240
Quine, Willard Van Orman **12** 514-515
Rawls, John **13** 55-56
Rorty, Richard **13** 288-289
Santayana, George **13** 475-477
Sellars, Wilfred **14** 96-98
Silber, John **14** 224-226
Simon, Herbert Alexander **14** 236-237
Tarski, Alfred **15** 110-111
Tillich, Paul Johannes **15** 224-225
Toulmin, Stephen Edelston **15** 271-273
West, Cornel **16** 212-213
Wieman, Henry Nelson **16** 261-262

Philosophers, Arab
9th-11th century
Avicenna **1** 386-387
ibn Hazm, Abu Muhammad Ali **8** 93
Kindi, Abu-Yusuf Yaqub ibn-Ishaq al- **9** 10-11
12th-14th century
Averroës **1** 382-383
Ghazali, Abu Hamid Muhammad al- **6** 290-291
Ibn al-Arabi, Muhyi al-Din **8** 91
ibn Khaldun, Abd al-Rahman ibn Muhammad **8** 93-94
ibn Tufayl, Abu Bakr Muhammad **8** 96

Philosophers, Australian
Singer, Peter Albert David **14** 253-254

Philosophers, Austrian
Buber, Martin **3** 87-89
Mach, Ernst **10** 90-91
Meinong, Alexius Ritter von Handschuchsheim **10** 461-462
Popper, Karl Raimund **12** 402
Wittgenstein, Ludwig **16** 350-351

Philosophers, Brazilian
Freire, Paulo **6** 95-96

Philosophers, British
see Philosophers, English; Philosophers, Irish; Philosophers, Scottish

Philosophers, Byzantine
Proclus Diadochus **12** 457

Philosophers, Chinese
ancient
Chung-shu, Tung **4** 48-49
Confucius **4** 197-200
Han Fei Tzu **7** 124-125
Hsün-tzu **8** 8
Lao Tzu **9** 201-202
Mencius **10** 480-481
Shang Yang **14** 149-150
Tsou Yen **15** 329-330
Wang Ch'ung **16** 98-99
Wang Pi **16** 104-105
12th-16th century
Chu Hsi **4** 40-43
Lu Chiu-yuan **10** 24-25
Wang Yang-ming **16** 108-109
17th-20th century
Hu Shih **8** 63-65
Huang Tsung-hsi **8** 9-10
K'ang Yu-wei **8** 426-428
Wang Fu-chih **16** 99-101

Philosophers, Czech
Masaryk, Tomáš Garrigue **10** 314-315

Philosophers, Danish
Kierkegaard, Søren Aabye **8** 547-549

Philosophers, Dutch
Erasmus, Desiderius **5** 298-300
Spinoza, Baruch **14** 381-383

Philosophers, Egyptian
Hanafi, Hassan **7** 114

Philosophers, English
12th-14th century
Bacon, Roger **1** 425-427
John of Salisbury **8** 284-285
William of Ockham **16** 298-299
15th-17th century
Bacon, Francis **1** 422-424
Clarke, Samuel **4** 88
Cudworth, Ralph **4** 331
Herbert, Edward **7** 324
Hobbes, Thomas **7** 421-423
Locke, John **9** 478-480
More, Thomas **11** 156-157
Shaftesbury, 3d Earl of **14** 136-137
Skelton, John **14** 268-269
Toland, John **15** 256
18th century
Bentham, Jeremy **2** 176-178
Butler, Joseph **3** 180-181
Hartley, David **7** 185
Mandeville, Bernard **10** 192
Paley, William **12** 72
Price, Richard **12** 447-448
19th century
Acton, John Emerich Edward Dalberg **1** 38
Green, Thomas Hill **6** 520-521
Martineau, Harriet **10** 296-297
Mill, John Stuart **11** 21-23
Sidgwick, Henry **14** 213
Spencer, Herbert **14** 369-370
19th-20th centuries
von Hügel, Friedrich **16** 21-22
19th-20th century
Alexander, Samuel **1** 141
Bosanquet, Bernard **2** 425-426
Bradley, Francis Herbert **2** 481-482
Hobhouse, Leonard Trelawny **7** 425-426
Whitehead, Alfred North **16** 242-244
20th century
Austin, John Langshaw **1** 379-380
Ayer, Alfred Jules **1** 391-393
Berlin, Isaiah **2** 201-203
Broad, Charlie Dunbar **3** 12
Collingwood, Robin George **4** 162
Hayek, Friedrich A. von **7** 221-223
Hesse, Mary B. **7** 369-371
MacIntyre, Alasdair Chalmers **10** 99-100
Midgely, Mary Burton **11** 9-10
Moore, George Edward **11** 146
Ramsey, Frank Plumpton **13** 25
Russell, Bertrand Arthur William **13** 373-374
Ryle, Gilbert **13** 393-394
Strawson, Peter Fredrick **14** 506-507
Tawney, Richard Henry **15** 120-121
Toulmin, Stephen Edelston **15** 271-273
Warnock, Helen Mary Wilson **16** 115-117

Philosophers, French
11th-16th century
Abelard, Peter **1** 23-25
Bodin, Jean **2** 356-357
Charron, Pierre **3** 472
Levi ben Gershon **9** 363-364
Ramus, Petrus **13** 27-28
17th century
Bayle, Pierre **2** 77-78
Descartes, René **4** 505-508
Malebranche, Nicolas **10** 166-167
Pascal, Blaise **12** 122-124
18th century
Bayle, Pierre **2** 77-78
Condillac, Étienne Bonnot de **4** 194-195
Condorcet, Marquis de **4** 195-196
Diderot, Denis **5** 1-2
Helvétius, Claude Adrien **7** 273-274
Holbach, Baron d' **7** 448-449
La Mettrie, Julien Offray de **9** 179-180
Montesquieu **11** 123-125
Rousseau, Jean Jacques **13** 324-328
Voltaire **16** 14-16
19th century
Bergson, Henri **2** 191-192
Comte, Auguste **4** 189-191
Cournot, Antoine Augustin **4** 273
Cousin, Victor **4** 273-274
Maistre, Joseph de **10** 153-154
Proudhon, Pierre Joseph **12** 461-463
Simon, Jules François **14** 237-238
Tarde, Jean Gabriel **15** 108-109
19th-20th century
Le Bon, Gustave **9** 268-269
Lévy-Bruhl, Lucien **9** 374-375
Sorel, Georges **14** 347-348
20th century
Althusser, Louis **1** 182-183
Derrida, Jacques **4** 503-505
Bergson, Henri **2** 191-192
Durkheim, Émile **5** 162-163
Foucault, Michel **6** 29-30
Gilson, Étienne Henry **6** 327-328
Halévy, Élie **7** 76
Levy, Bernard-Henri **9** 372-373
Marcel, Gabriel **10** 233-234
Maritain, Jacques **10** 263
Merleau-Ponty, Maurice **10** 518
Ricoeur, Paul **13** 157-158
Sartre, Jean Paul **13** 491-492
Weil, Simone **16** 172-174

Philosophers, German
13th-17th century
Albertus Magnus **1** 115-116
Boehme, Jacob **2** 357
Eckhart, Johann **5** 200-201
Leibniz, Gottfried Wilhelm von **9** 307-310
Thomasius **15** 193-194
18th century
Hamann, Johann Georg **7** 92
Herder, Johann Gottfried von **7** 327-328
Jacobi, Friedrich Heinrich **8** 189-190
Kant, Immanuel **8** 430-432
Lessing, Gotthold Ephraim **9** 357-359
Mendelssohn, Moses **10** 488-489
Fichte, Johann Gottlieb **5** 435-436
Wolff, Christian von **16** 358
19th century
Brentano, Franz Clemens **2** 516-517
Dilthey, Wilhelm Christian Ludwig **5** 10
Feuerbach, Ludwig Andreas **5** 432
Fichte, Johann Gottlieb **5** 435-436
Fries, Jakob Friedrich **6** 116-117
Hegel, Georg Wilhelm Friedrich **7** 254-256
Lotze, Rudolf Hermann **9** 521-522
Marx, Karl **10** 304-308
Nietzsche, Friedrich **11** 390-392
Schelling, Friedrich Wilhelm Joseph von **13** 526-527

Schleiermacher, Friedrich Ernst Daniel **14** 11-12
Schopenhauer, Arthur **14** 29-31
Stirner, Max **14** 459-460
19th-20th century
Frege, Gottlob **6** 93-94
Simmel, Georg **14** 234-235
Wundt, Wilhelm Max **16** 402-403
20th century
Adorno, Theodor W. **1** 65-67
Bloch, Ernst **2** 327-328
Carnap, Rudolf **3** 308-309
Cassirer, Ernst **3** 358-359
Driesch, Hans Adolf Eduard **5** 105
Gadamer, Hans-Georg **6** 162-163
Habermas, Jürgen **7** 58-60
Heidegger, Martin **7** 257-258
Husserl, Edmund **8** 67-68
Jaspers, Karl **8** 225-226
Moltmann, Jöurgen **11** 91-92
Otto, Louis Karl Rudolf **12** 30-32
Schlick, Friedrich Albert Moritz **14** 16-17
Spengler, Oswald **14** 372-373
Stein, Edith **14** 412-414
Strauss, Leo **14** 499-500
Tillich, Paul Johannes **15** 224-225

Philosophers, Greek
6th century B.C.
Anaximander **1** 209-210
Anaximenes **1** 210
Pythagoras **12** 498-499
Thales **15** 161
5th century B.C.
Anaxagoras **1** 208-209
Democritus **4** 493-494
Empedocles **5** 282
Heraclitus **7** 320
Parmenides **12** 116-117
Protagoras **12** 461
Pythagoras **12** 498-499
Socrates **14** 320-321
Zeno of Elea **16** 500
5th-4th century B.C.
Antisthenes **1** 250-251
Aristotle **1** 295-296
Diogenes **5** 20-21
Eudoxus of Cnidus **5** 329-330
Gorgias **6** 456
Heraclides of Pontus **7** 319-320
Plato **12** 345-347
Zeno of Citium **16** 499-500
4th-3d century B.C.
Epicurus **5** 292-294
3d-2d century B.C.
Carneades **3** 309
Chrysippus **4** 35-36
1st-2d century A.D.
Epictetus **5** 292
Galen **6** 178-180
3d century A.D.
Plotinus **12** 358-359
4th-5th century A.D.
Hypatia of Alexandria **8** 85

Philosophers, Hungarian
Lukács, Gyorgy **10** 37-38
Polanyi, Michael **12** 372-373

Philosophers, Indian (Asia)
Buddha **3** 97-101
Iqbal, Muhammad **8** 132-133
Krishnamurti, Jiddu **9** 101-103
Shankara **14** 150-151
Rabindranath Tagore **12** 529-531
Mahavira, Vardhamana **10** 135-137

Philosophers, Iranian
Shariati, Ali **14** 156-157

Philosophers, Irish
Berkeley, George **2** 197-198
Burke, Edmund **3** 138-141
Erigena, John Scotus **5** 308-309

Philosophers, Italian
13th-15th century
Bonaventure **2** 383-384
Feltre, Vittorino da **5** 409-410
Ficino, Marsilio **5** 436-437
Marsilius of Padua **10** 284
Pico della Mirandola, Giovanni **12** 299-300
Pomponazzi, Pietro **12** 390-391
Thomas Aquinas **15** 183-186
Valla, Lorenzo **15** 406
16th-17th century
Bruno, Giordano **3** 75-76
Campanella, Tommaso **3** 249
Telesio, Bernardino **15** 138-139
Vico, Giambattista **15** 480-481
19th-20th century
Croce, Benedetto **4** 313-314
Gentile, Giovanni **6** 267
Rosmini-Serbati, Antonio **13** 296-297

Philosophers, Jewish
Abravanel, Isaac ben Judah **1** 31
Ahad Haam **1** 88-89
Arendt, Hannah **1** 282-284
Cohen, Hermann **4** 138-139
Fackenheim, Emil Ludwig **5** 359-361
Philo Judaeus **12** 282-283
Judah Halevi **8** 373
Kaufmann, Ezekiel **8** 460
Levinas, Emmanuel **9** 368-369
Maimonides **10** 151-152
Rosenzweig, Franz **13** 294
Saadia ben Joseph al-Fayumi **13** 396
Shestov, Lev **14** 190-191
Strauss, Leo **14** 499-500

Philosophers, Korean
Yi Hwang **16** 457

Philosophers, Roman
Boethius, Anicius Manlius Severinus **2** 360-361
Cicero, Marcus Tullius **4** 55-58
Lucretius **10** 26-27
Marcus Aurelius Antoninus **10** 243-245
Seneca the Younger, Lucius Annaeus **14** 103-105

Philosophers, Russian
Bakhtin, Mikhail Mikhailovich **1** 456-458
Berdyaev, Nicholas Alexandrovich **2** 184-185
Borochov, Dov Ber **2** 421-422
Plekhanov, Georgi Valentinovich **12** 351-352
Shestov, Lev **14** 190-191
Tolstoy, Leo **15** 262-265

Philosophers, Scottish
13th century
Duns Scotus, John **5** 149-150
18th-19th century
Ferguson, Adam **5** 420-421
Hume, David **8** 31-34
Reid, Thomas **13** 87-88
Smith, Adam **14** 283-284
Stewart, Dugald **14** 449
19th-20th century
Balfour, Arthur James **1** 469-470
McCosh, James **10** 402-403
Mill, James **11** 21

Philosophers, Senegalese
Senghor, Léopold Sédar **14** 106-107

Philosophers, Spanish
Averroës **1** 382-383
ibn Gabirol, Solomon ben Judah **8** 92
Ortega Y Gasset, José **12** 7-8
Santayana, George **13** 475-477
Servetus, Michael **14** 115-116
Suárez, Francisco **15** 8
Unamuno y Jugo, Miguel de **15** 386-387

Philosophers, Swedish
Nygren, Anders **11** 449-451

Philosophers' stone (Europe)
Jabir ibn Hayyan **8** 167

Philosophes (French philosophy)
Condorcet, Marquis de **4** 195-196
Frederick II **6** 81-84
Helvétius, Claude Adrien **7** 273-274
Sade, Comte de **13** 416-418
Turgot, Anne Robert Jacques **15** 348-349

Philosophia (literary character)
Boethius, Anicius Manlius Severinus **2** 360-361

Philosophiae naturalis principia mathematica
see Principia mathematica

Philosophy
analytical
Moore, George Edward **11** 146
Quine, Willard Van Orman **12** 514-515
Russell, Bertrand Arthur William **13** 373-374
Ryle, Gilbert **13** 393-394
anarchism
Proudhon, Pierre Joseph **12** 461-463
Stirner, Max **14** 459-460
and Islam

Kindi, Abu-Yusuf Yaqub ibn-Ishaq al- **9** 10-11
Mamun, Abdallah al- **10** 183
and Judaism
Judah Halevi **8** 373
Maimonides **10** 151-152
Philo Judaeus **12** 282-283
Soloveitchik, Joseph Baer **14** 328-329
and language
Bakhtin, Mikhail Mikhailovich **1** 456-458
and relation of individual to society
Berlin, Isaiah **2** 201-203
and religion
Hamann, Johann Georg **7** 92
Hesse, Mary B. **7** 369-371
Hocking, William Ernest **7** 428-429
Hume, David **8** 31-34
Kolakowski, Leszek **9** 76-77
Otto, Louis Karl Rudolf **12** 30-32
Royce, Josiah **13** 334-335
Voegelin, Eric **16** 6-8
von Hügel, Friedrich **16** 21-22
West, Cornel **16** 212-213
Wieman, Henry Nelson **16** 261-262
and science
Hesse, Mary B. **7** 369-371
Sellars, Wilfred **14** 96-98
Aristotelianism
see Aristotelianism
atomism
see Atomism
Augustinianism
see Augustinianism
Averroism
see Averroism
biomedical ethics
Callahan, Daniel **3** 231-233
Cambridge Platonism
Cudworth, Ralph **4** 331
Cartesianism
see Cartesianism
classical
Hobbes, Thomas **7** 421-423
classical realism
Broudy, Harry Samuel **3** 28-29
Confucianism
see Confucianism
cosmology
Empedocles **5** 282
Heraclides of Pontus **7** 319-320
Heraclitus **7** 320
see also Universe, systems of
cross-cultural interpretation
Hanafi, Hassan **7** 114
cultural pluralism
Locke, Alain **9** 475-478
Cynicism
see Cynicism
definitions and concepts
Bergson, Henri **2** 191-192
Cohen, Morris Raphael **4** 139-140
Feuerbach, Ludwig Andreas **5** 432
Whitehead, Alfred North **16** 242-244
determinism
see Determinism
eclectism
Cousin, Victor **4** 273-274
Durkheim, Émile **5** 162-163
Philo Judaeus **12** 282-283
Eleatic
Parmenides **12** 116-117
Zeno of Elea **16** 500
empiricism
see Empiricism
"end of history"
Fukuyama, Francis **6** 146-147
Enlightenment
see Enlightenment
Epicureanism
Epicurus **5** 292-294
epistemology
Broad, Charlie Dunbar **3** 12
Duns Scotus, John **5** 149-150
Heraclitus **7** 320
see also knowledge, theories of
esthetics
see Esthetics
ethics
Bok, Sissela Ann **2** 372-374
Kolakowski, Leszek **9** 76-77
Levy, Bernard-Henri **9** 372-373
MacIntyre, Alasdair Chalmers **10** 99-100
Midgely, Mary Burton **11** 9-10
Sellars, Wilfred **14** 96-98
Sidgwick, Henry **14** 213
Singer, Peter Albert David **14** 253-254
Spinoza, Baruch **14** 381-383
Toulmin, Stephen Edelston **15** 271-273
Warnock, Helen Mary Wilson **16** 115-117
see also Ethics
existentialism
see Existentialism
Five Element theory
Tsou Yen **15** 329-330
Frankfurt School
Habermas, Jürgen **7** 58-60
hedonism
Eudoxus of Cnidus **5** 329-330
hermeneutical
Ricoeur, Paul **13** 157-158
history of
MacIntyre, Alasdair Chalmers **10** 99-100
humanism
see Humanism; Humanism, Christian
idealism
see Idealism
individualism
Spencer, Herbert **14** 369-370
Ionian
see Ionian school
Islamic
Hanafi, Hassan **7** 114
Kantian
Cassirer, Ernst **3** 358-359
Cohen, Hermann **4** 138-139
Kant, Immanuel **8** 430-432
Rosmini-Serbati, Antonio **13** 296-297
Legalist
see Legalism (Chinese philosophy)
liberalism
Hobhouse, Leonard Trelawny **7** 425-426
linguistics in
Austin, John Langshaw **1** 379-380
logic
see Logic; Logic, symbolic
Marxism
Althusser, Louis **1** 182-183
Kolakowski, Leszek **9** 76-77
Lukács, Gyorgy **10** 37-38
Plekhanov, Georgi Valentinovich **12** 351-352
see also Marxism
materialism
Hobbes, Thomas **7** 421-423
Holbach, Baron d' **7** 448-449
La Mettrie, Julien Offray de **9** 179-180
Marx, Karl **10** 304-308
Santayana, George **13** 475-477
metamathematics
Tarski, Alfred **15** 110-111
metaphysics
see Metaphysics
Milesian
see Milesian school
modern vs. medieval
Descartes, René **4** 505-508
moral
see Ethics
moral theory
Fletcher, Joseph Francis **5** 488-489
Levy, Bernard-Henri **9** 372-373
mysticism
see Mysticism
naturalist
Haeckel, Ernst Heinrich Philipp August **7** 61-62
Neo-Confucianism
see Neo-Confucianism
Neoplatonism
Erigena, John Scotus **5** 308-309
ibn Gabirol, Solomon ben Judah **8** 92
Kindi, Abu-Yusuf Yaqub ibn-Ishaq al- **9** 10-11
Plotinus **12** 358-359
Proclus Diadochus **12** 457
New Left
Marcuse, Herbert **10** 245-247
Mills, C. Wright **11** 35-36
New Thought movement (1915-19; China)
Hu Shih **8** 63-65
nominalism
Luther, Martin **10** 48-51
William of Ockham **16** 298-299
nonrational belief systems

Lévy-Bruhl, Lucien **9** 374-375
occasionalism
Malebranche, Nicolas **10** 166-167
of communications
McLuhan, Marshall **10** 424-426
of history
Collingwood, Robin George **4** 162
Herder, Johann Gottfried von **7** 327-328
Lovejoy, Arthur Oncken **10** 6
Vico, Giambattista **15** 480-481
ordinary language philosophy
Strawson, Peter Fredrick **14** 506-507
o-yo-mei school
Wang Yang-ming **16** 108-109
pantheistic
see Pantheism
Peripatetic
see Peripatetic school
pessimism
Schopenhauer, Arthur **14** 29-31
phenomenology
see Phenomenology
Platonism
see Platonism
pluralism
Anaxagoras **1** 208-209
Zeno of Elea **16** 500
political
see Political theory
positivism
see Positivism
pragmatism
see Pragmatism
process philosophy
Hartshorne, Charles **7** 186-187
radical libertarianism
Nozick, Robert **11** 438-439
Ramism
Ramus, Petrus **13** 27-28
rationalism
see Rationalism; Reason
ratiovitalism
Ortega Y Gasset, José **12** 7-8
realism
see Realism (philosophy)
Renaissance
see Renaissance (philosophy)
scholasticism
see Scholasticism
scientific
Bacon, Roger **1** 425-427
Brentano, Franz Clemens **2** 516-517
Broad, Charlie Dunbar **3** 12
Nagel, Ernest **11** 291-292
Scottish
Ferguson, Adam **5** 420-421
see also Scottish school of common sense
semantics
Tarski, Alfred **15** 110-111
skepticism
see Skepticism
socialism
see Socialism
Socratic
Socrates **14** 320-321
Strauss, Leo **14** 499-500
sophism
see Sophism
speculative
Hippocrates **7** 408-410
Stoicism
see Stoicism
Taoism
see Taoism
theology of hope
Moltmann, Jöurgen **11** 91-92
theosophy
Besant, Annie Wood **2** 233-234
Thomism
see Thomism
transcendentalism
see Transcendentalism
universals
see Universals
utilitarianism
see Utilitarianism
value theory
Meinong, Alexius Ritter von Handschuchsheim **10** 461-462
Vienna Circle
Popper, Karl Raimund **12** 402
Schlick, Friedrich Albert Moritz **14** 16-17
vitalism
Bergson, Henri **2** 191-192
Driesch, Hans Adolf Eduard **5** 105
see also Philosophers

Philosophy and the Mirror of Nature (book)
Rorty, Richard **13** 288-289

Philosophy of Education, The (book)
Horne, Herman Harrell **7** 503-504

Philosophy of Religion, A (book)
Brightman, Edgar Sheffield **3** 8-9

Philostratus (170?-245), Greek philosopher
Titian **15** 242-244

Philotas (died 330 B.C.), Macedonian general
Alexander the Great **1** 137-141

Phineas Finn (novel)
Trollope, Anthony **15** 300-302

Phineas Redux (novel)
Trollope, Anthony **15** 300-302

Phineus (play)
Aeschylus **1** 70-72

PHIPS, SIR WILLIAM (1650/51-95), American shipbuilder and colonial governor **12** 283
Mather, Cotton **10** 330-332, 255

Phlogiston theory (chemistry)
Black, Joseph **2** 303
Cavendish, Henry **3** 383-384
Lavoisier, Antoine Laurent **9** 241-244
Priestley, Joseph **12** 452-453
Stahl, Georg Ernst **14** 392-393

Phocais (epic)
Homer **7** 465-467

Phocas (died 610), Byzantine emperor 602-610
Heraclius **7** 320-321

Phoenicia (ancient nation, Western Syria)
Antiochus III **1** 249-250
Homer **7** 465-467

Phoenician Women (play)
Euripides **5** 332-334

Phoenissae (play)
Seneca the Younger, Lucius Annaeus **14** 103-105

Phoenix (essays)
Lawrence, David Herbert **9** 247-248

Phoenix (steamboat)
Stevens, John **14** 439-440

Phoenix Park (Dublin)
Asquith, Herbert Henry **1** 344-346
Joyce, James **8** 365-367

Phoenix, The (play)
Middleton, Thomas **11** 8-9

Phonemics (linguistics)
Sapir, Edward **13** 478-479

Phonograph
Bell, Alexander Graham **2** 129-131
Edison, Thomas Alva **5** 206-208

Phormio (play)
Terence **15** 146-148

Phosphorous (chemistry)
Boyle, Robert **2** 469-471
Hinshelwood, Cyril Norman **7** 405-406
Hofmann, August Wilhelm von **7** 441-442
Lavoisier, Antoine Laurent **9** 241-244

PHOTIUS (circa 820-891), Byzantine patriarch **12** 283-284
Basil I **2** 49-50

Photochemistry
Bunsen, Robert Wilhelm **3** 124-125
Draper, John William **5** 96-97

Photoelectric effect (physics)
Einstein, Albert **5** 228-231
Lawrence, Ernest Orlando **9** 248-250
Millikan, Robert Andrews **11** 33-35

Photography
as art form
Abbott, Berenice **1** 7-9
Adams, Ansel **1** 40-41
Arbus, Diane Nemerov **1** 276-277
Avedon, Richard **1** 381-382
Eakins, Thomas **5** 176-177
Evans, Walker **5** 339
Gilpin, Laura **6** 326-327
Hockney, David **7** 429-431
Leibovitz, Annie **9** 310-312
Mapplethorpe, Robert **10** 227-228
Ray, Man **13** 59-60
Rodchenko, Alexander Mikhailovich **13** 233-234
Smithson, Robert **14** 301-303

Steichen, Edward **14** 411-412
Stieglitz, Alfred **14** 451-452
see also Artists—photographers
as historical record
Abbott, Berenice **1** 7-9
Freeman, Roland L. **6** 92-93
Lange, Dorothea **9** 193-194
VanDer Zee, James **15** 418-419
film
Baekeland, Leo Hendrik **1** 430-431
Eastman, George **5** 186
Riefenstahl, Leni **13** 161-163
Rivers, Larry **13** 186-187
in science
Abbott, Berenice **1** 7-9
Barnard, Edward Emerson **2** 8-9
Bertillon, Alphonse **2** 230-231
Cousteau, Jacques-Yves **4** 276-277
Draper, John William **5** 96-97
Ewing, William Maurice **5** 350-351
Gabor, Dennis **6** 159-160
Huggins, William **8** 14-15
Tiselius, Arne Wilhelm Kaurin **15** 240-241
invention and equipment
Brady, Mathew B. **2** 487-488
Daguerre, Louis Jacques Mandé **4** 365-366
Eastman, George **5** 186
Fizeau, Hippolyte Armand Louis **5** 475
Foucault, Jean Bernard Léon **6** 28-29
Gabor, Dennis **6** 159-160
Herschel, John Frederick William **7** 340-341
Land, Edwin Herbert **9** 183-184
Lumière Brothers, The **10** 41-43
of celebrities
Leibovitz, Annie **9** 310-312

Photojournalism
Bourke-White, Margaret **2** 455-456
Capa, Robert **3** 269-271
Freeman, Roland L. **6** 92-93
Mydans, Carl **11** 283-284

Photometry (astronomy)
Herschel, John Frederick William **7** 340-341
Pickering, Edward Charles **12** 298

Photon (physics)
de Broglie, Louis **4** 442-444
Millikan, Robert Andrews **11** 33-35

Photo-Secession (photography society)
Steichen, Edward **14** 411-412
Stieglitz, Alfred **14** 451-452

Photosynthesis (plants)
Baeyer, Johann Friedrich Adolf von **1** 432
Calvin, Melvin **3** 242-243
Franck, James **6** 49-52
Ingenhousz, Jan **8** 119-120

Phrases and Philosophies... (book)
Wilde, Oscar Fingall O'Flahertie Wills **16** 272-273

Phrygia (ancient nation, Asia Minor)
Alexander the Great **1** 137-141
Antigonus I **1** 248-249

Phya Kalyan Maitri
see Sayre, Francis

PHYFE, DUNCAN (1768-1854), American cabinetmaker **12** 284-285

Phylon (periodical)
Du Bois, William Edward Burghardt **5** 116-118

Physical anthropology (social science)
Boas, Franz **2** 349-351
Fries, Jakob Friedrich **6** 116-117

Physical chemistry
Calvin, Melvin **3** 242-243
Debye, Peter Joseph William **4** 447-448
Duhem, Pierre Maurice Marie **5** 129
Franck, James **6** 49-52
Franklin, Rosalind Elsie **6** 67-68
Gibbs, Josiah Willard **6** 302-303
Haber, Fritz **7** 56-58
Hinshelwood, Cyril Norman **7** 405-406
Nernst, Walther **11** 340-342
Patrick, Jennie R. **12** 136-137
Perutz, Max **12** 246-248
Prichard, Diana García **12** 448-449
Richards, Theodore William **13** 137-138

Physical Chemistry, Institute of (Uppsala, Sweden)
Theorell, Axel Hugo Theodor **15** 176-177
Tiselius, Arne Wilhelm Kaurin **15** 240-241

Physical geography
Davis, William Morris **4** 425-426
Maury, Matthew Fontaine **10** 351-352
Sauer, Carl Ortwin **13** 496-497

Physically handicapped
Aleijadinho, O **1** 125-126
Billings, William **2** 274-275
Bourne, Randolph Silliman **2** 456-457
Castro Alves, Antônio de **3** 364-365
see also Blind; Deaf, the

Physician of His Own Honor, The (play)
Calderón, Pedro **3** 221-222

Physicians
see Scientists—physicians

Physicists, The (play)
Dürrenmatt, Friedrich **5** 164-165

Physics (science)
aerodynamics
see Aerodynamics
and mathematics
Feigenbaum, Mitchell Jay **5** 404-405
Penrose, Roger **12** 204-205
applied physics
Alvarez, Luis W. **1** 187-189
Aristotelian
see Aristotle
atomic
see Atom
Avogadro's law
Avogadro, Lorenzo Romano Amedeo Carlo **1** 388-389
celestial mechanics
Adams, John Couch **1** 51-52
Bowditch, Nathaniel **2** 460-461
Halley, Edmund **7** 88-89
Leverrier, Urbain Jean Joseph **9** 361-362
Poincaré, Jules Henri **12** 365-366
Cherenkov effect
Cherenkov, Pavel Alekseevich **3** 502-503
classical mechanics
see Classical mechanics
conservation of energy
Helmholtz, Hermann Ludwig Ferdinand von **7** 268-269
Tyndall, John **15** 374
conservation of parity
Lee, Tsung-Dao **9** 299-300
cosmic rays
see Cosmic rays
cosmology
Hawking, Stephen William **7** 206-208
cryogenics
Kapitsa, Pyotr Leonidovich **8** 433-435
Landau, Lev Davidovich **9** 184-185
crystallography
von Laue, Max **16** 23-24
dynamics
Huygens, Christiaan **8** 79-81
electrical conductivity
Brattain, Walter H. **2** 505-507
electricity
see Electricity
electroconductivity
Shockley, William **14** 200-202
electrodynamics
Ampère, André Marie **1** 205-206
Bloch, Felix **2** 328-330
Einstein, Albert **5** 228-231
Fermi, Enrico **5** 422-424
Feynman, Richard Phillips **5** 432-434
Helmholtz, Hermann Ludwig Ferdinand von **7** 268-269
electromagnetism
see Electromagnetism
electron microscopy
Ruska, Ernst August Friedrich **13** 370-371
elementary-particle forces
Weinberg, Steven **16** 175-177
gravitation
see Gravitation
heat
Fourier, Jean Baptiste Joseph **6** 32-33
Lomonosov, Mikhail Vasilevich **9** 494
Rumford **13** 360-362
see also thermodynamics (below)
high-pressure phenomena
Bridgman, Percy Williams **3** 5-6

holographic photography
Gabor, Dennis **6** 159-160
hydrodynamics
Bernoulli, Daniel **2** 216
Duhem, Pierre Maurice Marie **5** 129
Euler, Leonard **5** 331-332
Kármán, Theodore von **8** 451-452
Pascal, Blaise **12** 122-124
Torricelli, Evangelista **15** 268-269
kinetics
see Kinetic theory of gases
light
see Light
low temperature
Kamerlingh Onnes, Heike **8** 418-420
magnetism
see Magnetism
motion
Alembert, Jean le Rond d' **1** 127-128
Galileo Galilei **6** 180-183
Hamilton, William Rowan **7** 99-100
Huygens, Christiaan **8** 79-81
Newton, Isaac **11** 369-372
Tartaglia, Niccolo **15** 111-112
nuclear
see Nuclear physics
of atmosphere
Appleton, Edward Victor **1** 265-266
of stratosphere
Piccard, Auguste **12** 297-298
optics
see Optics
particle physics
Glashow, Sheldon Lee **6** 361-362
photoelectric effect
Einstein, Albert **5** 228-231
Millikan, Robert Andrews **11** 33-35
Oppenheimer, J. Robert **11** 525-526
pneumatics
Boyle, Robert **2** 469-471
Guericke, Otto Von **7** 27-28
quantum theory
see Quantum theory
relativity
see Relativity
semiconductors
Brattain, Walter H. **2** 505-507
Noyce, Robert **11** 436-437
Shockley, William **14** 200-202
solid-state
Bloch, Felix **2** 328-330
Chu, Paul Ching-Wu **4** 37-39
spectroscopy
Aston, Francis William **1** 350-351
Kirchhoff, Gustav Robert **9** 33-34
Moore, Charlotte E. **11** 145-146
Rowland, Henry Augustus **13** 330-331
Townes, Charles Hard **15** 281-282
statistical mechanics
Einstein, Albert **5** 228-231
Flory, Paul **5** 492-494
Gibbs, Josiah Willard **6** 302-303
Goeppert-Mayer, Maria **6** 385-387
Prichard, Diana García **12** 448-449
van der Waals, Johannes Diderik **15** 417-418
Yang, Chen Ning **16** 437-438
superconductivity
Müller, Karl Alexander **11** 240-241
thermodynamics
Carnot, Nicolas Léonard Sadi **3** 315
Clausius, Rudolf Julius Emanuel **4** 92-94
Kelvin of Largs **8** 488-489
Planck, Max Karl Ernst Ludwig **12** 342-344
see also heat (above); Thermodynamics
thermometry
Cavendish, Henry **3** 383-384
Fahrenheit, Gabriel Daniel **5** 366
see also Scientists—physicists

Physiocratic school (economics)
du Pont, Éleuthère Irénée **5** 154
du Pont de Nemours, Pierre Samuel **5** 155-156
Turgot, Anne Robert Jacques **15** 348-349

Physiological psychology
Hartley, David **7** 185
Lotze, Rudolf Hermann **9** 521-522

Physiological Temperance Society (Louisville, Kentucky)
Drake, Daniel **5** 93-94

Physiology (science)
anaphylaxis
Richet, Charles Robert **13** 144-145
cell theory
Schwann, Theodor **14** 51-52
circulatory system
Harvey, William **7** 189-190
Krogh, Schack August Steenberg **9** 106
Ludwig, Karl Friedrich Wilhelm **10** 31
endocrinology
Houssay, Bernardo Alberto **7** 522-523
nutrition
Mayer, Jean **10** 365-366
obesity
Mayer, Jean **10** 365-366
of nervous system
Du Bois-Reymond, Emil **5** 118-119
Eccles, John Carew **5** 195-196
Erasistratus **5** 297-298
Erlanger, Joseph **5** 310-311
Galvani, Luigi **6** 194-195
Haller, Albrecht Von **7** 87-88
Helmholtz, Hermann Ludwig Ferdinand von **7** 268-269
Hill, Archibald Vivian **7** 385-386
Hodgkin, Alan Lloyd **7** 431-432
Loewi, Otto **9** 486-487
Müller, Johannes Peter **11** 239-240
Pavlov, Ivan Petrovich **12** 155-157
Sherrington, Charles Scott **14** 187-189
of sex
Masters, William Howell **10** 327-328
of vision
Wald, George **16** 51-53
perception
Frisch, Karl von **6** 117-118
Swedenborg, Emanuel **15** 49-50
radioimmunoassay
Yalow, Rosalyn S. **16** 427-428
systematized
Bernard, Claude **2** 208-210
Fernel, Jean François **5** 425-426
Sanctorius **13** 459
vitalistic theories
Stahl, Georg Ernst **14** 392-393
see also Bacteriology; Scientists—physiologists

Pi (mathematics)
Apollonius of Perga **1** 261-262
Archimedes **1** 277-280

Pi meson (element—chemistry particle)
Anderson, Carl David **1** 214-215
Fermi, Enrico **5** 422-424
Yukawa, Hideki **16** 481-482

Piacentini, M. (1881-1960), Italian architect
Nervi, Pier Luigi **11** 346-348

Piacenza, battle of (1746)
Montcalm de Saint-Véran, Marquis de **11** 122-123

Piacere, Il (nove)
D'Annunzio, Gabriele **4** 388

PIAF, EDITH (Edith Giovanna Gassion; 1915-63), French music hall/cabaret singer **12** 285-287

PIAGET, JEAN (1896-1980), Swiss psychologist and educator **12** 287-288

PIANKHI (ruled circa 741-circa 712 B.C.), Nubian king **12** 288-289
Shabaka **14** 130

Piano (musical instrument)
Ax, Emanuel **1** 391
Barenboim, Daniel **2** 3-4
Basie **2** 48-49
Brubeck, Dave **3** 59-61
Chopin, Frédéric François **4** 16-18
Gould, Glenn **6** 469-470
Granados, Enrique **6** 489-490
Horowitz, Vladimir **7** 509-510
Puente, Tito **12** 476-477
Schubert, Franz Peter **14** 35-37
Tal, Josef **15** 85-86
Wuorinen, Charles **16** 404

PIANO, RENZO (born 1937), Italian architect, lecturer, and designer **12** 289-291
Rogers, Richard **13** 248-250

Piano concerto
see Concertos (piano)

Piano trio
see Trio (piano)

Pianto della Madonna, II (poem)
Jacopone da Todi **8** 194

Piazza della Signoria (Florence)
Donatello **5** 55-56
Giovanni da Bologna **6** 345-346

Piazza di San Marco
see St. Mark's Square (Venice)

Piazza d'Italia (plaza in New Orleans, LA)
Moore, Charles Willard **11** 143-145

Piazza Tales, The (stories)
Melville, Herman **10** 472-476

Piazzetta, Giovanni Battista (1682-1754), Italian painter
Tiepolo, Giovanni Battista **15** 219-220
Troger, Paul **15** 300

Piazzi, Giuseppe (1746-1826), Italian astronomer
Gauss, Karl Friedrich **6** 240-242

Pibul Songgram, Luang
see Phibun Songkhram, Luang

PICABIA, FRANCIS (1879-1953), French artist, writer, and bon vivant **12** 291-292
Duchamp, Marcel **5** 122-123
Miró, Joan **11** 53-54

Picadilly Hotel (London)
Shaw, Richard Norman **14** 167-168

Picaresque novel (literature)
Alemán, Mateo **1** 126
Bellow, Saul **2** 141-143
Brackenridge, Hugh Henry **2** 472-473
Fernández de Lizardi, José Joaquin **5** 424-425
Góngora y Argote, Luis de **6** 427-428
Grimmelshausen, Hans Jakob Christoffel von **7** 4-5
Lesage, Alain René **9** 353-354
Mann, Thomas **10** 204-207
Quevedo Y Villegas, Francisco Gómez de **12** 511
Smollett, Tobias George **14** 305-307

PICASSO, PABLO (1881-1973), Spanish painter, sculptor, and graphic artist **12** 292-295
associates
Cocteau, Jean **4** 132-133
Rousseau, Henri **13** 323-324
Stein, Gertrude **14** 414-415
Stella, Joseph **14** 422
Stravinsky, Igor Fedorovich **14** 502-506
Thomson, Virgil **15** 202-203
Ungaretti, Giuseppe **15** 389-390
compared to
Chagall, Marc **3** 406-407
Duchamp, Marcel **5** 122-123
cubism
Braque, Georges **2** 504-505
Gorky, Arshile **6** 458
Gris, Juan **7** 5-6
Léger, Fernand **9** 302-303
Malevich, Kasimir **10** 168-169
Mondrian, Piet **11** 101-102
Pevsner, Antoine **12** 263-264
Satie, Erik **13** 494-495
Weber, Max **16** 160
friends
Archipenko, Alexander **1** 280-281
Arp, Jean **1** 317-318
Derain, André **4** 503
Ehrenburg, Ilya Grigorievich **5** 224-225
Klee, Paul **9** 47-49
influence (painting)
Bacon, Francis **1** 421-422
Demuth, Charles **4** 497-498
Kirchner, Ernst Ludwig **9** 34-35
Severini, Gino **14** 122
Sheeler, Charles **14** 170-171
Soulages, Pierre **14** 350-351
influence (sculpture)
González, Julio **6** 428-429
Lipchitz, Jacques **9** 432-433
Smith, David **14** 287-288
influenced by
Beardsley, Aubrey Vincent **2** 88-89
Cézanne, Paul **3** 400-402
Ovid **12** 34-36

PICASSO, PALOMA (born 1949), Spanish fashion designer **12** 295-297

PICCARD, AUGUSTE (1884-1962), Swiss scientist **12** 297-298

Piccard, Jacques Ernest Jean (born 1922), Swiss oceanographer
Piccard, Auguste **12** 297-298

Piccola borghesia (stories)
Vittorini, Elio **16** 2-3

Piccolomini, Aeneas Sylvius de'
see Pius II

Piccolomini (play)
Schiller, Johann Christoph Friedrich von **14** 4-7

Piccolomini, Francesco
see Pius III

Pichincha, battle of (1822)
Bolívar, Simón **2** 375-377
Sucre, Antonio José de **15** 11-12

Pickel, Konrad
see Celtes, Conradus

PICKERING, EDWARD CHARLES (1846-1919), American astronomer **12** 298
Cannon, Annie Jump **3** 260-261

PICKERING, TIMOTHY (1745-1829), American Revolutionary soldier and statesman **12** 298-299
Randolph, Edmund **13** 29-30

Pickford, Mary (1893-1979), Canadian-American actress
Barrymores **2** 28-30
Chaplin, Charles Spencer **3** 438-440
Griffith, David Wark **6** 544-545
Tanizaki, Junichiro **15** 101-102

Picking and Choosing (poem)
Moore, Marianne **11** 148-149

Pickwick Papers, The (novel)
Dickens, Charles John Huffam **4** 538-541

Picnic in the Country (painting)
Vlaminck, Maurice **16** 6

PICO DELLA MIRANDOLA, CONTE GIOVANNI (1463-1494), Italian philosopher and humanist **12** 299-300
Leo X **9** 332-334
Medici, Lorenzo de' **10** 450-451
More, Thomas **11** 156-157
Pater, Walter Horatio **12** 130-131
Poliziano, Angelo **12** 373-374
Proclus Diadochus **12** 457
Savonarola, Girolamo **13** 505-506

Picquart, Marie Georges (1854-1914), French general
Dreyfus, Alfred **5** 103-105

Picquigny, Treaty of (1475)
Charles the Bold **3** 467-469
Louis XI **9** 526-528

Picrochole (literary character)
Rabelais, François **12** 524-526

Pictographs (art)
Gottlieb, Adolph **6** 462-463

Pictor's Transformations (novel)
Hesse, Hermann **7** 367-369

Picture of Dorian Gray, The (novel)
Wilde, Oscar Fingall O'Flahertie Wills **16** 272-273

Pictures at an Exhibition (musical composition ; Mussorgsky)
Kandinsky, Wassily **8** 420-422
Mussorgsky, Modest Petrovich **11** 274-276

Pictures of the Floating World (poems)
Lowell, Amy **10** 13

PIDE (Portuguese secret police)
Salazar, António de Oliveira **13** 442-443

Pieces of Eight (revue sketch)
Pinter, Harold **12** 317-318

Pied Beauty (poem)
Hopkins, Gerard Manley **7** 492-494

Piedmont (region , It.)
Cavour, Conte di **3** 385-386
Ferdinand II **5** 415-416
Francis I **6** 40-43
Manin, Daniele **10** 197-198
Mazzini, Giuseppe **10** 381-383
see also Sardinia

Piedra y cielo (poems)
Jiménez, Juan Ramón **8** 261-262

Pier da Morrone
see Celestine V

PIERCE, FRANKLIN (1804-1869), American statesman, president 1853-57 **12** 300-301
appointments
Buchanan, James **3** 89-90
Davis, Jefferson **4** 416-418

De Bow, James Dunwoody Brownson **4** 441-442
Marcy, William Learned **10** 247-248
Owen, Robert Dale **12** 40-41
Soulé, Pierre **14** 351-352
opponents
Blair, Francis Preston **2** 313-315
Cass, Lewis **3** 355-356
Dix, Dorothea Lynde **5** 32-33
supporters
Hawthorne, Nathaniel **7** 212-215
Van Buren, Martin **15** 410-411

Pierce-Nichols House (Salem, Massachusetts)
McIntire, Samuel **10** 415

Pierluigi, Giovanni
see Palestrina, Giovanni Pierluigi da

PIERO DELLA FRANCESCA (circa 1415/20-92), Italian painter **12** 301-302
Antonello da Messina **1** 251-252
Bellini, Giovanni **2** 137-138
Bramante, Donato **2** 493-494
Raphael **13** 40-42
Signorelli, Luca **14** 221-222
Uccello, Paolo **15** 378-379
Veneziano, Domenico **15** 459-460

Piero di Cosimo (1462-1521), Italian painter
Leonardo da Vinci **9** 337-340
Pontormo **12** 394-395

Piero di Giovanni
see Lorenzo Monaco

Pierpont Morgan Library (New York City)
McKim, Charles Follen **10** 417-418

Pierre (novel)
Melville, Herman **10** 472-476

Pierre Bayle (book)
Feuerbach, Ludwig Andreas **5** 432

Pierre de Maricourt
see Peregrinus, Petrus

Pierre et Camille (story)
Musset, Louis Charles Alfred de **11** 271-272

Pierre et Jean (novel)
Maupassant, Henri René Albert Guy de **10** 347

Pierrette et son pot au lait (poem)
Vicente, Gil **15** 479-480

Pierrot (clown)
Laforgue, Jules **9** 160-161

Piers Gaveston (poem)
Drayton, Michael **5** 97-98

Piers Plowman (poem; Langland)
Langland, William **9** 194-195
Lyndsay, David **10** 66-67

Pietà (painting)
Andrea del Sarto **1** 224-225
Bellini, Giovanni **2** 137-138
Bermejo, Bartolomé **2** 205
Charonton, Enguerrand **3** 471
Greco **6** 511-514
Morales, Luis de **11** 150
Titian **15** 242-244
Veronese, Paolo **15** 469-470

Pietà (sculpture)
Donner, Georg Raphael **5** 63
Günther, Ignaz **7** 41-42
Michelangelo Buonarroti **11** 2-5, 395

Pietermaritzburg College (South Africa)
Paton, Alan Stewart **12** 134-135

Pietism (religion)
Bach, Johann Sebastian **1** 416-419
Mühlenberg, Heinrich Melchior **11** 232-233
Ritschl, Albrecht Benjamin **13** 180
Spener, Philipp Jakob **14** 372
Thomasius **15** 193-194
Wieland, Christoph Martin **16** 260-261
Wolff, Christian von **16** 358
Zinzendorf, Nikolaus Ludwig von **16** 522-523

Piéton de l'air, Le (play)
Ionesco, Eugène **8** 131-132

Pietra del paragone, La (opera)
Rossini, Gioacchino **13** 311-312

Pigalle, Jean Baptiste (1714-1785), French sculptor
Clodion **4** 121

Pignatelli, Antonio
see Innocent XII

PIGOU, ARTHUR CECIL (1877-1959), English economist **12** 302
Fisher, Irving **5** 462-463
Robertson, Dennis Holme **13** 196

PIKE, ZEBULON (1779-1813), American soldier and explorer **12** 302-304

Pike's Peak (Colorado)
Pike, Zebulon **12** 302-304
Tabor, Horace Austin Warner **15** 70

Piktors Verwandlungen (novel)
Hesse, Hermann **7** 367-369

Pilar, Marcelo H. del
see Del Pilar, Marcelo H.

Pilate, Pontius (flourished 1st half 1st century A.D.), procurator of Judea
Jesus of Nazareth **8** 251-255

Pilgerfahrten (poems)
George, Stefan **6** 277-278

Pilgrim in His Own Country, The (novel)
Lope Félix de Vega Carpio **9** 503-506

Pilgrim, The (film)
Chaplin, Charles Spencer **3** 438-440

Pilgrimage and Wanderyears (poems)
Heidenstam, Carl Gustaf Verner Von **7** 258-259

Pilgrimage of Grace (religion)
Norfolk, 3d Duke of **11** 423

Pilgrimage of San Isidro (fresco)
Goya y Lucientes, Francisco de Paula José de **6** 476-478

Pilgrims
see Plymouth Colony

Pilgrim's Progress, The (allegory)
Bunyan, John **3** 128-129

Pillars of Society (play)
Ibsen, Henrik **8** 98-100

Pillnitz, Treaty of (1792)
Francis II **6** 43-44
Leopold II **9** 346

Pillow of Grass (novel)
Natsume, Soseki **11** 324-325

PILLSBURY, CHARLES ALFRED (1842-1899), American businessman **12** 304

PILON, GERMAIN (circa 1535-90), French sculptor **12** 305
Primaticcio, Francesco **12** 453-454

Pilot, The (novel)
Cooper, James Fenimore **4** 220-223

Pilote de guerre (book)
Saint-Exupéry, Antoine de **13** 431-432

Pilot's Story, The (poem)
Howells, William Dean **7** 539-541

PILSUDSKI, JOSEPH (1867-1935), Polish general, president 1918-21 **12** 305-306

Pima Indians (North America)
Benedict, Ruth Fulton **2** 154-155
Kino, Eusebio Francisco **9** 30-31

Pimeria Alta (region, Mexico)
Kino, Eusebio Francisco **9** 30-31

Pinakes (library catalog)
Callimachus **3** 235-236

Pinar del Rio (province, Cuba)
Estrada Palma, Tomás **5** 326-327
Machado y Morales, Gerardo **10** 92-93

PINCHBACK, PINCKNEY BENTON STEWART (1837-1921), African American politician **12** 306-308

Pincherle, Alberto
see Moravia, Alberto

PINCHOT, GIFFORD (1865-1946), American conservationist and public official **12** 308-309
Taft, William Howard **15** 78-81

Pinchwife (literary character)
Wycherley, William **16** 411-412

PINCKNEY, CHARLES COTESWORTH (1745-1825), American statesman **12** 310

PINCKNEY, CHARLES (1757-1824), American politician and diplomat **12** 309-310

Pinckney, Thomas (1750-1828), American statesman and diplomat
Adams, John **1** 48-51
Hamilton, Alexander **7** 95-98
Washington, George **16** 126-129

PINCUS, GREGORY GOODWIN (1903-1967), American biologist **12** 310-312

PINDAR (552/518-438 B.C.), Greek lyric poet **12** 312-313
Aeschylus **1** 70-72
Alexander the Great **1** 137-141
Goethe, Johann Wolfgang von **6** 388-391
Hölderlin, Johann Christian Friedrich **7** 451-452
Ronsard, Pierre de **13** 271-273
Zwingli, Huldreich **16** 537-538

Pine Ridge Indian Reservation (South Dakota)
Peltier, Leonard **12** 193-195

PINEL, PHILIPPE (1745-1826), French physician **12** 313-314

Pines, Isle of (North Western Caribbean)
Estrada Palma, Tomás **5** 326-327

Pines, The (story)
Bunin, Ivan Alekseevich **3** 124

Pines of Rome (musical composition)
Respighi, Ottorino **13** 103-104

P'ing (ruled 1 B.C. -A.D. 6), Chinese emperor
Wang Mang **16** 101-103

P'inghsinkuan, battle of (1937)
Lin Piao **9** 429-430

P'ing-lu (province , China)
An Lu-shan **1** 239-240

Pingree House (Salem, Massachusetts)
McIntire, Samuel **10** 415

Pingwoldang
see Sol Ch'ong

Pinilla, Gustavo Rojas
see Rojas Pinilla, Gustavo

Pining for Mother (novel)
Tanizaki, Junichiro **15** 101-102

Pink Panther (film series)
Sellers, Peter Richard Henry **14** 98-99

PINKERTON, ALLEN (1819-1884), American detective **12** 314-315

Pinkerton Detective Agency
Carnegie, Andrew **3** 309-312
Frick, Henry Clay **6** 108-109
Pinkerton, Allan **12** 314-315

Pinkney, William (1764-1822), American diplomat
Monroe, James **11** 111-113

Pinocchio (film)
Disney, Walter Elias **5** 26-27

PINOCHET UGARTE, AUGUSTO (born 1915), Chilean military leader and dictator **12** 315-317
Allende, Isabel **1** 172-174

Pinta (ship)
Columbus, Christopher **4** 176-179

PINTER, HAROLD (born 1930), English playwright **12** 317-318
Fraser, Antonia **6** 70-71

PINTO, ISAAC (1720-1791), Jewish merchant and scholar **12** 318

Pintor de su deshonra, El (play)
Calderón, Pedro **3** 221-222

Pinzón, Martin Alonso (1440?-1493), Spanish navigator
Columbus, Christopher **4** 176-179

Pinzón, Vicente Yáñez (1460?-1524?), Spanish navigator
Columbus, Christopher **4** 176-179
Solís, Juan Díaz de **14** 326

Pion
see Pi meson

Pioneer (railroad car)
Pullman, George Mortimer **12** 482-483

Pioneer (ship)
Livingstone, David **9** 463-465

Pioneer Women (labor organization, Israel)
Meir, Golda **10** 462-463

Pioneers
see Frontiersmen

Pioneers (sculpture)
Taft, Lorado **15** 75-76

Pioneers, The (novel)
Cooper, James Fenimore **4** 220-223

Pipa de Kif, La (poem)
Valle Inclán, Ramón Maria del **15** 407-408

Pipe Rolls (England)
Henry I **7** 286-287

Pipes o'Pan at Zekesbury (book)
Riley, James Whitcomb **13** 170-171

Pipistrello, Il (story)
Pirandello, Luigi **12** 319-321

Pippa Passes (poem)
Browning, Robert **3** 53-55

PIPPIN, HORACE (1888-1946), African American painter **12** 318-319

Piquillo (drama)
Nerval, Gérard de **11** 345-346

PIRANDELLO, LUIGI (1867-1936), Italian playwright novelist, and critic **12** 319-321
Anouilh, Jean **1** 243-244
Ibsen, Henrik **8** 98-100
Strindberg, August **14** 509-511
Valle Inclán, Ramón Maria del **15** 407-408

PIRANESI, GIOVANNI BATTISTA (1720-1778), Italian engraver and architect **12** 321-322
Ledoux, Claude Nicolas **9** 277-278
Sheraton, Thomas **14** 181-182
Soufflot, Jacques Germain **14** 349-350

Pirate, The (novel)
Scott, Walter **14** 68-70

Pirate I (painting)
Gorky, Arshile **6** 458

Pirates
Mendes Pinto, Fernao **10** 493-494

Pirates of Penzance, The (operetta)
Gilbert, William Schwenck **6** 314-315
Sullivan, Arthur Seymour **15** 23

Piratininga
see São Paulo

Pirckheimer, Willibald (1470-1530), German humanist
Dürer, Albrecht **5** 159-161

Pirelli Office Building (Milan)
Nervi, Pier Luigi **11** 346-348

PIRENNE, JEAN HENRI (Jean Henri Otto Lucien Marie Pirenne; 1862-1935), Belgian historian **12** 322-323

Pirotechnica (*Pirotechnia*; encyclopedia)
Biringuccio, Vannoccio **2** 283

Pisa (city, Italy)
Brunelleschi, Filippo **3** 70-72
Dandolo, Enrico **4** 386-387
Manuel I **10** 218-219
Visconti, Gian Galeazzo **15** 510-511

Pisa, Council of (1409)
Ailly, Pierre d' **1** 94
Hus, Jan **8** 56-59
Martin V **10** 287-288

Pisa, Council of (1511)
Julius II **8** 384-386

Pisa, Diet of (1313)
Henry VII **7** 299-300

Pisa, University of
Galileo Galilei **6** 180-183
Gentile, Giovanni **6** 267
Malpighi, Marcello **10** 176-178

Pisa Cathedral
Pisano, Giovanni **12** 324-325
Pisano, Nicola **12** 325

Pisan, Christine de
see Christine de Pisan

Pisan Cantos (poems)
Pound, Ezra Loomis **12** 415-417
Williams, William Carlos **16** 308-309

PISANELLO (Antonio Pisano; before 1395-1455), Italian painter and medalist **12** 323-324
Martin V **10** 287-288
Tura, Cosimo **15** 343-344

Pisano
see Andrea Pisano; Pisanello

PISANO, GIOVANNI (circa 1250-1314/17), Italian sculptor **12** 324-325
Andrea Pisano **1** 225-226
Arnolfo di Cambio **1** 315-316
Lorenzetti, Pietro and Ambrogio **9** 517-518
Martini, Simone **10** 298-299
Pisano, Nicola **12** 325

PISANO, NICOLA (Nicola d'Apulia; circa 1220/25-1278/84), Italian sculptor **12** 325
Arnolfo di Cambio **1** 315-316
Pisano, Giovanni **12** 324-325

Michelangelo Buonarroti **11** 2-5

Piscator, Erwin (1893-1966), German theatrical producer
Brecht, Bertolt **2** 512-514

Pisis, Filippo de (1896-1956), Italian painter
Chirico, Giorgio de **4** 4

Pispir (ancient fort, Egypt)
Anthony, Susan Brownell **1** 246-248

PISSARO, CAMILLE (1830-1903), French painter **12** 326-327
impressionism
Cézanne, Paul **3** 400-402
Monet, Claude **11** 102-104
influence of
Daubigny, Charles François **4** 402
Hassam, Frederick Childe **7** 192
Van Gogh, Vincent **15** 427-429
influenced by
Corot, Jean Baptiste Camille **4** 247-249
Seurat, Georges Pierre **14** 120-122

Pistoia Cathedral (Italy)
Brunelleschi, Filippo **3** 70-72

PISTON, WALTER (born 1894), American composer **12** 327-328
Stravinsky, Igor Fedorovich **14** 502-506

Pit, The (novel)
Norris, Benjamin Franklin Jr. **11** 427-428

Pitchblende (mineralogy)
Curie, Marie Sklodowska **4** 339-341

Pithecanthropus erectus (archeology)
Weidenreich, Franz **16** 171-172

Pithoprakta (musical composition)
Xenakis, Iannis **16** 416-418

Pitkin, Lemuel (literary character)
West, Nathanael **16** 213-214

Pitseng (novel)
Mofolo, Thomas **11** 74

PITT, WILLIAM, THE ELDER (1708-1778), English statesman **12** 328-329
American colonies
Forbes, John **5** 507-508
Franklin, Benjamin **6** 60-64
Rockingham, 2d Marquess of **13** 230-231
Wolfe, James **16** 354-355
in art
Copley, John Singleton **4** 228-230
Peale, Charles Willson **12** 169-171
opponents
Bute, 3d Earl of **3** 177-178
Walpole, Robert **16** 82-84

PITT, WILLIAM, THE YOUNGER (1759-1806), English statesman **12** 329-331
appointees
Price, Richard **12** 447-448
Wellesley, Richard Colley **16** 192-193
associates
Castlereagh, Viscount **3** 363-364
Liverpool, 2nd Earl of **9** 456-457
North, Frederick **11** 429-430
opponents
Fox, Charles James **6** 35-37
Landor, Walter Savage **9** 186-187
Miranda, Francisco de **11** 52-53
supporters
Boswell, James **2** 432-434
Canning, George **3** 258-260
George III **6** 270-272
Wilberforce, William **16** 269-270

Pittoni, Giovanni Battista (1687-1767), Italian painter
Troger, Paul **15** 300

Pittsburgh (city; Pennsylvania)
Forbes, John **5** 507-508
Kane, John **8** 422
Wright, Frank Lloyd **16** 398-401

Pittsburgh, University of
Erikson, Erik Homburger **5** 309-310
Ewing, William Maurice **5** 350-351
Langley, Samuel Pierpont **9** 195-196
Salk, Jonas Edward **13** 451-452

Pittsburgh Dispatch (newspaper)
Dreiser, Herman Theodore **5** 98-100

Pittsburgh Landing
see Shiloh, battle of (1862)

Pittsburgh Pact (1918)
Masaryk, Tomáš Garrigue **10** 314-315

Pituitary gland
Cushing, Harvey Williams **4** 353-354
Dale, Henry Hallett **4** 371-373

PIUS II (Enea Silvio de'Piccolomini; 1405-64), pope 1458-64 **12** 331
Alberti, Leon Battista **1** 113-115
Cusa, Nicholas of **4** 352-353
Quintilian **12** 518-519

Pius III (Francesco Todeschini Piccolomini; 1440-1503), pope 1503
Borgia, Cesare **2** 412-413
Julius II **8** 384-386

PIUS IV (Giovanni Angelo de' Medici; 1499-1565), pope 1559-65 **12** 332
Borromeo, Charles **2** 423-424
Pius V **12** 332-333
Sixtus V **14** 267-268

PIUS V (Antonio Ghislieri; 1504-72), pope 1566-72 **12** 332-333
Sixtus V **14** 267-268

PIUS VI (Gianangelo Braschi; 1717-99), pope 1775-99 **12** 333-334
Carroll, John **3** 331-332
Joseph II **8** 359-360
Talleyrand, Charles Maurice de **15** 89-90

PIUS VII (Luigi Barnabà Chiaramonti; 1740-1823), pope 1880-23 **12** 334-335
Canova, Antonio **3** 263-264
Napoleon I **11** 306-310

PIUS IX (Giovanni Maria Mastai-Ferretti; 1792-1878), pope 1846-78 **12** 335-336
Charles Albert, King of Sardinia **3** 466
Lamy, Jean Baptiste **9** 181-182
Leo XIII **9** 334-336
Manning, Henry Edward **10** 209-210
Montalembert, Comte de **11** 118-119
Pius X **12** 336-337
Rosmini-Serbati, Antonio **13** 296-297
Victor Emmanuel II **15** 483-484

PIUS X (Giuseppe Melchiorre Sarto; 1835-1914), pope 1903-14 **12** 336-337
Benedict XV **2** 153-154

PIUS XI (Ambrogio Damiano Achille Ratti; 1857-1939), pope 1922-39 **12** 337-339
canonizations
Canisius, Peter **3** 258
Francis Xavier **6** 48
Jogues, Isaac **8** 270-271
Lateran Treaty (1929)
Mussolini, Benito **11** 272-274
social teachings
Benedict XV **2** 153-154
Dollfuss, Engelbert **5** 47
Frei Montalva, Eduardo **6** 94-95
Paul VI **12** 146-148

PIUS XII (Eugenio Maria Giuseppe Pacelli; 1876-1958), pope 1939-58 **12** 339-340
Bea, Augustinus **2** 79
John, XXIII **8** 277-280
Paul VI **12** 146-148
Pius XI **12** 337-339
Spellman, Francis Joseph **14** 367

Pixar (computer animation company)
Jobs, Steven **8** 265-267

PIZARRO, FRANCISCO (circa 1474-1541), Spanish conquistador in Peru **12** 340-341
Almagro, Diego de **1** 177-178
Atahualpa **1** 355-356
Balboa, Vasco Núñez de **1** 462-463
Benalcázar, Sebastián de **2** 145-146
de Soto, Hernando **4** 510-511
Manco Capac **10** 184-185
Pedrarias **12** 179
Tirso de Molina **15** 237-238
Valdivia, Pedro de **15** 400-401

Pizarro, Gonzalo (1506-1548), Spanish colonial governor
Benalcázar, Sebastián de **2** 145-146
Gasca, Pedro de la **6** 230-231
Orellana, Francisco de **11** 527-528
Pizarro, Francisco **12** 340-341
Valdivia, Pedro de **15** 400-401

Pizarro, Hernando (1475?-1578), Spanish explorer
Almagro, Diego de **1** 177-178
Pizarro, Francisco **12** 340-341
Valdivia, Pedro de **15** 400-401

Pizarro, Juan (died 1536), Spanish conquistador
Pizarro, Francisco **12** 340-341

Pizarro, Pedro (1541-after 1571), Spanish conquistador

Pizarro, Francisco **12** 340-341

Pizzolo, Niccolo (circa 1421-53), Italian painter and sculptor
Mantegna, Andrea **10** 215-216

PLAATJE, SOLOMON TSHEKISHO (1878-1932), South African writer **12** 341-342
Dube, John Langalibalele **5** 113

Place, Francis (1771-1854), English reformer
Godwin, William **6** 383-384

Place de la Concorde (Paris)
Gabriel, Ange Jacques **6** 160-161

Place des Victoires (Paris)
Mansart, Jules Hardouin **10** 212

Place du Théâtre Français (painting)
Pissaro, Camille **12** 326-327

Place in the Sun, A (film)
Dreiser, Herman Theodore **5** 98-100

Place Louis XV
see Place de la Concorde (Paris)

Place Vendôme (Paris)
Courbet, Jean Desiré Gustave **4** 271-273
Girardon, François **6** 348-349
Mansart, Jules Hardouin **10** 212

Places des Vosges (painting)
Davis, Stuart **4** 424-425

Placet (poem)
Mallarmé, Stéphane **10** 172-173

Placidia (388-423), Roman emperor
Alaric **1** 101-102

Placilla, battle of (1891)
Balmaceda Fernández, José Manuel **1** 475-476

Plaek
see Phibun Songkhram, Luang

Plague, bubonic
see Black Death (1348)

Plague, The (novel)
Camus, Albert **3** 255-257

Plaideurs, Les (play)
Racine, Jean Baptiste **12** 532-535

Plain Dealer, The (play)
Wycherley, William **16** 411-412

Plains Indians (North America)
Black Elk, Nicholas **2** 305-306
Fletcher, Alice Cunningham **5** 486-487
Lowie, Robert Harry **10** 18
Sheridan, Philip Henry **14** 182-183

Plainte d'automne (poem)
Mallarmé, Stéphane **10** 172-173

Plaisirs et les jours, Les (literary collection)
Proust, Marcel **12** 465-467

Plan of Agua Prieta
see Agua Prieta, Plan of

Plan of Union (United States; 1754)
Franklin, Benjamin **6** 60-64
Hutchinson, Thomas **8** 71-72

PLANCK, MAX KARL ERNST LUDWIG (1858-1947), German physicist **12** 342-344
Berlin University
Born, Max **2** 420-421
Bothe, Walther **2** 438-439
Schlick, Friedrich Albert Moritz **14** 16-17
Schrödinger, Erwin **14** 31-33
quantum theory
Broglie, Louis Victor Pierre Raymond de **3** 15-17
Einstein, Albert **5** 228-231
Jeans, James Hopwood **8** 235-236
thermodynamics
Boltzmann, Ludwig **2** 379-380
Debye, Peter Joseph William **4** 447-448

Plane geometry
see Geometry—plane

Planet (astronomy)
Jupiter and Saturn
Barnard, Edward Emerson **2** 8-9
Huygens, Christiaan **8** 79-81
Laplace, Marquis de **9** 202-204
laws of motion
Kepler, Johannes **8** 514-516
orbits (early theories)
Apollonius of Perga **1** 261-262
Bitruji, Nur al-Din Abu Ishaq al **2** 296
Eudoxus of Cnidus **5** 329-330
Hipparchus **7** 407-408
Ptolemy, Claudius **12** 473-474
orbits (modern theories)
Gauss, Karl Friedrich **6** 240-242
Hall, Asaph **7** 83-84
Rittenhouse, David **13** 180-181
outer planets
Adams, John Couch **1** 51-52
Herschel, William **7** 341-343
Jeffreys, Harold **8** 241-242
see also individual planets

Planet News (book)
Ginsberg, Allen **6** 332-333

Planetarium (astronomy)
Archimedes **1** 277-280

Planetesimal hypothesis (astronomy)
Chamberlin, Thomas Chrowder **3** 415-416

Planets
surfaces and life on
Sagan, Carl E. **13** 424-425

Planets, The (orchestral suite)
Holst, Gustav **7** 459-460

Plankton, Armour and Co.
Armour, Philip Danforth **1** 302

Planned communities
Post, Charles William **12** 408-409

Plant breeding (botany)
Borlaug, Norman Ernest **2** 418-420
Burbank, Luther **3** 129-131
East, Edward Murray **5** 182-183
Mendel, Johann Gregor **10** 483-486

Plant classification (botany)
Gray, Asa **6** 506-507
Lamarck, Chevalier de **9** 171-173
Ray, John **13** 57-59

Plant geography (botany)
Gray, Asa **6** 506-507
Humboldt, Friedrich Heinrich Alexander von **8** 30-31

Plant physiology and anatomy (botany)
Bose, Jagadis Chandra **2** 429-430
Hales, Stephen **7** 75
Liebig, Justus von **9** 403-404
Linnaeus, Carl **9** 427-429
Lysenko, Trofim Denisovich **10** 71
Malpighi, Marcello **10** 176-178-126
Vries, Hugo de **16** 33-36
see also Photosynthesis

Plantagenet dynasty (England, ruled 1154-1399)
Edward I **5** 208-210
Edward II **5** 210
Henry II **7** 287-289
Henry IV **7** 292-293
Richard I **13** 130
Richard II **13** 130-131

Plantagenet, Geoffrey
see Geoffrey IV

Planter (ship)
Smalls, Robert **14** 277-278

Plassey, battle of (1758)
Clive, Robert **4** 119-120

Plastiche (collage)
Burri, Alberto **3** 159-160

Plastics industry
see Business and industrial leaders—glass and plastics industries

Plataea, battle of (479 B.C.)
Phidias **12** 265-267
Xerxes **16** 420

Platero and I (book)
Jiménez, Juan Ramón **8** 261-262

PLATH, SYLVIA (1932-1963), American poet and novelist **12** 344-345
Hughes, Ted **8** 19-21

Platinum (element—chemistry)
Hofmann, August Wilhelm von **7** 441-442

PLATO (428-347 B.C.), Greek philosopher **12** 345-347
influence on literature
Democritus **4** 493-494
Flaubert, Gustave **5** 480-482
Marvell, Andrew **10** 301-303
Spenser, Edmund **14** 373-376
Phaedo
Mendelssohn, Moses **10** 488-489
Philo Judaeus **12** 282-283
Socrates **14** 320-321
Republic
Aristophanes **1** 293-294
Campanella, Tommaso **3** 249

Jowett, Benjamin **8** 364-365
More, Thomas **11** 156-157
Richards, Ivor Armstrong **13** 137
see also Neoplatonism; Platonic Academy; Platonism

Platonic Academy
Athens
see Academy (Athens)
Careggi
Ficino, Marsilio **5** 436-437
Florence
Medici, Cosimo de' **10** 449-450
Medici, Lorenzo de' **10** 450-451
Pico della Mirandola, Giovanni **12** 299-300

Platonism (philosophy)
Christian
Augustine **1** 367-370-293
Bembo, Pietro **2** 144-145
Boethius, Anicius Manlius Severinus **2** 360-361
Bonaventure **2** 383-384
Clement of Alexandria **4** 102-103
Ficino, Marsilio **5** 436-437
Justin Martyr **8** 395-396
critics
Antisthenes **1** 250-251
Bacon, Francis **1** 422-424
Machiavelli, Niccolò **10** 97-99
Marcus Aurelius Antoninus **10** 243-245
Masaryk, Tomáš Garrigue **10** 314-315
Popper, Karl Raimund **12** 402
Protagoras **12** 461
Schopenhauer, Arthur **14** 29-31
Whitehead, Alfred North **16** 242-244
origins
Plato **12** 345-347
see also Plato

Platoon (film)
Stone, Oliver **14** 472-475

PLATT, THOMAS COLLIER (1833-1910), American politician **12** 347-348

Platt Amendment (United States; 1901)
Grau San Martin, Ramón **6** 499-500
Root, Elihu **13** 283-284

PLAUTUS (circa 254-circa 184 B.C.), Roman writer **12** 348-350
Camoëns, Luis Vaz de **3** 247-249
Menander **10** 477-478
Shakespeare, William **14** 142-145
Terence **15** 146-148
Varro, Marcus Terentius **15** 438-439

Play Days (literary collection)
Jewett, Sarah Orne **8** 256

Play therapy (psychology)
Klein, Melanie **9** 52

Playboy (magazine)
Hefner, Hugh **7** 253-254

Playboy of the Western World, The (play)
Synge, Edmund John Millington **15** 61-62

Playfair, John (1748-1819), Scottish mathematician and geologist
Hutton, James **8** 73-74

Playful (painting)
Marc, Franz **10** 231

Plays for Bleecker Street (play)
Wilder, Thornton Niven **16** 276-277

Plays for England (literary collection)
Osborne, John **12** 16-17

Playwrights
see Authors—playwrights

Playwrights Company
Anderson, Maxwell **1** 219-220
Sherwood, Robert Emmet **14** 189-190

PLAZA LASSO, GALO (1906-1987), Ecuadorian statesman **12** 350-351
Velasco Ibarra, José María **15** 452-454

Pleasant Memoirs... (novel)
Valle Inclán, Ramón Maria del **15** 407-408

Pleasant Satyre... (play)
Lyndsay, David **10** 66-67

Pleasure (philosophy)
Bentham, Jeremy **2** 176-178
Epicurus **5** 292-294
Eudoxus of Cnidus **5** 329-330
Helvétius, Claude Adrien **7** 273-274

Pleasures and Days (literary collection)
Proust, Marcel **12** 465-467

Plectra (musical instrument)
Cowell, Henry Dixon **4** 280-281

Pledge, The (opera)
Weill, Kurt **16** 174-175

Pleiad (ship)
Baikie, William Balfour **1** 440

Pléiade (French poets)
du Bellay, Joachim **5** 113-114
Ronsard, Pierre de **13** 271-273
Sainte-Beuve, Charles Augustin **13** 438

Pleiads, The (novel)
Gobineau, Comte de **6** 375-376

Plein-air painting (art)
Böcklin, Arnold **2** 354-355
Liebermann, Max **9** 402-403
Manet, Édouard **10** 193-194
Monet, Claude **11** 102-104

Pleins pouvoirs (book)
Giraudoux, Jean **6** 349-350

PLEKHANOV, GEORGI VALENTINOVICH (1856-1918), Russian revolutionist and social philosopher **12** 351-352
Katayama, Sen **8** 457
Trotsky, Leon **15** 302-305

PLENTY COUPS (c. 1848-1932), Native American tribal leader and Crow chief **12** 352-355

Plessis, Armand du
see Richelieu, Duc de

Plessy v. Ferguson (legal case)
Harlan, John Marshall **7** 156-157
Tourgée, Albion Winegar **15** 277-278

Pletnyov, P. A. (1792-1865), Russian poet
Turgenev, Ivan Sergeyevich **15** 345-348

Plexus (novel)
Miller, Henry **11** 26-27

Pli selon pli (musical composition)
Boulez, Pierre **2** 444-445

PLINY THE ELDER (23/24-79), Roman encyclopedist **12** 355-356
as biographer
Celsus, Aulus Cornelius **3** 393
influence of
Columbus, Christopher **4** 176-179
Pliny the Younger **12** 356
Vasari, Giorgio **15** 442-443
on art
Apelles **1** 257
Apollodorus **1** 261
Myron **11** 285
Phidias **12** 265-267
Polykleitos **12** 385-386
Praxiteles **12** 433-434

PLINY THE YOUNGER (circa 61-circa 113), Roman author and administrator **12** 356
Martialis, Marcus Valerius **10** 286-287
Pliny the Elder **12** 355-356
Quintilian **12** 518-519
Suetonius Tranquillus, Gaius **15** 13
Tacitus **15** 70-72
Vignola, Giacomo da **15** 493-494

PLISETSKAYA, MAYA MIKHAILOVNA (born 1925), Russian ballet dancer **12** 356-358

Plombières, Agreement of (1858)
Cavour, Conte di **3** 385-386

PLOTINUS (205-270), Greek philosopher, founder of Neoplatonism **12** 358-359
Augustine **1** 367-370
Ficino, Marsilio **5** 436-437
ibn Gabirol, Solomon ben Judah **8** 92
Junayd, Abu al-Qasim ibn Muhammad al **8** 388
Plato **12** 345-347
Proclus Diadochus **12** 457
Schrödinger, Erwin **14** 31-33

Plough and the Stars, The (play)
O'Casey, Sean **11** 459-460

Plough That Broke the Plains, The (film)
Thomson, Virgil **15** 202-203

Plow (agricultural tool)
Deere, John **4** 455
Gatling, Richard Jordan **6** 234-235
McCormick, Cyrus Hall **10** 400-401

Plum Tree, The (novel)
Phillips, David Graham **12** 280-281

Plumed Serpent, The (novel)
Lawrence, David Herbert **9** 247-248

Plunket Society (New Zealand)
King, Frederic Truby **9** 18-19

Pluralism (philosophy)
Anaxagoras **1** 208-209
Zeno of Elea **16** 500

Plus forts, Les (novel)
Clemenceau, Georges **4** 99-101

Plus nulz regretz (poem; Jean Lemaire de Belges)
Josquin des Prez **8** 361-363

PLUTARCH (circa 46-circa 120), Greek biographer **12** 359-360
Apollodorus **1** 261
Archimedes **1** 277-280
Budé, Guillaume **3** 102-103
Camoëns, Luis Vaz de **3** 247-249
Phidias **12** 265-267
Shakespeare, William **14** 142-145
Zoroaster **16** 528-530

Plutonium (element—chemistry)
Bethe, Hans Albrecht **2** 238-239
Compton, Arthur Holly **4** 186-188
Lawrence, Ernest Orlando **9** 248-250
Seaborg, Glenn Theodore **14** 74-76

Plutus (play)
Aristophanes **1** 293-294

Plymouth (car)
Chrysler, Walter Percy **4** 36-37

Plymouth Colony (New England)
diplomatic agents
Standish, Myles **14** 396-397
Winslow, Edward **16** 338-339
Native American assistance
Squanto **14** 386-388
Native American treaties
Massasoit **10** 322-324
Metacom **10** 529-531
Minuit, Peter **11** 50
Philip **12** 267-268
religion and
Dunster, Henry **5** 152-153
Gorton, Samuell **6** 460
settlement
Bradford, William **2** 475-476-131
Brewster, William **2** 523-524
see also Massachusetts

Pneumatics (physics)
Boyle, Robert **2** 469-471
Guericke, Otto Von **7** 27-28

Pneumonia (medicine)
Avery, Oswald Theodore **1** 384-386
Domagk, Gerhard Johannes Paul **5** 48-50
Dubos, René Jules **5** 119

Pnin (stories)
Nabokov, Vladimir **11** 287-288

PO CHÜ-I (772-846), Chinese poet **12** 362-363

Pobble's Toes, The (verse)
Lear, Edward **9** 265-266

Pobeda (ship)
Feng Yü-hsiang **5** 412-413

POBEDONOSTSEV, KONSTANTIN PETROVICH (1827-1907), Russian statesman and jurist **12** 360-361
Alexander III **1** 133-134

Pobre negro (novel)
Gallegos Freire, Rómulo **6** 185-186

POCAHONTAS (circa 1595-1617), American Indian princess **12** 361-362
Lindsay, Vachel **9** 424-425
Powhatan **12** 429-430
Rolfe, John **13** 259-260
Smith, John **14** 295-297

Pocahontas (ballet)
Carter, Elliott Cook Jr. **3** 338-339

Pocahontas... (musical composition)
Heinrich, Anthony Philip **7** 261

Pocket's Echo, The (songs)
Britten, Benjamin **3** 10-11

Podgorny, Nikolai Viktorovitch (1903-1983), Soviet statesman
Paul VI **12** 146-148

POE, EDGAR ALLAN (1809-1849), American writer **12** 363-365
compared to
Hawthorne, Nathaniel **7** 212-215
Hidayat, Sadiq **7** 377-378
Lanier, Sidney **9** 199-200
illustrators
Demuth, Charles **4** 497-498
in art
Redon, Odilon **13** 75-76
influence of
Baudelaire, Charles Pierre **2** 61-63
Heavysege, Charles **7** 246
Kipling, Joseph Rudyard **9** 32-33
Miller, Joaquin **11** 27-28
Ryder, Albert Pinkham **13** 391-392
Strindberg, August **14** 509-511
Tanizaki, Junichiro **15** 101-102
influenced by
Brown, Charles Brockden **3** 33
Freneau, Philip Morin **6** 99-100
Hoffmann, Ernst Theodor Amadeus **7** 439-440
Irving, Washington **8** 141-143

Poelzig, Hans (1869-1936), German architect
Mies van der Rohe, Ludwig **11** 10-12

Poem of Ecstasy (symphony)
Scriabin, Alexander Nikolayevich **14** 71-72

Poem of Fire (symphony)
Scriabin, Alexander Nikolayevich **14** 71-72

Poem of the Cid (epic)
Alfonso VI **1** 149

Poem on Divine Revelation, A (poem)
Brackenridge, Hugh Henry **2** 472-473

Poem on the Prospect of Peace (poem)
Barlow, Joel **2** 6-7

Poema del otoño (poem)
Darío, Rubén **4** 393-394

Poemas humanas (poems)
Vallejo, César Abraham **15** 408-409

Poemata (sonnets)
du Bellay, Joachim **5** 113-114

Poème du haschisch, Le (poem)
Baudelaire, Charles Pierre **2** 61-63

Poème électronique (musical composition)
Varèse, Edgard **15** 432-433

Poèmes antiques (literary collection)
Leconte de Lisle, Charles Marie René **9** 273-274
Vigny, Comte de **15** 494-495

Poèmes barbares (literary collection)
Leconte de Lisle, Charles Marie René **9** 273-274

Poèmes de cendre et d'or (literary collection)
Morin, Paul **11** 174

Poèmes français (literary collection)
Rilke, Rainer Maria **13** 171-172

Poèmes saturniens (literary collection)
Verlaine, Paul Marie **15** 465-466

Poèmes tragiques (literary collection)
Leconte de Lisle, Charles Marie René **9** 273-274

Poems about God (book)
Ransom, John Crowe **13** 39-40

Poems before Congress (book)
Browning, Elizabeth Barrett **3** 52-53

Poems in Prose (stories)
Turgenev, Ivan Sergeyevich **15** 345-348

Poems Lyric and Pastoral (literary collection)
Drayton, Michael **5** 97-98

Poems of Ashes and Gold (literary collection)
Morin, Paul **11** 174

Poems of Several Years (anthology)
Yevtushenko, Yevgeny Alexandrovich **16** 455-456

Poems of the Past and Present (literary collection)
Hardy, Thomas **7** 150-152

Poems of the Times (literary collection)
Heine, Heinrich **7** 259-260

Poems on Slavery (literary collection)
Longfellow, Henry Wadsworth **9** 499-500

Poems on Various Subjects... (book)
Wheatley, Phillis **16** 221-222

Poems on Various Subjects (book; Coleridge)
Coleridge, Samuel Taylor **4** 154-156
Lamb, Charles **9** 176-177

Poenulus (play)
Plautus **12** 348-350

Poésie pour pouvoir (musical composition)
Boulez, Pierre **2** 444-445

Poésies nouvelles (poems)
Musset, Louis Charles Alfred de **11** 271-272

Poet, The (play)
Mármol, José **10** 274

Poet, The (poem)
Bryant, William Cullen **3** 83-85

Poet in New York (book)
Lorca, Federico García **9** 511-513

Poetaster (play)
Jonson, Ben **8** 343-345

Poètes Maudits, Les (book; Verlaine)
Mallarmé, Stéphane **10** 172-173
Verlaine, Paul Marie **15** 465-466

Poetics (book; Aristotle)
Aristotle **1** 295-296
Collins, William **4** 168-169
Longinus **9** 500-501
Molière **11** 86-88
Tasso, Torquato **15** 114-116

Poets
see Authors—poets; and national literatures (American literature; English literature; etc.)

Poets Laureate
Van Duyn, Mona **15** 422-423

Poets Laureate (United States)
Dove, Rita Frances **5** 87-89
Nemerov, Howard **11** 338-340
Strand, Mark **14** 491-493

Poet's Love (musical composition)
Schumann, Robert Alexander **14** 41-43

Poet's Task, The (book)
Lewis, Cecil Day **9** 380

Poggio a Caiano (Italy)
Andrea del Sarto **1** 224-225
Sangallo family **13** 464-466

Pogroms (Russia)
Dubnov, Simon **5** 115-116
Sholem Aleichem **14** 202-203
see also Anti-Semitism

Pohjola's Daughter (musical composition)
Sibelius, Jean Julius Christian **14** 211-212

Poictesme (literary kingdom)
Cabell, James Branch **3** 195-196

Poïïmata (poems)
Seferis, George **14** 84-85

POINCARÉ, JULES HENRI (1854-1912), French mathematician **12** 365-366
Cantor, Georg Ferdinand Ludwig Philipp **3** 265-266
Duhem, Pierre Maurice Marie **5** 129
Jeans, James Hopwood **8** 235-236
Lemaître, Abbè Georges Édouard **9** 315-316
Sarton, George **13** 490-491

POINCARÉ, RAYMOND (1860-1934), French statesman **12** 366-368
Blum, Léon **2** 343-344
Briand, Aristide **2** 528-529
Clemenceau, Georges **4** 99-101
Herriot, Édouard **7** 339-340

Poinsett, Joel R. (1779-1851), American legislator and diplomat
Frémont, John Charles **6** 97-98

Point Counter Point (novel)
Huxley, Aldous Leonard **8** 74-75

Pointillism (art)
Mondrian, Piet **11** 101-102
Prendergast, Maurice Brazil **12** 440
Seurat, Georges Pierre **14** 120-122
Vermeer, Jan **15** 466-467

Poirot, Hercule (literary character)
Christie, Agatha **4** 25-26

Poison gas (chemistry)
Conant, James Bryant **4** 192-193

Poisson, Siméon Denis (1781-1840), French mathematician
Laplace, Marquis de **9** 202-204

Poissy, Colloquy of (1560)
Catherine de Médicis **10** 445-449

POITIER, SIDNEY (born 1927), African American actor and director **12** 368-370

Poitiers, battles of
732
Martel, Charles **10** 285
1356
Charles V **3** 459-460
Edward III **5** 211-212
Edward the Black Prince **5** 217-218
John II **8** 275-276

Poitiers, Diane de (1499-1566), French mistress of Henry II of France
l'Orme, Philibert de **9** 519

Poker Game (sculpture)
Russell, Charles Marion **13** 375-376

POL POT (born 1928), Cambodian Communist and premier of Democratic Kampuchéa (1976-1979) **12** 382-384
Heng Samrin **7** 283-285
Sihanouk, Norodom **14** 222-223

Poland (Polish People's Republic; nation, Eastern Europe)

- EARLY HISTORY
  East Prussia and
    Frederick II **6** 79
  French alliance
    Louis XV **9** 533-534
  Russia and
    Kutuzov, Mikhail Ilarionovich **9** 137-138
  Swedish wars
    Augustus II **1** 373-374
    Charles XII **3** 464-466
    Frederick William **6** 85-86
    Gustavus II **7** 43-45
  Tatar-Turk invasions
    John III **8** 276-277
    Köprülü, Ahmed **9** 84-85
  Ukrainian wars
    Chmielnicki, Bogdan **4** 12-13
    Mazepa, Ivan Stepanovich **10** 381
  see also Holy League Polish Succession, War of (1684); the (1733-1735); Vienna, battle of (1683)
- PARTITION TO 1918
  partition (first; 1772)
    Catherine the Great **3** 370-372
    Kościuszko, Tadeusz Andrzej Bonawentura **9** 88
  partition (second; 1793)
    Catherine the Great **3** 370-372
    Frederick II **6** 81-84
    Kościuszko, Tadeusz Andrzej Bonawentura **9** 88
  partition (third; 1795)
    Catherine the Great **3** 370-372
    Francis II **6** 43-44
    Frederick II **6** 81-84
    Kościuszko, Tadeusz Andrzej Bonawentura **9** 88
  Russia and
    Alexander I **1** 130-132
    Alexander II **1** 132-133
    Bakunin, Mikhail Aleksandrovich **1** 458-460
    Luxemburg, Rosa **10** 55-56
    Nicholas I **11** 377-378
    Pilsudski, Joseph **12** 305-306
    see also Polish insurrections; Vienna, Congress of; World War I
- REPUBLIC
  and U.S.S.R.
    Chou En-lai **4** 20-22
    Gomulka, Wladislaw **6** 422-424
  independence
    Dzerzhinsky, Felix Edmundovich **5** 173-174
    Paderewski, Ignace Jan **12** 56-57
    Pilsudski, Joseph **12** 305-306
  presidents
    Walesa, Lech **16** 57-59
  trade union movement
    Walesa, Lech **16** 57-59
  transition to democracy
    Jaruzelski, Wojciech Witold **8** 223-225
  World War II
    see World War II
    see also Polish literature; Polish music

POLANYI, JOHN CHARLES (born 1929), Canadian scientist and Nobel Prize winner **12** 370-372

POLANYI, KARL (1886-1964), Hungarian economic historian **12** 372

POLANYI, MICHAEL (1891-1976), Hungarian medical doctor, physical chemist, social thinker, and philosopher **12** 372-373

Polar Eskimos
see Greenland Eskimos

Polar exploration
see Antarctic exploration; Arctic exploration

Polaris (ship)
Melville, George Wallace **10** 472

Polarization (physics)
Faraday, Michael **5** 380
Fresnel, Augustin Jean **6** 102-103
Land, Edwin Herbert **9** 183-184
Maxwell, James Clerk **10** 361-364
Peregrinus, Petrus **12** 208

Polaroid Corp. (established 1937)
Land, Edwin Herbert **9** 183-184

Pole, John de la (1464-1487)
see Lincoln, Earl of

Pole, Michael de la, Earl of Suffolk (circa 1330-89), English statesman
Richard II **13** 130-131

Pole, Reginald (1500-1558), English cardinal
Paul III **12** 144-145
Paul IV **12** 145-146

Pole, William de la, 1st Duke of Suffolk, (1396-1450), English soldier and statesman
Gloucester, Duke of **6** 370-371

Pole Poppenspäler (novella)
Storm, Theodor **14** 479-480

Polhem, Christopher (1661-1751), Swedish engineer and inventor
Whitney, Eli **16** 253-254

Police (government)
Burke, Robert O'Hara **3** 142-143
Fielding, Henry **5** 442-444
Peel, Robert **12** 181-183
Pinkerton, Allan **12** 314-315

Polinice (play)
Alfieri, Vittoria **1** 145-146

Poliomyelitis
vaccine
Sabin, Albert Bruce **13** 401-402

Poliomyelitis (medicine)
treatment
Kenny, Elizabeth **8** 509-510
vaccine
Enders, John Franklin **5** 285-286
Salk, Jonas Edward **13** 451-452
virus
Burnet, Frank Macfarlane **3** 146-147
Enders, John Franklin **5** 285-286
Landsteiner, Karl **9** 188-189

Polish insurrections (1830, 1863)
Bakunin, Mikhail Aleksandrovich **1** 458-460
Nicholas I **11** 377-378

Polish literature
Milosz, Czeslaw **11** 40-42
Peretz, Isaac Loeb **12** 212
Sienkiewicz, Henryk **14** 216-217

Polish music
Lutoslawski, Witold **10** 52-53
Paderewski, Ignace Jan **12** 56-57
Penderecki, Krzysztof **12** 195-197
Szymanowski, Karol **15** 67-68

Polish Peasant... (book)
Thomas, William Isaac **15** 193
Znaniecki, Florian **16** 523-524

Polish Sociological Institute
Znaniecki, Florian **16** 523-524

Polish Succession, War of the (1733-1735)
Anna Ivanovna **1** 240-241
Charles III **3** 454-455
Eugene of Savoy **5** 330-331
Montcalm de Saint-Véran, Marquis de **11** 122-123
Saxe, Comte de **13** 507-508

Politburo
see Statesmen, Russian

Polite Conversation (satire)
Swift, Jonathan **15** 51-54

Politian
see Poliziano, Angelo

Political Action Party (Peru)
Belaúnde Terry, Fernando **2** 125-126

Political geography (science)
Bowman, Isaiah **2** 464-465
Haushofer, Karl **7** 201
Ratzel, Friedrich **13** 50-51

Political History of the Devil, The (book)
Defoe, Daniel **4** 457-459

Political Justice (pamphlet; Godwin)
Shelley, Percy Bysshe **14** 176-178
Wordsworth, William **16** 385-388

Political machines (United States)
leaders (Democrat)
Curley, James Michael **4** 344-345
Daley, Richard J. **4** 373-375
Hague, Frank **7** 63-64
Long, Huey Pierce **9** 496-497
Murphy, Charles Francis **11** 259-260
Tillman, Benjamin Ryan **15** 225-226
Tweed, William Marcy **15** 366-367
leaders (Republican)
Cameron, Simon **3** 246-247
Conkling, Roscoe **4** 201-202
Penrose, Boies **12** 203-204
Platt, Thomas Collier **12** 347-348
Quay, Matthew Stanley **12** 507
Ruef, Abraham **13** 352-353
opponents (Democrat)
Johnson, Tom Loftin **8** 317
Seymour, Horatio **14** 126-127
Tilden, Samuel Jones **15** 222-223
opponents (Republican)
La Follette, Robert Marion **9** 155-156
La Guardia, Fiorello Henry **9** 166-167
see also Tammany Hall (New York City); Tweed Ring

Political parties (United States)
Jefferson, Thomas **8** 238-241
Lowell, Abbott Lawrence **10** 12-13
Reed, Thomas Brackett **13** 77
Washington, George **16** 126-129
see also Political machines; and individual parties

Political Romance, A (book)
Sterne, Laurence **14** 435-437

Political science
and history
Zinn, Howard **16** 520-521
basis and terminology
Lasswell, Harold Dwight **9** 218-219
Lieber, Francis **9** 401-402
behavorial approach
Key, Vladimir Orlando Jr. **8** 527-528
Merriam, Charles Edward **10** 518-519
Wallas, Graham **16** 77-78
international politics
Morgenthau, Hans J. **11** 171-172
modern state
Arendt, Hannah **1** 282-284
Bagehot, Walter **1** 436-437
Deutsch, Karl Wolfgang **4** 512-514
Friedrich, Carl Joachim **6** 113-114
Laski, Harold J. **9** 215-216
Lowell, Abbott Lawrence **10** 12-13
see also Government; Political theory

Political science, School of (established 1892)
Halévy, Élie **7** 76

Political Science Quarterly (periodical)
Clark, John Bates **4** 76-77
Dunning, William Archibald **5** 148-149
Mayo-Smith, Richmond **10** 371-372
Osgood, Herbert Levi **12** 18-19

Political theory
Asian theories
Han Fei Tzu **7** 124-125
Yen Fu **16** 452
conservatism
Burke, Edmund **3** 138-141
Filmer, Robert **5** 448
Will, George Frederick **16** 286-287
elitism
Lasswell, Harold Dwight **9** 218-219
Pareto, Vilfredo **12** 95-96
Tarde, Jean Gabriel **15** 108-109
histories of
Aristotle **1** 295-296
Dunning, William Archibald **5** 148-149
interest groups
Gumplowicz, Ludwig **7** 41
MacIver, Robert Morrison **10** 100-101
monarchy
Dante Alighieri **4** 389-391
Gierke, Otto von **6** 311-312
Saint-Pierre, Abbé de **13** 434-435
see also Monarchy, absolute; Monarchy, constitutional
order and Christianity
Voegelin, Eric **16** 6-8

other theories
Arendt, Hannah **1** 282-284
Croly, Herbert David **4** 316-317
Haya de la Torre, Victor Raul **7** 216-217
Hegel, Georg Wilhelm Friedrich **7** 254-256
Weil, Simone **16** 172-174
rational-irrational
Cudworth, Ralph **4** 331
Pareto, Vilfredo **12** 95-96
social justice
Rawls, John **13** 55-56
Strauss, Leo **14** 499-500
utopianism
Campanella, Tommaso **3** 249
Harrington, James **7** 166-167
see also Natural rights doctrine (philosophy); Political science; Social-contract theory; Social scientists—political theorists
see also Theocracy; Utopianism

Politicians
see Statesmen

Politics (book; Aristotle)
Aristotle **1** 295-296
Filmer, Robert **5** 448
Jowett, Benjamin **8** 364-365
Nicholas of Oresme **11** 380
Thomas Aquinas **15** 183-186

Politics among Nations (textbook)
Morgenthau, Hans J. **11** 171-172

Politics of the Lord, The (book)
Quevedo Y Villegas, Francisco Gómez de **12** 511

POLIZIANO, ANGELO (Politian; 1454-94), Italian poet **12** 373-374
Medici, Lorenzo de' **10** 450-451
Pulci, Luigi **12** 481

POLK, JAMES KNOX (1795-1849), American statesman, president 1845-49 **12** 374-376
and expansionism
Clayton, John Middleton **4** 96-97
Frémont, John Charles **6** 97-98
Van Buren, Martin **15** 410-411
Cabinet
Bancroft, George **1** 483-484
Buchanan, James **3** 89-90
Marcy, William Learned **10** 247-248
Walker, Robert John **16** 67-68
opponents
Blair, Francis Preston **2** 313-315
Tilden, Samuel Jones **15** 222-223
political appointments
Trist, Nicholas Philip **15** 298-299
Welles, Gideon **16** 188-190
supporters
Larkin, Thomas Oliver **9** 208
Wilmot, David **16** 312-313
see also Mexican War (1846-1848)

POLK, LEONIDAS LAFAYETTE (1837-1892), American agrarian crusader and editor **12** 376-377

POLLAIUOLO, ANTONIO (circa 1432-98), Italian painter, sculptor, goldsmith, and engraver **12** 377-378
Donatello **5** 55-56
Leonardo da Vinci **9** 337-340
Signorelli, Luca **14** 221-222

Pollaiuolo, Piero (1443-1496), Italian painter
Botticelli, Sandro **2** 439-440
Verrocchio, Andrea del **15** 471-472

POLLARD, ALBERT FREDERICK (1869-1948), English historian **12** 378

Pollio, Gaius Asinius (75 B.C. - 5 A.D.), Roman soldier, orator, and politician
Virgil **15** 507-510

POLLOCK, JACKSON (1912-1956), American painter **12** 379-380
abstract expressionism
de Kooning, Willem **4** 468-469
Newman, Barnett **11** 365
Rothko, Mark **13** 320-321
influence of
Frankenthaler, Helen **6** 56-57
Hofmann, Hans **7** 442-443
Johns, Jasper **8** 291-293
Noland, Kenneth **11** 418-419

Pollock, Sir Frederick (1845-1937), English lawyer and judge
Maitland, Frederic William **10** 154-155

Pollock v. Farmer's Loan and Trust Co. (legal case)
Harlan, John Marshall **7** 156-157
White, Edward Douglass **16** 230-231

Pollution control
Evelyn, John **5** 343-344
Ford, Henry II **6** 6-7

Polly (opera)
Gay, John **6** 243-244

POLO, MARCO (circa 1254-circa 1324), Venetian traveler and writer **12** 380-382
Columbus, Christopher **4** 176-179
Conti, Niccolò de' **4** 212-213
Hulagu Khan **8** 27-28
Kublai Khan **9** 115-118

Polonium (element—chemistry)
Curie, Marie Sklodowska **4** 339-341
Curie, Pierre **4** 341-344

Poltava (poem)
Pushkin, Aleksandr Sergeevich **12** 489-491

Poltava, battle of (1709)
Augustus II **1** 373-374
Charles XII **3** 464-466
Peter I **12** 253-256

POLYBIOS (circa 203-120 B.C.), Greek historian **12** 384-385
Livy **9** 465-467
Scipio Africanus Minor, Publius Cornelius Aemilianus **14** 62-63
Seneca the Younger, Lucius Annaeus **14** 103-105
Strabo **14** 485-486

Polyeucte (play)
Corneille, Pierre **4** 234-236

Polygamy (sociology)
Gershom ben Judah **6** 283-284
Noyes, John Humphrey **11** 437-438
Smith, Joseph **14** 297-298
Thayer, Eli **15** 168
Young, Brigham **16** 469-470

Polyhedron (mathematics)
Cauchy, Augustin Louis **3** 378-380

POLYKLEITOS (flourished circa 450-420 B.C.), Greek sculptor **12** 385-386
Phidias **12** 265-267

Polymerization (chemistry)
Carothers, Wallace Hume **3** 317-318
Diels, Otto Paul Hermann **5** 5-6

Polymers
Flory, Paul **5** 492-494

Polymorphia (musical composition)
Penderecki, Krzysztof **12** 195-197

Polynices (Polyneices; mythology)
Aeschylus **1** 70-72
Sophocles **14** 343-345

Polyolbion (poem)
Drayton, Michael **5** 97-98

Polypeptides (chemistry)
Fischer, Emil **5** 456-457
Khorana, Har Gobind **8** 537-538
Pauling, Linus Carl **12** 150-152
Sanger, Frederick **13** 466-467

Polyphemus (mythology)
Góngora y Argote, Luis de **6** 427-428

Polyphemus (ship)
Franklin, John **6** 64-65

Polyphonic music
English
Byrd, William **3** 187-188
Dunstable, John **5** 150-151
Tallis, Thomas **15** 91
Franco-Flemish
Clemens non Papa, Jacobus **4** 101
Gombert, Nicolas **6** 416-417
Lassus, Roland de **9** 216-218
Senfl, Ludwig **14** 105-106
French
Franco of Cologne **6** 52
Léonin **9** 343-344
Machaut, Guillaume de **10** 93-94
Pérotin **12** 231-232
German
Bach, Johann Sebastian **1** 416-419
Schütz, Heinrich **14** 48-49
Italian
Merulo, Claudio **10** 525-526
Palestrina, Giovanni Pierluigi da **12** 70-72
Zarlino, Gioseffo **16** 490-491
Spanish
Milán, Luis **11** 15-16
Victoria, Tomás Luis de **15** 487-488
U.S.
Harris, Roy **7** 175-176

see also Counterpoint

Polysynodie (French political institute)
Orléans, Philippe II D' **11** 530-531
Saint-Pierre, Abbé de **13** 434-435

POMBAL, MARQUÊS DE (Sebastião José de Carvalho e Mello; 1699-1782), Portuguese statesman **12** 386-387

Pomerania (region; Eastern Europe)
Bernadotte, Jean Baptiste **2** 205-206
Frederick William **6** 85-86
Frederick William I **6** 86-87

Pomes Penyeach (poem)
Joyce, James **8** 365-367

Pomo d'oro, Il (opera)
Cesti, Pietro **3** 399-400

Pomona (sculpture)
Maillol, Aristide **10** 150-151
Marini, Marino **10** 260-262

Pomosa Temple (near Pusan, Korea)
Sol Ch'ong **14** 325-326

Pomp and Circumstance No. 1 (musical composition)
Elgar, Edward **5** 247-248

Pompadour, Madame Jeanne Antoinette Poisson de (1721-1764), French duchess
Boucher, François **2** 440-442
Falconet, Étienne Maurice **5** 372
Gabriel, Ange Jacques **6** 160-161
Louis XV **9** 533-534

Pompée (play)
Corneille, Pierre **4** 234-236

Pompei Palace (Verona)
Sanmicheli, Michele **13** 469-470

POMPEY (106-48 B.C.), Roman general and statesman **12** 387-389
allies
Clodius Pulcher, Publius **4** 121-122
Sulla, Lucius Cornelius I **15** 21-22
Varro, Marcus Terentius **15** 438-439
campaigns
Cicero, Marcus Tullius **4** 55-58
Sallust **13** 454
Spartacus **14** 363-364
civil war
Antony, Mark **1** 253-254
Brutus, Marcus Junius **3** 79-80
Caesar, Gaius Julius **3** 207-210
First Triumvirate
Caesar, Gaius Julius **3** 207-210
Cato, the Younger **3** 374-375
Crassus Dives, Marcus Licinius **4** 296-297
influenced by
Gracchus, Tiberius and Gaius Sempronius **6** 479-480

Pompey, Sextus (Sextus Pompeius Magnus; 75-35 B.C.), Roman soldier
Antony, Mark **1** 253-254

POMPIDOU, GEORGES (1911-1974), second president of the French Fifth Republic (1969-1974) **12** 389-390
De Gaulle, Charles André Joseph Marie **4** 463-465

POMPONAZZI, PIETRO (1462-1525), Italian Aristotelian philosopher **12** 390-391

Ponce, Manuel M. (1886-1948), Mexican pianist and composer
Chávez, Carlos **3** 486

Ponce de Leon (play)
Brentano, Clemens **2** 515-516

PONCE DE LEÓN, JUAN (1460?-1521), Spanish conqueror and explorer **12** 391-392

Ponchielli, Amilcare (1834-1886), Italian opera composer
Puccini, Giacomo **12** 474-476

Pond of Gylieu (painting)
Daubigny, Charles François **4** 402

Pond with Storks (painting)
Daubigny, Charles François **4** 402

Pondicherry, battle of (1748)
Clive, Robert **4** 119-120

Pondy Woods... (poems)
Warren, Robert Penn **16** 121-122

PONIATOWSKA, ELENA (born 1933), Mexican journalist, novelist, essayist, and short-story writer **12** 392-393

Ponte a Mare (Pisa)
Brunelleschi, Filippo **3** 70-72

Ponte alla Carraia (Florence)
Giotto **6** 342-345

Ponte, Lorenzo da (1749-1838), Italian poet
Mozart, Wolfgang Amadeus **11** 218-221

Pontedera, Andrea da
see Andrea Pisano

PONTIAC (circa 1720-69), Ottawa Indian chief **12** 393-394
see also Pontiac's Conspiracy

Pontiac's Conspiracy (1763-1766)
Amherst, Jeffery **1** 200-201
Brant, Joseph **2** 500-501
Franklin, Benjamin **6** 60-64
Johnson, John **8** 305-306
Johnson, William **8** 319-320
Parkman, Francis **12** 113-115
Pontiac **12** 393-394
Rogers, Robert **13** 250-251

Pontifex, Ernest (literary character)
Butler, Samuel **3** 183

Pontificial Institute for Oriental Studies (Rome)
Benedict XV **2** 153-154

Pontin, M. M. (1781-1858), Swedish physician
Berzelius, Jöns Jacob **2** 231-233

PONTORMO (1494-1556), Italian painter **12** 394-395
Andrea del Sarto **1** 224-225
Bronzino **3** 19
Dürer, Albrecht **5** 159-161
Michelangelo Buonarroti **11** 2-5
Rosso, Il **13** 312-313

Poole, R. L. (1857-1939), English historian
Pollard, Albert Frederick **12** 378

Poona (city; India)
Frere, Henry Bartle Edward **6** 100-101
Gokhale, Gopal Krishna **6** 396

Poor, The (novel)
Mann, Heinrich **10** 201-202

Poor Catullus... (poem)
Catullus, Gaius Valerius **3** 377-378

Poor Christ of Bomba, The (novel)
Beti, Mongo **2** 242-243

Poor Dyonis (story)
Eminescu, Mihail **5** 280-281

Poor Fisherman (painting)
Puvis de Chavannes, Pierre **12** 492-493

Poor Folk (novel)
Dostoevsky, Fyodor **5** 74-77

Poor Fool (novel)
Caldwell, Erskine **3** 223-224

Poor Law (England)
Booth, Charles **2** 400-401
Bosanquet, Bernard **2** 425-426
Chadwick, Edwin **3** 404-405
Cobbett, William **4** 126-127
Malthus, Thomas Robert **10** 180-181
Webb, Beatrice Potter **16** 153-154

Poor Law Amendment Act (1878)
Disraeli, Benjamin **5** 27-29

Poor Liza (novel)
Karamzin, Nikolai Mikhailovich **8** 441-442

Poor Man and the Lady, The (novel)
Hardy, Thomas **7** 150-152

Poor Man's party (Burma)
Ba Maw **1** 480-481

Poor of New York, The (play)
Boucicault, Dion **2** 442-443

Poor People's March (Washington D.C.; 1968)
Abernathy, Ralph David **1** 27-28
King, Martin Luther Jr. **9** 20-22

Poor Richard's Almanack (book; Franklin)
Franklin, Benjamin **6** 60-64
McGuffey, William Holmes **10** 414-415

Poor White (novel)
Anderson, Sherwood **1** 220-221

Pop art movement
Demuth, Charles **4** 497-498
Johns, Jasper **8** 291-293
Kienholz, Edward **8** 546-547
Koons, Jeff **9** 83-84
Lichtenstein, Roy **9** 398-399
Oldenburg, Claes **11** 496-498
Warhol, Andy **16** 114-115

POPE, ALEXANDER (1688-1744), English poet and satirist **12** 395-397
associates

Congreve, William **4** 200-201
Swift, Jonathan **15** 51-54
Voltaire **16** 14-16
Wycherley, William **16** 411-412
biographers
Sitwell, Edith **14** 265-266
critics
Cowper, William **4** 282
influence of
Browning, Elizabeth Barrett **3** 52-53
Crabbe, George **4** 288
Freneau, Philip Morin **6** 99-100
Johnson, Samuel **8** 315-317
influenced by
Boileau-Despréaux, Nicholas **2** 369-371
Juvenal **8** 397-399
Milton, John **11** 43-46
quoted
Berkeley, George **2** 197-198
Horace **7** 500-503
works and style
Addison, Joseph **1** 57-58
Bolingbroke, Viscount **2** 374-375
Chatterton, Thomas **3** 481-482
Handel, George Frederick **7** 116-119

Pope, John (1822-1892), American Union general
Barton, Clara **2** 37-39
Lee, Robert Edward **9** 292-294
McClellan, George Brinton **10** 391-392

POPE, JOHN RUSSELL (1874-1937), American architect in the classical tradition **12** 397-399

Pope, primacy of
Gregory I **6** 531-532
Gregory VII **6** 532-534
Peter **12** 252-253
see also Infallibility, papal

Pope and the Council, The (book)
Barbosa, Ruy **1** 503-504
Döllinger, Josef Ignaz von **5** 47-48

Pope Boniface VIII Enthroned (sculpture)
Arnolfo di Cambio **1** 315-316

Popes
see Religious leaders, Catholic; Religious leaders, Christian (to 1517);
see also Papacy

Popeye (literary character)
Faulkner, William **5** 395-397

POPHAM, WILLIAM JAMES (born 1930), American educator active in educational test development **12** 399-401

Popish Plot (England; 1678)
Buckingham, 2d Duke of **3** 94-95
Burnet, Gilbert **3** 147
Charles II **3** 452-454
Monmouth and Buccleugh, Duke of **11** 108-109
Oates, Titus **11** 456
Pepys, Samuel **12** 207-208
Shaftesbury, 1st Earl of **14** 135-136

Popol Vuh (Maya religious book)
Asturias, Miguel Angel **1** 354-355

Popolo d'Italia (newspaper)
Mussolini, Benito **11** 272-274

POPOVA, LIUBOV SERGEEVNA (1889-1924), Russian and Soviet avant-garde artist **12** 401-402

Poppaea Sabina (died 65/66 A.D.), wife of Nero
Nero Claudius Caesar **11** 342-344

Poppea (opera)
Monteverdi, Claudio Giovanni Antonio **11** 126-128

POPPER, SIR KARL RAIMUND (1902-1994), Austrian philosopher **12** 402
Eccles, John Carew **5** 195-196

Poppy (play)
Fields, W. C. **5** 444

Popular Democratic party (Puerto Rico)
Hernández Colón, Rafael **7** 329-330
Muñoz Marín, José Luís Alberto **11** 249-250

Popular Front (France)
Blum, Léon **2** 343-344
Bourguiba, Habib **2** 453-455
Daladier, Édouard **4** 369
Eboué, Adolphe Felix Sylvestre **5** 194
Pétain, Henri Philippe **12** 250-252

Popular Front for the Liberation of Palestine (1967)
Habash, George **7** 55-56

Popular front movement (United States; 1930s)
Browder, Earl Russell **3** 30-31
Foster, William Zebulon **6** 27-28
Thomas, Norman Mattoon **15** 191-192

Popular Movement for the Liberation of Angola (MPLA)
dos Santos, José Eduardo **5** 71-72

Popular Republican Movement (France)
Schuman, Robert **14** 41

Popular Revolutionary Alliance for America (established 1924)
Haya de la Torre, Victor Raul **7** 216-217

Popular Socialist Community party (Cambodia)
Sihanouk, Norodom **14** 222-223

Popular sovereignty (United States)
Douglas, Stephen Arnold **5** 80-82
Lamar, Lucius Quintus Cincinnatus **9** 170-171
Lincoln, Abraham **9** 415-418
Walker, Robert John **16** 67-68
see also Social-contract theory

Population
control
Berelson, Bernard **2** 185-186
Carr-Saunders, Alexander Morris **3** 333-334
Malthus, Thomas Robert **10** 180-181
Sanger, Margaret Higgins **13** 467-468
see also Birth control
growth
East, Edward Murray **5** 182-183
Huxley, Aldous Leonard **8** 74-75
Ricardo, David **13** 123-124

Populist party (U.S. politics)
Democratic coalition
Bryan, William Jennings **3** 80-82
Watson, Thomas Edward **16** 139
Weaver, James Baird **16** 151-152
reform crusade
Donnelly, Ignatius **5** 62
Lease, Mary Elizebeth Clyens **9** 268
Polk, Leonidas Lafayette **12** 376-377
supporters
Coxey, Jacob Sechler **4** 286-287
Hitchcock, Gilbert Monell **7** 416-417
Lindsey, Benjamin Barr **9** 425-426
Tillman, Benjamin Ryan **15** 225-226

Populorum progressio (encyclical)
Paul VI **12** 146-148

Poquelin, Jean Baptiste
see Molière

Porche du mystère de la deuxième virtu, Le (poem)
Péguy, Charles Pierre **12** 183-184

Porcupine, The (prose drama)
Robinson, Edwin Arlington **13** 201-202

Porfiry (literary character)
Dostoevsky, Fyodor **5** 74-77

Porgy and Bess (opera and film)
Gershwin, George **6** 284-285
Goldwyn, Samuel **6** 416

Porgy, Captain (literary character)
Simms, William Gilmore **14** 235-236

Porism (mathematics)
Euclid **5** 327-329

Pornography (literature)
Comstock, Anthony **4** 188-189
Miller, Henry **11** 26-27
Sade, Comte de **13** 416-418

Porphyry (circa 232-circa 304), Greek scholar and Neoplatonic philosopher
Abelard, Peter **1** 23-25
Augustine **1** 367-370
Boethius, Anicius Manlius Severinus **2** 360-361
Junayd, Abu al-Qasim ibn Muhammad al **8** 388
Longinus **9** 500-501
Plotinus **12** 358-359

Porpora, Niccolò (1686-1766), Italian opera composer
Haydn, Franz Joseph **7** 219-221

Porrée, Gilbert de la (1070-1154), French bishop and theologian
Lombard, Peter **9** 490-491

Porretta, Clementina della (literary character)
Richardson, Samuel **13** 141-142

Port Republic, battle of (1862)
Lee, Robert Edward **9** 292-294

Port Royal (city, Nova Scotia)
see Annapolis Royal

Porta
al Parlascio (Pisa)
Brunelleschi, Filippo **3** 70-72
di Sto Spirito (Rome)
Sangallo family **13** 464-466
Nuova (Verona)
Sanmicheli, Michele **13** 469-470
Palio (Verona)
Sanmicheli, Michele **13** 469-470
Romana (Siena)
Sassetta **13** 492

PORTA, GIACOMO DELLA (circa 1537-1602), Italian architect **12** 402-403
Maderno, Carlo **10** 117-118
Vignola, Giacomo da **15** 493-494

PORTA, GIAMBATTISTA DELLA (1535-1615), Italian scientist and dramatist **12** 403-404

Portal of Death (sculpture)
Manzù, Giacomo **10** 224-225

PORTALES PLAZAZUELOS, DIEGO JOSÉ VÍCTOR (1793-1837), Chilean statesman **12** 404
Montt Torres, Manuel **11** 139-140

Porte Enseigne Polka (musical composition)
Mussorgsky, Modest Petrovich **11** 274-276

Porte étroite, La (book)
Gide, André **6** 308-309

Porte Saint-Antoine (Paris)
Perrault, Claude **12** 232-233

Porteños (Argentine politics)
Lamas, Carlos Saavedra **9** 175-176
Mitre, Bartolomé **11** 62-63
Rosas, Juan Manuel de **13** 290-291
Urquiza, Justo José **15** 396-397

PORTER, COLE ALBERT (1891-1964), American composer **12** 405-406

Porter, Countee Cullen
see Cullen, Countee

Porter, David (1780-1843), American naval officer
Farragut, David Glasgow **5** 388-389
Lawrence, James **9** 251-252

Porter, David Dixon (1813-1891), American naval officer
Gatling, Richard Jordan **6** 234-235

Porter, E. S. (1870-1941), American film director
Griffith, David Wark **6** 544-545

PORTER, KATHERINE ANNE (1890-1980), American writer **12** 406-407
Callaghan, Edward Morley **3** 229-230

Porter, William Sydney
see Henry, O.

Porteus, Beilby (1731-1808), English bishop
Peale, Rembrandt **12** 172-173

Portia (literary character)
Shakespeare, William **14** 142-145

Portinari, Bice (died 1290),
see Beatrice (literary character; Dante)

PORTINARI, CÂNDIDO (1903-1962), Brazilian painter **12** 407-408

Portinari Altarpiece (painting; Van der Goes)
Ghirlandaio, Domenico **6** 292-293
van der Goes, Hugo **15** 416-417, 441

Portland, 3d Duke of
see Bentinck, William Cavendish

Portland Place (London)
Adam, Robert and James **1** 38-40

Portnoy's Complaint (book)
Roth, Philip **13** 318-320

Porto Sepolto, Il (poems)
Ungaretti, Giuseppe **15** 389-390

PORTOLÁ, GASPAR DE (circa 1723-1784), Spanish explorer and colonial governor **12** 408

Portrait... (collage)
Dove, Arthur Garfield **5** 86-87

Portrait... (literature)
Gogol, Nikolai **6** 391-393
James, Henry **8** 211-212
Joyce, James **8** 365-367
Pound, Ezra Loomis **12** 415-417
Rossetti, Dante Gabriel **13** 308-309
Sainte-Beuve, Charles Augustin **13** 438
Stein, Gertrude **14** 414-415
Tanizaki, Junichiro **15** 101-102
Thomas, Dylan Marlais **15** 188-190
Varro, Marcus Terentius **15** 438-439

Portrait... (painting)
Andrea del Sarto **1** 224-225
Antonello da Messina **1** 251-252
Bouts, Dirk **2** 458-459
Cézanne, Paul **3** 400-402
Christus, Petrus **4** 33-34
Courbet, Jean Desiré Gustave **4** 271-273
Dürer, Albrecht **5** 159-161
Giorgione **6** 340-341
Goya y Lucientes, Francisco de Paula José de **6** 476-478
Gris, Juan **7** 5-6
Hartley, Marsden **7** 186
Le Nain, Antoine, Louis and Mathieu **9** 321-322
Lucas van Leyden **10** 20-21
Picasso, Pablo **12** 292-295
Pisanello **12** 323-324
Prud'hon, Pierre Paul **12** 469
Rivera, Diego **13** 183-184
Tura, Cosimo **15** 343-344
Weyden, Rogier van der **16** 219-221

Portrait... (photograph)
Arbus, Diane Nemerov **1** 276-277

Portrait... (sculpture)
Giacometti, Alberto **6** 294-295
Manzù, Giacomo **10** 224-225
Pevsner, Antoine **12** 263-264

Portraits (photography)
Avedon, Richard **1** 381-382

Portrayer of His Own Dishonor (play)
Calderón, Pedro **3** 221-222

Portsmouth, Treaty of (1905)
Rhee, Syngman **13** 117-120
Witte, Sergei Yulyevich **16** 349-350

Portsmouth Point (musical composition)
Walton, William Turner **16** 92-93

Portugal (Portuguese Republic; nation, Europe)
- EMERGENT STATE
  and papacy
    Alfonso III **1** 148-149
    Innocent III **8** 125-127
  independence
    Philip IV **12** 275
  kingdom established
    Alfonso I **1** 148
  Spanish rule
    Alba, Duke of **1** 103-104
    Manrique, Jorge **10** 210-211
    Philip II **12** 271-273
    see also Lusitania
- EMPIRE and DECLINE
  and Uruguay
    Artigas, José Gervasio **1** 323
    Azara, Félix de **1** 397-398
  colonization (Africa)
    Affonso I **1** 72
    Cadamosto, Alvise da **3** 206-207
    Covilhão, Pedro de **4** 278-279
    Dias de Novais, Bartolomeu **4** 533-534
    Henry the Navigator **7** 305-306
    Manuel I **10** 219-220
    Nzinga Nkuwu **11** 451-452
  colonization (Brazil)
    Pedro I **12** 179-180
    Sá, Mem de **13** 395
    Sousa, Martim Afonso de **14** 354-355
    Tiradentes **15** 237
    Vespucci, Amerigo **15** 476-478
    Vieira, Antônio **15** 492
    see also Brazil
  colonization (India)
    Albuquerque, Afonso de **1** 118-119
    Gama, Vasco da **6** 196-198
    Manuel I **10** 219-220
    Sousa, Martim Afonso de **14** 354-355
    see also India
  exploration (North America)
    Corte Reál, Gaspar and Miguel **4** 254-255

see also Northwest Passage
foreign policy
Clayton, John Middleton **4** 96-97
Johnston, Henry Hamilton **8** 322-323
Pombal, Marquês de **12** 386-387
Peninsular War
see Peninsular War
trade expeditions
Abbas I **1** 4-6
Nobunaga, Oda **11** 413-414

- MODERN STATE
dictatorship
Salazar, António de Oliveira **13** 442-443
Mozambican policies
Mondlane, Eduardo Chivambo **11** 100-101
see also Portuguese architecture; Portuguese literature
return to democracy (1974)
Soares, Mário **14** 315-316

Portuguese architecture
Aleijadinho, O **1** 125-126
Borromini, Francesco **2** 424-425

Portuguese Colonies, Conference of Nationalist Organizations of the (established 1961)
dos Santos, Marcelino **5** 72-74

Portuguese literature
Camoëns, Luis Vaz de **3** 247-249
Vicente, Gil **15** 479-480

Porus (died 321? B.C.), Indian king
Alexander the Great **1** 137-141

Positive electron
see Positron (physics)

Positivism (philosophy)
American
Bentley, Arthur F. **2** 178
Eliot, George **5** 254-256
Austrian
Mach, Ernst **10** 90-91
Wittgenstein, Ludwig **16** 350-351
English
Buckle, Henry Thomas **3** 95-96
Martineau, Harriet **10** 296-297
Mill, John Stuart **11** 21-23
French
Bergson, Henri **2** 191-192
Claudel, Paul Louis Charles **4** 90-91
Comte, Auguste **4** 189-191
Condillac, Étienne Bonnot de **4** 194-195
German
Carnap, Rudolf **3** 308-309
Schlick, Friedrich Albert Moritz **14** 16-17
Italian
Croce, Benedetto **4** 313-314
Mexican
Díaz, José de la Cruz Porfirio **4** 534-536
Spanish
Santayana, George **13** 475-477
Unamuno y Jugo, Miguel de **15** 386-387
see also Logical positivism

Positron (physics)
Anderson, Carl David **1** 214-215
Dirac, Paul Adrien Maurice **5** 23-24
Oppenheimer, J. Robert **11** 525-526

Possessed, The (novel)
Dostoevsky, Fyodor **5** 74-77

Possession (novel)
de la Roche, Mazo Louise **4** 474-475

POST, CHARLES WILLIAM (1854-1914), American pioneer in the manufacture and mass-marketing of breakfast cereals **12** 408-409

POST, EMILY PRICE (1873-1960), American authority on etiquette **12** 409-410

Postal service
Franklin, Benjamin **6** 60-64
Muawiya ibn Abu Sufyan **11** 223-224
Pinkerton, Allan **12** 314-315
Taft, William Howard **15** 78-81
Trollope, Anthony **15** 300-302

Postal Telegraph Co.
Mackay, John William **10** 101-102

Posthumous Papers of the Pickwick Club (novel)
Dickens, Charles John Huffam **4** 538-541

Postimpressionism (art)
Amiet, Cuno **1** 201-202
Balla, Giacomo **1** 473-474
Gauguin, Paul **6** 236-238
Léger, Fernand **9** 302-303
Malevich, Kasimir **10** 168-169
Milne, David Brown **11** 37-38
Prendergast, Maurice Brazil **12** 440
Seurat, Georges Pierre **14** 120-122
Toulouse-Lautrec, Henri de **15** 273-274
Van Gogh, Vincent **15** 427-429

Postmasters general
see Statesmen, American

Postscripts (stories)
Henry, O. **7** 308-309

Pot of Earth, The (poems)
MacLeish, Archibald **10** 109-110

Pot of Gold, The (play)
Plautus **12** 348-350

Potassium (element—chemistry)
Davy, Humphry **4** 426-427
Hodgkin, Alan Lloyd **7** 431-432
Lawrence, Ernest Orlando **9** 248-250

Potato (vegetable)
Northrop, John Howard **11** 430-431
Raleigh, Walter **13** 9-11

Potato Eaters (painting)
Van Gogh, Vincent **15** 427-429

Potato War (1778-1779)
Joseph II **8** 359-360

Potawatomi Indians (North America)
De Smet, Pierre Jean **4** 509-510
McCoy, Isaac **10** 403
Pontiac **12** 393-394
Tecumseh **15** 133

Potemkin (film)
Eisenstein, Sergei Mikhailovich **5** 240-242

POTEMKIN, GRIGORI ALEKSANDROVICH (1739-1791), Russian administrator and field marshal **12** 411-412

Potgieter, Andries Hendrik (1800?-1853), Boer leader in South Africa
Kruger, Stephanus Johannes Paulus **9** 108-109
Pretorius, Andries **12** 444-445

Potiphar's wife (biblical character)
Firdausi **5** 451-452

Potomac Indians (North America)
Pocahontas **12** 361-362

Potsdam Conference (1945)
Attlee, Clement Richard **1** 361-362
Hopkins, Harry Lloyd **7** 494-495
Marshall, George Catlett **10** 278-279
Molotov, Vyacheslav Mikhailovich **11** 89-90
Truman, Harry S. **15** 314-316

POTTER, DAVID M. (1910-1971), American historian **12** 412

POTTER, DENNIS (1935-1994), British essayist, playwright, screenwriter, and novelist **12** 412-414

Potters
see Artists—potters

Potting Shed, The (play)
Greene, Graham **6** 523-524

Pottinger, Sir Henry (1789-1856), British soldier and diplomat
Pretorius, Andries **12** 444-445

POULENC, FRANCIS (1899-1963), French composer **12** 414-415
Honegger, Arthur **7** 472-473
Milhaud, Darius **11** 17-18
Stravinsky, Igor Fedorovich **14** 502-506

Poulteney Normal Institute (Troy, New York State)
Knapp, Seaman Asahel **9** 58

POUND, EZRA LOOMIS (1885-1972), American poet, editor, and critic **12** 415-417
associates
Eliot, Thomas Stearns **5** 258-261
Stein, Gertrude **14** 414-415
Yeats, William Butler **16** 445-447
influence of
Crane, Hart **4** 291-293
Doolittle, Hilda **5** 65-66
Frost, Robert Lee **6** 130-133
Hemingway, Ernest Miller **7** 274-277
Joyce, James **8** 365-367
Olson, Charles **11** 505-506

Rabindranath Tagore **12** 529-531
Tate, Allen **15** 116
Williams, William Carlos **16** 308-309
influenced by
Browning, Robert **3** 53-55
Gourmont, Remy de **6** 475
Laforgue, Jules **9** 160-161
Whitman, Walt **16** 249-251
literary feuds
Lowell, Amy **10** 13

POUND, ROSCOE (1870-1964), American jurist and botanist **12** 417-418

Pour Lucrèce (play)
Giraudoux, Jean **6** 349-350

Poussin, Gaspard
see Dughet, Gaspard

POUSSIN, NICOLAS (1594-1665), French painter **12** 418-420
influence of
David, Jacques Louis **4** 407-409
Girardon, François **6** 348-349
Ingres, Jean Auguste Dominique **8** 121-123
La Tour, George de **9** 222
Le Brun, Charles **9** 269-270
Picasso, Pablo **12** 292-295
West, Benjamin **16** 210-212
Wilson, Richard **16** 329-330
influenced by
Carracci **3** 319-321
Raphael **13** 40-42

Poverty (religious vow)
Arnold of Brescia **1** 314-315
Cajetan **3** 215-216
Francis of Assisi **6** 46-47

Poverty cycle (sociology)
Dugdale, Richard Louis **5** 128-129

Poverty of Philosophy, The (book; Marx)
Marx, Karl **10** 304-308
Proudhon, Pierre Joseph **12** 461-463]

Powder River Trail
see Bozeman Trail

POWDERLY, TERENCE VINCENT (1849-1924), American labor leader **12** 420-421
Stephens, Uriah **14** 431-432

POWELL, ADAM CLAYTON, JR. (1908-1972), African American political leader and Baptist minister **12** 421-422

POWELL, ANTHONY (born 1905), English novelist **12** 422-423

Powell, C. F. (born 1903), English physicist
Yukawa, Hideki **16** 481-482

POWELL, COLIN LUTHER (born 1937), African American chairman of the Joint Chiefs of Staff **12** 424-425

POWELL, JOHN WESLEY (1834-1902), American geologist, anthropologist, and explorer **12** 425-426

POWELL, LEWIS F., JR. (born 1907), U.S. Supreme Court justice (1972-1987) **12** 426-428

Powell Islands
see South Orkney Islands

Power and Glory (play)
Čapek, Karel **3** 271-272

Power and the Glory, The (novel)
Greene, Graham **6** 523-524

Power Jets Ltd.
Whittle, Frank **16** 257-258

Power, Lionel (died 1445), English composer
Dunstable, John **5** 150-151

Power of Darkness, The (play)
Tolstoy, Leo **15** 262-265

Power of Love, The (opera)
Weber, Carl Maria Friedrich Ernst von **16** 156-157

Power of Positive Thinking, The (book)
Peale, Norman Vincent **12** 171-172

POWERS, HIRAM (1805-1873), American sculptor **12** 428-429

POWHATAN (circa 1550-1618), Native American tribal chief **12** 429-430
Pocahontas **12** 361-362
Rolfe, John **13** 259-260
Smith, John **14** 295-297

Poynings, Edward (1459-1521), English soldier and diplomat
Henry VII **7** 300-302

Pozzo di San Patrizio (Orvietto, Italy)
Sangallo family **13** 464-466

Prabhakaravardhana (Prabhakara; died 604), North Indian ruler
Harsha **7** 181-182

Prado, Mariano Ignacio (1826-1901), Peruvian general and politician
Castilla, Ramón **3** 361
Prado Ugarteche, Manuel **12** 430-431

PRADO UGARTECHE, MANUEL (1889-1967), Peruvian statesman **12** 430-431

Pradon, Nicolas (1632-1698), French dramatist
Racine, Jean Baptiste **12** 532-535

Praemunari, Statute of (1353)
Edward III **5** 211-212

PRAETORIUS, MICHAEL (circa 1571-1621), German composer and theorist **12** 431-432
Gabrieli, Giovanni **6** 161-162

Praga, battle of (1794)
Suvorov, Aleksandr Vasilievich **15** 44-45

Pragmatic Sanction (1713)
Frederick II **6** 81-84
Maria Theresa **10** 256-258

Pragmatic Sanction of Bourges (1438)
Charles VII **3** 461-462

Pragmatism (philosophy)
Bergson, Henri **2** 191-192
Bode, Boyd Henry **2** 355-356
Dewey, John **4** 520-523
Hook, Sidney **7** 474-475
Hu Shih **8** 63-65
James, William **8** 215-217
Lewis, Clarence Irving **9** 381
Mead, George Herbert **10** 437-438
Peirce, Charles Sanders **12** 187-188
Peirce, Charles Sanders **12** 187-188
Poincaré, Jules Henri **12** 365-366
Rorty, Richard **13** 288-289
Santayana, George **13** 475-477
West, Cornel **16** 212-213

Prague (city; Czech Republic)
Charles IV **3** 455-456
Konev, Ivan Stefanovich **9** 81-82

Prague, Peace of (1635)
Oxenstierna, Axel Gustafsson **12** 44-45

Prague, Treaty of (1866)
Bismarck, Otto Eduard Leopold von **2** 294-296

Prague, University of
Beneš, Edward **2** 155-157
Charles IV **3** 455-456
Hus, Jan **8** 56-59
Mach, Ernst **10** 90-91

Prague Conservatory
Dvořák, Antonin **5** 168-169

Prairie, The (novel; Cooper)
Cooper, James Fenimore **4** 220-223
Sarmiento, Domingo Faustino **13** 484-485

Prairies, The (poem)
Bryant, William Cullen **3** 83-85

Praise for the Upright (play)
Luzzato, Moses Hayyim **10** 57-58

Praise to the End (poems)
Roethke, Theodore **13** 243-244

Praises (poems)
Perse, Saint-John **12** 242-243

PRANDTAUER, JAKOB (1660-1726), Austrian baroque architect **12** 432

Prandtl, Ludwig (1875-1953), German physicist
Kármán, Theodore von **8** 451-452

PRASAD, RAJENDRA (1884-1963), Indian nationalist, first president of the Republic **12** 433

Prato, Cathedral of
Pisano, Giovanni **12** 324-325
Lippi, Filippo **9** 439

Pratt, Sir Charles, 1st Earl Camden (1714-1794), English jurist and political leader
Franklin, Benjamin **6** 60-64

Pravda (newspaper)
Bukharin, Nikolai Ivanovich **3** 112-113
Dewey, John **4** 520-523
Ehrenburg, Ilya Grigorievich **5** 224-225

Molotov, Vyacheslav Mikhailovich **11** 89-90
Stalin, Joseph **14** 393-396
Trotsky, Leon **15** 302-305

PRAXITELES (flourished circa 370-330 B.C.), Greek sculptor **12** 433-434
Polykleitos **12** 385-386

Prayer (sculpture)
Brancusi, Constantin **2** 494-496

Prayer Book of Emperor Maximillan I
Altdorfer, Albrecht **1** 179-180
Cranach, Lucas the Elder **4** 289-290

Prayer in the Canton Bern (painting)
Hodler, Ferdinand **7** 434-435

Prayer of Columbus (poem)
Whitman, Walt **16** 249-251

Prayer Pilgrimage to Washington (1957)
Randolph, A. Philip **13** 28-29

Praying Indians (North America)
Eliot, John **5** 256-258

Praying Priest (painting)
Apollodorus **1** 261

Preachers
see Religious leaders

Preaching of St. Bernardino (altarpiece)
Goya y Lucientes, Francisco de Paula José de **6** 476-478

Preaching of the Antichrist (painting)
Signorelli, Luca **14** 221-222

PREBISCH, RAÚL (1901-1986), Argentine economist active in the United Nations **12** 434-436

Preble, Edward (1761-1807), American naval officer
Decatur, Stephen **4** 448-449

Precaution (novel)
Cooper, James Fenimore **4** 220-223

Precession of equinoxes (astronomy)
Alembert, Jean le Rond d' **1** 127-128
Hipparchus **7** 407-408

Precipice, The (novel)
MacLennan, Hugh **10** 110-111

Precipice, The (novel; Goncharov)
Turgenev, Ivan Sergeyevich **15** 345-348

Precisionism (art)
Demuth, Charles **4** 497-498
O'Keeffe, Georgia **11** 487-489
Sheeler, Charles **14** 170-171
Wyeth, Andrew Newell **16** 413-415

Predestination (religion)
Arminius, Jacobus **1** 301-302
Ashari, Abu al- Hasan Ali al- **1** 327-328
Boehme, Jacob **2** 357
Calvin, John **3** 239-242-335
Cartwright, Peter **3** 344-345
Erigena, John Scotus **5** 308-309
Jansen, Cornelis **8** 220-221
Laud, William **9** 224-225
Vondel, Joost van den **16** 19-20
Wyclif, John **16** 412-413

Prediction of Merlin, The (poem)
Swift, Jonathan **15** 51-54

Predilections (literary colony)
Moore, Marianne **11** 148-149

Predpriate (ship)
Kotzebue, Otto von **9** 91-92

Preface to a Twenty Volume Suicide Note (poems)
Baraka, Imamu Amiri **1** 498-499

Prefaces, Biographical and Critical, to the Works of the English Poets
see Lives of the Poets (literary collection)

Preformation, doctrine of (biology)
Malpighi, Marcello **10** 176-178
Spallanzani, Lazzaro **14** 360-361

PREGL, FRITZ (1869-1930), Austrian physiologist and medical chemist **12** 436-437

Prejudices (book)
Mencken, Henry Louis **10** 481-483

Prelog, V. (born 1906), Swiss chemist
Khorana, Har Gobind **8** 537-538

Prelude to Waking (novel)
Franklin, Stella Maraia Sarah Miles **6** 68-69

Préludes, Les (musical composition)
Liszt, Franz **9** 445-447

PREM TINSULANONDA (born 1920), military leader and prime minister of Thailand (1979-1988) **12** 437

PREMADASA, RANASINGHE (born 1924), president of Sri Lanka (1988-) **12** 437-439

PREMCHAND (1880-1936), Indian novelist and short-story writer **12** 439

Premiers
see Statesmen

PRENDERGAST, MAURICE BRAZIL (1859-1924), American painter **12** 440
Davies, Arthur Bowen **4** 409-410
Morrice, James Wilson **11** 181-182

Preparatory Meditations... (poems)
Taylor, Edward **15** 122-123

Prepared piano (musical instrument)
Cage, John **3** 211-214

Pre-Raphaelites (art group; England)
founders
Hunt, William Holman **8** 44-45
Millais, John Everett **11** 23-24
Rossetti, Dante Gabriel **13** 308-309
influence of
La Farge, John **9** 149-150
Morris, William **11** 187-188
Whistler, James Abbott McNeill **16** 225-226
influenced by
Botticelli, Sandro **2** 439-440
supporters
Browning, Robert **3** 53-55
Burne-Jones, Edward Coley **3** 145-146
Collins, William Wilkie **4** 169-170
Rossetti, Christina Georgina **13** 307-308
Ruskin, John **13** 371-372

Presbiterianas (poems)
González Prada, Manuel **6** 431

Presbyterian Establishment (Scotland)
see Scotland, Church of

Presbyterianism (religion)
leaders
Fleming, Sandford **5** 485-486
Graham, Sylvester **6** 486-487
McCosh, James **10** 402-403
Witherspoon, John **16** 346-348
missions
Duff, Alexander **5** 126-127
Makemie, Francis **10** 158-159
opponents
Brownson, Orestes Augustus **3** 57-58
James I **8** 204-206
Laud, William **9** 224-225
rite debates
Campbell, Alexander **3** 249-250
Godwin, William **6** 383-384
theologians
Buechner, Frederick **3** 103-105

Prescott, Orville (born 1906), American literary critic
Richter, Conrad Michael **13** 148-149
Waugh, Evelyn Arthur St. John **16** 145-147

PRESCOTT, WILLIAM HICKLING (1796-1859), American historian **12** 440-441
Bancroft, George **1** 483-484
Bird, Robert Montgomery **2** 281-282

Presentation in the Temple (painting)
Lorenzetti, Pietro and Ambrogio **9** 517-518

Presentation of Christ in the Temple (painting)
Veronese, Paolo **15** 469-470

Presentation of the Virgin (painting)
Tintoretto **15** 232-234
Titian **15** 242-244

President (ship)
Decatur, Stephen **4** 448-449
Stockton, Robert Field **14** 461-462

President, The (painting)
Davis, Stuart **4** 424-425

Presidential Fishing Party of 1848 (cartoon)
Currier and Ives **4** 345-346

Presidents
see Statesmen

Presidium
see Statesmen, Russian

PRESLEY, ELVIS ARON (1935-1977), American singer and actor **12** 441-442
Lennon, John Winston **9** 326-328
Odets, Clifford **11** 470-471

Presque-songes (poems)
Rabearivelo, Jean Joseph **12** 523-524

Press, freedom of
see Freedom of the press

Pressburg, Treaty of (1805)
Napoleon I **11** 306-310

Prester John (flourished late 12th century), legendary Christian king and priest of Asia or Africa
Covilhão, Pedro de **4** 278-279
Gama, Vasco da **6** 196-198
Henry the Navigator **7** 305-306
Mandeville, John **10** 192-193

PRESTES, LUIZ CARLOS (1898-1990), Brazilian revolutionary and Communist leader **12** 442-444
Amado, Jorge **1** 189-190
Vargas, Getulio Dornelles **15** 433-434

Prestonpans, battle of (1745)
Stuart, Charles Edward Louis Philip Casimir Stuart **3** 466-467

Pretenders, The (play, Ibsen)
Bjørnson, Bjørnstjerne **2** 299-300
Ibsen, Henrik **8** 98-100

Pretoria, battle of (1900)
Botha, Louis **2** 434-436
Kruger, Stephanus Johannes Paulus **9** 108-109
Roberts, Frederick Sleigh **13** 195-196

PRETORIUS, ANDRIES (1798-1853), South African politician and general **12** 444-445

Pretorius, Martinus Wessel (1818?-1901), Boer statesman
Kruger, Stephanus Johannes Paulus **9** 108-109

Pretty Buzzard of Youth, The (poem)
Froissart, Jean **6** 124-125

Pretty Story, A (satire)
Hopkinson, Francis **7** 496-497

Prevention of Crimes Bill (1882)
Gladstone, William Ewart **6** 357-360

Prévert, Jacques (1900-1977), French poet and film writer
Tanguy, Yves **15** 101

PRÉVOST, ABBÉ (1697-1763), French novelist, journalist, and cleric **12** 445-446

Prevost, Theodosia (died 1794; wife of A. Burr
Burr, Aaron **3** 156-159

Prévost d'Exiles, Antoine François
see Prévost, Abbé

Preysing Palace (Munich)
Cuvilliés, François **4** 359-360

PRI
see Institutional Revolutionary Party

Priam (literary character)
Homer **7** 465-467

Priapus (literary character)
Petronius Arbiter **12** 262-263

Price (economics)
Ala-ud-din **1** 102-103
Arnold, Thurman Wesley **1** 314
Cardozo, Benjamin Nathan **3** 288-290
Cournot, Antoine Augustin **4** 273
Marshall, Alfred **10** 277-278
Ricardo, David **13** 123-124

Price, Bruce (1845-1903), American architect
Wright, Frank Lloyd **16** 398-401

Price, Fanny (literary character)
Austen, Jane **1** 377-379

PRICE, LEONTYNE (Mary Leontyne Price; born 1927), American prima donna soprano **12** 446-447

PRICE, RICHARD (1723-1791), English Nonconformist minister and political philosopher **12** 447-448
Cudworth, Ralph **4** 331

Price, The (play)
Miller, Arthur **11** 25-26

Price She Paid, The (novel)
Phillips, David Graham **12** 280-281

Price Tower (Bartlesville, Oklahoma)
Wright, Frank Lloyd **16** 398-401

PRICHARD, DIANA GARCÍA (born 1949), Hispanic American chemical physicist **12** 448-449

Prichard, James Cowles (1786-1848), English ethnologist
Bagehot, Walter **1** 436-437

Pride and Prejudice (novel)
Austen, Jane **1** 377-379

PRIDI PHANOMYONG (1901-1983), Thai political leader **12** 449
Phibun Songkhram, Luang **12** 264-265
Sarit Thanarat **13** 483-484

PRIEST, IVY MAUDE BAKER (1905-1975), treasurer of the United States (1953-1960) **12** 450-451

Priest to the Temple, A (book)
Herbert, George **7** 324-326

PRIESTLEY, J(OHN) B(OYNTON) (1894-1984), English author of novels, essays, plays, and screenplays **12** 451-452

PRIESTLEY, JOSEPH (1733-1804), English clergyman and chemist **12** 452-453
Cavendish, Henry **3** 383-384
Cobbett, William **4** 126-127
Cooper, Thomas **4** 224
Hartley, David **7** 185
Ingenhousz, Jan **8** 119-120
Lavoisier, Antoine Laurent **9** 241-244
Price, Richard **12** 447-448
Scheele, Karl Wilhelm **13** 525-526

Priests
see Religious leaders

Prieto, Joaquin (1786-1854), Chilean soldier, president 1831-41
Portales Plazazuelos, Diego José Víctor **12** 404

Prigg v. Pa. (legal case)
McLean, John **10** 422-423

Prigionier superbo, Il (opera)
Pergolesi, Giovanni Battista **12** 218-219

Prigioniero, Il (opera)
Dallapiccola, Luigi **4** 377-378

Prignano, Bartolomeo
see Urban VI

Prim, D. Juan (1814-1870), Spanish soldier and statesman
Céspedes, Carlos Manuel de **3** 398-399

Prima prattica (music)
Monteverdi, Claudio Giovanni Antonio **11** 126-128

Primae lineae physiologiae (book)
Haller, Albrecht Von **7** 87-88

Primary school
see Education

PRIMATICCIO, FRANCESCO (1504-1570), Italian painter, sculptor, and architect **12** 453-454
l'Orme, Philibert de **9** 519
Francis I **6** 40-43
Goujon, Jean **6** 466-467
Pilon, Germain **12** 305
Poussin, Nicolas **12** 418-420
Rosso, Il **13** 312-313
Vignola, Giacomo da **15** 493-494

Prime Minister, The (novel)
Trollope, Anthony **15** 300-302

Prime ministers
see Statesmen

Prime number (mathematics)
Eratosthenes of Cyrene **5** 301-302
Riemann, Georg Friedrich Bernard **13** 164-165
Wiener, Norbert **16** 262-263

Prime of Miss Jean Brodie (book)
Spark, Muriel Sarah **14** 361-362

Primeras notas (poems)
Darío, Rubén **4** 393-394

Primitive Mysteries (ballet)
Graham, Martha **6** 485-486

Primitive society (anthropology)
Childe, Vere Gordon **3** 521-522
Frazer, James George **6** 76
Jung, Carl Gustav **8** 388-389
Lévi-Strauss, Claude Gustave **9** 371-372
Lévy-Bruhl, Lucien **9** 374-375
Linton, Ralph **9** 431
Lowie, Robert Harry **10** 18
Radin, Paul **12** 538-539
Redfield, Robert **13** 73-74
Tylor, Edward Burnett **15** 372-373

Primitivism (art)
France
Gauguin, Paul **6** 236-238
Rousseau, Henri **13** 323-324
Zadkine, Ossip Joselyn **16** 484
U.S.
Hicks, Edward **7** 375

Kane, John **8** 422
Moses, Grandma **11** 201-202
Pippin, Horace **12** 318-319

Primo de Rivera, José António (died 1939), Spanish politician
Primo de Rivera y Orbaneja, Miguel **12** 454-455

PRIMO DE RIVERA Y ORBANEJA, MIGUEL (1870-1930), Spanish general, dictator 1923-30 **12** 454-455
Alfonso XIII **1** 151
Franco Bahamonde, Francisco **6** 52-54

Primogeniture (sociology)
Le Play, Guillaume Frédéric **9** 350-351
Malcolm III **10** 164-165
Paul I **12** 143-144

Primrose (musical)
Gershwin, George **6** 284-285

Primrose, Archibald Philip (5th Earl of Rosebery; 1847-1929), British statesman
Lloyd George, David **9** 469-471
Victoria **15** 485-487

Primrose, Dr. (literary character)
Goldsmith, Oliver **6** 411-413

Primrose, William (1904-1982), Scottish viola player
Bartók, Béla **2** 35-36

Prince, The (book)
Machiavelli, Niccolò **10** 97-99

Prince and the Mermaid, The (musical composition)
Still, William Grant **14** 455-456

Prince and the Pauper, The (novel)
Twain, Mark **15** 363-366

Prince Edward Island (province; Canada)
Cartier, Jacques **3** 343-344
Macdonald, John Alexander **10** 85-87
Selkirk, 5th Earl of **14** 96
see also Canada

Prince Igor (opera; Borodin)
Borodin, Aleksandr Profirevich **2** 422-423
Rimsky-Korsakov, Nikolai Andreevich **13** 174-175

Prince of Homburg, The (opera)
Henze, Hans Werner **7** 314

Prince of India, The (novel)
Wallace, Lewis **16** 74-75

Prince of Parthia, The (play; Godfrey)
Hallam, Lewis Sr. and Jr. **7** 87

Prince's Progress... (poems)
Rossetti, Christina Georgina **13** 307-308

Princess (poem)
Tennyson, Alfred **15** 144-146

Princess and the Pea, The (fairy tale)
Andersen, Hans Christian **1** 212-214

Princess Casamassima, The (novel)
James, Henry **8** 211-212

Princess du Pays de la Porcelaine, La (painting)
Whistler, James Abbott McNeill **16** 225-226

Princess Elizabeth Land (Antarctica)
Mawson, Douglas **10** 354-355

Princess Ligovskaya (book)
Lermontov, Mikhail Yurievich **9** 352-353

Princesse de Clèves, La (novel)
La Fayette, Comtesse de **9** 150-151

Princesse de Navarre, La (ballet)
Rameau, Jean Philippe **13** 17-18

Princesse Isabelle, La (play)
Maeterlinck, Maurice **10** 125-126

Princesse Maleine, La (play)
Maeterlinck, Maurice **10** 125-126

Princeton (ship)
Ericsson, John **5** 307-308

Princeton, battle of (1777)
Cornwallis, Charles **4** 241-243
Greene, Nathanael **6** 525-526
Howe, William **7** 538-539
Knox, Henry **9** 64

Princeton University (New Jersey)
founded
Tennent, Gilbert **15** 143-144
literature
Bellow, Saul **2** 141-143
Mann, Thomas **10** 204-207
Tate, Allen **15** 116
music
Babbitt, Milton **1** 410
Martinu, Bohuslav **10** 299-300
Sessions, Roger Huntington **14** 117-118
philosophy
Maritain, Jacques **10** 263
presidents
Edwards, Jonathan **5** 220-222
McCosh, James **10** 402-403
Wilson, Thomas Woodrow **16** 330-332
Witherspoon, John **16** 346-348
Radio Research, Office of
Lazarsfeld, Paul F. **9** 259-260
science
Dyson, Freeman John **5** 171-173
Goddard, Robert Hutchings **6** 376-377
Kendall, Edward Calvin **8** 495
McMaster, John Bach **10** 426-427
Wigner, Eugene Paul **16** 268-269

Princip, Gavrilo (1893?-1918), Serbian nationalist and assassin
Francis Ferdinand **6** 44

Principall Navigations... (book)
Hakluyt, Richard **7** 70

Principe constante, El (play)
Calderón, Pedro **3** 221-222

Principia mathematica (book; Newton)
Clarke, Samuel **4** 88
Demoivre, Abraham **4** 494-495
Gödel, Kurt **6** 377-379
Halley, Edmund **7** 88-89
Hamilton, William Rowan **7** 99-100
Lagrange, Joseph Louis **9** 164-166
Newton, Isaac **11** 369-372

Principia Mathematica (Russell-Whitehead)
see Principles of Mathematics

Principle (Chinese philosophy)
Chu Hsi **4** 40-43
Yi Hwang **16** 457

Principles of Christian Theology (book)
Macquarrie, John **10** 116-117

Principles of Geology (book; Lyell)
Darwin, Charles Robert **4** 397-399
Lyell, Charles **10** 62-63

Principles of Mathematics (book; Russell-Whitehead)
Cohen, Morris Raphael **4** 139-140
Ramsey, Frank Plumpton **13** 25
Russell, Bertrand Arthur William **13** 373-374
Whitehead, Alfred North **16** 242-244
Wittgenstein, Ludwig **16** 350-351

Printers Union (Jamaica)
Garvey, Marcus Mosiah **6** 228-229

Printing
Cauchy, Augustin Louis **3** 378-380
Caxton, William **3** 386-387
Chu Hsi **4** 40-43
Gutenberg, Johann **7** 48-49
Hoe, Richard March **7** 435-436
Zumárraga, Juan de **16** 531-532
see also Business and industrial leaders—printing

Printmakers
see Artists—printmakers

Prinz Friedrich von Homburg (play)
Kleist, Heinrich von **9** 52-53

Prinz Zerbino (play)
Tieck, Ludwig **15** 218-219

Prio Socarrás, Carlos (1903-1977), Cuban president 1948-52
Castro Ruz, Fidel **3** 365-368
Grau San Martin, Ramón **6** 499-500

Prise d'Alexandrie, La (poem)
Machaut, Guillaume de **10** 93-94

Prisms (book)
Adorno, Theodor W. **1** 65-67

Prison Notebooks (book)
Gramsci, Antonio **6** 488-489

Prison reform
see Penal reform

Prison Songs (musical composition)
Dallapiccola, Luigi **4** 377-378

Prisoner, The (poem)
Brontë, Emily **3** 18-19

Prisoner of Chillon, The (poem)
Byron, George Gordon Noel **3** 193-194

Prisoners of Altona, The (play)
Sartre, Jean Paul **13** 491-492

Prisonnière, La (novel)
Proust, Marcel **12** 465-467

PRITCHETT, V(ICTOR) S(AWDON) (born 1900), English short story writer, novelist, literary critic, journalist, travel writer, biographer, and autobiographer **12** 455-457

Pritzker Prize (for architecture)
Barragán, Luis **2** 17-19
Gehry, Frank O. **6** 250-251
Maki, Fumihiko **10** 159-161
Meier, Richard **10** 456-458
Roche, Kevin **13** 222-224
Rossi, Aldo **13** 309-310
Stirling, James **14** 458-459
Tange, Kenzo **15** 99-101

Private Life of the Master Race, The (play)
Brecht, Bertolt **2** 512-514

Private Lives (play)
Coward, Noel **4** 279-280

Priyadarsika (play)
Harsha **7** 181-182

Prizefighters
see Athletes, American

Probability (mathematics)
development of theory
Bernoulli, Daniel **2** 216
Cardano, Geronimo **3** 285-286
Demoivre, Abraham **4** 494-495
Fermat, Pierre de **5** 421-422
Pascal, Blaise **12** 122-124
19th-century works
Boole, George **2** 396-397
Gauss, Karl Friedrich **6** 240-242
Laplace, Marquis de **9** 202-204
Poincaré, Jules Henri **12** 365-366
Quételet, Lambert Adolphe Jacques **12** 510-511
20th-century works
Bernstein, Dorothy Lewis **2** 217
Jeffreys, Harold **8** 241-242

Process of Education, The (book)
Bruner, Jerome Seymour **3** 72-73

Procession of the Magi (fresco; B. Gozzoli)
Medici, Cosimo de' **10** 449-450

Procession of the Ram of the Drunkards (painting; Diego Velázquez)
Le Nain, Antoine, Louis and Mathieu **9** 321-322

PROCLUS DIADOCHUS (born 410), Byzantine philosopher **12** 457
Euclid **5** 327-329
Ficino, Marsilio **5** 436-437
Lobachevskii, Nikolai Ivanovich **9** 472-474

Procopé, Hjalmar (1868-1927), Finnish-Swedish poet
Sibelius, Jean Julius Christian **14** 211-212

PROCOPIUS OF CAESAREA (circa 500-circa 565), Byzantine historian **12** 457-458

Procuress, The (painting)
Vermeer, Jan **15** 466-467

Prodigal, The (novel)
Alarcón, Pedro Antonio de **1** 100-101

Prodigal Son (ballet)
Prokofiev, Sergei Sergeevich **12** 458-460
Rouault, Georges **13** 321-322

Prodigal Son (print)
Dürer, Albrecht **5** 159-161

Prodigal Son, The (painting)
Greuze, Jean Baptiste **6** 539

Prodigal Son, The (play)
Lope Félix de Vega Carpio **9** 503-506

Prodigious Magician (play)
Calderón, Pedro **3** 221-222

Prodromus (book)
Steno, Nicolaus **14** 425-426

Production (economics)
Say, Jean Baptiste **13** 508-509
Walras, Marie Esprit Léon **16** 84-85

Proem, The (poem)
Crane, Hart **4** 291-293
Whittier, John Greenleaf **16** 256-257

Profanation of the Host (painting)
Uccello, Paolo **15** 378-379

Professor, The (novel)
Brontë, Charlotte **3** 17-18

Professor Bernhardi (play)
Schnitzler, Arthur **14** 23-24

Professor Unrat, oder ... (novel)
Mann, Heinrich **10** 201-202

Professor's House, The (novel)
Cather, Willa Sibert **3** 368-369

Professor's Love Story, The (play)
Barrie, James Matthew **2** 21-22

Profile Portrait of a Lady (painting)
Pollaiuolo, Antonio **12** 377-378

Profiles in Courage (book)
Kennedy, John Fitzgerald **8** 502-506

Profits Made (play)
Benavente y Martinez, Jacinto **2** 146-147

Profit-sharing (economics)
Rosenwald, Julius **13** 293
Stewart, Alexander Turney **14** 448-449
Wood, Robert Elkington **16** 370-371

Progress and Poverty (book; George)
George, Henry **6** 276
Glasgow, Ellen **6** 360-361
Johnson, Tom Loftin **8** 317
Shaw, George Bernard **14** 163-164

Progress of Poetry, The (poem)
Gray, Thomas **6** 509-510

Progressive Conservative party (Canada)
Diefenbaker, John George **5** 4-5
Fairclough, Ellen Louks **5** 367-368

Progressive education
see Education philosophy of—progressive

Progressive Education at the Crossroads (book)
Bode, Boyd Henry **2** 355-356

Progressive Farmer (newspaper)
Polk, Leonidas Lafayette **12** 376-377

Progressive movement (U.S. politics)
leaders
Johnson, Hiram Warren **8** 300-301
Johnson, Tom Loftin **8** 317
La Follette, Robert Marion **9** 155-156
Roosevelt, Theodore **13** 280-283
Wilson, Thomas Woodrow **16** 330-332
legislation
Norris, George William **11** 428-429
Rayburn, Samuel Taliaferro **13** 61-62
Smith, Alfred Emmanuel **14** 284-285
reforms
Lindsey, Benjamin Barr **9** 425-426
Merriam, Charles Edward **10** 518-519
Taft, William Howard **15** 78-81

Progressive party (Canada)
Crerar, Thomas Alexander **4** 306
King, William Lyon Mackenzie **9** 25-26
Woodsworth, James Shaver **16** 376

Progressive party (China)
Li Ta-chao **9** 447
Liang Ch'i-ch'ao **9** 395-396

Progressive party (Czechoslovakia)
Masaryk, Tomáš Garrigue **10** 314-315

Progressive party (Japan)
Inukai, Tsuyoshi **8** 130-131
Okuma, Shigenobu **11** 490

Progressive Party (South Africa)
Suzman, Helen **15** 45-46

Progressive party (United States)
Addams, Jane **1** 56-57
Bentley, Arthur F. **2** 178
Dewey, John **4** 520-523
Ickes, Harold LeClaire **8** 100-101
Kellor, Frances **8** 481-482
Lasswell, Harold Dwight **9** 218-219
McGovern, George Stanley **10** 412-414
Merriam, Charles Edward **10** 518-519
Munsey, Frank Andrew **11** 251
Pinchot, Gifford **12** 308-309
Truman, Harry S. **15** 314-316
Wallace, Henry Agard **16** 73-74

Prohibition party (United States)
Dow, Neal **5** 89-90
Phillips, Wendell **12** 281-282
Willard, Frances Elizabeth Caroline **16** 289-290
see also Temperance movement

Project for a Passage (sculpture)
Giacometti, Alberto **6** 294-295

Projections (photo series)
Bearden, Romare Howard **2** 86-88

PROKOFIEV, SERGEI SERGEEVICH (1891-1953), Russian composer **12** 458-460
Borodin, Aleksandr Profirevich **2** 422-423
Khachaturian, Aram Ilich **8** 530-531
Stravinsky, Igor Fedorovich **14** 502-506
Ulanova, Galina **15** 382-383

Proletariat (revolutionary theory)
Engels, Friedrich **5** 286-288
Kautsky, Karl Johann **8** 462-463
Lenin, Vladimir Ilich **9** 323-326
Mao Zedong **10** 225-227
Marx, Karl **10** 304-308
Plekhanov, Georgi Valentinovich **12** 351-352
Sorel, Georges **14** 347-348
Trotsky, Leon **15** 302-305

Proletcult Theater (Russia)
Afinogenov, Aleksandr Nikolaevich **1** 72-73
Eisenstein, Sergei Mikhailovich **5** 240-242

Promenade des trois morts, La (poem)
Crémazie, Octave **4** 305-306

Promenades ... (literary collection)
Gourmont, Remy de **6** 475

Promessi sposi, I (novel; Manzoni)
Verdi, Giuseppe Fortunino Francesco **15** 463-465

Prometheus (mythology)
art
Kokoschka, Oskar **9** 75-76
Lipchitz, Jacques **9** 432-433
Orozco, José Clemente **12** 1-2
literature
Aeschylus **1** 70-72
Browning, Elizabeth Barrett **3** 52-53
Goethe, Johann Wolfgang von **6** 388-391
Kazantzakis, Nikos **8** 466-468
Lowell, Robert Trail Spence Jr. **10** 16-17
Shelley, Percy Bysshe **14** 176-178
music
Scriabin, Alexander Nikolayevich **14** 71-72

Promethidenlos (poem)
Hauptmann, Gerhart Johann Robert **7** 199-201

Promise, The (novel)
Buck, Pearl Sydenstricker **3** 91-93

Promised Land (Canaan)
Moses **11** 200-201

Promontory Point (Utah)
Huntington, Collis Potter **8** 49
Stanford, Leland **14** 397-398

Promoters
see Business and industrial leaders—promoters and speculators

Prompter, The (book)
Webster, Noah **16** 164-166

Propagation of the Faith, Society for the
see Society for the Propagation of the Faith

Propertius, Sextus (circa 50-circa 15 B.C.), Roman elegiac poet
Virgil **15** 507-510

Prophet, The
see Mohammed

Prophet, The (book)
Gibran, Kahlil **6** 303-305

Prophète, Le (opera)
Meyerbeer, Giacomo **10** 536-537

Prophetiae Sibyllarum (poems)
Lassus, Roland de **9** 216-218

Prophets
see Bible—Old Testament

Proportional representation (government)
Commons, John Rogers **4** 185
Condorcet, Marquis de **4** 195-196

Proportions, theory of (mathematics)
Euclid **5** 327-329
Eudoxus of Cnidus **5** 329-330

Proprietary party (U.S. politics)
Franklin, Benjamin **6** 60-64
Logan, James **9** 487-488
Penn, William **12** 200-202

Proprietress, The (play)
Betti, Ugo **2** 246

Propylaea (Athens)
Pericles **12** 219-221

Prosas profanas (book)
Darío, Rubén **4** 393-394

Prose Edda (poems)
Sturluson, Snorri **14** 310-311

Prose pour des Esseintes (poem)
Mallarmé, Stéphane **10** 172-173

Proserpine (sculpture)
Powers, Hiram **12** 428-429

Prospect before Us, The (book)
Dos Passos, John Roderigo **5** 69-71

Prospect Park (Brooklyn)
Olmsted, Frederick Law **11** 503-504

Prospectors of the Future, The (poems)
Yevtushenko, Yevgeny Alexandrovich **16** 455-456

Prospero (literary character)
Shakespeare, William **14** 142-145

PROSSER, GABRIEL (circa 1775-1800), Afro-American slave rebel **12** 460-461

Prostitute before Her Mirror (painting)
Rouault, Georges **13** 321-322

Protagonist, The (opera)
Weill, Kurt **16** 174-175

PROTAGORAS (circa 484-circa 414 B.C.), Greek philosopher **12** 461
Isocrates **8** 151
Plato **12** 345-347

Protection, Fathers of (religious congregation)
Feijó, Diogo Antônio **5** 405-406

Protectionism (economics)
see Tarriff

Protectorate People's party (Gambia)
Jawara, Dauda Kairaba **8** 227-228

Protein (chemistry)
Bernard, Claude **2** 208-210
Fischer, Emil **5** 456-457
Kendrew, John C. **8** 495-496
Langmuir, Irving **9** 196-197
Northrop, John Howard **11** 430-431
Pauling, Linus Carl **12** 150-152
Richet, Charles Robert **13** 144-145
Sanger, Frederick **13** 466-467
Tiselius, Arne Wilhelm Kaurin **15** 240-241

Protestant Association (England; established 1584)
Leicester, Earl of **9** 312-313

Protestant Episcopal Church (United States)
Brooks, Phillips **3** 26
Chase, Philander **3** 472-473
Hobart, John Henry **7** 420-421
Muhlenberg, William Augustus **11** 233-234
Revels, Hiram Rhoades **13** 109-110
Seabury, Samuel **14** 76
Weems, Mason Locke **16** 170
see also Anglicanism

Protestant Ethic ... (book; Weber)
Parsons, Talcott **12** 122
Weber, Max **16** 157-160

Protestant Reformation
England
see Protestant Reformation (Great Britain)
France
Catherine de Médicis **10** 445-449
Francis I **6** 40-43
Goujon, Jean **6** 466-467
Henry IV **7** 293-295
Ramus, Petrus **13** 27-28
see also Calvinism; Religion, Wars of
Germany
see Protestant Reformation (Germany)
Holy Roman Empire
Charles V **3** 457-459
Ferdinand I **5** 414-415
Maximilian II **10** 357-358
Switzerland
Calvin, John **3** 239-242
Zwingli, Huldreich **16** 537-538
see also Humanism, Christian—Protestants; Counter Reformation; Roman Catholic Church

Protestant Reformation (Germany)
beginnings

Luther, Martin **10** 48-51
Melancthon, Philip **10** 466-467
see also Lutheranism
historians of
Döllinger, Josef Ignaz von **5** 47-48
opponents
Charles V **3** 457-459
Schwenckfeld, Kasper von **14** 56-57
precursors
Groote, Gerard **7** 12-13
radical leaders
Karlstadt, Andreas Bodenheim von **8** 449
Münzer, Thomas **11** 251-252
see also Anabaptists
supporters
Frederick III **6** 84-85
Hutten, Ulrich von **8** 72-73

Protestant Reformation (Great Britain)
development
Cranmer, Thomas **4** 295-296
Edward VI **5** 213-214
Elizabeth I **5** 263-266
Henry VIII **7** 302-305
Latimer, Hugh **9** 221
More, Thomas **11** 156-157
Somerset, Duke of **14** 333-334
historians of
Burnet, Gilbert **3** 147
Froude, James Anthony **6** 133-134
Knox, John **9** 65-66
Scotland
Knox, John **9** 65-66

Protestant-Catholic-Jew (book)
Herberg, Will **7** 322-323

Protestantism
Austria
Joseph II **8** 359-360
England
see England, Church of;
see also Methodism
France
Coligny, Gaspard de **4** 159-160
Louis XIV **9** 531-533
see also Huguenots
Germany
see Protestantism (Germany)
India
Carey, William **3** 297
Spain
Servetus, Michael **14** 115-116
Switzerland
Brunner, Emil **3** 74-75
theology
Brunner, Emil **3** 74-75
Pannenberg, Wolfhart **12** 87-88
U.S.
see Protestantism (United States)
see also Religious leaders, Protestant

Protestantism (Germany)
dialectical theology
see Dialectical theology
effect on capitalism
Troeltsch, Ernst **15** 299-300
Weber, Max **16** 157-160
supporters
Ferdinand III **5** 416-417
Frederick William I **6** 86-87
Frederick William III **6** 87
Frederick William IV **6** 87-88
theology
Bonhoeffer, Dietrich **2** 389-391
Harnack, Adolf von **7** 160
Strauss, David Friedrich **14** 496-497
see also Calvinism; Lutheranism

Protestantism (United States)
Episcopalianism
see Protestant Episcopal Church (United States)
evangelism
see Evangelism
liberalism
Beecher, Henry Ward **2** 112-113
Bushnell, Horace **3** 171-172
Fosdick, Harry Emerson **6** 21-22
Social Gospel
see Social Gospel
theology
Hopkins, Mark **7** 495-496
Nevin, John Williamson **11** 357
Niebuhr, Helmut Richard **11** 386-387
Niebuhr, Reinhold **11** 387-388
Tillich, Paul Johannes **15** 224-225
see also Fundamentalism; Great Awakening; Puritanism—New England; Religious leaders, Protestant

Prothalamion (poem)
Spenser, Edmund **14** 373-376

Protoactinium (element—chemistry)
Hahn, Otto **7** 64-65

Proton (physics)
Dirac, Paul Adrien Maurice **5** 23-24
Fermi, Enrico **5** 422-424

Protozoa (biology)
Leeuwenhoek, Anton van **9** 300-301

Protractor (painting series)
Stella, Frank **14** 420-422

Proud Valley (film)
Robeson, Paul Leroy **13** 198-199

Proudhammer, Caleb and Leo (literary characters)
Baldwin, James Arthur **1** 465-466

PROUDHON, PIERRE JOSEPH (1809-1864), French anarchist political philosopher and journalist **12** 461-463
Engels, Friedrich **5** 286-288
Greeley, Horace **6** 515-517
Marx, Karl **10** 304-308

PROULX, E. ANNIE (born 1935), American author **12** 463-465

Proust, Joseph Louis (1754-1826), French chemist
Berthollet, Claude Louis **2** 229-230
Berzelius, Jöns Jacob **2** 231-233

PROUST, MARCEL (1871-1922), French novelist **12** 465-467
influence of
Beckett, Samuel **2** 102-104
Cocteau, Jean **4** 132-133
Colette, Sidonie Gabrielle **4** 158-159
Woolf, Virginia Stephen **16** 381-382
influenced by
Baudelaire, Charles Pierre **2** 61-63
Guillaume de Lorris **7** 33-34
Schopenhauer, Arthur **14** 29-31

Proust's law (chemistry)
Berzelius, Jöns Jacob **2** 231-233

Proverbios, Los (etching)
Goya y Lucientes, Francisco de Paula José de **6** 476-478

Proverbs, Book of (OT)
Graetz, Heinrich Hirsch **6** 483
Isidore of Seville **8** 149-150
Jesus ben Sira **8** 251
Solomon **14** 326-327

Provide, Provide (poem)
Frost, Robert Lee **6** 130-133

Providence (city; Rhode Island)
Gorton, Samuell **6** 460
Williams, Roger **16** 304-305

Providence Bank (Rhode Island)
Brown, Moses **3** 42-43

Providence Company (England)
Pym, John **12** 495-496

Provident Hospital (established 1891)
Williams, Daniel Hale **16** 302-303

Providentia Fountain (Vienna)
Donner, Georg Raphael **5** 63

Providential Catch (story)
Cahan, Abraham **3** 214

Provincetown Players (Cape Cod, Massachusetts)
O'Neill, Eugene **11** 514-516

Provincial Lady, A (play)
Turgenev, Ivan Sergeyevich **15** 345-348

Provinciales, Les (stories)
Giraudoux, Jean **6** 349-350

Provisors, Statute of (1351)
Edward III **5** 211-212

Provok'd Wife, The (play)
Vanbrugh, John **15** 409-410

PROXMIRE, WILLIAM (born 1915), Democratic senator for Wisconsin **12** 467-468

Prudencia en la mujer, La (play)
Tirso de Molina **15** 237-238

Prudentius (348-?410), Latin poet
Juvenal **8** 397-399

PRUD'HON, PIERRE PAUL (1758-1823), French painter **12** 469

Prufrock ... (poems)
Eliot, Thomas Stearns **5** 258-261

Prusias (died 148 B.C.), king of Bithynia 192-148
Flamininus, Titus Quinctius **5** 477

Prussia (former nation, Europe)
Austria and
Francis II **6** 43-44
Leopold II **9** 346
Maria Theresa **10** 256-258
Metternich, Klemens von **10** 533-536
constitutionalism
Frederick William **6** 85-86
Frederick William III **6** 87
Frederick William IV **6** 87-88
creation of state
Frederick II **6** 81-84
Frederick William **6** 85-86
Frederick William I **6** 86-87
dynasties
see Hohenstaufen dynasty; Hohenzollern dynasty
education
Cousin, Victor **4** 273-274
Froebel, Friedrich Wilhelm August **6** 122-123
Mann, Horace **10** 202-204
French wars
Blücher, Gebhard Leberecht von **2** 340-341
Hardenberg, Karl August von **7** 146-147
Lafayette, Marquis de **9** 151-152
Napoleon I **11** 306-310
Napoleon III **11** 310-312
Stein, Heinrich Friedrich Karl vom und zum **14** 415-416
see also Austro-Prussian War; Franco-Prussian War (1870-1871); French Revolutionary Wars; Napoleonic Wars
Holy Alliance
see Holy Alliance
militarism
Frederick II **6** 81-84
Frederick William I **6** 86-87
Scharnhorst, Gerhard Johann David von **13** 521-522
Treitschke, Heinrich von **15** 293-294
Polish partitions
see Poland—partition—1918
reforms
Frederick William III **6** 87
Hardenberg, Karl August von **7** 146-147
Stein, Heinrich Friedrich Karl vom und zum **14** 415-416
Swedish war
Charles XII **3** 464-466
Teutonic Knights
Frederick II **6** 79
Sigismund **14** 220-221
unified Germany
Bismarck, Otto Eduard Leopold von **2** 294-296
William I (emperor of Germany) **16** 290-291
see also German Bund; Holy Roman Empire; Vienna, Congress of (1814-1815)
see also Germany—German Empire

Prussian Sonatas (musical composition)
Bach, Carl Philipp Emanuel **1** 414-415

Prynne, William (1600-1669), English Pamphleteer
Laud, William **9** 224-225

Przhevalsk (town, Russia)
Przhevalsky, Nikolai Mikhailovich **12** 469-470

PRZHEVALSKY, NIKOLAI MIKHAILOVICH (1839-1888), Russian general and traveler **12** 469-470
Hedin, Sven Anders **7** 252-253

Psalm of Life, A (poem)
Longfellow, Henry Wadsworth **9** 499-500

Psalms (Old Testament book)
composition
David, Jacques Louis **4** 407-409
in art and literature
Luca della Robbia **10** 19-20
Wyatt, Thomas **16** 410-411
musical settings
Clemens non Papa, Jacobus **4** 101
Kodály, Zoltán **9** 71
Lassus, Roland de **9** 216-218
Le Jeune, Claude **9** 314-315
Penderecki, Krzysztof **12** 195-197
Schütz, Heinrich **14** 48-49
Tallis, Thomas **15** 91
Victoria, Tomás Luis de **15** 487-488
Willaert, Adrian **16** 287-288
studies
Graetz, Heinrich Hirsch **6** 483
Lombard, Peter **9** 490-491
Luther, Martin **10** 48-51
Malherbe, François de **10** 169-170

Psalterium Americanum
Mather, Cotton **10** 330-332

Pseudo-Dionysus (Dionysus the Areopagite; flourished circa 500), medieval author and mystical theologian
Erigena, John Scotus **5** 308-309

Pseudolus (play)
Plautus **12** 348-350

Pseudonyms
Agricola
Crèvecoeur, John de **4** 307-308
Arnold, Franz
Lieber, Francis **9** 401-402
Bell, Currer
Brontë, Charlotte **3** 17-18
Bell, Ellis
Brontë, Emily **3** 18-19
Beltov
Plekhanov, Georgi Valentinovich **12** 351-352
Blake, Nicholas
Lewis, Cecil Day **9** 380
Boyd, Nancy
Millay, Edna St. Vincent **11** 24-25
Chung-shan
Sun Yat-sen **15** 35-39
Collins, Tom
Furphy, Joseph **6** 152-153
Democritus Junior
Burton, Robert **3** 166-167
Drapier, H. B.
Swift, Jonathan **15** 51-54
Elia
Lamb, Charles **9** 176-177
Eliot, George
Eliot, George **5** 254-256
Hiner, Cincinnatus
Miller, Joaquin **11** 27-28
Knickerbocker, Diedrich
Irving, Washington **8** 141-143
Labriolle
Velasco Ibarra, José María **15** 452-454
Littleton, Mark
Kennedy, John Pendleton **8** 506-507
Massachusettensis
Leonard, Daniel **9** 336-337
Melikow, Loris
Hofmannsthal, Hugo von **7** 443-444
Muhibbi
Suleiman I **15** 20-21
Nakayama
Sun Yat-sen **15** 35-39
Nasier, Alcofribas
Rabelais, François **12** 524-526
Nirvani, Carma
Kazantzakis, Nikos **8** 466-468
Oldstyle, Jonathan, Gent.
Irving, Washington **8** 141-143
Oswald, F.
Engels, Friedrich **5** 286-288
Parnassus
Dwight, Timothy **5** 169
Parson Lot
Kingsley, Charles **9** 28
Perry, Edgar A.
Poe, Edgar Allan **12** 363-365
Peter Porcupine
Cobbett, William **4** 126-127
Philatheles
Pinto, Isaac **12** 318
Psiloritis, Petros
Kazantzakis, Nikos **8** 466-468
Shunro
Hokusai, Katsushika **7** 447-448
Sim, Georges
Simenon, Georges **14** 233-234
Smith, Johnston
Crane, Stephen **4** 293-295
Thurstein, Domine de
Zinzendorf, Nikolaus Ludwig von **16** 522-523
Ugo
Foscolo, Ugo **6** 21
see also Nicknames

Psiche (opera)
Scarlatti, Pietro Alessandro Gaspare **13** 517-518

Psyche (mythology)
Courbet, Jean Desiré Gustave **4** 271-273

La Fontaine, Jean de **9** 156-157

Psyche (novella)
Storm, Theodor **14** 479-480

Psyche (sculpture)
Powers, Hiram **12** 428-429

Psychiatry (science)
Charcot, Jean Martin **3** 442
Coles, Robert Martin **4** 156-157
Freud, Sigmund **6** 103-106
Jung, Carl Gustav **8** 388-389
Sullivan, Harry Stack **15** 23-24
White, William Alanson **16** 239-240
see also Psychoanalysis; Scientists—psychiatrists

Psychic religion
see Spiritualism

Psychical research (science)
Broad, Charlie Dunbar **3** 12

Psycho (film)
Hitchcock, Alfred **7** 415-416

Psychoanalysis (medicine)
Adler, Alfred **1** 61-63
Bleuler, Eugen **2** 325
Erikson, Erik Homburger **5** 309-310
Freud, Sigmund **6** 103-106
Fromm, Erich **6** 125-127
Horney, Karen Danielsen **7** 508-509
Jones, Ernest Alfred **8** 331-332
Jung, Carl Gustav **8** 388-389
Lacan, Jacques **9** 145-147
Lasch, Christopher **9** 212-214
see also Scientists—psychoanalysts

Psychological Corporation
Cattell, James McKeen **3** 376-377

Psychological drama (literature)
Betti, Ugo **2** 246

Psychological novel (literature)
Dostoevsky, Fyodor **5** 74-77
Larsen, Nella **9** 209-210
Lermontov, Mikhail Yurievich **9** 352-353
Svevo, Italo **15** 47-48

Psychological realism (drama)
Kazan, Elia **8** 465-466

Psychology (social science)
and worker productivity
Gilbreth, Lillian **6** 315-317
behaviorism
see Behaviorism
comparative
Hobhouse, Leonard Trelawny **7** 425-426
Morgan, Conway Lloyd **11** 159-160
Thorndike, Edward Lee **15** 208-209
educational
Bruner, Jerome Seymour **3** 72-73
Neill, Alexander Sutherland **11** 335-336
experimental
Angell, James Rowland **1** 236-237
Bartlett, Frederic Charles **2** 34-35
Ebbinghaus, Hermann **5** 192-193
Fechner, Gustav Theodor **5** 401-402
Lotze, Rudolf Hermann **9** 521-522
Titchener, Edward Bradford **15** 241-242
Wundt, Wilhelm Max **16** 402-403
functionalism
Angell, James Rowland **1** 236-237
Gestalt
Lewin, Kurt **9** 375-376
Tolman, Edward Chace **15** 261-262
Wertheimer, Max **16** 207-208
individual
Adler, Alfred **1** 61-63-55
Rogers, Carl Ransom **13** 245-247
learning
see Learning theory
of death and dying\
Kübler-Ross, Elisabeth **9** 118-120
philosophical foundations
Brentano, Franz Clemens **2** 516-517
Condillac, Étienne Bonnot de **4** 194-195
Fries, Jakob Friedrich **6** 116-117
Fromm, Erich **6** 125-127
Herbart, Johann Friedrich **7** 321-322
Hobbes, Thomas **7** 421-423
James, William **8** 215-217
physiological
Cattell, James McKeen **3** 376-377
Hartley, David **7** 185
Pavlov, Ivan Petrovich **12** 155-157
political
Bagehot, Walter **1** 436-437
Wallas, Graham **16** 77-78
pop-psychology advice shows
Brothers, Joyce **3** 26-28
psychoanalytic
see Psychoanalysis
sex therapy
Johnson, Virginia E. **8** 317-319
social
Dilthey, Wilhelm Christian Ludwig **5** 10
Fromm, Erich **6** 125-127
Hovland, Carl I. **7** 527-528
Le Bon, Gustave **9** 268-269
Znaniecki, Florian **16** 523-524
somatic
Huxley, Aldous Leonard **8** 74-75
structural psychoanalysis
Lacan, Jacques **9** 145-147
testing
Binet, Alfred **2** 277-278
Cattell, James McKeen **3** 376-377
Hull, Clark Leonard **8** 28
Piaget, Jean **12** 287-288
Rorschach, Hermann **13** 286-288
Terman, Lewis Madison **15** 153-154
Thorndike, Edward Lee **15** 208-209
Thurstone, Louis Leon **15** 215-216
Yerkes, Robert Mearns **16** 454-455
see also Motivation; Psychopathology; Psychotherapy; Social Scientists—psychologists

Psychometry
see Psychology—testing

Psychopathology (medicine)
Charcot, Jean Martin **3** 442
Freud, Sigmund **6** 103-106
Janet, Pierre Marie Félix **8** 220
Jaspers, Karl **8** 225-226
Jung, Carl Gustav **8** 388-389

Psychophysics (science)
Fechner, Gustav Theodor **5** 401-402
Hull, Clark Leonard **8** 28

Psychotherapy (medicine)
Adler, Alfred **1** 61-63-55
Janet, Pierre Marie Félix **8** 220
Klein, Melanie **9** 52
Kübler-Ross, Elisabeth **9** 118-120
Rank, Otto **13** 33
Rogers, Carl Ransom **13** 245-247
Westheimer, Ruth Karola **16** 214-215

Ptolemaic dynasty (Egypt; ruled 323-30 B.C.)
Cleopatra **4** 105-106
Ptolemy I **12** 470-472
Ptolemy II **12** 472-473
see also entries under Ptolemy III-XIV

Ptolemais (ancient city, Egypt)
Ptolemy I **12** 470-472

Ptolemy (Ptolemy Ceraunus or Keraunos; died 279 B.C.), king of Macedonia 280-279
Ptolemy II **12** 472-473
Seleucus I **14** 92-93

PTOLEMY I (367/366-283 B.C.), Macedonian general, king of Egypt 323-285 **12** 470-472
Antigonus I **1** 248-249
Apelles **1** 257
Cleopatra **4** 105-106
Menander **10** 477-478
Seleucus I **14** 92-93

PTOLEMY II (308-246 B.C.), king of Egypt 285-246 **12** 472-473
Asoka **1** 341-342
Callimachus **3** 235-236
Theocritus **15** 171-172

Ptolemy III (Euergetes; 282?-221 B.C.), king of Egypt 246-221
Callimachus **3** 235-236
Cleomenes III **4** 103-104
Eratosthenes of Cyrene **5** 301-302

Ptolemy IV (Philopator; 244?-203 B.C.), king of Egypt 221-203
Antiochus III **1** 249-250
Cleomenes III **4** 103-104

Ptolemy V (Epiphanes; 210?-181 B.C.), king of Egypt 203-181
Antiochus III **1** 249-250

Ptolemy VI (Philometor; 186?-145 B.C.), king of Egypt 181-145
Antiochus IV **1** 250

Ptolemy VII (Euergetes II; 184?-116 B.C.), king of Egypt 145-116

Antiochus IV **1** 250

Ptolemy XII (Auletes; 61-48 B.C.), king of Egypt 51-48
Cleopatra **4** 105-106
Pompey **12** 387-389

Ptolemy XIII (58?-44 B.C.), king of Egypt 47-44
Cleopatra **4** 105-106

Ptolemy XIV (Caesarion; 47-30 B.C.), coregent of Egypt 44?-30
Caesar, Gaius Julius **3** 207-210
Cleopatra **4** 105-106

PTOLEMY, CLAUDIUS (circa 100-circa 170), Greek astronomer and geographer **12** 473-474
as astronomer
Apollonius of Perga **1** 261-262
Bitruji, Nur al-Din Abu Ishaq al **2** 296
Brahe, Tycho **2** 489-490
Copernicus, Nicolaus **4** 226-227
Hasan ibn al-Haytham **7** 190-191
Hipparchus **7** 407-408
Regiomontanus **13** 81-82
see also Universe, systems of—Ptolemaic
as geographer
Columbus, Christopher **4** 176-179
Idrisi, Muhammad ibn Muhammad al- **8** 102-103
Khwarizmi, Muhammad ibn Musa al- **8** 541
Mendaña de Neyra, Álvaro de **10** 483
Mercator, Gerhardus **10** 511-512
Ortelius, Abraham **12** 8-9
Vespucci, Amerigo **15** 476-478
Waldseemüller, Martin **16** 56

Public Health (medicine)
Baker, Sara Josephine **1** 455-456
Biggs, Hermann Michael **2** 272-273
Bowditch, Henry Ingersoll **2** 459-460
Chadwick, Edwin **3** 404-405
Cruz, Oswaldo Gonçalves **4** 328-329
Gayle, Helene Doris **6** 244-245
Macdonald, Eleanor Josephine **10** 83-84
Nightingale, Florence **11** 392-393
Nostradamus **11** 432-434
Park, William Hallock **12** 104-105
Sabin, Florence Rena **13** 402-405
Shaftesbury, 7th Earl of **14** 137-138
Welch, William Henry **16** 185-186

Public Is Stupid, The (print)
Daumier, Honoré Victorin **4** 403-405

Public lands (United States)
land grants
Durant, Thomas Clark **5** 157-158
Tryon, William **15** 321
settlers and
Benton, Thomas Hart **2** 178-179
Crockett, David **4** 314-316
Cutler, Manasseh **4** 356-357
Evans, George Henry **5** 337-338
George, Henry **6** 276

Public libraries
see Libraries

Public opinion polls
Gallup, George **6** 187-189

Public relations industry
Bernays, Edward L. **2** 211-212

Public Safety, Committee of (France)
Carnot, Lazare Nicolas Marguerite **3** 313-314
Danton, Georges Jacques **4** 391-393
Saint-Just, Louis Antoine Léon de **13** 433

Public school (England)
Arnold, Thomas **1** 313-314
Elizabeth II **5** 266-269

Public school (United States)
see Education (United States)

Public School Society (New York State)
Clinton, DeWitt **4** 112-113
Cooper, Peter **4** 223-224

Public Schools Act (1866; Australia)
Parkes, Henry **12** 113

Public Weal, League of the (1465-1466)
Charles the Bold **3** 467-469
Louis XI **9** 526-528

Public Works Administration (United States)
Ickes, Harold LeClaire **8** 100-101

Public works programs
Asoka **1** 341-342
Balmaceda Fernández, José Manuel **1** 475-476
Cato, Marcus Porcius the Elder **3** 375
Haussmann, Baron Georges Eugène **7** 201-202
Ibáñez del Campo, Carlos **8** 88
López, Carlos Antonio **9** 506-507
Moses, Robert **11** 202-203
Sulla, Lucius Cornelius I **15** 21-22
Trajan **15** 291-292
see also Work Projects Administration

Publishers
American
see Publishers, American
Argentine
Timerman, Jacobo **15** 226-228
Canadian
Black, Conrad Moffat **2** 300-301
Irving, Kenneth Colin **8** 140-141
Thomson, Kenneth **15** 201-202
English
Maxwell, Ian Robert **10** 360-361
Newbery, John **11** 360-361
Mexican
Cosio Villegas, Daniel **4** 260-261
Murdoch, Rupert **11** 257-258
Nicaraguan
Chamorro, Violeta Barrios de **3** 417-419

Publishers, American
books and/or educational materials
Howe, Florence Rosenfeld **7** 530-531
Knopf, Alfred A. **9** 60-61
Knopf, Blanche Wolf **9** 61-62
Work, Monroe **16** 388-389
journals
Howe, Florence Rosenfeld **7** 530-531
magazines
Forbes, Malcolm **5** 508-509
Greeley, Horace **6** 515-517
Guccione, Bob Jr. **7** 26
Hearst, William Randolph **7** 243-244
Hefner, Hugh **7** 253-254
Johnson, John Harold **8** 306-308
Knopf, Alfred A. **9** 60-61
Luce, Henry Robinson **10** 23-24
McClure, Samuel Sidney **10** 398-399
Munsey, Frank Andrew **11** 251
Newhouse, Samuel Irving **11** 362-364
Wallace, DeWitt **16** 70-71
newspapers
Beach, Moses Yale **2** 79-80
Bennett, James Gordon **2** 168-169
Bennett, James Gordon Jr. **2** 169-170
Bowles, Samuel **2** 464
Dana, Charles Anderson **4** 384-385
Golden, Harry **6** 402-403
Graham, Katharine Meyer **6** 483-485
Greeley, Horace **6** 515-517
Hearst, George **7** 242
Hearst, William Randolph **7** 243-244
Hitchcock, Gilbert Monell **7** 416-417
Luce, Henry Robinson **10** 23-24
Lundy, Benjamin **10** 45-46
Maynard, Robert Clyve **10** 366-367
McCormick, Robert Rutherford **10** 401-402
McGill, Ralph Emerson **10** 411-412
Medill, Joseph **10** 451-452
Morgan, Garrett A. **11** 161-162
Munsey, Frank Andrew **11** 251
Murdoch, Rupert **11** 257-258
Newhouse, Samuel Irving **11** 362-364
Pulitzer, Joseph **12** 481-482
Schurz, Carl **14** 44-45
Scripps, Edward Wyllis **14** 72-73
Simon, Paul **14** 238-239
Sulzberger, Arthur Ochs **15** 28-30
see also Editors; Journalism (United States); Journalists, American

Publius Aelius Hadrianus
see Hadrian

PUCCINI, GIACOMO (1858-1924), Italian composer **12** 474-476
Belasco, David **2** 124-125
Caruso, Enrico **3** 345
Prévost, Abbé **12** 445-446

Toscanini, Arturo **15** 270-271
Verdi, Giuseppe Fortunino Francesco **15** 463-465

Pucelle, La (poem)
Voltaire **16** 14-16

Puck of Pook's Hill (stories)
Kipling, Joseph Rudyard **9** 32-33

Pudd'nhead Wilson (book; Twain)
Davis, Ossie **4** 421-422

Pudovkin, Vsevolod I. (1893-1953), Russian film director
Ray, Satyajit **13** 60-61

Pueblo Indians (North America)
Gilpin, Laura **6** 326-327
Jung, Carl Gustav **8** 388-389
Malinowski, Kaspar Bronislaw **10** 170-171
Oñate, Juan de **11** 513-514

PUENTE, TITO (born Ernesto Antonio Puente, 1920), Hispanic American band leader, musician, and composer

Puericinium (musical composition)
Praetorius, Michael **12** 431-432

Puerperal fever (medicine)
Domagk, Gerhard Johannes Paul **5** 48-50
Semmelweis, Ignaz Philipp **14** 101-102

Puerto Rico (United States commonwealth; island, Greater Antilles)
Alfonso XIII **1** 151
Columbus, Christopher **4** 176-179
Hernández Colón, Rafael **7** 329-330
Hostos, Eugenio María de **7** 513-514
McKinley, William **10** 418-420
Muñoz Marín, José Luís Alberto **11** 249-250
Muñoz Rivera, Luís **11** 250
Ponce de León, Juan **12** 391-392
Romero Barceló, Carlos **13** 267-268
Root, Elihu **13** 283-284
Tugwell, Rexford Guy **15** 336-339
Velázquez, Nydia Margarita **15** 456-459

Pueyrredón, Juan Martín de (1776-1850), Argentine statesman
Carrera, José Miguel **3** 323-324

PUFENDORF, BARON SAMUEL VON (1632-1694), German jurist and historian **12** 477-478
Thomasius **15** 193-194

PUGACHEV, EMELYAN IVANOVICH (1742-1775), Russian Cossack soldier **12** 478-479
Catherine the Great **3** 370-372
Lermontov, Mikhail Yurievich **9** 352-353
Pushkin, Aleksandr Sergeevich **12** 489-491
Suvorov, Aleksandr Vasilievich **15** 44-45

Puget, Pierre (1622-1694), French architect and sculptor
Falconet, Étienne Maurice **5** 372

Pugin, Augustus Charles (1762-1832), French architect
Pugin, Augustus Welby Northmore **12** 479-480

PUGIN, AUGUSTUS WELBY NORTHMORE (1812-1852), English architect **12** 479-480

Pulakesin II (flourished 612-620), Chalukya king in India
Harsha **7** 181-182

PULASKI, CASIMIR (1747/48-79), Polish patriot **12** 480-481
Kościuszko, Tadeusz Andrzej Bonawentura **9** 88

PULCI, LUIGI (1432-1484), Italian poet **12** 481

Pulcinella (ballet)
Picasso, Pablo **12** 292-295
Stravinsky, Igor Fedorovich **14** 502-506

PULITZER, JOSEPH (1847-1911), American editor and publisher **12** 481-482
Bennett, James Gordon Jr. **2** 169-170
Dana, Charles Anderson **4** 384-385
Hearst, William Randolph **7** 243-244
Russell, Charles Edward **13** 374-375

Pulitzer Prize winners
Agee, James **1** 78-79
Albee, Edward Franklin III **1** 106-108
Ashmore, Harry Scott **1** 334-335
Baker, Russell **1** 452-454
Bellow, Saul **2** 141-143
Bishop, Elizabeth **2** 290-292
Block, Herbert **2** 333-334
Brooks, Gwendolyn **3** 24-26
Clapp, Margaret Antoinette **4** 71-72
Crumb, George **4** 326-328
Goodman, Ellen Holtz **6** 438-439
Higgins, Marguerite **7** 378-380
Mamet, David Alan **10** 181-182
Merrill, James **10** 521-522
Mitchell, Margaret **11** 59-60
Momaday, N. Scott **11** 92-94
Nemerov, Howard **11** 338-340
Nevins, Allan **11** 357-359
Oliphant, Patrick Bruce **11** 498-500
Proulx, E. Annie **12** 463-465
Reston, James Barrett **13** 104-105
Safire, William **13** 422-424
Sagan, Carl E. **13** 424-425
Salisbury, Harrison Evans **13** 449-451
Schlesinger, Arthur Meier Jr. **14** 13-15
Shepard, Sam **14** 180-181
Simpson, Louis Aston Marantz **14** 243-244
Terkel, Louis **15** 152-153
Trudeau, Garretson Beekman **15** 308-309
Tuchman, Barbara **15** 331-332
Tyler, Anne **15** 367-368
Updike, John **15** 390-392
Walker, Alice Malsenior **16** 59-61
White, T. H. **16** 236-237
Wilbur, Richard Purdy **16** 271-272
Will, George Frederick **16** 286-287
Wilson, August **16** 314-316
Wuorinen, Charles **16** 404
Zwilich, Ellen Taaffe **16** 536-537

Pulkovo Observatory (near Leningrad)
Struve, Friedrich Georg Wilhelm von **14** 513

PULLMAN, GEORGE MORTIMER (1831-1897), American industrial innovator **12** 482-483
Baker, Ray Stannard **1** 451-452
see also Pullman strike

Pullman Car Hiawatha (play)
Wilder, Thornton Niven **16** 276-277

Pullman strike (1894)
Addams, Jane **1** 56-57
Altgeld, John Peter **1** 180-182
Baker, Ray Stannard **1** 451-452
Cleveland, Stephen Grover **4** 108-110
Darrow, Clarence Seward **4** 396-397
Debs, Eugene Victor **4** 444-445
Miles, Nelson Appleton **11** 16-17
Olney, Richard **11** 504-505
Pullman, George Mortimer **12** 482-483

Pulsars
Bell Burnell, Susan Jocelyn **2** 133-134

Pulse music
Reich, Steve **13** 84-85

Pulse theory (light)
see Light—wave theory

Pumpkin papers
Chambers, Whittaker **3** 416-417

Punic wars
first (264-241 B.C.)
Hamilcar Barca **7** 94-95
second (218-201 B.C.)
Cato, Marcus Porcius the Elder **3** 375
Ennius, Quintus **5** 289
Hannibal Barca **7** 128-130
Scipio Africanus Major, Publius Cornelius **14** 61-62
third (149-146 B.C.)
Polybios **12** 384-385

Punjab (region; India)
early history
Alexander the Great **1** 137-141
Bach, Carl Philipp Emanuel **1** 414-415
Chandragupta Maurya **3** 426
Mahmud of Ghazni **10** 147
19th-20th century
Besant, Annie Wood **2** 233-234
Chelmsford, Frederic John Napier Thesiger **3** 497
Dalhousie, 1st Marquess of **4** 375-376
Ranjit Singh **13** 32-33
Speke, John Hanning **14** 366-367

Puntila and His Man Matti (play)
Brecht, Bertolt **2** 512-514

PUPIN, MICHAEL IDVORSKY (1858-1935), Serbo-American physicist and inventor **12** 483-484

Armstrong, Edwin Howard **1** 302-303

Puppet Show, The (play)
Blok, Aleksandr Aleksandrovich **2** 335

Purandar, Treaty of (1665)
Shivaji **14** 199-200

Purbach, Georg
see Peurbach, Georg

PURCELL, HENRY (1659-1695), English composer and organist **12** 484-485
Britten, Benjamin **3** 10-11
Dowland, John **5** 90
Monteverdi, Claudio Giovanni Antonio **11** 126-128
Sullivan, Arthur Seymour **15** 23
Vaughan Williams, Ralph **15** 446-447

Purcell, John Baptist (1800-1883), American archbishop and theologian
Campbell, Alexander **3** 249-250

Purchase of the North Pole, The (novel)
Verne, Jules **15** 467-469

Pure Food and Drug Act (United States; 1906)
Cannon, Joseph Gurney **3** 261-262
Lodge, Henry Cabot **9** 482-483
Roosevelt, Theodore **13** 280-283
Sinclair, Upton Beale Jr. **14** 248-249
Wiley, Harvey Washington **16** 277-278

Pure Gold (novel)
Rölvaag, Ole Edvart **13** 265

Pure Land sect (Buddhism)
Buddha **3** 97-101
Honen **7** 473
Hui-yüan **8** 25-26

Pure Lust (book)
Daly, Mary **4** 380-381

Purgatorio (Dante)
see Divine Comedy

Purgatory (play)
Yeats, William Butler **16** 445-447

Purge trials (Soviet history)
see Great Purge

Purification of the Temple (painting)
Greco **6** 511-514

Purification of the Virgin (painting)
Guercino **7** 27

Purifications (poem)
Empedocles **5** 282

Puritan (sculpture)
Saint-Gaudens, Augustus **13** 432

Puritan regime (England)
see Commonwealth (England; 1649-53)

Puritan Revolution
see Civil War, English-Puritan Revolutions

Puritani, I (opera)
Bellini, Vincenzo **2** 138-139

Puritanism (religion)
England
Brewster, William **2** 523-524
Bunyan, John **3** 128-129
Coverdale, Miles **4** 278
Crashaw, Richard **4** 296
Elizabeth I **5** 263-266
Lilburne, John **9** 409-410
Vane, Henry **15** 425-426
histories of
Miller, Perry **11** 28-29
Morison, Samuel Eliot **11** 175-176
influence of
Franklin, Benjamin **6** 60-64
Frost, Robert Lee **6** 130-133
Hawthorne, Nathaniel **7** 212-215
New England
Davenport, John **4** 405-406
Dudley, Thomas **5** 124-125
Dunster, Henry **5** 152-153
Dwight, Timothy **5** 169
Edwards, Jonathan **5** 220-222
Endecott, John **5** 284-285
Gorton, Samuell **6** 460
Hildreth, Richard **7** 382
Hutchinson, Anne Marbury **8** 69-71
Taylor, Edward **15** 122-123
Williams, Roger **16** 304-305
Winthrop, John **16** 339-341

Puritans, Church of the (New York City)
Renwick, James **13** 102-103

Purlie (musical)
Davis, Ossie **4** 421-422

Purple Noon's Transparent Might (painting)
Streeton, Arthur Ernest **14** 507-508

Pursuit of Love (novel)
Mann, Heinrich **10** 201-202

Pursuit, The (painting)
Fragonard, Jean Honoré **6** 38-39

PURVIS, ROBERT (1810-1898), African American abolitionist **12** 485-486

PURYEAR, MARTIN (born 1941), African American artist **12** 486-487

PUSEY, EDWARD BOUVERIE (1800-1882), English clergyman and scholar **12** 488-489

Puseyism
see Oxford Movement

PUSHKIN, ALEKSANDR SERGEEVICH (1799-1837), Russian poet and prose writer **12** 489-491
associates
Gogol, Nikolai **6** 391-393
influence of
Bunin, Ivan Alekseevich **3** 124
Lermontov, Mikhail Yurievich **9** 352-353
Stravinsky, Igor Fedorovich **14** 502-506
Turgenev, Ivan Sergeyevich **15** 345-348
musical settings
Britten, Benjamin **3** 10-11
Glinka, Mikhail Ivanovich **6** 369-370
Mussorgsky, Modest Petrovich **11** 274-276
Tchaikovsky, Peter Ilyich **15** 130-132
translations
Mérimée, Prosper **10** 517

Puss in Boots (play)
Tieck, Ludwig **15** 218-219

Put Out More Flags (novel)
Waugh, Evelyn Arthur St. John **16** 145-147

Putnam, George (1814-1872), American publisher
Jacobi, Abraham and Mary Putnam **8** 188-189

PUTNAM, ISRAEL (1718-1790), American Revolutionary War general **12** 491-492
Burr, Aaron **3** 156-159

Putnam, J. J. (1846-1918), American neurologist
Jones, Ernest Alfred **8** 331-332

Putnam, Mary Corinna
see Jacobi, Mary Putnam

Putsches
see Coups d'état—Germany

PUVIS DE CHAVANNES, PIERRE (1824-1898), French painter **12** 492-493
Davies, Arthur Bowen **4** 409-410
Rodin, Auguste **13** 236-238

Puy, Jean (1876-1960), French painter
Matisse, Henri **10** 336-337

Pydna, battle of (168 B.C.)
Scipio Africanus Minor, Publius Cornelius Aemilianus **14** 62-63

Pygmalion (play)
Kaiser, Georg **8** 411-412

Pygmalion and Galatea (play)
Gilbert, William Schwenck **6** 314-315

Pyle, Alden (literary character)
Greene, Graham **6** 523-524

PYLE, ERNIE (Earnest Taylor Pyle; 1900-1945), American war correspondent during World War II **12** 493-494
Miller, Arthur **11** 25-26

Pylon (novel)
Faulkner, William **5** 395-397

Pylos (town, Greece)
Cleon **4** 104-105
Schliemann, Heinrich **14** 17-18

PYM, FRANCIS (Francis Leslie Pym; born 1922), British statesman **12** 494-495

PYM, JOHN (1584-1643), English statesman **12** 495-496
Cromwell, Oliver **4** 317-320
Hampden, John **7** 110-111
Vane, Henry **15** 425-426

Pyncheons (literary characters)
Hawthorne, Nathaniel **7** 212-215

PYNCHON, THOMAS (Thomas Ruggles Pynchon, Jr.; born 1937), American writer **12** 496-498

Pyramid (mathematics)
Archimedes **1** 277-280
Euclid **5** 327-329
Eudoxus of Cnidus **5** 329-330

Pyramids (Egypt)
Imhotep **8** 116-117
Khufu **8** 540-541
Petrie, William Matthew Flinders **12** 261-262
Piankhi **12** 288-289
Zoser **16** 531

Pyramids, battle of the (1798)
Murat, Joachim **11** 253-254
Napoleon I **11** 306-310

Pyrenees, Peace of the (1659)
Mazarin, Jules **10** 379-380
Philip IV **12** 275

Pyrgopolynices (literary character)
Plautus **12** 348-350

Pyrrhias (literary character)
Menander **10** 477-478

Pyrrhus (literary character)
Racine, Jean Baptiste **12** 532-535

Pyrrhus, battle of (275 B.C.)
Ptolemy II **12** 472-473

PYTHAGORAS (circa 575-circa 495 B.C.), Greek philosopher, scientist, and religious teacher **12** 498-499
geometry
Euclid **5** 327-329
influence of
Plutarch **12** 359-360
Zarlino, Gioseffo **16** 490-491
philosophy
Copernicus, Nicolaus **4** 226-227
Empedocles **5** 282
Zeno of Elea **16** 500

PYTHEAS (c. 380 B.C.-c. 300 B.C.), Greek explorer **12** 499-500

Pythian Ode VIII (poem series)
Pindar **12** 312-313

Q

Q fever (medicine)
Burnet, Frank Macfarlane **3** 146-147

QABOOS IBN SA'ID (born 1940), ruler of the Sultanate of Oman **12** 501-502

Qadesh, battle of (1299 B.C.)
Ramses II **13** 22-23

Qadisiya, battle of (636)
Omar ibn al-Khattab **11** 508-509

Qajar dynasty (Persia; 1794-1925)
Agha Mohammad Khan **1** 80-81
Taqi Khan Amir-e Kabir, Mirza **15** 106-107

QIANLONG (Ch'ien-lung and Hung-li; 1711-1799), Chinese emperor
Ho-shen **7** 512-513
Shih Ko-fa **14** 194-195
Yüan Mei **16** 479-480

Qift (town, Egypt)
see Coptos

Qua Cursum Ventus (poem)
Clough, Arthur Hugh **4** 123-124

Quaderni di Serafino Gubbio operatore (novel)
Pirandello, Luigi **12** 319-321

Quadragesimo anno (encyclical)
Dollfuss, Engelbert **5** 47
John, XXIII **8** 277-280
Pius XI **12** 337-339

Quadriga (sculpture)
Marini, Marino **10** 260-262

Quadrille (play)
Coward, Noel **4** 279-280

Quadros, Janio (1917-1992), Brazilian politician
Goulart, João **6** 467-469

Quadruple Alliance (1814; 1834)
Castlereagh, Viscount **3** 363-364
Talleyrand, Charles Maurice de **15** 89-90

Quaeris quot mihi basiationes (poem)
Catullus, Gaius Valerius **3** 377-378

Quai des Grands Augustins, Paris (painting)
Morrice, James Wilson **11** 181-182

Quaid-i-Azam
see Jinnah, Mohammad Ali

Quakers (Society of Friends; religion)
England
Fox, George **6** 37-38
Lilburne, John **9** 409-410
influenced by
Boehme, Jacob **2** 357
U.S. (colonial)
Bradford, William **2** 476-477
Dickinson, John **4** 543-544
Endecott, John **5** 284-285
Franklin, Benjamin **6** 60-64
Penn, William **12** 200-202
Stuyvesant, Peter **15** 5-6
Williams, Roger **16** 304-305
Woolman, John **16** 382-383
U.S. (19th century)
Coffin, Levi **4** 135
Crandall, Prudence **4** 291
Cuffe, Paul **4** 331-332
Dow, Neal **5** 89-90
Hicks, Edward **7** 375
Mott, Lucretia Coffin **11** 212-213
U.S. (20th century)
Hoover, Herbert Clark **7** 483-485
Nixon, Richard Milhous **11** 401-404

Quality Street (play)
Barrie, James Matthew **2** 21-22

Quand vous serez bien vieille (poem)
Ronsard, Pierre de **13** 271-273

Quand'ero matto (story)
Pirandello, Luigi **12** 319-321

Quando si è qualcuno (play)
Pirandello, Luigi **12** 319-321

Quantum theory (physics)
basic laws
Born, Max **2** 420-421
Franck, James **6** 49-52
blackbody radiation
Jeans, James Hopwood **8** 235-236
Planck, Max Karl Ernst Ludwig **12** 342-344
Bohr atom
Bohr, Niels Henrik David **2** 366-368
Franck, James **6** 49-52
Pauli, Wolfgang Ernst **12** 149
Rutherford, Ernest **13** 384-387
electron-pair bond
Pauling, Linus Carl **12** 150-152
gauge theory
Weinberg, Steven **16** 175-177
mathematics
Calderón, Alberto P. **3** 219-220
Dirac, Paul Adrien Maurice **5** 23-24
Fermi, Enrico **5** 422-424
Hamilton, William Rowan **7** 99-100
Von Neumann, John **16** 27-28
Wigner, Eugene Paul **16** 268-269
mazer
Ramsey, Norman Foster Jr. **13** 25-27
Townes, Charles Hard **15** 281-282
mesons
Bhabha, Homi Jehangir **2** 253-254
Yang, Chen Ning **16** 437-438
photoelectric effect
Einstein, Albert **5** 228-231
Millikan, Robert Andrews **11** 33-35
Oppenheimer, J. Robert **11** 525-526
positron predicted
Anderson, Carl David **1** 214-215
Dirac, Paul Adrien Maurice **5** 23-24
Oppenheimer, J. Robert **11** 525-526
quantum electrodynamics
Bloch, Felix **2** 328-330
Feynman, Richard Phillips **5** 432-434
Tomonaga, Sin-itiro **15** 265-266
quantum field theory
Landau, Lev Davidovich **9** 184-185
Pauli, Wolfgang Ernst **12** 149
quantum mechanics
Penrose, Roger **12** 204-205
Ruska, Ernst August Friedrich **13** 370-371
relativity and
Eddington, Arthur Stanley **5** 201-202
wave mechanics
de Broglie, Louis **4** 442-444
Heisenberg, Werner Karl **7** 261-263

Mössbauer, Rudolf **11** 208-209
Schrödinger, Erwin **14** 31-33

Quantz, Johann Joachim (1697-1773), German flutist and composer
Bach, Carl Philipp Emanuel **1** 414-415
Corelli, Arcangelo **4** 230-231

Quaregna e di Cerreto, Conti di
see Avogadro, Lorenzo Romano Amedeo Carlo

Quark (hypothetical particle)
Gell-Mann, Murray **6** 257-258

Quarrel of Brest (novel)
Genet, Jean **6** 262-263

Quartering Act
see Intolerable Acts (1774)

Quarterly Review (journal)
Macaulay, Thomas Babington **10** 79-80
Scott, Walter **14** 68-70

Quartet (music)
flute
Mozart, Wolfgang Amadeus **11** 218-221
piano
Brahms, Johannes **2** 490-492
Copland, Aaron **4** 227-228
Fauré, Gabriel Urbain **5** 397-398
Mendelssohn, Moses **10** 488-489
string
Bartók, Béla **2** 35-36
Beethoven, Ludwig van **2** 114-117, 461, 462
Berg, Alban **2** 186-187
Bloch, Ernest **2** 326-327
Borodin, Aleksandr Profirevich **2** 422-423
Carter, Elliott Cook Jr. **3** 338-339
Copland, Aaron **4** 227-228
Debussy, Achille Claude **4** 445-447
Dvořák, Antonin **5** 168-169
Ginastera, Alberto Evaristo **6** 328-329
Grieg, Edvard Hagerup **6** 541-542
Haydn, Franz Joseph **7** 219-221, 150
Henze, Hans Werner **7** 314
Hindemith, Paul **7** 399-400
Janáček, Leoš **8** 219
Mozart, Wolfgang Amadeus **11** 218-221
Ravel, Maurice Joseph **13** 54-55
Schoenberg, Arnold **14** 24-26
Shostakovich, Dmitri Dmitrievich **14** 204-205
Walton, William Turner **16** 92-93
Webern, Anton **16** 160-162

Quartic equations (mathematics)
Cardano, Geronimo **3** 285-286
Lagrange, Joseph Louis **9** 164-166

Quarton, Enguerrand
see Charonton, Enguerrand

Quasimodo (literary character)
Hugo, Victor Marie **8** 22-25

QUASIMODO, SALVATORE (1901-1968), Italian poet, translator, and critic **12** 506
Vittorini, Elio **16** 2-3

Quat, Phan Huy (born 1909), Vietnamese physician and politician
Thieu, Nguyen Van **15** 182-183

Quaternions (physics)
Hamilton, William Rowan **7** 99-100

Quatorze Juillet, Le (play)
Rolland, Romain **13** 260

Quatre Nations, Collège des (Institut de France, Paris)
Le Vau, Louis **9** 360-361

Quatre premiers livres de la Franciade, Les
see Franciade

Quattro Santi (painting)
Andrea del Sarto **1** 224-225

QUAY, MATTHEW STANLEY (1833-1904), American politician **12** 507
Mellon, Andrew William **10** 469-470
Penrose, Boies **12** 203-204

QUAYLE, J(AMES) DANFORTH (born 1947), vice president under George Bush **12** 507-509

Que Viva Mexico (film)
Eisenstein, Sergei Mikhailovich **5** 240-242

Quebec (city, Canada)
Brûlé, Étienne **3** 67-68
Cartier, Jacques **3** 343-344
Champlain, Samuel de **3** 419-421
Krieghoff, Cornelius **9** 101
see also Quebec, battles of

Quebec (province, Canada)
Bourassa, Joseph-Henri-Napoleon **2** 446-447
Bourassa, Robert **2** 447-449
Carleton, Guy **3** 300-301
Chrétien, Joseph-Jacques-Jean **4** 24-25
Laurier, Wilfrid **9** 232-234
Laval, Francois Xavier de **9** 235-236
Lévesque, René **9** 362-363
Murray, James **11** 261-262
Parizeau, Jacques **12** 96-99
Pearson, Lester Bowles **12** 174-175
Scott, Francis Reginald **14** 66-67
Trudeau, Pierre Elliott **15** 309-311
Wise, John **16** 343-344
see also Canada; Quebec (city)

Quebec, battles of
1759
Carleton, Guy **3** 300-301
Howe, William **7** 538-539
Montcalm de Saint-Véran, Marquis de **11** 122-123
Murray, James **11** 261-262
Vaudreuil-Cavagnal, Marquis de **15** 444
Wolfe, James **16** 354-355
1775
Arnold, Benedict **1** 309-310
Montgomery, Richard **11** 138-139
Morgan, Daniel **11** 160-161

Quebec Act
see Intolerable Acts (1774)

Queeg, Captain (literary character)
Bogart, Humphrey **2** 363-364

Queen Anne's Bounty (England)
Burnet, Gilbert **3** 147
Swift, Jonathan **15** 51-54

Queen Anne's War (1701-1713)
see Spanish Succession, War of the

Queen Mab (poem)
Shelley, Percy Bysshe **14** 176-178

Queen Mary (play)
Tennyson, Alfred **15** 144-146

Queen Mother (British)
Elizabeth, the Queen Mother **5** 261-263

Queen Mother, The (play)
Swinburne, Algernon Charles **15** 54-55

Queen of Hearts (painting)
de Kooning, Willem **4** 468-469

Queen of Spades, The (story and opera)
Pushkin, Aleksandr Sergeevich **12** 489-491
Tchaikovsky, Peter Ilyich **15** 130-132

Queenie, My Own (song)
Berlin, Irving **2** 200-201

Queens
see Statesmen

Queen's Christy Minstrels (theatrical group)
Christy, Edwin P. **4** 34-35

Queen's College (London, England)
Maurice, John Frederick Denison **10** 349-350

Queen's House (Greenwich, England)
Jones, Inigo **8** 333-334

Queensberry, 8th Marquess of (John Sholto Douglas; 1844-1900), English boxing patron
Wilde, Oscar Fingall O'Flahertie Wills **16** 272-273

Queensland (state, North East Australia)
Chelmsford, Frederic John Napier Thesiger **3** 497
Fisher, Andrew **5** 462
Griffith, Samuel Walker **6** 545-546
Kenny, Elizabeth **8** 509-510

Queenston Heights, battle of (1812)
Brock, Isaac **3** 12-13
Robinson, John Beverley **13** 210

Queirós, Pedro Fernandés de
see Quirós, Pedro Fernandés de

Quelques aspects de la vie de Paris (lithograph)
Bonnard, Pierre **2** 395-396

Quem tem farelos? (play)
Vicente, Gil **15** 479-480

Quentin Durward (novel)
Scott, Walter **14** 68-70

QUERCIA, JACOPO DELLA (1374?-1438), Italian sculptor and architect **12** 509
Agostino di Duccio **1** 86
Donatello **5** 55-56
Ghiberti, Lorenzo **6** 291-292
Sassetta **13** 492

Querela pacis
see Complaint of Peace, The

Querétaro (city; Mexico)
Carranza, Venustiano **3** 321-322
Maximilian of Hapsburg **10** 358-360

Querry (literary character)
Greene, Graham **6** 523-524

Quesada, Gonzalo Jiménez de
see Jiménez de Quesada, Gonzalo

Quesnay, Francois (1694-1774), French physician and economist
du Pont de Nemours, Pierre Samuel **5** 155-156
Smith, Adam **14** 283-284
Turgot, Anne Robert Jacques **15** 348-349

Quesnel, Pasquier (1634-1719), French theologian
Jansen, Cornelis **8** 220-221

Quest, The (ballet)
Walton, William Turner **16** 92-93

Quest of the Silver Fleece, The (novel)
Du Bois, William Edward Burghardt **5** 116-118

Questa sera si recita a soggetto (play)
Pirandello, Luigi **12** 319-321

Question of Upbringing, A (novel)
Powell, Anthony **12** 422-423

QUÉTELET, LAMBERT ADOLPHE JACQUES (1796-1874), Belgian statistician and astronomer **12** 510-511

Quetzalcoatl (Aztec god)
Montezuma, II **11** 128-129

QUEVEDO Y VILLEGAS, FRANCISCO GÓMEZ DE (1580-1645), Spanish poet, satirist, and novelist **12** 511
Góngora y Argote, Luis de **6** 427-428

QUEZON, MANUEL LUIS (1878-1944), Philippine statesman **12** 511-513
Aguinaldo, Emilio **1** 88
Macapagal, Diosdado P. **10** 74-76
Osmeña, Sergio **12** 22-24
Quirino, Elpidio **12** 519-520
Rómulo, Carlos P. **13** 270-271
Roxas, Manuel **13** 331-332

Quia Emptores, Statute of (1290; England)
Edward I **5** 208-210

Quidor, John (1801-1881), American painter
Allston, Washington **1** 176-177

Quids (political party)
Randolph, John **13** 30

Quiet American, The (novel)
Greene, Graham **6** 523-524

Quiet Man, The (film)
Ford, John **6** 7-8

Quietism (religious movement)
China
Lao Tzu **9** 201-202
Europe
Bossuet, Jacques Bénigne **2** 431-432
Bright, John **3** 6-7
Fénelon, François de Salignac de la Mothe **5** 410-411
Molinos, Miguel de **11** 88-89
Zurbarán, Francisco de **16** 534-535

Quigley Preparatory Seminary (Chicago)
Mundelein, George William **11** 248-249

Quillacinga Indians (South America)
Benalcázar, Sebastián de **2** 145-146

QUIMBY, EDITH H. (1891-1982), American biophysicist

Quimby, Phineas P. (1802-1866), American mental healer
Eddy, Mary Baker **5** 202

QUIN SHI HUANG-DI (250 B.C.-210 B.C.), Chinese emperor
Li Ssu **9** 442-443

Quinault, Philippe (1635-1688), French poet and dramatist
Gluck, Christoph Willibald **6** 372-374
Lully, Jean Baptiste **10** 40-41

QUINE, WILLARD VAN ORMAN (born 1908), American philosopher **12** 514-515

Quinet, Edgar (1803-1875), French writer and politician
Michelet, Jules **11** 5-6

Quinine (drug)
Baikie, William Balfour **1** 440
K'ang-hsi **8** 423-426
Mutis, José Celestino **11** 278-279

Quintana, Manuel José (1772-1857), Spanish writer and statesman
Saavedra, Angel de **13** 398

Quintet (music)
clarinet
Mozart, Wolfgang Amadeus **11** 218-221
piano
Bloch, Ernest **2** 326-327
Brahms, Johannes **2** 490-492
Fauré, Gabriel Urbain **5** 397-398
Franck, César **6** 48-49
Mozart, Wolfgang Amadeus **11** 218-221
Webern, Anton **16** 160-162
string
Franck, César **6** 48-49
Mozart, Wolfgang Amadeus **11** 218-221
woodwind
Henze, Hans Werner **7** 314
Nielsen, Carl August **11** 388-389

QUINTILIAN (circa 35-circa 99), Roman rhetorician and literary critic **12** 518-519
Celsus, Aulus Cornelius **3** 393
Martialis, Marcus Valerius **10** 286-287
Ovid **12** 34-36
Phidias **12** 265-267
Sallust **13** 454
Vespasian **15** 475-476

Quintina (musical composition)
Krenek, Ernst **9** 98-99

QUIRINO, ELPIDIO (1890-1956), Philippine statesman **12** 519-520
Magsaysay, Ramon **10** 130-131

QUIROGA, HORACIO (1878-1937), Uruguayan writer **12** 520-521

QUIROGA, JUAN FACUNDO (1788/1790-1835), Argentine caudillo **12** 521-522

Quirós, Pedro Fernandés de (1560?-1614), Portuguese navigator
Mendaña de Neyra, Álvaro de **10** 483

Quit India resolution (1942)
Gandhi, Mohandas Karamchand **6** 201-204
Nehru, Jawaharlal **11** 332-334
Pandit, Vijaya Lakshmi **12** 83-84

Quito (city; Ecuador)
Benalcázar, Sebastián de **2** 145-146
García Moreno, Gabriel **6** 209-210

Quitte pour la peur (play)
Vigny, Comte de **15** 494-495

Quivira (fabled king.; American South West)
Coronado, Francisco Vásquez de **4** 247

Quo Vadis? (novel)
Sienkiewicz, Henryk **14** 216-217

Quorum of Twelve Apostles (Mormon religion)
Young, Brigham **16** 469-470

Qur'ān
see Koran

Quraysh (Arab tribe)
Abu Bakr **1** 31-32
Ali **1** 155-156

R

Rabbenu Gershom
see Gershom ben Judah

Rabbis
see Religious leaders, Jewish

"Rabbit" series (novels)
Updike, John **15** 390-392

RABEARIVELO, JEAN JOSEPH (1901-1937), Malagasy poet **12** 523-524

RABELAIS, FRANÇOIS (circa 1494-circa 1553), French humanist, doctor, and writer **12** 524-526
l'Orme, Philibert de **9** 519
Melville, Herman **10** 472-476
Rolland, Romain **13** 260

RABI, ISIDOR ISAAC (1898-1988), American physicist **12** 526-527

Rabies (medicine)
Pasteur, Louis **12** 125-127

RABIN, YITZCHAK (1922-1995), Israeli statesman **12** 527-529
Dayan, Moshe **4** 429-431

Rabindranath
see Tagore

Rabinowitz, Sholem
see Sholem Aleichem

Race (anthropology)
Benedict, Ruth Fulton **2** 154-155
Boas, Franz **2** 349-351
Frazier, Edward Franklin **6** 77
Freyre, Gilberto **6** 106-107
Gumplowicz, Ludwig **7** 41
Handlin, Oscar **7** 121-122
Le Bon, Gustave **9** 268-269

Race car drivers
Andretti, Mario **1** 228-230
Muldowney, Shirley **11** 236-238

Race of Riderless Horses on the Corso (painting)
Géricault, Jean Louis André Théodore **6** 280-281

Race Relations, American Council on
Redfield, Robert **13** 73-74

Race Relations, Institute of (Swarthmore College)
Bunche, Ralph Johnson **3** 121-122

Races at Epsom (painting)
Géricault, Jean Louis André Théodore **6** 280-281

Rachel (sculpture)
Michelangelo Buonarroti **11** 2-5

Rachel Weeping (painting)
Peale, Charles Willson **12** 169-171

RACHMANINOV, SERGEI VASILIEVICH (1873-1943), Russian composer, pianist, and conductor **12** 531-532
Horowitz, Vladimir **7** 509-510
Prokofiev, Sergei Sergeevich **12** 458-460
Scriabin, Alexander Nikolayevich **14** 71-72
Sikorsky, Igor **14** 223-224
Tchaikovsky, Peter Ilyich **15** 130-132

Racial rhythms (poems)
Hughes, Langston **8** 18-19

RACINE, JEAN BAPTISTE (1639-1699), French dramatist **12** 532-535
contemporaries
Boileau-Despréaux, Nicholas **2** 369-371
Corneille, Pierre **4** 234-236
La Fontaine, Jean de **9** 156-157
influence of
Chénier, André Marie **3** 500-501
Gluck, Christoph Willibald **6** 372-374
Lowell, Robert Trail Spence Jr. **10** 16-17
patrons
Condé, Prince de **4** 193-194
Louis XIV **9** 531-533

Racine and Shakespeare (book)
Stendhal **14** 422-425

Racing horses
Taylor, Edward Plunket **15** 123-124

Racism
Baldwin, James Arthur **1** 465-466
Fanon, Frantz **5** 379-380
Gandhi, Mohandas Karamchand **6** 201-204
Gobineau, Comte de **6** 375-376
Smith, Ian Douglas **14** 291-293
Spengler, Oswald **14** 372-373
Wagner, Richard **16** 40-43
Welensky, Roy **16** 188
see also Apartheid; Nazism

Racism (United States)
and environmental issues
Chavis, Benjamin **3** 491-493
criticism of
hooks, bell **7** 477-481
psychological effects of
Clark, Kenneth B. **4** 78-79
victims
see African American history (United States)
white opponents
Ames, Adelbert **1** 198
Hope, John **7** 489-490
Howells, William Dean **7** 539-541
Johnson, Guy Benton **8** 299-300
Odum, Howard Washington **11** 474-476
Ovington, Mary White **12** 36-37
Smith, Lillian Eugenia **14** 298-299
see also Civil rights movement; Minority rights
white supremacy
Cartwright, Peter **3** 344-345
Clay, Henry **4** 94-96
Douglas, Stephen Arnold **5** 80-82
George, James Zachariah **6** 276-277
Lamar, Lucius Quintus Cincinnatus **9** 170-171
Miller, Samuel Freeman **11** 29-30
Smith, Joseph **14** 297-298
Watson, Thomas Edward **16** 139
see also Ku Klux Klan

Rack locomotive
Stephenson, George and Robert **14** 432-433

Radagaisus (died 406), German chieftain
Stilicho, Flavius **14** 452-453

Radamisto (musical composition)
Handel, George Frederick **7** 116-119

Radar (science)
Appleton, Edward Victor **1** 265-266
Farnsworth, Philo T. **5** 386-387
Rabi, Isidor Isaac **12** 526-527
Watson-Watt, Robert Alexander **16** 140-141

Radcliffe College
Horner, Matina Souretis **7** 506-508

Radcliffe Library (Oxford)
Gibbs, James **6** 301-302

RADCLIFFE-BROWN, A(LFRED) R(EGINALD) (1881-1955), English anthropologist **12** 535-536
Gluckman, Max **6** 374-375

RADEK, KARL BERNARDOVICH (1885-1939), Russian Communist leader **12** 536-537
Trotsky, Leon **15** 302-305

Radewyns, Florent (1350-1400), Dutch evangelist
Groote, Gerard **7** 12-13

Radha (Indian dance)
St. Denis, Ruth **13** 430-431

RADHAKRISHNAN, SARVEPALLI (1888-1995), Indian philosopher and statesman **12** 537-538
Shankara **14** 150-151

Radiance of the King, The (novel)
Laye, Camara **9** 257-259

Radiant Bodies (musical composition)
Messiaen, Olivier **10** 528-529

Radiant City (urban plan)
Le Corbusier **9** 274-275

Radiata (zoology)
Cuvier, Georges Léopold **4** 357-359

Radiation
see Radioactivity

Radical (horse)
Randolph, John **13** 30

Radical Citizens party (Hungary)
Polanyi, Karl **12** 372

Radical party (Argentina)
Frondizi, Arturo **6** 127-128
Irigoyen, Hipólito **8** 139-140

Radical party (France)
Bourgeois, Léon **2** 450-451
Daladier, Édouard **4** 369
Herriot, Édouard **7** 339-340
Mendès France, Pierre **10** 492-493
Poincaré, Raymond **12** 366-368

Radical party (Italy)
Vittorini, Elio **16** 2-3

Radical party (Peru)
González Prada, Manuel **6** 431

Radical Republicans (U.S. politics)
Civil War policy
Andrew, John Albion **1** 230-231
Brown, Benjamin Gratz **3** 32-33
Chase, Philander **3** 472-473
Davis, Henry Winter **4** 415-416
Frémont, John Charles **6** 97-98
Lincoln, Abraham **9** 415-418
Sherman, John **14** 184-185
Stevens, Thaddeus **14** 442-443
Wade, Benjamin Franklin **16** 38-39
Johnson opposed
Johnson, Andrew **8** 294-295
Stanton, Edwin McMasters **14** 401-402
Wilson, James Harold **16** 324-325
Reconstruction policy
see Reconstruction (United States)

Radical Socialist party (France)
Daladier, Édouard **4** 369
Servan-Schreiber, Jean-Jacques **14** 113-115

Radicalism (politics)
American
Chandler, Zachariah **3** 425-426
Hancock, John **7** 114-116
Otis, James Jr. **12** 25-27
Owen, Robert Dale **12** 40-41
Ruffin, Edmund **13** 354-355
Sacco and Vanzetti **13** 408-410
British
Bright, John **3** 6-7
Cobbett, William **4** 126-127
Wilkes, John **16** 280-281
French
Dreyfus, Alfred **5** 103-105
Francis II **6** 43-44
Russian
Dostoevsky, Fyodor **5** 74-77

RADIN, PAUL (1883-1959), American anthropologist and ethnographer **12** 538-539

Radio (communications)
Australia
Flynn, John **5** 497-498
development
Appleton, Edward Victor **1** 265-266
Armstrong, Edwin Howard **1** 302-303
Bose, Jagadis Chandra **2** 429-430
De Forest, Lee **4** 459-460
Edison, Thomas Alva **5** 206-208
Marconi, Guglielmo **10** 239-240
Pupin, Michael Idvorsky **12** 483-484
Sarnoff, David **13** 485-486
managers
Paley, William S. **12** 72-75
personalities
Benny, Jack **2** 174-176
Brice, Fanny **3** 1-2
Brothers, Joyce **3** 26-28
Burns, George **3** 153-155
Cantor, Eddie **3** 264-265
Cronkite, Walter Leland Jr. **4** 321-322
Crosby, Harry Lillis **4** 324-326
Fields, W. C. **5** 444
Hope, Bob **7** 487-489
Huntley and Brinkley **8** 49-51
Jessel, George **8** 249-251
Murrow, Edward Roscoe **11** 265-266
O'Hair, Madalyn Murray **11** 484-485
Post, Emily Price **12** 409-410
Terkel, Louis **15** 152-153
Welles, Orson **16** 190-191
Westheimer, Ruth Karola **16** 214-215
regulation (United States)
Coolidge, John Calvin **4** 217-219
religious uses
Aberhart, William **1** 26-27
Coughlin, Charles Edward **4** 265-266
Graham, William Franklin Jr. **6** 487-488
Pius XII **12** 339-340

Radio astronomy (science)
Bell Burnell, Susan Jocelyn **2** 133-134
Lovell, Alfred Charles Bernard **10** 8-9

Radio Corporation of America (RCA)
Armstrong, Edwin Howard **1** 302-303
Elsasser, Walter Maurice **5** 277-278
Sarnoff, David **13** 485-486
Young, Owen D. **16** 473-474
Zworykin, Vladimir Kosma **16** 539-540
see also RCA Building

Radioactive dating (chemistry)
Diop, Cheikh Anta **5** 21-22
Libby, Willard Frank **9** 397-398
Rutherford, Ernest **13** 384-387

Radioactivity (physics)
and medicine
Quimby, Edith H. **12** 513-514
artificial
Fermi, Enrico **5** 422-424
Hahn, Otto **7** 64-65
Joliot-Curie, Irène **8** 325-327
Joliot-Curie, Jean Frédéric **8** 327-328
blackbody radiation
Jeans, James Hopwood **8** 235-236
Planck, Max Karl Ernst Ludwig **12** 342-344
Compton effect
Bothe, Walther **2** 438-439
Compton, Arthur Holly **4** 186-188
infrared radiation
Tyndall, John **15** 374
natural discovered
Becquerel, Antoine Henri **2** 108-109
Curie, Marie Sklodowska **4** 339-341
Curie, Pierre **4** 341-344
Duhem, Pierre Maurice Marie **5** 129
radioactive decay
Geiger, Hans **6** 251-253
Richards, Theodore William **13** 137-138
Rutherford, Ernest **13** 384-387
Soddy, Frederick **14** 321-323
radioactive elements
Geiger, Hans **6** 251-253
Hahn, Otto **7** 64-65
Hevesy, George Charles de **7** 371

Rutherford, Ernest **13** 384-387
Soddy, Frederick **14** 321-323
radioactive recoil
Hahn, Otto **7** 64-65
radioactive tracers
Calvin, Melvin **3** 242-243
Hevesy, George Charles de **7** 371
see also Isotope
transmutation of elements
Rutherford, Ernest **13** 384-387
see also Alpha radiation; Beta radiation; Cosmic rays; Gamma radiation; Radioactive dating; X-rays

Radiochemistry (science)
Boltwood, Bertram Borden **2** 378-379
Hevesy, George Charles de **7** 371
Soddy, Frederick **14** 321-323

Radiodetector (communications)
Marconi, Guglielmo **10** 239-240

Radioimmunoassay (RIA)
Yalow, Rosalyn S. **16** 427-428

Radiology (science)
Curie, Marie Sklodowska **4** 339-341
Quimby, Edith H. **12** 513-514
Szilard, Leo **15** 64-66

Radiometer (instrument)
Crookes, William **4** 323-324

Radiotelephony (communications)
Marconi, Guglielmo **10** 239-240

RADISSON, PIERRE-ESPRIT (circa 1636-1710), French explorer **12** 539-540

Radium (element—chemistry)
Boltwood, Bertram Borden **2** 378-379
Curie, Marie Sklodowska **4** 339-341
Curie, Pierre **4** 341-344
Hevesy, George Charles de **7** 371
Quimby, Edith H. **12** 513-514
Ramsay, William **13** 21-22
Soddy, Frederick **14** 321-323

Radium Institute (Paris)
Curie, Marie Sklodowska **4** 339-341
Joliot-Curie, Jean Frédéric **8** 327-328

Radomyslsky, Grigori Evseevich
see Zinoviev, Grigori Evseevich

Radon (element—chemistry)
Mendeleev, Dmitrii Ivanovich **10** 486-488
Ramsay, William **13** 21-22

Radowitz, J. von (1797-1853), Prussian general
Frederick William IV **6** 87-88

Rafaellino del Garbo (1466-1524), Italian painter
Andrea del Sarto **1** 224-225
Bronzino **3** 19

Raff, Joachim (1822-1882), German composer
MacDowell, Edward Alexander **10** 87-88

RAFFLES, SIR THOMAS STAMFORD (1781-1826), English colonial administrator **13** 1-2
Coen, Jan Pieterszoon **4** 133

Rafi
see Labor party (Israel)

RAFSANJANI, AKBAR HASHEMI (born 1934), president of Iran **13** 3-4

Raft of the Medusa (painting)
Géricault, Jean Louis André Théodore **6** 280-281

Ragas (musical form)
Rabindranath Tagore **12** 529-531

Rage to Live, A (novel)
O'Hara, John **11** 485

Ragged Dick (juvenile book)
Alger, Horatio **1** 153-154

Ragged School movement (England; 1840s)
Shaftesbury, 7th Earl of **14** 137-138

Raggedy Man, The (poem)
Riley, James Whitcomb **13** 170-171

Raghuvamsa (epic)
Kalidasa **8** 414-415

Ragley Hall (Warwickshire)
Gibbs, James **6** 301-302

Ragnarok (book)
Donnelly, Ignatius **5** 62

RAHNER, KARL (1904-1984), German Catholic theologian **13** 4-5
Küng, Hans **9** 129-130

RAI, LALA LAJPAT (1865-1928), Indian nationalist leader **13** 5-6

Railroad Labor Act (1926; United States)
Coolidge, John Calvin **4** 217-219

Railroads
Asia
Chulalongkorn **4** 43-45
Sato, Eisaku **13** 495-496
Canada
Crerar, Thomas Alexander **4** 306
Fleming, Sandford **5** 485-486
Galt, Alexander Tilloch **6** 190-191
Meighen, Arthur **10** 459-460
Smith, Donald Alexander **14** 288-289
Van Horne, William Cornelius **15** 429-430
Europe
Brunel, Isambard Kingdom **3** 69-70
Cavour, Conte di **3** 385-386
Krupp **9** 109-111
Moltke, Helmuth Karl Bernard von **11** 90-91
Nicholas I **11** 377-378
Stephenson, George and Robert **14** 432-433
Witte, Sergei Yulyevich **16** 349-350
Latin America
Cárdenas, Lázaro **3** 286-287
Estrada Cabrera, Manuel **5** 325-326
García Moreno, Gabriel **6** 209-210
Keith, Minor Cooper **8** 476-477
Meiggs, Henry **10** 458-459
Perón, Juan Domingo **12** 228-230
Van Horne, William Cornelius **15** 429-430
Wheelwright, William **16** 223-224
U.S.
see Railroads (United States)

Railroads (United States)
builders and executives
see Business and industrial leaders, American—railroad industry
equipment
Armour, Philip Danforth **1** 302
Farmer, Moses Gerrish **5** 385
Hill, James Jerome **7** 388-389
Langley, Samuel Pierpont **9** 195-196
Pullman, George Mortimer **12** 482-483
Rockefeller, John Davison **13** 226-228
Westinghouse, George **16** 215
promotion and speculation
Fisk, James **5** 464-465
Frémont, John Charles **6** 97-98
Gadsden, James **6** 165-166
Kennedy, John Stewart **8** 507-508
Morgan, John Pierpont **11** 163-165
Morgan, Junius Spencer **11** 166-167
Schiff, Jacob Henry **14** 2-3
Stevens, John **14** 439-440
regulation
Bryan, William Jennings **3** 80-82
George, Henry **6** 276
Hampton, Wade III **7** 112
Hughes, Charles Evans **8** 15-16
Waite, Morrison Remick **16** 46
Wallace, Henry **16** 73
unions
Debs, Eugene Victor **4** 444-445
La Follette, Robert Marion **9** 155-156
Rockefeller, John Davison **13** 226-228
see also Pullman strike

Railway at Murnau (painting)
Kandinsky, Wassily **8** 420-422

Raimondi, Marcantonio (circa 1480-circa 1534), Italian engraver
Lucas van Leyden **10** 20-21

Rain (play)
Maugham, William Somerset **10** 344-345

Rain, battle of
see Lech River, battle of (1632)

Rain, Steam, and Speed... (painting)
Turner, Joseph Mallord William **15** 352-354

Rain Storm on the Ohashi Bridge (print)
Hiroshige, Ando **7** 412-413

Rainaldi, Carlo (1611-1691), Italian architect
Maderno, Carlo **10** 117-118

Rainbow (frigate)
Franklin, John **6** 64-65

Rainbow (meteorology)
Dunbar, William **5** 143-144

Rainbow, The (novel)
Lawrence, David Herbert **9** 247-248

Rainbow, The (poem)
Wordsworth, William **16** 385-388

Rainmaker (stories)
Ekwensi, Cyprian **5** 242-243

Rains (poem)
Perse, Saint-John **12** 242-243

Rainy Day, The (poem)
Longfellow, Henry Wadsworth **9** 499-500

Raisin in the Sun (play)
Davis, Ossie **4** 421-422

Raisin in the Sun, A (play, movie)
Hansberry, Lorraine Vivian **7** 130-131

Raising of Drusiana (painting)
Giotto **6** 342-345

Raising of the Cross (painting)
Rubens, Peter Paul **13** 339-342

Raising of the Pagan King's Son (fresco)
Masaccio **10** 312-313

RAJAGOPALACHARI, CHAKRAVARTI (1879-1972), Indian nationalist leader **13** 6-7
Kamaraj, Kumaraswami **8** 415

RAJARAJA I (985-1014), Indian statesman **13** 7

Rajasthan (state, India)
Ala-ud-din **1** 102-103

Rajendra I (1012-1044), Cola ruler in India
Rajaraja I **13** 7

Rajmohan's Wife (novel)
Chatterji, Bankimchandra **3** 480-481

RAJNEESH, BHAGWAN SHREE (Rahneesh Chandra Mohan; 1931-1990), Indian religious leader **13** 7-9

Rajputs (Indian people)
Aurangzeb **1** 377
Bach, Carl Philipp Emanuel **1** 414-415

Rake's Progress, The (opera; Stravinsky)
Auden, Wystan Hugh **1** 364-366
Stravinsky, Igor Fedorovich **14** 502-506

Rake's Progress, The (prints)
Hogarth, William **7** 446-447
Stravinsky, Igor Fedorovich **14** 502-506

Raleigh (ship)
Barry, John **2** 24-25

RALEIGH, SIR WALTER (or Ralegh; circa 1552-1618), English statesman, soldier, courtier, explorer, and poet **13** 9-11
Coke, Edward **4** 141-142
Drake, Francis **5** 94-96
Elizabeth I **5** 263-266
Essex, 2d Earl of **5** 321-322
Gilbert, Humphrey **6** 313
Hakluyt, Richard **7** 70
Spenser, Edmund **14** 373-376

Rally for the Republic (French political party)
Chirac, Jacques **4** 2-3

Ralph Roister Doister (play; Udall)
Terence **15** 146-148

Rama II (ruled 1809-24), king of Thailand
Mongkut **11** 104

Rama III (ruled 1824-51), king of Thailand
Mongkut **11** 104

Rama IV
see Mongkut

Rama V
see Chulalongkorn

RAMA KHAMHAENG (circa 1239-circa 1299), king of Sukhothai in Thailand **13** 11

Ramadan (Islam)
Anan ben David **1** 207-208
Mohammed **11** 76-78

RAMAKRISHNA, SRI (1833-1886), Indian mystic, reformer, and saint **13** 11-13
Vivekananda **16** 4-5

Ramakrishna mission (religion; India)
Vivekananda **16** 4-5

RAMAN, SIR CHANDRASEKHAR VENKATA (1888-1970), Indian physicist **13** 13-14
Born, Max **2** 420-421

RAMANUJAN AIYANGAR, SRINIVASA (1887-1920), India mathematician **13** 14-15

RAMAPHOSA, MATEMELA CYRIL (born 1952), general secretary of the National Union of Mineworkers (NUM) in South Africa and secretary general of the African National Congress **13** 15-16

Ramayana (epic; Valmiki)
Kalidasa **8** 414-415

Ramboldini, Vittorino
see Feltre, Vittorino da

Rambouillet, Marquise de (Catherine de Vivonne de Savelli; 1588-1665), French socialite
Bossuet, Jacques Bénigne **2** 431-432

RAMEAU, JEAN PHILIPPE (1683-1764), French music theorist and composer **13** 17-18
Alembert, Jean le Rond d' **1** 127-128
Couperin, François **4** 270-271
Saint-Saëns, Charles Camille **13** 435-436

Rameau's Nephew (novel)
Diderot, Denis **5** 1-2

Ramesseum (temple)
Ramses II **13** 22-23

Ramillies, battle of (1706)
Marlborough, 1st Duke of **10** 271-272

Ramiro II (923?-950), king of León 930-950
Abd al-Rahman III **1** 14

Ramism (philosophy)
Ramus, Petrus **13** 27-28

Ramler, Karl Wilhelm (1725-1798), German poet
Lessing, Gotthold Ephraim **9** 357-359

Ramolino, Letizia (1750-1836), mother of Napoleon I
Bonaparte, Joseph **2** 381-382

Ramona (novel)
Jackson, Helen Hunt **8** 172

RAMOS, FIDEL VALDEZ (born 1928), president of the Philippines (1992-) **13** 18-19

RAMPHAL, SHRIDATH SURENDRANATH (born 1928), Guyanese barrister, politician, and international civil servant **13** 19-20

Rampion, Mark (literary character)
Huxley, Aldous Leonard **8** 74-75

Rampolla, Mariano (1843-1913), Italian cardinal
Leo XIII **9** 334-336

RAMSAY, DAVID (1749-1815), American historian **13** 21

Ramsay, James Andrew Broun
see Dalhousie, 1st Marquess of

Ramsay, Mrs. (literary character)
Woolf, Virginia Stephen **16** 381-382

RAMSAY, SIR WILLIAM (1852-1916), British chemist and educator **13** 21-22
Hahn, Otto **7** 64-65
Rayleigh, 3d Baron **13** 62
Soddy, Frederick **14** 321-323

RAMSES II (ruled 1304-1237 B.C.), pharaoh of Egypt **13** 22-23

RAMSEY, ARTHUR MICHAEL (1904-1988), archbishop of Canterbury and president of the World Council of Churches **13** 23-25
Paul VI **12** 146-148

RAMSEY, FRANK PLUMPTON (1903-1930), English mathematician and philosopher **13** 25

RAMSEY, NORMAN FOSTER, JR. (born 1915), American physicist **13** 25-27

Ramuntcho (novel)
Loti, Pierre **9** 519-520

RAMUS, PETRUS (1515-1572), French humanist, logician and mathematician **13** 27-28

Ramuz, C. F. (1878-1947), Swiss poet
Stravinsky, Igor Fedorovich **14** 502-506

Rancagua, battle of (1814)
Carrera, José Miguel **3** 323-324

Ranch (ballet)
Ginastera, Alberto Evaristo **6** 328-329

Ranching
see Cattle industry

Ranchos Church, Taos (painting)
O'Keeffe, Georgia **11** 487-489

RAND Corporation (think tank)
Fukuyama, Francis **6** 146-147

Rand McNally Building (Chicago)
Burnham, Daniel Hudson **3** 148-149

RANDOLPH, A. PHILIP (1889-1979), African American labor and civil rights leader **13** 28-29

RANDOLPH, EDMUND (1753-1813), American statesman **13** 29-30
Randolph, John **13** 30

RANDOLPH, JOHN (1773-1833), American statesman **13** 30
Adams, Henry Brooks **1** 45-47
Jefferson, Thomas **8** 238-241
Macon, Nathaniel **10** 114-115
Perry, Matthew Calbraith **12** 237-239

RANDOLPH, PEYTON (1721-1775), American statesman
Randolph, Edmund **13** 29-30

RANGEL, CHARLES B. (born 1930), Democratic U.S. representative from New York City **13** 31-32

Ranger (ship)
Jones, John Paul **8** 337-338

Rangoon (Burma)
Alaungpaya **1** 103

Rangoon College (Burma)
Ba Maw **1** 480-481

Ranieri, Antonio (1809-1888), Italian writer
Leopardi, Giacomo **9** 344-345

RANJIT SINGH (1780-1839), ruler of the Punjab **13** 32-33

RANK, OTTO (1884-1939), Austrian psychotherapist **13** 33
Freud, Sigmund **6** 103-106
Horney, Karen Danielsen **7** 508-509

RANKE, LEOPOLD VON (1795-1886), German historian **13** 33-35
Acton, John Emerich Edward Dalberg **1** 38
Burckhardt, Jacob Christoph **3** 132-133
Döllinger, Josef Ignaz von **5** 47-48
Frederick William IV **6** 87-88
Lavisse, Ernest **9** 241
Osgood, Herbert Levi **12** 18-19

RANKIN, JEANNETTE PICKERING (1880-1973), first woman elected to the U.S. Congress **13** 35-37

RANNARIDH, PRINCE NORODOM (born 1944), first prime minister of Cambodia **13** 37-39

RANSOM, JOHN CROWE (1888-1974), American poet and critic **13** 39-40
Lowell, Robert Trail Spence Jr. **10** 16-17
Tate, Allen **15** 116
Warren, Robert Penn **16** 121-122

Ranson's Folly (play)
Davis, Richard Harding **4** 422-423

Ranters (religious sect)
Williams, Roger **16** 304-305

Rapallo, Treaty of (1922)
Chicherin, Georgi Vasilyevich **3** 516-517
Giolitti, Giovanni **6** 339-340
Rathenau, Walther **13** 48-49

Rape of Deianira (painting)
Pollaiuolo, Antonio **12** 377-378

Rape of Europa (painting)
Titian **15** 242-244
Veronese, Paolo **15** 469-470

Rape of Lucrece (poem)
Shakespeare, William **14** 142-145

Rape of Lucrece, The (play)
Heywood, Thomas **7** 373-374

Rape of Lucretia (painting)
Tintoretto **15** 232-234

Rape of Lucretia, The (opera)
Britten, Benjamin **3** 10-11

Rape of the Daughters of Leucippus (painting)
Rubens, Peter Paul **13** 339-342

Rape of the Lock, The (poem; Pope)
Milton, John **11** 43-46
Pope, Alexander **12** 395-397

Rape of the Sabine Women (painting)
David, Jacques Louis **4** 407-409

Rape of the Sabines (painting)
Cortona, Pietro da **4** 256
Poussin, Nicolas **12** 418-420

Rape of the Sabines (sculpture)
Giovanni da Bologna **6** 345-346

RAPHAEL (1483-1520), Italian painter and architect **13** 40-42
associates
Andrea del Sarto **1** 224-225
Bramante, Donato **2** 493-494
Castiglione, Baldassare **3** 360-361
Rosso, Il **13** 312-313
influence (England)
Reynolds, Joshua **13** 115-116
influence (France)
David, Jacques Louis **4** 407-409
Ingres, Jean Auguste Dominique **8** 121-123
Poussin, Nicolas **12** 418-420
Renoir, Pierre Auguste **13** 101-102
influence (Germany)
Mengs, Anton Raphael **10** 505
influence (Italy)
Carracci **3** 319-321
Correggio **4** 249-251
Giovanni da Bologna **6** 345-346
Lotto, Lorenzo **9** 520-521
Primaticcio, Francesco **12** 453-454
Titian **15** 242-244
influence (Netherlands)
Holbein, Hans the Younger **7** 449-450
Rubens, Peter Paul **13** 339-342
influence (Spain)
Velázquez, Diego Rodríguez de Silva y **15** 454-456
influenced by
Leonardo da Vinci **9** 337-340
Michelangelo Buonarroti **11** 2-5
patronage
Leo X **9** 332-334
Sangallo family **13** 464-466

Rapid transit systems
Sprague, Frank Julian **14** 385-386

Rapimento di Cefalo, Il (musical composition)
Caccini, Giulio **3** 205-206

RAPP, GEORGE (1757-1847), German-American religious leader **13** 42-43
Owen, Robert **12** 39-40

Rappelle-toi (poem)
Musset, Louis Charles Alfred de **11** 271-272

Rappites (religion)
see Harmony Society

Rapsodie espagnole (musical composition)
Ravel, Maurice Joseph **13** 54-55

Rapsodie mègre (musical composition)
Poulenc, Francis **12** 414-415

Rare-earth group (elements)
Mendeleev, Dmitrii Ivanovich **10** 486-488

Raros, Los (essays)
Darío, Rubén **4** 393-394

Ras Tafari
see Haile Selassie

Rasbam (1085-1160), Jewish scholar
Rashi **13** 43

Rascoux, battle of (1746)
Saxe, Comte de **13** 507-508

RASHI (1040-1105), French Jewish scholar and commentator **13** 43

Rashomon (film)
Kurosawa, Akira **9** 135-137

Raskolnikov (literary character)
Dostoevsky, Fyodor **5** 74-77

RASMUSSEN, KNUD JOHAN VICTOR (1879-1933), Danish Arctic explorer and ethnologist **13** 44

RASPUTIN, GRIGORI EFIMOVICH (1872-1916), Russian monk **13** 44-45
Nicholas II **11** 378-380

Rasputin and the Empress (film)
Barrymores **2** 28-30

Rasselas (novel)
Johnson, Samuel **8** 315-317

Rassemblement Démocratique Africain (political group)
Apithy, Sourou Migan **1** 259-260
Houphouët-Boigny, Felix **7** 519-520
Keita, Modibo **8** 474-475
Touré, Sékou **15** 275-277

Rastatt, Congress of (1797-1799)
Metternich, Klemens von **10** 533-536

Rastatt, Treaty of (1714)
Eugene of Savoy **5** 330-331

Rasumovsky Quartet (musical composition)
Beethoven, Ludwig van **2** 114-117

Rat Trap (play)
Coward, Noel **4** 279-280

Ratana Church (New Zealand)
Ratana, Taupotiki Wiremu **13** 46

RATANA, TAUPOTIKI WIREMU (1870-1939), spiritual and political leader of the New Zealand Maori people **13** 46

Ratapoil (sculpture)
Daumier, Honoré Victorin **4** 403-405

Rath Museum (Geneva, Switzerland)
Bearden, Romare Howard **2** 86-88

RATHBONE, ELEANOR (Eleanor Florence Rathbone; 1872-1946), British politician and social reformer **13** 47-48

Rathenau, Emil (1838-1915), German industrialist
Rathenau, Walther **13** 48-49

RATHENAU, WALTHER (1867-1922), German industrialist and statesman **13** 48-49

Rating and Valuation Act of 1925 (Great Britain)
Chamberlain, Arthur Neville **3** 409-411

Rationalism (art)
Fuseli, Henry **6** 153-155
Labrouste, Pierre François Henri **9** 144

Rationalism (philosophy)
critics
Diderot, Denis **5** 1-2
Hamann, Johann Georg **7** 92
Pobedonostsev, Konstantin Petrovich **12** 360-361
Vico, Giambattista **15** 480-481
empiricism and
Kant, Immanuel **8** 430-432-123
initiated
Descartes, René **4** 505-508
Hobbes, Thomas **7** 421-423
Spinoza, Baruch **14** 381-383
rationalist ethics
Clarke, Samuel **4** 88
Spinoza, Baruch **14** 381-383
reactions against
Mill, John Stuart **11** 21-23
Soloviev, Vladimir Sergeevich **14** 329-330
religion and
Ashari, Abu al- Hasan Ali al- **1** 327-328
Bayle, Pierre **2** 77-78
Judah Halevi **8** 373
Law, William **9** 245-246
Schleiermacher, Friedrich Ernst Daniel **14** 11-12

Rationalist school (Islam)
see Mutazilite school

Rationalization (psychology)
Jones, Ernest Alfred **8** 331-332

Ratiovitalism (philosophy)
Ortega Y Gasset, José **12** 7-8

Ratnavali (play)
Harsha **7** 181-182

Ratskin (sculpture)
Daumier, Honoré Victorin **4** 403-405

Ratten, Die (drama)
Hauptmann, Gerhart Johann Robert **7** 199-201

Ratti, Abrogio Damiano Achille
see Pius XI

RATTLE, SIMON DENIS (born 1955), conductor of England's City of Birmingham Symphony Orchestra **13** 49-50

Rattlesnake (ship)
Huxley, Thomas Henry **8** 77-79

Rattlesnake, The (sculpture)
Rembrandt Harmensz van Rijn **13** 91-95

RATZEL, FRIEDRICH (1844-1904), German geographer **13** 50-51

Ratzenhofer, Gustave (1842-1904), Austrian general, philosopher, and sociologist
Small, Albion Woodbury **14** 277

RAU, JOHANNES (born 1931), German Social Democrat politician **13** 51-52

Räuber, Die (play)
Schiller, Johann Christoph Friedrich von **14** 4-7

Raucho (novel)
Güiráldez, Ricardo **7** 38-39

RAUSCHENBERG, ROBERT (born 1925), American painter and printmaker **13** 52-53
Johns, Jasper **8** 291-293

RAUSCHENBUSCH, WALTER (1861-1918), American Baptist clergyman **13** 53-54
McGovern, George Stanley **10** 412-414
Thomas, Norman Mattoon **15** 191-192

Rav
see Abba Arika

Ravaillac, François (1578-1610), French murderer of Henry IV
Henry IV **7** 293-295

RAVEL, MAURICE JOSEPH (1875-1937), French composer **13** 54-55
Honegger, Arthur **7** 472-473
Mussorgsky, Modest Petrovich **11** 274-276
Poulenc, Francis **12** 414-415
Respighi, Ottorino **13** 103-104
Satie, Erik **13** 494-495
Stravinsky, Igor Fedorovich **14** 502-506

Raven, The (poem; Poe)
Mallarmé, Stéphane **10** 172-173
Poe, Edgar Allan **12** 363-365

Ravenna (city, Italy)
Gregory I **6** 531-532
Odoacer **11** 473
Theodoric the Great **15** 175-176

Ravenna (poem)
Wilde, Oscar Fingall O'Flahertie Wills **16** 272-273

Ravensworth (County Durham)
Nash, John **11** 316

Ravine, The (novel)
Goncharov, Ivan Aleksandrovich **6** 424

Raw Youth, A (novel)
Dostoevsky, Fyodor **5** 74-77

Rawandis (Islam sect)
Mansur, Abu Jafar ibn Muhammad al- **10** 214-215

Rawhide Rawlins Stories (book)
Russell, Charles Marion **13** 375-376

RAWLS, JOHN (born 1921), American political philosopher **13** 55-56
Nozick, Robert **11** 438-439

RAY, DIXY LEE (1914-1994), marine biologist and governor of Washington **13** 56-57

RAY, JOHN (1627-1705), English naturalist **13** 57-59

RAY, MAN (1890-1976), American painter, photographer, and object maker **13** 59-60
Duchamp, Marcel **5** 122-123
Ernst, Max **5** 311-312

RAY, SATYAJIT (1921-1992), Indian film director **13** 60-61

RAYBURN, SAMUEL TALIAFERRO (1882-1961), American statesman **13** 61-62
Johnson, Lyndon Baines **8** 308-312

Rayfish, The (painting)
Chardin, Jean Baptiste Siméon **3** 442-443

RAYLEIGH, 3D BARON (John William Strutt; 1842-1919), English physicist **13** 62
Bose, Jagadis Chandra **2** 429-430
Cavendish, Henry **3** 383-384
Jeans, James Hopwood **8** 235-236
Ramsay, William **13** 21-22
Thomson, Joseph John **15** 200-201
Tyndall, John **15** 374

Rayleigh-Jeans law (physics)
Jeans, James Hopwood **8** 235-236

Raymond IV, Count of Toulouse
see Raymond of Saint-Gilles

Raymond of Peñafort (1176-1275), Spanish monk and theologian
Thomas Aquinas **15** 183-186

Raymond of Saint-Gilles (died 1105), French count and Crusader
Bohemund, I **2** 364

Rayographs (art form)
Ray, Man **13** 59-60

Rayonism (art)
Goncharova, Natalia **6** 424-426
Larionov, Mikhail **9** 205-206

Rayonnant Gothic architecture
Montreuil, Pierre de **11** 139

Rayons et les ombres, Les (book)
Hugo, Victor Marie **8** 22-25

Raytheon Corporation
Bush, Vannevar **3** 169-171

Raza cósmica, La (book)
Vasconcelos, José **15** 443-444

RAZI (Abu Bakr Muhammad ibn Zakariya al-Razi; circa 865-925), Persian physician **13** 63-64

Razilly, Isaac de (died 1635), French governor of Acadia
Charnisay, Charles de Menou **3** 470-471

Razin, Stefan Timofeovich (Stenka; died 1671), Russian rebel
Alexis Mikhailovich Romanov **1** 142-143

Razor's Edge, The (book)
Maugham, William Somerset **10** 344-345

Razumov (literary character)
Conrad, Joseph **4** 205-207

RCA
see Radio Corporation of America

RCA Building (New York City)
Lachaise, Gaston **9** 147
Shahn, Ben **14** 139-140

Ré, Île de, battle of (1627)
Buckingham, 1st Duke of **3** 93-94

Reactionary party (Prussia)
Frederick William III **6** 87

Read, Herbert (1893-1968), English poet and critic
Stravinsky, Igor Fedorovich **14** 502-506

Reade, Charles (1814-1884), English novelist
Trollope, Anthony **15** 300-302

Readers (book)
Tolstoy, Leo **15** 262-265

Reader's Digest (magazine)
Wallace, DeWitt **16** 70-71

READING, 1ST MARQUESS OF (Rufus Daniel Isaacs; 1860-1935), English lawyer and statesman **13** 64

Readjustors (Virginia reformers)
Mahone, William **10** 147-148

Ready and Easy Way (treatise)
Milton, John **11** 43-46

Ready-made (art form)
Duchamp, Marcel **5** 122-123
Moholy-Nagy, László **11** 82-83
Ray, Man **13** 59-60

REAGAN, RONALD W. (born 1911), governor of California (1967-1975) and U.S. president (1981-1989) **13** 65-68
appointees
Baker, James Addison III **1** 447-448
Bennett, William John **2** 172-174
Billington, James Hadley **2** 275-276
Buchanan, Patrick Joseph **3** 90-91
Casey, William J. **3** 351-353
Conable, Barber B. Jr. **4** 191-192
Giuliani, Rudolph William **6** 353-355
Haig, Alexander M. Jr. **7** 66-67
Healy, Bernadine Patricia **7** 237-238
Kennedy, Anthony M. **8** 498-500
O'Connor, Sandra Day **11** 468-470
Regan, Donald **13** 80-81
Rehnquist, William Hubbs **13** 82-84
Scalia, Antonin **13** 513-514
Shultz, George Pratt **14** 209-211
Weinberger, Casper Willard **16** 177-178
see also Bush, George
political disputes
Berry, Mary Frances **2** 226-229

Real Charlotte, The (novel)
Somerville, Edith Anna OEnone **14** 334-335

Real Cuerpo de Mineria (guild)
Gálvez, José de **6** 196

Real David Copperfield, The (novel)
Graves, Robert Ranke **6** 504-506

Real Dope, The (book)
Lardner, Ringgold Wilmer **9** 204-205

Real Estate
see Business and industrial leaders—real estate

Real estate developers
DeBartolo **4** 438-440

Real Life of Sebastian Knight, The (book)
Nabokov, Vladimir **11** 287-288

Real Thing, The (play)
Stoppard, Thomas **14** 478-479

Reali School (Haifa)
Kaufmann, Ezekiel **8** 460

Realidad (novel; play)
Galdós, Benito Pérez **6** 177-178

Realism (art)
American
Bellows, George Wesley **2** 143
Copley, John Singleton **4** 228-230
Hopper, Edward **7** 497-498
Luks, George Benjamin **10** 38-39
Sargent, John Singer **13** 481-482
Sheeler, Charles **14** 170-171
Sloan, John **14** 274-275
Dutch
Sluter, Claus **14** 275-276
Flemish
Campin, Robert **3** 255
Jordaens, Jacob **8** 347-349
French
Corot, Jean Baptiste Camille **4** 247-249
Courbet, Jean Desiré Gustave **4** 271-273
Daumier, Honoré Victorin **4** 403-405
Houdon, Antoine **7** 516-517
Manet, Édouard **10** 193-194
Monet, Claude **11** 102-104
German
Dürer, Albrecht **5** 159-161
Holbein, Hans the Younger **7** 449-450
Italian
Caravaggio **3** 282-284
Giotto **6** 342-345
see also Naturalism (art)

Realism (literature)
American
Crane, Stephen **4** 293-295
Dreiser, Herman Theodore **5** 98-100
Garland, Hannibal Hamlin **6** 217-218
Lanier, Sidney **9** 199-200
Lewis, Harry Sinclair **9** 385-387
Rölvaag, Ole Edvart **13** 265
Stein, Gertrude **14** 414-415
Australian
Richardson, Henry Handel **13** 139
Danish
Dinesen Blixen-Finecke, Karen **5** 13-14
Nexø, Martin Anderson **11** 372
English
Bennett, Arnold **2** 167-168
Brooke, Rupert **3** 22-23
Crabbe, George **4** 288
Dickens, Charles John Huffam **4** 538-541
Donne, John **5** 60-61
French
Daudet, Alphonse **4** 402-403
Flaubert, Gustave **5** 480-482
Maupassant, Henri René Albert Guy de **10** 347
Mérimée, Prosper **10** 517
Zola, Émile **16** 526-528
German
Freytag, Gustav **6** 107-108
Jünger, Ernst **8** 391-392
Irish
O'Casey, Sean **11** 459-460
Italian
Carducci, Giosuè **3** 290-291
Goldoni, Carlo **6** 408-409
Pirandello, Luigi **12** 319-321
Mexican
Azuela, Mariano **1** 402
Norwegian
Ibsen, Henrik **8** 98-100
Russian
Bulgakov, Mikhail Afanasievich **3** 117
Bunin, Ivan Alekseevich **3** 124
Chekhov, Anton Pavlovich **3** 494-497
Dostoevsky, Fyodor **5** 74-77
Gogol, Nikolai **6** 391-393
Goncharov, Ivan Aleksandrovich **6** 424
Gorky, Maxim **6** 458-460
Mayakovsky, Vladimir Vladimirovich **10** 364-365

Pushkin, Aleksandr Sergeevich **12** 489-491
Solzhenitsyn, Alexander Isayevich **14** 330-332
Tolstoy, Leo **15** 262-265
Turgenev, Ivan Sergeyevich **15** 345-348
Swedish
Lagerlöf, Selma Ottiliana Lovisa **9** 163-164
Strindberg, August **14** 509-511

Realism (philosophy)
Broad, Charlie Dunbar **3** 12
Hus, Jan **8** 56-59
Jacobi, Friedrich Heinrich **8** 189-190
Masaryk, Tomáš Garrigue **10** 314-315
More, Thomas **11** 156-157
Perry, Ralph Barton **12** 239-240
Santayana, George **13** 475-477

Realist Manifesto (1920)
Gabo, Naum **6** 158-159
Pevsner, Antoine **12** 263-264

Realist party (Czechoslovakia)
Masaryk, Tomáš Garrigue **10** 314-315

Réalités Nouvelles (art group)
Pevsner, Antoine **12** 263-264

Reality (philosophy)
Bradley, Francis Herbert **2** 481-482
Spinoza, Baruch **14** 381-383

Reality Sandwiches (poems)
Ginsberg, Allen **6** 332-333

Reaper (farm machine)
McCormick, Cyrus Hall **10** 400-401

Reaper (mural)
Miró, Joan **11** 53-54

Reapportionment (United States law)
see Apportionment

Rear Window (film)
Hitchcock, Alfred **7** 415-416

Reason (literary character)
Langland, William **9** 194-195

Reason (philosophy)
Averroës **1** 382-383
Cohen, Morris Raphael **4** 139-140
Descartes, René **4** 505-508
Heraclitus **7** 320
Hobbes, Thomas **7** 421-423
Hume, David **8** 31-34
Jaspers, Karl **8** 225-226
Pascal, Blaise **12** 122-124
Thomas Aquinas **15** 183-186

Reason and Revolution (book)
Marcuse, Herbert **10** 245-247

Reason Awake (book)
Dubos, René Jules **5** 119

Reb Yudel Hasis (literary character)
Agnon, Shmuel Yoseph **1** 85-86

Rebecca
see Pocahontas

Rebecca (film)
Hitchcock, Alfred **7** 415-416

Rebel, The (novel)
Camus, Albert **3** 255-257

Rebel Without a Cause (film)
Dean, James **4** 433-434

Rebellion in the Backlands (book)
Cunha, Euclides Rodrigues Pimenta da **4** 336-337

Rebellion Losses Act (Canada, 1849)
Baldwin, Robert **1** 466-468
Elgin, 8th Earl of **5** 248-249
Lafontaine, Louis-Hippolyte **9** 157-158

Rebellion of 1173 (England)
Henry II **7** 287-289

Rebellion of 1837 (Canada)
Baldwin, Robert **1** 466-468
Cartier, George-Étienne **3** 342-343
Mackenzie, William Lyon **10** 104-106
Moodie, Susanna **11** 140-141
Papineau, Louis-Joseph **12** 91

Rebellion of the Eight Princes (China; 3d century)
Lu Chi **10** 24

Rebellion of the Seven Kingdoms (China; 154 B.C.)
Han Kao-tsu **7** 125-126

Rebellion of the Three Feudatories (1673-74; China)
K'ang-hsi **8** 423-426

Rebels, The (novel)
Child, Lydia Maria Francis **3** 520-521

Rebull, Santiago (1829-1902), Mexican painter
Rivera, Diego **13** 183-184
Velasco, Luis de **15** 450-451

Recall (politics)
Merriam, Charles Edward **10** 518-519

Récamier, Jeanne Françoise Julie Adélaïde Bernard (1777-1847), French beauty and wit
Chateaubriand, Vicomte de **3** 477-479
David, Jacques Louis **4** 407-409

Reccared (died 601), Visigothic king in Spain 586-601
Isidore of Seville **8** 149-150

Recessional (poem)
Kipling, Joseph Rudyard **9** 32-33

Rechberg und Rothenlöwen, Count Johann Bernhard von (1806-1889), Austrian statesman
Bismarck, Otto Eduard Leopold von **2** 294-296

Recherche de l'absolu, La (novel)
Balzac, Honoré de **1** 478-480

Recife, battle of (1630)
John Maurice of Nassau **8** 281-282

Reciprocal Accord (painting)
Kandinsky, Wassily **8** 420-422

Reciprocal trade agreements (United States; 1930s)
Hull, Cordell **8** 28-29

Reciprocity Treaty of 1854 (United States-Canada)
Howe, Joseph **7** 534-535

Reclamation, Bureau of (United States)
Powell, John Wesley **12** 425-426

Reclining Figure (sculpture series)
Moore, Henry **11** 146-148

Reclining Nude (painting)
Modigliani, Amedeo **11** 72-73

Reclining Nude I (sculpture)
Matisse, Henri **10** 336-337

Reclining Woman (sculpture)
Moore, Henry **11** 146-148

Recluse ... (poem)
Wordsworth, William **16** 385-388

Recombination (genetics)
Beadle, George Wells **2** 80-81

Reconquista
see Spain—Islamic

Reconstituted National party (South Africa)
Vorster, Balthazar Johannes **16** 30-32

Reconstruction (United States)
African American officials
Bruce, Blanche Kelso **3** 62-63
Delany, Martin Robinson **4** 473-474
Douglass, Frederick **5** 85-86
Pinchback, Pinckney Benton Stewart **12** 306-308
Revels, Hiram Rhoades **13** 109-110
Smalls, Robert **14** 277-278
Court decisions
Chase, Salmon Portland **3** 473-475
Field, David Dudley **5** 439-440
Miller, Samuel Freeman **11** 29-30
Freedmen's Bureau
see Freedmen's Bureau
historians on
Dunning, William Archibald **5** 148-149
Rhodes, James Ford **13** 122
Woodward, Comer Vann **16** 378-379
in literature
Harris, Joel Chandler **7** 173-174
military rule
Hayes, Rutherford Birchard **7** 227-228
Sheridan, Philip Henry **14** 182-183
moderates
Adams, Charles Francis **1** 41-42
Andrew, John Albion **1** 230-231
Blair, Francis Preston **2** 313-315
Hill, Benjamin Harvey **7** 386-387
Johnson, Andrew **8** 294-295
Lincoln, Abraham **9** 415-418
Trumbull, Lyman **15** 317-318
Vallandigham, Clement Laird **15** 406-407
Welles, Gideon **16** 188-190

White, Edward Douglass **16** 230-231
Wood, Fernando **16** 367-368
New South
Grady, Henry Woodfin **6** 482-483
Hill, Benjamin Harvey **7** 386-387
Radical Republicans
Ames, Adelbert **1** 198
Chandler, Zachariah **3** 425-426
Conkling, Roscoe **4** 201-202
Davis, Henry Winter **4** 415-416
Grant, Ulysses Simpson **6** 492-494
Greeley, Horace **6** 515-517
Lieber, Francis **9** 401-402
Medill, Joseph **10** 451-452
Morton, Oliver Hazard Perry Throck **11** 197-198
Nast, Thomas **11** 318-319
Schurz, Carl **14** 44-45
Stevens, Thaddeus **14** 442-443
Sumner, Charles **15** 30-31
Wade, Benjamin Franklin **16** 38-39
southern governors
Alcorn, James Lusk **1** 120-121
Brown, Joseph Emerson **3** 41-42
Gordon, John Brown **6** 449-450
Hampton, Wade III **7** 112
southern resistance
George, James Zachariah **6** 276-277
Toombs, Robert Augustus **15** 267-268
see also Ku Klux Klan; Racism (United States)

Reconstruction Finance Corp. (established 1931)
Berle, Adolf Augustus Jr. **2** 199-200
Hoover, Herbert Clark **7** 483-485

Reconstructionist movement (American Judaism)
Kaplan, Mordecai Menahem **8** 435-436

Record Building (Charleston, South Carolina)
Mills, Robert **11** 36-37

RECORDE, ROBERT (1510-1558), English mathematician **13** 68-69

Records of Rites (book)
Confucius **4** 197-200

Records of the Historian (book; Ssu-ma Ch'ien)
Confucius **4** 197-200
Lao Tzu **9** 201-202
Ssu-ma Ch'ien **14** 388-389

RECTO, CLARO M. (1890-1960), Philippine nationalist and statesman **13** 69-70
Quezon, Manuel Luis **12** 511-513

Recueillements (anthology)
Lamartine, Alphonse Marie Louis de **9** 173-175

Recumbent Figure (sculpture)
Moore, Henry **11** 146-148

Recusants (religious group)
Byrd, William **3** 187-188
Morley, Thomas **11** 179-180
Strafford, 1st Earl of **14** 490-491

Recuyell of the Historyes of Troye, The (book; Le Fevre-Caxton)
Caxton, William **3** 386-387

"Red, The"
see Comyn, John

Red and the Black, The (novel)
Stendhal **14** 422-425-198

Red and the Green, The (novel)
Murdoch, Iris **11** 256-257

Red Army Faction (German terrorists)
Baader and Ulrike Meinhof, Andreas **1** 403-404

Red Badge of Courage, The (novel)
Crane, Stephen **4** 293-295

Red Baron
see Richthofen, Manfred von

Red Brigades (Italian terrorist organization)
Moro, Aldo **11** 180-181

Red Cavalry (stories)
Babel, Isaac Emmanuelovich **1** 411-412

RED CLOUD (1822-1909), American Oglala Sioux Indian chief **13** 70-71
American Horse **1** 195-198

Red Cloud Agency (Native American)
Crazy Horse **4** 303-304

Red Cross
see American Red Cross; International Red Cross

Red Desert (film)
Antonioni, Michelangelo **1** 252-253

Red Dragon Book Club (national organization; Myanmar [formerly Burma])
Aung San **1** 374-375
Nu, U **11** 439-441

Red Eyebrows (Chinese bandits)
Kuang-wu-ti **9** 112-113

Red Federation of Labour (New Zealand)
Fraser, Peter **6** 73-74

Red Fishes (painting)
Matisse, Henri **10** 336-337

Red Guards (Chinese)
Chou En-lai **4** 20-22
Liu Shao-Ch'i **9** 453-455
Mao Zedong **10** 225-227

Red Horses (painting)
Marc, Franz **10** 231

Red International of Labor Unions (Moscow)
Foster, William Zebulon **6** 27-28

RED JACKET (Sagoyewatha; 1758-1830), Seneca tribal leader **13** 71-73
Brant, Joseph **2** 500-501
Catlin, George **3** 373-374

Red Kerchief, The (film)
Kazantzakis, Nikos **8** 466-468

Red Lily, The (novel)
France, Anatole **6** 39-40

Red Mask (sculpture)
Manzù, Giacomo **10** 224-225

Red Petticoat, The (operetta)
Kern, Jerome David **8** 517-518

Red Pony, The (film)
Copland, Aaron **4** 227-228

Red, Red Rose, A (song)
Burns, Robert **3** 155-156

Red River (Canada-United States)
Fraser, Simon **6** 74-75
la Verendrye, Sieur de **9** 239-240

Red River (Indochina)
Bonvalot, Pierre Gabriel Édouard **2** 396

Red River (United States)
Bienville, Sieur de **2** 268-269

Red Rock (novel)
Page, Thomas Nelson **12** 59-60

Red Room, The (novel)
Strindberg, August **14** 509-511

Red Roses for Me (play)
O'Casey, Sean **11** 459-460

Red Roses from Bronze (poems)
Doolittle, Hilda **5** 65-66

Red Rover, The (novel)
Cooper, James Fenimore **4** 220-223

Red scare (U.S. history)
Browder, Earl Russell **3** 30-31
Duncan, Isadora **5** 144-145
Foster, William Zebulon **6** 27-28

Red Sea (Arabia-North Africa)
Burckhardt, Johann Ludwig **3** 133

Red shift (astronomy)
Eddington, Arthur Stanley **5** 201-202
Hubble, Edwin Powell **8** 10-11

Red Star over China (book)
Snow, Edgar **14** 312-313

Red terror (Russia)
Dzerzhinsky, Felix Edmundovich **5** 173-174

Red Turbans (Chinese rebels)
Yi Sng-gye **16** 458-459

Redburn (novel)
Melville, Herman **10** 472-476

Redding, J. Saunders (1906-1988), African American author and educator
Wheatley, Phillis **16** 221-222

"Redeemers" (United States Reconstruction)
Lamar, Lucius Quintus Cincinnatus **9** 170-171

Redemption (play)
Barrymores **2** 28-30

Redemption (theology)
Abba Arika **1** 3-4
Edwards, Jonathan **5** 220-222
Luria, Isaac ben Solomon Ashkenazi **10** 47-48

Redemptorists (religious congregation)
Hecker, Isaac Thomas **7** 250-251

Redentore, Il (church, Venice)
Mansart, François **10** 211
Palladio, Andrea **12** 75-77

REDFIELD, ROBERT (1897-1958), American anthropologist **13** 73-74

Redfield, William C. (1798-1857), American scientist
Hare, Robert **7** 152-153

Redgauntlet (novel)
Scott, Walter **14** 68-70

REDGRAVE, VANESSA (born 1937), British actress and political activist **13** 74-75

Redheads (Shiites; Turkey)
Abbas I **1** 4-6

Redman, John (1722-1808), American physician
Morgan, John **11** 162-163

REDON, ODILON (1840-1916), French painter and graphic artist **13** 75-76
Klee, Paul **9** 47-49
Rousseau, Henri **13** 323-324
Seurat, Georges Pierre **14** 120-122

Redoubtable (ship)
Nelson, Horatio **11** 336-338

Redshirts (volunteer army)
Cavour, Conte di **3** 385-386
Garibaldi, Giuseppe **6** 215-217

Redskins, The (novel)
Cooper, James Fenimore **4** 220-223

Redstone rocket
von Braun, Wernher **16** 17-18

Reductionism (philosophy)
Bichat, Marie François Xavier **2** 263-264

Redwood Library (Newport, Rhode Island)
Harrison, Peter **7** 179-180

Reed, Carol (1906-1976), English film director
Coward, Noel **4** 279-280

REED, JOHN SILAS (1887-1920), American revolutionist, poet, and journalist **13** 76-77
Bourne, Randolph Silliman **2** 456-457
Eisenstein, Sergei Mikhailovich **5** 240-242

Reed, Luman (1781-1836), American merchant
Durand, Asher Brown **5** 156-157
Mount, William Sidney **11** 213-214

REED, THOMAS BRACKETT (1839-1902), American statesman and parliamentarian **13** 77

REED, WALTER (1851-1902), American military surgeon **13** 78
Finlay, Carlos Juan **5** 450
Gorgas, William Crawford **6** 454-455

REES, LLOYD FREDERIC (1895-1988), Australian artist **13** 78-79

REEVE, TAPPING (1744-1823), American jurist **13** 79-80
Burr, Aaron **3** 156-159
Calhoun, John Caldwell **3** 226-228
Mann, Horace **10** 202-204

Reference, general theory of (philosophy)
Meinong, Alexius Ritter von Handschuchsheim **10** 461-462

Reflection (philosophy)
Locke, John **9** 478-480

Reflex (psychology)
Pavlov, Ivan Petrovich **12** 155-157

Reform, social
see Social reform

Reform Bill of 1832 (England)
opponents
Cobbett, William **4** 126-127
Gladstone, William Ewart **6** 357-360
Peel, Robert **12** 181-183
Wordsworth, William **16** 385-388
supporters
Durham, 1st Earl of **5** 161-162
Grey, Charles **6** 539-540
Macaulay, Thomas Babington **10** 79-80
O'Connell, Daniel **11** 465-467
Russell, John **13** 380-381
Wellington, 1st Duke of **16** 193-195
William IV **16** 296-297

Reform Bill of 1867 (England)
Disraeli, Benjamin **5** 27-29
Gladstone, William Ewart **6** 357-360
Russell, John **13** 380-381

Reform Bill of 1884 (England)
Parnell, Charles Stewart **12** 117-119

Reform Edict (Japan; 646)
Fujiwara Kamatari **6** 145

Reform Judaism (United States)
Silver, Abba Hillel **14** 232-233
Wise, Isaac Mayer **16** 342-343

Reform movement (Episcopalian)
Muhlenberg, William Augustus **11** 233-234

Reform party (Australia)
Massey, William Ferguson **10** 324

Reform party (Canada)
Mackenzie, William Lyon **10** 104-106

Reform Republicans (U.S. politics)
Bristow, Benjamin Helm **3** 9-10

Reformation, Catholic
see Counter Reformation

Reformation, Protestant
see Protestant Reformation

Reformation Oath ... (mural)
Hodler, Ferdinand **7** 434-435

Reformation Parliament (England)
Cromwell, Thomas **4** 320-321

Reformation Symphony (musical composition)
Mendelssohn, Moses **10** 488-489

Réforme, La (newspaper)
Blanc, Louis **2** 318-319

Reformed Church (Calvinist)
Calvin, John **3** 239-242

Reformed Church (Dutch)
Jordaens, Jacob **8** 347-349
Oldenbarnevelt, Johan van **11** 495-496

Reformed Congregation of the Eremetical Order of St. Augustine
see Augustinians (religious order)

Reformers, agrarian (land)
American
Evans, George Henry **5** 337-338
Hatch, William Henry **7** 196
Polk, Leonidas Lafayette **12** 376-377
Brazilian
Castelo Branco, Humberto **3** 359-360
Canadian
Gourlay, Robert **6** 474
Chinese
Chia Ssu-tao **3** 514-515
Fan Chung-yen **5** 376-377
Hsiao-Wen-ti, Wei **8** 5
Shang Yang **14** 149-150
Wang An-shih **16** 95-97
Wang Mang **16** 101-103
Cuban
Castro Ruz, Fidel **3** 365-368
Gourlay, Robert **6** 474
Hawaiian
Kamehameha III **8** 416-417
Irish
Balfour, Arthur James **1** 469-470
Japanese
Toyotomi Hideyoshi **15** 286-289
Mexican
Ávila Camacho, Manuel **1** 387-388
Calles, Plutarco Elías **3** 234-235
Cárdenas, Lázaro **3** 286-287
Philippine
Macapagal, Diosdado P. **10** 74-76
Marcos, Ferdinand **10** 240-242
Roman
Caesar, Gaius Julius **3** 207-210
Gracchus, Tiberius and Gaius Sempronius **6** 479-480
Romanian
Ferdinand **5** 413-414
Russian
Stolypin, Piotr Arkadevich **14** 465-466
Venezuelan
Betancourt, Rómulo **2** 237-238

Reformers, economic
American
Epstein, Abraham **5** 294-295
Lawson, Thomas William **9** 255-256
Memminger, Christopher Gustavus **10** 476-477
Shays, Daniel **14** 168
Warburg, Paul Moritz **16** 111-112
Weaver, James Baird **16** 151-152
Australian
Wakefield, Edward Gibbon **16** 48-49
Brazilian

Kubitschek de Oliveira, Juscelino **9** 113-115
Chinese
Wang An-shih **16** 95-97
Wang Mang **16** 101-103
Wang T'ao **16** 105-106
English
Pitt, William the Younger **12** 329-331
French
Giscard d'Estaing, Valéry **6** 350-352
Turgot, Anne Robert Jacques **15** 348-349
Iranian
Taqi Khan Amir-e Kabir, Mirza **15** 106-107
Russian
Witte, Sergei Yulyevich **16** 349-350

Reformers, educational
American
Beecher, Catharine **2** 110-112
Bode, Boyd Henry **2** 355-356
Eliot, Charles William **5** 254
Gallup, George **6** 187-189
Goodlad, John Inkster **6** 434-436
Haley, Margaret A. **7** 78-79
Hesburgh, Theodore Martin **7** 357-358
Howe, Florence Rosenfeld **7** 530-531
Howe, Samuel Gridley **7** 537
Johnson, Marietta Louise Pierce **8** 312-313
Judd, Charles Hubbard **8** 375-376
Kerr, Clark **8** 519-521
Kilpatrick, William H. **9** 1-3
Morrill, Justin Smith **11** 182
Peabody, Elizabeth Palmer **12** 167-168
Rice, Joseph Mayer **13** 127-128
Richards, Ellen H. **13** 134-136
Rugg, Harold **13** 355-357
Wayland, Francis **16** 148-149
English
Beale, Dorothea **2** 81-83
Webb, Beatrice Potter **16** 153-154
Webb, Sidney James **16** 154-155
Mexican
López Mateos, Adolfo **9** 509-510
Spanish
Toledo, Francisco de **15** 257-259
see also Social scientists—educators

Reformers, labor
see Labor leaders

Reformers, legal
see Jurists

Reformers, medical
American
Barton, Clara **2** 37-39
Dix, Dorothea Lynde **5** 32-33
Morgan, John **11** 162-163
Rush, Benjamin **13** 364-365
British
Bevan, Aneurin **2** 248-249
Canadian
Bethune, Henry Norman **2** 240-241

Reformers, political
American
Curtis, George William **4** 349-350
Donnelly, Ignatius **5** 62
Eaton, Dorman Bridgman **5** 190-191
Gardner, John W. **6** 211-213
Harrington, Michael **7** 167-169
Hayden, Thomas Emmet **7** 217-219
Howe, Julia Ward **7** 535-536
Johnson, Hiram Warren **8** 300-301
Johnson, Tom Loftin **8** 317
Jones, Samuel Milton **8** 342-343
La Follette, Robert Marion **9** 155-156
La Guardia, Fiorello Henry **9** 166-167
Mahone, William **10** 147-148
Merriam, Charles Edward **10** 518-519
Pendleton, George Hunt **12** 198
Roosevelt, Theodore **13** 280-283
Schniederman, Rose **14** 22-23
Schurz, Carl **14** 44-45
Spotswood, Alexander **14** 385
Tilden, Samuel Jones **15** 222-223
Tillman, Benjamin Ryan **15** 225-226
Weaver, James Baird **16** 151-152
Argentine
Perón, Eva Duarte de **12** 225-226
Austrian
Joseph II **8** 359-360
Canadian
Howe, Joseph **7** 534-535
Lafontaine, Louis-Hippolyte **9** 157-158
Mackenzie, William Lyon **10** 104-106
Chinese
K'ang Yu-wei **8** 426-428
Kuang-hsü **9** 111-112
Liang Ch'i-ch'ao **9** 395-396
Wang Mang **16** 101-103
Wang Yang-ming **16** 108-109
Yung-lo **16** 482-483
Egyptian
Mohammed Ali **11** 81-82
English
Edward I **5** 208-210
Hobhouse, Leonard Trelawny **7** 425-426
Lilburne, John **9** 409-410
Montfort, Simon de **11** 132-133
Peel, Robert **12** 181-183
Pitt, William the Younger **12** 329-331
Russell, John **13** 380-381
Sydenham, Thomas **15** 59-60
Wilkes, John **16** 280-281
Ethiopian
Menelik II **10** 495-497
Tewodros II **15** 158-159
French
du Pont de Nemours, Pierre Samuel **5** 155-156
Philip II **12** 268-269
Greek and Roman
Gracchus, Tiberius and Gaius Sempronius **6** 479-480
Solon **14** 327-328
Trajan **15** 291-292
Holy Roman Empire
Leopold II **9** 346
Iranian
Malkam Khan, Mirza **10** 172
Taqi Khan Amir-e Kabir, Mirza **15** 106-107
Japanese
Fujiwara Kamatari **6** 145
Shotoku Taishi **14** 205-207
Yoshimune, Tokugawa **16** 465-466
Latin American
Gálvez, José de **6** 196
Juárez, Benito **8** 369-372
Montt Torres, Manuel **11** 139-140
Morazán, José Francisco **11** 155
Morelos, José María **11** 157-158
Mosquera, Tomás Cipriano de **11** 205-206
Paz, Octavio **12** 161-162
Roca, Julio Argentino **13** 218
Túpac Amaru, José Gabriel **15** 341
Nepalese
Birendra, King **2** 282-283
New Zealand
Fraser, Peter **6** 73-74
Seddon, Richard John **14** 81-82
Ottoman
Selim III **14** 95-96
Philippine
Macapagal, Diosdado P. **10** 74-76
Portuguese
Pombal, Marquês de **12** 386-387
Salazar, António de Oliveira **13** 442-443
Prussian
Frederick William I **6** 86-87
Stein, Heinrich Friedrich Karl vom und zum **14** 415-416
Romanian
Titulescu, Nicolae **15** 246-247
Russian
Breshkovsky, Catherine **2** 517-519
Speranski, Mikhail Mikhailovich **14** 376-377
Stolypin, Piotr Arkadevich **14** 465-466

Reformers, religious
see Religious leaders

Reformers, social
African
Paton, Alan Stewart **12** 134-135
Uthman don Fodio **15** 397-398
American (19th century)
Alcott, Louisa May **1** 122
Altgeld, John Peter **1** 180-182
Bellamy, Edward **2** 134-135
Bellows, Henry Whitney **2** 143-144
Bly, Nellie **2** 346-348
Brownson, Orestes Augustus **3** 57-58

Cabet, Étienne **3** 196
Coxey, Jacob Sechler **4** 286-287
Gage, Matilda Joslyn **6** 167-169
George, Henry **6** 276
Greeley, Horace **6** 515-517
Hale, Edward Everett **7** 71-72
Howe, Julia Ward **7** 535-536
Lloyd, Henry Demarest **9** 468-469
Lowell, Josephine Shaw **10** 15-16
Mann, Horace **10** 202-204
Owen, Robert Dale **12** 40-41
Parker, Theodore **12** 112-113
Phillips, Wendell **12** 281-282
Riis, Jacob August **13** 169-170
Stone, Lucy **14** 471-472
Thayer, Eli **15** 168
Wade, Benjamin Franklin **16** 38-39
Wright, Elizur **16** 396-397
Wright, Frances **16** 397-398
American (19th-20th century)
Addams, Jane **1** 56-57
Beard, Mary Ritter **2** 85-86
Comstock, Anthony **4** 188-189
Dewey, Melvil **4** 523-524
Dodge, Grace Hoadley **5** 37-38
Gilman, Charlotte Anna Perkins **6** 323-325
Jones, Mary Harris **8** 338-339
Kellor, Frances **8** 481-482
Kelly, Florence **8** 483-484
Lease, Mary Elizebeth Clyens **9** 268
Lindsey, Benjamin Barr **9** 425-426
Low, Juliette Gordon **10** 10-11
Osborne, Thomas Mott **12** 17-18
Ovington, Mary White **12** 36-37
Parsons, Frank **12** 121-122
Ross, Edward Alsworth **13** 300
Russell, Charles Edward **13** 374-375
Sheldon, Charles M. **14** 172-174
Townsend, Francis Everitt **15** 282-283
Wald, Lillian **16** 53-54
Woods, Robert Archey **16** 374
American (20th century)
Abbott, Grace **1** 9-10
Abzug, Bella Stavisky **1** 34-35
Alinsky, Saul David **1** 161-162
Bevel, James Luther **2** 250-251
Corona, Bert **4** 243-247
Day, Dorothy **4** 428-429
Dewson, Mary Williams **4** 525
Dubinsky, David **5** 114-115
Epstein, Abraham **5** 294-295
Goldmark, Josephine **6** 407-408
Hayden, Thomas Emmet **7** 217-219
Nader, Ralph **11** 290-291
Park, Maud Wood **12** 102
Rankin, Jeannette Pickering **13** 35-37
Sanger, Margaret Higgins **13** 467-468
Talbert, Mary Morris Burnett **15** 86-88
Villard, Oswald Garrison **15** 498-499
Wagner, Robert Ferdinand **16** 43
see also Abolitionists; Temperance movement; Women's suffrage; Women's rights
Argentine
Perón, Eva Duarte de **12** 225-226
Bavarian
Rumford **13** 360-362
Canadian
McClung, Nellie Letitia **10** 396-397
Woodsworth, James Shaver **16** 376
Chinese
Chang Chien **3** 429-430
Chang Chih-tung **3** 430-431
Ch'en Tu-hsiu **3** 501-502
Feng Kuei-fen **5** 411-412
Feng Yü-hsiang **5** 412-413
Wang Yang-ming **16** 108-109
English (18th century)
Oglethorpe, James Edward **11** 482-483
English (19th century)
Chadwick, Edwin **3** 404-405
Fry, Elizabeth **6** 134-136
Hobhouse, Leonard Trelawny **7** 425-426
Mill, John Stuart **11** 21-23
Owen, Robert **12** 39-40
Russell, John **13** 380-381
Shaftesbury, 7th Earl of **14** 137-138
English (19th-20th century)
Besant, Annie Wood **2** 233-234
Booth, Charles **2** 400-401
Stopes, Marie **14** 476-478
Webb, Beatrice Potter **16** 153-154
Webb, Sidney James **16** 154-155
English (20th century)
Astor, Nancy Langhorne **1** 352-354
Belloc, Joseph Hilaire Pierre **2** 141
Beveridge, William Henry **2** 251-252
Rathbone, Eleanor **13** 47-48
Russell, Bertrand Arthur William **13** 373-374
French
Fourier, François Charles Marie **6** 31-32
Rousseau, Jean Jacques **13** 324-328
Saint-Pierre, Abbé de **13** 434-435
Saint-Simon, Comte de **13** 436-437
Sorel, Georges **14** 347-348
German
Soelle, Dorothee **14** 324-325
Indian (Asia)
Ambedkar, Bhimrao Ramji **1** 190-191
Bhave, Vinoba **2** 257-258
Das, Chitta Ranjan **4** 401-402
Deb, Radhakant **4** 437
Gandhi, Mohandas Karamchand **6** 201-204
Narayan, Jayaprakash **11** 312-313
Roy, Ram Mohun **13** 18
Rabindranath Tagore **12** 529-531
Japanese
Toyotomi Hideyoshi **15** 286-289
Latin American
Mariátegui, José Carlos **10** 255-256
Paz, Octavio **12** 161-162
Sá, Mem de **13** 395
Sierra, Justo **14** 217
Vallejo, César Abraham **15** 408-409
Portuguese
Vieira, Antônio **15** 492
Prussian
Schmoller, Gustav Friedrich von **14** 21
Roman
Drusus, Marcus Livius **5** 105-106
Russian
Kollontai, Aleksandra Mikhailovna **9** 79
Peter I **12** 253-256
Spanish
Las Casas, Bartolomé de **9** 211-212
Philip V **12** 276-277
Thai
Mongkut **11** 104

Refraction (physics)
Hamilton, William Rowan **7** 99-100

Refrigeration
Armour, Philip Danforth **1** 302
Diesel, Rudolf **5** 7
Durant, William Crapo **5** 158

Refugees, The (novel)
Doyle, Arthur Conan **5** 91-92

Regalado, Tomás (born 1864), Salvadorean general and politician
Estrada Cabrera, Manuel **5** 325-326

REGAN, DONALD (Donald Thomas Regan; born 1918), American secretary of the treasury and White House chief of staff under Reagan **13** 80-81

Regard du roi, Le (novel)
Laye, Camara **9** 257-259

Regency Council (Austria; 1835)
Metternich, Klemens von **10** 533-536

Regency crisis (1765)
Fox, Charles James **6** 35-37
Rockingham, 2d Marquess of **13** 230-231

Regency period (England)
George IV **6** 272-273
Nash, John **11** 316
Sheraton, Thomas **14** 181-182

Regent's Park (England)
Nash, John **11** 316

Reger, Max (1873-1916), German composer
Honegger, Arthur **7** 472-473

Reggia opera house (Parma, Italy)
Toscanini, Arturo **15** 270-271

Regicide, The (play)
Smollett, Tobias George **14** 305-307

REGIOMONTANUS (1436-1476), German astronomer and mathematician **13** 81-82

Región más transparente, La (novel)
Fuentes, Carlos **6** 141-142

Regional Planning Association of America
Mumford, Lewis **11** 246-247

Regionalism and local color (American literature)
Midwest
Cather, Willa Sibert **3** 368-369
Eggleston, Edward **5** 223-224
Garland, Hannibal Hamlin **6** 217-218
Howe, Edgar Watson **7** 529
Riley, James Whitcomb **13** 170-171
Rölvaag, Ole Edvart **13** 265
New England
Jewett, Sarah Orne **8** 256
South
Cable, George Washington **3** 198-199
Caldwell, Erskine **3** 223-224
Faulkner, William **5** 395-397
Harris, Joel Chandler **7** 173-174
Hearn, Lafcadio **7** 240
Kennedy, John Pendleton **8** 506-507
Page, Thomas Nelson **12** 59-60
Simms, William Gilmore **14** 235-236
Styron, William **15** 6-8
West
Harte, Francis Brett **7** 184-185
Miller, Joaquin **11** 27-28
Richter, Conrad Michael **13** 148-149
Yukon
London, Jack **9** 494-495

Register House (Edinburgh)
Adam, Robert and James **1** 38-40

Register, Vote (poster)
Shahn, Ben **14** 139-140

Régnier, Henri de (1864-1936), French poet
Valéry, Paul Ambroise **15** 405-406

Regrets (sonnets)
du Bellay, Joachim **5** 113-114

Regrets of the Belle Heaulmière (poem)
Villon, François **15** 499-501

Regulae Philosophandi (tract)
Newton, Isaac **11** 369-372

Regulations for the Order and Discipline of the Troops ...
see Blue Book

Regulator movement (United States; 1768-71)
Tryon, William **15** 321

Regulus Leaving Rome (painting)
West, Benjamin **16** 210-212

Rehabilitation (health)
Switzer, Mary E. **15** 55-56

Rehearsal, The (satire)
Buckingham, 2d Duke of **3** 94-95

REHNQUIST, WILLIAM HUBBS (born 1924), U.S. Supreme Court chief justice **13** 82-84

Rehoboam (died 917 B.C.), king of Judah ca. 933-917
Jeroboam I **8** 248-249

Rei Seleuco, El (poem)
Camoëns, Luis Vaz de **3** 247-249

REICH, STEVE (born 1936), American composer **13** 84-85

Reich, Wilhelm (1897-1957), Austrian psychiatrist
Freud, Sigmund **6** 103-106

Reicha, Anton (1770-1836), Czech-French composer
Liszt, Franz **9** 445-447

Reichenbach, Convention of (1790)
Leopold II **9** 346

Reichenbach, Hans (1891-1953), German philosopher
Carnap, Rudolf **3** 308-309

Reichstag fire (Berlin; 1933)
Hitler, Adolf **7** 417-420
Szilard, Leo **15** 64-66

Reichstag Peace Resolution (1917)
Erzberger, Matthias **5** 319-320
Kapp, Wolfgang **8** 436

REICHSTEIN, TADEUS (born 1897), Polish-Swiss chemist **13** 85-87
Kendall, Edward Calvin **8** 495
Szent-Györgyi, Albert von **15** 62-64

REID, THOMAS (1710-1796), Scottish philosopher, clergyman, and teacher **13** 87-88
Cousin, Victor **4** 273-274
Stewart, Dugald **14** 449

REID, WILLIAM RONALD (Bill Reid; born 1920), Canadian artist **13** 88-89

Reigen (play)
Schnitzler, Arthur **14** 23-24

Reign of Terror
see French Revolution—1792-95 (Reign of Terror)

Reign of terror (Russia)
Ivan IV **8** 157-159

Reimarus, Hermann Samuel (1694-1798), German philosopher and theologian
Lessing, Gotthold Ephraim **9** 357-359

Reims, Council of (1148)
Lombard, Peter **9** 490-491

Reinaldo Solar (novel)
Gallegos Freire, Rómulo **6** 185-186

Reine Margot, La (play)
Dumas, Alexandre **5** 136-138

Reineke Fuchs (poems)
Goethe, Johann Wolfgang von **6** 388-391

Reinforced concrete (architecture)
Breuer, Marcel **2** 520-521
Nervi, Pier Luigi **11** 346-348
Perret, Auguste **12** 233

REINHARDT, MAX (Max Goldman; 1873-1943), Austrian stage director **13** 89-90
Brecht, Bertolt **2** 512-514
Hofmannsthal, Hugo von **7** 443-444
Lubitsch, Ernst **10** 18-19

Reinken, Jan (1623-1722), German organist and composer
Bach, Johann Sebastian **1** 416-419

Reinmar von Hagenau (Reinmar der Alte; died circa 1210), Alsatian minnesinger
Vogelweide, Walther von der **16** 10-11

Reis, Johann Philipp (1834-1874), German physicist and inventor
Bell, Alexander Graham **2** 129-131

Reisbilder (book)
Heine, Heinrich **7** 259-260

Reivers, The (novel)
Faulkner, William **5** 395-397

Reizenstein, Elmer
see Rice, Elmer

Rejoice in the Lord (anthem)
Purcell, Henry **12** 484-485

Rektor Kleist (play)
Kaiser, Georg **8** 411-412

Rélâche (ballet)
Satie, Erik **13** 494-495

Relapse (play)
Vanbrugh, John **15** 409-410

Relativism (history)
Becker, Carl Lotus **2** 100-101
Morison, Samuel Eliot **11** 175-176

Relativism (philosophy)
Comte, Auguste **4** 189-191
Herskovits, Melville Jean **7** 345
Poincaré, Jules Henri **12** 365-366

Relativity (physics)
general theory
Eddington, Arthur Stanley **5** 201-202
Einstein, Albert **5** 228-231
Fermi, Enrico **5** 422-424
Hamilton, William Rowan **7** 99-100
Lagrange, Joseph Louis **9** 164-166
Lobachevskii, Nikolai Ivanovich **9** 472-474
Mössbauer, Rudolf **11** 208-209
Noether, Emmy **11** 414-416
Riemann, Georg Friedrich Bernard **13** 164-165
interpretations
Schlick, Friedrich Albert Moritz **14** 16-17
Whitehead, Alfred North **16** 242-244
Yang, Chen Ning **16** 437-438
special theory
Einstein, Albert **5** 228-231
Lorentz, Hendrik Antoon **9** 515-516
Planck, Max Karl Ernst Ludwig **12** 342-344
see also Quantum theory

Reliance Building (Chicago)
Burnham, Daniel Hudson **3** 148-149

Relief and Construction Act (1932)
Hoover, Herbert Clark **7** 483-485

Relief No. 1 (sculpture)
Moore, Henry **11** 146-148

Relief of Lucknow, The (play)
Boucicault, Dion **2** 442-443

Relief party (U.S. politics)
Blair, Francis Preston **2** 313-315

Religio Iaici (poem)
Dryden, John **5** 106-107

Religio medici (book)
Browne, Thomas **3** 49-50

Religion
and history
von Rad, Gerhard **16** 29-30
and positive thinking
Peale, Norman Vincent **12** 171-172
and psychotherapy
Peale, Norman Vincent **12** 171-172
and science
Bacon, Roger **1** 425-427
Bosanquet, Bernard **2** 425-426
Bose, Jagadis Chandra **2** 429-430
Boyle, Robert **2** 469-471
Cooper, Thomas **4** 224
Douglas, Mary Tew **5** 79-80
Fiske, John **5** 465-466
Kingsley, Charles **9** 28
Wieman, Henry Nelson **16** 261-262
and social reform
Gutiérrez, Gustavo **7** 52-53
and sociology
Durkheim, Émile **5** 162-163
Frazer, James George **6** 76
Greeley, Andrew M. **6** 514-515
Troeltsch, Ernst **15** 299-300
Tylor, Edward Burnett **15** 372-373
and women
Schüssler Fiorenza, Elisabeth **14** 46-48
Black Theology
Cone, James Hall **4** 196-197
comparative
ibn Hazm, Abu Muhammad Ali **8** 93
Renan, Ernest **13** 95-96
Weber, Max **16** 157-160
concepts of
Rosenzweig, Franz **13** 294
Tillich, Paul Johannes **15** 224-225
ecumenism
Gilkey, Langdon Brown **6** 318-319
Harkness, Georgia **7** 155-156
John Paul II **8** 287-290
feminist theology
Morton, Nelle Katherine **11** 195-197
history of
Eliade, Mircea **5** 249-250
Pagels, Elaine Hiesey **12** 61-62
Schillebeeckx, Edward **14** 3-4
liberation theology
Cone, James Hall **4** 196-197
natural
Toland, John **15** 256
philosophy of
Brightman, Edgar Sheffield **3** 8-9
Cohen, Hermann **4** 138-139
Feuerbach, Ludwig Andreas **5** 432
Kierkegaard, Søren Aabye **8** 547-549
Royce, Josiah **13** 334-335
Santayana, George **13** 475-477
Schelling, Friedrich Wilhelm Joseph von **13** 526-527
von Hügel, Friedrich **16** 21-22
Watts, Alan Wilson **16** 144-145
Whitehead, Alfred North **16** 242-244
Wieman, Henry Nelson **16** 261-262
psychology of
Freud, Sigmund **6** 103-106
James, William **8** 215-217
Söderblom, Nathan **14** 323-324

Religion and the Rise of Capitalism (book)
Tawney, Richard Henry **15** 120-121

Religion, freedom of
see Religious liberty

Religion of Man, The (essays)
Rabindranath Tagore **12** 529-531

Religion of Reason (French revolution)
Robespierre, Maximilien François Marie Isidore de **13** 199-201

Religion, Wars of (France; 1562-98)
Bodin, Jean **2** 356-357
Coligny, Gaspard de **4** 159-160
Henry IV **7** 293-295
Louis XIV **9** 531-533
Medici, Catherine de' **10** 445-449
Mérimée, Prosper **10** 517

Religious Allegory (painting)
Giorgione **6** 340-341

Religious conversions
see Conversions, religious

Religious education
see Education, religious

Religious leaders, Asiatic
Imaoka, Shinichiro **8** 115
Rajneesh, Bhagwan Shree **13** 7-9

Religious leaders, Black Muslim
Farrakhan, Louis **5** 389-390
Muhammad, Elijah **11** 230-231

Religious leaders, Buddhist
China
Chih-i **3** 518-519
Hsüan Tsang **8** 6-7
Hui-yüan **8** 25-26
Tao-an **15** 103-104
Tao-hsüan **15** 105
India
Buddha **3** 97-101
Kumarajiva **9** 127
Japan
Eisai **5** 231-232
Ennin **5** 288-289
Honen **7** 473
Ikeda, Daisaku **8** 109-110
Kukai **9** 124-125
Nichiren **11** 376-377
Niwano, Nikkyo **11** 400-401
Saicho **13** 426-428
Sesshu, Toya **14** 116-117
Shinran **14** 197
Suzuki, Daisetz Teitaro **15** 46-47
Thailand
Buddhadāsa Bhikkhu **3** 101-102
Mongkut **11** 104
Tibet
Dalai Lama **4** 369-371

Religious leaders, Catholic (since 1517)
archbishops
Corrigan, Michael Augustine **4** 253
Hughes, John Joseph **8** 17-18
Ireland, John **8** 133-134
Lamy, Jean Baptiste **9** 181-182
Mannix, Daniel **10** 210
Pázmány, Péter **12** 164-165
Romero, Oscar **13** 265-267
Sheen, Fulton J. **14** 171-172
bishops
Carroll, John **3** 331-332
England, John **5** 288
Gasca, Pedro de la **6** 230-231
Perry, Harold Robert **12** 236-237
cardinals
Bea, Augustinus **2** 79
Bembo, Pietro **2** 144-145
Bernardin, Joseph Cardinal **2** 210-211
Borromeo, Charles **2** 423-424
Eck, Johann Maier von **5** 200
Gibbons, James **6** 300-301
Hayes, Patrick Joseph **7** 224-225
Lavigerie, Charles Martel Allemand **9** 240
Manning, Henry Edward **10** 209-210
McCloskey, John **10** 395
Mindszenty, József **11** 47-49
Mundelein, George William **11** 248-249
Newman, John Henry **11** 365-367
Richelieu, Armand Jean du Plessis de **13** 142-144
Sin, Jaime L. **14** 244-245
Spellman, Francis Joseph **14** 367
Stepinac, Alojzije **14** 433-435
Wolsey, Thomas **16** 364-366
confessors
Vianney, Jean Baptiste **15** 478-479
founders
Bourgeoys, Marguerite **2** 452-453
Cabrini, Frances Xavier **3** 205
Cajetan **3** 215-216
Drexel, Katherine **5** 102-103
Hecker, Isaac Thomas **7** 250-251
Ignatius of Loyola **8** 108-109

Lavigerie, Charles Martel Allemand **9** 240
MacKillop, Mary **10** 106-107
Neri, Philip **11** 340
Rosmini-Serbati, Antonio **13** 296-297
Teresa **15** 148-151
Vincent de Paul **15** 501-502
heretics
Jansen, Cornelis **8** 220-221
Molinos, Miguel de **11** 88-89
martyrs
Brébeuf, Jean de **2** 511-512
Jogues, Isaac **8** 270-271
More, Thomas **11** 156-157
Stein, Edith **14** 412-414
missionaries (to Africa)
Lavigerie, Charles Martel Allemand **9** 240
missionaries (to Asia)
Francis Xavier **6** 48
Ricci, Matteo **13** 124-125
Teresa **15** 148-151
missionaries (to the Americas)
Anchieta, José de **1** 210-211
Brébeuf, Jean de **2** 511-512
Claver, Peter **4** 94
Damien **4** 383
De Smet, Pierre Jean **4** 509-510
Jogues, Isaac **8** 270-271
Kino, Eusebio Francisco **9** 30-31
Lacombe, Albert **9** 147-148
Las Casas, Bartolomé de **9** 211-212
Laval, Francois Xavier de **9** 235-236
Marcos de Niza **10** 240
Marquette, Jacques **10** 274-275
Serra, Junípero **14** 111-112
Vieira, Antônio **15** 492
Zumárraga, Juan de **16** 531-532
monks
Merton, Thomas **10** 523-525
nuns
Drexel, Katherine **5** 102-103
Juana Inés de la Cruz **8** 367-368
MacKillop, Mary **10** 106-107
Seton, Elizabeth Ann Bayley **14** 118-119
Teresa **15** 148-151
Theresa **15** 178-179
political activists
Aristide, Jean-Bertrand **1** 291-293
Berrigan, Daniel J. **2** 222-223
Coughlin, Charles Edward **4** 265-266
Hidalgo y Costilla, Miguel **7** 375-377
Lamennais, Hugues Félicité Robert de **9** 179
Matamoros, Mariano **10** 329-330
Montalembert, Comte de **11** 118-119
Morelos, José María **11** 157-158
Romero, Oscar **13** 265-267
Ruether, Rosemary Radford **13** 353-354
Santamaria, Bartholomew Augustine **13** 473-474
popes
Benedict XV **2** 153-154
Gregory XIII **6** 534
John, XXIII **8** 277-280
John Paul I **8** 286-287
John Paul II **8** 287-290
Leo X **9** 332-334
Leo XIII **9** 334-336
Paul III **12** 144-145
Paul IV **12** 145-146
Paul VI **12** 146-148
Pius IV **12** 332
Pius V **12** 332-333
Pius VI **12** 333-334
Pius VII **12** 334-335
Pius IX **12** 335-336
Pius X **12** 336-337
Pius XI **12** 337-339
Pius XII **12** 339-340
Sixtus V **14** 267-268
priests
Greeley, Andrew M. **6** 514-515
Gutiérrez, Gustavo **7** 52-53
religious congregations
Anchieta, José de **1** 210-211
Hopkins, Gerard Manley **7** 492-494
Lacordaire, Jean Baptiste Henri **9** 148
Mabillon, Jean **10** 72
Mariana, Juan de **10** 254-255
Mendel, Johann Gregor **10** 483-486
Sarpi, Paolo **13** 487-488
see also founders (above)
theologians
Bossuet, Jacques Bénigne **2** 431-432
Charron, Pierre **3** 472
Döllinger, Josef Ignaz von **5** 47-48
Fénelon, François de Salignac de la Mothe **5** 410-411
Illich, Ivan **8** 112-114
Küng, Hans **9** 129-130
Loisy, Alfred Firmin **9** 489-490
Newman, John Henry **11** 365-367
Rahner, Karl **13** 4-5
Ruether, Rosemary Radford **13** 353-354
Sarpi, Paolo **13** 487-488
Schillebeeckx, Edward **14** 3-4
Schüssler Fiorenza, Elisabeth **14** 46-48
Suárez, Francisco **15** 8
Teilhard de Chardin, Marie Joseph Pierre **15** 134-136
Tyrrell, George **15** 374-375
Vitoria, Francisco de **16** 1-2
see also Humanism, Christian; Religious leaders, Greek Orthodox; Religious leaders, Russian Orthodox

Religious leaders, Christian (to 1517)
biblical
see Bible
bishops
Gregory of Tours **6** 534-535
Grosseteste, Robert **7** 15
John of Salisbury **8** 284-285
Nicholas of Oresme **11** 380
see also Fathers (below)
canonists
Gratian **6** 498-499
cardinals
Ailly, Pierre d' **1** 94
Borgia, Cesare **2** 412-413
Cusa, Nicholas of **4** 352-353
crusaders
see Crusades
Doctors of the Church
Albertus Magnus **1** 115-116
Ambrose **1** 192-193
Anselm of Canterbury **1** 244-245
Athanasius **1** 358-359
Augustine **1** 367-370
Basil the Great **2** 51-52
Bede **2** 109-110
Bellarmine, Robert **2** 135-136
Bernard of Clairvaux **2** 207-208
Bonaventure **2** 383-384
Canisius, Peter **3** 258
Cyril **4** 362
Francis of Sales **6** 47
Gregory I **6** 531-532
Isidore of Seville **8** 149-150
Jerome **8** 249
John Chrysostom **8** 280-281
John of Damascus **8** 282
John of the Cross **8** 285
Leo I **9** 329-330
Thomas Aquinas **15** 183-186-422
Fathers of the Church
Ambrose **1** 192-193
Athanasius **1** 358-359
Augustine **1** 367-370
Basil the Great **2** 51-52
Bede **2** 109-110
Clement of Alexandria **4** 102-103
Cyril **4** 362
Ignatius of Antioch **8** 107-108
Jerome **8** 249
John Chrysostom **8** 280-281
John of Damascus **8** 282
Justin Martyr **8** 395-396
Leo I **9** 329-330
Origen **11** 528-529
Tertullian **15** 155-156
founders
Anthony, Susan Brownell **1** 246-248
Benedict, Ruth Fulton **2** 154-155
Dominic **5** 51-52
Francis of Assisi **6** 46-47
Groote, Gerard **7** 12-13
heretics and schismatics
Arius **1** 297-298
Donatus **5** 56-57
Eutyches **5** 335
Marcion **10** 238-239
Montanus **11** 122
Nestorius **11** 349-350
Pelagius **12** 189-190
Ulfilas **15** 384

Waldo, Peter **16** 55-56
martyrs
Becket, Thomas **2** 101-102
Boniface **2** 391
Cyprianus, Thascius Caecilianus **4** 361-362
Joan of Arc **8** 264-265
Justin Martyr **8** 395-396
see also Persecutions, religious
missionaries
Augustine of Canterbury **1** 370-371
Boniface **2** 391
Columba **4** 175-176
Columban **4** 176
Cyril and Methodius, Saints **4** 362-363
Lull, Raymond **10** 39-40
Patrick **12** 135-156
monks and abbots
Aelfric **1** 69-70
Alcuin of York **1** 122-123
Dunstan **5** 151-152
John of Piano Carpini **8** 284
Kempis, Thomas à **8** 493-494
Notker Balbulus **11** 434-435
Savonarola, Girolamo **13** 505-506
Stephen Harding **14** 428-429
see also founders (above)
mystics
Catherine of Siena **3** 369-370
Joachim of Fiore **8** 263-264
John of the Cross **8** 285
Julian of Norwich **8** 381
Rolle of Hampole, Richard **13** 260-261
Ruysbroeck, Jan van **13** 388-389
Orthodox Eastern Church
Basil the Great **2** 51-52
Cyril and Methodius, Saints **4** 362-363
Photius **12** 283-284
see also Religious leaders, Greek Orthodox; Religious leaders, Russian Orthodox
popes
Alexander VI **1** 134-135
Boniface VIII **2** 392-393
Clement V **4** 101-102
Gregory I **6** 531-532
Gregory VII **6** 532-534
Innocent, III **8** 125-127
Julius II **8** 384-386
Leo I **9** 329-330
Leo IX **9** 332
Leo X **9** 332-334
Martin V **10** 287-288
Peter **12** 252-253
Pius II **12** 331
Urban II **15** 393
Urban VI **15** 394
reformers
Arnold of Brescia **1** 314-315
Hus, Jan **8** 56-59
Louis IX **9** 525-526
Margaret of Scotland **10** 252-253
Olaf, II **11** 493-494
Wyclif, John **16** 412-413
theologians
Abelard, Peter **1** 23-25
Ailly, Pierre d' **1** 94
Boethius, Anicius Manlius Severinus **2** 360-361
Colet, John **4** 157-158
Cusa, Nicholas of **4** 352-353
Duns Scotus, John **5** 149-150
Eckhart, Johann **5** 200-201
Erigena, John Scotus **5** 308-309
Gerson, John **6** 285-286
Lanfranc **9** 189-190
Lombard, Peter **9** 490-491
Lull, Raymond **10** 39-40
William of Ockham **16** 298-299
see also Doctors and Fathers (above)
see also Religious leaders, Catholic (since 1517); Religious leaders, Protestant

Religious leaders, Ethical culturist
Adler, Felix **1** 63-64

Religious leaders, Greek Orthodox
Lucaris, Cyril **10** 20
Makarios III **10** 157-158
see also Religious leaders, Christian (to 1517)—Orthodox Eastern Church

Religious leaders, Hindu (India)
Bhaktivedanta Prabhupada **2** 254-255
Dayananda Saraswati **4** 431
Gandhi, Mohandas Karamchand **6** 201-204
Ghose, Aurobindo **6** 293-294
Maharishi Mahesh Yogi **10** 132-133
Ramakrishna, Sri **13** 11-13
Roy, Ram Mohun **13** 18
Shankara **14** 150-151
Vivekananda **16** 4-5
Yogananda **16** 462-463

Religious leaders, Islamic
Almohad founder
ibn Tumart, Muhammad **8** 96-97
see also Almohads
Almoravid founder
Abdullah ibn Yasin **1** 20
see also Almoravids
Black Muslims
Farrakhan, Louis **5** 389-390
Muhammad, Elijah **11** 230-231
caliphs
Abd al-Mumin **1** 13
Abd al-Rahman III **1** 14
Ali **1** 155-156
Harun al-Rashid **7** 188
Mansur, Abu Jafar ibn Muhammad al- **10** 214-215
Muawiya ibn Abu Sufyan **11** 223-224
Omar ibn al-Khattab **11** 508-509
Yakub al-Mansur, Abu Yusuf **16** 426
founder
Mohammed **11** 76-78
heads of state
Khamenei, Sayyid Ali **8** 533-535
Khomeini, Ruhollah Musavi **8** 535-537
holy war leaders
Abd el-Kadir **1** 15
Hassan, Muhammad Abdille **7** 194-195
Mahdi **10** 137-138
Omar ibn Said Tal, Al-Hajj **11** 509-510
Uthman don Fodio **15** 397-398
imams
Aga Khan **1** 74-76
Sadr, Musa al- **13** 420-422
Jamā'at-i Islāmī founder
Mawdūdī, Abu-I A'la **10** 353-354
Mouride leaders
Bamba, Amadou **1** 481-482
Muslim Brothers leaders
Al-Banna, Hassan **1** 104-106
Sayyid Qutb **13** 509-511
mystics
Aiken, Conrad **1** 90-91
Attar, Farid ed-Din **1** 359-360
Ghazali, Abu Hamid Muhammad al- **6** 290-291
Hallaj, Al-Husayn ibn Mansur al- **7** 86-87
Ibn al-Arabi, Muhyi al-Din **8** 91
Junayd, Abu al-Qasim ibn Muhammad al **8** 388
see also Sufism
nationalists
Bhashani, Maulana Abdul Hamid Khan **2** 255-257
Shi'ite
Berri, Nabih **2** 220-222
Fadlallah, Sayyid Muhammad Husayn **5** 362-364
theologians
Abduh ibn Hasan Khayr Allah, Muhammad **1** 16-17
Aiken, Conrad **1** 90-91
Al-Banna, Hassan **1** 104-106
Ashari, Abu al- Hasan Ali al- **1** 327-328
Bukhari, Muhammad ibn Ismail al- **3** 111-112
ibn Hazm, Abu Muhammad Ali **8** 93
Nazzam, Ibrahim ibn Sayyar al- **11** 329
Sayyid Qutb **13** 509-511
Shariati, Ali **14** 156-157
Syed Ahmed Khan **15** 60
Tabari, Muhammad ibn Jarir al- **15** 69-70
see also Islam; Islamic Empire

Religious leaders, Jainist (India)
Mahavira, Vardhamana **10** 135-137

Religious leaders, Jewish
biblical
see Bible—Old Testament
biblical exegetes
Abravanel, Isaac ben Judah **1** 31
Graetz, Heinrich Hirsch **6** 483
Herberg, Will **7** 322-323

Kaufmann, Ezekiel **8** 460
Hasidic leaders
Baal Shem Tov **1** 404-405
Karaite leaders
Anan ben David **1** 207-208
legal codifiers
Caro, Joseph ben Ephraim **3** 316-317
Judah I **8** 372-373
Maimonides **10** 151-152
liturgists
Judah Halevi **8** 373
Pinto, Isaac **12** 318
mystics
Leon, Moses de **9** 336
Luria, Isaac ben Solomon Ashkenazi **10** 47-48
Luzzato, Moses Hayyim **10** 57-58
Sabbatai Zevi **13** 400-401
philosophers
Cohen, Hermann **4** 138-139
Mendelssohn, Moses **10** 488-489
Rosenzweig, Franz **13** 294
Soloveitchik, Joseph Baer **14** 328-329
Wolfson, Harry Austryn **16** 361-362
rabbis
Abba Arika **1** 3-4
Akiba ben Joseph **1** 97-98
Baeck, Leo **1** 429-430
Finkelstein, Rabbi Louis **5** 448-450
Gershom ben Judah **6** 283-284
Hillel **7** 390-391
Judah I **8** 372-373
Jung, Leo **8** 390-391
Kuk, Abraham Issac **9** 123-124
Manasseh ben Israel **10** 183-184
Nahmanides **11** 293-294
Schindler, Solomon **14** 7-8
Silver, Abba Hillel **14** 232-233
Wise, Isaac Mayer **16** 342-343
religious poets
ibn Gabirol, Solomon ben Judah **8** 92
revolt leaders
Bar Kochba, Simeon **2** 5
scholars
Baeck, Leo **1** 429-430
Baron, Salo Wittmayer **2** 16-17
Dubnov, Simon **5** 115-116
Elijah ben Solomon **5** 251-252
Finkelstein, Rabbi Louis **5** 448-450
Ginzberg, Louis **6** 337-338
Johanan ben Zakkai **8** 271-272
Josephus Flavius **8** 360-361
Krochmal, Nachman Kohen **9** 104-105
Lee Kuan Yew **9** 281-283
Revel, Bernard **13** 108-109
Schechter, Solomon **13** 524
Scholem, Gershom **14** 26
Shammai **14** 149
Zunz, Leopold **16** 534
Talmudists
Abba Arika **1** 3-4
Caro, Joseph ben Ephraim **3** 316-317
Levi ben Gershon **9** 363-364
Nahmanides **11** 293-294
Rashi **13** 43
Saadia ben Joseph al-Fayumi **13** 396
theologians
Abravanel, Isaac ben Judah **1** 31
Buber, Martin **3** 87-89
Fackenheim, Emil Ludwig **5** 359-361
Herberg, Will **7** 322-323
Heschel, Abraham Joshua **7** 358-359
Jung, Leo **8** 390-391
Kaplan, Mordecai Menahem **8** 435-436
Lee Kuan Yew **9** 281-283
Levi ben Gershon **9** 363-364
Rubenstein, Richard L. **13** 343-344
Soloveitchik, Joseph Baer **14** 328-329
Zionists
Ben-Gurion, David **2** 160-161
Ginzberg, Asher **6** 336-337
Gordon, Aaron David **6** 447-448
Herzl, Theodor **7** 352-354
Jabotinsky, Vladimir Evgenevich **8** 167-168
Meir, Golda **10** 462-463
Silver, Abba Hillel **14** 232-233
Szold, Henrietta **15** 66-67
Weizman, Ezer **16** 181-182
Wise, Stephen Samuel **16** 344-345
Zangwill, Israel **16** 488-489
see also Jewish history; Judaism

Religious leaders, Manichaean
Mani **10** 196-197

Religious leaders, Native American
Black Elk, Nicholas **2** 305-306
Deganawida **4** 460-461
Handsome Lake **7** 122-123
Parker, Quanah **12** 109-112
Smohalla **14** 303-305
Wovoka **16** 390-393

Religious leaders, pagan
Domitian **5** 52-53
Julian **8** 378-379
Pythagoras **12** 498-499

Religious leaders, Protestant
Adventists
Miller, William **11** 30-31
African Methodist Episcopal
Revels, Hiram Rhoades **13** 109-110
Turner, Henry McNeal **15** 351-352
Anabaptists
John of Leiden **8** 283
Menno Simons **10** 505-506
Münzer, Thomas **11** 251-252
Anglican archbishops
Carey, George Leonard **3** 293-294
Tutu, Desmond **15** 360-361
Anglican bishops
Berkeley, George **2** 197-198
Burnet, Gilbert **3** 147
Butler, Joseph **3** 180-181
Cranmer, Thomas **4** 295-296
Crowther, Samuel Adjai **4** 326
Harris, Barbara Clementine **7** 171-172
Latimer, Hugh **9** 221
Laud, William **9** 224-225
Ramsey, Arthur Michael **13** 23-25
Strachan, John **14** 486-487
Temple, William **15** 141-143
Anglican clergymen
Donne, John **5** 60-61
Herrick, Robert **7** 336-339
Hooker, Richard **7** 475-476
Inge, William Ralph **8** 118-119
Johnson, Samuel **8** 314-315
Law, William **9** 245-246
Pusey, Edward Bouverie **12** 488-489
Swift, Jonathan **15** 51-54, 307
Anglican theologians
Butler, Joseph **3** 180-181
Macquarrie, John **10** 116-117
Maurice, John Frederick Denison **10** 349-350
Newman, John Henry **11** 365-367
Paley, William **12** 72
see also Episcopalians (below)
Anglican women
Royden, Agnes Maude **13** 335-337
Apostle to the Indians
Eliot, John **5** 256-258
Arminians
Arminius, Jacobus **1** 301-302
Baptist clergy
Backus, Isaac **1** 420-421
Bunyan, John **3** 128-129
Cleveland, James **4** 106-108
Falwell, Jerry **5** 375-376
Fosdick, Harry Emerson **6** 21-22
Miller, William **11** 30-31
Sullivan, Leon Howard **15** 25-27
Wayland, Francis **16** 148-149
Baptist missionaries
Carey, William **3** 297
Judson, Adoniram **8** 377-378
McCoy, Isaac **10** 403
Bohemian Brethren
Comenius, John Amos **4** 180-181
Zwingli, Huldreich **16** 537-538
Calvinists
Calvin, John **3** 239-242
Knox, John **9** 65-66
Campbellites
Campbell, Alexander **3** 249-250
Christian Scientists
Eddy, Mary Baker **5** 202
Church of England
Waite, Terry **16** 47-48
Church of Scotland
Baillie, D. (Donald) M. (Macpherson) **1** 445
Baillie, John **1** 445-447
Congregationalist clergy
Sheldon, Charles M. **14** 172-174
Congregationalist ministers

Abbott, Lyman **1** 10-11
Beecher, Henry Ward **2** 112-113
Bushnell, Horace **3** 171-172
Cotton, John **4** 263-265
Cutler, Manasseh **4** 356-357
Dwight, Timothy **5** 169
Mather, Cotton **10** 330-332
Mather, Increase **10** 332-333
Morse, Jedidiah **11** 191-192
Stoddard, Solomon **14** 462-463
Strong, Josiah **14** 512-513
Wheelock, Eleazar **16** 222-223
Wigglesworth, Michael **16** 266-267
Wise, John **16** 343-344
Congregationalist missionaries
Kirkland, Samuel **9** 37
Livingstone, David **9** 463-465
Whitman, Marcus **16** 248-249
deists
Herbert, Edward **7** 324
Toland, John **15** 256
Dutch Reformed
Boesak, Allan Aubrey **2** 359-360
Frelinghuysen, Theodorus Jacobus **6** 96-97
Peale, Norman Vincent **12** 171-172
Visser't Hooft, Willem Adolf **15** 511-512
ecumenical leaders
Baillie, D. (Donald) M. (Macpherson) **1** 445
Baillie, John **1** 445-447
Gilkey, Langdon Brown **6** 318-319
Episcopalian bishops
Chase, Philander **3** 472-473
Hobart, John Henry **7** 420-421
Seabury, Samuel **14** 76
Episcopalian clergymen
Brooks, Phillips **3** 26
Muhlenberg, William Augustus **11** 233-234
Weems, Mason Locke **16** 170
Episcopalian missionaries
Chase, Philander **3** 472-473
Evangelical
Caesar, Shirley **3** 210-211
Ritschl, Albrecht Benjamin **13** 180
evangelists (Great Awakening)
Edwards, Jonathan **5** 220-222
Frelinghuysen, Theodorus Jacobus **6** 96-97
Tennent, Gilbert **15** 143-144
Whitefield, George **16** 241-242
see also revivalists (below)
feminist
Morton, Nelle Katherine **11** 195-197
Free Church (Scotland)
Chalmers, Thomas **3** 408-409
McCosh, James **10** 402-403
fundamentalists
Falwell, Jerry **5** 375-376
Paisley, Ian K. **12** 67-69
German Reformed
Nevin, John Williamson **11** 357
Gortonites
Gorton, Samuell **6** 460
Huguenots
Coligny, Gaspard de **4** 159-160
Lutherans
Boehme, Jacob **2** 357
Luther, Martin **10** 48-51
Marty, Martin E. **10** 300-301
Melancthon, Philip **10** 466-467
Mühlenberg, Heinrich Melchior **11** 232-233
Nygren, Anders **11** 449-451
Söderblom, Nathan **14** 323-324
Spener, Philipp Jakob **14** 372
Troeltsch, Ernst **15** 299-300
Methodist bishops
Allen, Richard **1** 168
Vincent, John Heyl **15** 502-503
Methodist clergy
Harkness, Georgia **7** 155-156
Methodist ministers
Cartwright, Peter **3** 344-345
Eggleston, Edward **5** 223-224
Ryerson, Adolphus Egerton **13** 392-393
Wesley, Charles **16** 208-209
Wesley, John **16** 209-210
Whitefield, George **16** 241-242
Methodist missionaries
Mott, John R. **11** 212
Mormons
Smith, Joseph **14** 297-298
Young, Brigham **16** 469-470
Oneida community
Noyes, John Humphrey **11** 437-438
Pentacostal
Sharpton, Al **14** 159-162
Pietists
Mühlenberg, Heinrich Melchior **11** 232-233
Spener, Philipp Jakob **14** 372
Zinzendorf, Nikolaus Ludwig von **16** 522-523
Presbyterian clergymen
Beecher, Lyman **2** 113
Buechner, Frederick **3** 103-105
Finney, Charles Grandison **5** 450-451
Graham, Sylvester **6** 486-487
Tennent, Gilbert **15** 143-144
Witherspoon, John **16** 346-348
Presbyterian missionaries
Duff, Alexander **5** 126-127
Makemie, Francis **10** 158-159
Puritans
Baxter, Richard **2** 76-77
Brewster, William **2** 523-524
Coverdale, Miles **4** 278
Davenport, John **4** 405-406
Dudley, Thomas **5** 124-125
Dunster, Henry **5** 152-153
Edwards, Jonathan **5** 220-222
Hooker, Thomas **7** 476-477
Hopkins, Samuel **7** 496
Hutchinson, Anne Marbury **8** 69-71
Lilburne, John **9** 409-410
Taylor, Edward **15** 122-123
Williams, Roger **16** 304-305
Quakers
Benezet, Anthony **2** 159-160
Fox, George **6** 37-38
Mott, Lucretia Coffin **11** 212-213
Woolman, John **16** 382-383
Rappites
Rapp, George **13** 42-43
Ratana Church
Ratana, Taupotiki Wiremu **13** 46
Reformers
Karlstadt, Andreas Bodenheim von **8** 449
Luther, Martin **10** 48-51
Melancthon, Philip **10** 466-467
Münzer, Thomas **11** 251-252
Schwenckfeld, Kasper von **14** 56-57
revivalists
Graham, William Franklin Jr. **6** 487-488
McPherson, Aimee Semple **10** 434
Moody, Dwight L. **11** 141-142
Sunday, William Ashley **15** 32-33
Russellites
Russell, Charles Taze **13** 376-377
Salvation Army
Booth, Evangeline Cory **2** 402-403
Booth, William **2** 405-406
Seekers
Williams, Roger **16** 304-305
Seventh-Day Baptists
Beissel, Johann Conrad **2** 123-124
Booth, Joseph **2** 404-405
Shakers
Lee, Ann **9** 285-288
Social Gospel
Abbott, Lyman **1** 10-11
Gladden, Washington **6** 356-357
Holmes, John Haynes **7** 456-457
Rauschenbusch, Walter **13** 53-54
Southern Baptist
Robertson, Pat **13** 196-198
Swedenborgians
Swedenborg, Emanuel **15** 49-50
Swiss Reformed
Brunner, Emil **3** 74-75
theologians
Gilkey, Langdon Brown **6** 318-319
Meland, Bernard Eugene **10** 467-468
theologians (19th-20th century)
Adams, James Luther **1** 47-48
Altizer, Thomas J. J. **1** 183-184
Baillie, D. (Donald) M. (Macpherson) **1** 445
Baillie, John **1** 445-447
Baur, Ferdinand Christian **2** 74-75
Bennett, John Coleman **2** 170-171
Bonhoeffer, Dietrich **2** 389-391
Brunner, Emil **3** 74-75
Bultmann, Rudolf Karl **3** 119-120
Cox, Harvey **4** 284-285
Harkness, Georgia **7** 155-156
Harnack, Adolf von **7** 160
Hartshorne, Charles **7** 186-187
Moltmann, Jöurgen **11** 91-92

Niebuhr, Helmut Richard **11** 386-387
Niebuhr, Reinhold **11** 387-388
Nygren, Anders **11** 449-451
Otto, Louis Karl Rudolf **12** 30-32
Pannenberg, Wolfhart **12** 87-88
Ramsey, Arthur Michael **13** 23-25
Schleiermacher, Friedrich Ernst Daniel **14** 11-12
Soelle, Dorothee **14** 324-325
Strauss, David Friedrich **14** 496-497
Tillich, Paul Johannes **15** 224-225
Wieman, Henry Nelson **16** 261-262
Unitarians
Adams, James Luther **1** 47-48
Bellows, Henry Whitney **2** 143-144
Channing, William Ellery **3** 435-436
Hale, Edward Everett **7** 71-72
Holmes, John Haynes **7** 456-457
Parker, Theodore **12** 112-113
Price, Richard **12** 447-448
Ripley, George **13** 179-180
United Brethren
Otterbein, Philip William **12** 27-28
United Church of Christ clergy
Chavis, Benjamin **3** 491-493
Zwinglian
Zwingli, Huldreich **16** 537-538

Religious leaders, Russian Orthodox
Berdyaev, Nicholas Alexandrovich **2** 184-185
Mogila, Peter **11** 74-75
Nikon, Nikita Minov **11** 395
Pobedonostsev, Konstantin Petrovich **12** 360-361
Rasputin, Grigori Efimovich **13** 44-45
Soloviev, Vladimir Sergeevich **14** 329-330
see also Religious leaders, Christian (to 1517)—Orthodox Eastern Church

Religious leaders, Sikh (India)
Nanak **11** 303

Religious leaders, Taoist (Chinese)
Chang Chüeh **3** 432-433
Lao Tzu **9** 201-202

Religious leaders, Unificationist
Moon, Sun Myung **11** 142-143

Religious leaders, Zen Buddhist
Watts, Alan Wilson **16** 144-145

Religious leaders, Zoroastrian (Persia)
Zoroaster **16** 528-530

Religious liberty
Asia
Akbar, Jalal-ud-din Mohammed **1** 96
Buddha **3** 97-101
Imaoka, Shinichiro **8** 115
Judas Maccabeus **8** 374-375
Europe
Bea, Augustinus **2** 79
Bodin, Jean **2** 356-357
Burnet, Gilbert **3** 147
Cromwell, Oliver **4** 317-320
Frederick William IV **6** 87-88
Gustavus III **7** 45-46
Joseph II **8** 359-360
North Africa
Lavigerie, Charles Martel Allemand **9** 240
Muawiya ibn Abu Sufyan **11** 223-224
Persian empire
Abbas I **1** 4-6
Darius I **4** 394-395
Hulagu Khan **8** 27-28
U.S.
Douglas, William Orville **5** 83-85
Kamehameha III **8** 416-417
Madison, James **10** 121-123
Makemie, Francis **10** 158-159
see also Anti-Semitism; Catholic Emancipation; Church and State; Ecumenism

Religious persecutions
see Persecutions, religious

Religious toleration
see Religious liberty

Religious-Philosophical Society (Russia)
Merezhkovsky, Dmitry Sergeyevich **10** 515-516

Reliquary House (sculpture)
Smith, David **14** 287-288

Reliquiae Wottonianae (musical collection)
Walton, Izaak **16** 90-91

REMARQUE, ERICH MARIA (Erich Paul Remark; 1898-1970), German novelist **13** 91
Dos Passos, John Roderigo **5** 69-71
Mann, Thomas **10** 204-207

REMBRANDT HARMENSZ VAN RIJN (1606-1669), Dutch painter and etcher **13** 91-95
influence (Australia)
Dobell, William **5** 34-35
influence (England)
Constable, John **4** 208-209
John, Augustus Edwin **8** 291
influence (France)
Daumier, Honoré Victorin **4** 403-405
Soutine, Chaim **14** 356-357
Staël, Nicolas de **14** 392
influence (Germany)
Kirchner, Ernst Ludwig **9** 34-35
Nolde, Emil **11** 419-420
influence (Netherlands)
Lucas van Leyden **10** 20-21
Van Gogh, Vincent **15** 427-429
Vermeer, Jan **15** 466-467
influence (United States)
Johnson, Earvin Jr. **8** 297-299
Tanner, Henry Ossawa **15** 102-103
influenced by
Brouwer, Adriaen **3** 29-30
Caravaggio **3** 282-284

Rembrandt, Titus (1641-1668), Dutch shopkeeper
Rembrandt Harmensz van Rijn **13** 91-95, 141

Remède de fortune (musical composition)
Machaut, Guillaume de **10** 93-94

Remedies for Love, The (poem)
Ovid **12** 34-36

Remedio en la desdicha, El (play)
Lope Félix de Vega Carpio **9** 503-506

Remember to Remember (book)
Miller, Henry **11** 26-27

Remembering (book)
Bartlett, Frederic Charles **2** 34-35

Remembrance of Things Past (novel)
Proust, Marcel **12** 465-467

Remembrance Rock (novel)
Sandburg, Carl **13** 461-462

Reményi, Eduard (1830-1898), Hungarian violinst
Brahms, Johannes **2** 490-492

Remington Company
Edison, Thomas Alva **5** 206-208

Reminiscing in Tempo (jazz composition)
Ellington, Edward Kennedy **5** 273-274

REMOND, CHARLES LENNOX (1810-1873), American black abolitionist **13** 95

Remonstrance au peuple de France (poem)
Ronsard, Pierre de **13** 271-273

Remonstrants (religion)
see Arminianism

Remorse (play)
Coleridge, Samuel Taylor **4** 154-156

Removal of the Body of St. Mark (painting)
Tintoretto **15** 232-234

Renaissance (art)
Austria
Donner, Georg Raphael **5** 63
England
Hilliard, Nicholas **7** 391-392
Holbein, Hans the Younger **7** 449-450
Jones, Inigo **8** 333-334
France
Charonton, Enguerrand **3** 471
Clouet, Jean and François **4** 122-123
l'Orme, Philibert de **9** 519
Fouquet, Jean **6** 31
Goujon, Jean **6** 466-467
Lescot, Pierre **9** 354
Pilon, Germain **12** 305
Primaticcio, Francesco **12** 453-454
Rosso, Il **13** 312-313
Germany
Altdorfer, Albrecht **1** 179-180
Cranach, Lucas the Elder **4** 289-290
Dürer, Albrecht **5** 159-161
Grünewald, Matthias **7** 23-24
Holbein, Hans the Younger **7** 449-450

Lochner, Stephan **9** 475
Pacher, Michael **12** 53
Riemenschneider, Tilman **13** 166
Schongauer, Martin **14** 26-28
Stoss, Veit **14** 481-482
Witz, Konrad **16** 351-352
Italy
see Renaissance, Italian (art)
Netherlands
Bosch, Hieronymus **2** 426-428
Bouts, Dirk **2** 458-459
Bruegel, Pieter the Elder **3** 65-67
Campin, Robert **3** 255
Christus, Petrus **4** 33-34
Eyck, Hubert and Jan van **5** 352-354
Geertgen tot Sint Jans **6** 248
Limbourg brothers, The **9** 412-413
Lucas van Leyden **10** 20-21
Massys, Quentin **10** 325-326
Memling, Hans **10** 476
van der Goes, Hugo **15** 416-417
Weyden, Rogier van der **16** 219-221
Spain
Bermejo, Bartolomé **2** 205
Berruguete, Alonso **2** 223-224
Greco **6** 511-514
Herrera, Juan de **7** 335
Morales, Luis de **11** 150

Renaissance (literature)
England
Bacon, Francis **1** 422-424
Elizabeth I **5** 263-266
Ford, John **6** 7-8
Jonson, Ben **8** 343-345
Kyd, Thomas **9** 140-141
Marlowe, Christopher **10** 272-274
Marvell, Andrew **10** 301-303
Raleigh, Walter **13** 9-11
Shakespeare, William **14** 142-145
Sidney, Philip **14** 214-215
Walton, Izaak **16** 90-91
France
du Bellay, Joachim **5** 113-114
Montaigne, Michel Eyquem de **11** 116-117
Rabelais, François **12** 524-526
Ronsard, Pierre de **13** 271-273
Italy
Ariosto, Ludovico **1** 289-290
Bembo, Pietro **2** 144-145
Castiglione, Baldassare **3** 360-361
Cellini, Benvenuto **3** 391-392
Machiavelli, Niccolò **10** 97-99
Pico della Mirandola, Giovanni **12** 299-300
Poliziano, Angelo **12** 373-374
Porta, Giambattista della **12** 403-404
Pulci, Luigi **12** 481
Tasso, Torquato **15** 114-116
Vasari, Giorgio **15** 442-443
Portugal
Camoëns, Luis Vaz de **3** 247-249
Vicente, Gil **15** 479-480
Spain
Alemán, Mateo **1** 126
Calderón, Pedro **3** 221-222
Cervantes, Miguel de Saavedra **3** 395-398
Encina, Juan del **5** 283
Góngora y Argote, Luis de **6** 427-428
Gracián y Morales, Baltasar Jerónimo **6** 481-482
Lope Félix de Vega Carpio **9** 503-506
Manrique, Jorge **10** 210-211
Quevedo Y Villegas, Francisco Gómez de **12** 511
Tirso de Molina **15** 237-238

Renaissance (music)
England
Byrd, William **3** 187-188
Dowland, John **5** 90
Dunstable, John **5** 150-151
Morley, Thomas **11** 179-180
Tallis, Thomas **15** 91
France
Clemens non Papa, Jacobus **4** 101
Goudimel, Claude **6** 466
Le Jeune, Claude **9** 314-315
Franco-Flemish
Gombert, Nicolas **6** 416-417
Isaac, Heinrich **8** 143-144
Josquin des Prez **8** 361-363
Lassus, Roland de **9** 216-218
Italy
Frescobaldi, Girolamo **6** 101-102
Gabrieli, Giovanni **6** 161-162
Gesualdo, Don Carlo **6** 287-288
Marenzio, Luca **10** 248
Merulo, Claudio **10** 525-526
Palestrina, Giovanni Pierluigi da **12** 70-72
Willaert, Adrian **16** 287-288
Zarlino, Gioseffo **16** 490-491
Netherlands
Dufay, Guillaume **5** 125-126
Sweelinck, Jan Pieterszoon **15** 50-51

Renaissance (philosophy)
England
Bacon, Francis **1** 422-424
France
Ramus, Petrus **13** 27-28
Italy
Feltre, Vittorino da **5** 409-410
Machiavelli, Niccolò **10** 97-99
Pico della Mirandola, Giovanni **12** 299-300
Telesio, Bernardino **15** 138-139
Valla, Lorenzo **15** 406

Renaissance, Italian (art)
13th-14th century (Proto-)
Andrea Pisano **1** 225-226
Arnolfo di Cambio **1** 315-316
Cimabue **4** 60-61
Duccio di Buoninsegna **5** 121-122
Giotto **6** 342-345
Lorenzetti, Pietro and Ambrogio **9** 517-518
Martini, Simone **10** 298-299
Orcagna **11** 526-527
Pisano, Giovanni **12** 324-325
Pisano, Nicola **12** 325
15th century (Early, architecture)
Alberti, Leon Battista **1** 113-115
Bramante, Donato **2** 493-494
Brunelleschi, Filippo **3** 70-72
Michelozzo **11** 6-7
15th century (Early, painting)
Antonello da Messina **1** 251-252
Bellini, Giovanni **2** 137-138
Gentile da Fabriano **6** 266-267
Mantegna, Andrea **10** 215-216
Perugino **12** 245-246
Piero della Francesca **12** 301-302
Pisanello **12** 323-324
Sassetta **13** 492
Signorelli, Luca **14** 221-222
Tura, Cosimo **15** 343-344
15th century (Early, painting; Florence)
Andrea del Castagno **1** 223-224
Angelico **1** 235-236
Botticelli, Sandro **2** 439-440
Ghirlandaio, Domenico **6** 292-293
Leonardo da Vinci **9** 337-340
Lippi, Filippo **9** 439
Masaccio **10** 312-313
Pollaiuolo, Antonio **12** 377-378
Uccello, Paolo **15** 378-379
Veneziano, Domenico **15** 459-460
Verrocchio, Andrea del **15** 471-472
15th century (Early, sculpture)
Agostino di Duccio **1** 86
da Settignano, Desiderio **4** 509
Donatello **5** 55-56
Ghiberti, Lorenzo **6** 291-292
Luca della Robbia **10** 19-20
Pollaiuolo, Antonio **12** 377-378
Quercia, Jacopo della **12** 509
Verrocchio, Andrea del **15** 471-472
16th century (High, painting)
Andrea del Sarto **1** 224-225
Bronzino **3** 19
Carracci **3** 319-321
Correggio **4** 249-251
Giorgione **6** 340-341
Leonardo da Vinci **9** 337-340
Lotto, Lorenzo **9** 520-521
Michelangelo Buonarroti **11** 2-5
Parmigianino **12** 117
Pontormo **12** 394-395
Raphael **13** 40-42
Tintoretto **15** 232-234
Titian **15** 242-244
Vasari, Giorgio **15** 442-443
Veronese, Paolo **15** 469-470
16th century (High, sculpture and architecture)
Bramante, Donato **2** 493-494
Cellini, Benvenuto **3** 391-392
Giovanni da Bologna **6** 345-346
Michelangelo Buonarroti **11** 2-5

Palladio, Andrea **12** 75-77
Porta, Giacomo della **12** 402-403
Raphael **13** 40-42
Sangallo family **13** 464-466
Sanmicheli, Michele **13** 469-470
Sansovino, Jacopo **13** 470-471
Vignola, Giacomo da **15** 493-494

Rênal, Madame de (literary character)
Stendhal **14** 422-425

RENAN, ERNEST (1823-1892), French author and philologist **13** 95-96
Bernard, Claude **2** 208-210
Flaubert, Gustave **5** 480-482
Loisy, Alfred Firmin **9** 489-490
Strauss, David Friedrich **14** 496-497

Renard, Jules (1864-1900), French author
Bonnard, Pierre **2** 395-396

Renascence (poem)
Millay, Edna St. Vincent **11** 24-25

Renate (novella)
Storm, Theodor **14** 479-480

Rencho
see Nichiren

RENDELL, RUTH (Ruth Grasemann Rendell; born 1930), English writer of mysteries and suspense thrillers **13** 96-97

René (novel)
Chateaubriand, Vicomte de **3** 477-479

René II (1451-1508), Duke of Lorraine
Waldseemüller, Martin **16** 56

Renée Mauperin (novel)
Goncourt, Edmond de and Jules de **6** 426-427

Renga (poem)
Basho, Matsuo **2** 45-48

RENI, GUIDO (1575-1642), Italian painter **13** 97-98
Bernini, Gian Lorenzo **2** 214-216
David, Jacques Louis **4** 407-409
Raphael **13** 40-42
Ribera, Jusepe de **13** 122-123

RENNER, KARL (1870-1950), Austrian statesman, president 1945-50 **13** 98-99
Trotsky, Leon **15** 302-305

RENO, JANET (born 1938), U.S. attorney general (1993-) **13** 99-101

Renoir, Jean (1894-1979), French film director
Ray, Satyajit **13** 60-61

RENOIR, PIERRE AUGUSTE (1841-1919), French impressionist painter **13** 101-102
compared to
Liebermann, Max **9** 402-403
Maillol, Aristide **10** 150-151
impressionism
Cézanne, Paul **3** 400-402
Monet, Claude **11** 102-104
Pissaro, Camille **12** 326-327
influence of
Dobell, William **5** 34-35
Glackens, William **6** 355-356
Rivera, Diego **13** 183-184
influenced by
Courbet, Jean Desiré Gustave **4** 271-273

Renouvier, Charles Bernard (1815-1903), French philosopher
James, William **8** 215-217

Rensselaerswyck Manor (New Netherlands colony)
Van Rensselaer, Kiliaen **15** 430-431

Rentes (French economics)
Francis I **6** 40-43

RENWICK, JAMES (1818-1895), American architect **13** 102-103

Renzo (literary character)
Manzoni, Alessandro **10** 222-224

Repentance (literary character)
Langland, William **9** 194-195

Réponse aux injures et calomnies... (poem)
Ronsard, Pierre de **13** 271-273

Report on Manufactures (United States; state paper)
Coxe, Tench **4** 285-286
Hamilton, Alexander **7** 95-98

Report on Social Insurance...
see Beveridge Report

Repose of Rivers (poem)
Crane, Hart **4** 291-293

Representation of Act of 1928 (England)
Pankhurst, Emmeline **12** 85-86

Representatives
see Statesmen

Reprisal, The (play)
Smollett, Tobias George **14** 305-307

Reproof (poems)
Smollett, Tobias George **14** 305-307

Repton, Humphrey (1752-1818), English landscape gardener and architect
Nash, John **11** 316

Republic (book; Plato)
see Plato—*Republic*

Republic, The (painting)
Daumier, Honoré Victorin **4** 403-405

Republic, The (sculpture)
French, Daniel Chester **6** 98-99

Republic Theater (New York City)
see Belasco Theater

Republican Liberal party (United States)
Greeley, Horace **6** 515-517

Republican Methodist Church (religion)
Asbury, Francis **1** 324-325

Republican party (Brazil)
Vargas, Getulio Dornelles **15** 433-434

Republican party (Germany)
Schönhuber, Franz Xaver **14** 28-29

Republican party (United States)
campaign leaders
Baker, James Addison III **1** 447-448
civil rights
Conkling, Roscoe **4** 201-202
Howells, William Dean **7** 539-541
Stevens, Thaddeus **14** 442-443
Wilson, James Harold **16**324-325
leaders
Alcorn, James Lusk **1** 120-121
Andrew, John Albion **1** 230-231
Arthur, Chester Alan **1** 321-323
Borah, William Edgar **2** 408
Clinton, George **4** 113-114
Dewey, Thomas Edmund **4** 524
Dole, Elizabeth Hanford **5** 41-43
Hanna, Marcus Alonzo **7** 127-128
Harlan, John Marshall **7** 156-157
Heckler, Margaret Mary O'Shaughnessy **7** 251-252
Hills, Carla Anderson **7** 394-396
Kassebaum (Baker), Nancy **8** 455-457
Kirkpatrick, Jeane J. **9** 37-39
Lodge, Henry Cabot **9** 482-483
Luce, Clare Boothe **10** 21-23
Mahone, William **10** 147-148
Morton, Oliver Hazard Perry Throck **11** 197-198
Norris, George William **11** 428-429
Schlafly, Phyllis **14** 9-10
Stanford, Leland **14** 397-398
Stimson, Henry Lewis **14** 457-458
Tourgée, Albion Winegar **15** 277-278
Weaver, James Baird **16** 151-152
leaders (Arizona)
Goldwater, Barry **6** 413-415
O'Connor, Sandra Day **11** 468-470
leaders (California)
Reagan, Ronald W. **13** 65-68
Wilson, Pete **16** 326-329
leaders (Florida)
Ros-Lehtinen, Ileana **13** 294-296
leaders (Georgia)
Gingrich, Newt **6** 329-332
leaders (Illinois)
Dirksen, Everett Mckinley **5** 24-26
Martin, Lynn Morley **10** 290-292
Schlafly, Phyllis **14** 9-10
leaders (Kansas)
Dole, Robert J. **5** 43-46
Kassebaum (Baker), Nancy **8** 455-457
leaders (Maine)
Smith, Margaret Chase **14** 299-300
Snowe, Olympia **14** 313-314
leaders (Maryland)
Agnew, Spiro Theodore **1** 83-85
Chavez, Linda **3** 489-491
leaders (Massachusetts)
Lodge, Henry Cabot Jr. **9** 483-485
Rogers, Edith Nourse **13** 247-248
leaders (Michigan)
Ford, Gerald **6** 2-5
leaders (New Jersey)
Whitman, Christine Todd **16** 245-248
leaders (New York)
Conable, Barber B. Jr. **4** 191-192

Giuliani, Rudolph William **6** 353-355
Kemp, Jack French Jr. **8** 491-493
Rockefeller, Nelson Aldrich **13** 228-230
leaders (North Carolina)
Helms, Jesse **7** 271-272
leaders (Ohio)
Taft, Robert Alphonso **15** 76-78
leaders (South Carolina)
Thurmond, James Strom **15** 214-215
leaders (Utah)
Priest, Ivy Maude Baker **12** 450-451
leaders (Wyoming)
Cheney, Richard B. **3** 497-499
machines
see Political machines
members
Butler, Nicholas Murray **3** 181
Dickinson, John **4** 543-544
Evarts, William Maxwell **5** 340-341
Hildreth, Richard **7** 382
Mellon, Andrew William **10** 469-470
Miller, Samuel Freeman **11** 29-30
Tabor, Horace Austin Warner **15** 70
Waite, Morrison Remick **16** 46
Weed, Thurlow **16** 169-170
White, William Allen **16** 240-241
Mugwumps
Curtis, George William **4** 349-350
Godkin, Edwin Lawrence **6** 380
Schurz, Carl **14** 44-45
National Committee
Chandler, Zachariah **3** 425-426
Penrose, Boies **12** 203-204
opponents
Cleveland, Stephen Grover **4** 108-110
Gordon, John Brown **6** 449-450
House, Edward Mandell **7** 520-521
Vallandigham, Clement Laird **15** 406-407
Webster, Daniel **16** 162-164
organized
Bailey, Gamaliel **1** 444-445
Bowles, Samuel **2** 464
Chase, Salmon Portland **3** 473-475
Donnelly, Ignatius **5** 62
Frémont, John Charles **6** 97-98
Greeley, Horace **6** 515-517
Medill, Joseph **10** 451-452
Seward, William Henry **14** 124-125
Sumner, Charles **15** 30-31
Wade, Benjamin Franklin **16** 38-39
Welles, Gideon **16** 188-190
presidential candidates
Buchanan, Patrick Joseph **3** 90-91
Connally, John Bowden Jr. **4** 202-204
Dole, Robert J. **5** 43-46
Goldwater, Barry **6** 413-415
Kemp, Jack French Jr. **8** 491-493
Robertson, Pat **13** 196-198
Rockefeller, Nelson Aldrich **13** 228-230
presidents
see Statesmen, American—presidents (Republican)
Reconstruction policy
see Reconstruction
Republican National Committee
Priest, Ivy Maude Baker **12** 450-451
symbol invented
Nast, Thomas **11** 318-319
vice presidents
Quayle, J. Danforth **12** 507-509
see also Democratic-Republican party (United States); Radical Republicans

Republican People's Party (Turkey)
Ecevit, Bülent **5** 196-197

Republican Revolution (China)
see Revolution of 1911

Republicanism (political theory)
Bradlaugh, Charles **2** 478
Crispi, Francesco **4** 310-311
Dumas, Alexandre **5** 136-138
Hostos, Eugenio María de **7** 513-514
Hugo, Victor Marie **8** 22-25
Machiavelli, Niccolò **10** 97-99
Madison, James **10** 121-123
Mazzini, Giuseppe **10** 381-383
Palmerston, 3d Viscount **12** 81-83
Sieyès, Comte Emmanuel Joseph **14** 217-218
Wordsworth, William **16** 385-388

Republicans, Radical
see Radical Republicans (United States)

Repulsion of Attila (fresco)
Raphael **13** 40-42

Requiem (music)
Bruckner, Joseph Anton **3** 64-65
Cavalli, Pietro Francesco **3** 382-383
Dufay, Guillaume **5** 125-126
Fauré, Gabriel Urbain **5** 397-398
Fux, Johann Joseph **6** 155-156
Mozart, Wolfgang Amadeus **11** 218-221
Ockeghem, Johannes **11** 464-465
Verdi, Giuseppe Fortunino Francesco **15** 463-465

Requiem (poems)
Akhmatova, Anna **1** 96-97

Requiem for the Living (poem)
Lewis, Cecil Day **9** 380

Rerum novarum (encyclical; Leo XIII)
Coughlin, Charles Edward **4** 265-266
John, XXIII **8** 277-280
Leo XIII **9** 334-336
Pius XI **12** 337-339
Salazar, António de Oliveira **13** 442-443

Rerum vulgarum fragmenta
see Canzoniere

Rescued from an Eagle's Nest (film)
Griffith, David Wark **6** 544-545

Research in Volume (sculpture)
Nadelman, Elie **11** 289-290

Resende, Garcia de (1470-1536), Portuguese poet
Vicente, Gil **15** 479-480

Residenz Palace
Munich
Cuvilliés, François **4** 359-360
Zimmermann, Johann Baptist and Domenikus **16** 518
Salzburg
Rottmayr, Johann Michael **13** 321
Würzburg
Boffrand, Gabriel Germain **2** 361
Hildebrandt, Johann Lucas von **7** 380-381
Neumann, Balthasar **11** 354-355
Tiepolo, Giovanni Battista **15** 219-220

Resignation of Washington at Annapolis (painting)
Trumbull, John **15** 316-317

Resistance, French (WW II)
see French Resistance

Resistible Rise of Arturo Ui, The (play)
Brecht, Bertolt **2** 512-514

Resnais, Alain (born 1922), French film director
Robbe-Grillet, Alain **13** 189-190
Truffaut, François **15** 311-313

Resolution (ship)
Bligh, William **2** 325-326
Cook, James **4** 214-215
Vancouver, George **15** 414-415

Resolution and Independence (poem)
Wordsworth, William **16** 385-388

Reson and Sensuallyte (poem)
Lydgate, John **10** 61-62

Respectful Prostitute, The (comedy)
Sartre, Jean Paul **13** 491-492

RESPIGHI, OTTORINO (1879-1936), Italian composer **13** 103-104

Responsibilities (poems)
Yeats, William Butler **16** 445-447

Responsible government (political theory)
Baldwin, Robert **1** 466-468
Elgin, 8th Earl of **5** 248-249
Howe, Joseph **7** 534-535
Lafontaine, Louis-Hippolyte **9** 157-158

Rest on the Flight into Egypt (painting)
Correggio **4** 249-251
Cranach, Lucas the Elder **4** 289-290

RESTON, JAMES BARRETT ("Scotty"; born 1909), American journalist and political commentator **13** 104-105

Restoration, The (England; 1660)
politics
Berkeley, William **2** 198-199
Charles II **3** 452-454
Harrington, James **7** 166-167
James II **8** 207-208

Monck, George **11** 96-97
Monmouth and Buccleugh, Duke of **11** 108-109
Shaftesbury, 1st Earl of **14** 135-136
Vane, Henry **15** 425-426
Restoration literature
Congreve, William **4** 200-201
Cowley, Abraham **4** 281-282
Dryden, John **5** 106-107
Marvell, Andrew **10** 301-303
Pepys, Samuel **12** 207-208
Wycherley, William **16** 411-412

Restoration, War of the (Dominican Republic ; 1864-65)
Santana, Pedro **13** 474-475

Resurezzione, La (musical composition)
Handel, George Frederick **7** 116-119

Resurrection (Christian theology)
Jesus of Nazareth **8** 251-255

Resurrection (novel)
Tolstoy, Leo **15** 262-265

Resurrection (painting)
Andrea del Castagno **1** 223-224
Giotto **6** 342-345
Piero della Francesca **12** 301-302
Titian **15** 242-244

Resurrection (sculpture)
Berruguete, Alonso **2** 223-224
Luca della Robbia **10** 19-20

Resurrection, The (hymn)
Manzoni, Alessandro **10** 222-224

Resurrection of Lazarus (painting)
Caravaggio **3** 282-284
Tanner, Henry Ossawa **15** 102-103

Resurrection of the Dead (painting)
Signorelli, Luca **14** 221-222

Resurrexit (musical composition)
Berlioz, Louis Hector **2** 203-205

Retablo de Maese Pedro, El (opera)
Falla, Manuel de **5** 372-373

Retailers
see Business and industrial leaders—retail industry

Retaliation (poem)
Goldsmith, Oliver **6** 411-413

RETIEF, PIETER (1780-1838), South African Boer leader **13** 105-106
Dingane **5** 14-15
Pretorius, Andries **12** 444-445

Retraite sentimentale, La (novel)
Colette, Sidonie Gabrielle **4** 158-159

Retreat, The (poem)
Vaughan, Henry **15** 444-445

Retribution (poem)
Blok, Aleksandr Aleksandrovich **2** 335

Retroviruses
Varmus, Harold Eliot **15** 436-437

Return from the Fair (painting)
Courbet, Jean Desiré Gustave **4** 271-273

Return of Buck Gavin, The (play)
Wolfe, Thomas Clayton **16** 355-356

Return of the Herd (painting)
Bruegel, Pieter the Elder **3** 65-67

Return of the Native, The (novel)
Hardy, Thomas **7** 150-152

Return of the Prodigal Son (engraving)
Lucas van Leyden **10** 20-21

Return of the Sphinx, The (novel)
MacLennan, Hugh **10** 110-111

Retzius, Andres Johan (1742-1821), Swedish botanist
Scheele, Karl Wilhelm **13** 525-526

Reuben Bright (poem)
Robinson, Edwin Arlington **13** 201-202

REUCHLIN, JOHANN (1455-1522), German humanist and jurist **13** 106-107
Hutten, Ulrich von **8** 72-73
Melancthon, Philip **10** 466-467

Reunion in Vienna (play)
Sherwood, Robert Emmet **14** 189-190

Reunion Polytechnique Industrielle (France)
Carnot, Nicolas Léonard Sadi **3** 315

Reunited National or People's party
see Volksparty (South Africa)

REUTHER, WALTER PHILIP (1907-1970), American labor leader **13** 107-108
Ford, Henry II **6** 6-7

Reveille for Radicals (book)
Alinsky, Saul David **1** 161-162

Réveil-matin, Le (musical composition)
Couperin, François **4** 270-271

REVEL, BERNARD (1885-1940), Talmudic scholar and educator **13** 108-109

Revelation (theology)
Barth, Karl **2** 31-32
Heschel, Abraham Joshua **7** 358-359
Niebuhr, Helmut Richard **11** 386-387

Revelation, Book of (New Testament)
Dürer, Albrecht **5** 159-161
John **8** 273-274
Redon, Odilon **13** 75-76

REVELS, HIRAM RHOADES (1822-1901), African American clergyman, statesman, and educator **13** 109-110

Revenge of Bussy D'Ambois, The (play)
Chapman, George **3** 440-441

Revenge play (English literature)
Fletcher, John **5** 487
Kyd, Thomas **9** 140-141
Shakespeare, William **14** 142-145

Revenue Act (1926; United States)
Coolidge, John Calvin **4** 217-219

Reverberator, The (novel)
James, Henry **8** 211-212

REVERE, PAUL (1735-1818), American patriot, silversmith, and engraver **13** 110-111
Billings, William **2** 274-275
Copley, John Singleton **4** 228-230

Review (periodical)
Defoe, Daniel **4** 457-459

REVILLAGIGEDO, CONDE DE (Juan Vicente Güemes Pacheco y Padilla; 1740-1799), Spanish colonial administrator, viceroy of New Spain **13** 111-112

Revista de Occidente (journal)
Ortega Y Gasset, José **12** 7-8

Revista méxicana de literatura (magazine)
Fuentes, Carlos **6** 141-142

Revista nacional de literatura y ciencias sociales (periodical)
Rodó, José Enrique **13** 240-241

Revivalism (religion)
17th century
Stoddard, Solomon **14** 462-463
18th century
Edwards, Jonathan **5** 220-222
Frelinghuysen, Theodorus Jacobus **6** 96-97
Hopkins, Samuel **7** 496
Tennent, Gilbert **15** 143-144
Wilberforce, William **16** 269-270
19th century
Beecher, Lyman **2** 113
Cartwright, Peter **3** 344-345
Finney, Charles Grandison **5** 450-451
Moody, Dwight L. **11** 141-142
Nevin, John Williamson **11** 357
Noyes, John Humphrey **11** 437-438
20th century
Aberhart, William **1** 26-27
Graham, William Franklin Jr. **6** 487-488
McPherson, Aimee Semple **10** 434
Sunday, William Ashley **15** 32-33
see also Evangelism

Revolt of Islam, The (poem)
Shelley, Percy Bysshe **14** 176-178

Revolt of the Angels, The (novel)
France, Anatole **6** 39-40

Revolution (political theory)
Bakunin, Mikhail Aleksandrovich **1** 458-460
Le Bon, Gustave **9** 268-269
Trotsky, Leon **15** 302-305

Révolution grecque, La (cantata)
Berlioz, Louis Hector **2** 203-205

Revolution of 1688 (England)
see Glorious Revolution

Revolution of 1830 (France; July Revolution)
European reaction
Metternich, Klemens von **10** 533-536
Wellington, 1st Duke of **16** 193-195
William I **16** 291-292
monarchy and
Charles X **3** 463-464
Louis Philippe **9** 536-537

opponents
Cauchy, Augustin Louis **3** 378-380
supporters
Cabet, Étienne **3** 196
Guizot, François Pierre Guillaume **7** 40-41
Lafayette, Marquis de **9** 151-152
Sieyès, Comte Emmanuel Joseph **14** 217-218
Talleyrand, Charles Maurice de **15** 89-90
Thiers, Louis Adolphe **15** 181-182

Revolution of 1843 (Haiti)
Boyer, Jean Pierre **2** 468-469

Revolution of 1848 (Europe)
Austria
Metternich, Klemens von **10** 533-536
Germany
Frederick William IV **6** 87-88
Schurz, Carl **14** 44-45
Virchow, Rudolf Ludwig Carl **15** 506-507
Wagner, Richard **16** 40-43
Hungary
Kossuth, Louis **9** 88-90
Italy
Crispi, Francesco **4** 310-311
Manin, Daniele **10** 197-198

Revolution of 1848 (France; February Revolution)
critics
Gobineau, Comte de **6** 375-376
Guizot, François Pierre Guillaume **7** 40-41
Proudhon, Pierre Joseph **12** 461-463
education during
Cauchy, Augustin Louis **3** 378-380
Cousin, Victor **4** 273-274
political cartoons
Daumier, Honoré Victorin **4** 403-405
regime and
Bugeaud de la Piconnerie, Thomas Robert **3** 111
Louis Philippe **9** 536-537
supporters
Blanc, Louis **2** 318-319
Blanqui, Louis Auguste **2** 323-324
Dumas, Alexandre **5** 136-138
Hugo, Victor Marie **8** 22-25
Lamartine, Alphonse Marie Louis de **9** 173-175
see also June Days

Revolution of 1870 (France)
Clemenceau, Georges **4** 99-101
Gobineau, Comte de **6** 375-376

Revolution of 1905 (Russia)
see Russian Revolution (1905)

Revolution of 1911 (China)
Ch'en Tu-hsiu **3** 501-502
Chiang Kai-shek **3** 510-513
Chicherin, Georgi Vasilyevich **3** 516-517
K'ang Yu-wei **8** 426-428
Liang Ch'i-ch'ao **9** 395-396
Mao Zedong **10** 225-227
Sun Yat-sen **15** 35-39
Yen Hsi-shan **16** 452-453
Yüan Shih-k'ai **16** 480-481

Revolution of 1930 (Brazil)
Prestes, Luiz Carlos **12** 442-444
Vargas, Getulio Dornelles **15** 433-434

Revolution of 1932 (Thailand)
Phibun Songkhram, Luang **12** 264-265

Revolution of 1947 (Paraguay)
Stroessner, Alfredo **14** 511-512

Revolutionary Leftist National Union (Colombia)
Gaitán, Jorge Eliécer **6** 172-173

Revolutionary War (United States)
see American Revolution

Revue-blanche, La (poster)
Bonnard, Pierre **2** 395-396

Reward (poems)
Mqhayi, Samuel Edward Krune **11** 223

Rewards and Fairies (stories)
Kipling, Joseph Rudyard **9** 32-33

Rexroth, Kenneth (1905-1982), American poet and critic
Thomas, Dylan Marlais **15** 188-190

Rey, Louis (Louis Étienne Ernest Reyer; 1823-1909), French composer and music critic
Bloch, Ernest **2** 326-327

REYES, ALFONSO (1889-1959), Mexican author and diplomat **13** 112-113

REYES, RAFAEL (1850-1920), Colombian military leader, president 1904-09 **13** 113

Reynaud, Paul (1878-1966), French politician
Daladier, Édouard **4** 369
Pétain, Henri Philippe **12** 250-252
Schuman, Robert **14** 41

REYNOLDS, ALBERT (born 1932), prime minister of Ireland **13** 113-115

REYNOLDS, SIR JOSHUA (1723-1792), English portrait painter **13** 115-116
contemporaries
Copley, John Singleton **4** 228-230
Fuseli, Henry **6** 153-155
Goldsmith, Oliver **6** 411-413
Johnson, Samuel **8** 315-317
Romney, George **13** 269-270
West, Benjamin **16** 210-212
influence of
Stuart, Gilbert **14** 513-515
rivals
Gainsborough, Thomas **6** 170-172
Lawrence, Thomas **9** 252-253
Wilson, Richard **16** 329-330

Reynolds, v. Sims (legal case)
Warren, Earl **16** 117-120

REZA SHAH PAHLAVI (Reza Khan; 1878-1944), Shah of Iran 1925-41 **13** 116-117
Mohammad Reza Shah Pahlavi **11** 75-76

Rh factor (blood)
Fisher, Ronald Aylmer **5** 463-464
Landsteiner, Karl **9** 188-189

Rhapsody (novella)
Schnitzler, Arthur **14** 23-24

Rhapsody in Blue (musical composition)
Gershwin, George **6** 284-285

Rhapsody on a Theme by Paganini (musical composition)
Rachmaninov, Sergei Vasilievich **12** 531-532

Rhazes (al-Rasi; 850-923), Persian-born Moslem physician
Vesalius, Andreas **15** 473-475

Rhé, Isle of
see Ré, Île de

RHEE, SYNGMAN (1875-1965), Korean independence leader, South Korean president 1948-60 **13** 117-120
Clark, Mark Wayne **4** 80-81
Park, Chung Hee **12** 99-102

Rhein, Der (hymn)
Hölderlin, Johann Christian Friedrich **7** 451-452

Rheingold, Das (opera)
Wagner, Richard **16** 40-43

Rhenish Symphony (music)
Schumann, Robert Alexander **14** 41-43

Rhesus (play)
Euripides **5** 332-334

Rheticus
see Joachim von Lauchen, Georg

Rhetoric
Aristotle **1** 295-296
Empedocles **5** 282
Ovid **12** 34-36
Tacitus **15** 70-72
see also Orators

Rhetoric of Motives, A (book)
Burke, Kenneth **3** 141-142

Rhetoric of Religion, The (book)
Burke, Kenneth **3** 141-142

RHETT, ROBERT BARNWELL (1800-1876) American statesman **13** 120

Rhineland (province; Germany)
Clemenceau, Georges **4** 99-101
Frederick William **6** 85-86
Hitler, Adolf **7** 417-420
Poincaré, Raymond **12** 366-368
Wilson, Thomas Woodrow **16** 330-332

Rhinocéros (play)
Ionesco, Eugène **8** 131-132

Rhoda Fleming (novel)
Meredith, George **10** 512-513

Rhode Island (state, United States)
Aldrich, Nelson Wilmarth **1** 123-124
Barnard, Henry **2** 10
Gorton, Samuell **6** 460
Hopkins, Esek **7** 490-491
Hutchinson, Anne Marbury **8** 69-71
Williams, Roger **16** 304-305

Rhodes (island, Greece)
Mehmed the Conqueror **10** 452-454
Pompey **12** 387-389

Rhodes, Alexandre de (1591-1660), French missionary
Laval, Francois Xavier de **9** 235-236

RHODES, CECIL JOHN (1853-1902), English imperialist and financier **13** 120-122
Goldie, George Dashwood Taubman **6** 404
Jameson, Leander Starr **8** 218
Johnston, Henry Hamilton **8** 322-323
Kruger, Stephanus Johannes Paulus **9** 108-109
Lobengula **9** 474-475
Morgan, Junius Spencer **11** 166-167
Salisbury, 3d Marquess of **13** 448-449
Smuts, Jan Christian **14** 309-310

RHODES, JAMES FORD (1848-1927), American historian **13** 122

Rhodes Armistice Conference (1949)
Dayan, Moshe **4** 429-431

Rhodesia (now Zimbabwe and Zambia; South Africa)
Banda, Hastings Kamuzu **1** 485-486
Jameson, Leander Starr **8** 218
Kaunda, Kenneth David **8** 460-461
Nkomo, Joshua Mqabuko **11** 405-407
Rhodes, Cecil John **13** 120-122
Salisbury, 3d Marquess of **13** 448-449
Sithole, Ndabaningi **14** 262-264
Smith, Ian Douglas **14** 291-293
Tafawa Balewa, Abubakar **15** 75
Welensky, Roy **16** 188
see also Malawi; Zambia; Zimbabwe

Rhodesia and Nyasaland, Federation of (1953-1963)
Smith, Ian Douglas **14** 291-293
Welensky, Roy **16** 188

Rhymers' Club (London)
Yeats, William Butler **16** 445-447

Rhymes (poems)
Echeverría, José Estéban **5** 197-198

Rhythm of the Violinist (painting)
Balla, Giacomo **1** 473-474

RIBERA, JUSEPE DE (1591-1652), Spanish painter **13** 122-123
Caravaggio **3** 282-284
Eakins, Thomas **5** 176-177
Murillo, Bartolomé Esteban **11** 258-259
Rosa, Salvator **13** 289-290
Velázquez, Diego Rodríguez de Silva y **15** 454-456
Zurbarán, Francisco de **16** 534-535

Ribicoff, Abraham A. (born 1910), American politician
Nader, Ralph **11** 290-291

Riboflavin
Theorell, Axel Hugo Theodor **15** 176-177

Ribonucleic acid (biochemistry)
Beadle, George Wells **2** 80-81
Khorana, Har Gobind **8** 537-538
Monod, Jacques **11** 110-111
Ochoa, Severo **11** 461-464
Todd, Alexander **15** 251-253

Ribot, Alexandre (1842-1923), French statesman
Poincaré, Raymond **12** 366-368

RICARDO, DAVID (1772-1823), English economist **13** 123-124
Engels, Friedrich **5** 286-288
George, Henry **6** 276
Jevons, William Stanley **8** 255-256
Malthus, Thomas Robert **10** 180-181
Marx, Karl **10** 304-308
Mill, James **11** 21
Say, Jean Baptiste **13** 508-509

Riccardi, Nicolò (1585-1639), Italian Dominican theologian
Galileo Galilei **6** 180-183

Riccardo I (opera)
Handel, George Frederick **7** 116-119

RICCI, MATTEO (1552-1610), Italian Jesuit missionary **13** 124-125
Xu Guangqi **16** 422-425

Ricci, Sebastiano (1660-1734), Italian painter
Troger, Paul **15** 300

Ricciardo (play)
Foscolo, Ugo **6** 21

Riccio, David (1533?-1566), Italian musician
Mary, I **10** 308-309

Riccione (commune, Italy)
Dollfuss, Engelbert **5** 47

Rice (cereal)
Couper, James Hamilton **4** 270
Gatling, Richard Jordan **6** 234-235
Knapp, Seaman Asahel **9** 58
Zhao Kuang-yin **16** 505-508

RICE, ANNE (born 1941), American author **13** 125-126

RICE, ELMER (1892-1967), American playwright and novelist **13** 126-127
Parker, Dorothy Rothschild **12** 106
Weill, Kurt **16** 174-175

RICE, JOSEPH MAYER (1857-1934), American education reformer **13** 127-128

Rice, T. D. "Daddy" (1808-1860), American minstrel-show pioneer
Christy, Edwin P. **4** 34-35

Ricercari d'intavolatura d'organo (musical composition)
Merulo, Claudio **10** 525-526

Riceyman Steps (book)
Bennett, Arnold **2** 167-168

RICH, ADRIENNE (born 1929), American poet **13** 128-130

Rich Boy, The (story)
Fitzgerald, Francis Scott Key **5** 470-472

Rich Mountain, battle of (1861)
McClellan, George Brinton **10** 391-392

RICHARD I (1157-1199), king of England 1189-99 **13** 130
Eleanor of Aquitaine **5** 246-247
Henry II **7** 287-289
John **8** 274-275
Philip II **12** 268-269
Saladin **13** 441-442

Richard II (died 1027), duke of Normandy
Edward the Confessor **5** 218-219

RICHARD II (1367-1400), king of England 1377-99 **13** 130-131
associates
Froissart, Jean **6** 124-125
Gower, John **6** 475-476
John of Gaunt **8** 282-283
in literature
Chaucer, Geoffrey **3** 482-485
Langland, William **9** 194-195
Shakespeare, William **14** 142-145
Wyclif, John **16** 412-413
opponents
Glendower, Owen **6** 364-365
Henry IV **7** 292-293
Henry V **7** 296-297
relatives
Charles VI **3** 460-461
Edward the Black Prince **5** 217-218

RICHARD III (1452-1485), king of England 1483-85 **13** 132-133
Edward IV **5** 212-213
Henry VI **7** 298-299
Henry VII **7** 300-302
More, Thomas **11** 156-157
Warwick and of Salisbury, Earl of **16** 122-123

Richard III (play; Shakespeare)
Barrymores **2** 28-30
Booth, Edwin **2** 401-402
Shakespeare, William **14** 142-145

Richard, Duke of Gloucester
see Richard III

Richard, Duke of York (Richard Plantagenet; 1472-83), son of Edward IV
Edward IV **5** 212-213
Richard III **13** 132-133

Richard, Earl of Cornwall (1209-1272), king of the Romans
Henry III **7** 290-292
Rudolf I **13** 347-348

Richard, 3d Duke of York (Richard Plantagenet; 1411-60), English statesman
Margaret of Anjou **10** 249-250

Richard Carvel (novel)
Churchill, Winston **4** 50-51

Richard Cory (verse)
Robinson, Edwin Arlington **13** 201-202

Richard Darlington (play)
Dumas, Alexandre **5** 136-138

Richard de Bury (1287-1345), English ecclesiastic and scholar
Chaucer, Geoffrey **3** 482-485

Richard of Bordeaux
see Richard II

Richard the "Lion-Hearted"
see Richard I

Richard the Redeless (poem)
Langland, William **9** 194-195

RICHARDS, ANN WILLIS (born 1933), Democratic governor of Texas **13** 133-134

RICHARDS, ELLEN H. (born Ellen Henrietta Swallow; 1842-1911), American chemist and educator **13** 134-136

RICHARDS, IVOR ARMSTRONG (1893-1979), English-born American semanticist and literary critic **13** 137
Roethke, Theodore **13** 243-244

RICHARDS, THEODORE WILLIAM (1868-1928), American chemist **13** 137-138
Bridgman, Percy Williams **3** 5-6

Richards, William Trost (1833-1905), American painter
Richards, Theodore William **13** 137-138

Richards Medical Research Building (University of Pennsylvania)
Kahn, Louis I. **8** 408-410

RICHARDSON, HENRY HANDEL (pen name of Ethel Florence Lindesay Richardson; 1870-1946), expatriate Australian novelist **13** 139

RICHARDSON, HENRY HOBSON (1838-1886), American architect **13** 139-141
McKim, Charles Follen **10** 417-418
Mumford, Lewis **11** 246-247
Saarinen, Eliel and Eero **13** 396-398
Shaw, Richard Norman **14** 167-168
Sullivan, Louis Henri **15** 27-28
Wright, Frank Lloyd **16** 398-401

Richardson, Jonathan, the Elder (1665-1745), British painter
Reynolds, Joshua **13** 115-116

RICHARDSON, SAMUEL (1689-1761), English novelist **13** 141-142
Burney, Fanny **3** 147-148
Fielding, Henry **5** 442-444
Prévost, Abbé **12** 445-446
Rousseau, Jean Jacques **13** 324-328
Sterne, Laurence **14** 435-437
Voltaire **16** 14-16

RICHELIEU, ARMAND JEAN DU PLESSIS DE (1585-1642), French statesman and cardinal **13** 142-144
Champlain, Samuel de **3** 419-421
Colbert, Jean Baptiste **4** 142-143
Condé, Prince de **4** 193-194
Girardon, François **6** 348-349
Le Brun, Charles **9** 269-270
Louis XIV **9** 531-533, 589
Orléans, Philippe II D' **11** 530-531
Poussin, Nicolas **12** 418-420
see also Thirty Years War

RICHET, CHARLES ROBERT (1850-1935), French physiologist **13** 144-145

RICHIER, GERMAINE (1904-1959), French sculptor **13** 145-146

Richmond (city, Virginia)
Beauregard, Pierre Gustave Toutant **2** 96-97
Jefferson, Thomas **8** 238-241
Prosser, Gabriel **12** 460-461

Richmond, 3d Duke of (Charles Lennox; 1735-1806), English diplomat
Romney, George **13** 269-270

Richmond, battle of (1862)
Johnston, Joseph Eggleston **8** 323

RICHTER, CHARLES F. (1900-1985), American seismologist **13** 146-148

RICHTER, CONRAD MICHAEL (1890-1968), American novelist and short-story writer **13** 148-149

Richter, Hans (1888-1976), German film director
Ray, Man **13** 59-60

RICHTER, HANS (Johann Siegried Richter; 1888-1976), German-born artist **13** 149-150

RICHTER, JOHANN PAUL FRIEDRICH (1763-1825), German humorist and prose writer **13** 150-151
Schumann, Robert Alexander **14** 41-43

Richthofen, Baron Ferdinand von (1833-1905), German geographer and explorer
Hedin, Sven Anders **7** 252-253
Przhevalsky, Nikolai Mikhailovich **12** 469-470

Richthofen, Baron Manfred von (1892-1918), German aviator
Göring, Hermann Wilhelm **6** 457-458

RICIMER, FLAVIUS (died 472), Germanic Roman political chief **13** 151-152
Odoacer **11** 473

RICKENBACKER, EDWARD VERNON (1890-1973), World War I fighter pilot and airline president **13** 152-153

RICKEY, WESLEY BRANCH (1881-1965), innovative baseball executive **13** 153-155

RICKOVER, HYMAN GEORGE (1900-1986), U.S. Navy officer **13** 155-157

Rickshaw Boy (novel)
Lao Shê **9** 200-201

RICOEUR, PAUL (born 1913), French exponent of hermeneutical philosophy **13** 157-158

Ricordi, Giovanni (1788-1853), Italian music publisher
Verdi, Giuseppe Fortunino Francesco **15** 463-465

Riddarhusordning (Sweden; 1626)
Oxenstierna, Axel Gustafsson **12** 44-45

RIDE, SALLY (born 1951), American astronaut and physicist **13** 158-160

Riders in the Chariot (novel)
White, Patrick Victor Martindale **16** 233-235

Riders to the Sea (play)
Synge, Edmund John Millington **15** 61-62

RIDGWAY, MATTHEW BUNKER (1895-1993), American general **13** 160-161

Ridley, Nicholas (1500?-1555), English Protestant martyr
Edward VI **5** 213-214
Mary, I **10** 308-309

Ridolphi, Roberto di (1531-1612), Florentine conspirator in England
Mary, I **10** 308-309

RIEFENSTAHL, LENI (born 1902), German film director **13** 161-163

Riego y Nuñez, Rafael del (1784-1823), Spanish patriot
Ferdinand VII **5** 418-420
Guerrero, Vicente **7** 28-30

RIEL, LOUIS (1844-1885), Canadian rebel **13** 163-164
Lacombe, Albert **9** 147-148
Laurier, Wilfrid **9** 232-234
Macdonald, John Alexander **10** 85-87
Smith, Donald Alexander **14** 288-289

RIEMANN, GEORG FRIEDRICH BERNARD (1826-1866), German mathematician **13** 164-165
Cantor, Georg Ferdinand Ludwig Philipp **3** 265-266
Fourier, Jean Baptiste Joseph **6** 32-33

RIEMENSCHNEIDER, TILMAN (1468-1531), German sculptor **13** 166
Schongauer, Martin **14** 26-28
Stoss, Veit **14** 481-482

Rienzi (opera)
Wagner, Richard **16** 40-43

RIENZI, COLA DI (or Rienzo; 1313/14-1354), Italian patriot, tribune of Rome **13** 166-167
Petrarch **12** 259-261

RIESMAN, DAVID (born 1909), American sociologist, writer, and social critic **13** 167-168

RIETVELD, GERRIT THOMAS (1888-1964), Dutch architect and furniture designer **13** 169
Mies van der Rohe, Ludwig **11** 10-12
Oud, Jacobus Johannes Pieter **12** 32
van Doesburg, Theo **15** 421

Rif (region, Morocco)
Abd el-Krim el-Khatabi, Mohamed ben **1** 15-16

Riga (city, Latvia)
Dubnov, Simon **5** 115-116
Gustavus II **7** 43-45

Riga, Gulf of (Baltic Sea)
Kolchak, Aleksandr Vasilievich **9** 77-78

Rigaud, André (1761-1811), Haitian general
Toussaint L'Ouverture, François Dominique **15** 278-279

Rigaud, Pierre François de
see Vaudreuil-Cavagnal, Marquis de

Rigby's Romance (novel)
Furphy, Joseph **6** 152-153

Rigdon, Sidney (1793-1876), American Mormon leader
Young, Brigham **16** 469-470

Right Stuff, The (film)
Shepard, Alan **14** 178-180

Right to Privacy, The (article)
Brandeis, Louis Dembitz **2** 496-497

Right You Are If You Think You Are (play)
Pirandello, Luigi **12** 319-321

Rights of Man (essay; Paine)
Adams, John Quincy **1** 52-54
Paine, Thomas **12** 66-67

Rigoletto (opera; Verdi)
Caruso, Enrico **3** 345
Verdi, Giuseppe Fortunino Francesco **15** 463-465

Rigorists (religious group)
Donatus **5** 56-57

RIIS, JACOB AUGUST (1849-1914), Danish-born American journalist and reformer **13** 169-170
Addams, Jane **1** 56-57

Rijckaert, Martin (1587-1631), Flemish painter
Van Dyck, Anthony **15** 423-425

RILEY, JAMES WHITCOMB (1849-1916), American poet **13** 170-171

RILKE, RAINER MARIA (1875-1926), German lyric poet **13** 171-172
Barber, Samuel **1** 500-501
Pasternak, Boris Leonidovich **12** 124-125

Rima (sculpture)
Epstein, Jacob **5** 295-296

Rimado de palacio (poem)
López de Ayala, Pedro **9** 508-509

Rimas (poems)
Bécquer, Gustavo Adolfo Dominguez **2** 107-108
Camoëns, Luis Vaz de **3** 247-249

RIMBAUD, (JEAN NICOLAS) ARTHUR (1854-1891), French poet **13** 172-174
Baudelaire, Charles Pierre **2** 61-63
Claudel, Paul Louis Charles **4** 90-91
Miller, Henry **11** 26-27
Verlaine, Paul Marie **15** 465-466

Rime (Italian poetry)
Tasso, Torquato **15** 114-116

Rime nuove (poems)
Carducci, Giosuè **3** 290-291

Rime of the Ancient Mariner, The (poem, Coleridge)
Calder, Alexander **3** 216-218

Rime spirituali (musical composition)
Lassus, Roland de **9** 216-218

Rime spirituali (poems; Fiamma)
Lassus, Roland de **9** 216-218

Rimes francaises et italiennes (musical composition)
Sweelinck, Jan Pieterszoon **15** 50-51

Rimini (Italian city-state)
Julius II **8** 384-386

RIMMER, WILLIAM (1816-1879), American sculptor, painter, and physician **13** 174
French, Daniel Chester **6** 98-99

RIMSKY-KORSAKOV, NIKOLAI ANDREEVICH (1844-1908), Russian composer and conductor **13** 174-175
Borodin, Aleksandr Profirevich **2** 422-423
Mussorgsky, Modest Petrovich **11** 274-276
Pushkin, Aleksandr Sergeevich **12** 489-491
Respighi, Ottorino **13** 103-104
Tchaikovsky, Peter Ilyich **15** 130-132

Rinaldo (literary character)
Boiardo, Matteo Maria **2** 369

Rinaldo (opera)
Handel, George Frederick **7** 116-119

Rinaldo (poem)
Tasso, Torquato **15** 114-116

Rinaldo and Armida (painting)
Boucher, François **2** 440-442
Poussin, Nicolas **12** 418-420
Van Dyck, Anthony **15** 423-425

Rincon de Haedo, battle of (1825)
Lavalleja, Juan Antonio **9** 238-239

Ring and the Book, The (poem)
Browning, Robert **3** 53-55

Ring of the Nibelungen, The (opera cycle; Wagner)
Nietzsche, Friedrich **11** 390-392
Wagner, Richard **16** 40-43

Ring Round the Moon (play)
Anouilh, Jean **1** 243-244

RINGGOLD, FAITH (Faith Jones; born 1930), African American painter, sculptress, and performer **13** 175-177

Rinuccini, Ottavio (1562-1621), Italian poet
Caccini, Giulio **3** 205-206

Rinzai sect (Buddhism)
Eisai **5** 231-232

RIO BRANCO, BARÃO DO (José Maria da Silva Paranhos; 1845-1912), Brazilian political leader **13** 177

Rio de Janeiro (city, Brazil)
Anchieta, José de **1** 210-211
Cook, James **4** 214-215
Cruz, Oswaldo Gonçalves **4** 328-329
Le Corbusier **9** 274-275
Sá, Mem de **13** 395

Rio de la Plata (South America)
Artigas, José Gervasio **1** 323
Cabot, Sebastian **3** 200-201
Solís, Juan Díaz de **14** 326
Vespucci, Amerigo **15** 476-478
see also Paraguay, Republic of

Rio Grande (Africa)
see Geba River

Rio Grande (river, United States -Mexico)
Coronado, Francisco Vásquez de **4** 247

Rio Grande do Sul (state, Brazil)
Aranha, Osvaldo **1** 272-273
Caxias, Duque de **3** 386
Feijó, Diogo Antônio **5** 405-406
Vargas, Getulio Dornelles **15** 433-434

Rio Rita (musical)
Ziegfeld, Florenz **16** 516-517

RIORDAN, RICHARD JOSEPH (born 1930), American politician; mayor of Los Angeles **13** 177-179

Rios, Juan Antonio (1888-1946), Chilean statesman
Frei Montalva, Eduardo **6** 94-95

Rip Van Winkle (play)
Boucicault, Dion **2** 442-443

Rip Van Winkle (story; Irving)
Irving, Washington **8** 141-143
Rogers, John **13** 248

Ripley Female College (Troy, New York State)
Knapp, Seaman Asahel **9** 58

RIPLEY, GEORGE (1802-1880), American Unitarian minister and journalist **13** 179-180
Brisbane, Albert **3** 9
Brownson, Orestes Augustus **3** 57-58
Emerson, Ralph Waldo **5** 278-280
Greeley, Horace **6** 515-517

Ripon College (India)
see Surendranath College (India)

Ripon, Frederick John Robinson, Earl of (1782-1859), English statesman
Gordon, Charles George **6** 448-449
Wellington, 1st Duke of **16** 193-195

Ripostes (poems)
Pound, Ezra Loomis **12** 415-417

Riqueti, H. G. V. de
see Mirabeau, Comte de

Riqueti, Victor de
see Mirabeau, Victor de Riqueti, Marquis de

Risalat al-Tawhid (book)
Abduh ibn Hasan Khayr Allah, Muhammad **1** 16-17

Rise and Fall of the City of Mahagonny, The (opera; Brecht-Weill)
Brecht, Bertolt **2** 512-514
Weill, Kurt **16** 174-175

Rise and Fall of the Third Reich: A History of Nazi Germany, The (book)
Shirer, William L. **14** 198-199

Rise of David Levinsky, The (novel)
Cahan, Abraham **3** 214

Rise of Silas Lapham, The (novel)
Howells, William Dean **7** 539-541

Risen Christ (sculpture)
Pilon, Germain **12** 305

Risen Christ between Saints Andrew and Longinus (engraving)
Mantegna, Andrea **10** 215-216

Rising Glory of America, The (poem)
Brackenridge, Hugh Henry **2** 472-473
Freneau, Philip Morin **6** 99-100

Rising of a Thunderstorm at Sea (painting)
Allston, Washington **1** 176-177

Rising of the Moon, The (play)
Gregory, Augusta **6** 535-536

Rising Sun, The (book)
Brown, William Wells **3** 48-49

Rising Village (poetry)
Goldsmith, Oliver (1794-1861) **6** 411

Risorgimento (Italian political movement)
Cavour, Conte di **3** 385-386
Ferdinand II **5** 415-416
Garibaldi, Giuseppe **6** 215-217
Machiavelli, Niccolò **10** 97-99
Mazzini, Giuseppe **10** 381-383
Rosmini-Serbati, Antonio **13** 296-297
Victor Emmanuel II **15** 483-484

Rissho Daishi
see Nichiren

Rissho Kosei-kai (Buddhist lay organization)
Niwano, Nikkyo **11** 400-401

Rite of Spring (ballet music; Stravinsky)
Boulez, Pierre **2** 444-445
Debussy, Achille Claude **4** 445-447
Graham, Martha **6** 485-486
Malipiero, Gian Francesco **10** 171
Prokofiev, Sergei Sergeevich **12** 458-460
Stravinsky, Igor Fedorovich **14** 502-506, 250

Ritorno d'Ulisse in patria, II
see Ulisse

RITSCHL, ALBRECHT BENJAMIN (1822-1889), German theologian **13** 180
Harnack, Adolf von **7** 160

Ritschl, Friedrich Wilhelm (1806-1876), German philologist
Nietzsche, Friedrich **11** 390-392

RITTENHOUSE, DAVID (1732-1796), American astronomer and instrument maker **13** 180-181
Witherspoon, John **16** 346-348

Ritter, Alexander (1833-1896), German violinist
Strauss, Richard **14** 500-501

RITTER, KARL (1779-1859), German geographer **13** 181-182

Ritter, Mary
see Beard, Mary Ritter

Ritual Fire Dance (musical composition)
Falla, Manuel de **5** 372-373

Rituals of Chou (ancient Chinese text)
Wang An-shih **16** 95-97

RIVADAVIA, BERNARDINO (1780-1845), Argentine independence leader, president 1826-27 **13** 182-183
Quiroga, Juan Facundo **12** 521-522

Rivals, The (play; Sheridan)
Barrymores **2** 28-30
Sheridan, Richard Brinsley **14** 183-184

RIVAS, DUQUE DE (Angel de Saavedra; 1791-1865), Spanish poet, dramatist, and statesman **13** 398

River Landscape (drawing)
Daubigny, Charles François **4** 402

River, The (film)
Ray, Satyajit **13** 60-61
Thomson, Virgil **15** 202-203

River View (painting)
Goyen, Jan van **6** 478-479

RIVERA, DIEGO (1886-1957), Mexican painter **13** 183-184
Ehrenburg, Ilya Grigorievich **5** 224-225
Kahlo, Frida **8** 406-407
Shahn, Ben **14** 139-140
Siqueiros, David Alfaro **14** 256
Velasco, Luis de **15** 450-451

RIVERA, FRUCTUOSO (circa 1788-1854), Uruguayan statesman **13** 184-185
Lavalleja, Juan Antonio **9** 238-239

RIVERA, JOSÉ EUSTACIO (1888-1928), Colombian novelist **13** 185-186

Rivera, Luis Muñoz
see Muñoz Rivera, Luís

Rivera y Orbaneja, Miguel Primo de (1870-1930), Spanish general and dictator
Unamuno y Jugo, Miguel de **15** 386-387

Riverbed (painting)
Kline, Franz **9** 55

RIVERS, LARRY (Yitzroch Loiza Grossberg; born 1923), American artist **13** 186-187

Rivers, 2d Earl
see Woodville, Anthony

Rivers, W. H. R. (1864-1922), British experimental psychologist
Bartlett, Frederic Charles **2** 34-35

Riverside (village; Illinois)
Olmsted, Frederick Law **11** 503-504

Riverside Church (New York City)
Fosdick, Harry Emerson **6** 21-22

Riviera (painting)
Bonnard, Pierre **2** 395-396

Rivière, Jacques (1886-1925), French essayist
Proust, Marcel **12** 465-467

Rivonia trial (South Africa)
Mandela, Nelson Rolihlahla **10** 185-186

Riyadh (city, Saudi Arabia)
ibn Saud, Abd al-Aziz **8** 94-95

RIZAL, JOSÉ (1861-1896), Philippine national hero **13** 187-189
Bonifacio, Andres **2** 393-394
Del Pilar, Marcelo Hilario **4** 486
Mabini, Apolinario **10** 72-73

Rizzio, David
see Riccio, David

RNA
see Ribonucleic acid

Road Back, The (novel)
Remarque, Erich Maria **13** 91

Road company (theater)
Boucicault, Dion **2** 442-443

Road Leads On, The (novel)
Hamsun, Knut **7** 113-114

Road round Ireland, The (poems)
Colum, Padraic **4** 174-175

Road to Calvary (painting)
Bruegel, Pieter the Elder **3** 65-67
Schongauer, Martin **14** 26-28

Road to Perfection (novel)
Baroja y Nessi, Pío **2** 15-16

Road to Rome, The (play)
Sherwood, Robert Emmet **14** 189-190

Road to Ruin, The (poems)
Sassoon, Siegfried **13** 492-493

Road to Wigan Pier, The (book)
Orwell, George **12** 14-15

Roads to Freedom, The (novel)
Sartre, Jean Paul **13** 491-492

Roan Stallion (poem)
Jeffers, John Robinson **8** 236-237

Roaring Girl, The (play)
Dekker, Thomas **4** 465-466

Roaring Twenties, The (film)
Bogart, Humphrey **2** 363-364

Roast Beef Medium (stories)
Ferber, Edna **5** 413

Rob of the Bowl (novel)
Kennedy, John Pendleton **8** 506-507

Rob Roy (novel)
Scott, Walter **14** 68-70

Rob Roy (overture)
Berlioz, Louis Hector **2** 203-205

ROBBE-GRILLET, ALAIN (born 1922), French novelist **13** 189-190

Robbers' Council
see Ephesus, Councils of—449

ROBBIA, LUCA DELLA (1400-1482), Italian sculptor **10** 19-20
Brunelleschi, Filippo **3** 70-72
Donatello **5** 55-56

ROBBINS, JEROME (Rabinowitz; born 1918), American director and choreographer **13** 190-192

Robe du centaure, La (poem)
Leconte de Lisle, Charles Marie René **9** 273-274

Robert (king Naples)
see Robert of Anjou

Robert I (died 1035), duke of Normandy 1028-35
Henry I (king, England) **7** 285-286
William I **16** 290-291

Robert II (1054?-1134), duke of Normandy 1087-1134
William I **16** 290-291
William II **16** 293-294

ROBERT I (1274-1329), king of Scotland 1306-29 **13** 192-194
Douglas, James **5** 78
Edward I **5** 208-210
Robert II **13** 194

ROBERT II (1316-1390), king of Scotland 1371-90 **13** 194
Robert III **13** 194-195

ROBERT III (circa 1337-1406), king of Scotland 1390-1406 **13** 194-195
James I **8** 206-207
Robert II **13** 194

Robert, Duke of Normandy (poem)
Drayton, Michael **5** 97-98

Robert, Earl of Fife
see Albany, 1st Duke of

Robert, Earl of Gloucester (died 1147), English soldier
Stephen **14** 426-427

Robert, Léopold (circa 1825), French painter
Corot, Jean Baptiste Camille **4** 247-249

ROBERT, SHAABAN (1909-1962), Tanzanian author who wrote in the Swahili language **14** 128-129

Robert Bruce
see Robert I (king, Scotland)

Robert Koch Institute of Hygiene (Berlin)
Behring, Emil Adolph von **2** 122-123

Robert le Diable (opera)
Meyerbeer, Giacomo **10** 536-537

Robert of Anjou (1275-1343), king of Naples 1309-43 and literary patron
Boccaccio, Giovanni **2** 351-353
Henry VII **7** 299-300
Martini, Simone **10** 298-299

Robert of Artois (died 1250), brother of Louis IX of France
Louis IX **9** 525-526

Robert of Jumièges (died 1055), Norman archbishop of Canterbury
Edward the Confessor **5** 218-219

Robert Tim (play)
Afinogenov, Aleksandr Nikolaevich **1** 72-73

Roberta (musical)
Kern, Jerome David **8** 517-518

Roberti, Ercole de' (circa 1450-96), Italian painter
Tura, Cosimo **15** 343-344

ROBERTS, FREDERICK SLEIGH (1st Earl Roberts of Kandhar, Pretoria, and Waterford; 1832-1914), British field marshal **13** 195-196
Botha, Louis **2** 434-436
Kitchener, Horatio Herbert **9** 45-46

Roberts House (River Forest, Illinois)
Wright, Frank Lloyd **16** 398-401

Roberts of Kandahar, Pretoria, and Waterford, 1st Earl
see Roberts, Frederick Sleigh

Roberts v. Boston (legal case)
Shaw, Lemuel **14** 164-165

Robertson, Anna Mary
see Moses, Grandma

ROBERTSON, MARION G. (Pat Robertson; born 1930), television evangelist who founded the Christian Broadcasting Network and presidential candidate **13** 196-198

ROBERTSON, SIR DENNIS HOLME (1890-1963), English economist **13** 196

Roberval, G. P. (1602-1675), French mathematician
Torricelli, Evangelista **15** 268-269

Robeson, Eslanda Goode (died 1896), American anthropologist
Buck, Pearl Sydenstricker **3** 91-93

ROBESON, PAUL LEROY (1898-1976), American singer, actor, and political activist **13** 198-199
Anderson, Marian **1** 218-219

ROBESPIERRE, MAXIMILIEN FRANÇOIS MARIE ISIDORE DE (1758-1794), French Revolutionary leader **13** 199-201
in literature
Belloc, Joseph Hilaire Pierre **2** 141
France, Anatole **6** 39-40
Mathiez, Albert **10** 333-334
Rolland, Romain **13** 260
opponents
Barras, Vicomte de **2** 19
Fouché, Joseph **6** 30-31
Sade, Comte de **13** 416-418
supporters
Danton, Georges Jacques **4** 391-393
David, Jacques Louis **4** 407-409
Saint-Just, Louis Antoine Léon de **13** 433

Robie House (Chicago)
Mies van der Rohe, Ludwig **11** 10-12
Wright, Frank Lloyd **16** 398-401

Robin, Bachelor of Love (play)
Marivaux, Pierre Carlet de Chamblain de **10** 265-266

Robin Day (novel)
Bird, Robert Montgomery **2** 281-282

Robinson Crusoe (book; Defoe)
Defoe, Daniel **4** 457-459
ibn Tufayl, Abu Bakr Muhammad **8** 96
Mill, John Stuart **11** 21-23

Robinson Crusoe (film)
Buñuel, Luis **3** 127-128

ROBINSON, EDWIN ARLINGTON (1869-1935), American poet and playwright **13** 201-202

ROBINSON, FRANK, JR. (born 1935), African American baseball player and manager **13** 202-203

ROBINSON, HARRIET HANSON (1825-1911), American author and suffragist **13** 203-207

ROBINSON, JACK ROOSEVELT (Jackie Robinson; 1919-72), African American baseball player; first African American player in the major leagues **13** 207-208

ROBINSON, JAMES HARVEY (1863-1936), American historian **13** 208
Beard, Charles Austin **2** 84
Becker, Carl Lotus **2** 100-101
Dewey, John **4** 520-523
Parrington, Vernon Louis **12** 119-120
Schlesinger, Arthur Meier **14** 13
Spencer, Herbert **14** 369-370

ROBINSON, JOAN VIOLET MAURICE (1903-1983), English economist **13** 209-210
Clark, John Maurice **4** 77-78

Robinson, John (circa 1576-1625), English clergyman
Bradford, William **2** 475-476
Brewster, William **2** 523-524

Robinson, John (1704-1766), American colonial official
Lee, Richard Henry **9** 291-292
Otis, James Jr. **12** 25-27

ROBINSON, JULIA (1919-1985), American mathematician **13** 210-211

ROBINSON, MARY BOURKE (born 1944), first woman president of Ireland **13** 211-213

ROBINSON, SIR JOHN BEVERLEY (1791-1863), Canadian political leader and jurist **13** 215-217
Strachan, John **14** 486-487

ROBINSON, THEODORE (1852-1896), American painter **13** 217
Hassam, Frederick Childe **7** 192

Robot
Čapek, Karel **3** 271-272

Robusti, Jacopo
see Tintoretto

ROCA, JULIO ARGENTINO (1843-1914), Argentine general and president **13** 218
Drago, Luis María **5** 92-93

Rocafuerte, Vicente (1783-1847), Ecuadorian educator, president 1835-39
Flores, Juan José **5** 491
García Moreno, Gabriel **6** 209-210

ROCARD, MICHEL (born 1930), French left-wing politician **13** 218-220

ROCHAMBEAU, COMTE DE (Jean Baptiste Donatien de Vimeur, 1725-1807), French general **13** 220-221
Dessalines, Joan Jacques **4** 511-512
Lafayette, Marquis de **9** 151-152

ROCHBERG, GEORGE (born 1918), American composer **13** 221-222

Rochdale movement (England)
Owen, Robert **12** 39-40

Roche, James M. (born 1906), American automobile executive
Nader, Ralph **11** 290-291

ROCHE, KEVIN (born 1922), Irish-American architect **13** 222-224

Rochefort (city, France)
Rodney, George Brydges **13** 239-240

Rochefort, Henri (1830-1913), French journalist and playwright
Rodin, Auguste **13** 236-238

Rochester (city, New York State)
Eastman, George **5** 186

Rochester (literary character)
Brontë, Charlotte **3** 17-18

Rochester, University of (New York)
Wilson, Joseph Chamberlain **16** 325-326

Rock, The (book)
Eliot, Thomas Stearns **5** 258-261\

Rock a Bye Baby (musical)
Kern, Jerome David **8** 517-518

Rock Drill (sculpture)
Epstein, Jacob **5** 295-296

Rock Garden, The (novel)
Kazantzakis, Nikos **8** 466-468

Rock of Ages (hymn)
Sullivan, Arthur Seymour **15** 23

ROCKEFELLER, DAVID (born 1915), chairman of the Chase Manhattan Bank **13** 224-225

ROCKEFELLER, JOHN DAVISON (1839-1937), American industrialist and philanthropist **13** 226-228
Frick, Henry Clay **6** 108-109
Hanna, Marcus Alonzo **7** 127-128
Harper, William Rainey **7** 163-164
Keller, Helen Adams **8** 479-480
Lloyd, Henry Demarest **9** 468-469
Tarbell, Ida Minerva **15** 107-108

Rockefeller Center (New York City)
Rivera, Diego **13** 183-184
Rockefeller, John D. Jr. **13** 225-226

ROCKEFELLER, JOHN D., JR. (1874-1960), American philanthropist and industrial relations expert **13** 225-226
Aldrich, Nelson Wilmarth **1** 123-124
Fosdick, Harry Emerson **6** 21-22
Gladden, Washington **6** 356-357

ROCKEFELLER, NELSON ALDRICH (1908-1979), four-term governor of New York and vice-president of the United States **13** 228-230

Rockefeller, William (1841-1922), American financier and industrialist
Rockefeller, John Davison **13** 226-228

Rockefeller Foundation (New York City)
Flexner, Abraham **5** 489-490
Rockefeller, John Davison **13** 226-228
Rockefeller, John D. Jr. **13** 225-226
Theiler, Max **15** 169-170

Rockefeller University (formerly Rockefeller Institute for Medical Research; New York City)
associates
Carrel, Alexis **3** 322-323
Dubos, René Jules **5** 119
Landsteiner, Karl **9** 188-189
Northrop, John Howard **11** 430-431
Rous, Francis Peyton **13** 322-323
Stanley, Wendell Meredith **14** 400-401
Board of Scientific Advisers
Conant, James Bryant **4** 192-193
Welch, William Henry **16** 185-186
creation and management
Rockefeller, John Davison **13** 226-228

Rocket to the Moon (play)
Odets, Clifford **11** 470-471

Rocketry (science)
Goddard, Robert Hutchings **6** 376-377
Landau, Lev Davidovich **9** 184-185
Tsiolkovsky, Konstantin Eduardovich **15** 326-328
von Braun, Wernher **16** 17-18
see also Space exploration

Rockford College (Illinois)
Bettelheim, Bruno **2** 245-246

Rocking Chair (sculpture)
Moore, Henry **11** 146-148

ROCKINGHAM, 2D MARQUESS OF (Charles Watson-Wentworth; 1730-82), English statesman **13** 230-231
Burke, Edmund **3** 138-141
Fox, Charles James **6** 35-37
George III **6** 270-272
Pitt, William the Elder **12** 328-329

Rockingham, Council of (1095)
Anselm of Canterbury **1** 244-245

ROCKNE, KNUTE (1888-1931), American football coach **13** 231

Rock-'n'-roll (music)
Beatles, The **2** 89-92
Jagger, Michael Philip **8** 194-196
Lennon, John Winston **9** 326-328
Presley, Elvis Aron **12** 441-442
Rich, Adrienne **13** 128-130
Rolling Stones, The **13** 261-264
Ross, Diana **13** 298-300

ROCKWELL, NORMAN PERCEVEL (1894-1978), American illustrator **13** 231-233

Rocky Mountain Fur Co.
Astor, John Jacob **1** 351-352
Bridger, James **3** 2-3
Fitzpatrick, Thomas **5** 474-475
Smith, Jedediah S. **14** 294-295

Rocky Mountains (United States)
Frémont, John Charles **6** 97-98
Lewis, Meriwether **9** 391-392

Rococo (art and architecture)
American
Bulfinch, Charles **3** 116-117
Revere, Paul **13** 110-111
Brazilian
Aleijadinho, O **1** 125-126
English
Adam, Robert and James **1** 38-40
Chippendale, Thomas **4** 1-2
Gainsborough, Thomas **6** 170-172
Hogarth, William **7** 446-447
French
Boffrand, Gabriel Germain **2** 361
Boucher, François **2** 440-442
Chardin, Jean Baptiste Siméon **3** 442-443
Clodion **4** 121
Coysevox, Antoine **4** 287-288
Falconet, Étienne Maurice **5** 372
Fragonard, Jean Honoré **6** 38-39
Greuze, Jean Baptiste **6** 539
Houdon, Antoine **7** 516-517
Le Nain, Antoine, Louis and Mathieu **9** 321-322
Prud'hon, Pierre Paul **12** 469
Watteau, Antoine **16** 143-144
German and Austrian
Cuvilliés, François **4** 359-360
Günther, Ignaz **7** 41-42
Maulbertsch, Franz Anton **10** 345
Mengs, Anton Raphael **10** 505
Troger, Paul **15** 300
Zimmermann, Johann Baptist and Domenikus **16** 518
Italian
Canova, Antonio **3** 263-264
Spanish
Goya y Lucientes, Francisco de Paula José de **6** 476-478

Rocroi, battle of (1643)
Condé, Prince de **4** 193-194

Philip IV **12** 275

Rod of Moses, The (poem)
Iqbal, Muhammad **8** 132-133

RODCHENKO, ALEXANDER MIKHAILOVICH (1891-1956), Russian abstract painter, sculptor, photographer, and industrial designer **13** 233-234

Rodelinda (opera)
Handel, George Frederick **7** 116-119

Rodeo (ballet)
Copland, Aaron **4** 227-228

Roderick Hudson (novel)
James, Henry **8** 211-212

Roderick Random (novel)
Smollett, Tobias George **14** 305-307

Rodgers, John (1773-1838), American naval officer
Stockton, Robert Field **14** 461-462

RODGERS, RICHARD CHARLES (1902-1972), American composer **13** 234-236
Hammerstein, Oscar Clendenning II **7** 104-106
Martin, Mary **10** 292-293
O'Hara, John **11** 485

RODIN, AUGUSTE (1840-1917), French sculptor **13** 236-238
biographers
Rilke, Rainer Maria **13** 171-172
influence of
Borglum, John Gutzon de la Mothe **2** 416-417
Brancusi, Constantin **2** 494-496
Duchamp-Villon, Raymond **5** 123
Epstein, Jacob **5** 295-296
Lachaise, Gaston **9** 147
Lehmbruck, Wilhelm **9** 307
Manzù, Giacomo **10** 224-225
Nadelman, Elie **11** 289-290
Taft, Lorado **15** 75-76
precursors
Carpeaux, Jean Baptiste **3** 318-319
Rimmer, William **13** 174
U.S. exhibitions
Steichen, Edward **14** 411-412
Stieglitz, Alfred **14** 451-452

RODINO, PETER WALLACE, JR. (born 1909), Democratic U.S. representative from New Jersey **13** 238-239

RODNEY, GEORGE BRYDGES (1st Baron Rodney; 1718-92), British admiral **13** 239-240

Rodney Stone (novel)
Doyle, Arthur Conan **5** 91-92

RODÓ, JOSÉ ENRIQUE (1872-1917), Uraguayan essayist and literary critic **13** 240-241

Rodrigo (opera)
Handel, George Frederick **7** 116-119

Rodrigo, Don (literary character)
Manzoni, Alessandro **10** 222-224

Rodrigues Alves, Francisco de Paula (1848-1919), Brazilian statesman, president 1902-06
Rio Branco, Barão do **13** 177

Rodríguez, Abelardo (1889-1967), Mexican general and statesman
Ávila Camacho, Manuel **1** 387-388

Rodrique (literary character)
Corneille, Pierre **4** 234-236

Rodzinski, Artur (1894-1958), Polish-American conductor
Bernstein, Leonard **2** 218-219

Roe v. Wade (legal case, 1973)
Blackmun, Harry **2** 309-310

ROEBLING, JOHN AUGUSTUS (1806-1869), German-born American engineer **13** 241-242
Eads, James Buchanan **5** 175-176

ROEBLING, WASHINGTON AUGUSTUS (1837-1926), American engineer and manufacturer **13** 243
Roebling, John Augustus **13** 241-242

Roebuck (ship)
Dampier, William **4** 384

Roebuck, John (1718-1794), English inventor
Bruce, James **3** 63-64
Watt, James **16** 141-143

Roehm, Ernst (1887-1934), German soldier, head of storm troopers
Hitler, Adolf **7** 417-420

Roehm purge (1934)
Göring, Hermann Wilhelm **6** 457-458
Hindenburg, Paul Ludwig Hans von Beneckendorff und von **7** 400-401
Hitler, Adolf **7** 417-420

Roentgen, Wilhelm Conrad
see Roöntgen, Wilhelm Conrad

ROETHKE, THEODORE (1908-1963), American poet and teacher **13** 243-244

Roger I (Roger Guiscard; 1031-1101), Norman conqueror in Sicily
Bohemund, I **2** 364
Roger II **13** 244-245
Urban II **15** 393

ROGER II (1095-1154), king of Sicily 1130-54 **13** 244-245
Baldwin I **1** 464-465
Idrisi, Muhammad ibn Muhammad al- **8** 102-103
Manuel I **10** 218-219

Roger, Pierre
see Clement VI

Roger of Loria (1250?-1305), Italian naval commander
Peter III **12** 256-257

Roger of Salisbury (died 1139), English bishop
Henry I **7** 286-287
Stephen **14** 426-427

Roger Sherman (port)
Earl, Ralph **5** 179

Roger Wendover (died 1236), English monk and chronicler
Matthew Paris **10** 341-342

Roger Williams University (Nashville, Tennessee)
Hope, John **7** 489-490

ROGERS, CARL RANSOM (1902-1987), American psychotherapist **13** 245-247

ROGERS, EDITH NOURSE (1881-1960), U.S. congresswoman from Massachusetts **13** 247-248

Rogers, Henry Huttleston (1840-1909), American financier
Twain, Mark **15** 363-366

Rogers, John (1500?-1555), English Protestant martyr
Tyndale, William **15** 373-374

ROGERS, JOHN (1829-1904), American sculptor **13** 248
French, Daniel Chester **6** 98-99

ROGERS, RICHARD (born 1933), British architect **13** 248-250
Piano, Renzo **12** 289-291

ROGERS, ROBERT (1731-1795), American frontiersman and army officer **13** 250-251
Carver, Jonathan **3** 347-348

ROGERS, WILL (1879-1935), American actor, humorist, journalist, and performer **13** 251-252
Ziegfeld, Florenz **16** 516-517

Rogers, Woddes (died 1732), English seaman and colonial governor
Dampier, William **4** 384

Rogers Groups (sculpture)
Rogers, John **13** 248

Rogers Pass (Canada)
Fleming, Sandford **5** 485-486

Rogozhin (literary character)
Dostoevsky, Fyodor **5** 74-77

ROH TAE WOO (born 1932), president of the Republic of Korea **13** 253-255

Roha (town, Ethiopia)
see Lalibela

ROHDE, RUTH BRYAN OWEN (1885-1954), U.S. congresswoman **13** 252-253

Rohr, monastery church of (Germany)
Asam, Cosmas Damian and Egid Quirin **1** 323-324

Roi Lear, Le (overture)
Berlioz, Louis Hector **2** 203-205

Roi Miraculé, Le (novel)
Betti, Ugo **2** 246

Roi s'amuse, Le (play)
Hugo, Victor Marie **8** 22-25

Roi se Meurt, Le (play)
Ionesco, Eugène **8** 131-132

Rois en exil, Les (novel)
Daudet, Alphonse **4** 402-403

Rojack, Steve (literary character)
Mailer, Norman Kingsley **10** 148-150

ROJAS PINILLA, GUSTAVO (1900-1975), Colombian general and politician **13** 255-256

Roland (medieval French hero)
Ariosto, Ludovico **1** 289-290
Boiardo, Matteo Maria **2** 369
see also see also Orlando furioso

ROLAND, MADAME (Marie-Jeanne Phlipon; 1754-1793), French author and revolutionary **13** 256-259
Tarbell, Ida Minerva **15** 107-108

Rolf
see Rollo

ROLFE, JOHN (1585-1622), English colonist in Virginia **13** 259-260
Pocahontas **12** 361-362
Powhatan **12** 429-430

Roll call (politics)
La Follette, Robert Marion **9** 155-156

Rolla, Alessandro (1757-1841), Italian violinist
Paganini, Niccolo **12** 58-59

ROLLAND, ROMAIN (1866-1944), French writer **13** 260

ROLLE OF HAMPOLE, RICHARD (circa 1290-1349), English prose and verse writer **13** 260-261

Roller, Alfred (1864-1935), Austrian painter
Mahler, Gustav **10** 144-145

Roller process (flour milling)
Pillsbury, Charles Alfred **12** 304

Rolling Stone (magazine)
Leibovitz, Annie **9** 310-312

ROLLING STONES, THE (formed in 1963), rock and roll band **13** 261-264
Jagger, Michael Philip **8** 194-196

Rolling Stones (stories)
Henry, O. **7** 308-309

ROLLO (Rolf; circa 860-circa 932), Viking adventurer **13** 264-265

RÖLVAAG, OLE EDVART (1876-1931), Norwegian-American writer **13** 265

Roma (symphony)
Bizet, Georges **2** 296-297

Romagna (Italian city-state)
Borgia, Cesare **2** 412-413
Innocent, III **8** 125-127
Julius II **8** 384-386
Machiavelli, Niccolò **10** 97-99
Rudolf I **13** 347-348

Roman Actor, The (play)
Massinger, Philip **10** 324-325

Roman Antiquities (engraving collection)
Piranesi, Giovanni Battista **12** 321-322

Roman baroque (art and architecture)
Asam, Cosmas Damian and Egid Quirin **1** 323-324
Borromini, Francesco **2** 424-425
Churriguera, José Benito de **4** 53-54

Roman Breviary (religious book)
Pius V **12** 332-333

Roman Catechism
Pius V **12** 332-333

Roman Catholic Church
Algeria
Lavigerie, Charles Martel Allemand **9** 240
anticlericalism
see Anticlericalism
Australia
MacKillop, Mary **10** 106-107
Mannix, Daniel **10** 210
Santamaria, Bartholomew Augustine **13** 473-474
Austria
Joseph II **8** 359-360
Pius VI **12** 333-334
Avignon Papacy
see Avignon Papacy
Canada
Bourgeoys, Marguerite **2** 452-453
Brown, George **3** 35-36
Laval, Francois Xavier de **9** 235-236
Canon Law
see Canon Law
Carolingian era (9th century)
Charlemagne **3** 445-447
Louis I **9** 522-523
Catholic Action
see Catholic Action
China
Francis Xavier **6** 48
Ricci, Matteo **13** 124-125
Xu Guangqi **16** 422-425
Christian unity
see Ecumenism
Church-State relations
see Church and State
conciliarism
see Conciliarism
constitutional threory
Cyprianus, Thascius Caecilianus **4** 361-362
councils
see individual councils
Counter Reformation
see Counter Reformation
creed
see Nicene Creed
crusades
see Crusades
Doctors of the Church
see Religious leaders, Christian
England
see Roman Catholic Church (England)
eschatological movements
Joachim of Fiore **8** 263-264
Eucharist
see Eucharist
expansion
see Christianity—expansion
Fathers of the Church
see Religious leaders, Christian
foundations
see Christianity—foundation and doctrine
France
see Roman Catholic Church (France)
Germany
Döllinger, Josef Ignaz von **5** 47-48
Eck, Johann Maier von **5** 200
Ferdinand II **5** 415
Frederick William IV **6** 87-88
see also Church and State (Holy Roman Empire)
Great Schism (1378-1415)
see Great Schism
Haiti
Aristide, Jean-Bertrand **1** 291-293
heresy
see Heresy (Christian)
historians
Acton, John Emerich Edward Dalberg **1** 38
Döllinger, Josef Ignaz von **5** 47-48
Lea, Henry Charles **9** 261-262
Hungary
Mindszenty, József **11** 47-49
Pázmány, Péter **12** 164-165
Iconoclastic Controversy
Charlemagne **3** 445-447
John of Damascus **8** 282
Leo III **9** 330-332
India
Teresa **15** 148-151
Ireland
England, John **5** 288
see also Catholic Emancipation
Italy
see Church and State (Italian); Papal States; Vatican City, State of the
Korea
Chongjo **4** 15-16
Latin America
Carrera, José Rafael **3** 324-325
Díaz, José de la Cruz Porfirio **4** 534-536
Feijó, Diogo Antônio **5** 405-406
Frei Montalva, Eduardo **6** 94-95
García Moreno, Gabriel **6** 209-210
Illich, Ivan **8** 112-114
Juárez, Benito **8** 369-372
Mosquera, Tomás Cipriano de **11** 205-206
Perón, Juan Domingo **12** 228-230
Rio Branco, Barão do **13** 177
Rivadavia, Bernardino **13** 182-183
Romero, Oscar **13** 265-267
lay investiture
see Investiture struggle
Modernists
Tyrrell, George **15** 374-375
monasticism
see Monasticism

Norway
Olaf, II **11** 493-494
Nova Scotia
Howe, Joseph **7** 534-535
Orthodox churches
see Greek Orthodox Church; Orthodox Eastern Church; Russian Orthodox Church
papal monarchy
Urban II **15** 393
papal office
see Papacy
Papal States
see Papal States
Philippines
Sin, Jaime L. **14** 244-245
Photian Schism (9th century)
Photius **12** 283-284
Poland
Gomulka, Wladislaw **6** 422-424
John Paul II **8** 287-290
political role
Romero, Oscar **13** 265-267
Sin, Jaime L. **14** 244-245
popes
see Religious leaders, Catholic (since 1517); Religious leaders, Christian (to 1517)
Protestant Reformation begins
Leo X **9** 332-334
see also Protestant Reformation
religious orders
see individual orders and congregations
Scotland
Knox, John **9** 65-66
Malcolm III **10** 164-165
Spain
Isidore of Seville **8** 149-150
John of the Cross **8** 285
Molinos, Miguel de **11** 88-89
Philip II **12** 271-273
see also Inquisition, Spanish
Switzerland
Calvin, John **3** 239-242
Zwingli, Huldreich **16** 537-538
temporal rule
see Papal States; Vatican City, State of
Trent
see Trent, Council of (1545-1563)
20th century
Bea, Augustinus **2** 79
Benedict XV **2** 153-154
Hesburgh, Theodore Martin **7** 357-358
John, XXIII **8** 277-280, 12
John Paul II **8** 287-290
Küng, Hans **9** 129-130
Leo XIII **9** 334-336
Merton, Thomas **10** 523-525
Paul VI **12** 146-148
Pius X **12** 336-337
Pius XI **12** 337-339
Pius XII **12** 339-340
Schillebeeckx, Edward **14** 3-4
see also Modernism
unity
Cusa, Nicholas of **4** 352-353
Ignatius of Antioch **8** 107-108
U.S.
see Roman Catholic Church (United States)
Vatican Councils
see Vatican Councils
women, role of
Daly, Mary **4** 380-381
Ruether, Rosemary Radford **13** 353-354
Schüssler Fiorenza, Elisabeth **14** 46-48
Stein, Edith **14** 412-414
Yugoslavia
Stepinac, Alojzije **14** 433-435

Roman Catholic Church (England)
5th-10th century
Dunstan **5** 151-152
see also England (5th century -1066)—Christianity, (1066-1154)—Church and State
11th-14th century
John **8** 274-275
Lanfranc **9** 189-190
Wyclif, John **16** 412-413
16th century
Cranmer, Thomas **4** 295-296
Elizabeth I **5** 263-266
Mary, I **10** 308-309
17th century (opponents)
Charles II **3** 452-454
Crashaw, Richard **4** 296
Donne, John **5** 60-61
Oates, Titus **11** 456
Shaftesbury, 1st Earl of **14** 135-136
19th century
Froude, James Anthony **6** 133-134
Gladstone, William Ewart **6** 357-360
Russell, John **13** 380-381
19th-20th century
Tyrrell, George **15** 374-375
von Hügel, Friedrich **16** 21-22
20th century
Greene, Graham **6** 523-524
Manning, Henry Edward **10** 209-210
see also Catholic Emancipation; Church and State (England)

Roman Catholic Church (France)
12th century
Stephen Harding **14** 428-429
Waldo, Peter **16** 55-56
16th century
see Religion, Wars of
17th century
Vincent de Paul **15** 501-502
18th century
Pius VI **12** 333-334
Saint-Simon, Comte de **13** 436-437
19th century
Lacordaire, Jean Baptiste Henri **9** 148
Lamennais, Hugues Félicité Robert de **9** 179
Montalembert, Comte de **11** 118-119
Pius VII **12** 334-335
Proudhon, Pierre Joseph **12** 461-463
20th century
Gilson, Étienne Henry **6** 327-328
Marcel, Gabriel **10** 233-234
Maritain, Jacques **10** 263
Péguy, Charles Pierre **12** 183-184
see also Church and State (France)

Roman Catholic Church (United States)
18th-19th century
Carroll, John **3** 331-332
19th century
De Smet, Pierre Jean **4** 509-510
England, John **5** 288
Hecker, Isaac Thomas **7** 250-251
Hughes, John Joseph **8** 17-18
Lamy, Jean Baptiste **9** 181-182
McCloskey, John **10** 395
Seton, Elizabeth Ann Bayley **14** 118-119
19th-20th century
Drexel, Katherine **5** 102-103
Gibbons, James **6** 300-301
Ireland, John **8** 133-134
Powderly, Terence Vincent **12** 420-421
20th century
Bernardin, Joseph Cardinal **2** 210-211
Daly, Mary **4** 380-381
Day, Dorothy **4** 428-429
Hayes, Patrick Joseph **7** 224-225
Kennedy, John Fitzgerald **8** 502-506
Mundelein, George William **11** 248-249
Ruether, Rosemary Radford **13** 353-354
Spellman, Francis Joseph **14** 367
see also Church and State (United States)

Roman Daughter, The (painting)
Peale, Rembrandt **12** 172-173

Roman de Brut, Le (poem; Wace)
Layamon **9** 256-257

Roman de Fauvel, Le (poem)
Vitry, Philippe de **16** 2

Roman de la rose (poem; G. de Lorris-J. de Meun)
Chaucer, Geoffrey **3** 482-485
Guillaume de Lorris **7** 33-34
Jean de Meun **8** 234-235
Langland, William **9** 194-195
Orléans, Charles D' **11** 530

Roman Divino Amore
see Oratory of Divine Love

Roman Empire
see Rome—217 B.C.-A.D. 476

Roman expérimental, Le (book)
Zola, Émile **16** 526-528

Roman Hippodrome (New York City)
Barnum, Phineas Taylor **2** 13-15

Roman Holiday (film)
Hepburn, Audrey **7** 314-316

Roman law
development
Claudius Germanicus, Tiberius **4** 91-92
Drusus, Marcus Livius **5** 105-106
Julias of Rome **8** 381-384
Septimius Severus, Lucius **14** 109-110
Ulpian, Domitius **15** 385-386
historical studies
Bryce, James **3** 85
Budé, Guillaume **3** 102-103
Mommsen, Theodor **11** 94-95
influence of
Frederick I **6** 78-79
Gierke, Otto von **6** 311-312
Savigny, Friedrich Karl von **13** 502-503
see also Law—Byzantine

Roman literature
see Latin literature

Roman Newsboys (painting)
Heade, Martin Johnson **7** 236

Roman Odes (poems)
Horace **7** 500-503

Roman Republic
see Rome—509-27 B.C.

Roman Spring of Mrs. Stone, The (novel)
Williams, Tennessee **16** 306-308

Roman Synod (144)
Marcion **10** 238-239

Roman Tales (stories)
Moravia, Alberto **11** 153-155

Romana, La (novel)
Moravia, Alberto **11** 153-155

Romance (book)
Ford, Ford Madox **6** 1-2

Romance (musical composition)
Szymanowski, Karol **15** 67-68

Romance of a Plain Man, The (novel)
Glasgow, Ellen **6** 360-361

Romance of the Rose
see Roman de la Rose

Romance of the Three Kingdoms, The (novel)
Ts'ao Ts'ao **15** 322-323

Romancero gitano (ballads)
Lorca, Federico García **9** 511-513

Romances históricos, Los (poems)
Saavedra, Angel de **13** 398

Romances of the Rosary (poems)
Brentano, Clemens **2** 515-516

Romances sans paroles (poem)
Verlaine, Paul Marie **15** 465-466

Romancillo XLIX (sonnet)
Góngora y Argote, Luis de **6** 427-428

Romanes, George John (1848-1894), British biologist
Morgan, Conway Lloyd **11** 159-160
Titchener, Edward Bradford **15** 241-242

Romanesque revival (architecture)
Richardson, Henry Hobson **13** 139-141
Saarinen, Eliel and Eero **13** 396-398

Romani, Felice (1788-1865), Italian librettist
Bellini, Vincenzo **2** 138-139

Romania (nation, South Eastern Europe)
Ceausescu, Nicolae **3** 387-388
Ferdinand **5** 413-414
Horthy de Nagybánya, Nicholas **7** 510-512
Iliescu, Ion **8** 111-112
see also Dacia

Romanian literature
Eminescu, Mihail **5** 280-281
Blandiana, Ana **2** 321-322

Romano, Giulio (1499-1546), Italian architect
Bramante, Donato **2** 493-494
l'Orme, Philibert de **9** 519
Palladio, Andrea **12** 75-77
Poussin, Nicolas **12** 418-420
Primaticcio, Francesco **12** 453-454
Sanmicheli, Michele **13** 469-470
Titian **15** 242-244
Veronese, Paolo **15** 469-470

Romanov, Anastasia (died 1560), czarina, wife of Ivan IV
Ivan IV **8** 157-159

Romanov dynasty (Russia; ruled 1613-1917)
Alexander I **1** 130-132
Alexander II **1** 132-133
Alexander III **1** 133-134
Alexis Mikhailovich Romanov **1** 142-143
Anna Ivanovna **1** 240-241
Catherine the Great **3** 370-372
Nicholas I **11** 377-378
Nicholas II **11** 378-380
Paul I **12** 143-144
Peter I **12** 253-256
see also Polish Succession, War of the (1733-1735)

Romans, Epistle of the (New Testament)
Augustine **1** 367-370
Luther, Martin **10** 48-51
Paul **12** 141-143

Romantic Comedians, The (novel)
Glasgow, Ellen **6** 360-361

Romantic Landscape (painting)
Léger, Fernand **9** 302-303

Romantic Symphony (musical composition)
Bruckner, Joseph Anton **3** 64-65
Hanson, Howard **7** 135-136

Romanticism (art)
American
Allston, Washington **1** 176-177
Bierstadt, Albert **2** 270-271
Blakelock, Ralph Albert **2** 318
Church, Frederick Edwin **4** 49-50
Cole, Thomas **4** 151-152
Copley, John Singleton **4** 228-230
Durand, Asher Brown **5** 156-157
Glackens, William **6** 355-356
Ryder, Albert Pinkham **13** 391-392
defined
Pater, Walter Horatio **12** 130-131
English
Bonington, Richard Parkes **2** 394-395
Constable, John **4** 208-209
Friedrich, Caspar David **6** 114-115
Lawrence, Thomas **9** 252-253
Morris, William **11** 187-188
Turner, Joseph Mallord William **15** 352-354
French
Claude Lorrain **4** 89-90
Delacroix, Ferdinand Victor Eugène **4** 469-471
Géricault, Jean Louis André Théodore **6** 280-281
Gros **7** 14-15
Ingres, Jean Auguste Dominique **8** 121-123
Labrouste, Pierre François Henri **9** 144
Prud'hon, Pierre Paul **12** 469
German
Dürer, Albrecht **5** 159-161
Spanish
Goya y Lucientes, Francisco de Paula José de **6** 476-478
Swiss
Fuseli, Henry **6** 153-155

Romanticism (literature)
African
Ekwensi, Cyprian **5** 242-243
American
Bryant, William Cullen **3** 83-85
Crane, Stephen **4** 293-295
Cummings, Edward Estlin **4** 334-336
Freneau, Philip Morin **6** 99-100
Hawthorne, Nathaniel **7** 212-215
Howe, Edgar Watson **7** 529
Lanier, Sidney **9** 199-200
Melville, Herman **10** 472-476
Warren, Robert Penn **16** 121-122
Williams, William Carlos **16** 308-309
Wolfe, Thomas Clayton **16** 355-356
Argentine
Echeverría, José Estéban **5** 197-198
Brazilian
Castro Alves, Antônio de **3** 364-365
Chinese
Kuo Mo-jo **9** 133-134
Li Po **9** 437-439
English (18th-19th century)
Chatterton, Thomas **3** 481-482

Coleridge, Samuel Taylor **4** 154-156
Collins, William **4** 168-169
Cowper, William **4** 282
Edgeworth, Maria **5** 205-206
Lamb, Charles **9** 176-177
Wordsworth, William **16** 385-388
English (19th century)
Austen, Jane **1** 377-379
Byron, George Gordon Noel **3** 193-194
Keats, John **8** 470-472
Morris, William **11** 187-188
Peacock, Thomas Love **12** 169
Scott, Walter **14** 68-70
Shelley, Percy Bysshe **14** 176-178
French (13th-14th century)
Chrestien de Troyes **4** 23-24
Jean de Meun **8** 234-235
French (18th-20th century)
Balzac, Honoré de **1** 478-480
Chateaubriand, Vicomte de **3** 477-479
Dumas, Alexandre **5** 136-138
Hugo, Victor Marie **8** 22-25
Lamartine, Alphonse Marie Louis de **9** 173-175
Loti, Pierre **9** 519-520
Mérimée, Prosper **10** 517
Musset, Louis Charles Alfred de **11** 271-272
Nerval, Gérard de **11** 345-346
Sand, George **13** 459-461
Staël, Germaine de **14** 391-392
Stendhal **14** 422-425
Vigny, Comte de **15** 494-495
German (18th century)
Herder, Johann Gottfried von **7** 327-328
Klopstock, Friedrich Gottlieb **9** 55-56
Novalis **11** 435
Wieland, Christoph Martin **16** 260-261
German (18th-19th century)
Brentano, Clemens **2** 515-516
Goethe, Johann Wolfgang von **6** 388-391
Hölderlin, Johann Christian Friedrich **7** 451-452
Richter, Johann Paul Friedrich **13** 150-151
Schiller, Johann Christoph Friedrich von **14** 4-7
Schlegel, Friedrich von **14** 10-11
Tieck, Ludwig **15** 218-219
German (19th-20th century)
Arnim, Achim von **1** 308-309
Chamberlain, Houston Stewart **3** 411
Friedrich, Caspar David **6** 114-115
Grillparzer, Franz **6** 546-547
Grimm, Jakob and Wilhelm Karl **7** 3-4
Heine, Heinrich **7** 259-260
Hoffmann, Ernst Theodor Amadeus **7** 439-440
Kleist, Heinrich von **9** 52-53
Staël, Germaine de **14** 391-392
Italian
Alfieri, Vittoria **1** 145-146
Casanova de Seinglat, Giacomo Jacopo Girolamo **3** 350-351
De Sanctis, Francesco **4** 505
Foscolo, Ugo **6** 21
Leopardi, Giacomo **9** 344-345
Manzoni, Alessandro **10** 222-224
Mazzini, Giuseppe **10** 381-383
Rosa, Salvator **13** 289-290
Vico, Giambattista **15** 480-481
Norwegian
Ibsen, Henrik **8** 98-100
Russian
Lermontov, Mikhail Yurievich **9** 352-353
Pushkin, Aleksandr Sergeevich **12** 489-491
Spanish
Saavedra, Angel de **13** 398
Vicente, Gil **15** 479-480
Swedish
Lagerlöf, Selma Ottiliana Lovisa **9** 163-164

Romanticism (music)
American
Gottschalk, Louis Moreau **6** 463-464
Austrian
Schoenberg, Arnold **14** 24-26
Schubert, Franz Peter **14** 35-37
French
Berlioz, Louis Hector **2** 203-205
Chopin, Frédéric François **4** 16-18
German
Beethoven, Ludwig van **2** 114-117
Brahms, Johannes **2** 490-492
Grieg, Edvard Hagerup **6** 541-542
Mendelssohn, Moses **10** 488-489
Schubert, Franz Peter **14** 35-37
Schumann, Robert Alexander **14** 41-43
Weber, Carl Maria Friedrich Ernst von **16** 156-157
Italian
Bellini, Vincenzo **2** 138-139
Cherubini, Luigi Carlo Zanobi Salvatore Maria **3** 505-506
Cimarosa, Domenico **4** 61-62
Donizetti, Gaetano **5** 59-60
Paganini, Niccolo **12** 58-59
Rossini, Gioacchino **13** 311-312
Norwegian
Grieg, Edvard Hagerup **6** 541-542
Russian
Borodin, Aleksandr Profirevich **2** 422-423
Glinka, Mikhail Ivanovich **6** 369-370
Rachmaninov, Sergei Vasilievich **12** 531-532
Tchaikovsky, Peter Ilyich **15** 130-132

Romanticism (philosophy)
Schelling, Friedrich Wilhelm Joseph von **13** 526-527
Schleiermacher, Friedrich Ernst Daniel **14** 11-12

Romanus II (939-963), Byzantine emperor 959-963
Basil II **2** 50-51

Romanus III Argyrus (968?-1034), Byzantine emperor 1028-34
Zoë **16** 524-525

Romanus IV Diogenes (died 1071), Byzantine emperor 1067-71
Alp Arslan **1** 178-179

Romboutszoon, Theodorik
see Bouts, Dirk

Rome
- 509-27 B.C. (ROMAN REPUBLIC)
autocracy
Sulla, Lucius Cornelius I **15** 21-22
Carthaginian wars
Hannibal Barca **7** 128-130
Scipio Africanus Major, Publius Cornelius **14** 61-62
Scipio Africanus Minor, Publius Cornelius Aemilianus **14** 62-63
Catiline conspiracy (63 B.C.)
Catiline **3** 372-373
Cato, the Younger **3** 374-375
Cicero, Marcus Tullius **4** 55-58
Clodius Pulcher, Publius **4** 121-122
Crassus Dives, Marcus Licinius **4** 296-297
civil wars
see Civil War, Roman
collapse
Gracchus, Tiberius and Gaius Sempronius **6** 479-480
Marius, Gaius **10** 264-265
Egypt and
Antony, Mark **1** 253-254
Caesar, Gaius Julius **3** 207-210
Cleopatra **4** 105-106
Greece and
Flamininus, Titus Quinctius **5** 477
histories of
Cato, Marcus Porcius the Elder **3** 375
Polybios **12** 384-385
Sallust **13** 454
Strabo **14** 485-486
Punic Wars
see Punic Wars
slave revolts
Spartacus **14** 363-364
social reforms
Drusus, Marcus Livius **5** 105-106
Social War
see Social War (Rome; 90-88 B.C.)
triumvirate (first; 60-53 B.C.)
Antony, Mark **1** 253-254
Brutus, Marcus Junius **3** 79-80
Caesar, Gaius Julius **3** 207-210
Cato, the Younger **3** 374-375

Cicero, Marcus Tullius **4** 55-58
Crassus Dives, Marcus Licinius **4** 296-297
Pompey **12** 387-389
triumvirate (second; 43-31 B.C.)
Antony, Mark **1** 253-254
Augustus **1** 371-373
Brutus, Marcus Junius **3** 79-80
Cicero, Marcus Tullius **4** 55-58
see also Parthia—Rome

- 27 B.C.-A.D. 476 (ROMAN EMPIRE)
barbarian invasions
Alaric **1** 101-102
Attila **1** 360
Gaiseric **6** 172
Leo I **9** 329-330
Odoacer **11** 473
Ricimer, Flavius **13** 151-152
Theodosius **15** 176
Christianity
Athanasius **1** 358-359
Constantine I **4** 209-211
Ignatius of Antioch **8** 107-108
Julian **8** 378-379
Marcion **10** 238-239
Theodosius **15** 176
Eastern
see Byzantine Empire
empire created (27 B.C.)
Augustus **1** 371-373
empire partitioned
Constantine I **4** 209-211
Theodosius **15** 176
see also Byzantine Empire
fires
Nero Claudius Caesar **11** 342-344
Titus Flavius Vespasianus **15** 247-248
histories of
Ennius, Quintus **5** 289
Gibbon, Edward **6** 299-300
Mommsen, Theodor **11** 94-95
Montesquieu **11** 123-125
Rostovtzeff, Michael Ivanovich **13** 315
Seneca the Younger, Lucius Annaeus **14** 103-105
Suetonius Tranquillus, Gaius **15** 13
Tacitus **15** 70-72
Illyricum
Brutus, Marcus Junius **3** 79-80
Caesar, Gaius Julius **3** 207-210
Stilicho, Flavius **14** 452-453
Jewish revolts
Bar Kochba, Simeon **2** 5
Hadrian **7** 60-61
Herod the Great **7** 333-334
Johanan ben Zakkai **8** 271-272
Josephus Flavius **8** 360-361
Paul **12** 141-143
Shammai **14** 149
Titus Flavius Vespasianus **15** 247-248
Trajan **15** 291-292
literature
see Latin literature
military anarchy
Valerian **15** 404-405
Palmyra revolt
Zenobia **16** 500-503
Parthian wars
Hadrian **7** 60-61
Marcus Aurelius Antoninus **10** 243-245
Septimius Severus, Lucius **14** 109-110
Pax Romana
Livia **9** 457-460
Tiberius Julius Caesar Augustus **15** 217-218
Persian wars
Khosrow I **8** 538-539
Shahpur II **14** 140-141
reforms
Frontinus, Sextus Julius **6** 130
Roman law
see Roman law
Rome sacked (410; 455)
Alaric **1** 101-102
Gaiseric **6** 172
Leo I **9** 329-330
Pelagius **12** 189-190
rulers (empresses)
Julias of Rome **8** 381-384
rulers (Flavian dynasty; 69-96)
Domitian **5** 52-53
Titus Flavius Vespasianus **15** 247-248
Vespasian **15** 475-476
rulers (good emperors)
Hadrian **7** 60-61
Marcus Aurelius Antoninus **10** 243-245
Trajan **15** 291-292
rulers (Julio-Claudian dynasty; 27 B.C. -A.D. 69)
Augustus **1** 371-373
Caligula **3** 228-229
Claudius Germanicus, Tiberius **4** 91-92
Livia **9** 457-460
Nero Claudius Caesar **11** 342-344
Tiberius Julius Caesar Augustus **15** 217-218
rulers (military despots)
Caracalla **3** 281-282
Diocletian **5** 19-20
Septimius Severus, Lucius **14** 109-110

- 476- (MEDIEVAL and MODERN)
art and architecture
see Gesù, Church of the; St. John Lateran; St. Peter's; Santa Maria Maggiore (Rome); and other churches and monuments
see also Vatican City
Byzantine conquest (537-538)
Belisarius **2** 128-129
city planning
Sixtus V **14** 267-268
French occupation (1798)
Pius VI **12** 333-334
Pius VII **12** 334-335
march on
Mussolini, Benito **11** 272-274
pilgrimages
Villani, Giovanni **15** 497-498
sacked (1527)
Cajetan **3** 215-216
Castiglione, Baldassare **3** 360-361
Cellini, Benvenuto **3** 391-392
Charles V **3** 457-459
Rosso, Il **13** 312-313
tribune restored (1354)
Rienzi, Cola di **13** 166-167
unification of Italy (1870)
Mazzini, Giuseppe **10** 381-383
Pius IX **12** 335-336
see also Italy; Papacy; Papal States

Rome, battle of (1863)
Forrest, Nathan Bedford **6** 13-14

Rome, Council of (1050)
Lanfranc **9** 189-190

Rome, Treaty of (1958)
Monnet, Jean **11** 109-110

Rome, University of (Italy)
Fermi, Enrico **5** 422-424
Gentile, Giovanni **6** 267
Montessori, Maria **11** 125-126
Paul VI **12** 146-148
Ungaretti, Giuseppe **15** 389-390

Romeo (literary character)
Booth, Edwin **2** 401-402

Romeo and Juliet (play and film)
Barrymores **2** 28-30
Shakespeare, William **14** 142-145
Vigny, Comte de **15** 494-495

Roméo et Juliette (ballet)
Miró, Joan **11** 53-54

Roméo et Juliette (musical composition)
Berlioz, Louis Hector **2** 203-205
Gounod, Charles François **6** 473-474
Tchaikovsky, Peter Ilyich **15** 130-132

Romeo und Julia auf dem Dorfe (story)
Keller, Gottfried **8** 478-479

ROMERO, ARCHBISHOP OSCAR (1917-1980), archbishop of San Salvador **13** 265-267

ROMERO BARCELÓ, CARLOS (born 1932), Puerto Rican political leader and governor **13** 267-268

Romilda e Costanza (opera)
Meyerbeer, Giacomo **10** 536-537

Römische Elegien (poem)
Goethe, Johann Wolfgang von **6** 388-391

ROMMEL, ERWIN (1891-1944), German field marshal **13** 268-269
Alexander of Tunis, 1st Earl **1** 135-136

Kesselring, Albert Field Marshal **8** 522-523
Montgomery, Bernard Law **11** 135-136
Roosevelt, Franklin Delano **13** 277-280

ROMNEY, GEORGE (1734-1802), English painter **13** 269-270
Fuller, Richard Buckminster **6** 149-150
Lawrence, Thomas **9** 252-253

Romola (novel)
Eliot, George **5** 254-256

Romorantin, Edict of (1560)
Medici, Catherine de' **10** 445-449

RÓMULO, CARLOS P. (1899-1985), Filipino journalist and diplomat **13** 270-271
Buck, Pearl Sydenstricker **3** 91-93

Romulus Augustulus (born 461?), Roman emperor 475-476
Odoacer **11** 473

Romulus the Great (play)
Dürrenmatt, Friedrich **5** 164-165

Roncalli, Angelo Giuseppe
see John XXIII

Roncesvalles, battle of (778)
Abd al-Rahman I **1** 13-14
Charlemagne **3** 445-447

Ronchamp (village, France)
Le Corbusier **9** 274-275

Rondanini Pietà (sculpture)
Michelangelo Buonarroti **11** 2-5

Ronde, La (play)
Schnitzler, Arthur **14** 23-24

Rondine, La (opera)
Puccini, Giacomo **12** 474-476

RONDON, CANDIDO MARIANO DA SILVA (1865-1958), Brazilian militarist **13** 271

Rondos for Connoisseurs and Amateurs (musical composition)
Bach, Carl Philipp Emanuel **1** 414-415

RONSARD, PIERRE DE (1524-1585), French poet **13** 271-273
du Bellay, Joachim **5** 113-114
Hugo, Victor Marie **8** 22-25
Lescot, Pierre **9** 354
Malherbe, François de **10** 169-170
Nerval, Gérard de **11** 345-346
Sainte-Beuve, Charles Augustin **13** 438

RÖNTGEN, WILHELM CONRAD (1845-1923), German physicist **13** 273-275
Becquerel, Antoine Henri **2** 108-109
Bragg, William Henry **2** 488-489

Rood, O. N. (1831-1902), American physicist
Seurat, Georges Pierre **14** 120-122

Room... (poems)
Lewis, Cecil Day **9** 380

Room, The (play)
Pinter, Harold **12** 317-318

Room with a View, A (novel)
Forster, Edward Morgan **6** 14-16

Roon, Count Albrecht Theodor Emil von (1803-1879), Prussian statesman
Bismarck, Otto Eduard Leopold von **2** 294-296
William I **16** 292-293

Roosevelt (ship)
Peary, Robert Edwin **12** 175-176

ROOSEVELT, ANNA ELEANOR (1884-1962), American lecturer and author, first lady 1933-45 **13** 275-277
Anderson, Marian **1** 218-219
Bethune, Mary McLeod **2** 241-242

Roosevelt, Eleanor (1884-1962; American lecturer and writer)
Dewson, Mary Williams **4** 525

ROOSEVELT, FRANKLIN DELANO (1882-1945), American statesman, president 1933-45 **13** 277-280
atomic bomb research
Einstein, Albert **5** 228-231
Szilard, Leo **15** 64-66
Wigner, Eugene Paul **16** 268-269
Cabinet
Forrestal, James Vincent **6** 14
Hull, Cordell **8** 28-29
Ickes, Harold LeClaire **8** 100-101
Morgenthau, Henry Jr. **11** 172-173
Murphy, Frank **11** 260-261
Perkins, Frances **12** 221-222
Schniederman, Rose **14** 22-23
Stettinius, Edward R. Jr. **14** 437-438
Stimson, Henry Lewis **14** 457-458
Wallace, Henry Agard **16** 73-74
Woodward, Ellen S. **16** 379-381
China and
Chiang Kai-shek **3** 510-513
Stilwell, Joseph Warren **14** 456-457
commentaries on
Beard, Charles Austin **2** 84
Lippmann, Walter **9** 439-440
Sandburg, Carl **13** 461-462
diplomatic appointments
Bowers, Claude Gernade **2** 463
Daniels, Josephus **4** 387
Harriman, W. Averell **7** 165-166
Owen, Ruth Bryan **12** 41-43
Sayre, Francis Bowes **13** 509
economic policies
see New Deal
Latin-American policies
Ávila Camacho, Manuel **1** 387-388
Justo, Agustin Pedro **8** 396
Lamas, Carlos Saavedra **9** 175-176
Morínigo, Higinio **11** 174-175
Welles, Sumner **16** 191-192
opponents
Borah, William Edgar **2** 408
Dewey, Thomas Edmund **4** 524
Hearst, William Randolph **7** 243-244
Lindbergh, Charles Augustus **9** 421-423
McCormick, Robert Rutherford **10** 401-402
Smith, Alfred Emmanuel **14** 284-285
papal relations
Pius XII **12** 339-340
political supporters
Farley, James A. **5** 381-383
Lehman, Herbert Henry **9** 306-307
Truman, Harry S. **15** 314-316
Wood, Robert Elkington **16** 370-371
Supreme Court and
Frankfurter, Felix **6** 57
Johnson, Lyndon Baines **8** 308-312
Murphy, Frank **11** 260-261

Roosevelt, Nicholas I. (1767-1854), American inventor
Stevens, John **14** 439-440

ROOSEVELT, THEODORE (1858-1919), American statesman, president 1901-09 **13** 280-283
Cabinet
Knox, Philander Chase **9** 66-67
Root, Elihu **13** 283-284
domestic policy
Cleveland, Stephen Grover **4** 108-110
Harriman, Edward Henry **7** 164-165
Mitchell, John **11** 58-59
Pinchot, Gifford **12** 308-309
Sinclair, Upton Beale Jr. **14** 248-249
Stimson, Henry Lewis **14** 457-458
Wiley, Harvey Washington **16** 277-278
foreign policy
Abbott, Lyman **1** 10-11
Estrada Palma, Tomás **5** 326-327
Goethals, George Washington **6** 387-388
Gorgas, William Crawford **6** 454-455
Hay, John **7** 215-216
Rhee, Syngman **13** 117-120
in literature
Cabell, James Branch **3** 195-196
Lindsay, Vachel **9** 424-425
influence of
Adams, Peter Chardon Brooks **1** 54
Carver, George Washington **3** 346-347
Johnston, Henry Hamilton **8** 322-323
Riis, Jacob August **13** 169-170
Robinson, Edwin Arlington **13** 201-202
Sayre, Francis Bowes **13** 509
influenced by
Croly, Herbert David **4** 316-317
Mahan, Alfred Thayer **10** 131-132
memorials
Borglum, John Gutzon de la Mothe **2** 416-417
military appointments
MacArthur, Douglas **10** 76-78
Pershing, John Joseph **12** 243-244
Sims, William Sowden **14** 244
nature studies

Burroughs, John **3** 160-161
Rondon, Candido Mariano da Silva **13** 271
opponents
Aldrich, Nelson Wilmarth **1** 123-124
Cannon, Joseph Gurney **3** 261-262
George, Henry **6** 276
Hearst, William Randolph **7** 243-244
Hewitt, Abram Stevens **7** 371-372
La Follette, Robert Marion **9** 155-156
Platt, Thomas Collier **12** 347-348
Smith, Alfred Emmanuel **14** 284-285
Tillman, Benjamin Ryan **15** 225-226
political appointments
Dewey, George **4** 520
Holmes, Oliver Wendell Jr. **7** 458-459
Nast, Thomas **11** 318-319
Taft, William Howard **15** 78-81
Wallace, Henry **16** 73
White, William Alanson **16** 239-240
Wood, Leonard **16** 369-370
supporters
Hanna, Marcus Alonzo **7** 127-128
Ickes, Harold LeClaire **8** 100-101
Ireland, John **8** 133-134
Johnson, Hiram Warren **8** 300-301
Johnson, James Weldon **8** 304-305
Kellor, Frances **8** 481-482
Lippmann, Walter **9** 439-440
Munsey, Frank Andrew **11** 251
Platt, Thomas Collier **12** 347-348
White, William Allen **16** 240-241

Roosevelt University (Chicago, Illinois)
Sullivan, Louis Henri **15** 27-28

ROOT, ELIHU (1845-1937), American statesman **13** 283-284
Blaine, James Gillespie **2** 312-313
Hearst, William Randolph **7** 243-244
Taft, William Howard **15** 78-81

Root, John Welborn (1850-1891), American architect
Burnham, Daniel Hudson **3** 148-149
Renwick, James **13** 102-103
Wright, Frank Lloyd **16** 398-401

Root and Branch Bill (England; 1641)
Clarendon, 1st Earl of **4** 73-75

Root Cellar (poem)
Roethke, Theodore **13** 243-244

Rootabaga Stories (literary collection)
Sandburg, Carl **13** 461-462

Roots: The Saga of an American Family (book)
Haley, Alex **7** 76-78

Root-Takahira agreement (1908)
Roosevelt, Theodore **13** 280-283

Rope (film)
Hitchcock, Alfred **7** 415-416

Rope, The (play)
Plautus **12** 348-350

Rope Dancer Accompanies Herself with Shadows, The (painting)
Ray, Man **13** 59-60

Ropshin
see Savinkov, Boris Viktorovich

Rorate celi desuper (poem)
Dunbar, William **5** 142-143

Rore, Cipriano da (1516-1565), Flemish composer
Zarlino, Gioseffo **16** 490-491

ROREM, NED (born 1923), American composer of art songs **13** 284-286

RORSCHACH, HERMANN (1884-1922), Swiss psychiatrist **13** 286-288

RORTY, RICHARD (born 1931), American philosopher and man of letters **13** 288-289

ROSA, SALVATOR (1615-1673), Italian painter and poet **13** 289-290
Durand, Asher Brown **5** 156-157
Magnasco, Alessandro **10** 127-128
Wilson, Richard **16** 329-330

Rosalie (musical)
Gershwin, George **6** 284-285
Porter, Cole Albert **12** 405-406

Rosamond (play)
Swinburne, Algernon Charles **15** 54-55

Rosamunde (play)
Schubert, Franz Peter **14** 35-37

Rosamunde Floris (play)
Kaiser, Georg **8** 411-412

ROSAS, JUAN MANUEL DE (1793-1877), Argentine dictator 1829-52 **13** 290-291
opponents
Alberdi, Juan Bautista **1** 109-110
Caxias, Duque de **3** 386
Echeverría, José Estéban **5** 197-198
Mármol, José **10** 274
Mitre, Bartolomé **11** 62-63
Pedro II **12** 180-181
Sarmiento, Domingo Faustino **13** 484-485
Urquiza, Justo José **15** 396-397
supporters
Quiroga, Juan Facundo **12** 521-522
Rivera, Fructuoso **13** 184-185
Urquiza, Justo José **15** 396-397

Rosaura (novel)
Güiráldez, Ricardo **7** 38-39

Roscelin of Compiègne (died circa 1125), French philosopher and theologian
Abelard, Peter **1** 23-25

Roscher, Wilhelm (1817-1894), German economist
Treitschke, Heinrich von **15** 293-294

Roscoe, Henry Enfield (1833-1915), English chemist
Bunsen, Robert Wilhelm **3** 124-125

Roscopoundia (lichen)
Pound, Roscoe **12** 417-418

Rose (ship)
Phips, William **12** 283

Rose, Hugh James (1795-1838), English Anglican theologian
Newman, John Henry **11** 365-367

Rose and the Cross, The (play)
Blok, Aleksandr Aleksandrovich **2** 335

Rose Bernd (play)
Hauptmann, Gerhart Johann Robert **7** 199-201

Rose for Emily, A (story)
Faulkner, William **5** 395-397

Rose Garden (literary collection)
Sa'di **13** 418-419

Rose Hobart (film)
Cornell, Joseph **4** 237-238

Rose Mary (poem)
Rossetti, Dante Gabriel **13** 308-309

Rose of Dutcher's Coolly (novel)
Garland, Hannibal Hamlin **6** 217-218

Rose of Persia, The (operetta)
Sullivan, Arthur Seymour **15** 23

Rose Tattoo, The (play)
Williams, Tennessee **16** 306-308

Rosebery, 5th Earl of
see Primrose, Archibald Philip

Rosenberg, Julius and Ethel (died 1953), Americans executed for atomic espionage
Douglas, William Orville **5** 83-85

Rosenkavalier, Der (opera; Strauss)
Hofmannsthal, Hugo von **7** 443-444
Strauss, Richard **14** 500-501

Rosenkrantz and Guildenstern Are Dead (play)
Stoppard, Thomas **14** 478-479

Rosenthal, Moritz (1862-1946), Austrian pianist
Liszt, Franz **9** 445-447

ROSENWALD, JULIUS (1862-1932), American retailer and philanthropist **13** 293
Wood, Robert Elkington **16** 370-371

ROSENZWEIG, FRANZ (1886-1929), Jewish philosopher and writer **13** 294
Buber, Martin **3** 87-89

Roses, Wars of the (1455-1485)
Lancasters
Henry VI **7** 298-299
Henry VII **7** 300-302
James III **8** 208-209
Margaret of Anjou **10** 249-250
Warwick and of Salisbury, Earl of **16** 122-123
Yorkists
Edward IV **5** 212-213
Richard III **13** 132-133

Roses from the South (waltz)
Strauss, Johann Jr. **14** 498-499

Rosetta stone (archeology)
Champollion, Jean François **3** 421
Napoleon I **11** 306-310
Young, Thomas **16** 475-476

Rosine (literary character)
Beaumarchais, Pierre August Caron de **2** 93-94

ROS-LEHTINEN, ILEANA (born 1952) Hispanic American U.S. congresswoman **13** 294-296

Rosmersholm (play)
Ibsen, Henrik **8** 98-100

ROSMINI-SERBATI, ANTONIO (1797-1855), Italian philosopher and priest **13** 296-297

ROSS, BETSY (Elizabeth Griscom; 1752-1836), American upholsterer who made the first U.S. flag **13** 297-298

ROSS, DIANA (born 1944), African American singer **13** 298-300
Gordy, Berry Jr. **6** 450-451

ROSS, EDWARD ALSWORTH (1866-1951), American sociologist **13** 300
Mills, C. Wright **11** 35-36

ROSS, HAROLD (Harold Wallace Ross; 1892-1951), founder and editor of the *New Yorker* magazine **13** 300-302

Ross, Harriet
see Tubman, Harriet Ross

Ross, J. H.
see Lawrence, Thomas Edward

ROSS, JOHN (1790-1866), American Cherokee Indian chief **13** 303-304

ROSS, MARY G. (born 1908), Native American aerospace engineer **13** 304-305

ROSS, SIR JAMES CLARK (1800-1862), English admiral and polar explorer **13** 302-303
McClintock, Francis Leopold **10** 394-395

Ross Ice Shelf (Antarctica)
Byrd, Richard Evelyn **3** 186-187
Shackleton, Ernest Henry **14** 132-133

Ross Sea (Antarctica)
Ross, James Clark **13** 302-303
Scott, Robert Falcon **14** 67-68

Rosse, 3d Earl of
see Parsons, William

Rossellini, Roberto (1906-1977), Italian film director
Antonioni, Michelangelo **1** 252-253
Fellini, Federico **5** 408-409

Rossellino, Antonio (circa 1427-79), Italian sculptor
Verrocchio, Andrea del **15** 471-472

Rossellino, Bernardo (1409-1464), Italian sculptor and architect
Alberti, Leon Battista **1** 113-115
da Settignano, Desiderio **4** 509

ROSSETTI, CHRISTINA GEORGINA (1830-1894), English poet **13** 307-308

ROSSETTI, DANTE GABRIEL (1828-1882), English painter and poet **13** 308-309
in art and literature
Carroll, Lewis **3** 332-333
Waugh, Evelyn Arthur St. John **16** 145-147
influence of
Morris, William **11** 187-188
Whistler, James Abbott McNeill **16** 225-226
Pre-Raphaelites
Browning, Robert **3** 53-55
Burne-Jones, Edward Coley **3** 145-146
Hunt, William Holman **8** 44-45
Millais, John Everett **11** 23-24
Rossetti, Christina Georgina **13** 307-308
Swinburne, Algernon Charles **15** 54-55

Rossetti, William (1829-1919), English editor and writer
Whitman, Walt **16** 249-251

Rosshalde (novel)
Hesse, Hermann **7** 367-369

ROSSI, ALDO (born 1931), Italian architect **13** 309-310

Rossi, Francesco de'
see Salviati, Francesco Cecco di

ROSSI, LUIGI (circa 1598-1653), Italian composer **13** 310-311

ROSSINI, GIOACCHINO (1792-1868), Italian composer **13** 311-312
Bellini, Vincenzo **2** 138-139
Cimarosa, Domenico **4** 61-62
Donizetti, Gaetano **5** 59-60
Meyerbeer, Giacomo **10** 536-537
Respighi, Ottorino **13** 103-104
Verdi, Giuseppe Fortunino Francesco **15** 463-465

Rossmann, Karl (literary character)
Kafka, Franz **8** 403-406

ROSSO, IL (Giovanni Battista di Jacopo; 1495-1540), Italian painter **13** 312-313
Andrea del Sarto **1** 224-225
Francis I **6** 40-43
Goujon, Jean **6** 466-467
Pontormo **12** 394-395
Primaticcio, Francesco **12** 453-454

ROSSO, MEDARDO (1858-1928), Italian sculptor **13** 313-315
Manzù, Giacomo **10** 224-225

Rostand, Edmond de (1868-1918), French poet and playwright
Cocteau, Jean **4** 132-133

Rostock, University of (Germany)
Schlick, Friedrich Albert Moritz **14** 16-17
Spemann, Hans **14** 368-369
Stern, Otto **14** 435

ROSTOVTZEFF, MICHAEL IVANOVICH (1870-1952), Russian-born American historian and classical scholar **13** 315

ROSTOW, WALT WHITMAN (born 1916), American educator, economist, and government official **13** 315-317

ROSTROPOVICH, MSTISLAV LEOPOLDOVICH (Slava Rostropovich; born 1927), Russian cellist and conductor **13** 317-318
Shostakovich, Dmitri Dmitrievich **14** 204-205

Rosy Crucifixion, The (trilogy)
Miller, Henry **11** 26-27

Roszak, Theodore (1907-1981), Polish-American sculptor
González, Julio **6** 428-429
Smith, David **14** 287-288

Rotary Glass Plate (kinetic art)
Ray, Man **13** 59-60

Rote Fahne (newspaper)
Luxemburg, Rosa **10** 55-56

ROTH, PHILIP (born 1933), American author **13** 318-320

Rotherham, Thomas (1423-1500), English archbishop, chancellor 1474-83
Richard III **13** 132-133

Rothesay, David Stewart, Duke of (1378?-1402), Scottish nobleman
James I **8** 206-207
Robert III **13** 194-195

ROTHKO, MARK (1903-1970), American painter **13** 320-321
Motherwell, Robert **11** 210-211
Newman, Barnett **11** 365

Rothschild Madonna (painting; Van Eyck-Christus)
Christus, Petrus **4** 33-34

Rothschild Store (Chicago, Illinois)
Sullivan, Louis Henri **15** 27-28

Rotifers (biology)
Leeuwenhoek, Anton van **9** 300-301

Rôtisserie de la Reine Pédauque, La (novel)
France, Anatole **6** 39-40

Rotonda (Vicenza, Italy)
Palladio, Andrea **12** 75-77

Rotrano Palace (Auersperg, Yugo.)
Fischer von Erlach, Johann Bernhard **5** 459-461

Rotterdam (city, Netherlands)
Zadkine, Ossip Joselyn **16** 484

ROTTMAYR, JOHANN MICHAEL (1654-1730), Austrian painter **13** 321
Fischer von Erlach, Johann Bernhard **5** 459-461
Troger, Paul **15** 300
Prandtauer, Jakob **12** 432

ROUAULT, GEORGES (1871-1958), French painter and graphic artist **13** 321-322
Demuth, Charles **4** 497-498
Matisse, Henri **10** 336-337

Roucoux, battle of (1746)
Amherst, Jeffery **1** 200-201

Rouen Cathedral (France)
Clodion **4** 121
Monet, Claude **11** 102-104

Rouen, Treaty of (1091)
William II **16** 293-294

Rough and Ready (book)
Alger, Horatio **1** 153-154

Roughing It (book)
Twain, Mark **15** 363-366

Rougon-Macquart, Les (novel; Zola)
Daudet, Alphonse **4** 402-403
Zola, Émile **16** 526-528

Round (music)
Byrd, William **3** 187-188
Machaut, Guillaume de **10** 93-94

Round Table Conference (Brussels)
Lumumba, Patrice Emery **10** 43-45
Tshombe, Moïse Kapenda **15** 325-326

Round Table Conferences (London)
Aga Khan **1** 74-76
Gandhi, Mohandas Karamchand **6** 201-204
Reading, 1st Marquess of **13** 64
Sapru, Tej Bahadur **13** 480-481

Round the Moon (novel)
Verne, Jules **15** 467-469

Round Up (book)
Lardner, Ringgold Wilmer **9** 204-205

Roundheads and the Peakheads, The (play)
Brecht, Bertolt **2** 512-514

ROUS, FRANCIS PEYTON (1879-1970), American pathologist and virologist **13** 322-323

ROUSSEAU, HENRI (1844-1910), French painter **13** 323-324
Derain, André **4** 503
Léger, Fernand **9** 302-303

ROUSSEAU, JEAN JACQUES (1712-1778), Swiss-born French philosopher and author **13** 324-328
contemporaries
Condorcet, Marquis de **4** 195-196
Diderot, Denis **5** 1-2
Saint-Pierre, Abbé de **13** 434-435
influence (Asia)
Liang Ch'i-ch'ao **9** 395-396
influence (European Continent)
Chénier, André Marie **3** 500-501
Goethe, Johann Wolfgang von **6** 388-391
Gordon, Aaron David **6** 447-448
Greuze, Jean Baptiste **6** 539
Hegel, Georg Wilhelm Friedrich **7** 254-256
Karamzin, Nikolai Mikhailovich **8** 441-442
Lamartine, Alphonse Marie Louis de **9** 173-175
Richter, Johann Paul Friedrich **13** 150-151
Ritter, Karl **13** 181-182
Strindberg, August **14** 509-511
influence (England)
Bosanquet, Bernard **2** 425-426
Edgeworth, Maria **5** 205-206
influence (Latin America)
Alberdi, Juan Bautista **1** 109-110
Juárez, Benito **8** 369-372
theories disputed
Froebel, Friedrich Wilhelm August **6** 122-123
Maistre, Joseph de **10** 153-154
translations and biographies
Mendelssohn, Moses **10** 488-489
Morley, John **11** 178-179

ROUSSEAU, THÉODORE (1812-1867), French painter and draftsman **13** 328
Blakelock, Ralph Albert **2** 318
Millet, Jean François **11** 31
Monet, Claude **11** 102-104

Rousseau le Douanier
see Rousseau, Henri

ROUSSEL, ALBERT (1869-1937), French composer **13** 328-329
Martinu, Bohuslav **10** 299-300
Varèse, Edgard **15** 432-433

Roussel, Ker Xavier (1867-1944), French painter and lithographer
Bonnard, Pierre **2** 395-396

Routh, Edward John (1831-1907), British mathematician
Rayleigh, 3d Baron **13** 62

Rouvroy, Claude Henri de
see Saint-Simon, Comte de

Rouvroy, Louis de
see Saint-Simon, Duc de

Roux, Pierre Paul Émile (1853-1933), French physician and bacteriologist
Curie, Marie Sklodowska **4** 339-341

Roux, Wilhelm (1850-1924), German anatomist
Spemann, Hans **14** 368-369

Rover, The (novel)
Conrad, Joseph **4** 205-207

Rovere, Francesco della
see Sixtus IV

Rovere, Giuliano della
see Julius II

ROWAN, CARL T. (born 1925), American journalist, author, and ambassador **13** 329-330

Rowe, Nicholas (1674-1718), English writer
Richardson, Samuel **13** 141-142

ROWLAND, HENRY AUGUSTUS (1848-1901), American physicist **13** 330-331
Maxwell, James Clerk **10** 361-364

Rowland, John
see Stanley, Sir Henry Morton

Rowlatt Acts (India; 1919)
Bose, Subhas Chandra **2** 430-431
Gandhi, Mohandas Karamchand **6** 201-204

Rowley, Samuel (died 1633?), English dramatist
Fletcher, John **5** 487
Ford, John **6** 7-8

Rowley, Thomas
see Chatterton, Thomas

Rowley, William (1585?-1642), English dramatist and actor
Dekker, Thomas **4** 465-466
Middleton, Thomas **11** 8-9

Roxana (novel)
Defoe, Daniel **4** 457-459

ROXAS, MANUEL (1892-1948), Filipino statesman, president 1946-48 **13** 331-332
Magsaysay, Ramon **10** 130-131
Marcos, Ferdinand **10** 240-242
Osmeña, Sergio **12** 22-24
Quirino, Elpidio **12** 519-520

Roxbury Grammar School (Massachusetts)
Eliot, John **5** 256-258

Roxelana (died 1558), Russian wife of Suleiman I
Suleiman I **15** 20-21

Roxelana Mosque (Istanbul)
Sinan, Kodja Mimar **14** 245-246

Roxy (novel)
Eggleston, Edward **5** 223-224

ROY, RAM MOHUN (1772-1833), Bengali social and religious reformer **13** 18
Duff, Alexander **5** 126-127

Roy Thomson Hall (Toronto, Canada)
Erickson, Arthur Charles **5** 304-306

Royal Academy of Arts (England; established 1768)
Reynolds, Joshua **13** 115-116
West, Benjamin **16** 210-212

Royal Academy of Painting and Sculpture (France, established 1648)
Le Brun, Charles **9** 269-270
Le Nain, Antoine, Louis and Mathieu **9** 321-322

Royal Ballet (England)
Fonteyn, Dame Margot **5** 504-505

Royal Bird (sculpture)
Smith, David **14** 287-288

Royal Botanical Gardens (Kew Gardens, London)
Banks, Joseph **1** 489-490

Royal Ceremonies ... (book)
Chulalongkorn **4** 43-45

Royal Christy Minstrels (theatrical group)
Christy, Edwin P. **4** 34-35

Royal College of Music (London)
Holst, Gustav **7** 459-460
Sullivan, Arthur Seymour **15** 23
Vaughan Williams, Ralph **15** 446-447

Royal College of Physicians (London)
Boylston, Zabdiel **2** 471
Bright, Richard **3** 7-8
Dale, Henry Hallett **4** 371-373

Royal College of Surgeons (London)
Huxley, Thomas Henry **8** 77-79
Owen, Richard **12** 39

Royal Commentaries of the Incas, The (book)
Garcilaso de la Vega, Inca **6** 210-211

Royal Crown (poems)
ibn Gabirol, Solomon ben Judah **8** 92

Royal Economics Society (established 1890)
Marshall, Alfred **10** 277-278

Royal Family, The (play)
Ferber, Edna **5** 413
Kaufman, George S. **8** 457-458

Royal Fireworks (musical composition)
Handel, George Frederick **7** 116-119

Royal Garden (Paris)
see Muséum National d'Histoire Naturelle

Royal Geographical Society (London)
Bates, Henry Walter **2** 53-54
Burton, Richard **3** 163-164
Speke, John Hanning **14** 366-367

Royal Guard House (Berlin)
Schinkel, Karl Friedrich **14** 8

Royal Highness (novel)
Mann, Thomas **10** 204-207

Royal Hospital (Chelsea, England)
Wren, Christopher **16** 393-394

Royal Institution of Great Britain (established 1799)
Bragg, William Henry **2** 488-489
Davy, Humphry **4** 426-427
Faraday, Michael **5** 380
Huxley, Thomas Henry **8** 77-79
Rayleigh, 3d Baron **13** 62
Rumford **13** 360-362
Young, Thomas **16** 475-476

Royal Lancasterian Society (established 1811)
Lancaster, Joseph **9** 182-183

Royal Lodge (Windsor, England)
Nash, John **11** 316

Royal Marriage Bill (Great Britain; 1772)
Fox, Charles James **6** 35-37

Royal Melody Compleat (hymnal; Tans'ur)
Billings, William **2** 274-275

Royal Naval Hospital (Greenwich, England)
Wren, Christopher **16** 393-394

Royal Niger Company (established 1886)
Goldie, George Dashwood Taubman **6** 404
Lugard, Frederick John Dealtry **10** 31-32

Royal Palace (Berlin)
Schinkel, Karl Friedrich **14** 8

Royal Palace (Madrid)
Tiepolo, Giovanni Battista **15** 219-220

Royal Palace (opera)
Weill, Kurt **16** 174-175

Royal Pavilion (Brighton, England)
George IV **6** 272-273
Nash, John **11** 316

Royal Society (established 1662; London)
Boyle, Robert **2** 469-471
Hooke, Robert **7** 475

Royal Voyage, The (sculpture)
Nevelson, Louise **11** 356-357

Royal Way, The (novel)
Malraux, André **10** 178-180

ROYBAL-ALLARD, LUCILLE (born 1941), Hispanic American U.S. congresswoman **13** 332-334

ROYCE, JOSIAH (1855-1916), American philosopher **13** 334-335
Eliot, Thomas Stearns **5** 258-261
Lewis, Clarence Irving **9** 381
Lotze, Rudolf Hermann **9** 521-522
Marcel, Gabriel **10** 233-234
Santayana, George **13** 475-477
Vivekananda **16** 4-5

ROYDEN, AGNES MAUDE (1876-1956), British preacher, lecturer, and author **13** 335-337

Royer-Collard, Pierre Paul (1763-1845), French philosopher and politician
Guizot, François Pierre Guillaume **7** 40-41

ROYKO, MIKE (1932-1997), American columnist **13** 337-339

RU 486
Baulieu, Étienne-Émile **2** 63-66

Rua (died 434), Hun chieftain
Attila **1** 360

Rústico del cielo, El (play)
Lope Félix de Vega Carpio **9** 503-506

Ruark, Arthur Edward (1899-1979), American physicist
Urey, Harold Clayton **15** 394-396

Rubaiyat (poems; Omar Khayyam)
Graves, Robert Ranke **6** 504-506
Omar Khayyam **11** 510-511

Rubber industry (United States)
Firestone, Harvey Samuel **5** 452-453
Goodyear, Charles **6** 441

Rubber, synthetic
Baekeland, Leo Hendrik **1** 430-431
Debye, Peter Joseph William **4** 447-448

Rubens, Heinrich (1865-1922), German physicist
Planck, Max Karl Ernst Ludwig **12** 342-344

RUBENS, PETER PAUL (1577-1640), Flemish painter and diplomat **13** 339-342
contemporaries
Brouwer, Adriaen **3** 29-30
Jordaens, Jacob **8** 347-349
Rembrandt Harmensz van Rijn **13** 91-95
Van Dyck, Anthony **15** 423-425, 85
influence (European Continent)
Beckmann, Max **2** 104-105
Boucher, François **2** 440-442
Daumier, Honoré Victorin **4** 403-405
Delacroix, Ferdinand Victor Eugène **4** 469-471
Magnasco, Alessandro **10** 127-128
Murillo, Bartolomé Esteban **11** 258-259
Rottmayr, Johann Michael **13** 321
Velázquez, Diego Rodríguez de Silva y **15** 454-456
influence (England)
Constable, John **4** 208-209
Jones, Inigo **8** 333-334
Reynolds, Joshua **13** 115-116
influence (United States)
Marsh, Reginald **10** 276-277
Trumbull, John **15** 316-317
influenced by
Bruegel, Pieter the Elder **3** 65-67
Caravaggio **3** 282-284
Carracci **3** 319-321
Michelangelo Buonarroti **11** 2-5
Veronese, Paolo **15** 469-470

RUBENSTEIN, HELENA (1870-1965), Polish-born beauty expert and businesswoman **13** 342-343

RUBENSTEIN, RICHARD L. (born 1924), American Jewish theologian and writer **13** 343-344

Rübezahl (opera)
Mahler, Gustav **10** 144-145

Rubicon River (Italy)
Caesar, Gaius Julius **3** 207-210

Rubidium (element—chemistry)
Bunsen, Robert Wilhelm **3** 124-125
Hahn, Otto **7** 64-65

RUBIN, JERRY (1938-1994), activist, writer, lecturer, and businessman **13** 344-346

Rubinstein, Anton (1829-1894), Russian pianist and composer
Glinka, Mikhail Ivanovich **6** 369-370
Tchaikovsky, Peter Ilyich **15** 130-132

Rubinstein, Artur (1886-1982), Polish-born American pianist
Szymanowski, Karol **15** 67-68

Rubinstein, Nikolai (1835-1881), Russian pianist and conductor
Tchaikovsky, Peter Ilyich **15** 130-132

Rucellai Madonna (painting)
Duccio di Buoninsegna **5** 121-122

Rucellai Palace (Florence)
Alberti, Leon Battista **1** 113-115

Rückert, Friedrich (1788-1866), German poet
Mahler, Gustav **10** 144-145

Rudabah (literary character)
Firdausi **5** 451-452

Rudbeck, Olof (1630-1702), Swedish scientist
Linnaeus, Carl **9** 427-429

Rudd Concession (1888)
Lobengula **9** 474-475

Ruddigore (operetta)
Gilbert, William Schwenck **6** 314-315

Rude, François (1784-1855), French sculptor
Carpeaux, Jean Baptiste **3** 318-319

Rudens (play)
Plautus **12** 348-350

Rudin (novel)
Turgenev, Ivan Sergeyevich **15** 345-348

RUDKIN, MARGARET FOGARTY (1897-1976), founder and president of Pepperidge Farm Inc. **13** 346-347

Rudolf (1858-1889), crown prince of Austria
Francis Ferdinand **6** 44

Rudolf (died 1080), duke of Swabia 1057-80
Henry IV **7** 292

Rudolf (died 936), king of the Franks and duke of Burgundy
Henry I **7** 285-286

RUDOLF I (Rudolf of Hapsburg; circa 1218-91), Holy Roman emperor-elect 1273-91 **13** 347-348
Henry VII **7** 299-300

Rudolf II (1552-1612), Holy Roman emperor 1576-1612
Ferdinand II **5** 415
Maximilian II **10** 357-358

Rudolph (1788-1831), Austrian archduke and archbishop of Olmütz
Beethoven, Ludwig van **2** 114-117

RUDOLPH, PAUL MARVIN (born 1918), American architect **13** 348-350

RUDOLPH, WILMA (1940-1994), African American track and field athlete and coach **13** 350-352

Rue Transnonain (lithograph)
Daumier, Honoré Victorin **4** 403-405

RUEF, ABRAHAM (1864-1936), American political boss **13** 352-353

RUETHER, ROSEMARY RADFORD (born 1936), American church historian, theologian, writer, and teacher specializing in the area of women and religion **13** 353-354

Rufer, Josef Leopold (1893-1985), Austrian musician
Schoenberg, Arnold **14** 24-26

RUFFIN, EDMUND (1794-1865), American agriculturist **13** 354-355

Ruffo, Fabrizio (1744-1827), Italian general and cardinal
Nelson, Horatio **11** 336-338

Rufinus, Flavius (died 395), Roman statesman
Stilicho, Flavius **14** 452-453

Rufus (literary character)
Baldwin, James Arthur **1** 465-466

Rufus Publius Sulpicius (flourished 98-88 B.C.), Roman orator and statesman
Marius, Gaius **10** 264-265

Rugby (musical composition)
Honegger, Arthur **7** 472-473

Rugby Chapel (poem)
Arnold, Matthew **1** 311-313

Rugby School (England)
Arnold, Thomas **1** 313-314

RUGG, HAROLD (1886-1960), American teacher, historian, and educational theorist **13** 355-357

Ruggero (literary character)
Boiardo, Matteo Maria **2** 369

Ruggiero (literary character)
Ariosto, Ludovico **1** 289-290

Ruhr (region, Germany)
Hitler, Adolf **7** 417-420
Montgomery, Bernard Law **11** 135-136
Poincaré, Raymond **12** 366-368
Stresemann, Gustav **14** 508-509
Young, Owen D. **16** 473-474

Ruined Cottage, The (poem)
Wordsworth, William **16** 385-388

Ruins of Time, The (poem)
Spenser, Edmund **14** 373-376

RUISDAEL, JACOB VAN (1628/29-82), Dutch landscape painter **13** 357-358

RUÍZ, JOSÉ MARTÍNEZ (1873-1967), Spanish writer **13** 358
Cela y Trulock, Camilo José **3** 389-390

RUIZ, JUAN (1283?-1350?), Spanish poet **13** 358-359

RUIZ CORTINES, ADOLFO (1890-1973), president of Mexico (1952-1958) **13** 359-360
Alemán, Mateo **1** 126

Rule a Wife and Have a Wife (play)
Fletcher, John **5** 487

Rule, Brittania (musical composition)
Arne, Thomas Augustine **1** 307-308
Thomson, James **15** 199-200

Rule of St. Benedict
see Benedictines

Rulers of Hell (engraving)
Wu Tao-tzu **16** 405-406

Rules for Radicals: A Political Primer for Practical Radicals (book)
Alinsky, Saul David **1** 161-162

Rum (Seljuk sultanate; Asia M.)
Nureddin **11** 444-445

Rum Rebellion (Australia; 1808)
Bligh, William **2** 325-326
Evatt, Herbert Vere **5** 341-343
Macarthur, John **10** 78

Rumania
see Romania

RUMFORD, COUNT (Benjamin Thompson; 1753-1814), American-born British physicist **13** 360-362
Winthrop, John **16** 341-342

RUMI, JALAI ED-DIN (1207-1273), Persian poet and Sufi mystic **13** 362-363
Attar, Farid ed-Din **1** 359-360
Jami **8** 218-219

Rumiantsev, Count Nikolai Petrovich (1754-1826), Russian statesman
Nesselrode, Karl Robert **11** 348-349

Rumour at Nightfall (novel)
Greene, Graham **6** 523-524

Rump Parliament (England)
Cromwell, Oliver **4** 317-320

Rumpole of the Bailey (television series)
Mortimer, John Clifford **11** 194-195

Rumsey, James (1743-1792), American engineer
Fitch, John **5** 467-468

Rumuz-i-Bekhudi (poem)
Iqbal, Muhammad **8** 132-133

Rundköpfe und die Spitzköpfe, Die (play)
Brecht, Bertolt **2** 512-514

RUNDSTEDT, KARL RUDOLF GERD VON (1875-1953), German field marshal **13** 363-364

Runge, Philip Otto (1777-1810), German painter
Friedrich, Caspar David **6** 114-115

Runnymede
see Magna Carta (1215)

Rupert (king, Germany)
see Rupert of the Palatinate

Rupert, Prince (1619-1682), Count Palatine of Rhine and Duke of Bavaria and Cumberland
Charles, I **3** 450-452
Cromwell, Oliver **4** 317-320
Hampden, John **7** 110-111
Van Dyck, Anthony **15** 423-425

Rupert of the Palatinate (1352-1410), king of Germany 1400-10
Sigismund **14** 220-221

R.U.R. (play)
Čapek, Karel **3** 271-272

Rural Code of 1826 (Haiti)
Boyer, Jean Pierre **2** 468-469

Rural Electrification Administration (United States)
Norris, George William **11** 428-429
Rayburn, Samuel Taliaferro **13** 61-62

Rurick (ship)
Kotzebue, Otto von **9** 91-92

RURIK (died circa 873), Norman warrior **13** 364

Rusalka (opera)
Dvořák, Antonin **5** 168-169

RUSH, BENJAMIN (1745-1813), American physician **13** 364-365
Banneker, Benjamin **1** 490-491
Benezet, Anthony **2** 159-160
Cobbett, William **4** 126-127
Paine, Thomas **12** 66-67
Rush, William **13** 365-366
Witherspoon, John **16** 346-348

Rush, Richard (1780-1859), American statesman and diplomat
Gallatin, Albert **6** 183-184

RUSH, WILLIAM (1756-1833), American sculptor **13** 365-366

RUSHDIE, AHMED SALMAN (born 1947), Indian/British author **13** 366-368

RUSK, DAVID DEAN (1909-1994), American secretary of state (1961-1969) **13** 368-370

RUSKA, ERNST AUGUST FRIEDRICH (1906-1988), German engineer **13** 370-371

RUSKIN, JOHN (1819-1900), English critic and social theorist **13** 371-372
art criticism
Turner, Joseph Mallord William **15** 352-354
Whistler, James Abbott McNeill **16** 225-226
influence of
Clark, Kenneth M. **4** 79-80
Collingwood, Robin George **4** 162
Gandhi, Mohandas Karamchand **6** 201-204
Hunt, William Holman **8** 44-45
Millais, John Everett **11** 23-24
Morris, William **11** 187-188
Proust, Marcel **12** 465-467
Pugin, Augustus Welby Northmore **12** 479-480
Tawney, Richard Henry **15** 120-121
Wright, Frank Lloyd **16** 398-401
influenced by
Carlyle, Thomas **3** 304-305

Ruskin College of Social Science (Trenton, Missouri)
Parsons, Frank **12** 121-122

Ruskin Hall (school; Oxford, England)
Beard, Charles Austin **2** 84

Ruslan and Ludmilla (opera; Glinka)
Glinka, Mikhail Ivanovich **6** 369-370
Pushkin, Aleksandr Sergeevich **12** 489-491

RUSSELL, BERTRAND ARTHUR WILLIAM (3rd Earl Russell; 1872-1970), British mathematician, philosopher, and social reformer **13** 373-374
collaborators
Whitehead, Alfred North **16** 242-244
influence of
Broad, Charlie Dunbar **3** 12
Carnap, Rudolf **3** 308-309
Cohen, Morris Raphael **4** 139-140
Danquah, Joseph B. **4** 388-389
Moore, George Edward **11** 146
Nagel, Ernest **11** 291-292
Schlick, Friedrich Albert Moritz **14** 16-17
Wittgenstein, Ludwig **16** 350-351
influenced by
Frege, Gottlob **6** 93-94
Leibniz, Gottfried Wilhelm von **9** 307-310
Meinong, Alexius Ritter von Handschuchsheim **10** 461-462
Sidgwick, Henry **14** 213
mathematics defended
Ramsey, Frank Plumpton **13** 25

RUSSELL, CHARLES EDWARD (1860-1941), American journalist and reformer **13** 374-375
Armour, Philip Danforth **1** 302

RUSSELL, CHARLES MARION (1864-1926), American painter **13** 375-376

RUSSELL, CHARLES TAZE (1852-1916), American religious leader **13** 376-377

RUSSELL, ELIZABETH SHULL (born 1913), American geneticist **13** 377-379

Russell, George William (AE; 1867-1935), Irish man of letters
Colum, Padraic **4** 174-175
Stephens, James **14** 430-431
Yeats, William Butler **16** 445-447

Russell, Henry Norris (1877-1957), American astronomer
Shapley, Harlow **14** 155-156

RUSSELL, JAMES EARL (1864-1945), educator and college dean who developed Teachers College **13** 379-380

RUSSELL, JOHN (1792-1878), English statesman, Prime minister 1846-52 **13** 380-381
Aberdeen, 4th Earl of **1** 25-26
Albert **1** 110-112
Disraeli, Benjamin **5** 27-29
Gladstone, William Ewart **6** 357-360
Palmerston, 3d Viscount **12** 81-83
Russell, Bertrand Arthur William **13** 373-374
Victoria **15** 485-487

Russell, Jonathan (1771-1832), American diplomat
Adams, John Quincy **1** 52-54

Russell, 3d Earl
see Russell, Bertrand Arthur William

Russell of Kingston Russell, 1st Earl
see Russell, John

Russellites (religious sect)
Russell, Charles Taze **13** 376-377
see also Jehovah's Witnesses

Russia, Republic of
nationalism
Zhirinovsky, Vladimir Volfovich **16** 509-510
since 1991
Kozyrev, Andrei Vladimirovich **9** 92-93
Sobchak, Anatoly Alexandrovich **14** 317-318
Yeltsin, Boris Nikolaevich **16** 449-452
see also Union of Soviet Socialist Republics

Russian Academy of Arts (established 1757)
Elizabeth, the Queen Mother **5** 261-263

Russian America
see Alaska

Russian American Co. (established 1799)
Baranov, Aleksandr Andreievich **1** 499-500
Kotzebue, Otto von **9** 91-92

Russian art
Archipenko, Alexander **1** 280-281
Chagall, Marc **3** 406-407
Gabo, Naum **6** 158-159
Goncharova, Natalia **6** 424-426
Hammer, Armand **7** 103-104
Jawlensky, Alexej von **8** 228-229
Kandinsky, Wassily **8** 420-422
Larionov, Mikhail **9** 205-206
Malevich, Kasimir **10** 168-169
Melnikov, Konstantin Stepanovich **10** 470-471
Pevsner, Antoine **12** 263-264
Popova, Liubov Sergeevna **12** 401-402
Rodchenko, Alexander Mikhailovich **13** 233-234
Soutine, Chaim **14** 356-357
Tatlin, Vladimir Evgrafovich **15** 117-118
Zadkine, Ossip Joselyn **16** 484

Russian Chemical Society (established 1868)
Mendeleev, Dmitrii Ivanovich **10** 486-488

Russian Civil War
see Russian Revolution (1918-1920)

Russian Geographical Society (established 1845)
Struve, Friedrich Georg Wilhelm von **14** 513

Russian literature
Acmeist movement
Akhmatova, Anna **1** 96-97
Mandelstam, Osip Emilyevich **10** 191
futurism
Mayakovsky, Vladimir Vladimirovich **10** 364-365
Pasternak, Boris Leonidovich **12** 124-125
imagism
Esenin, Sergei Aleksandrovich **5** 321
literary criticism
Bakhtin, Mikhail Mikhailovich **1** 456-458
Belinsky, Grigorievich **2** 128
realism
see Realism (literature)—Russian
Revolutionary themes

Afinogenov, Aleksandr Nikolaevich **1** 72-73
Babel, Isaac Emmanuelovich **1** 411-412
romanticism
Lermontov, Mikhail Yurievich **9** 352-353
Pushkin, Aleksandr Sergeevich **12** 489-491
symbolism
Berdyaev, Nicholas Alexandrovich **2** 184-185
Blok, Aleksandr Aleksandrovich **2** 335
Merezhkovsky, Dmitry Sergeyevich **10** 515-516
war novels and verse
Ehrenburg, Ilya Grigorievich **5** 224-225
Sholokhov, Mikhail Aleksandrovich **14** 203-204
Simonov, Konstantin Mikhailovich **14** 239-240
Yevtushenko, Yevgeny Alexandrovich **16** 455-456

Russian music
ballet
Diaghilev, Sergei **4** 525-527
modernism
Rachmaninov, Sergei Vasilievich **12** 531-532
Scriabin, Alexander Nikolayevich **14** 71-72
Stravinsky, Igor Fedorovich **14** 502-506
nationalism
Borodin, Aleksandr Profirevich **2** 422-423
Mussorgsky, Modest Petrovich **11** 274-276
Rimsky-Korsakov, Nikolai Andreevich **13** 174-175
Tchaikovsky, Peter Ilyich **15** 130-132
romanticism
Glinka, Mikhail Ivanovich **6** 369-370
Rachmaninov, Sergei Vasilievich **12** 531-532
socialist realism
Kabalevsky, Dmitri **8** 400-401
Khachaturian, Aram Ilich **8** 530-531
Prokofiev, Sergei Sergeevich **12** 458-460
Shostakovich, Dmitri Dmitrievich **14** 204-205

Russian Orthodox Church
Berdyaev, Nicholas Alexandrovich **2** 184-185
Catherine the Great **3** 370-372
Mogila, Peter **11** 74-75
Nevsky, Alexander **11** 359
Nikon, Nikita Minov **11** 395
Peter I **12** 253-256
Pobedonostsev, Konstantin Petrovich **12** 360-361
Tolstoy, Leo **15** 262-265

Russian Research Center (Harvard University)
Kluckhohn, Clyde **9** 56-57

Russian Revolution (1905)
Bolsheviks
Lenin, Vladimir Ilich **9** 323-326
Stalin, Joseph **14** 393-396
Mensheviks
Trotsky, Leon **15** 302-305
October Manifesto
Nicholas II **11** 378-380
Witte, Sergei Yulyevich **16** 349-350
supporters
Breshkovsky, Catherine **2** 517-519
Gorky, Maxim **6** 458-460
Hillman, Sidney **7** 392-393
Miliukov, Pavel Nikolayevich **11** 18-19
two-stage theory
Plekhanov, Georgi Valentinovich **12** 351-352

Russian Revolution (1917; February)
Breshkovsky, Catherine **2** 517-519
Kerensky, Aleksandr Fedorovich **8** 516-517
Kolchak, Aleksandr Vasilievich **9** 77-78
Kornilov, Lavr Georgievich **9** 87-88
Miliukov, Pavel Nikolayevich **11** 18-19
Nicholas II **11** 378-380

Russian Revolution (1917; October)
Bolsheviks
Bukharin, Nikolai Ivanovich **3** 112-113
Dzerzhinsky, Felix Edmundovich **5** 173-174
Kamenev, Lev Borisovich **8** 417-418
Kollontai, Aleksandra Mikhailovna **9** 79
Lenin, Vladimir Ilich **9** 323-326
Molotov, Vyacheslav Mikhailovich **11** 89-90
Stalin, Joseph **14** 393-396
Trotsky, Leon **15** 302-305
Zinoviev, Grigori Evseevich **16** 521-522
foreign observers
Reed, John Silas **13** 76-77
Ross, Edward Alsworth **13** 300
Russell, Charles Edward **13** 374-375
foreign supporters
Rolland, Romain **13** 260
Russell, Bertrand Arthur William **13** 373-374
Tito, Marshal **15** 244-246
Webb, Beatrice Potter **16** 153-154
influence of
Mao Zedong **10** 225-227
Marxism and
Marx, Karl **10** 304-308
opponents
Breshkovsky, Catherine **2** 517-519
Bunin, Ivan Alekseevich **3** 124
Kerensky, Aleksandr Fedorovich **8** 516-517
Kropotkin, Peter Alekseevich **9** 107-108
Miliukov, Pavel Nikolayevich **11** 18-19
Plekhanov, Georgi Valentinovich **12** 351-352
Rostovtzeff, Michael Ivanovich **13** 315
Russian arts and
Ehrenburg, Ilya Grigorievich **5** 224-225
Gorky, Maxim **6** 458-460
Kandinsky, Wassily **8** 420-422
Pevsner, Antoine **12** 263-264

Russian Revolution (1918-20; Civil War)
Bolsheviks (Reds)
Dzerzhinsky, Felix Edmundovich **5** 173-174
Frunze, Mikhail Vasilievich **6** 134
Konev, Ivan Stefanovich **9** 81-82
Lenin, Vladimir Ilich **9** 323-326
Stalin, Joseph **14** 393-396
Trotsky, Leon **15** 302-305
Zhukov, Georgi Konstantinovich **16** 512-513
counterrevolutionaries (Whites)
Kolchak, Aleksandr Vasilievich **9** 77-78
Kornilov, Lavr Georgievich **9** 87-88
Miliukov, Pavel Nikolayevich **11** 18-19
Tito, Marshal **15** 244-246
in Finland
Mannerheim, Carl Gustav Emil Von **10** 207-208

Russian Social Democratic Workers party
see Bolsheviks

Russian-German Reinsurance Treaty (1887)
Bismarck, Otto Eduard Leopold von **2** 294-296

Russo-Japanese War (1904-1905)
China and
Chang Tso-lin **3** 434-435
Japan and
Katayama, Sen **8** 457
Takahashi, Korekiyo **15** 84-85
Yamagata, Aritomo **16** 428-429
Korea and
Kojong **9** 74-75
Russia and
Kolchak, Aleksandr Vasilievich **9** 77-78
Kornilov, Lavr Georgievich **9** 87-88
Nicholas II **11** 378-380
Witte, Sergei Yulyevich **16** 349-350
U.S. and
Pershing, John Joseph **12** 243-244
Roosevelt, Theodore **13** 280-283
Schiff, Jacob Henry **14** 2-3
see also Portsmouth, Treaty of (1905)

Russolo, Luigi (1885-1947), Italian painter
Boccioni, Umberto **2** 353-354

Russo-Turkish wars
1735-39
Anna Ivanovna **1** 240-241

1768-74
Catherine the Great **3** 370-372
Potemkin, Grigori Aleksandrovich **12** 411-412
Suvorov, Aleksandr Vasilievich **15** 44-45
1787-92
Catherine the Great **3** 370-372
Kutuzov, Mikhail Ilarionovich **9** 137-138
Potemkin, Grigori Aleksandrovich **12** 411-412
Suvorov, Aleksandr Vasilievich **15** 44-45
1877-78
Abdul-Hamid II **1** 17-18
Alexander II **1** 132-133
Alexander III **1** 133-134
Jellicoe, John Rushworth **8** 242-243
Victoria **15** 485-487
Witte, Sergei Yulyevich **16** 349-350

RUSSWURM, JOHN BROWN (1799-1851), African American and Liberian journalist, educator, and governor **13** 381-382

Rustam (literary character)
Firdausi **5** 451-452

Rustic Dance (painting)
Mount, William Sidney **11** 213-214

RUSTIN, BAYARD (1910-1987), American social activist **13** 382-383

Ruta de don Quijote, La (book)
Ruíz, José Martínez **13** 358

Rutgers University (New Jersey)
Ellison, Ralph Waldo **5** 274-275
Lichtenstein, Roy **9** 398-399
Waksman, Selman Abraham **16** 49-50

Ruth (novel)
Gaskell, Elizabeth **6** 231-232

RUTH, GEORGE HERMAN, JR. (Babe Ruth; 1895-1948), American baseball player **13** 384

Ruth, Dr.
see Westheimer, Ruth Karola

RUTHERFORD, ERNEST (1st Baron Rutherford of Nelson; 1871-1937), British physicist **13** 384-387
collaborators
Bethe, Hans Albrecht **2** 238-239
Geiger, Hans **6** 251-253
Hahn, Otto **7** 64-65
Hevesy, George Charles de **7** 371
Soddy, Frederick **14** 321-323
influence of
Bohr, Niels Henrik David **2** 366-368
Chadwick, James **3** 405-406
Cockcroft, John Douglas **4** 131-132
Compton, Arthur Holly **4** 186-188
Kapitsa, Pyotr Leonidovich **8** 433-435

Rutilius Lupus, Publius (flourished 1st century), Roman rhetorician
Marius, Gaius **10** 264-265

Rutland, 4th Duke of (Charles Manners; 1754-87), English statesman
Crabbe, George **4** 288

RUTLEDGE, JOHN (1739-1800), American jurist and statesman **13** 387-388

Ruwan Bagaja (story)
Imam, Alhadji Abubakar **8** 114-115

Ruy Blas (play; Hugo)
Hugo, Victor Marie **8** 22-25
Mendelssohn, Moses **10** 488-489

RUYSBROECK, JAN VAN (1293-1381), Flemish mystic **13** 388-389
Groote, Gerard **7** 12-13

RYAN, LYNN NOLAN (born 1947), American baseball player and author **13** 389-391

RYDER, ALBERT PINKHAM (1847-1917), American painter **13** 391-392
Allston, Washington **1** 176-177
Blakelock, Ralph Albert **2** 318
Hartley, Marsden **7** 186
La Farge, John **9** 149-150
Tanner, Henry Ossawa **15** 102-103

RYERSON, (ADOLPHUS) EGERTON (1803-1882), Canadian Methodist clergyman and educator **13** 392-393

Ryerson Building (Chicago)
Sullivan, Louis Henri **15** 27-28

RYLE, GILBERT (1900-1976), English philosopher **13** 393-394
Ramsey, Frank Plumpton **13** 25

Ryswick, Treaty of (1697)
James II **8** 207-208
Victor Amadeus II **15** 482-483
William III **16** 295-296

Ryukyu Islands (Western Pacific Ocean)
Okubo, Toshimichi **11** 489-490
Sato, Eisaku **13** 495-496

S

S.
see Saint; San; Sant'; Santa; Santo

SA
see Storm troopers, Nazi (SA)

SÁ, MEM DE (1504-1572), Portuguese jurist and governor general of Brazil **13** 395

Saadabad Pact (1937)
Atatürk, Ghazi Mustapha Kemal **1** 356-357

Saadi
see Sa'di

SAADIA BEN JOSEPH AL-FAYUMI (882-942), Jewish scholar **13** 396
Jesus ben Sira **8** 251

Saar River Basin (France-Germany)
Clemenceau, Georges **4** 99-101

SAARINEN, EERO (1910-1961), Finnish-American architect and industrial designer **13** 396-398
Pelli, Cesar **12** 191-192

SAARINEN, ELIEL (1873-1950), Finnish-American architect and industrial designer **13** 396-398

Saavedra, Angel de
see Rivas, Duque de

Saavedra, Isabel de (died 1652), Spanish daughter of Cervantes
Cervantes, Miguel de Saavedra **3** 395-398

Saavedra Lamas, Carlos
see Lamas, Carlos Saavedra

Sabah
see British North Borneo

SABATIER, PAUL (1854-1941), French chemist **13** 398-399

SÁBATO, ERNESTO (born 1911), Argentine novelist and essayist **13** 399-400

SABBATAI ZEVI (1626-1676), Jewish mystic and pseudo-Messiah **13** 400-401
Asch, Shalom **1** 325-326
Köprülü, Ahmed **9** 84-85
Luzzato, Moses Hayyim **10** 57-58
Scholem, Gershom **14** 26

Sabbatean sect (Judaism)
Sabbatai Zevi **13** 400-401

Sabbatius, Flavius Petrus
see Justinian I

Sabellianism (heresy)
Arius **1** 297-298

Saber Dance (musical composition)
Khachaturian, Aram Ilich **8** 530-531

SABIN, ALBERT BRUCE (1906-1993), Polish-American physician and virologist who developed polio vaccine **13** 401-402

SABIN, FLORENCE RENA (1871-1953), American anatomist **13** 402-405

Sabin polio vaccine
Salk, Jonas Edward **13** 451-452

Sabine, Cape (Eastern Ellesmere, Island, Northern Canada)
Greely, Adolphus Washington **6** 517-518

Sabotino, Marchese of
see Badoglio, Pietro

Sac Indians
see Sauk Indians

SACAJAWEA (c. 1784-c. 1812), Native American translator/interpreter, and guide **13** 405-408
Lewis, Meriwether **9** 391-392

Sacasa, Juan Bautista (1874-1946), Nicaraguan political leader
Somoza, Anastasio **14** 335-336

Saccheri, Girolamo (1667-1733), Italian mathematician
Gauss, Karl Friedrich **6** 240-242
Lobachevskii, Nikolai Ivanovich **9** 472-474

Sacchetti, Franco (1335?-1400), Italian poet
Landini, Francesco **9** 185-186

SACCO, NICOLA (1891-1927)**, AND VANZETTI, BARTOLOMEO** (1887-1927), Italian-born American anarchists **13** 408-410
Anderson, Maxwell **1** 219-220
Dos Passos, John Roderigo **5** 69-71
Frankfurter, Felix **6** 57
Holmes, John Haynes **7** 456-457
Lowell, Abbott Lawrence **10** 12-13
Millay, Edna St. Vincent **11** 24-25
Shahn, Ben **14** 139-140
Sinclair, Upton Beale Jr. **14** 248-249

Sacerdotalis caelibatus (encyclical)
Paul VI **12** 146-148

Sachem (story)
Sienkiewicz, Henryk **14** 216-217

SACHS, HANS (1494-1576), German poet **13** 410-411

SACHS, NELLY (1891-1970), German-born Jewish poet and playwright **13** 411-412

Sack of Charcoal, The (anthology)
Basho, Matsuo **2** 45-48

Sacrae symphoniae (musical collection)
Gabrieli, Giovanni **6** 161-162

Sacred and Profane Love (novel)
Bennett, Arnold **2** 167-168

Sacred and Profane Love (painting)
Titian **15** 242-244

Sacred College of Cardinals
see Cardinals, Sacred College of

Sacred Fount, The (novel)
James, Henry **8** 211-212

Sacred Grove (mural)
Puvis de Chavannes, Pierre **12** 492-493

Sacred Heart, Daughters of the (religious congregation)
Cabrini, Frances Xavier **3** 205

Sacred Heart, Missionary Sisters of the
Cabrini, Frances Xavier **3** 205

Sacred Heart, University of the (Milan, Italy)
Paul VI **12** 146-148

Sacred music
Austrian
Fux, Johann Joseph **6** 155-156

Haydn, Franz Joseph **7** 219-221
English
Dunstable, John **5** 150-151
Elgar, Edward **5** 247-248
Tallis, Thomas **15** 91
Franco-Flemish
Isaac, Heinrich **8** 143-144
Josquin des Prez **8** 361-363
Lassus, Roland de **9** 216-218
French
Charpentier, Marc Antoine **3** 471-472
Cherubini, Luigi Carlo Zanobi Salvatore Maria **3** 505-506
Couperin, François **4** 270-271
Le Jeune, Claude **9** 314-315
German
Bach, Carl Philipp Emanuel **1** 414-415
Bach, Johann Sebastian **1** 416-419
Buxtehude, Dietrich **3** 185-186
Isaac, Heinrich **8** 143-144
Praetorius, Michael **12** 431-432
Schütz, Heinrich **14** 48-49
Senfl, Ludwig **14** 105-106
Telemann, Georg Philipp **15** 137-138
Walter, Johann **16** 86
Italian
Cavalli, Pietro Francesco **3** 382-383
Corelli, Arcangelo **4** 230-231
Manzoni, Alessandro **10** 222-224
Monteverdi, Claudio Giovanni Antonio **11** 126-128
Palestrina, Giovanni Pierluigi da **12** 70-72
Scarlatti, Domenico **13** 515-517
Scarlatti, Pietro Alessandro Gaspare **13** 517-518
Swiss
Notker Balbulus **11** 434-435
see also Gregorian chant; Hymn (music); Mass (music)

Sacred War (356 B.C.)
Philip II **12** 269-271

Sacred Wood, The (essay)
Eliot, Thomas Stearns **5** 258-261

Sacrifice of Abraham (painting)
Tiepolo, Giovanni Battista **15** 219-220

Sacrifice of Isaac (relief sculpture)
Brunelleschi, Filippo **3** 70-72

Sacrifice to Pan (painting)
Goya y Lucientes, Francisco de Paula José de **6** 476-478

Sacrifice to Vesta (painting)
Goya y Lucientes, Francisco de Paula José de **6** 476-478

Sacrificio de la Misa, El (poem)
Gonzalo de Berceo **6** 431-432

Sacrilege of Alan Kent, The (book)
Caldwell, Erskine **3** 223-224

Sacy, Sylvestre de (1758-1838), French Orientalist
Champollion, Jean François **3** 421

SADAT, ANWAR (1918-1981), Egyptian president **13** 412-414
Mubarak, Hosni **11** 225-226
Sadat, Jihan **13** 414-415

SADAT, JIHAN (born 1933), Egyptian women's rights activist **13** 414-415

SADDAM HUSSEIN (born 1937), socialist president of the Iraqi Republic and strongman of the ruling Ba'th regime **13** 415-416
Brundtland, Gro Harlem **3** 68-69

Sadduces (Jewish sect)
Johanan ben Zakkai **8** 271-272
Josephus Flavius **8** 360-361

SADE, COMTE DE (Donatien Alphonse François, Marquis de Sade; 1740-1814), French writer **13** 416-418.

Sadhana (essays)
Rabindranath Tagore **12** 529-531

SA'DI (circa 1200-1291), Persian poet **13** 418-419
Carnot, Nicolas Léonard Sadi **3** 315
Jami **8** 218-219

SADI, SHAIKH MUSLIH-AL-DIN
see Sa'di

Sadie Salome, Go Home (song)
Berlin, Irving **2** 200-201
Brice, Fanny **3** 1-2

Sadism
Sade, Comte de **13** 416-418

Sadko (musical composition)
Rimsky-Korsakov, Nikolai Andreevich **13** 174-175

Sadler's Wells Theatre (London)
Payne, John Howard **12** 159

Sado Seja (died 1762), Korean prince, son of Yongjo
Yngjo **16** 461-462

Sadowa, battle of (1866)
Bismarck, Otto Eduard Leopold von **2** 294-296
Moltke, Helmuth Karl Bernard von **11** 90-91

SADR, MUSA AL- (Imam Musa; 1928-?), Lebanese Shi'ite Moslem religious and political leader **13** 420-422

Sáenz Peña, Roque (1851-1914), president of Argentina 1910-14
Irigoyen, Hipólito **8** 139-140

Safavid dynasty (Persia; ruled 1502-1736)
Abbas I **1** 4-6
Behzad **2** 123

Safe in their Alabaster Chambers (poem)
Dickinson, Emily **4** 541-543

SAFIRE, WILLIAM (born 1929), American journalist **13** 422-424

Saga, En (symphonic poem)
Sibelius, Jean Julius Christian **14** 211-212

Saga revolt (Japan; 1874)
Okubo, Toshimichi **11** 489-490

SAGAN, CARL E. (born 1934), American astronomer and popularizer of science **13** 424-425

Sagar Sangit (book)
Das, Chitta Ranjan **4** 401-402

Sagas of the Norwegian Kings (saga)
Sturluson, Snorri **14** 310-311

Sagasta, Práxedes Mateo (1827-1903), Spanish statesman
Muñoz Rivera, Luís **11** 250

SAGER, RUTH (1918-1997), American biologist and geneticist **13** 425-426

Sagesse (poems)
Verlaine, Paul Marie **15** 465-466

Saggi e pagine sparse (literary collection)
Svevo, Italo **15** 47-48

Sagittarius (astronomy)
Shapley, Harlow **14** 155-156

Sagittarius Red (painting)
Tobey, Mark **15** 249-250

Sagoyewatha
see Red Jacket

Sagra del Carmine (fresco)
Masaccio **10** 312-313

Sagrada Familia (church, Barcelona)
Gaudí i Cornet, Antoni **6** 235-236

Sagrajas, battle of (1086)
Alfonso VI **1** 149

Saguntum (city, Spain)
Hannibal Barca **7** 128-130

Sahara (deserts, North Africa)
Barth, Heinrich **2** 30-31
Tafawa Balewa, Abubakar **15** 75

Sahara (film)
Bogart, Humphrey **2** 363-364

Sahay Mäsfen (novel)
Mäkonnen Endalkačäw **10** 161-162

Sahih (religious book)
Bukhari, Muhammad ibn Ismail al- **3** 111-112

Saibara-ko (book)
Mabuchi, Kamo **10** 73-74

SAICHO (767-822), Japanese Buddhist monk **13** 426-428
Eisai **5** 231-232
Ennin **5** 288-289
Kukai **9** 124-125
Nichiren **11** 376-377

Said Pasha (Mohammed Said; 1822-63), viceroy of Egypt 1854-63
Ismail Pasha **8** 150-151
Lesseps, Vicomte de **9** 354-355

SAID, SEYYID (1790-1856), Omani sultan **13** 428-429

SAIGO, TAKAMORI (1827-1877), Japanese rebel and statesman **13** 429
Iwakura, Tomomi **8** 160-161
Okubo, Toshimichi **11** 489-490

Sail Away (play)
Coward, Noel **4** 279-280

Sailing Boats and Mill (painting)
Cuyp, Aelbert **4** 360-361

Sailing to Byzantium (poem)
Yeats, William Butler **16** 445-447

Sailor with Guitar (sculpture)
Lipchitz, Jacques **9** 432-433

Sailor's Mother, The (poem)
Wordsworth, William **16** 385-388

Saint, The (painting)
Milne, David Brown **11** 37-38

St. Agnes (painting)
Andrea del Sarto **1** 224-225

St. Albans, battle of (1455)
Edward IV **5** 212-213
Henry VI **7** 298-299

St. Albans, battle of (1461)
Warwick and of Salisbury, Earl of **16** 122-123

St. Albans, Viscount
see Bacon, Sir Francis

St. Alphege (church, Greenwich)
Hawksmoor, Nicholas **7** 211-212

St. Andrew (polyptych)
Masaccio **10** 312-313

St. Andrews, castle of (Scotland)
Knox, John **9** 65-66

St. Andrews University (Scotland)
Bosanquet, Bernard **2** 425-426
Chalmers, Thomas **3** 408-409

St. Anne Altarpiece (painting)
Massys, Quentin **10** 325-326

St. Anne's College (Oxford)
Murdoch, Iris **11** 256-257

Saint Anthony (novel),
see Temptation of Saint Anthony, The

St. Anthony of Padua (painting)
Tura, Cosimo **15** 343-344

St. Antony's College (Oxford)
Busia, Kofi Abrefa **3** 172-173

St. Augustine (church; Ramsgate, Kent)
Pugin, Augustus Welby Northmore **12** 479-480

St. Augustine (city, Florida)
Drake, Francis **5** 94-96
King, Martin Luther Jr. **9** 20-22
Menéndez de Avilés, Pedro **10** 499-500
Oglethorpe, James Edward **11** 482-483

St. Augustine (fresco)
Botticelli, Sandro **2** 439-440

Saint Bartholomew's (church, New York City)
Renwick, James **13** 102-103
White, Stanford **16** 235-236

St. Bartholomew's Day massacre (1572)
Coligny, Gaspard de **4** 159-160
Machiavelli, Niccolò **10** 97-99
Medici, Catherine de' **10** 445-449
Ramus, Petrus **13** 27-28
William the Silent **16** 300-302

St. Bartholomew's Day oath (England)
Charles II **3** 452-454

St. Bartholomew's Hospital (London)
Blackwell, Elizabeth **2** 311-312
Harvey, William **7** 189-190

St. Benedict (fresco)
Bronzino **3** 19

St. Brandon (cape; South Africa)
Dias de Novais, Bartolomeu **4** 533-534

St. Bruno (sculpture)
Houdon, Antoine **7** 516-517

St. Catalina (painting)
Bermejo, Bartolomé **2** 205

St. Catherine's Church (Lübeck)
Barlach, Ernst **2** 5-6

St. Cecilia Hospital (Leiden)
Boerhaave, Hermann **2** 358-359

St. Chad's (cathedral; Birmingham, England)
Pugin, Augustus Welby Northmore **12** 479-480

Saint-Charles, battle of (1837)
Cartier, George-Étienne **3** 342-343

St. Charles Borromeo, Church of
see Karlskirche, The (church, Vienna)

St. Christopher (woodcut)
Cranach, Lucas the Elder **4** 289-290

ST. CLAIR, ARTHUR (1736-1818), Scottish-born American soldier and politician **13** 429-430
Girty, Simon **6** 350
McLean, John **10** 422-423

St. Columba Altarpiece (painting)
Weyden, Rogier van der **16** 219-221

Saint-Cyr, Marquis Laurent de Gouvion (1764-1830), French marshal
Cournot, Antoine Augustin **4** 273

Saint-Cyran, Abbé de (Jean DuVergier de Hauranne; 1581-1643), French theologian
Jansen, Cornelis **8** 220-221

St. Davids (diocese, Wales)
Laud, William **9** 224-225

ST. DENIS, RUTH (1878?-1968), American dancer and choreographer **13** 430-431
Duncan, Isadora **5** 144-145
Graham, Martha **6** 485-486

Saint-Denis, battle of (1837)
Cartier, George-Étienne **3** 342-343

St-Denis-en-France, Abbey of (near Paris)
Abelard, Peter **1** 23-25
Mansart, Jules Hardouin **10** 212
Montreuil, Pierre de **11** 139
Pilon, Germain **12** 305

Saint-Denys-de-l'Estrée (church; Saint-Denis)
Viollet-le-Duc, Eugène Emmanuel **15** 505-506

Saint Domingue
see Dominican Republic

St. Dominic of Silos (painting)
Bermejo, Bartolomé **2** 205

St. Dorothy (painting)
Zurbarán, Francisco de **16** 534-535

St. Elemosynarius, chapel of (Pressburg)
Donner, Georg Raphael **5** 63

St. Eligius (painting)
Christus, Petrus **4** 33-34

Saint Elizabeth's Hospital (Washington, District of Columbia)
Pound, Ezra Loomis **12** 415-417
White, William Alanson **16** 239-240

St. Enda's College (Dublin)
Pearse, Patrick Henry **12** 173-174

St. Engracia (painting)
Bermejo, Bartolomé **2** 205

SAINT-EXUPÉRY, ANTOINE DE (1900-1944), French novelist, essayist, and pilot **13** 431-432
Dallapiccola, Luigi **4** 377-378

St. Francis (sculpture)
Pilon, Germain **12** 305

St. Francis (sketch)
Tiepolo, Giovanni Battista **15** 219-220

St. Francis ... (painting)
Bellini, Giovanni **2** 137-138
Giotto **6** 342-345
Greco **6** 511-514
Zurbarán, Francisco de **16** 534-535

St. Francis' College (Pugu, Tanzania)
Nyerere, Julius Kamberage **11** 447-449

St. Francis Indians (North America)
Rogers, Robert **13** 250-251

St. Gabriel (ship)
Gama, Vasco da **6** 196-198

St. Gall, monastery of (Switzerland)
Notker Balbulus **11** 434-435

SAINT-GAUDENS, AUGUSTUS (1848-1907), American sculptor **13** 432
Adams, Henry Brooks **1** 45-47
French, Daniel Chester **6** 98-99
McKim, Charles Follen **10** 417-418
White, Stanford **16** 235-236

Saint-Germain-en-Laye, Treaty of 1632
Champlain, Samuel de **3** 419-421
Renner, Karl **13** 98-99

St. George (sculpture)
Donatello **5** 55-56

St. George and the Dragon (painting)
Tintoretto **15** 232-234

St. George in a Wood (painting)
Altdorfer, Albrecht **1** 179-180

St. George Slaying the Dragon (painting)
Tura, Cosimo **15** 343-344

St. George Slaying the Dragon (sculpture)
Asam, Cosmas Damian and Egid Quirin **1** 323-324

St. George's (church, Bloomsbury)
Hawksmoor, Nicholas **7** 211-212

St. George's Hospital (painting)
Wilson, Richard **16** 329-330

St. Gregory, Mass of (theology)
Charonton, Enguerrand **3** 471

Saint-Hilaire, Étienne Geoffroy (1772-1844), French naturalist
Cuvier, Georges Léopold **4** 357-359

St. Ignace Mission (Canada)
Brébeuf, Jean de **2** 511-512
Marquette, Jacques **10** 274-275

St. Ignatius (church; Györ, Hungary)
Troger, Paul **15** 300

St. Ildefonso (painting)
Greco **6** 511-514

Saint Ivo alla Sapienza (church, Rome)
Guarini, Guarino **7** 25-26

St. Jakob (church, Innsbruck)
Asam, Cosmas Damian and Egid Quirin **1** 323-324

St. James (sculpture)
Sansovino, Jacopo **13** 470-471

St. James Church (Westminster)
Clarke, Samuel **4** 88

St. James's Palace (London)
Hawksmoor, Nicholas **7** 211-212

St. Jerome ... (painting)
Bellini, Giovanni **2** 137-138
Christus, Petrus **4** 33-34
Cranach, Lucas the Elder **4** 289-290
Greco **6** 511-514
Lochner, Stephan **9** 475
Titian **15** 242-244

St. Jerome in His Study (engraving; Dürer)
Cranach, Lucas the Elder **4** 289-290
Dürer, Albrecht **5** 159-161

Saint Joan (play; Shaw)
Joan of Arc **8** 264-265

St. Joan of the Stockyards (play)
Brecht, Bertolt **2** 512-514

St. John (town, Nova Scotia)
Charnisay, Charles de Menou **3** 470-471

St. John, Church of the Hospital of (Salzburg)
Rottmayr, Johann Michael **13** 321

St. John, Henry
see Bolingbroke, 1st Viscount

St. John Lateran (church, Rome)
Arnolfo di Cambio **1** 315-316
Bramante, Donato **2** 493-494
Gentile da Fabriano **6** 266-267
Lassus, Roland de **9** 216-218
Palestrina, Giovanni Pierluigi da **12** 70-72

St. John Nepomuk (church, Munich)
Asam, Cosmas Damian and Egid Quirin **1** 323-324

St. John, Oliver (1598?-1673), English jurist
Cromwell, Oliver **4** 317-320
Hampden, John **7** 110-111
Pym, John **12** 495-496

St. John, Order of (religious congregation)
Franco of Cologne **6** 52

St. John Passion (oration)
Handel, George Frederick **7** 116-119

St. John Preaching (painting)
Veronese, Paolo **15** 469-470

St. John River (United States-Canada)
Champlain, Samuel de **3** 419-421

St. John the Baptist in the Wilderness (painting)
Geertgen tot Sint Jans **6** 248

St. John the Baptist Preaching (sculpture)
Rodin, Auguste **13** 236-238

St. John the Divine, Cathedral of (New York City)
Borglum, John Gutzon de la Mothe **2** 416-417

St. John the Evangelist (mosaic)
Cimabue **4** 60-61

St. John the Evangelist (sculpture)
Donatello **5** 55-56

St. John's Abbey and University (Collegeville, Minnesota)
Breuer, Marcel **2** 520-521
McCarthy, Eugene Joseph **10** 386-388

St. John's Bay (Newfoundland)
Gilbert, Humphrey **6** 313

St. John's Church (Bangor, Maine)
Upjohn, Richard **15** 392

St. John's College (Annapolis, Maryland)
Barnard, Henry **2** 10
Carroll, John **3** 331-332

St. John's College (Cambridge)
Coulton, George Gordon **4** 267

St. John's College (Fordham, New York State)
see Fordham University

St. John's Eve (play)
Ibsen, Henrik **8** 98-100

St. John's Parish (Worthington, Ohio)
Chase, Philander **3** 472-473

St. Johns River (Florida)
Bartram, William **2** 41-42
Ponce de León, Juan **12** 391-392

St. Joseph with the Christ Child (paint)
Greco **6** 511-514

St. Julian (fresco)
Andrea del Castagno **1** 223-224

SAINT-JUST, LOUIS ANTOINE LÉON DE (1767-1794), French radical political leader **13** 433
Carnot, Lazare Nicolas Marguerite **3** 313-314
Robespierre, Maximilien François Marie Isidore de **13** 199-201

ST. LAURENT, LOUIS STEPHEN (born 1882), Canadian statesman **13** 434
Diefenbaker, John George **5** 4-5

St. Lawrence River (Canada-New York State)
Cartier, Jacques **3** 343-344
Champlain, Samuel de **3** 419-421
Cook, James **4** 214-215
Jolliet, Louis **8** 328-329
McNaughton, Andrew **10** 431-432

St. Leander (painting)
Murillo, Bartolomé Esteban **11** 258-259

St. Leger, Barry (1737-1789), British commander in the American Revolution
Brant, Joseph **2** 500-501
Burgoyne, John **3** 137-138
Butler, John **3** 180
Johnson, John **8** 305-306

Saint-Léger Léger, Alexis
see Perse, Saint-John

Saint-Lô (commune, North Western France)
Bradley, Omar Nelson **2** 483-484

St. Louis (city, Missouri)
culture and education
Beckmann, Max **2** 104-105
Bingham, George Caleb **2** 278-279
Harris, William Torrey **7** 177-178
Sullivan, Louis Henri **15** 27-28
newspapers
Dreiser, Herman Theodore **5** 98-100
Pulitzer, Joseph **12** 481-482
Schurz, Carl **14** 44-45
Scripps, Edward Wyllis **14** 72-73
Overland Mail
Butterfield, John **3** 184-185

St. Louis Blues (song)
Handy, William Christopher **7** 123-124

St. Louis Cardinals (baseball team; United States)
Rickey, Wesley Branch **13** 153-155

St. Louis of Toulouse ... (painting)
Martini, Simone **10** 298-299

St. Louis University (Missouri)
Schuschnigg, Kurt von **14** 45-46

St. Louis Woman (musical play)
Cullen, Countee **4** 333-334

St. Louis World's Fair
see World's Fairs

St. Lucia (island, West Indies)
Rodney, George Brydges **13** 239-240

St. Luke Altarpiece (painting)
Mantegna, Andrea **10** 215-216

St. Luke Painting the Crucifixion (painting)
Zurbarán, Francisco de **16** 534-535

St. Luke Painting the Virgin (painting)
Weyden, Rogier van der **16** 219-221

St. Luke Passion (musical composition)
Penderecki, Krzysztof **12** 195-197

St. Luke Penny Savings Bank (Richmond, VA)
Walker, Maggie Lena **16** 65-66

St. Luke's Hospital (New York City)
Muhlenberg, William Augustus **11** 233-234

St. Margaret (painting)
Titian **15** 242-244

St. Mark (sculpture)
Donatello **5** 55-56

St. Mark Preaching in Alexandria (painting)
Bellini, Giovanni **2** 137-138

St. Mark Rescuing a Slave (painting)
Tintoretto **15** 232-234

St. Mark's Cathedral (Venice, Italy)
Cavalli, Pietro Francesco **3** 382-383
Gabrieli, Giovanni **6** 161-162
Michelozzo **11** 6-7
Monteverdi, Claudio Giovanni Antonio **11** 126-128
Sansovino, Jacopo **13** 470-471
Soufflot, Jacques Germain **14** 349-350
Veronese, Paolo **15** 469-470
Willaert, Adrian **16** 287-288

St. Mark's Square (Venice, Italy)
Canaletto **3** 257-258
Sansovino, Jacopo **13** 470-471

St. Mark's Tower (New York City)
Wright, Frank Lloyd **16** 398-401

St. Martin, Alexis (flourished 1822-34), Canadian laborer
Beaumont, William **2** 95-96

St. Martin and the Beggar (sculpture)
Donner, Georg Raphael **5** 63

St. Martin Dividing His Cloak ... (painting)
Greco **6** 511-514
Van Dyck, Anthony **15** 423-425

St. Martins-in-the-Fields (church, London)
Gibbs, James **6** 301-302

St. Mary of the Lake (seminary, Chicago)
Mundelein, George William **11** 248-249

St. Mary-le-Strand (church, London)
Gibbs, James **6** 301-302

St. Mary's (convent, Hampole)
Rolle of Hampole, Richard **13** 260-261

St. Mary's Church (Berlin)
Schlüter, Andreas **14** 18-19

St. Mary's Church (Lübeck)
Bach, Johann Sebastian **1** 416-419
Buxtehude, Dietrich **3** 185-186

St. Mary's College (Tabora, Tanzania)
Nyerere, Julius Kamberage **11** 447-449

St. Matthew (sculpture)
Ghiberti, Lorenzo **6** 291-292
Leonardo da Vinci **9** 337-340
Michelangelo Buonarroti **11** 2-5

St. Matthew Altarpiece (painting)
Orcagna **11** 526-527

St. Matthew Passion (musical composition; Bach)
Mendelssohn, Moses **10** 488-489

St. Matthew's Church (Northampton, England)
Sutherland, Graham **15** 40-41

St. Mawr (novelette)
Lawrence, David Herbert **9** 247-248

St.-Médard, Abbey of (Soissons)
Abelard, Peter **1** 23-25

St. Michael (painting)
Bermejo, Bartolomé **2** 205

St. Michael and the Devil (sculpture)
Epstein, Jacob **5** 295-296

St. Michael's Abbey (Antwerp)
Rubens, Peter Paul **13** 339-342

St. Michael's Church (Charleston, South Carolina)
Harrison, Peter **7** 179-180

St. Michael's College (University of Toronto)
Gilson, Étienne Henry **6** 327-328

Saint-Mihiel, battle of (1918)
Pershing, John Joseph **12** 243-244

St. Narcissus (painting)
Maulbertsch, Franz Anton **10** 345

St. Nicholas (church, Aberdeen)
Gibbs, James **6** 301-302

St. Nicholas (church, Potsdam)
Schinkel, Karl Friedrich **14** 8

St. Nicholas (magazine)
Benét, Stephen Vincent **2** 157-158
Millay, Edna St. Vincent **11** 24-25

St. Notburga (sculpture)
Günther, Ignaz **7** 41-42

Saint of Bleecker Street, The (opera)
Menotti, Gian Carlo **10** 509-510

St. Olaf, College (Northfield, Minnesota)
Rölvaag, Ole Edvart **13** 265

St. Olaf, law of (Norway)
Olaf, II **11** 493-494

St. Omer, Treaty of (1469)
Charles the Bold **3** 467-469

St. Patrick's (Dublin)
Swift, Jonathan **15** 51-54

St. Patrick's Cathedral (New York City)
Corrigan, Michael Augustine **4** 253
McCloskey, John **10** 395
Renwick, James **13** 102-103

St. Patrick's Day (play)
Sheridan, Richard Brinsley **14** 183-184

St. Paul (oration)
Mendelssohn, Moses **10** 488-489

St. Paul (polyptych)
Masaccio **10** 312-313

St. Paul Chamber Orchestra
Wolff, Hugh **16** 358-360

St. Paul, Minneapolis and Manitoba Railway (United States)
Hill, James Jerome **7** 388-389
Kennedy, John Stewart **8** 507-508
Smith, Donald Alexander **14** 288-289

St. Paul's (church; Alexandria, Virginia)
Latrobe, Benjamin Henry **9** 222-224

St. Paul's Cathedral (London)
Butler, Joseph **3** 180-181
Colet, John **4** 157-158
Donne, John **5** 60-61
Inge, William Ralph **8** 118-119
Jones, Inigo **8** 333-334
Laud, William **9** 224-225
Soufflot, Jacques Germain **14** 349-350
Wren, Christopher **16** 393-394

St. Paul's School (London)
Colet, John **4** 157-158

St. Peter (church, Munich)
Zimmermann, Johann Baptist and Domenikus **16** 518

St. Peter (mosaic, Venice)
Uccello, Paolo **15** 378-379

St. Peter (oration)
Paine, John Knowles **12** 65

St. Peter (ship)
Bering, Vitus **2** 193-194

St. Peter and St. John Distributing Alms (fresco)
Masaccio **10** 312-313

St. Peter Baptizing (fresco)
Masaccio **10** 312-313

St. Peter Damian (sculpture)
Günther, Ignaz **7** 41-42

St. Peter Finding the Coin in the Fish's Mouth (painting)
Jordaens, Jacob **8** 347-349

St. Peter in Tears (painting)
Greco **6** 511-514

St. Peter, Lake (Quebec city)
Cartier, Jacques **3** 343-344

St. Peter Relates an Incident (book)
Johnson, James Weldon **8** 304-305

St. Peter with the Goat (skit)
Sachs, Hans **13** 410-411

St. Peter's (new; Rome)
architects
Borromini, Francesco **2** 424-425
Bramante, Donato **2** 493-494
Maderno, Carlo **10** 117-118
Michelangelo Buonarroti **11** 2-5
Raphael **13** 40-42
Sangallo family **13** 464-466
Vignola, Giacomo da **15** 493-494
bell tower
Bernini, Gian Lorenzo **2** 214-216
choirmasters
Palestrina, Giovanni Pierluigi da **12** 70-72
dome
Porta, Giacomo della **12** 402-403
rebuilding
Julius II **8** 384-386
Leo X **9** 332-334
Paul III **12** 144-145

St. Peter's (old; Rome)
Julius II **8** 384-386
Maderno, Carlo **10** 117-118
Peter **12** 252-253

St. Peter's Church (Albany, New York State)
Upjohn, Richard **15** 392

St. Petersburg (city; Russia)
as cultural center
Anna Ivanovna **1** 240-241
Catherine the Great **3** 370-372
Peter I **12** 253-256
Rachmaninov, Sergei Vasilievich **12** 531-532
German Embassy
Behrens, Peter **2** 121-122
Mies van der Rohe, Ludwig **11** 10-12
mayors
Sobchak, Anatoly Alexandrovich **14** 317-318

St. Petersburg Academy (Russia)
Lomonosov, Mikhail Vasilevich **9** 494

St. Petersburg Conservatory (Russia)
Rachmaninov, Sergei Vasilievich **12** 531-532
Rimsky-Korsakov, Nikolai Andreevich **13** 174-175

St. Petersburg University (Russia)
Gogol, Nikolai **6** 391-393
Mendeleev, Dmitrii Ivanovich **10** 486-488
Nicholas II **11** 378-380
Rostovtzeff, Michael Ivanovich **13** 315
Sorokin, Pitirim A. **14** 348-349

St. Philip Neri, Oratory of (Rome)
Borromini, Francesco **2** 424-425

SAINT-PIERRE, ABBÉ DE (Charles Irénée Castel; 1658-1743), French political and economic theorist **13** 434-435

Saint-Quentin, battle of (1871)
Faidherbe, Louis Léon César **5** 366-367

St. Raphael (ship)
Gama, Vasco da **6** 196-198

St. Ronan's Well (novel)
Scott, Walter **14** 68-70

SAINT-SAËNS, CHARLES CAMILLE (1835-1921), French composer **13** 435-436
Fauré, Gabriel Urbain **5** 397-398
Roussel, Albert **13** 328-329

St. Sebald (church, Nuremberg)
Stoss, Veit **14** 481-482

St. Sebastian (painting)
Botticelli, Sandro **2** 439-440
Mantegna, Andrea **10** 215-216
Titian **15** 242-244

St. Sebastian Mourned by St. Irene (painting)
La Tour, George de **9** 222

St. Serapion (painting)
Zurbarán, Francisco de **16** 534-535

SAINT-SIMON, COMTE DE (Claude Henri de Rouvroy; 1760-1825), French social philosopher and reformer **13** 436-437
Comte, Auguste **4** 189-191
Herzen, Aleksandr Ivanovich **7** 351-352

Saint-Simonianism (social movement)
Heine, Heinrich **7** 259-260
Napoleon III **11** 310-312
Sainte-Beuve, Charles Augustin **13** 438
Saint-Simon, Comte de **13** 436-437

St. Sophia Cathedral (Kiev)
Mogila, Peter **11** 74-75

St. Stephan's (church, Vienna)
Pachelbel, Johann **12** 52

St. Stephen (painting)
Millais, John Everett **11** 23-24

St. Stephen (sculpture)
Ghiberti, Lorenzo **6** 291-292
Rimmer, William **13** 174

St. Stephen's (church; London)
Davenport, John **4** 405-406

St. Theresa in Ecstasy (sculpture)
Bernini, Gian Lorenzo **2** 214-216

St. Thomas College (Saint Paul, Minnesota)
McCarthy, Eugene Joseph **10** 386-388

St. Thomas of Villanueva ... (painting)
Murillo, Bartolomé Esteban **11** 258-259

St. Thomas's Church (Leipzig)
Bach, Johann Sebastian **1** 416-419

St. Thomas's Church (New York City)
Upjohn, Richard **15** 392

St. Thomas's Church (Oxford, England)
Burton, Robert **3** 166-167

St. Thomas's Hospital (London)
Nightingale, Florence **11** 392-393

St. Valentine's massacre (Chicago, 1929)
Capone, Al **3** 272-273

St. Veronica (painting)
Bermejo, Bartolomé **2** 205

St. Vincent (island, West Indies)
Eyre, Edward John **5** 354

Saint Vincent, Cape, battle of (1797)
Nelson, Horatio **11** 336-338

St. Vitus's dance (medicine)
Sydenham, Thomas **15** 59-60

St. Wolfgang Altarpiece (panels)
Pacher, Michael **12** 53

Sainte-Anne-la-Royale (church, Paris)
Guarini, Guarino **7** 25-26

SAINTE-BEUVE, CHARLES AUGUSTIN (1804-1869), French literary critic **13** 438
Chénier, André Marie **3** 500-501
Flaubert, Gustave **5** 480-482
Hugo, Victor Marie **8** 22-25
Proust, Marcel **12** 465-467
Sand, George **13** 459-461

Sainte-Catherine du Val-des-Escoliers (Paris)
Pilon, Germain **12** 305

Sainte-Chapelle (church, Paris)
Charpentier, Marc Antoine **3** 471-472
Louis IX **9** 525-526
Montreuil, Pierre de **11** 139

Sainte-Marie-de-la-Tourette (monastery; Eveux-sur-Abresle)
Le Corbusier **9** 274-275

Sainte-Pelagie (prison; France)
Blanqui, Louis Auguste **2** 323-324

Saintly Peasant, The (play)
Lope Félix de Vega Carpio **9** 503-506

Saints Anchor-hold ... (book)
Davenport, John **4** 405-406

Saints, Battle of the (1782)
Rodney, George Brydges **13** 239-240

Saints of the Inner Light (painting)
Klee, Paul **9** 47-49

Saintsbury, George Edward Bateman (1845-1935), English critic and historian
Kingsley, Charles **9** 28
Kipling, Joseph Rudyard **9** 32-33
Neill, Alexander Sutherland **11** 335-336

SAIONJI, KIMMOCHI (1849-1940), Japanese elder statesman **13** 438-439
Hirohito **7** 410-412
Inukai, Tsuyoshi **8** 130-131
Konoe, Fumimaro **9** 82-83

Saipan, fall of (1944)
Tojo, Hideki **15** 254-256

Saison en Enfer, Une (poems)
Rimbaud, Jean Nicolas Arthur **13** 172-174

Saite period (Egypt; 663-525 B.C.)
Zoser **16** 531

Sakarya (city, Turkey)
Atatürk, Ghazi Mustapha Kemal **1** 356-357

Sakhalin Island (book)
Chekhov, Anton Pavlovich **3** 494-497

SAKHAROV, ANDREI (1921-1989), Russian theoretical physicist and "father of the Soviet atomic bomb" **13** 439-441

Sakt al-Zand (poems)
Abu-L-Ala al-Maarri **1** 32

Sal (Cape Verde Islands)
Cadamosto, Alvise da **3** 206-207

Sal Si Puedes (barrio, California)
Chavez, Cesar **3** 486-487

Sala della Pace (Palazzo Pubblico, Siena)
Lorenzetti, Pietro and Ambrogio **9** 517-518

Sala Regia (Vatican Palace)
Sangallo family **13** 464-466

SALADIN (Salah-ad-Din Yusuf ibn Aiyub; 1138-93), Kurdish ruler of Egypt and Syria **13** 441-442
Nureddin **11** 444-445
Philip II **12** 268-269
Richard I **13** 130
William of Tyre **16** 299-300

Salahiyeh (Syria)
see Dura-Europos

Salaman and Absal (story)
Jami **8** 218-219

Salamanca, University of
Clement V **4** 101-102
Unamuno y Jugo, Miguel de **15** 386-387
Vitoria, Francisco de **16** 1-2

Salamanca Cathedral (Spain)
Churriguera, José Benito de **4** 53-54

Salamis, battle of (480 B.C.)
Miltiades **11** 42-43
Sophocles **14** 343-345
Themistocles **15** 170-171
Xerxes **16** 420

Salammbô (novel; Flaubert)
Flaubert, Gustave **5** 480-482
Mussorgsky, Modest Petrovich **11** 274-276

SALAZAR, ANTÓNIO DE OLIVEIRA (1889-1970), Portuguese statesman **13** 442-443
Franco Bahamonde, Francisco **6** 52-54

Salcedo, Augusto Bernardino Leguía y
see Leguía y Salcedo, Augusto Bernardino

Salem (city; Massachusetts)
Endecott, John **5** 284-285
McIntire, Samuel **10** 415
Williams, Roger **16** 304-305

Salem witchcraft trials (1692)
Bishop, Bridget **2** 288-290
Mather, Cotton **10** 330-332
Mather, Increase **10** 332-333
Miller, Arthur **11** 25-26
Phips, William **12** 283
Sewall, Samuel **14** 123-124
Wise, John **16** 343-344

Salerno (city, Italy)
Guiscard, Robert **7** 39-40

Salian emperors (ruled 1024-1125)
Henry III **7** 290
Henry IV **7** 292
Henry V **7** 295-296

Salic law (treatise)
Clovis I **4** 124
Ferdinand VII **5** 418-420

Salieri, Antonio (1750-1825), Italian composer
Liszt, Franz **9** 445-447
Meyerbeer, Giacomo **10** 536-537
Pushkin, Aleksandr Sergeevich **12** 489-491

SALIH, ALI'ABDALLAH (born 1942), president of the Yemeni Arab Republic (North Yemen) and first president of the United Republic of Yemen **13** 443-445

SALINAS DE GORTARI, CARLOS (born 1948), president of Mexico (1988-) **13** 445-447

Salinas, Pedro (1892-1951), Spanish poet
Lorca, Federico García **9** 511-513
Manrique, Jorge **10** 210-211

SALINGER, J. D. (born 1919), American author **13** 447-448

SALISBURY, HARRISON EVANS (born 1908), American journalist **13** 449-451

Salisbury, Richard Neville, 1st Earl of (1400-1460), English statesman
Warwick and of Salisbury, Earl of **16** 122-123

SALISBURY, 3D MARQUESS OF (Robert Arthur Talbot Gascoyne-Cecil; 1830-1903), English statesman and diplomat **13** 448-449
Balfour, Arthur James **1** 469-470
Cecil, of Chelwood Viscount **3** 388-389
Chamberlain, Arthur Neville **3** 409-411
Chamberlain, Joseph **3** 411-413
Curzon, George Nathaniel **4** 351-352
Disraeli, Benjamin **5** 27-29
Rayleigh, 3d Baron **13** 62
Victoria **15** 485-487

Salisbury Circular (1878)
Salisbury, 3d Marquess of **13** 448-449

Salisbury Plain (poem)
Wordsworth, William **16** 385-388

SALK, JONAS EDWARD (1914-1995), American physician, virologist, and immunologist **13** 451-452
Enders, John Franklin **5** 285-286

SALLE, DAVID (born 1952), American artist **13** 452-453

Sallekhana (Jainism)
Mahavira, Vardhamana **10** 135-137

SALLUST (Gaius Sallustius Crispus; 86-circa 35 B.C.), Roman statesman and historian **13** 454
Milton, John **11** 43-46
Tacitus **15** 70-72

Sally (musical)
Kern, Jerome David **8** 517-518
Ziegfeld, Florenz **16** 516-517

Salmagundi (pamphlet)
Irving, Washington **8** 141-143

Salome (opera)
Strauss, Richard **14** 500-501

Salome (play; Wilde)
Beardsley, Aubrey Vincent **2** 88-89

Salome vs. Shenandoah (film)
Sennett, Mack **14** 108-109

Salomon (play)
Vondel, Joost van den **16** 19-20

SALOMON, CHARLOTTE (1917-1943), German artist **13** 454-455

Salon d'Automne (established 1903)
Matisse, Henri **10** 336-337
Rouault, Georges **13** 321-322

Salon, Der (book)
Heine, Heinrich **7** 259-260

Salon des Indépendants (established 1884)
Redon, Odilon **13** 75-76
Seurat, Georges Pierre **14** 120-122

Salon des Refusés (established 1863)
Manet, Édouard **10** 193-194
Whistler, James Abbott McNeill **16** 225-226

Salon in the Rue des Moulins (painting)
Toulouse-Lautrec, Henri de **15** 273-274

Salón México, El (musical composition)
Copland, Aaron **4** 227-228

Salone Agnelli (Turin)
Nervi, Pier Luigi **11** 346-348

Salonika (city, Greece)
Venizelos, Eleutherios **15** 460-461

Salpêtrière (hospital, Paris)
Binet, Alfred **2** 277-278
Charcot, Jean Martin **3** 442
Janet, Pierre Marie Félix **8** 220
Le Vau, Louis **9** 360-361
Pinel, Philippe **12** 313-314

Salt Cellar (goldwork)
Cellini, Benvenuto **3** 391-392

Salt Lake (Utah)
Carson, Christopher **3** 334-335

Salt Lake City (Utah)
Young, Brigham **16** 469-470

Salt march (India, 1930)
Gandhi, Mohandas Karamchand **6** 201-204
Nehru, Jawaharlal **11** 332-334

Salta, battle of (1813; 1814)
Belgrano, Manuel **2** 126-127
Güemes, Martín **7** 26-27

Saltbush Bill ... (poems)
Paterson, Andrew Barton **12** 131-132

Saltram House (Devonshire)
Adam, Robert and James **1** 38-40

Salustia (opera)
Pergolesi, Giovanni Battista **12** 218-219

Salut au Monde! (poem)
Whitman, Walt **16** 249-251

Salutation (poem; Ezra Pound)
Sandburg, Carl **13** 461-462

Salute to Spain (play)
Afinogenov, Aleksandr Nikolaevich **1** 72-73

Salvación de la primavera (poem)
Guillén, Nicolás **7** 34-35

Salvarsan (drug)
Domagk, Gerhard Johannes Paul **5** 48-50
Ehrlich, Paul **5** 225-226
Fleming, Alexander **5** 483-485

Salvation (religion)
Arminius, Jacobus **1** 301-302
Calvin, John **3** 239-242
Hutchinson, Anne Marbury **8** 69-71
Pythagoras **12** 498-499

Salvation Army (religious organization)
Booth, Evangeline Cory **2** 402-403
Booth, William **2** 405-406

Salve Regina (motet)
Dunstable, John **5** 150-151
Josquin des Prez **8** 361-363

Salve Regina (sculpture)
Stoss, Veit **14** 481-482

SALVEMINI, GAETANO (1873-1957), Italian historian **13** 455-456

Salviati, Francesco Cecco di (Francesco de' Rossi; 1510-63), Italian painter
Bronzino **3** 19

Salzburg (city; Austria)
Frederick William I **6** 86-87
Manzù, Giacomo **10** 224-225

Salzburger Grosse Welttheater, Das (opera)
Hofmannsthal, Hugo von **7** 443-444

Sam Slick's Wise Saws and Modern Instances (book)
Haliburton, Thomas Chandler **7** 80

Samaná, Bay of (Dominican Republic)
Baez, Buenaventura **1** 432-433

Samanids (Persia, dynasty, ruled 872-999)
Mahmud of Ghazni **10** 147

Samaria (ancient city, Israel)
Isaiah **8** 146-147
Micah **10** 542-543
Sargon II **13** 482

Samarkand (region, Central Asia)
Bonvalot, Pierre Gabriel Édouard **2** 396
Mahmud of Ghazni **10** 147

Samguk sagi (book)
Kim Pusik **9** 8-9

Samia (play)
Menander **10** 477-478

Samil movement (Korea; 1919)
Rhee, Syngman **13** 117-120

Sammaniya order (Islam)
Mahdi **10** 137-138

Samoa (islands, Southern Pacific Ocean)
Bougainville, Louis Antoine de **2** 443-444
Evarts, William Maxwell **5** 340-341
Mead, Margaret **10** 438-440

Samothrace (island, Greece)
Homer **7** 465-467

Sampling Officials of the Drapers' Guild (painting)
Rembrandt Harmensz van Rijn **13** 91-95

Samsara (Buddhism)
Buddha **3** 97-101
Mahavira, Vardhamana **10** 135-137

Samson (play)
Vondel, Joost van den **16** 19-20

Samson Agonistes (tragedy)
Milton, John **11** 43-46

Samson et Dalila (opera)
Saint-Saëns, Charles Camille **13** 435-436

SAMUEL (circa 1056-1004 B.C.), Hebrew prophet, last judge of Israel **13** 457-458
David, Jacques Louis **4** 407-409
Saul **13** 498

Samuel (died 1014), king of Bulgaria
Basil II **2** 50-51

Samuel, Sir Herbert (1870-1963), British statesman
George V **6** 273-275

Samuel ha-Nagid (993-1055), Spanish statesman, poet, and Talmudist
ibn Gabirol, Solomon ben Judah **8** 92

SAMUELSON, PAUL ANTHONY (born 1915), American economist **13** 458-459

Samurai (Japanese class)
Chih-i **3** 518-519
Ito, Hirobumi **8** 153-155
Saigo, Takamori **13** 429

San
see also Saint'; Santa; Santo; São

San Andrés University (La Paz)
Paz, Octavio **12** 161-162

San Antonio (ship)
Magellan, Ferdinand **10** 126-127
Portolá, Gaspar de **12** 408

San Antonio, battle of (1836)
Crockett, David **4** 314-316
Travis, William Barret **15** 292-293

San Antonio de Padua (mission; California)
Serra, Junípero **14** 111-112

San Antonio, Texas
Cisneros, Henry G. **4** 62-64

San Atanasio (church; Rome)
Porta, Giacomo della **12** 402-403

San Benito (monastery; Valladolid, Spain)
Berruguete, Alonso **2** 223-224

San Bernardino (church, Perugia)
Agostino di Duccio **1** 86

San Bernardino (church, Verona)
Sanmicheli, Michele **13** 469-470

San Buenaventura (mission, California)
Serra, Junípero **14** 111-112

San Carlo alle Quatro Fontane (church, Rome)
Borromini, Francesco **2** 424-425

San Carlo Theater (Naples)
Rossini, Gioacchino **13** 311-312

San Carlos (ship)
Portolá, Gaspar de **12** 408

San Carlos Academy (Mexico)
Velasco, Luis de **15** 450-451

San Carlos Borromeo de Monterey (Carmel; mission)
Serra, Junípero **14** 111-112

San Carlos reservation (Arizona)
Geronimo **6** 281-282

San Cassiano (church, Venice)
Bellini, Giovanni **2** 137-138

San Diego Bay (South Western California)
Cabrillo, Juan Rodríguez **3** 204-205

San Domenico (church; Cortona, Italy)
Sassetta **13** 492

San Domenico (monastery, Fiesole)
Angelico **1** 235-236

San Esteban (church, Salamanca)
Churriguera, José Benito de **4** 53-54

San Fermo (church, Verona)
Pisanello **12** 323-324

San Fernando Academy (Saragossa, Spain)
Goya y Lucientes, Francisco de Paula José de **6** 476-478

San Fernando School of Medicine (Peru)
Unánue, José Hipólito **15** 387-388

San Francesco (church, Arezzo)
Piero della Francesca **12** 301-302

San Francesco (church; Assisi)
Cimabue **4** 60-61
Giotto **6** 342-345
Lorenzetti, Pietro and Ambrogio **9** 517-518

San Francesco (church, Borgo San Sepolcro)
Sassetta **13** 492

San Francesco (church, Siena)
Lorenzetti, Pietro and Ambrogio **9** 517-518

San Francesco della Vigna (church, Venice)
Palladio, Andrea **12** 75-77

San Francisco (city, California)
Anza, Juan Bautista de **1** 254-255
Butterfield, John **3** 184-185
Feinstein, Dianne **5** 407-408
Johnson, Hiram Warren **8** 300-301
Kearney, Denis **8** 468
Milk, Harvey Bernard **11** 19-21
Ruef, Abraham **13** 352-353

San Francisco (film)
Gable, William Clark **6** 157-158

San Francisco 49'ers
DeBartolo **4** 438-440

San Francisco Ballet
Smuin, Michael **14** 307-309

San Francisco Bay (Western California)
Gálvez, José de **6** 196

San Francisco Conference (1945)
Australia and New Zealand
Curtin, John Joseph **4** 348-349
Evatt, Herbert Vere **5** 341-343
Fraser, Peter **6** 73-74
Canada
Pearson, Lester Bowles **12** 174-175
China
Hu Shih **8** 63-65
Ecuador
Plaza Lasso, Galo **12** 350-351
Iraq

Fādil al-Jamālī, Muhammad **5** 361-362
Norway
Lie, Trygve Halvdan **9** 400-401
Philippines
Garcia, Carlos P. **6** 207-208
Rómulo, Carlos P. **13** 270-271
planning of
Bowman, Isaiah **2** 464-465
Hull, Cordell **8** 28-29
South Africa
Smuts, Jan Christian **14** 309-310
U.K.
Attlee, Clement Richard **1** 361-362
Halifax, 1st Earl of **7** 82-83
U.S.
Bunche, Ralph Johnson **3** 121-122
Du Bois, William Edward Burghardt **5** 116-118
Dulles, John Foster **5** 134-135
Roosevelt, Franklin Delano **13** 277-280
Stettinius, Edward R. Jr. **14** 437-438
U.S.S.R.
Molotov, Vyacheslav Mikhailovich **11** 89-90
see also United Nations

San Francisco de Asis (mission, California)
Serra, Junípero **14** 111-112

San Francisco 49ers (U.S. football team)
Montana, Joe **11** 120-121

San Francisco Giants (U.S. baseball team)
Mays, Willie **10** 376-379

San Gabriel Arcángel (mission, California)
Serra, Junípero **14** 111-112

San Giobbe (church, Venice)
Bellini, Giovanni **2** 137-138

San Giorgio Maggiore (monastery, Venice)
Palladio, Andrea **12** 75-77

San Giovanni, Bapistery of
see Florence Cathedral

San Giovanni Crisostomo (church, Venice)
Bellini, Giovanni **2** 137-138

San Giovanni Fuorcivitas (church, Pistoia)
Pisano, Giovanni **12** 324-325

San Giovanni, order of (religious congregation)
Joachim of Fiore **8** 263-264

San Ildefonso, Treaty of
1777
Azara, Félix de **1** 397-398
1800
Adams, John **1** 48-51

San Jacinto (ship)
Wilkes, Charles **16** 279-280

San Jacinto, battle of (1836)
Houston, Samuel **7** 526-527
Santa Ana, Antonio López de **13** 471-472

San José (city, Costa Rica)
Keith, Minor Cooper **8** 476-477
Meiggs, Henry **10** 458-459

San Juan Capistrano (mission; California)
Serra, Junípero **14** 111-112

San Juan de Ulúa (island, Mexico)
Drake, Francis **5** 94-96
Santa Ana, Antonio López de **13** 471-472

San Lorenzo (church, Florence)
Bronzino **3** 19
Brunelleschi, Filippo **3** 70-72
Medici, Cosimo de' **10** 449-450
Sangallo family **13** 464-466
Sansovino, Jacopo **13** 470-471
Verrocchio, Andrea del **15** 471-472

San Lorenzo (church, Turin)
Guarini, Guarino **7** 25-26

San Luigi dei Francesi (church; Rome)
Porta, Giacomo della **12** 402-403
Rossi, Luigi **13** 310-311

San Luis Obispo (mission, California)
Serra, Junípero **14** 111-112

San Marcello (church, Florence)
Sansovino, Jacopo **13** 470-471

San Marco (convent, Florence)
Angelico **1** 235-236
Medici, Cosimo de' **10** 449-450
Savonarola, Girolamo **13** 505-506

San Marco (palace, Rome)
Sangallo family **13** 464-466

San Marco (Venice)
see St. Mark's

San Marcos University (Lima, Peru)
Prado Ugarteche, Manuel **12** 430-431
Toledo, Francisco de **15** 257-259

SAN MARTÍN, JOSÉ DE (1778-1850), Argentine soldier and statesman **13** 468-469
Belgrano, Manuel **2** 126-127
Bolívar, Simón **2** 375-377
Carrera, José Miguel **3** 323-324
Castilla, Ramón **3** 361
Güemes, Martín **7** 26-27
Mitre, Bartolomé **11** 62-63
O'Higgins, Bernardo **11** 486
Santa Cruz, Andrés de **13** 472-473

San Martín, Ramón Grau
see Grau San Martín, Ramón

San Martino (church; Cortona, Italy)
Sassetta **13** 492

San Martino (church, Florence)
Botticelli, Sandro **2** 439-440

San Mateo v. Southern Pacific R.R. Co. (1882)
Field, Stephen Johnson **5** 441-442

San Miniato (church, Florence)
Luca della Robbia **10** 19-20
Uccello, Paolo **15** 378-379

San Pancrazio, battle of (1849)
Garibaldi, Giuseppe **6** 215-217

San Paolo fuori le Mura (church, Rome)
Arnolfo di Cambio **1** 315-316

San Pasqual, battle of (1846)
Carson, Christopher **3** 334-335
Kearny, Stephen Watts **8** 468-469

San Pellegrino (church; Siena, Italy)
Sassetta **13** 492

San Petronio (church, Bologna)
Agostino di Duccio **1** 86

San Pietro in Montorio (church, Rome)
Bramante, Donato **2** 493-494

San Pietro Martire (church, Murano)
Bellini, Giovanni **2** 137-138

San Remo Conference (1920)
Husein ibn Ali **8** 63

San Rocco, Scuola di (Venice)
Tintoretto **15** 232-234

San Romano, battle of (1432)
Uccello, Paolo **15** 378-379

San Salvador (island, Bahamas)
Columbus, Christopher **4** 176-179

San Salvador (ship)
Cabrillo, Juan Rodríguez **3** 204-205

San Sebastiano (church, Mantua)
Alberti, Leon Battista **1** 113-115

San Sebastiano (church, Venice)
Veronese, Paolo **15** 469-470

San Stefano, treaty of (1878)
Abdul-Hamid II **1** 17-18
Salisbury, 3d Marquess of **13** 448-449

San Vitale (church, Ravenna)
Charlemagne **3** 445-447

San Zaccaria (church, Venice)
Andrea del Castagno **1** 223-224
Bellini, Giovanni **2** 137-138

San Zeno Altarpiece (painting)
Mantegna, Andrea **10** 215-216

Sánchez Cerro, Luis M. (1889-1933), Peruvian soldier and president
Haya de la Torre, Victor Raul **7** 216-217

Sancho I (1154-1211), king of Portugal 1185-1211
Alfonso I **1** 148

Sancho II (died 1072), king of Castile 1065-72
Alfonso VI **1** 149

Sancho II (Capêlo; 1208-48), king of Portugal 1223-48
Alfonso III **1** 148-149

Sancho IV (el Bravo; 1258-95), king of Castile 1284-95
Alfonso X **1** 150-151

Sancho VII (died 1234), king of Navarre 1194-1234
Cabeza de Vaca, Álvar Núñez **3** 197
Thibaut IV **15** 180-181

Sancta Susanna (opera)
Hindemith, Paul **7** 399-400

Sanctification of God's Name, The (novel)
Asch, Shalom **1** 325-326

SANCTORIUS (1561-1636), Italian physician and physiologist **13** 459

Sanctuary (novel)
Faulkner, William **5** 395-397

SAND, GEORGE (1804-1876), French novelist **13** 459-461
Browning, Elizabeth Barrett **3** 52-53
Chopin, Frédéric François **4** 16-18
Flaubert, Gustave **5** 480-482
Hugo, Victor Marie **8** 22-25
Liszt, Franz **9** 445-447
Musset, Louis Charles Alfred de **11** 271-272

Sand, Karl Ludwig (1795-1820), German student radical and assassin
Kotzebue, Otto von **9** 91-92

Sand, Maurice (1828-1889), French painter and writer
Chopin, Frédéric François **4** 16-18
Sand, George **13** 459-461

Sand Reckoner, The (treatise)
Archimedes **1** 277-280

Sand River Convention (1852)
Pretorius, Andries **12** 444-445

SANDBURG, CARL (1878-1967), American poet, anthologist, and biographer **13** 461-462
Anderson, Sherwood **1** 220-221
Benét, Stephen Vincent **2** 157-158
Lowell, Amy **10** 13
Masters, Edgar Lee **10** 326-327
Whitman, Walt **16** 249-251

Sandcastle, The (novel)
Murdoch, Iris **11** 256-257

Sandeau, Jules (1811-1883), French novelist and playwright
Sand, George **13** 459-461

Sandemanians (religious sect; England)
Godwin, William **6** 383-384

Sanderson, Robert (1587-1663), English bishop
Walton, Izaak **16** 90-91

Sandinista National Liberation Front (Frente Sandinista de Liberación Nacional; Nicaragua)
Chamorro, Violeta Barrios de **3** 417-419
Ortega, Daniel **12** 5-7
Somoza Debayle, Anastasio **14** 336-337

SANDINO, AUGUSTO C. (1894-1934), Nicaraguan guerrilla leader **13** 462-463
Somoza, Anastasio **14** 335-336

Sanditon (novel)
Austen, Jane **1** 377-379

Sandow, Eugene (1867-1925), German professional strong man
Ziegfeld, Florenz **16** 516-517

Sandra Belloni (novel)
Meredith, George **10** 512-513

Sandracottus
see Chandragupta

SANDYS, SIR EDWIN (1561-1629), English statesman and colonizer in America **13** 463-464
Hooker, Richard **7** 475-476

SANE (activist group; United States)
see Committee for a SANE Nuclear Policy

SANGALLO FAMILY (flourished late 15th-mid-16th century), Italian artists and architects **13** 464-466

SANGER, FREDERICK (born 1918), English biochemist **13** 466-467

SANGER, MARGARET HIGGINS (1884-1966), American leader of birth control movement **13** 467-468

Sanglot de la terre, Le (poems)
Laforgue, Jules **9** 160-161

Sanhedrin (Jewish religious and legal body)
Hillel **7** 390-391
Johanan ben Zakkai **8** 271-272
Judah I **8** 372-373
Peter **12** 252-253
Shammai **14** 149

Sanitary Commission (England)
Shaftesbury, 7th Earl of **14** 137-138

Sanitation
Finlay, Carlos Juan **5** 450
Gorgas, William Crawford **6** 454-455
Rush, Benjamin **13** 364-365

Sanjo (died 1116), emperor of Japan 1011-16
Fujiwara Michinaga **6** 145-146

Sanjuro (film)
Kurosawa, Akira **9** 135-137

Sankey, Ira D. (1840-1908), American evangelist and hymn writer
Moody, Dwight L. **11** 141-142

Sankt Florian, monastery of (near Linz, Austria)
Altdorfer, Albrecht **1** 179-180

Sankt Jürgen (novella)
Storm, Theodor **14** 479-480

San-kuo chih yen-i (novel)
Ts'ao Ts'ao **15** 322-323

Sanlúcar de Barrameda (seaport, Spain)
Columbus, Christopher **4** 176-179

SANMICHELI, MICHELE (circa 1484-1559), Italian architect and military engineer **13** 469-470
Bramante, Donato **2** 493-494
Palladio, Andrea **12** 75-77

Sannazaro, Jacopo (1458-1530), Italian writer
Spenser, Edmund **14** 373-376

Sanron (Buddhism)
Kukai **9** 124-125

Sans Souci (palace, Haiti)
Christophe, Henri **4** 32

Sanshiro (novel)
Natsume, Soseki **11** 324-325

Sanshiro Sugata (film)
Kurosawa, Akira **9** 135-137

Sanskrit (language)
Harsha **7** 181-182
Kalidasa **8** 414-415
Kukai **9** 124-125

Sansom, Sir George (1883-1965), English diplomat and writer
Nobunaga, Oda **11** 413-414
Suiko **15** 15-16

Sansom Street Church (Philadelphia)
Mills, Robert **11** 36-37

SANSOVINO, JACOPO (1486-1570), Italian sculptor and architect **13** 470-471
Andrea del Sarto **1** 224-225
Garnier, Jean Louis Charles **6** 221-222
Palladio, Andrea **12** 75-77
Titian **15** 242-244

Sant' Agnese (church, Rome)
Borromini, Francesco **2** 424-425
Gaulli, Giovanni Battista **6** 238-239

Sant' Ambrogio (church, Milan)
Bramante, Donato **2** 493-494

Sant' Anastasia (chapel, Verona)
Pisanello **12** 323-324

Sant' Andrea (church, Mantua)
Alberti, Leon Battista **1** 113-115

Sant' Andrea (church, Pistoia)
Pisano, Giovanni **12** 324-325

Sant' Andrea al Quirinale (church, Rome)
Bernini, Gian Lorenzo **2** 214-216

Sant' Andrea della Valle (church, Rome)
Borromini, Francesco **2** 424-425
Maderno, Carlo **10** 117-118

Sant' Andrea, Oratory of (Rome)
Vignola, Giacomo da **15** 493-494

Sant' Antonio (church, Padua)
Bellini, Giovanni **2** 137-138
Sansovino, Jacopo **13** 470-471
Tartini, Giuseppe **15** 112-113

Sant' Apollonia (church, Florence)
Andrea del Castagno **1** 223-224

Sant' Egidio (church, Florence)
Piero della Francesca **12** 301-302
Veneziano, Domenico **15** 459-460

Sant' Ivo alla Sapienza (chapel, Rome)
Borromini, Francesco **2** 424-425

SANTA ANA, ANTONIO LÓPEZ DE (1794-1876), Mexican general and statesman, six times president **13** 471-472
Alamán, Lucas **1** 99-100
Álvarez, Juan **1** 184-185
Guerrero, Vicente **7** 28-30
Juárez, Benito **8** 369-372
Lerdo de Tejada, Miguel **9** 351-352
see also Mexico—Texas revolt (1836)

Santa Ana's Retreat from Buena Vista (musical composition)
Foster, Stephen Collins **6** 25-27

Santa Anna dei Palafrenieri (church, Vatican)
Vignola, Giacomo da **15** 493-494

Santa Cecilia in Trastevere (church, Rome)
Arnolfo di Cambio **1** 315-316

Santa Clara (mission, California)
Serra, Junípero **14** 111-112

Santa Clara (ship)
Camoëns, Luis Vaz de **3** 247-249

Santa Claus (symphony)
Fry, William Henry **6** 136-137

Santa Corona (church, Vicenza)
Bellini, Giovanni **2** 137-138

Santa Croce (church, Florence)
Alfieri, Vittoria **1** 145-146
Arnolfo di Cambio **1** 315-316
Brunelleschi, Filippo **3** 70-72
Dante Alighieri **4** 389-391
da Settignano, Desiderio **4** 509
Ghiberti, Lorenzo **6** 291-292
Giotto **6** 342-345

Santa Croce in Gerusalemme (church, Rome)
Rubens, Peter Paul **13** 339-342

Santa Cruz (play)
Frisch, Max **6** 118-119

SANTA CRUZ, ANDRÉS DE (1792-1865), Bolivian general and statesman, president 1829-39 **13** 472-473
Portales Plazazuelos, Diego José Víctor **12** 404
Rosas, Juan Manuel de **13** 290-291

Santa Fe Trail (United States)
Becknell, William **2** 105-106

Santa Felicità (chapel, Florence)
Brunelleschi, Filippo **3** 70-72

Santa Hermandad (police force; New Spain)
Velasco, Luis de **15** 450-451

Santa Lucia dei Magnoli (church, Florence)
Veneziano, Domenico **15** 459-460

Santa Maria (ship)
Columbus, Christopher **4** 176-179

Santa Maria degli Angeli (church, Florence)
Brunelleschi, Filippo **3** 70-72
Ghiberti, Lorenzo **6** 291-292

Santa Maria dei Frari (church, Venice)
Bellini, Giovanni **2** 137-138

Santa Maria del Carmine (chapel, Florence)
Masaccio **10** 312-313

Santa Maria del Carmine (church, Pisa)
Masaccio **10** 312-313

Santa Maria del Fiore
see Florence Cathedral

Santa Maria del Monserrato (church, Florence)
Sansovino, Jacopo **13** 470-471

Santa Maria del Popolo (church, Rome)
Sansovino, Jacopo **13** 470-471

Santa Maria del Priorato (church, Rome)
Piranesi, Giovanni Battista **12** 321-322

Santa Maria della Pace (church, Rome)
Bramante, Donato **2** 493-494
Cortona, Pietro da **4** 256

Santa Maria della Salute (church, Venice)
Titian **15** 242-244

Santa Maria della Spina (church, Pisa)
Andrea Pisano **1** 225-226
Pisano, Giovanni **12** 324-325

Santa Maria della Vittoria (church, Rome)
Bernini, Gian Lorenzo **2** 214-216
Maderno, Carlo **10** 117-118

Santa Maria delle Grazie (church, Milan)
Bramante, Donato **2** 493-494

Santa Maria delle Grazie (church, Pistoia)
Michelozzo **11** 6-7

Santa Maria in Vallicella (church, Rome)
Rubens, Peter Paul **13** 339-342

Santa Maria Maddalena dei Pazzi (church, Florence)
Perugino **12** 245-246

Santa Maria Maggiore (church, Rome)
Bernini, Gian Lorenzo **2** 214-216
Palestrina, Giovanni Pierluigi da **12** 70-72
Sassetta **13** 492

Santa Maria Novella (church, Florence)
Alberti, Leon Battista **1** 113-115
Brunelleschi, Filippo **3** 70-72
Dante Alighieri **4** 389-391
da Settignano, Desiderio **4** 509
Duccio di Buoninsegna **5** 121-122
Ghiberti, Lorenzo **6** 291-292
Ghirlandaio, Domenico **6** 292-293
Giotto **6** 342-345
Masaccio **10** 312-313
Uccello, Paolo **15** 378-379

Santa Maria Nuova (church, Florence)
Piero della Francesca **12** 301-302

Santa Maria presso S. Satiro (church, Milan)
Bramante, Donato **2** 493-494

Santa Sindone
see Holy Shroud, Chapel of the

Santa Susanna (church, Rome)
Borromini, Francesco **2** 424-425
Maderno, Carlo **10** 117-118

SANTAMARIA, BARTHOLOMEW AUGUSTINE (born 1915), Australian Roman Catholic publicist and organizer **13** 473-474
Mannix, Daniel **10** 210

SANTANA, PEDRO (1801-1864), Dominican military leader, three times president **13** 474-475
Baez, Buenaventura **1** 432-433
Gómez, Máximo **6** 418-419

SANTANDER, FRANCISCO DE PAULA (1792-1840), Colombian general and statesman **13** 475
Mosquera, Tomás Cipriano de **11** 205-206

SANTAYANA, GEORGE (Jorge Agustin de Santayana; 1863-1952), Spanish-American philosopher **13** 475-477
Eliot, Thomas Stearns **5** 258-261
Lewis, Clarence Irving **9** 381
Lippmann, Walter **9** 439-440
Stevens, Wallace **14** 443-445

Santi, Giovanni (1435?-1494), Italian painter and poet
Raphael **13** 40-42

Santiago (city, Chile)
Carrera, José Miguel **3** 323-324
Meiggs, Henry **10** 458-459
San Martín, José de **13** 468-469
Valdivia, Pedro de **15** 400-401

Santiago (city, Cuba)
Ames, Adelbert **1** 198

Santiago (ship)
Magellan, Ferdinand **10** 126-127

Santiago de Chile
see Santiago (Chile)

Santiago de Compostela (commune, Spain)
Alfonso VI **1** 149
Cavalcanti, Guido **3** 382

Santiago de Guayaquil
see Guayaquil

Santiago Madonna (painting)
Murillo, Bartolomé Esteban **11** 258-259

Santillana, Íñigo López de Mendoza, Marquis of (1398-1458), Spanish poet
Manrique, Jorge **10** 210-211

Santissima Annunziata (church, Florence)
Alberti, Leon Battista **1** 113-115
Andrea del Castagno **1** 223-224
Andrea del Sarto **1** 224-225

Santissima Trinita (church, Florence)
Angelico **1** 235-236
Cimabue **4** 60-61
Ghirlandaio, Domenico **6** 292-293

Santo Domingo, Republic of
see Dominican Republic

Santo Domingo de Silos (church; Daroca, Spain)
Bermejo, Bartolomé **2** 205

Santo Domingo el Antiguo (church, Madrid)
Greco **6** 511-514

Santo Spirito (church, Florence)
Brunelleschi, Filippo **3** 70-72
Sangallo family **13** 464-466

Santomé, battle of (1856)
Gómez, Máximo **6** 418-419

Santorio, Santorio
see Sanctorius

Santos, Máximo (1836-1887), Uruguayan politician, president 1882-86
Batlle y Ordóñez, José **2** 58-59
Zorrilla de San Martin, Juan **16** 530-531

SANTOS-DUMONT, ALBERTO (1873-1932), Brazilian inventor **13** 477-478

Sanzio, Raffaello
see Raphael

São Bento (ship)
Camoëns, Luis Vaz de **3** 247-249

São Francisco (church; Pampulha, Brazil)
Niemeyer Soares Filho, Oscar **11** 389-390
Portinari, Cândido **12** 407-408

São Francisco de Assis (church; Ouro Preto, Brazil)
Aleijadinho, O **1** 125-126

São Paulo (city, Brazil)
Anchieta, José de **1** 210-211
Feijó, Diogo Antônio **5** 405-406
Sousa, Martim Afonso de **14** 354-355

São Vicente (city, Brazil)
Anchieta, José de **1** 210-211
Sousa, Martim Afonso de **14** 354-355

Sapho (novel)
Daudet, Alphonse **4** 402-403

Sapho (opera)
Gounod, Charles François **6** 473-474

SAPIR, EDWARD (1884-1939), American anthropologist **13** 478-479
Boas, Franz **2** 349-351
Kluckhohn, Clyde **9** 56-57

Sapor III (died 388), king of Persia
Stilicho, Flavius **14** 452-453

SAPPHO (circa 625-570 B.C.), Greek lyric poet **13** 479-480
Catullus, Gaius Valerius **3** 377-378
Horace **7** 500-503

Sappho (play)
Grillparzer, Franz **6** 546-547

SAPRU, SIR TEJ BAHADUR (1875-1949), Indian lawyer and statesman **13** 480-481

Saracens (Arab people)
Martel, Charles **10** 285
Lalibela **9** 170

Saragossa (province, Spain)
Cid **4** 58-59
Goya y Lucientes, Francisco de Paula José de **6** 476-478

Saragossa, battle of (778)
Abd al-Rahman I **1** 13-14

Sarah Fuller's School for the Deaf (Boston)
Bell, Alexander Graham **2** 129-131

Sarah Siddons as the Tragic Muse (painting)
Reynolds, Joshua **13** 115-116

Sarandi, battle of (1825)
Lavalleja, Juan Antonio **9** 238-239
Rivera, Fructuoso **13** 184-185

Saraswati, Swami Dayananda
see Dayananda Saraswati, Swami

Saratoga (ship)
Farragut, David Glasgow **5** 388-389
Halsey, William Frederick **7** 91-92

Saratoga, battles of (1777; Bemis Heights and Freeman's Farm)
Americans
Arnold, Benedict **1** 309-310
Franklin, Benjamin **6** 60-64
Lincoln, Benjamin **9** 418-419
Morgan, Daniel **11** 160-161
British
Burgoyne, John **3** 137-138
Howe, William **7** 538-539
North, Frederick **11** 429-430

Saratoga Trunk (novel)
Ferber, Edna **5** 413

Sardanapale (cantata)
Berlioz, Louis Hector **2** 203-205

Sardinia (island, Mediteiranean)
Cato, Marcus Porcius the Elder **3** 375
Cavour, Conte di **3** 385-386
Charles Albert, King of Sardinia **3** 466
Gracchus, Tiberius and Gaius Sempronius **6** 479-480
Victor Amadeus II **15** 482-483
Victor Emmanuel II **15** 483-484

Sardis (ancient city, Asia M.)
Alexander the Great **1** 137-141
Cyrus the Great **4** 363-364
Darius I **4** 394-395

Sarett, Lewis H. (born 1917), American biochemist
Reichstein, Tadeus **13** 85-87

Sargent, Aaron Augustus (1827-1887), American politician
Stanford, Leland **14** 397-398

Sargent, C.S. (1841-1927), American dendrologist
Olmsted, Frederick Law **11** 503-504

SARGENT, JOHN SINGER (1856-1925), American portrait painter **13** 481-482
Chase, William Merritt **3** 476-477

SARGON II (ruled 722-705 B.C.), king of Assyria **13** 482
Micah **10** 542-543
Sennacherib **14** 108

SARGON OF AGADE (circa 2340-2284 B.C.), first Semitic king of Mesopotamia **13** 483

Sargonid dynasty (Assyria; ruled 722-612 B.C.)
Ashurbanipal **1** 338
Sargon II **13** 482
Sennacherib **14** 108

SARIT THANARAT (1908-1963), Thai army officer, prime minister 1957-63 **13** 483-484
Phibun Songkhram, Luang **12** 264-265

SARMIENTO, DOMINGO FAUSTINO (1811-1888), Argentine statesman, president 1868-74 **13** 484-485
Alberdi, Juan Bautista **1** 109-110
Hernández, José **7** 328-329
Quiroga, Juan Facundo **12** 521-522

Sarmiento, Don Diego (1567-1626), Spanish diplomat
James I **8** 204-206

Sarmiento de Gamboa, Pedro (1530-after 1589), Spanish sea captain
Mendaña de Neyra, Álvaro de **10** 483

Sarnath pillar (India)
Asoka **1** 341-342

SARNOFF, DAVID (1891-1971), American television and radio broadcasting executive **13** 485-486

SAROYAN, WILLIAM (1908-1981), American short-story writer, dramatist, and novelist **13** 486-487

SARPI, PAOLO (1552-1623), Italian prelate and statesman **13** 487-488

SARRAUTE, NATHALIE TCHERNIAK (born 1900), French author of novels, essays, and plays **13** 488-490
Robbe-Grillet, Alain **13** 189-190

Sarti, Giuseppe (1729-1802), Italian composer
Cherubini, Luigi Carlo Zanobi Salvatore Maria **3** 505-506

Sarto, Andrea del
see Andrea del Sarto

Sarto, Giuseppe Melchiorre
see Pius X

SARTON, GEORGE (1884-1956), Belgian-born American historian of science **13** 490-491
Quételet, Lambert Adolphe Jacques **12** 510-511

Sartor Resartus (book)
Carlyle, Thomas **3** 304-305

Sartoris (novel)
Faulkner, William **5** 395-397

SARTRE, JEAN PAUL (1905-1980), French philosopher and author **13** 491-492
Camus, Albert **3** 255-257
de Beauvoir, Simone **4** 440-441
Fanon, Frantz **5** 379-380
Faulkner, William **5** 395-397
Genet, Jean **6** 262-263
Kierkegaard, Søren Aabye **8** 547-549
Merleau-Ponty, Maurice **10** 518
Murdoch, Iris **11** 256-257
Warnock, Helen Mary Wilson **16** 115-117
Wright, Richard **16** 401-402

Sarumino (anthology)
Basho, Matsuo **2** 45-48

Sasameyuki (novel)
Tanizaki, Junichiro **15** 101-102

Saskatchewan (province, Canada)
Douglas, Thomas Clement **5** 82-83
Laurier, Wilfrid **9** 232-234

Saskatchewan River (Canada)
la Verendrye, Sieur de **9** 239-240

Sassanian calendar (Persia)
Omar Khayyam **11** 510-511

Sassanian dynasty (Persia; ruled 226-640)
Justinian I **8** 393-395
Khosrow I **8** 538-539
Omar ibn al-Khattab **11** 508-509
Shahpur II **14** 140-141
Tabari, Muhammad ibn Jarir al- **15** 69-70
Valerian **15** 404-405

SASSETTA (circa 1400-50), Italian painter **13** 492

SASSOON, SIEGFRIED (1886-1967), English poet **13** 492-493

Satan (literary character)
Milton, John **11** 43-46

Satan in Goray (story)
Singer, Isaac Bashevis **14** 249-250

Satanic Verses, The (book)
Rushdie, Salman **13** 366-368

Satanstoe (novel)
Cooper, James Fenimore **4** 220-223

SATANTA (White Bear; 1830-1878), Native American orator and leader of the Kiowa tribe **13** 493-494

Satchmo the Great (film)
Armstrong, Louis Daniel **1** 303-304

Satellite Television (Europe)
Murdoch, Rupert **11** 257-258

Satellites, artificial
see Space exploration

Sati (Hinduism)
Aurangzeb **1** 377
Deb, Radhakant **4** 437

SATIE, ERIK (1866-1925), French composer **13** 494-495
Cage, John **3** 211-214
Cocteau, Jean **4** 132-133
Cunningham, Merce **4** 337-338
Honegger, Arthur **7** 472-473
Poulenc, Francis **12** 414-415
Picasso, Pablo **12** 292-295
Sauguet, Henri **13** 497-498
Thomson, Virgil **15** 202-203

Satin Slipper, The (play)
Claudel, Paul Louis Charles **4** 90-91

Satire (literature)
American
Dunne, Finley Peter **5** 147-148
Hopkinson, Francis **7** 496-497
Kaufman, George S. **8** 457-458
Lewis, Harry Sinclair **9** 385-387
Twain, Mark **15** 363-366
Australian
Franklin, Stella Maraia Sarah Miles **6** 68-69
English
Donne, John **5** 60-61
Dryden, John **5** 106-107
Fletcher, John **5** 487
Hardy, Thomas **7** 150-152
Jonson, Ben **8** 343-345
Orwell, George **12** 14-15
Sassoon, Siegfried **13** 492-493
Skelton, John **14** 268-269
Swift, Jonathan **15** 51-54
Thackeray, William Makepeace **15** 159-161
Waugh, Evelyn Arthur St. John **16** 145-147
Wyatt, Thomas **16** 410-411
Wycherley, William **16** 411-412
French
du Bellay, Joachim **5** 113-114
France, Anatole **6** 39-40
Hugo, Victor Marie **8** 22-25
La Fontaine, Jean de **9** 156-157
Lesage, Alain René **9** 353-354
Italian
Ariosto, Ludovico **1** 289-290
Roman
Ennius, Quintus **5** 289
Seneca the Younger, Lucius Annaeus **14** 103-105
see also Authors—satirists; Irony

SATO, EISAKU (1901-1975), Japanese statesman, prime minister 1964-72 **13** 495-496
Hirohito **7** 410-412
Kishi, Nobusuke **9** 41-43

Sato, Nobusuke
see Kishi, Nobusuke

Satsuma (Japanese clan)
Inukai, Tsuyoshi **8** 130-131
Iwakura, Tomomi **8** 160-161
Saigo, Takamori **13** 429

Satsuma rebellion (Japan; 1876-77)
Okubo, Toshimichi **11** 489-490

Satura (poems)
Montale, Eugenio **11** 117-118

Saturday Evening Post (magazine)
Rockwell, Norman Percevel **13** 231-233
Rogers, Will **13** 251-252

Saturday Night (play)
Benavente y Martinez, Jacinto **2** 146-147

Saturday Review (magazine)
Cousins, Norman **4** 274-276

Saturday's Children (play; Anderson)
Anderson, Maxwell **1** 219-220
Bogart, Humphrey **2** 363-364

Saturn (planet)
Brahe, Tycho **2** 489-490
Hall, Asaph **7** 83-84
Herschel, William **7** 341-343
Huygens, Christiaan **8** 79-81
Laplace, Marquis de **9** 202-204
Maxwell, James Clerk **10** 361-364

Saturn Devouring His Son (painting)
Goya y Lucientes, Francisco de Paula José de **6** 476-478

Saturn 5 (space booster)
Armstrong, Neil Alden **1** 304-306
Goddard, Robert Hutchings **6** 376-377
von Braun, Wernher **16** 17-18

Saturninus, L. Appuleius (died 100 B.C.), Roman politician
Marius, Gaius **10** 264-265

Satyagraha movement (India)
Chelmsford, Frederic John Napier Thesiger **3** 497
Gandhi, Mohandas Karamchand **6** 201-204
Patel, Vallabhbhai **12** 129-130
see also Passive resistance movements

Satyr Family (painting)
Altdorfer, Albrecht **1** 179-180

Satyra do Torneio (poem)
Camoëns, Luis Vaz de **3** 247-249

Satyricon (book; Petronius)
Petronius Arbiter **12** 262-263
Varro, Marcus Terentius **15** 438-439

Satyricon (film)
Fellini, Federico **5** 408-409

Satyrus (flourished circa 150 B.C.), Greek anatomy teacher
Galen **6** 178-180

Sauchieburn, battle of (1488)
James III **8** 208-209

Saudi Arabia, Kingdom of (nation, South Western Asia)
Burckhardt, Johann Ludwig **3** 133
Cheng Ho **3** 500
Covilhão, Pedro de **4** 278-279
Dayan, Moshe **4** 429-431
Fahd ibn Abdul Aziz Al-Saud **5** 364-366
Faisal ibn Abd al Aziz ibn Saud **5** 371-372
ibn Saud, Abd al-Aziz **8** 94-95
Ibrahim Pasha **8** 97-98
Mahmud II **10** 145-147
Yamani, Ahmed Zaki **16** 433-435

SAUER, CARL ORTWIN (1889-1975), American geographer and anthropologist **13** 496-497

SAUGUET, HENRI (born 1901), French composer, writer, and thinker on art and music **13** 497-498

Sauk Indians (North America)
Black Hawk **2** 308

SAUL (circa 1020-1000 B.C.), first King of Israel **13** 498
David, Jacques Louis **4** 407-409
Samuel **13** 457-458

Saul (musical composition)
Handel, George Frederick **7** 116-119

Saul (play)
Alfieri, Vittoria **1** 145-146
Heavysege, Charles **7** 246

Saul, Saul, was verfolgst du mich? (musical composition)
Schütz, Heinrich **14** 48-49

Saul and David (opera)
Nielsen, Carl August **11** 388-389

Saunders, Sir Alexander Morris Carr
see Carr-Saunders, Sir Alexander Morris

SAUNDERS, SIR CHARLES EDWARD (1867-1937), Canadian cerealist **13** 498-499

Saunders, William (1836-1914), Canadian agriculturist and horticulturist
Saunders, Charles Edward **13** 498-499

Saussure, Ferdinand de (1857-1913), Swiss linguist
Bloomfield, Leonard **2** 338
Sapir, Edward **13** 478-479

SAVAGE, AUGUSTA CHRISTINE (born Augusta Christine Fells; 1892-1962), African American sculptor and teacher **13** 499-501
Lawrence, Jacob **9** 250-251

SAVAGE, MICHAEL JOSEPH (1872-1940), New Zealand labor leader, prime minister 1935-40 **13** 501-502
Fraser, Peter **6** 73-74

Savage, Richard (1697?-1743), English poet
Johnson, Samuel **8** 315-317

Savage Holiday (book)
Wright, Richard **16** 401-402

Save Me the Waltz (novel; Z. Fitzgerald)
Fitzgerald, Francis Scott Key **5** 470-472

Savery, Thomas (circa 1650-1715), English inventor
Newcomen, Thomas **11** 362

SAVIGNY, FRIEDRICH KARL VON (1779-1861), German jurist **13** 502-503
Frederick William IV **6** 87-88
Gierke, Otto von **6** 311-312
Grimm, Jakob and Wilhelm Karl **7** 3-4
Mommsen, Theodor **11** 94-95
Niebuhr, Barthold Georg **11** 385-386

SAVIMBI, JONAS MALHEIROS (born 1934), founder and leader of UNITA (National Union for the Total Independence of Angola) **13** 503-505

Saving (economics)
Keynes, John Maynard **8** 528-530
Ramsey, Frank Plumpton **13** 25

Savinio, Alberto (1891-1952), Italian painter
Chirico, Giorgio de **4** 4

SAVONAROLA, GIROLAMO (1452-1498), Italian religious reformer and dictator of Florence **13** 505-506
Botticelli, Sandro **2** 439-440
Dallapiccola, Luigi **4** 377-378
Eliot, George **5** 254-256
Michelangelo Buonarroti **11** 2-5
Pico della Mirandola, Giovanni **12** 299-300

Savoy (region, France/Italy)
Cavour, Conte di **3** 385-386
Francis I **6** 40-43

Savoye House (Poissy)
Le Corbusier **9** 274-275

SAW MAUNG (born 1928), leader of armed forces that took power in Burma (now Myanmar) in a 1988 military coup **13** 506-507

SAXE, COMTE DE (1696-1750), marshal of France **13** 507-508

Saxe Holm's Stories (book)
Jackson, Helen Hunt **8** 172

Saxe-Coburg-Gotha dynasty (Great Britain)
see Great Britain—since 1901 (Windsor)

Saxon dynasty (Germany, ruled 919-1024)
Henry I **7** 285-286
Otto I **12** 28-29
Otto III **12** 29-30

Saxony (former German state)
Augustus II **1** 373-374
Charlemagne **3** 445-447
Frederick I **6** 78-79
Frederick II **6** 81-84
Henry I **7** 285-286
Maria Theresa **10** 256-258
see also Germany, Early history—Saxon dynasty

Say, Is This the U.S.A.? (book)
Caldwell, Erskine **3** 223-224

SAY, JEAN BAPTISTE (1767-1832), French economist **13** 508-509
Engels, Friedrich **5** 286-288

Say Not the Struggle Naught Availeth (poem)
Clough, Arthur Hugh **4** 123-124

Saye and Sele, 1st Viscount (William Fiennes; 1582-1662), English Parliamentary leader
Hampden, John **7** 110-111

Sayers, Dorothy Leigh (1893-1957), English author and translator
Cimabue **4** 60-61

Saying Prayers (painting)
Pippin, Horace **12** 318-319

SAYRE, FRANCIS BOWES (1885-1972), American lawyer and administrator **13** 509

Sayre, Zelda
see Fitzgerald, Zelda Sayre

SAYYID QUTB (1906-1966), Egyptian writer, educator, and religious leader **13** 509-511

Scaevola, Q. Mucius (died 82 B.C.), Roman jurist
Gracchus, Tiberius and Gaius Sempronius **6** 479-480

Scala, Can Grande della (1291-1329), Italian art patron
Dante Alighieri **4** 389-391

Scala dei Giganti (Ducal Palace, Venice)
Sansovino, Jacopo **13** 470-471

Scalabrini, Giovanni Battista (1839-1905), Italian bishop
Cabrini, Frances Xavier **3** 205

SCALFARO, OSCAR LUIGI (born 1918), Christian Democratic leader and president of the Italian Republic **13** 511-512

SCALIA, ANTONIN (born 1936), U.S. Supreme Court justice **13** 513-514

Scaliger, Julius Caesar (1484-1558), Italian physician and scholar
Sidney, Philip **14** 214-215

Scalp, The (sculpture)
Rembrandt Harmensz van Rijn **13** 91-95

Scalzo (cloister, Florence)
Andrea del Sarto **1** 224-225

Scamozzi, Vincenzo (1552-1616), Italian architect
Palladio, Andrea **12** 75-77
Sansovino, Jacopo **13** 470-471

Scandal (film)
Kurosawa, Akira **9** 135-137

Scandal, political
see Corruption, political

Scandal, The (novel)
Alarcón, Pedro Antonio de **1** 100-101

Scandal in Bohemia, A (story)
Doyle, Arthur Conan **5** 91-92

Scandals (vaudeville shows)
Fields, W. C. **5** 444

Scandiano, Conte di
see Boiardo, Matteo Maria

Scandium (element—chemistry)
Mendeleev, Dmitrii Ivanovich **10** 486-488

Scapegoat (painting)
Hunt, William Holman **8** 44-45

Scapegoat, The (novel)
Strindberg, August **14** 509-511

Scaramouche (Tiberio Fiorelli; died 1694), Italian author
Molière **11** 86-88

Scarborough (ship)
Jones, John Paul **8** 337-338

Scarco di doglia (musical composition)
Lassus, Roland de **9** 216-218

SCARGILL, ARTHUR (born 1938), president of the British National Union of Mineworkers **13** 514-515

Scarisbrick Hall (Lancashire)
Pugin, Augustus Welby Northmore **12** 479-480

SCARLATTI, DOMENICO (1685-1757), Italian harpsichordist and composer **13** 515-517
Couperin, François **4** 270-271
Scarlatti, Pietro Alessandro Gaspare **13** 517-518

SCARLATTI, PIETRO ALESSANDRO GASPARE (1660-1725), Italian composer **13** 517-518
Carissimi, Giacomo **3** 299-300
Scarlatti, Domenico **13** 515-517

Scarlet Car, The (stories)
Davis, Richard Harding **4** 422-423

Scarlet Letter, The (novel)
Hawthorne, Nathaniel **7** 212-215

Scarlet Sister Mary (film)
Barrymores **2** 28-30

Scenes from Childhood (musical composition)
Schumann, Robert Alexander **14** 41-43

Scenes from Goethe's *Faust* (musical composition)
Schumann, Robert Alexander **14** 41-43

Scenes of Clerical Life (stories)
Eliot, George **5** 254-256

Scenes of the Passion (painting)
Memling, Hans **10** 476

Scented Herbage of My Breast (poem)
Whitman, Walt **16** 249-251

Schach von Wuthenow (novel)
Fontane, Theodor **5** 504

SCHACHT, HJALMAR HORACE GREELEY (1877-1970), German economist and banker **13** 518-519

Schaeffer, Pierre (born 1910), French composer
Cage, John **3** 211-214
Cunningham, Merce **4** 337-338
Stockhausen, Karlheinz **14** 460-461

SCHAFF, PHILIP (1819-1893), Swiss-born American religious scholar **13** 519-520

Schäftlarn (church, near Munich)
Cuvilliés, François **4** 359-360
Zimmermann, Johann Baptist and Domenikus **16** 518

Schamberg, Morton (1881-1918), American painter and photographer
Sheeler, Charles **14** 170-171

SCHAPIRO, MIRIAM (born 1923), Artist **13** 520-521

SCHARNHORST, GERHARD JOHANN DAVID VON (1755-1813), Prussian general **13** 521-522
Blücher, Gebhard Leberecht von **2** 340-341
Frederick William III **6** 87

SCHARPING, RUDOLF (born 1947), minister-president of Rhineland-Palatinate and chairman of the German Social Democratic Party **13** 522-524

Schauspielhaus (Berlin)
Schinkel, Karl Friedrich **14** 8

SCHECHTER, SOLOMON (1849-1915), Romanian-American Jewish scholar and religious leader **13** 524
Abrahams, Israel **1** 29
Ginzberg, Louis **6** 337-338
Jesus ben Sira **8** 251

SCHEELE, KARL WILHELM (1742-1786), Swedish pharmacist and chemist **13** 525-526

Schéhérazade (musical composition)
Ravel, Maurice Joseph **13** 54-55
Rimsky-Korsakov, Nikolai Andreevich **13** 174-175

Scheidt, Samuel (1587-1654), German organist
Sweelinck, Jan Pieterszoon **15** 50-51

Scheiner, Christopher (1579?-1650), German Jesuit astronomer
Galileo Galilei **6** 180-183

Scheinpflugova, Olga (wife of Karel Čapek; 1903?-1968), Czech actress
Čapek, Karel **3** 271-272

Scheler, Max (1874-1928), German philosopher
Mannheim, Karl **10** 208-209

SCHELLING, FRIEDRICH WILHELM JOSEPH VON (1775-1854), German philosopher **13** 526-527
associates
Frederick William IV **6** 87-88
Hegel, Georg Wilhelm Friedrich **7** 254-256
Hölderlin, Johann Christian Friedrich **7** 451-452
Kierkegaard, Søren Aabye **8** 547-549
influence of
Belinsky, Grigorievich **2** 128
Coleridge, Samuel Taylor **4** 154-156
Cousin, Victor **4** 273-274
Strauss, David Friedrich **14** 496-497
influenced by
Boehme, Jacob **2** 357
Kant, Immanuel **8** 430-432

Schelomo (musical composition)
Bloch, Ernest **2** 326-327

Schenck v. United States (legal case)
Holmes, Oliver Wendell Jr. **7** 458-459

Scherchen, Herman (1891-1966), German conductor
Nono, Luigi **11** 420-421

Scherrer, Paul (1890-1969), Swiss physicist
Debye, Peter Joseph William **4** 447-448

Scherzo (musical composition)
Brahms, Johannes **2** 490-492
Chopin, Frédéric François **4** 16-18
Dawson, William Levi **4** 427-428
Franck, César **6** 48-49
Monteverdi, Claudio Giovanni Antonio **11** 126-128
Mussorgsky, Modest Petrovich **11** 274-276

Scheurer-Kestner, A. (1833-1899), French chemist and politician
Dreyfus, Alfred **5** 103-105

Schiavona, La (painting)
Titian **15** 242-244

Schicksalstragödie (literary form)
Grillparzer, Franz **6** 546-547

SCHIELE, EGON (1890-1918), Austrian Expressionist painter and draftsman **14** 1-2

SCHIFF, JACOB HENRY (1847-1920), German-American banker **14** 2-3
Cooke, Jay **4** 215-216

Schikaneder, Emanuel (1751-1812), German theater manager and librettist
Mozart, Wolfgang Amadeus **11** 218-221

SCHILLEBEECKX, EDWARD (born 1914), Belgian Roman Catholic theologian **14** 3-4

Schiller Building (Chicago)
Sullivan, Louis Henri **15** 27-28

SCHILLER, JOHANN CHRISTOPH FRIEDRICH VON (1759-1805), German dramatist, poet, and historian **14** 4-7
biographies and translations
Carlyle, Thomas **3** 304-305
Lewis, Matthew Gregory **9** 390-391
Pasternak, Boris Leonidovich **12** 124-125
friends
Herbart, Johann Friedrich **7** 321-322
Humboldt, Wilhelm von **8** 31
Kleist, Heinrich von **9** 52-53
Schelling, Friedrich Wilhelm Joseph von **13** 526-527
influence of
Dumas, Alexandre **5** 136-138
Echeverría, José Estéban **5** 197-198
Goethe, Johann Wolfgang von **6** 388-391
Hölderlin, Johann Christian Friedrich **7** 451-452
Lermontov, Mikhail Yurievich **9** 352-353
Novalis **11** 435
Smetana, Bedřich **14** 281-282
Thackeray, William Makepeace **15** 159-161
influenced by
Plutarch **12** 359-360
Winckelmann, Johann Joachim **16** 332-333
musical settings
Beethoven, Ludwig van **2** 114-117
Schubert, Franz Peter **14** 35-37

Schillinger, Joseph (1895-1943), Russian composer
Gershwin, George **6** 284-285

Schimmelreiter, Der (novella)
Storm, Theodor **14** 479-480

Schindler, Anton (1795-1864), German conductor
Beethoven, Ludwig van **2** 114-117

SCHINDLER, SOLOMON (1842-1915), German-American rabbi and social theorist **14** 7-8

SCHINKEL, KARL FRIEDRICH (1781-1841), German architect, painter and designer **14** 8
Frederick William IV **6** 87-88
Mies van der Rohe, Ludwig **11** 10-12

Schism, Great (1378-1417)
see Great Schism

Schizophrenia (medicine)
Bleuler, Eugen **2** 325
Mead, Margaret **10** 438-440
Pavlov, Ivan Petrovich **12** 155-157

SCHLAFLY, PHYLLIS (born 1924), American political activist and author **14** 9-10

Schlegel, August Wilhelm von (1767-1845), German man of letters
Coleridge, Samuel Taylor **4** 154-156
Frederick William IV **6** 87-88
Heine, Heinrich **7** 259-260
Schelling, Friedrich Wilhelm Joseph von **13** 526-527
Staël, Germaine de **14** 391-392
Tieck, Ludwig **15** 218-219

Schlegel, Dorothea Veit von (wife of Friedrich von Schlegel; 1763-1839), daughter of Moses Mendelssohn
Schlegel, Friedrich von **14** 10-11

SCHLEGEL, FRIEDRICH VON (1772-1829), German critic and author **14** 10-11
Brentano, Clemens **2** 515-516
Lessing, Gotthold Ephraim **9** 357-359
Novalis **11** 435
Schelling, Friedrich Wilhelm Joseph von **13** 526-527
Schleiermacher, Friedrich Ernst Daniel **14** 11-12
Tieck, Ludwig **15** 218-219

Schleicher, Kurt von (1882-1934), German soldier and statesman
Hindenburg, Paul Ludwig Hans von Beneckendorff und von **7** 400-401

Schleiden, Matthias (1804-1881), German botanist
Schwann, Theodor **14** 51-52
Virchow, Rudolf Ludwig Carl **15** 506-507

SCHLEIERMACHER, FRIEDRICH ERNST DANIEL (1768-1834), German theologian and philosopher **14** 11-12
Cousin, Victor **4** 273-274
Dilthey, Wilhelm Christian Ludwig **5** 10
Ritschl, Albrecht Benjamin **13** 180

SCHLEMMER, OSKAR (1888-1943), German painter, sculptor, and stage designer **14** 12-13

SCHLESINGER, ARTHUR MEIER (1888-1965), American historian **14** 13
Commons, John Rogers **4** 185
Handlin, Oscar **7** 121-122
Kennedy, John Fitzgerald **8** 502-506
Schlesinger, Arthur Meier **14** 13

SCHLESINGER, ARTHUR MEIER, JR. (born 1917), American historian and Democratic party activist **14** 13-15

Schlesinger, Bruno Walter
see Walter, Bruno

SCHLESINGER, JAMES RODNEY (born 1929), American government official **14** 15-16

Schlesinger and Meyer Department Store (Chicago)
Sullivan, Louis Henri **15** 27-28

Schleswig-Holstein (state, Germany)
Bismarck, Otto Eduard Leopold von **2** 294-296
Moltke, Helmuth Karl Bernard von **11** 90-91
Palmerston, 3d Viscount **12** 81-83
Victoria **15** 485-487

SCHLICK, FRIEDRICH ALBERT MORITZ (1882-1936), German physicist and philosopher **14** 16-17
Carnap, Rudolf **3** 308-309

SCHLIEMANN, HEINRICH (1822-1890), German merchant and archeologist **14** 17-18
Homer **7** 465-467

Schloss Brühl (palace, Germany)
Cuvilliés, François **4** 359-360
Neumann, Balthasar **11** 354-355

Schloss Wetterstein (play)
Wedekind, Frank **16** 166-167

SCHLÜTER, ANDREAS (circa 1660-1714), German sculptor and architect **14** 18-19

Schmalkaldic War (1546-1547)
Alba, Duke of **1** 103-104
Charles V **3** 457-459

Schmeling, Max (born 1905), German boxer
Louis, Joe **9** 537-538

Schmidt, Father Wilhelm (1868-1954), Austrian philologist and ethnographer
Kluckhohn, Clyde **9** 56-57

SCHMIDT, HELMUT (born 1918), Social Democrat and chancellor of the Federal Republic of Germany (the former West Germany), 1974-82 **14** 19-21

Schmidt, Johann Caspar
see Stirner, Max

Schmidt telescope (Mount Palomar)
Hubble, Edwin Powell **8** 10-11

Schmidt-Rottluff, Karl (1884-1976), German painter
Kirchner, Ernst Ludwig **9** 34-35

Schmitz, Ettore
see Svevo, Italo

SCHMOLLER, GUSTAV FRIEDRICH VON (1838-1917), German economist **14** 21
Bentley, Arthur F. **2** 178
Sombart, Werner **14** 332-333

SCHNEIDERMAN, ROSE (1882-1972), labor organizer and activist for the improvement of working conditions for women **14** 22-23

Schnitzer, Eduard
see Emin Pasha, Mehmed

SCHNITZLER, ARTHUR (1862-1931), Austrian dramatist and novelist **14** 23-24

SCHOENBERG, ARNOLD (1874-1951), Austrian composer **14** 24-26
associates
Mann, Thomas **10** 204-207
influence of
Boulez, Pierre **2** 444-445
Bussotti, Sylvano **3** 174-175
Cage, John **3** 211-214
Copland, Aaron **4** 227-228
Messiaen, Olivier **10** 528-529
Perle, George **12** 223-224
Sessions, Roger Huntington **14** 117-118
Stockhausen, Karlheinz **14** 460-461
Walton, William Turner **16** 92-93
influenced by
Mahler, Gustav **10** 144-145
twelve-tone method music
Babbitt, Milton **1** 410
Berg, Alban **2** 186-187
Dallapiccola, Luigi **4** 377-378
Krenek, Ernst **9** 98-99
Lutoslawski, Witold **10** 52-53
Perle, George **12** 223-224
Webern, Anton **16** 160-162

Schoenberg is Dead (obit.)
Boulez, Pierre **2** 444-445

Scholar, The (comedy)
Lovelace, Richard **10** 7-8

Scholar Gypsy, The (poem)
Arnold, Matthew **1** 311-313

Scholars of the Northern Ch'i Dynasty Collating Texts (painting)
Yen Li-pen **16** 453-454

Scholastica, St. (died 543), Italian abbess
Benedict, Ruth Fulton **2** 154-155

Scholasticism (philosophy)
adherents
Abelard, Peter **1** 23-25
Albertus Magnus **1** 115-116
Anselm of Canterbury **1** 244-245
Bonaventure **2** 383-384-57
Duns Scotus, John **5** 149-150
Eckhart, Johann **5** 200-201
Kindi, Abu-Yusuf Yaqub ibn-Ishaq al- **9** 10-11
Lombard, Peter **9** 490-491
Otto of Freising **12** 30
Suárez, Francisco **15** 8
Thomas Aquinas **15** 183-186
critics
Descartes, René **4** 505-508
Hobbes, Thomas **7** 421-423
Melancthon, Philip **10** 466-467
Ramus, Petrus **13** 27-28
decline
Rabelais, François **12** 524-526
influence of
Cavalcanti, Guido **3** 382
Luther, Martin **10** 48-51
Ortelius, Abraham **12** 8-9
see also Aristotelianism; Averroism; Thomism

SCHOLEM, GERSHOM (1897-1982), Jewish scholar **14** 26

Schömann, Georg Friedrich (1793-1879), German classical scholar

Bosanquet, Bernard **2** 425-426

Schönbrunn Palace (Vienna)
Fischer von Erlach, Johann Bernhard **5** 459-461
Rottmayr, Johann Michael **13** 321

Schöne Melusine Overture (musical composition)
Mendelssohn, Moses **10** 488-489

Schöne Müllerin, Die (songs)
Schubert, Franz Peter **14** 35-37

Schönemann, Lili (1758-1817), German fiancée of Goethe
Goethe, Johann Wolfgang von **6** 388-391

SCHONGAUER, MARTIN (circa 1435-91), German engraver and painter **14** 26-28
Andrea del Sarto **1** 224-225
Dürer, Albrecht **5** 159-161

SCHÖNHUBER, FRANZ XAVER (born 1923), German right-wing political leader **14** 28-29

School for Scandal, The (play; Sheridan)
Sheridan, Richard Brinsley **14** 183-184
Tyler, Royall **15** 371-372

School for Widows, The (play; Chiari)
Goldoni, Carlo **6** 408-409

School of American Ballet
Kirstein, Lincoln **9** 39-41

School of Art (Vitebsk)
see College of New Art (Vitebsk)

School of Athens (fresco)
Raphael **13** 40-42

School of Paris (art)
see French art—School of Paris

Schoolboy Lyrics (poems)
Kipling, Joseph Rudyard **9** 32-33

SCHOOLCRAFT, HENRY ROWE (1793-1864), American explorer and ethnologist **14** 29
Longfellow, Henry Wadsworth **9** 499-500

Schoolmen (scholastic philosophy)
see Scholasticism

SCHOPENHAUER, ARTHUR (1788-1860), German philosopher **14** 29-31
associates
Fries, Jakob Friedrich **6** 116-117
influence of
Hardy, Thomas **7** 150-152
Laforgue, Jules **9** 160-161
Mann, Thomas **10** 204-207
Nietzsche, Friedrich **11** 390-392
Schrödinger, Erwin **14** 31-33
Svevo, Italo **15** 47-48
Wagner, Richard **16** 40-43
influenced by
Plato **12** 345-347

Schorer, Mark (1908-1977), American writer
Lewis, Harry Sinclair **9** 385-387

SCHOUTEN, WILLIAM CORNELIUS (circa 1580-1625), Dutch explorer and navigator **14** 31

Schreker, Franz (1878-1934), Austrian composer
Krenek, Ernst **9** 98-99

Schröder House (Eppenhausen, Germany)
Behrens, Peter **2** 121-122

Schröder House (Utrecht, Netherlands)
Rietveld, Gerrit Thomas **13** 169

SCHRÖDINGER, ERWIN (1887-1961), Austrian physicist **14** 31-33
Bohr, Niels Henrik David **2** 366-368
Born, Max **2** 420-421
Broglie, Louis Victor Pierre Raymond de **3** 15-17
Crick, Francis Harry Crompton **4** 310
Dirac, Paul Adrien Maurice **5** 23-24
Einstein, Albert **5** 228-231
Heisenberg, Werner Karl **7** 261-263
Oppenheimer, J. Robert **11** 525-526
Pauli, Wolfgang Ernst **12** 149
Tomonaga, Sin-itiro **15** 265-266

SCHROEDER, PATRICIA SCOTT (born 1940), first U.S. congresswoman from Colorado **14** 33-35

Schroffenstein Family, The (play)
Kleist, Heinrich von **9** 52-53

Schröter, J. H. (1745-1816), German astronomer
Bessel, Friedrich Wilhelm **2** 234-235

Schubart, Christian Friedrich Daniel (1739-1791), German poet
Strauss, David Friedrich **14** 496-497

SCHUBERT, FRANZ PETER (1797-1828), Austrian composer **14** 35-37
Beethoven, Ludwig van **2** 114-117
Foster, Stephen Collins **6** 25-27
Heine, Heinrich **7** 259-260
Liszt, Franz **9** 445-447
Mendelssohn, Moses **10** 488-489
Schumann, Robert Alexander **14** 41-43

SCHULLER, GUNTHER (born 1925), American musician **14** 37-38

SCHULZ, CHARLES M. (born 1922), American cartoonist and creator of "Peanuts" **14** 38-39

SCHUMACHER, KURT (1895-1952), German socialist statesman **14** 40-41

SCHUMAN, ROBERT (1886-1963), French statesman **14** 41
Monnet, Jean **11** 109-110

Schumann, Clara Josephine (née Wieck; 1819-96), German pianist and composer
Brahms, Johannes **2** 490-492

SCHUMANN, ROBERT ALEXANDER (1810-1856), German composer and critic **14** 41-43
Brahms, Johannes **2** 490-492
Chopin, Frédéric François **4** 16-18
Dvořák, Antonin **5** 168-169
Gounod, Charles François **6** 473-474
Heine, Heinrich **7** 259-260
Liszt, Franz **9** 445-447
Mahler, Gustav **10** 144-145
Mendelssohn, Moses **10** 488-489
Schubert, Franz Peter **14** 35-37
Strauss, Richard **14** 500-501

SCHUMPETER, JOSEPH ALOIS (1883-1950), Austrian economist **14** 43-44
Marx, Karl **10** 304-308

SCHURZ, CARL (1829-1906), American soldier, statesman, and journalist **14** 44-45
Brown, Benjamin Gratz **3** 32-33
Dunning, William Archibald **5** 148-149
Eaton, Dorman Bridgman **5** 190-191
Jacobi, Abraham and Mary Putnam **8** 188-189
Pulitzer, Joseph **12** 481-482
Straus, Isidor **14** 496

SCHUSCHNIGG, KURT VON (1897-1977), Austrian statesman, chancellor of Austria 1934-38 **14** 45-46
Dollfuss, Engelbert **5** 47

SCHÜSSLER FIORENZA, ELIZABETH (born 1938), biblical scholar and theologian **14** 46-48

Schuster, Sir Arthur (1851-1934), British physicist
Rutherford, Ernest **13** 384-387

SCHÜTZ, HEINRICH (1585-1672), German composer **14** 48-49
Carissimi, Giacomo **3** 299-300
Gabrieli, Giovanni **6** 161-162
Monteverdi, Claudio Giovanni Antonio **11** 126-128

SCHUYLER, PHILIP JOHN (1733-1804), American Revolutionary War general **14** 49-50
Allen, Ethan **1** 163-164
Burr, Aaron **3** 156-159
Clinton, George **4** 113-114
Johnson, John **8** 305-306
Montgomery, Richard **11** 138-139

Schuylkill River Freed (sculpture)
Rush, William **13** 365-366

SCHWAB, CHARLES MICHAEL (1862-1939), American industrialist **14** 50-51

Schwalbe, Gustav (1844-1917), German anatomist and anthropologist
Weidenreich, Franz **16** 171-172

Schwanengesang (musical composition)
Schubert, Franz Peter **14** 35-37

SCHWANN, THEODOR (1810-1882), German biologist **14** 51-52
Virchow, Rudolf Ludwig Carl **15** 506-507

Schwärmer, Die (play)
Musil, Robert Edler Von **11** 268-269

Schwartzerd, Philip
see Melancthon, Philip

Schwarzchild, Karl (1873-1916), German astronomer
Born, Max **2** 420-421

Schwarze Obelisk, Der (novel)
Remarque, Erich Maria **13** 91

Schwarzenberg, Prince Karl Philippe von (1771-1820), Austrian field marshal
Blücher, Gebhard Leberecht von **2** 340-341

SCHWARZKOPF, NORMAN (born 1934), American army general **14** 52-54

SCHWEITZER, ALBERT (1875-1965), Alsatian-German philosopher and medical missionary **14** 55-56
Sarton, George **13** 490-491

SCHWENCKFELD, KASPER VON (1489/90-1561), Silesian nobleman and theologian **14** 56-57

SCHWIMMER, ROSIKA (1877-1948), Hungarian women's rights activist **14** 57-60

Schwind, Moritz (1804-1871), German painter
Schubert, Franz Peter **14** 35-37

Schwinger, Julian (1918-1994), American physicist
Tomonaga, Sin-itiro **15** 265-266

SCHWITTERS, KURT (1887-1948), German painter, collagist, typographer, and poet and creator of MERZ-art **14** 60-61
Burri, Alberto **3** 159-160
van Doesburg, Theo **15** 421

Science
and religion
Boyle, Robert **2** 469-471
Eddy, Mary Baker **5** 202
Huxley, Thomas Henry **8** 77-79
Osler, William **12** 19-20
Weber, Max **16** 157-160
see also Scientists; and individual disciplines
and society
Dyson, Freeman John **5** 171-173
and the arts
Cattell, James McKeen **3** 376-377
Jeans, James Hopwood **8** 235-236
Nicolson, Marjorie Hope **11** 384-385
Richards, Ivor Armstrong **13** 137
history of
Celsus, Aulus Cornelius **3** 393
Duhem, Pierre Maurice Marie **5** 129
Kuhn, Thomas Samuel **9** 121-123
Sarton, George **13** 490-491
medieval
Aristotle **1** 295-296
Bacon, Roger **1** 425-427
Hasan ibn al-Haytham **7** 190-191
method
Helmont, Jan Baptista van **7** 269-271
Poincaré, Jules Henri **12** 365-366
philosophy of
Bacon, Francis **1** 422-424
Bergson, Henri **2** 191-192
Broad, Charlie Dunbar **3** 12
Descartes, René **4** 505-508
Driesch, Hans Adolf Eduard **5** 105
Duhem, Pierre Maurice Marie **5** 129
Duns Scotus, John **5** 149-150
Dyson, Freeman John **5** 171-173
Hesse, Mary B. **7** 369-371
Kuhn, Thomas Samuel **9** 121-123
Mach, Ernst **10** 90-91
Nagel, Ernest **11** 291-292
Poincaré, Jules Henri **12** 365-366
Ramsey, Frank Plumpton **13** 25
Spallanzani, Lazzaro **14** 360-361
Whitehead, Alfred North **16** 242-244

Science (periodical)
Bell, Alexander Graham **2** 129-131
Boas, Franz **2** 349-351
Tomonaga, Sin-itiro **15** 265-266

Science, Art, and Letters (mural)
Puvis de Chavannes, Pierre **12** 492-493

Science and Health with a Key to the Scriptures (book)
Eddy, Mary Baker **5** 202

Science fiction (literature)
Asimov, Isaac **1** 338-341
Bradbury, Ray **2** 473-474
Butler, Octavia E. **3** 182-183
Donnelly, Ignatius **5** 62
Doyle, Arthur Conan **5** 91-92
Dürrenmatt, Friedrich **5** 164-165
Lewis, Clive Staples **9** 381-382
Verne, Jules **15** 467-469
Wells, Herbert George **16** 195-196

Scientists, Algerian
Fanon, Frantz **5** 379-380

Scientists, American
aeronautical engineers
see Aeronautics
anatomists
Sabin, Florence Rena **13** 402-405
Trotter, Mildred **15** 305-306
agriculturists
see Agriculturists
archeologists
Breasted, James Henry **2** 510-511
Kidder, Alfred Vincent **8** 541-542
astronauts
Armstrong, Neil Alden **1** 304-306
Bluford, Guion Stewart Jr. **2** 341-343
astronomers
Banneker, Benjamin **1** 490-491
Barnard, Edward Emerson **2** 8-9
Cannon, Annie Jump **3** 260-261
Geller, Margaret Joan **6** 256-257
Hale, George Ellery **7** 72-74
Hall, Asaph **7** 83-84
Hubble, Edwin Powell **8** 10-11
Mitchell, Maria **11** 61
Newcomb, Simon **11** 361-362
Payne-Gaposchkin, Cecilia **12** 159-161
Pickering, Edward Charles **12** 298
Rittenhouse, David **13** 180-181
Sagan, Carl E. **13** 424-425
Shapley, Harlow **14** 155-156
Winthrop, John **16** 341-342
aviators
see Aeronautics; Aviators
bacteriologists
Avery, Oswald Theodore **1** 384-386
Welch, William Henry **16** 185-186
biochemists
Berg, Paul **2** 187-189
Bloch, Konrad **2** 330-332
Borlaug, Norman Ernest **2** 418-420
Brown, Rachel Fuller **3** 43-44
Chargaff, Erwin **3** 444-445
Cori, Gerty T. **4** 231-234
Elion, Gertrude B. **5** 252-254
Kendall, Edward Calvin **8** 495
Kornberg, Arthur **9** 85-87
Lipmann, Fritz **9** 435-437
Neufeld, Elizabeth F. **11** 352-353
Nirenberg, Marshall Warren **11** 399-400
Northrop, John Howard **11** 430-431
Seibert, Florence B. **14** 89-90
Singer, Maxine **14** 251-252
Szent-Györgyi, Albert von **15** 62-64
Wald, George **16** 51-53
biologists
Avery, Oswald Theodore **1** 384-386
Carson, Rachel Louise **3** 337-338
Commoner, Barry **4** 183-185
Jordan, David Starr **8** 350-351
Just, Ernest **8** 392-393
Levi-Montalcini, Rita **9** 366-368
Margulis, Lynn **10** 253-254
Mintz, Beatrice **11** 49-50
Patrick, Ruth **12** 137-138
Pincus, Gregory Goodwin **12** 310-312
Sager, Ruth **13** 425-426
Stevens, Nettie Maria **14** 441-442
Watson, James Dewey **16** 137-138
Wilson, Edward Osborne **16** 319-320
biophysicists
Quimby, Edith H. **12** 513-514
botanists
Bartram, John **2** 40-41
Bartram, William **2** 41-42
Colden, Cadwallader **4** 145-146
Cutler, Manasseh **4** 356-357
Dobzhansky, Theodosius **5** 35-37
East, Edward Murray **5** 182-183
Gray, Asa **6** 506-507
Pound, Roscoe **12** 417-418
chemists (18th century)
Cooper, Thomas **4** 224
chemists (19th century)
Hare, Robert **7** 152-153
Silliman, Benjamin **14** 229-230
Whitney, Josiah Dwight **16** 254-255
chemists (19th-20th century)
Carver, George Washington **3** 346-347
Debye, Peter Joseph William **4** 447-448

Grasselli, Caesar Augustin **6** 497-498
Richards, Ellen H. **13** 134-136
Wiley, Harvey Washington **16** 277-278
chemists (20th century)
Baekeland, Leo Hendrik **1** 430-431
Boltwood, Bertram Borden **2** 378-379
Calvin, Melvin **3** 242-243
Carothers, Wallace Hume **3** 317-318
Conant, James Bryant **4** 192-193
Flory, Paul **5** 492-494
Karle, Isabella **8** 447-449
Langmuir, Irving **9** 196-197
Lewis, Gilbert Newton **9** 384-385
Libby, Willard Frank **9** 397-398
Onsager, Lars **11** 520-523
Patrick, Jennie R. **12** 136-137
Pauling, Linus Carl **12** 150-152
Prichard, Diana García **12** 448-449
Richards, Theodore William **13** 137-138
Seaborg, Glenn Theodore **14** 74-76
Urey, Harold Clayton **15** 394-396
computer scientists
Hopper, Grace **7** 498-500
dentists
Morton, William Thomas Green **11** 198-199
Wells, Horace **16** 196
engineers
Borglum, John Gutzon de la Mothe **2** 416-417
Curtiss, Glenn Hammond **4** 350-351
Eads, James Buchanan **5** 175-176
Fuller, Richard Buckminster **6** 149-150
Goethals, George Washington **6** 387-388
Judah, Theodore Dehone **8** 373-374
Roebling, John Augustus **13** 241-242
Roebling, Washington Augustus **13** 243
Stevens, John **14** 439-440
Thayer, Sylvanus **15** 168-169
engineers (aeronautical)
Bluford, Guion Stewart Jr. **2** 341-343
Widnall, Sheila E. **16** 258-259
engineers (aerospace)
Ross, Mary G. **13** 304-305
engineers (civil)
Fulton, Robert **6** 151-152
King, Clarence **9** 15-16
engineers (computer)
Cray, Seymour **4** 301-303
Lanier, Jaron **9** 198-199
Shaw, Mary **14** 165-167
engineers (electrical)
Armstrong, Edwin Howard **1** 302-303
Carrier, Wills **3** 325-326
Kettering, Charles F. **8** 524-525
Ochoa, Ellen **11** 460-461
Pupin, Michael Idvorsky **12** 483-484
Sprague, Frank Julian **14** 385-386
Steinmetz, Charles Proteus **14** 419-420
Tesla, Nikola **15** 156-157
Wang, An **16** 93-95
engineers (marine)
Ericsson, John **5** 307-308
Fitch, John **5** 467-468
Melville, George Wallace **10** 472
Shreve, Henry Miller **14** 207
engineers (radio)
Zworykin, Vladimir Kosma **16** 539-540
entomologists
Knipling, Edward Fred **9** 59-60
epidemiologists
Gayle, Helene Doris **6** 244-245
Macdonald, Eleanor Josephine **10** 83-84
Theiler, Max **15** 169-170
ethologists
Fossey, Dian **6** 23-24
geneticists
Beadle, George Wells **2** 80-81
Chargaff, Erwin **3** 444-445
Lederberg, Joshua **9** 275-277
McClintock, Barbara **10** 393-394
Morgan, Thomas Hunt **11** 170-171
Muller, Hermann Joseph **11** 238-239
Russell, Elizabeth Shull **13** 377-379
Sager, Ruth **13** 425-426
Singer, Maxine **14** 251-252
Stevens, Nettie Maria **14** 441-442
Sturtevant, A. H. **15** 3-5
geochemists
Urey, Harold Clayton **15** 394-396
geographers
Boas, Franz **2** 349-351
Bowman, Isaiah **2** 464-465
Davis, William Morris **4** 425-426
Dunbar, William **5** 143-144
Morse, Jedidiah **11** 191-192
Sauer, Carl Ortwin **13** 496-497
geologists
Chamberlin, Thomas Chrowder **3** 415-416
Davis, William Morris **4** 425-426
King, Clarence **9** 15-16
Powell, John Wesley **12** 425-426
Tharp, Marie **15** 162-164
Whitney, Josiah Dwight **16** 254-255
glaciologists
Chamberlin, Thomas Chrowder **3** 415-416
horticulturists
Burbank, Luther **3** 129-131
Downing, Andrew Jackson **5** 90-91
ichthyologists
Jordan, David Starr **8** 350-351
immunologists
Landsteiner, Karl **9** 188-189
Salk, Jonas Edward **13** 451-452
instrument makers
Rittenhouse, David **13** 180-181
inventors (18th-19th century)
Evans, Oliver **5** 338
Fitch, John **5** 467-468
Franklin, Benjamin **6** 60-64
Fulton, Robert **6** 151-152
Hopkinson, Francis **7** 496-497
Peale, Charles Willson **12** 169-171
Sprague, Frank Julian **14** 385-386
Stevens, John **14** 439-440
Whitney, Eli **16** 253-254
inventors (19th century)
Beach, Moses Yale **2** 79-80
Borden, Gail **2** 409
Colt, Samuel **4** 172-173
Cooper, Peter **4** 223-224
Deere, John **4** 455
Eads, James Buchanan **5** 175-176
Ericsson, John **5** 307-308
Farmer, Moses Gerrish **5** 385
Forten, James **6** 17-18
Gatling, Richard Jordan **6** 234-235
Goodyear, Charles **6** 441
Hare, Robert **7** 152-153
Hoe, Richard March **7** 435-436
Howe, Elias **7** 529-530
Johnson, Tom Loftin **8** 317
McCormick, Cyrus Hall **10** 400-401
Mergenthaler, Ottmar **10** 516-517
Morse, Samuel Finley Breese **11** 192-193
Oliver, James **11** 500-501
Otis, Elisha Graves **12** 24
Pullman, George Mortimer **12** 482-483
Pupin, Michael Idvorsky **12** 483-484
Singer, Isaac M. **14** 250
inventors (19th-20th century)
Bell, Alexander Graham **2** 129-131
Edison, Thomas Alva **5** 206-208
Holland, John Philip **7** 453-454
Morgan, Garrett A. **11** 161-162
Sperry, Elmer A. **14** 377-379
Tesla, Nikola **15** 156-157
Westinghouse, George **16** 215
inventors (20th century)
Baekeland, Leo Hendrik **1** 430-431
Bush, Vannevar **3** 169-171
Carlson, Chester F. **3** 303-304
Carrier, Wills **3** 325-326
Curtiss, Glenn Hammond **4** 350-351
De Forest, Lee **4** 459-460
Eastman, George **5** 186
Farnsworth, Philo T. **5** 386-387
Jobs, Steven **8** 265-267
Kettering, Charles F. **8** 524-525
Land, Edwin Herbert **9** 183-184
McMurray, Bette Clair **10** 429
Noyce, Robert **11** 436-437
Packard, David **12** 54-56
Shockley, William **14** 200-202
Sikorsky, Igor **14** 223-224
Wang, An **16** 93-95
lepidopterists

Nabokov, Vladimir **11** 287-288
limnologists
Patrick, Ruth **12** 137-138
marine biologists
Colwell, Rita R. **4** 179-180
Earle, Sylvia A. **5** 180-181
Just, Ernest **8** 392-393
Ray, Dixy Lee **13** 56-57
mathematicians (19th-20th century)
Barnard, Frederick Augustus Porter **2** 9-10
Bowditch, Nathaniel **2** 460-461
Hall, Asaph **7** 83-84
Peirce, Charles Sanders **12** 187-188
Steinmetz, Charles Proteus **14** 419-420
mathematicians (20th century)
Bernstein, Dorothy Lewis **2** 217
Bush, Vannevar **3** 169-171
Calderón, Alberto P. **3** 219-220
Feigenbaum, Mitchell Jay **5** 404-405
Gödel, Kurt **6** 377-379
Granville, Evelyn Boyd **6** 494-496
Mandelbrot, Benoit B. **10** 189-191
Noether, Emmy **11** 414-416
Robinson, Julia **13** 210-211
Shannon, Claude Elwood **14** 153-154
Tarski, Alfred **15** 110-111
Uhlenbeck, Karen **15** 381-382
Von Neumann, John **16** 27-28
Wiener, Norbert **16** 262-263
meteorologists
Dunbar, William **5** 143-144
microbiologists
Colwell, Rita R. **4** 179-180
Dubos, René Jules **5** 119
Hershey, Alfred Day **7** 343-345
Sabin, Albert Bruce **13** 401-402
Theiler, Max **15** 169-170
Waksman, Selman Abraham **16** 49-50
molecular biologists
Delbrück, Max **4** 476-478
Szilard, Leo **15** 64-66
naturalists
Andrews, Roy Chapman **1** 232-233
Audubon, John James **1** 366-367
Burroughs, John **3** 160-161
Muir, John **11** 234
Silliman, Benjamin **14** 229-230
navigators
Bowditch, Nathaniel **2** 460-461
neurophysiologists
Lashley, Karl Spencer **9** 214-215
neuropsychologists
Wexler, Nancy **16** 218-219
oceanographers
Earle, Sylvia A. **5** 180-181
Ewing, William Maurice **5** 350-351
Maury, Matthew Fontaine **10** 351-352
ornithologists
Audubon, John James **1** 366-367
Bailey, Florence Merriam **1** 443-444
Wilson, Alexander **16** 313-314
paleobotanists
Ward, Lester Frank **16** 113-114
paleontologists
Eiseley, Loren Corey **5** 232-233
Gould, Stephen Jay **6** 472-473
Marsh, Othniel Charles **10** 275-276
Simpson, George Gaylord **14** 240-242
pathologists
Andersen, Dorothy **1** 212
Hardy, Harriet **7** 150
Rous, Francis Peyton **13** 322-323
Slye, Maud **14** 276-277
Welch, William Henry **16** 185-186
Whipple, George Hoyt **16** 224-225
pediatricians
Gayle, Helene Doris **6** 244-245
Spock, Benjamin **14** 383-385
Taussig, Helen Brooke **15** 118-120
physicians (18-19th century)
Boylston, Zabdiel **2** 471
Morgan, John **11** 162-163
Rush, Benjamin **13** 364-365
Waterhouse, Benjamin **16** 131-132
physicians (19th century)
Beaumont, William **2** 95-96
Bird, Robert Montgomery **2** 281-282
Blackwell, Elizabeth **2** 311-312
Bowditch, Henry Ingersoll **2** 459-460
Cabot, Richard Clarke **3** 200
Drake, Daniel **5** 93-94
Gorgas, William Crawford **6** 454-455
Holmes, Oliver Wendell **7** 457-458
Howe, Samuel Gridley **7** 537
Long, Crawford Williamson **9** 495-496
Smith, James McCune **14** 293-294
Whitman, Marcus **16** 248-249
physicians (19th-20th century)
Baker, Sara Josephine **1** 455-456
Biggs, Hermann Michael **2** 272-273
Cushing, Harvey Williams **4** 353-354
Jacobi, Abraham and Mary Putnam **8** 188-189
Montezuma, Carlos **11** 129-132
Park, William Hallock **12** 104-105
Townsend, Francis Everitt **15** 282-283
physicians (20th century)
Andersen, Dorothy **1** 212
Apgar, Virginia **1** 257-259
Cabot, Richard Clarke **3** 200
Chinn, May Edward **3** 525-526
Elders, Joycelyn **5** 243-246
Hamilton, Alice **7** 98-99
Healy, Bernadine Patricia **7** 237-238
Jemison, Mae C. **8** 243-244
Kessler, David A. **8** 523-524
Long, Irene D. **9** 497-498
Love, Susan M. **10** 2-3
Masters, William Howell **10** 327-328
Mayo, William J. and Charles H. **10** 367-369
Mendenhall, Dorothy Reed **10** 491-492
Sabin, Albert Bruce **13** 401-402
Salk, Jonas Edward **13** 451-452
Williams, William Carlos **16** 308-309
physicists (18th-19th century)
Bache, Alexander Dallas **1** 420
Gibbs, Josiah Willard **6** 302-303
Henry, Joseph **7** 307-308
Rowland, Henry Augustus **13** 330-331
physicists (19th-20th century)
Michelson, Albert Abraham **11** 7-8
Millikan, Robert Andrews **11** 33-35
physicists (20th century)
Alvarez, Luis W. **1** 187-189
Anderson, Carl David **1** 214-215
Bardeen, John **2** 1-3
Bethe, Hans Albrecht **2** 238-239
Bloch, Felix **2** 328-330
Brattain, Walter H. **2** 505-507
Bridgman, Percy Williams **3** 5-6
Chu, Paul Ching-Wu **4** 37-39
Compton, Arthur Holly **4** 186-188
Dyson, Freeman John **5** 171-173
Elsasser, Walter Maurice **5** 277-278
Feigenbaum, Mitchell Jay **5** 404-405
Feynman, Richard Phillips **5** 432-434
Einstein, Albert **5** 228-231
Franck, James **6** 49-52
Gamow, George **6** 199-200
Gell-Mann, Murray **6** 257-258
Glashow, Sheldon Lee **6** 361-362
Goddard, Robert Hutchings **6** 376-377
Goeppert-Mayer, Maria **6** 385-387
Jackson, Shirley Ann **8** 183-184
Karle, Isabella **8** 447-449
Kármán, Theodore von **8** 451-452
Kuhn, Thomas Samuel **9** 121-123
Land, Edwin Herbert **9** 183-184
Lawrence, Ernest Orlando **9** 248-250
Lee, Tsung-Dao **9** 299-300
Moore, Charlotte E. **11** 145-146
Noyce, Robert **11** 436-437
Oppenheimer, J. Robert **11** 525-526
Prichard, Diana García **12** 448-449
Rabi, Isidor Isaac **12** 526-527
Ramsey, Norman Foster Jr. **13** 25-27
Ride, Sally **13** 158-160
Shockley, William **14** 200-202
Stern, Otto **14** 435
Szilard, Leo **15** 64-66
Taussig, Helen Brooke **15** 118-120
Teller, Edward **15** 139-141
Townes, Charles Hard **15** 281-282
von Braun, Wernher **16** 17-18
Wigner, Eugene Paul **16** 268-269
Yalow, Rosalyn S. **16** 427-428
Yang, Chen Ning **16** 437-438

Zworykin, Vladimir Kosma **16** 539-540
physiologists
Erlanger, Joseph **5** 310-311
Mayer, Jean **10** 365-366
psychiatrists and psychoanalysts
Bettelheim, Bruno **2** 245-246
Erikson, Erik Homburger **5** 309-310
Horney, Karen Danielsen **7** 508-509
Sullivan, Harry Stack **15** 23-24
White, William Alanson **16** 239-240
scientific photographers
Draper, John William **5** 96-97
seismologists
Richter, Charles F. **13** 146-148
statisticians
De Bow, James Dunwoody Brownson **4** 441-442
Mayo-Smith, Richmond **10** 371-372
Ogburn, William Fielding **11** 480
Stouffer, Samuel A. **14** 482-483
Wright, Carroll Davidson **16** 396
surgeons
Carrel, Alexis **3** 322-323
DeBakey, Michael Ellis **4** 437-438
DeVries, William Castle **4** 518-519
Drew, Charles Richard **5** 100-101
Reed, Walter **13** 78
Williams, Daniel Hale **16** 302-303
virologists
Baltimore, David **1** 477-478
Enders, John Franklin **5** 285-286
Rous, Francis Peyton **13** 322-323
Salk, Jonas Edward **13** 451-452
Stanley, Wendell Meredith **14** 400-401
Varmus, Harold Eliot **15** 436-437
zoologists
Hyman, Libbie Henrietta **8** 83-84
Kinsey, Alfred C. **9** 31-32
Mayr, Ernst **10** 372-374
Morgan, Thomas Hunt **11** 170-171
Peterson, Edith R. **12** 258-259
Russell, Elizabeth Shull **13** 377-379
Trotter, Mildred **15** 305-306

Scientists, Arab
alchemists
Jabir ibn Hayyan **8** 167
astronomers
Biruni, Abu Rayhan al- **2** 284-285
Bitruji, Nur al-Din Abu Ishaq al **2** 296
Hasan ibn al-Haytham **7** 190-191
Khwarizmi, Muhammad ibn Musa al- **8** 541
geographers
Biruni, Abu Rayhan al- **2** 284-285
ibn Battuta, Muhammad **8** 91-92
Idrisi, Muhammad ibn Muhammad al- **8** 102-103
Khwarizmi, Muhammad ibn Musa al- **8** 541
mathematicians
Biruni, Abu Rayhan al- **2** 284-285
Hasan ibn al-Haytham **7** 190-191
Khwarizmi, Muhammad ibn Musa al- **8** 541
physicians
Avicenna **1** 386-387
ibn Tufayl, Abu Bakr Muhammad **8** 96
physicists
Hasan ibn al-Haytham **7** 190-191

Scientists, Argentine
Houssay, Bernardo Alberto **7** 522-523

Scientists, Australian
Bruce, David **3** 63
Burnet, Frank Macfarlane **3** 146-147
Eccles, John Carew **5** 195-196
Florey, Howard Walter **5** 491-492
Kenny, Elizabeth **8** 509-510
Monash, John **11** 95-96
Wilkins, George Hubert **16** 281-282

Scientists, Austrian
mathematicians
Gödel, Kurt **6** 377-379
physicists
Boltzmann, Ludwig **2** 379-380
Frisch, Otto Robert **6** 119-120
Hess, Victor Francis **7** 362-363
Mach, Ernst **10** 90-91
Meitner, Lise **10** 463-466
Pauli, Wolfgang Ernst **12** 149
Schrödinger, Erwin **14** 31-33
physiologists
Pregl, Fritz **12** 436-437
psychiatrists
Adler, Alfred **1** 61-63
zoologists
Frisch, Karl von **6** 117-118

Scientists, Belgian
de Vries, Hugo **4** 516-518
Lemaître, Abbè Georges Édouard **9** 315-316
Quételet, Lambert Adolphe Jacques **12** 510-511
Vesalius, Andreas **15** 473-475

Scientists, Brazilian
Andrada e Silva, José Bonifácio de **1** 221-222
Cruz, Oswaldo Gonçalves **4** 328-329
Santos-Dumont, Alberto **13** 477-478

Scientists, Canadian
Avery, Oswald Theodore **1** 384-386
Banting, Frederick Grant **1** 493-494
Best, Charles Herbert **2** 236-237
Bethune, Henry Norman **2** 240-241
Fleming, Sandford **5** 485-486
Herzberg, Gerhard **7** 349-350
Jolliet, Louis **8** 328-329
Logan, William Edmond **9** 488-489
Osler, William **12** 19-20
Penfield, Wilder Graves **12** 198-200
Polanyi, John Charles **12** 370-372
Seton, Ernest Thompson **14** 119-120
Thompson, David **15** 194-195
Traill, Catharine Parr **15** 291

Scientists, Chinese
Chu, Paul Ching-Wu **4** 37-39
Ssu-ma Ch'ien **14** 388-389
Wei Yüan **16** 180-181

Scientists, Colombian
Mutis, José Celestino **11** 278-279

Scientists, Cuban
Finlay, Carlos Juan **5** 450
Grau San Martin, Ramón **6** 499-500

Scientists, Czech
Mendel, Johann Gregor **10** 483-486

Scientists, Danish
Bohr, Niels Henrik David **2** 366-368
Brahe, Tycho **2** 489-490
Dam, Carl Peter Henrik **4** 382-383
Krogh, Schack August Steenberg **9** 106
Oersted, Hans Christian **11** 476-478
Steno, Nicolaus **14** 425-426

Scientists, Dutch
astronomers
Huygens, Christiaan **8** 79-81
Kapteyn, Jacobus Cornelis **8** 436-437
Oort, Jan Hendrik **11** 523-524
biologists
Eijkman, Christian **5** 228
botanists
Boerhaave, Hermann **2** 358-359
Vries, Hugo de **16** 33-36
chemists
Boerhaave, Hermann **2** 358-359
Ingenhousz, Jan **8** 119-120
Van't Hoff, Jacobus Hendricus **15** 431-432
engineers
Ingenhousz, Jan **8** 119-120
geneticists
Vries, Hugo de **16** 33-36
geodesists
Meinesz, Felix Andries Vening **10** 461
mathematicians
Huygens, Christiaan **8** 79-81
naturalists
Leeuwenhoek, Anton van **9** 300-301
Swammerdam, Jan **15** 48-49
physicians
Boerhaave, Hermann **2** 358-359
Eijkman, Christian **5** 228
Ingenhousz, Jan **8** 119-120
physicists
Huygens, Christiaan **8** 79-81
Kamerlingh Onnes, Heike **8** 418-420
Lorentz, Hendrik Antoon **9** 515-516
van der Waals, Johannes Diderik **15** 417-418

Scientists, Egyptian
Imhotep **8** 116-117

Scientists, English
anatomists
Keith, Arthur **8** 475-476
archaeologists
Leakey, Mary Douglas **9** 263-264
astronomers
Adams, John Couch **1** 51-52

Bell Burnell, Susan Jocelyn **2** 133-134
Bradley, James **2** 482-483
Eddington, Arthur Stanley **5** 201-202
Flamsteed, John **5** 477-478
Halley, Edmund **7** 88-89
Herschel, John Frederick William **7** 340-341
Herschel, William **7** 341-343
Huggins, William **8** 14-15
Jeffreys, Harold **8** 241-242
Lovell, Alfred Charles Bernard **10** 8-9
biochemists
Chain, Ernst Boris **3** 407-408
Franklin, Rosalind Elsie **6** 67-68
Hopkins, Frederick Gowland **7** 491-492
Krebs, Hans Adolf **9** 95-97
Perutz, Max **12** 246-248
Sanger, Frederick **13** 466-467
biologists
Bateson, William **2** 55-57
Crick, Francis Harry Crompton **4** 310
Galton, Francis **6** 193-194
Haldane, John Burdon Sanderson **7** 70-71
Huxley, Julian **8** 75-77
Huxley, Thomas Henry **8** 77-79
Spencer, Herbert **14** 369-370
botanists
Banks, Joseph **1** 489-490
Ray, John **13** 57-59
Stopes, Marie **14** 476-478
cartographers
Matthew Paris **10** 341-342
chemists (17th-18th century)
Black, Joseph **2** 303
Boyle, Robert **2** 469-471
Cavendish, Henry **3** 383-384
Priestley, Joseph **12** 452-453
chemists (19th century)
Couper, Archibald Scott **4** 269-270
Crookes, William **4** 323-324
Dalton, John **4** 378-379
Davy, Humphry **4** 426-427
Faraday, Michael **5** 380
Ramsay, William **13** 21-22
chemists (20th century)
Aston, Francis William **1** 350-351
Crookes, William **4** 323-324
Hinshelwood, Cyril Norman **7** 405-406
Hodgkin, Dorothy Crowfoot **7** 432-434
Kendrew, John C. **8** 495-496
Soddy, Frederick **14** 321-323
Todd, Alexander **15** 251-253
engineers
Newcomen, Thomas **11** 362
Spencer, Herbert **14** 369-370
Watt, James **16** 141-143
Whittle, Frank **16** 257-258
engineers (civil)
Brunel, Isambard Kingdom **3** 69-70
Smeaton, John **14** 280-281
engineers (computer)
Hounsfield, Godfrey **7** 517-519
engineers (electrical)
Hounsfield, Godfrey **7** 517-519
Parsons, Charles Algernon **12** 120-121
Watson-Watt, Robert Alexander **16** 140-141
engineers (railway)
Stephenson, George and Robert **14** 432-433
geneticists
Bateson, William **2** 55-57
geographers
Hakluyt, Richard **7** 70
geologists
Fuchs, Vivian **6** 140
Holmes, Arthur **7** 455-456
Murchison, Roderick Impey **11** 255-256
Sedgwick, Adam **14** 82-83
geophysicists
Chapman, Sydney **3** 441
Jeffreys, Harold **8** 241-242
hydrographers
Flinders, Matthew **5** 490
instrument makers
Watt, James **16** 141-143
inventors
Arkwright, Richard **1** 298
Babbage, Charles **1** 407-408
Bessemer, Henry **2** 235-236
Davis, John **4** 419
Davy, Humphry **4** 426-427
Hounsfield, Godfrey **7** 517-519
Maxim, Hiram Stevens **10** 355-356
Newcomen, Thomas **11** 362
Watt, James **16** 141-143
Whittle, Frank **16** 257-258
mathematicians
Babbage, Charles **1** 407-408
Boole, George **2** 396-397
Carroll, Lewis **3** 332-333
Hawking, Stephen William **7** 206-208
Jeffreys, Harold **8** 241-242
Newton, Isaac **11** 369-372
Penrose, Roger **12** 204-205
Ramsey, Frank Plumpton **13** 25
Recorde, Robert **13** 68-69
Russell, Bertrand Arthur William **13** 373-374
Taylor, Brook **15** 121-122
Turing, Alan Mathison **15** 349-350
Whitehead, Alfred North **16** 242-244
meteorologists
Galton, Francis **6** 193-194
naturalists
Banks, Joseph **1** 489-490
Bates, Henry Walter **2** 53-54
Darwin, Charles Robert **4** 397-399
Huxley, Thomas Henry **8** 77-79
Johnston, Henry Hamilton **8** 322-323
Ray, John **13** 57-59
Wallace, Alfred Russel **16** 69-70
navigators
Baffin, William **1** 435-436
neurophysiologists
Adrian, Edgar Douglas **1** 67-69
Dale, Henry Hallett **4** 371-373
physicians and surgeons
Addison, Thomas **1** 58-59
Bright, Richard **3** 7-8
Browne, Thomas **3** 49-50
Garrett (Anderson), Elizabeth **6** 222-225
Gilbert, William **6** 313-314
Hartley, David **7** 185
Harvey, William **7** 189-190
Jenner, Edward **8** 245-246
Lister, Joseph **9** 444-445
Sydenham, Thomas **15** 59-60
physicists (16th-18th century)
Boyle, Robert **2** 469-471
Gilbert, William **6** 313-314
Hooke, Robert **7** 475
Newton, Isaac **11** 369-372
physicists (18th-19th century)
Cavendish, Henry **3** 383-384
Faraday, Michael **5** 380
Joule, James Prescott **8** 363-364
Rumford **13** 360-362
Young, Thomas **16** 475-476
physicists (19th-20th century)
Bragg, William Henry **2** 488-489
Crookes, William **4** 323-324
Rayleigh, 3d Baron **13** 62
Rutherford, Ernest **13** 384-387
Thomson, Joseph John **15** 200-201
physicists (20th century)
Appleton, Edward Victor **1** 265-266
Aston, Francis William **1** 350-351
Blackett, Patrick M.S. **2** 306-307
Cockcroft, John Douglas **4** 131-132
Dirac, Paul Adrien Maurice **5** 23-24
Dyson, Freeman John **5** 171-173
Frisch, Otto Robert **6** 119-120
Gabor, Dennis **6** 159-160
Hawking, Stephen William **7** 206-208
Jeans, James Hopwood **8** 235-236
Penrose, Roger **12** 204-205
Snow, Charles Percy **14** 311-312
Soddy, Frederick **14** 321-323
Thomson, George Paget **15** 198-199
Watson-Watt, Robert Alexander **16** 140-141
physiologists
Hales, Stephen **7** 75
Hill, Archibald Vivian **7** 385-386
Hodgkin, Alan Lloyd **7** 431-432
Sherrington, Charles Scott **14** 187-189
statisticians
Fisher, Ronald Aylmer **5** 463-464
zoologists
Medawar, Peter Brian **10** 444-445
Owen, Richard **12** 39
Ray, John **13** 57-59

Tinbergen, Nikolaas **15** 229-230

Scientists, Estonian
Baer, Karl Ernst von **1** 431-432

Scientists, Flemish
Helmont, Jan Baptista van **7** 269-271
Mercator, Gerhardus **10** 511-512
Ortelius, Abraham **12** 8-9

Scientists, French
anatomists
Bichat, Marie François Xavier **2** 263-264
archeologists
Breuil, Henri Edouard Prosper **2** 521-522
astronomers
Leverrier, Urbain Jean Joseph **9** 361-362
Nicholas of Oresme **11** 380
biochemists
Baulieu, Étienne-Émile **2** 63-66
biologists
Cuvier, Georges Léopold **4** 357-359
Pasteur, Louis **12** 125-127
chemists
Berthollet, Claude Louis **2** 229-230
Duhem, Pierre Maurice Marie **5** 129
Dumas, Jean Baptiste André **5** 138-139
Gay-Lussac, Joseph Louis **6** 245-246
Joliot-Curie, Irène **8** 325-327
Lavoisier, Antoine Laurent **9** 241-244
Pasteur, Louis **12** 125-127
Sabatier, Paul **13** 398-399
engineers
Bunau-Varilla, Philippe Jean **3** 120-121
Carnot, Lazare Nicolas Marguerite **3** 313-314
Citroën, André-Gustave **4** 66-68
Eiffel, Alexandre Gustave **5** 227-228
Peregrinus, Petrus **12** 208
Perrault, Claude **12** 232-233
geneticists
Lwoff, André **10** 58-59
Monod, Jacques **11** 110-111
geographers
Ailly, Pierre d' **1** 94
Champlain, Samuel de **3** 419-421
Vidal de la Blache, Paul **15** 490
inventors
Braille, Louis **2** 492-493
Citroën, André-Gustave **4** 66-68
Cousteau, Jacques-Yves **4** 276-277
Lumière Brothers, The **10** 41-43
Montgolfier, Joseph and Jacques Michel Étienne **11** 133-134
mathematicians
Alembert, Jean le Rond d' **1** 127-128
Cauchy, Augustin Louis **3** 378-380
Demoivre, Abraham **4** 494-495
Descartes, René **4** 505-508
Fermat, Pierre de **5** 421-422
Lagrange, Joseph Louis **9** 164-166
Laplace, Marquis de **9** 202-204
Levi ben Gershon **9** 363-364
Mandelbrot, Benoit B. **10** 189-191
Pascal, Blaise **12** 122-124
Poincaré, Jules Henri **12** 365-366
naturalists
Buffon, Comte de **3** 109-111
Lamarck, Chevalier de **9** 171-173
navigators
Cartier, Jacques **3** 343-344
paleontologists
Teilhard de Chardin, Marie Joseph Pierre **15** 134-136
pathologists
Bichat, Marie François Xavier **2** 263-264
physicians
Baulieu, Étienne-Émile **2** 63-66
Fernel, Jean François **5** 425-426
La Mettrie, Julien Offray de **9** 179-180
Louis, Pierre Charles Alexandre **9** 540
Nostradamus **11** 432-434
Pinel, Philippe **12** 313-314
physicists (18th century)
Alembert, Jean le Rond d' **1** 127-128
Coulomb, Charles Augustin de **4** 266-267
physicists (19th century)
Ampère, André Marie **1** 205-206
Carnot, Nicolas Léonard Sadi **3** 315
Curie, Marie Sklodowska **4** 339-341
Curie, Pierre **4** 341-344
Duhem, Pierre Maurice Marie **5** 129
Fizeau, Hippolyte Armand Louis **5** 475
Foucault, Jean Bernard Léon **6** 28-29
Fourier, Jean Baptiste Joseph **6** 32-33
Fresnel, Augustin Jean **6** 102-103
Gay-Lussac, Joseph Louis **6** 245-246
physicists (20th century)
Becquerel, Antoine Henri **2** 108-109
Broglie, Louis Victor Pierre Raymond de **3** 15-17
Curie, Marie Sklodowska **4** 339-341
de Broglie, Louis **4** 442-444
Joliot-Curie, Irène **8** 325-327
Joliot-Curie, Jean Frédéric **8** 327-328
Perrin, Jean Baptiste **12** 233-236
physiologists
Bernard, Claude **2** 208-210
Bichat, Marie François Xavier **2** 263-264
Richet, Charles Robert **13** 144-145
psychiatrists
Charcot, Jean Martin **3** 442
surgeons
Carrel, Alexis **3** 322-323
Guy de Chauliac **7** 54
Paré, Ambroise **12** 94-95
virologists
Montagnier, Luc **11** 114-116
zoologists
Cuvier, Georges Léopold **4** 357-359

Scientists, Gambian
Jawara, Dauda Kairaba **8** 227-228

Scientists, German
anatomists
Müller, Johannes Peter **11** 239-240
Weidenreich, Franz **16** 171-172
astronomers
Bessel, Friedrich Wilhelm **2** 234-235
Gauss, Karl Friedrich **6** 240-242
Kepler, Johannes **8** 514-516
Regiomontanus **13** 81-82
bacteriologists
Behring, Emil Adolph von **2** 122-123
Domagk, Gerhard Johannes Paul **5** 48-50
Ehrlich, Paul **5** 225-226
Koch, Heinrich Hermann Robert **9** 69-70
biochemists
Chain, Ernst Boris **3** 407-408
Krebs, Hans Adolf **9** 95-97
Meyerhof, Otto Fritz **10** 537-539
Warburg, Otto **16** 109-111
biologists
Driesch, Hans Adolf Eduard **5** 105
Haeckel, Ernst Heinrich Philipp August **7** 61-62
Herzberg, Gerhard **7** 349-350
Schwann, Theodor **14** 51-52
Weismann, August Freidrich Leopold **16** 178-180
cartographers
Waldseemüller, Martin **16** 56
chemists
Baeyer, Johann Friedrich Adolf von **1** 432
Bunsen, Robert Wilhelm **3** 124-125
Diels, Otto Paul Hermann **5** 5-6
Fischer, Emil **5** 456-457
Fischer, Hans **5** 457-459
Haber, Fritz **7** 56-58
Hahn, Otto **7** 64-65
Hofmann, August Wilhelm von **7** 441-442
Kekulé, Friedrich August **8** 477-478
Liebig, Justus von **9** 403-404
Nernst, Walther **11** 340-342
Stahl, Georg Ernst **14** 392-393
Willstätter, Richard **16** 310-312
embryologists
Spemann, Hans **14** 368-369
engineers
Daimler, Gottlieb **4** 368
Diesel, Rudolf **5** 7
geographers
Ratzel, Friedrich **13** 50-51
Ritter, Karl **13** 181-182
Waldseemüller, Martin **16** 56
geologists
Werner, Abraham Gottlob **16** 205-207
geophysicists

Wegener, Alfred Lothar **16** 170-171
inventors
Benz, Carl **2** 182-183
Braun, Ferdinand **2** 508-509
Gutenberg, Johann **7** 48-49
Nernst, Walther **11** 340-342
mathematicians
Cantor, Georg Ferdinand Ludwig Philipp **3** 265-266
Frege, Gottlob **6** 93-94
Gauss, Karl Friedrich **6** 240-242
Leibniz, Gottfried Wilhelm von **9** 307-310
Regiomontanus **13** 81-82
Riemann, Georg Friedrich Bernard **13** 164-165
meteorologists
Wegener, Alfred Lothar **16** 170-171
mineralogists
Agricola, Georgius **1** 86-87
Werner, Abraham Gottlob **16** 205-207
naturalists
Albertus Magnus **1** 115-116
Humboldt, Friedrich Heinrich Alexander von **8** 30-31
Werner, Abraham Gottlob **16** 205-207
pathologists
Domagk, Gerhard Johannes Paul **5** 48-50
Virchow, Rudolf Ludwig Carl **15** 506-507
physicians
Behring, Emil Adolph von **2** 122-123
Benn, Gottfried **2** 164
Koch, Heinrich Hermann Robert **9** 69-70
Mengele, Josef **10** 502-503
Mesmer, Franz Anton **10** 526-527
Schweitzer, Albert **14** 55-56
physicists (17th-18th century)
Fahrenheit, Gabriel Daniel **5** 366
Guericke, Otto Von **7** 27-28
physicists (19th century)
Clausius, Rudolf Julius Emanuel **4** 92-94
Fraunhofer, Joseph von **6** 75-76
Helmholtz, Hermann Ludwig Ferdinand von **7** 268-269
Hertz, Heinrich Rudolf **7** 346-347
Kirchhoff, Gustav Robert **9** 33-34
Ohm, Georg Simon **11** 486-487
physicists (19th-20th century)
Ruska, Ernst August Friedrich **13** 370-371
physicists (19th-20th centuries)
Braun, Ferdinand **2** 508-509
von Laue, Max **16** 23-24
physicists (20th century)
Born, Max **2** 420-421
Bothe, Walther **2** 438-439
Geiger, Hans **6** 251-253
Heisenberg, Werner Karl **7** 261-263
Mössbauer, Rudolf **11** 208-209
Röntgen, Wilhelm Conrad **13** 273-275
Schlick, Friedrich Albert Moritz **14** 16-17
von Braun, Wernher **16** 17-18
physiologists
Du Bois-Reymond, Emil **5** 118-119
Helmholtz, Hermann Ludwig Ferdinand von **7** 268-269
Loewi, Otto **9** 486-487
Ludwig, Karl Friedrich Wilhelm **10** 31
Müller, Johannes Peter **11** 239-240
psychiatrists
Jaspers, Karl **8** 225-226

Scientists, Greek
anatomists
Erasistratus **5** 297-298
astronomers
Anaximander **1** 209-210
Aristarchus of Samos **1** 290-291
Eratosthenes of Cyrene **5** 301-302
Eudoxus of Cnidus **5** 329-330
Heraclides of Pontus **7** 319-320
Hipparchus **7** 407-408
Ptolemy, Claudius **12** 473-474
geographers
Eratosthenes of Cyrene **5** 301-302
Ptolemy, Claudius **12** 473-474
Strabo **14** 485-486
inventors
Heron of Alexandria **7** 334-335
mathematicians
Apollonius of Perga **1** 261-262
Archimedes **1** 277-280
Eratosthenes of Cyrene **5** 301-302
Euclid **5** 327-329
Eudoxus of Cnidus **5** 329-330
Heron of Alexandria **7** 334-335
Hypatia of Alexandria **8** 85
Ptolemy, Claudius **12** 473-474
Pythagoras **12** 498-499
natural philosophers
Anaxagoras **1** 208-209
Anaximander **1** 209-210
Anaximenes **1** 210
Aristotle **1** 295-296
Democritus **4** 493-494
Empedocles **5** 282
Thales **15** 161
physicians
Erasistratus **5** 297-298
Eudoxus of Cnidus **5** 329-330
Galen **6** 178-180
Hippocrates **7** 408-410

Scientists, Honduran
Suazo Córdova, Roberto **15** 8-10

Scientists, Hungarian
Gabor, Dennis **6** 159-160
Hevesy, George Charles de **7** 371
Polanyi, Michael **12** 372-373
Szent-Györgyi, Albert von **15** 62-64
Szilard, Leo **15** 64-66
Teller, Edward **15** 139-141
Von Neumann, John **16** 27-28
Wigner, Eugene Paul **16** 268-269

Scientists, Indian
Bhabha, Homi Jehangir **2** 253-254
Bose, Jagadis Chandra **2** 429-430
Khorana, Har Gobind **8** 537-538
Raman, Chandrasekhar Venkata **13** 13-14
Ramanujan Aiyangar, Srinivasa **13** 14-15

Scientists, Irish
Hamilton, William Rowan **7** 99-100
Lonsdale, Kathleen **9** 501-502
Tyndall, John **15** 374
Walton, Ernest **16** 88-90

Scientists, Italian
anatomists
Leonardo da Vinci **9** 337-340
Luzzi, Mondino de' **10** 58
Malpighi, Marcello **10** 176-178
Morgagni, Giovanni Battista **11** 158-159
astronomers
Cardano, Geronimo **3** 285-286
Galileo Galilei **6** 180-183
biologists
Levi-Montalcini, Rita **9** 366-368
Spallanzani, Lazzaro **14** 360-361
chemists
Avogadro, Lorenzo Romano Amedeo Carlo **1** 388-389
engineers
Biringuccio, Vannoccio **2** 283
Leonardo da Vinci **9** 337-340
Sangallo family **13** 464-466
Sanmicheli, Michele **13** 469-470
inventors
Leonardo da Vinci **9** 337-340
Marconi, Guglielmo **10** 239-240
Volta, Alessandro **16** 12-14
mathematicians
Cardano, Geronimo **3** 285-286
Fibonacci, Leonardo **5** 434-435
Tartaglia, Niccolo **15** 111-112
Torricelli, Evangelista **15** 268-269
metallurgists
Biringuccio, Vannoccio **2** 283
naturalists
Porta, Giambattista della **12** 403-404
Spallanzani, Lazzaro **14** 360-361
physicians
Cardano, Geronimo **3** 285-286
Malpighi, Marcello **10** 176-178
Montessori, Maria **11** 125-126
Sanctorius **13** 459
physicists
Avogadro, Lorenzo Romano Amedeo Carlo **1** 388-389
Fermi, Enrico **5** 422-424
Galileo Galilei **6** 180-183
Torricelli, Evangelista **15** 268-269
Volta, Alessandro **16** 12-14
physiologists
Galvani, Luigi **6** 194-195
Sanctorius **13** 459

Scientists, Japanese
Hirohito **7** 410-412
Tomonaga, Sin-itiro **15** 265-266
Yukawa, Hideki **16** 481-482

Scientists, Kenyan
anthropologists
Leakey, Richard Erskine Frere **9** 264-265

Scientists, New Zealander
physicians
King, Frederic Truby **9** 18-19

Scientists, Norwegian
Nansen, Fridtjof **11** 304-305

Scientists, Persian
Omar Khayyam **11** 510-511
Razi **13** 63-64

Scientists, Peruvian
Unánue, José Hipólito **15** 387-388

Scientists, Polish
Copernicus, Nicolaus **4** 226-227
Sabin, Albert Bruce **13** 401-402

Scientists, Portuguese
Cabral, Pedro Álvares **3** 203-204

Scientists, Roman
Celsus, Aulus Cornelius **3** 393
Frontinus, Sextus Julius **6** 130

Scientists, Russian
aeronautical engineers
Sikorsky, Igor **14** 223-224
Tupolev, Andrei Nikolaevich **15** 341-342
see also Aeronautics
agronomists
Lysenko, Trofim Denisovich **10** 71
see also Agriculturists
astronomers
Struve, Friedrich Georg Wilhelm von **14** 513
bacteriologists
Metchnikoff, Élie **10** 532-533
botanists
Dobzhansky, Theodosius **5** 35-37
Vavilov, Nikolai Ivanovich **15** 447-448
chemists
Borodin, Aleksandr Profirevich **2** 422-423
Lomonosov, Mikhail Vasilevich **9** 494
Mendeleev, Dmitrii Ivanovich **10** 486-488
Semenov, Nikolai Nikolaevich **14** 101
geneticists
Vavilov, Nikolai Ivanovich **15** 447-448
geodesists
Struve, Friedrich Georg Wilhelm von **14** 513
mathematicians
Lobachevskii, Nikolai Ivanovich **9** 472-474
physicians
Borodin, Aleksandr Profirevich **2** 422-423
Chekhov, Anton Pavlovich **3** 494-497
physicists
Cherenkov, Pavel Alekseevich **3** 502-503
Kapitsa, Pyotr Leonidovich **8** 433-435
Landau, Lev Davidovich **9** 184-185
Lomonosov, Mikhail Vasilevich **9** 494
Sakharov, Andrei **13** 439-441
Semenov, Nikolai Nikolaevich **14** 101
Tsiolkovsky, Konstantin Eduardovich **15** 326-328
physiologists
Metchnikoff, Élie **10** 532-533
Pavlov, Ivan Petrovich **12** 155-157

Scientists, Scottish
anatomists
Hunter, William **8** 48-49
bacteriologists
Fleming, Alexander **5** 483-485
biologists
Geddes, Patrick **6** 246-247
engineers
Nasmyth, James **11** 316-317
geologists
Hutton, James **8** 73-74
Lyell, Charles **10** 62-63
inventors
Nasmyth, James **11** 316-317
mathematicians
Napier, John **11** 306
naturalists
Baikie, William Balfour **1** 440
Hutton, James **8** 73-74
nutritionists
Orr, John Boyd **12** 4-5
physicians
Baikie, William Balfour **1** 440
Hunter, William **8** 48-49
Livingstone, David **9** 463-465
physicists
Kelvin of Largs **8** 488-489
Maxwell, James Clerk **10** 361-364
Wilson, Charles Thomson Rees **16** 317-318

Scientists, Sierra Leonean
Margai, Milton Augustus Striery **10** 248-249

Scientists, South African
surgeons
Barnard, Christiaan N. **2** 7-8

Scientists, Spanish
Averroës **1** 382-383
Azara, Félix de **1** 397-398
Mayor Zaragosa, Federico **10** 369-371
Mutis, José Celestino **11** 278-279
Ochoa, Severo **11** 461-464

Scientists, Swedish
astronomers
Celsius, Anders **3** 392
chemists
Arrhenius, Svante August **1** 318-320
Berzelius, Jöns Jacob **2** 231-233
Nobel, Alfred Bernhard **11** 410-411
Scheele, Karl Wilhelm **13** 525-526
Theorell, Axel Hugo Theodor **15** 176-177
Tiselius, Arne Wilhelm Kaurin **15** 240-241
engineers
Andrée, Salomon August **1** 226
Swedenborg, Emanuel **15** 49-50
mineralogists
Nordenskjöld, Nils Adolf Erik **11** 421-422
naturalists
Linnaeus, Carl **9** 427-429
physicists
Arrhenius, Svante August **1** 318-320
Swedenborg, Emanuel **15** 49-50

Scientists, Swiss
biologists
Agassiz, Jean Louis Rodolphe **1** 76-78
chemists
Müller, Paul Hermann **11** 241-242
Paracelsus, Philippus Aureolus **12** 91-93
Reichstein, Tadeus **13** 85-87
geologists
Agassiz, Jean Louis Rodolphe **1** 76-78
mathematicians
Bernoulli, Daniel **2** 216
Euler, Leonard **5** 331-332
naturalists
Agassiz, Jean Louis Rodolphe **1** 76-78
Gesner, Konrad von **6** 287
neurophysiologists
Hess, Walter Rudolf **7** 365
physicians
Haller, Albrecht Von **7** 87-88
Paracelsus, Philippus Aureolus **12** 91-93
physicists
Bernoulli, Daniel **2** 216
Müller, Karl Alexander **11** 240-241
Piccard, Auguste **12** 297-298
psychiatrists
Bleuler, Eugen **2** 325
Jung, Carl Gustav **8** 388-389

Scipio Aemilianus
see Scipio Africanus Minor

SCIPIO AFRICANUS MAJOR, PUBLIUS CORNELIUS (236-184/183 B.C.), Roman general **14** 61-62
Cato, Marcus Porcius the Elder **3** 375
Ennius, Quintus **5** 289
Hannibal Barca **7** 128-130
Petrarch **12** 259-261

SCIPIO AFRICANUS MINOR, PUBLIUS CORNELIUS AEMILIANUS (185/184-129 B.C.), Roman general **14** 62-63

Gracchus, Tiberius and Gaius Sempronius **6** 479-480
Marius, Gaius **10** 264-265
Polybios **12** 384-385

Scipio Nasica (died circa 132 B.C.), Roman politician
Gracchus, Tiberius and Gaius Sempronius **6** 479-480

Scipio the Elder, Publius Cornelius
see Scipio Africanus Major

Scirians (German tribe)
Odoacer **11** 473

SCLC
see Southern Christian Leadership Conference

Scoop (novel)
Waugh, Evelyn Arthur St. John **16** 145-147

Scopes trial (1925)
Bryan, William Jennings **3** 80-82
Darrow, Clarence Seward **4** 396-397
Frankfurter, Felix **6** 57
Mencken, Henry Louis **10** 481-483

SCORSESE, MARTIN (born 1942), American filmmaker and screenwriter **14** 63-65

Scotchman's Return and Other Essays (essays)
MacLennan, Hugh **10** 110-111

Scotism (philosophy)
Duns Scotus, John **5** 149-150

Scotland (country, United Kingdom)
early history (to 1306)
Columba **4** 175-176
David I **4** 407
Domitian **5** 52-53
Macbeth **10** 81
Malcolm III **10** 164-165
Margaret of Scotland **10** 252-253
Wallace, William **16** 75-76
The Bruces (1306-1371)
Douglas, James **5** 78
Edward I **5** 208-210
Edward II **5** 210
Edward III **5** 211-212
Philip VI **12** 277-278
Robert I **13** 192-194
The Stuarts (1371-1406)
Henry IV **7** 292-293
John of Gaunt **8** 282-283
Robert II **13** 194
Robert III **13** 194-195
The Stuarts (1406-1603)
Elizabeth I **5** 263-266
Henry VII **7** 300-302
Henry VIII **7** 302-305, 206
James I **8** 204-206
James I **8** 206-207
James III **8** 208-209
Knox, John **9** 65-66
Lyndsay, David **10** 66-67
Mary, I **10** 308-309
union with England (1603-1707)
Anne **1** 241-242
Godolphin, Sidney **6** 380-381
James I **8** 204-206
Monck, George **11** 96-97
Vane, Henry **15** 425-426
see also Civil War, English-Puritan Revolutions; Glorious Revolutions; Great Britain
see also Scottish literature

Scotland, Church of
Baillie, D. (Donald) M. (Macpherson) **1** 445
Baillie, John **1** 445-447
Chalmers, Thomas **3** 408-409
Lyndsay, David **10** 66-67
McCosh, James **10** 402-403

Scots Musical Museum, The (anthology; J. Johnson)
Burns, Robert **3** 155-156

Scots rebellion (1679)
Monmouth and Buccleugh, Duke of **11** 108-109

Scots Wha Hae Wi' Wallace Bled (song)
Burns, Robert **3** 155-156

Scott, Coretta
see King, Coretta Scott

Scott, David (born 1935), American astronaut
Armstrong, Neil Alden **1** 304-306

SCOTT, DRED (1795-1858), African American revolutionary **14** 65-66
see also Dred Scott decision

SCOTT, FRANCIS REGINALD (1899-1985), Canadian poet, political activist, and constitutional theorist **14** 66-67

Scott, James
see Monmouth and Buccleugh, Duke of

Scott, John Morin (1730?-1784), American politician and Revolutionary officer
Clinton, George **4** 113-114

SCOTT, ROBERT FALCON (1868-1912), English naval officer and polar explorer **14** 67-68
Amundsen, Roald **1** 206-207
Mawson, Douglas **10** 354-355
Shackleton, Ernest Henry **14** 132-133

SCOTT, SIR WALTER (1771-1832), Scottish novelist and poet **14** 68-70
friends
Edgeworth, Maria **5** 205-206
influence of
Hugo, Victor Marie **8** 22-25
Manzoni, Alessandro **10** 222-224
Morris, William **11** 187-188
Parkman, Francis **12** 113-115
Stowe, Harriet Elizabeth Beecher **14** 484-485
Tennyson, Alfred **15** 144-146
Tieck, Ludwig **15** 218-219
influenced by
Lewis, Matthew Gregory **9** 390-391
Stewart, Dugald **14** 449
sources
Douglas, James **5** 78

Scott, Thomas (died 1869), English government agent in Canada
Riel, Louis **13** 163-164

SCOTT, WINFIELD (1786-1866), American general **14** 70-71
Civil War
Welles, Gideon **16** 188-190
Mexican War
Beauregard, Pierre Gustave Toutant **2** 96-97
Gorgas, Josiah **6** 453-454
Grant, Ulysses Simpson **6** 492-494
Johnston, Joseph Eggleston **8** 323
Lee, Robert Edward **9** 292-294
Marcy, William Learned **10** 247-248
Perry, Matthew Calbraith **12** 237-239
Pierce, Franklin **12** 300-301
Polk, James Knox **12** 374-376
Taylor, Zachary **15** 128-130
Trist, Nicholas Philip **15** 298-299
opponents
Black Hawk **2** 308
Ross, John **13** 303-304
Webster, Daniel **16** 162-164
supporters
Curtin, Andrew Gregg **4** 347-348
Lawrence, Abbott **9** 246

Scott v. Sanford
see Dred Scott decision

Scottish architecture
Mackintosh, Charles Rennie **10** 107-108

Scottish literature
Douglas, Gavin **5** 77-78
Dunbar, William **5** 142-143
James I **8** 204-206
Lyndsay, David **10** 66-67
Stevenson, Robert Louis **14** 446-448
Thomson, James **15** 199-200

Scottish school of common sense (philosophy)
McCosh, James **10** 402-403
Mill, James **11** 21
Reid, Thomas **13** 87-88
Stewart, Dugald **14** 449

Scottish Symphony (musical composition)
Mendelssohn, Moses **10** 488-489

Scottish Test Act (1681)
Blair, James **2** 315-316

Scott-King's Modern Europe (novel)
Waugh, Evelyn Arthur St. John **16** 145-147

Scotus
see Duns Scotus, John

Scouts
see Frontiersmen

Scranton (city, Pennsylvania)
Powderly, Terence Vincent **12** 420-421

Scrap of paper
see London, treaty of (1839)

Screens, The (play)
Brook, Peter **3** 19-21
Genet, Jean **6** 262-263

Screens, The (verse)
Richards, Ivor Armstrong **13** 137

SCRIABIN, ALEXANDER NIKOLAYEVICH (1871-1915), Russian composer and pianist **14** 71-72
Copland, Aaron **4** 227-228
Pasternak, Boris Leonidovich **12** 124-125
Prokofiev, Sergei Sergeevich **12** 458-460

Scriabin, V. M.
see Molotov, Vyacheslav Mikhailovich

Scribe, Augustin (1791-1861), French author
Daudet, Alphonse **4** 402-403

Scribe, Eugene (1791-1861), French playwright
Meyerbeer, Giacomo **10** 536-537

Scriblerus Club (literary club)
Pope, Alexander **12** 395-397
Swift, Jonathan **15** 51-54

Scribner's Magazine (periodical; 1887-1939)
Markham, Edwin **10** 267
Rembrandt Harmensz van Rijn **13** 91-95

Scribner's Monthly (periodical; 1870-81)
Jackson, Helen Hunt **8** 172
Lampman, Archibald **9** 180-181
Moran, Thomas **11** 151-152

SCRIPPS, EDWARD WYLLIS (1854-1926), American newspaper publisher **14** 72-73

Scripps Institution of Oceanography (Louisiana Jolla, California)
Scripps, Edward Wyllis **14** 72-73
Urey, Harold Clayton **15** 394-396

Scripturalist sect
see Karaite sect (Judaism)

Scripture studies
see Bible

Scroll of Fire, The (poem)
Bialik, Hayyim Nahman **2** 262-263

Scroll of the Emperors (painting)
Yen Li-pen **16** 453-454

Scrooby group (Protestant radicals)
Bradford, William **2** 475-476
Brewster, William **2** 523-524

Scudéry, Madeleine de (1608-1701), French poet and novelist
Guillaume de Lorris **7** 33-34

SCULLIN, JAMES HENRY (1876-1953), Australian politician **14** 73
Chifley, Joseph Benedict **3** 518
Lyons, Joseph Aloysius **10** 69-70

Sculptors
see Artists—sculptors

Scuola Metafisica (art)
see Metaphysical painting

Scurvy (medicine)
Cartier, Jacques **3** 343-344
Szent-Györgyi, Albert von **15** 62-64

Scutum (constellation)
Kapteyn, Jacobus Cornelis **8** 436-437

SD (Nazi espionage)
Himmler, Heinrich **7** 398-399

Sea, The (book)
Michelet, Jules **11** 5-6

Sea, The (poem)
Morin, Paul **11** 174

Sea and Sardinia (book)
Lawrence, David Herbert **9** 247-248

Sea Garden (poems)
Doolittle, Hilda **5** 65-66

Sea Gull, The (play)
Chekhov, Anton Pavlovich **3** 494-497
Meyerhold, Vsevolod Emilievich **10** 539
Stanislavsky, Constantin **14** 398-399

Sea Monster (engraving)
Dürer, Albrecht **5** 159-161

Sea of Grass (novel)
Richter, Conrad Michael **13** 148-149

Sea poems (book)
Crane, Hart **4** 291-293

SEABORG, GLENN THEODORE (born 1912), American chemist and chairman of the Atomic Energy Commission **14** 74-76

SEABURY, SAMUEL (1729-1796), American theologian **14** 76

Seafarer, The (poem)
Pound, Ezra Loomis **12** 415-417

Seagram Building (New York City)
Johnson, Philip **8** 313-314
Mies van der Rohe, Ludwig **11** 10-12

Seal in the Bedroom, The (book)
Thurber, James Grove **15** 213-214

Seal Island (film)
Disney, Walter Elias **5** 26-27

SEALE, ROBERT GEORGE (Bobby; born 1936), militant activist and a founder of the Black Panther Party **14** 77-78
Cleaver, Leroy Eldridge **4** 97-98
Newton, Huey P. **11** 367-369

Seaman's Act (United States; 1915)
La Follette, Robert Marion **9** 155-156

Seamarks (poem)
Perse, Saint-John **12** 242-243

Search, The (novel)
Snow, Charles Percy **14** 311-312

Search, Weeds, and Red Dawn, The (novel)
Baroja y Nessi, Pío **2** 15-16

Searchers, The (film)
Ford, John **6** 7-8

Searching Wind, The (play)
Hellman, Lillian Florence **7** 267-268

Sears, Richard Warren (1863-1914), American merchant
Rosenwald, Julius **13** 293

Sears, Roebuck and Co.
Ward, Aaron Montgomery **16** 112
Wood, Robert Elkington **16** 370-371

Seashore at Palavas (painting)
Courbet, Jean Desiré Gustave **4** 271-273

Season at Sarsaparilla, The (play)
White, Patrick Victor Martindale **16** 233-235

Season Ticket, The (book)
Haliburton, Thomas Chandler **7** 80

Seasons, The (musical composition)
Hayden, Thomas Emmet **7** 217-219
Vivaldi, Antonio **16** 3-4

Seasons, The (poem)
Thomson, James **15** 199-200

Seated Bacchante... (sculpture)
Clodion **4** 121

Seated Lincoln (sculpture)
Borglum, John Gutzon de la Mothe **2** 416-417

Seated Madonna (sculpture)
Quercia, Jacopo della **12** 509

Seated Man... (painting)
Hals, Frans **7** 89-91

Seated Woman (sculpture)
Duchamp-Villon, Raymond **5** 123

Seated Woman Holding a Fan (painting)
Hals, Frans **7** 89-91

SEATO
see Southeast Asia Treaty Organization

SEATTLE (c. 1788-1866), Native American tribal chief **14** 80-81

Sea-Wolf, The (stories)
London, Jack **9** 494-495

Sebastian (1554-1578), king of Portugal
Camoëns, Luis Vaz de **3** 247-249

Sebastiano del Piombo (1485?-1547), Italian painter
Titian **15** 242-244

Secession (art)
see Vienna Secession

Secession (United States; 1860-61)
opponents (North)
Brown, Benjamin Gratz **3** 32-33
Douglas, Stephen Arnold **5** 80-82
Lieber, Francis **9** 401-402
Lincoln, Abraham **9** 415-418
Sumner, Charles **15** 30-31
Wade, Benjamin Franklin **16** 38-39
opponents (South)
Forbes, John **5** 507-508
Houston, Samuel **7** 526-527
Lamar, Lucius Quintus Cincinnatus **9** 170-171
Soulé, Pierre **14** 351-352
Stephens, Alexander Hamilton **14** 429-430
Vance, Zebulon Baird **15** 413-414
supporters (North)

Vallandigham, Clement Laird **15** 406-407
supporters (South)
Memminger, Christopher Gustavus **10** 476-477
Rhett, Robert Barnwell **13** 120
Ruffin, Edmund **13** 354-355
Simms, William Gilmore **14** 235-236
Toombs, Robert Augustus **15** 267-268
Yancey, William Lowndes **16** 436-437

Sechter, Simon (1788-1867), Austrian composer
Bruckner, Joseph Anton **3** 64-65

Seclusion, Act of (1654)
Witt, Johan de **16** 348-349

Second April (poems)
Millay, Edna St. Vincent **11** 24-25

Second Bank of the United States
see Bank of the United States, Second

Second Birth, A (poems)
Pasternak, Boris Leonidovich **12** 124-125

Second Coalition, War of the (1799-1800)
Frederick William III **6** 87
Suvorov, Aleksandr Vasilievich **15** 44-45

Second Coming (religion)
Miller, William **11** 30-31
Williams, Roger **16** 304-305

Second Coming, The (poem)
Yeats, William Butler **16** 445-447

Second Continental Congress
see Continental Congresses (United States)

Second Defense (book)
Milton, John **11** 43-46

Second Generation, The (novel)
Phillips, David Graham **12** 280-281

Second International
see International, Second

Second Scroll, The (novel)
Klein, A. M. **9** 49-50

Second Sex, The (book)
de Beauvoir, Simone **4** 440-441

Secondat, C.L. de
see Montesquieu, Baron de

Seconde, La (novel)
Colette, Sidonie Gabrielle **4** 158-159

Secret Agent, The (novel)
Conrad, Joseph **4** 205-207

Secret Life of Walter Mitty, The (story; film)
Goldwyn, Samuel **6** 416
Thurber, James Grove **15** 213-214

Secret Love (play)
Dryden, John **5** 106-107

Secret of Heaven, The (play)
Lagerkvist, Pär Fabian **9** 162-163

Secret of Luca, The (novel)
Silone, Ignazio **14** 231-232

Secret police, Nazi
see Gestapo

Secret Rose, The (book)
Yeats, William Butler **16** 445-447

Secret Service (play)
Barrymores **2** 28-30

Secret Vengeance for Secret Offense (play)
Calderón, Pedro **3** 221-222

Secretary (Cabinet post)
see Statesmen

Secretin (hormone)
Bernard, Claude **2** 208-210

Secrets of the Self, The (poem)
Iqbal, Muhammad **8** 132-133

Secretum (book)
Petrarch **12** 259-261

Secular City, The (book)
Cox, Harvey **4** 284-285

Secular Games (ancient Rome)
Augustus **1** 371-373
Horace **7** 500-503

Secular Society (London)
Besant, Annie Wood **2** 233-234
Bradlaugh, Charles **2** 478

Secularization (religion)
Bonhoeffer, Dietrich **2** 389-391

Secundus, Gaius Plinius
see Pliny the Elder

Secundus, Gaius Plinius Caecilius
see Pliny the Younger

Securities and Exchange Commission (United States)
Arnold, Thurman Wesley **1** 314
Douglas, William Orville **5** 83-85
Lawson, Thomas William **9** 255-256
Rayburn, Samuel Taliaferro **13** 61-62

Security Exchange Act of 1934 (United States)
Frankfurter, Felix **6** 57

Security Treaty (1951)
Kishi, Nobusuke **9** 41-43
Sato, Eisaku **13** 495-496

Sed non satiata (poem)
Baudelaire, Charles Pierre **2** 61-63

Sedan, battle of (1870)
Bismarck, Otto Eduard Leopold von **2** 294-296
Moltke, Helmuth Karl Bernard von **11** 90-91

SEDDON, RICHARD JOHN (1845-1906), New Zealand politician **14** 81-82

Sedgeley (house, near Philadelphia)
Latrobe, Benjamin Henry **9** 222-224

Sedges, John (pseudonym)
see Buck, Pearl Sydenstricker

SEDGWICK, ADAM (1785-1873), English geologist **14** 82-83
Murchison, Roderick Impey **11** 255-256

Sedition Act
see Alien and Sedition Acts

See America First (operetta)
Porter, Cole Albert **12** 405-406

See Naples and Die (play)
Rice, Elmer **13** 126-127

Seed beneath the Snow, The (novel)
Silone, Ignazio **14** 231-232

Seeds of Tommorrow (novel)
Sholokhov, Mikhail Aleksandrovich **14** 203-204

SEEGER, PETE (born 1919), American folksinger and activist **14** 83-84
Cotton, John **4** 263-265

Sefarim, Mendele Mocher
see Mendele Mocher Sefarim

Sefer Ha-Aggada (anthology)
Bialik, Hayyim Nahman **2** 262-263

Sefer ha-Kuzari (Jewish classic)
Judah Halevi **8** 373

Sefer Hamitzvot (Karaite sect)
Anan ben David **1** 207-208

SEFERIS, GEORGE (Georgios Seferiadis; 1900-71), Greek poet and statesman **14** 84-85

SEGAL, GEORGE (born 1924), American sculptor **14** 85-87

Segantini, Giovanni (1858-1899), Italian painter
Hartley, Marsden **7** 186

SEGOVIA, ANDRÉS (1893-1987), Spanish guitarist **14** 87-88

Segovian Weaver, The (play)
Alarcón, Pedro Antonio de **1** 100-101

Segrais, Jean Regnault de (1624-1701), French poet
Lafayette, Marquis de **9** 151-152

Segregation (racial, United States)
see African American history (United States)

Segregation, law of (genetics)
Mendel, Johann Gregor **10** 483-486

Séguier, Pierre, Duc de Villemor (1588-1672), French statesman
Le Brun, Charles **9** 269-270

Seguin Opera Co. (Philadelphia)
Fry, William Henry **6** 136-137

Sei personaggi in cerca d'autore (play)
Pirandello, Luigi **12** 319-321

SEIBERT, FLORENCE B. (1897-1991), American biochemist **14** 89-90

Sein (philosophy)
Heidegger, Martin **7** 257-258
Meinong, Alexius Ritter von Handschuchsheim **10** 461-462

Seismology (science)
Ewing, William Maurice **5** 350-351
Jeffreys, Harold **8** 241-242
Richter, Charles F. **13** 146-148
Winthrop, John **16** 341-342

Seixas, Gershom Mendes (1745-1816), American rabbi
Cardozo, Benjamin Nathan **3** 288-290

Seiyukai party (Japan)
Hara, Kei **7** 138
Inukai, Tsuyoshi **8** 130-131
Ito, Hirobumi **8** 153-155
Saionji, Kimmochi **13** 438-439
Takahashi, Korekiyo **15** 84-85

Seize the Day (book)
Bellow, Saul **2** 141-143

Sejanus His Fall (play)
Jonson, Ben **8** 343-345

SEJO (1417-1468), king of Korea 1453-68 **14** 90-91
Sejong **14** 91-92

SEJONG (1397-1450), king of Korea 1418-50 **14** 91-92

Sekigahara, battle of (1600)
Ieyasu, Tokugawa **8** 103-106
Toyotomi Hideyoshi **15** 286-289

Sekondi-Takoradi (town, West Africa)
Busia, Kofi Abrefa **3** 172-173

Selassie, Haile
see Haile Selassie

Selenium (element—chemistry)
Berzelius, Jöns Jacob **2** 231-233
Crookes, William **4** 323-324
Diels, Otto Paul Hermann **5** 5-6

Selenomonas sputigena (bacillus)
Leeuwenhoek, Anton van **9** 300-301

Seleucia (ancient city, Mesopotamia)
Seleucus I **14** 92-93

Seleucid dynasty (Syria; ruled 312-64 B.C.)
Antiochus III **1** 249-250
Antiochus IV **1** 250
Cleopatra **4** 105-106
Seleucus I **14** 92-93

SELEUCUS I (circa 358-281 B.C.), Macedonian general, king of Babylonia and Syria **14** 92-93
Antigonus I **1** 248-249
Chandragupta Maurya **3** 426
Ptolemy I **12** 470-472

Self (philosophy)
Fichte, Johann Gottlieb **5** 435-436
Locke, John **9** 478-480

Self-Realization Fellowship (Hindu organization)
Yogananda **16** 462-463

Self-reliance (essay)
Emerson, Ralph Waldo **5** 278-280

Self-strengthening (Chinese reform movement)
Feng Kuei-fen **5** 411-412
Li Hung-Chang **9** 407-409
Tso Tsung-t'ang **15** 328-329
Wen-hsiang **16** 202-203
Wo-jen **16** 352

Seligman, C.G. (1873-1940), English ethnologist
Malinowski, Kaspar Bronislaw **10** 170-171

SELIGMAN, EDWIN ROBERT ANDERSON (1861-1939), American economist and editor **14** 93-94
Mills, C. Wright **11** 35-36

SELIM I (circa 1470-1520), Ottoman sultan 1512-20 **14** 94-95
Abbas I **1** 4-6
Suleiman I **15** 20-21

Selim I Mosque (Istanbul)
Sinan, Kodja Mimar **14** 245-246

Selim II (1524-1574), Turkish sultan 1566-74
Suleiman I **15** 20-21

Selim II Mosque (Edirne, Turkey)
Sinan, Kodja Mimar **14** 245-246

SELIM III (1761-1808), Ottoman sultan 1789-1807 **14** 95-96
Mahmud II **10** 145-147

Seljuks (Turkish dynasty; ruled 1055-1157)
Alexius I **1** 143-144
Alp Arslan **1** 178-179

Selkirk, Alexander (1676-1721), Scottish sailor
Dampier, William **4** 384
Defoe, Daniel **4** 457-459

SELKIRK, 5TH EARL OF (Thomas Douglas; 1771-1820), Scottish colonizer in Canada **14** 96
Fraser, Simon **6** 74-75

SELLARS, WILFRED (1912-1989), American philosopher **14** 96-98

Sellasia, battle of (222 B.C.)
Aratus **1** 273-274
Cleomenes III **4** 103-104

SELLERS, PETER RICHARD HENRY (1925-1980), British comedy genius of theater, radio, television, and movies **14** 98-99

Selma (city, Alabama)
Bunche, Ralph Johnson **3** 121-122
King, Martin Luther Jr. **9** 20-22

Semaine sainte, La (novel)
Aragon, Louis **1** 271-272

Semantics (philosophy)
Carnap, Rudolf **3** 308-309
Richards, Ivor Armstrong **13** 137
Tarski, Alfred **15** 110-111

Semele (opera)
Congreve, William **4** 200-201
Handel, George Frederick **7** 116-119

SEMENOV, NIKOLAI NIKOLAEVICH (1896-1986), Russian physicist and physical chemist **14** 101
Hinshelwood, Cyril Norman **7** 405-406
Kapitsa, Pyotr Leonidovich **8** 433-435

Semiconductors (electrical)
Bardeen, John **2** 1-3

Seminole Indians (North America)
Gadsden, James **6** 165-166
Osceola **12** 18

Seminole War (1817-1818)
Adams, John Quincy **1** 52-54
Jackson, Andrew **8** 168-172

Seminole War, Second (1835-1843)
Osceola **12** 18
Scott, Winfield **14** 70-71
Sherman, William Tecumseh **14** 186-187
Taylor, Zachary **15** 128-130

Semiramide (ballet)
Gluck, Christoph Willibald **6** 372-374

Semiramide (opera)
Rossini, Gioacchino **13** 311-312

Sémiramis (play)
Voltaire **16** 14-16

SEMMELWEIS, IGNAZ PHILIPP (1818-1865), Hungarian physician **14** 101-102

SEMMES, RAPHAEL (1809-1877), American Confederate naval officer **14** 102-103

Sempione strizza l'occhio al Fréjus, Il (novel)
Vittorini, Elio **16** 2-3

Semyon Kotko (opera)
Prokofiev, Sergei Sergeevich **12** 458-460

SEN, RAM CAMUL (1783-1844), Bengali intellectual and entrepreneur **13** 16-17

Senate, U.S.
see U.S. Senate

Senate House (Cambridge, England)
Gibbs, James **6** 301-302

Senator, Flavius Magnus Aurelius Cassiodorus
see Cassiodorus

Senators
see Statesmen

Seneca Falls (city, New York State)
Stanton, Elizabeth Cady **14** 402-403

Seneca Indians (North America)
Catlin, George **3** 373-374
Cornplanter **4** 239-241
Girty, Simon **6** 350
Handsome Lake **7** 122-123
Morgan, Lewis Henry **11** 167-168
Parker, Ely Samuel **12** 106-108
Red Jacket **13** 71-73

SENECA THE YOUNGER, LUCIUS ANNAEUS (circa 4 B.C.-A.D. 65), Roman philosopher **14** 103-105
Anselm of Canterbury **1** 244-245
Chrysippus **4** 35-36
Columbus, Christopher **4** 176-179

Diderot, Denis **5** 1-2
Martialis, Marcus Valerius **10** 286-287
Nero Claudius Caesar **11** 342-344
Ovid **12** 34-36
Petronius Arbiter **12** 262-263
Varro, Marcus Terentius **15** 438-439

Seneffe, battle of (1674)
Condé, Prince de **4** 193-194
William III **16** 295-296

Senegal, Republic of (nation, West Africa)
Bamba, Amadou **1** 481-482
Caillié, Auguste René **3** 214-215
Diagne, Blaise **4** 527
Diop, Cheikh Anta **5** 21-22
Faidherbe, Louis Léon César **5** 366-367
Gueye, Lamine **7** 31
Ly, Abdoulaye **10** 60
Senghor, Léopold Sédar **14** 106-107

Senegal River (West Africa)
Cadamosto, Alvise da **3** 206-207
Caillié, Auguste René **3** 214-215
Henry the Navigator **7** 305-306

Senegalese culture
Faye, Safi **5** 400-401

Senegalese literature
Ousmane, Sembene **12** 32-33
Senghor, Léopold Sédar **14** 106-107

SENFL, LUDWIG (circa 1486-circa 1543), Swiss-born German composer **14** 105-106
Hofhaimer, Paul **7** 441
Lassus, Roland de **9** 216-218

SENGHOR, LÉOPOLD SÉDAR (born 1906), Senegalese poet, philosopher, and statesman **14** 106-107
Apithy, Sourou Migan **1** 259-260
Diagne, Blaise **4** 527
Diop, Cheikh Anta **5** 21-22
Eboué, Adolphe Felix Sylvestre **5** 194
Gueye, Lamine **7** 31
Houphouët-Boigny, Felix **7** 519-520
Ly, Abdoulaye **10** 60
Mofolo, Thomas **11** 74

Seniles (book)
Petrarch **12** 259-261

Senilia (stories)
Turgenev, Ivan Sergeyevich **15** 345-348

Senilità (novel)
Svevo, Italo **15** 47-48

SENNACHERIB (ruled 705-681 B.C.), king of Assyria **14** 108
Isaiah **8** 146-147
Micah **10** 542-543

SENNETT, MACK (1884-1960), American film producer and director **14** 108-109
Chaplin, Charles Spencer **3** 438-440
Fields, W. C. **5** 444
Griffith, David Wark **6** 544-545
Truffaut, François **15** 311-313

Sens, Council of (1140)
Abelard, Peter **1** 23-25
Arnold of Brescia **1** 314-315
Bernard of Clairvaux **2** 207-208

Sensation (philosophy)
Bergson, Henri **2** 191-192
Berkeley, George **2** 197-198
Helvétius, Claude Adrien **7** 273-274
Locke, John **9** 478-480

Sensation (poem)
Rimbaud, Jean Nicolas Arthur **13** 172-174

Sense and Sensibility (novel)
Austen, Jane **1** 377-379

Sense of Reality, A (book)
Greene, Graham **6** 523-524

Sensitive Plant, The (poem)
Shelley, Percy Bysshe **14** 176-178

Senta, battle of (1697)
Eugene of Savoy **5** 330-331

Sentences (book; Lombard)
Bonaventure **2** 383-384
Duns Scotus, John **5** 149-150
Lombard, Peter **9** 490-491
Luther, Martin **10** 48-51
Thomas Aquinas **15** 183-186
William of Ockham **16** 298-299
see also Summae

Sentimental Education, A (novel)
Flaubert, Gustave **5** 480-482

Sentimental Journey (book; Sterne)
Foscolo, Ugo **6** 21
Sterne, Laurence **14** 435-437

Sentimento del tempo (poems)
Ungaretti, Giuseppe **15** 389-390

Seoul (city, South Korea)
Yi Sng-gye **16** 458-459

"Separate but equal"
see African American history (United States); *Brown v. Board of Education of Topeka; Plessy v. Ferguson*

Separation of Light and Darkness (fresco)
Michelangelo Buonarroti **11** 2-5

Separatists (religion)
Bradford, William **2** 475-476
Brewster, William **2** 523-524
Winslow, Edward **16** 338-339

Sephardi (Judaism)
Caro, Joseph ben Ephraim **3** 316-317
Disraeli, Benjamin **5** 27-29

Sepoy Mutiny (1857-1858)
Dalhousie, 1st Marquess of **4** 375-376
Disraeli, Benjamin **5** 27-29
Roberts, Frederick Sleigh **13** 195-196
Syed Ahmed Khan **15** 60
Victoria **15** 485-487

Sept Princesses, Les (play)
Maeterlinck, Maurice **10** 125-126

September (fresco)
Tura, Cosimo **15** 343-344

September Massacres (Paris; 1792)
Danton, Georges Jacques **4** 391-393
Marat, Jean Paul **10** 230-231

September Morn (painting; Chabas)
Comstock, Anthony **4** 188-189

September Song (song)
Weill, Kurt **16** 174-175

Septicemia (medicine)
Fleming, Alexander **5** 483-485

Septimius Felton (book)
Hawthorne, Nathaniel **7** 212-215

Sepúlveda, Juan Ginés de (1490-1574), Spanish historian and theologian
Las Casas, Bartolomé de **9** 211-212

Sequel to Drum-Taps (poems)
Whitman, Walt **16** 249-251

Sequence (Mass)
see Mass (music)

Sequoia (orchestral work)
Tower, Joan **15** 279-281

Sequoia (tree)
Sequoyah **14** 110-111

SEQUOYAH (circa 1770-1843), American Cherokee Indian scholar **14** 110-111

Seraiah (Old Testament figure)
Ezra **5** 356-357

Serampore College (India)
Carey, William **3** 297

Seraphim... (poems)
Browning, Elizabeth Barrett **3** 52-53

Serapis (ship)
Jones, John Paul **8** 337-338

Serbian Republic (former kingdom; former republic of Yugoslavia)
Alexander of Yugoslavia **1** 136-137
Berchtold, Leopold von **2** 183-184
Francis Ferdinand **6** 44
Karadzic, Radovan **8** 437-440
Mehmed the Conqueror **10** 452-454
Milosevic, Slobodan **11** 39-40
Peter I **12** 256
Ranke, Leopold von **13** 33-35
Selim III **14** 95-96

Serbs, Croats, and Slovenes, Kingdom of
see Yugoslavia (former nation)

Serchthrift (ship)
Cabot, Sebastian **3** 200-201

Serenade (crystal)
Luz, Arturo Rogerio **10** 56-57

Serenade (musical composition)
Britten, Benjamin **3** 10-11

Serenades (musical composition)
Brahms, Johannes **2** 490-492

Serenatas (music)
Scarlatti, Pietro Alessandro Gaspare **13** 517-518
Vivaldi, Antonio **16** 3-4

Serene (painting)
Marc, Franz **10** 231

Serf (social class)
Austria
Joseph II **8** 359-360

Korea
Kwangjong **9** 140
Prussia
Frederick II **6** 81-84
Hardenberg, Karl August von **7** 146-147
Russia
Alexander II **1** 132-133
Chernyshevsky, Nikolai Gavrilovich **3** 504-505
Herzen, Aleksandr Ivanovich **7** 351-352
Turgenev, Ivan Sergeyevich **15** 345-348

Sergeant Grischa (book; Zweig)
Remarque, Erich Maria **13** 91

Sergeant Rutledge (film)
Ford, John **6** 7-8

Serial music
Babbitt, Milton **1** 410
Bennett, Richard Rodney **2** 172
Boulez, Pierre **2** 444-445
Cage, John **3** 211-214
Ginastera, Alberto Evaristo **6** 328-329
Halffter, Christóbal **7** 79-80
Krenek, Ernst **9** 98-99
Wuorinen, Charles **16** 404
Xenakis, Iannis **16** 416-418

Seriation (archeology)
Kroeber, Alfred Louis **9** 105-106

Serine (amino acid)
Khorana, Har Gobind **8** 537-538

Serious Reflections... (book)
Defoe, Daniel **4** 457-459

Serlio, Sebastiano (1475-1554), Italian architect
Francis I **6** 40-43
Le Corbusier **9** 274-275
Palladio, Andrea **12** 75-77
Vignola, Giacomo da **15** 493-494

Serly, Tibor (1901-1978), Czech composer
Bartók, Béla **2** 35-36

Sermon... (musical composition)
Stravinsky, Igor Fedorovich **14** 502-506

Sermones (literary style)
Horace **7** 500-503

Sermons and Soda Water (stories)
O'Hara, John **11** 485

Sermons of Mr. Yorick, The (book)
Sterne, Laurence **14** 435-437

Serpent and the Lily, The (novel)
Kazantzakis, Nikos **8** 466-468

Serra dos Reis (South Africa)
Dias de Novais, Bartolomeu **4** 533-534

SERRA, JUNIPERO (Miguel José Serra; 1713-84), Spanish Franciscan missionary, founder of California missions **14** 111-112
Coronado, Francisco Vásquez de **4** 247
Portolá, Gaspar de **12** 408

SERRANO ELÍAS, JORGE ANTONIO (born 1945), president of Guatemala (1991-1993) **14** 112-113

Serrano Suñer, Ramón (born 1901), Spanish lawyer and politician
Franco Bahamonde, Francisco **6** 52-54

Serres chaudes (poems)
Maeterlinck, Maurice **10** 125-126

Serse (Xerxes; opera)
Cavalli, Pietro Francesco **3** 382-383

Sertorius (play)
Corneille, Pierre **4** 234-236

Sertorius, Quintus (died 72 B.C.), Roman general and statesman
Pompey **12** 387-389

Serum (blood)
Tiselius, Arne Wilhelm Kaurin **15** 240-241

Serum therapy (physiology)
Arrhenius, Svante August **1** 318-320

Sérusier, Paul (1864-1927), French painter
Bonnard, Pierre **2** 395-396
Vuillard, Jean Édouard **16** 36

Serva padrona, La (intermezzo)
Pergolesi, Giovanni Battista **12** 218-219

SERVAN-SCHREIBER, JEAN-JACQUES (born 1924), French journalist and writer on public affairs **14** 113-115

Servant of Servants, A (poem)
Frost, Robert Lee **6** 130-133

Servante du roi, La (play)
Musset, Louis Charles Alfred de **11** 271-272

Servants of India Society
Gokhale, Gopal Krishna **6** 396

SERVETUS, MICHAEL (circa 1511-53), Spanish religious philosopher **14** 115-116
Calvin, John **3** 239-242

Servites (religious order)
Sarpi, Paolo **13** 487-488

Sesame and Lilies (book; Ruskin)
Proust, Marcel **12** 465-467
Ruskin, John **13** 371-372

Seser kavita (novel)
Rabindranath Tagore **12** 529-531

Sesostris I (ruled 1980-1935 B.C.), Egyptian pharaoh
Amenemhet I **1** 193-194

SESSHU, TOYA (1420-1506), Japanese painter and Zen priest **14** 116-117
Eitoku, Kano **5** 242

SESSIONS, ROGER HUNTINGTON (1896-1985), American composer **14** 117-118
Babbitt, Milton **1** 410
Stravinsky, Igor Fedorovich **14** 502-506

Sestina (musical composition)
Krenek, Ernst **9** 98-99

Set theory (mathematics)
Cantor, Georg Ferdinand Ludwig Philipp **3** 265-266
Quine, Willard Van Orman **12** 514-515
Tarski, Alfred **15** 110-111

Seti I (died 1304 B.C.), king of Egypt
Ramses II **13** 22-23

SETON, ELIZABETH ANN BAYLEY (1774-1821), American Catholic leader **14** 118-119

SETON, ERNEST THOMPSON (1860-1946), Canadian author and co-founder of the Boy Scouts of America **14** 119-120

Seton-Watson, R.W. (1879-1951), British historian
Masaryk, Tomáš Garrigue **10** 314-315

Sette giornate del mondo, Le (poem)
Tasso, Torquato **15** 114-116

SETTIGNANO, DESIDERIO DA (1428/31-1464), Italian sculptor **4** 509
Donatello **5** 55-56

Settle, Elkanah (1648-1724), English poet
Pope, Alexander **12** 395-397

Settlement, Act of (1701)
George I **6** 268-269

Settlers of the Marsh (novel)
Grove, Frederick Philip **7** 20-21

SEURAT, GEORGES PIERRE (1859-1891), French painter **14** 120-122
Marin, John III **10** 259-260
Puvis de Chavannes, Pierre **12** 492-493
Rivera, Diego **13** 183-184
Rousseau, Henri **13** 323-324
Severini, Gino **14** 122
Van Gogh, Vincent **15** 427-429

Seuse, Heinrich (Heinrich Suso; died 1366), Swiss mystic
Eckhart, Johann **5** 200-201

Seuss, Dr.
see Geisel, Theodor

Sevastopol (city, Ukraine)
Enver Pasha **5** 290-291
Gordon, Charles George **6** 448-449
Krupp **9** 109-111
McClellan, George Brinton **10** 391-392
Palmerston, 3d Viscount **12** 81-83
Potemkin, Grigori Aleksandrovich **12** 411-412
Tolstoy, Leo **15** 262-265

Sevastopol Tales (stories)
Tolstoy, Leo **15** 262-265

Seven against Thebes, The (play)
Aeschylus **1** 70-72

Seven and Five Society (art group)
Hepworth, Barbara **7** 318-319
Moore, Henry **11** 146-148

Seven Anthologies of the Basho School (book)
Basho, Matsuo **2** 45-48

Seven Cities of Cibola (legend)
Marcos de Niza **10** 240

Seven Days, Battle of the (1862)
Davis, Jefferson **4** 416-418
Howard, Oliver Otis **7** 528-529
Jackson, Shirley Ann **8** 183-184
Lee, Robert Edward **9** 292-294
McClellan, George Brinton **10** 391-392

Seven Days of the World's Creation, The (poem)
Tasso, Torquato **15** 114-116

Seven Deadly Sins (art)
Bosch, Hieronymus **2** 426-428
Bruegel, Pieter the Elder **3** 65-67

Seven Deadly Sins, The (ballet)
Weill, Kurt **16** 174-175

Seven Descents of Myrtle, The (play)
Williams, Tennessee **16** 306-308

Seven Early Songs (musical composition)
Berg, Alban **2** 186-187

Seven Gothic Tales (literary collection)
Dinesen Blixen-Finecke, Karen **5** 13-14

Seven Hai-kai (musical composition)
Messiaen, Olivier **10** 528-529

Seven Keys to Baldpate (play)
Cohan, George Michael **4** 137-138

Seven Lamps of Architecture, The (book; Ruskin)
Pugin, Augustus Welby Northmore **12** 479-480
Ruskin, John **13** 371-372

Seven Last Songs (musical composition)
Mahler, Gustav **10** 144-145

Seven Last Words (New Testament)
Haydn, Franz Joseph **7** 219-221
Jesus of Nazareth **8** 251-255

Seven Oaks massacre (1817)
Fraser, Simon **6** 74-75

Seven Pillars of Wisdom (autobiography)
Lawrence, Thomas Edward **9** 253-254

Seven Pines, Battle of the
see Seven Days, Battle of the

Seven Rivers of Canada (essays)
MacLennan, Hugh **10** 110-111

Seven Rules of Logic (Judaism)
Hillel **7** 390-391

Seven Samurai, The (film)
Kurosawa, Akira **9** 135-137

Seven Songs (book)
Hopkinson, Francis **7** 496-497

Seven Stars of the Great Bear, The (tales)
Jami **8** 218-219

Seven Weeks War
see Austro-Prussian War (1866)

Seven World Riddles (essays)
Du Bois-Reymond, Emil **5** 118-119

Seven Years' Campaign (1399-1403)
Tamerlane **15** 94-95

Seven Years War (1756-1763)
American phase
see French and Indian War (1754-1763)
British forces
Burgoyne, John **3** 137-138
Cook, James **4** 214-215
Cornwallis, Charles **4** 241-243
Phillip, Arthur **12** 279-280
Rodney, George Brydges **13** 239-240
British politics
George II **6** 269-270
Pitt, William the Elder **12** 328-329
causes
Maria Theresa **10** 256-258
French forces
Rochambeau, Comte de **13** 220-221
in drama
Lessing, Gotthold Ephraim **9** 357-359
Prussian forces
Blücher, Gebhard Leberecht von **2** 340-341
Frederick II **6** 81-84
Spanish involvement
Charles III **3** 454-455

Seventeen (novel)
Tarkington, Newton Booth **15** 109

Seventeen-article Constitution (Japan)
Suiko **15** 15-16

1727, Treaty of
Nader, Ralph **11** 290-291

Seventh Pylon (Karnak)
Thutmose III **15** 216-217

Seventh Ring, The (poems)
George, Stefan **6** 277-278

Seventh Seal, The (film)
Bergman, Ernst Ingmar **2** 190-191

Seventh-Day Baptists (religious sect.)
Beissel, Johann Conrad **2** 123-124
Booth, Joseph **2** 404-405

Seventy, the (abolitionist)
Weld, Theodore Dwight **16** 186

Several Circles (painting)
Kandinsky, Wassily **8** 420-422

Several Poems... (anthology)
Bradstreet, Anne Dudley **2** 486-487

Severed Head, A (novel)
Murdoch, Iris **11** 256-257

SEVERINI, GINO (1883-1966), Italian painter **14** 122
Balla, Giacomo **1** 473-474
Boccioni, Umberto **2** 353-354
Seurat, Georges Pierre **14** 120-122
Stella, Joseph **14** 422

Severus, Flavius Valerius (died 307), Roman emperor 306-307
Constantine I **4** 209-211
Diocletian **5** 19-20

Severus, Livius (died 465), Roman emperor 461-165
Ricimer, Flavius **13** 151-152

SEVERUS, LUCIUS SEPTIMIUS (146-211), Roman emperor 193-211 **14** 109-110
Caracalla **3** 281-282
Julias of Rome **8** 381-384
Ulpian, Domitius **15** 385-386

SEVIER, JOHN (1745-1815), American frontiersman, soldier, and politician **14** 122-123
Allen, Ethan **1** 163-164

Sévigné, Madame de (1626-1696), French writer
La Fayette, Comtesse de **9** 150-151

Sèvres, Treaty of (1920)
Atatürk, Ghazi Mustapha Kemal **1** 356-357
Venizelos, Eleutherios **15** 460-461

SEWALL, SAMUEL (1652-1730), American jurist and diarist **14** 123-124
Story, Joseph **14** 480-481
Taylor, Edward **15** 122-123

SEWARD, WILLIAM HENRY (1801-1872), American statesman **14** 124-125
Booth, John Wilkes **2** 404
Cameron, Simon **3** 246-247
Chase, Salmon Portland **3** 473-475
Fillmore, Millard **5** 447-448
Greeley, Horace **6** 515-517
Lincoln, Abraham **9** 415-418
Weed, Thurlow **16** 169-170

Sewing machine
Howe, Elias **7** 529-530
Singer, Isaac M. **14** 250

Sex and Destiny: The Politics of Human Fertility (book)
Greer, Germaine **6** 528-530

Sex and the Single Girl (book)
Brown, Helen Gurley **3** 36-37

Sex discrimination (United States)
Carey Thomas, Martha **3** 297-298
see also Women's rights

Sex-linked genes (genetics)
Haldane, John Burdon Sanderson **7** 70-71
Morgan, Thomas Hunt **11** 170-171

Sextant (instrument)
Flamsteed, John **5** 477-478

SEXTON, ANNE (Anne Gray Harvey; 1928-74), American "confessional" poet **14** 125-126

Sexual behavior, human
Kinsey, Alfred C. **9** 31-32

Sexual revolution (United States)
Marcuse, Herbert **10** 245-247

Sexualtiy (psychology)
Freud, Sigmund **6** 103-106

Sexus (novel)
Miller, Henry **11** 26-27

Seymour, Edward
see Somerset, Duke of

SEYMOUR, HORATIO (1810-1886), American politician **14** 126-127
Blair, Francis Preston **2** 313-315

Seymour, Jane (1509?-1537), third wife of Henry VIII of England
Cranmer, Thomas **4** 295-296
Edward VI **5** 213-214
Elizabeth I **5** 263-266
Henry VIII **7** 302-305
Holbein, Hans the Younger **7** 449-450
Mary, I **10** 308-309
Somerset, Duke of **14** 333-334

Seymour, Thomas (Baron Seymour of Sudley; circa 1508-49), English statesman
Norfolk, 3d Duke of **11** 423

Seyss-Inquart, Artur (1892-1946), German politician
Schuschnigg, Kurt von **14** 45-46

Sforza, Ascanio (1455-1505), Italian cardinal
Josquin des Prez **8** 361-363

Sforza, Galeazzo Maria (1444-1476), duke of Milan
Antonello da Messina **1** 251-252

SFORZA, LODOVICO (1452-1508), duke of Milan **14** 127-128
Borgia, Cesare **2** 412-413
Bramante, Donato **2** 493-494
Castiglione, Baldassare **3** 360-361
Louis XII **9** 528-529

SHABAKA (ruled circa 712-circa 696 B.C.), Nubian king, pharaoh of Egypt **14** 130
Taharqa **15** 81-82

Shabataka (Shenitku; flourished early 7th century B.C.), Nubian pharaoh of Egypt
Shabaka **14** 130
Taharqa **15** 81-82

SHABAZZ, BETTY (1936-1997), African American educator, activist, and health administrator **14** 130-132

Shabby Genteel Story, A (story)
Thackeray, William Makepeace **15** 159-161

SHACKLETON, SIR ERNEST HENRY (1874-1922), British explorer **14** 132-133
Mawson, Douglas **10** 354-355
Wilkins, George Hubert **16** 281-282

Shadow, The (fairy tale)
Andersen, Hans Christian **1** 212-214

Shadow and Act (essays)
Ellison, Ralph Waldo **5** 274-275

Shadow Line, The (novel)
Conrad, Joseph **4** 205-207

Shadow of a Doubt (film)
Hitchcock, Alfred **7** 415-416

Shadow of a Gunman, The (play)
O'Casey, Sean **11** 459-460

Shadow of Night, The (poem)
Chapman, George **3** 440-441

Shadow of the Glen, The (play)
Synge, Edmund John Millington **15** 61-62

Shadow of the Hurricane (sculpture)
Richier, Germaine **13** 145-146

Shadow of the Wings, The (book)
Maeterlinck, Maurice **10** 125-126

Shadow on the Dial, The (essays)
Bierce, Ambrose Gwinett **2** 269-270

Shadowings (book)
Hearn, Lafcadio **7** 240

Shadows on the Grass (book)
Dinesen Blixen-Finecke, Karen **5** 13-14

Shadows on the Rock (novel)
Cather, Willa Sibert **3** 368-369

Shadwell, Thomas (circa 1642-92), English playwright
Dryden, John **5** 106-107

SHAFFER, PETER LEVIN (born 1926), English/American playwright **14** 133-135

Shafii, al- (767-820), Arabic scholar and religious leader
Tabari, Muhammad ibn Jarir al- **15** 69-70

SHAFTESBURY, 1ST EARL OF (Anthony Ashley Cooper; 1621-83), English statesman **14** 135-136
Buckingham, 2d Duke of **3** 94-95
Charles II **3** 452-454
Clarendon, 1st Earl of **4** 73-75
Dryden, John **5** 106-107
Locke, John **9** 478-480
Monmouth and Buccleugh, Duke of **11** 108-109

SHAFTESBURY, 3D EARL OF (Anthony Ashley Cooper; 1671-1713), English moral philosopher **14** 136-137
Mandeville, Bernard **10** 192

SHAFTESBURY, 7TH EARL OF (Anthony Ashley Cooper; 1801-85), English social reformer **14** 137-138
Hammond, Lawrence and Lucy **7** 109

Shagpat
see Shaving of Shagpat, The (novel)

Shah dynasty (Nepal)
Birendra, King **2** 282-283
Mahendra, King **10** 138-139

SHAH JAHAN (1592-1666), Mogul emperor of India 1628-58 **14** 138-139
Aurangzeb **1** 377
Bach, Carl Philipp Emanuel **1** 414-415

Shahjahanabad
see Delhi

Shahji Bonsale (1594-1664), Maratha soldier of fortune
Shivaji **14** 199-200

SHAHN, BEN (1898-1969), American painter, graphic artist, and photographer **14** 139-140

Shahnameh (epic; Firdausi)
Behzad **2** 123
Firdausi **5** 451-452
Mahmud of Ghazni **10** 147

Shahpur I (ruled 241-272), king of Persia
Mani **10** 196-197
Valerian **15** 404-405

SHAHPUR II (310-379), king of Persia **14** 140-141

Shahs
see Statesmen, Iranian

Shajarat al-Bus (novella)
Husayn, Taha **8** 61-62

SHAKA (circa 1787-1828), African Zulu military monarch **14** 141-142
Cetshwayo **3** 400
Dingane **5** 14-15
Lobengula **9** 474-475
Moshweshwe **11** 203-205
Mzilikazi **11** 285-286

Shaker, Why Don't You Sing (choreo-poem)
Angelou, Maya **1** 238-239

Shakers (United Believers in Christ's Second Appearing; United States)
Lee, Ann **9** 285-288

Shakespeare Festival Theatre (Stratford, Ontario)
Guthrie, Tyrone **7** 50-51

SHAKESPEARE, WILLIAM (1564-1616), English playwright, poet, and actor **14** 142-145
adaptations
Brecht, Bertolt **2** 512-514
Dryden, John **5** 106-107
Kurosawa, Akira **9** 135-137
Lamb, Charles **9** 176-177
Vigny, Comte de **15** 494-495
authorship controversy
Donnelly, Ignatius **5** 62
compared to
Marlowe, Christopher **10** 272-274
Shaw, George Bernard **14** 163-164
Spenser, Edmund **14** 373-376
contemporaries
Drayton, Michael **5** 97-98
Elizabeth I **5** 263-266
Fletcher, John **5** 487
Johnson, Betsey **8** 295-296
Raleigh, Walter **13** 9-11
editions and translations
Johnson, Samuel **8** 315-317
Pope, Alexander **12** 395-397
in art
Kent, Rockwell **8** 511
Ryder, Albert Pinkham **13** 391-392
influence of
Eminescu, Mihail **5** 280-281
Goethe, Johann Wolfgang von **6** 388-391
Heavysege, Charles **7** 246
Howells, William Dean **7** 539-541
Hugo, Victor Marie **8** 22-25
Lessing, Gotthold Ephraim **9** 357-359
Manzoni, Alessandro **10** 222-224

Melville, Herman **10** 472-476
Sterne, Laurence **14** 435-437
influenced by
Ariosto, Ludovico **1** 289-290
Boccaccio, Giovanni **2** 351-353
Juvenal **8** 397-399
Kyd, Thomas **9** 140-141
Montaigne, Michel Eyquem de **11** 116-117
Ovid **12** 34-36
Plautus **12** 348-350
Plutarch **12** 359-360
Terence **15** 146-148
music based on
Arne, Thomas Augustine **1** 307-308
Berlioz, Louis Hector **2** 203-205
Mendelssohn, Moses **10** 488-489
Sibelius, Jean Julius Christian **14** 211-212
Vaughan Williams, Ralph **15** 446-447
Verdi, Giuseppe Fortunino Francesco **15** 463-465
Wagner, Richard **16** 40-43
performances
Booth, Edwin **2** 401-402
Booth, John Wilkes **2** 404
Forrest, Edwin **6** 11-12
Gielgud, John **6** 310-311
Hallam, Lewis Sr. and Jr. **7** 87
Olivier, Laurence **11** 502-503
sources
Macbeth **10** 81
translations
Pasternak, Boris Leonidovich **12** 124-125
Plaatje, Solomon Tshekisho **12** 341-342
Tieck, Ludwig **15** 218-219
Wieland, Christoph Martin **16** 260-261

Shakyamuni
see Buddha, the

Shakyas (Asian people)
Buddha **3** 97-101

SHALIKASHVILI, JOHN MALCHASE DAVID (born 1936), chairman of the U.S. Joint Chiefs of Staff **14** 145-147

Shall We Dance (film score)
Gershwin, George **6** 284-285

Shalmaneser V (died 722 B.C.), king of Assyria 727-722
Sargon II **13** 482

Shamash-shum-ukin (died 648? B.C.), ruler of Babylonia 669-?648 B.C.
Ashurbanipal **1** 338

Shame (film)
Bergman, Ernst Ingmar **2** 190-191

Shame... (literary collection)
Steffens, Lincoln **14** 410-411

SHAMIR, YITZCHAK (Yizernitsky; born 1914), Israeli prime minister and leader of the Likud Party **14** 147-149

SHAMMAI (flourished 1st century B.C.), Jewish sage **14** 149
Hillel **7** 390-391
Johanan ben Zakkai **8** 271-272
Judah I **8** 372-373

Shang dynasty (China, ruled 1766-1122 B.C.)
Qianlong **12** 502-505
Chou Kung **4** 22-23
Confucius **4** 197-200
Wu wang **16** 408-409

SHANG YANG (circa 390-338 B.C.), Chinese statesman and political philosopher **14** 149-150

Shang-chün shu (treatises)
Shang Yang **14** 149-150

Shanghai (city, China)
Chiang Kai-shek **3** 510-513
Chou En-lai **4** 20-22
Feng Kuei-fen **5** 411-412

Shang-lin fu (poems)
Ssu-ma Hsiang-ju **14** 389-390

SHANKARA (Shankaracharya; circa 788-820), Indian philosopher and reformer **14** 150-151

SHANKER, ALBERT (born 1928), American education leader **14** 151-153

Shannon (frigate)
Lawrence, James **9** 251-252

SHANNON, CLAUDE ELWOOD (born 1916), American mathematician **14** 153-154

Shanti Ashrama (monastic community, California)
Vivekananda **16** 4-5

Shantung Province (China)
Confucius **4** 197-200
Li Ta-chao **9** 447
Wilson, Thomas Woodrow **16** 330-332
Yüan Shih-k'ai **16** 480-481

Shapes of Clay (verses)
Bierce, Ambrose Gwinett **2** 269-270

SHAPEY, RALPH (born 1921), American composer, conductor, and teacher **14** 154-155

SHAPLEY, HARLOW (1885-1972), American astronomer **14** 155-156
Eddington, Arthur Stanley **5** 201-202
Kapteyn, Jacobus Cornelis **8** 436-437
Oort, Jan Hendrik **11** 523-524

Shapur
see Shahpur

Share Our Wealth program (United States, 1932)
Long, Huey Pierce **9** 496-497
Townsend, Francis Everitt **15** 282-283

Shari River (Chad)
Barth, Heinrich **2** 30-31
Clapperton, Hugh **4** 72-73

Sharia (Islamic law)
Omar ibn Said Tal, Al-Hajj **11** 509-510

SHARIATI, ALI (1933-1977), "Ideologue of the Iranian Revolution" **14** 156-157

Shark (schooner)
Perry, Matthew Calbraith **12** 237-239

Shark Bay (Western Australia)
Dampier, William **4** 384

SHARON, ARIEL (Arik; born 1928), Israeli politician and defense minister **14** 157-159

Sharp, Becky (literary character)
Thackeray, William Makepeace **15** 159-161

Sharp, Granville (1735-1813), English philanthropist
Cugoano, Ottobah **4** 332-333
Equiano, Olaudah **5** 296-297
Wilberforce, William **16** 269-270

Sharpeville massacre (South Africa; 1960)
Luthuli, Albert John **10** 51-52
Mandela, Nelson Rolihlahla **10** 185-186
Verwoerd, Hendrik Frensch **15** 472-473
Vorster, Balthazar Johannes **16** 30-32

Sharpsburg
see Antietam, battle of (1862)

SHARPTON, AL (born 1954), African American civil rights leader and minister **14** 159-162

Sharukin
see Sargon II

Shasta daisy (plant)
Burbank, Luther **3** 129-131

Shastri, Shri Lal Bahadur (1904-1966), Indian statesman, prime minister 1964-66
Bhabha, Homi Jehangir **2** 253-254
Gandhi, Indira Priyadarshini **6** 200-201
Kamaraj, Kumaraswami **8** 415

Shaughnessy, T.G. (1853-1923), American railroad official
Van Horne, William Cornelius **15** 429-430

Shaughraun, The (play)
Boucicault, Dion **2** 442-443

Shavian style (architecture)
Shaw, Richard Norman **14** 167-168

Shaving of Shafpat, The (novel)
Meredith, George **10** 512-513

SHAW, ANNA HOWARD (1847-1919), American suffragist leader, reformer, and women's rights activist **14** 162-163
Catt, Carrie Chapman **3** 375-376
see also Women's suffrage; Women's rights

Shaw, Artie (born 1910), American musician
Still, William Grant **14** 455-456

SHAW, GEORGE BERNARD (1856-1950), British playwright, critic, and pamphleteer **14** 163-164
contemporaries
Comstock, Anthony **4** 188-189

Hapgood, Norman **7** 137-138
Harris, Frank **7** 172-173
Lawrence, Thomas Edward **9** 253-254
Mencken, Henry Louis **10** 481-483
Wells, Herbert George **16** 195-196
Yeats, William Butler **16** 445-447
Fabian Society
Bernstein, Eduard **2** 218
Besant, Annie Wood **2** 233-234
Webb, Sidney James **16** 154-155
influence of
Frisch, Max **6** 118-119
influenced by
Edison, Thomas Alva **5** 206-208
Godwin, William **6** 383-384
Ibsen, Henrik **8** 98-100
Stirner, Max **14** 459-460
portraits
John, Augustus Edwin **8** 291
Rodin, Auguste **13** 236-238
quoted
Chaplin, Charles Spencer **3** 438-440
Gregory, Augusta **6** 535-536
sources
Joan of Arc **8** 264-265

Shaw, Josephine
see Lowell, Josephine Shaw

SHAW, LEMUEL (1781-1861), American jurist **14** 164-165
Melville, Herman **10** 472-476

SHAW, MARY (born 1943), American computer science professor **14** 165-167

SHAW, RICHARD NORMAN (1831-1912), British architect **14** 167-168
Richardson, Henry Hobson **13** 139-141

Shaw, Robert Gould (1837-1863), American soldier
Saint-Gaudens, Augustus **13** 432

Shaw, T. E.
see Lawrence, Thomas Edward

Shawn, Ted (Edwin Myers Shawn;1891-1972), American dancer and choreographer
Graham, Martha **6** 485-486
St. Denis, Ruth **13** 430-431

Shawnee Indians (North America)
Boone, Daniel **2** 397-398
Clark, George Rogers **4** 75-76
Dunmore, 4th Earl of **5** 147
Girty, Simon **6** 350
Johnson, William **8** 319-320
Tecumseh **15** 133

Shawomet (Rhode Island)
see Warwick (Rhode Island)

SHAYS, DANIEL (circa 1747-1825), American Revolutionary War Captain **14** 168
see also Shays' Rebellion

Shays' Rebellion (1786-1787)
Adams, Samuel **1** 55-56
Ames, Fisher **1** 199-200
Bowdoin, James **2** 461-462
Hancock, John **7** 114-116
King, Rufus **9** 22-23
Lincoln, Benjamin **9** 418-419
Shays, Daniel **14** 168
Tyler, Royall **15** 371-372

SHCHARANSKY, ANATOLY BORISOVICH (born 1948), prominent figure of the Helsinki Watch Group **14** 168-170

She Loves You (song)
Lennon, John Winston **9** 326-328

She Moves through the Fair (poem)
Colum, Padraic **4** 174-175

She Stoops to Conquer (play)
Goldsmith, Oliver **6** 411-413

She Was No Good (fairy tale)
Andersen, Hans Christian **1** 212-214

She Wore a Yellow Ribbon (film)
Ford, John **6** 7-8

Shearer, Norma (1905-1983),
Gable, William Clark **6** 157-158

Shebalin, Vassarion (1902-1963), Russian composer
Glinka, Mikhail Ivanovich **6** 369-370

Shebitku
see Shabataka

Shebna (Old Testament character)
Isaiah **8** 146-147

Shechinah (Judaism)
Shammai **14** 149

SHEELER, CHARLES (1883-1965), American painter **14** 170-171
O'Keeffe, Georgia **11** 487-489
Stella, Joseph **14** 422
Wyeth, Andrew Newell **16** 413-415

SHEEN, FULTON J. (1895-1979), American Roman Catholic bishop and television host **14** 171-172

Sheep and Goat (painting)
Chao Meng-fu **3** 436-437

Sheep May Safely Graze (musical composition)
Bach, Johann Sebastian **1** 416-419

Sheffield Scientific School (Yale University)
Silliman, Benjamin **14** 229-230

Shehu
see Uthman don Fodio

Sheikh Ibrahim
see Burkhardt, Johann Ludwig

Sheil, Richard Lalor (1791-1851), Irish dramatist and politician
O'Connell, Daniel **11** 465-467

Shekhina (Judaism)
Leon, Moses de **9** 336

Shelburne, 2d Earl of (William Petty, 1st Marquis of Lansdowne; 1737-1805), English statesman, prime minister 1782-83
Cornwallis, Charles **4** 241-243
Fox, Charles James **6** 35-37
George III **6** 270-272
North, Frederick **11** 429-430
Pitt, William the Younger **12** 329-331
Priestley, Joseph **12** 452-453

Sheldon Art Gallery (University of Nebraska)
Johnson, Philip **8** 313-314

SHELDON, CHARLES M. (1857-1946), American social reformer who also wrote *In His Steps* **14** 172-174

Sheldon v. Metro-Goldwyn Picture (legal case)
Hand, Billings Learned **7** 116

Sheldonian Theatre (Oxford University)
Wren, Christopher **16** 393-394

Shelekhov-Golikov Co. (Russia)
Baranov, Aleksandr Andreievich **1** 499-500

Shell and Head (sculpture)
Arp, Jean **1** 317-318

Shell Building (The Hague)
Oud, Jacobus Johannes Pieter **12** 32

Shell construction (architecture)
Saarinen, Eliel and Eero **13** 396-398

SHELLEY, MARY WOLLSTONECRAFT (1797-1851), English author **14** 174-176
Plutarch **12** 359-360
Shelley, Percy Bysshe **14** 176-178

SHELLEY, PERCY BYSSHE (1792-1822), English romantic poet **14** 176-178
associates
Byron, George Gordon Noel **3** 193-194
Lewis, Matthew Gregory **9** 390-391
Peacock, Thomas Love **12** 169
Shelley, Mary Wollstonecraft **14** 174-176
compared to
Arnold, Matthew **1** 311-313
Keats, John **8** 470-472
influence of
Hawthorne, Nathaniel **7** 212-215
Kuo Mo-jo **9** 133-134
Naidu, Sarojini **11** 294-295
Tennyson, Alfred **15** 144-146
influenced by
Godwin, William **6** 383-384
Milton, John **11** 43-46
translations
Pasternak, Boris Leonidovich **12** 124-125

Shelley v. Kramer (1948)
Marshall, Thurgood **10** 282-284

Shelomoh Yitzhaki
see Rashi

Sheltered Life, The (novel)
Glasgow, Ellen **6** 360-361

Shembe, Isaiah (died 1935), Zulu prophet and religious leader
Dube, John Langalibalele **5** 113

Shensi (province; China)
Li Tzu-Ch'eng **9** 452

Shen-tsung (ruled 1068-85), Chinese emperor, Sung dynasty
Mi Fei **11** 12-13

Ou-yang Hsiu **12** 33-34
Ssu-ma kuang **14** 390-391
Su Shih **15** 39-40
Wang An-shih **16** 95-97

SHEPARD, ALAN (born 1923), American astronaut **14** 178-180

SHEPARD, SAM (Samuel Shepard Rogers VII; born 1943), American playwright, rock performer, and film actor **14** 180-181

Shepard, Thomas (1605-1649), English Puritan theologian
Dunster, Henry **5** 152-153

Shepherd of the Landes (sculpture)
Richier, Germaine **13** 145-146

Shepherd with Pipe (painting)
Giorgione **6** 340-341

Shepherd's Calendar, The (poems)
Spenser, Edmund **14** 373-376

Shepherds of Bethlehem, The (novel)
Lope Félix de Vega Carpio **9** 503-506

Shepherd's Week, The (pastorals)
Gay, John **6** 243-244

Shepilov, Dmitri (born 1905), Russian journalist and diplomat
Molotov, Vyacheslav Mikhailovich **11** 89-90

Sheppard Lee (novel)
Bird, Robert Montgomery **2** 281-282

Sheppard-Towner Act (United States; 1921)
Abbott, Grace **1** 9-10
Harding, Warren Gamaliel **7** 148-149

Shepstone, Sir Theophilus (1817-1893), British statesman
Frere, Henry Bartle Edward **6** 100-101

SHERATON, THOMAS (1751-1806), English furniture designer **14** 181-182
Hepplewhite, George **7** 317-318
Phyfe, Duncan **12** 284-285

SHERIDAN, PHILIP HENRY (1831-1888), American general **14** 182-183
Buffalo Bill **3** 105-106
Custer, George Armstrong **4** 355-356
Stuart, James Ewell Brown **14** 515-516

SHERIDAN, RICHARD BRINSLEY (1751-1816), British playwright and orator **14** 183-184
Edgeworth, Maria **5** 205-206
Gibbon, Edward **6** 299-300

Sheridan Square (painting)
Kline, Franz **9** 55

Sherley, Robert (1581?-1628), English adventurer and soldier
Abbas I **1** 4-6

Sherlock Holmes (literary series)
Doyle, Arthur Conan **5** 91-92

SHERMAN, JOHN (1823-1900), American politician **14** 184-185
Garfield, James Abram **6** 213-214
Hanna, Marcus Alonzo **7** 127-128
McKinley, William **10** 418-420
Miles, Nelson Appleton **11** 16-17
see also Sherman Antitrust Act; Sherman Silver Purchase Act

SHERMAN, ROGER (1721-1793), American patriot **14** 185-186

SHERMAN, WILLIAM TECUMSEH (1820-1891), American general **14** 186-187
associates
Grant, Ulysses Simpson **6** 492-494
Harrison, Benjamin **7** 178-179
Howard, Oliver Otis **7** 528-529
Lincoln, Abraham **9** 415-418
Schurz, Carl **14** 44-45
Thomas, George Henry **15** 190-191
memorial
Saint-Gaudens, Augustus **13** 432
opponents
Beauregard, Pierre Gustave Toutant **2** 96-97
Johnston, Joseph Eggleston **8** 323
Lee, Robert Edward **9** 292-294

Sherman Antitrust Act (United States; 1890)
enforcement
Arnold, Thurman Wesley **1** 314
Hand, Billings Learned **7** 116
Knox, Philander Chase **9** 66-67
Morgan, John Pierpont **11** 163-165
Rockefeller, John Davison **13** 226-228
supporters
George, James Zachariah **6** 276-277
Harlan, John Marshall **7** 156-157
Harrison, Benjamin **7** 178-179
Lodge, Henry Cabot **9** 482-483
Olney, Richard **11** 504-505
Sherman, John **14** 184-185
Taft, William Howard **15** 78-81

Sherman House (Newport, Rhode Island)
Richardson, Henry Hobson **13** 139-141

Sherman Silver Purchase Act (1890; United States)
Cleveland, Stephen Grover **4** 108-110
Harrison, Benjamin **7** 178-179
Sherman, John **14** 184-185

Sherpa people (tribe, Himalayas)
Hillary, Edmund **7** 389-390

SHERRINGTON, SIR CHARLES SCOTT (1857-1952), English physiologist **14** 187-189
Adrian, Edgar Douglas **1** 67-69
Cushing, Harvey Williams **4** 353-354
Eccles, John Carew **5** 195-196
Penfield, Wilder Graves **12** 198-200

Sherston's Progress (book)
Sassoon, Siegfried **13** 492-493

Shertok-Sharett, Moshe (1894-1965), Jewish Zionist leader
Meir, Golda **10** 462-463

SHERWOOD, ROBERT EMMET (1896-1955), American playwright **14** 189-190
Bogart, Humphrey **2** 363-364
Goldwyn, Samuel **6** 416

SHESTOV, LEV (Lev Isaakovich Schwarzmann; 1866-1938), Russian Jewish thinker and literary critic **14** 190-191

Shetland Islands (Northern Scotland)
Harold I **7** 161-162
James III **8** 208-209

SHEVARDNADZE, EDUARD AMVROSEVICH (born 1928), foreign minister of the U.S.S.R. (1985-1990) **14** 191-193

Shevirat ha-kelim (Judaism)
Luria, Isaac ben Solomon Ashkenazi **10** 47-48

Shias
see Shiites

Shiba, Kokan (1747-1818), Japanese painter
Hokusai, Katsushika **7** 447-448

Shield of Achilles, The (poem)
Auden, Wystan Hugh **1** 364-366

Shield of Herakles (poem)
Hesiod **7** 361-362

Shifa (book)
Avicenna **1** 386-387

Shih ching (book; Confucius)
Confucius **4** 197-200
Mencius **10** 480-481

Shih Hu (died 349), Chinese ruler of Latter Chao dynasty
Shih Le **14** 195

Shih huang-ti
see Ch'in Shih huang-ti

SHIH KO-FA (died 1644), Chinese scholar-soldier **14** 194-195

SHIH LE (274-333), Chinese emperor 330-333 **14** 195

Shih poetry (Chinese literature)
Lu Chi **10** 24
Ou-yang Hsiu **12** 33-34
Su Shih **15** 39-40
T'ao Ch'ien **15** 104-105

SHIHAB, FU'AD (1903-1973), Father of the Lebanese Army and president of Lebanon (1958-1964) **14** 193-194

Shih-chi (book; Ssu-ma Ch'ien)
Kim Pusik **9** 8-9
Pan Ku **12** 86-87
Ssu-ma Ch'ien **14** 388-389

Shih-heng
see Lu Chi

Shiites (Islamic sect)
adherents
Abbas I **1** 4-6
Aga Khan **1** 74-76
Ali **1** 155-156
Berri, Nabih **2** 220-222
Fadlallah, Sayyid Muhammad Husayn **5** 362-364
Hafiz, Shams al-Din **7** 63
Karim Khan Zand **8** 447

Masudi, Ali ibn al- Husayn al- **10** 328-329
Sadr, Musa al- **13** 420-422
see also Ismailis
opponents
Mansur, Abu Jafar ibn Muhammad al- **10** 214-215
Nazzam, Ibrahim ibn Sayyar al- **11** 329
Selim I **14** 94-95
see also Sunnites

Shikadosho (book)
Zeami, Kanze **16** 492-493

Shiloh, battle of (1862)
Confederates
Beauregard, Pierre Gustave Toutant **2** 96-97
Davis, Jefferson **4** 416-418
Forrest, Nathan Bedford **6** 13-14
Sherman, William Tecumseh **14** 186-187
Union
Bristow, Benjamin Helm **3** 9-10
Garfield, James Abram **6** 213-214
Grant, Ulysses Simpson **6** 492-494
Powell, John Wesley **12** 425-426
Weaver, James Baird **16** 151-152

SHILS, EDWARD ALBERT (born 1911), American sociologist **14** 195-197

Shimoda (port, Japan)
Perry, Matthew Calbraith **12** 237-239

Shimonoseke, Treaty of (1895)
K'ang Yu-wei **8** 426-428
Li Hung-Chang **9** 407-409
Liang Ch'i-ch'ao **9** 395-396

Shimonoseki, battle of (1864)
Yamagata, Aritomo **16** 428-429

Shine, Perishing Republic (poem)
Jeffers, John Robinson **8** 236-237

Shingon Sect (Japanese Buddhism)
Eisai **5** 231-232
Kukai **9** 124-125
Saicho **13** 426-428

Shinn, Everett (1876-1953), American painter
Sloan, John **14** 274-275

SHINRAN (1173-1262), Japanese Buddhist monk **14** 197

Shinto religion (Japan)
Eisai **5** 231-232
Fujiwara Kamatari **6** 145
Mabuchi, Kamo **10** 73-74

Ship building
see Marine engineering

Ship of Fools (book)
Brant, Sebastian **2** 503-504

Ship of Fools (novel)
Porter, Katherine Anne **12** 406-407

SHIPPEN, EDWARD (1728-1806), American jurist **14** 197-198

Shippen, William, Jr. (1736-1808), American physician
Morgan, John **11** 162-163
Rush, Benjamin **13** 364-365

Shipping industry leaders
see Business and industrial leaders—shipping industry

Shipwreck, The (painting)
Turner, Joseph Mallord William **15** 352-354

Shipwrecked, The (book)
Cabeza de Vaca, Álvar Núñez **3** 197

Shipwreck victims
Chancellor, Richard **3** 422
Grotius, Hugo **7** 18-19
Kitchener, Horatio Herbert **9** 45-46

Shirakaba Ha (Japanese literary school)
Kawabata, Yasunari **8** 463-464

Shiraz (city, Iran)
Hafiz, Shams al-Din **7** 63

Shire River (Africa)
Livingstone, David **9** 463-465

SHIRER, WILLIAM L. (born 1904), American journalist and historian who wrote on the history of Nazi Germany **14** 198-199

Shirin and Farhad (story)
Behzad **2** 123

Shirley (novel)
Brontë, Charlotte **3** 17-18

Shirley, Laurence
see Derby, Lord

Shirley Place (Roxbury, Massachusetts)
Harrison, Peter **7** 179-180

Shirley poppy (plant)
Burbank, Luther **3** 129-131

Shisei (novel)
Tanizaki, Junichiro **15** 101-102

Shisha (ancient city, Caucasus)
Agha Mohammad Khan **1** 80-81

Shitennoji (temple, Osaka, Japan)
Shotoku Taishi **14** 205-207
Suiko **15** 15-16

Shiva (Hindu deity)
Ramakrishna, Sri **13** 11-13
Shankara **14** 150-151

SHIVAJI
see Śivajī

Shivhe Ha-Ari (book; Dresnitz)
Luria, Isaac ben Solomon Ashkenazi **10** 47-48

Shoa (Ethiopian province)
Mengs, Anton Raphael **10** 505

Shock (medicine)
Dale, Henry Hallett **4** 371-373

Shock Treatment (film)
Davis, Ossie **4** 421-422

Shocken Department Stores (Germany)
Mendelsohn, Erich **10** 488

SHOCKLEY, WILLIAM (1910-1989), American physicist **14** 200-202

Shock-wave theory (physics)
Bethe, Hans Albrecht **2** 238-239

Shodo (Buddhism)
Honen **7** 473

Shoei, Kano (1519-1592), Japanese painter
Eitoku, Kano **5** 242

Shoemaker's Holiday, The (play)
Dekker, Thomas **4** 465-466

Shoes of Happiness, The (poems)
Markham, Edwin **10** 267

Shofukuji (Rinzai temple; Japan)
Eisai **5** 231-232

Shogunate (Japan)
see Japan—1185-1867

SHOLEM ALEICHEM (Sholem Rabinowitz; 1859-1916), Russian-born American author **14** 202-203
Peretz, Isaac Loeb **12** 212
Singer, Isaac Bashevis **14** 249-250

Sholes, Christopher (1819-1890), American inventor
Edison, Thomas Alva **5** 206-208

SHOLOKHOV, MIKHAIL ALEKSANDROVICH (1905-1984), Russian novelist **14** 203-204
Ehrenburg, Ilya Grigorievich **5** 224-225

Shoma (Buddhist sutra)
Shotoku Taishi **14** 205-207

Shomu (ruled 724-749), Japanese emperor
Makibi, Kibi-no **10** 161

Shonen (novel)
Tanizaki, Junichiro **15** 101-102

Shoot the Piano Player (film)
Truffaut, François **15** 311-313

Shooting Niagara... (book)
Carlyle, Thomas **3** 304-305

Shop around the Corner (film)
Lubitsch, Ernst **10** 18-19

Shores of Light, The (book)
Wilson, Edmund **16** 318-319

Short Happy Life of Francis Macomber, The (story)
Hemingway, Ernest Miller **7** 274-277

Short Is the Time (poems)
Lewis, Cecil Day **9** 380

Short Parliament (England; 1640)
Pym, John **12** 495-496

Short story (literature)
see Authors—short-story writers

Short Symphony (musical composition)
Copland, Aaron **4** 227-228

Shosho Shigemoto no Haha (novel)
Tanizaki, Junichiro **15** 101-102

Shoshone Indians (North America)
Fitzpatrick, Thomas **5** 474-475
Lewis, Meriwether **9** 391-392
Lowie, Robert Harry **10** 18

Washakie **16** 123-125

SHOSTAKOVICH, DMITRI DMITRIEVICH (1906-1975), Russian composer **14** 204-205
Khachaturian, Aram Ilich **8** 530-531
Prokofiev, Sergei Sergeevich **12** 458-460
Stravinsky, Igor Fedorovich **14** 502-506

SHOTOKU TAISHI (573-621), Japanese regent, statesman, and scholar **14** 205-207
Suiko **15** 15-16

Shoulder Arms (film)
Chaplin, Charles Spencer **3** 438-440

Show Boat (musical)
Hammerstein, Oscar Clendenning II **7** 104-106
Kern, Jerome David **8** 517-518
Robeson, Paul Leroy **13** 198-199
Ziegfeld, Florenz **16** 516-517

Show Boat (novel)
Ferber, Edna **5** 413

Show Girl (musical)
Gershwin, George **6** 284-285

Show Must Go On, The (novel)
Rice, Elmer **13** 126-127

Showa Tenno
see Hirohito

SHREVE, HENRY MILLER (1785-1851), American steamboat designer and builder **14** 207

Shrewsbury, battle of (1403)
Glendower, Owen **6** 364-365

Shrine of St. Ursula (painting)
Memling, Hans **10** 476

Shropshire Lad, A (poems)
Housman, Alfred Edward **7** 521-522

Shroud, The (story)
Premchand **12** 439

Shrouded Woman, The (book)
Bombal, María Luisa **2** 380-381

Shtolz (literary character)
Goncharov, Ivan Aleksandrovich **6** 424

Shu ching (book; Confucius)
Confucius **4** 197-200
Mencius **10** 480-481
Ssu-ma Ch'ien **14** 388-389

Shu Ch'ing-ch'un
see Lao Shê

Shu Maung
see Ne Win

SHUBERT BROTHERS (1883-1963), theatrical managers **14** 207-209

Shudja (ruled 1358-84), Persian ruler of Shiraz
Hafiz, Shams al-Din **7** 63

Shui-hu chuan (novel)
Hu Shih **8** 63-65

Shukhov (literary character)
Solzhenitsyn, Alexander Isayevich **14** 330-332

Shulhan Aruk (Jewish law code; Caro)
Caro, Joseph ben Ephraim **3** 316-317
Elijah ben Solomon **5** 251-252

SHULTZ, GEORGE PRATT (born 1920), labor and economics specialist, educator, businessman, and international negotiator **14** 209-211

Shun-chih (ruled 1643-61), Chinese emperor
K'ang-hsi **8** 423-426

Shunkinsho (novel)
Tanizaki, Junichiro **15** 101-102

Shunro
see Hokusai, Katsushika

Shunsho, Katsukawa (died 1792), Japanese Ukiyo-e artist
Hokusai, Katsushika **7** 447-448

Shunya (Buddhism)
Buddha **3** 97-101

Shuta
see Liang Wu-ti

Shvetambaras (Jain sect)
Mahavira, Vardhamana **10** 135-137

Shwebo (town, Burma)
Alaungpaya **1** 103

Shylock (literary character; Shakespeare)
Booth, Edwin **2** 401-402
Shakespeare, William **14** 142-145
Vigny, Comte de **15** 494-495

Si gira (novel)
Pirandello, Luigi **12** 319-321

Siam
see Thailand

SIBELIUS, JEAN JULIUS CHRISTIAN (1865-1957), Finnish composer **14** 211-212
Hanson, Howard **7** 135-136
Walton, William Turner **16** 92-93

Siberia (region, Russia)
Bering, Vitus **2** 193-194
Dostoevsky, Fyodor **5** 74-77
Godunov, Boris Feodorovich **6** 382-383
Ivan IV **8** 157-159
Kropotkin, Peter Alekseevich **9** 107-108

Sibylline Leaves (book)
Coleridge, Samuel Taylor **4** 154-156

Sica, Vittorio de (1902-1974), Italian film director
Antonioni, Michelangelo **1** 252-253
Ray, Satyajit **13** 60-61

Sicard, Abbé (1742-1822), French instructor for the deaf and mute
Gallaudet, Thomas Hopkins **6** 185

Sicilian Vespers (1282)
Michael VIII **11** 1-2
Peter III **12** 256-257

Sicily (island, Italy)
Aragonese rule
Peter III **12** 256-257
Carthaginian invasions
Hamilcar Barca **7** 94-95
ceded to Austria
Victor Amadeus II **15** 482-483
see also Spanish Succession, War of the
independence movement
Cavour, Conte di **3** 385-386
Crispi, Francesco **4** 310-311
Garibaldi, Giuseppe **6** 215-217
Norman conquest and rule
Frederick I **6** 78-79
Frederick II **6** 79
Guiscard, Robert **7** 39-40
Innocent, III **8** 125-127
Roger II **13** 244-245
Roman rule
Cato, the Younger **3** 374-375
Ricimer, Flavius **13** 151-152
WW II (Allied invasions)
Alexander of Tunis, 1st Earl **1** 135-136
Bradley, Omar Nelson **2** 483-484
Montgomery, Bernard Law **11** 135-136
Patton, George Smith Jr. **12** 140-141
see also Italy; Naples, Kingdom of; Two Sicilies, Kingdom of the

Sicily, Duke of
see Robert Guiscard

Sick Child (painting)
Munch, Edvard **11** 247-248

SICKERT, WALTER RICHARD (1860-1942), English painter **14** 212-213

Sickingen, Franz von (1481-1523), German statesman
Hutten, Ulrich von **8** 72-73

Sid Hamet's Rod (poem)
Swift, Jonathan **15** 51-54

Siddal, Elizabeth Eleanor (died 1862), D. Rossetti's model
Rossetti, Dante Gabriel **13** 308-309

Siddhartha (novel)
Hesse, Hermann **7** 367-369

SIDGWICK, HENRY (1838-1900), English philosopher and moralist **14** 213

Sidis, Boris (1867-1923), American psychologist
White, William Alanson **16** 239-240

Sidmouth, 1st Viscount
see Addington, Henry

SIDNEY, SIR PHILIP (1554-1586), English poet, courtier, diplomat, and soldier **14** 214-215
Elizabeth I **5** 263-266
Essex, 2d Earl of **5** 321-322
Hakluyt, Richard **7** 70
Plutarch **12** 359-360
Spenser, Edmund **14** 373-376

Sidonia, 7th Duke of
see Medina-Sidonia, 7th Duke of

Sidus ex claro (musical composition)
Lassus, Roland de **9** 216-218

Sieben Legenden (stories)
Keller, Gottfried **8** 478-479

Sieben Lieder aus letzter Zeit (songs)
Mahler, Gustav **10** 144-145

Siebent Ring, Der (poems)
George, Stefan **6** 277-278

Sief Research Institute (Rehovoth, Israel)
see Weizmann Institute of Science

Siege of Corinth, The (epic)
Byron, George Gordon Noel **3** 193-194

Siege of Gibraltar (painting)
Copley, John Singleton **4** 228-230

Siege of Thebes, The (poem)
Lydgate, John **10** 61-62

SIEGEL, BENJAMIN ("Bugsy"; 1906-1947), American gangster **14** 215-216

Siegfried (opera)
Wagner, Richard **16** 40-43

Siegfried (play)
Giraudoux, Jean **6** 349-350

Siegfried's Death (opera)
Wagner, Richard **16** 40-43

Siena Cathedral (Italy)
Arnolfo di Cambio **1** 315-316
Duccio di Buoninsegna **5** 121-122
Ghiberti, Lorenzo **6** 291-292
Pisano, Giovanni **12** 324-325
Pisano, Nicola **12** 325
Quercia, Jacopo della **12** 509
Sassetta **13** 492

SIENKIEWICZ, HENRYK (1846-1916), Polish novelist and short-story writer **14** 216-217

SIERRA, JUSTO (1848-1912), Mexican educator, writer, and historian **14** 217

Sierra Club
Adams, Ansel **1** 40-41

Sierra Leone (nation, West Africa)
Blyden, Edward Wilmot **2** 348-349
Cinque, Joseph **4** 62
Cuffe, Paul **4** 331-332
Cugoano, Ottobah **4** 332-333
Equiano, Olaudah **5** 296-297
Henry the Navigator **7** 305-306
Margai, Milton Augustus Striery **10** 248-249
Wallace-Johnson, Isaac Theophilus Akunna **16** 76-77

Sierra Leone People's party (established 1951)
Margai, Milton Augustus Striery **10** 248-249

SIEYÈS, COMTE EMMANUEL JOSEPH (1748-1836), French statesman and political writer **14** 217-218
Fouché, Joseph **6** 30-31
Napoleon I **11** 306-310

Siffin, battle of (657)
Ali **1** 155-156
Muawiya ibn Abu Sufyan **11** 223-224

Sifton, Sir Clifford (1861-1929), Canadian statesman
Laurier, Wilfrid **9** 232-234

SIFTON, SIR CLIFFORD (1861-1929), politician who helped turn the Canadian West into a premier agricultural area **14** 219-220

Siger of Brabant (circa 1235-circa 1282), Latin Averroist philosopher
Lull, Raymond **10** 39-40
Thomas Aquinas **15** 183-186

Sight in Camp in the Daybreak Gray and Dim (poem)
Whitman, Walt **16** 249-251

SIGISMUND (1368-1437), Holy Roman emperor 1411-37, king of Bohemia 1420-37, and king of Hungary 1385-1437 **14** 220-221
Charles IV **3** 455-456
Wenceslaus **16** 201-202

Sigismund III (1566-1632), king of Poland 1587-1632 and of Sweden 1592-1604
Gustavus II **7** 43-45
Oxenstierna, Axel Gustafsson **12** 44-45

Siglo, El (newspaper)
Gómez, Juan Vicente **6** 417-418

Sign of the Four, The (novel)
Doyle, Arthur Conan **5** 91-92

Signac, Paul (1863-1935), French painter
Prendergast, Maurice Brazil **12** 440
Seurat, Georges Pierre **14** 120-122

Signing of the Declaration of Independence (painting)
Trumbull, John **15** 316-317
Wythe, George **16** 415

SIGNORELLI, LUCA (circa 1445/50-1523), Italian painter **14** 221-222

Signos del Dia del Juicio, Los (poems)
Gonzalo de Berceo **6** 431-432

Sigüenza
see Ferrer, Gabriel Miró

Sigüenza y Góngora, Don Carlos de (1645-1700), Mexican scientist and writer
Juana Inés de la Cruz **8** 367-368
Kino, Eusebio Francisco **9** 30-31

Sigurd the Bastard (trilogy)
Bjørnson, Bjørnstjerne **2** 299-300

SIHANOUK, PRINCE NORODOM (born 1922), Cambodian nationalist and political leader **14** 222-223

Sii Phaeaendin (Four Reigns; book)
Kukrit Pramoj, Momrajawong (M.R.) **9** 126-127

Sijilmasa (Tafilalet, oasis, Morocco)
Abdullah ibn Yasin **1** 20

Sikes, Bill (literary character)
Dickens, Charles John Huffam **4** 538-541

Sikh war (1848-1849)
Dalhousie, 1st Marquess of **4** 375-376

Sikhs (religious sect)
Aurangzeb **1** 377
Nanak **11** 303
Ranjit Singh **13** 32-33

SIKORSKY, IGOR (1889-1972), Russian-American aeronautical engineer, aircraft manufacturer, and inventor **14** 223-224
Douglas, Donald Wills **5** 77

Sikyonios (play)
Menander **10** 477-478

Silas Marnar (novel)
Eliot, George **5** 254-256

SILBER, JOHN (born 1926), American philosopher and educator **14** 224-226

Silbersee, Der (opera)
Weill, Kurt **16** 174-175

Silence (play)
Pinter, Harold **12** 317-318

Silence (poem)
Moore, Marianne **11** 148-149

Silence (sculpture)
Saint-Gaudens, Augustus **13** 432

Silence, The (film)
Bergman, Ernst Ingmar **2** 190-191

Silent Don, The (novel)
Sholokhov, Mikhail Aleksandrovich **14** 203-204

Silent Snow, Secret Snow (story)
Aiken, Conrad **1** 90-91

Silent Spring (book)
Carson, Rachel Louise **3** 337-338

Siles Zuazo, Hernán (born 1914), Bolivian politician
Paz, Octavio **12** 161-162

Silesian wars
1st and 2d
see Austrian Succession, War of the
3d
see Seven Years War

Silius Italicus, Tiberius Catius (25/26-202), Latin poet and politician
Martialis, Marcus Valerius **10** 286-287

SILKO, LESLIE (Leslie Marmon Silko; born 1948), Native American author and poet **14** 226-227

Silkscreen printmaking
Stovall, Luther (Lou) McKinley **14** 483-484

SILKWOOD, KAREN (1946-1974), American antinuclear activist **14** 227-229

Silla
see Korea—50-668 (Silla), 668-935 (Unified Silla)

Silla (musical composition)
Handel, George Frederick **7** 116-119

SILLIMAN, BENJAMIN (1779-1864), American chemist, naturalist, and editor **14** 229-230
Dunbar, William **5** 143-144
Hare, Robert **7** 152-153
Holbrook, Josiah **7** 450-451

SILLS, BEVERLY (Belle Miriam Silverman; born 1929), American child performer, coloratura soprano, and operatic superstar **14** 230-231

SILONE, IGNAZIO (1900-1978), Italian novelist and essayist **14** 231-232

Siloti, Alexander (1863-1945), Russian pianist
Liszt, Franz **9** 445-447

Silurian system (geology)
Murchison, Roderick Impey **11** 255-256

Silva, José Bonifácio de Andrada e
see Andrada e Silva, José Bonifácio de

Silva Paranhos, José Maria da
see Rio Branco, Barão do

Silva Xavier, José Joaquim da
see Tiradentes

SILVER, ABBA HILLEL (1893-1963), American rabbi and Zionist leader **14** 232-233

Silver Box, The (play)
Galsworthy, John **6** 189-190

Silver currency (United States)
see Currency

Silver Lake, The (opera)
Weill, Kurt **16** 174-175

Silver mining
Daly, Marcus **4** 379-380
Guggenheim, Meyer **7** 31-32
Toledo, Francisco de **15** 257-259

Silver Pitchers (book)
Alcott, Louisa May **1** 122

Silver Spoon, The (novel)
Galsworthy, John **6** 189-190

Silver Tassie, The (play)
O'Casey, Sean **11** 459-460

Silverado Squatters, The (novel)
Stevenson, Robert Louis **14** 446-448

Silversmiths
see Artists—silversmiths

Sim, Georges
see Simenon, Georges

Simancas, battle of (939)
Abd al-Rahman III **1** 14

Simbi and the Satyr ... (book)
Tutuola, Amos **15** 361-362

SIMENON, GEORGES (1903-1989), Belgian novelist **14** 233-234

Simeon (New Testament character)
Mary **10** 308

Simeon (Old Testament character)
see Simon the Just

Simeon ben Jeshua ben Elazar ben Sira
see Jesus ben Sira

Simeon with the Christ Child in the Temple (painting)
Rembrandt Harmensz van Rijn **13** 91-95

SIMMEL, GEORG (1858-1918), German sociologist and philosopher **14** 234-235
Bentley, Arthur F. **2** 178
Cassirer, Ernst **3** 358-359

SIMMS, WILLIAM GILMORE (1806-1870), American author **14** 235-236

Simnel, Lambert (1477?-1534?), English imposter
Henry VII **7** 300-302

Simon
see Peter, St.

Simon, Claude (1913-1984), French novelist
Robbe-Grillet, Alain **13** 189-190

Simon, 1st Viscount (John Allsebrook Simon; 1873-1954), English statesman
Rai, Lala Lajpat **13** 5-6

SIMON, HERBERT ALEXANDER (born 1916), American Nobelist in economics **14** 236-237

SIMON, JULES FRANÇOIS (1814-1896), French philosopher, writer, and statesman **14** 237-238

SIMON, PAUL (born 1928), newspaper publisher, Illinois state legislator, lieutenant governor, and U.S. representative and senator **14** 238-239

Simon le pathétique (novel)
Giraudoux, Jean **6** 349-350

Simon of Brie
see Martin IV

Simon of the Desert (film)
Buñuel, Luis **3** 127-128

Simon the Just (Old Testament character)
Jesus ben Sira **8** 251

Simone Boccanegra (opera)
Verdi, Giuseppe Fortunino Francesco **15** 463-465

Simonides of Ceos (flourished 6th-5th century B.C.), Greek poet
Pindar **12** 312-313
Xenophon **16** 418-420

SIMONOV, KONSTANTIN MIKHAILOVICH (1915-1979), Soviet poet and novelist **14** 239-240

Simons, Menno
see Menno Simons

Simony (religion)
Clement V **4** 101-102
Dunstan **5** 151-152
Gregory VII **6** 532-534
Leo IX **9** 332

Simple (literary character)
Hughes, Langston **8** 18-19

Simple Heart, The (story)
Flaubert, Gustave **5** 480-482

Simple Honorable Man, A (novel)
Richter, Conrad Michael **13** 148-149

Simplicissimus (novel)
Grimmelshausen, Hans Jakob Christoffel von **7** 4-5

Simply Heavenly (play)
Hughes, Langston **8** 18-19

Simposium (musical composition)
Halffter, Christóbal **7** 79-80

SIMPSON, GEORGE GAYLORD (1902-1984), American paleontologist **14** 240-242

SIMPSON, LOUIS ASTON MARANTZ (born 1923), American poet, critic, and educator **14** 243-244

Simpson, Mrs. Wallis
see Windsor, Duchess of

Simpson, Sir George (1792-1860), Canadian explorer
Kane, Paul **8** 422-423

Simpson, Thomas (1710-1761), English mathematician
Demoivre, Abraham **4** 494-495

SIMS, WILLIAM SOWDEN (1858-1936), American admiral **14** 244

Simurgh (literary character)
Attar, Farid ed-Din **1** 359-360

Sin (religion)
Ezekiel **5** 355-356
Jesus of Nazareth **8** 251-255
Julian of Norwich **8** 381

SIN, JAIME L. (born 1928), Filipino cardinal of the Roman Catholic Church **14** 244-245

Sin amor (novel)
Azuela, Mariano **1** 402

Sinai, Mt. (Mt. Horeb)
Moses **11** 200-201

SINAN, KODJA MIMAR (1489-1578), Ottoman architect **14** 245-246
Suleiman I **15** 20-21

SINATRA, FRANCIS ALBERT (born 1915), American singer **14** 246-248

Sinbad (musical)
Gershwin, George **6** 284-285

Sinclair, Emil (literary character)
Hesse, Hermann **7** 367-369

SINCLAIR, UPTON BEALE, JR. (1878-1968), American novelist and political writer **14** 248-249
Creel, George **4** 304-305
Dreiser, Herman Theodore **5** 98-100
Hapgood, Norman **7** 137-138
Lewis, Harry Sinclair **9** 385-387
Nader, Ralph **11** 290-291
Sacco and Vanzetti **13** 408-410
Tarbell, Ida Minerva **15** 107-108

Sinfonia (musical composition)
Berio, Luciano **2** 194-195
Bloch, Ernest **2** 326-327
Britten, Benjamin **3** 10-11
Ginastera, Alberto Evaristo **6** 328-329
Mozart, Wolfgang Amadeus **11** 218-221
Nielsen, Carl August **11** 388-389
Scarlatti, Pietro Alessandro Gaspare **13** 517-518
Vivaldi, Antonio **16** 3-4
Walton, William Turner **16** 92-93

Sing Sing Prison (Ossining, New York State)
Bigelow, John **2** 271-272
Osborne, Thomas Mott **12** 17-18

Singapore (South Eastern Asia)
Goh Chok Tong **6** 393-395
Lee Hsien Loong **9** 280-281
Lee Kuan Yew **9** 281-283
Ong Teng Cheong **11** 519-520

SINGER, ISAAC BASHEVIS (1904-1991), Polish-American author **14** 249-250

SINGER, ISAAC M. (1811-1875), American inventor of the sewing machine **14** 250

SINGER, MAXINE (born Maxine Frank, 1931), American biochemist and geneticist **14** 251-252

SINGER, PETER ALBERT DAVID (born 1946), Australian philosopher and author of Animal Liberation **14** 253-254

SINGH, VISHWANATH PRATAP (born 1931), prime minister of India (1989-1990) **14** 254-256

Singin' in the Rain (film)
Kelly, Gene **8** 484-486

Singing Gallery (sculpture)
Donatello **5** 55-56
Luca della Robbia **10** 19-20

Single Integrated Operational Plan (joint nuclear strike plan)
Lemnitzer, Lyman Louis **9** 319-320

Singleton, Anne
see Benedict, Ruth Fulton

Singspiel (music)
Goethe, Johann Wolfgang von **6** 388-391
Haydn, Franz Joseph **7** 219-221
Mozart, Wolfgang Amadeus **11** 218-221
Sullivan, Arthur Seymour **15** 23

Sink or Swim (book)
Alger, Horatio **1** 153-154

Sinking of the Titanic (painting)
Beckmann, Max **2** 104-105

Sinn Fein (Irish nationalist movement)
Adams, Gerald **1** 42-44
Chamberlain, Arthur Neville **3** 409-411
De Valera, Eamon **4** 514-515
Mannix, Daniel **10** 210
Markievicz, Constance **10** 267-271
Stephens, James **14** 430-431

Sinnott, Michael
see Sennett, Mack

Sino-Japanese War, First (1894-1895)
China
Chang Tso-lin **3** 434-435
K'ang Yu-wei **8** 426-428
Li Hung-Chang **9** 407-409
Liang Ch'i-ch'ao **9** 395-396
Yüan Shih-k'ai **16** 480-481
Japan
Ito, Hirobumi **8** 153-155
Mutsuhito **11** 279-282
Saionji, Kimmochi **13** 438-439
Yamagata, Aritomo **16** 428-429
Korea
Kojong **9** 74-75
Taewŏn'gun, Hŭngsŏn **15** 74-75

Sino-Japanese War, Second (1931-1945)
China
Ch'en Tu-hsiu **3** 501-502
Chiang Kai-shek **3** 510-513
Chou En-lai **4** 20-22
Hu Shih **8** 63-65
Ku Chieh-kang **9** 120-121
Kuo Mo-jo **9** 133-134
Lao Shê **9** 200-201
Lin Piao **9** 429-430
Mao Zedong **10** 225-227
Wang Ching-wei **16** 98
Wu P'ei-fu **16** 404-405
Yen Hsi-shan **16** 452-453
Japan
Hirohito **7** 410-412
Konoe, Fumimaro **9** 82-83

Sioux Indians (North America)
American Horse **1** 195-198
Bad Heart Bull, Amos **1** 427-428
Black Elk, Nicholas **2** 305-306
Calamity Jane **3** 216
Crazy Horse **4** 303-304
Crook, George **4** 322-323
Custer, George Armstrong **4** 355-356
Eastman, Charles A. **5** 183-185
Fitzpatrick, Thomas **5** 474-475
Frontenac et Palluau, Comte de **6** 128-130
Means, Russell **10** 441-444
Miles, Nelson Appleton **11** 16-17
Peltier, Leonard **12** 193-195
Red Cloud **13** 70-71
Sitting Bull **14** 264-265

Sioux wars
American Horse **1** 195-198
Bad Heart Bull, Amos **1** 427-428
Crazy Horse **4** 303-304
Custer, George Armstrong **4** 355-356
Red Cloud **13** 70-71
Sitting Bull **14** 264-265

SIQUEIROS, DAVID ALFARO (1896-1974), Mexican mural painter **14** 256

Sir Charles Grandison (novel)
Richardson, Samuel **13** 141-142

Sir John in Love (opera)
Vaughan Williams, Ralph **15** 446-447

Sir Lanval (lai)
Marie de France **10** 259

Sir Launcelot Greaves (novel)
Smollett, Tobias George **14** 305-307

Sir Martin Mar-All (play)
Dryden, John **5** 106-107

Sir Nigel (novel)
Doyle, Arthur Conan **5** 91-92

Sirach (Old Testament apocrypha)
see Ecclesiasticus

Sirach, Jesus ben
see Jesus ben Sira

Siraj-ud-Daula (1728-1757), nawab of Bengal 1756-57
Clive, Robert **4** 119-120
Hastings, Warren **7** 195-196

Sirenetta (literary character)
D'Annunzio, Gabriele **4** 388

Sirens (Greek mythology)
Homer **7** 465-467

SIRICA, JOHN JOSEPH (1904-1992), U.S. district court judge who presided over the Watergate affair **14** 257-258

Siroe (opera)
Handel, George Frederick **7** 116-119

Sironi, Mario (1885-1961), Italian painter
Chirico, Giorgio de **4** 4

Sisley, Alfred (1839-1899), English-born French painter
Daubigny, Charles François **4** 402
Monet, Claude **11** 102-104
Pissaro, Camille **12** 326-327
Renoir, Pierre Auguste **13** 101-102

SISMONDI, JEAN CHARLES LÉONARD SIMONDE DE (1773-1842), Swiss-born historian and political economist **14** 258-259

Sisowath Sirik Matak, Prince (1914-1975), Cambodian politician
Sihanouk, Norodom **14** 222-223

Sister Carrier (novel and film)
Dreiser, Herman Theodore **5** 98-100
Norris, Benjamin Franklin Jr. **11** 427-428

Sister Jane (novel)
Harris, Joel Chandler **7** 173-174

Sister Philomène (novel)
Goncourt, Edmond de and Jules de **6** 426-427

Sisters of Charity of St. Joseph (religious congregation)
Seton, Elizabeth Ann Bayley **14** 118-119

Sisters of St. Joseph of the Sacred Heart
MacKillop, Mary **10** 106-107

Sisters of the Blessed Sacrament (Roman Catholic order)
Drexel, Katherine **5** 102-103

Sistine Chapel (Rome)
Botticelli, Sandro **2** 439-440
Correggio **4** 249-251
Julius II **8** 384-386
Michelangelo Buonarroti **11** 2-5
Paul III **12** 144-145
Perugino **12** 245-246
Raphael **13** 40-42

Sistova, Peace of (1791)
Selim III **14** 95-96

SISULU, NONTSIKELELO ALBERTINA (born 1918), leader of the anti-apartheid movement in South Africa **14** 259-261

SISULU, WALTER MAX ULYATE (born 1912), leader of the African National Congress (ANC) of South Africa **14** 261-262

Sisyphus (literary character)
Camus, Albert **3** 255-257

Sitges, Declaration of (1957)
Gómez, Máximo **6** 418-419
Lleras Camargo, Alberto **9** 467

SITHOLE, NDABANINGI (born 1920), African nationalist **14** 262-264

Sitter, Willem de (1872-1934), Dutch astronomer
Lemaître, Abbè Georges Édouard **9** 315-316

SITTING BULL (circa 1834-90), American Indian leader and medicine man **14** 264-265
Crazy Horse **4** 303-304
Miles, Nelson Appleton **11** 16-17

Situation Ethics (book)
Fletcher, Joseph Francis **5** 488-489

SITWELL, DAME EDITH (1887-1964), English poet and critic **14** 265-266
Housman, Alfred Edward **7** 521-522
Stein, Gertrude **14** 414-415
Thomas, Dylan Marlais **15** 188-190
Walton, William Turner **16** 92-93

Sitwell, Osbert (1892-1969), English poet, playwright, and novelist
Sitwell, Edith **14** 265-266

Sitwell, Sacheverell (1897-1988), English poet and critic
Sitwell, Edith **14** 265-266

Siva (Hindu god)
Kalidasa **8** 414-415

ŚIVAJĪ (1627-1680), Indian warrior and leader of a Hindu nation **14** 266-267

Siward, Earl (died 1055), Danish warrior
Edward the Confessor **5** 218-219

Six, The (Les Six; French composers)
Milhaud, Darius **11** 17-18
Poulenc, Francis **12** 414-415
Satie, Erik **13** 494-495

Six Acts (1818; England)
Castlereagh, Viscount **3** 363-364
Liverpool, 2nd Earl of **9** 456-457

Six Articles (England; 1539)
Cranmer, Thomas **4** 295-296
Edward VI **5** 213-214
Henry VIII **7** 302-305
Latimer, Hugh **9** 221
Norfolk, 3d Duke of **11** 423

Six Characters in Search of an Author (play)
Pirandello, Luigi **12** 319-321

Six Day War
see Arab-Israeli War (1967)

Six Edicts (1776)
Turgot, Anne Robert Jacques **15** 348-349

Six Nations (North America Indian Fed.)
Johnson, William **8** 319-320
Lewis, Andrew **9** 376-377

Six O'Clock (painting)
Burchfield, Charles **3** 131-132

Sixes and Sevens (stories)
Henry, O. **7** 308-309

Sixtine (novel)
Gourmont, Remy de **6** 475

Sixtus IV (Francesco della Rovere; 1414-84), pope 1471-84
Alberti, Leon Battista **1** 113-115
Julius II **8** 384-386
Leo X **9** 332-334
Medici, Lorenzo de' **10** 450-451
Pollaiuolo, Antonio **12** 377-378

SIXTUS V (Felice Perreti; 1520-90), pope 1585-90 **14** 267-268
John, XXIII **8** 277-280
Maderno, Carlo **10** 117-118

60 Minutes (television news show)
Bradley, Ed **2** 478-481

Skater, The (painting)
Stuart, Gilbert **14** 513-515

Skeaping, John (1901-1980), English sculptor
Moore, Henry **11** 146-148

Skeleton in Armor, The (poem)
Longfellow, Henry Wadsworth **9** 499-500

SKELTON, JOHN (circa 1460-1529), English poet and humanist **14** 268-269
Douglas, Gavin **5** 77-78

Skenandoa (1706?-1816), Oneida Indian chief
Kirkland, Samuel **9** 37

Skepticism (philosophy)
ancient
Carneades **3** 309
Democritus **4** 493-494
critics
McCosh, James **10** 402-403
influence of
Augustine **1** 367-370
Chrysippus **4** 35-36
Luther, Martin **10** 48-51
modern
Bayle, Pierre **2** 77-78
Hume, David **8** 31-34
Santayana, George **13** 475-477
Renaissance
Charron, Pierre **3** 472
Montaigne, Michel Eyquem de **11** 116-117
Pascal, Blaise **12** 122-124
see also Sophism

Sketch Book of Geoffrey Crayon, Gent., The (book)
Irving, Washington **8** 141-143

Sketches New and Old (book)
Twain, Mark **15** 363-366

Skiagraphos
see Apollodorus

Skidmore, Owings and Merrill (architectural firm)
Bunshaft, Gordon **3** 125-127

Skin of Our Teeth, The (play; Wilder)
Grass, Günter **6** 496-497
Wilder, Thornton Niven **16** 276-277

SKINNER, BURRHUS FREDERIC (1904-1990), American experimental psychologist **14** 269-270
Watson, John Broadus **16** 138-139

Skipper Ireson's Ride (poem)
Whittier, John Greenleaf **16** 256-257

Sklodowska, Marie
see Curie, Marie Sklodowska

Sky above Clouds IV (painting)
O'Keeffe, Georgia **11** 487-489

Sky Blue (painting)
Kandinsky, Wassily **8** 420-422

Slabs of the Sunburnt West (poems)
Sandburg, Carl **13** 461-462

SLÁNSKÝ, RUDOLF SALZMANN (1901-1952), founding member of the Czechoslovak Communist Party and vice-premier of the former Czechoslovakia **14** 270-271

Slapstick (comedy technique)
Sennett, Mack **14** 108-109

SLATER, SAMUEL (1768-1835), English-born American manufacturer **14** 272-273
Brown, Moses **3** 42-43

Slaughter on Tenth Avenue (ballet)
Rodgers, Richard Charles **13** 234-236

Slaughter-House Cases (1873)
Field, Stephen Johnson **5** 441-442
Miller, Samuel Freeman **11** 29-30

Slave, The (novel)
Hildreth, Richard **7** 382
Singer, Isaac Bashevis **14** 249-250

Slave, The (play)
Baraka, Imamu Amiri **1** 498-499

Slave Trade... (painting)
Géricault, Jean Louis André Théodore **6** 280-281

Slave trade, African
early (15th-17th century)
Affonso I **1** 72
Byrd, William **3** 188-189
Drake, Francis **5** 94-96
Frederick William **6** 85-86
Hawkins, John **7** 210-211
Henry the Navigator **7** 305-306
in literature
Canot, Theodore **3** 262-263
Equiano, Olaudah **5** 296-297
see also African American history; Slavery
late (18th-19th century)
Canot, Theodore **3** 262-263
Cass, Lewis **3** 355-356
Dalzel, Archibald **4** 381-382
Said, Seyyid **13** 428-429

Slavery (bondage)
China
Liu Tsung-Yüan **9** 455-456
Shih Le **14** 195
Greece
Cleomenes III **4** 103-104
Cleon **4** 104-105
Epictetus **5** 292
in literature
Euripides **5** 332-334
Wheatley, Phillis **16** 221-222
Korea
Ch'oe Ch'ung-hn **4** 13
Latin America
Carrera, José Miguel **3** 323-324
Castilla, Ramón **3** 361
Castro Alves, Antônio de **3** 364-365
Céspedes, Carlos Manuel de **3** 398-399
Dessalines, Joan Jacques **4** 511-512
Freyre, Gilberto **6** 106-107
Las Casas, Bartolomé de **9** 211-212
Maceo, Antonio **10** 88-90
Metcalfe, Charles Theophilus **10** 531-532
Pedro II **12** 180-181
Toussaint L'Ouverture, François Dominique **15** 278-279
Velasco, Luis de **15** 450-451
Persia
Abu Nuwas **1** 33-34
Rome (ancient)
Caesar, Gaius Julius **3** 207-210
Constantine I **4** 209-211
Spartacus **14** 363-364
Turkey
Smith, John **14** 295-297
U.S. supporters
Atchison, David Rice **1** 357-358
Bledsoe, Albert Taylor **2** 324-325
Calhoun, John Caldwell **3** 226-228
Couper, James Hamilton **4** 270
Dalzel, Archibald **4** 381-382
Davis, Jefferson **4** 416-418
De Bow, James Dunwoody Brownson **4** 441-442
Dew, Thomas Roderick **4** 519
Fitzhugh, George **5** 474
Memminger, Christopher Gustavus **10** 476-477
Pinckney, Charles Cotesworth **12** 310
Taney, Roger Brooke **15** 98-99
Taylor, Zachary **15** 128-130
Tucker, George **15** 332-333
Yancey, William Lowndes **16** 436-437
see also Abolitionists; Antislavery movement; African American history; Slave trade, African

Slavery extension issue (United States)
see Compromise of 1850; Dred Scott decision; Free Soil party; Kansas-Nebraska Act; Missouri Compromise; Popular sovereignty; Wilmot Proviso

Slavery—Ships, The (poem)
Whittier, John Greenleaf **16** 256-257

Slaves (film)
Davis, Ossie **4** 421-422

Slaves (sculpture; Michelangelo)
Michelangelo Buonarroti **11** 2-5
Rodin, Auguste **13** 236-238

Slavic Mass (musical composition)
Penderecki, Krzysztof **12** 195-197

Slavonic Dances (music)
Dvořák, Antonin **5** 168-169

Slavs (linguistics group)
Cyril and Methodius, Saints **4** 362-363
Francis Ferdinand **6** 44
Gobineau, Comte de **6** 375-376
Heraclius **7** 320-321
Herzen, Aleksandr Ivanovich **7** 351-352
Justinian I **8** 393-395
Nicholas I **11** 377-378
Vladimir I **16** 5-6

Slee, Margaret
see Sanger, Margaret

Sleep (film)
Warhol, Andy **16** 114-115

Sleep and Poetry (poem)
Keats, John **8** 470-472

Sleep of Reason, The (novel)
Snow, Charles Percy **14** 311-312

Sleepers, The (poem)
Whitman, Walt **16** 249-251

Sleeping Bather (painting)
Renoir, Pierre Auguste **13** 101-102

Sleeping Beauty (ballet)
Tchaikovsky, Peter Ilyich **15** 130-132

Sleeping Beauty (novel)
Kawabata, Yasunari **8** 463-464

Sleeping Gypsy (painting)
Rousseau, Henri **13** 323-324

Sleeping sickness (medicine)
Bruce, David **3** 63
Domagk, Gerhard Johannes Paul **5** 48-50
Ehrlich, Paul **5** 225-226

Sleeping Venus (painting)
Giorgione **6** 340-341

Sleeping Women (painting)
Courbet, Jean Desiré Gustave **4** 271-273

SLIDELL, JOHN (1793-1871), American politician **14** 273
Benjamin, Judah Philip **2** 163-164
Mason, James Murray **10** 320-321
Polk, James Knox **12** 374-376
Wilkes, Charles **16** 279-280

Slight Ache, A (play)
Pinter, Harold **12** 317-318

SLOAN, ALFRED PRITCHARD, JR. (1875-1966), American automobile executive **14** 274
Durant, William Crapo **5** 158

SLOAN, JOHN (1871-1951), American painter **14** 274-275
Calder, Alexander **3** 216-218
Glackens, William **6** 355-356
Kent, Rockwell **8** 511
Smith, David **14** 287-288

Sloane, Sir Hans (1660-1753), British physician
Boylston, Zabdiel **2** 471
Byrd, William II **3** 189-190

Sloan-Kettering Institute for Cancer Research
Sloan, Alfred Pritchard Jr. **14** 274

Sloat, J. D. (1781-1867), American naval officer
Frémont, John Charles **6** 97-98

Slodtz, Michel Ange (1705-1764), French sculptor
Houdon, Antoine **7** 516-517

Slovenia (nation, Eastern Europe)
Alexander of Yugoslavia **1** 136-137

Slowly toward the North (painting)
Tanguy, Yves **15** 101

Sluis, battle of (1340)
Edward III **5** 211-212
Philip VI **12** 277-278

SLUTER, CLAUS (circa 1350-1405/1406), Dutch-Burgundian sculptor **14** 275-276

SLYE, MAUD (1879-1954), American pathologist **14** 276-277

SMALL, ALBION WOODBURY (1854-1926), American sociologist and educator **14** 277
Gumplowicz, Ludwig **7** 41

Small Grasshopper (sculpture)
Richier, Germaine **13** 145-146

Small Hours, The (play)
Kaufman, George S. **8** 457-458

Small House at Allington, The (novel)
Trollope, Anthony **15** 300-302

Small Kingdom, A (novel)
Tanizaki, Junichiro **15** 101-102

Small Passion (prints)
Dürer, Albrecht **5** 159-161

Smallpox (medicine)
Boylston, Zabdiel **2** 471
Cruz, Oswaldo Gonçalves **4** 328-329
Jenner, Edward **8** 245-246
Mather, Cotton **10** 330-332
Razi **13** 63-64
Sydenham, Thomas **15** 59-60
Waterhouse, Benjamin **16** 131-132

SMALLS, ROBERT (1839-1916), African American statesman **14** 277-278

Smart, Christopher (1722-1771), English poet
Collins, William **4** 168-169

SMEAL, ELEANOR (Eleanor Marie Cutri Smeal; born 1939), American women's rights activist and president of the National Organization for Women **14** 278-280

SMEATON, JOHN (1724-1792), English civil engineer **14** 280-281
Newcomen, Thomas **11** 362

Smellie, William (1697-1763), British scientist
Hunter, William **8** 48-49

Smerdis (Bardiya; died circa 525 B.C.), Persian nobleman
Darius I **4** 394-395

Smerdyakov (literary character)
Dostoevsky, Fyodor **5** 74-77

SMETANA, BEDŘICH (1824-1884), Czech composer **14** 281-282
Dvořák, Antonin **5** 168-169

SMIBERT, JOHN (1688-1751), Scottish-born American painter **14** 282
Copley, John Singleton **4** 228-230

Smibert, Nathaniel (1734-1756), American painter
Smibert, John **14** 282

SMITH, ADAM (1723-1790), Scotch economist and moral philosopher **14** 283-284
associates
Johnson, Samuel **8** 315-317
Turgot, Anne Robert Jacques **15** 348-349
influence of (Africa)
Cugoano, Ottobah **4** 332-333
influence of (Asia)
Yen Fu **16** 452
influence of (Europe)
Engels, Friedrich **5** 286-288
Malthus, Thomas Robert **10** 180-181
Marshall, Alfred **10** 277-278
Marx, Karl **10** 304-308
O'Connell, Daniel **11** 465-467
Say, Jean Baptiste **13** 508-509
Sismondi, Jean Charles Léonard Simonde de **14** 258-259
influence of (Latin America)
Rivadavia, Bernardino **13** 182-183
influence of (United States)
Small, Albion Woodbury **14** 277
influenced by
Mandeville, Bernard **10** 192

SMITH, ALFRED EMMANUEL (1873-1944), American politician **14** 284-285
opponents
Hoover, Herbert Clark **7** 483-485
McAdoo, William Gibbs **10** 385-386
supporters
Baruch, Bernard Mannes **2** 42-43
Curley, James Michael **4** 344-345
Hapgood, Norman **7** 137-138
Hopkins, Harry Lloyd **7** 494-495
Lehman, Herbert Henry **9** 306-307
Murphy, Charles Francis **11** 259-260
Roosevelt, Franklin Delano **13** 277-280
Wald, Lillian **16** 53-54

SMITH, BESSIE (1894-1937), African American blues singer **14** 285-287

SMITH, DAVID (1906-1965), American sculptor **14** 287-288
Calder, Alexander **3** 216-218
Caro, Anthony **3** 316
González, Julio **6** 428-429

SMITH, DONALD ALEXANDER (1st Baron Strathcona and Mount Royal; 1820-1914), Canadian politician and philanthropist **14** 288-289

SMITH, DORA VALENTINE (1893-1985), American educator **14** 289-290

Smith, Elihu Hubbard (1771-1798), American physician
Brown, Charles Brockden **3** 33

Smith, Frederick Edwin
see Birkenhead, 1st Earl of

SMITH, GERRIT (1797-1874), American philanthropist and reformer **14** 290-291
Birney, James Gillespie **2** 283-284
Brown, John **3** 39-41
Burritt, Elihu **3** 160
Fitzhugh, George **5** 474

Smith, Gipsy Rodney (1860-1947), English evangelist
Henderson, Arthur **7** 277-278

SMITH, IAN DOUGLAS (born 1919), African prime minister **14** 291-293
Sithole, Ndabaningi **14** 262-264

SMITH, JAMES MCCUNE (1813-1865), African American physician and author **14** 293-294

SMITH, JEDEDIAH S. (1799-1831), American trapper, fur trader, and explorer **14** 294-295
Ashley, William Henry **1** 333-334
Fitzpatrick, Thomas **5** 474-475

SMITH, JOHN (circa 1580-1631), English colonist in America **14** 295-297
Beverley, Robert **2** 252
Hudson, Henry **8** 12-13
Pocahontas **12** 361-362
Powhatan **12** 429-430

SMITH, JOSEPH (1805-1844), American Mormon leader **14** 297-298
Young, Brigham **16** 469-470

SMITH, LILLIAN EUGENIA (1897-1966), Southern writer and critic of white supremacy and segregation **14** 298-299

SMITH, MARGARET CHASE (1897-1995), first woman elected to both houses of Congress **14** 299-300

Smith, Robert Barnwell
see Rhett, Robert Barnwell

Smith, Samuel Stanhope (1750-1819), American educator
Witherspoon, John **16** 346-348

Smith, Sir Harry (1787-1860), English soldier
Pretorius, Andries **12** 444-445

SMITH, WILLIAM (1727-1803), American educator and churchman **14** 301
Clinton, George **4** 113-114

Smith, William (1769-1839), English geologist
Darwin, Charles Robert **4** 397-399

Smith, William Robertson (1846-1894), Scottish philologist and archeologist
Evans-Pritchard, Edward Evan **5** 340
Frazer, James George **6** 76

Smith College (Northampton, MA)
deans
Nicolson, Marjorie Hope **11** 384-385
presidents
Conway, Jill Kathryn Ker **4** 213-214

Smith v. Allwright (legal case)
Marshall, Thurgood **10** 282-284

Smith v. Texas (legal case)
Black, Hugo Lafayette **2** 301-303

Smith-Lever Act (1914)
Knapp, Seaman Asahel **9** 58

Smith-Mundt Act (1948)
Fulbright, James William **6** 147-149

Smithson, Harriett (Mrs. Hector Berlioz; died 1854), English actress
Berlioz, Louis Hector **2** 203-205

SMITHSON, ROBERT (1938-1973), American sculptor, essayist, and filmmaker **14** 301-303

Smithsonian Institution (Washington, D.C.)
Bell, Alexander Graham **2** 129-131
Custer, George Armstrong **4** 355-356
Goddard, Robert Hutchings **6** 376-377
Henry, Joseph **7** 307-308
Hrdlička, Aleš **8** 3-4
Langley, Samuel Pierpont **9** 195-196
Owen, Robert Dale **12** 40-41
Powell, John Wesley **12** 425-426
Renwick, James **13** 102-103

SMOHALLA (1815-1895), Native American warrior, medicine man, and spiritual leader **14** 303-305

Smoke (novel; Turgenev)
Edgeworth, Maria **5** 205-206
Turgenev, Ivan Sergeyevich **15** 345-348

Smoke and Steel (poem)
Sandburg, Carl **13** 461-462

Smoke of the Fatherland (novel)
Simonov, Konstantin Mikhailovich **14** 239-240

SMOLLETT, TOBIAS GEORGE (1721-1771), English novelist and satirist **14** 305-307
Dickens, Charles John Huffam **4** 538-541
Lesage, Alain René **9** 353-354

SMUIN, MICHAEL (born 1938), American dancer-choreographer-director **14** 307-309

SMUTS, JAN CHRISTIAN (1870-1950), South African soldier and statesman **14** 309-310
Botha, Louis **2** 434-436
Cecil, of Chelwood Viscount **3** 388-389
Gokhale, Gopal Krishna **6** 396
Hertzog, James Barry Munnik **7** 347-348
Malan, Daniel Francois **10** 163-164
Mandela, Nelson Rolihlahla **10** 185-186
Vorster, Balthazar Johannes **16** 30-32

SONJO (1552-1608), king of Korea 1567-1608 **14** 341-342

Snopes clan (literary characters)
Faulkner, William **5** 395-397

SNOW, CHARLES PERCY (1905-1972), English novelist and physicist **14** 311-312
Rutherford, Ernest **13** 384-387

Snow Country (novel)
Kawabata, Yasunari **8** 463-464

SNOW, EDGAR (1905-1972), American journalist and author **14** 312-313
Chou En-lai **4** 20-22
Liu Shao-Ch'i **9** 453-455

Snow in Bethlehem (painting)
Milne, David Brown **11** 37-38

Snow Maiden (opera)
Rimsky-Korsakov, Nikolai Andreevich **13** 174-175

Snow Mask, The (poem)
Blok, Aleksandr Aleksandrovich **2** 335

Snow White (film)
Disney, Walter Elias **5** 26-27

Snowbirds (poem)
Fréchette, Louis-Honoré **6** 77-78

Snow-Bound (poem)
Whittier, John Greenleaf **16** 256-257

Snowdon (painting)
Wilson, Richard **16** 329-330

SNOWE, OLYMPIA (born Olympia Jean Bouchles, 1947), U.S. congresswoman and senator **14** 313-314

Snow-Image, The (stories)
Hawthorne, Nathaniel **7** 212-215

Snows (poem)
Perse, Saint-John **12** 242-243

Snows of Kilimanjaro, The (story)
Hemingway, Ernest Miller **7** 274-277

Snowstorm, The (book)
Tolstoy, Leo **15** 262-265

Snyders, Frans (1579-1657), Dutch painter
Van Dyck, Anthony **15** 423-425

So Big (novel)
Ferber, Edna **5** 413

So in Love (song)
Porter, Cole Albert **12** 405-406

So Long Mary (song)
Cohan, George Michael **4** 137-138

So This Is Paris (film)
Lubitsch, Ernst **10** 18-19

Soames, Mr. (literary character)
Richardson, Samuel **13** 141-142

SOANE, SIR JOHN (1753-1837), English architect **14** 314-315
Latrobe, Benjamin Henry **9** 222-224

Soap (story)
Lu Hsün **10** 35-37

SOARES, MÁRIO (Mário Alberto Nobre Lopes Soares; born 1924), first socialist president of Portugal **14** 315-316

SOBCHAK, ANATOLY ALEXANDROVICH (born 1937), popular democratic leader of Russia elected mayor of St. Petersburg in 1990 **14** 317-318

Sobieski, John
see John III

Sobre héroes y tumbas (novel)
Sábato, Ernesto **13** 399-400

SOBUKWE, ROBERT MANGALISO (1924-1978), South African politician **14** 318-319
Luthuli, Albert John **10** 51-52
Verwoerd, Hendrik Frensch **15** 472-473

Socarrás, Carlos Prio (1903-1977), Cuban statesman
Batista y Zaldívar, Fulgencio **2** 57-58

Soccer
Pele **12** 190-191

Social Action Party (Thailand)
Kukrit Pramoj, Momrajawong (M.R.) **9** 126-127

Social Consciousness (sculpture)
Epstein, Jacob **5** 295-296

Social contract theory (philosophy)
Carneades **3** 309
Hobbes, Thomas **7** 421-423
Liang Ch'i-ch'ao **9** 395-396
Maistre, Joseph de **10** 153-154
Marsilius of Padua **10** 284
Rawls, John **13** 55-56
Rousseau, Jean Jacques **13** 324-328

Social Darwinism (philosophy)
adherents
Cunha, Euclides Rodrigues Pimenta da **4** 336-337
Krochmal, Nachman Kohen **9** 104-105
Spencer, Herbert **14** 369-370
opponents
Freyre, Gilberto **6** 106-107
Hobhouse, Leonard Trelawny **7** 425-426
Kropotkin, Peter Alekseevich **9** 107-108
Tönnies, Ferdinand **15** 266-267
Ward, Lester Frank **16** 113-114

Social Democratic movement (Russia)
see Bolsheviks; Mensheviks

Social Democratic party
Austria
Dollfuss, Engelbert **5** 47
Renner, Karl **13** 98-99
Tito, Marshal **15** 244-246
Brazil
Goulart, João **6** 467-469
Kubitschek de Oliveira, Juscelino **9** 113-115
Costa Rica
Ferrer, José Figuéres **5** 428-429
England
Jenkins, Roy Harris **8** 244-245
Owen, David Anthony Llewellyn **12** 37-39
Steel, David Martin Scott **14** 406-407
Williams, Shirley Vivien Teresa Brittain **16** 305-306
Finland
Mannerheim, Carl Gustav Emil Von **10** 207-208
Germany
Bahr, Egon **1** 438-440
Bernstein, Eduard **2** 218
Bethmann Hollweg, Theobald von **2** 239-240
Brandt, Willy **2** 499-500
Ebert, Friedrich **5** 193-194
Kautsky, Karl Johann **8** 462-463
Lafontaine, Oskar **9** 158-160
Lassalle, Ferdinand **9** 216
Luxemburg, Rosa **10** 55-56
Michels, Robert **11** 7
Rau, Johannes **13** 51-52
Scharping, Rudolf **13** 522-524
Schmidt, Helmut **14** 19-21
Schumacher, Kurt **14** 40-41
Ulbricht, Walter **15** 383-384
Vogel, Hans-Jochen **16** 8-9
Zetkin, Clara **16** 504-505
Japan
Katayama, Sen **8** 457
New Zealand
Fraser, Peter **6** 73-74
Savage, Michael Joseph **13** 501-502
Poland
Dzerzhinsky, Felix Edmundovich **5** 173-174

Luxemburg, Rosa **10** 55-56
U.S.
Berger, Victor Louis **2** 189-190

Social Democratic Workers party (Netherlands)
Wilhelmina **16** 278-279

Social Democratic Workers' party (Russia)
see Bolsheviks; Mensheviks

Social evolution
Childe, Vere Gordon **3** 521-522
Le Bon, Gustave **9** 268-269

Social Forces (journal)
Odum, Howard Washington **11** 474-476

Social Gospel (theology)
critics
Niebuhr, Reinhold **11** 387-388
influence of
Katayama, Sen **8** 457
McGovern, George Stanley **10** 412-414
Thomas, Norman Mattoon **15** 191-192
Woodsworth, James Shaver **16** 376
leaders
Gladden, Washington **6** 356-357
Hale, Edward Everett **7** 71-72
Holmes, John Haynes **7** 456-457
Rauschenbusch, Walter **13** 53-54
prototype
Muhlenberg, William Augustus **11** 233-234

Social insurance
see Social security

Social legislation
Asquith, Herbert Henry **1** 344-346-271
Bourgeois, Léon **2** 450-451
Giolitti, Giovanni **6** 339-340
Owen, Robert Dale **12** 40-41
Wagner, Robert Ferdinand **16** 43

Social reform
Asia
Ambedkar, Bhimrao Ramji **1** 190-191
Chang Chien **3** 429-430
Ecevit, Bülent **5** 196-197
Gandhi, Mohandas Karamchand **6** 201-204
Meighen, Arthur **10** 459-460
Canada
Bennett, Richard Bedford **2** 171-172
Europe
Alexander I **1** 130-132-114
Arnold, Thomas **1** 313-314
Astor, Nancy Langhorne **1** 352-354
Attlee, Clement Richard **1** 361-362
Basedow, Johann Bernhard **2** 44-45
Blum, Léon **2** 343-344
Chamberlain, Arthur Neville **3** 409-411
Chamberlain, Joseph **3** 411-413
Leo XIII **9** 334-336
Le Play, Guillaume Frédéric **9** 350-351
Latin America
Alemán, Mateo **1** 126
Alessandri Palma, Arturo **1** 128-129
Barrios, Justo Rufino **2** 23-24
Batista y Zaldívar, Fulgencio **2** 57-58
Batlle y Ordóñez, José **2** 58-59
Betancourt, Rómulo **2** 237-238
Bosch, Juan **2** 428-429
Castilla, Ramón **3** 361
Castro Ruz, Fidel **3** 365-368
Menchú, Rigoberta **10** 479-480
Mosquera, Tomás Cipriano de **11** 205-206
Pérez Esquivel, Adolfo **12** 215-217
Rivadavia, Bernardino **13** 182-183
South Africa
Sobukwe, Robert Mangaliso **14** 318-319
U.S.
Abbott, Grace **1** 9-10
Abzug, Bella Stavisky **1** 34-35
Alinsky, Saul David **1** 161-162
Balch, Emily Greene **1** 463-464
Day, Dorothy **4** 428-429
Dewson, Mary Williams **4** 525
Drake, Daniel **5** 93-94
Long, Huey Pierce **9** 496-497
Rankin, Jeannette Pickering **13** 35-37
Reuther, Walter Philip **13** 107-108
Strong, Josiah **14** 512-513
Sullivan, Leon Howard **15** 25-27
see also Civil rights movement (United States)

Social reform drama
see Realistic drama

Social Revolution (mural)
Orozco, José Clemente **12** 1-2

Social Science Research Council (United States)
Merriam, Charles Edward **10** 518-519
Schlesinger, Arthur Meier **14** 13

Social scientists, African
political theorists
Cabral, Amílcar Lopes **3** 202-203

Social scientists, Algerian
Fanon, Frantz **5** 379-380

Social scientists, American
anthropologists (19th-20th century)
Boas, Franz **2** 349-351
Fletcher, Alice Cunningham **5** 486-487
Hrdlička, Aleš **8** 3-4
Morgan, Lewis Henry **11** 167-168
Powell, John Wesley **12** 425-426
Schoolcraft, Henry Rowe **14** 29
anthropologists (20th century)
Benedict, Ruth Fulton **2** 154-155
Cole, Johnnetta **4** 147-149
Dunham, Katherine **5** 145-146
Eiseley, Loren Corey **5** 232-233
Geertz, Clifford **6** 248-249
Herskovits, Melville Jean **7** 345
Howells, William White **7** 541-542
Kluckhohn, Clyde **9** 56-57
Kroeber, Alfred Louis **9** 105-106
Lewis, Oscar **9** 392-393
Linton, Ralph **9** 431
Lowie, Robert Harry **10** 18
Mead, Margaret **10** 438-440
Radin, Paul **12** 538-539
Redfield, Robert **13** 73-74
Sapir, Edward **13** 478-479
Sauer, Carl Ortwin **13** 496-497
White, Leslie A. **16** 232-233
behavioral scientists
Berelson, Bernard **2** 185-186
economists (18th-19th century)
Carey, Henry Charles **3** 294-295
Coxe, Tench **4** 285-286
Dew, Thomas Roderick **4** 519
George, Henry **6** 276
Tucker, George **15** 332-333
economists (19th-20th century)
Patten, Simon Nelson **12** 138-139
Seligman, Edwin Robert Anderson **14** 93-94
Veblen, Thorstein Bunde **15** 449-450
Wright, Carroll Davidson **16** 396
economists (20th century)
Berle, Adolf Augustus Jr. **2** 199-200
Burns, Arthur **3** 151-153
Clark, John Bates **4** 76-77
Clark, John Maurice **4** 77-78
Epstein, Abraham **5** 294-295
Fisher, Irving **5** 462-463
Friedman, Milton **6** 111-112
Galbraith, John Kenneth **6** 174-177
Greenspan, Alan **6** 526-528
Hansen, Alvin **7** 131-132
Harris, Abram Lincoln Jr. **7** 169-171
Heller, Walter **7** 265-266
Johnson, Alvin Saunders **8** 293-294
Kerr, Clark **8** 519-521
Knight, Frank Hyneman **9** 58-59
Kreps, Juanita Morris **9** 99-101
Kuznets, Simon **9** 138-139
Martin, William McChesney Jr. **10** 293-295
Mitchell, Wesley Clair **11** 61-62
Rostow, Walt Whitman **13** 315-317
Samuelson, Paul Anthony **13** 458-459
Shultz, George Pratt **14** 209-211
Simon, Herbert Alexander **14** 236-237
Volcker, Paul **16** 11-12
Young, Owen D. **16** 473-474
educators (17th-18th century)
Benezet, Anthony **2** 159-160
Cooper, Thomas **4** 224
Dunster, Henry **5** 152-153
Dwight, Timothy **5** 169
Johnson, Samuel **8** 314-315
Mather, Increase **10** 332-333
Smith, William **14** 301
Wheelock, Eleazar **16** 222-223
Winthrop, John **16** 341-342

Witherspoon, John **16** 346-348
educators (18th-19th century)
Chase, Philander **3** 472-473
Webster, Noah **16** 164-166
educators (19th century)
Adams, Herbert Baxter **1** 47
Alcott, Amos Bronson **1** 121
Armstrong, Samuel Chapman **1** 306-307
Bache, Alexander Dallas **1** 420
Barnard, Henry **2** 10
Beecher, Catharine **2** 110-112
Bell, Alexander Graham **2** 129-131
Bledsoe, Albert Taylor **2** 324-325
Cornell, Ezra **4** 236-237
Crandall, Prudence **4** 291
Curry, Jabez Lamar Monroe **4** 346-347
Eliot, Charles William **5** 254
Emerson, Ralph Waldo **5** 278-280
Everett, Edward **5** 344
Finney, Charles Grandison **5** 450-451
Gallaudet, Thomas Hopkins **6** 185
Gilman, Daniel Coit **6** 325-326
Gorgas, Josiah **6** 453-454
Harper, William Rainey **7** 163-164
Harris, William Torrey **7** 177-178
Holbrook, Josiah **7** 450-451
Hopkins, Mark **7** 495-496
Howard, Oliver Otis **7** 528-529
Langston, John Mercer **9** 197
Mann, Horace **10** 202-204
McCosh, James **10** 402-403
McGuffey, William Holmes **10** 414-415
Mitchell, Maria **11** 61
Parsons, Frank **12** 121-122
Peabody, Elizabeth Palmer **12** 167-168
Sequoyah **14** 110-111
Thayer, Sylvanus **15** 168-169
Vincent, John Heyl **15** 502-503
Wayland, Francis **16** 148-149
Willard, Emma Hart **16** 288-289
educators (19th-20th century)
Adler, Felix **1** 63-64
Bowman, Isaiah **2** 464-465
Butler, Nicholas Murray **3** 181
Carey Thomas, Martha **3** 297-298
Cooley, Charles Horton **4** 216-217
Dewey, Melvil **4** 523-524
Dunning, William Archibald **5** 148-149
Farmer, Fannie Merritt **5** 383
Gilman, Daniel Coit **6** 325-326
Hall, Granville Stanley **7** 85-86
Hope, John **7** 489-490
Jordan, David Starr **8** 350-351
Keller, Helen Adams **8** 479-480
Kilpatrick, William H. **9** 1-3
Knapp, Seaman Asahel **9** 58
Low, Seth **10** 11-12
Lowell, Abbott Lawrence **10** 12-13
Rice, Joseph Mayer **13** 127-128
Richards, Ellen H. **13** 134-136
Small, Albion Woodbury **14** 277
Sumner, William Graham **15** 32
Ward, Lester Frank **16** 113-114
Washington, Booker Taliaferro **16** 125-126
Welch, William Henry **16** 185-186
White, Andrew Dickson **16** 226-227
educators (20th century)
Andrews, Fannie Fern Phillips **1** 231-232
Angell, James Rowland **1** 236-237
Bagley, William Chandler **1** 437-438
Banks, Dennis J. **1** 488-489
Bethune, Mary McLeod **2** 241-242
Blanding, Sarah Gibson **2** 322-323
Bode, Boyd Henry **2** 355-356
Bond, Horace Mann **2** 384-386
Clapp, Margaret Antoinette **4** 71-72
Cohen, Morris Raphael **4** 139-140
Cole, Johnnetta **4** 147-149
Collins, Marva **4** 165-167
Conant, James Bryant **4** 192-193
Counts, George S. **4** 267-269
Cowell, Henry Dixon **4** 280-281
Deloria, Vine Jr. **4** 481-484
Dewey, John **4** 520-523
Du Bois, William Edward Burghardt **5** 116-118
Eisenhower, Milton **5** 237-238
Erikson, Erik Homburger **5** 309-310
Escalante, Jaime **5** 320-321
Flexner, Abraham **5** 489-490
Gagné, Robert Mills **6** 170
Gardner, John W. **6** 211-213
Harris, Abram Lincoln Jr. **7** 169-171
Haskins, Charles Homer **7** 191-192
Horne, Herman Harrell **7** 503-504
Hunter, Madeline Cheek **8** 47-48
Hutchins, Robert Maynard **8** 68-69
Johnson, Alvin Saunders **8** 293-294
Johnson, Charles Spurgeon **8** 296-297
Johnson, James Weldon **8** 304-305
Judd, Charles Hubbard **8** 375-376
Kaplan, Mordecai Menahem **8** 435-436
Kirkpatrick, Jeane J. **9** 37-39
Knowles, Malcolm Shepherd **9** 62-64
Lloyd-Jones, Esther McDonald **9** 471-472
Lynd, Helen Merrell **10** 63-64
MacIver, Robert Morrison **10** 100-101
Mays, Benjamin E. **10** 374-376
Odum, Howard Washington **11** 474-476
Ogburn, William Fielding **11** 480
Popham, William James **12** 399-401
Rostow, Walt Whitman **13** 315-317
Rugg, Harold **13** 355-357
Russell, James Earl **13** 379-380
Savage, Augusta Christine **13** 499-501
Sayre, Francis Bowes **13** 509
Shultz, George Pratt **14** 209-211
Smith, Dora **14** 289-290
Strang, Ruth May **14** 493-494
Teggart, Frederick J. **15** 133-134
Thomas, William Isaac **15** 193
Thorndike, Edward Lee **15** 208-209
Tyler, Ralph W. **15** 370-371
Wolfson, Harry Austryn **16** 361-362
Znaniecki, Florian **16** 523-524
ethnologists
La Flesche, Francis **9** 152-154
ethologists
Fossey, Dian **6** 23-24
historians (17th-18th century)
Beverley, Robert **2** 252
Hutchinson, Thomas **8** 71-72
Mather, Cotton **10** 330-332
Ramsay, David **13** 21
Warren, Mercy Otis **16** 120-121
Winthrop, John **16** 339-341
historians (19th century)
Adams, Peter Chardon Brooks **1** 54
Adams, Henry Brooks **1** 45-47
Adams, Herbert Baxter **1** 47
Bancroft, George **1** 483-484
Bancroft, Hubert Howe **1** 484-485
Brady, Mathew B. **2** 487-488
Channing, Edward **3** 435
Draper, John William **5** 96-97
Du Bois, William Edward Burghardt **5** 116-118
Eggleston, Edward **5** 223-224
Fiske, John **5** 465-466
Hildreth, Richard **7** 382
Irving, Washington **8** 141-143
Lea, Henry Charles **9** 261-262
Mahan, Alfred Thayer **10** 131-132
Motley, John Lothrop **11** 211-212
Parkman, Francis **12** 113-115
Peabody, Elizabeth Palmer **12** 167-168
Prescott, William Hickling **12** 440-441
Sparks, Jared **14** 363
Tucker, George **15** 332-333
Tyler, Moses Coit **15** 369-370
historians (19th-20th century)
Andrews, Charles McLean **1** 231
Commons, John Rogers **4** 185
Dunning, William Archibald **5** 148-149
McMaster, John Bach **10** 426-427
Osgood, Herbert Levi **12** 18-19
Robinson, James Harvey **13** 208
Turner, Frederick Jackson **15** 350-351
historians (20th century)
Beard, Charles Austin **2** 84
Becker, Carl Lotus **2** 100-101
Billington, James Hadley **2** 275-276
Boorstin, Daniel J. **2** 398-400
Bowers, Claude Gernade **2** 463
Brubacher, John Seiler **3** 58-59
Chandler, Alfred Du Pont Jr. **3** 422-423
Channing, Edward **3** 435
Commager, Henry Steele **4** 181-183

Conway, Jill Kathryn Ker **4** 213-214
Franklin, John Hope **6** 65-67
Green, Constance McLaughlin **6** 518-519
Handlin, Oscar **7** 121-122
Haskins, Charles Homer **7** 191-192
Himmelfarb, Gertrude **7** 396-398
Hofstadter, Richard **7** 444-445
Howe, Florence Rosenfeld **7** 530-531
Kennan, George F. **8** 496-498
Kuhn, Thomas Samuel **9** 121-123
Lasch, Christopher **9** 212-214
Lynd, Staughton **10** 65-66
Malone, Dumas **10** 174-175
Marty, Martin E. **10** 300-301
Mattingly, Garrett **10** 342-344
Miller, Perry **11** 28-29
Morison, Samuel Eliot **11** 175-176
Nevins, Allan **11** 357-359
Pagels, Elaine Hiesey **12** 61-62
Parrington, Vernon Louis **12** 119-120
Potter, David M. **12** 412
Rhodes, James Ford **13** 122
Rostovtzeff, Michael Ivanovich **13** 315
Ruether, Rosemary Radford **13** 353-354
Sarton, George **13** 490-491
Schlesinger, Arthur Meier **14** 13
Schlesinger, Arthur Meier Jr. **14** 13-15
Shirer, William L. **14** 198-199
Teggart, Frederick J. **15** 133-134
Tuchman, Barbara **15** 331-332
Wolfson, Harry Austryn **16** 361-362
Woodson, Carter Godwin **16** 374-376
Woodward, Comer Vann **16** 378-379
Zinn, Howard **16** 520-521

librarians
Dewey, Melvil **4** 523-524

philologists
Bloomfield, Leonard **2** 338
Mencken, Henry Louis **10** 481-483

political theorists
Alinsky, Saul David **1** 161-162
Arendt, Hannah **1** 282-284
Beard, Charles Austin **2** 84
Bennett, William John **2** 172-174
Bentley, Arthur F. **2** 178
Chomsky, Noam Avram **4** 13-15
De Leon, Daniel **4** 479-480
Deutsch, Karl Wolfgang **4** 512-514
Forman, James **6** 10-11
Friedrich, Carl Joachim **6** 113-114
Harrington, Michael **7** 167-169
Hildreth, Richard **7** 382
Hunter, Floyd **8** 45-46
Key, Vladimir Orlando Jr. **8** 527-528
Lasswell, Harold Dwight **9** 218-219
Lieber, Francis **9** 401-402
Lowell, Abbott Lawrence **10** 12-13
Merriam, Charles Edward **10** 518-519
Morgenthau, Hans J. **11** 171-172
Zinn, Howard **16** 520-521

pollsters
Gallup, George **6** 187-189

psychologists (19th-20th century)
Cattell, James McKeen **3** 376-377
Cooley, Charles Horton **4** 216-217
Hall, Granville Stanley **7** 85-86
James, William **8** 215-217
Mead, George Herbert **10** 437-438

psychologists (20th century)
Angell, James Rowland **1** 236-237
Bettelheim, Bruno **2** 245-246
Brothers, Joyce **3** 26-28
Bruner, Jerome Seymour **3** 72-73
Clark, Kenneth B. **4** 78-79
Gesell, Arnold Lucius **6** 286-287
Gilbreth, Lillian **6** 315-317
Guthrie, Edwin Ray **7** 49-50
Hovland, Carl I. **7** 527-528
Hull, Clark Leonard **8** 28
Johnson, Virginia E. **8** 317-319
Judd, Charles Hubbard **8** 375-376
Kübler-Ross, Elisabeth **9** 118-120
Leary, Timothy **9** 266-267
Lewin, Kurt **9** 375-376
Skinner, Burrhus Frederic **14** 269-270
Terman, Lewis Madison **15** 153-154
Thorndike, Edward Lee **15** 208-209
Thurstone, Louis Leon **15** 215-216
Titchener, Edward Bradford **15** 241-242
Tolman, Edward Chace **15** 261-262
Tyler, Ralph W. **15** 370-371
Watson, John Broadus **16** 138-139
Westheimer, Ruth Karola **16** 214-215
Wexler, Nancy **16** 218-219
Yerkes, Robert Mearns **16** 454-455

psychotherapists
Rogers, Carl Ransom **13** 245-247

social anthropologists (20th century)
Johnson, Guy Benton **8** 299-300

social psychiatrists
Coles, Robert Martin **4** 156-157

social workers
Abbott, Grace **1** 9-10
Addams, Jane **1** 56-57
Hunter, Floyd **8** 45-46
Kelley, Florence **8** 483-484
Perkins, Frances **12** 221-222
Wald, Lillian **16** 53-54
Woods, Robert Archey **16** 374
Young, Whitney Moore Jr. **16** 476-477

sociologists (19th-20th century)
Cooley, Charles Horton **4** 216-217
Dugdale, Richard Louis **5** 128-129
Fitzhugh, George **5** 474
Giddings, Franklin Henry **6** 307-308
Mayo-Smith, Richmond **10** 371-372
Park, Robert E. **12** 102-104
Small, Albion Woodbury **14** 277
Sumner, William Graham **15** 32
Veblen, Thorstein Bunde **15** 449-450
Ward, Lester Frank **16** 113-114

sociologists (20th century)
Bell, Daniel **2** 132-133
Bond, Horace Mann **2** 384-386
Chapin, (F.) Stuart **3** 437-438
Clark, Kenneth B. **4** 78-79
Counts, George S. **4** 267-269
Frazier, Edward Franklin **6** 77
Greeley, Andrew M. **6** 514-515
Homans, George Caspar **7** 463-465
Johnson, Charles Spurgeon **8** 296-297
Johnson, Guy Benton **8** 299-300
Kellor, Frances **8** 481-482
Lazarsfeld, Paul F. **9** 259-260
Lynd, Helen Merrell **10** 63-64
Lynd, Robert Staughton **10** 64-65
MacIver, Robert Morrison **10** 100-101
Merton, Robert K. **10** 522-523
Mills, C. Wright **11** 35-36
Odum, Howard Washington **11** 474-476
Ogburn, William Fielding **11** 480
Parsons, Talcott **12** 122
Riesman, David **13** 167-168
Ross, Edward Alsworth **13** 300
Shils, Edward Albert **14** 195-197
Sorokin, Pitirim A. **14** 348-349
Stouffer, Samuel A. **14** 482-483
Teggart, Frederick J. **15** 133-134
Thomas, William Isaac **15** 193
Znaniecki, Florian **16** 523-524

Social scientists, Arab
Biruni, Abu Rayhan al- **2** 284-285
ibn Khaldun, Abd al-Rahman ibn Muhammad **8** 93-94
Masudi, Ali ibn al- Husayn al- **10** 328-329
Tabari, Muhammad ibn Jarir al- **15** 69-70

Social scientists, Argentine
Alberdi, Juan Bautista **1** 109-110
Echeverría, José Estéban **5** 197-198
Mitre, Bartolomé **11** 62-63
Prebisch, Raúl **12** 434-436
Sarmiento, Domingo Faustino **13** 484-485

Social scientists, Australian
Bates, Daisy Mae **2** 52-53
Childe, Vere Gordon **3** 521-522
Coombs, Herbert Cole **4** 219-220
Florey, Howard Walter **5** 491-492

Social scientists, Austrian
Baron, Salo Wittmayer **2** 16-17
Böhm-Bawerk, Eugen von **2** 366
Freud, Sigmund **6** 103-106
Gumplowicz, Ludwig **7** 41
Klein, Melanie **9** 52
Lorenz, Konrad Z. **9** 516-517
Rank, Otto **13** 33

Schumpeter, Joseph Alois **14** 43-44
Voegelin, Eric **16** 6-8
von Mises, Ludwig **16** 25

Social scientists, Belgian
Pirenne, Jean Henri Otto Lucien Marie **12** 322-323
Quételet, Lambert Adolphe Jacques **12** 510-511

Social scientists, Brazilian
Freyre, Gilberto **6** 106-107
Varnhagen, Francisco Adolfo de **15** 437-438

Social scientists, Byzantine
Comnena, Anna **4** 185-186
Procopius of Caesarea **12** 457-458

Social scientists, Canadian
Aberhart, William **1** 26-27
Currie, Arthur William **4** 345
Garneau, François-Xavier **6** 219-220
Howe, Joseph **7** 534-535
Innis, Harold Adams **8** 124-125
Mackenzie, William Lyon **10** 104-106
Ryerson, Adolphus Egerton **13** 392-393
Strachan, John **14** 486-487
Tupper, Charles **15** 342-343

Social scientists, Chilean
Herrera, Juan de **7** 335
Mistral, Gabriela **11** 55-56

Social scientists, Chinese
educators
Confucius **4** 197-200
Feng Kuei-fen **5** 411-412
Ts'ai Yüan-p'ei **15** 322
historians
Chang Hsüeh-ch'eng **3** 433
Huang Tsung-hsi **8** 9-10
Ku Chieh-kang **9** 120-121
Ou-yang Hsiu **12** 33-34
Pan Ku **12** 86-87
Ssu-ma Ch'ien **14** 388-389
Ssu-ma kuang **14** 390-391
Wei Yüan **16** 180-181
political theorists
Li Ta-chao **9** 447
Yen Fu **16** 452

Social scientists, Colombian
Isaacs, Jorge **8** 144

Social scientists, Cuban
Martí, José **10** 285-286

Social scientists, Czech
Comenius, John Amos **4** 180-181
Palacký, František **12** 69-70

Social scientists, Dutch
Huizinga, Johan **8** 26-27
Tinbergen, Jan **15** 228-229

Social scientists, Egyptian
Husayn, Taha **8** 61-62

Social scientists, English
anthropologists
Douglas, Mary Tew **5** 79-80
Evans, Arthur John **5** 335-336
Evans-Pritchard, Edward Evan **5** 340
Gluckman, Max **6** 374-375
Keith, Arthur **8** 475-476
Leakey, Louis Seymour Bazett **9** 262
Maine, Henry James Sumner **10** 152
Malinowski, Kaspar Bronislaw **10** 170-171
Petrie, William Matthew Flinders **12** 261-262
Radcliffe-Brown, A. R. **12** 535-536
Tylor, Edward Burnett **15** 372-373
economists (19th-20th century)
Bagehot, Walter **1** 436-437
Jevons, William Stanley **8** 255-256
Malthus, Thomas Robert **10** 180-181
Marshall, Alfred **10** 277-278
Mill, John Stuart **11** 21-23
Ricardo, David **13** 123-124
Spencer, Herbert **14** 369-370
Webb, Sidney James **16** 154-155
economists (20th century)
Beveridge, William Henry **2** 251-252
Clapham, John Harold **4** 71
Cole, George Douglas Howard **4** 146-147
Hayek, Friedrich A. von **7** 221-223
Keynes, John Maynard **8** 528-530
Pigou, Arthur Cecil **12** 302
Robertson, Dennis Holme **13** 196
Robinson, Joan Violet Maurice **13** 209-210
Wootton, Barbara Adam **16** 384-385
educators
Alcuin of York **1** 122-123
Arnold, Thomas **1** 313-314
Beale, Dorothea **2** 81-83
Carr-Saunders, Alexander Morris **3** 333-334
Jowett, Benjamin **8** 364-365
Lancaster, Joseph **9** 182-183
Wootton, Barbara Adam **16** 384-385
historians (12th-17th century)
Burnet, Gilbert **3** 147
Colet, John **4** 157-158
Matthew Paris **10** 341-342
Raleigh, Walter **13** 9-11
William of Malmesbury **16** 297-298
historians (18th-19th century)
Acton, John Emerich Edward Dalberg **1** 38
Buckle, Henry Thomas **3** 95-96
Froude, James Anthony **6** 133-134
Gardiner, Samuel Rawson **6** 211
Gibbon, Edward **6** 299-300
Macaulay, Thomas Babington **10** 79-80
Maine, Henry James Sumner **10** 152
Stephen, Leslie **14** 429
historians (19th-20th century)
Bryce, James **3** 85
Maitland, Frederic William **10** 154-155
Pollard, Albert Frederick **12** 378
Webb, Beatrice Potter **16** 153-154
Webb, Sidney James **16** 154-155
historians (20th century)
Belloc, Joseph Hilaire Pierre **2** 141
Churchill, Winston Leonard Spencer **4** 51-53
Clapham, John Harold **4** 71
Clark, Kenneth M. **4** 79-80
Cole, George Douglas Howard **4** 146-147
Collingwood, Robin George **4** 162
Coulton, George Gordon **4** 267
Fraser, Antonia **6** 70-71
Gooch, George Peabody **6** 432-433
Hammond, Lawrence and Lucy **7** 109
Namier, Lewis Bernstein **11** 301-303
Nicolson, Harold George **11** 383-384
Tawney, Richard Henry **15** 120-121
Toynbee, Arnold Joseph **15** 283-284
Trevelyan, George Macaulay **15** 294-295
Wedgwood, Cicely Veronica **16** 167-168
political theorists (17th-19th century)
Bentham, Jeremy **2** 176-178
Bolingbroke, Viscount **2** 374-375
Burke, Edmund **3** 138-141
Filmer, Robert **5** 448
Godwin, William **6** 383-384
Harrington, James **7** 166-167
Hobbes, Thomas **7** 421-423
political theorists (19th-20th century)
Laski, Harold J. **9** 215-216
Wallas, Graham **16** 77-78
Webb, Sidney James **16** 154-155
primatologists
Goodall, Jane **6** 433-434
psychologists
Bartlett, Frederic Charles **2** 34-35
Hartley, David **7** 185
Jones, Ernest Alfred **8** 331-332
Morgan, Conway Lloyd **11** 159-160
Titchener, Edward Bradford **15** 241-242
sociologists
Carr-Saunders, Alexander Morris **3** 333-334
Gluckman, Max **6** 374-375
Hobhouse, Leonard Trelawny **7** 425-426
Spencer, Herbert **14** 369-370
Wallas, Graham **16** 77-78

Social scientists, Filipino
Mabini, Apolinario **10** 72-73

Social scientists, French
anthropologists
Bertillon, Alphonse **2** 230-231
Champollion, Jean François **3** 421
Gobineau, Comte de **6** 375-376
Le Bon, Gustave **9** 268-269
Lévi-Strauss, Claude Gustave **9** 371-372
Lévy-Bruhl, Lucien **9** 374-375
Mauss, Marcel **10** 352-353

economists (14th-18th century)
Bodin, Jean **2** 356-357
Colbert, Jean Baptiste **4** 142-143
Nicholas of Oresme **11** 380
Saint-Pierre, Abbé de **13** 434-435
economists (18th-20th century)
Cournot, Antoine Augustin **4** 273
du Pont de Nemours, Pierre Samuel **5** 155-156
Le Play, Guillaume Frédéric **9** 350-351
Monnet, Jean **11** 109-110
Say, Jean Baptiste **13** 508-509
Turgot, Anne Robert Jacques **15** 348-349
Walras, Marie Esprit Léon **16** 84-85
economists (20th century)
Aron, Raymond **1** 316-317
educators
Bourgeoys, Marguerite **2** 452-453
Condillac, Étienne Bonnot de **4** 194-195
Cousin, Victor **4** 273-274
Lavisse, Ernest **9** 241
Rousseau, Jean Jacques **13** 324-328
historians (6th-18th century)
Comines, Philippe de **4** 181
Froissart, Jean **6** 124-125
Gregory of Tours **6** 534-535
Mabillon, Jean **10** 72
Villehardouin, Geffroi de **15** 499
Voltaire **16** 14-16
William of Tyre **16** 299-300
historians (19th century)
Blanc, Louis **2** 318-319
Duhem, Pierre Maurice Marie **5** 129
Fustel de Coulanges, Numa Denis **6** 155
Guizot, François Pierre Guillaume **7** 40-41
Michelet, Jules **11** 5-6
Sorel, Albert **14** 346-347
Taine, Hippolyte Adolphe **15** 82-83
Thiers, Louis Adolphe **15** 181-182
Tocqueville, Alexis Charles Henri Maurice Clérel de **15** 250-251
historians (19th-20th century)
Aulard, François Victor Alphonse **1** 374
Bloch, Marc **2** 332-333
Halévy, Élie **7** 76
Lavisse, Ernest **9** 241
Lefebvre, Georges **9** 301-302
Mathiez, Albert **10** 333-334
historians (20th century)
Braudel, Fernand **2** 507-508
Foucault, Michel **6** 29-30
librarians
Budé, Guillaume **3** 102-103
philologists
Renan, Ernest **13** 95-96
political theorists
Babeuf, François Noel **1** 412
Benda, Julien **2** 151-152
Blanqui, Louis Auguste **2** 323-324
Fourier, François Charles Marie **6** 31-32
Maistre, Joseph de **10** 153-154
Maurras, Charles Marie Photius **10** 350-351
Rousseau, Jean Jacques **13** 324-328
Saint-Pierre, Abbé de **13** 434-435
Saint-Simon, Comte de **13** 436-437
Sorel, Georges **14** 347-348
psychologists
Binet, Alfred **2** 277-278
Janet, Pierre Marie Félix **8** 220
Lacan, Jacques **9** 145-147
Le Bon, Gustave **9** 268-269
sociologists
Aron, Raymond **1** 316-317
Durkheim, Émile **5** 162-163
Le Bon, Gustave **9** 268-269
Le Play, Guillaume Frédéric **9** 350-351
Lévy-Bruhl, Lucien **9** 374-375
Mauss, Marcel **10** 352-353
Tarde, Jean Gabriel **15** 108-109
Tocqueville, Alexis Charles Henri Maurice Clérel de **15** 250-251
Touraine, Alain **15** 274-275

Social scientists, German
anthropologists
Schliemann, Heinrich **14** 17-18
Virchow, Rudolf Ludwig Carl **15** 506-507
Winckelmann, Johann Joachim **16** 332-333
economists
List, Georg Friedrich **9** 443-444
Marx, Karl **10** 304-308
Schacht, Hjalmar Horace Greeley **13** 518-519
Schmoller, Gustav Friedrich von **14** 21
Sombart, Werner **14** 332-333
educators
Basedow, Johann Bernhard **2** 44-45
Froebel, Friedrich Wilhelm August **6** 122-123
Herbart, Johann Friedrich **7** 321-322
Humboldt, Wilhelm von **8** 31
Thomasius **15** 193-194
geopoliticians
Haushofer, Karl **7** 201
historians (12th-18th century)
Otto of Freising **12** 30
Pufendorf, Samuel von **12** 477-478
Schiller, Johann Christoph Friedrich von **14** 4-7
historians (19th century)
Dilthey, Wilhelm Christian Ludwig **5** 10
Döllinger, Josef Ignaz von **5** 47-48
Graetz, Heinrich Hirsch **6** 483
Mommsen, Theodor **11** 94-95
Niebuhr, Barthold Georg **11** 385-386
Ranke, Leopold von **13** 33-35
Strauss, David Friedrich **14** 496-497
Treitschke, Heinrich von **15** 293-294
historians (19th-20th century)
Cassirer, Ernst **3** 358-359
Huch, Ricarda **8** 11-12
Lamprecht, Karl **9** 181
Meinecke, Friedrich **10** 460-461
Troeltsch, Ernst **15** 299-300
Weber, Max **16** 157-160
librarians
Grimm, Jakob and Wilhelm Karl **7** 3-4
Meinecke, Friedrich **10** 460-461
philologists
Humboldt, Wilhelm von **8** 31
Mommsen, Theodor **11** 94-95
Wolf, Friedrich August **16** 352-353
political theorists
Block, Herbert **2** 333-334
Engels, Friedrich **5** 286-288
Kautsky, Karl Johann **8** 462-463
Lassalle, Ferdinand **9** 216
Spengler, Oswald **14** 372-373
Voegelin, Eric **16** 6-8
psychologists
Brentano, Franz Clemens **2** 516-517
Ebbinghaus, Hermann **5** 192-193
Fechner, Gustav Theodor **5** 401-402
Fromm, Erich **6** 125-127
Wertheimer, Max **16** 207-208
Wundt, Wilhelm Max **16** 402-403
sociologists
Habermas, Jürgen **7** 58-60
Luhmann, Niklas **10** 34-35
Michels, Robert **11** 7
Simmel, Georg **14** 234-235
Tönnies, Ferdinand **15** 266-267
Troeltsch, Ernst **15** 299-300
Weber, Max **16** 157-160

Social scientists, Ghanaian
Busia, Kofi Abrefa **3** 172-173

Social scientists, Greek
educators
Isocrates **8** 151
historians
Herodotus **7** 330-333
Plutarch **12** 359-360
Polybios **12** 384-385
Procopius of Caesarea **12** 457-458
Strabo **14** 485-486
Thucydides **15** 211-212
Xenophon **16** 418-420
librarians
Callimachus **3** 235-236

Social scientists, Hungarian
Mannheim, Karl **10** 208-209
Polanyi, Karl **12** 372
Polanyi, Michael **12** 372-373

Social scientists, Indian
Deb, Radhakant **4** 437
Kautilya **8** 462
Nizami, Khaliq Ahmad **11** 405

Social scientists, Irish
Lecky, William Edward Hartpole **9** 271-272
Pearse, Patrick Henry **12** 173-174

Social scientists, Italian
ancient
see Social scientists, Roman
economists
Becarria, Marchese di **2** 97-98
Pareto, Vilfredo **12** 95-96
educators
Croce, Benedetto **4** 313-314
De Sanctis, Francesco **4** 505
Feltre, Vittorino da **5** 409-410
Montessori, Maria **11** 125-126
historians
Bembo, Pietro **2** 144-145
Ferrero, Guglielmo **5** 429-430
Machiavelli, Niccolò **10** 97-99
Muratori, Lodovico Antonio **11** 254-255
Salvemini, Gaetano **13** 455-456
Sarpi, Paolo **13** 487-488
Villani, Giovanni **15** 497-498
librarians
Pius XI **12** 337-339
political theorists
Campanella, Tommaso **3** 249
Pareto, Vilfredo **12** 95-96
sociologists
Lombroso, Cesare **9** 493

Social scientists, Japanese
Ogata, Sadako **11** 479-480

Social scientists, Korean
Kim Pusik **9** 8-9
Yi Hwang **16** 457

Social scientists, Liberian
Blyden, Edward Wilmot **2** 348-349

Social scientists, Mexican
Alamán, Lucas **1** 99-100
Cosio Villegas, Daniel **4** 260-261
Sierra, Justo **14** 217
Vasconcelos, José **15** 443-444

Social scientists, Mozambican
Mondlane, Eduardo Chivambo **11** 100-101

Social scientists, Nigerian
Dike, Kenneth **5** 7-8

Social scientists, Palestinian
Josephus Flavius **8** 360-361

Social scientists, Peruvian
Garcilaso de la Vega, Inca **6** 210-211
Haya de la Torre, Victor Raul **7** 216-217
Mariátegui, José Carlos **10** 255-256
Unánue, José Hipólito **15** 387-388

Social scientists, Polish
Krochmal, Nachman Kohen **9** 104-105
Luxemburg, Rosa **10** 55-56

Social scientists, Puerto Rican
Hostos, Eugenio María de **7** 513-514

Social scientists, Roman
Cato, Marcus Porcius the Elder **3** 375
Livy **9** 465-467
Quintilian **12** 518-519
Sallust **13** 454
Tacitus **15** 70-72

Social scientists, Rumanian
Eliade, Mircea **5** 249-250

Social scientists, Russian
educators
Tolstoy, Leo **15** 262-265
Vinogradoff, Paul Gavrilovitch **15** 503
historians
Dubnov, Simon **5** 115-116
Karamzin, Nikolai Mikhailovich **8** 441-442
Klyuchevsky, Vasily Osipovich **9** 57-58
Miliukov, Pavel Nikolayevich **11** 18-19
Vinogradoff, Paul Gavrilovitch **15** 503
political theorists
Bakunin, Mikhail Aleksandrovich **1** 458-460
Bukharin, Nikolai Ivanovich **3** 112-113
Chernyshevsky, Nikolai Gavrilovich **3** 504-505
Kropotkin, Peter Alekseevich **9** 107-108

Social scientists, Scottish
Bell, Andrew **2** 131-132
Carlyle, Thomas **3** 304-305
Ferguson, Adam **5** 420-421
Frazer, James George **6** 76
Geddes, Patrick **6** 246-247
Law, John **9** 244-245
Mill, James **11** 21
Neill, Alexander Sutherland **11** 335-336
Smith, Adam **14** 283-284

Social scientists, Senegalese
Diop, Cheikh Anta **5** 21-22
Ly, Abdoulaye **10** 60

Social scientists, South African
Malan, Daniel Francois **10** 163-164
Plaatje, Solomon Tshekisho **12** 341-342

Social scientists, Spanish
Altamira Y Crevea, Rafael **1** 179
Las Casas, Bartolomé de **9** 211-212
López de Ayala, Pedro **9** 508-509
Mariana, Juan de **10** 254-255

Social scientists, Swiss
Burckhardt, Jacob Christoph **3** 132-133
Jung, Carl Gustav **8** 388-389
Pestalozzi, Johann Heinrich **12** 249-250
Piaget, Jean **12** 287-288
Rorschach, Hermann **13** 286-288
Sismondi, Jean Charles Léonard Simonde de **14** 258-259

Social scientists, Trinidadian
Williams, Henry Sylvester **16** 303-304

Social scientists, Turkish
Gökalp, Mehmet Ziya **6** 395-396

Social scientists, Uruguayan
Zorrilla de San Martin, Juan **16** 530-531

Social security (social insurance)
Canada
Bennett, Richard Bedford **2** 171-172
France
Bourgeois, Léon **2** 450-451
Germany
Bethmann Hollweg, Theobald von **2** 239-240
Great Britain
Asquith, Herbert Henry **1** 344-346
Attlee, Clement Richard **1** 361-362
Beveridge, William Henry **2** 251-252
Booth, Charles **2** 400-401
Webb, Beatrice Potter **16** 153-154
Guatemala
Arévalo, Juan José **1** 285-286
Mexico
Ávila Camacho, Manuel **1** 387-388
New Zealand
Savage, Michael Joseph **13** 501-502
United States
Cardozo, Benjamin Nathan **3** 288-290
Eisenhower, Dwight David **5** 233-236
McCormack, John William **10** 399-400
Pepper, Claude Denson **12** 205-206
Perkins, Frances **12** 221-222
Townsend, Francis Everitt **15** 282-283
Woodward, Ellen S. **16** 379-381

Social Security Act (United States; 1935)
Abbott, Grace **1** 9-10
Epstein, Abraham **5** 294-295

Social War (Rome; 90-88 B.C.)
Caesar, Gaius Julius **3** 207-210
Catiline **3** 372-373
Cicero, Marcus Tullius **4** 55-58
Drusus, Marcus Livius **5** 105-106
Marius, Gaius **10** 264-265
Sulla, Lucius Cornelius I **15** 21-22

Social workers
see Social scientists—social workers

Socialism
Africa
Machel, Samora Moises **10** 94-96
Senghor, Léopold Sédar **14** 106-107
Australia
Fisher, Andrew **5** 462
Austria
Dollfuss, Engelbert **5** 47
von Mises, Ludwig **16** 25
Burma
Ne Win **11** 364-365
Canada
Lampman, Archibald **9** 180-181
England
Benn, Tony **2** 164-166
Booth, Charles **2** 400-401

Cole, George Douglas Howard **4** 146-147
Laski, Harold J. **9** 215-216
Mill, John Stuart **11** 21-23
Morris, William **11** 187-188
Orwell, George **12** 14-15
Shaftesbury, 7th Earl of **14** 137-138
see also Fabian socialism
France
Babeuf, François Noel **1** 412
Blanqui, Louis Auguste **2** 323-324
Halévy, Élie **7** 76
Jaurès, Jean **8** 226-227
Le Play, Guillaume Frédéric **9** 350-351
Péguy, Charles Pierre **12** 183-184
Rolland, Romain **13** 260
Germany
Ebert, Friedrich **5** 193-194
Fichte, Johann Gottlieb **5** 435-436
Grass, Günter **6** 496-497
Kautsky, Karl Johann **8** 462-463
Michels, Robert **11** 7
Greece
Papandreou, Andreas **12** 88-91
India
Nehru, Jawaharlal **11** 332-334
Prasad, Rajendra **12** 433
Indonesia
Hatta, Mohammad **7** 197-199
Israel
Ben-Gurion, David **2** 160-161
Italy
Ferrero, Guglielmo **5** 429-430
Salvemini, Gaetano **13** 455-456
Latin America
Allende Gossens, Salvador **1** 174-176
Russia
Chernyshevsky, Nikolai Gavrilovich **3** 504-505
Herzen, Aleksandr Ivanovich **7** 351-352
Scotland
Hardie, James Keir **7** 147-148
socialist international
see International, First; International, Second; International, Third
theoreticians
Engels, Friedrich **5** 286-288
Kautsky, Karl Johann **8** 462-463
Lenin, Vladimir Ilich **9** 323-326
United States
Cooper, Peter **4** 223-224
Dewey, John **4** 520-523
Dos Passos, John Roderigo **5** 69-71
Dubinsky, David **5** 114-115
Harrington, Michael **7** 167-169
Holmes, John Haynes **7** 456-457
Jones, Mary Harris **8** 338-339
London, Jack **9** 494-495
Wright, Frances **16** 397-398
see also Fourierism; Marxism; Socialism, state; Utopian socialism

Socialism, state (political theory)
Hobhouse, Leonard Trelawny **7** 425-426

Socialist Labor party (United States)
Berger, Victor Louis **2** 189-190
De Leon, Daniel **4** 479-480
Hillquit, Morris **7** 393-394

Socialist party
Belgium
Spaak, Paul Henri **14** 359-360
Canada
Woodsworth, James Shaver **16** 376
Chile
Allende Gossens, Salvador **1** 174-176
France
Blum, Léon **2** 343-344
Bourgeois, Léon **2** 450-451
Briand, Aristide **2** 528-529
Cresson, Edith **4** 306-307
Delors, Jacques **4** 484-486
Fabius, Laurent **5** 358-359
Ho Chi Minh **7** 426-428
Mendès France, Pierre **10** 492-493
Mitterrand, François **11** 63-66
Péguy, Charles Pierre **12** 183-184
Poincaré, Raymond **12** 366-368
Rocard, Michel **13** 218-220
Senghor, Léopold Sédar **14** 106-107
Germany
Steinmetz, Charles Proteus **14** 419-420
Indonesia
Sukarno **15** 18-20
Italy
Craxi, Bettino **4** 300-301
Giolitti, Giovanni **6** 339-340
Matteotti, Giacomo **10** 339-340
Mussolini, Benito **11** 272-274
Silone, Ignazio **14** 231-232
Victor Emmanuel III **15** 484-485
Japan
Doi Takako **5** 39-41
Katayama, Sen **8** 457
New Zealand
Savage, Michael Joseph **13** 501-502
Peru
Mariátegui, José Carlos **10** 255-256
Poland
Pilsudski, Joseph **12** 305-306
Portugal
Soares, Mário **14** 315-316
Spain
Azaña Diaz, Manuel **1** 396-397
Primo de Rivera y Orbaneja, Miguel **12** 454-455
United States
Berger, Victor Louis **2** 189-190
Browder, Earl Russell **3** 30-31
Cahan, Abraham **3** 214
Debs, Eugene Victor **4** 444-445
Du Bois, William Edward Burghardt **5** 116-118
Foster, William Zebulon **6** 27-28
Haywood, William Dudley **7** 232-233
Hillquit, Morris **7** 393-394
La Follette, Robert Marion **9** 155-156
Russell, Charles Edward **13** 374-375
Sanger, Margaret Higgins **13** 467-468
Sinclair, Upton Beale Jr. **14** 248-249
Sloan, John **14** 274-275
Steinmetz, Charles Proteus **14** 419-420
Thomas, Norman Mattoon **15** 191-192

Socialist realism (art; Union of Soviet Socialist Republics)
Belinsky, Grigorievich **2** 128
Ehrenburg, Ilya Grigorievich **5** 224-225
Gorky, Maxim **6** 458-460
Malevich, Kasimir **10** 168-169
Meyerhold, Vsevolod Emilievich **10** 539

Socialist Revolutionary Party (Russia)
Breshkovsky, Catherine **2** 517-519

Socialist Trades and Labor Alliance (established 1895)
De Leon, Daniel **4** 479-480

Socialist Unity Front (Romania)
Ceausescu, Nicolae **3** 387-388

Socialist Unity party (Germany)
Ulbricht, Walter **15** 383-384

Socialist Workers Party (Ethiopia)
Mengistu Haile Mariam **10** 503-505

Socialist Workers' Party (Spain)
González Márquez, Felipe **6** 429-431

Socialist Youth League (China)
Ch'en Tu-hsiu **3** 501-502
Liu Shao-Ch'i **9** 453-455

Société Anonyme (art group)
Cézanne, Paul **3** 400-402
Ray, Man **13** 59-60

Société Nationale des Beaux-Arts
Puvis de Chavannes, Pierre **12** 492-493

Society
critics
Thomas, Norman Mattoon **15** 191-192
Tocqueville, Alexis Charles Henri Maurice Clérel de **15** 250-251
Weber, Max **16** 157-160
White, William Allen **16** 240-241
development
Ferguson, Adam **5** 420-421
Fiske, John **5** 465-466
Giddings, Franklin Henry **6** 307-308
Great Society and
Johnson, Lyndon Baines **8** 308-312
theories
Fourier, François Charles Marie **6** 31-32
Hobbes, Thomas **7** 421-423
MacIver, Robert Morrison **10** 100-101
Mumford, Lewis **11** 246-247

Rousseau, Jean Jacques **13** 324-328
Saint-Simon, Comte de **13** 436-437

Society for Ethical Culture (New York City)
Adler, Felix **1** 63-64

Society for the Advancement of Education
Bagley, William Chandler **1** 437-438

Society for the Advancement of Judaism (established 1922)
Kaplan, Mordecai Menahem **8** 435-436

Society for the Freedom of Science
Polanyi, Michael **12** 372-373

Society for the Propagation of the Faith (Italy)
John, XXIII **8** 277-280

Society of American Artists (established 1887)
Robinson, Theodore **13** 217
Ryder, Albert Pinkham **13** 391-392

Society of American Indians (U.S.)
Montezuma, Carlos **11** 129-132

Society of Arcueil (France)
Berthollet, Claude Louis **2** 229-230

Society of Civil Engineers (established 1771)
Smeaton, John **14** 280-281

Society of Friends
see Quakers

Society of Independent Artists (established 1916)
Glackens, William **6** 355-356
Sloan, John **14** 274-275

Society of Jesus
see Jesuits

Society of Muslim Brethren (Egypt; established 1928)
Al-Banna, Hassan **1** 104-106
Sayyid Qutb **13** 509-511

Society of Nobles
see Arya Samaj

Sociobiology
Wilson, Edward Osborne **16** 319-320

Sociological Society (England)
Hobhouse, Leonard Trelawny **7** 425-426

Sociology (social science)
action theory
Shils, Edward Albert **14** 195-197
and history
Teggart, Frederick J. **15** 133-134
and religion
Greeley, Andrew M. **6** 514-515
animal behavior
Lorenz, Konrad Z. **9** 516-517
biological determinism
Carr-Saunders, Alexander Morris **3** 333-334
Dugdale, Richard Louis **5** 128-129
Lombroso, Cesare **9** 493
Malthus, Thomas Robert **10** 180-181
conflict theory
Giddings, Franklin Henry **6** 307-308
Gluckman, Max **6** 374-375
Gumplowicz, Ludwig **7** 41
Simmel, Georg **14** 234-235
crowd behavior
Le Bon, Gustave **9** 268-269
Park, Robert E. **12** 102-104
development
Fitzhugh, George **5** 474
Geddes, Patrick **6** 246-247
Small, Albion Woodbury **14** 277
Sumner, William Graham **15** 32
Tönnies, Ferdinand **15** 266-267
economic basis
Marx, Karl **10** 304-308
elitism
Mannheim, Karl **10** 208-209
Michels, Robert **11** 7
Pareto, Vilfredo **12** 95-96
evolutionary
Saint-Simon, Comte de **13** 436-437
Spencer, Herbert **14** 369-370
Veblen, Thorstein Bunde **15** 449-450
Ward, Lester Frank **16** 113-114
Yen Fu **16** 452
folk sociology
Johnson, Guy Benton **8** 299-300
Odum, Howard Washington **11** 474-476
founders
Durkheim, Émile **5** 162-163
Ferguson, Adam **5** 420-421
Ross, Edward Alsworth **13** 300
Weber, Max **16** 157-160
intelligence testing
Bond, Julian **2** 386-387
interest groups
MacIver, Robert Morrison **10** 100-101
Tarde, Jean Gabriel **15** 108-109
morals and religion
Mauss, Marcel **10** 352-353
Myrdal, Karl Gunnar **11** 284
Troeltsch, Ernst **15** 299-300
of science
Merton, Robert K. **10** 522-523
political
Bagehot, Walter **1** 436-437
Habermas, Jürgen **7** 58-60
Tocqueville, Alexis Charles Henri Maurice Clérel de **15** 250-251
post-industrial society
Touraine, Alain **15** 274-275
power elite model
Hunter, Floyd **8** 45-46
psychological principles
Dilthey, Wilhelm Christian Ludwig **5** 10
Freud, Sigmund **6** 103-106
race relations
Park, Robert E. **12** 102-104
small groups
Homans, George Caspar **7** 463-465
social movements
Touraine, Alain **15** 274-275
social process
Homans, George Caspar **7** 463-465
social structures
Illich, Ivan **8** 112-114
Merton, Robert K. **10** 522-523
socialization
Merton, Robert K. **10** 522-523
statistics
Chapin, (F.) Stuart **3** 437-438
Mayo-Smith, Richmond **10** 371-372
Ogburn, William Fielding **11** 480
Quételet, Lambert Adolphe Jacques **12** 510-511
Stouffer, Samuel A. **14** 482-483
structural-functionalism
Merton, Robert K. **10** 522-523
Parsons, Talcott **12** 122
Znaniecki, Florian **16** 523-524
survey analysis
Le Play, Guillaume Frédéric **9** 350-351
Lynd, Helen Merrell **10** 63-64
Lynd, Robert Staughton **10** 64-65
Sorokin, Pitirim A. **14** 348-349
Wallas, Graham **16** 77-78
Wright, Carroll Davidson **16** 396
systems theory
Luhmann, Niklas **10** 34-35
term coined
Comte, Auguste **4** 189-191
urban behavior
Park, Robert E. **12** 102-104
see also Social scientists—sociologists

Socrate (musical composition)
Satie, Erik **13** 494-495

SOCRATES (469-399 B.C.), Greek philosopher and logican **14** 320-321
associates
Aristophanes **1** 293-294
Parmenides **12** 116-117
Zeno of Elea **16** 500
influence of
Antisthenes **1** 250-251
Diogenes **5** 20-21
Flaubert, Gustave **5** 480-482
Isocrates **8** 151
Plato **12** 345-347
Xenophon **16** 418-420

Socrates (sculpture)
Brancusi, Constantin **2** 494-496

SODDY, FREDERICK (1877-1956), English chemist **14** 321-323
Ramsay, William **13** 21-22
Richards, Theodore William **13** 137-138
Rutherford, Ernest **13** 384-387

SÖDERBLOM, NATHAN (Lars Jonathan Söderblom; 1866-1931), Swedish Lutheran archbishop **14** 323-324

Sodium (element—chemistry)
Davy, Humphry **4** 426-427
Hodgkin, Alan Lloyd **7** 431-432
Rabi, Isidor Isaac **12** 526-527

Sodom and Gomorrha (novel)
Proust, Marcel **12** 465-467

Sodom and Gomorrha (play)
Giraudoux, Jean **6** 349-350
Kazantzakis, Nikos **8** 466-468

Sodoms Ende (play)
Sudermann, Hermann **15** 12-13

SOELLE, DOROTHEE (born 1929), German theologian, political activist, and feminist **14** 324-325

Sofia (ship)
Nordenskjöld, Nils Adolf Erik **11** 421-422

Soft Skin, The (film)
Truffaut, François **15** 311-313

Soga no Umako (died 626), Japanese imperial chieftain
Suiko **15** 15-16

Soglo, Christophe (1909-1984), Dahomean military officer and politician
Apithy, Sourou Migan **1** 259-260

Sogni del pigro, I (literature collection)
Moravia, Alberto **11** 153-155

Söhne des Senators, Die (novella)
Storm, Theodor **14** 479-480

Sohrab (literary character)
Arnold, Matthew **1** 311-313
Firdausi **5** 451-452

Soif et la faim, La (play)
Ionesco, Eugène **8** 131-132

Soirée avec M. Teste, La (book)
Valéry, Paul Ambroise **15** 405-406

Soirée perdue, Une (poem)
Musset, Louis Charles Alfred de **11** 271-272

Soirées de Médan (stories)
Huysmans, Joris Karl **8** 81-82
Maupassant, Henri René Albert Guy de **10** 347
Zola, Émile **16** 526-528

Soissons, Council of (1121)
Abelard, Peter **1** 23-25

Soka Gakkai (Buddhist lay organization)
Ikeda, Daisaku **8** 109-110

SOL CH'ONG (circa 680-750), Korean Confucian scholar **14** 325-326

Solar system (astronomy)
place in galaxy
Shapley, Harlow **14** 155-156
see also Galaxy; Milky Way Galaxy
solar eclipses
Eddington, Arthur Stanley **5** 201-202
Thales **15** 161
Turner, Nathaniel **15** 354
solar flares
Chapman, Sydney **3** 441
solar motion
Eudoxus of Cnidus **5** 329-330
Heraclides of Pontus **7** 319-320
Herschel, William **7** 341-343
Hipparchus **7** 407-408
solar parallax
Newcomb, Simon **11** 361-362
Rittenhouse, David **13** 180-181
solar spectrum
Fraunhofer, Joseph von **6** 75-76
Langley, Samuel Pierpont **9** 195-196
structure and stability
Jeffreys, Harold **8** 241-242
Laplace, Marquis de **9** 202-204
theories of origin
Arrhenius, Svante August **1** 318-320
Chamberlin, Thomas Chrowder **3** 415-416
Kant, Immanuel **8** 430-432
see also Astronomy; Planet; Star; Sun; Universe, origin of; Universe, systems of; and individual planets

Soldier, The (sonnet)
Brooke, Rupert **3** 22-23

Soldier and Laughing Girl (painting)
Vermeer, Jan **15** 466-467

Soldier's Art, The (novel)
Powell, Anthony **12** 422-423

Soldiers of Fortune (novel)
Davis, Richard Harding **4** 422-423

Soldiers' Pay (novel)
Faulkner, William **5** 395-397

Soldier's Tale, The (musical composition)
Stravinsky, Igor Fedorovich **14** 502-506

Soledad sonora, La (poems)
Jiménez, Juan Ramón **8** 261-262

Soledades, Las (poem)
Góngora y Argote, Luis de **6** 427-428

Soleil des eaux, Le (musical composition)
Boulez, Pierre **2** 444-445

Soleil et chair (poem)
Rimbaud, Jean Nicolas Arthur **13** 172-174

Solid Mandala, The (novel)
White, Patrick Victor Martindale **16** 233-235

Solidarity (independent trade union movement, Poland)
Walesa, Lech **16** 57-59

Solidarity Action Movement (Guatemala)
Serrano Elías, Jorge Antonio **14** 112-113

SOLÍS, JUAN DÍAZ DE (circa 1470-1516), Spanish explorer **14** 326
Cabot, John **3** 199-200
Cabot, Sebastian **3** 200-201

Solitudes (poem)
Góngora y Argote, Luis de **6** 427-428

SOLOMON (ruled circa 965-circa 925 B.C.), king of the ancient Hebrews **14** 326-327
David, Jacques Louis **4** 407-409
Jeroboam I **8** 248-249

Solomon (musical composition)
Handel, George Frederick **7** 116-119

Solomon, Proverbs of
see Proverbs, Book of

Solomon bar Isaac
see Rashi

Solomon Islands (West Pacific Ocean)
Halsey, William Frederick **7** 91-92
Hughes, William Morris **8** 21-22
Mendaña de Neyra, Álvaro de **10** 483

SOLON (active 594 B.C.), Greek statesman and poet **14** 327-328
Aeschylus **1** 70-72
Cleisthenes **4** 98-99
Wolf, Friedrich August **16** 352-353

SOLOVEITCHIK, JOSEPH BAER (1903-1993), Jewish theologian and philosopher **14** 328-329

Soloviev, Sergei Mikhailovich (1820-1879), Russian historian
Klyuchevsky, Vasily Osipovich **9** 57-58

SOLOVIEV, VLADIMIR SERGEEVICH (1853-1900), Russian philosopher and religious thinker **14** 329-330

SOLZHENITSYN, ALEXANDER ISAYEVICH (born 1918), Soviet novelist **14** 330-332

Somalia (Somali Democratic Republic; nation, East Africa)
Burton, Richard **3** 163-164
Hassan, Muhammad Abdille **7** 194-195

SOMBART, WERNER (1863-1941), German economic historian **14** 332-333
Weber, Max **16** 157-160

Sombra, La (novel)
Galdós, Benito Pérez **6** 177-178

Sombrero de tres picos, El (ballet and novel)
Alarcón, Pedro Antonio de **1** 100-101
Falla, Manuel de **5** 372-373

Somers, John (1651-1716), English lawyer and statesman
Swift, Jonathan **15** 51-54

Somerset, Edmund Beaufort, 2d Duke of (died 1455), English statesman
Henry VI **7** 298-299

SOMERSET, DUKE OF (Edward Seymour; 1506-52), English statesman **14** 333-334
Edward VI **5** 213-214
Northumberland, Duke of **11** 431-432

Somerset, Robert Carr, Earl of (circa 1590-1645), Scottish politician
James I **8** 204-206
Raleigh, Walter **13** 9-11

Somerville and Ross (pseudonym)
Somerville, Edith Anna OEnone **14** 334-335

SOMERVILLE, EDITH ANNE ŒNONE (1858-1949), Irish author **14** 334-335

somewhere i have never travelled, gladly beyond, (poem)
Cummings, Edward Estlin **4** 334-336

Somme, battle of (1916)
Currie, Arthur William **4** 345
Foch, Ferdinand **5** 498-499
Hughes, William Morris **8** 21-22

Joffre, Joseph Jacques Césaire **8** 267-268

Sommerfeld, Arnold (1868-1951), German physicist
Heisenberg, Werner Karl **7** 261-263
Pauli, Wolfgang Ernst **12** 149

SOMOZA, ANASTASIO (1896-1956), Nicaraguan dictator and military leader **14** 335-336
Ferrer, José Figuéres **5** 428-429

SOMOZA DEBAYLE, ANASTASIO (1925-1980), president of Nicaragua (1967-1979) **14** 336-337
Ortega, Daniel **12** 5-7
Sandino, Augusto C. **13** 462-463

Son Excellence Eugène Rougon (novel)
Zola, Émile **16** 526-528

Son of a Servant, The (novel)
Strindberg, August **14** 509-511

Son of the Wolf, The (stories)
London, Jack **9** 494-495

Sonam Gyatso (1543-1588), third Dalai Lama
Dalai Lama **4** 369-371

Sonata (music)
cello
Carter, Elliott Cook Jr. **3** 338-339
harpsicord
Scarlatti, Domenico **13** 515-517
piano
Barenboim, Daniel **2** 3-4
piano (16th-19th century)
Bach, Carl Philipp Emanuel **1** 414-415
Beethoven, Ludwig van **2** 114-117, 461, 462
Gabrieli, Giovanni **6** 161-162
Haydn, Franz Joseph **7** 219-221
piano (19th-20th century)
Brahms, Johannes **2** 490-492
Chopin, Frédéric François **4** 16-18
Liszt, Franz **9** 445-447
MacDowell, Edward Alexander **10** 87-88
Schubert, Franz Peter **14** 35-37
Schumann, Robert Alexander **14** 41-43
Scriabin, Alexander Nikolayevich **14** 71-72
piano (20th century)
Barber, Samuel **1** 500-501
Bartók, Béla **2** 35-36
Bennett, Richard Rodney **2** 172
Berg, Alban **2** 186-187
Boulez, Pierre **2** 444-445
Carter, Elliott Cook Jr. **3** 338-339
Copland, Aaron **4** 227-228
Ginastera, Alberto Evaristo **6** 328-329
Halffter, Christóbal **7** 79-80
Ives, Charles Edward **8** 159-160
Poulenc, Francis **12** 414-415
Prokofiev, Sergei Sergeevich **12** 458-460
Sessions, Roger Huntington **14** 117-118
Stravinsky, Igor Fedorovich **14** 502-506
trio
Arne, Thomas Augustine **1** 307-308
Corelli, Arcangelo **4** 230-231
Purcell, Henry **12** 484-485
violin
Bach, Johann Sebastian **1** 416-419
Barenboim, Daniel **2** 3-4
Bartók, Béla **2** 35-36
Beethoven, Ludwig van **2** 114-117
Brahms, Johannes **2** 490-492
Corelli, Arcangelo **4** 230-231
Franck, César **6** 48-49
Gabrieli, Giovanni **6** 161-162
Henze, Hans Werner **7** 314
Mozart, Wolfgang Amadeus **11** 218-221
Szymanowski, Karol **15** 67-68
Vivaldi, Antonio **16** 3-4
violin and piano
Bartók, Béla **2** 35-36
Dvořák, Antonin **5** 168-169
Fauré, Gabriel Urbain **5** 397-398
Grieg, Edvard Hagerup **6** 541-542
Ravel, Maurice Joseph **13** 54-55
Walton, William Turner **16** 92-93
violoncello
Beethoven, Ludwig van **2** 114-117

Sonatas (novel series)
Valle Inclán, Ramón Maria del **15** 407-408

SONDHEIM, STEPHEN (born 1930), American composer and lyricist **14** 337-338

Sonetos de la muerte (poems)
Mistral, Gabriela **11** 55-56

Sonetos del amor oscuro (poems)
Lorca, Federico García **9** 511-513

Sonetos espirituales (poems)
Jiménez, Juan Ramón **8** 261-262

Sonette an Orpheus (poems)
Rilke, Rainer Maria **13** 171-172

Song of a New Race (musical composition)
Still, William Grant **14** 455-456

Song of Beowulf, The (musical composition)
Hanson, Howard **7** 135-136

Song of Bernadette, The (novel)
Werfel, Franz **16** 204-205

Song of Democracy, The (musical composition)
Hanson, Howard **7** 135-136

Song of Freedom (film)
Robeson, Paul Leroy **13** 198-199

Song of Grief, The (cantata)
Mahler, Gustav **10** 144-145

Song of Hiawatha, The (poem; Longfellow)
Bunin, Ivan Alekseevich **3** 124
Longfellow, Henry Wadsworth **9** 499-500
Tschernichowsky, Saul **15** 323

Song of Los, The (book)
Blake, William **2** 316-318

Song of Myself (poem; Whitman)
Pound, Ezra Loomis **12** 415-417
Whitman, Walt **16** 249-251

Song of Roland (poem)
Abd al-Rahman I **1** 13-14
Charlemagne **3** 445-447

Song of Sabalu (poem)
de Andrade, Mario **4** 434-435

Song of Solomon (book)
Morrison, Toni **11** 188-190

Song of Songs (Old Testament)
Beissel, Johann Conrad **2** 123-124
Isidore of Seville **8** 149-150
Solomon **14** 326-327

Song of the Birds, The (operetta)
Porter, Cole Albert **12** 405-406

Song of the Chattahoochee, The (poem)
Lanier, Sidney **9** 199-200

Song of the Earth, The (song cycle)
Mahler, Gustav **10** 144-145

Song of the Lark (novel)
Cather, Willa Sibert **3** 368-369

Song of the Redwood-Tree (poem)
Whitman, Walt **16** 249-251

Song of the Republic, A (poem)
Lawson, Henry **9** 254-255

Song of Triumphant Love, The (story)
Turgenev, Ivan Sergeyevich **15** 345-348

SONG SISTERS (Ailing Song, 1890-1973; Meiling Song, 1898-1919; and Qingling Song, 1890-1981) Chinese political and social activists **14** 338-341

Song Yo-ch'an (born 1919), South Korean general and statesman
Park, Chung Hee **12** 99-102

Songe de Vaux, Le (poem)
La Fontaine, Jean de **9** 156-157

Songes and Sonnettes (poems)
Wyatt, Thomas **16** 410-411

Songhay empire (West Africa)
Ali, Sunni **1** 158-159
Muhammad Ture, Askia **11** 231-232

Songs and Dances of Death, The (musical composition)
Mussorgsky, Modest Petrovich **11** 274-276

Songs and Sonnets (literature collection)
Donne, John **5** 60-61
Masters, Edgar Lee **10** 326-327

Songs before Sunrise (poems)
Swinburne, Algernon Charles **15** 54-55

Songs from Jamaica (poems)
McKay, Claude **10** 416

Songs from the Clay (poems)
Stephens, James **14** 430-431

Songs of a Wayfarer (musical composition)
Mahler, Gustav **10** 144-145

Songs of Action (poems)
Doyle, Arthur Conan **5** 91-92

Songs of Ch'u (poems)
Ssu-ma Hsiang-ju **14** 389-390

Songs of Experience (book)
Blake, William **2** 316-318

Songs of Innocence (book)
Blake, William **2** 316-318

Songs of Italy (poems)
Miller, Joaquin **11** 27-28

Songs of Labor ... (poems)
Whittier, John Greenleaf **16** 256-257

Songs of Mihyar the Damascene, The (book)
Adonis **1** 64-65

Songs of My Fatherland (poems)
Palamas, Kostes **12** 70

Songs of the Land of Ch'in (poems)
Po Chü-i **12** 362-363

Songs of the Pilgrim (poem)
Mármol, José **10** 274

Songs of the Road (poems)
Doyle, Arthur Conan **5** 91-92

Songs of the Sierras (poems)
Miller, Joaquin **11** 27-28

Songs on the Death of Children (musical composition)
Mahler, Gustav **10** 144-145

Songs upon Gloom (poems)
Yun Sondo **16** 483

Songs without Words (book)
Mendelssohn, Moses **10** 488-489

Sonnambula, La (opera)
Bellini, Vincenzo **2** 138-139

Sonnet (literary form)
Shakespeare, William **14** 142-145

Sonnets on Death (poems)
Mistral, Gabriela **11** 55-56

Sonnets to Orpheus (poems)
Rilke, Rainer Maria **13** 171-172

Sonora, Marquess of
see Gálvez, José de

Sons (book)
Buck, Pearl Sydenstricker **3** 91-93

Sons and Lovers (novel)
Lawrence, David Herbert **9** 247-248

Sons of Liberty (United States)
Bradford, William **2** 477
Chase, Samuel **3** 475-476
Putnam, Israel **12** 491-492
Sherman, Roger **14** 185-186

Sons of Lusus
see Lusiads, The

Sons of Moses (Jewish organization)
Ahad Haam **1** 88-89

SONTAG, SUSAN (born 1933), American essayist **14** 342-343

Sony Corporation
Morita, Akio **11** 176-178

Soong Ch'ing-ling
see Sun Yat-sen, Madame

Soong Mei-ling (Mme. Chiang Kai-shek; born 1898), Chinese author
Chiang Kai-shek **3** 510-513

Sophia Alekseevna (1657-1704), regent of Russia 1682-89
K'ang-hsi **8** 423-426
Peter I **12** 253-256

Sophia Dorothea (1666-1726), wife of George I of England
George I **6** 268-269

Sophia Frederica Dagmar, Princess
see Maria Fedorovna

Sophie's Choice (book, film)
Styron, William **15** 6-8

Sophism (philosophy)
Aristotle **1** 295-296
Euripides **5** 332-334
Gorgias **6** 456
Isocrates **8** 151
Plato **12** 345-347
Protagoras **12** 461
Thucydides **15** 211-212
Xenophon **16** 418-420

SOPHOCLES (496-406 B.C.), Greek playwright **14** 343-345
contemporaries
Aeschylus **1** 70-72
Euripides **5** 332-334
Herodotus **7** 330-333
influence of
Lessing, Gotthold Ephraim **9** 357-359
Robbe-Grillet, Alain **13** 189-190
Schiller, Johann Christoph Friedrich von **14** 4-7
Voltaire **16** 14-16
translations
Leconte de Lisle, Charles Marie René **9** 273-274
Tschernichowsky, Saul **15** 323

SOPWITH, THOMAS OCTAVE MURDOCH (1888-1989), British aviation industrialist and pioneer pilot **14** 345-346

Sorbonne (collection; University of Paris)
arts and language
Eisenstein, Sergei Mikhailovich **5** 240-242
Guillén, Nicolás **7** 34-35
philosophy
Cousin, Victor **4** 273-274
Gilson, Étienne Henry **6** 327-328
Simon, Jules François **14** 237-238
science
Cauchy, Augustin Louis **3** 378-380
Curie, Marie Sklodowska **4** 339-341
Elsasser, Walter Maurice **5** 277-278
Gay-Lussac, Joseph Louis **6** 245-246
Merleau-Ponty, Maurice **10** 518
social sciences
Aron, Raymond **1** 316-317
Aulard, François Victor Alphonse **1** 374
Bloch, Marc **2** 332-333
Durkheim, Émile **5** 162-163
Lavisse, Ernest **9** 241
Lévy-Bruhl, Lucien **9** 374-375
Vidal de la Blache, Paul **15** 490
see also Paris, University of

Sorcerer, The (operetta)
Gilbert, William Schwenck **6** 314-315

Sorcière, La (book)
Michelet, Jules **11** 5-6

Sordello (poem)
Browning, Robert **3** 53-55

Sorekara (novel)
Natsume, Soseki **11** 324-325

SOREL, ALBERT (1842-1906), French diplomatic historian **14** 346-347

SOREL, GEORGES (1847-1922), French philosopher **14** 347-348
Maurras, Charles Marie Photius **10** 350-351
Mussolini, Benito **11** 272-274

Sorel, Julien (literary character)
Stendhal **14** 422-425

Sorellina, La (novel)
Martin du Gard, Roger **10** 295-296

Soria, Giovanni Battista (1581-1651), Italian architect
Maderno, Carlo **10** 117-118

Soria, treaty of (1256)
Alfonso X **1** 150-151

Sorochinsk Fair (opera)
Mussorgsky, Modest Petrovich **11** 274-276

SOROKIN, PITIRIM A. (1889-1968), Russian-American sociologist **14** 348-349

Sorrow stay (song)
Dowland, John **5** 90

Sorrowing Madonna (sculpture)
Pilon, Germain **12** 305

Sorrows (poems)
Ovid **12** 34-36

Sorrows of a Heretic, The (novel)
Tanizaki, Junichiro **15** 101-102

Sorrows of the Young Werther (book; Goethe)
Kuo Mo-jo **9** 133-134

Sosarme (opera)
Handel, George Frederick **7** 116-119

Sostratos (literary character)
Menander **10** 477-478

SOTATSU, TAWARAYA (circa 1570-circa 1643), Japanese painter **14** 349

Sotoba Komachi (play)
Zeami, Kanze **16** 492-493

Soubirous, Bernadette
see Bernadette of Lourdes, St.

SOUFFLOT, JACQUES GERMAIN (1713-1780), French architect **14** 349-350

Soul
philosophy
Augustine **1** 367-370
Democritus **4** 493-494
Descartes, René **4** 505-508
Epicurus **5** 292-294
Feuerbach, Ludwig Andreas **5** 432
Ficino, Marsilio **5** 436-437
Pomponazzi, Pietro **12** 390-391
religion
Hui-yüan **8** 25-26
Leon, Moses de **9** 336
Nahmanides **11** 293-294
Shankara **14** 150-151

Soul on Ice (book)
Cleaver, Leroy Eldridge **4** 97-98

SOULAGES, PIERRE (born 1919), French painter **14** 350-351

SOULÉ, PIERRE (1801-1870), American politician and diplomat **14** 351-352

Soulier de satin, Le (play)
Claudel, Paul Louis Charles **4** 90-91

Soult, Nicolas Jean de Dieu (1769-1851), marshal of France
Thiers, Louis Adolphe **15** 181-182

Soumman, Congress of (1956)
Ben Bella, Ahmed **2** 148-149

Sound (physics)
Bernoulli, Daniel **2** 216
Ewing, William Maurice **5** 350-351
Fresnel, Augustin Jean **6** 102-103
Lagrange, Joseph Louis **9** 164-166
Landau, Lev Davidovich **9** 184-185

Sound and the Fury, The (novel)
Faulkner, William **5** 395-397

Sound of Music, The (musical)
Hammerstein, Oscar Clendenning II **7** 104-106
Rodgers, Richard Charles **13** 234-236

Soupault, Philip (1897-1990), French novelist and poet
Breton, André **2** 519-520

Soupir (poem)
Mallarmé, Stéphane **10** 172-173

Sous le soleil de Satan (novel)
Bernanos, Georges **2** 206-207

Sous l'oeil des barbares (novel)
Barrès, Auguste Maurice **2** 20-21

SOUSA, HENRIQUE TEIXEIRA DE (born 1919), Cape Verdean novelist **14** 352-353

SOUSA, JOHN PHILIP (1854-1932), American bandmaster and composer **14** 353-354

SOUSA, MARTIM AFONSO DE (circa 1500-64), Portuguese colonizer and statesman **14** 354-355

SOUTER, DAVID H. (born 1939), U.S. Supreme Court justice **14** 355-356

South Africa, Republic of

- EARLY HISTORY
Basotho nation
Moshweshwe **11** 203-205
British policy
Frere, Henry Bartle Edward **6** 100-101
Ndebele kingdom
Mzilikazi **11** 285-286
Voortrekkers
see Boers
Zulu leaders
Cetshwayo **3** 400
Dingane **5** 14-15
Shaka **14** 141-142

- ENGLISH RULE
Boer leaders
Botha, Louis **2** 434-436
Hertzog, James Barry Munnik **7** 347-348
Kruger, Stephanus Johannes Paulus **9** 108-109
Smuts, Jan Christian **14** 309-310
Boer War
see Boer War (1899-1902)
British policy
Grey, George **6** 540-541
Hardie, James Keir **7** 147-148
Jameson, Leander Starr **8** 218
Kitchener, Horatio Herbert **9** 45-46
Milner, Alfred **11** 38-39
Rhodes, Cecil John **13** 120-122
Roberts, Frederick Sleigh **13** 195-196
Indian protest movement
Gandhi, Mohandas Karamchand **6** 201-204
Gokhale, Gopal Krishna **6** 396
Ndebele kingdom
Lobengula **9** 474-475
union status (1910)
Botha, Louis **2** 434-436
Smuts, Jan Christian **14** 309-310

- INDEPENDENCE
African nations and
Banda, Hastings Kamuzu **1** 485-486
Jonathan, Joseph Leabua **8** 330-331
Khama, Seretse M. **8** 532-533
Mondlane, Eduardo Chivambo **11** 100-101
apartheid
see Apartheid
Black activism
Biko, Steve **2** 273-274
Sobukwe, Robert Mangaliso **14** 318-319
Black "homelands"
Buthelezi, Mangosuthu Gatsha **3** 178-179
Black labor movement
Kadalie, Clements **8** 401-402
Ramaphosa, Matemela Cyril **13** 15-16
Black resistance
Lembede, Anton **9** 318-319
Mandela, Nelson Rolihlahla **10** 185-186
Mandela, Winnie **10** 187-189
Sisulu, Nontsikelelo Albertina **14** 259-261
Sisulu, Walter Max Ulyate **14** 261-262
Tutu, Desmond **15** 360-361
dissidents
Suzman, Helen **15** 45-46
economic sanctions against
Sullivan, Leon Howard **15** 25-27
Tutu, Desmond **15** 360-361
nationalism
Hertzog, James Barry Munnik **7** 347-348
Malan, Daniel Francois **10** 163-164
Verwoerd, Hendrik Frensch **15** 472-473
Vorster, Balthazar Johannes **16** 30-32
political leaders
Botha, Pieter Willem **2** 436-438
de Klerk, Fredrik Willem **4** 466-468

South African literature
Brutus, Dennis **3** 77-78
Coetzee, J. M. **4** 133-135
Dube, John Langalibalele **5** 113
Fugard, Athol **6** 142-143
Gordimer, Nadine **6** 446-447
Lessing, Doris **9** 355-357
Mofolo, Thomas **11** 74
Mqhayi, Samuel Edward Krune **11** 223
Mphahlele, Ezekiel **11** 221-223
Nkosi, Lewis **11** 407-408
Paton, Alan Stewart **12** 134-135
Plaatje, Solomon Tshekisho **12** 341-342

South African Natives National Congress (established 1912)
Plaatje, Solomon Tshekisho **12** 341-342

South African party (politics)
Hertzog, James Barry Munnik **7** 347-348
Smuts, Jan Christian **14** 309-310

South African Students' Organization
Biko, Steve **2** 273-274

South African War (1899-1902)
see Boer War

South America
see Latin America

South Australia (state, Australia)
Burke, Robert O'Hara **3** 142-143
Grey, George **6** 540-541

South Carolina (state, United States)
economic development
Hampton, Wade **7** 111-112
exploration

de Soto, Hernando **4** 510-511
governors
Byrnes, James Francis **3** 191-192
Hammond, James Henry **7** 108-109
Hampton, Wade III **7** 112
Hayne, Robert Young **7** 231-232
McDuffie, George **10** 408
Nicholson, Francis **11** 381-382
Thurmond, James Strom **15** 214-215
Tillman, Benjamin Ryan **15** 225-226
legislators
Calhoun, John Caldwell **3** 226-228
Hampton, Wade **7** 111-112
Marion, Francis **10** 262-263
Memminger, Christopher Gustavus **10** 476-477
Pinckney, Charles **12** 309-310
Rhett, Robert Barnwell **13** 120
Smalls, Robert **14** 277-278
slave revolt (1822)
Vesey, Denmark **15** 475

South Dakota (state, United States)
Calamity Jane **3** 216
Fletcher, Alice Cunningham **5** 486-487
Harrison, Benjamin **7** 178-179
McGovern, George Stanley **10** 412-414

South End House (Boston)
Woods, Robert Archey **16** 374

South Korea
see Korea—since 1948

South Mountain, battle of (1862)
McClellan, George Brinton **10** 391-392
Meade, George Gordon **10** 440-441

South Pacific (musical)
Hammerstein, Oscar Clendenning II **7** 104-106
Martin, Mary **10** 292-293
Rodgers, Richard Charles **13** 234-236

South Pacific Commission (established 1947)
Evatt, Herbert Vere **5** 341-343

South Pass (Rocky Mountains)
Frémont, John Charles **6** 97-98
Smith, Jedediah S. **14** 294-295

South Pole
Amundsen, Roald **1** 206-207
Byrd, Richard Evelyn **3** 186-187
Scott, Robert Falcon **14** 67-68

South Sea Islander (painting)
Nolde, Emil **11** 419-420

South Vietnam
see Vietnam; Vietnam, South

Southampton County (Virginia)
Dew, Thomas Roderick **4** 519
Turner, Nathaniel **15** 354

Southard, Samuel L. (1787-1842), American politician
Monroe, James **11** 111-113

Southeast Asia
see Burma; Cambodia; Indonesia; Laos; Malaysia; Philippines; Thailand; Vietnam

Southeast Asia Treaty Organization
Dulles, John Foster **5** 134-135
Eisenhower, Dwight David **5** 233-236
Garcia, Carlos P. **6** 207-208
Magsaysay, Ramon **10** 130-131
Menzies, Robert Gordon **10** 510-511
Sihanouk, Norodom **14** 222-223

Southern Christian Leadership Conference
Abernathy, Ralph David **1** 27-28
Bevel, James Luther **2** 250-251
Jackson, Jesse Louis **8** 174-176
King, Martin Luther Jr. **9** 20-22
Parks, Rosa Lee McCauley **12** 115-116
Rustin, Bayard **13** 382-383
Young, Andrew Jackson Jr. **16** 467-469

Southern dynasties (China; reigned 420-589)
see Ch'en dynasty; Ch'i dynasty; Liang dynasty; Liu Sung dynasty

Southern Mail (novel)
Saint-Exupéry, Antoine de **13** 431-432

Southern Pacific Co.
Huntington, Collis Potter **8** 49
Stanford, Leland **14** 397-398

Southern Pacific Railroad (United States)
Harriman, Edward Henry **7** 164-165
Norris, Benjamin Franklin Jr. **11** 427-428
Stanford, Leland **14** 397-398

Southern Poverty Law Center
Dees, Morris S. Jr. **4** 456-457

Southern Rhodesia
see Rhodesia

Southern Sung dynasty
see Sung dynasty, Southern

Southerner, The (novel)
Page, Walter Hines **12** 60-61

Southey, Robert (1774-1843), English poet
Arnold, Matthew **1** 311-313
Coleridge, Samuel Taylor **4** 154-156
Hazlitt, William **7** 235-236
Lamb, Charles **9** 176-177
Landor, Walter Savage **9** 186-187
Peacock, Thomas Love **12** 169

Southwest African People's Organization (SWAPO)
Nujoma, Shafiihuna **11** 441-443

Soutien de famille, Le (novel)
Daudet, Alphonse **4** 402-403

SOUTINE, CHAIM (1894-1943), Russian painter **14** 356-357
Chagall, Marc **3** 406-407
Dobell, William **5** 34-35
Modigliani, Amedeo **11** 72-73

SOUVANNA PHOUMA (1901-1984), Laotian prince and premier **14** 357-358

Souvenir (poem)
Musset, Louis Charles Alfred de **11** 271-272

Souvenir de Biskra (painting)
Matisse, Henri **10** 336-337

Souvenir of Marcoussis (painting)
Corot, Jean Baptiste Camille **4** 247-249

Souvenirs (ballet)
Barber, Samuel **1** 500-501

Souvenirs d'Andalousie (composition)
Gottschalk, Louis Moreau **6** 463-464

Soviet State Dancers (ballet company)
Balanchine, George **1** 461-462

Soviet Union
see Union of Soviet Socialist Republics

Sower (painting)
Millet, Jean François **11** 31

SOYINKA, WOLE (Oluwole Akinwande Soyinka; born 1934), first African to win the Nobel Prize for Literature (1986) **14** 358-359

Soz-e-Vatan (stories)
Premchand **12** 439

SPAAK, PAUL HENRI (1899-1972), Belgian statesman and diplomat **14** 359-360

Space exploration
manned flights
Armstrong, Neil Alden **1** 304-306
Gagarin, Yuri Alexeivich **6** 166-167
political aspects
Eisenhower, Dwight David **5** 233-236
Johnson, Lyndon Baines **8** 308-312
Menzies, Robert Gordon **10** 510-511
technology
Cherenkov, Pavel Alekseevich **3** 502-503
Goddard, Robert Hutchings **6** 376-377
Kapitsa, Pyotr Leonidovich **8** 433-435
Tsiolkovsky, Konstantin Eduardovich **15** 326-328
von Braun, Wernher **16** 17-18

Spagnoletto, Lo
see Ribera, Jusepe de

Spagnoletto, The (play)
Lazarus, Emma **9** 260-261

Spain (Spanish State; nation, Europe)
- ANCIENT
Carthaginian (237-201 B.C.)
Hamilcar Barca **7** 94-95
Hannibal Barca **7** 128-130
Punic War
see Punic War—Second
Roman (201 B.C.-A.D. 756)
Caesar, Gaius Julius **3** 207-210
Crassus Dives, Marcus Licinius **4** 296-297
Isidore of Seville **8** 149-150
see also Visigoths
- ISLAMIC (756-1492)
Almohads and Almoravids
Abd al-Mumin **1** 13
ibn Tashufin, Yusuf **8** 95-96

Yakub al-Mansur, Abu Yusuf **16** 426
see also Spanish reconquest wars (below)
Aragonese expansion
Peter III **12** 256-257
Castile and León
Alfonso VI **1** 149
Alfonso X **1** 150-151
Douglas, James **5** 78
López de Ayala, Pedro **9** 508-509
France and
Charles VIII **3** 462-463
Frankish wars
Charlemagne **3** 445-447
Martel, Charles **10** 285
Spanish reconquest wars
Alfonso VI **1** 149
Cid **4** 58-59
Isabella I **8** 144-145
Judah Halevi **8** 373
Ummayad dynasty
Abd al-Rahman I **1** 13-14
Abd al-Rahman III **1** 14

- MONARCHY and REPUBLIC (1492-1939)
bankruptcy of crown
Alba, Duke of **1** 103-104
Philip II **12** 271-273
Philip III **12** 273-274
Philip IV **12** 275
Bourbon dynasty
see Bourbon dynasty—Spain
Civil War (1936-1939)
see Civil War, Spanish
Constitutional monarchy
Azara, Félix de **1** 397-398
Ferdinand VII **5** 418-420
Fernández de Lizardi, José Joaquin **5** 424-425
Isabella II **8** 145-146
dictatorship
Alfonso XIII **1** 151
Primo de Rivera y Orbaneja, Miguel **12** 454-455
Dutch wars
Philip II **12** 271-273
Philip III **12** 273-274
William the Silent **16** 300-302
English relations
Buckingham, 1st Duke of **3** 93-94
Charles, I **3** 450-452
Cromwell, Oliver **4** 317-320
Essex, 2d Earl of **5** 321-322
Henry VII **7** 300-302
Henry VIII **7** 302-305
James I **8** 204-206
see also Armada, Spanish
explusion of jews (1492)
Abravanel, Isaac ben Judah **1** 31
see also Inquisition, Spanish
expulsion of Moriscos
Lea, Henry Charles **9** 261-262
Philip III **12** 273-274
French wars
Coligny, Gaspard de **4** 159-160
Condé, Prince de **4** 193-194
Ferdinand VII **5** 418-420
Henry IV **7** 293-295
Louis XIV **9** 531-533
Mazarin, Jules **10** 379-380
Hapsburg dynasty
Charles II **3** 454
Charles V **3** 457-459
Philip II **12** 271-273
Philip III **12** 273-274
Philip IV **12** 275
modern state created
Ferdinand V **5** 417-418
Isabella I **8** 144-145
Napoleonic era
Azara, Félix de **1** 397-398
Bonaparte, Joseph **2** 381-382
Charles IV **3** 456-457
Godoy y Álvarez de Faria, Manuel de **6** 381-382
Napoleon I **11** 306-310
see also Napoleonic Wars
papal relations
Julius II **8** 384-386
Leo XIII **9** 334-336
see also Holy League (1511-1513)
Peninsular War
see Peninsular War
popular revolution (1868)
Isabella II **8** 145-146
Seven Years War
see Seven Years War
Spanish-American War
see Spanish-American War
Thirty Years War
see Thirty Years War
United States relations
Charles III **3** 454-455
Clark, George Rogers **4** 75-76
Clayton, John Middleton **4** 96-97
Gálvez, Bernardo de **6** 195-196
Jay, John **8** 230-232
Jefferson, Thomas **8** 238-241
Lee, Arthur **9** 288-289
Pinckney, Charles **12** 309-310
War of the Spanish Succession
see Spanish Succession, War of the
see also Spain, Colonial Empire of

- POST-CIVIL WAR (SINCE 1939)
industrial recovery
Franco Bahamonde, Francisco **6** 52-54
republic falls
Alfonso XIII **1** 151
Azaña Diaz, Manuel **1** 396-397
Franco Bahamonde, Francisco **6** 52-54
see also Spanish literature
return to constitutional monarchy
González Márquez, Felipe **6** 429-431
Juan Carlos I **8** 368-369

Spain, Colonial Empire of

- LATIN AMERICA AND ASIA
Araucanian revolt
see Araucanian Indians (South America)
Argentina
Belgrano, Manuel **2** 126-127
Güemes, Martín **7** 26-27
Rivadavia, Bernardino **13** 182-183
San Martín, José de **13** 468-469
see also Argentina
Bolivia
Ballivián, José **1** 475
Sucre, Antonio José de **15** 11-12
see also Bolivia
Chile
O'Higgins, Bernardo **11** 486
Valdivia, Pedro de **15** 400-401
see also Chile
Colombia
Nariño, Antonio **11** 314-315
Santander, Franciso de Paula **13** 475
see also Colombia
Cuba (colony)
see Cuba
Dominican wars
see Dominican Republic—Spain
England and
Canning, George **3** 258-260
Castlereagh, Viscount **3** 363-364
exploration
see Explorers, Spanish
Mexico (colony)
see Mexico—Aztec Empire (Spanish conquest)
Peru
see Peru—Spanish conquest
Philippines
see Philippines—1521-1898
Puerto Rico
see Puerto Rico
Uruguray
see Uruguay
Venezuela
see Venezuela
see also Encomienda system (Spanish America); Spanish-American War

- UNIED STATES
California and
Anza, Juan Bautista de **1** 254-255
Kino, Eusebio Francisco **9** 30-31
Portolá, Gaspar de **12** 408
Serra, Junípero **14** 111-112
see also California
exploration
see Explorers, Spanish
Florida
see Florida—colonization
New Mexico *see* New Mexico
see also Spanish-American War

Spalatin, Georg (1484-1545), German Protestant Reformer
Melancthon, Philip **10** 466-467

Spalicek (ballet; Martinu)
Martinu, Bohuslav **10** 299-300
Szymanowski, Karol **15** 67-68

SPALLANZANI, LAZZARO (Abbé Spallanzani; 1729-99) Italian naturalist **14** 360-361

Spaniards, The (play)
Lermontov, Mikhail Yurievich **9** 352-353

Spanish America
see Latin America

Spanish architecture
Art Nouveau
see Art Nouveau—architecture
baroque
see Baroque architecture

Spanish Armada
see Armada

Spanish art
Bofill, Ricardo **2** 362-363
baroque
see Baroque painting (Spain)
cubism
see Cubism (art movement)
Renaissance
see Renaissance (art)—Spain
sculpture (welded)
González, Julio **6** 428-429
surrealism
see Surrealism—Spain

Spanish Bayonet (novel)
Benét, Stephen Vincent **2** 157-158

Spanish Civil War
see Civil War, Spanish

Spanish Earth, The (film)
Dos Passos, John Roderigo **5** 69-71
Hemingway, Ernest Miller **7** 274-277

Spanish Elegies (painting series)
Motherwell, Robert **11** 210-211

Spanish Gipsy, The (poem)
Eliot, George **5** 254-256

Spanish literature
American epic
Ercilla y Zúñiga, Alonso de **5** 302
baroque
see Baroque literature
Generation of 1898
see Generation of 1898
Generation of 1927
Guillén, Nicolás **7** 34-35
Lorca, Federico García **9** 511-513
Golden Age
Alarcón, Pedro Antonio de **1** 100-101
Tirso de Molina **15** 237-238
see also Golden Age (Spanish literature)
medieval
Alfonso X **1** 150-151
Cid **4** 58-59
Gonzalo de Berceo **6** 431-432
ibn Gabirol, Solomon ben Judah **8** 92
Judah Halevi **8** 373
López de Ayala, Pedro **9** 508-509
Manrique, Jorge **10** 210-211
Ruiz, Juan **13** 358-359
modern
Cela y Trulock, Camilo José **3** 389-390
Ferrer, Gabriel Miró **5** 428
Unamuno y Jugo, Miguel de **15** 386-387
mysticism
John of the Cross **8** 285
Theresa **15** 178-179
poetry
Ibárruri Gómez, Dolores **8** 88-90
realism
Alarcón, Pedro Antonio de **1** 100-101
Bécquer, Gustavo Adolfo Dominguez **2** 107-108
Galdós, Benito Pérez **6** 177-178
Valera y Alcalá Galiano, Juan **15** 403
Renaissance
Alemán, Mateo **1** 126
Encina, Juan del **5** 283
Lope Félix de Vega Carpio **9** 503-506-563
Vicente, Gil **15** 479-480
see also Renaissance (literature)—Spain
romanticism
Saavedra, Angel de **13** 398
symbolism
see Symbolism (literature)—Spain

Spanish music
Albéniz, Issac **1** 108-109
Cabezón, Antonio **3** 197-198
Casals, Pablo **3** 348-350
Encina, Juan del **5** 283
Falla, Manuel de **5** 372-373
Granados, Enrique **6** 489-490
Halffter, Christóbal **7** 79-80
Milán, Luis **11** 15-16
Scarlatti, Domenico **13** 515-517
Segovia, Andrés **14** 87-88
Victoria, Tomás Luis de **15** 487-488

Spanish Singer (painting)
Manet, Édouard **10** 193-194

Spanish Student, The (play)
Longfellow, Henry Wadsworth **9** 499-500

Spanish Succession, War of the (1701-1714)
Austria and
Eugene of Savoy **5** 330-331
England and
Anne **1** 241-242
Bolingbroke, Viscount **2** 374-375
Godolphin, Sidney **6** 380-381
Harley, Robert **7** 159-160
Marlborough, 1st Duke of **10** 271-272
Spotswood, Alexander **14** 385
William III **16** 295-296
France and
Louis XIV **9** 531-533
Savoy and
Victor Amadeus II **15** 482-483
Spain and
Charles II **3** 454
Philip V **12** 276-277
see also Utrecht, Treaty of

Spanish Tragedie, The (play)
Kyd, Thomas **9** 140-141

Spanish-American War (1898)
Cuba and
Gómez, Máximo **6** 418-419
Gorgas, William Crawford **6** 454-455
Menocal, Mario Garcia **10** 506-507
Hawaii and
Dole, Sanford Ballard **5** 46
health programs
Barton, Clara **2** 37-39
Finlay, Carlos Juan **5** 450
journalism
Bennett, James Gordon Jr. **2** 169-170
Crane, Stephen **4** 293-295
Glackens, William **6** 355-356
Hearst, William Randolph **7** 243-244
Philippines and
Aguinaldo, Emilio **1** 88
Mabini, Apolinario **10** 72-73
Osmeña, Sergio **12** 22-24
Primo de Rivera y Orbaneja, Miguel **12** 454-455
Puerto Rico and
Hostos, Eugenio María de **7** 513-514
Muñoz Rivera, Luís **11** 250
Spanish cessions
Alfonso XIII **1** 151
U.S. armed services
Ames, Adelbert **1** 198
Bryan, William Jennings **3** 80-82
Davis, Benjamin O. Sr. **4** 414-415
Dewey, George **4** 520
Goethals, George Washington **6** 387-388
Mahan, Alfred Thayer **10** 131-132
Pershing, John Joseph **12** 243-244
Roosevelt, Theodore **13** 280-283
Wood, Leonard **16** 369-370
U.S. opponents
Schurz, Carl **14** 44-45
Villard, Oswald Garrison **15** 498-499
U.S. war declaration
McKinley, William **10** 418-420
see also Paris, Treaty of (1898)

Spark (ship)
Farragut, David Glasgow **5** 388-389

SPARK, MURIEL SARAH (born 1918), British author **14** 361-362

Spark of Life (novel)
Remarque, Erich Maria **13** 91

Sparkling Flint (poems)
Vaughan, Henry **15** 444-445

SPARKS, JARED (1789-1866), American historian **14** 363
Adams, Herbert Baxter **1** 47
Parkman, Francis **12** 113-115

Sparta (city-state, Greece)
Athenian wars
Alcibiades **1** 119-120
Cleisthenes **4** 98-99
Themistocles **15** 170-171
kings
Agis IV **1** 81-82
Cleomenes I **4** 103
Cleomenes III **4** 103-104
Leonidas I **9** 340-343
Peloponnesian War
see Peloponnesian War
Persian wars
Agesilaus II **1** 79-80
Leonidas I **9** 340-343
Pericles **12** 219-221
Theban conquest
Epaminondas **5** 291-292

SPARTACUS (died 71 B.C.), Thracian gladiator **14** 363-364
Crassus Dives, Marcus Licinius **4** 296-297
Pompey **12** 387-389

Spartacus, League of (established 1916)
Luxemburg, Rosa **10** 55-56
Ulbricht, Walter **15** 383-384

Spartak (ballet)
Khachaturian, Aram Ilich **8** 530-531

SPAULDING, CHARLES CLINTON (1874-1952), African American business executive **14** 364-365

Späte Rosen (novella)
Storm, Theodor **14** 479-480

Speak, Parrot (satire)
Skelton, John **14** 268-269

Speakers of the House
see Statesmen, American

Speciation theory (biology)
Mayr, Ernst **10** 372-374

Specimen Days and Collect (book)
Whitman, Walt **16** 249-251

Specimens (poems)
Miller, Joaquin **11** 27-28

Spectacle dans un fauteuil, Le (poem)
Musset, Louis Charles Alfred de **11** 271-272

Spectateur français (newspaper)
Marivaux, Pierre Carlet de Chamblain de **10** 265-266

Spectator (periodical)
Addison, Joseph **1** 57-58
Chekhov, Anton Pavlovich **3** 494-497
Franklin, Benjamin **6** 60-64
Godkin, Edwin Lawrence **6** 380
Irving, Washington **8** 141-143
Milton, John **11** 43-46
Pope, Alexander **12** 395-397
Steele, Richard **14** 407-409
Swift, Jonathan **15** 51-54

Specter, The (novel)
Gorky, Maxim **6** 458-460

Spectre's Bride, The (musical composition)
Dvořák, Antonin **5** 168-169

Spectroheliograph
Hale, George Ellery **7** 72-74

Spectroscope (instrument)
Fraunhofer, Joseph von **6** 75-76
Michelson, Albert Abraham **11** 7-8

Spectroscopy (science)
Bunsen, Robert Wilhelm **3** 124-125
Crookes, William **4** 323-324
Fermi, Enrico **5** 422-424
Herzberg, Gerhard **7** 349-350
Huggins, William **8** 14-15
Kirchhoff, Gustav Robert **9** 33-34
Pickering, Edward Charles **12** 298
Polanyi, John Charles **12** 370-372
Rowland, Henry Augustus **13** 330-331

Speculative philosophy
see Theoretical physics

Speculators
see Business and industrial leaders—promoters and speculators

Speech, freedom of
see Freedom of speech

Speedwell (ship)
Bradford, William **2** 475-476

SPEKE, JOHN HANNING (1827-1864), English explorer **14** 366-367
Baker, Samuel White **1** 454-455
Burton, Richard **3** 163-164
Mutesa I **11** 277

Spellbound (film)
Hitchcock, Alfred **7** 415-416

SPELLMAN, CARDINAL FRANCIS JOSEPH (1889-1967), Roman Catholic archbishop **14** 367
Paul VI **12** 146-148

Spelman College
Cole, Johnnetta **4** 147-149

SPEMANN, HANS (1869-1941), German experimental embryologist **14** 368-369

Spence, Joseph (1699-1768), English anecdotist
Pope, Alexander **12** 395-397

SPENCER, HERBERT (1820-1903), English philosopher **14** 369-370
influence of
Adams, Henry Brooks **1** 45-47
Dreiser, Herman Theodore **5** 98-100
Parsons, Frank **12** 121-122
Sullivan, Louis Henri **15** 27-28
Sumner, William Graham **15** 32
Whitehead, Alfred North **16** 242-244
Wright, Frank Lloyd **16** 398-401
Yen Fu **16** 452
influenced by
Baer, Karl Ernst von **1** 431-432

Spencer, Niles (1893-1952), American painter
Stella, Joseph **14** 422

Spencerism
see Social Darwinism

SPENDER, STEPHEN HAROLD (born 1909), English poet and critic **14** 370-371
Auden, Wystan Hugh **1** 364-366
Lewis, Cecil Day **9** 380

SPENER, PHILIPP JAKOB (1635-1705), German theologian **14** 372
Boehme, Jacob **2** 357
Thomasius **15** 193-194
Zinzendorf, Nikolaus Ludwig von **16** 522-523

SPENGLER, OSWALD (1880-1936), German philosopher **14** 372-373
Jeffers, John Robinson **8** 236-237

SPENSER, EDMUND (circa 1552-99), English poet **14** 373-376
friends
Raleigh, Walter **13** 9-11
Sidney, Philip **14** 214-215
influence of
Allston, Washington **1** 176-177
Cowley, Abraham **4** 281-282
Drayton, Michael **5** 97-98
Keats, John **8** 470-472
Thomson, James **15** 199-200
influenced by
Ariosto, Ludovico **1** 289-290
Ovid **12** 34-36
Plutarch **12** 359-360
Tasso, Torquato **15** 114-116
quoted
Conrad, Joseph **4** 205-207

SPERANSKI, COUNT MIKHAIL MIKHAILOVICH (1772-1839), Russian statesman and reformer **14** 376-377
Alexander I **1** 130-132
Nesselrode, Karl Robert **11** 348-349

Spermatozoa (biology)
Leeuwenhoek, Anton van **9** 300-301

SPERRY, ELMER A. (1860-1930), American inventor **14** 377-379

Speyer, Diet of (1529)
Charles V **3** 457-459

Sphinx, The (play)
Aeschylus **1** 70-72

Spiaggia, La (novel)
Pavese, Cesare **12** 154-155

Spice Islands (Indonesia)
Corte Reál, Gaspar and Miguel **4** 254-255
Drake, Francis **5** 94-96

Magellan, Ferdinand **10** 126-127

Spider (sculpture)
Richier, Germaine **13** 145-146

Spider's Feast, The (ballet)
Roussel, Albert **13** 328-329

Spiegelmensch (trilogy)
Werfel, Franz **16** 204-205

SPIELBERG, STEVEN (born 1947), American filmmaker **14** 379-381

Spiesser Spiegel (lithography series)
Grosz, George **7** 17-18

Spin (magazine)
Guccione, Bob Jr. **7** 26

Spinario, Lo (sculpture)
Brunelleschi, Filippo **3** 70-72

Spingarn, Joel (1875-1939), American educator and literary critic
Ransom, John Crowe **13** 39-40

Spinola, Ambrogio de (1569-1630), Spanish general
Maurice of Nassau **10** 348-349

SPINOZA, BARUCH (Benedict Spinoza; 1632-77), Dutch philosopher **14** 381-383
associates
Condé, Prince de **4** 193-194
critics
Jacobi, Friedrich Heinrich **8** 189-190
influence of
Boerhaave, Hermann **2** 358-359
Einstein, Albert **5** 228-231
Fichte, Johann Gottlieb **5** 435-436
Goethe, Johann Wolfgang von **6** 388-391
Lessing, Gotthold Ephraim **9** 357-359
Rolland, Romain **13** 260
Santayana, George **13** 475-477
Schelling, Friedrich Wilhelm Joseph von **13** 526-527
Schleiermacher, Friedrich Ernst Daniel **14** 11-12
Schrödinger, Erwin **14** 31-33
influenced by
Maimonides **10** 151-152

Spinoza of Market Street, The (stories)
Singer, Isaac Bashevis **14** 249-250

Spinthariscope (instrument)
Crookes, William **4** 323-324

Spirit House (Newark, New Jersey)
Baraka, Imamu Amiri **1** 498-499

Spirit of Life (sculpture)
French, Daniel Chester **6** 98-99

Spirit of St. Louis (airplane)
Lindbergh, Charles Augustus **9** 421-423

Spirit of the Heng Mountains (engraving)
Wu Tao-tzu **16** 405-406

Spirit of the Laws, The (book; Montesquieu)
Alfieri, Vittoria **1** 145-146
Hu Shih **8** 63-65
Montesquieu **11** 123-125
Yen Fu **16** 452

Spirit of the Lo River (painting)
Ku K'ai-chih **9** 125-126

Spiritata, La (canzona)
Gabrieli, Giovanni **6** 161-162

Spiritual Arts, Society of (established 1931)
St. Denis, Ruth **13** 430-431

Spiritual Exercises (book; Ignatius of Loyola)
Canisius, Peter **3** 258
Caravaggio **3** 282-284
Ignatius of Loyola **8** 108-109

Spiritualism (religion)
Coward, Noel **4** 279-280
Doyle, Arthur Conan **5** 91-92
Hare, Robert **7** 152-153
James, William **8** 215-217
Mesmer, Franz Anton **10** 526-527
Owen, Robert **12** 39-40

Spiritus Intelligentiae (musical composition)
Krenek, Ernst **9** 98-99

Spitsbergen (archipelago; Arctic Ocean)
Barents, Willem **2** 4-5

Spix, J. B. von (died 1826), German naturalist
Agassiz, Jean Louis Rodolphe **1** 76-78

Spleen de Paris (poem)
Baudelaire, Charles Pierre **2** 61-63

SPOCK, BENJAMIN McLANE (born 1903), American pediatrician and political activist and author of *Baby and Child Care* **14** 383-385

Spoil of Office, A (novel)
Garland, Hannibal Hamlin **6** 217-218

Spoils system (politics)
Japan
Hara, Kei **7** 138
United States
Arthur, Chester Alan **1** 321-323
Curtis, George William **4** 349-350
Eaton, Dorman Bridgman **5** 190-191
Jackson, Andrew **8** 168-172
Pendleton, George Hunt **12** 198
see also Civil service (United States)

Spokane Indians (North America)
Alexie, Sherman **1** 141-142

Sponono (play)
Paton, Alan Stewart **12** 134-135

Spontaneous generation (biology)
Schwann, Theodor **14** 51-52
Spallanzani, Lazzaro **14** 360-361
Tyndall, John **15** 374

Spontaneous Me (poem)
Whitman, Walt **16** 249-251

Spontini, Gasparo (1774-1851), Italian composer
Berlioz, Louis Hector **2** 203-205
Mendelssohn, Moses **10** 488-489

Spoon River Anthology (poems)
Masters, Edgar Lee **10** 326-327

Spoon Woman (sculpture)
Giacometti, Alberto **6** 294-295

Spooner Act (1902)
Bunau-Varilla, Philippe Jean **3** 120-121

Sport of the Gods, The (novel)
Dunbar, Paul Laurence **5** 141-142

Sports
see Athletes, American

Sports Illustrated (magazine)
Luce, Henry Robinson **10** 23-24

Sporus (literary character)
Pope, Alexander **12** 395-397

SPOTSWOOD, ALEXANDER (1676-1740), British general and colonial governor **14** 385

SPRAGUE, FRANK JULIAN (1857-1934), American electrical engineer and inventor **14** 385-386

Spreading the News (play)
Gregory, Augusta **6** 535-536

Spring (novel)
Pa Chin **12** 53-54

Spring (painting)
Botticelli, Sandro **2** 439-440
Hofmann, Hans **7** 442-443
Munch, Edvard **11** 247-248

Spring (poem)
Thomson, James **15** 199-200

Spring (symphony)
Britten, Benjamin **3** 10-11
Paine, John Knowles **12** 65
Schumann, Robert Alexander **14** 41-43

Spring and Autumn Annals (chronology)
Confucius **4** 197-200
Ssu-ma Ch'ien **14** 388-389
Ssu-ma kuang **14** 390-391
Wang An-shih **16** 95-97

Spring Days (poems)
Basho, Matsuo **2** 45-48

Spring in New Hampshire (poems)
McKay, Claude **10** 416

Spring Mobilization Committee to End the War in Vietnam (United States)
Bevel, James Luther **2** 250-251

Spring Mountains and Pine Trees (painting)
Mi Fei **11** 12-13

Spring Trees by a Lake (painting)
Monet, Claude **11** 102-104

Spring Wells Treaty (1815)
Harrison, William Henry **7** 180-181

Springfield (city, Massachusetts)
Richardson, Henry Hobson **13** 139-141
see also Shays' Rebellion

Springtime (play)
Tarkington, Newton Booth **15** 109

Springtime and Harvest (novel)
Sinclair, Upton Beale Jr. **14** 248-249

Springtime on Fünen (musical composition)
Nielsen, Carl August **11** 388-389

Sproul, Robert Gordon (1891-1975), American educator
Stanley, Wendell Meredith **14** 400-401

Sprung über den Schatten, Der (opera)
Krenek, Ernst **9** 98-99

Spurs, battle of the (1513)
Henry VIII **7** 302-305

Sputnik I-III (satellite)
Cherenkov, Pavel Alekseevich **3** 502-503
Eisenhower, Dwight David **5** 233-236
Gagarin, Yuri Alexeivich **6** 166-167
Johnson, Lyndon Baines **8** 308-312
Lovell, Alfred Charles Bernard **10** 8-9
von Braun, Wernher **16** 17-18

Spy, The (novel)
Cooper, James Fenimore **4** 220-223

SQUANTO (a.k.a. Tasquantum; circa 1600-1623), Native American Wampamoag translator and guide
Bradford, William **2** 475-476
Standish, Myles **14** 396-397

Squarcione, Francesco (1394-1474), Italian painter
Mantegna, Andrea **10** 215-216

Squatter sovereignty
see Popular sovereignty (United States)

Sri Lanka (formerly Ceylon; island nation, Indian Ocean)
Bandaranaike, Sirimavo **1** 486-488
Buddha **3** 97-101
Jayewardene, Junius Richard **8** 233-234
Premadasa, Ranasinghe **12** 437-439
Rajaraja I **13** 7

Sri Lankan Freedom Party
Bandaranaike, Sirimavo **1** 486-488

Srivastava, Dhanpatrai
see Premchand

SSU-MA CH'IEN (145-circa 90 B.C.), Chinese historian **14** 388-389
Confucius **4** 197-200
Han Fei Tzu **7** 124-125
Hsün-tzu **8** 8
Kim Pusik **9** 8-9
Lao Tzu **9** 201-202
Pan Ku **12** 86-87

SSU-MA HSIANG-JU (circa 179-117 B.C.), Chinese poet **14** 389-390

SSU-MA KUANG (1019-1086), Chinese statesman **14** 390-391
Su Shih **15** 39-40
Wang An-shih **16** 95-97

Ssu-ma T'an (died 110 B.C.), Chinese scholar
Ssu-ma Ch'ien **14** 388-389

Ssu-shih t'ung-t'ang (novel)
Lao Shê **9** 200-201

Staatliches Bauhaus
see Bauhaus

Stabat Mater (musical composition)
Fry, William Henry **6** 136-137
Penderecki, Krzysztof **12** 195-197
Pergolesi, Giovanni Battista **12** 218-219
Poulenc, Francis **12** 414-415
Rossini, Gioacchino **13** 311-312
Szymanowski, Karol **15** 67-68
Verdi, Giuseppe Fortunino Francesco **15** 463-465

Stabiles (sculpture)
Calder, Alexander **3** 216-218

Stadacona
see Quebec (city)

STAËL, GERMAINE DE (1766-1817), French-Swiss novelist and woman of letters **14** 391-392
Carlyle, Thomas **3** 304-305
Fichte, Johann Gottlieb **5** 435-436
Lamartine, Alphonse Marie Louis de **9** 173-175
Necker, Jacques **11** 330-331
Tarbell, Ida Minerva **15** 107-108

STAËL, NICOLAS DE (1914-1955), French painter **14** 392

Stafford, Henry
see Buckingham, Henry Stafford, 2d Duke of

Stafford, Jean (1915-1979), American novelist
Lowell, Robert Trail Spence Jr. **10** 16-17

Stag Drinking (painting)
Courbet, Jean Desiré Gustave **4** 271-273

Stag Hound (ship)
McKay, Donald **10** 416-417

Stage Door (play)
Ferber, Edna **5** 413

Stagecoach (film)
Ford, John **6** 7-8

STAHL, GEORG ERNST (1660-1734), German chemist and medical theorist **14** 392-393
Bichat, Marie François Xavier **2** 263-264

Stahlberg, Kaarlo J. (1865-1952), Finnish statesman
Mannerheim, Carl Gustav Emil Von **10** 207-208

Staircase Group (painting)
Peale, Charles Willson **12** 169-171

STALIN, JOSEPH (1879-1953), Soviet statesman **14** 393-396
and non-Russian Communists
Foster, William Zebulon **6** 27-28
Gomulka, Wladislaw **6** 422-424
Kádár, János **8** 402-403
Prestes, Luiz Carlos **12** 442-444
Ulbricht, Walter **15** 383-384
associates
Beria, Lavrenty Pavlovich **2** 192-193
Brezhnev, Leonid Ilich **2** 527-528
Dzerzhinsky, Felix Edmundovich **5** 173-174
Katayama, Sen **8** 457
Molotov, Vyacheslav Mikhailovich **11** 89-90
Vyshinsky, Andrei **16** 36-37
Zhukov, Georgi Konstantinovich **16** 512-513
opponents
Frunze, Mikhail Vasilievich **6** 134
Trotsky, Leon **15** 302-305
policy on science
Kapitsa, Pyotr Leonidovich **8** 433-435
Lysenko, Trofim Denisovich **10** 71
Szilard, Leo **15** 64-66
Vavilov, Nikolai Ivanovich **15** 447-448
policy on the arts
Ehrenburg, Ilya Grigorievich **5** 224-225
Eisenstein, Sergei Mikhailovich **5** 240-242
Mandelstam, Osip Emilyevich **10** 191
Shostakovich, Dmitri Dmitrievich **14** 204-205
Solzhenitsyn, Alexander Isayevich **14** 330-332
see also Great Purge; World War II; Yalta Conference (1945)

Stalingrad, battle of (1943)
Hitler, Adolf **7** 417-420
Simonov, Konstantin Mikhailovich **14** 239-240
Stalin, Joseph **14** 393-396

Stalky and Co. (book)
Kipling, Joseph Rudyard **9** 32-33

Stallings, Lawrence (born 1894), American novelist
Anderson, Maxwell **1** 219-220

Stamboul Train (novel)
Greene, Graham **6** 523-524

Stambul
see Istanbul

Stamford Bridge, battle of (1066)
Harold II **7** 162
Harold III **7** 163
William I **16** 290-291

Stamp Act (United States; 1765)
defenders
Colden, Cadwallader **4** 145-146
Galloway, Joseph **6** 186-187
Tryon, William **15** 321
opponents
Adams, John **1** 48-51
Adams, Samuel **1** 55-56
Gerry, Elbridge **6** 282-283
Hancock, John **7** 114-116
Henry, Patrick **7** 309-311
Hutchinson, Thomas **8** 71-72
Laurens, Henry **9** 232
Lee, Richard Henry **9** 291-292
Washington, George **16** 126-129

see also Stamp Act Congress
repealed (1766)
Rockingham, 2d Marquess of **13** 230-231

Stamp Act Congress (United States; 1765)
Dickinson, John **4** 543-544
Franklin, William **6** 69-70
Otis, James Jr. **12** 25-27
Rutledge, John **13** 387-388

Stand and Deliver (film)
Escalante, Jaime **5** 320-321

Standard, battle of the (1138)
David I **4** 407
Stephen **14** 426-427

Standard Oil Co. (established 1870)
Daly, Marcus **4** 379-380
Kellogg, Frank Billings **8** 481
Lloyd, Henry Demarest **9** 468-469
Rockefeller, John Davison **13** 226-228
Rockefeller, John D. Jr. **13** 225-226
Steffens, Lincoln **14** 410-411

Standard Oil Company v. United States (legal case)
Harlan, John Marshall **7** 156-157
White, Edward Douglass **16** 230-231

Standing Figure (sculpture)
González, Julio **6** 428-429

Standing Forms (painting series)
Sutherland, Graham **15** 40-41

Standing Rock Reservation (Dakota Territory)
Sitting Bull **14** 264-265

Standing Woman (sculpture)
Lachaise, Gaston **9** 147

Standing Youth (sculpture)
Lehmbruck, Wilhelm **9** 307

STANDISH, MYLES (circa 1584-1656), English military adviser to the Pilgrims **14** 396-397
Bowles, Samuel **2** 464
Bradford, William **2** 475-476

Standish the Puritan (novel)
Hare, Robert **7** 152-153

STANFORD, LELAND (1824-1893), American railroad builder and politician **14** 397-398
Durant, Thomas Clark **5** 157-158
Hearst, George **7** 242
Huntington, Collis Potter **8** 49
Judah, Theodore Dehone **8** 373-374

Stanford University (Palo Alto, California)
Anderson, Maxwell **1** 219-220
Beadle, George Wells **2** 80-81
Cubberley, Ellwood Patterson **4** 329-331
Johnson, Alvin Saunders **8** 293-294
Jordan, David Starr **8** 350-351
Lewin, Kurt **9** 375-376
Lewis, Clarence Irving **9** 381
Olmsted, Frederick Law **11** 503-504
Ross, Edward Alsworth **13** 300
Stanford, Leland **14** 397-398
Terman, Lewis Madison **15** 153-154
Veblen, Thorstein Bunde **15** 449-450

Stanhope, James (1st Earl of Stanhope; 1673-1721), English statesman
George I **6** 268-269
Walpole, Robert **16** 82-84

Stanhope, Philip Dormer
see Chesterfield, 4th Earl of

Stanislas I (Leszczynski; 1677-1766), king of Poland
Augustus II **1** 373-374
Charles XII **3** 464-466

Stanislas II (Augustus Poniatowski; 1732-98), king of Poland 1764-95
Burke, Edmund **3** 138-141
Catherine the Great **3** 370-372
Houdon, Antoine **7** 516-517

STANISLAVSKY, CONSTANTIN (1863-1938), Russian actor and director **14** 398-399
Meyerhold, Vsevolod Emilievich **10** 539
Strasberg, Lee **14** 494-495

Stankévich, Nikoláy Vladímirovich (1813-1840), Russian philosopher
Lermontov, Mikhail Yurievich **9** 352-353

Stanley, E. G. G. Smith
see Derby, 14th Earl of

Stanley, E. H. Smith
see Derby, 15th Earl of

STANLEY, SIR HENRY MORTON (1841-1904), British explorer and journalist **14** 399-400
Bennett, James Gordon Jr. **2** 169-170
Brazza, Pierre Paul François Camille Savorgnan de **2** 509-510
Gordon, Charles George **6** 448-449
Johnston, Henry Hamilton **8** 322-323
Leopold II **9** 346-347
Livingstone, David **9** 463-465
Mutesa I **11** 277
Tippu Tip **15** 235-236

Stanley, Sir William (died 1495), British statesman
Henry VII **7** 300-302

Stanley, Thomas
see Derby, 1st Earl of

STANLEY, WENDELL MEREDITH (1904-1971), American virologist **14** 400-401
Northrop, John Howard **11** 430-431

Stanleyville (city, Democratic Republic of the Congo)
Lumumba, Patrice Emery **10** 43-45

Stansbury, Howard (1806-1863), American soldier and explorer
Bridger, James **3** 2-3

STANTON, EDWIN McMASTERS (1814-1869), American statesman **14** 401-402
Dana, Charles Anderson **4** 384-385
Lincoln, Abraham **9** 415-418

STANTON, ELIZABETH CADY (1815-1902), American feminist and reformer **14** 402-403
Anthony, Susan Brownell **1** 246-248
Bloomer, Amelia Jenks **2** 337
Catt, Carrie Chapman **3** 375-376
Gage, Matilda Joslyn **6** 167-169
Howe, Julia Ward **7** 535-536
Mott, Lucretia Coffin **11** 212-213
Stone, Lucy **14** 471-472

Stanzas from the Grande Chartreuse (poem; Arnold)
Clough, Arthur Hugh **4** 123-124

Stanzas Written in Dejection near Naples (poem)
Shelley, Percy Bysshe **14** 176-178

Staphylococcus (bacteriology)
Fleming, Alexander **5** 483-485
Northrop, John Howard **11** 430-431

Star (astronomy)
catalogs
Cannon, Annie Jump **3** 260-261
Eratosthenes of Cyrene **5** 301-302
Eudoxus of Cnidus **5** 329-330
Flamsteed, John **5** 477-478
Hipparchus **7** 407-408
Kapteyn, Jacobus Cornelis **8** 436-437
Pickering, Edward Charles **12** 298
Ptolemy, Claudius **12** 473-474
charts
Halley, Edmund **7** 88-89
Mitchell, Maria **11** 61
photometry
Herschel, John Frederick William **7** 340-341
pulsars
Bell Burnell, Susan Jocelyn **2** 133-134
stellar evolution
Arrhenius, Svante August **1** 318-320
Pickering, Edward Charles **12** 298
stellar motion
Bradley, James **2** 482-483
Eudoxus of Cnidus **5** 329-330
Halley, Edmund **7** 88-89
stellar parallax
Bessel, Friedrich Wilhelm **2** 234-235
Copernicus, Nicolaus **4** 226-227
Galileo Galilei **6** 180-183
Hall, Asaph **7** 83-84
Herschel, William **7** 341-343
Kapteyn, Jacobus Cornelis **8** 436-437
stellar spectral classifications
Cannon, Annie Jump **3** 260-261
structure
Bethe, Hans Albrecht **2** 238-239
Eddington, Arthur Stanley **5** 201-202
Huggins, William **8** 14-15
Jeans, James Hopwood **8** 235-236
Kirchhoff, Gustav Robert **9** 33-34
Lovell, Alfred Charles Bernard **10** 8-9
see also Double star

Star Chamber (English court)
Charles, I **3** 450-452
Henry VII **7** 300-302
Laud, William **9** 224-225

Star of the Order, The (poems)
George, Stefan **6** 277-278

Star Turns Red, The (play)
O'Casey, Sean **11** 459-460

Star Wagon, The (play)
Anderson, Maxwell **1** 219-220

Star-Apple Kingdom, The (poem)
Walcott, Derek Alton **16** 50-51

Star-Spangled Banner, The (song)
Key, Francis Scott **8** 525-527

STARHAWK (Miriam Simos; born 1951), theoretician and practitioner of feminist Wicca (witchcraft) in the United States **14** 403-404

Stark, Johannes (1874-1957), German physicist
Einstein, Albert **5** 228-231

Starling, Ernest Henry (1866-1927), English physiologist
Loewi, Otto **9** 486-487

Starr, Ringo (born 1940), English musician and actor
Beatles, The **2** 89-92
Lennon, John Winston **9** 326-328

Starry Messenger, The (book; Galileo)
Galileo Galilei **6** 180-183
Kepler, Johannes **8** 514-516

Starry Night (painting)
Van Gogh, Vincent **15** 427-429

Stars and Stripes (military newspaper)
Mauldin, Bill **10** 345-346

Stars and Stripes Forever, The (march)
Sousa, John Philip **14** 353-354

Stas, Jean Servais (1813-1891), Belgian chemist
Richards, Theodore William **13** 137-138

Stasov, Valdimir (1824-1906), Russian music and art critic
Mussorgsky, Modest Petrovich **11** 274-276

State (political theory)
Laski, Harold J. **9** 215-216
MacIver, Robert Morrison **10** 100-101
see also Government

State of Innocence, The (opera)
Dryden, John **5** 106-107

State of nature (philosophy)
see Natural rights doctrine; Social contract theory

State of Siege, The (play)
Camus, Albert **3** 255-257

State of the Nation (book)
Dos Passos, John Roderigo **5** 69-71

State, U.S. Secretaries of
see Statesmen, American—Executive (secretaries of state)

Staten Island (painting)
Gorky, Arshile **6** 458

States of Mind (painting)
Boccioni, Umberto **2** 353-354

States of the Church
see Papal States

States' rights (United States politics)
opponents
Davis, Jefferson **4** 416-418
Marshall, John **10** 279-281
Story, Joseph **14** 480-481
Webster, Daniel **16** 162-164
supporters (18th-19th century)
Jackson, Andrew **8** 168-172
Macon, Nathaniel **10** 114-115
Madison, James **10** 121-123
Martin, Luther **10** 289-290
Taylor, John **15** 126
Warren, Mercy Otis **16** 120-121
supporters (19th century)
Hayne, Robert Young **7** 231-232
McDuffie, George **10** 408
Polk, James Knox **12** 374-376
Randolph, John **13** 30
Tyler, John **15** 368-369
Vallandigham, Clement Laird **15** 406-407
Yancey, William Lowndes **16** 436-437
supporters (19th-20th century)
Hammond, James Henry **7** 108-109
Wallace, George Corley **16** 71-72
supporters (20th century)
Thurmond, James Strom **15** 214-215

State's Rights Party (United States; 1940s)
Thurmond, James Strom **15** 214-215

Statesmen, Afghan
Karmal, Babrak **8** 449-451
Mahmud of Ghazni **10** 147
Najibullah, Mohammad **11** 296-298

Statesmen, Albanian
Alia, Ramiz **1** 159
Berisha, Sali **2** 195-197
Hoxha, Enver **8** 1-3
Zog I **16** 525-526

Statesmen, Algerian
Abbas, Ferhat **1** 6-7
Abd el-Kadir **1** 15
Ben Badis, 'Abd al-Hamid **2** 147-148
Ben Bella, Ahmed **2** 148-149
Boumediene, Houari **2** 445-446
Chadli Benjedid **3** 402-404
Messali Hadj **10** 527-528

Statesmen, American
- COLONIAL PERIOD
confederation officials
see Articles of Confederation (United States; 1781)
Continental Congress
see Continental Congress (United States; 1774-89)
Federal convention delegates
see Constitutional Convention (United States, 1787)
governors and officials (loyalists)
Franklin, William **6** 69-70
Hutchinson, Thomas **8** 71-72
Livingston, Robert **9** 461-462
Logan, James **9** 487-488
Morris, Lewis **11** 183-184
Phips, William **12** 283
governors (Massachusetts Bay Colony)
Bradford, William **2** 475-476
Dudley, Thomas **5** 124-125
Winthrop, John **16** 339-341
governors (royal)
see Statesmen, English-colonial governors
other leaders (rebels)
Bacon, Nathaniel **1** 424-425
Leisler, Jacob **9** 313-314
- EXECUTIVE
presidents (Democratic; 19th century)
Buchanan, James **3** 89-90
Cleveland, Stephen Grover **4** 108-110
Jackson, Andrew **8** 168-172-511
Johnson, Andrew **8** 294-295
Pierce, Franklin **12** 300-301
Polk, James Knox **12** 374-376
Tyler, John **15** 368-369
Van Buren, Martin **15** 410-411
presidents (Democratic; 20th century)
Carter, James Earl **3** 339-342
Clinton, William Jefferson **4** 117-119
Johnson, Lyndon Baines **8** 308-312
Kennedy, John Fitzgerald **8** 502-506
Roosevelt, Franklin Delano **13** 277-280
Truman, Harry S. **15** 314-316
Wilson, Thomas Woodrow **16** 330-332
presidents (Democratic-Republican)
Adams, John Quincy **1** 52-54
Jefferson, Thomas **8** 238-241
Madison, James **10** 121-123
Monroe, James **11** 111-113
presidents (Federalist)
Adams, John **1** 48-51
Washington, George **16** 126-129
presidents (Republican; 19th century)
Arthur, Chester Alan **1** 321-323
Garfield, James Abram **6** 213-214
Grant, Ulysses Simpson **6** 492-494
Harrison, Benjamin **7** 178-179

Hayes, Rutherford Birchard **7** 227-228
Lincoln, Abraham **9** 415-418-504
McKinley, William **10** 418-420
presidents (Republican; 20th century)
Bush, George **3** 167-169
Coolidge, John Calvin **4** 217-219
Eisenhower, Dwight David **5** 233-236
Ford, Gerald **6** 2-5
Harding, Warren Gamaliel **7** 148-149
Hoover, Herbert Clark **7** 483-485
McKinley, William **10** 418-420
Nixon, Richard Milhous **11** 401-404
Reagan, Ronald W. **13** 65-68
Roosevelt, Theodore **13** 280-283
Taft, William Howard **15** 78-81
presidents (Whig)
Fillmore, Millard **5** 447-448
Harrison, William Henry **7** 180-181
Taylor, Zachary **15** 128-130
presidents' advisers
Ball, George **1** 470-471
Baruch, Bernard Mannes **2** 42-43
Blair, Francis Preston **2** 313-315
Bohlen, Charles (Chip) **2** 364-366
Brzezinski, Zbigniew **3** 85-87
Bundy, McGeorge **3** 122-124
Burns, Arthur **3** 151-153
Clinton, Hillary Rodham **4** 115-117
Eisenhower, Milton **5** 237-238
Farley, James A. **5** 381-383
Goodpaster, Andrew Jackson **6** 439-441
Haig, Alexander M. Jr. **7** 66-67
Heller, Walter **7** 265-266
Hopkins, Harry Lloyd **7** 494-495
House, Edward Mandell **7** 520-521
Kissinger, Henry Alfred **9** 43-45
Lodge, Henry Cabot Jr. **9** 483-485
MacLeish, Archibald **10** 109-110
Merriam, Charles Edward **10** 518-519
Morgenthau, Henry Jr. **11** 172-173
Moyers, Bill **11** 214-216
Packard, David **12** 54-56
Panetta, Leon E. **12** 84-85
Regan, Donald **13** 80-81
Rostow, Walt Whitman **13** 315-317
Schlesinger, Arthur Meier Jr. **14** 13-15
Strauss, Robert Schwarz **14** 501-502
Taylor, Maxwell **15** 126-127
Valenti, Jack Joseph **15** 401-403
vice presidents (Democratic)
Calhoun, John Caldwell **3** 226-228
Gore, Albert Jr. **6** 452-453
Humphrey, Hubert Horatio Jr. **8** 34-36
Mondale, Walter. F. **11** 97-99
Wallace, Henry Agard **16** 73-74
vice presidents (Democratic-Republican)
Burr, Aaron **3** 156-159
Calhoun, John Caldwell **3** 226-228
Clinton, George **4** 113-114
Gerry, Elbridge **6** 282-283
vice presidents (Republican)
Agnew, Spiro Theodore **1** 83-85
Bush, George **3** 167-169
Quayle, J. Danforth **12** 507-509
Rockefeller, Nelson Aldrich **13** 228-230
Wilson, Henry **16** 322-323

- EXECUTIVE (CABINET)
ambassadors to the United Nations
Ball, George **1** 470-471
Goldberg, Arthur Joseph **6** 397-398
Kirkpatrick, Jeane J. **9** 37-39
Lodge, Henry Cabot Jr. **9** 483-485
attorneys general
Arnold, Thurman Wesley **1** 314
Clark, Tom Campbell **4** 81-82
Evarts, William Maxwell **5** 340-341
Kennedy, Robert Francis **8** 508-509
Knox, Philander Chase **9** 66-67
Murphy, Frank **11** 260-261
Olney, Richard **11** 504-505
Palmer, Alexander Mitchell **12** 77-78
Randolph, Edmund **13** 29-30
Reno, Janet **13** 99-101
Stanton, Elizabeth Cady **14** 402-403
Stone, Harlan Fiske **14** 468-470
Taney, Roger Brooke **15** 98-99
budget directors
Shultz, George Pratt **14** 209-211
CIA directors
Casey, William J. **3** 351-353
Colby, William E. **4** 143-145
postmasters general
Kendall, Amos **8** 494
McLean, John **10** 422-423
Pickering, Timothy **12** 298-299
secretaries of agriculture
Wallace, Henry Agard **16** 73-74
secretaries of commerce
Brown, Ronald H. **3** 44-47
Harriman, W. Averell **7** 165-166
Hoover, Herbert Clark **7** 483-485
Hopkins, Harry Lloyd **7** 494-495
Kreps, Juanita Morris **9** 99-101
Wallace, Henry Agard **16** 73-74
secretaries of defense
Aspin, Les **1** 342-344
Cheney, Richard B. **3** 497-499
Forrestal, James Vincent **6** 14
Laird, Melvin R. **9** 168-170
Marshall, George Catlett **10** 278-279
McNamara, Robert S. **10** 429-431
Perry, William James **12** 240-242
Weinberger, Casper Willard **16** 177-178
Widnall, Sheila E. **16** 258-259
Wilson, Charles Erwin **16** 316-317
secretaries of education
Bennett, William John **2** 172-174
secretaries of energy
Schlesinger, James Rodney **14** 15-16
secretaries of health and human services
Heckler, Margaret Mary O'Shaughnessy **7** 251-252
secretaries of health, education and welfare
Gardner, John W. **6** 211-213
Harris, Patricia Roberts **7** 174-175
Hobby, Oveta Culp **7** 423-425
Weinberger, Casper Willard **16** 177-178
secretaries of housing and urban development
Harris, Patricia Roberts **7** 174-175
Hills, Carla Anderson **7** 394-396
Kemp, Jack French Jr. **8** 491-493
Weaver, Robert C. **16** 152-153
secretaries of labor
Goldberg, Arthur Joseph **6** 397-398
Martin, Lynn Morley **10** 290-292
Perkins, Frances **12** 221-222
Shultz, George Pratt **14** 209-211
secretaries of state (18th century)
Jefferson, Thomas **8** 238-241
Pickering, Timothy **12** 298-299
Randolph, Edmund **13** 29-30
secretaries of state (19th century)
Adams, John Quincy **1** 52-54
Blaine, James Gillespie **2** 312-313
Buchanan, James **3** 89-90
Calhoun, John Caldwell **3** 226-228
Cass, Lewis **3** 355-356
Clay, Henry **4** 94-96
Clayton, John Middleton **4** 96-97
Evarts, William Maxwell **5** 340-341
Everett, Edward **5** 344
Fish, Hamilton **5** 461-462
Hay, John **7** 215-216
Livingston, Edward **9** 460-461

Madison, James **10** 121-123
Marcy, William Learned **10** 247-248
Marshall, John **10** 279-281
Monroe, James **11** 111-113
Olney, Richard **11** 504-505
Seward, William Henry **14** 124-125
Sherman, John **14** 184-185
Van Buren, Martin **15** 410-411
Webster, Daniel **16** 162-164
secretaries of state (20th century)
Acheson, Dean Gooderham **1** 37-38
Bryan, William Jennings **3** 80-82
Byrnes, James Francis **3** 191-192
Christopher, Warren Minor **4** 32-33
Dulles, John Foster **5** 134-135
Haig, Alexander M. Jr. **7** 66-67
Hay, John **7** 215-216
Hughes, Charles Evans **8** 15-16
Hull, Cordell **8** 28-29
Kellogg, Frank Billings **8** 481
Kissinger, Henry Alfred **9** 43-45
Knox, Philander Chase **9** 66-67
Lansing, Robert **9** 200
Marshall, George Catlett **10** 278-279
Root, Elihu **13** 283-284
Rusk, David Dean **13** 368-370
Shultz, George Pratt **14** 209-211
Stettinius, Edward R. Jr. **14** 437-438
Stimson, Henry Lewis **14** 457-458
Vance, Cyrus R. **15** 411-413
secretaries of state (assistant)
Berle, Adolf Augustus Jr. **2** 199-200
MacLeish, Archibald **10** 109-110
Sayre, Francis Bowes **13** 509
secretaries of the army
Vance, Cyrus R. **15** 411-413
secretaries of the interior
Babbitt, Bruce Edward **1** 408-410
Chandler, Zachariah **3** 425-426
Ickes, Harold LeClaire **8** 100-101
Lamar, Lucius Quintus Cincinnatus **9** 170-171
Schurz, Carl **14** 44-45
secretaries of the navy
Bancroft, George **1** 483-484
Daniels, Josephus **4** 387
Forrestal, James Vincent **6** 14
Kennedy, John Pendleton **8** 506-507
Welles, Gideon **16** 188-190
secretaries of the treasury
Blumenthal, Werner Michael **2** 345-346
Bristow, Benjamin Helm **3** 9-10
Chase, Salmon Portland **3** 473-475
Connally, John Bowden Jr. **4** 202-204
Crawford, William Harris **4** 299-300
Gallatin, Albert **6** 183-184
Hamilton, Alexander **7** 95-98
McAdoo, William Gibbs **10** 385-386
McCulloch, Hugh **10** 404-405
Mellon, Andrew William **10** 469-470
Morgenthau, Henry Jr. **11** 172-173
Priest, Ivy Maude Baker **12** 450-451
Regan, Donald **13** 80-81
Sherman, John **14** 184-185
Shultz, George Pratt **14** 209-211
Taney, Roger Brooke **15** 98-99
Walker, Robert John **16** 67-68
secretaries of transportation
Dole, Elizabeth Hanford **5** 41-43
secretaries of war (18th century)
Knox, Henry **9** 64
Pickering, Timothy **12** 298-299
secretaries of war (19th century)
Calhoun, John Caldwell **3** 226-228
Cameron, Simon **3** 246-247
Cass, Lewis **3** 355-356
Crawford, William Harris **4** 299-300
Davis, Jefferson **4** 416-418
Marcy, William Learned **10** 247-248
Monroe, James **11** 111-113
Root, Elihu **13** 283-284
Stanton, Elizabeth Cady **14** 402-403
secretaries of war (20th century)
Baker, Newton Diehl **1** 451
Root, Elihu **13** 283-284
Stimson, Henry Lewis **14** 457-458
Taft, William Howard **15** 78-81
see also Confederate States of America
undersecretaries (20th century)
Ball, George **1** 470-471

- INDIAN TRIBAL CHIEFS
16th-18th century
Brant, Joseph **2** 500-501
Deganawida **4** 460-461
Massasoit **10** 322-324
McGillivray, Alexander **10** 412
Metacom **10** 529-531
Philip **12** 267-268
Pontiac **12** 393-394
Powhatan **12** 429-430
Tecumseh **15** 133
19th-20th century
American Horse **1** 195-198
Black Hawk **2** 308
Cochise **4** 128
Crazy Horse **4** 303-304
Dull Knife **5** 135-136
Geronimo **6** 281-282
Joseph **8** 358-359
Mangas Coloradas **10** 194-196
Mankiller, Wilma **10** 198-199
Manuelito **10** 220-222
Osceola **12** 18
Parker, Ely Samuel **12** 106-108
Parker, Quanah **12** 109-112
Plenty Coups **12** 352-355
Red Cloud **13** 70-71
Ross, John **13** 303-304
Satanta **13** 493-494
Seattle **14** 80-81
Sitting Bull **14** 264-265
Tecumseh **15** 133
Washakie **16** 123-125

- LEGISLATIVE
representatives (18th century)
Ames, Fisher **1** 199-200
Sevier, John **14** 122-123
representatives (19th century)
Adams, Charles Francis **1** 41-42
Appleton, Nathan **1** 266-267
Corning, Erastus **4** 238-239
Crockett, David **4** 314-316
Curry, Jabez Lamar Monroe **4** 346-347
Cutler, Manasseh **4** 356-357
Davis, Henry Winter **4** 415-416
Donnelly, Ignatius **5** 62
Hampton, Wade **7** 111-112
Hatch, William Henry **7** 196
Johnson, Tom Loftin **8** 317
Langston, John Mercer **9** 197
Letcher, John **9** 359-360
Mann, Horace **10** 202-204
Morrill, Justin Smith **11** 182
Owen, Robert Dale **12** 40-41
Stephens, Alexander Hamilton **14** 429-430
Stevens, Thaddeus **14** 442-443
Straus, Isidor **14** 496
Tweed, William Marcy **15** 366-367
Vallandigham, Clement Laird **15** 406-407
Weaver, James Baird **16** 151-152
Wood, Fernando **16** 367-368
Yancey, William Lowndes **16** 436-437
representatives (19th-20th century)
Berger, Victor Louis **2** 189-190
Smalls, Robert **14** 277-278
representatives (20th century)
Abzug, Bella Stavisky **1** 34-35
Aspin, Les **1** 342-344
Barton, Bruce **2** 36-37
Bush, George **3** 167-169
Chávez, Dennis **3** 488-489
Chisholm, Shirley Anita St. Hill **4** 7-9
Conable, Barber B. Jr. **4** 191-192
Dirksen, Everett Mckinley **5** 24-26
Ferraro, Geraldine **5** 426-428

Gephardt, Richard Andrew **6** 278-280
Gingrich, Newt **6** 329-332
Gray, William H. III **6** 510-511
Green, Edith Starrett **6** 519-520
Hansen, Julia Butler **7** 132-133
Heckler, Margaret Mary O'Shaughnessy **7** 251-252
Jordan, Barbara Charline **8** 349-350
Kemp, Jack French Jr. **8** 491-493
Laird, Melvin R. **9** 168-170
Lewis, John Robert **9** 388-390
Lindsay, John Vliet **9** 423-424
Luce, Clare Boothe **10** 21-23
Martin, Lynn Morley **10** 290-292
Mfume, Kweisi **10** 539-542
Mikulski, Barbara **11** 13-15
O'Neill, Thomas P. **11** 517-519
Owen, Ruth Bryan **12** 41-43
Panetta, Leon E. **12** 84-85
Pepper, Claude Denson **12** 205-206
Powell, Adam Clayton Jr. **12** 421-422
Rangel, Charles B. **13** 31-32
Rankin, Jeannette Pickering **13** 35-37
Rodino, Peter Wallace Jr. **13** 238-239
Rogers, Edith Nourse **13** 247-248
Rohde, Ruth Bryan Owen **13** 252-253
Ros-Lehtinen, Ileana **13** 294-296
Roybal-Allard, Lucille **13** 332-334
Schroeder, Patricia Scott **14** 33-35
Simon, Paul **14** 238-239
Smith, Margaret Chase **14** 299-300
Snowe, Olympia **14** 313-314
Velázquez, Nydia Margarita **15** 456-459
Waters, Maxine **16** 132-134
Young, Andrew Jackson Jr. **16** 467-469
senators (18th-19th century)
Pinckney, Charles **12** 309-310
Taylor, John **15** 126
senators (19th century)
Alcorn, James Lusk **1** 120-121
Atchison, David Rice **1** 357-358
Benjamin, Judah Philip **2** 163-164
Benton, Thomas Hart **2** 178-179
Brown, Benjamin Gratz **3** 32-33
Brownlow, William Gannaway **3** 55-56
Bruce, Blanche Kelso **3** 62-63
Clinton, DeWitt **4** 112-113
Conkling, Roscoe **4** 201-202
Dawes, Henry Laurens **4** 427
Douglas, Stephen Arnold **5** 80-82
Frémont, John Charles **6** 97-98
George, James Zachariah **6** 276-277
Gordon, John Brown **6** 449-450
Hammond, James Henry **7** 108-109
Hanna, Marcus Alonzo **7** 127-128
Hayne, Robert Young **7** 231-232
Hearst, George **7** 242
Hill, Benjamin Harvey **7** 386-387
Houston, Samuel **7** 526-527
King, Rufus **9** 22-23
Lodge, Henry Cabot **9** 482-483
Macon, Nathaniel **10** 114-115
Mahone, William **10** 147-148
Mason, James Murray **10** 320-321
McDuffie, George **10** 408
Otis, Harrison Gray **12** 25
Pendleton, George Hunt **12** 198
Platt, Thomas Collier **12** 347-348
Quay, Matthew Stanley **12** 507
Revels, Hiram Rhoades **13** 109-110
Rhett, Robert Barnwell **13** 120
Slidell, John **14** 273
Soulé, Pierre **14** 351-352
Stanford, Leland **14** 397-398
Stockton, Robert Field **14** 461-462
Sumner, Charles **15** 30-31
Tillman, Benjamin Ryan **15** 225-226
Toombs, Robert Augustus **15** 267-268
Trumbull, Lyman **15** 317-318
Vance, Zebulon Baird **15** 413-414
Wade, Benjamin Franklin **16** 38-39
Walker, Robert John **16** 67-68
Wilmot, David **16** 312-313
senators (19th-20th century)
Aldrich, Nelson Wilmarth **1** 123-124
Borah, William Edgar **2** 408
Clark, William Andrews **4** 83-85
Fulbright, James William **6** 147-149
Hitchcock, Gilbert Monell **7** 416-417
Johnson, Hiram Warren **8** 300-301
La Follette, Robert Marion **9** 155-156
Lehman, Herbert Henry **9** 306-307
McAdoo, William Gibbs **10** 385-386
McCarthy, Joseph Raymond **10** 388-389
McGovern, George Stanley **10** 412-414
Norris, George William **11** 428-429
Penrose, Boies **12** 203-204
Wagner, Robert Ferdinand **16** 43
Walsh, Thomas James **16** 85-86
Watson, Thomas Edward **16** 139
senators (20th century)
Bentsen, Lloyd Millard **2** 180-181
Boxer, Barbara **2** 465-468
Campbell, Ben Nighthorse **3** 252-253
Caraway, Hattie Wyatt **3** 284-285
Chávez, Dennis **3** 488-489
Dirksen, Everett Mckinley **5** 24-26
Dole, Robert J. **5** 43-46
Ervin, Sam J. Jr. **5** 316-317
Glenn, John Herschel Jr. **6** 365-367
Goldwater, Barry **6** 413-415
Gore, Albert Jr. **6** 452-453
Hart, Gary W. **7** 182-184
Helms, Jesse **7** 271-272
Humphrey, Hubert Horatio Jr. **8** 34-36
Jackson, Henry Martin **8** 172-174
Kassebaum (Baker), Nancy **8** 455-457
Kefauver, Carey Estes **8** 472-474
Kennedy, Edward M. **8** 500-502
Kerrey, J. Robert **8** 521-522
Lodge, Henry Cabot Jr. **9** 483-485
McClellan, John Little **10** 392-393
Mikulski, Barbara **11** 13-15
Mitchell, George John **11** 56-58
Mondale, Walter. F. **11** 97-99
Morse, Wayne L. **11** 193-194
Mosely-Braun, Carol **11** 199-200
Moynihan, Daniel Patrick **11** 216-218
Muskie, Edmund Sixtus **11** 269-271
Nunn, Sam **11** 443-444
Pepper, Claude Denson **12** 205-206
Proxmire, William **12** 467-468
Simon, Paul **14** 238-239
Smith, Margaret Chase **14** 299-300
Snowe, Olympia **14** 313-314
Taft, Robert Alphonso **15** 76-78
Thurmond, James Strom **15** 214-215
Speakers of the House
Blaine, James Gillespie **2** 312-313
Cannon, Joseph Gurney **3** 261-262
Clay, Henry **4** 94-96
Foley, Tom **5** 499-501
Macon, Nathaniel **10** 114-115
McCormack, John William **10** 399-400
O'Neill, Thomas P. **11** 517-519

Rayburn, Samuel Taliaferro **13** 61-62
Reed, Thomas Brackett **13** 77

- STATE and LOCAL
governors (18th century)
Bowdoin, James **2** 461-462
Sevier, John **14** 122-123
governors (19th century)
Altgeld, John Peter **1** 180-182
Ames, Adelbert **1** 198
Andrew, John Albion **1** 230-231
Brown, Benjamin Gratz **3** 32-33
Brown, Joseph Emerson **3** 41-42
Brownlow, William Gannaway **3** 55-56
Clinton, DeWitt **4** 112-113
Curtin, Andrew Gregg **4** 347-348
Fish, Hamilton **5** 461-462
Gordon, John Brown **6** 449-450
Hammond, James Henry **7** 108-109
Hampton, Wade III **7** 112
Houston, Samuel **7** 526-527
McDuffie, George **10** 408
Morton, Oliver Hazard Perry Throck **11** 197-198
Pinchback, Pinckney Benton Stewart **12** 306-308
Seymour, Horatio **14** 126-127
Stanford, Leland **14** 397-398
Stephens, Alexander Hamilton **14** 429-430
Tilden, Samuel Jones **15** 222-223
Tillman, Benjamin Ryan **15** 225-226
Vance, Zebulon Baird **15** 413-414
governors (20th century)
Agnew, Spiro Theodore **1** 83-85
Babbitt, Bruce Edward **1** 408-410
Carter, James Earl **3** 339-342
Clinton, William Jefferson **4** 117-119
Connally, John Bowden Jr. **4** 202-204
Cuomo, Mario Matthew **4** 338-339
Curley, James Michael **4** 344-345
Dewey, Thomas Edmund **4** 524
Dukakis, Michael **5** 130-133
Johnson, Hiram Warren **8** 300-301
Kunin, Madeleine May **9** 130-131
La Follette, Robert Marion **9** 155-156
Lehman, Herbert Henry **9** 306-307
Long, Huey Pierce **9** 496-497
Murphy, Frank **11** 260-261
Pinchot, Gifford **12** 308-309
Ray, Dixy Lee **13** 56-57
Reagan, Ronald W. **13** 65-68
Richards, Ann Willis **13** 133-134
Rockefeller, Nelson Aldrich **13** 228-230
Smith, Alfred Emmanuel **14** 284-285
Stevenson, Adlai Ewing **14** 445-446
Thurmond, James Strom **15** 214-215
Wallace, George Corley **16** 71-72
Whitman, Christine Todd **16** 245-248
Wilder, Lawrence Douglas **16** 274-276
Wilson, Pete **16** 326-329
governors (lieutenant)
Colden, Cadwallader **4** 145-146
Tabor, Horace Austin Warner **15** 70
governors (of Liberia)
Ashmun, Jehudi **1** 335-336
governors (territorial)
Dole, Sanford Ballard **5** 46
St. Clair, Arthur **13** 429-430
Tugwell, Rexford Guy **15** 336-339
Young, Brigham **16** 469-470
mayors (19th century)
Barnum, Phineas Taylor **2** 13-15
Clinton, DeWitt **4** 112-113
Corning, Erastus **4** 238-239
Dow, Neal **5** 89-90
Grace, William Russell **6** 480-481
Hewitt, Abram Stevens **7** 371-372
Johnson, Tom Loftin **8** 317
Jones, Samuel Milton **8** 342-343
Wood, Fernando **16** 367-368
mayors (20th century)
Baker, Newton Diehl **1** 451
Barry, Marion Shepilov Jr. **2** 25-28
Bradley, Tom **2** 484-485
Byrne, Jane **3** 190-191
Cisneros, Henry G. **4** 62-64
Daley, Richard J. **4** 373-375
Dinkins, David **5** 15-18
Feinstein, Dianne **5** 407-408
Giuliani, Rudolph William **6** 353-355
Hague, Frank **7** 63-64
Humphrey, Hubert Horatio Jr. **8** 34-36
Jackson, Maynard Holbrook Jr. **8** 176-178
Koch, Edward I. **9** 68-69
La Guardia, Fiorello Henry **9** 166-167
Lindsay, John Vliet **9** 423-424
Low, Seth **10** 11-12
Murphy, Frank **11** 260-261
Riordan, Richard Joseph **13** 177-179
Stokes, Carl B. **14** 464-465
Wagner, Robert Ferdinand Jr. **16** 44-45
White, Kevin H. **16** 231-232
Whitmire, Kathryn Jean Niederhofer **16** 252-253
Young, Andrew Jackson Jr. **16** 467-469
Young, Coleman Alexander **16** 470-471
political bosses
see Political machines
state representatives
Baca-Barragán, Polly **1** 412-414
Bond, Julian **2** 386-387
Cornell, Ezra **4** 236-237
Hansen, Julia Butler **7** 132-133
Memminger, Christopher Gustavus **10** 476-477
Pepper, Claude Denson **12** 205-206
Simon, Paul **14** 238-239
see also Articles of Confederation; Confederate States of America; Constitutional Convention; Continential Congress; Diplomats, American

- UN OFFICIALS
Albright, Madeleine Korbel **1** 116-118
Anderson, Marian **1** 218-219
Ball, George **1** 470-471
Black, Shirley Temple **2** 303-305
Bunche, Ralph Johnson **3** 121-122
Ford, Henry II **6** 6-7
Goldberg, Arthur Joseph **6** 397-398
Kirkpatrick, Jeane J. **9** 37-39
Lodge, Henry Cabot Jr. **9** 483-485
Roosevelt, Eleanor **13** 275-277
Stevenson, Adlai Ewing **14** 445-446

Statesmen, Angolan
dos Santos, José Eduardo **5** 71-72
Neto, António Agostinho **11** 351-352
Savimbi, Jonas Malheiros **13** 503-505

Statesmen, Arab
caliphs
Ali **1** 155-156
Harun al-Rashid **7** 188
ibn Tashufin, Yusuf **8** 95-96
Mamun, Abdallah al- **10** 183
Mansur, Abu Jafar ibn Muhammad al- **10** 214-215
Muawiya ibn Abu Sufyan **11** 223-224
Omar ibn al-Khattab **11** 508-509
Yakub al-Mansur, Abu Yusuf **16** 426
court officials
ibn Khaldun, Abd al-Rahman ibn Muhammad **8** 93-94
kings
Husein ibn Ali **8** 63
ibn Saud, Abd al-Aziz **8** 94-95
United Arab Emirates
Zayid bin Sultan Al-Nahyan **16** 491-492

Statesmen, Argentine
dictators
Rosas, Juan Manuel de **13** 290-291

Urquiza, Justo José **15** 396-397
military governors
San Martín, José de **13** 468-469
ministers
Lamas, Carlos Saavedra **9** 175-176
Perón, Eva Duarte de **12** 225-226
Prebisch, Raúl **12** 434-436
presidents
Alfonsín, Raúl Ricardo **1** 146-148
Frondizi, Arturo **6** 127-128
Galtieri, Leopoldo Fortunato **6** 191-193
Irigoyen, Hipólito **8** 139-140
Justo, Agustin Pedro **8** 396
Menem, Carlos Sául **10** 497-499
Mitre, Bartolomé **11** 62-63
Perón, Juan Domingo **12** 228-230
Perón, Isabel Martinez de **12** 226-228
Rivadavia, Bernardino **13** 182-183
Roca, Julio Argentino **13** 218
Sarmiento, Domingo Faustino **13** 484-485
Videla, Jorge Rafaél **15** 490-492

Statesmen, Ashanti
Anokye, Okomfo **1** 242-243

Statesmen, Assyrian
Ashurbanipal **1** 338
Sargon II **13** 482
Sennacherib **14** 108
Tiglath-pileser III **15** 221-222

Statesmen, Australian
bureaucrats
Coombs, Herbert Cole **4** 219-220
cabinet members
Keating, Paul John **8** 469-470
governors
Phillip, Arthur **12** 279-280
legislators
Macarthur, John **10** 78
Wentworth, William Charles **16** 203-204
premiers
Griffith, Samuel Walker **6** 545-546
Lang, John Thomas **9** 192-193
Parkes, Henry **12** 113
presidential advisers
Coombs, Herbert Cole **4** 219-220
prime ministers
Barton, Edmund **2** 39-40
Bruce of Melbourne, 1st Viscount **3** 61-62
Chifley, Joseph Benedict **3** 518
Curtin, John Joseph **4** 348-349
Deakin, Alfred **4** 432-433
Fisher, Andrew **5** 462
Fraser, Malcolm **6** 71-73
Hawke, Robert James Lee **7** 205-206
Hughes, William Morris **8** 21-22
Lyons, Joseph Aloysius **10** 69-70
Menzies, Robert Gordon **10** 510-511
Scullin, James Henry **14** 73
Whitlam, Edward Gough **16** 244-245
Queensland
Bjelke-Petersen, Johannes **2** 297-299

Statesmen, Austrian
archdukes
Francis Ferdinand **6** 44
Maximilian of Hapsburg **10** 358-360
chancellors
Dollfuss, Engelbert **5** 47
Kreisky, Bruno **9** 97-98
Schuschnigg, Kurt von **14** 45-46
emperors
Francis II **6** 43-44
Francis Joseph **6** 45-46
Joseph II **8** 359-360
Leopold II **9** 346
ministers
Böhm-Bawerk, Eugen von **2** 366
Metternich, Klemens von **10** 533-536
Schumpeter, Joseph Alois **14** 43-44
Schuschnigg, Kurt von **14** 45-46
presidents
Renner, Karl **13** 98-99
Waldheim, Kurt **16** 54-55

Statesmen, Austro-Hungarian
Andrássy, Julius **1** 222-223
Berchtold, Leopold von **2** 183-184

Statesmen, Aztec
Cuauhtemoc **4** 329

Statesmen, Babylonian
Hammurabi **7** 109-110
Nebuchadnezzar **11** 330

Statesmen, Bangladeshi
Ershad, Hussain Mohammad **5** 312-314
Mujibur Rahman **11** 234-236

Statesmen, barbarian
Attila **1** 360
Odoacer **11** 473
Ricimer, Flavius **13** 151-152

Statesmen, Belgian
Albert I **1** 112
Albert II **1** 112-113
Leopold I **9** 345-346
Leopold II **9** 346-347
Leopold III **9** 347-348
Spaak, Paul Henri **14** 359-360

Statesmen, Bengali
Ziaur Rahman **16** 515-516

Statesmen, Bohemian
Charles IV **3** 455-456
Ferdinand I **5** 414-415
Ferdinand II **5** 415
Ferdinand III **5** 416-417
Sigismund **14** 220-221
Wenceslaus **16** 201-202

Statesmen, Bolivian
Ballivián, José **1** 475
Banzer Suárez, Hugo **1** 494-496
Barrientos Ortuño, René **2** 22-23
Paz, Octavio **12** 161-162
Paz Zamora, Jaime **12** 165-167
Santa Cruz, Andrés de **13** 472-473
Sucre, Antonio José de **15** 11-12

Statesmen, Bosnian-Herzegovinian
Izetbegovic, Alija **8** 161-163

Statesmen, Botswanan
Chiepe, Gaositwe Keagakwa Tibe **3** 517
Khama, Seretse M. **8** 532-533
Masire, Quett Ketumile **10** 318-319

Statesmen, Brazilian
dictators
Castelo Branco, Humberto **3** 359-360
emperors
Pedro I **12** 179-180
Pedro II **12** 180-181
imperial advisers
Andrada e Silva, José Bonifácio de **1** 221-222
ministers
Aranha, Osvaldo **1** 272-273
Barbosa, Ruy **1** 503-504
Caxias, Duque de **3** 386
Feijó, Diogo Antônio **5** 405-406
Nabuco de Araujo, Joaquim Aurelio **11** 288-289
Rio Branco, Barão do **13** 177
presidents
Castelo Branco, Humberto **3** 359-360
Collor de Mello, Fernando **4** 170-172
Deodoro da Fonseca, Manoel **4** 502
Figueiredo, João Batista de Oliveira **5** 445-446
Geisel, Ernesto **6** 253-255
Goulart, João **6** 467-469
Kubitschek de Oliveira, Juscelino **9** 113-115
Peixoto, Floriano **12** 188-189
Vargas, Getulio Dornelles **15** 433-434

Statesmen, British
colonial governors
Brooke, James **3** 21-22
Carleton, Guy **3** 300-301
Clive, Robert **4** 119-120
Dalhousie, 1st Marquess of **4** 375-376
Jameson, Leander Starr **8** 218
Kitchener, Horatio Herbert **9** 45-46
Lugard, Frederick John Dealtry **10** 31-32
Wellesley, Richard Colley **16** 192-193
foreign secretaries
Carrington **3** 326-327
Castlereagh, Viscount **3** 363-364
members of Parliament
Astor, Nancy Langhorne **1** 352-354
Benn, Tony **2** 164-166
Bevan, Aneurin **2** 248-249
Bondfield, Margaret Grace **2** 388-389
Burgoyne, John **3** 137-138

Burke, Edmund **3** 138-141
Callaghan, Leonard James **3** 230-231
Clarendon, 1st Earl of **4** 73-75
Foot, Michael **5** 505-507
Hardie, James Keir **7** 147-148
Heseltine, Michael **7** 359-361
Howe, William **7** 538-539
Hurd, Douglas **8** 52-55
Montfort, Simon de **11** 132-133
prime ministers
Aberdeen, 4th Earl of **1** 25-26
Balfour, Arthur James **1** 469-470
Bute, 3d Earl of **3** 177-178
Callaghan, Leonard James **3** 230-231
prince consorts
Albert **1** 110-112
see also Statesmen, English; Statesmen, Irish; Statesmen, Scottish; Statesmen, Welsh

Statesmen, Bugandan
Mutesa I **11** 277
Mutesa II **11** 277-278
Mwanga **11** 282-283

Statesmen, Bulgarian
Dimitrov, Georgi **5** 11-13
Zhivkov, Todor **16** 510-512

Statesmen, Burgundian
see Statesmen, French

Statesmen, Burmese
Alaungpaya **1** 103
Aung San **1** 374-375
Aung San Suu Kyi **1** 375-376
Ba Maw **1** 480-481
Mindon Min **11** 47
Ne Win **11** 364-365
Nu, U **11** 439-441

Statesmen, Byzantine
emperors
Alexius I **1** 143-144
Basil I **2** 49-50
Basil II **2** 50-51
Constantine XI **4** 211-212
Heraclius **7** 320-321
Justinian I **8** 393-395
Leo III **9** 330-332
Manuel I **10** 218-219
Michael VIII **11** 1-2
empresses
Irene of Athens **8** 135-138
Theodora **15** 172-175
Zoë **16** 524-525
princesses
Comnena, Anna **4** 185-186

Statesmen, Cambodian
Heng Samrin **7** 283-285
Hun Sen **8** 39-42
Pol Pot **12** 382-384
Rannaridh, Norodom **13** 37-39
Sihanouk, Norodom **14** 222-223

Statesmen, Cameroonian
Ahidjo, Ahmadou **1** 89-90

Statesmen, Canadian
Cabinet members
Fairclough, Ellen Louks **5** 367-368
Lafontaine, Louis-Hippolyte **9** 157-158
Robinson, John Beverley **13** 210
Sifton, Clifford **14** 219-220
colonial governors
Iberville, Sieur d' **8** 90-91
Indian leaders
Erasmus, Georges Henry **5** 300-301
legislators
Brown, George **3** 35-36
McClung, Nellie Letitia **10** 396-397
Papineau, Louis-Joseph **12** 91
Métis leaders
Riel, Louis **13** 163-164
members of Parliament
Bourassa, Joseph-Henri-Napoleon **2** 446-447
Chrétien, Joseph-Jacques-Jean **4** 24-25
Douglas, Thomas Clement **5** 82-83
Smith, Donald Alexander **14** 288-289
Woodsworth, James Shaver **16** 376
ministers
Baldwin, Robert **1** 466-468
Cartier, George-Étienne **3** 342-343
Crerar, Thomas Alexander **4** 306
Galt, Alexander Tilloch **6** 190-191
premiers
Aberhart, William **1** 26-27
Lévesque, René **9** 362-363
Tilley, Samuel Leonard **15** 223-224
premiers of provinces
Bourassa, Robert **2** 447-449
Douglas, Thomas Clement **5** 82-83
Parizeau, Jacques **12** 96-99
prime ministers
Bennett, Richard Bedford **2** 171-172
Borden, Robert Laird **2** 409-411
Campbell, Avril Phaedra Douglas **3** 250-252
Chrétien, Joseph-Jacques-Jean **4** 24-25
Diefenbaker, John George **5** 4-5
King, William Lyon Mackenzie **9** 25-26
Laurier, Wilfrid **9** 232-234
Macdonald, John Alexander **10** 85-87
Mackenzie, Alexander **10** 104
Meighen, Arthur **10** 459-460
Mulroney, Martin Brian **11** 242-246
Pearson, Lester Bowles **12** 174-175
St. Laurent, Louis Stephen **13** 434
Trudeau, Pierre Elliott **15** 309-311
Tupper, Charles **15** 342-343

Statesmen, Carthaginian
Hamilcar Barca **7** 94-95
Hannibal Barca **7** 128-130

Statesmen, Chadian
Eboué, Adolphe Felix Sylvestre **5** 194

Statesmen, Chilean
Alessandri Rodriguez, Jorge **1** 129-130
Allende Gossens, Salvador **1** 174-176
Aylwin Azócar, Patricio **1** 393-395
Balmaceda Fernández, José Manuel **1** 475-476
Carrera, José Miguel **3** 323-324
Frei Montalva, Eduardo **6** 94-95
Ibáñez del Campo, Carlos **8** 88
Montt Torres, Manuel **11** 139-140
O'Higgins, Bernardo **11** 486
Pinochet Ugarte, Augusto **12** 315-317
Portales Plazazuelos, Diego José Víctor **12** 404

Statesmen, Chinese
councilors
Chia Ssu-tao **3** 514-515
Han Fei Tzu **7** 124-125
Shang Yang **14** 149-150
Ssu-ma kuang **14** 390-391
Wang An-shih **16** 95-97
Wen T'ien-hsiang **16** 203
Wen-hsiang **16** 202-203
emperors (ancient)
Han Kao-tsu **7** 125-126
Liu Pang **9** 453-453
Quin Shi Huang-Di **12** 515-518
Wu-ti **16** 406-408
Wu wang **16** 408-409
emperors (1st-8th century)
Hsüan-tsung, T'ang **8** 7-8
Kuang-wu-ti **9** 112-113
Liang Wu-ti **9** 396-397
Shih Le **14** 195
Sui Wen-ti **15** 16-18
T'ai-tsung, T'ang **15** 83-84
Wang Mang **16** 101-103
Hsiao-Wen-ti, Wei **8** 5
emperors (10th-15th century)
Hui-Tsung **8** 25
Hung-wu **8** 38-39
Kao-tsung **8** 433
Kublai Khan **9** 115-118
Yung-lo **16** 482-483
Zhao Kuang-yin **16** 505-508
emperors (17th-19th century)
K'ang-hsi **8** 423-426
Kuang-hsü **9** 111-112
Qianlong **12** 502-505
empresses
Tz'u-hsi **15** 375-376
Wu Tse-t'ien **16** 408
governors
Ch'i-ying **4** 12
Li Hung-Chang **9** 407-409
Lin Tse-hsü **9** 431-432
Tseng Kuo-fan **15** 324-325
Tso Tsung-t'ang **15** 328-329
ministers
Chang Chü-cheng **3** 431-432
Chou Kung **4** 22-23
Deng Xiaoping **4** 498-500
Ou-yang Hsiu **12** 33-34
Shih Ko-fa **14** 194-195
Wo-jen **16** 352

Yeh-lü Ch'u-ts'ai **16** 447-449
officials
Ch'in Kuei **3** 524-525
Chu Hsi **4** 40-43
Fan Chung-yen **5** 376-377
Feng Kuei-fen **5** 411-412
Ho-shen **7** 512-513
Jiang Qing **8** 256-260
Li Peng **9** 433-435
Jiang Zemin **8** 260-261
Xu Guangqi **16** 422-425
premiers
Chou En-lai **4** 20-22
Zhao Ziyang **16** 508-509
presidents
Chiang Ching-kuo **3** 509-510
Chiang Kai-shek **3** 510-513
Lee Teng-hui **9** 283-285
Sun Yat-sen **15** 35-39
Yüan Shih-k'ai **16** 480-481
prime ministers
Li Ssu **9** 442-443
Wang Ching-wei **16** 98
rebel "emperors"
Huang Ch'ao **8** 8-9
Li Tzu-Ch'eng **9** 452
warlords
An Lu-shan **1** 239-240
Ts'ao Ts'ao **15** 322-323
Wu P'ei-fu **16** 404-405
see also Communist party (China)

Statesmen, Colombian
Gaitán, Jorge Eliécer **6** 172-173
Gaviria Trujillo, Cesar Augusto **6** 242-243
Gómez Castro, Laureano Eleuterio **6** 419-420
Lleras Camargo, Alberto **9** 467
Mosquera, Tomás Cipriano de **11** 205-206
Nariño, Antonio **11** 314-315
Reyes, Rafael **13** 113
Rojas Pinilla, Gustavo **13** 255-256
Santander, Franciso de Paula **13** 475

Statesmen, Congolese
Affonso I **1** 72
Kasavubu, Joseph **8** 453-455
Lumumba, Patrice Emery **10** 43-45
Mobutu Sese Seko **11** 69-71
Nzinga Nkuwu **11** 451-452
Tshombe, Moïse Kapenda **15** 325-326
Youlou, Fulbert **16** 466-467

Statesmen, Costa Rican
Arias Sanchez, Oscar **1** 287-289
Calderón Fournier, Rafael **3** 222-223
Ferrer, José Figuéres **5** 428-429

Statesmen, Croatian
Tudjman, Franjo **15** 333-335

Statesmen, Cuban
Batista y Zaldívar, Fulgencio **2** 57-58
Castro Ruz, Fidel **3** 365-368
Céspedes, Carlos Manuel de **3** 398-399
Estrada Palma, Tomás **5** 326-327
Gómez, Máximo **6** 418-419
Grau San Martin, Ramón **6** 499-500
Guevara, Ernesto **7** 30-31
Machado y Morales, Gerardo **10** 92-93
Menocal, Mario Garcia **10** 506-507

Statesmen, Cypriot
Kyprianou, Spyros **9** 141-143
Makarios III **10** 157-158

Statesmen, Czech
Beneš, Edward **2** 155-157
Dubček, Alexander **5** 112-113
Havel, Vaclav **7** 202-205
Husák, Gustáv **8** 59-61
Masaryk, Tomáš Garrigue **10** 314-315
Slánský, Rudolf Salzmann **14** 270-271

Statesmen, Dahomean
Apithy, Sourou Migan **1** 259-260

Statesmen, Danish
Margaret of Denmark **10** 250-252

Statesmen, Dominican
Baez, Buenaventura **1** 432-433
Balaguer y Ricardo, Joaquin **1** 460-461
Bosch, Juan **2** 428-429
Santana, Pedro **13** 474-475
Trujillo Molina, Rafael Leonidas **15** 313-314
Vázquez, Horacio **15** 448-449

Statesmen, Dutch
colonial governors
John Maurice of Nassau **8** 281-282
Minuit, Peter **11** 50
Stuyvesant, Peter **15** 5-6
Van Diemen, Anthony Meuza **15** 420
kings
Bonaparte, Louis **2** 382-383
William I **16** 291-292
pensionaries
Grotius, Hugo **7** 18-19
Oldenbarnevelt, Johan van **11** 495-496
Witt, Johan de **16** 348-349
political leaders
Luns, Joseph **10** 46-47
Van Eekelen, Willem Frederik **15** 426-427
queens
Beatrix, Wilhelmina von Amsberg Queen **2** 92-93
Juliana **8** 379-380
Wilhelmina **16** 278-279
stadholders
Maurice of Nassau **10** 348-349
William the Silent **16** 300-302

Statesmen, Ecuadorian
Alfaro, José Eloy **1** 144-145
Borja Cevallos, Rodrigo **2** 417-418
García Moreno, Gabriel **6** 209-210
Plaza Lasso, Galo **12** 350-351
Velasco Ibarra, José María **15** 452-454

Statesmen, Egyptian
kings (ancient)
Khufu **8** 540-541
Menes **10** 500-502
Ptolemy I **12** 470-472
Ptolemy II **12** 472-473
Thutmose III **15** 216-217
Zoser **16** 531
see also pharaohs (below)
kings (modern)
Farouk I **5** 387-388
Fuad I **6** 139
ministers
Haykal, Muhammad Husain **7** 230-231
Husayn, Taha **8** 61-62
Zaghlul Pasha, Saad **16** 485-486
pashas and khedives
Ismail Pasha **8** 150-151
Mohammed Ali **11** 81-82
Tewfik Pasha **15** 157-158
pharaohs
Amenhotep III **1** 194-195
Amenemhet I **1** 193-194
Ikhnaton **8** 110-111
Piankhi **12** 288-289
Ramses II **13** 22-23
Shabaka **14** 130
Taharqa **15** 81-82
Tutankhamen **15** 359-360
see also kings (above)
presidents
Mubarak, Hosni **11** 225-226
Nasser, Gamal Abdel **11** 317-318
Sadat, Anwar **13** 412-414
queens (ancient)
Cleopatra **4** 105-106
Hatshepsut **7** 196-197
Nefertiti **11** 331-332
sultans
Nureddin **11** 444-445
Saladin **13** 441-442

Statesmen, English
cabinet members (13th-17th century)
Bacon, Francis **1** 422-424
Buckingham, 2d Duke of **3** 94-95
Essex, 2d Earl of **5** 321-322
Gloucester, Duke of **6** 370-371
John of Gaunt **8** 282-283
Leicester, Earl of **9** 312-313
Montfort, Simon de **11** 132-133
More, Thomas **11** 156-157
Norfolk, 3d Duke of **11** 423
Northumberland, Duke of **11** 431-432
Raleigh, Walter **13** 9-11
Shaftesbury, 1st Earl of **14** 135-136
Strafford, 1st Earl of **14** 490-491
Warwick and of Salisbury, Earl of **16** 122-123
cabinet members (18th-19th century)
Addison, Joseph **1** 57-58
Bolingbroke, Viscount **2** 374-375
Chamberlain, Joseph **3** 411-413
Fox, Charles James **6** 35-37
Godolphin, Sidney **6** 380-381
Harley, Robert **7** 159-160

Macaulay, Thomas Babington **10** 79-80
Pitt, William the Elder **12** 328-329
Walpole, Robert **16** 82-84
Cabinet members (20th century)
Bevin, Ernest **2** 252-253
Cecil, of Chelwood Viscount **3** 388-389
Chamberlain, Arthur Neville **3** 409-411
Clarke, Kenneth Harry **4** 85-87
Gaitskell, Hugh **6** 173-174
Halifax, 1st Earl of **7** 82-83
Henderson, Arthur **7** 277-278
Howe, Geoffrey **7** 531-532
Jenkins, Roy Harris **8** 244-245
Milner, Alfred **11** 38-39
Morley, John **11** 178-179
Pym, Francis **12** 494-495
Webb, Sidney James **16** 154-155
Wilkinson, Ellen **16** 283-284
Williams, Shirley Vivien Teresa Brittain **16** 305-306
colonial governors (Africa)
Cromer, 1st Earl of **4** 317
Frere, Henry Bartle Edward **6** 100-101
Goldie, George Dashwood Taubman **6** 404
Johnston, Henry Hamilton **8** 322-323
Lugard, Frederick John Dealtry **10** 31-32
Maclean, George **10** 108-109
Milner, Alfred **11** 38-39
Rhodes, Cecil John **13** 120-122
colonial governors (America)
Amherst, Jeffery **1** 200-201
Andros, Edmund **1** 234-235
Berkeley, William **2** 198-199
Calvert, Charles **3** 238
Calvert, George **3** 238-239
Dunmore, 4th Earl of **5** 147
Endecott, John **5** 284-285
Johnson, William **8** 319-320
Nicholson, Francis **11** 381-382
Oglethorpe, James Edward **11** 482-483
Penn, William **12** 200-202
Spotswood, Alexander **14** 385
Tryon, William **15** 321
Vane, Henry **15** 425-426
colonial governors (Australia and New Zealand)
Eyre, Edward John **5** 354
Forrest, John **6** 12-13
Hobson, William **7** 426
Macquarie, Lachlan **10** 115-116
Sturt, Charles **15** 2-3
colonial governors (Canada)
Durham, 1st Earl of **5** 161-162
Elgin, 8th Earl of **5** 248-249
Metcalfe, Charles Theophilus **10** 531-532
Rodney, George Brydges **13** 239-240
Sydenham, Thomas **15** 59-60
colonial governors (India)
Chelmsford, Frederic John Napier Thesiger **3** 497
Cornwallis, Charles **4** 241-243
Curzon, George Nathaniel **4** 351-352
Halifax, 1st Earl of **7** 82-83
Hastings, Warren **7** 195-196
Reading, 1st Marquess of **13** 64
kings (Hanover)
George I **6** 268-269
George II **6** 269-270
George III **6** 270-272
George IV **6** 272-273
William IV **16** 296-297
kings (Lancaster)
Henry IV **7** 292-293
Henry V **7** 296-297
Henry VI **7** 298-299
kings (Norman)
Henry I **7** 286-287
Stephen **14** 426-427
William I **16** 290-291
William II **16** 293-294
kings (Plantagenet)
Edward I **5** 208-210
Edward II **5** 210
Edward III **5** 211-212
Henry II **7** 287-289
Henry III **7** 290-292
John **8** 274-275
Richard I **13** 130
Richard II **13** 130-131
kings (Saxe-Coburg)
Edward VII **5** 214-215
kings (Saxon)
Alfred **1** 151-153
Edward the Confessor **5** 218-219
Ethelred the Unready **5** 327
Harold II **7** 162
kings (Stuart)
Charles, I **3** 450-452
Charles II **3** 452-454
James I **8** 204-206
James II **8** 207-208
William III **16** 295-296
kings (Tudor)
Edward VI **5** 213-214
Henry VII **7** 300-302
Henry VIII **7** 302-305
kings (Windsor)
Edward VIII **5** 215-217
George V **6** 273-275
George VI **6** 275
kings (York)
Edward IV **5** 212-213
Richard III **13** 132-133
lord protectors
Cromwell, Oliver **4** 317-320
members of Parliament
Aitken, William Maxwell **1** 94-96
Boothroyd, Betty **2** 406-407
Bradlaugh, Charles **2** 478
Bright, John **3** 6-7
Cobbett, William **4** 126-127
Cobden, Richard **4** 127-128
Hampden, John **7** 110-111
Kaufman, Gerald Bernard **8** 458-460
Marvell, Andrew **10** 301-303
Maxwell, Ian Robert **10** 360-361
Pepys, Samuel **12** 207-208
Perth, 16th Earl of **12** 244-245
Pym, Francis **12** 494-495
Pym, John **12** 495-496
Rathbone, Eleanor **13** 47-48
Sandys, Edwin **13** 463-464
Shaftesbury, 7th Earl of **14** 137-138
Wilberforce, William **16** 269-270
Wilkes, John **16** 280-281
Wootton, Barbara Adam **16** 384-385
prime ministers (18th-19th century)
North, Frederick **11** 429-430
Pitt, William the Younger **12** 329-331
Rockingham, 2d Marquess of **13** 230-231
prime ministers (19th century)
Canning, George **3** 258-260
Disraeli, Benjamin **5** 27-29
Gladstone, William Ewart **6** 357-360
Grey, Charles **6** 539-540
Liverpool, 2nd Earl of **9** 456-457
Melbourne, 2nd Viscount **10** 468-469
Palmerston, 3d Viscount **12** 81-83
Peel, Robert **12** 181-183
Russell, John **13** 380-381
Salisbury, 3d Marquess of **13** 448-449
Wellington, 1st Duke of **16** 193-195
prime ministers (20th century)
Asquith, Herbert Henry **1** 344-346
Attlee, Clement Richard **1** 361-362
Baldwin, Stanley **1** 468-469
Chamberlain, Arthur Neville **3** 409-411
Churchill, Winston Leonard Spencer **4** 51-53
Eden, Anthony **5** 204-205
Heath, Edward Richard George **7** 244-246
Lloyd George, David **9** 469-471
Macmillan, Harold **10** 112-113
Major, John **10** 155-157
Thatcher, Margaret Hilda **15** 165-168
Wilson, James Harold **16** 324-325
princes
Charles, Prince of Wales **3** 448-450
Edward the Black Prince **5** 217-218
princesses
Diana, Princess of Wales **4** 529-533
queen consorts
Margaret of Anjou **10** 249-250
queens
Eleanor of Aquitaine **5** 246-247

Elizabeth, the Queen Mother **5** 261-263
Elizabeth I **5** 263-266
Elizabeth II **5** 266-269
Mary, I **10** 308-309
Mary II **10** 309-310
Victoria **15** 485-487
see also Diplomats, English; Statesmen, British

Statesmen, Ethiopian
Ezana **5** 354-355
Haile Selassie **7** 68-70
Heruy Wäldä-Sellasé **7** 348-349
Johannes IV **8** 272-273
Lalibela **9** 170
Mäkonnen Endalkačäw **10** 161-162
Mengistu Haile Mariam **10** 503-505
Menelik II **10** 495-497
Tewodros II **15** 158-159
Yekuno Amlak **16** 449

Statesmen, Filipino
Aguinaldo, Emilio **1** 88
Aquino, Benigno **1** 267-268
Aquino, Corazon Cojoangco **1** 268-270
Bonifacio, Andres **2** 393-394
Garcia, Carlos P. **6** 207-208
Laurel, Salvador H. **9** 226-227
Macapagal, Diosdado P. **10** 74-76
Magsaysay, Ramon **10** 130-131
Marcos, Ferdinand **10** 240-242
Marcos, Imelda Romualdez **10** 242-243
Osmeña, Sergio **12** 22-24
Quezon, Manuel Luis **12** 511-513
Quirino, Elpidio **12** 519-520
Ramos, Fidel Valdez **13** 18-19
Recto, Claro M. **13** 69-70
Rizal, José **13** 187-189
Rómulo, Carlos P. **13** 270-271
Roxas, Manuel **13** 331-332

Statesmen, Finnish
Mannerheim, Carl Gustav Emil Von **10** 207-208

Statesmen, French
chiefs of state (Vichy)
Laval, Pierre **9** 237-238
Pétain, Henri Philippe **12** 250-252
colonial governors
Bienville, Sieur de **2** 268-269
Charnisay, Charles de Menou **3** 470-471
Dupleix **5** 153
Faidherbe, Louis Léon César **5** 366-367
Frontenac et Palluau, Comte de **6** 128-130
Lyautey, Louis Hubert Gonzalve **10** 60-61
Talon, Jean **15** 91-92
Vaudreuil-Cavagnal, Marquis de **15** 444
dukes
Charles the Bold **3** 467-469
Godfrey of Bouillon **6** 379
Philip the Good **12** 278-279
emperors
Napoleon I **11** 306-310
Napoleon III **11** 310-312
extremists (right wing)
Le Pen, Jean Marie **9** 348-350
kings (Bourbon)
Henry IV **7** 293-295
Louis XIII **9** 529-531
Louis XIV **9** 531-533
Louis XV **9** 533-534
Louis XVI **9** 534-535
Louis XVIII **9** 535-536
kings (Capetian)
Louis IX **9** 525-526
Louis VI **9** 523-524
Louis VII **9** 524-525
Philip II **12** 268-269
Philip IV **12** 274
kings (Carolingian)
Louis I **9** 522-523
Martel, Charles **10** 285
kings (Merovingian)
Clovis I **4** 124
kings (Napoleonic era)
Bonaparte, Joseph **2** 381-382
Bonaparte, Louis **2** 382-383
Murat, Joachim **11** 253-254
kings (Navarre)
Thibaut IV **15** 180-181
kings (Restoration)
Louis Philippe **9** 536-537
kings (Valois)
Charles V **3** 459-460
Charles VI **3** 460-461
Charles VII **3** 461-462
Charles VIII **3** 462-463
Francis I **6** 40-43
John II **8** 275-276
Louis XI **9** 526-528
Louis XII **9** 528-529
Philip VI **12** 277-278
ministers (17th-18th century)
Colbert, Jean Baptiste **4** 142-143
Mazarin, Jules **10** 379-380
Necker, Jacques **11** 330-331
Richelieu, Armand Jean du Plessis de **13** 142-144
Talleyrand, Charles Maurice de **15** 89-90
Turgot, Anne Robert Jacques **15** 348-349
ministers (19th-20th century)
Chateaubriand, Vicomte de **3** 477-479
Delcassé, Théophile **4** 478-479
Ferry, Jules François Camille **5** 430
Fouché, Joseph **6** 30-31
Guizot, François Pierre Guillaume **7** 40-41
Malraux, André **10** 178-180
Schuman, Robert **14** 41
Talleyrand, Charles Maurice de **15** 89-90
Thorez, Maurice **15** 206-207
Tocqueville, Alexis Charles Henri Maurice Clérel de **15** 250-251
ministers (20th century)
Camdessus, Michel **3** 244-246
Delors, Jacques **4** 484-486
ministers (20th century)
Rocard, Michel **13** 218-220
National Assembly members
Servan-Schreiber, Jean-Jacques **14** 113-115
premiers
Bourgeois, Léon **2** 450-451
Briand, Aristide **2** 528-529
Clemenceau, Georges **4** 99-101
Daladier, Édouard **4** 369
Ferry, Jules François Camille **5** 430
Gambetta, Léon **6** 198-199
Guizot, François Pierre Guillaume **7** 40-41
Herriot, Édouard **7** 339-340
Simon, Jules François **14** 237-238
presidents
Blum, Léon **2** 343-344
Carnot, Lazare Nicolas Marguerite **3** 313-314
De Gaulle, Charles André Joseph Marie **4** 463-465
Giscard d'Estaing, Valéry **6** 350-352
Lamartine, Alphonse Marie Louis de **9** 173-175
Mitterrand, François **11** 63-66
Poincaré, Raymond **12** 366-368
Pompidou, Georges **12** 389-390
Thiers, Louis Adolphe **15** 181-182
prime ministers
Balladur, Edouard **1** 474-475
Barre, Raymond **2** 19-20
Chirac, Jacques **4** 2-3
Cresson, Edith **4** 306-307
Fabius, Laurent **5** 358-359
Mendès France, Pierre **10** 492-493
queens
Eleanor of Aquitaine **5** 246-247
Marie Antoinette **10** 258-259
Medici, Catherine de' **10** 445-449
regents
Orléans, Philippe II D' **11** 530-531
Revolutionary leaders
Babeuf, François Noel **1** 412
Barras, Vicomte de **2** 19
Danton, Georges Jacques **4** 391-393
David, Jacques Louis **4** 407-409
Hébert, Jacques René **7** 247-248
Jaurès, Jean **8** 226-227
Lafayette, Marquis de **9** 151-152
Marat, Jean Paul **10** 230-231
Mirabeau, Comte de **11** 51-52
Montalembert, Comte de **11** 118-119
Robespierre, Maximilien François Marie Isidore de **13** 199-201
Saint-Just, Louis Antoine Léon de **13** 433
Sieyès, Comte Emmanuel Joseph **14** 217-218
vice-premiers
Thorez, Maurice **15** 206-207

Statesmen, Gambian
Jawara, Dauda Kairaba **8** 227-228

Statesmen, German
barbarian chiefs
Odoacer **11** 473
Ricimer, Flavius **13** 151-152
chairmen of council of state (East)
Honecker, Erich **7** 471-472
Ulbricht, Walter **15** 383-384
chancellors
Bethmann Hollweg, Theobald von **2** 239-240
Bismarck, Otto Eduard Leopold von **2** 294-296
Hitler, Adolf **7** 417-420
Stresemann, Gustav **14** 508-509
chancellors (pre-1945)
von Papen, Franz **16** 28-29
chancellors (post-1990)
Kohl, Helmut **9** 73-74
chancellors (West)
Adenauer, Konrad **1** 59-61
Brandt, Willy **2** 499-500
Erhard, Ludwig **5** 302-304
Kohl, Helmut **9** 73-74
Schmidt, Helmut **14** 19-21
Strauss, Franz Josef **14** 497-498
electors
Frederick William **6** 85-86
empresses
Maria Theresa **10** 256-258
foreign ministers (West)
Genscher, Hans-Dietrich **6** 265-266
Holy Roman Emperors
Charlemagne **3** 445-447
Ferdinand I **5** 414-415
Frederick I **6** 78-79
Frederick II **6** 79
Frederick III **6** 84-85
Henry III **7** 290
Henry IV **7** 292
Henry V **7** 295-296
Henry VII **7** 299-300
Maximilian I **10** 356-357
Maximilian II **10** 357-358
Otto I **12** 28-29
Otto III **12** 29-30
Rudolf I **13** 347-348
kings
Henry I **7** 285-286
Louis I **9** 522-523
Länder prime ministers
Lafontaine, Oskar **9** 158-160
ministers
Lambsdorff, Otto Graf **9** 177-179
Rathenau, Walther **13** 48-49
Schacht, Hjalmar Horace Greeley **13** 518-519
Vogel, Hans-Jochen **16** 8-9
Wörner, Manfred **16** 389-390
nationalist leaders
Kapp, Wolfgang **8** 436
Schumacher, Kurt **14** 40-41
Nazi leaders
Goebbels, Joseph Paul **6** 384-385
Göring, Hermann Wilhelm **6** 457-458
Himmler, Heinrich **7** 398-399
opposition politicians (reunited)
Scharping, Rudolf **13** 522-524
opposition politicians (West)
Kelly, Petra **8** 486-487
Schönhuber, Franz Xaver **14** 28-29
presidents
Ebert, Friedrich **5** 193-194
Hindenburg, Paul Ludwig Hans von Beneckendorff und von **7** 400-401
presidents (unified)
Herzog, Roman **7** 355-357
state presidents
Rau, Johannes **13** 51-52
state secretaries (West)
Hamm-Brücher, Hildegard **7** 101-103
Elizabeth of Hungary **5** 271-272
vice chancellors
Erzberger, Matthias **5** 319-320

Statesmen, Ghanaian
Busia, Kofi Abrefa **3** 172-173
Danquah, Joseph B. **4** 388-389
Nkrumah, Kwame **11** 408-410

Statesmen, Greek (ancient)
Athenian
Alcibiades **1** 119-120
Cleisthenes **4** 98-99
Cleon **4** 104-105
Miltiades **11** 42-43
Pericles **12** 219-221
Solon **14** 327-328
Themistocles **15** 170-171
Sicyonian
Aratus **1** 273-274
Spartan
Agesilaus II **1** 79-80
Agis IV **1** 81-82
Cleomenes I **4** 103
Cleomenes III **4** 103-104
Leonidas I **9** 340-343
Lysander **10** 70
Theban
Epaminondas **5** 291-292

Statesmen, Greek (modern)
Karamanlis, Constantine **8** 440-441
Papandreou, Andreas **12** 88-91
Venizelos, Eleutherios **15** 460-461

Statesmen, Grenadian
Bishop, Maurice **2** 292-293

Statesmen, Guatemalan
Arbenz Guzmán, Jacobo **1** 274-276
Arévalo, Juan José **1** 285-286
Barrios, Justo Rufino **2** 23-24
Carrera, José Rafael **3** 324-325
Cerezo Arevalo, Marco Vinicio **3** 393-395
Estrada Cabrera, Manuel **5** 325-326
Serrano Elías, Jorge Antonio **14** 112-113
Ubico y Castañeda, Jorge **15** 377-378

Statesmen, Guinea-Bissauan
Cabral, Amílcar Lopes **3** 202-203

Statesmen, Guinean
Touré, Sékou **15** 275-277

Statesmen, Guyanese
Burnham, Forbes **3** 149-151
Ramphal, Shridath Surendranath **13** 19-20

Statesmen, Haitian
Aristide, Jean-Bertrand **1** 291-293
Boyer, Jean Pierre **2** 468-469
Christophe, Henri **4** 32
Dessalines, Joan Jacques **4** 511-512
Duvalier, François **5** 165-166
Duvalier, Jean-Claude **5** 166-168
Toussaint L'Ouverture, François Dominique **15** 278-279

Statesmen, Hawaiian
Kamehameha I **8** 416
Kalakaua, David **8** 413-414
Liliuokalani, Lydia Kamakaeha **9** 411-412

Statesmen, Herero (Africa)
Maherero, Samuel **10** 139-142

Statesmen, Honduran
Azcona Hoyo, José **1** 398-399
Callejas Romero, Rafael Leonardo **3** 233-234
Carías Andino, Tiburcio **3** 298-299
Morazán, José Francisco **11** 155
Suazo Córdova, Roberto **15** 8-10

Statesmen, Hungarian
Andrássy, Julius **1** 222-223
Deák, Francis **4** 431-432
Ferdinand I **5** 414-415
Ferdinand II **5** 415
Ferdinand III **5** 416-417
Francis Joseph **6** 45-46
Horthy de Nagybánya, Nicholas **7** 510-512
Hunyadi, John **8** 51-52
Kádár, János **8** 402-403
Kossuth, Louis **9** 88-90
László I, King of Hungary **9** 219-221
Nagy, Imre **11** 292-293
Sigismund **14** 220-221
Stephen I **14** 427-428

Statesmen, Icelandic
Sturluson, Snorri **14** 310-311

Statesmen, Indian (Asian)
emperors
Akbar, Jalal-ud-din Mohammed **1** 96
Asoka **1** 341-342
Aurangzeb **1** 377
Babar the Conqueror **1** 405-407
Chandragupta Maurya **3** 426
Jahangir **8** 196-199
Samudragupta **13** 457
Shah Jahan **14** 138-139
executive council members
Ambedkar, Bhimrao Ramji **1** 190-191
Sapru, Tej Bahadur **13** 480-481
governors general
Rajagopalachari, Chakravarti **13** 6-7
imams
Aga Khan **1** 74-76
kings

Harsha **7** 181-182
Rajaraja I **13** 7
Śivajī **14** 266-267
mayors
Bose, Subhas Chandra **2** 430-431
National Congress members
Das, Chitta Ranjan **4** 401-402
Rai, Lala Lajpat **13** 5-6
National Congress presidents
Banerjee, Surendranath **1** 488
Gandhi, Mohandas Karamchand **6** 201-204
Gokhale, Gopal Krishna **6** 396
Kamaraj, Kumaraswami **8** 415
Mehta, Pherozeshah **10** 455
Naidu, Sarojini **11** 294-295
Naoroji, Dadabhai **11** 305
Nehru, Motilal **11** 334-335
Patel, Vallabhbhai **12** 129-130
national leaders
Bhave, Vinoba **2** 257-258
Ghose, Aurobindo **6** 293-294
Narayan, Jayaprakash **11** 312-313
presidents
Prasad, Rajendra **12** 433
Radhakrishnan, Sarvepalli **12** 537-538
prime ministers
Gandhi, Indira Priyadarshini **6** 200-201
Gandhi, Rajiv **6** 204-205
Nehru, Jawaharlal **11** 332-334
Singh, Vishwanath Pratap **14** 254-256
princes
Haidar Ali **7** 65-66
Ranjit Singh **13** 32-33
Tipu Sultan **15** 236
sultans
Ala-ud-din **1** 102-103
Mahmud of Ghazni **10** 147
Muhammad bin Tughluq **11** 229
UN officials
Menon, Vengalil Krishnan Krishna **10** 507-509
Pandit, Vijaya Lakshmi **12** 83-84
see also Statesmen, Pakistani

Statesmen, Indonesian
Suharto **15** 14-15
Sukarno **15** 18-20

Statesmen, Iranian
Abbas I **1** 4-6
Agha Mohammad Khan **1** 80-81
Cyrus the Great **4** 363-364
Darius I **4** 394-395
Karim Khan Zand **8** 447
Khamenei, Sayyid Ali **8** 533-535
Khomeini, Ruhollah Musavi **8** 535-537
Khosrow I **8** 538-539
Mohammad Reza Shah Pahlavi **11** 75-76
Mossadegh, Mohammad **11** 206-207
Rafsanjani, Akbar Hashemi **13** 3-4
Reza Shah Pahlavi **13** 116-117
Shahpur II **14** 140-141
Taqi Khan Amir-e Kabir, Mirza **15** 106-107
Xerxes **16** 420

Statesmen, Iraqi
Fādil al-Jamālī, Muhammad **5** 361-362
Faisal I **5** 370-371
Nuri al-Sa'id **11** 446-447
Saddam Hussein **13** 415-416

Statesmen, Irish
Adams, Gerald **1** 42-44
Bruton, John Gerard **3** 76-77
Collins, Michael **4** 167-168
Cosgrave, Liam **4** 258-260
De Valera, Eamon **4** 514-515
Devlin, Bernadette **4** 515-516
Emmet, Robert **5** 281-282
Faulkner, Brian **5** 393-395
Fitzgerald, Garret **5** 472-474
Grattan, Henry **6** 499
Hyde, Douglas **8** 82-83
O'Connell, Daniel **11** 465-467
O'Neill, Terence Marne **11** 516-517
Paisley, Ian K. **12** 67-69
Parnell, Charles Stewart **12** 117-119
Pearse, Patrick Henry **12** 173-174
Reynolds, Albert **13** 113-115
Robinson, Mary Bourke **13** 211-213
see also Statesmen, British

Statesmen, Israeli
Arens, Moshe **1** 284-285
Begin, Menachem **2** 118-120
Ben-Gurion, David **2** 160-161
Dayan, Moshe **4** 429-431
Eban, Abba **5** 191-192
Herzog, Chaim **7** 354-355
Levy, David **9** 373-374
Meir, Golda **10** 462-463
Netanyahu, Binyamin **11** 350-351
Peres, Shimon **12** 210-211
Rabin, Yitzchak **12** 527-529
Shamir, Yitzchak **14** 147-149
Sharon, Ariel **14** 157-159
Weizman, Ezer **16** 181-182
Weizmann, Chaim **16** 183-184

Statesmen, Israelite
see Bible—Old Testament; Jewish history

Statesmen, Italian
Communist leaders
Gramsci, Antonio **6** 488-489
Togliatti, Palmiro **15** 253-254
countesses
Matilda of Tuscany **10** 334-336
dictators
Mussolini, Benito **11** 272-274
Savonarola, Girolamo **13** 505-506
doges
Dandolo, Enrico **4** 386-387
dukes
Borgia, Cesare **2** 412-413
Sforza, Lodovico **14** 127-128
Visconti, Gian Galeazzo **15** 510-511
kings
Bonaparte, Joseph **2** 381-382
Victor Amadeus II **15** 482-483
Victor Emmanuel II **15** 483-484
Victor Emmanuel III **15** 484-485
members of parliament
Garibaldi, Giuseppe **6** 215-217
Matteotti, Giacomo **10** 339-340
ministers
De Sanctis, Francesco **4** 505
Gentile, Giovanni **6** 267
Orlando, Vittorio Emmanuele **11** 529-530
papal advisers
Catherine of Siena **3** 369-370
premiers
Andreotti, Giulio **1** 226-228
Badoglio, Pietro **1** 428-429
Cavour, Conte di **3** 385-386
Crispi, Francesco **4** 310-311
De Gasperi, Alcide **4** 462-463
Giolitti, Giovanni **6** 339-340
presidents
Scalfaro, Oscar Luigi **13** 511-512
presidents (Venetian Republic)
Manin, Daniele **10** 197-198
prime ministers
Craxi, Bettino **4** 300-301
Fanfani, Amintore **5** 378-379
Moro, Aldo **11** 180-181
princes
Medici, Cosimo de' **10** 449-450
Medici, Lorenzo de' **10** 450-451
Roman Triumvirate member
Mazzini, Giuseppe **10** 381-383
tribunes
Rienzi, Cola di **13** 166-167
see also Statesmen, Roman

Statesmen, Ivorian
Houphouët-Boigny, Felix **7** 519-520

Statesmen, Jamaican
Bustamante, William Alexander **3** 175-177
Manley, Michael Norman **10** 200-201

Statesmen, Japanese
emperors
Akihito **1** 98-99
Daigo II **4** 367-368
Goshirakawa **6** 460-461
Hirohito **7** 410-412
Kammu **8** 420
Mutsuhito **11** 279-282
empresses
Suiko **15** 15-16
ministers
Makibi, Kibi-no **10** 161
Okubo, Toshimichi **11** 489-490
Saigo, Takamori **13** 429
Saionji, Kimmochi **13** 438-439
party leaders
Doi Takako **5** 39-41
premiers
Hara, Kei **7** 138
Inukai, Tsuyoshi **8** 130-131
Ito, Hirobumi **8** 153-155
Kishi, Nobusuke **9** 41-43

Konoe, Fumimaro **9** 82-83
Okuma, Shigenobu **11** 490
Sato, Eisaku **13** 495-496
Tojo, Hideki **15** 254-256
Yamagata, Aritomo **16** 428-429
Yoshida, Shigeru **16** 464-465
prime ministers
Kaifu Toshiki **8** 410-411
Nakasone, Yasuhiro **11** 298-300
Tanaka, Kakuei **15** 96-98
regents
Fujiwara Michinaga **6** 145-146
Shotoku Taishi **14** 205-207
shoguns
Ashikaga Takauji **1** 330-332
Ieyasu, Tokugawa **8** 103-106
Yoritomo, Minamoto **16** 463-464
Yoshimune, Tokugawa **16** 465-466
warrior chieftains
Nobunaga, Oda **11** 413-414

Statesmen, Jordanian
Abdullah ibn Husein **1** 19-20
Hussein ibn Talal **8** 65-67

Statesmen, Kashan
Kanishka **8** 428-429

Statesmen, Kenyan
Kenyatta, Jomo **8** 512-514
Mboya, Thomas Joseph **10** 384-385
Moi, Daniel Arap **11** 83-86
Ngala, Ronald Gideon **11** 373-374
Odinga, Ajuma Jaramogi Oginga **11** 471-473
Ogot, Grace Emily Akinyi **11** 483-484
Thuku, Harry **15** 212-213

Statesmen, Korean
commissioners
Chang Po-go **3** 433-434
Ch'oe Ch'ung-hn **4** 13
kings
Chongjo **4** 15-16
Kojong **9** 74-75
Kwanggaet'o **9** 139-140
Kwangjong **9** 140
Sejo **14** 90-91
Sejong **14** 91-92
Sŏnjo **14** 341-342
Wang Kon **16** 101
Yi Sng-gye **16** 458-459
Yngjo **16** 461-462
ministers
Kim Ok-kyun **9** 7-8
Kim Pusik **9** 8-9
premiers (North)
Kim Il-sung **9** 4-6
presidents (South)
Chun Doo Hwan **4** 45-47
Park, Chung Hee **12** 99-102
Rhee, Syngman **13** 117-120
Roh Tae Woo **13** 253-255
queens
Min **11** 46-47
regents
Taewŏn'gun, Hŭngsŏn **15** 74-75
South Korea
Kim Dae-jung **9** 3-4
Kim Young Sam **9** 9-10

Statesmen, Kuwaiti
'Abdullah al-Salim al-Sabah, Shaykh **1** 18-19
Bishara, Abdullah Yaccoub **2** 287-288
Jaber Al-Sabah, Jaber Al-Ahmad Al- **8** 166-167

Statesmen, Laotian
Souvanna Phouma **14** 357-358

Statesmen, Lebanese
Aoun, Michel **1** 255-257
Berri, Nabih **2** 220-222
Fadlallah, Sayyid Muhammad Husayn **5** 362-364
Gemayel, Amin **6** 258-259
Gemayel, Pierre **6** 259-261
Harawi, Ilyas al- **7** 145-146
Jumblatt, Kamal **8** 386-387
Sadr, Musa al- **13** 420-422
Shihab, Fu'ad **14** 193-194

Statesmen, Lesothan
Jonathan, Joseph Leabua **8** 330-331

Statesmen, Liberian
Blyden, Edward Wilmot **2** 348-349
Doe, Samuel Kanyon **5** 38-39
Russwurm, John Brown **13** 381-382
Tubman, William Vacanarat Shadrach **15** 331

Statesmen, Libyan
Gaddafi, Muammar Al- **6** 163-165
Idris I **8** 102
Omar al-Mukhtar **11** 507-508

Statesmen, Luxembourgan
Thorn, Gaston **15** 207-208

Statesmen, Macedonian
Alexander the Great **1** 137-141
Antigonus I **1** 248-249
Gligorov, Kiro **6** 367-369
Philip II **12** 269-271
Seleucus I **14** 92-93

Statesmen, Malawian
Banda, Hastings Kamuzu **1** 485-486

Statesmen, Malaysian
Mahathir Mohamad **10** 134-135
Tunku, Abdul Rahman **15** 340-341

Statesmen, Malian
Keita, Modibo **8** 474-475
Musa Mansa **11** 266
Sundiata Keita **15** 33-34

Statesmen, Maori
Ratana, Taupotiki Wiremu **13** 46

Statesmen, Mexican
emperors
Iturbide, Agustín de **8** 155-156
Maximilian of Hapsburg **10** 358-360
Montezuma, II **11** 128-129
generalissimos
Morelos, José María **11** 157-158
ministers
Alamán, Lucas **1** 99-100
Huerta, Victoriano **8** 13-14
Lerdo de Tejada, Miguel **9** 351-352
Sierra, Justo **14** 217
presidential candidates
Cárdenas Solorzano, Cuauhtémoc **3** 287-288
presidents
Alemán, Mateo **1** 126
Álvarez, Juan **1** 184-185
Ávila Camacho, Manuel **1** 387-388
Calles, Plutarco Elías **3** 234-235
Cárdenas, Lázaro **3** 286-287
Carranza, Venustiano **3** 321-322
de la Madrid Hurtado, Miguel **4** 471-472
Díaz, José de la Cruz Porfirio **4** 534-536
Díaz Ordaz, Gustavo **4** 537-538
Echeverría Alvarez, Luis **5** 198-200
Guerrero, Vicente **7** 28-30
Juárez, Benito **8** 369-372
López Mateos, Adolfo **9** 509-510
López Portillo, José **9** 510-511
Madero, Francisco Indalecio **10** 118-119
Obregón, Álvaro **11** 458-459
Ruiz Cortines, Adolfo **13** 359-360
Salinas de Gortari, Carlos **13** 445-447
Santa Ana, Antonio López de **13** 471-472
Zedillo Ponce de Leon, Ernesto **16** 493-495

Statesmen, Mongol
Batu Khan **2** 60-61
Genghis Khan **6** 263-265
Hulagu Khan **8** 27-28
Tamerlane **15** 94-95

Statesmen, Montenegrin
Bulatovic, Momir **3** 115-116

Statesmen, Moroccan
Abd el-Krim el-Khatabi, Mohamed ben **1** 15-16
Allal al-Fassi, Mohamed **1** 162
Hassan, Muhammad Abdille **7** 194-195
Mohammed V **11** 79-81

Statesmen, Mozambican
Chissano, Joaquim Alberto **4** 9-11
dos Santos, Marcelino **5** 72-74
Machel, Samora Moises **10** 94-96
Mondlane, Eduardo Chivambo **11** 100-101

Statesmen, Namibian
Nujoma, Shafiihuna **11** 441-443

Statesmen, Nepalese
Birendra, King **2** 282-283
Mahendra, King **10** 138-139

Statesmen, New Zealand
Fraser, Peter **6** 73-74
Massey, William Ferguson **10** 324
Ngata, Apirana Turupa **11** 374-375
Savage, Michael Joseph **13** 501-502
Seddon, Richard John **14** 81-82
Vogel, Julius **16** 9-10

Statesmen, New Zealander
Holyoake, Keith Jacka **7** 460-462

Statesmen, Nicaraguan
Chamorro, Violeta Barrios de **3** 417-419
Ortega, Daniel **12** 5-7
Somoza, Anastasio **14** 335-336
Somoza Debayle, Anastasio **14** 336-337
Zelaya, José Santos **16** 495-496

Statesmen, Nigerian
Awolowo, Obafemi **1** 389-390
Azikiwe, Nnamdi **1** 401-402
Bello, Ahmadu **2** 139-140
Imam, Alhadji Abubakar **8** 114-115
Macaulay, Herbert **10** 78-79
Tafawa Balewa, Abubakar **15** 75

Statesmen, Norman
Baldwin I **1** 464-465
Guiscard, Robert **7** 39-40
Roger II **13** 244-245
Rurik **13** 364

Statesmen, North Korean
Kim Jong Il **9** 6-7

Statesmen, Norwegian
Brundtland, Gro Harlem **3** 68-69
Bernadotte, Jean Baptiste **2** 205-206
Harold I **7** 161-162
Harold III **7** 163
Lie, Trygve Halvdan **9** 400-401
Margaret of Denmark **10** 250-252
Olaf, II **11** 493-494
see also Statesmen, Viking

Statesmen, Numidian
Masinissa **10** 315-317

Statesmen, Omani
Qaboos ibn Sa'id **12** 501-502
Said, Seyyid **13** 428-429

Statesmen, Opoboan
Ja Ja of Opobo **8** 201-204

Statesmen, Ostrogoth
Theodoric the Great **15** 175-176

Statesmen, Pakistani
Ayub Khan, Mohammed **1** 395-396
Bhutto, Benazir **2** 259-261
Bhutto, Zulfikar Ali **2** 261-262
Jinnah, Mohammad Ali **8** 262-263
Leghari, Sardar Farooq Ahmed Khan **9** 303-305
Liaquat Ali Khan **9** 397
Mawdūdī, Abu-I A'la **10** 353-354
Zia ul-Haq, Mohammad **16** 513-515
see also Statesmen, Indian

Statesmen, Palestinian
Ashrawi, Hanan Mikhail **1** 336-338
Husayni, Al-Hajj Amin al- **8** 62-63

Statesmen, Palmyrene
Zenobia **16** 500-503

Statesmen, Panamanian
Arias, Arnulfo **1** 286-287
Chiari, Roberto **3** 513-514
Endara, Guillermo **5** 283-284
Noriega, Manuel A. **11** 423-425
Torrijos, Omar **15** 269-270

Statesmen, Paraguayan
López, Carlos Antonio **9** 506-507
López, Francisco Solano **9** 507-508
Morínigo, Higinio **11** 174-175
Stroessner, Alfredo **14** 511-512
Wasmosy, Juan Carlos **16** 129-130

Statesmen, Persian
see Statesmen, Iranian

Statesmen, Peruvian
Atahualpa **1** 355-356
Belaúnde Terry, Fernando **2** 125-126
Castilla, Ramón **3** 361
Fujimori, Alberto Keinya **6** 143-145
Haya de la Torre, Victor Raul **7** 216-217
Leguía y Salcedo, Augusto Bernardino **9** 305-306
Manco Capac **10** 184-185
Morales-Bermúdez Cerruti, Francisco **11** 150-151
Odría Amoretti, Manuel Apolinario **11** 473-474
Pérez de Cuéllar, Javier **12** 214-215
Prado Ugarteche, Manuel **12** 430-431
San Martín, José de **13** 468-469
Vargas Llosa, Mario **15** 434-436
Velasco, Luis de **15** 450-451

Statesmen, Polish
Augustus II **1** 373-374
Gomulka, Wladislaw **6** 422-424
Jaruzelski, Wojciech Witold **8** 223-225
John III **8** 276-277
Paderewski, Ignace Jan **12** 56-57
Pilsudski, Joseph **12** 305-306
Walesa, Lech **16** 57-59

Statesmen, Portuguese
dictators
Salazar, António de Oliveira **13** 442-443
governors general (Brazil)
Sá, Mem de **13** 395
kings
Alfonso I **1** 148
Alfonso III **1** 148-149
Manuel I **10** 219-220
Pedro I **12** 179-180
ministers
Abravanel, Isaac ben Judah **1** 31
Pombal, Marquês de **12** 386-387
presidents
Soares, Mário **14** 315-316
viceroys
Albuquerque, Afonso de **1** 118-119
Sousa, Martim Afonso de **14** 354-355

Statesmen, Prussian
kings
Frederick II **6** 81-84
Frederick William I **6** 86-87
Frederick William III **6** 87
Frederick William IV **6** 87-88
William I **16** 292-293
William II **16** 294-295
ministers
Hardenberg, Karl August von **7** 146-147
Stein, Heinrich Friedrich Karl vom und zum **14** 415-416

Statesmen, Puerto Rican
Hernández Colón, Rafael **7** 329-330
Muñoz Marín, José Luís Alberto **11** 249-250
Muñoz Rivera, Luís **11** 250
Romero Barceló, Carlos **13** 267-268

Statesmen, Rhodesian
Smith, Ian Douglas **14** 291-293
Welensky, Roy **16** 188

Statesmen, Roman
censors
Cato, Marcus Porcius the Elder **3** 375
Flamininus, Titus Quinctius **5** 477
consuls
Antony, Mark **1** 253-254
Cicero, Marcus Tullius **4** 55-58
Crassus Dives, Marcus Licinius **4** 296-297
Marius, Gaius **10** 264-265
Pompey **12** 387-389
Scipio Africanus Minor, Publius Cornelius Aemilianus **14** 62-63
dictators
Caesar, Gaius Julius **3** 207-210
Sulla, Lucius Cornelius I **15** 21-22
emperors (Antonine)
Hadrian **7** 60-61
Marcus Aurelius Antoninus **10** 243-245
Trajan **15** 291-292
emperors (Julio-Claudian)
Augustus **1** 371-373
Caligula **3** 228-229
Claudius Germanicus, Tiberius **4** 91-92
Nero Claudius Caesar **11** 342-344
Tiberius Julius Caesar Augustus **15** 217-218
emperors (military)
Caracalla **3** 281-282
Constantine I **4** 209-211
Diocletian **5** 19-20
Julian **8** 378-379
Septimius Severus, Lucius **14** 109-110
Theodosius **15** 176
Valerian **15** 404-405
emperors (Vespasian)
Domitian **5** 52-53
Titus Flavius Vespasianus **15** 247-248
Vespasian **15** 475-476
empresses
Julias of Rome **8** 381-384
Livia **9** 457-460
praetors
Brutus, Marcus Junius **3** 79-80
Cassiodorus, Flavius Magnus Aurelius **3** 357-358
Catiline **3** 372-373

Ulpian, Domitius **15** 385-386
quaestors
Cato, the Younger **3** 374-375
Sallust **13** 454
Seneca the Younger, Lucius Annaeus **14** 103-105
secretaries
Suetonius Tranquillus, Gaius **15** 13
tribunes
Clodius Pulcher, Publius **4** 121-122
Drusus, Marcus Livius **5** 105-106
Gracchus, Tiberius and Gaius Sempronius **6** 479-480

Statesmen, Romanian
Ceausescu, Nicolae **3** 387-388
Ferdinand **5** 413-414
Iliescu, Ion **8** 111-112
Titulescu, Nicolae **15** 246-247

Statesmen, Russian
cabinet members
Kozyrev, Andrei Vladimirovich **9** 92-93
Central Committee
Biryukova, Aleksandra Pavlovna **2** 285-287
Brezhnev, Leonid Ilich **2** 527-528
Dzerzhinsky, Felix Edmundovich **5** 173-174
Kollontai, Aleksandra Mikhailovna **9** 79
Konev, Ivan Stefanovich **9** 81-82
Ligachev, Yegor Kuz'mich **9** 404-406
Litvinov, Maxim Maximovich **9** 451-452
Radek, Karl Bernardovich **12** 536-537
Yeltsin, Boris Nikolaevich **16** 449-452
Zhukov, Georgi Konstantinovich **16** 512-513
colonial governors
Baranov, Aleksandr Andreievich **1** 499-500
commissars
Chicherin, Georgi Vasilyevich **3** 516-517
court advisers
Pobedonostsev, Konstantin Petrovich **12** 360-361
Potemkin, Grigori Aleksandrovich **12** 411-412
Rasputin, Grigori Efimovich **13** 44-45
Speranski, Mikhail Mikhailovich **14** 376-377
czars
Alexander I **1** 130-132
Alexander II **1** 132-133
Alexander III **1** 133-134
Alexis Mikhailovich Romanov **1** 142-143
Godunov, Boris Feodorovich **6** 382-383
Ivan IV **8** 157-159
Nevsky, Alexander **11** 359
Nicholas I **11** 377-378
Nicholas II **11** 378-380
Paul I **12** 143-144
Peter I **12** 253-256
empresses
Anna Ivanovna **1** 240-241
Catherine the Great **3** 370-372
Elizabeth, the Queen Mother **5** 261-263
foreign ministers (Union of Soviet Socialist Republics)
Kozyrev, Andrei Vladimirovich **9** 92-93
Shevardnadze, Eduard Amvrosevich **14** 191-193
grand dukes
Ivan III **8** 156-157
grand princes
Vladimir I **16** 5-6
legislators
Zhirinovsky, Vladimir Volfovich **16** 509-510
mayors
Sobchak, Anatoly Alexandrovich **14** 317-318
presidents
Gorbachev, Mikhail Sergeevich **6** 441-444
Yeltsin, Boris Nikolaevich **16** 449-452
Presidium (Politburo)
Beria, Lavrenty Pavlovich **2** 192-193
Brezhnev, Leonid Ilich **2** 527-528
Bukharin, Nikolai Ivanovich **3** 112-113
Frunze, Mikhail Vasilievich **6** 134
Gorbachev, Mikhail Sergeevich **6** 441-444
Kamenev, Lev Borisovich **8** 417-418
Khrushchev, Nikita Sergeevich **8** 539-540
Kropotkin, Peter Alekseevich **9** 107-108
Lenin, Vladimir Ilich **9** 323-326
Molotov, Vyacheslav Mikhailovich **11** 89-90
Stalin, Joseph **14** 393-396
Trotsky, Leon **15** 302-305
Zinoviev, Grigori Evseevich **16** 521-522
prime ministers
Kerensky, Aleksandr Fedorovich **8** 516-517
Stolypin, Piotr Arkadevich **14** 465-466
Witte, Sergei Yulyevich **16** 349-350
Russian Republic
Yeltsin, Boris Nikolaevich **16** 449-452

Statesmen, Salvadoran
Cristiani, Alfredo **4** 311-313
Daly, Mary **4** 380-381
Duarte, José Napoleón **5** 109-111
Martínez, Maximiliano Hernández **10** 297-298

Statesmen, Sardinian
Charles Albert, King of Sardinia **3** 466

Statesmen, Saudi Arabian
Fahd ibn Abdul Aziz Al-Saud **5** 364-366
Faisal ibn Abd al Aziz ibn Saud **5** 371-372
Yamani, Ahmed Zaki **16** 433-435

Statesmen, Scottish
kings
David I **4** 407
James I **8** 204-206
James I **8** 206-207
James III **8** 208-209
Macbeth **10** 81
Malcolm III **10** 164-165
Robert I **13** 192-194
Robert II **13** 194
Robert III **13** 194-195
members of Parliament
Steel, David Martin Scott **14** 406-407
princes
Charles Edward Louis Philip Casimir Stuart **3** 466-467
queens
Margaret of Scotland **10** 252-253
Mary, I **10** 308-309
wardens
Douglas, James **5** 78
see also Statesmen, British

Statesmen, Senegalese
Diagne, Blaise **4** 527
Gueye, Lamine **7** 31
Ly, Abdoulaye **10** 60
M'Bow, Amadou-Mahtar **10** 383-384
Senghor, Léopold Sédar **14** 106-107

Statesmen, Serbian
Karadzic, Radovan **8** 437-440
Milosevic, Slobodan **11** 39-40

Statesmen, Sicilian
Ferdinand II **5** 415-416
Peter III **12** 256-257

Statesmen, Sierra Leonean
Margai, Milton Augustus Striery **10** 248-249
Wallace-Johnson, Isaac Theophilus Akunna **16** 76-77

Statesmen, Singaporean
Goh Chok Tong **6** 393-395
Lee Hsien Loong **9** 280-281
Lee Kuan Yew **9** 281-283
Ong Teng Cheong **11** 519-520

Statesmen, Somali
Hassan, Muhammad Abdille **7** 194-195

Statesmen, South African
assemblymen
Suzman, Helen **15** 45-46
Black leaders
Mandela, Nelson Rolihlahla **10** 185-186
Boer leaders
Kruger, Stephanus Johannes Paulus **9** 108-109
Pretorius, Andries **12** 444-445
Retief, Pieter **13** 105-106

kings
Lobengula **9** 474-475
Moshweshwe **11** 203-205
presidents
de Klerk, Fredrik Willem **4** 466-468
prime ministers
Botha, Louis **2** 434-436
Botha, Pieter Willem **2** 436-438
Hertzog, James Barry Munnik **7** 347-348
Malan, Daniel Francois **10** 163-164
Smuts, Jan Christian **14** 309-310
Verwoerd, Hendrik Frensch **15** 472-473
Vorster, Balthazar Johannes **16** 30-32
tribal chiefs
Buthelezi, Mangosuthu Gatsha **3** 178-179

Statesmen, Soviet
Central Committee
Dimitrov, Georgi **5** 11-13
foreign ministers (Union of Soviet Socialist Republics)
Vyshinsky, Andrei **16** 36-37
Presidium (Politburo)
Andropov, Iury Vladimirovich **1** 233-234
Brezhnev, Leonid Ilich **2** 527-528
Bulganin, Nikolai **3** 118-119
Chernenko, Konstantin Ustinovich **3** 503-504
Gorbachev, Mikhail Sergeevich **6** 441-444
Gromyko, Andrei Andreevich **7** 9-11
Kosygin, Aleksei Nikolaevich **9** 90-91
Malenkov, Georgy Maksimilianovich **10** 168

Statesmen, Spanish
colonial governors
de Soto, Hernando **4** 510-511
Gálvez, Bernardo de **6** 195-196
Gálvez, José de **6** 196
Gasca, Pedro de la **6** 230-231
Mendoza, Antonio de **10** 494-495
Portolá, Gaspar de **12** 408
Revillagigedo, Conde de **13** 111-112
Toledo, Francisco de **15** 257-259
Velasco, Luis de **15** 450-451
Velázquez de Cuéllar, Diego **15** 459
dictators
Franco Bahamonde, Francisco **6** 52-54
Primo de Rivera y Orbaneja, Miguel **12** 454-455
dukes
Alba, Duke of **1** 103-104
Godoy y Álvarez de Faria, Manuel de **6** 381-382
kings (Aragon)
Peter III **12** 256-257
kings (Bourbon)
Alfonso XIII **1** 151
Charles III **3** 454-455
Charles IV **3** 456-457
Ferdinand VII **5** 418-420
Juan Carlos I **8** 368-369
Philip V **12** 276-277
kings (Castile and León)
Alfonso VI **1** 149
Alfonso X **1** 150-151
Ferdinand V **5** 417-418
kings (Hapsburg)
Charles II **3** 454
Charles V **3** 457-459
Philip II **12** 271-273
Philip III **12** 273-274
Philip IV **12** 275
kings (Napoleonic Era)
Bonaparte, Joseph **2** 381-382
ministers
Abravanel, Isaac ben Judah **1** 31
Alarcón, Pedro Antonio de **1** 100-101
López de Ayala, Pedro **9** 508-509
Saavedra, Angel de **13** 398
presidents
Azaña Diaz, Manuel **1** 396-397
prime ministers
González Márquez, Felipe **6** 429-431
queens
Isabella I **8** 144-145
Isabella II **8** 145-146

Statesmen, Sri Lankan
Bandaranaike, Sirimavo **1** 486-488
Jayewardene, Junius Richard **8** 233-234
Premadasa, Ranasinghe **12** 437-439

Statesmen, Sudanese
Abboud, Ibrahim **1** 11-12
Ali, Sunni **1** 158-159
Azhari, Sayyid Ismail al- **1** 399-401
Khalil, Sayyid Abdullah **8** 531-532
Muhammad Ture, Askia **11** 231-232
Touré, Sékou **15** 275-277
Turabi, Hassan Abdullah al- **15** 344-345

Statesmen, Swedish
Charles XII **3** 464-466
Bernadotte, Jean Baptiste **2** 205-206
Christina of Sweden **4** 26-29
Gustavus I **7** 42-43
Gustavus II **7** 43-45
Gustavus III **7** 45-46
Hammarskjöld, Dag **7** 100-101
Margaret of Denmark **10** 250-252
Myrdal, Karl Gunnar **11** 284
Oxenstierna, Axel Gustafsson **12** 44-45

Statesmen, Syrian
'Aflaq, Michel **1** 73-74
Antiochus III **1** 249-250
Antiochus IV **1** 250
Assad, Hafiz **1** 346-348
Nureddin **11** 444-445
Saladin **13** 441-442

Statesmen, Tanzanian
Karume, Abeid Amani **8** 452-453
Kawawa, Rashidi Mfaume **8** 464-465
Nyerere, Julius Kamberage **11** 447-449

Statesmen, Thai
Bhumibol Adulyadej **2** 258-259
Chatichai Choonhavan **3** 479-480
Chulalongkorn **4** 43-45
Kukrit Pramoj, Momrajawong (M.R.) **9** 126-127
Mongkut **11** 104
Phibun Songkhram, Luang **12** 264-265
Prem Tinsulanonda **12** 437
Pridi Phanomyong **12** 449
Rama Khamhaeng **13** 11
Sarit Thanarat **13** 483-484

Thuringia (former German state)
Elizabeth of Hungary **5** 271-272

Statesmen, Tibetan
Dalai Lama **4** 369-371

Statesmen, Togolese
Olympio, Sylvanus E. **11** 506-507

Statesmen, Trinidadian
Padmore, George **12** 57-58

Statesmen, Tunisian
Bourguiba, Habib **2** 453-455
Zine el Abidine Ben Ali **16** 518-520

Statesmen, Turkish
Abdul-Hamid II **1** 17-18
Alp Arslan **1** 178-179
Atatürk, Ghazi Mustapha Kemal **1** 356-357
Çiller, Tansu **4** 59-60
Demirel, Süleyman **4** 490-493
Ecevit, Bülent **5** 196-197
Ibrahim Pasha **8** 97-98
Inönü, Ismet **8** 127-129
Köprülü, Ahmed **9** 84-85
Mahmud II **10** 145-147
Mehmed the Conqueror **10** 452-454
Osman I **12** 20-22
Özal, Turgut **12** 47-49
Selim I **14** 94-95
Selim III **14** 95-96
Suleiman I **15** 20-21

Statesmen, Turkish Cypriot
Denktash, Rauf **4** 500-502

Statesmen, Ugandan
Amin Dada, Idi **1** 202-204
Elizabeth Bagaaya Nyabongo of Toro **5** 269-271
Kiwanuka, Benedicto Kagima Mugumba **9** 46-47
Obote, Apolo Milton **11** 457

Statesmen, Ukrainian
Chmielnicki, Bogdan **4** 12-13
Kravchuk, Leonid Makarovych **9** 94-95
Mazepa, Ivan Stepanovich **10** 381

Statesmen, Uruguayan
Artigas, José Gervasio **1** 323
Batlle y Ordóñez, José **2** 58-59
Rivera, Fructuoso **13** 184-185
Rodó, José Enrique **13** 240-241
Terra, Gabriel **15** 154-155

Statesmen, Vandal
Gaiseric **6** 172

Statesmen, Venezuelan
Betancourt, Rómulo **2** 237-238
Blanco, Antonio Guzmán **2** 320-321
Caldera Rodríguez, Rafael **3** 218-219
Gallegos Freire, Rómulo **6** 185-186
Gómez, Juan Vicente **6** 417-418
Páez, José Antonio **12** 58
Pérez, Carlos Andrés **12** 212-214
Pérez Jiménez, Marcos **12** 217-218

Statesmen, Vietnamese
Do Muoi **5** 53-55
Le Duan **9** 278-280
Linh, Nguyen Van **9** 426-427
emperors
Bao Dai **1** 496-497
North
Dong, Pham Van **5** 57-59
Giap, Vo Nguyen **6** 297-299
Ho Chi Minh **7** 426-428
Truong Chinh **15** 319-320
South
Diem, Ngo Dinh **5** 6-7
Thieu, Nguyen Van **15** 182-183

Statesmen, Viking
Canute I, the Great **3** 266-269
Olaf I Tryggvason, King of Norway **11** 490-493
Rollo **13** 264-265

Statesmen, Welsh
Glendower, Owen **6** 364-365
Kinnock, Neil **9** 29-30
Llewelyn ap Gruffydd **9** 468
see also Statesmen, British

Statesmen, Yemeni
Salih, 'Ali' Abdallah **13** 443-445

Statesmen, Yugoslav
Alexander of Yugoslavia **1** 136-137
Bulatovic, Momir **3** 115-116
Djilas, Milovan **5** 34
Gligorov, Kiro **6** 367-369
Tito, Marshal **15** 244-246
Tudjman, Franjo **15** 333-335

Statesmen, Zaïrese
Mobutu Sese Seko **11** 69-71
see also Statesmen, Congolese

Statesmen, Zambian
Kaunda, Kenneth David **8** 460-461

Statesmen, Zanzibari
Tippu Tip **15** 235-236

Statesmen, Zimbabwean
Mugabe, Robert Gabriel **11** 227-229
Nkomo, Joshua Mqabuko **11** 405-407

Statesmen, Zulu
Cetshwayo **3** 400
Dingane **5** 14-15
Luthuli, Albert John **10** 51-52

Statist school (historiography)
Klyuchevsky, Vasily Osipovich **9** 57-58

Statistical mechanics (physics)
Einstein, Albert **5** 228-231
Flory, Paul **5** 492-494
Gibbs, Josiah Willard **6** 302-303
Goeppert-Mayer, Maria **6** 385-387
Prichard, Diana García **12** 448-449
Yang, Chen Ning **16** 437-438

Statistics (mathematics)
Bertillon, Alphonse **2** 230-231
Chapin, (F.) Stuart **3** 437-438
Fisher, Irving **5** 462-463
Fisher, Ronald Aylmer **5** 463-464
Galton, Francis **6** 193-194
Gauss, Karl Friedrich **6** 240-242
Halley, Edmund **7** 88-89
Jevons, William Stanley **8** 255-256
Lorentz, Hendrik Antoon **9** 515-516
Louis, Pierre Charles Alexandre **9** 540
Mayo-Smith, Richmond **10** 371-372
Quételet, Lambert Adolphe Jacques **12** 510-511

Statius, Caecilius (219?-166? B.C.), Roman comedist
Ennius, Quintus **5** 289

Statius, Publius Papinius (45?-96?), Roman poet
Martialis, Marcus Valerius **10** 286-287

Statue of Liberty (New York City)
Eiffel, Alexandre Gustave **5** 227-228
Lazarus, Emma **9** 260-261

Staunch Caspar ... (story)
Brentano, Clemens **2** 515-516

Staupitz, Johann (1468/69-1524), German theologian
Luther, Martin **10** 48-51

Stead, William Thomas (1849-1912), English journalist
Booth, William **2** 405-406

Steam engine
Arkwright, Richard **1** 298
Black, Joseph **2** 303
Ericsson, John **5** 307-308
Evans, Oliver **5** 338
Newcomen, Thomas **11** 362
Smeaton, John **14** 280-281
Watt, James **16** 141-143

Steam turbine
Parsons, Charles Algernon **12** 120-121

Steamboat
Fitch, John **5** 467-468
Fulton, Robert **6** 151-152
Livingston, Robert R. **9** 462-463
Shreve, Henry Miller **14** 207
Stevens, John **14** 439-440

Steamship
Brunel, Isambard Kingdom **3** 69-70
Cavour, Conte di **3** 385-386
Collins, Edward Knight **4** 162-163
Perry, Matthew Calbraith **12** 237-239
Vanderbilt, Cornelius **15** 415-416
Wheelwright, William **16** 223-224

Stearns, Joyce Clennam (1893-1948), American physicist
Compton, Arthur Holly **4** 186-188

Stechlin, Der (novel)
Fontane, Theodor **5** 504

Stedman, Edmund Clarence (1833-1908), American poet and businessman
Markham, Edwin **10** 267

Steed, Henry Wickham (1871-1956), English journalist
Masaryk, Tomáš Garrigue **10** 314-315

STEEL, DANIELLE (born 1947), American author and poet **14** 404-406

STEEL, DAVID MARTIN SCOTT (born 1938), Scottish member of Parliament and leader of the Liberal Party **14** 406-407

Steel industry
Australia
Lewis, Essington **9** 382-384
Europe
Bessemer, Henry **2** 235-236
Göring, Hermann Wilhelm **6** 457-458
Krupp **9** 109-111
Monnet, Jean **11** 109-110
Schuman, Robert **14** 41
United States
see Business and industrial leaders, American—iron and steel industry

Steel Pact (1939)
Mussolini, Benito **11** 272-274

Steel Workers Organizing Committee (SWOC)
Murray, Philip **11** 264-265

STEELE, SIR RICHARD (1672-1729), British essayist, dramatist, and politician **14** 407-409
Addison, Joseph **1** 57-58
Berkeley, George **2** 197-198
Hallam, Lewis Sr. and Jr. **7** 87
Pope, Alexander **12** 395-397
Swift, Jonathan **15** 51-54

Steeple Bush (literature collection)
Frost, Robert Lee **6** 130-133

Stefan, Joseph (1835-1893), Austrian physicist
Boltzmann, Ludwig **2** 379-380

Stefano da Verona (1375-after 1438), Italian painter
Pisanello **12** 323-324

Stefano di Giovanni
see Sassetta

STEFANSSON, VILHJALMUR (1879-1962), Canadian-American Arctic explorer and scientist **14** 409-410
Wilkins, George Hubert **16** 281-282

Steffani, Agostino (1654-1728), Italian composer
Handel, George Frederick **7** 116-119

STEFFENS, LINCOLN (1866-1936), American journalist **14** 410-411
Baker, Ray Stannard **1** 451-452
Dunne, Finley Peter **5** 147-148
Lindsey, Benjamin Barr **9** 425-426
Lippmann, Walter **9** 439-440
McClure, Samuel Sidney **10** 398-399
Reed, John Silas **13** 76-77
Tarbell, Ida Minerva **15** 107-108

STEICHEN, EDWARD (1879-1973), American photographer, painter, and museum curator **14** 411-412
Stieglitz, Alfred **14** 451-452

STEIN, BARON HEINRICH FRIEDRICH KARL VOM UND ZUM (1757-1831), Prussian statesman **14** 415-416
Frederick William III **6** 87
Hardenberg, Karl August von **7** 146-147
Metternich, Klemens von **10** 533-536
Scharnhorst, Gerhard Johann David von **13** 521-522

STEIN, EDITH (1891-1942), German philosopher **14** 412-414

STEIN, GERTRUDE (1874-1946), American writer **14** 414-415
Anderson, Sherwood **1** 220-221
Hemingway, Ernest Miller **7** 274-277
James, William **8** 215-217
Lipchitz, Jacques **9** 432-433
Picasso, Pablo **12** 292-295
Pound, Ezra Loomis **12** 415-417
Thomson, V. **15** 202-203
Wilder, Thornton Niven **16** 276-277

Stein, Leo (1872-1947), American art collector
Matisse, Henri **10** 336-337
Picasso, Pablo **12** 292-295
Stein, Gertrude **14** 414-415

STEINBECK, JOHN ERNST (1902-1968), American author **14** 416-417
Ford, John **6** 7-8

Steinberg, Maximilian Osseyevich (1883-1946), Russian composer
Shostakovich, Dmitri Dmitrievich **14** 204-205
Stravinsky, Igor Fedorovich **14** 502-506

STEINEM, GLORIA (born 1934), American feminist and journalist **14** 418-419

Steiner, Jacob (1796-1863), Swiss mathematician
Riemann, Georg Friedrich Bernard **13** 164-165

STEINMETZ, CHARLES PROTEUS (Karl August Rudolf Steinmetz; 1865-1923), German-born American mathematician and electrical engineer **14** 419-420
Dos Passos, John Roderigo **5** 69-71

Stella (literary character)
Sidney, Philip **14** 214-215
Swift, Jonathan **15** 51-54

STELLA, FRANK (born 1936), American painter **14** 420-422

STELLA, JOSEPH (1877-1946), Italian-born American painter **14** 422

Stella Dallas (film)
Goldwyn, Samuel **6** 416

Stellar parallax
see Star (astronomy)

Stellenbosch University (South Africa)
Vorster, Balthazar Johannes **16** 30-32

Stello (book)
Vigny, Comte de **15** 494-495

STENDHAL (Marie Henri Beyle; 1783-1842), French author **14** 422-425
Mérimée, Prosper **10** 517

STENO, NICOLAUS (Niels Stensen; 1638-86), Danish naturalist **14** 425-426

STEPHEN (1096?-1154), king of England 1135-54 **14** 426-427
David I **4** 407
Henry I **7** 286-287
Henry II **7** 287-289
William I **16** 290-291

STEPHEN I, KING OF HUNGARY (c. 973-1038) **14** 427-428

Stephen I, St. (died 257), pope 254-257
Cyprianus, Thascius Caecilianus **4** 361-362

Stephen II (died 757), pope 752-757
Charlemagne **3** 445-447

Stephen, George (1st Baron Mount Stephen; 1829-1921), Canadian financier
Smith, Donald Alexander **14** 288-289

Stephen, James (1758-1832), English lawyer and abolitionist
Wilberforce, William **16** 269-270

STEPHEN, SIR LESLIE (1832-1904), English historian **14** 429
Woolf, Virginia Stephen **16** 381-382

Stephen Báthory (1533-1586), king of Poland 1575-86
Gregory XIII **6** 534

STEPHEN HARDING, ST. (died 1134), English abbot and monastic reformer **14** 428-429

STEPHENS, ALEXANDER HAMILTON (1812-1883), American statesman **14** 429-430
Toombs, Robert Augustus **15** 267-268

STEPHENS, JAMES (1882-1950), Irish novelist and poet **14** 430-431
Colum, Padraic **4** 174-175

STEPHENS, URIAH (1821-1882), American labor leader **14** 431-432

STEPHENSON, GEORGE (1781-1848), English railway engineer **14** 432-433

STEPHENSON, ROBERT (1803-1859), English railway engineer **14** 432-433

STEPINAC, ALOJZIJE (1898-1960), Croatian nationalist, Catholic, and anti-Communist **14** 433-435

Steppe, The (story)
Chekhov, Anton Pavlovich **3** 494-497

Steppenwolf, Der (novel)
Hesse, Hermann **7** 367-369

Steps to the Temple (poems)
Crashaw, Richard **4** 296

Sterben (novella)
Schnitzler, Arthur **14** 23-24

Stereochemistry (science)
Pasteur, Louis **12** 125-127
Van't Hoff, Jacobus Hendricus **15** 431-432

STERN, OTTO (1888-1969), German-born American physicist **14** 435
Rabi, Isidor Isaac **12** 526-527

Stern der Ungeborenen (novel)
Werfel, Franz **16** 204-205

Stern des Bundes, Der (poems)
George, Stefan **6** 277-278

STERNE, LAURENCE (1713-1768), British novelist **14** 435-437
Boswell, James **2** 432-434
Brackenridge, Hugh Henry **2** 472-473
Burton, Robert **3** 166-167
Foscolo, Ugo **6** 21
Heine, Heinrich **7** 259-260
Irving, Washington **8** 141-143
Karamzin, Nikolai Mikhailovich **8** 441-442
Pushkin, Aleksandr Sergeevich **12** 489-491
Smollett, Tobias George **14** 305-307

STETTINIUS, EDWARD R., JR. (1900-1949), American industrialist and statesman **14** 437-438

STEUBEN, BARON FREDERICK WILLIAM AUGUSTUS VON (1730-1794), German officer in the American Revolution **14** 438-439

Stevedore (play; Sklar)
Robeson, Paul Leroy **13** 198-199

Stevedores (painting)
Portinari, Cândido **12** 407-408

STEVENS, JOHN (1749-1838), American engineer and inventor **14** 439-440

STEVENS, JOHN PAUL (born 1920), U.S. Supreme Court justice **14** 440-441

STEVENS, NETTIE MARIA (1861-1912), American biologist and geneticist **14** 441-442

STEVENS, THADDEUS (1792-1868), American politician **14** 442-443
Blaine, James Gillespie **2** 312-313
Conkling, Roscoe **4** 201-202
Johnson, Andrew **8** 294-295
Sumner, Charles **15** 30-31

STEVENS, WALLACE (1879-1955), American poet **14** 443-445
Lowell, Amy **10** 13
Moore, Marianne **11** 148-149
Williams, William Carlos **16** 308-309

STEVENSON, ADLAI EWING (1900-1965), American statesman and diplomat **14** 445-446

Dulles, John Foster **5** 134-135
Eisenhower, Dwight David **5** 233-236
Kennedy, John Fitzgerald **8** 502-506
McCarthy, Eugene Joseph **10** 386-388

Stevenson, Elizabeth Cleghorn
see Gaskell, Elizabeth

STEVENSON, ROBERT LOUIS (1850-1894), Scottish novelist, essayist and poet **14** 446-448
Hardy, Thomas **7** 150-152
Sargent, John Singer **13** 481-482

Stevin, Simon (1548-1620), Dutch mathematician
Maurice of Nassau **10** 348-349

Steward, Robert
see Robert II

STEWART, ALEXANDER TURNEY (1803-1876), American dry-goods merchant **14** 448-449

STEWART, DUGALD (1753-1828), Scottish philosopher **14** 449
Mill, James **11** 21
Reid, Thomas **13** 87-88

Stewart, Henry
see Darnley, Lord

Stewart, James
see Moray, Earl of

Stewart, John
see Cugoano, Ottobah

STEWART, POTTER (1915-1985), liberal U.S. Supreme Court justice **14** 449-451

Stewart, Robert (1316-1390)
see Robert II

Stewart, Robert (1769-1822)
see Castlereagh, Viscount

St-Gildas-de-Rhuys, Abbey of (near Vannes, France)
Abelard, Peter **1** 23-25

Stichus (play)
Plautus **12** 348-350

Stickeen (book)
Muir, John **11** 234

Sticks and Stones (book)
Mumford, Lewis **11** 246-247

STIEGEL, HENRY WILLIAM (1729-1785), German born American iron founder and glassmaker **14** 451

STIEGLITZ, ALFRED (1864-1946), American photographer, editor, and art gallery director **14** 451-452
Dove, Arthur Garfield **5** 86-87
Hartley, Marsden **7** 186
Marin, John III **10** 259-260
O'Keeffe, Georgia **11** 487-489
Steichen, Edward **14** 411-412

Stigmata of St. Francis (painting)
Giotto **6** 342-345

Stiklestad, battle of (1030)
Olaf, II **11** 493-494

Stiles, Ezra (1727–1795), American educator
Dwight, Timothy **5** 169
Johnson, Samuel **8** 314-315
Pinto, Isaac **12** 318
Taylor, Edward **15** 122-123

Stiles College (Yale University)
Saarinen, Eliel and Eero **13** 396-398

STILICHO, FLAVIUS (died 408), Roman general **14** 452-453
Alaric **1** 101-102

STILL, CLYFFORD (1904-1980), American Abstract Expressionist artist **14** 453-454

Still Falls the Rain (composition)
Britten, Benjamin **3** 10-11

Still Glides the Stream (painting)
Streeton, Arthur Ernest **14** 507-508

STILL, WILLIAM (1821-1902), African American abolitionist, philanthropist, and businessman **14** 454-455

STILL, WILLIAM GRANT (born 1895), African American composer **14** 455-456

Stiller, Mauritz (1883-1928), Swedish film director
Garbo, Greta **6** 205-207

Stilo, Lucius Aelius Praeconinus (154?-74 B.C.), Roman philologist
Varro, Marcus Terentius **15** 438-439

STILWELL, JOSEPH WARREN (1883-1946), American general **14** 456-457
Chiang Kai-shek **3** 510-513

STIMSON, HENRY LEWIS (1867-1950), American lawyer and statesman **14** 457-458
Frankfurter, Felix **6** 57
Hoover, Herbert Clark **7** 483-485
Kellogg, Frank Billings **8** 481
Taft, William Howard **15** 78-81

Stirling Bridge, battle of (1297)
Robert I **13** 192-194
Wallace, William **16** 75-76

Stirling Castle (near Bannockburn, Scotland)
Robert I **13** 192-194

STIRLING, JAMES (1926-1992), British architect and city planner **14** 458-459

Stirling, "Lord"
see Alexander, William

STIRNER, MAX (1806-1856), German philosopher **14** 459-460
Marx, Karl **10** 304-308
Mussolini, Benito **11** 272-274

Stock market (United States)
1929 crash
see Depression, Great (economics; United States)
brokers
Buffett, Warren **3** 106-109
Merrill, Charles E. **10** 519-520
Regan, Donald **13** 80-81
market analysts
Merrill, Charles E. **10** 519-520
pegging the market
Cooke, Jay **4** 215-216
reorganization and regulation
Douglas, William Orville **5** 83-85
Fulbright, James William **6** 147-149
Lawson, Thomas William **9** 255-256
Martin, William McChesney Jr. **10** 293-295
speculation
Fisk, James **5** 464-465
Gould, Jay **6** 470-472
Hill, James Jerome **7** 388-389
Schiff, Jacob Henry **14** 2-3
Vanderbilt, Cornelius **15** 415-416
stock watering
Drew, Daniel **5** 101-102
ticker perfected
Edison, Thomas Alva **5** 206-208

Stockhausen, Julius (1826-1906), German singer and conductor
Brahms, Johannes **2** 490-492

STOCKHAUSEN, KARLHEINZ (born 1928), German composer **14** 460-461
Berio, Luciano **2** 194-195
Boulez, Pierre **2** 444-445
Messiaen, Olivier **10** 528-529
Stravinsky, Igor Fedorovich **14** 502-506

Stockholm (city, Sweden)
Asplund, Eric Gunnar **1** 344
Berzelius, Jöns Jacob **2** 231-233
Gustavus I **7** 42-43

Stockmar, Baron Christian Friedrich von (1787-1863), Anglo-Belgian statesman
Albert **1** 110-112
Victoria **15** 485-487

STOCKTON, ROBERT FIELD (1795-1866), American naval officer and politician **14** 461-462
Frémont, John Charles **6** 97-98
Kearny, Stephen Watts **8** 468-469

STODDARD, SOLOMON (1643-1728/29), American colonial Congregational clergyman **14** 462-463
Mather, Cotton **10** 330-332
Taylor, Edward **15** 122-123

Stoic, The (novel)
Dreiser, Herman Theodore **5** 98-100

Stoicism (philosophy)
adherents
Brutus, Marcus Junius **3** 79-80
Clement of Alexandria **4** 102-103
Cleomenes III **4** 103-104
Galen **6** 178-180
Marcus Aurelius Antoninus **10** 243-245
Plotinus **12** 358-359
Ptolemy, Claudius **12** 473-474
Christianity and
Augustine **1** 367-370
Clement of Alexandria **4** 102-103
Isidore of Seville **8** 149-150
Justin Martyr **8** 395-396
critics

Carneades **3** 309
Seneca the Younger, Lucius Annaeus **14** 103-105
Valla, Lorenzo **15** 406
foundations
Chrysippus **4** 35-36
Heraclitus **7** 320
Zeno of Citium **16** 499-500
in literature
Cicero, Marcus Tullius **4** 55-58
Housman, Alfred Edward **7** 521-522
Marvell, Andrew **10** 301-303
influence of
Abravanel, Isaac ben Judah **1** 31
Epictetus **5** 292
Juvenal **8** 397-399
Philo Judaeus **12** 282-283
influenced by
Diogenes **5** 20-21

Stoke, Battle of (1487)
Henry VII **7** 300-302

STOKER, BRAM (Abraham Stoker; 1847-1912), Irish author **14** 463-464

Stoker, The (story)
Kafka, Franz **8** 403-406

STOKES, CARL B. (1927-1996), African American politician **14** 464-465

Stokes' law (physics)
Millikan, Robert Andrews **11** 33-35

Stokowski, Leopold (1882-1977), British-born American conductor
Garbo, Greta **6** 205-207

Stolen Kisses (film)
Truffaut, François **15** 311-313

STOLYPIN, PIOTR ARKADEVICH (1862-1911), Russian statesman and reformer **14** 465-466
Rasputin, Grigori Efimovich **13** 44-45

Stone, Barton W. (1772-1844), American evangelist
Campbell, Alexander **3** 249-250

Stone Breakers (painting)
Courbet, Jean Desiré Gustave **4** 271-273

STONE, EDWARD DURRELL (1902-1978), American architect, educator, and designer **14** 466-468

STONE, OLIVER (born 1946), American filmmaker **14** 472-475

Stone Flower (ballet)
Prokofiev, Sergei Sergeevich **12** 458-460

Stone Guest, The (play and opera)
Pushkin, Aleksandr Sergeevich **12** 489-491
Rimsky-Korsakov, Nikolai Andreevich **13** 174-175

STONE, HARLAN FISKE (1872-1946), American jurist; chief justice of U.S. Supreme Court 1914-46 **14** 468-470
Cardozo, Benjamin Nathan **3** 288-290
Douglas, William Orville **5** 83-85

STONE, I. F. (Isador Feinstein; 1907-1989), American journalist **14** 470-471

STONE, LUCY (1818-1893), American abolitionist and women's suffrage leader **14** 471-472
Bloomer, Amelia Jenks **2** 337
Howe, Julia Ward **7** 535-536

Stone Mountain (Georgia)
Borglum, John Gutzon de la Mothe **2** 416-417

STONE, ROBERT ANTHONY (born 1937), American novelist **14** 475-476

Stonehill scandal (Philippines; 1962)
Macapagal, Diosdado P. **10** 74-76

Stonemason's Yard (painting)
Canaletto **3** 257-258

Stones of Venice, The (book)
Ruskin, John **13** 371-372

Stones River, battle of (1863)
Thomas, George Henry **15** 190-191

Stonehenge (England)
Fischer von Erlach, Johann Bernhard **5** 459-461
Petrie, William Matthew Flinders **12** 261-262

Stoning of St. Stephen (painting)
Rembrandt Harmensz van Rijn **13** 91-95

Stony Point, battle of (1779)
Wayne, Anthony **16** 149-150

Stoop House (Velp, Netherlands)
Rietveld, Gerrit Thomas **13** 169

Stop, Look, Listen (musical)
Berlin, Irving **2** 200-201

STOPES, MARIE (1880-1958), British scientist and birth control advocate **14** 476-478

STOPPARD, THOMAS (Thomas Straussler; born 1937), English playwright **14** 478-479

Storm and Stress
see Sturm und Drang (German literary movement)

Storm Effect... (painting)
Rousseau, Théodore **13** 328

Storm, The (poem)
Donne, John **5** 60-61

STORM, THEODOR (1817-1888), German poet and novelist **14** 479-480
Tönnies, Ferdinand **15** 266-267

Storm troopers, Nazi (SA)
Göring, Hermann Wilhelm **6** 457-458

Storming the Citadel (painting)
Fragonard, Jean Honoré **6** 38-39

Stormy Sea (painting)
Ruisdael, Jacob van **13** 357-358

Storrs, Sir Ronald (1881-1955), British administrator and historian
Lawrence, Thomas Edward **9** 253-254

STORY, JOSEPH (1779-1845), American jurist and statesman **14** 480-481
Phillips, Wendell **12** 281-282
Sumner, Charles **15** 30-31

STOSS, VEIT (circa 1445-1533), German sculptor **14** 481-482
Riemenschneider, Tilman **13** 166

STOUFFER, SAMUEL A. (1900-1960), American sociologist and statistician **14** 482-483

Stoughton House (Cambridge, Massachusetts)
Richardson, Henry Hobson **13** 139-141

Stout, Sir Robert (1844-1930), New Zealand jurist and statesman
Vogel, Julius **16** 9-10

STOVALL, LUTHER McKINLEY (born 1937), American silkscreen artist **14** 483-484

Stowe, Calvin (1802-1866), American educator
Cousin, Victor **4** 273-274

STOWE, HARRIET ELIZABETH BEECHER (1811-1896), American writer **14** 484-485
Bailey, Gamaliel **1** 444-445
Foster, Stephen Collins **6** 25-27
Garrett, Thomas **6** 225-226
Henson, Josiah **7** 311-312
Mather, Cotton **10** 330-332
Tappan brothers **15** 105-106
Turgenev, Ivan Sergeyevich **15** 345-348
Van Gogh, Vincent **15** 427-429
Weld, Theodore Dwight **16** 186

STRABO (circa 64 B.C.-circa A.D. 23), Greek geographer and historian **14** 485-486
Hipparchus **7** 407-408
Phidias **12** 265-267

STRACHAN, JOHN (1778-1867), Canadian Anglican bishop **14** 486-487
Robinson, John Beverley **13** 210

STRACHEY, GILES LYTTON (1880-1932), English biographer and critic known for his satire of the Victorian era **14** 487-488
Arnold, Matthew **1** 311-313
Forster, Edward Morgan **6** 14-16
Gladstone, William Ewart **6** 357-360
Russell, Bertrand Arthur William **13** 373-374
Stein, Gertrude **14** 414-415
Woolf, Virginia Stephen **16** 381-382

Strada, La (film)
Fellini, Federico **5** 408-409

STRADIVARI, ANTONIO (circa 1644-1737), Italian violin maker **14** 488-490

STRAFFORD, 1ST EARL OF (Thomas Wentworth; 1593-1641), English statesman **14** 490-491
Charles, I **3** 450-452
Clarendon, 1st Earl of **4** 73-75
Laud, William **9** 224-225

Pym, John **12** 495-496

Strait Is the Gate (book)
Gide, André **6** 308-309

Strakhov, N. (1828-1896), Russian critic
Tolstoy, Leo **15** 262-265

Stralsund, fall of (1715)
Charles XII **3** 464-466

STRAND, MARK (born 1934), fourth Poet Laureate of the United States **14** 491-493

STRANG, RUTH MAY (1895-1971), American educator **14** 493-494

Strang Clinic
Chinn, May Edward **3** 525-526

Strange Case of Dr. Jekyll and Mr. Hyde, The (novel)
Stevenson, Robert Louis **14** 446-448

Strange Fruit (book)
Smith, Lillian Eugenia **14** 298-299

Strange Fugitive (novel)
Callaghan, Edward Morley **3** 229-230

Strange Interlude (play)
O'Neill, Eugene **11** 514-516

Strange Man, The (play)
Lermontov, Mikhail Yurievich **9** 352-353

Strange particles (physics)
Gell-Mann, Murray **6** 257-258

Stranger, The (novel; Camus)
Camus, Albert **3** 255-257
Cela y Trulock, Camilo José **3** 389-390
Robbe-Grillet, Alain **13** 189-190

Stranger, The (play; Kotzebue)
Sheridan, Richard Brinsley **14** 183-184

Strangers and Brothers (novel series)
Snow, Charles Percy **14** 311-312

Strangers on a Train (film)
Hitchcock, Alfred **7** 415-416

Strangford Shield (sculpture)
Phidias **12** 265-267

STRASBERG, LEE (Israel Strasberg; 1901-82), American acting instructor, director, and founding member of the Group Theatre **14** 494-495

Strasbourg, Synod of (1533)
Schwenckfeld, Kasper von **14** 56-57

Strasbourg, University of (Germany)
Fustel de Coulanges, Numa Denis **6** 155
Gilson, Étienne Henry **6** 327-328
Meinecke, Friedrich **10** 460-461
Pasteur, Louis **12** 125-127
Röntgen, Wilhelm Conrad **13** 273-275
Schmoller, Gustav Friedrich von **14** 21
Schweitzer, Albert **14** 55-56
Simmel, Georg **14** 234-235
Weidenreich, Franz **16** 171-172

Strassmann, Fritz (1902-1980), German chemist
Hahn, Otto **7** 64-65
Szilard, Leo **15** 64-66

Strategic Air Command (United States military organization)
LeMay, Curtis E. **9** 316-318

Strategic Arms Limitations Treaty (SALT)
Kissinger, Henry Alfred **9** 43-45

Strathcona and Mount Royal, 1st Baron
see Smith, Donald Alexander

Stratosphere (physics)
Piccard, Auguste **12** 297-298

Stratton, Charles S.
see Tom Thumb, General

Straub, F. B. (born 1914), Hungarian biochemist
Szent-Györgyi, Albert von **15** 62-64

Straub, Johann Baptist (1704-1784), German sculptor
Günther, Ignaz **7** 41-42

STRAUS, ISIDOR (1845-1912), American merchant **14** 496

Straus, Nathan (1848-1931), American merchant
Straus, Isidor **14** 496

Straus, Oscar (1850-1926), American lawyer and diplomat
Roosevelt, Theodore **13** 280-283

STRAUSS, DAVID FRIEDRICH (1808-1874), German historian and Protestant theologian **14** 496-497
Eliot, George **5** 254-256

STRAUSS, FRANZ JOSEF (1915-1988), West German politician **14** 497-498

STRAUSS, JOHANN, JR. (1825-1899), Austrian composer **14** 498-499

Strauss, Johann, Sr. (1804-1849), Austrian composer
Strauss, Johann Jr. **14** 498-499

STRAUSS, LEO (1899-1973), German Jewish Socratic political philosopher **14** 499-500

STRAUSS, RICHARD (1864-1949), German composer and conductor **14** 500-501
Hofmannsthal, Hugo von **7** 443-444
Honegger, Arthur **7** 472-473
Puccini, Giacomo **12** 474-476
Respighi, Ottorino **13** 103-104
Schoenberg, Arnold **14** 24-26
Szymanowski, Karol **15** 67-68
Varèse, Edgard **15** 432-433
Wagner, Richard **16** 40-43

STRAUSS, ROBERT SCHWARZ (born 1918), Democratic fundraiser and strategist **14** 501-502

STRAVINSKY, IGOR FEDOROVICH (1882-1971), Russian-born composer **14** 502-506
ballets
Cocteau, Jean **4** 132-133
Cunningham, Merce **4** 337-338
Graham, Martha **6** 485-486
Picasso, Pablo **12** 292-295
contemporaries
Holst, Gustav **7** 459-460
Messiaen, Olivier **10** 528-529
Prokofiev, Sergei Sergeevich **12** 458-460
Rachmaninov, Sergei Vasilievich **12** 531-532
Ravel, Maurice Joseph **13** 54-55
Shostakovich, Dmitri Dmitrievich **14** 204-205
Thomas, Dylan Marlais **15** 188-190
critics
Boulez, Pierre **2** 444-445
Cage, John **3** 211-214
influence of
Copland, Aaron **4** 227-228
Debussy, Achille Claude **4** 445-447
Halffter, Christóbal **7** 79-80
Lutoslawski, Witold **10** 52-53
Malipiero, Gian Francesco **10** 171
Martinu, Bohuslav **10** 299-300
Roussel, Albert **13** 328-329
Szymanowski, Karol **15** 67-68
operas
Auden, Wystan Hugh **1** 364-366
portraits
Marini, Marino **10** 260-262

Straw, The (play)
O'Neill, Eugene **11** 514-516

STRAWSON, SIR PETER FREDRICK (born 1919), English philosopher **14** 506-507

Stray Dog (film)
Kurosawa, Akira **9** 135-137

Stray Dog, The (stories)
Hidayat, Sadiq **7** 377-378

Strayed Reveller, The (poems)
Arnold, Matthew **1** 311-313

Strayhorn, Billy (1915-1967), American musician
Ellington, Edward Kennedy **5** 273-274

Stream of consciousness (literature)
Dos Passos, John Roderigo **5** 69-71
Faulkner, William **5** 395-397
Fellini, Federico **5** 408-409
James, William **8** 215-217
Joyce, James **8** 365-367
Schnitzler, Arthur **14** 23-24
Sterne, Laurence **14** 435-437
Woolf, Virginia Stephen **16** 381-382

Stream of thought (psychology)
James, William **8** 215-217

Street, George Edmund (1824-1881), English architect
Morris, William **11** 187-188
Shaw, Richard Norman **14** 167-168

Street, Julian (1879-1947), American writer
Tarkington, Newton Booth **15** 109

Street Musicians (painting)
Luz, Arturo Rogerio **10** 56-57

Street of Night (novel)
Dos Passos, John Roderigo **5** 69-71

Street Scene (play)
Rice, Elmer **13** 126-127
Weill, Kurt **16** 174-175

Street Songs (poems)
Sitwell, Edith **14** 265-266

Streetcar Named Desire, A (play)
Brando, Marlon **2** 497-499
Williams, Tennessee **16** 306-308

Streetcars
Johnson, Tom Loftin **8** 317
Sprague, Frank Julian **14** 385-386

STREETON, SIR ARTHUR ERNEST (1867-1943), Australian landscape painter **14** 507-508
Drysdale, George Russell **5** 107-109

Strength of the Strong, The (book)
London, Jack **9** 494-495

Streponi, Giuseppina (1815-1897), Italian opera singer
Verdi, Giuseppe Fortunino Francesco **15** 463-465

Streptomycin (medicine)
Domagk, Gerhard Johannes Paul **5** 48-50
Dubos, René Jules **5** 119
Waksman, Selman Abraham **16** 49-50

STRESEMANN, GUSTAV (1878-1929), German statesman and diplomat **14** 508-509
Briand, Aristide **2** 528-529

Strickland, Susanna
see Moodie, Susanna

Strickland, William (1788-1854), American architect
Latrobe, Benjamin Henry **9** 222-224

Strict Joy (poems)
Stephens, James **14** 430-431

Strictly Business (stories)
Henry, O. **7** 308-309

Stride toward Freedom (book)
King, Martin Luther Jr. **9** 20-22

Strife (play)
Galsworthy, John **6** 189-190

Strijdom, Johannes Gerhardus (1893-1958), South African prime minister 1954-58
Verwoerd, Hendrik Frensch **15** 472-473

Strike (film)
Eisenstein, Sergei Mikhailovich **5** 240-242

Strike (labor)
as weapon
Bieber, Owen **2** 266-268
Briand, Aristide **2** 528-529
Gompers, Samuel **6** 420-422
Hoffa, James R. **7** 436-437
Lewis, John Llewellyn **9** 387-388
Owen, Robert **12** 39-40
Sorel, Georges **14** 347-348
see also individual strikes
Federal intervention (United States)
Altgeld, John Peter **1** 180-182
Cleveland, Stephen Grover **4** 108-110
Debs, Eugene Victor **4** 444-445
Garrett, John Work **6** 225
Harding, Warren Gamaliel **7** 148-149
Roosevelt, Theodore **13** 280-283
labor opponents (United States)
Powderly, Terence Vincent **12** 420-421
Sylvis, William **15** 60-61
right to strike (United States)
Bryant, William Cullen **3** 83-85
Carnegie, Andrew **3** 309-312
Gompers, Samuel **6** 420-422
Hanna, Marcus Alonzo **7** 127-128
Murphy, Frank **11** 260-261
Strikebreaking (United States)
Carnegie, Andrew **3** 309-312
Frick, Henry Clay **6** 108-109
Pinkerton, Allan **12** 314-315

Strike Up the Band (musical)
Gershwin, George **6** 284-285

STRINDBERG, AUGUST (1849-1912), Swedish author **14** 509-511
Pirandello, Luigi **12** 319-321

String quartet
see Quartet (string)

Stripes (set of paintings)
Louis, Morris **9** 538-539

Strode, Ralph (1350-1400), English schoolman
Gower, John **6** 475-476

STROESSNER, ALFREDO (born 1912), Paraguayan statesman **14** 511-512

Stroheim, Erich von (1885-1957), Austrian-born American actor and film director
Norris, Benjamin Franklin Jr. **11** 427-428

STRONG, JOSIAH (1847-1916), American clergyman and social activist **14** 512-513

Strong Breed, The (play)
Soyinka, Wole **14** 358-359

Strong Wind (novel)
Asturias, Miguel Angel **1** 354-355

Strontium (element—chemistry)
Davy, Humphry **4** 426-427

Strophe (poems)
Seferis, George **14** 84-85

Strossmayer, Joseph Georg (1815-1905), Croatian Catholic prelate
Soloviev, Vladimir Sergeevich **14** 329-330

Strozzi Altarpiece (painting)
Orcagna **11** 526-527

Strozzi, Bernardo (1581-1644), Italian painter and engraver
Magnasco, Alessandro **10** 127-128

Strozzi Palace (Florence, Italy)
Sangallo family **13** 464-466

Structuralism (psychology)
Titchener, Edward Bradford **15** 241-242

Struggling (painting)
Marc, Franz **10** 231

Struhm, battle of (1629)
Gustavus II **7** 43-45

Strungk, Nicolas Adam (1640-1700), German musician
Corelli, Arcangelo **4** 230-231

Strutt, Jedediah (1726-1797), English cotton spinner and inventor
Slater, Samuel **14** 272-273

Strutt, John William
see Rayleigh, 3d Baron

STRUVE, FRIEDRICH GEORG WILHELM VON (1793-1864), German-born Russian astronomer and geodesist **14** 513

Struve, Otto Wilhelm (1819-1905), Russian astronomer
Oort, Jan Hendrik **11** 523-524
Struve, Friedrich Georg Wilhelm von **14** 513

Stuart, Charles
see Charles I and II (king of England)

Stuart, Esmé (1542?-1583), Scottish duke of Lennox
James I **8** 204-206

STUART, GILBERT (1755-1828), American painter **14** 513-515
Earl, Ralph **5** 179
Lichtenstein, Roy **9** 398-399
Morse, Samuel Finley Breese **11** 192-193
Vanderlyn, John **15** 417

Stuart, House of
see Great Britain—1603-1714; Scotland

STUART, JAMES EWELL BROWN (Jeb; 1833-64), Confederate cavalry officer **14** 515-516
Brown, John **3** 39-41

Stuart, James Francis Edward (1688-1766), claimant to throne of England
Bolingbroke, Viscount **2** 374-375
Charles Edward Louis Philip Casimir Stuart. **10** 466-467

Stuart, John
see Bute, 3d Earl of; Cugoano, Ottobah

Stuart, John McDouall (1815-1866), Scottish-born Australian explorer
Burke, Robert O'Hara **3** 142-143

Stuart, John T. (1807-1885), American lawyer
Lincoln, Abraham **9** 415-418

Stuart Restoration
see Restoration, The (England; 1660)

Stuck, Franz von (1862-1928), German painter and sculptor
Kandinsky, Wassily **8** 420-422
Klee, Paul **9** 47-49

Student Nonviolent Coordinating Committee (United States)
Barry, Marion Shepilov Jr. **2** 25-28
Bond, Julian **2** 386-387

Carmichael, Stokely **3** 305-308
Forman, James **6** 10-11
Hamer, Fannie Lou **7** 93-94
King, Martin Luther Jr. **9** 20-22
Lewis, John Robert **9** 388-390

Student protest
Burma
Aung San **1** 374-375
Nu, U **11** 439-441
China
Ch'en Tu-hsiu **3** 501-502
Ts'ai Yüan-p'ei **15** 322
Cuba
Castro Ruz, Fidel **3** 365-368
France
De Gaulle, Charles André Joseph Marie **4** 463-465
Marcuse, Herbert **10** 245-247
Japan
Kishi, Nobusuke **9** 41-43
Sato, Eisaku **13** 495-496
Korea (South)
Rhee, Syngman **13** 117-120
Peru
Haya de la Torre, Victor Raul **7** 216-217
Russia
Nicholas II **11** 378-380
Sudan
Abboud, Ibrahim **1** 11-12
Azhari, Sayyid Ismail al- **1** 399-401
Thailand
Sarit Thanarat **13** 483-484
United States
Douglas, William Orville **5** 83-85
see also Civil disobedience; Nonviolent protest movements; Passive resistance movements
Venezuela
Gómez, Juan Vicente **6** 417-418

Student Volunteer movement (United States)
Moody, Dwight L. **11** 141-142
Mott, John R. **11** 212

Studenti, I (comedy)
Ariosto, Ludovico **1** 289-290

STUDI, WES (born Wesley Studie; born circa 1944), Native American actor **15** 1-2

Studio Building (New York City)
Hunt, Richard Morris **8** 44

Studio Interior (painting)
Demuth, Charles **4** 497-498
Kline, Franz **9** 55

Studio, The (painting)
Corot, Jean Baptiste Camille **4** 247-249
Courbet, Jean Desiré Gustave **4** 271-273
Le Nain, Antoine, Louis and Mathieu **9** 321-322

Studs Lonigan (trilogy)
Farrell, James Thomas **5** 390-391

Study in Scarlet, A (novel)
Doyle, Arthur Conan **5** 91-92

Study of Provincial Life, A
see Middlemarch

Study of Thinking, A (book)
Bruner, Jerome Seymour **3** 72-73

Stukeley, William (1687-1765), English writer
Newton, Isaac **11** 369-372

Stump Speaking (painting)
Bingham, George Caleb **2** 278-279

Stumpf, Carl (1848-1936), German philosopher and psychologist
Husserl, Edmund **8** 67-68
Lotze, Rudolf Hermann **9** 521-522

Stunde hinter Mitternacht, Eine (book)
Hesse, Hermann **7** 367-369

Stundenbuch, Das (poems)
Rilke, Rainer Maria **13** 171-172

Sture, Sten, the Elder (1440?-1503), regent of Sweden 1470-1503
Gustavus I **7** 42-43

STURLUSON, SNORRI (1179-1241), Icelandic statesman and historian **14** 310-311
Harold I **7** 161-162

Sturm, John (1507-1589), German educator
Ramus, Petrus **13** 27-28

Sturm und Drang movement (German literature)
Goethe, Johann Wolfgang von **6** 388-391
Hamann, Johann Georg **7** 92
Klopstock, Friedrich Gottlieb **9** 55-56
Lessing, Gotthold Ephraim **9** 357-359
Schiller, Johann Christoph Friedrich von **14** 4-7
Wieland, Christoph Martin **16** 260-261
Wordsworth, William **16** 385-388

STURT, CHARLES (1795-1869), British officer, explorer, and colonial administrator **15** 2-3

STURTEVANT, A. H. (Alfred Henry Sturtevant; 1891-1970), American geneticist **15** 3-5

Sturzo, Don Luigi (1871-1959), Italian political leader
De Gasperi, Alcide **4** 462-463

Stuttgart (City, Germany)
Le Corbusier **9** 274-275

STUYVESANT, PETER (circa 1610-72), Dutch colonial administrator **15** 5-6
Underhill, John **15** 388

Style (essay)
Pater, Walter Horatio **12** 130-131

Style, the
see De Stijl

STYRON, WILLIAM (born 1925), American southern writer of novels and articles **15** 6-8

Su Ch'e (1039-1112), Chinese author
Su Shih **15** 39-40
Wang An-shih **16** 95-97

Su Hsün (1009-1066), Chinese author
Su-Shih **15** 39-40

SU-SHIH (Su Tung-p'o; 1037-1101), Chinese author and artist **15** 39-40
Mi Fei **11** 12-13
Ou-yang Hsiu **12** 33-34
Wang An-shih **16** 95-97
Wang Wei **16** 106-108

SUÁREZ, FRANCISCO (1548-1617), Spanish philosopher and theologian **15** 8

Suárez de Figueroa, Gòmez
see Garcilaso de la Vega, Inca

SUAZO CÓRDOVA, ROBERTO (born 1927), physician and president of Honduras (1982-1986) **15** 8-10

Subjectivism (philosophy)
Descartes, René **4** 505-508
Fichte, Johann Gottlieb **5** 435-436
Jaspers, Karl **8** 225-226
Stirner, Max **14** 459-460

Subjects of the Artist (art school)
Motherwell, Robert **11** 210-211
Newman, Barnett **11** 365
Rothko, Mark **13** 320-321

Sublette, William (1799?-1845), American soldier and fur trader
Smith, Jedediah S. **14** 294-295

Submarines
development
Fulton, Robert **6** 151-152
Haldane, John Burdon Sanderson **7** 70-71
Holland, John Philip **7** 453-454
polar exploration
Wilkins, George Hubert **16** 281-282
warfare
Colt, Samuel **4** 172-173
Erzberger, Matthias **5** 319-320
Hitchcock, Gilbert Monell **7** 416-417
Ludendorff, Erich Friedrich Wilhelm **10** 27-28
Millikan, Robert Andrews **11** 33-35
Sims, William Sowden **14** 244
Wilson, Thomas Woodrow **16** 330-332

Subuktigin, Emir (died 997), Moslem sultan of Ghazni 977-997
Mahmud of Ghazni **10** 147

Suburb in Havana (painting)
de Kooning, Willem **4** 468-469

Subway, The (play)
Rice, Elmer **13** 126-127

Success (novel)
Feuchtwanger, Lion **5** 430-432

Succession, Act of (1534; England)
Henry VIII **7** 302-305
Mary **10** 308

Such Is Life (novel; Furphy)
Franklin, Stella Maraia Sarah Miles **6** 68-69
Furphy, Joseph **6** 152-153

Such Is Life (play)
Toller, Ernst **15** 261
Wedekind, Frank **16** 166-167

Such Is My Beloved (novel)
Callaghan, Edward Morley **3** 229-230

Such Stuff as Dreams (poems)
Russell, Charles Edward **13** 374-375

SUCKLING, SIR JOHN (1609-1642), English poet and playwright **15** 10-11
Crashaw, Richard **4** 296

SUCRE, ANTONIO JOSÉ DE (1795-1830), Venezuelan general, Bolivian president 1826-28 **15** 11-12
Bolívar, Simón **2** 375-377
Flores, Juan José **5** 491

Sudan, Republic of the (nation, North East Africa)
British in
Baker, Samuel White **1** 454-455
Gladstone, William Ewart **6** 357-360
Gordon, Charles George **6** 448-449
Kitchener, Horatio Herbert **9** 45-46
Ethiopia and
Johannes IV **8** 272-273
Menelik II **10** 495-497
exploration
Barth, Heinrich **2** 30-31
Marchand, Jean-Baptiste **10** 234-237
independence (1956)
Abboud, Ibrahim **1** 11-12
Azhari, Sayyid Ismail al- **1** 399-401
Khalil, Sayyid Abdullah **8** 531-532
leadership
Turabi, Hassan Abdullah al- **15** 344-345
Mahdist state
Cromer, 1st Earl of **4** 317
Mahdi **10** 137-138
Mandingo state
Touré, Sékou **15** 275-277
Songhay empire
Ali, Sunni **1** 158-159
Muhammad Ture, Askia **11** 231-232
Tokolar empire
Omar ibn Said Tal, Al-Hajj **11** 509-510

Sudanese Republic (West Africa)
see Maili Republic

Sudbury, Simon (died 1381), English prelate
Chaucer, Geoffrey **3** 482-485

Suddenly Last Summer (play)
Williams, Tennessee **16** 306-308

SUDERMANN, HERMANN (1857-1928), German dramatist and novelist **15** 12-13

Sudetenland (region, Northern Czechoslovakia)
Beneš, Edward **2** 155-157
Hitler, Adolf **7** 417-420

Sue, Eugène (Marie Joseph Sue; 1804-57), French novelist
Bonifacio, Andres **2** 393-394

Sueños, Los (book)
Quevedo Y Villegas, Francisco Gómez de **12** 511

SUETONIUS TRANQUILLUS, GAIUS (circa 70-circa 135), Roman administrator and writer **15** 13
Augustus **1** 371-373
Caligula **3** 228-229
Domitian **5** 52-53
Horace **7** 500-503
Jesus of Nazareth **8** 251-255
Nero Claudius Caesar **11** 342-344
Tacitus **15** 70-72
Terence **15** 146-148
Tiberius Julius Caesar Augustus **15** 217-218

Suevians (German people)
Ricimer, Flavius **13** 151-152

Suez Canal
Disraeli, Benjamin **5** 27-29
Gladstone, William Ewart **6** 357-360
Ismail Pasha **8** 150-151
Johannes IV **8** 272-273
Lesseps, Vicomte de **9** 354-355
Verdi, Giuseppe Fortunino Francesco **15** 463-465
Victoria **15** 485-487
Whitman, Walt **16** 249-251
see also Suez Crisis (1956)

Suez Crisis (1956)
British invasion
Eden, Anthony **5** 204-205
Macmillan, Harold **10** 112-113
Israeli blockade
Dayan, Moshe **4** 429-431
nationalization
Nasser, Gamal Abdel **11** 317-318
United Nations action
Bunche, Ralph Johnson **3** 121-122
Hammarskjöld, Dag **7** 100-101
Pearson, Lester Bowles **12** 174-175
world reaction
Dulles, John Foster **5** 134-135
Eisenhower, Dwight David **5** 233-236
Menzies, Robert Gordon **10** 510-511
Pandit, Vijaya Lakshmi **12** 83-84
St. Laurent, Louis Stephen **13** 434

Suffolk, Earl of
see Pole, Michael de la

Suffolk, William, 1st Duke of (William de la Pole; 1396-1450),
Henry VI **7** 298-299
Margaret of Anjou **10** 249-250

Suffrage (voting rights)
Canada
McClung, Nellie Letitia **10** 396-397
Europe
Albert I **1** 112
Alexander I **1** 130-132
Alexander II **1** 132-133
Alexander III **1** 133-134
Condorcet, Marquis de **4** 195-196
Ferdinand **5** 413-414
Giolitti, Giovanni **6** 339-340
Lassalle, Ferdinand **9** 216
Leopold II **9** 346-347
Hawaii
Kamehameha III **8** 416-417
South Africa
Jonathan, Joseph Leabua **8** 330-331
United States (19th-20th century)
Alcorn, James Lusk **1** 120-121
Brownlow, William Gannaway **3** 55-56
Coffin, Levi **4** 135
Eisenhower, Dwight David **5** 233-236
Johnson, Lyndon Baines **8** 308-312
see also Constitution of the United States—Amendments (16th; 19th); Women's suffrage
United States (colonial; 17th century)
Bacon, Nathaniel **1** 424-425
Calvert, Charles **3** 238
Venezuela
Blanco, Antonio Guzmán **2** 320-321

Sufism (Islamic mysticism)
Darqāwī-'Alawī order
Aiken, Conrad **1** 90-91
in literature
Attar, Farid ed-Din **1** 359-360
Hafiz, Shams al-Din **7** 63
Jami **8** 218-219
Rumi, Jalai ed-Din **13** 362-363
theology and philosophy
Aiken, Conrad **1** 90-91
Ghazali, Abu Hamid Muhammad al- **6** 290-291
Hallaj, Al-Husayn ibn Mansur al- **7** 86-87
Ibn al-Arabi, Muhyi al-Din **8** 91
Junayd, Abu al-Qasim ibn Muhammad al **8** 388

Sugar
as food product
Couper, James Hamilton **4** 270
Gómez, Máximo **6** 418-419
John Maurice of Nassau **8** 281-282
Machado y Morales, Gerardo **10** 92-93
Menocal, Mario Garcia **10** 506-507
scientific research
Bernard, Claude **2** 208-210
Cori, Gerty T. **4** 231-234
Fischer, Emil **5** 456-457
Schwann, Theodor **14** 51-52

Sugar Act (1764; colonial America)
Adams, Samuel **1** 55-56
Hutchinson, Thomas **8** 71-72
Otis, James Jr. **12** 25-27

Sugaring Off (painting)
Moses, Grandma **11** 201-202

Suger (1081?-1151), French prelate, regent 1147-49
Louis VI **9** 523-524
Louis VII **9** 524-525

SUHARTO (born 1921), second president after Indonesia's independence **15** 14-15
Sukarno **15** 18-20

Suhrawardi, Shaikh Shihabud-Din (1138-1193), Sufi philosopher
Sadi, Shaikh Muslih-al-Din **13** 419-420
Saladin **13** 441-442

Sui (Chinese dynasty; reigned 581-618)
Chih-i **3** 518-519
Hsüan Tsang **8** 6-7
Sui Wen-ti **15** 16-18
T'ai-tsung, T'ang **15** 83-84
Tao-hsüan **15** 105

SUI WEN-TI (541-604) Chinese emperor **15** 16-18

Suidas (10th century lexicon)
Callimachus **3** 235-236
Eratosthenes of Cyrene **5** 301-302
Plutarch **12** 359-360

SUIKO (554-628), empress of Japan 593-628 **15** 15-16
Shotoku Taishi **14** 205-207

Sujun (reigned 588-593), emperor of Japan
Suiko **15** 15-16

Suk, Josef (1874-1935), Czech composer
Martinu, Bohuslav **10** 299-300

SUKARNO (1901-1970), Indonesian statesman, president 1945-66 **15** 18-20
Hatta, Mohammad **7** 197-199
Macapagal, Diosdado P. **10** 74-76
Sihanouk, Norodom **14** 222-223

Sukchong (reigned 1674-1720), king of Korea
Yongjo **16** 461-462

Sukenobu (1671-1751), Japanese printmaker
Harunobu, Suzuki **7** 188-189

Sukhodol (novel)
Bunin, Ivan Alekseevich **3** 124

Sukhothai (state, Indochina)
Rama Khamhaeng **13** 11

Suleiman (Kilij Arslan I; died 1108), Seljuk sultan
Alp Arslan **1** 178-179

SULEIMAN I (the Magnificent; 1494-1566), Ottoman sultan 1520-66 **15** 20-21
Selim I **14** 94-95
Sinan, Kodja Mimar **14** 245-246

Suleimaniye (mosque; Istanbul)
Sinan, Kodja Mimar **14** 245-246

Sulfanilamide (medicine)
Domagk, Gerhard Johannes Paul **5** 48-50

Sulfide (chemistry)
Sabatier, Paul **13** 398-399

Sulfur (element—chemistry)
Avogadro, Lorenzo Romano Amedeo Carlo **1** 388-389
Lavoisier, Antoine Laurent **9** 241-244

SULLA, LUCIUS CORNELIUS I (138-78 B.C.), Roman general, dictator 82-79 B.C. **15** 21-22
Brutus, Marcus Junius **3** 79-80
Caesar, Gaius Julius **3** 207-210
Catiline **3** 372-373
Cicero, Marcus Tullius **4** 55-58
Crassus Dives, Marcus Licinius **4** 296-297
Marius, Gaius **10** 264-265
Pompey **12** 387-389

Sullivan and Cromwell (law firm)
Dulles, John Foster **5** 134-135
Stone, Harlan Fiske **14** 468-470

Sullivan, Anne Mansfield (Mrs. John Albert Macy; 1887-1936), American educator and lecturer
Keller, Helen Adams **8** 479-480

Sullivan County Sketches (essays)
Crane, Stephen **4** 293-295

SULLIVAN, HARRY STACK (1892-1949), American psychiatrist **15** 23-24
Horney, Karen Danielsen **7** 508-509

Sullivan, John (1740-1795), American Revolutionary officer
Butler, John **3** 180

SULLIVAN, JOHN LAWRENCE (1858-1918), American boxer **15** 24-25
Lindsay, Vachel **9** 424-425

SULLIVAN, LEON HOWARD (born 1922), African American civil rights leader and minister **15** 25-27

SULLIVAN, LOUIS HENRI (1856-1924), American architect **15** 27-28
Davis, Alexander Jackson **4** 411
Mumford, Lewis **11** 246-247
Neutra, Richard Joseph **11** 355-356
Richardson, Henry Hobson **13** 139-141
Saarinen, Eliel and Eero **13** 396-398
White, Stanford **16** 235-236
Wright, Frank Lloyd **16** 398-401

SULLIVAN, SIR ARTHUR SEYMOUR (1842-1900), English composer **15** 23
Gilbert, William Schwenck **6** 314-315
Sousa, John Philip **14** 353-354

Sully, Duc de (Maximilien de Bethune; 1560-1641), French statesman
Henry IV **7** 293-295
Saint-Pierre, Abbé de **13** 434-435
Voltaire **16** 14-16

Sully, Thomas (1783-1872), English-born American painter
Allston, Washington **1** 176-177
Stuart, Gilbert **14** 513-515

Sulpicius Rufus, Publius (121?-88 B.C.) Roman statesman
Sulla, Lucius Cornelius I **15** 21-22

Sultans
see Statesman

SULZBERGER, ARTHUR OCHS (born 1926), publisher of the *New York Times* **15** 28-30

Sumatra (island)
see Indonesia

Summae (theology)
Bonaventure **2** 383-384
Thomas Aquinas **15** 183-186
see also Sentences (book; Lombard)

Summer (painting)
Poussin, Nicolas **12** 418-420

Summer (poem)
Thomson, James **15** 199-200

Summer and Smoke (play)
Williams, Tennessee **16** 306-308

Summerhill School (near Dresden, Germany)
Neill, Alexander Sutherland **11** 335-336

Summon the Serpents (poem)
Bialik, Hayyim Nahman **2** 262-263

SUMNER, CHARLES (1811-1874), American statesman **15** 30-31
Chase, Salmon Portland **3** 473-475
Child, Lydia Maria Francis **3** 520-521
Dix, Dorothea Lynde **5** 32-33
Douglas, Stephen Arnold **5** 80-82
Fish, Hamilton **5** 461-462
Lamar, Lucius Quintus Cincinnatus **9** 170-171
Parker, Theodore **12** 112-113

Sumner, James Batcheller (1887-1955), American biochemist
Stanley, Wendell Meredith **14** 400-401

SUMNER, WILLIAM GRAHAM (1840-1910), American sociologist and educator **15** 32
Fisher, Irving **5** 462-463
Osgood, Herbert Levi **12** 18-19
Spencer, Herbert **14** 369-370

Sumter (ship)
Semmes, Raphael **14** 102-103

Sumter, Thomas (1734-1832), American Revolutionary officer
Allen, Ethan **1** 163-164
Tarleton, Banastre **15** 110

Sun (novelette)
Lawrence, David Herbert **9** 247-248

Sun (star)
Anaxagoras **1** 208-209
Aristarchus of Samos **1** 290-291
Fizeau, Hippolyte Armand Louis **5** 475
Shapley, Harlow **14** 155-156
see also Solar system; Sunspots

Sun Also Rises, The (novel; Hemingway)
Fitzgerald, Francis Scott Key **5** 470-472
Hemingway, Ernest Miller **7** 274-277

Sun disk cult
see Aten (Egyptian god)

Sun Djata
see Sundiata Keita

Sun Fo (born 1891), Chinese Nationalist official
Sun Yat-sen **15** 35-39

Sun of Natal, The (Zulu newspaper)
Dube, John Langalibalele **5** 113

Sun worship (pagan religion)
Julian **8** 378-379

SUN YAT-SEN (1866-1925), Chinese statesman, leader of republican revolution **15** 35-39
biographers
Buck, Pearl Sydenstricker **3** 91-93
influenced by
Wang Yang-ming **16** 108-109
Kuomintang
Ch'en Tu-hsiu **3** 501-502
Chiang Kai-shek **3** 510-513
Chou En-lai **4** 20-22
Chu Teh **4** 54-55
Wang Ching-wei **16** 98
supporters
Song Sisters **14** 338-341
T'ung-meng hui
Yen Hsi-shan **16** 452-453
Yüan Shih-k'ai **16** 480-481

Sun Yat-sen, Madame (1890-1981), Chinese politician and welfare worker
Chiang Kai-shek **3** 510-513
Sun Yat-sen **15** 35-39

Sunantha (died 1880), Thai queen
Chulalongkorn **4** 43-45

Sunday Afternoon on the Island of La Grande Jatte, A (painting)
Seurat, Georges Pierre **14** 120-122

Sunday School Assembly (Lake Chatauqua, New York State)
Vincent, John Heyl **15** 502-503

SUNDAY, WILLIAM ASHLEY ("Billy"; 1862-1935), American evangelist **15** 32-33
Graham, William Franklin Jr. **6** 487-488

Sunderland, 3d Earl of (Charles Spencer; 1674-1722), English statesman
Walpole, Robert **16** 82-84

Sundial (instrument)
Anaximander **1** 209-210

SUNDIATA KEITA (circa 1210-circa 1260), founder of Mali empire in West Africa **15** 33-34

Sung (Chinese dynasty)
Northern (reigned 960-1127)
Chao Meng-fu **3** 436-437
Ch'in Kuei **3** 524-525
Chu Hsi **4** 40-43
Fan Chung-yen **5** 376-377
Hui-Tsung **8** 25
Kim Pusik **9** 8-9
Kwangjong **9** 140
Mi Fei **11** 12-13
Ou-yang Hsiu **12** 33-34
Zhao Kuang-yin **16** 505-508
Southern (reigned 1127-1279)
Chia Ssu-tao **3** 514-515
Ch'in Kuei **3** 524-525
Chu Hsi **4** 40-43
Kao-tsung **8** 433
Kublai Khan **9** 115-118
Wen T'ien-hsiang **16** 203
Ma Yüan **10** 379

Sung Chiao-jen (died 1913), Chinese revolutionary
Sun Yat-sen **15** 35-39
Yüan Shih-k'ai **16** 480-481

Sung Ch'ing-ling
see Sun Yat-sen, Madame

Sung T'ai-tsu
see Zhao Kuang-yin

Sunken Bell, The (opera)
Respighi, Ottorino **13** 103-104

Sunken Bell, The (play)
Hauptmann, Gerhart Johann Robert **7** 199-201

Sunnites (Islamic sect)
Bukhari, Muhammad ibn Ismail al- **3** 111-112
Mahmud of Ghazni **10** 147
Nureddin **11** 444-445
see also Shiites

Sunnyside (Tarrytown, New York State)
Irving, Washington **8** 141-143

Sunset Gun (poems)
Parker, Dorothy Rothschild **12** 106

Sunset near Arbonne (painting)
Rousseau, Théodore **13** 328

Sunspots (astronomy)
Galileo Galilei **6** 180-183
Langley, Samuel Pierpont **9** 195-196

Suo marito (novel)
Pirandello, Luigi **12** 319-321

Suomussalmi war memorial (Finland)
Aalto, Hugo Alvar Henrik **1** 1-2

Suor Angelica (opera)
Puccini, Giacomo **12** 474-476

Superbi colli e voi sacre ruine (sonnet)
Castiglione, Baldassare **3** 360-361

Superconductivity (electrical)
Bardeen, John **2** 1-3
Chu, Paul Ching-Wu **4** 37-39
Kamerlingh Onnes, Heike **8** 418-420
Müller, Karl Alexander **11** 240-241

Superfluidity (physics)
Kapitsa, Pyotr Leonidovich **8** 433-435

Superga, La (church; Turin, Italy)
Juvara, Filippo **8** 396-397

Superheterodyne circuit (electrical)
Armstrong, Edwin Howard **1** 302-303

Superior, Lake (United States-Canada)
Brûlé, Étienne **3** 67-68
Carver, Jonathan **3** 347-348

Superman theory (philosophy)
Dostoevsky, Fyodor **5** 74-77
Nietzsche, Friedrich **11** 390-392
Schweitzer, Albert **14** 55-56

Supernatural (religion)
Hugo, Victor Marie **8** 22-25
Schleiermacher, Friedrich Ernst Daniel **14** 11-12

Supernova (astronomy)
Oort, Jan Hendrik **11** 523-524

Superposition, law of (geology)
Steno, Nicolaus **14** 425-426

Superstition
Hippocrates **7** 408-410
Jung, Carl Gustav **8** 388-389
Wang Ch'ung **16** 98-99

Superstition and Force (book)
Lea, Henry Charles **9** 261-262

Supper at Emmaus (painting)
Veronese, Paolo **15** 469-470

Supper Table (painting)
Davis, Stuart **4** 424-425

Suppliants, The (play)
Aeschylus **1** 70-72
Euripides **5** 332-334

Supply-side economics
Kemp, Jack French Jr. **8** 491-493

Suppositi, I (comedy; Ariosto)
Ariosto, Ludovico **1** 289-290
Plautus **12** 348-350

Supralapsarianism (religion)
Arminius, Jacobus **1** 301-302

Suprarenal glands
see Adrenal glands

Supremacy and Conformity, Acts of (England)
Elizabeth I **5** 263-266
Henry VIII **7** 302-305

Suprematism (art)
Malevich, Kasimir **10** 168-169
Pevsner, Antoine **12** 263-264

Supreme Council for National Reconstruction (South Korea)
Park, Chung Hee **12** 99-102

Supreme Court (United States)
administrative reform
Burger, Warren E. **3** 133-136
Warren, Earl **16** 117-120
and executive privilege
Sirica, John Joseph **14** 257-258
antitrust cases
Duke, James Buchanan **5** 133-134
Gary, Elbert Henry **6** 229-230
Harriman, Edward Henry **7** 164-165
Hill, James Jerome **7** 388-389
Rockefeller, John Davison **13** 226-228
White, Edward Douglass **16** 230-231
building
Morrill, Justin Smith **11** 182
Taft, William Howard **15** 78-81
citizen's test suits
Warren, Earl **16** 117-120

civil liberties cases (19th century)
Chase, Salmon Portland **3** 473-475
Cinque, Joseph **4** 62
Garrett, Thomas **6** 225-226
Harlan, John Marshall **7** 156-157
Miller, Samuel Freeman **11** 29-30
Scott, Dred **14** 65-66
Turner, Henry McNeal **15** 351-352
Waite, Morrison Remick **16** 46
civil liberties cases (20th century)
Black, Hugo Lafayette **2** 301-303
Blackmun, Harry **2** 309-310
Brandeis, Louis Dembitz **2** 496-497
Brennan, William J. Jr. **2** 514-515
Cardozo, Benjamin Nathan **3** 288-290
Douglas, William Orville **5** 83-85
Eisenhower, Dwight David **5** 233-236
Frankfurter, Felix **6** 57
Harlan, John Marshall **7** 156-157
Holmes, Oliver Wendell Jr. **7** 458-459
Hughes, Charles Evans **8** 15-16
Jackson, Robert Houghwout **8** 182-183
King, Martin Luther Jr. **9** 20-22
Marshall, Thurgood **10** 282-284
Rehnquist, William Hubbs **13** 82-84
Stevens, John Paul **14** 440-441
Stewart, Potter **14** 449-451
Vinson, Fred **15** 503-505
Warren, Earl **16** 117-120
consensus-builders
Breyer, Stephen **2** 524-527
conservative justices
Kennedy, Anthony M. **8** 498-500
Souter, David H. **14** 355-356
conservative leaders
Rehnquist, William Hubbs **13** 82-84
Thomas, Clarence **15** 186-188
constitutional law
Blackmun, Harry **2** 309-310
Cardozo, Benjamin Nathan **3** 288-290
Holmes, Oliver Wendell Jr. **7** 458-459
Marshall, John **10** 279-281
Taney, Roger Brooke **15** 98-99
court packing
Harding, Warren Gamaliel **7** 148-149
Hughes, Charles Evans **8** 15-16
Johnson, Lyndon Baines **8** 308-312
Roosevelt, Franklin Delano **13** 277-280
federalism
Harlan, John Marshall **7** 157-159
judicial neutrality
Douglas, William Orville **5** 83-85
White, Byron R. **16** 227-228
judicial restraint
Harlan, John Marshall **7** 157-159
Powell, Lewis F. Jr. **12** 426-428
Scalia, Antonin **13** 513-514
Shaw, Lemuel **14** 164-165
Waite, Morrison Remick **16** 46
judicial review
Chase, Samuel **3** 475-476
Coke, Edward **4** 141-142
Marshall, John **10** 279-281
Wythe, George **16** 415
labor cases
Holmes, Oliver Wendell Jr. **7** 458-459
Kelley, Florence **8** 483-484
Taft, William Howard **15** 78-81
nationalistic cases
Marshall, John **10** 279-281
New Deal cases
Cardozo, Benjamin Nathan **3** 288-290
Douglas, William Orville **5** 83-85
Hughes, Charles Evans **8** 15-16
role and power
Jackson, Robert Houghwout **8** 182-183
Marshall, John **10** 279-281
women justices
Ginsburg, Ruth Bader **6** 333-336
O'Connor, Sandra Day **11** 468-470

Supreme Privy Council (Russia)
Anna Ivanovna **1** 240-241

Supreme Shi'ite Council (Lebanon)
Sadr, Musa al- **13** 420-422

Supremes (musical group; United States)
Ross, Diana **13** 298-300

Suquamish-Duwamish Indians (North American
Seattle **14** 80-81

Sura Academy (Babylonia)
Abba Arika **1** 3-4
Saadia ben Joseph al-Fayumi **13** 396

Suraja Dowla
see Siraj-ud-Daula

Surat (city; India)
Śivajī **14** 266-267

Sure Hand of God, The (book)
Caldwell, Erskine **3** 223-224

Suréna (play)
Corneille, Pierre **4** 234-236

Surendranth College (India)
Banerjee, Surendranath **1** 488

Surgery (medical)
Apgar, Virginia **1** 257-259
Barnard, Christiaan N. **2** 7-8
Carrel, Alexis **3** 322-323
Cushing, Harvey Williams **4** 353-354
DeVries, William Castle **4** 518-519
Drew, Charles Richard **5** 100-101
Lister, Joseph **9** 444-445
Long, Crawford Williamson **9** 495-496
Love, Susan M. **10** 2-3
Mayo, William J. and Charles H. **10** 367-369
Paré, Ambroise **12** 94-95
Spemann, Hans **14** 368-369
Williams, Daniel Hale **16** 302-303
see also Medicine; Scientists—physicians and surgeons

Surinam (autonomous area of the Netherlands; South America)
Rio Branco, Barão do **13** 177

Surprise de l'amour, La (play)
Marivaux, Pierre Carlet de Chamblain de **10** 265-266

Surrealism (art)
Europe
Bacon, Francis **1** 421-422
Dali, Salvador **4** 376-377
Ernst, Max **5** 311-312
Giacometti, Alberto **6** 294-295
González, Julio **6** 428-429
Klee, Paul **9** 47-49
Magritte, René **10** 128-130
Miró, Joan **11** 53-54
Oppenheim, Meret **11** 524-525
Picasso, Pablo **12** 292-295
Tanguy, Yves **15** 101
influence of
Nevelson, Louise **11** 356-357
Pollock, Jackson **12** 379-380
Sutherland, Graham **15** 40-41
Mexico
Kahlo, Frida **8** 406-407
precursors
Chagall, Marc **3** 406-407
Chirico, Giorgio de **4** 4
Duchamp, Marcel **5** 122-123
United States
Gorky, Arshile **6** 458
Motherwell, Robert **11** 210-211
Noguchi, Isamu **11** 416-418
Ray, Man **13** 59-60

Surrealism (films)
Buñuel, Luis **3** 127-128
Fellini, Federico **5** 408-409

Surrealism (literature)
Europe
Apollinaire, Guillaume **1** 260
Aragon, Louis **1** 271-272
Breton, André **2** 519-520
Cocteau, Jean **4** 132-133
Dürrenmatt, Friedrich **5** 164-165
Grass, Günter **6** 496-497
Malraux, André **10** 178-180
Nerval, Gérard de **11** 345-346
influence of
Cage, John **3** 211-214
Laye, Camara **9** 257-259
Latin America
Asturias, Miguel Angel **1** 354-355
Sábato, Ernesto **13** 399-400
United States
Ellison, Ralph Waldo **5** 274-275
Patchen, Kenneth **12** 128-129

Surrender of Breda (painting; Velázquez)
Velázquez, Diego Rodríguez de Silva y **15** 454-456
Zurbarán, Francisco de **16** 534-535

Surrender of Burgoyne at Saratoga (painting)
Trumbull, John **15** 316-317

Surrender of Cornwallis at Yorktown (painting)
Trumbull, John **15** 316-317

Surrounded Islands (artwork)
Christo Vladimiroff Javacheff **4** 30-31

Surveying (mathematics)
Applegate, Jesse **1** 264-265
Borden, Gail **2** 409
Foucault, Jean Bernard Léon **6** 28-29
Frontinus, Sextus Julius **6** 130

Survival of American Indians Association (U.S.)
Adams, Hank **1** 45

Survival of the fittest (social philosophy)
Holmes, Oliver Wendell Jr. **7** 458-459
Spencer, Herbert **14** 369-370
Veblen, Thorstein Bunde **15** 449-450
see also Social Darwinism

Susa (ancient city, Babylonia)
Alexander the Great **1** 137-141

Susan Lenox (novel)
Phillips, David Graham **12** 280-281

Susanna (Old Testament character)
in art
Altdorfer, Albrecht **1** 179-180
Rembrandt Harmensz van Rijn **13** 91-95
in music and literature
Handel, George Frederick **7** 116-119
Stevens, Wallace **14** 443-445

Susannah (opera)
Floyd, Carlisle **5** 494-496

Susato, Tielman (circa 1500-1561/64), Flemish music publisher and composer
Lassus, Roland de **9** 216-218

Sushun (reigned 588-592), emperor of Japan
Shotoku Taishi **14** 205-207

Suso, Heinrich (1300?-1366), Rhenish Dominican mystic
Ruysbroeck, Jan van **13** 388-389

Suspected Truth, The (play)
Alarcón, Pedro Antonio de **1** 100-101

Suspense story
see Mystery fiction

Suspicion (film)
Hitchcock, Alfred **7** 415-416

Susquehanna Indians (North America)
Brûlé, Étienne **3** 67-68
Champlain, Samuel de **3** 419-421

Süssmayer, Franz (1776-1803), Austrian composer
Mozart, Wolfgang Amadeus **11** 218-221

SUTHERLAND, GRAHAM (1903-1980), English painter **15** 40-41

Sutra (Buddhism)
Buddha **3** 97-101
Saicho **13** 426-428

Suttee
see Sati

SUTTER, JOHN AUGUSTUS (1803-1880), German-born American adventurer and colonizer **15** 41-42
Bidwell, John **2** 265

Sutter's Fort (California)
Carson, Christopher **3** 334-335
Frémont, John Charles **6** 97-98
Sutter, John Augustus **15** 41-42

Sutter's Gold (film)
Eisenstein, Sergei Mikhailovich **5** 240-242

SUTTNER, BERTHA VON (born Countess Bertha Kinsky; 1843-1914), Austrian author and activist **15** 42-44

SUVOROV, ALEKSANDR VASILIEVICH (1730-1800), Russian general **15** 44-45
Kutuzov, Mikhail Ilarionovich **9** 137-138
Potemkin, Grigori Aleksandrovich **12** 411-412

Suyang, Prince
see Sejo

Suzanne et le Pacifique (novel)
Giraudoux, Jean **6** 349-350

SUZMAN, HELEN (born 1917), member of the South African House of Assembly for the Progressive Party **15** 45-46

Suzuki, Bunji (born 1885), Japanese labor leader
Katayama, Sen **8** 457

SUZUKI, DAISETZ TEITARO (1870-1966), Japanese translator, teacher, and interpreter of Zen Buddhist thought **15** 46-47
Cage, John **3** 211-214

Svadebka (ballet)
Stravinsky, Igor Fedorovich **14** 502-506

Svarta fanor (novel)
Strindberg, August **14** 509-511

Sven II (died 1075), king of Denmark 1047-75
Harold III **7** 163

Svensksund, battle of (1790)
Gustavus III **7** 45-46

SVEVO, ITALO (pseudonym of Ettore Schmitz; 1861-1928), Italian novelist **15** 47-48
Montale, Eugenio **11** 117-118

Svolder, battle of (1000)
Olaf, II **11** 493-494

Swabia (German state)
Frederick I **6** 78-79

Swadeshi movement (India)
Prasad, Rajendra **12** 433

Swahili (language)
Said, Seyyid **13** 428-429

Swahili literature
Shaaban Robert **14** 128-129

Swami and Friends (novel)
Narayan, R. K. **11** 313-314

SWAMMERDAM, JAN (1637-1680), Dutch naturalist **15** 48-49
Leeuwenhoek, Anton van **9** 300-301

Swamp Demon, The (poem)
Blok, Aleksandr Aleksandrovich **2** 335

Swamp Dwellers, The (play)
Soyinka, Wole **14** 358-359

Swan Lake (ballet)
Tchaikovsky, Peter Ilyich **15** 130-132

Swan of Tuonela, The (musical composition)
Sibelius, Jean Julius Christian **14** 211-212

Swan of Usk, The (poems)
Vaughan, Henry **15** 444-445

Swan Song (musical composition)
Schubert, Franz Peter **14** 35-37

Swan Song (novel)
Galsworthy, John **6** 189-190

Swan, The (musical)
Saint-Saëns, Charles Camille **13** 435-436

Swanee (song)
Gershwin, George **6** 284-285

Swanee River (song)
Foster, Stephen Collins **6** 25-27

Swann, William Francis Gray (1884-1962), Anglo-American physicist
Lawrence, Ernest Orlando **9** 248-250

Swann's Way (novel)
Proust, Marcel **12** 465-467

Swanson, Gloria (1899-1983), American film star
Sennett, Mack **14** 108-109

Swaraj movement (India)
Bose, Subhas Chandra **2** 430-431
Das, Chitta Ranjan **4** 401-402
Nehru, Motilal **11** 334-335
Rai, Lala Lajpat **13** 5-6

Swarthmore College (Pennsylvania)
Bunche, Ralph Johnson **3** 121-122

Swatantra party (India)
Rajagopalachari, Chakravarti **13** 6-7

Swaziland, Kingdom of (nation, South Africa)
Malan, Daniel Francois **10** 163-164

Swearing of the Oath ... (painting)
Ter Borch, Gerard **15** 146

Sweat (novel)
Amado, Jorge **1** 189-190

Sweatt v. Painter (1950)
Marshall, Thurgood **10** 282-284

Swedberg, Emanuel
see Swedenborg, Emanuel

Sweden, Kingdom of (nation, Northern Europe)
American colonies
Minuit, Peter **11** 50
Stuyvesant, Peter **15** 5-6
Europe (16th-17th century)
Christina of Sweden **4** 26-29
Godunov, Boris Feodorovich **6** 382-383
Gustavus I **7** 42-43
Gustavus II **7** 43-45
Oxenstierna, Axel Gustafsson **12** 44-45
see also Thirty Years War (1614-1648)
Europe (18th-19th century)
Augustus II **1** 373-374
Bernadotte, Jean Baptiste **2** 205-206
Charles XII **3** 464-466
Gustavus III **7** 45-46
Joseph II **8** 359-360
Maria Theresa **10** 256-258
see also Great Northern War (1700-1721); Napoleonic Wars
Europe (20th century)
Hammarskjöld, Dag **7** 100-101
Myrdal, Karl Gunnar **11** 284
Scandinavian Union and
Margaret of Denmark **10** 250-252
see also Swedish art and literature

SWEDENBORG, EMANUEL (1688-1772), Swedish scientist, theologian, and mystic **15** 49-50
see also Swedenborgianism

Swedenborgianism (philosophy)
Cole, Thomas **4** 151-152
Inness, George **8** 123-124
Lindsay, Vachel **9** 424-425
Rapp, George **13** 42-43
Strindberg, August **14** 509-511
Swedenborg, Emanuel **15** 49-50

Swedish art and literature
Asplund, Eric Gunnar **1** 344
Heidenstam, Carl Gustaf Verner Von **7** 258-259
Lagerkvist, Pär Fabian **9** 162-163
Lagerlöf, Selma Ottiliana Lovisa **9** 163-164
Strindberg, August **14** 509-511

SWEELINCK, JAN PIETERSZOON (1562-1621), Dutch composer, organist, and teacher **15** 50-51

Sweep of an Arm, A (poems)
Yevtushenko, Yevgeny Alexandrovich **16** 455-456

Sweet Bird of Youth (play)
Williams, Tennessee **16** 306-308

Sweet Cheat Gone, The (novel)
Proust, Marcel **12** 465-467

Sweet new style
see Dolce stil novo (Italian literature)

Sweet Psalmist of Israel (orchestral work)
Ben-Haim, Paul **2** 161-162

Swein (Sweyn I Forkbeard; died 1014), king of Denmark 986-1014
Canute I, the Great **3** 266-269
Ethelred the Unready **5** 327

SWIFT, JONATHAN (1667-1745), English-Irish poet, political writer, and clergyman **15** 51-54
Addison, Joseph **1** 57-58
Arnold, Matthew **1** 311-313
Berkeley, George **2** 197-198
Bolingbroke, Viscount **2** 374-375
Congreve, William **4** 200-201
Pope, Alexander **12** 395-397
Steele, Richard **14** 407-409

SWINBURNE, ALGERNON CHARLES (1837-1909), English poet, dramatist, and critic **15** 54-55
Cullen, Countee **4** 333-334
Pater, Walter Horatio **12** 130-131
Sappho **13** 479-480

Swing (painting)
Fragonard, Jean Honoré **6** 38-39
Renoir, Pierre Auguste **13** 101-102

Swing Era
Goodman, Benny **6** 436-438

Swing Landscape (mural)
Davis, Stuart **4** 424-425

Swiss art
Amiet, Cuno **1** 201-202
Böcklin, Arnold **2** 354-355
Fuseli, Henry **6** 153-155
Giacometti, Alberto **6** 294-295
Hodler, Ferdinand **7** 434-435
Klee, Paul **9** 47-49
Le Corbusier **9** 274-275
Oppenheim, Meret **11** 524-525
Taeuber-Arp, Sophie **15** 73-74
Tinguely, Jean **15** 230-232

Swiss Federal Technical Institute (Zurich, Switzerland)
Clausius, Rudolf Julius Emanuel **4** 92-94
Debye, Peter Joseph William **4** 447-448
Stern, Otto **14** 435

Swiss literature
Dürrenmatt, Friedrich **5** 164-165
Frisch, Max **6** 118-119
Keller, Gottfried **8** 478-479

Swiss Reformed Church
Barth, Karl **2** 31-32
Brunner, Emil **3** 74-75

Swiss theater
Appia, Adolphe **1** 263-264

SWITZER, MARY E. (1900-1971), American champion of rehabilitation **15** 55-56

Switzerland (nation, central Europe)
Calvin, John **3** 239-242
Julius II **8** 384-386
Leo XIII **9** 334-336
see also Swiss art; Swiss literature

SWOC
see Steel Workers Organizing Committee (SWOC)

SWOPE, GERARD (1872-1957), president of General Electric **15** 56-58

Sword Blades and Poppy Seed (poems)
Lowell, Amy **10** 13

Sword of Gideon
see Münzer, Thomas

Sword of Honor (novel)
Waugh, Evelyn Arthur St. John **16** 145-147

Swynford, Katherine (1350?-1403), duchess of Lancaster
Chaucer, Geoffrey **3** 482-485

Sycamore Shoals, Treaty of (1775)
Henderson, Richard **7** 278-279

SYDENHAM, BARON (Charles Edward Poulett Thomson; 1799-1841), English merchant and politician **15** 59-60
Baldwin, Robert **1** 466-468

SYDENHAM, THOMAS (1624-1689), English physician **15** 59-60

Sydenstricker, Pearl
see Buck, Pearl Sydenstricker

Sydney Group (Australian art society)
Nolan, Sidney Robert **11** 418

SYED AHMED KHAN (1817-1898), Moslem religious leader, educationalist, and politician **15** 60

Sykes-Picot Agreement (1916)
Lawrence, Thomas Edward **9** 253-254

Syllabus of Errors (papal document)
Montalembert, Comte de **11** 118-119
Pius IX **12** 335-336

Sylphs of the Seasons ... (poems)
Allston, Washington **1** 176-177

Sylvester II (940?-1003), pope 998-1003
Otto III **12** 29-30

Sylvester, Joshua (1563-1618), English poet
Bradstreet, Anne Dudley **2** 486-487

Sylvia (novel)
Sinclair, Upton Beale Jr. **14** 248-249

Sylvia Hears a Secret (play)
Marivaux, Pierre Carlet de Chamblain de **10** 265-266

Sylvia's Lovers (novel)
Gaskell, Elizabeth **6** 231-232

Sylvia's Marriage (novel)
Sinclair, Upton Beale Jr. **14** 248-249

Sylvie (story)
Nerval, Gérard de **11** 345-346

Sylvie and Bruno (book)
Carroll, Lewis **3** 332-333

SYLVIS, WILLIAM (1828-1869), American labor leader **15** 60-61

Sylvius (Jacques Dubois; 1478-1555), French anatomist
Paré, Ambroise **12** 94-95

Vesalius, Andreas **15** 473-475

Symbolic logic
see Logic, symbolic

Symbolism (art)
Böcklin, Arnold **2** 354-355
Gauguin, Paul **6** 236-238
Hodler, Ferdinand **7** 434-435
Klee, Paul **9** 47-49
Marc, Franz **10** 231
Mondrian, Piet **11** 101-102
Munch, Edvard **11** 247-248
Redon, Odilon **13** 75-76

Symbolism (films)
Bergman, Ernst Ingmar **2** 190-191
Fellini, Federico **5** 408-409
Ford, John **6** 7-8

Symbolism (literature)
Austria
Hofmannsthal, Hugo von **7** 443-444
Belgium
Maeterlinck, Maurice **10** 125-126
England
Shelley, Percy Bysshe **14** 176-178
Wordsworth, William **16** 385-388
France
Baudelaire, Charles Pierre **2** 61-63
Gide, André **6** 308-309
Gourmont, Remy de **6** 475
Mallarmé, Stéphane **10** 172-173
Nerval, Gérard de **11** 345-346
Poulenc, Francis **12** 414-415
Valéry, Paul Ambroise **15** 405-406
Verlaine, Paul Marie **15** 465-466
Germany
George, Stefan **6** 277-278
Grass, Günter **6** 496-497
Rilke, Rainer Maria **13** 171-172
Ireland
Joyce, James **8** 365-367
O'Casey, Sean **11** 459-460
Italy
Ungaretti, Giuseppe **15** 389-390
Nicaragua
Darío, Rubén **4** 393-394
Norway
Ibsen, Henrik **8** 98-100
Russia
Berdyaev, Nicholas Alexandrovich **2** 184-185
Blok, Aleksandr Aleksandrovich **2** 335
Spain
Bécquer, Gustavo Adolfo Dominguez **2** 107-108
Jiménez, Juan Ramón **8** 261-262
Valle Inclán, Ramón Maria del **15** 407-408
United States
Cooper, James Fenimore **4** 220-223
Crane, Stephen **4** 293-295
Cummings, Edward Estlin **4** 334-336
Eliot, Thomas Stearns **5** 258-261
Poe, Edgar Allan **12** 363-365
Stevens, Wallace **14** 443-445

Symmetric functions (mathematics)
Cauchy, Augustin Louis **3** 378-380
Lagrange, Joseph Louis **9** 164-166

Symmetry principles (physics)
Wigner, Eugene Paul **16** 268-269

Symons, Arthur (1865-1945), English poet
Eliot, Thomas Stearns **5** 258-261
Naidu, Sarojini **11** 294-295

Symphoniae sacrae (musical composition)
Schütz, Heinrich **14** 48-49

Symphonic Dances (musical composition)
Grieg, Edvard Hagerup **6** 541-542
Rachmaninov, Sergei Vasilievich **12** 531-532

Symphonic poem
Dvořák, Antonin **5** 168-169
Liszt, Franz **9** 445-447
Malipiero, Gian Francesco **10** 171
Schoenberg, Arnold **14** 24-26
Smetana, Bedřich **14** 281-282
Strauss, Richard **14** 500-501

Symphonic Variations (musical composition)
Franck, César **6** 48-49
Lutoslawski, Witold **10** 52-53

Symphonie Concertante (musical composition)
Mozart, Wolfgang Amadeus **11** 218-221
Szymanowski, Karol **15** 67-68

Symphonie pastorale, La (book)
Gide, André **6** 308-309

Symphony (music)
Argentina
Ginastera, Alberto Evaristo **6** 328-329
Austria
Bruckner, Joseph Anton **3** 64-65
Haydn, Franz Joseph **7** 219-221
Mahler, Gustav **10** 144-145
Mozart, Wolfgang Amadeus **11** 218-221
Schubert, Franz Peter **14** 35-37
Webern, Anton **16** 160-162
Belgium
Franck, César **6** 48-49
Bohemia
Mahler, Gustav **10** 144-145
Czechoslovakia
Dvořák, Antonin **5** 168-169
Martinu, Bohuslav **10** 299-300
Denmark
Nielsen, Carl August **11** 388-389
England
Bennett, Richard Rodney **2** 172
Rattle, Simon Denis **13** 49-50
Vaughan Williams, Ralph **15** 446-447
Walton, William Turner **16** 92-93
Finland
Sibelius, Jean Julius Christian **14** 211-212
France
Berlioz, Louis Hector **2** 203-205
Bizet, Georges **2** 296-297
Milhaud, Darius **11** 17-18
Roussel, Albert **13** 328-329
Saint-Saëns, Charles Camille **13** 435-436
Tcherepnin, Alexander **15** 132-133
Germany
Beethoven, Ludwig van **2** 114-117, 461, 462
Brahms, Johannes **2** 490-492
Henze, Hans Werner **7** 314
Mendelssohn, Moses **10** 488-489
Schumann, Robert Alexander **14** 41-43
Strauss, Richard **14** 500-501
Weber, Carl Maria Friedrich Ernst von **16** 156-157
Italy
Berio, Luciano **2** 194-195
Malipiero, Gian Francesco **10** 171
Mexico
Chávez, Carlos **3** 486
Poland
Lutoslawski, Witold **10** 52-53
Paderewski, Ignace Jan **12** 56-57
Russia
Borodin, Aleksandr Profirevich **2** 422-423
Khachaturian, Aram Ilich **8** 530-531
Prokofiev, Sergei Sergeevich **12** 458-460
Rachmaninov, Sergei Vasilievich **12** 531-532
Rimsky-Korsakov, Nikolai Andreevich **13** 174-175
Shostakovich, Dmitri Dmitrievich **14** 204-205
Stravinsky, Igor Fedorovich **14** 502-506
Tchaikovsky, Peter Ilyich **15** 130-132
Switzerland
Honegger, Arthur **7** 472-473
United States
Barber, Samuel **1** 500-501
Bernstein, Leonard **2** 218-219
Bloch, Ernest **2** 326-327
Fry, William Henry **6** 136-137
Hanson, Howard **7** 135-136
Harris, Roy **7** 175-176
Paine, John Knowles **12** 65
Piston, Walter **12** 327-328
Sessions, Roger Huntington **14** 117-118
Still, William Grant **14** 455-456
Tcherepnin, Alexander **15** 132-133
Tower, Joan **15** 279-281
Wuorinen, Charles **16** 404
Zwilich, Ellen Taaffe **16** 536-537

Symposium (dialogue, Plato)
Alcibiades **1** 119-120
Aristophanes **1** 293-294
Plato **12** 345-347
Socrates **14** 320-321
Tschernichowsky, Saul **15** 323

Synagogue (Judaism)
Ezekiel **5** 355-356

Synagogue (painting)
Magnasco, Alessandro **10** 127-128

Synchrotron (physics)
Lawrence, Ernest Orlando **9** 248-250

Syncretism (philosophy)
Philo Judaeus **12** 282-283

Syndicalism (economics)
Briand, Aristide **2** 528-529
Cole, George Douglas Howard **4** 146-147
Sorel, Georges **14** 347-348

Syndicalist League of North America
Browder, Earl Russell **3** 30-31
Foster, William Zebulon **6** 27-28

Syndicat Agricole Africain (established 1944)
Houphouët-Boigny, Felix **7** 519-520

SYNGE, EDMUND JOHN MILLINGTON (1871-1909), Irish dramatist **15** 61-62
Colum, Padraic **4** 174-175
Gregory, Augusta **6** 535-536
Yeats, William Butler **16** 445-447

Synnøve Solbakken (story)
Bjørnson, Bjørnstjerne **2** 299-300

Synthesis (philosophy)
Cassirer, Ernst **3** 358-359
Marx, Karl **10** 304-308

Synthetic cubism (art)
Braque, Georges **2** 504-505
Davis, Stuart **4** 424-425
Gris, Juan **7** 5-6
Hofmann, Hans **7** 442-443
Picasso, Pablo **12** 292-295

Synthetism (art)
Bonnard, Pierre **2** 395-396
Gauguin, Paul **6** 236-238

Syon House (Middlesex)
Adam, Robert and James **1** 38-40

Syphilis (medical)
Cardano, Geronimo **3** 285-286
Columbus, Christopher **4** 176-179
Domagk, Gerhard Johannes Paul **5** 48-50
Ehrlich, Paul **5** 225-226
Fleming, Alexander **5** 483-485
Landsteiner, Karl **9** 188-189

Syr Darya (river, Central Asia)
Bonvalot, Pierre Gabriel Édouard **2** 396

Syracuse (city, Sicily)
Archimedes **1** 277-280

Syracuse University (New York State)
Commons, John Rogers **4** 185
Mondlane, Eduardo Chivambo **11** 100-101
Newhouse, Samuel Irving **11** 362-364

Syria (Syrian Arab Republic; nation; South West Asia)
ancient (Greek; Roman; Seleucid)
Antiochus III **1** 249-250
Antiochus IV **1** 250
Caesar, Gaius Julius **3** 207-210
Cato, Marcus Porcius the Elder **3** 375
Crassus Dives, Marcus Licinius **4** 296-297
Ikhnaton **8** 110-111
Justinian I **8** 393-395
Marcus Aurelius Antoninus **10** 243-245
Ptolemy II **12** 472-473
Sargon II **13** 482
Seleucus I **14** 92-93
Islamic empire
Abu Bakr **1** 31-32
Hulagu Khan **8** 27-28
Muawiya ibn Abu Sufyan **11** 223-224
Omar ibn al-Khattab **11** 508-509
Saladin **13** 441-442
modern (18th-19th century)
Ibrahim Pasha **8** 97-98
Mahmud II **10** 145-147
Napoleon I **11** 306-310
modern (20th century)
Abdullah ibn Husein **1** 19-20
'Aflaq, Michel **1** 73-74
Assad, Hafiz **1** 346-348
Dayan, Moshe **4** 429-431
Faisal I **5** 370-371
Husein ibn Ali **8** 63
Lawrence, Thomas Edward **9** 253-254
Nasser, Gamal Abdel **11** 317-318
see also Arab-Israeli wars; Egypt—since 1920

System of Dante's Hell, The (novel)
Baraka, Imamu Amiri **1** 498-499

Systems analysis (manufacturing)
Babbage, Charles **1** 407-408

Szczecin (city; Poland)
Gomulka, Wladislaw **6** 422-424

Széchenyi, Count Stephen (1791-1860), Hungarian statesman
Andrássy, Julius **1** 222-223
Kossuth, Louis **9** 88-90

Szechwan (province, China)
Bonvalot, Pierre Gabriel Édouard **2** 396
Chu Teh **4** 54-55
Kublai Khan **9** 115-118

SZENT-GYÖRGYI, ALBERT VON (1893-1986), Hungarian-American biochemist **15** 62-64
Hill, Archibald Vivian **7** 385-386
Krebs, Hans Adolf **9** 95-97

SZILARD, LEO (1898-1964), Hungarian-born nuclear physicist **15** 64-66
Einstein, Albert **5** 228-231
Wigner, Eugene Paul **16** 268-269

SZOLD, HENRIETTA (1860-1945), American Jewish leader **15** 66-67

SZYMANOWSKI, KAROL (1882-1937), Polish composer **15** 67-68

T

Tabaré (poem)
Zorrilla de San Martin, Juan **16** 530-531

TABARI, MUHAMMAD IBN JARIR AL- (839-923), Moslem historian and religious scholar **15** 69-70

Tabarro, Il (opera)
Puccini, Giacomo **12** 474-476

Tabernacle Church of Christ (Columbus, Indiana)
Saarinen, Eliel and Eero **13** 396-398

Tabernacle of the Sacrament (sculpture)
da Settignano, Desiderio **4** 509

Tabernacles, Feast of (Judaism)
Ezra **5** 356-357

TABOR, HORACE AUSTIN WARNER (1830-1899), American mining magnate and politician **15** 70

TAC
see Architects' Collaborative, The

Tacey Cromwell (novella)
Richter, Conrad Michael **13** 148-149

TACITUS (56/57-circa 125), Roman orator and historian **15** 70-72
Machiavelli, Niccolò **10** 97-99
Nero Claudius Caesar **11** 342-344
Ovid **12** 34-36
Petronius Arbiter **12** 262-263
Seneca the Younger, Lucius Annaeus **14** 103-105
Tiberius Julius Caesar Augustus **15** 217-218
West, Benjamin **16** 210-212

Tade Kuu Mushi (novel)
Tanizaki, Junichiro **15** 101-102

TAEUBER-ARP, SOPHIE (1889-1943), Swiss-born painter, designer, and dancer **15** 73-74

TAEWON'GUN, HŬNGSON (1820-1898), Korean imperial regent **15** 74-75
Kojong **9** 74-75
Min **11** 46-47

Tafari, Lij (or Ras)
see Haile Selassie

TAFAWA BALEWA, SIR ABUBAKAR (1912-1966), Nigerian statesman, prime minister 1957-1966 **15** 75
Azikiwe, Nnamdi **1** 401-402
Bello, Ahmadu **2** 139-140

Tafilalet
see Sijilmasa

Tafna, Treaty of (1837)
Abd el-Kadir **1** 15
Bugeaud de la Piconnerie, Thomas Robert **3** 111

TAFT, LORADO (1860-1936), American sculptor **15** 75-76

TAFT, ROBERT ALPHONSO (1889-1953), American senator **15** 76-78
Eisenhower, Dwight David **5** 233-236
McCormick, Robert Rutherford **10** 401-402

TAFT, WILLIAM HOWARD (1857-1930), American statesman, president 1909-1913 **15** 78-81
Alaska land issue
Hapgood, Norman **7** 137-138
Pinchot, Gifford **12** 308-309
as territorial governor
Estrada Palma, Tomás **5** 326-327
Osmeña, Sergio **12** 22-24
Root, Elihu **13** 283-284
Cabinet and courts
Hand, Billings Learned **7** 116
Hughes, Charles Evans **8** 15-16
Knox, Philander Chase **9** 66-67
Stimson, Henry Lewis **14** 457-458
White, Edward Douglass **16** 230-231
domestic politics
Aldrich, Nelson Wilmarth **1** 123-124
Bryan, William Jennings **3** 80-82
Cannon, Joseph Gurney **3** 261-262
La Follette, Robert Marion **9** 155-156
Roosevelt, Theodore **13** 280-283

Taft-Hartley Act (1947)
Kennedy, John Fitzgerald **8** 502-506
Truman, Harry S. **15** 314-316

Taghlak dynasty
see Tughluq dynasty

TAGORE, RABINDRANATH (1861-1941), Bengali poet, philosopher, social reformer, and dramatist **12** 529-531
Gandhi, Mohandas Karamchand **6** 201-204
Kuo Mo-jo **9** 133-134
Radhakrishnan, Sarvepalli **12** 537-538
Ray, Satyajit **13** 60-61

TAHARQA (reigned circa 688-circa 663 B.C.), Nubian pharaoh of Egypt **15** 81-82
Shabaka **14** 130

Tahiti (island, South Southern Pacific Ocean)
Bligh, William **2** 325-326
Bougainville, Louis Antoine de **2** 443-444
Cook, James **4** 214-215
Flinders, Matthew **5** 490
Gauguin, Paul **6** 236-238
Melville, Herman **10** 472-476

Tahmasp I (1514-1576), shah of Persia 1524-76
Behzad **2** 123

Tahmasp II (died 1739), shah of Persia 1722-32
Nader, Ralph **11** 290-291

Ta'if Accord
Harawi, Ilyas al- **7** 145-146

Tai-fang (Chinese colony, Korea)
Kwanggaet'o **9** 139-140

Taihei culture (Japan)
Makibi, Kibi-no **10** 161

Taika Reform (Japan; 645-649)
Shotoku Taishi **14** 205-207

Tailleferre, Germaine (1892-1983), French composer
Honegger, Arthur **7** 472-473

TAINE, HIPPOLYTE ADOLPHE (1828-1893), French critic and historian **15** 82-83

Aulard, François Victor Alphonse **1** 374
Benton, Thomas Hart **2** 178-179
Zola, Émile **16** 526-528

Taiping (religion)
Hung Hsiu-ch'üan **8** 37-38
see also Taiping Rebellion (1850-1864)

Taiping Rebellion (1850-1864)
leaders
Tso Tsung-t'ang **15** 328-329
Wen-hsiang **16** 202-203
suppressed
Feng Kuei-fen **5** 411-412
Gordon, Charles George **6** 448-449
Li Hung-Chang **9** 407-409
Ts'ao Ts'ao **15** 322-323
Tseng Kuo-fan **15** 324-325

T'ai-p'ing T'ien-kuo
see Taiping

Tait, Arthur Fitzwilliam (1819-1905), English-born American painter
Currier and Ives **4** 345-346

T'ai Tsung
see T'ai-tsung, T'ang

T'AI-TSUNG, T'ANG (600-649), Chinese emperor **15** 83-84
Hsüan Tsang **8** 6-7
Wu Tse-t'ien **16** 408
Yen Li-pen **16** 453-454

T'ai-tzu
see Hung-wu

Taiwan
see China, Republic of; Formosa

Taizong
*see*T'ai-tsung, T'ang

Taj Mahal (Agra, India)
Shah Jahan **14** 138-139

TAKAHASHI, KOREKIYO (1854-1936), Japanese statesman **15** 84-85

Takauji, Ashikaga
see Ashikaga Takauji

TAL, JOSEF (Josef Gruenthal; born 1910), Israeli composer, pianist, and professor of music **15** 85-86

Tala (poems)
Mistral, Gabriela **11** 55-56

T'a-lan
see Wang-yen Ch'ang

Talavera, battle of (1809)
Wellington, 1st Duke of **16** 193-195

TALBERT, MARY MORRIS BURNETT (1866-1923), American educator, feminist, civil rights activist, and lecturer **15** 86-88

Tale of a Tub, A (essay)
Swift, Jonathan **15** 51-54

Tale of Genji, The (book; Murasaki)
Murasaki Shikibu **11** 252-253
Sotatsu, Tawaraya **14** 349
Tanizaki, Junichiro **15** 101-102
Toba Sojo **15** 248-249

Tale of the Florin (poem)
Froissart, Jean **6** 124-125

Tale of the Rose (book)
Christine de Pisan **4** 29-30

Tale of Two Cities, A (novel)
Dickens, Charles John Huffam **4** 538-541

Tale Spektorsky, The (novel)
Pasternak, Boris Leonidovich **12** 124-125

Tales from Shakespeare (literature collection)
Lamb, Charles **9** 176-177

Tales from the Vienna Woods (music)
Strauss, Johann Jr. **14** 498-499

Tales of a Grandfather (novel; Sir Walter Scott)
Douglas, James **5** 78

Tales of a Wayside Inn (book)
Longfellow, Henry Wadsworth **9** 499-500

Tales of Belkin, The (poem)
Pushkin, Aleksandr Sergeevich **12** 489-491

Tales of Hoffmann, The (opera)
Offenbach, Jacques **11** 478-479

Tales of Melpomene, The (book)
Chekhov, Anton Pavlovich **3** 494-497

Tales of Men and Ghosts (book)
Wharton, Edith **16** 221

Tales of the Argonauts (book)
Harte, Francis Brett **7** 184-185

Tales of the Don (book)
Sholokhov, Mikhail Aleksandrovich **14** 203-204

Tales of the Grotesque and Arabesque (stories)
Poe, Edgar Allan **12** 363-365

Taliaferro, Booker
see Washington, Booker Taliaferro

Taliesin East (Spring Green, Wisconsin)
Neutra, Richard Joseph **11** 355-356
Wright, Frank Lloyd **16** 398-401

Taliesin West (Scottsdale, Arizona)
Wright, Frank Lloyd **16** 398-401

Talisman, The (novel)
Scott, Walter **14** 68-70

Tall Brothers (flourished late-4th century), Origenist monks
John Chrysostom **8** 280-281

Tallemant des Réaux, Gédéon (1619-1692), French author
La Fontaine, Jean de **9** 156-157

TALLCHIEF, MARIA (born 1925), Native American prima ballerina **15** 88-89

TALLEYRAND, CHARLES MAURICE DE (Duc de Tallyrand-Périgord; 1754-1838), French statesman **15** 89-90
Castlereagh, Viscount **3** 363-364
Ferrero, Guglielmo **5** 429-430
Gerry, Elbridge **6** 282-283
Napoleon I **11** 306-310
Staël, Germaine de **14** 391-392

TALLIS, THOMAS (circa 1505-85), English composer and organist **15** 91
Byrd, William **3** 187-188, 292

Talmud (Jewish Oral law)
commentaries on
Caro, Joseph ben Ephraim **3** 316-317
Ginzberg, Louis **6** 337-338
Nahmanides **11** 293-294
Rashi **13** 43
Saadia ben Joseph al-Fayumi **13** 396
Gemara
Abba Arika **1** 3-4
Judah I **8** 372-373
persons mentioned
Amos **1** 205
Ezra **5** 356-357
Jesus ben Sira **8** 251
Jesus of Nazareth **8** 251-255
Johanan ben Zakkai **8** 271-272
scholars
Revel, Bernard **13** 108-109
textual interpretation
Akiba ben Joseph **1** 97-98
Elijah ben Solomon **5** 251-252
Gershom ben Judah **6** 283-284
Zunz, Leopold **16** 534
see also Midrash; Mishna

Talmud Student, The (poem)
Bialik, Hayyim Nahman **2** 262-263

TALON, JEAN (1626-1694), French intendant of New France **15** 91-92

Tam o'Shanter (poem)
Burns, Robert **3** 155-156

Tamar ... (poems)
Jeffers, John Robinson **8** 236-237

Tamayo, Rufino (1899-1991), Mexican painter
Bearden, Romare Howard **2** 86-88
Frankenthaler, Helen **6** 56-57

TAMBO, OLIVER REGINALD (1917-1993), serves as acting president of the African National Congress **15** 92-94

Tambourines to Glory (play)
Hughes, Langston **8** 18-19

TAMERLANE (1336-1405), Turko-Mongol conqueror **15** 94-95
Babar the Conqueror **1** 405-407
Hafiz, Shams al-Din **7** 63
ibn Khaldun, Abd al-Rahman ibn Muhammad **8** 93-94
Marlowe, Christopher **10** 272-274

Taming of the Shrew, The (play)
Shakespeare, William **14** 142-145

Tammany Hall (New York City)
leaders
Murphy, Charles Francis **11** 259-260
Smith, Alfred Emmanuel **14** 284-285
Tweed, William Marcy **15** 366-367

Wagner, Robert Ferdinand Jr. **16** 44-45
Wood, Fernando **16** 367-368
opponents
Cleveland, Stephen Grover **4** 108-110
Nast, Thomas **11** 318-319
Roosevelt, Franklin Delano **13** 277-280

Tampico (Mexico)
Beauregard, Pierre Gustave Toutant **2** 96-97
Huerta, Victoriano **8** 13-14

Tamworth Manifesto (1834)
Peel, Robert **12** 181-183

Tan (historian)
see Lao Tzu

TAN, AMY (born 1952), American author **15** 95-96

Tana, Lake (Ethiopia)
Bruce, James **3** 63-64

Tanaka, Baron Giichi (1863-1929), Japanese premier
Hirohito **7** 410-412
Inukai, Tsuyoshi **8** 130-131
Takahashi, Korekiyo **15** 84-85
Yoshida, Shigeru **16** 464-465

TANAKA, KAKUEI (1918-1993), prime minister of Japan (1972-1974) **15** 96-98

T'an-chou
see Changsha

Tancred (1078?-1112), Norman hero and crusader
Baldwin I **1** 464-465
Bohemund, I **2** 364

Tancred (died 1194), king of Sicily 1190-94
Richard I **13** 130

Tancred and Sigismunda (play)
Thomson, James **15** 199-200

Tancrède (play)
Voltaire **16** 14-16

Tancredi (opera)
Rossini, Gioacchino **13** 311-312

Taneiev, Alexander Sergeivich (1850-1918), Russian composer
Rachmaninov, Sergei Vasilievich **12** 531-532
Scriabin, Alexander Nikolayevich **14** 71-72

TANEY, ROGER BROOKE (1777-1864), American political leader, chief justice of U.S. Supreme Court **15** 98-99
Benton, Thomas Hart **2** 178-179
Chase, Salmon Portland **3** 473-475
Curtis, Benjamin Robbins **4** 349
Garrett, Thomas **6** 225-226
Scott, Dred **14** 65-66
Story, Joseph **14** 480-481
Waite, Morrison Remick **16** 46

T'ang dynasty (China; reigned 618-907)
art
Wang Wei **16** 106-108
Wu Tao-tzu **16** 405-406
Yen Li-pen **16** 453-454
influenced by
Sui Wen-ti **15** 16-18
literature
Li Po **9** 437-439
Liu Tsung-Yüan **9** 455-456
Po Chü-i **12** 362-363
Tu Fu **15** 335-336
rebellions against
Huang Ch'ao **8** 8-9
see also An Lu-shan rebellion
rulers
Hsüan-tsung, T'ang **8** 7-8
T'ai-tsung, T'ang **15** 83-84
Wu Tse-t'ien **16** 408

T'ang Dynasty, Later (China; reigned 923-937)
Zhao Kuang-yin **16** 505-508

Tanganyika
see Tanzania

Tanganyika African National Union
Kawawa, Rashidi Mfaume **8** 464-465
Nyerere, Julius Kamberage **11** 447-449

Tanganyika, Lake (Africa)
Burton, Richard **3** 163-164
Speke, John Hanning **14** 366-367

TANGE, KENZO (born 1913), Japanese architect and city planner **15** 99-101

Tangent (mathematics)
Apollonius of Perga **1** 261-262
Pascal, Blaise **12** 122-124

Tangier (city; Morocco)
Clarendon, 1st Earl of **4** 73-75

Tanglewood (city; Massachusetts)
Bernstein, Leonard **2** 218-219
Copland, Aaron **4** 227-228

Tanglewood Tales (book)
Hawthorne, Nathaniel **7** 212-215

T'ang-ti chih hua (play)
Kuo Mo-jo **9** 133-134

TANGUY, YVES (1900-1955), French painter **15** 101
Motherwell, Robert **11** 210-211

Tanis (ancient city, Egypt)
Petrie, William Matthew Flinders **12** 261-262
Ramses II **13** 22-23

TANIZAKI, JUNICHIRO (1886-1965), Japanese novelist, essayist, and playwright **15** 101-102

Tanjong (1442-circa 1456), king of Korea 1453-55
Sejo **14** 90-91

Tank (story)
Bunin, Ivan Alekseevich **3** 124

Tank Totem (sculpture series)
Smith, David **14** 287-288

Tanks (military vehicle)
De Gaulle, Charles André Joseph Marie **4** 463-465
Patton, George Smith Jr. **12** 140-141

Tannaim (Jewish teachers)
Abba Arika **1** 3-4
Judah I **8** 372-373

Tannenburg, Battle of (1914)
Hindenburg, Paul Ludwig Hans von Beneckendorff und von **7** 400-401
Ludendorff, Erich Friedrich Wilhelm **10** 27-28

TANNER, HENRY OSSAWA (1859-1937), African American painter **15** 102-103
Bearden, Romare Howard **2** 86-88

Tannhäuser (opera; Wagner)
Wagner, Richard **16** 40-43
Wolfram von Eschenbach **16** 360-361

Tansillo, Luigi (1510-1568), Italian poet
Lassus, Roland de **9** 216-218
Malherbe, François de **10** 169-170

Tantric Buddhism
Buddha **3** 97-101

Tanzania, United Republic of (nation; East Africa)
Burton, Richard **3** 163-164
Karume, Abeid Amani **8** 452-453
Kawawa, Rashidi Mfaume **8** 464-465
Mutesa I **11** 277
Nyerere, Julius Kamberage **11** 447-449
Peters, Carl **12** 257-258
Said, Seyyid **13** 428-429
Salisbury, 3d Marquess of **13** 448-449
Tippu Tip **15** 235-236

T'AO CH'IEN (365-427), Chinese poet **15** 104-105
Hsieh Ling-yün **8** 5-6
Liu Hsieh **9** 452-453
Yi Hwang **16** 457

Tao te ching (Chinese classic)
Hsüan Tsang **8** 6-7
Lao Tzu **9** 201-202
Tao-an **15** 103-104
Wang Pi **16** 104-105

T'ao Yüan-ming
see T'ao Ch'ien

TAO-AN (312-385), Chinese Buddhist monk **15** 103-104
Hui-yüan **8** 25-26

Tao-chi (Shih-t'ao; 1630-circa 1717), Chinese painter
Ch'i Pai-shih **3** 526-527
Ni Tsan **11** 400

TAO-HSÜAN (596-667), Chinese Buddhist monk **15** 105

Taoism (religion)
founders
Chang Chüeh **3** 432-433
Lao Tzu **9** 201-202
in literature
Kukai **9** 124-125
Liu Hsieh **9** 452-453
Mabuchi, Kamo **10** 73-74
T'ao Ch'ien **15** 104-105
metaphysics

Tao-an **15** 103-104
Wang Pi **16** 104-105
opponents
Chia Ssu-tao **3** 514-515
Confucius **4** 197-200
Han Yü **7** 136-137
supporters
Hsieh Ling-yün **8** 5-6
Hui-Tsung **8** 25
Li Po **9** 437-439
Sui Wen-ti **15** 16-18

Tao-kuang (1782-1850), Chinese emperor 1821-51
Kuang-hsü **9** 111-112

Tao-lin
see Shih Ko-fa

Tapesichord (music)
Ives, Charles Edward **8** 159-160

Tapiola (city, Finland)
Aalto, Hugo Alvar Henrik **1** 1-2

TAPPAN BROTHERS (19th century), American merchants and reformers **15** 105-106
Arthur, Chester Alan **1** 321-323
Cinque, Joseph **4** 62
Crandall, Prudence **4** 291
Fee, John Gregg **5** 402-403
Weld, Theodore Dwight **16** 186

Taps at Reveille (stories)
Fitzgerald, Francis Scott Key **5** 470-472

TAQI KHAN AMIR-E KABIR, MIRZA (circa 1806-52), Iranian statesman **15** 106-107

Taranto (ancient Tarentum; Italy)
Bohemund, I **2** 364
Flamininus, Titus Quinctius **5** 477

Taras Bulba (musical composition)
Janáček, Leoš **8** 219

Taras Bulba (story)
Gogol, Nikolai **6** 391-393

TARBELL, IDA MINERVA (1857-1944), American journalist **15** 107-108
Baker, Ray Stannard **1** 451-452
Lindsey, Benjamin Barr **9** 425-426
McClure, Samuel Sidney **10** 398-399
Reed, John Silas **13** 76-77
Rockefeller, John Davison **13** 226-228
Steffens, Lincoln **14** 410-411

TARDE, JEAN GABRIEL (1843-1904), French philosopher and sociologist **15** 108-109

Tarentum
see Taranto

"Target" paintings (art)
Johns, Jasper **8** 291-293

Targu-Jiu (town; South West Romania)
Brancusi, Constantin **2** 494-496

Tariff (Europe)
Britain
Baldwin, Stanley **1** 468-469
Chamberlain, Joseph **3** 411-413
Churchill, Winston Leonard Spencer **4** 51-53
Cobden, Richard **4** 127-128
Gladstone, William Ewart **6** 357-360
France
du Pont de Nemours, Pierre Samuel **5** 155-156
Louis XI **9** 526-528
Germany
List, Georg Friedrich **9** 443-444
Italy
Crispi, Francesco **4** 310-311
Pareto, Vilfredo **12** 95-96
Prussia
Frederick II **6** 81-84

Tariff (North America)
Canada
Crémazie, Octave **4** 305-306
Galt, Alexander Tilloch **6** 190-191
Laurier, Wilfrid **9** 232-234
Macdonald, John Alexander **10** 85-87
Mackenzie, Alexander **10** 104
Meighen, Arthur **10** 459-460
Mexico
Gálvez, José de **6** 196
United States
see Tariff (United States)

Tariff (United States)
advocates (to 1860)
Appleton, Nathan **1** 266-267
Carey, Henry Charles **3** 294-295
Clay, Henry **4** 94-96
De Bow, James Dunwoody Brownson **4** 441-442
Lowell, Francis Cabot **10** 13-14
Webster, Daniel **16** 162-164
advocates (after 1860)
Chandler, Zachariah **3** 425-426
Coolidge, John Calvin **4** 217-219
Dawes, Henry Laurens **4** 427
Godkin, Edwin Lawrence **6** 380
Hanna, Marcus Alonzo **7** 127-128
Harding, Warren Gamaliel **7** 148-149
Hoover, Herbert Clark **7** 483-485
Lodge, Henry Cabot **9** 482-483
Morrill, Justin Smith **11** 182
Quay, Matthew Stanley **12** 507
Wood, Fernando **16** 367-368
opponents (to 1860)
Crockett, David **4** 314-316
Dew, Thomas Roderick **4** 519
Hayne, Robert Young **7** 231-232
Macon, Nathaniel **10** 114-115
Polk, James Knox **12** 374-376
Rhett, Robert Barnwell **13** 120
Tyler, John **15** 368-369
Walker, Robert John **16** 67-68
opponents (after 1860)
Cleveland, Stephen Grover **4** 108-110
Johnson, Tom Loftin **8** 317
Lloyd, Henry Demarest **9** 468-469
Straus, Isidor **14** 496
Wilson, Thomas Woodrow **16** 330-332
reciprocity and
Harrison, Benjamin **7** 178-179
Hull, Cordell **8** 28-29
McKinley, William **10** 418-420
see also Tariff of Abominations (1828)

Tariff of Abominations (Tariff of 1828)
Adams, John Quincy **1** 52-54
Calhoun, John Caldwell **3** 226-228
Clay, Henry **4** 94-96
Jackson, Andrew **8** 168-172
List, Georg Friedrich **9** 443-444
Webster, Daniel **16** 162-164
see also Nullification crisis

TARKINGTON, NEWTON BOOTH (1869-1946), American author **15** 109

TARLETON, SIR BANASTRE (1754-1833), English soldier; fought in American Revolution **15** 110
Marion, Francis **10** 262-263
Morgan, Daniel **11** 160-161

Tarlton, Richard (died 1588), English comedian
Brant, Sebastian **2** 503-504

Tarqui, battle of (1829)
Flores, Juan José **5** 491
Sucre, Antonio José de **15** 11-12

Tarquinia Madonna (painting)
Lippi, Filippo **9** 439

TARSKI, ALFRED (1902-1983), Polish-American mathematician and logician **15** 110-111
Carnap, Rudolf **3** 308-309

TARTAGLIA, NICCOLO (1500-1557), Italian mathematician **15** 111-112
Cardano, Geronimo **3** 285-286
Galileo Galilei **6** 180-183

TARTINI, GIUSEPPE (1692-1770), Italian violinist, composer, and theorist **15** 112-113
Corelli, Arcangelo **4** 230-231
Malipiero, Gian Francesco **10** 171

Tartuffe (play)
Molière **11** 86-88

Tasawwuf (Islam)
Ibn al-Arabi, Muhyi al-Din **8** 91

Tashkent (city; Russia)
Bonvalot, Pierre Gabriel Édouard **2** 396

Tashufin, Yusuf ibn
see Ibn Tashufin, Yusuf

Task, The (poem)
Cowper, William **4** 282

TASMAN, ABEL JANSZOON (circa 1603-59), Dutch navigator **15** 113-114
Dampier, William **4** 384

Tasmania (state, Australia)
Bigge, John Thomas **2** 272
Clarke, Marcus Andrew Hislop **4** 87-88
Flinders, Matthew **5** 490
Franklin, John **6** 64-65

Lyons, Joseph Aloysius **10** 69-70
Tasman, Abel Janszoon **15** 113-114
Van Diemen, Anthony Meuza **15** 420

TASSO, TORQUATO (1544-1595), Italian poet **15** 114-116
Gesualdo, Don Carlo **6** 287-288
Marenzio, Luca **10** 248
Poussin, Nicolas **12** 418-420
Spenser, Edmund **14** 373-376

Tata Institute of Fundamental Research (Bombay)
Bhabha, Homi Jehangir **2** 253-254

Tatars (Anisn people)
Genghis Khan **6** 263-265
Ivan IV **8** 157-159
John III **8** 276-277

TATE, ALLEN (1899-1979), American poet, critic and editor **15** 116
Callaghan, Edward Morley **3** 229-230
Crane, Hart **4** 291-293
Eliot, Thomas Stearns **5** 258-261
Ransom, John Crowe **13** 39-40
Warren, Robert Penn **16** 121-122

Tatler (newspaper)
Addison, Joseph **1** 57-58
Brown, Tina **3** 47-48
Steele, Richard **14** 407-409
Swift, Jonathan **15** 51-54

TATLIN, VLADIMIR EVGRAFOVICH (1885-1953), Russian avant garde artist **15** 117-118

Tatti, Jacopo
see Sansovino, Jacopo

Tatum, Edward L. (1909-1975), American geneticist
Beadle, George Wells **2** 80-81

Taubman, George Dashwood
see Goldie, Sir George Dashwood Taubman

Tauler, Johannes (died 1361), German mystic
Eckhart, Johann **5** 200-201
Ruysbroeck, Jan van **13** 388-389

Tauromachia, The (etching)
Goya y Lucientes, Francisco de Paula José de **6** 476-478

TAUSSIG, HELEN BROOKE (1898-1986), American physician **15** 118-120

TAWNEY, RICHARD HENRY (1880-1962), British economic historian and social philosopher **15** 120-121

Taxation (United States)
anticorruption and reform
Bristow, Benjamin Helm **3** 9-10
George, Henry **6** 276
Seligman, Edwin Robert Anderson **14** 93-94
income tax
Borah, William Edgar **2** 408
Bryan, William Jennings **3** 80-82
Harlan, John Marshall **7** 156-157
Hull, Cordell **8** 28-29
Johnson, Lyndon Baines **8** 308-312
Mellon, Andrew William **10** 469-470
Seligman, Edwin Robert Anderson **14** 93-94
Taft, William Howard **15** 78-81
Supreme Court cases
Chase, Samuel **3** 475-476
Harlan, John Marshall **7** 156-157
Warren, Earl **16** 117-120
see also Tariff (United States)

Taxonomy
Simpson, George Gaylord **14** 240-242

Ta-yen-t'a (pagoda)
Hsüan Tsang **8** 6-7

Taylor, Alan John Percivale (1906-1990), British historian
Bevin, Ernest **2** 252-253
Namier, Lewis Bernstein **11** 301-303

TAYLOR, BROOK (1685-1731), English mathematician **15** 121-122
Cauchy, Augustin Louis **3** 378-380
Lagrange, Joseph Louis **9** 164-166

Taylor, Claudia Alta
see Johnson, Claudia Alta Taylor

Taylor, Deems (1885-1966), American composer
Millay, Edna St. Vincent **11** 24-25

TAYLOR, EDWARD (circa 1642-1729), American Puritan poet and minister **15** 122-123

TAYLOR, EDWARD PLUNKET (1901-1989), Canadian-born financier and thoroughbred horse breeder **15** 123-124

TAYLOR, ELIZABETH ROSEMUND (born 1932), American film actress **15** 124-125
Burton, Richard **3** 163-164
Dean, James **4** 433-434

TAYLOR, JOHN (1753-1824), American politician and political theorist **15** 126
Pendleton, Edmund **12** 197-198

TAYLOR, MAXWELL (1901-1987), American soldier-statesman-scholar **15** 126-127

Taylor, Nathaniel William (1786-1858), American theologian
Bushnell, Horace **3** 171-172

Taylor, Sir Robert (1714-1788), English architect
Nash, John **11** 316

TAYLOR, SUSIE KING (1848-1912), African American nurse **15** 127-128

TAYLOR, ZACHARY (1784-1850), American statesman; president 1849-50 **15** 128-130
1848 election
Cass, Lewis **3** 355-356
Clay, Henry **4** 94-96
Polk, James Knox **12** 374-376
Scott, Winfield **14** 70-71
Van Buren, Martin **15** 410-411
as president
Clayton, John Middleton **4** 96-97
Fillmore, Millard **5** 447-448
Lawrence, Abbott **9** 246
Mexican War
Davis, Jefferson **4** 416-418
Grant, Ulysses Simpson **6** 492-494
Marcy, William Learned **10** 247-248
Polk, James Knox **12** 374-376
Scott, Winfield **14** 70-71

TCHAIKOVSKY, PETER ILYICH (1840-1893), Russian composer **15** 130-132
Franck, César **6** 48-49
Glinka, Mikhail Ivanovich **6** 369-370
Pushkin, Aleksandr Sergeevich **12** 489-491
Rachmaninov, Sergei Vasilievich **12** 531-532
Stravinsky, Igor Fedorovich **14** 502-506

TCHEREPNIN, ALEXANDER (Nikolayevich; 1899-1977), Russian-French and later American composer **15** 132-133

Tchernikowsky, Saul
see Tschernichowsky, Saul

Tchili
see Chile

TE KANAWA, KIRI (born 1944), lyric soprano from New Zealand **15** 136-137

Tea (plant)
Eisai **5** 231-232

Tea Act (1773)
Franklin, Benjamin **6** 60-64
Hutchinson, Thomas **8** 71-72

Tea Party, The (story)
Pinter, Harold **12** 317-318

Teachers College (Columbia University)
Butler, Nicholas Murray **3** 181
Counts, George S. **4** 267-269
Rugg, Harold **13** 355-357
Russell, James Earl **13** 379-380
Thorndike, Edward Lee **15** 208-209

Téllez, Gabriel
see Tirso de Molina

Teamsters, International Brotherhood of (labor union)
Kennedy, Robert Francis **8** 508-509
Reuther, Walter Philip **13** 107-108

Teapot Dome scandal (United States; 1923)
Coolidge, John Calvin **4** 217-219
Harding, Warren Gamaliel **7** 148-149
La Follette, Robert Marion **9** 155-156
McAdoo, William Gibbs **10** 385-386
Walsh, Thomas James **16** 85-86

Tears of the Muses (poem)
Spencer, Herbert **14** 369-370

Teatro Campesino, El (theater group)
Valdez, Luis **15** 406-407

Technologists
see Scientists

TECUMSEH (circa 1768-1813), American Shawnee Indian tribal chief **15** 133

Black Hawk **2** 308
Brock, Isaac **3** 12-13
Harrison, William Henry **7** 180-181
Taylor, Zachary **15** 128-130

Tegea (ancient city, Greece)
Cleomenes III **4** 103-104

TEGGART, FREDERICK J. (1870-1946), comparative historian, librarian, sociologist, and educator who initiated sociology at the University of California **15** 133-134

Teheran Conference (1943)
Harriman, W. Averell **7** 165-166
Marshall, George Catlett **10** 278-279
Molotov, Vyacheslav Mikhailovich **11** 89-90

Teheran, University of (established 1934)
Reza Shah Pahlavi **13** 116-117

TEILHARD DE CHARDIN, MARIE JOSEPH PIERRE (1881-1955), French theologian and paleontologist **15** 134-136
Weidenreich, Franz **16** 171-172

Teitoku school (Japanese literarature)
Basho, Matsuo **2** 45-48

Tejedor de Segovia, El (play)
Alarcón, Pedro Antonio de **1** 100-101

Tel Aviv (city, Israel)
Ezekiel **5** 355-356

Tel jour, tel nuit (songs)
Poulenc, Francis **12** 414-415

Telegraph (communications)
development
Bell, Alexander Graham **2** 129-131
Braun, Ferdinand **2** 508-509
Cooper, Peter **4** 223-224
Cornell, Ezra **4** 236-237
Marconi, Guglielmo **10** 239-240
Morse, Samuel Finley Breese **11** 192-193
Pupin, Michael Idvorsky **12** 483-484
early use
Bennett, James Gordon **2** 168-169
South America
Rondon, Candido Mariano da Silva **13** 271
Wheelwright, William **16** 223-224
transatlantic cable
Brunel, Isambard Kingdom **3** 69-70
Field, Cyrus West **5** 438-439
U.S. monopoly
Gould, Jay **6** 470-472
Parsons, Frank **12** 121-122

Telekinesis (parapsychology)
Driesch, Hans Adolf Eduard **5** 105

TELEMANN, GEORG PHILIPP (1681-1767), German composer **15** 137-138
Bach, Johann Sebastian **1** 416-419
Handel, George Frederick **7** 116-119

Telemanque
see Vesey, Denmark

Telepathy (parapsychology)
Driesch, Hans Adolf Eduard **5** 105

Telephone (communications)
Bell, Alexander Graham **2** 129-131
Pupin, Michael Idvorsky **12** 483-484

Telephone, The (musical composition)
Menotti, Gian Carlo **10** 509-510

Telescope (astronomy)
Barnard, Edward Emerson **2** 8-9
Fraunhofer, Joseph von **6** 75-76
Galileo Galilei **6** 180-183
Herschel, William **7** 341-343
Huygens, Christiaan **8** 79-81
Newton, Isaac **11** 369-372
Struve, Friedrich Georg Wilhelm von **14** 513
Torricelli, Evangelista **15** 268-269

TELESIO, BERNARDINO (1509-1588), Italian philosopher of nature **15** 138-139
Campanella, Tommaso **3** 249

Telesis, theory of (sociology)
Ward, Lester Frank **16** 113-114

Television (Great Britain)
cable TV
Maxwell, Ian Robert **10** 360-361
personalities
Clark, Kenneth M. **4** 79-80
Trevor, William **15** 295-297
screenwriters for
Potter, Dennis **12** 412-414
writers for
Mortimer, John Clifford **11** 194-195

Television (United States)
cable TV
Newhouse, Samuel Irving **11** 362-364
Paley, William S. **12** 72-75
Turner, Ted **15** 355-357
development of
Edison, Thomas Alva **5** 206-208
Farnsworth, Philo T. **5** 386-387
Zworykin, Vladimir Kosma **16** 539-540
executives
Sarnoff, David **13** 485-486
personalities
Ball, Lucille **1** 472-473
Benny, Jack **2** 174-176
Bradley, Ed **2** 478-481
Brothers, Joyce **3** 26-28
Buchanan, Patrick Joseph **3** 90-91
Burns, George **3** 153-155
Cantor, Eddie **3** 264-265
Carlin, George **3** 301-303
Carson, Johnny **3** 335-337
Child, Julia McWilliams **3** 519-520
Chung, Connie **4** 47-48
Cosby, William Henry Jr. **4** 257-258
Cronkite, Walter Leland Jr. **4** 321-322
Crosby, Harry Lillis **4** 324-326
Davis, Ossie **4** 421-422
Dee, Ruby **4** 449-452
Goldberg, Whoopi **6** 398-402
Hope, Bob **7** 487-489
Jones, James Earl **8** 334-337
Moyers, Bill **11** 214-216
Murrow, Edward Roscoe **11** 265-266
Robertson, Pat **13** 196-198
Sarnoff, David **13** 485-486
Sheen, Fulton J. **14** 171-172
Vidal, Eugene Luther Gore **15** 488-490
Walters, Barbara **16** 86-88
Westheimer, Ruth Karola **16** 214-215
Will, George Frederick **16** 286-287
Wilson, Joseph Chamberlain **16** 325-326
Winfrey, Oprah Gail **16** 333-336
Wong, Anna May **16** 366-367
producers
Cousteau, Jacques-Yves **4** 276-277
Disney, Walter Elias **5** 26-27
Huntley and Brinkley **8** 49-51
Tharp, Twyla **15** 164-165
scriptwriters for
Bennett, Alan **2** 166-167

Tell el Amarna (ancient city, Egypt)
Petrie, William Matthew Flinders **12** 261-262

Tell Me, Dusky Maiden (song)
Johnson, James Weldon **8** 304-305

Tell Me How Long the Train's Been Gone (novel)
Baldwin, James Arthur **1** 465-466

TELLER, EDWARD (born 1908), Hungarian-American physicist **15** 139-141
Yang, Chen Ning **16** 437-438

Telos (philosophy)
Lotze, Rudolf Hermann **9** 521-522

Temesvar (city, Romania)
Ferdinand **5** 413-414
Suleiman I **15** 20-21

Temperance movement (United States)
leaders
Dow, Neal **5** 89-90
Drake, Daniel **5** 93-94
Nation, Carry Amelia Moore **11** 321-322
Rush, Benjamin **13** 364-365
Scott, Winfield **14** 70-71
Woods, Robert Archey **16** 374
opponents
Butler, Nicholas Murray **3** 181
Capone, Al **3** 272-273
Gompers, Samuel **6** 420-422
supporters
Alcott, Louisa May **1** 122
Benezet, Anthony **2** 159-160
Brown, William Wells **3** 48-49
Channing, William Ellery **3** 435-436
Dewey, Melvil **4** 523-524
Finney, Charles Grandison **5** 450-451
Graham, Sylvester **6** 486-487
Harris, Townsend **7** 176-177
Lease, Mary Elizebeth Clyens **9** 268

Smith, Gerrit **14** 290-291
Stone, Lucy **14** 471-472
Sunday, William Ashley **15** 32-33
Willard, Frances Elizabeth Caroline **16** 289-290

Temperature scales (physics)
Celsius, Anders **3** 392
Fahrenheit, Gabriel Daniel **5** 366
Kelvin of Largs **8** 488-489

Tempers, The (poems)
Williams, William Carlos **16** 308-309

Tempest (painting)
Giorgione **6** 340-341

Tempest, The (play; Shakespeare)
Arne, Thomas Augustine **1** 307-308
Dryden, John **5** 106-107
Montaigne, Michel Eyquem de **11** 116-117
Shakespeare, William **14** 142-145
Sibelius, Jean Julius Christian **14** 211-212

Tempietto
see San Pietro in Montorio

Tempio Malatestiano (Rimini)
Alberti, Leon Battista **1** 113-115
Giotto **6** 342-345
Piero della Francesca **12** 301-302

Temple, Henry John
see Palmerston, 3d Viscount

Temple of Diana (Stowe House, Buckinghamshire, England)
Gibbs, James **6** 301-302

Temple of Fame (poem; Chaucer)
Pope, Alexander **12** 395-397

Temple of Friendship (Stowe House, Buckinghamshire, England)
Gibbs, James **6** 301-302

Temple of Glas, The (poem)
Lydgate, John **10** 61-62

Temple of Minerva (play)
Hopkinson, Francis **7** 496-497

Temple of the Holy Wisdom
see Hagia Sophia

Temple, Sir William (1628-1699), English diplomat and writer
Ramus, Petrus **13** 27-28
Swift, Jonathan **15** 51-54

Temple, the (Jerusalem)
Bar Kochba, Simeon **2** 5
David, Jacques Louis **4** 407-409
Ezekiel **5** 355-356
Ezra **5** 356-357
Johanan ben Zakkai **8** 271-272
Josephus Flavius **8** 360-361

Temple, The (poems)
Herbert, George **7** 324-326

TEMPLE, WILLIAM (1881-1944), ecumenicist and archbishop of Canterbury **15** 141-143

Temps retrouvé, Le (novel)
Proust, Marcel **12** 465-467

Temptation (sculpture)
Quercia, Jacopo della **12** 509

Temptation of Saint Anthony, The (novel; Flaubert)
Flaubert, Gustave **5** 480-482, 136
Redon, Odilon **13** 75-76

Temptation of St. Anthony (art theme)
Bosch, Hieronymus **2** 426-428
Schongauer, Martin **14** 26-28
Veronese, Paolo **15** 469-470

Temüjin
see Genghis Khan

Temür
see Yüan Ch'eng-tsung

Ten Articles (Anglicanism)
Cranmer, Thomas **4** 295-296

Ten Commandments (Old Testament)
Moses **11** 200-201
Wise, Isaac Mayer **16** 342-343

Ten Creeks Run (novel)
Franklin, Stella Maraia Sarah Miles **6** 68-69

Ten Days that Shook the World (book and film)
Eisenstein, Sergei Mikhailovich **5** 240-242
Reed, John Silas **13** 76-77

Ten Days, The (literary work)
Kazantzakis, Nikos **8** 466-468

Ten Hours Act (England; 1847)
Russell, John **13** 380-381
Shaftesbury, 7th Earl of **14** 137-138

Ten North Frederick (novel)
O'Hara, John **11** 485

Ten O'Clock (lecture; Whistler)
Mallarmé, Stéphane **10** 172-173
Whistler, James Abbott McNeill **16** 225-226

Ten, The (art group)
Hassam, Frederick Childe **7** 192
Rothko, Mark **13** 320-321
Twachtman, John Henry **15** 362-363

Ten Tragic Days (Mexican Rev.)
Huerta, Victoriano **8** 13-14
Madero, Francisco Indalecio **10** 118-119

Ten Years War (Cuba; 1868-78)
Céspedes, Carlos Manuel de **3** 398-399
Estrada Palma, Tomás **5** 326-327
Gómez, Máximo **6** 418-419
Hostos, Eugenio María de **7** 513-514
Maceo, Antonio **10** 88-90
Martí, José **10** 285-286
Menocal, Mario Garcia **10** 506-507

Tenancingo, battle of (1812)
Matamoros, Mariano **10** 329-330

Tenchi (626-671), emperor of Japan 662-671
Fujiwara Kamatari **6** 145

Tencin, Madame de (1685-1749), French writer
Alembert, Jean le Rond d' **1** 127-128
Saint-Pierre, Abbé de **13** 434-435

Tendai sect (Buddhism)
Eisai **5** 231-232
Ennin **5** 288-289
Honen **7** 473
Kukai **9** 124-125
Saicho **13** 426-428
Shinran **14** 197

Tender Buttons (book)
Stein, Gertrude **14** 414-415

Tender Husband, The (play)
Steele, Richard **14** 407-409

Tender Is the Night (novel)
Fitzgerald, Francis Scott Key **5** 470-472

Tender Land, The (opera)
Copland, Aaron **4** 227-228

Tenderness (poems)
Mistral, Gabriela **11** 55-56

Tendzin Gyatso
see Dalai Lama

Tenentes (Brazilian rebels)
Aranha, Osvaldo **1** 272-273
Prestes, Luiz Carlos **12** 442-444
Vargas, Getulio Dornelles **15** 433-434

Teng Ying-ch'ao (Mrs. Chou En-lai; born 1902), Chinese politician
Chou En-lai **4** 20-22

TENGKU, ABDUL RAHMAN ("the Tengku"; born 1903), first prime minister of the Federation of Malaya and later of Malaysia **15** 340-341

Teniers, David, the Younger (1610-1690), Flemish painter
Brouwer, Adriaen **3** 29-30

Tennant, Emma Alice Margaret (1864-1945), English author
Asquith, Herbert Henry **1** 344-346

TENNENT, GILBERT (1703-1764), American Presbyterian clergyman and evangelist **15** 143-144
Edwards, Jonathan **5** 220-222
Frelinghuysen, Theodorus Jacobus **6** 96-97

Tennessee (state, United States)
governors
Brownlow, William Gannaway **3** 55-56
Houston, Samuel **7** 526-527
Johnson, Andrew **8** 294-295
Polk, James Knox **12** 374-376
Sevier, John **14** 122-123
legislators
Benton, Thomas Hart **2** 178-179
Crockett, David **4** 314-316
Gore, Albert Jr. **6** 452-453
Hull, Cordell **8** 28-29
statehood(1796)
Jackson, Andrew **8** 168-172

Tennessee Valley Authority (established 1933)
Black, Hugo Lafayette **2** 301-303

Lilienthal, David Eli **9** 410-411
Norris, George William **11** 428-429
Roosevelt, Theodore **13** 280-283

Tenniel, John (1820-1914), English cartoonist and illustrator
Carroll, Lewis **3** 332-333

Tennis
see Athletes—tennis

Tennis Court Oath (1789)
David, Jacques Louis **4** 407-409
Sieyès, Comte Emmanuel Joseph **14** 217-218

TENNYSON, ALFRED (1st Baron Tennyson; 1809-92), English poet **15** 144-146
Carlyle, Thomas **3** 304-305
Carroll, Lewis **3** 332-333
Eyre, Edward John **5** 354
Hardy, Thomas **7** 150-152
La Farge, John **9** 149-150
Meredith, George **10** 512-513
Milton, John **11** 43-46
Ryder, Albert Pinkham **13** 391-392

Tenochtitlán
see Mexico City

Tenor, The (play)
Wedekind, Frank **16** 166-167

Tenth Muse ... (poems)
Bradstreet, Anne Dudley **2** 486-487

Tenure of Kings and Magistrates, The (book)
Milton, John **11** 43-46

Teppich des Lebens (poems)
George, Stefan **6** 277-278

TER BORCH, GERARD (1617-1681), Dutch painter **15** 146

Terbrugghen, Hendrick (1588-1629), Dutch painter
Vermeer, Jan **15** 466-467

TERENCE (Publius Terentius After; 195-159 B.C.), Roman comic playwright **15** 146-148
La Fontaine, Jean de **9** 156-157
Menander **10** 477-478
Plautus **12** 348-350
Wilder, Thornton Niven **16** 276-277

TERESA (Mother Teresa; Agnes Gonxha Bojaxhiu; born 1910), Catholic nun and missionary; Noble Prize for Peace recipient **15** 148-151

TERESHKOVA, VALENTINA (born 1937), Russian cosmonaut **15** 151-152

TERKEL, LOUIS ("Studs"; born 1912), American radio personality and author **15** 152-153

TERMAN, LEWIS MADISON (1877-1956), American psychologist **15** 153-154
Binet, Alfred **2** 277-278

Ternura (poems)
Mistral, Gabriela **11** 55-56

Terra Australis (mythologic continent)
Drake, Francis **5** 94-96
Mendaña de Neyra, Álvaro de **10** 483

TERRA, GABRIEL (1873-1942), Uruguayan politician, president 1933-38 **15** 154-155

Terra impareggiabile, La (poems)
Quasimodo, Salvatore **12** 506

Terra promessa, La (poems)
Ungaretti, Giuseppe **15** 389-390

Terre des hommes (literature collection)
Saint-Exupéry, Antoine de **13** 431-432

Terre, La (novel)
Zola, Émile **16** 526-528

Terretektorh (musical composition)
Xenakis, Iannis **16** 416-418

Terrible World, The (poem)
Blok, Aleksandr Aleksandrovich **2** 335

Territorial sovereignty (United States politics)
see Popular sovereignty

Terror (ship)
Franklin, John **6** 64-65
Ross, James Clark **13** 302-303

Terror, Reign of
see French Revolution—1792-95 (Reign of Terror)

Terrorists
Europe
Baader and Ulrike Meinhof, Andreas **1** 403-404
Middle East
Abu Musa **1** 32-33
Arafat, Yasser **1** 270-271
Gaddafi, Muammar Al- **6** 163-165
Habash, George **7** 55-56
victims of
Waite, Terry **16** 47-48

Terry, Alfred Howe (1827-1890), American general
Crazy Horse **4** 303-304
Custer, George Armstrong **4** 355-356
Sitting Bull **14** 264-265

TERTULLIAN (Quintus Septimius Florens Tertullianus; circa 160-circa 220), North African theologian and apologist **15** 155-156
Anselm of Canterbury **1** 244-245
Kazantzakis, Nikos **8** 466-468
Marcion **10** 238-239

Teschen, Treaty of (1779)
Joseph II **8** 359-360

Tesdida (epic)
Boccaccio, Giovanni **2** 351-353

TESLA, NIKOLA (1856-1943), Croatian-American inventor and electrical engineer **15** 156-157
Westinghouse, George **16** 215

Tess of the D'Urbervilles (novel)
Hardy, Thomas **7** 150-152

Test Act (England; 1673)
Charles II **3** 452-454
James II **8** 207-208

Test Act (Scotland; 1681)
Blair, James **2** 315-316

Testem benevolentiae (papal letter)
Hecker, Isaac Thomas **7** 250-251

Testry, battle of (687)
Martel, Charles **10** 285

Tetanic contraction (physiology)
Du Bois-Reymond, Emil **5** 118-119
Hill, Archibald Vivian **7** 385-386

Tetanus (medicine)
Behring, Emil Adolph von **2** 122-123
Bruce, David **3** 63

Tête d'Or (play)
Claudel, Paul Louis Charles **4** 90-91

Tetradio gymnasmaton (poems)
Seferis, George **14** 84-85

Tetrahedron (geometry)
Euclid **5** 327-329
Fuller, Richard Buckminster **6** 149-150

Tetravalency (chemistry)
Couper, Archibald Scott **4** 269-270

Tetschen Altarpiece (painting)
Friedrich, Caspar David **6** 114-115

Teutonic Knights (military order)
Frederick II **6** 79

Teutons (German people)
Chamberlain, Houston Stewart **3** 411
Gobineau, Comte de **6** 375-376
Marius, Gaius **10** 264-265

Tevya the Dairyman (book)
Sholem Aleichem **14** 202-203

Tewkesbury, battle of (1471)
Henry VI **7** 298-299
Margaret of Anjou **10** 249-250
Warwick and of Salisbury, Earl of **16** 122-123

TEWODROS II (1820-1868), emperor of Ethiopia **15** 158-159
Menelik II **10** 495-497

Texas (state, United States)
annexation
Atchison, David Rice **1** 357-358
Clay, Henry **4** 94-96
Douglas, Stephen Arnold **5** 80-82
Houston, Samuel **7** 526-527
McDuffie, George **10** 408
Polk, James Knox **12** 374-376
Taylor, Zachary **15** 128-130
Tyler, John **15** 368-369
Van Buren, Martin **15** 410-411
Walker, Robert John **16** 67-68
annexation opposed
Benton, Thomas Hart **2** 178-179
Lundy, Benjamin **10** 45-46
Sumner, Charles **15** 30-31
Webster, Daniel **16** 162-164
governors
Richards, Ann Willis **13** 133-134
independence (1836)
Austin, Stephen Fuller **1** 380-381
Borden, Gail **2** 409

Crockett, David **4** 314-316
Forbes, John **5** 507-508
Houston, Samuel **7** 526-527
Santa Ana, Antonio López de **13** 471-472
Travis, William Barret **15** 292-293
see also Mexico—Texas Revolt (1836)
Mexican-Americans
Cisneros, Henry G. **4** 62-64
20th century
Johnson, Lyndon Baines **8** 308-312
Rayburn, Samuel Taliaferro **13** 61-62

Texas and Pacific Railroad (United States)
Bristow, Benjamin Helm **3** 9-10
Gould, Jay **6** 470-472
Huntington, Collis Potter **8** 49
Lamar, Lucius Quintus Cincinnatus **9** 170-171

Texas, University of (Austin)
Marshall, Thurgood **10** 282-284
Rostow, Walt Whitman **13** 315-317

Texcoco, Lake (Mexico)
Cortés, Hernán **4** 255-256

Textile industry
see Business and industrial leaders—textile industry

Textron (conglomerate corporation)
Little, Royal **9** 449-451

Tezulutlán (province, Guatemala)
Las Casas, Bartolomé de **9** 211-212

THACKERAY, WILLIAM MAKEPEACE (1811-1863), British novelist **15** 159-161
Stevenson, Robert Louis **14** 446-448
Trollope, Anthony **15** 300-302
Turgenev, Ivan Sergeyevich **15** 345-348

Thaetetus (dialogue; Plato)
Parmenides **12** 116-117
Plato **12** 345-347

Thailand (formerly Siam; nation, South East Asia)
13th-19th century
Chulalongkorn **4** 43-45
Mongkut **11** 104
Rama Khamhaeng **13** 11
20th century
Bhumibol Adulyadej **2** 258-259
Chatichai Choonhavan **3** 479-480
Chulalongkorn **4** 43-45
Kukrit Pramoj, Momrajawong (M.R.) **9** 126-127
Nu, U **11** 439-441
Phibun Songkhram, Luang **12** 264-265
Prem Tinsulanonda **12** 437
Pridi Phanomyong **12** 449
Sarit Thanarat **13** 483-484
Sayre, Francis Bowes **13** 509
see also Southeast Asia Treaty Organization

Thaïs (novel)
France, Anatole **6** 39-40

Thakin party (Burma)
Aung San **1** 374-375
Ba Maw **1** 480-481

Thalatta (poem)
Morin, Paul **11** 174

Thalberg, Sigismund (1812-1871), German pianist and composer
Chopin, Frédéric François **4** 16-18

THALES (circa 624-circa 545 B.C.), Greek natural philosopher **15** 161
Anaximander **1** 209-210
Euclid **5** 327-329
Schrödinger, Erwin **14** 31-33

Thalidomide (drug)
Taussig, Helen Brooke **15** 118-120

Thallium (element—chemistry)
Crookes, William **4** 323-324

Thames, Battle of the (1813)
Cass, Lewis **3** 355-356
Harrison, William Henry **7** 180-181
Madison, James **10** 121-123
Tecumseh **15** 133

Thanatopsis (poem)
Bryant, William Cullen **3** 83-85

Thanks (poem)
Cummings, Edward Estlin **4** 334-336

THANT, U (1909-1974), Burmese statesman and UN secretary general **15** 161-162
Bunche, Ralph Johnson **3** 121-122
Nu, U **11** 439-441
Paul VI **12** 146-148

Thapsus, battle of (46 B.C.)
Caesar, Gaius Julius **3** 207-210
Cato, the Younger **3** 374-375

THARP, MARIE (born 1920), American geologist and oceanographic cartologist **15** 162-164

THARP, TWYLA (born 1941), American dancer and choreographer **15** 164-165

That Blood (novel)
Azuela, Mariano **1** 402

THATCHER, MARGARET HILDA (born 1925), prime minister of Great Britain (1979-1990) **15** 165-168
appointees
Heseltine, Michael **7** 359-361
Howe, Geoffrey **7** 531-532
Hurd, Douglas **8** 52-55
Major, John **10** 155-157

Thaw, The (book)
Ehrenburg, Ilya Grigorievich **5** 224-225

Thayendanegea
see Brant, Joseph

THAYER, ELI (1819-1899), American reformer, agitator, and promoter **15** 168

THAYER, SYLVANUS (1785-1872), American educator and engineer **15** 168-169

Theaetetus
see Thaetetus

Theate
see Chieti, diocese of

Theater
agitprop (agitation and propaganda)
Valdez, Luis **15** 399-400
critics
Nathan, George Jean **11** 319-321
directors
Abe, Kobo **1** 20-22
Olivier, Laurence **11** 502-503
Reinhardt, Max **13** 89-90
Strasberg, Lee **14** 494-495
experimental
Appia, Adolphe **1** 263-264
Artaud, Antonin **1** 320-321
Brecht, Bertolt **2** 512-514
Brook, Peter **3** 19-21
Bussotti, Sylvano **3** 174-175
Copeau, Jacques **4** 225
Frisch, Max **6** 118-119
Grotowski, Jerzy **7** 19-20
Reinhardt, Max **13** 89-90
Federal Theater Project
Flanagan, Hallie **5** 478-479
Licensing Act (1737)
Fielding, Henry **5** 442-444
management
Shubert Brothers **14** 207-209
mime
Marceau, Marcel **10** 231-233
producers
Artaud, Antonin **1** 320-321
Shubert Brothers **14** 207-209
psychological realism
Kazan, Elia **8** 465-466
realistic acting
Fiske, Minnie Maddern **5** 466-467
staging
Artaud, Antonin **1** 320-321
Belasco, David **2** 124-125
Bernini, Gian Lorenzo **2** 214-216
Boucicault, Dion **2** 442-443
Brook, Peter **3** 19-21
Copeau, Jacques **4** 225
Craig, Edward Gordon **4** 288-289
Goncharova, Natalia **6** 424-426
Grotowski, Jerzy **7** 19-20
Guthrie, Tyrone **7** 50-51
Jones, Robert Edmond **8** 341-342
Lee, Ming Cho **9** 289-290
Reinhardt, Max **13** 89-90
Schlemmer, Oskar **14** 12-13
theorists
Copeau, Jacques **4** 225
Craig, Edward Gordon **4** 288-289
see also Actors and entertainers; Authors—playwrights; Drama

Theater Hall of Fame
de Mille, Agnes **4** 486-488

Theater of Cruelty
Artaud, Antonin **1** 320-321

Theater of the Absurd (dramatic genre)
Albee, Edward Franklin III **1** 106-108
Beckett, Samuel **2** 102-104
Frisch, Max **6** 118-119
Grass, Günter **6** 496-497

Ionesco, Eugène **8** 131-132

Theatertanz
Bausch, Pina **2** 75-76

Theatine church (Munich)
Cuvilliés, François **4** 359-360

Theatines (religious congregation)
Cajetan **3** 215-216
Guarini, Guarino **7** 25-26
Paul IV **12** 145-146

Théâtre de l'Oeuvre
Vuillard, Jean Édouard **16** 36

Théâtre Feydeau (Paris)
Cherubini, Luigi Carlo Zanobi Salvatore Maria **3** 505-506

Théâtre-Historique (France)
Dumas, Alexandre **5** 136-138

Theatrical Syndicate
Frohman, Charles **6** 123-124
Nathan, George Jean **11** 319-321

Thébaide, La (play)
Racine, Jean Baptiste **12** 532-535

Thebais (epic)
Homer **7** 465-467

Thebes (city, Egypt)
Amenhotep III **1** 194-195
Hatshepsut **7** 196-197
Petrie, William Matthew Flinders **12** 261-262
Ramses II **13** 22-23

Thebes (city, Greece)
Agesilaus II **1** 79-80
Alexander the Great **1** 137-141
Cleomenes I **4** 103
Epaminondas **5** 291-292
Isocrates **8** 151
Pindar **12** 312-313

THEILER, MAX (1899-1972), American epidemiologist and microbiologist **15** 169-170

Their Faces (novel)
Barrès, Auguste Maurice **2** 20-21

Their Father's God (novel)
Rölvaag, Ole Edvart **13** 265

Their Wedding Journey (novel)
Howells, William Dean **7** 539-541

Theism (philosophy)
Brentano, Franz Clemens **2** 516-517
Cudworth, Ralph **4** 331
Paley, William **12** 72

Theme Is Freedom, The (book)
Dos Passos, John Roderigo **5** 69-71

Themes (Byzantine administrative system)
Heraclius **7** 320-321
Leo III **9** 330-332

THEMISTOCLES (circa 528-462 B.C.), Athenian politician **15** 170-171
Miltiades **11** 42-43
Xerxes **16** 420

Themistogenes of Syracuse
see Xenophon

Thénard, Louis Jacques (1777-1857), French chemist
Gay-Lussac, Joseph Louis **6** 245-246

Theobald (died 1161), Anglo-Norman archbishop of Canterbury
Becket, Thomas **2** 101-102
Henry II **7** 287-289
John of Salisbury **8** 284-285

Theobald, Lewis (1688-1744), English playwright
Pope, Alexander **12** 395-397

Theobromine (purine group)
Fischer, Emil **5** 456-457

Theocracy (government)
Abbas I **1** 4-6
Abd el-Kadir **1** 15
Adams, Peter Chardon Brooks **1** 54
Buddha **3** 97-101
Calvin, John **3** 239-242-336
Campanella, Tommaso **3** 249
Davenport, John **4** 405-406
Hung Hsiu-ch'üan **8** 37-38
Mahdi **10** 137-138
Maistre, Joseph de **10** 153-154

THEOCRITUS (circa 310-circa 245 B.C.), Greek poet **15** 171-172
Frost, Robert Lee **6** 130-133
Leconte de Lisle, Charles Marie René **9** 273-274
Virgil **15** 507-510

Theodicy (religion)
Aeschylus **1** 70-72
Bledsoe, Albert Taylor **2** 324-325
Rosmini-Serbati, Antonio **13** 296-297

THEODORA (circa 500-548), Byzantine empress
Belisarius **2** 128-129
Justinian I **8** 393-395

Theodora (died 867?), Byzantine empress
Photius **12** 283-284

Theodora (980-1056), Byzantine empress
Zoë **16** 524-525

Theodora (musical composition)
Handel, George Frederick **7** 116-119

Theodore I (died 649), pope 642-649
Alcuin of York **1** 122-123

Theodore II (emperor of Ethiopia)
see Tewodros II

Theodoret (circa 386-circa 456), bishop of Cyrrhus
Eutyches **5** 335

THEODORIC THE GREAT (453/454-526), king of the Ostrogoths **15** 175-176
Boethius, Anicius Manlius Severinus **2** 360-361
Cassiodorus, Flavius Magnus Aurelius **3** 357-358
Odoacer **11** 473

THEODOSIUS (circa 346-395), Roman emperor 379-395 **15** 176
Alaric **1** 101-102
Ambrose **1** 192-193
Hipparchus **7** 407-408
Stilicho, Flavius **14** 452-453
Ulfilas **15** 384

Theodosius II (401-450), Byzantine emperor 408-450
Eutyches **5** 335
John Chrysostom **8** 280-281
Leo I **9** 329-330
Nestorius **11** 349-350

Theodosius III (ruled 716-717), Byzantine emperor
Leo III **9** 330-332

Theofano (play)
Kazantzakis, Nikos **8** 466-468

Theogony
see Religious leaders; and under individual religions and sects

Theogony (poem; Hesiod)
Braque, Georges **2** 504-505
Hesiod **7** 361-362

Theology of Hope (book)
Moltmann, Jöurgen **11** 91-92

Theophano (955?-991), Holy Roman empress, regent 983-991
Otto III **12** 29-30

Theophilus of Alexandria (died 428), patriarch 385-428
Cyril **4** 362
John Chrysostom **8** 280-281

Theophrastus (died circa 287 B.C.), Greek philosopher and scientist
Aristotle **1** 295-296
Menander **10** 477-478

THEORELL, AXEL HUGO THEODOR (born 1903), Swedish biochemist **15** 176-177

Theoretical physics
Bernoulli, Daniel **2** 216
Bohr, Niels Henrik David **2** 366-368
Whitehead, Alfred North **16** 242-244

Theory of Justice, A (book)
Rawls, John **13** 55-56

Theos of Syria
see Antiochus II

Theos Soter
see Ptolemy I

Theosophy (philosophy)
Besant, Annie Wood **2** 233-234
Krishnamurti, Jiddu **9** 101-103
Menon, Vengalil Krishnan Krishna **10** 507-509
Mondrian, Piet **11** 101-102

Theotocopuli, Jorge Manuel (1578-1631), Spanish painter, architect, and sculptor
Greco **6** 511-514
Herrera, Juan de **7** 335

Theotokopoulos, Domenikos
see Greco, El

Theravada Buddhism
Asoka **1** 341-342
Buddha **3** 97-101
Buddhadāsa Bhikkhu **3** 101-102

Mindon Min **11** 47

There Are Crimes and Crimes (play)
Strindberg, August **14** 509-511

There Is a Fountain Filled with Blood (hymn)
Cowper, William **4** 282

There Shall Be No Night (play)
Sherwood, Robert Emmet **14** 189-190

There Was a Child Went Forth (poem)
Whitman, Walt **16** 249-251

Theremin (instrument)
Cowell, Henry Dixon **4** 280-281
Varèse, Edgard **15** 432-433

There's a Small Hotel (song)
Rodgers, Richard Charles **13** 234-236

THERESA, ST. (Theresa of Ávila; 1515-82), Spanish nun **15** 178-179
Gregory XIII **6** 534
John of the Cross **8** 285

Theresa-Maria (1638-1683), Spanish queen of Louis XIV
Bossuet, Jacques Bénigne **2** 431-432

Thérèse (play)
Payne, John Howard **12** 159

Thérèse Desqueyroux (novel)
Mauriac, François **10** 347-348

Thérèse Raquin (novel)
Zola, Émile **16** 526-528

Thermidorian Reaction (French Revolution)
Babeuf, François Noel **1** 412
Barras, Vicomte de **2** 19
Carnot, Lazare Nicolas Marguerite **3** 313-314
Fouché, Joseph **6** 30-31
Napoleon I **11** 306-310
Robespierre, Maximilien François Marie Isidore de **13** 199-201

Thermionic valve (vacuum tube)
De Forest, Lee **4** 459-460

Thermodynamics (physics)
enzyme reactions
Haldane, John Burdon Sanderson **7** 70-71
heterogeneous substances
Gibbs, Josiah Willard **6** 302-303
Law of Reciprocal Relations
Onsager, Lars **11** 520-523
phase transitions
Landau, Lev Davidovich **9** 184-185
pioneers
Carnot, Nicolas Léonard Sadi **3** 315
Clausius, Rudolf Julius Emanuel **4** 92-94
Duhem, Pierre Maurice Marie **5** 129
Kelvin of Largs **8** 488-489
reworked
Einstein, Albert **5** 228-231
second law of
Boltzmann, Ludwig **2** 379-380
Clausius, Rudolf Julius Emanuel **4** 92-94
Kelvin of Largs **8** 488-489
Planck, Max Karl Ernst Ludwig **12** 342-344
van der Waals, Johannes Diderik **15** 417-418
specific heat
Kármán, Theodore von **8** 451-452
statistical
Boltzmann, Ludwig **2** 379-380
third law of
Nernst, Walther **11** 340-342

Thermometry (physics)
Cavendish, Henry **3** 383-384
Fahrenheit, Gabriel Daniel **5** 366
Gay-Lussac, Joseph Louis **6** 245-246
Kelvin of Largs **8** 488-489

Thermonuclear power (physics)
Landau, Lev Davidovich **9** 184-185
Thomson, George Paget **15** 198-199

Thermopile (instrument)
Hill, Archibald Vivian **7** 385-386

Thermopylae, battles of
191 B.C.
Antiochus III **1** 249-250
Cato, Marcus Porcius the Elder **3** 375
480 B.C.
Xerxes **16** 420

THEROUX, PAUL (born 1941), expatriate American writer of fiction and of chronicles of train travels **15** 179-180

Theseus (Thésée; mythology)
Callimachus **3** 235-236
Euripides **5** 332-334
Gide, André **6** 308-309
Kazantzakis, Nikos **8** 466-468
Racine, Jean Baptiste **12** 532-535
Sophocles **14** 343-345

Thesis and Antithesis (poem)
Clough, Arthur Hugh **4** 123-124

Thesmophoriazousai, The (play)
Aristophanes **1** 293-294

Thessalonians (New Testament)
Paul **12** 141-143

Thessaly (region, Greece)
Cleomenes I **4** 103

They Flee from Me (poem)
Wyatt, Thomas **16** 410-411

They Fought for Their Country (novel)
Sholokhov, Mikhail Aleksandrovich **14** 203-204

They Shall Inherit the Earth (novel)
Callaghan, Edward Morley **3** 229-230

Thibault, Jacques Anatole François
see France, Anatole

Thibault, Les (novel)
Martin du Gard, Roger **10** 295-296

Thibaut, Anton (1772-1840), German jurist and writer on music
Mendelssohn, Moses **10** 488-489
Savigny, Friedrich Karl von **13** 502-503
Schumann, Robert Alexander **14** 41-43

THIBAUT IV (Thibaut I of Navarre; 1201-53), Count of Champagne and Brie **15** 180-181
Joinville, Jean de **8** 325

Thief's Journal, The (novel)
Genet, Jean **6** 262-263

Thiene, Gaetano da
see Cajetan, St.

THIERS, LOUIS ADOLPHE (1797-1877), French journalist, historian, and statesman **15** 181-182
Bugeaud de la Piconnerie, Thomas Robert **3** 111
Simon, Jules François **14** 237-238

THIEU, NGUYEN VAN (born 1923), South Vietnamese president **15** 182-183
Nixon, Richard Milhous **11** 401-404

Thieves' Carnival (play)
Anouilh, Jean **1** 243-244

Things Fall Apart (novel)
Achebe, Chinua **1** 35-37

Thinker (sculpture)
Rodin, Auguste **13** 236-238

Thinking (philosophy)
Descartes, René **4** 505-508

Thinking (psychology)
Bartlett, Frederic Charles **2** 34-35
Hovland, Carl I. **7** 527-528
Jung, Carl Gustav **8** 388-389
Mead, George Herbert **10** 437-438
Wertheimer, Max **16** 207-208

Third Coalition, War of the (1805-1807)
see Napoleonic Wars—Third Coalition

Third Estate (French Revolution)
du Pont de Nemours, Pierre Samuel **5** 155-156
Louis XVI **9** 534-535
Mirabeau, Comte de **11** 51-52
Sieyès, Comte Emmanuel Joseph **14** 217-218

Third International
see International, Third (Comintern)

Third International, Monument to the (model)
Tatlin, Vladimir Evgrafovich **15** 117-118

Third Man, The (novel)
Greene, Graham **6** 523-524

Third Night, The (play)
Wolfe, Thomas Clayton **16** 355-356

Third Snow (poems)
Yevtushenko, Yevgeny Alexandrovich **16** 455-456

Third Woman, The (play)
Danquah, Joseph B. **4** 388-389

Third World movement
Boumediene, Houari **2** 445-446
Fanon, Frantz **5** 379-380
Nasser, Gamal Abdel **11** 317-318

Thirteen O'Clock (stories)
Benét, Stephen Vincent **2** 157-158

13th Amendment
see Constitution of the United States—Amendments

Thirty Comrades (Burmese nationalistic group)
Aung San **1** 374-375
Ne Win **11** 364-365

Thirty Tyrants (Athens; 404 B.C.)
Plato **12** 345-347
Socrates **14** 320-321

Thirty Years War (1614-1648)
Catholics (pro-Hapsburgs)
Ferdinand II **5** 415
Ferdinand III **5** 416-417
Pázmány, Péter **12** 164-165
Philip III **12** 273-274
Philip IV **12** 275
Wallenstein, Albrecht Wenzel Eusebius von **16** 80-81
Peace of Westphalia (1648)
Ferdinand III **5** 416-417
Frederick William **6** 85-86
Mazarin, Jules **10** 379-380
Philip IV **12** 275
Protestants (anti-Hapsburgs)
Gustavus II **7** 43-45
James I **8** 204-206
John Maurice of Nassau **8** 281-282
Louis XIII **9** 529-531
Oxenstierna, Axel Gustafsson **12** 44-45
Richelieu, Armand Jean du Plessis de **13** 142-144

Thirty-nine Articles (Church of England)
Cranmer, Thomas **4** 295-296
Edward VI **5** 213-214
Newman, John Henry **11** 365-367

Thirty-nine Steps, The (film)
Hitchcock, Alfred **7** 415-416

Thiry, Paul Henri
see Holbach, Baron D'

This Is the Army (musical)
Berlin, Irving **2** 200-201

This Land Is Your Land (song)
Guthrie, Woodrow Wilson **7** 51-52

This Lime-Tree Bower ... (poem)
Coleridge, Samuel Taylor **4** 154-156

This People Israel (book)
Baeck, Leo **1** 429-430

This Side of Paradise (novel)
Fitzgerald, Francis Scott Key **5** 470-472

Thistle and the Rose, The (poem)
Dunbar, William **5** 142-143

Thomas à Becket
see Becket, St. Thomas

Thomas à Kempis
see Kempis, Thomas à

Thomas and Sally ... (opera)
Arne, Thomas Augustine **1** 307-308

THOMAS AQUINAS, ST. (circa 1224-74), Italian philosopher and theologian **15** 183-186
Bonaventure **2** 383-384
Colet, John **4** 157-158
Duns Scotus, John **5** 149-150
ibn Gabirol, Solomon ben Judah **8** 92
Paul **12** 141-143
Pius V **12** 332-333
Suárez, Francisco **15** 8
Vitoria, Francisco de **16** 1-2
see also Thomism

THOMAS, CLARENCE (born 1948), U.S. Supreme Court justice **15** 186-188
Hill, Anita **7** 382-385

THOMAS, DYLAN MARLAIS (1914-1953), British poet **15** 188-190
Stravinsky, Igor Fedorovich **14** 502-506

THOMAS, GEORGE HENRY (1816-1870), American general **15** 190-191
Sherman, William Tecumseh **14** 186-187

Thomas, James Henry (1874-1949), British labor leader
Bevin, Ernest **2** 252-253

Thomas Muskerry (play)
Colum, Padraic **4** 174-175

THOMAS, NORMAN MATTOON (1884-1968), American Socialist politician, author, and lecturer **15** 191-192
Rauschenbusch, Walter **13** 53-54

Thomas of Kempen
see Thomas à Kempis

Thomas of London
see Becket, St. Thomas

Thomas of Woodstock
see Gloucester, Duke of

Thomas, Paul
see Mann, Thomas

Thomas, Sidney Gilchrist (1850-1885), English metallurgist and inventor
Bessemer, Henry **2** 235-236

Thomas, St. (New Testament Apostle)
Matthew **10** 340-341

THOMAS, THEODORE (1835-1905), American orchestral conductor **15** 192-193
Sousa, John Philip **14** 353-354

THOMAS, WILLIAM ISAAC (1863-1947), American sociologist and educator **15** 193
Znaniecki, Florian **16** 523-524

THOMASIUS (1655-1728), German philosopher and jurist **15** 193-194

Thomism (philosophy)
Dante Alighieri **4** 389-391
Gilson, Étienne Henry **6** 327-328
Maritain, Jacques **10** 263
Rahner, Karl **13** 4-5
Thomas Aquinas **15** 183-186
see also Scholasticism

Thompson, Benjamin
see Rumford, Count

THOMPSON, DAVID (1770-1857), Canadian explorer, cartographer, and surveyor **15** 194-195

THOMPSON, DOROTHY (1894-1961), conservative American journalist **15** 195-196

Thompson, George (1804-1878), British abolitionist
Garrison, William Lloyd **6** 226-228

THOMPSON, HUNTER STOCKTON (born 1939), American journalist **15** 196-198

Thompson, Smith (1768-1843), American jurist
Monroe, James **11** 111-113

Thomson, Charles Edward Poulett
see Sydenham, Baron

Thomson, George (1757-1851), Scottish collector of music
Burns, Robert **3** 155-156

Thomson heat effect (physics)
Kelvin of Largs **8** 488-489

Thomson, J. Arthur (1861-1933), Scottish biologist
Geddes, Patrick **6** 246-247

THOMSON, JAMES (1700-1748), British poet **15** 199-200
Arne, Thomas Augustine **1** 307-308
Collins, William **4** 168-169
Haydn, Franz Joseph **7** 219-221

THOMSON, KENNETH (born 1923), Canadian print and broadcast journalism magnate **15** 201-202

THOMSON, SIR GEORGE PAGET (1892-1975), English atomic physicist **15** 198-199
de Broglie, Louis **4** 442-444

THOMSON, SIR JOSEPH JOHN (1856-1940), English physicist **15** 200-201
Aston, Francis William **1** 350-351, 273
Bohr, Niels Henrik David **2** 366-368
Compton, Arthur Holly **4** 186-188
Helmholtz, Hermann Ludwig Ferdinand von **7** 268-269
Millikan, Robert Andrews **11** 33-35
Rutherford, Ernest **13** 384-387

THOMSON, TOM (1877-1917), Canadian painter **15** 202

THOMSON, VIRGIL (1896-1989), American composer, critic, and conductor **15** 202-203
Copland, Aaron **4** 227-228
Cowell, Henry Dixon **4** 280-281
Stein, Gertrude **14** 414-415

Thomson, William
see kelvin of Largs, Baron

THOREAU, HENRY DAVID (1817-1862), American writer and transcendentalist **15** 203-205
associates

Alcott, Amos Bronson **1** 121
Brownson, Orestes Augustus **3** 57-58
Emerson, Ralph Waldo **5** 278-280
Hawthorne, Nathaniel **7** 212-215
Higginson, Thomas Wentworth **7** 380
influence of
Gandhi, Mohandas Karamchand **6** 201-204
Ives, Charles Edward **8** 159-160
Vivekananda **16** 4-5
influenced by
Mather, Cotton **10** 330-332

THOREZ, MAURICE (1900-1964), headed the French Communist Party from 1930 to 1964 **15** 206-207

Thorium (element—chemistry)
Berzelius, Jöns Jacob **2** 231-233
Curie, Marie Sklodowska **4** 339-341
Hahn, Otto **7** 64-65
Rutherford, Ernest **13** 384-387
Soddy, Frederick **14** 321-323

Thorn, battle of (1703)
Charles XII **3** 464-466

THORN, GASTON (born 1928), prime minister of Luxembourg **15** 207-208

Thorn Heads (painting series)
Sutherland, Graham **15** 40-41

Thorn, The (poem; Wordsworth)
Coleridge, Samuel Taylor **4** 154-156

Thorncrown Chapel (Eureka Springs, Arkansas)
Jones, Fay **8** 332-333

THORNDIKE, EDWARD LEE (1874-1949), American psychologist and educator **15** 208-209

Thornhill, Sir James (1675-1734), English painter
Hogarth, William **7** 446-447, 314
Smibert, John **14** 282

Thornlet of Love (poem)
Froissart, Jean **6** 124-125

Thornton, William (1759-1828), American architect
Bulfinch, Charles **3** 116-117

Thoros (died 1098), Armenian prince
Baldwin I **1** 464-465

Thorough bass
see Basso continuo

THORPE, JIM (James Francis Thorpe; 1888-1953), American track star and professional football and baseball player **15** 209-211

Thorpe, Rose Hartwick (1850-1939), American author
Belasco, David **2** 124-125

Thorpe, Sir Thomas Edward (1845-1925), English physicist and historian of science
Cavendish, Henry **3** 383-384

Thorvaldsen, Bertel (1768-1844), Danish sculptor
Powers, Hiram **12** 428-429

Thorvaldsson, Eric
see Eric the Red

Thousand Cranes, A (novel)
Kawabata, Yasunari **8** 463-464

Three Cities (novel)
Asch, Shalom **1** 325-326

Three Comrades (novel)
Remarque, Erich Maria **13** 91

Three Conversations (book)
Soloviev, Vladimir Sergeevich **14** 329-330

Three Day Blow, The (story)
Hemingway, Ernest Miller **7** 274-277

Three Emperors' League (Dreikaiserbund; 1872)
Andrássy, Julius **1** 222-223
Bismarck, Otto Eduard Leopold von **2** 294-296

Three Graces (painting)
Rubens, Peter Paul **13** 339-342

Three Gringos in Venezuela (book)
Davis, Richard Harding **4** 422-423

Three Guineas (essay)
Wolf, Friedrich August **16** 352-353

Three Hours after Marriage (play)
Gay, John **6** 243-244

Three Little Pigs, The (film)
Disney, Walter Elias **5** 26-27

Three Marys at the Tomb, The (panel)
Duccio di Buoninsegna **5** 121-122

Three Meetings (book)
Soloviev, Vladimir Sergeevich **14** 329-330

Three Musicians (sculp; Picasso)
Lipchitz, Jacques **9** 432-433
Picasso, Pablo **12** 292-295

Three Musketeers, The (novel)
Dumas, Alexandre **5** 136-138

Three Nymphs (sculpture)
Maillol, Aristide **10** 150-151

Three Penny Day, The (play)
Plautus **12** 348-350

Three People's Principles (Chinese politics)
Sun Yat-sen **15** 35-39, 293

Three Rivers, battle of (1776)
Wayne, Anthony **16** 149-150

Three Shades (sculpture)
Rodin, Auguste **13** 236-238

Three Sisters (play)
Chekhov, Anton Pavlovich **3** 494-497

Three Soldiers (novel)
Dos Passos, John Roderigo **5** 69-71

Three Songs from Drum Taps (musical composition)
Hanson, Howard **7** 135-136

Three Songs without Words (song)
Ben-Haim, Paul **2** 161-162

Three Travelers Watch the Sunrise (play)
Stevens, Wallace **14** 443-445

Three Truths, The (book)
Charron, Pierre **3** 472

Three unities (drama)
Corneille, Pierre **4** 234-236
Racine, Jean Baptiste **12** 532-535

Three-Cornered Hat, The (novel)
Alarcón, Pedro Antonio de **1** 100-101

Threepenny Opera, The (musical play; Brecht-Weill)
Brecht, Bertolt **2** 512-514
Weill, Kurt **16** 174-175

Three-wire system (electrical)
Edison, Thomas Alva **5** 206-208

Three-Year War (Mexico; 1857-60)
Álvarez, Juan **1** 184-185
Juárez, Benito **8** 369-372
Lerdo de Tejada, Miguel **9** 351-352

Threni ... (musical composition)
Stravinsky, Igor Fedorovich **14** 502-506

Threnodia Augustalis (lyric ode)
Dryden, John **5** 106-107

Threnody for the Victims of Hiroshima (musical composition)
Penderecki, Krzysztof **12** 195-197

Thrice Noble ... (play)
Palamas, Kostes **12** 70

Thrillers (books)
Ambler, Eric **1** 191-192
Rendell, Ruth **13** 96-97

Thrombosis (medical)
Best, Charles Herbert **2** 236-237

Throne of Blood (film)
Kurosawa, Akira **9** 135-137

Through a Glass Darkly (film)
Bergman, Ernst Ingmar **2** 190-191

Through the Looking Glass (book)
Carroll, Lewis **3** 332-333

Thrush, The (poem)
Seferis, George **14** 84-85

THUCYDIDES (circa 460-circa 401 B.C.), Greek historian **15** 211-212
Cleon **4** 104-105
Edward VI **5** 213-214
Gorgias **6** 456
Hobbes, Thomas **7** 421-423
Jowett, Benjamin **8** 364-365
Pericles **12** 219-221
Polybios **12** 384-385
Sallust **13** 454
Xenophon **16** 418-420

THUKU, HARRY (1895-1970), Kenyan politician **15** 212-213

Thule (settlement, Greenland)
Rasmussen, Knud Johan Victor **13** 44

Thunder Out of China (book)
White, T. H. **16** 236-237

Thunder over Mexico (film)
Eisenstein, Sergei Mikhailovich **5** 240-242

Thunderbolt (Buddhism)
Kukai **9** 124-125

Thunderstorm (sculpture)
Richier, Germaine **13** 145-146

Thupten Gyatso (1876-1933), thirteenth Dalai Lama
Dalai Lama **4** 369-371

THURBER, JAMES GROVE (1894-1961), American writer and artist **15** 213-214

Thuringia (formerly German state)
Henry I **7** 285-286

THURMOND, JAMES STROM (born 1902), American lawyer and statesman **15** 214-215
Truman, Harry S. **15** 314-316

Thurstein, Domine de
see Zinzendorf, Count von

THURSTONE, LOUIS LEON (1887-1955), American psychologist **15** 215-216
Hull, Clark Leonard **8** 28

Thus Spake Zarathustra (book)
Nietzsche, Friedrich **11** 390-392

Thutmose I (reignedcirca 1540-1501, 1496-1493 B.C.), Egyptian king
Hatshepsut **7** 196-197
Thutmose III **15** 216-217

Thutmose II (reigned circa 1496-1493 B.C.), Egyptian king
Hatshepsut **7** 196-197
Thutmose III **15** 216-217

THUTMOSE III (1504-1450 B.C.), Egyptian king **15** 216-217
Amenhotep III **1** 194-195
Hatshepsut **7** 196-197

Thutmose IV (reigned circa 1420-1411 B.C.), Egyptian king
Ikhnaton **8** 110-111

Thünström, Louis Leon
see Thurstone, Louis Leon

Thyestes (play)
Ennius, Quintus **5** 289
Seneca the Younger, Lucius Annaeus **14** 103-105

Thyroid (anatomy)
Houssay, Bernardo Alberto **7** 522-523

Thyroxin (hormone)
Kendall, Edward Calvin **8** 495

Thyrsis (elegy)
Arnold, Matthew **1** 311-313
Clough, Arthur Hugh **4** 123-124

T'i (Chinese philosophy)
Chang Chih-tung **3** 430-431
Wang Pi **16** 104-105

TIBERIUS JULIUS CAESAR AUGUSTUS (42 B.C. -A.D. 37), emperor of Rome 14-37 **15** 217-218
Augustus **1** 371-373
Caligula **3** 228-229
Celsus, Aulus Cornelius **3** 393
Livia **9** 457-460
Ovid **12** 34-36
Tacitus **15** 70-72

Tiberius Sempronius (circa 163-133 B.C.), Roman reformer
Drusus, Marcus Livius **5** 105-106
Gracchus, Tiberius and Gaius Sempronius **6** 479-480
Scipio Africanus Minor, Publius Cornelius Aemilianus **14** 62-63

Tibet (Chinese autonomous region)
Chinese rule
Dalai Lama **4** 369-371
Qianlong **12** 502-505
exploration
Bonvalot, Pierre Gabriel Édouard **2** 396
Hedin, Sven Anders **7** 252-253
Polo, Marco **12** 380-382
Przhevalsky, Nikolai Mikhailovich **12** 469-470
Younghusband, Francis Edward **16** 477
religion
Buddha **3** 97-101
Dalai Lama **4** 369-371

Tibullus, Albius (54?-19? B.C.), Roman elegiac poet
Ovid **12** 34-36
Virgil **15** 507-510

Tibur
see Tivoli

Ticinus River, battle of (218 B.C.)
Hannibal Barca **7** 128-130
Scipio Africanus Major, Publius Cornelius **14** 61-62

Tickell, Thomas (1686-1740), English poet
Pope, Alexander **12** 395-397

Ticonderoga
see Fort Ticonderoga

Tide (oceanography)
Galileo Galilei **6** 180-183
Laplace, Marquis de **9** 202-204

Tidings Brought to Mary (play)
Claudel, Paul Louis Charles **4** 90-91

TIECK, LUDWIG (1773-1853), German author **15** 218-219
Brentano, Clemens **2** 515-516
Frederick William IV **6** 87-88
Schelling, Friedrich Wilhelm Joseph von **13** 526-527
Schlegel, Friedrich von **14** 10-11

Tiedemann, Friedrich (1781-1861), German anatomist
Agassiz, Jean Louis Rodolphe **1** 76-78

T'ien-t'ai school (Buddhism)
Chih-i **3** 518-519
see also Tendai sect

Tientsin (city, China)
Chou En-lai **4** 20-22
Lin Piao **9** 429-430
Wen-hsiang **16** 202-203
Yen Fu **16** 452

Tientsin Massacre (1870)
Li Hung-Chang **9** 407-409
Tseng Kuo-fan **15** 324-325

T'ien-wang
see Hung Hsiu-ch'üan

TIEPOLO, GIOVANNI BATTISTA (1696-1770), Italian painter **15** 219-220
Boucher, François **2** 440-442
Goya y Lucientes, Francisco de Paula José de **6** 476-478
Neumann, Balthasar **11** 354-355
Piranesi, Giovanni Battista **12** 321-322
Veronese, Paolo **15** 469-470

Tierra de promisión (poems)
Rivera, José Eustacio **13** 185-186

Tierra del Fuego (archipelago, South America)
Darwin, Charles Robert **4** 397-399
Drake, Francis **5** 94-96
Nordenskold, Nils Otto Gustaf **11** 422-423

Tierra vasco (trilogy)
Baroja y Nessi, Pío **2** 15-16

Tiers livre des faictz et dictz héroïques du noble Pantagruel (book)
Rabelais, François **12** 524-526

Tiffany Building (New York City)
White, Stanford **16** 235-236

TIFFANY, LOUIS COMFORT (1848-1933), American painter and designer **15** 220-221

Tiflis (city, Russia)
Agha Mohammad Khan **1** 80-81

Tigellinus, Ofonius (died 69), Roman politician
Nero Claudius Caesar **11** 342-344
Petronius Arbiter **12** 262-263
Seneca the Younger, Lucius Annaeus **14** 103-105

Tiger-lilies (novel)
Lanier, Sidney **9** 199-200

Tight Dally and a Loose Lattice, A (painting)
Russell, Charles Marion **13** 375-376

TIGLATH-PILESER III (ruled 745-727 B.C.), king of Assyria **15** 221-222
Hosea **7** 512
Isaiah **8** 146-147

Tigrane (opera)
Scarlatti, Pietro Alessandro Gaspare **13** 517-518

Tiguex Pueblos (New Mexico)
Coronado, Francisco Vásquez de **4** 247

Tijaniyya order (Islam)
Omar ibn Said Tal, Al-Hajj **11** 509-510

Tikkun (Judaism)
Luria, Isaac ben Solomon Ashkenazi **10** 47-48

Tilak, Bal (1856-1920), Indain nationalist leader
Rai, Lala Lajpat **13** 5-6

TILDEN, SAMUEL JONES (1814-1886), American politician **15** 222-223
as governor
Bigelow, John **2** 271-272
Lowell, Josephine Shaw **10** 15-16
election dispute (1876)
Evarts, William Maxwell **5** 340-341
Field, David Dudley **5** 439-440
Hayes, Rutherford Birchard **7** 227-228
Hewitt, Abram Stevens **7** 371-372
Reed, Thomas Brackett **13** 77
Trumbull, Lyman **15** 317-318
Tweed Ring
Seymour, Horatio **14** 126-127

Till Eulenspiegels lustige Streiche (musical composition)
Strauss, Richard **14** 500-501

Till the Clouds Roll By (film)
Kern, Jerome David **8** 517-518

Till the Day I Die (play)
Odets, Clifford **11** 470-471

Tilled Field (painting)
Miró, Joan **11** 53-54

Tillers, The (poem)
Lamartine, Alphonse Marie Louis de **9** 173-175

TILLEY, SIR SAMUEL LEONARD (1818-1896), Canadian statesman **15** 223-224

TILLICH, PAUL JOHANNES (1886-1965), German-American Protestant theologian and philosopher **15** 224-225
Barth, Karl **2** 31-32
Heidegger, Martin **7** 257-258
influence of
Adams, James Luther **1** 47-48

Tillie and Gus (film)
Fields, W. C. **5** 444

Tillie's Punctured Romance (film)
Chaplin, Charles Spencer **3** 438-440

TILLMAN, BENJAMIN RYAN (1847-1918), American statesman and demagogue **15** 225-226
Donnelly, Ignatius **5** 62

Tillotson, John (1630-1694), archbishop of Canterbury
Mary II **10** 309-310

Tilly, Johan Tserclaes, Count of (1559-1632), Flemish field marshal
Ferdinand II **5** 415
Gustavus II **7** 43-45

Tilsit, treaties of (1807)
Alexander I **1** 130-132
Canning, George **3** 258-260
Hardenberg, Karl August von **7** 146-147
Napoleon I **11** 306-310
Nesselrode, Karl Robert **11** 348-349

Timaeus (book)
Philo Judaeus **12** 282-283
Plato **12** 345-347
Proclus Diadochus **12** 457

Timber (literature collection)
Jonson, Ben **8** 343-345

Timbuktu (town, Mali)
Ali, Sunni **1** 158-159
Barth, Heinrich **2** 30-31
Caillié, Auguste René **3** 214-215
ibn Battuta, Muhammad **8** 91-92
Joffre, Joseph Jacques Césaire **8** 267-268

Time (magazine)
Agee, James **1** 78-79
Luce, Henry Robinson **10** 23-24
O'Hara, John **11** 485
Pollock, Jackson **12** 379-380

Time (philosophy)
Augustine **1** 367-370
Democritus **4** 493-494

Time in the Sun (film)
Eisenstein, Sergei Mikhailovich **5** 240-242

Time Life Screen (sculpture)
Moore, Henry **11** 146-148

Time Machine, The (novel)
Wells, Herbert George **16** 195-196

Time of Hope (novel)
Snow, Charles Percy **14** 311-312

Time of Indifference, The (novel)
Moravia, Alberto **11** 153-155

Time of the Angels, The (novel)
Murdoch, Iris **11** 256-257

Time of the Assassins, The (book)
Miller, Henry **11** 26-27

Time of Your Life, The (play)
Saroyan, William **13** 486-487

Time Present (play)
Osborne, John **12** 16-17

Time Regained (novel)
Proust, Marcel **12** 465-467

Time to Love and a Time to Die, A (novel)
Remarque, Erich Maria **13** 91

TIMERMAN, JACOBO (born 1923), Argentine journalist and human rights advocate **15** 226-228

Time's Laughingstocks (poems)
Hardy, Thomas **7** 150-152

Timon of Athens (play)
Shakespeare, William **14** 142-145

Timoshenko, Semyon K. (1895-1970), Russian general
Zhukov, Georgi Konstantinovich **16** 512-513

Timoteo el incomprendido (book)
Cela y Trulock, Camilo José **3** 389-390

Timotheus (died circa 354 B.C.) Athenian statesman and general
Isocrates **8** 151

Timothy, Letters to (New Testament book)
Paul **12** 141-143

Timur
see Tamerlane

Tin (element—chemistry)
Lavoisier, Antoine Laurent **9** 241-244

Tin Drum, The (novel)
Grass, Günter **6** 496-497

Tin Lizzie
see Model T (automobile)

Tin mines (Bolivia)
Patiño, Simón Iturri **12** 133-134
Paz, Octavio **12** 161-162

Tin Pan Alley (New York City)
Berlin, Irving **2** 200-201
Gershwin, George **6** 284-285

TINBERGEN, JAN (1903-1994), Dutch economist **15** 228-229

TINBERGEN, NIKOLAAS (1907-1988), English ethologist and zoologist **15** 229-230

Tinctoris, Johannes (1446?-1511), Dutch musician
Dufay, Guillaume **5** 125-126
Dunstable, John **5** 150-151
Ockeghem, Johannes **11** 464-465

Tindal, Mathew (1657-1733), English deist
Law, William **9** 245-246

TINGUELY, JEAN (1925-1991), Swiss sculptor **15** 230-232

Tinker's Wedding, The (play)
Synge, Edmund John Millington **15** 61-62

Tino di Camaino (1280/81-1337), Italian sculptor
Andrea Pisano **1** 225-226
Arnolfo di Cambio **1** 315-316
Henry VII **7** 299-300

Tintern Abey (poem)
Wordsworth, William **16** 385-388

TINTORETTO (1518-1594), Italian painter **15** 232-234
Allston, Washington **1** 176-177
Michelangelo Buonarroti **11** 2-5
Pacher, Michael **12** 53
Ruskin, John **13** 371-372
Sansovino, Jacopo **13** 470-471
Soutine, Chaim **14** 356-357
Velázquez, Diego Rodríguez de Silva y **15** 454-456
Veronese, Paolo **15** 469-470

Tip Toes (musical)
Gershwin, George **6** 284-285

Tippecanoe, battle of (1811)
Harrison, William Henry **7** 180-181
Tecumseh **15** 133

TIPPETT, MICHAEL KEMP, SIR (born 1905), English composer and conductor **15** 234-235

Tippoo Sahib (1751-1799), sultan of Mysore 1782-99

Cornwallis, Charles **4** 241-243

TIPPU TIP (Hamed bin Mohammed bin Juma bin Rajab el Murjebi; circa 1840-1905), Zanzibari trader **15** 235-236

TIPU SULTAN (1750-1799), Moslem ruler of Mysore **15** 236
Wellesley, Richard Colley **16** 192-193

TIRADENTES (José Joaquim da Silva Xavier; 1748-92), Brazilian national hero **15** 237

Tirano Banderas (novel)
Valle Inclán, Ramón Maria del **15** 407-408

Tire and rubber industry
see Business and industrial leaders—tire and rubber industry

Tiresias (Greek mythology)
Callimachus **3** 235-236
Euripides **5** 332-334

Tirhakah (reigned 688-663 B.C.), king of Ethiopia
Isaiah **8** 146-147

Tiriel (poem)
Blake, William **2** 316-318

Tirol (painting)
Marc, Franz **10** 231
Marin, John III **10** 259-260

Tirpitz, Alfred von (1849-1930), German admiral
Bethmann Hollweg, Theobald von **2** 239-240
Kapp, Wolfgang **8** 436

Tirsi e Clori (ballet)
Monteverdi, Claudio Giovanni Antonio **11** 126-128

TIRSO DE MOLINA (1584-1648), Spanish dramatist **15** 237-238

'Tis Pity She's a Whore (play)
Ford, John **6** 7-8

TISCH BROTHERS (1923-), real estate developers **15** 238-240
Tisch, Laurence Alan (born 1923), CEO of CBS **15** 238-240
Tisch, Preston Robert (born 1926), postmaster general of the United States **15** 238-240

TISELIUS, ARNE WILHELM KAURIN (1902-1971), Swedish biochemist **15** 240-241

Tissaphernes (died circa 395 B.C.), Persian satrap in Asia Minor
Xenophon **16** 418-420

Titan (Saturn's moon)
Huygens, Christiaan **8** 79-81

Titan (sculpture)
Caro, Anthony **3** 316

Titan, The (novel)
Dreiser, Herman Theodore **5** 98-100
Richter, Johann Paul Friedrich **13** 150-151

Titanic (ship)
Sarnoff, David **13** 485-486
Straus, Isidor **14** 496

TITCHENER, EDWARD BRADFORD (1867-1927), English-American psychologist **15** 241-242
Wundt, Wilhelm Max **16** 402-403

Tite et Bérénice (play; Corneille)
Racine, Jean Baptiste **12** 532-535

TITIAN (1488/90-1576), Italian painter **15** 242-244
associates
Greco **6** 511-514
Sansovino, Jacopo **13** 470-471
influence of
Clouet, Jean and François **4** 122-123
Lotto, Lorenzo **9** 520-521
Poussin, Nicolas **12** 418-420
Tintoretto **15** 232-234
Van Dyck, Anthony **15** 423-425
Vanderlyn, John **15** 417
Velázquez, Diego Rodríguez de Silva y **15** 454-456
Veronese, Paolo **15** 469-470
Watteau, Antoine **16** 143-144
influenced by
Bellini, Giovanni **2** 137-138
Giorgione **6** 340-341-406

Titicut Follies (film)
Wiseman, Frederick **16** 345-346

TITO, MARSHAL (1892-1980), Yugoslav president **15** 244-246
Djilas, Milovan **5** 34
Dubček, Alexander **5** 112-113
Nasser, Gamal Abdel **11** 317-318

TITULESCU, NICOLAE (1882-1941), Romanian statesman **15** 246-247

Titurel (poem)
Wolfram von Eschenbach **16** 360-361

Titus Andronicus (play)
Shakespeare, William **14** 142-145

Titus Flavius Domitianus Augustus
see Domitian

TITUS FLAVIUS VESPASIANUS (39-81), Roman general, emperor 79-81 **15** 247-248
Domitian **5** 52-53
Josephus Flavius **8** 360-361
Martialis, Marcus Valerius **10** 286-287
Pliny the Elder **12** 355-356
Racine, Jean Baptiste **12** 532-535
Vespasian **15** 475-476

Titus, Letter to (New Testament)
Paul **12** 141-143

Titus Petronius Niger
see Petronius Arbiter

Tlascala Indians (Mexico)
Cortés, Hernán **4** 255-256
Montezuma, II **11** 128-129

TM
see Transcendental Meditation

To a Butterfly (poem)
Wordsworth, William **16** 385-388

To a God Unknown (novel)
Steinbeck, John Ernst **14** 416-417

To a Lady (poem)
Pope, Alexander **12** 395-397

To a Lady Weeping (poem)
Collins, William **4** 168-169

To a Mouse (poem)
Burns, Robert **3** 155-156

To a Water Lily (musical composition)
MacDowell, Edward Alexander **10** 87-88

To a Waterfowl (poem)
Bryant, William Cullen **3** 83-85

To a Wild Rose (musical composition)
MacDowell, Edward Alexander **10** 87-88

To Althea from Prison (poem)
Lovelace, Richard **10** 7-8

To Be or Not To Be (film)
Benny, Jack **2** 174-176
Lubitsch, Ernst **10** 18-19

To Burlington (poem)
Pope, Alexander **12** 395-397

To Catch a Thief (film)
Hitchcock, Alfred **7** 415-416

To Cobham (poem)
Pope, Alexander **12** 395-397

To Damascus I-III (play)
Strindberg, August **14** 509-511

To Earthward (poem)
Frost, Robert Lee **6** 130-133

To Have and Have Not (novel and film)
Bogart, Humphrey **2** 363-364
Hemingway, Ernest Miller **7** 274-277

To His Coy Mistress (poem)
Marvell, Andrew **10** 301-303

To His Sacred Majesty (poem)
Dryden, John **5** 106-107

To Imagination (poem)
Brontë, Emily **3** 18-19

To Let (novel)
Galsworthy, John **6** 189-190

To Lucasta (poem)
Lovelace, Richard **10** 7-8

To Marguerite—Continued (poem)
Arnold, Matthew **1** 311-313

To my late departed Saint (sonnet)
Milton, John **11** 43-46

To Rosas (poem)
Mármol, José **10** 274

To Seem the Stranger (sonnet)
Hopkins, Gerard Manley **7** 492-494

To Spring (poem)
Leopardi, Giacomo **9** 344-345

To Step Aside (stories)
Coward, Noel **4** 279-280

To the Bird (poem)
Bialik, Hayyim Nahman **2** 262-263

To the Cuckoo (poem)
Wordsworth, William **16** 385-388

To the Finland Station (book)
Wilson, Edmund **16** 318-319

To the Ladies (play)
Kaufman, George S. **8** 457-458

To the Lighthouse (novel)
Woolf, Virginia Stephen **16** 381-382

To the Memory of Anne Killigrew (ode)
Dryden, John **5** 106-107

To the Moon (poem)
Leopardi, Giacomo **9** 344-345

To the North (novel)
Bowen, Elizabeth **2** 462-463

To the One of Fictive Music (poem)
Stevens, Wallace **14** 443-445

To the Stone-cutters (poem)
Jeffers, John Robinson **8** 236-237

To Those of My Country (poem)
Morin, Paul **11** 174

To Tullinger (novel)
Rölvaag, Ole Edvart **13** 265

TOBA SOJO (1053-1140), Japanese painter-priest **15** 248-249

Tobacco (plant)
Dewey, Melvil **4** 523-524
Duke, James Buchanan **5** 133-134
Gálvez, José de **6** 196
Hatch, William Henry **7** 196
Raleigh, Walter **13** 9-11
Rolfe, John **13** 259-260
Sandys, Edwin **13** 463-464

Tobacco mosaic virus
Northrop, John Howard **11** 430-431

Tobacco Nation
see Petun Indians

Tobacco Road (novel)
Caldwell, Erskine **3** 223-224

TOBEY, MARK (1890-1976), American painter **15** 249-250

TOCQUEVILLE, ALEXIS CHARLES HENRI MAURICE CLÉREL DE (1805-1859), French statesman and historian **15** 250-251
Acton, John Emerich Edward Dalberg **1** 38
Brown, William Wells **3** 48-49
Gobineau, Comte de **6** 375-376
Lieber, Francis **9** 401-402
Sorel, Albert **14** 346-347

Tod Adams, Der (poem)
Klopstock, Friedrich Gottlieb **9** 55-56

Tod des Kleinbürgers, Der (novella)
Werfel, Franz **16** 204-205

Tod des Tizian, Der (play)
Hofmannsthal, Hugo von **7** 443-444

Tod in Venedig, Der (novella)
Mann, Thomas **10** 204-207

Tod und das Mädchen, Der (musical composition)
Schubert, Franz Peter **14** 35-37

TODD, ALEXANDER (1907-1997), English chemist **15** 251-253

Todd, Mabel Loomis (1856-1932), American author
Dickinson, Emily **4** 541-543

Todd, Reginald Stephen Garfield (born 1908), Rhodesian politician and rancher
Sithole, Ndabaningi **14** 262-264

Todd, Sir Alexander (born 1907), British biochemist
Khorana, Har Gobind **8** 537-538

Todtentanz (piano concerto)
Liszt, Franz **9** 445-447

Toghril (died 1063), Mongol ruler
Genghis Khan **6** 263-265

TOGLIATTI, PALMIRO (1893-1964), Italian statesman and a founder of the Italian Communist Party **15** 253-254

Togo, Heihachiro (1847-1934), Japanese admiral
Hirohito **7** 410-412

Togo, Republic of (nation, West Africa)
Olympio, Sylvanus E. **11** 506-507

Togu Gakushi
see Makibi

Toilers, The (painting)
Weber, Max **16** 160

Toilet, The (play)
Baraka, Imamu Amiri **1** 498-499

TOJO, HIDEKI (1884-1948), Japanese general, premier 1941-44 **15** 254-256
Bose, Subhas Chandra **2** 430-431
Inukai, Tsuyoshi **8** 130-131
Kishi, Nobusuke **9** 41-43
Konoe, Fumimaro **9** 82-83
Sato, Eisaku **13** 495-496
Yamashita, Tomoyuki **16** 435-436

Toklas, Alice B. (1877-1967), American literary figure
Stein, Gertrude **14** 414-415

Tokolar empire (Western Sudan)
Omar ibn Said Tal, Al-Hajj **11** 509-510
Uthman don Fodio **15** 397-398

TOKUGAWA IEYASU (1542-1616), founder of Tokugawa shogunate **8** 103-106
Nobunaga, Oda **11** 413-414
Toyotomi Hideyoshi **15** 286-289

Tokugawa shogunate
see Japan—1603-1867

Tokyo (city, Japan)
Hirohito **7** 410-412
Ieyasu, Tokugawa **8** 103-106
Meighen, Arthur **10** 459-460
Nimitz, Chester William **11** 395-396
Tange, Kenzo **15** 99-101

Tokyo Expo 70
Stockhausen, Karlheinz **14** 460-461

Tokyo Special Higher School
see Waseda University (Japan)

Tokyo University
Tange, Kenzo **15** 99-101
Tomonaga, Sin-itiro **15** 265-266
Yukawa, Hideki **16** 481-482

TOLAND, JOHN (1670-1722), British scholar **15** 256

Tolbert, William R. (1913-1980), Liberian statesman
Tubman, William Vacanarat Shadrach **15** 331

Told by Uncle Remus (stories)
Harris, Joel Chandler **7** 173-174

TOLEDANO, VICENTE LOMBARDO (1894-1968), Mexican intellectual and politician **15** 256-257
Cárdenas, Lázaro **3** 286-287

Toledo (city, Spain)
Alfonso VI **1** 149
Berruguete, Alonso **2** 223-224
Cid **4** 58-59
ibn Tashufin, Yusuf **8** 95-96

TOLEDO, FRANCISCO DE (1515-1584), Spanish viceroy of Peru **15** 257-259

Toledo, Juan Bautista de (died 1567), Spanish architect
Herrera, Juan de **7** 335

Toledo, Third Council of (589)
Isidore of Seville **8** 149-150

Toleration Act (1689)
William III **16** 295-296

TOLKIEN, J. R. R. (1892-1973), English author **15** 259-261

TOLLER, ERNST (1893-1939), German playwright **15** 261

TOLMAN, EDWARD CHACE (1886-1959), American psychologist **15** 261-262
Hull, Clark Leonard **8** 28

Tolomeo (opera)
Handel, George Frederick **7** 116-119

Tolpuddle martyrs (labor unionists)
Evatt, Herbert Vere **5** 341-343
Melbourne, 2nd Viscount **10** 468-469

Tolstoy, Alexey (1882-1945), Russian novelist and dramatist
Stanislavsky, Constantin **14** 398-399

Tolstoy, Count Dimitri (1823-1889), Russian statesman
Mendeleev, Dmitrii Ivanovich **10** 486-488

TOLSTOY, LEO (1828-1910), Russian novelist and moral philosopher **15** 262-265
associates
Gorky, Maxim **6** 458-460
Turgenev, Ivan Sergeyevich **15** 345-348
essays and biographies
Arnold, Matthew **1** 311-313

Bunin, Ivan Alekseevich **3** 124
Rolland, Romain **13** 260
influence of
Ehrenburg, Ilya Grigorievich **5** 224-225
Farrell, James Thomas **5** 390-391
Gandhi, Mohandas Karamchand **6** 201-204
Gordon, Aaron David **6** 447-448
Howells, William Dean **7** 539-541
Pasternak, Boris Leonidovich **12** 124-125
Schweitzer, Albert **14** 55-56
Wittgenstein, Ludwig **16** 350-351
influenced by
Schopenhauer, Arthur **14** 29-31

Tolui Khan (reigned 1192-1232), Mongol khan
Genghis Khan **6** 263-265
Kublai Khan **9** 115-118

Tom Jones (novel; Fielding)
Fielding, Henry **5** 442-444
Richardson, Samuel **13** 141-142
Smollett, Tobias George **14** 305-307

Tom Sawyer Abroad (novel)
Twain, Mark **15** 363-366

Tom Thumb (boat)
Flinders, Matthew **5** 490

Tom Thumb (locomotive)
Cooper, Peter **4** 223-224

Tom Thumb (play)
Fielding, Henry **5** 442-444

Tom Thumb, Gen. (Charles S. Stratton; died 1883), American midget and entertainer
Barnum, Phineas Taylor **2** 13-15

Tom Watson's Magazine (periodical)
Watson, Thomas Edward **16** 139

Tomb, The (poem)
Palamas, Kostes **12** 70

Tombeaux (poems)
Mallarmé, Stéphane **10** 172-173

Tommy (poem)
Kipling, Joseph Rudyard **9** 32-33

TOMONAGA, SIN-ITIRO (1906-1979), Japanese physicist **15** 265-266

Tonga Islands (South West Pacific Ocean)
Cook, James **4** 214-215
Schouten, William Cornelius **14** 31
Tasman, Abel Janszoon **15** 113-114

Tonghak rebellions (Korea; 1894)
Kim Ok-kyun **9** 7-8
Kojong **9** 74-75
Taewŏn'gun, Hŭngsŏn **15** 74-75

Tonight Show, The (television show)
Carson, Johnny **3** 335-337

Tonight We Improvise (play)
Pirandello, Luigi **12** 319-321

Tonio Kröger (novel)
Mann, Thomas **10** 204-207

Tonkin (Vietnam)
Bonvalot, Pierre Gabriel Édouard **2** 396
see also Vietnam, North

Tonks, Henry (1862-1937), English painter
Evergood, Philip **5** 345

TÖNNIES, FERDINAND (1855-1936), German sociologist **15** 266-267

Tono-Bungay (novel)
Wells, Herbert George **16** 195-196

Tonson, Jacob (1656?-1736), English publisher
Pope, Alexander **12** 395-397

Too Late, the Phalarope (book)
Paton, Alan Stewart **12** 134-135

Too True to Be Good (play)
Shaw, George Bernard **14** 163-164

Tooke, John Horne (1736-1812), English philologist
Barlow, Joel **2** 6-7

TOOMBS, ROBERT AUGUSTUS (1810-1885), American statesman **15** 267-268

Top Hat (film score)
Berlin, Irving **2** 200-201

T'o-pa Hung
see Wei Hsiao-wen-ti

Topaz (film)
Barrymores **2** 28-30

Töplitz, treaty of (1813)
Aberdeen, 4th Earl of **1** 25-26

Tor und der Tod, Der (play)
Hofmannsthal, Hugo von **7** 443-444

Torah
see Mosaic Law

Tordesillas, Treaty of (1494)
Columbus, Christopher **4** 176-179
Magellan, Ferdinand **10** 126-127
Vespucci, Amerigo **15** 476-478

Torell, Otto Martin (1828-1900), Swedish geologist
Nordenskjöld, Nils Adolf Erik **11** 421-422

Torelli, Giuseppe (1650?-1708), Italian violinist and composer
Corelli, Arcangelo **4** 230-231

Tories (American Rev.)
see American Revolution—Loyalists

Tornado (film)
Ford, John **6** 7-8

Toro, battle of (1476)
Isabella I **8** 144-145

Toronto (city, Canada)
Mackenzie, William Lyon **10** 104-106
Pike, Zebulon **12** 302-304

Toronto, University of
Baldwin, Robert **1** 466-468
Banting, Frederick Grant **1** 493-494
Best, Charles Herbert **2** 236-237
Callaghan, Edward Morley **3** 229-230
Gilson, Étienne Henry **6** 327-328
MacIver, Robert Morrison **10** 100-101
Pearson, Lester Bowles **12** 174-175
Strachan, John **14** 486-487

Torpedo boat
Ericsson, John **5** 307-308
Fulton, Robert **6** 151-152

Torquato Tasso (play)
Goethe, Johann Wolfgang von **6** 388-391
Tasso, Torquato **15** 114-116

Torquemada, Tomás de (1420-1498), Spanish Dominican inquisitor
Abravanel, Isaac ben Judah **1** 31
see also Inquisition, Spanish

Torre, V. R. Haya de la
see Haya de la Torre, Victor Raúl

Torrent (painting)
Rousseau, Théodore **13** 328

Torrent and the Night Before, The (poems)
Robinson, Edwin Arlington **13** 201-202

Torrent, The (film)
Garbo, Greta **6** 205-207

Torrent, The (trilogy)
Pa Chin **12** 53-54

Torrents of Spring, The (novel)
Hemingway, Ernest Miller **7** 274-277

Torres, Manuel Montt
see Montt Torres, Manuel

Torrey, John (1796-1873), American botanist and chemist
Gray, Asa **6** 506-507

TORRICELLI, EVANGELISTA (1608-1647), Italian mathematician and physicist **15** 268-269

TORRIJOS, OMAR (1929-1981), Panamanian strongman **15** 269-270

Torso (sculpture)
Giacometti, Alberto **6** 294-295
Pevsner, Antoine **12** 263-264

Tortilla Flat (novel)
Steinbeck, John Ernst **14** 416-417

Tory party (Canada)
Mackenzie, William Lyon **10** 104-106
Robinson, John Beverley **13** 210

Tory party (Great Britain)
17th-18th century
Bolingbroke, Viscount **2** 374-375
Godolphin, Sidney **6** 380-381
Harley, Robert **7** 159-160
Macaulay, Thomas Babington **10** 79-80
Oglethorpe, James Edward **11** 482-483
Steele, Richard **14** 407-409
Swift, Jonathan **15** 51-54
19th-20th century
Chamberlain, Arthur Neville **3** 409-411
Churchill, Winston Leonard Spencer **4** 51-53

Cobbett, William **4** 126-127
Disraeli, Benjamin **5** 27-29
Gladstone, William Ewart **6** 357-360
Liverpool, 2nd Earl of **9** 456-457
Macaulay, Thomas Babington **10** 79-80
Peel, Robert **12** 181-183
Victoria **15** 485-487
Wellington, 1st Duke of **16** 193-195
see also Conservative party (Great Britain)

Tosa school (Japanese painting)
Hokusai, Katsushika **7** 447-448
Sotatsu, Tawaraya **14** 349

Tosan Academy (Korea)
Yi Hwang **16** 457

Tosca (opera)
Puccini, Giacomo **12** 474-476

Toscanelli, Paolo dal Pozzo (1397-1482), Florentine scientist
Columbus, Christopher **4** 176-179

TOSCANINI, ARTURO (1867-1957), Italian conductor **15** 270-271
Anderson, Marian **1** 218-219
Barber, Samuel **1** 500-501
Caruso, Enrico **3** 345
Puccini, Giacomo **12** 474-476

Tosei
see Basho, Matsuo

Toski, battle of (1889)
Kitchener, Horatio Herbert **9** 45-46

Tostig (died 1066), Saxon ruler
Edward the Confessor **5** 218-219

Totalitarianism (government)
Hitler, Adolf **7** 417-420
Hovland, Carl I. **7** 527-528
Jünger, Ernst **8** 391-392
Mundelein, George William **11** 248-249
Stalin, Joseph **14** 393-396

Totentanz (play)
Wedekind, Frank **16** 166-167

Totila (died 552), Ostrogothic king in Italy 541-552
Belisarius **2** 128-129
Benedict, Ruth Fulton **2** 154-155

Tottel's Miscellany (poems)
Wyatt, Thomas **16** 410-411

Touch of the Poet, A (play)
O'Neill, Eugene **11** 514-516

TOULMIN, STEPHEN EDELSTON (born 1922), British-American ethical philosopher **15** 271-273

Toulon, siege of (1803-1805)
Barras, Vicomte de **2** 19
Napoleon I **11** 306-310
Nelson, Horatio **11** 336-338

TOULOUSE-LAUTREC, HENRI DE (1864-1901), French painter **15** 273-274
Daumier, Honoré Victorin **4** 403-405
Evergood, Philip **5** 345
Gauguin, Paul **6** 236-238
Modigliani, Amedeo **11** 72-73
Prendergast, Maurice Brazil **12** 440
Rousseau, Henri **13** 323-324
Seurat, Georges Pierre **14** 120-122
Stieglitz, Alfred **14** 451-452
Utamaro, Kitagawa **15** 397
Van Gogh, Vincent **15** 427-429

Toungoo dynasty (Burma; reigned 1531-1752)
Alaungpaya **1** 103

Tour de Nesle, La (play)
Dumas, Alexandre **5** 136-138

Tour of Duty (book)
Dos Passos, John Roderigo **5** 69-71

TOURAINE, ALAIN (born 1925), French sociologist **15** 274-275

TOURÉ, SAMORY (1830-1900), Sudanese ruler and state builder **15** 275-277

TOURÉ, SÉKOU (1922-1984), African statesman, president of Guinea **15** 275-277
Houphouët-Boigny, Felix **7** 519-520
Laye, Camara **9** 257-259

TOURGÉE, ALBION WINEGAR (1838-1905), American jurist and writer **15** 277-278

Tournai (city, Belgium)
Campin, Robert **3** 255
Edward III **5** 211-212
Henry VIII **7** 302-305
Saxe, Comte de **13** 507-508

Touro Synagogue (Newport, Rhode Island)
Harrison, Peter **7** 179-180

TOUSSAINT L'OUVERTURE, FRANÇOIS DOMINIQUE (1743-1803), Haitian military leader **15** 278-279
Boyer, Jean Pierre **2** 468-469
Christophe, Henri **4** 32
Dessalines, Joan Jacques **4** 511-512
Lawrence, Jacob **9** 250-251
Robeson, Paul Leroy **13** 198-199

Toussard, Louis de (1749-1817), American military officer
du Pont, Éleuthère Irénée **5** 154

Toutounier, Le (novel)
Colette, Sidonie Gabrielle **4** 158-159

Tovarich (play)
Sherwood, Robert Emmet **14** 189-190

TOWER, JOAN (born 1938), American composer **15** 279-281

Tower of Babel (painting)
Bruegel, Pieter the Elder **3** 65-67

Tower of the Blue Horses (painting)
Marc, Franz **10** 231

Tower of the Rising Clouds (painting)
Mi Fei **11** 12-13

Tower, The (play)
Hofmannsthal, Hugo von **7** 443-444

Tower, The (poems)
Yeats, William Butler **16** 445-447

Town, Ithiel (1784-1844), American architect
Davis, Alexander Jackson **4** 411

Town planning
Aalto, Hugo Alvar Henrik **1** 1-2
Alberti, Leon Battista **1** 113-115
Caesar, Gaius Julius **3** 207-210
Charles XII **3** 464-466
Geddes, Patrick **6** 246-247
Le Corbusier **9** 274-275
Moses, Robert **11** 202-203
Mumford, Lewis **11** 246-247
Nash, John **11** 316
Saarinen, Eliel and Eero **13** 396-398
Shaw, Richard Norman **14** 167-168
Tange, Kenzo **15** 99-101
see also Artists—town planners

Town, The (novel)
Faulkner, William **5** 395-397
Richter, Conrad Michael **13** 148-149

TOWNES, CHARLES HARD (born 1915), American physicist **15** 281-282

Townscape (painting)
Lorenzetti, Pietro and Ambrogio **9** 517-518

Townsend Clubs (U.S. politics)
Townsend, Francis Everitt **15** 282-283

TOWNSEND, FRANCIS EVERITT (1867-1960), American physician **15** 282-283
Coughlin, Charles Edward **4** 265-266

Townsend, J. S. E. (1868-1957), Irish physicist
Millikan, Robert Andrews **11** 33-35

Townshend Acts (1767)
Adams, Samuel **1** 55-56
Dickinson, John **4** 543-544
Franklin, Benjamin **6** 60-64
Gerry, Elbridge **6** 282-283
Lee, Richard Henry **9** 291-292

Townshend, Charles, 2d Viscount Townshend of Raynham (1674-1738), English statesman
George I **6** 268-269
Walpole, Robert **16** 82-84

Towton, battle of (1461)
Edward IV **5** 212-213
Henry VI **7** 298-299
James III **8** 208-209
Margaret of Anjou **10** 249-250
Warwick and of Salisbury, Earl of **16** 122-123

TOYNBEE, ARNOLD JOSEPH (1889-1975), English historian and philosopher of history **15** 283-284
Hammond, Lawrence and Lucy **7** 109
Vico, Giambattista **15** 480-481

Toynbee Hall (London)
Addams, Jane **1** 56-57
Attlee, Clement Richard **1** 361-362

Beveridge, William Henry **2** 251-252
Carr-Saunders, Alexander Morris **3** 333-334
Woods, Robert Archey **16** 374

TOYODA, EIJI (born 1913), Japanese automobile manufacturing executive **15** 284-286

Toyo-mike Kashiki-ya-hime
see Suiko

Toyonobu (1711-1785), Japanese print designer
Harunobu, Suzuki **7** 188-189

Toyota Motor Company (Japan)
Toyoda, Eiji **15** 284-286

Toyotomi Hideyori (1593-1614), Japanese heir to shogunate
Ieyasu, Tokugawa **8** 103-106
Toyotomi Hideyoshi **15** 286-289

TOYOTOMI HIDEYOSHI (1536-1598), Japanese warrior commander **15** 286-289
Eitoku, Kano **5** 242
Ieyasu, Tokugawa **8** 103-106
Nobunaga, Oda **11** 413-414
Sŏnjo **14** 341-342
Utamaro, Kitagawa **15** 397
Yi Sunsin **16** 459-461, 495

Toys in the Attic (play)
Hellman, Lillian Florence **7** 267-268

Tra donne sole (story)
Pavese, Cesare **12** 154-155

Trabajos de Persiles y Sigismunda, Los (novel)
Cervantes, Miguel de Saavedra **3** 395-398

Trachiniae (play)
Sophocles **14** 343-345

Track and field sports
Owens, Jesse **12** 43-44

Tractarianism
see Oxford movement

Tracy, Alexandre de Prouville, Marquis de (1603-1670), French soldier and colonial administrator
Maisoneuve, Sieur de **10** 153

TRACY, SPENCER BONAVENTURE (1900-1967), American film actor **15** 289-290
Hepburn, Katharine **7** 316-317

Tracy's Tiger (novel)
Saroyan, William **13** 486-487

Trade (economics)
see Banking; Business and industry; Economics; Free trade; Stock market; Tariff; Transportation

Trade Union Educational League (New York City)
Browder, Earl Russell **3** 30-31
Foster, William Zebulon **6** 27-28

Trade unions
see Labor movement; Labor unions

Traduit de la nuit (poems)
Rabearivelo, Jean Joseph **12** 523-524

Trafalgar (novel)
Galdós, Benito Pérez **6** 177-178

Trafalgar, battle of (1805)
Franklin, John **6** 64-65
Napoleon I **11** 306-310
Nelson, Horatio **11** 336-338

Traffics and Discoveries (stories)
Kipling, Joseph Rudyard **9** 32-33

Tragedia di un personaggio, La (story)
Pirandello, Luigi **12** 319-321

Tragedy (drama)
classical (Greece and Rome)
Aeschylus **1** 70-72
Euripides **5** 332-334
Seneca the Younger, Lucius Annaeus **14** 103-105-511
Solon **14** 327-328
Sophocles **14** 343-345
England
Jonson, Ben **8** 343-345
Marlowe, Christopher **10** 272-274
Shakespeare, William **14** 142-145
France
Corneille, Pierre **4** 234-236
Racine, Jean Baptiste **12** 532-535
Germany
Goethe, Johann Wolfgang von **6** 388-391
Lessing, Gotthold Ephraim **9** 357-359
Nietzsche, Friedrich **11** 390-392
Schiller, Johann Christoph Friedrich von **14** 4-7
Ireland
O'Casey, Sean **11** 459-460
Synge, Edmund John Millington **15** 61-62
Italy
Alfieri, Vittoria **1** 145-146
Scandinavia
Ibsen, Henrik **8** 98-100
Strindberg, August **14** 509-511
United States
Cushman, Charlotte **4** 354-355
Miller, Arthur **11** 25-26

Tragedy (sculpture)
Rush, William **13** 365-366

Tragedy of blood
see Revenge plays

Tragedy of Korosko, The (novel)
Doyle, Arthur Conan **5** 91-92

Tragedy of Pudd'nhead Wilson, The (novel)
Twain, Mark **15** 363-366

Tragic Crown, The (poem)
Lope Félix de Vega Carpio **9** 503-506

Tragic Gout (poem)
Lucian **10** 25-26

Tragic Muse, The (novel)
James, Henry **8** 211-212

Tragica (dance)
St. Denis, Ruth **13** 430-431

Tragica (sonata)
MacDowell, Edward Alexander **10** 87-88

Tragicomedy (literary)
Beaumont, Francis **2** 95
Fletcher, John **5** 487
Frisch, Max **6** 118-119
Vicente, Gil **15** 479-480

Tragoudia tes Patridos mou (poems)
Palamas, Kostes **12** 70

Trahison des clercs, La (essays)
Benda, Julien **2** 151-152

Trail of Tears (United States)
Ross, John **13** 303-304

TRAILL, CATHARINE PARR (1802-1899), Canadian naturalist and author **15** 291

Train bleu, Le (ballet)
Milhaud, Darius **11** 17-18
Picasso, Pablo **12** 292-295

Train travelogues
Theroux, Paul **15** 179-180

Traité de mécanique céleste
see Mécanique céleste

TRAJAN (Marcus Ulpius Trajanus; circa 53-117), Roman emperor 98-117 **15** 291-292
Hadrian **7** 60-61
Ignatius of Antioch **8** 107-108
Pliny the Younger **12** 356
Suetonius Tranquillus, Gaius **15** 13
Tacitus **15** 70-72
Zeno of Citium **16** 499-500

Trajan, Forum of (Rome)
Fischer von Erlach, Johann Bernhard **5** 459-461

Tramp, The (film)
Chaplin, Charles Spencer **3** 438-440

Tranquility Base (United States moon site)
Armstrong, Neil Alden **1** 304-306

Tranquilli, Secondino
see Silone, Ignazio

Trans World Airlines Flight Center (Kennedy Airport, New York State)
Saarinen, Eliel and Eero **13** 396-398

Transatlantic Review (periodical)
Ford, Ford Madox **6** 1-2

Transcendental Meditation
Maharishi Mahesh Yogi **10** 132-133

Transcendental philosophy
Fries, Jakob Friedrich **6** 116-117
Kant, Immanuel **8** 430-432
Leibniz, Gottfried Wilhelm von **9** 307-310
Shankara **14** 150-151
Vivekananda **16** 4-5

Transcendentalism (philosophy and literature; United States)
Alcott, Amos Bronson **1** 121

Brownson, Orestes Augustus **3** 57-58
Burroughs, John **3** 160-161
Crane, Hart **4** 291-293
Cummings, Edward Estlin **4** 334-336
Emerson, Ralph Waldo **5** 278-280
Fuller, Sarah Margaret **6** 150-151
Parker, Theodore **12** 112-113
Peabody, Elizabeth Palmer **12** 167-168
Ripley, George **13** 179-180
Thoreau, Henry David **15** 203-205
Warren, Robert Penn **16** 121-122

Transcontinental railroad
Australia
Fisher, Andrew **5** 462
Forrest, John **6** 12-13
Canada
Fleming, Sandford **5** 485-486
Macdonald, John Alexander **10** 85-87
Mackenzie, Alexander **10** 103-104
Smith, Donald Alexander **14** 288-289
United States
Durant, Thomas Clark **5** 157-158
Eads, James Buchanan **5** 175-176
Fillmore, Millard **5** 447-448
Judah, Theodore Dehone **8** 373-374

Transcontinental Treaty (1819)
Adams, John Quincy **1** 52-54

Trans-Europe Express (film)
Robbe-Grillet, Alain **13** 189-190

Transfiguration (painting)
Bellini, Giovanni **2** 137-138
Raphael **13** 40-42

Transfiguration (play)
Toller, Ernst **15** 261

Transfiguration (sculpture)
Berruguete, Alonso **2** 223-224

Transfigured Night (musical composition)
Schoenberg, Arnold **14** 24-26

Transformational grammar
Chomsky, Noam Avram **4** 13-15

Transformer (electrical)
Tesla, Nikola **15** 156-157

Transilvano, Il (musical composition; Diruta)
Merulo, Claudio **10** 525-526

Transistors (electrical)
Bardeen, John **2** 1-3
Brattain, Walter H. **2** 505-507
Shockley, William **14** 200-202

Transit systems
see Business and industrial leaders—transit systems

Transjordan
see Jordan

Translators (books)
Suzuki, Daisetz Teitaro **15** 46-47
Wilbur, Richard Purdy **16** 271-272

Transmigration (religious doctrine)
Buddha **3** 97-101
Mahavira, Vardhamana **10** 135-137

Transoxiana (region, Western Asia)
Alp Arslan **1** 178-179
Mansur, Abu Jafar ibn Muhammad al- **10** 214-215
Tamerlane **15** 94-95

Transport to Summer (poems)
Stevens, Wallace **14** 443-445

Transportation (Mexico)
Díaz, José de la Cruz Porfirio **4** 534-536

Transportation (United States)
canals and rivers
Fish, Hamilton **5** 461-462
Fulton, Robert **6** 151-152
Harriman, Edward Henry **7** 164-165
Shreve, Henry Miller **14** 207
Stevens, John **14** 439-440
express systems
Butterfield, John **3** 184-185
Fargo, William George **5** 380-381
Federal support
Calhoun, John Caldwell **3** 226-228
Hoover, Herbert Clark **7** 483-485
merchant shipping
Collins, Edward Knight **4** 162-163
Grace, William Russell **6** 480-481
McKay, Donald **10** 416-417
Vanderbilt, Cornelius **15** 415-416
rail
see Railroads (United States)
rapid transit
Sprague, Frank Julian **14** 385-386
refrigeration in
Armour, Philip Danforth **1** 302

Trans-Siberian Railroad
Kolchak, Aleksandr Vasilievich **9** 77-78
Przhevalsky, Nikolai Mikhailovich **12** 469-470

Transubstantiation (religious doctrine)
Innocent, III **8** 125-127
Lanfranc **9** 189-190
Wyclif, John **16** 412-413

Transuranium elements
Seaborg, Glenn Theodore **14** 74-76

Transvaal (province, Republic of South Africa)
Botha, Louis **2** 434-436
Cetshwayo **3** 400
Frere, Henry Bartle Edward **6** 100-101
Kitchener, Horatio Herbert **9** 45-46
Kruger, Stephanus Johannes Paulus **9** 108-109
Mzilikazi **11** 285-286
Pretorius, Andries **12** 444-445
Rhodes, Cecil John **13** 120-122

Transvaler, Die (newspaper)
Verwoerd, Hendrik Frensch **15** 472-473

Trapassi, Pietro
see Metatasio

Trash (film)
Warhol, Andy **16** 114-115

Trasimenus, Lake, battle of (217 B.C.)
Hannibal Barca **7** 128-130

Tratos de Argel, Los (play)
Cervantes, Miguel de Saavedra **3** 395-398

Trauermusik (musical composition)
Lutoslawski, Witold **10** 52-53

Traum ein Leben, Der (play)
Grillparzer, Franz **6** 546-547

Traumgekrönt (literary work)
Rilke, Rainer Maria **13** 171-172
Schnitzler, Arthur **14** 23-24

Trautson Palace (Vienna)
Fischer von Erlach, Johann Bernhard **5** 459-461

Traveler from Altruria, A (novel)
Howells, William Dean **7** 539-541

Traveler of the East, The (novel)
Mofolo, Thomas **11** 74

Traveler without Luggage (play)
Anouilh, Jean **1** 243-244

Travelers in a Hilly Landscape (painting)
Cuyp, Aelbert **4** 360-361

Traveling Bag, The (play)
Plautus **12** 348-350

Traveller, The (poem)
Goldsmith, Oliver **6** 411-413

Travels into Several Remote Nations of the World
see Gulliver's Travels

Travels with My Aunt (novel)
Greene, Graham **6** 523-524

Travendal, Treaty of (1700)
Charles XII **3** 464-466

Traviata, La (opera)
Verdi, Giuseppe Fortunino Francesco **15** 463-465

TRAVIS, WILLIAM BARRET (1809-1836), American cavalry commander **15** 292-293

Treason (politics)
Burr, Aaron **3** 156-159
Fox, Charles James **6** 35-37
Laval, Pierre **9** 237-238
Marshall, John **10** 279-281

Treasure Girl (musical)
Gershwin, George **6** 284-285

Treasure Island (novel; Stevenson)
Disney, Walter Elias **5** 26-27
Stevenson, Robert Louis **14** 446-448
Wyeth, Andrew Newell **16** 413-415

Treasure of Sierra Madre (film)
Bogart, Humphrey **2** 363-364

Treasurer's Report, The (monologue)
Benchley, Robert **2** 150-151

Treasury Building (Washington, D.C.)
Mills, Robert **11** 36-37

Treasury, Department of the (United States)
Bristow, Benjamin Helm **3** 9-10
Burroughs, John **3** 160-161
Hamilton, Alexander **7** 95-98

Marcy, William Learned **10** 247-248
Morris, Robert **11** 185-187
Polk, James Knox **12** 374-376
Van Buren, Martin **15** 410-411
Walker, Robert John **16** 67-68
Ward, Lester Frank **16** 113-114

Treat 'Em Rough (book)
Lardner, Ringgold Wilmer **9** 204-205

Treatise of Human Nature (book; Hume)
Green, Thomas Hill **6** 520-521
Hume, David **8** 31-34
Reid, Thomas **13** 87-88

Treatise of the Narcissus (book)
Gide, André **6** 308-309

Treatise on Man (book)
Descartes, René **4** 505-508

Treatise on Money (book)
Keynes, John Maynard **8** 528-530
Robertson, Dennis Holme **13** 196

Trebbio, Castello di (villa, Italy)
Michelozzo **11** 6-7

Trebia River, battle of (218 B.C.)
Hannibal Barca **7** 128-130

Trebizond (Greek empire; 1204-1461)
Mehmed the Conqueror **10** 452-454

Tree at My Window (poem)
Frost, Robert Lee **6** 130-133

Tree of Despair, The (novella)
Husayn, Taha **8** 61-62

Tree of Knowledge, The (novel)
Baroja y Nessi, Pío **2** 15-16

Tree of Man, The (novel)
White, Patrick Victor Martindale **16** 233-235

Tree of the Folkungs, The (novel)
Heidenstam, Carl Gustaf Verner Von **7** 258-259

Trees, The (novel)
Richter, Conrad Michael **13** 148-149

Très riches Heures du duc de Berry (Book of Hours)
Limbourg brothers, The **9** 412-413

TREITSCHKE, HEINRICH VON (1834-1896), German historian and publicist **15** 293-294
Cohen, Hermann **4** 138-139
Gooch, George Peabody **6** 432-433
Osgood, Herbert Levi **12** 18-19

Trekkers
see Boers

Trendelenburg, Friedrich Adolf (1802-1872), German philosopher
Dilthey, Wilhelm Christian Ludwig **5** 10

Treno ha fischiato, Il (story)
Pirandello, Luigi **12** 319-321

Trent Affair (1861)
Adams, Charles Francis **1** 41-42
Albert **1** 110-112
Bigelow, John **2** 271-272
Mason, James Murray **10** 320-321
Palmerston, 3d Viscount **12** 81-83
Seward, William Henry **14** 124-125
Slidell, John **14** 273
Wilkes, Charles **16** 279-280

Trent, Council of (1545-1563)
1545-49
Canisius, Peter **3** 258
Luther, Martin **10** 48-51
Paul III **12** 144-145
1555-59 (suspension)
Paul IV **12** 145-146
1562-63
Gregory XIII **6** 534
Pius IV **12** 332
decrees implemented
Borromeo, Charles **2** 423-424
Charron, Pierre **3** 472
Pázmány, Péter **12** 164-165
Pius V **12** 332-333
influence (art and literature)
Alemán, Mateo **1** 126
Porta, Giacomo della **12** 402-403
Tasso, Torquato **15** 114-116
influence (music)
Lassus, Roland de **9** 216-218
Notker Balbulus **11** 434-435
Palestrina, Giovanni Pierluigi da **12** 70-72
Spanish accord
Philip II **12** 271-273
see also Counter Reformation

Trenta Altar (sculpture)
Quercia, Jacopo della **12** 509

Trentino, Il (journal; established 1906)
De Gasperi, Alcide **4** 462-463

Trenton, battle of (1776)
Greene, Nathanael **6** 525-526
Howe, William **7** 538-539
Knox, Henry **9** 64

Trepadora, La (novel)
Gallegos Freire, Rómulo **6** 185-186

Tres Himnos, Los (poems)
Gonzalo de Berceo **6** 431-432

TREVELYAN, GEORGE MACAULAY (1876-1962), English historian **15** 294-295

Trevithick, Richard (1771-1833), English inventor and engineer
Stephenson, George and Robert **14** 432-433

TREVOR, WILLIAM (born 1928), British novelist, television dramatist, playwright, and short-story writer **15** 295-297

Trial by Jury (operetta)
Gilbert, William Schwenck **6** 314-315
Sullivan, Arthur Seymour **15** 23

Trial of Fascism (mural)
Siqueiros, David Alfaro **14** 256

Trial of John Brown (painting)
Pippin, Horace **12** 318-319

Trial of Mamachtaga, The (story)
Brackenridge, Hugh Henry **2** 472-473

Trial, The (novel, Kafka)
Kafka, Franz **8** 403-406
Schuller, Gunther **14** 37-38

Trials of Brother Jero, The (play)
Soyinka, Wole **14** 358-359

Trianon, Treaty of (1920)
Horthy de Nagybánya, Nicholas **7** 510-512
Titulescu, Nicolae **15** 246-247

Tribe of Ben (literary group)
Jonson, Ben **8** 343-345
Marvell, Andrew **10** 301-303

Tribune
see New York Tribune

Tricarboxylic acid cycle
see Krebs cycle

Trick to Catch the Old One, A (play; Middleton)
Massinger, Philip **10** 324-325

Trigonometry (mathematics)
development
Hipparchus **7** 407-408
Levi ben Gershon **9** 363-364
Regiomontanus **13** 81-82
imaginary numbers
Demoivre, Abraham **4** 494-495
series and values
Cantor, Georg Ferdinand Ludwig Philipp **3** 265-266
Euler, Leonard **5** 331-332
Riemann, Georg Friedrich Bernard **13** 164-165

Triguarantine Plan
see Iguala, Plan of (Mexico)

Trilce (poems)
Vallejo, César Abraham **15** 408-409

Trilling, Lionel (1905-1975), American author and critic
Cather, Willa Sibert **3** 368-369
O'Hara, John **11** 485

Trillo del diavolo (musical composition)
Tartini, Giuseppe **15** 112-113

Trilogie der Leidenschaft (book)
Goethe, Johann Wolfgang von **6** 388-391

Trimestre Económico (magazine)
Cosio Villegas, Daniel **4** 260-261

Trimmed Lamp, The (stories)
Henry, O. **7** 308-309

Trinidad (island; West Indies)
Bigge, John Thomas **2** 272
Columbus, Christopher **4** 176-179
Padmore, George **12** 57-58

Trinity (Christian doctrine)
Arius **1** 297-298
Cyril **4** 362
Joachim of Fiore **8** 263-264
Julian of Norwich **8** 381
Servetus, Michael **14** 115-116
Swedenborg, Emanuel **15** 49-50

see also Arianism; Nestorian controversy

Trinity (painting)
Andrea del Castagno **1** 223-224
Greco **6** 511-514
Masaccio **10** 312-313
Titian **15** 242-244

Trinity Church (Boston)
Brooks, Phillips **3** 26
La Farge, John **9** 149-150
Richardson, Henry Hobson **13** 139-141

Trinity Church (New York City)
Hobart, John Henry **7** 420-421
Upjohn, Richard **15** 392

Trinity, Church of the (Salzburg)
Rottmayr, Johann Michael **13** 321

Trinity College (Cambridge University)
Coulton, George Gordon **4** 267
Duke, James Buchanan **5** 133-134
Maxwell, James Clerk **10** 361-364
Newton, Isaac **11** 369-372-109
Russell, Bertrand Arthur William **13** 373-374
Sedgwick, Adam **14** 82-83
Thomson, Joseph John **15** 200-201

Trinity College Library (Cambridge University)
Wren, Christopher **16** 393-394

Trinummus (play)
Plautus **12** 348-350

Trio (music)
clarinet
Beethoven, Ludwig van **2** 114-117
horn
Brahms, Johannes **2** 490-492
piano
Beethoven, Ludwig van **2** 114-117
Brahms, Johannes **2** 490-492
Fauré, Gabriel Urbain **5** 397-398
Haydn, Franz Joseph **7** 219-221
Khachaturian, Aram Ilich **8** 530-531
Mozart, Wolfgang Amadeus **11** 218-221
Ravel, Maurice Joseph **13** 54-55
string
Webern, Anton **16** 160-162

Triode (vacuum tube)
De Forest, Lee **4** 459-460

Triolet, Elsa (1896-1970), French novelist
Aragon, Louis **1** 271-272

Trionfo del tempo, Il (musical composition)
Handel, George Frederick **7** 116-119

Trionfo della morte (novel)
D'Annunzio, Gabriele **4** 388

Trionfo dell'onore, I (opera)
Scarlatti, Pietro Alessandro Gaspare **13** 517-518

Tripartite Pact (1937; 1940)
Mussolini, Benito **11** 272-274
Tojo, Hideki **15** 254-256

Triple Alliance (1882; Germany, Austria, Hungary, Italy; Romania, after 1883)
Berchtold, Leopold von **2** 183-184
Crispi, Francesco **4** 310-311
Leo XIII **9** 334-336

Triple Alliance of The Hague (1717; France, Great Britain, Netherlands)
Orléans, Philippe II D' **11** 530-531

Triple Alliance, War of the (1865-1870)
Alliance (Argentina)
Mitre, Bartolomé **11** 62-63
Sarmiento, Domingo Faustino **13** 484-485
Urquiza, Justo José **15** 396-397
Alliance (Brazil)
Caxias, Duque de **3** 386
Deodoro da Fonseca, Manoel **4** 502
Pedro II **12** 180-181
Peixoto, Floriano **12** 188-189
Paraguay
López, Francisco Solano **9** 507-508
Morínigo, Higinio **11** 174-175

Triple Entente (1907; England, France, Russia)
Berchtold, Leopold von **2** 183-184
Delcassé, Théophile **4** 478-479
Poincaré, Raymond **12** 366-368

Triple Thinkers, The (book)
Wilson, Edmund **16** 318-319

Tripoli (city, Libya)
Decatur, Stephen **4** 448-449
Idris I **8** 102
Leclerc, Jacques Philippe **9** 272-273
Mahmud II **10** 145-147

Tripolitan War (1801-1805)
Decatur, Stephen **4** 448-449
Lawrence, James **9** 251-252
Perry, Oliver Hazard **12** 239

Tripolitan War (1911-1912)
Michels, Robert **11** 7

TRIPPE, JUAN TERRY (1899-1981), American overseas aviation industry pioneer **15** 297-298

Trisevgene (play)
Palamas, Kostes **12** 70

Trishna (Buddhism)
Buddha **3** 97-101

Trissino, Giangiorgio (1478-1550), Italian writer and scholar
Palladio, Andrea **12** 75-77

TRIST, NICHOLAS PHILIP (1800-1874), American lawyer and diplomat **15** 298-299

Tristan (legendary character)
Gottfried von Strassburg **6** 461-462

Tristan (novel)
Mann, Thomas **10** 204-207

Tristan and Isolt (poem)
Chrestien de Troyes **4** 23-24
Gottfried von Strassburg **6** 461-462

Tristan und Isolde (opera; Wagner)
Debussy, Achille Claude **4** 445-447
Wagner, Richard **16** 40-43

Tristesse (poem)
Musset, Louis Charles Alfred de **11** 271-272

Tristesse d'Olympio (poem)
Hugo, Victor Marie **8** 22-25

Tristesse du roi (papiers découpés)
Matisse, Henri **10** 336-337

Tristia (poems)
Mandelstam, Osip Emilyevich **10** 191

Tristram Shandy (novel; Sterne)
Smollett, Tobias George **14** 305-307
Sterne, Laurence **14** 435-437, 209

Triton Fountain (Rome)
Bernini, Gian Lorenzo **2** 214-216

Triumph of Apollo (painting)
Delacroix, Ferdinand Victor Eugène **4** 469-471

Triumph of Bacchus (painting)
Velázquez, Diego Rodríguez de Silva y **15** 454-456

Triumph of Caesar (painting)
Mantegna, Andrea **10** 215-216

Triumph of Death (novel)
D'Annunzio, Gabriele **4** 388

Triumph of Death (painting)
Bruegel, Pieter the Elder **3** 65-67
Orcagna **11** 526-527

Triumph of Flora (sculpture)
Carpeaux, Jean Baptiste **3** 318-319

Triumph of Life, The (poem)
Shelley, Percy Bysshe **14** 176-178

Triumph of Mordecai (engraving)
Lucas van Leyden **10** 20-21

Triumph of Prince Frederick Henry (painting)
Jordaens, Jacob **8** 347-349

Triumph of Spain (painting)
Tiepolo, Giovanni Battista **15** 219-220

Triumph of the Egg, The (stories)
Anderson, Sherwood **1** 220-221

Triumph of the Eucharist (tapestry series)
Rubens, Peter Paul **13** 339-342

Triumph of the Name of Jesus (painting)
Gaulli, Giovanni Battista **6** 238-239

Triumph of the Will (film)
Riefenstahl, Leni **13** 161-163

Triumph of Venice (painting)
Veronese, Paolo **15** 469-470

Triumphs (poems)
Petrarch **12** 259-261

Triumvirates (Rome)
see Rome—Roman Republic

Trivagia, La (poem)
Encina, Juan del **5** 283

Trivia (poem)
Gay, John **6** 243-244

Troades (play)
Seneca the Younger, Lucius Annaeus **14** 103-105

Trochem, battle of (1895)
Churchill, Winston Leonard Spencer **4** 51-53

Troelstra, Pieter Jelles (1860-1930), Dutch socialist
Wilhelmina **16** 278-279

TROELTSCH, ERNST (1865-1923), German theologian, historian, and sociologist **15** 299-300

Troerinnen, Die (play)
Werfel, Franz **16** 204-205

TROGER, PAUL (1698-1762), Austrian painter **15** 300
Donner, Georg Raphael **5** 63

Troilus and Cressida (opera)
Walton, William Turner **16** 92-93

Troilus and Cressida (play; Shakespeare)
Boccaccio, Giovanni **2** 351-353
Dryden, John **5** 106-107
Shakespeare, William **14** 142-145

Troilus and Criseyde (poem; Chaucer)
Caxton, William **3** 386-387
Chaucer, Geoffrey **3** 482-485
Gower, John **6** 475-476

Trois Mousquetaires, Les (novel)
Dumas, Alexandre **5** 136-138

Trojan War (circa 1193-1184 B.C.)
Aeschylus **1** 70-72
Chaucer, Geoffrey **3** 482-485
Shakespeare, William **14** 142-145
see also Iliad

Trojan Women (play; Euripides)
Euripides **5** 332-334
Werfel, Franz **16** 204-205

Troll Garden, The (stories)
Cather, Willa Sibert **3** 368-369

TROLLOPE, ANTHONY (1815-1882), English novelist **15** 300-302
Stevenson, Robert Louis **14** 446-448
Thackeray, William Makepeace **15** 159-161

Trollope, Frances (1780-1863), English novelist
Powers, Hiram **12** 428-429
Trollope, Anthony **15** 300-302

Trommeln in der Nacht (play)
Brecht, Bertolt **2** 512-514

Tromp, Maarten (1597-1653), Dutch admiral
Monck, George **11** 96-97

Trompe l'oeil (art style)
Harnett, William Michael **7** 160-161
Holbein, Hans the Younger **7** 449-450
Peto, John Frederick **12** 259

Trooper of the Plain (sculpture)
Rembrandt Harmensz van Rijn **13** 91-95

Tropic of Capricorn (novel)
Miller, Henry **11** 26-27

Tropical medicine
Cruz, Oswaldo Gonçalves **4** 328-329
Finlay, Carlos Juan **5** 450
Reed, Walter **13** 78

Troppau, Congress of (1820)
Castlereagh, Viscount **3** 363-364
Metternich, Klemens von **10** 533-536

TROTSKY, LEON (1879-1940), Russian revolutionist **15** 302-305
associates
Bukharin, Nikolai Ivanovich **3** 112-113
Chicherin, Georgi Vasilyevich **3** 516-517
Katayama, Sen **8** 457
Lenin, Vladimir Ilich **9** 323-326
Molotov, Vyacheslav Mikhailovich **11** 89-90
Zinoviev, Grigori Evseevich **16** 521-522
CP leadership and
Frunze, Mikhail Vasilievich **6** 134
Kamenev, Lev Borisovich **8** 417-418
Stalin, Joseph **14** 393-396
followers
Ch'en Tu-hsiu **3** 501-502
Muste, Abraham Johannes **11** 276-277
Prestes, Luiz Carlos **12** 442-444
Radek, Karl Bernardovich **12** 536-537
Mexican exile
Cárdenas, Lázaro **3** 286-287
see also Russian Revolution; World War I
translator of works by
Eastman, Max **5** 187-188

TROTTER, MILDRED (1899-1991), American anatomist **15** 305-306

TROTTER, WILLIAM MONROE (1872-1934), African American newspaper editor and protest leader **15** 306-307

Troubadours (lyrical poets)
Frederick II **6** 79
Lull, Raymond **10** 39-40
see also Minstrels; Trouvères

Trouble in July (novel)
Caldwell, Erskine **3** 223-224

Trouble in Paradise (film)
Lubitsch, Ernst **10** 18-19

Trouble with Harry, The (film)
Hitchcock, Alfred **7** 415-416

Troubled Island (opera)
Still, William Grant **14** 455-456

Troubles, Council of (1567)
Alba, Duke of **1** 103-104

Trout Quintet (musical composition)
Schubert, Franz Peter **14** 35-37

Trouvères (French minstrels)
Machaut, Guillaume de **10** 93-94
Thibaut IV **15** 180-181
see also Chansons de geste

Trovarsi (play)
Pirandello, Luigi **12** 319-321

Trovatore, Il (opera)
Verdi, Giuseppe Fortunino Francesco **15** 463-465

Troy (ancient city, Greece)
Alexander the Great **1** 137-141
Homer **7** 465-467
Schliemann, Heinrich **14** 17-18
see also Iliad; Trojan War

Troy Book (poem)
Lydgate, John **10** 61-62

Troy Female Seminary (New York State)
Willard, Emma Hart **16** 288-289

Troyens, Les (opera)
Berlioz, Louis Hector **2** 203-205

Troyes, Council of (1128)
Bernard of Clairvaux **2** 207-208

Troyes, Treaty of (1420)
Charles VI **3** 460-461
Charles VII **3** 461-462
Henry V **7** 296-297
Joan of Arc **8** 264-265
Philip the Good **12** 278-279

Trozos de vida (poems)
González Prada, Manuel **6** 431

Truckline Café (play)
Anderson, Maxwell **1** 219-220

Truculentus (play)
Plautus **12** 348-350

TRUDEAU, GARRETSON BEEKMAN ("Garry"; born 1948), comic-strip artist, playwright, and animator **15** 308-309

TRUDEAU, PIERRE ELLIOTT (born 1919), leader of the Liberal Party and Canada's prime minister (1968-1984) **15** 309-311

True and Genuine Account of ... Jonathan Wild (book)
Defoe, Daniel **4** 457-459

True Cross, legend of the (fresco cycle)
Piero della Francesca **12** 301-302

True History of the Conquest of New Spain, A (book)
Díaz del Castillo, Bernal **4** 536-537

True Path Party (Turkey)
Çiller, Tansu **4** 59-60

True Relation ... State of Virginia (book)
Smith, John **14** 295-297

True Story of Ah Q, The (story)
Lu Hsün **10** 35-37

True-Born Englishman, The (poem)
Defoe, Daniel **4** 457-459

TRUFFAUT, FRANÇOIS (1932-1984), French film director and critic **15** 311-313

Trujillo Molina, Hector Bienvenido (born 1908), Dominican general and politician
Balaguer y Ricardo, Joaquin **1** 460-461

Trujillo Molina, Rafael Leonidas **15** 313-314

TRUJILLO MOLINA, RAFAEL LEONIDAS (1891-1961), dictator of the Dominican Republic **15** 313-314
Balaguer y Ricardo, Joaquin **1** 460-461
Bosch, Juan **2** 428-429
Castro Ruz, Fidel **3** 365-368
Duvalier, François **5** 165-166
Vázquez, Horacio **15** 448-449

Truman Doctrine (1947)
Forrestal, James Vincent **6** 14
Truman, Harry S. **15** 314-316

TRUMAN, HARRY S. (1884-1972), American statesman, president 1945-53 **15** 314-316
Cabinet
Acheson, Dean Gooderham **1** 37-38
Byrnes, James Francis **3** 191-192
Forrestal, James Vincent **6** 14
Marshall, George Catlett **10** 278-279
domestic affairs
Black, Hugo Lafayette **2** 301-303
Hoover, Herbert Clark **7** 483-485
Randolph, A. Philip **13** 28-29
Szilard, Leo **15** 64-66
foreign affairs
Chiang Kai-shek **3** 510-513
Johnson, Lyndon Baines **8** 308-312
political appointments
Clark, Tom Campbell **4** 81-82
Merriam, Charles Edward **10** 518-519
Perkins, Frances **12** 221-222
Roosevelt, Eleanor **13** 275-277
political opponents
Dewey, Thomas Edmund **4** 524
Ickes, Harold LeClaire **8** 100-101
McCarthy, Joseph Raymond **10** 388-389
Morgenthau, Henry Jr. **11** 172-173
Wallace, Henry Agard **16** 73-74
see also Korean War; North Atlantic Treaty Organization; World War II—U.S.

TRUMBULL, JOHN (1756-1843), American painter **15** 316-317
Allston, Washington **1** 176-177
Cole, Thomas **4** 151-152
Durand, Asher Brown **5** 156-157
Dwight, Timothy **5** 169

TRUMBULL, LYMAN (1813-1896), American statesman **15** 317-318

TRUMP, DONALD JOHN (born 1946), American real estate developer **15** 318-319

Trumpet of Conscience, The (book)
King, Martin Luther Jr. **9** 20-22

Trumpet Shall Sound, The (play)
Wilder, Thornton Niven **16** 276-277

Trumpet-Major, The (novel)
Hardy, Thomas **7** 150-152

TRUONG CHINH (1909-1988), Vietnamese Communist leader **15** 319-320

Trusts (United States)
Rockefeller, John Davison **13** 226-228
Russell, Charles Edward **13** 374-375
Taft, William Howard **15** 78-81
Wallace, Henry **16** 73
see also Antitrust laws (United States)

Truth (philosophy)
Averroës **1** 382-383
Epicurus **5** 292-294
Hamann, Johann Georg **7** 92
Herbert, Edward **7** 324
Kierkegaard, Søren Aabye **8** 547-549
Parmenides **12** 116-117
Tarski, Alfred **15** 110-111

Truth (poem; Chaucer)
Dunbar, William (poet) **5** 142-143

Truth and Method (book)
Gadamer, Hans-Georg **6** 162-163

TRUTH, SOJOURNER (circa 1797-1883), African American freedom fighter and orator **15** 320-321

Trygvasson, Olaf (died 1000), king of Norway
Olaf, II **11** 493-494

TRYON, WILLIAM (1729-1788), English colonial governor in America **15** 321
Allen, Ethan **1** 163-164

Trypanosomiasis (medical)
Domagk, Gerhard Johannes Paul **5** 48-50
Ehrlich, Paul **5** 225-226

Trypho (literary character)
Justin Martyr **8** 395-396

Tsai-t'ien
see Kuang-hsü

TS'AI YÜAN-P'EI (1867-1940), Chinese educator **15** 322
Ch'en Tu-hsiu **3** 501-502

Ts'ao Hsüeh-ch'in (1719?-1763), Chinese novelist
Yüan Mei **16** 479-480

Ts'ao K'un (1862?-1938), Chinese president 1923-24
Sun Yat-sen **15** 35-39
Wu P'ei-fu **16** 404-405

TS'AO TS'AO (155-220), Chinese general, statesman, and folk hero **15** 322-323

Tsar Fyodor Ivanovich (play; A. Tolstoy)
Stanislavsky, Constantin **14** 398-399

TSCHERNICHOWSKY, SAUL (1875-1943), Hebrew poet, translator, and physician **15** 323

TSENG KUO-FAN (1811-1872), Chinese statesman, general and scholar **15** 324-325
Chang Chih-tung **3** 430-431
Feng Kuei-fen **5** 411-412
Hung Hsiu-ch'üan **8** 37-38
Li Hung-Chang **9** 407-409
Tso Tsung-t'ang **15** 328-329
Tz'u-hsi **15** 375-376
Wo-jen **16** 352

Tshangyang Gyatso (1683-1707), sixth Dalai Lama
Dalai Lama **4** 369-371

TSHOMBE, MOÏSE KAPENDA (1919-1969), Congolese political leader **15** 325-326
Hammarskjöld, Dag **7** 100-101
Kasavubu, Joseph **8** 453-455
Mobutu Sese Seko **11** 69-71
Youlou, Fulbert **16** 466-467

TSIOLKOVSKY, KONSTANTIN EDUARDOVICH (1857-1935), Russian scientist **15** 326-328

TSO TSUNG-T'ANG (1812-1885), Chinese general and statesman **15** 328-329
Hung Hsiu-ch'üan **8** 37-38
Li Hung-Chang **9** 407-409
Tseng Kuo-fan **15** 324-325
Tz'u-hsi **15** 375-376

Tsongkhapa (circa 1357-1419), Tibetan reformer
Dalai Lama **4** 369-371

TSOU YEN (flourished late 4th century B.C.), Chinese philosopher **15** 329-330
Chung-shu, Tung **4** 48-49

Tsui-weng
see Ou-yang Hsiu

Tsungli Yamen (Chinese Foreign Office)
Wen-hsiang **16** 202-203

TU FU (712-770), Chinese poet **15** 335-336
Basho, Matsuo **2** 45-48
Li Po **9** 437-439
Mi Fei **11** 12-13
Wang An-shih **16** 95-97
Wang Wei **16** 106-108

Túnel, El (novel)
Sábato, Ernesto **13** 399-400

TÚPAC AMARU, JOSÉ GABRIEL (1742-1781), Peruvian revolutionist, last of the Incas **15** 341
Toledo, Francisco de **15** 257-259

Tuan Ch'i-jui (1864-1936), Chinese marshal and politician
Chang Tso-lin **3** 434-435
Ch'en Tu-hsiu **3** 501-502
Li Ta-chao **9** 447
Sun Yat-sen **15** 35-39, 293
Wu P'ei-fu **16** 404-405

Tuareg (African people)
Ali, Sunni **1** 158-159

Tuberculosis (medical)
Biggs, Hermann Michael **2** 272-273
Bowditch, Henry Ingersoll **2** 459-460
Domagk, Gerhard Johannes Paul **5** 48-50
Dubos, René Jules **5** 119
Koch, Heinrich Hermann Robert **9** 69-70

Sabin, Florence Rena **13** 402-405
Seibert, Florence B. **14** 89-90
Waksman, Selman Abraham **16** 49-50

Tuberculosis Sanatorium (Paimio)
Aalto, Hugo Alvar Henrik **1** 1-2

Tuberculosis victims
16th-18th century
Edward VI **5** 213-214
Louis XIII **9** 529-531
Mengs, Anton Raphael **10** 505
Pope, Alexander **12** 395-397
19th century
Belinsky, Grigorievich **2** 128
Bellamy, Edward **2** 134-135
Bolívar, Simón **2** 375-377
Bonington, Richard Parkes **2** 394-395
Castro Alves, Antônio de **3** 364-365
Chopin, Frédéric François **4** 16-18
Del Pilar, Marcelo Hilario **4** 486
Laforgue, Jules **9** 160-161
Lanier, Sidney **9** 199-200
Novalis **11** 435
Stevenson, Robert Louis **14** 446-448
20th century (Europe)
Ben Yehuda, Eliezer **2** 181-182
Camus, Albert **3** 255-257
Chekhov, Anton Pavlovich **3** 494-497
Fischer, Hans **5** 457-459
Modigliani, Amedeo **11** 72-73
Orwell, George **12** 14-15
Synge, Edmund John Millington **15** 61-62
Szymanowski, Karol **15** 67-68
20th century (India)
Bose, Subhas Chandra **2** 430-431
20th century (United States)
Crane, Stephen **4** 293-295
Dunbar, Paul Laurence **5** 141-142
Goddard, Robert Hutchings **6** 376-377
King, Clarence **9** 15-16
O'Neill, Eugene **11** 514-516

Tubingen, University of (Germany)
Moltmann, Jöurgen **11** 91-92
Baur, Ferdinand Christian **2** 74-75
Bethe, Hans Albrecht **2** 238-239
Kepler, Johannes **8** 514-516
Küng, Hans **9** 129-130

TUBMAN, HARRIET ROSS (circa 1820-1913), African American Underground Railroad agent **15** 330-331
Douglass, Frederick **5** 85-86
Forten, James **6** 17-18
Lawrence, Jacob **9** 250-251

TUBMAN, WILLIAM VACANARAT SHADRACH (1895-1971), Liberian statesman, president 1943-71 **15** 331

TUCHMAN, BARBARA (born 1912), American Pulitzer Prize-winning historian and journalist **15** 331-332

TUCKER, GEORGE (1775-1861), American historian **15** 332-333

Tucker, St. George (1752-1827), American jurist
Randolph, John **13** 30

Tuckerman, Joseph (1778-1840), American Unitarian clergyman
Roy, Ram Mohun **13** 18

Tucumán, battle of (1812)
Belgrano, Manuel **2** 126-127

Tucumán, Congress of (1816)
Belgrano, Manuel **2** 126-127

TUDJMAN, FRANJO (born 1922), Yugoslavian statesman and Croatian president **15** 333-335

Tudor dynasty
see England—1485-1603 (Tudor)

Tueur sans gages (play)
Ionesco, Eugène **8** 131-132

Tuft of Flowers, A (poem)
Frost, Robert Lee **6** 130-133

Tufts University (Medford, MA)
Mayer, Jean **10** 365-366

Tugendhat House (Brno, Czechoslovakia)
Mies van der Rohe, Ludwig **11** 10-12

Tughlak, Mohamed
see Muhammad bin Tughluq

Tughluq dynasty (Tughlak dynasty; reigned 1321-1414)
Muhammad bin Tughluq **11** 229

TUGWELL, REXFORD GUY (1891-1979), American politician, educator, and public servant **15** 336-339

Tuileries (Paris)
Danton, Georges Jacques **4** 391-393
l'Orme, Philibert de **9** 519
Le Nôtre, André **9** 328-329
Le Vau, Louis **9** 360-361
Renwick, James **13** 102-103

Tukulti-apal-Eshara
see Tiglath-pileser III

Tulane University of Louisiana (New Orleans)
De Bow, James Dunwoody Brownson **4** 441-442
DeBakey, Michael Ellis **4** 437-438
Rothko, Mark **13** 320-321

Tulë Khan
see Tolui Khan

Tulips and Chimneys (poems)
Cummings, Edward Estlin **4** 334-336

Tumor (medical)
Cushing, Harvey Williams **4** 353-354
Domagk, Gerhard Johannes Paul **5** 48-50
Ehrlich, Paul **5** 225-226
Müller, Johannes Peter **11** 239-240
Stanley, Wendell Meredith **14** 400-401
see also Cancer

Tumult (musical composition)
Martinu, Bohuslav **10** 299-300

Tunder, Franz (1614-1667), German organist and composer
Buxtehude, Dietrich **3** 185-186

TUNG CH'I-CH'ANG (1555-1636), Chinese calligrapher, painter, and historian **15** 339-340
Wang Wei **16** 106-108

T'ung-chih (1856-1875), Chinese emperor 1862-74
Chang Chih-tung **3** 430-431
Kuang-hsü **9** 111-112
Tz'u-hsi **15** 375-376
Wo-jen **16** 352

Tung-lin Society
see Eastern Grove Society (China)

T'ung-meng hui (Revolutionary party, China)
Chiang Kai-shek **3** 510-513
Chu Teh **4** 54-55
Sun Yat-sen **15** 35-39, 291
Wang Ching-wei **16** 98
Yen Hsi-shan **16** 452-453
Yüan Shih-k'ai **16** 480-481

Tung Yüan (flourished late 10th century), Chinese painter
Chao Meng-fu **3** 436-437
Mi Fei **11** 12-13
Ni Tsan **11** 400
Tung Ch'i-ch'ang **15** 339-340

Tungsten (novel)
Vallejo, César Abraham **15** 408-409

Tunis (former Barbary state, North Africa)
Cervantes, Miguel de Saavedra **3** 395-398

Tunis, battle of (1535)
Alba, Duke of **1** 103-104

Tunisia, Republic of (nation, North Africa)
Abd al-Mumin **1** 13
Boumediene, Houari **2** 445-446
Bourguiba, Habib **2** 453-455
Clemenceau, Georges **4** 99-101
Ferry, Jules François Camille **5** 430
Harun al-Rashid **7** 188
Louis IX **9** 525-526
Montgomery, Bernard Law **11** 135-136
Zine el Abidine Ben Ali **16** 518-520

Tunney, Gene (James Joseph Tunney; born 1898-1978), American boxer
Dempsey, Jack **4** 496-497

Tunnyng of Eleanor Rummyng, The (poem)
Skelton, John **14** 268-269

Tupac Yupanqui, Paullu (died circa 1487), Inca ruler and navigator
Mendaña de Neyra, Álvaro de **10** 483

TUPOLEV, ANDREI NIKOLAEVICH (1888-1972), Soviet aeronautical engineer and army officer **15** 341-342

TUPPER, SIR CHARLES (1821-1915),Canadian statesman, prime minister 1896 **15** 342-343
Borden, Robert Laird **2** 409-411
Fleming, Sandford **5** 485-486

Smith, Donald Alexander **14** 288-289

TURA, COSIMO (1430-1495), Italian painter **15** 343-344
Andrea del Castagno **1** 223-224
Boiardo, Matteo Maria **2** 369
Gentile da Fabriano **6** 266-267

TURABI, HASSAN ABDULLAH AL- (born 1932), major leader of the Sudan's Islamic fundamentalist movement **15** 344-345

Turandot (opera)
Puccini, Giacomo **12** 474-476

Turangalila (musical composition)
Messiaen, Olivier **10** 528-529

Turbinia (ship)
Parsons, Charles Algernon **12** 120-121

Turcaret (comedy)
Lesage, Alain René **9** 353-354

Turenne, Vicomte Henri de La Tour d'Auvergne de (1611-1675), French marshal
Condé, Prince de **4** 193-194

TURGENEV, IVAN SERGEYEVICH (1818-1883), Russian novelist, dramatist, and short-story writer **15** 345-348
associates
Daudet, Alphonse **4** 402-403
Flaubert, Gustave **5** 480-482
Tolstoy, Leo **15** 262-265
compared to
Goncharov, Ivan Aleksandrovich **6** 424
Singer, Isaac Bashevis **14** 249-250
influenced by
Belinsky, Grigorievich **2** 128
Edgeworth, Maria **5** 205-206
Pushkin, Aleksandr Sergeevich **12** 489-491
Stirner, Max **14** 459-460

TURGOT, ANNE ROBERT JACQUES (Baron de l'Aulne; 1721-81), French economist **15** 348-349
Adams, John **1** 48-51
Condorcet, Marquis de **4** 195-196
du Pont de Nemours, Pierre Samuel **5** 155-156
Louis XVI **9** 534-535
Marie Antoinette **10** 258-259
Necker, Jacques **11** 330-331
Smith, Adam **14** 283-284

Turin (city, Italy)
Guarini, Guarino **7** 25-26
Juvara, Filippo **8** 396-397

Turin Academy of Sciences (Italy; established 1758)
Lagrange, Joseph Louis **9** 164-166

Turin, battle of (1706)
Eugene of Savoy **5** 330-331
Victor Amadeus II **15** 482-483

Turin Cathedral (Italy)
Guarini, Guarino **7** 25-26

Turin, Peace of (1696)
Victor Amadeus II **15** 482-483

Turin, University of (Italy)
Avogadro, Lorenzo Romano Amedeo Carlo **1** 388-389
Lombroso, Cesare **9** 493
Michels, Robert **11** 7
Victor Amadeus II **15** 482-483

TURING, ALAN MATHISON (1912-1954), British mathematician **15** 349-350

Turkey, Republic of (nation, Asia Minor & South East Europe)
and Cyprus
Denktash, Rauf **4** 500-502
before 1918
see Ottoman Empire
economic development
Demirel, Süleyman **4** 490-493
England and
Churchill, Winston Leonard Spencer **4** 51-53
Lloyd George, David **9** 469-471
Lausanne Treaty
see Lausanne, Treaty of (1922-1923)
presidents
Inönü, Ismet **8** 127-129
Özal, Turgut **12** 47-49
prime ministers
Çiller, Tansu **4** 59-60
republic (1923)
Atatürk, Ghazi Mustapha Kemal **1** 356-357
Ecevit, Bülent **5** 196-197
Treaty of Sèvres
see Sèvres, Treaty of (1920)

Turkish Bath (painting)
Ingres, Jean Auguste Dominique **8** 121-123

Turkish literature
Halide Edip Adivar **7** 80-82
Kemal, Yashar **8** 489-491

Turn Again Home (play)
Callaghan, Edward Morley **3** 229-230

Turn of the Screw, The (opera)
Britten, Benjamin **3** 10-11

Turn of the Screw, The (story)
James, Henry **8** 211-212

Turnbull, Sir Richard (born 1909), British overseas administrator
Nyerere, Julius Kamberage **11** 447-449

TURNER, FREDERICK JACKSON (1861-1932), American historian **15** 350-351
Becker, Carl Lotus **2** 100-101
Commons, John Rogers **4** 185
Fiske, John **5** 465-466
Haskins, Charles Homer **7** 191-192
Roosevelt, Theodore **13** 280-283

TURNER, HENRY MCNEAL (1834-1915), African American racial leader **15** 351-352

TURNER, JOSEPH MALLORD WILLIAM (1775-1851), English painter **15** 352-354
associates
Constable, John **4** 208-209
influence of
Cole, Thomas **4** 151-152
Hassam, Frederick Childe **7** 192
Moran, Thomas **11** 151-152
Pissaro, Camille **12** 326-327
Ruskin, John **13** 371-372
Staël, Nicolas de **14** 392
influenced by
Claude Lorrain **4** 89-90
Wilson, Richard **16** 329-330

TURNER, NATHANIEL (1800-1831), African American slave leader **15** 354
Dew, Thomas Roderick **4** 519
Garrison, William Lloyd **6** 226-228
Prosser, Gabriel **12** 460-461
Walker, David **16** 62-63

TURNER, TED (Robert Edward Turner; born 1938), American television entrepreneur **15** 355-357

TURNER, TINA (Anna Mae Bullock; born 1939), African American singer, dancer, and actress **15** 357-359

Turnham Green Plot (1696)
William III **16** 295-296

Turnhout, battle of (1597)
Maurice of Nassau **10** 348-349

Turning Point (poems)
Seferis, George **14** 84-85

Turno, Il (novel)
Pirandello, Luigi **12** 319-321

Turnus (literary character)
Virgil **15** 507-510

Turtle Creek Ambush (1755)
Boone, Daniel **2** 397-398
Braddock, Edward **2** 474-475

Tuscany (province , Italy)
Mazzini, Giuseppe **10** 381-383

Tuscarora Indians (North America)
Brant, Joseph **2** 500-501

Tuskegee Institute (Chehaw, Alabama)
Carver, George Washington **3** 346-347
Dawson, William Levi **4** 427-428
Eastman, George **5** 186
Low, Seth **10** 11-12
Patterson, Frederick Douglas **12** 139-140
Washington, Booker Taliaferro **16** 125-126
Work, Monroe **16** 388-389

TUTANKHAMEN (reigned 1361-1352 B.C.), twelfth king of the Eighteenth Egyptian Dynasty **15** 359-360

Tutto il mal (opera)
Scarlatti, Pietro Alessandro Gaspare **13** 517-518

TUTU, ARCHBISHOP DESMOND (born 1931), South African Anglican archbishop and opponent of apartheid **15** 360-361

Tutu, Osei (died 1717), Ashanti chief, cofounder of Ashanti Kingdom
Anokye, Okomfo **1** 242-243

TUTUOLA, AMOS (born 1920), Nigerian writer **15** 361-362
Achebe, Chinua **1** 35-37

Tvardovsky, Aleksandr (1910-1971), Russian poet
Solzhenitsyn, Alexander Isayevich **14** 330-332

TWACHTMAN, JOHN HENRY (1853-1902), American painter **15** 362-363
Chase, William Merritt **3** 476-477
Hassam, Frederick Childe **7** 192

TWAIN, MARK (Samuel Langhorne Clemens; 1835-1910), American humorist and novelist **15** 363-366
associates
Cable, George Washington **3** 198-199
Harte, Francis Brett **7** 184-185
Howells, William Dean **7** 539-541
Keller, Helen Adams **8** 479-480
biographers
Masters, Edgar Lee **10** 326-327
influence of
Howe, Edgar Watson **7** 529
influenced by
Juvenal **8** 397-399
Ward, Artemus **16** 112-113
translations
Strindberg, August **14** 509-511

Tweed ring (New York City politics)
Lloyd, Henry Demarest **9** 468-469
Seymour, Horatio **14** 126-127
Tilden, Samuel Jones **15** 222-223

TWEED, WILLIAM MARCY (1823-1878), American politician and leader of Tammany Hall **15** 366-367
Arthur, Chester Alan **1** 321-323
Conkling, Roscoe **4** 201-202
Nast, Thomas **11** 318-319
Quay, Matthew Stanley **12** 507
Root, Elihu **13** 283-284

Tweedledum and Tweedledee (literary characters)
Carroll, Lewis **3** 332-333

12th Amendment
see Constitution of the United States—Amendments

Twelfth Night (play; Shakespeare)
Arne, Thomas Augustine **1** 307-308
Shakespeare, William **14** 142-145

Twelve Apostles (sculpture)
Luca della Robbia **10** 19-20

Twelve Etchings from Nature (etching series)
Whistler, James Abbott McNeill **16** 225-226

Twelve Hours of the Green Houses (prints)
Utamaro, Kitagawa **15** 397

Twelve Lays of the Gypsy, The (poems)
Palamas, Kostes **12** 70

Twelve Million Black Voices (book)
Wright, Richard **16** 401-402

Twelve Songs of Tosan (poems)
Yi Hwang **16** 457

Twelve Symphonic Études (musical composition)
Schumann, Robert Alexander **14** 41-43

Twelve, The (poem)
Blok, Aleksandr Aleksandrovich **2** 335

Twelve Views from a Thatched Cottage (hand scroll)
Hsia Kuei **8** 4-5

Twelve Virtuoso Studies (musical composition)
MacDowell, Edward Alexander **10** 87-88

Twelve Years Truce (Spain and Netherlands; 1609-21)
Maurice of Nassau **10** 348-349
Oldenbarnevelt, Johan van **11** 495-496

Twelve-Pound Look, The (play)
Barrie, James Matthew **2** 21-22
Barrymores **2** 28-30

Twelve-tone method (music)
disciples
Babbitt, Milton **1** 410
Berg, Alban **2** 186-187
Dallapiccola, Luigi **4** 377-378
Krenek, Ernst **9** 98-99
Perle, George **12** 223-224
Webern, Anton **16** 160-162
discovered
Schoenberg, Arnold **14** 24-26
influence of
Berio, Luciano **2** 194-195
Boulez, Pierre **2** 444-445
Halffter, Christóbal **7** 79-80
Henze, Hans Werner **7** 314
Messiaen, Olivier **10** 528-529
Nono, Luigi **11** 420-421
Penderecki, Krzysztof **12** 195-197
Rochberg, George **13** 221-222
Stravinsky, Igor Fedorovich **14** 502-506
Tal, Josef **15** 85-86
rejected
Hindemith, Paul **7** 399-400

20th Amendment
see Constitution of the United States—Amendments

Twentieth Century (film)
Barrymores **2** 28-30

Twentieth Century-Fox (film company)
Monroe, Marilyn **11** 113-114
Murdoch, Rupert **11** 257-258

Twentieth Century Religious Thought (book)
Macquarrie, John **10** 116-117

Twentieth Party Congress (Union of Soviet Socialist Republics; 1956)
Molotov, Vyacheslav Mikhailovich **11** 89-90
Prestes, Luiz Carlos **12** 442-444
Stalin, Joseph **14** 393-396
Zhukov, Georgi Konstantinovich **16** 512-513

Twenty Gazes on the Child Jesus (musical composition)
Messiaen, Olivier **10** 528-529

Twenty, The (Les XX; Belgian art group)
Ensor, James **5** 289-290
Redon, Odilon **13** 75-76
Van de Velde, Henry **15** 419-420

Twenty Thousand Leagues under the Sea (novel)
Verne, Jules **15** 467-469

Twenty Years After (novel)
Dumas, Alexandre **5** 136-138

Twenty-eighth Congregational Society (Boston)
Parker, Theodore **12** 112-113

Twenty-four Y's (sculpture)
Smith, David **14** 287-288

Twenty-One Demands (Japan)
Hu Shih **8** 63-65
Li Ta-chao **9** 447
Yüan Shih-k'ai **16** 480-481

Twice-Told Tales (stories)
Hawthorne, Nathaniel **7** 212-215, 143, 144

Twilight (stories)
Chekhov, Anton Pavlovich **3** 494-497

Twilight of the Gods, The (opera)
Wagner, Richard **16** 40-43

Twin in the Clouds, A (poems)
Pasternak, Boris Leonidovich **12** 124-125

Twin Menaechmi, The (play)
Plautus **12** 348-350

Twins, The (play)
Lewis, Matthew Gregory **9** 390-391

Twittering Machine, The (musical composition)
Schuller, Gunther **14** 37-38

'Twixt Shadow and Shine (novel)
Clarke, Marcus Andrew Hislop **4** 87-88

Two Acrobats (painting)
Demuth, Charles **4** 497-498

Two Adolescents (novel)
Moravia, Alberto **11** 153-155

Two Bacchides, The (play)
Plautus **12** 348-350

Two Brothers (play)
Lermontov, Mikhail Yurievich **9** 352-353

Two Chapters of an Unfinished Novel (novel)
Waugh, Evelyn Arthur St. John **16** 145-147

Two Children (sculpture)
Zorach, William **16** 528

Two Daughters (film)
Ray, Satyajit **13** 60-61

Two Faced Woman (film)
Garbo, Greta **6** 205-207

Two Fools (novel)
Rölvaag, Ole Edvart **13** 265

Two Forms (sculpture)
Moore, Henry **11** 146-148

Two Friends, The (play)
Beaumarchais, Pierre August Caron de **2** 93-94

Two Generations (novel)
Grove, Frederick Philip **7** 20-21

Two Gentlemen of Verona, The (play)
Shakespeare, William **14** 142-145

"291" (art gallery; New York City)
Marin, John III **10** 259-260
Steichen, Edward **14** 411-412
Stieglitz, Alfred **14** 451-452

Two Hussars (book)
Tolstoy, Leo **15** 262-265

Two Little Confederates (novel)
Page, Thomas Nelson **12** 59-60

Two Look at Two (poem)
Frost, Robert Lee **6** 130-133

Two Mas, The (novel)
Lao Shê **9** 200-201

Two Noble Kinsmen, The (play)
Shakespeare, William **14** 142-145

Two Odalisques (poem)
Lermontov, Mikhail Yurievich **9** 352-353

Two on a Tower (novel)
Hardy, Thomas **7** 150-152

Two Pierrots (painting)
Gris, Juan **7** 5-6

Two Sicilies, Kingdom of the (Lieutenant)
Ferdinand II **5** 415-416
Garibaldi, Giuseppe **6** 215-217
see also Sicily

Two Solitudes (novel)
MacLennan, Hugh **10** 110-111

Two Strings to His Bow (story)
Edgeworth, Maria **5** 205-206

Two Tramps at Mud Time (poem)
Frost, Robert Lee **6** 130-133

Two Voices, The (poem)
Tennyson, Alfred **15** 144-146

Two Women (novel)
Moravia, Alberto **11** 153-155

Two Years before the Mast (book)
Dana, Richard Henry Jr. **4** 385-386

Two-piece Reclining Figure No. 4 (sculpture)
Moore, Henry **11** 146-148

Twort, Frederick William (1877-1950), English bacteriologist
Lwoff, André **10** 58-59

Tydings-McDuffie Act (1934)
Osmeña, Sergio **12** 22-24
Recto, Claro M. **13** 69-70

Tydings-McDuffie Law (1946)
see Philippine Independence Act

TYLER, ANNE (born 1941), American author **15** 367-368

TYLER, JOHN (1790-1862), American statesman, president 1841-45 **15** 368-369
Bache, Alexander Dallas **1** 420
Blair, Francis Preston **2** 313-315
Calhoun, John Caldwell **3** 226-228
Clay, Henry **4** 94-96
Harrison, William Henry **7** 180-181
Kennedy, John Pendleton **8** 506-507
Webster, Daniel **16** 162-164

TYLER, MOSES COIT (1835-1900), American historian **15** 369-370

TYLER, RALPH W. (born 1902), American educator/scholar **15** 370-371

TYLER, ROYALL (1757-1826), American playwright, novelist, and jurist **15** 371-372
Hallam, Lewis Sr. and Jr. **7** 87

Tyler, Wat (died 1381), English rebel
Richard II **13** 130-131

Tyler's Insurrection
see Peasants' Revolt (England; 1381)

TYLOR, SIR EDWARD BURNETT (1832-1917), English anthropologist **15** 372-373
Childe, Vere Gordon **3** 521-522
Frazer, James George **6** 76
Mauss, Marcel **10** 352-353

TYNDALE, WILLIAM (circa 1495-1536), English biblical scholar **15** 373-374
Coverdale, Miles **4** 278

TYNDALL, JOHN (1820-1893), Irish physicist **15** 374
Raman, Chandrasekhar Venkata **13** 13-14
Rayleigh, 3d Baron **13** 62

Typee (novel)
Melville, Herman **10** 472-476

Typhoid fever (medical)
Fleming, Alexander **5** 483-485

Typhus fever (medical)
Cardano, Geronimo **3** 285-286
Müller, Paul Hermann **11** 241-242

Typography
Cummings, Edward Estlin **4** 334-336
Gutenberg, Johann **7** 48-49

Tyrannic Love (play)
Dryden, John **5** 106-107

Tyre, Council of (335)
Athanasius **1** 358-359

Tyringham (Buckinghamshire)
Soane, John **14** 314-315

Tyrone, Earl of (1540?-1616), Irish rebel
Essex, 2d Earl of **5** 321-322

Tyrone's rebellion (Ireland)
see Ireland—Tyrone's rebellion

TYRRELL, GEORGE (1861-1909), Irish-English Jesuit priest and theologian **15** 374-375

Tzimtum (Judaism)
Luria, Isaac ben Solomon Ashkenazi **10** 47-48

TZ'U-HSI (1835-1908), empress dowager of China 1860-1908 **15** 375-376
Chang Chih-tung **3** 430-431
K'ang Yu-wei **8** 426-428
Kuang-hsü **9** 111-112
Li Hung-Chang **9** 407-409
Liang Ch'i-ch'ao **9** 395-396
Wen-hsiang **16** 202-203

U

UAR
see Egypt

UBICO Y CASTAÑEDA, GENERAL JORGE (1878-1946), president of Guatemala (1931-1944) **15** 377-378
Arévalo, Juan José **1** 285-286
Asturias, Miguel Angel **1** 354-355

Ŭlsa Treaty (1905)
Kojong **9** 74-75

UCCELLO, PAOLO (1397-1475), Italian painter **15** 378-379
Andrea del Castagno **1** 223-224
Ghiberti, Lorenzo **6** 291-292

Uclés, battle of (1108)
Alfonso VI **1** 149

Udall, Nicholas (1505-1556), English playwright and Latin scholar
Terence **15** 146-148

U-Don Jadu (novel)
Mqhayi, Samuel Edward Krune **11** 223

UEBERROTH, PETER VICTOR (born 1937), Former baseball commissioner **15** 379-381

Uganda, Republic of (nation, East Africa)
British in
Johnston, Henry Hamilton **8** 322-323
Mutesa II **11** 277-278
Mwanga **11** 282-283
Buganda annexed (1955)
Kiwanuka, Benedicto Kagima Mugumba **9** 46-47
Mutesa II **11** 277-278
Obote, Apolo Milton **11** 457
exploration
Speke, John Hanning **14** 366-367
Stanley, Henry Morton **14** 399-400
independence
Amin Dada, Idi **1** 202-204
Kiwanuka, Benedicto Kagima Mugumba **9** 46-47
Mutesa II **11** 277-278
Obote, Apolo Milton **11** 457
since 1971
Elizabeth Bagaaya Nyabongo of Toro **5** 269-271

Ugedey Khan
see Ögödei

Ugly Duckling, The (fairy tale)
Andersen, Hans Christian **1** 212-214

Ugolino and His Starving Sons (sculpture)
Carpeaux, Jean Baptiste **3** 318-319

Ugolino Martelli (painting)
Bronzino **3** 19

Uhland, Johann Ludwig (1787-1862), German poet
Strauss, David Friedrich **14** 496-497

Uhlenbeck, George E. (1900-1988), Javanese-born American physicist
Fermi, Enrico **5** 422-424
Pauli, Wolfgang Ernst **12** 149

UHLENBECK, KAREN (born 1942), American mathematician **15** 381-382

Uighur alphabet (Mongolia)
Kublai Khan **9** 115-118

Uijlenburgh, Saskia van (died 1642), Dutch wife and model of Rembrandt
Rembrandt Harmensz van Rijn **13** 91-95

Ukiyo-e school
see Japanese art

Ukraine (East Central Europe)
Chmielnicki, Bogdan **4** 12-13
Köprülü, Ahmed **9** 84-85
Kravchuk, Leonid Makarovych **9** 94-95
Mazepa, Ivan Stepanovich **10** 381

ULANOVA, GALINA (born 1910), Russian ballerina **15** 382-383

Úlászló
see Ladislas III, king of Poland

ULBRICHT, WALTER (1893-1973), East German political leader **15** 383-384

ULFILAS (circa 311-circa 382), Arian bishop of the Visigoths **15** 384

Ulm, battle of (1805)
Napoleon I **11** 306-310
Ney, Michel **11** 372-373

ULPIAN, DOMITIUS (died 228), Roman jurist **15** 385-386

Ulric, Lenore (1894-1970), American actress
Belasco, David **2** 124-125

Ulrica Leonora (1656-1693), queen of Sweden
Charles XII **3** 464-466

Ulrich (1487-1550), Duke of Württemberg
Hutten, Ulrich von **8** 72-73

Ulrich von Türheim (flourished 1236-85), German poet
Gottfried von Strassburg **6** 461-462

Ultima Thule (novel)
Richardson, Henry Handel **13** 139

Ultramontanism (religion)
Maistre, Joseph de **10** 153-154
Manning, Henry Edward **10** 209-210
Pius IX **12** 335-336
Pius VII **12** 334-335

Ultranominalism (philosophy)
Abelard, Peter **1** 23-25

Ulysses (novel; Joyce)
Berio, Luciano **2** 194-195
Eliot, Thomas Stearns **5** 258-261
Joyce, James **8** 365-367

Ulysses (opera)
Dallapiccola, Luigi **4** 377-378

Ulysses (poem)
Tennyson, Alfred **15** 144-146

Ulysses Deriding Polyphemus (painting)
Turner, Joseph Mallord William **15** 352-354

Ŭijong (died 1173), Korean monarch
Chong Chung-bu **4** 15

Umana fragilità, L' (painting)
Rosa, Salvator **13** 289-290

Umayado no Miko
see Shotoku Taishi

Umayyad dynasty
Cordova (reigned 756-1031)
Abd al-Rahman I **1** 13-14
Abd al-Rahman III **1** 14

Damascus (reigned 661-750)
Abd al-Malik **1** 12-13
Muawiya ibn Abu Sufyan **11** 223-224

Umberto I (1844-1900), king of Italy
Victor Emmanuel III **15** 484-485

Umbrellas (painting)
Renoir, Pierre Auguste **13** 101-102

Umdabuli we Sizwe
see Mzilikazi

Umma party (Sudan)
Abboud, Ibrahim **1** 11-12
Azhari, Sayyid Ismail al- **1** 399-401
Khalil, Sayyid Abdullah **8** 531-532

Umwege (stories)
Hesse, Hermann **7** 367-369

UNÁNUE, JOSÉ HIPÓLITO (1755-1833), Peruvian intellectual, educator, and scientist **15** 387-388

Unam sanctam (1302; papal bull)
Boniface VIII **2** 392-393
Philip IV **12** 274

Un-American Activities, House Committee on (HUAC; United States)
Chambers, Whittaker **3** 416-417

UNAMUNO Y JUGO, MIGUEL DE (1864-1936), Spanish philosopher and writer **15** 386-387
Ferrer, Gabriel Miró **5** 428
Lorca, Federico García **9** 511-513
Ortega Y Gasset, José **12** 7-8
Primo de Rivera y Orbaneja, Miguel **12** 454-455

Unbearable Lightness of Being, The (book)
Kundera, Milan **9** 128-129

Uncalled, The (novel)
Dunbar, Paul Laurence **5** 141-142

Uncertainty principle (physics)
Heisenberg, Werner Karl **7** 261-263

Uncle Bernac (novel)
Doyle, Arthur Conan **5** 91-92

Uncle Dominique (painting)
Cézanne, Paul **3** 400-402

Uncle Remus and His Friends (stories)
Harris, Joel Chandler **7** 173-174

Uncle Tom without the Cabin (film)
Sennett, Mack **14** 108-109

Uncle Tom's Cabin (novel; Stowe)
Bailey, Gamaliel **1** 444-445
Foster, Stephen Collins **6** 25-27
Garrett, Thomas **6** 225-226
Henson, Josiah **7** 311-312
Stowe, Harriet Elizabeth Beecher **14** 484-485
Tappan brothers **15** 105-106
Turgenev, Ivan Sergeyevich **15** 345-348
Weld, Theodore Dwight **16** 186

Uncle Tom's Children (novellas)
Wright, Richard **16** 401-402

Uncle Vanya (play)
Chekhov, Anton Pavlovich **3** 494-497

Undefeated, The (story)
Hemingway, Ernest Miller **7** 274-277

Under Ben Bulben (poem)
Yeats, William Butler **16** 445-447

Under Milk Wood (play)
Thomas, Dylan Marlais **15** 188-190

Under Plain Cover (play)
Osborne, John **12** 16-17

Under the Eye of the Barbarians (novel)
Barrès, Auguste Maurice **2** 20-21

Under the Greenwood Tree (novel)
Hardy, Thomas **7** 150-152

Under the Greenwood Tree (song)
Arne, Thomas Augustine **1** 307-308

Under the Lion's Paw (story)
Garland, Hannibal Hamlin **6** 217-218

Under the Net (novel)
Murdoch, Iris **11** 256-257

Under the Sun of Satan (novel)
Bernanos, Georges **2** 206-207

Under Western Eyes (novel)
Conrad, Joseph **4** 205-207

Underdogs, The (novel)
Azuela, Mariano **1** 402

Underground Railroad
see African American history—Slavery and abolition (Underground Railroad)

UNDERHILL, JOHN (circa 1597-1672), American military leader and magistrate **15** 388

Understanding Media: The Extensions of Man (book)
McLuhan, Marshall **10** 424-426

Underwater exploration
Cousteau, Jacques-Yves **4** 276-277

Undine (ballet)
Henze, Hans Werner **7** 314

Undiscovered Country, The (novel)
Howells, William Dean **7** 539-541

UNDSET, SIGRID (1882-1949), Norwegian novelist **15** 388-389
Lagerlöf, Selma Ottiliana Lovisa **9** 163-164

Undulant fever (medical)
Bruce, David **3** 63

Unemployment (economics)
Canada
Diefenbaker, John George **5** 4-5
France
Turgot, Anne Robert Jacques **15** 348-349
Germany
Hitler, Adolf **7** 417-420
Great Britain
Booth, Charles **2** 400-401
Chamberlain, Arthur Neville **3** 409-411
Churchill, Winston Leonard Spencer **4** 51-53
United States
Baker, Ray Stannard **1** 451-452
Commons, John Rogers **4** 185
Ford, Henry II **6** 6-7
Hansen, Alvin **7** 131-132
Hoover, Herbert Clark **7** 483-485
Hopkins, Harry Lloyd **7** 494-495
Johnson, Lyndon Baines **8** 308-312

Unequal Marriage, The (play)
Heavysege, Charles **7** 246

UNESCO (United Nations Educational, Scientific and Cultural Organization)
delegates and staff
Black, Shirley Temple **2** 303-305
Frazier, Edward Franklin **6** 77
Hu Shih **8** 63-65
Johnson, Charles Spurgeon **8** 296-297
Mayor Zaragosa, Federico **10** 369-371
Piaget, Jean **12** 287-288
Redfield, Robert **13** 73-74
headquarters (Paris)
Breuer, Marcel **2** 520-521
Calder, Alexander **3** 216-218
Huxley, Julian **8** 75-77
M'Bow, Amadou-Mahtar **10** 383-384
Miró, Joan **11** 53-54
Nervi, Pier Luigi **11** 346-348
Noguchi, Isamu **11** 416-418

Unfinished Symphony (musical composition)
Schubert, Franz Peter **14** 35-37

Unfurleds (set of paintings)
Louis, Morris **9** 538-539

UNGARETTI, GIUSEPPE (1888-1970), Italian poet **15** 389-390

Unger, Franz (1800-1870), Austrian botanist
Mendel, Johann Gregor **10** 483-486

Unicorn, The (novel)
Murdoch, Iris **11** 256-257

Unification Church
Moon, Sun Myung **11** 142-143

Unified Socialist Party (PSU; France)
Mendès France, Pierre **10** 492-493
Rocard, Michel **13** 218-220

Unifiers
see Muwahhidun

Uniformitarianism (geology)
Cuvier, Georges Léopold **4** 357-359
Darwin, Charles Robert **4** 397-399
Lamarck, Chevalier de **9** 171-173
Lyell, Charles **10** 62-63

Uniformity, Act of 1549
Edward VI **5** 213-214
Ray, John **13** 57-59
Somerset, Duke of **14** 333-334
Taylor, Edward **15** 122-123

Unigenitus (papal bull; 1713)
Louis XIV **9** 531-533

Union, Act of (Ireland and Great Britain; 1800)
Castlereagh, Viscount **3** 363-364
Cornwallis, Charles **4** 241-243
Emmet, Robert **5** 281-282
Pitt, William the Younger **12** 329-331

Union Cégétiste des Syndicats (Guinea)
Touré, Sékou **15** 275-277

Union Démocratique Dahoméene (UDD)
Apithy, Sourou Migan **1** 259-260

Union Humane Society (established 1815)
Lundy, Benjamin **10** 45-46

Union, L' (musical composition)
Gottschalk, Louis Moreau **6** 463-464

Union leaders, American
see Labor leaders, American

Union Minière (political organization, Congo)
Mobutu Sese Seko **11** 69-71

Union of American Hebrew Congregations
Wise, Isaac Mayer **16** 342-343

Union of Democratic Control (England)
MacDonald, James Ramsay **10** 84-85

Union of Love and Friendship (painting)
Prud'hon, Pierre Paul **12** 469

Union of Soviet Socialist Republics (former nation, Northern Eurasia)

- EARLY HISTORY
  - Kievan state
    - Basil II **2** 50-51
    - Rurik **13** 364
    - Vladimir I **16** 5-6
  - Mongol rule
    - Batu Khan **2** 60-61
    - Genghis Khan **6** 263-265
    - Nevsky, Alexander **11** 359
  - Muscovite state
    - Chancellor, Richard **3** 422
    - Godunov, Boris Feodorovich **6** 382-383
    - Ivan III **8** 156-157
    - Ivan IV **8** 157-159
- ROMANOVS (1613-1917)
  - 1613-1700
    - Alexis Mikhailovich Romanov **1** 142-143
    - Augustus II **1** 373-374
    - Chmielnicki, Bogdan **4** 12-13
    - Gustavus II **7** 43-45
    - K'ang-hsi **8** 423-426
    - Mogila, Peter **11** 74-75
    - Nikon, Nikita Minov **11** 395
    - Peter I **12** 253-256
  - 1700-1800 (American colony)
    - Baranov, Aleksandr Andreievich **1** 499-500
    - Bering, Vitus **2** 193-194
  - 1700-1800 (Austria and Sweden)
    - Frederick II **6** 81-84
    - Gustavus III **7** 45-46
    - Joseph II **8** 359-360
    - Maria Theresa **10** 256-258
  - 1700-1800 (Cossack rebels)
    - Mazepa, Ivan Stepanovich **10** 381
    - Pugachev, Emelyan Ivanovich **12** 478-479
  - 1700-1800 (Westernization)
    - Anna Ivanovna **1** 240-241
    - Catherine the Great **3** 370-372
    - Elizabeth, the Queen Mother **5** 261-263
    - Paul I **12** 143-144
    - Peter I **12** 253-256
    - Potemkin, Grigori Aleksandrovich **12** 411-412
    - *see also* Great Northern War (1700-1721); Poland—partitions; Polish Succession, War of the (1733-1735); Russo-Turkish Wars—1735-39, 1768-74, 1787-92; Seven Years War (1756-1763)
  - 1800-1917
    - Frere, Henry Bartle Edward **6** 100-101
    - Ito, Hirobumi **8** 153-155
    - Kotzebue, Otto von **9** 91-92
    - Tso Tsung-t'ang **15** 328-329
    - *see also* Russo-Japanese War (1904-1905)
  - 1800-1917 (Austria -Hungary)
    - Andrássy, Julius **1** 222-223
    - Francis Ferdinand **6** 44
    - Francis II **6** 43-44
    - Metternich, Klemens von **10** 533-536
  - 1800-1917 (domestic)
    - Alexander I **1** 130-132
    - Alexander II **1** 132-133
    - Alexander III **1** 133-134
    - Bakunin, Mikhail Aleksandrovich **1** 458-460
    - Breshkovsky, Catherine **2** 517-519
    - Miliukov, Pavel Nikolayevich **11** 18-19
    - Nicholas I **11** 377-378
    - Nicholas II **11** 378-380
    - Pobedonostsev, Konstantin Petrovich **12** 360-361
    - Rasputin, Grigori Efimovich **13** 44-45
    - Speranski, Mikhail Mikhailovich **14** 376-377
    - Stolypin, Piotr Arkadevich **14** 465-466
    - Witte, Sergei Yulyevich **16** 349-350
    - *see also* Russian Revolutions
  - 1800-1917 (France)
    - *see* French Revolutionary Wars; Napoleonic Wars; Triple Entente (1907)
  - 1800-1917 (Great Britain)
    - *see* Crimean War (1853-1856); Triple Entente (1907)
  - 1800-1917 (Poland)
    - Nicholas I **11** 377-378
  - 1800-1917 (Turkey)
    - Ibrahim Pasha **8** 97-98
    - Mahmud II **10** 145-147
    - Nesselrode, Karl Robert **11** 348-349
    - Selim III **14** 95-96
    - *see also* Russo-Turkish War (1877-1878)
  - 1800-1917 (United States)
    - Adams, John Quincy **1** 52-54
    - Motley, John Lothrop **11** 211-212
    - White, Andrew Dickson **16** 226-227
    - *see also* World War I
- SOVIET UNION (SINCE 1917)
  - African policy
    - Keita, Modibo **8** 474-475
    - Mondlane, Eduardo Chivambo **11** 100-101
  - American reporters of
    - Salisbury, Harrison Evans **13** 449-451
  - and Afghanistan
    - Karmal, Babrak **8** 449-451
    - Touré, Sékou **15** 275-277
  - Asian policy
    - Ayub Khan, Mohammed **1** 395-396
    - Chang Tso-lin **3** 434-435
    - Chiang Kai-shek **3** 510-513
    - Chou En-lai **4** 20-22
    - Ho Chi Minh **7** 426-428
    - Mao Zedong **10** 225-227
    - Pandit, Vijaya Lakshmi **12** 83-84
    - Sun Yat-sen **15** 35-39
  - civil war
    - *see* Russian Revolutions
  - Cuban policy
    - Castro Ruz, Fidel **3** 365-368
    - Eisenhower, Dwight David **5** 233-236
  - culture and society
    - Kabalevsky, Dmitri **8** 400-401
    - Rodchenko, Alexander Mikhailovich **13** 233-234
  - de-Stalinization
    - Brezhnev, Leonid Ilich **2** 527-528
    - Bulganin, Nikolai **3** 118-119
    - Khrushchev, Nikita Sergeevich **8** 539-540
    - Kosygin, Aleksei Nikolaevich **9** 90-91
    - Zhukov, Georgi Konstantinovich **16** 512-513
  - detente
    - Brezhnev, Leonid Ilich **2** 527-528
  - dissolution of
    - Gorbachev, Mikhail Sergeevich **6** 441-444
    - Yeltsin, Boris Nikolaevich **16** 449-452
  - European policy

Beneš, Edward **2** 155-157
Dubček, Alexander **5** 112-113
Herriot, Édouard **7** 339-340
Horthy de Nagybánya, Nicholas **7** 510-512
MacDonald, James Ramsay **10** 84-85
Mannerheim, Carl Gustav Emil Von **10** 207-208
Pilsudski, Joseph **12** 305-306
Renner, Karl **13** 98-99
Tito, Marshal **15** 244-246
general secretaries
Andropov, Iury Vladimirovich **1** 233-234
Brezhnev, Leonid Ilich **2** 527-528
Bulganin, Nikolai **3** 118-119
Chernenko, Konstantin Ustinovich **3** 503-504
Gorbachev, Mikhail Sergeevich **6** 441-444
Kosygin, Aleksei Nikolaevich **9** 90-91
Malenkov, Georgy Maksimilianovich **10** 168
glasnost
Gorbachev, Mikhail Sergeevich **6** 441-444
Jewish issues
Shcharansky, Anatoly Borisovich **14** 168-170
KGB
Andropov, Iury Vladimirovich **1** 233-234
Lenin era
Dzerzhinsky, Felix Edmundovich **5** 173-174
Frunze, Mikhail Vasilievich **6** 134
Lenin, Vladimir Ilich **9** 323-326
Radek, Karl Bernardovich **12** 536-537
Trotsky, Leon **15** 302-305
Middle East policy
Mohammad Reza Shah Pahlavi **11** 75-76
Nasser, Gamal Abdel **11** 317-318
Reza Shah Pahlavi **13** 116-117
peaceful coexistence
Bulganin, Nikolai **3** 118-119
perestroika
Shevardnadze, Eduard Amvrosevich **14** 191-193
revolutions
see Russian Revolutions
Stalin era
Beria, Lavrenty Pavlovich **2** 192-193
Brezhnev, Leonid Ilich **2** 527-528
Bukharin, Nikolai Ivanovich **3** 112-113
Chicherin, Georgi Vasilyevich **3** 516-517
Gorbachev, Mikhail Sergeevich **6** 441-444
Gromyko, Andrei Andreevich **7** 9-11
Kamenev, Lev Borisovich **8** 417-418
Kollontai, Aleksandra Mikhailovna **9** 79
Konev, Ivan Stefanovich **9** 81-82
Litvinov, Maxim Maximovich **9** 451-452
Malenkov, Georgy Maksimilianovich **10** 168
Molotov, Vyacheslav Mikhailovich **11** 89-90
Stalin, Joseph **14** 393-396
Vyshinsky, Andrei **16** 36-37
Zinoviev, Grigori Evseevich **16** 521-522
United Nations policy
Gromyko, Andrei Andreevich **7** 9-11
Lie, Trygve Halvdan **9** 400-401
U.S. policy
Byrnes, James Francis **3** 191-192
Clark, Mark Wayne **4** 80-81
Dulles, John Foster **5** 134-135
Hammer, Armand **7** 103-104
Harriman, W. Averell **7** 165-166
Johnson, Lyndon Baines **8** 308-312
Kennedy, John Fitzgerald **8** 502-506
see also Cold War
women leaders
Biryukova, Aleksandra Pavlovna **2** 285-287
WW II
see World War II
see also Russian art; Russian literature; Russian music

• POST-COMMUNIST ERA
Russian Republic
Yeltsin, Boris Nikolaevich **16** 449-452

Union Pacific Railroad
consolidation
Clark, William Andrews **4** 83-85
Huntington, Collis Potter **8** 49
Stanford, Leland **14** 397-398
executives
Durant, Thomas Clark **5** 157-158
Gould, Jay **6** 470-472
Harriman, Edward Henry **7** 164-165
Harriman, W. Averell **7** 165-166
McCormick, Cyrus Hall **10** 400-401
Schiff, Jacob Henry **14** 2-3

Union party (United States)
Coughlin, Charles Edward **4** 265-266
Townsend, Francis Everitt **15** 282-283

Union Station (Washington, District of Columbia)
Burnham, Daniel Hudson **3** 148-149

Union Switch and Signal Co. (established 1882)
Westinghouse, George **16** 215

Union Tank Car Co. (Baton Rouge, Louisiana)
Fuller, Richard Buckminster **6** 149-150

Union Theological Seminary (New York City)
Bennett, John Coleman **2** 170-171
Bonhoeffer, Dietrich **2** 389-391
Breasted, James Henry **2** 510-511
Niebuhr, Reinhold **11** 387-388
Schaff, Philip **13** 519-520
Tillich, Paul Johannes **15** 224-225

Unione Popolare (Italy)
Benedict XV **2** 153-154

Unionist Party (Northern Ireland)
O'Neill, Terence Marne **11** 516-517

Unions (labor)
see Labor movement; Labor unions

Unions for Social Peace (established 1871)
Le Play, Guillaume Frédéric **9** 350-351

Unique Forms of Continuity in Space (sculpture)
Boccioni, Umberto **2** 353-354

Unison, A (poem)
Williams, William Carlos **16** 308-309

Unisys Corporation
Blumenthal, Werner Michael **2** 345-346

Unit One group (art organization)
Hepworth, Barbara **7** 318-319
Moore, Henry **11** 146-148

UNITA
see National Union for the Total Independence of Angola (UNITA)

Unità, L' (journal)
Salvemini, Gaetano **13** 455-456

Unitarian Church (Madison, Wisconsin)
Wright, Frank Lloyd **16** 398-401

Unitarianism (religion)
Adams, James Luther **1** 47-48
Beecher, Lyman **2** 113
Brownson, Orestes Augustus **3** 57-58
Channing, William Ellery **3** 435-436
Emerson, Ralph Waldo **5** 278-280
Morse, Jedidiah **11** 191-192
Ripley, George **13** 179-180
Roy, Ram Mohun **13** 18
Servetus, Michael **14** 115-116

Unité d'Habitation (Marseilles)
Le Corbusier **9** 274-275

United Arab Emirates
Zayid bin Sultan Al-Nahyan **16** 491-492

United Arab Republic
see Egypt

United Artists (film studio)
Chaplin, Charles Spencer **3** 438-440
Griffith, David Wark **6** 544-545

United Australia party
Hughes, William Morris **8** 21-22

Lyons, Joseph Aloysius **10** 69-70
Menzies, Robert Gordon **10** 510-511

United Automobile, Aerospace, and Agricultural Implement Workers of America
Bieber, Owen **2** 266-268

United Automobile Workers (United States)
Ford, Henry **6** 5-6
Reuther, Walter Philip **13** 107-108

United Church of Christ (established 1957)
Niebuhr, Helmut Richard **11** 386-387

United Democratic Front (South Africa)
Boesak, Allan Aubrey **2** 359-360
Sisulu, Nontsikelelo Albertina **14** 259-261

United Farm Workers Organizing Committee
Chavez, Cesar **3** 486-487

United Federal party (Rhodesia)
Smith, Ian Douglas **14** 291-293
Welensky, Roy **16** 188

United Fruit Co.
Arbenz Guzmán, Jacobo **1** 274-276
Ferrer, José Figuéres **5** 428-429
Keith, Minor Cooper **8** 476-477
Zemurray, Samuel **16** 496-497

United Garment Workers of America
Hillman, Sidney **7** 392-393

United Gold Coast Convention (Ghana)
Danquah, Joseph B. **4** 388-389

United Kingdom
see Great Britain; Northern Ireland

United Malay National Organization
Mahathir Mohamad **10** 134-135

United Mine Workers of America
Black, Hugo Lafayette **2** 301-303
Green, William R. **6** 521
Jones, Mary Harris **8** 338-339
Lewis, John Llewellyn **9** 387-388
Mitchell, John **11** 58-59
Murray, Philip **11** 264-265

United National Independence party (Zambia)
Kaunda, Kenneth David **8** 460-461

United National Opposition (Nicaragua)
Chamorro, Violeta Barrios de **3** 417-419

United National Party (Sri Lanka)
Premadasa, Ranasinghe **12** 437-439

United Nationalist Democratic Organization (UNIDO; Philippines)
Laurel, Salvador H. **9** 226-227

United Nations
atomic energy and
Baruch, Bernard Mannes **2** 42-43
Bhabha, Homi Jehangir **2** 253-254
Bohr, Niels Henrik David **2** 366-368
Bunche, Ralph Johnson **3** 121-122
Rabi, Isidor Isaac **12** 526-527
Bruce of Melbourne, 1st Viscount
Bruce of Melbourne, 1st Viscount **3** 61-62
Orr, John Boyd **12** 4-5
Committee for Development Planning
Tinbergen, Jan **15** 228-229
committees of experts
Elias, Taslim Olawale **5** 250-251
Congo crises
Bunche, Ralph Johnson **3** 121-122
Hammarskjöld, Dag **7** 100-101
Kasavubu, Joseph **8** 453-455
Lumumba, Patrice Emery **10** 43-45
Mobutu Sese Seko **11** 69-71
Plaza Lasso, Galo **12** 350-351
Tshombe, Moïse Kapenda **15** 325-326
creation and charter
see San Francisco Conference (1945) delegates
delegates
Albright, Madeleine Korbel **1** 116-118
Bishara, Abdullah Yaccoub **2** 287-288
Black, Shirley Temple **2** 303-305
Cosgrave, Liam **4** 258-260
Eban, Abba **5** 191-192
Elizabeth Bagaaya Nyabongo of Toro **5** 269-271
Fādil al-Jamālī, Muhammad **5** 361-362
Goldberg, Arthur Joseph **6** 397-398
Gromyko, Andrei Andreevich **7** 9-11
Herzog, Chaim **7** 354-355
Lodge, Henry Cabot Jr. **9** 483-485
McNaughton, Andrew **10** 431-432
Netanyahu, Binyamin **11** 350-351
Pérez de Cuéllar, Javier **12** 214-215
Vyshinsky, Andrei **16** 36-37
Young, Andrew Jackson Jr. **16** 467-469
see also General Assembly presidents (below)
Economic and Social Council
Evatt, Herbert Vere **5** 341-343
Fraser, Peter **6** 73-74
Myrdal, Karl Gunnar **11** 284
Economic Commission for Latin America
Iglesias, Enrique V. **8** 106-107
Prebisch, Raúl **12** 434-436
Emergency Force created
Pearson, Lester Bowles **12** 174-175
Food and Agricultural Organization
Bruce of Melbourne, 1st Viscount **3** 61-62
French dues witheld
De Gaulle, Charles André Joseph Marie **4** 463-465
General Assembly presidents
Aranha, Osvaldo **1** 272-273
Evatt, Herbert Vere **5** 341-343
Fanfani, Amintore **5** 378-379
Pandit, Vijaya Lakshmi **12** 83-84
Pearson, Lester Bowles **12** 174-175
Rómulo, Carlos P. **13** 270-271
Spaak, Paul Henri **14** 359-360
headquarters (New York City)
Hepworth, Barbara **7** 318-319
Léger, Fernand **9** 302-303
Portinari, Cândido **12** 407-408
Rockefeller, John D. Jr. **13** 225-226
High Commissioner for Refugees
Ogata, Sadako **11** 479-480
Human Rights commission
Roosevelt, Eleanor **13** 275-277
see also Economic and Social Council (above)
International Court
Haya de la Torre, Victor Raul **7** 216-217
international crises and
Bourguiba, Habib **2** 453-455
Lie, Trygve Halvdan **9** 400-401
Plaza Lasso, Galo **12** 350-351
Smith, Ian Douglas **14** 291-293
Stevenson, Adlai Ewing **14** 445-446
International Law Commission
Elias, Taslim Olawale **5** 250-251
International Monetary Fund
Herrera, Juan de **7** 335
Keynes, John Maynard **8** 528-530
Korean War
see Korean War
membership
Chiang Kai-shek **3** 510-513
Franco Bahamonde, Francisco **6** 52-54
Salazar, António de Oliveira **13** 442-443
Palestine and
Ben-Gurion, David **2** 160-161
Bunche, Ralph Johnson **3** 121-122
Silver, Abba Hillel **14** 232-233
Weizmann, Chaim **16** 183-184
Relief and Rehabilitation Administration
La Guardia, Fiorello Henry **9** 166-167
Lehman, Herbert Henry **9** 306-307
Sayre, Francis Bowes **13** 509
secretariat officials
Boutros-Ghali, Boutros **2** 457-458
Bunche, Ralph Johnson **3** 121-122
Hammarskjöld, Dag **7** 100-101
Lie, Trygve Halvdan **9** 400-401
Mondlane, Eduardo Chivambo **11** 100-101
Pérez de Cuéllar, Javier **12** 214-215
Thant, U **15** 161-162
Waldheim, Kurt **16** 54-55
Suez Crisis
see Suez Crisis
supporters
Catt, Carrie Chapman **3** 375-376
John, XXIII **8** 277-280
Truman, Harry S. **15** 314-316
Togo and
Olympio, Sylvanus E. **11** 506-507
trusteeships
Fraser, Peter **6** 73-74
Nyerere, Julius Kamberage **11** 447-449
Sayre, Francis Bowes **13** 509
UNESCO

*see*UNESCO (United Nations Educational, Scientific, and Cultural Organization)
U.S. opponents
Johnson, Hiram Warren **8** 300-301
McCormick, Robert Rutherford **10** 401-402
World Bank
Herrera, Juan de **7** 335
Keynes, John Maynard **8** 528-530
Pearson, Lester Bowles **12** 174-175
World Commission for Environment and Development
Brundtland, Gro Harlem **3** 68-69

United Negro College Fund
Gray, William H. III **6** 510-511
Patterson, Frederick Douglas **12** 139-140

United party (Ghana)
Busia, Kofi Abrefa **3** 172-173

United Party of the Socialist Revolution
see Communist Party of Cuba

United Patriotic Association (India)
Syed Ahmed Khan **15** 60

United People's Congress (Uganda)
Kiwanuka, Benedicto Kagima Mugumba **9** 46-47

United Press Association
Scripps, Edward Wyllis **14** 72-73

United Provinces
see Netherlands, The

United South African National party
Smuts, Jan Christian **14** 309-310

United States (ship)
Barry, John **2** 24-25
Decatur, Stephen **4** 448-449
Melville, Herman **10** 472-476
Perry, Matthew Calbraith **12** 237-239

United States Holocaust Memorial Council
Wiesel, Elie **16** 263-264

United States Holocaust Memorial Museum (Washington, D.C.)
Freed, James Ingo **6** 88-90

United States of America (nation; North America)
- TO 1763 (EXPLORATION and COLONIAL PERIOD)
Carolinas
see North Carolina; South Carolina
colonial wars
see French and Indian War (1754-1763); King George's War (1743-1748); King Philip's War (1675-1676); King William's War (1689-1697); Pontiac's Conspiracy
Delaware
see Delaware
Dutch and Swedish colonies
Leisler, Jacob **9** 313-314
Minuit, Peter **11** 50
Stuyvesant, Peter **15** 5-6
Van Rensselaer, Kiliaen **15** 430-431
see also New Jersey; New York
English governors
see Statesmen, English-colonial governors
exploration
see Explorers, American—of American Northwest, of American West; Explorers, English—of North America; Explorers, French-of North America; Explorers, Italian—of North America; Explorers, Norwegian; Explorers, Spanish—of Southeastern North America, of Southwestern North America
Georgia
see Georgia
Maryland
see Maryland
New England
see Connecticut; Maine; Massachusetts; Massachusetts Bay Colony; New England; New Hampshire; Plymouth Colony; Rhode Island; Vermont
Pennsylvania *see* Pennsylvania religion in
Hooker, Thomas **7** 476-477
Hopkins, Samuel **7** 496
Johnson, Samuel **8** 314-315
Makemie, Francis **10** 158-159
Seabury, Samuel **14** 76
Stoddard, Solomon **14** 462-463
Taylor, Edward **15** 122-123
Wesley, John **16** 209-210
Wise, John **16** 343-344
see also Great Awakening; Salem witchcraft trials
Virginia
see Bacon's Rebellion; Jamestown; Virginia; Virginia Company
see also Albany Congress (1754)
- 1763-89 (UNREST and REVOLUTION)
British law protested
see Boston Massacre (1770); Boston Tea Party (1773); Intolerable Acts (1774); Stamp Act (1765); Stamp Act Congress (1765); Sugar Act (1764); Townshend Acts (1767)
revolution
see American Revolution (1775-1783); Declaration of Independence (United States); Paris, Treaty of—1783
revolutionary government
see Continental Congress (United States; 1774-89)
rise of Federal government
see Articles of Confederation (United States; 1781); Constitution of the United States (1787); Constitutional Convention (United States; 1787); Shays' Rebellion (1787)
- 1789-1817 (EARLY REPUBLIC)
Burr conspiracy
Burr, Aaron **3** 156-159
Wilkinson, James **16** 284-286
see also Burr, Aaron—conspiracy and trial
courts
Chase, Samuel **3** 475-476
Jay, John **8** 230-232
Kent, James **8** 510-511
Marshall, John **10** 279-281
Paterson, William **12** 132-133
Story, Joseph **14** 480-481
Wythe, George **16** 415
early Federal government
Adams, John **1** 48-51
Clinton, George **4** 113-114
Jefferson, Thomas **8** 238-241
Madison, James **10** 121-123
Washington, George **16** 126-129
economic policy
Crawford, William Harris **4** 299-300
Gallatin, Albert **6** 183-184
Hamilton, Alexander **7** 95-98
see also Bank of the United States, First (1791-1811); Whiskey Rebellion (1794)
foreign policy
Adams, John Quincy **1** 52-54
Ames, Fisher **1** 199-200
Genet, Edmond Charles **6** 261-262
Jay, John **8** 230-232
Jefferson, Thomas **8** 238-241
King, Rufus **9** 22-23
Livingston, Robert R. **9** 462-463
Madison, James **10** 121-123
Monroe, James **11** 111-113
Pickering, Timothy **12** 298-299
Pinckney, Charles **12** 309-310
Pinckney, Charles Cotesworth **12** 310
Randolph, Edmund **13** 29-30
Washington, George **16** 126-129
see also Alien and Sedition Acts (1798); Jay's Treaty (1794); Napoleonic Wars—U.S. claims; Tripolitan War (1801-1805); War of 1812; XYZ Affair
Jeffersonian democracy
Crawford, William Harris **4** 299-300
Duane, William **5** 109
Jefferson, Thomas **8** 238-241
Macon, Nathaniel **10** 114-115
Pendleton, Edmund **12** 197-198
see also Democratic-Republican party (United States)
state governments
Clinton, DeWitt **4** 112-113
Henry, Patrick **7** 309-311
Otis, Harrison Gray **12** 25
Randolph, John **13** 30

Taylor, John **15** 126
westward expansion
Clark, William **4** 82-83
Crockett, David **4** 314-316
Dunbar, William **5** 143-144
Gray, Robert **6** 508-509
Lewis, Meriwether **9** 391-392
Pike, Zebulon **12** 302-304
Sevier, John **14** 122-123
Wayne, Anthony **16** 149-150
see also Louisiana Purchase (1803)

- 1817-65 (NATIONALISM and SECTIONALISM; CIVIL WAR)
Asian trade opened
Clayton, John Middleton **4** 96-97
Forbes, Robert Bennet **5** 509-510
Harris, Townsend **7** 176-177
Iwakura, Tomomi **8** 160-161
Perry, Matthew Calbraith **12** 237-239
British relations
Everett, Edward **5** 344
Marcy, William Learned **10** 247-248
Seward, William Henry **14** 124-125
Webster, Daniel **16** 162-164
see also Webster-Ashburton Treaty (1842)
Civil War
see Civil War, United States; Secession
Confederacy
see Confederate States of America; Secession
economic policy
Benton, Thomas Hart **2** 178-179
Biddle, Nicholas **2** 264-265
Blair, Francis Preston **2** 313-315
Calhoun, John Caldwell **3** 226-228
Clay, Henry **4** 94-96
Duane, William **5** 109
Peabody, George **12** 168
Walker, Robert John **16** 67-68
see also American System (economics); Bank of the United States, Second (1816-1836); Depressions and Panics (United States); Tariff
French relations
Cass, Lewis **3** 355-356
Seward, William Henry **14** 124-125
Jacksonian Democracy
Kendall, Amos **8** 494
see also Jacksonian Democracy; Kitchen Cabinet
Latin America
Drago, Luis María **5** 92-93
López, Carlos Antonio **9** 506-507
López, Narciso **9** 508
Monroe, James **11** 111-113
Soulé, Pierre **14** 351-352
see also Monroe Doctrine (1823); Ostend Manifesto (1854)
Lincoln-Douglas debates
Douglas, Stephen Arnold **5** 80-82
Lincoln, Abraham **9** 415-418
nullification
see Nullification crisis; Tariff of Abominations (1828)
presidency
Adams, John Quincy **1** 52-54
Buchanan, James **3** 89-90
Fillmore, Millard **5** 447-448
Harrison, William Henry **7** 180-181
Jackson, Andrew **8** 168-172
Lincoln, Abraham **9** 415-418
Monroe, James **11** 111-113
Pierce, Franklin **12** 300-301
Polk, James Knox **12** 374-376
Taylor, Zachary **15** 128-130
Tyler, John **15** 368-369
Van Buren, Martin **15** 410-411
Seminole Wars
see Seminole War (1817-1818); Seminole War, Second (1835-1843)
slavery
see Abolitionists, American; Antislavery movement (United States); African American history (United States)—through Civil War; Fugitive Slave Act (United States; 1850); Harpers Ferry; Slave trade; Slavery
slavery extension issue
see Compromise of 1850; Dred Scott decision; Kansas-Nebraska Act (1854); Missouri Compromise; Nebraska Act (1854-); Missouri Compromise; Northwest Ordinance (1787); Popular sovereignty; Wilmot Proviso
states rights
see States rights
westward expansion
Ashley, William Henry **1** 333-334
Carson, Christopher **3** 334-335
Comstock, Henry Tompkins Paige **4** 189
Cutler, Manasseh **4** 356-357
Fitzpatrick, Thomas **5** 474-475
Harrison, William Henry **7** 180-181
Jackson, Andrew **8** 168-172
Kelley, Hall Jackson **8** 480
Polk, James Knox **12** 374-376
Smith, Jedediah S. **14** 294-295
see also Bear Flag Revolt (California; 1846-47); California; Frontiersmen, American; Gadsden Purchase (1853); Guadalupe Hidalgo, Treaty of (1848); Mexican War (1846-1848); Oregon; Texas

- 1865-1901 (RECONSTRUCTION and INDUSTRIALIZATION)
civil service reform
Arthur, Chester Alan **1** 321-323
Eaton, Dorman Bridgman **5** 190-191
Pendleton, George Hunt **12** 198
see also Civil Service (United States)
economic policy
Drew, Daniel **5** 101-102
Harrison, Benjamin **7** 178-179
McCulloch, Hugh **10** 404-405
McKinley, William **10** 418-420
Sherman, John **14** 184-185
see also Depressions and panics (United States)
Federal aid to agriculture
Hatch, William Henry **7** 196
foreign policy
Baez, Buenaventura **1** 432-433
Blaine, James Gillespie **2** 312-313
Burlingame, Anson **3** 144-145
Dole, Sanford Ballard **5** 46
Evarts, William Maxwell **5** 340-341
Fish, Hamilton **5** 461-462
Hay, John **7** 215-216
Liliuokalani, Lydia Kamakaeha **9** 411-412
Olney, Richard **11** 504-505
see also Imperialism, American; Philippines, Republic of the; Spanish-American War
Indian policy
Cochise **4** 128
Crazy Horse **4** 303-304
Crook, George **4** 322-323
Custer, George Armstrong **4** 355-356
Dawes, Henry Laurens **4** 427
Fletcher, Alice Cunningham **5** 486-487
Geronimo **6** 281-282
Howard, Oliver Otis **7** 528-529
Joseph **8** 358-359
Miles, Nelson Appleton **11** 16-17
Red Cloud **13** 70-71
Sitting Bull **14** 264-265
see also Indians (North America)
industrial expansion
see Business and industrial leaders, American
Johnson impeachment
Johnson, Andrew **8** 294-295
Seward, William Henry **14** 124-125
Stanton, Edwin McMasters **14** 401-402
Trumbull, Lyman **15** 317-318
Populist movement
Donnelly, Ignatius **5** 62
Watson, Thomas Edward **16** 139
see also Populist party (United States)

presidency
Arthur, Chester Alan **1** 321-323
Cleveland, Stephen Grover **4** 108-110
Garfield, James Abram **6** 213-214
Grant, Ulysses Simpson **6** 492-494
Harrison, Benjamin **7** 178-179
Hayes, Rutherford Birchard **7** 227-228
Johnson, Andrew **8** 294-295
McKinley, William **10** 418-420
Reconstruction
see Reconstruction
spoils system and reforms
Bristow, Benjamin Helm **3** 9-10
Conkling, Roscoe **4** 201-202
Quay, Matthew Stanley **12** 507
Reed, Thomas Brackett **13** 77
Schurz, Carl **14** 44-45
Tilden, Samuel Jones **15** 222-223
see also Political machines (United States)
unionism
see Labor unions (United States)
Wild West
Earp, Wyatt Barry Stepp **5** 181-182
Hickok, James Butler **7** 374-375
James, Jesse Woodson **8** 212-213
Oakley, Annie **11** 453-454
see also Frontiersmen, American

- 1901-21 (PROGRESSIVE ERA and WWI)
British relations
Cecil, of Chelwood Viscount **3** 388-389
Page, Walter Hines **12** 60-61
Canadian reciprocity issue
Cannon, Joseph Gurney **3** 261-262
Laurier, Wilfrid **9** 232-234
conservatives
Aldrich, Nelson Wilmarth **1** 123-124
Cannon, Joseph Gurney **3** 261-262
Tillman, Benjamin Ryan **15** 225-226
Far East
Hay, John **7** 215-216
Lansing, Robert **9** 200
Roosevelt, Theodore **13** 280-283
Root, Elihu **13** 283-284
Wood, Leonard **16** 369-370
Latin America
Bryan, William Jennings **3** 80-82
Bunau-Varilla, Philippe Jean **3** 120-121
Carranza, Venustiano **3** 321-322
Estrada Cabrera, Manuel **5** 325-326
Estrada Palma, Tomás **5** 326-327
Nabuco de Araujo, Joaquim Aurelio **11** 288-289
Pershing, John Joseph **12** 243-244
Reyes, Rafael **13** 113
Roosevelt, Theodore **13** 280-283
Vázquez, Horacio **15** 448-449
Villa, Pancho **15** 495-496
see also Panama Canal; and under individual countries
political machines
see Political machines (United States)
presidency
Roosevelt, Theodore **13** 280-283
Taft, William Howard **15** 78-81
Wilson, Thomas Woodrow **16** 330-332
Progressive reforms
Baker, Newton Diehl **1** 451
Bryan, William Jennings **3** 80-82
Johnson, Hiram Warren **8** 300-301
Knox, Philander Chase **9** 66-67
La Follette, Robert Marion **9** 155-156
Lodge, Henry Cabot **9** 482-483
Norris, George William **11** 428-429
Pinchot, Gifford **12** 308-309
"red scare"
Palmer, Alexander Mitchell **12** 77-78
WWI
see World War I; Versailles, Treaty of (1919; and Paris Peace Conference)
see also Fourteen Points; League of Nations

- 1921-45 (NORMALCY-WW II)
foreign policy
George VI **6** 275
Hughes, Charles Evans **8** 15-16
Kellogg, Frank Billings **8** 481
King, William Lyon Mackenzie **9** 25-26
Konoe, Fumimaro **9** 82-83
Litvinov, Maxim Maximovich **9** 451-452
Murphy, Frank **11** 260-261
Stettinius, Edward R. Jr. **14** 437-438
Stimson, Henry Lewis **14** 457-458
see also Latin America (below); Washington Conference (1921-1922)
isolationism
Borah, William Edgar **2** 408
Johnson, Hiram Warren **8** 300-301
labor unions
see Labor unions (United States)
Latin America
Arévalo, Juan José **1** 285-286
Daniels, Josephus **4** 387
Harding, Warren Gamaliel **7** 148-149
Hull, Cordell **8** 28-29
Kellogg, Frank Billings **8** 481
Lamas, Carlos Saavedra **9** 175-176
Morrow, Dwight Whitney **11** 190-191
Root, Elihu **13** 283-284
Somoza, Anastasio **14** 335-336
Welles, Sumner **16** 191-192
see also Good-neighbor policy; Pan-Americanism
New Deal
Byrnes, James Francis **3** 191-192
Hopkins, Harry Lloyd **7** 494-495
Ickes, Harold LeClaire **8** 100-101
Lilienthal, David Eli **9** 410-411
Morgenthau, Henry Jr. **11** 172-173
Norris, George William **11** 428-429
Perkins, Frances **12** 221-222
Rayburn, Samuel Taliaferro **13** 61-62
Roosevelt, Franklin Delano **13** 277-280
Wagner, Robert Ferdinand **16** 43
Wallace, Henry Agard **16** 73-74
see also Brain trust; New Deal
normalcy to depression
Coolidge, John Calvin **4** 217-219
Harding, Warren Gamaliel **7** 148-149
Hoover, Herbert Clark **7** 483-485
Mellon, Andrew William **10** 469-470
Walsh, Thomas James **16** 85-86
see also Depression, Great (United States)
political machines
see Political machines
Teapot Dome
see Teapot Dome Scandal (1923)
UN
see San Francisco Conference (1945); United Nations
WW II
see World War II

- SINCE 1945
Africa
Bourguiba, Habib **2** 453-455
Busia, Kofi Abrefa **3** 172-173
Tshombe, Moïse Kapenda **15** 325-326
Canada
Diefenbaker, John George **5** 4-5
Pearson, Lester Bowles **12** 174-175
China
Brzezinski, Zbigniew **3** 85-87
Chou En-lai **4** 20-22
Kissinger, Henry Alfred **9** 43-45
Nixon, Richard Milhous **11** 401-404

civil rights
see African American history (United States); Civil rights movement
Europe
Ball, George **1** 470-471
De Gaulle, Charles André Joseph Marie **4** 463-465
Franco Bahamonde, Francisco **6** 52-54
Kennedy, John Fitzgerald **8** 502-506
see also Berlin—Wall crisis; Marshall Plan; North Atlantic Treaty Organization; and section Soviet relations (below)
history of
Hofstadter, Richard **7** 444-445
Indian policies
Deer, Ada E. **4** 452-454
Iran
Brzezinski, Zbigniew **3** 85-87
Christopher, Warren Minor **4** 32-33
Khomeini, Ruhollah Musavi **8** 535-537
Japan
Kishi, Nobusuke **9** 41-43
Sato, Eisaku **13** 495-496
Korean War
see Korean War
Latin America
Arbenz Guzmán, Jacobo **1** 274-276
Arias, Arnulfo **1** 286-287
Ávila Camacho, Manuel **1** 387-388
Balaguer y Ricardo, Joaquin **1** 460-461
Calderón Fournier, Rafael **3** 222-223
Callejas Romero, Rafael Leonardo **3** 233-234
Castro Ruz, Fidel **3** 365-368
Duarte, José Napoleón **5** 109-111
Duvalier, François **5** 165-166
Guevara, Ernesto **7** 30-31
Johnson, Lyndon Baines **8** 308-312
Muñoz Marín, José Luís Alberto **11** 249-250
Ortega, Daniel **12** 5-7
Paz, Octavio **12** 161-162
see also Bay of Pigs invasion; Cuban missile crisis
McCarthyism
Kennedy, Robert Francis **8** 508-509
McCarthy, Joseph Raymond **10** 388-389
Nixon, Richard Milhous **11** 401-404
Middle East
Faisal ibn Abd al Aziz ibn Saud **5** 371-372
Mohammad Reza Shah Pahlavi **11** 75-76
see also Israel, State of; Suez crsis
Pakistan
Ayub Khan, Mohammed **1** 395-396
Panama Canal
Chiari, Roberto **3** 513-514
Philippines
Garcia, Carlos P. **6** 207-208
Marcos, Ferdinand **10** 240-242
Recto, Claro M. **13** 69-70
Roxas, Manuel **13** 331-332
presidency
Bush, George **3** 167-169
Carter, James Earl **3** 339-342
Clinton, William Jefferson **4** 117-119
Eisenhower, Dwight David **5** 233-236
Ford, Gerald **6** 2-5
Johnson, Lyndon Baines **8** 308-312
Kennedy, John Fitzgerald **8** 502-506
Nixon, Richard Milhous **11** 401-404
Reagan, Ronald W. **13** 65-68
Truman, Harry S. **15** 314-316
Puerto Rico
Romero Barceló, Carlos **13** 267-268
Southeast Asia
Diem, Ngo Dinh **5** 6-7
Fulbright, James William **6** 147-149
Kennedy, John Fitzgerald **8** 502-506
Kennedy, Robert Francis **8** 508-509
McCarthy, Eugene Joseph **10** 386-388
McGovern, George Stanley **10** 412-414
Nixon, Richard Milhous **11** 401-404
Sihanouk, Norodom **14** 222-223
Souvanna Phouma **14** 357-358
see also Southeast Asia Treaty Organization, Vietnam War (1956-1976)
Soviet relations
Acheson, Dean Gooderham **1** 37-38
Byrnes, James Francis **3** 191-192
Dulles, John Foster **5** 134-135
Harriman, W. Averell **7** 165-166
Jackson, Henry Martin **8** 172-174
Kennedy, John Fitzgerald **8** 502-506
Marshall, George Catlett **10** 278-279
Stevenson, Adlai Ewing **14** 445-446
Wallace, Henry Agard **16** 73-74
see also Cold War.
Vietnam War
Bundy, McGeorge **3** 122-124
McNamara, Robert S. **10** 429-431
Rusk, David Dean **13** 368-370
Watergate scandal (1974)
*see*Watergate Scandal
WW II
see World War II
see also American art; American literature; American music; Church and State (United States); Diplomats, American; Education (United States); Immigrants to the U.S.; Jurists, American; Military leaders, American; Statesmen, American; individual states

United States Air Force (U.S.A.F.)
Armstrong, Neil Alden **1** 304-306
Arnold, Henry Harley **1** 310-311
Widnall, Sheila E. **16** 258-259
Yeager, Chuck **16** 444-445

United States Army
Army War College
Root, Elihu **13** 283-284
Westmoreland, William Childs **16** 216-217
intelligence
Pinkerton, Allan **12** 314-315
medical services
Drew, Charles Richard **5** 100-101
Gorgas, William Crawford **6** 454-455
Reed, Walter **13** 78
Signal Corps and Engineers
Arnold, Henry Harley **1** 310-311
Douglas, Donald Wills **5** 77
Frémont, John Charles **6** 97-98
Goethals, George Washington **6** 387-388
Greely, Adolphus Washington **6** 517-518
Groves, Leslie **7** 21-22
see also Military leaders, American; Statesmen, American—Executive (secretary of Army); U.S. Military Academy

U.S. Atomic Energy Commission
see Atomic Energy Commission (United States)

U.S. Bureau of Labor Statistics
Mitchell, Wesley Clair **11** 61-62
Wright, Carroll Davidson **16** 396

U.S. Department of Agriculture
see Agriculture, U.S. Department of

U.S. Department of Commerce
Hoover, Herbert Clark **7** 483-485
Knox, Philander Chase **9** 66-67

U.S. Department of Defense
Forrestal, James Vincent **6** 14

U.S. Department of Justice
Hoover, John Edgar **7** 485-487

U.S. Department of Labor
Martin, Lynn Morley **10** 290-292

U.S. Geological Survey
King, Clarence **9** 15-16
Marsh, Othniel Charles **10** 275-276
Powell, John Wesley **12** 425-426

U.S. House of Representatives
architecture
Latrobe, Benjamin Henry **9** 222-224
House Committee on Un-American Activities (HUAC)
Chambers, Whittaker **3** 416-417
Flynn, Elizabeth Gurley **5** 496-497
Hiss, Alger **7** 413-415
Judiciary Committee
Rodino, Peter Wallace Jr. **13** 238-239
members
see Statesmen, American
rules
Cannon, Joseph Gurney **3** 261-262
Norris, George William **11** 428-429
Reed, Thomas Brackett **13** 77

U.S. Information Agency (USIA)
Murrow, Edward Roscoe **11** 265-266
Rowan, Carl T. **13** 329-330

U.S. Military Academy (West Point, New York)
Battle Monument
White, Stanford **16** 235-236
professors
Goethals, George Washington **6** 387-388
Thomas, George Henry **15** 190-191
superintendents
Goodpaster, Andrew Jackson **6** 439-441
Howard, Oliver Otis **7** 528-529
Lee, Robert Edward **9** 292-294
MacArthur, Douglas **10** 76-78
Thayer, Sylvanus **15** 168-169
Westmoreland, William Childs **16** 216-217

U.S. Naval Academy (Annapolis, Maryland)
Bancroft, George **1** 483-484
Michelson, Albert Abraham **11** 7-8
Perry, Matthew Calbraith **12** 237-239

U.S. navy
aircraft and rocketry
Curtiss, Glenn Hammond **4** 350-351
Douglas, Donald Wills **5** 77
Goddard, Robert Hutchings **6** 376-377
assistant secretaries
Roosevelt, Eleanor **13** 275-277
Roosevelt, Franklin Delano **13** 277-280
Roosevelt, Theodore **13** 280-283
Welles, Gideon **16** 188-190
development
Farragut, David Glasgow **5** 388-389
Melville, George Wallace **10** 472
Perry, Matthew Calbraith **12** 237-239
nuclear submarines and warships
Rickover, Hyman George **13** 155-157
personnel policies
Zumwalt, Elmo Russell Jr. **16** 532-534
submarines and deep-sea research
Holland, John Philip **7** 453-454
Piccard, Auguste **12** 297-298
*see also*Military leaders, American—Navy; Statesmen, American—Executive (secretary of Navy)

U.S. Olympic Committee
Walker, LeRoy Tashreau **16** 64-65

U.S. Sanitary Commission (relief organization)
Barton, Clara **2** 37-39
Bellows, Henry Whitney **2** 143-144
Borden, Gail **2** 409
Lowell, Josephine Shaw **10** 15-16

U.S. Senate
majority leaders (Republican)
Dole, Robert J. **5** 43-46
members
see Statesmen, American
representation and elections
Coolidge, John Calvin **4** 217-219
Paterson, William **12** 132-133
Taft, William Howard **15** 78-81

U.S. Steel Corporation
Carnegie, Andrew **3** 309-312
Frick, Henry Clay **6** 108-109
Fuller, Richard Buckminster **6** 149-150
Gary, Elbert Henry **6** 229-230
Knox, Philander Chase **9** 66-67
Lewis, John Llewellyn **9** 387-388
Morgan, John Pierpont **11** 163-165
Rockefeller, John Davison **13** 226-228
Schwab, Charles Michael **14** 50-51
Stettinius, Edward R. Jr. **14** 437-438
Taft, William Howard **15** 78-81

U.S. v. American Tobacco (legal case)
White, Edward Douglass **16** 230-231

U.S. v. Associated Press (legal case)
Hand, Billings Learned **7** 116

U.S. v. Butler (legal case)
Cardozo, Benjamin Nathan **3** 288-290
Stone, Harlan Fiske **14** 468-470

U.S. v. Harris (legal case)
Harlan, John Marshall **7** 156-157

U.S. v. Nixon (legal case)
Burger, Warren E. **3** 133-136

U.S. v. Peters (legal case)
Marshall, John **10** 279-281

U.S. v. Worrall (legal case)
Chase, Samuel **3** 475-476

United Steelworkers of America (USA)
Abel, Iorwith Wilber **1** 22-23
Murray, Philip **11** 264-265

United Synagogue of America (established 1913)
Schechter, Solomon **13** 524

Unity and Security, Act of (Sweden; 1789)
Gustavus III **7** 45-46

Unity Block (Chicago, Illinois)
Altgeld, John Peter **1** 180-182

Unity Church (Oak Park, Illinois)
Wright, Frank Lloyd **16** 398-401

Unity, Church of (Springfield, Massachusetts)
Richardson, Henry Hobson **13** 139-141

Universal Brotherhood, League of (established 1847)
Burritt, Elihu **3** 160

Universal Declaration of Human Rights (United Nations)
Evatt, Herbert Vere **5** 341-343
Roosevelt, Eleanor **13** 275-277

Universal German Educational Institute (Keilham; established 1816)
Froebel, Friedrich Wilhelm August **6** 122-123

Universal joint (instrument)
Hooke, Robert **7** 475

Universal military training
Marshall, George Catlett **10** 278-279
Scharnhorst, Gerhard Johann David von **13** 521-522
Wood, Leonard **16** 369-370

Universal Races Congress, First (1911; London)
Du Bois, William Edward Burghardt **5** 116-118

Universalism (theology)
Amos **1** 205
Brownson, Orestes Augustus **3** 57-58
Cartwright, Peter **3** 344-345
Chauncy, Charles **3** 485-486
Micah **10** 542-543

Universals (philosophy)
Abelard, Peter **1** 23-25
Boethius, Anicius Manlius Severinus **2** 360-361
Hobbes, Thomas **7** 421-423
Locke, John **9** 478-480
Vitoria, Francisco de **16** 1-2

Universe, orgin of
ancient theories
Anaximander **1** 209-210
Anaximenes **1** 210
Aristotle **1** 295-296
Heraclitus **7** 320
Hesiod **7** 361-362
"big-bang" theory
Lemaître, Abbè Georges Édouard **9** 315-316
Weinberg, Steven **16** 175-177
collision theory
Arrhenius, Svante August **1** 318-320
planetismal theory
Chamberlin, Thomas Chrowder **3** 415-416

Universe, system of
Aristotelian

Aristotle **1** 295-296
Hasan ibn al-Haytham **7** 190-191
Steno, Nicolaus **14** 425-426
atomistic
Democritus **4** 493-494
Epicurus **5** 292-294
Lucretius **10** 26-27
Copernican
Copernicus, Nicolaus **4** 226-227
Descartes, René **4** 505-508
Galileo Galilei **6** 180-183
Kepler, Johannes **8** 514-516
Mutis, José Celestino **11** 278-279
Recorde, Robert **13** 68-69
Einstein universe (static)
Einstein, Albert **5** 228-231
Lemaître, Abbè Georges Édouard **9** 315-316
expanding
Eddington, Arthur Stanley **5** 201-202
Hubble, Edwin Powell **8** 10-11
Lemaître, Abbè Georges Édouard **9** 315-316
galactic theories
Kapteyn, Jacobus Cornelis **8** 436-437
Shapley, Harlow **14** 155-156
geocentric
Anaximander **1** 209-210
Archimedes **1** 277-280
see also Ptolemaic, Pythagorean (below)
"Great Wall" of galaxies
Geller, Margaret Joan **6** 256-257
heliocentric
Archimedes **1** 277-280
Aristarchus of Samos **1** 290-291
Bessel, Friedrich Wilhelm **2** 234-235
see also Copernican (above)
heliocentric rejected
Bellarmine, Robert **2** 135-136
Levi ben Gershon **9** 363-364
homocentric
Bitruji, Nur al-Din Abu Ishaq al **2** 296
Eudoxus of Cnidus **5** 329-330
macrocosm-microcosm theory
Paracelsus, Philippus Aureolus **12** 91-93
pluralistic
Bruno, Giordano **3** 75-76
Empedocles **5** 282
Ptolemaic
Hasan ibn al-Haytham **7** 190-191
Hipparchus **7** 407-408
Ptolemy, Claudius **12** 473-474
Pythagorean
Pythagoras **12** 498-499
rational
Anaxagoras **1** 208-209
Anaximenes **1** 210
Heraclitus **7** 320
Tychonic
Brahe, Tycho **2** 489-490
unified mathematical
Newton, Isaac **11** 369-372

Universidad Obrera (Mexico; established 1936)
Toledano, Vicente Lombardo **15** 256-257

University Church (Salzburg)
Fischer von Erlach, Johann Bernhard **5** 459-461
Rottmayr, Johann Michael **13** 321

University Club (New York City)
McKim, Charles Follen **10** 417-418

University College (Bristol)
Marshall, Alfred **10** 277-278
Ramsay, William **13** 21-22

University College (Dublin)
Hopkins, Gerard Manley **7** 492-494

University College (Dundee, Scotland)
Geddes, Patrick **6** 246-247

University College (Ibadan, Nigeria)
Soyinka, Wole **14** 358-359

University College (London)
endowments
Bentham, Jeremy **2** 176-178
English
Spender, Stephen Harold **14** 370-371
sciences
Bragg, William Henry **2** 488-489
Galton, Francis **6** 193-194
Hahn, Otto **7** 64-65
Hill, Archibald Vivian **7** 385-386
Loewi, Otto **9** 486-487
Medawar, Peter Brian **10** 444-445
Ramsay, William **13** 21-22
Soddy, Frederick **14** 321-323
Whitehead, Alfred North **16** 242-244
social sciences
Jevons, William Stanley **8** 255-256
Petrie, William Matthew Flinders **12** 261-262
Pollard, Albert Frederick **12** 378
Schechter, Solomon **13** 524
see also London, University of

Unkiar Skellesi, Treaty of (1833)
Nesselrode, Karl Robert **11** 348-349

Unknown Lady, The (poem)
Blok, Aleksandr Aleksandrovich **2** 335

Unknown World... (poems)
Sterne, Laurence **14** 435-437

Unmoved Mover (philosophy)
Aristotle **1** 295-296
Plotinus **12** 358-359

Unnamable, The (novel)
Beckett, Samuel **2** 102-104

Uno, nessuno e centomila (novel)
Pirandello, Luigi **12** 319-321

Unofficial Rose, An (novel)
Murdoch, Iris **11** 256-257

Unordnung und frühes Leid (novella)
Mann, Thomas **10** 204-207

Unpainted Pictures (watercolor series)
Nolde, Emil **11** 419-420

Unquiet Grave, The (novel)
Connolly, Cyril **4** 204-205

Unruh, Fritz von (1885-1970), German playwright, poet, and novelist
Brecht, Bertolt **2** 512-514

Uns ist ein Kind geborn (cantata)
Bach, Johann Sebastian **1** 416-419

Unsafe at Any Speed (book)
Nader, Ralph **11** 290-291

Unsichtbare Loge, Die (novel)
Richter, Johann Paul Friedrich **13** 150-151

Unsocial Socialist, An (novel)
Shaw, George Bernard **14** 163-164

Unterm Rad (novel)
Hesse, Hermann **7** 367-369

Untermeyer, Louis (1885-1977), American writer and editor
Lewis, Cecil Day **9** 380

Unto This Last (book; Ruskin)
Gandhi, Mohandas Karamchand **6** 201-204
Ruskin, John **13** 371-372

Unto Us a Child Is Born (cantata)
Bach, Johann Sebastian **1** 416-419

Untouchables (Hindu caste)
Ambedkar, Bhimrao Ramji **1** 190-191
Gandhi, Mohandas Karamchand **6** 201-204

Unusual Event (story)
Dostoevsky, Fyodor **5** 74-77

Unvanquished, The (novel)
Faulkner, William **5** 395-397

Unwin, Mrs. Mary (1724-1796), English-woman, patron and friend of Cowper
Cowper, William **4** 282

Unwin, Sir Raymond (1863-1940), English architect
Shaw, Richard Norman **14** 167-168

Uomini e no (novel)
Vittorini, Elio **16** 2-3

Uomo come fine, L' (book)
Moravia, Alberto **11** 153-155

Uomo delinquente, L' (book)
Lombroso, Cesare **9** 493

Up from Slavery (book; B. T. Washington)
Garvey, Marcus Mosiah **6** 228-229

Up Front (book)
Mauldin, Bill **10** 345-346

Up the Country (novel)
Franklin, Stella Maraia Sarah Miles **6** 68-69

Upanishads (Vedic treatises)
Roy, Ram Mohun **13** 18
Shankara **14** 150-151
see also Vedanta

UPDIKE, JOHN (born 1932), American author of poems, short stories, essays, and novels **15** 390-392

UPJOHN, RICHARD (1802-1878), English-born American architect **15** 392

Upon Appleton House, to My Lord Fairfax (poem)
Marvell, Andrew **10** 301-303

Upon the Daeth of Lord Hastings (poem)
Dryden, John **5** 106-107

Upon the Death of O.C. (poem)
Marvell, Andrew **10** 301-303

Upper Canada (former British province)
Brock, Isaac **3** 12-13
Fraser, Simon **6** 74-75
Gourlay, Robert **6** 474
Hull, William **8** 29-30
Lafontaine, Louis-Hippolyte **9** 157-158
Robinson, John Beverley **13** 210
Selkirk, 5th Earl of **14** 96

Upper Congo (river, Africa)
Brazza, Pierre Paul François Camille Savorgnan de **2** 509-510

Upper Deck (painting)
Sheeler, Charles **14** 170-171

Upper Egypt
see Egypt

Upper Louisiana
see Missouri

Upper Nile (province, Sudan)
Baker, Samuel White **1** 454-455
Mahdi **10** 137-138

Upper Peru
see Bolivia

Upper Volta (former territory, French West Africa)
Houphouët-Boigny, Felix **7** 519-520

Uppsala, University of (Sweden)
Linnaeus, Carl **9** 427-429
Söderblom, Nathan **14** 323-324
Theorell, Axel Hugo Theodor **15** 176-177
Tiselius, Arne Wilhelm Kaurin **15** 240-241

Upright Motive No.1 (sculpture)
Moore, Henry **11** 146-148

Uprising, The (painting)
Daumier, Honoré Victorin **4** 403-405

Uranium (element—chemistry)
nuclear energy
Bethe, Hans Albrecht **2** 238-239
Bohr, Niels Henrik David **2** 366-368
Fermi, Enrico **5** 422-424
Lawrence, Ernest Orlando **9** 248-250
research
Becquerel, Antoine Henri **2** 108-109
Compton, Arthur Holly **4** 186-188
Hahn, Otto **7** 64-65
Joliot-Curie, Jean Frédéric **8** 327-328
Kapitsa, Pyotr Leonidovich **8** 433-435
Rutherford, Ernest **13** 384-387
Soddy, Frederick **14** 321-323

Uranus (planet)
Adams, John Couch **1** 51-52
Herschel, William **7** 341-343
Leverrier, Urbain Jean Joseph **9** 361-362
Newcomb, Simon **11** 361-362

Urartu (ancient kingdom, North of Assyria)
Sargon II **13** 482
Tiglath-pileser III **15** 221-222

URBAN II (Otto de Lagery; 1042-99), pope 1088-99 **15** 393
Anselm of Canterbury **1** 244-245
Henry IV **7** 292

Urban V (Guillaume de Grimoard; 1310-70), pope 1362-70
Boccaccio, Giovanni **2** 351-353
Guy de Chauliac **7** 54

URBAN VI (Bartolomeo Prignano; 1318-89), pope 1378-89 **15** 394
Catherine of Siena **3** 369-370
Wenceslaus **16** 201-202

Urban VIII (Maffeo Barberini; 1568-1644), pope 1623-44
Bernini, Gian Lorenzo **2** 214-216
Claude Lorrain **4** 89-90
Galileo Galilei **6** 180-183
Jogues, Isaac **8** 270-271
Pázmány, Péter **12** 164-165

Urban, Joseph (1872-1933), Austrian-American architectural designer
Ziegfeld, Florenz **16** 516-517

Urban government
see Municipal government

Urban planning
see Town planning

Urbanists and Architects Team (URTEC; Japan)
Tange, Kenzo **15** 99-101

Urbina, Isabel de (died 1594), Spanish wife of Lope de Vega
Lope Félix de Vega Carpio **9** 503-506

Urbina, José Maria (1808-1891), Ecuadorian political leader, president 1852-56
Flores, Juan José **5** 491
García Moreno, Gabriel **6** 209-210
Montalvo, Juan María **11** 119-120

Urdaneta, Andrés de (1498-1568), Spanish navigator
Velasco, Luis de **15** 450-451

Urdu (Hindustani language)
Iqbal, Muhammad **8** 132-133
Premchand **12** 439

UREY, HAROLD CLAYTON (1893-1981), American chemical physicist and geochemist **15** 394-396
Hevesy, George Charles de **7** 371
Lewis, Gilbert Newton **9** 384-385

Ur-Hamlet (play)
Kyd, Thomas **9** 140-141

Uriah (flourished 10th century B.C.), Hittite captain in army of Israel
David, Jacques Louis **4** 407-409

Uriburu, José F. (1868-1932), Argentine political leader
Justo, Agustin Pedro **8** 396

Uric acid (chemistry)
Baeyer, Johann Friedrich Adolf von **1** 432
Fischer, Emil **5** 456-457
Hopkins, Frederick Gowland **7** 491-492
Liebig, Justus von **9** 403-404
Scheele, Karl Wilhelm **13** 525-526

Uriel in the Sun (painting)
Allston, Washington **1** 176-177

URQUIZA, JUSTO JOSÉ (1801-1870), Argentine dictator, general, and statesman **15** 396-397
Rosas, Juan Manuel de **13** 290-291

Urraca (1081-1126), Queen of Castile and León 1109-26
Alfonso I **1** 148
Alfonso VI **1** 149

Ursins, Princess des (1642-1722), French nobleman
Philip V **12** 276-277

Ursuline Church (Salzburg)
Fischer von Erlach, Johann Bernhard **5** 459-461

Ursulines (religious congregation)
Paul III **12** 144-145

Urteil, Das (story)
Kafka, Franz **8** 403-406

Uruguay, Eastern Republic of (nation, South East South America)
independence wars (1825-1828)
Artigas, José Gervasio **1** 323
Caxias, Duque de **3** 386
Lavalleja, Juan Antonio **9** 238-239
Rivera, Fructuoso **13** 184-185
Italian Legion
Garibaldi, Giuseppe **6** 215-217
20th century
Batlle y Ordóñez, José **2** 58-59
Rio Branco, Barão do **13** 177
Terra, Gabriel **15** 154-155
see also Triple Alliance, War of the (1865-1870)

Uruguayan literature
Rodó, José Enrique **13** 240-241
Zorrilla de San Martin, Juan **16** 530-531

Urvina, José Maria
see Urbina, José Maria

U.S.A. (novel; trilogy)
Dos Passos, John Roderigo **5** 69-71

Ushant (book)
Aiken, Conrad **1** 90-91

Utah (state, United States)
Buchanan, James **3** 89-90
Cleveland, Stephen Grover **4** 108-110
Hearst, George **7** 242
Thayer, Eli **15** 168

Young, Brigham **16** 469-470

Utah, University of
Elsasser, Walter Maurice **5** 277-278
Young, Brigham **16** 469-470

UTAMARO, KITAGAWA (1753-1806), Japanese printmaker **15** 397

UTHMAN DON FODIO (1755-1816), Moslem teacher and theologian **15** 397-398
Bello, Ahmadu **2** 139-140

Uticensus, Marcus Porcius Cato
see Cato the Younger

Utilitarianism (philosophy)
critics
Carlyle, Thomas **3** 304-305
Dickens, Charles John Huffam **4** 538-541
Sidgwick, Henry **14** 213
expounders
Bentham, Jeremy **2** 176-178
Chadwick, Edwin **3** 404-405
Jevons, William Stanley **8** 255-256
Mill, James **11** 21
Mill, John Stuart **11** 21-23
Paley, William **12** 72
forerunners
Hume, David **8** 31-34
Mandeville, Bernard **10** 192
historians of
Halévy, Élie **7** 76
influenced by
Becarria, Marchese di **2** 97-98

Utility (economics)
Marshall, Alfred **10** 277-278
see also Marginal utility

Utopian communities
Brook Farm (Massachusetts)
Brisbane, Albert **3** 9
Brownson, Orestes Augustus **3** 57-58
Ripley, George **13** 179-180
Harmony Hall (Hampshire, England)
Owen, Robert **12** 39-40
Harmony (Pennsylvania)
Rapp, George **13** 42-43
Icaria (Illinois)
Cabet, Étienne **3** 196
Kirtland (Ohio)
Smith, Joseph **14** 297-298
Nashoba (Tennessee)
Wright, Frances **16** 397-398
Nauvoo (Illinois)
Smith, Joseph **14** 297-298
New Harmony (Indiana)
Owen, Robert **12** 39-40
see also Fruitlands

Utopian literature
Bellamy, Edward **2** 134-135
Burton, Robert **3** 166-167
Butler, Samuel **3** 183
Campanella, Tommaso **3** 249
Harrington, James **7** 166-167
More, Thomas **11** 156-157
Mqhayi, Samuel Edward Krune **11** 223

Utopian socialism
Blanc, Louis **2** 318-319
Fourier, François Charles Marie **6** 31-32
Olivetti, Adriano **11** 501-502
Owen, Robert **12** 39-40
Pridi Phanomyong **12** 449
Veblen, Thorstein Bunde **15** 449-450

Utopianism (philosophy)
Coleridge, Samuel Taylor **4** 154-156
Godwin, William **6** 383-384
Helvétius, Claude Adrien **7** 273-274
K'ang Yu-wei **8** 426-428
Marx, Karl **10** 304-308
Plato **12** 345-347

Utrecht, Treaty of (1713)
Anne **1** 241-242
Bolingbroke, Viscount **2** 374-375
Harley, Robert **7** 159-160
Philip V **12** 276-277
Pope, Alexander **12** 395-397
Saxe, Comte de **13** 507-508
Victor Amadeus II **15** 482-483

Utrecht, Union of (1579)
William the Silent **16** 300-302

Utrillo, Maurice (1883-1955), French painter
Modigliani, Amedeo **11** 72-73

Uzziah (reigned 780-740 B.C.), king of Judah
Amos **1** 205
Isaiah **8** 146-147
and radio engineer **16** 539-540

V

V-1 and 2 (rocket)
Goddard, Robert Hutchings **6** 376-377
von Braun, Wernher **16** 17-18

Vaca, Álvar Núñez Cabeza de
see Cabeza de Vaca, Álvar Núñez

Vacation Land (play)
Betti, Ugo **2** 246

Vaccination
see Inoculation (immunology)

Vaccines
Sabin, Albert Bruce **13** 401-402

Vacuum (physics)
Boyle, Robert **2** 469-471
De Forest, Lee **4** 459-460
Goddard, Robert Hutchings **6** 376-377
Guericke, Otto Von **7** 27-28
Röntgen, Wilhelm **13** 273-275

Vagabond, Baron, The (film)
Garbo, Greta **6** 205-207

Vagabonde, La (novel)
Colette, Sidonie Gabrielle **4** 158-159

Vagabonds (novel)
Hamsun, Knut **7** 113-114

Vagusstoff
see Acetylcholine (chemistry)

Vail, Alfred (1807-1859), American pioneer in telegraphy
Morse, Samuel Finley Breese **11** 192-193

Vail, Theodore Newton (1845-1920), American telephone and telegraph executive
Bell, Alexander Graham **2** 129-131

Vajirunhis (died 1894), Thai crown prince
Chulalongkorn **4** 43-45

Val Verde, battle of (1861)
Carson, Christopher **3** 334-335

VALDEZ, LUIS (born 1940), Hispanic American playwright and filmmaker **15** 399-400

VALDIVIA, PEDRO DE (circa 1502-53), Spanish conquistador and professional soldier **15** 400-401
Lautaro **9** 235

Vale of Soul-making (poem)
Keats, John **8** 470-472

Val-ès-Dunes, battle of (1047)
William I **16** 290-291

Valence, Synod of (855)
Erigena, John Scotus **5** 308-309

Valens (circa 328-378), Easterm Roman emperor 364-378
Basil the Great **2** 51-52
Theodosius **15** 176

VALENTI, JACK JOSEPH (born 1921), presidential adviser and czar of the American film industry **15** 401-403

Valentine (novel)
Sand, George **13** 459-461

Valentinian (play)
Fletcher, John **5** 487

Valentinian II (372-392), Roman emperor 375-383
Theodosius **15** 176

Valentinian III (419-455), Roman emperor of the West 425-455
Attila **1** 360
Gaiseric **6** 172
Leo I **9** 329-330

VALERA Y ALCALÁ GALIANO, JUAN (1824-1905), Spanish novelist and diplomat **15** 403
Azaña Diaz, Manuel **1** 396-397

VALERIAN (Publius Licinius Valerianus; circa 200-circa 260), Roman emperor 253-260 **15** 404-405

VALÉRY, PAUL AMBROISE (1871-1945), French poet, philosopher, and critic **15** 405-406
Baudelaire, Charles Pierre **2** 61-63
Breton, André **2** 519-520
Claudel, Paul Louis Charles **4** 90-91
Mallarmé, Stéphane **10** 172-173
Rilke, Rainer Maria **13** 171-172
Stravinsky, Igor Fedorovich **14** 502-506
Ungaretti, Giuseppe **15** 389-390

Valjean, Jean (literary character)
Hugo, Victor Marie **8** 22-25

Valkyrie, The (opera)
Wagner, Richard **16** 40-43

VALLA, LORENZO (circa 1407-57), Italian humanist **15** 406

VALLANDIGHAM, CLEMENT LAIRD (1820-1871), American politician **15** 406-407
Wood, Fernando **16** 367-368

VALLE INCLÁN, RAMÓN MARIA DEL (circa 1866-1936), Spanish novelist, playwright, and poet **15** 407-408

VALLEJO, CÉSAR ABRAHAM (1892-1938), Peruvian poet **15** 408-409

Vallès, Jules Louis Joseph (1832-1885), French author and journalist
Courbet, Jean Desiré Gustave **4** 271-273

Valley Forge (Pennsylvania)
Howe, William **7** 538-539
Marshall, John **10** 279-281
Peale, Charles Willson **12** 169-171
Pulaski, Casimir **12** 480-481
Steuben, Frederick William Augustus von **14** 438-439

Valley of Bones, The (novel)
Powell, Anthony **12** 422-423

Valley of Fear, The (novel)
Doyle, Arthur Conan **5** 91-92

Valley of Mexico (painting)
Velasco, Luis de **15** 450-451

Valley of Oaxaca (painting)
Velasco, Luis de **15** 450-451

Valley of the Kings (Egypt)
Amenhotep III **1** 194-195
Hatshepsut **7** 196-197
Thutmose III **15** 216-217

Valley of Tiffauge (painting)
Rousseau, Théodore **13** 328

Vallotton, Félix (1865-1925), Swiss woodcut artist and painter
Kirchner, Ernst Ludwig **9** 34-35

Valmiki (flourished 3d century B.C.), reputed author of the Sanskrit Ramayana
Kalidasa **8** 414-415

Valois dynasty (France; reigned 1328-1589)
Louis XI **9** 526-528
Louis XII **9** 528-529
Medici, Catherine de' **10** 445-449
Philip VI **12** 277-278

Valse, La (musical composition)
Ravel, Maurice Joseph **13** 54-55

Valse triste (musical composition)
Sibelius, Jean Julius Christian **14** 211-212

Valses nobles et sentimentales (musical composition)
Ravel, Maurice Joseph **13** 54-55

Value (economics)
Böhm-Bawerk, Eugen von **2** 366
Jevons, William Stanley **8** 255-256
Marx, Karl **10** 304-308
Ricardo, David **13** 123-124

Value (philosophy)
Lewis, Clarence Irving **9** 381
Meinong, Alexius Ritter von Handschuchsheim **10** 461-462
Perry, Ralph Barton **12** 239-240

Van
see Urartu (ancient kingdom)

VAN BUREN, MARTIN (1782-1862), American statesman, president 1837-41 **15** 410-411
domestic policy
Cinque, Joseph **4** 62
Ross, John **13** 303-304
Scott, Winfield **14** 70-71
Tyler, John **15** 368-369
Wilkes, Charles **16** 279-280
opponents
Clinton, DeWitt **4** 112-113
Harrison, William Henry **7** 180-181
Polk, James Knox **12** 374-376
Walker, Robert John **16** 67-68
supporters
Bancroft, George **1** 483-484
Blair, Francis Preston **2** 313-315
Burlingame, Anson **3** 144-145
Cameron, Simon **3** 246-247
Jackson, Andrew **8** 168-172
Marcy, William Learned **10** 247-248
Wilmot, David **16** 312-313

Van Dahorst, Anthonis Mor
see Moro, Antonio

Van Devanter, Willis (1859-1941), American jurist
Black, Hugo Lafayette **2** 301-303

VAN DER GOES, HUGO (flourished 1467-82), Flemish painter **15** 416-417
Geertgen tot Sint Jans **6** 248
Ghirlandaio, Domenico **6** 292-293
Schongauer, Martin **14** 26-28

VAN DIEMEN, ANTHONY MEUZA (1593-1645), Dutch colonial official and merchant **15** 420
Coen, Jan Pieterszoon **4** 133
Tasman, Abel Janszoon **15** 113-114

Van Diemen's Land
see Tasmania

VAN DOESBURG, THEO (1883-1931), Dutch painter **15** 421
de Stijl
see De Stijl
influence of
Calder, Alexander **3** 216-218
Mies van der Rohe, Ludwig **11** 10-12

VAN DONGEN, KEES (Cornelis Theodorus Marie Van Dongen; 1877-1968), Fauvist painter, portraitist, and socialite **15** 421-422
Kirchner, Ernst Ludwig **9** 34-35
Matisse, Henri **10** 336-337

Van Doren, Carl (1885-1950), American critic and biographer
Eggleston, Edward **5** 223-224

VAN DUYN, MONA (born 1921), first woman to be appointed poet laureate of the United States **15** 422-423

VAN DYCK, ANTHONY (1599-1641), Flemish painter **15** 423-425
Gainsborough, Thomas **6** 170-172
Jordaens, Jacob **8** 347-349
Lely, Peter **9** 315
Magnasco, Alessandro **10** 127-128
Murillo, Bartolomé Esteban **11** 258-259
Reynolds, Joshua **13** 115-116
Rottmayr, Johann Michael **13** 321
Rubens, Peter Paul **13** 339-342
Veronese, Paolo **15** 469-470

VAN EEKELEN, WILLEM FREDERIK (born 1931), Dutch secretary-general of the Western European Union **15** 426-427

VAN GOGH, VINCENT (1853-1890), Dutch painter **15** 427-429
associates
Gauguin, Paul **6** 236-238, 340
influence of
Kirchner, Ernst Ludwig **9** 34-35
Matisse, Henri **10** 336-337
Mondrian, Piet **11** 101-102
Nolde, Emil **11** 419-420
Vlaminck, Maurice **16** 6
influenced by
Hokusai, Katsushika **7** 447-448
Seurat, Georges Pierre **14** 120-122

VAN HORNE, SIR WILLIAM CORNELIUS (1843-1915), American-born Canadian railroad entrepreneur **15** 429-430
Cullen, Maurice Galbraith **4** 334
Morrice, James Wilson **11** 181-182

Van Loo, Jean Baptiste (1684-1745), French painter
Chardin, Jean Baptiste Siméon **3** 442-443

Van Loo, Michel (1707-1771), French painter
Goya y Lucientes, Francisco de Paula José de **6** 476-478

VAN RENSSELAER, KILIAEN (circa 1580-1643), Dutch merchant and colonial official in America **15** 430-431

Van Vechten, Carl (1880-1964), American writer
Hughes, Langston **8** 18-19

Van Zorn (drama)
Robinson, Edwin Arlington **13** 201-202

Vanadium (element—chemistry)
Berzelius, Jöns Jacob **2** 231-233

VANBRUGH, SIR JOHN (1664-1726), English architect and dramatist **15** 409-410
Adam, Robert and James **1** 38-40
Congreve, William **4** 200-201
Hawksmoor, Nicholas **7** 211-212
Wren, Christopher **16** 393-394

VANCE, CYRUS R. (born 1917), American secretary of the army and secretary of state **15** 411-413

VANCE, ZEBULON BAIRD (1830-1894), American politician **15** 413-414
Letcher, John **9** 359-360

Vancouver (city, Washington)
McLoughlin, John **10** 423-424

VANCOUVER, GEORGE (1758-1798), English explorer and navigator **15** 414-415

Vandals (German nation)
Belisarius **2** 128-129
Gaiseric **6** 172
Justinian I **8** 393-395
Leo I **9** 329-330
Procopius of Caesarea **12** 457-458
Ricimer, Flavius **13** 151-152
Stilicho, Flavius **14** 452-453
Ulfilas **15** 384

Vandenberg, Arthur (1884-1951), American politician
Truman, Harry S. **15** 314-316

VANDER ZEE, JAMES (1886-1983), photographer of the people of Harlem **15** 418-419

VANDERBILT, CORNELIUS (1794-1877), American financier, steamship and railroad builder **15** 415-416
Corning, Erastus **4** 238-239
Drew, Daniel **5** 101-102
Fisk, James **5** 464-465
Garrett, John Work **6** 225
Gould, Jay **6** 470-472
Keith, Minor Cooper **8** 476-477
Smith, Gerrit **14** 290-291
Walker, William **16** 68-69

Vanderbilt, George Washington (1862-1914), American agriculturist
Hunt, Richard Morris **8** 44

Vanderbilt, William H. (1821-1885), American businessman
Morgan, Junius Spencer **11** 166-167

Vanderbilt University (Nashville, Tennessee)
Ransom, John Crowe **13** 39-40
Vanderbilt, Cornelius **15** 415-416

Warren, Robert Penn **16** 121-122

Vanderbilt (William K.) House (New York City)
Hunt, Richard Morris **8** 44

VANDERLYN, JOHN (1775-1852), American painter **15** 417
Durand, Asher Brown **5** 156-157
Peale, Rembrandt **12** 172-173

Vandover and the Brute (novel)
Norris, Benjamin Franklin Jr. **11** 427-428

VANE, SIR HENRY (1613-1662), English statesman **15** 425-426
Hutchinson, Anne Marbury **8** 69-71
Vane, Henry **15** 425-426
Williams, Roger **16** 304-305
Winthrop, John **16** 339-341

Vanessa (literary character)
Swift, Jonathan **15** 51-54

Vanessa (opera)
Barber, Samuel **1** 500-501
Menotti, Gian Carlo **10** 509-510

Vanhomrigh, Esther (1690-1723), English literary model
Swift, Jonathan **15** 51-54

Vanities (revue)
Fields, W. C. **5** 444

Vanity Fair (magazine)
Brown, Tina **3** 47-48
Harris, Frank **7** 172-173
Hughes, Langston **8** 18-19
Parker, Dorothy Rothschild **12** 106
Sherwood, Robert Emmet **14** 189-190
Steichen, Edward **14** 411-412
Ward, Artemus **16** 112-113
Wilson, Edmund **16** 318-319

Vanity Fair (novel)
Thackeray, William Makepeace **15** 159-161

Vanity of Human Wishes, The (satire)
Johnson, Samuel **8** 315-317
Juvenal **8** 397-399

Vanloo, Carle (1705-1765), French painter
Boucher, François **2** 440-442
Houdon, Antoine **7** 516-517

Vannucci, Pietro
see Perugino

Vanquished (sculpture)
Rodin, Auguste **13** 236-238

Vansittart, Henry (1732-1770), Anglo-Indian administrator
Hastings, Warren **7** 195-196

VAN'T HOFF, JACOBUS HENDRICUS (1852-1911), Dutch physical chemist **15** 431-432
Arrhenius, Svante August **1** 318-320
Fischer, Emil **5** 456-457
Vries, Hugo de **16** 33-36

Vanzetti, Bartolomeo
see Sacco and Vanzetti

Väratä, Peace of (1790)
Gustavus III **7** 45-46

Vardaman, James Kimble (1861-1930), American politician
Tillman, Benjamin Ryan **15** 225-226

VARDHAMANA MAHAVIRA (circa 540-470 B.C.), Indian ascetic philosopher **10** 135-137

Varennes, Pierre Gaultier de
see La Verendrye, Sieur de

VARÈSE, EDGARD (1883-1965), French-American composer **15** 432-433
Busoni, Ferruccio Benvenuto **3** 173-174
Ives, Charles Edward **8** 159-160
Lutoslawski, Witold **10** 52-53
Still, William Grant **14** 455-456
Stravinsky, Igor Fedorovich **14** 502-506

VARGAS, GETULIO DORNELLES (1883-1954), Brazilian political leader **15** 433-434
Aranha, Osvaldo **1** 272-273
Goulart, João **6** 467-469
Kubitschek de Oliveira, Juscelino **9** 113-115
Prestes, Luiz Carlos **12** 442-444
Villa-Lobos, Heitor **15** 496-497

VARGAS LLOSA, MARIO (born 1936), Peruvian novelist, critic, journalist, screenwriter, and essayist **15** 434-436

Variation of Animals and Plants under Domestication (book; Darwin)
Burbank, Luther **3** 129-131
Darwin, Charles Robert **4** 397-399

Variations on a Theme (sculpture)
Manzù, Giacomo **10** 224-225

Variety Lights (film)
Fellini, Federico **5** 408-409

Varinus
see Guarino da Verona

Varinus Rufus, Lucius (flourished 1st century B.C.), Roman poet
Horace **7** 500-503
Virgil **15** 507-510

VARMUS, HAROLD ELIOT (born 1939), medical research expert and director of the National Institutes of Health (1993-) **15** 436-437

VARNHAGEN, FRANCISCO ADOLFO DE (1816-1878), Brazilian historian **15** 437-438

VARRO, MARCUS TERENTIUS (116-27 B.C.), Roman scholar and writer **15** 438-439
Celsus, Aulus Cornelius **3** 393

VARTHEMA, LUDOVICO DI (circa 1470-circa 1517), Italian traveler and adventurer **15** 439-440

Vasa dynasty (Sweden; reigned 1521-1654)
Gustavus I **7** 42-43
Gustavus II **7** 43-45
Gustavus III **7** 45-46
Oxenstierna, Axel Gustafsson **12** 44-45

Vasa, Gustavus
see Gustavus I Eriksson

VASARELY, VICTOR (born 1908), Hungarian-French artist **15** 440-442

VASARI, GIORGIO (1511-1570), Italian painter, architect, and author **15** 442-443
Andrea del Sarto **1** 224-225-183
Bronzino **3** 19
Duccio di Buoninsegna **5** 121-122
Giotto **6** 342-345
Titian **15** 242-244
van der Goes, Hugo **15** 416-417
Vignola, Giacomo da **15** 493-494

VASCONCELOS, JOSÉ (1882-1959), Mexican educator and author **15** 443-444
Chávez, Carlos **3** 486
Mistral, Gabriela **11** 55-56
Obregón, Álvaro **11** 458-459

Vase with Anemones (painting)
Redon, Odilon **13** 75-76

Vásquez, Gabriel (1549-1604), Spanish theologian
Pázmány, Péter **12** 164-165

Vassa, Gustavus
see Equiano, Olaudah

Vassall-Craigie-Longfellow House (Cambridge, Massachusetts)
Harrison, Peter **7** 179-180
Longfellow, Henry Wadsworth **9** 499-500

Vassar College (Poughkeepsie, New York State)
Blanding, Sarah Gibson **2** 322-323
Breuer, Marcel **2** 520-521
Flanagan, Hallie **5** 478-479
Krenek, Ernst **9** 98-99
Mitchell, Maria **11** 61
Morse, Samuel Finley Breese **11** 192-193
Renwick, James **13** 102-103

Vassar, Matthew (1792-1868), American merchant
Mitchell, Maria **11** 61

Vatican City, State of the (nation; Rome)
created (1929)
Croce, Benedetto **4** 313-314
Mussolini, Benito **11** 272-274
Pius XI **12** 337-339
foreign relations
Franco Bahamonde, Francisco **6** 52-54
Leo XIII **9** 334-336
Maritain, Jacques **10** 263
Secretariat of State
Paul VI **12** 146-148
Vatican Grottoes
Arnolfo di Cambio **1** 315-316
Vatican Library
Paul III **12** 144-145
Vatican Palace
Angelico **1** 235-236
Bramante, Donato **2** 493-494
Correggio **4** 249-251

Raphael **13** 40-42
Sangallo family **13** 464-466
see also Papacy; Roman Catholic Church; St. Peter's (new; Rome)
see also Sistine Chapel

Vatican Councils
First (1869-1870)
Döllinger, Josef Ignaz von **5** 47-48
John, XXIII **8** 277-280
Manning, Henry Edward **10** 209-210
Pius IX **12** 335-336
see also Infallibility, papal
Second (1962-1965)
Bea, Augustinus **2** 79
John, XXIII **8** 277-280, 12
Küng, Hans **9** 129-130
Maritain, Jacques **10** 263
Paul VI **12** 146-148
Pius XII **12** 339-340
Rahner, Karl **13** 4-5

Vatican Swindle, The (book)
Gide, André **6** 308-309

Vatutin, Nikolai (1900?-1944), Russian general
Konev, Ivan Stefanovich **9** 81-82

Vauban, Marquis de (Sébastien Le Prestre; 1633-1717), French military engineer
Carnot, Lazare Nicolas Marguerite **3** 313-314

Vaudoyer, A.L.T. (1756-1846), French architect
Labrouste, Pierre François Henri **9** 144

Vaudremer (bust)
Carpeaux, Jean Baptiste **3** 318-319

VAUDREUIL-CAVAGNAL, MARQUIS DE (Pierre Fransçois de Regaud; 1698-1778), Canadian-born governor of New France **15** 444
Montcalm de Saint-Véran, Marquis de **11** 122-123
Murray, James **11** 261-262

VAUGHAN, HENRY (1621/22-95), British poet **15** 444-445
Donne, John **5** 60-61

VAUGHAN, SARAH LOIS (1924-1990), jazz singer **15** 445-446

VAUGHAN WILLIAMS, RALPH (1872-1958), English composer **15** 446-447
Elgar, Edward **5** 247-248
Holst, Gustav **7** 459-460
Trevelyan, George Macaulay **15** 294-295

Vaux, Calvert (1824-1895), English-born American landscape architect
Church, Frederick Edwin **4** 49-50
Downing, Andrew Jackson **5** 90-91
Olmsted, Frederick Law **11** 503-504

Vaux-le-Vicomte (château)
Le Brun, Charles **9** 269-270
Le Nôtre, André **9** 328-329
Le Vau, Louis **9** 360-361

VAVILOV, NIKOLAI IVANOVICH (1887-1943), Russian botanist and geneticist **15** 447-448

Vavilov, Sergei (1891-1951), Russian physicist
Cherenkov, Pavel Alekseevich **3** 502-503

Vavilov-Cherenkov effect
see Cherenkov effect

VÁZQUEZ, HORACIO (1860-1936), president of the Dominican Republic 1903-04 and 1924-30 **15** 448-449
Trujillo Molina, Rafael Leonidas **15** 313-314

VEBLEN, THORSTEIN BUNDE (1857-1929), American political economist and sociologist **15** 449-450
Clark, John Bates **4** 76-77

Vecchia, La (painting)
Giorgione **6** 340-341

Vecellio, Tiziano
see Titian

Vector analysis (mathematics)
Gibbs, Josiah Willard **6** 302-303

Veda (Hinduism)
Dayananda Saraswati **4** 431
Ghose, Aurobindo **6** 293-294
Kalidasa **8** 414-415
Roy, Ram Mohun **13** 18
Shankara **14** 150-151

Vedanta (Hinduism)
Radhakrishnan, Sarvepalli **12** 537-538
Roy, Ram Mohun **13** 18
Shankara **14** 150-151
see also Upanishads

Vedanta Society of New York (established 1896)
Vivekananda **16** 4-5

Vedute (painting style)
Canaletto **3** 257-258
Guardi, Francesco **7** 24-25

Veen, Otto van (1556-1629?), Dutch painter
Rubens, Peter Paul **13** 339-342

Vega Carpio, Lope Félix
see Lope de Vega

Vega Enterprise, The (radio script)
Dürrenmatt, Friedrich **5** 164-165

Vega, Inca Garcilaso de la
see Garcilaso de la Vega, Inca

Vegetable, The (play)
Fitzgerald, Francis Scott Key **5** 470-472

Vegius, Mapheus (1406-1458),
Douglas, Gavin **5** 77-78

Veils (set of paintings)
Louis, Morris **9** 538-539

Veintemilla, Ignacio de (1830-1909), Ecuadorian general and dictator
Montalvo, Juan María **11** 119-120

Veit, Dorothea
see Schlegel, Dorothea Veit von

VELASCO, JOSÉ MARÍA (1840-1912), Mexican painter **15** 450-451
Plaza Lasso, Galo **12** 350-351
Rivera, Diego **13** 183-184

VELASCO, LUIS DE (1511-1564), Spanish colonial administrator **15** 450-451
Oñate, Juan de **11** 513-514

Velasco, Treaty of (1836)
Santa Ana, Antonio López de **13** 471-472

VELASCO ALVARADO, JUAN (1910-1977), Peruvian army officer who seized power in 1968 **15** 451-452

VELASCO IBARRA, JOSÉ MARÍA (1893-1979), Ecuadorian statesman, five time president **15** 452-454

VELÁZQUEZ, DIEGO RODRÍGUEZ DE SILVA Y (1599-1660), Spanish painter **15** 454-456
associates
Narváez, Pánfilo de **11** 315
Zurbarán, Francisco de **16** 534-535
influence of
Goya y Lucientes, Francisco de Paula José de **6** 476-478
Le Nain, Antoine, Louis and Mathieu **9** 321-322
Manet, Édouard **10** 193-194
Picasso, Pablo **12** 292-295
Ter Borch, Gerard **15** 146
Toulouse-Lautrec, Henri de **15** 273-274
Whistler, James Abbott McNeill **16** 225-226
influenced by
Caravaggio **3** 282-284
Ribera, Jusepe de **13** 122-123
Veronese, Paolo **15** 469-470

VELÁZQUEZ, NYDIA MARGARITA (born 1953), Hispanic American politician **15** 456-459

VELÁZQUEZ DE CUÉLLAR, DIEGO (circa 1465-1523), Spanish conqueror, founder of Cuba **15** 459
Cortés, Hernán **4** 255-256

Velde, Esais van de (1590?-1630), Dutch painter
Goyen, Jan van **6** 478-479

VELDE, HENRY VAN DE (1863-1957), Belgian painter, designer, and architect **15** 419-420
Gropius, Walter **7** 13-14

Vendée, La (novel)
Trollope, Anthony **15** 300-302

Vendor of Sweets, The (novel)
Narayan, R. K. **11** 313-314

Venerable Bede
see Bede, St.

Venetia (novel)
Disraeli, Benjamin **5** 27-29

Venetia (region, Italy)
Victor Emmanuel II **15** 483-484

Venetian Games (musical composition)
Lutoslawski, Witold **10** 52-53

Venezia (painting)
Luz, Arturo Rogerio **10** 56-57

Venezia, Domenico di Bartolomeo da
see Veneziano, Domenico

VENEZIANO, DOMENICO (Domenico di Bartolomeo da Venezia; 1410?-1461), Italian painter **15** 459-460
Andrea del Castagno **1** 223-224
Angelico **1** 235-236
Gentile da Fabriano **6** 266-267
Piero della Francesca **12** 301-302

Venezuela, Republic of (nation, South America)
boundary disputes
Cleveland, Stephen Grover **4** 108-110
Harrison, Benjamin **7** 178-179
Lodge, Henry Cabot **9** 482-483
Olney, Richard **11** 504-505
Rio Branco, Barão do **13** 177
claims disputes
Drago, Luis María **5** 92-93
dictatorship
Gómez, Juan Vicente **6** 417-418
Pérez Jiménez, Marcos **12** 217-218
exploration
Columbus, Christopher **4** 176-179
Raleigh, Walter **13** 9-11
Vespucci, Amerigo **15** 476-478
independence
Bello, Ahmadu **2** 139-140
Bolívar, Simón **2** 375-377
Miranda, Francisco de **11** 52-53
Páez, José Antonio **12** 58
Sucre, Antonio José de **15** 11-12
missionaries
Las Casas, Bartolomé de **9** 211-212
nationalization of oil industry
Pérez, Carlos Andrés **12** 212-214
presidents
Betancourt, Rómulo **2** 237-238
Caldera Rodríguez, Rafael **3** 218-219
Gallegos Freire, Rómulo **6** 185-186
Pérez, Carlos Andrés **12** 212-214
U.S. intervention
Roosevelt, Theodore **13** 280-283

Venezuelan literature
Gallegos Freire, Rómulo **6** 185-186

Venice (city, Italy)
Byzantine ally
Manuel I **10** 218-219
colonial expansion
Dandolo, Enrico **4** 386-387
see also Crusades—Fourth
Ducal Palace
Canaletto **3** 257-258
Gentile da Fabriano **6** 266-267
Mantegna, Andrea **10** 215-216
Pisanello **12** 323-324
Sansovino, Jacopo **13** 470-471
Veronese, Paolo **15** 469-470
founded
Mark **10** 266-267
Italian cities and
Medici, Lorenzo de' **10** 450-451
Polo, Marco **12** 380-382
League of Venice
Borgia, Cesare **2** 412-413
Louis XII **9** 528-529
liberation from Austria
Manin, Daniele **10** 197-198
Ottoman wars
Mehmed the Conqueror **10** 452-454
papal relations
Julius II **8** 384-386
Sarpi, Paolo **13** 487-488
Portugal and
Covilhão, Pedro de **4** 278-279
Manuel I **10** 219-220
unification of Italy
Garibaldi, Giuseppe **6** 215-217
see also Italy

VENIZELOS, ELEUTHERIOS (1864-1936), Greek statesman **15** 460-461

Venne, Adriaen Petersz van der (1589-1662), Dutch painter
Le Nain, Antoine, Louis and Mathieu **9** 321-322

Ventre de Paris, Le (novel)
Zola, Émile **16** 526-528

Ventris, Michael (1922-1956), English linguist
Evans, Arthur John **5** 335-336

VENTURI, ROBERT (born 1925), American architect **15** 461-463

Venus ... (art)
Courbet, Jean Desiré Gustave **4** 271-273
Giorgione **6** 340-341
Giovanni da Bologna **6** 345-346
Holbein, Hans the Younger **7** 449-450
Le Nain, Antoine, Louis and Mathieu **9** 321-322
Titian **15** 242-244
see also Aphrodite

Venus (planet)
Brahe, Tycho **2** 489-490
Cook, James **4** 214-215
Copernicus, Nicolaus **4** 226-227
Galileo Galilei **6** 180-183
Lomonosov, Mikhail Vasilevich **9** 494
Rittenhouse, David **13** 180-181
Sagan, Carl E. **13** 424-425
Winthrop, John **16** 341-342

Venus and Adonis (poem)
Shakespeare, William **14** 142-145

Vénus de Milo (poem)
Leconte de Lisle, Charles Marie René **9** 273-274

Venusberg (novel)
Powell, Anthony **12** 422-423

Vera Cruz, Ilha de
see Brazil

Veracini, Francesco Maria (1685?-1750), Italian violinist
Tartini, Giuseppe **15** 112-113

Veracruz (city, Mexico)
Cortés, Hernán **4** 255-256
Daniels, Josephus **4** 387
Díaz, José de la Cruz Porfirio **4** 534-536
Huerta, Victoriano **8** 13-14
Juárez, Benito **8** 369-372
Kearny, Stephen Watts **8** 468-469
Madero, Francisco Indalecio **10** 118-119
Maximilian of Hapsburg |**10** 358-360
Santa Ana, Antonio López de **13** 471-472
Wilson, Thomas Woodrow **16** 330-332
see also Mexican War (1846-1848)

Veracruz, battle of (1847)
Gorgas, Josiah **6** 453-454
Lee, Robert Edward **9** 292-294
Santa Ana, Antonio López de **13** 471-472
Scott, Winfield **14** 70-71

Verbeck, Guido (1830-1898), Dutch reform missionary in Japan
Okuma, Shigenobu **11** 490

Vercellae, battle of (101 B.C.)
Marius, Gaius **10** 264-265

Vercelli, Council of (1050)
Lanfranc **9** 189-190

Vercelli, Treaty of (1492)
Comines, Philippe de **4** 181

Vercingetorix (died 46 B.C.), Gallic chief of the Arverni
Antony, Mark **1** 253-254
Caesar, Gaius Julius **3** 207-210

Verdad sospechosa, La (play)
Alarcón, Pedro Antonio de **1** 100-101

Verdi (novel)
Werfel, Franz **16** 204-205

VERDI, GIUSEPPE FORTUNINO FRANCESCO (1813-1901), Italian opera composer **15** 463-465
Bellini, Vincenzo **2** 138-139
Caruso, Enrico **3** 345
Liszt, Franz **9** 445-447
Puccini, Giacomo **12** 474-476
Rossini, Gioacchino **13** 311-312

Verdict, The (story)
Kafka, Franz **8** 403-406

Verdun, battle of (1916)
Beck, Ludwig August Theoder **2** 99-100
Gilson, Étienne Henry **6** 327-328
Joffre, Joseph Jacques Césaire **8** 267-268

Ludendorff, Erich Friedrich Wilhelm **10** 27-28
Pétain, Henri Philippe **12** 250-252

Vere languores (musical composition)
Victoria, Tomás Luis de **15** 487-488

Vereeniging, Treaty of (1902)
Botha, Louis **2** 434-436
Chamberlain, Joseph **3** 411-413
Hertzog, James Barry Munnik **7** 347-348
Kitchener, Horatio Herbert **9** 45-46

Verfremdung
see Alienation (literature)

Verga, Giovanni (1840-1922), Italian writer
Zola, Émile **16** 526-528

Vergennes, Charles Gravier, Comte de (1717-1787), French statesman and diplomat
Adams, John **1** 48-51

Vergine del sole, La (opera)
Cimarosa, Domenico **4** 61-62

Vergonzoso en palacio, El (play)
Tirso de Molina **15** 237-238

Verhaecht, Tobias van (1561-1631), Flemish painter
Rubens, Peter Paul **13** 339-342

Verklärte Nacht (musical composition)
Schoenberg, Arnold **14** 24-26

VERLAINE, PAUL MARIE (1844-1896), French poet **15** 465-466
Bonnard, Pierre **2** 395-396
Claudel, Paul Louis Charles **4** 90-91
Debussy, Achille Claude **4** 445-447
Fauré, Gabriel Urbain **5** 397-398
Mallarmé, Stéphane **10** 172-173
Pasternak, Boris Leonidovich **12** 124-125
Rimbaud, Jean Nicolas Arthur **13** 172-174
Stravinsky, Igor Fedorovich **14** 502-506

Verloc (literary character)
Conrad, Joseph **4** 205-207

VERMEER, JAN (1632-1675), Dutch painter **15** 466-467
Christus, Petrus **4** 33-34
Hooch, Pieter de **7** 473-474
La Tour, George de **9** 222
Staël, Nicolas de **14** 392

Vermont (state, United States)
Allen, Ethan **1** 163-164
Kunin, Madeleine May **9** 130-131
Tyler, Royall **15** 371-372

VERNE, JULES (1828-1905), French novelist **15** 467-469

Vernet, Carle (1758-1835), French historical and animal painter
Géricault, Jean Louis André Théodore **6** 280-281

Vernet, Claude Joseph (1714-1789), French landscape and marine painter
Turner, Joseph Mallord William **15** 352-354

Vernet, Horace (1789-1863), French painter
Géricault, Jean Louis André Théodore **6** 280-281
Ingres, Jean Auguste Dominique **8** 121-123

Verneuil, battle of (1424)
Henry VI **7** 298-299

Verona (city, Italy)
Alaric **1** 101-102
Pisanello **12** 323-324
Sanmicheli, Michele **13** 469-470
Visconti, Gian Galeazzo **15** 510-511

Verona, Church Council of (1184)
Waldo, Peter **16** 55-56

Verona, Congress of (1822)
Canning, George **3** 258-260
Castlereagh, Viscount **3** 363-364
Chateaubriand, Vicomte de **3** 477-479
Metternich, Klemens von **10** 533-536

Veronese, Bonifazio (1487-1553), Italian painter
Tintoretto **15** 232-234

VERONESE, PAOLO (1528-1588), Italian painter **15** 469-470
Allston, Washington **1** 176-177
Carracci **3** 319-321
Cortona, Pietro da **4** 256
Delacroix, Ferdinand Victor Eugène **4** 469-471
Poussin, Nicolas **12** 418-420
Tintoretto **15** 232-234
Watteau, Antoine **16** 143-144

VERRAZANO, GIOVANNI DA (circa 1485-circa 1528), Italian navigator and explorer **15** 470-471
Cabrillo, Juan Rodríguez **3** 204-205
Hudson, Henry **8** 12-13

Verres, Gaius (died 43 B.C.), Roman politician
Cicero, Marcus Tullius **4** 55-58

VERROCCHIO, ANDREA DEL (1435-1488), Italian sculptor and painter **15** 471-472
Botticelli, Sandro **2** 439-440
Donatello **5** 55-56
Leonardo da Vinci **9** 337-340
Perugino **12** 245-246

Vers de circonstance (book)
Mallarmé, Stéphane **10** 172-173

Versailles (city, France)
as court seat
Louis XIV **9** 531-533
gardens
Girardon, François **6** 348-349
Le Nôtre, André **9** 328-329
Grand Trianon
Mansart, Jules Hardouin **10** 212
Palace
Coysevox, Antoine **4** 287-288
Gabriel, Ange Jacques **6** 160-161
Juvara, Filippo **8** 396-397
Le Vau, Louis **9** 360-361
Mansart, Jules Hardouin **10** 212

Versailles Peace Conference (1919)
see Versailles, Treaty of (1919)

Versailles, Treaty of (1783)
see Paris, Treaty of (1783)

Versailles, Treaty of (1871)
see Frankfurt, Treaty of

Versailles, Treaty of (1919; and Paris Peace Conference)
Australia
Hughes, William Morris **8** 21-22
Brazil
Barbosa, Ruy **1** 503-504
Britain
Balfour, Arthur James **1** 469-470
Curzon, George Nathaniel **4** 351-352
Keynes, John Maynard **8** 528-530
Lawrence, Thomas Edward **9** 253-254
Lloyd George, David **9** 469-471
Toynbee, Arnold Joseph **15** 283-284
China
Liang Ch'i-ch'ao **9** 395-396
Czechoslovakia
Beneš, Edward **2** 155-157
France
Bourgeois, Léon **2** 450-451
Clemenceau, Georges **4** 99-101
Delcassé, Théophile **4** 478-479
Foch, Ferdinand **5** 498-499
Monnet, Jean **11** 109-110
Germany
Beck, Ludwig August Theoder **2** 99-100
Ebert, Friedrich **5** 193-194
Erzberger, Matthias **5** 319-320
Hindenburg, Paul Ludwig Hans von Beneckendorff und von **7** 400-401
Hitler, Adolf **7** 417-420
Stresemann, Gustav **14** 508-509
von Braun, Wernher **16** 17-18
Italy
Badoglio, Pietro **1** 428-429
Marconi, Guglielmo **10** 239-240
Orlando, Vittorio Emmanuele **11** 529-530
Japan
Konoe, Fumimaro **9** 82-83
Saionji, Kimmochi **13** 438-439
Yoshida, Shigeru **16** 464-465
Poland
Paderewski, Ignace Jan **12** 56-57
Pilsudski, Joseph **12** 305-306
Romania
Titulescu, Nicolae **15** 246-247
Saint-Germain treaty (1919)
Renner, Karl **13** 98-99
Sèvres treaty (1920)
Atatürk, Ghazi Mustapha Kemal **1** 356-357
Venizelos, Eleutherios **15** 460-461
South Africa
Smuts, Jan Christian **14** 309-310
Trianon treaty (1920)

Horthy de Nagybánya, Nicholas **7** 510-512
Titulescu, Nicolae **15** 246-247
U.S. delegation
Bowman, Isaiah **2** 464-465
Dulles, John Foster **5** 134-135
Gompers, Samuel **6** 420-422
Haskins, Charles Homer **7** 191-192
House, Edward Mandell **7** 520-521
Lansing, Robert **9** 200
Wilson, Thomas Woodrow **16** 330-332
U.S. opponents
Borah, William Edgar **2** 408
Knox, Philander Chase **9** 66-67
La Follette, Robert Marion **9** 155-156
Lodge, Henry Cabot **9** 482-483
Villard, Oswald Garrison **15** 498-499
U.S. preparation
Lippmann, Walter **9** 439-440
Wilson, Thomas Woodrow **16** 330-332
U.S. supporters
Hitchcock, Gilbert Monell **7** 416-417
Lansing, Robert **9** 200
Roosevelt, Franklin Delano **13** 277-280
Zionist claims
Weizmann, Chaim **16** 183-184

Vertieres, battle of (1803)
Dessalines, Joan Jacques **4** 511-512

Vertigo (film)
Hitchcock, Alfred **7** 415-416

Verulam, 1st Baron
see Bacon, Sir Francis

Verus, Lucius Aurelius (130-169), Roman emperor 161-169
Hadrian **7** 60-61
Marcus Aurelius Antoninus **10** 243-245

Vervins, Treaty of (1598)
Philip II **12** 271-273

VERWOERD, HENDRIK FRENSCH (1901-1966), South African statesman, prime minister 1958-66 **15** 472-473
Jonathan, Joseph Leabua **8** 330-331
Vorster, Balthazar Johannes **16** 30-32

Verworn, Max (1863-1921), German physiologist
Hess, Walter Rudolf **7** 365

VESALIUS, ANDREAS (1514-1564), Belgian anatomist **15** 473-475
Cushing, Harvey Williams **4** 353-354
Leonardo da Vinci **9** 337-340
Paré, Ambroise **12** 94-95

VESEY, DENMARK (1767-1822), American slave leader **15** 475
Grimké, Archibald Henry **7** 1-2
Prosser, Gabriel **12** 460-461

VESPASIAN (9-79), Roman emperor 69-79 **15** 475-476
Domitian **5** 52-53
Johanan ben Zakkai **8** 271-272
Josephus Flavius **8** 360-361
Pliny the Elder **12** 355-356
Quintilian **12** 518-519
Tacitus **15** 70-72
Titus Flavius Vespasianus **15** 247-248

Vespasiano (opera)
Handel, George Frederick **7** 116-119

Vespasianus, Titus Flavius
see Titus Flavius Vespasianus

VESPUCCI, AMERIGO (1454-1512), Italian navigator **15** 476-478
Cabot, Sebastian **3** 200-201
Ghirlandaio, Domenico **6** 292-293
Solís, Juan Díaz de **14** 326
Varnhagen, Francisco Adolfo de **15** 437-438
Waldseemüller, Martin **16** 56

Vesuvius (volcano, Italy)
Pliny the Elder **12** 355-356
Titus Flavius Vespasianus **15** 247-248

Veterans' bonus bill (1924; United States)
Coolidge, John Calvin **4** 217-219
Harding, Warren Gamaliel **7** 148-149
Hoover, Herbert Clark **7** 483-485

Veuster, Joseph de
see Damien, Father

Viaggio in Sardegna (novel)
Vittorini, Elio **16** 2-3

Viaje del Parnaso (poem)
Cervantes, Miguel de Saavedra **3** 395-398

VIANNEY, ST. JEAN BAPTISTE (1786-1859), French priest **15** 478-479

Viardot-Garcia, Pauline (1821-1910), Spanish gypsy, opera singer and actress
Turgenev, Ivan Sergeyevich **15** 345-348, 26

Viaud, Julien
see Loti, Pierre

Vicar of Wakefield, The (novel)
Goldsmith, Oliver **6** 411-413

Vice presidents
see Statesmen

VICENTE, GIL (circa 1465-circa 1536), Portuguese dramatist and poet **15** 479-480
Camoëns, Luis Vaz de **3** 247-249
Encina, Juan del **5** 283

Vicentino, Nicolò (1511-1572), Italian composer
Gesualdo, Don Carlo **6** 287-288
Willaert, Adrian **16** 287-288

Vicenza (city, Italy)
Cajetan **3** 215-216
Palladio, Andrea **12** 75-77
Visconti, Gian Galeazzo **15** 510-511

Vichy France
see France—1940-46

Vicksburg, battle of (1863)
Farragut, David Glasgow **5** 388-389
Grant, Ulysses Simpson **6** 492-494
Johnston, Joseph Eggleston **8** 323
Lee, Robert Edward **9** 292-294
Sherman, William Tecumseh **14** 186-187

VICO, GIAMBATTISTA (1668-1744), Italian philosopher and jurist **15** 480-481
Croce, Benedetto **4** 313-314
Michelet, Jules **11** 5-6
Wolf, Friedrich August **16** 352-353

Victim, The (novel)
Bellow, Saul **2** 141-143

Victor, Alfred
see Vigny, Comte de

Victor III (Dauferius, or Desiderius; 1027-87), pope 1086-87
Benedict, Ruth Fulton **2** 154-155

VICTOR AMADEUS II (1666-1732), Duke of Savoy, king of Sicily, and king of Sardinia **15** 482-483
Juvara, Filippo **8** 396-397

Victor Emmanuel I (1759-1824), duke of Aosta
Charles Albert, King of Sardinia **3** 466

VICTOR EMMANUEL II (1820-1878), king of Sardinia 1849-61 and of Italy 1861-78 **15** 483-484
Cavour, Conte di **3** 385-386
Charles Albert, King of Sardinia **3** 466
Crispi, Francesco **4** 310-311
Garibaldi, Giuseppe **6** 215-217
Mazzini, Giuseppe **10** 381-383
Verdi, Giuseppe Fortunino Francesco **15** 463-465

VICTOR EMMANUEL III (1869-1947), king of Italy 1900-46 **15** 484-485
Badoglio, Pietro **1** 428-429

Victor Hugo and Émile Girardin (cartoon)
Daumier, Honoré Victorin **4** 403-405

VICTORIA (1819-1901), queen of Great Britain and Ireland 1837-1901 and empress of India 1876-1901 **15** 485-487
chaplain
Kingsley, Charles **9** 28
diamond jubilee
Buffalo Bill **3** 105-106
ministers
Gladstone, William Ewart **6** 357-360
Melbourne, 2nd Viscount **10** 468-469
Peel, Robert **12** 181-183
relatives
Albert **1** 110-112
Edward VII **5** 214-215
Leopold I **9** 345-346
William IV **16** 296-297

Victoria (novel)
Hamsun, Knut **7** 113-114

Victoria (state, Australia)
Burke, Robert O'Hara **3** 142-143
Santamaria, Bartholomew Augustine **13** 473-474

Victoria Falls (South Africa)
Livingstone, David **9** 463-465

Victoria, Lake (East Central Africa)
Baker, Samuel White **1** 454-455
Burton, Richard **3** 163-164
Speke, John Hanning **14** 366-367

Victoria Nyanza
see Victoria, Lake

Victoria of England, Princess (1840-1901), empress of Germany
William II **16** 294-295

VICTORIA, TOMÁS LUIS DE (circa 1548-1611), Spanish composer **15** 487-488
Byrd, William **3** 187-188

Victorian era (England)
Strachey, Giles Lytton **14** 487-488

Victorian literature
see English literature—Victorian

Victorian Survival (painting)
Wood, Grant **16** 368-369

Victory (novel and opera)
Bennett, Richard Rodney **2** 172
Conrad, Joseph **4** 205-207

Victory (sculpture; Michelangelo)
Giovanni da Bologna **6** 345-346
Michelangelo Buonarroti **11** 2-5

Victory (ship)
Hawkins, John **7** 210-211
Nelson, Horatio **11** 336-338

Victory of Moses (painting)
Poussin, Nicolas **12** 418-420

Victory of St. James at Clavigo (painting)
Maulbertsch, Franz Anton **10** 345

Vida breve, La (opera)
Falla, Manuel de **5** 372-373

Vida de Santa Oria (poem)
Gonzalo de Berceo **6** 431-432

VIDAL, EUGENE LUTHER GORE (born 1925), American author of novels, essays, plays, and short stories **15** 488-490

VIDAL DE LA BLACHE, PAUL (1845-1918), French geographer **15** 490

Videla, Gabriel González (1899-1980), Chilean president 1946-52
Alessandri Rodriguez, Jorge **1** 129-130
Frei Montalva, Eduardo **6** 94-95

VIDELA, JORGE RAFAÉL (born 1925), military president of Argentina (1976-1981) who violated human rights **15** 490-492

Vidiguerira, Count of
see Gama, Vasco da

Vidor, King (1894-1982), American film director
Goldwyn, Samuel **6** 416

Vidularia (paly)
Plautus **12** 348-350

Vie Parisienne, La (operetta)
Offenbach, Jacques **11** 478-479

VIEIRA, ANTÔNIO (1608-1697), Portuguese orator and Jesuit missionary **15** 492

Vien, Joseph Marie (1716-1809), French painter
David, Jacques Louis **4** 407-409

Vienna (city, Austria)
architecture
Fischer von Erlach, Johann Bernhard **5** 459-461
Hildebrandt, Johann Lucas von **7** 380-381
Neumann, Balthasar **11** 354-355
Olbrich, Joseph Maria **11** 494-495
Wagner, Otto **16** 39-40
Bohemians defeated
Rudolf I **13** 347-348
French siege
Francis II **6** 43-44
Napoleon I **11** 306-310
Turkish siege (1529)
Charles V **3** 457-459
Suleiman I **15** 20-21
see also Vienna, siege of (1683)

Vienna Academy of Fine Arts
Wagner, Otto **16** 39-40

Vienna Circle (philosophic group)
Mach, Ernst **10** 90-91
Popper, Karl Raimund **12** 402
Schlick, Friedrich Albert Moritz **14** 16-17
Wittgenstein, Ludwig **16** 350-351

Vienna Concordat (1448)
Frederick III **6** 84-85

Vienna, Congress of (1814-1815)
Austria
Francis II **6** 43-44
Metternich, Klemens von **10** 533-536
England
Castlereagh, Viscount **3** 363-364
Wellington, 1st Duke of **16** 193-195
France
Napoleon I **11** 306-310
Talleyrand, Charles Maurice de **15** 89-90
Italy
Murat, Joachim **11** 253-254
Pius VII **12** 334-335
Ottoman Empire
Mahmud II **10** 145-147
Prussia
Frederick William III **6** 87
Hardenberg, Karl August von **7** 146-147
Schlegel, Friedrich von **14** 10-11
Stein, Heinrich Friedrich Karl vom und zum **14** 415-416
Russia
Alexander I **1** 130-132
Nesselrode, Karl Robert **11** 348-349

Vienna, Council of (1311-1312)
Lull, Raymond **10** 39-40

Vienna Court Opera
Mahler, Gustav **10** 144-145

Vienna Secession (art movement, 1897)
Klimt, Gustav **9** 53-55
Kollwitz, Käthe **9** 79-81
Olbrich, Joseph Maria **11** 494-495
Wagner, Otto **16** 39-40

Vienna, siege of (1683)
Eugene of Savoy **5** 330-331
Frederick William **6** 85-86
John III **8** 276-277

Vienna, University of
economics
von Mises, Ludwig **16** 25
music
Bruckner, Joseph Anton **3** 64-65
philosophy
Brentano, Franz Clemens **2** 516-517
Carnap, Rudolf **3** 308-309
Gödel, Kurt **6** 377-379
Mach, Ernst **10** 90-91
Meinong, Alexius Ritter von Handschuchsheim **10** 461-462
Pázmány, Péter **12** 164-165
Schlick, Friedrich Albert Moritz **14** 16-17
science
Boltzmann, Ludwig **2** 379-380
Fischer, Hans **5** 457-459
Landsteiner, Karl **9** 188-189
Schrödinger, Erwin **14** 31-33
sociology
Lazarsfeld, Paul F. **9** 259-260

Viennese school (music)
Berg, Alban **2** 186-187
Boulez, Pierre **2** 444-445
Lutoslawski, Witold **10** 52-53

Viennese Workshop (business)
Hoffmann, Josef **7** 440-441

Vier ernste Gesänge (songs)
Brahms, Johannes **2** 490-492

Vierge, Le (sonnet)
Mallarmé, Stéphane **10** 172-173

Viervoet mountain, battle of (1850)
Moshweshwe **11** 203-205

Vierzehnheiligen (church; near Bamberg, Germany)
Neumann, Balthasar **11** 354-355

Viet Minh (Vietnamese politics)
Diem, Ngo Dinh **5** 6-7
Giap, Vo Nguyen **6** 297-299
Ho Chi Minh **7** 426-428
Souvanna Phouma **14** 357-358
Thieu, Nguyen Van **15** 182-183
Truong Chinh **15** 319-320
see also Vietnam War (1946-1954)

Vietcong (Vietnamese Communists)
Diem, Ngo Dinh **5** 6-7
Sihanouk, Norodom **14** 222-223
Souvanna Phouma **14** 357-358

Vietnam (state, Indochina)
China and
Kuang-wu-ti **9** 112-113
Qianlong **12** 502-505

France in
Bao Dai **1** 496-497
Chang Chih-tung **3** 430-431
Diem, Ngo Dinh **5** 6-7
Garnier, Francis **6** 220-221
Leclerc, Jacques Philippe **9** 272-273
see also Indochina, French; Vietnam War (1946-1954)
Mongols and
Kublai Khan **9** 115-118
partition (1954)
Eisenhower, Dwight David **5** 233-236
Giap, Vo Nguyen **6** 297-299
Ho Chi Minh **7** 426-428
see also Geneva Conference (1954); Vietnam, North; Vietnam, South

Vietnam Independence League
see Viet Minh

Vietnam, North (Democratic Republic of Vietnam)
Bao Dai **1** 496-497
Dong, Pham Van **5** 57-59
Eisenhower, Dwight David **5** 233-236
Giap, Vo Nguyen **6** 297-299
Ho Chi Minh **7** 426-428
Le Duan **9** 278-280
Truong Chinh **15** 319-320

Vietnam, Socialist Republic of (since 1956)
Do Muoi **5** 53-55
Dong, Pham Van **5** 57-59
Le Duan **9** 278-280
Linh, Nguyen Van **9** 426-427

Vietnam, South (Republic of Vietnam)
Bao Dai **1** 496-497
Diem, Ngo Dinh **5** 6-7
Eisenhower, Dwight David **5** 233-236
Giap, Vo Nguyen **6** 297-299
Ho Chi Minh **7** 426-428
Johnson, Lyndon Baines **8** 308-312
Lilienthal, David Eli **9** 410-411
Thieu, Nguyen Van **15** 182-183
see also Vietnam War (1956-1976)

Vietnam Veterans Memorial (Washington, DC; 1982)
Lin, Maya Ying **9** 413-415

Vietnam War (1946-1954)
Bao Dai **1** 496-497
Giap, Vo Nguyen **6** 297-299
Ho Chi Minh **7** 426-428
Leclerc, Jacques Philippe **9** 272-273
Sihanouk, Norodom **14** 222-223
see also Geneva Conference (1954); Viet Minh

Vietnam War (1956-1976)
Cambodia and
Sihanouk, Norodom **14** 222-223
North Vietnam in
Giap, Vo Nguyen **6** 297-299
Ho Chi Minh **7** 426-428
Le Duan **9** 278-280
Linh, Nguyen Van **9** 426-427
opponents of
Baader and Ulrike Meinhof, Andreas **1** 403-404
Coetzee, J. M. **4** 133-135
Lennon, John Winston **9** 326-328
Nono, Luigi **11** 420-421
Russell, Bertrand Arthur William **13** 373-374
Soelle, Dorothee **14** 324-325
Thant, U **15** 161-162
opponents of (United States)
Abzug, Bella Stavisky **1** 34-35
Ali, Muhammad **1** 156-158
Ashmore, Harry Scott **1** 334-335
Baez, Joan **1** 433-435
Ball, George **1** 470-471
Berrigan, Daniel J. **2** 222-223
Bevel, James Luther **2** 250-251
Cleaver, Leroy Eldridge **4** 97-98
Coffin, William Sloane Jr. **4** 135-137
Dellinger, David **4** 480-481
Ellsberg, Daniel **5** 275-277
Fonda, Jane **5** 501-502
Fulbright, James William **6** 147-149
Hesburgh, Theodore Martin **7** 357-358
Hoffman, Abbie **7** 437-439
Kennedy, Edward M. **8** 500-502
Kennedy, Robert Francis **8** 508-509
King, Martin Luther Jr. **9** 20-22
Lippmann, Walter **9** 439-440
Lynd, Staughton **10** 65-66
Marty, Martin E. **10** 300-301
McCarthy, Eugene Joseph **10** 386-388
McGovern, George Stanley **10** 412-414
Morse, Wayne L. **11** 193-194
Muste, Abraham Johannes **11** 276-277
Rubin, Jerry **13** 344-346
Schroeder, Patricia Scott **14** 33-35
Spock, Benjamin **14** 383-385
Stone, I. F. **14** 470-471
Wald, George **16** 51-53
Zinn, Howard **16** 520-521
peace efforts
Harriman, W. Averell **7** 165-166
Nixon, Richard Milhous **11** 401-404
Nkrumah, Kwame **11** 408-410
Paul VI **12** 146-148
reporting of
FitzGerald, Frances **5** 469-470
Salisbury, Harrison Evans **13** 449-451
Stone, Robert Anthony **14** 475-476
South Vietnam in
Diem, Ngo Dinh **5** 6-7
Thieu, Nguyen Van **15** 182-183
supporters (United States)
Jackson, Henry Martin **8** 172-174
Spellman, Francis Joseph **14** 367
Wayne, John **16** 150-151
U.S. and allies in
Abrams, Creighton W. **1** 29-31
Eisenhower, Dwight David **5** 233-236
Johnson, Lyndon Baines **8** 308-312-39
Kennedy, John Fitzgerald **8** 502-506
Laird, Melvin R. **9** 168-170
Liu Shao-Ch'i **9** 453-455
Marcos, Ferdinand **10** 240-242
Menzies, Robert Gordon **10** 510-511
Rostow, Walt Whitman **13** 315-317
Rusk, David Dean **13** 368-370
Westmoreland, William Childs **16** 216-217
Zumwalt, Elmo Russell Jr. **16** 532-534
U.S. withdrawal
Nixon, Richard Milhous **11** 401-404

Vieux Colombier (theater, Paris)
Copeau, Jacques **4** 225

Vieux soldat canadien, Le (poems)
Crémazie, Octave **4** 305-306

Viéville, Jean Laurent Lecerf de la, Seigneur (1647-1710), French writer on music
Charpentier, Marc Antoine **3** 471-472

View and Plan of Toledo (painting)
Greco **6** 511-514

View from the Bridge, The (play)
Miller, Arthur **11** 25-26

View of Amsterdam (etching)
Rembrandt Harmensz van Rijn **13** 91-95

View of Céret (painting)
Soutine, Chaim **14** 356-357

View of Delft (painting)
Vermeer, Jan **15** 466-467

View of Gloucester (painting)
Lane, Fitz Hugh **9** 189

View of New York (drawing)
Sheeler, Charles **14** 170-171

View of Part of the Town of Boston ... (engraving)
Revere, Paul **13** 110-111

View of the Grand Canal (painting)
Bonington, Richard Parkes **2** 394-395

View of Toledo (painting)
Greco **6** 511-514

View painting
see Vedute

Views of the Thames (etching series)
Whistler, James Abbott McNeill **16** 225-226

Views on Life of Tomcat Murr (novel)
Hoffmann, Ernst Theodor Amadeus **7** 439-440

VIGNOLA, GIACOMO DA (1507-1573), Italian architect **15** 493-494
Alberti, Leon Battista **1** 113-115
Borromini, Francesco **2** 424-425
Maderno, Carlo **10** 117-118
Mies van der Rohe, Ludwig **11** 10-12
Porta, Giacomo della **12** 402-403

VIGNY, COMTE DE (Alfred Victor Vigny; 1797-1863), French poet **15** 494-495
France, Anatole **6** 39-40
Hugo, Victor Marie **8** 22-25

Viipuri (Finland)
see Vyborg (Union of Soviet Socialist Republics)

Vijnanavadin school (Buddhism)
Hsüan Tsang **8** 6-7

Vikings (Scandinavian warriors)
in North America
Eric the Red **5** 304
Ericson, Leif **5** 306-307
Sturluson, Snorri **14** 310-311
kings
Canute I, the Great **3** 266-269
Harold I **7** 161-162
Harold III **7** 163
Olaf, II **11** 493-494
raids on Continent
Henry I **7** 285-286
Rollo **13** 264-265
raids on England
Edward the Elder **5** 219-220

Vikings in Helgeland, The (play)
Ibsen, Henrik **8** 98-100

Vikramorvasiya (play)
Kalidasa **8** 414-415

Vile Bodies (novel)
Waugh, Evelyn Arthur St. John **16** 145-147

Villa
Barbaro (Maser, Italy)
Palladio, Andrea **12** 75-77
Veronese, Paolo **15** 469-470
Capra (near Vicenza, Italy)
Palladio, Andrea **12** 75-77
Giulia (near Rome)
Vasari, Giorgio **15** 442-443
Vignola, Giacomo da **15** 493-494
Godi (Lonedo, Italy)
Palladio, Andrea **12** 75-77
La Soranza (near Castelfranco Veneto, Italy)
Sanmicheli, Michele **13** 469-470
Monzie (Garches, France)
Le Corbusier **9** 274-275
Pisani (Stra, Italy)
Tiepolo, Giovanni Battista **15** 219-220
Savoye (Poissy, France)
Le Corbusier **9** 274-275
Thiene (Quinto, Italy)
Palladio, Andrea **12** 75-77

VILLA, PANCHO (Francisco Villa; 1878-1923), Mexican revolutionary **15** 495-496
Arnold, Thurman Wesley **1** 314
Calles, Plutarco Elías **3** 234-235
Carranza, Venustiano **3** 321-322
Huerta, Victoriano **8** 13-14
Obregón, Álvaro **11** 458-459
Pershing, John Joseph **12** 243-244
Reed, John Silas **13** 76-77
Vasconcelos, José **15** 443-444
Zapata, Emiliano **16** 489-490

Villa Capra
see Rotonda (Vicenza, Italy)

Villa dei mostri, La (film)
Antonioni, Michelangelo **1** 252-253

Villa Rica de Veracruz (town; Mexico)
Cortés, Hernán **4** 255-256

Villafranca, armistice of (1859)
Cavour, Conte di **3** 385-386

Village and Dunes (painting)
Goyen, Jan van **6** 478-479

Village Blacksmith, The (poem)
Longfellow, Henry Wadsworth **9** 499-500

Village Bride, The (painting)
Greuze, Jean Baptiste **6** 539

Village Romeo and Juliet, The (opera; Delius)
Keller, Gottfried **8** 478-479

Village Stepanchikovo, The (novel)
Dostoevsky, Fyodor **5** 74-77

Village Street (painting)
Rousseau, Henri **13** 323-324

Village, The (novel)
Bunin, Ivan Alekseevich **3** 124

Village, The (poem)
Crabbe, George **4** 288

VILLA-LOBOS, HEITOR (1887-1959), Brazilian composer **15** 496-497

VILLANI, GIOVANNI (circa 1270-1348), Italian chronicler **15** 497-498

VILLARD, OSWALD GARRISON (1872-1949), American journalist **15** 498-499

Ville, La (play)
Claudel, Paul Louis Charles **4** 90-91

Ville Marie (Canada)
see Montreal

Villegas, Francisco Gómez de Quevedo y
see Quevedo y Villegas, Francisco Gómez de

VILLEHARDOUIN, GEFFROI DE (circa 1150-1213), French historian and soldier **15** 499
Froissart, Jean **6** 124-125

Villèle, Comte Jean Baptiste Séraphen Joseph de (1773-1854), French statesman
Louis XVIII **9** 535-536

Villeneuve, Pierre de (1763-1806), French vice admiral
Nelson, Horatio **11** 336-338

Villers-Cotterets, Ordinance of (1539)
Francis I **6** 40-43

Villette (novel)
Brontë, Charlotte **3** 17-18

Villi, Le (opera)
Puccini, Giacomo **12** 474-476

Villiers, Elizabeth (1667?-1733), mistress of William III
Mary II **10** 309-310

Villiers, George
see Buckingham, 1st Duke of; Buckingham, 2d Duke of

Villiers de l'Isle-Adam, Philippe Auguste Mathias, Comte de (1838-1889), French novelist and poet
Dallapiccola, Luigi **4** 377-378
Gourmont, Remy de **6** 475
Maeterlinck, Maurice **10** 125-126

VILLON, FRANÇOIS (1431-after 1463), French poet **15** 499-501
Brecht, Bertolt **2** 512-514
Orléans, Charles D' **11** 530
Rodin, Auguste **13** 236-238

Villon, Jacques (Gaston Duchamp; 1875-1963), French painter
Duchamp, Marcel **5** 122-123
Duchamp-Villon, Raymond **5** 123

Vimeur, Jean Baptiste Donatien de
see Rochambeau, Comte de

Vincent, Edgar
see D'Abernon, 1st Viscount

VINCENT, JOHN HEYL (1832-1920), American educator and religious leader **15** 502-503

VINCENT DE PAUL, ST. (1581-1660), French priest **15** 501-502
Bossuet, Jacques Bénigne **2** 431-432

Vincent of Beauvais (flourished 1260), French writer
Mandeville, John **10** 192-193

Vincenzo Anastagi (painting)
Greco **6** 511-514

Vindication of Isaac Bickerstaff, Esq. (book)
Swift, Jonathan **15** 51-54

Vine, Barbara
see Rendell, Ruth

Viner, Jacob (1892-1970), American economist
Clark, John Maurice **4** 77-78

Vines, Ricardo (1875-1943), Spanish pianist
Poulenc, Francis **12** 414-415

Vingt regards sur l'enfant Jesus (musical composition)
Messiaen, Olivier **10** 528-529

VINOGRADOFF, SIR PAUL GAVRILOVITCH (1854-1925), Russian educator and historian **15** 503

VINSON, FRED (Frederic Moore Vinson; 1890-1953), chief justice of the U.S. Supreme Court **15** 503-505
Douglas, William Orville **5** 83-85

Vinti, I (film)
Antonioni, Michelangelo **1** 252-253

Vinzenz und die Frundin bedeutender Männer (play)
Musil, Robert Edler Von **11** 268-269

Viola Tricolor (novella)
Storm, Theodor **14** 479-480

Violaine (literary character)
Claudel, Paul Louis Charles **4** 90-91

Violent Land, The (novel)
Amado, Jorge **1** 189-190

Violin (musical instrument)
Stradivari, Antonio **14** 488-490

Violin (painting)
Gris, Juan **7** 5-6

VIOLLET-LE-DUC, EUGÈNE EMMANUEL (1814-1879), French architect and theorist **15** 505-506
Garnier, Jean Louis Charles **6** 221-222
Gaudí i Cornet, Antoni **6** 235-236
Perret, Auguste **12** 233
Pugin, Augustus Welby Northmore **12** 479-480
Wright, Frank Lloyd **16** 398-401

Viper of Milan, The (novel; M. Bowen)
Greene, Graham **6** 523-524

Vipers' Tangle (novel)
Mauriac, François **10** 347-348

Vir heroicus sublimis (painting)
Newman, Barnett **11** 365

VIRCHOW, RUDOLF LUDWIG CARL (1821-1902), German medical scientist, anthropologist, and politician **15** 506-507
Bichat, Marie François Xavier **2** 263-264
Boas, Franz **2** 349-351
Du Bois-Reymond, Emil **5** 118-119
James, William **8** 215-217

VIRGIL (Publius Vergilius Maro; 70-19 B.C.), Roman poet **15** 507-510
friends
Horace **7** 500-503
imitators
Pope, Alexander **12** 395-397
Ronsard, Pierre de **13** 271-273
Vondel, Joost van den **16** 19-20
influence of
Boiardo, Matteo Maria **2** 369
Dante Alighieri **4** 389-391-268
Frost, Robert Lee **6** 130-133
Milton, John **11** 43-46
Spenser, Edmund **14** 373-376
Tasso, Torquato **15** 114-116
Voltaire **16** 14-16
influenced by
Cato, Marcus Porcius the Elder **3** 375
Cicero, Marcus Tullius **4** 55-58
Ennius, Quintus **5** 289
Varro, Marcus Terentius **15** 438-439
musical settings
Berlioz, Louis Hector **2** 203-205
style
Augustus **1** 371-373
Claude Lorrain **4** 89-90
Ovid **12** 34-36
translations
Chénier, André Marie **3** 500-501
Douglas, Gavin **5** 77-78
Dryden, John **5** 106-107
Spenser, Edmund **14** 373-376

Virgil's Gnat (poem)
Spenser, Edmund **14** 373-376

Virgin... (art)
Antonello da Messina **1** 251-252
Arnolfo di Cambio **1** 315-316
Bermejo, Bartolomé **2** 205
Campin, Robert **3** 255
Carracci **3** 319-321
Charonton, Enguerrand **3** 471
Eyck, Hubert and Jan van **5** 352-354
Fouquet, Jean **6** 31
Leonardo da Vinci **9** 337-340
Schongauer, Martin **14** 26-28
Veneziano, Domenico **15** 459-460
Weyden, Rogier van der **16** 219-221
see also Madonna

Virgin and the Gipsy, The (novelette)
Lawrence, David Herbert **9** 247-248

Virgin Mary (church; Cracow, Poland)
Stoss, Veit **14** 481-482

Virgin Soil (novel)
Turgenev, Ivan Sergeyevich **15** 345-348

Virgin Soil Upturned (novel)
Sholokhov, Mikhail Aleksandrovich **14** 203-204

Virgin Spring, The (film)
Bergman, Ernst Ingmar **2** 190-191

Virginia (play)
Alfieri, Vittoria **1** 145-146

Virginia (state, United States)
- COLONIAL PERIOD
Bacon's Rebellion
see Bacon's Rebellion
British governors
Amherst, Jeffery **1** 200-201
Andros, Edmund **1** 234-235
Berkeley, William **2** 198-199
Dinwiddie, Robert **5** 18-19
Dunmore, 4th Earl of **5** 147
Nicholson, Francis **11** 381-382
Spotswood, Alexander **14** 385
colonized
Raleigh, Walter **13** 9-11
see also Virginia Company
House of Burgesses
Beverley, Robert **2** 252
Byrd, William (colonial planter) **3** 188-189
Byrd, William II **3** 189-190
Henry, Patrick **7** 309-311
Jefferson, Thomas **8** 238-241
Lee, Richard Henry **9** 291-292
Marshall, John **10** 279-281
Mason, George **10** 319-320
Pendleton, Edmund **12** 197-198
Washington, George **16** 126-129
Wythe, George **16** 415
Jamestown
see Jamestown
missionaries
Blair, James **2** 315-316
see also American Revolution; Articles of Confederation; Constitutional Convention; Continental Congress
- LATER HISTORY
Civil War
see Civil War, United States; Confederate States of America
governors
Wilder, Lawrence Douglas **16** 274-276
Secession
Jackson, Shirley Ann **8** 183-184
Lee, Robert Edward **9** 292-294
Letcher, John **9** 359-360
Tyler, John **15** 368-369
slavery defended
Dew, Thomas Roderick **4** 519

Virginia Company (established 1606; London)
Calvert, George **3** 238-239
Gorges, Ferdinando **6** 455-456
Pocahontas **12** 361-362
Powhatan **12** 429-430
Sandys, Edwin **13** 463-464
Smith, John **14** 295-297

Virginia Minstrels
see Christy Minstrels

Virginia Resolutions (1798)
Henry, Patrick **7** 309-311
Madison, James **10** 121-123
Taylor, John **15** 126

Virginia Resolves (1769)
Henry, Patrick **7** 309-311
Lee, Richard Henry **9** 291-292

Virginia, University of (Charlottesville)
Bledsoe, Albert Taylor **2** 324-325
Faulkner, William **5** 395-397
Jefferson, Thomas **8** 238-241
Latrobe, Benjamin Henry **9** 222-224
Madison, James **10** 121-123
Malone, Dumas **10** 174-175
McGuffey, William Holmes **10** 414-415
Monroe, James **11** 111-113
Stettinius, Edward R. Jr. **14** 437-438
Tucker, George **15** 332-333
Woodward, Comer Vann **16** 378-379

Virginians, The (novel)
Thackeray, William Makepeace **15** 159-161

Virginius (ship)
Fish, Hamilton **5** 461-462

Viridiana (film)
Buñuel, Luis **3** 127-128

Virologists
see Scientists

Virtual reality
Lanier, Jaron **9** 198-199

Virtue (philosophy)
Helvétius, Claude Adrien **7** 273-274
Spinoza, Baruch **14** 381-383

Virtues and Vices (fresco)
Giotto **6** 342-345

Virtuous Knight, The (novel)
Sherwood, Robert Emmet **14** 189-190

Virus (medical)
Burnet, Frank Macfarlane **3** 146-147
Enders, John Franklin **5** 285-286
Hershey, Alfred Day **7** 343-345
Montagnier, Luc **11** 114-116
Northrop, John Howard **11** 430-431
Rous, Francis Peyton **13** 322-323
Sabin, Albert Bruce **13** 401-402
Salk, Jonas Edward **13** 451-452
Stanley, Wendell Meredith **14** 400-401
Theiler, Max **15** 169-170

Vis and Ramin (story)
Behzad **2** 123

Visa (painting)
Davis, Stuart **4** 424-425

Visage (musical composition)
Berio, Luciano **2** 194-195

Vischer, Friedrich Theodor (1807-1887), German philosopher
Treitschke, Heinrich von **15** 293-294

Visconti, Galeazzo II (1320-1378), Duke of Milan
Petrarch **12** 259-261
Visconti, Gian Galeazzo **15** 510-511

VISCONTI, GIAN GALEAZZO (Duke of Milan; 1351-1402), Italian despot **15** 510-511

Visconti, Teobaldi
see Gregory X, pope

Viseu, Duke of
see Henry the Navigator

Vishavriksha (novel)
Chatterji, Bankimchandra **3** 480-481

Vishinsky, Andrei
see Vyshinsky, Andrei Yanuaryevich

Vishnugupta
see Kautilya

Visible Hand: The Managerial Revolution in American Business, The (book)
Chandler, Alfred Du Pont Jr. **3** 422-423

Visigoths (German people)
Alaric **1** 101-102
Attila **1** 360
Clovis I **4** 124
Stilicho, Flavius **14** 452-453
Theodosius **15** 176
Ulfilas **15** 384

Vision, A (book)
Yeats, William Butler **16** 445-447

Vision after the Sermon-Jacob Wrestling with the Angel (painting)
Gauguin, Paul **6** 236-238

Vision and Prayer (musical composition)
Babbitt, Milton **1** 410

Vision, biochemistry of
Wald, George **16** 51-53

Vision de Babouc (story)
Voltaire **16** 14-16

Vision de Brahma, La (poem)
Leconte de Lisle, Charles Marie René **9** 273-274

Vision of Columbus, The (poem)
Barlow, Joel **2** 6-7

Vision of Sir Launfal, The (poems)
Lowell, James Russell **10** 14-15

Vision of St. Bernard (painting)
Perugino **12** 245-246

Vision of St. Eustace (painting)
Pisanello **12** 323-324

Vision of the Apocalypse (ballet)
Graham, Martha **6** 485-486

Vision of the Blessed Herman Joseph (painting)
Van Dyck, Anthony **15** 423-425

Vision of the Last Judgment (book)
Blake, William **2** 316-318

Visionary, The (poem)
Brontë, Emily **3** 18-19

Visions and Melodies (poems)
Tschernichowsky, Saul **15** 323

Visions of the Daughters of Albion (book)
Blake, William **2** 316-318

Visit, The (play)
Dürrenmatt, Friedrich **5** 164-165

Visit to Three Fronts, A (book)
Doyle, Arthur Conan **5** 91-92

Visitation (painting)
Ghirlandaio, Domenico **6** 292-293
Pontormo **12** 394-395
Rembrandt Harmensz van Rijn **13** 91-95

Visitation of Our Lady, Order of the (established 1610)
Francis of Sales **6** 47

Visitation, The (opera)
Schuller, Gunther **14** 37-38

VISSER 'T HOOFT, WILLEM ADOLF (1900-1985), Reformed churchman and ecumenist who was the first general secretary of the World Council of Churches **15** 511-512

Vita Merlini (poem)
Geoffrey of Monmouth **6** 268

Vita nuova (book)
Dante Alighieri **4** 389-391

Vita somnium breve (novel)
Huch, Ricarda **8** 11-12

Vita, Una (novel)
Svevo, Italo **15** 47-48

Vital, Hayyim (1543-1620), Jewish mystic
Luria, Isaac ben Solomon Ashkenazi **10** 47-48

Vitalism (philosophy)
Bergson, Henri **2** 191-192
Bichat, Marie François Xavier **2** 263-264
Driesch, Hans Adolf Eduard **5** 105
Du Bois-Reymond, Emil **5** 118-119
Schelling, Friedrich Wilhelm Joseph von **13** 526-527
Schwann, Theodor **14** 51-52

Vitalism (science)
Morgan, Thomas Hunt **11** 170-171
Stahl, Georg Ernst **14** 392-393
Virchow, Rudolf Ludwig Carl **15** 506-507

Vitamin A
Wald, George **16** 51-53

Vitamin C
Cartier, Jacques **3** 343-344
Dam, Carl Peter Henrik **4** 382-383
Reichstein, Tadeus **13** 85-87
Szent-Györgyi, Albert von **15** 62-64

Vitamins
Babcock, Stephen Moulton **1** 410-411
Dam, Carl Peter Henrik **4** 382-383
Eijkman, Christian **5** 228
Hopkins, Frederick Gowland **7** 491-492
see also Vitamin A, C

Vitascope (movie projector)
Edison, Thomas Alva **5** 206-208

Vitellius, Aulus (15-69), Roman emperor
Titus Flavius Vespasianus **15** 247-248
Vespasian **15** 475-476

Vitelloni, I (film)
Fellini, Federico **5** 408-409

Viterbo, Treaty of (1267)
Michael VIII **11** 1-2

VITORIA, FRANCISCO DE (circa 1483-1546), Spanish theologian and political theorist **16** 1-2
Wellington, 1st Duke of **16** 193-195

Vitruvius (Marcus Vitruvius Pollio; flourished 1st century B.C.), Roman architect and engineer
Adam, Robert and James **1** 38-40
Alberti, Leon Battista **1** 113-115
Benjamin, Asher **2** 162-163
Goujon, Jean **6** 466-467
Hodler, Ferdinand **7** 434-435
Ictinus **8** 101
Lescot, Pierre **9** 354
Palladio, Andrea **12** 75-77
Perrault, Claude **12** 232-233
Vignola, Giacomo da **15** 493-494

VITRY, PHILIPPE DE (1291-1360), French poet, composer, and churchman-statesman **16** 2
Machaut, Guillaume de **10** 93-94

Vittoria (novel)
Meredith, George **10** 512-513

Vittoria Accorombona (novel)
Tieck, Ludwig **15** 218-219

VITTORINI, ELIO (1908-1966), Italian novelist, editor, and journalist **16** 2-3
Pavese, Cesare **12** 154-155

Vittorino da Feltre
see Feltre, Vittorino da

ViVa (poems)
Cummings, Edward Estlin **4** 334-336

Vivace et le bel aujourd'hui, Le (sonnet)
Mallarmé, Stéphane **10** 172-173

VIVALDI, ANTONIO (1678-1741), Italian violinist and composer **16** 3-4
Malipiero, Gian Francesco **10** 171

Vivamus, mea Lesbia, atque amemus (poem)
Catullus, Gaius Valerius **3** 377-378

Vivarini, Antonio (1415?-1470?) Italian painter
Mantegna, Andrea **10** 215-216

Vive le roi (musical composition)
Josquin des Prez **8** 361-363

VIVEKANANDA (1863-1902), Indian reformer, missionary, and spiritual leader **16** 4-5
Radhakrishnan, Sarvepalli **12** 537-538
Ramakrishna, Sri **13** 11-13

Vivian Grey (novel)
Disraeli, Benjamin **5** 27-29

Viviani, Rene Raphael (1863-1925), French statesman
Briand, Aristide **2** 528-529

Viviani, Vincenzo (1622-1703), Italian mathematician
Galileo Galilei **6** 180-183

Viy (story)
Gogol, Nikolai **6** 391-393

VLADIMIR I (died 1015), grand prince of Kievan Russia 980-1015 **16** 5-6
Basil II **2** 50-51
Mogila, Peter **11** 74-75

Vladimir Mayakovsky (play)
Mayakovsky, Vladimir Vladimirovich **10** 364-365

Vladimir, St.
see Vladimir I

Vladislav
see Ladislas

VLAMINCK, MAURICE (1876-1958), French painter **16** 6
Braque, Georges **2** 504-505
Derain, André **4** 503
Matisse, Henri **10** 336-337

Vocal Grove, The (musical collection)
Arne, Thomas Augustine **1** 307-308

Vocational Rehabilitation, Office of
Switzer, Mary E. **15** 55-56

Voces intimae (musical composition)
Sibelius, Jean Julius Christian **14** 211-212

VOEGELIN, ERIC (1901-1985), German-Austrian political theorist **16** 6-8

VOGEL, HANS-JOCHEN (born 1926), West German political leader **16** 8-9

Vogel, Hermann Wilhelm (1834-1898), German chemist
Stieglitz, Alfred **14** 451-452

VOGEL, SIR JULIUS (1835-1899), New Zealand statesman, twice prime minister **16** 9-10

Vogel von Falckenstein, Eduard (1795-1885), German general
Moltke, Helmuth Karl Bernard von **11** 90-91

VOGELWEIDE, WALTHER VON DER (circa 1170-1229), German poet, composer, and singer **16** 10-11

Voice of Blood, The (play)
Mäkonnen Endalkačäw **10** 161-162

Voice of Missions (newspaper)
Turner, Henry McNeal **15** 351-352

Voice of the City, The (stories)
Henry, O. **7** 308-309

Voice of the Dolphins, The (stories)
Szilard, Leo **15** 64-66

Voice of the People (newspaper)
Turner, Henry McNeal **15** 351-352

Voice of the People, The (novel)
Glasgow, Ellen **6** 360-361

Voices of Africa (poems)
Castro Alves, Antônio de **3** 364-365

Voices of Freedom (poems)
Whittier, John Greenleaf **16** 256-257

Voices of Spring (waltz)
Strauss, Johann Jr. **14** 498-499

Voices of the Night (poems)
Longfellow, Henry Wadsworth **9** 499-500

Voie royale, La (novel)
Malraux, André **10** 178-180

Volcano
Hutton, James **8** 73-74
Spallanzani, Lazzaro **14** 360-361
Werner, Abraham Gottlob **16** 205-207

VOLCKER, PAUL (born 1927), chairman of the U.S. Federal Reserve Board (1979-1987) **16** 11-12

Volgendo il ciel (ballet)
Monteverdi, Claudio Giovanni Antonio **11** 126-128

Volger, Abbé (Georg Joseph Volger; 1749-1814), German organist and composer
Meyerbeer, Giacomo **10** 536-537
Weber, Carl Maria Friedrich Ernst von **16** 156-157

Volk, Het (South African politics)
Smuts, Jan Christian **14** 309-310

Volksparty (South Africa)
Verwoerd, Hendrik Frensch **15** 472-473

Volksraad (South African politics)
Pretorius, Andries **12** 444-445

Vollard, Ambroise (1865-1939), French art dealer
Cézanne, Paul **3** 400-402
Chagall, Marc **3** 406-407
Derain, André **4** 503
Picasso, Pablo **12** 292-295
Rouault, Georges **13** 321-322

Volo di notte (opera)
Dallapiccola, Luigi **4** 377-378

Volpe e le camelie, La (novel)
Silone, Ignazio **14** 231-232

Volpone (play)
Jonson, Ben **8** 343-345

VOLTA, ALESSANDRO (1745-1827), Italian physicist **16** 12-14
Berzelius, Jöns Jacob **2** 231-233
Galvani, Luigi **6** 194-195
Oersted, Hans Christian **11** 476-478

Volta Dam (Ghana)
Nkrumah, Kwame **11** 408-410

VOLTAIRE (1694-1778), French poet, dramatist, historian, and philosopher **16** 14-16
associates
Condorcet, Marquis de **4** 195-196
Franklin, Benjamin **6** 60-64
Houdon, Antoine **7** 516-517
Marivaux, Pierre Carlet de Chamblain de **10** 265-266
Saint-Pierre, Abbé de **13** 434-435
Turgot, Anne Robert Jacques **15** 348-349
biographies and essays on
Du Bois-Reymond, Emil **5** 118-119
Morley, John **11** 178-179
Rousseau, Jean Jacques **13** 324-328
Smollett, Tobias George **14** 305-307
Strauss, David Friedrich **14** 496-497
compared to
France, Anatole **6** 39-40
Johnson, Samuel **8** 315-317
influence of
Alfieri, Vittoria **1** 145-146
Catherine the Great **3** 370-372
Louis XVIII **9** 535-536
patronage
Frederick II **6** 81-84

Volterra, Cathedral of (Italy)
Cesti, Pietro **3** 399-400

Voluntad, La (novel)
Ruiz, Juan **13** 358-359

Volupté (novel)
Sainte-Beuve, Charles Augustin **13** 438

Vom Lieben Gott (stories)
Rilke, Rainer Maria **13** 171-172

VON BRAUN, WERNHER (1912-1977), German-born American space scientist **16** 17-18

Von Bülow, Hans Guido (1830-1894), German pianist
Liszt, Franz **9** 445-447

VON FURSTENBERG, DIANE (Diane Simone Michelle Halfin; born 1946), American fashion designer and businesswoman **16** 20-21

VON HÜGEL, BARON FRIEDRICH (1852-1925), philosopher of Christianity **16** 21-22

VON LAUE, MAX (1879-1960), German physicist **16** 23-24
Bragg, William Henry **2** 488-489

VON MEHREN, ROBERT BRANDT (born 1922), American lawyer who helped create the International Atomic Energy Agency **16** 24-25

VON MISES, LUDWIG (born 1881), Austrian economist and social philosopher **16** 25

VON NEUMANN, JOHN (1903-1957), Hungarian-born American mathematician **16** 27-28

VON PAPEN, FRANZ (1879-1969), conservative German politician who helped prepare the way for the Third Reich **16** 28-29

VON RAD, GERHARD (1901-1971), German theologian **16** 29-30

Von Werl Altarpiece (painting)
Campin, Robert **3** 255

VONDEL, JOOST VAN DEN (1587-1679), Dutch poet and dramatist **16** 19-20

VONNEGUT, KURT, JR. (born 1922), American author **16** 25-27

Voodoo of Hell's Half-acre, The (story)
Wright, Richard **16** 401-402

Voortrekkers
see Boers

Vorágine, La (novel)
Rivera, José Eustacio **13** 185-186

Voroshilov, K. E. (1881-1969), Soviet military and political leader
Frunze, Mikhail Vasilievich **6** 134

VORSTER, BALTHAZAR JOHANNES (1915-1983), South African political leader **16** 30-32

Vortex, The (novel)
Rivera, José Eustacio **13** 185-186

Vortex, The (play)
Coward, Noel **4** 279-280

VOS SAVANT, MARILYN (born 1946), American columnist and consultant **16** 32-33

Vosnesensky, Andrei (born 1933), Russian poet
Yevtushenko, Yevgeny Alexandrovich **16** 455-456

Voss (novel)
White, Patrick Victor Martindale **16** 233-235

Vostok (ship)
Palmer, Nathaniel Brown **12** 80-81

Vostok (spacecraft)
Gagarin, Yuri Alexeivich **6** 166-167

Voting: A Study of Opinion Formation in a Presidential Campaign (book)
Berelson, Bernard **2** 185-186

Voting rights
see Suffrage; Women's suffrage

Voting Rights Act (1965)
Johnson, Lyndon Baines **8** 308-312

Vouet, Simon (1590-1649), French painter
Le Nôtre, André **9** 328-329

Vouille, battle of (507)
Clovis I **4** 124

Vow of Louis XIII (painting)
Ingres, Jean Auguste Dominique **8** 121-123

Vox clamantis (poem)
Gower, John **6** 475-476

Voyage au bout de la nuit (novel)
Céline, Louis Ferdinand **3** 390-391

Voyage, Le (poem)
Baudelaire, Charles Pierre **2** 61-63

Voyage of Life (painting)
Cole, Thomas **4** 151-152

Voyage Out, The (novel)
Woolf, Virginia Stephen **16** 381-382

Voyage to Pagany, A (novel)
Williams, William Carlos **16** 308-309

Voyage to Purilia, A (novel)
Rice, Elmer **13** 126-127

Voyages (poem)
Crane, Hart **4** 291-293

Voyageur sans bagages, Le (play)
Anouilh, Jean **1** 243-244

Voyelles (poem)
Rimbaud, Jean Nicolas Arthur **13** 172-174

Voyeur, Le (book)
Robbe-Grillet, Alain **13** 189-190

Voysey, Charles F. Annesley (1857-1941), English architect
Shaw, Richard Norman **14** 167-168

Vozes d'Africa (poems)
Castro Alves, Antônio de **3** 364-365

VRIES, HUGO DE (1848-1935), Dutch botanist and geneticist **16** 33-36
Galton, Francis **6** 193-194
Mendel, Johann Gregor **10** 483-486

Vrilles de la vigne, Les (novel)
Colette, Sidonie Gabrielle **4** 158-159

Vuelta de Martin Fierro, La (poem)
Hernández, José **7** 328-329

VUILLARD, JEAN ÉDOUARD (1868-1940), French painter **16** 36
Bonnard, Pierre **2** 395-396
Prendergast, Maurice Brazil **12** 440

Vuillaume, Jean Baptiste (1798-1875), French violinmaker
Paganini, Niccolo **12** 58-59

Vulgate (Latin Bible)
Jerome **8** 249

Vyborg (Union of Soviet Socialist Republics)
Aalto, Hugo Alvar Henrik **1** 1-2

VYSHINSKY, ANDREI (1883-1954), state prosecutor in Stalin's purge trials and head of the U.S.S.R.'s foreign ministry (1949-1953) **16** 36-37
Macapagal, Diosdado P. **10** 74-76
Molotov, Vyacheslav Mikhailovich **11** 89-90
Zinoviev, Grigori Evseevich **16** 521-522

W

W (poems)
Cummings, Edward Estlin **4** 334-336

W. C. Handy Foundation for the Blind
Handy, William Christopher **7** 123-124

WAALS, JOHANNES DIDERIK VAN DER (1837-1923), Dutch physicist **15** 417-418

Wace (flourished 12th century), Anglo-Norman poet
Layamon **9** 256-257

Wackenroder, Wilhelm Heinrich (died 1798), German author
Tieck, Ludwig **15** 218-219

WADE, BENJAMIN FRANKLIN (1800-1878), American lawyer and politician **16** 38-39
Davis, Henry Winter **4** 415-416

Wade, George (1673-1748), British field marshal
Charles Edward Louis Philip Casimir Stuart **3** 466-467

Wade-Davis Bill (1864)
Davis, Henry Winter **4** 415-416

Wadsworth, James Samuel (1807-1864), American Union Army commander
Barton, Clara **2** 37-39

Wafa, Abu al- (Muhammad al-Buzjani al-Hasib; 940-997/998), Persian astronomer and mathematician
Biruni, Abu Rayhan al- **2** 284-285

Wafd (political party, Egypt)
Farouk I **5** 387-388
Fuad I **6** 139
Zaghlul Pasha, Saad **16** 485-486

Wagahai wa Neko de Aru (novel)
Natsume, Soseki **11** 324-325

Wage-and-hour laws (economics)
Altgeld, John Peter **1** 180-182
Brandeis, Louis Dembitz **2** 496-497
Deakin, Alfred **4** 432-433
see also Minimum wage

Wages of Sin, The (play)
Nu, U **11** 439-441

Waggle dance (honeybee)
Frisch, Karl von **6** 117-118

Wagner, Adolf (1835-1917) German economist
Sombart, Werner **14** 332-333

Wagner, Mrs. Richard
see Liszi, Cosima

WAGNER, OTTO (1841-1918), Austrian architect and teacher **16** 39-40

WAGNER, RICHARD (1813-1883), German operatic composer **16** 40-43
associates
Liszt, Franz **9** 445-447
biographers
Chamberlain, Houston Stewart **3** 411
compared to
Brahms, Johannes **2** 490-492
Chopin, Frédéric François **4** 16-18
Schubert, Franz Peter **14** 35-37
Smetana, Bedřich **14** 281-282
Verdi, Giuseppe Fortunino Francesco **15** 463-465
critics
Debussy, Achille Claude **4** 445-447
Milhaud, Darius **11** 17-18
Stravinsky, Igor Fedorovich **14** 502-506
Werfel, Franz **16** 204-205
influence of
Behrens, Hildegard **2** 120-121
Honegger, Arthur **7** 472-473
Mahler, Gustav **10** 144-145
Mann, Thomas **10** 204-207
Nietzsche, Friedrich **11** 390-392
Schoenberg, Arnold **14** 24-26
Schumann, Robert Alexander **14** 41-43
Strauss, Richard **14** 500-501
Szymanowski, Karol **15** 67-68
Webern, Anton **16** 160-162
influenced by
Beethoven, Ludwig van **2** 114-117
Bellini, Vincenzo **2** 138-139
Gluck, Christoph Willibald **6** 372-374
Gobineau, Comte de **6** 375-376
Sachs, Hans **13** 410-411
Wolfram von Eschenbach **16** 360-361

WAGNER, ROBERT F. (1910-1991), New York City Tammany Hall mayor (1954-1965) **16** 44-45

WAGNER, ROBERT FERDINAND (1877-1953), American lawyer and legislator **16** 43
Murphy, Charles Francis **11** 259-260

Wagner Labor Relations Act (1935)
Hughes, Charles Evans **8** 15-16
Truman, Harry S. **15** 314-316
Wagner, Robert Ferdinand **16** 43

Wagon Box Fight (1867)
Red Cloud **13** 70-71

Wagram, battle of (1809)
Bernadotte, Jean Baptiste **2** 205-206
Metternich, Klemens von **10** 533-536

Wahhabi Moslems (Western Arabia)
ibn Saud, Abd al-Aziz **8** 94-95
Ibrahim Pasha **8** 97-98
Said, Seyyid **13** 428-429

Wahlstatt, Prince of
see Blücher, G. L. von

Wahlverwandtschaften, Die (novel)
Goethe, Johann Wolfgang von **6** 388-391

Waifs and Strays (stories)
Henry, O. **7** 308-309

WAINWRIGHT, JONATHAN MAYHEW (1883-1953), American general **16** 45-46

Wainwright Building (Saint Louis, Missouri)
Sullivan, Louis Henri **15** 27-28

Waitangi, Treaty of (1840)
Hobson, William **7** 426
Wakefield, Edward Gibbon **16** 48-49

WAITE, MORRISON REMICK (1816-1888), American jurist, chief justice of U.S. Supreme Court 1874-88 **16** 46
Evarts, William Maxwell **5** 340-341
Field, Stephen Johnson **5** 441-442
Miller, Samuel Freeman **11** 29-30

WAITE, TERRY (born 1939), official of the Church of England and hostage in Lebanon **16** 47-48

Waiting for Godot (play)
Beckett, Samuel **2** 102-104

Waiting for Lefty (play)
Odets, Clifford **11** 470-471

Waiting for the Mahatma (novel)
Narayan, R. K. **11** 313-314

Waiting To Exhale (book)
McMillan, Terry **10** 427-428

Waitz, Georg (1813-1886), German historian
Lavisse, Ernest **9** 241

Wakefield, battle of (1460)
Henry VI **7** 298-299
Richard III **13** 132-133
Warwick and of Salisbury, Earl of **16** 122-123

WAKEFIELD, EDWARD GIBBON (1796-1862), British colonial reformer and promoter **16** 48-49
Hobson, William **7** 426

Waking, The (poems)
Roethke, Theodore **13** 243-244

WAKSMAN, SELMAN ABRAHAM (1888-1973), American microbiologist **16** 49-50
Domagk, Gerhard Johannes Paul **5** 48-50

Walachia (former principality, Southern Romania)
Batu Khan **2** 60-61
Leopold II **9** 346
Mehmed the Conqueror **10** 452-454

WALCOTT, DEREK ALTON (born 1930), West Indian poet and dramatist **16** 50-51

WALD, GEORGE (born 1906), American biochemist interested in vision **16** 51-53

WALD, LILLIAN (1867-1940), American social worker and reformer **16** 53-54
Addams, Jane **1** 56-57
Villard, Oswald Garrison **15** 498-499

Walden (book)
Thoreau, Henry David **15** 203-205

Walden, 1st Baron Howard de (Thomas Howard; 1561-1626), English admiral and lord chamberlain
Dowland, John **5** 90

Walden, Herwarth (1878-1941), German writer and critic
Chagall, Marc **3** 406-407

Waldeneses (religious sect; France)
Victor Amadeus II **15** 482-483
Waldo, Peter **16** 55-56

WALDHEIM, KURT (born 1918), Austrian statesman and president **16** 54-55
Thant, U **15** 161-162

WALDO, PETER (flourished 1170-84), French religious leader **16** 55-56

Waldscenen (musical composition)
Schumann, Robert Alexander **14** 41-43

WALDSEEMÜLLER, MARTIN (circa 1470-circa 1518), German geographer and cartographer **16** 56
Vespucci, Amerigo **15** 476-478

Waldstein Sonata (musical composition)
Beethoven, Ludwig van **2** 114-117

Wales (political region, Great Britain)
Edward I **5** 208-210
Glendower, Owen **6** 364-365
Henry VIII **7** 302-305
Kinnock, Neil **9** 29-30
Llewelyn ap Gruffydd **9** 468
Lloyd George, David **9** 469-471
see also Great Britain

WALESA, LECH (born 1943), Polish Solidarity leader and former president **16** 57-59

Walewski, Comte Alexandre Florian Joseph Colonna (1810-1868), Polish-French diplomat
Victoria **15** 485-487

Waley, Arthur (1889-1966), English Orientalist
Woolf, Virginia Stephen **16** 381-382
Yüan Mei **16** 479-480

WALKER, ALICE MALSENIOR (born 1944), African American novelist, poet, and short story writer **16** 59-61

WALKER, C. J. (Sarah Breedlove; 1867-1919), African American entrepreneur **16** 61-62

WALKER, DAVID (1785-1830), African American pamphleteer and activist **16** 62-63

Walker, Francis Amasa (1840-1897), American economist
Clark, John Maurice **4** 77-78

Walker, James John (1881-1946), American politician, mayor of New York 1926-32
La Guardia, Fiorello Henry **9** 166-167

WALKER, JOSEPH REDDEFORD (1798-1876), American fur trader **16** 63-64

WALKER, LEROY TASHREAU (born 1918), U.S. sports official, university chancellor, educator, and track coach **16** 64-65

WALKER, MAGGIE LENA (1867-1934), American entrepreneur and civic leader **16** 65-66

WALKER, MARGARET (born 1915), American novelist, poet, scholar, and teacher **16** 67

WALKER, ROBERT JOHN (1801-1869), American politician **16** 67-68
Buchanan, James **3** 89-90
Polk, James Knox **12** 374-376

WALKER, WILLIAM (1824-1860), American adventurer and filibuster **16** 68-69
Carrera, José Rafael **3** 324-325
Pierce, Franklin **12** 300-301

Walker, Wyatt Tee (born 1929), African American civil rights leader
King, Martin Luther Jr. **9** 20-22

Walker Tariff (1846)
Polk, James Knox **12** 374-376

Walking Man (sculpture)
Rodin, Auguste **13** 236-238

Walking Quietly under the Rain (sculpture)
Giacometti, Alberto **6** 294-295

Walküre, Die (opera)
Wagner, Richard **16** 40-43

Wall of China, The (play)
Frisch, Max **6** 118-119

Wall Relief (sculpture)
Moore, Henry **11** 146-148

Wall, The (stories)
Sartre, Jean Paul **13** 491-492

WALLACE, ALFRED RUSSEL (1823-1913), English naturalist and traveler **16** 69-70
Bates, Henry Walter **2** 53-54
Darwin, Charles Robert **4** 397-399, 277
Weismann, August Freidrich Leopold **16** 178-180

WALLACE, DeWITT (1889-1981), American publisher and founder of *Reader's Digest* **16** 70-71

WALLACE, GEORGE CORLEY (born 1919), American political leader **16** 71-72
Nixon, Richard Milhous **11** 401-404

WALLACE, HENRY (1836-1916), American agricultural publicist and editor **16** 73

WALLACE, HENRY AGARD (1888-1965), American statesman, vice-president 1940-44 **16** 73-74
Byrnes, James Francis **3** 191-192
Carver, George Washington **3** 346-347
East, Edward Murray **5** 182-183
McGovern, George Stanley **10** 412-414
Truman, Harry S. **15** 314-316

WALLACE, LEWIS (1827-1905), American general and author **16** 74-75
Billy the Kid **2** 277
Chisum, John Simpson **4** 11
Ford, Paul Leicester **6** 9-10

Wallace, Lurleen (1926-1968), American governor of Alabama
Wallace, George Corley **16** 71-72

WALLACE, SIR WILLIAM (circa 1270-1305), Scottish soldier **16** 75-76
Edward I **5** 208-210
Robert I **13** 192-194

Wallace Madonna (painting)
Andrea del Sarto **1** 224-225

WALLACE-JOHNSON, ISAAC THEOPHILUS AKUNNA (1895-1965), West African political leader and pan-Africanist **16** 76-77

Wallach, Meyer
see Litvinov, Maxim Maximovich

WALLAS, GRAHAM (1858-1932), English sociologist and political scientist **16** 77-78
Cole, George Douglas Howard **4** 146-147

WALLENBERG, RAOUL (1912-?), Swedish diplomat **16** 78-80

WALLENSTEIN, ALBRECHT WENZEL EUSEBIUS VON (1583-1634), Bohemian soldier of fortune **16** 80-81
Ferdinand III **5** 416-417
Gustavus II **7** 43-45
Richelieu, Armand Jean du Plessis de **13** 142-144
Schiller, Johann Christoph Friedrich von **14** 4-7

Wallenstein's Camp (symphonic poem)
Smetana, Bedřich **14** 281-282

Wallensteins Lager (play)
Schiller, Johann Christoph Friedrich von **14** 4-7

WALLER, THOMAS WRIGHT (Fats; 1904-43), American jazz singer, pianist, organist, bandleader, and composer **16** 81-82
Armstrong, Louis Daniel **1** 303-304

Wallis, Alfred (1855-1942), English painter
Nicholson, Ben **11** 380-381

Wallis, John (1616-1703), English mathematician
Newton, Isaac **11** 369-372
Pascal, Blaise **12** 122-124

Walls Have Ears, The (play)
Alarcón, Pedro Antonio de **1** 100-101

Wal-Mart (retail store chain)
Walton, Sam Moore **16** 91-92

Walnut Trees of Altenburg, The (novel)
Malraux, André **10** 178-180

Walpole, Horace, 4th Earl of Orford (1717-1797), English author and collector
Adam, Robert and James **1** 38-40
Braddock, Edward **2** 474-475
Gray, Thomas **6** 509-510
Herbert, Edward **7** 324
Namier, Lewis Bernstein **11** 301-303
North, Frederick **11** 429-430
Piranesi, Giovanni Battista **12** 321-322
Reynolds, Joshua **13** 115-116
Voltaire **16** 14-16

Walpole, Hugh (1884-1941), English novelist
Maugham, William Somerset **10** 344-345

WALPOLE, ROBERT (1st Earl of Oxford; 1676-1745), English statesman **16** 82-84
Bolingbroke, Viscount **2** 374-375
Defoe, Daniel **4** 457-459
Fielding, Henry **5** 442-444
George I **6** 268-269
George II **6** 269-270
Oglethorpe, James Edward **11** 482-483
Pitt, William the Elder **12** 328-329

Walpurgis Night (painting)
Courbet, Jean Desiré Gustave **4** 271-273

WALRAS, MARIE ESPRIT LÉON (1834-1910), French economist **16** 84-85
Clark, John Bates **4** 76-77
Jevons, William Stanley **8** 255-256
Schumpeter, Joseph Alois **14** 43-44

Walsh, Richard John (1886-1960), American publisher
Buck, Pearl Sydenstricker **3** 91-93

WALSH, THOMAS JAMES (1859-1933), American statesman **16** 85-86

Walter, Bruno (Bruno Walter Schlesinger; 1876-1962), German-born French conductor
Bernstein, Leonard **2** 218-219
Mann, Thomas **10** 204-207

Walter, Hubert (died 1205), archbishop of Canterbury
John **8** 274-275

WALTER, JOHANN (1496-1570), German composer **16** 86

Walter Reed Hospital (Washington, District of Columbia)
Reed, Walter **13** 78

WALTERS, BARBARA (born 1931), American network newscast anchor **16** 86-88

Walther, Bernhard (1430-1504), German amateur astronomer
Regiomontanus **13** 81-82

WALTON, ERNEST (1903-1995), Irish physicist **16** 88-90
Cockcroft, John Douglas **4** 131-132

WALTON, IZAAK (1593-1683), English writer and biographer **16** 90-91
Donne, John **5** 60-61
Herbert, George **7** 324-326

WALTON, SAM MOORE (1918-1992), American businessman who co-founded Wal-Mart **16** 91-92

WALTON, SIR WILLIAM TURNER (1902-1983), English composer **16** 91-92

Waltz of the Toreadors, The (play)
Anouilh, Jean **1** 243-244

Waltzing Matilda (ballad)
Paterson, Andrew Barton **12** 131-132

Wampanoag Indians (North America)
Bradford, William **2** 475-476
Massasoit **10** 322-324
Metacom **10** 529-531
Philip **12** 267-268
Squanto **14** 386-388

Wanamaker, John (1838-1922), American merchant
Stewart, Alexander Turney **14** 448-449

Wanapum Indians (North America)
Smohalla **14** 303-305

Wanderer Fantasy (musical composition)
Schubert, Franz Peter **14** 35-37

Wanderer, The (novel)
Burney, Fanny **3** 147-148

Wandering Jew (mythology)
Courbet, Jean Desiré Gustave **4** 271-273
Wallace, Lewis **16** 74-75

Wandering the Hills by the River (painting)
Hsia Kuei **8** 4-5

Wanderings of Oisin and Other Poems, The (book)
Yeats, William Butler **16** 445-447

Wandlung, Die (play)
Toller, Ernst **15** 261

Wandrers Nachtlied (song)
Schubert, Franz Peter **14** 35-37

WANG, AN (1920-1990), Chinese-American inventor, electronics expert, and businessman **16** 93-95

WANG AN-SHIH (1021-1086), Chinese reformer, poet, and scholar **16** 95-97
Fan Chung-yen **5** 376-377
Huang Tsung-hsi **8** 9-10
Hui-Tsung **8** 25
Ou-yang Hsiu **12** 33-34
Ssu-ma kuang **14** 390-391
Su Shih **15** 39-40

WANG CHING-WEI (1883-1944), Chinese revolutionary leader **16** 98
Chiang Kai-shek **3** 510-513
Sun Yat-sen **15** 35-39
Yen Hsi-shan **16** 452-453

Wang-ch'üan villa (painting)
Wang Wei **16** 106-108

WANG CH'UNG (27-circa 100), Chinese philosopher **16** 98-99

WANG FU-CHIH (1619-1692), Chinese philosopher **16** 99-101

Wang Hsi-chih (321-379), Chinese calligrapher
Chao Meng-fu **3** 436-437

Wang Hsien-chih (died 878), Chinese rebel leader
Huang Ch'ao **8** 8-9

WANG KON (877-943), Korean king **16** 101
Kwangjong **9** 140

Wang Kuei (1019-1085), Chinese statesman
Ch'in Kuei **3** 524-525

Wang Laboratories Incorporated
Wang, An **16** 93-95

WANG MANG (45 B.C. -A.D. 23), Chinese statesman, emperor 9-23 **16** 101-103
K'ang Yu-wei **8** 426-428
Kuang-wu-ti **9** 112-113

Wang Meng (circa 1308-85), Chinese painter
Chao Meng-fu **3** 436-437
Tung Ch'i-ch'ang **15** 339-340

WANG MING (Chen Shaoyu; 1904-74), leader of the "Internationalist" group

within the Chinese Communist Party **16** 103-104

WANG PI (226-249), Chinese philosopher **16** 104-105
Tao-an **15** 103-104

WANG T'AO (1828-1897), Chinese reformer and scholar **16** 105-106

WANG WEI (699-759), Chinese poet and painter **16** 106-108
Chao Meng-fu **3** 436-437
Mi Fei **11** 12-13
Tung Ch'i-ch'ang **15** 339-340

WANG YANG-MING (1472-1529), Chinese philosopher and government official **16** 108-109
Chang Hsüeh-ch'eng **3** 433
Lu Chiu-yuan **10** 24-25
Wang Fu-chih **16** 99-101
Yi Hwang **16** 457

Wang Yüan-ch'i (1642-1715), Chinese painter and calligrapher
K'ang-hsi **8** 423-426

Wapping (painting)
Whistler, James Abbott McNeill **16** 225-226

Wapshot Chronicle, The (novel)
Cheever, John **3** 493-494

War (mural)
Portinari, Cândido **12** 407-408

War and Peace (book)
Jay, William **8** 232-233
Tolstoy, Leo **15** 262-265-483

War and Peace (opera)
Prokofiev, Sergei Sergeevich **12** 458-460

War Cabinet (Great Britain)
Attlee, Clement Richard **1** 361-362
Baldwin, Stanley **1** 468-469
Balfour, Arthur James **1** 469-470
Botha, Louis **2** 434-436
Chamberlain, Arthur Neville **3** 409-411
Dale, Henry Hallett **4** 371-373
Henderson, Arthur **7** 277-278

War crimes trials
Eichmann, Adolf **5** 226-227
Hess, Walter Richard Rudolf **7** 363-365
Kesselring, Albert Field Marshal **8** 522-523
Kishi, Nobusuke **9** 41-43
Mladic, Ratko **11** 68-69
Tojo, Hideki **15** 254-256
Wiesenthal, Simon **16** 264-266
Yamashita, Tomoyuki **16** 435-436

War Department (United States)
Baruch, Bernard Mannes **2** 42-43
Cameron, Simon **3** 246-247
Perry, Ralph Barton **12** 239-240
Pershing, John Joseph **12** 243-244
Ridgway, Matthew Bunker **13** 160-161
Root, Elihu **13** 283-284
Stanton, Edwin McMasters **14** 401-402

War for Independence (Cuba; 1895-98)
Cleveland, Stephen Grover **4** 108-110
Estrada Palma, Tomás **5** 326-327
Gómez, Máximo **6** 418-419
Hostos, Eugenio María de **7** 513-514
Maceo, Antonio **10** 88-90
Machado y Morales, Gerardo **10** 92-93
Martí, José **10** 285-286
McKinley, William **10** 418-420
Menocal, Mario Garcia **10** 506-507

War Hawks (U. S. history)
Calhoun, John Caldwell **3** 226-228
Clay, Henry **4** 94-96
Madison, James **10** 121-123
Monroe, James **11** 111-113

War Is Kind (poem)
Crane, Stephen **4** 293-295

War of 1812
British allies
Black Hawk **2** 308
Osceola **12** 18
Tecumseh **15** 133
British policy
Liverpool, 2nd Earl of **9** 456-457
Canadian campaign (British forces)
Brock, Isaac **3** 12-13
Robinson, John Beverley **13** 210
Canadian campaign (United States forces)
Cass, Lewis **3** 355-356
Hampton, Wade **7** 111-112
Harrison, William Henry **7** 180-181
Hull, William **8** 29-30
Kearny, Stephen Watts **8** 468-469
Pike, Zebulon **12** 302-304
peace negotiations
Adams, John Quincy **1** 52-54
Clay, Henry **4** 94-96
Gallatin, Albert **6** 183-184
U.S. forces (army)
Ashley, William Henry **1** 333-334
Houston, Samuel **7** 526-527
Jackson, Andrew **8** 168-172
Taylor, Zachary **15** 128-130
U.S. forces (navy)
Decatur, Stephen **4** 448-449
Farragut, David Glasgow **5** 388-389
Lawrence, James **9** 251-252
Perry, Oliver Hazard **12** 239
U.S. opponents
Ladd, William **9** 149
Morris, Gouverneur **11** 182-183
Otis, Harrison Gray **12** 25
Randolph, John **13** 30
Taylor, John **15** 126
U.S. supporters
Calhoun, John Caldwell **3** 226-228
du Pont, Éleuthère Irénée **5** 154
Girard, Stephen **6** 347-348
Macon, Nathaniel **10** 114-115
Madison, James **10** 121-123
Monroe, James **11** 111-113
Story, Joseph **14** 480-481
see also United States—Early Republic

War of 1812 (novel)
Cooper, James Fenimore **4** 220-223

War, opposition to
see Pacificism

War Requiem (musical composition)
Britten, Benjamin **3** 10-11

Warbeck, Perkin (1474-1499), Walloon pretender to British crown
Henry VII **7** 300-302

WARBURG, OTTO (1883-1970), German biochemist **16** 109-111
Krebs, Hans Adolf **9** 95-97
Meyerhof, Otto Fritz **10** 537-539
Szent-Györgyi, Albert von **15** 62-64
Theorell, Axel Hugo Theodor **15** 176-177

WARBURG, PAUL MORITZ (1868-1932), German-American banker **16** 111-112

Warburton, Peter (1813-1889), British officer and explorer in Australia
Giles, Ernest **6** 317-318

WARD, AARON MONTGOMERY (1843-1913), American merchant **16** 112

WARD, ARTEMUS (1834-1867), American journalist and humorist **16** 112-113
Dunne, Finley Peter **5** 147-148
Twain, Mark **15** 363-366

Ward, John Q.A. (1830-1910), American sculptor
French, Daniel Chester **6** 98-99

Ward, Julia
see Howe, Julia Ward

WARD, LESTER FRANK (1841-1913), American paleobotanist and sociologist **16** 113-114
Gumplowicz, Ludwig **7** 41

Ward, Nathaniel (1578?-1652), American clergyman
Bradstreet, Anne Dudley **2** 486-487

Ward, Samuel (1814-1884), American politician, bon vivant, and raconteur
Cole, Thomas **4** 151-152

Ward, Sir Joseph (1856-1930), Australian statesman
Massey, William Ferguson **10** 324
Ngata, Apirana Turupa **11** 374-375

Ward No. 6 (story)
Chekhov, Anton Pavlovich **3** 494-497

Ward No.4 (novel)
Pa Chin **12** 53-54

Warden, The (novel)
Trollope, Anthony **15** 300-302

Ware, William (1832-1915), American architect
Sullivan, Louis Henri **15** 27-28

Ware v. Hylton (legal case)
Chase, Samuel **3** 475-476
Marshall, John **10** 279-281

Warfield, David (1866-1951), American actor
Belasco, David **2** 124-125

Warham, William (1450?-1532), archbishop of Canterbury
Wolsey, Thomas **16** 364-366

WARHOL, ANDY (Andrew Warhola; ca. 1927-1987), American pop artist and film maker **16** 114-115

Warner, Charles Dudley (1829-1900), American man of letters
Twain, Mark **15** 363-366

WARNOCK, HELEN MARY WILSON (born 1924), British philosopher **16** 115-117

WARREN, EARL (1891-1974), American jurist, chief justice of U.S. Supreme Court 1953-69 **16** 117-120
Douglas, William Orville **5** 83-85
Eisenhower, Dwight David **5** 233-236

WARREN, MERCY OTIS (1728-1814), American writer **16** 120-121

WARREN, ROBERT PENN (1905-1989), American man of letters **16** 121-122
Calder, Alexander **3** 216-218
Eliot, Thomas Stearns **5** 258-261
Tate, Allen **15** 116

Warrior with Shield (sculpture)
Moore, Henry **11** 146-148

Warrior's Barrow, The (play)
Ibsen, Henrik **8** 98-100

Wars of America (sculpture)
Borglum, John Gutzon de la Mothe **2** 416-417

Wars of Religion
see Religion, Wars of

Warsaw (city, Poland)
Chicherin, Georgi Vasilyevich **3** 516-517
Suvorov, Aleksandr Vasilievich **15** 44-45

Warsaw, battle of (1702)
Charles XII **3** 464-466

Warsaw Conservatory
Chopin, Frédéric François **4** 16-18
Szymanowski, Karol **15** 67-68

Warsaw, grand duchy of (established 1807)
Napoleon I **11** 306-310
Nesselrode, Karl Robert **11** 348-349

Warsaw Pact (1955)
Dubček, Alexander **5** 112-113
Konev, Ivan Stefanovich **9** 81-82

Warton, Joseph (1722-1800), English literary critic
Collins, William **4** 168-169

Warwick (Rhode Island)
Gorton, Samuell **6** 460

Warwick, Ambrose Dudley, Earl of (1528?-1590), English soldier
Gilbert, Humphrey **6** 313

Warwick, Edward, Earl of (1475-1499), son of George, Duke of Clarence
Henry VII **7** 300-302
Richard III **13** 132-133

Warwick, John Dudley, Earl of
see Northumberland, Duke of

Warwick, Richard de Beauchamp, Earl of (1382-1439), English soldier
Henry VI **7** 298-299

Warwick, Thomas Beauchamp, Earl of (died 1401), English nobleman, supporter of Henry IV
Richard II **13** 130-131

WARWICK AND SALISBURY, EARL OF (Richard Neville; 1428-71), English military and political leader **16** 122-123
Edward IV **5** 212-213
Hampden, John **7** 110-111
Henry VI **7** 298-299
Margaret of Anjou **10** 249-250
Richard III **13** 132-133

Waseda University (Japan)
Okuma, Shigenobu **11** 490

WASHAKIE (circa 1804-1900), Native American Shoshoni tribal leader **16** 123-125

Washing of a Corpse (painting)
Cézanne, Paul **3** 400-402

Washington (ship)
Cinque, Joseph **4** 62
Shreve, Henry Miller **14** 207
Stockton, Robert Field **14** 461-462

Washington (state, United States)
Foley, Tom **5** 499-501
Hansen, Julia Butler **7** 132-133
Harrison, Benjamin **7** 178-179
Ray, Dixy Lee **13** 56-57

WASHINGTON, BOOKER TALIAFERRO (1856-1915), African American educator and racial leader **16** 125-126
Armstrong, Samuel Chapman **1** 306-307
Carver, George Washington **3** 346-347
Dewey, Melvil **4** 523-524
Dube, John Langalibalele **5** 113
Fortune, Timothy Thomas **6** 18-21
Garvey, Marcus Mosiah **6** 228-229

WASHINGTON, GEORGE (1732-1799), American Revolutionary commander in chief, president 1789-97 **16** 126-129
biographies and histories
Ford, Paul Leicester **6** 9-10
Freeman, Douglas Southall **6** 91-92
Irving, Washington **8** 141-143
Sparks, Jared **14** 363
Warren, Mercy Otis **16** 120-121
Weems, Mason Locke **16** 170
Cabinet
Hamilton, Alexander **7** 95-98
Knox, Henry **9** 64
Pickering, Timothy **12** 298-299
Randolph, Edmund **13** 29-30
Confederation
see Articles of Confederation
constitution
see Constitutional Convention (United States); Constitution of the United States
Continental Army
Arnold, Benedict **1** 309-310
Burr, Aaron **3** 156-159
Dinwiddie, Robert **5** 18-19
Lafayette, Marquis de **9** 151-152
Lincoln, Benjamin **9** 418-419
Rochambeau, Comte de **13** 220-221
Rodney, George Brydges **13** 239-240
Rush, Benjamin **13** 364-365
Steuben, Frederick William Augustus von **14** 438-439
see also American Revolution
Continental congress
see Continental Congress (United States; 1774-89)
courts
Chase, Samuel **3** 475-476
Hopkinson, Francis **7** 496-497
Livingston, Robert R. **9** 462-463
Otis, Harrison Gray **12** 25
Rutledge, John **13** 387-388
critics
Freneau, Philip Morin **6** 99-100
Monroe, James **11** 111-113
death
Ames, Fisher **1** 199-200
Cobbett, William **4** 126-127
diplomacy
Adams, John Quincy **1** 52-54
Clark, George Rogers **4** 75-76
Genet, Edmond Charles **6** 261-262
Jones, Inigo **8** 333-334
McGillivray, Alexander **10** 412
Wilkinson, James **16** 284-286
French and Indian wars
Braddock, Edward **2** 474-475
Forbes, John **5** 507-508
Gist, Christopher **6** 352-353
Lewis, Andrew **9** 376-377
in art
Borglum, John Gutzon de la Mothe **2** 416-417
L'Enfant, Pierre Charles **9** 322-323
Peale, Charles Willson **12** 169-171
Peale, Rembrandt **12** 172-173
Rogers, John **13** 248
Rush, William **13** 365-366
Stuart, Gilbert **14** 513-515
Taft, Lorado **15** 75-76
in literature
Wheatley, Phillis **16** 221-222
see also Declaration of Independence; Whiskey Rebellion (1794)

Washington College (Maryland)
Smith, William **14** 301

Washington College (Virginia)
Lee, Robert Edward **9** 292-294

Washington Conference (1921-1922)
Balfour, Arthur James **1** 469-470
Borah, William Edgar **2** 408
Borden, Robert Laird **2** 409-411

Harding, Warren Gamaliel **7** 148-149
Hughes, Charles Evans **8** 15-16
Root, Elihu **13** 283-284

Washington Crossing the Delaware (painting)
Hicks, Edward **7** 375
Wood, Grant **16** 368-369

Washington, D.C. (federal city)
Capitol architecture
Bulfinch, Charles **3** 116-117
Curry, Jabez Lamar Monroe **4** 346-347
Latrobe, Benjamin Henry **9** 222-224
Renwick, James **13** 102-103
Capitol landscaping
Downing, Andrew Jackson **5** 90-91
Olmsted, Frederick Law **11** 503-504
civil rights march
see March on Washington for Jobs and Freedom (1963)
history of
Green, Constance McLaughlin **6** 518-519
mayors
Barry, Marion Shepilov Jr. **2** 25-28
Poor People's March (1968)
King, Martin Luther Jr. **9** 20-22
slavery in
Clay, Henry **4** 94-96
Lincoln, Abraham **9** 415-418

Washington Disarmament Conference
see Washington Conference (1921-1922)

Washington Monument (Baltimore)
Mills, Robert **11** 36-37

Washington Monument (Washington, District of Columbia)
Mills, Robert **11** 36-37
Morrill, Justin Smith **11** 182
Washington, George **16** 126-129

Washington Peace Convention (1861)
Buchanan, James **3** 89-90
Corning, Erastus **4** 238-239
Tyler, John **15** 368-369

Washington Post (newspaper)
Graham, Katharine Meyer **6** 483-485
Maynard, Robert Clyve **10** 366-367
Will, George Frederick **16** 286-287
Woodward and Bernstein **16** 376-378

Washington Post, The (march)
Sousa, John Philip **14** 353-354

Washington School of Psychiatry (established 1936)
Sullivan, Harry Stack **15** 23-24
White, William Alanson **16** 239-240

Washington Square (novel)
James, Henry **8** 211-212

Washington Square Arch (New York City)
White, Stanford **16** 235-236

Washington, Treaty of (1871)
Fish, Hamilton **5** 461-462
see also Alabama Claims

Washington University (Saint Louis, Missouri)
Beckmann, Max **2** 104-105
Compton, Arthur Holly **4** 186-188
Erlanger, Joseph **5** 310-311
Lovejoy, Arthur Oncken **10** 6

Washington, University of (Seattle)
Guthrie, Edwin Ray **7** 49-50
Ogburn, William Fielding **11** 480
Parrington, Vernon Louis **12** 119-120
Ray, Dixy Lee **13** 56-57
Roethke, Theodore **13** 243-244

Washington's Birthday (symphony)
Ives, Charles Edward **8** 159-160

Washita, battle of the (1868)
Custer, George Armstrong **4** 355-356

WASMOSY, JUAN CARLOS (born 1939), president of Paraguay (1993-) **16** 129-130

Wasps, The (play)
Aristophanes **1** 293-294

WASSERMANN, JAKOB (1873-1934), German author **16** 130-131

Wasserträger, Der (opera)
Cherubini, Luigi Carlo Zanobi Salvatore Maria **3** 505-506

Waste Land (anthology; Kakei)
Basho, Matsuo **2** 45-48

Waste Land (poem; Eliot)
Crane, Hart **4** 291-293
Eliot, Thomas Stearns **5** 258-261, 563
Fitzgerald, Francis Scott Key **5** 470-472
MacLeish, Archibald **10** 109-110
Pound, Ezra Loomis **12** 415-417
Sitwell, Edith **14** 265-266
Williams, William Carlos **16** 308-309

Wat Suan Mokkhabalārama (Thai monestary)
Buddhadāsa Bhikkhu **3** 101-102

Watch and Ward (novel)
James, Henry **8** 211-212

Watch on the Rhine (play)
Hellman, Lillian Florence **7** 267-268

Watch That Ends the Night, The (novel)
MacLennan, Hugh **10** 110-111

Watch Your Step (musical)
Berlin, Irving **2** 200-201

Water
Cavendish, Henry **3** 383-384
Fahrenheit, Gabriel Daniel **5** 366
Lavoisier, Antoine Laurent **9** 241-244
Thales **15** 161

Water Carrier, The (opera)
Cherubini, Luigi Carlo Zanobi Salvatore Maria **3** 505-506

Water lily series (art)
Monet, Claude **11** 102-104

Water Margin, The (novel)
Hu Shih **8** 63-65

Water Music (suite)
Handel, George Frederick **7** 116-119

Water Nymph and Bittern (sculpture)
Rush, William **13** 365-366

Water of Cure, The (story)
Imam, Alhadji Abubakar **8** 114-115

Water Village (scroll)
Chao Meng-fu **3** 436-437

Water-Babies, The (book)
Kingsley, Charles **9** 28

Water-Buffalo Children, The (book)
Buck, Pearl Sydenstricker **3** 91-93

Waterfall with Castle (painting)
Ruisdael, Jacob van **13** 357-358

Watergate scandal (United States, 1974)
Burger, Warren E. **3** 133-136
Cox, Archibald **4** 283-284
Ervin, Sam J. Jr. **5** 316-317
Goldwater, Barry **6** 413-415
Jaworski, Leon **8** 229-230
Nixon, Richard Milhous **11** 401-404
Sirica, John Joseph **14** 257-258
Woodward and Bernstein **16** 376-378

WATERHOUSE, BENJAMIN (1754-1846), American physician **16** 131-132

Waterloo, Battle of (1815)
Allied command
Blücher, Gebhard Leberecht von **2** 340-341
Lieber, Francis **9** 401-402
Wellington, 1st Duke of **16** 193-195
in literature
Stendhal **14** 422-425
Thackeray, William Makepeace **15** 159-161
Napoleonic forces
Napoleon I **11** 306-310
Ney, Michel **11** 372-373

WATERS, MAXINE (born 1938), African American congresswoman **16** 132-134

WATERS, MUDDY (born McKinley Morganfield; 1915-1983), African American blues musician **16** 134-136

Waters of Kronos, The (novel)
Richter, Conrad Michael **13** 148-149

Water-Witch, The (novel)
Cooper, James Fenimore **4** 220-223, 127

Watson and the Shark (painting)
Copley, John Singleton **4** 228-230

WATSON, ELKANAH (1758-1842), American merchant and banker **16** 136
Coxe, Tench **4** 285-286

WATSON, JAMES DEWEY (born 1928), American biologist **16** 137-138
Crick, Francis Harry Crompton **4** 310

Watson, John (1867-1941), Australian Labour party politician
Hughes, William Morris **8** 21-22

WATSON, JOHN BROADUS (1878-1958), American psychologist **16** 138-139
Lashley, Karl Spencer **9** 214-215
Tolman, Edward Chace **15** 261-262

Watson, John Christian (1867-1941), Australian politician
Fisher, Andrew **5** 462

Watson, Thomas Augustus (1854-1934), American telephone technician
Bell, Alexander Graham **2** 129-131

WATSON, THOMAS EDWARD (1856-1922), American lawyer and politician **16** 139
Donnelly, Ignatius **5** 62
Woodward, Comer Vann **16** 378-379

WATSON, THOMAS J. (1874-1956), American business executive **16** 140

Watsons, The (novel)
Austen, Jane **1** 377-379

WATSON-WATT, SIR ROBERT ALEXANDER (1892-1973), British scientific civil servant **16** 140-141

Watson-Wentworth, Charles
see Rockingham, 2d Marquess of

Watt (novel)
Beckett, Samuel **2** 102-104

WATT, JAMES (1736-1819), British instrument maker and engineer **16** 141-143
Black, Joseph **2** 303
Cort, Henry **4** 254
Evans, Oliver **5** 338
Newcomen, Thomas **11** 362
Smeaton, John **14** 280-281

WATTEAU, ANTOINE (1684-1721), French painter **16** 143-144
Boucher, François **2** 440-442
Chardin, Jean Baptiste Siméon **3** 442-443
Fragonard, Jean Honoré **6** 38-39
Renoir, Pierre Auguste **13** 101-102

WATTS, ALAN WILSON (1915-1973), naturalized American author and lecturer **16** 144-145

Watts, Isaac (1674-1748), English hymnist and theologian
Barlow, Joel **2** 6-7
Dickinson, Emily **4** 541-543

Watts-Dunton, Walter Theodore (1832-1914), English poet, novelist, and critic
Swinburne, Algernon Charles **15** 54-55

Waugh, Arthur (1866-1943), English literary critic and editor
Waugh, Evelyn Arthur St. John **16** 145-147

WAUGH, EVELYN ARTHUR ST. JOHN (1903-1966), English author **16** 145-147

Wave mechanics (physics)
Bohr, Niels Henrik David **2** 366-368
de Broglie, Louis **4** 442-444
Einstein, Albert **5** 228-231
Schrödinger, Erwin **14** 31-33

Wave theory of light
see Light—wave theory

WAVELL, ARCHIBALD PERCIVAL (1st Earl Wavell; 1883-1950), English general, statesman, and writer **16** 147-148
Gandhi, Mohandas Karamchand **6** 201-204
Sapru, Tej Bahadur **13** 480-481

Waverley (novel; Scott)
Edgeworth, Maria **5** 205-206
Scott, Walter **14** 68-70

Waverley (overture)
Berlioz, Louis Hector **2** 203-205

Waves of Love and the Sea, The (play)
Grillparzer, Franz **6** 546-547

Waves, The (novel)
Woolf, Virginia Stephen **16** 381-382

Waxhaws, battle of (1780)
Tarleton, Banastre **15** 110

Way Down East (film)
Griffith, David Wark **6** 544-545

Way Home, The (novel)
Richardson, Henry Handel **13** 139

Way of All Flesh, The (novel)
Butler, Samuel **3** 183

Way of Perfection, The (book)
Theresa **15** 178-179

Way of the World, The (play)
Congreve, William **4** 200-201
Evans, Edith **5** 336-337

Way to Wealth, The
see Poor Richard's Almanack

Way We Live Now, The (novel)
Trollope, Anthony **15** 300-302

Wayfarer, The (novel)
Natsume, Soseki **11** 324-325

Wayland (Massachusetts)
Breuer, Marcel **2** 520-521

WAYLAND, FRANCIS (1796-1865), American educator and clergyman **16** 148-149

WAYNE, ANTHONY (1745-1796), American soldier **16** 149-150
Clark, William **4** 82-83
Girty, Simon **6** 350
Harrison, William Henry **7** 180-181
Morgan, Daniel **11** 160-161
Pulaski, Casimir **12** 480-481

WAYNE, JOHN (Marion Mitchell Morrison; 1907-79), American actor **16** 150-151

Ways and Means Commitee (United States Congress)
Gallatin, Albert **6** 183-184
Letcher, John **9** 359-360

Wayside Crosses (stories)
Čapek, Karel **3** 271-272

Wayward Bus, The (novel)
Steinbeck, John Ernst **14** 416-417

W.C.T.U. Parade (painting)
Shahn, Ben **14** 139-140

We, the People (play)
Rice, Elmer **13** 126-127

We Want Barabbas (painting)
Daumier, Honoré Victorin **4** 403-405

Wealth (economics)
Clark, John Bates **4** 76-77
Commons, John Rogers **4** 185
Ricardo, David **13** 123-124
Smith, Adam **14** 283-284
see also Capital

Wealth (play)
Aristophanes **1** 293-294

Wealth of Nations (book; Smith)
Malthus, Thomas Robert **10** 180-181
Say, Jean Baptiste **13** 508-509
Small, Albion Woodbury **14** 277
Smith, Adam **14** 283-284
Yen Fu **16** 452

Weapons and explosives
Cooper, Peter **4** 223-224
du Pont, Éleuthère Irénée **5** 154
Farmer, Moses Gerrish **5** 385
Fulton, Robert **6** 151-152
Gatling, Richard Jordan **6** 234-235
Krupp **9** 109-111
Maxim, Hiram Stevens **10** 355-356
Nobel, Alfred Bernhard **11** 410-411
see also Atomic bomb

Weary Blues, The (poem)
Hughes, Langston **8** 18-19

Weather
see Meteorology

Weather Bureau, U.S.
Dawes, Henry Laurens **4** 427
Henry, Joseph **7** 307-308

WEAVER, JAMES BAIRD (1833-1912), American political leader **16** 151-152
Lease, Mary Elizebeth Clyens **9** 268

WEAVER, ROBERT C. (born 1907), first African American U.S. cabinet officer **16** 152-153

Weavers, The (musical group, United States)
Seeger, Pete **14** 83-84

Weavers, The (play)
Hauptmann, Gerhart Johann Robert **7** 199-201

Web and the Rock, The (novel)
Wolfe, Thomas Clayton **16** 355-356

WEBB, BEATRICE POTTER (1858-1943), English social reformer **16** 153-154
Booth, Charles **2** 400-401

Webb, John (1611-1672), English architect
Jones, Inigo **8** 333-334

Webb, Philip (1831-1915), English architect
Shaw, Richard Norman **14** 167-168

WEBB, SIDNEY JAMES (Baron Passfield; 1859-1947), English social reformer, historian, and statesman **16** 154-155
Bernstein, Eduard **2** 218
Bosanquet, Bernard **2** 425-426

Cole, George Douglas Howard **4** 146-147
Shaw, George Bernard **14** 163-164
Webb, Beatrice Potter **16** 153-154
Wells, Herbert George **16** 195-196

WEBBER, ANDREW LLOYD (born 1948), British composer **16** 155-156

Weber, Bernard Anselm (1712-1758), German composer
Meyerbeer, Giacomo **10** 536-537

WEBER, CARL MARIA FRIEDRICH ERNST VON (1786-1826), German composer and conductor **16** 156-157
Berlioz, Louis Hector **2** 203-205
Mendelssohn, Moses **10** 488-489
Schubert, Franz Peter **14** 35-37
Schumann, Robert Alexander **14** 41-43

WEBER, MAX (1864-1920), German social scientist **16** 157-160
associates
Simmel, Georg **14** 234-235
Tönnies, Ferdinand **15** 266-267
Troeltsch, Ernst **15** 299-300
influence of
Childe, Vere Gordon **3** 521-522
Jaspers, Karl **8** 225-226
Mannheim, Karl **10** 208-209
Mills, C. Wright **11** 35-36
influenced by
Dilthey, Wilhelm Christian Ludwig **5** 10

WEBER, MAX (1881-1961), American painter **16** 160
Rothko, Mark **13** 320-321

Weber, Wilhelm (1804-1891), German physicist
Gauss, Karl Friedrich **6** 240-242
Riemann, Georg Friedrich Bernard **13** 164-165

WEBERN, ANTON (1883-1945), Austrian composer **16** 160-162
influence of
Boulez, Pierre **2** 444-445
Nono, Luigi **11** 420-421
Penderecki, Krzysztof **12** 195-197
Schuller, Gunther **14** 37-38
Stockhausen, Karlheinz **14** 460-461
Stravinsky, Igor Fedorovich **14** 502-506
influenced by
Mahler, Gustav **10** 144-145
twelve-tone method
Berg, Alban **2** 186-187
Dallapiccola, Luigi **4** 377-378
Krenek, Ernst **9** 98-99
Schoenberg, Arnold **14** 24-26

WEBSTER, DANIEL (1782-1852), American lawyer, orator, and statesman **16** 162-164
Alger, Horatio **1** 153-154
Calhoun, John Caldwell **3** 226-228
Everett, Edward **5** 344
Fillmore, Millard **5** 447-448
Hayne, Robert Young **7** 231-232
Lincoln, Abraham **9** 415-418
Shaw, George Bernard **14** 163-164
Stephens, Alexander Hamilton **14** 429-430
Tyler, John **15** 368-369

WEBSTER, JOHN (circa 1580-circa 1634), English dramatist **16** 164
Ford, John **6** 7-8
Kyd, Thomas **9** 140-141
Shakespeare, William **14** 142-145

WEBSTER, NOAH (1758-1843), American lexicographer **16** 164-166

Webster-Ashburton Treaty (1842)
Aberdeen, 4th Earl of **1** 25-26
Tyler, John **15** 368-369
Webster, Daniel **16** 162-164

Webster's Unabridged (dictionary)
Webster, Daniel **16** 162-164

Weckmann, Matthais (1621-1674), German organist and composer
Froberger, Johann Jakob **6** 120-121

Wedding Night, The (film)
Goldwyn, Samuel **6** 416

Wedding of St. George and the Princess Sabra (painting)
Rossetti, Dante Gabriel **13** 308-309

Wedding songs (Greek literature)
Sappho **13** 479-480

Wedding, The (play)
Chekhov, Anton Pavlovich **3** 494-497

WEDEKIND, FRANK (Benjamin Franklin Wedekind; 1864-1918), German dramatist, cosmopolite, and libertarian **16** 166-167
Berg, Alban **2** 186-187
Brecht, Bertolt **2** 512-514
Demuth, Charles **4** 497-498

WEDGWOOD, CICELY VERONICA (1910-1997), British writer and historian **16** 167-168

WEDGWOOD, JOSIAH (1730-1795), English potter **16** 168-169
Darwin, Charles Robert **4** 397-399

WEED, THURLOW (1797-1882), American politician **16** 169-170
Fillmore, Millard **5** 447-448
Greeley, Horace **6** 515-517
Seward, William Henry **14** 124-125

Weeds (novel)
Azuela, Mariano **1** 402

Week on the Concord and Merrimack Rivers, A (book)
Thoreau, Henry David **15** 203-205

Weekend in Guatemala (stories)
Asturias, Miguel Angel **1** 354-355

Weekly Chronotype (newspaper)
Wright, Elizur **16** 396-397

Weekly Journal (newspaper)
Bradford, William (printer) **2** 476-477

WEEMS, MASON LOCKE (1759-1825), American Episcopal minister and popular writer **16** 170

Weeper, The (poem)
Crashaw, Richard **4** 296

WEGENER, ALFRED LOTHAR (1880-1930), German meteorologist, Arctic explorer, and geophysicist **16** 170-171

We-group (sociology)
Sumner, William Graham **15** 32

Wei (Chinese state)
Shang Yang **14** 149-150

Wei (reigned 357-320 B.C.), Chinese king of Ch'i
Mencius **10** 480-481

Wei dynasty (China; reigned 220-265)
Ts'ao Ts'ao **15** 322-323
Wei Hsiao-Wen-ti **8** 5

WEI HSIAO-WEN-TI (467-499), Chinese emperor **8** 5

Wei, Prince of
see Ts'ao Ts'ao

Wei Tao-ming (born 1899), Chinese lawyer and diplomat
Hu Shih **8** 63-65

Wei Yang
see Shang Yang

WEI YÜAN (1794-1856), Chinese historian and geographer **16** 180-181
Tso Tsung-t'ang **15** 328-329

WEIDENREICH, FRANZ (1873-1948), German anatomist and physical anthropologist **16** 171-172

Weidig, Adolph (1867-1931), American composer
Dawson, William Levi **4** 427-428

Weigel, Helene (1901-1971), Australian-born actress and theatrical director
Brecht, Bertolt **2** 512-514

WEIL, SIMONE (1909-1943), French thinker, political activist, and religious mystic **16** 172-174

Weilborn, Frank (literary character)
Massinger, Philip **10** 324-325

WEILL, KURT (1900-1950), German-American composer **16** 174-175
Brecht, Bertolt **2** 512-514
Stravinsky, Igor Fedorovich **14** 502-506

Weimar Republic
see Germany—Republic

Wei-mo-ch'i
see Wang Wei

WEINBERG, STEVEN (born 1933), Nobel Prize-winning physicist **16** 175-177

WEINBERGER, CASPER WILLARD (born 1917), U.S. public official under three presidents **16** 177-178

Weinlig, Theodor (1780-1842), German composer
Wagner, Richard **16** 40-43

Weinstein, Nathan
see West, Nathanael

Weir, Julian Alden (1852-1919), American painter
Cassatt, Mary **3** 356-357
Hassam, Frederick Childe **7** 192
Twachtman, John Henry **15** 362-363

Weir of Hermiston (novel)
Stevenson, Robert Louis **14** 446-448

Weiser, Conrad (1696-1760), American pioneer
Beissel, Johann Conrad **2** 123-124

WEISMANN, AUGUST FREIDRICH LEOPOLD (1834-1914), German biologist **16** 178-180

Weismann Institute of Science (Rehovot, Israel)
Eban, Abba **5** 191-192

WEIZMAN, EZER (born 1924), Israeli air force commander and president of Israel (1993-) **16** 181-182

WEIZMANN, CHAIM (1874-1952), Israeli statesman, president 1949-52 **16** 183-184
Einstein, Albert **5** 228-231
Faisal I **5** 370-371
Jabotinsky, Vladimir Evgenevich **8** 167-168
Silver, Abba Hillel **14** 232-233

Weizmann Institute of Science
Weizmann, Chaim **16** 183-184

WELCH, ROBERT (1899-1985), founder of the John Birch Society **16** 184-185

WELCH, WILLIAM HENRY (1850-1934), American pathologist, bacteriologist, and medical educator **16** 185-186
Osler, William **12** 19-20

Welcome House (adoption agency)
Buck, Pearl Sydenstricker **3** 91-93

Welcome to Our City (play)
Wolfe, Thomas Clayton **16** 355-356

Weld, Mrs. Theodore
see Grimké, Angelina Emily

WELD, THEODORE DWIGHT (1803-1895), American reformer, preacher, and editor **16** 186
Birney, James Gillespie **2** 283-284
Forten, James **6** 17-18
Foster, Abigail Kelley **6** 25
Grimké, Archibald Henry **7** 1-2
Wright, Elizur **16** 396-397

Welded (play)
O'Neill, Eugene **11** 514-516

WELDON, FAY BIRKINSHAW (born 1931 or 1933), British novelist, dramatist, essayist, and feminist **16** 186-188

WELENSKY, SIR ROY (1907-1991), Rhodesian statesman **16** 188
Smith, Ian Douglas **14** 291-293

Welf, House of
see Guelph, House of

Welfare state
Bosanquet, Bernard **2** 425-426
Ward, Lester Frank **16** 113-114

Well of Moses (sculpture)
Sluter, Claus **14** 275-276

Well of the Saints, The (play)
Synge, Edmund John Millington **15** 61-62

Wellcome, Sir Henry S. (1854-1936), American chemical manufacturer and explorer
Dale, Henry Hallett **4** 371-373

WELLES, GIDEON (1802-1878), American statesman **16** 188-190
Wilkes, Charles **16** 279-280

WELLES, ORSON (1915-1985), Broadway and Hollywood actor, radio actor, and film director **16** 190-191

WELLES, SUMNER (1892-1961), American diplomat **16** 191-192
Machado y Morales, Gerardo **10** 92-93
Vázquez, Horacio **15** 448-449

Wellesley, Arthur
see Wellington, 1st Duke of

Wellesley College (Wellesley, Massachusetts)
Clapp, Margaret Antoinette **4** 71-72

WELLESLEY, RICHARD COLLEY (1st Marquess Wellesley; 1760-1842), British colonial administrator **16** 192-193
Wellington, 1st Duke of **16** 193-195

WELLINGTON, 1ST DUKE OF (Arthur Wellesley; 1769-1852), British soldier and statesman **16** 193-195
as prime minister
Aberdeen, 4th Earl of **1** 25-26
George IV **6** 272-273
Peel, Robert **12** 181-183
associates
Canning, George **3** 258-260
Wellesley, Richard Colley **16** 192-193
queen's Council
Victoria **15** 485-487
reform policy
Grey, Charles **6** 539-540
O'Connell, Daniel **11** 465-467
see also Napoleonic wars; Verona, Congress of (1822)

Wells, Fargo and Co. (express company)
Fargo, William George **5** 380-381
see also American Express Co.

WELLS, HERBERT GEORGE (1866-1946), English author **16** 195-196
Bellows, George Wesley **2** 143
Ford, Ford Madox **6** 1-2
Harris, Frank **7** 172-173
Plutarch **12** 359-360

WELLS, HORACE (1815-1848), American dentist **16** 196
Drake, Daniel **5** 93-94
Long, Crawford Williamson **9** 495-496
Morton, William Thomas Green **11** 198-199

WELLS, MARY GEORGENE BERG (born 1928), American businesswoman **16** 197-198

WELLS-BARNETT, IDA B. (1862-1931), American journalist and activist **16** 198-199

Well-Tempered Clavier (musical collection)
Bach, Johann Sebastian **1** 416-419
Gounod, Charles François **6** 473-474
Mozart, Wolfgang Amadeus **11** 218-221

Weltenburg, Benedictine Abbey of (Germany)
Asam, Cosmas Damian and Egid Quirin **1** 323-324

Weltschmerz (poems)
Byron, George Gordon Noel **3** 193-194

WELTY, EUDORA (born 1909), American author and essayist **16** 199-201

WEN T'IEN-HSIANG (1236-1283), Chinese statesman **16** 203
Shih Ko-fa **14** 194-195

Wen T'ung (died 1079), Chinese bamboo painter
Mi Fei **11** 12-13

Wen wang (1231?-1135 B.C.), ruler of state of Chou, China
Chou Kung **4** 22-23
Wu wang **16** 408-409

Wen-an
see Chiu-yuan

WENCESLAUS (Wenceslaus IV of Bohemia; 1361-1419), Holy Roman emperor 1376-1400, and king of Bohemia 1378-1419 **16** 201-202
Charles IV **3** 455-456
Henry I **7** 285-286
Hus, Jan **8** 56-59
Sigismund **14** 220-221
Visconti, Gian Galeazzo **15** 510-511

Wen-chen
see Yen Li-pen

Wen-ch'eng
see Wang Yang-ming

Wendoll (literary character)
Heywood, Thomas **7** 373-374

Wendy (literary character)
Barrie, James Matthew **2** 21-22

Wen-ho
see Liu Hsieh

WEN-HSIANG (1818-1876), Manchu official and statesman **16** 202-203
Tz'u-hsi **15** 375-376

Wen-jen-hua (scholarly painting)
Chao Meng-fu **3** 436-437
Mi Fei **11** 12-13

Wentworth, Captain (literary character)
Austen, Jane **1** 377-379

Wentworth, Thomas
see Strafford, 1st Earl of

WENTWORTH, WILLIAM CHARLES (1790-1872), Australian statesman, writer, and explorer **16** 203-204

Wept of Wish-ton-Wish, The (novel)
Cooper, James Fenimore **4** 220-223, 127

Werfel, Alma Mahler Gropius (1879-1964), German author
Berg, Alban **2** 186-187

WERFEL, FRANZ (1890-1945), Austrian poet, novelist, and playwright **16** 204-205
Krenek, Ernst **9** 98-99
Mann, Thomas **10** 204-207

Werkbund (German art group)
Gropius, Walter **7** 13-14
Mies van der Rohe, Ludwig **11** 10-12
Oud, Jacobus Johannes Pieter **12** 32
Van de Velde, Henry **15** 419-420

Werner (literary character)
Lessing, Gotthold Ephraim **9** 357-359

WERNER, ABRAHAM GOTTLOB (1749-1817), German naturalist **16** 205-207

Werner, Gregor (died 1766), German composer
Haydn, Franz Joseph **7** 219-221

Werner, Zacharias (1768-1823), German dramatist
Grillparzer, Franz **6** 546-547

WERTHEIMER, MAX (1880-1943), German psychologist **16** 207-208
Tolman, Edward Chace **15** 261-262

Werve, Claus de (died 1439), Flemish sculptor
Sluter, Claus **14** 275-276

Wesberry v. Sanders (legal case)
Black, Hugo Lafayette **2** 301-303

Wesel de Bruxella, Andras ven
see Vesalius, Andreas

WESLEY, CHARLES (1707-1788), English hymn writer and preacher **16** 208-209
Wesley, John **16** 209-210
Whitefield, George **16** 241-242

WESLEY, JOHN (1703-1791), English evangelical clergyman, preacher, and writer **16** 209-210
Asbury, Francis **1** 324-325
Booth, William **2** 405-406
Law, William **9** 245-246
Wesley, Charles **16** 208-209
Whitefield, George **16** 241-242

West (United States)
as art subject
Crane, Stephen **4** 293-295
Ford, John **6** 7-8
Moran, Thomas **11** 151-152
development
Applegate, Jesse **1** 264-265
Drake, Daniel **5** 93-94
exploration
Bozeman, John M. **2** 471-472
Carson, Christopher **3** 334-335
Clark, William **4** 82-83
Frémont, John Charles **6** 97-98
Lewis, Andrew **9** 376-377
Pike, Zebulon **12** 302-304
see also Explorers, American
first historian of
Bancroft, Hubert Howe **1** 484-485

WEST, BENJAMIN (1738-1820), English American painter **16** 210-212
associates
Copley, John Singleton **4** 228-230
influence of
Mount, William Sidney **11** 213-214
Stuart, Gilbert **14** 513-515
students
Fulton, Robert **6** 151-152
Morse, Samuel Finley Breese **11** 192-193
Peale, Charles Willson **12** 169-171
Peale, Rembrandt **12** 172-173
Trumbull, John **15** 316-317

WEST, CORNEL (born 1953), American philosopher **16** 212-213

WEST, NATHANAEL (1903-1940), American novelist **16** 213-214

West African Youth League (Sierra Leone)
Wallace-Johnson, Isaac Theophilus Akunna **16** 76-77

West Church Meeting House (Boston)
Benjamin, Asher **2** 162-163

West Coast Hotel Co. v. Parrish (legal case)
Cardozo, Benjamin Nathan **3** 288-290

West Germany
see Germany, West

West Goths
see Visigoths

West Grinstead Castle (Sussex)
Nash, John **11** 316

West India Company, Dutch
John Maurice of Nassau **8** 281-282
Minuit, Peter **11** 50
Stuyvesant, Peter **15** 5-6, 265
Van Rensselaer, Kiliaen **15** 430-431

West Indies
see individual countries

West Point
see U.S. Military Academy (West Point, New York State)

West Point (New York State)
Arnold, Benedict **1** 309-310

West Side News (newspaper)
Wright brothers **16** 394-396

West Side Story (musical)
Bernstein, Leonard **2** 218-219
Sondheim, Stephen **14** 337-338

West Virginia (state, United States)
McClellan, George Brinton **10** 391-392

Westermarck, Edward (1862-1939), Finnish philosopher and anthropologist
Malinowski, Kaspar Bronislaw **10** 170-171

Western, Sophia (literary character)
Fielding, Henry **5** 442-444

Western Boatman Ashore (painting)
Bingham, George Caleb **2** 278-279

Western Electric Co.
Bell, Alexander Graham **2** 129-131

Western European Union
Van Eekelen, Willem Frederik **15** 426-427

Western Female Institute (Cincinnati, Ohio)
Stowe, Harriet Elizabeth Beecher **14** 484-485

Western Military Institute (Georgetown, Kentucky)
Blaine, James Gillespie **2** 312-313

Western Mining (Australian Company)
Parbo, Arvi **12** 93-94

Western Museum (Cincinnati, Ohio)
Audubon, John James **1** 366-367

Western Roman Empire
see Holy Roman Empire

Western Schism (1378-1417)
see Great Schism

Western Star (newspaper)
McLean, John **10** 422-423

Western Star (poem)
Benét, Stephen Vincent **2** 157-158

Western Union Telegraph Co.
Bell, Alexander Graham **2** 129-131
Cornell, Ezra **4** 236-237
Edison, Thomas Alva **5** 206-208
Gould, Jay **6** 470-472
Mackay, John William **10** 101-102

Westerns (movie genre)
Eastwood, Clint **5** 188-190

WESTHEIMER, RUTH KAROLA (a.k.a. "Dr. Ruth;" born 1928), German American psychologist, author, and media personality **16** 214-215

WESTINGHOUSE, GEORGE (1846-1914), American inventor and manufacturer **16** 215
Tesla, Nikola **15** 156-157

Westinghouse Electric Corp.
Armstrong, Edwin Howard **1** 302-303
Westinghouse, George **16** 215

Westmacott, Mary
see Christie, Agatha

Westmacott Athlete (sculpture)
Polykleitos **12** 385-386

Westminister, Treaty of (1755)
Frederick II **6** 81-84

Westminster Abbey
burials
Browning, Robert **3** 53-55
Cowley, Abraham **4** 281-282
Darwin, Charles Robert **4** 397-399

Dickens, Charles John Huffam **4** 538-541
Edward I **5** 208-210
Hardy, Thomas **7** 150-152
Jonson, Ben **8** 343-345
Livingstone, David **9** 463-465
Pitt, William the Elder **12** 328-329
Pym, John **12** 495-496
Spenser, Edmund **14** 373-376
Tennyson, Alfred **15** 144-146
construction of
Edward the Confessor **5** 218-219
Henry III **7** 290-292
Leo IX **9** 332
coronations
Cranmer, Thomas **4** 295-296

Westminster Bridge (painting)
Derain, André **4** 503

Westminster, Statutes of
Westminster I (1275)
Edward I **5** 208-210
Westminster II (1285)
Edward I **5** 208-210
Westminster (1931)
Balfour, Arthur James **1** 469-470
Hertzog, James Barry Munnik **7** 347-348

WESTMORELAND, WILLIAM CHILDS (born 1914), commander of all American forces in the Vietnam War (1964-1968) and chief of staff of the U.S. Army **16** 216-217
Abrams, Creighton W. **1** 29-31

Westöstlicher Diwan (poems)
Goethe, Johann Wolfgang von **6** 388-391

Westover plantation (near Charles City, Virginia)
Byrd, William II **3** 189-190

Westphalia, Peace of (1648)
see Thirty Years War—Peace of Westphalia

Westward Ho! (novel)
Kingsley, Charles **9** 28

Westward Ho! (play)
Webster, John **16** 164

WESTWOOD, VIVIENNE (born 1941), British designer **16** 217-218

Wet-plate process (photography)
Brady, Mathew B. **2** 487-488
Eastman, George **5** 186

Wexford, battle of (1649)
Cromwell, Oliver **4** 317-320

Wexford, Reg (fictional character)
Rendell, Ruth **13** 96-97

WEXLER, NANCY (born 1945), American psychologist **16** 218-219

WEYDEN, ROGIER VAN DER (1399-1464), Flemish painter **16** 219-221
Bermejo, Bartolomé **2** 205
Bouts, Dirk **2** 458-459
Campin, Robert **3** 255
Christus, Petrus **4** 33-34
Massys, Quentin **10** 325-326
Memling, Hans **10** 476
Piero della Francesca **12** 301-302
Schongauer, Martin **14** 26-28
Tura, Cosimo **15** 343-344
van der Goes, Hugo **15** 416-417

Weygand, Maxime (1867-1965), French military leader
Pilsudski, Joseph **12** 305-306

Weyl, H. (1885-1955), German mathematician
Eddington, Arthur Stanley **5** 201-202

Weyler, Gen. Valeriano (1838-1930), Spanish soldier and statesman
Gómez, Máximo **6** 418-419
Rizal, José **13** 187-189

Whampoa Military Academy
Chiang Kai-shek **3** 510-513
Chou En-lai **4** 20-22

WHARTON, EDITH (1861-1937), American author **16** 221
Wilson, Edmund **16** 318-319

What Alice Found There (book)
Carroll, Lewis **3** 332-333

What Are Years? (poems)
Moore, Marianne **11** 148-149

What Every Woman Knows (play)
Barrie, James Matthew **2** 21-22

What Gunpowder Plot Was (book)
Gardiner, Samuel Rawson **6** 211

What I Believe (book)
Tolstoy, Leo **15** 262-265

What Is Christianity? (book)
Harnack, Adolf von **7** 160
Loisy, Alfred Firmin **9** 489-490

What Is Man? (book)
Twain, Mark **15** 363-366

What Is This Thing Called Love (song)
Porter, Cole Albert **12** 405-406

What Is To Be Done? (novel)
Chernyshevsky, Nikolai Gavrilovich **3** 504-505

What No, Perdie (poem)
Wyatt, Thomas **16** 410-411

What Pleases Me (cantata)
Bach, Johann Sebastian **1** 416-419

What Price Glory? (play)
Anderson, Maxwell **1** 219-220

Whately, Richard (1787-1863), English logician and theologian
Newman, John Henry **11** 365-367

What's Become of Waring (novel)
Powell, Anthony **12** 422-423

What's Love Got To Do with It (film)
Turner, Tina **15** 357-359

What's o'Clock (poems)
Lowell, Amy **10** 13

Wheat Harvest (painting)
Bruegel, Pieter the Elder **3** 65-67

Wheatley, Henry Benjamin (1838-1917), English bibliographer and editor
Pepys, Samuel **12** 207-208

WHEATLEY, PHILLIS (circa 1753-84), African American poet **16** 221-222

Wheatstone, Charles (1802-1875), English physicist
Foucault, Jean Bernard Léon **6** 28-29

Wheel of Fortune, The (novel)
Moravia, Alberto **11** 153-155

Wheeler, John Archibald (born 1911), American physicist
Bohr, Niels Henrik David **2** 366-368

Wheeler, Joseph (1836-1906), American army officer and politician
Curry, Jabez Lamar Monroe **4** 346-347

Wheeler Dam (North West Alabama)
see Muscle Shoals dams

WHEELOCK, ELEAZAR (1711-1779), American clergyman and educator **16** 222-223
Kirkland, Samuel **9** 37

Wheelwright, John (1592?-1679), English-born American clergyman
Hutchinson, Anne Marbury **8** 69-71
Winthrop, John **16** 339-341

WHEELWRIGHT, WILLIAM (1798-1873), American entrepreneur **16** 223-224

When Daisies Pied (song)
Arne, Thomas Augustine **1** 307-308

When Horse Flesh Comes High (painting)
Russell, Charles Marion **13** 375-376

When I Buy Pictures (poem)
Moore, Marianne **11** 148-149

When I consider how my light is spent (sonnet)
Milton, John **11** 43-46

When I Set Out for Lyonnesse (poem)
Hardy, Thomas **7** 150-152

When Johnny Comes Marching Home (musical composition)
Harris, Roy **7** 175-176

When Knighthood Was in Flower (film)
Hearst, William Randolph **7** 243-244

When Lilacs Last in the Door-yard Bloom'd (musical composition)
Hindemith, Paul **7** 399-400

When Lilacs Last in the Dooryard Bloom'd (poem)
Whitman, Walt **16** 249-251

When the Blue of the Night Meets the Gold of the Day (song)
Crosby, Harry Lillis **4** 324-326

When the Storm Breaks (poems)
Pasternak, Boris Leonidovich **12** 124-125

When the War Was Over (play)
Frisch, Max **6** 118-119

When We Dead Awaken (play)
Ibsen, Henrik **8** 98-100

When You Want 'Em You Can't Get 'Em (song)
Gershwin, George **6** 284-285

Where Angels Fear to Tread (novel)
Forster, Edward Morgan **6** 14-16

Where Are We Heading (book)
Welles, Sumner **16** 191-192

Where Do We Come From? What Are We? Where Are We Going? (painting)
Gauguin, Paul **6** 236-238

Where Do We Go from Here (book)
King, Martin Luther Jr. **9** 20-22

Where or When (song)
Rodgers, Richard Charles **13** 234-236

Where the Air Is Clear (novel)
Fuentes, Carlos **6** 141-142

Where the Bee Sucks (song)
Arne, Thomas Augustine **1** 307-308

Whig party (United States)
decline of
Pierce, Franklin **12** 300-301
leaders
Clay, Henry **4** 94-96
Clayton, John Middleton **4** 96-97
Conkling, Roscoe **4** 201-202
Everett, Edward **5** 344
Tyler, John **15** 368-369
Scott, Winfield **14** 70-71
Webster, Daniel **16** 162-164
Weed, Thurlow **16** 169-170
members
Alcorn, James Lusk **1** 120-121
Crockett, David **4** 314-316
Curtin, Andrew Gregg **4** 347-348
Davis, Henry Winter **4** 415-416
Dickinson, John **4** 543-544
Greeley, Horace **6** 515-517
Hildreth, Richard **7** 382
Hill, Benjamin Harvey **7** 386-387
Lincoln, Abraham **9** 415-418
Mann, Horace **10** 202-204
Miller, Samuel Freeman **11** 29-30
Morrill, Justin Smith **11** 182
Seward, William Henry **14** 124-125
Shaw, Lemuel **14** 164-165
Stevens, Thaddeus **14** 442-443
Sumner, Charles **15** 30-31
Wade, Benjamin Franklin **16** 38-39
Waite, Morrison Remick **16** 46
Wilson, James Harold **16** 324-325
opponents
Polk, James Knox **12** 374-376
presidents
Fillmore, Millard **5** 447-448
Harrison, William Henry **7** 180-181
Taylor, Zachary **15** 128-130

Whigs (English politics)
17th-18th century
Bolingbroke, Viscount **2** 374-375
Cornwallis, Charles **4** 241-243
Dryden, John **5** 106-107
Godolphin, Sidney **6** 380-381
Monmouth and Buccleugh, Duke of **11** 108-109
Sandys, Edwin **13** 463-464
Shaftesbury, 1st Earl of **14** 135-136
Sheridan, Richard Brinsley **14** 183-184
Steele, Richard **14** 407-409
Swift, Jonathan **15** 51-54
Walpole, Robert **16** 82-84
19th century
Cobbett, William **4** 126-127
Lecky, William Edward Hartpole **9** 271-272
Liverpool, 2nd Earl of **9** 456-457
Macaulay, Thomas Babington **10** 79-80
Melbourne, 2nd Viscount **10** 468-469
O'Connell, Daniel **11** 465-467
Peel, Robert **12** 181-183
Victoria **15** 485-487
Wellington, 1st Duke of **16** 193-195

Whipity (literary character)
Edgeworth, Maria **5** 205-206

WHIPPLE, GEORGE HOYT (1878-1976), American pathologist **16** 224-225

Whipple's disease (medical)
Whipple, George Hoyt **16** 224-225

Whirl (novel)
Tanizaki, Junichiro **15** 101-102

Whirligigs (stories)
Henry, O. **7** 308-309

Whiskey Rebellion (1794)
Gallatin, Albert **6** 183-184
Lewis, Meriwether **9** 391-392
Morgan, Daniel **11** 160-161
Washington, George **16** 126-129

Whiskey Ring (U.S. history)
Bristow, Benjamin Helm **3** 9-10

Whispers of Heavenly Death (poem)
Whitman, Walt **16** 249-251

WHISTLER, JAMES ABBOTT MCNEILL (1834-1903), American painter, etcher, and lithographer **16** 225-226
associates
Chase, William Merritt **3** 476-477
McKim, Charles Follen **10** 417-418
Toulouse-Lautrec, Henri de **15** 273-274
critics
Ruskin, John **13** 371-372
influence of
Davies, Arthur Bowen **4** 409-410
Marin, John III **10** 259-260
Prendergast, Maurice Brazil **12** 440
Robinson, Theodore **13** 217
Sickert, Walter Richard **14** 212-213
Twachtman, John Henry **15** 362-363
influenced by
Allston, Washington **1** 176-177
Hiroshige, Ando **7** 412-413

Whistler's Mother (painting)
see Arrangement in Grey and Black, the Artist's Mother

WHITE, ANDREW DICKSON (1832-1918), American educator and diplomat **16** 226-227

White Architecture (painting)
Demuth, Charles **4** 497-498

White blood cells (biology)
Cabot, Richard Clarke **3** 200
Fleming, Alexander **5** 483-485

WHITE, BYRON R. (born 1917), deputy U.S. attorney general and associate justice of the U.S. Supreme Court **16** 227-228

White Christmas (song)
Crosby, Harry Lillis **4** 324-326

White Company, The (novel)
Doyle, Arthur Conan **5** 91-92
Wyeth, Andrew Newell **16** 413-415

White Desert (play)
Anderson, Maxwell **1** 219-220

White Devil, The (play)
Webster, John **16** 164

WHITE, EDWARD DOUGLASS (1845-1921), American jurist, chief justice of U.S Supreme Court **16** 230-231
Harlan, John Marshall **7** 156-157

WHITE, E. B. (Elwyn Brooks White; 1899-1985), American essayist and author of children's books **16** 228-230

White Fang (book)
London, Jack **9** 494-495

White Fathers (religious congregation)
Lavigerie, Charles Martel Allemand **9** 240
Mutesa I **11** 277

White, George (1890-1968), American producer
Fields, W. C. **5** 444
Gershwin, George **6** 284-285

White Girl, The (painting)
Whistler, James Abbott McNeill **16** 225-226

White Guard, The (novel)
Bulgakov, Mikhail Afanasievich **3** 117

White Guelfs (Florence)
Cavalcanti, Guido **3** 382
Dante Alighieri **4** 389-391

White House (Washington, District of Columbia)
Downing, Andrew Jackson **5** 90-91
Latrobe, Benjamin Henry **9** 222-224
L'Enfant, Pierre Charles **9** 322-323
Onassis, Jacqueline Lee Bouvier Kennedy **11** 511-513

White, John (1590-1645), Welsh lawyer and Puritan
Endecott, John **5** 284-285

White, John (flourished 1585-93), English artist, cartographer, and Virginia pioneer
Raleigh, Walter **13** 9-11

White, Joseph Blanco
see Blanco White, José Maria

WHITE, KEVIN H. (born 1929), mayor of Boston (1967-1983) **16** 231-232

White King (literary character)
Middleton, Thomas **11** 8-9

White Knight (literary character)
Carroll, Lewis **3** 332-333

WHITE, LESLIE A. (1900-1975), American anthropologist **16** 232-233

White Lotus Rebellion (1796-1804)
Ho-shen **7** 512-513
Qianlong **12** 502-505

White Lotus Society (Buddhism)
Hui-yüan **8** 25-26

White Man's Burden (poem)
Kipling, Joseph Rudyard **9** 32-33

White Mice, The (novel)
Davis, Richard Harding **4** 422-423

White Monkey, The (novel)
Galsworthy, John **6** 189-190

White Mule (novel)
Williams, William Carlos **16** 308-309

White Nights (story)
Dostoevsky, Fyodor **5** 74-77

White Oak Dance Project (touring company)
Morris, Mark **11** 184-185

White Oak Swamp, battle of
see Seven Days, battle of the

White Paper (Churchill)
Jabotinsky, Vladimir Evgenevich **8** 167-168

WHITE, PATRICK VICTOR MARTINDALE (1912-1990), Australian novelist and playwright **16** 233-235

White Scourge, The (play)
Čapek, Karel **3** 271-272

White Sheik, The (film)
Fellini, Federico **5** 408-409

White Ship, The (poem)
Rossetti, Dante Gabriel **13** 308-309

White Sisters (religious congregation)
Lavigerie, Charles Martel Allemand **9** 240

WHITE, STANFORD (1853-1906), American architect **16** 235-236
McKim, Charles Follen **10** 417-418
Saint-Gaudens, Augustus **13** 432
Wright, Frank Lloyd **16** 398-401

White Sugar Bowl (painting)
Cézanne, Paul **3** 400-402

White supremacy
see Racism (United States)

WHITE, T. H. (1915-1986), American journalist **16** 236-237

WHITE, WALTER FRANCIS (1893-1955), general secretary of the National Association for the Advancement of Colored People **16** 238-239

White, William (1748-1836), American Protestant Episcopal clergyman
Hobart, John Henry **7** 420-421

WHITE, WILLIAM ALANSON (1870-1937), American psychiatrist **16** 239-240
Sullivan, Harry Stack **15** 23-24

WHITE, WILLIAM ALLEN (1868-1944), American journalist **16** 240-241

White writing (art form)
Tobey, Mark **15** 249-250

WHITEFIELD, GEORGE (1714-1770), English evangelist **16** 241-242
Chauncy, Charles **3** 485-486
Edwards, Jonathan **5** 220-222
Frelinghuysen, Theodorus Jacobus **6** 96-97
Hopkins, Samuel **7** 496
Tennent, Gilbert **15** 143-144
Wheatley, Phillis **16** 221-222

Whitehall Palace (London)
Hawksmoor, Nicholas **7** 211-212
Jones, Inigo **8** 333-334

WHITEHEAD, ALFRED NORTH (1861-1947), English-American mathematician and philosopher **16** 242-244
Becker, Carl Lotus **2** 100-101
Leibniz, Gottfried Wilhelm von **9** 307-310
Plato **12** 345-347
Poincaré, Jules Henri **12** 365-366
Quine, Willard Van Orman **12** 514-515
Ramsey, Frank Plumpton **13** 25
Russell, Bertrand Arthur William **13** 373-374

White-Jacket (novel)
Melville, Herman **10** 472-476

Whiteman, Paul (1891-1967), American jazz-orchestra conductor
Gershwin, George **6** 284-285
Still, William Grant **14** 455-456

Whiteoaks of Jalna (play)
de la Roche, Mazo Louise **4** 474-475

Whitgift, John (1530?-1604), English prelate
Elizabeth I **5** 263-266

WHITLAM, EDWARD GOUGH (Gof; born 1916), prime minister of Australia (1972-1975) **16** 244-245

WHITMAN, CHRISTINE TODD (born c. 1947), American politician **16** 245-248

WHITMAN, MARCUS (1802-1847), American physician, missionary, and pioneer **16** 248-249
Fitzpatrick, Thomas **5** 474-475

WHITMAN, WALT (1819-1892), American poet **16** 249-251
associates
Burroughs, John **3** 160-161
Garland, Hannibal Hamlin **6** 217-218
compared to
Crane, Stephen **4** 293-295
influence of
Crane, Hart **4** 291-293-178
Cummings, Edward Estlin **4** 334-336
Ginsberg, Allen **6** 332-333
Kuo Mo-jo **9** 133-134
Pound, Ezra Loomis **12** 415-417
Sandburg, Carl **13** 461-462
Sullivan, Louis Henri **15** 27-28
Wolfe, Thomas Clayton **16** 355-356
Wright, Frank Lloyd **16** 398-401

WHITMIRE, KATHRYN JEAN NIEDERHOFER (born 1946), first female mayor of Houston, Texas (1982-1992) **16** 252-253

WHITNEY, ELI (1765-1825), American inventor and manufacturer **16** 253-254

WHITNEY, JOSIAH DWIGHT (1819-1896), American chemist and geologist **16** 254-255

Whitney Museum of American Art (New York City)
Breuer, Marcel **2** 520-521
Frankenthaler, Helen **6** 56-57

Whitney v. California (legal case)
Brandeis, Louis Dembitz **2** 496-497

WHITTAKER, CHARLES EVANS (1901-1973), U.S. Supreme Court justice **16** 255-256

WHITTIER, JOHN GREENLEAF (1807-1892), American poet **16** 256-257
Bailey, Gamaliel **1** 444-445
Child, Lydia Maria Francis **3** 520-521
Frost, Robert Lee **6** 130-133
Grimké, Sarah Moore and Angelina Emily **7** 2-3
Woolman, John **16** 382-383

WHITTLE, SIR FRANK (1907-1996), English Air Force officer and engineer **16** 257-258

Who? (song)
Kern, Jerome David **8** 517-518

Who Cares If You Listen? (essay)
Babbitt, Milton **1** 410

Whole Loaf, A (story)
Agnon, Shmuel Yoseph **1** 85-86

Whole Town's Talking, The (film)
Ford, John **6** 7-8

Wholesome Meat Act (United States; 1967)
Nader, Ralph **11** 290-291

Whoopee (musical comedy)
Cantor, Eddie **3** 264-265

Whoroscope (poem)
Beckett, Samuel **2** 102-104

Who's Afraid of Aunt Jemima (quilt)
Ringgold, Faith **13** 175-177

Who's Afraid of Virginia Woolf? (play)
Albee, Edward Franklin III **1** 106-108

Why are all the muses mute? (ode)
Purcell, Henry **12** 484-485

Why Are We in Vietnam? (novel)
Mailer, Norman Kingsley **10** 148-150

Why Come Ye Not to Court? (satire)
Skelton, John **14** 268-269

Why England Slept (book)
Kennedy, John Fitzgerald **8** 502-506

Why so pale and wan, fond lover? (song)
Suckling, John **15** 10-11

Whydah (city; Dahomey)
Dalzel, Archibald **4** 381-382

Wicca (witchcraft)
Starhawk **14** 403-404

Wickersham, George W. (1858-1936), American lawyer
Taft, William Howard **15** 78-81

WIDNALL, SHEILA E. (born 1938), American aeronautical engineer **16** 258-259

Widor, Charles (1845-1937), French organist and composer
Varèse, Edgard **15** 432-433

Widow, Orphans and Old Age Pension Act of 1925 (Great Britain)
Chamberlain, Arthur Neville **3** 409-411

Widowers' Houses (play)
Shaw, George Bernard **14** 163-164

Wie herrlich leuchtet mir die Natur! (poem)
Goethe, Johann Wolfgang von **6** 388-391

Wieck, Friedrich (1785-1873), German pianist
Schumann, Robert Alexander **14** 41-43

Wieland (novel)
Brown, Charles Brockden **3** 33

WIELAND, CHRISTOPH MARTIN (1733-1813), German poet and author **16** 260-261
Goethe, Johann Wolfgang von **6** 388-391
Weber, Carl Maria Friedrich Ernst von **16** 156-157

Wieland, Heinrich (1877-1957), German chemist
Szent-Györgyi, Albert von **15** 62-64

WIEMAN, HENRY NELSON (1884-1975), American philosopher and theologian **16** 261-262

Wien, Max (1866-1938), German physicist
Schrödinger, Erwin **14** 31-33

WIENER, NORBERT (1894-1964), American mathematician **16** 262-263
Von Neumann, John **16** 27-28

Wien's law (physics)
Planck, Max Karl Ernst Ludwig **12** 342-344

Wies, church of die (near Munich)
Zimmermann, Johann Baptist and Domenikus **16** 518

Wiese von Liebe und Tod des Cornet Christoph Rilke, Die (poem)
Rilke, Rainer Maria **13** 171-172

WIESEL, ELIE (born 1928), writer, orator, teacher, and chairman of the United States Holocaust Memorial Council **16** 263-264

WIESENTHAL, SIMON (born 1908), Ukrainian Jew who tracked down Nazi war criminals **16** 264-266

Wieser, Friedrich von (1851-1926), Austrian political economist
Schumpeter, Joseph Alois **14** 43-44

Wife of Bath, The (play)
Gay, John **6** 243-244

Wife, The (play)
Belasco, David **2** 124-125

Wife to Mr. Milton (novel)
Graves, Robert Ranke **6** 504-506

WIGGLESWORTH, MICHAEL (1631-1705), American Puritan poet and minister **16** 266-267
Taylor, Edward **15** 122-123

WIGMAN, MARY (Marie Wiegmann; 1886-1973), German dancer, choreographer, and teacher **16** 267-268

WIGNER, EUGENE PAUL (1902-1995), Hungarian-born American physicist **16** 268-269
Dirac, Paul Adrien Maurice **5** 23-24
Einstein, Albert **5** 228-231
Yang, Chen Ning **16** 437-438

WILBERFORCE, WILLIAM (1759-1833), English statesman and humanitarian **16** 269-270
Bowditch, Henry Ingersoll **2** 459-460
Chalmers, Thomas **3** 408-409

WILBUR, RICHARD PURDY (born 1921), translator and poet laureate of the United States (1987-1988) **16** 271-272

Wild Animals I Have Known (book)
Seton, Ernest Thompson **14** 119-120

Wild Child, The (film)
Truffaut, François **15** 311-313

Wild Duck, The (play)
Ibsen, Henrik **8** 98-100

Wild Gallant, The (play)
Dryden, John **5** 106-107

Wild Grass (prose poem)
Lu Hsün **10** 35-37

Wild Honey Suckle, The (poem)
Freneau, Philip Morin **6** 99-100

Wild in the Country (film)
Odets, Clifford **11** 470-471

Wild Old Wicked Man... (poems)
MacLeish, Archibald **10** 109-110

Wild Orchid, The (novel)
Undset, Sigrid **15** 388-389

Wild Palms, The (novel)
Faulkner, William **5** 395-397

Wild Strawberries (film)
Bergman, Ernst Ingmar **2** 190-191

Wild West shows
Buffalo Bill **3** 105-106
Calamity Jane **3** 216
Catlin, George **3** 373-374
Geronimo **6** 281-282
Oakley, Annie **11** 453-454

Wild Wood Spirit's Chant, The (musical composition)
Heinrich, Anthony Philip **7** 261

WILDE, OSCAR FINGALL O'FLAHERTIE WILLS (1854-1900), British author **16** 272-273
Beardsley, Aubrey Vincent **2** 88-89
Borges, Jorge Luis **2** 411-412
Coward, Noel **4** 279-280
Epstein, Jacob **5** 295-296
Gide, André **6** 308-309
Harris, Frank **7** 172-173
Tanizaki, Junichiro **15** 101-102
Toulouse-Lautrec, Henri de **15** 273-274
Yeats, William Butler **16** 445-447

WILDER, AMOS NIVEN (1895-1993), American New Testament scholar, poet, minister, and literary critic **16** 273-274

WILDER, LAWRENCE DOUGLAS (born 1931), first African American elected governor in the United States **16** 274-276

WILDER, THORNTON NIVEN (1897-1975), American novelist and playwright **16** 276-277
Benét, Stephen Vincent **2** 157-158
Grass, Günter **6** 496-497

Wilderness (novel)
Warren, Robert Penn **16** 121-122

Wilderness, battle of the (1864)
Barton, Clara **2** 37-39
Sheridan, Philip Henry **14** 182-183

Wilderness Campaign (United States Civil War)
Lee, Robert Edward **9** 292-294
Stuart, James Ewell Brown **14** 515-516

Wilderness of Mirrors (novel)
Frisch, Max **6** 118-119

Wildlife conservation
Leakey, Richard Erskine Frere **9** 264-265

Wildwood Troubador, The (musical composition)
Heinrich, Anthony Philip **7** 261

WILEY, HARVEY WASHINGTON (1844-1930), American chemist **16** 277-278

Wiley House (New Canaan, Connecticut)
Johnson, Philip **8** 313-314

Wilhelm Meister (novel series; Goethe)
Carlyle, Thomas **3** 304-305
Goethe, Johann Wolfgang von **6** 388-391
Hauptmann, Gerhart Johann Robert **7** 199-201

Kafka, Franz **8** 403-406
Keller, Gottfried **8** 478-479

Wilhelm Tell (play)
Schiller, Johann Christoph Friedrich von **14** 4-7

WILHELMINA (1880-1962), queen of the Netherlands 1890-1948 **16** 278-279
Leopold III **9** 347-348

WILKES, CHARLES (1798-1877), American naval officer **16** 279-280

WILKES, JOHN (1727-1797), English politician **16** 280-281
Boswell, James **2** 432-434
Fox, Charles James **6** 35-37
George III **6** 270-272
Lee, Arthur **9** 288-289
Rutledge, John **13** 387-388

Wilkins, Maurice (born 1916), Irish biophysicist
Crick, Francis Harry Crompton **4** 310
Watson, James Dewey **16** 137-138

WILKINS, ROY (1901-1981), African American civil rights leader **16** 282-283

WILKINS, SIR GEORGE HUBERT (1888-1958), Australian explorer, scientist, and adventurer **16** 281-282

WILKINSON, ELLEN (1891-1947), British Labour politician and crusader for the unemployed **16** 283-284

WILKINSON, JAMES (1757-1825), American army general and frontier adventurer **16** 284-286
Burr, Aaron **3** 156-159
Clark, George Rogers **4** 75-76
Hampton, Wade **7** 111-112
Pike, Zebulon **12** 302-304
Scott, Winfield **14** 70-71
Taylor, Zachary **15** 128-130

Will (literary character)
Langland, William **9** 194-195

Will (philosophy)
Schopenhauer, Arthur **14** 29-31

Will (psychology)
James, William **8** 215-217

WILL, GEORGE FREDERICK (born 1941), syndicated columnist and television commentator **16** 286-287

Will to Happiness, The (story)
Mann, Thomas **10** 204-207

Will to power (philosophy)
Nietzsche, Friedrich **11** 390-392
Stendhal **14** 422-425-198

WILLAERT, ADRIAN (circa 1480-1562), Franco-Flemish composer active in Italy **16** 287-288
Gabrieli, Giovanni **6** 161-162
Le Jeune, Claude **9** 314-315
Zarlino, Gioseffo **16** 490-491

WILLARD, EMMA HART (1787-1870), American educator and author **16** 288-289

WILLARD, FRANCES ELIZABETH CAROLINE (1839-1898), American temperance and women's suffrage leader **16** 289-290
Dow, Neal **5** 89-90

Wille zum Glück, Der (story)
Mann, Thomas **10** 204-207

Willehalm (poem)
Wolfram von Eschenbach **16** 360-361

William (duke of Normandy)
see William I (king of England)

William Cowper (painting)
Romney, George **13** 269-270

WILLIAM I (the Conqueror; 1027/28-1087), king of England 1066-1087 **16** 290-291
Edward the Confessor **5** 218-219
Harold II **7** 162
Harold III **7** 163
Henry I **7** 286-287
Lanfranc **9** 189-190
Margaret of Scotland **10** 252-253
Rollo **13** 264-265
William II **16** 293-294

William I (died 1166), Norman king of Sicily 1154-66
Frederick I **6** 78-79
Idrisi, Muhammad ibn Muhammad al- **8** 102-103
Roger II **13** 244-245

WILLIAM I (1772-1843), king of the Netherlands 1815-40 **16** 291-292

WILLIAM I (1797-1888), emperor of Germany 1871-88 and king of Prussia 1861-88 **16** 292-293
Bismarck, Otto Eduard Leopold von **2** 294-296
Moltke, Helmuth Karl Bernard von **11** 90-91
William II **16** 294-295

William I (prince of Orange)
see William the Silent

WILLIAM II (William Rufus; circa 1058-1100), king of England 1087-1100 **16** 293-294
Anselm of Canterbury **1** 244-245
Henry I **7** 286-287
Lanfranc **9** 189-190
William I **16** 290-291

William II (1153-1189), king of Sicily 1171-89
Frederick I **6** 78-79
Frederick II **6** 79

William II (1626-1650), prince of Orange and stadholder of the Netherlands 1647-50
Burnet, Gilbert **3** 147
Witt, Johan de **16** 348-349

William II (1792-1849), king of the Netherlands 1840-49
William I **16** 291-292

WILLIAM II (1859-1941), emperor of Germany and king of Prussia 1888-1918 **16** 294-295
Bismarck, Otto Eduard Leopold von **2** 294-296
Herzl, Theodor **7** 352-354
Hindenburg, Paul Ludwig Hans von Beneckendorff und von **7** 400-401
Krupp **9** 109-111
Moltke, Helmuth Karl Bernard von **11** 90-91
Tönnies, Ferdinand **15** 266-267
William I **16** 292-293

WILLIAM III (1650-1702), king of England, Scotland, and Ireland 1689-1702 **16** 295-296
as king
Andros, Edmund **1** 234-235
Burnet, Gilbert **3** 147
Calvert, Charles **3** 238
Defoe, Daniel **4** 457-459
Godolphin, Sidney **6** 380-381
Harley, Robert **7** 159-160
Leisler, Jacob **9** 313-314
Livingston, Robert **9** 461-462
Marlborough, 1st Duke of **10** 271-272
Wren, Christopher **16** 393-394
as prince of Orange
Condé, Prince de **4** 193-194
Louis XIV **9** 531-533
Monmouth and Buccleugh, Duke of **11** 108-109
Witt, Johan de **16** 348-349
relatives
Anne **1** 241-242
George I **6** 268-269
James II **8** 207-208
Mary II **10** 309-310

William III (1817-1890), king of the Netherlands 1849-90
Wilhelmina **16** 278-279

William III (prince of Orange)
see William III (king of England)

WILLIAM IV (1765-1837), king of Great Britain and Ireland 1830-37 **16** 296-297
Peel, Robert **12** 181-183
Victoria **15** 485-487
Wellington, 1st Duke of **16** 193-195

William V (1748-1806), prince of Orange and stadholder of the Netherlands 1766-95
William I **16** 291-292

William X (1099-1137), duke of Aquitaine
Eleanor of Aquitaine **5** 246-247

William and Mary, College of (Williamsburg, Virginia)
Andros, Edmund **1** 234-235
Blair, James **2** 315-316
Dew, Thomas Roderick **4** 519
Mary II **10** 309-310
Nicholson, Francis **11** 381-382
Wythe, George **16** 415

William Augustus
see Cumberland, Duke of

William Lovell (novel)
Tieck, Ludwig **15** 218-219

William of Champeaux (circa 1070-1121), French philosopher
Abelard, Peter **1** 23-25

William of England (romance)
Chrestien de Troyes **4** 23-24

WILLIAM OF MALMESBURY (circa 1090-circa 1142), English historian **16** 297-298

William of Moerberke (circa 1215-86), Flemish philosopher
Thomas Aquinas **15** 183-186

WILLIAM OF OCKHAM (circa 1284-1347), English philosopher and theologian **16** 298-299
Gerson, John **6** 285-286
Luther, Martin **10** 48-51
Morgan, Conway Lloyd **11** 159-160
Suárez, Francisco **15** 8

WILLIAM OF TYRE (circa 1130-84/85), French archbishop, chancellor of the Latin Kingdom of Jerusalem **16** 299-300

William Read and Company (banking firm)
see Dillon, Read and Company

William the Conqueror
see William I (king of England)

William the Lion (1143-1214), king of Scotland 1165-1214
Robert I **13** 192-194

WILLIAM THE SILENT (1533-1584), prince of Orange and stadholder of the Netherlands **16** 300-302
Alba, Duke of **1** 103-104
Maurice of Nassau **10** 348-349
Oldenbarnevelt, Johan van **11** 495-496
Rubens, Peter Paul **13** 339-342

Williams, Bert (1876?-1922), African American comedian and songwriter
Ziegfeld, Florenz **16** 516-517

Williams, Betty
see CORRIGAN and WILLIAMS

WILLIAMS, DANIEL HALE (1856-1931), African American surgical pioneer **16** 302-303
Drew, Charles Richard **5** 100-101

WILLIAMS, HENRY SYLVESTER (1869-1911), Trinidadian lawyer and pan-African leader **16** 303-304

Williams, Israel (1709-1788), American businessman
Edwards, Jonathan **5** 220-222

Williams, Ralph Vaughan
see Vaughan Williams, Ralph

WILLIAMS, ROGER (circa 1603-83), Puritan clergyman in colonial America **16** 304-305
Cotton, John **4** 263-265
Dudley, Thomas **5** 124-125
Hooker, Thomas **7** 476-477
Vane, Henry **15** 425-426
Winthrop, John **16** 339-341

WILLIAMS, SHIRLEY VIVIEN TERESA BRITTAIN (born 1930), British politician **16** 305-306

WILLIAMS, TENNESSEE (Thomas Lanier Williams; born 1914), American dramatist and fiction writer **16** 306-308
Kazan, Elia **8** 465-466

WILLIAMS, WILLIAM CARLOS (1883-1963), American poet and pediatrician **16** 308-309
Callaghan, Edward Morley **3** 229-230
Cummings, Edward Estlin **4** 334-336
Demuth, Charles **4** 497-498
Doolittle, Hilda **5** 65-66
Moore, Marianne **11** 148-149
Olson, Charles **11** 505-506
Pound, Ezra Loomis **12** 415-417
Stevens, Wallace **14** 443-445
West, Benjamin **16** 210-212
Whitman, Walt **16** 249-251

Williams College (Williamstown, Massachusetts)
Hopkins, Mark **7** 495-496
Perry, Ralph Barton **12** 239-240
Sayre, Francis Bowes **13** 509

Williamsburg (city, Virginia)
Dunmore, 4th Earl of **5** 147
Rockefeller, John D. Jr. **13** 225-226
see also William and Mary, College of

Williamsburg, battle of (1862)
McClellan, George Brinton **10** 391-392

Williamson, William (1816-1895), English naturalist
Kekulé, Friedrich August **8** 477-478

Willing, Thomas (1731-1821), American banker and legislator
Morris, Robert **11** 185-187

Willitts House (Highland Park, Illinois)
Wright, Frank Lloyd **16** 398-401

Willkie, Wendell Lewis (1892-1944), American lawyer and businessman
Lewis, John Llewellyn **9** 387-388
Roosevelt, Franklin Delano **13** 277-280

Willoughby, Sir Hugh (died 1554), English Arctic navigator
Cabot, Sebastian **3** 200-201
Chancellor, Richard **3** 422

Wills, William John (died 1861), Australian explorer
Burke, Robert O'Hara **3** 142-143

WILLSTÄTTER, RICHARD (1872-1942), German chemist
Baeyer, Johann Friedrich Adolf von **1** 432
Fischer, Emil **5** 456-457
Fischer, Hans **5** 457-459

Willughby, Francis (1635-1672), British naturalist
Ray, John **13** 57-59

Willy, Colette
see Colette

Willys-Overland Co.
Chrysler, Walter Percy **4** 36-37

Wilmington (city, Delaware)
du Pont, Éleuthère Irénée **5** 154
Minuit, Peter **11** 50

WILMOT, DAVID (1814-1868), American politician **16** 312-313
Polk, James Knox **12** 374-376
see also Wilmot Proviso

Wilmot Proviso (1846)
Calhoun, John Caldwell **3** 226-228
Chase, Salmon Portland **3** 473-475
Lincoln, Abraham **9** 415-418
Polk, James Knox **12** 374-376
Taylor, Zachary **15** 128-130
Webster, Daniel **16** 162-164

WILSON, ALEXANDER (1766-1813), Scottish-American ornithologist and poet **16** 313-314
Audubon, John James **1** 366-367
Bartram, William **2** 41-42
Lewis, Meriwether **9** 391-392

WILSON, AUGUST (Frederick August Kittell; born 1945), African American playwright **16** 314-316

WILSON, CHARLES ERWIN (1890-1961), engineer, businessman, and secretary of defense **16** 316-317

WILSON, CHARLES THOMSON REES (1869-1959), Scottish physicist **16** 317-318
Hess, Victor Francis **7** 362-363

Wilson cloud chamber (physics)
Blackett, Patrick M.S. **2** 306-307
Wilson, Charles Thomson Rees **16** 317-318

Wilson Dam
see Muscle Shoals dams

WILSON, EDMUND (1895-1972), American critic **16** 318-319
Fitzgerald, Francis Scott Key **5** 470-472
Parker, Dorothy Rothschild **12** 106

WILSON, EDWARD OSBORNE (born 1929), American biologist **16** 319-320

Wilson, Harold
see Wilson, James Harold

WILSON, HARRIET E. (circa 1827-circa 1863), African American author **16** 320-322

Wilson, Harry (1867-1939), American author
Tarkington, Newton Booth **15** 109

WILSON, HENRY (1812-1875), American politician **16** 322-323

Wilson, Henry Lane (1857-1932), American diplomat
Madero, Francisco Indalecio **10** 118-119

Wilson, Horace H. (1786-1860), English Orientalist
Ram Camul Sen **13** 16-17

WILSON, JAMES (1742-1798), American statesman **16** 323-324
Madison, James **10** 121-123

Wilson, James (1805-1860), British economist
Bagehot, Walter **1** 436-437

Wilson, James H. (1837-1925), American army officer
Forrest, Nathan Bedford **6** 13-14

WILSON, JAMES HAROLD (born 1916), English statesman, prime minister 1964-70 **16** 324-325
Elizabeth II **5** 266-269
Smith, Ian Douglas **14** 291-293

Wilson, John (1785-1854), Scottish poet
Pushkin, Aleksandr Sergeevich **12** 489-491

WILSON, JOSEPH CHAMBERLAIN (1909-1971), American businessman **16** 325-326

WILSON, PETE (born 1933), American politician **16** 326-329

WILSON, RICHARD (1713/14-82), British painter **16** 329-330
Claude Lorrain **4** 89-90
Turner, Joseph Mallord William **15** 352-354

WILSON, THOMAS WOODROW (1856-1924), American statesman, president 1913-21 **16** 330-332
acquaintances
Keller, Helen Adams **8** 479-480
Paderewski, Ignace Jan **12** 56-57
Thomas, Norman Mattoon **15** 191-192
advisers
Brandeis, Louis Dembitz **2** 496-497
Gompers, Samuel **6** 420-422
House, Edward Mandell **7** 520-521
appointees (non-Cabinet)
Hapgood, Norman **7** 137-138
Hoover, Herbert Clark **7** 483-485
Page, Walter Hines **12** 60-61
Roosevelt, Franklin Delano **13** 277-280
Russell, Charles Edward **13** 374-375
Warburg, Paul Moritz **16** 111-112
Wright brothers **16** 394-396
Young, Owen D. **16** 473-474
biographers
Baker, Ray Stannard **1** 451-452
Cabinet
Baker, Newton Diehl **1** 451
Bryan, William Jennings **3** 80-82
Daniels, Josephus **4** 387
Lansing, Robert **9** 200
McAdoo, William Gibbs **10** 385-386
Palmer, Alexander Mitchell **12** 77-78
election campaigns
Hughes, Charles Evans **8** 15-16
Lippmann, Walter **9** 439-440
Roosevelt, Theodore **13** 280-283
Taft, William Howard **15** 78-81
Mexico and
Carranza, Venustiano **3** 321-322
Huerta, Victoriano **8** 13-14
opponents
Borah, William Edgar **2** 408
Debs, Eugene Victor **4** 444-445
Johnson, Hiram Warren **8** 300-301
Lodge, Henry Cabot **9** 482-483
Norris, George William **11** 428-429
Wood, Leonard **16** 369-370
supporters
Gibbons, James **6** 300-301
Sinclair, Upton Beale Jr. **14** 248-249
White, William Allen **16** 240-241
Wise, Stephen Samuel **16** 344-345
see also Fourteen Points; League of Nations; Versailles, Treaty of (1919; and Paris Peace Conference); World War I

Wilson, William Lyne (1843-1900), American politician
Baker, Newton Diehl **1** 451

Wilson-Gorman Act (1894)
Cleveland, Stephen Grover **4** 108-110

Wilson's theorem (mathematics)
Lagrange, Joseph Louis **9** 164-166

Wilton House (Wiltshire)
Jones, Inigo **8** 333-334

Wimpole Hall (Cambridgeshire)
Gibbs, James **6** 301-302

Wincaby, battle of (1643)
Cromwell, Oliver **4** 317-320

Winchelsea (seaport, England)
Edward III **5** 211-212

Winchester, Councils of (1072, 1076)
Lanfranc **9** 189-190

Winchester Palace (England)
Hawksmoor, Nicholas **7** 211-212

Winchester, Statute of (England)
Edward I **5** 208-210

WINCKELMANN, JOHANN JOACHIM (1717-1768), German archeologist **16** 332-333
David, Jacques Louis **4** 407-409
Fuseli, Henry **6** 153-155
Lessing, Gotthold Ephraim **9** 357-359
Mengs, Anton Raphael **10** 505
Schiller, Johann Christoph Friedrich von **14** 4-7
West, Benjamin **16** 210-212

Wind among the Reeds, The (poems)
Yeats, William Butler **16** 445-447

Wind River Mountains (Wyoming)
Carson, Christopher **3** 334-335

Wind, Sand and Stars (literature collection)
Saint-Exupéry, Antoine de **13** 431-432

Wind systems (meteorology)
Elsasser, Walter Maurice **5** 277-278

Wind Tells of Valdemar Daae and His Daughter, The (fairy tale)
Andersen, Hans Christian **1** 212-214

Wind tunnel (physics)
Kármán, Theodore von **8** 451-452
Tsiolkovsky, Konstantin Eduardovich **15** 326-328
Wright brothers **16** 394-396

Windesheim Congregation of Canons Regular
Groote, Gerard **7** 12-13

Windhover, The (poem)
Hopkins, Gerard Manley **7** 492-494

Winding Stair, The (poems)
Yeats, William Butler **16** 445-447

Windischgrätz, Prince Alfred (1787-1862), Austrian field marshal
Deák, Francis **4** 431-432

Windmill, The (literature collection)
Cela y Trulock, Camilo José **3** 389-390

Winds (poem)
Perse, Saint-John **12** 242-243

Windsor (royal house)
see Great Britain

Windsor Beauties (painting series)
Lely, Peter **9** 315

Windsor Castle (England)
George IV **6** 272-273

Windsor, Duchess of (1896-1986), wife of Edward, Duke of Windsor
Baldwin, Stanley **1** 468-469

Windsor, Duke of
see Edward VIII

Windsor dynasty (Great Britain)
see Great Britain—since 1901 (Windsor)

Windsor Forest (poem)
Pope, Alexander **12** 395-397

Windsor Prophecy, The (poem)
Swift, Jonathan **15** 51-54

Windy McPherson's Son (novel)
Anderson, Sherwood **1** 220-221

Wine (poem)
Gay, John **6** 243-244

Wine from These Grapes (poems)
Millay, Edna St. Vincent **11** 24-25

Wine Press (poems)
Mistral, Gabriela **11** 55-56

Wine, Women, and Song (waltz)
Strauss, Johann Jr. **14** 498-499

Winesburg, Ohio (literature collection)
Anderson, Sherwood **1** 220-221

WINFREY, OPRAH GAIL (born 1954), America's first lady of talk shows **16** 333-336

Winfrith
see Boniface, St.

Wing-and-Wing (novel)
Cooper, James Fenimore **4** 220-223

Wingfield, Edward (circa 1560-1613), English settler in Virginia
Smith, John **14** 295-297

Wings of the Dove, The (novel)
James, Henry **8** 211-212

Winnebago Indians (North America)
Cameron, Simon **3** 246-247
Radin, Paul **12** 538-539

WINNEMUCCA, SARAH (a.k.a. Thocmetony; circa 1844-1891), Native American rights activist **16** 336-338

Winner Take Nothing (stories)
Hemingway, Ernest Miller **7** 274-277

Winning of Barbara Worth, The (film)
Goldwyn, Samuel **6** 416

Winnipeg general strike (1919)
Woodsworth, James Shaver **16** 376

Winnower (painting)
Millet, Jean François **11** 31

WINSLOW, EDWARD (1595-1655), Pilgrim leader in colonial America **16** 338-339
Bradford, William **2** 475-476
Eliot, George **5** 254-256
Lowell, Robert Trail Spence Jr. **10** 16-17

Winslow, Josiah (circa 1629-80), Plymouth Colony governor
Philip **12** 267-268

Winslow House (River Forest, Illinois)
Wright, Frank Lloyd **16** 398-401

Winsor, Justin (1831-1897), American librarian and historian
Channing, Edward **3** 435

Winter (painting)
Goyen, Jan van **6** 478-479

Winter (poem)
Thomson, James **15** 199-200

Winter Days (poems)
Basho, Matsuo **2** 45-48

Winter Dreams (story)
Fitzgerald, Francis Scott Key **5** 470-472

Winter Garden Theater (New York City)
Booth, Edwin **2** 401-402

Winter Landscape (painting)
Rembrandt Harmensz van Rijn **13** 91-95

Winter Light (film)
Bergman, Ernst Ingmar **2** 190-191

Winter of Our Discontent, The (novel)
Steinbeck, John Ernst **14** 416-417

Winter on Fifth Avenue (photography)
Stieglitz, Alfred **14** 451-452

Winter Palace (Salzburg)
Fischer von Erlach, Johann Bernhard **5** 459-461

Winter Piece, A (poem)
Bryant, William Cullen **3** 83-85

Winter War (1940)
Mannerheim, Carl Gustav Emil Von **10** 207-208

Winter, William (1836-1917), American writer
Forrest, Edwin **6** 11-12

Winter Words (poems)
Hardy, Thomas **7** 150-152

Winterballade (drama)
Hauptmann, Gerhart Johann Robert **7** 199-201

Winterreise, Die (songs)
Schubert, Franz Peter **14** 35-37

Winter's Tale, The (play)
Shakespeare, William **14** 142-145

Winter's Tales (book)
Dinesen Blixen-Finecke, Karen **5** 13-14

Winterset (play)
Anderson, Maxwell **1** 219-220

WINTHROP, JOHN (1588-1649), American colonial politician and historian **16** 339-341
Bradford, William **2** 475-476
Cotton, John **4** 263-265
Dudley, Thomas **5** 124-125
Endecott, John **5** 284-285
Gorges, Ferdinando **6** 455-456
Hutchinson, Anne Marbury **8** 69-71
Underhill, John **15** 388

WINTHROP, JOHN (1606-1676), American colonial statesman and scientist **16** 341

WINTHROP, JOHN (1714-1779), American educator and scientist **16** 341-342

Wir Sind (poems)
Werfel, Franz **16** 204-205

Wiretapping (United States)
Brandeis, Louis Dembitz **2** 496-497

Wirt, William (1772-1834), American lawyer, attorney general 1817-29
Chase, Salmon Portland **3** 473-475
Kennedy, John Pendleton **8** 506-507
Monroe, James **11** 111-113

Wirth, Joseph (1879-1956), German statesman
Rathenau, Walther **13** 48-49

Wisconsin (state, United States)
Berger, Victor Louis **2** 189-190
Black Hawk **2** 308
La Follette, Robert Marion **9** 155-156

Wisconsin idea (government)
Commons, John Rogers **4** 185

Wisconsin Public Service Commiss´ion
Lilienthal, David Eli **9** 410-411

Wisconsin River (United States)
Jolliet, Louis **8** 328-329

Wisconsin State Survey (geology)
Chamberlin, Thomas Chrowder **3** 415-416

Wisconsin, University of (Madison)
Babcock, Stephen Moulton **1** 410-411
Barnard, Henry **2** 10
Bloomfield, Leonard **2** 338
Commons, John Rogers **4** 185
Erlanger, Joseph **5** 310-311
Haskins, Charles Homer **7** 191-192
Hull, Clark Leonard **8** 28
Linton, Ralph **9** 431
Ross, Edward Alsworth **13** 300
Rostovtzeff, Michael Ivanovich **13** 315
Turner, Frederick Jackson **15** 350-351

Wisconsin Vorwärts (newspaper)
Berger, Victor Louis **2** 189-190

Wisdom (sculpture)
Rush, William **13** 365-366

Wisdom, Book of (Old Testament)
see Ecclesiasticus

Wisdom of the Earth (sculpture)
Brancusi, Constantin **2** 494-496

Wise, Henry Alexander (1806-1876), American politician, governor of Virginia 1856-60
Brown, John **3** 39-41

WISE, ISAAC MAYER (1819-1900), American Jewish religious leader **16** 342-343

WISE, JOHN (1652-1725), American Congregational minister **16** 343-344

Wise, John (1808-1879), American aeronaut
Andrée, Salomon August **1** 226

WISE, STEPHEN SAMUEL (1874-1949), American Jewish religious leader **16** 344-345

Wise Virgins (print)
Schongauer, Martin **14** 26-28

WISEMAN, FREDERICK (born 1930), American documentary filmmaker **16** 345-346

Wiseman, Nicholas Patrick Stephen (1802-1865), English Catholic cardinal
Acton, John Emerich Edward Dalberg **1** 38
Manning, Henry Edward **10** 209-210

Wishart, George (1513?-1546), Scottish religious reformer and martyr
Knox, John **9** 65-66

Wisniowiecki, Michael
see Michael Wisniowiecki

Wissler, Clark (1870-1947), American anthropologist
Lynd, Robert Staughton **10** 64-65

Wit Lavendel, Het (Dutch poetry society)
Vondel, Joost van den **16** 19-20

Witch, The (sculpture)
Brancusi, Constantin **2** 494-496

Witch of Coös, The (poem)
Frost, Robert Lee **6** 130-133

Witchcraft
Bishop, Bridget **2** 288-290
Evans-Pritchard, Edward Evan **5** 340

Filmer, Robert **5** 448
Joan of Arc **8** 264-265
Starhawk **14** 403-404
see also Salem witchcraft trials

Witches and Other Night-Fears (essay)
Lamb, Charles **9** 176-177

Witches' Dance (musical composition)
Paganini, Niccolo **12** 58-59

Witches' Sabbath (fresco)
Goya y Lucientes, Francisco de Paula José de **6** 476-478

With a Song in My Heart (song)
Rodgers, Richard Charles **13** 234-236

With Fire and the Sword (novel)
Sienkiewicz, Henryk **14** 216-217

With the Black Arch (painting)
Kandinsky, Wassily **8** 420-422

WITHERSPOON, JOHN (1723-1794), Scottish-born American Presbyterian divine and educator **16** 346-348
Dunster, Henry **5** 152-153
Madison, James **10** 121-123

Within a Budding Grove (novel)
Proust, Marcel **12** 465-467

Within Prison Walls (book)
Osborne, Thomas Mott **12** 17-18

Within the Quota (ballet)
Porter, Cole Albert **12** 405-406

Without Dogma (novel)
Sienkiewicz, Henryk **14** 216-217

Without glaidnes avalis no treasure (poem)
Dunbar, William **5** 142-143

Without Love (novel)
Azuela, Mariano **1** 402

Witness Tree, A (literature collection)
Frost, Robert Lee **6** 130-133

WITT, JOHAN DE (1625-1672), Dutch statesman **16** 348-349

WITTE, COUNT SERGEI YULYEVICH (1849-1915), Russian statesman **16** 349-350
Nicholas II **11** 378-380

Wittenberg (city, Germany)
Cranach, Lucas the Elder **4** 289-290

Wittenberg Concord (1536)
Melancthon, Philip **10** 466-467

Wittenberg, University of
Bruno, Giordano **3** 75-76
Eck, Johann Maier von **5** 200
Luther, Martin **10** 48-51
Melancthon, Philip **10** 466-467

Wittenbergisch Nachtigall, Die (song)
Sachs, Hans **13** 410-411

WITTGENSTEIN, LUDWIG (1889-1951), Austrian philosopher **16** 350-351
Broad, Charlie Dunbar **3** 12
Carnap, Rudolf **3** 308-309
Moore, George Edward **11** 146
Nagel, Ernest **11** 291-292
Ramsey, Frank Plumpton **13** 25
Schlick, Friedrich Albert Moritz **14** 16-17
Schopenhauer, Arthur **14** 29-31

WITZ, KONRAD (circa 1410-46), German painter **16** 351-352

Wives and Daughters (novel)
Gaskell, Elizabeth **6** 231-232

Wizard of Oz, The (film)
Garland, Judy **6** 218-219
Lahr, Bert **9** 167-168

Wobblies
see Industrial Workers of the World

Woe to Him Who Lies (play)
Grillparzer, Franz **6** 546-547

Wöhler, Friedrich (1800-1882), German chemist
Fischer, Emil **5** 456-457
Liebig, Justus von **9** 403-404

WO-JEN (1804-1871), Chinese official **16** 352

Wolf Charmer (painting)
La Farge, John **9** 149-150

WOLF, FRIEDRICH AUGUST (1759-1824), German classical scholar and philologist **16** 352-353

WOLFE, JAMES (1727-1759), English general **16** 354-355
Amherst, Jeffery **1** 200-201
Carleton, Guy **3** 300-301
Howe, William **7** 538-539
Montcalm de Saint-Véran, Marquis de **11** 122-123
Murray, James **11** 261-262
Vaudreuil-Cavagnal, Marquis de **15** 444

WOLFE, THOMAS CLAYTON (1900-1938), American novelist **16** 355-356
Fitzgerald, Francis Scott Key **5** 470-472
Perkins, William Maxwell Evarts **12** 222-223

WOLFE, THOMAS KENNERLY, JR. ("Tom"; born 1931), American journalist and novelist **16** 356-357

Wolfe Tone rebellion (Ireland)
Castlereagh, Viscount **3** 363-364

Wolfert's Roost (literature collection)
Irving, Washington **8** 141-143

WOLFF, BARON CHRISTIAN VON (1679-1754), German philosopher **16** 358
Kant, Immanuel **8** 430-432

WOLFF, HUGH (born 1953), American conductor **16** 358-360

Wölfflin, Heinrich (1864-1945), German art historian
Gabo, Naum **6** 158-159

WOLFRAM VON ESCHENBACH (circa 1170-circa 1230), German writer **16** 360-361
Eckhart, Johann **5** 200-201
Gottfried von Strassburg **6** 461-462
Grimmelshausen, Hans Jakob Christoffel von **7** 4-5

WOLFSON, HARRY AUSTRYN (1887-1974), American scholar and educator **16** 361-362

Wolgemut, Michael (1434-1519), German painter
Dürer, Albrecht **5** 159-161

Wollstonecraft, Mary
see Shelley, Mary Wollstonecraft

WOLPE, STEFAN (1902-1972), German-born composer **16** 362-364

Wolseley, 1st Viscount (Garnet Joseph Wolseley; 1833-1913), British army officer
Kitchener, Horatio Herbert **9** 45-46
Victoria **15** 485-487

WOLSEY, THOMAS (circa 1475-1530), English statesman and cardinal **16** 364-366
Cranmer, Thomas **4** 295-296
Cromwell, Thomas **4** 320-321
Henry VIII **7** 302-305, 206
Latimer, Hugh **9** 221
More, Thomas **11** 156-157
Norfolk, 3d Duke of **11** 423
Pollard, Albert Frederick **12** 378
Skelton, John **14** 268-269
Tyndale, William **15** 373-374

Wolves, The (play)
Rolland, Romain **13** 260

Wolves, Valley of (France)
Chateaubriand, Vicomte de **3** 477-479

Woman... (painting)
Bonnard, Pierre **2** 395-396
Braque, Georges **2** 504-505
Corot, Jean Baptiste Camille **4** 247-249
Courbet, Jean Desiré Gustave **4** 271-273
de Kooning, Willem **4** 468-469
Léger, Fernand **9** 302-303
Lichtenstein, Roy **9** 398-399
Miró, Joan **11** 53-54
Picasso, Pablo **12** 292-295
Pippin, Horace **12** 318-319
Soutine, Chaim **14** 356-357
Vermeer, Jan **15** 466-467

Woman... (sculpture)
Giacometti, Alberto **6** 294-295
González, Julio **6** 428-429
Lipchitz, Jacques **9** 432-433

Woman as Force in History: A Study of Traditions and Realities (book)
Beard, Mary Ritter **2** 85-86

Woman Citizen (magazine)
Stone, Lucy **14** 471-472

Woman in White, The (novel)
Collins, William Wilkie **4** 169-170

Woman Killed with Kindness, A (play)
Heywood, Thomas **7** 373-374

Woman of Andros, The (novel)
Wilder, Thornton Niven **16** 276-277

Woman of No Importance, A (play)
Wilde, Oscar Fingall O'Flahertie Wills **16** 272-273

Woman of Paris, A (film)
Chaplin, Charles Spencer **3** 438-440

Woman of Rome, The (novel)
Moravia, Alberto **11** 153-155

Woman Rebel (newspaper; established 1913)
Sanger, Margaret Higgins **13** 467-468

Woman Waits for Me, A (poem)
Whitman, Walt **16** 249-251

Woman without a Shadow, The (opera libretto)
Hofmannsthal, Hugo von **7** 443-444

Woman-Hater, The (play)
Beaumont, Francis **2** 95

Woman's Christian Temperance Union (WCTU)
Bloor, Ella Reeve **2** 338-340
Crane, Stephen **4** 293-295
Nation, Carry Amelia Moore **11** 321-322
Shaw, Anna Howard **14** 162-163
Willard, Frances Elizabeth Caroline **16** 289-290

Woman's Journal (magazine; established 1870)
Stone, Lucy **14** 471-472

Woman's Peace party (United States)
Catt, Carrie Chapman **3** 375-376

Woman's Rights Convention (Seneca Falls, New York State; 1848)
Anthony, Susan Brownell **1** 246-248
Bloomer, Amelia Jenks **2** 337
Mott, Lucretia Coffin **11** 212-213
Stanton, Elizabeth Cady **14** 402-403

Women artists, American
Abbott, Berenice **1** 7-9
Burke, Selma **3** 143-144
Carnegie, Hattie **3** 313
Chicago, Judy **3** 515-516
Hesse, Eva **7** 365-367
Holzer, Jenny **7** 462-463
Johnson, Betsey **8** 295-296
Krasner, Lee **9** 93-94
Leibovitz, Annie **9** 310-312
Lin, Maya Ying **9** 413-415
Martin, Agnes **10** 288-289
Millett, Kate **11** 31-33
Morgan, Julia **11** 165-166
Ringgold, Faith **13** 175-177
Savage, Augusta Christine **13** 499-501
Schapiro, Miriam **13** 520-521

Women artists, German
Kollwitz, Käthe **9** 79-81
Modersohn-Becker, Paula **11** 71-72
Salomon, Charlotte **13** 454-455

Women artists, Mexican
Kahlo, Frida **8** 406-407

Women artists, Russian
Goncharova, Natalia **6** 424-426

Women artists, Spanish
Picasso, Paloma **12** 295-297

Women artists, Swiss
Oppenheim, Meret **11** 524-525
Taeuber-Arp, Sophie **15** 73-74

Women athletes
Capriati, Jennifer **3** 278-281
Gibson, Althea **6** 305-306
King, Billie Jean **9** 14-15
Navratilova, Martina **11** 325-327
Zaharias, Mildred Didrikson **16** 487-488

Women authors
American
see Women authors, American
Austrian
Suttner, Bertha von **15** 42-44
Canadian
Montgomery, Lucy Maud **11** 136-138
Chilean
Allende, Isabel **1** 172-174
English
Brookner, Anita **3** 23-24
James, P. D. **8** 213-215
Shelley, Mary Wollstonecraft **14** 174-176
Weldon, Fay Birkinshaw **16** 186-188
French
de Beauvoir, Simone **4** 440-441
Yourcenar, Marguerite **16** 477-479
Irish
Somerville, Edith Anna OEnone **14** 334-335
Italian
Ginzburg, Natalia Levi **6** 338-339
Kenyan
Ogot, Grace Emily Akinyi **11** 483-484
Mexican
Poniatowska, Elena **12** 392-393
New Zealander
Mansfield, Katherine **10** 213-214
Romanian
Blandiana, Ana **2** 321-322
South African
Gordimer, Nadine **6** 446-447
Lessing, Doris **9** 355-357
Steinem, Gloria **14** 418-419
Turkish
Halide Edip Adivar **7** 80-82

Women authors, American
Allen, Paula Gunn **1** 165-167
Alvarez, Julia **1** 185-187
Angelou, Maya **1** 238-239
Bambara, Toni Cade **1** 482-483
Barnes, Djuna **2** 11-13
Bates, Katharine Lee **2** 54-55
Beard, Mary Ritter **2** 85-86
Blume, Judy **2** 344-345
Brooks, Gwendolyn **3** 24-26
Brownmiller, Susan **3** 56-57
Butler, Octavia E. **3** 182-183
Carroll, Anna Ella **3** 327-331
Clapp, Margaret Antoinette **4** 71-72
Conway, Jill Kathryn Ker **4** 213-214
Daly, Mary **4** 380-381
Davis, Angela **4** 412-413
Dove, Rita Frances **5** 87-89
Flanagan, Hallie **5** 478-479
Friedan, Betty **6** 109-111
Gilman, Charlotte Anna Perkins **6** 323-325
Giovanni, Yolande Cornelia Jr. **6** 346-347
Goldmark, Josephine **6** 407-408
Goodman, Ellen Holtz **6** 438-439
Green, Constance McLaughlin **6** 518-519
Hansberry, Lorraine Vivian **7** 130-131
Higgins, Marguerite **7** 378-380
Himmelfarb, Gertrude **7** 396-398
Hinton, Susan Eloise **7** 406-407
hooks, bell **7** 477-481
Hurston, Zora Neale **8** 55-56
Jacobs, Harriet A. **8** 190-193
Jordan, June **8** 351-353
Kreps, Juanita Morris **9** 99-101
Kübler-Ross, Elisabeth **9** 118-120
Larsen, Nella **9** 209-210
Lindbergh, Anne Morrow **9** 420-421
Lorde, Audre **9** 513-515
Marshall, Paule Burke **10** 281-282
McMillan, Terry **10** 427-428
Nin, Anais **11** 397-398
Morrison, Toni **11** 188-190
Naylor, Gloria **11** 328-329
Oates, Joyce Carol **11** 454-456
Plath, Sylvia **12** 344-345
Proulx, E. Annie **12** 463-465
Rice, Anne **13** 125-126
Rich, Adrienne **13** 128-130
Robinson, Harriet Hanson **13** 203-207
Sexton, Anne **14** 125-126
Silko, Leslie **14** 226-227
Steel, Danielle **14** 404-406
Tan, Amy **15** 95-96
Tyler, Anne **15** 367-368
Van Duyn, Mona **15** 422-423
vos Savant, Marilyn **16** 32-33
Walker, Alice Malsenior **16** 59-61
Walker, Margaret **16** 67
Welty, Eudora **16** 199-201
Wharton, Edith **16** 221
Wheatley, Phillis **16** 221-222
Wilson, Harriet E. **16** 320-322
Winnemucca, Sarah **16** 336-338

Women aviators
Coleman, Bessie **4** 152-154
Earhart, Amelia Mary **5** 177-179
Lindbergh, Anne Morrow **9** 420-421

Women business leaders
Arden, Elizabeth **1** 281-282
Ash, Mary Kay Wagner **1** 326-327
Carnegie, Hattie **3** 313
Claiborne, Liz **4** 68-69
Gilbreth, Lillian **6** 315-317
Graham, Katharine Meyer **6** 483-485
Grossinger, Jennie **7** 15-17

Hobby, Oveta Culp **7** 423-425
Johnson, Betsey **8** 295-296
Karan, Donna **8** 442-444
Lauder, Estee **9** 225-226
Knopf, Blanche Wolf **9** 61-62
Madonna **10** 123-125
McMurray, Bette Clair **10** 429
Rubenstein, Helena **13** 342-343
Rudkin, Margaret Fogarty **13** 346-347
Song Sisters **14** 338-341
von Furstenberg, Diane **16** 20-21
Walker, C. J. **16** 61-62
Wells, Mary Georgene Berg **16** 197-198
Westwood, Vivienne **16** 217-218

Women Celebrating the Thesmophoria (play)
Aristophanes **1** 293-294

Women college presidents
Clapp, Margaret Antoinette **4** 71-72
Conway, Jill Kathryn Ker **4** 213-214
Gray, Hannah Holborn **6** 507-508
Horner, Matina Souretis **7** 506-508

Women educators
Strang, Ruth May **14** 493-494

Women entertainers
Faye, Safi **5** 400-401
Winfrey, Oprah Gail **16** 333-336

Women in Love (novel)
Lawrence, David Herbert **9** 247-248

Women in Parliament (play)
Aristophanes **1** 293-294

Women judges
Ginsburg, Ruth Bader **6** 333-336
O'Connor, Sandra Day **11** 468-470

Women labor leaders
Bondfield, Margaret Grace **2** 388-389
Flynn, Elizabeth Gurley **5** 496-497
Jones, Mary Harris **8** 338-339
Schniederman, Rose **14** 22-23

Women lawyers
Hill, Anita **7** 382-385
Reno, Janet **13** 99-101

Women of Algiers... (painting)
Delacroix, Ferdinand Victor Eugène **4** 469-471

Women of Shakespeare, The (book)
Harris, Frank **7** 172-173

Women organizers
Yard, Mary Alexander **16** 438-439

Women philosophers
Bok, Sissela Ann **2** 372-374
Daly, Mary **4** 380-381
Midgely, Mary Burton **11** 9-10
Stein, Edith **14** 412-414

Women politicians
American
see Women politicians, American
Botswanan
Chiepe, Gaositwe Keagakwa Tibe **3** 517
British
Bondfield, Margaret Grace **2** 388-389
Rathbone, Eleanor **13** 47-48
Thatcher, Margaret Hilda **15** 165-168
Wilkinson, Ellen **16** 283-284
Williams, Shirley Vivien Teresa Britain **16** 305-306
Wootton, Barbara Adam **16** 384-385
Canada
Campbell, Avril Phaedra Douglas **3** 250-252
China
Jiang Qing **8** 256-260
English
Boothroyd, Betty **2** 406-407
Filipino
Aquino, Corazon Cojoangco **1** 268-270
French
Cresson, Edith **4** 306-307
German
Hamm-Brücher, Hildegard **7** 101-103
Kelly, Petra **8** 486-487
Zetkin, Clara **16** 504-505
Irish
Devlin, Bernadette **4** 515-516
Robinson, Mary Bourke **13** 211-213
Italian
Ginzburg, Natalia Levi **6** 338-339
Japanese
Doi Takako **5** 39-41
Kenyan
Ogot, Grace Emily Akinyi **11** 483-484
Myanmar
Aung San Suu Kyi **1** 375-376
Nicaraguan
Chamorro, Violeta Barrios de **3** 417-419
Norwegian
Brundtland, Gro Harlem **3** 68-69
Pakistani
Bhutto, Benazir **2** 259-261
South African
Sisulu, Nontsikelelo Albertina **14** 259-261
Soviet
Biryukova, Aleksandra Pavlovna **2** 285-287
Sri Lankan
Bandaranaike, Sirimavo **1** 486-488
Turkey
Çiller, Tansu **4** 59-60
Ugandan
Elizabeth Bagaaya Nyabongo of Toro **5** 269-271

Women politicians, American
appointees
Elders, Joycelyn **5** 243-246
Reno, Janet **13** 99-101
cabinet members
Dole, Elizabeth Hanford **5** 41-43
Harris, Patricia Roberts **7** 174-175
Heckler, Margaret Mary O'Shaughnessy **7** 251-252
Hills, Carla Anderson **7** 394-396
Kirkpatrick, Jeane J. **9** 37-39
congresswomen
Chisholm, Shirley Anita St. Hill **4** 7-9
Feinstein, Dianne **5** 407-408
Ferraro, Geraldine **5** 426-428
Green, Edith Starrett **6** 519-520
Hansen, Julia Butler **7** 132-133
Heckler, Margaret Mary O'Shaughnessy **7** 251-252
Jordan, Barbara Charline **8** 349-350
Rohde, Ruth Bryan Owen **13** 252-253
Ros-Lehtinen, Ileana **13** 294-296
Roybal-Allard, Lucille **13** 332-334
Schroeder, Patricia Scott **14** 33-35
Smith, Margaret Chase **14** 299-300
Snowe, Olympia **14** 313-314
Velázquez, Nydia Margarita **15** 456-459
Waters, Maxine **16** 132-134
governors
Kunin, Madeleine May **9** 130-131
Ray, Dixy Lee **13** 56-57
Richards, Ann Willis **13** 133-134
Whitman, Christine Todd **16** 245-248
Indian chiefs (North America)
Mankiller, Wilma **10** 198-199
mayors
Byrne, Jane **3** 190-191
Feinstein, Dianne **5** 407-408
Whitmire, Kathryn Jean Niederhofer **16** 252-253
organizers
Dewson, Mary Williams **4** 525
Hamer, Fannie Lou **7** 93-94
Natividad, Irene **11** 322-324
presidential advisers
Clinton, Hillary Rodham **4** 115-117
senators
Boxer, Barbara **2** 465-468
Caraway, Hattie Wyatt **3** 284-285
Kassebaum (Baker), Nancy **8** 455-457
Mikulski, Barbara **11** 13-15
Mosely-Braun, Carol **11** 199-200
Snowe, Olympia **14** 313-314
state legislators
Baca-Barragán, Polly **1** 412-414
students of
Conway, Jill Kathryn Ker **4** 213-214
Gilman, Charlotte Anna Perkins **6** 323-325

Women, President's Commission on the Status of (United States)
Roosevelt, Eleanor **13** 275-277

Women religious leaders
Morton, Nelle Katherine **11** 195-197

Women scholars
Himmelfarb, Gertrude **7** 396-398

Women scientists
Andersen, Dorothy **1** 212
Apgar, Virginia **1** 257-259
Bailey, Florence Merriam **1** 443-444
Baker, Sara Josephine **1** 455-456
Bell Burnell, Susan Jocelyn **2** 133-134
Bernstein, Dorothy Lewis **2** 217
Brown, Rachel Fuller **3** 43-44
Cannon, Annie Jump **3** 260-261
Chinn, May Edward **3** 525-526
Earle, Sylvia A. **5** 180-181
Elders, Joycelyn **5** 243-246
Franklin, Rosalind Elsie **6** 67-68
Garrett (Anderson), Elizabeth **6** 222-225
Gayle, Helene Doris **6** 244-245
Geller, Margaret Joan **6** 256-257
Goeppert-Mayer, Maria **6** 385-387
Granville, Evelyn Boyd **6** 494-496
Hardy, Harriet **7** 150
Healy, Bernadine Patricia **7** 237-238
Hodgkin, Dorothy Crowfoot **7** 432-434
Hopper, Grace **7** 498-500
Hyman, Libbie Henrietta **8** 83-84
Hypatia of Alexandria **8** 85
Jackson, Shirley Ann **8** 183-184
Jemison, Mae C. **8** 243-244
Johnson, Virginia E. **8** 317-319
Joliot-Curie, Irène **8** 325-327
Karle, Isabella **8** 447-449
Kübler-Ross, Elisabeth **9** 118-120
Levi-Montalcini, Rita **9** 366-368
Long, Irene D. **9** 497-498
Lonsdale, Kathleen **9** 501-502
Macdonald, Eleanor Josephine **10** 83-84
Margulis, Lynn **10** 253-254
McClintock, Barbara **10** 393-394
Meitner, Lise **10** 463-466
Mendenhall, Dorothy Reed **10** 491-492
Mintz, Beatrice **11** 49-50
Moore, Charlotte E. **11** 145-146
Neufeld, Elizabeth F. **11** 352-353
Noether, Emmy **11** 414-416
Ochoa, Ellen **11** 460-461
Patrick, Jennie R. **12** 136-137
Patrick, Ruth **12** 137-138
Payne-Gaposchkin, Cecilia **12** 159-161
Peterson, Edith R. **12** 258-259
Prichard, Diana García **12** 448-449
Quimby, Edith H. **12** 513-514
Richards, Ellen H. **13** 134-136
Ride, Sally **13** 158-160
Robinson, Julia **13** 210-211
Ross, Mary G. **13** 304-305
Russell, Elizabeth Shull **13** 377-379
Sabin, Florence Rena **13** 402-405
Seibert, Florence B. **14** 89-90
Shaw, Mary **14** 165-167
Singer, Maxine **14** 251-252
Slye, Maud **14** 276-277
Stopes, Marie **14** 476-478
Stevens, Nettie Maria **14** 441-442
Taussig, Helen Brooke **15** 118-120
Tharp, Marie **15** 162-164
Trotter, Mildred **15** 305-306
Uhlenbeck, Karen **15** 381-382
Wexler, Nancy **16** 218-219
Widnall, Sheila E. **16** 258-259
Yalow, Rosalyn S. **16** 427-428

Women singers (popular)
Baez, Joan **1** 433-435
Baker, Josephine **1** 448-451
Fitzgerald, Ella **5** 468-469
Franklin, Aretha **6** 58-60
Garland, Judy **6** 218-219
Holiday, Billie **7** 452-453
Horne, Lena **7** 504-506
Martin, Mary **10** 292-293
Ross, Diana **13** 298-300
Smith, Bessie **14** 285-287

Women social scientists
Robinson, Joan Violet Maurice **13** 209-210

Women theologians
Schüssler Fiorenza, Elisabeth **14** 46-48

Women's Anthropological Society (established 1885)
Fletcher, Alice Cunningham **5** 486-487

Women's India Association
Naidu, Sarojini **11** 294-295

Women's International League
Royden, Agnes Maude **13** 335-337

Women's International League for Peace and Freedom
Balch, Emily Greene **1** 463-464
Rankin, Jeannette Pickering **13** 35-37

Women's Love and Life (musical composition)
Schumann, Robert Alexander **14** 41-43

Women's Medical College of the New York Infirmary
Jacobi, Abraham and Mary Putnam **8** 188-189

Women's National Loyal League (established 1861)
Anthony, Susan Brownell **1** 246-248

Women's Reformatory Prison (Sherborn, Massachusetts)
Barton, Clara **2** 37-39

Women's rights
academic reformers
Carey Thomas, Martha **3** 297-298
Fletcher, Alice Cunningham **5** 486-487
Mitchell, Maria **11** 61
Willard, Emma Hart **16** 288-289
churches and
Harris, Barbara Clementine **7** 171-172
Royden, Agnes Maude **13** 335-337
Ruether, Rosemary Radford **13** 353-354
critics
Hale, Sarah Josepha **7** 74-75
Nightingale, Florence **11** 392-393
Strindberg, August **14** 509-511
economic equality
Ireland, Patricia **8** 134-135
Royden, Agnes Maude **13** 335-337
Smeal, Eleanor **14** 278-280
Woodward, Ellen S. **16** 379-381
Egypt
Sadat, Jihan **13** 414-415
equal education opportunity
Baker, Sara Josephine **1** 455-456
Beale, Dorothea **2** 81-83
Beecher, Catharine **2** 110-112
Dodge, Grace Hoadley **5** 37-38
Garrett (Anderson), Elizabeth **6** 222-225
Green, Edith Starrett **6** 519-520
Lyon, Mary **10** 67-69
Smeal, Eleanor **14** 278-280
health care and
Love, Susan M. **10** 2-3
labor reform
Goldmark, Josephine **6** 407-408
Schniederman, Rose **14** 22-23
Woodward, Ellen S. **16** 379-381
legal reform
Ginsburg, Ruth Bader **6** 333-336
male supporters
Chernyshevsky, Nikolai Gavrilovich **3** 504-505
Doyle, Arthur Conan **5** 91-92
Eliot, Thomas Stearns **5** 258-261
Euripides **5** 332-334
Forten, James **6** 17-18
Fourier, François Charles Marie **6** 31-32
Garrison, William Lloyd **6** 226-228
Higginson, Thomas Wentworth **7** 380
Owen, Robert Dale **12** 40-41
Phillips, Wendell **12** 281-282
medical reformers
Blackwell, Elizabeth **2** 311-312
Hamilton, Alice **7** 98-99
Sanger, Margaret Higgins **13** 467-468
Palestine
Ashrawi, Hanan Mikhail **1** 336-338
political activists
Allen, Florence Ellinwood **1** 164-165
Fawcett, Millicent Garrett **5** 398-400
Markievicz, Constance **10** 267-271
Morgan, Robin **11** 168-170
Natividad, Irene **11** 322-324
Rohde, Ruth Bryan Owen **13** 252-253
Sadat, Jihan **13** 414-415
Schwimmer, Rosika **14** 57-60
Xiang Jingyu **16** 421-422
Zetkin, Clara **16** 504-505
social reformers
Beard, Mary Ritter **2** 85-86
Day, Dorothy **4** 428-429
Fairclough, Ellen Louks **5** 367-368
Fuller, Sarah Margaret **6** 150-151
Greer, Germaine **6** 528-530
Grimké, Sarah Moore and Angelina Emily **7** 2-3
Halide Edip Adivar **7** 80-82

Kelley, Florence **8** 483-484
Kollontai, Aleksandra Mikhailovna **9** 79
Mott, Lucretia Coffin **11** 212-213
Rathbone, Eleanor **13** 47-48
Roosevelt, Eleanor **13** 275-277
Stanton, Elizabeth Cady **14** 402-403
Talbert, Mary Morris Burnett **15** 86-88
Tubman, Harriet Ross **15** 330-331
Willard, Frances Elizabeth Caroline **16** 289-290
Woodward, Ellen S. **16** 379-381
Wright, Frances **16** 397-398
writers
Beard, Mary Ritter **2** 85-86
Brownmiller, Susan **3** 56-57
Christine de Pisan **4** 29-30
Halide Edip Adivar **7** 80-82
Hill, Anita **7** 382-385
hooks, bell **7** 477-481
Millay, Edna St. Vincent **11** 24-25
Sand, George **13** 459-461
Steinem, Gloria **14** 418-419
Woolf, Virginia Stephen **16** 381-382
see also Women's suffrage

Women's Social and Political Union (established 1903)
Pankhurst, Emmeline **12** 85-86

Women's Strike for Peace (United States peace organization)
Abzug, Bella Stavisky **1** 34-35

Women's suffrage (Argentina)
Perón, Eva Duarte de **12** 225-226

Women's suffrage (England)
Asquith, Herbert Henry **1** 344-346
Astor, Nancy Langhorne **1** 352-354
Beard, Mary Ritter **2** 85-86
Bondfield, Margaret Grace **2** 388-389
Bradlaugh, Charles **2** 478
Fawcett, Millicent Garrett **5** 398-400
Garrett (Anderson), Elizabeth **6** 222-225
Pankhurst, Emmeline **12** 85-86
Rathbone, Eleanor **13** 47-48
Royden, Agnes Maude **13** 335-337
Wilkinson, Ellen **16** 283-284

Women's suffrage (Hungary)
Schwimmer, Rosika **14** 57-60

Women's suffrage (Ireland)
Markievicz, Constance **10** 267-271
Somerville, Edith Anna OEnone **14** 334-335

Women's suffrage (Mexico)
Ruiz Cortines, Adolfo **13** 359-360

Women's suffrage (United States)
leaders
Allen, Florence Ellinwood **1** 164-165
Anthony, Susan Brownell **1** 246-248
Catt, Carrie Chapman **3** 375-376
Gage, Matilda Joslyn **6** 167-169
Howe, Julia Ward **7** 535-536
Park, Maud Wood **12** 102
Robinson, Harriet Hanson **13** 203-207
Schniederman, Rose **14** 22-23
Shaw, Anna Howard **14** 162-163
Stone, Lucy **14** 471-472
supporters
Addams, Jane **1** 56-57
Alcott, Louisa May **1** 122
Bloomer, Amelia Jenks **2** 337
Brown, William Wells **3** 48-49
Bryan, William Jennings **3** 80-82
Coolidge, John Calvin **4** 217-219
Curtis, George William **4** 349-350
Foster, Abigail Kelley **6** 25
Franklin, Stella Maraia Sarah Miles **6** 68-69
Lease, Mary Elizebeth Clyens **9** 268
Palmer, Alexander Mitchell **12** 77-78
Reed, Thomas Brackett **13** 77
Rogers, Edith Nourse **13** 247-248
see also Women's rights

Women's Trade Union League (United States)
Roosevelt, Eleanor **13** 275-277

Women's Trade Union League of Boston
Balch, Emily Greene **1** 463-464

Wonder Book, A (stories)
Hawthorne, Nathaniel **7** 212-215

Wonderful Adventures of Nils, The (juvenile literature)
Lagerlöf, Selma Ottiliana Lovisa **9** 163-164

Wonderful Island (play)
Betti, Ugo **2** 246

Wonderful Town (music)
Bernstein, Leonard **2** 218-219

Wonderful Wizard of Oz, The (book)
Baum, L. Frank **2** 73-74

WONG, ANNA MAY (born Wong Liu Tsong; 1905-1961), Asian American actress **16** 366-367

Wood, Annie
see Besant, Annie Wood

Wood carvers
see Artists—wood carvers

Wood, Christopher (1901-1931), English painter
Nicholson, Ben **11** 380-381

Wood Demon, The (play)
Chekhov, Anton Pavlovich **3** 494-497

Wood, Edward Frederick Lindley
see Halifax, 1st Earl of

WOOD, FERNANDO (1812-1881), American politician **16** 367-368

WOOD, GRANT (1891-1942), American painter **16** 368-369

WOOD, LEONARD (1860-1927), American Army officer and colonial administrator **16** 369-370
Osmeña, Sergio **12** 22-24
Quezon, Manuel Luis **12** 511-513

WOOD, ROBERT ELKINGTON (1879-1969), American Army officer and business executive **16** 370-371

Woodbury, Levi (1789-1851), American jurist and statesman
Pierce, Franklin **12** 300-301

Woodcraft (novel)
Simms, William Gilmore **14** 235-236

Woodcutters
see Artists—woodcutters

Wooden Bridge (painting)
Ruisdael, Jacob van **13** 357-358

Wooden Prince, The (ballet)
Bartók, Béla **2** 35-36

Woodhouse, Emma (literary character)
Austen, Jane **1** 377-379

Woodhouse, James (1770-1809), American chemist
Hare, Robert **7** 152-153

Woodland Scenes (musical composition)
Schumann, Robert Alexander **14** 41-43

Woodland Sketches (musical composition)
MacDowell, Edward Alexander **10** 87-88

Woodlanders, The (novel)
Hardy, Thomas **7** 150-152

Woodrow Wilson International Center for Scholars
Billington, James Hadley **2** 275-276

WOODRUFF, ROBERT W. (1889-1985), American businessman and philanthropist **16** 372-374

Woodruff Sleeping Car Co.
Carnegie, Andrew **3** 309-312

Woods Hole Marine Biological Laboratory (Massachusetts)
Dam, Carl Peter Henrik **4** 382-383
Szent-Györgyi, Albert von **15** 62-64

Woods Hole Oceanographic Institution (Massachusetts)
Ewing, William Maurice **5** 350-351
Waksman, Selman Abraham **16** 49-50

WOODS, ROBERT ARCHEY (1865-1925), American social worker **16** 374

WOODSON, CARTER GODWIN (1875-1950), African American historian **16** 374-376

Woodstock (novel)
Scott, Walter **14** 68-70

WOODSWORTH, JAMES SHAVER (1874-1942), Canadian humanitarian, reformer, and political leader **16** 376

Woodville, Anthony (2d Earl Rivers; 1442?-83), English soldier
Richard III **13** 132-133

Woodville, Elizabeth
see Elizabeth, queen of Edward IV

WOODWARD, COMER VANN (born 1908), American historian **16** 378-379

WOODWARD, ELLEN S. (1887-1971), director of work relief programs for women during the New Deal **16** 379-381

Woodward, Robert Upshur (born 1943), investigative reporter
Woodward and Bernstein **16** 376-378

WOODWARD AND BERNSTEIN, investigative reporting team of Woodward, Robert Upshur (born 1943), and Bernstein, Carl (born 1944) **16** 376-378

Wool, John E. (1784-1869), American general
Lee, Robert Edward **9** 292-294

Woolf, Leonard (1880-1969), English publicist
Eliot, Thomas Stearns **5** 258-261
Woolf, Virginia Stephen **16** 381-382

WOOLF, VIRGINIA STEPHEN (1882-1941), English novelist, critic, and essayist **16** 381-382
Bowen, Elizabeth **2** 462-463
Eliot, Thomas Stearns **5** 258-261
Forster, Edward Morgan **6** 14-16

Woolley, Charles Leonard (1880-1960), English archeologist
Lawrence, Thomas Edward **9** 253-254

WOOLMAN, JOHN (1720-1772), American Quaker merchant and minister **16** 382-383
Benezet, Anthony **2** 159-160

WOOLWORTH, FRANK WINFIELD (1852-1919), American merchant **16** 383-384

Wooster College (Ohio)
Compton, Arthur Holly **4** 186-188
Rowland, Henry Augustus **13** 330-331

WOOTTON, BARBARA ADAM (1897-1988), British social scientist and member of Parliament **16** 384-385

Worcester, Earl of (Thomas Percy; 1344?-1403), English nobleman
Henry V **7** 296-297

Worcester Academy (Massachusetts)
Thayer, Eli **15** 168

Worcester, battle of (1651)
Buckingham, 2d Duke of **3** 94-95
Charles II **3** 452-454
Cromwell, Oliver **4** 317-320

Worcester v. Georgia (1832)
Marshall, John **10** 279-281

Worde, Wynkyn de (died 1534?), English printer
Caxton, William **3** 386-387

Words for the Wind (poems)
Roethke, Theodore **13** 243-244

Wordsworth, Dorothy (1771-1855), English essayist and journalist
Coleridge, Samuel Taylor **4** 154-156
Wordsworth, William **16** 385-388

WORDSWORTH, WILLIAM (1770-1850), English poet **16** 385-388
associates
Arnold, Matthew **1** 311-313
Browning, Robert **3** 53-55
Hamilton, William Rowan **7** 99-100
Hazlitt, William **7** 235-236
Lamb, Charles **9** 176-177
compared to
Constable, John **4** 208-209
Gray, Thomas **6** 509-510
critics
Peacock, Thomas Love **12** 169
Shelley, Percy Bysshe **14** 176-178
influence of
Bryant, William Cullen **3** 83-85
Burroughs, John **3** 160-161
Byron, George Gordon Noel **3** 193-194
Coleridge, Samuel Taylor **4** 154-156
Frost, Robert Lee **6** 130-133
Hawthorne, Nathaniel **7** 212-215
Lampman, Archibald **9** 180-181
Tennyson, Alfred **15** 144-146
influenced by
Bartram, William **2** 41-42
Chatterton, Thomas **3** 481-482
Crabbe, George **4** 288
Milton, John **11** 43-46
Plutarch **12** 359-360
Vaughan, Henry **15** 444-445

WORK, MONROE (1866-1945), American sociologist and publisher **16** 388-389

Work of St. Raphael (refugee organization)
Pius XII **12** 339-340

Work Projects Administration
see Works Progress Administration

Work Suspended (novel)
Waugh, Evelyn Arthur St. John **16** 145-147

Worker, The (newspaper)
Pilsudski, Joseph **12** 305-306

Worker-priest movement (France, 1940s)
John, XXIII **8** 277-280

Workers
see entries under Labor

Workers Educational Association (England)
Polanyi, Karl **12** 372
Tawney, Richard Henry **15** 120-121
Temple, William **15** 141-143

Workers' party
Korea
Kim Il-sung **9** 4-6
North Vietnam
Giap, Vo Nguyen **6** 297-299
Truong Chinh **15** 319-320
United States
Foster, William Zebulon **6** 27-28

Workhouse Ward, The (play)
Gregory, Augusta **6** 535-536

Working class, studies on
Hammond, Lawrence and Lucy **7** 109
Le Play, Guillaume Frédéric **9** 350-351

Working Man's College (London)
Maurice, John Frederick Denison **10** 349-350

Working Men's Association (political organization; Trinidad)
Williams, Henry Sylvester **16** 303-304

Working Men's Compensation Act (England; 1897)
Salisbury, 3d Marquess of **13** 448-449

Working Women's Council (Palestine)
Meir, Golda **10** 462-463

Workingmen's party (U.S. politics)
Brownson, Orestes Augustus **3** 57-58
Evans, George Henry **5** 337-338
Wright, Frances **16** 397-398

Workingmen's School (New York City)
Adler, Felix **1** 63-64

Workingmen's Trade and Labor Union (California)
Kearney, Denis **8** 468

Workmen's compensation (United States)
Jones, Samuel Milton **8** 342-343
Lewis, John Llewellyn **9** 387-388
Taft, William Howard **15** 78-81

Works and Days (poem; Hesiod)
Hesiod **7** 361-362
Virgil **15** 507-510

Works Progress Administration (WPA)
Bellow, Saul **2** 141-143
Hopkins, Harry Lloyd **7** 494-495
Roosevelt, Eleanor **13** 275-277
Wood, Grant **16** 368-369
Woodward, Ellen S. **16** 379-381
Wright, Richard **16** 401-402
see also Federal Arts Project

World (philosophy)
Fichte, Johann Gottlieb **5** 435-436
Schopenhauer, Arthur **14** 29-31

World Alliance of Reformed Churches
Boesak, Allan Aubrey **2** 359-360

World Antislavery Convention (London, 1840)
Remond, Charles Lennox **13** 95

World Bank (International Bank for Reconstruction & Development)
Conable, Barber B. Jr. **4** 191-192
Herrera, Juan de **7** 335
Keynes, John Maynard **8** 528-530
McNamara, Robert S. **10** 429-431
Pearson, Lester Bowles **12** 174-175

World Commission on Ecology and Development
Brundtland, Gro Harlem **3** 68-69

World Council of Churches
Bennett, John Coleman **2** 170-171
John, XXIII **8** 277-280
Johnson, Charles Spurgeon **8** 296-297
Mondlane, Eduardo Chivambo **11** 100-101
Mott, John R. **11** 212
Niebuhr, Helmut Richard **11** 386-387
Niwano, Nikkyo **11** 400-401
Paul VI **12** 146-148
Ramsey, Arthur Michael **13** 23-25
Temple, William **15** 141-143

Visser't Hooft, Willem Adolf **15** 511-512

World Court
see Permanent Court of International Justice

World Depression
see Depression, Great

World Enough and Time (novel)
Warren, Robert Penn **16** 121-122

World Fellowship of Faiths
Younghusband, Francis Edward **16** 477

World Festival of Negro Arts
Diop, Cheikh Anta **5** 21-22

World Health Organization
Switzer, Mary E. **15** 55-56

World I Breathe, The (poems)
Thomas, Dylan Marlais **15** 188-190

World I Never Made, A (novel)
Farrell, James Thomas **5** 390-391

World in a Man-War, The (novel)
see White-Jacket (novel)

World Jewish Congress
Wise, Stephen Samuel **16** 344-345

World Monetary and Economic Conference (1933)
Bruce of Melbourne, 1st Viscount **3** 61-62

World of Apu, The (film)
Ray, Satyajit **13** 60-61

World of Love, A (novel)
Bowen, Elizabeth **2** 462-463

World of Paul Slickey, The (play)
Osborne, John **12** 16-17

World Population Conference (Geneva, Switzerland; 1927)
Sanger, Margaret Higgins **13** 467-468

World Series (baseball)
Aaron, Henry Louis (Hank) **1** 2-3
Ruth, George Herman Jr. **13** 384

World Spirit (philosophy)
Lassalle, Ferdinand **9** 216

World, The (poem)
Vaughan, Henry **15** 444-445

World Tomorrow (magazine)
Thomas, Norman Mattoon **15** 191-192

World War I (1914-1918)

- ALLIES
  - Australia
    - Fisher, Andrew **5** 462
    - Hughes, William Morris **8** 21-22
    - Mannix, Daniel **10** 210
    - Monash, John **11** 95-96
  - Belgium
    - Albert I **1** 112
    - Pirenne, Jean Henri Otto Lucien Marie **12** 322-323
    - Spaak, Paul Henri **14** 359-360
  - Canada
    - Borden, Robert Laird **2** 409-411
    - Crerar, Thomas Alexander **4** 306
    - Currie, Arthur William **4** 345
  - China
    - Yüan Shih-k'ai **16** 480-481
  - Cuba
    - Menocal, Mario Garcia **10** 506-507
  - England (army)
    - Alexander of Tunis, 1st Earl **1** 135-136
    - Allenby, Edmund Henry Hynman **1** 171-172
    - Haig, Douglas **7** 67-68
    - Lawrence, Thomas Edward **9** 253-254
  - England (industrialists)
    - Sopwith, Thomas Octave Murdoch **14** 345-346
  - England (navy)
    - Churchill, Winston Leonard Spencer **4** 51-53
    - Jellicoe, John Rushworth **8** 242-243
  - England (politics)
    - Asquith, Herbert Henry **1** 344-346
    - Curzon, George Nathaniel **4** 351-352
    - George V **6** 273-275
    - Jones, Ernest Alfred **8** 331-332
    - Kitchener, Horatio Herbert **9** 45-46
    - Lloyd George, David **9** 469-471
    - MacDonald, James Ramsay **10** 84-85
    - Milner, Alfred **11** 38-39
    - Rutherford, Ernest **13** 384-387
  - Finland
    - Mannerheim, Carl Gustav Emil Von **10** 207-208
  - France
    - Curie, Marie Sklodowska **4** 339-341
    - Diagne, Blaise **4** 527
    - Foch, Ferdinand **5** 498-499
    - Joffre, Joseph Jacques Césaire **8** 267-268
    - Lyautey, Louis Hubert Gonzalve **10** 60-61
    - Pétain, Henri Philippe **12** 250-252
    - Poincaré, Raymond **12** 366-368
    - Roussel, Albert **13** 328-329
  - Greece
    - Venizelos, Eleutherios **15** 460-461
  - Ireland
    - Pearse, Patrick Henry **12** 173-174
  - Italy
    - Badoglio, Pietro **1** 428-429
    - D'Annunzio, Gabriele **4** 388
    - Orlando, Vittorio Emmanuele **11** 529-530
    - Victor Emmanuel III **15** 484-485
  - Netherlands
    - Wilhelmina **16** 278-279
  - New Zealand
    - Fraser, Peter **6** 73-74
    - Massey, William Ferguson **10** 324
  - Poland
    - Pilsudski, Joseph **12** 305-306
  - Romania
    - Ferdinand **5** 413-414
  - Russia
    - Ehrenburg, Ilya Grigorievich **5** 224-225
    - Eisenstein, Sergei Mikhailovich **5** 240-242
    - Kolchak, Aleksandr Vasilievich **9** 77-78
    - Kornilov, Lavr Georgievich **9** 87-88
    - Kropotkin, Peter Alekseevich **9** 107-108
    - Lenin, Vladimir Ilich **9** 323-326
    - Miliukov, Pavel Nikolayevich **11** 18-19
    - Nicholas II **11** 378-380
    - Zinoviev, Grigori Evseevich **16** 521-522
  - South Africa
    - Botha, Louis **2** 434-436
    - Smuts, Jan Christian **14** 309-310
  - United States (army)
    - Clark, Mark Wayne **4** 80-81
    - Cowell, Henry Dixon **4** 280-281
    - Goddard, Robert Hutchings **6** 376-377
    - Goethals, George Washington **6** 387-388
    - Hayes, Patrick Joseph **7** 224-225
    - Hope, John **7** 489-490
    - Hubble, Edwin Powell **8** 10-11
    - Marshall, George Catlett **10** 278-279
    - Patton, George Smith Jr. **12** 140-141
    - Pershing, John Joseph **12** 243-244
    - Steichen, Edward **14** 411-412
  - United States (army air force)
    - Rickenbacker, Edward Vernon **13** 152-153
  - United States (industry and finance)
    - Coolidge, John Calvin **4** 217-219
    - du Pont, Pierre Samuel **5** 154-155
    - Eastman, George **5** 186
    - McAdoo, William Gibbs **10** 385-386
    - Morgan, John Pierpont II **11** 165
    - Morrow, Dwight Whitney **11** 190-191
  - United States (labor)
    - Foster, William Zebulon **6** 27-28
    - Gompers, Samuel **6** 420-422
  - United States (medical corps)
    - Disney, Walter Elias **5** 26-27
    - Dos Passos, John Roderigo **5** 69-71
    - Townsend, Francis Everitt **15** 282-283
  - United States (navy)
    - Fuller, Richard Buckminster **6** 149-150
    - Holland, John Philip **7** 453-454

Sims, William Sowden **14** 244
United States (neutrality)
Bryan, William Jennings **3** 80-82
Lansing, Robert **9** 200
Taft, William Howard **15** 78-81
Wood, Leonard **16** 369-370
United States (opponents)
Bourne, Randolph Silliman **2** 456-457
Hillquit, Morris **7** 393-394
Holmes, John Haynes **7** 456-457
La Follette, Robert Marion **9** 155-156
Rankin, Jeannette Pickering **13** 35-37
Thomas, Norman Mattoon **15** 191-192
Villard, Oswald Garrison **15** 498-499
Wald, Lillian **16** 53-54
Watson, Thomas Edward **16** 139
United States (politics)
Baker, Newton Diehl **1** 451
Baruch, Bernard Mannes **2** 42-43
Creel, George **4** 304-305
House, Edward Mandell **7** 520-521
Wilson, Thomas Woodrow **16** 330-332
see also Lusitania, sinking of (1915)
United States (science)
Northrop, John Howard **11** 430-431
Yerkes, Robert Mearns **16** 454-455
United States (supporters)
Fosdick, Harry Emerson **6** 21-22
Hitchcock, Gilbert Monell **7** 416-417
Page, Walter Hines **12** 60-61
Roosevelt, Franklin Delano **13** 277-280
Roosevelt, Theodore **13** 280-283
Root, Elihu **13** 283-284
Shaw, Anna Howard **14** 162-163

- CENTRAL POWERS
Austria-Hungary
Berchtold, Leopold von **2** 183-184
Francis Ferdinand **6** 44
Francis Joseph **6** 45-46
Horthy de Nagybánya, Nicholas **7** 510-512
Renner, Karl **13** 98-99
Schumpeter, Joseph Alois **14** 43-44
Tito, Marshal **15** 244-246
Germany (air force)
Göring, Hermann Wilhelm **6** 457-458
Germany (army)
Haushofer, Karl **7** 201
Hindenburg, Paul Ludwig Hans von Beneckendorff und von **7** 400-401
Hitler, Adolf **7** 417-420
Jünger, Ernst **8** 391-392
Ludendorff, Erich Friedrich Wilhelm **10** 27-28
Rommel, Erwin **13** 268-269
Tillich, Paul Johannes **15** 224-225
Germany (industry and research)
Fischer, Emil **5** 456-457
Kármán, Theodore von **8** 451-452
Krupp **9** 109-111
Rathenau, Walther **13** 48-49
Germany (politics)
Bethmann Hollweg, Theobald von **2** 239-240
Ebert, Friedrich **5** 193-194
Kapp, Wolfgang **8** 436
William II **16** 294-295
Germany (reparations)
Hoover, Herbert Clark **7** 483-485
Hughes, Charles Evans **8** 15-16
MacDonald, James Ramsay **10** 84-85
Stresemann, Gustav **14** 508-509
Young, Owen D. **16** 473-474
see also Dawes Plan (1924)
Ottoman Empire
Atatürk, Ghazi Mustapha Kemal **1** 356-357
Enver Pasha **5** 290-291
Gökalp, Mehmet Ziya **6** 395-396
peace negotiations
see Versailles, Treaty of (1919; and Paris Peace Conference)

World War II (1939-1945)

- ALLIES
Argentina
Justo, Agustin Pedro **8** 396
Australia and New Zealand
Chifley, Joseph Benedict **3** 518
Curtin, John Joseph **4** 348-349
Evatt, Herbert Vere **5** 341-343
Fraser, Peter **6** 73-74
Hughes, William Morris **8** 21-22
Lewis, Essington **9** 382-384
Mannix, Daniel **10** 210
Menzies, Robert Gordon **10** 510-511
Belgium
Leopold III **9** 347-348
Spaak, Paul Henri **14** 359-360
Brazil
Aranha, Osvaldo **1** 272-273
Castelo Branco, Humberto **3** 359-360
Vargas, Getulio Dornelles **15** 433-434
Burma
Alexander of Tunis, 1st Earl **1** 135-136
Aung San **1** 374-375
Ba Maw **1** 480-481
Nu, U **11** 439-441
Thant, U **15** 161-162
Canada
Crerar, Thomas Alexander **4** 306
King, William Lyon Mackenzie **9** 25-26
McNaughton, Andrew **10** 431-432
Woodsworth, James Shaver **16** 376
China
Chiang Kai-shek **3** 510-513
Wang Ching-wei **16** 98
see also Sino-Japanese War (1937-1945)
Czecholslovakia
Beneš, Edward **2** 155-157
Dubček, Alexander **5** 112-113
France
Blum, Léon **2** 343-344
Daladier, Édouard **4** 369
De Gaulle, Charles André Joseph Marie **4** 463-465
Eboué, Adolphe Felix Sylvestre **5** 194
Laval, Pierre **9** 237-238
Leclerc, Jacques Philippe **9** 272-273
Monnet, Jean **11** 109-110
Pétain, Henri Philippe **12** 250-252
see also France—1940-46 (Vichy); French Resistance
Great Britain (industry)
Sopwith, Thomas Octave Murdoch **14** 345-346
Great Britain (military)
Alexander of Tunis, 1st Earl **1** 135-136
Glubb, John Bagot **6** 371-372
Montgomery, Bernard Law **11** 135-136
Sutherland, Graham **15** 40-41
Wavell, Archibald Percival **16** 147-148
Great Britain (politics)
Chamberlain, Arthur Neville **3** 409-411
Churchill, Winston Leonard Spencer **4** 51-53
Eden, Anthony **5** 204-205
Elizabeth II **5** 266-269
Halifax, 1st Earl of **7** 82-83
Macmillan, Harold **10** 112-113
Great Britain (science research)
Crick, Francis Harry Crompton **4** 310
Snow, Charles Percy **14** 311-312
Thomson, George Paget **15** 198-199
Greece
Xenakis, Iannis **16** 416-418
Indochina
Ho Chi Minh **7** 426-428
Mexico
Ávila Camacho, Manuel **1** 387-388
Netherlands
Wilhelmina **16** 278-279

Norway
Lie, Trygve Halvdan **9** 400-401
Philippines
Aguinaldo, Emilio **1** 88
Magsaysay, Ramon **10** 130-131
Marcos, Ferdinand **10** 240-242
Quezon, Manuel Luis **12** 511-513
Quirino, Elpidio **12** 519-520
Recto, Claro M. **13** 69-70
Rómulo, Carlos P. **13** 270-271
Roxas, Manuel **13** 331-332
Poland
Gomulka, Wladislaw **6** 422-424
Penderecki, Krzysztof **12** 195-197
Rhodesia
Smith, Ian Douglas **14** 291-293
Russia
Konev, Ivan Stefanovich **9** 81-82
Molotov, Vyacheslav Mikhailovich **11** 89-90
Solzhenitsyn, Alexander Isayevich **14** 330-332
Stalin, Joseph **14** 393-396
Zhukov, Georgi Konstantinovich **16** 512-513
South Africa
Malan, Daniel Francois **10** 163-164
Mandela, Nelson Rolihlahla **10** 185-186
Smuts, Jan Christian **14** 309-310
Verwoerd, Hendrik Frensch **15** 472-473
Vorster, Balthazar Johannes **16** 30-32
Stettinius, Edward R. Jr. **14** 437-438
United States (air force)
Doolittle, James Harold **5** 66-68
United States (army)
Abrams, Creighton W. **1** 29-31
Bradley, Omar Nelson **2** 483-484
Clark, Mark Wayne **4** 80-81
Eisenhower, Dwight David **5** 233-236
LeMay, Curtis E. **9** 316-318
MacArthur, Douglas **10** 76-78
Marshall, George Catlett **10** 278-279
Patton, George Smith Jr. **12** 140-141
Ridgway, Matthew Bunker **13** 160-161
Taylor, Maxwell **15** 126-127
Wainwright, Jonathan Mayhew **16** 45-46
Westmoreland, William Childs **16** 216-217
United States (correspondents)
Pyle, Ernie **12** 493-494
United States (industry)
Bechtel, Stephen Davison **2** 98-99
Ford, Henry **6** 5-6
Ford, Henry II **6** 6-7
Hillman, Sidney **7** 392-393
Kaiser, Henry John **8** 412-413
Knudsen, William S. **9** 67-68
Lilienthal, David Eli **9** 410-411
Lindbergh, Charles Augustus **9** 421-423
Ludwig, Daniel Keith **10** 29-31
Sarnoff, David **13** 485-486
Trippe, Juan Terry **15** 297-298
United States (internment of Japanese Americans)
Yasui, Minoru **16** 440-444
United States (Lend Lease)
Coughlin, Charles Edward **4** 265-266
Morgenthau, Henry Jr. **11** 172-173
United States (medicine and psychology)
Bartlett, Frederic Charles **2** 34-35
Drew, Charles Richard **5** 100-101
Florey, Howard Walter **5** 491-492
Hovland, Carl I. **7** 527-528
United States (merchant marine)
Ellison, Ralph Waldo **5** 274-275
United States (navy)
Ford, John **6** 7-8
Forrestal, James Vincent **6** 14
Halsey, William Frederick **7** 91-92
King, Ernest Joseph **9** 17-18
MacMillan, Donald Baxter **10** 111-112
Nimitz, Chester William **11** 395-396
Steichen, Edward **14** 411-412
United States (opponents)
Rankin, Jeannette Pickering **13** 35-37
United States(photographers)
Capa, Robert **3** 269-271
United States (politics)
Hopkins, Harry Lloyd **7** 494-495
Ickes, Harold LeClaire **8** 100-101
Roosevelt, Franklin Delano **13** 277-280
Truman, Harry S. **15** 314-316
Wallace, Henry Agard **16** 73-74
United States (public opinion)
Roosevelt, Eleanor **13** 275-277
Thomas, Norman Mattoon **15** 191-192
see also Isolationism (United States); Pacifism—U.S. (20th century)
United States (reporters)
Mauldin, Bill **10** 345-346
United States (science research)
Elsasser, Walter Maurice **5** 277-278
Kármán, Theodore von **8** 451-452
Land, Edwin Herbert **9** 183-184
Langmuir, Irving **9** 196-197
Libby, Willard Frank **9** 397-398
Rabi, Isidor Isaac **12** 526-527
see also Atomic bomb
Yugoslavia
Djilas, Milovan **5** 34
Tito, Marshal **15** 244-246
see also Normandy—invasion of (1944)

- AXIS
Germany
Barbie, Klaus **1** 501-503
Brunner, Alois **3** 73-74
Eichmann, Adolf **5** 226-227
Goebbels, Joseph Paul **6** 384-385
Göring, Hermann Wilhelm **6** 457-458
Hess, Walter Richard Rudolf **7** 363-365
Hitler, Adolf **7** 417-420
Kesselring, Albert Field Marshal **8** 522-523
Krupp **9** 109-111
Mengele, Josef **10** 502-503
Rommel, Erwin **13** 268-269
Rundstedt, Karl Rudolf Gerd Von **13** 363-364
von Braun, Wernher **16** 17-18
von Papen, Franz **16** 28-29
Hungary
Horthy de Nagybánya, Nicholas **7** 510-512
Kádár, János **8** 402-403
Szent-Györgyi, Albert von **15** 62-64
India
Bose, Subhas Chandra **2** 430-431
Italy
Badoglio, Pietro **1** 428-429
Giolitti, Giovanni **6** 339-340
Mussolini, Benito **11** 272-274
Orlando, Vittorio Emmanuele **11** 529-530
Victor Emmanuel III **15** 484-485
Japan
Hirohito **7** 410-412
Kishi, Nobusuke **9** 41-43
Tojo, Hideki **15** 254-256
Yamamoto, Isoroku **16** 429-433
Yamashita, Tomoyuki **16** 435-436
Yoshida, Shigeru **16** 464-465
Romania
Ceausescu, Nicolae **3** 387-388
Thailand
Phibun Songkhram, Luang **12** 264-265
Pridi Phanomyong **12** 449

- NEUTRALS
Iran
Mohammad Reza Shah Pahlavi **11** 75-76
Reza Shah Pahlavi **13** 116-117
Ireland
De Valera, Eamon **4** 514-515
Portugal and Spain
Franco Bahamonde, Francisco **6** 52-54

Salazar, António de Oliveira **13** 442-443
Vatican City
John, XXIII **8** 277-280
Paul VI **12** 146-148
Pius XII **12** 339-340

World We Live In, The (revue)
Čapek, Karel **3** 271-272

World Zionist Organization
Faisal I **5** 370-371
Herzl, Theodor **7** 352-354
Jabotinsky, Vladimir Evgenevich **8** 167-168
Meir, Golda **10** 462-463
Weizmann, Chaim **16** 183-184
Zangwill, Israel **16** 488-489
see also Zionism

World-Mind (philosophy)
Plotinus **12** 358-359

World's Columbian Exposition (Chicago, 1892-93)
anthropology exhibit
Boas, Franz **2** 349-351
Fletcher, Alice Cunningham **5** 486-487
architecture
Burnham, Daniel Hudson **3** 148-149
McKim, Charles Follen **10** 417-418
Olmsted, Frederick Law **11** 503-504
Sullivan, Louis Henri **15** 27-28
art
Carver, George Washington **3** 346-347
French, Daniel Chester **6** 98-99
González, Julio **6** 428-429
Taft, Lorado **15** 75-76
electricity
Farmer, Moses Gerrish **5** 385
Tesla, Nikola **15** 156-157
Westinghouse, George **16** 215
entertainment
Paine, John Knowles **12** 65
Sousa, John Philip **14** 353-354
Ziegfeld, Florenz **16** 516-517
site and finances
Field, Marshall **5** 440-441
Medill, Joseph **10** 451-452

World's End (novel)
Sinclair, Upton Beale Jr. **14** 248-249

World's Fairs (international exposition)
Barcelona (1929)
Mies van der Rohe, Ludwig **11** 10-12
Brussels (1958)
Motherwell, Robert **11** 210-211
Varèse, Edgard **15** 432-433
Xenakis, Iannis **16** 416-418
Chicago (1892-1893)
see World's Columbian Exposition
London (1851)
see Crystal Palace Exhibition
Montreal (Expo 67)
Calder, Alexander **3** 216-218
Fuller, Richard Buckminster **6** 149-150
New York (1939-1940)
Aalto, Hugo Alvar Henrik **1** 1-2
Amorsolo, Fernando **1** 204
Gorky, Arshile **6** 458
Van de Velde, Henry **15** 419-420
New York (1964-1965)
Fuller, Richard Buckminster **6** 149-150
Johnson, Philip **8** 313-314
Kelly, Ellsworth **8** 482-483
Paris (1855)
Courbet, Jean Desiré Gustave **4** 271-273
Offenbach, Jacques **11** 478-479
Pissaro, Camille **12** 326-327
Paris (1867)
Manet, Édouard **10** 193-194
Offenbach, Jacques **11** 478-479
Paris (1889)
Daimler, Gottlieb **4** 368
Debussy, Achille Claude **4** 445-447
Eiffel, Alexandre Gustave **5** 227-228
Hassam, Frederick Childe **7** 192
Paris (1900)
Adams, Henry Brooks **1** 45-47
Hodler, Ferdinand **7** 434-435
Saarinen, Eliel and Eero **13** 396-398
Paris (1907)
Geddes, Patrick **6** 246-247
Paris (1937)
Lipchitz, Jacques **9** 432-433
Miró, Joan **11** 53-54
Van de Velde, Henry **15** 419-420
Philadelphia (1876)
see Philadelphia Centennial Exposition
St. Louis (1904)
Borglum, John Gutzon de la Mothe **2** 416-417
Curtiss, Glenn Hammond **4** 350-351
Geronimo **6** 281-282
Paine, John Knowles **12** 65
Tokyo (Expo 70)
Stockhausen, Karlheinz **14** 460-461

World's Student Christian Federation (established 1895)
Mott, John R. **11** 212

World-Soul (philosophy)
Plotinus **12** 358-359

Worms, Concordat of (1122)
Bernard of Clairvaux **2** 207-208
Henry V **7** 295-296

Worms, Diet of (1521)
Charles V **3** 457-459
Luther, Martin **10** 48-51

WORNER, MANFRED (born 1934), West German statesman **16** 389-390

Worship, freedom of
see Religious liberty

Worship of the Golden Calf (triptych)
Lucas van Leyden **10** 20-21

Worship of Venus (painting)
Titian **15** 242-244

Wotton, Sir Henry (1568-1639), English poet and diplomat
Walton, Izaak **16** 90-91

Wouk, Herman (born 1915), American novelist
Bogart, Humphrey **2** 363-364

Wound and the Bow, The (book)
Wilson, Edmund **16** 318-319

Wound-Dresser, The (poem)
Whitman, Walt **16** 249-251

Wounded Bunkie, The (sculpture)
Rembrandt Harmensz van Rijn **13** 91-95

Wounded Cuirassier (painting)
Géricault, Jean Louis André Théodore **6** 280-281

Wounded Drummer Boy (painting)
Johnson, Earvin Jr. **8** 297-299

Wounded Knee Massacre (1890)
Wovoka **16** 390-393

Wounds in the Rain (tales)
Crane, Stephen **4** 293-295

WOVOKA (a.k.a Jack Wilson; circa 1856-1932), Native American religious leader and mystic **16** 390-393

Wozzeck (opera)
Berg, Alban **2** 186-187

Wozzeck (play; Büchner)
Wedekind, Frank **16** 166-167

WPA
see Works Progress Administration (WPA)

Wrangel, Count Friedrich Heinrich Ernst von (1784-1877), Prussian field marshal
Moltke, Helmuth Karl Bernard von **11** 90-91

Wrangel, P. N. (1878-1928), Russian general
Frunze, Mikhail Vasilievich **6** 134

Wreck of the Deutschland, The (poem)
Hopkins, Gerard Manley **7** 492-494

Wreck of the Hesperus, The (poem)
Longfellow, Henry Wadsworth **9** 499-500

WREN, SIR CHRISTOPHER (1632-1723), English architect **16** 393-394
Adam, Robert and James **1** 38-40
Benjamin, Asher **2** 162-163
Donne, John **5** 60-61
Flamsteed, John **5** 477-478
Gibbs, James **6** 301-302
Harrison, Peter **7** 179-180
Hawksmoor, Nicholas **7** 211-212
Jones, Inigo **8** 333-334
Juvara, Filippo **8** 396-397
Pascal, Blaise **12** 122-124
Pepys, Samuel **12** 207-208
Soufflot, Jacques Germain **14** 349-350

WRIGHT, CARROLL DAVIDSON (1840-1909), American statistician and social economist **16** 396

WRIGHT, ELIZUR (1804-1885), American reformer **16** 396-397

WRIGHT, FRANCES (1795-1852), Scottish-American socialist, feminist, and reformer **16** 397-398
Owen, Robert Dale **12** 40-41

WRIGHT, FRANK LLOYD (1869-1959), American architect **16** 398-401
influence of
Gropius, Walter **7** 13-14
Jones, Fay **8** 332-333
Mies van der Rohe, Ludwig **11** 10-12
Oud, Jacobus Johannes Pieter **12** 32
Rietveld, Gerrit Thomas **13** 169
influenced by
Davis, Alexander Jackson **4** 411
Downing, Andrew Jackson **5** 90-91
Sullivan, Louis Henri **15** 27-28, 286
Viollet-le-Duc, Eugène Emmanuel **15** 505-506
works
Le Corbusier **9** 274-275
Neutra, Richard Joseph **11** 355-356

Wright, Orville
see Wright, Wilbur, and Orville

WRIGHT, RICHARD (1908-1960), African American author **16** 401-402
Baldwin, James Arthur **1** 465-466
Cleaver, Leroy Eldridge **4** 97-98
Dunbar, Paul Laurence **5** 141-142
Ellison, Ralph Waldo **5** 274-275
Johnson, James Weldon **8** 304-305

Wright, Sir Almroth (1861-1947), English physician
Fleming, Alexander **5** 483-485

WRIGHT, WILBUR (1867-1919)**, AND ORVILLE** (1871-1948), American aviation pioneers **16** 394-396
Arnold, Henry Harley **1** 310-311
Curtiss, Glenn Hammond **4** 350-351
Langley, Samuel Pierpont **9** 195-196
Lindbergh, Charles Augustus **9** 421-423
Santos-Dumont, Alberto **13** 477-478

Wright-Fleming Institute (London)
Fleming, Alexander **5** 483-485

Wrong Side and the Right Side, The (essays)
Camus, Albert **3** 255-257

Wu (Chinese philosophy)
Wang Pi **16** 104-105

Wu Chao
see Wu Tse-t'ien

Wu Chen (1280-1354), Chinese painter
Chao Meng-fu **3** 436-437
Tung Ch'i-ch'ang **15** 339-340

Wu, Emperor
see Liang Wu-ti

WU P'EI-FU (1874-1939), Chinese warlord **16** 404-405
Feng Yü-hsiang **5** 412-413
K'ang Yu-wei **8** 426-428
Li Ta-chao **9** 447
Sun Yat-sen **15** 35-39

Wu San-kuei (died 1678), Chinese prince
K'ang-hsi **8** 423-426
Li Tzu-Ch'eng **9** 452

WU TAO-TZU (circa 689-after 758), Chinese painter **16** 405-406
Mi Fei **11** 12-13
Wang Wei **16** 106-108

WU-TI (a.k.a. Han Wuti; 156 B.C.-circa 87 B.C.), Chinese emperor **16** 406-408

WU TSE-T'IEN (623-705), empress of China **16** 408

WU WANG (died circa 1116 B.C.), first ruler of the Chou dynasty of China 1122-1116 B.C. **16** 408-409
Chou Kung **4** 22-23

Wuchale, Treaty of (1889)
Menelik II **10** 495-497

Wuchang (city, China)
Chang Chih-tung **3** 430-431

Wuchang uprising (China; 1911)
Feng Yü-hsiang **5** 412-413
Yen Hsi-shan **16** 452-453
Yüan Shih-k'ai **16** 480-481

Wuhan (city, China)
Ch'en Tu-hsiu **3** 501-502
Chiang Kai-shek **3** 510-513
Chou En-lai **4** 20-22

Wulfstan (died 1023), English Archbishop of York
Aelfric **1** 69-70

WUNDT, WILHELM MAX (1832-1920), German psychologist and philosopher **16** 402-403
Durkheim, Émile **5** 162-163
Hall, Granville Stanley **7** 85-86
Malinowski, Kaspar Bronislaw **10** 170-171
Mead, George Herbert **10** 437-438
Titchener, Edward Bradford **15** 241-242
Watson, John Broadus **16** 138-139

WUORINEN, CHARLES (born 1938), American composer, conductor, and pianist **16** 404

Wurtz, Charles Adolphe (1817-1884), French chemist
Couper, Archibald Scott **4** 269-270
Kekulé, Friedrich August **8** 477-478

Würzburg (city, Germany)
Hildebrandt, Johann Lucas von **7** 380-381
Neumann, Balthasar **11** 354-355
Riemenschneider, Tilman **13** 166

Würzburg, University of (Germany)
Clausius, Rudolf Julius Emanuel **4** 92-94
Neumann, Balthasar **11** 354-355
Röntgen, Wilhelm **13** 273-275
Schelling, Friedrich Wilhelm Joseph von **13** 526-527
Virchow, Rudolf Ludwig Carl **15** 506-507

Württemberg Sonatas (musical composition)
Bach, Carl Philipp Emanuel **1** 414-415

Wuthering Heights (novel; E. Brontë)
Brontë, Emily **3** 18-19
Goldwyn, Samuel **6** 416

WYANT, ALEXANDER HELWIG (1836-1892), American painter **16** 409-410
Inness, George **8** 123-124

Wyatt, James (1746-1813), English architect
Adam, Robert and James **1** 38-40

WYATT, SIR THOMAS (1503-1542), English poet and diplomat **16** 410-411
Elizabeth I **5** 263-266
Mary, I **10** 308-309

WYCHERLEY, WILLIAM (circa 1640-1716), English dramatist **16** 411-412
Byrd, William II **3** 189-190
Congreve, William **4** 200-201
Pope, Alexander **12** 395-397

WYCLIF, JOHN (1330/32-84), English theologian and reformer **16** 412-413
Hus, Jan **8** 56-59
John of Gaunt **8** 282-283
Knox, John **9** 65-66

WYETH, ANDREW NEWELL (born 1917), American painter **16** 413-415

Wyeth, Newell Convers (1882-1945), American illustrator and muralist
Wyeth, Andrew Newell **16** 413-415

Wyler, William (1902-1981), American film director
Goldwyn, Samuel **6** 416
Ray, Satyajit **13** 60-61

Wyoming (state, United States)
Arnold, Thurman Wesley **1** 314
Calamity Jane **3** 216
Harrison, Benjamin **7** 178-179

Wyoming Valley Massacre (Pennsylvania; 1778)
Brant, Joseph **2** 500-501
Butler, John **3** 180

Wyse, Sir Thomas (1791-1862), British politician
O'Connell, Daniel **11** 465-467

WYTHE, GEORGE (1726-1806), American jurist **16** 415
Marshall, John **10** 279-281

X

X on the Forehead (book)
Reyes, Alfonso **13** 112-113

X-15 (rocket plane)
Armstrong, Neil Alden **1** 304-306
Kármán, Theodore von **8** 451-452

Xaguixaguana, victory of (1548)
Valdivia, Pedro de **15** 400-401

Xavier, St. Francis
see Francis Xavier, St.

Xavier University (New Orleans)
Drexel, Katherine **5** 102-103

XENAKIS, IANNIS (born 1922), Greek-French composer and architect **16** 416-418

Xenocrates (396-314 B.C.), Greek Platonic philosopher
Aristotle **1** 295-296
Zeno of Citium **16** 499-500

Xenon (element—chemistry)
Mendeleev, Dmitrii Ivanovich **10** 486-488
Ramsay, William **13** 21-22

Xenophanes (flourished 6th century B.C.), Greek philosopher
Empedocles **5** 282

XENOPHON (circa 430-circa 355 B.C.), Greek historian, essayist, and military expert **16** 418-420
Socrates **14** 320-321

Xerography
Carlson, Chester F. **3** 303-304

Xerox Corporation (United States)
Wilson, Joseph Chamberlain **16** 325-326

XERXES (ruled 486-465 B.C.), king of Persia **16** 420
Aeschylus **1** 70-72
Darius I **4** 394-395
Leonidas I **9** 340-343
Themistocles **15** 170-171

XIANG JINGYU (born Xiang Qunxian; 1895-1928), Chinese feminist **16** 421-422

Xochitl (ballet)
Graham, Martha **6** 485-486

X-rays (physics)
diffraction
Bragg, William Henry **2** 488-489
Crick, Francis Harry Crompton **4** 310
Debye, Peter Joseph William **4** 447-448
von Laue, Max **16** 23-24
discovered
Pupin, Michael Idvorsky **12** 483-484
Röntgen, Wilhelm **13** 273-275
Edison effect and
Edison, Thomas Alva **5** 206-208
medical use
Curie, Marie Sklodowska **4** 339-341
Hevesy, George Charles de **7** 371
Quimby, Edith H. **12** 513-514
mutations and
Muller, Hermann Joseph **11** 238-239
scattering
Compton, Arthur Holly **4** 186-188

XU GUANGQI (a.k.a. Kuang-ch'i Hsü; 1562-1633), Chinese politician **16** 422-425

Xylography (wood-block engraving)
Gutenberg, Johann **7** 48-49

XYZ Affair (1797-1798)
Gerry, Elbridge **6** 282-283
Jefferson, Thomas **8** 238-241
Madison, James **10** 121-123
Marshall, John **10** 279-281
Pickering, Timothy **12** 298-299
Pinckney, Charles Cotesworth **12** 310
Talleyrand, Charles Maurice de **15** 89-90

Y

Yabuki, Sugataro
see Katayama, Sen

Yachtsmen
Turner, Ted **15** 355-357

Yagbea Sion (ruled 1283/85-94), Ethiopian king
Yekuno Amlak **16** 449

Yage, Letters, The (book)
Ginsberg, Allen **6** 332-333

Yahya ibn Umar (died 1056), Almoravid military leader
Abdullah ibn Yasin **1** 20

Yahya the Barmakid (Yahya ibn Khalid; flourished 8th-9th century), Abbasid vizier
Harun al-Rashid **7** 188

Yak-18 (aircraft)
Gagarin, Yuri Alexeivich **6** 166-167

Yakima War (1858-1859)
De Smet, Pierre Jean **4** 509-510

Yakolev, Aleksandr
see Herzen, Aleksandr Ivanovich

YAKUB AL-MANSUR, ABU YUSUF (reigned 1184-99), Almohad caliph in Spain **16** 426

Yale University (New Haven, Connecticut)
administration
Angell, James Rowland **1** 236-237
Brewster, Kingman Jr. **2** 522-523
Dwight, Timothy **5** 169
Gray, Hannah Holborn **6** 507-508
Hutchins, Robert Maynard **8** 68-69
architecture
Saarinen, Eliel and Eero **13** 396-398
chaplains
Coffin, William Sloane Jr. **4** 135-137
law
Arnold, Thurman Wesley **1** 314
Douglas, William Orville **5** 83-85
Taft, William Howard **15** 78-81
literature
Ellison, Ralph Waldo **5** 274-275
Warren, Robert Penn **16** 121-122
music
Hindemith, Paul **7** 399-400
Parker, Horatio William **12** 109
Schuller, Gunther **14** 37-38
science
Boltwood, Bertram Borden **2** 378-379
Bowman, Isaiah **2** 464-465
Cushing, Harvey Williams **4** 353-354
Erikson, Erik Homburger **5** 309-310
Gibbs, Josiah Willard **6** 302-303
Lawrence, Ernest Orlando **9** 248-250
Oort, Jan Hendrik **11** 523-524
Silliman, Benjamin **14** 229-230
Theiler, Max **15** 169-170
social science
Andrews, Charles McLean **1** 231
Bloomfield, Leonard **2** 338
Gilman, Daniel Coit **6** 325-326
Harper, William Rainey **7** 163-164
Hovland, Carl I. **7** 527-528
Hull, Clark Leonard **8** 28
Johnson, Samuel **8** 314-315
Kroeber, Alfred Louis **9** 105-106
Linton, Ralph **9** 431
Malinowski, Kaspar Bronislaw **10** 170-171
Malone, Dumas **10** 174-175
Marsh, Othniel Charles **10** 275-276
Potter, David M. **12** 412
Rostovtzeff, Michael Ivanovich **13** 315
Sumner, William Graham **15** 32
Woodward, Comer Vann **16** 378-379
Yerkes, Robert Mearns **16** 454-455
theology
Edwards, Jonathan **5** 220-222
Niebuhr, Helmut Richard **11** 386-387

YALOW, ROSALYN S. (Sussman; born 1921), American physicist who developed radioimmunoassay **16** 427-428

Yalta Conference (1945)
Byrnes, James Francis **3** 191-192
Churchill, Winston Leonard Spencer **4** 51-53
Harriman, W. Averell **7** 165-166
Marshall, George Catlett **10** 278-279
Molotov, Vyacheslav Mikhailovich **11** 89-90
Roosevelt, Franklin Delano **13** 277-280
Stalin, Joseph **14** 393-396
Stettinius, Edward R. Jr. **14** 437-438

Yamabe
see Kammu

YAMAGATA, ARITOMO (1838-1922), Japanese general **16** 428-429
Hara, Kei **7** 138
Saionji, Kimmochi **13** 438-439

Yamama, battle of (633)
Abu Bakr **1** 31-32

Yamamoto, Baron Tatsuo (1856-1947), Japanese financier and politician
Inukai, Tsuyoshi **8** 130-131

YAMAMOTO, ISOROKU (born Takano Isoroku; 1884-1943), Japanese admiral **16** 429-433

Yamamoto, Count Gombei (1852-1933), Japanese admiral and statesman
Takahashi, Korekiyo **15** 84-85

YAMANI, AHMED ZAKI (born 1930), Saudi Arabian lawyer and minister of petroleum and mineral resources (1962-1986) **16** 433-435

YAMASHITA, TOMOYUKI (1885-1946), Japanese general **16** 435-436

Yamato-e school
see Japanese art—Yamato-e school

YANCEY, WILLIAM LOWNDES (1814-1863), American politician **16** 436-437

YANG, CHEN NING (born 1922), Chinese-born American physicist **16** 437-438

Yang Chien
see Sui Wen-ti

Yankee Doodle Dandy (film)
Cohan, George Michael **4** 137-138

Yankee Girl, The (poem)
Whittier, John Greenleaf **16** 256-257

Yankee in Canada, A (essays)
Thoreau, Henry David **15** 203-205

Yankee Prince, The (play)
Cohan, George Michael **4** 137-138

Yanko the Musician (story)
Sienkiewicz, Henryk **14** 216-217

YARD, MARY ALEXANDER ("Molly"; born 1912), American feminist, political organizer, and social activist **16** 438-439

Yarmuk, battle of (636)
Omar ibn al-Khattab **11** 508-509

Yaroslav
see Iaroslav

YASUI, MINORU (1917-1987), Asian American attorney **16** 440-444

Yatsumimi no Miko
see Shotoku Taishi

Yavapi (Mohave-Apache) Indians (North America)
Montezuma, Carlos **11** 129-132

Ydigoras Fuentes, Miguel (1895-1982), Guatemalan statesman, president 1958-63
Arévalo, Juan José **1** 285-286

YEAGER, CHUCK (born 1923), American pilot **16** 444-445

Year 1905, The (poem)
Pasternak, Boris Leonidovich **12** 124-125

Year of Loneliness, A (novel)
Kazantzakis, Nikos **8** 466-468

Year of the Soul, The (poems)
George, Stefan **6** 277-278

Year That Trembled and Reel'd Beneath Me (poem)
Whitman, Walt **16** 249-251

Year's Life, A (poem)
Lowell, James Russell **10** 14-15

Years, The (novel)
Woolf, Virginia Stephen **16** 381-382

Yeast (novel)
Kingsley, Charles **9** 28

Yeats, John Butler (1839-1922), Irish portrait painter
Yeats, William Butler **16** 445-447

YEATS, WILLIAM BUTLER (1865-1939), Irish poet and dramatist **16** 445-447
Barber, Samuel **1** 500-501
Blake, William **2** 316-318
Colum, Padraic **4** 174-175
Gregory, Augusta **6** 535-536
John, Augustus Edwin **8** 291
O'Casey, Sean **11** 459-460
Pound, Ezra Loomis **12** 415-417
Roethke, Theodore **13** 243-244
Synge, Edmund John Millington **15** 61-62
Rabindranath Tagore **12** 529-531

YEH-LÜ CH'U-TS'AI (1189-1243), Mongol administrator **16** 447-449

Yekl (novel)
Cahan, Abraham **3** 214

YEKUNO AMLAK (ruled circa 1268-1283), Ethiopian king **16** 449
Lalibela **9** 170

Yellow Christ (painting)
Gauguin, Paul **6** 236-238

Yellow Dog Blues (song)
Handy, William Christopher **7** 123-124

Yellow fever (medical)
conquest
Cruz, Oswaldo Gonçalves **4** 328-329
Goethals, George Washington **6** 387-388
Gorgas, William Crawford **6** 454-455
Reed, Walter **13** 78
epidemics
Brown, Charles Brockden **3** 33
Girard, Stephen **6** 347-348
etiology
Finlay, Carlos Juan **5** 450
vaccine
Theiler, Max **15** 169-170

Yellow Hats (Buddhist sect)
Dalai Lama **4** 369-371

Yellow journalism (United States)
Dana, Charles Anderson **4** 384-385
Pulitzer, Joseph **12** 481-482

Yellow River (China)
K'ang-hsi **8** 423-426
Quin Shi Huang-Di **12** 515-518

Yellow Sweater (painting)
Modigliani, Amedeo **11** 72-73

Yellow Turbans (Taoist sect)
Chang Chüeh **3** 432-433
Ts'ao Ts'ao **15** 322-323

Yellow Violet, The (poem)
Bryant, William Cullen **3** 83-85

YELTSIN, BORIS NIKOLAEVICH (born 1931), president of the Russian Republic **16** 449-452
appointees
Kozyrev, Andrei Vladimirovich **9** 92-93

Yemassee, The (novel)
Simms, William Gilmore **14** 235-236

Yemen, United Republic of
Salih, 'Ali' Abdallah **13** 443-445

Yemeni Arab Republic (North Yemen)
Salih, 'Ali' Abdallah **13** 443-445

YEN FU (1853-1921), Chinese translator and scholar **16** 452

YEN HSI-SHAN (1883-1960), Chinese warlord **16** 452-453
Feng Yü-hsiang **5** 412-413

YEN LI-PEN (died 673), Chinese painter **16** 453-454
Wu Tao-tzu **16** 405-406

Yen Li-te (died circa 656), Chinese painter
Yen Li-pen **16** 453-454

Yen Wu (died 765), Chinese statesman
Tu Fu **15** 335-336

Yenan (city, China)
Chou En-lai **4** 20-22
Chu Teh **4** 54-55

Yen-ching (modern Peking)
Kublai Khan **9** 115-118-272

Yeoman of the Guard, The (operetta)
Gilbert, William Schwenck **6** 314-315
Sullivan, Arthur Seymour **15** 23

Yeomen of the Guard (painting)
Millais, John Everett **11** 23-24

Yerkes, Charles T. (1837-1905), American capitalist
Dreiser, Herman Theodore **5** 98-100

Yerkes Observatory (Williams Bay, Wisconsin)
Hale, George Ellery **7** 72-74

YERKES, ROBERT MEARNS (1876-1956), American psychologist **16** 454-455

Yerma (play)
Lorca, Federico García **9** 511-513

Yes, Speak Out, Yes (cantata)
Halffter, Christóbal **7** 79-80

Yesenin, Sergei (1895-1925), Russian poet
Duncan, Isadora **5** 144-145

Yeshayhu
see Isaiah

Yeshiva University (New York City)
Jung, Leo **8** 390-391
Revel, Bernard **13** 108-109
Soloveitchik, Joseph Baer **14** 328-329

Yesilkoy (Turkey)
see San Stefano

Yes-sayer, The (opera)
Weill, Kurt **16** 174-175

Yesterday (play)
Hofmannsthal, Hugo von **7** 443-444

Yesteryear (book)
Agnon, Shmuel Yoseph **1** 85-86

YEVTUSHENKO, YEVGENY ALEXANDROVICH (born 1933), Russian poet **16** 455-456
Shostakovich, Dmitri Dmitrievich **14** 204-205

Yezhov, Nikolai Ivanovich (1895-1989), Russian politician
Beria, Lavrenty Pavlovich **2** 192-193

Yi Dynasty
see Korea—1392-1910

Yi Ha-ŭng
see Taewon'gun, Hŭngson

Yi Hongwi
see Tanjong

YI HWANG (1501-1570), Korean philosopher, poet, scholar, and educator **16** 457

Yi Hyang
see Munjong

Yi Kong
see Sonjo

Yi Kŭm
see Yongjo

YI SNG-GYE (1335-1408), Korean military leader, founder of the Yi dynasty **16** 458-459

Yi Song
see Chonjo

Yi Song-gye
see Yi Sng-gye

Yi Sung-man
see Rhee, Syngman

YI SUNSIN (1545-1598), Korean military strategist and naval hero **16** 459-461

Yi T'aewang
see Kojong

Yi To
see Sejong

Yi Yu
see Sejo

Yiddish literature
Aleichem, Sholom **1** 124-125
Asch, Shalom **1** 325-326
Cahan, Abraham **3** 214
Peretz, Isaac Loeb **12** 212
Sholem Aleichem **14** 202-203
Singer, Isaac Bashevis **14** 249-250
see also Jewish literature

Ying-tsung (ruled 1064-67), Chinese emperor
Ou-yang Hsiu **12** 33-34
Ssu-ma kuang **14** 390-391

Yin-jeng (1674-1725), Chinese heir apparent
K'ang-hsi **8** 423-426

Yip, Yip Yaphank (music)
Berlin, Irving **2** 200-201

YMCA
see Young Men's Christian Association

YO FEI (Yo P'eng-chü; 1103-41), Chinese general **16** 462

Yoga (Hindu philosophy)
Buddha **3** 97-101
Ghose, Aurobindo **6** 293-294
Kukai **9** 124-125
Maharishi Mahesh Yogi **10** 132-133
Radhakrishnan, Sarvepalli **12** 537-538
Mahavira, Vardhamana **10** 135-137
Yogananda **16** 462-463

YOGANANDA (Mukunda Lal Ghose; 1893-1952), Indian yogi **16** 462-463

Yojimbo (film)
Kurosawa, Akira **9** 135-137

Yoke of Life, The (novel)
Grove, Frederick Philip **7** 20-21

Yoknapatawpha sage (literary character)
Faulkner, William **5** 395-397, 73

YÔNGJO (1694-1776), king of Korea 1724-76 **16** 461-462
Chongjo **4** 15-16

Yoreh Deah (Jewish law)
see Shulhan Aruk

Yorick, Parson (literary character)
Sterne, Laurence **14** 435-437

YORITOMO, MINAMOTO (1147-1199), Japanese warrior chieftain **16** 463-464
Ashikaga Takauji **1** 330-332
Daigo II **4** 367-368
Fujiwara Michinaga **6** 145-146
Goshirakawa **6** 460-461

York, Edward, Duke of
see Edward IV

York, 1st Duke of (Edmund of Langley; 1341-1402), son of Edward III, three times regent of England
Richard II **13** 130-131

York, House of
see England—1461-85 (Yorkist)

York, Richard Plantagenet, 3d Duke of (1411-1460), English statesman
Henry VI **7** 298-299
Richard III **13** 132-133
Warwick and of Salisbury, Earl of **16** 122-123

York, Richard Plantagenet, Duke of (1472-1483), son of Edward IV of England
Henry VII **7** 300-302
Richard III **13** 132-133

Yorktown, battle of (1781)
American forces
Greene, Nathanael **6** 525-526
Hamilton, Alexander **7** 95-98
Knox, Henry **9** 64
Lafayette, Marquis de **9** 151-152
Lincoln, Benjamin **9** 418-419
Rochambeau, Comte de **13** 220-221
British forces
Clinton, Henry **4** 114-115
Cornwallis, Charles **4** 241-243
North, Frederick **11** 429-430
Tarleton, Banastre **15** 110
negotiations
Franklin, Benjamin **6** 60-64

Yorubaland (former kingdom, now in Nigeria)
Awolowo, Obafemi **1** 389-390
Burton, Richard **3** 163-164
Crowther, Samuel Adjai **4** 326
Macaulay, Herbert **10** 78-79
Tutuola, Amos **15** 361-362
Uthman don Fodio **15** 397-398

YOSHIDA, SHIGERU (1878-1967), Japanese diplomat and prime minister **16** 464-465
Hirohito **7** 410-412
Kishi, Nobusuke **9** 41-43
Sato, Eisaku **13** 495-496

Yoshihito (1879-1926), emperor of Japan 1912-26
Hirohito **7** 410-412

Yoshimichi Mao
see Kukai

Yoshimitsu, Ashikaga
see Ashikaga Yoshimitsu

YOSHIMUNE, TOKUGAWA (1684-1751), Japanese shogun **16** 465-466

Yoshino Kudzu (tone poem)
Tanizaki, Junichiro **15** 101-102

Yoshinobu (1837-1902), last Japanese shogun
Meighen, Arthur **10** 459-460

You ask me how many kises (poem)
Catullus, Gaius Valerius **3** 377-378

You Can't Cheat an Honest Man (film)
Fields, W. C. **5** 444

You Can't Go Home Again (novel)
Wolfe, Thomas Clayton **16** 355-356

You Can't Take It with You (play)
Capra, Frank **3** 276-278
Kaufman, George S. **8** 457-458

You Do Something to Me (song)
Porter, Cole Albert **12** 405-406

You Have Seen Their Faces (book)
Bourke-White, Margaret **2** 455-456
Caldwell, Erskine **3** 223-224

You Know Me, Al (book and comic strip)
Lardner, Ringgold Wilmer **9** 204-205

You Never Can Tell (play)
Shaw, George Bernard **14** 163-164

You Touched Me! (play)
Williams, Tennessee **16** 306-308

You Were Never Lovelier (music)
Kern, Jerome David **8** 517-518

You'll Never Walk Alone (song)
Rodgers, Richard Charles **13** 234-236

YOULOU, FULBERT (1917-1972), Congolese president **16** 466-467

Youma (novel)
Hearn, Lafcadio **7** 240

YOUNG, ANDREW JACKSON JR. (born 1932), African American preacher, civil rights activist, and politician **16** 467-469

YOUNG, BRIGHAM (1801-1877), American Mormon leader and colonizer **16** 469-470
Buchanan, James **3** 89-90
Washakie **16** 123-125

Young, Cecilia (1711-1789), English concert singer
Arne, Thomas Augustine **1** 307-308

YOUNG, COLEMAN ALEXANDER (1918-1997), first African American mayor of Detroit **16** 470-471

Young, Ewing (died 1841), American trapper and guide
Carson, Christopher **3** 334-335

YOUNG, LESTER WILLIS ("Prez";1909-59), American jazz musician **16** 471-473

YOUNG, OWEN D. (1874-1962), American industrialist and monetary authority **16** 473-474
Sarnoff, David **13** 485-486
Tarbell, Ida Minerva **15** 107-108

YOUNG, STARK (1881-1963), drama critic, editor, translator, painter, playwright, and novelist **16** 474-475

YOUNG, THOMAS (1773-1829), English physicist **16** 475-476
Coulomb, Charles Augustin de **4** 266-267
Fresnel, Augustin Jean **6** 102-103

YOUNG, WHITNEY MOORE, JR. (1921-1971), African American civil rights leader and social work administrator **16** 476-477

Young Americans for Freedom (political organization, United States)
Buckley, William F. Jr. **3** 96-97

Young and the Old, The (novel)
Pirandello, Luigi **12** 319-321

Young Cassidy (film)
Ford, John **6** 7-8

Young Cosima, The (novel)
Richardson, Henry Handel **13** 139

Young Duke, The (book)
Disraeli, Benjamin **5** 27-29

Young Explorer, The (book)
Alger, Horatio **1** 153-154

Young Fate, The (poem)
Valéry, Paul Ambroise **15** 405-406

Young Gentleman, A (painting)
see Blue Boy (painting)

Young Germany (literary movement)
Heine, Heinrich **7** 259-260

Young Girl Reading (painting)
Renoir, Pierre Auguste **13** 101-102

Young Hegelians (philosophy)
Engels, Friedrich **5** 286-288
Marx, Karl **10** 304-308
Schelling, Friedrich Wilhelm Joseph von **13** 526-527

Young Henry of Navarre (book)
Mann, Heinrich **10** 201-202

Young Herdsmen with Cows (painting)
Cuyp, Aelbert **4** 360-361

Young Immigrunts, The (book)
Lardner, Ringgold Wilmer **9** 204-205

Young Italy (revolutionary organization)
Garibaldi, Giuseppe **6** 215-217
Mazzini, Giuseppe **10** 381-383

Young Kikuyu Association (Kenya)
Kenyatta, Jomo **8** 512-514

Young Ladies by the Seine (painting)
Courbet, Jean Desiré Gustave **4** 271-273

Young Lonigan (novel)
Farrell, James Thomas **5** 390-391

Young Lords, The (opera)
Henze, Hans Werner **7** 314

Young Man (painting)
Giorgione **6** 340-341

Young Manhood of Studs Lonigan, The (novel)
Farrell, James Thomas **5** 390-391

Young Maori party (New Zealand)
Ngata, Apirana Turupa **11** 374-375

Young Mapai (political party, Israel)
Dayan, Moshe **4** 429-431

Young Master (novel)
Natsume, Soseki **11** 324-325

Young Men's Christian Association (YMCA; established 1844)
Comstock, Anthony **4** 188-189
Drew, Charles Richard **5** 100-101
Dunant, Jean Henri **5** 139-141
Eastman, Charles A. **5** 183-185
Moody, Dwight L. **11** 141-142
Mott, John R. **11** 212
Rosenwald, Julius **13** 293

Young Men's Christian Association for Negroes
Still, William **14** 454-455

Young Miner, The (book)
Alger, Horatio **1** 153-154

Young Plan (1929-1930)
Schacht, Hjalmar Horace Greeley **13** 518-519
Stresemann, Gustav **14** 508-509
Young, Owen D. **16** 473-474

Young Pretender
see Stuart, Prince Charles Edward

Young Sabot-maker, The (painting)
Tanner, Henry Ossawa **15** 102-103

Young Töless (novel)
Musil, Robert Edler Von **11** 268-269

Young Turk Revolution (1908)
Abdul-Hamid II **1** 17-18
Abdullah ibn Husein **1** 19-20
Enver Pasha **5** 290-291
Faisal I **5** 370-371
Gökalp, Mehmet Ziya **6** 395-396
Horthy de Nagybánya, Nicholas **7** 510-512

Young West (novel)
Schindler, Solomon **14** 7-8

Young Woman with Rose Scarf (painting)
Corot, Jean Baptiste Camille **4** 247-249

Young Women's Christian Association (YWCA)
Rosenwald, Julius **13** 293

Younger, Cole (1844-1916), American desperado
James, Jesse Woodson **8** 212-213

YOUNGHUSBAND, SIR FRANCIS EDWARD (1863-1942), English soldier and explorer **16** 477
Dalai Lama **4** 369-371

Youngstown Sheet and Tube Company et al. v. Sawyer (legal case)
Black, Hugo Lafayette **2** 301-303

Your Five Gallants (play)
Middleton, Thomas **11** 8-9

Your Humble Servant (play)
Tarkington, Newton Booth **15** 109

YOURCENAR, MARGUERITE (Marguerite Antoinette Ghislaine; 1903-87), French novelist, poet, essayist, dramatist, world traveller, and translator **16** 477-479

You're a Grand Old Flag (song)
Cohan, George Michael **4** 137-138

You're the Top (song)
Porter, Cole Albert **12** 405-406

Youth (sculpture)
Zorach, William **16** 528

Youth among Roses (painting)
Hilliard, Nicholas **7** 391-392

Youth International Party (United States)
Hoffman, Abbie **7** 437-439
Rubin, Jerry **13** 344-346

Youth March for Integrated Schools (1957, 1958)
Randolph, A. Philip **13** 28-29

Ypres (city, Belgium)
Currie, Arthur William **4** 345
Edward III **5** 211-212

Ysaye, Eugène (1858-1931), Belgian violinist
Bloch, Ernest **2** 326-327

Yucatán (peninsula, Mexico)
Cortés, Hernán **4** 255-256
Kidder, Alfred Vincent **8** 541-542
Velázquez de Cuéllar, Diego **15** 459

Yugoslavia, Federal Republic of (formed 1992)
Bulatovic, Momir **3** 115-116
Owen, David Anthony Llewellyn **12** 37-39

Yugoslavia, Socialist Federal Republic of (former nation, South Eastern Europe)
as unified state
Alexander of Yugoslavia **1** 136-137
Djilas, Milovan **5** 34
Horthy de Nagybánya, Nicholas **7** 510-512
Peter I **12** 256
Tito, Marshal **15** 244-246
break-up of
Gligorov, Kiro **6** 367-369
Izetbegovic, Alija **8** 161-163
Karadzic, Radovan **8** 437-440
Milosevic, Slobodan **11** 39-40
Mladic, Ratko **11** 68-69
Tudjman, Franjo **15** 333-335

YUKAWA, HIDEKI (1907-1981), Japanese physicist **16** 481-482
Anderson, Carl David **1** 214-215

Yuma Indians (North America)
Anza, Juan Bautista de **1** 254-255

Yun Po-son (1897-1990), South Korean statesman
Park, Chung Hee **12** 99-102

YUN SONDO (1587-1671), Korean sijo poet **16** 483

Yung-chêng (1678-1735), Chinese emperor 1723-35
Qianlong **12** 502-505

YUNG-LO (1360-1424), Chinese emperor **16** 482-483
Cheng Ho **3** 500

Yusuf, Abu Yaqub (died 1184), Almohad sultan in Morocco 1163-84
ibn Tufayl, Abu Bakr Muhammad **8** 96

Yusuf and Zulaikha (story)
Jami **8** 218-219

Yüan (ruled 48-33 B.C.), Chinese emperor
Wang Mang **16** 101-103

YÜAN, MA (flourished circa 1190-circa 1229), Chinese painter **10** 379
Sesshu, Toya **14** 116-117
Tung Ch'i-ch'ang **15** 339-340

Yüan Chên (779-831), Chinese poet
Po Chü-i **12** 362-363

Yüan Ch'eng-tsung (died 1307), Mongol emperor 1294-1307
Kublai Khan **9** 115-118

Yüan dynasty (China; ruled 1279-1369)
Chao Meng-fu **3** 436-437
Chu Hsi **4** 40-43
Kublai Khan **9** 115-118
Ni Tsan **11** 400
Wen T'ien-hsiang **16** 203

YÜAN MEI (1716-1798), Chinese author **16** 479-480

YÜAN SHIH-K'AI (1859-1916), Chinese military leader **16** 480-481
associates
Chang Chien **3** 429-430
Sun Yat-sen **15** 35-39
Wang Ching-wei **16** 98
Wu P'ei-fu **16** 404-405
Yen Fu **16** 452
Yen Hsi-shan **16** 452-453
opponents
Ch'en Tu-hsiu **3** 501-502
Li Ta-chao **9** 447
Liang Ch'i-ch'ao **9** 395-396
Sun Yat-sen **15** 35-39

Yü-chou (universe)
Lu Chiu-yuan **10** 24-25

Yüeh ching (book)
Confucius **4** 197-200

Yü-wen Yung (died 578), Chinese emperor of the Northern Chou
Sui Wen-ti **15** 16-18

Yü-yü
see Hsia Kuei

Yvain (romance)
Chrestien de Troyes **4** 23-24

YWCA
see Young Women's Christian Association

Z

Zabriskie Point (film)
Antonioni, Michelangelo **1** 252-253

Zacatecas, battle of (1914)
Huerta, Victoriano **8** 13-14
Villa, Pancho **15** 495-496

Zaccharias Driven from the Temple (sculpture)
Quercia, Jacopo della **12** 509

Zachau, Friedrich (Frederick Zachow; 1663-1712), German Protestant church musician and composer
Bach, Johann Sebastian **1** 416-419
Handel, George Frederick **7** 116-119

Zadig (story)
Voltaire **16** 14-16

ZADKINE, OSSIP JOSELYN (1890-1967), Russian sculptor **16** 484
Noland, Kenneth **11** 418-419

Zadok (Hebrew priestly family)
Ezekiel **5** 355-356
Ezra **5** 356-357

ZAGHLUL PASHA, SAAD (1859-1927), Egyptian political leader **16** 485-486
Fuad I **6** 139

Zagreb treason trial (1908)
Masaryk, Tomáš Garrigue **10** 314-315

Zagwe dynasty (Ethiopia)
Lalibela **9** 170
Yekuno Amlak **16** 449

ZAH, PETERSON (born 1937), Native American leader and activist **16** 486-487

ZAHARIAS, MILDRED DIDRIKSON ("Babe"; 1913-56), Olympic athlete and golfer **16** 487-488

Zaïde (novel)
La Fayette, Comtesse de **9** 150-151

Zaide (opera)
Mozart, Wolfgang Amadeus **11** 218-221

Zaïre (play)
Voltaire **16** 14-16

Zaïre, Republic of
see Congo, Democratic Republic of the

Zakhar-Kalita (story)
Solzhenitsyn, Alexander Isayevich **14** 330-332

Zalacain the Adventurer (novel)
Baroja y Nessi, Pío **2** 15-16

Zaldívar, Fulgencio Batista y
see Batista y Zaldívar, Fulgencio

Zaleski, August (1883-1972), Polish statesman
Pilsudski, Joseph **12** 305-306

Zallaqa, al-, battle of (1086)
ibn Tashufin, Yusuf **8** 95-96

Zama, battle of (202 B.C.)
Hannibal Barca **7** 128-130
Scipio Africanus Major, Publius Cornelius **14** 61-62

Zambezi River (Africa)
Livingstone, David **9** 463-465

Zambia, Republic of (nation, Central Africa)
Kaunda, Kenneth David **8** 460-461
Rhodes, Cecil John **13** 120-122
Smith, Ian Douglas **14** 291-293
see also Rhodesia

Zamora (city, Spain)
Cid **4** 58-59

Zamora, treaty of (1143)
Alfonso I **1** 148

Zamora y Torres, Niceto Alcalá (1877-1949), Spanish statesman, president 1931-36
Azaña Diaz, Manuel **1** 396-397

Zampieri, Domencio
see Domenichino, Il

Zand dynasty (Persia; reigned 1750-94)
Agha Mohammad Khan **1** 80-81
Karim Khan Zand **8** 447

ZANGWILL, ISRAEL (1864-1926), Jewish author and philosopher **16** 488-489

Zanjón, Peace of (1878)
Gómez, Máximo **6** 418-419
Maceo, Antonio **10** 88-90
Martí, José **10** 285-286

Zanzibar
see Tanzania

ZAPATA, EMILIANO (circa 1879-1919), Mexican agrarian leader and guerrilla fighter **16** 489-490
Carranza, Venustiano **3** 321-322
Huerta, Victoriano **8** 13-14
Madero, Francisco Indalecio **10** 118-119
Villa, Pancho **15** 495-496

Zapatera prodigiosa, La (play)
Lorca, Federico García **9** 511-513

Zápolya, John (1487-1540), Hungarian King 1526-40
Suleiman I **15** 20-21

Zápotocký, Antonin (1884-1957), Czechoslovak statesman
Beneš, Edward **2** 155-157

Zaque of Tunja (died 1537); Chibcha Indian chieftain
Quesada, Gonzalo Jiménez de **12** 509-510

Zarathustra (literary character)
Nietzsche, Friedrich **11** 390-392

Zarathustra (prophet)
see Zoroaster

Zarb-i-Kalim (poem)
Iqbal, Muhammad **8** 132-133

ZARLINO, GIOSEFFO (1517-1590), Italian music theorist and composer **16** 490-491
Sweelinck, Jan Pieterszoon **15** 50-51
Willaert, Adrian **16** 287-288

Zasulich, Vera Ivanovna (1851-1919), Russian revolutionist
Trotsky, Leon **15** 302-305

Zauberberg, Der (novel)
Mann, Thomas **10** 204-207

Zauberflöte, Die (opera)
Mozart, Wolfgang Amadeus **11** 218-221
Schinkel, Karl Friedrich **14** 8

Zawditu (reigned 1916-30), Ethiopian empress
Haile Selassie **7** 68-70

Zayas y Alfonso, Alfredo (1861-1934), Cuban president 1921-25
Menocal, Mario Garcia **10** 506-507

ZAYID BIN SULTAN AL-NAHYAN (born 1923), president of the United Arab Emirates (1971-) **16** 491-492

Zbynek Zajic (died 1411), archbishop of Prague (1403-1411)
Hus, Jan **8** 56-59

ZEAMI, KANZE (1364-1444), Japanese actor, playwright, and critic **16** 492-493

Zecca (Rome)
see Banco di Sto Spirito

ZEDILLO PONCE DE LEON, ERNESTO (born 1951), president of Mexico **16** 493-495

Zeehan (ship)
Tasman, Abel Janszoon **15** 113-114

Zeeland, Paul van (1893-1973), Belgian economist and statesman
Leopold III **9** 347-348

Zeeman, Pieter (1865-1943), Dutch physicist
Lorentz, Hendrik Antoon **9** 515-516

Zeeman effect (physics)
Lorentz, Hendrik Antoon **9** 515-516
Pauli, Wolfgang Ernst **12** 149

Zeffirelli, Franco (born 1923), Italian theatrical director and scenic designer
Barber, Samuel **1** 500-501

Zeitschrift für Geopolitik (periodical)
Haushofer, Karl **7** 201

Zeitung für Einsiedler (journal)
Arnim, Achim von **1** 308-309
Brentano, Clemens **2** 515-516

ZELAYA, JOSÉ SANTOS (1853-1919), Nicaraguan statesman, three-time president **16** 495-496

Zelena Hora (Czech manuscript)
Masaryk, Tomáš Garrigue **10** 314-315

Zelter, Carl Friedrich (1758-1832), German composer
Mendelssohn, Moses **10** 488-489
Meyerbeer, Giacomo **10** 536-537

Zemlinsky, Alexander von (1872-1942), Polish-born Austrian composer
Schoenberg, Arnold **14** 24-26

Zemstvo Law (1864; Russia)
Alexander II **1** 132-133

ZEMURRAY, SAMUEL (1877-1961), Russian-born U.S. fruit importer **16** 496-497

Zen Buddhism (religion)
Buddha **3** 97-101
Cage, John **3** 211-214
Eisai **5** 231-232
Eitoku, Kano **5** 242
Graham, Martha **6** 485-486
Jung, Carl Gustav **8** 388-389
Lu Chiu-yuan **10** 24-25
Pound, Ezra Loomis **12** 415-417
Sesshu, Toya **14** 116-117
Suzuki, Daisetz Teitaro **15** 46-47
Watts, Alan Wilson **16** 144-145

Zenata confederation (Berber bribes)
Abd al-Mumin **1** 13
Abdullah ibn Yasin **1** 20
ibn Tashufin, Yusuf **8** 95-96

ZENGER, JOHN PETER (1697-1746), American printer **16** 497-498
Bradford, William (printer> **2** 476-477

Zenger case (1734)
Zenger, John Peter **16** 497-498

Zengi (flourished 1130-46), Turkish regent of Mosul
Saladin **13** 441-442

Zenko kokushi
see Eisai

Zennichimaru
see Nichiren

Zeno (426-491), Byzantine emperor 474-491
Odoacer **11** 473
Theodoric the Great **15** 175-176

Zeno, Apostolo (1668-1750), Italian poet and scholar
Fux, Johann Joseph **6** 155-156

ZENO OF CITIUM (335-263 B.C.), Greek philosopher **16** 499-500
Chrysippus **4** 35-36
Diogenes **5** 20-21
Eratosthenes of Cyrene **5** 301-302

ZENO OF ELEA (born circa 490 B.C.), Greek philosopher and logician **16** 500
Archimedes **1** 277-280
Gorgias **6** 456
Parmenides **12** 116-117
Pericles **12** 219-221
Socrates **14** 320-321

ZENOBIA (died 273), queen of Palmyra **16** 500-503
Longinus **9** 500-501

Zenodotus (flourished 3rd century B.C.), Greek scholar
Callimachus **3** 235-236

Zensur (play)
Wedekind, Frank **16** 166-167

Zenta (city, Hungary)
see Senta

Zeppelin, Count Ferdinand von (1838-1917), German general and aeronaut
Kármán, Theodore von **8** 451-452
Sikorsky, Igor **14** 223-224

ZETKIN, CLARA (1857-1933), German political activist **16** 504-505

Zeus (Greek mythology)
Aeschylus **1** 70-72, 61
Callimachus **3** 235-236

Zeus (sculpture)
Phidias **12** 265-267, 403
Polykleitos **12** 385-386

Zeus, Temple of (Olympia)
Phidias **12** 265-267

Zeuxis (flourished late 5th century B.C.), Greek painter
Apollodorus **1** 261

ZHAO KUANG-YIN (a.k.a. Song Tai Zu or Sung T'ai Tsu; 927-976), Chinese emperor **16** 505-508

ZHAO ZIYANG (Zhao Xiusheng; born 1919), Chinese statesman **16** 508-509

Zhdanov, Andrei Aleksandrovich (1896-1948), Russian politician
Akhmatova, Anna **1** 96-97

ZHIRINOVSKY, VLADIMIR VOLFOVICH (born 1946), Russian politician **16** 509-510

Zhivago, Yury (literary character)
Pasternak, Boris Leonidovich **12** 124-125

ZHIVKOV, TODOR (born 1911), leader of the Bulgarian Communist Party and head of the Bulgarian government (1962-) **16** 510-512

ZHUKOV, GEORGI KONSTANTINOVICH (1896-1974), Russian general **16** 512-513
Konev, Ivan Stefanovich **9** 81-82

Zhukovski, Vasili Andreevich (1783-1852), Russian poet
Alexander II **1** 132-133
Gogol, Nikolai **6** 391-393
Pushkin, Aleksandr Sergeevich **12** 489-491

ZIA UL-HAQ, MOHAMMAD (1924-1988), president of Pakistan (1978-1988) **16** 513-515

ZIAUR RAHMAN (1936-1981), Bangladesh president (1975-1981) **16** 515-516

ZIEGFELD, FLORENZ (1869-1932), American musical producer **16** 516-517

Ziegfeld Follies (musical revue)
Berlin, Irving **2** 200-201
Brice, Fanny **3** 1-2
Cantor, Eddie **3** 264-265
Fields, W. C. **5** 444
Ziegfeld, Florenz **16** 516-517

Zig (sculpture series)
Smith, David **14** 287-288

Zig-Zag chair (furniture)
Rietveld, Gerrit Thomas **13** 169

Zik
see Azikiwe, Nnamdi

Zim Zum (painting)
Kiefer, Anselm **8** 544-546

Zima Junction (poem)
Yevtushenko, Yevgeny Alexandrovich **16** 455-456

Zimbabwe (formerly Rhodesia)
Mugabe, Robert Gabriel **11** 227-229

Nkomo, Joshua Mqabuko **11** 405-407

Zimbabwe African National Union
Mugabe, Robert Gabriel **11** 227-229
Sithole, Ndabaningi **14** 262-264

Zimbabwe African Peoples Union
Nkomo, Joshua Mqabuko **11** 405-407
Sithole, Ndabaningi **14** 262-264

ZIMMERMANN, BERND ALOIS (1918-1970), German composer **16** 517-518

ZIMMERMANN BROTHERS, German artists **16** 518
Cuvilliés, François **4** 359-360

ZINE EL ABIDINE BEN ALI (born 1936), president of Tunisia **16** 518-520

Zingarelli, Nicola Antonio (1752-1837), Italian composer
Bellini, Vincenzo **2** 138-139

Zinjanthropus (fossil hominid skull)
Leakey, Louis Seymour Bazett **9** 262

ZINN, HOWARD (born 1922), American political scientist and historian **16** 520-521

ZINOVIEV, GRIGORI EVSEEVICH (1883-1936), Soviet politician **16** 521-522
Bukharin, Nikolai Ivanovich **3** 112-113
Kamenev, Lev Borisovich **8** 417-418
Radek, Karl Bernardovich **12** 536-537
Stalin, Joseph **14** 393-396
Trotsky, Leon **15** 302-305

Zinsou, Emile Derlin (born 1918), Dahomeyan doctor
Apithy, Sourou Migan **1** 259-260

Zinsser, Hans (1878-1940), American bacteriologist
Enders, John Franklin **5** 285-286

ZINZENDORF, COUNT NIKOLAUS LUDWIG VON (1700-1760), German-born Moravian clergyman **16** 522-523

Zionism (Jewish movement)
Cabalism and
Scholem, Gershom **14** 26
critics
Cohen, Hermann **4** 138-139
Peretz, Isaac Loeb **12** 212
Wise, Isaac Mayer **16** 342-343
cultural
Gordon, Aaron David **6** 447-448
Klein, A. M. **9** 49-50
Krochmal, Nachman Kohen **9** 104-105
leaders
Herzl, Theodor **7** 352-354
Jabotinsky, Vladimir Evgenevich **8** 167-168
Schechter, Solomon **13** 524
Silver, Abba Hillel **14** 232-233
Weizmann, Chaim **16** 183-184
Wise, Stephen Samuel **16** 344-345
Zangwill, Israel **16** 488-489
political
Ben-Gurion, David **2** 160-161
Ben Yehuda, Eliezer **2** 181-182
Borochov, Dov Ber **2** 421-422
Brandeis, Louis Dembitz **2** 496-497
Meir, Golda **10** 462-463
Shamir, Yitzchak **14** 147-149
Soloveitchik, Joseph Baer **14** 328-329
spiritual
Ahad Haam **1** 88-89
Buber, Martin **3** 87-89
Kaplan, Mordecai Menahem **8** 435-436
supporters
Baeck, Leo **1** 429-430
Einstein, Albert **5** 228-231
Ginzberg, Asher **6** 336-337
Hecht, Ben **7** 248-250
Holmes, John Haynes **7** 456-457
Kuk, Abraham Issac **9** 123-124
Lazarus, Emma **9** 260-261
Namier, Lewis Bernstein **11** 301-303
Russell, Charles Taze **13** 376-377
Szold, Henrietta **15** 66-67
Timerman, Jacobo **15** 226-228
see also Balfour Declaration

Zionist and Jewish Agency Executives (Israel)
Ben-Gurion, David **2** 160-161

Zionist Congresses
Herzl, Theodor **7** 352-354
Jabotinsky, Vladimir Evgenevich **8** 167-168
Wise, Stephen Samuel **16** 344-345

Zionist Worker's Party
Borochov, Dov Ber **2** 421-422

Zion's Cooperative Mercantile Institute (Salt Lake City)
Young, Brigham **16** 469-470

Zipa Bacatá (died 1537), Chibcha Indian chieftain
Quesada, Gonzalo Jiménez de **12** 509-510

Zipporah (flourished 14th-13th century B.C.), wife of Moses
Moses **11** 200-201

ZNANIECKI, FLORIAN (1882-1958), Polish-American sociologist and educator **16** 523-524
Thomas, William Isaac **15** 193

Zobeir Rahama Pasha (1830-1913), Egyptian pasha
Gordon, Charles George **6** 448-449

Zodiac Man (miniature)
Limbourg brothers **9** 412-413

ZOË (circa 978-1050), Byzantine empress 1028-34 **16** 524-525
Harold III **7** 163

ZOG I (Ahmed Bey Zog; 1895-1961), Albanian king **16** 525-526

Zohar (Cabala)
Elijah ben Solomon **5** 251-252
Leon, Moses de **9** 336
Luria, Isaac ben Solomon Ashkenazi **10** 47-48

ZOLA, ÉMILE (1840-1902), French novelist **16** 526-528
and Dreyfus Affair
Clemenceau, Georges **4** 99-101
Dreyfus, Alfred **5** 103-105
associates
Cézanne, Paul **3** 400-402
Daudet, Alphonse **4** 402-403
Flaubert, Gustave **5** 480-482
Huysmans, Joris Karl **8** 81-82
Manet, Édouard **10** 193-194
Maupassant, Henri René Albert Guy de **10** 347
Pissaro, Camille **12** 326-327
Turgenev, Ivan Sergeyevich **15** 345-348
compared to
France, Anatole **6** 39-40
Hidayat, Sadiq **7** 377-378
influence of
Bennett, Arnold **2** 167-168
Lehmbruck, Wilhelm **9** 307
Mann, Heinrich **10** 201-202
Norris, Benjamin Franklin Jr. **11** 427-428
Strindberg, August **14** 509-511
influenced by
Baudelaire, Charles Pierre **2** 61-63
Goncourt, Edmond de and Jules de **6** 426-427

Zone (poem)
Apollinaire, Guillaume **1** 260

Zong (ship)
Equiano, Olaudah **5** 296-297

Zoology (science)
Cuvier, Georges Léopold **4** 357-359
Darwin, Charles Robert **4** 397-399
Driesch, Hans Adolf Eduard **5** 105
Frisch, Karl von **6** 117-118
Gesner, Konrad von **6** 287
Huxley, Thomas Henry **8** 77-79
Hyman, Libbie Henrietta **8** 83-84
Lamarck, Chevalier de **9** 171-173
Mayr, Ernst **10** 372-374
Owen, Richard **12** 39
Ray, John **13** 57-59
Tinbergen, Nikolaas **15** 229-230
Trotter, Mildred **15** 305-306
see also Scientists—zoologists

ZORACH, WILLIAM (1887-1966), American sculptor and painter **16** 528

Zorba the Greek (novel)
Kazantzakis, Nikos **8** 466-468

Zorin, Valerian Alexandrovitch (1902-1986), Soviet diplomat
Stevenson, Adlai Ewing **14** 445-446

ZOROASTER (flourished 1st millennium B.C.), prophet and founder of Iranian national religion **16** 528-530
see also Zoroastrianism

Zoroastrianism (religion)
Darius I **4** 394-395
Hafiz, Shams al-Din **7** 63
Khosrow I **8** 538-539
Mani **10** 196-197
Zoroaster **16** 528-530

ZORRILLA DE SAN MARTIN, JUAN (1855-1931), Uruguayan poet and newspaperman **16** 530-531

ZOSER (flourished circa 2686 B.C.), Egyptian king **16** 531
Imhotep **8** 116-117

Zosimus, St. (flourished 5th century), pope 417-418
Pelagius **12** 189-190

Zubayr, Abdullah ibn-az (died 692), pretender to the Umayyad caliphate
Abd al-Malik **1** 12-13
Ali **1** 155-156

Zuccati, Sebastiano (died 1527), Italian painter
Titian **15** 242-244

Zulu Christian Industrial School (Ohlange, South Africa)
Dube, John Langalibalele **5** 113

Zulu "homeland" (South Africa)
Buthelezi, Mangosuthu Gatsha **3** 178-179

Zululand (former kingdom; South Africa)
British rule
Botha, Louis **2** 434-436
Frere, Henry Bartle Edward **6** 100-101
culture
Dube, John Langalibalele **5** 113
Luthuli, Albert John **10** 51-52
military kingdom
Cetshwayo **3** 400
Dingane **5** 14-15
Mzilikazi **11** 285-286
Shaka **14** 141-142
Voortrekkers and
Kruger, Stephanus Johannes Paulus **9** 108-109
Pretorius, Andries **12** 444-445
Retief, Pieter **13** 105-106

ZUMÁRRAGA, JUAN DE (circa 1468-1548), Spanish churchman, first archbishop of Mexico **16** 531-532
Marcos de Niza **10** 240

Zumsteeg, Johann Rudolf (1760-1802), German composer
Schubert, Franz Peter **14** 35-37

ZUMWALT, ELMO RUSSELL, JR. ("Bud"; born 1920), commander of U.S. naval forces in Vietnam **16** 532-534

Zuñi Indians (North America)
Kroeber, Alfred Louis **9** 105-106

ZUNZ, LEOPOLD (1794-1886), German-born Jewish scholar **16** 534
Dubnov, Simon **5** 115-116

ZURBARÁN, FRANCISCO DE (1598-1644), Spanish painter **16** 534-535
Ribera, Jusepe de **13** 122-123
Velázquez, Diego Rodríguez de Silva y **15** 454-456

Zurich, Treaty of (1859)
Victor Emmanuel II **15** 483-484

Zurich, University of
Bleuler, Eugen **2** 325
Clausius, Rudolf Julius Emanuel **4** 92-94
Einstein, Albert **5** 228-231
Hess, Walter Rudolf **7** 365
Jung, Carl Gustav **8** 388-389
Ludwig, Karl Friedrich Wilhelm **10** 31
Mommsen, Theodor **11** 94-95
Schrödinger, Erwin **14** 31-33
Wundt, Wilhelm Max **16** 402-403

Zutphen, battle of (1586)
Essex, 2d Earl of **5** 321-322
Sidney, Philip **14** 214-215

Zutphen, battle of (1591)
Maurice of Nassau **10** 348-349

Zürchersee, Der (ode)
Klopstock, Friedrich Gottlieb **9** 55-56

Züricher Novellen (stories)
Keller, Gottfried **8** 478-479

Zvezdograd (Star City; cosmonaut base)
Gagarin, Yuri Alexeivich **6** 166-167

Zweig, Arnold (1887-1968), German novelist and dramatist
Remarque, Erich Maria **13** 91

Zweig, Stefan (1881-1942), Austrian poet, novelist, and biographer
Mistral, Gabriela **11** 55-56

Zweimal Amphitryon (play)
Kaiser, Georg **8** 411-412

Zweiunddreissig (play)
Grass, Günter **6** 496-497

Zwickau Prophets (revolutionary religious group)
Karlstadt, Andreas Bodenheim von **8** 449
Münzer, Thomas **11** 251-252

ZWILICH, ELLEN TAAFFE (born 1939), American composer **16** 536-537

Zwingburg, Die (musical composition)
Krenek, Ernst **9** 98-99

ZWINGLI, HULDREICH (1484-1531), Swiss Protestant reformer **16** 537-538
Hutten, Ulrich von **8** 72-73
Luther, Martin **10** 48-51
Melancthon, Philip **10** 466-467
Schwenckfeld, Kasper von **14** 56-57

ZWORYKIN, VLADIMIR KOSMA (1889-1982), Russian-American physicist and radio engineer **16** 539-540

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18

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CONTENTS

INTRODUCTION vii
ADVISORY BOARD ix
ACKNOWLEDGMENTS xi
EWB, SECOND EDITION, OBITUARIES xiii
TEXT 1
HOW TO USE THE INDEX 429
INDEX 431

INTRODUCTION

The study of biography has always held an important, if not explicitly stated, place in school curricula. The absence in schools of a class specifically devoted to studying the lives of the giants of human history belies the focus most courses have always had on people. From ancient times to the present, the world has been shaped by the decisions, philosophies, inventions, discoveries, artistic creations, medical breakthroughs, and written works of its myriad personalities. Librarians, teachers, and students alike recognize that our lives are immensely enriched when we learn about those individuals who have made their mark on the world we live in today.

Encyclopedia of World Biography Supplement, Volume 18, provides biographical information on nearly 200 individuals not covered in the 17-volume *Encyclopedia of World Biography* (*EWB*). Like the second edition of *EWB,* the *Supplement* represents a unique, comprehensive source for biographical information on those people who, for their contributions to human culture and society, have reputations that stand the test of time. Consisting of original articles, each ending with a bibliographic section, there is also an index to names and subjects in which the names are a cumulation of all persons appearing in both *EWB,* second edition, and this *Supplement*—nearly 7,200 people!

Articles. Arranged alphabetically following the letter-by-letter convention (spaces and hyphens have been ignored), the articles begin with the full name of the person profiled in large, bold type. Next is a boldfaced, descriptive paragraph that includes birth and death years in parentheses and provides a capsule identification and a statement of the person's significance. The long essay that follows is an average of 800 words and is a substantial treatment of the person's life. Some of the essays proceed chronologically while others confine biographical data to a paragraph or two and move on to a consideration and evaluation of the subject's work. Where very few biographical facts are known, the article is necessarily devoted to analysis of the subject's contribution.

Following the essay is a Further Reading section. Bibliographic citations contain both books and periodicals as well as Internet addresses for World Wide Web pages, where current information can be found.

Portraits accompany many of the articles and provide either an authentic likeness, contemporaneous with the subject, or a later representation of artistic merit. For artists, occasionally self-portraits have been included. Of the ancient figures, there are depictions from coins, engravings, and sculptures; of the moderns, there are many portrait photographs.

Index. The *EWB Supplement* Index is a useful key to the encyclopedia. Persons, places, battles, treaties, institutions, buildings, inventions, books, works of art, ideas, philosophies, styles, movements—all are indexed for quick reference just as in a general encyclopedia. The Index entry for a person includes a brief identification with birth and death dates *and* is cumulative so that any person for whom an article was written who appears in volumes 1 through 16 as well as volume 18 can be located. The subject terms within the Index, however, apply only to volume 18. Every Index reference includes the title of the article to which the reader is being directed as well as the volume and page numbers.

Because *EWB Supplement,* Volume 18, is an encyclopedia of biography, its Index differs in important ways from the indexes to other encyclopedias. Basically, this is an Index about people, and that fact has several interesting consequences. First, the information to which the Index refers the reader on a particular topic is always about people associated with that topic. Thus the entry "Quantum theory (physics)" lists articles on peo-

ple associated with quantum theory. Each article may discuss a person's contribution to quantum theory, but no single article or group of articles is intended to provide a comprehensive treatment of quantum theory as such. Second, the Index is rich in classified entries. All persons who are subjects of articles in the encyclopedia, for example, are listed in one or more classifications in the index—abolitionists, astronomers, engineers, philosophers, zoologists, etc.

The Index, together with the biographical articles, make *EWB Supplement* an enduring and valuable source for biographical information. As the world moves forward and school course work changes to reflect advances in technology and further revelations about the universe, the life stories of the people who have risen above the ordinary and earned a place in the annals of human history will continue to fascinate students of all ages.

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ENCYCLOPEDIA OF WORLD BIOGRAPHY, SECOND EDITION, OBITUARIES

The following people, appearing in volumes 1-17 of the *Encyclopedia of World Biography*, have died since the publication of the second edition. Each entry lists the volume where the full biography can be found.

ASHMORE, HARRY SCOTT (born 1916), American journalist and former executive editor of *The Arkansas Gazette* who won a Pulitzer Prize for his editorials against segregation at the start of the Civil Rights Movement, suffered a stroke and died a few weeks later in Santa Barbara, California, January 20, 1998 (Vol. 1).

BANDA, HASTINGS KAMUZU (born 1905), former president of Malawi in southern Africa who ruled for three decades and earned a reputation for both his conservative government and human rights abuses, died of respiratory failure in Johannesburg, South Africa, November 23, 1997 (Vol. 1).

BERLIN, ISAIAH (born 1909), British philosopher and respected intellectual, author of the influential *Two Concepts of Liberty* (1959), and the first president of Wolfson College in Oxford, England, died November 6, 1997 (Vol. 2).

CALDERÓN, ALBERTO P. (born 1920), Hispanic American mathematician known for his work in the field of mathematical analysis who founded what came to be considered the Chicago school of analysis with his mentor, Antoni Zygmund, died at Northwestern Memorial Hospital in Chicago, Illinois, April 16, 1998 (Vol. 3).

CALVIN, MELVIN (born 1911), American chemist and Nobel Prize winner who investigated the "dark," or light independent, stages of photosynthesis, died at Alta Bates Hospital in Berkeley, California, January 8, 1997 (Vol. 3).

CHATICHAI CHOONHAVAN (born 1922), former prime minister of Thailand who was originally elected to Parliament in 1975 and re-elected 8 times before serving in his country's highest office, died of liver cancer in London, England, May 5, 1998 (Vol. 3).

CLEAVER, LEROY ELDRIDGE (born 1935), American writer and former Black Panther leader who exchanged the revolutionary ideals of his youth for a more conservative outlook and a concern for the environment by the time of his death at Pomona Valley Hospital Medical Center in California, May 1, 1998 (Vol. 4).

COMMAGER, HENRY STEELE (born 1902), American historian, essayist, and textbook author (considered to be one of the leading historians in the United States) who opposed in print both McCarthyism and U.S. involvement in Vietnam, died in Amherst, Massachusetts, March 2, 1998 (Vol. 4).

GOLDSMITH, JAMES MICHAEL (born 1933), British-French industrialist and financier known both for his charisma and the controversy that surrounded him and who founded the Referendum Party in Great Britain, died of cancer, July 19, 1997 (Vol. 6).

GOLDWATER, BARRY (born 1909), conservative Republican U.S. senator from Arizona known for his candid manner of speaking and political campaign for U.S. president in 1964, died in Paradise Valley, Arizona, May 29, 1998 (Vol. 6).

JÜNGER, ERNST (born 1895), controversial yet highly regarded German author who was known for his accounts of war, especially his book *Storm of Steel*, died in Wilflingen, Germany, February 17, 1998 (Vol. 8).

KARAMANLIS, CONSTANTINE (born 1907), Greek politician who served his country as a member of parliament, prime minister, and later president and who was instrumental in restoring democracy to Greece after a period of military rule and improving economic conditions in the country, died April 23, 1998 (Vol. 8).

KENDREW, JOHN C. (born 1917), English biochemist, winner of the Nobel Prize for Chemistry, and founder and editor-in-chief of the *Journal of Molecular Biology*, died in Cambridge, England, August 23, 1997 (Vol. 8).

KNOWLES, MALCOLM SHEPHERD (born 1913), American professor of education and author known as the father of adult education, died in Fayetteville, Arkansas, November 27, 1997 (Vol. 9).

LINH, NGUYEN VAN (born 1915), Vietcong military leader responsible for the Tet offensive in 1968 and former secretary-general of the Vietnamese Communist Party who reformed Vietnam's economy in the late 1980s, died in Ho Chi Minh City, Vietnam, April 27, 1998 (Vol. 9).

PAZ, OCTAVIO (born 1914), Mexican poet, critic, editor, translator, essayist, and diplomat who was awarded the Nobel Prize in Literature in 1990, died in Mexico City, April 19, 1998 (Vol. 12).

POL POT (born 1928), leader of the revolutionary Khmer Rouge and communist dictator of Democratic Kampuchéa (Cambodia) who had a reputation as one of the twentieth century's most brutal leaders, died of heart failure, April 15, 1998 (Vol. 12).

REID, WILLIAM RONALD (born 1920), Canadian artist known for sculptures based on his Native American heritage and who worked to preserve the art of the Haida (Native Americans of the northwest Pacific Coast), died in Vancouver, British Columbia, March 13, 1998 (Vol. 13).

RUDOLPH, PAUL MARVIN (born 1918), American architect known for his modernist structures, such as Yale University's Art and Architecture Building, died of asbestos cancer in New York, New York, August 8, 1997 (Vol. 13).

SHANKER, ALBERT (born 1928), American education leader and president of the American Federation of Teachers who lead the fight for national education standards, died February 22, 1997 (Vol. 14).

SINATRA, FRANCIS ALBERT (born 1915), award-winning American singer and actor, informally known as "Ol' Blue Eyes," who won an Academy Award for his performance in *From Here to Eternity,* died of a heart attack in Los Angeles, California, May 14, 1998 (Vol. 14).

SPOCK, BENJAMIN McLANE (born 1903), American pediatrician and child care author who published the popular reference book, *Baby and Child Care,* died in his home in San Diego, California, March 15, 1998 (Vol. 14).

TIPPETT, MICHAEL KEMP, SIR (born 1905), English composer and conductor considered to be one of the leading figures in twentieth-century British music, died in London, England, January 8, 1998 (Vol. 15).

ULANOVA, GALINA (born 1910), Russian ballerina, regarded as one of the greatest dancers of the twentieth century, who danced with the internationally acclaimed Bolshoi Ballet for 16 years, died in Moscow, Russia, March 21, 1998 (Vol. 15).

VASARELY, VICTOR (born 1908), Hungarian-French artist and graphic designer known as a leader of the Op Art movement in the 1960s and founder of his own personal art empire that included the Vasarely Museum, the Vasarely Foundation, and the Vasarely Center, died in Paris, France, March 15, 1997 (Vol. 15).

WEAVER, ROBERT C. (born 1907), first African American U.S. cabinet officer (served as secretary of the Department of Housing and Urban Development during the Johnson administration) and former national chair of the National Association for the Advancement of Colored People (NAACP), died in New York, New York, July 17, 1997 (Vol. 16).

YOUNG, COLEMAN ALEXANDER (born 1918), one of the first African Americans to become mayor of a major city—Detroit, Michigan—where he served in the post for 20 years, died of respiratory failure in Detroit, November 29, 1997 (Vol. 16).

A

Max Abramovitz

The neoclassical building designs of Max Abramovitz (born 1908) figure prominently into the architectural history of the mid-twentieth century.

Architect Abramovitz helped to define the shape of the twentieth century skyline during the years following World War II. Abramovitz, together with his partner, Wallace K. Harrison, were remembered for his innovative contributions in the design of many of New York City's finest buildings. The Secretariat tower of the United Nations complex and Avery Fisher Hall at the Lincoln Center for the Performing Arts are among his most impressive accomplishments.

Abramovitz was born in Chicago, Illinois, on May 23, 1908, the son of Benjamin and Sophia (Maimon) Abramovitz. He received a Bachelor of Science degree from the University of Illinois at Champagne-Urbana, in 1929.

The Great Depression

After college, he moved to New York City where he attended Columbia University, and earned a Master of Science degree, in 1931. It was during this time that he first began to work in the architectural office of Harrison, as part of an apprentice team from the university. It was an excellent opportunity for Abramovitz, because Harrison had recently made a name for himself as a key architect in the design of Rockefeller Plaza.

In 1932, Abramovitz took second place in the Prix de Paris design competition. He received a fellowship from Columbia University to study at the world famous École des Beaux Arts in Paris for the next two years.

When Abramovitz returned from France, he rejoined Harrison, who had just opened a new architectural office at Rockefeller Plaza. The field of architecture at the time was in a depression, along with the rest of America, but the members of Harrison's firm used ingenuity to stay busy. They spent some of their time entering competitions, and even came up with a scheme to redesign Central Park in New York. It was around this time that Harrison became partners with the French architect, André Fouilhoux. The three architects—Harrison, Fouilhoux, and Abramovitz—would soon form a partnership, which would significantly influence twentieth century architecture.

First Assignments

In 1936, Abramovitz was assigned to develop the final drawings of the elegant art deco designs of the Rockefeller Apartments at 17 West Fifty-fourth Street, in Manhattan. In November of that same year, the firm of Harrison & Fouilhoux won a contract to design the Theme Center for the upcoming 1939 New York World's Fair. Abramovitz was assigned to the project.

He worked intensively as part of a design team which included Harrison. The architects came up with a futuristic exhibit consisting of a 610-foot vertical spike, called the Trylon, and a 180-foot diameter globe, called the Perisphere. The Perisphere housed the exhibit, where visitors entered by means of ''the world's longest escalator,'' and exited down a 950-foot ramp, called the Helicline. In *Wallace K. Harrison, Architect,* publisher and architectural historian Victoria Newhouse compared the impact of the Trylon and Perisphere structures to the Eiffel Tower in Paris, and declared the exhibit, ''One of the most popular architectural symbols of our time.''

On September 4, 1937, Abramovitz married Anne Marie Causey. They had two children: Michael and Katherine. The couple divorced in 1964, and Abramovitz married Anita Zeltner Brooks, on February 29, 1964.

Partnership with Harrison and Fouilhoux

Abramovitz became partners with Harrison and Fouilhoux, in 1941. The partnership continued until Fouilhoux's death, in 1945, after which Abramovitz and Harrison remained partners until 1976. Newhouse commented of the alliance between Harrison and Abramovitz, ''[It] became a major force in the torrent of architectural activity after the Second World War.''

Between 1939 and 1942, the partners, Abramovitz and Harrison, were both employed as associate professors at Yale University. The two men were credited with revitalizing the study of architecture by introducing ''new academism,'' a modernist approach, in place of the classical École des Beaux Arts school of thought, that permeated architectural schools in the United States, at the time.

In 1941, with the outbreak of World War II, Abramovitz enlisted in the U.S. Army. He served as a colonel and designed military installations, in China. He served the government until 1952, at which time, he was made a special assistant to the Assistant Secretary of the Air Force.

Back in New York, the partnership of Abramovitz and Harrison survived the war, and the country moved into a post-war business boom. The Harrison & Abramovitz architectural firm was already renowned for its neoclassical designs and for its ability to manage expansive buildings and large projects.

Post-war Contributions to Architecture

It came as no surprise that the two architects were asked to oversee the project to build the United Nations (UN) headquarters in New York City, from 1947-52. Abramovitz was named deputy director of the UN Headquarters Planning Office. The international design team included Oscar Niemeyer of Brazil, Le Corbusier from Switzerland, plus noted professionals from China, France, Russia, and England. Sir Banister Fletcher critiqued the completed complex, writing in *A History of Architecture on the Comparative Method,* ''Sited by the East River . . . dominated by the towering slab block of the Secretariat Building . . . its narrow end walls rising like sheer white cliffs and its longer sides clad in glass curtain walling, [it] has had considerable influence on subsequent high buildings throughout the world.''

In 1953, shortly after the completion of the UN complex, the firm was contracted to design the Alcoa Building in Pittsburgh, Pennsylvania. The architects were instructed to do something that had never before been done: to design the huge building entirely of aluminum, except for the structural steel. The 30-story building, made of pre-fabricated, pressed aluminum panels, was the first aluminum skyscraper.

In 1955, Abramovitz contracted to design three chapels at Brandeis University. This was the same year that an Exploratory Committee was assembled to develop Lincoln Square, in New York. In 1958, Abramovitz was officially designated to design the Philharmonic Hall for what would be the new Lincoln Center in New York. Abramovitz's Philharmonic Hall, which was renamed as the Avery Fisher Music Hall in 1973, was perhaps Abramovitz's most recognizable design.

Along with Abramovitz, the Lincoln Center project team involved many of the most respected architects of the twentieth century: Ralph Bunshaft, Ludwig Mies van der Rohe, and Philip Johnson. The public mood altered dramatically between the conception of the center and its completion in 1966, and this affected the final design. Although the Philharmonic Hall was completed in 1962, Abramovitz admitted to Newhouse, in retrospect, ''Lincoln Center was to be the biggest and best of its kind in America. . . . [S]uch an undertaking created a feeling of unlimited possibilities. The staff . . . threw in every technical and design innovation they could think of. The sky was the limit. Then realistic estimates came in.''

According to Trewin Copplestone, editor of *World Architecture: an Illustrated History,* the Lincoln Center design was praised as, ''The monumental side of the growing Neo-academicism . . . transforming and reshaping the innovations of the twentieth century . . . a New-academic idiom of colonnades and arcades, in unexpected shapes and proportions, to mask the complexity of interior services and functions.''

The year 1963 saw the opening of another of Abramovitz's unique designs, the Assembly Hall of the Uni-

versity of Illinois at Champaign-Urbana. The building featured one of the largest edge-supported domes in the world (400 feet in diameter, 128 feet above ground).

The End of an Era

In the late 1950's, New York Governor Nelson Rockefeller began planting the seeds for a massive complex of administrative offices for the state to be constructed in Albany. The mall, which was known as the Nelson A. Rockefeller Empire State Plaza, was eventually completed after eighteen years and nearly one billion dollars had been expended. The project did not go forward until the 1970's, when the firm of Harrison & Abramovitz was contracted to design the mall.

It was not clear what happened, but the Albany Mall project somehow signaled the end of the 35-year partnership between Abramovitz and Harrison. Abramovitz spent much of his time working independently, away from New York for the duration of the mall project. Then, in 1976, Harrison, quietly moved his belongings and equipment to a private office, and the grand partnership ended.

Abramovitz reorganized his business interests into the firm of Abramovitz-Harris-Kingsland, of New York City. The firm turned over once more in 1985, and became Abramovitz-Kingsland-Schiff.

Abramovitz was a fellow of the American Institute of Architects, and a member of the American Society of Civil Engineers. He was chairman of the board of the Regional Planning Association, from 1966-68, and assumed a directorship of that association, in 1968. Additionally he was a member of the Architectural League of New York, and a member of the Century Association of New York City. He was governor of the New York Building Congress, from 1957-64, and was a trustee at Mount Sinai Medical Center in New York City.

He was the author of two books and a number of articles. He was honored each year by his alma mater, the University of Illinois Champaign-Urbana campus, with an annual lecture series given in his name.

Further Reading

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Copplestone, Trewin, editor, *World Architecture: an Illustrated History,* McGraw-Hill, 1963.

Fletcher, Sir Banister, *A History of Architecture on the Comparative Method,* Athlone Press, 1961.

Lampugnani, Vittorio Magnago (general editor) *Encyclopedia of 20th-century Architecture,* Harry N. Abrams, 1986 (English translation).

Newhouse, Victoria, *Wallace K. Harrison, Architect,* Rizzoli, 1989.

Abigail Adams

American First Lady Abigail Adams (1744-1818), an early proponent of humane treatment and equal education for women, is considered a remarkable woman for her times. Perhaps best known for her prolific letter writing, she is credited with having a notable influence on her husband, John Adams, second President of the United States.

Abigail Smith Adams was born in a parsonage at Weymouth, Massachusetts, on November 11, 1744. Her mother, Elizabeth Quincy Smith, was related to the Bay Colony's Puritan leadership. Her well-educated father, Reverend William Smith, was minister of the North Parish Congregational Church of Weymouth. Despite the fact that many of Adams' relatives were well-to-do merchants and ship captains, Adams was raised in a simple, rural setting. In accordance with the times, she was educated at home. She learned domestic skills, such as sewing, fine needlework, and cooking, along with reading and writing. She took advantage of her father's extensive library to broaden her knowledge. Her lack of a formal education became a life-long regret and, as an adult, she favored equal education for women. She once argued that educated mothers raised intelligent children.

On October 25, 1764, Adams married John Adams, a struggling, Harvard-educated, country lawyer nine years her senior. Although John Adams was not from a prominent social family and his chosen profession lacked high regard, the couple was well matched intellectually and the marriage was a happy one. During their years together, Abigail Adams successfully managed the family farm, raised her

children, travelled with her husband on diplomatic missions to Europe, and carried on a voluminous correspondence with many of the well-known political figures of that time. Her character was forged by the events of her life, including the United Colonies' separation from England, the formation of the United States, her husband's political career and subsequent years of separation from him, the deaths of three of her children, and personal illness.

Early Political Years

During the first few years of their marriage, John Adams lived mostly in Boston, Massachusetts, building his law career and becoming more and more involved with the fomenting political unrest. Abigail Adams, however, remained at the family farm in Braintree (later renamed Quincy), Massachusetts. Her successful management of the farm was a feat uncommon for a woman of that era. The profits from this venture, combined with John Adams' legal practice, helped support the family. When John Adams declined to stand for re-election as selectman in Braintree, he rented a house in Boston and the family was reunited in their new urban home.

This was a time of great political upheaval. The Colonists wished to affirm their loyalty to their Sovereign while at the same time refusing to submit to taxation without representation. Rumors circulated that British troops were en route to Boston. The situation was explosive. Leaders like John Adams believed that armed opposition would isolate Boston from the rest of the Colonies. When John Adams was offered the post of advocate general of the Court of Admiralty, a high tribute to his ability as a lawyer and politician, he refused, claiming the position would be incompatible with his principles.

During the next few unsettling months, Abigail Adams suffered from migraines and chronic insomnia, as well as a difficult pregnancy. The Adams' third child, Susanna, was born towards the end of 1768, but the baby girl only lived for a year. Four months after Susanna's death, Abigail Adams gave birth to their son Charles. Despite her own bouts with illness, Abigail Adams gave birth to four children in just over five years.

The Start of the Revolution

During the next two years, hostilities between the Tories (those settlers who supported the English king) and the Patriots increased. John Adams, who had successfully defended British soldiers in two major trials, keenly felt the negative reaction of the Patriots. Then, in 1771, concerned with Abigail Adams' continuing poor health, John Adams returned his family to their home in Braintree. Sixteen months later, after Abigail Adams gave birth to their third son, Thomas, John Adams returned to Boston, leaving the family behind.

After being chosen as a delegate to the Continental Congress in Philadelphia, John Adams relentlessly travelled the law circuit, earning as much as he could so that he could leave Abigail Adams with a bit of cash reserve until he would be able to return. Riding the circuit, though, gave him time to mull over the problems faced by the Colonies and by himself. His consolation was to write long letters to Abigail Adams, sometimes several a day, expressing his hopes and fears. Abigail Adams, in turn, wrote to her husband of her own loneliness, doubts, and fears.

During this time, John Adams relied strongly on his wife. She was his political sounding board as well as the caretaker and manager of their home and farm. In one letter, he instructed her to encourage the Braintree militia to exercise as much as possible, but to avoid a war if they could. As the Continental Congress drew to a close, Abigail Adams' letters to her husband encouraged his return home.

The War Begins

When word of the Battle of Lexington reached the Adams family in Braintree, there was a sense of relief because the wait and preparation for war were over. John Adams travelled to Lexington to see and hear for himself the accounts of the battle. Upon returning to Braintree, he gave Abigail Adams an accounting of what he'd learned, then took ill. The Continental Congress was reassembling in Philadelphia, and John Adams was determined to attend. Nursed back to health by his wife, John set-out for Philadelphia two days after the other delegates had left. Correspondence to her friends reveals that Abigail Adams sent her husband off with a cake from her mother, a mare from her father, and a young man, John Bass, to take care of him. She wrote that she tried to be ''very sensible and heroic'' as he left, but her heart ''felt like a heart of lead.''

Braintree, while in no danger from the British, nonetheless felt the impact of war. Militiamen stopped at the Adams' home at almost any hour of the day or night, seeking a meal, a drink of water, a cup of cider or rum, a place to spend the night. Refugees from the city found temporary shelter there. Although meat was plentiful, many other goods were in short supply; in one letter, Abigail Adams wrote that she especially needed pins—she would gladly give ten dollars for a thousand!

In the fall of 1775, an epidemic of dysentery hit Braintree and neighboring towns. The illness hit the youngest and oldest most hard; it was not unusual for three and four people in a family to die within days of each other. Abigail Adams and her son, Thomas, took ill, but slowly recovered. Even though she was ill herself, Abigail Adams travelled from Braintree to Weymouth to nurse her mother. Despite Abigail Adams' attentive nursing care, her mother died. During the next six weeks, five more members of her family succumbed to the illness. She wrote to her husband, ''I cannot overcome my too selfish sorrow. . . .''

The Battle Reaches Boston

Meanwhile, in cities like Boston and Philadelphia, the move for a declaration of independence grew stronger, stirred by Thomas Paine's pamphlet, *Common Sense.* As the fighting drew closer to Boston in 1776, the militia of Braintree mustered on the North Commons, and marched off to the city, taking rations for three days. Abigail Adams, seated at the top of Penn's Hill, watched the cannon fire between the British and Americans. She later wrote to John Adams, ''The sound is one of the grandest in nature, and is

of the true species with the sublime! 'Tis now an incessant roar; but oh! the fatal ideas which are connected with the sound! How many of our dear countrymen must fall?!''

Within a week, the militia was once more ordered to be prepared to march at a moment's notice. British ships were in the harbor and it was reported that troops were plundering the city. But it was a British withdrawal—Boston's siege was over. On July 8th, 1776, the Declaration of Independence was published. Unfortunately, the war still raged and the Congress had to write a constitution for the new government. Though John Adams wished to return home, his work was far from over. His wife's letters held him steady; it was the intellectual as well as emotional bond that supported him.

In her letter of March 13, 1776, Abigail Adams suggested to her husband that women be taken into consideration: ''[I]n the new code of laws which I suppose it will be necessary for you to make, I desire you would remember the ladies and be more generous and favorable to them than your ancestors. Do not put such unlimited power into the hands of the husbands. Remember, all men would be tyrants if they could. If particular care and attention is not paid to the ladies, we are determined to foment a rebellion, and will not hold ourselves bound by any laws in which we have no voice or representation.'''

During their many years of separation, Abigail Adams continued her successful management of the household and family finances. Although women of that time period did not normally conduct affairs of business, and married women were prevented by law from owning land in their own name, it was Abigail Adams who traded stock, hired help, coped with tenants, bought land, oversaw construction, and supervised the planting and harvesting. ''I hope in time to have the reputation of being as good a Farmess as my partner has of being a good Statesman,'' she once wrote. In his autobiography, their grandson, Charles Francis Adams, credited Abigail Adams' sound management skills with saving the family from the financial ruin that affected so many of those who held public office during those first years of the new government.

John Adams Is Sent to France

With the war still being fought, John Adams was asked to replace the Paris commissioner. On a leave of absence from the Continental Congress to visit the family shortly after the request was made, John Adams was asked to handle a difficult legal case in Portsmouth. In his absence, dispatches arrived at the Braintree farm from Congress. Upon reading the dispatches, Abigail Adams was dismayed to learn of her husband's appointment as French minister. She wrote to General Roberdeau, thanking him for his hospitality to her husband, and added, ''I have made use of his absence to prepare my mind for what I apprehend must take place lest I should unnecessarily embarrass him.'' Although John Adams left the decision up to Abigail Adams as to whether he would accept or decline the appointment, she knew what the choice must be. In her letter to her good friend, Mercy Warren, Abigail Adams wrote that she ''found his honor and reputation much dearer to me than my own present pleasure and happiness. . . .'' It was decided that their 10-year-old son, John Quincy, would accompany his father to France. John Adams and his son left Braintree in early February, 1778.

This separation from her husband was seemingly harder for Abigail Adams to endure than all the years John Adams had spent in Congress. Letters took weeks to travel across the ocean. John Adams, fearing that his letters would be intercepted by the British and published, wrote very little. Nonetheless, Abigail Adams implored him to write more frequently. ''Let me entreat you to write me more letters. . . . They are my food by day and my rest by night. . . . Cheerfulness and tranquility took the place of grief and anxiety [upon receipt of a packet of three letters].'' Abigail Adams also wrote of daily life at the farm. With the war continuing, luxury items became scarce in the colonies. Abigail Adams wrote to her husband to send her goods from France, so that she could sell them at a profit in Massachusetts. During this time, she also speculated in currency.

After eighteen long months, John Adams' homecoming was a time of celebration. But soon after his arrival, Congress voted to send him to France again, as minister plenipotentiary, to negotiate a peace treaty between the United States and several European countries, particularly Great Britain. This time, John Adams took along two of his sons, John Quincy, and his younger brother, Charles. In September, 1783, a treaty between England, France, Spain, Holland, and the United States was signed.

Shortly after, John Adams received notice of another appointment. He, along with Benjamin Franklin and John Jay, were to negotiate a treaty of commerce with Great Britain. Abigail Adams joined her husband and sons in Europe at this point, bringing her daughter, Nabby, with her. After a long ocean voyage, Abigail Adams arrived in London, only to learn her husband had to make a political trip to Holland. She and her daughter waited almost a month for John Adams to return. When the couple finally reunited, it had been five years since they had last seen each other. Although pleased to be together, neither John nor Abigail Adams enjoyed their time in England. In April, 1788, five years after Abigail Adams' arrival, the family set sail for home. During those years in Europe, Abigail Adams had served as hostess for both political and social gatherings and as political advisor to her husband.

John Adams Becomes Vice-President

When the Electoral College tallied votes in March of 1789, George Washington was the clear Presidential winner. John Adams, with 34 votes, placed second and became Vice-President. Although Abigail Adams had been upset by her husband's earlier political assignments, when he had to be away from home for years at a time, she fully supported his decision to accept the vice-presidency.

Once more, the Adams family relocated. This time, their destination was a newly-built home in Philadelphia. Once in the city, Abigail Adams was faced with mass confusion. Boxes and furniture were scattered everywhere, the house was damp and cold, and beds had to be set-up before nightfall. Within days of their arrival, though, her son,

Thomas, and the two maids had taken ill. Even while she nursed the invalids, Abigail Adams had to assume the role of hostess and welcome visitors to the Adams' home. With spring's arrival, and her oldest children off in their own directions, Abigail Adams decided to return to Braintree with Thomas, in hopes that fresh country air would hasten his recovery.

With John Adams in Philadelphia, and Abigail Adams in Quincy, the couple once more began their correspondence. Their letters now openly discussed political situations; both were concerned with the antagonistic political atmosphere in Philadelphia. When a Federalist friend of John Adams proposed making Abigail Adams the Autocratix of the United States, Abigail Adams wasted no time in sending her reply. ''Tell [him] I do not know what he means by abusing me so. I was always for equality as my husband can witness.''

John Adams Becomes President

When John Adams learned that Washington planned to retire in 1797, he promptly sought Abigail Adams' advice. If he ran for the office and didn't win enough electoral votes to become President, he would be obliged to accept the Vice-Presidency under the winner, whom they expected to be Thomas Jefferson. John Adams, although hoping to win the Presidency, most definitely did not want to serve as second-in-command underneath Jefferson; their political positions were too far apart. Abigail Adams' response was filled with reservations, but once again, she knew that turning away from the Presidency would not be in her husband's nature. After winning the election, John Adams asked his wife to join him in the capital city.

Abigail Adams arrived in Philadelphia in early May. The house was shortly put in order, and Abigail Adams quickly held a reception as First Lady. John Adams discussed nearly every important problem with her, and most often followed her advice. Abigail Adams also continued to write many letters to friends, and those who knew the strength of her influence with her husband took pains to enlist her support. She even continued managing the Quincy (formerly Braintree) farm through correspondence with her sister, Mary Cranch, and with Dr. Cotton Tufts.

As was to be expected, John Adams' years as President were filled with political challenges. Abigail Adams fretted about her husband's health, but admitted he had never been in finer spirits. Abigail Adams, on the other hand, was not well. When Congress convened for the summer, the couple set forth for their Quincy farm. By the time the entourage reached Quincy, Abigail Adams was exhausted and ill with fever, diarrhea, and diabetes. When John Adams returned to Philadelphia in November, he had to leave his wife behind.

It wasn't until after the next summer recess that Abigail Adams was able to return with her husband to Philadelphia, where she remained for the term. This time, on her route back to Quincy, Abigail Adams stopped in New York to call on her daughter, Nabby, and her son Charles. Nabby's husband, Colonel Smith, was a wastrel and had spent his family's money. Charles, though glad to see his mother, was in even worse straits than his sister. Charles was an alcoholic, and his health was rapidly deteriorating.

Although John Adams moved into the new Presidential mansion on the Potomac River, his stay was not to be for long. He lost the next election. Before leaving to join her husband in Washington, D.C., Abigail Adams wrote to her son, Thomas, ''My journey is a mountain before me, but I must climb it.'' Once again she stopped in New York to visit her son and daughter. Charles did not have long to live, and it was with great sadness that Abigail Adams bade him farewell. John Adams received news of his election defeat at the same time he learned of the death of his son, Charles.

Retirement to Quincy

After his political retirement, John Adams slowly adjusted to life on the farm, and once again began corresponding with friends. Abigail Adams, concerned about finances, continued to keep herself busy with the day-to-day details of running her home. Throughout the next year, the family remained plagued with illness. Both Mary Cranch, Abigail Adams' sister, and Mary's husband, died within days of each other. Nabby, John and Abigail's daughter, had been diagnosed with cancer. She brought her two daughters to the farm and underwent surgery. John Adams stumbled over a stake in the ground, tore the skin off his leg, and was forced to sit in his chair for several weeks. Once again, Abigail Adams and her two maids nursed the sick. Despite the surgery, Nabby's cancer returned by the summer of 1814. Knowing she would die soon, Nabby made the agonizing journey back to the Quincy farm and died three weeks after arriving. Abigail Adams nursed her daughter until the end.

In October of 1818, Abigail Adams suffered a stroke. She died quietly on October 28th, 1818, surrounded by her family. Her husband, John Adams lived several more years, passing away quietly on July 4th, 1826. Abigail Adams has the distinction of being the only woman in the United States who was the wife of one president (John Adams) and the mother of another (John Quincy Adams).

Although Abigail Adams may be viewed as an early advocate for women's rights, she never saw herself as such. While her management abilities and financial aptitude kept the family solvent, she saw her main role in life as wife and mother and used her talents to maintain the family. Her marriage was a successful and loving partnership, and she considered herself equal to her husband. She freely advised John Adams on a number of topics, and her advice was respected and often followed. She also suggested that the law be amended to protect women from male tyranny; however, she never took an active role in securing change. As a woman of the eighteenth century, she witnessed a great deal of political turmoil, war, and the birth of a new nation. Abigail Adams' voluminous correspondence with her husband, family, and friends provides a historical record of the times as well as showing her as an intelligent and capable woman.

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Joy Adamson

Joy Adamson (1910-1980) is best known for the books and films depicting her work in Africa with "Elsa the Lioness," introduced in her book *Born Free.* Together with husband George Adamson, she raised the orphaned Elsa from a cub and trained the lioness to fend for herself in the wild. Adamson spent almost 40 years living on game reserves in Kenya, and became heavily involved in wildlife preservation activities.

Noted naturalist and wildlife preservationist Joy Adamson was born Friederike Victoria Gessner, in 1910, to a wealthy Austrian family; her birthplace in the Silesian region of Austria is now part of Slovakia. In her autobiography, *The Searching Spirit,* Adamson tells of a childhood game that foretold her future: "Was it a portent that as children our favorite game was a lion hunt and that because of my blond hair and reputation for being a quick runner, I was always assigned the role of the lioness?" Hunting was a favorite sport on her family's estate but, after she shot a deer with the estate's gamekeeper while a teenager, Adamson vowed never to kill for sport again.

Married Three Times

Creative since a young child, Adamson dreamed of becoming a concert pianist, but her hands were too small. So she turned to such varied fields as psychoanalysis, archaeology, and painting. After studying medicine but never taking her final exam, Adamson married Victor von Klarwill in 1935. Her new husband, a Jew, decided that the couple should move to Kenya to escape the rising Nazi movement in Austria, and sent his young wife ahead to Africa. Unfortunately, on the voyage there, she met Peter Bally, a botanist,

and when her husband arrived in Kenya, Adamson announced her intention to divorce him. She married Bally shortly afterward, in 1938.

Bally travelled through Kenya, studying its plant life, and his wife accompanied him. She began to paint their findings, and eventually completed 700 paintings that were published in several books; the paintings themselves are now housed at the National Museum in Nairobi, Kenya. However, within only a few years, there was a second divorce, closely followed in 1943 by a third and final marriage for Adamson. She had met and fell in love with George Adamson, a game warden in an outlying area of Kenya, and the couple, while often living apart in later years, spent the rest of their lives traveling through the Kenyan wilderness. Early in her marriage to Adamson, Joy once again used her talents as an artist, painting the 600 portraits of Kenyan tribal members that were later published in her book *The Peoples of Kenya.*

Began Working with Lions

George Adamson, as a game warden, often encountered lions and other wildlife during his travels. In 1956 he was forced to kill a lioness that attacked him; it was later discovered that she was apparently trying to protect her three cubs. Two of the cubs were sturdy enough to be sent to a zoo, but the Adamsons kept the third cub, a small female that they named Elsa. In her book *Born Free,* Adamson tells the story of how she and her husband raised the cub, and then had to train her to fend for herself and return to the wilderness. After a great deal of work with Elsa, the

Adamsons knew for certain that they had been successful when they left Elsa in the wild for a week and returned to find that she had killed a waterbuck. Elsa's story in *Born Free* ended with the news that the lioness had three cubs of her own.

In Adamson's two sequels to *Born Free—Living Free* and *Forever Free*—she tells the further stories of Elsa's cubs: Jespah, Gopa, and Little Elsa. The Kenyan government was not altogether pleased with the Adamsons' project, and asked them to move the lions to an outlying area of the Serengeti Plain. While the search for a new home was going on in early 1961, Elsa became ill and died. There is a marker on her grave in the Meru Game Reserve in Kenya. The Adamsons then had to train her cubs, who were still too young to be released in the wild, how to become hunters. Eventually they too were released, but were never sighted again.

Elsa an Inspiration to Many

Although Elsa was gentle with those she trusted, she nevertheless was a wild creature, and biographical works about Adamson tell of the deep scratches, cuts, and bites that Elsa inflicted on Joy and others. Nevertheless, Adamson long mourned the loss of Elsa, saying in her autobiography, ''My relationship with Elsa had not only widened my understanding of animal behavior and psychology but also had introduced me to a world denied to most human beings. With Elsa's death a vital part of myself died also.''

All three of the ''Elsa'' books were extremely well received, and films were made of all of them, 1966's *Born Free* being the most popular. This book also was made into a television series. The stars of the film series, Virginia McKenna and her husband Bill Travers, were so moved by the Adamsons' work that they later founded the Born Free Foundation in England to support wildlife conservation. It is estimated that the ''Elsa'' series and other Adamson books have been translated into at least 35 languages. According to Adamson biographer, Adrian House, in his *The Great Safari: The Lives of George and Joy Adamson, Born Free* served as inspiration for Iain Douglas Hamilton, a major activist working to protect the African elephant from extinction, to become a zoologist. House also notes that anthropologist Desmond Morris credits *Born Free* with affecting an entire generation's attitude toward animals.

After Elsa's death and the release of her cubs, Adamson adopted a young cheetah, Pippa, who had been the house pet of a British army officer. For several years, Pippa also was trained to survive in the wild. Her story is told in Adamson's *The Spotted Sphinx.* Pippa is buried in the Meru Game Reserve, near Elsa. Adamson also studied and worked with a variety of other animals, including baby elephants, buffaloes, and colobus monkeys. Not all of the Adamsons' work with wildlife was successful. One lion that had been returned to the wilderness was destroyed after it returned to areas inhabited by humans, attacked a child, and killed one of the Adamsons' servants.

Focused Later Life on Wildlife Preservation

As is still the case today, preservation of African wildlife was a serious problem in the 1960s and 1970s. The Kenyan government did not place a particularly high priority on saving wildlife, and even in protected reserves poaching was a common event. Adamson went on an international tour to speak about wildlife preservation in 1962, and became a founder of the World Wildlife Fund and the Elsa Wild Animal Appeal. The royalties from her books about Elsa were used to set up animal reserves and to fund numerous preservation organizations. Adamson also was an early activist in the movement to boycott clothing made from animal fur.

While publicly Adamson remain steadfast in her dedication to wildlife-related causes, her domestic life was not altogether tranquil during her third marriage. At least twice during the marriage one of the partners filed for divorce. During the last 15 years of Adamson's life, she and her husband often traveled through Kenya separately, although they maintained a permanent home near Nairobi.

Mysteriously Murdered in the Wilderness

On January 3, 1980, the world heard the shocking news that Adamson had been killed in the Shaba Game Reserve in northern Kenya, where she had been observing leopard behavior. Even more shocking was the original explanation for Adamson's death, as reported by her chief assistant, Pieter Mawson: that she had been mauled by a lion. George Adamson was at a remote area elsewhere in Kenya at the time of the murder and was unable to return for an entire day. But even from that distance he refused to believe that a lion had killed his wife. It quickly became apparent to the authorities as well that human forces were responsible. Adamson's body had been found on a road near her camp by Mawson, but her injuries were caused by stabs from a swordlike weapon and head injuries, not by a lion's fangs and claws. Her tent also had been opened, and the contents of a trunk had been scattered.

Because Mawson had been so quick to blame a lion for Adamson's death when the injuries were obviously not caused by a lion, he was at first considered a suspect in the case. But the police then arrested Paul Ekai, a young Kenyan who had been fired by Adamson and claimed that she owed him money. After Ekai was interrogated and confessed, he was convicted of murder. Because of his youth, he was sentenced to an undetermined prison sentence instead of death. However, Ekai insisted during his trial that the Kenyan police had tortured him into confessing. Shortly afterward, Mawson was killed in an automobile accident, and so the full truth about Adamson's death will probably never be known.

A quiet funeral ceremony for Adamson was held near Nairobi. Her second husband, Peter Bally, attended, as well as their current friends working in the wildlife preservation movement. However, as George Adamson would be quoted as saying in *The Great Safari,* ''None of Joy's oldest and closest friends was there that day for they were either

dead or in Europe.'' Adamson had specified in her will that her body be cremated, and her ashes be buried in Elsa and Pippa's graves. Her husband and several colleagues took her ashes, divided them in half, and placed them in the graves of Adamson's two dear friends in the Meru Game Reserve.

George Adamson carried on his work alone after his wife's murder. On August 20, 1989, the elderly Adamson also was killed in the Kenyan wilderness, along with two co-workers. The murders were blamed on several *shifta,* or bandit-poachers, who were roaming the area. Nevertheless, the work of Joy and George Adamson lives on, through the books that Adamson wrote and the organizations she founded.

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Aleksei Ivanovich Adzhubei

Aleksei I. Adzhubei (1924-1993) was a prominent Soviet journalist during the Cold War era, and was married to the daughter of Nikita Khrushchev. When his father-in-law emerged as leader of the Soviet Union in the mid-1950s, Adzhubei became part of a group of political insiders close to the premier who served as advisors and speechwriters. He also served as editor of the Soviet Union's second leading newspaper, *Izvestia.*

Aleksei Ivanovich Adzhubei was born in 1924 in the historic city of Samarkand, located in Soviet Central Asia (now Uzbekistan). His surname was the Russification of a common Tatar surname, Hadji Bey. Though his father died when he was a child, Adzhubei was fortunate enough to grow up in Moscow, where food, educational opportunities, and cultural offerings were in relative abundance. During World War II, from 1943 to 1945, he served in the Russian Army. After the war's end, he began his studies at Moscow University, and it was in the late 1940s that he began dating Rada Khrushcheva, whose father Nikita was then First Secretary of the Kiev Community Party organization.

Gambled in Reno

While still busy with his graduate-level journalism courses, Adzhubei began working for *Komsomolskaya Pravda,* the official newspaper of the Communist youth organization, Komsomol. It was the third national newspaper in the Soviet Union, behind *Pravda* (''Truth,'' the organ of Communist Party), and *Izvestia* (''Information,'' the official government newspaper). From 1951 on, Adzhubei wrote for the paper and sat on its editorial board. While serving as its foreign correspondent in 1955, he traveled to the United States as part of a delegation of Soviet journalists, where he visited the gambling mecca of Reno, Nevada, and played blackjack.

Adzhubei also served as *Komsomolskaya Pravda'* s arts and literature editor before being promoted to editor in 1957. His two-year tenure there saw marked changes in the paper. Circulation nearly doubled after he introduced numerous editorial changes, including photographs, feature stories, and first-person tales from average Soviet citizens. He also sent *Komsomolskaya Pravda* reporters onto the street and encouraged them to meet the people about whom they wrote; it was a practice almost unheard of at the time in the socialist press.

The Thaw

Ultimately, it was the political career of Adzhubei's father-in-law, Khrushchev, that his own trajectory would mirror. Adzhubei had married Rada Khrushchev in the early 1950s, and the two had three sons. With the death of

longtime Soviet leader Josef Stalin, a notorious communist hardliner and fear-inducing tyrant, a political vacuum was created, and Khrushchev—then secretary of the Central Committee and first secretary of the Moscow Communist Party—surprised many when he emerged as part of a new troika of leaders. Over the next few years, Khrushchev consolidated his power and launched a series of reforms that ushered in a new, far less totalitarian era for the Soviet Union.

Newspapers such as *Izvestia* and *Pravda* gave the first hints of this relaxation. They, for the first time, began to print letters from citizens complaining of consumer inconveniences, and shortages of goods. Next, a February 1956 speech by Khrushchev at the 20th Party Congress inaugurated a period in Soviet Communism referred to as ''The Thaw.'' In it, Khrushchev denounced the massive human-rights violations of Stalin's rule. That summer, millions of political prisoners were freed, and sweeping changes were made in the judicial system.

In 1959, Adzhubei was elected as Supreme Soviet deputy representing the Krasnodar Territory, the same year he took over as editor of *Izvestia.* Again, Adzhubei initiated a series of changes at the paper whose moribund style had become legendary. *Izvestia* introduced first-person stories, photojournalism, and cut the long-winded speeches by government officials that had usually been reprinted in full. Under his leadership, *Izvestia'* s circulation rose significantly.

Khrushchev and Disneyland

The year 1959 also marked the first visit by a Soviet premier to the United States when Khrushchev arrived in September. Back in Moscow, Adzhubei and *Izvestia* chronicled the historic trip in detail. Adzhubei wrote about his father-in-law's attitudes toward the security measures he was subject to, which made him feel almost as if he were under arrest. In another incident of nearly farcical proportions, Khrushchev was unable to visit the Southern California amusement park, Disneyland. ''Adzhubei suggested that the real reason Mr. Khrushchev was not allowed to go to Disneyland was that it was a Saturday, a day on which tens of thousands of ordinary people and their children filled the park, people whom the authorities did not want to meet the Soviet Premier,'' reported the *New York Times* on September 22, 1959. After the visit, Adzhubei wrote a 700-page book about Khrushchev's trip titled *Litsom k litsu s Amerikoi* (''Face to Face with America'').

With the election of John F. Kennedy to the White House in 1960, a new period of reapprochement between the United States and Soviet Union developed, and Adzhubei came to play an increasingly important role. Neither Khrushchev nor Kennedy trusted their foreign ministers completely, and often used close advisors and friends to carry private messages across borders. This climate helped land Adzhubei an exclusive interview with Kennedy in November of 1961. It was a first for a Soviet journalist, and heralded a new era for both U.S.-Soviet openness and for Soviet journalism. The two-hour interview took place at the Kennedy family home in Hyannis Port, Massachusetts.

Interview Broke New Ground

When he emerged from the momentous conversation, Adzhubei answered questions for reporters at a press conference. ''He is a young President of a great country,'' the *New York Times* reported Adzhubei as saying. ''All of you should be proud of that.'' The *Izvestia* editor also displayed a similar sense of humor as his father-in-law—who once took off his shoe and banged it on a table at a United Nations session. Giving reporters a short biography of himself, Adzhubei finished by joking, ''then according to the American doctrine, I met a pretty daughter of a future Premier and that's how my career got started.''

Yet discussion between Adzhubei and Kennedy was anything but lightweight. Adzhubei asked Kennedy about the divided German city of Berlin with its newly-erected Wall. When the full transcript of the interview was published three days later in *Izvestia,* it made the front page of the *New York Times* as well. ''President Kennedy told the Soviet people today that they could live in peace and plenty if their government halted its efforts to promote conspiratorial communism throughout the world,'' wrote the *New York Times'* s Max Frankel in his lead sentence.

Adzhubei also questioned the American leader about the chance of a ban on nuclear testing and of the possibility of West Germany possessing nuclear weapons. More significantly, the *New York Times* noted that Kennedy cast all blame for U.S.-Soviet tensions on the U.S.S.R., and those ''words were faithfully reproduced in today's edition of the Soviet government's official newspaper, *Izvestia.*'' Two months later Adzhubei returned to the United States and lunched at the White House with his wife. The pair also attended a White House press conference at which Kennedy introduced the editor, and joked that Adzhubei ''combines two hazardous professions of politics and journalism,'' according to the *New York Times.*

West German Trip Irked Others

Over the next few years, Khrushchev grew increasingly reliant on Adzhubei to serve in an unofficial diplomatic capacity. He toured Latin America in 1962, and early the next year helped improve relations between the Vatican and the Soviet Union when he became the first Communist dignitary to be officially received by the pontiff. Yet Khrushchev's sweeping changes also earned him numerous secret enemies. Not just his reforms but his very personality incited disapproval—he was an unusual leader for the Soviet Union, possessing an ebullient personality, and was anything but dour and imposing.

In the summer of 1964 Khrushchev sent Adzhubei to the West German capital of Bonn, ostensibly to smooth the way for an official meeting between Khrushchev and the West German chancellor at a later date. Adzhubei, who had no real diplomatic credentials, was considered an unlikely choice for such a mission, given the fact that the two countries had still not resolved some key issues lingering from World War II. Adzhubei, according to William J. Tompson in *Khrushchev: A Political Life,* ''was reported to have promised the West Germans that the Berlin Wall would disappear after Khrushchev visited [West Germany]. This

triggered a crisis for the East German leadership, which still harboured fears of being sold out by Moscow.''

Back in Moscow, Adzhubei denied having made such a statement, but his brother-in-law Sergei Khrushchev later wrote in his book *Khrushchev on Khrushchev: An Inside Account of the Man and His Era* that his father and other Soviet leaders were informed that intelligence sources had Adzhubei's remark on tape; Sergei Khrushchev did concede that the tape may have been fabricated.

Vanished into Obscurity

Three months later Khrushchev was ousted from power by a coalition of Politburo hardliners headed by Leonid Brezhnev and Aleksei Kosygin. According to *Khrushchev: A Political Life,* when Soviet Foreign Minister Andrei Gromyko was queried about the event, he said, '''Why was Khrushchev removed? Because he sent Adzhubei to Bonn, that's why.''' The inside coup was announced by radio shortly after one October midnight in 1964. The *New York Times* reported that day that ''unofficial but reliable sources'' claimed that Adzhubei had lost his job as editor of *Izvestia.* He was given the editor post at the illustrated monthly, *Sovetsky Soyuz* (Soviet Union), but lost his seat on Central Committee for ''mistakes in his work.''

By some accounts, Adzhubei was harassed by the KGB after Khrushchev's memoirs were smuggled into the West for publication—an extremely illegal act in the Soviet Union at the time. ''They called him in and 'suggested' he leave Moscow for a job with a publisher in the Soviet Far East,'' wrote Sergei Khrushchev in *Khrushchev on Khrushchev: An Inside Account of the Man and His Era.* ''Aleksei . . . was frightened, and he sounded all the alarms. He refused to relocate and declared that he was going to write an official complaint immediately to the secretary general of the United Nations. Surprisingly, his threat worked and he wasn't bothered again.''

Khrushchev died in 1971. One week before his death, the former premier visited his daughter and Adzhubei, and told his once-prominent son-in-law, ''Never regret that you lived in stormy times and worked with me in the Central Committee. We will yet be remembered!'' In his own later years, the once-robust journalist would be plagued by health problems. During the glasnost era, Adzhubei's account of the Khrushchev ouster was published in the Russian journal *Ogonek.* His own memoirs were published in 1991, but have not appeared in English translation. He died in March of 1993 at the age of 68.

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Bertie Ahern

In June 1997, Bertie Ahern (born 1951) was elected as the Prime Minister (Taoiseach) of the Republic of Ireland. He became the youngest person to have ever occupied the post up to that time. Ahern was one of the major engineers of the so-called ''Irish Miracle'' that, over the span of a decade, helped to shift the focus and balance of trade on the island from an emphasis on mostly agrarian and cottage industries to that of a noted industrial and technological exporter.

Ahern was born Bartholomew Ahern on September 12, 1951, in Dublin, Ireland. His parents, Julia and Cornelius Ahern, raised their son in one of the working-class neighborhoods on the north side of the city. Ahern's father was a farmer who had joined the Irish Republican Army (IRA) in the early 1920s when Ireland was fighting for its independence from England. Ahern's parents were staunch supporters of the republican political party of Ireland (Fianna Fail).

At the age of 17, Ahern joined Fianna Fail. He attended the Rathmines College of Commerce and the University College Dublin, from which he received a degree in accounting. In 1975, he married his wife, Miriam Kelly. They had two daughters. Ahern was elected to the lower house of the Irish Parliament (Dail Eireann) in 1977. He was representing a constituency in the Finglas area of Dublin's north side.

Moving on Up

Throughout much of the early 1980s, Ahern held a number of junior and senior level posts both within his party and in the Irish government. In 1980, he became Fianna Fail's Assistant Whip. Ahern held this position for one year, during which time he was also named party spokesperson on youth affairs. The following year Ahern became Assistant Chief Whip and Leader of the House for Fianna Fail. Along with assuming the role of the leader of the opposition party in the Dail Eireann, Ahern was named as a Minister of State at the departments of the Taoiseach and Defence and the government Chief Whip in 1982.

Ahern assumed the vice-presidency of Fianna Fail in 1983. He continued to hold this position for over ten years. A few years into his rather lengthy tenure as the vice-president of Fianna Fail, Ahern was elected as the Lord Mayor of Dublin. As a result of being named Lord Mayor in 1986, his visibility and name recognition in Ireland started to dramatically increase along with his appointments both within his political party and in the government.

The ''Irish Economic Miracle''

After a one-year tenure as Lord Mayor of Dublin, Ahern relinquished his position so that he could devote all of his time and energy to his newest appointment. In 1987, he

received his first appointment to a position in the Taoiseach's cabinet. Ahern was named the Minister for Labour. He was re-nominated to serve as the Minister for Labour in 1989 and held that position for the next two years. During this time, Ahern was also named the director of the 1990 Irish presidential election. Also that same year, he was elected President of the European Union (EU) Council of Ministers for Social Affairs.

In 1991 Ahern was named the Minister of Finance for the first time in his career. It was a post he would continuously be re-nominated to for the next three years. His post as Minister of Finance was to become his most successful and highly influential role in the government of Ireland up to that time. Ahern was responsible for helping to creatively design the economic policies that would foster what is known as the ''Irish Economic Miracle.''

Throughout the history of modern Ireland, the nation had been known as a rural society that was more than content to focus its energies and resources on agricultural products and cottage industry goods to be traded on the world market. All of this was to change when Ahern took over as Minister of Finance in the early 1990s.

Ireland had been receiving subsidies from the EU throughout much of the 1980s and 1990s. Unlike many of the other European nations which had also received such financial grants-in-aide and incentives, Ireland rather wisely decided to invest its money from the EU into developing and strengthening the infrastructure of the nation, including building new roads, training the work force in the use of new technologies, and delving into telecommunications. This not only helped to greatly improve the state of the nation internally; it also served to show to potential foreign investors that Ireland was willing and able to compete as a rather credible player in the world marketplace. The major technological developments in Ireland also enticed potential investors to establish operations in Ireland because of the nation's newfound commitment to progress and the future as the gateway to Europe's Common Market.

According to *Forbes'* s Dyan Machan, ''in 1987, the Irish economy was on the brink of collapse. Scrapping 40 years of semi-socialistic policies, Ahern, as Finance Minister, cut the government work force by 20 percent, axed spending across the board, and maintained a ten percent tax rate for most corporations.'' These rather drastic changes in the economic policies of Ireland managed to finally entice numerous American corporations to invest there, which was something Irish governments had been struggling to accomplish for many generations. After Ahern's radical reworking of the economic climate in Ireland, the nation managed to get investments from nearly 500 American companies and corporations eager to start trading with the European Common Market. The majority of the new foreign investments came from such booming fields as pharmaceuticals and high technology.

Determined to keep attracting new investors to come to Ireland and to maintain the ones who were already there, Ahern would later promise to slash in half the capital gains tax and to top off the personal income tax. These changes in the Irish economy were further enhanced by a local work force that was highly educated and highly skilled. Commenting on the so-called ''Irish Economic Miracle,'' Ahern said to Machan, ''it's a very good time for the Irish economy.''

''The Bertie Factor''

In 1994, a scandal erupted in the government of Ireland. The scandal forced the Taoiseach, Albert Reynolds, who was the president of Fianna Fail, to resign. With the resignation of Reynolds as president of Fianna Fail and as the Taoiseach, Ahern, who was vice-president of Fianna Fail, was all set to become the next Taoiseach of the Republic of Ireland. Unfortunately for Ahern, this was not to come to pass. The leader of the Labour Party, Dick Spring, who was a member of the coalition that helped Fianna Fail come to power and form the current government, withdrew his support from the coalition and subsequently from Fianna Fail. Spring then placed the support of his Labour Party behind Fianna Fail's opposition party, Fine Gael. The leader of Fine Gael then assumed the position of the Taoiseach of Ireland. Ahern, however, resigned his position as the vice-president of Fianna Fail and assumed the position as Fianna Fail's new president.

Ahern, as president of Fianna Fail, became the leader of the opposition. He held this post until the summer of 1997 when a new general election in Ireland was called. At that time, Ahern faced quite a daunting task. He had to convince the electorate that they should not return to office a government that had spurred growth in the economy, increased

foreign investments, and had presided over low inflation. Ahern focused his campaign on the ever escalating problem with violent crime, the dwindling hope for a peaceful resolution to the problems in the north of Ireland, and the relatively high unemployment rates.

There was another, somewhat subliminal factor at play in Ahern's election campaign in 1997. It was dubbed ''The Bertie Factor,'' as Nina Rossing explained in a web site that dealt with the Irish General Election Campaign in 1997. According to Rossing, ''it didn't hurt that the Fianna Fail policy program seemed sensible either; but undoubtedly it was the personal charisma of the relatively young new leader and his honest, upright down-to-earth level of communication with the people that made the difference. He certainly did not fake a popular image, and by introducing parts of the same popular appearance to the other Fianna Fail candidates, Bertie gave people a reason to vote for his party in other constituencies than his own.''

On June 6, 1997, Fianna Fail won 77 seats in the Dail Eireann. Even with the seats won by their coalition partner, the Progressive Democrats, Fianna Fail's total number of seats in the Dail Eireann rose by only four seats. It would take the Fianna Fail/Progressive Democrats coalition nearly a month before they were able to sway enough ''unaffiliated'' members of the Dail Eireann to come over to their side in order for Fianna Fail to declare a victory for the party and the coalition. On June 26, 1997, Ahern, as president of Fianna Fail, the majority party in the new coalition government, was named as next Taoiseach of the Republic of Ireland. When he assumed the position of Taoiseach in 1997, Ahern became the youngest person to have ever held that post in the history of Ireland.

Ahern was determined to keep on supporting the ''Irish Economic Miracle'' by offering tax breaks to both corporations and private individuals. He also espoused a ''zero tolerance'' stance on crime, especially of the drug-related variety. Ahern quipped that there can be no acceptable level of crime in the Republic of Ireland. He was also very determined to work with the Prime Minister of England, Tony Blair, and the various representatives of both the unionist and nationalist communities in Northern Ireland to seek a peaceable compromise to try to end the violence in Northern Ireland. In a momentous settlement reached on Good Friday, April 10, 1998, Ahern, Blair and other political leaders of Britain and Ireland agreed to establish a new form of government in Northern Ireland. At the time Ahern commented, ''We have seized the initiative from the men of violence. . . . Let's not relinquish it, now or ever.''

Yet Ahern remained a man of the people who preferred a pint with his mates in the local pub over a posh dinner affair. He was quoted by Suzanne Barrett in an article on the Irish Mining Company's web site as saying that, ''I am very conscious of the support I received in every constituency throughout the country.''

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Rafael Alberti

A member of the group of Spanish poets known as the ''Generation of 1927,'' Rafael Alberti (born 1902) was forced to leave his home at the conclusion of the Spanish Civil War. During his nearly 40 years in exile he established a reputation as one of the most prolific and diverse poets of his generation.

Rafael Alberti is regarded today as one of the greatest of modern Spanish poets. A member of the ''Generation of 1927,'' a group of Spanish poets known for revitalizing the art to a quality not seen since the sixteenth century, Alberti gradually turned away from the lyric traditions of his homeland, embracing communism and a more utilitarian style. After the Spanish Civil War, he fled the country and lived in exile, first in Argentina, then in Rome, before finally returning to Spain in 1977, after the death of Franco.

Early Life

Alberti was born December 16, 1902 in the Andalusian town of Puerto de Santa María, which sits on Spain's Atlantic coast, overlooking the Bay of Cádiz. He attended a Jesuit school there until he reached the age of 15, when he was expelled due to a romantic interest which the Jesuit teachers did not approve of. At this point he moved with his family to Madrid, and his Andalusian youth was fixed forever in his memory as an image of Lost Paradise, an image which appears often in his poetry.

In Madrid, he developed an interest in painting. In 1920, a friend convinced him to put on a show of his work. He did, and it was met with anger and mockery from the public. That same year, his father died of tuberculosis. Alberti persisted with his painting for a while longer after this traumatic period, until 1922, when he was struck himself with the early stages of tuberculosis. There is no clear evidence that the events are related, but it was shortly after this that he gave up painting and concentrated solely on his poetry. He would not return to painting until much later in life.

Poetic Career Begins

His very first collection of poetry, *Marinero en tierra,* was a tremendous success. Influenced by the Andalusian folksong of his youth, the work won him the National Prize

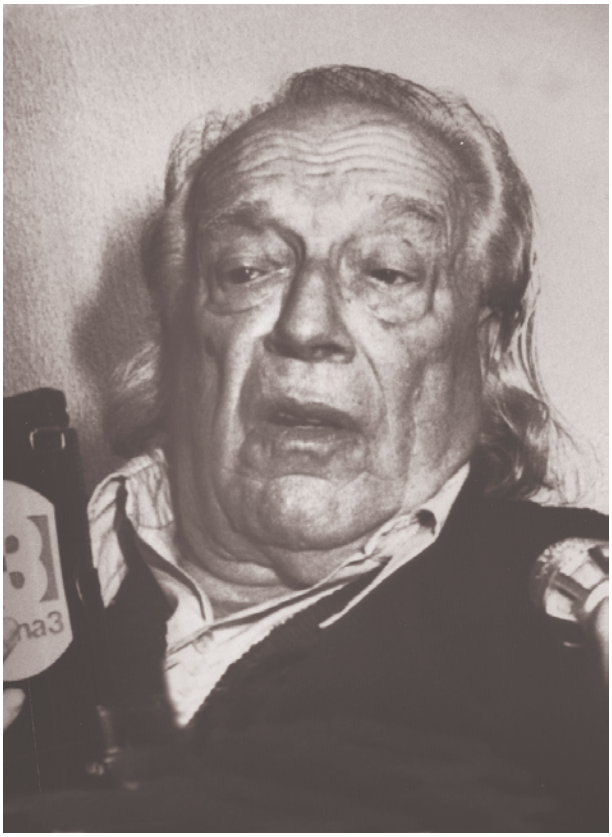

for Literature in 1925 and catapulted him to national fame. That such a young and untested poet could produce writing of such natural power was a matter of great amazement to critics. According to Ben Belitt, who would translate much of Alberti's poetry later, ''It would appear that, with his very first book, Alberti was already a craftsman in total command of his medium, writing with effortless grace and impeccable versification, in brilliant and controlled imagery: a poet at the peak of his form.''

He was immediately accepted into the elite circles of Spanish poetry, the group now known as the ''Generation of 1927.'' This band, including such poets as Vicente Aleixandre, Luis Cernuda, Frederico García Lorca, Jorge Guillén, and Pedro Salinas, was widely regarded as the fullest flowering of Spanish verse since the sixteenth century. Alberti seemed to enjoy the public attention, as well as the company of these fine writers.

In 1927, on the 300th anniversary of the death of the great Spanish poet Góngora, Alberti again amazed readers with his skillful and seamless appropriation of Góngora's tradition. He was no simple mimic, however. He was equally capable of writing with the exquisite formality of Góngora or with sardonic absurdity, or even of combining the two, as in his ''Madrigal on A Tram Ticket.'' His command of Spanish traditional elements was always focused toward creating his own expressions, as were his departures from that tradition. Subsequently, as his views on Spain began to change from love and remembrance of his Andalusian youth into something more deeply bound with the nation's future, his departures from tradition became more frequent and more severe. This too surprised his readers. Such was the case with his 1929 volume, *Sobre los ángeles.*

Political Involvement

The change that occurs in *Sobre los ángeles* was not an idle one, calculated to achieve some superficial effect. The year 1929 marked the beginning of a radical transformation for Alberti. He found himself faced with a great spiritual crisis. The book reflects this in its sharp, restless language, asking at the very outset, ''Where is that Paradise, / shadow, lately your home? / Ask it in stillness.'' This was not an unusual situation for a poet in this decade—his colleagues Pablo Neruda, Frederico García Lorca, César Vallejo, T.S. Elliot and many other artists of all sorts experienced similar breakdowns at some point in the 1920s, as though the period after the First World War were somehow laced with a premonition of the Second. In Alberti, the crisis is particularly notable, given the marked contrast with the lyric zest of his earlier poetry.

The difficulty of this period was offset somewhat by his marriage to María Teresa León, a novelist, in 1929. However, it was his involvement in politics that increasingly soothed his conscience. Prior to 1931, Alberti had avoided politics altogether. In April of that year, the Spanish Republic was declared, and a wave of grassroots socialism swept through the country. Alberti reflected the change. In 1933 he said of the difference in his poetry, ''Since 1931 my life and my work have been placed at the service of the Spanish revolution and the international proletariat.'' He became a member of the Communist Party in Spain, and with his wife, he began publishing the revolutionary journal, *Octubre,* in 1934. That same year, he began an extended tour of the Americas, a trip that would ultimately stretch over two years. Only when the political situation in Spain reached a climax did he finally return.

Alberti's Exile

In 1936, the Spanish Civil War began, with the Nationalist forces of General Francisco Franco pitted against the Loyalists—those who supported the Republic. Alberti rallied the Loyalist cause in his journal and other writings, and even served in the Air Force, though not as a flier. The war was devastating, with the Nazis and the Soviets weighing in either side. His friend Lorca was executed by Franco's forces in 1936, but Alberti and his wife remained in Spain until the very end. Shortly before the fall of Madrid on March 27, 1939, they were evacuated.

Alberti spent a brief period in France before moving to Argentina. His writing slowed slightly, but he returned to painting, and began to ponder ways in which graphics and poetry might be mixed. Though he regretted his exile, he was reasonably happy during this time, mainly due to the birth of his daughter Aitana in 1941. In 1944, his work began to make inroads on the English speaking world with his publication in *New Directions Poet of the Month.* The following year he was added to Eleanor Turnbull's anthology.

Though he never had quite the international appeal as Lorca, with whom he is often associated, he began to be

sufficiently recognized as to allow for the extensive touring he undertook between 1944 and 1959. This period included two trips to China and the Soviet Union, as well as trips to Poland, Czechoslovakia, Rumania, Germany, France, and Italy. Nine volumes of poetry were published during Alberti's stay in Argentina, and for his sixtieth birthday, Losada published his complete works up to that time.

As in his younger days, Alberti moved in the most elite circles. Among his friends were many other expatriates, including Pablo Picasso, César Vallejo, Miguel Angel Asturias, Alejo Carpentier, Boris Pasternak, Louis Aragon, Sergei Eisenstein, Sergei Prokofiev, and André Malraux. One might almost assume that he enjoyed his status as an exile, were it not for the longing which always moved through his poetry, a nostalgia for his long-lost Andalusia. In 1964, he relocated to Rome, where he was taken in warmly by the Italian people, who considered him their very own favorite expatriate. By this time, he was devoted primarily to painting and graphics, though he still wrote occasionally. In 1965, he was awarded the Lenin Prize for Peace, and at the end of his seventh decade, he produced his last great collection, *Les ocho nombres de Picasso,* a pictorial/poetic attempt to capture various facets of the great painter's work.

Back to Spain

On April 27, 1977, after nearly forty years of exile, Alberti was able to return to Spain, following the death of Franco. He was heartily welcomed by the Spanish people, especially by Spanish communists, who even elected him for a short term to the Cortes—the Spanish legislature. His plays were staged in Barcelona and Madrid, and interest in his poetry was revived. He was awarded the Cervantes Prize, a prestigious literature prize, in 1983. His wife passed away in 1989 and he remarried in 1990. A book of poetry *To Painting* was published in 1997.

Alberti's work is frequently said to span the entire development of modern Spanish poetry, and he is considered to have been one of the greatest influences on that course. According to the critic Ricardo Gullón, to read the works of Alberti from 1924 to 1962 is to study the evolution of contemporary poetry in full. Nor did he limit himself to poetry. Among his works are books in prose, an autobiography, and several plays. In short, he has been, over his entire career, one of the most prolific and diverse writers of his generation.

Many believe that he has not received the recognition he deserves. Another writer on Alberti's poetry noted in 1978 that relatively little has been written about him, particularly by comparison to his Andalusian friend and rival, Lorca. His return to Spain has done much to change this, but the pendulum is still swinging, and much is left to be done to increase the international awareness of this 20th century Spanish genius.

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Dr. Edwin Eugene Aldrin Jr.

Edwin Eugene "Buzz" Aldrin (born 1930) and fellow American astronauts Neil Armstrong and Michael Collins received world-wide recognition for their *Apollo 11* lunar spaceflight in July of 1969. Aldrin, who followed Armstrong from the lunar landing module *Eagle,* became the second person to ever walk on the moon.

Edwin Eugene "Buzz" Aldrin was born on January 20, 1930, in Montclair, New Jersey. Nicknamed "Buzz" by his sister, Aldrin's upbringing contributed greatly to his later career choices. His mother, Marion Moon, was the daughter of an army chaplain. His father, Air Force Colonel Edwin Eugene Aldrin, Sr., was a former student of rocket scientist Robert Goddard, and an aviation pioneer in his own right.

Aldrin graduated from the United States Military Academy at West Point in 1951, ranking third in his graduating class. After graduation, Aldrin was as an officer in the Air Force. A year later, he was sent to Korea as a fighter pilot. He completed 66 fighter missions during the Korean War, and was awarded the Distinguished Flying Cross. He then served as an Air Force instructor in Nevada before being assigned to the Air Force Academy as an aide and later a flight instructor. In 1956, he became a flight commander for a squadron in West Germany (now Germany).

In 1959, Aldrin decided he needed a new career challenge and became interested in the developing U.S. space program. He enrolled in an engineering program at the Massachusetts Institute of Technology (MIT). He graduated in 1963 with a Doctor of Science degree in Orbital Mechanics; his thesis dealt with the piloting and rendezvous of two spacecraft in orbit.

Training as an Astronaut

In the formative years of the Space Program, in order to participate in the National Aeronautics & Space Administration's (NASA) astronaut program, candidates were required to have attended test-pilot school. Aldrin passed the age limit to enter test-pilot school while he was at MIT, but believed this requirement would soon eliminated. He was right. After he completed a series of strenuous mental and

physical fitness tests, Aldrin was selected to be in NASA's third group of astronauts in October of 1963. There were 14 pilots chosen for this group—seven Air Force pilots, including Aldrin, four Navy pilots, one Marine pilot, and two civilian pilots. Aldrin was the first astronaut to hold a doctoral degree and the only astronaut who was not a test pilot.

This new group of astronauts, selected for the *Gemini* and *Apollo* space missions, spent eighteen months undergoing intensive basic training in the general duties required of an astronaut. During this time Aldrin and the other trainees also had to participate in strenuous physical training exercises, attend classes, and maintain their flying skills by participating in flight exercises. To prepare for his first space mission as Command Pilot for *Gemini 12,* Aldrin had to complete another 2,000 hours of specialized training. During these months, Aldrin pioneered the use of underwater training to simulate spacewalking.

Aldrin's first space mission was *Gemini 12,* which was with Jim Lovell, Jr. in November of 1966. During this flight, Aldrin established a new record for extra vehicular activity. In other words, his spacewalk proved that astronauts could work outside an orbiting vehicle to make repairs—a necessary ability if lunar flight was to become reality.

Training for the *Apollo 11* Mission

Following completion of the *Gemini* missions, the race was on between the United States and Russia to see who would reach the moon first. Aldrin completed many more hours of training to prepare for his role in different *Apollo* spaceflights. Intensive static and dynamic training classes were key components of the study program. (Static training simulates space flight conditions. Dynamic training prepares astronauts for the physical stresses of spaceflight.) However, his studies also included geology. Field trips to Hawaii, Idaho, Oregon, and Iceland gave him an opportunity to study rock formations similar to those expected to be found on the moon.

During his months in training, Aldrin created ways to improve various operational techniques, such as those used with navigational star displays. It was a combination of his temperament and skill that led to his being named Back-up Command Module pilot for *Apollo 8* (December 21, 1968), the United States' first attempt to orbit a manned lunar spacecraft. Then, in 1969, Neil Armstrong, Michael Collins and Aldrin were chosen as the *Apollo 11* crew. The United States was ready to launch a lunar landing flight.

Personal Experiences of the *Apollo 11* Space Crew

In ''Apollo Expeditions to the Moon,'' edited by Edgar M. Cortright, the three astronauts related their personal reactions to the lunar mission. Aldrin's reflections, made on that momentous morning, give a sense of the tension and drama surrounding the launch. He shared, ''While Mike and Neil were going through the complicated business of being strapped in and connected to the spacecraft's life-support system, I waited near the elevator on the floor below. I waited alone for fifteen minutes in a sort of serene limbo. . . . I could see the massiveness of the Saturn V rocket below and the magnificent precision of Apollo above. I savored the wait and marked the minutes in my mind as something I would always want to remember.'' At 9:32 a.m., July 16, 1969, *Apollo 11* lifted-off the launch pad.

Three hours later, it was time to separate the command module, *Columbia* from the Saturn rocket's third stage, then turn around and connect with the lunar module, *Eagle.* This was the next critical step in the *Apollo* mission. If anything went wrong during the separation and docking, the astronauts were to return to earth. Aldrin commented to Cortright that he felt ''no apprehension about it (the maneuver) and the entire separation and docking proceeded perfectly to completion.''

By July 20th, the pressures were building. In Collins' own words, ''Day 4 has a decidedly different feel to it. . . . Despite our concentrated effort to conserve our energy on the way to the Moon, the pressure is overtaking us, and I feel that all of us are aware that the honeymoon is over and we are about to lay our little pink bodies on the line. Our first shock comes as we stop our spinning motion and swing ourselves around so as to bring the Moon into view. We have not been able to see the Moon for nearly a day now, and the change is electrifying. . . . It is huge, completely filling our window.''

During the next few minutes, precision was critical. The *Columbia* had to move into a closer circular orbit of the Moon, one where the *Eagle* could separate and continue onward. An overburn (firing of the rocket engines) of even two seconds would send the *Columbia* on an impact course with the far side of the Moon.

As the *Eagle* moved towards the lunar surface, a yellow caution light came-on. Aldrin continued his narration, ''Back in Houston, not to mention on board the *Eagle,* hearts shot up into throats while we waited to learn what would happen. We had received two of the caution lights when Steve Bales, the flight controller responsible for the LM (lunar module) computer activity, tells us to proceed. We receive three or four more warnings but kept on going.'' When the astronauts received their Medals of Freedom from President Nixon, Bales also received one. ''He certainly deserved it,'' said Aldrin, ''because without him we might not have landed.''

Then, on July 20th, 1969, at 4:17 p.m., the *Eagle* landed on the Moon. ''Houston, Tranquility Base here. The *Eagle* has landed.'' Aldrin radioed. He continued, ''We opened the hatch and Neil, with me as his navigator, began backing out of the tiny opening. It seemed like a small eternity before I heard Neil say, 'That's one small step for man . . . one giant leap for mankind.' In less than fifteen minutes I was backing awkwardly out of the hatch and onto the surface to join Neil, who, in the tradition of all tourists, had his camera ready to photograph my arrival. I felt buoyant and full of goose pimples when I stepped down on the surface.''

Neither Armstrong nor Aldrin slept much during their one night sleepover on the moon. They were elated, but cold. After staying on the Moon for twenty-one hours, raising the American flag, testing equipment, and gathering Moon rocks, the two astronauts lifted-off in the LM for its

return trip to the *Columbia.* Collins' excitement bubbles over when his two teammates reentered the Command Module: ''The first one through is Buzz, with a big smile on his face. I grab his head, a hand on each temple, and am about to give him a smooch on the forehead, as a parent might greet an errant child; but then, embarrassed, I think better of it and grab his hand, and then Neil's. We cavort about a little bit, all smiles and giggles over our success, and then it's back to work as usual.''

On July 24th, eight days after launch, *Columbia* reenters the earth's atmosphere, and the journey of *Apollo 11* ends with splashdown. After being recovered from the ocean, the astronauts, the equipment, and the lunar rocks were placed in isolation for 17 days.This was done to make certain no harmful material had been brought back with the space voyagers.

After the Moon Landing

After the successful moon landing, the astronauts reluctantly embarked on a good will tour for NASA. Parades were given in their honor. They were awarded Presidential Medals of Freedom and were asked to speak to Congress about their experiences. They were also asked to write a book about their experiences. The result was *First on the Moon,* published in 1970. The Air Force also promoted Aldrin to Commander of the Test Pilot School at Edwards Air Force Base.

Unhappy with his new assignments, Aldrin resigned from NASA in 1971. Shortly afterwards, having undergone treatment for depression, he retired from the Air Force. Aldrin was one of the few celebrities of that time period who publicly acknowledged that he was a recovering alcoholic. He later chaired the National Association of Mental Health and made appearances across the country discussing his battle with depression. He also appeared at a news conference sponsored by the National Council on Alcoholism and openly discussed how his alcoholism and depression were intertwined.

Into the Future

In 1972, Aldrin founded his own company, now known as Starcraft Enterprises. He sees his commercial relationships as an important link in the promotion of space tourism and the colonization of Mars. In an interview with Stephen Ring, journalist for The *Coast Star,* he stated, ''We need another great goal, another great endeavor, that will once again inspire us to bring out our best.'' During an interview with *USA Weekend,* Aldrin expressed his belief that low-Earth orbiting tourism is ''going to be what allows NASA to get funding for vehicles for exploration.''

According to Ring of The *Coast Star,* Aldrin has designed and patented several spacecraft, including the *Star Booster,* the *Stargrazer,* and the *Cycler.* The *Star Booster,* a cylindrically-shaped, all-aluminum aircraft, with an internal Zenit rocket, would launch a *Stargrazer* into a suborbital path around Earth. The *Star Booster* would then return to Earth and be readied for its next flight. In the meantime, the *Stargrazer* would continue in its suborbital path around the Earth, taking passengers on a space cruise, much the way cruise ships take passengers on ocean tours. As discussed in an interview with *USA Weekend, Cyclers* would use the gravitational pull of the planets to perpetually cycle themselves between Earth and Mars. Smaller ships, stored inside the *Cycler* space station, would ferry people and supplies between the Cycler and Mars.

In 1974, Aldrin wrote his autobiography, *Return to Earth.* In 1989, he and Malcolm McConnell co-authored *Men From Earth* which describes Aldrin's trip to the Moon. In 1996, Aldrin and John Barnes co-authored a science fiction novel, *Encounter with Tiber.* He has also served as chairman of the National Space Society's Board of Directors, and has been awarded 50 distinguished medals and citations from nations all over the world, including the United States' Presidential Medal of Freedom.

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Tadao Ando

Tadao Ando (born 1941) is one of the most renowned contemporary Japanese architects. His designs are often compared to those of Louis Kahn and Le Corbusier and obviously take some inspiration from their work. Characteristics of his work include large expanses of unadorned walls combined with wooden or slate floors and large windows. Active natural elements, like sun, rain, and wind are a distinctive inclusion to his contemporary style.

Tadao Ando was born a few minutes before his twin brother in Osaka, Japan, in 1941. When he reached the age of two, his family decided that he would be raised by his grandmother while his brother would remain with their parents. Ando's childhood neighborhood contained the workshops of many artisans, including a woodworking shop where he learned the techniques of that craft. As an adult, his earliest design attempts were of small wooden houses and furniture.

Ando told Watanabe Hiroshi, in a 1993 article for *Japan Quarterly,* that his grandmother ''wasn't very strict with regard to school. . . . But she was strict about me keeping my word.'' He was a mediocre student, so rather than pursuing an education, Ando followed in the footsteps of his brother to become a professional boxer at the age of 17. A series of boxing matches soon took him to Bangkok, Thailand. While there, he visited Buddhist temples in his spare time and became fascinated by their design. He then spent several years traveling in Japan, Europe, and the United States, observing building design.

Ando abandoned his boxing career to apprentice himself to a carpenter and might have started a career as a builder instead of an architect except that he kept encouraging his clients to accept his unconventional design ideas. He had no formal architectural training. Using a list of the books architecture students were assigned to read in four years, he trained himself within one year. He did not apprentice to another architect because every time he tried, he has explained in interviews, he was fired for ''stubbornness and temper.''

Ando further demonstrated his independence by refusing to establish an office in Tokyo, which is generally thought to be essential for architectural success in Japan. He opened his practice, in 1969, at the age of 28, in his native Osaka. His firm, which is managed by his wife, Yumikio Ando, is still based in Osaka. Consequently, the great majority of his buildings are in or around Osaka, including several projects in nearby Kobe.

Ando first achieved recognition with the *Azuma House* which received the Architectural Institute of Japan's annual award in 1979. Completed in 1976, and also known as the *Rowhouse in Sumiyoshi,* this small house in a working-class section of Osaka introduced all the elements of his later work: smooth concrete walls, large expanses of glass, uncluttered interiors, and an emphasis on bringing nature into contact with the residents. Only two stories high and just over three meters wide, its windowless front wall is made entirely of reinforced concrete with a single recessed area that shelters the entrance. The home is composed of three cubic components. The first cube contains the living room on the ground floor, and the master bedroom above. The third segment contains the kitchen, dining area, and bathroom on the lower floor, and the children's bedroom on the upper floor. The second section, between the other two, is a central courtyard.

The courtyard that lies between the two bedrooms is walled but completely open to the sky above. A bridge spans the courtyard and joins with a side staircase that descends to the courtyard. With the exception of the kitchen/dining/bath grouping, one must go outside to pass between rooms even during the winter and rainy seasons. Ando believes the inconvenience and discomfort are not without recompense. His buildings force an awareness onto their inhabitants of their place in the world. Moreover, the introspective design of the home insulates its occupants from the sound and sights of the city and offers a tranquil space which is still open to the sun, wind, and clouds.

One of Ando's larger well-known housing projects is his *Rokko Housing Complex.* The complex, which was built in three stages on the sixty degree slope of the Rokko mountains, contains open public spaces and insular private apartments. Each apartment features a terrace with a spectacular view of the port of Kobe and the Bay of Osaka. Ando's *Church on the Water,* in Hokkaido, is a Christian church which features an artificial lake which comes to the very edge of the building. The cubic concrete chapel has one entirely glass wall that slides completely away in good weather. The pews in the chapel face the lake and overlook a large steel cross standing in the middle of the water. *Church of Light,* in Osaka, which is recognized as another masterful work, is a rectangular concrete box, intersected at a 15 degree angle by a freestanding wall which defines the entrance. Behind the altar, a clear glass cross-shaped opening in the concrete wall floods the interior with light. *Water Temple,* in Hyogo, is a Buddhist temple built under a lotus pond. The entrance to the temple is a stairwell which bisects the pond and leads to the temple below.

Ando's four-story *Japan Pavilion* was considered the most impressive work of architecture at Expo '92 in Seville, Spain. One of the largest wooden buildings in the world, the pavilion measures 60 meters wide, 40 meters deep, and 25 meters high at its tallest point. Unpainted wood, one of the most traditional construction materials in Japan, was juxtaposed with such modern elements as a translucent Teflon-coated screen roof. Though conceptually different from his concrete and glass constructions, the pavilion still exhibits his style by not having front openings save a single breezeway that allows the sun and wind free passage between the two wings. The focus remains internally oriented with an emphasis on tangible natural participation within the defined space.

Ando has lectured widely and has taught architecture at such American universities as Yale, Columbia, and Harvard. According to Herbert Muschamp in an interview for the *New York Times* in 1995, Ando considers Japan ''boring. He prefers the United States because Americans are encouraged to have their own dreams and to pursue them. In Japan, he says, people do not let themselves dream.'' His building debut in the United States was the design of a gallery for the Art Institute of Chicago as part of the 1992 addition to house their collection of Japanese, Chinese, and Korean art. More recently, he won the 1997 commission to design the new building for the Modern Art Museum of Fort Worth, Texas.

Style

Ando's use of concrete draws on work by Le Corbusier and Louis Kahn, with whom he is often compared. Ando

adds a mastery of nature, light, and space which become as important and tangible as the walls. In an interview with Philip Jodidio, for the book, *Tadao Ando,* Ando says, ''I am interested in a dialogue with the architecture of the past but it must be filtered through my own vision and my own experience. I am indebted to Le Corbusier or to Mies van der Rohe, but in the same way, I take what they did and interpret it in my own fashion.'' His fashion includes a very high quality concrete with a flawlessly lustrous finish achieved by casting in watertight formwork. Generally there is little or no ornamentation on his walls except for precise and ever-changing washes of sunlight and shadow which constantly emphasize the passage of time. Many of his homes and public buildings utilize large amounts of natural light and often contain open courtyards. These walled havens give his buildings an internal orientation which effectively closes out urban chaos. The open-aired isolation enables the inhabitants of his buildings the opportunity to reflect and observe their relationship to natural rhythms.

Ando is also known for his fusion of Eastern and Western architecture. He designs buildings that seem universal in their balance of introspection and assertiveness. His massive concrete walls define carefully assembled geometric compositions of squares, circles, and angles in endlessly fresh and unpredictable patterns. He is often touted for simple serene buildings that are reminiscent of ancient Zen gardens but which have been realized in the vernacular of modern architecture. They are traditionally Japanese in their air of reserve, but they are fully committed to modernity.

Ando's inclusion of nature in his designs has been described as domesticating, abstracting, or stylizing nature. His courtyards are generally paved, and vegetation is at a minimum, if there are plants at all. He prefers atmospheric elements. His buildings incorporate light, wind, temperature, and precipitation to make the inhabitants conscious of their interaction with the space. This introspective awareness is offered as an antidote to the uniformity of contemporary urban life. Electric lighting and climate-controlled environments desensitize people to natural rhythms and even to their own existence as being separate from and reactive to their environment. Awareness of the cold, hard concrete helps lead to the remembrance that humans are soft and warm. Having to grab an umbrella to go to the bathroom reminds one of being part of the natural world. Seeing shadows slowly cross the wall visually tracks the passing of time.

In his wing of the Art Institute of Chicago, Ando constructed a grouping of freestanding columns that obscure parts of the displays as seen from the room's entrance. This leads the viewer to pay close attention to small areas of the art before the room opens up to reveal the display in its entirety. Likewise, when working with such natural settings as a view of the ocean or wooded landscapes, Ando often uses architectural elements to establish a contrasting frame. This evokes a Japanese tradition of blocking panoramic views and leaving a little opening which forces viewers to focus on a smaller area. This encourages people to see that small part of the universe more clearly.

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Kofi Annan

International diplomat Kofi Annan (born 1938) of Ghana is the seventh secretary-general of the United Nations and the first black African to head that organization.

Noted for his cautious, serene style of diplomacy, United Nations (UN) Secretary-General Kofi Annan is sometimes criticized for his soft-spokenness, which some say may be mistaken for weakness. But Annan abides by a lesson he learned back in his college days. Unused to the frigid winters of St. Paul, Minnesota, where he studied economics at Macalester College, he took one look at the local students and decided they looked ridiculous in their huge earmuffs. Then he took a walk around campus. When his ears froze, he went out and bought earmuffs. He said of that experience, as noted in *U.S. News & World Report,* ''I learned an important lesson. You never walk into a situation and believe that you know better than the natives. You have to listen and look around. Otherwise you can make some very serious mistakes.'' As the head peacekeeping officer of the world's chief peacekeeping organization, mistakes are just what Annan wants to avoid.

Early Career

Kofi Atta Annan was born in Kumasi, in central Ghana, on April 8, 1938. Located between the Ivory Coast and Togo on the southern coast of west Africa, Ghana has been a republic within the British Commonwealth since 1960. Named for an African empire along the Niger River, it was ruled by Great Britain for 113 years as the Gold Coast. Annan is descended from tribal chiefs on both sides of his family. His father was an educated man, and Annan became accustomed to both traditional and modern ways of life. He has described himself as being ''atribal in a tribal world.''

After receiving his early education at a leading boarding school in Ghana, Annan attended the College of Science and Technology in the provincial capital of Kumasi. At the age of 20, he won a Ford Foundation scholarship for undergraduate studies at Macalester College in St. Paul, Minnesota, where he learned about economics and earmuffs. Even then he was showing signs of becoming a diplomat. As communications professor Roger Mosvick commented in *U.S. News & World Report,* ''I don't think anyone on this planet has heard Kofi raise his voice in anger.'' Annan received his bachelor's degree in economics in 1961.

Shortly after completing his studies at Macalester College, Annan headed for Geneva where he attended the Institut Universitaire des Hautes Etudes Internationales for graduate classes in economics. A decade later, he became the Alfred P. Sloan fellow at the Massachusetts Institute of Technology (MIT). At the end of his fellowship in 1972, he was awarded a master of science degree in management.

Following his graduate studies in Geneva, Annan joined the staff of the World Health Organization (WHO), a branch of the United Nations. He served as an administrative officer and as budget officer in Geneva. Later UN posts took him to Addis Ababa, Ethiopia, and New York City, New York. Annan had always assumed that he would return to his native land after college, although he was disturbed by the unrest and numerous overturns of government that occurred there during the 1970s. Rather than return to Ghana during this period, he accepted a position with UN headquarters in New York City. In 1974, he moved to Cairo, Egypt, as chief civilian personnel officer in the UN Emergency Force. Annan briefly changed careers in 1974 when he left the UN to serve as managing director of the Ghana Tourist Development Company.

Annan returned to international diplomacy and the UN in 1976, leaving the private sector permanently. For the next seven years, he was associated with the Office of the United Nations High Commissioner for Refugees in Geneva. He returned to the UN headquarters in New York City in 1983 as director of the budget in the financial services office. Later in the 1980s, he filled the post of assistant secretary-general in the Office of Human Resources Management and served as security coordinator for the United Nations. In 1990, he became assistant secretary-general for another department at the UN, the Office of Program Planning, Budget, and Finance. In fulfilling his duties to the United Nations, Annan has spent most of his adult life in the United States, specifically UN headquarters in New York.

Annan has filled a number of roles at the UN, ranging from peacekeeping to managerial, and the 1990s were no different. In 1990, he negotiated the release of hostages in Iraq following the invasion of Kuwait. Five years later, he oversaw the transition of the United Nations Protection Force (UNPROFOR) to the multinational Implementation Force (IFOR). In this transfer of responsibility, operations in the former Yugoslavia were turned over to the North Atlantic Treaty Organization (NATO). Annan had been associated with the Office of Peace-keeping Operations since 1992. In 1993, he had been promoted to under-secretary-general of this office. In recognition of his abilities, Annan was appointed Secretary-General of the United Nations by the General Assembly in December of 1996. He began serving his four-year term of office on January 1, 1997.

Joining him in this new post was his second wife, former attorney Nane Lagergren. The secretary-general has been married twice, first to a woman from Nigeria, with whom he has two children. His second wife, Nane Lagergren, is from Sweden. She is the niece of the diplomat Raoul Wallenberg, who saved thousands of European Jews from the Nazis during World War II. Annan and Lagergren were married in 1985. The couple has one child.

Heading the UN

The post of Secretary-General of the United Nations has been called one of the world's ''oddest jobs.'' According to the United Nations website, ''Equal parts diplomat and activist, conciliator and provocateur, the Secretary-General stands before the world community as the very emblem of the United Nations. The task demands great vigour, sensitivity and imagination, to which the Secretary-General must add a tenacious sense of optimism—a belief that the ideals expressed in the Charter can be made a reality.'' The Secretary-General is the boss of 10,000 international civil servants and the chief administrator of a huge international parliamentary system.

In this post, Annan is expected to coordinate, although he does not control, the activities of such groups as the World Health Organization (WHO) and the United Nations Educational, Scientific, and Cultural Organization (UNESCO). He is also obliged to practice ''preventive diplomacy,'' meaning he and his staff must try to prevent, contain, or defuse international disputes. Above all, Annan must try to maintain world peace. In an address to the National Press Club, Annan declared: ''If war is the failure of diplomacy, then . . . diplomacy, both bilateral and multilateral, is our first line of defence. The world today spends billions preparing for war; shouldn't we spend a billion or two preparing for peace?''

Almost immediately after Annan's election came the question: Is this man just too nice a person for the job? His reputation for ''soft-spokenness,'' according to *U.S. News & World Report,* could be mistaken for weakness. *National Review* contributor Stefan Halper, however, called Annan a ''subtle and capable presence'' with ''an extraordinary feel for the [United Nations]. . . . [H]is influence on world opinion, and hence his power, is striking.'' Another factor that made people question Annan's toughness was his involvement in the UN efforts at peacekeeping in Bosnia from 1992 to 1996. Despite the UN's presence, Bosnia remained the site of an ethnic war where thousands died. Sir Marrack Goulding, head of peace-keeping, once commented that Annan never expressed his doubts about the UN policy in a forceful manner. Annan disagreed, saying that he always pressed the involved countries—the United States, Britain, France, and Russia—to rethink their limited mandate on sending soldiers to the peace-keeping force. Not one to raise his voice in anger, Annan favored diplomacy. In a press conference in Baghdad in 1998, Annan noted: ''You

can do a lot with diplomacy, but of course you can do a lot more with diplomacy backed up by fairness and force.''

All eyes turned to Annan and his handling of the touchy situation with Iraq in 1998. Early in that year, threats of war seemed all too real. Saddam Hussein, President of Iraq, was once again a threatening presence, refusing to let UN observers into certain areas of his country, as previously agreed upon, to check for illegal possession of chemical warfare items and the like. President Bill Clinton of the United States hinted strongly at the use of force to make Saddam comply. In his role as Secretary-General, Annan went to Iraq in February of 1998 to meet with the Iraqi leader. After talking with Annan, Saddam agreed to what he had refused before—unlimited UN access to the eight sites that he had previously called completely off-limits. Due to Annan's intervention, war was averted. ''There were millions of people around the world rooting for a peaceful solution and praying for us—this is why in Baghdad I said you should never underestimate the power of prayer,'' declared Annan upon returning to UN headquarters that month, as noted on the UN website.

Annan's code of soft-spoken diplomacy was given a boost by the outcome of his talks with Saddam Hussein in 1998. United Nations observers wait to see how additional crises will be handled by the gentle but determined man from Ghana. As a long-time acquaintance of Annan commented to *People,* ''He has in mind a goal: world peace.''

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Richard Samuel Attenborough

After spending several decades working as a character actor, Richard Attenborough (born 1923) gained worldwide recognition when he won an Oscar as best director for the motion picture *Gandhi,* which he also produced. In all, this labor of love, detailing the life of India's great spiritual leader, won eight Academy Awards, including best picture and best actor.

Attenborough's career in the arts dates back to the early 1940s when—after winning a scholarship to the Royal Academy of Dramatic Art—he appeared in productions of Eugene O'Neill's *Ah, Wilderness!* and Noel Coward's wartime drama *In Which We Serve.* After parting from the academy in 1942, Attenborough played in a broad range of West End productions and acted in several films before embarking on his acclaimed profession as a director.

From Cambridge to the Theater

Richard Samuel Attenborough, the oldest of three sons, was born August 29, 1923, to Frederick Levi and Mary Clegg Attenborough. He was raised in a family atmosphere of egalitarian ethics and common sense values. This was reflected in the actions of Attenborough's parents, who, in 1939, adopted two young Jewish girls who were refugees from Germany. His parents' actions made a strong impact on Attenborough, who subsequently led a life that emphasized goodwill to others in his art and everyday life.

Barely in his teens, Attenborough announced his desire to become an actor. He did some acting while a pupil at Wyggeston Grammar School for Boys in Leicester, as well as at the Leicester Little Theatre. In 1940, he was admitted to the Royal Academy of Dramatic Art in London on a competitive scholarship. Two years later, he won the school's Bancroft Medal for fine acting. By then he had made his first stage and screen appearances, in *Ah, Wilderness!* and *In Which We Serve*, respectively.

As it did for many young men, World War II interrupted Attenborough's budding career. After making his stage debut in London's West End in Clifford Odets' *Awake and Sing* and appearing in several other roles, he joined the Royal Air Force in 1943 and flew film reconnaissance missions over Germany. In 1945 he married actress Sheila Sim (they have three children, Jane, Charlotte, and Michael). After Attenborough's discharge from the RAF in 1946, he signed a contract with the motion picture team of John and Ray Boulting. Although Attenborough appeared in a number of films, his career in that medium seemed limited. He did, however, have some success on the stage, especially in *The Mousetrap,* Agatha Christie's perpetually running murder mystery in London.

Actor Turns Director

Determined to bring himself better film roles by developing his own productions, Attenborough teamed with screenwriter and director Bryan Forbes to form Beaver Films in 1959. The next year the duo completed *The Angry Silence,* a grim drama featuring Attenborough as an industrial laborer who refused to cooperate when his coworkers strike. With its somber, unflinching depiction of British working-class life, *The Angry Silence* won acclaim as one of the year's better pictures, and it earned Attenborough renewed consideration as a proficient screen performer.

After expanding their partnership to form Allied Film Makers, Attenborough went on to distinguish himself in a range of productions, from comedy to drama, thrillers to wartime sagas. Considered to be among his best roles of the 1960s is that of a beleaguered husband in the unsettling thriller *Seance on a Wet Afternoon.* For his performance in this 1964 film, he won a British Academy Award for best actor. He also made a distinct impression in a pair of ambitious Hollywood productions: director Robert Aldrich's *Flight of the Phoenix,* which featured Attenborough as the alcoholic navigator of a military aircraft downed in the Sahara; and director Robert Wise's *The Sand Pebbles,* a somber epic in which Attenborough won a Golden Globe Award for his portrayal of a sailor whose interracial love affair ends tragically in 1920s China.

In 1969 Attenborough made his directorial debut with the ambitious *Oh! What a Lovely War,* a fantastical series of vignettes related to World War I. This film, adapted from Joan Littlewood's stage musical, featured a vast array of notable British performers—including Laurence Olivier, John Gielgud, Susannah York, Ralph Richardson, Vanessa Redgrave, Michael Redgrave, and Dirk Bogarde. It was roundly hailed as an impressive first effort and subsequently won the Golden Globe for best English-language foreign film of that year.

Attenborough next directed *Young Winston,* a lengthy account of former British prime minister Winston Churchill's life from his schooldays to his first election to Parliament. Especially impressive in this film is Attenborough's handling of battle sequences, which were generally considered by critics to be exhilarating and breathtaking. Notable, too, were the performances executed by Anne Bancroft, Robert Shaw, Ian Holm, Anthony Hopkins, Jane Seymour, and—as Churchill—Simon Ward.

With his first two works as director Attenborough had proved himself capable of handling both the logistics of epic storytelling and the coordination of sizeable, star-studded casts. In his following film, *A Bridge Too Far,* he again attempted a narrative of considerable scope—recounting the disastrous Allied assault at Arnheim, Holland, a German stronghold during World War II. Some reviewers lamented that the film was greater in its parts than in its entirety, and some found it dull and contrived. But *Newsweek'* s Jack Kroll contended that the film had ''its own power and impact.'' Lauding Attenborough as ''a fine director,'' Kroll declared: ''In only his third directorial effort, Attenborough . . . has done an excellent job of weaving a strong, clear and often moving tapestry of a thousand details. He deserves great credit for the intelligence and integrity of this film.''

Attenborough's next venture was the horror story *Magic,* featuring Anthony Hopkins as a deranged ventriloquist committing murder at the imagined behest of his profane dummy. Among the film's many detractors was *New Yorker'* s Pauline Kael, who complained that William Goldman's script lacked polish and Attenborough's direction lacked complexity. ''The director . . . grinds along so seriously that there's no suspense, no ambiguity,'' she wrote.

The *Gandhi* Obsession

Next, Attenborough turned his attention to a project with which he had been obsessed since 1962—bringing the life of Indian leader Mahatma Mohandas K. Gandhi to the screen. That year Attenborough had received a copy of Louis Fischer's biography of the famous Indian nationalist and spiritual leader and aspired to film the story. The idea of making a film about the pacifist leader proved easier than the actual task. Attenborough went through years of meeting with Indian government officials, attempting to iron out the logistic and legal matters needed for the production's commencement. Along the way he took numerous acting and directing jobs, all to fund the Gandhi film. And, Attenborough's involvement with both *A Bridge Too Far* and *Magic* were predicated on the agreement that, for directing those films, he would get a green light for *Gandhi* from producer Joe Levine who owned the rights to the material. Levine eventually reneged on the agreement, and Attenborough was forced to buy the rights from the producer. Finally, after years of struggle and numerous script attempts, Attenborough was ready to begin filming in the late 1970s.

Gandhi became the film that defined Attenborough's career, nearly eclipsing his work as an actor. The epic traces the Indian nationalist's life from his early activism in 1890s South Africa through his ascent to power in India and his assassination five decades later. Memorable sequences included the 1919 Amritsar massacre, in which innocent Indians were fired upon by British troops; Gandhi's calm exposition of nonviolent resistance before a group of reactionary Indians; his two-hundred-mile protest march to the sea; and his starvation protest against British occupation in India. In the scene depicting Gandhi's funeral procession,

Attenborough utilized some three hundred thousand extras to line the streets. In a moment of unplanned synchronicity, the crew shot the funeral scene on January 31, 1981, exactly thirty-three years to the day of Gandhi's actual funeral.

Upon release in 1982, *Gandhi* won acclaim as a powerful inspiring film. Among its many supporters was *Newsweek'* s Kroll, who hailed its ''mixture of high intelligence and immediate emotional impact.'' Kroll accorded special recognition to John Briley's screenplay and to Ben Kingsley's performance as Gandhi. But he reserved greatest praise for Attenborough's skillful direction and for his twenty-year perseverance on the project. ''It's hard to decide what is more miraculous,'' Kroll wrote, ''the fact that [Attenborough] actually made the film or the fact that it's turned out so fresh, so electric, so moving.'' Citing the film's production values as ''impeccable,'' *New Statesman* reviewer John Coleman cited *Gandhi* as an example of ''sterling craftsmanship.''

In 1985 Attenborough directed *A Chorus Line,* the film version of Michael Bennett's hugely popular behind-the-scenes musical constructed as a series of auditions. He also published a book on the making of the film. Ralph Novak, writing in *People,* called Attenborough's book, *Richard Attenborough's Chorus Line,* ''far more to the point than the movie it comes from.'' Although reviewers found the film well cast and technically impressive, they generally agreed that it failed to match the energy and intensity of the stage version.

Attenbourough next directed *Cry Freedom,* an account, by *Gandhi* screenwriter John Briley, of prize-winning reporter Donald Woods' observations and experiences in South Africa's system of apartheid. Apartheid was a network of laws set up by the white ruling minority of South Africa to effectively separate blacks and whites, but the majority of blacks saw the laws as thinly veiled slavery and outright discrimination in an economic, racial, and humane sense. The film begins by depicting the growing friendship between Woods, a white liberal journalist, and Steven Biko, a charismatic community leader and anti-apartheid activist. Through their relationship, Woods learns of the true ravages that apartheid forces upon the black community. When Biko is taken prisoner by South African security forces, he is brutally beaten and dies in prison. Woods sees his friend's battered body and realizes that the government's claims that Biko died from a hunger strike are lies. The film follows his efforts to publicize Biko's untimely demise. For his involvement with the anti-apartheid activist, Woods is banned from publishing in South Africa and he eventually flees the country. *New Statesman* reviewer Judith Williamson, while acknowledging that *Cry Freedom* is imperfect, affirmed that it is ''a powerful film; far more political than it needed to be,'' and she deemed it ''an impressive example both of the strengths of a liberal mainstream cinema, and of its limitations—and of the strange way in which these are bound together.'' David Denby, writing in *New York,* averred, ''In many ways, *Cry Freedom* is a major event in the history of liberal agitation.''

Since *Cry Freedom* Attenbourough has directed *Chaplin* (1992), *Shadowlands* (1993) and *In Love and War* (1996). He also played John Harmond in *Jurassic Park* (1993) and its sequel *Lost World* and Kris Kringle in *Miracle on 34th Street* (1994).

In accordance with the values he learned from his parents, Attenborough also sought to extend himself in terms beyond the artistic. He has won substantial recognition for his lifelong humanitarian concerns. He has long been involved in a range of charities and has worked in an administrative capacity for various institutions and organizations. In addition, he has donated his personal services to numerous philanthropic enterprises, and he has long been a force in Britain's charitable fundraising endeavors. For such work, he has received many honors, including the Martin Luther King Jr. Peace Prize and India's Padma Bhushan.

Attenborough's work as an actor, and particularly as a director, is considered by many to be invaluable to modern cinema. Observers view his foray into production, to secure better roles for himself, as influential to many contemporary actors such as Jane Fonda, Robert Redford, and Goldie Hawn. Attenborough's success as an actor is seen as paving the way for his work as an important director. His understanding of acting techniques allows him to relate to his actors and thus draw exemplary performances from them. He is also credited with bringing a level of social consciousness on subjects such as war, pacifism, and apartheid to a large audience. In describing his impetus to bring the story of Mahatma Gandhi to the masses, Attenborough told an interviewer from the *New York Daily News:* ''Not being able to cope very happily with many of the formalities and constraints of organized religion that in many instances result in the most monstrous examples of man's inhumanity to man, I found it an enormous relief to come across someone who said, 'I am a Hindu and a Christian and a Muslim and a Jew and so are all of you'—meaning that if God is truth, then that is what we are seeking and the manner in which we find truth is to some degree an irrelevancy.''

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Alan Ayckbourn

Alan Ayckbourn (born 1939), a prolific author of comedy plays about middle-class life in England, is considered one of the world's pre-eminent dramatists.

English playwright Alan Ayckbourn is a master satirist of middle-class manners who has often been compared to Noel Coward and Harold Pinter. He draws upon his own upbringing to paint scathing portraits of people leading dull, mechanical lives. Often his works straddle the line between comedy and farce. His plays have been translated into more than 25 foreign languages and have been performed all over the world. Harold Clurman, writing in the *Nation,* called Ayckbourn ''a master hand at turning the bitter apathy, the stale absurdity which most English playwrights now find characteristic of Britain's lower-middle-class existence into hilarious comedy.''

Unhappy Childhood

Alan Ayckbourn was born in Hampstead, London, England, on April 12, 1939. His father, Horace Ayckbourn, was an accomplished musician who served as deputy leader of the London Symphony Orchestra. His mother, Irene (Worley) Ayckbourn, was a journalist who wrote for popular women's magazines. When Ayckbourn was five, his parents divorced. He remained with his mother, who married a bank manager and moved to rural Sussex. The new marriage was troubled as well, however, and Ayckbourn endured a very unhappy childhood. ''I was surrounded by relationships that weren't altogether stable, the air was often blue, and things were sometimes flying across the kitchen,'' he told the *New York Times.*

Ayckbourn spent much of his childhood in various boarding schools. At the age of 12, he received a scholarship to attend Haileybury, a respected public school. There he took an interest in drama under the influence of his teacher, Edgar Matthews. By the time he was 17, he had decided to pursue a career as an actor. He started out with small repertory theater companies, often working as a stage manager in addition to performing.

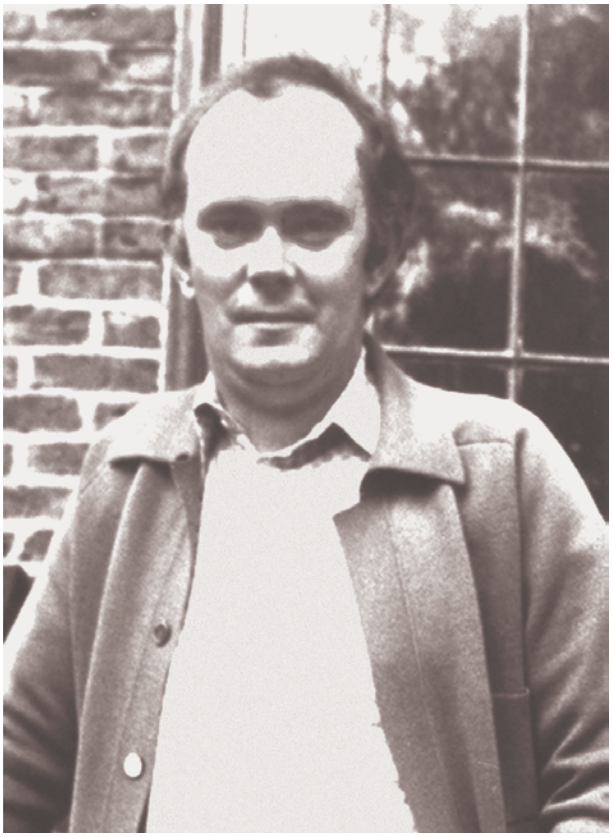

From Actor to Playwright

In 1957, Ayckbourn took a position with the Stephen Joseph Company in Scarborough. This experimental theater-in-the-round troupe specialized in so-called ''underground'' dramatic techniques. Originally, Ayckbourn was hired as a bit player and assistant stage manager. Like a lot of young actors, however, he began to lobby for bigger and better parts. Stephen Joseph, the leader of the company, thought Ayckbourn had more potential as a writer than an actor. He appealed to the actor's vanity. ''If you want a better part, you'd better write one for yourself,'' Joseph told Ayckbourn, according to *Drama* magazine. Ayckbourn accepted the challenge, and in 1959 produced his first two plays, *The Square Cat* and *Love After All.* He refused to put his own name on these works and no longer allows them to be staged. Other plays Ayckbourn crafted during his time at Scarborough were *Dad's Tale* and *Standing Room Only.*

In 1959, Ayckbourn married Christine Roland. Their union produced two children, Steven Paul and Philip Nicholas. In 1961, Ayckbourn left Scarborough to found his own company, the Victoria Theatre Company in Stoke-on-Trent. From 1965 to 1970, he also worked for the British Broadcasting Company (BBC) as a producer of radio dramas. Meanwhile, he continued to write occasional plays for the Scarborough company.

First Taste of Success

In 1967, Ayckbourn enjoyed his first major London success with the play *Relatively Speaking.* Originally titled *Meet My Father,* it depicts the farcical complications that ensue when a young suitor visits the home of his girlfriend's former lover, believing it to be the home of her parents. The play introduces what would become one of Ayckbourn's stock devices, the interaction of major characters with incompatible characters, settings, and situations. Writing in *The New British Drama: Fourteen Playwrights Since Osborne and Pinter,* critic Oleg Kerensky observed that the play established Ayckbourn ''as a writer of ingenious farcical comedy, with an ear for dialogue and with a penchant for complex situations . . . and ingenious plots.''

In 1969, *How the Other Half Loves,* starring Robert Morley, was produced in the West End. The play features an ambitious set design in which the two halves of the set represent rooms in two different houses connected by one adulterous love affair. Comical complications result when a third couple becomes involved in the attendant cover-up. Like many of Ayckbourn's works, this one relies on a strange situation that grows increasingly absurd as its characters get tangled up in lies and misunderstandings. ''How Mr. Ayckbourn contrives to get his people into such states and persuade us to believe that they are reasonable is a secret of

his comic flair,'' wrote critic Walter Goodman in the *New York Times.*

Experiments with Staging

In 1970, Ayckbourn returned to the Scarborough Company on a full-time basis, in the post of artistic director. He used the company as a laboratory for his new comedies, which he then revised and handed over to a different director for production in London's West End. The fruits of this arrangement include some of his best comedies to date. *Absurd Person Singular* (1972) was a black comedy centered around a girl's attempt at suicide. Like *How the Other Half Loves,* the play relies on some experimental staging. The action takes place in a kitchen while a party goes on simultaneously in the nearby living room—outside the view of the audience. Only bits of dialogue can be heard from the living room scenes as the kitchen door opens. In fact, some important characters are talked about but never actually seen on stage.

Even more daring was *The Norman Conquests* (1973), a trilogy of plays, each featuring the same characters and dealing with the same events in the same time frame. The three parts cover an afternoon in the life of an unsavory character named Norman. (''Norman Conquest'' refers to both the conquest of Britain by the French in 1066 and Norman's romantic conquests.) Each installment contains action that occurs offstage in the other installments. The first play, *Table Manners,* is set in a dining room; the second, *Living Together,* in a living room; and the third, *Round and Round the Garden,* outside in a garden. Characters drift in and out of each play, only to appear at that moment in one of the others. In order to understand the work in its entirety, it is necessary to see or read all three ''pieces.'' But *The Norman Conquests* was more than a gimmick. Its complex plot was tied together by the unseen ''presence'' of Norman's cantankerous, bedridden mother. The various characters, most of them Norman's relatives or romantic partners, were archly drawn, and as Richard Christiansen noted in the *Chicago Tribune,* the three plays ''fit together like Chinese boxes.'' Observed Guido Almansi in *Encounter:* ''As we view the second and then the third play of the trilogy, our awareness of what is going on in the rest of the house and likewise the satisfaction of our curiosity grow concurrently . . . I dare surmise that this innovation will count in the future development of theatrical technique.''

Prolific Playwright

The Norman Conquest won the *London Evening Standard'* s best play award for 1974, a prize Ayckbourn would claim several more times over the course of his career. He was soon recognized as one of Britain's leading playwrights, with some critics likening him to his American counterpart Neil Simon. In 1974, he produced two successful new works, *Absent Friends* and *Confusions.* The former featured a female protagonist driven to distraction by her uncaring husband, a common theme in Ayckbourn's work. Some critics related it to his own unhappy upbringing as the child of divorce. For these and his previous efforts, Ayckbourn was named 1974's ''playwright of the year'' by the Variety Club of Great Britain.

Ayckbourn wrote prolifically throughout the 1970s and 1980s, producing at least one new play every year. Some of his most important works during this period included *Bedroom Farce, Way Upstream,* and *A Chorus of Disapproval,* which was adapted as a feature film in 1989. Ayckbourn continued writing at a breakneck pace well into the 1990s. All of his works were first produced at Scarborough, then debuted in revised form on the West End in London. A series of omnibus volumes collecting all of Ayckbourn's plays was launched by Faber Publishing in 1985.

In 1997, Alan Ayckbourn was knighted by Queen Elizabeth II for his contributions to British theatre. As Sir Alan Ayckbourn, he continued to write and produce his own plays, including *Things We Do For Love* in 1997. With each new work, he enhances his reputation as one of the leading lights in contemporary drama.

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B

Ella Josephine Baker

American activist Ella Baker (1903-1986) was the consummate organizer and unsung brains behind many of the most effective African American civil rights and political organizations in the twentieth century.

Ella Baker's democratic vision and grass-roots activism left an indelible imprint on African American civil rights and political movements in the twentieth-century. She was regarded as a brilliant strategist, a radical intellectual, and superb organizer. Her political legacy forever linked criticisms of racism and gender-based discrimination to criticisms of capitalism and social imperialism. She combined liberation rhetoric with direct activism, and developed strong internal structures that made organizational growth and progress possible. Baker was a proponent of the ''under class,'' and believed ''ordinary'' people could become political leaders. An article in *Black Scholar* attributed her low profile in the civil rights movement to her preference of taking political directives from the poor and working class, rather than civil rights elites, some of whom marginalized her and the importance of her contributions. Baker considered herself a facilitator, rather than a leader and she believed in the strength and power of the common man to help themselves.

Political activism began shaping her life in Harlem during the Great Depression. She helped found and eventually became coordinator, and then director of the Young Negroes Cooperative League (YNCL), which organized stores and buying clubs to achieve economic self-sufficiency among the African American community. This experience, along with that of writing about New York City's African American domestics, deepened her understanding of the relationship between politics and economic exploitation of people according to gender, race, and class. She went on to establish a grass-roots field network for the National Association for the Advancement of Colored People (NAACP), becoming a national leader in the 1940s. She became the first director of the Southern Christian Leadership Conference (SCLC) in the 1950s and was a founder of and adviser to the Student Nonviolent Coordinating Committee (SNCC) in the 1960s. She worked well into her 70s with numerous political organizations to further social and racial justice. Baker was always striving to form a bridge among different socio-economic groups to foster communication and cooperation.

A Heritage of Strength

Born in Norfolk, Virginia, and raised in Littleton, North Carolina, Ella Josephine Baker was the middle child of educated parents who were active participants in community life. *Black Scholar* describes her early years as somewhat protected and privileged. She was part of a close-knit racially proud family, whose ancestors had been community leaders with a southern African American tradition of cooperating with and helping one another that was carried on by her family. They were not wealthy, but were able to send her to Shaw boarding school in Raleigh for high school—there was no secondary school in Littleton. She excelled academically, and continued her education at Shaw University, a conservative institution with a ''classical'' curriculum of literature, philosophy, foreign languages, and mathematics. Her sense of social justice began to form while she was a student; she led several protests against strict rules, such as not being allowed to wear silk

stockings on campus. She majored in sociology, and graduated as valedictorian of the class of 1927.

A Time of Testing

Full of energy, idealism, and possibilities, she rejected an offer to teach school realizing that mostly white school boards would control her future. Instead, on the eve of the Great Depression, she moved to New York City—worlds apart from the confines of university life. She was appalled by the suffering, poverty, and hunger, as well as the sense of desperation that hung over the streets of Harlem. Her first job was as a waitress. Rather than succumb to exploitation, she started organizing with others for jobs and helped found The Young Negroes Cooperative League (YNCL) as a means to help people save money and gain economic power by buying collectively. As a group organizer, she learned firsthand the devastation caused by the Depression. Elected to be the YNCL's first national director, she viewed the organization as a proving ground for communalism and interdependency. Such groups were branded as radical because they embraced socialism and some forms of communism; in fact, the YNCL resembled Baker's memory of the cooperative community environment in which she grew up. The YNCL was based on democratic principles, for men and women alike, and its leaders were drawn from the membership.

Throughout the 1930s Baker was involved in numerous organizations, but a few were particularly influential in her development as a social activist. One was the Workers Education Project, which was part of the Works Progress Administration (WPA). There, in addition to teaching subjects that enabled people to re-enter the workforce, she came in contact with left-wing activists and the growing union movement. Others, such as the Women's Day Workers and Industrial League, a union for domestic workers; the Harlem Housewives Cooperative; and the Harlem Young Women's Christian Association (YWCA), brought her in touch with her identity as an African American woman. She began to consider how social, political, and government structures exploited race, and refused to be classified as anything other than a ''person.'' Even in marriage she did not assume her husband's last name, an act that was considered highly unusual in the 1930s. She commented, ''I began to see that there were certain social forces over which the individual had very little control. It wasn't an easy lesson for me to learn, but I was able to learn it. It was out of that context that I began to explore; more in the area of ideology and the theory of social change. . . . I began to confront poverty, to identify to some extent with the unemployed. . .''

Oppression on the Block

Baker had the opportunity to see people's lives from many different venues, including that of a reporter. In 1935 she co-authored with Marvel Cooke an exposé on the precarious situations of African-American domestic workers. Entitled ''The Bronx Slave Market,'' the sexual and racial exploitation unique to African American women was described. Both writers posed as domestics looking for jobs in the ''slave marts,'' auction blocks where day workers negotiated wages, as part of their research. With 15 million Americans without jobs and savings, the Depression intensified the poverty conditions tying African Americans to domestic service. Wages ranged from 15 to 30 cents an hour. In desperation, African Americans turned to the federal government for assistance, which although it provided a safety net for some, failed to include domestic work in most legislation—and did nothing to establish a basic wage. The dehumanizing experience of facing derision from ''respectable'' wage earners, as well as fraudulent employment agencies that bilked workers' wages, lead Baker to conclude that economic justice should be the primary objective in political struggles. According to *Black Scholar,* her labor activism placed ''work'' central to critiques of racism, classism, and sexism; and made the struggles against racism and sexism indispensable to dismantling economic oppression.

Into the Mainstream

In 1940, Baker started working with the NAACP as a field secretary and from 1943-1946 as director of branches criss-crossing the south and establishing a vast network of contacts. Baker disagreed with the NAACP's reliance on legal approaches to combat discrimination, advocating instead a strategy that would involve the entire membership. Also impatient with the organization's bureaucracy, she resigned, but volunteered as president of the New York branch.

In the 1950s, her interests turned to the growing southern civil rights movement. Along with two friends, she founded In Friendship, an organization that raised money to help organizations, such as the Montgomery Improvement Association, which coordinated the bus boycott, as well as needy individuals who lost property in retribution for their participation. The advent of the Southern Christian Leadership Conference (SCLC), which was formed to maximize the momentum generated by the Montgomery boycott, rendered the smaller organization unnecessary. Baker joined the SCLC as its first director working along side Dr. Martin Luther King, Jr., even though they had differences of opinion on leadership issues. For two years she coordinated the SCLC's voter rights campaign, called Crusade for Citizenship, expanded grass-roots participation, and ran the office. Eventually, however, she resigned due to her strong belief that the organization was relying too heavily on King's persona to mobilize people.

Coincidentally, about the same time, students in Greensboro, North Carolina, led a successful desegregation sit-in. Baker immediately shifted her attention to maximizing this new activism among African-American students, and took a job with the local YWCA in order to be nearby and involved. Under her direction, a new independent youth organization, the Student Nonviolent Coordinating Committee (SNCC), was formed as an alternative to more politically moderate organizations. Egalitarian in structure, it was based on grass-roots democracy managed on a local level, which gave women, young people, and the poor a chance to become leaders. This organization epitomized Baker's philosophy of sharing knowledge and skills with others, which PBS later captured in a documentary, *Fundi: The Story of Ella Baker. Fundi* is a Swahili word meaning ''one who hands down a craft from one generation to another.''

Black Scholar noted that the SNCC distinguished itself by using mass direct-action tactics and by going into rural areas of the Deep South, where racism and violence were worst. The SNCC lead a wave of sit-in demonstrations throughout the South and became one of the most effective student movements in US history. It remained an independent organization, declining to become affiliated with the SCLC, a decision supported by Baker that reinforced her split with the SCLC.

Baker taught people not to be ashamed of their race, made them believe in themselves, and understand the power of unity. Behind the scenes and out of the limelight, she nurtured generations of African Americans to keep the spirit of freedom going. While she was content to work in supportive roles, she urged African American women to take up their struggle for equality. She explained the social environment of the 1950s and 1960s: ''The movement . . . was carried largely by women, since it came out of church groups. It was sort of second nature to women to play a supportive role. . . . [I]t's true that the number of women who carried the movement is much larger than that of men. Black women have had to carry this role, and I think the younger women are insisting on an equal footing.'' Always a pioneer, Baker anticipated and encouraged the next wave of social activism in the 1970s and 1980s.

Baker's later years were spent advising countless organizations. She was an organizer who identified with all people, and who sought to create change by empowering people to act on their own behalf. Ella Baker died in New York, New York in 1986 and left behind a legacy that lived well beyond her eighty-three years.

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Howard Henry Baker Jr.

Howard H. Baker, Jr. (born 1925) served four terms in the United States Senate, including four years as minority leader and four years as majority leader. He was appointed the White House Chief of Staff by President Ronald Reagan.

Howard Henry Baker, Jr., served in the United States Senate for 18 years. He won the respect of his colleagues for his non-extremist views and his willingness to compromise. He distinguished himself as the Republican leader of the Senate for eight consecutive years: as minority leader for four years, (1977-81) and as majority leader for the next four years (1981-85). He retired from the Senate in 1985 and served as White House Chief of Staff under President Ronald Reagan in 1987 and 1988.

Born to Politics

Baker was born on November 15, 1925, in Huntsville, Tennessee. The Bakers were a politically active family. Baker's father, Howard Baker, Sr., served in the United States House of Representatives as a Republican from Tennessee from 1951-64. Baker's stepmother was also a Republican congresswoman, and Baker's grandfather was a judge.

Baker eventually married Joy Dirksen, the daughter of former Senate Minority leader Everett Dirksen. Baker was widowed in 1993 when Joy Baker died of cancer. In December of 1996 he married Nancy Kassebaum, a retired Republican Senator from Burdick, Kansas. The extended family of Baker and Kassebaum combined includes six children and 12 grandchildren.

Baker attended the University of the South (in Sewanee) and Tulane University. He enlisted in the United States Naval Reserve and was discharged as a Lieutenant, junior grade, after serving in World War II. He studied law at the University of Tennessee and earned an LL.B. in 1949.

Early Political Career

For 15 years Baker practiced law in Knoxville, Tennessee, and held other business and financial interests as well. He first ran for the United States Senate in 1964, on a conservative Republican platform, but he lost to a moderate Democratic opponent. He learned a lesson from the defeat and revised his stance to a more moderate platform before making his second attempt at the Senate in 1966.

This strategy worked. He won the 1966 senatorial election in Tennessee. He was the first Republican to be elected from that state since the Civil War. Additionally he earned the distinction as the first Republican Senator elected by popular vote in Tennessee.

Observers sometimes criticized his moderate political philosophies and suggested that he lacked decisiveness. In retrospect it is clear that despite Baker's moderate approach to politics, he demonstrated a consistent platform on each specific issue, and he upheld these policies throughout his career.

Baker's conservative views were evident in matters of the courts, and he strongly endorsed military spending and initiatives to strengthen the national defense.

On other issues he took a liberal standpoint. For example, he was known to back almost every civil rights legislation to come before the Senate, and he took a significant interest in environmental issues. As a member of the Senate Public Works Committee he was instrumental in developing clean air and water legislation in 1970 and again in 1972. The committee also championed the highway bill, a legislative initiative to foster mass transit. In keeping with his middle-of-the-road philosophy, and as a concession to industry, Baker supported the building of a natural gas pipeline between Alaska and the continental U.S. in the 1970s.

Baker disliked ''big government.'' He was always a staunch supporter of any revenue sharing initiative that would force the federal government to allocate revenues to the states on a regular basis. He worked most diligently for revenue sharing until the passage of the Revenue Sharing Act of 1972.

In foreign affairs Baker threw his support behind Presidents Nixon and Ford during the 1970s. Baker was a member of the Senate Foreign Relations Committee. He favored the development of anti-ballistic missiles (ABM), and the Trident missile program. While he opposed the withdrawal of troops from southeast Asia during the late 1960s and early 1970s, he sternly opposed the bombing of Cambodia and Laos in 1973.

Watergate

Baker gained national recognition in 1973 as the co-chairman of the Senate Select Committee on Presidential Activities. The committee was formed to investigate the notorious Watergate scandal that ultimately led to the resignation of President Richard Nixon, under threat of impeachment. The Watergate investigation involved the discovery of numerous cover-ups by Nixon's White House aides during the campaign to re-elect President Nixon in 1972. President Nixon's closest advisers and confidants were indicted for involvement in the conspiracy. Some were convicted, and they spent time in prison.

Baker was a close ally of Nixon and was actively involved in Nixon's first successful campaign for the presidential candidacy in the late 1960s, yet Baker remained impartial during the investigation. In doing so he garnered approval from Democrats and Republicans alike. They praised him for his handling of the politically charged probe. Baker was not only impartial but thorough in delving into the mysteries of the Watergate affair. Given the conspiracy nature of the charges, the close relationship that once flourished between Baker and Nixon, and the powerful position that Baker held as chairman of the committee, it was exceptional to think that Baker refused to abet the cover-up and searched for the truth instead.

Not all of Washington approved of Baker's impeccable honesty and investigative skill, however. Conservative Republican factions in Washington were dismayed when Baker, on a separate occasion, served on a similar panel to investigate the Central Intelligence Agency (CIA). Baker's role in the CIA probe, combined with his non-partisan scrutiny of the Watergate affair, did not sit well with some of his colleagues.

New Political Challenges

In 1969 and again in 1971, Baker failed in his first two bids to be elected to the minority leadership of the Senate. He ran successfully in 1977, however, after the Republican debacle over the Watergate scandal: President Nixon had since resigned under threat of impeachment, and the Re-

publicans lost the presidential election of 1976. The party needed an unspoiled image to help the public to forget the unpleasant days of the Watergate hearings. Baker provided that image. His tenure as minority leader lasted four years, from 1977 until 1981.

In 1979 Baker made a bid for the 1980 Republican presidential nomination. As a perennial opponent of big government, he ran on a platform of limited government controls. He promoted a four-year plan to cut income taxes, and he staunchly opposed wage and price controls for industry. He favored cutbacks in federal spending and the imposition of spending limits for the federal government, and he supported a ''windfall profits'' tax for oil companies to pay on excessive profits.

By March of 1980 it was clear that former actor and California Governor Ronald Reagan would win the Republican nomination, but Baker was under consideration as a vice-presidential candidate on the Reagan ticket. He never did receive the vice-presidential nomination, but a landslide victory by Ronald Reagan in the election of 1980 brought with it the added benefit of a Republican majority in the Senate. Baker won reelection as the Republican Party leader, to become the Senate Majority Leader in 1981. Two years later he was elected once again. He served as Majority Leader of the Senate until he retired from the legislature in 1985.

The Reagan Years

With Reagan in the White House, Baker proved to be a political asset to the President on more than one occasion. He came to Reagan's defense in support of cutbacks in defense spending, an issue which antagonized the conservative Republican members of the legislature. With a bigger issue at stake (the need to balance the federal budget), Baker publicly criticized Reagan's opponents and accused them [of] ''voting with their money . . . voting the wrong way . . . playing a dangerous game,'' according to a report by Peter McGrath, Rich Thomas, and Henry Hubbard of *Newsweek.*

Baker retired from the legislature in 1985. In the wake of an 18-year senatorial career, he never left Washington, D.C., altogether. In 1987 Reagan appointed Baker as White House Chief of Staff to replace the ousted Donald Regan. Baker held the position until 1988, and his talent for compromise proved invaluable during that time. He helped to quell public furor over the Iran-Contra scandal that erupted during the Reagan Administration. Iran-Contra was a notorious affair that implicated the United States government in a scheme to procure arms from Central American rebels and then re-sell the weapons to hostile governments in the middle east.

The incident was aggravated because President Reagan insisted that he could not remember whether or not he had authorized any part of the deal. Howard Baker's calm disposition and professional demeanor, combined with his affinity for compromise, proved invaluable in calming Democratic demands for an impeachment investigation. In *The Acting President,* Bob Schieffer and Gary Paul Gates observed, ''Baker's forte was the art of conciliation.''

Personal Notes

Baker lives with his wife in Tennessee. He maintains an office in Washington, D.C., where he is involved with the tobacco lobby. He is an accomplished photographer in his own right. His book, *Big South Fork Country,* (1993) is a pictorial essay on the Big South Fork National River on the Tennessee-Kentucky Border. The river is nicknamed the ''Yosemite of the East.''

There are many stories about Baker's good nature and his sense of humor. One report in *People,* quoted the invitations he sent for his wedding rehearsal in 1966. The invitations read like the U.S. Constitution, ''In order to form a more perfect union.''

Another story surfaced in 1984. It was rumored in *50 Plus* that the *New York Times* reported that Baker was listed among the ''10 best dressed men'' in a list compiled by a dubious trade organization called the Tailors Council of America. Baker knew it was a joke, and he admitted candidly, ''I am a slob. I want to say that I have absolutely no taste in clothes.''

Baker's personal and political style was summed up by his stepmother, who was quoted by Schieffer and Gates, ''Howard is like the Tennessee River. He flows right down the middle.''

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Walter Bedell Smith

General Walter Bedell Smith (1895-1961) distinguished himself during World War II as chief of staff to General Dwight D. Eisenhower. Immediately after the war, he was the ambassador to the Soviet Union and, from 1950-53, he directed the Central Intelligence Agency.

Bedell Smith's military career began in 1911 when he joined the Indiana National Guard and ended almost 40 years later when he retired as a four-star general in the U.S. Army. Initially, he envisioned himself fighting battles on the front lines but because of his impressive organizational skills, he ended up working for General George C. Marshall, the chairman of the joint chiefs of staff and the head of America's military forces after the president.

By 1942, Bedell Smith was sent to Europe to be the chief of staff to General Eisenhower. As the allies fought in North Africa, Italy, France, and Germany, Bedell Smith was known by top military and political leaders as an effective and efficient manager. After the war, however, he was comparatively less successful as ambassador to the Soviet Union, director of the Central Intelligence Agency, and, briefly, undersecretary of state. Finally, Bedell Smith left the military to make a fortune working with corporations that manufactured and supplied war materiel.

Middle-Class Upbringing

Walter Bedell Smith was born in Indianapolis of a family Bedell Smith himself described as ''normal, substantial middle class.'' His childhood consisted mostly of household chores and outside activities such as fishing, baseball, and roller skating, while his father worked as a silk buyer for a dry goods company. He did not show much interest in studying, however, and, since his grades were not high, he was unable to attend the nearby Catholic high school. Instead, he went to the Emmerich Manual Training High School—a vocational school where he learned to be a machinist. He found employment at a local automobile manufacturer. He also worked as a soda jerk and a mechanic for a company that supplied equipment to the railroads.

Yet young Bedell Smith's dream was to become a soldier. A member of his family had served in every American war going back to the Revolution. Therefore, when he turned 16 years old, Bedell Smith joined the Indiana National Guard. The monthly mustering of his unit became the center of his life. Bedell Smith was first called away from home when his National Guard unit was needed in the spring of 1913 to help during a time of serious flooding. A few months later, his unit was needed again to restore order when the streetcar operators went on strike. Bedell Smith's exemplary service during this time came to the attention of his commanding officers, and he was promoted to corporal and, shortly afterwards, company sergeant. A few years later, military trouble in Mexico spilled over into the United States, forcing President Woodrow Wilson to federalize National Guard units and use them to secure the American-Mexican border. But Bedell Smith was now the primary supporter of his family, due to his father's ill health, and he had to stay behind in Indiana while his unit went south. However, back in Indiana, he gained his first experience doing military staff work.

When the United States entered World War I in 1917, Bedell Smith was recommended by his company commander to attend officer training school. At the end of training school, he was a lieutenant in the U.S. Army and, just before Christmas of 1917, was sent to Camp Greene, NC, to become part of the Fourth Infantry. Approximately four months later, Bedell Smith was on a ship headed for France. After quick training by British and French forces, he saw action when his unit became part of a combined Franco-American counteroffensive against German positions. Bedell Smith was wounded during the fighting and after recovering from his wounds, he was assigned to the reorganized and expanded War Department General Staff in Washington, D.C., based primarily on the staff work he had done for the Indiana National Guard. He became part of the new Bureau of Military Intelligence and, when World War I ended, he was selected to remain on active duty.

Between the Wars

During the 1920s and 1930s, Bedell Smith's promotion through the military ranks seemed frustratingly slow. He served in various staff positions nationwide, as well as in the Philippine Islands. Army officials eventually decided that he was best suited as a teacher and assigned him to be a student instructor at a succession of military schools. He also attended the Leavenworth Command and General Staff Schools and the Army War College in Washington, D.C. By 1939, Bedell Smith was a major. Old military institutions and old officers had given way to the new reorganized military preparing for another possible war with Germany. Bedell Smith was promoted to the headquarters of Army Chief of Staff George C. Marshall in Washington, D.C. His work there earned him promotions to the rank of colonel and a position as secretary of the general staff. In this role, he helped formulate allied strategy and was considered part of Marshall's inner circle.

Shortly before World War II, Bedell Smith was known as a capable, efficient organizer. After the attack on Pearl Harbor and America's entry into the war, Bedell Smith put in long hours in support of Marshall. His staff work came to the attention of General Dwight D. Eisenhower, who was to become the supreme commander of the allied forces. He wanted Bedell Smith as his chief of staff in Europe. Eisen-

hower valued Bedell Smith's abilities and the relationship Bedell Smith had developed with Marshall. Reluctantly, Marshall let Bedell Smith go to Europe in September 1942.

Eisenhower's Manager

During World War II, Bedell Smith was promoted to a brigadier-general in February of 1942, major-general in December of 1942, and lieutenant-general in January of 1943. He gained a reputation as quick-tempered, harsh, and arbitrary, but no one questioned his genius as Eisenhower's chief of staff. He became Eisenhower's gatekeeper. He decided who would see Eisenhower. He handled Eisenhower's diplomatic duties and frequently represented Eisenhower at meetings.

In addition, he was closely involved in the plans for allied forces to wrest control of North Africa and Sicily from Nazi Germany. He was also involved in the decisions leading up to the Normandy invasion and the subsequent operations in Europe. Allied military leaders and political leaders, including President Franklin D. Roosevelt and British Prime Minister Winston Churchill, knew of Bedell Smith and admired his clear grasp of military strategy. His operation of Eisenhower's staff is believed to have contributed to allied successes in the war. Eisenhower himself recognized his chief of staff's contributions and asked him to arrange the surrender with Germany and sign the German surrender documents with German General Alfred Jodl at Eisenhower's headquarters in Belgium on May 7, 1945.

Assignments After the War

Bedell Smith was at the peak of his military career when the war ended. But the subsequent time of peace led to disappointment for him. He was passed over to assume command of American forces in Europe. As relations with Russia worsened, President Harry Truman desired an ambassador in Moscow whom the Soviets would not push around. He chose Bedell Smith. Although he retained his military rank as a major-general, Bedell Smith thus began his career as a diplomat. His first job was to attend the Paris Peace Conference in 1946 as part of the American delegation. During his three years as ambassador, he carried out his duties in a soldierlike manner. Unfortunately, this did not allay Soviet fears of American intentions. Soviet-American relations continued to deteriorate. Bedell Smith later wrote a book, entitled *My Three Years in Moscow,* in which he stated that the differences between the Soviets and Americans were irreconcilable. ''We [the United States] are [being] forced into a continued struggle for a free way of life that might extend over a period of many years,'' he wrote.

In March 1949, Bedell Smith turned down an offer to serve as Truman's undersecretary of state for European affairs, hoping to advance his military career further. Instead, he was assigned command of the First Army on Governor's Island, NY. Although he attained the rank of a four-star general with the assignment, he considered this a dead-end job for officers on the verge of retirement. Three times, however, he was offered the position as director of the Central Intelligence Agency (CIA), based on his experiences as ambassador in Moscow. He turned down the offer twice but told Eisenhower that since the intelligence organization had not foreseen the problems that had developed with the Communists in Korea, he could not refuse the third time.

The performance of the CIA shortly after World War II had been poor and did not improve with Bedell Smith as director. Bedell Smith had earned a reputation as an expert on Communist activities, but he endorsed the view that the Chinese would never intervene in the Korean War, based on intelligence he received from the military. When they did, United Nations forces in Korea were unprepared. Neither did the CIA accurately characterize problems in Iran, a revolution in Egypt, and coups in Latin America.

His problems in the CIA were made worse by his loathing of Communism. He hated the Soviets, and this made him intolerant of anyone seeming to accommodate the Communists. He told a Senate committee that the State Department and the CIA had been infiltrated by Communists. His statements gave critics of Truman the ability to label his administration as soft on Communism.

When Eisenhower became president, he asked Bedell Smith to be the undersecretary of state. Bedell Smith accepted out of loyalty to Eisenhower. The president, however, was aware of Bedell Smith's liabilities during peacetime and distanced himself from his former chief of staff. In addition, secretary of state John Foster Dulles saw Bedell Smith as a threat. Consequently, Bedell Smith was never promoted within the Eisenhower administration. With his health deteriorating, he resigned on October 1, 1954.

Military-Industrial Leader

Once retired from politics, Bedell Smith decided to use his connections to make money. By the end of October 1954, he was the director of a fruit company that he had given preferential treatment to as undersecretary of state while managing a Guatemalan coup that, once resolved, increased the company's profits. By 1958, in another instance of seeming conflict of interest, Bedell Smith was appointed special advisor to the secretary of state on disarmament while serving as president and chairman of the board of two weapon-manufacturing companies with Pentagon contracts. He was also vice-chairman of the American Machine and Foundry Company and director of RCA and Corning Glass. As a result, Bedell Smith became one of the first major military-industrial leaders during the Cold War.

On August 6, 1961, Bedell Smith died of a heart attack in Washington, D.C. He had amassed $2.5 million. After a simple funeral, with military honors, his body was taken to Arlington National Cemetery where he was buried.

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Aphra Behn

English poet, novelist, and playwright Aphra Behn (c. 1640-1689) was the first of her gender to earn a living as a writer in the English language.

Aphra Behn was a successful author at a time when few writers, especially if they were women, could support themselves solely through their writing. For the flourishing London stage she penned numerous plays, and found success as a novelist and poet as well—and through much of her work ran a decidedly feminist strain that challenged society's restrictions upon women of her day. For this she was scorned, and she endured criticism and even arrest at times. Another similarly free-thinking female novelist of a more recent era, Virginia Woolf, declared that ''all women together ought to let flowers fall upon the tomb of Aphra Behn,'' according to Carol Howard's essay on Behn in the *Dictionary of Literary Biography,* ''. . .for it was she who earned them the right to speak their minds.''

A Childhood in Kent

It is likely that Behn was the infant girl Eaffry Johnson, born in late 1640 according to baptismal records from the church of St. Michael's in Harbledown, a small village near Canterbury, England. This region of England, Kent, was a conservative, insular county during Behn's youth, but the English realm itself was anything but calm during her era; Behn's fortunes and alliances would be tied to the series of political crises that occurred during the seventeenth century, and her literary output drew from and even satirized the vying factions. First came a Civil War that pitted Puritans against King Charles I; the monarchy was abolished with the king's beheading in 1649. Until 1658 England was ruled by Puritan revolt leader Oliver Cromwell, and upon his death in 1658 the monarchy was restored; hence the term for the era in which Behn wrote, Restoration England.

Behn was likely the daughter of a barber and a wet-nurse, and through her mother's care for the children of local landed gentry, the Colepeppers, Behn probably had access to some educational opportunities. Literary scholars agree that Behn most likely left England as a young woman with her family in 1663 when her father was appointed to a military post in Surinam, on the northeast coast of South America. It was an arduous journey, and some evidence suggests that Behn's father did not survive the trip. In any event, Behn, her mother, and sister stayed on at the English settlement for a time until a return trip home was possible, and the experience provided the basis for her most famous literary work, *Oroonoko; or, The Royal Slave.*

Oroonoko in the Annals of English Literature

This novel, published only near the end of Behn's career in 1688, chronicles the tale of a cultivated, intelligent West African prince who speaks several European languages. He falls in love with a West Indian woman named Imoinda, who is also the lover of his grandfather, the king. Imoinda is sold into slavery, and Oroonoko is kidnapped by the English and brought to Surinam as a slave. Imoinda is also in Surinam and becomes pregnant by him. Oroonoko then leads a slave rebellion—an actual event from the era—but is captured, and falsely promised freedom for Imoinda and her unborn child. When this is rescinded, he kills her so she and his child will not fall into enemy hands, and dies by rather barbarous means in English hands at the conclusion. Some of the villains and heroes were actual names from the period, English men who held posts in Surinam before it became a Dutch colony.

Literary historians trace the development of realism in the novel back this 1688 volume. Realism is a literary style that uses real life as the basis for fiction, without idealizing it or imbuing it with a romantic bias, and it became prevalent in the nineteenth century. Behn's *Oroonoko* has also been termed groundbreaking for its depiction of the institution of slavery as cruel and inhumane, making it one of literary history's first abolitionist proclamations. Behn has been praised for her characterization of Oroonoko, a just and decent man who encounters some very cruel traits among his white enemies; critics point to him as European literature's first portrayal of the ''noble savage.''

Astrea the Spy

England's troubles with Holland played a decisive part in Behn's fortunes as a young woman. Following her return to England in 1664, she met and married a Dutch merchant by the name of Hans Behn. Though it has been hinted that her brief marriage may have been her own fiction—widows were more socially respectable than single women during her era—other sources indicate the unfortunate Hans Behn died in an outbreak of the bubonic plague that swept through London in 1665. Later, many of Behn's works satirized Dutch merchants, the cultural icons of the era when Holland was growing rich from trade and giving birth to the first class of savvy capitalists. Behn may have been well-off herself for a time, and became a favorite at the Court of Charles II for her ebullient personality and witty repartee.

But then Behn's fortunes took a turn for the worse. It appears that she suddenly became destitute—perhaps after her husband died—and in 1666 was summoned into the service of the King as an agent in the war against Holland. She went to Antwerp to renew contact with a former lover, William Scot, who was a spy in the city; Scot was an Englishman who was involved in an expatriate group who once again wanted to abolish the monarchy. Behn's mission was to get him to switch sides, and to send reports on behalf

of Charles II back to England in invisible ink using the code name ''Astrea.'' During her work as an infiltrator Behn learned of plans to annihilate the English fleet in the Thames and, in June of 1667, Dutch naval forces did so. Yet her English spymasters left her virtually abandoned in a foreign enemy nation with no money—for a woman in the seventeenth century, this necessitated a very distressing and extreme crisis. She probably borrowed a sum, managed to return to England, and still was unremunerated by Charles II. Her numerous pleading letters, which still survive, were met with silence. She landed in debtor's prison in 1668, but at this point someone paid her debt and she was released.

Writing as a Profession

It was at this juncture that Behn resolved to support herself. She moved to London, and took up writing in earnest—not a revolutionary act at the time for a woman, but to expect to make a living at it certainly was. In Behn's day, a woman possessed no assets, could not enter into contracts herself, and was essentially powerless. Financial support came from a woman's father, and then her husband. Some well-born women escaped such strictures by becoming mistresses; others did so by entering a convent. The Restoration was a somewhat debauched period in English history, however, and its libertine ways were well-documented. Behn's ambitions coincided with the revival of the London stage; the Civil War had darkened the city's already-famed theaters in the 1640s and the London plague further shuttered them, but as England regained stability Charles II re-instituted the two main companies. Behn began writing for one of them, Duke's Company at Dorset Garden, and her first play was produced in September of 1670. *The Forc'd Marriage; or, The Jealous Bridegroom* ran for six nights, a successful run, since playwrights usually went unpaid until the third evening's box-office take. The plot concerned a romantic comedy of errors, which was standard fare for the day.

Behn would pen a number of works for the stage over the next dozen years. Most were lighthearted tales of thwarted love and cavalier seduction. These included *The Amorous Prince; or, The Curious Husband* (1671); *The Dutch Lover* (1673), with its vicious caricature of a Dutch merchant; *Abdelazer; or, The Moor's Revenge* (1676); and her most successful play, *The Rover; or, the Banish'd Cavaliers.* This 1677 work is centered around an English regiment living in exile in Italy during the Cromwell era; one of its officers, Willmore, is the ''rover'' of the title, a libidinous sort for whom Behn seemed to have modeled on the similarly randy Charles II.

Found Fodder in Restoration Foibles

One of her final plays, *The Roundheads; or, The Good Old Cause,* was produced in 1682 and achieved notoriety for the way in which Behn's pen ridiculed a faction of republican parliamentarians. But Behn's strong opinions landed her in trouble that same year when she was arrested for writing a polemic on the Duke of Monmouth, Charles II's illegitimate son and claimant to the throne. This also coincided with a merging of London's two main theaters and a subsequent decline of the medium. Behn then turned to writing novels. One of her best-known works was published in three volumes between 1684 and 1687, and was based on an actual scandal of the time. *Love-Letters Between a Nobleman and His Sister* was a thinly-disguised fictional treatment of the antics of one Lord Grey, who in 1682 eloped with his wife's sister; Grey was a Whig, or anti-monarchist, and would go on to play a real-life role in other political machinations between the throne and Parliament.

Behn's other novels include *The Lucky Chance; or, An Alderman's Bargain* (1686); a 1688 tale of a clever and remorseless woman serving as a spy in Holland, *The Fair Jilt; or, The History of Prince Tarquin and Miranda;* and *The History of the Nun; or, The Fair Vow-Breaker* from the same year. This last work was Behn's fictional saga of Isabella, who breaks her vow of chastity, marries two men, and in the end slays them both. In the twilight years of her brief career, Behn earned a living from Latin and French translations, and also penned versions of *Aesop's Fables* and poetry—some of which was quite racy. Yet she still struggled financially, and historians surmise that her lack of funds forced her to submit to substandard medical care when her health began to decline, which only worsened the situation. During the winter of 1683-1684, she was involved in a carriage accident, and also may have been plagued by arthritic joints; from some of her letters it can be inferred that she was also suffering from some sort of serious illness that may have been syphilis.

Behn died on April 16, 1689. She was buried in the cloisters at Westminster Abbey, and her admirers paid for a tombstone with an epitaph that read: ''Here lies a proof that wit can never be/Defence enough against mortality,'' which she probably penned herself. Behn's literary reputation then sunk into obscurity for the next few centuries, and in England's Victorian era she was vilified. In 1871 a collection of her works, *Plays, Histories, and Novels of the Ingenious Mrs. Aphra Behn,* appeared in print, and the *Saturday Review,* a leading London periodical of the time, condemned it as a sordid assemblage. The reviewer noted that any person curious about the forgotten Behn and her infamous works will ''find it all here, as rank and feculent as when first produced.'' It was not until well into the twentieth century that literary scholarship restored Behn's contribution to English letters. ''Aphra Behn is worth reading,'' wrote her 1968 biographer Frederick M. Link, ''not because she ends or begins an era, or contributes significantly to the development of a literary genre or to the progress of an idea, but because she is an entertaining craftsman whose life and work reflect nearly every facet of a brilliant period in English literary history.''

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Ben & Jerry

Both born in Brooklyn, New York, Bennett Cohen (born 1951) and Jerry Greenfield (born 1951) were lifelong friends who would go on to establish one of the most successful American ice cream brands of all time—Ben & Jerry's Homemade.

Bennett Cohen and Jerry Greenfield established Ben & Jerry's Homemade, a popular American ice cream brand. Yet Ben & Jerry's Homemade evolved into more than just a company producing such premium offerings as Holy Cannoli! and New York Super Fudge Chunk—its founders who had inadvertently become business moguls realized they were indeed swimming in shark-infested waters. Cohen and Greenfield's struggle to adapt their own Sixties-era personal values—the ideas of tolerance, of giving back to the community, and respect for the individual—has not been an easy one at times for the reluctant executives, but one that has consistently landed their company on lists of the most employee-friendly workplaces in the United States.

The Ben & Jerry's Homemade ice cream empire that gained a national cult following during the 1980s had its origins in a suburban New York junior high school. The families of Bennett Cohen and Jerry Greenfield were each refugees from Brooklyn. The boys met in the gym class at their Merrick, Long Island, school in the early 1960s. It was a friendship, both would later joke, based on their mutual status as misfits—the overweight kids who were forced to run track. They remained friends though high school and both graduated from Merrick's Calhoun High in the late 1960s.

Cohen then enrolled in Colgate University, but uninspired by college life, he dropped out in his sophomore year. However, during his high school years, Cohen had driven an ice-cream truck in the suburban idylls of Long Island, and it was a mission he now happily returned to since he needed work. He began taking unusual college courses that reflected his interests—pottery and jewelry-making, for instance, and over the next few years held a series of equally unusual jobs. These included a stint in the emergency room of New York City's notorious Bellevue Hospital and another as a Pinkerton guard at the Saratoga Raceway.

Greenfield had spent his college years in Ohio, and the pair lost contact for a while. A National Merit Scholar in high school, Greenfield had hoped to become a doctor. He studied pre-med at Oberlin College but was rejected when he applied to medical school. He moved back to New York City and took a job as a lab technician, grinding up cow hearts inside test tubes in a research facility. At that time, he shared an apartment with Cohen on East 10th Street. Greenfield again applied to medical school but was rejected again. From 1974 to 1976 he lived in North Carolina with his future wife, Elizabeth, and upon his return found Ben in Saratoga Springs, New York, where he worked as an art therapist at a center for emotionally disturbed children. Reviving an old dream of beginning their own food enterprise together, the duo signed up for a correspondence course in ice-cream-making from Pennsylvania State University.

Ben Cohen (left) and Jerry Greenfield (right)

Ben and Jerry received ''A''s in the $5 course (it was an open-book exam), and forged ahead with their plan to open their own ice-cream parlor. Since Saratoga Springs already had one, they packed up and moved to an old gas station in Burlington, Vermont, a college town they both liked. They used their savings—a combined $8,000—and borrowed another $4,000 to open ''Ben & Jerry's Scoop Shop'' in May of 1978. It was an immediate success and soon a favorite spot in Burlington. Greenfield made most of the ice cream, while Cohen handled all the other aspects of the operation. From the start, they began developing their own wild flavors—inspired by the ice cream, cookie, and candy concoctions Cohen used to mix up as a kid—and gained a cult following that soon began to spread outside Burlington.

Ben and Jerry's ice-cream enterprise became known for its instigation of fun, community-oriented projects. A free outdoor movie night was one such event, along with giving away free cones on the anniversary of their store's opening. Though their civic spirit was in the right place, Cohen and Greenfield did not quite grasp the profit-and-loss part of running a business. They eventually hired a successful Burlington nightclub entrepreneur, Fred ''Chico'' Lager, to take

control of the books, deal with suppliers, and forge ahead with expansion plans.

By 1980, Cohen and Greenfield had found an old spool and bobbin mill to rent as a home for their larger-scale ice cream production and packing operations. A distributorship route was set up to deliver to grocery and small family-owned specialty stores in the region. Cohen became the designated delivery person and carted the frozen goods in the back of his Volkswagen station wagon. In 1981, the cult following surrounding their exquisitely rich, addictive flavors—such as Heath Bar Crunch and Dastardly Mash—achieved mainstream approval when Time began a cover story on ice cream with an opening sentence stating that Ben & Jerry's was the best in the world.

Over the next few years, the Ben & Jerry's Homemade company began opening franchises elsewhere in New England, and gained a wider distribution in stores. But the pressures of running what had become an extremely profitable, ever-expanding ice-cream empire were taking their toll on the founders, who were anything but profit-oriented, executive types. For a time, Greenfield left the day-to-day business, moving to Arizona with Elizabeth as she pursued a graduate degree. He returned in 1985, not long after Cohen had put the company on the market—he was also uncomfortable with the changes that running a successful business had forced upon his beliefs—but then changed his mind and decided to keep it.

That year marked a turning point for Cohen and Greenfield. With a new sense of mission, they vowed to adapt their business to suit their philosophies—rather than letting their business concerns dictate their ideology. This was partially accomplished by the establishment of the Ben & Jerry Foundation, which received 7.5 percent of the ice cream company's pre-tax profits and then donated them to the community through various charitable organizations. Long known as friendly, concerned bosses, the duo tried to enshrine such attitudes into company policy. To work at a Ben & Jerry's outlet or plant was to become part of a team, where each individual was valued. Respect for employees took a far greater precedence than any corporate or profit-oriented concerns.

Such a liberal spirit, combined with the overwhelming success of the actual Ben & Jerry product, earned the company an enemy—food giant Pillsbury, which owned the Haagen-Dazs premium ice cream brand. Haagen-Dazs had achieved success in many markets, but its primary competition was the Ben & Jerry brand. Pillsbury attempted, via legal channels, to stop Ben & Jerry ice cream outlets from opening near theirs, and also forced Ben & Jerry's to file suit against them when Pillsbury put pressure on outside suppliers who sold to both companies. Reflecting upon their own anti-corporate spirit, Ben & Jerry's launched a media offensive centered around the slogan. ''What's the Doughboy Afraid Of?,'' in reference to the Pillsbury's cuddly emblem.

By 1986, Cohen and Greenfield's business was reporting sales of $20 million annually. New flavors attracted more Ben & Jerry devotees every year, and some of the additions to the roster were suggestions sent in to the company. Cherry Garcia, for example, was a fruity homage to the Grateful Dead lead singer Jerry Garcia that had come from two followers of the band; New York Super Fudge Chunk had been the idea of a chocaholic New York writer. Meanwhile, the founders continued to concentrate much of their energies on setting an example of giving back to the community—in this case, the global community. For some ingredients—cashews from Brazil, blueberries from Maine—the company began a policy of purchasing from indigenous peoples and paying a fair rate. Closer to home, a ''Partnershop'' with a Harlem shelter for homeless men opened in 1992; the ice cream shop is staffed by residents and the shelter receives 75 percent of the store's profits.

Another example of such commitment to their ideals was the Ben & Jerry Foundation's ''1 percent for Peace'' drive. This was a non-profit organization that actively worked to redirect one percent of the United States military budget to life-improving—not life-taking—goals. Their Peace Pops, introduced that same year, served as a marketing tool for the foundation, providing information on the 1 percent for Peace campaign and directing the interested toward action. A voter registration drive and taking on the sponsorship for the failing counterculture staple, Rhode Island's Newport Jazz Festival, were other typical Ben & Jerry corporate activities during this era.

In 1988, Cohen and Greenfield received the Corporate Giving Award from the Council on Economic Priorities for their Ben & Jerry Foundation. That same year, the iconoclastic pair was named Small Business Leaders of the Year by President Ronald Reagan and attended an award ceremony at the White House. Over the next few years, as their business suffered the ups and downs of market demand—a diet-conscious public had begun to eschew premium ice cream for lowfat versions or frozen yogurt—Ben & Jerry's Homemade continued to back their philosophies with concrete actions. In one 1991 episode derided by the mainstream business periodical *Fortune,* they paid above-market prices to their local milk suppliers after cutbacks in a federal dairy-subsidy program caused market prices to drop severely. This had brought some hardship to many small dairy farmers—Vermont's among them—but instead of profiting from the decline, Ben & Jerry's Homemade made a decision to show explicit support for small, people-oriented businesses like their own.

In 1992 Ben & Jerry's Homemade was awarded the Optimas ''Quality of Life'' Award from *Personnel Journal* for growing into a company that had created an unusually nurturing workplace. High wages and excellent benefits consistently landed the company on lists of the best companies in America at which to work. At the production plant and offices, workers are subject to an unusual corporate entity initiated by Greenfield known as the ''Joy Gang.'' This group is made up of employees whose mission is to inject a bit of zaniness into the workday on a random basis through such actions as prizes or a surprise party for the late shift at the plant.

Ben & Jerry's 700 employees also enjoy on-site daycare, a health club, and a generous profit-sharing plan. Since 1989, the company also offers benefits to domestic partners and management is encouraged to dress as casual

as plant employees. On one occasion, a slowdown dictated a three-month hiatus for one shift at the plant; instead of laying off the workers, Ben & Jerry's kept them on the payroll to do odd jobs, as well as community service ventures such as painting the town's fire hydrants and winterizing the homes of senior citizens. It is also policy to allow employees paid time off to do volunteer work, and perhaps best of all, each is allowed to take home three free pints a day of the company product.

Cohen and Greenfield's innovations in what they call ''values-led'' capitalism has also earned them praise for their early efforts at recycling at their facilities, a mission also encouraged on their packaging. Their idea of ''caring capitalism,'' Greenfield explained in an interview with *USA Today'* s Ellen Neuborne, means a plan ''where you consider effects on the community alongside products and profits.'' The pair has penned a book on this theme—*Ben & Jerry's Double Dip: Lead with Your Values and Make Money, Too,* published in 1997.

Cohen resigned as chief executive officer (CEO) in June of 1994, but remains chair of the board and invents new ice cream flavors. To replace him, Ben & Jerry's launched a well-publicized campaign called ''Yo! I Want to be CEO!'' The interested were invited to send a postcard telling why they would make an ideal executive leader of Ben & Jerry's Homemade. They eventually settled on a rather traditional corporate chief discovered through an executive-search firm.

Greenfield remains vice-chair of the board and director of mobile promotions. He and Cohen own 42 percent of the Ben & Jerry voting stock and devote much of their time to an organization called Businesses for Social Responsibility, of which Cohen is a founding member. ''It's ironic that when we started, [naysayers] said all our social concerns would be our undoing,'' Greenfield told in *USA Today'*s Neuborne. ''Now everyone agrees it works, and we made the business work. Now they say it's just a way to hype ice cream. It's a journey.''

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http://www.benjerry.com □

Milton Berle

American comedian Milton Berle (born 1908), known as ''Mr. Television,'' has given the world a rich entertainment legacy stretching from the days of vaudeville to radio and television.

Few actors and entertainers have contributed as much to as many facets—or entire eras—of show business as Milton Berle. In a life that has filled most of the twentieth century and a career that has spanned over 80 years, Berle applied his enormous energy and talent to every area of show business except burlesque. Never afraid of change, he took professional risks that other stars avoided. Acknowledging his accomplishments is to chronicle the evolution of entertainment, particularly comedy in twentieth century America. His career began as a child actor in silent movies and plays on the stage, and proceeded to vaudeville and night clubs where he developed an original style that made his name in comedy. Known as ''Mr. Television,'' Berle is credited for bringing entertainment into the living rooms of America, and doing more than any other single person to make television the medium of choice. By the 1930s his star status was well established, but the advent of television and his launch of *Texaco Star Theater* in 1948, TV's first hit show, catapulted him into show business history and onto the covers of *Time* and *Newsweek* magazines. By 1949, Berle was embedded into the minds of several generations, and well on his way to becoming a household name as ''Uncle Miltie.'' He received one of the first Emmy Awards ever given for starring in NBC's *Texaco Star Theater* (1948), was the first person to be inducted to the Television Hall of Fame (1984), the first inductee into the Comedy Hall

of Fame (1992), and the first to receive a Lifetime Achievement Award from the New York Television Academy (1996).

Mama's Boy

Even as a young child, Berle was a natural entertainer. Moses and Sarah Berlinger welcomed their fourth child on July 12, 1908, and by the age of six he was winning Charlie Chaplin contests. The talent that didn't come naturally was cultivated by his mother, who became his most ardent supporter. Thanks to her efforts, he had had bit parts in over 50 silent films before he was eight, appearing with many stars of the time including Mary Pickford, Douglas Fairbanks, and Charlie Chaplin.

When the movie business moved west, Berle's mother found work for him in vaudeville kiddie acts—partly out of necessity, and partly to encourage him. Health problems kept his father from working full time in the painting business, and Berle contributed to the family's finances. Berle remembered those early years in a 1996 interview with *Broadcasting & Cable* magazine: ''She was the backbone of my career. She forged me and worked on me like a son of a gun. Every place I ever appeared—whether it was vaudeville, theaters, nightclubs or TV—she was in the audience being a one-woman flack for me.'' In fact, her loud laugh and applause at strategic points in the act became part of the act itself.

At the age of 12, Berle made his debut on the legitimate stage in *Floradora,* and by 16 he was a veteran of vaudeville. According to an interview with John Hughes for the *Orange County Register,* he also had an eye for the good life, and smoked his first cigar in 1920 at the tender age of 12. It wasn't long before he started his own vaudeville group and became master of ceremonies. By his own admission, he was ''a smart ass kid, insulting audiences with one liners, such as 'I never liked you and I always will.''' However flip he was on stage, there was never a question about his dedication to perfecting the art of comedy. While other boys his age were collecting baseball cards and thinking about girls, Berle was collecting joke books and honing his craft. But he also pirated other comedians' material so shamelessly that he was called the ''Thief of Badgags,'' according to *Mr. Showbiz.*

Celebrity

Berle worked tirelessly at becoming a master of timing. Some called him a scholar of comedy. He was known as a brash young comic, with a very physical style of humor that included dressing in drag—a trademark ''shtick'' that stayed with him throughout his career.

In a 1994 documentary produced by the Arts & Entertainment network, Berle talked about patterning himself after one of the great comics of his day, Ted Healy. ''He was flattered that I imitated him, and took me aside and said, 'There's no such thing as an old joke. If you haven't heard it before, it's new.''' Thus, Berle felt justified in using other comedians' material, believing that all jokes are public domain.

The mother-son duo was a hit on the vaudeville circuit, with Berle on stage and mom in the audience prompting laughter when she felt a lull. Success followed him wherever he plied his craft: on Broadway as a popular master of ceremonies introducing variety acts, in night clubs around the country with stand up routines, in starring roles with the Ziegfeld Follies, and in Hollywood motion pictures in the 1930s and 1940s. Radio was the least successful of all his ventures. Although he performed on radio, he never enjoyed the same success there. His style was too visual—the raised eyebrow, turned head, a wink, a tap of the ever-present cigar (''cigaahhhhh'' as Berle would say)—to be conveyed entirely through voice and innuendo.

Berle's career came first, and his personal life suffered as a result. His first marriage to a show girl, Joyce Matthews was stormy. They married in 1941, divorced, remarried, and divorced again in 1947. Berle was obsessed with getting bigger audiences, and compared himself to other comedians who were attracting big audiences on radio. Apparently, money was not enough, as it was widely known that Berle was one of the most highly paid comedians in the business. He was always ready to try something new, and in 1948 went to Chicago to do one of the first experimental television programs.

The King of Television

With the advent of television, the entertainment world underwent a seismic change, which presented a great opportunity for those willing to take a chance. Berle, along with a few other comedians, took turns hosting the *Texaco Star Theater* during its debut. This show was fast, funny, visual, and live—the perfect showcase for Berle's style of comedy. According to *Variety,* ''The fifties is known as the Golden Age of Television in large part because of the variety shows which dominated the early part of the decade. . . . They were just vaudeville on TV.'' Berle became television's first big star, leading NBC to dub him ''Mr. Television.''

He got into every aspect of the show, writing, producing, and directing. He could be a tough taskmaster, but his perfectionist tendencies paid off—ratings of *Texaco Star Theater* and *Kraft Music Hall* soared so high that NBC signed him to a 30-year ''lifetime'' contract in 1951, which paid $100,000 a year, whether he worked or not. Many in the industry credited Berle with television's success because he was able to attract major sponsors. Some even felt he was responsible for selling television sets. Within one season the number of sets in the country increased from 500,000 to one million.

Berle had the country's attention—young and old alike—which is how he inadvertently acquired another nickname, ''Uncle Miltie.'' In an interview with *Hollywood Online,* he explained how he acquired the dubious title: ''I received a lot of complaints from parents who wrote and told me that their kids wouldn't go to sleep until our show was over. So I went on the air and told all the children watching to 'listen to their Uncle Miltie and go to bed right after the show.' The next day I was in a parade in Boston and a couple of workmen in hard hats yelled, 'Hi, Uncle Miltie.' I had no idea when I first used it that the name would stick.''

Over the years Berle was romantically linked to several of Hollywood's leading ladies, including Lucille Ball and Veronica Lake. The love of his life, however, was Hollywood publicist Ruth Cosgrove, whom he married in 1953. They were devoted to each other for almost 40 years, until she died of cancer.

Berle was the first star to take a risk on TV, but his success led to strong competition. By the mid-fifties, the public's tastes had changed, preferring musical comedies and westerns to variety shows. As television audiences grew, Berle's ratings began to decline, and in 1956 the show was canceled. Berle then concentrated on dramatic acting, appearing in scores of films and made for TV movies, including *It's a Mad Mad Mad Mad World* (1963); *The Oscar* (1965); *Where Angels Go, Trouble Follows* (1968); and *Seven in Darkness* (1970).

In an interview for *Hollywood Online,* Berle described what it takes to succeed as a performer, especially as a comedian: ''You have to be a good actor. There's a difference between being a comic and a comedian. A comic is a guy who says funny things and a comedian is a guy who says things funny, and he has a style and point of view that will last much longer.''

Berle's acting career continued well into the 1990s. He remarried; and, with his third wife, Lorna Adams, launched a magazine named *Milton.* A tribute to indulgence, the magazine's motto is: ''We Drink. We Smoke. We Gamble,'' and includes articles such as ''How to Play Craps Without Looking Like a Dork.''

Comedy's Elder Statesman

Often called a living legend, Berle's career has spanned most of the twentieth century. Along the way he has collected over six million jokes and has been loved by several generations. He has also repaid his mother's gift of mentoring by coaching and helping others get started in the business.

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Bernardo Bertolucci

Bernardo Bertolucci (born 1940), director of *Last Tango in Paris* and *The Last Emperor,* is considered one of the modern masters of international filmmaking.

The grandchild of a revolutionary who grew up loving the fine arts and literature, Bernardo Bertolucci revolutionized the art of cinema with his frank films about politics and sexuality. The Italian director has made some of the landmark films of the modern era, earning international recognition and industry accolades along the way. He has worked with some of the finest actors in the world, including Marlon Brando, Gerard Depardieu, and Robert De Niro. Bertolucci's films have ranged from the exquisitely personal to the grand epic, but he has always kept his political and philosophical concerns front and center in his work. His resume of achievements includes multiple Academy Award nominations and a Best Director statuette for his 1987 masterpiece *The Last Emperor.*

Life of Leisure

Bertolucci was born on March 16, 1940 in Parma, Italy. His lineage was one of intellectual curiosity and radical politics. His maternal grandfather was an Italian revolutionary forced into exile in Australia. His mother, Ninetta, worked as a teacher. His father, Attilio Bertolucci, wrote poetry and taught art history. Bertolucci also had a younger brother, Giuseppe. The family lived in a large house filled with books and staffed by dedicated servants. Bertolucci enjoyed a very privileged upbringing that allowed him to pursue his artistic and intellectual interests.

At an early age, Bertolucci developed an interest in cinema. His father wrote a film column for a prominent newspaper. On many days Bertolucci would accompany him to see the latest releases. Since these trips often involved traveling to the big city, Bertolucci began to associate movies with the strangeness and wonder of urban life. Later on in his childhood, the family moved to Rome.

Begins Making Movies

When Bertolucci graduated from high school, he received a 16-millimeter camera for a present. He used it to make his first short films, using his brother and cousins as actors. He enrolled at the university in Rome and began studying modern literature. Besides filmmaking, his major passion during this period was writing poetry. In 1962, his first collection of poems, *In Search of Mystery* was awarded the Viareggio Prize. Encouraging Bertolucci in both his poetry and filmmaking was Pier Paolo Pasolini, a famous Italian director who also wrote poetry. Pasolini became a mentor to the young Bertolucci. He gave him the position of assistant director on his film *Accattone* (1961). Working with the great director convinced Bertolucci that filmmaking could be a kind of poetry in itself. He soon left Rome University to concentrate on a filmmaking career. ''I had to find my own language,'' he told *Time.* ''That language was cinema.''

In 1962, Bertolucci directed his first feature, *La commare secca (The Grim Reaper).* The dark murder story was filmed on location with a cast of amateurs. It received

mixed reviews, though many critics saw potential in the young director. Bertolucci's next effort came two years later. *Prima della rivoluzione (Before the Revolution)* (1964) was a love story set against political developments in contemporary Parma. Reviewers likened it to the works of great directors like Orson Welles, Jean-Luc Godard, and Luigi Visconti. It was given the young critics' award and the Prix Max Ophuls at the 1964 Cannes Film Festival.

Artistic and Political Growth

Critical acclaim did not make it any easier for Bertolucci to get the financial backing to make his films. During the mid-1960s, he worked for the Shell Oil Company making documentaries about the petroleum industry. He contributed to other people's films and wrote scripts in this period as well. It took until 1968 for him to direct another full-length feature. *Partner* concerns a man with an evil twin, and is based on the works of Edgar Allen Poe and Fyodor Dostoyevsky. That same year, Bertolucci joined the Communist Party. He went through a period of soul-searching that included psychoanalysis.

Now committed to the Marxist ideology, Bertolucci made his most political film yet, *Il conformista (The Conformist).* The movie concerns a decadent intellectual who is lured into the Fascist movement during the 1930s. Bertolucci's script received an Academy award nomination for Best Adapted Screenplay, and he was widely hailed as a filmmaker of international importance.

Cinematic Master

Bertolucci's next feature, *Ultimo tango a Parigi (Last Tango in Paris)* (1972) cemented his reputation as an international master. The controversial picture starred Marlon Brando as a lonely man grieving for his late wife who has a passionate affair with a young Parisian woman, played by Maria Schneider. The movie's sex scenes were quite graphic for the time, and it was dismissed as obscene by some. But most critics found it riveting and honest in its depiction of contemporary relationships. It became on of the most talked-about films of the year and earned Bertolucci an Academy Award nomination for Best Director.

In the wake of the success of *Last Tango in Paris,* Bertolucci made a very different film. The 1977 release, *1900*, was a sweeping epic that spanned over 40 years of Italian history. It came in at over five hours and featured an international cast that included Robert DeNiro and Gerard Depardieu. The film was cut by over an hour when it was released in America, however, which enraged Bertolucci to no end. In 1991, the ''restored'' original version was finally released to American theaters.

In 1978, Bertolucci married Clare Peploe, an English woman whom he had been seeing since 1973. She collaborated with him on the script for his next film, *La Luna* (1979), which starred Jill Clayburgh as a woman who has an incestuous relationship with her son. The movie received mostly poor reviews and failed at the box office. Returning to Italian subjects, Bertolucci next made *La tragedia di un uomo ridiculo (The Tragedy of a Ridiculous Man)* (1981). A ''small'' movie about the kidnapping of a cheesemaker's son, it got a mixed critical reception and was largely ignored by audiences.

Gains Academy Recognition

Bertolucci scored a major hit by returning to the grand scale with *The Last Emperor* (1987), the epic story of Pu Yi, the last emperor of China. In the film, based on Pu Yi's autobiography, the child ruler survives court intrigues, Japanese invasion, and Communist revolution to end up a gardener in Peking. The film was shot on location in the People's Republic of China and immediately restored Bertolucci's international reputation. When it was nominated for multiple Academy Awards, Bertolucci could barely contain his excitement. ''I got colitis, my heart began beating fast, I even started smoking again,'' he told *Time.*

The Last Emperor won the Academy Award for Best Picture, as well as eight others, with Bertolucci taking the prize for Best Director. In accepting his prize, Bertolucci tweaked Hollywood by referring to it as ''the big nipple.'' ''I wanted to say that I was overwhelmed by this gratification,'' he later explained to *Time,* ''which poured forth like milk.''

Films in the 1990s

Bertolucci moved into a new decade with his next release, *The Sheltering Sky,* about the collision between western and non-western cultures. The film was well cast and boasted some beautiful desert scenery, but critics found it a poor adaptation of Paul Bowles' novel. His 1994 feature *Little Buddha* starred teen heart throb Keanu Reeves as an ancient prince on a quest for meaning. *Stealing Beauty* (1996) was a more intimate film, about a 19-year-old American, played by Liv Tyler, who undergoes her rite of passage into adulthood at the Tuscany, Italy home of her dead mother's friends.

In 1988, Bertolucci told *Time* that he remains true to his radical convictions. He still votes Communist, he reported, and remains leery of the ''Hollywood'' lifestyle despite the freedom his success has given him. ''Nothing has really changed,'' he remarked. ''My movies are too risky. But it gives me a feeling of being more secure.''

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Paul Biya

Considered to be a worldly and educated man, Paul Biya (born 1933) served Cameroon in many positions as a career bureaucrat. When he became presi-

dent of his west Africa nation in 1982, he acted to create a more efficient government. Over time however, many critics believe Biya's rule has become repressive and ineffective.

Paul Biya was born in 1933 in the southern Cameroonian village of Mvomeka'a. His parents were not wealthy, but his small village was a surprising springboard for his accomplishments. At age 7 his parents sent him to the Catholic mission at Ndem, approximately 30 miles from his home. One of Biya's French tutors there found his work excellent, and determined that Biya should become a priest. At age fourteen he was admitted to Edea and Akono Junior Seminaries, run by the Saint Esprit fathers. His future was brightened further when he gained admission to the Lycee General Leclerc in Yaounde, Cameroon's capital; Lycee Leclerc is French Cameroon's most prestigious high school. At the Lycee, Biya studied Latin, Greek, and philosophy.

Biya's excellent work in secondary school allowed him to study at the University of Paris, where he focused on law and political science. He received his law degree in 1960. After graduation, Biya lived in France and studied public law at the Institute of Overseas Studies. In 1962, when Biya returned to Cameroon, he did so at a historic point in his nation's history. That turning point for Cameroon would provide opportunities and difficulties for Biya in the coming years.

Division Between North and South

To understand the challenges facing Cameroon, it is important to know its history. The Republic of Cameroon was once a German protectorate. In 1916, France and the United Kingdom (U.K.) came to rule over it. The colonial rule continued even after the creation of the League of Nations, a precursor to the United Nations: In 1922, the League allowed France and the U.K. to rule the segments of Cameroon that were then under their control.

Thus it happened that the nation was divided, north from south, French from British. Although those nations no longer rule over the country, the division is still a real one in a country split by language—French and British—and by religion—Muslim and Christian.

On January 1, 1960, the French part of the country achieved independence from French rule. Named as its first president was Ahmadou Ahidjo, a Muslim from the north. The English section also gained independence on October 1, 1961; part of the British zone voted to join neighboring Nigeria, and part voted to join the former French zone. The reconfigured nation had become the Federal Republic of Cameroon.

This was the nation to which Biya returned in 1962. He was put in charge of the Department of Foreign Development Aid. That position reported directly to President Ahidjo, and also gave the young Biya experience in money matters on an international scale.

Worked Closely by President's Side

Biya's relationship with the president was a fascinating one, and would define much about Biya's future. Over time, Ahidjo became Biya's political mentor, and the men became very close. Their backgrounds, and even their personalities, were very different, however. Ahidjo had worked as a telephone operator before becoming president, and he had only an elementary school education. Although Biya came from humble beginnings, he was highly educated and enjoyed classical music and tennis. Despite these differences, Biya became a loyal follower of the president.

Under Ahidjo, Biya held a number of positions. He worked as chief of the cabinet, secretary general of the presidency, and minister of state, Cameroon's highest-ranking minister. In 1975, Ahidjo chose him as prime minister, a position Biya held until 1982. According to the Cameroonian constitution, this made Biya Ahidjo's legal successor.

At that time, Cameroon had a single-party government. Biya also achieved success in the party, the Cameroon National Union (CNU). His skill at party politics would prove invaluable to him later, as he jockeyed for position with Ahidjo, who served as head of the party as well as president.

Assumed Presidency

The events of November 6, 1982, are still debated by historians. On that day, President Ahidjo, citing health concerns, resigned as president. As was required by the constitution, he handed over the presidency to Biya. The action

stunned the nation; Biya was largely unknown to the populace, and he was untried as a head of state.

It appears that Ahidjo expected that he would remain firmly in control of the country after his resignation. He, like many, believed the party head position to be superior to that of president. The CNU, as the only party, set policy for all government actions; the president was expected merely to carry out the directives.

Biya's initial actions as president confirmed this view. Soon, however, the historic rivalry and tension between north and south caused him to shift gears. When he discovered that the bureaucrats from the north would not follow his lead and his orders, he began to replace some of Ahidjo's ministers and closest aides—many of whom were northerners—with men loyal to him, often southerners.

Strengthened His Power

Two coup attempts also strengthened Biya's control. In August 1983 a coup attempt was seen as an effort by Ahidjo to regain power and influence. This failed coup resulted in Ahidjo's forced resignation from the party chairmanship and his exile to France. The more deadly coup occurred in April 1984, when members of the presidential guard loyal to Ahidjo tried to capture the palace. After three days of fighting the rebels were defeated. Ahidjo, living in France, was again officially accused of plotting the attack.

While these plots were hatched and coming undone, Biya's star was rising. In September 1983, he was elected president of the CNU; he abolished that party and established the Cameroon People's Democratic Movement, or CPDM. And on January 14, 1984, he was reelected to be Cameroon's president. Flush with success, he made the puzzling promise that there would from then on be more democracy within the party, but that no opposition could be admitted. However, repression, not democracy, has been the hallmark of his administration.

Despite the contradiction, hopes were high after Biya's election. The economy was booming, and his focus on appointments based on merit rather than on cronyism suggested a turning point for the country. As Howard French wrote in the *New York Times,* ''Western investors briefly considered Cameroon, rich in natural resources, to be Central Africa's promised land.''

Biya's rule had some successes. Later elections showed that he allowed more choice of candidates within the one party. In 1986, Cameroon resumed diplomatic relations with Israel, relations that had broken down after the 1973 Middle East war; Cameroon was only the fourth black African state to do so. And in 1987, a visit to Cameroon by the Nigerian president improved relations with that neighboring country, historically soured by border clashes.

Biya's rule has been dogged by a number of problems. One was a severe economic crisis that began in 1984 and that continued for years. When the price of oil on the world market collapsed, the prices for Cameroon's main crops—cocoa, cotton, coffee, and palm oil— also dropped. Oil is Cameroon's main export, and accounted for about 35% of the budget. Beginning in 1987, Cameroon's economy shrunk for nine consecutive years; some modest growth was evident in 1996.

Also problematic was a large and ineffectual government work force. Biya reduced the budget, throwing many employees out of work. In 1988, Biya agreed to accept loans from the International Monetary Fund. Although the infusion of cash aided the economy, its austerity demands were severe for the poor population.

Ruled Through Repression and Human Rights Violations

Perhaps most characteristic of Biya's presidency is its repressive nature. This was nowhere more evident than in the first multiparty elections to be held in Cameroon. In the late 1980s, a movement was sweeping Africa to allow candidates from more than just the official government parties. Biya resisted the movement, but finally allowed multiparty elections by mid-1990. The presidential election of 1992, however, was a shambles as an exercise in democracy. Most historians believe that Biya was defeated in that election by opposition leader John Fru Ndi. However, Biya had himself declared the winner.

Following the election, Biya declared a state of emergency to combat demonstrations. Large-scale arrests of opposition supporters occurred. Amnesty International recorded numerous instances of illegal arrests, torture, and death at the hands of Cameroonian police. In September of 1997, Amnesty International commented, ''Fundamental human rights are persistently violated in Cameroon.''

Oddly, it appears that the multiparty elections, which Biya initially opposed, have the power to revive his sagging presidency. Writing for *Africa Report,* Mark Huband noted the ironic phenomenon: ''Biya and other repressive African leaders are becoming rejuvenated with their claimed electoral successes. With enormous confidence, the dictators are bouncing back.''

Biya's ability to manipulate public information continued throughout the 1997 presidential election. As the election approached, Biya's government refused to allow the creation of an independent body to organize and monitor the elections. As a result, the three main opposition leaders, including Fru Ndi, opted to boycott the vote, ''rather than participate in what they and many Cameroonians considered a charade,'' according to Howard French in the *New York Times.*

The ultimate result of Biya's repressive regime cannot be predicted, but popular unrest is growing. A reporter for *The Economist* wrote ''Anti-government feeling, spurred by corruption, extortion and brutality, is widespread.'' By apparently manipulating the electoral process fraudulently, Biya's administration has blocked the only avenue to peaceful political change. One Cameroonian told the *New York Times* that Biya has built his power base exclusively around his own ethnic group, and that he has mismanaged the economy: ''All of the ingredients are now in place for a civil war,'' said the citizen.

Certainly, the authoritarian political structures in Cameroon were inherited by Biya; they were not entirely created

by him. Historian Mark DeLancey has noted that the authoritarianism Biya inherited was so strong that Cameroonians, while dismayed with Biya's slow pace toward open democracy, also criticize him for his inability to take charge and face opposition. The heritage of repression has been a difficult one to overcome, both for Cameroon and for its leader.

Biya had one child with his first wife, the former Jeanne Atyam. After his wife died, he remarried. The material benefits of authoritarianism have been great for Biya. The *New York Times* in 1997 reported estimates of Biya's private fortune as $75 million. This amount reportedly is in addition to two presidential Boeing 747s, two massive homes in Cameroon, and other homes in France and Switzerland.

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Elizabeth Helen Blackburn

American molecular biologist Dr. Elizabeth H. Blackburn (born 1948) is credited with the discovery of telomerase, an enzyme critical to the reproductive process of gene cells.

Dr. Elizabeth H. Blackburn is renowned for her discovery of the genetic enzyme ''telomerase.'' Blackburn isolated and precisely described telomeres in 1978, thus enhancing the understanding of deoxyribonucleic acid (DNA) on the part of molecular biologists around the world. The subsequent discovery of telomerase in 1985 brought new insight into the complex functions of gene cells and the mysteries of their replication. Importantly, the discovery has given new hope to cancer researchers and opened new vistas for the science of gerontology.

Tasmanian Roots

Blackburn was born in Hobart, on the island of Tasmania (in Australia), on November 26, 1948. Her parents, Drs. Harold and Marcia (Jack) Blackburn, were physicians, and their only child quickly developed a love of science.

Higher Education

Blackburn started college at the University of Melbourne on the Australian mainland. There she completed her undergraduate studies, earning a bachelor of science degree in 1970. She continued at Melbourne and received her master of science degree in 1971. She went on to Cambridge University in England, where she earned a Ph.D. in molecular biology in 1975. She developed her doctoral thesis on sequencing of nuclear acids.

From England she moved to the United States, to Yale University in New Haven, Connecticut. At Yale, from 1975 until 1977, she studied chromosomes—their structures and replication—on a research fellowship. It was during those years that she first began to explore the phenomenon of telomeres, the tiny structures that cap the ends of chromosomes and which contribute to the stability of the gene cells.

In 1977 Blackburn moved to California, to the San Francisco Bay Area, to continue her research into the nature of the telomere projections of chromosomes. She worked, once again as a research fellow, at the University of California in San Francisco (UCSF). By that time she had traveled halfway around the world in pursuit of her educational goals. In 1978 she accepted her first position, as an assistant professor at the University of California in Berkeley.

The Discovery of Telomerase

As an assistant professor at Berkeley, Blackburn continued her research on the behavior of telomeres. Eventually she noticed a relationship between telomere size and the ability of a chromosome to divide and duplicate.

In 1985, she and her graduate assistant, Carol W. Greider, successfully isolated ''telomerase.'' Telomerase is the enzyme that synthesizes new telomeres in DNA and controls the length of the telomeres. The discovery was a breakthrough for biologists everywhere. It enabled researchers to create artificial telomeres to control the duplication of gene cells. The discovery was a great stimulant to genetic research.

The historical discovery, isolation of the telomerase enzyme, brought international acclaim to Blackburn. In 1988, in recognition of her scientific accomplishment, she received the Eli Lilly Award for Microbiology. She was also elected a foreign associate of the National Academy of Science in 1993, having in 1990 received that academy's Molecular Biology Award. Yale University, home of her first postdoctoral research and her early studies of telomeres, bestowed her with an Honorary Doctor of Science degree in 1991. She was elected a Fellow of the Royal Society of London in 1992.

A Professor and a Writer

Blackburn was promoted to a full professorship at Berkeley in 1986, where she taught and managed a laboratory until 1990. She then transferred to the San Francisco campus of the University of California as a professor in the Department of Microbiology and Immunology and of Biochemistry and Biophysics.

In 1992, Blackburn was a contributing writer to the *Harvey Lectures: 1990-91,* an annual reference publication by prominent scientists. *Harvey Lectures* features information on biomedical research. The 1990-91 edition spotlights Elizabeth Blackburn, together with David Beach, and Francis S. Collins.

One year later, in 1993, Blackburn was named Chairwoman of the Department of Microbiology and Immunology at UCSF. That assignment further distinguished Blackburn: she was the first woman in the history of the university to hold the post.

In 1995 she published *Telomeres (Monograph 29),* a collection of essays on telomeres, which she edited along with Carol W. Greider. The book was well received, and, according to *Science* editor Carolyn Price, the publication, ''is both timely and much needed. The literature [on telomeres] has become increasingly diverse and voluminous, making it difficult for the newcomer to the field. . . . *Telomeres* provides an excellent, easy-to-read introduction for such readers. . . . A major strength of the book lies in the breadth of its coverage and the way it links diverse topics. . . .''

In 1990, with her students Guo-Liang Yu, John Bradley, and Laura Attardo, Blackburn published an article wherein they described the detrimental effect on genetic reproduction of the inability to make proper telomeric sequences. They found that telomeres cannot function properly when telomerase is defective. The telomeres eventually shrink, so that the genes cannot reproduce themselves properly, and the genes eventually die. This effect is significant to cancer research, because cancer cells are known to have excessive telomere length. Gerontologists (scientists who study the aging process) are also studying the effect of telomerase on telomeres, because the telomeres in human cells are known to shrink in connection with the aging process.

In addition to her research duties and her professorship at the University of California, Blackburn gives lectures and seminars on telomeres and cancer. She was among the presenters of the Dean's Research Seminar Series on Telomeres and Cancer in January of 1997. The Conference was transmitted via video relay to major San Francisco Hospitals.

Blackburn's scientific research is supported in part by the National Institute of General Medical Sciences (NIGMS). This work overall falls under the category of ''basic biomedical research,'' or undirected research. This means that she is exploring to learn whatever can be known about cells. She is not looking for something in particular. The American Cancer Society also supports her work by providing postdoctoral fellowship assistance for her activities, and the National Science Foundation (NFS) supports predoctoral fellowship assistance for research by her students.

Personal Highlights

In all, Elizabeth Blackburn is a scientist, a teacher, a wife, and a mother. She met her husband, John Sedat, in England. Their mutual interest in molecular biology brought them together as students at Cambridge. They were married in 1975, after Blackburn moved to the United States. Sedat is a scientist in his own right, and is a professor of biochemistry and biophysics at UCSF. The couple has one son, Benjamin, born in 1986. Blackburn takes motherhood very seriously, and publicly attests to the importance of time spent with her family. In her on-line article, ''Balancing Family and Career: One Way That Worked,'' she spoke out on several topics, including the importance of devoting the appropriate time to parenting.

In the article she upheld the right of every woman to choose a career without fear of discrimination for embracing motherhood. Blackburn commented, ''It makes no sense that career avenues be closed to a woman because of a temporary situation [the responsibilities of mothering young children]. . . . [The woman who chooses to be a mother] has been educated and trained for years in her . . . work . . . a huge investment of her life. . . . [T]he culture . . . needs to change so that when a woman says she has family needs, she won't feel this forever damns her as a serious scientist.''

Blackburn further discussed (in her article) the most memorable week of her life, which occurred at age 37 when she received her full professorship at UCSF and discovered in the same week that she was about to become a mother.

Professional Memberships

Blackburn was elected to the American Association for the Advancement of Science (AAAS) in 1991. She has been a foreign associate of the National Academy of Science since 1993, and a Fellow of the Royal Society of London since 1992. She served as president of the American Society for Cell Biology (ASCB) in 1998, and represented the ASCB to the Joint Steering Committee for Public Policy and Bioethical Research Advocacy.

Blackburn's discovery of telomerase brings new promise of the eradication of fungal infections such as those in ''immunocompromized'' patients, and hopes that new cures will be found for many cancers. Further research on telomerase one day might even provide a means to significantly slow the aging process that afflicts every human being.

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Tony Blair

British politician and Prime Minister Tony Blair (born 1953) ushered a new generation into parlia-

ment, and refashioned the Labour Party along the way.

Great Britain's youngest prime minister of the twentieth century, Tony Blair, is leading the charge into the next century. He changed the Labour Party from a backward-looking leftist, socialist, labor-union based political party to a forward-thinking, centrist, free enterprise-friendly organization. He rebranded—a favorite word of ''New Labour''—the old Labour Party and, under his leadership, Great Britain is getting a makeover as well. The government tourist agency now touts ''Cool Britannia'' instead of ''Rule Britannia''—a place which is young, arty, technologically advanced, and fun.

Born in Edinburgh, Scotland, on May 6, 1953, Anthony Charles Lynton Blair learned early on about politics and responsibility. His father, Leo, a successful lawyer and law lecturer, chose to run for parliament as a Tory (conservative) in 1963. He suffered a stroke just before the election, leaving him unable to speak for three years. The three children, Bill the oldest, Tony, and Sarah, the youngest, had to learn to become self-reliant, to be able to cope with the family's financial and emotional stress. His father subsequently transferred his political ambition to his children; and, as Blair said in an interview with Martin Jacques for the London Sunday *Times* magazine, ''It imposed a certain discipline. I felt I couldn't let him down.''

But there was another part of the family tree whose genes influenced the young Blair. His natural grandparents (his father was adopted) had been actors and dancers, and Blair followed in their footsteps during his student days. He got rave reviews for his performances at Fettes College, organized gigs for rock groups, and later as a student at St. John's College at Oxford University, he was the lead singer for Ugly Rumors, a rock band playing the music of such groups as Fleetwood Mac, the Rolling Stones, and the Doobie Brothers.

In time, however, he followed his father's, not his grandfather's career, and studied law. Upon leaving Oxford, he got an internship with Queen's Counsel (QC) Alexander Irvine. His fellow intern was Cherie Booth, a top graduate of the London School of Economics, a laborite and daughter of actor Tony Booth. Although they were competitors professionally, personal attraction won, and they were married on March 29, 1980. They have three children: Euan, Nicholas, and Kathryn.

Irvine remembered Blair in the *New Yorker* as being able to absorb difficult issues: ''One of his principal skills was absorbing enormously complicated material. Make your best points on the issues—he was very good at that.'' Blair successfully worked on employment law and commercial cases. This talent to communicate well proved very useful as Blair became involved in local politics.

A Quick Rise Up the Ranks

While Blair's father had been a Tory, Blair joined the Labour Party. In the university days he had read Karl Marx and Leon Trotsky, and even then was exploring how to change the Labour Party. An article in *New York Review of Books* also claimed, ''it is inconceivable that Blair was left untouched'' by witnessing the power of the local miners where he grew up. (The Blair family had moved to the industrial city of Durham in northern England after spending several years in Australia.) Nationally, the miners were the main strength of the Labour Party, and the Durham miners were an important political force. In fact, Durham City and County Durham voted labour; only the cathedral, castle and university were Tory.

In 1983 Blair was elected to parliament along with 208 other Labour M.P.s (Members of Parliament), the smallest number since 1935. The Labour Party was in crisis. The crippling public-sector strikes by several unions in the winter of 1978 had contributed to the widespread Tory victory in 1979 because the general populace saw the Labour Party as being controlled by the unions. Prime Minister Margaret Thatcher's re-election in 1983 was seen as a resounding defeat for the left wing of the Labour Party, and so in October of 1983, Neil Kinnock became the new leader of the party.

Kinnock promoted Blair to opposition spokesperson on treasury and economic affairs (1984-1987), and opposition spokesperson on trade and industry (1987). Blair was then appointed deputy to Bryan Gould, the shadow trade and industry secretary, where he investigated the causes of the October, 1987, stock market crash. In 1988 he made it to the shadow cabinet itself, first as shadow energy secretary,

then as shadow employment secretary (1989-1991). After the 1992 election, which brought the Tory John Major to power, Kinnock had to resign, and John Smith, another moderate succeeded him. He appointed Blair shadow home secretary. After Smith's death in 1994, Blair was elected as leader of the Labour Party.

Government and Individual Responsibility

If Labour was going to win the 1997 election, it was going to have to refashion its message. Blair combined the traditional emphasis of Labour on the responsibility of the community with the Conservative's emphasis on the individual. As he said during an interview in January of 1993 on BBC Radio 4's *The World This Weekend,* a Labour government would be ''tough on crime and tough on the causes of crime.'' Blair also called for a nation ''where people succeed on the basis of what they give to their country,'' as noted in Knight-Ridder/Tribune News Service.

This philosophy had evolved during his early years. During university he was confirmed in the Church of England and had become committed to social change using Christian values. Family and community values were to be reintroduced into liberal rhetoric, and it was government's job to create the condition in which families could prosper. There was to be social accountability for the community and government as well as the individual. Blair also saw the disintegration of the Soviet Union and knew that the Labour Party could not hope to appeal to voters just using the old ideas of the welfare state with its emphasis on nationalized industry, union privileges, and social entitlements.

Blair was able to push through his ideas because the Labour Party had changed how it elected its leaders. In the past, officials had been elected by a system of block votes, which were divided among special interest groups and leaders—trade unions and M.P.s, for example—rather than by one vote per person. Blair had tried to institute ''one person, one vote'' at his local party branch in 1980, but failed. However, the system had just been changed with a compromise version of one vote per person when Blair ran for the party leadership in 1994. This worked to his advantage because the new voting method used his skills. According to biographer John Rentoul's *Tony Blair,* ''Blair is a mass politician rather than a club operator. His straightforward, clear-speaking style, combined with his openness to the media, are qualities now needed for both kinds of contest.''

A New Party Platform

In another move to reform British politics, Blair succeeded in persuading members to have the party's charter rewritten. He specifically targeted the 1918 Clause Four which called for the redistribution of wealth—a ''communist equality''—through ''common ownership of the means of distribution, production, and exchange.'' This section was rewritten to reflect modern social democratic aims. A major stumbling block had now been removed as the party could no longer be labeled just the party of the working class. Blair also eliminated planks on full employment, the welfare state, and unilateral nuclear disarmament. New Labour supported European integration and free enterprise while downsizing budget deficits and resisting inflation. It worked. Blair, with no union roots, won the national election in May of 1997, with Labour winning a majority of 179 seats out of 659 in the House of Commons, Labour's biggest majority ever.

That summer, Blair's popularity stood at 82 per cent. ''His youthful enthusiasm and energy add to his popularity,'' noted Barry Hillenbrand in *Time.* Britons liked his style, and as Adam Gopnik put it in his July 7, 1997, article for the *New Yorker,* they liked New Labour's ''desire to end the deference culture.'' No more looking towards the upper classes, the past, or the nation's history; this was the new generation. As reported in the *New Yorker,* Blair told the October 1994 Labour Party conference, ''I want us to be a young country again. Not resting on past glories. Not fighting old battles. . . . Not saying, 'This was a great country.' But 'Britain can and will be a great country again.'" Blair, with his focus on the future, was able to ''make optimism fashionable,'' according to Gopnik.

''Modernization is the young Prime Minister's mantra,'' noted Hillenbrand. Blair's proposed reforms to welfare spending and programs were generally well-received. ''Blair thinks the government does have a role to play in helping people and assuring social justice,'' declared Hillenbrand. Blair's $4.33 billion training program for young welfare recipients provided education to expand employment opportunities. He also ended steps to privatize the British National Health Service, thus ensuring that all British citizens had access to health care. One of his more unpopular proposals—decreasing benefits to single parents on welfare—still passed by a large majority in the House of Commons. While Blair has made no move to change the previous administration's anti-union laws, he has managed to lessen the class divisions that separate the nation. If, as some argued, Blair had taken the ''labour'' out of the party, no one was listening.

Blair has also taken a high profile position on British-Irish relations. In the 30-year war in Northern Ireland between the Catholic minority and the Protestant, British-favoring majority, he has broken with the previous administration's position that all sides must lay down arms before sitting down to talk. Instead, ''parallel decommissioning'' calls for both sides to gradually lay down arms while talking. Although not handicapped as were his predecessors by a reliance on Northern Ireland's Protestant voters, Blair has been aware of trying to look even handed. In a series of peace talks between the warring factions, Blair has supported a peaceful Northern Ireland. He continually negotiated to keep all the political parties at the table, even those with paramilitary links. In April of 1998, the leaders in Northern Ireland reached agreement, ending three decades of warfare. According to the terms of the agreement, a new Northern Ireland Assembly would be created, giving the Irish Republic (the Southern portion of the island) a say in the affairs of the North. In return, the Irish Republic would cease efforts to reclaim the North. A British-Irish Council would also be created to link Northern Ireland with Wales,

Scotland, and England. Blair has received much credit for his diplomatic skills in seeing this peace achieved.

A Euro-star

In Europe, Blair has taken a more traditional stand. While his popularity has crossed borders and he has become a well-known and respected politician, he is definitely aware of the resistance to integration at home. While portraying Britain as ''a leading player'' in Europe, the country is still keeping its right to ''opt-out.'' In his first major meeting with European leaders, he voted to block an enhanced defense role for the European Union, keep passport controls at the borders, and sided with Germany when France's socialist government tried to ease the economic rigor agreed upon to establish a single currency.

Whether or not Great Britain eventually joins the European Union, Blair hopes to turn the country into a leading force. His efforts to modernize both his political party and his country have not gone unnoticed. Hillenbrand noted that contemporary European politicians are imitating his policies, from Gerhard Schroeder in Germany to Dutch Prime Minister Wim Kok. As Blair declared in his address to the October 1994 Labour Party conference: ''I didn't come into politics to change the Labour Party. I came into politics to change the country.''

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Anne Boleyn

Although she was Queen of England for just under three years, Anne Boleyn (ca. 1504-1536), second wife of King Henry VIII, was the center of scandal when she was executed. She was a central reason for the split between England and the Roman Catholic Church. She was also the mother of Elizabeth I, who is considered one of the greatest English rulers.

No accurate record of the birth of Anne Boleyn exists. Various scholarly and academic research has pinpointed her birth between 1499 and 1504, but other sources say as late as between 1507 and 1509. Exact details about her birth and early life are also sketchy. Her father, Sir Thomas Boleyn, had his daughter educated, something of a rarity in those times.

She was known for her striking beauty—slight build, long slender neck (popular legends state she had an extra cervical vertebra), black silky hair, and dark eyes. In contrast to the fine features, Anne had two deformities: a mole the size of a strawberry on her neck and the start of a sixth finger on her right hand.

Anne Boleyn and her sisters were attendants to various members of royalty, and in 1523 she was placed as a lady in waiting in the court of Catherine of Aragon, wife of Henry VIII. At court, she caught the king's eye; however, she also caught the eye of a lesser noble, Harry Percy. Cardinal Thomas Wolsey rebuked the boy, but that didn't work, so Wolsey called for the Earl of Northumberland (Harry Percy's father) to come to court. Soon after the earl's arrival, an announcement of a betrothal was made. Harry Percy risked being disinherited if he did not marry; so he did, and Anne left the court, vowing revenge on Cardinal Wolsey.

A King's Infatuation

Henry's infatuation with Anne grew. He visited her at her father's estate, Hever Castle, though Sir Thomas kept his daughter at bay. She toyed with the emotions of Henry VIII for four years—teasing him, nagging him, refusing to be his mistress as her sister had—and all the time demanding that he be divorced before she would allow him into her bed.

Because she wanted to be his queen and not his mistress, she eventually gained that recognition.

Henry VIII tried to earn Anne Boleyn's favor through her father, making him Sir Thomas the Viscount Rochford. He tried to woo her through poetry and songs, writing and performing declarations of his love. Nothing worked. Henry was desperate to have Anne as his Queen and to have a son, as his only living heir was a daughter with Catherine. Henry concocted a mock court which called into question the validity of his marriage to Catherine, as she was his brother's widow. He cited a bible passage as proof that God did not view their marriage favorably (and that was why he had no sons). This led to messages and meetings with the Pope and his ambassadors, all the while Anne Boleyn and Henry VIII were getting more and more impatient.

Waiting to be Married

Public opinion in England, however, was not on the side of Henry and Anne. For the most part, the commoners viewed Catherine as the noble queen and Anne as a not so noble outsider. As Henry's infatuation with Anne grew, so did his impatience with Cardinal Wolsey and the Pope. Henry VIII wanted his marriage annulled so he could marry Anne. He brought her back not only to London but to his court. Although Catherine was officially his wife and queen, Anne acted as if she were.

About this time, Henry VIII replaced Wolsey with Sir Thomas More as Chancellor of England. More was a lawyer not a priest, and this change, or reformation, is often blamed on Anne. This act marked the beginning of the split between the Roman Catholic Church and England.

After years of waiting—waiting for the Pope, waiting for Catherine—Henry VIII finally banished Catherine, but to his dismay (and to the dismay of Anne), royal subjects filled the streets of England as Catherine rode away. In 1532 in an attempt to appease Anne as they awaited news of his annulment, Henry granted her a title that no other female had ever carried—Marquis of Pembroke. Through all of this, Catherine remained graceful and full of dignity, even chiding one of her attendants who cursed Anne with the remark, ''Curse her not, rather pity her.''

Becoming Queen

In January of 1533 Anne was pregnant with Henry's child, having finally allowed him into her bed. Since, of course, they couldn't be publically married, they married in secret. At this time Henry VIII nominated Thomas Cranmer as Archbishop of Canterbury. Cranmer favored granting Henry's notion that his union with Catherine was really a ''non-marriage'' and through an Act of Parliament, Cranmer received all spiritual power in England, and Catherine was reduced in name to Dowager Princess of Wales (meaning she was the widow of Henry's brother and not Henry's wife). The marriage between Henry VIII and Anne Boleyn was then made public.

Besides public opinion in England being against the marriage, in July the Pope declared the union of Henry and Anne as null and void and threatened Henry with excommunication if Catherine wasn't taken back as Queen by September. Henry VIII was in a bind at this time. Not only was he in a political battle with the Roman Catholic Church, Anne was expecting a child, his heir to the throne, and he also had a new mistress.

On September 7, 1533, Elizabeth was born. Henry VIII was disappointed that she wasn't a male heir, and didn't attend her christening. He was however at least encouraged that Anne had given birth to a healthy child, as Catherine had suffered six miscarriages. Not willing to back down from the Pope, in the next year Henry had Parliament pass the Act of Supremacy, effectively naming the monarch as leader of the Church of England, thus finalizing the split between England and the Roman Catholic Church.

The Beginning of the End

Anne was pregnant again the next year, but suffered a miscarriage. Scholars suggest that, because of the sores on the legs of Henry VIII and the fact that his wives suffered so many miscarriages, he suffered from syphilis. Early in 1536, Catherine died, and Anne thought she had no more problems as to who was truly considered the Queen of England. However a few weeks later, after learning that Henry had been seriously injured during a jousting match, Anne gave birth to a stillborn boy. Her fate was sealed, as Henry VIII had no desire to remain with her. He now had a fancy for one of her ladies-in-waiting, Jane Seymour. About this time, talk that Anne was really a witch and ascended to the throne via witchcraft circulated throughout England. Henry wanted Anne gone, and Thomas Cromwell conspired with Henry VIII to get rid of her.

Cromwell decided he needed to prove that Anne had committed adultery. For the Queen to commit such an offense was treason, and she'd be put to death. Cromwell and his cronies tortured court musician Mark Smeaton into confessing an affair, and in his confession, he named four other men—Sir Henry Norris, Sir Francis Weston, William Brereton, and Lord Rochford (Anne's brother). The insinuation of incest was as bad as the accusation of adultery.

Anne and the others accused all denied the charges, but all were held in the Tower of London until tried. Sir Henry Norris defended Anne Boleyn's reputation to his own death, and the others also protested. All were executed. The trumped-up charges also changed public opinion about Anne, who was now pitied.

Although there wasn't any evidence, Anne was found guilty and sentenced to death. Until the end, though, she continued to cause problems for Henry VIII. If Anne died, Elizabeth could still potentially be an heir to the throne (if he didn't get a male heir from Jane Seymour).

Thomas Cranmer met with Anne Boleyn privately before her death. Although the specifics of their conversation will never be known, Anne did receive a more merciful death sentence (beheading rather than burning at the stake). Also, Cranmer declared the marriage between Henry VIII and Anne Boleyn invalid. This, ironically, should have spared Anne's life—only the Queen's adultery could be considered treasonable, but Henry wasn't taking any chances, and nobody spoke up for her.

Henry did show a bit of mercy at the end, as he called for a skilled headsman from France, who used a sword (a quick form of decapitation when compared to an axe) to execute Anne on May 19, 1536. Eleven days later Henry VIII married Jane Seymour. Although she didn't live to see the day, Anne's daughter Elizabeth did eventually ascend to the throne, ruling England for forty-five years.

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Hassanal Bolkiah, Sultan of Brunei

One of the last remaining absolute monarchs, Sultan Hassanal Bolkiah (born 1946) has used enormous income from vast reserves of oil and natural gas to make his tiny sultanate one of the world's most economically prosperous and socially secure societies. As one of the world's wealthiest individuals, his own lifestyle has become famous for its extravagance and record-setting excesses.

The sultan of Brunei, whose official title is Sultan Hassanal Bolkiah Mu'izzaddin Waddaulah, first came to worldwide attention in the 1980's when the financial press revealed that this ruler of a traditional Islamic monarchy on the northwest coast of Borneo controlled a fortune in excess of $25 billion. For a time, he was regarded as the world's richest man, but in the late 1990's he may have lost that title to an American businessman. The sultan's current holdings, which officially belong to the country, are believed to be at least $40 billion. If his assets continue to grow at present rates, the Sultan's eldest son will almost certainly become the world's first trillionaire.

Hassanal is the 29th sultan in a dynasty that is believed to be one of the oldest in the world. Once a powerful trading nation, Brunei fell under British influence in 1846 and became a protectorate in 1888. Except for a brief period of Japanese occupation, Brunei continued to be closely tied to Britain until 1959, when a constitution transferred virtually all internal governing power to Hassanal's father, Sir Omar Ali Saifuddin. In an experiment with democratic elections urged by the British in 1962, all legislative seats were captured by the Brunei People's Party, which opposed involvement with the British and ultimately joined other revolutionaries in launching a revolt against the sultan. With the aid of British troops, the brief rebellion was crushed, and

Omar declared a state of emergency and assumed almost unlimited powers of absolute leadership that persist to this day.

Hassanal was educated by tutors and attended schools in Brunei and Kuala Lumpur until 1961, when he was installed as the crown prince. In 1965 he married a cousin, Pengiran Anak Saleha, in an arranged marriage. As a cadet at Britain's Sandhurst Military Academy, he was recalled to Brunei when his father voluntarily abdicated the throne in a last desperate move to resist both communism and pressure from the British to permit greater democracy. The young sultan reluctantly was installed as the new ruler on October 5, 1967, and was coronated on August 1, 1968. His devoutly Muslim father continued to rule behind the scenes, however, in an increasingly tense power struggle over policy differences and his son's playboy image. In 1981, Hassanal displeased his father further by marrying his second wife, a former airline hostess and commoner named Mariam Bell. Father and son waged a public dispute over Radio Television Brunei, but in the end the police and the army declared allegiance to Hassanal.

Although oil was discovered in Brunei in the 1920's, it did not generate significant wealth until the oil crisis of the 1970's, when natural gas production also began. Profits, royalties, and taxes from hydrocarbon production and shipping were controlled from the beginning by the royal family in partnership with divisions of the Shell Oil company, and other international business interests were expected to include the sultan's family in their profits as well. The boundary between family and national assets is vague, but it is

known that Hassanal's real estate holdings alone include an unknown number of luxury hotels and other properties in the United States, Great Britain, and southeast Asia as well as cattle stations in Australia that are larger than his entire country.

Like his father, Hassanal is an anglophile who wanted to preserve the British protectorate, but the British insisted on giving up their quasi-colonial relationship. Full independence came on January 1, 1984, when the State of Brunei became Brunei Negara Darussalam (''Country of Brunei, the Abode of Peace'') in a celebration whose pageantry was staggering in its extravagance. To mark the occasion, a new palace was built which *Forbes* called ''a gold-filigreed fanciful cross between an airport terminal and a Las Vegas casino.'' The Istana Nurul Iman, which houses government ministries as well as the royal family, has 1,788 rooms, gold-leafed domes, an 800-car garage, and dozens of record-setting interior features. Its cost has been estimated at between $300 million and $600 million, and it is the largest occupied palace in the world.

Upon independence, Hassanal became prime minister and minister of defense and installed various family members in high cabinet positions. In 1984 he also brought Brunei into the United Nations. In the early years of his rule, Hassanal showed little interest in affairs of state, preferring instead to indulge his taste for gambling, polo, race cars, and the company of international jet-setters such as arms dealer Adnan Khashoggi, from whom he acquired the world's largest yacht. In the 1980's, however, he began increasing Brunei's role in regional affairs and in 1985 joined ASEAN, the Association of Southeast Asian Nations. He also began investing in international real estate while continuing to spend astonishing sums on hundreds of cars, polo ponies, works of art, jewels, custom airliners, and innumerable other items.

In the 1980's, Hassanal also became involved in several embarrassing financial transactions. He was alleged to be the funding source for Mohamed Al-Fayed's controversial attempt to take over the House of Fraser and other business interests in Great Britain. He also may have unknowingly provided capital for fraudulent deals made by another foreign advisor, Khoo Teck Puat. In 1986, he was secretly approached by Elliott Abrams, a senior official in the U.S. Department of Defense, who requested money for Contra ''freedom fighters'' battling against the government of Nicaragua. Months later, as the Iran-Contra scandal began to break, the donation was returned to Hassanal after it was learned that it had been deposited to the wrong Swiss bank account.

After independence, Hassanal did not, however, encourage the development of democratic institutions or delegate his power. He serves as king, prime minister, finance minister, and commander of the armed forces as well as head of the Royal Brunei Police, the Petroleum Unit, the Broadcasting and Information Services, and Supreme Head of Islam for Brunei. He allowed formation of The Brunei National Democratic Party in 1985, but it was dissolved in 1988 after calling for the Sultan to resign as head of state. There are no immediate plans to introduce elections or party politics, although in a rare interview with the *New Yorker* in 1991, Hassanal affirmed that he did have a plan for political reform, but he did not intend to reveal it in the interview. There is no free press in Brunei, however limited freedom of expression has recently been permitted in the *Borneo Bulletin*, which the royal family owns. Hassanal is believed to acknowledge that his absolute power can not last forever and to favor a gradual introduction of limited democracy.

Hassanal's immediate concerns are for maintaining Brunei's stability while reducing its dependence on oil. Beginning in 1990, Hassanal began trying to strengthen the role of Islam through the concept of Melayu Islam Beraja (or Malay Islamic Monarchy), which links Malay identity, Islam, and the role of the monarchy as an official ideology. He has warned against Islamic fundamentalism, however, and declared that he would not permit extreme religious forces to influence his people. Even though Brunei has a long tradition of popular support for monarchy as a stabilizing institution, he is said to be concerned about external influences eroding his support as he tries to attract foreign investment and diversify the economy. Some problems of a wealthy welfare state are emerging, including drug use, crime, and limited job opportunities for the young.

In 1997, Hassanal was again exposed to world scrutiny when an American former beauty queen, Shannon Marketic, alleged sexual abuse by Hassanal's brother, Prince Jefri. At the same time, Hassanal replaced Jefri as finance minister, most likely because of problems involving Jefri's business interests. Marketic brought suit against the royal family in the United States, but a U.S. judge later ruled that Hassanal had sovereign immunity. Prince Jefri's indulgent personal life was further publicized in a 1998 British court case involving property deals he had failed to honor.

During the Asian currency crisis of 1997-98, Hassanal took an aggressive and highly visible role in supporting fellow ASEAN member nations by increasing investments in Malaysia and offering significant aid to Indonesia and Thailand. With government incentives to attract new industries, particularly tourism, Brunei's absolute monarch will be increasingly faced with the dilemma of how to cooperate on a global scale, guarantee future security, and open his country to outside influences without sacrificing its traditional values.

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Hermann Bondi

English astrophysicist Hermann Bondi (born 1919) made his career out of studying the universe and its origins. Although his ''steady state'' theory was eventually discarded in favor of the ''big bang'' theory of creation, Bondi opposed what he called the ''arrogance of certainty'' that discouraged scientists and others from questioning current theories of the universe's origins.

Born in Vienna, Austria, on November 1, 1919, Bondi grew up with Jewish parents who disagreed about the importance of religious observances. ''My father didn't believe, but liked the religious observances and rituals as social cement. My mother was a nonbeliever who didn't like the forms,'' he said in an interview in *Free Inquiry.* He credited his attraction to humanism to this division between his parents.

By 1933, social strife in Austria was peaking; Nazi leader Adolf Hitler had come to power, and Bondi's country struggled to remain independent. The increasing prominence of the Nazi party in Austria led to two civil wars within six months. In his autobiography, Bondi recalled, ''It was against this background that I threw myself into my mathematical physics and dreamt of going to live elsewhere.'' By 1936, Bondi realized that his academic potential could never be realized while still living in Austria, and he began to work toward acceptance at Cambridge University, in England. He moved to England to attend Trinity College, Cambridge, in 1937 and considered it his home ever since.

Despite his allegiance to England, anti-German and anti-Nazi fervor during World War II put all immigrants and foreigners under suspicion, and Bondi, despite his Jewish heritage, was not an exception. In May of 1940, he was interned along with most other foreigners in Britain, remaining confined on the Isle of Man. He was later transferred to Canada and while there he attempted to immigrate to the United States, where his family had moved to escape Nazi persecution. Because he had arrived in Canada as an internee, very nearly a prisoner of the British government, the United States refused to permit his immigration. He returned to the Isle of Man, still under internment, and was not released until August 1941.

Advanced the Steady-State Theory

Upon returning to Cambridge, Bondi worked with other astro-physicists who would be influential in his career: Thomas Gold and Fred Hoyle. In the *Bulletin of the Institute of Mathematics and its Applications,* Hoyle claimed that he persuaded both Bondi and Gold to become interested in astronomy. ''Hermann was the most confident manipulator of equations I had ever seen,'' Hoyle recalled. Hoyle reported that Bondi had a very theoretical mind, which ''led him at times of course to lose contact with physical reality.''

In 1948, Gold and Bondi worked together to develop the steady-state theory of the creation of the universe, which held that the universe is ever-expanding, without a beginning and without an end. They supported the theory by appealing to the perfect cosmological principle, according to which the universe is the same at all points; their colleague Hoyle advanced the same theory according to physical laws. The theory addressed a crucial problem of astrophysics: How do the stars continually recede without disappearing altogether? Dr. Edwin Hubble had already demonstrated that the stars actually do recede, but no one had yet explained why their recession did not leave a void in the universe.

As Bondi explained in his book *Cosmology,* ''Since the universe must be expanding, new matter must be continually created in order to keep the density constant.'' Cosmologists had previously believed that the expansion of the universe marked the beginning of time, and that as it expanded outward it was approaching the end of its existence. These views were based on the belief that there was a moment when everything was suddenly created together in a dense mass. According to Bondi and Gold's steady-state theory, creation was continuous: it did not occur suddenly, and it was still occurring. The spontaneous creation of matter, they maintained, was brought about by the interchangeability of matter and energy, as demonstrated by Albert Einstein.

While Bondi accepted that the steady-state theory was as yet only an unproven hypothesis, he argued that the theory would create more possibilities for scientific discovery than the belief that creation was an event in the past: ''The hypothetical character of continual creation has been pointed out, but why is it more of a hypothesis to say that creation is taking place now than that it took place in the past? On the contrary, the hypothesis of continual creation is more fertile in that it answers more questions and yields more results, and results that are, at least in principle, observable. To push the entire question of creation into the past is to restrict science to a discussion of what happened after creation while forbidding it to examine creation itself. This is a counsel of despair to be taken only if everything else fails.''

Failed Theory Led to Applied Science

Bondi later worked with R.A. Lyttleton of Imperial College, London. In 1959, the two proposed that the out-

ward movement of planets and stars was the result of electrical ''leaks'' in space. The theory was founded on the assumption that galaxies have electrical charges on the surface, producing a force of repulsion that surpassed the force of gravitational attraction. As the*New York Times* reported, one of the strengths of the theories was its potential to explain the origin of cosmic rays. The equipment to test their theory, however, was not available, although physicists were not able to find a flaw in their logic.

A strong believer in scientists' responsibility to explain their work to society, Bondi began writing books for students and laypeople and appearing on BBC educational programs in Britain. Chief among his efforts was his attempt to explain the theory of relativity and the works of Isaac Newton and Albert Einstein. As John Durston explained in the preface to Bondi's book *Relativity and Common Sense: A New Approach to Einstein,* ''Where previous writers have tried to develop relativity in opposition to the ideas of Isaac Newton, Professor Bondi derives relativity from Newtonian ideas. He pictures relativity as being neither revolutionary nor destructive of classical dynamics but rather as being an organic growth.'' Bondi felt strongly that all scientific advancement came from, as Newton had said, ''standing on the shoulders of giants.''

As Bondi was reflecting on the inevitable evolution of scientific theories, he saw his own steady-state theory threatened with obsolescence. In 1965, Arno Penzias and Robert Wilson discovered a radiation background in microwaves. This radiation, it was hypothesized, was background noise from the ''big bang.'' Although the ''big bang'' theory has roots as early as 1922, the discovery of this radiation brought it back into prominence. Cambridge radio astronomer Martin Ryle told *Newsweek,* ''I think after this few students will go into the steady-state theory in detail.''

While Bondi's colleague, Hoyle, began revising the steady-state theory to take into account the new data, Bondi moved on to problems in applied science. In 1967, Bondi was appointed director of the European Space Research Organization. One of his main achievements while in office was the development of plans for phone and air-traffic satellites for Western Europe. These satellites would enable international phone connections that had previously required several hours to complete. Perhaps more important, they would increase air-traffic controllers knowledge of a plane's location, particularly as it began to ''disappear'' over the horizon of the Atlantic Ocean. In 1971, he became chief scientific advisor to Britain's Ministry of Defence, a post he maintained through 1977, when he became chief scientist for the Department of Energy. Bondi also served as chairman and chief executive of the Natural Environment Research Council (NERC), for which he traveled widely, attempting to generate interest and income for scientific research.

Returned to Cambridge

Throughout this time, Bondi continued his scholarly pursuits, publishing several papers and serving twice as president of the Institute of Mathematics and its Application. Staying active in his academic discipline enabled him to return to Cambridge when he retired from government service in 1980. He took the position of Master of Churchill College, Cambridge, from 1983-1990, and continued as a fellow there from 1990 onward.

Bondi was also an active advocate for humanism, signing in 1973 the ''Humanist Manifesto II,'' in which 120 religious leaders, philosophers, scientists, and other thinkers declared, ''Reason and intelligence are the most effective instruments that humankind possesses. There is no substitute: neither faith nor passion suffices in itself. The controlled use of scientific methods, which have transformed the nature and social sciences since the Renaissance, must be extended further in the solution of human problems. But reason must be tempered by humility, since no group has a monopoly on wisdom or virtue.''

In 1992 Bondi became president of the British Humanist Association, through which he lobbied for tolerance of differing viewpoints and appreciation for the life-enhancing benefits of science. In particular, he stressed the importance of continuing to question the origins of life and of the universe. ''I don't think answers to these question are the business of us humans,'' he said in *Free Inquiry,* ''Trying to get there—asking questions, investigating, discussing, sharing views, sharing arguments—that is the important thing. The continuing quest is what we humans must work for, not achieving the final answer.''

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Gertrude Simmons Bonnin

Native American activist and writer of the Sioux tribe Gertrude Simmons Bonnin (1876-1938) was prominent in the Pan-Indian movement of the 1920s and 1930s. She devoted her life to lobbying for the rights of Native Americans.

One of the most outspoken voices raised on behalf of Native Americans during the early twentieth century was that of Gertrude Simmons Bonnin, a granddaughter of the famous Sioux chief Sitting Bull. As a writer, she produced a number of essays and short stories that established her as a significant figure in Native American literature. Her enduring legacy, however, is that of a reformer and activist devoted to improving the lives of Na-

tive Americans both on and off the reservation. Calling upon her skills as an orator, Bonnin made numerous appearances before government officials in Washington and ordinary citizens throughout the nation to draw attention to the plight of Native Americans trapped in poverty and despair.

Bonnin was born to a Native American mother and a white father at the Yankton Sioux Agency in South Dakota on February 22, 1876. She spent her early childhood on the reservation, immersed in traditional Sioux ways. But when she was about eight, she left to attend a Quaker missionary school for Indians located in Wabash, Indiana. After a difficult and unhappy adjustment period, young Gertrude finally settled in and completed a three-year term, then returned home for four years before going back for another three-year course of study. Following her graduation in 1895, she went on to Earlham College in Richmond, Indiana, earning recognition as the winner of a state-wide oratory contest.

After leaving college in 1897, Gertrude Simmons, as she was then known, secured a teaching position at Pennsylvania's Carlisle Indian School. While the time she spent there was not pleasant, she did manage to make some contacts in the eastern literary establishment that enabled her to begin publishing some of her work (under her Sioux name, Zitkala-Sa, or Red Bird) in such well-known magazines as *Harper's* and *Atlantic Monthly.* In 1899, she resigned from the Carlisle faculty and enrolled at the New England Conservatory of Music in Boston to study violin. Free to pursue her writing and her music in a cultural milieu she enjoyed, she was happier than she had been in many years. In 1901, she published her first full-length book, *Old Indian Legends,* a collection of Native American stories. But she still felt somewhat torn between two worlds, and she very much wanted to do something for those she had left behind on the reservation.

Returning to South Dakota around 1902, she met and married a fellow Yankton Sioux, Raymond Talesfase Bonnin, who worked for the Indian Service. They soon moved to the Uintah and Ouray Reservation in Utah, where Gertrude Simmons Bonnin worked as a clerk and a teacher. During this same period, she also became involved with the Society of American Indians, a Native American reform organization founded in 1911 at Ohio State University. The first group of its kind to be established and managed solely by Native Americans, it operated on the principle that assimilation was ultimately the best course for the country's Native American population. To that end, the Society focused its efforts not only on government reforms but on activities such as increasing Native American employment in the Indian Service (the federal agency charged with managing Indian affairs), codifying laws pertaining to Native Americans, achieving Native American citizenship, opening the courts to all just claims regarding land settlements between Native Americans and the government, and preserving Native American history.

In 1916, Bonnin was elected secretary of the Society of American Indians, and not long after, she and her husband moved to Washington, D.C. From her new base in the nation's capital, which she would call home for the rest of her life, she continued to serve as secretary of the Society (until 1919) and editor of its major publication, *American Indian Magazine.* She also joined forces with a number of other organizations spearheading Native American rights and reform, including the American Indian Defense Association and the Indian Rights Association. In addition, she began lecturing extensively from coast to coast, speaking to women's clubs and other groups on Indian affairs and lobbying for Indian citizenship. Her work on behalf of the latter met with success in 1924 with the passage of the Indian Citizenship Bill.

Both Bonnin and her husband devoted a great deal of their time to meeting with officials of the federal government on behalf of individual Native Americans and tribes. They also testified before various congressional committees on a wide variety of issues. Many of their findings were the result of their own investigations and travels throughout the country visiting reservations and noting the need for improvements in areas such as health care, education, conservation of natural resources, and preserving Native American cultural traditions.

In 1926, following the disbanding of the Society of American Indians, the Bonnins formed the National Council of American Indians (NCAI). Like the Society, the NCAI was made up exclusively of Native Americans; Gertrude Bonnin served as its president. Its focus was also on reform, and to that end, Bonnin directed her energies toward lobbying for Native American legislation in Congress and calling attention to the deficiencies of the Indian Service.

The spirit that motivated these efforts finally prompted some government officials to take a closer look at the Indian Service. In 1928, U.S. Secretary of the Interior Hubert Work commissioned a group of scholars to study living conditions among Native Americans, focusing in particular on economic activity, education, health, and the federal government's administrative policies and practices. Under the direction of Dr. Lewis Meriam, the Institute for Government Research conducted an exhaustive survey and published the results in a landmark report entitled *The Problem of Indian Administration,* more commonly known as the Meriam Report. Its description of the ''deplorable'' state of life on the reservations—the high death rate among all age groups, the failure of the educational system, the widespread poverty and malnutrition—focused national attention on the plight of Native Americans and increased pressure on the government to take immediate action.

In mid-December of 1928, Bonnin voiced her thoughts on the findings of the Meriam Report at a meeting of the Indian Rights Association in Atlantic City, New Jersey. According to the text of the speech, as furnished by the Harold B. Lee Library at Brigham Young University, which houses the Gertrude Simmons Bonnin Collection, Bonnin declared: ''As an Indian, speaking earnestly for the very life of my race, I must say that this report by the Institute for Government Research, *The Problem of Indian Administration,* is all too true, although I do not always concur in their conclusions, which tend to minimize the responsibility of the Bureau [of Indian Affairs].'' Bonnin described the conditions on most reservations as below poverty level, with food

being scarce and very few educational and employment opportunities. In the speech, Bonnin detailed provisions available in reservation schools: ''The subcommittee of the Senate Indian Affairs Committee is holding hearings right now, and sworn testimony reveals horrible conditions—rotten meat, full of maggots, and spoiled flour which mice and cats had defiled, are fed to children in government schools. Sworn statements amply show that the report of the Institute for Government Research could all be transformed into the superlative degree and not begin to tell the whole story of Indian exploitation.''

Bonnin also commented on the quality of education available to young Native Americans in her address: ''The Indian race is starving—not only physically, but mentally and morally. It is a dire tragedy. The government Indian schools are not on a par with the American schools of today. The so-called 'Indian Graduates from Government Schools' cannot show any credentials that would be accepted by any business house. They are unable to pass the Civil Service examinations. The proviso in Indian treaties that educated Indians, wherever qualified, be given preference in Indian Service employment is rendered meaningless. Indians are kept ignorant and 'incompetent' to cope with the world's trained workers, because they are not sufficiently educated in the government schools.''

While it did not bring about major improvements, the Meriam Report did exert some influence on government policies regarding Native Americans during the administrations of Herbert Hoover (1928-33) and his successor, Franklin D. Roosevelt (1933-45). Hoover, for example, appointed two leading members of the Indian Rights Association as commissioner and assistant commissioner of the Bureau of Indian Affairs. As part of his Depression-era reforms, Roosevelt pushed for the Indian Reorganization Act of 1934 and its promised ''Indian New Deal,'' which granted Indians more self-government and the right to keep observing their own cultural ceremonies and other events.

As for Bonnin, she remained active in the reform movement throughout the 1930s. She continued lobbying Congress, particularly on behalf of the Sioux and the Utes, and frequently lectured across the United States, often appearing in native dress to dramatize her message. While she devoted less time to her writing, she renewed her interest in music and even composed an Indian opera entitled *Sun Dance.* After her death in 1938 at the age of only sixty-one, Bonnin was buried in Arlington National Cemetery.

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Sonny Bono

Elected to the U.S. House of Representatives in 1994, Sonny Bono (1935-1998) made a career out of reinventing himself. He played the straight man to his then-wife Cher, on the *Sonny and Cher Comedy Hour* in the 1970s and later served as mayor of Palm Springs, California. On Capitol Hill, he quickly established himself as a hard worker and a popular fundraiser for the Republican party.

Even though he was a dedicated congressman, a popular mayor, and a successful restauranteur, pop icon Sonny Bono will probably first and foremost be remembered, as the ''shorter'' half of ''Sonny and Cher.'' From 1971 until mid-1974, this husband and wife team was one of the hottest acts on television. The *Sonny and Cher Comedy Hour* presented elaborate song numbers, comedy skits, and lots of banter between the two stars. Sonny usually got the short end of the deal, with Cher making comments about his height, his Italian ancestry, or his limited singing voice. Through it all, he suffered the putdowns with good-natured, bumbling grace, and the audience loved it. No matter how many barbs and off-color remarks the couple exchanged, the act always ended on a happy note as they sang their signature song, ''I Got You, Babe.''

Canny Showman

Salvatore Phillip Bono was born in Detroit, Michigan, on February 16, 1935, to Santo and Jean Bono, poor immigrants from Sicily. The family moved to Los Angeles when he was seven years old, and his parents later divorced. Although he was dedicated to writing songs, Bono did not have the same interest in school. He dropped out and tried to sell his tunes to recording companies. He did not have much luck with that either, although his song ''Koko Joe'' was somewhat successful for the Righteous Brothers. Between jobs as a waiter, butcher's assistant and truck driver, Bono occasionally worked with Little Richard and Sam Cooke, then was hired by Philles Records, where he worked with Phil Spector and got a complete education in the television and music business. For a time, he sang background for groups such as the Ronettes and Crystals.

Love and a brand new career came into Bono's life when he met an exotic-looking, dark-haired teenager named Cherilyn LaPiere Sarkisian, known as Cher, in 1963. By this time, Bono was breaking up with his first wife, Donna Rankin, with whom he has a daughter, Christy. Cher, born in El Centro, California in 1946, was trying to get into show business. Bono thought that her voice and his songs could make them stars. They were married in Mexico in 1964 and had a daughter, Chastity, in 1969.

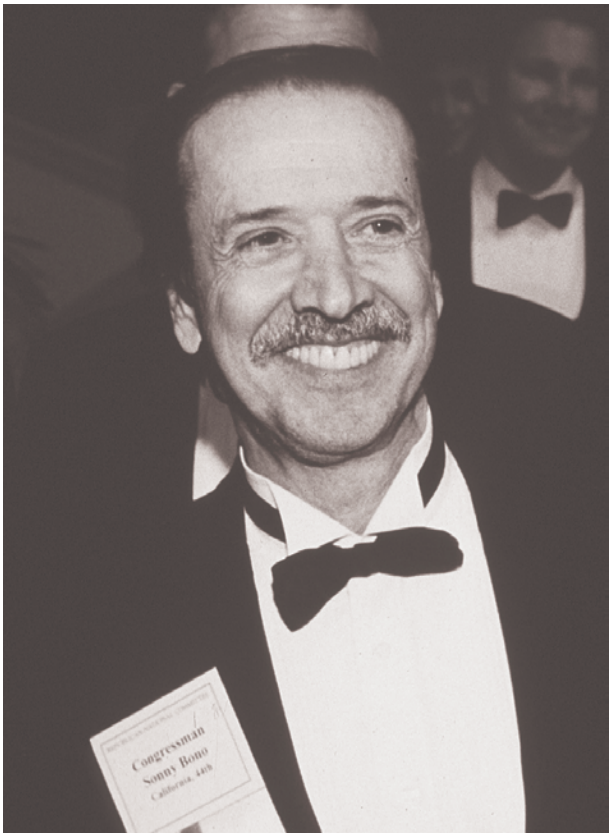

Sonny and Cher became the entertainment world's ''odd couple.'' According to the *Detroit Free Press,* ''Bono was well-known for his droopy moustache, bell bottoms and playing the fall guy to his much taller and sharp-tongued wife.'' Their public personas were those of two kooky flower children in the advanced stage of puppy love. They dressed in outlandish outfits and sang Bono's songs in a way that delighted audiences. But underneath the affable, bumbling exterior, Bono was growing an uncanny showman with drive, talent, and ambition. He knew he could make them into top stars.

In June of 1965, Sonny and Cher hit it big with the recording of ''I Got You, Babe.'' This was followed by ''Laugh at Me,'' ''All I Really Want to Do,'' and then the rock classic, Bono's most recorded song, ''The Beat Goes On.'' At one point, they had five songs in the Top 20 at the same time. The only others ever to do that were Elvis Presley and the Beatles. After a 1967 movie, *Good Times,* in which the couple more or less played themselves, their popularity was on the downswing. In 1969, Bono mortgaged his house to put every cent he could into a film about a runaway girl, starring Cher, called *Chastity.* It was a flop, but Bono promised they'd be back on top. It took three years, but he was right.

To the Top and Back to the Bottom

Bono developed a nightclub act that featured Cher as the bored, generally superior wife who always gets the best of her husband who is a clown. Throwing in old and new tunes, many of them his, they exuded a kind of charm that intrigued audiences and led them to the weekly *Sonny and Cher Comedy Hour* on CBS. It lasted from 1971 until mid-1974 and propelled them into the hottest couple on television. Together, they were a hit. While critics debated the merits of the show, it consistently drew high ratings.

The show was still going strong when in 1974, Cher announced she was leaving her husband. In a blaze of headlines over their divorce, they charged each other with extramarital affairs and the parting was bitter. Claiming surprise at his ex-wife's unhappiness, Bono dropped out of show business, with the exception of a few guest appearances on television shows. He also married his third wife, model Susie Coelho, in 1982. They were divorced in 1984.

Show Biz Loss, Political Gain

Never one to be idle, Bono sought a new career. In 1983, he opened a restaurant called ''Bono'' in West Hollywood. There he met a recent University of Southern California graduate, Mary Whitaker, about 25 years his junior. They were married in 1986 and had two children, Chesare and Chianna. After moving to Palm Springs, Bono decided to open another restaurant. According to the *New York Times,* when he encountered frustrating red tape over his attempt to change the sign on the building, the consummate showman decided on another new career— politics.

As unlikely as it seemed to the world outside Palm Springs, a desert resort city of about 40,000, Bono ran for and won the mayor's election. His well-known face and affable manner may have gotten him the job, but many residents began to think he was good for the town. He donated his mayor's salary one year—$15,000—to an anti-drug campaign, banned skimpy bikinis, and started an international film festival. Although his time in office was not without controversy, he helped erase the city's $2.5 million dollar deficit and successfully promoted tourism.

However, there were many raised eyebrows when Bono decided to run for a seat in the U.S. Senate in 1992. He lost the Republican primary, and the seat was eventually won by Democrat Dianne Feinstein. But in 1994, swept in on a Republican tide, Bono won a seat in the U.S. House of Representatives. He beat his Democratic opponent by winning 56 percent of the vote. According to the *New York Times,* Bono arrived in Washington D.C. ''with the image of a well-heeled but lightweight show-business celebrity. He quickly proved engaging and shrewd, a fairly dutiful legislator and an engaging speaker.''

Bono had always taken pride in never having been taken too seriously, and according to the *New York Times,* he was almost proud of his lack of qualifications. He settled down to work, showed interest in protecting the environment and was according to the *New York Times,* ''the second most popular fundraiser behind House Speaker Newt Gingrich.'' He was well-liked by his colleagues as a member of the Judiciary and National Security committees. He was re-elected in 1996.

The Accident

Life was looking good for Congressman Bono, now age 62. He had a happy marriage, a job he liked, and the respect

of his colleagues. His relationship with ex-wife, Cher had become friendlier, and he was closer to their daughter, Chastity, a gay rights activist, than he had ever been. He was happy with what he had.

Bono, his wife, and their two children, ages nine and seven, went to South Lake Tahoe on the California-Nevada line. In the early afternoon of January 5, 1998, Bono left them to ski alone. When he failed to appear after several hours, his wife called the ski patrol. He was found later that evening, having been killed in a skiing accident. He was mourned by political colleagues, family and fans. A few months after his death, Mary Bono won his congressional seat in a special election. In May of 1998, ''Sonny & Cher'' received a ''star'' on the Hollywood Walk of Fame. CBS also aired a special presentation hosted by Cher entitled ''Sonny & Me—Cher Remembers,'' which provided a nostalgic look at Bono's career.

Shortly after he was elected to Congress in 1994, Bono was asked how he'd like to be remembered. The *New York Times* shared that Bono, although a little overwhelmed that he was actually there in Washington, D.C., replied, ''As someone who is his own man, a maverick and really a person of substance like other people. Not necessarily the brilliant person, but recognize that there is substance there.''

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Boudicca

Iceni Queen Boudicca (died 61) ruled over a small tribe of Celts who challenged the colonization plans of the Roman Empire in England. The insurrection she lead almost succeeded in turning back the Roman colonizers.

Very little historical evidence survives about the queen named Boudicca, ruler of a small tribe of Celtic peoples known as the Iceni during the first century C.E. The Iceni made their home near what is now Norfolk, England, and it is known that Boudicca inherited her crown upon the death of her husband. Not long afterward, she was integral in forming a pan-tribal alliance of Celtic warriors who carried through a decisive, bloody, and very nearly successful uprising against their despised Roman colonizers in C.E. 61. The revolt that bears Boudicca's name would be remembered in history as one of the most significant insurrections against the mighty Roman Empire during Europe's classical era.

The Iceni and Pre-Roman Britain

Boudicca, whose name is sometimes spelled Boadicea, may or may not have been of direct Icenian heritage; it is only known that she was married to the Iceni king, Prasutagus, and among royal Celtic houses marital alliances with other tribes were not unusual. Knowledge of Boudicca survives from the writings of two historians of the Roman empire, Tacitus and Cassius Dio. The latter penned his impression of the Iceni queen: Boudicca, wrote Dio as quoted in *The Rebellion of Boudicca,* ''was huge of frame, terrifying of aspect, and with a harsh voice. A great mass of bright red hair fell to her knees: she wore a great twisted golden necklace, and a tunic of many colours, over which was a thick mantle, fastened by a brooch.''

The Iceni held the territory in what is present-day Norfolk, England, and historians assume they migrated at one point in the late Bronze Age from the European continent. In England they established a farming economy, were weavers of cloth and also made pottery. Their stability was threatened by the arrival of the Belgae from Gaul (France). The Belgae had earned the enmity of the Roman emperor Caesar for providing help to their brethren back in Gaul who were resisting Caesar and Roman rule there. For this, Caesar began attacking Britain around 55 B.C.E.

Matters were further complicated by the superiority of the Belgae over their Celtic neighbors, such as the Iceni. The Belgae were skilled ironsmiths, more adept at farming, and most importantly, possessed a well-organized military force. They soon began taking over other tribes in the area. The Iceni built forts against them, but when the Romans launched a massive military invasion of the British Isles in C.E. 43, the Belgae capitulated. In total, eleven kings of varying Celtic tribes surrendered in a formal signing. The Arch of Claudius in Rome commemorates this historic surrender. Two kings, however, had engineered agreements with the Romans early on in exchange for retaining some power over their tribes. These rulers were Cogidubnus of the Regni tribe and Prasutagus, Boudicca's husband.

The Roman Empire in Britain

Over the next few years, Romans established a strong military presence in Britain, as they did elsewhere in Europe, North Africa, and the Middle East. Roman colonization meant financial hardship for the conquered peoples. Their economy was immediately forced to gear itself toward the production of food for the massive legions of Roman soldiers stationed in their lands. Also, Roman officials imposed heavy taxes for an array of services and goods, and Roman moneylenders arrived in Britain to take advantage of the situation by making loans. Britain's Rome-appointed governor, Suetonius Paulinus, was also dedicated to eradicating Druidism, the native Celt religion. Its priests retained a great deal of influence over both common Celts and royal lines.

The origins of Boudicca's revolt began when the despised Procurator Catus Decianus rescinded the terms of a financial agreement between the Emperor Claudius and Prasutagus. It had been called a grant, but then was renamed a loan. In response, Prasutagus left a stipend of half his kingdom in his will to Nero, Claudius's successor, to satisfy the debt. Roman officials under Catus Decianus arrived in Iceni lands and instead took the whole. Boudicca, who had inherited the kingdom since she and Prasutagus had no male heirs, was arrested and beaten, and her two daughters raped. The estates of wealthy Iceni were liquidated, and lesser relatives of the royal house sold into Roman slavery.

Boudicca's Revenge

During the summer months of C.E. 61, after nearly two decades of Roman rule and at a time when Suetonius was leading an attack on the Celts in Wales, a revolt against Roman rule was planned. Such insurrections were not new to the Romans, despite their famously peremptory conquests of nearly all of Western and Southern Europe. Gaul resisted Caesar a hundred years before in the Gallic Wars, and a Germanic prince, Arminius, almost stalled Roman entry into Germany with his C.E. 9 victory at the Teutoburg Forest. Tacitus wrote that the Britons' knowledge of Arminius's victory fueled their resistance.

The uprising began with a secret meeting of Boudicca, her Iceni, and several other tribes—among them the Trinovantes, who were resentful of Roman imposition at their lands near Camulodunum (now Colchester), a tribe from the west known as the Cornovii, and the Celts of Dorset known as the Durotiges. The historian Cassius Dio claims that this well-planned and unnoticed conference may have numbered as high as 120,000. A propaganda campaign was launched in Camulodunum, then the center of Roman rule in Britain. Designed to worry the Romans, it included such actions as turning the river red and toppling the Roman victory statue erected in the center.

In the summer of C.E. 61, Boudicca's legions of united Briton tribes attacked Camulodunum in chariots. The uprising was launched there because the negligent Romans had erected little in the way of walls or forts for the city's defense. Celtic soldiers painted themselves blue to frighten the enemy; women also played a decisive role by remaining at the rear of the battles with the wagons and draught-oxen. Sometimes the wives appeared near the battlefront in black robes carrying torches, as did Druid priests who shouted curses meant to frighten Romans. Just as Suetonius achieved victory in Wales with nearly two-thirds of the total Roman forces in Britain with him, he received word about the uprising in the East. He hurried back, but by then Catus Decianus had fled by ship, along with other top Roman officials.

Subdued London

Over the next three weeks, Boudicca's army—estimated by historians to be around 100,000 warriors—launched two other successful attacks on Roman strongholds. The second victory came at Londinium (London). Suetonius had no time to evacuate Roman citizens from what was then Britain's largest city (25,000), and the Britons slaughtered them mercilessly. Horrific atrocities were inflicted on its women, and the heads of Romans were offered up by Druid priests in ceremonies honoring the goddess of victory. Next, Boudicca and the Britons took Verulamium (St. Albans) a few days later. This was the capital of the Catuvellauni tribe and had won official status as Roman Britain's first *municipium,* the all-important ''city'' designation; for this its Briton inhabitants were seen as collaborators with the Romans, and they too were treated without mercy.

By this point, Boudicca's rebellion had devastated the three main cities in Roman Britain, and the number of dead Romans and collaborating Britons was estimated at 70,000. Yet the Britons had not tended to their spring harvest, since they assumed they would be able to easily plunder Roman stores—which Suetonius ordered burned—and the troops soon faced famine. Moreover, Boudicca had difficulty in controlling such a large, non-homogenous army, which possessed little military discipline in comparison to the Roman troops. The last tactical error came in her army's failure to capture Roman military installations: these were well-defended, and housed Roman troops and supplies, including food, that Suetonius could use to his advantage.

A huge final battle marked the end of Boudicca's uprising against the Roman colonization of Britain. It is not known when or where exactly this battle took place, but probably occurred near the end of summer in C.E. 61 at some place between Towchester and Wall. According to

later accounts, Suetonius and the Romans had amassed on a rocky landscape that offered good protection, and Briton troops then charged uphill. When they were out of breath and tactically vulnerable, the Romans attacked. Boudicca's army was soundly defeated. She herself fled back to the Norfolk area, and in anticipation of a terrible end at Roman hands, ingested a deadly poison. She was the last ruler of the Iceni royal line, and was allegedly buried with all its treasure in a grave that remained a well-kept secret to both her Roman foes and modern archaeologists.

Boudicca's Legacy and Legend

Boudicca's rebellion was a crucial moment in early British history, especially in light of the Roman occupation that radically altered its course over the next four centuries. Her confederacy of Briton tribes had taken the placid Roman occupiers literally by surprise; they had assumed that the Celtic ''barbarians'' were far too disorganized to mount any insurrection. As a result, the Romans made certain that their installations were secure and that the Briton population never more posed such a threat. Roman officials also instituted reforms that meant a lessening of some of the onerous demands of their colonial rule, including a fairer system of taxation. England's occupiers departed only when the Roman Empire itself fell into disintegration in the fifth century C.E.

Boudicca remained nearly lost to historical record after her death. Much of what was later written about Britain's Roman era failed to mention her. It was only when the Italian writer Giovanni Boccaccio (*The Decameron*) visited a little-known monastery in 1360 and found Tacitus's manuscript that historical scholarship became aware of her role in history. Boudicca's reputation grew to great proportions during the reign of Queen Elizabeth I, as historians and writers trumpeted the legacy of strong female leaders in the British Isles' past—especially ones who attempted to battle mighty foreign powers. The first official biography of Boudicca came in 1591 from an Italian living in England, Petruccio Ubaldini, *The Lives of the Noble Ladies of the Kingdom of England and Scotland.* In 1610 John Fletcher's play, *Bonduca,* a variant of the name Boudicca, debuted on the London stage; it and other works of the era celebrated her as a ''virago,'' or a woman with masculine traits. John Milton wrote of her in his *History of Britain,* published in 1670.

The significance of Boudicca's heroic exploits endured well into the twentieth century—Winston Churchill wrote of her in his *History of the English-Speaking Peoples.* The former prime minister of England during World War II declared that her revolt was ''probably the most horrible episode which our Island has known. We see the crude and corrupt beginning of a higher civilization blotted out by the ferocious uprising of the native tribes. Still, it is the primary right of men to die and kill for the land they live in, and to punish with exceptional severity all members of their own race who have warmed their hands at the invader's earth.''

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David Bowie

English singer David Bowie (born 1947) has been called a cultural chameleon throughout his long and colorful career. From music and film to art and the Internet, Bowie has challenged the perceptions of fans and critics alike with his many malleable personas which seemed to mirror the cutting edge trends of the day. In 1996, Bowie became the first artist of his stature to release a single, ''Telling Lies,'' exclusively via the Internet.

Born January 8, 1947, and raised in Brixton, a poor section of London, Bowie claims to have mapped out his destiny at an early age. The son of Hayward Jones, a publicist, and Margaret Mary (Burns) Jones, a movie theater usher, Bowie turned to music as the way to change his life. After having heard a single by Little Richard, the nine-year-old Bowie decided he wanted to be one of Little Richard's saxophone players. A short time later, he got his first saxophone and began working as a butcher's delivery boy in order to pay it off. Upon learning that jazz player Ronnie Ross lived in the neighborhood, Bowie persuaded Ross to give him some lessons. After ten or so lessons, Bowie quit going to see Ross because he felt that he was ready to become a rock star.

Bowie immersed himself in music because of the lack of communication between his parents and himself. He told Hanif Kureishi of *Interview* that ''I could never, ever talk to my father. I really loved him, but we couldn't talk about anything together. There was this really British thing that being even remotely emotional was absolutely verboten.'' Putting it down to the ''classic case of British reserve,'' Bowie consoled himself by withdrawing to his room where he was alone with his books and music and thoughts.

While a teenager, Bowie plied his trade with numerous London area bands including the Kon-Rads, King Bees, Mannish Boys, and the Lower Third. During this time he flirted with a number of the musical styles and genres popular in Britain in the early- to mid-1960s, most notably folk and mod. Bowie also studied commercial art, worked briefly at an advertising agency, painted, and acted in some small stage roles.

The worldwide success of the made-for-television American pop band The Monkees forced Bowie to change

his name in the late 1960s. The Monkees' lead singer was named Davey Jones and Bowie did not want to be confused with him, so he adopted the surname Bowie. Bowie started his solo career in 1966 and released his first singles about the same time. The singles were mostly unmemorable and easily forgettable until 1969. In that year, Bowie released his first classic signature song ''Space Oddity,'' which eventually peaked at number five on the British pop singles chart. Two years later, his album, *The Man Who Sold the World,* was released. It has been claimed that the birth of the glam rock movement occurred when this album was released. Also that year, Bowie went on his first promotional tour of America and in the summer, his wife Angela Barnet gave birth to a son, Zowie, now known as Joey.

The year 1972 was a rather eventful one for Bowie. He went on another promotional tour of America, although this time it was to cement relations with his new label RCA. *Hunky Dory,* was culled from tracks on the demo that got Bowie his new recording contract. It contained the singles ''Life on Mars'' and ''Changes''. The follow-up to *Hunky Dory* established Bowie as a star. *The Rise and Fall of Ziggy Stardust and the Spiders from Mars* gave Bowie not only the abbreviated title track but it also gave him his first and perhaps most beloved persona—Ziggy Stardust. On his chameleon-like character changes, Bowie told Kureishi of *Interview* that ''I know now for a fact that so much of my ambition and drive came from wanting to escape from myself and from feelings of inadequacy and vulnerability and not feeling I was loved by anybody, particularly. I would drive those feelings out by throwing myself not only into work, but eventually into characters.'' The tour to support the album was a rock spectacle full of theatrics and innovations.

During this time, Bowie produced Lou Reed's *Transformer* album and Mott the Hoople's *All the Young Dudes*. He also discussed his bisexuality in an interview with the British music magazine *Melody Maker*. The resulting controversy lingered on for years. Later Bowie told Kurt Loder in *Rolling Stone:* ''The biggest mistake I ever made . . . was telling that . . . writer that I was bisexual. Christ, I was so *young* then. I was *experimenting*.''

Aladdin Sane was released in the spring of 1973, while the world was still enchanted by Ziggy Stardust. In June of that year, Bowie gave up the Ziggy Stardust persona which started a trend that would continue throughout his career. The shock of this announcement was heightened by the fact that it was made on the last date of the Ziggy Stardust tour and not even members of Bowie's band had known about it ahead of time.

Bowie then went to France and started to work on his next album *Pin Ups*, which was released in the fall of 1973. It was in homage to the artists who had influenced him when he was starting out in the music industry. Six months later saw the release of *Diamond Dogs,* which was a reaction to the disco music that was slowly starting to inundate society. The success of Bowie's biggest American tour to date was chronicled on *David Live,* a recording of the Philadelphia concert.

Bowie's fascination with America manifested itself on his 1975 release *Young Americans.* It gave Bowie his first American number one single, ''Fame,'' which was a collaboration with John Lennon that barely made the album. Shortly after the release of the album, Bowie moved to Los Angles and began his film career with a role in the 1976 movie *The Man Who Fell to Earth.* Also that year, Bowie released *Station to Station* and RCA released his first greatest hits album *Changesonebowie*.

Not long after this, Bowie moved to Berlin and began collaborations with avante garde experimentalists Brian Eno and Robert Fripp. According to Bowie's official web site, the vibe of the Berlin recording sessions with Fripp and Eno featured ''surrealism and experimentation [as] the themes of the day. The incorporation of cut and paste techniques into unique instrumentation birthed what are now heralded as luminary ambient soundscapes.'' *Low,* which was released in 1977, perplexed both RCA and Bowie's fans although the single ''Sound & Vision'' made it to number two on the British pop charts. During this time, Bowie also produced and collaborated on *The Idiot* by his friend Iggy Pop.

Stage was released in the fall of 1978 and featured material culled from Bowie's Berlin period and material from his most recent American concert tour. He then relocated to Switzerland before setting off on expeditions to the continents of Asia and Africa. His next album *Lodger* was recorded in France and released in the spring of 1979. In September of the following year, Bowie made his debut on a Broadway stage in the role of the Elephant Man. He received numerous positive reviews for his performance.

Around the same time as his Broadway debut, Bowie divorced his wife, Angela Barnet.

Bowie chose to drop out of the music scene for awhile, in order to concentrate on acting. His first film role during his self-imposed sabbatical was in *The Hunger*, which was released in 1982. This was followed very closely by *Merry Christmas Mr. Lawrence.* RCA released his second greatest hits package *Changestwobowie* in that year as well.

With the 1983 signing of Bowie to EMI came the release of yet another of his signature albums *Let's Dance*. Jay Cocks of *Time* called it a ''record of shrewd and unsentimental dynamism.'' It introduced the former Thin White Duke and Ziggy Stardust to a whole new generation of fans through videos on MTV. *Let's Dance* included the hit singles ''Let's Dance,'' ''Modern Love,'' and ''China Girl,'' which was a collaboration between Bowie and Pop from their time spent in Berlin. His next album, *Tonite,* was released in 1984. Three years later saw the release of *Never Let Me Down.*

In 1988, Bowie announced the formation of his new band Tin Machine. This was notable for two reasons. It was the first time Bowie would be part of a group as opposed to a solo singer with a backing band. Also, as Bowie was quick to point out, this was to be a collaborative effort, not a Bowie side project. Virgin released Tin Machine's self titled debut album in 1989. Tin Machine signed to Victory and released *Tin Machine II* in 1991. The following year, the live album *Oy Vey Baby* was released. In 1992, Tin Machine was put on indefinite hold as Bowie decided to revive his solo career.

Bowie toured the world in support of the Rykodisc box set *Sound + Vision.* This tour served as the long awaited and much anticipated greatest hits tour. On April 24, 1992, not far from his home in Switzerland, Bowie wed his second wife, the Somalian model, Iman. The following year brought the Virgin release *Black Tie White Noise,* which was informally called the wedding album in honor of his nuptials from the previous year. It marked the first solo Bowie record since 1987. Two years later, Bowie was once again collaborating with Eno, this time on *Outside.*

In 1995, Bowie toured the United States with the group Nine Inch Nails, and featured his songs from *Outside.* In 1996, he was inducted into the Rock and Roll Hall of Fame, starred in the film *Basquiat,* and released the Internet-only single ''Telling Lies.'' One of the challenges Bowie faced in 1997 was the marketing and selling of the ''Bowie Bonds.'' The sale of the bonds enabled him to obtain royalty money up front as opposed to waiting for it. The bonds were backed by the future royalties from his albums which were released prior to 1990. He also released *Earthling* in 1997.

Bowie has developed a solid reputation in the art world as an artist and writer. According to the Virgin Records website, during 1996 and 1997 Bowie had art exhibitions in Switzerland, Italy, and England. He also sold art exclusively through his ''Bowieart'' website, and his interview with the late pop artist Roy Lichtenstein was published in the January 1998 issue of *Interview.* In May of 1997, Bowie and three colleagues founded *21 Publishing* in Great Britain. According to the ''Bowieart'' website, ''*21* aims to address the cultural issues of the 21st century and will create a platform for new words, new images and new ideas.''

Nicholas Roeg, who directed Bowie in *The Man Who Fell to Earth*, summed up the Bowie mystique to Cocks of *Time* as ''David's a real living Renaissance figure. That's what makes him spectacular. He goes away and re-emerges bigger than before. He doesn't have a fashion, he's just constantly expanding. It's the world that has to stop occasionally and say 'My God, he's still going on.'''

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Marion Zimmer Bradley

Popular fantasy writer Marion Zimmer Bradley (born 1930) is considered a pioneer in the field of woman-based science fiction, creating strong, independent female protagonists in her many popular novels and short stories.

Beginning her career in the 1950s, author Marion Zimmer Bradley has built almost a cult following on the heels of her popular ''Darkover'' books. While largely ignored by mainstream reviewers, Bradley's fiction has been embraced by her fans as what *Feminist Writers* essayist Nancy Jesser calls ''one of the early manifestations of proto-feminist science fiction.'' In her writing, the prolific Bradley has worked in several genres, including Gothic novels, teleplays, children's books, lesbian novels, and bibliographies of gay and lesbian fiction. She addresses such issues as gender, technology, alienation, the evolution of society, culture, and human relationships by placing her characters in highly imaginary worlds, many with a Celtic flavor.

Began Professional Writing Career at Age 17

Bradley, who was born in Albany, New York, on June 3, 1930, knew from an early age that she wanted to be a writer. Fascinated by the science-fiction writing of the era, she started her own amateur science-fiction magazine before she was even out of high school. However, Bradley was too practical to think that a young woman could make writing her life's work; after graduating from high school she enrolled at New York State College with the intention of becoming a teacher. But her marriage to Robert Alden Bradley in 1949 would put a halt to these career plans, and the birth of a son would occupy much of her time during the 1950s. It was not until 1964 that the industrious Bradley completed her education, graduating from Abilene, Texas's Hardin-Simmons University with a triple bachelor's degree in English, Spanish, and psychology. She then attended graduate school at the University of California, Berkeley for another three years. Meanwhile, she continued to write, composing short stories and experimenting with longer works containing science-fiction and fantasy elements.

In 1949, the same year she got married, Bradley sold her first story to a sci-fi publication. Three years later she began what she considers her ''professional'' writing career, with the sale of yet another story to the magazine *Vortex Science Fiction.* Throughout the remainder of the 1950s she managed to juggle the demands of motherhood—at the time moms were expected to stay at home—with her desire to write. Bradley would not publish her first full-length book until 1961, when the sci-fi novel *The Door through Space* was released. This novel seemed to open a floodgate for Bradley; in 1962 alone her byline would appear on five different volumes: three novels under her own name and two other works under various pseudonyms. While readers might marvel at how Bradley could be so prolific, at least one of the novels published in 1962—*The Planet Savers*—had actually made its first appearance serialized in the pages of *Amazing Science Fiction Stories* three years earlier. Now in book form, *The Planet Savers* would become the first of Bradley's ''Darkover'' novels.

The World of Darkover

The 20 novels that comprise the bulk of the ''Darkover'' series are among Bradley's most popular works of fiction. The series is named after a lost colony wherein social habits and technology develop independently of the earthlings who established it because it was overlooked for many generations. In addition to developing psychic abilities, Darkoverians have divided along gender lines: a patriarchal society exists apart from a woman-centered society of ''Free Amazons.'' In Bradley's futuristic world, nothing is gained without sacrifice. According to Susan M. Shwartz in *The Feminine Eye: Science Fiction and the Women Who Write It,* ''For every gain, there is a risk; choice involves a testing of will and courage . . . on Darkover any attempt at change of progress carries with it the need for pain-filled choice.'' Clearly, to survive within such a world Bradley's protagonists—particularly the female characters her readers most closely identify with—must be strong, intelligent, and determined.

Among the most popular Darkover novels are 1965's *Star of Danger,* 1976's *The Shattered Chain,* and *Heirs of Hammerfell,* a more recent work published in 1989. *The Shattered Chain* is agreed upon by most critics as among the best of the series. It is the story of a quest, a traditional story form in which the main character must surmount a series of obstacles on her way to achieving her goals. In Bradley's version, Lady Rohana, a member of the privileged ruling class, attempts to free a friend from a tribe of men who chain women up to demonstrate their power over them. To accomplish her task, Rohana gains the help of the Free Amazons, but only at the cost of reassessing her own life and values.

The Darkover novels occupied much of Bradley's time during the 1960s and 1970s, although she also managed to find the time to publish a collection of short fiction, *The Dark Intruder and Other Stories,* as well as several volumes of literary criticism. Bradley's personal life was undergoing transition during this period as well; she divorced her first husband in 1964, and married for a second time shortly thereafter. She and her second husband, Walter Henry Breen, would raise three children (Bradley's son from her first marriage, plus a son and daughter of their own) before divorcing in 1990. The demands of parenthood on her limited time may have multiplied, but they did little to staunch Bradley's enthusiasm for writing—or her published output. Perhaps these demands are at the root of her efforts to find, through the dilemmas of her fictional female protag-

onists, that ideal balance between a woman's duty to self and her obligations to others. She published over 30 books between 1965 and 1980, and in 1984 undertook a long-term project: editing a series of short-story collections for New York-based DAW publishers under the *Sword and Sorceress* title.

A Sci-Fi Writer in King Arthur's Court

Hailed by several critics as Bradley's most notable novel, *The Mists of Avalon* was published in 1983 and remained on the *New York Times* best-seller list for 16 weeks. Taking place in Arthurian Britain, called Britannia, the novel features such well-known female characters as Morgan Le Fay and the Lady of the Lake, given heightened strength of will under Bradley's pen as they perform their parts in the tragic legend of King Arthur. Although published afterward, the novels *The Forest House* and *Lady of Avalon* serve as precursors to *The Mists of Avalon,* detailing the chain of events leading up to the events surrounding Bradley's version of the King Arthur legend. *The Forest House* tells of the relationship between the priestess Eilan and Gaius Marcellius, an officer in the Roman occupation army with whom she conceives a son, Gawan. *Lady of Avalon* finds Britannia now firmly ruled by the Romans, with Christian priests working to gain strides with the population against the ancient Druidic religions. In *The Mists of Avalon*—a lengthy volume of over 850 pages—the Arthurian legends are retold from the perspective of the enchantress Morgaine, a follower of the ways of wicca and a priestess of the ancient Goddess religion. Despite her powers, Morgaine is unable to defend the ancient goddesses against the inexorable crush of Christianity, and her failure embitters her. She must watch as womankind reverts from a respected sex to a berated one, condemned as the source of original sin by the patriarchal Christian teachings.

Fantasy as a Means to Discover a Different Truth

Women of another quasi-mythic period of history fall under Bradley's scrutiny in *The Firebrand,* which she published in 1987. Taking the written history surrounding the Trojan War as her starting point, Bradley weaves a tale of heroism as Kassandra, daughter of the King of Troy and an Amazon, attempts to save her kingdom from patriarchal Dorian invaders. In this novel, as in much of her work, Bradley constructs an alternative to the male-dominated ''reality'' passed down through traditional written histories. She admitted in an interview with Lisa See of *Publishers Weekly* that the transition from the bronze to the iron age did indeed cause the destruction of such Cretan cities as Mycenae, the home of the legendary ruler Agamemnon. But Bradley believes that in viewing this period of history objectively—''as though no one had ever written about [it] before''—another history is revealed. ''Here were two cultures that should have been ruled by female twins—Helen and Klytemnestra,'' she stated to See. ''And what do you know? When they married Menelaus and Agamemnon, the men took over their cities.'' This interest in viewing the past through a different perspective—a perspective that might ultimately reveal hidden truths—is at the heart of Bradley's intent as a writer.

In response to her many fans, Bradley began the *Marion Zimmer Bradley's Fantasy Magazine* in 1988. While she has remained active as an editor, working on her magazine as well as editing the annual *Sword and Sorcery* anthology for DAW, her output as a novelist has decreased in recent years due to health issues. Still, imaginative fictions such as 1995's *Ghostlight* and its sequel, *Witchlight,* continue to issue from Bradley's pen on occasion, to the pleasure of her many fans. Interestingly, from her home in Berkeley, California, Bradley has also managed to extend the Darkover saga beyond her own novels by inviting others to create their own vision of her mythic world. Under her editorship, anthologies such as *Domains of Darkover* and *Towers of Darkover* allow other writers to navigate Bradley's fantastic worlds, taking new paths, creating characters with fresh viewpoints, and entertaining readers with alternative renditions of Bradley's sci-fi saga.

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Brian Boru

Celtic military leader Brian Boru (c. 940-1014) was the first king of a united Ireland.

Through shrewd military acumen Brian Boru became the first king of a united Ireland, in an era when the isle was little more than a verdant home to Celtic peoples whose society still reflected much of the traditions of the late Iron Age. During his reign, domestic political stability invigorated Ireland, and religious and cultural life was able to flourish. ''Brian Boru was remarkable in the Ireland of his time,'' wrote Máire and Liam de Paor in *Early Christian Ireland,* ''because he seems to have thought in terms of the feudal organization which had already developed in Europe rather than in terms of the primitive and

unstable kingship-system of Ireland.'' His achievement has earned him comparisons with another great uniter of warring lands, the Holy Roman Emperor Charlemagne.

Ireland Before Brian

The Irish were a Celtic people, a population that dominated central Europe after the fifth century B.C.E. Known as fierce warriors, they migrated to the British Isles and retained many aspects of their past there for centuries after Celtic culture in Europe was supplanted by Roman and other civilizations. In Ireland, they organized into groups of related families called *tuaths,* fought other *tuaths* viciously on horseback, and possessed a social hierarchy that was dominated by Druid priests and chief-like kings called *ri.* Christianity was introduced in the fifth century C.E. by Ireland's legendary St. Patrick, but it was a religion imposed on an unsettled, agrarian land with few urban centers. Instead, Ireland's repositories of culture were its monasteries, which dotted the countryside. There, monks lived austere, simple lives but wrote treatises on religious topics and transcribed Celtic mythology in Latin.

Sea-faring Vikings from various parts of Scandinavia started to plunder Ireland beginning in 795. Like other settlements near coastal waters in northern Europe, the Irish feared the sudden onslaught of Viking ships and the ruthlessness of their men, who quickly sacked towns and loaded livestock and anything else of value onto their ships. In their own lands, some of these Scandinavians had been subdued by Frankish conquerors in the name of Charlemagne and Christianity, and it made them determined foes of any Christian people. The Scandinavians found much of Ireland's artistic treasures—ceremonial metalwork and a wealth of other precious-metal handicrafts in a unique, curvilinear style—in its monasteries and plundered them as well; many of these ornamental swords or belts were later excavated from graves in Norway. Over the next few decades, these Vikings also began to winter over in Ireland instead of returning home; they built walled towns such as Dubl-Linnhe (Dublin), whose origins date to 840. Both Dublin and other coastal towns became hubs of commercial activity as the Vikings set up lucrative trade monopolies. Organized Irish military resistance to Viking rule was successful only in the north. In the south, warring *tuaths* and provinces could not muster the same unity of forces to do battle.

By 940 C.E., roughly the time of Brian's birth, Ireland was segregated into five provinces of connected *tuaths* known as the Five Fifths. These were Ulster, Connacht, Meath, Munster, and Leinster. Since the fifth century C.E., varying kings of the first three provinces dominated the northern lands, and sometimes claimed all of Ireland in name; in reality, however, the *ard ri,* or high king, held true power only in the north, leaving Munster and Leinster quite sovereign. The north's royal seat was at Tara. In the south, a *ri* of the Eogannacht *tuath* reigned at Cashel in Munster, near present-day Tipperary.

Brian Boru and the Dal Chais

Brian Boru was, with his brother Mahon, prince of a tribe in Munster called the Dal Chais. Their home ground was an area known as Thomond at the mouth of the River Shannon, in what is now County Clare. The tribe and the brothers gained a reputation as astute, fierce mercenaries, and in 964 Mahon decided to battle the Eogannacht family for the throne of Cashel. This center of power in the south of Ireland was located between Viking settlements at Limerick and the seaside city of Waterford. Mahon emerged victorious and took the Eogannacht crown for himself, but a Viking settlement at Limerick effectively sundered him at Cashel from the Dal Chais lands at Thomond.

At Brian's urging, plans were made to oust the Vikings from Limerick, beginning with raids on the outer settlements. The first serious battle came at Sulcoit and the settlement was sacked. Brian, at the age of 26, then stormed Limerick on his brother's behalf. Typical of the skirmishes of the time and place, men on each side were clad in mail and did battle on horseback with swords, spears, and axes. The Irish were known to behead their enemies, and they also rounded up Scandinavians and immediately slaughtered anyone who was fit to fight.

The beginning of Brian's eventual vanquish of Viking power came with this victory at Limerick in 968. When Mahon was murdered, Brian became king of Munster, and over the next few years consolidated his power in the rest of the south. He constructed a fleet of ships and kept them anchored on the River Shannon, and sent out plundering raids to the north. He overwhelmed the Vikings in Waterford and rid them from the surrounding islands as well. He then set his sights on attacking the Viking king in Dublin. To do so he allied with Meath's ruler, his onetime rival

Malachy, to do battle with the King of Leinster, who was allied with Dublin. After a decisive and bloody fight, Brian entered Dublin victorious in 1000 C.E. The Vikings were allowed to stay, but hefty tribute was levied from them.

Now Brian firmly controlled Munster and Leinster, and set his sights farther north. He assembled an army of Irish and Danes and rode to Tara, where the high king of Ireland, the Ui Neill *ri,* sat. By this point Brian's reputation was so widespread that the north capitulated with almost no resistance. Brian further consolidated power by marrying Gormflaith, the sister of the King of Leinster. However, Gormflaith was also mother of Sitric, the former Viking leader in Dublin; to complicate matters, Sitric then married Brian's sister.

''Imperator Scottorum''

In 1002 Brian deposed Malachy and thus became true *ard ri* of all Ireland. Historical corroboration of this comes from his signature, written for him by his scribe in 1004, in the *Book of Armagh.* The manuscript, which also contained the *Confessio,* or autobiographical writing of St. Patrick, was the treasure of Armagh, the seat of the Christian Church in Ireland at the time. Brian paid 20 ounces of gold to the church fathers there in exchange for being allowed to sign, ''Brian, Imperator Scottorum'' (meaning ''king of the Scots,'' from the Latin writings of the day that named the Celts of the British Isles *Scoti*), in the sacred manuscript.

Brian's reign as king of Ireland lasted twelve years, and the country prospered during his rule. Monasteries and schools that had previously been sacked and closed as a result of continuous warfare were reopened, or rebuilt. He decreed the construction of roads and bridges, and built many churches along the Shannon, a symbolic statement since the river had once been the main highway for the Vikings and their plundering inland raids. Bronze artistry, which had fallen into decline, also experienced a revival. Trade increased, and emissaries were even sent across the sea to Scotland and Wales to extract tribute.

The Battle of Clontarf

The end of Brian's rule and his own demise had its origins in a quarrel between the King of Leinster and Brian's son Murrough over a chess game in 1013. When the King stormed out of Brian's Kincora castle, his sister Gormflaith went with him. She then rallied her son Sitric along with some Vikings from the Isle of Man and Hebrides, and assembled a fleet at mouth of the Liffey. The Vikings also sent out word back home for reinforcements, and Scandinavian mercenaries arrived in huge numbers. The actual battle took place at Clontarf, near Dublin, on Good Friday, 1014. It lasted from dawn to sunset. Brian was now 74, and since it was a holy day he remained in a tent near the rear of the battle site and prayed. The Irish were victorious: Brian's army slew 7,000 Vikings, while only 4,000 Irish lost their lives. Both Brian's son and grandson died on the field, however. As the Vikings fled to the sea, the flanks guarding Brian's encampment scattered, and he was surprised by a Viking king, Brodar of the Isle of Man. Brodar was able to ride into the tent, and Brian reacted by cutting Brodar's leg off below the knee; Brodar then split Brian's skull, killing him with the blow.

Brian's body was carried to Armagh in a solemn cortege. Yet his 1014 victory at Clontarf remains a momentous date in Irish history, the year that marked the end of Viking aggression in Ireland. Though Ireland lapsed back into disunion for some time afterward, it would not be invaded for another 150 years until Anglo-Saxons from England set their sights on its green hills. Most of the Vikings that remained in Ireland converted to Christianity and intermarried; they would never dominate the Irish again. Brian's descendants are the O'Brien clan. One of them later married a Norman noble, and an offspring of this union was Elizabeth de Burgh. She later married the Duke of Clarence, who was the son of English king Edward III, and from their union came the York kings and the mother of Henry VIII.

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Frances Hodgson Burnett

English-born American author Frances Hodgson Burnett (1849-1924) had a long and productive writing career, during which she penned 55 titles, 5 of which became best-sellers and 13 of which were adapted for the stage. Although remembered primarily for her children's books, such as *Little Lord Fauntleroy, A Little Princess,* and *The Secret Garden,* Burnett also wrote for adults, including the well-received novel *That Lass o' Lowrie's.*

Burnett was born Frances Eliza Hodgson in Manchester, England, on November 24, 1849, to Edwin and Eliza (Boond) Hodgson. She was the middle of five children. When her father died in 1865, his hardware wholesaling business collapsed, leaving the family with few financial resources. A short while later, Burnett immigrated with her siblings and her mother to rural Tennessee, where they lived with her mother's brother. Burnett was about 16 years old at the time. The only education she had received was in a dame school in England, but she had spent vast amounts of time reading and educating herself on her own. The family had little money, and Burnett's first attempt at earning an income involved running a private school, which was unsuccessful. She then decided to try to sell a story to a magazine. She had been reading stories in ladies' periodicals since she was seven years old and had learned the formula quite well. She was so good, in fact, that the editor of *Godey's Lady's Book,* the magazine to which she submitted the tale, questioned whether it was original. It did

not seem likely that a young girl from Tennessee could write such a good story for a British women's magazine. Burnett wrote a second tale to prove her authenticity, and eventually both stories were accepted for publication. ''Hearts and Diamonds'' appeared in the summer of 1868, and ''Miss Carruther's Engagement'' was published the following year.

In 1870, Burnett and her family moved to Knoxville, Tennessee, to a house called ''Vagabondia.'' Soon after, Burnett's mother died. At age 20, Burnett found herself in charge of the family, and she continued to write for women's magazines in order to earn an income. She published numerous stories over the next few years, as many as five or six a month. Her first long work, *Vagabondia,* was serialized as *Dolly* in *Peterson's Magazine* in 1873.

Wife, Mother, and Developing Writer

Burnett married Dr. Swan Moses Burnett, an ear and eye specialist, in 1873. Almost exactly one year later, they had their first son, Lionel. In 1875, the Burnetts moved to Paris, where their second son, Vivian, was born in 1876. During this time, Burnett continued to write and provide financial support for the family. In 1876 she published her first novel, *That Lass o' Lowrie's,* which had first appeared as a serial in *Scribner's Monthly.* The novel, a story of an independent woman in an English mining town, was well received and published in England only a few weeks after its release in America. One reviewer in the *New York Herald* stated that ''there is no living writer (man or woman) who has Mrs. Burnett's dramatic power in telling a story. . . . The publication of *That Lass o' Lowrie's* is a red letter day in the world of literature.'' With the publication of *That Lass o' Lowrie's,* Burnett's popularity as a writer in both the United States and England grew quickly.

In 1877 the Burnetts moved to Washington, D.C., and the next five years became Burnett's most productive time as a writer. During this period she published many works, including *Surly Tim and Other Stories* (1877), which was a collection of early tales; *Haworth's* (1879), about Lancashire industrial life; *Louisiana* (1880), a portrayal of a farmer's daughter; *A Fair Barbarian* (1881), about a young American woman in rural England; and *Through One Administration* (1881), which was based on Burnett's observations while living in Washington. Her novels continued to be received with critical acclaim.

The strains of maintaining a household, raising two children, participating in Washington society, and writing so much during these years took their toll on Burnett. She was often ill and depressed, and referred to herself at this time as a ''pen-driving machine.'' Her marriage was also troubled; she and her husband became estranged. Beginning in 1884, the couple spent more and more time living apart, with the children alternating between their father and mother. Burnett and her husband divorced in 1898.

Little Lord Fauntleroy

Even though Burnett's married life was not without flaw, she found she could still maintain the ideal through her fiction. She often stated, ''The one perfect thing in my life was the childhood of my boys,'' and with the writing of *Little Lord Fauntleroy,* Burnett immortalized her statement. Basing the main character on her son Vivian, Burnett wrote a story about a disinherited American boy who wins back his noble title and fortune without corrupting his own innocence or debasing aristocratic values. The tale was published first as a serial in *St. Nicholas,* a magazine for children, in 1885, then as a book in 1886. The volume was a phenomenal success. *Little Lord Fauntleroy* became a best-seller, was translated into more than a dozen languages, and was produced for the stage in England and France. In addition, a variety of products were created based on the book, including toys, playing cards, writing paper, chocolate, and of course the dark velvet suits with lace collars that characterized Little Lord Fauntleroy in the book's illustrations. Much later, in 1921, Hollywood actress Mary Pickford starred in the first film version.

Because of the success of *Little Lord Fauntleroy,* Burnett and her sons were soon enjoying an expensive, international life-style, including trips to such places as London, Rome, and the French Riviera. The volume also changed the course of Burnett's writing career. From 1886 until 1896, she wrote mainly for children. She also continued to write for the theater, although her plays were not as popular as her novels. One of Burnett's works written during this time was her memoirs, *The One I Knew Best of All: A Memory in the Mind of a Child,* which was written in third person and published in 1893.

Trouble with the Critics

Phyllis Bixler Koppes noted in *American Women Writers* that Burnett's ''life and writing were characterized by tensions between the serious artist and the popular writer, the independent woman and the self-sacrificing wife and mother.'' As Burnett's career advanced, these tensions were discussed by critics. Some claimed that she had given up serious writing in return for artificial, crowd-pleasing manuscripts that sold well. Other reviewers claimed she had a superficial personality. Details of her life were also critiqued, including her divorce and, later, her unconventional second marriage to her business and stage manager, Stephen Townesend, who was ten years her junior. When Burnett and Townesend separated permanently in 1902, just two years after their nuptials, the reviewers again focused on Burnett's personal life. In more recent times, a contributor to *A Reader's Guide to Twentieth-Century Authors* referred to Burnett as ''the image of the popular Victorian lady novelist,'' who wore wigs, dressed in frilly clothing, and went by the nickname ''Fluffy.''

Not all critics were so harsh, and many praised Burnett's writing, especially her juvenile fiction. A contributor to the *New York Times* commented, ''Many authors can write delightful books for children; a few can write entertaining books about children for adults; but it is only the exceptional author who can write a book about children with sufficient skill, charm, simplicity, and significance to make it acceptable to both young and old. Mrs. Burnett is one of the few thus gifted. . . .'' Another reviewer, *Bookman* contributor Katharine Tynan, had similar sentiments, declaring that ''[i]t is a privilege when such a writer as Mrs. Burnett gives her fresh and living art to writing stories for children.'' In *Children's Literature in Education,* Rosemary Threadgold compared Burnett's adult fiction to her children's tales, noting that Burnett's adult novels tended to follow ''the formula that had brought her so much success.'' In writing for children, however, Threadgold judged Burnett to be ''something of a leader. Her attention to detail, her gifts as a storyteller, and her interest in children all stand her in good stead.''

''The knowledge that she had never lost an appreciative audience for her adult and children's books, however, probably helped Burnett overlook the frequent condescension of the critics,'' declared Phyllis Bixler in the *Dictionary of Literary Biography.* Burnett responded to the critics' demands for more serious writing by publishing *A Lady of Quality* in 1896. The heroine of the novel is a strong-willed girl raised as a boy, who later accidentally kills her former boyfriend, hides his body, and lives happily without punishment or regrets. To many reviewers, this book was a sign that Burnett was no longer interested in being taken seriously. Her popularity with the reading public, however, continued to grow.

Burnett published two more very successful children's books after *Little Lord Fauntleroy. A Little Princess,* released in 1905, was adapted for the stage and performed in London and New York. The book was also made into a feature film in 1939 that starred child-actress Shirley Temple. In 1911, *The Secret Garden* was published and has since become a children's classic. The novel tells the tale of an orphan who befriends her sickly cousin (based on Burnett's son Lionel who died of consumption at age 15) and finds an enclosed garden. *The Secret Garden* has been adapted into several films, a number of television programs, and a musical produced in 1993. ''*The Secret Garden* will charm every one from the children to the grown-ups,'' declared a reviewer in a September, 1911, issue of *Literary Digest.*

Burnett also continued to be popular with adults, and several of her novels made the best-seller list. Some of her better known works of this period are tales of fashionable American and British life, such as *The Shuttle* (1907) and its sequel *T. Tembarom* (1913). In 1922, she published *The Head of the House of Coombe,* about social life in London before World War I. During these years, she had moved from her country estate in Kent, England, called Maytham Hall, to a cottage named Plandome on Long Island in New York.

Remembered as a Children's Author

''Burnett's reputation as a superior children's author remains secure,'' according to Phyllis Bixler, who further noted that Burnett's best children's books ''can entertain a child and often an adult reader almost a century after they were written, an unusual longevity for children's fiction.'' Fittingly, Burnett's last public appearance was at the opening of the film of *Little Lord Fauntleroy.* She died on October 29, 1924, in Plandome, New York. Burnett once commented to her son Vivian, ''With the best that I have in me, I have tried to write more happiness into the world.''

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Edgar Rice Burroughs

Edgar Rice Burroughs (1875-1950) was an American adventure writer whose Tarzan stories created a folk hero known around the world. His novels sold more than 100 million copies in 56 languages, making him

one of the most widely read authors of the twentieth century.

Edgar Rice Burroughs was born September 1, 1875, in Chicago, Illinois, to George Tyler and Mary Evaline (Zeiger) Burroughs. His father was successful in business, and worked as a distiller and a battery manufacturer. Burroughs was educated at private schools in Chicago and in the state of Michigan. After his graduation from the Michigan Military Academy, he joined the U.S. Cavalry for a tour of duty in Arizona in 1896. He was not suited to this life and, thanks to his father's wealth and position, he left the military the following year. He briefly owned a stationary store in Idaho before moving back to Chicago and a position with the American Battery Company. Burroughs married Emma Centennia Hulbert on January 1, 1900; the couple would have three children: Joan, Hulbert, and John Coleman. A few years after the marriage, Burroughs again tried to seek his fortune in the West, holding various jobs in Idaho and Utah. By 1906, he was back in Chicago and working for Sears, Roebuck and Company. After several attempts to start his own business, Burroughs turned to writing as a career.

Many reviewers and biographers have often described Burroughs as a failed pencil-sharpener salesman who just wanted to support his wife and children when he began writing. Others note that it was the company that had failed, not Burroughs, and that he had succeeded in numerous jobs. In any case, Burroughs began his writing career with a Martian tale, best known by its hardback title: *A Princess of Mars.* The story was written in 1911, and published under the pseudonym Normal Bean (to let readers know he was not crazy and had a ''normal bean'') in *All-Story* magazine in 1912. The tale was not published in hardback until 1917. Astronomer Percival Lowell's theories of the canals of Mars were at the height of their popularity in 1911, and fired Burroughs' imagination. There were eleven books in the Mars series, the last of which, *John Carter of Mars,* was published fourteen years after the author's death.

The main character of the Mars series is John Carter, a gentleman from Virginia. In the first story, he falls into a cave only to wake up on the planet Mars—a sort of death that brings him to a new life. An adventurous man throughout the series, he saves women from villains, rescues the planet, and shows the various colored Martians that they need each other to survive. One year after the publication of *A Princess of Mars* in book form, Burroughs released *The Gods of Mars.* Additional installments of the John Carter saga appeared on a regular basis, including *The Warlords of Mars* (1919), *Thuvia, Maid of Mars* (1920), *The Chessmen of Mars* (1922), *The Master Mind of Mars* (1928), and *A Fighting Man of Mars* (1931). John Hollow, writing in the *Dictionary of Literary Biography,* praised the first three novels of the series as ''a particularly fine instance of science fiction's attempt to cope with what Burroughs himself called 'the stern and unalterable cosmic laws,' the certainty that both individuals and whole races grow old and die.''

Best Known for His Tarzan Books

The appearance of Burroughs' second published story, *Tarzan of the Apes,* in *All-Story* magazine in 1912, and the publication of the novel in hardcover form in 1914, made him a best-selling author. Thereafter, he devoted himself exclusively to writing. Although Burroughs wrote almost all types of popular fiction, he is perhaps most famous for the Tarzan series. The lead character, Tarzan, is the son of an English noble who is adopted by a female ape in the African jungle. He learns English, grows into manhood, meets and falls in love with Jane, the daughter of an American scientist, and recovers his title—all in the first two of 26 stories.

Tarzan of the Apes captured the public's imagination and the series proved to be a success. Only a few fictional heroes, such as Robin Hood and Superman, are as famous as Tarzan. People might not remember the author, but most everyone, including small children, recognize the name of the main character, often responding with a Tarzan-like yell. The Tarzan stories have been translated into more than 56 languages, and reportedly more than 25,000,000 copies of the Tarzan books have been sold worldwide. Burroughs' novels were so financially rewarding that he was able to open his own publishing house, named after himself and called Burroughs. Beginning with the 1931 release, *Tarzan the Invincible,* he published his own works.

The character of Tarzan has been the subject of comic strips, radio serials, three television series, and at least 40 movies, including a Disney animated film and a 1998 spoof, *George of the Jungle. Tarzan of the Apes* was first made into a silent film in 1918, with Elmo Lincoln as Tarzan. More than a dozen actors have since starred in the role, the most popular having been Johnny Weissmuller, a former Olympic swimming champion. Most of the actors in Tarzan films were in fine physical shape, but they still faced risks. In the 1920 serial, *The Son of Tarzan,* Hawaiian actor Kamuela Searle was seriously injured by an elephant and a stand-in had to be used to complete the film; Searle later died of his injuries.

Not Without Controversy

Burroughs and his Tarzan character have not been without controversy. Burroughs, who himself has been accused of racism in his portrayal of Africa, disliked how films usually made Tarzan a grunting savage. He portrayed Tarzan in his novels as an erudite and wealthy heir to the House of Greystoke, equally at home in the jungle or polite society. Novels such as *The Return of Tarzan* (1915), *The Beasts of Tarzan* (1916), *Tarzan and the Jewels of Opar* (1918), and *Tarzan and the Golden Lion* (1923) continued this tradition. The last volume in the series, *Tarzan and the Castaways,* was released in 1965. As George P. Elliott noted in the *Hudson Review,* Burroughs' ''prejudices are so gross that no one bothers to analyze them out or to attack them. . . . They were clear-eyed, well-thewed prejudices arrayed only in a loin cloth; you can take them or leave them, unless *your* big prejudice happens to be anti-prejudice. What matters is the story, which tastes good.''

Burroughs' Tarzan series received other criticism. Although a favorite with readers, the Tarzan books have been

dismissed by literary critics as cheap pulp fiction. Brian Attebury, writing in *The Fantasy Tradition in American Literature: From Irving to Le Guin,* commented: ''Burroughs was neither more nor less than a good storyteller, with as much power—and finesse—as a bulldozer.'' Details of the Tarzan books have come under scrutiny, and even anthropologists have taken Burroughs to task, insisting that he was wrong in writing that great apes raised Tarzan. They insisted that the young Tarzan could not possibly have learned to swing through the trees so gracefully with a chimpanzee as his tutor. For him to have achieved such agility his instructor must have been an orangutan. Burroughs fans argue, however, that the apes in the Tarzan series were neither chimpanzees nor orangutans but a man-like invention of the author. Burroughs himself claimed that he never tried to do more than entertain his readers, and was honest about his need for money. ''I had a wife and two babies,'' he once explained.

Burroughs envisioned his Tarzan stories as wholesome family entertainment. Not all portrayals of Tarzan have had the family in mind, however, and Burroughs' descendants, who still run the company bearing his name from Tarzana, California (an estate near Hollywood, California, Burroughs bought in 1919 and later named), have found it necessary to go to court. In 1996, for example, the family filed a law suit against the makers of ''Jungle Heat,'' alleging that the interactive CD-ROM was ''the antithesis to the good, wholesome and attractive images of Tarzan,'' as noted in the *Los Angeles Times.* There have been countless imitations of Tarzan, such as a jungle man called Tongo on the television series *Gilligan's Island,* and a Listerine commercial in which a Tarzan-like character swings on a vine barefoot while in a tuxedo. But many of these imitations are either protected by the legal safeguards for satire, or use material in the public domain—fair game after the expiration of copyright protection, which is limited in time. But Burroughs not only copyrighted the books, he covered the character of Tarzan with a trademark—which does not expire. In 1923, the author founded the family corporation, establishing the trademark to forever control products that used the name or likeness of Tarzan, from movies to comic books and T-shirts.

Later Career and Other Novels

Later in his career, Burroughs began corresponding with scientists to learn all that was known about the planet Venus. Provided with these ideas, he started a new series. Beginning with the publication of *Pirates of Venus* in 1934, Burroughs published four more volumes in this set, including *Lost on Venus* (1935), *Carson of Venus* (1939), and *Escape from Venus* (1946). His last book in the series, *The Wizard of Venus,* was released in 1970. As the first book in the Venus series was getting published, Burroughs divorced his wife of 34 years; he married his second wife, Florence Dearholt, in 1935.

Burroughs also wrote four western adventure stories, all carefully researched and based on his experience as a cowboy on his older brothers' ranch in Idaho as a young man and as a cavalry soldier in Arizona. Some critics consider these the best of his writing, particularly the sympathetic treatment of Geronimo and his renegade Apaches. Among the novels written in this genre include *Apache Devil* (1933) and *The Deputy Sheriff of Comanche County* (1940).

Burroughs continued to write novels for the rest of his life, ultimately publishing some 68 titles in all. During World War II, he served as a journalist with the United Press and, at age 66, was the oldest war correspondent covering the South Pacific theater. Burroughs died of a heart attack on March 19, 1950. A number of his novels were published posthumously. Even after his death, Burroughs remained a popular author, and he sold millions of books in paperback.

The University of Louisville Library owns the largest institutional archive of Burroughs' works. The collection contains more than 67,000 items ranging in scope from the author's earliest school books to promotional materials from the 1990s. The library's collection of Tarzan memorabilia includes film stills and posters featuring 19 Tarzan actors. It also includes the best and most celebrated book artists, including J. Allen St. John, who illustrated a total of 33 first editions of Burroughs. Other artists featured in the collection include Frank Frazetta, whose works adorned the first paperback Burroughs books of the 1960s, and John Coleman Burroughs, the author's son, who illustrated eleven first editions of his father's stories. The collection also includes items from Burroughs' personal life and affairs, samples of his books, pulp editions, letters, merchandising goods and many photographs taken over the last 100 years.

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C

Antoine de Lamothe Cadillac

Some historical controversy clouds the achievements of Antoine Laumet de Lamothe Cadillac (1658-1730), a French adventurer who in 1701 founded the first significant European post west of the Allegheny Mountains and named it Detroit. The letters that Cadillac left behind give evidence of a spirited, determined, and ambitious man, and those written about him during his era reveal that these same qualities earned him an abundance of enemies.

The very name ''Cadillac'' was mired in debate for many years, but historians now believe that the explorer was not of noble French birth as he claimed, but simply adopted the ''Lamothe Cadillac'' surname when he arrived in North America. Instead he was born Antoine Laumet in 1658 in the village of St. Nicolas-de-la-Grave in southern central France, and hailed from relatively prosperous local families on each side of his parentage; his father was a local magistrate. It is thought that Cadillac was educated at the Doctrinal College at Moissac, or perhaps at an institution in Toulouse called L'Esquile.

Abandoned Europe

There is some mystery concerning Cadillac's military service as a young man that allegedly began around 1677—he claimed to have been in regiments of Dampierre-Lorraine and Clairambault, but some historians surmise he may have earned a criminal record instead during this period of his life, and hence the name change. In any case, Cadillac yearned to leave Europe and its seemingly stifling social, economic, and religious constraints behind, and looked toward the new lands across the Atlantic to which England and France were then staking claim. Fur traders, Jesuit priests, and ordinary adventurers were settling the regions of what is now New England, Canada's Maritime Provinces, and Quebec. In Cadillac's day, the exploits of the men who had first claimed these lands were legendary—such as Samuel de Champlain's founding of Quebec in 1608—and perhaps he saw for himself similar glory as a conqueror of the unfamiliar territories.

Cadillac probably first set foot on North American shores when he landed at Port Royal, Acadia (now Annapolis Royal, Nova Scotia) in 1683. During his residency there, he explored the coastline, made maps, and sent informative reports back to the French government. By 1687 he was involved in business dealings with a Quebec transplant named Guyon, and married the trader's daughter, Marie-Therese, in June of 1687. His marriage record contains the first official appearance of the name ''Lamothe Cadillac.'' He even appropriated another noble family's coat of arms, but historians point out that such name-changes were not unusual among the French both in Europe and the new settlements.

Trusted Attaché in New World

In 1688 Cadillac was granted land in Acadia, was made a notary and court clerk at Port Royal, and began a family. Over the next few years, Cadillac traveled frequently back to France to give official reports at Court, and won the confidence of officials in the Ministry of Marine. For many years he lobbied for an increased naval presence along the

interior waters in New France, from the St. Lawrence River to the Great Lakes.

The French government named Cadillac a captain in the Marines and naval ensign in April of 1694. He was sent to command the fort at Michilimackinac, located at what is now Mackinac City, Michigan. The settlement had a Jesuit mission, villages of Ottawa and Huron Indians, and some French families. Cadillac relished the time spent there, learning much about the indigenous culture of the region. His reports back to France were translated into English in 1947, and in them he wrote detailed accounts of the tribes. ''It is always healthy at Michilimackinac; this may be attributed to the good air or to the good food, but it is better to attribute it to both,'' Cadillac observed in an excerpt reprinted in *Michigan, A State Anthology: Writings about the Great Lakes State, 1641-1981.* ''A certain proof of the excellence of the climate is to see the old men there, whose grandsons are growing gray; and it would seem as if death had no power to carry off these specters.''

Cadillac and the Jesuits

Though as commander of Fort Michilimackinac Cadillac strengthened ties with the Huron and other nations already there, he also came into conflict with another influential New World presence—the Jesuit missionaries, there to convert indigenous nations to Catholicism. It is thought that Cadillac may have received some of his early schooling from teachers belonging to this order, who were known as strict disciplinarians and devout friars, and a marked hostility to the order would brand his career in North America. One point of contention was the Jesuits' desire to keep the Native American nations free from a dependency on alcohol, and they had enjoined the French king to issue royal decrees barring its trade. Yet white traders sometimes exchanged brandy for beaver pelts, and Cadillac was accused of doing so in 1695. The Jesuit posted nearby complained to Count de Frontenac, the governor-general of New France, but Cadillac was exonerated.

France still considered the savvy, intrepid Cadillac a valuable asset, and the king and royal advisors finally heeded his arguments that France should establish a trading center on the Great Lakes to compete with New York and thwart English ties with Native American nations to the West. In December of 1698 he successfully convinced Louis XIV and his Minister of Marine, Count Pontchartrain, to decree the establishment of a fort on the Detroit River. This had been planned before, but the explorer Duluth instead founded a settlement some sixty miles north near what is now Port Huron, Michigan. There was only a handful of small Indian settlements in the region, since tribes of the powerful Iroquois nation controlled territory to the south, and their enemies maintained lands near the St. Clair River.

Founded Oldest City in Midwest

With royal approval and funding, Cadillac departed Montreal on June 5, 1701, with a flotilla of 25 canoes and a contingent of one hundred French. Accompanying them were canoes plied by Native Americans, who served as guides. They traveled down the St. Lawrence River into Georgian Bay and Lake Huron, and then down the St. Clair River and through Lake St. Clair. On July 24, 1701, they disembarked at the narrowest point in the Detroit River where 40-foot bluffs abutted the land near what is present-day downtown Detroit; he claimed it formally in the name of the King of France. Immediately a fortification was started, which Cadillac named after his ally at Court, Count Pontchartrain. The name ''Detroit'' has its origins in Cadillac's naming of the ''ville de troit'' or ''city of the straits.''

As commander, Cadillac immediately established cordial relations with nearby Ottawa, Huron, Potawatomi, Miami, and Wyandotte tribes, and encouraged them to group together in villages near the fort for mutual protection against both Iroquois and English enemies. There were only a few dozen soldiers stationed at Fort Pontchartrain in its early years, and Cadillac lobbied unsuccessfully for ''christianized'' Indian women from Michilimackinac to be brought to Detroit as brides for the men, a plan the Jesuits opposed. Cadillac's own wife arrived in 1702, after leaving two of their daughters behind at a convent in Quebec. Madame Cadillac, along with the wife of his second-in-command, Alphonse de Tonty, made an arduous trek of almost a thousand miles in open canoe to become the first European women settlers in Detroit. Madame Cadillac also brought along their seven-year-old son Jacques.

Contentious Times

The contentious Cadillac again earned enemies in his new post—for instance, he punished some clerks at the fort for illegal trading in 1703. When they brought countercharges, he was summoned to Quebec to answer to them. That same year he suspected Tonty of allying with the Jesuits to establish a trading post at Port Huron. Despite these and other conflicts, the Detroit settlement grew over the next few years and began to thrive economically. The area's first officially recorded birth came with his daughter, Marie-Therese, in 1704. At least four other Cadillac offspring were born there, but three died before the age of five.

Hostilities between indigenous nations increased around 1705, threatening the stability of the Fort. Reports reached Count Pontchartrain that same year that Cadillac was defying royal decree and trading the Indians brandy for pelts. A commissioner, Francois Clairambault d'Aigremont, was dispatched to investigate. Arriving in 1707, he found Cadillac guilty of several charges, including falsification of the number of permanent households. Clairambault also reported that Cadillac possessed the only horse in Detroit and rented it out. As a result, in a 1709 issuance from King Louis XIV, Cadillac was praised for his success in establishing the fort, but the troops that held it were officially recalled back to Montreal. So was Cadillac, who was arrested there on the charges of extortion and abuse of power.

Again, Cadillac managed to outwit his detractors and instead was named governor of the territory of Louisiana in November 1710. This huge territory, centered around what is now the southeastern United States, held little interest for Cadillac, and he dallied for over two years before arriving near what is now Mobile, Alabama, in June of 1713. His

governorship of the area was less than noteworthy; he had managed to interest a financier in the trade possibilities of the area, but came into conflict with him and the officials already there. Spanish settlements, hostile Native Americans, and the oppressive tropical climate added further to Cadillac's dissatisfaction with his posting. He was finally recalled to France in 1716 after many requests on his part. Not long after he and his son arrived in Paris in September of 1717, they were incarcerated at the infamous Bastille prison.

Half a Year in the Bastille

Though they were officially charged with the suspicion of speaking treasonous words, historians surmise that Cadillac's son was jailed because he and his father had made an expedition to Illinois lands to the north in 1715 and reported to the king that they had discovered vast mineral deposits. Both father and son spent six months in the Bastille, and after his release in early 1718 Cadillac reestablished ties with his allies in the Ministry of Marine. He petitioned the court for compensation for a large swath of land he claimed to have cleared in Detroit, and returned with his family to St. Nicolas-de-la-Grave.

In 1722, Cadillac was awarded a pension, rights to some of the Detroit holdings, monetary restitution, and the Cross of Saint-Louis for three decades of service to the crown in New France. That same year he sold his Detroit real estate, and with the money purchased a commission from the Crown that gave him the governorship of the nearby town of Castelsarrasin. He was inducted as mayor of the town as well, but was removed from the post by the king not long afterward. Cadillac died in Castelsarrasin in October of 1730. Though he and Marie-Therese had a total of 13 children, only three survived their father. He was buried in the cemetery of a Carmelite church, and the whereabouts of the single portrait of him remain undiscovered.

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Helen Broinowski Caldicott M.D.

Although Helen Caldicott (born 1938) started her career as a physician, she is perhaps best known for her anti-nuclear activism and for authoring several books which dealt with the issues around nuclear energy and broader environmental concerns.

Helen Caldicott has always maintained that the United States needed to set an example for the rest of the world in carrying out sound environmental practices. Much of her life was devoted to activism; in earlier years she focused on educating people about the dangers of nuclear energy. In the late 1980s and beyond when the threat of nuclear war had lessened, Caldicott focused on broader environmental issues. She decried the population explosion and corporate practices which harmed the environment. She insisted that the responsibility for sound ethical policy lay with political leaders; and that the media had a role in educating the public about the true extent of the earth's environmental problems. Her activist work was melded with her medical background; she had a scientific and clinical interest in the effects of nuclear energy and advocated knowledgeably on the harm that nuclear energy could cause to humans and other life on earth.

Formative Years

Caldicott was born Helen Broinowski in Melbourne, Australia on August 7, 1938. She was later to state that she was lucky to live as long as she had, given the environmental toxins she was exposed to as a child. Her father died of cancer at age 51 after a lifetime of constructing houses with asbestos; she often assisted him by handing him the asbestos material. Her mother died at 58 and beat Caldicott severely as a child, even though Caldicott once commented that her mother was ''the most fascinating person I ever knew, the most intelligent, and really my best friend when I grew up.''

She attended college at the University of Adelaide Medical School and graduated in 1961 with the Australian equivalent of a Doctor of Medicine. She went on to work in pediatrics and general practice; later she founded and ran a cystic fibrosis clinic at a hospital in Adelaide. During this time, she met and married a fellow physician, William Caldicott, in 1962. They went on to have three children.

Roots of Early Activism

Caldicott's interest in activism began to surface publicly when in 1971, she warned the Australian public about the French government's plans to conduct atmospheric testing of nuclear weapons in the South Pacific. In her own words, her first speech as an activist was to five little old ladies at the YWCA in Adelaide. Caldicott backed her arguments against nuclear energy by pointing out the extent to which nuclear fallout was already present in food and water. Caldicott was able to build successful coalitions with the public, other scientists, and the media in opposing the French testing; the results of her activism included boycotts of French products and demonstrations.

In another victory for Caldicott and Australian antinuclear activists, the Labor Party was elected into office in 1972 with opposition to testing as part of their platform. Caldicott also pushed for an Australian ban on the export of uranium, a substance used in the process to create nuclear energy. The suggested ban was initially opposed by mining and government interests but in 1975 she succeeded in getting the Australian Council of Trade Unions to ban the mining, transport, and sale of uranium. The ban remained in place until 1982.

Caldicott continued her medical career when in 1975, she and her family relocated to Boston, Massachusetts, so that her husband could pursue a research appointment at Harvard. Initially working at Children's Hospital Medical Center in Boston, she also served as a pediatric instructor at Harvard Medical School between 1977-1980.

Stint as Author

She published her first book in 1978, *Nuclear Madness: What Can You Do!* The book, which she co-authored with Nancy Herrington and Nahum Stiskin, explained for the layperson the issues and the consequences of nuclear technology. After the book was published, Caldicott made numerous appearances on television and the lecture circuit to promote the book's message. By 1981, the emphasis in her life was activism rather than medicine. In an article in *Newsday,* she explained that ''I felt that nuclear war was so imminent, I couldn't in conscience keep treating children with cystic fibrosis when the whole world was threatened. I practice global preventive medicine.''

Led Activist Organizations

Caldicott's antinuclear activism did not remain limited to authoring books. In 1978 she took charge of and revived a pre-existing organization called Physicians for Social Responsibility. Redirecting the organization's vision to focus on the health risks of nuclear fallout, Caldicott increased membership in the organization to 30,000 by 1982, particularly after the Three Mile Island incident in Pennsylvania during 1979.

In 1980, she took her organizational skills further and founded a lobbying group, Women's Action for Nuclear Disarmament. Organizational leadership was not without growing pains, however; Caldicott stepped down as president of Physicians for Social Responsibility in 1983, claiming that her vision and the vision of the membership had diverged too widely. The organization had become increasingly bureaucratic and some members found her either overpowering or lacking in ability to lobby and lead. One climax of her activist role may have occurred in 1982, when she and others spoke to a crowd of one million at a peace rally in New York City's Central Park.

Documentary Film and Foray into Politics

Caldicott's views on the nuclear industry were represented in a 1982 Academy Award documentary film *If You Love This Planet.* Although the film was produced in Canada, the U.S. government controlled its distribution and labeled it political propaganda. Caldicott generally lacked trust in most political leaders, although she was a great admirer of Mikhail Gorbachev of the Soviet Union and personally thanked him for ending the Cold War. She had less respect for then-president Ronald Reagan, whom she met in 1983 and who astounded her with what she called his ignorance on nuclear issues. According to Caldicott, Reagan told her that anyone who supported the nuclear freeze movement was either a ''KGB dupe or a Soviet agent.'' Caldicott also differed with the Pope regarding population control, although she admired the social justice tradition of the Catholic Church.

In an attempt to make further impact in U.S. politics, Caldicott lent her name and efforts to the Mondale presidential campaign in 1984, even though he largely ignored her ideas. Caldicott was stunned when his running mate, Geraldine Ferraro, pledged to pushed the nuclear button if necessary. Mondale's defeat served to crush Caldicott's psyche even further. However, Caldicott's contributions to the world and humanity were publicly recognized when she was nominated for a Nobel Peace Prize in 1985. She was also the recipient of other humanitarian awards.

Hiatus and Return

In 1987, Caldicott suffered another blow in her life when her husband of 25 years decided to leave their marriage. She retreated from the public eye until 1991, living in seclusion in Australia. That was the amount of time she needed, she claimed, to work through her grief. She emerged ready to speak again, not only on nuclear issues but on broader environmental issues which seemed relevant at the time. Her focus remained on the health impacts which stemmed from environmental problems and she believed that the U.S. needed to serve as a model for the rest of the world in taking appropriate action. Caldicott felt that in particular, corporations needed to be more concerned with the health of people and less concerned with the bottom line at the expense of the environment. Additionally, she

stated that the media needed to be doing a better job of educating people on global environmental issues.

Caldicott continued to publish books that addressed nuclear energy; *Missile Envy: The Arms Race and Nuclear War* was published in 1984. She also published *If You Love This Planet: A Plan to Heal the Earth* in 1992, the book went beyond nuclear energy and addressed a range of environmental issues. In 1996, she published her autobiography, *A Desperate Passion.* In the book she credits the power of women, who she believes could make an effective activist force because they are ''much more open with their feelings and the truth, and they're one of the golden keys to the salvation of this planet.'' Caldicott advocated for an increase of women in political positions, stating that even though women made up 53 percent of the American population, they comprised only two percent of the congressional delegation.

In the late 1990s, Caldicott remained a vocal opponent of nuclear energy when she spoke out against a U.S. proposal to sell nuclear reactors to China; a deal that was mentioned when Chinese Premier Jiang Zemin visited the U.S. in late 1997 to discuss human rights in China. She criticized the fact that the deal was being offered as a solution to global warming, claiming that tremendous amounts of fossil fuel were utilized in the construction of the reactors and of the storage rods for spent nuclear fuel. She also remarked on the irony of the human rights issue, claiming that nuclear reactors in China would violate human rights and would impact human life, either by death, genetic destruction, or disease. She continued to maintain that the United States needed to set an example for the rest of the world in abstaining from the use of nuclear power. She also continued to discuss her views in the media by hosting a New York radio show called ''Fair Dinkum.''

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Maria Callas

Maria Callas (1923-1977) was one of the great coloratura sopranos of the twentieth century.

Maria Callas was one of the greatest operatic voices of the 20th century. She revitalized opera and increased its appeal because of her dramatic skill. The extensive range of her singing voice (nearly three octaves) and her ability to emote enabled her to sing many operas that were rarely performed otherwise. Callas biographer Ariana Stassinopoulos said of the singer's dramatic flair, ''She brought 'finish' back to the music: each phrase, each word was meticulously weighed . . . she never allowed it to become meaningless embroidery.'' And Michael Mark of *American Record Guide* noted of the American soprano, ''Her strange, haunting, beautiful . . . voice was complemented by an unerring dramatic sense.''

Childhood in America

By most accounts Maria Callas was born Maria Kalogeropoulos in New York City, on December 3, 1923, just four months after her parents, George and Evangelia (Litza) Kalogeropoulos, arrived in New York harbor after emigrating from Greece. Callas was formally baptized Cecilia Sophia Anna Maria. It was around the time of her birth that her father shortened the family name to Callas, and Maria Kalogeropoulos was known as Maria Callas by the time she started school.

Callas and her sister, Jackie, grew up enmeshed in bitter sibling rivalries. Jackie, the elder by five years, was tall and slim—everyone's favorite. Maria was not short, but she was not as tall as Jackie, and so appeared more plump in comparison. When Callas was only five years old, she suffered a concussion and was hospitalized for over three weeks, after being dragged unconscious by an automobile. She quickly learned to appreciate the attention she received from concerned family and friends during her recuperation.

At age seven Callas began her musical studies by taking piano lessons. She loved opera music even as a youngster, and she had a beautiful voice. She especially loved to sing *La Paloma.* She took great comfort in listening to the many opera records in her family's collection. Young Callas soon discovered that she had a natural talent and a flair for the dramatic. She won several amateur talent contests while she was in elementary school, and was a popular performer on children's radio shows.

Adolescence in Greece

When Callas graduated from the eighth grade in 1937, her mother decided to return to Greece in order for Callas to receive voice training in the classical tradition. Once in Greece, Callas never resumed her academic studies. Instead she studied with popular voice coaches. First with Maria Trivella at the National Conservatory in Athens, and then with Elvira de Hidalgo at the Odeon Athenos. Callas also studied French and drama. She was a dedicated pupil, driven by a spirit of excellence. At times she observed even David, her pet canary, and attempted to learn from his warble. Her other bird, Elmina, was known to faint and fall off her perch from the intensity and pitch of Callas's high notes. It was all fun to Callas, who seemed happy only when she was singing. Callas's teachers, and later her directors and producers, were continually amazed at her exceptional memory. She easily learned music and lyrics in a matter of days, where others would require weeks or months.

As Callas matured, she developed a close relationship with her music coach, Elvira de Hidalgo, and it was de Hidalgo who arranged for Callas's first professional performance at the National Lyric Theater in Athens in November of 1940. While her performance would be a success, life in Athens soon changed; the outbreak of World War II and the Nazi occupation of Greece had a profound effect on everyone in the country, including the young soprano. Stories are told that during the occupation Callas sometimes performed for enemy soldiers in return for food and security for herself, her mother, and her sister. Her career, meanwhile, was stifled.

Finds Success in Italy

After the occupation, de Hidalgo encouraged Callas to move to Italy to establish her career. However, against all advice, Callas returned to the United States in 1945, determined that she could make a name for herself on her own terms. Although she remained in America for the next two years, it was at the Arena in Verona, Italy where she finally got her start.

After rejection and failure in the United States she finally went to Verona, on a contract. Her Italian debut, held on August 3, 1947, was a performance of *La Gioconda* at the Verona Arena. She went on to perform *Tristan and Isolde* and *Turandot* in Venice in 1948. She sang the title role in Bellini's *Norma,* her most popular role, for the first time in Florence in 1948.

Initially Callas received minimal acclaim, although audiences in Italy were receptive to her talent. It was a quirk of fate in 1949 that finally brought her to prominence. When another diva fell ill during a run of *I Puritani,* Callas agreed to sing the part of Elvira on one week's notice. Callas, who was performing as Brunhilde in *Die Walkure* at the time, managed to perform both operas, alternating between the two works from one night to the next. The public was duly impressed at her versatility. Critics took note, and her career began to soar.

Marriage and International Acclaim

Almost immediately upon her arrival in Verona in 1947 she met Giovanni Battista Meneghini, a wealthy Veronian industrialist. He was 30 years her senior, and his family did not approve of Callas or her profession, yet the two fell in love. They married on April 21, 1949. The couple lived mostly in Verona. Meneghini withdrew from his business interests to manage Callas's promising career and generally devoted his life to fulfilling her every need.

During the late 1940s and 1950s, Callas toured Argentina, Mexico, and Brazil. She worked with famed Maestro Tullio Serafin, and noted directors Franco Zefferelli, Francesco Siciliani, and Luchino Visconti.

Highly professional, Callas performed 47 roles during her brief career. Her greatest role was that of Norma, which she performed 90 times. Callas developed a strong identity with the Druid priestess of the operatic tale, and once confided to Serafin, ''It, *Norma,* will never be as good as it is now in my mind unsung.'' Whenever Callas performed in *Norma,* she reportedly became exhausted and drained from the physical intensity of her emotion.

Callas's first performance at La Scala in Milan was in *Aida,* in April of 1950, as a stand-in, a replacement for famed soprano Renata Tibaldi. On December 7, 1951, she made her official debut at the noted Italian opera house as Elena in *I Vespri Siciliani.* She went on to perform there for ten years, a total of nearly 200 performances. She interpreted nearly two dozen roles, including her most famous, Norma.

Finds Fame in America

Callas's U.S. debut was at the Lyric Opera of Chicago in 1954. On October 19, 1956 she debuted at the New York Metropolitan Opera where she performed in *Norma.* Coinciding with her Metropolitan Opera debut, Callas was featured on the cover of *Time,* on the issue dated October 27, 1956.

During the peak of her career Callas easily fit the stereotype of a portly and highly emotional diva, but in 1952 she experienced a dramatic weight loss. By 1954 she was 65 pounds lighter. She continued to perform, and her career exploded into greatness. She added new operas to her repertoire, including *Madame Butterfly,* which she had previously avoided because she felt awkward and ungraceful.

New Image Expands Opportunities

After the mid-1950s Callas successfully resurrected the macabre operas, including Cherubini's *Medea,* Verdi's *Macbeth,* and Donizetti's *Anna Bolena,* each of which required exceptional vocal range and acting talent. Will

Crutchfield commented of her unique ability in *New Yorker,* ''Callas presented to the . . . public a phenomenon of sheer capacity, . . . she revived a repertory based on capacity. High notes and low, power in full cry and delicacy in pianissimo, fast passagework and sustained legato had not been completely present in one soprano in generations.''

The list of Callas's performances is lengthy: *Tosca, La Traviata, Abduction from the Seraglio, Parsifal, Aida, Nabucco, Il Trovatore,* and many more. In 1951 she performed the world premiere of Hayden's *Orfeo ed Euridice.* Surviving tapes and recordings of Callas include her 1952 *La Gioconda,* the complete opera, with Fedora Barbieri. Miscellaneous tapes also remain from a series of master classes she gave at the Juilliard School of Music in New York, where Callas taught briefly before her death.

The Years of Decline

During the late 1950s the vocalist's personal life began to deteriorate, and this tragically affected her career. She became increasingly linked socially with the ''international jet set,'' those people of wealth and power known as the ''idle rich.'' Through her new-found friends she became acquainted with shipping magnate Aristotle Onassis, and the couple's friendship soon developed into an extramarital affair. This was not the first time that Callas's name was associated with illicit liaisons, and she and her husband separated in 1959, divorcing finally in 1971. Onassis eventually divorced his wife, Tina, and married Jacqueline Kennedy, widow of the late President John F. Kennedy, but he also remained involved with Callas.

The intrigues of Callas's personal life soon overshadowed her professional life. The stresses of jet set living, as well as the strain she had put on her voice throughout her career began to take their toll. Callas cancelled a performance at the Edinburgh Festival in 1957. In 1958 she answered to breach of contract charges from the American Guild of Musical Artists. A downward spiral was in motion. Her former manager, Richard Bagarozy, sued her for back commissions. She cancelled a performance in Rome after the first act. She was dismissed from the Metropolitan Opera. Although she returned briefly to perform at the Met between 1964 and 1965, she never resurfaced as the great talent of her youth.

The Callas Persona

As an actress, Callas was known for her timing and spontaneity, as well as for her incredible vocal range. She attributed her extraordinary stage presence to myopia: She was rarely nervous, she claimed, because she could not see the audience. In fact, Callas insisted she could barely see the conductor, and was free therefore to lose herself in the composer's work to the exclusion of all else.

Callas's timing and spontaneity even extended to curtain calls. After one memorable performance, she was showered with flowers. She took one and handed it to famed conductor Arturo Toscanini who had attended the performance. The audience was ecstatic. Even during the years of her decline, when some of the audience threw vegetables instead of flowers, to express their annoyance, Callas retained her composure. She kept the flowers for herself and tossed the vegetables down to the orchestra.

Callas died unexpectedly in Paris on September 16, 1977, shortly before her 55th birthday. Just as no record exists of Callas's birth, her death also remains shrouded in mystery, the cause of her death never fully explained. (Her body was cremated without an autopsy.) Such facts serve to intensify the mystique of the soprano's life. Duncan Scott of *Knight-Ridder/Tribune News Service* said of Callas: ''As in the case of . . . other icons, Callas's real accomplishments were swallowed up by the power of her own myth.''

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Clive Orville Callender

Clive Callender (born 1936) is one of the foremost specialists in organ transplant medicine in the United States. The Howard University Hospital surgeon has focused much of his career on transplant medicine among minority segments of the population, along with the unique health and social issues relevant to them as potential donors.

Callender was born in New York City on November 16, 1936. As a child, he dreamed of becoming a missionary doctor as a result of one sermon he witnessed at Ebenezer Gospel Tabernacle: ''I was listening to the minister who spoke about the two greatest occupations in the world: ministering to the souls of mankind and to the bodies of mankind,'' he told *Black Enterprise* in 1988. Callender enrolled in New York City's Hunter College, and had earned degrees in chemistry and physiology by 1959. From there, he entered Nashville's Meharry Medical College, a prestigious school that had long been an important training ground for African-American doctors and medical professionals. Callender graduated first in his class there in 1963.

Originally intending to practice internal medicine, Callender's first internship was at the University of Cincinnati. Yet he realized how little opportunity there was for him as an internist to actually heal patients, and so switched to surgery as his area of interest. From 1964 to 1965 he was a resident at Harlem Hospital, and then was awarded an American Cancer Society fellowship for the following aca-

demic year. That was also Callender's first year at Howard University and Freedmen's Hospital, where he was an assistant resident. Another residency at Memorial Hospital for Cancer and Allied Disease was completed, and then Callender returned to Howard University Hospital to become chief resident in 1968. He became an instructor there the following year.

Biafran Civil War

Callender spent part of 1970 and 1971 at D.C. General Hospital as a medical officer, and then was invited to Nigeria's Port Harcourt General Hospital just as the Biafran Civil War was ending in the country; this helped Callender fulfill his childhood goal to work in an altruistic capacity. Biafra was an independent state that seceded from Nigeria in 1967, and the internal strife brought suffering, starvation, and death to the region. After his return to the United States in 1971, the young physician grew increasingly interested in transplant surgery as a specialty; only four years before, South African surgeon Dr. Christiaan Barnard shocked the world with his first successful human heart transplant surgery. Medical professionals were growing increasingly proficient in transplanting kidneys and livers successfully, especially with advances being made in the science of human immune response systems.

In 1971 Callender received a special postdoctoral fellowship at the National Institutes of Health, the U.S. government agency that serves as a research hub for ground breaking medical technology. He spent much of his two years at various medical centers that were making great strides in organ transplant medicine, including the University of Minnesota, where Callender studied under Dr. John Najaraian; he was also able to work with Dr. Samuel Kountz, the first African-American doctor to specialize in the field. Callender went on to the University of Pittsburgh, where he trained with Dr. Thomas Starz, a liver transplant specialist. Returning to the Washington, D.C. area in 1973, he was awarded an assistant professorship at Howard University Hospital's medical school and founded the Howard University Hospital Transplant Center. It was the first such minority-operated center in the United States. He also founded a transplant center in the Virgin Island city of St. Thomas, which bears his name.

Over the next decade, Callender strove to make his Howard University Hospital Kidney and Liver Transplant Center one of the leading sites for minority transplant medicine. Part of his work has involved research into antigens, which are carried by the donor organ into the recipient's blood system and then stimulate an immune response in the recipient; this natural way that the body rejects a foreign presence is one of the major obstacles to successful organ transplants. Callender's Transplant Center has conducted important research into antigen-matching and immunogenetics to help correct this problem. In 1983 he testified about organ donor programs and the minority community in Senate hearings on the matter.

Cultural Taboos

Still, Callender realized that perhaps the greatest obstacle in the organ-transplant field was the scarcity of donor organs, and he became increasingly aware that African Americans registered as organ donors at a far lower rate than white Americans. There were several reasons for this discrepancy, which Callender learned by conducting extensive research into the matter among the African American populace: some held fears that blacks who needed organs would be neglected in favor of white patients; there were also conflicts about organ donations because of deep-seated religious beliefs—the idea that it is disrespectful to enter or otherwise disturb a body after death; and finally, there was a concern that a white physician might be too quick to declare an African American legally dead in order to make his or her organs available for transplant. ''When I first got started in this, I didn't realize what an emotional issue it was for blacks,'' Callender told Paul Delaney in the *New York Times* in 1991. ''We're dealing with myths, but to the people who believe them, the myths are real.''

Callender set out to solve this problem and increase minority awareness and support of organ donor programs. African Americans suffer from higher rates of kidney failure and hypertension, while in many cases a donor organ from their own ethnic group yields the best match for a minority patient. In order to take his ideas to the general public, Callender courted funding from the Dow Chemical Company for his ''Take Initiative'' program. For this awareness campaign, Callender led seminars in which he, a transplant recipient, a donor or member of the donor's family, and someone on a waiting list for an organ share their views with African-American audiences. Callender then passed out or-

gan donor cards, which many enthusiastically signed. As reported in *Contemporary Black Biography,* he told *Jet* magazine, ''If you take the problem to the Black community and give them an opportunity to become sensitive and give them the knowledge to open the door . . . they will rally behind the issue.''

A Marked Gain in Donors

By 1990 Callender's efforts had yielded impressive results: there was an increase of nearly threefold in the registered number of African-American organ and tissue donors in just five years. As the leading medical professional on minority organ-transplant medicine, Callender has also been an active player in a $6 million program launched by National Institutes of Health in 1991 to found the Minority Organ Tissue Transplant Education Program (MOTTEP), a program that aims to increase the number of donors among all minority groups in the United States. He has also campaigned for an increase in federal funding for community education programs for organ donor awareness programs. From 1990 to 1991, the Bush Administration increased spending for such programs threefold, to $1.5 million, but Callender told the *New York Times* that more was needed. ''This country spent billions of dollars to fight a war in the Persian Gulf and surely it can spare a few million for such an important task,'' Callender told Delaney.

In 1994, Callender spoke at the United Network for Organ Sharing symposium about the number of African Americans on waiting lists for donor kidneys, a number higher than that of other ethnic groups in the United States. Callender has argued that the antigen-matching guidelines then in place discriminated against African-Americans, forcing members of this minority group on the list for kidney transplants to wait almost twice as long as whites. Since then, the parameters for antigen-matching have been revised, and Callender has since used his prominent position to speak out for reforming the way in which available organs are allocated at the national and local levels.

Controversy in D.C.

In the spring of 1996 Callender's MOTTEP teamed with the American Medical Association and two other professional organizations to launch a campaign to increase registered organ donors in the United States; basketball star Michael Jordan served as the focal point of an advertising campaign for this. Callender has also defended the practice of using organ-preserving drugs on near-death patients, which in some cases accelerates the process of dying. In 1997 this procedure was legal in Washington, D.C., where Callender's transplant center at Howard University Hospital is located. ''We're giving families the option to say 'yes' or 'no,''' Callender told *Washington Post* reporter Rick Weiss. ''If you don't preserve, you have taken away that option.'' Furthermore, Callender noted that the District of Columbia city council had not passed the law in 1996 without first gleaning the opinion of local citizens through an outreach and education program.

In 1996 Callender became the Lasalle D. Leffall Professor at Howard University, named after the first African-American president of the American College of Surgeons. that same year, Callender also succeeded the actual Dr. Leffall as chair of surgery for Howard University's Medical School. He has been inducted into the Hunter College Alumni Hall of Fame, and is the author of over 70 scientific papers. He married Fern Marshall in 1968, with whom he is parent to three children: Joseph, Ealena, and Arianne.

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Washington Post, December 19, 1997.

Roberto de Oliveira Campos

Brazilian economist and diplomat Roberto de Oliveira Campos (born 1917) struggled for most of the latter half of the twentieth century to promote what he called pragmatic, democratic nationalism in his socialist homeland that, during the early 1960s, had been flirting with Communism.

Campos was born in Cuiabá, in the rural state of Mato Grosso, Brazil, on April 17, 1917. In reference to his humble background, Campos often referred to himself as ''a Brazilian hillbilly.'' He initially planned to enter the priesthood, and received degrees in Philosophy and Theology from the Catholic Seminary of Guaxup. For his graduate work, however, he turned to economics, and studied at George Washington University, Columbia University, and New York University, all in the United States. In 1939, at the age of 22, Campos entered the Brazilian foreign service.

Frustrations with Foreign Service

From the foreign service, Campos moved to a number of important national and international posts, serving on the Brazil-U.S. Economic Development Committee and the National Development Council, and acting as a delegate to General Agreement on Trade and Tariffs (GATT) and other international conferences during the 1950s. Campos was often openly critical of the United States' treatment of Latin American countries. In 1958, the *New York Times* reported that Campos, speaking as president of Brazil's National Bank for Economic Development, accused the United States of treating Latin America as ''less important than Europe for public investment,'' adding that the U.S. had ''lost much goodwill as the result of its former opposition to the creation of an inter-American [including both North and South America] financial agency,'' an idea Campos supported.

Despite his criticism of U.S. policy, the Brazilian press considered him too pro-American. After a conflict with

Brazilian president Juscelino Kubitschek over the president's plan to print new money to finance government programs, he set up a management consultant firm with former Finance Minster Lucas Lopes. The firm encouraged and advised foreign clients on establishing industry in Brazil—a position that earned Campos the nickname ''Bob Fields,'' an English translation of Roberto Campos.

In 1961 a new president, Joao Goulart, called Campos back to the government to serve as ambassador to the United States, hoping to gain U.S. favor and aid. Goulart's regime failed to fulfill many of its promises, however, and became increasingly corrupt; although Goulart had promised agrarian reform he amassed more and more private land, becoming, by far, the country's greatest landholder. Brazil's high rate of economic growth gave way to stagnation and decline. As Goulart repeatedly sacrificed national economic security to political pressures, the U.S. grew frustrated and cut off aid to Brazil.

After Goulart disavowed Campos' agreements with foreign investors and fired his fourth finance minister in less than three years, Campos resigned the ambassadorial post as a form of protest in 1964. *Newsweek* reported that Campos had ''grown weary of serving as an apologist for a nation characterized by 'financial irresponsibility and disregard for social equity.''' He criticized Goulart for his ''purely demagogic and utopian tendencies,'' adding that Brazilians tended to blame their troubles on foreign exploitation, ''as if there were no lack of discipline or waste in government spending and no tax evasion or intemperance in private finance.'' Campos returned to Brazil hoping to run for congress, in order to facilitate change. ''I was so tired of trying to interpret policy,'' he told *Business Week,* ''so I decided I wanted to help make it.''

Revolution Led to Opportunity

Change came more quickly than he had expected. As Goulart lost one after another source of domestic support, Brazilians began to fear he would resort to a coup d'tat to solidify his power. As election time drew near and serious challengers to Goulart's increasingly authoritarian presidency began to fade, tensions ran high. In April 1964, three months after Campos' resignation, a revolution took place, and the Goulart government collapsed without a fight. Army Marshal Castelo Branco reluctantly accepted the post of interim president, and Campos was appointed minister of planning, the top policymaking post in Brazil.

The problems Campos faced were staggering. Inflation was going up at the rate of 114 percent a year; in the first four months of 1964, the rate was 120 percent. The gross national product could not even keep up with the rate of population growth. Adding to his difficulty was President Branco's tendency to cave into pressure from right-wing extremists, driving the administration toward an increasingly reactionary policy and making significant changes hard to implement.

Campos' own style also undermined his efforts. As he later admitted, he struggled with translating economic ideas into terms ordinary people could understand. ''One of my main problems,'' he said in *Newsweek,* ''has been my excessive rationalism, my horror of instincts. It has reduced my ability to communicate with the people.'' He also demanded stringent austerity from a government and people accustomed to the spendthrift regimes of the past. When he got rid of federal subsidies for wheat and gasoline, bread prices and bus fares soared. Campos' bold Action Plan, driven by what he called his ''congenital recklessness,'' was supported by President Branco and the U.S. government, but was tremendously unpopular among the Brazilian people.

He was not without successes, however. In the first hundred days of the Action Plan, the congress passed two tax-reform bills, a banking-reform bill, housing legislation, and a sweeping agrarian-reform bill designed to support family-size farms. By the end of 1965, the inflation rate had been cut by more than half, down to 42 percent. Noted for his shrewd bargaining skills, he persuaded a reluctant World Bank to grant Brazil a loan, and he continued to push U.S. manufacturers to invest in their Brazilian subsidiaries, resulting in hundreds of millions of new dollars for expansion or initiation of Brazilian industry.

Left Office still Unpopular

Nevertheless, when Campos retired from the position in 1967, along with President Branco, he was still without the respect of many of his countryman. ''Most Brazilians consider him an aloof, insensitive man who has shown himself to be more interested in techniques than in people,'' *Newsweek* reported. When he made his final report to the Brazilian Congress, one congressman told him, ''We consider your presence here today meaningless.

Despite this treatment, he continued to be drawn to national service. In *Reflections on Latin American Development,* Campos corrected critics who accused him of a lack of national interest: ''I shall continue considering myself a pragmatic nationalist. I renounce the temptation of mobilizing resentment in order to gain the authority to plan development. I would rather strengthen the national entrepreneur than merely antagonize the foreigner. I would want the State not to do what it cannot do, in order to do what it should do. I prefer to love my own country rather than to hate the others.''

Campos continued through the rest of the 1960s and 1970s to serve on such committees as the Inter-American Committee for the Alliance for Progress and the Inter-American Council of Commerce and Production, still committed to helping South American countries learn and benefit from North American prosperity. During this period, he also turned more of his attention to publishing his ideas in such books as *A tenica e o riso* (Technique and Laughter), *A nova economia brasileira* (A New Brazilian Economy), and *Funcao de empresa privada* (The Function of Private Enterprise). Whether addressing economic theory or Brazilian nationalism, Campos maintained his position that the future of Brazil's economy would depend on a reduction in government spending, the substitution of private businesses for government services, and the encouragement of foreign investors.

Returned to Congress as Senator

In 1975 Campos returned to an official government post to serve as the Brazilian Ambassador to the United Kingdom. Among his successes in this term as ambassador was a multimillion dollar loan for equipment to modernize and electrify Brazilian railroads. When he left his diplomatic position and returned to Brazil in 1982, he had become popular enough to win a seat in the Brazilian Congress. A 1996 poll included Campos as one of Brazil's top 10 most influential congressmen.

Despite his influence, he continued to struggle to win acceptance for his ideas. In 1995, *The Economist Survey* quoted Campos repeating his mantra to a still-uncertain audience: ''Privatize, privatize, privatize.'' In 1997, Campos was still in congress pushing his country to open its doors to foreign business. When U.S. President Bill Clinton visited Brazil, Campos took the opportunity to promote Brazil's participation in a global economy. In a speech so vehement that it brought opponents to tears, he declared that ''Brazil should exchange the clichs of nationalistic discourse—based on reactions (such as those of the politicians) that are mere posturing, and not supported by reality—for a coherent and sustainable attitude towards the opening up of its economy, with the objective of becoming fully integrated into the new world order.'' Many Brazilians, and much of the influential Brazilian press, still objected to his position.

Nevertheless, Campos is likely to be remembered in Brazil with admiration. As one of his critics told *Newsweek* in 1967, ''Campos was like a Napoleon. Some people will remember his victories and some his defeats, but no one will forget he existed.''

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Pierre Cardin

Pierre Cardin (born 1922) came from obscurity but very quickly became one of the top fashion designers in the world and was the trailblazer for the soft and floppy fashion look of the 1950s and 1960s. He developed the first line of clothes for men by a courtier and continually changed and expanded the world of fashion with his creations over the years. He is considered a living legend in the fashion industry.

Pierre Cardin was born at his parents vacation home at San Andrea da Barbara near Venice, Italy on July 7, (some sources say July 2) 1922. In 1926, his parents moved back to their native France where Cardin grew up in the industrial town of St. Etienne in the Department of Loire in southeast France. His parents were wealthy wine merchants who had always hoped their son would become an architect, but by the age of eight Cardin was showing an ability and aptitude for fashion design by designing dresses for the dolls of his neighbor's child. In 1936, Cardin began apprenticing in Vichy, France for a tailor named Manby and would stay on until almost the end of World War II. At Manby's, Cardin learned the art of tailoring suits that would show in the rest his work.

Designs In Paris

Cardin quit Manby's with the war almost over and got a job with the French Red Cross. This job brought him to Paris in late 1944. The 17-year-old Cardin stayed in Paris, the fashion capital of the world, and began working for French fashion designer Paquin. While working for Paquin, Cardin met many French intellectuals and heads of society. Using these connections, Cardin began designing and making the elaborate costumes for theatrical presentations and motion pictures.

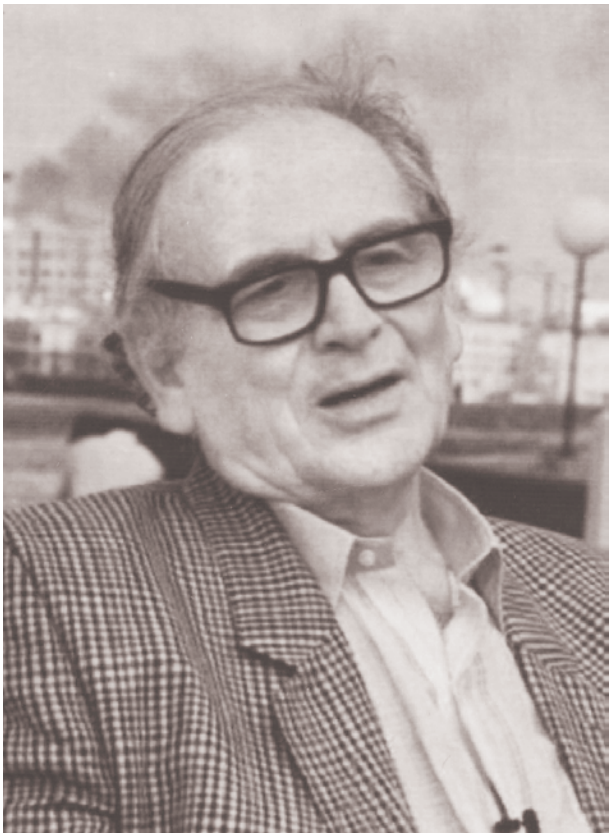

In 1946, Cardin's work could be seen in French film director Jean Cocteau's *Beauty and the Beast.* Cocteau was very impressed with the young Cardin and introduced him to designer Christian Dior. Dior was an internationally recognized fashion designer preparing to release his latest *House of Dior* collection. Cardin was soon working for the Dior house and became one of the ''team of thirteen'' that would design so much of Dior's line over the next years and become associated with fashions post-war ''New Look.'' While at Dior's, Cardin designed his famous and much publicized ''Bar'' line that featured tight jackets and long black skirts. He soon came to the notice of fashion observers and buyers as the natural successor to Dior.

House of Cardin

In 1949, Cardin left the *House of Dior* and in 1950, with the help of Marcel Escoffier, struck out on his own and became a costume designer in an attic shop where he would design many costumes for the French capital city's numerous balls and create his own line of suits for a clientele that would continue to expand. His work was widely seen and loved and he designed costumes for many other French designers, including Dior. He was widely believed to be the best suit designer in Paris and by 1953, Cardin had purchased the entire building on Rue Riche Panse where he had started barely three years earlier.

In 1953, he moved his operations into a six-story eighteenth-century mansion on the very fashionable Faubourg Saint-Honore and established the *House of Cardin.* As part of the purchase agreement, Cardin was obliged to continue a conservative men's shop that had occupied the building's ground floor. Unwilling to associate with traditional men's shirts and ties, Cardin divided his elegant house into two separate boutiques in 1954: one was called ''Adam'' and the other ''Eve.'' He then set about designing avant-garde ties, sweaters and suit jackets that became enormously popular in Europe.

In 1957, Cardin was still regarded as a suit designer and costume maker. He wanted to break out of this mold into the world of total fashion design. To do this, Cardin presented his first full fashion collection of over 120 styles in the summer of 1957 in Paris. The show was an immediate success and Cardin soon became a member of the Chambre Syndicale de la Couture (Couture Employers' Federation) as one of the best designers in France. His show in 1958 proved that he was not a one-hit wonder and he solidified his reputation in the fashion world.

Shows America His Designs

Throughout the 1960s Cardin continues to design clothes for both men and women that became increasingly fanciful and replete with bright colors. But, knowing that some of his customers would not wear many of the avant-garde creations that he was producing, he soon began designing a separate and more traditional lines for a department store in Paris. In 1961, he was allowed to distribute these lines himself outside of Paris. His designs of ready-to-wear fashions that were semi-fitted became increasingly popular throughout Europe and he decided to travel to the United States to show his fashions.

In 1966, Cardin traveled to New York City to show his women's fashions to American customers and designers and upon arriving at the airport in New York, he saw the bright colors of the automobiles in the parking lot. He later remarked to an interviewer that: ''It confirms my instinct that color—lots of it—is the most essential thing in today's world.'' His designs for women were and immediate success and would lead him to open a store dedicated to these fashions in the city. He also launched a line of children's clothes which became almost as popular as his designs for adults. For these and other designs, he was awarded the Golden Spinning Wheel Award by the town of Krefeld, Germany in 1966.

Following his successes in America, Cardin traveled to Japan with the same success. His fashions were highly popular and their easy fit and bright colors became popular with Japanese women. Cardin liked the more traditional lines of Japanese clothing and their influence would continue to make an impression on him throughout the years. Their influence would be seen in many of his later creations as models often wear Japanese hairpieces. He has returned to Japan several times, once at the invitation of the Japanese government.

Highly Decorated Designer

By the 1970s, Cardin was regarded among one of the top fashion designers in the world and was awarded many times for his designs. In 1973, Cardin received the Basilica Palladiana Award for the most successful Venetian that year. In 1974, Cardin was awarded the EUR Award, which is the equivalent of an Italian Academy Award, for his varied and successful enterprises in the world of entertainment. In 1977, Cardin received the Golden Thimble of French Haute-Couture Award, made by Cartier, as designing the most creative collection of the season. He would go on to win this award two more times, once in 1979 and again in 1982. It was also in 1977 that he purchased the Maxim's chain of stores and turned them into a unique line of boutiques to sell his designs.

In 1980, Cardin celebrated 30 years in the industry at the Metropolitan Museum of Art in New York City and opened a new office building in New York City to handle his growing American enterprises. In 1985, Cardin was awarded the Fashion Oscar at the Paris Opera and later, was named as a Commander of the Order of Merit by the President of France. In 1988 he was awarded the Grand Order of Merit by the Italian Republic and, in 1991, was promoted to Officer of the Legion of Honor in France. It was also in 1991 that he was promoted to an officer in the Legion of Honor in France and received the Gold and Silver Star of the Japanese Sacred Treasure, that nations highest honor. In 1992, Cardin accepted a seat in the French Academy of Fine Arts as the nations highest-ranking fashion designer.

Sportif

To commemorate the XXVI Olympic Games being held in Atlanta, Georgia, Cardin presented a fashion show star-

ring his new *Sportif* designs. The *Sportif* line of clothes for men and women was a tremendous success and spawned a line of *Sportif* fragrance for men. later that year, Cardin put on an exhibition by painter Daniel You called *Les Dieux de Olympe.*

In 1996, Cardin was awarded the France-Italie Prize by the Italian chamber of commerce in France. Cardin was also asked by the Chinese government to design uniforms for it's public servants in 1996. Soon the People's Liberation Army as well as railway, airline and post office workers were sporting Cardin designs at their job. In January of 1997, Cardin was decorated as a Commander of the Legion of Honor in France, that nations highest honor.

Cardin lives and works in Paris, constantly designing and innovating his many lines of clothing, footwear, perfume and hats. His designs and his commercial success have made him one of the living legends among French fashion designers.

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Fernando Henrique Cardoso

Brazil inaugurated Fernando Henrique Cardoso (born 1931), a world-renowned sociologist, president in 1995. Cardoso's success in that office prompted a constitutional amendment to allow him to run for a second term in 1998.

Fernando Henrique Cardoso's political career lurched to an inauspicious start in 1978. Though no stranger to political thought as an academic, Cardoso, by his own admission, ran ''an amateur campaign'' his first time before the electorate. However, it was remarkable that he was able to run at all.

As a young intellectual with leftist leanings, Cardoso ran afoul of the government in 1964. In March of that year, President Joao Goulart was forced from power by a military coup as corruption and mismanagement threatened Brazil with chaos. Though Cardoso's father and grandfather both had been respected generals, the young sociologist irritated the new regime. Faced with certain imprisonment, Cardoso chose exile, first to Chile and then to France. After a short return to the University of Sao Paulo in 1968 and 1969, Cardoso packed his bags again for a shuttle career between the United States, Britain, and France.

By 1978, Brazil's ruling generals had relaxed after years of record growth and relative tranquillity. Citizens and foreign diplomats alike clamored for a return to civilian rule, and the military permitted congressional elections. As more of a protest than a serious bid, Cardoso ran for a Senate seat under the banner of the Brazilian Democratic Movement, an opposition party created during military rule to create the illusion of a two-party system. Though he attracted 1.5 million votes, Cardoso lost the election to Franco Montoro and returned to his academic career.

By a quirk of fate and Brazilian electoral law, Cardoso inherited the Senate seat in 1983 after Montoro moved on to become the Governor of Sao Paulo. The consummate academic became a rookie Senator, and at first embodied the clash between two polar-opposite cultures. Accustomed to worshiping ideas, Cardoso quickly learned to bow to a different god.

''As a politician, your responsibility is to change reality and not just to defend principles,'' said Cardoso, as reported by Alan Riding in the *New York Times.* ''If you're committed to change, you cannot turn an ethical position into an obstacle for action. The problem is that, as an academic, you're trained to tell the truth, but a politician is taught to lie, or at least to omit. As a politician, if you say everything you want, you never get everything you want.''

Academic Origins

Cardoso, born June 18, 1931 in Rio de Janeiro, earned his doctorate from the University of Sao Paulo in 1961. After a post-graduate course in sociology at the University of Paris, he returned home and raised enough of a political

rumpus to attract the disfavor of the generals newly in charge of Brazil's government. While his friends suffered torture and imprisonment at home, Cardoso served as Professor of Developmental Sociology at the Latin American Institute for Economic and Social Planning in Santiago, Chile.

During this period, he collaborated with Enzo Faletto to write what would become his best known work, *Dependencia y desarrollo en Amrica Latina,* (*Dependency and Development in Latin America*). In this work, Cardoso and Faletto examined the tendency of developing post-war Latin American countries to throw off political and economic dependency on foreign powers only to reestablish a new economic dependency on international capitalists and multinational corporations. This academic analysis proved a valuable backdrop for Cardoso's eventual political career, which grew from an intimate understanding of the vagaries of international business and their effects on Brazil's domestic economy.

In 1967 Cardoso accepted a position as Professor of Sociological Theory at the University of Paris-Nanterre for one year, and thence moved home again for a year as Professor of Political Science at the University of Sao Paulo. Finding his career there was still hobbled by political disfavor in his homeland, Cardoso went into self-imposed exile again, first to Stanford University, then to Cambridge University, and finally back to Paris in 1977. Back in Brazil in 1978, Cardoso was the natural choice of the Brazilian Democratic Movement for his ill-fated run for Senate, since he had served both at home and abroad as an advocate for democracy and an advisor to the Brazilian political opposition.

Failing in his first bid for the Senate, Cardoso swung through the international academic world once more, this time as Associate Director of Studies at the Institute for Higher Studies in Social Sciences in Paris and at the University of California.

An Academic Turned Politician

Though chastened by his first foray into the Senate in 1983 and forced to adapt his speech and thinking quickly to survive, Cardoso was drawn to his new role. In 1985 Cardoso thrust himself before voters again, running this time as a social democrat for Mayor of Sao Paulo against Brazil's former President, Jnio Quadros. He ran another inept campaign and lost, too often answering questions as a professor rather than as a politician. Observers noticed he approached meetings with masses of poor, dispossessed voters with barely disguised distaste, unable to reconcile his leftist social consciousness with his sheltered social prejudices.

Though defeated for mayor, Cardoso remained in the Senate and won reelection in 1986. In 1988 he helped found the Brazilian Social Democratic Party (PSDB). In 1993, when President Fernando Collor de Mello was ousted for corruption, his Vice President, Itamar Franco, took over. Franco appointed Cardoso foreign minister, in a move to enlist the support of the new PSDB. Within months, after impressing Franco during cabinet meetings, Cardoso was shifted to the more prestigious job of finance minister. By the next general election, Cardoso had gained recognition for his program to reign in hyperinflation, then running at 50 percent per month, and the neophyte politician was a natural choice to become a candidate for president.

Brazilians were naturally weary of inflation, having watched prices increase 22 billion fold in 34 years. Economic plans and currencies had come and gone—five currencies in the eight years preceding the 1994 elections—so voters were both cynical and hopeful when Finance Minister Cardoso announced his ''Real Plan.'' Business leaders felt a strong incentive to make this plan work, since only a strong Cardoso could defeat his popular left-wing opponent, Luis Incio Lula da Silva.

Introduction of the Real Plan was intended to give it enough time to work but not enough to fail before the election. Before its introduction, da Silva held a sizable lead. By October 3, however, with inflation reduced to between 2 and 3 percent per month, the tables turned, and Cardoso won by a 2-to-1 margin. Opponents warned that inflation would soar again just after the election, but their predictions proved false. While 64 percent of registered voters rejected Cardoso by casting their lot with his competitors or filing blank or otherwise invalid ballots, 53 percent of the valid votes swept him into office with what appeared an impressive mandate. In an interview with James F. Hoge, Jr., editor of *Foreign Affairs* magazine, President Cardoso stated that ''Leftist politicians were virtually excluded from the political life of Latin America under authoritarian rule . . . This situation has changed. . . . If the goal of a socialist regime is forgotten, the notion of a strong state as the main instrument of development is still alive. Perhaps this is what explains why the left is now a major force among public civil servants and has developed corporate interests in several areas of the state.'' The alliance which endorsed Cardoso also sent a majority to Congress, though that fact would prove only a mixed blessing later.

The First Term

Cardoso took office on January 1, 1995, and seemed to meet the prayers of the broadest of constituencies. Business leaders, the oligarchy, and foreign powers counted on the new leader to put Brazil's economic house in order, while the economically disenfranchised trusted that the once leftist social scientist would correct the country's social ills. Social inequities in Brazil were staggering, with the richest 20 percent of the population earning 26 times that of the poorest 20 percent. In addition, Brazil suffered high infant mortality, short life expectancy, low literacy rates, poor educational opportunity, high incidence of serious disease, and a nearly non-existent infrastructure.

Foreign investors, upon whom Brazil depended for its growth, demanded domestic economic austerity which would make social programs impossible. Much to the pleasure of the business community and the dismay of his traditional allies on the left, Cardoso proposed to privatize previously nationalized industries, opening vast opportunity for entrepreneurs in communications, mining, energy, and heavy industry. In a risky move, Cardoso used the revenues

from privatization to fund social projects beyond the reach of the government's meager resources.

Beyond this strategy, the president worked to tighten the collection of taxes, which posed an unfair advantage for the wealthy. Cardoso vowed to change that. He also tried to retain a greater proportion of the revenues collected for the use of the central government, instead of distributing 65 percent of it to the states as in the past. Since the states had few spending responsibilities, much of that revenue had been frittered away in corruption.

Despite a crisis in Latin America caused by economic disasters in Mexico, Brazil's economy grew healthier, with inflation in check and a gross domestic product increasing at five percent. While the business community complained of bank failures, increasing costs due to rising wages, and a swelling budget deficit, others faulted Cardoso for not moving fast enough toward social reform. Cardoso's popularity grew elsewhere, though, as unemployment dropped and the government initiated education reforms and rural projects which would benefit some of Brazil's poorest citizens. Writing for *Current History,* Carlos Eduardo Lins da Silva commented that the ''new Brazilian president is a professional intellectual in the contemporary meaning of the word; not the 'humanist' of the sixteenth century or the 'philosopher' of the eighteenth and nineteenth, but someone who contributes to the production, confirmation, and dissemination of values, or what might be called 'world visions,' in his or her society.''

Cardoso remained responsive to the business community, but leftist critics took comfort that the person with easiest access to his ear was unlikely to forsake social reform. That advisor was anthropologist Ruth Corra Leite Cardoso, Brazil's first lady. Some have likened her to Eleanor Roosevelt of the United States. Many of those least patient with the pace of change under Cardoso remained assured that his wife would not let him forget the ideals of their youth.

A Second Term?

Such was the confidence Cardoso inspired—many claimed he was that country's last hope to head off a return to authoritarianism—that a constitutional amendment was introduced and passed to allow presidents a second term in office. Though Cardoso had been elected to serve only until the end of 1998, he instantly became the leading contender for the term running through 2002. Unfortunately, the El Nino phenomenon brought a drought to northeast Brazil in 1998, and Cardoso was blamed for not taking enough action. Commenting on the president's status in May of that year, Cable News Network (CNN) online stated: ''[the] front-runner to win the October elections, has seen his star dim in recent weeks as unrest mounts over millions starving in a severe drought while cost-cutting reforms languish in Congress.'' Yet, it appeared that the unlikely, awkward politician would still become Brazil's most successful president of his generation.

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Ben Carson

American doctor Ben Carson (born 1951) overcame poverty, racism, and a violent temper to become a world-renowned neurosurgeon.

In 1987, neurosurgeon Ben Carson successfully performed an operation to separate Siamese twins who were born joined at the head. It was a milestone in neurosurgery, but was far from the only noteworthy achievement of Carson's career. He also performed groundbreaking surgery on a twin suffering from an abnormal expansion of the head. Carson was able to relieve the swelling and remove the surplus fluid—all while the unborn twin remained in its mother's uterus. This too was a first, and in other instances Carson has performed operations which have greatly expanded scientific knowledge of the brain and its functions. His ''can-do'' spirit, combined with his medical expertise, has made him the surgeon of choice for parents with children suffering rare neurological conditions.

If Carson seemed destined for any position when he was a child growing up on the streets of Detroit, he appeared most qualified for the role of putting someone else in the hospital—or even the morgue. In his profile on the American Academy of Achievement website, it was noted that Carson ''had a temper so violent that he would attack other children, even his mother, at the slightest provocation.'' No doubt some of his anger stemmed from the conditions of his childhood. Carson's father left his mother, Sonya, when he was only eight; his mother, who had only a third-grade education, was faced with the daunting task of raising her sons Ben and Curtis by herself. She worked as a maid, sometimes holding two or even three jobs to support her family. The family was poor, and Carson often endured the cruel taunts of his classmates.

A further source of frustration in Carson's life was his poor performance as a student. During a two-year period when his family lived in Boston, he fell behind in his studies. By the time he returned to elementary school in Detroit, he was, according to his profile on the American Academy of Achievement website, ''considered the 'dummy' of the class.'' It was a position for which he ''had no competition,'' he related in his book *Gifted Hands.*

After Carson brought home a report card of failing grades, his mother quickly limited her sons' television view-

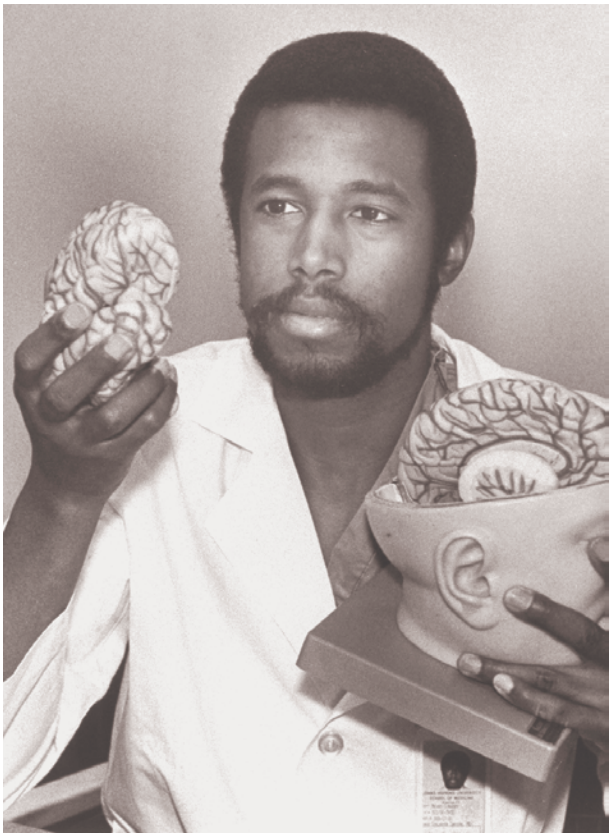

ing and required them to read two books a week. The boys then had to give written reports to their mother on what they read. While other children were outside playing, Sonya Carson forced her boys to stay inside and read, an act for which her friends criticized her, saying that her sons would grow up to hate her. Carson later realized that because of her own limited education, his mother often could not read her sons' reports, and was moved by her efforts to motivate them to a better life.

Before long, Carson moved from the bottom of the class to the top. However, there was resentment from his classmates at the predominantly white school. After awarding Carson a certificate of achievement at the end of his freshman year, a teacher berated his white classmates for letting an African-American student outshine them academically. In his high school years and later, Carson faced racism in a number of situations, but as he said in his 1996 interview with the American Academy of Achievement, ''It's something that I haven't invested a great deal of energy in. My mother used to say, 'If you walk into an auditorium full of racist, bigoted people . . . you don't have a problem, they have a problem.'''

Despite his academic improvement, Carson still had a violent temper. In his interview with the American Academy of Achievement, he recalled trying to hit his mother over the head with a hammer because of a disagreement over what clothes he should wear. In a dispute with a classmate over a locker, he cut a three-inch gash in the other boy's head. However, at the age of 14, Carson reached a turning point after he nearly stabbed a friend to death because the boy had changed the radio station.

Terrified by his own capacity for violence, he ran home and locked himself in the bathroom with the Bible. ''I started praying,'' he said in his American Academy of Achievement interview, ''and asking God to help me find a way to deal with this temper.'' Reading from the Book of Proverbs, he found numerous verses about anger, but the one that stood out to him was ''Better a patient man than a warrior, a man who controls his temper than one who takes a city.'' After that, he realized he could control his anger, rather than it controlling him.

With his outstanding academic record, Carson was in demand among the nation's highest-ranking colleges and universities. He graduated at the top of his high school class and enrolled at Yale University. He had long been interested in psychology and, as he related in *Gifted Hands,* decided to become a doctor when he was eight-years-old and heard his pastor talk about the activities of medical missionaries. College would prove difficult, not just academically but financially, and in his book Carson credits God and a number of supportive people for helping him graduate successfully with his B.A. in 1973. He then enrolled in the School of Medicine at the University of Michigan.

Carson decided to become a neurosurgeon rather than a psychologist, and this would not be the only important decision at this juncture of his life. In 1975 he married Lacena Rustin whom he had met at Yale, and they eventually had three children. Carson earned his medical degree in 1977, and the young couple moved to Maryland, where he became a resident at Johns Hopkins University. By 1982 he was the chief resident in neurosurgery in Johns Hopkins. In his 1996 interview on the American Academy of Achievement website, Carson noted that being a young, African American made things different in the work setting. He recalled that in his early days as a surgeon, nurses would often mistake him for a hospital orderly, and speak to him as such. ''I wouldn't get angry,'' he remembered. ''I would simply say, 'Well, that's nice, but I'm Dr. Carson.''' He continued, ''I recognize[d] that the reason they said that was not necessarily because they were racist, but because from their perspective . . . the only black man they had ever seen on that ward with scrubs on was an orderly, so why should they think anything different?''

In 1983, Carson received an important invitation. Sir Charles Gairdner Hospital in Perth, Australia, needed a neurosurgeon, and they invited Carson to take the position. Initially resistant to the idea, as he related in *Gifted Hands,* the choice to go to Australia became one of the most significant of his career. The Carsons were deeply engaged in their life in Australia, and Lacena Carson, a classically-trained musician, was the first violinist in the Nedlands Symphony. For Ben Carson, his experience in Australia was invaluable, because it was a country without enough doctors with his training. He gained several years' worth of experience in a short time. ''After several months,'' he wrote in *Gifted Hands,* ''I realized that I had a special reason to thank God for leading us to Australia. In my one year there I got so much surgical experience that my skills were honed tremen-

dously, and I felt remarkably capable and comfortable working on the brain.''

Carson drew upon his previous experiences after he returned to Johns Hopkins in 1984. Shortly thereafter in 1985, and only in his early 30s, Carson became director of pediatric neurosurgery at Johns Hopkins Hospital. He faced several challenging cases, the first being four-year-old Maranda Francisco. Since the age of 18 months, the little girl had been having seizures, and by the time her parents brought her to Johns Hopkins, she was having more than 100 of them a day. In consultation with another doctor, Carson decided to take a radical step: a hemispherectomy, the removal of half the patient's brain. It was a risky procedure, as he told the girl's parents, but if they did nothing, Maranda would probably die. In *Gifted Hands* he described the painstaking surgery, which took more than eight hours and at the end of which the tearful Franciscos learned that their daughter would recover. Carson went on to perform numerous successful hemispherectomies, and only lost one patient; but that loss, of an 11-month-old, was devastating.

Carson described numerous other important operations in his book, *Gifted Hands,* but one which attracted international attention was the case of the Binder Siamese twins, Patrick and Benjamin. The Binders were born to German parents on February 2, 1987, and they were not merely twins: they were joined at the head. Ultimately the parents contacted Carson, who performed the 22-hour surgery on September 5 with a team of some 70 people. Although the twins would turn out to have some brain damage, both would survive the separation, making Carson's the first successful such operation. Part of its success owed to Carson's application of a technique he had seen used in cardiac surgery: by drastically cooling down the patients' bodies, he was able to stop the flow of blood. This ensured the patients' survival during the delicate period when he and the other surgeons were separating their blood vessels.

This type of surgery was in its developmental stages in the 1980s and early 1990s. When Carson and a surgical team of more than two dozen doctors performed a similar operation on the Makwaeba twins in South Africa in 1994, they were unsuccessful, and the twins died. Perhaps more representative of Carson's cases is the one chronicled in the July 1995 issue of *US News and World Report,* entitled ''Matthew's Miracle.'' Matthew Anderson was five-years-old when his parents learned that their son had a brain tumor. According to the article, right before the little boy was to begin radiation treatments, a friend recommended the autobiography of a brain surgeon ''who thrived on cases that other doctors deemed hopeless.'' After the Andersons read *Gifted Hands,* they decided that they wanted Carson to operate on their son. Carson performed two surgeries, one in 1993, and one in 1995. Ultimately, Matthew Anderson recovered.

According to the *US News and World Report* article, Carson performs 500 operations a year, three times as many as most neurosurgeons, a fact for which he credits his ''very, very efficient staff.'' He works with the music of Bach, Schubert, and other composers playing, ''to keep me calm,'' he told the magazine. In 1994, *US News and World Report* rated Johns Hopkins Hospital the finest specialty institution in the country, ranking it above such highly respected hospitals as Mayo Clinic and Massachusetts General.

Because Carson's career has represented a triumph over circumstances, he has become a well-known inspirational writer and speaker. He is not short on advice for young people. In his 1996 American Academy of Achievement interview, he commented, ''We don't need to be talking about Madonna, and Michael Jordan, and Michael Jackson. I don't have anything against these people, I really don't. But the fact of the matter is, that's not uplifting anybody. That's not creating the kind of society we want to create.'' He has noted that the most important thing is to bring value to the world through improving the lives of one's fellow human beings. Carson has done this through perseverance and example.

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Catherine of Aragon

Catherine of Aragon (1485-1536) was to represent a political union between a strong and powerful Spain and the up-and-coming England; instead, she became a paragon of virtue. She was the first wife of King Henry VIII who never gave up the crown even after her husband had forsaken her in his quest for a male heir.

Catherine of Aragon was the last child born to the two reigning monarchs of Spain, King Ferdinand of Aragon and Queen Isabella of Castile. She was born in the Castle of the Archbishop of Toledo where her mother took refuge after engaging in combat with the Moors. Catherine's childhood was filled with battles and celebrations as her parents worked to expand the realm of their influence.

Catherine's mother ascended the throne unexpectedly without the benefit of a formal education; she therefore brought scholars into Spain in an effort to give her daughters a broad knowledge of the world. Catherine was an attentive student who was capable of speaking Latin, French, Spanish, and later English. As a balance the girls were also trained in law, genealogy and domestic life, including embroidery, household management, dance, and music. The belief that a pious Christian life could be led within the

world of the monarchy was passed to Catherine by her devoutly Catholic mother.

Knowing that the union of their daughters to other powerful nations could strengthen their foothold in Europe the King and Queen chose these alliances carefully. The Treaty of Medina del Campo in 1489 contained the promise of a bride for Prince Arthur of England, son of Henry VII. The daughter chosen was Catherine, but the actual treaties of marriage did not occur until August 1497 at Woodstock, England. In May 1499 the first of the wedding ceremonies occurred in Worcestershire after a Papal dispensation allowed Arthur, who was below the age of consent, to make his vows.

Life as Princess of Wales

A second proxy marriage occurred in 1500 in Ludlow, but it was not until the summer of 1501 that Catherine finally arrived in England as the Princess of Wales. The trip was physically difficult for her, but she was welcomed in England with great fanfare. Her final marriage vows were said in November 1501 in St. Peter's Cathedral, and a mere five months later, the Prince of Wales died. Until her death Catherine insisted that this marriage to Arthur was never consummated, a fact that her second husband was never able to publically deny.

The comforts that Catherine had enjoyed as a new bride were soon stripped as King Henry VII refused to support her household because her complete dowry had never been paid. In humiliation she was forced to live meagerly at court. She worried about her women in waiting who had accompanied her from Spain and for her own future as well. For seven years she continued in a state of limbo as the Princess Dowager (widow) of Wales, no longer under the care of her father and refused care by her father-in-law.

Life as Henry VIII's Queen

The death of Henry VII and the ascension of Henry VIII brought Catherine new hope of a marriage and the chance to take her rightful place as Queen of England. The king's council preferred a Hapsburg or a French marriage, as was the wish of Henry VII when he betrothed his son to the child Eleanor of Austria. Catherine insisted to those in her household that her marriage to Henry would occur although privately worried about her fate. Those fears were put to rest when Henry VIII went against council and took Catherine as his bride, a mere six weeks after ascending the throne. They were married in a church outside Greenwich Palace on June 11, 1509. The King was 18 years old and Catherine was five years his senior.

Speculation exists about why he chose her when he could have made a marriage with a number of women. According to *The Lives of the Kings & Queens of England,* edited by Antonia Fraser, as he was dying, Henry VII advised his son to marry Catherine ''to preserve the Spanish alliance.'' Other historians dispute this deathbed promise as unfounded, particularly given the poor treatment Catherine suffered at the hands of Henry VII. Another theory is that the new king wanted to quickly secure a successor. All indications suggest however, that Henry chose Catherine for the sake of romance. He could easily have been smitten with her as she was one of the few women that he had been able to speak with during his adolescence. Catherine was ''dainty and graceful, with fine eyes.'' In regards to the young king, Fraser added that Henry ''was young enough to be in love with love'' and ''became captivated by the Princess it was his duty to wed.''

Further proof that he loved Catherine is exhibited by the fact that they shared a coronation day, which was highly unusual at the time. Normally a queen consort was coronated only after she bore an heir as had happened with the king's own mother. Instead Henry broke with tradition and Catherine rode with him through the city of London in lavish carriages and clothing as part of a joyous celebration. Catherine was well received by the English subjects as their Queen.

Catherine loved her young, athletic, charming husband. She wanted to please him and as a devoted wife, was determined to give Henry an heir. Their first child was a stillborn daughter in 1510. A son, Henry was born in January 1511 but sadly only lived 52 days. Catherine miscarried in October 1513 and in February 1515, had a stillborn son. In February 1516, there was happiness as Princess Mary was born. There was joy in the sign that Catherine could bear a vital child which kept alive the hope of a son. Sadness accompanied the birth as the Queen was finally informed of her father's death two weeks prior. In 1518 Catherine had

another stillborn daughter and there would be no more children.

Catherine was comforted by Henry at each loss. In the beginning of their marriage Henry was not the heartless man that he is portrayed as later in his life. He showed open affection for Catherine as he jousted in her colors as Sir Loyal Heart. A love knot with their intertwined initials was emblazoned on his armor. Goblets were made with this same emblem of unity. Catherine also had her own personifying fertility and her own Spanish upbringing. Although Catherine adapted well to her role as English Queen, she still was bound to her land of origin.

While Henry was at war he named Catherine as the Queen Regent of the Kingdom which showed the great faith that he had in her. Given her upbringing amidst war she was well equipped to serve in the regent capacity. Reminiscent of her mother she addressed the English army as they prepared for an invasion by the Scots. Catherine sent Henry the bloodied coat of the Scot King who was killed in the battle as proof of her devotion and service to him.

As was customary of the time, Henry and Catherine maintained two separate households with large suites near one another. With over 140 persons attending her Catherine still insisted on embroidering the king's shirts herself. Catherine was also devoutly religious and defended the Catholic faith as evidenced by her title *Fidei Defensor.* Her piety increased with her age as did her interest in scholars for the continued improvement of herself and for the training of her daughter. Learning among women became fashionable much from the influence of Catherine. She was a benefactor of St. John's College in Cambridge, Queens College, Cardinal College in Oxford, and Corpus Christi.

Rejected by Henry

As time passed, it became more clear that two groups were present in the English court, those who were French-minded in their speaking, socializing, and dress, and those who were scholars and theologians. The King associated with both groups but Catherine isolated herself with the scholars. She presided in state functions but declined to participate in the dancing and antics of the court.

In June 1519, Henry's mistress, Bessie Blount, a maid in the court, gave birth to a son. This event did not bother Catherine until 1524 when the illegitimate child was given the title Duke of Richmond by Henry along with rights for ascension to the throne behind Princess Mary. Henry loved his daughter Mary and his later poor treatment of her was viewed as only a punishment to Catherine. In 1518, at the age of two, Mary was betrothed to the Dauphin of France which did not please her mother. Catherine campaigned for an alliance with her nephew Holy Roman Emperor Charles V (was also King Charles I of Spain) instead and began the instruction of Mary as Queen of Spain. Henry counted on this alliance for political gain and was furious when Charles married another.

A king with no male heir feared for the succession of his throne. It was around this time that Anne Boleyn, a lady in waiting to Catherine, caught Henry's eye. Anne refused to be anything less than queen, so Henry needed a way out of his marriage. In 1527, Henry used a passage of Leviticus from the bible as proof that his marriage to his brother's wife was not viewed favorably by God and therefore was cursed with no sons. He claimed his conscience could not allow him to continue in the marriage and requested what in modern terms would be an annulment. Cardinal Wolsey set-up an official court to investigate the validity of the marriage. The Pope refused to allow the English court to try the case since a papal dispensation had been issued in 1509 at the time of the marriage, but delayed in making a decision for many years. Wolsey tried to get all the English bishops to agree that the marriage was invalid to force the hand of the Vatican but John Fisher, Bishop of Rochester (who was later executed by Henry VIII) refused.

End of her Life

Catherine refused to withdraw from public life and retire to a nunnery. She firmly believed that her marriage to Henry was divinely ordained and to interfere with this would jeopardize her soul. Another concern to Catherine was the legitimacy and safety of her daughter. She was encouraged by some to invoke the aid of her nephew, Charles V, as many believed he controlled the pope. Others hoped he wouldn't stand for his aunt being cast aside and would return her to her rightful position, but Catherine refused. It is questionable whether he would have obliged and Catherine believed that a war would harm the citizens of England. The Catholic Church also attempted to pressure Charles V into re-instituting Catherine's claim as Queen, but that may have had more to do with keeping power in England rather than concern for a queen.

In 1531, Princess Mary and her household were removed to Ludlow by the King which greatly saddened Catherine. She was told that she could travel to be with Mary only when she accepted that her marriage to Henry was not valid. Catherine refused to deny her marriage and continued to view herself as Queen of England. Since Catherine refused to leave her husband he moved the entire court without her and secretly married Anne Boleyn. Before the birth of his first child by Anne, Catherine was moved to Bickden Palace in Huntingdonshire. In 1533 her marriage was declared invalid by the Archbishop of Canterbury and by order of the King she was to return to her title of Princess Dowager of Wales (meaning she was the widow of Prince Arthur).

In 1534 the Pope found for Catherine and validated her marriage but this made little difference as the King was preparing for the birth of his second child by Anne Boleyn. Henry officially broke away from the Roman Catholic Church and the Archbishop Lee of York and Bishop Tunstall of Durham brought the Oath of Succession for Catherine to swear to, which named Henry as head of the Church of England, her as Dowager to Prince Arthur, and Henry's children by Anne as his rightful heirs. Catherine refused. Parliament soon passed the Act of Supremacy, which made Henry head of the Church of England.

In the end, Henry was cruel to Catherine, forcing her to live in seclusion and refusing to allow her to see their daughter. She died at Kimbolton Castle near Huntington in 1536. In the end she was maintained less in the style of

royalty and more like a nun. She had been stripped of her jewels by order of the King years earlier. Catherine was buried in Peterborough Cathedral under the emblem of Wales and Spain, not of England. Henry continued to seek an heir and in his rush to marry his third wife, his marriage to Catherine was eventually re-affirmed and his second marriage was deemed invalid.

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Lynn Russell Chadwick

One of the leading sculptors in Britain after World War II, Lynn Chadwick (born 1914) is well known for both abstract and figurative works that embodied the tensions of the post-war era. His precariously balanced, spiky, insect-like figures and more monumental geometric works have brought him international renown as a successor to Henry Moore and Barbara Hepworth.

Like many of his contemporaries, Chadwick followed a relatively indirect path to sculpture. He was born in London in 1914, the son of Verner Russell Chadwick, an engineer, and the former Marjorie Brown Lynn. He attended the Merchant Taylor's School in London, where his mentor K. P. F. Brown taught him oil and watercolor painting. Though his family appreciated the arts and had artist friends, they dissuaded Chadwick from pursuing formal training in sculpting, pointing out the difficulty of making a living through the arts in Depression-era England. In 1933 Chadwick began training as a draftsman and joined the firm of Rodney Thomas in 1937.

During World War II, Chadwick volunteered in the Fleet Air Arm of the Royal Navy and was sent to the United States and Toronto for training. In Canada, he met his first wife, Ann Secord, whom he married in 1942. Chadwick was commissioned as a pilot and flew missions over the North Atlantic protecting convoys from submarine attacks. Some critics have speculated that Chadwick's wartime flying experience fueled his interest in the movement of forms in space—which would become a repeated theme in his work—and imbued his early sculptures with their characteristic anxiety.

Back in London after the war, Chadwick began to design textiles, furniture, and exhibition stands in addition to his drafting work. In March, 1946 he won a textile design prize sponsored by Zika and Lida Ascher, which brought him enough small commissions for him to quit his architectural job and work independently. He moved his family from London to Fisher's College, near Edge, Stroud, and a year later moved to Pinswell, near Cheltenham.

Began with Mobiles

Chadwick's first sculptures were mobile constructions of balsa and aluminum wire, designed primarily for exhibition stands. They incorporated elongated fish-like or wing-like shapes, which led many critics to conclude that Chadwick was influenced by the mobiles of American sculptor Alexander Calder (1898-1976). Chadwick, however, insists he had not yet seen Calder's work when he began constructing his own mobiles, but was intrigued by his colleague Rodney Thomas's constructions of thin balanced shapes.

Interest in Chadwick's work grew, and in June, 1950, Gimpel Fils in London gave him his first one-man show. The British Council liked the exhibition so much that they commissioned three mobiles for the 1951 Festival of Britain, and Chadwick received other large commissions as well. In order to create larger sculptures, though, Chadwick had to learn new techniques. He studied welding at the British Oxygen Company's Welding School in Cricklewood during the summer of 1950, and then began executing large pieces such as his iron and copper mobile *Fisheater* (1951) and the iron mobile *Dragonfly* (1951). With these works, Chadwick began to explore more overtly animalistic subjects, which he developed over the next several years in solid sculptures suggesting weird birds, insects, or beasts.

''The Geometry of Fear''

Chadwick entered the international limelight when the British Council invited him to contribute four pieces to the Venice *Biennale* in 1952. Critics were tremendously impressed with the show, which showcased the vitality of British sculpture and also included Armitage, Butler, Paolozzi, and Turnbull. Art critic Herbert Read, in his *Exhibition of Works,* pointing out that these artists had moved away from the classical serenity of earlier times, commented that ''These new images belong to the iconography of despair, or of defiance'' and created a ''geometry of fear.'' But Read also acknowledged a playful element in Chadwick's work that coexisted with its more disturbing subconscious allusions. In the welded iron *Barley Fork* (1952), for example, the spiky tines of the fork grip two smaller, sharp pieces reminiscent of an animal trap—an image both menacing and witty. Chadwick is always concerned with geometry and tension in a work and he strives to invest his pieces with a vital quality.

In 1953, Chadwick entered the International Sculpture Competition on the theme of ''The Unknown Political Prisoner'' organized by the Institute for Contemporary Arts in London. His entry, a welded iron maquette (a small model from which a sculpture is elaborated) suggested a harsh, geometric enclosure of attached triangular shapes. The work received an honorable mention, which prompted Chadwick to concentrate more seriously on solid sculpture.

Always interested in technical innovations, Chadwick began experimenting with a new casting technique in 1953. He constructed elaborate armatures, or frames, of multiple welded iron rods over which he applied an artificial stone compound of gypsum and iron powder called ''Stolit.'' When this dried, it could be worked or left to weather. One of the first pieces made with this process was *Ideomorphic Beast* (1953), an angular, bat-like figure which displays a peculiarly fossilized quality in the rough surface that fills in the complex frame. Though this new process was time consuming and made it impossible to make multiple copies of a piece, Chadwick enjoyed the fresh possibilities that the approach offered. Fascinated by pure abstract shapes, he found that his new casting method enabled him to start with such forms and then add on the quirkier elements—legs, beaks, wings—that so interested him.

Beats Giacometti

By the mid-1950s, Chadwick's reputation was at its peak. His work was being bought by private collectors and by leading museums throughout the world. In 1955 his work was included in the Museum of Modern Art's ''The New Decade'' show, and the next year he was given his own exhibition room at the Venice *Biennale.* He showed 19 pieces completed between 1951 and 1956, including *The Inner Eye* (1952), an iron and glass sculpture in which clawlike spikes grip a chunk of crystal within an iron ribcage, *Ideomorphic Beast,* and the iron and Stolit *The Seasons* (1955), a piece that symbolizes the conflict between new birth and decay by the juxtaposition of a gnarled bare tree form with a bold triangular shape. At Venice, Chadwick was awarded the International Prize for Sculpture, becoming, at age 41, the youngest major prize recipient since World War II. Many in the art world were shocked at Chadwick's selection, having assumed that Swiss sculptor Alberto Giacometti (1901-1966) would win. Though Chadwick felt his prize did not affect his relations with fellow sculptors, it may have alienated critics who had favored Giacometti, especially among the British art establishment.

By this time, distinct aspects of Chadwick's work were evident. In addition to more abstract, allusive pieces like *The Inner Eye,* he was developing his interest in paired structures through the exploration of dancing figures and coupled forms. *Teddy Boy and Girl* (1955), a bronze, contains both abstract and naturalistic elements. The piece achieves a formal tension by the juxtaposition of two strongly contrasting shapes, one male and one female. Although the geometric shapes are abstracted, the sculpture also suggests the curvature and volume of human bodies. *Winged Figures* (1955), a bronze comprising two standing forms, continues Chadwick's move toward less aggressive imagery and his interest in the relationship between multiple figures in space.

In 1957 Chadwick was invited to create a memorial to commemorate the successful double crossing of the Atlantic in 1919 by the airship R34, to be placed at London's Heathrow Airport. Chadwick again used the theme of the double, creating a two-headed winged figure, with one face looking in each direction. Later, he modified the wings into a more truncated, blockish shape which implies both movement and solidity. Though the memorial committee approved the design, it was strongly opposed by the Guild of Air Pilots and was ultimately rejected. Chadwick later cast the bronze figure *Stranger III* (1959) in an edition of four.

After *Stranger III,* Chadwick began to explore the spatial possibilities of three-part groups in works like *The Watchers* (1960), a bronze group of three upright figures with geometric bodies perched on spindly legs. By the early 1970s he sometimes experimented with groups of four, five, or six male and female figures. He also moved away from the rougher surfaces of his early work, experimenting with highly polished surfaces in pieces such as his *Elektras,* a series of bronze female figures in which sections of torsos or heads are polished to a mirror smoothness.

Eclipsed by New Generation

In 1964, Chadwick was made a Companion of the British Empire, but his career had already begun to wane. New movements such as pop art, minimalism, and conceptual and performance art attracted attention while Chadwick's work was neglected. Though he continued to exhibit widely in Europe, he rarely showed new work in Britain until 1974, when Marlborough Fine Arts gallery held the first London exhibition of Chadwick's work in eight years. Critics were disappointed, judging that Chadwick's work had lost its impetus. One observed that the anxiety and tension found in Chadwick's early skeletal pieces had been weakened in the use of smoother surfaces and less aggressive imagery. Another found Chadwick's use of pyramid shapes to be stale, merely stylized rather than dynamic. Four years later, the Marlborough mounted another Chadwick show at which critical response was similar. Though some pieces—notably the three bronze works *Three Sitting Watchers* (1975), *Pair of Walking Figures—Jubilee* (1977), and *Cloaked Figure IX* (1978)—were praised as forceful, mythic images, others were faulted for using abstraction as a decorative rather than integral element. Charles Spencer, writing for *Contemporary Artists,* asserted that even into the 1990s, Chadwick's work ''has shown little development . . . formulas of pyramid shapes or wingspans have now been reduced to anecdotal, almost sentimental symbols; seated couples, walking figures, or standing forms, reminiscent of the gentler imagery of his contemporary, Kenneth Armitage.''

Through the 1970s, Chadwick continued his exploration of paired groups, working with the theme of the cloaked couple or single figure. This image allowed Chadwick to suggest the movement of wind through hair or drapery—possibilities that continued to interest him for the next decade. Earlier pieces dealing with this theme emphasize semi-abstracted fan or wing-like shapes swirling out behind angular figures, while the bronze *High Wind* (1984) demonstrates in the subtle modeling of the female figure a more naturalistic approach.

Much of Chadwick's work is in the collections of major museums throughout the world, including the Tate Gallery, London; National Museum of Wales; Scottish National Gal-

lery of Modern Art; Musee Nationale d'Art Moderne, Paris; Peggy Guggenheim Collection (The Solomon R. Guggenheim Foundation), Venice; Galleria Nazionale d-Arte Moderna e Contemporanea, Rome; Museum of Modern Art, New York; and the Smithsonian Institute, Washington, DC. Several of Chadwick's pieces are also owned by private collectors.

Chadwick's first marriage, which produced one son, ended in divorce. In 1959, he married Frances Mary Jamieson, with whom he had two daughters before her death in 1964. The following year he married photograher Eva Reiner; they have one son. Since 1958, Chadwick has lived at Lypiatt Park, an old estate in Gloucestershire, which the artist has restored over the years.

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Eric Patrick Clapton

In the 1960s graffiti appeared on London and New York City streets proclaiming ''Clapton is God.'' For the next 30 years, Eric Clapton (born 1945) forged out a career as an extraordinary guitar player, singer, and songwriter, becoming a musician of legendary proportion.

Eric Clapton's musical roots were formed by American blues artists such as Muddy Waters, Robert Johnson, and Sonny Boy Williamson. During his career, he experimented with many musical forms, including rock, pop, reggae, and even techno-jazz. However, he always seemed to find his way back to his beloved blues where his music is fueled by a life filled with personal struggles and tragedies.

The First Guitar

Clapton was born on March 30, 1945, in Surrey, England. He was the illegitimate son of Patricia Molly Clapton and a Canadian soldier stationed in England named Edward Fryer. When Fryer returned to his wife in Canada, Clapton's mother left him to be raised by his grandparents, Jack and Rose Clapp. (He received his surname from his mother's first husband, Reginald Clapton.) Clapton was told his grandparents were his parents and his mother was his sister. He did not find out the truth until he was nine years old.

Clapton was an above-average student who excelled in art, but played the guitar more often than he studied. He received his first guitar as a present from his grandmother on his thirteenth birthday. As Clapton moved through adolescence, his love for the guitar and American blues music grew. Influenced and inspired by many of the great American blues artists, Clapton began playing almost full time. In the process, at age 17, he failed out of Kingston College of Art, where he was studying stained glass design. He moved to London, took a manual labor job, convinced his grandparents to buy him an electric guitar, and began playing in clubs and pubs.

Early Bands: Roosters, The Yardbirds, and Bluesbreakers

Soon Clapton joined his first band, the Roosters, which quickly disbanded. He played with several other British blues bands until 1963 when he joined The Yardbirds, with whom he would achieve international fame. Clapton came into the band on the recommendation of lead vocal for the band, Keith Relf, Clapton's former classmate from art college. Clapton recorded two albums with The Yardbirds, *Five Live Yardbirds,* a live album released in 1964, and *For Your*

Love, the title track reaching number two in England in 1965. During his stint with the band, Clapton came to be known by his nickname ''Slowhand'' for his string-bending blues riffs. *For Your Love* found eager audiences in both England and the United States, and it marked The Yardbirds intentional move away from the blues in an attempt to break into the pop charts. Clapton, who wanted to remain a blues artist, barely played on the album, and in 1965 quit the band.

Almost immediately, Clapton joined John Mayall's Bluesbreakers. Mayall gave Clapton the freedom to explore his blues style, and soon Clapton's searing blues guitar was the driving force behind the band's popularity. In 1966 the band released *Bluesbreakers: John Mayall with Eric Clapton.* This album, which reached number six on the British pop charts, propelled Clapton into the spotlight and, at the age of 21, marked him as a guitar virtuoso. It was during his stint with the Bluesbreakers that fanatical fans started the chant ''Clapton is God.''

Supergroups: Cream and Blind Faith

Clapton left the Bluesbreakers in July 1966, to form Cream with bass player Jack Bruce and drummer Ginger Baker. Clapton desired to break out of the standard forms of rock and blues to create a new sound that allowed more experimentation and improvisation. He wanted to start a revolution in music, and the super trio of Cream did just that. After three albums (*Fresh Cream, Disraeli Gears,* and *Wheels of Fire,*) and an extensive tour of the United States, the members of Cream became superstars in the order of the Beatles and the Rolling Stones. From these albums came legendary rock hits such as ''White Room,'' ''Sunshine of Your Love,'' and ''Crossroads.''

Much to the dismay of their fans, the members of Cream announced in 1968 that they would part ways. Tension and strife created by three strong, creative personalities, intensified by the drug use of all three, proved to be too much for Cream. Before disbanding, Cream went on a farewell tour and, in 1969, released one last album, *Goodbye,* which went to number two on the charts in the United States.

Clapton's next band, Blind Faith, became yet one more short-lived supergroup. Made up of Clapton, ex-Cream member Ginger Baker, ex-Traffic member Steve Winwood, and bassist Rick Grech, Blind Faith released just one self-titled album in July 1969. They quickly made their presence known in the music world by staging a free concert for 100,000 people in London's Hyde Park. But, after a six-week tour in the United States, the band called it quits. Clapton's most lasting work with Blind Faith is the song ''Presence of the Lord.'' After the demise of Blind Faith, he briefly played with John Lennon and Yoko Ono's Plastic Ono Band, and then he moved on to record his first solo album, self-titled *Eric Clapton.* Although generally disappointing as a debut solo album, Clapton did find an audience for the song ''After Midnight,'' which made it into the Top 40.

Derek and the Dominos

In the spring of 1970, Clapton brought together a new band, Derek and the Dominos. They toured throughout England during the summer of 1970. By fall, they had released a double album, *Layla and Other Assorted Love Songs.* Much of the album was inspired by Clapton's love for Patti Harrison, the wife of his good friend, ex-Beatle George Harrison. For example, the song ''Have You Ever Loved a Woman'' contains the lyrics: ''Have you ever loved a woman / And you know you can't leave her alone? / Something deep inside you / Won't let you wreck your best friend's home.'' Clapton also sings about his love for Patti in the title track, ''Layla,'' a song that became a Clapton classic.

By the early 1970s, Clapton's heroin addiction was becoming unmanageable. His drug use was fueled by the trauma of losing two of his closest friends. Slide guitar player, Duane Allman, who collaborated with Derek and the Dominos, was killed in a motorcycle accident, and Jimi Hendrix died of a drug overdose. Finally, after hitting the depths of his addiction, Clapton kicked his heroin habit using a controversial electro-acupuncture treatment.

With drugs behind him, Clapton staged a comeback concert in London in January 1973. In 1974 he released his second solo album, *461 Ocean Boulevard.* The album went to number one on the charts as did his remake of the Bob Marley song ''I Shot the Sheriff.'' Through the rest of the 1970s, Clapton released a succession of albums. The most successful of these projects was *Slowhand* (1977), which included hits ''Cocaine,'' ''Lay Down Sally,'' and ''Wonderful Tonight.''

In 1979 Clapton married Patti Harrison (who in 1974 had divorced George Harrison and moved in with Clapton). Unfortunately, Clapton had traded one addiction for another, and this period marked his fall into a serious drinking problem. During the first half of the 1980s Clapton managed to release five solo albums, *Just One Night* (1980), *Another Ticket* (1981), *Money and Cigarettes* (1983), *Behind the Sun,* (1985), and *August* (1986). Each album was only marginally successful.

Clapton's life changed forever in 1986 when Italian actress Lori Del Santo gave birth to Clapton's son, Conor. Although this event brought great happiness to Clapton, it also marked the end of his marriage to Patti who moved out and subsequently filed for divorce. Clapton renewed his effort to give up alcohol, entered a rehab center, and became a member of Alcoholics Anonymous. At the same time, his popularity rose again dramatically after the release of the box set *Crossroads* (1988) and a new album *Journeyman* (1989).

Tragedy and ''Tears in Heaven''

Although 1990 brought Clapton his first Grammy Award for ''Bad Love'' off the *Journeyman* album, 1990 and 1991 were marred by tragedy for Clapton. First, in 1990, Clapton once again lost close friends when guitar virtuoso Stevie Ray Vaughan and two members of Clapton's road crew died in a helicopter crash. Then, in 1991, Clapton was

getting ready to pick up his then four-year-old son Conor for lunch when he received the news that the boy was dead after falling from a fifty-third-story window of a Manhattan high-rise apartment.

Clapton responded to this tragedy by writing the super hit, ''Tears in Heaven,'' as a tribute to his son. The song was featured in the sound track of the movie *Rush.* It also appeared on the acoustical album *Unplugged* (1992), which turned out to be Clapton's biggest selling album and swept the 1993 Grammy Awards. With the success of *Unplugged,* Clapton found the courage to return to his beloved blues, and in 1994, released the blues album *From the Cradle.* The album was both commercially successful and critically acclaimed.

After releasing a four-CD box set, *Crossroads 2: Live in the '70s,* in 1996, Clapton became involved in a new age, techno-jazz duo with Simon Climie called T.D.F. Clapton, who used only the pseudonym ''x-sample,'' and Climie released *Retail Therapy* in 1997. Although this experimental recording received mixed reviews, Clapton was still doing well on the pop charts. He claimed two Grammy Awards in 1997 (record of the year and best male pop vocal performance) for his collaboration with Babyface on ''Change the World,'' which appeared on the soundtrack for the movie *Phenomenon.*

In March 1998, Clapton released his latest project to date, *Pilgrim.* The album is filled with almost all original Clapton songs; most noticeable are two songs that pay tribute to Clapton's son Conor, ''Circus'' and ''My Father's Eyes,'' both written in 1992. Although those looking for the Clapton of Cream found the introspective, sometimes melancholy tone of *Pilgrim* disappointing, others have embraced Clapton's ever-changing style of mixing blues, rock, and his own painful soul into the songs that have aged as gracefully as the singer.

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Arthur C. Clarke

Known as one of the modern masters of science fiction, English novelist Arthur C. Clarke (born 1917) created the immensely popular *2001* series, which became the basis for a classic film in 1968.

Arthur C. Clarke is the architect of some of the 20th Century's most enduring mythology. A futurist and science fiction writer, Clarke has penned over 600 articles and short stories, as well as dozens of novels and collections. His work has been translated into over 30 languages and adapted on television and in Hollywood movies, most notably in the classic 1968 film *2001: A Space Odyssey.* That Stanley Kubrick movie helped make Arthur C. Clarke an international celebrity. It won a whole new audience for his visionary tales about the possibilities of science and the wonders of space exploration, and solidified his reputation as one of the modern masters of science fiction.

Discovers Science Fiction Early

Arthur Charles Clarke was born on December 16, 1917 in the seaside town of Minehead, Somerset, England. His parents, Charles Wright and Nora (Willis) Clarke, were farmers. Clarke was educated at Huish's Grammar School in Taunton, Somerset. He first began reading science fiction at the age of 12, when he first discovered the pulp magazine *Amazing Stories.* It soon became his principal passion. ''During my lunch hour away from school I used to haunt the local Woolworth's in search of my fix,'' he told *The New York Times Book Review,* ''which cost threepence a shot, roughly a quarter today.''

As a teenager, Clarke began writing his own stories for a school magazine. When poverty forced him to drop out of school in 1936, he moved to London to work as a civil servant auditor for the British government. He kept up his interest in outer space by joining the British Interplanetary Society, an association of sci-fi hobbyists. He wrote articles on space exploration for the Society journal and got to know other science fiction writers and editors. He would later use these contacts to secure the publication of his first stories.

When World War II broke out, Clarke joined the Royal Air Force (RAF), where he worked as a radar instructor and earned the rank of flight-lieutenant. During this time, Clarke served as a technical officer on the first Ground Control Approach radar. In 1945, he wrote an article, ''Extraterrestrial Relays,'' which proposed using satellites for communications, something which would become quite common in later years. After the war ended he returned to London and enrolled at King's College. He graduated in 1948 with a bachelor of science degree. His honor subjects were mathematics and physics.

Becomes Prominent Futurist

In 1946, Clarke became the chairman of the British Interplanetary Society. That spring saw the publication of his first two science fiction stories, ''Loophole'' and ''Rescue Party'' (both published in *Amazing Science Fiction* magazine). During this period, he often wrote under pen names, which included Charles Willis and E.G. O'Brien. His early stories were known for their tidy construction and sound scientific basis.

In 1949, Clarke returned to hard science, joining the staff of *Physics Abstracts* as its assistant editor. But he continued writing about outer space as well. His first novel, *Prelude to Space* was published in 1951. Another book, *The Sands of Mars* followed later that year. While many reviewers found the prose in these novels a bit stiff, they did offer an optimistic view of the potentials of science in the space age. *Islands in the Sky* (1952), about a boy in an orbiting space station, was another representative early book.

Sentinel of Things To Come

In 1952, Clarke received the International Fantasy Award for his early work. The next year, he published *Expedition to Earth,* a collection of short stories which included ''The Sentinel.'' This tale, which involves the discovery by humans of a mysterious alien monolith, was to form the basis of the 1968 film and novelization *2001: A Space Odyssey*. It also marked the introduction of metaphysical and religious themes into Clarke's work. Many readers saw ''The Sentinel'' as an allegory about man's search for God. Certainly it expressed Clarke's belief in the power of science in helping mankind understand the universe.

Clarke continued to explore these themes in his next two books. *Against the Fall of Night* (1953) follows a young protagonist in his attempts to escape from the controlled environment of a utopian city of the future. *Childhood's End* involves an attempt by aliens to tutor mankind in the ways of cosmic transcendence. Both stories so gripped Clarke's imagination that he spent many years revising and rewriting them under various titles. Both novels are highly conceptual and contain many mystical, visionary passages. They are considered two of his finest achievements and helped break new ground in the science fiction genre.

Man of Many Interests

Clarke maintained other interests during this fertile period as well. On June 15, 1953, he married Marilyn Mayfield. In 1954, he took the first the first step in what would become a lifelong effort to explore and photograph the Great Barrier Reef of Australia and the coast of Sri Lanka. He took up residence in Sri Lanka (known at the time as Ceylon) in 1956. An avid skin diver, Clarke wrote many non-fiction books and articles about his experiences.

Clarke continued to write prolifically throughout the 1950s. His work came to embrace many topics that went beyond the conventions of genre science fiction. *The Deep Range* (1954) concerned the possibility of farming under the sea in the future, managing to combine Clarke's interests in science and underwater exploration. *The Star* (1955) was another powerful allegorical story about a star put in the sky by God to herald the birth of Jesus. It won a Hugo award, the science fiction community's highest honor.

In the 1960s, Clarke began to concentrate on non-fiction. His writings on the nature of science won him the UNESCO Kalinga Prize in 1962. In 1963, he published his first non-science fiction novel, *Glide Path,* about the origins of radar. As space travel became more reality than fiction, Clarke began to write and speak extensively on the subject. He became well-known around the world as a television commentator for CBS covering the Apollo 11, 12, and 15 missions.

Becomes an International Figure

Clarke's fame took a quantum leap with the release of Stanley Kubrick's film *2001: A Space Odyssey* (1968). This adaptation of Clarke's short story ''The Sentinel'' redefined science fiction filmmaking. It eschewed the cowboy conventions of earlier, Western-influenced movies about space exploration. Instead, *2001* followed Clarke's lead in using science fiction as a bridge to the consideration of mystical and religious themes. The limits of technology were also explored, in a scene where a space station's super computer, known as HAL 9000, goes berserk and attempts to kill its human users. The picture was a hit with moviegoers and made Clarke the most recognizable science fiction writer on the planet. He penned a novelization of the film which expanded upon the characters and themes contained in ''The Sentinel.''

Clarke used his newfound international celebrity to secure a lucrative new book contract. A collection of his non-fiction science writing, *The Exploration of Space* received the International Fantasy Award in 1972, A new novel, *Rendezvous with Rama* appeared in 1973. It explored many of the same themes as *2001* and was awarded all the major science fiction prizes. *Imperial Earth: A Fantasy of Love and Discord* (1975) got a decidedly mixed reception from critics. But Clarke bounced back with *Fountains of Paradise* (1979), which won the Hugo Award for Best Novel. Clarke

disappointed many of his fans, however, when he announced it would be his last book of fiction.

Reneges on Promise

By 1982, despite his previous statements, Clarke was ready to write another novel. He produced a sequel, *2010: Odyssey Two,* which was made into a popular film two years later. It was followed in 1986 by *2061: Odyssey Three,* solidifying the ''Sentinel'' mythos into a full-blown series. Also in 1986, Clarke was the recipient of a Nebula Grand Master Award for his contributions to science fiction.

Now in his seventies and a certified living legend, Clarke showed no signs of slowing down. With help from co-author Gentry Lee, he produced sequels to *Rendezvous with Rama* in 1989, 1991, and 1994. In 1989, his memoir, *Astounding Days: A Science Fictional Autobiography* appeared. The entertaining account of his life contains many fascinating anecdotes about other writers Clarke had known. The solo novel *The Ghost from the Grand Banks* (1990), about attempts to raise the Titanic in the near future, was dismissed by reviewers as too spare. But *3001: The Final Odyssey* (1997) returned Clarke to familiar and beloved territory. The sprawling conclusion to the saga begun in ''The Sentinel'' some 45 years earlier read like a summation of the visionary writer's life and philosophy.

Clarke's critics have said his work lacks warmth, that he concentrated on science to the detriment of the ''human element'' that is so necessary to good fiction. But critics sympathetic to Clarke's viewpoint see in his work a vision that transcends the limitations of ''nuts and bolts'' sci-fi. That vision, wrote Eric S. Rabkin in his study *Arthur C. Clarke,* is ''a humane and open and fundamentally optimistic view of humankind and its potential in a universe which dwarfs us in physical size but which we may hope some day to match in spirit.''

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Jacqueline Cochran

Jacqueline Cochran (1910-1980) rose from childhood poverty to become an aviation pioneer. She was the first woman to fly in the Bendix Trophy Transcontinental Race in 1935, winning it in 1938, and was the first woman to ferry a bomber across the Atlantic Ocean in support of the war effort in 1941. By 1961, she had become the first woman to break the sound barrier and held more speed records than any other pilot in the world.

The achievements of Jacqueline Cochran would be remarkable for anyone but are even more spectacular considering her humble beginnings and the fact she chose to compete in an arena not readily open to women of her time. An orphan, Cochran's exact birth date is uncertain. While she was raised with the name of her foster family, Cochran later picked from a phone book the name she would make famous. Early years offered little comfort. Cochran recounted in her autobiography *Jackie Cochran: An Autobiography* how she didn't have shoes until buying her own when she was eight. ''Food at best consisted of the barest essentials—sometimes nothing except what I foraged for myself in the woods of the Northern Florida sawmill towns my foster family called home. . . . I've often heard that if you want someone to really enjoy the pleasures of heaven, then just pitch her into hell for a spell. Perhaps that's why I enjoyed my life to the brimful.''

Childhood in Poverty

Cochran attempted to leave the squalor of her childhood by running away with the circus. The circus left without her, but it wasn't long before she found another way out. In her early teens she moved in with a Jewish family that owned hair salons. Underage, Cochran worked mixing dyes when she secured a promotion by threatening her employer with disclosure to child labor authorities. A year later, Cochran moved to Montgomery, Alabama, to work in another salon. There, a prominent client secured her admission to nursing school. She recalled that ''the formal academic requirements for entry had been waived for me, as prom-

ised,'' Cochran wrote in her autobiography. ''I'm certain that hospital had never admitted a second-grade dropout to the program before.'' Following training, Cochran abandoned hope of passing the state board exam. ''My handwriting alone, not to mention my rudimentary arithmetic, would never have allowed me to pass.'' She went to work for a Florida country doctor where a license wasn't a necessity. Fearful the quality of treatment she and the doctor were providing was worse than none at all, Cochran left medicine and moved to Pensacola, Florida, where she became part owner of a beauty shop. There she picked ''Cochran'' out of the phone book.

In 1929 she moved to New York City and blustered Charles of the Ritz into offering her a salon job she ended up turning down. ''I was so stubborn.'' Cochran went to work in a Saks Fifth Avenue salon. In 1932 on a trip to Miami, she met Floyd Odlum, the successful businessman whom she would marry in 1936. ''Every orphan dreams of marrying a millionaire, but I had no idea at first that Floyd Odlum was worth so much money.'' Cochran confided her idea of becoming a traveling cosmetics saleswoman. His mind on the Depression, Odlum said success could only come from covering a large territory. ''Get your pilot's license,'' he told her. In the year they met, the two made a wager: if Cochran could get her license in three weeks, Odlum would pay the $495 course fee. Cochran won the bet.

Took to the Skies Immediately

Emboldened by her success, Cochran set out on a solo flight to Canada, learning compass navigation from a helpful fellow aviator along the way. A commercial pilot's license followed, as did Cochran's entry in her first race in 1934, the MacRobertson London-to-Australia race. With a great deal of effort by Cochran and others working on her behalf, she secured a plane with which to enter the race, one manufactured by the Granville Brothers called a Gee Bee. ''There were few pilots who flew Gee Bees and then lived to talk about it. Jimmy Doolittle was one. I was another.'' Cochran flew the race with copilot Wesley Smith. Malfunctioning flaps put the pair down in Bucharest, Rumania, and out of the race.

One year later, in 1935, Cochran entered her first Bendix Trophy Cross-Country Air Race, a race that is ''to aviators what the Kentucky Derby still is to horse breeders,'' Cochran wrote. The year before she had managed to get the race open to women but didn't make it to the starting line herself. Cochran finished third in the 1937 Bendix and won the famous race in 1938; the same year First Lady Eleanor Roosevelt awarded her the first of 15 Harmon Trophies she would win. That first trophy was her recognition for setting three speed records. After winning the 1938 Bendix race from Burbank, California, to Cleveland, Ohio in 8 hours, 10 minutes and 31 seconds in a Seversky Pursuit, Cochran set a new women's west-to-east transcontinental record of 10 hours, 7 minutes, 10 seconds.

Always A Lady

Women could compete with and often surpass men, but being ladylike also was a Cochran priority. Before stepping from the cockpit, she usually paused to apply lipstick. No longer a teen-ager mixing hair dye in someone else's beauty parlor, Cochran set about building her own cosmetics empire. ''I told Floyd that I wanted my own beauty business so I could end up at the top. I had started at the bottom and supervising shampoos and permanents was not for me anymore.'' In 1935, the same year she entered her first Bendix race, Jacqueline Cochran Cosmetics began manufacturing operations. A popular product was Cochran's ''Perk-Up'' cylinder, a container holding enough makeup for any woman traveling light. ''I would take one on all my trips, all my races.''

There were many more races, victories and records. In 1939, Cochran established a women's national altitude record and broke the international open-class speed record for men and women. The following year she broke the 2,000 km international speed record and the 100 km national record. During this time one of Cochran's dearest friends was fellow aviator Amelia Earhart, who Cochran met in 1935.

Lost Famous Friend to Skies

Cochran assured readers of her autobiography she and Earhart were not competitors. Earhart flew for distance; Cochran was after speed, but she later did pursue distance and altitude. Earhart shared in Cochran's interest in parapsychology, first sparked by Odlum. Cochran and Earhart used what they considered extra-sensory powers to locate the crash sites of downed aircraft. Earhart's husband, George Putnam, was skeptical and someone Cochran considered less than a friend. ''I didn't like that man at all.'' But Putnam called on Cochran for help when Earhart failed to arrive at a planned stop on her 1937 quest to encircle the globe. Cochran wrote she ''saw'' Earhart after her plane went down over the South Pacific. '''Circling—cannot see island—gas running low' were the last words anyone heard from Amelia, including me. That still hurts,'' Cochran wrote.

In spite of the achievements of Cochran and others, women aviators had to fight for the right to serve their country during World War II. Cochran was in the forefront of the battle. In June 1941, Cochran became the first woman to pilot a bomber across the Atlantic Ocean. However, because she had some difficulty operating the plane's hand brake during practice flights, she was forced to turn the controls over to a male pilot on take-off and landing. The flight was a milestone male pilots fought all the way. Cochran was accused of wanting to make the flight for publicity reasons. Male pilots also charged that allowing women to fly bombers would take work away from themselves. Someone tried to prevent Cochran's flight by holding up a required visa. ''In a contest of power and friends, I knew I could win, so I contacted the American consul in Montreal, who called the Passport Department in D.C. and, *voilà* the visa arrived sooner than someone else ever predicted.''

Organized Women for War

Seeing British women ferrying planes for their country's war effort gave Cochran the idea to start a similar program in the United States. She told President Franklin D. Roosevelt

her plan over lunch. Cochran was against integrating women aviators into the U.S. war effort on a piecemeal basis. ''I felt that a few good women pilots amidst all the men would simply go down as a flash in the historical pan. I wanted to make a point with my planned program.'' Perhaps she did have extra-sensory powers; it would be many years after the war before women aviators would receive recognition for their contributions.

In preparation for a larger effort in the United States, Cochran organized a group of 25 female American aviators to ferry planes for Great Britain's Air Transport Auxiliary. ''More than a month before Pearl Harbor brought World War II to America, I was off on my own wartime project—a project that would take me away from Floyd and home for nearly three years.'' The British program was a success, and the United States decided a similar program also would work. In 1942, Cochran was assigned the task of training 500 women pilots. The number would eventually grow to more than 1,000. A bill had been introduced in Congress to militarize Cochran's pilots and incorporate them into the Army Air Corps, giving them military benefits. This is what Cochran wanted as she saw plans for a separate Air Force. She fought attempts to make her pilots part of the Women's Army Corps. In 1943, the Women's Airforce Service Pilots (WASPs) was formed, and Cochran was named director of women pilots.

''The Women's Airforce Service Pilots program really proved something,'' WASP member Margaret Boylan is quoted saying in Cochran's autobiography. ''It was a marvelous period of history, made possible by Jackie Cochran. When you consider how competitive this woman was with other women equal to her, it's amazing that she worked so hard for our benefit.'' Among the obstacles the women pilots and Cochran overcame was the belief women's flying ability was affected by their menstrual cycles. More than 25,000 women applied for WASP training; 1,800 were accepted and 1,074 graduated. The women aviators flew about 60 million miles for the Army Air Forces with only 38 fatalities, about one to every 16,000 hours of flying.

Cochran lost the battle to have the WASPs militarized in 1944, denying the women pilots military benefits including the GI bill. The WASP program was deactivated at the end of 1944. In 1977, Congress passed a bill giving the WASPs honorable discharges and declaring them veterans. It took two more years to make it official.

Broke Her Own Records

Cochran's aviation career continued well after the war, as did other activities. She was the first woman to enter Japan after the World War II, and she traveled to the Far East as a correspondent for *Liberty* magazine. In 1956 she ran, unsuccessfully, for a California congressional seat, campaigning by flying her plane around her own district.

In 1953, Cochran was the first woman to break the sound barrier and received a Gold Medal from the Fèdèration Aèronautique Internationale. She was president of the organization, holding two terms, from 1958 to 1961. In 1962 she established 69 inter-city and straight-line distance records for aircraft manufacturer Lockheed and was the first woman to fly a jet across the Atlantic. The same year Cochran set nine international speed, distance and altitude records in a Northrop T-38 military jet. In 1963, Cochran set the 15-25 km course record in a Lockheed F-104 Starfighter, going 1,273.109 mph, and broke the 100 km course record with a speed of 1,203.686 mph. The following year she began resetting her own records in the Lockheed F-104G Starfighter. In the 15-25 km course she set a record of 1,429.297 mph; for the 100 km course her record was 1,302 mph; and for the 500 km course she set a record of 1,135 mph.

Not only was Cochran competitive with herself; she was competitive with others. When she was a child, Cochran was forced to give a cherished doll, her only doll, to a younger sister in her foster family. When they were adults, the younger sister sought Cochran's aid in New York City. Cochran gave it but demanded her childhood doll as payment. At Cochran's insistence, she was buried with that doll following her death in 1980 at her Indio, California home.

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William S. Cohen

William S. Cohen (born 1940) has been active in United States government since the mid-1970s, serving in both houses of Congress in subsequent terms. He was named Secretary of Defense in 1997.

Former Senator William S. Cohen of Maine, nominated for the position of 20th Secretary of Defense in January of 1997, has after 24 years in national governmental service a reputation as a ''maverick,'' a person who places ideals and morality above party loyalties. ''Cohen won the label in 1974, when, as a 33-year-old freshman Congressman, he was the first Republican on the House Judiciary Committee to oppose Richard Nixon on the ques-

tion of providing 'edited' transcripts of Oval Office plotting in the Watergate cover-up,'' explained *Nation* contributor Doug Ireland, ''and was one of seven Republicans who voted for Nixon's impeachment.'' President Clinton nominated Cohen for the position because of his reputation as a moderate-to-liberal Republican and because of his extensive record of service on the Senate Armed Services Committee.

Cohen was born in Bangor, Maine, to an ethnically and religiously mixed set of parents. His father was a Russian-Jewish immigrant, while his mother was of Irish Protestant extraction. At his father's wish he was raised Jewish, attending Hebrew school and preparing for the Bar Mitzvah examination. When he was told that he would have to undergo a conversion ceremony, however, he decided not to follow through with the Bar Mitzvah. Instead, he followed his mother's example in refusing to convert to Judaism and became a Christian.

By the time Cohen entered Bowdoin College in 1958 he had developed a reputation as an athlete, excelling in basketball. He had been co-captain of Bangor High School's basketball team and had earned Maine All State honors during his senior year. He originally majored in Latin, with the idea of becoming a teacher following graduation. After receiving his bachelor's degree, however, Cohen entered Boston University's Law School in 1962 to study for his law degree. He passed the Maine state bar exams in 1965 and the same year entered the Bangor law firm of Paine, Cohen, Lynch, Weatherbee, & Kobritz, Inc., eventually becoming a partner. In 1972 he took advantage of Maine's Representative William Dodd Hathaway's decision to run for a Senate seat to launch his own campaign for national office. He was elected by the Second Congressional District to the House of Representatives that year.

Elected to House of Representatives

As a freshman representative, Cohen was assigned to a position on the House Judiciary Committee a position regarded by many of his colleagues as a political dead-end, because he could not use it to benefit his constituents directly. However, ''Fate played its ultimate trick on me,'' Cohen related in his memoir *Roll Call: One Year in the United States Senate,* ''and turned my assignment to the Judiciary Committee into a rendezvous with history.'' Only a few months later, Congress instructed the Judiciary Committee to investigate whether or not there were grounds to impeach President Richard M. Nixon. When a vote to inform the president that he had failed to answer the committee's subpoena for tapes and documents came before the committee in May of 1974, Cohen sided with the Democrats in favor of the motion instead of with his fellow Republicans. He later sided with the Democrats again to vote in favor of impeachment.

Sought Higher Office

Although Cohen's cross-party voting record on these important issues angered some of the Republican constituents who had elected him, the Representative was able to use his new reputation to seek higher office. ''In 1978,'' Ireland reported, ''he won the first of three Senate terms by knocking off moderate Democratic incumbent William Hathaway with a demogogically nationalist campaign in which Cohen 'mov[ed] briskly to his right,' as the Associated Press noted that year, attacking Hathaway and the Carter Administration on the Panama Canal treaties, strategic arms negotiations with the Soviet Union and neutron weapons.'' During his succeeding terms Cohen cemented his reputation as a conservative on defense issues, helping to create and sponsor the G.I. Bill of 1984 and the Goldwater-Nichols Defense Reorganization Act of 1986. He also worked for the Council on Foreign Relations, including a stint as the chair of the Middle East Study Group in 1996. Cohen became a published author during his terms as Senator, completing a volume of memoirs, several collections of poetry, some nonfiction works, and a couple of novels, including one *The Double Man* co-written with then-fellow Senator Gary Hart.

In 1996 Cohen announced his retirement from the U.S. Senate. In part, Ireland suggested, this was because of ''his recent marriage to longtime girlfriend Janet Langhart, a former Marshall Field runway model and TV weather announcer who went on to a lucrative career as a talk-show host and now works for Black Entertainment Television.'' On December 5, 1996, however, President Clinton announced Cohen's nomination as Secretary of Defense. On January 22, 1997, Cohen was confirmed by the Senate, and he was sworn into office on January 24th.

Assumed Post of Secretary of Defense

As Secretary of Defense, Cohen has faced many problems concerning the nature of military life and making military training fair for both male and female recruits. During his first year in office, he had to confront the issue of sexual harassment in the military. Following the conviction of an Army drill sergeant of using his position of authority to demand sexual favors from female recruits, Cohen appointed a panel to investigate the military's policy of mingling male and female recruits during training. In December of 1997, the panel recommended segregating the genders for at least the first twelve weeks of training. Cohen also faced criticism for his support of General Joseph Ralston as successor to Joint Chiefs of Staff chair John Shalikashvilli. Ralston confessed to having an adulterous affair with a civilian woman while he was separated from his wife.

At the same time, Cohen has led the military toward more aggressive prosecution of sex offenders in the armed services. ''Three Army sergeants were given prison terms for raping female recruits,'' wrote Johnathan S. Landay in the *Christian Science Monitor,* ''and their commander, Major General John Longhouser, resigned . . . after admitting to having an adulterous affair years ago.'' Landay added that both an Army general and a Navy admiral ''were stripped of their commands during investigations for alleged adultery and sexual harassment respectively.'' At the same time, the Army's chief noncommissioned officer and the Air Force's first female B-52 pilot both left the armed services to avoid prosecution for sex-related offenses.

As Secretary of Defense, Cohen faces the challenge of preparing the United States' armed services for work in ''a world where the only constant is change,'' noted Linda D. Kozaryn quoting Cohen in a report for the *American Forces Press Service,* ''where threats to American interests can erupt anywhere at any time . . . where rogue states and freelance terrorists can spread fear and death with a truck full of fertilizer, a vial of volatile liquid or a homemade nuclear device. It is a world that demands American leadership and a strong, capable and ready American military force.'' Future plans, Kozaryn reported, ''include continuing to reduce Russia's remaining 20,000 nuclear weapons, continuing the Partnership for Peace program, enlarging [the North Atlantic Treaty Organization (NATO)] and stabilizing Bosnia.''

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Nadia Comaneci

Nadia Comaneci (born 1961) is one of the most-celebrated gymnasts in the history of the sport. At the 1976 Olympic Games in Montreal, Quebec, Canada, she was the first person in Olympic history to score a perfect 10 in gymnastics. In all, she earned seven perfect scores at the 1976 games.

The future Olympic star was born on November 12, 1961, in Onesti, Romania, to Gheorghe, an auto mechanic, and Stephania Comaneci. By the age of six, she was already hooked on gymnastics. Then she was discovered by famed Romanian gymnastics coach, Bela Karolyi. He and his wife were looking for youngsters for the National Junior Team and he decided she had potential. She began to train two to three hours a day with Karolyi and he was impressed with her work ethnic.

Even great talent and a strong work ethnic did not guarantee results. Comaneci remembered that in early gymnastic competitions, she fell a lot, and that motivated her to keep practicing. In 1969, at the age of seven, she entered her first official competition, the Romanian National Junior Championship. She finished in thirteenth place. The following year, she won the competition. When she turned 12, she went to live and train at a state-run gymnastics training school. She trained with Karolyi eight hours a day, six days a week.

Comaneci continued to get better and she started to win her competitions regularly. At the time, her role model was the dominant woman in gymnastics, Soviet star Olga Korbut. She continued to win competitions and in January of 1975, became eligible for senior level international competitions. She entered the European championships in May of that year and won four gold medals and one silver medal.

The summer Olympic games were approaching, and Comaneci wanted to be ready. As a warm-up, she competed in the American Cup competition in New York City in March of 1976. In the competition, one male and one female gymnast represent each country in the meet. She won the competition. Standing next to her on the winners' stand after they both won silver cups was an 18-year-old American, Bart Conner, who was also heading for the Olympics. A photographer, thinking the blond, handsome American and the tiny dark-haired wisp of a girl would make a nice picture, asked Conner to kiss her. He obliged with a peck on the cheek. Although Conner, now her hus-

band, says he remembers the moment, Comaneci says never thought much about it.

Comaneci arrived at the 1976 Olympic Games, in Montreal, with her reputation firmly established. On the first night of the competition, July 18, she became the first person in Olympic history to earn a perfect score (a 10.00 on the uneven bars) in gymnastics. The following night she continued her streak, earning perfect scores for her performances on the uneven bars and balance beam. A few nights later, she again received perfect scores for her balance beam and uneven bar performances. In all, Comaneci earned seven perfect scores and won gold medals for the all-around competition, the balance beam, and the uneven bars. The Romanians also won the silver medal in the team competition. Comaneci became the darling of the gymnastics world and was on the cover of several magazines. After the Olympic competition, the Comaneci family got a one month vacation and a new car from the Romanian government.

The times after the 1976 Olympic Games were tough for Comaneci. Her parents divorced and Romanian sports officials separated her from Karolyi and made her train with another coach. Upset by the turn of events, Comaneci swallowed bleach to get attention. The government then allowed her to train with Karolyi once again. In 1979, Comaneci allegedly became involved in with the son of Romanian dictator Nicolae Ceausescu. Reflecting the turmoil in Comaneci's personal life, her performance at the 1980 Olympics in Moscow, Russia, didn't measure up to her personal standards. Although she did win two gold medals and one silver medal, she fell off the uneven bars, considered her best event.

Back home in Romania, life was becoming difficult for Comaneci. First, her beloved coach, Karolyi, defected to the United States in 1981. His revolt was a protest against the oppressive government of Ceausescu. Comaneci was the first to discover his absence, and although she thought about following him, she felt that she could not leave her family. At the age of 19, she participated in her last major competition. Shortly before attending the 1984 Olympic Games (as a honored guest who traveled with the Romanian delegation) that were held in Los Angeles, California, she officially retired from gymnastics.

Because Romania's government regarded her as a valuable Communist model of domination in sports and because it feared that she might defect to the United States, they no longer allowed her to travel to Western countries. For the next several years, she was literally out of sight to the Western press. In the meantime, officials kept a watchful eye on her whereabouts, read her mail, and even tapped the phone in the eight-room house that had been provided for her and her family. Although her fame gave her an easier life than most of her countrymen, Comaneci more and more thought about defecting.

Finally, in late 1989, the 27-year-old found a way. She met Romanian-born Constantin Panait, a roofer who lived in Florida, and learned that he helped people escape to America. Her mind made up, she told only her brother of her plans. She later said she was afraid her parents would have a heart attack if she told them. With five other Romanians, she made a dangerous six-hour walk through the cold of winter to the Hungarian border, where they were stopped by Hungarian police who immediately recognized Comaneci. At first they asked her to stay in their country, but they did let her go on. The group headed for the Austrian border and the American Embassy. Soon they were on a plane to New York City.

The former Olympic star arrived in the United States overweight and heavily made up. Americans were shocked at her appearance and rumors started to hit the press. They charged that Panait, who was now posing as her manager, was a married man with children and that Comaneci was having an affair with him. She denied any such relationship and claimed that Panait was in fact controlling her life and her money and she felt helpless to escape from this new kind of bondage.

Lucky for Comaneci, the world of gymnastic competitors is a tight community. Some of her old friends, including Conner and former Romanian rugby coach Alexandru Stefu, living in Montreal, began to think that she was in trouble. Stefu lured the elusive Panait, along with Comaneci, to a meeting, where she admitted that he was mistreating her. The next day, Panait disappeared with her money. It was a hard lesson, but she was free at last.

Comaneci went to Montreal to live with Stefu and his family. There she returned to gymnastic form and kept up her budding friendship with Conner, who was living in Norman, Oklahoma. When Stefu died in a snorkeling accident, Comaneci moved to Norman. She lived with Paul Ziert, Conner's coach and a friend of her former coach, Bela Karolyi, and his family. Comaneci and Conner began dating, and together they performed in a number of gymnastic competitions. They also worked at the Bart Conner Gymnastics Academy opened by Conner and Ziert. The academy had 37 coaches and 1,000 students.

Besides teaching and performing, Comaneci signed several product endorsement contracts. In 1994, Conner proposed to her while the couple was in Amsterdam. In April of 1996, they were married in an elaborate wedding in Bucharest, Romania, which *Sports Illustrated* described as ''the gymnastics world's version of a royal wedding.'' She had introduced him to her family in Romania the year before, the first time she had seen her father in five years. (Her mother had previously visited her in the United States.) The government treated them like royalty (Ceausescu had been killed in an overthrow of the Communist government shortly after Comaneci defected), and they were given the use of the Parliament House for the reception.

Comaneci has made a new life for herself in the United States. She and her husband travel extensively throughout the country for exhibitions and commercial appearances, besides their work at the academy in Norman. She hasn't forgotten the dark times, but she doesn't like to talk about them. She is pleased, however, when people stop and talk about her Olympic performances. People still remember how Comaneci captivated fans, judges, and viewers at the 1976 Olympics, and how she changed the world of gymnastics forever.

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Sean Connery

From humble beginnings as a school dropout, Sean Connery (born 1930) became a major movie star at the age of 32 when he was cast as the sophisticated secret agent James Bond. Connery went on to distinguish himself in a number of major motion pictures, including his Oscar-winning performance in *The Untouchables.*

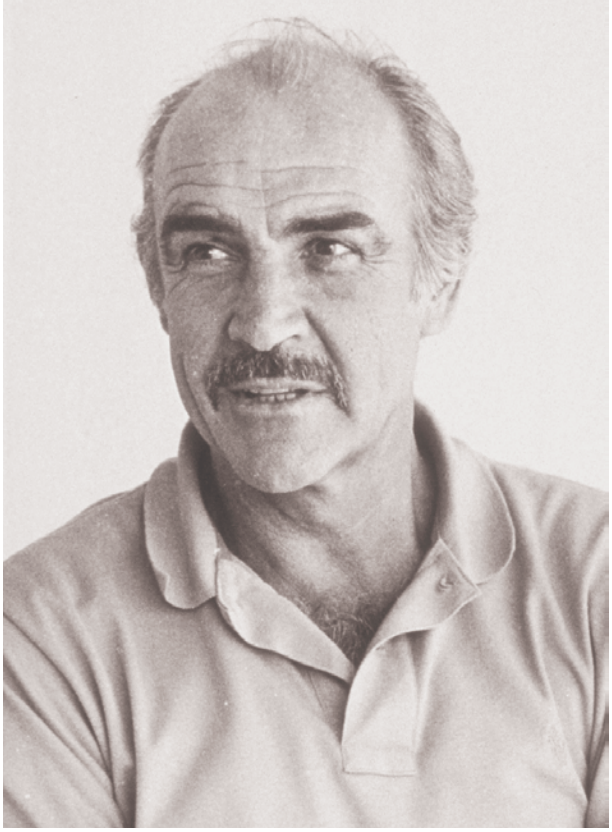

An unlikely candidate to play Ian Fleming's snobbish 007, Connery became so well known as this character that he nearly didn't break out of the mold. Despite his many years of work on the stage and screen, Connery was still being thought of as ''the guy who played James Bond'' into the early 1980s. But throughout his career, the stubborn Scot has taken on movie roles that interested him, regardless of how they fit his image. As a result of this shrewd thinking, he now has quite an impressive list of roles in his repertoire and critics talk more about his exceptional acting ability than his inability to break out of a role. With more than 60 movies to his credit, Connery has become one of the world's most prominent movie stars.

A Depression-Era Childhood

Thomas Sean Connery began his life in the humblest of surroundings. He was the eldest of two sons, born in an Edinburgh, Scotland, tenement to Joseph and Euphamia Connery. During World War II, when he was 13, he dropped out of school to help support his family. ''The war was on, so my whole education was a wipeout,'' Connery reminisced in *Rolling Stone.* ''I had no qualifications at all for a job, and unemployment has always been very high in Scotland, anyway, so you take what you get. I was a milkman, laborer, steel bender, cement mixer—virtually anything.'' After several years of this, Connery decided to better his lot, and he joined the British Royal Navy. He received a medical discharge three years later, when he came down with a case of stomach ulcers.

Returning to Edinburgh, Connery began to lift weights and develop his physique. He became a lifeguard and even modeled for an art college. Then in 1953, the toned Connery traveled to London to compete in the Mr. Universe competition. This trip was to mean more to him than the third place prize he won. While he was there, he heard about auditions for the musical *South Pacific.* He decided he wanted to try out, took a crash course in dancing and singing, and was cast for a role in the chorus.

Chose Acting over Soccer

This small part became a crucial turning point for Connery. At the time, he was teetering between wanting to be an actor and a professional soccer player. But actor Robert Henderson, who was also in *South Pacific,* encouraged him to consider a career in acting. Connery took Henderson's advice: as a soccer player, one is limited by age; a good actor could play challenging roles forever.

The unschooled Connery looked up to Henderson as a mentor. He commented in *Premiere* that ''[Henderson] gave me a list of all these books I should read. I spent a year in every library in Britain and Ireland, Scotland and Wales. . . . I spent my days at the library and the evenings at the theater.'' He also went to matinees and talked to a lot of other actors, people he met over the year-long touring run of *South Pacific.* ''That's what opened me to a whole different look at things,'' said Connery. ''It didn't give me any more intellectual qualifications, but it gave me a terrific sense of the importance of a lot of things I certainly would never have gotten in touch with.'' It is also where he picked up his stage name, Sean Connery. When asked how he wanted to be billed for the musical, he gave his full name, Thomas Sean Connery. After being told that was too long, he opted

for Sean Connery, not knowing how long he was going to be an actor. The name stuck.

After *South Pacific,* Connery began broadening his horizons by working on the stage. He was also notable in his first television role, a British production of Rod Serling's *Requiem for a Heavyweight.* After garnering critical acclaim for this role, he received several film offers. In the years from 1955 to 1962, he made a string of B movies, including *Action of the Tiger* (1957).

It was there he met Terence Young, who was to be the director of the Bond films. Young recalls in *Rolling Stone* that *Action of the Tiger* ''was not a good picture. But Sean was impressive in it, and when it was all over, he came to me and said, in a very strong Scottish accent, 'Sir, am I going to be a success?' I said, 'Not after this picture, you're not. But,' I asked him, 'Can you swim?' He looked rather blank and said, yes, he could swim—what's that got to do with it? I said, 'Well, you'd better keep swimming until I can get you a proper job, and I'll make up for what I did this time.' And four years later, we came up with *Dr. No.*''

Bond, James Bond

Connery was still doing B movies when he was called in to interview for *Dr. No,* the first James Bond film. But he had matured quite a bit as an actor and exuded a kind of crude animal force, which Young compared to a young Kirk Douglas or Burt Lancaster. Producer Harry Saltzman felt that he had the masculinity the part required. In the course of a conversation he punctuate his words with physical movement. Everyone there agreed he was perfect for the role. Connery was signed without a screen test.

Dr. No was an instant success, propelling the little-known Connery into fame and sex-symbol status virtually overnight, a situation that the serious-minded and very private Connery did not like. Equally distressing to him was the way the media handled his transition into the role. He commented in *Rolling Stone:* ''I'd been an actor since I was twenty-five but the image the press put out was that I just fell into this tuxedo and started mixing vodka martinis. And, of course, it was nothin' like that at all. I'd done television, theater, a whole slew of things. But it was more dramatic to present me as someone who had just stepped in off the street.''

Connery also performed many of his own stunts in *Dr. No.* He has continued this practice in many of his movies because it often speeds up the production. One of the stunts in *Dr. No* almost killed him. They had rehearsed a scene where he drives his convertible under a crane. At a slow speed, his head cleared by a few inches. When they actually shot the scene, the car was going 50 m.p.h., bouncing up and down. Luckily for Connery, the car hit the last bounce before he went under the crane and he emerged unhurt.

In 1962 Connery married his first wife, Diane Cilento. She was also an actress, having played the part of Molly in *Tom Jones.* Apparently their relationship was loving, yet tempestuous. Connery's friend Michael Caine reported in *Rolling Stone:* ''I remember once I was with them in Nassau. Diane was cooking lunch, and Sean and I went out. Of course, we got out and one thing led to another, you know, and we got back for lunch two hours later. Well, we opened the door and Sean said, 'Darling, we're home'—and all the food she'd cooked came flying through the air at us. I remember the two of us standin' there, covered in gravy and green beans.'' The couple divorced in 1974 and their only son, Jason, is now a movie actor.

Between 1962 and 1967, Connery made five James Bond movies—*Dr. No, From Russia with Love, Goldfinger* (which was, at that time, the fastest money-maker in movie history, netting more than $10 million in its first few months), *Thunderball,* and *You Only Live Twice.* He was tiring of the grueling pace of producing a new feature every year, and of the constant publicity and invasion of privacy. During the filming of *Thunderball* Connery was working long days and doing press interviews at night.

He was also arguing with the Bond movies' producer, Albert (Cubby) Broccoli, because he wanted to slow the pace of the series—completing a feature every 18 months instead of each year. He threatened to cut out of the contract after completing *You Only Live Twice,* and agreed to accept a salary that was lower than normal.

But the nation was Bond-crazy and the films were a gold mine. Connery agreed to star in *Diamonds Are Forever* in 1971, demanding a salary of $1.25 million, plus a percentage. At that time, it was an unprecedented sum of money for such a role. After completing the film, Connery said ''never again'' to Bond roles and donated all of his salary to the Scottish International Education Trust, an organization he'd founded to assist young Scots in obtaining an education. (This is not the only example of Connery's generosity to charities. In 1987, he donated 50,000 British pounds to the National Youth Theatre in England after reading an article on the failing institution.)

Life After Bond

After his split with Broccoli, he continued to pursue a variety of movie roles with his main concern being that he find them interesting. He would also do films if he felt his help was needed. He reportedly offered to be in *Time Bandits* for a very modest salary because he heard the producer was running into financial difficulties. With a few exceptions, however, most of the films Connery did in the decade following *Diamonds Are Forever* were not noteworthy.

Then, in the early 1980s, a strange thing happened. At the age of fifty-three, Connery was asked to reprise the role he had made famous, in *Never Say Never Again.* The movie rights to this film had been won in a long court battle by Kevin McClory, an enterprising Irishman whom Connery admired a great deal for being able to beat the system. The movie was also scheduled to go head-to-head with *Octopussy,* a Broccoli Bond epic featuring the new 007, Roger Moore. It seems that twist was too much to resist, and Connery signed up. Another possibility is that Connery's second wife, Micheline Roquebrune, whom he had met on the golf course in Morocco in 1970 and married in 1975, convinced him to give the role another try.

Connery drew rave reviews as an aging Bond trying to get back in shape for a daring mission. ''At fifty-three, he may just be reaching the peak of his career,'' reported Kurt

Loder in *Rolling Stone.* ''Connery reminds you anew what star quality is all about. A good deal of that quality is on display in *Never Say Never Again,* a carefully crafted and quite lively addition to the lately listless Bond series.'' Instead of furthering any Bond typecasting by doing this film, Connery seemed to squash it.

Roles Increased with Age

In the years since, his performances seem to be getting better and better. In *The Untouchables,* Connery took the supporting role of Malone, a world-weary, but savvy, street cop. ''It's a part that gives him ample opportunity to demonstrate his paradoxical acting abilities,'' wrote Benedict Nightingale in the *New York Times,* ''his knack for being simultaneously rugged and gentle, cynical and innocent, hard and soft, tough and almost tender.'' For his portrayal of Malone, Connery won an Academy Award.

Connery was also very strong in *Indiana Jones and the Last Crusade,* where he played the scholarly father of the ever-adventurous Jones, entangling himself in a lot of adventure and intrigue. Peter Travers commented in *Rolling Stone* that ''Connery, now fifty-eight, has been movie-star virility incarnate. Here in his scholar's tweeds, with an undisguised horror of creepy-crawly things . . . and armed only with an umbrella and a fountain pen, Connery plays gloriously against type.''

Similarly, in his other recent roles—a monk in *The Name of the Rose* (1986), a deranged Russian submarine commander in *The Hunt for Red October* (1990), the knowledgeable police detective in *Rising Sun* (1993), an aging attorney in *Just Cause* (1995), King Arthur in *First Knight* (1995)—Connery continues to prove his versatility and maturity as an actor. Even as he passed age 65, Connery showed he can hold his own against Hollywood's hottest upstarts with his role as the ex-con who had once escaped from Alcatraz in the 1996 action thriller *The Rock,* costarring Nicolas Cage and Ed Harris.

Connery has worked hard throughout his career and taken professional risks with his roles. For these efforts, he has become a greatly respected actor, almost a legend in the screen world. Patrick commented that ''You suddenly realize [Connery is] the closest thing we now have to Clark Gable, an old-time movie star. Everyone knows him and likes him. It's shocking—every age group, men and women. There's something very likable about him on screen.'' In 1998 Connery received the Fellowship Award, the British Academy of Film and Television Arts highest honor. Yet, in spite of this, he remains a very conscientious worker, always trying to improve the movie he's in rather than sabotage others' performances to make himself look better. When asked whether he can now write his own ticket when he decides to star in a movie, he replied in ''Premiere'': ''I have enough power in terms of casting approval and director approval. But I don't think it's something someone can brandish like a sword. I sense myself as much more a responsible filmmaker in terms of what's good for the overall picture, and for the actors as well, because I have had all this experience, and I've seen a lot of waste.''

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Francis Ford Coppola

Schooled in low-budget filmmaking, Francis Ford Coppola (born 1939) has gone on to direct some of the most financially successful and critically acclaimed movies in U.S. cinematic history.

Francis Ford Coppola, director of *The Godfather* and its two sequels, would be considered one of the masters of modern cinema based on those credits alone. But the writer/director/producer has been behind the scenes on numerous commercial and critical successes outside the gangster genre. Coppola's uncommon craftsmanship has enabled him to make a dizzying variety of films, from low-budget labors of love to mainstream Hollywood crowd-pleasers. All his projects have the earmarks of a Coppola production: a respect for storytelling and a passionate commitment to the filmmaker's art. It was these qualities that led David Thomson, in his *Biographical Dictionary of Film,* to say of Coppola: ''No one retains so many jubilant traits of the kid moviemaker.''

Raised in Show-Business Family

Coppola was born in Detroit, Michigan on April 7, 1939. His father, Carmine, was a concert flautist who played with Arturo Toscanini's NBC Symphony Orchestra. His mother, Italia, was an actress who at one time had appeared in films. Coppola's younger sister Talia would later follow in her mother's footsteps into the world of film acting, changing her name to Talia Shire and starring in the film *Rocky* alongside Silvester Stallone. A few years after his birth, Coppola and his family moved to the suburbs around New York City, where he would spend most of his childhood.

All the Coppola children were driven to succeed in show business and the arts. Leading by example was Coppola's father, who had achieved success as a musician for hire but longed to compose scores of his own. Francis seemed the least likely to redeem his father's promise, however. He was an awkward, myopic child who did poorly at school. At age nine, he was stricken with polio. The illness forced him into bed for a year, a period during which he played with puppets, watched television, and became lost

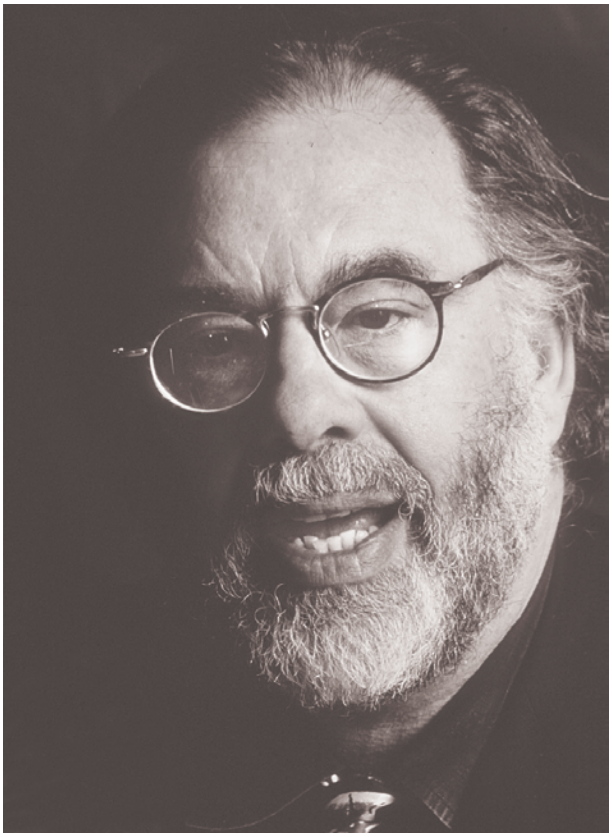

in an inner fantasy world. After his recovery, he began to make movies with an eight millimeter camera and a tape recorder.

Interest in Film Sparked in High School and College

While a student at Great Neck High School on Long Island, Coppola began to study filmmaking more formally. He soon became enamored with the work of Soviet director Sergei Eisenstein. Coppola also trained in music and theater to round out his education. In 1956 he enrolled at Hofstra College in Hempstead, New York on a drama scholarship. Here he acted in and directed student productions, and founded his own cinema workshop. So determined was Coppola to direct his own pictures that he once sold his car to pay for a 16-millimeter camera.

After graduating from Hofstra, Coppola moved to the West Coast to attend film school at the University of California—Los Angeles (UCLA). But he was impatient to escape the classroom and start making his own films. He signed on to direct an adult movie, which caught the attention of low-budget impresario Roger Corman. Corman hired Coppola to work on his movies as a jack-of-all-trades. Coppola's strong work ethic prompted Corman to allow him to direct his own picture. The result was *Dementia 13* (1963), a gory horror movie Coppola had written in three days and shot for $40,000. That year, Coppola married Eleanor Neil, his set decorator on the picture.

Establishes His Reputation

Coppola submitted his next film, *You're a Big Boy Now* (1966), as his master's thesis at UCLA. The sweet coming-of-age drama anticipated the style and themes of *The Graduate* and received many positive reviews. Warner Brothers selected the promising young filmmaker to direct their big-budget musical *Finian's Rainbow*. But the subject matter took Coppola away from his strengths and the film was savaged by critics. *The Rain People* (1969) represented Coppola's attempt to return to ''personal'' (not to mention low-budget) moviemaking. A somber travelogue about a housewife on the run, the movie was made up as the crew went along, evidence of Coppola's flair for the experimental.

Coppola might have remained in an avant-garde rut were it not for his next project. As co-writer of the mega-hit biopic *Patton,* Coppola earned an Academy Award and added considerable luster to a tarnished reputation. Paramount Pictures next asked him to take the reins on its screen adaptation of Mario Puzo's bestselling novel *The Godfather.* It would prove to be Coppola's greatest triumph.

Glory Gained from *Godfather*

Filming *The Godfather* posed many challenges. Coppola fought hard to retain control of casting decisions. He also resisted studio attempts to cut his budget and make the setting more contemporary. Italian-American groups protested the depiction of organized crime in the original screenplay. Even Coppola's own crew at times lost faith in his ability to control the mammoth project. Nevertheless, he steered the movie to completion.

The Godfather tells the sweeping story of the Corleone crime family, focusing on the ascension of young Michael Corleone to control of the family's empire. It is a violent epic on the scale of classic American films like *Gone with the Wind*. Propelling the drama forward are powerful performances by Marlon Brando and newcomer Al Pacino. At its release in 1972, critics were floored by the film's depiction of America's criminal underworld. The film became a sensational hit with moviegoers as well, and the *The Godfather* swept the Academy Awards that year. Coppola was a winner in the Best Director and Best Screenplay categories; suddenly he was the toast of Hollywood.

Now a wealthy man thanks to the success of *The Godfather,* Coppola could at last pick and choose his own projects. In 1974 he made *The Conversation,* an edgy drama about secret surveillance. He returned to the world of organized crime with 1974's *The Godfather Part II,* which continued the Corleone family saga through the 1950s and, via flashback, to the early 1900s. The intricate storyline resonated once again with critics and moviegoers alike. Coppola accepted a second Academy Award statuette as Best Director of 1974. The haunting score, by Nino Rota and family patriarch Carmine Coppola, also took home an ''Oscar.''

Apocalypse and Aftermath

Coppola's next project was *Apocalypse Now,* an ambitious film about the Vietnam War. But the expensive production was bedeviled by bad weather, budget overruns, and the bizarre behavior of its star, Marlon Brando. The release date was pushed back repeatedly as Coppola struggled to come up with an ending for the film. When it finally reached the screen in 1979, the film was hailed by many critics as a visionary masterpiece. It was nominated for several Academy Awards and did well at the box office. But many in Hollywood never forgave Coppola for letting the project get so out of control. For many years, Coppola could not get funding from a major studio to make his movies.

Unable to make mainstream movies, Coppola instead crafted independent films which he released through his own Zoetrope Studio. These pictures, including *Rumble Fish* (1983) and *The Cotton Club* (1984), received mixed reviews and had many wondering if Coppola was a spent force in the industry. He did manage to create a hit with the offbeat *Peggy Sue Got Married* (1985), about a woman who travels back in time to her own high school days, but the project seemed like a work-for hire. Closer to Coppola's heart was *Tucker: The Man and His Dream,* a 1988 biopic about a maverick automaker who could have been a stand-in for the director himself.

Return to Prominence via *Godfather III*

In 1990 Coppola completed *The Godfather Part III.* While not as lavishly praised as the previous two installments, it nevertheless was a box office success and won back the confidence of the major studios. While receiving mixed critical response, his *Bram Stoker's Dracula* (1992) helped solidify Coppola's comeback. This lush, gory version of the horror classic was undermined by some poor performances but widely praised for its visual style. Audiences flocked to see stars Winona Ryder and Keanu Reeves, made the film a major hit, and returned Coppola to the ranks of ''bankable'' directors.

As the 1990s rolled on, Coppola continued to turn out Hollywood productions. The comedy *Jack* (1994) utilized the talents of Robin Williams, while *The Rainmaker* (1996) adapted the work of best-selling novelist John Grisham. Finally out of debt and at ease working for the major studios, Coppola in his late 50s seemed content with his cinematic legacy. He expanded his interests into publishing in 1997 with *Zoetrope Short Stories,* a magazine dedicated to literary, not Hollywood, material. ''Coppola is hoping to revive the literary tradition of Ernest Hemingway, F. Scott Fitzgerald, . . . and maybe make a good movie in the process,'' noted Leslie Alan Horvitz in *Insight on the News.* In 1998 Coppola helped launch the first Classically Independent Film Festival in San Francisco, California; films shown included *One Flew Over the Cuckoo's Nest* and *Diner.* Outside the film industry, Coppola is the owner of a California winery that produces wine under the Niebaum-Coppola label.

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Artur da Costa e Silva

Artur da Costa e Silva (1902-1969) played a prominent role in the Brazilian military, affording him considerable political influence. He subsequently served as Brazil's 22nd president from March 1967 until a stroke ended his career two years later.

Artur da Costa e Silva spoke few lines on the Brazilian political stage, but his influence on the course of history in the second half of the twentieth century casts him among the major players. He was no stranger to political intrigue at any time during his military career. As a young lieutenant in 1922, he was imprisoned for his part in a failed revolt. Forty-two years later, when the leftist civilian government of Joâo Goulart fell to a military coup, Costa e Silva emerged as the most prominent leader of the new regime. Though disdaining the office of president in 1964, Costa e Silva played an important role behind the scenes and was only too happy to assume a leading role in 1967.

As the regime's second president, Costa e Silva attempted to win over Brazil's middle class by casting the outgoing president, Humberto Castelo Branco, as responsible for the country's economic problems. Costa e Silva initially proposed rolling back the most odious of the regime's economic policies. However, his actions failed to match his rhetoric. Costa e Silva was able to calm the fears of the populace while continuing the policies of his predecessor—policies which he had been instrumental in planning behind the scenes.

A genial man, Costa e Silva laughed along with the swarm of jokes which gave his early months as president a human touch, but he laughed only as long as it suited his purposes. As pressures mounted on his presidency and the military officers in his power base grew restive, Costa e Silva gradually lost his cultivated sense of humor. Journalists and political critics, who had previously enjoyed considerable freedom, found themselves under attack with a zeal unknown in the previous three decades of Brazilian politics.

Though the president attempted to maintain the appearance of civilian rule, the fate of the government after his debilitating stroke in August 1969, left no doubt that the military remained in charge. A trio of generals ran the country for two months until a suitable successor could be installed, despite constitutional provisions that the vice president would assume control in the event that the president became disabled.

Middle Class Origins

Artur da Costa e Silva was born in Tarquarí in the state of Rio Grande do Sul on October 3, 1902, to Aleìxo Rocha da Silva and Almerinda da Costa. Following common practice in Brazil, his parents blended their two names to form a new surname for their nine children. Costa e Silva's parents were descended from Portuguese colonists who had settled in Brazil's southern farmlands. His father ran a general store owned by his wife's father. Second of the children, Costa e Silva's first teacher was his older sister.

By the age of ten, Costa e Silva's military career passed from child's games to reality at the Military School of Porto Alegre. He quickly rose to the top of his class and was graduated in 1917 as commander of the student body. His sub-commander, by an ironic twist of fate that would persist throughout their lives, was the awkward young Humberto Castelo Branco—later destined to become the 21st president of Brazil.

Costa e Silva ended his late teens at the Brazilian Military Academy at Realengo, graduating third in his class at the country's premier military school. At that time he noticed the ten-year-old daughter of one of his teachers and decided she would be his future wife. ''She'll grow up,'' he explained to a friend.

A Military Career

In 1922, Costa e Silva joined a cadre of junior officers opposed to the controlling influence of wealthy landowners in the national government. A rebellion he helped to initiate was quashed immediately, and Costa e Silva found himself imprisoned on a freighter anchored in Guanabara Bay. With time on his hands to pine, he arranged to have a note smuggled to his former teacher, General Severo Barbosa, asking permission to marry his daughter. The suitor was disappointed with the General's reply—''You have some nerve!'' His future father-in-law eventually relented and Costa e Silva was permitted to marry Iolanda Barbosa in 1925. Six months after the failed rebellion, Costa e Silva won his freedom. He served as an instructor in military schools during the rest of the decade.

In 1930, Getúlio Vargas launched a successful coup and created what was described as a mild, semi-Fascist dictatorship in which the influence of landowners was greatly reduced. Costa e Silva rose through the ranks rapidly—first as an aide to a Vargas cabinet minister and later as one of a group of pro-democratic officers who succeeded in removing Vargas from power in 1945. Vargas would be reelected in 1950, only to be confronted four years later by another group of officers who were discontent with his corrupt and dictatorial government. This time Vargas shot himself rather than step down, and his party returned to leadership under Juscelino Kubitschek.

Kubitschek oversaw years of growth and prosperity, culminating in uncontrolled inflation and corruption. When his successor, Jânio Quadros, attempted to control spending, the state militia in Sao Paulo rebelled in protest over a pay freeze. Costa e Silva enhanced his prestige when he defied the rebels and halted their action. Quadros moved increasingly toward the political left, however, to the dismay of Brazil's military. He was eventually forced to flee the country under threat of another coup. Quadros's vice president, Joâo Goulart, took control of the country but failed to halt the slide into economic chaos. By 1963, corruption was rampant, the annual increase in the cost of living had risen to 81 percent, foreign investment had dropped in response to government nationalization of industries, and Brazilians took to the streets in huge protest marches.

Path to the Presidency

This was too much for the army to bear. Generals deposed Goulart in 1964, to the delight of investors in the United States, and handed control of the military to Costa e Silva. Brazil's state governors asked him to assume the Presidency, but Costa e Silva deferred to Castelo Branco—preferring to let his protégé take the blame for imposing necessary austerity measures such as cutting government spending, increasing income taxes, and placing a cap on wages. As a result of these actions money again poured into the country, the gross national product soared, and inflation dropped to 41 percent.

Meanwhile, Costa e Silva established himself as a buffer between constitutionalists and right-wing, hard line revolutionaries in the military while positioning himself in the public consciousness as the humanist answer to the hardships of Castelo Branco's economic austerity program. He was elected to succeed Castelo Branco by Congress rather than by a popular vote, much to his predecessor's dismay. Castelo Branco and his cabinet, who had lobbied the military for a civilian successor, feared that Costa e Silva would undo much of what they had labored to accomplish. However, their fears proved groundless.

Spouting ''social humanism,'' Costa e Silva was elected president on his 64th birthday, and quickly amused his followers by publicizing his love of bad television, card games, small bets on horses, flirting at dinner parties, short work days, and long naps. The dark glasses he wore to avoid eye irritation were a boon to political cartoonists, who portrayed him as a bumbling simpleton. He chuckled along with his detractors when they suggested a terrorist might destroy his government by hurling an alarm clock into his bedroom.

Laugh he might, for he had manipulated the military into loyal support with pay raises and hardware during his tenure as Castelo Branco's war minister, bought the loyalty of the masses with promises of social and economic relief, and ensured foreign support by pledging his allegiance to the United States business community.

Political Support Wanes

The laughter grew thin by the end of 1967 and stopped in 1968, as Costa e Silva's populist, bumbling image crumbled and he metamorphosed into one of the most repressive dictators in Brazil's recent political memory.

Brazil's great natural and human resources give it great potential, but its social problems challenge even the most adept politician. As the fifth largest nation with the eighth largest population in 1967, more arable land than in all of Europe, and immense reserves of minerals and timber, economic prosperity seemed inevitable. But Costa e Silva inherited a country with the highest child mortality rate, the third highest illiteracy rate, and the third lowest per capita income in South America. Add that to low life expectancy, rampant disease, hyper-inflation, and growing income inequities, and Costa e Silva found himself at the helm of a country impatient for change.

Though much of the impetus needed for social change resided in the military, sectors of that institution also vigorously defended the accumulation of wealth by the upper classes and the well-being of the business community. Costa e Silva had come to the presidency promising to satisfy all sectors of Brazilian society and ended up satisfying none. By late 1968, those who had looked to the new president for salvation had become deeply disillusioned. Students, mollified by some of the president's pro-university decrees, mounted protests. United States diplomats signalled their shift from enthusiasm to displeasure. Brazil's moderate middle class began to clamor for a return to civilian rule.

Slide into Repression

Discontent reached a head in September 1968, when Márcio Moreira Alves, an opposition politician, attacked Costa e Silva's government from the floor of the Chamber of Deputies. The military demanded that Moreira Alves face charges for insulting its institution. Though the Congress served at the pleasure of the military, the lawmakers refused to lift their colleague's immunity from prosecution. Faced with rumors that he would be removed from power by the military if he did not take a firm stand, Costa e Silva dissolved Congress on December 14, suspended the constitution, and assumed dictatorial powers. Many of his outspoken opponents were imprisoned.

Thus began a downward spiral into severe repression. Brazil's newspapers, which had enjoyed relative freedom early in Costa e Silva's government, were now censored. The president assumed the right to intervene in any state or municipality, to withdraw the political rights of any citizen, to suspend habeas corpus for political offenses, and to expel students for anti-government protests. Political murder became a feature of life.

Though United States diplomats voiced their displeasure, foreign businessmen were perversely pleased by developments. Inflation dropped below 20 percent, the gross national product jumped, as did industrial growth, and the balance of payments improved. Though economic aid had been suspended in protest against the crackdown, restrictions were quietly lifted under pressure from the U.S. business community.

Career Ends Abruptly

In late August 1969, the Costa e Silva suffered a debilitating stroke. Witnesses reported that he took up a pen when he found he could not speak, and then hurled the pen across the room in tears when he found he also could no longer write. As he lay in his bedroom in the presidential mansion, three generals who had taken over his government issued decrees from a room directly below. Costa e Silva's vice president, who had the constitutional right to assume the presidency, disappeared from public view and was placed under virtual house arrest.

Costa e Silva died on December 17, 1969. Few mourned his passing. Under temporary leadership, Brazil's government veered to the right and its 23rd president, Emílio Garrastazu Médici was quickly installed as his successor. The economy grew at an unprecedented rate during the following five years, and by the end of the 1970's steps

were initiated to restore civilian democracy and lift political repression.

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Aleister Crowley

Misunderstood and even feared during his lifetime, Aleister Crowley (1875-1947) channelled his brilliance into the black arts, believing that he was the greatest of the world's magicians, brought back to life.

Aleister Crowley (the surname rhymes with "slowly") was an iconoclast among iconoclasts. In an era noted for decadence and rife with religious experimentation and deviation from the rigid Christian strictures suffocating Victorian society, he diverged from even the more bizarre religious factions through his insatiable lust for sensation. Beginning what would become a lifelong study of the occult while still a child, Crowley's thirst for knowledge would cause him to travel the world, studying the Eastern mystics as well as the pagan religions of the ancients. Finally believing that he had achieved a kind of spiritual nirvana, he wrote his *The Book of the Law,* which has been studied as a primer by students of the occult since its publication in the early 1900s. Crowley's excesses extended to drug use; his health gradually declined after he reached the age of fifty and he spent his final years in relative obscurity, reviled for his outrageous activities and impoverished by the financial extravagances of his youth. His bizarre reputation has earned him a posthumous following: rock and roll performers Ozzie Osborne and Jimmy Page are long-term fans of Crowley's Satanic leanings.

Father's Zeal Proves Early Influence

Crowley was born in Warwickshire, England, in October of 1875. He was the son of a brewer and part-time preacher in the church of the Plymouth Brethren whose zeal for his religion as the only true form of Christianity prompted him to train young Aleister to preach alongside him from an early age. When the boy rebelled, his mother reacted by dubbing him "the beast," implying that her son's rejection of their faith was somehow motivated by the devil. It was an implication that Aleister took to heart; a fascination with non-Christian religions and the black arts would consume much of his adult life.

As a young man, Crowley attended Trinity College, Cambridge, where he wrote poetry, publishing his first book, *Aceldama, a Place to Bury Strangers In. A Philosophical Poem. By a Gentleman of the University of Cambridge.* His academic pursuits, however, did not fully interest him. He left before receiving his degree, opting instead to devote himself to mastery of the occult. He joined the Hermetic Order of the Golden Dawn, the first order, or lowest tier, of the secret Great White Brotherhood of Rosicrucians. The Order, led by Samuel Liddel MacGregor Mathers, included elements of astrology, the tarot, alchemy, and magick in its rites; other members of this group included the British poet William B. Yeats. After joining the London chapter of the Golden Dawn on November 18, 1898, Crowley dubbed himself Count Vladimir and began moving up through each successive level of ability. He eventually graduated from the first order and sought entry into the second, the Order of the Red Rose. Crowley ran afoul of certain leaders of the Golden Dawn, however, who prevented his advancement because of jealousy. After being attacked by several henchmen, Crowley decided to leave England for a period, to travel and study independently.

Continues Move up Religious Ranks

In addition to being intelligent and fascinated by his new course of study, Crowley was also very ambitious, with a desire to be in a highly visible role. After traveling from England to Asia in 1900, where he disciplined his approach to mysticism through studying the physical and mental aspects of Tantric yoga and gained an appreciation for other

religions of the Far East, he returned to London, determined to expand the vision of the Order of the Great White Brotherhood. However, not surprisingly, there was resistance on the part of the existing leadership, and Crowley still found his efforts to move up the ranks thwarted. At one point, it is reported that he attempted to stage a coup, appearing at a meeting of the Second Order wearing a black mask and carrying a dagger. His growing dissatisfaction was fueled by his wife, Rose Kelly, whom Crowley had married in 1903. While she originally had no interest in the occult, she began falling into trance-like states shortly after her honeymoon trip to Egypt; she convinced Aleister that Horus, the Egyptian god of light, was trying to communicate with him. Crowley saw no reason to be skeptical of his wife's assertions and, in April of 1904, went into retreat for three days. When he emerged, he had with him *The Book of the Law,* which he maintained that his guardian spirit, the devil-god Aiwaz, an agent of Horus, had narrated to him.

The Book of the Law, a three-part long poem, would prove extremely influential among fellow occultists. It maintained that the age of Horus was upon mankind, ushering in the age of ''Thelema,'' a Greek word meaning ''will.'' Crowley, as the receiver of the word of Horus, must, then, be the prophet for this new age, as well as the interpreter of its laws. The central tenet of *The Book of the Law* is ''Do what thou wilt shall be the whole of the law.'' While some have interpreted this to justify a life of self-indulgence, Crowley placed a different interpretation on the words, seeing in the term ''will'' the ability to control the actions of others or create a change in one's surroundings through one's psychic powers. Breaking with the teachings of the Golden Dawn, he determined to dedicate the remainder of his life to developing his Thelemic philosophy, including this development of will, which he referred to as ''magick.'' The number 666 gained in significance in his teachings, and he began to call himself ''The Great Beast.'' The reputation for wickedness that this name provoked from most people only added to his growing sense of self-esteem and empowerment.

Joins Ordo Templi Orientis

In 1906 Crowley founded his own chapter of the third order of the Great White Brotherhood, known as the Astron Argon or Silver Star. Four years later, he was contacted by Theodore Reuss, leader of a German cult of Freemasons called the Ordo Templi Orientis (OTO). They too were deeply involved in magick, and Crowley joined, eventually becoming the head of the Order. He restructured the OTO to conform to his Thelemic principles, and broke with the Freemasons, thereafter allowing men and women to join. From 1909 to 1913 he also published *The Equinox,* a newspaper that exposed the secret rituals used by the rival Golden Dawn as well as Crowley's verse.

As Crowley gained in power in the OTO, he also gained in notoriety. In 1923, he was exiled from Cefalu, Sicily, where he had formed a branch temple, after a scandal involving several prostitutes broke out. But he took the event in stride, bragging thereafter that he had been ''expelled from Italy.'' Rumors grew about his leadership of rituals involving animal sacrifice, celebration of the Black Mass, hallucinogenic drugs, and outlandish sexual conduct, but Crowley continued his Order unabated. During the 1920s he published several books, including *Clouds without Water, Confessions, The Herb Dangerous,* and *The Winged Beetle,* although their circulation remained clandestine due to their subject matter. Continuing to add fuel to his reputation as a Satanist, he blithely remarked in one essay that ''for nearly all purposes, human sacrifice is best.'' Such comments, when made public, did little to endear him to most English people, although he continued to draw to him a small but loyal band of converts.

Reduced to Obscurity in Later Years

In 1929 Crowley married his second wife, Maria Ferrari de Miramar, and published *Moonchild,* a novel that depicts the efforts of rival magicians to create the miracle child predicted to be the future leader of their craft. While critical of its plot, *Survey of Modern Fantasy Literature* contributor Brian Stableford called *Moonchild* valuable ''as part of a psychological case study. What value it has rests in whatever insight it provides into the character of [its author], an actor for whom the stage of life itself was too confined.'' By the mid-1930s, reality caught up with the author of this fantasy fiction. His lavish lifestyle had extended far beyond his thirty thousand pound inheritance, and a heavy drug addiction did little to stabilize a failing financial picture. By 1939 Crowley's creditors were forced to take a small percentage of the money owed following bankruptcy proceedings. The following decade would prove to be a black one for Crowley, who supported himself through royalties off such published books as *Diary of a Drug Fiend, The Book of Thoth,* and *Magick in Theory and Practice,* and whose home had been reduced to a room in a boardinghouse. His popularity in the United States had been slight on the heels of the pro-German propaganda he released there during World War I; in World War II he shocked and alienated even more people by commenting that ''Before Hitler was, I am.'' The atrocities of the Nazi government diminished Crowley's past activities by comparison, and such a comment reduced him to a pathetic, jealous, disturbed man. He died in Hastings, England, on December 1, 1947, shortly after his physician had refused to supply the morphine on which Crowley had become dependent. He was seventy-two.

After his death, two schools of thought rose up about Crowley. In some appraisals, he has been considered perhaps the greatest magician of the twentieth century. Others, however, have portrayed him as a hedonistic egomaniac, bent on acquiring power over others and addicted to sex and a multitude of mind-altering drugs. His greatest influence has been felt in the arts, particularly in the rock music of Ozzie Osborne and Led Zeppelin, as well as in the art of Austin Osman Spare and filmmaker Kenneth Anger. Crowley also served as the basis for the character of Oliver Haddo in William Somerset Maugham's 1908 novel, *The Magician.* A recording of Crowley's teachings titled *The Beast Speaks* was release on compact disk in 1993 and sold upward of eight thousand copies. And the OTO, while splitting into rival factions following Crowley's death,

would enjoy a revival of sorts, particularly in England, during the later part of the twentieth century.

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Eve Curie

The daughter of Nobel award-winning scientist Madame Curie, Eve Curie (born 1904) would gain fame on her own terms: as a concert pianist and journalist during World War II.

The youngest child born to Pierre and Marie (Sklodowska) Curie, discoverers of radium and Nobel Prize recipients, Eve Curie's interests and talents were more musical, literary, and political than scientific. Encouraged by her mother, Curie developed her early skill in music, and her first career was as a concert pianist. Later she would turn her talents to writing, lecturing, and international advocacy on behalf of Free France during World War II. During the 1950s and 1960s, Curie worked for the North Atlantic Treaty Organization (NATO), and for the United Nations' Childrens' Fund in Greece.

Raised Alone by Marie Curie

Curie was born in Paris, France on December 6, 1904. She had one older sister, Irène, who shared her parents' scientific bent. The younger Curie barely knew her father; she was less than two years old when he was tragically killed. Pierre Curie died instantly in an accident on April 6, 1906 when he was pulled under the wheels of a carriage while attempting to cross a Paris street; his cranium was crushed by the force. Eve's mother lost her partner in marriage as well as science, and could never bear to talk of Pierre to her daughters after his death. Marie Curie's father-in-law, Dr. Eugène Curie provided support to her and her young daughters until his death in 1910.

Forced to raise her children alone, and determined to continue the work she had begun with husband, Pierre, Marie Curie also wished to spare her children some of the difficulties and fears she had been subject to as a child growing up in Poland. With the aid of governesses, she created lessons encouraged to stimulate both of her daughters' minds and bodies. She watched with great interest as each of the girls developed interests and skills in diverse areas. Music became the subject in which young Eve first excelled from a young age.

Physically, the girls were also encouraged in many areas. Despite all types of weather, they would take long walks. Marie Curie had gymnastic equipment installed in their garden at Sceaux and both girls earned first prizes from a local gymnasium for their skills. They learned cooking, gardening, and sewing. Along with their mother, they went on outings on bicycle, and during the summers, Marie Curie taught them how to swim. The one area in which their mother did not specifically attempt to give them direction, was in spiritual matters. She was unwilling to impose dogmas upon her daughters that she no longer believed.

During 1911, when Eve was less than seven years old, she and older sister, Irène both accompanied their mother to Poland, to visit Marie Curie's sister, Bronya, at the sanatorium. In Poland the sisters learned to ride horses and trekked into the mountains for several days, staying at mountaineering cabins during the nights.

Accompanies Mother to United States

In the spring of 1921 Eve, then 16 years old, and Irène travelled to New York with their mother on the ship, the Olympic, for Eve's first trip to the United States. Marie Curie was received with much fanfare by the people of the United States, and the two young women acted as bodyguards and also filled in for their famous mother at various social en-

gagements for which she was highly in demand. In addition to meeting President Warren G. Harding while in Washington, D.C., the Curies also visited Niagara Falls, and took the Sante Fe line through Texas to enjoy the vistas of the Grand Canyon. The younger Curies couldn't resist the call of the Colorado River, and trekked into the canyon on mules. They returned to Paris on June 28, 1921.

Eve graduated with honors with two degrees from the Sévigné College: bachelor degrees in both science and philosophy. She also studied piano for many years, and in 1925 performed her first concert in Paris. In addition to giving many concerts in Paris, she also performed in Belgium and in the provinces of France.

Older sister Irène married Frédéric Joliot in 1926. Curie continued sharing the large, rather cold, and unadorned apartment with her mother in Paris after her older sister's marriage. Now adults, both daughters remained devoted to their mother: Irène and husband Joliot shared Marie Curie's scientific world, while Eve was a support to her mother at home, sharing evening meals and talking of the world. Curie sometimes accompanied her mother on Marie Curie's many trips to Italy, Belguim, Switzerland, and throughout France. Mother and daughter also travelled across Spain with then-President Masaryk in 1932.

Eve was quite different from her famous mother in many ways, and Marie Curie gave up trying to impose her ways upon her daughter, especially in matters of fashion. The younger Curie, attractive, elegant, and dark haired, was interested in matters that baffled her mother. Marie Curie always seemed amazed and curious about daughter Eve's dressing up, wearing high heels and makeup, which held no interest for the elder Curie, who dressed simply in her signature black dresses. Both Curies shared a love of literature, and although here also their tastes diverged, they shared a love of Kipling and Colette. Curie attended her mother during her many bouts of ill health, and was at her mother's bedside on July 4, 1934 when Marie Curie died.

Writes Biography of Marie Curie

Following her mother's death, Curie turned her talents to writing, and decided to write a biography about her famous mother. To this end, she lived in a small apartment in Auteuil, collecting and sorting various documents and letters left by Marie Curie. Eve Curie also journeyed to Poland during the fall of 1935, where some family remained, searching for additional information about her mother's youth. The information, letters, and photographs she obtained were used in the writing of Marie Curie's biography, *Madame Curie,* published simultaneously around the world in 1937 in France, England, Italy, Spain, the United States, and in other European countries.

Curie received much acclaim and high praise for the personal and definitive account of Marie Curie's life and work. Translated into English by Vincent Sheean, it became a best seller in the United States. The *New Yorker* called the biography a rare book, ''which reconciles us to belonging to the human race.'' Mrs. Franklin D. Roosevelt said, ''I have read it with great thrill. The simplicity and beauty of the style and the understanding and love for her mother are in themselves wonderful.'' The *Philadelphia Record* agreed, calling it ''One of the outstanding publications of the season.'' Curie also won the National Book Award for non-fiction in 1937 for *Madame Curie.* In 1943 the biography was adapted by M.G.M., and released as a film.

In addition to writing her mother's life story, Curie also wrote as a music critic under a pseudonym for several years for the weekly *Candide,* and authored articles for other Parisian publications on theatre, music, and movies. She translated and adapted the American play, *Spread Eagle,* written by George S. Brooks and Walter B. Lister, for stage production in France in 1932. The play enjoyed a long run under the name, *145 Wall Street.* In 1940, after the fall of France, she travelled to England working for the cause of Free France. She would later become an officer of the women's division of the army and serve in Europe with the Fighting French.

Appointed to Diplomatic Position

Following the outbreak of World War II, Curie was appointed by former novelist and playwright Jean Giraudoux, who had become the French Information Minister, to the position as head of the feminine division of the Commissariat of Information. Between 1939 and 1949 Curie lectured across the United States on seven separate tours. During 1940 then-First Lady of the United States Eleanor Roosevelt hosted Curie at the White House in Washington, D.C. Following this visit, Curie would launch one of her tours across the United States, on the topic of *French Women and the War,* beginning in Kalamazoo, Michigan, stopping in many places across the country. She was articulate and elegant, and as official spokesperson for the women of France during World War II told White House correspondents during her visit that, ''Peace will not come soon, and it will not come at all while the Hitler regime remains in Germany because the French are determined that when this war ends there will be no more fighting in Europe for a long time.'' Also in May 1940, her essay on *French Women and the War,* was published in *Atlantic Monthly.*

In 1943 the personal account of Curie's travels to the fronts during World War II, *Journey among Warriors,* was published by Doubleday. Sponsored by Allied Newspapers, Ltd. and the Herald Tribune Syndicate, and beginning in November 1941, Curie had toured Africa, the Near East, Russia, India, China, and Iran covering the major battlefields of the war. *Journey among Warriors* was generally positively received, with the primary negative comment being about excess length. Clifton Fadiman of the *New Yorker* called it ''One of the best jobs of world reporting evoked by the current conflict.''

Curie was also the co-publisher of the daily newspaper, *Paris-Press,* in Paris, France from 1945-49. In 1952 she was appointed as the Special Advisor to the Secretary General of NATO; she held this position on its international staff until 1954. On November 19, 1954 Curie married Henry Richardson Labouisse who was the U.S. ambassador to Greece. Curie served as the executive director of the United Nations' Childrens' Fund, Greece from 1962-65. She and Labouisse

travelled extensively to more than 100 of the developing nations who were beneficiaries of UNICEF relief.

Among Curie's other interests during her long and varied life have been skiing, skating, and swimming. She speaks Polish, as well as some Greek and Spanish. Both of her books have been translated into various languages. Curie makes her home in New York City.

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D

Dorothy Dandridge

Dorothy Dandridge (1922-1965) was the first African American woman to receive an Academy Award nomination for best actress for her performance in the 1954 film *Carmen Jones.* Her glamorous image and turbulent life have inspired many to compare her to another equally tragic Hollywood figure, Marilyn Monroe.

One of the most strikingly beautiful and charismatic stars ever to grace Hollywood, Dorothy Dandridge blazed a number of significant trails during her short but noteworthy career as the first African American actress to achieve leading-role status. Yet hers was also a deeply troubled life, marked by the scars of a miserable childhood, a string of failed personal relationships, numerous career setbacks, and ongoing struggles with drug and alcohol abuse. Racism was also one of the demons with which she had to contend, for Dandridge came of age in an era when the entertainment world was rife with demeaning racial stereotypes.

A native of Cleveland, Ohio, Dorothy Jean Dandridge was born in 1922 to Ruby Dandridge and her estranged husband, Cyril. As children, Dorothy and her older sister, Vivian, traveled to schools and churches around the country performing in song-and-dance skits scripted by their mother, who longed for a career in show business. By 1930, Ruby Dandridge had left Cleveland with her daughters to seek her fortune in Hollywood. There the family survived on what Ruby could earn playing bit parts in the movies or on radio, usually as a domestic servant—the kind of character role typically offered to black actors and actresses at that time. Meanwhile, Dorothy was subjected to years of physical, sexual, and emotional abuse at the hands of her mother's female lover.

Achieved Early Fame in Nightclubs

Around 1934, Dorothy and Vivian teamed up with another singer named Etta Jones and, billed as the Dandridge Sisters, began touring with a popular band. Their talents eventually landed them a regular spot at the famous Cotton Club in Harlem, New York where white audiences flocked to see a wide variety of black performers. Dorothy went on to make her Hollywood debut in 1937 with a bit part in the classic Marx Brothers film *A Day at the Races,* followed a couple of years later by an appearance of the Dandridge Sisters with jazz trumpeter Louis Armstrong in *Going Places.* By 1940, however, the trio had disbanded, and Dorothy set out on her own.

In 1941 and 1942, Dandridge worked in several musical film shorts and Hollywood features before marrying Harold Nicholas of the celebrated Nicholas Brothers dance duo. While he pursued a film career, she temporarily set aside her ambitions to await the arrival of their first child in 1943. However the marriage was an unhappy one almost from the start, due to Nicholas's philandering. The couple's difficulties were compounded when their daughter, Harolyn (known as Lynn), was diagnosed as being severely mentally retarded due to brain damage suffered at birth. She was eventually institutionalized. For the rest of her life, Dandridge blamed herself for Lynn's condition.

Dandridge and her husband finally divorced in 1949. Deeply depressed over what she perceived as her failure as a wife and as a mother, she decided that the best way to cope with her sad situation was to keep busy. She took

singing, acting, and dance lessons to regain her confidence and soon hit the road with a nightclub act that eventually took her all over the world. In 1951, she became the first African American to perform in the Empire Room of the Waldorf-Astoria Hotel in New York City. That same year, she also broke attendance records at the Mocambo in Hollywood. Despite her success, Dandridge constantly battled insecurities about her looks and her talent and such anxiety often left her feeling physically ill before, during, or after a performance. Additionaly, she absolutely detested the cigarette smoke, the drinking, and the often obnoxious male patrons she had to endure on the nightclub circuit.

Launched Film Career

Before long, however, Dandridge's film career began to blossom. In addition to some bit parts, she played an African princess in the 1951 movie *Tarzan's Peril* and a teacher in 1953's *Bright Road.* In 1954, she won the lead role in the movie that would make her a star—*Carmen Jones,* a lavish musical based on the nineteenth-century French opera *Carmen* by Georges Bizet that tells the story of a beautiful but fickle gypsy girl whose seductive ways lead to tragedy. In director Otto Preminger's updated version, set in Florida during World War II, Bizet's gypsy girl is transformed into a sultry black factory worker who corrupts a young black soldier, betrays him, and then pays the ultimate price for her actions. Featuring an all-black cast that, in addition to Dandridge, included Harry Belafonte, Pearl Bailey, and Diahann Carroll, *Carmen Jones* proved to be a critical and commercial success. It not only established Dandridge as a bona fide sex symbol, it also earned her the honor of being the first African American to receive a best actor or actress Academy Award nomination.

Dandridge almost did not get to play Carmen Jones. When she first auditioned for Preminger, she struck him as being far too elegant and ladylike for the part. She, however, was determined to become a movie star, so she acquired an authentic-sounding southern accent, put on a tight skirt and low-cut blouse, applied heavy eye makeup and tousled her hair, and headed off for a second audition. This time, Dandridge electrified Preminger with her grasp of the character and won the part on the spot. She also captivated the director personally, but their liaison was an unfortunate one that caused Dandridge a great deal of sorrow.

Although Dandridge did not win the Oscar for *Carmen Jones,* which went to Grace Kelly for her role in *The Country Girl,* she still became the toast of Hollywood. Reporters and photographers trailed in her wake. Articles about her appeared in black as well as white publications, including a cover story in *Life* magazine that described her as one of the most beautiful women in America. Even the foreign press lavished her with attention. For a while, it looked as if Dandridge would be the one to force the movie industry to acknowledge the reality of racial integration.

Challenged Racial Stereotypes

Despite receiving such acclaim, Dandridge waited in vain for more demanding film roles to come her way. Instead, she was usually offered parts that were little more than variations on the Carmen Jones character—that is, lusty young women of dubious morality who meet with tragic ends. It was a frustrating turn of events for Dandridge, who took pride in working hard at her craft only to see herself locked into a racial stereotype. Sadly, studio bosses believed that white moviegoers would not accept African American actresses in roles other than that of the domestic servant or the trampy seductress.

As a result, three years passed before Dandridge starred in another film. This one, too, generated headlines, but not just for her performance. *Island in the Sun* (1957) was a daring foray into interracial romance that paired Dandridge with a white leading man. It was the first time a major American film had depicted such a relationship, and some audiences reacted with shock despite its extremely cautious approach to the subject matter. In the wake of the controversy, a number of theaters (mostly in the South) refused to show *Island in the Sun.* Nevertheless, it was a hit at the box office, and Dandridge went on to make several other movies dealing with the same theme, including *The Decks Ran Red* in 1958, *Tamango* in 1960 (a French production that could not obtain distribution in the United States), and *Malaga* in 1961.

Dandridge's final film triumph came in 1959 in the all-black musical *Porgy and Bess,* which many consider her finest performance. For her skillful portrayal of Bess (opposite Sidney Poitier as Porgy), Dandridge received a Golden Globe Award nomination for best actress in a musical.

Struggled against Depression

With the dramatic roles she wanted to play in short supply, Dandridge resumed her singing career after *Porgy and Bess* was released. It was while she was on tour in Las Vegas that she met white restaurateur Jack Denison, who, in 1959 became her second husband. Much like her first marriage, this one was a failure almost from the very beginning. Always fearful of poverty, Dandridge had saved much of the money she had earned as an actress, but soon lost everything after making a series of bad investments in her husband's business. Denison then took off, leaving her alone, broke, and depressed; she divorced him in 1962 and was forced to declare bankruptcy the following year. An attempt to revive her acting career went nowhere, and before long Dandridge had turned to pills and alcohol to ease her despair, which took a heavy toll on both her mental and physical well-being.

For a brief period in early 1965, it seemed that Dandridge might succeed in getting her life back in order. She left Hollywood for Mexico, where she checked into a health spa and worked at getting in shape. Several deals were in the works, including starring roles in a couple of new movies. However, on September 8, 1965, just a few days after returning to Hollywood, the forty-two-year-old Dandridge was found dead in her apartment of an overdose of antidepressant medication. Authorities could not determine whether it was an accident or suicide.

In January 1984, Dandridge finally received the recognition she had long deserved when her gold star was unveiled on Hollywood Boulevard's Walk of Fame. A crowd of fans of all ages attended the ceremony, joined by a number of prominent black actors and actresses, including her former co-stars Belafonte and Poitier. As her biographer, Donald Bogle, noted in *Essence,* they had gathered there to honor ''a pioneer'' who ''cleared a path for so many to follow'' with her determination to make something more of herself than society was ready to accept. ''After all these years,'' concludes Bogle, ''there still has never been another woman in American motion pictures quite like Dorothy Dandridge.''

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Erasmus Darwin

The grandfather of evolutionist Charles Darwin, Erasmus Darwin (1731-1802) was a prominent English physician and poet whose interests included biology, botany, and technology.

Darwin was born December 12, 1731, at Elston Hall, near Newark, in the county of Nottingham. The son of Robert, a retired lawyer, and Elizabeth Hill Darwin, he was educated at Chesterfield School from 1741 to 1750 and studied at Cambridge University from 1750 to 1754. Darwin attended medical school at Edinburgh University from 1750 to 1756 and afterward opened a medical practice in Lichfield, near Birmingham. His medical skills quickly earned him a wide reputation that extended even to London, where King George III is reported to have sought his services as a personal physician. Throughout his career Darwin maintained a thriving medical practice and treated impoverished patients at no charge.

Darwin married Mary Howard in December of 1757. Together they had five children, three of whom survived into adulthood. Their third son, Robert, became the father of the naturalist Charles Darwin. Erasmus Darwin's wife died in 1770, and he continued to live in Lichfield, where he fathered two illegitimate children by a woman named Mary Parker. The two daughters were raised in Darwin's household, and he later helped them establish a school for girls in Ashbourne. In the late 1770s Darwin began cultivating a botanical garden in Lichfield and formed a local botanical society to pursue his interests in that discipline. He moved from Lichfield to Derby following his marriage to a young military widow, Elizabeth Pole, in 1781.

An avid inventor, Darwin often pursued proof of current scientific theories and as a result of his efforts made notable contributions to such areas of study as physics, meteorology, and geology. According to his biographer Desmond King-Hele, Darwin's achievements as a mechanical inventor included a ''speaking machine that astonished everyone . . . [and] a superb copying machine.'' In addition, his sketches reveal unrealized designs for such advancements as ''canal lifts, an 'artificial bird,' and multimirror telescopes.'' On the strength of his research into the physical properties of gases and steam, Darwin was elected a fellow of the Royal Society in 1761.

By the mid-1760s Darwin was at the center of a circle of eminent philosophers and inventors that formed in Birmingham. Among the members of the coterie were the inventor James Watt, the manufacturer Matthew Boulton, and the potter Josiah Wedgwood. One of the original members of the society, William Small, whom Darwin had met through his acquaintance with Benjamin Franklin, had formerly been a teacher to Thomas Jefferson. The group for-

malized their meetings under the title the ''Lunar Society,'' a name derived from their habit of meeting on the evening of a full moon so as to be assured of light for the way home. The ''Lunaticks,'' as they became known, were credited with initiating or advancing many technological developments of the Industrial Revolution. Members of the society discussed scientific and technological issues, inventions, and theories. Chemist Joseph Priestly joined the group in 1780, and his experiments, according to King-Hele, ''gave the meetings a chemical focus.'' In the *Dictionary of Literary Biography* King-Hele asserted, ''The Lunar group was perhaps the strongest intellectual driving force of the Industrial Revolution in Britain, and Darwin did much to keep up their enthusiasm for improving technology.''

Combines Science and Poetry

Active in the Cathedral Close literary circle in Lichfield, Darwin later gained considerable literary fame as a poet during the early 1790s. At the height of his fame he was ranked with such significant literary figures as poet John Milton, and in 1797 Samuel Taylor Coleridge called Darwin ''the first literary character in Europe, and the most original-minded Man.'' Darwin's best-known works treat scientific subjects within the formal conventions of verse. Among his most recognizable works is *The Botanic Garden,* which was inspired by his translations of the botanical writings of Swedish botanist Linnaeus into English. The work, which began as a rendering of Linnaeus's botanical catalog in rhyming couplets, reveals Darwin's early acceptance of Continental developments in chemistry that had not yet gained approval among leading English intellectuals. Published in two parts as *The Loves of the Plants* in 1789 and *The Economy of Vegetation* in 1792, the poem is also notable for introducing such terms as ''oxygen,'' ''hydrogen,'' ''convoluted,'' ''iridescent,'' and ''frenzied'' into the English language. While King-Hele himself has described Darwin's verse as ''smooth and skillful,'' in the *Dictionary of Literary Biography* he quoted the contemporary opinions of such notable commentators as William Cowper and Horace Walpole. Cowper, in the *Analytical Review* of May 1789, assessed Darwin's couplets as having ''a boldness of projection . . . unattainable by any hand but that of a master,'' while Walpole, in private correspondence dated April 1789, hailed Darwin's work as ''the most delicious poem upon earth.''

In a similar fashion, Darwin's *The Temple of Nature* traces the development of life and offers his views on evolutionary theory. Posthumously published in 1803, the work had originally been called *The Origin of Society,* a title the publisher considered too inflammatory as it could be construed as antireligious. In the work Darwin held that all life originated in the sea and can be traced back to a single common ancestor. He also outlined how species diversified in response to environmental factors. *The Temple of Nature* reads, in part, ''Organic life beneath the shoreless waves/ Was born and nurs'd in ocean's pearly caves;/ First forms minute, unseen by spheric glass,/ Move on the mud, or pierce the watery mass;/ These, as successive generations bloom,/ New powers acquire and larger limbs assume;/ Whence countless groups of vegetation spring,/ And breathing realms of fin and feet and wing.''

Many of Darwin's ideas on evolutionary theory were earlier discussed in the treatise *Zoomania, or, the Laws of Organic Life,* published in two volumes in 1794 and 1796. Containing an outline of Darwin's extensive medical knowledge, the first volume considers a number of biological and medical subjects, including sleep and instinct, and offers a discussion of evolutionary principles. Darwin investigated such aspects of the problem as how organisms pass through transitional stages, how sexual competition impacts the development of species, and how one species can give rise to another. In the second volume of *Zoomania* Darwin classified diseases and recommended methods of treatment for each.

Reputation and Legacy

Darwin's chief contributions to the development of life science are perhaps found in his relationship to the advancement of evolutionary theory, in particular to that of his grandson Charles Darwin, and in his participation in the Lunar Society, a group which fostered many of the leading scientific minds of the era. According to King-Hele, ''Darwin celebrated the idea of progress via the march of science and technology. He was the laureate of the Industrial Revolution, glorifying the entrepreneurs and engineers . . . [a]nd ignoring the grief and grime of the factories.'' In addition, in *From Soul to Mind: The Emergence of Psychology from Erasmus Darwin to William James,* Edward S. Read has credited Darwin with repositioning psychology in the

sciences, driven in part by his view that all mental states derive from the motion of particles in the brain.

As a poet, too, Darwin's influence was significant. His presentation of a humanity integrated with nature influenced the Romantic poets William Blake, William Wordsworth, and Samuel Taylor Coleridge, among others. Darwin was also the author of the social reform treatise *A Plan for the Conduct of Female Education in Boarding Schools,* 1797, and *Phytologia, or the Philosophy of Agriculture and Gardening,* 1800. He died following a heart attack in Derby on April 17, 1802.

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Rupert Davies

British character actor Rupert Davies (1916-1976) often played amiable, reassuring authority figures, none more famous than his signature role, Inspector Jules Maigret.

A bluff, burly man with an unruly mop of crinkly brown hair, Rupert Davies was an instantly recognizable character player in movies of the 1950s and 1960s. Gentle in demeanor, he often played priests, detectives, and other authority figures. But he is best known to audiences in his native Great Britain for his portrayal of Inspector Jules Maigret, a pipe-puffing Parisian sleuth, on a television series in the early 1960s. Later in his career he became a valuable supporting actor in low-budget horror movies, often starring Vincent Price or Christopher Lee.

Rupert Davies was born in Liverpool, England in 1916. He did not take up acting until he was an adult. When World War II broke out, Davies joined the British naval air force. After his airplane went down off the coast of Holland during the early days of the conflict, Davies was captured by the Germans. He was placed in a prisoner of war camp, where he spent the next five years of his life. To keep up morale and entertain his fellow inmates, Davies performed in camp shows. After the war, Davies continued acting in provincial repertory companies. He made his film debut in 1949 in *Private Angelo.* Three years later, Davies played Page, a resident of Windsor whose wife helps to trick Sir John Falstaff, in a television production of Shakespeare's *The Merry Wives of Windsor.*

In the 1950s, Davies' movie career began to take off. He had a small role in *The Dark Avenger* (1955), a swashbuckling adventure starring screen legend Errol Flynn and British actor Christopher Lee, with whom Davies would work on many subsequent pictures. After a brief stint on the British Broadcasting Company (BBC) television series *Quatermass II,* about an intrepid scientist who routinely saves the world from alien threats, he worked alongside Lee again in the 1957 spy drama *The Traitor.* Davies' other supporting roles in this period came in *Danger Tomorrow* and *The Criminal,* both in 1960.

Wins Signature Role

In 1960, the BBC signed Davies to a two-year contract to play Inspector Jules Maigret, a pipe-smoking French detective, in a television drama series. Maigret, a fictional Parisian detective, was the creation of Belgian-born novelist Georges Simenon. Maigret's adventures have been translated into English and scores of other languages almost since they first started to appear in 1931. There are 75 Maigret novels and 25 short stories.

The colorful part was perfectly suited to Davies' affable screen demeanor. Maigret was to become the actor's signature role. The show was a huge hit with viewers in Britain, and Davies' unforgettable portrayal earned him British Actor of the Year honors in 1961. With only a limited number of Maigret novels to work from, the series eventually ground to a halt.

Returns to Big Screen

After *Maigret's* cancellation, Davies found it hard to land other parts in television. For years his most memorable work in that medium came as a commercial pitchman for Flora margarine. In need of steady work, Davies returned to making movies. Now in his late 40s, Davies settled for supporting roles, invariably playing a comforting authority figure. The most popular of these releases was the 1965 film *The Spy Who Came in from the Cold,* an adaptation of John Le Carre's best seller about a disenchanted undercover agent. Davies played George Smiley, the career spy later essayed by Sir Alec Guinness in the TV production of Le Carre's *Tinker, Tailor, Soldier, Spy.* Davies' other mainstream features during this period were *The Uncle* (1966) and the West German production *Das Geheimnis der gelben Mnche,* also in 1966.

Horror Movie Fixture

In the late 1960s, Davies found a niche in the horror and fantasy genre. He appeared in a succession of low-budget films in the United States and Great Britain. *The Brides of Fu Manchu* (1966) cast him opposite horror icon Christopher Lee in an adaptation of Sax Rohmer's classic book series. Lee and Davies were reunited in *Five Golden Dragons* (1968), a fantastic crime adventure set in Hong Kong. George Raft, Robert Cummings, and Klaus Kinski

rounded out the international cast. Davies took a break from the fantasy genre for his next film, *Submarine X-1* (1968). The World War II adventure, about a Royal Navy officer who takes on the German battle fleet with midget submarines, also starred James Caan and William Dysart.

Davies returned to horror movies with his next project, *Witchfinder General* (1968), a creepy witchhunting tale featuring another of the genre's stalwart stars, Vincent Price. He paired again with Christopher Lee for the 1968 film *Dracula Has Risen from the Grave,* the fourth installment in Hammer Films' gory vampire cycle. Davies plays Monsignor Ernst Muller, a virtuous cleric who sacrifices himself to destroy Lee's pasty prince of darkness. Davies again played a vicar, again opposite Lee, in the 1968 film *The Crimson Cult,* an adaptation of the H.P. Lovecraft story ''The Dreams in the Witch House.'' The low-budget production features one of the final performances by 81-year-old horror legend Boris Karloff. Davies' next film, *The Oblong Box* (1969) was loosely based on the work of Edgar Allen Poe. It starred Vincent price as a depraved aristocrat who keeps his disfigured brother locked in a tower in his house. Complications ensue when the deranged man escapes and begins murdering villagers.

Last Years

By the end of the 1960s, the market for low-budget horror movies had largely dried up. Davies found it difficult to make the transition back to mainstream drama. He had a small role as Lord Gordon in *Waterloo* (1970), an epic about Napoleon's disastrous final campaign that starred Rod Steiger as the French general. And he supported Max Von Sydow in the 1970 film *The Night Visitor* about an ingenious murderer who keeps escaping from his asylum cell. Davies' other films of this period are *The Firechasers,* a crime drama about an arsonist, and *Zeppelin* (1971), about espionage on board a balloon over pre-World War I Europe.

Davies' fortunes took a turn in 1972, when the BBC cast him in the role of Count Rostov in its 20-part serialization of Leo Tolstoy's classic novel *War and Peace.* The programs were handsomely produced and well-received by the public. They helped remind viewers what an engaging presence Davies could project on the small screen. That same year, Davies played Cerdig, Chief of the Saxons, on the BBC series *Arthur of the Britons.* The historical drama, starring Oliver Tobias in the title role, depicted Arthur not as a grand king but as the chief of a small Celtic tribe in Dark Ages Britain.

Davies last screen appearance came in *Frightmare,* a 1974 British horror feature. The gory film cast Davies against type as one half of a cannibal farm couple. It was released on video under the title *Frightmare 2.* Rupert Davies died of cancer in London, England on November 22, 1976. He was 59 years old.

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William Robertson Davies

Robertson Davies (1913-1995) enjoyed a distinguished career as a journalist, playwright, and novelist, helping to enhance the literary standing of his native Canada.

Robertson Davies was a writer of grand ideas and fertile imagination who excelled in a variety of literary disciplines. As a journalist, his humorous observations about life amused newspaper readers over two decades. His comic plays addressed the plight of the Canadian artist to great effect. His sprawling, intellectually rich novels, including the acclaimed Deptford and Cornish trilogies, set a high standard for all Canadian authors who wish to follow him. With his bushy white beard and flowing mane of hair, Davies looked the part of a grizzled, ancient storyteller—which to his millions of devoted readers is exactly what he was.

Privileged Upbringing

William Robertson Davies was born on August 28, 1913 in the village of Thamesville, Ontario, Canada. He came from a very old and prominent family. The family of his mother, Florence Sheppard McKay Davies, had moved to Canada from England in 1785. His father, William Rupert Davies, hailed originally from Wales, but made his name as a Canadian publisher and politician. Davies also had two older brothers.

Davies developed an interest in drama early in life. At the age of three, he made his stage debut in the opera *Queen Esther.* He maintained a diary throughout his school years in which he wrote out his reactions to the stage performances he saw.

When Davies was five years old, his family moved to Renfrew, Ontario, a rural village in the Ottawa Valley. He spent his childhood years attending country schools and living the life of a typical country boy. When Davies was 12, his family uprooted again, this time moving to the city of Kingston. In this way, Davies gained his intimate knowledge of urban and rural life in Canada. From 1928 to 1932 he attended Upper Canada College in Toronto. His favorite activities during this period included music, theater, and editing the school newspaper.

Works at Old Vic

Davies next moved on to Queen's University in Kingston. He spent three years there, marked by his participation in the Drama Guild. He completed his higher education in 1938 at Balliol College, Oxford, where he earned a literature degree. His thesis, entitled *Shakespeare's Boy Actors,* attracted the attention of Sir Tyrone Guthrie, a legendary drama teacher. Guthrie hired Davies to work him at London's famous Old Vic theater.

Davies spent a year there working at a variety of jobs, from bit player to stage manager. He gained valuable stage experience on productions of Shakespeare, working along-

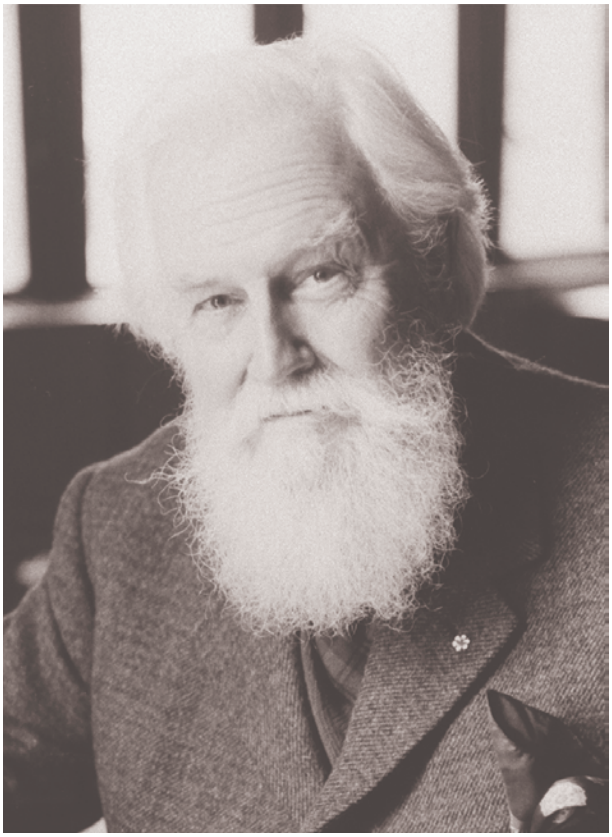

side world-renowned actors including Ralph Richardson and Vivien Leigh. He also fell in love with the Old Vic's stage manager, Australian-born Brenda Mathews, whom he married on February 2, 1940. The couple honeymooned in Wales, then returned to Canada, where Davies took a job as literary editor of the Toronto magazine *Saturday Night.* The couple had their first child in December of 1940.

Begins Writing Professionally

After two years with *Saturday Night,* Davies took a position with the Peterborough *Examiner.* He would remain with that paper for the next 20 years. In the early days there he wrote a whimsical column under the guise of ''Samuel Marchbanks.'' These witty observations were later collected into the books *The Diary of Samuel Marchbanks* (1947), *The Table Talk of Samuel Marchbanks* (1949), and *Marchbanks' Almanack* (1967). Another of his regular columns, ''A Writer's Diary,'' consisting of observations on the literary scene, helped establish Davies as a major new voice in criticism.

The 1940s were a fertile period for Davies. Besides his weekly columns, he was also writing and directing plays at the Peterborough Little Theatre. In 1946 his one-act comedy *Overlaid* was awarded a prize by the Ottawa Drama League. The fantasy *Eros at Breakfast* (1948) won the Gratien Gelinas Prize for best Canadian play at the Dominion Drama Festival. Other one-acts Davies crafted during this time were *The Voice of the People* (1948), *At the Gates of the Righteous* (1948), and *Hope Deferred* (1948).

The year 1948 saw the production of Davies' first full-length play. *Fortune, My Foe* deals with the plight of the Canadian artist and was awarded the Gratien Gelinas Prize at the 1949 Dominion Drama Festival. Another three-act, *At My Heart's Core,* dealt with similar themes. It was set in provincial Canada in 1837 and shows Davies' growing mastery of historical material.

From Dramatist to Novelist

Frustrated by his inability to get his plays produced outside of Canada, Davies turned to novel writing in the 1950s. His first novel, *Tempest-Tost,* was published in 1951. Set in the small Canadian town of Salterton, the book details the reactions of townsfolk to a troupe of Shakespearean actors in their midst. *Leaven of Malice* (1954) is set in the same locale, and revolves around the confusion that ensues when an erroneous engagement announcement is printed in a local newspaper. The final book in the Salterton trilogy, *A Mixture of Frailties* (1958) concerns a young girl who returns to the town after a sojourn studying music in Europe. The books received many positive critical notices and established Davies' reputation as a novelist.

Even as he switched media, Davies never lost his love for the stage. He helped found the Stratford Shakespeare Festival, served on its Board of Directors, and hired Tyrone Guthrie as creative director. In 1960, Davies adapted his novel *Leaven of Malice* for the New York stage. Directed by Guthrie using experimental techniques, the play failed with critics and folded after six performance. Disappointment over this experience all but drove Davies away from theater, though he did continue to write and lecture on the subject.

As his creative reputation grew, Davies found himself in demand for academic appointments. He served as a visiting professor at Trinity College from 1961 to 1962 and was named to the Master's Lodge at Massey College, a graduate wing of the University of Toronto, in 1963. He quit his newspaper post at the *Examiner* in 1962 to concentrate on these teaching endeavors.

Writes Deptford Trilogy

In 1970, Davies published a new novel, *Fifth Business,* the first installment of his ''Deptford Trilogy.'' The book chronicles 60 years in the life of Dunstan Ramsey, an assistant headmaster at a Canadian prep school. Davies weaves into the story many religious and psychological themes, prompting L.J. Davis of *Book World* to brand the novel ''a work of theological fiction that approaches Graham Greene at the top of his form.'' Its rich plot helped make it a bestseller in America, cementing Davies stature as an international author of the first rank.

Davies followed *Fifth Business* with another Deptford novel, *The Manticore* (1972). Again set amongst the Canadian upper classes, the book follows David Staunton, an alcoholic attorney, on a spiritual odyssey of self-discovery. Davies' dry, analytic style put off some readers, while others found his command of symbols and allusions masterful. Another highbrow hit with readers, *The Manticore* received the Canadian Governor General's Award for excellence.

Rounding out the Deptford trilogy was *World of Wonder* (1975). Comprising the story of Paul Dempster, a character who had appeared in the previous two novels, the book was judged ''a novel of stunning verbal energy and intelligence'' by Michael Mewshaw of the *New York Times Book Review.* Readers and reviewers generally found it a satisfying conclusion to the trilogy.

1980s and Beyond

In the 1980s, Davies completed another trilogy of novels, revolving around the biography of Francis Cornish. The so-called ''Cornish Trilogy'' was another dense, erudite chronicle of upper class Canadian life. The second installment, *What's Bred in the Bone* (1985) earned Davies the 1986 Canadian Author's Association Literary Award for best fiction, as well as the New York National Arts Club's Medal of Honor for Literature. The other books in this series are *The Rebel Angels* (1982) and *The Lyre of Orpheus* (1988).

Davies also wrote novels outside the trilogy format. These included *High Spirits* (1983) and *Murther & Walking Spirits* (1991). *The Cunning Man* (1994), a novel in the form of a memoir by an aging physician, was called ''as substantial and entertaining as any he has written'' by Isabel Colegate in the *New York Times Book Review.*

Davies retired from teaching in 1981, but maintained his membership in various literary and academic societies as he worked on his various novels. He died of a stroke on December 2, 1995. His last book, a collection of non-fiction essays entitled *The Merry Heart: Reflections on Reading, Writing, and the World of Books,* was published posthumously in 1997.

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Bette Davis

Considered by some to be unappealing in her first screen tests, Bette Davis (1908-1989) went on to become one of Hollywood's greatest actresses. She won two Best Actress Academy Awards and was nominated eight other times.

Bette Davis's career, which spanned some 60 years, included 86 films and 15 television movies. In addition to the countless honors and awards, she earned the respect and admiration of audiences and colleagues alike. She was best known for playing strong and often scheming characters. Her large, expressive eyes, exaggerated mannerisms, distinctive voice and diction, and ubiquitous cigarettes became her trademarks. She is often credited with broadening the range of roles available to actresses as well. Her fans can still recite her most memorable lines, such as when Davis, portraying an aging stage legend in *All About Eve,* (1950) tells her guests to ''fasten your seatbelts, it's going to be a bumpy night!''

The elder daughter of Harlow Morrell, a lawyer, and Ruth (Favor) Davis, she was christened Ruth Elizabeth, but was called Bette as a child and kept the name throughout her career. Davis was born in Lowell, Massachusetts, on April 5, 1908. After her parents divorced in 1916, she and her sister Barbara moved frequently throughout New England while their mother pursued a photography career.

Both girls attended boarding school in the Berkshires and high school in Newton, Massachusetts. Davis graduated from a finishing school, Cushing Academy, in Ashburnham, Massachusetts, with an idea that she might try acting. Not the so-called conventional beauty of the day, she received little encouragement, but in what would become typical Davis style, she made up her own mind and headed for New York City.

Her experience in New York City was not encouraging either. In fact, Davis was rejected when she tried to enroll in the famed acting school of Eva Le Gallienne, noted actress, director, and producer. Le Gallienne told her to study some other field. Undaunted, Davis was admitted to the John Murray Anderson's drama school instead. She got a role with George Cukor's stock company in Rochester, New York.

For the next four years, she hung around New York City and the Cape Playhouse in Dennis, Massachusetts, where she worked as an usherette in between playing bit parts. Her first major role was in an off-Broadway production of *The Earth Between* (1928). After a brief tour in *The Wild Duck,* Davis reached Broadway. The comedy *Broken Dishes* opened in November of 1929 and ran for six months. That led to a 1930 production of *Solid South,* which led to a screen test in Hollywood. She failed the screen test.

Critics who viewed Davis's 1930 screen test at Goldwyn studios said she had no audience appeal. So, she tested at Universal and was hired, even though it was said that studio boss Carl Laemmle also didn't think she had appeal. However, she was cast in two films in 1931, *Bad Sister* and *Seed.* The critics ignored her in both.

With her strong resolve about to cave in and force her to leave Hollywood, Davis got a break when George Arliss offered her the part opposite him in *The Man Who Played God* from Warner Brothers. She won good reviews and a long-term contract. Thus began a succession of films with Warner, most mediocre and unmemorable. But poor as the films were, the talent and unique quality of Davis began to emerge so that critics started to praise her while panning her movies.

Fighting the studio for better roles became a way of life for Davis as she clawed her way to the top of the film world. She fought for and won the right to be loaned out to RKO in 1934 to play Mildred, the selfish waitress who manipulates an infatuated medical student, in John Cromwell's *Of Human Bondage.* Suddenly, the world was introduced to a brilliant new actress.

One might have thought that Davis's career was on the upswing, but Warner continued to cast her in poor quality films. There were two exceptions. In *Dangerous,* Davis played a failed actress who tries to murder her husband. For this role, she won her first Best Actress Academy Award in 1935. She also appeared with Humphrey Bogart and Leslie Howard (her co-star in *Of Human Bondage*) in *The Petrified Forest* in 1936. Growing disgusted with the studio's offerings, Davis refused any more roles and was suspended without pay. She sued. Warner Brothers and the movie world were astounded; this was not expected behavior of the time. Although Davis lost her battle in court, Warner Brothers apparently got the message for they paid her legal fees and began offering her more suitable roles.

The stature of Davis, the actress, continued to grow. Ty Burr of *Entertainment Weekly* noted that ''Davis was a top box office draw throughout the '30s and '40s, and in 1948 she was the highest paid star in Hollywood.'' Among her memorable roles in the 1930s and 1940s were: *Jezebel,* 1938, for which she won her second Academy Award for her portrayal of ''a witchy Southern belle'' according to Burr; *Dark Victory,* 1939, which she once told Harry Bowman of the *Dallas News* was her favorite film; *The Private Lives of Elizabeth and Essex* and *Juarez,* also 1939; *All This and Heaven Too* and *The Letter,* both 1940; *The Little Foxes,* 1941; *Now Voyager,* 1942; *Watch on the Rhine,* 1943; *The Corn Is Green,* 1945; *Deception* and *A Stolen Life,* both 1946; and the delightful *June Bride,* (1948) which showed her comic touch.

Despite the praise and awards, by the end of the 1940s, Davis's career seemed to be slowing down, mainly for lack of good material. But in true Davis style, she came through with perhaps the greatest performance of her career as the troubled, aging star, Margo Channing, whose life and career are being taken over by a cunning newcomer, Eve, played by Anne Baxter in *All About Eve* (1950). It was a biting satire on the world of the theater. Davis won the New York Film Critics best actress of the year award.

After a number of films in the 1950s, Davis's career seemed to slow down again. But she was back on top in the early 1960s, with two shockers. In 1962, Davis appeared in the smash *Whatever Happened to Baby Jane?,* playing opposite Joan Crawford. Crawford played the physically handicapped sister at the mercy of her demented sister, Baby Jane Hudson (Davis), a former child star. It was ghoulish and audiences loved it. This was followed by *Hush, Hush, Sweet Charlotte,* (1965) with Davis (co-starring Olivia de Havilland and Joseph Cotton) playing a recluse who is haunted by the unsolved murder of her lover many years earlier.

During the 1970s and 1980s, Davis continued to appear in films, mainly on television. As she marched cantankerously into old age, she appeared on many talk shows, delighting her audiences with her feisty, undaunted in the face-of-aging spirit. She was the fifth recipient of the American Film Institute's Life Achievement Award in 1977, the first woman to be so honored. In 1979, she won an Emmy Award for *Strangers: The Story of a Mother and Daughter.* One her best features became the inspiration for a number one pop song, ''Bette Davis Eyes,'' in 1982.

Davis wrote two autobiographies, *The Lonely Life* (1962) and *This 'N That* (1987), the latter to refute her daughter's (Barbara Davis [B.D.] Hyman) 1985 tell-all book *My Mother's Keeper,* which portrayed Davis as an abusive alcoholic. She was also married four times. In 1932, she married Harmon Oscar Nelson, Jr.; they divorced in 1938. Her second marriage was to Arthur Farnsworth, a businessman from Boston who died in 1943. She married and divorced artist William Grant Sherry in 1945; they had a daughter named Barbara. In 1950, she married actor Gary Merrill, whom she met while making *All About Eve.* They adopted two children, Michael and Margot, and were divorced in 1960.

In the last five years of her life, Davis had a mastectomy, suffered with cancer and had several strokes. She probably was not kidding when she, according to an on-line biography commented, ''Old age is not for sissies.'' Davis died on October 6, 1989, in Neuilly-sur-Seine, France, outside of Paris. She had just attended the San Sebastian Film

Festival in Spain where she had been honored for a lifetime of film achievement. In the late 1990s, her son Michael created the Bette Davis Foundation and awarded American actress Meryl Streep the first ever Bette Davis Lifetime Achievement Award.

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Dodge Brothers

The Dodge brothers, John Francis (1864-1920) and Horace Elgin (1868-1920), were among the earliest and most successful automotive pioneers of the twentieth century.

John Francis Dodge and Horace Elgin Dodge worked together around the turn of the twentieth century in the field of transportation—specifically in the newly formed auto industry. Originally working from a small machine shop in Detroit, Michigan, the pair contributed to the success of several famous automakers, including Ransom Olds and Henry Ford, before designing and beginning to manufacture their own Dodge Brothers automobile. They were also famous for the fortunes they built from their automotive empire, which they used to make Detroit into a world-renowned center of art, music, and architecture.

John and Horace Dodge were both born and grew up in the western Michigan town of Niles in the years following the Civil War. John was born October 25, 1864, and Horace was born May 17, 1868. Their father, Daniel Rugg Dodge, ran a foundry and machine shop, where he built and maintained engines for the river boat traffic. ''The boys spent much of their free time puttering around their father's foundry, learning the skills of the forge and machine shops,'' explain Jean Maddern Pitrone and Joan Potter Elwart in *The Dodges: The Auto Family Fortune and Misfortune.* ''Since the boats that navigated the St. Joseph River provided the Dodge shop with most of its business, the boys soon became

John Dodge

familiar with the intricacies of the marine engines their father and uncles repaired.'' The family business provided a living but very few conveniences for the family. The boys and their older sister Della ''had no shoes even in early winter when Maria [their mother] sent them to the brick schoolhouse down the road from their home,'' explain Pitrone and Elwart. Despite these handicaps, both Della and John graduated from high school in Niles, while Horace completed his education in his father's shop.

Ironically the transportation revolution that swept the United States during the nineteenth century—and which culminated in the development of the automobile—contributed to the Dodge family's poverty. By 1882, when John graduated from high school, ''the railroad had developed into a booming new transportation medium in the past few years, and as Niles was emerging as a railroad link of its new industry between Chicago and Detroit,'' explain Pitrone and Elwart, ''the Dodge business, dependent in great part on the obsolescent river traffic, continually worsened.'' Soon after John's graduation the family moved to Port Huron in search of better opportunities. Within four years, however, they had moved again. ''In 1886 when the Dodge family moved to Detroit,'' say Pitrone and Elwart, ''the Detroit River was rivaling the Suez Canal in the amount of tonnage passing through its channels.'' The brothers went to work at first in marine engineer Tom Murphy's Boiler Shop, then in 1892 moved to the Dominion Typography

Company across the river in Windsor, Canada, where they not only produced machines that nearly perfectly cut type for printing, but also contributed to the company's Maple Leaf bicycle, which was successful largely because of Horace's patented ball-bearing device. They also married—John in September 1892 to Ivy Hawkins, Horace in 1896 to Christina Anna Thomson.

Failures and Successes

The Dominion Typography Company was not suited to the manufacture of bicycles and soon collapsed. The Dodges saw the failure of their employer as a chance for them to go into business for themselves. ''In 1896, when the failing Canadian typography company was listed for sale,'' writes Pitrone in *Tangled Web: Legacy of Auto Pioneer John F. Dodge,* ''the Dodges took every dollar they could drain from their family budgets to lease the company's building and fixtures.'' ''Obtaining the lease, the brothers started operating their own business, but it survived only a short time,'' the critic continues. Instead of trying to maintain the company through a failure, John and Horace sold the business to another Canadian firm, which manufactured bicycles using the Dodge patent. ''The brothers,'' say Pitrone and Elwart, ''. . . had expected to receive substantial royalty payments from the buyer for their ball-bearing bicycle invention. But the company, beginning to fail, had reneged on royalty payments. As soon as the Canadian company made plans to dispose of its assets, the Dodge brothers canceled their claims against the firm in exchange for their pick of the machinery in the Windsor plant.''

Horace Dodge

This second-hand Canadian machinery formed the nucleus of the Dodge Brothers Machine Shop which John and Horace founded in the Boydell Building in Detroit in 1902. Their earliest contracts came from stove manufacturers, but soon they contracted with Ransom Olds, producer of the single-cylinder Oldsmobile, to build transmissions. The Dodges' success in creating high-quality parts that Olds used to assemble his cars brought the brothers both profits—which they invested in their business—and fame. Soon they were approached by budding auto designer Henry Ford. ''Near the end of 1902,'' write Pitrone and Elwart, ''the Dodge brothers produced in their machine shop the automobile that was to be the basis for Ford's successful business.'' Early in 1903, John and Horace abandoned their contract with Olds in favor of investing in the Ford prototype Model A automobile, a car that was produced almost entirely in their own shop.

Although the Dodges delivered the nearly completed cars they had contracted for on schedule, Ford and his two partners, the coal dealers Alexander Malcomson and James Couzens, found themselves unable to pay. Instead, the partners offered the brothers fifty shares of stock in the newly formed Ford Motor Company apiece. ''By October of that first year,'' state Pitrone and Elwart, ''Ford expanded the assembly plant, and the Dodges, who contracted to deliver 755 more chassis in the first five months of 1904, made a personal profit of more than $75,000.'' ''By June 1904, less than one year from the date the company had begun selling its first cars,'' the writers explain, ''dividends of 98 percent were paid to its stockholders. The Dodges received $9,800 in dividends on their original $10,000 investment in stock.'' ''In June 1905, the Dodges received another $10,000 in dividends, plus an additional $10,000 the following month—dividends which were only a faint indication of the millions of dollars they would receive within the next several years,'' they conclude.

The Dodge Reputation

John and Horace quickly began investing their new wealth in their business and in their families. They expanded their shop in order to keep pace with the demands of the Ford contract—in 1910, they moved to a new and larger facility in the enclave of Hamtramck—and they started construction on palatial estates: John on Boston Boulevard in Detroit, Horace in Grosse Pointe. John, whose wife Ivy had died in 1901 from tuberculosis, also remarried, choosing as his next wife his former secretary Matilda Rausch. The two brothers also indulged themselves in trying to recapture some of their earliest interests. John bought the first of the farms that eventually made up the Meadow Brook estate near Rochester, Michigan, while Horace began construction of the first of what would become a fleet of yachts on Lake St. Clair and the Detroit River. Horace also became the primary sponsor of the new Detroit Symphony Orchestra, contributing heavily to the construction of its permanent home at Orchestra Hall.

John attracted less favorable attention in 1911, when newspaper headlines announced that he and his friend Robert Oakman had insulted and beaten handicapped attorney Thomas J. Mahon in a brawl at Schneider's Bar in Detroit. Both brothers were heavy drinkers, prone to belligerence when under the influence of alcohol, and they had a reputation in the city saloons for aggressive behavior. After the Mahon incident, however, ''the escapades of the Dodges, which had been looked on by some with an admiring tolerance,'' state Pitrone and Elwart, ''were suddenly viewed differently.'' The suit Mahon filed against Dodge and Oakman was eventually dropped, but the damage to John's reputation could not be undone.

The Dodges may have sought consolation in alcohol in part because of their frustration over their relationship with Ford and his associates. Although profits from the association were tremendous, the brothers disapproved of the way Ford treated his partners and his employees. In 1906, Ford squeezed his former partner Malcomson out of the Ford Motor Company. He also tried to reduce the payment of dividends to stockholders. ''The squeeze play that had forced Malcomson—along with some other minor original stockholders—out of the company had demonstrated to the Dodges that Ford had no loyalty to those whose time and labor had brought him success,'' explain Pitrone and Elwart. The brothers' own sense of loyalty to their employees and friends was legendary. In addition, they had begun to make plans to build and manufacture their own car, realizing that to rely on Ford as their sole major source of income would prove to be a serious mistake. ''In August of 1913,'' says Pitrone, ''John Dodge resigned from the vice-presidency of the Ford Motor Company to avoid a conflict of interests as he and Horace began enlarging their Hamtramck factory for the production of their own car. . . . Newspapers across the country carried the announcement of John Dodge's resignation from Ford Motor Company's board of directors, and of the brothers' intention to manufacture a Dodge car in 1914. Since the automobile world recognized the Dodges' contributions to the success of Ford automobiles, the brothers' revelation that they would build a moderately priced, four-cylinder Dodge car received respectful attention in the nation's journals.''

The car that emerged from the Hamtramck plant on November 10, 1914, represented a significant improvement on the Ford cars for which the brothers had been making parts only the previous year. The Dodge Brothers auto had a self-starter that only rarely relied on cranking, making it easier for women to drive. It also had a hand-controlled fuel pump that ''made it possible for the Dodge car to climb a steep hill without forcing the driver to put his car into reverse gear and to ascend the hill backwards, as drivers of some Model T Fords had to do,'' says Pitrone. ''By the end of 1914, John and Horace were planning for major production of Dodge cars in 1915, introducing a two-passenger roadster with rear luggage compartment, and a first closed car—a center-door sedan.'' The solid, dependable Dodge autos won recognition from General John J. Pershing in his mechanized-cavalry campaign in Mexico in 1916. ''The Dodge cars swayed and lurched along in low gear,'' declare Pitrone and Elwart, ''belching steam and grinding their way through the sand so successfully that, less than three months later, Pershing requested another 250 Dodges from the War Department, putting out an order that only Dodges would be used by his staff in Mexico's rugged territory.'' Dodge cars and trucks were also used extensively by the American forces during World War I.

By the war's end, the Dodge Brothers plant ranked fourth in production among American car producers. When Horace and John left Detroit for the 1920 National Automobile Show, their prospects were bright. ''In the summer of 1919,'' say Pitrone and Elwart, ''their factory had produced 500 cars each day and still ran behind the volume of orders received from dealers.'' However, within the week, Horace Dodge fell very ill. Rumors circulated that he had fallen victim to a bad batch of illegal liquor, but the doctor's diagnosis was ''grippe''—the influenza that in 1918-19 had killed more than 500,000 Americans. John Dodge, who camped outside his brother's sickroom door, soon was taken sick as well. John had suffered from tuberculosis more than twenty years previously, and it had damaged his lungs. He died on January 14, 1920. Although Horace recovered from the flu, he was a broken man without his older brother and partner. He died of cirrhosis of the liver on December 10, 1920. The Dodge brothers left behind them two tremendous fortunes that caused much family squabbling, a legacy of contributions to the city of Detroit, and a reputation for making solid, dependable cars and trucks that survives to this day.

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Andrea Doria

In the Mediterranean world of the late Middle Ages, Andrea Doria (1466-1560) was both famous as an adventurer and feared as a ruler. His seafaring skills made him one of the principal maritime commanders of his day, and his alliances with popes and a succession of kings helped make him rich.

"Doria's accomplishments illustrate some of the main themes of Genoese history,'' noted Steven A. Epstein in *Genoa and the Genoese, 958-1528.* History has not always treated Doria kindly, however, and a reputation as somewhat of a despot remains as a result of his firm control over the city of Genoa during the later years of his career. Yet Genoa was a warring, fractious city-state where democratic ideals often yielded chaos. A member of one of the city of Genoa's oldest aristocratic families, Doria was born in 1466 in Oneglia, in

the Duchy of Milan (now Italy). The Dorias were a prominent and powerful force in the Republic of Genoa, in what is present-day Liguria and stretching several hundred miles along the Mediterranean coast from Monaco to the Italian city of Lerici. Its strategic importance on the Mediterranean coast, wedged between territories held by the rival powers of France and Spain, made it a much-coveted ally.

Mediterranean Power

The seaport city of Genoa itself had been a free commune since the tenth century, and during the intervening centuries had become one of Europe's major urban hubs. It was an important trade center, and rivaled Venice as a maritime power on the seas. The Genoa of Doria's day was a winding, medieval city organized by neighborhoods and ruled by a strong internal political culture. It was a city with an extremely stratified social structure, including a large class of laborers and artisans, and at times its various quarters had even battled one another for political power.

The Genoese themselves, however, were anything but insular: their dialect contained elements of the Portuguese language, and a colony on the Black Sea had been established and at times governed by members of the Doria family. Several famous explorers, including Christopher Columbus, were Genoese by birth; the Vivaldis navigated the West African coast and still others ventured out into the Atlantic to discover the Azores and Canary islands. But the Genoese also enjoyed a reputation as tyrants as well: their ships brought back Muslims from the eastern edge of the Mediterranean, who were then purchased by Genoa's noble families as slaves, and there was a law stipulating that Jewish people could remain no more than three days in the city. They also held the island of Corsica for over 500 years.

The Dorias

Andrea Doria's ancestors had been political leaders in Genoa as far back as 1134. In 1270, Oberto Doria had established a two-family system of government for Genoa with a member of another influential family, the Spinolas. Other Doria forebears were celebrated sailors or statesmen; the cartographer Domenico Doria served as the Mongols' ambassador to Europe in the late thirteenth century. There were also some Dorias who achieved fame through less than admirable methods: one ancestor, Branca Doria, had allegedly murdered his father-in-law, which earned him mention as a resident of hell in Dante's *Inferno.* The political power of the Dorias lessened for a time after a series of late fourteenth-century popular revolts which effectively ended the dominance of the noble families. A political system with an elected magistrate known as a doge, as in Venice, replaced it from 1384 to 1515. The Dorias, however, continued to achieve renown in sea battles against rival Venice.

Andrea Doria was orphaned as a child, and journeyed to Rome as a teenager to serve in the papal army of Pope Innocent VIII, a fellow Genoese, who battled the Turks until his death in 1492. Doria made a pilgrimage to the holy city of Jerusalem in 1495, which was a somewhat rare feat at the time, for it involved an arduous and even perilous trek. As he entered adulthood, he became a mercenary, or soldier-for-hire. He fought for King Ferdinand I, ruler of the Holy Roman Empire, as well as for Genoa's powerful Casa San Georgia, a private financial collective that held great power. He also assisted Domenico Doria, his uncle, in subduing an anti-Italian revolt on the island of Corsica in 1506.

Condottiere

Through his thirties and forties, Doria accumulated much of his wealth by battling corsairs, or pirate ships, along the coast of North Africa, and fighting Turks; both were standard ways by which Genoese nobles earned distinction. These men were known as *condottieres,* or commanders-for-hire, and sailed the Mediterranean in manned galleys. In 1519 Doria won a decisive victory over a Turkish force at Pianosa, which further enhanced his reputation. Back home, however, trouble brewed, and the Holy Roman Emperor Charles V seized Genoa in 1522. The city was mercilessly sacked, and its pro-French rulers were ousted. In response, Doria entered the service of French regent Francis I, Charles V's foe. Francis I gave Doria command of the French fleet on the Mediterranean, and with it Doria scored a decisive victory at Marseilles in 1524. The following year, however, the French were vanquished, and Francis I was seized and put in prison.

Doria then went into the service of Francis I's ally, the Medici Pope Clement VII, who was taken prisoner himself in 1527, the same year Francis was freed. Doria again led a French incursion, and helped retake Genoa from the Holy Roman Empire. Because of France's new policies governing Genoa, Doria became discontented with Francis I, and

switched allegiances. In the service of Charles V, he recaptured Genoa for the Empire in September of 1528, and reentered the city greeted by cheering masses of his fellow Genoese. Historians note that Doria's decision to side with the Empire was a savvy one, since in the end it allowed Genoa to maintain some sovereignty instead of being subsumed by France; it also gained the Republic the protection of powerful Spanish kings.

Led Genoa for Three Decades

Doria was now the de facto ruler of the Republic of Genoa, and held the tittle of Grand Admiral of the fleet of the Holy Roman Empire, which Charles V bestowed upon him because of his services to the Empire. He was also granted the princedom of Melfi. His position allowed him the exclusive rights to supply both Charles V and Spain's Philip II with ships, which tied Doria to sailing fortunes then being made across the Atlantic Ocean. Genoa's new ruler was known as a shrewd businessman—preferring, for example, to hire slaves as oarers on his ships: one free oarer cost 13 scudi annually, but a slave could be purchased for 40 scudi and worked for a decade.

As the leader of the city of Genoa, Doria displayed a comparable astuteness. First, he imposed laws that rid the city of its fractious political rivalries, and instituted an oligarchic form of government that returned political power to the aristocrats. Under the terms of a constitution that went into effect under Doria (and lasted until 1797), Genoa was ruled by its four main families, granted a certain number of commoners noble status every year, and was headed by a doge with little actual power. Genoa's political decisions were instead made in two council chambers, the Maggiore Consiglio and the Minore Consiglio. The latter elected the city officials, the doge, and appointed its financial and legal ministers. Supervising this structure were five syndics, of whom Doria was ''perpetual prior.'' His rule, which began in 1528 and endured over thirty years, has been considered a virtual dictatorship; hints of political opposition were sometimes ruthlessly extinguished.

Doria, now a wealthy, powerful, but older man, built a Palazzo del Principe for himself at Fassolo, situated just west of the city walls. He shared it with his wife, the Princess Peretta Uso di Mare. The structure was designed so that he could see every ship entering and departing Genoa's port. Inside, the lavish paintings and frescoes depicted him as a heroic figure from classical mythology, and celebrated him as the one who brought peace. Indeed, Doria did not rest on his laurels in his palace: he still led several naval battles against the Turks well into his sixtieth decade, including a victorious one at Tunis in 1535. Yet his power in Genoa had also earned him enemies, and pro-French families tried to undermine his rule by carrying out a plot that resulted in the murder of his nephew Giannettino Doria in 1547. An investigation uncovered the culprit, and Doria extracted harsh retribution.

At the age of 84 Doria was still sailing in anti-pirate expeditions on the Mediterranean. When war broke out between France and Spain, Doria allied with the Spaniards and captured Corsica from the French. He retired in 1555 from his admiral duties, passing on his post to another a grandnephew, Giovanni Andrea Doria. He died on November 25, 1560, just a few days before his 94th birthday; he outlived many of the great names of his era. Perhaps because of the looting of the city by Holy Roman Empire armies in 1522, the portrait of Doria that hangs in one of the city's museums, attributed to Jan Massys, is the first depiction of any of Genoa's rulers. In the twentieth century, a luxury liner was named after him. Unfortunately, the ship bearing his name collided with another ship off the coast of Massachusetts in 1956, resulting in the loss of 44 lives.

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Daphne du Maurier

In a writing career that spanned over four decades and brought her international renown, Daphne du Maurier (1907-1989) published in a number of different genres. Among her most popular works were those that spun tales of mystery, suspense, and drama, including the classic Gothic novel *Rebecca.*

Daphne du Maurier was born in London, England, in 1907. The du Mauriers were a privileged and prosperous family. Her father, Gerald, was a well-known actor and theater manager whose own father, George, had been an artist and a writer. Her mother, Muriel Beaumont, was an actress until the birth of her third child in 1911. Du Maurier had both an older sister, Angela, and a younger sister, Jeanne.

Gerald du Maurier was a devoted and affectionate father, especially to Daphne. His longing for a son prompted her to dress like a boy, cut her hair short, and adopt an alter ego she named ''Eric Avon.'' As a member of a theatrical family, she found that such imaginative flights of fancy met with encouragement rather than resistance. Upon reaching puberty, however, du Maurier put ''Eric'' aside. She later referred to this repressed side of herself as ''the boy-in-the-box.''

Du Maurier was privately educated at home by governesses. Maud Waddell, nicknamed ''Tod,'' was her favorite. She was one of several older women who served as role models for the young girl and tried to make up for her rather cool and distant biological mother. An avid reader from early childhood, du Maurier was especially fond of the works of Walter Scott, W.M. Thackeray, the Brontë sisters, and Oscar Wilde. Other authors who strongly influenced her include R.L. Stevenson, Katherine Mansfield, Guy de Maupassant, and Somerset Maugham. Du Maurier herself began writing during her adolescence as a way to escape reality and in the process discovered more about herself and what she wanted in life. At the age of 18, she completed her

first work, a collection of 15 short stories entitled *The Seekers.*

Attended Finishing School in France

In early 1925, just before her eighteenth birthday, du Maurier left England to attend finishing school at Camposena, a village near Meudon, outside of Paris, France. Life at Camposena was spartan—there was no heat in the rooms and no hot water. But these inconveniences were bearable given the school's close proximity to Paris, which allowed du Maurier to make frequent trips into the city to visit the Louvre, the Opera, and other points of interest.

In 1926, the du Mauriers purchased a vacation home called Ferryside in the town of Fowey, a harbor town on the rocky southwestern coast of Cornwall, England. Daphne had enjoyed previous family holidays to Cornwall during her childhood, and there she cultivated many interests that became lifelong passions. In Fowey she took long walks with her dog, learned to sail, enjoyed swimming, and went dancing. She also found the quiet seaside environment perfect for writing.

Yearned for Independence

After leaving school in France, du Maurier struggled to find her place in the world. Her father's doting attention had turned oppressive; he was suspicious of any young man in whom she expressed an interest. Furthermore, she found the constant entertaining in the family home in London extremely distracting as she tried to establish her writing career. She longed for financial independence. In the autobiographical work *Daphne du Maurier: Myself When Young,* she recalled the thoughts that went through her mind as she reflected on her plight: ''It's no use. I must make money and be independent, but how can I ever make enough? Even if my stories are published they can only bring in a very little. . . . I won't go on the films, that would merely be slaving to no purpose, for I should never have time for anything else.''

Eventually du Maurier convinced her family to allow her to live at Ferryside, where she could work undisturbed. She was 22 when she published her first short story, ''And Now to God the Father,'' in the *Bystander.* Her mother's brother, Willie Beaumont, had helped her make the necessary contacts, and she was well aware that her family name was something of an advantage, too. Although the payment she received was modest, it encouraged her to continue writing.

Discovered Inspiration in Rundown Mansion

It was around that same time that she first came across the abandoned estate of Menabilly, near Fowey, which would play such a prominent role in both her personal and professional life. As she later wrote in *Daphne du Maurier: Myself When Young,* ''the place called to me.'' Hidden from view and overgrown with ivy, Menabilly had been empty for many years and was full of dust and mold. But du Maurier was intrigued by the atmosphere of secrecy and decay that enveloped the house and grounds. Visiting the estate stimulated her vivid imagination and left her wondering about those who had lived and died there. Menabilly eventually served as the model for a number of her fictional locales, most notably Manderley in *Rebecca.*

During her early twenties, du Maurier was bursting with ideas for stories. Many of these came to her while on holiday. (She traveled extensively.) Commenting in her diary early in her career on the method of construction she often used in her stories, she noted ''how often I seem to build a story around one sentence, nearly always the last one, too.'' She greatly admired Katherine Mansfield, who may have been her greatest literary influence.

In 1931 du Maurier published her first novel, *The Loving Spirit.* (The title was inspired by lines from an Emily Brontë poem.) The book's success finally made it possible for her to gain financial independence from her family.

First Novel Led to Romance

Among the many fans of *The Loving Spirit* was Major (later Lieutenant-General) Frederick Arthur Montague Browning, a member of the Grenadier Guards. Determined to meet the novel's author, he sailed his boat, the *Ygdrasil* (meaning ''Tree of Fate''), into Fowey harbor several times before he could arrange for a neighbor to deliver a note to du Maurier asking if she would like to go out for a sail. The couple first met on April 8, 1932, and were immediately attracted to one another. They were engaged by June, and on July 19, 1932, they married in the Lanteglos Church near

Fowey. In true romantic fashion, the new Mr. and Mrs. Browning then set off in the *Ygdrasil* to begin their life together.

Also in 1932, du Maurier published her second novel, *I'll Never Be Young Again.* It was very different from her first book in that it dealt with sexual issues, which was considered very racy for that time. Another novel, *The Progress of Julius,* followed in 1933. Although neither were as popular as *The Loving Spirit,* they made it clear that du Maurier would not be easily pigeonholed into one genre.

A little over a year after her marriage, du Maurier gave birth to her first child, a daughter named Tessa. (Du Maurier had hoped for a boy, so the arrival of a girl was a source of considerable disappointment.) After Gerald du Maurier's death from colon cancer in 1934, his daughter wrote his biography, which proved to be very successful upon its publication later that same year. This was followed by another novel, *Jamaica Inn,* a suspenseful, melodramatic adventure story set in Cornwall complete with smugglers and villains in a style similar to R.L. Stevenson's *Treasure Island.*

In March 1936 du Maurier sailed to Alexandria, Egypt, to join her husband at his new post, but she hated it and ended up returning to England in January 1937. There she gave birth to her second daughter, Flavia, in April of 1937. That same year, du Maurier published a biographical work on her famous family entitled simply *The Du Mauriers.*

Rebecca Earned Many Accolades

The year 1938 marked the publication of du Maurier's most acclaimed novel, *Rebecca.* Considered a classic work of Gothic fiction, it is a suspenseful psychological mystery that takes place on a ''secretive and silent'' estate known as Manderley. The novel's opening line—''Last night I dreamt I went to Manderley again. . . .''—ranks among the most memorable in modern literature and is typical of du Maurier in that she begins her story with the ending. *Rebecca* was a huge success; compared by some critics to Charlotte Brontë's *Jane Eyre,* it sold over a million copies and was made into a movie directed by Alfred Hitchcock and starring Laurence Olivier and Joan Fontaine. (It went on to win the 1940 Academy Award for best picture.) But du Maurier herself never quite understood its popularity.

On November 3, 1940, du Maurier gave birth to a son, Christian. Another one of her fondest wishes came true in 1943 when she finally signed a lease on her beloved Menabilly. She then proceeded to spend a great deal of money restoring the property, an expense many considered foolish given the wartime shortage of manpower and materials as well as the fact that she did not actually own the house. Du Maurier ignored such comments and went ahead with her plans. She remained at Menabilly for more than 25 years until she was forced to vacate the estate in 1969 when her landlord decided he wanted to live there instead. Du Maurier then settled nearby at Kilmarth, a seaside home in the village of Par.

Throughout her life, writing served as a form of therapy for du Maurier; her days were structured around her various routines, which she found were as important to her creative process as inspiration. From the 1940s through the 1970s, she published many more novels, novellas, biographies, autobiographies, and short-story collections. Du Maurier's growing interest in the supernatural was reflected in some of her later work in particular, which blended her usual suspense with a touch of the macabre. The combination translated well to the screen; in addition to *Rebecca,* seven of her novels and one short story, ''The Birds,'' were made into movies.

In 1967, du Maurier branched out into yet another genre when she and her son collaborated on a travel book about the Cornish countryside entitled *Vanishing Cornwall.* It featured du Maurier's text accompanied by Christian Browning's photographs. In 1971 Browning made a film of their joint effort that also proved to be a great success.

Du Maurier spent her later years walking, traveling, and writing. She eventually lost her appetite for life after her creativity and imagination began to fail her. By the late 1980s her health had declined to the point that she required nursing care, and on April 20, 1989, she died in her sleep at the age of 81 at her home in Par.

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E

Umberto Eco

Umberto Eco (born 1932) is a best-selling author of mystery novels that reflect his many intellectual interests and wide-ranging knowledge of philosophy, literature, medieval history, religion, and politics. His academic work in semiotics, the science of signs by which individuals and cultures communicate, has made important contributions to studies of popular culture as well as to communication science and information theory.

Umberto Eco was born in a small town in northwest Italy, the only son of an accountant. When World War II broke out, his family fled to the country to escape the bombing. There he observed conflicts between the Fascists and the partisans and experienced wartime deprivations that would later become a part of his second novel, *Foucault's Pendulum.* After the war, he entered the University of Turin to study law, but soon switched to medieval philosophy and literature. Partly as a result of his involvement with Italy's national organization for Catholic youth, he wrote a dissertation on St. Thomas Aquinas and in 1954 was awarded a doctorate of philosophy.

After graduation, Eco worked for Italian state television as ''Editor for Cultural Programs,'' which gave him an opportunity to observe modern culture as a journalist. He published his first book, *The Aesthetics of Thomas Aquinas,* in 1956 and began lecturing at the University of Turin. Following a brief period of military service, when he pursued further studies in medieval philosophy and aesthetics, he published a second book, *Art and Beauty in the Middle Ages,* which established him as a leading medieval scholar. After losing his job, Eco became an editor for Casa Editrice Bompiani, a prominent publisher in Milan, and began writing a monthly column of parodies for an avant-garde magazine. In 1962 he published *The Open Work,* which outlined his developing view that because modern art is ambiguous and open to many interpretations, the reader's responses and interpretations are an essential part of any text.

Throughout the 1960s, Eco's academic work began to focus on semiotics, a discipline which holds that all intellectual and cultural activity can be interpreted as systems of signs. He also continued to write for a wide variety of scholarly and popular publications and taught at universities in Florence and Milan while broadening his interests to include the semiotic analysis of non-literary forms such as architecture, movies, and comic books. In 1971 he became the first professor of semiotics at Europe's oldest university, the University of Bologna, and in 1974 he organized the first congress of the International Association for Semiotic Studies. At this meeting he summarized his view that semiotics was a ''scientific attitude'' that he had begun to use in examining subjects as diverse as James Bond, the literature of James Joyce, and revolutionary comic books from China. In 1976 he published a systematic examination of his views in *A Theory of Semiotics.*

In 1978, however, Eco's career took a dramatic new turn. At a friend's invitation, he decided to write a detective story. He also decided to make it a demonstration of his own literary theories of an ''open text'' that would provide the reader with almost infinite possibilities for interpretation in the signs and clues the protagonist must decode in order to solve a mystery. Set in a fourteenth-century monastery, *The Name of the Rose* is the story of a monk who tries to solve

several murders while struggling to defend his quest for the truth against church officials. A main theme of the novel is Eco's own love of books, and the solution to the murders ultimately lies in coded manuscripts and secret clues in the abbey's library. Dense with learned references and untranslated Latin, it is both an exhaustively detailed murder mystery and Eco's semiotic metaphor for the reader's own quest to derive meaning on many levels from the signs in a work of art. Its publishers expected to sell no more than 30,000 copies, but the novel became an international bestseller. In 1986 it was made into a film starring Sean Connery and Christian Slater.

Eco's second novel, *Foucault's Pendulum,* is an even more ambitious attempt to incorporate Eco's ideas of the limits of interpretation into a mystery story. Three editors who work for a seedy publisher in contemporary Milan concoct a fake conspiracy theory that the medieval Knights Templar had devised a plan for harnessing all the energy in the universe. With the aid of a computer, they invent an elaborate web of links between the Templars and numerous other figures and events, gradually reinterpreting all of history. Eventually, the editors begin to believe their own fabrications, in the end becoming the victims of their own imagined conspiracy. Published in 1988, this book also became a bestseller, although critical reception was mixed. Clyde Haberman, writing in the*New York Times,* called it ''a kitchen sink of scholarship,'' while Salmon Rushdie in *The Observer* called it ''mind-numbingly full of gobbledygook of all sorts.'' The Vatican's official newspaper denounced it for its ''vulgarities,'' and the Pope condemned Eco as ''the mystifier deluxe.''

In 1994 Eco published *The Island of the Day Before,* which pays homage to Robinson Crusoe. It is the story of a seventeenth-century Italian castaway, marooned on a ship in the South Pacific, who recalls fragments of his past as he explores the deserted vessel. That same year he also published *The Search for the Perfect Language,* an account of historical attempts to reconstruct a primal language, and *Role of the Reader: Explorations in the Semiotics of Texts,* in which he describes the ''model reader'' as ''one who plays your game'' and accepts the challenge of interpreting complex ideas. In an interview with the *Washington Post,* Eco declared that he considered it a compliment for his work to be described as difficult: ''Only publishers and television people believe that people crave easy experiences.''

In recent years Eco has become increasingly involved in debates of how electronic media and computer technologies will affect culture and society. At the International Center for Semiotic and Cognitive Science in San Marino in 1994, he organized a seminar on the future of the book that attracted hypermedia experts from around the world. His own observations on the Internet, virtual reality, and hypertext have appeared in *Encyclomedia,* a CD-ROM history of philosophy that he helped to develop. Recently he has become involved with the Multimedia Arcade, a complex in Bologna offering Internet access, a computer training center, and a public multimedia library.

Eco believes that although the Internet and CD-ROMs will change the way we read and write, the fundamental problem posed by the new media is the sheer volume of unfiltered information. Broadcasting live over the Internet at Columbia University in 1996, he outlined a hope that computer technology will make possible hypertexts which are unlimited and infinite. ''We are marching toward a more liberated society in which free creativity will co-exist with textual interpretation,'' he said, but we will need a ''new form of critical competence . . . ''a new kind of educational training, a new wisdom'' to cope with the sheer quantity of information.

In spite of advances in hypertext and other means of recombining information electronically, he is optimistic that books as we know them will remain the fundamental currency of language. Writing in *The Nation,* he asserted that ''books still represent the most economical, flexible, wash-and-wear way to transport information at very low cost.'' Books will remain essential not only for literature but for ''any circumstance in which one needs to read carefully, not only to receive information but also to speculate and reflect about it.'' In his opinion, a device which allows us to invent new texts has nothing to do with our ability to interpret pre-existing texts.

Eco is an avid book collector who has apartments in Milan, Bologna, and Paris, as well as a summer home near Rimini. In addition to running the Program for Communication Sciences at the University of Bologna, he travels frequently to speak and teach. He continues to publish scholarly treatises, which number almost two dozen, and to

contribute to several foreign and Italian newspapers. He also edits a weekly column for the magazine *L'Espresso.*

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Nora Ephron

The daughter of successful Hollywood screenwriters, Nora Ephron (born 1941) herself won acclaim during the 1980s for such screenplays as the Academy Award-nominated *Silkwood* and the highly successful comedy *When Harry Met Sally.* In the 1990s Ephron turned to film directing with such works as *This Is My Life* and the romantic comedy *Sleepless in Seattle.*

Success has marked every phase of Nora Ephron's career as a journalist, novelist, screenwriter, and movie director. Viewing her life and the lives of others, particularly intimates, as material for her works, she is famous for her observations of other people's lives, as well as for her own personal revelations. Ephron was a pioneer of ''new journalism'' in the 1970s, writing bold essays about social issues of the day, as well as other writers' views. The novel and movie *Heartburn* turned the very public breakup of her second marriage into a best-seller. Such screenplays as *Silkwood* and *When Harry Met Sally* followed and became box office hits. Destined to be in the director's chair, she directed *Sleepless in Seattle,* the 1994 romantic comedy blockbuster.

The daughter of screenwriters Henry and Phoebe Ephron, Ephron and her three sisters grew up in Beverly Hills, amid its glamorous people and surroundings. Her parents had started their careers in New York collaborating on plays, but when Ephron was three, they decided to try parlaying their successes on stage to the screen and moved West. They were among the top screenwriters of the day, and such actors as James Cagney, Marilyn Monroe, Katharine Hepburn, and Spencer Tracy starred in movies they wrote. With such hits as *Carousel, There's No Business Like Show Business,* and *What Price Glory,* the Ephrons set high standards for excellence for their four daughters. Phoebe Ephron, especially, had high expectations and a determined, no-nonsense approach to life—yet, she added to that an infectious sense of humor. In an interview with *Vanity Fair,* Nora Ephron reminisced about her childhood, remembering singing rounds at the dinner table and playing charades afterward. ''There was always a great deal of laughter,'' she said. The atmosphere was electric with creativity and famous people, as well as the daily traumas of raising a family of four.

A Mind of Her Own

As writers, the Ephrons thoroughly processed the rich material of everyday life and drew upon their experiences, as well as their children's—especially Nora's—for inspiration. Talking, often telling stories around the dinner table became a family ritual. More than her sisters, Ephron enjoyed and thrived in the nightly competitions to tell the best story. That environment helped her polish a budding hu-

mor, which in turn helped her compensate for being a skinny, dark-haired flatchested teen in Beverly Hills High School—a place where appearance was of utmost importance. A classmate recalled in *Vanity Fair,* ''Her wit made up for not having the beauty; it was 'Don't mess with me.'''' Later, Ephron's letters home from college became the basis for *Take Her, She's Mine.* Family lore has it that Ephron was named for Henrik Ibsen's feminist protagonist in *A Doll's House,* her parents perhaps foreseeing their first born's gift as an outspoken, independent thinker.

Ephron learned how to make the best of what life offered. According to Leslie Bennetts in *Vanity Fair,*'' 'No matter what happens,' her mother was fond of saying, 'It's all copy.'''' Years later Ephron told a reporter for *New Statesman & Society,* ''I think what I learned from my mother was a basic lesson of humor, which is, if you slip on a banana peel, people will laugh at you; but if you tell people you slipped, it's your story—you are in fact the heroine of slipping on the banana peel.''

Comedy or Tragedy

From beneath the laughter, a dark side began to emerge. As Bennetts commented in *Vanity Fair,* it took the girls years to realize that their mother drank too much. Life became increasingly chaotic with their father suffering from manic-depression, and their mother suffering from alcoholism and cirrhosis of the liver, which took her life at 57. The youngest daughter, Amy, added, ''Mommy was this sort of closet alcoholic, where her best friends didn't know she drank . . . father was drinking, and it was horrible; my parents used to scream all night. I remember Nora coming home from college one year and she suddenly realized what was going on. We got different parents; she got the upswing, and I got the downswing.'' Ephron recalled visiting her mother in the hospital near the end and hearing her say, ''Take notes, Nora, take notes.''

Ephron was determined to leave the West Coast and assert her independence. ''I grew up in L.A. knowing that if I didn't get out of there I would die,'' she later recalled. From Wellesley she headed straight to New York, where she started honing her craft as a reporter at the *New York Post.* Soon she was making the rounds to magazines and getting assignments from *Esquire* and *New York.* On the surface, it appears that she intended to follow the career path of her parents, but the opposite is true. Going into journalism as far away as she could from Hollywood, movies, and screenwriting was her form of rebellion. She became one of the wittiest essayists of the 1970s, challenging the wisdom of luminaries of the day, including Betty Friedan and Brendan Bill. No subject—or person—was off limits; she described male oppression in an article on women in magazine publishing, and took public the stories of famous women betrayed by their husband's infidelity. She gained stature as a respected writer, and notoriety for her no-holds-barred approach. One of her greatest pleasures was criticizing celebrity journalists. During this time her marriage to humorist Dan Greenburg ended acrimoniously after she learned he was having an affair with her best friend.

Then, in an ironic twist of fate, Ephron married the epitome of celebrity journalists, Carl Bernstein, who, along with Bob Woodward, wrote the famous Watergate expose of then President Richard Nixon. The popular ''perfect couple'' made headlines. It appeared as if they had it all—until the day Ephron learned, after everyone else, that her husband was having an affair with the wife of the British ambassador. To make matters worse, Ephron was pregnant with their second child. In addition to feeling angry, hurt, and humiliated, she felt—and was made to look—stupid. She told *Vanity Fair'* s Bennetts, ''I think probably the feeling I like least in the whole world is feeling dumb. I think it was foolish and pathetic of me to have thought it could have worked.'' The lessons of her youth paid off; she had learned how to take whatever cards life dealt and turn them into a winning hand. She vowed to regain control of her life and not to be a victim.

A Return to Independence

In the wake of her failed second marriage, Ephron returned to home base, which she considered to be New York, re-established herself, and settled in to exorcise this episode from her life by writing the novel *Heartburn.* An article in *Time* summarized: ''The humiliation described in the novel is that she, the witty observer of other people's lives, was unaware of what was going on in her own. The book was her way of ending up knowing more than anyone else. . . .'' She evidently hit a nerve because her (by then) ex-husband Bernstein spent years in court trying to prevent her from making the book into a movie. Eventually a watered-down version was made into a film that had mediocre box office results. In the end, Ephron succeeded—she got the satisfaction of revenge and made money on the book and movie.

As a single mother, financial security became a primary concern, and Ephron turned to screenwriting hoping it would prove to be as lucrative for her as it had been for her parents. She began collaborating with Alice Arlen, with whom she wrote *Silkwood* and *Cookie,* among others, but saved the screenplay of *Heartburn* as a solo venture. *When Harry Met Sally,* another independent project, was a huge success. Vindicated personally and professionally, she decided to risk marriage a third time. In 1981, Ephron married author and screenwriter Nicholas Pileggi.

The more time Ephron spent shepherding her work from paper to film, the more she yearned for full control. She set her sights on directing, and in 1992 broke through Hollywood's gender barrier to direct her first movie, *This Is My Life,* co-written with her sister Delia. Somewhat surprisingly for a woman with two bitter divorces under her belt, the film that solidified her reputation as a director was the 1994 romantic comedy *Sleepless in Seattle.* When asked by a reporter from *Rolling Stone* how she managed to remain a believer in romance, she replied, ''If I weren't a romantic, why would I keep doing it? There's no one who's more romantic than a cynic.''

It's All Copy

Directing provides Ephron with long-sought professional fulfillment. She admitted in *Rolling Stone* that some friends even say her sharp tongue is mellowing and attribute the change in disposition to Pileggi. Others partially agree, but add, ''She's a very hungry woman. . . . hungry for all the things her parents had—ability, power, the right friends.'' However, as a commentator in *Time* noted, if Ephron listens to herself, she'll remember that one of the themes in *Heartburn* ''is that no one can have it all, that life unravels faster that you can weave it back together.'' So, make the most of today.

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M. C. Escher

M.C. Escher (1898-1972) produced work that remains among the most widely reproduced and popular graphic art of the twentieth century. His brain-teasing prints use interlocking shapes, transforming creatures, and impossible architectures to challenge the viewer's perceptions of reality. Expressing what he called a ''keen interest in the geometric laws contained by nature around us,'' his finely crafted compositions combine precise realism with fantastic explorations of pattern, perspective, and space.

Maurits Cornelis Escher (who called himself M.C.) was the youngest son of a hydraulic engineer but showed no early aptitude for mathematical concepts. He was such a poor student, in fact, that he twice had to repeat a grade. He did show some artistic talent and so was encouraged by an art teacher to pursue his interests in woodcuts and drawing. His father then sent him to the School for Architectural and Decorative Arts in Haarlem to study architecture. Within a few days of his arrival, a graphics instructor named Samuel Jesserun de Mesquita recognized that his talent lay not in architecture but in the decorative arts. Escher soon transferred to a graphic arts curriculum and within two years had become such an accomplished printmaker that de Mesquita encouraged him to leave academia in favor of professional work. Escher considered his teacher such an important influence that he kept a photograph of him on his cupboard for the rest of his life.

Early Works Inspired by Italian Landscape

In 1921 Escher first visited Italy with his parents and discovered the Italian landscapes and architecture that he would depict in his prints for the next fifteen years. The steep slopes and clustered dwellings of the Amalfi coast and the stark Abruzzi mountains provided his first inspirations for exploring the illusions of perspective and spatial structure. On a trip to Spain the following year he visited the Alhambra Palace for the first time. Its complex Moorish ornaments and highly abstract designs had a profound effect on his later work. On his next trip to Italy in 1923, he met the woman who would become his wife, Jetta, and moved with her to Rome. For the next few years he regularly traveled to rugged areas of Italy, Corsica, and Sicily, often in the company of other artists, to sketch and record his impressions. During this time he began to show his prints and develop a reputation as a graphic artist, but he was principally supported by his family. One of his first prints to draw critical attention was *Castrovalva,* a lithograph of a small town in the Abruzzi region.

By the early 1930s, the rise of fascism was beginning to make life in Italy uncomfortable for the Eschers, who now had two young sons. In July of 1935, they moved to Chateau d'Oex in Switzerland. From May to June in 1936, Escher and Jetta made their last study trip by freighter along the coast of Spain. Escher received free passage in exchange for prints of the sketches he would make along the route. On this trip he made detailed sketches of the Alhambra and of the mosque La Mezquita in Cordoba. This exposure to the repeating motifs and complex abstract patterns of Islamic design, which contains no recognizable human or animal forms and is created from a center outward, inspired the pursuit which occupied the rest of his creative life—the regular division of a plane. From this point on, his work turned dramatically from landscapes to invented images and the mathematical principles which underlie nature. After 1936 he used natural elements only in the service of more abstract explorations and subjects.

As war threatened Europe, Escher decided to move closer to his homeland, so in 1937 the Eschers moved to Belgium. By this time Escher had begun a systematic study of periodic surface division and tessellation, the creation of a pattern of shapes that continuously covers a surface. He also discovered a mathematical paper on plane symmetry groups and began to incorporate its principles into his work, even though he did not fully understand many of the abstract concepts it described. One of his most famous prints, *Day and Night,* was produced during this same period and illustrates his interest in dualities and transformations. In it, a flat surface of farmland gradually is transformed into mirror images of two flocks of black and white geese who migrate east and west simultaneously, confusing the viewer with a two-dimensional image which appears to be three-dimensional.

In 1941 Escher moved to Baarn, Holland, where he remained for the rest of his life. During the war, he visited the deserted house of his teacher de Mesquita and salvaged the prints that had been scattered there when German troops took the family away to a concentration camp, where they died. From this time on he lived quietly and continued to explore such concepts as capturing infinity within a single plane, self-similarity, and the relativity of perspective,

as in *High and Low,* which depicts the same scene from above and below. He also developed an interest in purely geometric figures and crystals. In the mid-1950s he began producing so-called impossible figures, visual riddles which follow the logic of pictorial representation yet could not possibly exist in reality.

International Recognition in the 1950s

By the early 1950s Escher's work had begun to draw the attention of scientists and the public, although he was largely ignored by art critics. He exchanged ideas with mathematicians, although he claimed to be ''absolutely innocent of training or knowledge in the exact sciences,'' and in turn influenced them. Articles on his work were published in *Time* and *Life,* and his work began to be displayed in galleries. Recognition from the art world finally arrived in a 1951 article in *The Studio,* which referred to Escher as ''a remarkable and original artist who was able to depict the poetry of the mathematical side of things in a most striking way.'' In 1954, his work was exhibited in a large show as part of an international mathematics conference in Amsterdam. During this time he continued exploring approaches to infinity and in 1956 produced *Print Gallery,* which he considered the pinnacle of his expression as an artist and thinker.

In the 1960s, Escher's visual illusions and paradoxes found a new audience among academics who were questioning conventional views of human perception and exploring alternative views of nature. Escher's work was seen as relevant to new views of geology, chemistry, and psychology as well as to more inclusive views of the physical relationships of time and space. His work was even more popular among college students and in the counterculture, which was questioning accepted views of normal experience and testing the limits of perception with hallucinogenic drugs. He became a cult figure whose images were reproduced on so many different ordinary objects and became so much a part of popular culture that the Escher Foundation, formed late in his life, spent much time and effort trying to control the unauthorized use of his work.

Although he was flattered by his following among young people, he did not encourage their mystical interpretations of his images, saying, ''I have had a fine old time expressing concepts in visual terms, with no other aim than to find out ways of putting them on paper. All I am doing in my prints is to offer a report of my discoveries.'' To a woman who claimed to find illustrations of reincarnation in *Reptiles,* he replied, ''Madam, if that's the way you see it, so be it.'' Far from symbolic, his work is the ''pictorial representation of intellectual understanding,'' according to Bruno Ernst in The Magic Mirror of M.C. Escher, and is ''strictly rational; every illusion . . . is the result of a totally reasoned construction'' and the endpoint of a quest to discover new insights into how space can be depicted on a flat surface. Although his imagery became part of a cultural trend toward transcending the limits of rationality, Escher's goal was to ''testify that we live in a beautiful and orderly world, not in a chaos without norms.'' Far from challenging sanity itself, he wanted merely to demonstrate ''the nonsensicalness of some of what we take to be irrefutable certainties.''

In the 1960s critics began to place Escher among the great thinkers of art for whom the act of seeing and reproducing visual images required careful examination of the fundamentals of perception. In *Jardin des Arts,* Albert Flocon wrote in 1965 that his work ''teaches us that the most perfect surrealism is latent in reality, if only one will take the trouble to get at the underlying principles of it.'' A retrospective of Escher's work was held in the Hague in 1968, and the government of the Netherlands commissioned a film about him in 1970. Even though his work had begun to sell well, he continued to live frugally late in life and gave away much of his income. In 1969 he created his last great print, *Snakes,* and was forced by declining health in 1970 to move to a nursing home for artists in Laren, Holland. He died on March 27, 1972.

In the 1980s, Escher's work reached another audience with the publication of a Pulitzer Prize-winning book by Douglas Hofstadter that used many features of his work as examples of ''Strange Loops,'' intricate structures and forms that paradoxically represent an endless process in a finite way. As in some musical compositions or computer programs, the Strange Loops of Escher's images draw the viewer into a system with many coexisting levels of structure which may be part of an infinite cycle that only leads back to the starting point. Escher's work also began to be used in the classroom for hands-on demonstration of geometric and mathematical principles. In 1995 the National Gallery of Canada held an exhibition of his work that was accompanied by a forum to investigate how Escher's work could be used to integrate teaching of the visual arts, mathematics, and music.

Centenary Celebrations

To celebrate the centennial of Escher's birth, the National Gallery of Art held a retrospective exhibition in 1997-98 which included many rare early works as well as his most famous images. The *New York Times* critic wrote of it that ''the viewer is presented with little more than a reasonable facsimile of the art experience, one that is challenging without being demanding, magical without being genuinely mysterious, that tickles the mind without genuinely stirring the emotions.'' Other critics, however, agreed with the public that Escher's well-crafted images ''tease the mind in a way that's comfortable and inviting.'' In the *Washington Post,* Henry Allen observed: ''Escher is for people who savor the infinities implied by master craftsmanship and enjoy spending an hour or so in the pristine gloaming and mathematical mortalities and mischief of Planet Thought.''

An international congress of scholars in Italy celebrated Escher's multifaceted contributions in 1998 with noted speakers from mathematics, science, art, education, psychology, and other disciplines. Commemorative exhibitions were also held in Greece, Great Britain, the United States, and elsewhere. Escher's prints have become prized by collectors, and many books, articles, and CD-ROMs exploring his legacy have been produced since his death. New generations of enthusiasts continue to respond to his playful,

imaginative manipulations of reality whose aim, he wrote, was above all to ''awaken wonder in the minds of my viewers.''

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Herbert Feigl

Austrian-born American philosopher of science Herbert Feigl (born 1902) is a major influence in the field of modern philosophy.

Herbert Feigl has achieved renown in the realm of modern twentieth-century philosophical currents, initially as a member of one well-regarded movement centered in Vienna in the 1920s; he would later be credited for transporting much of its ideology and spirit to American shores when he immigrated from Austria as a young academic at that decade's close. Feigl, whose main interests lie in the philosophy of science and epistemology—the branch of philosophy concerned with the origin and nature of knowledge—founded the Minnesota Center for Philosophy of Science in 1953. Since then the Center has become a distinguished nucleus for the discussion and development of new threads in the field of modern philosophy.

Feigl was born in Reichenberg, Austria, in December of 1902; though it would later become the Czech Republic, Reichenberg was situated in what was then the Austro-Hungarian Empire. After the end of the first World War, this area became a part of Czechoslovakia known as the Sudetenland. Feigl's father, Otto, was an industrialist, and as a youth Feigl proved himself especially gifted in academics and planned to become a chemist. When he was 16, however, he discovered a treatise on Albert Einstein's theory of relativity, and, intrigued, set out to disprove it. Published in 1905, Einstein's famous theory posited a new view of space and time: the physicist argued that absolute motion did not exist, instead only relative motion between two systems or frames of reference was crucial. Space and time were seen as interconnected and making up a four-dimensional continuum Einstein named ''Space-Time.''

The University of Vienna

Inspired by such new ideas, Feigl took up the study math and physics with a vigor. He chose the renowned University of Munich for further study, and headed there in 1921 to spend a year as a student of professors who were either already well-established and influential in their fields, or would later gain such distinction. After reading a work by Edgar Zilsel, Feigl decided to pursue a degree in philosophy. One of his mentors during this first year was Moritz Schlick, and when Schlick took a teaching post at the University of Vienna, Feigl followed him there. He spent a good part of the 1920s at the Austrian university, where he studied math, psychology, and theoretical physics. He also penned his first significant paper while still a student: ''The Philosophical Significance of Einstein's Theory of Relativity,'' which won a 1922 prize.

In 1924 Feigl joined a weekly discussion group with Schlick and others that became known as the ''Vienna Circle.'' He would remain an integral member of the group until his immigration to the United States in 1930, and played a not unimportant role in the formulation of its ideology. Rudolf Carnap and the mathematician Kurt Goedel were, along with Schlick, the leading names of the Vienna Circle and the school of philosophy to which it would become closely linked, logical positivism. Another term for this concept is ''scientific empiricism,'' and it arose out of the modern, early twentieth-century writings of philosophers Bertrand Russell, Ludwig Wittgenstein, and G.E. Moore.

Logical Positivism

At their weekly gatherings, Feigl and other members of the Vienna Circle gave form to logical positivism as a school of philosophy. It was an attempt to bring the methodology and precision of the mathematical sciences to the study of philosophy, much as the recently developed movement in philosophy known as ''symbolic logic'' had replaced ordinary language with mathematical terms. Logical positivism offered the idea that metaphysical speculation (in other words, the ''unknowable,'' or to a religious believer, the ''divine'') was invalid and absurd as a philosophical concept. The group also argued that logical and mathematical propositions were tautological, or easily clarified in the most simplistic terms (''Either the sun will shine today, or it will not shine'') and that any statements regarding morals or values were merely a reflection of human emotion. Finally, the Vienna Circle held that the function of philosophy was to interpret ideas and theories in both everyday and scientific language.

Feigl and the Vienna Circle were greatly influenced by the aforementioned Wittgenstein and his *Tractatus Logico-philosophicus* of 1921. This work argued that an intertwined relationship existed between language, thought, and the world. Wittgenstein wrote that in order to ''understand'' a sentence, the listener must first discern the reference of its various parts, both to one another and to what is real. The philosopher also posited that language could indeed testify to an area beyond itself, that it could express things that were not tangible or demonstrable, and furthermore, maintained that nonsensical statements could yield philosophical insight. These latter ideas allowed for the possibility of the metaphysical, and it was at this point that Wittgenstein and the logical positivists diverged.

Feigl, still a University of Vienna student, and the already established Wittgenstein were known to enter into spirited debates at Schlick's home during Vienna Circle meetings. In 1927, Feigl earned his Ph.D. with the dissertation ''Chance and Law: An Epistemological Investigation of Induction and Probability in the Natural Sciences.'' His first teaching job was at Vienna's Volkshochschule (''People's Institute''), a select continuing education curriculum for adults, where his first class in 1927 was on the fundamentals of astronomy. Eventually he became an instructor in philosophy and his classes grew quite popular. The post allowed him to pursue the further development of his own ideas, and in 1929 his first book was published, *Theorie und Erfahrung in der Physik* (''Theory and Experience in Physics''). The work received a favorable mention from Einstein.

Feigl and Bauhaus

During the late 1920s Feigl became acquainted with the Bauhaus school of art and architecture in Germany, a controversial movement that was sometimes vilified in its day but later respected as an integral force in twentieth-century design. In classes at the Bauhaus, instructors such as Laszlo Moholy-Nagy and Marcel Breuer taught students how to apply the machine-age concepts of the industrial revolution to craftsmanship. It was a spirit and way of thinking which fit naturally into the Vienna Circle's ethos, and Feigl cultivated particular ties with the painters Paul Klee and Wassily Kandinsky.

Feigl arrived in the United States at the behest of the Rockefeller Foundation, which had made him a fellow for the academic year 1930-1931. He spent part of it at Harvard University, and the following year wed psychologist Maria Kasper. The couple would have one child, Eric Otto. Feigl was then hired by the University of Iowa, where he began as a lecturer in 1931, and was promoted to assistant professor the next year. He was made associate professor of philosophy in 1938, and spent the next two years in this capacity. He had already become a naturalized U.S. citizen in 1937. Another Rockefeller Foundation fellowship in 1940 enabled him to work at Columbia and Harvard universities as part of his investigations into the methodology of scientific explanation. To accomplish this he held discussions with many great minds in philosophy at Harvard at the time, including Bertrand Russell. His growing reputation attracted the attention of the philosophy faculty at the University of Minnesota at Minneapolis, and he was hired as a professor of philosophy in 1940. He would spend the rest of his academic career there, and his and other well-known names in the field became virtually synonymous with the university's philosophy department and its outstanding reputation.

Founded Center

Part of that standing was the result of Feigl's founding of the Minnesota Center for Philosophy of Science in 1953. This institute, for which he served as director for decades, invited distinguished international names in philosophy for seminars and discussions, and soon gained a reputation as an important nucleus in the study of philosophy. Moreover, the Center was known for its cordial ambiance, despite the serious and dissenting opinions argued there. Feigl's Center, it was noted, seemed to carry on the spirit of the Vienna Circle, which disintegrated with the rising threat of Nazism in Austria, Germany, and the rest of Europe. ''The atmosphere at the Center,'' wrote Paul K. Feyerabend in the introduction to *Mind, Matter, and Method: Essays in Philosophy and Science in Honor of Herbert Feigl,* ''and especially Feigl's own attitude, his humor, his eagerness to advance philosophy and to get at least a glimpse at the truth, and his quite incredible modesty, made impossible from the very beginning that subjective tension that occasionally accompanies debate and that is liable to turn individual contributions into proclamations of faith rather than into answers to the questions chosen.''

Feyerabend also offered laudatory words about Feigl's oratorical talent: ''His wit and his ability to put complex problems in simple language have convinced many doubters among scientists (who are often likely to frown upon what they think is useless mental gymnastics) and among laymen that philosophy cannot be such a monster after all, and he has also done a great deal to ally the fairly prevalent impression that an empiricist is bound to be a dry and unimaginative bore.''

The University of Minnesota named Feigl a Regents Professor in 1967, and bestowed upon him the honor of professor emeritus in 1971. The numerous books published

under his name include *Readings in Philosophical Analysis,* a 1949 tome written with Wilfrid Sellars; a treatise co-authored with Grover Maxwell in 1962, *Scientific Explanation, Space, and Time; The ''Mental'' and the ''Physical,''* published in 1967; and *Inquiries and Provocations: Selected Writings, 1929-1974,* published in 1981. During his long career Feigl has served as vice president of the American Association for the Advancement of Science, and president of the American Philosophical Association.

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Howard Ferguson

A composer, musician and musicologist, Howard Ferguson (born 1908) is perhaps best known for his compositions which are characterized by lyricism and integrity of structure; as well as his editing of early keyboard music.

Howard Ferguson's musical career is notable in that he made significant contributions in several areas of music. He was a performer, a composer, and an editor of music. His music has ranged from orchestral works to pieces for choir; yet all of his work was characterized by lyricism, good use of structure and harmony, and an adherence to the classical model of music.

Ferguson, through his editing, resurrected early keyboard works which had laid dormant for years. He also had the wherewithal to know when he was done with composition; he stopped composing midway through his career claiming that he'd said all he wished to say.

Education and Musical Premier

Ferguson was born in Belfast, North Ireland in 1908 to Stanley (a banker) and and Frances (Carr) Ferguson. When Ferguson was 13, his piano playing was noticed by the musician Harold Samuel, who offered to direct Ferguson's music education. With the consent of his parents, he relocated to London to receive a general education at Westminster School between 1922-1924. From 1924-1928 Ferguson continued his musical education at the British Royal Conservatory of Music, where he studied conducting (under Sir Malcolm Sargent), composition (with O.R. Morris) and piano (with Samuel).

In the musical world, Ferguson was first noticed and taken seriously in 1932, when his *Violin Sonata No. 1* was performed by Menges and Samuel. Ferguson continued to receive recognition when his *Octet* was first performed in November 1993, and when his *Two Ballads for Baritone and Orchestra* were performed at the Three Choirs Festival in Gloucester in 1935.

Ferguson continued to compose in a steady fashion until 1959, when he decided that he'd reached a point where he'd ''said everything he needed to say.'' His last two compositions were also written for the Gloucester Three Choirs Festival; including *Amore langueo* (composed in 1956) and *The Dream of the Road* (1959).

Ferguson's musical career was partly devoted to instruction. Between 1948-1963 he taught composition at the Royal Academy of Music; many of his students ended up becoming accomplished composers in their own right.

After Composing Came Editing

With the cessation of composing, Ferguson began to concentrate on editing early keyboard music. His love of musical craftsmanship and his experience as a performing pianist prepared him well for this transition. He compiled anthologies of early keyboard music that appealed to accomplished musicians and amateurs alike. In 1975 he authored and published the book *Keyboard Interpretation.*

Ferguson continued to perform recitals during and after his composing career. He collaborated and performed with the pianist Denis Matthews and the Violinist Yfrah Neaman and performed worldwide. He was also instrumental in organizing daily wartime concerts at London's National Gallery between 1939-1946.

Lyric Music with Craftsmanship

Ferguson's works continued to be re-recorded and released. In an *American Record Guide,* review of some Ferguson compositions, the reviewer noted that Ferguson composed with ''style and warmth'' and was at least as good a song writer as Finzi or Samuel Barber. In another *American Record Guide* review of an Ferguson Octet, the reviewer referred to the music as a ''cow-pat'' style of British music; music that evoked pastoral images rather than being difficult to listen to.

Another reviewer from *American Record Guide* referred to Ferguson's *Four Short Pieces* as having melodic expression and rhythmic vitality. His work has also been characterized as having clarity and economy of expression. This style was developed in his early composing career and he used it over and over, with originality and success. Ferguson composed a total of 24 works, including four symphonies or orchestral works, 13 works for chamber orchestras, six choral or vocal works, and one piece for ballet. In his later years, Ferguson has made his home in Cambridge, England.

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Carlos Roberto Flores Facussé

It was his ''New Agenda'' platform that helped to sweep Carlos Roberto Flores Facussé (born 1950) into the presidency of Honduras in December of 1997.

Oscar A. Flores and his wife Margarita Facussé de Flores became parents for the first time on March 1, 1950. They named their son Carlos Roberto Flores Facussé. As was the custom in Honduras, he would have both his father's surname, Flores, and his mother's, Facussé. The future political leader of Honduras was born in the capital city of Tegucigalpa. Almost a half a century later, thousands would cheer for him in the same city as he took the presidential oath of office.

Like most of his nation, Flores was born into a Catholic family. He was not born into the same poverty, however, that had much of Honduras in its grip. Even by the 1990s, the average annual income for Hondurans was estimated at $650 in U.S. currency—one of the lowest in the western hemisphere. An estimated 80 percent of the population was reported to be in poverty in the 1990s.

The poor economic conditions of Honduras spawned a history of political unrest. Flores' father, Oscar, was part of that turmoil. Ruling in the 1950s was Julio Lozano Diaz. In 1956, despite a democratic process, Diaz did not want to turn control of the government over to new president Ramon Villeda Morales. The newspapers, including *El Pueblo* of which Oscar Flores was editor, recognized Villeda as the rightful president. Flores, Villeda, and another Liberal Party official were rounded up the next day without warning and exiled to Costa Rica. Later in the year, Diaz was himself deposed by the military, and Villeda was made president in 1958.

The incident left its mark on both Oscar Flores and young Carlos Flores. As Carlos Flores remarked in *World Profile, the Making of a President,* an alumni report for Louisiana State University, ''Because of the hardship that [my father] had been through in leaving us when we were little—these were difficult times for us—he got the sense afterwards that politics wasn't worth it.'' Oscar Flores eventually abandoned the political arena and co-founded what became the popular Honduran newspaper, *La Tribuna.*

A Tiger in College

Carlos Flores was educated in the American school system in Honduras. The combined influence of the American schools and his mother had Flores speaking English from an early age. When it came time for college, Oscar Flores encouraged his son to go to school in the United States. Carlos Flores selected Louisiana State University (LSU) in Baton Rouge, Louisiana. The school had drawn Central American students for decades, partly because of its agriculture department. Flores chose to study industrial engineering.

Flores' leadership abilities started to emerge when he began his studies at LSU in the late 1960s. The school, nicknamed the Tigers, heard a roar from Flores as he chartered the school's first and only fraternity for Hispanic students, Phi Iota Alpha. He was also an active president of the Honduran Student Association.

In 1970, while still an undergraduate, Flores met fellow student Mary Carol Flakes. Also a senior at LSU, she had a roommate who had visited Honduras over the summer and had met Flores. When school resumed in the fall, Flores went to see the roommate in the dormitory. He instead made the acquaintance of Flakes. They began dating and were married in 1974. The couple eventually had two children, Mary Elizabeth and Carlos David.

Before Flores married Flakes, however, he completed his education. After earning his bachelor of science degree in industrial engineering, Flores entered graduate school at LSU. In 1973, he earned a masters degree in international trade and finance. During this time, Flakes had also earned a bachelor's degree, although her field was textiles and marketing.

Business and Political Leader Emerges

Flores and his wife returned to Honduras after their marriage in 1974. At that time, Flores became involved in the private sector by serving on various boards of directors, including the Central Bank of Honduras. He also taught part-time at the National University. In 1979, Flores joined with his father in founding the newspaper, *La Tribuna.* Flores took over as president and chief executive officer of the newspaper after his father's death. The publication was sympathetic to the Liberal Party of Honduras. Unlike many Central American countries, the Liberal Party, along with its main rival, the National Party, had survived since early in the century.

Although the parties had endured, there had been military regimes until 1982 when a new constitution was drafted. Flores was instrumental in the writing of the document, beginning in 1980. In the years following, he was elected to the national congress as a Liberal Party candidate for three terms. Flores became a prominent figure in political circles, serving in the ministry of president Roberto Suazo Córdoba from 1982 to 1984.

Road to the Presidency

With the backing of one of the country's largest newspapers—*La Tribuna* —Flores was ready for the next step. He campaigned for the presidency in 1988. Flores won the primary, but it came at a cost. He had 35.5 percent of the total vote from a bruising primary election.

As the Liberal Party's presidential candidate, Flores faced some personal scandal. He was trying to distance himself from an earlier episode, which involved the National Corporation of Industrial Development, or CONADI. The program, designed to help launch private businesses, was funded with American aid. A number of projects were never completed, and rumors of corruption followed those who participated in the CONADI program. In the book *The United States, Honduras, and the Crisis in Central America,* Donald E. Schulz and Deborah Sundloff Schulz noted that the Facussé family, including Flores' uncle Miguel Facussé, had been involved with CONADI.

Still, Flores waged an active battle for the presidency. The National Party candidate, Rafael Leonardo Callejas, won with 50.9 percent of the vote, while Flores drew 43.1 percent. The Nationalists also won control of the Congress. Flores reflected on the loss almost a decade later in the *World Profile, the Making of a President:* ''We [the Liberal Party] had been in office for three consecutive terms. The people wanted to alternate power and give the other party the opportunity to govern.''

The tables were turned four years later when the Liberal Party and its new president, Roberto Reina, were back in power. Following the national presidential campaign, Flores had been reelected to congress in 1993. A popular politician, he became the president of the National Congress of Honduras, the second most powerful position in the Honduran government. From 1993 to 1997, the Honduran Congress, under Flores' leadership, ratified a number of reforms to the civil service, judiciary, and military sectors. One of the more far-reaching changes was to the military, which became a force based on voluntary service. Going into the 1997 elections, Flores was perhaps most proud of the fact that the 1982 constitution was still intact and gaining more acceptance with the public.

Flores was again named as the Liberal Party's candidate in the elections of 1997, less than a decade after his first run. He campaigned on a ''New Agenda'' platform, vowing to move Honduras past its image of being primarily a banana and coffee exporter. Under the ''New Agenda,'' Flores promised to promote education for low-income families by creating scholarships and developing partnerships with the private sector, to adjust salaries in order to keep pace with inflation, and to fight domestic violence and set up nurseries for working mothers. He committed to the development of a mixed private and public pension system. Foreign investment would be encouraged through the privatization of some state enterprises and by providing access to the country's natural resources. Flores also pledged to promote sustainable development while protecting the country's rich ecological diversity. Throughout the campaign, Flores made a plea for unity toward the future and the new millennium to achieve success for an ''independent and dignified nation.''

Critics were less impressed with Flores plans than the general public. They noted that Flores' message was short on details. Many suggested that it would be unlikely he would achieve much of what he had promised. Critics noted, for instance, that the state of the Honduran tax system needed to be revamped. Flores might be unwilling or unable, however, to carry out tax reform. Without an effective tax system, resources to promote education, health, and pension reform would be wanting. Wage increases would need to be accompanied by increases in productivity in order to prevent inflation. Without investing in education, health, and infrastructure, it would be unlikely that productivity would increase. In addition, foreign debt renegotiation, subsidies and low interest loans from industrialized countries, an increase in the tax base, and foreign investments would be needed in order to generate the revenues required to develop a pension system and provide greater opportunities for women who wanted to enter the work force.

Despite the criticism, Flores' message sounded with the electorate. With the political support of former president Suazo, Flores vied for his party's nomination. He distanced himself from the Reina administration, and successfully portrayed himself as an opposition candidate from the same party as the incumbent president. Flores was able to capitalize on his record as president of Congress and on the poor economic performance of the Reina administration. He won the Liberal Party's nomination, and on November 30, 1997, he won the national election. He polled 53 percent of the vote in the election, thus defeating his opponent, National Party candidate Nora Gunera de Melgar, the first woman to be nominated to the Honduran presidency.

On January 27, 1998, Flores was installed as president while 30,000 supporters cheered for him at a stadium. ''Honduras is a country that does not tolerate the misery of underdevelopment,'' Flores declared, as quoted in the Asso-

ciated Press. ''With the help of God and the people, today we undertake a new agenda for Honduras.'' In addition, the new leader vowed to fight rising crime and government corruption as well as improve wages and stimulate investment in his nation.

Flores' ''New Agenda'' served as the centerpiece of his administration. The plan called on Hondurans to recover the faith and initiate a search for a more prosperous future. It also proposed ten central themes for the first four years of his administration to increase growth, reduce unemployment, and stabilize the economy. Flores' plan was faced with challenges as early as the spring of 1998. In April of that year, the United States, under the administration of President Bill Clinton, leveled a $5 million trade sanction against Honduras as a result of the Central American nation's failure to protect copyright properties, including American television shows. In a United Press International report, Flores called the decision ''unfair and unfortunate.'' Also in April, one of Flores' cabinet ministers escaped being shot while traveling in a rural northern part of the nation.

The early incidents served to remind both Flores and Hondurans that challenges, some severe, would probably follow the nation through Flores' administration and beyond into the twenty-first century. But Flores maintained that a stable government could accomplish much. As he noted in *World Profile, the Making of a President,* ''We have had four consecutive constitutional presidents. That is very positive. . . . People have learned to respect the constitution as a permanent guarantee of principles. They have the conviction that the system works, that government will respond to their expectations.''

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Dario Fo

Italian playwright Dario Fo (born 1926) is known for his satirical and often controversial works. He was awarded the 1997 Nobel Prize in Literature.

Although he has been hailed by critics worldwide for his acting abilities and especially for his artful, satirical works that convey his leftist ideology, Italian playwright Dario Fo was an unexpected winner of the 1997 Nobel Prize in Literature. Fo, who according to the press release from the Swedish Academy, ''emulates the jesters of the Middle Ages in scourging authority and upholding the dignity of the downtrodden,'' was by his own admission ''amazed'' to learn that he had won the prestigious award, according to an article by *Chicago Tribune* contributor Tom Hundley. The Nobel committee's choice was indeed unpopular among many segments of the world population, especially with the Italian government and with the Roman Catholic Church, which have both been favorite targets of Fo's in such works as *A Madhouse for the Sane* and *Mistero buffo.* According to an article by the *New York Times'* s Celestine Bohlen, ''the Vatican newspaper *L'Osservatore Romano* said it was flabbergasted by [Fo's] selection. 'Giving the prize to someone who is also the author of questionable works is beyond all imagination,' the paper said.''

Fo was born on March 24, 1926, in San Giano, a small fishing village in northern Italy where his father, Felice, was a railroad stationmaster and part-time actor. His father and the local storytellers provided the young Fo with his first lessons in the art of dramatic presentation, and he emulated their animated gestures and vocalizations in his own acting performances. He attended the Academia di Belle Arti (Academy of Fine Arts) in Milan, but left without earning a degree, instead opting to write plays and perform with sev-

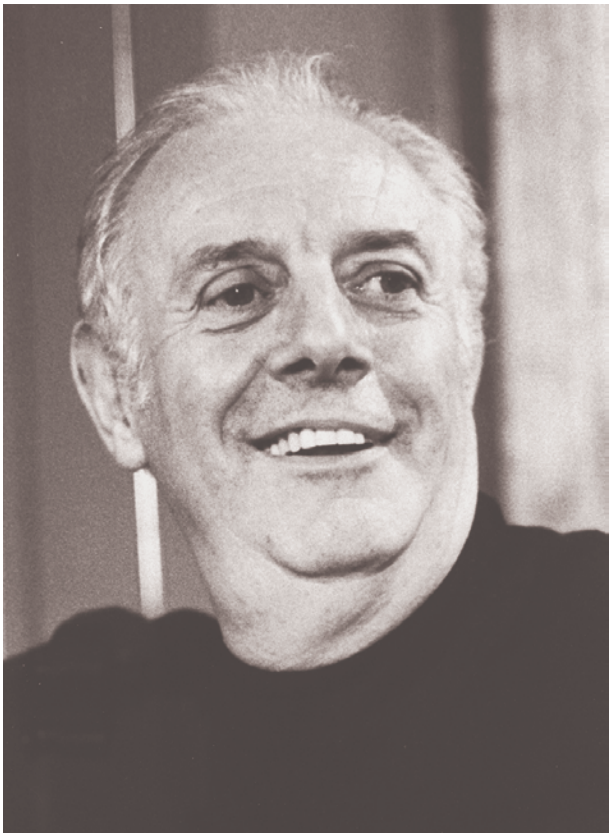

eral improvisational theatre groups. Fo's first success as a playwright came with his 1953 work, *Il dito nell'occhio* (*A Finger in the Eye*), which was a social satire that presented Marxist concepts with a circus-like backdrop.

Early Works Prove Controversial

Fo became an outspoken opponent of the Italian government with his 1954 play, *I sani de legare* (*A Madhouse for the Sane*), which charged several government officials with being fascist sympathizers; the government ordered Fo to cut some of the original material from his script and mandated the presence of state inspectors at each performance of the play to ensure that Italian libel laws were not being broken. Between 1956 and 1958 Fo worked as a screenwriter in Rome, but he returned to the stage and began to produce, along with his wife, actress and playwright Franca Rame, a less conspicuously political variety of satirical plays. Of the works produced during this period of his career, Fo's best is considered by many to be 1959's *Gli arcangeli non giocano a flipper* (*Archangels Don't Play Pinball*), which was the first of his plays to be staged outside of Italy.

In 1968 Fo and Rame, with the support of the Italian communist party, formed Nuova Scena, a nonprofit theatre organization whose works were aimed at the working class audience; the couple's decision to form the group was prompted by their rejection of the theatrical establishment. Nuova Scena productions were marked by an intensely radical tone and dealt with political issues of the time. In one such work, 1968's *Grande pantomima con bandiere e pupazzi piccoli e medi* (*Grand Pantomime with Flags and Small and Medium-Sized Puppets*), Fo took a satirical look at Italy's political history following World War II, depicting the way in which he believed the communist party had given in to the temptation of capitalism; the Italian communist party withdrew its support of Nuova Scena following the production of *Grand Pantomime,* and Fo and Rame formed Il Colletive Teatrale La Comune, known as La Comune, in 1970.

Mistero buffo Produced

Fo was highly popular during the 1960s, perhaps due to the prevailing feelings of social and political upheaval that marked that decade and provided him with exposure to a much broader audience than any with which he had previously been acquainted. *Mistero buffo* (*The Comic Mystery*), considered by many to be Fo's foremost work for the stage as well as his most controversial, was first produced in 1969. Although the actual script is improvised and thus changes with each performance, the narrative always involves a depiction of events based upon the gospels of the Bible's New Testament presented in a disparaging manner that accuses the Catholic church, landowners, and the government of persecuting the masses. Fo took the idea for this play from the Middle Ages, when traveling performers known as *giullari* would enact medieval mystery plays in the streets; in Fo's production, a single actor Fo himself performs the series of sketches on an empty stage, introducing each segment with a short prologue and linking them together, portraying as many as a dozen characters at one time. The parables from the gospels portrayed in *Mistero buffo* include the resurrection of Lazarus, with pickpockets who steal from those who witness the miracle, the story of a crippled man who avoids Jesus' healing power because he makes a good living as a beggar, and a scornful depiction of the corrupt activities of Pope Boniface VIII.

Mistero buffo was broadcast on television in 1977, and, according to an *Atlantic Monthly* article by Charles C. Mann, the Vatican proclaimed the work to be ''the most blasphemous'' program ever televised; Fo was, as Mann reported, delighted with the church officials' response. Despite the church's disapproval, or perhaps because of it, *Mistero buffo* was a popular success throughout Europe; when it was performed in London in 1983, the revenue brought in by the play was enough to save the theatre in which it was produced from financial ruin. Fo and Rame were eventually given permission to enter the United States in 1986, after having been denied visas in both 1980 and 1984 because of reports that they had helped to raise funds to support an Italian terrorist organization; the couple denied taking part in any such activities. *Mistero buffo* opened in New York City in the spring of 1986, and was hailed by the *New York Times'* s Ron Jenkins as ''a brilliant one-man version of biblical legends and church history'' whose humor ''echo[es] the rhythms of revolt.''

In response to the premature death of anarchist railway worker Giuseppi Pinelli in 1969, Fo composed the absurdist play *Morte accidentale di un anarchico* (*Accidental Death of an Anarchist*), which was the only one of his plays produced during his La Comune period to become an enduring favorite and a popular success. Pinelli's death was, Fo believed, the result of a plot by right-wing extremist members of the Italian military and secret service to undermine the credibility of the Italian Communist party by executing a string of bombings and making it appear that they were the work of leftist terrorists. Pinelli was charged with the 1969 bombing of the Agricultural Bank of Milan, one of the most devastating of the bombings that killed numerous innocent bystanders. At some point during the time in which the railway worker was held for interrogation by police in Milan, he fell later it was argued that he was pushed from a window on the fourth floor of police headquarters.

In *Accidental Death of an Anarchist,* Fo's play based on the events surrounding Pinelli's death, Fo uses a character known as the maniac to reveal the attempts by the police to cover up the truth. In an article in *American Theatre,* Fo observed: ''When I injected absurdity into the situation, the lies became apparent. The maniac plays the role of the judge, taking the logic of the authorities to their absurd extremes.'' In this way, Fo was able to demonstrate that Pinelli was murdered, and could not have died accidentally as the police maintained. *Los Angeles Times* contributor John Lahr reported that around the time *Accidental Death of an Anarchist* was first staged Fo was assaulted and imprisoned and Rame was kidnapped and brutalized as punishment for their part in exposing the police cover-up.

Fo Popular in Europe

Accidental Death of an Anarchist was enormously popular in Italy, and attracted large audiences during the four years following its first production. In a review of the play in *New Society,* John Lahr proclaimed it ''loud, vulgar, kinetic, scurrilous, smart, [and] sensational. . . . Everything theatre should be.'' Although the play was also popular in London, where it ran successfully for two and a half years, it failed to win over audiences in the United States in 1984, when it opened and closed within a matter of months.

Most commentators assert that Fo's plays are not as popular with American audiences as they are with European audiences because they are loosely translated into English or performed in Italian, and because they are based upon historical, political, and social events that even if they are known to Americans are not as significant to them as they are to Europeans. *New York Times* contributor Mel Gussow contended that ''dealing with topical Italian materials in colloquial Italian language . . . presents problems for adapters and directors.'' Specifically, critics faulted as distracting the use of an onstage translator during an American performance of *Mistero buffo,* and characterized a production based upon the English translation of *Accidental Death of an Anarchist* as considerably less effective than the original Italian production. The *New York Times'* s Frank Rich declared that the insertion of puns based on contemporary American occurrences into the script of *Accidental Death* by adapter Richard Nelson served to ''wreck the play's farcical structure and jolt both audience and cast out of its intended grip.''

During the 1980s Fo collaborated extensively with Rame, and the couple produced several plays with distinctly feminist themes. Their most successful of these plays was *Tutta casa, letto e chiesa,* which is comprised of eight monologues that focus on women's position in a male-dominated society. The work, which includes a varying number and combination of the eight monologues in each production, was performed in England and the United States under several different titles, including *Woman Plays, Female Parts,* and *Orgasmo Adulto Escapes from the Zoo.* According to the *Washington Post'* s David Richards, who reviewed an American production of the play, although the play is admirably candid, because it depicts a brand of sexism practiced more commonly in Italy, the play ''may have lost some of its punch crossing the Atlantic,'' noting that to American audiences ''the women in *Orgasmo* seem to be fighting battles that have long been conceded on these shores.'' Another of Fo and Rame's woman-centered plays, 1974's *No se paga! No se paga!* (*We Won't Pay! We Won't Pay!*), concerns a group of homemakers who organize a boycott of their local supermarket to protest its outrageous prices; this play was a moderate success in the United States when it was produced Off-Broadway in 1980 and enjoyed a fairly lengthy run.

Fo has continued to produce works that provoke anger and controversy. His 1992 play, *The Pope and the Witch,* which has as its subject a news conference during which the Pope, as described by *New York Times* contributor Celestine Bohlen, ''confuses a children's gathering in St. Peter's Square with an abortion rights rally,'' incited fury among Catholics worldwide. His 1997 play, *Devil with Boobs,* is, according to Bohlen, ''a comedy set in the Renaissance featuring a zealous judge and a woman possessed by the devil.'' Fo has also continued to appear in productions of his works, and his acting style has been compared to that of the members of the comedy troupe Monty Python, but most often Fo as an actor is ''compared to the comedian Lenny Bruce for his activism, scatological humor, sarcasm and barely submerged bitterness,'' as *New York Times* contributor Rick Lyman related. Nevertheless, Lyman continued, a comparison between Bruce and Fo ''ignores a chameleonlike aspect to [Fo's] performances that recalls [comedian] Sid Caesar. In a style reminiscent of Mr. Caesar's double-talk routines, Mr. Fo uses a gibberish called 'grammelot,' often accompanied by a 'translator.' The language is a jumble of syllables that evokes, without actually simulating, Italian, French and American technological jargon.''

Fo Awarded Nobel Prize

Because his works have invited such tremendous controversy throughout the world, and because although some of his plays have been successful outside of Italy he is by far more popular and well-known to Italians than to the rest of the world, it was a shock to many when it was announced that Fo would receive the 1997 Nobel Prize for Literature. The announcement, according to the *New York Times'* s Bohlen, was greeted with ''the guarded amazement of Italy's literary establishment and the outright dismay of the Vatican.'' In its press release, published on the Nobel Prize Internet Archive, the Swedish Academy declared that Fo's plays ''simultaneously amuse, engage and provide perspectives. . . . His is an oeuvre of impressive artistic vitality and range.'' Despite the furor surrounding his selection as a Nobel laureate, Fo has maintained his characteristic irreverence; as related in an unsigned article in the *Chicago Tribune* covering his news conference to discuss his prize, Fo remarked on the controversy surrounding his selection: ''God is a jester because he bitterly disappointed a lot of people, including the Vatican newspaper. I feel almost guilty, but it was a great joke on them.'' Fo's plans as a Nobel laureate have included using his status to promote the fight for civil rights in such countries as China, Algeria, Turkey, and Argentina, and donating portions of his $1 million prize to the movement to ban the use of land mines and to aid the legal defense of three men Fo has steadfastly proclaimed their innocence prosecuted for the 1971 murder of the police officer who was in charge of interrogating Giuseppe Pinelli, the railway worker whose death was the inspiration for Fo's *Accidental Death of an Anarchist.* At the time he announced his intentions for his prize money, Fo had already outlined a sequel to *Accidental Death* based upon one of the accused men's struggle to prove his innocence.

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Hiram Leong Fong

The son of immigrant plantation laborers, Hiram L. Fong (born 1907) became a self-made millionaire and the first person of Chinese descent to serve in the United States Congress.

Hiram L. Fong capped a life spent blazing trails when he was sworn in as Hawaii's first United States Senator on August 24, 1959. Fong earned the designation ''senior Senator'' through sheer luck—he won a coin flip with Senator Oren Long—but the moderate Republican achieved almost everything else in life through hard work and political tenacity. The son of plantation workers worked his way through Harvard Law School and founded Honolulu's first multiracial law firm before embarking on a successful career in politics. He served with distinction in the U.S. Senate until his retirement in 1977.

Worked His Way Up

Hiram Leong Fong was born in Honolulu, Hawaii on October 1, 1907. He was originally given the name Yau, but as a young man he changed his name to Hiram out of regard for the Hawaiian missionary Hiram Bingham. Fong was the seventh of 11 children born to Lum Fong and Lum Fong Shee, both immigrants from China's Kwantung Province. Both of Fong's parents worked as indentured laborers on a sugar plantation, earning $12 a month between them. To help support his large family, Hiram worked as a shoe shine boy, newspaper seller, and golf caddy. He attended Kalihi Waena Grammar School and, later, McKinley High School, a large public school in Honolulu.

As a young adult, Fong lacked the money to attend college. He worked for three years as a clerk in the Pearl Harbor Naval Shipyard to save enough money for tuition. He entered the University of Hawaii and graduated with honors in just three years, working all the while at various odd jobs to keep up with expenses. While at the university he also edited the school newspaper, played volleyball, and joined the debating team. After graduation, Fong wished to attend law school, but again found his dreams deferred because of lack of funds. He worked full-time for another two years—this time with the Suburban Water System—and saved up enough to enter Harvard Law School in 1932. He graduated, in 1935, broke but thoroughly educated. He returned to Honolulu and found work as a city clerk and then as deputy city attorney.

Early Career

In 1935, Fong founded Fong, Miho, Choy, and Robinson, a law firm consisting of Chinese, Japanese, Korean, and Caucasian partners. The multiracial venture was the first of its kind in Honolulu and proved wildly successful. Fong used his portion of the profits to invest in a variety of business interests that eventually made him a millionaire. In 1938, the progressive Republican was elected to Hawaii's territorial House of Representatives, where he would serve for 14 of the next 16 years. On June 25, 1938, he married Ellyn Lo, a fellow Chinese-American, in Honolulu.

Fong's victory was a major step for Chinese-Americans, helping to break the stranglehold on Hawaiian politics held by the so-called ''plantation elites.'' But Fong's own political ascent was briefly interrupted by World War II. He served in the Army Air Corps as a judge advocate—known in military parlance as a ''JAG''—for the 7th Fighter Command, earning the rank of major. Returning to Honolulu after the war, he resumed his position in the territorial legislature. In an unusual move for a Republican at that time, Fong forged an alliance with a major labor union, the International Longshoreman's and Warehouseman's Union (ILWU). The group's clout helped Fong win election as

Speaker of the Hawaiian territorial legislature, in 1948. He served three terms in that position before being ousted, in a close election, in 1954. Fong fell only 31 votes shy of re-election in that contest.

The Senate and Statehood

Though out of office, Fong remained involved in politics. He served as a delegated to the Republican National Conventions in 1952 and 1956. He also continued to diversify his business interests, founding Finance Factors Limited in 1952. He managed his personal assets until they totaled several million dollars by 1960. But his principal cause during these years was statehood for Hawaii, which was finally achieved, in 1959. That June, Fong was selected by Republican voters as their candidate for one of Hawaii's two United States Senate seats. He ran against Democrat Frank F. Fasi and relied on his labor connections and personal success story for support. On July 28, 1959, Hawaii's voters elected Fong by just over 9000 votes.

When Hawaii was formally admitted as America's 50th state on August 21, Fong and his Democratic colleagues, Oren E. Long and Daniel K. Inouye, stood in line to be sworn in as the island's first congressional delegation. Fong won a coin flip with Long to be granted the designation ''senior senator,'' thereby achieving a lifelong dream for himself and his state.

Moderate Voice in Senate

During his first term in the Senate, Fong served on the Interior and Insular Affairs Committee and the Public Works Committee. In October of 1959, to improve relations with Asia, he embarked on a 45-day tour of that continent. He received a warm welcome from the Chinese communities in the various countries he visited.

Fong soon began became a leading voice in the moderate faction of the Republican Party. During the administration of John F. Kennedy, he often sided with the Democratic president on issues of civil rights, aide to education, and civil service reform. In March of 1963 Fong was one of seven Republicans to introduce a package of civil rights legislation in the Senate. On foreign policy issues, however, Fong sided more consistently with the conservative majority in his party,

After winning reelection in 1964, Fong continued on the same track in his second term—moderate on domestic issues, ''hawkish'' on foreign affairs. He supported President Lyndon Johnson's Voting Rights Act, in 1965, and worked to eliminate immigration restrictions against Asians. He spoke out in favor of control and applauded Johnson's proposal to set up a special Administration on Aging. But Fong defied the president, in opposing his nominee for Chief Justice of the Supreme Court, Abe Fortas, in 1968. On the war in Vietnam, Fong was an early and enthusiastic supporter—a position which often put him in hot water with his Asian-American constituents.

Rightward Turn

In 1968, Fong endorsed former Vice President Richard M. Nixon in his race for president. His support signaled a pronounced conservative tilt and more partisan stance from Hawaii Republican. Following Nixon's election, Fong became one of his most ardent backers, in the Senate. He consistently voted the for president's large defense budgets and spoke out loudly in defense of Nixon's Vietnam policy. Other programs Fong supported during this period included the Anti-Ballistic Missile System (ABM) and supersonic transport (SST).

Fong's rightward turn may have strengthened his position within the Republican Party, but it cost him support from the voters of Hawaii. In 1970, he won election to a third term by a narrow margin. When he returned to the Senate for the 92nd Congress, in January 1971, he moderated his positions somewhat. Key positions of Fong's third term were his support of the Equal Rights Amendment (ERA) and his opposition to forced busing to achieve school integration. Most damaging to Fong was a bribery scandal involving one of his long-time aides. While no blame was ever assigned to Fong, he nevertheless declined to seek a fourth term, in 1976. Spark M. Matsunaga, a former Democratic representative, succeeded Fong in the U.S. Senate.

Retirement and Riches

In 1977, Fong retired to a 725-acre botanical garden on the Hawaiian island of Oahu. Here he farmed his land and oversaw his various business interests. By 1993, Finance Factors Ltd. which he had founded in 1952, saw its sales grow to $44.5 million. Fong used part of his fortune to found three charitable organizations. He donated $100,000 annually to mostly local causes. In 1995, Fong was inducted into the Hawaii Business Hall of Fame. Speaking to the magazine *Hawaii Business* soon after his induction, he gave the following advice to aspiring entrepreneurs, ''No. 1, get as much education as you can. No. 2, find someone established that you can apprentice yourself to.''

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Henry Stuart Foote

Henry Stuart Foote (1804-1880) bucked the tide of public opinion as an opponent of secession and the expansion of slavery in Civil War-era Mississippi.

The career of Henry Stuart Foote is a profile in political courage—or at the very least, political stubbornness. For Foote swam against the tide of public opinion and defied the wishes of the political establishment in op-

posing southern secession and the expansion of slavery in the years before the outbreak of the Civil War. Serving Mississippi as its senator, governor, and even, paradoxically, as a representative of the Confederate Congress, Foote argued consistently for peace and against the inevitability of war between the states. His stubbornness in political convictions was an outgrowth of his personal character, which was marked by a propensity to engage in feuds and duels with his rivals.

Henry Stuart Foote was born in Fauquier County, Virginia, on February 28, 1804. His parents, Richard Helm Foote and Jane Stuart, were cousins of English and Scottish descent. Henry undertook a course in classical studies at Washington College (today Washington and Lee University) in Lexington, Virginia and graduated in 1819 at the age of 15. He then began the study of law and was admitted to the Virginia bar at the state capital of Richmond in 1823.

After passing the bar, Foote moved to Tuscumbia, Alabama, where, in 1825 he began plying the legal trade. The following year he moved on to Jackson, Mississippi, which would be his home base for the next 28 years. Foote practiced law in the cities of Natchez, Vicksburg, and Raymond, specializing in criminal cases. According to many historians, Foote had no equal in Mississippi when it came to trying criminal cases. Foote also edited newspapers during this period.

Foote began his political career in 1832, by campaigning for a spot in the Mississippi constitutional convention. While that effort was unsuccessful, it enhanced his statewide reputation. Turning to national politics in 1835, Foote, then a Democrat, took to the stump to defend the policies of President Andrew Jackson. As a reward, he was named to the office of United States surveyor-general south of Tennessee, but resigned that post in 1839 to run for—and win—a seat in the Mississippi state legislature. Representing Hinds County, Foote showed an interest in regional issues as well. He visited Texas in 1839 and took up the cause of independence for that state. The result was his book, *Texas and the Texans*, published in 1841.

In 1847, Foote was elected to the United States Senate as a Democrat, and served with distinction as chairman of the Committee on Foreign Relations in the 31st and 32nd Congresses. Foote became well-known for his skill as a public speaker and for his engaging conversation, but he could just as easily rub people the wrong way and got into a number of celebrated feuds. Foote is said to have engaged in four formal duels, twice facing off against Representative Sergeant S. Prentiss of Mississippi. He was wounded three times in these encounters. Often it was political arguments that prompted the physical confrontations. Foote once tussled in the aisles of the Senate with one of his opponents, Senator Simon Cameron of Pennsylvania. Another time, he threatened to hang New Hampshire Senator John P. Hale if he ever set foot in Mississippi.

However, it was Foote's position on slavery that proved most controversial. He earned the everlasting ire of his Mississippi brethren by supporting the Compromise of 1850, a measure which severely restricted the slave trade. When Senator Thomas Hart Benton obstinately refused to back the legislation, Foote castigated him on the floor for weeks. Finally, Benton had had enough. He confronted Foote in a rage, prompting Foote to draw a pistol from his pocket. ''Let the assassin fire!'' Benton is said to have bellowed, tearing open his vest. Foote later claimed that he drew his weapon only because he suspected that Benton was armed as well.

Foote's defense of his maverick views extended even to his own Mississippi colleagues, including the state's senior senator, Jefferson Davis. The two men clashed for years over the right of the south to secede from the union. The conflict eventually came to blows, with Foote and Davis at one point exchanging punches at the boarding house they shared. Before long, Foote was a pariah among his fellow legislators and the Mississippi legislature passed a resolution censuring him for his views on slavery. Four years into his six-year term in the senate, Foote seemed destined for the political graveyard.

In 1852, Foote ran for governor, this time on the Unionist ticket, against Jefferson Davis. The popular tide seemed to be against him, but his ability as a public speaker helped him carry the race in a shocking upset. It was the last time a pro-Union Whig would win a political contest in pre-Civil War Mississippi. However, the old conflicts over slavery and secession continued to bedevil Foote, and his administration split into factions. Frustrated, Foote left office in 1854, five days before his term expired. He moved to California, where he hoped to continue his political career in a state more receptive to his anti-secession views.

Foote had difficulty establishing a foothold outside of Mississippi. He ran for the United States Senate from California in 1856, but lost in a tight race. He briefly returned to his home state, settling in Vicksburg, but still found his views out of step with the political establishment. In 1859, he moved to Tennessee, serving as a delegate to the Southern convention held in Knoxville in that year. He later settled near Nashville.

With America on the brink of civil war in 1861, Foote found himself in the unlikely position of secessionist legislator. He was elected to terms in the lower house of the First and Second Confederate Congress, but he refused to moderate his views on disunion. He repeatedly criticized the war policies of the Confederate president, his old enemy Jefferson Davis, and lobbied for a peaceful settlement, but when President Abraham Lincoln's peace overtures were rejected by the Confederate Congress, Foote resigned in disgust. He was detained briefly by Confederate authorities, but eventually made his way onto Northern soil.

Foote hoped to find a receptive audience to his peace overtures in the Lincoln administration, but when the president and his secretary of state, William Seward, responded coolly to his plans for a settlement, Foote left his native land for Europe. Here he worked on his memoir of the war years, *The War of the Rebellion* (1866), which stated his case that conflict between north and south was not inevitable and could have been avoided. Other books by Foote appeared in the post-war period, including *Casket of Reminiscences* (1874), a commentary on his times and contemporaries, and the legal tome *The Bench and Bar of the South and Southwest* (1876).

After the war, Foote returned to Washington and resumed the practice of law. He became an ardent Republican, supporting the administrations of Presidents Ulysses S. Grant and Rutherford B. Hayes. In 1878, Hayes appointed him superintendent of the United States mint at New Orleans, Louisiana. He served almost two years in that post and died in Nashville, Tennessee, on May 20, 1880. He is buried in Mount Olivet Cemetery.

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Shelby Foote

American novelist and historian Shelby Foote (born 1916) is best known for his three-volume history of the Civil War. Envisioned as a one-volume work, Foote's effort grew into a monumental project that took two decades to complete.

Shelby Foote was born November 17, 1916, in Greenville, Mississippi, to Shelby Dade Foote, a business executive, and Lillian (Rosenstock) Foote. His father came from a long line of illustrious Mississippians. One of his ancestors, Isaac Shelby, was a frontier leader during the American Revolution and the first governor of Kentucky. His great-grandfather, Captain Hezekiah William Foote, fought for the Confederacy at Shiloh and went on to become a judge. His grandfather, Huger Lee Foote, was a Washington County planter who gambled away what would have been a substantial inheritance. His son, Shelby's father, was employed as an executive with Armour and Company. He died in 1922, when his son was almost six years old. There were no other children. His mother never remarried.

Restless Youth

In a September 11, 1994, *Booknotes* television interview with C-SPAN's Brian Lamb, Foote claimed that he was frequently in trouble during his childhood. As editor of his high school paper, for example, he dedicated himself to ''giving the principal a hard time.'' According to Foote, the principal retaliated by urging the University of North Carolina to reject his application. This was in 1935—when there were few students—and the university relented. Although he enjoyed studying English and history and writing short stories and poetry for the campus literary magazine, he ignored mathematics and other courses that bored him. Foote left college in 1937 without earning a degree. Between 1935 and 1939, he worked on an intermittent basis for Hodding Carter's *Delta Star,* which became the *Delta*

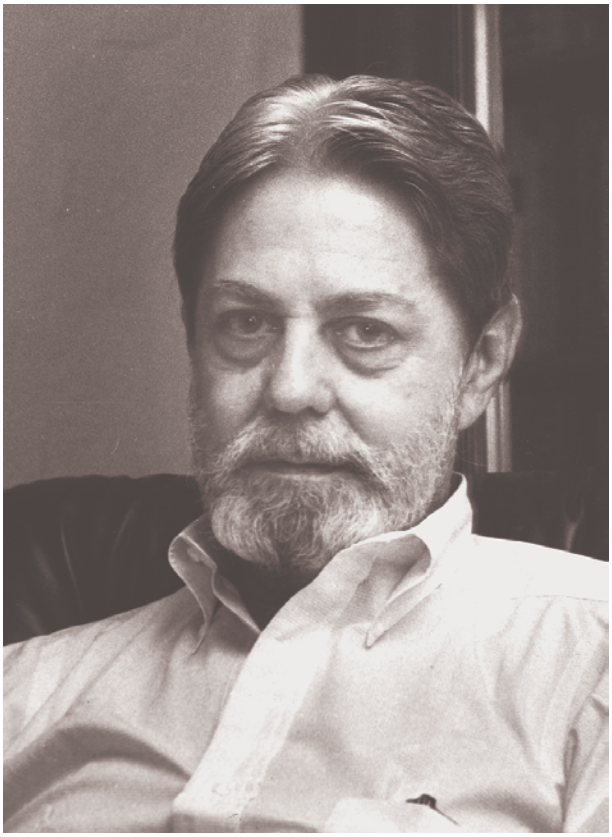

Democrat-Times. Carter often chided Foote for writing fiction instead of tending to his newspaper responsibilities.

In October 1939, Foote joined the Mississippi National Guard and, with the mobilization of his unit the following year, became a sergeant in the regular United States Army. After the United States entered World War II, he was sent to Europe, where he served as a battery commander of field artillery, rising to the rank of captain. His army career ended abruptly, however, when he was dismissed by court-martial in Ireland after traveling two miles beyond the official limit to see his girlfriend. In 1944 he married his Irish girlfriend, Tess Lavery. He returned to the United States and worked on a local desk of the Associated Press for about six months before joining the Marine Corps. He was in the Corps for a year as an enlisted man assigned to combat intelligence, but the war ended before he was shipped overseas.

Kindred Souls

Foote did not begin writing about the Civil War until 1954, when he was about 37 years old. His fascination with the subject began when he was growing up in Greenville, Mississippi. One of his best friends was Walker Percy, who became a novelist and essayist. Walker's uncle and guardian, William Alexander Percy, had a profound influence on the boys. ''He was the greatest teacher I have ever known, because he thought about books and talked about them in a way that made you want to read them,'' Foote said in a July 6, 1982 interview in the Jackson, Mississippi, *Clarion Ledger.* In 1931, Percy began his writing career as gossip columnist for the Greenville (Mississippi) High School *Pica.* His first item was about the ''desperate affair'' of his best friend, ''G.H.S.'s own playboy, Shelby Foote.'' The friendship survived Percy's adolescent wisecracks and Foote's later criticism of Percy for his religiosity. It survived, in fact, for six decades. Their correspondence is contained in *The Correspondence of Shelby Foote and Walker Percy.*

Following his discharge from the Marine Corps in November of 1945, Foote worked as a construction worker, as a copywriter for a radio station in Memphis, Tennessee, and as a reporter for the *Delta-Times Democrat.* In 1946, Foote sold his first short story to the *Saturday Evening Post,* and he returned with renewed vigor to the novel he had begun while still in the army. One publisher after another rejected it. After being rewritten, he eventually sold it to Dial Press. Published as *Tournament* in 1949, the novel is a character study of a Delta planter who gambles away the family fortune (much as his own grandfather had done). It was greeted by critics as a promising first novel.

In his second novel, *Follow Me Down* (1950), Foote used multiple points of view to unfold the story of a fanatically religious Mississippi farmer who murders a teenage girl for whom he has abandoned his wife and family. Critics acknowledged Foote's talents but criticized the repetition of events as seen through the eyes of eight characters.

Civil War Studies

In *Shiloh* (1952), his first historical novel, Foote described the chaos of this 1862 Civil War battle through the eyes of several soldiers from both the Union and the Confederacy. Foote's *Jordan County* was published in 1954. It consists of seven stories taking place in reverse chronological order from 1950 to 1797.

In December 1953, Foote left Greenville to settle in Memphis, Tennessee. There he began researching and writing a history of the Civil War. The project began with an invitation from Bennett Cerf of Random House to prepare a brief history of the Civil War. ''I didn't think a summary would hold my interest, but I told Mr. Cerf I was willing to go whole hog and do a three-part thing on it,'' he said in a 1990 interview with *People* magazine. ''There was silence for about a week, and then he wrote back and said to go ahead. I thought it would take me about three years, but it took me 20.'' He spent a decade on the 1,100-page third volume alone.

The trilogy was widely praised for enticing the reader into the sectional conflict with its vivid imagery and strong characterization. Some academics, however, deprecate *The Civil War* as the work of a college dropout. They found its absence of footnotes appalling and pointed out that Foote had ignored the causes of the war and had provided only a sketchy political, diplomatic, or economic background. He was also criticized for relying too heavily on secondary sources. He does, however, claim to have based his research on no fewer than 350 books on the Civil War, all of which are in his personal library. He claims to have read each and every one. The first volume, *The Civil War: A Narrative: Fort Sumter to Perryville,* was published by Random House in 1958. Other volumes in the trilogy include *Fredericksburg to Meridian,* published in 1963, and *Red River to Appomattox,* published in 1974.

Return to Fiction

After devoting 20 years of his life to the four-year Civil War, Foote returned to fiction with *September, September* (1978), in which a group of whites plot to kidnap a black child for ransom. The drama takes place in a 30-day period in 1957 and is played against the background of white resistance to racial integration in Little Rock, Arkansas. Adapted for television, *September, September* was retitled *Memphis.*

Civil War Documentary

In 1985, Foote received a call from Ken Burns, a documentary-film maker whom he admired for his treatment of the life of the former governor of Louisiana and senator Huey Long. Burns invited Foote to be part of the Civil War documentary he was preparing for the Public Broadcasting Service. Upon meeting Foote, Burns was soon moved to make him ''the presiding spirit'' of the documentary. ''He provides the painful recollection of the South's loss without any of the old animosity and the old excuses,'' Burns said in an October 15, 1990, *People* magazine interview. Fourteen million Americans discovered Shelby Foote in the fall of 1990, when he appeared as the principal guide through the hugely successful 11-hour PBS Civil War series. The appearance turned him into a video folk hero, and he has been in much demand for public appearances ever since. For a man who had always jealously guarded his privacy, the sudden

attention was disruptive. Foote told *People* magazine: ''I'm looking forward to when my fifteen minutes of Andy Warhol fame are over. What I do requires steady work and isolation from all this hoorah.'' Foote told Margaret Carlin of the Scripts-Howard News Service: ''I've got to have quiet time, because I'm slow. . . . I compose with a dip pen—the kind that used to be in the post office. I studied German, so I write in that kind of Gothic script. Using that kind of pen slows me down so I can get my thoughts right. Then I type the manuscript on big 10-by-14-inch yellow sheets, making changes as I go.''

A Sin As Great As Slavery

Foote believes that the conflict that ended in 1865 still has a bearing on our lives. ''It was the last great romantic war and the first horrendous modern war,'' he told *People* magazine. ''It fascinates us because it is still the central event of our history. So many of the questions that still plague us, particularly concerning race relations and the power of central government, can be better understood if we see how they arose and how we attempted to solve them.'' In the August 1996 issue of *Smithsonian Magazine* Foote is quoted as saying: ''Right now I'm thinking a good deal about emancipation. One of our sins was slavery. Another was emancipation. It's a paradox. In theory, emancipation was one of the glories of our democracy—and it was. But the way it was done led to tragedy. Turning four million people loose with no jobs or trades or learning. And then, in 1877, for a few electoral votes, just abandoning them entirely. A huge amount of pain and trouble resulted. Everybody in America is still paying for it.''

Foote told the Lexington *Herald-Leader* in a 1997 interview: ''I learned to love my country, in two ways. I began to learn the geography of the South—the mountains, the rivers, the valleys. The other thing was the incredible heroism on both sides. It's hard to believe men were as brave as those men were. Somehow sense of honor was stronger than fear. God knows, they felt fear. I would really like it to be stressed that my work helped me to love my country. I hope my work does that for other people, learning both our virtues and our vices.''

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Edsel Bryant Ford

Edsel Bryant Ford (1893-1943), the only child of Ford Motor Co. founder Henry Ford, grew up with America's nascent auto industry and, for a time until his death at 49, ran the car company. His most notable contributions were to automobile styling. With his father, Ford established the philanthropic Ford Foundation.

During his youth, Edsel B. Ford enjoyed a close relationship with his father that became strained in his adulthood. While the senior Ford generally supported his son and spoke highly of his abilities, Ford's stewardship of Ford Motor was tightly contained by the will of his father.

According to a Ford Motor biography, Ford was six weeks old when his father tested the first Ford engine in the family's kitchen. When he was three years old, his father took him for a ride in his first successful car on June 4, 1896.

Ford Motor was founded in 1903, the same year Ford was making his first car sketches. Later as a student at Detroit's University School, young Ford wrote essays on automobiles and manufacturing them. After school he visited the Ford factory and helped out in the office, licking stamps, carrying mail, and learning how cars were made. When he was 12, Ford had his own Model N Runabout, and his interest in car design drove him to formulate a number of car designs, including the Model T Torpedo Runabout. Ford introduced his father to his University School manual arts teacher, Clarence W. Avery. Avery soon signed on with Ford and is generally given the main credit for developing the moving assembly line.

Entered Company Early

The Ford Motor Company's biography differs from other accounts on why young Ford did not attend college after completing Detroit University School in 1912 but instead went to work for his father. The company suggests the decision was Edsel Ford's own and stemmed from his wish to be different. However, Eastern Michigan University's George S. May, writing on Ford in *The Encyclopedia of American Business History and Biography* offered another explanation: ''Henry Ford, whose formal education had been confined to a one-room country school, was convinced his son would learn all he needed by working for the Ford company. This was perhaps the first major instance in which Ford interposed his authority to prevent his son from doing what he wanted to do.'' May does note, though, Ford may have bypassed college of his own free will. He had

certainly showed great enthusiasm for the company, and there was never a doubt he would work at Ford eventually.

At the company, Ford demonstrated management ability and an understanding of all aspects of the business. While his rise to power within the company was clearly driven by his father, Ford's pleasant personality won him much respect and affection from Ford employees.

On November 1, 1916, Ford married Eleanor Lowthian Clay, niece of Joseph L. Hudson, who owned Detroit's largest department store and was a leader of the Hudson Motor Car Co. Ford's parents approved of the union, but as Ford's wife came from older money, she was able to introduce her husband to Detroit society, a fact that would later come between Ford and his father. While Ford's parents hoped the couple would be neighbors to the Ford family Fair Lane estate, Ford and his wife chose to live in Detroit's fashionable Indian Village section. The couple's first son, Henry Ford II, was born in 1917, followed by Benson in 1919, Josephine in 1923, and William Clay in 1925. In the late 1920s, the family moved to the elite Detroit suburb of Grosse Pointe Shores and lived in a home more elaborate than Fair Lane, further straining father-son ties.

Rose in Ranks Quickly

When the post of company secretary opened up following the 1915 resignation of James Couzens, Ford was appointed at the age of 21. He also was named to the company's board of directors. Couzens had quit in objection to the senior Ford's antiwar pronouncements following the war's outbreak in Europe the preceding year. Young Ford would never stand up to his father like that. Although Ford had said after the United States entered the war in 1917 he was willing to be drafted; his father insisted on an exemption, which Ford sought and received. His work was said to be essential to the war effort, and he was married with a dependent child. Nonetheless, some thought Ford a draft dodger, the result of his complying with his father's wishes.

In January 1917, Ford became vice president of the company. ''From the beginning he assumed responsibility for the business side of the company, sales, purchasing, advertising and the numerous details of the daily routine,'' the Ford Motor biography said. ''His father was free to concentrate on engineering and manufacture.'' Ford saw a good deal of success during his early years at the company. He helped bring the Fordson tractor to market, supervised automobile sales and foreign operations and assisted in managing the company's wartime production.

Henry Ford suddenly resigned the presidency of Ford in December 1918, and Edsel Ford was elected to succeed him. The senior Ford had been angered by minority stockholders, particularly the Dodge brothers, who had sued for increased dividends. Early the next year, Henry Ford said he would form a new company and produce a car to rival the famous Model T. Made skittish by the threat to the value of their Ford shares a Model T competitor would pose, minority shareholders sold their shares to agents secretly working for the Fords. Edsel Ford is said to have been instrumental in this ruse of his father's, which brought complete ownership of Ford Motor back to the Ford family. The charade led to Edsel Ford's ownership of 41 percent of the company's stock that had been in non-Ford hands. Henry Ford remained the majority stockholder—seemingly forgetting his plan for a Model T rival—while his son remained Ford president.

''The commercial side of the company was Edsel's domain,'' the Ford Motor biography said. ''The overseas operations were of special interest to him and he worked to expand Ford facilities in foreign places. He encouraged and supervised Ford participation in public events such as the World Fairs of the 1930s. He constantly emphasized quality and service as the prime factors in Ford sales. In business and administration it was Edsel behind the scenes who held the company together.''

Presidency Brought Pressures

But as a number of executives left Ford, those who remained tended to be loyal to Henry Ford. Edsel Ford sought, and for a time found, an ally in his brother-in-law, Ernest Kanzler, an attorney who had been hired to manage the Ford tractor business. Kanzler had ascended to a vice presidency when Henry Ford determined Kanzler was trying to drive a wedge between him and his son. Kanzler and Edsel Ford agreed Ford was in need of management policy changes. Kanzler's downfall came after he petitioned Henry Ford to discontinue the Model T and replace it with a more modern car. When Edsel Ford returned from a European trip, Kanzler was gone; he'd either been fired or resigned. According to May's biography of Edsel Ford, the son never

attempted to challenge his father over Kanzler's departure although he himself had been arguing for a Model T replacement. During his tenure at the top of the company, Ford had a number of his decisions reversed by his father, reversals he is said to have accepted quietly and without complaint.

One area where Edsel Ford's talents were allowed to soar unfettered was automobile design. While the younger Ford enjoyed modest success in persuading his father to revamp the venerable Model T with smoother lines and choice of colors, he wielded considerable influence over the Lincoln cars. When Henry Ford agreed to buy the failing Lincoln Motor Co. in 1922, he saw himself acquiring a canvas for his son's design artistry. Edsel Ford transformed Lincoln into a leading luxury car in a market well populated with fancy models. When the time finally came to replace the Model T, the Model A, introduced in 1927, had an elegant look, thanks to Edsel Ford. The Lincoln Zephyr followed in late 1935 and was regarded as the first successful streamlined car. The Lincoln Continental came in 1939 and was architect Frank Lloyd Wright's choice for most beautiful car of all time. Other designers managed development of the Zephyr and Continental, but Edsel Ford was a supervisor and close collaborator.

Tastes Differed from Father's

Ford's artistic interests revealed themselves again in tastes more sophisticated than his father's. He supported painter Charles Sheeler's studies of the Ford Rouge plant and in the early 1930s financed Diego Rivera's Detroit Institute of Art murals, also centered on the Ford Rouge operations. Ford became an avid art collector and principal benefactor of the Detroit Institute of Arts. His father's collections of Americana spawned Henry Ford Museum and Greenfield Village.

Aviation also caught the fancy of Edsel Ford. He bought the Stout Metal Aircraft Co. to produce the famous Ford trimotor plane. Ford's aircraft division pioneered the establishment of airlines and flew U.S. mail. Ford also mobilized engineers and technicians to develop a conveyor system for mass production of World War II bombers with interchangeable parts.

During the 1930s, Henry Ford ignored the advice of his son and enlisted the aid of Harry Bennett and his strong-arm tactics to thwart attempts to unionize Ford plants. Edsel Ford argued in 1937 the company would eventually be forced to recognize a union, and that finally happened in 1941.

The war effort and its pressures are said to have contributed to Ford's early demise at 49. Others hold the main detriment to his health was the stress of running the company and pressure from his father. When Ford had surgery for a stomach ulcer in 1942, doctors discovered rapidly spreading cancer, news they kept from their patient. Later that year, Ford contracted undulant fever from drinking unpasteurized milk from the Ford farms. Despite this widely publicized illness, May asserts in his biography it must have been the cancer that killed Ford in the spring of 1943.

Edsel Ford lent his name, posthumously, to Ford Motor's infamous Edsel models of the late 1950s. Year-long efforts to name the new car line had included polls, contests and suggestions from a poet such as Mongoose Civique, Pastelogram, and Resilient Bullet. Finally, Ford Chairman Ernest Breech suggested ''Edsel.'' Edsel Ford's three sons balked, but the name stuck. Out of touch with the times, the Edsel was a huge failure, mechanically and aesthetically. Naming such a car after a Detroit ''car man'' known for his design sense and modern thinking was indeed a dubious tribute.

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Anna Freud

Anna Freud's (1895-1982) pioneering efforts in establishing the theory and method of child psychoanalysis expanded the legacy of her father, Sigmund Freud, while it applied psychoanalytic discoveries to practical problems of child care and development in her innovative child care and study centers. As an investigator, speaker, teacher, and writer, she established a training method and body of scientific work that greatly influenced the study of children in the late twentieth century.

Anna Freud, the youngest of Sigmund Freud's six children and the only one who became a psychoanalyst, was born in Vienna in 1895. In the same year, Sigmund Freud published *Studies on Hysteria,* regarded as the first work of what would come to be known as psychoanalysis. From her earliest years, she identified closely with her father. Freud's mother was more attached to the other children, however, and the youngest daughter seems to have envied her beautiful older sister Sophie. Throughout her life, Freud had a difficult and distant relationship with her mother, who was famously skeptical of psychoanalysis. The elder Freud later praised her intellectual interests, but he did not send her to schools that could prepare her for university. Instead she was sent to the Cottage Lyceum, a school for teachers.

In 1914, Freud was visiting England when World War I broke out. Helped by friends in the diplomatic community, she returned to Austria where, stimulated by the ideas of Maria Montessori, she began her career as an elementary

school teacher. She taught in her old school during the war, but abandoned teaching soon afterwards to begin working more closely with her father. She briefly considered becoming a doctor but was dissuaded by him.

Freud increasingly assumed a role as her father's assistant, secretary, and proponent. In 1918, she entered analysis with the elder Freud. That same year she attended her first meeting of the Vienna Psychoanalytic Society. She became immersed in the development of psychoanalysis and began attending psychoanalytic meetings, translating papers, and analyzing patients. In 1922, she delivered her first paper to the Vienna Psychoanalytic Society and soon afterwards was accepted as a member.

The period from the mid-1920s to 1938, when the Freuds were forced by the Nazi occupation of Austria to leave Vienna, was a period of rich intellectual activity and rapid development in psychoanalytic thought. Freud's first patients were adults, but she soon began treating children. Her work as a teacher served as a bridge to what was emerging as her life's work—the psychoanalytic study of the child. Her interest in working with the Berlin Clinic promised to grant her a degree of independence from her father, but she decided to remain in Vienna after her father narrowly escaped bleeding to death after outpatient surgery. In 1923, he was diagnosed with cancer and from then on Freud became his primary caretaker, secretary, and intellectual companion. In that year she also established her own private practice. During this time she also assumed increasingly responsible positions in the leadership of the Vienna Psychoanalytic Society and the International Psychoanalytic Association.

In 1925, she met Dorothy Burlingham, who had brought her children to Vienna for analytic treatment. Their friendship eventually deepened into a lifelong bond. During this time she also began a private analytically-oriented nursery school together with several other analysts, and also set up what is now regarded as the first modern day care center for underprivileged infants. The city of Vienna asked her in 1926 to train nursery workers and elementary teachers in applying the new analytic knowledge to education theory. That year she delivered four lectures, published as *An Introduction to the Technique of Child Analysis,* which marked the recognition of child analysis as a legitimate subspecialty. In 1929, she first warned childcare professionals against mistaking professional child care for mothering. Throughout her career, Freud continued to stress that child care and analysis itself cannot substitute for the early parental attachments which shape personality development.

The elder Freud defended his daughter against the differing views of Melanie Klein and others and came to admire her intellectual independence. In 1931, she became editor of the *Journal of Psychoanalytical Education,* a forerunner of *The Psychoanalytic Study of the Child.* By the early 1930s, however, opposition to Freud's ideas was growing among extremists in the Nazi Party in Germany, and in 1933 his books were burned in Berlin.

Her efforts at this time to define normal child development led her to expand on her father's ego theory in her influential work *The Ego and the Mechanisms of Defense,* published in 1936. The principal defense mechanism, she claimed, is repression, which develops as children learn that some impulses are harmful and cannot be acted upon. Child analysis was the best means, she believed, for examining the functions of the ego and the instinctual drives, since children respond to their own internal pressures and the demands of the external world with a wider and more creative range of defenses than do adults. Considered a classic, this work contained one of the first comprehensive examinations of the conflicts of adolescence and outlined her views of the structure and unity of the human personality.

In 1938, after Freud was interrogated by the Nazi Gestapo in Vienna, the family emigrated to England. In England, Freud went back to seeing patients and founded a nursery at her family's house for children who had been separated from their parents by the war. The Hampstead Wartime Nursery for Homeless Children provided a natural laboratory for Freud's views on the influence of parental separation on childhood development. In two books and a series of reports collected as *Infants Without Families,* Freud and Burlingham, who also had become an analyst, outlined a program of service and research to prevent further harm to the children, conduct research on the fundamental needs of children, and develop an ideal nursery environment that could provide a model for peacetime education. A fundamental conclusion from these works was that separation from family could have a more detrimental effect than the war itself.

Freud consistently sought to apply the theories of psychoanalysis to the practical problems of children. The children of the war nurseries included the blind, handicapped, and deprived as well as those troubled by minor problems. Her observations convinced her of the importance of the parental bond to both normal and abnormal childhood development. The immediate effect of the nurseries was to shift childcare policy in favor of supporting children in their families rather than sending them away to institutions. She also initiated a form of core training for the war nurseries staff.

Others were also applying psychoanalysis to the treatment of children at this time, but a number of major differences soon emerged after Freud's arrival in England. A lifelong rift developed in the British Psychanalytic Society between Freud and Melanie Klein, who believed that techniques could be equally applied to children and adults. Freud held, however, that analysis of children must make allowances for children's unique developmental stages and fluid individuality. She believed in a reality-based and practical application of educational devices for both parents and children. She also disagreed that child analysis was beneficial to all children, and she objected to over-interpretation of children's movement and expression in play as signs of underlying conflict. Freud argued instead that a wide range of behavior could be considered ''normal'' and relied, more heavily than her counterparts, on direct observation and on the clues provided by children's drawings, play, and daydreams.

Like her father, Freud believed that analysis was essentially a talking cure, and children could not therefore be analyzed until they could talk. Children cannot be trusted to control the impulses set free by analysis, she argued; they must be controlled by the parents or by the analyst acting as ''auxiliary ego.'' Child analysis, Freud concluded, aims to strike a balance between freeing and restricting the child's impulses in the process of educating them. And no therapy of children can succeed without parental support. With her practical focus and humanistic outlook, Freud played a major part in maintaining unity among British psychoanalysts who often held widely differing points of view.

The nurseries were succeeded in 1947 by the Hampstead Child Therapy Course and Clinic, which she founded with a number of other prominent analysts. It would become the world's largest and most comprehensive child analytic training and treatment center. It provided analytic therapy, counseling, and a renowned training course for many American child psychologists and other practitioners and served as a model for similar centers throughout the world. For the next 40 years, Freud served as a training analyst, supervisor, and consultant to the clinic while speaking internationally and publishing on a wide variety of subjects. Freud continued her collaborations with pediatricians, social workers, and teachers, combining models of service to children with rigorous scientific investigation.

In the early 1960s, Freud began a collaboration with the Yale Child Study Center, contributing to seminars on family law and child placement conflicts. In the resulting books, Freud argued that the child's perspective must be paramount in determining child care decisions and that the ''least detrimental alternative'' should be pursued that will allow the child to maintain a stable parental relationship. She also argued for minimizing the state's intrusion into family life. In her final years, she extended this work to examining the uses and misuses of experts in resolving custody and placement conflicts.

In her final years, Freud believed the future of psychoanalysis lay in examining each developmental path that led to adulthood. Instead of seeking the origin of disturbances in earliest life, she proposed a number of ''developmental lines'' of normal development in which disturbance could occur. Psychic disturbance, she believed, may have many origins and take forms in childhood and adulthood which are not necessarily causally related or even similar. A later major work, *Normality and Pathology in Childhood,* focused on assessing childhood developmental stages and establishing norms for childhood development.

Freud came to believe that modern analysis had wrongly shifted attention from unearthing repressed past childhood experiences to dealing solely with the patient's present relations with the therapist. She also disagreed with the modern shift from a father-centered to mother-centered approach. When asked about her views on the subject of mothering, Freud replied that she had never written of mother-daughter relations because she knew nothing about them. A striking irony of her life was that she never married or had children of her own; and in spite of her lifelong dedication to the care of children, she refused to be identified as a universal mother figure.

Although Freud never acquired advanced academic degrees, her accomplishments were widely recognized in the many honorary degrees awarded her in England, Europe, and the United States. As the last link to the origins of psychoanalysis, she embraced her father's ideas while forging her own theories of normal and abnormal child development and psychology and creating a coherent therapeutic technique. Freud suffered a stroke in 1982 and died later that year. Clifford Yorke, a fellow psychoanalyst, wrote that her death ''brought to a close the distinguished career of one of the great scientific leaders of our time, and one whose impact and influence will continue to be felt as long as a science of the mind survives.''

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Millard Fuller

Millard Fuller (born 1935) is the founder of Habitat for Humanity International, an organization staffed by volunteers that was created to help those in need purchase a home of their own.

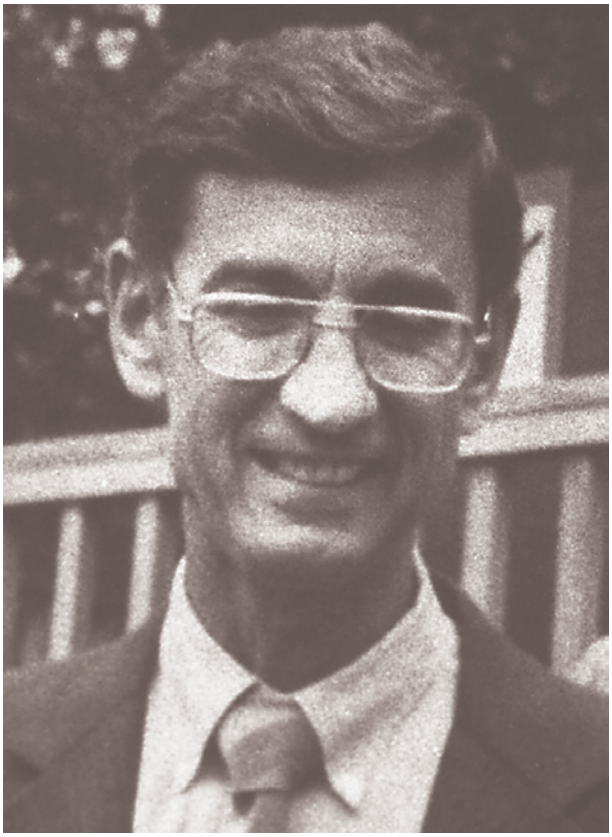

Millard Fuller was a millionaire by the age of 29, and has experienced the ''American Dream.'' But more importantly, he has made it his life's work to pass that dream on, especially through his work with Habitat for Humanity International. This need to serve came upon him when he almost lost his family and his health to the rigors and pressures of the business world. Although the *Atlanta Constitution* once identified Fuller as the lowest paid among the top executives of the country's one hundred largest charities, it does not seem to bother him in the least.

Fuller, who holds a B.S. in economics and a law degree, had a strong entrepreneurial streak in him from the beginning. As a child in Lanett, Alabama, he fattened and sold a pig, and then used the profits to buy and sell more small livestock. Certain experiences in his childhood also seemed to foreshadow his future. His mother, Estin Cook Fuller, died when he was three years old. His father, Render Alexander Fuller, later married Eunice Stephens. His father and stepmother had two sons and owned a grocery store. When Millard was about ten, his father bought 400 acres of farmland. An elderly couple lived in a small, rickety building on the land. One of the first things that Fuller's father did was to purchase materials and help the couple rebuild their home. In a way, this was Millard Fuller's first brush with destiny.

Fuller continued his entrepreneurial ways in high school, raising beef cattle and earning enough to pay for his college expenses. He graduated from Auburn University in Auburn, Alabama, in 1957. He then went to law school at the University of Alabama. There, he was joined in his entrepreneurial ventures by friend and a fellow law student, Morris S. Dees, Jr. They ran a direct mail fund raising operation that sold items to schools and nonprofit organizations that they could in turn sell for more money to earn a profit. They also invested in real estate near the school, buying, repairing and then renting out a number of buildings. The two were earning up to $50,000 a year between them before they even finished law school. During this time, in 1959, Fuller also married his college sweetheart, Linda Caldwell. They eventually had four children: Christopher, Kimberly, Faith, and Georgia.

Fuller served a brief stint in the United States Army in 1960, the same year he received his LL.B. and passed the Alabama bar exam. Shortly thereafter, Fuller and Dees started their own law office in Montgomery, Alabama. Still, they put more energy into their entrepreneurial projects than their legal ones. They began publishing cookbooks, starting with *Favorite Recipes of Home Economics Teachers* (1963), and eventually started their own imprint, The Favorite Recipes Press. After two years, they folded their legal practice and were the largest publisher of cookbooks in the United States.

Things were not idyllic in the Fuller household, however. Fuller had a severe breathing disorder, among other health problems, which his doctors believed were stress-related. By November of 1964, he realized his symptoms had spread into his relationship with his family as well. His wife abruptly left for New York City to seek the counsel of a pastor and examine her commitment to her marriage. That event was Fuller's wake-up call. He followed his wife to New York and they had many soul-searching conversations.

The couple finally decided they would sell almost everything they owned. According to the Shirley Barnes of the *Chicago Tribune,* they returned home to Montgomery to ''sell their home and give away their possessions, donating the proceeds to mission projects worldwide and church-related organizations.'' Fuller also sold out his share of the business to his partner, and donated the proceeds of that sale to humanitarian causes. Dees eventually followed Fuller's lead; he sold the business and cofounded the Southern Poverty Law Center in 1971.

The Fuller family moved to Koinonia Farm, ''Koinonia'' taken from the Greek word for ''fellowship.'' The farm was founded in 1942 to be a space for racial equality and the common sharing of material goods. Residents had only enough possessions to support a meager lifestyle. Fuller met Clarence Jordan, a Bible scholar and author of ''The Cotton Patch Gospel,'' at the farm. Jordan was soon to wield great influence on Fuller's life.

Beginning in 1966, Fuller was a fund-raiser for Tougaloo College, a small, church-funded, and predominantly African-American school in Tougaloo, Mississippi. Though based in New York, Fuller traveled frequently for the school. He also took a two-month leave of absence to visit Africa with a group from the Church of Christ. The burgeoning city of Mbandaka, Zaire, made an impression on him at this time.

In 1968, the Fuller family returned to Koinonia Farm to find it much-changed due to the harassment of neighbors. Only six inhabitants remained. Yet, the Fullers and Jordan resolved to rebuild the community somehow. They decided to start a housing partnership plan which would build small houses on plots of one half-acre each. The homes were to be built on a corner of the 1100 Koinonia parcel, and were to be sold to poor, rural families.

Additionally, their faith dictated they follow the biblical edict in Exodus 22:25: ''If you lend money to any of My people who are poor among you, you shall not be like a moneylender to him; you shall not charge him interest.'' The money would come from Linda Fuller's business, as well as charitable donations, interest-free loans from donors, and later, small mortgage payments from the homeowners themselves.

Fuller and Jordan began building in 1969, but unfortunately, Jordan was unable to see the project through. He passed away that same year. The Fullers and the other residents of Koinonia kept the dream alive, erecting 27 houses by mid-1972. Thirty-two homes were scheduled to be built on another site as well.

With the great success of the Koinonia community, the Fullers remembered the citizens of Mbandaka, Zaire, and decided to turn their attention in that direction. They spent six months preparing for their stay in Zaire, including three months in Paris to brush up on their French, which was the official language in Zaire. Fuller became the Church of Christ's Director of Development for the entire equatorial region of Zaire. First, his team constructed several small cement-block homes. While not luxurious by any means, they were far superior to the crumbling huts the natives had previously inhabited. The Fullers and their church group also raised money for prosthetic limbs and eyeglasses for the people of Mbandaka who desperately needed them.

In 1976, Fuller and his family returned to Koinonia Farm, determined to use their experience for even bigger and better purposes. As Fuller later commented to Barnes of the *Chicago Tribune,* ''We want to make shelter a matter of conscience. We want to make it socially, politically, morally, and religiously unacceptable to have substandard housing and homelessness.'' They founded Habitat for Humanity International, an organization which was to raise money and recruit volunteers to build homes for those in need. Government help would be enlisted for land acquisition and utilities, but the houses themselves were to be built from the donations of individuals.

Habitat homes are sold to families or individuals living in substandard housing who do not earn enough to buy a home through conventional channels. Some people mistakenly believe that Habitat gives people free homes, but as a Habitat volunteer commented to *Christian Science Monitor,* ''We give away nothing but a great opportunity.'' A small down-payment is required, as is a low monthly mortgage. The mortgage payments go into a fund that perpetuates the program. Additionally, all buyers invest a set number of labor hours in their own home. Fuller calls this ''sweat equity'' and points out that it builds a sense of pride and ownership in the individuals.

The organization has grown each year: in 1980, the organization had eleven U.S. affiliate groups and five projects running overseas. Fourteen years later, they boasted 1,108 affiliate groups in the United States, plus 331 college chapters in North America, and over 160 affiliate groups in Hungary, Poland, Central and South America, the Caribbean, Africa, Asia and the Pacific region. In their first 15 years of operation, Habitat for Humanity built 10,000 homes. They built their next 10,000 homes in just two years' time, and a subsequent 10,000 homes in the next year and a half. The organization ranked seventeenth in the home construction business in 1995.

The Fullers and Habitat have also generated support from people of all walks of life and every side of the political fence: former President Jimmy Carter and Rosalyn Carter, President Bill Clinton, leading Republican Newt Gingrich, actor Paul Newman, entertainer Bob Hope, and singer Amy Grant. The Fullers were joined by the Carters for a rebuilding effort of 20 homes in parts of riot-torn Los Angeles in 1995.

Fuller has written a number of books which both set forth his philosophies and detail the histories of his various contributions. *Bokotola* (1977) was inspired by the Fullers' time in Zaire; *The Theology of the Hammer* (1994), and *A Simple, Decent Place to Live: The Building Realization of Habitat for Humanity* (1995) in which he discusses Habitat for Humanity and the theology the inspired and continues to inspire it. In *The Theology of the Hammer,* Fuller explained, ''The idea or concept of the theology of the hammer is that our Christian faith (indeed, our entire Judeo-Christian tradition) mandates that we do more than just talk about faith and sing about love. We must put faith and love into action to make them real, to make them come alive for people. . . . True faith must be acted out.''

Fuller continues to refuse large yearly salaries, yet, his rewards are great. He has received 15 honorary doctorates, the Council of State Housing Agencies Outstanding Achievement Award (1986), the Common Cause Public Service Achievement Award (1989), and the Martin Luther King Jr. Humanitarian Award, from both the King Center (1987) and the Georgia State Holiday Commission (1992). In late 1996, President Clinton awarded him a Medal of Freedom. Millard and Linda Fuller have jointly won a few

awards as well, including the 1994 Harry S. Truman Public Service Award.

In a May 1995 interview with Barnes of the *Chicago Tribune,* Fuller remarked, ''You are looking at a very happy man. Very busy, but Linda and I work together now and I derive much more joy making money for other people than I ever did from making it for myself.''

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G

John Galt

Scottish author John Galt (1779-1839) wrote extensively during the early 1800s, producing novels as well as works of drama, poetry, art criticism, and biography. He also worked as a lobbyist and founded settlements in Canada. Galt's style of novel writing contributed to the development of the realistic Scottish novel in which characters were depicted in their day-to-day lives in the Scottish countryside, speaking in colorful local idioms.

John Galt was born on May 2, 1779, in the Scottish seaport town of Irvine, in the county of Ayrshire. Born to John Galt, captain of a merchant ship, and Jean Tilloch Galt, he was the oldest of four children. His health was fragile as a child, and he spent much of his time reading and helping his mother garden. Galt's mother was a major influence on him, and her use of metaphorical language and mastery of Scottish dialect would later be reflected in his novels. His family moved to another seaport town, Greenock, a little farther north in western Scotland when he was ten years old. From this port his father expanded his mercantile business, which included trading with Jamaica. Although bookish, and displaying ability in writing couplets from age six, Galt was taught subjects considered useful in business, including math, astronomy, penmanship, English, and French.

At a young age he was apprenticed in business. He worked as a clerk in Greenock between 1795 and 1804, first at the customshouse and later in another commercial enterprise. At age 25, in 1804, Galt moved to London to enter the business world. His first partnership with another young man failed after he discovered his partner was bankrupt. His next business venture with his brother, Tom, lasted a short time before his brother left for Honduras. Although several of his business ventures during his first five years in London were unsuccessful, it was at this time Galt began his writing career. In 1804 he published *The Battle of Largs: A Gothic Epic, with Several Miscellaneous Pieces* and wrote numerous articles on a range of subjects for the *Greenock Advertiser* and the *Scots Magazine*. Other early works included publications in the newspaper the *Star,* and an article entitled, ''Statistical Account of Upper Canada,'' published in October of 1807 in *Philosophical Magazine.*

In 1809, at about 30 years old, Galt planned to reside in Lincoln's Inn and study for a career in law. After spending the next two years travelling, however, Galt abandoned his plans to become a lawyer. During his time abroad in the Mediterranean and Near East, he met English author George Gordon, Lord Byron, with whom he travelled from Gibraltar to Malta in 1809. Soon Galt became involved in yet another unsuccessful business venture. This plan was designed to thwart Napoleon's decrees blocking British ships from trading with Europe. Galt's scheme had been to move merchandise into Europe via Turkey, after the goods had been stored secretly on a Greek island. Although a business failure, the correspondence he had with a friend, James Park, became the cornerstone for Galt's first book. *Voyages and Travels in the years 1809, 1810, and 1811* was published in January of 1812. He also served as editor for *Political Review* later that same year.

Held Variety Of Business Positions

Galt married Elizabeth Tilloch, daughter of Dr. Alexander Tilloch who owned the *Philosophical Magazine,* on

April 20, 1813. By then, Galt had also published a biography about Thomas Cardinal Wolsey (1812) which he had researched at Jesus College, Oxford. Additional books about his travels included an autobiography, and *Letters from the Levant,* which was published in 1813. From 1814 to 1815 he was editor for *New British Theatre* (a monthly periodical), as well as the author of several published plays. He was also a frequent contributor to the *Monthly Magazine* during the years 1817-1823.

By 1818 Galt had moved to Glasgow, Scotland. He was well-connected politically, and used his influence as a lobbyist for several causes. Beginning in 1819 he worked for a year for the Edinburgh and Glasgow Union Canal Company, promoting the Glasgow-Edinburgh canal. Later clients he lobbied for included the United Empire Loyalists, a group of Canadian settlers who sought money from the British government for their losses incurred when American soldiers had crossed into Canada during the War of 1812.

Although Galt continued his lobbying activity, beginning in 1820 he started gaining recognition as a novelist. At that time, his association with William Blackwood, the publisher of *Blackwood's Magazine* benefitted both men. Blackwood found the novelist he had sought for his publication, and Galt found a outlet for his early novels. From mid-1820 to the end of 1822, *Blackwood's Magazine* published a great deal of Galt's writing, including book reviews and other articles as well as installments of *The Ayrshire Legatees* and *Annals of the Parish,* both of which were later released as complete novels.

During the years 1820 to 1825, Galt wrote ten novels about life in West Scotland. He chronicled daily existence during the period of social and economic change brought on by the Industrial Revolution in the late eighteenth and early nineteenth centuries. Some scholars considered four of his novels, *Annals of the Parish* (1821), *The Ayrshire Legatees* (1821), The Provost (1822), and *The Entail* (1822), his best works detailing English and Scottish society during this period. Galt used realistic depictions, including local vernacular, in his novels, and those unfamiliar with the dialect might find a glossary of Scottish idioms and terms useful.

Founded Settlements In Canada

After four years as agent for the United Empire Loyalists, a large group of settlers in Upper Canada (now Ontario) for whom he had lobbied Britain's Colonial Office, he failed to recover their losses from the British government. Instead of giving up, he sought another means of gaining financial remuneration for his clients. Through a complex turn of events, the Canada Company was formed in 1825 with Galt as one of its commissioners. The company planned to develop a million acres of government-owned woodlands located between Lake Huron and Lake Ontario for settlement and then resell at a profit. That same year, Galt made his first voyage to North America. During this trip, he organized the takeover of extensive acreage which would later be sold to settlers. He also visited New York State in the United States to study methods of settling land and plan for new towns, before returning to London in June 1825.

Galt made a second trip to Canada in 1826. His *Autobiography* (1833) chronicles his travels with William ''Tiger'' Dunlop throughout Canada, and is considered an excellent resource about the usual weather patterns, system of roads, methods of shipping, and social life of the day. And although Galt stopped writing novels during his time in Canada, in 1826 *The Last of the Lairds* was published in London while he was in North America.

Initially this venture to develop settlements in Canada looked promising. On Galt's return visit in 1826, he was made superintendent. He was instrumental in founding the towns of Guelph and Goderich in today's Ontario, Canada. He had plans for other colonies, too. Galt even brought his wife and three sons to Canada in 1828, intending to settle there permanently. But by April 1829, he lost his profitable position due to what the company called ''mismanagement.'' Forced to return to England, he landed in Liverpool in May of 1829. Unfortunately he had not left trouble behind in Canada. Galt had left considerable debt behind in England, and upon his return, his creditors sought payment. Unfortunately, Galt had used the money to educate his sons, and he could not repay the amount owed. Because of non-payment of his debts, he was arrested on July 15, 1829, and served in the King's Bench debtors' prison until November 10, 1829. While in prison, his health began to fail.

Wrote Extensively from Debtor's Prison

Although Galt had written little in Canada, during his four months in prison he produced many commercial arti-

cles for magazines as well as several books. He wrote the novel, *Lawrie Todd; or, The Settlers in the Wood,* which was published in 1830, and depicted life in a settlement in the United States. Also published in 1830 was a biography about Lord Byron, and a romantic novel, *Southennan,* set in the sixteenth century during reign of Mary Queen of Scots. Numerous articles appeared in *Fraser's Magazine,* including ''The Hurons, a Canadian Tale,'' ''Canadian Sketches,'' ''American Traditions,'' and ''Guelph in Upper Canada.''

The success of *Lawrie Todd* eased his financial difficulties. Additionally, after the increase of the Canada Company's stock value, Galt's management skills were looked upon favorably again, and he was hired by the British-American Land Company in 1831 as its secretary. He continued writing about his experiences in Canada, and 1831 the novel, *Bogle Corbet; or, The Emigrants,* was published. He wrote articles about the country for several publications, including *Fraser's, Tait's,* and *Blackwood's.*

In 1832 Galt suffered the first in a series of three strokes. The second occurred in 1834, and last in 1836. By then he had returned to his native Scotland and, due to his extensive efforts at writing, was debt free. In spite of Galt's abrupt departure from Canada, the family remained respectable there, and his son, Thomas, became a judge in the country, while another would become Sir Alexander Tilloch Galt, the nation's prime minister. Although Galt wrote with great difficulty during his last years, he continued publishing articles and books, many concerned with the topic of Canada. Some of his last works were dictated to his son, and although considered by many critics to be inconsistent and verbose, they were are also recognized as informative to students of early life in Canada. Among these were *The Demon of Destiny; and Other Poems* (1839) and *The Literary Life and Miscellanies of John Galt* (1834). Galt died on April 11, 1839, in Greenock, Scotland.

Contributed Realism In Scottish Novels

During his lifetime, Galt produced over 40 volumes of material. He wrote novels, biography, travel, poetry, and art criticism. Ian A. Gordon noted in *Novelists and Prose Writers,* that a distinction should be made between works written under financial pressure and others. Gordon commented, ''Galt's major contribution to the novel was his sensitive and yet ironic portrayal of the rural Scotland of the late eighteenth century, a period when agricultural society was giving way to the new industrial growth.'' Galt considered *The Provost* his best effort. The story of a man's personal advancement in a Scottish town, the work had also been praised by his contemporary, Samuel Taylor Coleridge. In his biography, *John Galt: The Life of a Writer,* Gordon declared Galt ''a novelist of considerable power, with an assured niche in literary history.''

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James Galway

A master flutist whose playing style has become the measure by which others are judged, James Galway (born 1939) is credited with elevating the status, stature, and performance standards of his chosen instrument.

James Galway's illustrious musical career boasts a number of critical as well as popular successes. Even before he reached his teens, for instance, he had been named a champion flute player in Ireland. Later, after studying with flute masters in Paris and London, he performed with the London Symphony Orchestra and served for years as the principal flutist with both the Royal Philharmonic Orchestra and the Berlin Philharmonic Orchestra. Galway then sought to increase public awareness and appreciation of the flute through various international tours and television programs. He has also reached out to a new generation by teaching master classes. As Galway declared in a 1994 interview with Philip Kennicott available online at www.futurenet.com, ''I've set the standard. . . . I think I've inspired a lot of kids to really try to do something better with the flute.''

Galway was born on December 8, 1939, in a working-class neighborhood of Belfast, Northern Ireland. He developed his interest in all things musical at a very early age. His father, a shipyard riveter who was also named James, was a flutist and accordion player in a local band, while his mother, Ethel, a textile mill worker, was a self-taught piano player. When he was a just a young child, Galway began to try out a variety of instruments, picking up the harmonica, violin, and penny whistle before settling on the flute, which he quickly decided was his favorite.

At about the age of nine, Galway began taking informal flute lessons from both his father and grandfather. He also learned how to read music from the leader of the local flute band. When he was ten, he entered an Irish Flute Championship contest and won the three solo contests he entered. By the time he turned 12, he knew he wanted his career to be in music.

Awarded Prestigious Scholarship

While attending Mountcollyer Secondary Modern School, Galway met Muriel and Douglas Dawn, both of whom made sure the promising youngster had every opportunity to realize his goals. Muriel Dawn, a flutist with the British Broadcasting Corporation's (BBC) Northern Ireland Symphony Orchestra, taught him the basic skills involved in playing the flute. Douglas Dawn found him a job as a piano tuner's apprentice, sought out opportunities for him to per-

form with Belfast-area orchestras, and helped persuade the Belfast Education Committee to award Galway a scholarship to study at the Royal Academy of Music in London.

Galway studied for three years at the Royal Academy of Music under the tutelage of John Francis before he moved on to the Guildhall School for Music. There he was instructed by Geoffrey Gilbert, whom he credits with being one of the major technical influences in his career. The early 1960s saw Galway move to Paris and study under Gaston Crunelle at the Conservatoire National Superieur de Musique.

In between his studies and his appointments to various international orchestras, Galway married his first wife, Claire. They had one son. Galway married his second wife, Anna Renggli, in 1972. The couple had twin daughters.

Despite the fact that he never graduated from any of the musical academies he attended, Galway managed to impress a number of London-based conductors and easily found work in their orchestras and ensembles when he returned to the United Kingdom from Paris. His first job was with the Wind Band of the Royal Shakespeare Theatre at Stratford-upon-Avon. He then moved on to the Sadler's Wells Opera Orchestra, where he played both the flute and piccolo. His next job was with the Royal Opera House Orchestra, once again as a flutist and piccolo player. Galway then joined the London Symphony Orchestra, serving as the principal flutist for the 1966-67 season before accepting the same position with the Royal Philharmonic Orchestra, also in London. He remained with the Royal Philharmonic for two seasons, resigning in 1969 to become the principal solo flutist for the Berlin Philharmonic Orchestra.

Galway's tenure with the Berlin Philharmonic was not an especially happy one. Feeling unfulfilled and underutilized, he began accepting engagements that allowed him to perform apart from the orchestra. During the summer of 1975, with the encouragement of Michael Emmerson, a former talent scout who offered to become his manager, Galway resigned from the Berlin Philharmonic to seek his fortune as a full-time solo instrumentalist.

Gained International Prominence

The gamble paid off handsomely. Galway appeared in more than 120 concerts over the next year at venues throughout the world, including stints with all four of the major orchestras in England. He also recorded his first four albums and even found time to teach a semester course in advanced flute studies at the Eastman School of Music in Rochester, New York.

In his solo work, Galway has always sought to broaden the traditionally limited classical repertoire of flute music by transcribing whatever captures his fancy. His new arrangements for the flute range from classical pieces originally written for other instruments (such as *The Four Seasons* by Vivaldi and Khachaturian's concerto for violin) to popular tunes of the day done in classic Galway style. Nothing is beyond his scope—jazz, country, show tunes, and the folk music of both Ireland and Japan all figure prominently in his repertoire. In addition, Galway often commissions new flute pieces from contemporary composers such as Lorin Maazel, Joaquin Rodrigo, and Thea Musgrave.

One of Galway's most famous arrangements is his cover of folksinger John Denver's ''Annie's Song.'' Released in 1978, this highly acclaimed and wildly successful instrumental piece not only won him legions of new fans but also encouraged him to collaborate with other popular performers of the day, including singer Cleo Laine and composer Henry Mancini.

Yet as Kennicott notes, ''Galway's high profile as a crossover artist, popular entertainer, and restless raider of popular classics not written for the flute, naturally alienates the purists. With dozens and dozens of recordings of Vivaldi's 'Four Seasons,' why would anyone want to hear it transcribed for flute? Galway argues that musical practice of the time included a great deal of shifting about among instruments, and that composers such as Bach regularly reworked material for different instruments. He's right of course, but the popularity of his crossover and transcription discs doesn't rest on any such historical premise. They're popular because Galway is performing them, and flute lovers are grateful for almost anything he performs.''

Galway has further cemented his widespread appeal by making frequent television appearances. Besides his own specials, he has been featured on the critically acclaimed children's program *Sesame Street* and other American public television shows as well as a wide variety of regular network shows. And in 1989, Galway decided to resume teaching master classes in the flute. He works with students

at his home in Switzerland and in many of the cities he visits while on tour.

Recordings Brought Acclaim

Ever the consummate perfectionist, Galway has typically refused to release any recording with his name on it until he was completely satisfied with the results. This fastidious attention to detail is in no small way responsible for the many honors he has garnered throughout his career. He was awarded the Grand Prix du Disque for his recordings of Mozart's concertos and also received kudos for his recordings of Vivaldi. His album sales have netted him several gold and platinum records. He has received record of the year awards from both *Billboard* and *Cashbox* magazines. In 1977, he was named a member of the Order of the British Empire (OBE), a commendation by Queen Elizabeth II that recognized Galway's musical contributions to society. And in 1997, *Musical America* named him musician of the year.

Given his tireless quest for innovation, his flair for improvisation, and his ability to secure critical acclaim as well as commercial success, Galway has unquestionably earned the distinction of being the premiere flutist of his generation. The charismatic performer is well aware of his appeal and makes good use of his abilities as a showman to broaden the audience for flute music. As he told Kennicott, ''I know who's got the best chops—me.''

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Roberto Crispulo Goizueta

Since taking over as CEO (chief executive officer) of the Coca-Cola Company in 1981, Roberto Goizueta (1931-1997) brought market value of his company's stock from $4 billion to over $150 billion. During his tenure, Coca-Cola became the world's biggest trademark, dominating the international soft drink market.

A patrician-looking but gentle-ruling capitalist, Roberto Goizueta was admired by both business competitors and his own company's shareholders (whom he referred to as ''shareowners.'') He made it his only priority to pull the Coca-Cola (''Coke'') Company out of its 20-year decline and into global stardom. His success was tracked around the world. Diversifying internal investments while pushing for overseas expansion, Goizueta and his hand-picked management team quickly gained dominance for Coke in the world market, and enhanced the company's share value by more than $148 billion. In 1996 alone, shareholders realized a remarkable 43 percent return on their investments. Goizueta's own personal wealth, starting with 100 shares of company stock, multiplied by the millions. However, he believed that big business had a responsibility to the community in which it thrived (whether local or global), and he donated most of his personal wealth to major charities.

An Unlikely Candidate

Born in Havana, Cuba, Goizueta was the son of Crispulo and Aida Goizueta. His mother was an heiress to a sugar fortune and his father was an architect who had attended the University of Pennsylvania. As a teenager, he was sent to New England to attend school. A shy intellectual educated at Yale University in chemical engineering, Goizueta made a pivotal decision in 1954 to join Coke's technical subsidiary in Havana, Cuba, rather than return to his family's sugar plantations. The job offer followed Goizueta's response to Coke's newspaper advertisement for employment opportunities. After joining the company as a technician, he borrowed money from his father to purchase 100 shares of company stock.

Fleeing Fidel Castro's revolution, Goizueta brought his family to the United States in 1961 with $40 in his pocket and the 100 shares of Coke stock. He continued with Coca-Cola, first in Miami, Florida, then at corporate headquarters in Atlanta, Georgia. After several career promotions, he

entered executive management in 1974 as senior vice-president of Coke's technical division.

Goizueta did not fit the historical profile of corporate executive ranks. The Coca-Cola Company was founded and headquartered in the southern United States, and its management was top-heavy with Southern gentry. Conversely, the cigar/cigarette-smoking Goizueta spoke English as a second language, though he became an United States citizen in 1969. Nonetheless, he was well-bred, well-educated, and well-thought-of. Most of all, he had drive and integrity, and his style caught the attention of Robert Woodruff, then-head of the Coca-Cola Company. He offered Goizueta the CEO position in 1981, an offer which was modestly but enthusiastically accepted. Although Goizueta had virtually no experience in marketing, a necessary skill to lead a major company, he did hold one advantage over other vice presidents who were considered. From his years in the technical division, Goizueta had ''the knowledge.'' He was reportedly only one of two people in the company who knew Coke's secret formula.

Formula For Success

Even before Goizueta was offered the CEO job, he had outlined his perception of its duties in a two-page paper, along with another outlining his vision for the company's future and his objectives for making such vision a reality. He kept that mission statement in his top desk drawer for his entire tenure as CEO, periodically updating it as needed. Goizueta also knew that his greatest strength was that of a think-tank, therefore, he would need a strong team to put his ideas into action. His only request upon being offered the CEO job was that he could choose his team. Given full reign to do so, he then named his colleague, Don Keough, as president and chief operating officer (COO), giving him comprehensive authority across the organizational structure. Keough, an extroverted, strong-willed, charismatic leader, was the perfect compliment to Goizueta's quiet management style. Together, they forged ahead to turn around the company's fate: Goizueta up in his Atlanta office, brainstorming new markets, products and strategies—and Keough out in the field, making it all happen.

At the time Goizueta took over Coke in 1981, the company had been declining in growth and profit, and was fighting to keep its market share away from the new cola on the block, ''Pepsi Cola.'' Coke's holdings at that time also included many businesses which had strayed outside the parameters of the soft drink market, including a shrimp farming business. The company was considered conservative in its spending, forecasting, and growth potential.

Goizueta made it known immediately that he intended to change all that. He had a singular objective: to increase investor wealth/earnings. And his plan for achieving his objective was equally focused. As he told *Fortune* interviewers, ''You borrow money at a certain rate and invest it at a higher rate and pocket the difference. It's simple.''

And that's exactly what Goizueta did. First, he analyzed the existing corporate holdings and got out of the shrimp business, putting the money back into what the company knew best: soft drinks. Within the first twelve months in office, he had put his new product, Diet Coke, on the market, and money into his investors' hands. Next came an updated version of the old Coca-Cola formula, which was marketed as ''New Coke.'' Although technically a failed product, New Coke only made things better for the staged marketing return of the ''Coke Classic,'' using the original 100-year old fountain-drink recipe concocted by an Atlanta, Georgia, pharmacist. As of 1997, Coke Classic remained the company's biggest seller. Then came ''Cherry Coke,'' another nostalgic money-maker. Eventually, Goizueta brought the bottling companies in-house. He was putting money into his investors' hands, year after year. Coke gained an unequivocal market advantage over Pepsi.

Next, Goizueta and Keough planned their global expansion. Goizueta viewed the United States market as representing about five percent of the potential world market. The world's taste for Coke actually began during World War II when, during Woodruff's reign, Coke was provided to American G.I.s overseas. Early on, Goizueta realized the strength of Coke's trademark in foreign markets. Coke's team forged into Europe, Australia and Japan. After Russia came China and India. According to *Fortune,* as of 1997, clearly 80 percent of Coke's profits came from overseas markets.

Only once did Goizueta stray outside the soft drink market entirely. In 1982, he purchased Columbia Pictures. Unfortunately, shortly after the purchase, Columbia released *Ishtar,* a movie hardly even remembered by persons outside the film industry. However, during Coke's ownership of Columbia Pictures, the movie, *Ghostbusters* was also released, and when Goizueta sold Columbia to Sony in 1989, he had pocketed over $800 million in profits for his ''shareowners.''

Husband, Father and Dog-Lover

Goizueta married Olga Casteleiro in 1953, with whom he had three children, Roberto, Olga, and Javier. He lived in Atlanta, Georgia, close to company headquarters. Very fond of his prize Welsh Corgi, ''Just Enuff of the Real Thing,'' Goizueta's idea of a nice afternoon was to attend a dog show with his wife. He vacationed at the same rental place on Sea Island for 20 years. Although a heavy cigarette-smoker, Goizueta was otherwise formal and conservative in his manner and appearance, seldom, if ever, seen in public in casual attire. He often engaged in public speaking at colleges and universities, where he proudly shared his formula for success.

Having been greatly influenced by the thinking of his maternal grandfather, Marcelo Cantera, a self-made businessman, Goizueta would often inject into his speeches little Spanish proverbs used by his grandfather. He believed that big business was responsible for creating a ''civil society,'' and he encouraged his audiences, as well as fellow CEOs around the world to be active in charities and non-profit organizations which addressed social problems. An article in *Newsweek* noted that in 1997, Goizueta donated $38 million of Coca-Cola stock to an anonymous Atlanta, Georgia foundation.

Preparing For the Future

To Goizueta, there was no end in sight on the horizon of new markets. The quintessential planner and strategist, he constantly reviewed demographic and geographic market research data to streamline his products or direct their entry into the most promising areas. His advertising campaigns often focused upon a youthful market, targeting countries with huge younger populations, such as China. He also considered warm climates like that in the Pacific as potentially better markets, although in the mid-1990s, Iceland remained one of Coke's highest consumption countries. Additionally, Goizueta often referred to the untapped market within the human body itself, remarking that Coke consumption was a mere fraction of the total fluid intake per person per day, leaving plenty of room for increase. He constantly tested the price of his products in the marketplace, preferring lower prices with high volume business over more exclusive or higher-priced products.

Goizueta believed in rich rewards for company performers. He had little turnover in his hand-picked top management, and he made them millionaires. He also traded his company's Triple-A debt rating for more market adventure and risk, borrowing more money than any other CEO, but likewise, making more profit than any other. He never lost focus of his objectives to bring his shareowners great returns on their investments, and he was described as ''monomaniacal'' in that regard. Importantly, he also made sure that at least three or four others were trained and capable to take over his job at any time. Thus, he had secured perpetuity in the character and personality of his company, although, in actuality, he remained as CEO until his sudden death from lung cancer on October 28, 1997, at the age of 65.

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Thomas Gold

Throughout his career as an astronomer, Thomas Gold (born 1920) has been no stranger to controversy. He has argued for a ''steady-state'' theory of the origin of the universe rather than the more popular big bang theory. He has also postulated a geological origin of petroleum rather than the traditional biological one. Though he has been overruled by the majority of the scientific community on both counts, he continues to stand by his theories.

A Childhood In Vienna

Gold was born on May 22, 1920, in Vienna, Austria. His father, Max Gold, was the director of Austria's largest mining and smelting company, and his mother, Josefine, was a former child actress. Gold recalled having a very comfortable childhood and noted that his parents were active in their children's lives. All that ended when Europe entered a depression. Sensing that the company he ran would suffer in the economic downturn, the elder Gold accepted a senior partnership in a metals trading firm in Berlin, Germany. However, they left Berlin in 1933 as Adolf Hitler (Gold's father was Jewish) gained more power.

For the next four years, Gold's parents traveled throughout Europe. After spending much time in Italy, they finally settled north of London in 1937. For many years later, Gold reminisced, the family carried with it acquired table silver and original renaissance art from Italy and Spain as a hedge against losing all their wealth in the turmoil surrounding World War II.

School Days

Gold attended boarding school in Switzerland, from the age of 13 until he joined his family in England at age 17. He then enrolled in Trinity College of Cambridge University, where he earned his bachelors degree in mechanical sciences in 1942 and his masters degree in 1946. It was there at the close of his student career, though he'd studied

physics and astronomy, that he proposed and won a fellowship to study the detection of sounds by the inner ear.

Because of the war, Gold's years at Cambridge were somewhat chaotic. At the beginning of World War II, he was interned for nine months because of his nationality and sent to a camp in Canada. When he was released, he rejoined his degree program, and graduated after attending only two of the normal three years. While still in school, he joined friends working for the British Admiralty Signals Establishment developing radar. Though he had trouble at first getting clearance for the top-secret work, he eventually became chief of a laboratory developing anti-jamming devices and Doppler radar which would display only moving targets.

During his tenure at the radar lab, Gold noticed that devices developed for creating images of ships and airplanes could be adapted to reveal the inner structure of his hand. He applied for a grant to refine the first sonography, but was turned down since, the laboratory claimed, it had no room for additional research. The same idea was pursued by others a decade later.

Following completion of his masters degree, Gold worked another year at the Cavendish Laboratory. The associations he formed during an unexciting magnetron assignment helped Gold between 1947 and 1949 as he studied the mammalian ear, completing work on his Trinity College prize fellowship by 1951. Also during this period, Gold developed the steady-state theory of the expanding universe with Hermann Bondi and Fred Hoyle. Though that theory fell out of favor with the increased acceptance of the ''big bang'' theory, its influence is still felt since it raised basic questions and stimulated essential research in cosmology.

Astronomy

After a stint as university demonstrator in physics at the Cavendish Laboratory from 1949 to 1952, Gold took a position as senior principal scientific officer with the Royal Greenwich Observatory. As chief assistant to the Astronomer Royal, Gold oversaw the varied research departments of the observatory. He became most involved with research on the sun and magnetic fields, and later coined the term 'magnetosphere' to describe the field associated with a star or planet. Gold's work with positional astronomers led to his important contribution to *Nature* in 1955, entitled ''Instability of the Earth's Axis of Rotation.'' In that article, Gold noted that the position of the rotational pole on the earth's surface can change without affecting the direction of the axis in space, thus causing an apparent change of latitude of points on the earth's surface. He speculated that such changes could result from a redistribution of matter or angular momentum in the rotating earth. The theory was confirmed four decades later.

When the mantle of Astronomer Royal passed to a new man Gold decided to leave. He first accepted a professorship at Harvard University in 1957, and then deciding he preferred country living, moved to Cornell University. He was chair of the astronomy department until 1968, director of the Center for Radiophysics and Space Research from 1959 to 1981, and Assistant Vice President for Research from 1969 to 1971. Gold retired in 1986, and then became arguably even more active as professor emeritus at Cornell. Also in 1986, he was named an honorary Fellow of Trinity College. Other honors bestowed on Gold included the John F. Lewis Prize of the American Philosophical Society in 1972, the Alexander von Humboldt Prize in 1980, and the Royal Astronomical Society's Gold Medal in 1985.

Beyond Astronomy

By the time Gold retired, he was widely recognized for his habit of questioning the most basic assumptions underlying scientific dogma in any field. Gold once insisted, ''It wasn't that I was particularly contrary. I look at what is known about a case and what is the best explanation for it. I refuse to take anybody's word for it.'' His willingness to question, he said, grew out of his wide-ranging interests and his penchant for finding errors in textbooks he read as background for further study. In explaining his credo, Gold quoted Hungarian physicist Albert Szent-Gyrgyi: ''Discovery consists of seeing what everyone has seen and thinking what nobody has thought.''

Simon A. Cole, in an analysis of Gold's brand of science published in *Social Studies of Science,* wrote, ''Gold endorses a broad, interdisciplinary model of science, which integrates evidence from disparate disciplines . . . Gold's model of science resembles Thomas Kuhn's: specialists are best qualified to carry out 'normal science,' but it takes an outsider to challenge the very foundations of a field, to effect a scientific revolution.''

Nowhere was this propensity more evident than in Gold's challenge to the entire petroleum industry. He insisted that the geological dogma which states that natural gas, oil, and coal are all derived from fossilized organic matter is simply wrong. Instead, Gold postulated a cosmic origin for hydrocarbons, dating to the very formation of the earth.

To prove his point, the cosmologist-turned-geochemist inspired the drilling of an oil well 6.6 km deep where a petroleum geologist might least expect to strike oil, into the granite of Sweden over the traces of an ancient meteorite impact. To Gold, the results were conclusive, proving his hypothesis beyond a doubt. To others, oil and microbes found in the well looked more like contamination than proof.

Tempers flared and charges flew. Some claimed that Gold was simply a charlatan and that he profited from the drilling in Sweden at the expense of investors. When a book published by the United States Geological Survey containing an article by Gold was published, 34 prominent geologists signed a letter demanding it be withdrawn, charging Gold's work was unscientific. Gold countered by suing the author of the letter for libel. He later dropped the suit after receiving a formal apology.

If anything, the dispute made Gold even more determined to make his point. After his initial theory on the origins of hydrocarbons, he plunged into speculation on the concentration of minerals by the movements of hydrocarbons through the earth's mantle and crust, the prediction of earthquakes, and the origins of life.

Several years into his retirement, Gold showed no sign of reducing his scientific output. With over 280 publications under his name, Gold challenged his detractors in an *Omni* article by Anthony Liversidge. Quoting Tolstoy, Gold commented, ''Most men . . . can seldom accept even the simplest and most obvious truth if it obliges them to admit the falsity of conclusions which they have delighted in explaining to colleagues, which they have proudly taught to others, and which they have woven thread by thread into the fabric of their lives.''

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Ekaterina Gordeeva

From triumph to tragedy and back, Ekaterina Gordeeva (born 1971) is not only a champion ice skater, but also a symbol of grace, strength, and courage.

At age 11, Ekaterina Gordeeva (called Katia by her friends) became one of a pair—a pair of ''G's''—Gordeeva and Grinkov. In their 13 years of skating together, Gordeeva and Sergei Grinkov were first co-workers, became friends, then fell in love, married, became parents, and won four World championships and two Olympic gold medals. However, in 1995, the magic tragically ended when Grinkov died of a heart attack. At only 24, Gordeeva became a widow, a single mother, and solo skater. As she told *Time* writer Steve Wulf, ''Skating was the only thing that could bring back my confidence because it's the only thing I can do. I'm so happy to have a place to express my feelings.'' Fans worldwide, including former Olympic champion and commentator Dick Button were also happy again. Button, in *Time,* described Gordeeva as ''a very elegant snowflake, but one that is made of steel.''

Gordeeva was born in Moscow, Russia, in 1971. Her father, Alexander Alexeyevich Gordeev, a folk dancer for the Moiseev Dance Company, wanted Gordeeva to become a ballet dancer. Her mother, Elena Levovna, was a teletype operator for the Soviet news agent Tass. Gordeeva's parents both worked hard and traveled so much that Gordeeva and her sister, Maria, often stayed with their grandparents. Gordeeva's grandmother read Grimm's fairytales to Gordeeva, not knowing that's how Gordeeva would later describe her life—like a fairytale. Gordeeva, in *My Sergei,*

also commented that ''I was the luckiest girl on earth, wanting for nothing.'' At four, too young to try out for ballet as her father had wanted, Gordeeva was invited by a trainer at the Central Red Army Skating Club in Moscow for a skating tryout. By the time she turned five years old, Gordeeva was practicing four times a week. In *My Sergei,* Gordeeva remembered, ''I can't miss it. It's my job.'' However, pushed by her father, Gordeeva did try out for ballet school at age ten, but failed. She continued skating and one year later was paired with Grinkov.

Gordeeva and Grinkov—''G & G:'' The Fairytale Begins

In December 1983, after a coaching change and just one year of training, Gordeeva & Grinkov finished sixth in the Junior World Championships. The next year, they won. Gordeeva was 13 and began to see Grinkov as more than just her skating partner. In *My Sergei,* Gordeeva recalled, ''I remember becoming aware that I found him attractive, and that it was nice to be with him.'' However, they never spent much off-ice time together. In 1985, Gordeeva & Grinkov had to endure another coaching change. However, this new coach was a tyrant. Stanislav Zhuk, head coach at the Central Red Army Skating Club, pushed Gordeeva & Grinkov too hard, overtraining them while he drank every day. In spite of this, in their first senior level skating competition, Gordeeva & Grinkov finished second. A few months later, at the European Championships, they won. They then also won the World Championships. Yet, Gordeeva was not happy. In *My Sergei* she reviewed their performance, ''we

just proceeded from element to element without feeling, intent only on not making mistakes.'' In 1986, after petitioning the Central Red Army Skating Club to remove Zhuk as their coach, Gordeeva & Grinkov found joy once again in their skating with their new coach, Stanislav Leonovich.

In 1987, Gordeeva & Grinkov continued their winning streak by placing first at the Russian Nationals. However, they were disqualified at the European Championships because they refused to reskate their long program after a problem with their music. They quickly rebounded however, successfully defended their world title and then began their first American tour with skating promoter Tom Collins. Finally, much to the happiness of Gordeeva, Gordeeva & Grinkov spent off-ice time together. In *My Sergei* Gordeeva remembered a trip to Disneyland, ''Sergei bought me some ice cream. A couple of times he he hugged me after a ride, or put his arm around me when we were standing in line. He had never done this before, and it made me excited. This was a wonderful day for me.''

Gordeeva & Grinkov's first Olympics in 1988 was filled with nerves, homesickness, and sickness—Sergei had the flu. However, the nerves did wear off, Grinkov recovered, and they skated both their short and long programs successfully and won the gold medal. However, Gordeeva being just 16, was left behind when Grinkov, 21, celebrated with his older friends. In *My Sergei*, Gordeeva stated, ''I don't remember Sergei . . . probably because I was so wrapped up in the competition.''

In the fall of 1988, Gordeeva was diagnosed as having a stress fracture in her right foot. Gordeeva was sad that she could not skate. Yet Grinkov came up with an idea. As Gordeeva remembered in *My Sergei,* ''Sergei asked, ''So you like to skate? Come on. I'll give you a little ride.'' Grinkov picked up Gordeeva and carried her in his arms as he skated their program. By now they were both falling in love and on New Year's Eve, they finally kissed. Because of Gordeeva's stress fracture, they did not skate in the European Championships that year. However, they did skate at the World Championships in Paris—they won and everyone, friends, fans, and judges alike, saw how much they were in love.

Husband and Wife

In 1990, Gordeeva turned 18 and while she had to adjust to a new grown-up body, Grinkov had to live with pain in his shoulder. At the European Championships, skating to ''Romeo and Juliet,'' Gordeeva & Grinkov won another title. They next won the World Championships, but skated weakly, feeling burnt out. Hoping for more off-ice time together, they rejoined the Tom Collins skating tour. However, tragedy struck—Grinkov's father died of a heart attack. A few months later, Grinkov suggested to Gordeeva that they turn professional. They did and by 1991 they had won their first of three World Professional Championships. However, winning skating competitions was not the only joy in their lives. The couple married on April 28, 1991.

After Grinkov's shoulder surgery, they returned to the skating tour and began their new life together on the road. However, that life was about to change. In January of 1992, Gordeeva discovered she was pregnant. The couple continued to skate for four months, then awaited the birth of their daughter. Five months later, on September 11, 1992, Daria was born. In *My Sergei*, Gordeeva recollected, ''Daria weighed five pounds, four ounces, and was in perfect health. The fact that she had no hair drove me crazy. I was such a sad, funny little mom.''

Just 19 days after Daria's birth, Gordeeva was back on the ice. By October, after deciding to leave their daughter with Gordeeva's mother in Moscow, Gordeeva & Grinkov began rehearsals for the Stars on Ice skating tour in Lake Placid, New York. Two months later, Gordeeva & Grinkov successfully defended their World Professional Championship title, but they missed Daria's first Christmas.

Gordeeva & Grinkov returned home to Moscow in May 1993. After petitioning the International Skating Union to reinstate their amateur status, they began training for their second Olympics. With their new long program, Beethoven's *Moonlight Sonata,* they won the Russian Nationals and the European championships. Gordeeva & Grinkov were ready for the 1994 Olympics. However, at the Olympics, they did not skate perfectly—Grinkov had done a single instead of a double jump—still they won their second gold medal. Yet even with their performance not being perfect, Gordeeva stated in *My Sergei* that she was happy because, ''the first gold medal we had won for the Soviet Union. This one we won for each other.''

Life After The Olympics

After the Olympics, Gordeeva & Grinkov returned to the professional ice skating world and toured in the United States. However, this tour was different because they had finally found a home in Simsbury, Connecticut. In December of 1994, Gordeeva & Grinkov won their third and last World Professional Championship. The couple took the spring off when Grinkov hurt his back. As they trained later that summer, Grinkov's back continued to hurt, yet Gordeeva & Grinkov completed a tour with Stars on Ice. They then returned to Lake Placid, New York, to practice a new program—a program Gordeeva would never skate with Grinkov.

On November 20, 1995, Gordeeva & Grinkov began a run-through of their new program, but Grinkov had not put his arms around Gordeeva for their lift. In *My Sergei*, Gordeeva said she thought it was his back again, but Grinkov shook his head then ''bent his knees and lay down on the ice very carefully.'' At 28, Grinkov died of a heart attack. In *My Sergei*, a few days later at Grinkov's wake, Gordeeva remembered telling 1984 Olympic gold medalist Scott Hamilton, ''It was too perfect, maybe. It's only fairytales that have happy endings. Everything was too good with me and Sergei for it to end happily.''

A New Life: Skating Solo

On February 27, 1996, Gordeeva began her new life as a solo skater in a televised tribute to Grinkov, *A Celebration of a Life.* Author E.M. Swift in *Sports Illustrated* described her performance: ''Gordeeva exposed her soul with such gentleness and pathos and strength that no one watching

could remain unmoved. This was a rarity: sport, art, and tragedy fused into one.'' In *My Sergei,* after her performance, Gordeeva remembered speaking to the audience: ''I'm so happy I was able to show you my skating. But I also want you to know that I skated today not alone. I skated with Sergei. It's why I was so good. It wasn't me.''

The Gordeeva & Grinkov fairytale has ended. However, Gordeeva continued to not only skate in professional competitions and TV specials like *Beauty and the Beast* and *Snowden on Ice,* as well as in the Stars on Ice tour, but she also wrote *My Sergei,* a memoir of her and Grinkov's life together. In February of 1998, CBS televised an adaptation of this memoir with Gordeeva as narrator. This TV movie showed both the on- and off-ice magic of ''G & G'' and offered one last look at their fairytale. In May, her second book, *A Letter for Daria,* was published and the Target department store launched its ''Katia'' fragrance line.

Gordeeva has become a symbol of grace, strength, and courage not only for ice skating fans, but also for her daughter, Daria. In *My Sergei,* Gordeeva promised Grinkov, ''I will always take good care of her. She'll be the happiest girl ever.'' Gordeeva also believes, as she told Joanna Powell in *Good Housekeeping,* that Daria ''is a gift from God. When Sergei died she was such a help because she needed attention and I had to take care of her. I think she drove me back to a normal life.'' As Gordeeva continues to live this normal life, she offered this advice in *My Sergei* to everyone, ''Try to find happiness in everyday. At least once, smile to each other everyday. And say just one extra time that you love the person who lives with you. Just say, 'I love you.'''

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Pamela Gordon

The daughter of a prominent legislator, Pamela Gordon (born 1955) used her family name and her own political skills to become Bermuda's first woman premier in 1997.

When Pamela Gordon was sworn in as the premier (prime minister) of Bermuda on March 27, 1997, she became the first woman and the youngest person ever to hold that post. At the age of 41, she had already lived an eventful life—giving birth to a child at the age of 16 and overcoming the economic obstacles posed by early motherhood by working in a variety of jobs. However, Gordon had two things going for her: she was the daughter of one of the founding fathers of Bermuda politics, and she had considerable political skills of her own. She used these resources in steering the United Bermuda Party to victory.

An Unconventional Family

Pamela Gordon was born on September 2, 1955 in Hamilton, Bermuda. She was the youngest of five children born to Mildred Layne Bean and Dr. E.F. Gordon, a prominent labor leader and member of Bermuda's parliament in the late 1940s and early 1950s. E.F. Gordon was known as a champion of unheralded causes. Born in Trinidad, he became a physician, moved to Bermuda, and spent his time campaigning against segregation and improving conditions for the working class. He urged black participation in the colony's government and challenged the white power structure to cede some of its authority. Dr. Gordon and Mildred Layne Bean never married, as Gordon was a Roman Catholic and, according to a strict interpretation of church laws, forbidden to divorce his first wife, Clara. They did live together during his last years, however, and she was pregnant with Pamela when he died on April 21, 1955.

Gordon was herself baptized as a Catholic. She grew up at ''Beulah,'' the Gordon family estate, where her father used to hold meetings with his political supporters. Without him around to pay the bills though, life was a struggle for Gordon and her sisters Olympia and Patricia and brothers Keith and Edgar. Her mother worked as a switchboard operator to support the family.

While Gordon never knew her father, she is said to have inherited some of his headstrong temperament. ''She

was always sweet and demure,'' commented her sister Patricia to the *Bermuda Sun,* ''But she always spoke her mind.'' Her father's legacy to her included a passionate commitment to her own views no matter what other people might think. ''Dr. Gordon was strong willed,'' Mildred Layne Bean remarked to the *Bermuda Sun*. ''My daughter isn't much different.''

Teen Mother

Growing up, Gordon attended Central School and Berkeley Institute. However, she had to leave school at the age of 16, when she became pregnant by Ronald Furbert. She gave birth to a daughter, Veronica, and resumed her studies at another institution. It could have been a major setback to Gordon's career aspirations, but she had the support of her family to fall back on. ''She had a teenage pregnancy,'' Gordon's mother told *The Bermuda Sun.* ''Everybody wanted to put her down. Yes, she made a youthful mistake.'' Instead of shunning her, however, Gordon's mother helped take care of the baby while she attended college in Ontario, Canada. When she returned to Bermuda, she married Ronald Furbert. The couple subsequently had a son, Ronald, and later divorced.

With a family of her own to support, Gordon began working at odd jobs while she continued to attend college classes. For a time, she owned and managed a restaurant, The Moonglow, in St. George's, where her mother also worked. In 1983, she took a job as a sales accountant at St. George's Club, a hotel. Despite not having accounting accreditation, she worked her way up to the post of controller. She finally earned her college degree in commerce from Queen's University and began studying for a master's degree.

Remarkable Political Ascent

Always one to speak her mind, Gordon found herself complaining more and more about public policy in Bermuda. That bluntness about the issues impressed Sir John Swan, Bermuda's premier, whom Gordon met through her sister Patricia. Swan convinced Gordon that the best way to work for change was by joining the United Bermuda Party (UBP). It was the first step in Gordon's political career.

In 1990, Gordon won a seat in the Bermuda Senate. In March of 1992, Premier Swan appointed her to his cabinet as Minister of Youth Development. She later served as Minister of the Environment, Planning, and Recreation in the cabinet of Premier David J. Saul. In October of 1993, Gordon was elected to Bermuda's House of Assembly as the representative for Southampton West.

In March of 1997, Premier David J. Saul shocked the colony—and the ruling UBP—by announcing his resignation. Saul may have been swayed by polls that showed him losing the next election to the candidate for the Progressive Labor Party (PLP). A contest for the leadership of the UBP now ensued. The stakes were high because, in a parliamentary system, the winner of the party vote would also assume the post of premier. Undeterred by the odds against her candidacy, Gordon immediately threw her hat into the ring.

The contest was hard-fought. Twenty-one UDP parliament members were eligible to vie for the $89,000-a-year post, but many senior members shied away, afraid that Bermuda's voters were looking for ''new blood.'' Gordon and Irving Pearman quickly emerged as the front runners. At first, Pearman appeared to have the votes to win. Gordon even announced that she would pull out of the race if that were true in order to preserve party unity, but by March 24, 1997, the tide had turned. She was the unanimous choice for party leader. ''Pam seems to be the one,'' a senior UBP cabinet member told Reuters. ''She's the only real choice.''

First Woman Premier

Now the head of Bermuda's ruling party, Gordon was duly sworn in as premier by Governor Lord Waddington on March 27, 1997. The orderly transition of power pleased Bermuda's business community. ''International business is moving our economy and we look forward to working with Premier Gordon to promote Bermuda and its attractive business environment,'' announced Arthur B. Sculley, Chairman of the Bermuda Stock Exchange, in a press release issued by the Bermuda International Business Association (BIBA). For her part, Gordon promised economic and political stability in the run-up to general elections to be held some time within the next 18 months.

In the tradition of her father, Pamela Gordon did not waste any time in challenging the powers that be—including the British government, the colonial masters of Bermuda. In January of 1998, she accused Great Britain of violating international agreements by denying Bermudans the right to live in Britain. Other colonial powers, such as the United States and the Netherlands, give citizenship rights to their Caribbean dependencies. Gordon also butted heads with the government in London over the issue of capital punishment, which Britain put pressure on Bermuda to abolish in 1998. ''The only way they can force us to do anything is by them going through their own parliament,'' Gordon told Reuters in February of 1998. Capital punishment remains on the books in Bermuda, and is popular with voters, though it has not been invoked since the late 1970s.

By the spring of 1998, Gordon was shoring up her political support, especially among blacks and labor unions, for what was expected to be a hotly contested election campaign. Now a member of the African Methodist Episcopalian Church, she remained single following her divorce and maintained a close relationship with her daughter Victoria and son Ronald. She lived with her mother in the family home at Beulah until her election to the premiership. Her mother remains convinced that Gordon's father would approve of her taking over the ''family business.'' ''He would have been absolutely delighted,'' Mildred Bean told the *Bermuda Sun.* ''He would have said: 'Although you [the establishment] didn't want me, now my daughter is in charge.''

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Kate Greenaway

The English illustrator Kate Greenaway (1846-1901) dramatically changed the art of the picture book. For many modern critics, her work represents the essence of a Victorian childhood.

For over a hundred years, Kate Greenaway's works have been honored as representing the essence of illustrations for children. Her relatively simple line drawings and colored pictures of young boys and girls at play influenced generations of writers and illustrators for children. Her seminal role in creating the form of the modern child's picture book was recognized in 1955, when the Library Association of Great Britain established the Kate Greenaway Medal. The award is given annually to the British artist who has produced the most distinguished illustrations in works of literature for children.

Kate Greenaway's romantic conception of childhood was based in part on her own experiences. She was born on March 17, 1846, in Hoxton, a community in what is now Greater London, England. ''She was the second daughter of John Greenaway, a draughtsman and engraver,'' writes Bryan Holme in *The Kate Greenaway Book,* ''and of Elizabeth Greenaway, a Miss Jones before the marriage.'' ''I had such a very happy time when I was a child,'' Greenaway is reported as saying in M. H. Spielmann and G. S. Lanyard's 1905 biography *Kate Greenaway,* ''and, curiously, was so very much happier then than my brother and sister, with exactly the same surroundings. I suppose my imaginary life made me one long continuous joy—filled everything with a strange wonder and beauty. Living in that childish wonder is a most beautiful feeling—I can so well remember it. There was always something more—behind and beyond everything—to me. The golden spectacles were very very big.''

Her earliest artistic desires found their expression in drawing and in dressing up her dolls. ''A strong bond existed between father and daughter,'' Holme reports. ''He had nicknamed her 'Knocker' because when she cried her face used to look like one—or so he had teasingly told her. As soon as Kate's fingers had strength enough to hold pencil, John Greenaway had encouraged her to draw—and this he continued to do up to and through her student years.'' Some of these pictures were of contemporary events, including the Great Indian War in 1857, in which many English women and children were killed. ''At the time of the Indian Mutiny I was always drawing people escaping,'' Greenaway revealed in *Kate Greenaway.* ''I could sit and think of the sepoys till I could be wild with terror, and I used sometimes to dream of them. But I was always drawing the ladies, nurses, and children escaping. Mine always escaped and were never taken.'' Other inspirations for her art work were the family vacations taken in rural Rolleston, Nottinghamshire. ''Here Greenaway was touched by the commonplace sights of old-fashioned England,'' states Lundin: ''villagers in their antiquated eighteenth-century dress; men working in the fields in embroidered smocks dyed blue; women wearing their Sunday best of frilly lace and large poke bonnets; and roads edged with primroses or fields filled with poppies.''

A Career as an Illustrator and Designer

Greenaway's doll-dressing talents may have had their origins in Elizabeth Greenaway's occupation. ''Her mother was a seamstress and milliner, who opened a shop in Islington when her husband's business waned,'' explains Anne H. Lundin in the *Dictionary of Literary Biography.* ''Certainly Kate Greenaway's taste for 'dressing up' found its major expression at the drawing, [but] . . . in her childhood it had through her love of dolls,'' states Holme. Even after she had been sent to school at what would become the Royal Academy of Art in 1858, and after she had won local and national awards for her work in 1861 and 1864, she continued to work with dolls and fabric. In 1868, at the age of 22, she had an exhibition of her watercolors at the Dudley Gallery in Piccadilly. She created these pictures by first making the clothing, then dressing model in the clothes. The significance of the pictures in terms of her career, however, was that they ''caught the eye of an editor and led to a commission for illustrations for *People's* magazine and later for Christmas cards and valentines for Marcus Ward,'' declares Lundin. ''In 1870 she received a commission to illustrate an edition of *Madame D'Aulney's Fairy Tales.* She also began contributing to *Little Folks,* the *Illustrated London News,* and *Cassell's* magazine, and she exhibited for the first time at the Royal Academy in 1877.''

Greenaway's largest influence on her art work at this time came from the artists of the Pre-Raphaelite Brotherhood, which was formed in 1848 by William Holman Hunt, John Everett Millais, and Dante Gabriel Rossetti. ''This trio of artists,'' writes Holme, ''protested the ravages of modern industry, but their plea for a return to simplicity, sincerity, and respect for nature had no bearing beyond the immediate world of British art. Yet in that world, within a decade, they became gods.'' Many of her early cards and valentines, such as those that appeared in *The Quiver of Love: A Collection of Valentines* (1876) show the Pre-Raphaelite influence on her work. John Ruskin, the first British art critic to recognize the contributions of the Pre-Raphaelites, later became a close friend of Greenaway. Their correspondence continued until the critic's death in 1900.

Much of Greenaway's earliest work appeared in the publications of Marcus Ward & Company, which published her art work on their cards, calendars, and books. ''Over the years,'' writes Holme, ''hitherto unknown books containing one or more Greenaway illustrations have turned up in the rare-book market.'' Her ''earliest free-lance work also included odd jobs for Messrs. Kronheim and Company, the giant color printers of Shoe Lane,'' the critic continues. The Kronheim connection led to the publication of her first illustrated book: *Diamonds and Toads* (1871). ''This slim paper-bound volume, a popular little tale pointing to the moral that 'cross words are as bad dropped from the mouth as toads and vipers, while gentle words are better than roses and diamonds' was printed by Kronheim,'' Holme concludes, ''and destined to number in Aunt Louisa's London Toy Book Series under the imprint of Frederick Warne and

Company.'' Other books featuring Greenaway illustrations published in the early 1870s included *The Children of the Parsonage, Fairy Gifts; or, A Wallet of Wonders,* and *Topo.*

Under the Window and Other Works

The artist's aspirations, however, went beyond simply illustrating books written by other people. ''Greenaway's ambition was to publish a book of her own verses and drawings based on her memories of Rolleston, street rhymes, and favorite childhood stories,'' explains Lundin. ''She dressed her characters in the old-fashioned clothing so common in Rolleston: high-waisted gowns, smocks, and mobcaps. She accompanied these drawings with her own verse, based on nursery-rhyme morals and make-believe.'' Her father, John Greenaway, shared the unfinished manuscript with a colleague named Edmund Evans. Evans was ''a pioneer color printer who had already created successful productions of Walter Crane's toy books and had recently engaged Randolph Caldecott for a similar series,'' states Lundin. The volume that Evans published became the first and most popular of Greenaway's books, *Under the Window: Pictures and Rhymes for Children.* Evans's original printing of 20,000 copies quickly sold out and Evans had to print another 50,000 to satisfy the demand for the book. One-third of the profits went to Greenaway. The sales made her comfortably well-off, if not wealthy, and her name became familiar in households throughout the British Empire and the United States. ''Throughout the 1890s *Under the Window* was listed as a perennial seller,'' says Lundin, ''along with Greenaway's three other most popular works: *Kate Greenaway's Birthday Book for Children* (1880), *Mother Goose; or, The Old Nursery Rhymes* (1881), and *A Painting Book* (1884).''

These four books marked the pinnacle of Greenaway's critical and commercial success. However, her reputation was further spread by a series of yearly almanacs, published first by Routledge and later by Dent. ''The almanacs were booklets with variant bindings that contained monthly calendars and in which the surprise from year to year was in Greenaway's choice of decorations for the seasons,'' writes Lundin. Their sales were more erratic than those of Greenaway's major books—except in the United States, Lundin says, where ''the almanacs had a greater following . . . with sales often twice that of the British market.'' The *Almanack for 1883,* the best-selling of her collection, sold 90,000 copies throughout Great Britain, the United States, France, and Germany. The almanacs appeared yearly from 1882 to 1895; the publisher skipped 1896, and the last of Greenaway's almanacs was published in 1897.

Commercial Success

These almanacs and Greenaway's other publications brought out a ''Greenaway Vogue'' that began shortly after the publication of *Under the Window* and continued for some time. ''Numerous imitations, piracies, and spinoffs were produced without her permission, an onslaught that popularized her name by adversely affected her livelihood and stature,'' says Lundin. Even clothing styled after the patterns she had developed in her illustrations was created. At one point Greenaway was approached by a shoe manufacturer who wanted to market a ''Kate Greenaway shoe.'' Greenaway herself told another anecdote about an acquaintance who had been exposed to the vogue: ''The lady who has just left me, has been staying in the country and has been to see her cousins. I asked if they were growing up as pretty as they promised. 'Yes,' she replied, 'but they spoil their good looks, you know, by dressing in that absurd Kate Greenaway style'—quite forgetting that she was talking to me!''

Although Greenaway maintained her reputation throughout the late nineteenth century, by the dawn of the twentieth century her popularity began to wane. Despite the loss of her parents and her friend John Ruskin, she never lost the dedication that characterized her earliest work. However, by early 1901 Greenaway was complaining of chronic pain, which was diagnosed as ''acute muscular rheumatism,'' but which modern critics believe was actually breast cancer. She died on November 6, 1901, and was buried in her family's plot at Hampstead cemetery. ''Her work,'' concludes Lundin, ''remains a part of folk culture as well as a landmark in the history of children's bookmaking.''

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Pope Gregory XII

In 1406 an aged Italian cardinal named Angelo Correr (c. 1327-1417) was elected pope; calling himself Gregory XII, he had a bedeviled nine-year tenure as head of the Roman Catholic Church. His ascension to the Holy See came during a tumultuous crisis in Christian Europe usually referred to as the Great Schism, a conflict that divided clerics, royals, and the faithful for several decades. At one period of Gregory XII's rule, there were two other popes elsewhere vying for authority, but his own eventual assent to a compromise helped end the Schism.

Very little is known about the life of Angelo Correr, the man who would later take the name Gregory XII. Sources place his date of birth around 1327, and it is known that his family was among Venice's wealthy and influential clans. At the time, the lagoon city on the Adriatic Sea was a powerful sovereignty that controlled and profited from the busy shipping trade of the Mediterranean. Correr, however, opted for the priesthood, and in 1380—by then in his early sixties—he was made bishop of Castello, a city near Perugia. Ten years later, he was elevated to the title of Latin Patriarch of Constantinople, the Roman Catholic Church's representative in what is now Istanbul. Since 1054 the Eastern Orthodox Church, allied with the Byzantine Empire, had been separated from the Roman Catholic Church. The pope in Rome was known as the Patriarch of the West. In 1404 that pontiff was Innocent VII, a Neapolitan named Cosimo dei Migliorati.

A Church Divided

Innocent VII made Correr an apostolic secretary, and then legate, or papal emissary, of Ancona, another Italian port on the Adriatic. In 1405 Correr became a cardinal, the highest position a priest could achieve in the Church before the papacy itself—indeed, popes were elected by the college of cardinals from amongst themselves. Yet over the last century both the Church and the papacy had experienced inner discord. This began in 1309 when a French pope, Clement V, relocated the Holy See to Avignon, France. In 1378 it was returned to Rome by another Gregory, Gregory XI, ending what became known as the Babylonian Captivity. Upon this pope's death, the cardinals chose Urban VII, who berated them for the luxury in which many of them lived. At the time, the Church was a corrupt institution, more often than not in the service of Europe's kings, and profited handsomely from selling all kinds of spiritual services to illiterate believers.

Urban VII was thought to be insane, and his violent rages were well-documented. Historians believe he may have murdered several cardinals after some of them convened elsewhere, declared him an antichrist, and elected a Swiss, Robert of Geneva, as Pope Clement VII. This occurred just four months into Urban VII's rule, and set in motion the Great Schism. Urban VII remained in Rome, was succeeded in 1389 by Boniface IX, whose successor upon death was Innocent VII, the pope who would become Gregory XII's mentor. Innocent reigned from 1404 to 1406, and like his predecessors, had little luck in resolving the papal crisis. Meanwhile, a series of popes remained firmly entrenched back in Avignon; the intervention of kings, future saints, and philosophers had little effect upon the situation.

''Anathema to the Schismatics!''

At next papal election in Rome in 1406, convened upon the death of Innocent VII, every cardinal made a solemn promise that if he were to be elected, he would abdicate, provided that the Avignon pope also resigned, which would allow the two separate colleges of cardinals to reconvene and elect a pope of a united Western church. Correr was elected partly because of his character: he was elderly, and rather severe and pious in demeanor. His fellow cardinals thought him a good candidate for keeping his word. He was elected on November 30, 1406, and took the name Gregory XII. ''Anathema to the Schismatics!'' he proclaimed to the cardinals, according to Marzieh Gail's *The Three Popes,* '' . . . Anathema upon me also if I do not use all my efforts to end the deplorable division which harms and dishonors Christianity.''

Thirteen days after his election, Gregory XII formally notified the Avignon pope, Benedict XIII, of his own intention to resign. The two decided to arrange to meet, the first step in the process, so that they could negotiate the dual resignation—yet could not agree upon a place. Gregory XII made a younger relative one of his envoys for this task, ''an unfortunate choice as the nephew had every reason for prolonging his uncle's pontificate,'' wrote L. Elliott Binns in *The History of the Decline and Fall of the Medieval Papacy.*

Gregory XII and Benedict XIII discussed and rejected a number of cities between Rome and Avignon, including Siena, Lucca, Nice, and Genoa. They finally agreed upon Savona, and complex negotiations ensued to set terms: each wanted bring along as much military force as possible, but were limited to eight galleys and a hundred crossbowmen. Their number of servants would also be equal, and each was to have free reign over half of Savona and half of its harbor. Benedict XIII arrived in Savona at the end of September 1407. Gregory XII journeyed to Lucca, a city not far from Pisa, and sent word suggesting they change the venue to Pisa. It never happened.

Unwilling to Abdicate

It is thought that the aging Gregory XII came under undue influence from his family, who wished to see their kin in the prestigious office. A powerful Italian leader, King Ladislaus of Naples, was also interested in seeing Gregory XII remain on the papal throne. In May of 1408 Gregory XII named four new cardinals—all of them his nephews. He was in Lucca at the time, and the incident marked a turning point in opinion against him. Notices began appearing in the city, according to *The Three Popes.* ''They summoned the Pope to appear on a certain day to be degraded,'' wrote Gail. ''They accused him of being a shedder of blood, a drunkard, a man of dishonor, a slave to carnal appetites, a hypocrite, madman, heretic, even one who sought to overthrow the Church.''

The cardinals who had elected Gregory XII in good faith were now angry. Nine of them left and traveled to Pisa for what became known as the Council of Pisa. Several cardinals dissatisfied with Benedict XIII's rule also participated. The Council was convened, though not quite legally according to church law, in June of 1409. The cardinals ordered both Gregory XII and Benedict XIII to stand before them, but neither appeared. They then declared both popes invalid and elected a third, Peter of Candia, who took the name Alexander V. Thus began the era of the three popes—one in Rome, another in Avignon, and a third seated in Pisa. In response, Gregory XII created more cardinals to replace those who had convened the Council of Pisa, and summoned them to his own Council at Cividale. There they declared both Benedict XIII and Alexander V wrongful popes.

A popular saying arose among European Christians—''one Pope is too much for the Catholic world, no Pope would be even better,'' according to Gail in *The Three Popes.* The historian also wrote that public opinion had very nearly turned against the Church itself as a result of the three decades of discord and its inability to resolve the Schism from within. As the division spiraled out of control, its ramifications were felt in other parts of Europe. In Prague, for instance, the rector of its university, Jan Hus, supported Alexander V, while his archbishop was loyal to Gregory XII. For this—as well as Hus's criticisms of the abuses of the clergy—Hus was excommunicated. Later, he was invited to the Council of Constance (1414-18, the massive, pan-Europ ean meeting that eventually ended the Schism) to defend his views, but there he was burned as a heretic.

Malatesta and Sigisimund

Alexander V died in 1410—thought to have been poisoned—and then a corrupt cardinal named Baldassare Cossa was chosen as his successor to the Pisa papacy. Cossa, who came from a pirate family, was Bologna's notorious tyrant ruler. His ''election'' as pope occurred when he told the cardinals to bring him the stole of Peter and that he would put it upon the man most deserving—and then put it on himself. Cossa took the name Pope John XXIII. Meanwhile Gregory XII, now well into his eighties, had grown weary of the Schism and its unending intrigues. His friend and protector, Charles Malatesta, helped sway his mind by appealing to Gregory's religious convictions, reminding him that he had once sworn to do his part to end the Schism.

The Holy Roman Emperor and King of Hungary, Emperor Sigisimund, was the authority who finally compelled all sides to come to the table. Sigisimund forced John XXIII to summon the Council of Constance in December of 1413. It met for the first time in the lakeside German city on November 5, 1414. An ecumenical council of massive proportions, its numbers probably included, according to *The Three Popes,* 2,300 princes, knights, and deputies, 18,000 clergy, 242 bankers, 83 tavernkeepers who brought Italian wines along, and 700 prostitutes.

Delicate Bargaining

The Council's first order of business was to unseat the Pisan pope, John XXIII, which it did on May 29, 1415. It then named Gregory XII the rightful heir to the Holy See. In return Gregory XII sent a letter to Council of Constance that reconvoked it officially. Yet he refused to travel to Constance in person, fearing imprisonment or even death. During this time, he prayed with a relic dear to him, a tooth that was allegedly the late Catherine of Siena's. Forty years before, Catherine had persuaded the other Gregory, Gregory XI, to return the papacy from Avignon to Rome.

When the Council of Constance accepted Gregory XII's official convocation, it was also tacit recognition of his legitimacy among the three popes. In return for the favor, he abdicated on July 4, 1415. Benedict XIII still remained pope in Avignon, but the Council of Constance eventually declared him guilty of heresy in July of 1417. The Constance cardinals then elected Martin V, and since then the papacy has remained in relatively stable condition, with the exception of one other antipope's claim in 1439 that came about as the result of Jan Hus's martyrdom in Constance. In gratitude, Gregory XII was made bishop of Porto and legate of the March of Ancona, both for life. He died in Recanati, Italy, on October 18, 1417. According to *The Three Popes,* his last words were: ''I have not understood the world, and the world has not understood me.''

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Andrew S. Grove

For 30 years, American businessman Andrew S. Grove (born 1936) has served in a variety of high-level posts at Intel Corp., considered one of the most powerful microprocessor manufacturers in the world.

From humble beginnings in Hungary, Grove went on to become chief executive officer (CEO) and chairperson of one the most powerful microprocessor manufacturing companies in the world, Intel Corp. He is highly regarded both as a physicist in the field of semiconductors as well as an expert in management. With Intel, he has helped to usher in an information revolution unmatched by anything since the invention of the printing press. As noted by Walter Isaacson in *Time:* ''*Time* chooses as its 1997 Man of the Year Andrew Steven Grove, chairman and CEO of Intel, the person most responsible for the amazing growth in the power and innovative potential of microchips.''

Early Life

Andrew Steven Grove was born András Gróf in Budapest, Hungary, on September 2, 1936. His father, George, was a dairyman, and his mother, Maria, worked as a bookkeeping clerk. The family was of Jewish descent and World War II proved to be a difficult time; Grove would see nothing but trouble until he departed from Europe. At the age of four, a wave of scarlet fever swept through Hungary. Grove was not spared, and over the course of the illness, his hearing was seriously damaged. The following year, his father was removed to a Nazi work camp. Grove and his mother changed their names and moved in with Christian acquaintances, who hid them during the Nazi pogroms of 1944. After the war, his father miraculously reappeared, though weakened by typhus and pneumonia. Grove, hoping to attend college in a few years, dabbled in journalism and took voice lessons, dreaming of perhaps becoming an opera singer. Political circumstances again intervened, however, in 1956, when Soviet tanks arrived in Budapest to put down the Hungarian Revolution. His father's occupation, as a private business owner, made Grove a potential dissident in the eyes of the communists. So, rather than face the possibility of prison, Grove and a friend fled to Austria.

From there, Grove made his way to the United States, where he moved in with an uncle who had immigrated to New York in the early 1930s. He enrolled in the City College of New York (CCNY), studying chemical engineering and waiting tables to pay his tuition. In the summer of 1957, he met a woman named Eva, who became his wife the following year. Grove graduated from CCNY in 1960, after which he and Eva relocated to California, where he entered the Ph.D. program at the University of California, Berkeley. There, as at CCNY, he performed spectacularly. Upon his graduation in 1963, he went to work for Fairchild Semiconductor, a small company which had recently been created by a few of the more forward-thinking engineers on the West Coast. He also began teaching at Berkeley, a side career he has continued to the present day.

At Fairchild, along with the head of the research department, Gordon Moore, and two other colleagues, Bruce Deal and Edward Snow, Grove helped create the first marketable silicon-based integrated circuit. This was a major step for the computer industry, which, until then, used transistors as switching elements in their products. To be sure, transistors were far better than their predecessors, vacuum tubes. Vacuum tubes were bulky, and they generated a tremendous amount of heat and consumed an equally large amount of electricity. The transistor was considerably smaller, and required no heating element. The drawback was that they had to be used individually. In order to move forward, the industry required that more than one transistor occupy a single unit. The solution to this dilemma came as early as 1959, but it would take several years, and the particular combination of talents that existed at Fairchild, under the leadership of general manager Bob Noyce, to create a reliable, mass-produced integrated circuit. That accomplishment stood poised to revolutionize the industry, and thereafter, the world.

Grove Moves to Intel

None of this made much of an impact on the top executives of Fairchild—they displayed the same lack of vision that kills so many high-technology companies even today. So, in 1968, frustrated with the state of affairs, Noyce secured the support of Arthur Rock, a prominent high-tech investor, and with Gordon Moore's help, started a company called Intel (short for Integrated Electronics). With these three men, the company looked unsinkable. Their decision to employ Grove as director of operations was, however, in the words of Tim Jackson's history of Intel, ''so bizarre that it mystified most of the people who were watching the new business take shape.'' Up to that point, Grove had virtually no manufacturing experience at all, plus he was decidedly unusual. Jackson continued, ''Grove spoke English with an accent that was almost incomprehensible. Over his head,

he wore an awkward hearing-aid device that looked like a product of Eastern European engineering.'' Furthermore, he had a severe temper, and an equally severe manner of maintaining discipline and control. None-the-less, Noyce and Moore admired his intelligence and drive, and they believed he was the right man. Grove tacitly agreed, leaving Fairchild almost immediately.

The doubts held by onlookers concerning his abilities were quickly put to rest. Grove guided the development of manufacturing processes first for the company's computer memory products, then for its first general-purpose microprocessor (the component that serves as the ''brain'' of modern desktop computers), outstripping all competitors and even the company which had licensed their technology to provide the ''second-source'' so important to computer companies at that time. The early years of the company were particularly hectic, as the demands of the high-tech sector tended to change dramatically and unpredictably. Thus, despite the concentrated talent at their disposal, Intel found itself constantly changing gears, and struggling to keep up with the latest developments. Grove's force of will aided the company greatly during this period, but an insight of Moore's was necessary for long-term stability. Moore's Law, as the insight came to be known, was that chip power would continue to double roughly every 18 months for the foreseeable future. Thus, Intel was able to chart its course ahead of the fact rather than leaping after changes in demand.

Moore's Law did not, however, eliminate all difficulties. The first major crisis began in the mid-1970s, when Japanese companies, who could manufacture memory chips at much lower costs, began dumping large quantities of cut-rate chips on American markets, seriously reducing demand for Intel's products. This was a major blow for the company, whose business relied at that time primarily on the sale of memory. They responded by shifting their emphasis to microprocessors, but many rival American companies collapsed under the pressure. In 1981, the chip market took another nosedive, and once again, many companies were caught unprepared. Grove, rather than laying off employees, ordered them to work 25 percent overtime for free. The strategy succeeded, and Intel survived.

Grove's hard work and demanding management style, while criticized by many, brought ever-increasing profits for Intel, and in 1979, he was made president of the company. Four years later, he published his second book, *High Output Management,* which was subsequently translated into 11 languages (his first volume, *Physics and Technology of Semiconductor Devices,* was published in 1967 during his tenure at Fairchild). His third book, *One-on-One with Andy Grove,* was published in 1987. He also wrote a regular management column which appeared in several newspapers, as well as occasional pieces for the *Wall Street Journal, Fortune,* and the *New York Times.* He became the CEO of Intel in 1987. The decade of the 1980s brought him recognition outside of the company as well. He received honorary doctorates from the City College of New York and from Worcester Polytechnic Institute in 1985 and 1989, respectively. Furthermore, he was honored in 1987 with the Engineering Leadership Recognition Award.

The Half-Billion Dollar Mistake

Intel's biggest stumbling block came abruptly in 1994, with the release of the company's Pentium processor. The chip was flawed slightly, performing math calculations incorrectly. The error was small, and would not have affected the vast majority of users—only people running math-intensive programs like those required for nuclear research or astrophysics. Grove decided that there would therefore be no reason to order a recall. Those who called in to ask about the problem were simply told not to worry. Intel's customers didn't see the matter the same way, and in short order, the flaw was suddenly the topic of technology columns in newspapers around the world. After much deliberation, Grove backed off his position, and Intel began replacing the faulty chips. The crisis cost the company half a billion dollars, but in the end the decision to switch courses wound up bolstering their image. Intel was stronger than ever.

As noted by Isaacson in *Time,* Intel controls 90% of the microprocessor market. They also face little in the way of competition, although the combined efforts of IBM, Apple, and Motorola are beginning to have some effect. Grove, certainly not one to rest on his laurels, has made the 1990s a productive decade for himself as well. His fourth book, *Only the Paranoid Survive: How to Exploit the Crisis Points that Challenge Every Company and Career,* was published in 1996, and several more awards have been forthcoming as well. In 1993, he received a Medal of Achievement from the American Engineering Association, and, in March of 1994 he was elected a Fellow of the Academy of Arts and Sciences. The following year, he was awarded the Heinz Family Foundation Award for Technology and the Economy. Finally, *Time* magazine named him their Man of the Year in 1997.

The challenges in Intel's future are many. The increasing popularity of sub-$1000 computers could prove damaging to the company's flagship product, the high-end Pentium II. Also, Intel has had to cope with increasing scrutiny from the U.S. Federal government, which has grown uneasy with the monopolistic characteristics of Intel and its chief ally, Microsoft. Grove's level of participation in these issues is definitely declining, however. In 1996, he was diagnosed with prostate cancer, and although treatment was successful he began actively grooming a successor, Craig Barrett. In March of 1998, Grove stepped down as CEO, though he remains chairperson. Outside the corporate world, he teaches a class in the business school at Stanford University. A modest man, Grove commented in the *Wall Street Journal,* ''One position says you ought to put some effort into making sure that people know what you do. The opposite is, look, you'll never get 100 percent credit, so just do your stuff. Advertising your achievements will probably make you look like a jerk anyway. I lean toward the second view.''

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Veronica Guerin

Irish investigative reporter Veronica Guerin (1959-1996) believed in revealing the truth about drugs and crime in Ireland, continuing to write her revealing articles even in the face of numerous threats. She was assassinated while sitting in her car on a Dublin street in 1996.

On June 26, 1996, a tough investigative reporter named Veronica Guerin became the twenty-fourth journalist that year to die in the line of duty, according to figures compiled by the Committee to Protect Journalists. She was a relative newcomer to the field, having only practiced her craft for some six years. Yet she was already one of its brightest stars, celebrated worldwide for her willingness to track down and publish the kind of information that certain people preferred to keep quiet. And when she died at the hands of a professional killer, presumably to ensure her silence, Guerin was elevated to the status of a national heroine.

Guerin, who acquired the nickname ''Ronnie'' during her childhood, was one of five children born to a Dublin-based accountant and his wife. She received her education in the Catholic schools of Dublin's north side, where she became an accomplished athlete in camogie (a game similar to lacrosse), soccer, and basketball. Soccer, in fact, remained a lifelong passion of Guerin's; she was a fanatic supporter of England's Manchester United professional soccer team.

Switched Careers from Accounting to Journalism

After studying accounting at Trinity College, Guerin joined her father's firm but left upon his death in 1983 to form her own public-relations company. Seven years later, she took up journalism, first as a business writer for Dublin's *Sunday Business Post* and then as a news reporter for the city's *Sunday Tribune.* In 1994, Guerin became an investigative reporter for the *Sunday Independent,* the largest-circulation weekend newspaper in Ireland.

As a member of the *Sunday Independent* staff, Guerin specialized in crime stories. She soon made a name for herself in international journalism circles for hard-hitting pieces that sought to expose the truth about Dublin's burgeoning drug trade and the part that increasingly violent and ruthless organized gangs played in it. Guerin was outraged by the mob activity she documented and frustrated by the inability of the police to bring the crime bosses to justice, so she launched a virtual one-woman crusade to bring down the gangs. ''She had no basic training [as a reporter],'' an editor at the *Sunday Business Post* later recalled. ''She just had a very simple philosophy that she wanted to get the truth.''

Guerin's investigative style was a combination of tenacity and boldness. She typically worked out of her car rather than an office, staying on a story for weeks and weeks—long after many other reporters would have given up. Sometimes she even camped out on a person's doorstep for days until he would agree to talk to her. And she didn't rely strictly on police sources for her information. Instead, she went directly to the criminals themselves, persuading many of them to talk to her and detail their activities. Mindful of strict Irish libel laws that make it illegal for reporters to identify suspected wrongdoers by name, she was careful to identify the subjects of her articles only by their street names or by colorful pseudonyms such as ''The Monk,'' ''The Coach,'' and ''The Penguin.''

Investigative Reporting Proved Dangerous

In October 1994, Guerin experienced the first serious repercussions from one of her stories when two bullets were fired through the window of her home as she played with her young son. The incident occurred only a month after she had written an article on the life of a high-living Dublin drug kingpin known as ''The General'' who had been found shot to death in his car.

Just a couple of months later, in January 1995, Guerin opened the door to her home and came face-to-face with a man who pointed a handgun at her head, then lowered it and shot her in the thigh instead. The man fled and was never identified. She later speculated that the shooting was in retaliation for an article she had written about the theft of $4.4 million from a supposedly secure depot near the Dublin airport—the largest cash robbery in Irish history. Guerin interviewed a known con man who was reportedly the chief suspect in the heist and described him as the local head of a crime syndicate.

After leaving the hospital, Guerin still on crutches had her husband, Graham Turley, take her to see every crime boss she knew ''just to let them know I wasn't intimidated,'' she later revealed in an interview. Her employer had a security system installed in her house and arranged for her to have a round-the-clock police escort once she returned to work, but she canceled it after only a few days because she felt it hindered her efforts to gather information for her articles.

In September 1995, Guerin paid a visit to a horse farm owned by a prominent ex-convict named John Gilligan, a known leader in the Dublin underworld. She questioned him about how he was able to afford such a luxurious lifestyle with no apparent income. He responded by ripping open her shirt to look for hidden microphones and then beating her. During a subsequent telephone conversation, he threatened to rape her son and kill her if she published anything about him in the newspaper.

Guerin's friends later recalled that although she had always been fearless in her dealings with organized crime figures, she was especially frightened by Gilligan's outburst because he had mentioned the possibility of harming her son. Nevertheless, she pressed on with her work, confident that her familiarity with the mobsters she covered lent her an air of invulnerability; after all, she surmised, they would probably find it very difficult to kill someone they knew. In December 1995, Guerin's bravery and persistence in the face of such attempts to intimidate her into remaining silent earned her the prestigious International Press Freedom Award from the Committee to Protect Journalists.

Guerin's Death Affects Nation

On the afternoon of June 26, 1996, Guerin was alone in her car when she stopped at a traffic light in suburban Dublin and made a quick call to a friend on her cellular phone. Two men on a motorcycle pulled up alongside her car. One of them opened fire, shooting Guerin five times in the neck and chest, killing her almost instantly. The men then sped off into traffic and escaped before anyone nearby had even had a chance to react.

The Irish responded to Guerin's assassination with shock, sorrow, and outrage. On the day of her funeral, the small chapel near the Dublin airport where she and her family regularly worshipped was packed with mourners, including Ireland's president, prime minister, and head of the armed forces; others watched the service on television. On July 4, the day labor unions across Ireland had called for a moment of silence in her memory, people on trains and buses, in stores and on the street, sat or stood quietly and bowed their heads in tribute. Admirers lined up in front of the offices of the *Sunday Independent* to leave flowers and sign a condolence book.

From the very beginning, there was little doubt that Guerin had been the victim of a professional hit, most likely ordered by one of the criminals she had already written about or planned to write about. Police immediately launched a full-scale investigation of the crime but admitted that they expected it would be quite some time before anyone was apprehended if ever. In October 1996, however, Irish police charged a man named Paul Ward with conspiracy to murder in the death of Veronica Guerin. His was the first in what law enforcement officials hoped would be a series of arrests in the case.

Most of the suspicions have centered around Gilligan, who left Ireland for Amsterdam the day before the murder. Several months later, in September 1996, he was scheduled to board another flight from London to Amsterdam when a search of his luggage turned up $500,000 in cash. He claimed he had won the money gambling, but authorities didn't buy his explanation. He was arrested on charges of trying to launder profits from selling illegal drugs.

Since Guerin's assassination, a number of events have suggested that she did not die in vain. First of all, amid criticism that they did not do enough to protect her, officials of the *Sunday Independent* announced that they were considering offering journalists working on dangerous stories more and better protection. Secondly, the Irish Parliament convened a special session to discuss anti-crime legislation aimed at cracking down on organized crime and making it easier for police to pursue cases against mob bosses. The tough new measures caused some members of Dublin's underworld to flee the country to avoid arrest.

Perhaps most important of all, Guerin's death prompted a period of soul-searching in Ireland, the likes of which had not been seen for quite some time. Citizen groups sprang up in some of Dublin's poorest neighborhoods, where the drug trade thrived, and people demanded change.

On May 2, 1997, at a ceremony in Arlington, Virginia, the name of Veronica Guerin and those of 38 other international journalists who died in the line of duty in 1996 were added to the Freedom Forum Journalists Memorial. (Ironically enough, Guerin had been scheduled to speak at a Freedom Forum conference on the subject of journalists in peril just two days after she was killed.) Her husband addressed the audience, noting the pride both he and his son felt at seeing Guerin honored in such a way. ''Veronica

stood for freedom to write,'' Turley observed. ''She stood as light, and wrote of life in Ireland today, and told the truth. Veronica was not a judge, nor was she a juror, but she paid the ultimate price with the sacrifice of her life.''

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Cathy Lee Guisewite

Creator of the syndicated cartoon, *Cathy,* which humorously chronicles the ups and downs of a single woman's life, Cathy Guisewite (born 1950) has created an endearing character whose thoughts, words and actions are humorously paralleled in the lives of millions of people (mostly women) who appreciatively follow her cartoons in over 1600 different newspapers around the world.

Cathy Guisewite's immense and sustained success is partly due to the fact that she fashions her comic-strip character's adventures after her own life's experiences, which, in turn, reflect those of the population at large. Thus, *Cathy* readers can readily relate to ''bad hair days,'' Saturday nights without a date, or maybe a credit-card shopping spree. When another cartoon character asks ''Cathy'' what she is doing for lunch, she responds, ''Writing a presentation, paying my bills, having a root canal, going to the bank and picking up my cleaning!!''

The Brainchild of an Achiever

Guisewite, an Ohio native, originally started a career in advertising after her graduation in 1972 from the University of Michigan, with a degree in English. She became a writer for the Campbell-Ewald agency in suburban Detroit, Michigan, then joined Norman Prady, Ltd. in 1973. Shortly thereafter, she moved to the advertising firm of W. B. Doner & Company in Southfield, Michigan, where she advanced from a group supervisor's position into the executive ranks in 1976. That same year, Guisewite negotiated a long-term contract for her newly-created *Cathy* with Universal Press Syndicate in Mission, Kansas (later in Kansas City, Missouri).

Guisewite's first cartoon book, *The Cathy Chronicles,* (1978) was an instant success. The timely appeal of her cartoons' subject-matter is apparent in the titles of her equally successful subsequent books, including*What Do You Mean, I Still Don't Have Equal Rights??!!,* (1980); *What's a Nice Single Girl Doing with a Double Bed??!,* (1981); *It Must Be Love, My Face Is Breaking Out,* (1982); *Cathy's Valentine's Day Survival Book, How to Live through Another February 14,* (1982); *How to Get Rich, Fall in Love, Lose Weight, and Solve all Your Problems by Saying ''NO'',* 1983; *Eat Your Way to a Better Relationship,* 1983; *Climb Every Mountain, Bounce Every Check,* 1983; *Thin Thighs in Thirty Years,* 1986; *Why Do the Right Words Always Come Out of the Wrong Mouth?,* 1988; *$14 in the Bank and a $200 Face in My Purse,* 1990; and *Revelations from a 45-Pound Purse,* 1993.

Guisewite also created three Emmy award-winning *Cathy* television specials. *Cathy* has also appeared on calendars, coffee mugs, sweatshirts, mouse pads, and pajamas around the world. The staying power of *Cathy* owes as much to the familiarity of her face and image across the media as it does to the constant resourcefulness of Guisewite's humor and insight.

During Guisewite's 1993 acceptance speech for the prestigious National Cartoonist Society's Reuben Award, *Editor & Publisher* reported that she told the audience, ''A lot of my material comes from my mother, and a lot of my

sense of humor about my mother comes from my father!'' She also admits to bouncing material off her sister, Mickey Guisewite, a talented writer and advertising executive. Guisewite illustrated her sister's book, *Dancing Through Life in a Pair of Broken Heels.* Guisewite also credits Charles Schulz, the artist of *Peanuts* fame, and Mort Walker, the creator of *Beetle Bailey* and *Hi & Lois,*'' for ''paving the way'' for her and other cartoonists into syndication. Although Guisewite was a finalist for the Reuben award in the three previous years, she shared the honor of being only the second female to actually receive the award since its inception in 1946. (Lynn Johnson, creator of *For Better or For Worse,* was a prior recipient of the award.)

According to writer Tony Case of *Editor & Publisher,* Guisewite told attendees at a 1995 American Society of Newspaper Editors (ASNE) convention that when she first created *Cathy,* young females dreamed of becoming ''housewives.'' However, Guisewite added, the average woman today wants to be ''a dynamic businessperson, financial wizard, nurturing homemaker, enlightened and involved parent, environmental activist, physical fitness expert, low-fat chef, champion of human rights, alluring and responsible partner, community activist and a size five, all at once.''

Cathy vs. Cathy

Guisewite reportedly told the same audience that if she had to do one thing over, she would not have given her comic-strip character the same name as her own. Guisewite stated that she found it humiliating that readers might assume they were reading about the ''less-than-perfect'' moments in her own personal life. ''Of course,'' she advised the audience, ''it's even more humiliating when they *are* reading about the less-than-perfect moments in my own life.''

The *real* Cathy moved to California in 1980 and has her own studio set up in her Los Angeles ranch house. She starts her day early, with her dog, Trolley, underneath her drawing desk, and a jar of M&M candies at her side. Drawing from her own family experiences, Guisewite works with India ink on a layout pad stretched across her wooden desk, creating workplace scenarios, kitchen disasters, or mother-daughter exchanges between cartoon-Cathy and her cartoon-mom. ''I think the truest thing in the comic strip is Cathy's relationship with her mom,'' Guisewite told *Redbook'* s Carole Saline. ''It's a rich tangle of devotion, anxiety, friendship, love, a need for dependence, and a need for independence. . . . Around [my] Mom, I still behave like a six-year-old.''

In real life, Guisewite's mother began collecting wedding silver for her daughter when Guisewite was still a baby. When Guisewite remained single at the age of 35 years old, her mother gave up all hope and handed the collected pieces to her, assuming she would continue being a single career woman just as in *Cathy.* Her mother didn't have to wait much longer. In 1992, Guisewite adopted a daughter named Ivy, and in 1997, she married screenwriter Chris Wilkinson in a private Los Angeles, California, ceremony. However, she intends to keep her creation ''Cathy'' single, advising *Good Housekeeping'* s Charlotte Latvala, ''I was single a long time, so I don't have to be single to write about it.''

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Thom Gunn

For more than 40 years, award-winning poet Thom Gunn (born 1929) has concentrated on traditional form and, in contrast, on modern themes like LSD, panhandlers, and homosexuality. Born in England, he has spent most of his life in America, writing in traditional verse about American issues and subjects.

Thom Gunn was born Thomas William Gunn in Gravesend, England. His father, Herbert Smith, and his mother, Ann Charlotte Thompson Gunn, were both journalists; they divorced when Gunn was nine. Gunn traveled with his father, moving from town to town, and served in the British Army for two years, from 1948 to 1950. After serving in the army, Gunn lived in Paris for a year, beginning to write there, then moved to Trinity College at Cambridge, where he focused seriously on writing poetry.

California Liberated Style

Gunn published his first collection of poems, *Fighting Terms,* in 1954, the same year he began graduate study at Stanford University with poet Yvor Winters, who was known as a stern poetic rationalist. Gunn decided to settle in San Francisco, and became a resident of California in 1954. Gunn studied at Stanford from 1954 to 1955 and again from 1956 to 1958, publishing his second collection, *The Sense of Movement,* in 1957.

His new home became an essential part of his work; the discipline and structure that characterized his early work began to combine with ''Californian 'with it' subject matter,'' according to *New York Review of Books* critic Stephen Bender. In a *San Francisco Chronicle* interview, Gunn said coming to America ''changed everything for me.'' He began reading free verse—Wallace Stevens and William Carlos Williams—and embraced American culture. ''I saw there were other things you could do. I started out with heroic stuff; full of Shakespearean-like heroes. Gradually, by the time I was living in San Francisco, I could write a poem called 'Taylor Street' about an old man sitting in a doorway.'' But Gunn's focus on form remained: ''Whether de-

scribing the countryside of his native England or an acid trip in his adopted California, Gunn's poems have a singular purity of measure and tone,'' reported *Publishers Weekly.*

The Movement

My Sad Captains, published in 1961, marked a turning point in Gunn's work from metrical to more lyrical language, and a turn towards the subject of nature. *My Sad Captains* is frequently regarded as his best-known early collection. Originally, Gunn was associated with Philip Larkin and other poets of the Movement, who began to publish during the fifties and who rejected the Romantic excesses as well as the modernist revolution led by Ezra Pound and T.S. Eliot. The Movement, according to the *Norton Anthology of Modern Poetry,* ''sought greater concreteness and a less high-flown diction for poetry.''

The link between Gunn and the Movement, however, Gunn himself referred to as ''categorizing foolishness.'' In an interview with *Contemporary Authors,* Gunn proclaimed that he was ''not a member of the Movement, and I don't think the Movement was a movement; I think it was simply a period style that extended way beyond the people who were supposed to be involved with it.'' Throughout his career, Gunn has clearly defied any kind of easy categorization.

Counter Culture Influenced Poetry

Settled in San Francisco, Gunn continued to write, and began teaching at the University of California, Berkeley in 1958 after graduate studies at Stanford. Aside from occasional trips to England and a year teaching in San Antonio, Texas, Gunn has taught at Berkeley and lived in San Francisco ever since.

''In the 1960s and '70s, Gunn was part of the pleasure-seeking culture of the hippies and gay liberation,'' wrote *San Francisco Chronicle* reporter Jesse Hamlin. This culture included experimentation with LSD, which Gunn believes ''increased the subject matter'' of his poetry, giving him ''more of an accepting attitude towards the world.''

Writing About AIDS

When AIDS struck San Francisco, Gunn lost many friends to the disease. He voiced his opinion and vision of the epidemic in the clear and unsentimental manner characteristic of his work, particularly in poems like ''The Man With Night Sweats'' and ''In Time of Plague.'' *Poetry*'s David Spurr wrote that Gunn ''follows erotic impulse as well as disease—the pleasures and pains of the body—as a kind of corporeal index to the news of life and death.'' But the poet did not actually plan to write ''The Man With Night Sweats.'' As he confessed to Hamlin, ''I was writing about friends as they were dying, but I didn't realize the poems would have the impact they all did coming together. I was so impressed by the way people face death. So few people feel sorry for themselves, or whimper. I hope I can have such bravery, whatever kind of death I eventually have.''

But Gunn resists being identified with any particular group. According to William Logan of the *New York Times Book Review,* Gunn writes ''of America without being of America.'' Gunn said, ''Being English is very important to me since I spent my first twenty-five years in England. On the other hand . . . living in America is very important to me too, since I have spent more than half my life in this country.'' Interestingly, after more than 40 years of living in America, Gunn has chosen to remain a resident alien, perhaps attesting to his firm desire to remain an outsider. However, he does show preference for the writing of his adopted home: ''I find most English poetry terribly timid,'' he told *Contemporary Authors.* ''American poetry is much more interesting.''

Collected Poems is Acclaimed

With the release of 1994's *Collected Poems,* Gunn seems to have ''made a peace with art, its beauty and inherent artifice,'' according to *Publishers Weekly.* The collection reads as a personal retrospective of San Francisco. Especially at the beginning of the collection, Gunn ''brings to demotic experience his finely-honed meter and incisive rhymes,'' wrote Tillinghast. ''The balanced caesuras, the Augustan assurance of verse, are worthy of Alexander Pope, the subject matter is Big Brother and the Holding Company territory.'' Halfway through the book, though, Gunn began experimentation with free verse that was indicative of the chaotic, wild atmosphere of San Francisco in the 1970s.

When Gunn began to write about AIDS in the 1980s, his work became more compassionate, yet still unsentimental, and clear-headed. Tillinghast observed that ''the poet is human enough to feel consoled, while at the same time having enough wry self-knowledge to undercut that consolation.'' And *Publishers Weekly* opined that Gunn ''avoids both naive realism and modernist self-referentiality.'' Most remarkable about this collection of poetry is the ''care, both in the making of the poem and in the concern for people.'' He addresses both the city of San Francisco and its citizens with ''an intelligence and a warmth superior to those of virtually any other gay poet,'' observed *Booklist.* The people who inhabit Gunn's poems, however, are a part of the world he seeks to subvert. In the *Los Angeles Times Book Review,* poet Donald Hall wrote that he did ''not find [Gunn] pledging allegiance to anything except his own alert, unforgiving, skeptical independence.''

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H

Uta Thyra Hagen

From *The Sea Gull,* her 1938 Broadway debut, to the 1995 off-Broadway hit *Mrs. Klein,* Uta Hagen (born 1919) keeps bringing down the house. Many critics consider her the first lady of theater.

Uta Hagen was born to Oskar Frank Leonard and Thyra A. (Leisner) Hagen in Gottingen, Germany, on June 12, 1919. Her brother, Holger Hagen, later became an actor in Germany. Hagen's father taught art history at the local university and also directed the Gottingen Handel festivals after World War I.

In 1924, as a Carl Schurz Foundation Professor, Hagen's father traveled to Wisconsin in the United States. He founded the art history department at the University of Wisconsin in Madison. Offered the position as head of the department, he accepted and moved his family to the United States.

For many years during her childhood, Hagen had accompanied her parents to the theater both in the United States and abroad since the family made numerous trips back to Germany. It appeared that acting was already in her blood. In 1936, she graduated from the University of Wisconsin High School and entered the university itself, but she left after just one term. A semester of study at the Royal Academy of Dramatic Art in London convinced Hagen that acting was the right career choice and caused her to leave the University of Wisconsin for the uncertainties of the theater.

In 1937 she was on stage as Ophelia in a production in Dennis, Massachusetts. The title role of Hamlet was played by Eva Le Gallienne, one of Broadway's leading actresses. Le Gallienne, born in London in 1899, had founded the famed Civic Repertory Theatre in New York in 1926, becoming director and producer as well. With Le Gallienne's nurturing, Hagen skipped the usual route of small parts and made her stage debut on March 28, 1928. She was 19 when she made her debut as Nina in *The Sea Gull* at the Shubert Theatre.

In 1938, Hagen met the actor who would become her husband. They became acquainted in a rather unusual way. During a summer stock production of *The Latitude of Love,* in Ridgefield, Connecticut, Hagen was required to knock the leading man unconscious every night. However, José Ferrer survived, and they married on December 8, 1938. During their ten years of marriage, Hagen and Ferrer performed in many productions together, as well as separately. They became one of the very few teams of co-starring spouses to achieve stardom together. They had one daughter, Leticia.

Hagen kept busy over the next few years. She returned to Broadway in 1939, playing Edith in *The Happiest Days* and then appearing in *Key Largo,* the powerful Maxwell Anderson drama at the Ethel Barrymore Theatre. Audiences applauded her Desdemona in *Othello* in 1942. The cast featured Paul Robeson in the title role and Ferrer as Iago. Later that year, she and Ferrer played in *Vickie,* a comedy at the Plymouth Theatre. Perhaps the key performance of Hagen's career occurred in 1943, again as Desdemona in the Theatre Guild's production of *Othello,* and once again with Robeson and Ferrer. The show ran for 295 performances.

After World War II and fears of the Soviet Union and communism were running high. Because Hagen and Ferrer were so closely associated with Robeson, an African-Ameri-

can actor well-known for his leftist views, they were eventually called to Washington, D.C., to be questioned about their own beliefs. Ferrer denied any connection to leftist views, and Hagen was never asked to give her views at all. Despite that, Hagen ended up being blacklisted from television and Hollywood movie roles.

In 1947, Hagen co-founded an acting school with actor/director Herbert Berghof and began teaching acting classes. Early in 1948, Hagen starred with Ferrer again in a production of *Angel Street,* and that June, they divorced. She married Berghof in 1951.

In the late 1940s and early 1950s, Hagen truly came into her own as one of Broadway's most respected and admired stars. She replaced Jessica Tandy on Broadway as Blanche DuBois in Tennessee Williams's *A Streetcar Named Desire.* She received enthusiastic reviews from critics. She next portrayed Georgie, the dowdy wife in the Clifford Odets' play, *The Country Girl.* Hagen won her first Antoinette Perry Award (Tony Award) for best dramatic actress for this role.

Hagen kept busy in summer stock in 1954, touring in *The Lady's Not for Burning* and *The Deep Blue Sea.* After her appearance in *Island of Goats* at the Fulton Theatre in 1955, Hagen left Broadway for a period of seven years. She had decided to wait for the perfect part.

Hagen returned to Broadway on October 13, 1962. Playing the ruthless Martha, a college professor's wife, in Edward Albee's searing drama, *Who's Afraid of Virginia Woolf?,* Hagen earned her second Tony Award as well as the critics award for best dramatic actress of the year. Her co-star, Arthur Hill, portraying the husband who cannot live up to his wife's expectations, also won a Tony Award and the critics award. The play, as well as the film (with Richard Burton and Elizabeth Taylor in the lead roles) was a bit of a shock to audiences in the 1960s, not only for the way it laid open the ugly realities of a failed marriage, but also for its liberal use of obscenities.

Hagen has written two books, *Respect for Acting* in 1973 and *A Challenge for the Actor* in 1991. According to her biography on the *Women's International Center* website, the books ''grew out of decades of collaboration and exploration of the actor's craft.'' She also continued to teach at the Herbert Bergof Studio, although her husband, the school's namesake, died in 1990. According to Marjorie Rosen of *People,* her students, who have included Academy Award winners Whoopi Goldberg, Jack Lemmon, and Geraldine Page, as well as Golden Globe winner Christine Lahti, ''regard Hagen as the quintessential drama teacher.'' Lemmon commented that ''Hagen taught him the 'truth about character behavior.''' Hagen responded to Rosen, ''I try to teach actors to bring a human being onstage, not an actor.''

From the 1960s through the early 1990s, Hagen made television and film appearances, most notably *The Boys from Brazil* in 1978, an episode of *The Twilight Zone* television show in 1985, and *Reversal of Fortune* in 1990. She was also inducted into the Theatre Hall of Fame in 1981. In 1995 at the age of 76, Hagen again received critical acclaim for her portrayal of psychoanalyst Melanie Klein in the off-Broadway production *Mrs. Klein.* Lloyd Rose of the *Washington Post* commented, ''A legend is playing a legend when Uta Hagen appears in the title role of 'Mrs. Klein.'''

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David Halberstam

American journalist and author David Halberstam (born 1934) was awarded the Pulitzer Prize in 1964 for his international reporting of the Vietnam War.

David Halberstam is a versatile author who has published more than 16 books on diverse subjects such as civil rights, the world economy, the auto industry, and the war in Vietnam. He also writes about

sports topics, such as basketball, baseball, and amateur rowing. Halberstam's best-selling books are characterized by voluminous research and an anecdotal, novelistic narrative style. His work has been reproduced for television and has been used as reference material and as text in the classroom.

David Halberstam was born April 10, 1934, to Charles A. and Blanche (Levy) Halberstam. His father was a surgeon and his mother worked as a teacher. The family moved around frequently when Halberstam was a child, following Charles Halberstam's military career. David Halberstam spent his youth in such cities as El Paso, Texas, Rochester, Minnesota, and Winsted, Connecticut. After his father's return from service in Europe during World War II, the family again relocated, this time to Westchester County in New York. Halberstam attended Roosevelt High School in Yonkers, New York, participating in track and writing for the school newspaper. He graduated in 1951 and was accepted at Harvard University as an undergraduate.

Halberstam did not have the best grades as a student at Harvard, but he did achieve the prestigious assignment of managing editor of the *Harvard Crimson,* the school's daily newspaper. The paper was published on a demanding deadline six days a week for an intellectual readership; it was a good beginning for the student journalist. When he graduated from college in 1955, Halberstam admitted he wanted to improve his interviewing skills. He told Brian Lamb, the host of C-Span's *Booknotes,* ''I had to learn how to go out and interview ordinary people.'' He did that working at the West Point, Mississippi, *Daily Times Leader.*

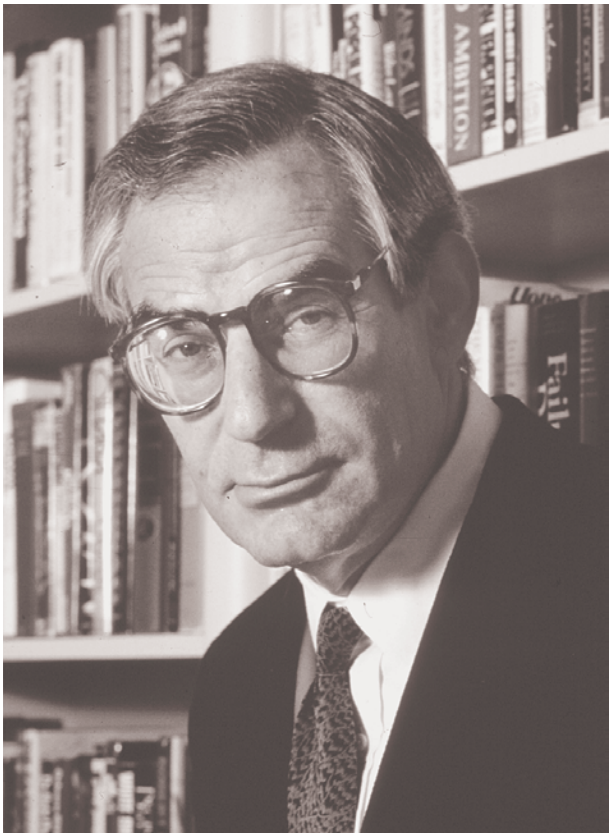

His modest beginning at the smallest daily in Mississippi taught Halberstam how to ''deal with ordinary people, to listen to them, to see the value in people who didn't agree with the same things I agreed and how they worked, what their lives were,'' he recounted to Lamb.

Within a year Halberstam moved to the *Nashville Tennessean* where he continued to hone his skills by modeling himself upon the best reporters. He covered civil rights issues and was enthralled by a sense of violence. Halberstam told *People Weekly* writer Christopher P. Andersen, ''Trucks would try and run us off the road, we'd be threatened with guns.'' In general he felt his experience in Tennessee was worth it ''because it validated all the reasons anybody becomes a reporter in the first place.''

Halberstam left the *Nashville Tennessean* in 1960 as a confident reporter. He accepted a position with the *New York Times.* In his first months with the well-known paper he covered Washington and within his first year there he was transferred to cover the war in the Congo. By 1962, Halberstam was in Vietnam.

Foreign Correspondent

Initially, Halberstam supported the United States' involvement in Vietnam. As told to *People Weekly* writer Andersen, ''We were there to help another country against encroachment from within, and I did not dissent. I believed in the cause that was at stake and in the men who were fighting it.'' But when the Vietnam policy became more controversial, when Washington ignored assessments reported by their advisers, Halberstam started to question and criticize. Journalist William Prochnau covered the Vietnam War for *The Seattle Times.* He met Halberstam in Vietnam and described him to Lamb of *Booknotes* as ''a brilliant brat'' who was working for ''the dominant and most prestigious newspaper in the world.'' Prochnau further explained to Lamb, ''He was twenty-eight years old. He was a man of great passions, great angers. He felt the government was deluding itself as much as deluding the American people. It drove him to fits.'' Halberstam's courage enabled him to report both sides of the Vietnam experience. He was awarded the Pulitzer Prize for international reporting in 1964.

Author

About this time Halberstam began his career as a nonfiction author. He published *The Making of a Quagmire: America and Vietnam During the Kennedy Era* in 1965. This is his first nonfiction attempt to analyze American involvement in Vietnam. In 1967, Halberstam left the *New York Times.* He pursued a position as contributing editor of *Harper's* magazine. Then he published *The Unfinished Odyssey of Robert Kennedy* in 1969. By the time he published *Ho* in 1971, Halberstam knew the Vietnam war was lost. He returned to the subject that was an essential part of his life for several years and published *The Best and the Brightest* in 1972. Halberstam asked how the gifted leaders assembled by the Kennedy and Johnson administrations could have allowed such a tragic involvement in Vietnam. The book is his first best-seller.

The Powers That Be

In 1974, Halberstam had been a journalist for 20 years. The Watergate scandal was widely reported and Halberstam perceived, ''that in both Vietnam and Watergate the principal antagonists were not the president and the Congress, or the president and the opposition party but the president and the media.'' Sharing his opinion with *BOMC Today* he added, ''How that had happened seemed to me a rich question in its possibilities.'' Halberstam's speculation grew into another best seller, *The Powers That Be,* published in 1979. The book concentrates on four news reporting giants: CBS, *Time,* the *Washington Post,* and the *Los Angeles Times.* Halberstam contends that the media helped shape opinion and recent politics. He pointed out to *People Weekly* writer Andersen, why he chose those four reporting companies. ''CBS was, and probably still is, the best network. *Time* is the most important opinion-shaping magazine. The *Washington Post* uncovered Watergate. And the *Los Angeles Times* invented Richard Nixon.''

The Amateurs

Halberstam is a talented writer who can work on more than one project at a time. While conducting research for a major work in progress he will take a break and direct his strong investigative reporting skills to another passion: sports. Halberstam has been described as the ultimate fan. In 1981 he published *The Breaks of the Game,* a book about professional basketball and followed that in 1985 with a book about non-professional rowing called *The Amateurs.* Halberstam got his inspiration for the book while watching a pre-Olympic event on television. Amazed by the hype surrounding the athletes, Halberstam wondered if amateur athletics meant only money, endorsements, or fame. He set out to find athletes that were involved in sports for the love of the sport and not on a quest for fame or fortune. He found what he wanted in a group of amateur rowers. Sculling is an obscure sport and the success of the book surprised and pleased Halberstam who confided to Lamb on *Booknotes,* ''I have a small book that I did about four young men rowing for an Olympic medal that I really love.'' He said *The Amateurs* ''is my inner, secret favorite.''

The Reckoning

While delivering *The Breaks of the Game* and *The Amateurs,* Halberstam researched and wrote *The Reckoning.* Published in 1986, *The Reckoning* was ''by far the hardest book I have ever done,'' Halberstam told *BOMC Today.* ''I wanted to do a comparative study of an American and a Japanese auto company.'' The book also includes the economic and cultural differences between the two countries. True to his style, Halberstam interviewed everyone in the auto industry. ''I came to like the auto men of Detroit. I found these men interesting, reflective and generous with their time.'' He spent eight months in Tokyo, a country that, in his opinion, is receptive to receiving information but is reluctant to disclose it. ''The burden was not one of language but of culture. At first I found the Nissan officials unreceptive and only superficially cooperative to what I was doing.''

The Summer of '49

In 1989 Halberstam took a look at the last radio era in baseball and published *The Summer of '49.* The book chronicles the 1949 pennant race between the Boston Red Sox and the New York Yankees in a time before television and before the superstar contracts. ''When you hear a game on the radio and you form a mythic vision of a DiMaggio or a Williams,'' Halberstam recalled to Lamb on *Booknotes,* ''They live larger because you create the myth for them in the fantasy of your mind.''

The Next Century

Working with material he researched for *The Reckoning* Halberstam delivered an essay in 1991 called *The Next Century.* This essay is about Americans' complacent attitude toward declining education and economic productivity. Critics consider the title a misnomer because, the essay concentrates on America since Vietnam and makes no predictions for the coming century.

Social Historian: *The Fifties*

Having told the story of America under pressure, Halberstam moved to a time when America was rich and everything seemed to work. *The Fifties,* published in 1993 includes sections on politics, civil rights, and the McCarthy period. Also covered is the impact television made on society. ''There was an innocence about television,'' Halberstam explained to Lamb on *Booknotes.* ''It really changed everything.'' As television developed, the pace of life suddenly sped up. There were commercials and politicians and the ideals of someone's vision of the American family coming into peoples homes. Of the time frame, *Wall Street Journal* writer Dorothy Rabinowitz recalls, ''We are speaking here of a decade whose creative ferment, and level of art and culture, has never since been equaled.''

Halberstam discussed with Lamb on *Booknotes* the phenomenon that ''When people talk about America in the '50s . . . they talk about it as an innocent time. . . . Yet the '50s were not that innocent.'' The *Wall Street Journal* writer Rabinowitz contends, ''This is the era now routinely described as the age of conformity, the time of hula hoops and tail fins, and sterile obedience.''

October 1964: Baseball History

Moving ahead to the 1960s Halberstam returned to baseball in *October 1964,* published in 1994. Here he covers the World Series competition between the St. Louis Cardinals and the New York Yankees. The story relates the rise of the St. Louis team and the decline of the Yankee dynasty. Some historians concur that the history of baseball offers insight into labor law, race relations, urban history, and the development of a leisure industry. *October 1964,* among other books, is required reading for a history class at the University of South Florida.

The Children

While the 1960s was a decade of rich sports anecdotes it is also the decade of real social revolutions. His book

titled *The Children,* published in 1998, chronicles the lives of some of the kids who challenged social order. Halberstam was a witness to the first sit-in in his early years as journalist for the *Nashville Tennessean* and regularly covered the civil rights movement for the paper. Speaking to Lamb on *Booknotes,* Halberstam said, ''The first sit-ins started there, and it was a very interesting group of young black kids.'' Halberstam was close to the kids in age and earned their trust. He tracked their lives and tells of their experiences then and now. In a *Booklist* review, Mary Carroll noted, ''*The Children* is both a survey of five central years of the civil rights movement (1960-65) and a sterling example of the genre with which Halberstam is most closely identified: collective biography.''

Halberstam's typically long books are always well-researched and maintain a narrative flair that holds a reader's interest. His book topics develop from within himself. Halberstam said to *BOMC Today*, ''My books have always been the result of my own curiosity: the questions I answer for other people are the questions I seek to answer for myself.''

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Suzan Shown Harjo

Suzan Shown Harjo (born 1945) is one of the leading Native American activists in the United States. She has raised public awareness about issues of concern to Native Americans by working on legislation to protect their rights, preserve their languages and traditions, reduce their high levels of poverty, alcoholism and unemployment, and safeguard their sacred lands.

Through a multitude of activities—lobbying legislators, speaking to the media, and writing numerous articles for general circulation and Native American publications—Suzan Shown Harjo has been able to exert her influence and raise the consciousness of a not-always-receptive public. Her most important activity, however, is serving as president and director of the Morning Star Institute in Washington, D.C., the oldest and largest Native American advocacy group in the country. That organization, which Harjo founded in 1984 in memory of her late husband, Frank Harjo, reminds the federal government of the treaty rights promised in return for land cessions. It also tries, in the face of constant budget cuts to get the government to honor the education, housing, and health benefits promised to Native Americans.

In addition, Harjo is a founding trustee of the National Museum of the American Indian, which opened its first facility in New York City in 1994. The main museum will be built in Washington, D.C. on the Capitol Mall sometime after the year 2000. To educate young Americans about Native American concerns, she helped develop ''Red Thunder,'' a Native American rock band, and Indian rock music videos, including ''Makoce Wakan: Sacred Earth,'' a special that runs often on VH-1, a music video cable station. Harjo has appeared on the *Oprah Winfrey Show, Larry King Live,* CNN's *Talkback Live,* C-SPAN's *Washington Journal,* and many others.

The Early Years

For the first 11 years of her life, Harjo grew up on a farm in an Oklahoma reservation, much aware of her Native American heritage and the obstacles faced by her people. Like so many others on the reservation, the Harjo family was poor; their modest home was without indoor plumbing and electricity. At that time, young Suzan's idea of wealth was to be able to put ice cubes in her drinks, the way they did at the drugstore in town.

A citizen of the Cheyenne and Arapaho tribes, she was born with the spirit of a fighter, which her difficult early circumstances could not destroy. As a girl, she was deter-

mined to carry on the legacy of her great-grandfather, Chief Bull Bear, who was a leader in the Cheyenne resistance against government oppression during the latter half of the 1800s. Harjo also showed early literary promise, writing poetry from the time she was a young girl.

Between the ages of 12 and 16, Harjo lived with her family in Naples, Italy, where her father was stationed in the U.S. Army. Later, she told reporters that she found a familiar tribal feeling in the Italian neighborhoods where people had known each other for generations, as they had on her Oklahoma reservation.

Moving Toward Her Mission

After her return to the U.S., Harjo worked in radio and theater production in New York, where she met her husband-to-be and the father of her two children, Frank Ray Harjo. The roots of her activism date back to struggles of the mid-1960s for religious freedom and civil rights. She and her husband co-produced ''Seeing Red,'' a bi-weekly radio program on WBAI-FM in New York City, the first regularly-scheduled Indian news and analysis show in the United States.

In addition to her duties as a journalist, she served as the station's director of drama and literature and produced hundreds of plays and other programs for broadcast. Also while in New York, Harjo helped to found the Spiderwoman Theater Company, an improvisational group. She played various roles in repertory company productions and sang in Gilbert and Sullivan performances. But, as the years, passed, she felt a growing obligation to help Native Americans.

In 1974, Harjo moved to Washington, D.C., where she served as a legislative liaison for two law firms which were involved with Native American rights. Then, in 1978, President Jimmy Carter appointed her a congressional liaison for Indian Affairs, a job in which she helped plan and draft legislation, including laws that would protect Indian lands and tribal governmental tax status. She also worked for the National Congress of American Indians (NCAI), an organization devoted to safeguarding the rights of Native Americans.

When the 1980s ushered in a new president whose Republican agenda was far different than that of his predecessor, Harjo's activities shifted to battling proposed budget cuts in Indian programs and attempts to turn over control of tribal and federal schools to the states. She also continued to champion legal cases involving treaty rights, individual civil liberties, land claims, environmental protection, and restoring federal recognition to tribes that lost their official status as Indians as a result of the government's termination policies of the 1950s.

In 1984, Harjo returned to the NCAI, this time as the organization's executive director. Over the next six years, she provided the leadership for the NCAI's national policy activities, focusing in particular on legislative and litigation efforts and cultural concerns. She lobbied on behalf of the nation's nearly two million Indians who faced massive cuts in their federal funds during the Reagan administration. One of Harjo's biggest concerns was the decline in health clinics on reservations; poor health care led to a higher mortality rate among Native Americans, who already suffer high incidences of cancer, diabetes, suicide and alcoholism.

Morning Star

The year 1984 also marked the beginning of her role as founder and president of The Morning Star Institute. The organization focuses on protecting sacred lands and developing cultural rights policies to protect tribal names, symbols, history and music. In addition, the organization conducts programs and sponsors events in the areas of Native arts, cultural and traditional rights, youth, the environment, and leadership training. In addition, Harjo is the co-founder and vice president of Native Children's Survival, dedicated to ''the healing of Mother Earth and her children.''

Since the 1970s, Harjo has proven to be not only a high-profile spokesperson for Native Americans, but she also is a savvy lobbyist who has been able to deliver the goods. She has been instrumental in securing the return of one million acres, including holy lands, to the Cheyenne, Arapaho, Lakota, Zuni, Taos, Mashantucket, and other Indian nations. She also has conducted more than 450 successful legislative efforts, including extending the amount of time a Native American can sue for damages against third parties, creating protections for Native American children, and instituting protective measures for Indian lands and tribal governmental tax status.

Battles Fought

Among the general public, Harjo may best be known for filing a lawsuit with the U.S. Patent and Trademark Office to stop the Washington Redskins from using that name and logo, which Harjo and six other prominent Native Americans claim is demeaning to their culture. The football franchise declared a First Amendment ''free speech'' defense against the lawsuit, but the trademark board agreed with Harjo that the case merited further study.

Harjo and other Native Americans were successful in stopping the University of Oklahoma from using the ''Little Red'' mascot and name; the Dartmouth University Indians also changed their name as a result of pressure from the group. Several colleges and high schools around the country have stopped using names and mascots that refer to American Indians. ''I am really heartened [by the name changes],'' Harjo told the *Los Angeles Times* during a 1994 interview. ''That is a really good sign of America growing up and shining a light on racism.''

Another area of concern for Harjo is television and movies. She has spoken out against the portrayals of Native Americans in films such as *Dances With Wolves, Last of the Mohicans,* and *Cheyenne Autumn.* She did, however, praise the characterizations of Native peoples in the television series, *Northern Exposure.*

''The problem with most movies is that they are still about the good-hearted, good-looking white guy,'' Harjo told the *Los Angeles Times.* ''The stories are secondarily about Indians. And they use a whole different language to refer to us.'' She continued, ''We don't eat corn—we eat

maize. We don't walk, skip, or jump—we roam. We don't have music or songs—we have chants. We don't have church services—we have rites. All that suggests we are either not here or we are so different that we don't fit in any place.''

Harjo also has stood up against the federal government in a fight to allow Indians to acquire eagle feathers and body parts for use in religious ceremonies. While federal laws make it illegal to kill bald eagles because the bird is a threatened species, the laws do allow exceptions for Indians to use feathers and body parts, which they obtain from a federal repository set up to take in carcasses from eagles electrocuted by power lines, hit by automobiles or killed illegally. Under special circumstances, Indians can get permits to kill eagles. In 1997, however, an Indian man in New Mexico was prosecuted for shooting a bald eagle for a religious ceremony. Harjo spoke out, telling the government, ''Stop prying. You don't need to delve into the details of this particular man's religion.''

Harjo, the mother of an adult son and a daughter, has explained that her efforts are fueled by one thing: protecting the cultural heritage of her children and grandchildren. ''What I do is for them,'' she said. ''My parents did stuff for me. We're always doing things several generations out to protect the rights of our people, through our families. That's really how I define myself. I'm a mother.''

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Frances Ellen Watkins Harper

African American writer, lecturer, abolitionist, and women's rights activist Frances Ellen Watkins Harper (1825-1911) was a notable voice in social reform in the nineteenth century. She captivated black and white audiences alike with dramatic recitations of her antislavery and social reform verse.

Dubbed the ''Bronze Muse'' in honor of her skills as both a writer and lecturer, Frances Ellen Watkins Harper is regarded as one of the most extraordinarily accomplished African American women of the nineteenth century. She was, for example, a respected poet whose ten volumes of verse sold well enough to provide her with a modest income. In 1859, she became the first black woman to publish a short story. And her only novel, *Iola Leroy; or Shadows Uplifted* (1892), was the first book by a black writer to depict the life of African Americans in the Reconstruction-era South. (Many colleges and universities across the United States still feature it as part of their women's studies and black literature courses.) But it was as a lecturer that Harper had her greatest impact, beginning in the antebellum period as an antislavery activist and ending up as a crusader for women's rights and moral reform.

Harper was born of free parents in September of 1825, in Baltimore, Maryland. She was raised there by an aunt and uncle after being orphaned at an early age. She attended a private school run by her uncle until she was 13, when she went to work as a housekeeper for a family that owned a bookstore. Harper's employer encouraged her to spend her free time reading and writing, and before long the young woman was composing her first poems and essays. Her first book, *Forest Leaves* (also known as *Autumn Leaves*), a compilation of poetry and prose, was published about 1845.

After leaving Maryland in 1850, Harper taught school for a while in Ohio and Pennsylvania. It was in Pennsylvania that she became active in the Underground Railroad.

She also launched her career as an antislavery lecturer during this period, traveling extensively throughout New England, New York, Ohio, and eastern Canada to speak as often as three or four times a day. On May 13, 1857, for example, she addressed the New York Antislavery Society. In an excerpt of what is believed to be the only surviving example of one of Harper's antislavery lectures, as quoted from *Outspoken Women: Speeches by American Women Reformers, 1635-1935,* Harper called for an end to slavery: ''A hundred thousand newborn babes are annually added to the victims of slavery; twenty thousand lives are annually sacrificed on the plantations of the South. Such a sight should send a thrill of horror through the nerves of civilization and impel the heart of humanity to lofty deeds. So it might, if men had not found out a fearful alchemy by which this blood can be transformed into gold. Instead of listening to the cry of agony, they listen to the ring of dollars and stoop down to pick up the coin.''

The 1850s proved to be a productive time for Harper, and in addition to her public speaking engagements, she also published several volumes of poetry. In much of her writing, Harper argued for social change and in support of her beliefs. One of her most critically acclaimed works, the abolitionist poem ''Bury Me in a Free Land,'' was published in 1854 in her popular book *Poems on Miscellaneous Subjects.* This collection saw print in over 20 editions. ''Mrs. Harper's verse is frankly propagandist, a metrical extension of her life dedicated to the welfare of others,'' commented Joan R. Sherman in *Invisible Poets: Afro-Americans of the Nineteenth Century.* ''She believed in art for humanity's sake.''

In 1860, Harper married Fenton Harper, a farmer, and briefly retired from public speaking. The couple had one daughter, Mary. After her husband's death in 1864, Harper returned to the lecture circuit. She also published what many critics believed to be her best work, *Moses: A Story of the Nile,* a collection of poems and an essay, under the name Mrs. F.E.W. Harper around this time. An extended biblical allegory written in blank verse and lacking overt racial references, *Moses* tells the story of the Hebrew patriarch by focusing on his self-sacrifice and leadership skills. ''The poem's elevated diction, concrete imagery, and formal meter harmoniously blend to magnify the noble adventure of Moses' life and the mysterious grandeur of his death,'' judged Sherman in *Invisible Poets.* ''Mrs. Harper maintains the pace of her long narrative and its tone of reverent admiration with scarcely a pause for moralizing. *Moses* is Mrs. Harper's most original poem and one of considerable power.''

After the American Civil War, Harper continued to lecture on behalf of the women's movement and the Women's Christian Temperance Union. Her top priority, however, was the race issue; while on a lengthy tour across the South during the late 1860s and early 1870s, she saw firsthand that former slaves endured conditions nearly as intolerable as those that had existed before the war. (And as lynchings and other forms of racial intimidation became more commonplace, the lives of Southern blacks took on an increased sense of desperation.) Consequently, like many of her fellow black activists, she felt that securing rights for women could wait until African Americans were guaranteed certain basic freedoms. Harper addressed this very topic on February 23, 1891, at a meeting of the National Council of Women. Her remarks were originally published in 1891 in *Transactions* and later reprinted in *Black Women in Nineteenth-Century American Life: Their Words, Their Thoughts, Their Feelings.* In her introduction, Harper declared: ''I deem it a privilege to present the negro, not as a mere dependent asking for northern sympathy or southern compassion, but as a member of the body politic who has a claim upon the nation for justice, simple justice, which is the right of every race, upon the government for protection, which is the rightful claim of every citizen, and upon our common Christianity for the best influences which can be exerted for peace on earth and goodwill to man.''

In the same speech, Harper appealed to women of all colors to work towards social equality: ''[T]here are some rights more precious than the rights of property or the claims of superior intelligence: they are the rights of life and liberty, and to these the poorest and humblest man has just as much right as the richest and most influential man in the country. Ignorance and poverty are conditions which men outgrow. Since the sealed volume was opened by the crimson hand of war, in spite of entailed ignorance, poverty, opposition, and a heritage of scorn, schools have sprung like wells in the desert dust. It has been estimated that about two millions have learned to read. . . . Millions of dollars have flowed into the pockets of the race, and freed people have not only been able to provide for themselves, but reach out their hands to impoverished owners.''

At the Columbian Exposition in Chicago in 1893, Harper delivered a speech entitled ''Women's Political Future.'' In this presentation, she reiterated her belief in the ability of women to exert a strong moral force for social change. Her address was published in May Wright Sewall's 1894 book entitled *The World's Congress of Representative Women.* ''The tendency of the present age, with its restlessness, religious upheavals, failures, blunders, and crimes, is toward broader freedom, an increase of knowledge, the emancipation of thought, and a recognition of the brotherhood of man; in this movement woman, as the companion of man, must be a sharer,'' declared Harper. ''So close is the bond between man and woman that you can not raise one without lifting the other. The world can not move without woman's sharing in the movement, and to help give a right impetus to that movement is woman's highest privilege.''

Harper also presented her ideas on suffrage in this speech, favoring an educated voter of either sex over the then-current system of only men being allowed to vote in the United States: ''I do not believe in unrestricted and universal suffrage for either men or women. I believe in moral and educational tests. I do not believe that the most ignorant and brutal man is better prepared to add value to the strength and durability of the government than the most cultured, upright, and intelligent woman. I do not think that willful ignorance should swamp earnest intelligence at the ballot box, nor that educated wickedness, violence, and fraud should cancel the votes of honest men. The unsteady

hands of a drunkard can not cast the ballot of a freeman. The hands of lynchers are too red with blood to determine the political character of the government for even four short years. The ballot in the hands of woman means power added to influence. How well she will use that power I can not foretell. Great evils stare us in the face that need to be throttled by the combined power of an upright manhood and an enlightened womanhood; and I know that no nation can gain its full measure of enlightenment and happiness if one-half of it is free and the other half is fettered. China compressed the feet of her women and thereby retarded the steps of her men. The elements of a nation's weakness must ever be found at the hearthstone.''

Harper continued to write and lecture for social reform until her death on February 22, 1911, in Philadelphia, Pennsylvania. Among the notable posts she held during her life included director of the American Association of Education of Colored Youth, executive member of the National Women's Christian Temperance Union, and founding member and vice-president of the National Association of Colored Women. Eugene B. Redmond, discussing Harper's writing in *Drumvoices: The Mission of Afro-American Poetry, A Critical History,* noted: ''Up until the Civil War, Mrs. Harper's favorite themes were slavery, its harshness, and the hypocrisies of America. She is careful to place graphic details where they will get the greatest result, especially when the poems are read aloud.'' He continued: ''Critics generally agree that Mrs. Harper's poetry is not original or brilliant. But she is exciting and comes through with powerful flashes of imagery and statement.'' W.E.B. DuBois, writing an editorial for *Crisis* after Harper's death, opined: ''It is, however, for her attempts to forward literature among colored people, that Frances Harper deserves to be remembered. She was not a great singer, but she had some sense of song; she was not a great writer, but [what] she wrote [was] worth reading. She was, above all, sincere. She took her writing soberly and earnestly; she gave her life to it.''

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Pamela Harriman

Pamela Harriman (1920-1997) enjoyed the acquaintance of a number of world leaders and international men of wealth and influence. At various times married to the son of Winston Churchill, to a Hollywood and Broadway producer, and to a former governor of New York, Harriman was at first noted for her personal charm and ability to attract powerful men. However, in the final decade of her life she made significant contributions to the Democratic Party and served as the U.S. ambassador to France.

Pamela Digby Churchill Hayward Harriman led an extraordinary life among the world's rich and powerful. She parlayed an aristocratic British lineage into social position, political prominence, and tremendous wealth. Initially fueled by youthful determination to escape country life in Dorset, the rebellious, high-spirited girl settled in London after coming out before King George VI and then spending the requisite year ''finishing'' on the Continent. Shortly after arriving, a series of events and opportunities presented themselves that, once taken, shaped the course her life would take: she took a job as a translator in the Foreign Office; Great Britain declared war on Germany; and she met and married Randolph Churchill, son of Prime Minister Winston Churchill. Although the marriage soon

failed, the prime minister, who genuinely liked her, recognized her charm and ability to gain the attention of influential men. Under his tutelage she learned politics, while hosting the ''Churchill Club'' to help the prime minister foster Anglo-American relations.

An Independent Woman

After the war, Harriman used the Churchill name as an entree to the socially elite first in France and Italy, and later in the United States. Men were reportedly mesmerized by her. During what has been called the ''courtesan'' years, her name was linked romantically with millionaire diplomat Averell Harriman, playboy Jock Whitney, Prince Aly Khan, Fiat heir Gianni Agnelli, Baron Elie de Rothschild, and Greek shipping magnate Stavros Niarchos, among others. She was known for attaching herself to smart, wealthy men, and devoting her time and energy to supporting their interests. In 1960, she met and married Hollywood producer Leland Hayward; and after his death 11 years later, married one of her first loves, Averell Harriman. In an odd twist of fate, by marrying Harriman, her focus returned to politics—this time in the United States. Her new husband was a diplomat, one of the country's preeminent statesmen, a former governor of New York, and a scion of the Democratic Party. She dedicated herself to advancing her husband's interests and by so doing became a unifying force in the Democratic Party.

In the 1980s, Harriman organized a political action committee to revitalize the party after it suffered humiliating losses to the Republicans led by Ronald Reagan. Her efforts were credited with much of the turnaround that led to Bill Clinton's election as president in 1992. In return, Clinton appointed her ambassador to France. She gained the grudging respect of her detractors as a skilled diplomat and mediator, and was finally known for her own ability rather than that of her man. At her death in 1997, President Clinton remembered Harriman, saying, ''She was one of the most unusual and gifted people I ever met. . . . She was a source of judgment and inspiration to me, a source of constant good humor and charm and real friendship. I am here in no small measure because she was there.''

From Country Charm to City Sophisticate

Born Pamela Digby in Farnborough, England, Harriman was the oldest daughter of the eleventh Baron Digby who served in the House of Lords and as the governor of Dorset. She enjoyed growing up at Minterne, the family's 1,500-acre estate, she but as an adolescent became impatient with country life. Like so many of the upper classes, the Digbys were land rich but cash poor. Once her ''finishing'' was complete, she realized she would have to work if she wanted to live in London. Through family connections (nine members of the family were serving in parliament) she easily got a job at the Foreign Office. She was ambitious, but also plump and a bit self-conscious—not yet the beauty she was to become—when she accepted a blind date with Randolph Churchill. He was 26, a strong-willed journalist and lieutenant, also known to be unreliable, a drinker, and a gambler. In the wartime fervor, he was determined to get married before leaving London again. Caught up in the moment, Digby said yes when he proposed two weeks later.

By the age of 20, she was pregnant, and her husband had been called into service. The elder Churchills insisted she move into 10 Downing Street, thus placing her at the center of power and politics. *Time* reported that the prime minister doted on her, played bezique with her, kept her up all night listening to him brood over the delayed invasion of Sicily, and introduced her to anyone he received. ''The experience colored my whole life,'' she said. ''It seemed natural for me to be entertaining General Marshall or General Eisenhower.''

Meanwhile, her husband began sending his gambling debts to her with the expectation that she pay them without telling his father. She went to Max Aitken, Lord Beaverbrook—a newspaper publisher and member of Churchill's War Cabinet. According to an article in *New York* by Michael Gross, Beaverbrook bailed her out—paid the debt, let her put her child at his country home, found her a job, and a place to stay in the Dorchester Hotel. The Churchills' marriage was over, though they did not divorce until 1947.

Tex McCrary, an American journalist in London during the war, told Gross in *New York* how Beaverbrook taught her to be a catalyst. He said, ''It was part of Pamela's job to know Americans. . . . Beaverbrook's intelligence system was unparalleled.'' She met Averell Harriman, President Roosevelt's special liaison to Britain, within a week of his arrival. According to *People,* both were smitten, and an affair began that lasted until Harriman left London. The young Mrs. Churchill, as she was then known, blossomed during those years, both as a vivacious beauty and as an intelligent hostess. She co-created the Churchill Club, humorously dubbed ''Eisenhowerplatz,'' a place where top officials could meet informally. Rudy Abramson, Averell Harriman's biographer, added, ''the hostess was always the main attraction.'' After Harriman left, she had relationships with other powerful men, including radio broadcaster Edward R. Murrow.

Nonconformist Abroad

After the war, Harriman wrote articles for Beaverbrook's *Evening Standard* from all over the world. She settled in Paris, her son in a Swiss school; and, as Gross said in the *New York* story, ''She moved in many worlds.'' Jetsetter John Galliher added, ''When she came to Paris, she was a star.'' To the political elite, she added the international social set, and the worlds of art, fashion, and theater. She was subsequently supported by wealthy men, including Gianni Agnelli, heir to the Fiat fortune; Elie de Rothschild, head of Chateau Lafite vineyard; and Stavros Niarchos, Greek shipping magnate. Sally Bedell Smith, author of *Reflected Glory: The Life of Pamela Churchill Harriman,* has asserted, ''for nearly 20 years she lived as a courtesan in the precise, centuries old definition of the word.''

Harriman began spending more time in the United States, and in 1960 met mega-agent and producer Leland Hayward, whose film credits included *South Pacific* and *Gypsy,* and who represented Fred Astaire, Clark Gable, and Judy Garland. Hayward's marriage was already troubled; he

proceeded to get a quick divorce, and they were married a year later. According to *Time,* they were social stars of the mid-sixties. Again, she adapted her world to his and turned their home into a place where producers, publishers, and other opinion makers met. By all accounts, the Haywards had a happy marriage. In 1971 Leland Hayward died after a series of strokes. Hayward's son, Bill, later commented, ''Pamela was very fearful and, I'm sure, resentful about having to fend for herself.'' While she was not broke, she had to pay another husband's debts, and she and his children ended up fighting over a small estate.

Harriman said of that time, ''It was like starting all over again.'' Ironically, Averell Harriman's wife of 40 years died about the same time. Shortly thereafter, they were invited to the same dinner party, and within six months were married. He was 79; she was 51. Kitty Hart, a friend of both said, ''The marriage brought her all she cared about: love, lovely things, and the political arena.'' For his wedding gift, she presented her U.S. citizenship papers to him. As reported in *New York,* even her many detractors eventually had to admit that she added years to Harriman's life by keeping him active and involved.

On Her Own

It was a Republican era in Washington, D.C., and the Harrimans took the lead pulling Democrats together. ''No one else was left with that eminence, authority, historical reach, social class, and policy credentials,'' said Tony Podesta, a lobbyist. In 1980, she was named Democratic Woman of the Year. It was also a year in which Democrats lost badly, and she decided to start a political-action committee, Democrats for the '80s, which at first was derisively dismissed as ''PamPac.'' As the organization evolved, it was patterned after the Churchill Club. She began hosting successful ''issue dinners'' to bring the old guard together with newcomers and to raise money. She and the organization soon gained respect, and when Averell Harriman died in 1986, she became the doyenne of the Democratic Party, working tirelessly to raise Democrats' spirits as well as fill their coffers.

When Bill Clinton won the presidency in 1992, Speaker of the House Tom Foley said, ''No one in this country can take greater credit for winning the White House than Pamela.'' As recognition and reward, Clinton appointed her ambassador to France. The French were extremely pleased, and she proved herself a hard-working and effective diplomat. Historian Michael Beschloss commented, ''She understands domestic policy better than any ambassador to France since Sargent Shriver under Johnson.'' After a life of living for and through men, she finally came into her own.

As in life, Pamela Digby Churchill Hayward Harriman's death was uncommon. She suffered a stroke while swimming in the pool of the Ritz hotel and died two days later. The French expressed their admiration by making her a Commander of the Order of Arts & Letters, the first time an active foreign diplomat was honored in such a way.

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LaDonna Harris

Since the 1960s, activist LaDonna Harris (born 1931) had been an outspoken advocate on issues of concern to Native Americans, women, children, and the mentally ill. In 1970 she founded Americans for Indian Opportunity (AIO), and continued to lead that organization nearly two decades later.

As a member of the Comanche tribe whose father and husband of many years were non-Native Americans, LaDonna Harris has the benefit of experience in several different cultures. During the 1960s and 1970s, her work as an activist took her around the world, and she gained an even wider perspective. Her chief interest, however, has remained with her own people—not just the Comanche tribe, but all native peoples of the Americas.

''Indian 101''

In a 1997 profile of Harris, *New Mexico Business Journal* quoted her sardonic reference to the difficulties she repeatedly encountered in explaining the painful situation of Native Americans to white politicians in Washington. The article mentioned the ''endless explanations of Indian history'' which she has been required to give, explanations which Harris refers to as ''Indian 101.'' Her own early experience was certainly an education, made doubly so by the fact that her father was a white Irish-American, and her mother a Comanche. Not long after Harris's birth in Temple, Oklahoma, on February 15, 1931, her father left her mother, in part because of the constant hostility they faced as a racially mixed couple.

Harris's grandparents raised her, and through their influence she grew up educated in both white and Indian culture. Her grandmother was a Christian, whereas her grandfather—a former Indian scout at Fort Sill, Oklahoma—was a tribal medicine man. But the two showed by their example of mutual respect for each other's beliefs that two cultures could exist side by side in harmony.

Harris's education, both in the larger American culture and in her own Native American one, continued when she entered elementary school. Until the age of six she spoke only the Comanche language, but when she entered public

school she had to learn English. Meanwhile, in her home the primary influence remained the Comanche tradition.

Years later, in high school, she met the young man who would become her husband. Fred Harris was not a Native American, but like her, he had experienced poverty and hardship as the son of a sharecropper. He wanted to go to law school and run for public office, and after they were married, she helped put him through college and law school. The Harrises had three children: Kathryn, Byron, and Laura. Fred was elected first to the Oklahoma state senate, then to the U.S. Senate.

To Washington and Beyond

With Fred's election in 1965, the Harrises began to divide their time between Washington, D.C., and their home in Oklahoma. Perhaps this experience helped to expand Harris's vision to encompass national issues, because in 1965, she began an effort that mirrored the civil rights movement then making great strides on behalf of African Americans in the Southeast. But she was working in the Southwest, and she undertook her activities on behalf of Native Americans.

Operating from a base in the Oklahoma town of Lawton, Harris sought to bring together the state's tribes to combat segregation. This period saw the birth of an organization called Oklahomans for Indian Opportunity, which had members from 60 tribes. The group defined a set of goals which equated economic priorities with political ones, placing an emphasis on improvement of economic conditions for Native Americans while remaining committed to securing civil rights for them. Harris's work on this organization's behalf helped earn her recognition as ''Outstanding Indian of the Year'' for 1965.

Meanwhile, back in Washington, D.C., Harris's activities expanded. She became a nationally recognized advocate on behalf of Native Americans, and numerous groups sought her involvement in projects designed to assist the Indian population in achieving greater civil rights. Harris became involved with the National Rural Housing Conference, the National Association of Mental Health, the National Committee against Discrimination in Housing, and the National Steering Committee of the Urban Coalition, which she chaired.

In 1967 President Lyndon B. Johnson appointed Harris to lead the National Women's Advisory Council of the War on Poverty, an organization charged with assisting all Americans in enjoying the benefits of civil rights and economic prosperity. Johnson's administration created the National Council on Indian Opportunity, and in 1968 the president appointed Harris to a position with the new commission. Clearly Harris had come a long way from her humble beginnings in Oklahoma, and the coming years would see the expansion of her vision from a national to a global one.

A Global Vision

Harris's appointment to the National Council for Indian Opportunity coincided with the end of Johnson's administration and the beginning that of President Richard Nixon. In fact, the council did not actually meet for the first time until a year into Nixon's presidency—in January of 1970. Harris began to believe that Vice President Spiro Agnew, whose responsibility the council was, did not feel any great sense of urgency with regard to the issues it was intended to address. Finally she decided to leave the council.

During the early 1970s Harris became heavily involved in work both at home and abroad. A founding member of the National Women's Political Caucus, in 1970 she also founded Americans for Indian Opportunity (AIO), and assisted women's and Native American grassroots organizations in their efforts on behalf of their constituency groups. Another cause of interest to her was that of the mentally ill. Harris also became interested in the needs of native or indigenous peoples around the world, and travelled to Latin America, Africa, and the former Soviet Union as a representative of the Inter-American Indigenous Institute. In this capacity, she participated in a number of conferences on world peace.

In 1975 President Gerald R. Ford named Harris to the U.S. Commission on the Observance of National Women's Year. But Harris's husband was retiring from the Senate, and the family decided that it was time to leave Washington, D.C. Instead of returning to Oklahoma, however, the Harrises moved to New Mexico, and the AIO relocated its offices with them. While concentrating her efforts more fully on the AIO, Harris also maintained her global vision. Thus when Cyrus Vance, secretary of state under President Jimmy Carter, offered her an appointment to the United Nations Education, Scientific, and Cultural Organization (UNESCO), she accepted.

In line with her interest in the cause of native peoples as a global and not merely national phenomenon, Harris had become interested in the U.S. Peace Corps as an effective instrument to assist in local development for indigenous peoples around the world. When President Carter appointed her to serve as special advisor to Sargent Shriver, who directed the Office of Economic Opportunity, she was able to realize this vision. The ''Peace Pipe Project'' trained Native Americans in skills necessary to assist in development of communities, then sent them to work in indigenous communities throughout the Western Hemisphere. The value of the Peace Pipe Project, which remained a limited effort, was that native peoples in other countries were more likely to trust the advice of another indigenous person than they were a white official.

Continued Commitment

While working with the Office of Economic Opportunity, Harris also introduced another initiative of interest specifically to Native Americans in the United States. Called the Council for Energy Resources Tribes, the program assisted tribes in acquiring the best possible monetary returns for the natural resources located on tribal lands. The council, which was not without its critics, also helped tribes protect those resources if the tribe chose not to exploit them.

In the 1980s and 1990s, Harris remained active with the AIO. She founded the National Indian Housing Council and the National Indian Business Association, but continued with the AIO as director, although daughter Laura Harris Goodhope also assisted with those responsibilities. According to a profile in the *New Mexico Business Journal,* Harris lived on the Santa Ana reservation near Bernalillo, outside of Albuquerque, New Mexico. Her home, owned by the reservation, also doubled as the main office of AIO. Divorced from her politician husband, Harris devoted most of her time to the organization.

Among the AIO's achievements in the 1990s was its work to strengthen tribal organizations for groups located as far apart as Alabama, Wisconsin, and Nebraska. Concern for the environment continued, and the AIO hosted regional meetings on that subject. With the greatly increased traffic on the ''information superhighway'' in the early 1990s, the AIO was quick to establish a significant Internet presence on behalf of Native Americans. It founded INDIANnet, which helps tribes and other groups set up Web pages and make the best possible use of the Internet's resources. The AIO, according to its own INDIANnet Web site, facilitated Harris's participation in the United States Advisory Council on the National Information Infrastructure, a group headed by Vice President Al Gore.

According to the *New Mexico Business Journal,* among the projects most important to Harris was the American Indian Ambassadors Program, funded by Kellogg's, the cereal manufacturer. Each year, advisors to the program choose some 30 young professional men and women from tribes throughout the United States. Each of the selectees serves as ''ambassador'' for a year, during which time he or she goes to Washington, D.C., and learns about the political process. The selectees also tour reservations around the country, and visit a selected tribal group in Central or South America.

Commenting on gaming, the federal policy that allows Indian reservations to operate casinos as a means of economic development, Harris has remained cautious. ''I hate to see gaming of any kind used to support regular government,'' she told an interviewer for *New Mexico Business Journal.* ''But the tribes have no other method that commands this degree of success.'' After 30 years as an activist, Harris remains positive about the future of Native Americans: ''Exasperated—yes. Tired—maybe. But not angry,'' concluded the interviewer. ''Despite years of dealing with Washington bureaucracy, despite funding cuts, run-arounds and red tape, Harris remains soft-spoken, optimistic, and certain that change for her people can occur.''

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Edith Head

Edith Head (c. 1898-1981) is widely viewed as Hollywood's most successful costume designer, as well as one of its most colorful personalities. Head was nominated for 35 Academy Awards, won eight, and designed the costumes for several hundred films.

Edith Head's birthdate was probably October 28, 1898. All records of that time period were destroyed in a courthouse fire, and Head publicly claimed to have been born in 1907 or 1908. However, since she definitely had graduated from college, married, divorced, and worked as a teacher for several years by 1923, the later birthdates are not possible. Even her family name is uncertain; Head was the name of her first husband. One biographer, Paddy Calistro, determined that her parents were probably of Jewish heritage, which Head never acknowledged. Similar uncertainty about the details of many events continued throughout Head's long life. In a *Vanity Fair* feature story, Amy Fine Collins reported that the designer ''obstinately refused to talk about her background except in the vaguest of terms. Edith admitted, 'I have in my mind a special room with iron doors. The things I don't like I throw in there and slam the door.'''

What does seem factual about Head's childhood is that she was born in California, and then lived with her mother and stepfather in an isolated area of Nevada until she was about 12, when the family moved to Los Angeles. In her

autobiography, *The Dress Doctor,* Head describes how her best friends were animals—dogs, cats, and donkeys—which she dressed in scraps of material. She also was interested in gymnastics, a sport for which her small frame (five-feet-one-inch at adulthood) was well suited.

Won First Studio Job by Deception

Head graduated from the University of California at Berkeley with a major in French, before going on to receive her master's from Stanford. Then she became a teacher, first at an exclusive finishing school and then at the Hollywood School for Girls, where she taught the children of many famous film personalities. When she was asked by her school to teach an additional course in art, she enrolled in night classes, where she met the sister of the man who would become her first husband, Charles Head. ''After 15 years of marriage,'' reported Collins, ''Edith sued Charles for divorce in 1938, complaining that her husband 'indulged in the use of intoxicating drinks,''' causing her '''great mental anguish.''' Although Head made only a passing reference to this husband in her autobiography, she used his name professionally for her entire life.

In 1923, desperately in need of a higher-paying job after her divorce, Head answered an advertisement for a costume design artist at Paramount Studios. The chief designer, Howard Greer, was greatly impressed by the variety of work in Head's portfolio—everything from fashion designs to interior decoration plans. It was only after she had taken the job, which paid $50 per week (double her teacher's salary), that Head confessed she had ''borrowed'' this work from other art school students. By then, however, Greer had decided that Head's own work was good enough for her to stay on at Paramount—where she remained until 1967 following sale of the studio, moving for her final career years to Universal Studios.

Became First Woman Design Head at Major Studio

The year after Head joined Paramount, Travis Banton was added to the design staff. He and Greer became notorious for their wild lifestyles, and in 1927 Greer left Paramount to open an exclusive shop on what is now Rodeo Drive. Banton became Head's mentor, and he began to give her the sole responsibility for designing costumes when he was too busy to do the work himself, or when he did not particularly like the actress.

Head was assigned the designs for Lupe Velez in *Wolf Song* (1929), but her first major project was to create gowns for Mae West in *She Done Him Wrong* (1933), while Banton was busy with a Paris buying spree. The tight-fitting outfits designed by Head probably contributed to the film's huge success. Afterward, West frequently requested that Head design her costumes, noting that she loved the ''insinuendo'' in them. When West made her film comeback in *Myra Breckinridge* (1970), she insisted that her contract specify Head as her designer. Another notable Head design of the 1930s was a clinging sarong made for Dorothy Lamour in *The Jungle Princess* (1936). This creation became an instant fashion hit among women of all shapes and sizes.

By the late 1930s Head's popularity was increasing, and her success was almost guaranteed when she began to outfit Barbara Stanwyck (a reportedly difficult-to-fit actress handed down to Head by Benton). Head became Stanwyck's confidante (a role she replayed with many other actresses over the years), and Stanwyck insisted that Head be written into all of her contracts, even outside of Paramount. Head's mentor Benton decided to leave Paramount for Universal Studios in 1938, and Head was selected as his successor to run the design department—a first for a woman at a major film studio. As a reward, Paramount sent Head on a trip to Europe (her first, despite her French language background and 15 years at the studio). By that time she was designing costumes for as many as 50 films per year, and routinely worked 16-hour days. As reported in *The Annual Obituary,* Head said she was ''a combination of psychiatrist, artist, fashion designer, dressmaker, pincushion, historian, nursemaid, and purchasing agent.''

Second Husband Became Lifelong Companion

In the early 1930s Head met the Paramount art director Wiard (Bill) Ihnen, himself the winner of two Academy Awards. In 1940, apparently on a whim, Head (42) and Ihnen (52) chartered a small plane, flew to Las Vegas, and were married, much to the surprise of all who knew them. Ihnen had never married and was known as a ''confirmed bachelor'' (a code often used at the time to refer to a gay man). In turn, by then Head had adopted her unusual trademark appearance: large-framed dark glasses, incon-

spicuous tailored suits, and long bangs on her forehead. However, according to her entry in *The Annual Obituary,* Head admitted that at night she wore ''wild colors and evening pants, anything I want, but when I'm at the studio, I'm always little Edith in the dark glasses and the beige suit. That's how I survived.'' Ihnen and Head shared the remainder of their lives together, most of it living at a Los Angeles hacienda named Casa Ladera, which Ihnen decorated in bright Mexican style. Head had a separate bedroom, furnished in the French Provincial style that she had used in her previous home. She and Ihnen maintained a companionable relationship until he died in 1979, at the age of 91.

Won Eight Academy Awards

The Academy of Motion Picture Arts and Sciences decided to institute a ''best costume'' Oscar for films released in 1948. Head arrived at the award ceremonies, assuming that she would receive the award for the elegant costumes she had created for *The Emperor Waltz.* She was stunned when the award went instead to the designers for *Joan of Arc.* However, Head made up for this defeat, winning four Oscars in the following three years.

Head won the 1949 Oscar for Olivia De Haviland's mid-19th century costumes in the black-and-white film *The Heiress.* In 1950 Head won two Oscars: one for Cecil B. DeMille's color biblical spectacle, *Samson and Delilah* (a project she had thoroughly detested because DeMille insisted that costumes be approved by a group of designers); and the other for the black-and-white film *All About Eve,* for which she had designed Bette Davis's costumes. The 1951 Oscar for best black-and-white costume design went to Head for outfitting Elizabeth Taylor in *A Place in the Sun.* A strapless bouffant dress worn by Taylor in the film became an immensely popular outfit when it was sold to the public under the Edith Head label. (This film also marked the beginning of a long friendship between Head and Taylor, who reportedly lived with Head and Ihnen when her marriage to Richard Burton was in trouble).

In 1953 Head won another Oscar for the film *Roman Holiday,* in which Head worked with the rising star Audrey Hepburn. The following year Head won another Oscar for a Hepburn film, *Sabrina.* This award led to controversy over who actually designed some of the costumes. Hepburn had chosen to wear several costumes created by the young Paris designer, Hubert de Givenchy, rather than let Head design everything. Givenchy was shocked to see that he received no credit in the final film; and, when Head received her award for the film, she did not mention him. In fact, she repeatedly claimed that she had designed dresses actually made by Givenchy.

After *Sabrina,* Head did not receive another Oscar until 1960, for *The Facts of Life.* Her eighth and final Oscar came after she had switched to Universal Studios, for *The Sting* (1973), the first film for which she received an award for outfitting male stars, Paul Newman and Robert Redford. Head has won more Academy Awards than any other woman. Actress Arlene Dahl stated in *Vanity Fair* that Head ''referred to her Oscars as 'my children.'''

In addition to these award-winning films, Head worked on hundreds of other films, earning a total of 35 Academy Award nominations. One of her most notable partnerships was with Alfred Hitchcock, with whom she worked on 11 films. These included designs for Grace Kelly's costumes in *Rear Window* and *To Catch a Thief,* and for Kim Novak's in *Vertigo.* Head considered Kelly and *To Catch a Thief* her favorite star and film.

Remained Active While Elderly

During the 1950s Head became a fashion commentator on the Art Linkletter television show, *House Party.* ''She was my dress doctor,'' recalled Linkletter in the *Vanity Fair* piece. ''The first time Edith was on she was so introverted. . . . Then I coached her until she felt comfortable . . . It was remarkable to see this shy, retiring designer suddenly become a national personality!'' By the late 1950s, Hollywood had moved away from elaborate costume dramas, and Head was working on only a few films per year. She used some of her time to move into new areas. In 1959, she wrote *The Dress Doctor,* a retelling of her career that became an instant best-seller. However, some details of the book remain questionable. According to *Vanity Fair,* it is even acknowledged now that the sketches in the book, attributed to Head, were drawn by her assistant, Grace Sprague.

After she moved to Universal Studios in the late 1960s, Head's film work was further reduced. She began new work, such as writing a syndicated fashion column and serving as president of the Costume Designers Guild for three years (1966-1969). With her friend June Van Dyke, Head began to hold costume fashion shows, supposedly with original costumes from films. However, numerous sources insisted that many of these costumes were reproductions, and that some were not even Head's designs.

In 1970 Head was diagnosed with a rare bone marrow disease and her husband also was in poor health. However, Head continued to work through the following decade. Her final film work was for *Dead Men Don't Wear Plaid,* which was released in 1982 after her death. Head's husband died in 1979, and Head herself finally succumbed to her illness on October 24, 1981. Her funeral was attended by crowds of Hollywood stars, as well as costume fitters and studio guards. Bette Davis (who kept a Head gown from *All About Eve* on permanent display in her home) gave the eulogy, calling Head ''the queen of her profession.''

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Thor Heyerdahl

Through his oceanic expeditions on primitive rafts and boats, documented in books, films, and television programs, Norwegian anthropologist Thor Heyerdahl (born 1914) has popularized ideas about common links among ancient cultures worldwide.

Since his voyage across the Pacific on the *Kon-Tiki* in 1947, Thor Heyerdahl has been the modern world's most renowned explorer-adventurer. He has made four oceanic trips in primitive vessels to demonstrate his theories that ancient civilizations may have spread from a common source through sea voyages. His expeditions to sites of ancient stone statues in the Pacific Ocean and pyramids in Peru have also attracted great interest. More than a dozen books about his adventures have sold tens of millions of copies worldwide. Heyerdahl's work has included several documentary films and hundreds of articles for journals and magazines. But while he has gained more popular attention than any contemporary anthropologist, the scientific community largely has rejected his controversial theories.

Early Love of Nature

Heyerdahl was born into an upper-class family in the coastal village of Larvik, Norway, in 1914. His father, Thor, was president of a brewery and a mineral water plant, and his mother, Alison Lyng Heyerdahl, was chairman of the Larvik Museum. His mother, an ardent atheist, studied zoology, folk art, and primitive cultures, and influenced her son greatly. His father was an avid outdoorsman. By age seven, young Thor had started his own zoological museum, filled with specimens of sea shells, butterflies, bats, lemmings, and hedgehogs. It was housed in an old outhouse at his father's brewery.

Heyerdahl and his parents spent summer holidays at a log cabin in the wilderness, where Thor made friends with a hermit and learned much about nature. He also made many winter camping trips by sled and ski to remote locations with his schoolmates. According to his school friend Arnold Jacoby, in his book *Senor Kon-Tiki,* ''Thor was convinced that modern man had . . . an over-loaded brain and reduced powers of observation. Primitive man, on the other hand, was an extrovert and alert, with keen instincts and all his senses alive. . . . Civilization might be compared with a house full of people who had never been outside the building.'' Throughout his early life, Heyerdahl was determined to go ''outside the building'' and live in a more primitive setting.

In 1933, Heyerdahl entered the University of Oslo and specialized in zoology and geography. In Oslo, he spent a lot of time in the home of a wealthy wine merchant and family friend who had a huge library of Polynesian artifacts. With his girlfriend Liv Torp, Heyerdahl decided to quit college and make an expedition to the South Seas. His father agreed to finance the trip. Heyerdahl and Torp were married on Christmas Eve in 1936, and the next day they set out for Fatu Hiva in the Marquesas Islands, their hand-picked Garden of Eden. On the island Heyerdahl discovered evidence that Peruvian aboriginal voyagers had visited the islands. The inhabitants told him stories of Kon-tiki, a bearded, white sun king who arrived over the sea. Heyerdahl's stay on Fatu Hiva is recounted in his 1996 book, *Green Was the Earth on the Seventh Day.*

Daring Raft Voyage

In 1938, the Heyerdahls returned to Norway and settled in a log cabin in a mountain wilderness near Lillehammer. He wrote a book in Norwegian about their expedition to Fatu Hiva, *Pa Jakt efter Paradiset (On the Hunt for Paradise).* The couple had two sons, Thor and Bjorn. Heyerdahl did field research among American Indian tribes in British Columbia in 1939 and 1940, trying to support his theory that two waves of migration from the Americas had settled Polynesia, one from the northern hemisphere and one from the south. During World War II, Heyerdahl trained as a wireless radio operator in Canada and was active for a few months in the Norwegian resistance behind German lines.

After the war, Heyerdahl found little acceptance of his ideas in academic circles. He planned a dramatic experiment to convince his critics that a voyage by ancient peoples from Peru to Polynesia was possible. In 1947, he and a crew traveled to Peru and built a raft made of nine balsa logs, which they named the *Kon-Tiki.* Following the Humboldt Current, the voyagers covered 4,300 miles of ocean in 101 days. Heyerdahl detailed the extraordinary journey in his book, *The Kon-Tiki Expedition.* The book was ''the first great post-war adventure story to catch the imagination of the world,'' according to biographer Christopher Ralling. It was translated into dozens of languages and sold more than 20 million copies. Heyerdahl's documentary movie of the voyage won him an Academy Award in 1951. ''That film won the Oscar because it was so badly shot they knew it couldn't have been faked,'' Heyerdahl told Pope Brock of *People.* ''It was done after 20 minutes instruction from a Bell & Howell dealer, and I filmed at the wrong speed.''

Brock noted that the book and film created a global audience for Heyerdahl's adventures: ''They saw a Ulysses, the last of the bold and bearded seafarers. Ever since then, Heyerdahl has shown that same genius for attracting followers and funding; he has transformed a crabbed and insular science into world theater.'' But while the *Kon-Tiki* voyage captured public attention, it was met with scientific disdain. To advance his theories further, Heyerdahl wrote an 800-page scholarly work, *American Indians in the Pacific: The Theory behind the Kon-Tiki Expedition,* published in 1952.

While Heyerdahl was achieving fame, his constant travels had weakened his marriage. The couple divorced, and he married Yvonne Dedekam-Simonsen in 1949. They had three daughters, Anette, Marian, and Elisabeth, and in 1958 settled in a remote Italian Alpine village. They divorced in 1969.

Explorations Worldwide

In 1953, Heyerdahl went to the Galapagos Islands, off the South American coast. There, he and his companions found evidence that indigenous people of South America had visited the islands long before the Incan Empire. In 1955, Heyerdahl led an expedition to Easter Island, the remote Polynesian island where enormous stone statues of unknown origin had been discovered in 1722. His team found a carving of a reed ship at the base of one of the statues and much other evidence that the island had been populated by at least three migrations from South America, the earliest in the fourth century. He wrote about this expedition in two books, *Aku-Aku: The Secret of Easter Island* and *The Archaeology of Easter Island.*

Heyerdahl was among a group of scientists called ''diffusionists,'' who believed that ancient cultures had come from a common source through land and sea migrations. The opposing camp, called ''isolationists,'' thought that civilizations had cropped up around the world independently of one another. The isolationist theory has remained the dominant one, and Heyerdahl's work did not disprove it. Still, as writer Thomas Morrow noted in *U.S. News & World Report,* Heyerdahl ''has turned up a surprising amount of convincing evidence suggesting sea contacts among remote ancient cultures, for which he gets little credit.''

As a proponent of a single global prehistorical culture, Heyerdahl also became, through his work and notoriety around the globe, a symbol of multiculturalism. He learned to speak fluent Spanish, English, French, German, and Italian as well as his native Norwegian.

In 1969, Heyerdahl organized a new expedition. In Egypt, he and a multinational six-man crew built a papyrus reed boat which they named *Ra,* after the Egyptian sun god. Under the flag of the United Nations, they sailed across the Atlantic, a voyage of 2,700 miles, but the boat broke apart 600 miles short of Barbados. The next year, Heyerdahl tried again, sailing the *Ra II* all the way from Morocco to Barbados in 57 days. His account of these expeditions is found in his 1970 book *The Ra Expeditions.* It is also documented in a 1971 Swedish Broadcasting Corporation film. To Heyerdahl, the voyages were evidence that Egyptians or other sailors could have crossed to the Americas several thousand years before Columbus.

His voyages led Heyerdahl to become active internationally in fighting pollution of the oceans. In *Green was the Earth on the Seventh Day,* Heyerdahl wrote about how his voyage on the *Kon-Tiki* had increased his awareness of threats to the environment: ''My childhood fear of the ocean had left me on the balsa raft. My fear was now instead that man should destroy the ocean. A dead ocean meant a dead planet.'' He wrote eloquently about the poisoning of ocean plankton and its effects on the food chain: ''What the farmers and the housewives spray out of plastic bottles, the fishermen and the middlemen serve us on our own plates.''

New Challenges

In 1977, at the age of 62, Heyerdahl took up another challenge. He went to Iraq and with a crew of 11 men and built a reed ship, the *Tigris.* They sailed it down the Tigris River, through the Persian Gulf and across the Indian Ocean to the mouth of the Indus River in Pakistan, then westward to Djibouti at the mouth of the Red Sea on the eastern African coast. This 4,200-mile, five-month-long voyage was an attempt to show that the ancient civilizations of Egypt, the Indus Valley, and Mesopotamia could have sprung from a single source. Ironically, Heyerdahl's *Tigris* trip ended in political turmoil in the Gulf of Aden region, and Heyerdahl burned the ship in protest. In a message to the United Nations Secretary General, Heyerdahl wrote: ''There is a desperate need for intelligent co-operation if we are to save ourselves and our common civilization from what we are turning into a sinking ship.'' The Tigris expedition became a BBC documentary film in 1979.

In 1982, Heyerdahl and several archaeologists undertook an expedition to the remote Maldive islands off the coast of India. There, Heyerdahl was fascinated by stone statues which bore a striking resemblance to the monoliths of Easter Island. His discoveries led him to conclude that the Maldives also had been involved in prehistoric ocean trading and migration. Heyerdahl's 1986 book, *The Maldive Mystery,* was hailed by some as a great detective story. It, too, was made into a film, as had been his expeditions to the Galapagos and Easter Island.

In 1988, Heyerdahl returned to Peru to explore 26 pre-Incan pyramids at ruins named Tucume. In 1990, Ralling wrote a biography, *Kon-Tiki Man,* which quotes extensively from Heyerdahl's previous accounts of his travels. A reviewer in *Publishers Weekly* called the book ''a stimulating chronicle of curiosity and wanderlust.'' A television series was made to accompany the book.

In *Green Was the Earth on the Seventh Day,* Heyerdahl wrote movingly of the mysteries which fascinated him all his life. ''Sailing on a raft in a black night through an explosion of blinking stars and plankton, our horizons widen,'' he wrote, referring to the *Kon-Tiki* voyage. ''We live in a fairy tale world and carry heaven and hell within us.'' Writing about his opposition to nuclear arms and advanced technology, Heyerdahl noted: ''At a time when we plunge into the technological era with fairy-tale visions of a manmade environment, science itself begins to see that nature is totally superior to man in its incredible composition of the world's ecosystem. Destroy it, and no brain and no money in the world can put it together again.''

In the same book, Heyerdahl composed an eloquent testament for his children and their generation: ''You are now to take over this planet; take good care of it. We did not, when we borrowed it before you. . . . Forgive us for the forests we have depleted. For the waters we have polluted. For the horrible arms we have in store. . . . Forgive us for the holes we have torn in the ozone layer. . . . We have narrowed our horizons by hiding ourselves behind walls and blinded the heavenly bodies with neon lights. We have worshiped dead things. . . . Help to heal the system we have

wounded. . . . All that walk and crawl and swim and fly are members of our extended family.''

In one interview, Heyerdahl told Brock of *People:* ''We have the egoistic idea that we in the 20th century are the civilized ones. That people living 1,000 years ago, not to mention 5,000 years ago, were greatly inferior to us. I am opposed to that. The people back then were physically and mentally our equal—if not in many ways better. . . . We couldn't survive using our brains, as ancient people did. But they would certainly have been capable of watching a television.''

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Sir Anthony Hopkins

Sir Anthony Hopkins (born 1937) acted on stage and in film for over 30 years before receiving his first Academy Award, which he won for his portrayal of Dr. Hannibal Lecter in the 1991 film *Silence of the Lambs.* Since that time, Hopkins has become a true Hollywood superstar.

Over the course of his acting career, Hopkins has added extensive acting credits to his name. From his early career in the British theatre to his long list of movie parts, Hopkins has had his share of critical and box office failures and successes.

Humble Beginnings

Anthony Hopkins was born in the small working-class town of Port Talbot, Wales, on December 31, 1937, the only child of Richard Hopkins, a baker, and his wife Muriel. Hopkins had an emotionally tumultuous childhood during which time he often felt isolated and lonely. He admitted to *People,* that he was ''hopeless, pathetic, an idiot. I thought I was nuts. I felt so weird.'' Although he studied piano and could draw well, Hopkins did not excel in the classroom at Cowbridge Grammar School.

An early turning point in Hopkins' life came when he met the famous actor Richard Burton, also a Port Talbot native. Hopkins, then 15, went to Burton's home to get his autograph. As he recalled, in an interview with *US* magazine, he thought, ''I've got to get out of this place. I've got to become what he is. And I think something deep in my subconscious mind, or whatever it was, set the target. I thought, I'm going to be famous.''

Despite his newfound commitment to making his way out of Port Talbot, Hopkins continued to struggle socially and academically. At age 17 he dropped out of school, and, at the urging of his father, he enrolled in a drama class held at a local YMCA. Well skilled at the piano, Hopkins then earned a scholarship to the nearby Cardiff College of Music and Drama, where he studied for two years. After two years of military service, Hopkins worked in the Manchester Library Theatre and the Nottingham Repertory Company. In 1961, he decided to pursue formal training as an actor. He received a scholarship to the Royal Academy of Dramatic Art, in London. He graduated in 1963.

Over the span of the next two years, he worked with the Phoenix Theatre in Leicester, the Liverpool Playhouse, and the Hornchurch Repertory Company. In 1965, he applied for membership in the National Theatre under the direction of Laurence Olivier. Hopkins was invited to join the company where he remained a member for seven years, until 1973. He began with understudy work and supporting roles, but soon moved into the role of leading man. Hopkins's stage work earned him critical acclaim, and he was compared to both Burton and Olivier.

Personal Troubles

In 1968, Hopkins began his film career, playing Richard in the movie *The Lion in Winter.* Over the next 30 years, Hopkins would make at least one movie almost every year,

and some years as many as six. As his stage and film career began to evolve in the 1960s, Hopkins's personal life was falling more and more into turmoil. He quickly earned a reputation for his temper and his excessive drinking. He gained notoriety for walking out in the middle of a performance of *Macbeth* while he was a member of the National Theatre.

Hopkins married actress Petronella Barker, in 1967, but the marriage was brief. By the time Hopkins's only child, a daughter named Abigail, was 18 months old, the couple had split. Hopkins married again, in 1973, this time to Jennifer Lynton, a film production assistant.

In 1974, Hopkins and his wife moved to New York City where Hopkins earned critical acclaim for his portrayal of the psychiatrist in the Broadway production of *Equus.* He quickly gained fame for his temper in the United States, when he stopped a performance to berate latecomers. After *Equus,* Hopkins moved to Hollywood, hoping to find the fulfillment to his childhood dream of becoming truly famous. However, at this time, Hopkins was drinking heavily, even suffering blackouts. ''I went around for years thinking I was some kind of fiery, Celtic soul,'' Hopkins told MSNBC's Joe Leydon. ''But I wasn't—I was just drinking too much.'' After waking up in a Phoenix hotel room with no recollection of how he got there, Hopkins realized that his destructive lifestyle would eventually cost him his career and his wife. In 1975, Hopkins quit drinking.

Ten Years in Hollywood

At the same time, Hopkins was accepting acting jobs with little regard to the quality of the script. Hopkins admitted to *People* that he made little attempt to save his career, and in fact accepted less desirable roles in an attempt to reject his formal Shakespearean upbringing in the British theatre. He acted, he says, ''out of perverseness and sheer rebellion toward the English Establishment. I was saying, 'That's all crap over there.' That was my cynical way of protesting too much.'' For ten years, from 1975 to 1985, Hopkins undertook over 25 movies made for either television or theatrical release. During this time, he earned an Emmy Award for his portrayal of Bruno Hauptmann, in the 1976 television movie *The Lindbergh Kidnapping Case* and for his portrayal of Hitler in the 1981 television movie *The Bunker.* While he received recognition for these two projects, the majority of the movies Hopkins made during this time period were less than memorable. These movies included *The Girl from Petrovka,* (1974), *Audrey Rose,* (1977), *International Velvet,* (1978), and *A Change of Seasons,* (1980). In 1985 Hopkins played Neil Gray in the much criticized television miniseries *Hollywood Wives.*

In 1985, at the urging of his wife, Hopkins reluctantly moved back to London, and he returned to the stage. A self-proclaimed workaholic, Hopkins attacked the British theatre, playing Shakespeare's Lear and Anthony on two different stages for a total of 200 performances over a 17-month period. In 1987, Hopkins became a Commander of the British Empire (CBE). In 1988, he received an honorary degree of Doctor of Letters, from the University of Wales. In 1993, he was knighted.

Silence of the Lambs

His desire for international critical acclaim and recognition came in 1991, when he earned an Academy Award for best actor in the box office hit *Silence of the Lambs.* Hopkins played Dr. Hannibal ''The Cannibal'' Lecter, a demonic, but brilliant serial killer known for eating his victims. Jodie Foster played a Federal Bureau of Investigations agent looking to Lecter for clues to catch another serial killer still at large. Hopkins's portrayal of Lecter was decidedly dark, menacing, and evil. Although Hopkins only appeared in 27 minutes of the movie, this role finally made him an actor of Hollywood superstar status.

After *Silence of the Lambs,* Hopkins did not slow his movie-making pace, acting in four films released in 1992, and five in 1993, plus a television movie in both 1992 and 1993. His body of work during these two years included *Bram Stoker's Dracula* (1992), *Freejack* (1992), *Howards End* (1992), *Shadowlands* (1993), and *The Trial,* (1993). His most noticed film was *The Remains of the Day,* (1993) for which he received an Academy Award nomination and a Golden Globe nomination for his portrayal of the reserved butler, Stevens. In 1994, Hopkins appeared in *Legends of the Fall* and *The Road to Wellville.*

In 1995, Hopkins played the part of United States president Richard M. Nixon in controversial director Oliver Stone's movie *Nixon.* The casting of Hopkins, a British actor, as Nixon was questioned by much of the entertainment media. In fact, Hopkins himself was skeptical. However, he took the part and, for his performance, earned both an Academy Award nomination and a Golden Globe nomination.

Fame and Fortune

Although not all Hopkins's movies, in the first half of the 1990s, were box office hits, Hopkins found himself working with high profile actors, such as Brad Pitt, Debra Winger, Emma Thompson, and Foster. The roles had become more challenging, and Hopkins earned respect in the acting community for his ability to play any part, from Hannibal the Cannibal to Richard Nixon. Hopkins also played the title role in *Surviving Picasso,* which was released in 1996.

After starring in *The Edge,* which was released in 1997 and co-starred Alec Baldwin, Hopkins found his next major role. He was cast as another United States president, John Quincy Adams, in director Steven Spielberg's historical drama *Amistad.* In the movie, former president Adams defended a group of Africans charged with murdering the crew of a slave ship. For his performance, Hopkins received an Academy Award nomination for best actor.

Hopkins turned 60 in 1997 and commanded over five million dollars per movie and he has not slowed his pace. He has two movies opening in 1998 with yet another in production. In 1998, Hopkins appeared in the remake of the classic *The Mask of Zorro,* co-starring Spanish actor Antonio Banderas. He also starred in 1998's *Meet Joe Black.* In *Instinct* (formerly called *Ishmael*), he played an anthropolo-

gist working in Africa who was convicted of murdering a group of white men who had killed a family of gorillas.

In some ways Hopkins has changed little since his time in Port Talbot. He was still a loner, choosing to take long road trips in his car, by himself, to relax. He has maintained his intense, driven personality that pushes him to continue to take on movie projects at an exceptional pace. However, he has also learned to not push too hard. Finally, after more than 30 years, he found what he knew he wanted at age 15: fame and fortune. He told *Vanity Fair,* ''It can't get better than this. Years ago I wanted to be rich and famous, and it all happened to me. . . . They pay me a lot of money, more money than I ever dreamed of. It just cannot get better than this.''

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John Winston Howard

John Winston Howard (born 1939), the prime minister of Australia, has established himself as a pro-business labor reformer and has voiced support for strengthened ties with Europe and America while integrating his nation's economy with neighboring Asian nations.

When John Winston Howard became prime minister, he brought with him extensive experience in government, leading the opposition against the political party in power. In Australia, as in many nations with a parliamentary form of government, the party with the majority in parliament runs the country. As leader of the minority Liberal Party, Howard was often the voice for the out-of-power factions and a critic of the majority Labor Party. In the March 1996 national elections, Howard's Liberal Party, in a coalition with another minority faction, the National Party, succeeded in removing the Labor Party from power. Subsequently, Howard became the political leader of the nation and has characterized himself as being in touch with the average Australian. Yet the pro-business measures he has taken as prime minister have led some to question his awareness of the problems of Australia's blue-collar workers.

Lifelong Ambition

John Winston Howard was born in the summer of 1939, the youngest of four boys, in a working-class neighborhood of Sydney called Earlwood. His father was an automobile mechanic who ran his own small shop. The younger Howard attended the Earlwood Primary School and Canterbury Boys' High School. Classmates later recalled that, even as a young boy, he talked about being a politician. Once he bet a friend that he would be prime minister. After graduating from high school, he attended the University of Sydney. His instructors remembered him as a serious student. He was also an active member of the conservative, yet confusingly named, Liberal Party and participated in student politics at the university. Howard graduated with a Bachelor of Laws degree in 1961. He was then admitted as a solicitor of the supreme court in the Australian state of New South Wales in July 1962 and worked for a private law firm.

Howard's political career did not begin until 1974 when he won a seat in parliament representing the northwestern Sydney district of Bennelong. He has been returned to parliament in every election since then. At age 36, he became known nationwide when he was appointed the minister for business and consumer affairs during the administration of Liberal Australian Prime Minister Malcolm Fraser. In this position, Howard rewrote the Australian

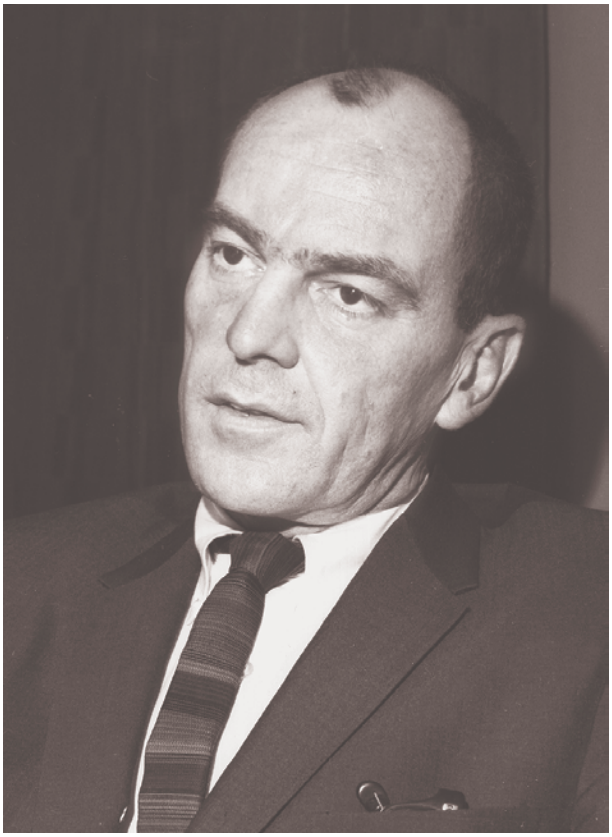

Trade Practices Act, which prohibited boycotts on businesses and trade unions. He also served as minister for special trade negotiations and treasurer of the commonwealth for five years. From 1977 to 1983, when the opposition Labor Party was in power, he served as finance minister. In 1982, he was elected deputy leader of the Liberal Party and, three years later, became leader of the Liberal Party. By 1987, he led his party in national elections and was, for the first time, in a position to become the next prime minister of Australia. The influential *Sydney Morning Herald*, however, warned that ''a Howard government would be a leap in the dark'' and came out in support of Howard's opponent, Robert Hawke. During the election campaign, critics of Howard questioned how he would pay for the income tax cuts he had proposed. Not surprisingly, Howard lost the election. Two years after that, he lost his position as party leader, but he remained a coalition spokesman. On January 30, 1995, however, he was returned as leader of the opposition by a unanimous vote of his colleagues.

Ousting the Established Leaders

Upon his reelection as party leader, he worked vigorously to unseat the ruling Labor Party, which had been in power since 1983. Howard gave the impression that the Labor Party and its leader, Prime Minister Paul Keating, were out of touch with the Australian people. He often pointed out Australia's economic condition. At the time, the country had amassed a record foreign debt of $180 billion and was experiencing high unemployment. He appealed to blue-collar workers who had grown disenchanted by the Labor Party. He made campaign promises that would cost six billion dollars and told voters he would ignore trying to balance the Australian budget if it meant breaking his promises. Although he talked about the issues and refrained from personal criticisms of Keating, the campaign became notable for the viciousness of the attack ads on Australian television by both sides. Nevertheless, most Australians agreed that a change needed to be made to their government. Howard's victory in the 1996 national election was the biggest for the Liberal Party since it had formed in 1944. Also, the Liberal National coalition won the biggest majority of any party in 21 years.

Howard claimed the landslide was an mandate to change 15 years of Labor Party rule. He then set about reforming labor laws that weakened labor unions and increased the power, flexibility, and efficiency of businesses. Compulsory union membership was outlawed, unfair dismissal laws were abolished, and union-negotiated pay awards were replaced with contracts negotiated at individual workplaces. The monopoly of the Maritime Union on shipping was ended. Tougher requirements were developed for those people collecting unemployment pay. Many political observers believed Howard's solutions to Australia's economic problems were rooted in his experiences as the son of a small-business owner. When accused of declaring war on organized labor, Howard responded that he had no intention of destroying trade unions but was determined to give the highest priority to policies supported by his Liberal Party.

Economic Reformer and Staunch Monarchist

Howard also said the Labor Party had left the country's finances in tatters and announced a series of economic measures. He promised to increase job opportunities and reduce the unemployment rate, which hovered above eight percent; the youth unemployment rate was 28%. Then he proposed spending cuts of eight billion dollars, the sale of the government's 50.4% stake in the Commonwealth Bank of Australia, and the sale of Telstra, a publicly-owned communications company. In addition, he promised a tax rebate for people who used private health insurance, rather than a government health plan, and proposed a new one billion dollar fund to deal with environmental problems. Yet he also angered environmentalists when he lifted the ban on the exporting of Australia's uranium reserves and attempted to raise revenue by selling uranium to Indonesia, Korea, and Japan for nonmilitary purposes.

The election of Howard also slowed Australia's growing republican movement, which supported a change in the nation's constitution that would sever Australia's links to the British monarchy. An Australian-elected head of state would replace the British monarch, the figurative head of Australia. Howard, however, is a monarchist. He believes the current relationship with the United Kingdom works well and sees no reason for change. This is in spite of opinion polls that show most Australians are against retaining the monarch as head of state.

Howard has pledged to strengthen ties with Europe and the United States but has also reassured Australians that he does not intend to reverse foreign policy. During his successful election campaign, he accused Prime Minister Keating of ignoring Europe and North America. He claimed Keating had shifted Australia's foreign policy, which had been centered around relations with the United Kingdom, Western Europe, and the United States, to one that centered on the Asian-Pacific region. He has recently made it clear, however, that he is not anti-Asian. He has stated that closer relations with Europe and the United States do not exclude the integration of Australia with Asia, pointing out that two-thirds of Australia's foreign trade is with Asia and that relationship is important. Nevertheless, he has mentioned human rights abuses in Asia, such as the existence of sweatshops where children are overworked under hazardous conditions, and has stated that Australia would not sacrifice its values and principles simply for better trade relations. He has scheduled summit meetings with Asian leaders in an attempt to open lines of communication and has had cordial relations with Malaysian Prime Minister Mahathir Mohamed, who had been a vocal critic of Australian policies when Keating was in power.

Outside politics, Howard is an enthusiastic sports fan. He takes in an occasional cricket or rugby match and enjoys playing golf and tennis. He married his wife, Janette, a teacher, in April 1971. They have three children Melanie, Tim, and Richard.

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Fred Hoyle

British astronomer and cosmologist Sir Fred Hoyle (born 1915) is best known as the champion of the steady-state theory of the nature of the universe. He also has made significant contributions to the study of stellar evolution and has published more than 40 books, including science fiction.

Fred Hoyle was born in Bingley, Yorkshire, England, on June 24, 1915. His fascination with mathematics and astronomy was evident at an early age. He taught himself the multiplication tables before he was six and would often stay up all night looking through a telescope he received as a gift.

Hoyle was educated at Emmanuel College and St. John's College, Cambridge. He spent six years during World War II with the British Admiralty working on radar development. In 1945, he returned to Cambridge as a lecturer in mathematics. Three years later, in collaboration with the astronomer Thomas Gold and the mathematician Hermann Bondi, he announced refinements to the steady-state theory first put forward by Sir James Jeans in about 1920. Within the framework of Albert Einstein's theory of relativity, Hoyle formulated a mathematical basis for the steady state theory, making the expansion of the universe and the creation of matter interdependent.

Bondi, Gold, and Hoyle found the idea of a sudden beginning to the universe—the so-called big bang theory—philosophically unsatisfactory. They devised a model derived from an extension of the ''cosmological principle'' that had been used for previous theories. It stated that the universe appeared the same from any location, but not necessarily for all times. They proposed that the decrease in the density of the universe caused by its expansion is exactly balanced by the continuous creation of matter condensing into galaxies that take the place of the galaxies that have receded from the Milky Way, thereby maintaining forever the present appearance of the universe.

Controversy Over Steady-State Theory

In the late 1950s and early 1960s, controversy over the steady state theory grew. New observations of distant galaxies and other phenomena, supporting the big bang theory, weakened the steady state theory, and it has since fallen out of favor with most cosmologists. Although Hoyle was forced to alter some of his conclusions, he attempted to make his theory consistent with new evidence.

Hoyle was elected to the Royal Society in 1957, a year after joining the staff of the Hale Observatories (now the Mount Wilson and Palomar observatories). In collaboration with William Fowler and others in the United States, he formulated theories about the origins of stars as well as about the origins of elements within stars. He directed the Institute of Theoretical Astronomy at Cambridge (1967-73), an institution he was instrumental in founding. Hoyle received a knighthood in 1972.

In 1976, Hoyle and Chandra Wickramasinghe, a fellow professor at the University of Cardiff with whom Hoyle often collaborated, speculated that microorganisms or biochemical compounds from outer space are responsible for originating life on Earth and possibly other parts of the universe.

In 1981, the two coauthored *Diseases from Space* in which they hypothesized that viruses and bacteria fall into the atmosphere after being incubated in the interiors of comet heads, and that people become ill by breathing this infected air. They supported their theory by stating that the spread of disease is frequently far too rapid to be attributable

solely to person-to-person contact. Their theory, known as panspermia, was widely derided.

AIDS From Outer Space?

In December 1988, Hoyle wrote to the *Daily Telegraph* of London explaining his theory that AIDS originated in outer space. It was immediately dismissed by most British AIDS experts. Many viewed the theory as proof that Hoyle had overstepped the limits of acceptable scientific eccentricity. His letter claimed that viruses from outer space are also responsible for many other epidemics in Britain, including Legionnaires' disease and meningitis. ''A small comet disintegrating low in the atmosphere could lead to pathogens being brought down in rainstorms that are geographically localized,'' Hoyle claimed. ''The comets responsible for new diseases such as AIDS are admittedly rare objects, but the sudden injection into the human population of at least three disjoint viruses point decisively to an input that is external to the Earth,'' Hoyle wrote. ''We think it most likely in each instance primary entry was secured through infected rainwater entering lesions in feet in the mainly barefoot populations of the Third World with subsequent transmissions proceeding through human contact. Hoyle urged that a major international effort was needed to carry out ''a rigorous and continuous microbiological surveillance of rainwater and of groundwater on a worldwide scale. The survival of our species may well be contingent upon this.'' His ideas were largely viewed as fantasy by other scientists.

In 1996, however, the National Aeronautics and Space Administration (NASA) announced that a small asteroid it had been studying possibly contained fossil remains of primitive life. This finding rekindled speculation about the extraterrestrial ''seeding'' of life on Earth. Other recent discoveries in astronomy, biology, and chemistry have tended to support the idea first proposed by Hoyle and Wickramasinghe some 20 years earlier. Other scientists, however, remain skeptical. Under closer scrutiny, the evidence turned out to be ragweed pollen and furnace ash. If NASA's microfossils really are the remnants of past life on Mars, then the implications for life and how it got started are profound. The first thing that would have to be explained is why ancient microorganisms on Earth and on Mars are apparently so similar. Some scientists, such as Ian Crawford of University College London, believe that the resemblance may be only superficial.

An Iconoclast

Hoyle has published numerous books challenging many of the basic tenets of modern cosmology. In his 1951 book, *The Nature of the Universe,* Hoyle rejects the longstanding big bang theory of the origin of the universe in favor of the steady state theory. He expounds further upon the steady state and other theories in *The Intelligent Universe: A New View of Creation and Evolution,* published in 1977. In it, he dismisses one piece of orthodox science after another, replacing each with ingenious alternatives. He also presents an argument against Darwin's theory of evolution, claiming that ''living organisms are too complex to have been produced by chance.'' Hoyle suggests, instead, that ''we owe our existence to another intelligence which created a structure for life as part of a deliberate plan.'' In describing the attributes of an intelligence superior to ourselves, Hoyle admits that we may have to use the word forbidden in science, ''God.'' He said he found his atheism greatly shaken after calculating the chance that carbon, ''uniquely designed to make life possible,'' would have precisely the required resonance to permit it to form in sufficient abundance in the universe. ''A common sense interpretation of the facts suggests that a super intellect has monkeyed with physics, as well as with chemistry and biology, and that there are no blind forces worth speaking about in nature. The numbers one calculates from the facts seem to me so overwhelming as to put this conclusion almost beyond question.'' His scientific works for a lay audience include *Highlights in Astronomy* (1975). He has also written science-fiction, including *The Black Cloud* (1957), and an autobiography, *The Small World of Fred Hoyle* (1986).

Hoyle and Wickramasinghe were among the first to argue against the theory that life on Earth originated in a so-called ''prebiotic soup.'' The theory is based on a famous experiment by Stanley Miller in 1953. Deciding to test an earlier hypothesis by Alexander Oparin and John Haldane, Miller started with a sealed mixture of gases thought to be constituents of the primitive Earth's atmosphere. The gases—water vapor, hydrogen, ammonia, and methane—were subjected to an electric discharge, simulating lightning, and the products were found to contain certain amino acids that are building blocks of proteins. This experiment led to the theory that living organisms originated from a prebiotic soup formed in the above manner. This theory soon became the textbook model to describe the origins of life. Hoyle and Wickramasinghe pointed out that the primitive Earth could not have had the hydrogen-rich atmosphere postulated for a prebiotic soup.

Science Fiction

Hoyle has remained controversial. In 1981, he and others made the erroneous claim that a famous Archaeopteryx fossil in the British Museum was a fake. In 1990, he coauthored a theory linking influenza pandemics and sunspot outbreaks. While noting that Hoyle's theses are sometimes far-fetched, reviewers often express their admiration for the author's writing style, statistical data, and its richness in classical quotations. Hoyle has also authored over a dozen science fiction novels, more than half of which have been co-written with his son, Geoffrey Hoyle. Several critics suggest that Hoyle's highly technical and scientific background enhances the credibility and appeal of his novels.

Among the numerous awards and distinctions bestowed on him are the UN Kalinga Prize, the Royal Medal of the Royal Society, and the Gold Medal of the Royal Astronomical Society. In 1997, he was awarded the highly prestigious Crafoord Prize by the Swedish Academy in recognition of outstanding basic research in fields not covered by the Nobel Prize. Hoyle is a Fellow of the Royal

Society and a Foreign Associate of the US National Academy of Sciences. He has published over 40 books, including technical science, popular science, and science fiction. Hoyle is an Honorary Fellow of both Emmanuel College and St. John's College Cambridge and an Honorary Professor of Cardiff University in Wales.

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L. Ron Hubbard

The story of L. Ron Hubbard (1911-1986) is also the story of a movement—the Church of Scientology. Founded by L. Ron Hubbard, Scientology claims millions of devoted members worldwide and, beyond all controversy, it cannot be denied that the movement retains its influence around the world even after Hubbard's death.

Lafayette Ronald Hubbard was born on March 13, 1911, in Tilden, Nebraska. He was the son of Harry Ross, a naval officer, and Dora May (Waterbury de Wolf) Hubbard. He attended George Washington University in the early 1930s and studied at Princeton University in 1945. The years in between undergraduate studies were spent as a free-lance writer. During World War II, he served in the U.S. Navy as a lieutenant though he was not ''extensively decorated'' as church brochures would later claim. After two unsuccessful marriages, Hubbard married Mary Sue Whipp on October 30, 1952. The couple had four children: Diana Meredith de Wolfe, Mary Suzette Rochelle, L. Ron Hubbard, Jr. (changed name to Ronald DeWolf), and Arthur Ronald Conway.

Pulp Fiction

Hubbard first came to public attention as a writer for the pulp magazines of the 1930s. During the next two decades he turned out a host of westerns, mysteries, sea adventures, and science fiction stories under his own name and several pseudonyms. *Xignals* reported that at his peak he wrote ''over 100,000 words a month.'' Hubbard's writing, Martin Gardner explained in his *In the Name of Science,* ''is done at lightning speed. (For a while, he used a special electric IBM typewriter with extra keys for common words like 'and,' 'the,' and 'but.' The paper was on a roll to avoid the interruption of changing sheets.)'' Hubbard published nearly 600 books, stories, and articles during his lifetime.

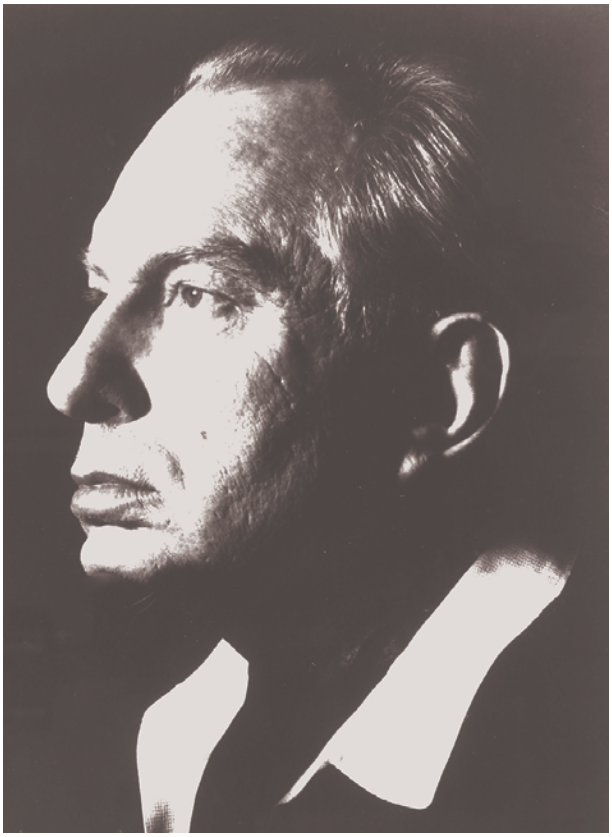

His fiction volumes sold over 23 million copies, while his nonfiction books sold over 27 million copies.

Birth of a Movement

During the late 1940s, Hubbard began to synthesize concepts from Eastern religions and modern psychology into a new system for mental health. Called Dianetics, after the Greek word for thought, this system promised to cure all mental disorders and psycho-somatic physical ailments. ''The hidden source of all psycho-somatic ills and human aberration has been discovered,'' Hubbard explained in his manuscript *Dianetics: The Modern Science of Mental Health*, ''and skills have been developed for their invariable cure.'' Dianetics sees the human mind as ''blocked'' by traumatic emotional memories called engrams. By talking over these emotional memories in a process similar to conventional psychoanalysis, a patient can remove the engrams and ''clear'' his mind. Hubbard believed that a treated patient—called a ''clear''—was ''to a current normal individual as the current normal is to the severely insane,'' and claimed that those treated by Dianetics had higher IQs, healed faster, had better eyesight, and never got colds. ''The clear is, literally, a superman—an evolutionary step toward a new species,'' Gardner summarized. A writer for *Fantasy Review* saw a parallel between Dianetics and Hubbard's outer space adventures, claiming that ''like the quasi-superman heroes of most of Hubbard's fiction, initiates were encouraged to believe their mental powers were unlimited.''

Bought at first by Hubbard's science fiction fans, the manuscript soon became a national best-seller when it was published by Hermitage House in 1950. Groups were formed to learn and practice Dianetics, especially on college campuses and among the Hollywood set. In 1947, Hubbard actually opened an office in Los Angeles to ''[test] the application of Dianetics'' among the Hollywood elite. Hubbard left freelance writing in 1950 to promote Dianetics, writing a score of books on the subject in the following decade, delivering some 4,000 lectures, and founding a string of research organizations to spread the word. The Church of Scientology, founded by Hubbard in 1954, became the largest and best-known of these groups.

Essentially the bible of Scientology, *Dianetics* describes a program of self-improvement and spiritual awakening. As a journalist in *People* described it, ''basically it is the use of a crude lie-detector-type device called an 'E-meter' to diagnose an individual's emotional state, followed by lengthy and expensive Dianetics counseling sessions to deal with the 'problems' the meter detects—and it is the basis of the church's wealth.''

Hubbard's ideas continued to be popular throughout the 1960s and 1970s. The church has over 700 established churches, missions, and groups around the world and membership reached its peak at around six million. *Dianetics* has sold over eight million copies and still sells nearly 400,000 copies a year. A 1991 *Time* cover story characterized the movement as at best a money-making scam and at worst a terrorist organization. As Cult Awareness Network director Cynthia Kisser has stated, ''Scientology is quite likely the most ruthless, the most classically terroristic, the most litigious and the most lucrative cult the country has ever seen.''

Bringing New Members to the Fold

To a church that runs on that kind of money, the need for ongoing new members is crucial. *Time* has listed various ways in which Scientologists would recruit. In many cases, targeted individuals were often led to believe that they were enrolling in a self-help or professional organization, with church affiliations never mentioned initially. There was, for instance, the HealthMed chain of clinics, which *Time*' s Richard Behar said promoted ''a grueling and excessive system of saunas, exercise and vitamins designed by Hubbard to purify the body. Experts denounce the regime as quackery and potentially harmful, yet HealthMed solicits unions and public agencies for contracts.'' Then there was a drug-treatment program, Narconon, ''a classic vehicle for drawing addicts into the cult.'' There was also The Concerned Businessmen's Association of America, another Scientology-linked group that, according to Behar, held ''antidrug contests and [awarded] $5,000 grants to schools as a way to recruit students and curry favor with education officials.''

Indeed, members of Scientology are reportedly subjected to mental and even physical abuse while paying exorbitant prices for an unending series of texts and programs. The recollections of Edward Lottick attest to the pull and power of Scientology. Seeking spiritual guidance, Lottick's 24-year-old son, Noah, had joined the movement in 1990. Just months later, drained of his money and intimidated to the breaking point, Noah leapt to his death from a 10th-floor window. ''The Lotticks [wanted] to sue the church for contributing to their son's death, but the prospect [had] them frightened,'' commented Behar. ''For nearly 40 years, the big business of Scientology has shielded itself exquisitely behind the First Amendment as well as a battery of high-priced criminal lawyers and shady private detectives.''

Because of Scientology's legal problems, Hubbard went into seclusion in the early 1980s, reportedly living on his yacht in international waters, in one of his homes in England, and on a ranch in rural California. But Hubbard seemed unable to avoid the legal battles of the time. In 1982, Hubbard's son Ronald DeWolf tried to have his father declared legally dead or incompetent. He further charged that Scientology officials had stolen millions of dollars from his father's estate and described his father as ''one of the biggest con men of the century.'' At the same time, Hubbard's wife, Mary Sue Whipp Hubbard, was sentenced to prison for her part in covering up Scientology break-ins at Federal offices.

''2000 hours, the 24th of January, AD36''

Hubbard's death from a stroke on January 24, 1986, was officially announced by church officials several days later, after Hubbard's body had been cremated and his ashes scattered in the Pacific Ocean. In accordance with Hubbard's will, ''no autopsy was performed,'' according to the *Chicago Tribune,* and the bulk of his estate—''estimated at tens of millions of dollars,'' according to Mark Brown of the *County Telegram-Tribune* —was given to the Church of Scientology.

Hubbard's death was a Scientology event described by the authors of *L. Ron Hubbard: Messiah or Madman?* As they reported, a missive dated January 27, 1986, ordered all Scientology churches and missions worldwide to close their doors for the day. In the Los Angeles area, Commander David Miscavage addressed a packed audience at the Hollywood Palladium. As he told the mourning group, as quoted in *L. Ron Hubbard: Messiah or Madman?:* ''For many years Ron had said that if given the time, . . . he would be able to concentrate on and complete all of his researches into the upper OT level [for Operating Thetan, a Scientology spiritual state]. . . . Approximately two weeks ago, he completed all of his researches he set out to do.'' The book noted an audience reaction of approval. Then Miscavage continued: ''He has now moved on to the next level of OT research. It's a level beyond anything any of us ever imagined.'' According to Miscavage, Hubbard had achieved a state so pure, the body was no longer needed: ''Thus at 2000 hours, the 24th of January, AD36 [signifying the 36th year after the publication of *Dianetics*], L. Ron Hubbard discarded the body he had used in this lifetime for 74 years, 10 months and 11 days.''

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Dolores Huerta

Dolores Huerta (born 1930) is a labor activist who worked with the late Cesar Chavez to organize and run the United Farm Workers.

Cofounder and first vice president of the United Farm Workers, Dolores Huerta (sometimes referred to as Dolores ''Huelga,'' Spanish for ''strike'') is the most prominent Chicana labor leader in the United States. For more than 30 years she has dedicated her life to the struggle for justice, dignity, and a decent standard of living for one of the United States' most exploited groups—the men, women, and children who toil in the fields and orchards picking the vegetables and fruits that stock grocery stores. The recipient of countless awards from community service, labor, Hispanic, and women's organizations as well as the subject of *corridos* (ballads) and murals, the vibrant and charismatic Huerta is a much-admired role model for Mexican American women.

Born April 10, 1930, in the small mining town of Dawson in northern New Mexico, Dolores Fernandez Huerta was the second child and only daughter of Juan and Alicia (Chavez) Fernandez. On her mother's side of the family, Huerta is a third-generation New Mexican. Huerta's father was also born in Dawson but to a Mexican immigrant family. The young couple's marriage was a troubled one, and when Huerta was a toddler, her parents divorced. Her mother moved her three children first to Las Vegas, New Mexico, and then to Stockton, California, where Huerta spent the remainder of her childhood.

As a single parent during the Depression, Alicia Chavez Fernandez had a difficult time supporting her young family. To make ends meet, she worked as a waitress during the day and in a cannery at night, relying on her widowed father, Herculano Chavez, to watch her children. Despite the hardships, it was a loving and happy household. The gregarious Huerta was very close to her grandfather, who called her ''seven tongues'' because she talked so much. (Such verbal skills would serve her well later in life.) As she once recalled in an interview, ''My grandfather kind of raised us. . . . He was really our father. . . . [His] influence was really the male influence in my family.'' But Huerta also maintained sporadic contact with her father, a miner and migrant worker whose own political and labor activism later proved inspirational to his daughter.

The family's economic fortunes took a turn for the better during World War II. Alicia Fernandez ran a restaurant and then purchased a hotel in Stockton with her second husband, James Richards, with whom she had another daughter. During summers in particular, Huerta and her brothers helped manage these establishments, which were located on the fringes of skid row and catered to a working-class and farm-worker clientele. She relished the experience and believed it taught her to appreciate all different types of people. ''The ethnic community where we lived was all mixed,'' she explained. ''It was Japanese, Chinese. The only Jewish families that lived in Stockton were there in our neighborhood. . . . There was the Filipino pool hall . . . , the Mexican drug stores, the Mexican bakeries were there.''

In the early 1950s, Alicia Fernandez Richards divorced her husband, whose strained relationship with Huerta had been a source of tension, and married again, this time to a man named Juan Silva. Their union was a happy one that produced another daughter and endured until Alicia's death. Huerta speaks admiringly of her mother's entrepreneurial and personal spirit and her expectations for her children. ''My mother was always pushing me to get in-

volved in all these youth activities. . . . We took violin lessons. I took piano lessons. I took dancing lessons. I belonged to the church choir. . . . I belonged to the church youth organization. And I was a very active Girl Scout from the time I was eight to the time I was eighteen.'' Mother and daughter enjoyed a caring relationship that extended into Huerta's adult years.

Although Huerta counted her mother and grandfather as the primary influences in her life, she also credits her father with inspiring her to be an activist. Like most people in Dawson, Juan Fernandez worked in the coal mines. To supplement his wages, he joined the migrant labor force, traveling to Colorado, Nebraska, and Wyoming for the beet harvests. The inferior working conditions, frequent accidents, and low wages he encountered as a farm worker sparked his interest in labor issues. Leaving Dawson after his divorce from Huerta's mother, Fernandez continued his activism, becoming secretary-treasurer of the Congress of Industrial Organizations (CIO) local at the Terrero Camp of the American Metals Company in Las Vegas, New Mexico. In 1938, using his predominately Hispanic local union as a base, he won election to the New Mexico state legislature. There he worked with other sympathetic members to promote a labor program, including a piece of legislation known as the ''Little Wagner Act'' and a wages-and-hours bill. Due to his outspoken independence on many issues, Fernandez lasted only one term in the state house.

After her parents' divorce, Huerta saw her father only occasionally. Once she reached adulthood, however, she met up with him more frequently, especially after he settled in Stockton. There he lived in a labor camp for a while, worked in the asparagus fields, held other odd jobs, and returned to school for a college degree. Huerta remained proud of her father's union activism, political achievements, and educational accomplishments, and he in turn supported her labor organizing. But their relationship remained aloof and distant, partly because he disapproved of her personal lifestyle.

After graduating from Stockton High School, Huerta—unlike most Hispanic women of her generation—continued her education at Stockton College. A brief and unsuccessful marriage that produced two daughters prompted her to abandon her studies for a while, but after divorcing her husband, she returned to college and earned her associate's degree with financial and emotional support from her mother.

Huerta held a variety of jobs in Stockton before, during, and after her marriage. Before her marriage, for example, she managed a small neighborhood grocery store that her mother had purchased. (It eventually went bankrupt.) Then she obtained a job at the Naval Supply Base as the secretary to the commander in charge of public works. During and after her divorce, she worked in the sheriff's office in records and identifications. Dissatisfied with these kinds of jobs, Huerta resumed her education and earned a provisional teaching certificate. Once in the classroom, however, she quickly grew frustrated by how little she could really do for those students who didn't have proper clothing or enough to eat.

Huerta's frustration eventually found an outlet in the Community Service Organization (CSO), a Mexican American self-help group that first took shape in Los Angeles in the years after World War II and then spread across California and the Southwest. She joined up during the mid-1950s and became very active in the CSO's many civic and educational programs, including registering voters, setting up citizenship classes, and lobbying local government officials for neighborhood improvements. Huerta showed particular talent for the latter, so much so that the CSO soon hired her to handle similar duties for the group at the state level in Sacramento.

During the course of these activities, Huerta met and married her second husband, Ventura Huerta, who was also involved in community affairs. Their relationship produced five children but gradually deteriorated because of incompatible temperaments and disagreements over Dolores Huerta's juggling of domestic matters, child care, and civic activism. ''I knew I wasn't comfortable in a wife's role, but I wasn't clearly facing the issue,'' she later remarked in the *Progressive.* ''I hedged, I made excuses, I didn't come out and tell my husband that I cared more about helping other people than cleaning our house and doing my hair.'' A series of trial separations eventually led to a bitter divorce, and once again, Huerta turned to her mother for financial and emotional support so that she could continue her work for the CSO.

During the late 1950s, as Huerta was struggling to balance a failing marriage, her family, and a job with her commitment to social activism, she found herself drawn to the plight of Mexican American farm workers. She soon joined a northern California community interest group, the Agricultural Workers Association (AWA), which had been founded by a local priest and his parishioners. It later merged with the American Federation of Labor-Congress of Industrial Organizations (AFL-CIO)-sponsored Agricultural Workers Organizing Committee (AWOC), for which Huerta worked as secretary-treasurer.

It was around this same time that Huerta first met Cesar Chavez, another CSO official who shared her concern for migrant workers. The two worked together to bring rural labor issues to the attention of the more urban-oriented CSO. When they could not interest the CSO in expanding its focus, both Chavez and Huerta left the group to devote their time to organizing this overlooked segment of American society. In 1962, from their base in the town of Delano, they changed the course of agricultural and labor history in California when they founded the National Farm Workers Association (NFWA), the precursor to the United Farm Workers (UFW).

The full extent of the Chavez-Huerta collaboration has only recently been documented as correspondence between the two and others becomes available. For instance, in a 1962 letter to activist Fred Ross, his CSO mentor, Chavez remarked, ''Dolores was here [in Delano] for one and a half days. I filled her in on all the plans and asked her to join the parade. . . . While here we did some work on the list of towns to work in throughout the valley. . . . Also she,

Helen [Chavez's wife], and I decide [sic] on the name of the group. 'Farm Workers Assn.'''

Ever since the founding of the union, Huerta has held decision-making posts and maintained a high public profile. As second in command to Chavez until his death in 1993, she exerted a direct influence on shaping and guiding the fortunes of the UFW. In the famous 1965 Delano strike (the one that first attracted national attention to the union and launched the table grape boycott), she devised strategy and led workers on picket lines. She was also responsible for setting up the UFW's contract negotiation department and served as its director in the early years.

In these and other positions in the union, Huerta had to battle both gender and ethnic stereotypes. Commenting on her uncompromising and forceful personality, for example, one grower declared, ''Dolores Huerta is crazy. She is a violent woman, where women, especially Mexican women, are usually peaceful and calm.'' But she was able to hold her own against hostile Anglo growers who resented the fact that any Mexican American—and a woman, no less—would dare challenge the status quo.

Another major undertaking for Huerta involved running the table grape boycott in New York City in the late 1960s, an effort that eventually expanded to include the entire east coast, the primary distribution point for grapes. The leadership she provided in 1968 and 1969 as the east coast boycott coordinator greatly contributed to the success of the national boycott. Huerta mobilized other unions, political activists, Hispanic associations, community organizations, religious supporters, peace groups, student protestors, and concerned consumers across racial, ethnic, and class lines in a drive to show support for farm workers and keep media attention focused on their cause. Their efforts finally paid off in 1970 when the Delano growers agreed to contracts that ended the five-year-old strike.

It was also while she was living and working in New York that Huerta met feminist Gloria Steinem, who made her aware of the emerging women's movement. Huerta then began to incorporate a feminist critique into her human rights philosophy.

During the early 1970s, Huerta once again found her expertise in demand in New York, where she directed not only the continuing grape boycott but also boycotts against lettuce and Gallo brand wine. As before, the strategy was to maintain nationwide pressure to force changes in California. Victory came in 1975 when the California state legislature passed the Agricultural Labor Relations Act (ALRA), the first law to recognize the collective bargaining rights of farm workers in California.

In the midst of her busy schedule, Huerta began a third relationship, this time with Richard Chavez, Cesar's brother. Their liaison produced four children. Reflecting on the sacrifices all 11 of her children have had to make given her frequent absences from home, Huerta admitted, ''I don't feel proud of the suffering that my kids went through. I feel very bad and guilty about it, but by the same token I know that they learned a lot in the process.''

During the late 1970s, Huerta assumed the directorship of the UFW's Citizenship Participation Day Department (CPD), the political arm of the union. In this role, she lobbied the California state legislature to protect the new farm labor law. During the 1980s she became involved in another ambitious UFW project, the founding of KUFW-Radio Campesina, the union's radio station. Meanwhile, Huerta also continued to devote a great deal of her time to various other UFW activities, including speaking engagements, fund raising, publicizing the renewed grape boycott, and testifying before state and congressional committees on a wide range of issues, including pesticides, health problems of field workers, Hispanic political issues, and immigration policy.

Huerta's activism has come at great personal cost to her and to her family. Besides the extensive travel that keeps her away from home most of the time, she has been arrested on more than 20 occasions. In 1988, she suffered a life-threatening injury at a peaceful demonstration against the policies of George Bush, who had made a stop in San Francisco during his campaign for the presidency. Rushed to the hospital after a clubbing by baton-swinging police officers, Huerta underwent emergency surgery for removal of her spleen. (She also suffered six broken ribs in the incident.) She later sued the city and settled out of court, receiving a record financial settlement. In addition, as a direct result of the assault on Huerta, the San Francisco police department was forced to change its rules regarding crowd control and police discipline.

After recovering from her injuries, Huerta gradually resumed her work for the farm workers in the 1990s. It was an especially difficult time for the UFW; the political climate had shifted more toward the conservative point of view, the farm workers' cause no longer seemed as pressing, and the union itself was in turmoil as it went through a process of internal reassessment and restructuring. The sudden death of Cesar Chavez in 1993 was also a severe blow, one that some people thought might signal the end of the UFW as well.

Huerta insists, however, that the UFW legacy remains strong in the Hispanic community and beyond. She herself continues to commit her energies to the union as an outspoken leader, executive board member, administrator, lobbyist, contract negotiator, picket captain, and lecturer. And she is very proud of what has been accomplished so far and is still hopeful for the future. ''I think we brought to the world, the United States anyway, the whole idea of boycotting as a nonviolent tactic,'' Huerta once told an interviewer. ''I think we showed the world that nonviolence can work to make social change. . . . I think we have laid a pattern of how farm workers are eventually going to get out of their bondage. It may not happen right now in our foreseeable future, but the pattern is there and farm workers are going to make it.''

The current president of the United Farm Workers, Arturo Rodriguez—who happens to be married to Cesar Chavez's daughter—agrees that the road ahead is challenging. The union has had a tough time holding on to contracts in the grape vineyards and citrus orchards, but it is fighting

to reorganize there while also reaching out to new groups such as the rose and mushroom workers. Like his father-in-law before him, Rodriguez depends on Huerta's tireless enthusiasm to help boost membership and hammer away at the growers on issues such as pesticide use. ''Early in 1970, Cesar Chavez said [Huerta] is totally fearless, both physically and mentally,'' Rodriguez recalled in a chat with a reporter for *Hispanic* magazine. ''A quarter of a century later she shows no sign of slowing down. [Huerta] is an enduring symbol of the farm worker movement.''

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J

Ruth Prawer Jhabvala

Whether producing her award-winning novels or working as the screenwriting member of Merchant-Ivory, the film industry's longest-lasting creative team, Ruth Prawer Jhabvala (born 1927) contributes a respected voice to modern literature.

Ruth Prawer Jhabvala's perspective as a creative writer is one born of the conflict between East and West, a conflict that mirrors her life as a citizen of both worlds. Born in Germany to Polish parents, Jhabvala, the daughter of a lawyer, began writing stories at age six. In the prewar days, she and her brother attended segregated Jewish schools, which ''wasn't pleasant,'' as Jhabvala told *People* reporter Harriet Shapiro. ''Other children would scream after us and throw stones.''

Jhabvala and her family left Germany for England in 1939, where they survived the London Blitz—the constant *blitzkreig* bombing of the city by German war planes. But tragedy was to follow: as Shapiro noted, Jhabvala's father, depressed by the loss of many of his relatives to the concentration camps, committed suicide in 1948.

A new life in India

At the time of her father's death, Jhabvala was a student of Queen Mary College. That same year, she attended a get-together in London, where an attentive young Indian man ''stayed by my side for the entire party,'' as the author recalled to Shapiro. While she admitted that his accent made conversation a challenge, Ruth Prawer and architect Cyrus Jhabvala completed a long-distance courtship and were married in 1951, after Ruth had completed her master's degree in English literature.

The new bride relocated to New Delhi with her husband; she later described her first impression of India as ''the most wonderful place I had ever been in my life. India was a sensation. It was remarkable to see all those parrots flying about, the brilliant foliage and the brilliant sky.'' Indeed, Jhabvala had seen the India of travelogue—''I never noticed the poverty,'' she added in the *People* interview.

The circumstance under which Jhabvala arrived in India—her marriage—is not usually the kind that propels other westerners to the Asian continent. In short, as *Time* writer Paul Gray remarked, the young woman was not ''a do-gooder, a foreign-service careerist or a spiritual pilgrim. But her European background and natural desire to sympathize with her adopted land made her an acute observer.''

Writing from ''the Inside''

Her adopted country provided Jhabvala with the impetus to begin her literary career. ''I was 24,'' she told David Streitfeld in a *Washington Post Book World* interview, ''and just at the age when one really starts to write seriously. There was so much subject matter for me. I hardly finished a book before I started a new one. I was so full of energy, I immediately wrote as if I were an Indian, from inside.'' But even that kind of enthusiasm couldn't mask an underlying conflict: ''I wasn't even really anything when I was in India, because I was a foreigner there. People are always asking where my roots are, and I say I don't have any.''

Jhabvala's first novel, *To Whom She Will* (published in the United States as *Amrita*) was released in 1955. In a *New York Herald Tribune Book World* review, Nancy Wilson Ross welcomed the publication as ''a fresh and witty novel about modern India.'' Jhabvala's Jane Austen-like take on

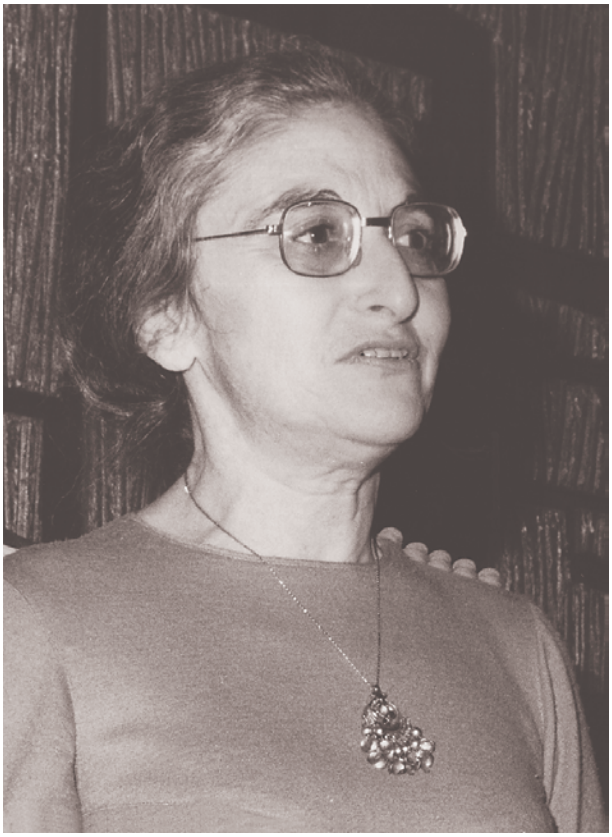

the mores of middle-class Indians found favor with many critics and readers, and *Amrita* paved the way for a collection of insightful novels and short stories with an Indian theme.

One of the best-known Jhabvala novels is the 1975 work *Heat and Dust,* which the author also adapted for film. This story of a young British woman recreating the India journey of her grandfather's wife contains ''social comedy . . . as funny and as sympathetic as it is in Jhabvala's earlier novels, even though she has departed from her more usual theme of middle-class Indian life,'' according to *Times Literary Supplement* critic Brigid Allen. A critical and popular success on both sides of the Atlantic, *Heat and Dust* won Britain's prestigious Booker Prize for fiction.

''More and More an Alien Place''

After two decades in India, Jhabvala faced a growing problem: she was finding it increasingly difficult to write about a country that she was living in. Reviewers began commenting on an ambivalence toward India in her work that was particularly apparent in her short story collection *Out of India.* One reviewer of this 1986 work, Michiko Kakutani of the *New York Times,* wrote that ''bit by bit, the stories in *Out of India* darken, grow denser and more ambiguous.'' In this way, Kakutani concludes, Jhabvala ''gradually moves beyond the tidy formulations of the comedy of manners, and a strain of melancholy also begins to creep into her writing.''

As Jhabvala explained in *People,* ''India became more and more an alien place. It is not a place that you can be indifferent to. It absorbs you against your will. You can't live there and eat and be comfortable when you see how others have to live.'' And so in 1975 the author moved to a New York City apartment. Her husband, who remained in India, is a frequent visitor to New York, while the couple's three grown children live in India, England, and California.

Now in the United States, Jhabvala was not lacking in challenging work opportunities. As a longtime collaborator with the filmmaking team of producer Ismail Merchant and director James Ivory—indeed, the two were even neighbors, living in the apartment below Jhabvala, as Shapiro's article reported—she produced scripts on an average of almost one per year through the 1980s and 1990s. Merchant-Ivory Productions gained fame as a leading proponent of period dramas, many of them bearing the stamp of India as provided by Jhabvala.

A Thriving Film Career

Beginning with *Shakespeare Wallah* and *Bombay Talkie,* and continuing through *Autobiography of a Princess, Heat and Dust,* and *A Passage to India* from the E.M. Forster novel, Merchant-Ivory pictures brought to the world Jhabvala's visions of the East. But as successful as those films were, the moviemaking trio would gain their largest audiences with more ''mainstream,'' Western-themed productions, including the smash hit *A Room with a View.* This tale of a naive-but-pragmatic young Englishwoman torn between her hot-blooded true love and her dull, sensible fiancee struck a chord with audiences and critics, whose acclaim helped propel the independent film to three Academy Awards, including one for Jhabvala in adapting another Forester book to the screen.

A Room with a View ushered in an era of Merchant-Ivory-Jhabvala films that caught popular attention. The release of *Howards End* (1992) prompted *Time* columnist Richard Corliss to dub the three artists ''a nuclear family, a multinational corporation and a tight little island of quality cinema.'' Corliss also noted that Merchant-Ivory films ''have often been admired, and reviled, for their dogged gentility, the Masterpiece Theatricality of their style. Even the soggy films proceed at a confidently leisurely pace.'' But with Jhabvala's tight script for *Howards End,* he added, ''you get the sense of an entire novel, its characters and character, unfolding in 140 minutes.''

Kazou Ishiguro's 1988 novel, *Remains of the Day,* was the basis of another well-received Merchant-Ivory film. In adapting the story of a butler whose lifetime of selfless dedication to the denizens of Darlington Hall is tested when Lord Darlington becomes allied with the Nazi Party during World War II, the filmmakers also faced industry gossip. ''As is widely known, a screenplay by Harold Pinter was discarded in favor of one by Ruth Prawer Jhabvala,'' as Stanley Kauffmann reported in a *New Republic* review. ''Jhabvala is certainly no crude hack, but she has underscored some matters and has altered the tone of the original.'' That sits fine with Corliss, who wrote in his *Time* review that with this film the creative team has ''gone their source one better, or

one quieter: the film is more discreet . . . than the book.'' Also in agreement is *National Review* writer John Simon: ''It is to Jhabvala's credit that she has managed to objectify and animate what in the novel is mostly internalized, point-of-view reflection.''

Less successful for Merchant-Ivory Productions was the team's 1995 film, *Jefferson in Paris.* Simon, in another *National Review* article, singled out Jhabvala as ''culpable'' for what he termed a lifeless study of Thomas Jefferson's years as an ambassador.

In the view of Owen Gleiberman of *Entertainment Weekly,* Merchant-Ivory-Jhabvala ''have turned civility into a kind of middlebrow fetish. Their films have come most alive when the characters are most repressed.'' With another adaptation, *Surviving Picasso* (1996), the filmmakers ''have now achieved a certain slickness and fluency, but without the spark of inspiration that makes the whole world kin,'' in the words of John Simon. This film dramatizes the affair between the aging Pablo Picasso and his young protégé, Francoise Gilot. ''Never less than watchable,'' said Gleiberman, the production ''is also a cinematic paradox, a movie that works to capture Picasso from every angle yet somehow misses the fire in his belly.''

However the critics may react to their films, there is no denying the success of the Merchant-Ivory-Jhabvala partnership—in fact, the three were cited in one reference source as the longest-lasting filmmaking team ever. Discussing their formula for success with *People*'s Harriet Shapiro, Ivory singles out Jhabvala's contributions. ''Most screenwriters are not fueled by any real creative gifts as writers. They are not proper storytellers. Unlike so many people who adapt classic novels, Ruth is not down on her knees before them, not daring to change anything.''

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Alfred Jodl

Alfred Jodl (c. 1892-1946) was a top German military officer during World War II and part of the leadership cadre around Nazi leader Adolf Hitler. For his military strategies and orders that led to deaths of enemy troops and civilians throughout Europe, Jodl was arrested in 1945 and hanged a year later with several other top Nazis as a war criminal.

Sources place Alfred Jodl's date of birth around 1892, and there is little information about his life prior to his military career. Jodl's official public record began with his service during World War I in the Bavarian Army, where he was an artillery expert. At the war's end, imperial Germany was soundly defeated, and the Treaty of Versailles dictated that its armed forces would be limited to 100,000 men; the treaty also curtailed Germany's use of heavy artillery, tanks, submarines, and the famed Luftwaffe (air force). Jodl remained in the service of the military, though a leadership vacuum and a near-revolution had made mutinies quite common among the demoralized armed forces in the final months of the war.

Advanced Through Ranks

During the 1920s Jodl served the newly-created Weimar Republic in Germany's Ministry of War and in the intelligence service. He was perhaps fortunate to have a steady post, for the country's economy was in ruins and the unemployment rate was dangerously high. Such conditions gave rise to a political movement called National Socialism, a right-wing fascist movement led by another World War I

veteran, Adolf Hitler. By 1932 Jodl had returned to service in the Army itself and was head of its Operations Department. Hitler became German Chancellor early the next year.

Jodl served as head of Army operations until 1935. During this period Hitler was consolidating power and winning support for an economic course that brought some measure of stability and prosperity. Yet the Nazi political platform blamed its Jewish citizens for many of Germany's economic woes, and imposed an increasingly drastic series of laws that restricted the civil rights of German Jews. Hitler also began violating the terms of the Versailles treaty by rearming. By 1936 Jodl had advanced to the rank of colonel and to the post of head of the National Defense Section in the High Command of the Armed Forces.

Outbreak of War

In 1938 the German border to be defended widened considerably when Austria was annexed and became part of the country—an act that took place with almost no resistance. From 1938 to August of 1939 Jodl served as Artillery Commander of the 44th Division, and was posted in both Vienna, the Austrian capital, and Brno, a city in the former Czechoslovakia. In the late summer of 1938 German troops were massing on Germany's border with Czechoslovakia. Jodl had planned the specifics of the invasion, but alarmed European leaders signed a peace agreement with Germany a few weeks later that allowed Hitler to simply annex part of Czechoslovakia. A year later, an increasingly bellicose Germany invaded Poland, an act that launched World War II. Hitler had signed a non-aggression pact with the Soviet Union, and with his eastern flank protected—as well as a standing alliance with a fascist dictatorship in Italy—Germany launched air attacks on Britain. German troops successfully invaded France, Norway—which Jodl himself strategized—Denmark, Holland, Belgium, Yugoslavia, and Greece.

At this point Jodl began to take on an even more decisive role in Germany military matters. In August of 1939, now a general major, he became Chief of Operation Staff of the High Command of the Armed Forces, essentially Hitler's liaison between the Wehrmacht, or armed forces, and the puppet Nazi Cabinet. One of the youngest among Hitler's inner circle, Jodl was the German officer in charge of negotiations at Salonika regarding Greece's capitulation to Nazi forces in the spring of 1941. Later that spring, Germany invaded the Soviet Union. Troops marched though Poland, where many of the concentration camps constructed to annihilate European Jewry were located; meanwhile, the outside world had little idea of the extermination policies that had been signed into action by Hitler and Jodl's colleagues at the top levels.

Germany's invasion of Russia proved its fatal error, however. Wehrmacht troops made it as far as Moscow and Leningrad by the end of 1941, but the Soviet army proved a tough foe. On an order dated October 7, 1941, Jodl's signature appears under the directive that Hitler would reject Russia's possible surrender of Moscow and Leningrad in the event of a negotiation; it declared that the cities should be leveled. Furthermore, problems among his top aides and advisors plagued Hitler during the war years. This dissension led to an assassination attempt on his life in July of 1944, and Jodl was wounded by the bomb. A secret landing of American troops in France and successful routing of the Germans spelled the end of the war. In April of 1945 Russian and American troops took Berlin (the German capital), and Hitler committed suicide. He passed on his command to Karl Doenitz, the admiral of the German Navy.

Signed Surrender

The Wehrmacht's official surrender came in the northeast French city of Reims. Jodl was sent on Doenitz's behalf, and over two days in early May of 1945, Jodl stalled with Allied negotiators from the staff of American General Dwight D. Eisenhower, commander of the Allied forces in Europe. Eisenhower himself refused to negotiate with Jodl personally. Doenitz had given orders to delay the signing as long as possible to enable German soldiers in the east of Europe to turn back and surrender to Allied forces instead of Russians, who were inflicting dire retribution upon their vanquished. Eventually Eisenhower became incensed at Jodl's tactics, and threatened to close the front in the West, which would leave the retreating German troops stranded in the east. Jodl signed the surrender at 2:38 a.m. on May 7, 1945. It was estimated that because of the delay almost a million Germans were able to evade the Russians.

Jodl then went to the north German city of Flensburg, where Doenitz was. Jodl was arrested there with his superior on May 23. In October of 1945, an International Military Tribunal (IMT) in Nuremberg issued an indictment against Jodl and several other top Nazi leaders, including Doenitz; Minister of Armaments and War Production Albert Speer; Luftwaffe chief Hermann Goering; Fritz Sauckel, head of the Nazis' forced labor operations; and foreign minister Joachim von Ribbentrop. The Russians had demanded that Jodl's name be included on the War Criminals list in part for his stalling at Reims and for once issuing an order of Hitler's that German units in Russia could act with heedless brutality.

Tried at Nuremberg

Other evidence that survived the end of World War II linked Jodl to serious transgressions, including a plan of action regarding the destruction of the United States and Britain. Jodl also had made a speech on November 7, 1943, about slave labor—for which the genocidal camps, such as Auschwitz and Treblinka, were ostensibly designed—asserting that ''remorseless vigor and resolution'' was critical regarding German actions in Denmark, France, and Belgium, according to Alfred D. Low's *The Men Around Hitler: The Nazi Elite and Its Collaborators.* That same year Jodl gave orders that citizens should be evacuated in the north of Norway and their homes burned so that they could not provide assistance to an imminent Russian invasion. Other documents show that Jodl knew that thousands of civilians had been forcibly deported from France to work in German munitions factories.

The trial for Jodl and the nineteen other defendants began in November of 1945. In contrast to some of the other defendants, such as the visibly unstable Sauckel and the eloquent, repentant Speer, Jodl was known for his stoic demeanor on the stand. His wife left flowers for him on the witness box at the start of his testimony on June 3, 1946. Luise Jodl, once a secretary at the offices of the German High Command, had married Jodl after the death of his first wife, Anneliese, in 1944. She walked to Nuremberg from Berchtesgaden, and her interventions helped Jodl obtain the services of a well-known attorney, Franz Exner from the University of Munich.

Among the many incidents about which Jodl was questioned were his orders to bomb the Dutch city of Rotterdam. In his defense, Jodl asserted that this and other actions that he ordered were not ''criminal'' in the sense that they violated international standards of military conduct during warfare. On the stand, he also hinted that much of the blame for the war lay in the maneuvers of German politicians, not the actions of loyal officers. He claimed to have known nothing of the death camps at which nearly six million European Jews met their death. In his cell, he spoke with Gustave Gilbert, the prison psychiatrist at Nuremberg who later wrote a book on his experiences. Jodl told Gilbert that he had sometimes hated Hitler, because of ''his contempt for the middle class, with which I identified myself, his suspicion and contempt for the nobility, to which I was married, and his hatred of the General Staff, of which I was a member,'' Gilbert reported in *Nuremberg Diary.*

Last-Minute Appeal

During this time, Luise Jodl sent telegrams to England's wartime Prime Minister Winston Churchill, attempting to appeal to his own sense of military duty and the officers' code of conduct to carry out orders, that he might intervene on her husband's behalf. She asked that Churchill ''give your voice of support to my husband, Colonel General Jodl, who, like yourself, did nothing but fight for his country to the last,'' according to Joseph Persico's *Nuremberg: Infamy on Trial.* She also sent similarly worded missives to English Field Marshal Bernard Montgomery and General Eisenhower. None stepped in, however, and unlike a few of the other defendants, the IMT did not find any ''mitigating factors'' regarding Jodl's actions during the war, and sentenced him to death.

Jodl was hanged in a gymnasium at the Nuremberg prison on October 16, 1946. He was cremated, and his ashes later taken to the Munich suburb of Solln, and then scattered into a tributary of the Isar, which in turn carried them to the Danube and then out to sea. According to Persico's *Nuremberg: Infamy on Trial,* in his cell at Nuremberg Jodl kept a timeworn picture of a woman holding an infant. When a prisoner of war came in to give him a shave and inquired as to who the two were, Jodl said that it was his mother and himself as a baby, and then reflected, ''it's too bad I didn't die then. Look how much grief I would have been spared. Frankly I don't know why I lived anyway.''

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Elton John

Once famed for his campy outrageousness and string of successful pop songs, English musician Elton John (born 1947) has more recently made a name for himself as a humanitarian with a particular interest in supporting AIDS research.

Ever since he first burst on the music scene in the early 1970s, Elton John has been alternately adored, abhorred, commended, and criticized. At one time, his image was that of a flamboyantly over-the-top ''glam rocker'' with an undeniable gift for crafting memorable pop tunes. His spectacular theatrics may have earned him legions of fans and a generous income, but they also thrust him into the media spotlight on numerous occasions as reporters scrutinized his sexual orientation, his lavish lifestyle, his addictions to drugs and alcohol, and his bulimia.

As he approached middle age, however, John began to take stock of his life and career. He toned down the glitz and glitter both on stage and off, overcame his dependencies and eating disorder, and turned his attention to concerns other than himself. Since the early 1990s, he has donated all of the royalties from the sales of his singles to charity (most notably AIDS research) in both the United Kingdom and the United States. (His poignant tribute to his friend Diana, Princess of Wales, who died in a car crash during the summer of 1997, became the number-one selling single of all time, with proceeds earmarked for the charitable trust established in Diana's name.) As a result, John has finally been able to lay to rest much of the controversy and negative press that dogged him earlier in his career.

John was born Reginald Kenneth Dwight on March 25, 1947, in the town of Pinner in the Middlesex region of England. An only child who was somewhat overweight and wore glasses, he was acutely sensitive to his appearance and how others perceived him. ''Image'' thus became an obsession of John's at a young age and remained an issue well into his adulthood.

Decided on a Career in Music

John embarked on a musical career in the early 1960s. He was just two weeks away from taking his final exams and

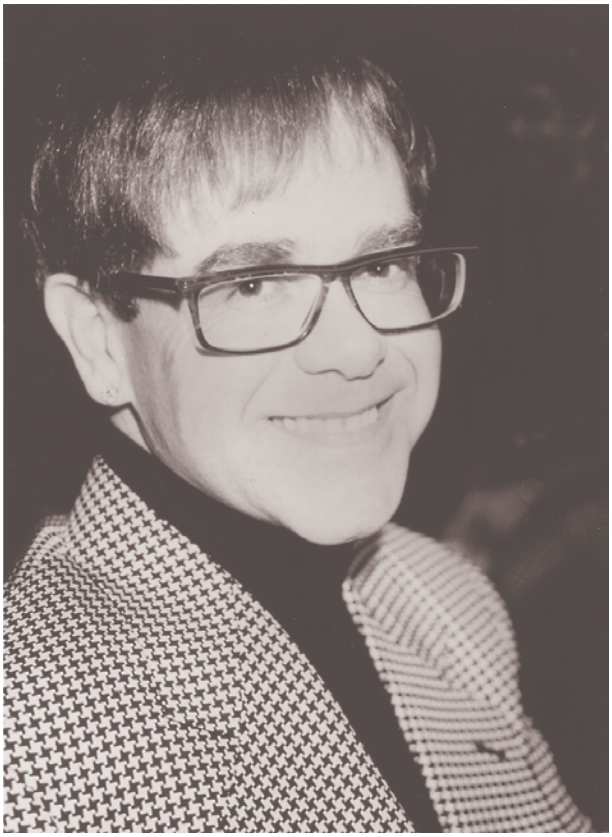

graduating from the London Academy of Music when he quit school to pursue his dream. He first went to work for a music publishing house, where he served as a messenger and tea server. To supplement his income, John also played the piano in bars and clubs and eventually joined forces with a band called Bluesology.

Bluesology had some success backing up soul artists such as Doris Troy and Patti LaBelle until around the mid-1960s. It was during this same period that John picked up his stage name, which was a combination of the middle name of Bluesology's singer, Long John Baldry, and the first name of the saxophone player, Elton Dean. Much later in his life, John added the middle name Hercules.

In 1968, an advertisement in the British music magazine *NME* seeking writers and performers brought John together with Bernie Taupin, the man who would become his on-again, off-again songwriting collaborator. One of their earliest pieces managed to land on the short list for the British entry to the 1969 Eurovision contest. Even though they lost out when it was not chosen to be performed, they continued to write and record new material, including the early singles ''Skyline Pigeon'' and ''Lady Samantha,'' which sold moderately well. In 1969, John released his debut album, *Empty Sky,* which was a commercial flop. That same year, he played piano on the classic Hollies single, ''He Ain't Heavy, He's My Brother.''

Logged His First Big Hit

The advent of the 1970s saw John's fortunes improve dramatically. His self-titled second album spawned his first hit single, ''Your Song,'' which climbed into the top ten in both America and the United Kingdom. But the watershed year for John was 1972. ''Rocket Man'' was his first number-one single in America. (It topped out at number two in England.) Other smash singles soon followed, including ''Daniel'' and ''Crocodile Rock,'' both of which appeared on the album *Don't Shoot Me, I'm Only the Piano Player*—John's first number-one album in both the United States and the United Kingdom. The seminal double album *Goodbye Yellow Brick Road* was released in 1973. Besides the classic title track, it contained ''Candle in the Wind,'' a winsome ode to Marilyn Monroe. That same year, John launched his own record label, Rocket Records.

As his sales soared, John cultivated a colorfully outrageous and campy stage persona that drove audiences wild and provided plenty of fodder for the tabloids. Outlandish glasses (the more bizarre the better) and elaborate costumes featuring rhinestones and feather boas soon came to define him as a performer, and he was dubbed the ''Queen Mum of Pop.'' He also lived a private life of luxury and excess that included a fleet of pricey cars, expensive shopping sprees, several lavish homes, and relationships with both men and women, all of which was recounted in detail by the media.

By the mid-1970s, however, John's popularity had begun to decline a bit after he released a series of less-than-stellar albums. In 1975, he starred as the Pinball Wizard in the film adaptation of the Who's rock opera, *Tommy*. The following year, he charted his first British number-one single, ''Don't Go Breaking My Heart,'' a duet with Kiki Dee.

Turned His Back on the Music Business

In 1976, John decided to retire from the music business and focus his energies on running a soccer team he had purchased, the Watford Football Club. Around this same time, he publicly admitted his bisexuality. The ensuing controversy took its toll on John personally and professionally. As he remarked to *People* magazine reporters Fred A. Bernstein and Laura Sanderson Healy, ''the gay business really hurt me. A lot of radio stations stopped playing my records.'' And when he attended Watford's soccer matches, he told Bernstein and Healy, ''twenty thousand people would sing, 'Elton John's a homosexual, tra-la-la.''' To help him deal with the pressures of fame and the pain of depression, he turned to alcohol and cocaine, which he continued to abuse throughout the rest of the 1970s and 1980s.

In 1978, having grown bored and restless with his new lifestyle, John sought to return to the pop arena. But finding the right collaborator proved to be a struggle until he once again hooked up with Taupin in 1983. It was during the studio sessions for an album he made that year, *Too Low for Zero,* that John met Renate Blauel, a German-born recording technician. John courted her while working on his album and, after a five-day engagement, married her in Australia on Valentine's Day in 1984.

The union was doomed from the start. The British press viciously attacked both the marriage and John, dwelling primarily on his checkered sexual history. After less than five years, the estranged couple amicably divorced. In a 1992 *Los Angeles Times* interview quoted by Caren Weiner of *Entertainment Weekly,* John explained that he had married Blauel while in a drug-induced stupor. ''Even though I knew I was gay,'' he explained, ''I thought this woman was attractive and that being married would cure me of everything wrong in my life. . . . When you take that amount [of drugs and alcohol] you can't have any relationship.''

Set New Priorities

The early 1990s saw John undergo treatment for alcoholism, drug abuse, and bulimia. Once he was clean and sober, he publicly acknowledged his homosexuality and refocused his energies and talents toward helping others. Starting in 1990, he donated all of his royalties from the sales of his English singles to charity, mostly those involved in AIDS research or in offering assistance to people with AIDS. Two years later, he did the same for the royalties from his single sales in America. ''It's about time I got off my backside . . . ,'' John told Melinda Newman of *Billboard.* ''We have a long way to go.'' In 1992, he established the Elton John AIDS Foundation to further his philanthropy.

As the 1990s progressed, John garnered increasing respect as both an artist and a humanitarian. He began accumulating numerous awards, including ASCAP honors as songwriter of the year (with his longtime collaborator Taupin) in 1994, induction into the Rock & Roll Hall of Fame in 1994, a lifetime achievement citation at the Brit Awards in 1995, the Royal Swedish Academy of Music's Polar Prize in 1995, Grammy Awards in 1995 and again in 1998, and an Academy Award in 1995, among others. In 1996, John was named Commander of the Order of the British Empire (CBE) by Queen Elizabeth II.

Tragedy followed in 1997, however, when he lost two good friends in quick succession—fashion designer Gianni Versace, who was murdered in mid-July, and Diana, Princess of Wales, who died in a car accident in late August. John performed a reworked version of ''Candle in the Wind'' at her September funeral (which he vowed never to sing in public again), then released it as a single. Within just a short time it became the top-selling single of all time, with more than 30 million copies sold in 1997 alone. John donated all of the proceeds from the recording (which amounted to more than $47 million by the end of 1997) to the charitable trust established in Diana's name.

The phenomenal success of ''Candle in the Wind 1997'' earned John even more accolades, including Billboard awards for single of the year, singles artist of the year, and singles sales artist of the year. In early 1998, he was named favorite male adult contemporary artist at the American Music Awards, and at the 1998 Grammy Award ceremonies, he took home the trophy for best male pop vocal for ''Candle in the Wind 1997.'' And to top it all off, he was knighted by Queen Elizabeth II in 1998 for his achievements in music and contributions to charity. John reflected on this honor in an Associated Press report published in the *Toledo Blade,* remarking that ''I've had a long career and worked hard. But I think the turning point came in 1990, when I got sober and started to do some charity work, particularly for the AIDS problem. A knighthood is the icing on the cake.''

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Lynn Beverley Johnston

Award-winning cartoonist Lynn Johnston (born 1947) took over where *Family Circus* and *Blondie* left off with her comic strip, *For Better or for Worse,* which presents a modern-day view of family life. The strip has apparently struck a chord, as it appears in 87 of the 100 largest papers in the United States and is consistently voted one of the top five comics by readers.

Lynn Beverley Johnston was born May 28, 1947, in Collingwood, Ontario, Canada, to Mervyn and Ursula Ridgway. Her father was a jeweler and watchmaker who loved comics and cartoons and instilled in his daughter an enthusiasm for those same things. He also taught her to analyze the value of timing and setting in comedy and cartoons. Johnston's mother was an illustrator and calligrapher whose talents inspired the young Lynn. Johnston's love of drawing and cartooning was a natural outgrowth of her parents' influence, and she developed her skills as a child, using art as an outlet for her emotions.

As a young adult, Johnston enrolled in the Vancouver School of Art. She left before earning a degree, having taken jobs as an animator and illustrator. She moved to Ontario after marrying her first husband, Doug, at the age of 20. In 1968, she found a job at McMaster University in Hamilton, Ontario, as a medical illustrator. The University trained her, and she went through the first year of medical school, taking anatomy courses and dissecting alongside the medical students. She very much enjoyed her job, but her happiness was yet to be complete.

First Child, First Cartoons

In 1972, Johnston's son Aaron was born, but the joyous event was overshadowed by her crumbling marriage. Her husband divorced her and moved back to Vancouver six months after Aaron's birth. Johnston, who had quit her job at McMaster during her pregnancy, began working as a freelancer. Johnston told Rob Colapinto in *Chatelaine*, ''My life was in the toilet. It was up and down, dating these duds, having this kid who was a spinning top, and no money.''

Somehow, Johnston managed to make enough to pay the mortgage. Her first work was for her obstetrician, who asked her for some cartoons to post on the ceiling above his examining tables. Eventually, she'd drawn enough cartoons for a book. That first book, featuring the 80 cartoons she'd drawn for her obstetrician, *David! We're Pregnant!* was very successful, eventually selling 300,000 copies. She wrote two more books after that, as well: *Hi Mom! Hi Dad!* and *Do They Ever Grow Up?*

See You in the Funny Pages

More success was soon to follow. In 1978, the submissions editors at Universal Press Syndicate had seen her books and contacted her, proposing Johnston produce a four-frame comic. They accepted her initial submissions and gave her a syndicated strip that would appear daily. With their one-year development contract, she was able to create a year's worth of comic strips to be published the following year. At the end of that first year, she was given a 20-year contract.

Just before this career-energizing year with Universal Press Syndicate, Johnston met the man who was to become an important part of her life, and by extension, her comic strip. She had taken young Aaron to look at the planes at a nearby airport, and ran into John Roderick (''Rod'') Johnston, a dental school student and amateur pilot. The two married in 1977, and Rod adopted Aaron. Two years later, their daughter Kate was born. About the time Lynn Johnston sent her first proposal to Universal Press Syndicate, Rod Johnston graduated from dental school and the new family moved north to Manitoba.

The Johnstons now live in a two-story log house in Corbeil, Ontario. In her spare time, Lynn Johnston enjoys travel, doll collecting, and playing the accordion, as well as co-piloting and navigating aircraft. Her husband, in addition to his love of being a pilot, is a train enthusiast and has a small model train that runs by Johnston's studio window where she works almost daily to produce *For Better or for Worse.* Their hobbies enrich not only their lives, but Johnston's imagination, and therefore, the comic strip.

Johnston plans her strip week by week by developing a script and story line before she begins drawing. The story line has continued to grow and blossom since its inception. Originally, the characters were based on her own family, with bits and pieces of extended family and friends thrown in.

The Pattersons, the family in *For Better or for Worse,* are Canadian. Elly Patterson, the mother in the comic strip, was initially based on a childhood friend who passed away. Some of Johnston's own traits, including a propensity for trying to ''fix'' people and situations, crept in as well. John Patterson, the father, is loosely based on Rod Johnston in that both are dentists and pilots. The Patterson's first two children, Michael and Elizabeth, are three years younger than the Johnston children. And, the Johnstons once owned an English Sheepdog named Farley. The characters have all taken on a life of their own, however, and that separate life is very real to their creator.

In *Authors and Artists for Young Adults* Rod Johnston is quoted on the blurring of reality his wife often experiences with her characters. ''You can ask her what Elly's wearing today, and she'll tell you. If you ask about their house, she'll describe the sun room at the back and the driveway and all the junk in the garage.''

In the fall of 1996, Johnston was diagnosed with torsion dystonia, a neurological disorder, the symptoms of which include involuntary muscular spasms. Johnston told Colapinto that her illness was hereditary and isn't likely to get worse. ''Luckily,'' she said, ''my rendition of *The Exorcist'* s demon child mainly happens when I'm lying down.'' While her illness has not found it's way into the comic strip, many other events and concerns in her life have.

''I use my life and surroundings as a source of inspiration, that's all,'' she told Colapinto. ''[At the same time it is] a fiction where I can undo wrongs that have been inflicted on me or others.''

Controversies in the Comic Strip

In 1991, when Johnston wanted another child, but realized that at the age of 45 it wasn't a high probability, she instead created a new baby April in *For Better or For Worse.* She also dealt with the death of the Pattersons' family dog, Farley, much to the chagrin of fans. The strip was true-to-life as ever, though. Farley was old, growing deaf, and slowing down. In the spring of 1995, she had the beloved comic strip pet die of a heart attack after rescuing little April from a river.

Perhaps her most controversial story line in the strip occurred in 1993, when she addressed the subject of homosexuality through the strip's character Michael, the high-school age son, and his best friend, Lawrence Poirier. In the series, Lawrence tells his family that he is gay. His parents don't accept the news and eventually kick him out. The story is based partly on Johnston's brother-in-law, Ralph, who is gay, and partially on a homosexual friend of Johnston's who was murdered. The reports of the murder, Colapinto pointed out, emphasized her friend's homosexuality as if that was all there was to tell about his life and that bothered Johnston immensely. ''There were so many other ways to describe him,'' Johnston commented.

The story line ran from March 26 to April 24, 1993, and stirred up a great deal of controversy among both readers and newspaper editors. While the strip was canceled permanently or temporarily at several newspapers, over 50 more picked up the comic strip as a result of the publicity.

''Peanuts'' cartoonist Charles M. Schulz defended his friend's controversial series in *Editor & Publisher:* ''I thought it was quite mild and handled with great taste. We should all have the flexibility to experiment once in a while. I'm glad that she tried it.''

Johnston told David Astor in *Editor & Publisher,* ''People should be judged by how kind and honest and trustworthy they are, not by their sexual orientation.'' The series itself had more supporters than detractors, however, and in the end it earned Johnston a 1994 Pulitzer Prize nomination.

On September 29, 1997, Johnston left Universal Press Syndicate and began work for United Feature Syndicate Inc., who offered her a seven year contract with a three year option. Johnston's Universal contract would have expired in March 1998. Johnston told *Editor & Publisher,* ''More than anything, United's enthusiasm for my work rekindled my enthusiasm for my work. I needed a change. I wanted to be new again.''

Sid Goldberg, president of United Media, the conglomerate to which United Feature Syndicate, belongs, shared Johnston's enthusiasm. He told *Editor & Publisher,* ''We're absolutely delighted. 'For Better or For Worse' is one of the greatest comics of all time.''

In 1986, Johnston became the first woman to win the Reuben Award presented by the National Cartoonists Society for ''Outstanding Cartoonist of the Year.'' In 1992, she was appointed to the Order of Canada. Five years later, she became one of a few living comic creators to be inducted into the International Museum of Cartoon Art's Hall of Fame in Boca Raton, Florida.

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Erica Mann Jong

Since publishing her grounding-breaking first novel, *Fear of Flying* in 1973, best-selling American feminist writer Erica Jong (born 1942) has published fiction, collections of poetry, and countless articles about the lives of women, focusing on stories of sex, love, possibilities, and adventure.

Erica Jong grew up on Manhattan's Upper West Side, in a house of artists. Jong's mother was a portrait painter whose parents had immigrated from Odessa in Russia in the early twentieth century. Her father was a songwriter who became a businessman so he could support the family. ''We had all the problems of a New York Jewish intellectual family,'' Jong commented in a *Washington Post* interview in 1997. ''It was hard to get a word in at the dinner table. When I first saw Woody Allen's *Hannah and Her Sisters,* I thought he was writing about me.''

Always Circling Back to Writing

Jong attended New York's public High School of Music and Art in the 1950s, concentrating on art and writing. She read voraciously, especially Russian novels, and wrote poems, reading them aloud to whomever would listen. As an undergraduate at Barnard College, Jong intended to become a doctor, ''to support herself while she wrote on the side, 'like William Carlos Williams''' she noted in a 1997 *New York Times Book Review* article. Instead, she eventually majored in writing and literature, studying with biographer James Clifford and poet Robert Pack, both of whom helped her to think of herself as a writer. ''Don't worry, Erica,'' Jong remembered Pack saying after she expressed worry about her zoology classes, ''you're a poet.'' Exhibiting her typical, lifelong energy for the arts, Jong also edited the Barnard literary magazine and produced poetry programs for the Columbia University campus radio station. In 1963, she graduated from Barnard, Phi Beta Kappa and magna cum laude. She was also briefly married to her first husband, Michael Werthman, around this time.

Jong studied eighteenth-century English literature at Columbia, and received her M.A. in 1965. She married Allan Jong, a child psychiatrist, the following year. Continuing her education as a post-graduate, Jong studied poetry at Columbia's School of the Arts with Stanley Kunitz and Mark

Strand. About this time, she published two books of poetry, *Fruits and Vegetables* and *Half-Lives.* ''Welcome Erica Jong,'' declared James Whitehead in his *Saturday Review* critique of *Fruits and Vegetables,* ''and welcome the sensuality she has so carefully worked over in this wonderful book. . . . Clearly she has worked hard to gain this splendid and various and serious comic vision.'' Immersed in the world of academia, however, Jong continued her studies in the doctoral program at Columbia, intending to become a professor. ''I was such an academic,'' she commented in the *New York Times Book Review.* ''I don't recognize myself when I look back. I knew exactly how to write tedious, footnoted tomes, and never suspected I would do anything else.''

The *Fear of Flying* Phenomenon

But Jong was always drawn back to creative writing. Half way through the doctoral program, she left to try her hand at writing a novel about a woman's sexual experience. Jong once explained: ''Males were writing about the bedroom. Why not women? Why not me? But we were still undiscovered country. No one had written about what goes on in a woman's head with any nakedness.'' *Fear of Flying* was published in 1973 in hardback to critical acclaim, including praise from such writers as John Updike and Henry Miller, who called it ''a female Tropic of Cancer.'' Explicit in its descriptions of sex from a woman's point of view, it tells the story of Isadora Wing, a woman who seeks sexual and emotional fulfillment. ''Isadora Wing was a creature of sexual delight, huge appetite, and no guilt whatsoever about infidelity and promiscuity,'' declared a reviewer in the *New York Times Book Review.* Erica Jong ''was the first woman to write in such a daring and humorous way about sex,'' Karen Fitzgerald noted in *Ms.* ''She popularized the idea of a woman's ultimate sexual fantasy . . . sex for the sake of sex.''

Buoyed by initial praise, the book was received as a literary feat. ''*Fear of Flying* is essentially a literary novel, a Bildungsroman with strong parallels to the *Odyssey,* Dante's *Inferno,* and the myths of Daedalus and Icarus,'' judged Emily Toth in the *Dictionary of Literary Biography.* But when the novel came out in paperback and was available to a more general audience, the reception changed to one of scandal. Jong once noted, ''There was a media frenzy. . . . Here was this young woman coming out of nowhere to talk about sex . . . the book became (popular) for extraliterary reasons.'' In the America in the 1970s, *Fear of Flying* gave voice to many readers' experiences and emotions in a way no book had before, and despite the scandal surrounding its publication, *Fear of Flying* became the first of Jong's best-sellers, and perhaps the book for which she is the most well-known. The volume remains a perennial favorite, and has been translated into many languages.

After her initial success as a novelist, Jong returned to her original genre, poetry, and published her third poetry collection, *Loveroot,* in 1975. Two years later, as a sequel to *Fear of Flying,* Jong released *How to Save Your Own Life.* Continuing the story of Isadora Wing and her adventures, the second book did not reach the same acclaim as the first. John Leonard, writing in the *New York Times Book Review,* noted that *How to Save Your Own Life* lacks the ''energy and irreverence of *Fear of Flying.* . . . Whereas the author of *Fear of Flying* was looking inside her own head, shuffling her fantasies, and with a manic gusto playing out her hand, the author of *How to Save Your Own Life* is looking over her shoulder, afraid that the critics might be gaining on her.'' Switching back to poetry, Jong then published two more books of verse, *At the Edge of the Body* (1979), a collection of metaphysical poems, and *Ordinary Miracles* (1983), a book about childbirth based on her own experience with the birth of her daughter Molly in 1979. Jong had divorced Allan Jong by that time, and married Jonathan Fast, a writer, in 1977.

Experimenting with Forms of Writing

Jong never forgot her love of eighteenth-century English literature from her doctoral-candidate days and used her knowledge of the times in her third novel, *Fanny, Being the True History of the Adventures of Fanny Hackabout-Jones* (1980). The volume, according to Jong, was a response to the hypothetical question ''What if Tom Jones was a woman?'' *Fanny* is ''a picaresque of intelligence, buoyant invention and wonderful Rabelaisian energy,'' opined Michael Malone in the *New York Times Book Review.* The book gained Jong attention as a satirist. According to Toth, ''Jong uses the eighteenth-century novel form to satirize both Fanny's century and her own.'' ''At heart,'' noted *Chicago Tribune* contributor James Goldman, ''this novel is a vehicle for Jong's ideas about Woman and Womanhood.'' Ever prolific and experimental with creative forms, Jong

later adapted the novel into a musical produced by the Manhattan Theater Club in New York. *Fanny* was followed by Jong's fourth poetry collection, *Witches*, published in 1981. Paintings by Joseph A. Smith illustrated this book, which was a study of the figure of the witch as a historical reality and archetype.

Soon after her divorce from her third husband, Jonathan Fast, Jong published *Megan's Book of Divorce* (1984), illustrated by Freya Tanz. The book originally had the title *Molly's Book of Divorce,* but Fast threatened court action over the title, stating that it violated a divorce decree stipulating that Jong refrain from using the name of their then-five-year-old daughter, Molly, in her works. The book was published later than expected that year, under a changed title; it was intended both for children and adults. Written from the viewpoint of a child, the volume is about what it is like to be four years old and live through parents' divorce. According to the *New York Times Book Review, Megan's Book of Divorce* ''smoothly glosses over the considerable pain and trauma small children suffer'' in divorce. The book was reissued in 1996, and Molly Jong-Fast later recorded the Audiobook version.

Isadora Wing Lives On

Later in 1984, Jong's fourth novel, *Parachutes and Kisses,* emerged as the third book in the Isadora Wing trilogy. In this volume, Isadora Wing is 39 and has been through three divorces. But in the typical Isadora fashion audiences had come to know and appreciate, she still has a strong appetite for sex and adventure. According to the *New York Times Book Review,* Isadora Wing ''discovered men in their mid-20's with energy levels to match or, with luck, to surpass her own. She especially falls for men who have read her books. . . . Miss Wing is one long advertisement for herself.'' The title of the book, *Parachutes and Kisses,* is taken from a poem by Pablo Neruda, a poet Jong admired and of whom she sometimes wrote. *Parachutes and Kisses* met with some critical success, but, like *How to Save Your Own Life,* it was not met with nearly the same overwhelming success as *Fear of Flying.*

Jong's fifth novel, *Serenissima: A Novel of Venice,* was released in 1987, and, like her earlier novels, quickly became a best-seller. In this volume, beautiful, 40-something movie star Jessica Pruitt travels to Venice to make a movie of Shakespeare's *Merchant of Venice.* She becomes ill and somehow travels back in time to the sixteenth century. Among other adventures, Jessica meets and falls in love with a young William Shakespeare, the English author of the *Merchant of Venice.* In the *New York Times Book Review,* reviewer Michael Malone stated: ''As she proved in *Fanny,* . . . Erica Jong can write a historical novel that both honors its tradition with affectionate parody and creates its own full fictional reality.''

The novel *Any Woman's Blues* was published three years later and one year after her marriage to attorney Kenneth David Burrows. *Any Woman's Blues* tells the story of Leila Sand, a mother and artist, who succeeds in ending an addictive relationship with a younger man to achieve peace and self-knowledge. The preface of the book reveals that the volume is actually the work of Isadora Wing, the character who had originally captured the imaginations of millions of readers. And ''with this news comes lessons,'' noted Benjamin Demott, reviewer from the jury of the 1989 National Book Awards. ''If Leila (of *Any Woman's Blues*) is Isadora 17 years later, it follows (for moralists) that sin and abomination don't pay.''

Reflecting on a Life of Writing, and Looking Forward

Two memoirs followed *Any Woman's Blues: The Devil at Large: Erica Jong on Henry Miller* in 1993 and *Fear of Fifty* in 1994. *The Devil at Large* chronicled Jong's long-standing friendship with author Henry Miller which began when Miller sent Jong a letter of praise for *Fear of Flying.* Miller's letter also included discussions about literary censorship and sexual politics. *Fear of Fifty* was lauded as a ''funny, blistering mid-life memoir that assesses how far women have—or have not—traveled since the explosion of feminism in the late sixties and early seventies,'' as noted on the *Erica Jong Web Page.* Lynn Freed, writing in the *Washington Post Book World,* called *Fear of Fifty* ''a funny, pungent, and highly entertaining memoir of [Jong's] growing up, her men, her marriages, her motherhood, her writing, her successes and her failures on all fronts. And she has done so . . . with all her customary candor.'' The novel was a world-wide best-seller.

Jong published her seventh novel, *Inventing Memory: A Novel of Mothers and Daughters,* in 1997. This volume is a four-generational story about a Jewish family in America, and as with many of her other novels, quickly became a best-seller. The novel was met with critical acclaim, especially in terms of the focus on Jewish identity. Many reviewers also praised Jong's heroines as examples of the changing role of women. For Jong, the writing of her books, such as *Inventing Memory,* has been a very personal experience. ''It's a very profound self-analysis. It's like meditation,'' Jong commented to Dana Micucci of the *Chicago Tribune.* ''I try to tell a certain truth about the interior of my life and other women's lives. If you're writing the kinds of books I write, you come out a changed person.''

Erica Jong has long been known as an energetic supporter of other writers, including her daughter Molly Jong-Fast. An advocate of artists' and authors' rights, she served as President of the Authors' Guild from 1991 until 1993, and she continues to serve on the advisory board as well as the advisory board of the National Writers Union. In 1996, Jong and her fourth husband, Kenneth David Burrows, helped to endow Barnard College's writing program. Jong also maintains a homepage on the World Wide Web that includes Erica Jong's Writers' Forum, a place for anyone to submit writings, on which fellow writers comment. Jong herself is a frequent participant in the discussions about fledgling writers' work.

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Percy Lavon Julian

As the inventor of synthetic cortisone, fire-extinguishing Aero-Foam, and drugs to treat glaucoma, Percy Lavon Julian (1899-1975) made life-enhancing and life-saving products more affordable. Despite facing racial prejudice and segregation at nearly every step of his career, Julian became the first African American to be named director of research at a white-owned firm, and he eventually founded his own Julian Laboratories and Julian Research Institute, where he continued as director until his death.

Percy Lavon Julian was born in Montgomery, Alabama, on April 11, 1899; his father was a railway mail clerk, and his grandfather had been a slave. He credited his strict father with providing the discipline and high standards necessary to his success. *Reader's Digest* reported that when as a young boy Julian proudly brought home a math test with a grade of 80, his father responded, ''A son of mine must not be satisfied with mediocrity. After this make it 100!''

As a teenager, Julian moved with his family to Greencastle, Indiana, home of DePauw University. All six of the Julian children, including Percy, studied there. Although he was required to enter the university as a ''sub-freshman,'' in 1920 he graduated Phi Beta Kappa, as class valedictorian. He hoped to continue his education and become a research scientist in the field of organic chemistry, but his mentors dissuaded him. Although one of his chemistry professors made inquiries to graduate schools on Julian's behalf, they all replied negatively. ''Discourage your bright young colored lad,'' one school advised. ''We couldn't get him a job when he was done, and it'll only mean frustration. Why don't you find him a teaching job in a Negro college in the South? He doesn't need a Ph.D. for that.''

Despite his father's suggestion that he go into medicine, where he could be more independent, Julian persisted in chemistry. He went to Fisk University in Nashville, a school for African Americans, where he taught until 1923. The talent of his students encouraged him to pursue his own dream, and he applied for a research fellowship at Harvard. He earned his Master's degree in a year, finishing in the top group of his class. Had he been white, Harvard would have rewarded him with a post as a teaching assistant, but, as they explained to Julian, they feared that white students from the South would not accept him as a teacher. He stayed at Harvard on minor research fellowships, then returned to the South to teach at all-black schools West Virginia State College and Howard University, where after one year he was appointed head of the chemistry department.

Invented Drug for Glaucoma

Julian's research at Harvard served him well later. He had begun to repeat the experiments of the Austrian chemist Ernst Spth, who had learned to synthesize chemicals such as nicotine and ephedrine—rather than studying these compounds as they appeared in nature, Julian experimented on making these chemicals himself. With the financial backing of a wealthy Harvard classmate, he went to Vienna to study

with Spth. Spth welcomed Julian into his household, initiating a father-son relationship and working closely together on synthesizing a variety of naturally occurring chemicals. Through his work with Spth, Julian received his Ph.D. at the University of Vienna in 1931. With his Ph.D., he returned to Howard, and then went again to DePauw, where he both taught and researched, but was denied the title of professor because of his race.

Although he would make one of his most important discoveries at this time, Julian's students remembered him as a committed teacher. Chemist J. Wayne Cole recalled in *Ebony* magazine, ''He was obviously involved in his laboratory work but was essentially an instructor—first and foremost. It was the shaping of the student that appealed to him the most. And believe me, he never tolerated laziness or disinterestedness.''

While carrying his teaching load, Julian pursued the problem of synthesizing physostigmine, a chemical known to help in the treatment of glaucoma. Despite years of effort, chemists had not been able to make the chemical in the laboratory. With fundraising help from his former professor Dean William Blanchard, Julian's research progressed rapidly and attracted international attention as he reported his findings in the *Journal of the American Chemical Society.* When he finally succeeded, he was universally acknowledged as leader in the field of chemistry. Dean Blanchard moved to appoint Julian as the head of DePauw's chemistry department, to make Julian the first professor of chemistry at any traditionally white university in America, and to make DePauw, as *Reader's Digest* reported, ''a chemical Mecca.'' Blanchard's colleagues refused, calling the appointment ''inadvisable.''

Soybean Research Enabled More Innovations

With his academic career apparently at a dead-end, Julian received a timely invitation from Chicago's Glidden Company to direct soybean research. While there, he developed a process for isolating and preparing soya protein, which led to a number of important inventions. Among the most highly praised was his ''bean soup,'' commercially known as Aero-Foam, which the Navy used during wartime to put out fires; he also developed a soy protein for coating paper at a fraction of the cost of the previously used milk casein.

Even more important was his discovery of a technique by which he could mass-produce the hormones testosterone and progesterone. Testosterone was then touted as an anti-aging drug for men, while progesterone helped prevent spontaneous abortion in pregnant mothers. While these hormones were available in nature, they were difficult to get, with the supply limited to the brains and spines of cattle that had been slaughtered. Although German chemists had extracted hormones from soybean oil, the technique they used was expensive and could not provide them in commercial quantities. Julian discovered away to make the oil porous, enabling chemists to create mass quantities of the hormones.

The invention of Compound S, however, is considered Julian's biggest scientific achievement. Natural cortisone was a recognized treatment for rheumatoid arthritis and other illnesses causing muscle pain; to get it, however, the bile from nearly 15,000 oxen would be required to treat a single patient for a year. The limited supply of cortisone made it impractical as a treatment option. Again using soybean oils, Julian created a drug—Compound S—that could mimic the effects of natural cortisone in the body. His synthesized cortisone resembled natural cortisone in every way, except that it lacked an oxygen atom in a crucial position. Because the body itself could replace that atom when the drug was used, the therapeutic result was the same. Julian's discovery made the benefits of cortisone economically feasible for all patients.

Racial Discrimination Did Not Deter Him

Julian patented these and nearly 130 other chemical innovations, enabling him to earn make a living much larger than that available to most blacks. In 1950, shortly after he had been named ''Chicagoan of the Year'' in a *Chicago Sun-Times* poll, Julian moved into the white, middle-class suburb of Oak Park, Illinois. He purchased an ornate, 15-room house and planned extensive landscaping and improvements, but even before he and his family moved in, they received threats and were the victims of an attempted arson. The water commissioner refused to turn on their water, until the family threatened to go to court. Julian was compelled to hire a private guard to patrol the property 24 hours a day. He told *Time,* ''We've lived through these things all our lives. As far as the hurt to the spirit goes, we've become accustomed to that.''

Julian continued to confront racism in his professional life as well. In 1951, when the Research Corporation of New York City invited Julian, along with 34 other scientists, to hear a talk at the Union League Club of Chicago, the club's manager contacted the organization and informed them that Julian would not be permitted to enter the building. The *New York Times* reported that the club's directors had issued ''explicit instructions'' forbidding Julian's attendance. By 1956, he had become more actively involved in opposing racial injustice. He became the first black man to chair the General Council of Congregational Christian Churches' Council for Social Action. The council voted to raise litigation funds for a delegate who had been refused admission to an American Legion Post, and, according to the *New York Times*, called on members to ''support nonsegregated practices in selling, buying, and leasing property.''

In 1967, Julian and North Carolina Mutual Life Insurance Company president Asa Spaulding organized a group of 47 wealthy business persons and professionals to raise money for the NAACP Legal Defense and Educational Fund. The group, calling itself the National Negro Business and Professional Committee for the Legal Defense Fund, announced in the *New York Times,* ''This means the Negro millionaire is coming of age and taking a responsible place in the community.'' The committee planned to raise $1 million a year for cases involving voting rights, school desegregation, and job discrimination. Julian had been con-

nected with the NAACP since 1947, when he won their Spingarn Medal Award.

Founded His Own Laboratories

Julian's financial success also enabled him to leave Glidden in 1953 and found Julian Laboratories. In addition to his suburban Chicago laboratory, he established subsidiaries in Mexico and Guatemala, which studied the possible medical benefits of the Mexican yam. These pharmaceutical businesses were so successful that eventually Julian, approaching his mid-60s, found the pressure to be too much, and in 1961 he sold them for nearly $2.4 million. In 1964, he retired as president from Julian Laboratories, then became director of Julian Research Institute and president of Julian Associates.

In 1974, Julian became increasingly ill, and was diagnosed with cancer of the liver. Despite a lack of energy and a difficult schedule of treatment, Julian continued to work and give speeches. In November of that year, he was honored by Sigma Xi, a society of research scientists, with the Procter Prize for extraordinary service to science and humanity. As *Ebony* reported, in his acceptance speech he discussed the benefits and drawbacks of scientific advancements: ''Many of these successes have been abused, he acknowledged, while others have been the subjects of material applications having little implication for the enrichment of the spirit; man has treasured them as weapons or employed them as gadgets.'' Despite this, he said, he ''shares the humanistic faith in an ordered, purposeful and meaningful reality.''

Shortly before his death, Julian announced that he was satisfied with his life's work. ''I have had one goal in my life,'' he said, ''that of playing some role in making life a little easier for the persons who come after me.'' He died in April of 1975. In addition to many academic honors and citations he received during his lifetime, he was honored in 1993 by the U.S. Postal Service with a postage stamp in the Black Heritage Series. He was also honored by the city of Oak Park, Illinois, which named a middle school after one of its first residents.

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K

Laurent Kabila

Laurent Kabila (born 1939) is the president of the central African nation called Democratic Republic of Congo (formerly Zaire).

Few figures emerge on the world stage as suddenly as Laurent Kabila did in the last months of 1996. It is a measure of the speed with which he made his appearance that there were literally hundreds of magazine and newspaper articles about him in the United States and Britain during the first half of 1997—but almost no pieces whatever for the five years preceding that time. In October of 1996, he entered the limelight as the leader of Zairian forces rising up against the corrupted regime of dictator Mobutu Sese Seko. Less than six months later, troops under his command took control of the capital, Kinshasa, and Kabila became the leader of the country, now renamed Democratic Republic of Congo. With its location at the center of Africa, its physical size (as large as Western Europe), and its troubled past, Congo occupies a strategic position in Africa, and suddenly leaders all over the world were asking ''Who is Laurent Kabila?'' The answer to that question lies beneath layers of mystery, and indeed analysts are far from agreement as to who he is or what he intends for his country's future.

Kabila was born in 1939, in Shaba Province, part of the region then called Belgian Congo. This was the same land described memorably by Joseph Conrad in his novel *Heart of Darkness* (1902), a vast stretch of jungles, rivers, and mountains nearly one million square miles in area. Belgian rule in the Congo became legendary for its cruelty, but by the time Kabila reached maturity, there were few colonial empires left in Africa. One legacy of the Belgians was the French language; therefore when it came time for Kabila to receive a university education, he went to France and studied political philosophy.

Kabila Entered Politics

By the time Kabila returned home, the Congo was in a state of turmoil. It had gained its independence from Belgium in 1960, but that was far from the end of the new nation's troubles; in fact, those had only really begun. By now the old struggle of the European colonial empires was an artifact of history, and the new battle over Africa was the Cold War conflict between the Soviet Union and the United States. The Soviets supported Marxist Prime Minister Patrice Lumumba, and so did Kabila, who became a pro-Lumumba member of the North Katanga Assembly, a provincial legislature. The United States, on the other hand, supported Lumumba's chief opposition, an army officer named Joseph Dsir Mobutu.

A bloody civil war ensued, and in 1961, Mobutu allegedly had Lumumba killed. Kabila fled to the Ruzizi lowlands, and tried to wage war against the government from there, but was defeated. In 1963, he formed the People's Revolutionary Party, and set up operations on Lake Tanganyika, at the country's eastern edge. Two years later, he was joined by one of the twentieth century's most prominent revolutionary leaders, a man who in 1959 had helped Fidel Castro take power in Cuba, Ernesto ''Che'' Guevara. Guevara kept a diary during the six months of 1965 that he spent in Africa, released in English as *Bolivian Diary [of] Ernesto ''Che'' Guevara* (1968). In the volume, he complained bitterly about Kabila's lack of commitment, and his penchant for spending time away from the front, ''in the best hotels, issuing communiques and drinking Scotch in the

company of beautiful women.'' Though admitting that Kabila was young (26 years old) and therefore capable of change, Guevara wrote, ''for now, I am willing to express serious doubts, which will only be published many years hence, that he will be able to overcome his defects.''

By the end of 1965, it became clear that Mobutu was about to win the war, so Guevara left in disgust. In 1966, Mobutu took power and declared himself head of the nation, which he renamed Zaire in 1971. He also gave himself a new name, the abbreviated form of which was Mobutu Sese Seko, which in full meant something like ''the rooster who leaves no hens alone.'' Zaire came under Mobutu's domination, and he made himself one of the world's richest men while keeping his people in extreme poverty.

Kabila Lived in Exile

Kabila's life during the three decades between the mid-1960s and the mid-1990s are somewhat of a mystery. In the early 1970s, his People's Revolutionary Party established a ''liberated zone'' in Kivu Province, and spent the next 20 years in periodic fighting with the government. Kabila himself went into exile in neighboring Tanzania in 1977, and from there he continued to lead guerrilla attacks against the increasingly repressive and corrupt Mobutu regime. While Mobutu stole both from his people and the Western nations who gave him financial aid, Kabila engaged in some questionable dealings himself, not the least of which was the kidnapping of hostages—including some Americans. In addition, Congo expert Gerard Prunier told *ABC News,* ''[Kabila] and his supporters killed elephants, quite ecologically, and did mining. Then they smuggled the ivory and diamonds and gold through Burundi.''

Kabila Redefines Position as Revolutionary Leader

Burundi was one of three small countries on Zaire's eastern border, and events in the other two nations—Uganda and Rwanda—led to a dramatic change in fortunes for Kabila, who all but disappeared from view by 1988. Tensions began to mount between Rwanda's two main ethnic groups, the Hutus and the Tutsis, in the late 1980s and early 1990s, and because the Hutus were in power, Tutsi refugees were spread throughout Uganda and Zaire. Kabila moved to Uganda in the early 1990s, and became associated with a group of Tutsis who helped a rebel leader named Yoweri Museveni take power in that country. When civil war broke out in Rwanda in 1994 following massacres of Tutsis by Hutus, two things happened: Museveni's Tutsi associate Paul Kagame became the vice president and de facto leader of Rwanda, while fleeing Hutus flooded Zaire.

As the Rwandan civil war spread over into Zaire, Mobutu attempted to conduct a campaign of ethnic cleansing against his country's Tutsi minority. The latter, supported by Kagame in their homeland, began an uprising, and as they took town after town, they were joined by Zairians eager to throw off Mobutu's rule. By October of 1996, Kabila emerged as the leader of the group, which he called the ''Alliance of Democratic Forces for the Liberation of Congo-Zaire.''

Journalists described Kabila, a large man with a bald head, as jovial in manner, though this was certainly no cause for relief, since Uganda's notorious Idi Amin had been described the same way 25 years before. And it did not help that he refused to speak much about his past: ''When he is asked about himself or his family,'' the *New York Times* reported on April 1, 1997, ''Mr. Kabila—a stout man with an easy laugh—invariably changes the subject with a deep chuckle and a wave of the hand.'' Other journalists, most notably Philip Gourevich of the *New Yorker,* were apt to give Kabila the benefit of a doubt and so too were representatives of the United Nations, the United States, and the continent's most noted political leader, Nelson Mandela of South Africa.

Mobutu was out of power by May of 1997—he died in September of that year, ironically in the same week as Princess Diana and Mother Teresa—and Kabila was the new president. Kabila assumed leadership of the country, which he renamed the Democratic Republic of Congo, on May 29, 1997, and the months that followed did not appear to confirm the high hopes many had expressed for the nation's future. Kabila's troops engaged alternately in lawless robbery, or in strict enforcement of repressive social codes, such as a ban on miniskirts. His foreign minister justified clampdowns on demonstrations, claiming they were unnecessary. Kabila stalled United Nations teams attempting to investigate allegations regarding massacres of Hutus, and he had the chief opposition leader, Etienne Tshisekedi, jailed briefly.

The people of Congo had pinned their hopes on Kabila, who used the same middle name as Mobutu once had: Dsir, which means ''the one hoped for'' in French. But by September 18, 1997, the *Christian Science Monitor* was reporting that hopes for genuine change were ebbing. People even claimed nostalgia for the Mobutu era, since as one Zairian said, the soldiers under Mobutu could be counted on to spare people who bribed them—unlike the loose cannons of the Kabila regime.

Yet there was still hope to be found in the person of Kabila's backer and mentor, Museveni. The latter has enacted democratic and pro-market reforms in Uganda, exerts enormous sway throughout Africa, and has urged a pro-Western stance on the part of his allies. This may be a pragmatic response to a situation in which there is little choice, as the *New Republic* observed in a June 16, 1997, assessment of the new Kabila regime entitled ''The End and the Beginning'': with the Cold War over, Africa is no longer a staging ground for superpower conflict, and African leaders cannot count on Western dollars to prop up their regimes. Observers who wish for genuine positive change in the country formerly known as Zaire, a place rich in natural resources and poor in its history of freedom, can only hope that the West will maintain a policy of constructive engagement with Kabila and the other leaders of the Democratic Republic of Congo.

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Wilhelm Keitel

German Field Marshal General Wilhelm Keitel (1882-1946), Adolf Hitler's senior military advisor during World War II, was the individual who personally conducted the armistice agreement with the French. He was eventually convicted for crimes against humanity at the Nuremberg Trials and subsequently hung as a war criminal in late 1946.

Wilhelm Bodewin Johann Gustave Keitel was born on September 22, 1882 in the village of Helmschrode, which was located in Harz Mountains portion of the Braunschweig province of Germany. He was born into a family with a long and rich military history. In his early years, Keitel wasn't much of a student, but he did enjoy hunting and farming. He joined the German army in 1901 as a member of the artillery corps. Gradually, he rose through the ranks of the officers, and was generally considered to be a good soldier. A year after he joined the army, he was made a second lieutenant. It would be another eight years before he received a promotion to the rank of first lieutenant. Keitel married Lisa Fontaine, the daughter of a well-to-do brewer on April 18, 1909. In *Memoirs of Field-Marshal Keitel*, Walter Gorlitz, editor, noted that ''she [Keitel's wife] was probably the stronger and certainly the more ambitious partner of the marriage.'' Gorlitz added that Keitel ''was just an average officer, whose only secret ambition was to be a farmer.'' The Keitels had three sons and two daughters.

During World War I, Keitel served as an artillery and General Staff Officer in the Ministry of War. By this time, he had been promoted to a captain. He was severely wounded during the war, but managed to successfully recover from his injuries. Family papers shed light on Keitel's views regarding the first world war. According to Gorlitz, ''he was

duty-bound to hope piously for a German victory, but at the same time deep down there was a dejected conviction that, in fact, all they could do now was grimly hold on.'' Gorlitz elaborated further and commented ''How similar was his attitude to the Second World War!'' Eventually, Keitel was well and able enough to join the Freikorps in 1919 after the war had ended and Germany was defeated.

Rising Through the Ranks

In 1920, Keitel was named as the instructor of the Reichswehr Cavalry School. He held this post for the next two years. A promotion to the rank of major, in 1923, led to his tenure at the Reichswehr Ministry. Keitel was a member of the Reichswehr Ministry from 1925 to 1927. Two years later, he was made a lieutenant colonel. Also in 1929, Keitel was named as head of the Army Organization Department. He held this post for the next five years.

The year 1931 saw Keitel promoted again. This time, he had achieved the rank of colonel. It was around this time that Keitel first met Adolf Hitler, although he later claimed they didn't meet until 1938. As noted by Gorlitz, in a family letter dated July 1933, Keitel's wife shared her husband's impressions of Hitler. She wrote, ''He has spoken at length with Hitler, he has been up to his cottage, and is full of enthusiasm about him. His eyes were fabulous, and how the man could speak!''

Keitel's next promotion was to the rank of major general. This promotion occurred in 1934. Also around this time, Keitel was made responsible for commanding the 4th Infantry Division, which had its headquarters in Bremen.

Hitler's Chief of Staff

Keitel was named Chief of the Wehrmacht Armed Forces Office of the Ministry of War in late 1935. This department, which Keitel was in charge of for the next three years, served to form the basis for the creation of the Wehrmacht High Command. As a result of this, Keitel gained access to Hitler as a member of Hitler's inner circle. During his tenure as the head of the Wehrmacht Armed Forces Office of the Ministry of War, Keitel was promoted to the rank of artillery general.

On February 4, 1938, Keitel was named as the Chief of Staff of the Supreme Command of the Armed Forces. He succeeded General Werner von Blomberg, although Keitel's new position, unlike the position held by von Blomberg, was mostly administrative and lacked genuine authority. In this role as the German government's most senior ranking military official, Keitel gained increased access to Hitler as a member of the Cabinet for Defense of the Reich. Keitel then became Hitler's militaristic chief of staff. Keitel's unwavering loyalty to the Reich was rewarded with a promotion to the rank of colonel general on November 10, 1938.

''Lakaitel''

As Hitler's favorite general, Keitel not only earned the trust and respect of the Führer [Hitler], but he also earned the intense distrust and abhorrence of the rest of the General Staff who derided and dismissed Keitel as a ''lakaitel,'' which was an army term for lackey. It was Keitel who had coined the phrase the ''greatest military commander-in-chief of all time'' in regards to Hitler and his so-called military genius.

While Keitel had a hand in all of the strategic military plans and policies in Germany's Third Reich, he was limited in his authority to influence them because he lacked the authority to command. Thus, his post was mostly of a ministerial function, although he was able to implement the decrees by virtue of his position in the government and by the necessity of having his signature on the commands issued by the National Socialist (Nazi) government in Germany.

Keitel was responsible for not only signing and authorizing various Nazi edicts, but he was also in charge of implementing them as well. He was responsible for enforcing Hitler's order to execute large numbers of the Polish population, and he was also responsible for rationalizing the work of the Einstazgruppen Special Action SS Groups, who systematically mass executed the Russian civilian population. Keitel also implemented the ''terror fliers policy'' which authorized shooting down American and English fighter planes and executing the crews. He was also responsible for enforcing the ''Nacht und Nebel'' (Night and Fog) decrees which permitted the covert arrest of any person who was thought of as posing a threat to the national security of Germany, including military POWs, who were executed without a trial or court martial. (These ''Night and Fog'' decrees had a major negative impact on his defense during the Nuremberg Trials.)

His favored status in Hitler's cabinet was evidenced by the fact that Keitel joined the Führer on a number of Hitler's most important missions in 1938, including a trip to Rome, the Munich Conference, and a meeting with the English Prime Minister Neville Chamberlain. As a result, historians have noted that Keitel became a rather mindless and obedient servant of the Führer. Keitel also sought to suppress others who dissented and objected to Hitler's policies and practices in the General Staff. This led not only to a severe breakdown in the communication between the members of the General Staff, but also a disintegration of the decision-making process.

Keitel was partly responsible for the German army smashing through the Maginot Line, because he had helped to persuade Hitler to concentrate the efforts of the army on the Western Front. He also tried, unsuccessfully, to persuade Hitler not to launch an aerial assault on Britain during the summer of 1940.

The crowning glory of Keitel's military career occurred in June, 1940 when France was defeated by the Germans. A tremendous indication of his closeness to the Führer was evidenced in the fact that Keitel was the individual who was allowed to read the armistice agreement which highlighted the capitulation of the nation of France to the Germans and detailed the terms for peace. This historic moment took place in a railway car on the edge of the Compiegne Forest and served as a rather potent indicator of the highly venerated status of Keitel as not only the spokesperson on all militaristic matters, but as a trusted and honored advisor of Hitler.

As a result of the capitulation of France, Keitel was promoted to the rank of Field Marshal in July, 1940. In October of that same year, Keitel assumed the control of the Axis-African command. The following year saw him take command of the Russian Front as well.

His role as the Chief of Staff of the Supreme Command of the Armed Forces and as an intermediary between the Wehrmacht and the German government, gave Keitel the authority to be the person who signed the unconditional surrender of Germany on May 8, 1945. This was also furthered by the fact that Hitler had committed suicide not long before the capitulation of Germany at the hands of the Allied powers.

Keitel was arrested five days after he signed the unconditional surrender of Germany. In his memoirs, he described himself in a preliminary interrogation in August 1945: ''At the bottom of my heart I was a loyal shield-bearer for Adolf Hitler.'' Gorlitz added, ''For Keitel, Hitler—both the man and the Führer—was always an enigma.''

Keitel was imprisoned before being brought before the International Military Tribunal at Nuremberg in 1946. He was found guilty of crimes against humanity and was charged with being directly responsible for the planning of war at the highest levels. Keitel maintained that he was only following orders and requested to be shot as a soldier. His request was denied and he was hung at Nuremberg Prison on October 16, 1946.

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Thomas Keneally

Thomas Keneally (born 1935) is an Australian novelist and nonfiction writer who gained worldwide attention when his best-known work, the Holocaust novel *Schindler's List,* was adapted into an Academy Award-winning motion picture in 1993.

Keneally was born in Sydney, Australia, in 1935. The son of Roman Catholic parents of Irish descent, he was educated at St. Patrick's College in Strathfield, New South Wales, and later studied for the priesthood from 1953 to 1960. While Keneally left the seminary before being ordained, he later drew on his experiences as a seminarian in his early novels *The Place at Whitton* (1964) and *Three Cheers for the Paraclete* (1968). He taught high school in Sydney during the early 1960s, and from 1968 to 1970 served as a lecturer in drama at the University of New England in New South Wales. During this time Keneally gained recognition as a historical novelist with the publication of *Bring Larks and Heroes* (1967), a consideration of Australia's early history as an English penal colony.

Early Novels

Keneally's early works tend to reflect his interests in spiritual matters and contemporary social issues. In the allegorical novel *A Dutiful Daughter* (1971), which Garry Wills of the *New York Times Book Review* called ''an extraordinary book in every way,'' Keneally drew a nightmarish portrait of a close-knit family coping with the sudden and incomprehensible transformation of the parents into creatures half-cow and half-human. While the college-age son begins to turn away from his extraordinary family situation, his sister becomes increasingly defined by it. Angela Carter, in the *New York Times Book Review,* described the novel as a ''spirited expressionist performance'' that displayed ''a diabolical ingenuity.'' Muriel Haynes, in the *Saturday Review* found the work ''modeled loosely on the Christian legend of redemption'' and judged it ''the boldest expression yet of [Keneally's] war against moribund doctrine and its crippling of living religious faith.''

Racism and violence, two social issues that figure prominently in many of Keneally's works, are closely examined in his acclaimed early work *The Chant of Jimmie Blacksmith* (1972). In the novel Keneally depicted an incident that occurred in New South Wales in 1900 in which a mixed-race aborigine exploded into a murderous rage following persistent racist treatment by white settlers. Re-

viewer Anthony Thwaite wrote in the *New York Times Book Review* that the novel blends ''history, psychological insight and an epic adventure with great skill. *The Chant of Jimmie Blacksmith* echoes in the head long after it has been put down.'' The novel, which is based on contemporary newspaper accounts of the tragedy, is also considered an early expression of Keneally's antiassimilationist views of race relations. It won the Heinemann Award of the Royal Society of Literature in 1973.

With Keneally's next work, *Blood Red, Sister Rose: A Novel of the Maid of Orleans* (1974), he turned from writing local history to world history and introduced a recurring interest in warfare into his oeuvre. Keneally's portrait of Joan of Arc in *Blood Red, Sister Rose* is considered objective and human, emphasizing her everyday qualities within the uncommon context of fifteenth-century warfare. A. G. Mojtabai, in the *New York Times Book Review,* commented on Keneally's unusual choice in retelling such a well-known story. According to Mojtabai, ''We all know the story, the big scenes: the Voices, the Dauphin's court, Orleans, Rheims, Rouen, the pyre. . . . It would seem foolhardy to attempt to revive these worn tales again. Yet Australian novelist Thomas Keneally has done it and carried it off with aplomb. St. Joan lives again, robustly, in a way we have not known her before.'' Comparing Keneally's portrait of Joan with the religious presentation of her as saintly and with Bernard Shaw's humanizing dramatic rendering as earthy and pragmatic, Melvin Maddocks noted in *Time* that Keneally ''thoughtfully reconstructs a whole Joan, less spectacular than the first two but decidedly more convincing and perhaps, at last, more moving.''

Novels of the Late 1970s

A Victim of the Aurora (1977) combines the adventure of Antarctic exploration with the intrigue of a classic murder mystery. In a favorable review of the novel in the *Spectator,* Peter Ackroyd noted that Keneally ''astutely aligns the imaginative content of historical fiction with the pert structure of the detective thriller, and by conflating them creates a new thing.'' Praising *A Victim of the Aurora* in the *Listener* Neil Hepburn located the importance of the novel in ''Keneally's clear-sighted view of how vulnerable conventional men are to the poisoned authority of great leaders, and of how calmly the best of us can be led to sanction abominations in the name of the common good.''

The setting of *Passenger,* another of Keneally's novels of the late 1970s, is perhaps ''the most exotic,'' according to Blake Morrison in the *New Statesman.* The narrator of the novel is the unborn child of a historical novelist who is researching an eighteenth-century convict ancestor who was transported to Australia from Ireland. Morrison characterized the device as ''the Romantic idea of insightful childhood pushed one step further—the wise womb,'' and Hermione Lee, writing in the *Observer,* called the novel ''a witty variant on the picaresque tradition.''

Historical War Novels

In addition to the balanced portrait of Joan of Arc, *Blood Red, Sister Rose* drew critical praise for its realistic depiction of the brutality of medieval warfare. In a number of subsequent works Keneally approached the subject of war from varying perspectives, including the thoughts of a World War I peace negotiator in *Gossip from the Forest* (1975), the activities of a doctor involved with partisans during World War II in *Season in Purgatory* (1977), and the preparations of American Civil War soldiers for battle in *Confederates* (1979). *The Cut-Rate Kingdom* (1980), set in Canberra in 1942, considers the moral character of military and political leaders in wartime Australia.

In *Gossip from the Forest,* Keneally offered a concentrated fictional presentation of the peace talks that took place in the forest of Compiegne in November 1918, focusing on the highest-ranking German negotiator, Mattias Erzberger, a liberal pacifist. According to the *New York Times Book Review'* s Paul Fussell, *Gossip from the Forest* ''is a study of the profoundly civilian and pacific sensibility beleaguered by crude power. . . . it is absorbing, and as history it achieves the kind of significance earned only by sympathy acting on deep knowledge.'' Robert E. McDowell in *World Literature Today* concluded that ''with *Gossip from the Forest* Keneally has succeeded better than in any of his previous books in lighting the lives of historical figures and in convincing us that people are really the events of history.''

Confederates is counted among Keneally's most ambitious historical undertakings in its faithful representation of the military life of a band of southern soldiers preparing for the Second Battle of Antietam in the summer of 1862. Covering a range of characters, including slaves, farmers, and aristocrats, the novel, in the opinion of Jeffrey Burke of the *New York Times Book Review,* ''reaffirms Mr. Keneally's mastery of narrative voice.''

Schindler's List

While the film version of *Schindler's List,* brought world fame to Keneally, the work had already brought literary fame—as well as controversy—when it won the Booker McConnell fiction prize in 1982. Like many of Keneally's works, the novel is based on historical events during wartime, and in the case of *Schindler's List,* reflects the testimony of surviving participants who were interviewed by Keneally for the book; some critics argued that for that reason it should be excluded from the fiction category. Published in England as *Schindler's Ark,* the work resulted from Keneally's chance encounter with Leopold Pfefferberg, one of the 1,300 Jewish factory workers saved by Schindler. Keneally was shopping for a new briefcase when he entered a Los Angeles store owned by Pfefferberg, who related the Schindler story to Keneally and subsequently assisted him in interviewing dozens of other survivors of the group now known as *Schindlerjuden.* Like Keneally's earlier portraits of historical individuals, the depiction of Oskar Schindler is considered complex and human. An opportunistic businessman who prospered during the war, Schindler owned an armaments factory that supplied war materials to the German army and drew laborers from nearby concentration camps. By convincing Nazi authorities—through ''[b]ribes and bluff, cognac and con-man

effrontery,'' according to Peter Kemp in the *Listener*—to allow him to establish his own labor camp he saved the lives of his workers. According to A. N. Wilson in *Encounter,* Schindler ''was a swindler, a drunkard, and a womaniser. And yet, had he not been these things, he would not have been able to rescue hundreds of Jews from the concentration camps.'' Similarly, Lorna Sage noted in the *Observer* that as ''Keneally presents him in the novel Schindler becomes, by almost imperceptible stages, a three-dimensional 'good' man, at once alive and in love with life, without ever seeming 'fated' or heroic or unnatural.'' In a 1995 interview with Sybil Steinberg of *Publishers Weekly,* Keneally himself commented: ''I was convinced of the moral force of the story. . . . Stories of fallen people who stand out against the conditions that their betters succumb to are always fascinating. It was one of those times in history when saints are no good to you and only scoundrels who are pragmatic can save souls.''

After the success of *Schindler's List* Keneally focused on another aspect of Holocaust subject matter in his 1985 novel *A Family Madness.* Based on the mass suicide of a family of five in suburban Sydney in July 1984, the novel traces the legacy of guilt that impairs the lives of Nazi collaborators and their children. John Sutherland, comparing the novel to *Schindler's List* in the *London Review of Books,* proclaimed *A Family Madness* ''better than its applauded predecessor.'' Discussing *A Family Madness* in *Contemporary Novelists,* Keneally commented that the novel's contemporary setting is ''significant. . . . I believe the historic phase is nearly over for me and was merely a preparation for the understanding of the present.''

Later Works

Keneally turned to contemporary warfare with his 1989 novel *To Asmara: A Novel of Africa,* a fictional consideration of civil strife in Ethiopia during the 1980s. The novel depicts the struggle of the Eritrean Peoples Liberation Front to overcome Ethiopian domination as witnessed by the narrator, an Australian journalist. In a favorable assessment in the *New York Times Book Review,* Robert Stone asserted that ''Not since *For Whom the Bell Tolls* has a book of such sophistication, the work of a major international novelist, spoken out so unambiguously on behalf of an armed struggle.''

In a departure from works based in fact and drawing broad portraits of war and its impact on individual lives, Keneally's 1991 novel *Flying Hero Class* confines its scope to events taking place on an airplane hijacked en route from Frankfurt to New York. *Woman of the Inner Sea* (1992) returns to fact-based fiction with its portrayal of a woman who seeks to redefine herself in the Australian outback after losing her husband to another woman and her children in a fire. The 1995 novel *A River Town* draws on the experiences of Keneally's Irish ancestors in portraying the difficulties encountered by turn-of-the-century Irish immigrants to Australia. The novel's protagonist, the grocer Tim Shea, who extends generous credit to his neighbors and ends up bankrupt, is based on Keneally's grandfather, Tim Keneally, who settled in Kempsey, New South Wales. Writer Brian Bethune in *Maclean's* noted that ''Shea's self-destructive nobility is at times maddening, yet Keneally's nuanced portrayal ultimately renders the character endearing.'' According to David Willis McCullough in the *New York Times Book Review, River Town* is a ''finely told novel. . . . fired with the passion and hidden poetry that only a sure and experienced novelist can bring to fiction.''

Career in the 1990s

Keneally's reputation rests primarily on his prolific fiction output, yet he has also written a number of nonfiction works on Australia as well as the travel books *Now and in Time to Be: Ireland and the Irish* (1992) and *The Place Where Souls Are Born: A Journey into the Southwest* (1992).

Keneally lived in the United States and taught at the University of California at Irvine during the early 1990s. An advocate of Australian separation from the British Commonwealth, he founded and chaired the Australian Republic Movement, a political group devoted to that end. During the mid-1990s he was researching the lives of escaped Australian transportees who fled to the United States and established new lives. He was also planning a sequel to *A River Town* and hoped eventually to trace the Shea family through the World War I era. Assessing Keneally's strengths in *Publisher's Weekly,* Steinberg wrote: ''In ancient times, Tom Keneally would have been a Celtic bard, such is his gift for wielding narrative and anecdote, witty quip and resonant observation. While his books never scant on storytelling brio, however, his work also reflects a concern for life's ambiguous challenges, glancing ironies and opportunities for moral behavior.''

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Nannerl Overholser Keohane

Nannerl Overholser Keohane (born 1940), a professor of political science, is the first woman to become the president of both a U.S. women's college, Wellesley, and a major research university, Duke.

Dr. Nannerl Overholser Keohane has broken the glass ceiling in the academic world by becoming the first contemporary woman to become the president of both a women's college, Wellesley, and a major research university, Duke. In 1992, when she was named Duke's eighth president, she became the second woman ever in the United States, after Hannah Gray of the University of Chicago, to take the helm of a prominent research university. She has not, however, rested on her laurels, as she continues to work to improve educational opportunities not only for the students at Duke, but also for women and minorities throughout the country.

Early Influences

Keohane was born in Blytheville, Arkansas, the daughter of James Olverholser, a Presbyterian minister, and Grace Olverholser White, a high school and college English teacher. The family later moved to Texas and then to South Carolina. She graduated Phi Beta Kappa with honors in political science from Wellesley College in 1961, where she had been a Durant Scholar. During the two years following her graduation, Keohane was awarded a Marshall scholarship to travel to England and attend St. Anne's College at Oxford University. There she earned a B.A.-M.A. degree with first class honors in philosophy, politics, and economics. Returning to the United States, she completed her Ph.D. at Yale University on a Sterling fellowship in 1967, earning her doctorate in political science.

After completing her education, Keohane was appointed a lecturer and assistant professor at Swarthmore College in Pennsylvania from 1967-73. Between 1970 and 1972 she was also a visiting lecturer at the University of Pennsylvania. She left Swarthmore in 1973 to become a professor at Stanford University. During her tenure there, she was chair of the faculty senate and won the Gores Award for Excellence in Teaching. While at Stanford, Keohane served as associate editor of *Signs: Journal of Women in Culture and Society,* an interdisciplinary journal that publishes articles about feminism and women's studies. In 1970, while at Swarthmore, Keohane married a fellow political science professor, Robert Owen Keohane. The marriage was her second, and the couple went on to have four children. Robert Keohane would eventually become the James B. Duke Professor of political science and professor in the Nicholas School of Environment at Duke University.

Keohane left Stanford University in 1981 to serve both as president of Wellesley College and as a professor of political science, positions she held until 1993 when she assumed her responsibilities as the president of Duke University. In her inaugural address after taking the helm at Duke, Keohane spoke optimistically of the responsibilities of a research university. ''It is surely not beyond our powers,'' she said ''to rebuild an intellectual community where scholars of all ages share in the partnership of learning, and feel a responsibility to one another in doing so.''

Accolades along the Way

Keohane has been recognized for her numerous contribution to the educational sphere over her three decades of service. She has received honorary degrees from over ten schools, including Harvard University, Dartmouth College, and Smith College. She has been a fellow for the Center for Advanced Study in the Behavioral Sciences and for the American Academy of Arts and Sciences, and won Yale University's Wilbur Cross Medal. In 1995 she was inducted into the National Women's Hall of Fame, a national membership organization founded in 1969 that honors and celebrates the achievement of American women. The organization cited Keohane's distinction of being the first contemporary woman as president of Wellesley College and Duke University, as well as her contributions to increasing minority student enrollment and improving faculty diversity at Duke as their reasons for honoring her.

Publications

Keohane is the author *Philosophy and the State in France: The Renaissance to the Enlightenment* (Princeton University Press, 1980) and the co-author of *Feminist Theory: A Critique of Ideology* (University of Chicago Press, 1982). Her articles have appeared in a wide variety of publications, including *Political Theory, Journal of Politics,* and *College Board Review,* as well as in several other books. Several of her speeches were compiled and published in book form as *A Community Worthy of the Name* (1995).

Promoting Educational Equity

In an article that Keohane wrote for Duke University's Community Service Center Newsletter, she stated that ''beyond self-interest, we have the obligation to contribute to the larger community in which we reside.'' As an educator, she has lived by those words, consistently striving to make the United States a more equitable place for all of its citizens, especially when it comes to educational opportunities. Likewise, as president of Duke University, Keohane has taken a strong stance on improving race relations on the campus. In the spring of 1997, Duke found itself embroiled in racial controversy. First there had been two student publications which had published stories that many people considered racist. And not long after that, Duke police arrested a male African American student who was mistakenly identified as a burglar. In August of 1997, after surveying 56,000 students, the *Princeton Review* ranked Duke ninth worst among universities in interaction between students of diverse backgrounds. Keohane immediately sought a remedy to the problem, and in fact, personally apologized to the young man who had been unjustly arrested.

As she addressed the incoming freshmen that fall, Keohane challenged the new students to consider race on a day-to-day basis. ''you have chosen a university in the American South, with a legacy of slavery followed by decades of rigid segregation. . . . So race is relevant here in ways that it may not have seemed relevant in the societies from which some of you have come. . . . And one of the ways it is relevant is in daily interactions and experiences in the lives of every one of you.'' She went on to tell her audience that this was good news, ''because race is so clearly a powerful factor in this historically Southern region, it is harder to ignore it than it is in some other places. This makes it, paradoxically, perhaps easier to do something significant about making connections among people of different races and ethnic backgrounds.''

Columnist William Raspberry applauded Keohane's efforts to address racial issues, but, writing in the *Philadelphia Inquirer,* concluded that ''it will take a good deal more than freshmen being nice to each other, even trying hard to make friends across racial lines. I think it will take a critical mass of students *and* faculty who believe inclusive community is worth the effort it takes to create—and who will get busy creating it.''

In November 1997, Keohane was one of seven educators to address the seven-member Commission on Race appointed by President Clinton to advise him about racial and ethnic issues. The group of educators, led by Keohane, took exception with the current trends to cut back affirmative action programs. While opposing quotas or set-asides, the group, instead, stressed the need for college admission policies to take ethnicity, race, and gender into account. Said Keohane, ''As an educator, I assert unequivocally that diversity is a powerful force for education. We, as educators, are best qualified to select those students—from among many qualified applicants—who will best enable our institutions to fulfill their broad educational purposes.''

Keohane has not limited the issue of educational equity to just women and minorities. She also believes that income should not be a hinderance for those students who are ready to apply themselves. ''The principle of accessibility to a Duke education is both a moral and prudential commitment,'' she told the Faculty Forum at Duke in January of 1997. ''If we believe that the best education is one that includes diverse companions to open the mind and enrich the spirit of all students, it is important that we not people Duke University only with the children of the well to do.

Keohane has also been concerned that waning government support for higher education would be harmful to our country. She was quoted in the *Wall Street Journal* saying that, ''Scaling back our nation's investment in science and research runs counter to our very purpose of balancing the budget: strengthening the economy and ensuring a prosperous future for our country.'' Yet, she has remained optimistic about higher education's ability to help all students. Writer Robert Cole, in *George* magazine, listed her as one of the ''20 most fascinating women in politics.'' He wrote that ''With universities now subject to brutal government budget cuts, many believe the American academy's golden era is over. Keohane is one of the few college presidents who refuses to bow to such pessimism.''

Service to the Community

Besides working tirelessly for equity in education, Keohane has also served on the board of directors of IBM Corporation and on the boards of trustees of the Colonial Williamsburg Foundation, the Center for the Advanced Study of the Behavioral Sciences, the National Humanities Center, and the Doris Duke Charitable Foundation. She has served on the editorial boards of both *Ethics* and *American Political Science Review,* and was a member of the executive editorial committee for *Political Theory*. A member of the Rockefeller Commission on the Humanities and the American Political Science Association, Keohane also served as vice president of the latter association.

More recently, she has served on the boards of the North Carolina Progress Board and the Research Triangle Foundation of North Carolina. In November 1997, she was named ''City of Medicine Ambassador'' by Durham Mayor Sylvia Kerckhoff. The honor is given to distinguished citizens who have made significant contributions in their professional and community endeavors.

Creating diversity among the students and faculty at Duke will continue to be an important endeavor for Keohane, as will her commitment to opening the doors to educational opportunities for all citizens of the United States. Certainly, her role at Duke as well as her longstanding support and work with other organizations will allow her numerous opportunities to continue her mission.

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Maxine Hong Kingston

Maxine Hong Kingston (born 1940) is one of the first Asian American writers in the United States to achieve great acclaim for both her nonfiction and fiction. With her vivid portrayals of the magic of her Chinese ancestry and the struggle of Chinese immigrants to the United States, she makes the Asian American experience come alive for her readers.

On September 29, 1997, President Bill Clinton awarded Maxine Hong Kingston a National Humanities Medal for her work as a writer and a supporter of both the California and Hawaii Councils for the Humanities. In his remarks that day, Clinton praised Kingston's talent for revealing ''a world we've never seen but instantly recognize as authentic.'' Through her work, he said, she had ''brought the Asian-American experience to life for millions of readers and inspired a new generation of writers to make their own unique voices and experiences heard.''

Both of Kingston's parents, Tom and Ying Lan (Chew) Hong, immigrated to the United States from China, but not together. Tom Hong, a scholar and a poet, arrived in 1924 and went to New York City, while Ying Lan Hong, who received training during his absence as a doctor and midwife, joined him there about 15 years later. (Two children they had had before he left died before Tom Hong could arrange for his family's passage to America.) The couple eventually settled in California, where Tom Hong worked in a laundry and managed a gambling house. Like her husband, Ying Lan worked in a laundry; she also toiled as a field hand. Kingston was the oldest of their six American-born children.

Fascinated by Mother's Stories of China

As a youngster, Kingston was profoundly influenced by her parents' struggle to deal with the difficulties of assimilation and their need to remind their children and themselves of their rich cultural heritage. She recalls listening intently to her mother's ''talk-stories'' about her ancestors and also delighted in hearing her recount mystical Chinese folk tales. In particular, Kingston was drawn to the narratives about women who had been considered especially privileged or damned. These women haunted her as she later sought to give voice not only to their experiences but also her own.

Kingston has said that she thinks she was a storyteller from the moment she was born because she very much wanted to write down everything her mother told her. While she was intrigued by the myth and magic of China, she was deeply disturbed by the family secrets revealed in her mother's stories. Learning about the adversity that so many of her relatives had known in their lives also troubled her. Writing thus became her way of understanding their pain and working toward some sort of resolution.

Kingston attended the University of California at Berkeley on a scholarship and served as the night editor for the *Daily Californian.* She graduated in 1962, the same year she married her husband, Earll Kingston, an actor. After the birth of their son, Joseph, in 1964, the couple taught at Sunset High School in Hayward, California, during the 1966-67 school year. In 1967, they moved to Hawaii. There Maxine Hong Kingston taught at a private school, Mid-Pacific Institute, and later at the University of Hawaii.

Bridged the Gap Between Two Worlds

Growing up as she did feeling the pull of two very different cultures, Kingston has sought a reconciliation of sorts through her writing. Her goal has always been to incorporate the mystery of China in her work without fostering the stereotypical exotic image that appeals to so many white Americans. She believes that such an image ''cheapens real mystery,'' as she remarked to journalist Bill Moyers in an interview published in *Bill Moyers: A World of Ideas II.*

Her first book, a combination novel and memoir entitled *The Woman Warrior: Memoirs of a Girlhood Among Ghosts* (1976), explores the lives of women who have had the strongest impact on Kingston throughout her life—women whose voices have never been heard. One of the most poignant stories deals with her aunt, who gave birth to an illegitimate child. Because having a child outside of wedlock was absolutely taboo and thus a threat to the community's stability, her whole village rose up against her, forcing her to kill not only herself but also her child. From then on, even mentioning her name was forbidden; for all

intents and purposes, it was if she had never existed. By writing about her aunt, however, Kingston felt that she was able to rescue the unfortunate woman from oblivion and give her back her life. *Time* magazine named *The Woman Warrior* one of the top ten nonfiction works of literature of the 1970s.

Kingston was also interested in giving voice to the male side of her family. In 1980, she published *China Men,* another blend of fact and fantasy that won the 1981 American Book Award for nonfiction and was runner-up for the Pulitzer Prize. Based on the experiences of her father and several generations of other male relatives, the book explores the lives of Chinese men who left their homeland to settle in the United States. It contains stories of loneliness and discrimination as well as determination and strength, enhanced and embellished by Kingston's own formidable imagination. The project also inspired a unique dialogue between father and daughter. In the Chinese translation of the book, Kingston invited her father to note his own comments in the margins of each page, a tradition in ancient Chinese literature. She is especially proud of this edition, because it allowed her father to be recognized and honored once again for his writing.

Kingston's third book, *Tripmaster Monkey: His Fake Book,* earned the 1989 PEN West Award in fiction. In this book, Kingston examines the life of a young, fifth-generation Chinese American named Wittman Ah Sing (a tribute to poet Walt Whitman). Somewhat of a hippie who believes in doing what you please no matter what the consequences, Wittman majors in English in college during the 1960s and then sets out to find his place in the world. He ends up in Berkeley, California, where he struggles to make a go of it as a playwright.

Many readers and critics have found Wittman to be an especially annoying character. While Kingston admits that Wittman means to be offensive at times, she has been dismayed by the negative reaction to him. As she told Moyers, ''What's sad is that when many people tell me that they don't like Wittman and his personality, what they're also telling me is that they don't like the personalities of a lot of actual Asian American men out there.'' Kingston *wants* Wittman to offend people; she believes that it is his way of making himself his own man. ''He does know how to be charming,'' she explained to Moyers. ''Minority people in America all know how to be charming, because there are very charming stereotypes out there.''

Kingston has also published numerous poems, short stories, and articles in her career. *Hawaii One Summer,* a book of 12 prose essays, was published in a limited edition in 1987. In 1991, she co-authored *Learning True Love: How I Learned and Practiced Social Change in Vietnam,* essentially a compilation of talks given by a Vietnamese Buddhist nun who has spent her life in service to the poor of her country. That same year, fire raged through Kingston's home in Oakland, California, and destroyed the manuscript of *The Fourth Book of Peace,* a project she had been working on that was inspired by the Chinese legend of the three lost books of peace. She has since completed *The Fifth Book of Peace,* which attempts to imagine in realistic rather than utopian terms what a world of peace might be like.

Classroom Techniques Combined East and West

After teaching at the University of Hawaii and Eastern Michigan University, Kingston joined the faculty of the University of California at Berkeley in 1990. Many of the same qualities of Eastern and Western culture and folklore that appear in her writing also surface in her classroom. For example, while discussing traditional Western literature, Kingston has been known to introduce concepts of Zen meditation.

Kingston is hopeful that the day will soon come when she is no longer considered ''exotic.'' She would like to be viewed as someone who writes and teaches about Americans and what it means to be human. As she told Moyers, ''I think I teach people how to find meaning.'' She encourages her readers as well as her students not to hesitate to reexamine the past and find new meaning in events that took place long ago.

For Kingston herself, meaning changes as she grows older. Looking back over her earlier works, she realizes there are additional details that she wishes she had incorporated into her stories. In the case of *The Woman Warrior,* for instance, she pointed out to Moyers that ''the earlier meaning was we feminists have masculine powers, too. We can go into battle and lead armies.'' But the passing years have altered her perspective a bit. ''This new meaning I'm finding from that myth is that war does not have to brutalize us,'' she said. ''In that sense I want to rewrite it, to bring in these new meanings that I've discovered in my life.''

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Viktor Klima

Viktor Klima (born 1947) who became Chancellor of Austria in 1997, promised to streamline his govern-

ment and lead his nation in cooperation with a united Europe.

Viktor Klima came to head the executive branch of the Austrian government after a long period of apprenticeship in the business world and in several government ministries. He succeeded his mentor, Franz Vranitzky, who resigned after bitter wrangling in the Austrian parliament over privatization of government industries and banking. With the threatened demise of Vranitzsky's coalition government, Klima stepped in with promises to streamline government and heal the wounds of the past.

Klima faces many challenges in Austria, known since the end of World War II for its strict neutralist policies. With pressures from both the European Union (EU) and the North Atlantic Treaty Organization (NATO), as well as domestic social and political problems, Klima treads carefully in order to protect his country's interests and his party's needs in a changing European scene.

Personal History

Born in 1947 in Vienna, Klima studied economics and business information at the Vienna Technical University and the University of Vienna. For more than twenty years, he worked for Osterreichische Mineralol-Verwaltungs AG (OMV), a huge oil and gas consortium, as a manager and business analyst. At OMV, Klima was known as a capable manager who streamlined the organization and worked to make the company more effective in international markets.

Klima was not directly involved in politics during this time although he did join the Social Democratic Party (SPO), the rough equivalent of the Labor Party in Great Britain. SPO leadership soon began think of tapping Klima for a government ministry position.

As Chancellor, Klima is a hard-working politician, and according to a *Nando.net* article, has been called ''charming,'' ''smart,'' and ''tough'' by political commentators. The *Financial Times* has compared him to British Prime Minister Tony Blair because of his practical approach to government, his attractive appearance, and his ease with the media. Klima is married, with two children from a previous marriage. He and his wife Sonja enjoy jungle safaris in their leisure time.

Rising Through the Ranks

Klima was first appointed to a government position in April 1992. As Minister of Transport and State Industry, he applied his business expertise to the gradual privatization of many state-run companies. He oversaw this important change from state control to private ownership, convincing many skeptical industrialists of the virtues of private enterprise. In 1996, Chancellor Vranitzky appointed Klima to the position of Finance Minister. Klima's main focus in this ministry was to bring Austria's monetary system into compliance with the European Monetary Union.

Unlike his predecessor, he was able to negotiate a state budget with the People's Party (OVP), also called the Christian Democrats, the conservative junior partner in the coalition government. Klima also undertook to cut government expenses, especially for social services. In general, he was seen as a leader with excellent political skills and a practical sense of what could and could not be accomplished.

Particularly hard to accomplish was a reform of the banking industry. Much controversy surrounded the proposed government sale of its shares in Austria's second-largest bank. OVP members refused to agree to the SPO plan to merge the country's two largest banks, and the resulting political stalemate threatened the health of the Austrian economy. In January 1997, Vranitsky gave up his efforts at compromise and resigned as chancellor, asking Klima to succeed him.

A Popular New Leader

Klima's first task as chancellor was to negotiate with the OVP to stave off a power grab by the far-right Freedom Party (FPO). He was able to put together a new SPO-OVP coalition government, with the support of OVP leader Wolfgang Schussel, and was inaugurated chancellor on January 28, 1997. According to a political commentator in the *Economist,* Klima ''promises to be tougher, more energetic and more decisive'' than Vranitsky, as well as ''more charming and more clever'' and ''better versed in economics'' at a time when Austria is preoccupied with getting into the European Monetary Union.

He may need all of his political and personal skills to counter a growing rightist (some say neo-fascist) movement in the country, led by the colorful Jorg Haider of the Freedom Party. In the 1996 European parliament elections, the Freedom Movement took an unprecedented 28 percent of the votes. Haider is a charismatic politician who has capitalized on the economic uncertainty brought about by the growing power of the EU and fears of increased immigration. According to an on-line article from the *Socialdemocratic News from Austria,* Klima considers Haider's ideal for Austria ''isolated, barricaded, stuffy and nationalistic,'' in contrast to the SPO's model of ''an economically competitive, peaceful, just and humane state within a unified Europe.''

In addition to his plans for Austria to take a fuller role in European affairs, Klima unveiled the rest of his program at a federal congress of the Social Democrats, held in of April 1997. In a speech on the ''Next Millennium,'' (on-line article from the *Socialdemocratic News from Austria,*) he praised the SPO's ''courage, energy, and . . . vision of a better Austria.'' Klima addressed his hopes of creating full employment by a productive melding of government and private efforts, proposed a reform of the social system to help those in poverty, advocated more cooperation among generations and sexes, and explored ways in which government could be more responsive on the local level.

Klima also spoke about improvements in education, environmental issues, the dissemination of more cultural projects to the public, the necessity of cooperation in government, and the need for openness and tolerance. His own tolerance did not extend to the Freedom Party, however, which (from the *Socialdemocratic News from Austria,*) he called ''[a] party which is always against something but never actually for anything, which plays on fears, seeks out scapegoats, and has a sloppy relationship to the issue of national socialism [Nazism].''

Challenges of the Future

Klima faces the paradox of a traditionally neutralist Austria which also wishes to integrate more fully with the EU. Following the Allied occupation of Austria after World War II, Austria agreed to join neither the North Atlantic Treaty Organization (NATO) or the Warsaw Pact, making it a neutral bridge between Cold War enemies. The OVP has been urging Austria to join NATO, as have several of the western allies.

To many observers, Austria was a perfect candidate for NATO; it had, after all, been a part of the EU since 1995, and in February of 1998 it became one of eleven European nations to agree to a single currency by January 1, 1999. Klima at first vacillated on the NATO issue but in the end reverted to a neutralist stance, asserting to the *Washington Post* that ''Austria will not become a member of any military bloc.'' Klima's political sense is good, despite the puzzlement of many in the West: a clear majority in his country opposes joining NATO, partly because of Austria's current lean defense budget. In March of 1998, Klima denied that staying outside NATO would adversely affect Austria's ability to cooperate in security responsibilities, including peacekeeping efforts in Bosnia.

Klima faces many more challenges in the near future. Although the inflation and unemployment rates are low in Austria, the country continues to have problems related to deregulation of industries, which Claus Raidl, an Austrian industrialist said was similar to a ''change from a communist economy to a market economy on a small scale.'' With government interference in business still fairly high in Austria, according to British commentator William Hall in the *Financial Times,* ''the traditional cosy political relationships which used to characterise corporate Austria do not score high marks with international investors.''

Austria will also be tested as it takes over the presidency of the EU in the second half of 1998. As Klima leads the country more and more into international trade, Austria will be pressured to open its political system as well as its markets. Moreover, in the EU, Austria will have to help nations sort out the imminent question of the single currency. Several of smaller countries of central Europe would also like to be considered for EU membership; if they are admitted, many see economic difficulties, including pressure to admit many more immigrants, on the borders of Austria. Austria as temporary leader of the EU will have to mediate between those who favor and those who fear EU expansion.

Klima seems to have the right combination of political skills and personal traits for effective leadership in post-Cold War Europe. He has reorganized government, pacified disputing parties, kept his country economically sound, and, most important, encouraged Austria's participation in European affairs. As Klima commented to *ArabicNews.com,* ''Austria really believes that a state of peace in Europe will only be possible by [a] process of European unification.''

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C. Everett Koop

C. Everett Koop (born 1916), one of America's most outspoken surgeons general, served two terms in the 1980s. Koop's appointment angered liberals. However, the conservative Christian doctor later alienated social conservatives by refusing to compromise his common-sense approach to health issues for the sake of politics.

Brooklyn, NY-born Koop graduated from Dartmouth College in 1937 and earned his M.D. degree from Cornell Medical College in 1941. Following an internship, he pursued postgraduate training at the University of Pennsylvania School of Medicine, Boston Children's Hospital, and the Graduate School of Medicine at the University of Pennsylvania, from which he earned a doctor of science degree in medicine in 1947.

Koop became a professor of pediatric surgery at the University of Pennsylvania's School of Medicine in 1959 and professor of pediatrics in 1971. Koop also was surgeon-in-chief of Children's Hospital of Philadelphia from 1948 until he left academia in 1981. At the hospital, Koop gained renown for success in repairing birth defects, including the separation of conjoined twins. He also was editor-in-chief of the *Journal of Pediatric Surgery* from 1964 to 1976.

Koop was appointed Deputy Assistant Secretary for Health of the U.S. Public Health Service under the Reagan administration in March 1981 and was sworn in as surgeon general November 17, 1981. He held the post for two terms, serving under presidents Ronald Reagan and George Bush, until resigning October 1, 1989. In that time, Koop's willingness to speak out—and speak out boldly—on public health issues earned him much media attention and the enmity of a number of former allies.

Refused to Compromise on Health Matters

Koop saw fit to wear the traditional braided uniform of the surgeon general, a decision some derided, calling him an admiral without any ships. While traveling, the uniform once caused him to be mistaken for an airline crew member. A more significant departure from the style of previous surgeons general was Koop's decision to ignore advice he had been given upon arriving in Washington. That advice was, ''Keep your head down and your mouth shut,'' he wrote in *Koop: The Memoirs of America's Family Doctor.* While the uniform confused some, the man wearing it left no doubt where he stood on numerous public health issues.

Koop took on the American tobacco industry, a bountiful source of campaign contributions for a number of congressional Republicans, when he called for a smoke-free society by 2000. Koop also pushed then-president Ronald Reagan to publicly address the AIDS crisis. In addition he weathered a storm of criticism over positions on abortion and contraception many conservatives said were in conflict with Koop's own beliefs. During the course of his tenure he was shunned by conservative former associates and embraced by liberal former detractors.

Koop became a Reagan nominee largely based on his anti-abortion activism. The devout evangelical Koop had delivered his pro-life message through a number of books, films and lectures nationwide. One film shows Koop surveying a sea of naked dolls, intended to symbolize aborted fetuses, and saying, ''I am standing on the site of Sodom, the place of evil and death.'' Liberals challenged Koop's appointment, delaying Congressional confirmation for eight months. Once Koop took office, though, liberals and conservatives each would do a turnabout.

Shortly after becoming the nation's top doctor, Koop began speaking out against tobacco and pressed for legislation to strengthen warning labels on cigarette packs. He later called for smoke-free work environments. As a result, the ten-year period encompassing Koop's tenure is said to have seen the greatest decline in smoking by Americans ever.

Safe Sex Proponent

In an October 1986 report to the president, Koop argued sex education and condoms were the most effective way to combat the AIDS epidemic. In 1987, Koop was the lone administration dissenter from a plan calling for widespread AIDS testing. His rationale was that the prevailing stigma against people with AIDS made mandatory testing unfair and impractical. He argued that compulsory testing would force those potentially infected with AIDS or HIV, the

virus that causes AIDS, further away from medical treatment and education that could prevent spread of the disease.

Conservatives found Koop's views on AIDS so unpalatable they attempted to sabotage a Washington testimonial dinner held in his honor in May 1987. Of the dinner's original sponsors, 11 boycotted the event, including then Republican presidential hopefuls Senator Robert Dole and Congressman Jack Kemp. As pickets demanding his ouster marched outside, Koop thanked those in attendance. ''There has never been a time in my life when I wanted or appreciated such a show of friendship.'' According to a 1987 *Time* magazine report, Koop was discouraged by the loss of conservative supporters. ''They don't listen to what I've said, but they criticize me about what somebody told them they think I've said.''

One weapon in Koop's anti-AIDS arsenal was information. The surgeon general was responsible for developing an eight-page booklet on the disease and its communicability at a cost of $17 million. *Understanding AIDS* was mailed to 107 million households in 1988 following a year and a half of debate over what the pamphlet would and would not say. Social conservatives were angered by the pamphlet's content as it included information on condom use. The AIDS prevention effort had two sides: Prevent the spread of the disease, of course, but also prevent the spread of panic over the disease. ''Trying to estimate your chances of catching the virus based on the latest magazine article or newspaper story is like playing Russian roulette,'' Koop said at the time of the pamphlet's release.

Unexpected Abortion Report

Koop was routinely caught in the crossfire when medicine and politics clashed, as when President Reagan called upon the surgeon general to report on the psychological effects of abortions on women who have them. One might have guessed the outcome of a conservative president asking a conservative, staunchly anti-abortion doctor for such a document. All bets were off, however, when in early 1989 Koop wrote to the president saying data he had gathered were inconclusive; he could not determine whether women who had abortions suffered psychologically. Koop's response to President Reagan did not go unnoticed by either side of the abortion debate.

Writing in the liberal journal*New Republic*, John B. Judis commented at the time, ''The antagonism generated by the report will only reinforce the reversal over the past eight years in Koop's constellation of friends and enemies. The New Right, which once championed him as a bearded Ahab who would slay the white whale of liberalism (and which helped him get his job), now denounces him as an instrument of immorality. Meanwhile, the liberals, feminists, and public health lobbyists who once called him 'Dr. Kook' sing his praises.''

A commentator in the conservative *National Review* suggested that the thinking behind Koop's abortion letter was in conflict with principles underlying his stance on other public health issues. ''Koop's tentative tone on [abortion] contrasts sharply with his own strong statements of yore that abortion does harm women,'' according to a 1989 article in the magazine. ''Nor is he averse to making stern moral, as opposed to merely medical, statements against smoking. On abortion, as on AIDS, he has learned to assume properly enlightened attitudes.''

In an interview following delivery of his letter to President Reagan, Koop articulated his frustration with social conservatives and reiterated his philosophy on health policy. ''What has given me so much trouble in this job from the right is that I separate ideology, religion and other things from my sworn duty as a health officer in this country.''

When Koop resigned as surgeon general, he did not put the abortion debate behind him. Instead, as he did in a 1991 *Good Housekeeping* magazine article, he lamented the politicization of an issue that came to life as concern for the unborn and the health of women. ''I wonder if they have forgotten what originally prompted the debate: the innocent unborn child, the agonized pregnant woman. Many opposed to abortion have been notoriously unhelpful to unwed pregnant women; they must be more forthcoming with their time and money to help pregnant women in hardship. And those who call themselves 'pro-choice' ought to make more of adoption as a clear choice.''

Remained in Debate

Although no longer surgeon general, Koop retained a voice in the debate of public health issues during the administration of Democrat Bill Clinton. He did not keep quiet during the Clinton administration's aborted attempt to reform the health care and health insurance industries and lent his support to some Clinton initiatives.

Koop was not immune to controversy even during his early eighties. When President Clinton granted Koop a waiver in 1994 for burial at Arlington National Cemetery, congressional Republicans thought they smelled a conspiracy and suggested Koop was granted the waiver in exchange for his support of health care reform. Precedent did exist for granting a waiver to a surgeon general who had not served in the armed forces. President Reagan had approved an Arlington burial for Dr. Luther Terry, the surgeon general who first publicized the link between smoking and cancer. Koop later declined the waiver. ''I do this without rancor and with an understanding of and respect for the special place that burial at Arlington has in the hearts of the American people,'' a Koop statement at the time said.

In 1997, Koop co-chaired a task force on tobacco that recommended a hefty increase in the tax on cigarettes to discourage teenagers from smoking. Koop also was an opponent to granting tobacco companies immunity from further liability in conjunction with a government settlement with the industry over the cost of smoking-related illnesses. The prospect of revenue from a tobacco settlement being used to fight cancer and improve public health must have been gratifying to Koop. Indeed, a Koop remark reported by Reuters in 1998 suggested that the former surgeon general saw similarities between tobacco's reversal of fortune and his own during the 1980s. ''The public is now fully aware that the tobacco industry has lied to them. This has enraged a number of Americans and has disgusted a number of

people in Congress who were for years the best friends of tobacco.''

Koop has written more than 200 articles and books on medicine and surgery, biomedical ethics and health policy. He is married to the former Elizabeth Flanagan and has three living children and seven grandchildren.

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Stanley Kubrick

Although he first won acclaim for films he made during the 1950s such as *Spartacus* and *Lolita,* director Stanley Kubrick (born 1928) is best known for his later work, including *Dr. Strangelove, 2001: A Space Odyssey, A Clockwork Orange, Barry Lyndon, The Shining,* and *Full Metal Jacket.*

During his long and distinguished career as a filmmaker, Stanley Kubrick has earned a reputation as a control-obsessed perfectionist who often reshoots scenes hundreds of times, driving actors and actresses to distraction. Yet a number of his films are considered classics of postwar American cinema, including the one critics most often point to as his masterpiece, the black comedy *Dr. Strangelove, Or: How I Learned to Stop Worrying and Love the Bomb.* Kubrick himself for the most part ignores what people have to say about both him and his movies, believing that his work speaks for itself.

Born in New York City in 1928, Stanley Kubrick grew up in one of the more prosperous families of his Bronx neighborhood. Yet his childhood was rather bleak and unhappy. His father, a doctor, tried his best to stimulate his son's interest in learning. He made books from his library readily available, for example, and also taught the boy to play chess. But Kubrick was a poor student throughout his school years; nothing his teachers presented in class seemed to be able to hold his attention. ''I never learned anything at all in school and didn't read a book for pleasure until I was 19 years old,'' he is quoted as saying in *The Making of Kubrick's 2001.* When he turned 13, however, his father bought him a still camera as a birthday present. As time would tell, it was probably the most significant gift he ever received.

Although young Kubrick took a dim view of school, he was an avid moviegoer with a keen sense of what worked and what didn't. ''One of the important things about seeing run-of-the-mill Hollywood films eight times a week was that many of them were so bad,'' biographer Vincent LoBrutto reports Kubrick told a writer for the *New York Times.* ''Without even beginning to understand what the problems of making films were, I was taken with the impression that I could not do a film any worse than the ones I was seeing. I also felt I could, in fact, do them a lot better.''

Experimented with Still Photography

But it was still photography, not film, that brought Kubrick his first commercial success. Rarely without his camera, he made a hobby of taking pictures to document

the events unfolding around him. One such occasion presented itself following the death of Franklin Delano Roosevelt in 1945. Kubrick, who was then only 17, came upon a newspaper dealer at his stand surrounded by headlines trumpeting news of the president's death. His subject's dejected posture and mournful facial expression captured the eye of the young photographer, who snapped his picture. But as LoBrutto observed, ''Stanley didn't just take the man's picture, he made the situation into a piece of photojournalism.'' Editors at *Look* magazine recognized the nascent artistry in his work and bought the photograph for publication. It was the first picture Kubrick had ever sold.

Not long after that, Kubrick landed a job as a staff photographer for *Look.* He remained in the job for several years and traveled all over the United States. Many of his assignments were simply routine, but some allowed him more freedom to exercise his creativity.

Kubrick's travels eventually inspired him to enroll at Columbia University as a non-matriculating student. In his spare time, he often attended films shown at the New York Museum of Modern Art. And those childhood chess matches with his father finally paid off when he began playing the game for money from time to time in several New York City venues.

Tried His Hand at Filmmaking

In 1951, at the age of 23, Kubrick financed his first film with his own savings. His 16-minute documentary, entitled *Day of the Fight,* was about boxer Walter Cartier, the subject of one of his *Look* magazine photo assignments. Kubrick served as director, cinematographer, editor, and sound technician for the film, which RKO bought for its *This Is America* series. It played at the Paramount Theatre in New York.

Kubrick soon quit his job at *Look* to pursue filmmaking on a full-time basis. With an advance from RKO, Kubrick made a short documentary, *The Flying Padre* (1951), about a priest named Father Fred Stadtmueller who traveled around his New Mexico parish in an airplane. Two years later, Kubrick made his first color film, a 30-minute industrial documentary entitled *The Seafarers.*

Kubrick raised $13,000 from relatives to help finance his first feature-length film, *Fear and Desire* (1953). The plot centers around four soldiers trapped behind enemy lines who kill four of their adversaries while trying to escape only to discover they've killed their own doubles. (Kubrick's first wife, Toba Metz, whom he married when he was 18, was one of the crew members on the project.) In later years, Kubrick disowned the film, calling it amateurish. On more than one occasion, he has even prevented it from being shown in public.

Kubrick's next film was *Killer's Kiss* (1955), financed with $40,000 raised from friends and relatives. It tells the story of an aging boxer who becomes involved with a gangster's girlfriend. He followed this with *The Killing* (1956), which focuses on a gang of small-time hoods and their elaborate plan to rob a racetrack. Widely regarded as an above-average crime thriller, it is the film Kubrick himself reportedly considers the true beginning of his filmmaking career.

Scored First Cinematic Triumph

In 1957, Kubrick directed *Paths of Glory* (1957), an adaptation that he, Calder Willingham, and Jim Thompson wrote of the best-selling Humphrey Cobb novel of the same name. No studio had been willing to take on this particular project until Kirk Douglas agreed to star. Filmed in Germany, *Paths of Glory* is about three soldiers tried for cowardice; it is regarded as one of the best films ever made about the insanity of war.

Despite the kudos he received for *Paths of Glory,* Kubrick ran into some difficulties with his next few projects, which never even reached the production stage. His fortunes took a turn for the better, however, when the original director of *Spartacus,* Anthony Mann, was fired and producer Kirk Douglas offered Kubrick the job, making the 32-year-old filmmaker the youngest person ever to direct a Hollywood epic. It took 167 days to shoot, employed some 10,000 people, and cost more than $12 million, an astronomical sum in those days. Although *Spartacus* was a hit upon its release in 1960 and attracted some Academy Award attention, it left Kubrick feeling as if he had had too little creative control. As a result, he later sought to disassociate himself from the film.

Having acquired the rights to Vladimir Nabokov's controversial novel *Lolita* with its themes of sexual obsession and pedophilia, director Kubrick and producer James B. Harris headed to England to do the film. The two men ended up rewriting Nabokov's script, leaving only about 20 percent of the original (by Nabokov's own estimate). The novel's subject matter was handled very subtly in the film, primarily through looks and double-entendres. But this toned-down version left many moviegoers and critics disappointed because they felt it was not true to the frank eroticism of the original story.

Ever since making *Lolita,* the thrice-married Kubrick has called England home; he even refuses to leave the country to work elsewhere. Notoriously reclusive, he lives in a semi-rural manor house in Childwickbury, near St. Albans. He rarely grants interviews, but when he does, he demands total control over the circumstances and the result. ''He doesn't like people much; they interest him mainly when they do unspeakably hideous things or when their idiocy is so malignant as to be horrifyingly amusing,'' Kubrick biographer John Baxter quoted Kubrick's onetime collaborator Calder Willingham as saying. That assessment would seem to be supported by Kubrick's next film, *Dr. Strangelove, Or: How I Learned to Stop Worrying and Love the Bomb.*

Tackled Diverse Themes

Dr. Strangelove was released in 1964, two years after the Cuban missile crisis led the United States and the Soviet Union to the brink of nuclear war. Based on Peter George's novel *Red Alert,* it is what some consider the blackest comedy in movie history. The film is both a suspenseful Cold War thriller and a wicked farce that lampoons both the

military and political establishments. It was a resounding hit, with Kubrick receiving Academy Award nominations as co-author, director, and producer.

Kubrick next hired science fiction writer Arthur C. Clarke to develop a story about man's encounter with extraterrestrial intelligence. The result was the landmark *2001: A Space Odyssey* (1968). It netted Kubrick more Academy Award nominations for writing and directing and his only Academy Award for designing and directing the movie's complicated special effects. Critics generally panned *2001,* but audiences loved it. Regarded as a technological triumph of filmmaking, it is also noteworthy for the fact that it contains fewer words than any other commercial sound film of its length in history (about 40 minutes' worth over the course of nearly 3 hours). ''The feel of the experience is the important thing, not the ability to verbalize it,'' Kubrick once explained, as reported online at *Criterion's The Films of Stanley Kubrick.* ''I tried to create a visual experience.''

In 1971, Kubrick adapted Anthony Burgess' novel *A Clockwork Orange* for the screen and also filled his customary roles of producer and director. Controversial because of its violent scenes, the film initially garnered an ''X'' rating in the United States. Kubrick nevertheless wound up with three Academy Award nominations (for writer, producer, and director) as well as the New York Film Critics' Best Picture and Best Director honors. It played in England for nearly a year to sellout crowds before Kubrick and Warner Brothers removed it from theaters in the wake of several crimes that appeared to be modeled on acts of violence depicted in the film.

Kubrick's next film, *Barry Lyndon* (1975), represented quite a departure from his previous works. Based on the eighteenth-century novel by William Makepeace Thackeray, it was an expensive, meticulously detailed costume drama that did not do well at the box office. But it was a hit with critics and with Kubrick's fellow filmmakers, who nominated it for seven Academy Awards. Three of those were for Kubrick himself as the movie's writer, director, and producer.

Five years later, Kubrick adapted Stephen King's novel *The Shining* for the screen. Although it was a financially successful film, it left critics unmoved and angered King, who deeply resented the changes Kubrick had made to his original story. King eventually bought back the rights to *The Shining* and approved a 1997 television remake that he felt was more in line with how he himself envisioned the characters and themes.

In 1987, Kubrick released *Full Metal Jacket,* based on Gustav Hasford's novel *The Short-Timers.* A brutal look at Marine basic training and the subsequent combat experiences of a group of recruits sent to Vietnam, the film tackled one of Kubrick's favorite themes—dehumanization, particularly amid war and violence. But some moviegoers and critics took issue with the fact that he insisted on shooting the movie in London rather than in a more appropriate locale. To make his sets look as authentic as possible, Kubrick demolished a number of 1930s-era buildings to create his own rubble, brought in palm trees from Spain, and imported over 100,000 plastic tropical plants from Hong Kong.

Scheduled for release in late 1998, *Eyes Wide Shut* took nearly two years for Kubrick to complete. Based on a novel by Frederic Raphael, it is a tale of jealousy and sexual obsession involving a married couple who are both psychiatrists. Problems plagued the project almost from the beginning. Star Tom Cruise reportedly balked at having to reshoot so many of his scenes and was furious that the delays finally forced one of his co-stars, Harvey Keitel, to quit due to a scheduling conflict. His departure meant that six months' worth of work had to be scrapped.

Despite his eccentricities, Kubrick is an acknowledged master of the modern cinema. His thought-provoking, carefully crafted films address timeless themes such as the absurdity of war, the nature of crime and punishment, obsessive love, madness, and even the enigma of humankind's evolution. The fact that he has not yet had a blockbuster success during his career is of no concern to him; he aims to please himself above all, which is perhaps the source of his perfectionism. As Kubrick remarked in a 1997 speech upon accepting the D.W. Griffith Award from the Director's Guild of America, a transcript of which is available online at http://pages.prodigy.com, ''although [directing a film] can be like trying to write *War and Peace* in a bumper car in an amusement park, when you finally get it right, there are not many joys in life that can equal the feeling.''

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Milan Kucan

Milan Kucan (born 1941), first president of the independent Republic of Slovenia, has set the tone for democratic reform in the former Yugoslavian states.

The first president of an independent Slovenia, the northernmost former Yugoslavian state, Milan Kucan has led his new nation in economic and political progress unrivalled in eastern and central Europe in the period following the breakup of the Soviet Union. He is a popular politician who, according to the ''Central Europe Online'' website, believes in ''supraparty politics'' and encourages the participation of all the citizens of Slovenia. The first former Yugoslav state to enter negotiations for admittance to the European Union (EU) and one of the first considered for possible future admittance to the North Atlantic Treaty Organization (NATO), Slovenia is western-oriented and free from the strong ethnic divisions of neighbors like Bosnia and Serbia. Kucan's leadership has helped to keep his country moving toward full participation in the new Europe.

Personal Life

Kucan was born January 14, 1941, in a Prekmurje village, the son of a teacher. He was raised a Protestant. During World War II, when Kucan was very young, his father was killed by the Nazis. After the war, Kucan attended grammar school in the town of Murska Sobota. Later he went to law school in Ljubljana, graduating in 1963. He married and had two children. His daughter Ana has a master's degree from Harvard University, while his other daughter Spela is studying ethnology and Spanish.

Early Political Career

Kucan's first political experience was in youth organizations in the old Communist-dominated Yugoslavia. He later held positions in other political organizations and in 1971 helped to prepare the Yugoslav constitutional amendments which brought about decentralization in the former Yugoslav federation. He became president of the Slovene Assembly in 1978 and held several more government positions following Marshall Josip Tito's death in 1980.

Kucan's experiences in government convinced him that the diverse ethnic groups in Yugoslavia needed better relations and that political power should be spread to more citizens. In 1986, after becoming president of the League of Communists of Slovenia (ZKS), he worked to make the organization more reformist. The ZKS soon initiated the multi-party system which brought more democracy to Slovenia. In several important speeches, Kucan spoke eloquently about individual freedom and democracy. He saw that the old system was doomed if people were not granted a political voice. ''The freedoms of an individual are limited solely by the boundaries of equal rights and the freedoms of others,'' he stated in a July 1986 political speech.

Kucan and the New Slovenia

By 1988, Slovenia was gaining a reputation as a forward-looking state with more political freedoms and more industrial base than most of its Slavic neighbors. The first multi-party elections were held in 1990, when Kucan became president of the Republic of Slovenia. In 1991, as the old Soviet Union was breaking up, Slovenia declared itself independent of Yugoslavia after a ten-day ''war,'' perpetrated mostly by Serbians who wished to dominate the region. Border posts were seized and some bombing raids were initiated, but relatively few people were killed or injured before a cease-fire was initiated. Slovenia soon became a new nation independent of Yugoslavia, with Kucan as its new president.

As Kucan commented to *World Statesman,* ''Slovenia avoided . . . bloodshed . . . because, of all the former Yugoslav republics, it is the most ethnically homogeneous.'' He also cited the ''special character'' of his country, which he said had never really been a Balkan state like Bosnia or Croatia. Slovenia's border with Italy and Austria has always been one of the most open in Europe. Slovenia's interest in the European Union and its cooperation with western interests mark it as a central, not an eastern, European country, according to its president. No longer a Communist, Kucan was re-elected in 1997.

Independence for Slovenia did not come without frustration noted an article in the *Toronto Globe and Mail.* The United States and several other major western European states were slow to recognize Slovenia, fearing the instability brought about by the breakup of Yugoslavia. Widespread unrest in the other former Yugoslav states in fact brought over 100,000 refugees to Slovenia; economic conditions deteriorated since more than 30 percent of Slovenia's industrial output had formerly gone to the Yugoslav federation; inflation soared; Slovenian assets in other former Yugoslav states were confiscated; and foreign investment and tourism

slowed. With Kucan's leadership, however, inflation has been brought to a reasonable level, and economic growth has resumed through trade with the EU and other western countries.

Looking Toward the Future

Kucan continues to speak strongly for increased ties with the EU and with the United States and also favors cooperation with other central European states such as the Czech Republic, Poland, Slovakia, and Hungary. In 1997, in a speech at the International Economic Conference on the 50th anniversary of the postwar Marshall Plan for European recovery, he warned against antidemocratic movements such as the one which has caused all the bloodshed in Bosnia-Herzegovina and said that leaders of the new Europe need to ''realise the free community of European countries, which will be founded on social stability, competitive cooperation in the common economic area, the rule of human rights and other values of the Euro-American democratic tradition.''

Seeking to allay fears in the West about increased trade with less prosperous eastern neighbors, Kucan became one of the most outspoken central European leaders, favoring opening western Europe more and more to central and eastern states. At the opening session of the World Economic Forum in 1996, Kucan asserted, ''Cooperation has now become realistic because the countries of Europe are no longer committed to ideologies.''

Several obstacles remain to be overcome, however. Kucan has spoken out strongly against the policy of neutrality maintained by many countries in the West regarding the ''ethnic cleansing'' by Serbian forces in Bosnia and other Balkan states over the last several years. ''[This situation],'' he commented to *World Statesman* in 1996, ''began and unfolded as neither a civil nor as a religious conflict: it was an offensive war with a known aggressor, and a known victim. . . . If the Europeanisation of these states has not succeeded . . . by the end of the millennium, Europe will enter the next century with smouldering battlefields.''

Another disappointment for Slovenia came in October 1997, when three other central European nations (Hungary, Poland, and the Czech Republic) were approved as prospective members of NATO, while Slovenia and Romania were rejected. Although the latter two countries were praised for their steps toward democracy, many NATO leaders, including U.S. President Bill Clinton, felt that Slovenian and Romanian political systems were too new and untested. However in his 1997 speech at the International Economic Conference Kucan stated, ''To leave anyone from Central Europe standing outside the gates to the EU and NATO means to maintain or renew the European divisions.'' By March of 1998, President Clinton in fact had begun to urge the U.S. Congress to look favorably on increased NATO expansion.

Slovenia has had better luck seeking involvement in the EU. Kucan argued that the European Union is no longer simply an economic community, but one which ''represents the institutional framework'' for the return of nations which had been isolated by the Iron Curtain following World War II. In June of 1996, Slovenia became an associate member of the EU. In December of 1997, at a summit of European leaders in Luxembourg, Slovenia and four other former communist countries—Poland, the Czech Republic, Hungary, and Estonia, along with the divided island of Cyprus—were invited to start entry negotiations toward full membership.

Although the EU is preoccupied with the question of a common currency rather than with admission of new members, the nations under consideration expect to be admitted within the next four to six years. Slovenia is first in line among the nations slated for admission. As Kucan commented to *World Statesman* in 1996, ''Slovenian membership [in] the EU is not only in the interests of our economic, security, defence, cultural and other ties, but also in Europe's interests.'' Kucan has stressed the unifying and stabilizing result of including the new European states in an overall economic and political plan for European development.

More Work to Be Done

Despite Slovenia's forward strides on the world scene in its brief life as a nation, Kucan has many more goals to accomplish. According to the *Toronto Globe and Mail,* he wants to continue to strengthen Slovenia's economy, increase tourism, and lead his country to more participation in European and world affairs. In the brief span of Slovenian democracy, the country has increased representative government dramatically, expanded human rights, and privatized more than ninety percent of its former socialist economy.

Kucan continues to be very popular among his constituents and also with western leaders. In his 1997 speech at the International Economic Conference, he maintained the hope that ''Europe is destined to cooperation and not to division.'' If his brand of leadership, combining old-world realism with contemporary progressivism, prevails, the new nations of central and eastern Europe can hope to play important parts in what former U.S. President George Bush called the ''new world order'' which has followed the fall of communism.

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Jonathan Larson

In February of 1996, the musical *Rent,* created by Jonathan Larson (1961-1996) and billed as ''The Rock Opera of the Nineties,'' opened in New York City. The show moved to Broadway on April 29, and later that year it would win the Pulitzer Prize for Drama, as well as two Antoinette Perry (''Tony'') Awards. But Larson would not be there to accept his awards: on January 25, 1996, the young playwright and composer died of an aortic aneurysm.

Evelyn McDonnell and Katherine Silberger, authors of the text that accompanied the libretto of *Rent* in a 1997 book published by Morrow, summed up this ironic alignment of events by noting that ''it's hard not to think of this story, ultimately, as a tragedy.'' Yet Larson, who had supported himself as a waiter for the ten years prior to *Rent'* s first production, left an enormous legacy. John Lahr in the *New Yorker,* while noting that Larson was far from the first composer to attempt the marriage of rock and the Broadway musical, noted that he may have been the first to succeed. Larson's ''gift for direct, compelling, colloquial lyrical statement,'' Lahr wrote, ''seems to prove that the show tune can once again become pertinent and popular.''

Singing in His Diapers

Larson was raised in White Plains, New York, and enjoyed what *Entertainment Weekly* called an ''idyllic Jewish middle-class childhood.'' Music was important to him from the beginning, according to his father. The latter told McDonnell and Silberger: ''I was changing his diaper, so he had to be pretty young, and he started singing 'Yellow Bird.' In tune.''

In an interview with John Istel for *American Theatre* shortly before his death, Larson named several musical figures who had been important influences on him. Later in life, he had come to appreciate Kurt Cobain of Nirvana, he said, along with fellow ''alternative'' musician Liz Phair. As a teen, his influences had included the Police and the artist who at that time went by the name of Prince. Still earlier, he had enjoyed the Beatles and the Who's Pete Townsend, the latter known for his rock opera *Tommy* that would have an impact on Larson's later work.

But Larson also appreciated composers Leonard Bernstein and Stephen Sondheim, whose work would not normally be found among the typical American teenager's favorites. Sondheim, who wrote the lyrics for Bernstein's *West Side Story* (1957) and composed the musicals including *A Little Night Music* (1973) and the Pulitzer Prize-winning *Sunday in the Park with George* (1984), would eventually become Larson's mentor. Still another influence lay even further in the musical past. When Larson was a child, he was taken to see a children's version of *La Boheme,* Giacomo Puccini's opera about a group of struggling young artists, or ''Bohemians.'' From that seed, the idea that would become *Rent* slowly germinated over the next two decades.

Acting Student Turned Composer

After high school, Larson attended Adelphi University in Garden City, New York on an acting scholarship. Recalling his college experience in his *American Theatre* interview, Larson said, ''Adelphi was a lousy place to go to school in the sense that it's in suburbia and that's where I grew up.'' But, he went on to say, he was fortunate to study

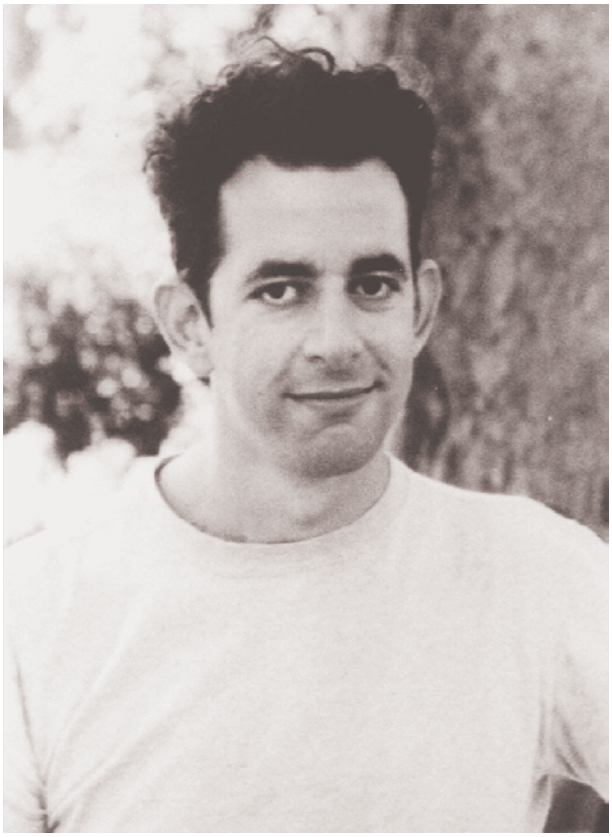

under Jacques Burdick, who had been strongly influenced by theatre critic Robert Brustein. Burdick had established what Larson described as an undergraduate version of the prestigious drama school program at Yale University.

Under Burdick's direction, Larson studied works by a wide range of playwrights. Even more important, he had his first opportunity to write plays. Four times a year, the university theatre program put on ''cabarets,'' and they were always in need of writers. Thus, Larson said, by the time he finished school he had written ''eight or ten'' shows.

Following graduation in 1982, Larson moved to New York City. Because he had performed in summer stock productions, he was able to obtain his Actor's Equity card, and started going to auditions. He also had an opportunity to meet his hero, Stephen Sondheim, and this coincided with a change in his career plans. Larson's father Al later explained to *People* magazine: ''Sondheim told him there were a lot more starving actors out there than starving composers.''

The Struggling Artist

Larson already had some experience writing musicals. Late in his time at Adelphi, he had written a show based on George Orwell's novel about a nightmare police state of the future, *1984.* The musical attracted attention, he told Istel, primarily because it was 1982, and the year 1984 was fast approaching. It was almost produced, but in the end nothing happened with the musical, which Larson said ''was a good thing . . . because it was not a very good show. But it was my first attempt to write a big show.''

Sondheim encouraged him to become involved with the American Society of Composers, Authors, and Publishers (ASCAP). Larson described ASCAP as ''a sort of 12-step meeting for people who write musicals'' but, he told *American Theatre,* his experience with other composers he met through the organization gave him greater confidence in his work. By the time he had written some 100 songs, he said, he knew when to accept and when to reject the comments of a would-be critic—even Sondheim.

During the 1980s and early 1990s, Larson stayed very busy. In 1985 or 1986, he began working as a waiter in a restaurant called Moondance, located in New York City's fashionable SoHo district. The job gave him a reliable income, and he would support himself this way for the next decade, up until the eve of *Rent'* s first stage production. He also earned money through freelance work, composing songs for the children's show *Sesame Street.* Larson created a thirty-minute children's video called *Away We Go,* produced with the financial backing of a restaurant patron who had learned of his composing talents from an article in *New York* magazine.

Larson continued to work on other projects, which satisfied his creative urge even if they did not ''pay the rent.'' Among these were the musicals *J. P. Morgan Saves the Nation* and *Superbia,* as well as a rock monologue called *Tick, Tick . . . Boom!,* which Larson performed himself. He obtained a number of grants for his productions, including a Richard Rodgers Development Grant and a Stephen Sondheim Award, both for *Superbia.* He also became involved with the New York Theatre Workshop, the company that would eventually produce *Rent.*

The Road to *Rent*

Through a mutual friend in the theatre, Larson met writer Billy Aronson, who he described in his *American Theatre* interview as ''a sort of Woody Allen type.'' Aronson had an idea for an updated version of *La Boheme* as a comedy set on New York's Upper West Side with yuppie characters, and he wanted Larson to write the music. Larson, in turn, said he liked the basic concept, having been influenced by Puccini's opera as well; however, he envisioned the musical as a serious one. On Aronson's urging, Larson wrote three songs for the proposed musical: ''Santa Fe,'' ''I Should Tell You,'' and what would become the title composition, ''Rent.''

The two men made a demo tape and shared it with people they knew. The music received a positive response, but the libretto did not. Therefore, Larson said, ''we just put it on hold. I loved the concept, but I didn't have a burning reason to go back to it. And then I did.''

In the early 1990s, several of Larson's friends discovered they had the Human Immunodeficiency Virus (HIV) linked with AIDS. Devastated, he began to re-conceive the *La Boheme* story as one involving characters with AIDS. He went to Aronson and asked the latter to let him proceed with resurrecting the defunct musical on his own. Aronson agreed. In 1992 Larson and James Nicola of the New York

Theatre Workshop began working together on the production, and two years later, they obtained a $50,000 Richard Rodgers award. By early 1996 *Rent* and its author were on the verge of success.

Triumph and Tragedy

The plot of *Rent* is, by many accounts, a complex one, a set of eight stories revolving around a rent strike in a New York apartment building. Among the characters are Roger, a punk rocker and former heroin addict whose former lover committed suicide when she discovered she had AIDS; his roommate Mark, a filmmaker; Maureen, a performance artist and Mark's girlfriend—until she leaves him for a lesbian affair with Joanne, described in *Maclean's* as ''a lawyer slumming as a stage manager in the Village.'' Tom Collins is a gay African American assaulted on the street and helped by a transvestite named Angel. Both are HIV-positive, and they fall in love. Roger, too, falls in love, with a character named Mimi (one of the central characters of the original *La Boheme* also had this name), who is dying of AIDS.

John Bemrose of *Maclean's* described *Rent'* s plot as ''a hodgepodge of lover's quarrels, with the unusual twist (at least for a mainstream musical) that several of the lovers are of the same sex.'' The stage design, too, was unusual: as the show begins, ''the uncurtained stage gives the impression that the show is far from ready. . . . there is no scenery in sight: a catwalk crosses in front of a brick wall, while a few red folding chairs are scattered around a long metal table. Nearby looms an enormous abstract sculpture containing, among other things, pieces of a shopping cart and several bicycles. It looks like a windmill rearranged by a hurricane.''

What made *Rent* a success, according to Bemrose and other critics, were songs such as ''Without You,'' a ballad; and ''Out Tonight,'' which Bemrose described as a ''raunchy'' number. Lahr wrote that three songs from the show were ''as passionate, unpretentious, and powerful as anything I've heard in the musical theatre for more than a decade.'' Jack Kroll of *Newsweek* praised *Rent* as a ''rousing, moving, scathingly funny show'' which ''has brought a shocking jolt of creative juice to Broadway.''

Larson would never read these accolades. Late in 1995, he left his job to work full-time on *Rent;* but in January of 1996, three weeks before *Rent* opened at New York's Nederlander Theatre, he began experiencing chest pains. He went to the emergency room of one hospital, where he was treated for food poisoning. When this did not help, he went to another emergency room, and there was diagnosed with a viral infection. On January 25, the day of the last dress rehearsal, Larson died from a foot-long tear in his aorta. New York State would ultimately fine both hospitals for their negligence, and according to *Time* magazine, Larson's family planned to sue the institutions for $250 million.

Though nothing would bring Larson back to life, death could not silence the effect of his work. Later in 1996, his sister accepted the Pulitzer Prize on his behalf. *Rent* became a Broadway sensation, and attracted fans around the United States and the world. As for Larson's ultimate musical legacy, it seems clear that he made great strides toward his goal of redefining the American musical, but fans can only wonder what he might have done if he had lived longer. Sondheim told *Entertainment Weekly* that when he last spoke with Larson about a month before his death, ''He was learning to swallow his pride. . . . He felt pleased with himself for growing up.''

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Alexander Ivanovich Lebed

A former paratrooper in the Russian Army, General Alexander Lebed (born 1950) served briefly as Russia's national security chief under president Boris Yeltsin before moving on to become one of Yeltsin's most probable successors. He is regarded as a fierce nationalist and an outspoken critic of corruption in Russian business and government.

With a strong showing in the 1996 Russian presidential elections, Alexander Lebed has shown himself to be one of the nation's most popular politicians. Building on an admirable 25-year military career, he has captured the interest of a population weary of corruption and political strife, promising renewed strength, unity, and prosperity for Russia. He is a harsh critic of Russian business and government leaders, a nationalist hero who brought an end to a costly civil war in Chechnya, and a brusque, dry-witted politician with powerful populist appeal.

Early Life and Military Career

In his autobiography, *My Life and My Country,* Lebed claims that he knew from a very early age that he wished to serve as a pilot in the Russian air force. As his book makes clear with its many accounts of brawls and resulting injuries, he was a competitive and aggressive youth, well-suited to his military ambitions. When he was old enough, he applied to aviation school and was rejected, ironically, due to the many operations he had undergone as direct results of his combative nature. Lebed recovered from this setback quickly, applying shortly thereafter to the Komsomol Ryazan Higher Airborne Command School—a school for paratroopers. ''Although I wouldn't be in the pilot's seat,'' he said, ''I'd still be in the sky.''

As a cadet at the Komsomol School, Lebed developed interests in chess and boxing. He excelled in the latter, advancing to the heavyweight semifinals of the school's boxing championship in his second year. Upon graduating, he remained at the school, first as a training platoon commander, then as a company commander, until 1981.

Itching for a change of pace, the civil war in Afghanistan gave Lebed his first real opportunity. He was placed in command of the 1st Battalion of the 345th Detached Airborne Regiment. He spent a year there, building combat experience, after which, he entered the M.V. Frunze Military Academy in Narofominsk, Russia. He graduated with honors in 1985, and, with the newly acquired rank of major, was placed in command of the 331st Airborne regiment, stationed in the city of Kostroma.

From there, Lebed rose quickly. In 1986 he was promoted to lieutenant colonel and was assigned the post of executive officer of the 76th Airborne Division in Pskov. Two years later he was given the rank of full colonel and placed in command of the Tula Airborne Division. These promotions took place during a time when the entire Russian military was undergoing great change, as a consequence of the political upheaval—the dissolution of the Soviet Union and the collapse of its Communist leadership—which was also taking place at that time. His years in the Tula assignment would prove, due in part to this political unrest, to be among the most decisive of his career.

Most of the incidents in which Lebed was involved over the years 1988 to 1995 involved ethnic clashes in the former Soviet republics. Lacking the strong guiding hand of the Soviet government, many of these states were disintegrating as long-suppressed conflicts rose to the surface. Thus, very shortly after his promotion to colonel, Lebed found himself attempting to intervene in hostilities between Azerbaijanis and Armenians in the region of Baku, in southern Russia. The experience may have helped bolster his already strong nationalist streak. He remarked, ''There, for the first time since Afghanistan, I saw burned-out trucks and buses, charred houses, and people's hair, naturally black, turned white from the horrors they had seen . . . all this, in my country—as it was at the time.''

There was to be much more of this. The year 1989 brought him and his division to Tblisi, Georgia—also in southern Russia. This was followed shortly by renewed unrest in Baku. At the conclusion of this last event, he was promoted to major general, and soon after, he was appointed deputy commander of Airborne troops for combat training and military schools. As his star continued to rise, however, the political situation in Russia seemed only to worsen, culminating on August 1991 in an attempted coup by hardline communist elements within the government. Lebed was called upon to organize a defense of the Supreme Soviet building in Moscow, and the coup failed in a matter of days.

Lebed's military career took one more turn, in the summer of 1992, when he was called in to quell an ethnic conflict in the Dniester Moldovan Republic. Although his sympathies in this episode lay with Dniester's Russian population, he performed his duties with detached coolness, and the episode was widely recognized as his greatest achievement as a military commander. Shortly thereafter, he was given his last appointment—commander of the 14th Guardian Army in Dniester. In June 1995, at the age of 45, he retired from service in the Russian Army.

Political Life

Lebed's involvement in politics began quite some time before his military career ended. In 1990, he was elected by the 51st Tula Airborne Regiment to serve as their delegate to the 28th Congress of the Communist Party of the Soviet Union, which turned out, due to the sweeping political changes of that time, to be the founding congress of the Communist Party of Russia—the Soviet Union by that time had ceased to exist. He rose quickly to prominence, and his performance there resulted in his being elected to the Central Committee of the Communist Party. The chaotic and self-defeating nature of both these assemblies instilled in him a great distrust for the Russian political system. ''I listened to the screaming and the useless fights,'' he says of the plenary meetings he attended, ''I observed the open, no-holds-barred struggle of various factions to get their people in the party hierarchy. . . . I was an eyewitness to the double, or even triple, standards of morality that were endemic to the Party.'' This rude awakening was, by his own admission, a turning point in his life, ''My faith in authority came tumbling down. I became convinced that all men are opportunists and fallible.''

Regardless of these opinions, he was not dissuaded from pursuing a second career in politics. In 1993, he won a seat in the Supreme Soviet of the separatist Dniester Moldovan Republic, capturing 88 percent of the vote. This post was short-lived. In October of 1993, following a violent confrontation between Russian President Boris Yeltsin and the Russian Supreme Soviet, he resigned to protest Dniester's decision to send soldiers to oppose Yeltsin (Lebed preferred neutrality in this matter).

After this experience, Lebed departed the political scene until his retirement from the army. In 1995, he was elected in Tula as a deputy of the State Duma. The following year, he was nominated as a Presidential candidate. In June, running in third place, he withdrew from the race, backing Boris Yeltsin, who was subsequently elected. Yeltsin, in turn, appointed him Secretary of the Russian Federation Security Council. In this role, he brought about an end to the lengthy and bloody war in Chechnya. This may well have been the most decisive accomplishment in Lebed's life thus far. Discarding the standing government policy—violent repression of separatist elements in Chechnya—he brokered a peace which postpones a final decision on the Chechan independence question until 2001.

However much this bold move may have impressed watchers at home and abroad, his term in Yeltsin's cabinet was short-lived, ending with his expulsion in October 1996. Since that time, he has strived to cultivate a political following in Russia, forming his own political party, Honor and Motherland, to further that end. In February of 1998, he made a bid for the governorship of the region of Krasnoyarsk. He won this election in May of that year, and all indications are that he will run for president again in 2000.

Lebed has long been an outspoken critic of the ''crony capitalism'' (the selling of former state industries to political insiders at cut rates) which he claims is ''bleeding the country.'' According to a website biography, he also has harsh words for his government's tax policy, which he says ''is making everyone, every single entrepreneur, every single businessman, a criminal.'' He frequently refers to Russia's leadership as criminal, and in a turn of phrase so particularly characteristic of his style, he calls for the Old Guard to step aside, ''Let them keep their orders, their medals, their diplomas, and let them fish and let them grow strawberries.''

He is no less turbulent on the military front. Despite the keen fear and hatred of NATO held by so many of his countrymen, Lebed advises acceptance of the organization in a spirit of post-Cold War cooperation with the West. He seems compelled in this regard by a danger about which many Russian politicians refuse to speak—the fate of the U.S.S.R.'s nuclear arsenal. Lebed angered the Yeltsin government in 1997 by claiming, on U.S. television, that 84 tactical nuclear warheads had gone missing from the Russian stockpile.

To be sure, Lebed is not without his critics, both outside and within Russia. According to a website biography, the Russian press has referred to him as a ''cheap populist,'' while those in the West have emphasized his blustering nationalism and communist sympathies. He was noted early in his political career for his approval of former Chilean dictator General Augusto Pinochet, which support he abruptly shifted to General Charles de Gaulle of France, after observing the effect of his remarks in democratic nations.

Either way, no-nonsense reformer or aspiring demagogue, there can be no doubt that Lebed is a force to be reckoned with in Russia. Whether he will continue to influence events past the presidential elections of 2000 remains to be seen.

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Bruce Lee

At the time of his sudden and mysterious death in 1973, actor and martial arts expert Bruce Lee (1940-1973) was on the verge of international superstardom. Rooted strongly in both Oriental and Western cultures, Lee brought to the ancient Chinese fighting art of kung fu the grace of a ballet dancer. He was an actor as well, and infused his performances with humor and a dramatic sensibility that assured a place for king fu films as a new form of cinematic art.

Raised in San Francisco, California, Hong Kong, and Seattle, Washington, Lee had gained his first American audience with a groundbreaking role on the 1966-67 television series *The Green Hornet.* Eager to challenge Hollywood's stereotypical images of Asian Americans, he returned to Hong Kong and ultimately developed his own style of kung fu. On the strength of his film, *Enter the Dragon* (1973), Lee returned to the attention of American audiences and posthumously ushered in a new era of cinematic art. Stars such as David Carradine, Chuck Norris, Jean-Claude Van Damme, Steven Seagal, and fellow Hong Kong martial artist Jackie Chan would follow his example, making Lee the father of an enduring style of action hero.

The ''Strong One''

In 1939 Lee's father, a popular Chinese opera star, brought his wife and three children with him from Hong Kong to San Francisco while he toured the United States as a performer. At the end of the following year, on November 27, 1940, another son was born to the Lees. In accordance with Chinese tradition, they had not named him, as his father was away in New York; therefore the mother took the advice of her physician and called the boy Bruce because it meant ''strong one'' in Gaelic. Lee reportedly had a number of Chinese names, but it would be by the name of Bruce that he would become famous.

Stardom began early, with his first film appearance at age three months in a movie called *Golden Gate Girl.* By then it was 1941, and though their native Hong Kong was occupied by Japanese troops, the Lees decided to return home. According to Chinese superstition, demons sometimes try to steal male children. Out of fear for the young boy's safety, they dressed him as a girl, and even made him attend a girl's school for a while. Meanwhile Lee grew up around the cinema, and appeared in a Hong Kong movie when he was four. Two years later, a director recognized his star quality and put him in another film. By the time he graduated from high school, Lee had appeared in some twenty films.

As a teenager, he became involved in two seemingly contradictory activities: gang warfare and dance. As a dancer he won a cha-cha championship, and as a gang member he risked death on the streets of Hong Kong. Out of fear that he might be caught at some point without his gang, helpless before a group of rivals, Lee began to study the Chinese martial arts of kung fu. The style that attracted his attention was called wing chun, which according to legend was developed by a woman named Yim Wing Chun, who improved on the techniques of a Shaolin Buddhist nun. Lee absorbed the style, and began adding his own improvements. This proved too much for the wing chun masters, who excommunicated him from the school.

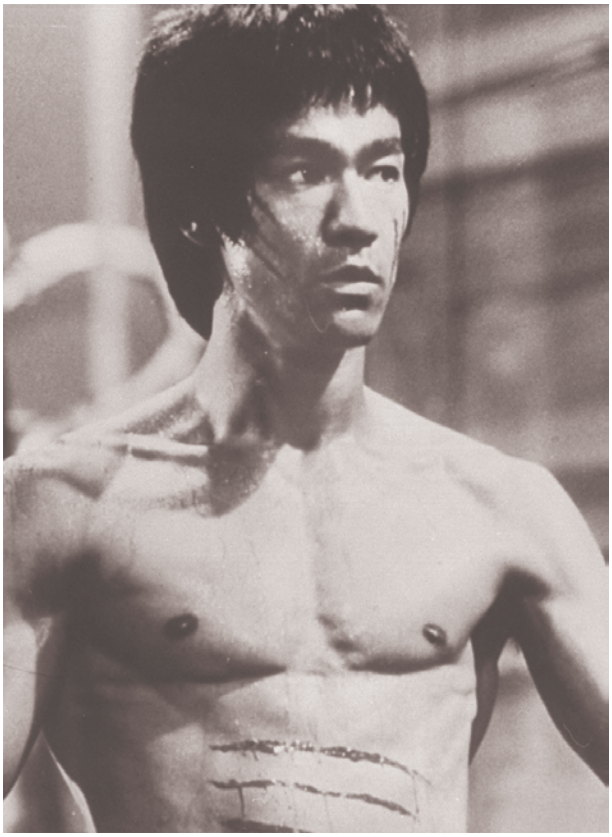

Lee's film career continued, and he was becoming a popular actor in the Hong Kong film scene. Producer Run Run Shaw offered the high schooler a lucrative contract, and Lee wanted to take it. But when he got into trouble with the police for fighting, his mother sent him to the United States to live with friends of the family.

Teacher and Actor

Lee finished high school in Edison, Washington, near Seattle. He then enrolled as a philosophy major at the University of Washington, where he supported himself by giving dance lessons and waiting tables at a Chinese restaurant. As a kung fu teacher instructing fellow university students, he met Linda Emery, whom he married in 1964.

The newlyweds moved to California, and Lee—who had begun developing a new fighting style called jeet kune do—ultimately opened three schools in Los Angeles, Oakland, California, and Seattle. He also began to pursue his acting more seriously, and landed a part in the TV series *The Green Hornet.* The show was based on a 1930s radio program, and Lee played the role of the Hornet's Asian assistant, Kato. He virtually created the role, imbuing Kato with a theatrical fighting style quite unlike that which Lee taught in his schools. The show would be cancelled after one season, but fans would long remember Lee's role.

After the end of *The Green Hornet,* Lee made guest appearances on TV shows such as *Longstreet* and *Ironside.* His most notable role during this time was in the film *Marlowe* (1969) with James Garner, when he played a memorable part as a high-kicking villain. Clearly Lee had the qualities of a star; but it was just as clear that an Asian American faced limitations within the Hollywood system, which tended to cast Oriental actors in stereotypical roles. Therefore in 1971, the Lees, including son Brandon (born 1965), and daughter Shannon (born 1967) moved to Hong Kong.

Dramatic Rise, Tragic End

Back in Hong Kong, Lee soon signed a two-film contract, and released the movie known to U.S. audiences as *Fists of Fury* late in 1971. The story, which featured Lee as a fighter seeking revenge on those who had killed his kung fu master, was not original in itself; but the presentation of it was, and the crucial element was Lee. He combined the smooth, flowing style of jeet kune do that he taught in his schools with the loud, aggressive, and highly theatrical methods he had employed as Kato. With the graceful, choreographic qualities of his movements; his good looks and charm; his sense of humor and his acting ability, Lee was one of a kind—a star in the making.

Fists of Fury set box-office records in Hong Kong which were broken only by his next picture, *The Chinese Connection,* in 1972. Lee established his own film company, Concord Pictures, and began directing movies. The first of these would appear in the U.S. as *Way of the Dragon.* Lee was enthusiastic about his future, not merely as a performer, but as an artist: ''With any luck,'' he told a journalist shortly before his death, ''I hope to make . . . the kind of movie where you can just watch the surface story, if you like, or can look deeper into it.'' Unfortunately, Lee would not live to explore his full potential as a filmmaker: on July 20, 1973, three weeks before his fourth film, *Enter the Dragon,* was released in the United States, he died suddenly.

Lee's death became a source of controversy. Officially the cause of death was brain swelling as a reaction to aspirin he had taken for a back injury. But the suddenness of his passing, combined with his youth, his good health, and the bizarre timing on the verge of his explosion as an international superstar, spawned rumors that he had been killed by hit men. Some speculated he had run afoul of the Chinese mafia and other powerful interests in the Hong Kong film industry, and had been poisoned. Throughout his life, Lee had been obsessed by fears of his early death, and some believed that the brilliant young star had some sort of bizarre ''curse'' on him.

According to legend and rumor, when Lee bought a house in Hong Kong shortly before his death, he incurred the wrath of the neighborhood's resident demons. The curse is said to last for three generation. Tragically, the notion of a curse gained eerie credence on June 18, 1993—a month and two days before the 20th anniversary of Lee's death—when Brandon Lee died under equally strange circumstances. While filming a scene for the movie *The Crow,* he was shot by a gun that supposedly contained blanks but in fact had a live round lodged in its chamber. Like his father, Brandon Lee was on the verge of stardom.

Lee gave the world an enormous artistic legacy, in the process virtually creating a new cinematic art form. By the 1990s, *Enter the Dragon* alone had grossed more than $100 million, and Lee's influence could be found in the work of numerous Hollywood action heroes. In 1993, Jason Scott Lee (no relation) appeared in *Dragon: The Bruce Lee Story,* directed by Rob Cohen. Actress Lauren Holly played Lee's wife Linda, and Holly became friends with Lee's daughter Shannon.

Shannon Lee once told *People* that she had not inherited any of her father's or brother's fighting abilities. Although she became host of a TV show featuring martial arts competitions, she has said in most respects she was quite unlike her father.

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Ursula K. Le Guin

Science-fiction writer Ursula K. Le Guin (born 1929) created fantastic worlds in which the author's strong-willed, feminist protagonists have increasingly taken center stage.

An understanding of both anthropology and varied cultures informed the highly acclaimed science fiction writing of Ursula K. Le Guin. In such books as the *Earthsea Trilogy, The Lathe of Heaven,* and *The Left Hand of Darkness,* she created what Nancy Jesser in *Feminist Writers* called ''an anthropology of the future, imagining whole cultural systems and conflicts.'' Eschewing the ''pulp'' aspects of most science-fiction—brawny male heroes, compliant women, and over-the-top technology as both cause and solution to the world's problems—Le Guin was known for skillfully telling a story containing many layers of meaning beneath its calm exterior. Her *Earthsea* novels have been cited by several reviewers as characteristic of her work; an essayist in *Science Fiction Writers* commented that, as it was ''constrained neither by realistic events nor by scientific speculation, but only by the author's moral imagination,'' the Earthsea books showed such characteristic themes from ''questing and patterning motifs to [her] overall emphasis on 'wholeness and balance.''' Echoes of Taoism, Jungian psychology, ecological concerns, and mythos resonate throughout her written works.

Inspired by Parents' Example

Le Guin was born in Berkeley, California, on October 21, 1929. Her father, anthropologist Alfred L. Kroeber, was noted for his studies of the Native American cultures of California. Her mother, Theodora Kroeber Quinn, was a psychologist and, in her later years, a writer; she would be a particularly strong influence on her daughter, both as a writer and as a feminist.

Raised in an intellectually stimulating environment, Le Guin excelled at academics. After graduating from high school, she enrolled at Harvard University's Radcliffe College, where she received her bachelor's degree, in 1951, and was a member of Phi Beta Kappa national honorary. Course work in New York City, at Columbia University, followed. Le Guin was named a faculty fellow, in 1952, and received a Fulbright fellowship to study in Paris, in 1953, having earned her master's degree in romance literature of the Middle Ages and Renaissance from Columbia, the previous year.

The year after she earned her master's degree at Columbia, Le Guin married the historian Charles A. Le Guin. The couple made their home in Portland, Oregon. They had two daughters and one son. Prior to raising her family, she got a job as a French instructor at Mercer University, in Macon, Georgia, before moving on to the University of Idaho for a brief period, in 1956.

Short Fiction Set Stage for Novels

Le Guin's first written efforts consisted of poetry and short fiction. Her first published work was the story ''April in Paris,'' which appeared in *Fantastic* magazine, in 1962, when she was 33 years old. Le Guin's first novel, *Rocannon's World,* would be published by Ace Books, in 1966. It was the first of many science-fiction works she would write in the following decades, and the first of her five-volume ''Hainish'' series of novels. In the Hainish novels—*Rocannon's World, Planet of Exile, City of Illusions, The Left Hand of Darkness,* and *The Word for World Is Forest*—the author allowed readers to follow the physical and emotional journeys taken by her protagonists as they were confronted with cultures that had rules and systems radically different from their own. The Hainish were a race of beings from the planet Hain who have colonized all planets of the Universe that will sustain them. As each colony adapted to its new, unique environment, it developed differently, evolving distinctive physical and cultural traits in relation to other Hain colonies. Le Guin's protagonists must become, in a sense, amateur anthropologists in their attempts to understand and exist within new worlds as they journey between colonies, re-evaluating their own cultural assumptions in the process.

Novels Explored Universal Themes

While most science fiction has traditionally been dismissed by critics, as well as serious students of literature, Le Guin's sophisticated, well-studied, yet immensely readable novels have been able to break the barrier and gain a mainstream audience and mainstream attention, perhaps because of her ability to weave fantasy elements into her gentle, often dispassionate prose. After the publication of the highly acclaimed *The Left Hand of Darkness* in 1969, 1971's *The Lathe of Heaven,* and 1974's *The Dispossessed: An Ambiguous Utopia,* Le Guin's work began to be taken seriously, even within academic circles.

With these novels, the author seriously explored the influence of gender roles and race on cultural attitudes, and focused on such backlashes as sexism and oppression in all of their forms. The juxtaposition of contrasting societies was a familiar motif: one society off balance, characterized by violence, injustice, and inequality; the other stable, just, and peaceful. This duality related to the universal duality reflected in such sources as the Christian belief in heaven and hell, or the Taoist philosophy of balanced opposites, the yin and yang. Le Guin's focus on this universal duality has allowed her fiction to speak to mainstream readers, particularly those not inducted into the heavy-duty technological concerns addressed in so-called ''hard science fiction.''

In her works after the Hainish novels, Le Guin began to broaden her talents, writing poetry, the short play *No Use to Talk to Me,* two volumes of literary criticism, and several children's books. In her imaginative *Catwings* and *Catwings Return,* she entertained younger readers with imaginary worlds containing flying cats and kittens. In Le Guin's adult novels written after the mid-1970s, she also began to stretch the boundaries of her so-called science fiction, creating the quasi-history of an anonymous nineteenth-century country in 1979's, *Malafrena,* and again in the short stories collected in *Orsinian Tales,* and combining music (via an accompanying cassette), verse, anthropologist's notations, and stories in 1985's, *Always Coming Home,* a book about the Kesh, future inhabitants of California who establish a new society after ecological Armageddon.

Fantasy Fiction as Effective Allegory

Whether set in the past or future, each of Le Guin's novels actually addressed the present. Imbedded within the plot of her 1972 novel *The Word for World Is Forest,* thoughtful readers could easily discover solemn parallels to the Vietnam War era, as well as telling commentary about the destruction of the world's rain forests. The novel told of the reaction of the colonizing culture—the Terrans—to the peaceful, forest-dwelling tribes—the Athsheans (read ''indigenous tribes of South America and Indonesia'') that they encountered in their new home. Because they fear the ways of the Athsheans, the Terrans react violently, destroying the homes of the forest dwellers in an effort to exterminate them and reap financial rewards.

Award-winning Quartet

Spanning Le Guin's career as a writer were her four award-winning *Earthsea* novels, which have been praised by critics as some of her most enjoyable works. Beginning with 1968's *A Wizard of Earthsea,* readers met the goat herder Ged, who lives on one of a kingdom of islands known as Earthsea, as he trains to become a practitioner of magic. In later novels in the series—*The Tombs of Atuan* (1970) and *The Farthest Shore* (1972)—Ged matured as both a man and a wizard, grappling with hubris, then flattery, before sacrificing his own powers to save his world. In 1990s, *Tehanu: The Last Book of Earthsea,* which concluded the series and which Le Guin wrote as a response to criticism by feminists that her male protagonists were all powerful, and female characters merely helpers, an elderly woman and a young girl were featured. According to Charlotte Spivack in her appraisal, *Ursula Le Guin,* ''Earthsea is a convincingly authenticated world, drawn with a sure hand for fine detail. [It is a] mature narrative of growing up, a moral tale without a moral, a realistic depiction of a fantasy world.''

In addition to her prolific career as an author, Le Guin has taught writing workshops at numerous colleges around the United States, as well as in Australia and Great Britain. She has also revised several of her early works, updating them in response to her growing feminist leanings. She has also been involved in the adaptation of several of her novels into motion pictures. The Public Television production of *The Lathe of Heaven,* in 1980, benefited from her adaptation of her own novel—the story about a man whose dreams alter reality—as well as her on-the-set production assistance. Le Guin's positive appraisal of the resulting film was a marked contrast to most authors' feelings about their work after a film crew gets through with it. The recipient of numerous awards, she continued to make her home in Oregon.

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Vivien Leigh

To legions of movie fans, Vivien Leigh (1913-1967) will best be remembered as the defiant and beautiful Scarlett O'Hara, heroine of the 1939 movie classic *Gone With the Wind.*

Vivien Leigh had only a brief career on the British stage and screen when she was plucked out of relative obscurity for the female lead in what would become one of the greatest movies ever made. Playing opposite the charismatic Clark Gable, Leigh became an instant celebrity after her role as Scarlett O'Hara, and remained so for the rest of her relatively short, yet sometimes turbulent life.

An International Upbringing

Leigh was born Vivian Mary Hartley in India, in the cool mountain region of Darjeeling in 1913. Her stockbroker father, Ernest Richard, and her mother, Gertrude, spent half the year in England and half in India, which was then under British control. Enrolled in a convent boarding school outside of London at the age of five, Leigh first appeared on stage three years later in *A Midsummer's Night's Dream.* She recalled after that experience that she couldn't remember when she didn't want to be an actress. The stage would have to wait, however, as she finished her education. She attended a finishing school in Paris, studied languages in Italy, and attended a girls' seminary in Bavaria. When she was 18, her parents sent her to the Royal Academy of Dramatic Arts.

The Early Career

In 1932, Leigh decided to get serious about her stage career. Married that year to a London barrister, Herbert Leigh Holman, she took his middle name, slightly changed the spelling of her first name. She gave birth to a daughter,

Suzanne, in 1933, and got a part in a British film called *Things Are Looking Up* in 1934. For Leigh, they were looking up. She landed small parts in several movies and then won her first stage role in 1935 for a production of *The Green Sash.* Although the play never got to London's famed theater district, her performance caught the attention of Sydney Carroll, a West End producer. She opened later that year in his *The Mask of Virtue.* The critics were smitten; some said as much by her astounding beauty as her acting ability. However, this role led to her ''big break'' and she was signed to a five-year film contract.

Although she worked steadily over the next several years, Leigh's career never brought her top status. From 1936 to 1939, Leigh appeared in a number of British stage and screen productions. She was the Queen in *Richard II,* an Oxford University student drama production directed by John Gielgud, who would become one of England's greatest stage performers. She played Anne Boleyn in *Henry VIII* and Jessica Morton in *Bats in the Belfry.* In 1937, she was invited by the Danish government to play Ophelia to Laurence Olivier's Hamlet. She also appeared on the London stage in the title role of *Serena Blandish.*

Leigh was busy on the British silver screen as well. Cast again with Laurence Olivier, she played a lady in waiting to Queen Elizabeth in *Fire Over England,* in 1937, followed by *Dark Journey* and *Storm in a Teacup.* In 1938, she played opposite American screen idol Robert Taylor in *A Yank at Oxford,* a film that really only boosted Taylor's career. She also appeared with Charles Laughton that year in *St. Martin's Lane,* which was released in the United States in 1940 as *The Sidewalks of London.* This role was a bit of a change for Leigh, as she was cast to play a mean and unscrupulous heroine.

The Scarlett Legend Begins

Leigh came to the United States in 1938, where she visited Olivier on the set of *Wuthering Heights.* Sir Laurence Olivier (who was knighted in 1947) was regarded as one of England's greatest stage actors, noted especially for his Shakespearean roles. Leigh and Olivier had become attracted to each other during the filming of *Fire Over England,* and their well-publicized romance became a main topic of gossip, especially since they were both already married.

While Leigh and Olivier were spending time together, waiting for their divorces so they could marry, David O. Selznick was looking for a star. It was January 1939, and he was still without an actress to play the most publicized, sought-after role in movie history—Scarlett O'Hara, the extraordinary southern belle who is the main character in *Gone With The Wind.*

Even without Scarlett, the movie was already in production. Selznick had cast the other important roles: Clark Gable as Rhett Butler, who proves to be more than a match for Scarlett; Leslie Howard as the quiet, gentlemanly Ashley Wilkes, whom Scarlett believes she loves; Olivia de Havilland as the gentle Melanie Hamilton, whom Wilkes marries; and Hattie McDaniel as the black servant who runs Tara with a blustery but devoted sense of duty. Even though many actresses, including Joan Crawford and Lucille Ball, tested for the part, Selznick still had not found the right person.

As noted in the ''Pre-Production'' section of the *Gone With the Wind Homepage,* Selznick's brother Myron, a talent agent, showed up on the set as they were filming the scene of the burning of Atlanta. He told his brother, ''I want you to meet Scarlett O'Hara.'' According to the website, ''The shadowy figure stepped forward, green eyes glinting in the half-light. Selznick always maintained that from the moment he first saw Vivien Leigh, the flames of Atlanta playing across her face, he had known she was Scarlett. She was later given a screen test, but it was only a formality. The part was hers—a storybook ending to a legendary search.'' As noted in the website, Leigh later commented, ''There were dozens of girls testing and I did not seriously consider that I might actually play the part.''

The filming of *Gone With the Wind* was officially completed about five months later. According to the ''Post-Production'' section of the *Gone With the Wind Homepage,* Leigh had worked almost non-stop for five months and was totally exhausted. However, she would soon reap the benefits of her dedication to the project.

Critics called Leigh's performance flawless and brilliant, and she went on to win the Academy Award for Best Actress. The film won several other Academy Awards, including Best Picture, and over the years its fame has hardly diminished. From relative obscurity, the name of Vivien Leigh became known worldwide.

Life After Scarlett

In 1940, Leigh and Olivier starred in *Romeo and Juliet* in New York, but they did not get good reviews. The disappointment was forgotten a few months later when the couple finally wed in August. That December they sailed for wartorn England where Olivier served in the Royal Navy and Leigh worked for the equivalent of the American USO. The couple made the film *That Hamilton Woman* in 1941. According to the *Times,* Leigh had ''hoped to join the Old Vic Company (a highly respected repertory company) on her return to England. . . . the director was of the opinion that her new celebrity would make it impossible for her to fit in.''

Leigh continued to bask in the adoration of her fans for her memorable portrayal of Scarlett O'Hara, but she received praise for other work as well. In 1945, she played a 16-year-old Cleopatra in *Caesar and Cleopatra* and then appeared in the London production of *The Skin of Our Teeth,* directed by her husband.

Soon after the play opened, Leigh's illness forced its closing for a time while she recuperated. According to her biography on a *Gone With the Wind* website, ''Always frail, Leigh saved her limited stamina for her frequent stage appearances. Bouts of physical illness and mental breakdowns also cast a tragic shadow over the brightness of her many achievements.

Leigh once again found success when she portrayed Blanche Du Bois, the female lead in Pulitzer Prize winning

play by Tennessee Williams, *A Streetcar Named Desire.* In the London stage production, she was directed by Olivier. In the film version, she was directed by Elia Kazan, and in 1951, Leigh won her second Academy Award for the role. Also in 1951, Leigh and Olivier appeared at the St. James in London, during the Festival of Britain. According to the *Times,* ''when this theatre was about to be demolished six years later, she led a vigorous if unsuccessful movement to save it, interrupting a debate in the House of Lords in order to protest.''

Leigh and Olivier divorced in 1960, but she continued to work in the theatre. In 1963, she made her Broadway musical debut in *Tovarich.* She made her last film, *Ship of Fools,* in 1965, and died on July 8, 1967, in London. According to the *Times,* ''on the night of her death all theaters in the West End extinguished their exterior lights for an hour as a sign of mourning.''

As noted by her biography on a *Gone With the Wind* website, Leigh will be best remembered for her portrayals of Scarlett O'Hara and Blanche Du Bois. Her biography states, ''Although she was British, she played the part of the Southern belle to perfection. . . . Those two sterling performances alone would qualify her for immortality, and she won Academy Awards for Best Actress in both of them.''

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Madeleine L'Engle

American fiction writer Madeleine L'Engle (born 1918) is the accomplished author of numerous plays, poems, novels, and autobiographies for children and adults. She is perhaps best known for her children's book, *A Wrinkle in Time,* written in 1962 and winner of the 1963 Newbery Medal for Children's Literature. Two later works, *A Wind in the Door* and *A Swiftly Tilting Planet,* continue the theme and form a trilogy about time.

Donald R. Hettinga, in *Presenting Madeleine L'Engle*, wrote of the author: ''Her vocation is that of storyteller and story itself is part of her story.'' As a young girl, L'Engle used writing to make sense of things. ''Her fiction, while not rigidly autobiographical as, for example, Ernest Hemingway's,'' Hettinga continued, ''is yet informed and sometimes shaped by the experiences of her life.''

Influenced by Artistic Parents

Madeleine L'Engle Camp was born November 29, 1918, in New York, New York, the only child of artistic parents who fed her imagination and encouraged her creativity. She was named for her great grandmother, who was also named Madeleine L'Engle but went by the nickname Mado. L'Engle's father, Charles Wadsworth Camp, arrived home from World War I when Madeleine was less than a year old. He had been a newspaper reporter—a drama and music critic for the *Herald-Evening Sun*—but his lungs were so damaged by mustard gas that he quit his job after the war. He then focused his energies on writing short stories, movies, and plays in his small office in New York's Flatiron building.

L'Engle's mother was a pianist. Madeleine Hall Barnett Camp was almost 40 years old when she gave birth to Madeleine. She and her husband had wanted a child for a long time, but when Madeleine finally arrived, they disagreed on how to raise her. In the end, it was a strict upbringing, replete with governesses and boarding schools.

Nannies and Boarding Schools

L'Engle spent her first years with her parents and her English nanny, Mrs. O'Connell, in a two bedroom apartment on 82nd Street in New York. The city provided many opportunities for her to experience the arts, and her parents often entertained musicians, artists and writers in the evenings. This atmosphere fostered her creativity and imagination, inspiring her to write her first story at the tender age of five. She continued her interest in writing throughout her school years, and used her hobby to combat the loneliness she often felt. ''It never occurred to me that [writing] was something you were supposed to worry about,'' L'Engle told Claire Whitcomb in *Victoria*. ''You learn by doing it.''

In fifth grade, L'Engle won her first poetry contest. The teacher accused her of plagiarizing the poem, though, stating flatly that L'Engle wasn't bright enough to have written it. Her mother intervened, bringing the teacher a stack of L'Engle's poems and stories from home. The following year, her parents sent her to a new school, Todhunter, where her teacher, Margaret Clapp, encouraged her love of reading and writing. Years later, Clapp became the first woman president of Wellesley College.

During the winter of 1930 to 1931, Charles Camp developed pneumonia and his doctors encouraged him to leave New York as soon as he recovered. The family moved to Switzerland, and L'Engle was sent to Chatelard, a girls' boarding school in Montreaux, Switzerland. At Chatelard, she and a friend experimented with dream states as inspiration for writing. The two girls had read about poppies and opium in books and learned that the flower would enhance their dreams. So, they planted poppies, ate them in sandwiches, and kept their dream journals at their bedsides. ''While L'Engle soon determined that she did not need to eat poppies to dream,'' Hettinga explained, ''she does credit this experience with awakening a sensitivity to the world of the subconscious, a sensitivity that is crucial to her as a writer.''

When L'Engle was 14, her grandmother, Dearma, became seriously ill and the Camps moved to Florida to be with her. That fall, L'Engle was sent to Ashley Hall Boarding School in Charleston, South Carolina. She was an active student, participating in plays and serving on the student council. From 1936 to 1937, she served as student council president. Earlier in 1936, her father died. L'Engle graduated from Ashley Hall the following June. In the fall, she attended Smith College, majoring in English.

Writer Takes Up Acting

Following her graduation with honors from Smith in June of 1941, L'Engle returned to New York City and worked as an actress. As the author herself noted in the *About the Author* website, ''I took an apartment in Greenwich Village with three other girls, two of whom were aspiring actresses. Because I wanted to be a writer, I was the lucky one to get jobs in the theater (I thought it was an excellent school for writers and it is).'' L'Engle enjoyed New York. While there, she acted on Broadway and wrote her first novel, *The Small Rain* (1945). She also met a man who would have a great impact on her life while acting in Russian playwright Anton Chekhov's *The Cherry Orchard.* He was actor Hugh Franklin. Around this time, L'Engle had several of her plays produced, including *18 Washington Square, South: A Comedy in One Act* (1940) and *How Now Brown Cow* (1949).

Marriage, Children, and Crosswicks

On January 26, 1946, during Franklin's tour with *The Joyous Season,* the two were married in Chicago, Illinois, in a spur-of-the-moment ceremony with just two friends present as witnesses. The following spring, they purchased a 200-year-old farmhouse near Goshen, Connecticut. As they were renovating the house, they talked about starting a family. In June of 1947, L'Engle gave birth to a daughter, Josephine. For several years after, they spent their summers at the Connecticut home they called Crosswicks, and their winters in New York.

Franklin had continued to tour with acting companies, often being away most of the year. When L'Engle became pregnant again in 1951, however, Franklin decided to get a job near Crosswicks and the family moved there permanently. On March 24, 1952, their son, Bion, was born. Franklin still hadn't found a job, but the General Store in Goshen was up for sale. The young family bought it, and began handling both mail and groceries for the small town.

In 1956, L'Engle and Franklin adopted a friend's seven-year old daughter, Maria. The friend had passed away that November, one year after her husband's death. The Franklin family was thus completed. When all the children were off at school, L'Engle began to write *Meet the Austins,* a book inspired by her own family. The work was to be one of the first of a successful series for L'Engle. *Meet the Austins* even earned its place on the list of the American Library Association's Notable Children's books of 1960. Additional titles in the series included *The Moon by Night* (1963), *The Twenty-Four Days before Christmas: An Austin Family Story* (1964), *The Young Unicorns* (1968), and *A Ring of Endless Light* (1980).

A New Wrinkle, A New Direction

By 1959, the family was ready for a change. They sold the General Store and opted to again use Crosswicks as a summer home and return to New York for the winter months. First off, though, they took a ten-week camping trip. During this vacation, L'Engle got some ideas for a new book. She jotted them down, and as soon as she got back to Crosswicks, she began writing. The result was her classic novel for young adults, *A Wrinkle in Time.* The fantasy world of the book included time travel and a heroine with extrasensory perception (ESP).

L'Engle was discouraged when the book was rejected by 26 publishers, but she kept sending out her manuscript. Finally, the work was purchased by Farrar, Straus, and Giroux and published in 1962. The book was a great success, winning several honors, including the Newbery Medal, the American Library Association's Notable Book Award, the Lewis Carroll Shelf Award, and the Hans Christian Andersen Runner-up Award. Writing in *A Critical History of Children's Literature,* Ruth Hill Viguers called *A*

Wrinkle in Time a '' book that combines devices of fairy tales, overtones of fantasy, the philosophy of great lives, the visions of science, and the warmth of a good family story. . . . It is an exuberant book, original, vital, exciting. Funny ideas, fearful images, amazing characters, and beautiful concepts sweep through it. And it is full of truth.'' Three sequels, *A Wind in the Door* (1973), *A Swiftly Tilting Planet* (1978), and *Many Waters* (1986) formed what is popularly known as the Time Fantasy Trilogy.

Hugh Franklin began acting again soon after the sale of the store, eventually settling into the role of Dr. Charles Tyler on the television program *All My Children.* L'Engle continued to write, more prolific than ever, and broadened her scope to non-fiction and religion. Franklin's death in 1986 inspired a book about her life with him, *Two Part Invention: The Story of a Marriage,* published in 1988. Other works from around this period included *Dragons in the Waters* (1976) and *A House like a Lotus* (1984), both sequels to L'Engle's 1965 volume *The Aim of the Star Fish.* L'Engle also wrote several collections of poetry, such as *The Weather of the Heart* (1978) and *Cry like a Bell* (1978). In 1982, she published a sequel to *The Small Rain,* called *A Severed Wasp.*

L'Engle served as writer in residence at *Victoria* magazine in 1995. At the beginning of her residence there, Whitcomb interviewed her at Crosswicks, reporting that L'Engle was the ''centerpiece of a very extended family.'' In addition to her three children and five grandchildren, L'Engle has 19 godchildren with whom she keeps in close contact. She also served as writer-in-residence at the Cathedral of St. John the Divine in New York, where she had also been a librarian for over 30 years.

In 1998, L'Engle received the Margaret A. Edwards Award, sponsored by the *School Library Journal,* in honor of her lifetime contribution to adolescent literature. On the ''Tesseract'' website, Jeri Baker, chair of the Edwards Award Committee noted, ''L'Engle tells stories that uniquely blend scientific principles and the quest for higher meaning. Basic to her philosophy of writing is the belief that 'story' helps individuals live courageously and creatively.''

L'Engle continues to write and to lecture, teaching writing workshops at universities and churches. Her works in the 1990s include *The Glorious Impossible* (1990), *Certain Women* (1992), *Troubling a Star* (1994), *A Live Coal in the Sea* (1996), and *Penguins and Golden Calves: Icons and Idols* (1996). L'Engle also writes on religious topics, publishing such works as *Sold into Egypt: Joseph's Journey into Human Being* (1989), *Anytime Prayers* (1994), *Glimpses of Grace: Daily Thoughts and Reflections* (1996), and *Bright Evening Star: Mystery of the Incarnation* (1997). In 1997, L'Engle released *Friends for the Journey: Two Extraordinary Women Celebrate Friendship* and *Mothers and Daughters.*

''It's a full life she draws on—ranging from her days as a young actress to those as a Connecticut mother with a houseful of young children,'' commented Catherine Calvert in *Victoria.* ''[Hers is] a life informed by unabashed optimism and faith in humankind and steadied by a strong religious sense.'' Her continued popularity as an author is evidence of her ability to entertain both young readers and adults. ''L'Engle's writing could well be called timeless rather than timely,'' noted Marygail G. Parker in the *Dictionary of Literary Biography.* ''Her warm portraits of caring families, her fervent belief in the dignity and creativity of each individual, and her sense of the universal importance of particular acts give her work a peculiar splendor.''

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Little Wolf

Famed Cheyenne chief and leader of the Bowstring Warriors, Little Wolf (c. 1818-1904) defied the U.S. government and led 300 Cheyenne from an Indian reservation in Oklahoma back to their homeland in southeastern Montana. In the course of this journey, the group eluded some 13,000 U.S. troops for more than half a year before finally surrendering.

In the late 1870s, Little Wolf, along with Dull Knife, led 300 Native Americans from the Cheyenne Indian Reservation near Fort Reno, Oklahoma, resulting in a lengthy chase by the U.S. Cavalry through Kansas, Nebraska, South Dakota, and into Montana. The leadership Little Wolf demonstrated during this incident, as well as his courage and skill in battles covering a period of over 45 years prior, contributed to his reputation as a great Cheyenne warrior. Although this reputation was diminished among his people in his later years due to his murder of a fellow tribesman, many of the white soldiers who fought and chased him over the high plains remembered him with admiration long after his death.

Early Life

Very little is known of the early life of Little Wolf. He was born some time between 1818 and 1820, probably closer to the latter year, in southeastern Montana, the home of his tribe, the Northern Cheyenne. He is mentioned as a good warrior as early as 1837, during which time the Cheyenne were involved frequently in inter-tribal warfare. By 1838, he was the chief of the Bowstring Warriors, one of the six military societies—including the Fox Soldiers, the Blue Soldiers, the Dog Men, the Red Shields, and the Crazy Dogs—which comprised the fighting segment of the Northern Cheyenne people.

By 1851, treaties with the United States government had brought an end to the conflicts between the tribes, for the most part. Little Wolf effectively disappeared from the historical record for a lengthy period. He always preferred peace, so until 1865, there was little reason to take notice of him. In that year, he led an assault on U.S. troops to avenge the massacre of 150 Cheyenne at Sand Creek, Colorado, the year before. Three years later, he and his warriors drove troops out of Ft. Kearny, Nebraska, burning it to the ground after it was abandoned.

These were, however, isolated incidents. Later in 1868, Little Wolf and 13 other Northern Cheyenne and Northern Arapaho chiefs signed a treaty with the U.S. government granting them the option of settling with the Southern Cheyenne south of the Arkansas River, or with the Sioux on the Great Sioux Reservation. It is perhaps an indicator of Little Wolf's great desire to make peace with the U.S. government that he was willing to tarnish his own reputation among his people by agreeing to this treaty. When he returned to his tribe, he was greeted with anger for signing it without consulting the other tribal leaders first. While he could perhaps be faulted for this, his status among whites as a peacemaker grew. Some time after the treaty signing, he traveled to Washington, D.C., to receive a peace medal from United States President Ulysses S. Grant.

The Darlington Reservation

In 1877, relations between the U.S. government and the Northern Cheyenne changed. Lieutenant H. W. Lawton of the U.S. Fourth Cavalry arrived in Red Cloud, Montana, with orders to escort the Northern Cheyenne to Darlington, Oklahoma, where they would join their southern brethren on a reservation there, near Fort Reno. Peaceful as always, the Cheyennes in Red Cloud agreed to the move, and they began to arrive at their new home in August of that year, continuing throughout the fall.

The conditions in Darlington, unfortunately, were not what they had been promised. Indian agent John D. Miles was charged with caring for all of the Cheyenne and Arapaho people on the reservation, but in this role he was either woefully inadequate or entirely corrupt, as many believed. Before long, several chiefs were complaining to Lieutenant Lawton that they were being given starvation rations. The buffalo herds in the region had been systematically decimated by careless hunters, so the Native Americans on the reservation depended on their caretakers for the bare necessities for survival. Lawton and a trader named Philip McCusker alleged that Miles was charging the Northern Cheyennes up to 300 percent of the normal prices for goods, and that he played favorites among the traders in the area.

None of this much pleased the Northern Cheyennes, who began squabbling over minor issues with the southerners already on the reservation, as well as with Miles. Cheyenne chiefs Dull Knife and Wild Hog refused to send their children to the Native American school Miles had set up, and in the spring, they refused to plant crops and settle down. The winter was extremely hard on the nearly 1,000 Northern Cheyennes who had relocated to the camp. Being used to the dry climate of the high plains of Montana, they were defenseless against disease in the more humid southern region. Forty-seven Cheyennes died that first winter in Oklahoma.

The Dull Knife Outbreak

By September of the following year, the crisis was coming to a head. Small numbers of Cheyenne males began to leave the group, heading back north to their home in Montana. When Miles confronted Little Wolf and demanded aid in recovering these fugitives, Little Wolf refused. Shortly after, on September 10th, approximately 350 Northern Cheyennes left Darlington and headed north. They were led by Dull Knife, Wild Hog, Crow Indian, Chewing Gum, Old Bear, Squaw, Black Horse, Day, Red Blanket, and Little Wolf.

The group had not traveled far, perhaps just under a hundred miles, when they were overtaken at the Little Medi-

cine Lodge River by troops from Fort Reno with Arapaho scouts. A brief fight ensued, in which three soldiers and one Arapaho were killed. The Cheyennes barely paused, driving north with great intensity. Though the band was comprised mainly of women, children, and elderly men, with only about 60 warriors in the whole group, General P. H. Sheridan of the U.S Indian Bureau apparently considered them a significant threat. He immediately ordered his subordinate, General Crook, to capture or kill the renegades. Fearing perhaps that the Cheyenne's success might spur other tribes to desert the reservations, Crook mobilized over 13,000 troops to apprehend Little Wolf, Dull Knife, and the others.

Still the determined group pushed onward. A series of battles were fought through the fall, at the Cimarron River, south of the Arkansas River, then again north of the Arkansas. Despite being outnumbered and forced to move relentlessly over open country where there were no opportunities to hide and rest, the Cheyennes fared well under Little Wolf's great tactical skill. In all of the battles fought during that period, they lost only half a dozen men, with another half dozen wounded. Furthermore, they made tremendous progress, fighting their battles as quickly as possible and then moving on, or even fighting while on the march. In this way, they were able to cover over 700 miles before winter.

Before reaching their winter destination, however, Dull Knife's group split off from that of Little Wolf, somewhere near the Platte River. Dull Knife headed west, toward Fort Robinson, Nebraska. He and his band were soon captured without a fight. Little Wolf, with about 114 remaining Cheyennes pressed on until he reached the Sand Hills. Here, game was plentiful, and there were plenty of places to hide from pursuers. He and his followers entered winter quarters and effectively disappeared.

In the spring they continued on to the Powder River. Here they were met by Lieutenant W. P. Clark, known to the Cheyenne as White Hat, a friend to Little Wolf. When Clark found Little Wolf, he shook his hand and assured him that the group would not be harmed. Wishing only peace for his people, Little Wolf surrendered. He followed Clark to Fort Keogh, where Little Wolf and many of his followers signed on to help U.S. troops fight the Sioux. Although Little Wolf's band had far outlasted Dull Knife's, the chase from Darlington to Red Cloud is now known as the Dull Knife Outbreak.

Late Life

Some time after these events—probably in the 1880s, Little Wolf murdered a fellow Cheyenne, Starving Elk, who had been paying too much attention to his daughter. Murder within the tribe was extremely rare, though not unprecedented, and was considered to be an unforgivable crime. Little Wolf's reaction was to give up all his property, including his horses, and commit himself to exile. He was no longer a chief, and he went with his family to the Tongue River Indian Reservation in the southeast corner of Montana, near his original home. There he lived out his years. Although he had long been expected to die in battle, he instead grew old, eventually going blind. He died in 1904.

It is arguable whether Little Wolf ever achieved his dream: ''a springtime when the Cheyenne were once more warm, a well fed, a straightstanding people.'' Considering the tremendous forces in play at that time, he probably never could have succeeded unequivocally. He brought his people home, but on terms dictated by the U.S. government. Furthermore, he permanently disgraced his own name within his tribe. It is therefore a testament to the overwhelming power of his memory, the sheer force of his personality, that George Bird Grinnell, a one-time U.S. cavalryman who wrote a two-volume history of the Cheyenne tribe in 1923, said of Little Wolf that he was ''the greatest of modern Cheyennes.''

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Frank Loesser

Frank Loesser (1910-1969) is one on America's major lyricists, having written the lyrics to hundreds of songs for films and army shows. He is most famous for writing the musical comedy scores for *Where's Charley?, Guys and Dolls, The Most Happy Fella,* and *How to Succeed in Business Without Really Trying.*

Precocious From the Start

Francis Henry Loesser was born on June 29, 1910 in New York, New York. His father Henry was a Prussian piano virtuoso, and his mother Julia was Bohemian. His half-brother Arthur was in his teens by the time Loesser and his sister Grace were born. Arthur was a gifted pianist and was often away on concert tours. *Time* writer Richard Corliss intimated, ''Friends of the family were surprised that Frank, not Arthur, achieved top musical renown; they affectionately called him the 'evil of the two Loessers.'''

Loesser was a rebel from an early age, refusing to speak German, the family's language of choice, and he took great pleasure from playing practical jokes. Although raised in a genteel home filled with serious music, he never studied under his parents. He was a natural musician but to restless to settle down for lessons. By age four, he could play any tune he heard and was able to spend a great amount of time at the piano.

A bright student, Loesser was accepted at Townsend Harris, a three-year high school for gifted children. He was expelled, however, because of his practical jokes and he did not graduate. Loesser was 15 when he was accepted at City College of New York, but because he failed every subject except English and gym, Loesser dropped out.

When his father died in 1926, his mother made a living lecturing on contemporary literature and his brother quit touring and accepted a position as the head of the piano department of the Cleveland Institute of Music. Loesser took a series of odd jobs and in this way contributed to the family income. To soothe his creative spirit, he began writing silly couplets. Encouraged by friends, he began writing song lyrics and occasionally, selling a song.

Resolved to Succeed

Loesser was determined to succeed as a lyricist. Often though, he was compelled to accept other employment to supplement his income. He sold classified ads for the *Herald Tribune,* was the knit-goods editor for *Women's Wear,* and was editor of the *New Rochelle News,* a trade publication. As related by his daughter Susan in the biography *A Most Remarkable Fella,* Loesser was not satisfied at any of those jobs. He confided to his brother in a letter, ''And so I have gone back to the song business. Although I have been writing them five years or more, I have never stuck to the trade for more than a year at a time. Not because I got tired of it, but because every once in a while some ''money-making'' idea comes up which takes me off the track, in the hope that I can make a better living in it than with music.''

In the early 1930s, Loesser wrote lyrics for the Leo Feist Music Publishing company. He was under contract for a year at $100 a week for all the songs he could write. He collaborated with composer Joe Brandfon and then with his friend William Schuman. They established an unusual writing pattern that enabled them to work on two songs at the same time. Together they would outline the two songs, then Schuman worked out the tune on one song while Loesser worked on the lyrics for the second. When they were ready to switch, Schuman would take the lyrics Loesser had worked out and put them to music and Loesser drafted lyrics to the tune Schuman composed. Remembering Loesser, Schuman recalled to Corliss for *Time* that, ''He was an intellectual who'd go to the ends of the earth to hide that from anybody.'' Schuman went on to become a distinguished classical composer and president of the Lincoln Center.

Always pushing to sell his lyrics, Loesser transformed himself to blend with the group in control of Tin Pan Alley. He developed his pendant for local dialect preferring the accent and slang of the street. His daughter recalled, ''Early on he cultivated a brassy, New York, blue-collar accent, sprinkled with a little Yiddish for ethnic flavor.''

Hollywood

By 1935, Loesser and Irving Actman were collaborating on music and performing their songs nightly in a small New York club. The team was discovered by a movie studio scout and in 1936, Loesser and Actman signed a six-month contract with Universal Studios and moved to Hollywood, California. Loesser was picked up by Paramount when the Universal contract ran out. In 1937 he began writing lyrics with Manning Sherwin. He had done well enough as a lyricist that he signed an individual contract with the studio. As his music became more popular his income grew and Loesser was on his way.

Between 1936 and 1942, the American Society of Composers, Authors and Publishers (ASCAP) catalog listed over a hundred songs with lyrics by Loesser. These songs were composed for the movies in collaboration with various music writers and included: *Small Fry, Heart and Soul, Jingle, Jangle, Jingle,* and *Two Sleepy People.* Part of the charm of Loesser lyrics was the phrasing. They were written the way people talked. Loesser picked up phrases from all over and incorporated them in songs. His music can be used as a reference to dialect. Wilfrid Sheed pointed out for *GQ,* '''Murder He Says' (music by McHugh) remains the best guide we have to the slang the kids were using during World War II. And then there's 'I get the neck of the chicken/ I get the rumble-seat ride' (McHugh again), which conveys not only the sound of middle-American life but the whole texture of it.''

One inspiring phrase came from an army chaplain who had said, ''Praise the Lord and Pass the Ammunition.'' Loesser knew the phrase was jaunty but not irreverent. As related by Sheed for *GQ,* the phrase seemed to say, ''We're a God-fearing nation, but we're not pantywaists, by golly.'' Meeting the challenge of 1941 for a patriotic song, Loesser used that phrase and created a tune to help establish the rhythm of the verses as he wrote them. The song was part hymn and part animated folk and it was a success. It gave Loesser another artistic vein to tap and that is all he needed to compose his own music. World War II gave him the inspiration for the verses.

War Years

In 1942 Loesser enlisted in the army. Initially he was stationed at a base in Santa Ana, California. He, along with other military people, produced many songs for the Army. He was transferred to the Army's Special Services Unit in New York in 1943. There he wrote scripts and music for the *Blueprint Specials.* In addition to producing material for the war effort, Loesser was involved in several motion pictures for Hollywood until his discharge from the army in 1945.

Loesser returned to California after his army discharge eager to try new material. In 1948, he agreed to write the score for *Where's Charley?* the George Abbott adaptation of the Victorian farce *Charley's Aunt.* The musical was a surprise smash hit. Loesser's daughter recalled, ''It ran for two years on Broadway, went on the road with the original cast, was made into a movie by Warner Brothers, and is still performed regularly in stock and amateur productions and revivals all over the world.''

Guys and Dolls

Guys and Dolls is a musical masterpiece based on *The Idyll of Miss Sarah Brown,* a story by Damon Runyon. It is full of comedy, romance, gangster dialogue and music.

Loesser teamed with Abe Burrows and together they crafted the show. Sheed remarked for *GQ* about the production, ''It is one of the minute number of musicals without a single weak tune. It is also a superb piece of theatrical construction, with a great opening and a dandy close and maybe the best first act curtain in musical history.''

Francis Davis writing for the *Atlantic* commented on Loesser's talent, ''Musical comedy is a stylized art form that reached its peak in Frank Loesser's 'Guys and Dolls.''' The original show opened in 1950, and ran for 1,200 performances on Broadway. Loesser won a New York Drama Critics Award and an Antoinette Perry Award (Tony Award) for the score. *Guys and Dolls* was made into a movie in 1955, produced by Samuel Goldwyn and starring Frank Sinatra and Marlon Brando. The musical celebrated a Broadway revival in 1992 and ran for 1,143 performances. The 1992 performance was awarded four Antoinette Perry Awards, including Best Revival, and won a Grammy Award for the cast recording (revival cast).

The Most Happy Fella

In 1951 while working on music for Goldwyn's *Hans Christian Andersen,* Loesser began looking for his next challenge. He found it in *The Most Happy Fella.* The new musical was based on Sidney Howard's play *They Knew What They Wanted.* Loesser actually adapted the play, writing the script, the music and the lyrics. According to *Time* writer Corliss, *The Most Happy Fella* turned out to be, ''A rich and deeply felt pastiche of popular and operatic vocabularies. The show has an emotive force rare on Broadway; the feeling is big enough to fill an opera stage.'' Loesser was awarded the New York Drama Critics Award for the musical score in 1957.

Greenwillow

Loesser's next project was *Greenwillow,* a musical adaptation of the B.J. Chute novel. For Loesser, this undertaking included writing the show, the music and lyrics, as well as, managing all aspects of the production. In 1960, the production opened in Philadelphia, but received poor reviews. Loesser, despite reservations, took the show to New York where it ran for only 95 performances.

Greenwillow has been rewritten and produced by writers Walter Willison and Douglas Holmes. The revised musical opened in 1997. Jay Handelman reviewer for *Variety* suggested that, ''Fans of the original cast album and of musical theater in general may well rejoice over the job that Douglas Holmes and Walter Willison have done in taking Loesser's beautifully varied score and fitting it into a magical story that is both touching and funny.''

How to Succeed in Business Without Really Trying

In 1961, Loesser was approached by old friends Abe Burrows, Cy Feuer and Ernest Martin to write the score for *How to Succeed in Business Without Really Trying.* Based on the book by the same name, *How to Succeed in Business Without Really Trying* was a satire about rising to the corporate top. The original production was the longest running of Loesser's musicals. It earned Loesser and Burrows a Pulitzer Prize in 1962. After 1,417 performances the show closed in 1965.

A revival production opened the same year. Writing for *The New Yorker,* John Lahr commented, ''The success of 'How to Succeed' comes primarily from the pit, thanks to Loesser's music and lyrics which shrewdly send up the rituals and cliches of office life circa 1961.''

Loesser was a chronic overachiever who experienced success in everything he put his mind to. Collaborator Hoagy Carmichael found Loesser to be, ''so packed with ideas, he was overloaded.'' However, Loesser's last years were frustrating. His health was failing and his musical plots would not connect. *GQ* writer Sheed summarized ''*How To Succeed in Business Without Really Trying* now figured as the last of the great post-World War II musicals born of depression, war and jazz, and everything since simply has to be called something else.'' Loesser died of lung cancer in 1969 in New York at the age of 59. His music and lyrics will long survive him.

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Sophia Loren

The acting career of Sophia Loren (born 1934) has covered over 50 years and more than 100 films. Her work has earned virtually every major acting award the international film community has to offer.

Growing up

Born as Sofia Scicolone on September 20, 1934 in Rome, Italy, she was the illegitimate child of Romilda Villani and Riccardo Scicolone. Sofia grew up in Pozzuoli, near Naples, Italy. Her mother, Sofia, and eventually her sister Maria, lived with her maternal grandparents, aunts and uncles in a two room apartment.

Sofia said ''the two big advantages I had at birth were to have been born wise and to have been born in poverty.'' Her mother's unmarried status lead to a life of poverty. Sofia was so undernourished as a child she was called Sofia Stuzzicadente or ''Sofia the toothpick.'' By all accounts she was a thin, shy, fearful and unattractive girl.

World War II

Sofia recalls the war as a time of cold, starvation and sickness. Her grandfather and uncles worked in a munitions

factory which supported the family briefly. The plant, however, was a frequent target of bombings. During bombing raids Sofia remembers hiding in train tunnels but leaving them before the morning trains started.

Italy was devastated following the end of the war. Food, jobs and money were scarce, particularly for unmarried mothers. One way women could make money was by participating in beauty pageants. Sofia, who had blossomed from 'the toothpick' into a lovely teenager entered such a pageant as a teenager and was a finalist. After this contest, Sofia's mother learned extras were needed for the film *Quo Vadis.* Hoping for employment, her mother packed their belongings and headed for Rome.

The Movies—Bit Parts

Sofia and her mother were hired as extras for *Quo Vadis.* When the film was over they were unemployed. Her mother headed back home but Sofia remained in Rome. During the early 1950s she secured work modelling for fumetti magazines. Comic-like, these magazines used actual photographs. The dialogue bubbles were called fumetti—hence the popular name.

Fumettis were quite popular throughout Italy and Sofia was in demand. She used this recognition to get bit parts in movies. Under her real name she made eight films. One director suggested she change her name to Sofia Lazzaro, which she did for three films.

Carlo Ponti and His Influence

Sofia's luck changed due to an encounter at a night club holding a Miss Rome contest. A stranger asked her to enter the contest but she refused. The stranger returned a second time and told Sofia one of the judges, Carlo Ponti, suggested she enter. She entered the contest and won second prize. More important she also won a screen test with Ponti, one of Italy's leading film directors.

Ponti gave her bit parts in films, believing there was something worthwhile there. Borrowing Marta Toren's last name, she changed the spelling of her first and her last name to Sophia Loren. She quickly made several films while taking drama lessons.

The Big Break

In 1953, producers were filming *Aida* with Gina Lollobrigida. The concept was to have a beautiful actress lip-synch the opera's arias which would be performed by one of Italy most famous opera singers, Renata Tebaldi. Lollobrigida backed out when she learned about the lip synching. Ponti suggested Loren as a replacement. Appearing completely painted black, Loren made the film.

Her success in *Aida* lead Loren to parts in nine films that year. One was *Anatomy of Love* which co-starred Marcello Mastroianni and Vittorio De Sica, two men she would successfully continue to work with over time. By the mid-1950s Loren had established herself as an Italian sex symbol. Loren once commented, ''Sex-appeal is 50 per cent what you've got and 50 per cent what people think you've got.''

Sex Symbol to Serious Actress

In 1954 Loren again teamed up with De Sica for *The Gold of Naples.* This time de Sica was directing the film. Sam Shaw, in *Sophia Loren: In the Camera Eye,* noted ''De Sica taught her [Loren] the craft of acting. Secrets of interpretation, restraint. It took a director like him to get the talent out of her.'' Loren agreed, claiming ''the second man of my life is Vittorio De Sica.''

De Sica once stated to an interviewer, ''She was created differently, behaved differently, affected me differently from any woman I have known. I looked at that face, those unbelievable eyes, and I saw it all as a miracle.'' He considered her ''the essential Italian woman.'' Loren had a box-office success when she teamed up with Mastroianni, in *Too Bad She's Bad,* with De Sica directing. In *The Films of Sophia Loren,* Tom Crawley noted *Too Bad She's Bad* was the ''genesis of the most successful partnership in Italian movies.'' Loren explained this success, ''The three of us were united in a kind of complicity that the Neapolitans always have among themselves. The same sense of humor, the same rhythms, the same philosophies of life, the same natural cynicism. All three of us did our roles instinctively.''

The Marriage Scandal

In 1957 Loren appeared in her first English-speaking film, *The Pride and the Passion,* with Cary Grant. Despite the fact that Grant was married, romance was rumored

between the stars. This concerned Ponti, who was Loren's agent and manager. Ponti, despite a wife and two children, was also in love with Loren. From all accounts it seemed Loren was also in love with Ponti. ''What nobody could understand then and still can't is the extraordinary power of the man,'' Loren once claimed in an interview.

This relationship was troublesome in Italy which did not recognize divorce. Loren found herself embroiled in a scandal, when Ponti obtained a Mexican divorce from his wife. Loren and Ponti were married by proxy in Mexico on September 17, 1957. The Vatican refused to recognize the divorce and subsequent marriage and labeled the couple public sinners. After a hearing, warrants were issued for Carlo (as a bigamist) and Loren (as a concubine).

Hollywood at Last

Loren's first Hollywood film was the 1958 *Desire Under the Elms.* During this year she worked with Peter Sellers in another film from which they recorded an album. One single from the album ''Goodness Gracious Me'' topped the charts in England.

Over the next years Loren worked on ten films. Two of the most important were *El Cid* and *Two Women. El Cid* with Charlton Heston is probably the largest grossing film of Loren's career. *Two Women* achieved greater importance in Loren's life. Loren received numerous Best Actress awards, including an Academy Award for her depiction of a mother struggling during war. This was the first Academy Award ever given to a foreign actress in a foreign language film.

Personal Life

In 1963 the Pontis were charged with public bigamy and their marriage was annulled. Hoping to resolve this problem, the Pontis moved to France where they became citizens. In 1965 the French court granted a divorce to Giuliana, Ponti's wife. On April 9, 1967 Loren remarried Ponti in a small French civil wedding.

While Loren enjoyed a successful career, she also attempted to become pregnant. She suffered two miscarriages after which she underwent a series of tests. When Loren again became pregnant her doctor ordered complete bed rest. On December 28, 1968, Hubert Leoni Carlo Ponti, Jr. (known as Cipi), was born. Loren had spent almost the entire pregnancy in bed.

Five years later on January 1, 1973, Eduardo Ponti arrived. Again several months of bed rest were ordered by her physician. Despite the lengthy confinements, Loren was overjoyed. In a *Good Housekeeping* interview with Heather Kirby, Loren claimed childbirth ''is something women are born for, the continuation of life.'' During this period an Italian appellate court also dismissed all bigamy charges against Ponti.

The early to mid-1970s proved to be a very productive time for Loren. She made ten films and wrote a cookbook, *In the Kitchen with Love,* published in 1972. Unfortunately these good times were not destined to last.

Financial Problems

On February 8, 1977, Italian police searched the Pontis' private home and business offices. The government believed Ponti was guilty of income tax evasion, the misuse of government subsidies, and the illegal export of Italian funds. A warrant was issued for Ponti's arrest. Loren was charged as an accomplice.

In 1979 the government tried the couple, in absentia. Ponti was found guilty and sentenced to four years in prison, and fined 22 billion lire (about 24 million dollars). Loren was acquitted. Ponti was eventually cleared of all charges in 1987.

Other Endeavors

Loren continued making films, but she also began other endeavors. She published *Sophia: Living and Loving, her own story,* written with A.E. Hotchner. She also moved into marketing when she became the first female celebrity with her own perfume. ''Sophia'' a combination of jasmine and roses was manufactured by Coty. In 1981 she partnered with Zyloware to market the Sophia Loren Eyewear collection.

Loren was asked to be the first female grand marshall of the annual Columbus Day Parade in New York City, a parade celebrating Italian-Americans, which she did in 1984. She also published her second book, *Sophia Loren on Women and Beauty.*

All these activities were interrupted by legal problems. A tax court sentenced Loren to a 30 days jail term for income tax evasion on a 1966 filing. Loren promised to return once work obligations were completed. She began the sentence May 19, 1982. She served 17 days at a women's prison and was paroled early.

Later Work

Since the mid-1980s Loren has continued making films, shifting towards television movies. She used her celebrity status on behalf of charity projects such as the Statue of Liberty, protecting Greco-Roman ruins and drought-relief work for Somalian refugees.

In 1991, she received a Special Academy Award, for as the Academy noted, being ''one of the genuine treasures of world cinema who, in a career rich with memorable performances, has added permanent luster to our art form.'' Sadly though, Loren also experienced a great loss with the death of her mother that year. In an interview, Loren said ''I think when a mother dies the whole world collapses because she's the anchor that you don't have anymore.''

Sixty-Plus

After turning 60 in 1994, Loren received a Hollywood Walk of Fame star and numerous lifetime achievement awards. *Entertainment Weekly* selected her as one of The 100 Greatest Movie Stars of All Time in 1996. She appeared in *Pret-a-Porter* (Ready to Wear), which marked her fifteenth and final pairing with Mastroianni, who died shortly after.

Fans seemed to agree with Sam Shaw when he stated, ''Whatever she does on screen is right. She can do ordinary

pictures; and still she remains an international superstar, still she grows as a human being.'' With accolades like this Sophia Loren will be a presence for sometime to come.

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Trent Lott

Trent Lott (born 1941) has served in the United States government for over three decades. He was elected to both houses of the United States congress and served subsequent terms as a member from the state of Mississippi.

A U.S. Senator from Mississippi, Trent Lott is a major political figure in the nation's capitol. He first came to Washington as a Democratic congressional aide in the early 1960s. Known for his conservative views, however, Lott served as a Republican in both the House of Representatives and the U.S. Senate. Lott was recognized for his leadership skills in Congress and was able to organize support for important issues among both Republicans and Democrats. Paul Weyrich, a radio news commentator, once described Lott ''as a wily Southerner. He likes to make deals, but sometimes, when he feels a great principle is at stake, he can be tough as nails.'' A skillful politician, the U.S. Senator from Mississippi was elected by fellow senators as Senate Majority Leader on December 3, 1996.

Born on October 9, 1941, in Grenada County, Mississippi, Chester Trent Lott, moved with his family to the costal town of Pascagoula. As an only child, Trent received the full attention and love of his parents. His father, Chester, worked as a shipyard worker who later tried his hand in the furniture business. In a *U.S. News & World Report* interview with Gloria Borger, Lott described his father as ''handsome and outgoing, and I always thought he might actually run for office someday.''

Lott's mother, Iona, was a schoolteacher and bookkeeper. Iona Lott recalled to *Time* contributor Dan Goodgame, ''People used to say an only child would be spoiled and selfish. And I was determined he wouldn't be that way.'' She insisted that he share everything, even the pony she and Lott's father gave him before he was ten. Lott was exposed to politics at any early age, as one grandfather was a justice of the peace, and the other grandfather a county supervisor. Lott also had an uncle who was a tax assessor and a state senator.

The family moved to Pascagoula when Lott was in the seventh grade. He adapted to the new location quickly and wasn't afraid to participate in a wide range of activities. During his school years, he played tuba in the band and was a member of the drama club. He also worked part-time at a local rootbeer stand. Among his classmates, Lott was popular and well-respected. In high school, he was elected president of the drama club, president of the student body, homecoming king, most popular, most likely to succeed, and most polite. Goodgame quoted a high school friend who recalled that Lott found time for everyone ''from shy girls to the guys we would describe these days as gang members.''

With money earned from summer jobs and support from his parents, Lott entered the University of Mississippi (Ole Miss) in the fall of 1959. While at Ole Miss, Lott had his first real experience at politics. His freshman year, he pledged the Sigma Nu social fraternity. While he participated in Sigma Nu activities, Lott also made many friends among members of other fraternities and independent stu-

dent groups. Eventually, he was elected as president of both Sigma Nu and the university's interfraternity council. Cheerleaders at Ole Miss were also elected positions, and running for cheerleader provided Lott another opportunity to gain political skills in forming political blocks, cutting deals and doing door-to-door precinct work.

No African American students attended the University of Mississippi when Lott first entered the school. During Lott's senior year, on September 30, 1962, Air Force veteran James Meredith, protected by armed U.S. marshals, enrolled at Ole Miss. The small group was confronted by rock-throwing students and non-student protestors in violent demonstrations. By the time the violence ended, two people had been killed and many others injured and arrested. Lott worked to keep Sigma Nu fraternity members from taking part. At the same time, he used his campus influence to call for peaceful campus integration. In *National Review,* Rich Lowry quoted Lott as saying, ''Yes, you could say that I favored segregation then. The main thing was, I felt the Federal Government had no business sending in troops to tell the state what to do.''

Graduating with a bachelor's degree in Public Administration in the spring of 1963, Lott enrolled in the Ole Miss law school. He subsidized his graduate education with a federal student loan and also obtained a job with the university's recruitment office. Later, he was able to work for the alumni association as a fund raiser, a position that enabled him to make valuable political connections throughout his native state.

While Lott attended law school, the Vietnam War was expanding in scope and troop commitments. Like other college students Lott received a student deferment from the draft. By the time he graduated from law school in 1967 Lott had married Patricia (Tricia) Thompson of Pascagoula and, under Selective Service rules, obtained a hardship exemption due to the birth of their first child, also named Chester.

After graduating from the Ole Miss law school, Lott and his family returned to Pascagoula. For a brief period Lott worked in a private law firm, leaving after less than a year when he was offered a top staff job by Congressman William M. Colmer, a Mississippi Democrat. The Lott family moved to Washington, D.C., in 1968. Tricia Lott explained to Lowry that the family went to Washington ''to stay a couple of years and see if we liked it.'' Political skills learned at Ole Miss in organizing and influencing people earned Lott a reputation as an effective and able congressional aide.

Elected to House of Representatives

When Congressman Colmer announced his retirement from the House of Representatives in 1972, Lott announced his candidacy as a Republican to seek the vacant office. Lott was able to win Colmer's endorsement and support. According to Lowry, Lott explained his party switch by vowing to ''fight against the ever increasing efforts of the so-called liberals to concentrate more power in the government in Washington.'' Lott had a well-organized and tireless campaign. With the aid of the landslide re-election of President Richard Nixon he was able to win the House seat with a vote margin of 55 percent.

Arriving in Washington as a freshman Representative, Lott was appointed to membership on the House Judiciary Committee. As the youngest member of this committee Lott became involved in the 1974 hearings to impeach President Nixon. The president had been implicated in the break-in of the Democratic National Committee headquarters at an office complex called Watergate. After the President released tape recordings and transcripts indicating his involvement and a cover-up of the crime, Lott reversed his position as a staunch supporter and joined others in the call for the President's resignation, which occurred less than a week later.

Although Lott had vowed to fight against increased government controls from his seat in the House, he actually supported more federal spending for entitlement programs, farm subsidies, public works projects, and the military. During his 16-year tenure in the U.S. House of Representatives, Lott was never credited with authoring any major legislation. However, he won praise for his work on tax and budget reform. He was an active member of the House, and served on the powerful House Rules Committee from 1975 to 1989. With the support of his fellow Representatives, Lott was elected and served as Minority Whip from 1981-89. As Minority Whip, he was the second ranking Republican in the House of Representatives. He was also named chair of the Republican National Convention's platform committees in 1980 and 1989. Lott, however, did not always support the legislative agenda of his political party. When President Reagan proposed a tax reform bill in 1985, Lott used his political power as Minority Whip to oppose the measure. Two years later, Lott joined with Democrats to override a presidential veto of a highway spending bill which included several highway projects in his home district.

Joined United States Senate

When the Mississippi Democratic Senator, John Stennis, retired in 1988, Lott announced that he would seek the vacant Senate seat. He won the Senate position with a 54 percent majority. As a Senator, Lott continued to focus his political talents on building coalitions and was appointed as a member of the Ethics Committee. He was later appointed as a member of the powerful Senate Budget Committee. Continuing his climb through the ranks of the Senate, Lott was elected as the secretary of the Senate Republican Conference in 1992. In 1994 he won the election for Senate Majority Whip by a one vote margin, making him the first person to be elected Whip in both houses of Congress.

Lott's experiences as House Minority Whip helped him to establish a highly-organized whip system in the Senate. Individual members of Congress were drafted to organize and track colleagues on a regional basis. These regional whips provided daily briefing to Lott on crucial votes. One of the regional whips was also tasked to be on the Senate floor at all times. Lott's ability to work with both parties helped to end what was described in the popular press as budget gridlock. During 1997 budget negotiations, Richard Stevenson, writing in the *New York Times,* described him as

''Trent Lott the bad cop'' and as ''Trent Lott the good cop.'' Stevenson reported that Lott's message to both parties was, ''I'm going to urge that we not waste time talking about what we disagree on. Let's see where we can find some commonality, where we can begin to come up with agreements that will help the quality of life for all Americans.'' When the Senate Majority Leader, Bob Dole, announced his plans to retire from the Senate in order to run for President, Lott used his well-controlled whip organization to campaign for the vacant Majority Leader position. His organizational and political skills were rewarded, and he was elected Senate Majority Leader on June 13, 1996.

Campaign financing became the focus of national attention after the re-election of President Clinton in 1996. With reports of improper fund-raising activities by the Democrats, many Republicans called for in-depth investigations of campaign practices. While some called for major campaign reforms, Lott had other views. In an interview with *New York Times* contributor Katharine Seelye, Lott described his position on this issue, commenting that ''I support people being involved in the political process. . . . I think for them to have the opportunity to do that is the American way.''

The Senator's stance on other major issues facing the nation were widely known. He articulated his views on numerous radio and television interview shows. He also took advantage of the electronic media and maintained an internet home page stating his position on key political and national issues. In regards to a balanced national budget, Lott declared, ''I understand the concerns regarding the Balanced Budget Amendment and want to assure you that I do not take amending our Constitution lightly. However, having watched many futile attempts to reduce the deficit through legislation, I am convinced that an amendment to our Constitution is necessary.'' Lott also described his position concerning prayer in public schools on this site: ''I have consistently advocated strong legislative action in support of the rights of students who wish to participate in voluntary prayer in their schools.''

Lott's personal beliefs reflect those of his constituency, and his election to both houses of Congress show his successful representation of the people in his home district and home state. In Congress, his ability to mobilize his fellow Representatives and Senators in support of key legislation was recognized with prominent positions in both houses—as Minority Whip in the House of Representatives, and in the Senate as Majority Whip and later Senate Majority Leader. Lott has the distinction of being the first Southerner to be House Minority Whip and the first person to be elected Whip in both houses of Congress.

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Ada Byron Lovelace, Countess of Lovelace

In her 1843 translation of an article on Charles Babbage's Analytical Engine, Ada Byron Lovelace (1815-1852) added notations three times the length of the original text. The ''Notes'' earned her a place in computer history when they were later recognized as the first detailed description of a computer, including what is now considered a software program. In recognition of her enlightened ideas that were over 100 years before their time, the United States Department of Defense named its Ada programming language after her in 1980.

Though she was born the daughter of the notorious English Romantic poet, Lord Byron, Ada Byron Lovelace chose to pursue the more objective field of mathematics. She proved to be her father's daughter, though, for her sense of passion was arguably as strong as her father's, despite her mother's attempts to suppress any ''Byronic'' tendencies in her. She went against traditional Victorian society by studying mathematics which was a discipline few women attempted. The height of her passion for mathematics can be seen in her ''Notes'' on Charles Babbage's Analytical Engine, a calculating device that was never actually built. She wrote with tremendous insight and her ideas about the capabilities of an analytical engine became reality in 20th century computers which earned her a place in the history of mathematics and computer science.

Lord Byron's Legitimate Daughter

Augusta Ada Byron was born on December 10, 1815 in London, England, and was Byron's only legitimate child. Five weeks after her birth, her mother, Lady Byron, left her abusive husband. On April 24, 1816 a deed of separation was signed and Lord Byron left England for good. Ada never saw her father again for he died eight years later in Greece. However, he did correspond with Lady Byron regarding her well-being and her studies. He also wrote of her in his poetry. The line, ''ADA! sole daughter of my house and heart,'' can be found in *Childe Harold's Pilgrimage,* Canto III.

After Lord Byron's departure, Lady Byron took control of her daughter's upbringing. This control included the suppression of any undesirable traits that may have inherited from her father. In her book, *The Calculating Passion of Ada Byron,* Joan Baum notes, ''Lady Byron had insisted on the cultivation of mathematics primarily because its discipline represented for her the direct opposite of everything associated with her depraved husband: dangerous fancy, melancholy moods, evil, even insanity.'' Baum also stated that ''Mathematics was first for Lady Byron a mode of moral discipline. Accordingly, she arranged a full study schedule for her child, emphasizing music and arithmetic—music to

be put to purposes of social service, arithmetic to train the mind.''

A Passion for Numbers

By her early teenage years, Ada realized she had a true passion for numbers not unlike that of her father's passion for poetry. Lady Byron provided tutors of high distinction for her such as William Frend, a Cambridge mathematician, who instructed Ada in the areas of astronomy, algebra and geometry. Another tutor, Augustus De Morgan, was the first Professor of Mathematics at the newly founded University of London. He described Ada as ''an original mathematical investigator, perhaps of first-rate eminence'' according to Dorothy Stein in her book, *Ada: A Life and a Legacy.* ''Indeed, it was a desire for mathematical glory, rather than a particular kind of mathematics, that compelled Ada,'' concluded Baum.

This passion continued throughout the rest of her life as Stein demonstrates in a quote from an 1843 letter Lovelace wrote to Babbage, ''I hope another year will make me really something of an Analyst. The more I study, the more irresistible do I feel my genius for it to be. I do not believe that my father was (or ever could have been) such a Poet as I shall be an Analyst, (& Metaphysician).''

The Countess of Lovelace

On July 8, 1835, Ada Byron married William King who was then the eighth Baron King. In 1838, he became the 1st Earl of Lovelace and she became the Countess of Lovelace. The following year, Lord Lovelace also became lord lieutenant of Surrey. Her husband was 11 years older than she and considered to be somewhat reserved. He did, however, take pride in his wife's mathematical talents and supported her endeavors. His approval was quite fortunate for Ada Byron Lovelace as few women of her station in Victorian England were encouraged to pursue academic interests of any kind. In fact, those of the aristocracy considered it to be beneath them to practice a profession. For that reason, Lovelace only signed the initials, ''A.A.L.'' to her ''Notes.'' Consequently, she was limited by her class status as much as by her gender with regard to her passion for mathematics.

Charles Babbage and the ''Notes''

Lovelace first met Babbage when she was 18 at a dinner party hosted by Mary Fairfax Somerville, the 19th century's most prominent woman scientist. Despite the fact that he was 23 years her senior, Babbage became her good friend and intellectual mentor. She was immediately intrigued when she first saw Babbage's Difference Engine and plans for the Analytical Engine in 1834. The perfect opportunity for Lovelace to study the Analytical Engine came after Babbage's 1840 lecture in Turin, Italy. An Italian military engineer by the name of Luigi Federico Menabrea wrote an article on the lecture that was printed in a French publication in 1842. Lovelace's translation of Menabrea's article from French to English and her accompanying notations were published in the prestigious *Taylor's Scientific Memoirs* the following year.

Lovelace labeled her seven ''Notes'' with the letters A through G. The word ''computer'' did not mean in the 19th century what it came to mean in the 20th century. Rather, it referred to a device that only did arithmetic or a person whose job was to add up numbers. Therefore, Lovelace never used the word in her ''Notes.''

''Note A'' distinguished between Babbage's Difference Engine and his Analytical Engine. This note was significant in that it described a general purpose computer that would not be invented for more than 100 years. In ''Note B,'' Lovelace looked at the concept of computer memory and the ability to insert statements to indicate what is happening to the person looking at the program. This idea is similar to the current practice of using REM or non-executable remark statements in a program.

Lovelace expanded on a method called ''backing'' in ''Note C.'' This allowed for the operation cards to be put back in the correct order so that they could be used again and again like a loop or subroutine. ''Note D'' was a very complex explanation of how to write a set of instructions or a program to accomplish a set of operations. ''Note E,'' aptly stated by Baum, clearly ''emphasize[d] the versatility of the Analytical Engine and suggests, in its brief description of operation cards which designate cycles, modern-day function keys.''

''Note F'' explained how the Analytical Engine could solve difficult problems and eliminate error. This would allow for the solving of problems that were prohibitive due to the constraints of time, labor and funds. Baum also noted that Lovelace wondered ''if the engine might not be set to

investigate formulas of no apparent practical interest . . . as computers are used today, to find problems rather than to solve them.''

The last and probably the most mathematically complex and most quoted of Lovelace's notations was ''Note G.'' In this note, she stated what some have referred to as ''Lady Lovelace's Objection'' or, in the more modern phrasing, ''garbage in, garbage out.'' Basically, she was saying that the computer's output is only as good as the information it is given. ''Note G'' also included an actual illustration of how the engine could produce a table of Bernoulli numbers.

Personal Difficulties

Lovelace faced numerous illnesses throughout her life. As a child, she had bouts with both measles and scarlet fever. Byron received a report on Lovelace's health stating that she ''had symptoms of fullness of the vessels of the head . . . varying in degree during different parts of the day, never very severe but never or scarcely ever totally absent'' according to Doris Langley Moore in her book, *Ada, Countess of Lovelace: Byron's Legitimate Daughter.* Byron had had the same affliction, possibly migraine headaches which can be hereditary, until he was 14.

In 1829, Lovelace suffered an unidentified ailment that left her unable to walk for many months. She was also subject to convulsive fits and there was speculation that they may have been due to a mental rather than a physical condition. None of these conditions, though, caused any permanent disabilities. In fact, Lovelace was an accomplished dancer, horseback rider and gymnast. Only uterine cancer would prove to be insurmountable for her.

Lovelace's life was also fraught with difficulties of her own making. She not only had a passion for mathematics, she had a passion for men of mathematics. She was known to have had affairs with several men whose attention she initially sought on an intellectual level. Her affair with John Crosse proved to be the most devastating. She pawned the Lovelace diamonds to pay his gambling debts, and it is possible that he was blackmailing her as well. Lovelace, too, fell victim to the vice of gambling and enlisted the help of some of her male friends to place bets for her.

A Place in History

Lovelace's passions far exceeded her body's limits. She died on the evening of November 27, 1852 of uterine cancer at the age of 36, the same age at which her father had died. At her request, she was buried beside her father in the Byron vault at Hucknall Torkard, near Newstead Abbey, the ancestral home of the Byrons in Nottinghamshire. This last request was prompted by a visit in 1850 to Newstead Abbey where Lovelace finally made peace with her father's memory.

Though Lovelace's ''Notes'' were well received by those who knew her, there is no indication of how they were taken by the general public. In fact, she did not obtain widespread recognition until the historian, Lord B.V. Bowden, rediscovered her ''Notes'' in 1952 and had them reprinted the following year, 110 years after their original publication.

Posthumous mathematical glory was probably not what Lovelace had in mind when she was alive. However, she would have undoubtedly been pleased with a fourth-generation programming language being named after her. In the words of Baum, Lovelace ''was the world's first extensive expositor of a computing machine. She was also a fascinating woman, interesting as much for her motives as for her work, illustrating as she does the theme of creative energy in collision with suppressed desire.''

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Yuri Luzhkov

Russian politician Yuri Luzhkov (born 1936) has proven to be a popular mayor of Moscow. He has ushered in reforms to the economy and infrastructure that have increased the prosperity of the nation's capital.

Yuri Luzhkov, mayor of Moscow since his appointment by Boris Yeltsin in 1992, is a reformer who directly involves city government with the interests of private economic enterprises. Perhaps more important, he seems to have an intuitive sense of knowing what issues to champion, which people to support, and when to be in the public eye. He has made it clear to his subordinates and to Muscovites alike that he is the man in charge of the city. At times, he appears to be the ruler of a near-independent city-state. He has used his position to refuse the federal government's plan to privatize state assets in his city; as a result, Moscow now controls all federal property within its boundaries. He has also made efforts to develop the infrastructure of the city. A popular official, Luzhkov received approximately 90 percent of the vote in the 1996 mayoral election.

Son of a Carpenter

Yuri Mikhailovich Luzhkov was born in Moscow on September 21, 1936. His father was a carpenter, but Luzhkov preferred mechanical engineering and studied at the Gubkin Institute of Oil, Gas, and Chemical Industries. Soon, however, he became more interested in government. By combining his education with his interests, he landed a job in the Ministry of the Chemical Industry in 1964. For the next 13 years, he occupied a series of managerial positions

in the ministry. In 1987, he became first deputy chairman of the Moscow Executive Committee and head of the Moscow Agro-Industrial Committee during which he ran the city's food distribution system. Yet his desire to advance to increasingly more responsible job levels was being thwarted in the Communist system of Soviet Russia. Leadership positions usually went to party officials, and Luzhkov had no strong connections to the party. During the last days of Communism in Russia, however, he worked for Boris Yeltsin, who was a Moscow party boss.

Luzhkov's opportunities to advance were improved after the fall of the Soviet Union when he was appointed deputy to Gavril Popov, the first mayor of Moscow in post-Communist Russia. After a year, it was apparent that Popov was more interested in politics than the management of Moscow. By default, Luzhkov handled the day-to-day operations of the city. Once his old boss, Yeltsin, became president of Russia, Luzhkov was made mayor by decree when Popov resigned in 1992.

Staying Power

Currently, Luzhkov is a major political leader in Russia. He has thrived in an environment in which many other politicians have risen and quickly faded. Luzhkov is also extremely popular with the ten million residents of Moscow. Muscovites admire him because he is seen as a leader who can accomplish his goals. He won re-election in June of 1996 with nearly 90 percent of the vote. ''His popularity began when people began to get tired of politics,'' Andrei Klochkov, an analyst at the Russian Socio-Political Center told *U.S. News & World Report* writer Christian Caryl. ''Luzhkov said, . . . 'I'm just a builder.'''

City residents admire many of Luzhkov's more conspicuous efforts. ''He is known to Muscovites simply as 'The Boss,''' noted Charles Piggott and Askold Krushelnycky in the *European.* Under Luzhkov's direction new subway stations have opened, rutted roads have been paved, and Moscow is now surrounded by a ten-lane superhighway. He has also had an estimated 32 million square feet of new apartment space built each year. His pet projects include the construction of a World War II memorial; the development of Luzhniki Stadium, which will be Europe's largest roofed stadium; and the reconstruction of the nineteenth century Cathedral of Christ the Savior that dictator Joseph Stalin tore down in 1931. Government officials claim that Luzhkov gets the money for such expensive, and some say extravagant, projects through privatization. In 1994, Yeltsin gave Luzhkov control over Moscow's inventory of state property. In 1997, Moscow took in $1 billion in privatization revenues. In addition, as noted in the *Economist,* Moscow receives ''[t]wo-thirds of foreign investment into Russia, and four-fifths of all Russian capital.''

Luzhkov has become such a powerful Russian leader that he has even gotten involved in affairs outside Moscow. In early January of 1997, for example, he traveled to Sevastopol, the Crimean port in the Ukraine, where he promised to have housing built for the sailors of the Russian Black Sea fleet. The housing was to be funded by the Moscow city government. He also announced that the port should be returned to Russia, infuriating Ukrainian government officials and embarrassing Yeltsin. In addition, Luzhkov has come out in support of union with Belarus, the small former Soviet republic in east central Europe. At the end of 1997, he criticized the United States and the International Monetary Fund (IMF) for trying to negatively influence Russian economic development.

Successful and Supportive Governing Style

Luzhkov runs Moscow by defining clear duties among his team, and he prohibits city officials from encroaching on each other's area of responsibility. Consequently, factions have not developed that can potentially disrupt the operation of city government. Although Luzhkov has issued public reprimands to his team leaders, he will support them during times of controversy. He is not only a technically good city manager, owing, in part, to his background in engineering, but he is considered a good manager of people. Among his advisors is Vladimir Yevtushenkov the head of a joint-stock company called the Moscow City Committee for Science and Technology. In addition, Yevtushenkov is an old friend of Luzhkov's wife, Yelena Baturina, who is also an adviser on many issues and a successful businesswoman in her own right.

Alleged Ties to Crime

Although credited with much of the reform occurring in Moscow, Luzhkov is also being blamed for the increasing crime in the city. Luzhkov has responded to this criticism by

putting approximately 5,000 law-enforcement volunteers on the streets of the city. Still, many critics note that law enforcement is weak, and police allegedly take bribes. The presence of organized crime has resulted in more frequent reports of kickbacks, car bombs, and contract murders. In 1996, an American businessman, entangled in a legal dispute with a city agency over hotel property, was killed on the street.

Luzhkov's image is threatened further by his friendship with people such as Iosif Kobzon, a businessman and singer who, according to foreign law-enforcement agencies, is closely tied to organized crime in Russia. Yet such allegations have not discouraged Luzhkov's supporters. ''Perhaps Luzhkov is on the take,'' a Russian anti-corruption politician told *Time* contributor Paul Quinn-Judge. ''But he is getting this place into shape. So why should I waste my time on him? Others do nothing but steal.''

Another blemish on Luzhkov's mayoral record is Moscow's growing homeless population, officially numbering approximately 100,000 in 1997 but probably much higher. Luzhkov has overseen mass expulsions of the homeless from the city and the alleged ''roughing-up'' of the darker-skinned minorities. This has resulted in criticism from international human-rights groups. Yet Moscow has become a busy city with well-stocked grocery stores; consequently, many residents believe crime and homelessness are a part of progress. ''For all its crime and corruption and bureaucracy, Moscow has by far the best-developed infrastructure in Russia, and a government that understands roughly how laws and markets work,'' noted the *Economist.*

Politician's Dance

With such power and popularity among Muscovites, Luzhkov appears to be a logical choice for prime minister or president of Russia in the twenty-first century. Yet his rise to the country's top spots is not guaranteed. He cannot afford to antagonize incumbent leaders, yet he must distance himself from them and many of their policies. In the early 1990s, Luzhkov was a staunch supporter of President Yeltsin. He allied himself with other reform leaders in August 1991 when he joined them in the Russian White House in anticipation of an attack by coup leaders. More than anything else, this earned him Yeltsin's gratitude.

Luzhkov has continued to profess admiration for Yeltsin and supported him against unpopular voices within the remains of the Communist party. Yet, at times, he distances himself from the president. In 1997, for example, the weekly Moscow newspaper, *Obshchaya Gazeta,* reported that Luzhkov had said that Yeltsin was not fully in control of the country. Luzhkov has also distanced himself from many unpopular reforms supported by Yeltsin, has criticized ministers and their mistakes, and has publicly disclosed corrupt practices. Still, he maintains access to all Russian leaders.

Luzhkov continues to expand his public image into the international arena. A new Moscow television and radio station recently went on the air with substantial funding from the city. In order to broaden his appeal to those outside Moscow, Luzhkov is trying to make the television station national. In September of 1994, he signed an agreement with 20 heads of Russian regions that established direct economic and cultural links between Moscow and the provinces. Leaders in the Russian hinterland have been suspicious of Luzhkov and jealous of Moscow's new prosperity. Yet, Pavel Bunich, a Luzhkov adviser and member of parliament, told David Hoffman of the *Washington Post* that envy would recede ''once people see there are no potholes on the roads.''

Luzhkov is becoming more aware that his age might be a political liability. By 2000, he will be 64 years old, the same age of Yeltsin in 1996 when Russia's government was at a standstill as it waited out the president's fight with poor health. Moscow observers speculate that Luzhkov's rival for the presidency may be his deputy, Boris Nikolsky, who is more than two decades younger than Luzhkov. Thus, the mayor frequently shows off his athleticism and good health by playing soccer and fishing. Every winter, he breaks the ice in the Moscow River and plunges in for a supposedly healthy swim. The media even reported on his appearance at a local circus where he was practicing on the trapeze until he fell and injured his leg.

During the 850th anniversary celebration of Moscow in 1997, Yeltsin publicly commented on Luzhkov's energy and accomplishments. On December 14, 1997, elections for the 35-seat City Duma, Moscow's representative body, resulted in the most votes for candidates who supported Luzhkov. The Duma had been perceived as a governing body unwilling to challenge Luzhkov, resulting in Luzhkov's ability to run the city unhindered. The December elections were seen as an informal referendum on Luzhkov's potential as a presidential candidate. As noted by Caryl, ''The mayor is the only Russian politician whose popularity has steadily risen in recent years and continues to do so.''

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M

Wangari Muta Maathai

A visionary environmentalist, Wangari Maathai (born 1940) created a successful reforestation program that began in Kenya and was adopted in other African nations and the United States. Maathai was recognized world-wide for her achievements, although she was denounced as a traitor and a rebel in her home country.

Wangari Maathai is perhaps best known for creating the Green Belt Movement of Kenya, a program recognized all over the world for combining community development and reforestation to combat environmental and poverty issues. Maathai excelled at mobilizing people for a very simple goal—reforestation—which also impacted poverty and community development in Kenya. Maathai believed that people needed to help with environmental issues and should not rely upon the government. Maathai clashed with the Kenyan government, often at risk to her own life, when she opposed destructive governmental initiatives and when she forayed into politics personally.

Turmoil Early On

Maathai was born in Kenya in 1940. Attending college in the United States, she went on to earn a B.S. from Mount St. Scholastica University, in Kansas and a M.S. from University of Pittsburgh, in Pennsylvania. She then earned a Ph.D. from the University of Nairobi. She was the first woman in Kenya to earn a Ph.D. and at age 38, she held the first female professorship (in Animal Science) at the University of Nairobi. She credited her education with giving her the ability to see the difference between right and wrong, and with giving her the impetus to be strong.

Maathai's life was not without turmoil and hurdles, which she described as God-given. She married a politician who unknowingly provided the basis for her future environmental activities when he ran for office in 1974 and promised to plant trees in a poor area of the district he represented. Maathai's husband abandoned her and their three children later, filing and receiving a divorce on the grounds that she was ''too educated, too strong, too successful, too stubborn and too hard to control.'' Maathai maintained that it was particularly important for African women to know that they could be strong, and to liberate themselves from fear and silence.

Visionary Reforestation Program

In 1977 Maathai left her professor position at the University of Nairobi and founded the Green Belt Movement on World Environment Day by planting 9 trees in her backyard. The Movement grew into a program run by women with the goal of reforesting Africa and preventing the poverty that deforestation caused. Deforestation was a significant environmental issue in Africa and was resulting in the encroachment of desert where forests had stood. According to the United Nations in 1989, only 9 trees were replanted in Africa for every 100 trees that were cut down. Not only did deforestation cause environmental problems such as soil runoff and subsequent water pollution, but lack of trees near villages meant that villagers had to walk great distances for firewood. Village livestock also suffered from not having vegetation to graze on.

Women in the Kenyan villages were the people who first implemented Maathai's Green Belt Movement.

''Women,'' Maathai explained, ''are responsible for their children, they cannot sit back, waste time and see them starve.'' The program was carried out with the women establishing nurseries in their villages, and persuading farmers to plant the seedlings. The movement paid the women for each tree planted that lived past three months. Under Maathai's direction in its first 15 years, the program employed more than 50,000 women and planted more than 10 million trees. Other African nations adopted similar programs based on the Green Belt Movement model. Additionally, the government stepped up its tree planting efforts by twenty times.

More Than Planting Trees

The Greenbelt Movement that Maathai conceived was not limited solely to tree planting. The program worked in concert with the National Council of Women of Kenya to provide such services to Kenyan women and villages including: family planning, nutrition using traditional foods, and leadership skills to improve the status of the women. By 1997 the Movement had resulted in the planting of 15 million trees, had spread to 30 African countries as well as the United States, and had provided income for 80,000 people.

Maathai had strong beliefs about how she carried out environmental activism. She warned that educated women should avoid becoming an elite, and instead, should do work for the planet. Nobody could afford to divorce themselves from the earth, she believed, because all human had to eat and depend on the soil. Activism, she felt, was most effective when done in groups rather than alone. She credited her success with the Green Belt Movement to keeping the goal simple. The program provided a ready answer for those who asked, ''What can I do?'' Planting trees, in this case, was the simple solution.

Clashes with Government

Maathai continued to oppose modernization that collided with her environmental beliefs; this often put her at odds with government. She admitted that ''You cannot fight for the environment without eventually getting into conflict with politicians.'' As an example, she was thrown out of her state office in 1989 when she opposed the construction of a 62 story skyscraper in Uhuru Park in Nairobi. Maathai claimed that the building, which was to house government offices and a 24 hour TV station, would cost 200 million dollars. The money, she claimed, could be better spent addressing serious poverty, hunger and education needs in the country. Her opposition succeeded in frightening off foreign investors and they withdrew their support; the skyscraper was never built. In Nairobi, Maathai also opposed the deforestation of 50 acres of land outside the city limits to be used for growing roses for export.

Politics and environmental activism continued to interweave in Maathai's life even before she attempted to run for office. She helped found the Forum for the Restoration of Democracy, a group that was opposed to the leadership of then-president Daniel arap Moi. She advocated for the release of political prisoners and led a hunger strike on 1992 with the mothers of these prisoners. During one of these protests, she was beaten by police until unconscious.

In January 1992 she was arrested for her political protest activities when more than 100 police raided her Nairobi residence. Later in 1992, she was charged with spreading rumors that then-president Moi planned to turn government power over to the military in order to prevent multi-party elections. While Maathai awaited trial for the latter charge, she was refused medical treatment in jail; even though she was experiencing difficulties due to a history of heart problems and arthritis.

Political Campaigns

In 1992 Maathai was approached to run for the Presidency by a cross section of the Kenyan population. She declined, preferring to try and unite the fractured opposition parties against President Moi. Her efforts failed and Moi was again elected.

In 1997 Maathai responded to pressure from supporters and friends and announced that she was running not only for a Parliament seat, but for the Presidency under the Liberal Party of Kenya (LPK) in an attempt to defeat President Moi. She got a late start in the process and did not announce her intentions until a month before the election. Maathai explained that she was ''finding it increasingly difficult to turn away those who approach me stating that the time has come for me to practice what I preach in the Green Belt Movement . . . honesty, vision, courage, commitment and genuine concern for all people.'' She denounced the current corruption in the government, and urged that the time had come to restore Kenyan people's dignity, self respect, and

human rights. The government that she proposed was a people centered operation, or an ''enabling political environment to facilitate development.'' Central to her vision was a Kenyan society where people acknowledged their cultural and spiritual background as they participated in government.

However, Maathai released no party manifesto prior to the election, claiming that the Green Belt Movement would provide the direction for her platform. At least one political analyst of the *Africa News Service,* saw this as troubling, claiming that Maathai might focus only on environmental issues and that the LPK already had a manifesto. Maathai countered such fears by claiming that her leadership would focus not only on the environment (which was, in her mind, tied to other issues like hunger), but on infrastructure issues, poverty, disease, and the empowerment of the oppressed.

Maathai found fault with the current political system which required candidates to acquire extremely large amounts of money in order to carry out campaigns. This situation, she claimed, made it difficult for many visionary hopefuls like herself to even have a chance at making a difference in Kenya. A few days prior to the December 1997 election, the LPK leaders withdrew Maathai's candidacy without notifying her. Her bid for a Parliament seat was also defeated in the election; she came in third. Moi again emerged as the presidential victor. She continued to be admired world-wide, however, for her visionary work in the environmental arena.

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Hazrat Mahal

Hazrat Mahal (c. 1820-1879) was one of the primary Indian leaders in the struggle known variously as the Great Mutiny or the Indian War (1857-58).

As the acting regent of the state of Oudh (modern Awadh), Hazrat Mahal led the native resistance to British control in the name of her son, Birgis Qadr. The Indian War was one of the most significant colonial wars of the nineteenth century because it brought India, which had been ruled by agents of the British East India Company, directly under the control of the British Crown. It also united Hindus and Muslims in ways that would never happen again. This led directly to the Indian independence movement and the creation of the modern nations of India and Pakistan. Hazrat Mahal was the only major leader never to surrender to the British, and she maintained her opposition through twenty years of exile in Nepal until her death in 1879.

Hazrat Mahal's origins are unclear. Apparently she was born into a poor family in the city of Faizabad, located in the state of Oudh. Her parents were obscure; most sources written in English only know her family name, which they say was Iftikarun-nisa. The name may indicate that she was of Iranian descent; the state of Oudh, writes Rudrangshu Mukherjee in *Awadh in Revolt 1857-58: A Study of Popular Resistance,* had been established in 1722 by a Persian adventurer. Local traditions maintain that she was educated as a dancing-girl and attracted the attention of the king of Oudh, Wajid Ali Shah. He called her to his court in his capital city of Lucknow, received her into his harem, and, according to P. J. O. Taylor in *A Companion to the 'Indian Mutiny' of 1857,* ''when she gave birth to a son, raised her to the rank of one of his wives, under the title Hazrat Mahal.''

Background of the Indian War

The conflict that led to Hazrat Mahal's resistance was one of a series of similar conflicts happening across India between the Indian states on the one hand and the British East India Company on the other. By the time Hazrat Mahal's son was born, around 1845, the state of Oudh had been virtually independent from the Moghul Emperor in Delhi for nearly a hundred years. By the 1850s, most of the states that made up the former empire paid only lip service to Bahadur Shah Zafar, the titular Moghul Emperor. The East India Company encouraged these states in their quest for independence in the name of profit. The Company, by offering individual rulers arms and the use of its own independent army, won trading concessions from the local rulers. It also encouraged them to go into debt and, when the rulers proved unable to pay, forced new concessions from them or even confiscated their lands.

Wajid Ali Shah, Hazrat Mahal's husband, faced a similar situation in 1856. He had gotten into debt to the East India Company, and his administration was proving too corrupt to manage his debts. Traditionally, the right to collect taxes in Oudh was sold to the highest bidder, usually one of a small number of important men. This tax collector then squeezed the most money possible from the taxpayers in order to turn a profit on his investment. In many cases, the tax collector also kept part of the money that was due to the government and slipped bribes to government officials to cover their tracks. Whether or not this widespread corruption included Wajid Ali Shah himself is not known.

Foreclosure on a Country

Late in 1855 the Court of Directors, the governing body of the East India Company, came to the conclusion that Wajid Ali Shah was either unwilling or unable to repay his debts. They instructed their representative in Lucknow, Lieutenant General Sir James Outram, to begin the process of annexation. Begum Hazrat Mahal (Begum being a title of respect bestowed upon Muslim women of high rank), as well as the king's brother, were both opposed to annexation. On February 7, 1856, the British took control of the kingdom of Oudh. Five weeks later, on March 13, the king himself left Lucknow for exile in Calcutta. He left his eleven-year-old heir Birgis Qadr and Hazrat Mahal, acting as regent for her son, in charge.

Outram had some sympathy for the position of the former king's family, but his successor had very little. The British placed a new representative, C. Coverley Jackson, in Lucknow to protect their interests and to supervise the transfer of power from the former royal family to the East India Company. Jackson was only stationed in Lucknow for a year, from March 1856 to March 1857, but in that period he managed to alienate the Begum, her son, and many of the major political figures of Oudh. The man that replaced him, Sir Henry Lawrence, was a much better politician, but he proved unable to repair the damage done by Jackson before the Great Mutiny broke out in Delhi on May 11, 1857.

Background of the Great Mutiny

The Indian War had its roots in the resentment that Indians, both Muslims and Hindus, had toward the East India Company and its growing power in the subcontinent. Both groups felt that the British were intolerant of their faiths and customs, and wanted only to convert them forcibly to Christianity. Early in 1857, rumors began spreading among the various native troops making up the bulk of the Company's army in India that the new cartridges issued for use in army guns had been greased with pork and beef fat. Since the cartridges were designed so that the soldiers had to tear them open with their teeth, this meant that the native troops would be forced to eat some of the grease. Pork was a forbidden meat to Muslims, while the cow was sacred to Hindus. Native troops believed, whether rightly or wrongly, that the grease on their cartridges was a calculated insult by the British meant to humiliate them.

In the period immediately preceding the Mutiny, Hazrat Mahal was busily at work consolidating her son's position as his father's rightful heir. She convinced the emperor Bahadur to name Birgis Qadr regent for Oudh, confiscated the property of corrupt officials and used it to pay her own troops, and recruited respected Hindus to join her largely Muslim administration. Rajah Jai Lal Singh, who became her primary military commander, brought with him most of the local Hindu soldiers and threw their support behind the Begum and her son. ''The boy was only twelve years old: it was assumed, though not explicitly, that Hazrat Mahal should rule in his name,'' explained Taylor. ''She did, and from that moment she had great power.''

From late June through the middle of September, the Begum exercised her power against the British in Lucknow. Most of the 600 Europeans still living in the city found shelter from Indian guns in the 37-acre compound called the Residency. Hazrat Mahal and her generals placed the Residency under siege, bombarding the building and placing snipers to pick off unwary residents. Sir Henry Lawrence himself was one of the first casualties, hit by a fragment from an artillery shell on July 2. The siege of the Residency made great headlines in the contemporary British press and attracted world attention to Lucknow and the state of Oudh.

''It was not until September 23, after 90 days of siege,'' writes James Morris in *Heaven's Command: An Imperial Progress,* ''that the defenders heard gunfire on the other side of the city, and two days later there burst into the compound a column of Highlanders.'' Their generals were Henry Havelock and James Outram. Although the British force was too weak to evacuate the compound, it did provide some protection for the civilians trapped there until General Colin Campbell forced his way into the city in November. Campbell relieved the siege of the Residency and left a sizeable force under Outram's command at the Alambagh just outside the city.

Hazrat Mahal's Resistance

Hazrat Mahal was very unhappy with her commanders' performance. Part of the reason that the Indian troops were unable to capture the Residency during the siege was because of arguments between her generals. In addition, the British were offering pardons and favorable terms for Indians who could prove they were not responsible for the deaths of British citizens. Many *talukdars,* the important landowners of Oudh, were beginning to take advantage of the British terms. When Campbell finally relieved the siege in November, her patience snapped. She summoned a *durbar,* or high council, and addressed her army in terms of reproach. ''The whole army is in Lucknow, but it is without courage,'' Taylor quotes her as saying. ''Why does it not attack the Alambagh? Is it waiting for the English to be reinforced and Lucknow to be surrounded? How much longer am I to pay the sepoys for doing nothing? Answer now, and if fight you won't, I shall negotiate with the English to spare my life.''

Although Hazrat Mahal's commanders made six separate assaults on Outram's forces between Christmas day, 1857, and late February, 1858, they failed to move the British. On March 16, 1858, the British recaptured Lucknow and forced the Begum and her army out of the city. She kept an army in the field throughout the year, but she was never able to reestablish herself and her son in Lucknow. Despite her desperate condition, she remained defiant of the British. When Queen Victoria issued a proclamation taking the British East India Company's possessions in India under Crown control on November 1, 1858, the Begum responded with an announcement of her own. She criticized the British offers as misleading, lacking in substance, and as breaking treaties and promises. She further accused the British of using discontent among the native people as a pretense for taking over the country, and demanded the restoration of her family as rightful rulers.

Despite her defiance, by the end of 1859 Hazrat Mahal had lost most of her adherents and was forced to seek shelter with the Maharajah of Nepal, Jung Bahadur. She remained in Nepal, refusing all offers of terms from the British government, until her death in 1879. She was the last free leader of the Mutiny.

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Louis Malle

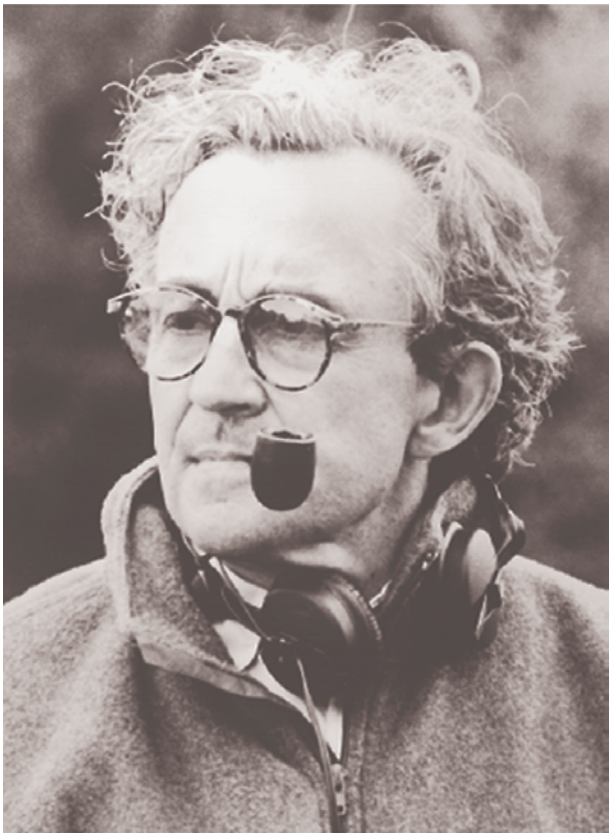

French director Louis Malle (1932-1995) was both a part of and separate from French cinema's new wave. By showing audiences the humanity beneath his characters' moral failings, Malle became one of the most celebrated directors of postwar cinema. His films, in French and English, won acclaim and sparked controversy in his native France and America.

Malle was one of eight children born to a wealthy family in northern France. His mother's family owned a giant sugar concern, and his farther, a former naval officer, ran the family's sugar factory. Wealth provided Malle with private tutors at the family's chateau in Thumeries, France. He spent his summers in Ireland and became fluent in English. Malle was eight when World War II broke out and his family went to Paris. Rebelling against his religious education and bourgeois upbringing, Malle sought refuge in the cinema.

Career Began Undersea

At the end of World War II, Malle studied political science; however, against the wishes of his family, he soon switched to the Institut des Hautes Etudes Cinematographiques. Malle's 40-year career began with his direction of the 1956 undersea documentary *Le Monde du silence,* or *The Silent World.* He had left school to assist undersea explorer Jacques-Yves Cousteau aboard his boat, the Calypso. Malle shot footage in 1954 and 1956 to create *Silent World.* The film captured the Palme d'Or at the 1956 Cannes Film Festival and won an Academy Award for best documentary in 1957. ''When I started out, it infuriated me that people seemed to think I could never be anything but a dilettante - that I was riding on my family's money. It was not true,'' Malle told a writer for French newspaper *Le Monde.* Having something to prove perhaps inspired Malle to work all the harder.

Sexual Themes Caused Controversy

Malle became famous with his film *Les Amants,* (also known as *The Lovers;* 1958) about the sexual awakening of a middle-class woman. With *Lovers,* Malle broke taboos about on-screen eroticism. An Ohio theater was convicted of obscenity charges for showing the film. The success was followed by *Zazie dans le metro* (also known as *Zazie in the Underground;* 1960), a comedy about an eleven year old girl's visit to Paris with her uncle. Other films in French followed, including the documentary *Calcutta L'Inde Fantome* (also known as *Phantom India;* 1969), a seven-part television series made from film shot during Malle's six-month sojourn in India.

Lacombe, Lucien (1974) sparked the career of at least one filmmaker: Jodie Foster. ''As a young moviegoer and aspiring filmmaker, I left my first Louis Malle film that day and said, 'That's it. That's what I want to do,''' Foster wrote in a tribute to Malle in *Premier* magazine following his death. Foster's directorial debut, *Little Man Tate,* was inspired by Malle's *Murmur of the Heart* (1971). She continued, ''I loved the awkwardness, complexity, and pain of the adolescent boy in the film. He wasn't just a cute little prop

filled with ironic witticisms. He was suffering and became impossible because he couldn't name his fears.''

Murmur of the Heart (also known as *Le Souffle Au Coeur;* 1971) is the story of an incestuous encounter between a mother and her son while the two are away at a spa for treatment of his heart murmur. Malle countered conventional ideas of morality and incest by having the boy walk away from the tryst emotionally unscathed. ''I'm always interested in an aspect of the truth which goes against preconceived ideas, including mine. So I end up working on material that often has something controversial about it,'' Malle once said.

Childhood Shaped Work

Many of Malle's films tell their stories through the eyes of children whose perspective is shared by the audience. Malle had three of his own. Malle's first marriage to Anne-Marie Deschodt ended in divorce. It wasn't until Malle was in his mid-40s that he married American actress Candice Bergen in 1980. The couple's daughter, Chloé, was born in 1985 in New York. Malle also fathered two children during the 1970s by actresses Gila von Weitershausen and Alexandra Stewart.

Malle wrote, produced and directed *Lacombe, Lucien* (1974) nearly 30 years after World War II, and it was inspired, in part, by a pivotal childhood event he would later document in another film set during World War II, *Au revoir les enfants.* The part of Lucien is played by Pierre Blaise, a woodsman who had never acted before. As is evidenced by casting in *Au revoir* and *Murmur,* Malle preferred using child and young actors with little or no experience. ''With very few exceptions, professional child actors are so gimmicky, they're like little monkeys, they scare me,'' he commented in *Horizon* magazine.

Pretty Baby (1978), Malle's first American film, is another initiation story with controversial sexual content. American actress Brook Shields, in her first important film role, portrays Violet, a young girl reared in a brothel in the New Orleans' Storyville section. The story was inspired by a 1970 New York Museum of Modern Art exhibition of photographs of prostitutes taken by Ernest James Bellocq around 1912 around New Orleans' infamous red light district. Violet's eyes are also those of the audience to whom the world of her prostitute mother is revealed as Violet moves through the brothel and the streets of Storyville. *Pretty Baby* was criticized for having no moral point of view, an assessment Malle disagreed with in a 1990 *Newsday* interview. ''This was a true story that fascinated me. There was nothing graphic about the movie.''

Atlantic City (1980) garnered Malle an Academy Award nomination for best director in 1982. The film was nominated for best picture and it is another Malle film in which the transformation of characters happens against the backdrop of their changing environment. *My Dinner with Andre* (1981) was the filmed conversation over dinner between two actors who wrote and improvised their dialogue. Despite its static setting, the film won Malle much acclaim in America. Less successful were subsequent efforts *Crackers* (1983) and *Alamo Bay* (1985).

Goodbye Children

Perhaps Malle's most noteworthy film and certainly his most personal is *Au revoir les enfants* (also known as *Goodbye, Children*), released in 1987. This film marked Malle's return to French filmmaking after years in America. Written and directed by Malle, the film is based on a childhood event that haunted the artist all his life, one which took years to commit to film.

Malle was eleven when his Jesuit boarding school sheltered three Jewish boys from the Nazis. Set in the German-occupied France of 1944, the film tells the story of friendship between one of the boys, Jean Bonnet, and Julien Quentin, a wealthy young Catholic boy and the character representing Malle as a child. In the film and in reality, the boys and the school's priest-director were betrayed to the Nazis and arrested by the Gestapo. As the Germans took the four away to be executed in the Nazi death camps, the school director turned to Malle and the other remaining students and said, *''Au revoir, les enfants . . . á bientôt''* (meaning ''Goodbye, children . . . see you soon'').

Malle revealed in an interview for *Le Monde,* that his friendship with the real Bonnet never existed. ''I was the good student, the star pupil. He was bigger, stronger, better than me. I hated him. We did not know that our days together were numbered. Afterward, I could never get rid of the idea that all of us, I and the others, were a little guilty of his death—maybe just because we belonged to the human race. More than 40 years later, I finally wanted to tell Bonnet that I liked him.'' *Au revoir* gave Malle's career a boost in the United States where it won larger audiences than those typically attending art house films. The film won the Golden Lion at the Venice Film Festival, the Prix Louis-Dellec in 1987, and the Felix Award from the European Film Awards in 1988; *Au revoir* was also nominated for an Academy Award for best original screenplay and for a British Academy of Film and Television Arts Award for best director.

Among Malle's last work is the production *Vanya on 42nd Street* (1994), a filming of a rehearsal performance of David Mamet's reworking of Anton Chekhov's *Uncle Vanya*. Stage actors recreate the play in their street clothes, and the film's dialogue is interwoven with that of the play. Malle's other films include *Ascenseur Pour L'Echafaud* (*Frantic*), 1957; *Vie Privee* (*A Very Private Affair*), 1961; *Le Feu Follet* (*The Fire Within*), 1963; *Viva Maria,* 1965; *Le Voleur* (*The Thief of Paris*), 1966; *Histoires Extraodinaires* (*Spirits of the Dead*), 1967; *Humain, Trop Humain,* 1973, a documentary; *Black Moon,* 1975; *And the Pursuit of Happiness,* 1986, a documentary; *Milou en mai* (*May Fools*), 1990; and *Damage,* 1992.

Malle died November 23, 1995, at 63 of complications from lymphoma; he was buried in France. ''For me, his work opened up a glimpse into humanity that I had never seen before, an eye toward forgiveness that no other person, place, or thing had ever presented to me,'' actress Jodie Foster wrote in her tribute to Malle.

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Henry Mancini

The composer, pianist, and theme song scorer Henry Mancini (1924-1994) was a major figure in American music from 1954 until his death. He spearheaded a change in film scoring, replacing the use of symphonic arrangements with elements of jazz, tin pan alley, and popular music.

Henry Mancini composed a legacy of famous and enjoyable film music which moved beyond film's former use of symphonic scores and incorporated elements of jazz and popular music. Mancini won many awards for his music, including four Oscars, 20 Grammys, and two Emmys. Much of his music became even more well known as film soundtracks; he produced over 50 albums and published over 500 of his compositions. His music was characterized by clean melody lines, usually on piano, with a background of French horns and strings. His theme songs for film, including *Moon River* and *The Pink Panther* are some of his most well known accomplishments.

Working Class Musical Roots

Mancini was born on April 16, 1924 in Cleveland, Ohio. His family later relocated to Aliquippa, Pennsylvania, a factory town. His father, a steelworker, was a musician who played flute in the Sons of Italy Band. He encouraged young Mancini to take up music as a way to rise above the options of working for a factory. As a child, Mancini was exposed to such composers as Puccini and Rossini; he played and took lessons in flute and piano. He also studied with a theater conductor and began arranging music in his teen years. Mancini discovered early on that he had a knack for arranging music. He took a job arranging for Benny Goodman, but later remarked that ''it didn't take long for both Benny and me to find out I wasn't ready for such an ambitious assignment.''

Mancini attended college and studied composition and theory at Julliard, but dropped out to serve in the military during World War II. After the war, he moved into the musical arena again, working as a pianist and arranger for the Glenn Miller-Tex Beneke orchestra. He married Ginny

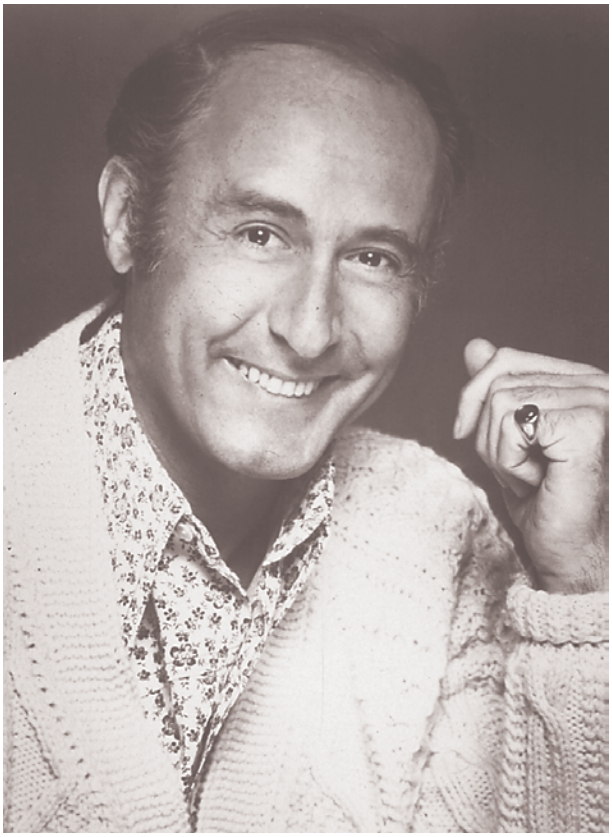

O'Connnor, the vocalist for the Mel-Tones band, in 1947. They had three children together.

Hollywood Start

Mancini broke into Hollywood in 1952 when he was given a small two week job at Universal Studios to arrange the music for the Abbott and Costello comedy *Lost in Alaska.* He continued to work at Universal for the next six years where he arranged or part-scored music for over 100 films. Notable during this period was the popular score that he created to *The Glenn Miller Story* (1954), which incorporated his background in jazz. One of his first outstanding scores was for the Orson Welles film *Touch of Evil* (1958). *Touch of Evil* was unique in that it was one of the first films to use source music, or music that didn't just play in the background but actually came from a visible source in the film story, such as a radio or a nightclub. In the film Mancini used jazz, Latin, and rock tunes. *The Glass Menagerie* (1987) was another example of a Mancini scored film that uses both source and regular music.

At this point in Mancini's career, he caught the attention of movie producer Blake Edwards, who asked Mancini to score the music for the television series *Peter Gunn* (1958). The Edwards/Mancini collaboration was to extend into a partnership that spanned the rest of Mancini's life and included 28 films. Some of their work together included: *The Great Race, The Days of Wine and Roses, 10, S.O.B,* and several of the *Pink Panther* comedies.

Music Made a Difference

Th e popular music for *Peter Gunn* was another breakthrough that served to get Mancini more widely recognized and stood apart as an example of a television show where the music really had an impact. The music was notable in its jazzy sparseness, a style that record companies had caught onto but was in its infancy in movie studios. Mancini remarked that ''It was the score I wrote for the Peter Gunn TV series that was the big break for me. That use of the jazz idiom, applied dramatically to the story, put music on everybody's mind as far as TV is concerned.'' Mancini's work for *Peter Gunn* won him a number of awards, including two Grammys and Best Jazz Record of the Year (in a *Down Beat* poll).

Mancini continued to produced creative and award winning film music. The score and a theme song (*Moon River*) to the Edwards film *Breakfast at Tiffany's* (1961) earned Oscars for Mancini, even though *Moon River* was almost cut out of the film during production.

Contributed to Musical Trends

Mancini's contribution to film music occurred during a time when changes were shaping the film industry and American culture. In the early 1950s and 1960s, in part due to Mancini's influence, studios began to move away from the traditional symphonic sounds that had served as the backdrop for films. Mancini contributed to this trend by offering jazzy and popular alternatives that were more sparsely scored instrumentally. By the early 1960s, studios were facing increased competition from television and the musical scene in America was hugely impacted by the evolution of rock and roll. Mancini responded well to the changes and took advantages of opportunities to compose for new media, as in his work for television series such as *Peter Gunn* and *Mr. Lucky.*

In his studio work, Mancini made an effort to break down pre-existing barriers and to introduce and jazz and contemporary influences to film music that had in the past been predominantly influenced and served by classical musicians. Mancini made a point to bring young musicians of varying backgrounds and interests to film scoring sessions. Mancini was able to see the bigger picture in film production, caring not only about the music but about the quality of the rest of the film making process. Due to his foresight and efforts, his music worked not only for films, but as soundtracks that were sold separately and successfully. He recorded music for the soundtrack so that for listeners, the music stood by itself even without the film. Mancini had the foresight to collaborate with talented lyricists such as Johnny Mercer, which added to the popularity of music such as *Moon River.*

During his time at Universal, Mancini had opportunities to compose music for a diversity of films. Some of these included: *Man Afraid* (1957), *Summer Love* (1958), *Creature from the Black Lagoon* (1954), and *It Came from Outer Space* (1953). In 1961 he scored the film *Breakfast at Tiffany's,* another musical breakthrough in his career which resulted in an Academy Award for the song *Moon River* from the film. The song used folk influences and was easy to sing. Mancini continued to receive recognition and fame for his film theme songs such as music from the film *Days of Wine and Roses* (1962) and the well known *Pink Panther* theme song. No other film composer received as much recognition for theme song composition until *Star Wars* was released in the 1970s.

Mancini had an appreciation of the art of scoring music to films. A reviewer from the *Journal of Popular Film and Television* claimed that Mancini's music for the films *Touch of Evil* (1958) and *White Dawn* (1974) showed a side of Mancini that many had not seen; the music, in this reviewer's opinion was well composed even though it hadn't been a hit commercially. In later life, Mancini remained busy with the scoring for *Victor/Victoria* (1982), as well as scores for television shows such as *The Thorn Birds* (1983), *Hotel, Newhart,* and *Remington Steele.*

Personal Traits

As a professional musician, Mancini was known to be modest and unpretentious. He made no time for musical elitism, claiming that he had written *Moon River* in a half hour and that his Italian background helped him musically. Mancini had strong feelings about the role of music in film; he saw the film score as something which facilitated the film rather than standing on its own. Less was more, in his opinion. He hoped that he could ''paint pictures with his music.'' Mancini also felt that his success with such popular compositions as *The Pink Panther* theme song overshadowed some of his better work; which included the score for *Experiment in Terror* (1962), *Wait Until Dark* (1967), and *White Dawn* (1974).

In his last interview, Mancini claimed that music writing was his therapy, because when he wrote, he thought of nothing else. He continued conducting an average of 30 pops concerts a year and producing albums even after being diagnosed with cancer. He also continued work on the score for an upcoming stage version of *Victor/Victoria.* Mancini died in 1994 at the age of seventy, from complications of liver and pancreatic cancer. When he died, he left behind a legacy of popular and artistic film music.

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Vilma Socorro Martinez

Since the early 1970s, Mexican American attorney and activist Vilma Martinez (born 1943) has been a leading advocate for the civil rights of Hispanic Americans, especially at the ballot box.

Growing up as a Mexican American in Texas during the 1940s and 1950s, Vilma Martinez experienced the effects of racial prejudice firsthand. Later, also because of her ethnicity, she was discouraged from trying to obtain a college education, but she ultimately graduated from a distinguished law school. While still in her twenties, she participated in an important civil rights case that came before the U.S. Supreme Court. Martinez subsequently served for nearly a decade as head of one of the most prominent advocacy organizations in the country. More recently, her work as a lawyer in private practice has focused on resolving labor disputes.

Vilma Martinez was born in San Antonio, Texas, in 1943. As a Mexican American, she was often treated like a second-class citizen. Even though she was an honor student in high school, for example, she found herself steered away from academics by a counselor who tried to convince her that someone of her background would be better off attending a trade school than a major university. Martinez ignored that advice and instead enrolled in the University of Texas at Austin.

While working her way through college in the biochemistry lab, Martinez met a professor who recognized her potential. In marked contrast to her high-school counselor, the professor insisted that Martinez not only belonged in the world of higher education, but that she should go on to obtain a graduate degree—preferably out east, far from the state of Texas and its history of prejudice against Mexican Americans. Thus, after receiving her bachelor's degree, Martinez went on to Columbia University in New York City, where she studied law.

Joined NAACP Staff

By 1967, Martinez had earned her law degree from Columbia. She soon went to work for the Legal Defense and Educational Fund of the National Association for the Advancement of Colored People (NAACP). In her job, she defended a number of poor and minority clients. She also served as the attorney for the petitioner in the case of *Griggs v. Duke Power Company,* a landmark action that ultimately went before the U.S. Supreme Court and helped establish the doctrine of affirmative action.

The Griggs case tested the limits of Title VII of the Civil Rights Act of 1964, which had prohibited employers from using race, sex, religion, ethnicity, or national origin as a factor for consideration in hiring. In issuing its decision, the Supreme Court found that a company's practice could be discriminatory even if it did not intend to perpetuate racial imbalance by that policy. Thus, if a company hired candidates solely or chiefly on the basis of their training and it could be proven that minorities had in the past been prevented from receiving such training, then the training requirements for the job were discriminatory. In 1972, partly in response to the Griggs decision, the federal government under President Richard Nixon enacted Executive Order 11246, which mandated a nationwide policy of affirmative action.

After spending several years with the NAACP, Martinez left in 1970 to serve as an equal opportunity counselor for the New York State Division of Human Rights. In this role, she created new rules and procedures governing the rights of employees. In 1971 she joined the firm of Cahill, Gordon & Reindel in New York City, where she worked as a labor lawyer.

Assumed Presidency of MALDEF

It was during her stint at the law firm that Martinez and one of her colleagues, Grace Olivarez, became the first women to join the board of the Mexican American Legal Defense and Educational Fund, or MALDEF, which was patterned after its counterpart at the NAACP. Soon afterward, in 1973, Martinez was hired as the advocacy organization's general counsel and president. Thus began a new era in both her life and in the history of MALDEF.

MALDEF had been founded in San Antonio in 1968 in response to years of discrimination and civil-rights violations against Mexican Americans. When Martinez came aboard, the fledgling group's mission was fairly clear but its financial stability was in doubt. In fact, she and other MALDEF staff members wondered if it could stay solvent from month to month since there was no regular source of funding. Thus, one of Martinez's most significant accomplishments as head of MALDEF was developing an operating framework that enabled it to grow and support a broader array of activities.

By the time she left in 1982, MALDEF had an annual budget of nearly $5 million, thanks to an increase in the number of corporate sponsors and foundation grants. As of

1998, MALDEF had become a large national nonprofit organization with 75 employees, including 22 attorneys. Its headquarters had moved from San Antonio to Los Angeles, and it boasted regional offices in San Francisco, Chicago, and Washington, D.C., as well as satellite and program offices in Detroit, El Paso, Sacramento, Fresno, and Santa Ana. Hence MALDEF could truly claim—as its site on the World Wide Web declared—to ''protect and promote the civil rights of over 26 million Latinos living in the United States.''

Spearheaded Historic Legal Challenges

On the legal front, MALDEF made U.S. civil rights history during Martinez's tenure as general counsel and president when she directed a program that helped secure an extension of the Voting Rights Act to include Mexican Americans among the groups it protected. When first passed by Congress in 1965, the Voting Rights Act had been aimed primarily at protecting black voters in the South, who were often harassed, intimidated, or forced to pass unconstitutional voting tests to keep them away from the ballot box. The only other group specifically protected by the act were Puerto Ricans, but Martinez and others were aware of voting-rights abuses involving Mexican Americans as well. Many of these were similar to the threats and tricks used on blacks and played on the additional factor of the language barrier. Therefore MALDEF began urging Congress to extend the purview of the Voting Rights Act to include Mexican Americans.

In pursuing this aim, Martinez and her colleagues faced opposition from various white and conservative groups as well as from an unexpected foe—the NAACP. Its director, Clarence Mitchell, maintained that expanding the Voting Rights Act to include other groups would weaken its protection of blacks, and therefore he opposed MALDEF's efforts. But other African American groups, most notably the Congressional Black Caucus, threw their support behind the idea. In 1975, the movement met with success when Congress finally agreed to extend the existing provisions of the Voting Rights Act and expand it to include Mexican Americans.

Another important legal victory that occurred during Martinez's decade at MALDEF was the 1974 ruling guaranteeing that non-English-speaking children in public schools could obtain bilingual education. And near the end of her tenure, she became involved in the landmark case of *Plyler v. Doe.* At issue was a Texas law that denied free public education to children of illegal aliens. Under the law, the parents of those children had to pay $1,000 tuition per year. Not only was it unlikely that anyone would come forward and identify himself or herself as an illegal alien, but few undocumented immigrants—most of whom survived on menial labor jobs—had the money to pay such an amount. Martinez argued that the children of illegal immigrants were in essence Americans by virtue of the fact that they had lived in the country for years, even if they were not citizens in the legal sense. In 1982, the courts finally agreed, and the tuition payment requirement was lifted.

Broadened Her Scope

While she was working with MALDEF, Martinez participated in a number of other activities on behalf of Mexican Americans. From 1975 to 1981, for example, she served as a volunteer consultant to the U.S. Census Bureau. Among the achievements of the panel that she chaired was the addition of a question to the census form asking if the respondent was Hispanic. This change had far-reaching effects, including the redrawing of some electoral districts.

In 1976, Martinez accepted an invitation from California Governor Jerry Brown to join that state's Board of Regents. She remained with the board until 1990, at one point serving a two-year term as chairman. From 1977 until 1981, during the presidency of Jimmy Carter, Martinez also was a member of an advisory board that reviewed appointments to ambassadorial positions around the world.

Martinez's personal life was equally busy during the 1970s. Early in the decade, she married a fellow attorney named Stuart Singer. They eventually had two sons, Carlos and Ricardo.

Entered Private Law Practice

In 1982, after spending nearly a decade at the helm of MALDEF, Martinez was ready to make a change. She stepped down from her position as president and considered a variety of options that included running for elected office or teaching law. She ultimately settled on a position with a prestigious Los Angeles law firm, Munger, Tolles & Olson. In her new role, Martinez specialized in resolving labor disputes.

In addition to her work as an attorney, Martinez has been a popular speaker at educational institutions around the United States, including Harvard Law School, Yale University, the University of Notre Dame, and her alma mater, the University of Texas, which honored her with its distinguished alumnus award in 1988. Martinez has received a number of other awards and has been invited to sit on numerous civic and corporate boards, among them Shell Oil Company. She has also played an important role with the federal government as a consultant to the U.S. Commission on Civil Rights and as a lawyer delegate to the Ninth Circuit Judicial Conference.

Throughout her career, Martinez has been cited as proof that a person from humble beginnings can become a success. Even children have looked to her for inspiration as they deal with the many challenges of living in a diverse culture. For instance, in a 1997 essay contest sponsored by Project Wisdom, a nationwide program to encourage excellence in students (described online at www.projectwisdom.com), a seventh-grader named Shara of Bondy Intermediate School in Pasadena, Texas, tied for first place with her reflections on Martinez's approach to life. ''. . .If more people had the same attitude as Vilma Martinez,'' wrote Shara, ''our country wouldn't have as many homeless, unemployed, or people financially aided by the government.''

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Spark M. Matsunaga

Born in Kukuiula, Hawaii, Spark M. Matsunaga (1916-1990) served as a member of the U.S. House of Representatives and then the U.S. Senate, where he devoted himself to the cause of peace and the task of seeking redress for Japanese Americans interned during World War II. He died in Toronto, Ontario, Canada.

As one who was well acquainted with the devastating effects of war, Spark M. Matsunaga made peace the focus of his career in the United States Congress. For nearly two decades, he lobbied his colleagues to establish a National Academy of Peace and Conflict Resolution, which he envisioned as a place young Americans could go to learn how to resolve domestic and international disputes without resorting to violence. He also championed the creation of a cabinet-level Department of Peace. In addition, Matsunaga was committed to seeking redress for a special group of war victims the tens of thousands of people of Japanese descent who were unjustly held in U.S. prison camps during World War II. On this front, too, he battled long and hard, joining with a number of his colleagues to achieve the justice that had been denied to him and many others on account of their race.''

Spark Masayuki Matsunaga was born in Hawaii to Kingoro and Chiyoro Fukushima Matsunaga, both of whom had emigrated from Japan. He and his five siblings grew up amid extreme poverty, yet their parents instilled in them the belief that hard work would bring them success. In fact, Matsunaga held a variety of jobs while still in high school and also worked his way through the University of Hawaii, graduating with honors in 1941. Postponing his plans to go on to law school, he joined the U.S. Army and was commissioned a second lieutenant. But fate soon intervened; on December 7 of that year, the Japanese bombed Pearl Harbor and brought the United States into World War II.

In the weeks and months following the attack, Japanese Americans even those who were U.S. citizens became targets of prejudice, fear, and hatred by those who questioned their loyalty to America. On February 19, 1942, President Franklin D. Roosevelt issued Executive Order 9066, which called for the evacuation of some 120,000 Japanese Americans (about two-thirds of whom were U.S. citizens) from the West Coast to large ''relocation centers'' in isolated areas of Arizona, Arkansas, inland California, Colorado, Idaho, Utah, and Wyoming. (A number of smaller camps were also set up in about fourteen other states.) By and large, Japanese Americans living elsewhere in the United States and in Hawaii were not affected by the order. As a member of the military, however, Matsunaga was considered suspect, even though he had given no cause for anyone to doubt his allegiance. So he, too, was shipped off to an internment camp in Wisconsin.

But Matsunaga and many other young Japanese American men desperately wanted the chance to fight for their country and prove their loyalty. Before long, they began petitioning the U.S. government to allow them to serve in the armed forces. Finally, in January of 1943, the War Department announced that it would accept fifteen hundred Japanese American volunteers for a new unit, the 442nd Regimental Combat Team. Matsunaga joined up and fought for the 100th Infantry Battalion in Italy, where he was wounded twice. The now-legendary 442nd went on to become the most decorated unit in U.S. military history; Matsunaga himself returned home as a captain with many medals and commendations.

After the war, Matsunaga enrolled in Harvard University and earned his law degree in 1951. He then headed

back to Hawaii, where he worked as a prosecutor in Honolulu until 1954 and then entered politics as a member and later majority leader in the Territorial House of Representatives. He was also active in the administrative ranks of the Democratic party, serving as an executive board member of the state organization and a delegate to county and state conventions. When Hawaii became a state in 1959, the immensely popular and personable Matsunaga known as ''Sparky'' to his friends in recognition of his lively, sunny disposition was elected to its new senate.

In 1962, Matsunaga made the leap to national office when he was elected to the U.S. House of Representatives. He went on to serve seven consecutive terms in that body before being elected to the U.S. Senate in 1976. While his impact on legislation was not as great as that of his fellow Democratic senator from Hawaii, Daniel K. Inouye, Matsunaga's devotion to his causes peace, nuclear arms control, safeguarding the environment, securing redress for Japanese Americans interned during World War II was never in doubt. Beginning almost from the moment he first arrived in Washington in 1963, for example, Matsunaga lobbied for the creation of a cabinet-level Department of Peace, which he felt would institutionalize at the federal level ''our nation's commitment to the goal of global peace.'' While he was not the first to propose such an idea, he was certainly one of its most ardent supporters.

As outlined by Matsunaga, one of the major responsibilities of the Department of Peace would be to establish and maintain another cherished dream of his, the National Academy of Peace and Conflict Resolution. It was envisioned as a place where young Americans could go to master ''the art of peace.'' Explained Matsunaga: ''The United States wields all economic, social, cultural, and political power over the world that is unequaled in history. I believe that [the Academy of Peace and Conflict Resolution] will enable our nation to bring this power to bear directly on the problems of war and on those related problems that plague the lesser developed countries. . . . I submit that peace, like war, is an art which must be studied and learned before it can be waged well. . . .''

It was not until 1984, however, that Matsunaga's idea finally met with a measure of success. While he was unable to persuade his colleagues to establish a Department of Peace within the cabinet, he did manage to secure approval for the creation of the U.S. Peace Institute. It awards graduate degrees to those who help resolve disputes in the national and international arena.

Another significant and highly personal achievement of Matsunaga's legislative career involved obtaining redress for those Japanese Americans who were victims of injustice during World War II as a result of the infamous Executive Order 9066. Ostensibly imprisoned for their own ''protection,'' these men, women, and children of all ages and backgrounds had not been accused of any crime, yet they spent as long as three years imprisoned in tar-paper shacks behind barbed wire and guarded by armed military police. Many had been forced to give up everything they owned. But the greatest blow was to their dignity and sense of security; they could not comprehend why their loyalty was being questioned and why the government they respected and admired was so willing to cast aside their constitutional rights.

On August 2, 1979, Matsunaga co-sponsored a bill known as S. 1647 that proposed creating a commission to investigate the wartime relocation of Japanese Americans and determine what, if any, compensation was owed to them for the losses they had suffered both emotionally and economically. ''Many unanswered questions remain about the detention of Japanese Americans during World War II . . . ,'' noted Matsunaga during Senate hearings on the bill held in early 1980. ''Passage of S. 1647 will be just one more piece of evidence ours is a nation great enough to recognize and rectify its mistakes.''

S. 1647 sailed through the Senate on May 22, 1980, and, after the House and Senate reached agreement on a final version, it was signed into law by President Jimmy Carter on July 31. On July 14, 1981, the Commission on Wartime Relocation and Internment of Civilians (CWRIC) began gathering testimony from others with something to say about this dark episode in American history. In all, more than seven hundred people appeared before the CWRIC, which in 1983 published a report of its findings entitled *Personal Justice Denied.*

In this document, members of the commission condemned the relocation of Japanese Americans, insisting it was done not out of military necessity but as a result of ''race prejudice, war hysteria and a failure of political leadership.'' The CWRIC later issued several recommendations for redress, including an apology from Congress and the president acknowledging the injustice done to Japanese Americans and a payment of $20,000 to each of the estimated sixty thousand survivors of the camps.

On April 19, 1988, a bill known as S. 1009 proposing that the CWRIC's recommendations be adopted finally made it to the floor. Matsunaga, who had shepherded the measure through the Senate with a number of impassioned speeches urging its approval, faced his colleagues yet again, this time to head off attempts by opponents to eliminate cash compensation to former internees. While few legislators had a problem with the idea of apologizing to Japanese Americans, some questioned the fairness of holding present-day taxpayers responsible for wrongs committed decades earlier and raised the prospect that approving such payments would open the door to similar claims from African Americans and other groups.

Addressing his fellow senators, Matsunaga noted that ''in the life of every individual, and every nation, there are certain events which have a lasting, lifelong impact and which change the shape of their future. . . . For Americans of Japanese ancestry who are over the age of forty-five years, the single, most traumatic event, the one which shaped the rest of their lives, is the wholesale relocation and incarceration in American-style concentration camps of some 120,000 Americans of Japanese ancestry and their parents and grandparents. . . .''

The debate over S. 1009 continued the next day, April 20. Matsunaga again rose to speak in support of the bill and against any attempts to remove provisions that awarded

monetary damages to former internees. Shortly before a vote was taken, Matsunaga addressed his colleagues one last time. Newspaper accounts noted that he wept and momentarily faltered as he recalled the suffering of some prisoners, especially an elderly man whose innocent game of catch with his grandson ended in tragedy when their ball landed too close to the camp's fence and a guard shot and killed the man as he went to retrieve it.

''The stigma of disloyalty has haunted Japanese Americans for the past forty-five years,'' declared Matsunaga, ''and it is one of the principal reasons that they are seeking congressional action to remove that cloud over their heads. . . . The sponsors of the bill do not pretend that history can be erased, but the measure would provide for the first time an official acknowledgement of the grave injustice which was done, and it would provide token monetary compensation to those who suffered irreparable losses. . . . Its passage . . . will prove that our beloved country is great enough to acknowledge and correct its past mistakes.''

Later that same day April 20, 1988 the Senate voted 69 to 27 in favor of S. 1009, including the provision awarding a $20,000 payment to former internees. After President Ronald Reagan signed it into law in August, Matsunaga was hailed for almost single-handedly bringing about its passage.

In addition to his interest in conflict resolution and securing redress for Japanese Americans, Matsunaga supported legislation aimed at safeguarding the environment. He backed efforts to investigate alternative sources of energy, including planes fueled by hydrogen instead of petroleum-based products and commercial ships powered by the wind. His last official act as a U.S. senator was to cast a vote in favor of extending the Clean Air Act.

Matsunaga also harbored a love of space exploration and envisioned a day when international cooperation would lead to a manned flight to the planet Mars. And his interest in poetry (he himself wrote haiku) led him to push for the naming of a national poet laureate, a proposal that gained legislative approval in 1985.

In January of 1990, Matsunaga announced that he was suffering from prostate cancer that had spread to his bones. He began treatments immediately but died three months later while hospitalized in Toronto, Canada. ''He will be remembered most for his vision of peace and his faith in the human heart,'' noted Hawaii Governor John D. Waihee in a statement issued after news of the popular senator's death was made public. ''Sparky warmed our state and country with his humanitarianism.''

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Carson McCullers

One of America's most unique writers, Carson McCullers (1917-1967) wrote about isolation, loneliness and failures in human communication in popular novels and plays set in the Southern United States, mostly in the 1940s.

Carson McCullers is considered to be a member of the ''Southern gothic'' tradition in American literature, and is often compared to writers like Eudora Welty and Flannery O'Connor. Her characters include tortured adolescents, homosexuals, and outcasts from conventional society. Several of her novels were popular, but critics have disagreed about her achievements. Because of her fluid, nuanced prose, she is most appreciated by other writers. Gore Vidal said her ''genius for prose remains one of the few satisfying achievements of our second-rate culture.'' Playwright Tennessee Williams spoke of the ''intensity and nobility of spirit'' in her writing.

Lonely Heart

Lula Carson Smith was born in 1917 in Columbus, Georgia. She was a precocious child encouraged by an indulgent mother to pursue her talents. She began piano lessons at age five and became an awkward and isolated prodigy. During her school days she was often harassed by children who called her a freak.

At 17, she entered the prestigious Julliard School of Music in New York City, but poor health prevented her from going to classes. Instead, she took a series of odd jobs by day and studied writing at Columbia University at night. She was a failure at earning a living by any means other than writing. ''I was always fired,'' she once told an interviewer. ''My record is perfect on that. I never quit a job in my life.''

Her first published story was a thinly disguised autobiographical piece called *Wunderkind.* It tells the story of a girl who realizes at age 15 that she is not the musical prodigy her parents told her she was. She quits music and loses her friends and her parents' affection. In New York in 1937, she

married Reeves McCullers. But neither was suited to heterosexual monogamy, and theirs was a difficult union. They divorced in 1940 but remarried in 1945.

Critic Robert F. Kiernan once noted that McCullers was ''an eccentric, self-centered woman, preoccupied with money, with literary success, and with the satisfaction of her own emotional needs. . . . But the failings of M.'s life were the material of her art, and all of her characters share her egocentricity and suffer the pangs of its attendant loneliness.''

The ''air of stark, existential angst'' which Kiernan noted in her work was present from the very start. In her first novel, *The Heart Is a Lonely Hunter,* published in 1940, when she was only 23, McCullers told a desperately sad story about a deaf-mute, John Singer, who cares for a mentally impaired deaf-mute, Spiros Antonatoulos. Four townspeople adopt Singer as their confidante. They believe Singer is sympathetic, but in fact he listens merely to be polite and does not understand them. Antonatoulos is sent to an insane asylum, and Singer commits suicide.

The novel explores the inability of human beings to soothe others' loneliness. None of the characters are capable of giving the love and understanding the others need. One of the characters is a black doctor who is frustrated at his inability to make progress in race relations in the Southern town. Another is an adolescent girl who dreams of becoming an orchestra conductor but is doomed by her family's poverty to a lifetime of working in a dime store; the character is modeled after McCullers.

Critics loved the way McCullers recreated the closed-in atmosphere of a Southern small town. They also admired how sympathetically the characters were portrayed despite their obvious failings. In her later work of collected essays and stories, *The Mortgaged Heart,* McCullers explained her themes: ''Love, and especially love of a person who is incapable of returning or receiving it, is at the heart of my selection of grotesque figures to write about—people whose physical incapacity is a symbol of their spiritual isolation.''

Defying Convention

The Heart Is a Lonely Hunter was a best-seller and instantly established McCullers on the American literary scene. Critics hailed her as a major emerging talent. Her second novel, *Reflections in a Golden Eye,* shattered expectations, mostly because of its unconventional subject matter. The homosexual nature of the relationship between the two deaf-mutes in her first novel was only implied. In *Golden Eye* the characters' non-standard sexual behavior was obvious. Set on an army base in the South in the 1930s, the novel is about the relationships among Captain Penderton, a bisexual, sadomasochistic, impotent man; Major Langdon, who is having an affair with Penderton's wife; the two wives; a homosexual houseboy, Anacleto; and Private Williams, who has relations with a horse. The novel is full of perverse scenes and ends with a murder. Most critics found the characters grotesque and unsympathetic.

McCullers's second novel was written as her marriage fell apart. She had taken a female lover, and her husband had taken a male lover. After finishing the book, McCullers moved to New York to live with book editor George Davis. In 1942, McCullers was awarded a Guggenheim fellowship. She was awarded another in 1946. She also got a National Institute of Arts and Letters grant in 1943.

That same year, she completed her long novella, *The Ballad of the Sad Cafe.* Cast in terms of a folk tale with a nameless narrator, it is the story of a female giant, Amelia Evans, who is in love with Lymon, a hunchback. Evans runs a cafe in a small Southern town. Her husband, Marvin Macy, returns from prison and starts a relationship with Lymon. The story ends in a brawl between the married couple and the destruction of the cafe. Many critics considered the story McCullers's finest work, approaching the level of myth. Tennessee Williams said it was ''among the masterpieces of the language.''

In 1946, the novel *The Member of the Wedding* was published. McCullers had been working on the story off and on since 1940. Again set in a small Southern town, it concerns an awkward, lonely adolescent girl, Frankie Adams. She tries to become a member of her brother's wedding party to overcome her isolation, but her father prevents her from riding in the newlyweds' car. More realistic than her previous two works, *The Member of the Wedding* is a sympathetic portrayal of adolescent misery. It won a great reception from critics and the public. McCullers adapted it for the stage, and it had a successful run of 501 performances in New York in 1950, winning several important awards. In 1952, it was made into a film of the same name, starring Julie Harris.

Challenges and Decline

McCullers's health was never good, but by the time she was 30 it began to seriously hamper her career. In 1947, she suffered a series of strokes which left her blinded in the right eye and partially paralyzed. She could type with only one hand, and produced only a page a day. In 1948, in despair over her physical condition, McCullers attempted suicide but failed; she never tried again. But her husband was also suicidal because of his lack of success in a career and their unstable marriage. In 1953 he suggested a double suicide while they were living in Europe. She fled to the United States, and a few weeks later he killed himself in a hotel in Paris. McCullers returned to live with her mother, who died in 1955.

Her personal difficulties greatly diminished her literary output. In 1953 she wrote a television play, *The Invisible Wall,* for CBS. Her second and last stage play, *The Square Root of Wonderful,* was a failure in 1958. Her final novel was published in 1961. Titled *Clock without Hands,* it returns to the themes of homosexuality and racial bigotry McCullers first raised in *The Heart Is a Lonely Hunter.* A critical and commercial failure, *Clock without Hands* is the story of the bigoted Southern patriarch Judge Clane, who is raising his orphaned grandson Jester. The judge, who still believes in the principles of the old Confederacy, wants to send Jester to a military school, but Jester is more interested in music and flying and in his grandfather's mixed-race male secretary, Sherman Pew.

The same year *Clock without Hands* was published, McCullers had breast cancer surgery. In 1964, her second and last television screenplay, *The Sojourner,* aired on NBC. That year, her book of poems for children, *Sweet as a Pickle and Clean as a Pig,* was published. Another children's book, *Sucker,* was published posthumously in 1986.

In 1967, McCullers suffered another stroke and soon died at the age of 50. That same year, *Reflections in a Golden Eye* was released as a Hollywood feature film. Directed by John Huston and starring Marlon Brando and Elizabeth Taylor, the movie was a flop despite its big names. The following year, a film version of *The Heart Is a Lonely Hunter,* starring Alan Arkin, won a little more attention.

The Mortgaged Heart: The Previously Uncollected Writings of Carson McCullers, came out in 1971. Another volume of short stories, *Collected Stories,* was published in 1987. In 1989, *The Member of the Wedding* enjoyed a revival at the Roundabout Theater in New York. McCullers's tale of suburban alcoholism in the 1950s, *A Domestic Dilemma,* became part of a 1991 HBO television anthology, *Women and Men 2,* starring Andie McDowell and Ray Liotta. That same year, *Ballad of the Sad Cafe* was made into a film, with Vanessa Redgrave as the giant woman and Keith Carradine as her husband. The film was a failure.

A Mixed Legacy

Critics disagree strongly on McCullers's standing in American literature. Stanley Kauffmann, reviewing the film version of *Ballad of the Sad Cafe* in the *New Republic,* blasted the story as a ''fashion whose vogue is well over.'' Kauffmann said McCullers was overrated: ''Nowadays it's hard to believe that some of the writers of the so-called Southern Gothic school. . . . were taken so seriously.'' Except for O'Connor and Welty, Kauffmann said, McCullers and the others were merely ''Spanish moss hanging on the tree of American literature—once perhaps atmospheric but gone gray and dry.'' Kauffmann blasted *Sad Cafe* as ''almost an epitome of in-grown artiness that depends for its reception on, in a way, browbeating readers: humbling them into acceptance of all this rampant sensibility at the risk of being thought philistine otherwise. Couch that sensibility in grotesquery, as is done here, add a dollop of Loneliness and the Need for Love, and you're home free.''

But others have hailed McCullers as one of the giants of American literature. In 1994, playwright David Willinger adapted *The Heart Is a Lonely Hunter* for the stage in a play he also directed at the Theater for the New City in New York. With little dialogue to work with, Willinger constructed a kind of extended physical style for his actors, rejecting the idea of using pantomime or dance to convey script points. A deaf actor, Bruce Hilbok, played John Singer. A non-deaf actor, Ralph Navarro, played Spiros Antonatoulos. ''I don't know if McCullers is underrated, but I think of her as on a par with Hemingway,'' said Willinger.

McCullers's career was short, but it was filled with daring and unusual work. Critics may disagree on her place in American literature, but clearly her writings were unique in their treatment of isolation, loneliness and people who were outcasts from conventional society. ''No one has written more feelingly than her about the plight of the eccentric,'' Kiernan contended, ''and no one has written more understandingly than she about adolescent loneliness and desperation.''

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Vladimir Meciar

As one of the most prominent of politicians in a newly de-Communized Eastern Europe, Slovak leader Vladimir Meciar (born 1942) has been called the ''architect of his country's independence,'' but has also faced criticism for his role in the breakup of the former Czechoslovakia.

Vladimir Meciar, a lawyer and onetime Communist, rose to political power after the ''Velvet Revolution'' of 1989 that ousted decades of socialist, pro-Soviet leadership in Czechoslovakia. Held as a heroic figure among some segments of the Slovak electorate, Meciar has held the prime minister position for the majority of the years since its split into the independent nation of Slovakia.

Meciar was born in 1942 in Zvolen, Czechoslovakia—in the Slovak region of the country—into a proletariat family where his mother, even after the rise to prominence of her son, worked as a janitor in a factory. He attended Comenius University in Bratislava, the Slovak capital, and first became involved in politics in 1959 when he was appointed to a clerk's position at the District National Committee for the community of Ziar nad Hronom.

From 1962 to 1968, he rose through Communist Party ranks in a number of bureaucratic jobs with the Slovakia Union of Youth. During this era, Meciar, like many young Czecholovaks, became a staunch supporter of the democratic reforms of Alexander Dubcek, the Communist Party's extremely popular reformist leader. That spirit of change was crushed when Russian tanks rolled across Czechoslovakia's borders in 1968 and Dubcek was ousted.

Death of Communism

Meciar, too, was ousted from the Communist Party after a purge in 1968 that targeted liberal-leaning communists. At this point, he began studying law, and worked at an

industrial job, as many similarly-fired bureaucrats were forced to do during the 1970s. After 1973 he was employed as a clerk, then a lawyer, for a firm called Skloobal, located in Nemsova. It was a post he held until his re-entry into politics in 1989.

Czechoslovakia's Velvet Revolution occurred not long after the fall of the Berlin Wall and the ousting of Communist leadership in East Germany. During the tumultuous weeks that followed, Meciar became active in a Slovak group called Public Against Violence, one of the two main organized forces behind a peaceful change in government for Czechoslovakia. The once-jailed playwright Vaclav Havel, along with other prominent artists and writers who were members of the other main opposition group, the Civic Forum, stepped in to fill the leadership vacuum left by the ouster of the Communists.

In 1990, Meciar became a deputy in House of Nations for the new-era Czechoslovak Federal Assembly, and was also appointed Minister of Interior and Environment for Slovakia, which at this point was still one-half of the nation now known as the Czechoslovak Federation. When the first free elections were held in June of 1990, Meciar campaigned for and won the post of Slovakia's prime minister.

A Nation Divided

As its top statesperson, Meciar soon became the point-person for the Slovak state's long-simmering problems with the neighboring Czech republic. The two Slavic ethnic groups were closely related by language, but divided culturally, and Czechoslovakia itself had only been in existence as a nation since the end of World War I. For centuries the Czechs had often tied their fortunes to the rest of Western Europe, especially to Germany, their next-door neighbor. Its capital, Prague, was a Baroque treasure and center for the country's spirited intellectual and artistic movements.

Slovakia and its people, on the other hand, were more closely allied with the rest of the true Eastern Europe. It possessed rich agricultural lands, and during the years of Communist rule was sometimes treated shabbily by the leadership in Prague. The landscape of Slovakia was heavily industrialized during this era, but still retained its ''peasant'' character. Indeed, Slovaks were often the butt of Czech jokes, while the Czechs were viewed by Slovaks as arrogant and untrustworthy.

These long-simmering tensions came to a crisis point in the early 1990s, when Meciar and other politicians from each side tried to chart a course for their new nation. The Czechs wished for faster de-communization and heartily welcomed Western-style free-market capitalism. They were also eager to lure lucrative foreign investment, which some patriotic Slovaks were loathe to see in their part of the country.

By this point Meciar had began to earn criticism for his sometimes heavy-handed political style that mimicked the excesses of authoritarian Communist rule. It was alleged he had ties to right-wing movements, and had been able to have his internal-security police files destroyed during his stint as interior minister. Later, when the man who succeeded him in the post moved to eradicate the secret police—counterparts to the Soviet KGB—Meciar told him to resign, and when he refused, Meciar sharply curtailed the minister's authority. He also threatened to step away from his prime minister's post, but received an outpouring of public support.

Still, Meciar's opponents voted him out of power in April of 1991, but he won a resounding share of votes in the 1992 elections as leader of a new political party, Movement for a Democratic Slovakia (Hnutie za Demokraticke Slovensko, known as HzDS). This party campaigned for independence from Czechoslovak Federation, and found fault with the new Prague-based Czech leadership—an administration viewed with suspicion by less-politically aware Slovaks. With their arms factories closing and many out of work for the first time in their lives, the Slovaks faced economic hardships as a result of the fall of Communism and the Soviet Union. This was highly in contrast to the heady new Prague, where Western advertising agencies were opening offices and sports bars catered to a large American expatriate community. The idea of self-determination, for an independent Slovakia, grew in power over the next year. The Czechoslovak Federation came to an end officially on January 1, 1993, when the Slovak Republic came into being.

Meciar and the Hungarians

Another important zone of Slovak politics that has served Meciar's political career well is the country's border with Hungary, which is home to most of the ten percent of ethnic Hungarians in Slovakia. ''In Slovak politics, nationalist prejudices and ethnic tensions are never far below the surface,'' wrote Bruce Wallace in *Maclean's.* ''Meciar knows exactly how to fuel those emotions.''

Tensions between the two lands had existed for a thousand years, with the Hungarians usually prevailing, but during Meciar's era Slovakia seemed to be collecting a past-due debt. The Hungarian populace in Slovakia was a legacy from the days of the Austro-Hungarian Empire. Prior to the empire's fall in 1918, neither Slovakia nor Czechoslovakia existed as independent nations, but were simply subjects of the Empire; the Hapsburg leaders in Vienna had instituted a ''Magyarization'' plan in the decades prior to that as its authority slid into decline. Under this homogenization program, the Slovak language was forbidden.

A peaceful co-existence and tolerance was apparent in the actual Slovak towns and villages that were heavily Hungarian, but Meciar's agitating of dormant ethnic rivalries ended that era. During Meciar's 1992-94 term, he forbade the use of the Hungarian language on any official documents, and even ordered that Hungarian road signs be removed. Furthermore, the region's desire for less inference in local affairs from Bratislava—the government seat of Slovakia—was sometimes seen as a push for increased autonomy there.

''An Excellent, Evil, Political Mind''

Meciar has also slandered the Gypsies, a common target of ethnic prejudice in Eastern Europe. These and other actions caused him, once again, to be ousted from his prime

minister position in March of 1994 by a coalition of his political foes. The anti-Meciar block then fell apart, leaving a leadership vacuum by which Meciar again profited. In October of that year, he and the HzDS received a majority of the vote in the general elections. He campaigned under the slogan, ''Slovakia—Go for It,'' and the party made a music video that featured he and other HzDS candidates singing in a type of ''We Are the World'' anthem called ''Vivat Slovakia.'' Despite the MTV-style television ads, Meciar's biggest support base lies with Slovakia's older generation; political analysts have even dubbed his most ardent fans the ''Democratic Grandmothers''—babushka-clad women who turn out in full force at his public appearances. Once, a few of them even attempted to thrash some liberal journalists who had written unfavorably about Meciar.

A member of the renowned human-rights group Charter 77 told *Maclean's* journalist Wallace, that Meciar ''has an excellent, evil, political mind.'' In 1996, the son of his political foe, Slovak president Michal Kovac, was kidnapped, and it was suspected that the Slovak Intelligence Service was involved, which one of Meciar's top aides is also the head of. Yet Meciar's HzDS party retains firm control of Slovakia's state-run television network, and its news reports aired allegations that the whole abduction was a publicity stunt by the Kovac family when it was verified that the kidnapped had landed in legal trouble and was the target of a fraud investigation in Germany.

Meciar's authority has also extended into attempts to censor media outlets that have criticized him and the HzDS. In 1997 he tried to increase the value-added tax on magazines and newspapers—except for those that carry less than ten percent advertising in its page content, such as his party's organ, *Slovenska Republika.* That same year, the independent station Radio Twist went off the air for a day after its transmission was halted by the state-controlled telecommunications agency. The agency asserted that Radio Twist was behind in its transmission fees—but the state-run television station was in far greater arrears.

That same year, Meciar proposed to his Hungarian counterpart that minorities be exchanged, a move that was roundly criticized by the international community. Because of these engineered tensions, Slovakia was not asked to join the North American Treaty Organization (NATO). Still, such actions do not appear to diminish Meciar's popularity at home. He has won more general elections than any other new-era leader in post-communist Europe, a remarkable accomplishment in a part of the world where newly-democratic citizens are still testing out their political clout at the ballot box.

Meciar's autocratic style has seemed to be an increasing thorn in Slovak politics, however, and his popularity may be on the wane. He attempted to consolidate his power by taking over the presidential post in March of 1998 after Kovac resigned. The Slovak Parliament voted for a number of candidates to succeed Kovac, but none received a majority. In the intervening weeks Meciar held presidential power himself, and fired most of the staff of the executive office. Another of his presidential decrees granted amnesty to the suspects jailed for the kidnapping of Michael Kovac Jr.; this and other acts were protested in peaceful street demonstrations.

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Duong Van Minh

General Duong Van Minh (born 1916) was the first and last of a string of leaders who governed South Vietnam in the dozen years between the overthrow of President Diem and the fall of Saigon.

In 1963, Duong Van Minh represented pro-American, anti-communist values. By 1975 he remained the only figure of stature who could negotiate with North Vietnamese forces and avert a bloody end to the Vietnam War. Duong Van Minh's military career spanned decades of conflict. He gained an early reputation for bravery, honesty, and leadership in the field and quickly rose to national prominence. In his later career, however, power remained just beyond his reach and he was eventually forced into exile.

French Colonial Era

Minh was born into a wealthy Vietnamese family on February 19, 1916, in the Mekong River delta village of My Tho in Long An Province, just 35 miles southwest of Saigon. After graduating from a high school run by the French, Minh enlisted in the colonial army in 1940 and was commissioned a second lieutenant. He continued to serve under the French during World War II until Vietnam surrendered to Japan. At that point he joined a resistance group which was soon quashed. The young officer was taken prisoner for two months and tortured, having half of his teeth knocked out. For the rest of his life, his gold tooth-lined grin would be his trademark. Standing 5 foot 10 inches tall and athletic, he developed a pronounced stoop, supposedly from constantly leaning over to talk to his shorter companions. Minh was known fondly as ''Beo'' (fat boy) to his fellow soldiers. Americans later dubbed him ''Big Minh'' to distinguish him from another South Vietnamese official by the same name.

After his release by the Japanese, Minh returned immediately to the French, but was imprisoned for joining the resistance. He was jailed for an additional three months, this time in a crowded dark cell with no toilet. Driven nearly to insanity by the subhuman prison conditions, Minh won his freedom with the help of another prisoner, Nguyen Ngoc Tho, who would later become the premier of his country.

Minh's nationalist spirit grew during his incarceration, but he agreed upon release to serve the French for another

four years under the puppet government of Emperor Bao Dai. When a Vietnamese army was created in 1952, two years before independence, Minh jumped at the chance to join. Soon he was on his way to the École Militaire in Paris for further training, the first Vietnamese officer to be so honored. By the end of the French war against the Vietnamese nationalists, Minh was commander of the Saigon-Cholon garrison.

South Vietnam Army

After the French withdrew from Vietnam, Ngo Dinh Diem became president of the Republic of Vietnam. Minh went to work for Diem's new regime, first earning the gratitude of his people in 1955 by vanquishing a gangster syndicate and later pacifying two religious cults. Minh distinguished himself by his respect for these sects' temples, even while giving no quarter to their fighters. His actions would put him in sharp contrast years later Diem, who showed no such regard when attacking Buddhist dissidents.

After his success in these campaigns, Minh was sent for yet more training at the U.S. Army Command and General Staff College at Fort Leavenworth, Kansas. Upon his return, Diem chose Minh in 1958 to become the first commander of field operations in the developing war against Viet Cong guerrillas. Minh's success and popularity with his troops would later prove his downfall in Diem's eyes, however. As dissatisfaction among Vietnam's generals mounted, the president grew suspicious of Minh's loyalty. Though not openly critical of Diem, Minh privately questioned the wisdom of fighting a war against the communists without greater popular support in South Vietnam. Finally, Diem removed Minh's command and named him military advisor to the president. This effectively removed Minh from any direct power in the army and gave Diem a fleeting sense of security.

Diem became more erratic, tyrannical, and dangerously detached from his people in the early 1960s. Rumors circulated that he was secretly negotiating with Ho Chi Minh's North Vietnam to unify the country and declare neutrality. United States support, critical to Diem's survival, grew thin. There were whispers of a coup, and Minh seemed a logical choice to lead it, but the general insisted he had no stomach for politics but was content to play tennis, read French and American magazines, and tend to his orchid garden. He stated his commitment to preserving civil instead of military control in South Vietnam's government. Minh's dedication had impressed American advisors years earlier, however, when he had reportedly mortgaged his home and sold his car and furniture to finance under-funded army intelligence operations. It was clear the Americans were not content to let Minh continue raising orchids.

In November 1963, Minh led a military coup that toppled the Diem government, with the tacit approval of the United States. Minh offered him safe conduct if he surrendered within five minutes, but Diem reportedly hung up and attempted to flee dressed in the robes of a Catholic priest. Diem and his brother Ngo Dinh Nhu were later captured and killed, on orders from Minh, according to some accounts. Friends of Minh said he had acted out of patriotism and outrage at Diem's attacks on Buddhist temples, not personal ambition. The Kennedy administration showed little surprise or regret, but simply remarked that it would have preferred to have the brothers survive in exile.

The Junta

The same qualities which endeared Minh to his people—his slow, diffident approach; his bashful, gawky demeanor; his honesty and integrity—quickly led Americans behind the scenes in Saigon and Washington to grow impatient. Under Minh, South Vietnam drifted into a serene normalcy, but this did not satisfy Americans who had hoped the pro-U.S. general would launch a tough offensive against communist insurgents. When Minh demonstrated reluctance to play the role which American advisors deemed essential to secure the South Vietnamese countryside, kingmakers grew impatient.

President Lyndon Johnson sent Minh a pointed New Year's greeting, both pledging support and warning the general not to become soft on communism: ''The United States will continue to furnish you and your people with the fullest measure of support in this bitter fight. We shall maintain in Vietnam American personnel and material as needed to assist you in achieving victory . . . The U.S. government shares the view of your government that 'neutralization' of South Vietnam is unacceptable.'' Neutralization, or a compromise settlement with the communists, was precisely what Minh favored. On January 30, 1964, Minh was toppled in a bloodless coup by General Nguyen Khanh, who soon received another message from Johnson: ''I am

glad to know that we see eye to eye on the necessity of stepping up the pace of military operations against the Viet Cong.''

Exile

Bitter at the sudden withdrawal of American backing, Minh refused to cooperate for several days and was detained in his home. Students demonstrated in the streets demanding his return to power. Eventually he agreed to join Khanh's government as a figurehead. Before long, he was sent on a goodwill tour to Thailand and then refused reentry into Vietnam, effectively exiling him from his homeland. By the end of 1964, he had been forcibly retired from the military.

Though Minh received a pension which allowed him to live well with his wife in Bangkok—raising orchids, writing memoirs, playing tennis, and receiving visiting dissidents from Vietnam—he was far from content. In May 1965, he attempted to fly back to Vietnam but was humiliated when the Saigon airport refused him permission to land. In 1967, Minh tried another tack. He filed papers at the embassy in Bangkok to run for president of Vietnam from exile. Though this ploy was unsuccessful, he was allowed to return in 1968, as a gesture of goodwill. Though Minh kept a low profile, he continued to talk with dissidents and quietly proposed a ''people's congress'' to find a way out of the war and back to a government which reaffirmed the democratic ideals that prompted his coup against Diem. Minh came to symbolize hopes for a negotiated compromise with the North Vietnamese.

A Brief Run for President

In 1971, Americans pressured both Minh and Vice President Nguyen Cao Ky to run against Nguyen Van Thieu in presidential elections. The U.S. government seemed more concerned with appearances than with promoting real democracy, and desperately sought to sign up and retain both men as candidates. Both went through the motions, but the campaign soon turned into a circus. Ky maintained that Thieu had ''an excessive attachment to power,'' and both candidates complained that the contest was patently rigged. The campaign gave Minh some opportunity to put forth his views on democratic reform and possible means to end the war, but the retired four-star general openly expressed fears that he could be sent back into exile if he advocated a coalition government with Ho Chi Minh.

Both opposition candidates eventually withdrew. In doing so, Minh said, ''I cannot put up with a disgusting farce that strips away all the people's hope of a democratic regime and bars reconciliation of the Vietnamese people.'' Ky said he simply didn't want to be a clown.

Robert Shaplen, in the *New Yorker,* analyzed the debacle later: ''The consensus is that by his antic and frantic efforts to guarantee his reelection, President Thieu has, for once, outsmarted himself. One way or another, his days are numbered.''

Minh gradually increased his criticism of Thieu. In 1973, he openly deplored the government's repressive tactics. In 1974, he called Thieu's government ''violence-thirsty,'' and in 1975 he said, ''The Government is now nothing but a tyranny.'' Minh demonstrated how he had earned his reputation for patience. As one friend said, ''To grow one orchid takes four years. You cannot grow orchids in haste.''

Saigon Fell

By April 1975, it was clear that South Vietnam would fall. Americans had lost their taste for pursuing the endless war and North Vietnamese troops stood poised just miles outside the capital. Thieu resigned on April 21, and was replaced by Vice President Tran Van Huong, Minh's old teacher and mentor. The concern in South Vietnam was no longer with winning the war, but simply with losing it as gracefully and safely as possible. In a last attempt to place a man in power who could negotiate with the communists, the National Assembly turned to Minh.

Minh took over on April 28. In his inaugural address he said, ''The coming days will be very difficult. I cannot promise you much.'' Minh was on the radio reassuring his people two hours after the last American helicopter took off from the roof of the U.S. embassy, but the war was over. On April 30, he ordered his troops to lay down their arms. Minh was placed in detention by the victorious North Vietnamese. In 1983, he was allowed to emigrate to France.

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Patsy Takemoto Mink

While representing Hawaii for nearly 20 years in Congress, Representative Patsy Takemoto Mink (born 1927) has made great strides toward peace, women's rights, civil rights, equality and justice.

On January 3, 1965, Patsy Takemoto Mink was the first Japanese American woman and the first woman of color to be elected to the United States Congress. Breaking new ground for women and ethnic groups, though, was nothing new for her. The road to Congress was paved with many firsts such as being elected the first female class president in her high school and being the first Japanese American woman to practice law in Hawaii. Mink's dedication to helping others has resulted in legislative reforms in health care, education, women's rights, civil

rights, conservation, employment and environmental affairs.

Trouble in Paradise

Patsy Takemoto Mink was born on the Hawaiian island of Maui on December 6, 1927. She grew up in the small town of Hamakuapoko where she lived with her parents and brother. Early on, she noticed the inequality between the *haole* or white people who owned the island's plantations and the plantation workers who were mostly Japanese or Filipino. After the bombing of Pearl Harbor on December 7, 1941, she experienced even more inequality and injustice when her father was taken for questioning because of his Japanese heritage even though he had been born in Hawaii. Fortunately, he was released but many others were not. This event left a lasting impression on Mink. In Sue Davidson's book, *A Heart in Politics,* she recalled that the ''experience was an important part of my development. It made me realize that one could not take citizenship and the promise of the U.S. Constitution for granted.''

A Change in Plans

Mink was an excellent student and became the first female class president. She graduated from Maui High School at 16 and was valedictorian of the class of 1944. She then went on to the University of Hawaii where she wanted to study medicine. With the end of World War II, she was able to travel to the U.S. mainland and decided to transfer to Wilson College in Pennsylvania. Unfortunately, Wilson did not offer the classes she needed to prepare for medical school so she transferred to the University of Nebraska in Lincoln. Illness, though, took her back to Hawaii where she graduated with a degree in zoology and chemistry from the University of Hawaii.

Her dream of going into medicine was not to be realized. She was turned down by all of the medical schools to which she applied. At the time, she thought the problem was with her grades or that she was a Japanese American. Later, she realized it was her gender that excluded her. With no other options, Mink had to choose a different career. According to Davidson, Mink believed ''the highest achievement is to find a place in life that permits one to be of service to people.'' With that in mind, she decided to become a lawyer and was admitted to the University of Chicago in 1948.

The Road to Washington

While attending the University of Chicago, she met John Mink who was studying geology. They were married on January 27, 1951 in the campus chapel. On March 6, 1952, their daughter, Gwendolyn Rachel Matsu Mink, was born. When their baby was six months old, the family moved to Honolulu where Mink became the first female Japanese American woman to pass the Hawaii bar exam. Yet again, she ran into sexism and was forced to open her own practice when no law firm would hire her. She also started teaching business law at the University of Hawaii. She was in her tiny law office when a friend called and invited her to a meeting about reforming Hawaii's lagging Democratic Party. The meeting ended up being the beginning of an entirely new career for Patsy Takemoto Mink.

Mink was convinced that the only hope for revitalizing the Democratic Party was the involvement of young people. She organized the Young Democrats throughout Hawaii and became the national vice-president for the organization. Her first big success was on November 7, 1956 when she was elected to the House of Representatives for the Territory of Hawaii. Then in 1959, she was elected to the territorial Senate. In March of the same year, Hawaii became the 50th state and she was out of a job. She decided to run for Congress but was defeated by the war hero, Daniel Inouye.

Mink did not run for office again until 1962 when she ran for a seat in the Hawaii Senate and won by a great margin. In 1964, she ran for Congress again and this time she won a seat in the House of Representatives which she retained for six terms until 1977. On the eve of her first term, Davidson reported that Mink told *Life,* ''What I bring to Congress is a Hawaiian background of tolerance and equality that can contribute a great deal to better understanding between races.''

Congresswoman Mink

From her first day in Congress, Mink was not afraid to take a stand. She and a few others protested the seating of the representatives from Mississippi to demonstrate their opposition to voting practices in that state that excluded African Americans. Mink also took a stand against the Vietnam War. When asked later if she considered that her views against the war might have hurt her career, Davidson noted her response was, ''It was a case of my living up to my own views and conscience. If I was defeated for it, that's the way it had to be. There was no way in which I could compromise.''

One thing Mink did agree on was President Johnson's war on poverty. She took an interest in more than sixty programs that were developed between 1965 and 1967. Some of her greatest efforts were in the area of education which fulfilled a campaign promise. She wrote bills for the benefit of needy children from pre-school through college and succeeded in getting many of them passed.

Mink also focused on women's rights. She felt that she not only represented her district; she represented all of the women in America since there were so few women in politics to voice women's issues. In 1970, Mink's objection to G. Harrold Carswell's nomination to the U.S. Supreme Court based on his sexist beliefs resulted in the Senate turning him down. Mink also chose to push the idea of women in politics. In 1971-72, she ran for president in order to make Americans consider the possibility of a woman president.

In the fall of 1973, Mink took a position that she knew would be very unpopular with a great number of people. She asked Congress to begin the impeachment process of President Nixon so that the American public would finally know the truth about his actions. Four months later, the House brought impeachment charges against Nixon who resigned instead of facing the proceedings. President Ford's

subsequent pardon of Nixon angered Mink greatly because she saw it as an injustice to Americans and she spoke out strongly against it.

In 1976, Mink decided to run for the U.S. Senate. She was defeated by another war hero, Masayuki ''Spark'' Matsunaga, who could be counted on to stick to the popular party opinions. In January of 1977, after 12 continuous years in Congress, Patsy packed up her Washington, D.C. office which had seen much activity. Davidson cited ''halting nuclear weapons testing, ending the Vietnam War, amnesty for evaders of military draft; support of civil rights and liberties . . . family assistance programs, federal funding of daycare centers, federal aid for abortions, conservation, [and] environmental protection'' as some of the issues she had tackled. Mink did have a new job, though. The newly-elected President Carter had asked her to be the Assistant Secretary for Oceans and Environmental Affairs. The high position was thought to be a breakthrough for the women's movement. Unfortunately, the job offered very little decision-making power and Mink resigned after less than a year.

Upon her return to Hawaii, Mink resumed her law practice and teaching at the University of Hawaii. However, it wasn't long before she got back into politics. In 1983, she won a seat on the Honolulu City Council and was re-elected for a second term. She also ran for Governor of Hawaii in 1986 and Mayor of Honolulu in 1988 but was defeated both times. In 1990 the tide turned, as Matsunaga died in office and Representative Akaka was appointed to Matsunaga's seat in the Senate. A special election was then held to fill Akaka's seat in the House. Mink won the seat and found herself back in Congress in 1991.

Back to Washington

Mink's return to Congress found her picking up many of the issues she had dealt with before. Once again, she confronted the military. This time, she opposed a planned military base on the island of Kauai in her district. She also found herself, along with the other women of the House, demanding an investigation of Supreme Court nominee, Clarence Thomas, who was accused of sexual harassment. Unlike Carswell, the Senate approved the appointment of Thomas. In 1994, Mink sponsored more than one of the healthcare proposals being considered by Congress. When asked by *Time* why she was doing so, she replied, ''I want to make sure that we have a bill.''

Mink has also continued her earlier work for the rights of Native Hawaiians and others of Asian descent. In February of 1997, she introduced a bill that would speed up the naturalization process by eliminating literacy and civics tests for certain categories of legal immigrants. The *Northwest Asian Weekly* quoted Mink as saying that ''their patriotism and loyalty to the U.S. should be rewarded rather than hindered by delays in the naturalization process.'' Mink was also one of the founding members of the Congressional Asian Pacific Caucus which she has chaired since 1995. As chairperson, she has placed health, immigration, affirmative action, and ''English-only'' legislation among the agenda items of the caucus.

No matter what position Patsy Takemoto Mink holds, her constituents can count on her to fight for their best interests. Alethea Yip in *Asian Week* quoted former Representative Norman Mineta as saying, ''Her principle, her courage, and her committed leadership will serve the Asian Pacific American community well.'' Mink's strong and outspoken leadership has taken her far in politics and there seems to be no stopping her. In his book of poetry, *Believers in America,* Steven Izuki said it best, ''Criticism never stops Patsy Mink / From doing what she thinks is right. / She forges ahead against all the odds, / Refusing to give up the fight!''

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Susan Molinari

Former U.S. Congresswoman Susan Molinari (born 1958), the highest ranking woman elected to a position of leadership in the House of Representatives (as vice chair of the Republican Conference, 1996), left politics in 1997 for a career in television broadcasting.

Susan Molinari seemed destined for politics. Her grandfather, S. Robert Molinari, was a member of the New York State Assembly and her father, Guy V. Molinari, was a member of Congress and Staten Island Borough President. In 1996, shortly before Molinari quit, she had reached a high point in her political career as the keynote speaker at the Republican National Convention. She was hailed as one of the bright new stars on the Republican political scene by many, including such periodicals as *Time.*

Growing Up Political

Susan Molinari was born in Staten Island, New York, on March 27, 1958, to Guy V. and Marguerite (Wing) Molinari. As a child, she attended political rallies with her father. Raised in the state of New York, Molinari later attended the State University of New York in Albany. In 1981, having graduated cum laude in communications, with a master's in political communications, she decided to move to Washington, D.C., to pursue a career. Molinari was very familiar with politics, and broadened her knowledge while

an undergraduate by serving as an intern for State Senator Christopher Mega.

After arriving in Washington, D.C., following her graduate studies, Molinari worked for the Republican Governors' Association as a financial assistant. Beginning in 1983, she served a year as the ethnic-community liaison with the Republican National Committee. She moved back to New York to campaign for public office in the mid-1980s. Her efforts were successful and, at the age of 28, Molinari was elected to the New York City Council. She earned two distinctions with that election: recognition as the youngest-ever council member and the title of council minority leader. A leader of one, it would turn out, as Molinari was the sole Republican to sit on the council. With this position also came a $20,000 tax-payer-financed stipend and a chauffeur-driven car. It was a promising start for a woman not yet 30.

In 1990, Molinari was elected to the U.S. House of Representatives from the 14th New York District, which consisted of Staten Island and parts of Brooklyn. The area was reconfigured into the 13th Congressional District by the time she ran for and won reelection in 1992. During these years in political office, she saw her first marriage to John Lucchesi, a Staten Island limousine company owner, come to an end. Married in 1988, by 1992 the couple had separated and divorced. In 1994, Molinari married fellow politician William Paxon, a congressman from Buffalo, New York. He had proposed the previous year while kneeling on the floor of the U.S. House of Representatives. According to Craig Bromberg of *People,* Molinari's response to the proposal was, ''You're not doing this *here?*'' When it became clear that Paxon was indeed proposing then and there, Molinari hastily agreed: ''Yes, but *get up!*'' The couple would have one daughter, Susan Ruby.

Molinari, a moderate Republican, was known for her stance on women's rights. In the *New Yorker,* Judith Shulevitz, a policy analyst at the NOW Legal Defense and Education Fund, asserted that Molinari's ''reputation as an urban moderate rests largely on a commitment to abortion rights.'' In December of 1994, Rich Lowry's profile of Molinari appeared in the *National Review.* He reported that Molinari ''was one of four Republicans . . . to join 68 Democrats this June in signing a letter to House Speaker Tom Foley warning that a 'health care reform that does not include coverage of abortion treats women as second class citizens.''' Meryl Gordon later quoted Molinari in a *Harper's Bazaar* interview: ''I have friends who had abortions and in some cases it probably saved their lives in terms of mental stability.''

In 1995, Molinari was considered the highest-ranking woman in the House. By the age of 32, she had won the vice-chairmanship of the House Republican Conference, and was then described by Shulevitz as ''No. 5 in [House Speaker] Newt Gingrich's inner circle.'' On the surface, this powerful woman worked hard for women's rights. She continually pushed for stronger domestic-violence laws and the Gender Equity Act, which included, among other things, an emphasis on promoting gender equity in college sports. She was proud of what Lowry would call a ''signature contribution to the Violence Against Women Act, a provision making it easier for judges to admit into evidence previous *unproved* allegations against defendants in sex-crime cases.'' All of these policies would make Molinari a Republican that women could empathize with and support. In an article which appeared in *Newsday,* Mary Voboril quoted Frank Luntz, a Washington Republican communications consultant: ''She appeals particularly well to working women, and she's got a bubbly sense of enthusiasm that Republicans so often lack. They often seem so dour and depressing.''

In 1996, Molinari was chosen to deliver the keynote address at the Republican National Convention. The keynote speaker at a political convention presents the issues relevant to the assembly, and also sets the convention tone, inspiring unity and enthusiasm. Molinari did just that. She did cause controversy, however, when she refused to mention abortion in her speech. She defended her choice by commenting to Voboril in the *Newsday* article that the purpose of the convention was to unify and that abortion ''is an issue that divides Republicans, divides Democrats and, frankly, divides probably every family in America.'' As noted in *Commonweal,* Molinari was the ideal choice as a keynote speaker for the Republicans: ''Molinari is a Catholic ethnic of the baby-boomer generation who is a) pro-choice, b) divorced, and c) a mother with a professional career. . . . [B]oth parties are trying to appeal to voters with similar profiles.''

Is There Life After Politics?

Molinari startled a good many people when she announced her retirement from politics in 1997, leaving Congress before her term of office had ended. Although many speculated that her decision was family related, Molinari claimed to be pursuing a life-long desire to be in front of the television camera. As *Newsweek* contributor Jonathan Alter declared: ''What's so striking about her decision is that instead of explaining it as a way to spend more time with her 1-year-old daughter, . . . she says the move is the fulfillment of a personal dream.'' In an article for *Family Circle* Molinari noted, ''Having majored in communications, I'd always dreamed of a position in broadcast news, but never thought it a possibility. Suddenly, the opportunity to join CBS presented the best of all worlds. In a different context, I could remain involved in national affairs and pursue a lifelong passion. Although my new job will be challenging, I expect to have somewhat more predictable hours, allowing me more time with my daughter.''

Molinari was named news co-anchor on the program *CBS News Saturday Morning* in May of 1997. The broadcast premiered in September of that year, and was met with positive reviews. Molinari has commented that her congressional background gives her an advantage as a television news reporter, and her skills in evading questions as a political figure will help her recognize the tactic in guests, making her a sharp interviewer. With co-anchor Russ Mitchell, Molinari provides viewers of *CBS News Saturday Morning* an intelligent alternative to cartoons.

Maintaining a busy schedule even though no longer in Congress, Molinari commutes to Manhattan every week from the Washington, D.C., area. In 1998, she published her memoirs, *Representative Mom: Balancing Budget, Bill, and Baby in the U.S. Congress.* Written with Elinor Burkett, the volume presents Molinari's years in the political arena. A reviewer in *Booklist* noted, ''Perhaps more interesting, though, than Molinari's personal story is the insider's look she provides at the U.S. Congress.'' When asked about her decision to leave the House of Representatives, Molinari was quoted in the *National Review* as saying: ''As an American I am sorry. As a wife and mother I couldn't be happier.''

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Lady Mary Wortley Montagu

Well known throughout polite society for her wit and verse, English world traveller Lady Mary Wortley Montagu (1689-1762) also worked to introduce the practice of inoculation against smallpox to the medical establishment of eighteenth-century Britain, despite their resistance to taking advice from a woman.

In an age noted for its wit, Lady Mary Wortley Montagu outshone many of her contemporaries. While education was not considered mandatory for young women, Montagu channelled her enthusiasm, curiosity, and intellect into numerous areas, including the arts, language, history, and even science, sharing her insights and humor with others through social interactions, published writings, and letters to family and friends.

Born the Honorable Mary Pierrepont on May 26, 1689, Montagu was the daughter of Evelyn Pierrepont, the Duke of Kingston. As a young girl she would miss the companionship of her mother, Mary Fielding, who died in 1694 when Mary was five, and the lack of supervision that resulted from her mother's absence created a streak of eccentricity that lasted into Montagu's adult life. The loss of a supervisory parent would be replaced by the company of books, as Montagu's father confined her to the house, which included a large library. Academically inclined, Montagu devoured the many volumes of classics and contemporary literature available to her as the daughter of a member of the landed gentry, and also taught herself several languages, including Latin, with the encouragement of an uncle and Bishop Burnet, a family friend. Among her close childhood friends was Mary Astell, who, sharing Montagu's independent spirit and intelligence, would grow up to become one of England's first feminists.

Socializes with Reigning British Intellectuals

In addition to her exposure to many of the intellectual lines of inquiry of her time, Mary's good looks, intelligence, and pleasant personality encouraged Montagu's father to expose his daughter to an active social life from an early age. Her social circles included some of the most noted thinkers and writers of the day, including novelist Henry Fielding (a nephew of her late mother) and poet Alexander Pope (author of ''The Rape of the Lock''). Pope became one of her closest friends until that relationship was derailed years later by a series of quarrels, the root of which can only be speculated but likely stemmed from his unrequited declaration of love in 1722. Later in her life, Pope would prove to be one of her strongest critics, defaming her character as ''dirty, avaricious, heartless, and eccentric to the point of insanity,'' according to *British Authors before 1800.*

Accompanies Husband on Dangerous Trip to Turkey

Throughout her teenage years, Mary exchanged numerous letters with friend Anne Montagu, a correspondence that would be taken up by Anne's brother, Edward, after Anne's death in 1709. Edward Wortley Montagu, a Cambridge graduate who had been called to the bar in 1699, was at first impressed by Mary's ability to quote Roman poet Horace; as the couple's letter-writing continued, that respect ripened into love. Upon reaching the age of marriageability, however, Mary's hand was promised by her father to a rich lord; as she was on her way to the home of her intended husband, Mary and Edward eloped. The year was 1712, Mary was twenty-three, and the young couple lived together in relative poverty for the next four years while Edward's political fortunes floundered during Tory rule. Fortunately, with the death of Queen Anne in 1714, his Whig party once again came into prominence. Edward was elected to Parliament and, in the winter of 1716, with his young wife only recently recovered from a case of smallpox that had left her beautiful face permanently scarred, he was assigned to the task of ending hostilities between Turkey and Austria. As his wife, Mary willingly accompanied her husband on the long journey to his post at Constantinople (since renamed Istanbul), the seat of the Ottoman Turks.

A busy port, the city of Constantinople was the center of the ancient kingdom of Byzantium and the former home of Emperor Constantine the Great. Amid the ruins of this ancient culture, Mary Wortley Montagu soaked up the history, culture, and language around her, and busied herself with travel, study, and writing. Her activities were supported by her husband, who was a strong believer in the then-radical concept of an educated woman. It would be during her stay in Constantinople that Montagu would write her *Turkish Embassy Letters,* a collection of witty correspondence that, when published after her death, would become her major contribution to English literature. The Montagus remained in Turkey until 1718. Upon her return to England in the fall of that year, Montagu worked to popularize a method of inoculation (rather than vaccination) against smallpox that she had discovered while abroad, hoping to save others from the illness she had battled three years earlier.

Return to England Brings Rise, Then Fall in Fortunes

Home once more in England, the Montagus made a new home at Twickenham, near London and in the vicinity of Pope's home. The increased sophistication gained through her travels made Montagu now shine even more brightly in court. She was actively sought as a guest at numerous social functions, both with friends and through her husband's administrative capacity. Her vivaciousness and popularity made her even more attractive to Pope, who had a portrait of her painted and hung in a prominent place in his home. Pope, along with Horace Walpole, another leading literary figure of the day, was struck increasingly by her charms but spurned into anger after a declaration of his love for her resulted in rejection. The attractions of other men were of little interest to Montagu, who at this point devoted her time to her writing, to her friends, and to her growing family. A son, Edward Wortley Montagu Jr., had been born in 1713, and a daughter, also named Mary, had been born to the couple while stationed in Turkey. As a child, young Edward proved to be troublesome, and his parents were forced to send him to a tutor on the Continent, although his continued attempts to run away proved costly. As an adult, he would become notorious for marrying a succession of women, with nary a divorce between each marriage.

Between 1730 and 1750 several volumes of Montagu's poems were published, including*Town Eclogues,* which had been circulated without her permission in 1716 as *Court Poems by a Lady of Quality* and reprinted in its authorized edition in 1747 with additional verses. After 1727 her battle with Pope intensified, fueled by her participation in fellow poet Lord Hervey's *Verses Addressed to the Imitator of Horace,* a 1733 volume that directly attacked Pope. Pope responded by attacking Hervey as a homosexual and by publishing such poems as ''Epistle to Dr. Arbuthnot'' and ''The Dunciad,'' which served to ostracize Montagu socially and affect her husband's political career by implying that he was a dullard, a miser, and that his wife was repeatedly unfaithful to him. Between 1737 and 1738 she published, anonymously, a newspaper titled *The Nonsense of Common-Sense.* Running for approximately nine issues, its contents satirized the Tory-sponsored *Common-Sense* and helped to support her husband's Whig party. While Montagu continued to write, it was unfashionable for a woman of society to lower herself by publishing her works, so much of her writing remained privately held by friends.

Lives Abroad Independently

In 1739, shortly after organizing her daughter's wedding to the Earl of Bute, Montagu left her husband and her home in England and moved abroad. Some have surmised that her self-exile was a way of distancing herself from the negative public sentiment generated by Pope and Walpole and thus freeing her husband from its shadow, while others maintained that it was an effort to join the Italian author Francesco Algarotti, who was rumored to be her lover. While she would never see Edward Wortley Montagu again, the correspondence between Montagu and her husband showed that the couple remained full of affection for one another; indeed, without his wife's presence, Edward Wortley Montagu withdrew from friends and family and became miserly in his old age (by the time of his death, he had amassed almost a million and a half pounds, a considerable fortune for the period). Fifty years of age when she left England, Montagu did not join Algarotti, but lived alone, spending her middle years travelling in France and Italy and engaging in a voluminous correspondence with several people, most particularly her husband and her daughter, Lady Bute. Much of her time on the continent was spent in Brescia, a walled commune located at the foot of the Italian Alps, home to the Palazzo della Loggia and many Roman remains. Montagu remained away from England for twenty-three years, returning after her husband's death to spend her

remaining time with her children. Unfortunately, her own death was imminent; she died of cancer, August 21, 1762, in London, at the age of seventy-three.

Turkish Letters Result in Lasting Fame

Despite the criticism heaped upon her by Pope and Walpole during her lifetime, Montagu was remembered for both her quick wit and her letters; even such a harsh critic as French writer Voltaire found her correspondence delightful. Dr. Samuel Johnson also enjoyed her prose, while historian Edward Gibbon would write, ''What fire, what ease, what knowledge of Europe and Asia'' upon reading her letters from Turkey. Her poetry, written in imitation of the style popularized by Pope, was collected in 1768 as *Poetical Works;* her *Embassy Letters,* written while she was in Turkey, escaped efforts by her family to acquire and destroy them and were released to great acclaim; a complete collection of her written works, containing both poetry and letters, was published in 1837; and a biography and an edited collection of Montagu's collected correspondence were published during the mid-twentieth century. Unfortunately, Montagu's personal diary was burned by her daughter in 1794 due to concerns that its nature would reflect poorly on the daughter's own social standing in the court of George III.

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Jim Morrison

Lead singer for the rock group the Doors, Jim Morrison (1943-1971), personified the mind-bending, uninhibited lifestyle of the 1960s, in his brief but brilliant career.

Like few bands other than the Beatles, the influence of the Doors has eclipsed the generation that first carried it to fame. Like the band, its leader, poet and visionary, Jim Morrison, continued to inspire fascination. Morrison has become a legendary figure, both in rock music and in popular culture, fueled to prominence by a score of books and articles, as well as by a major motion picture, *The Doors,* that recounted the musician's brief but tumultuous life.

First Creative Outlet in Film

Morrison was born in Melbourne, Florida, on December 8, 1943. His father, a career Navy officer, was transferred from base to base during his son's childhood, but, by his son's early teens, the family had settled in Alexandria, Virginia. After finishing high school in Alexandria, Morrison took several classes at St. Petersburg Junior College and Florida State University before pulling up roots in 1964, and heading for the West Coast. By 1966, the 22-year-old Morrison was enrolled in film classes at the Universtiy of California at Los Angeles (UCLA) but a friendship with fellow student Ray Manzarek would sideline any plans he had of becoming a film maker.

While the two young men had known each other only casually as fellow students, they ran into each other one day by accident, on a Venice beach. As Manzarek later recalled in an interview for a television show transcribed on the *American Legends* web site, Morrison ''knew I was a musician. I knew he was a poet. . . . So he sat down on the beach, and he dug his hands into the sand. . . . And he began to sing . . . in this really haunting kind of voice. It was soft—a soft but powerful voice. . . . I thought—Wow. Those are great lyrics. And he continued the song, and I thought this is one of the best Rock & Roll songs I've ever heard. . . . As Morrison was singing, I could hear the things that I could play behind it.''

The Doors

Manzarek, an organist, along with Morrison, guitarist Robbie Krieger, and drummer John Densmore decided to form their own rock band to put those songs to music. The young men decided to call their group the Doors, a name inspired by a quote from nineteenth-century English poet William Blake: ''If the doors of perception were cleansed every thing would appear as it is, infinite.'' As Morrison was fond of saying, ''there are things known and things unknown and in between are the Doors.''

Although his new lifestyle as a rock musician was a radical break from growing up in the uneventful fifties or life as a college student, images of his past, particularly his childhood, haunted many of Morrison's works, including his poetry and song lyrics. In *Peace Frog,* recorded on the album *Morrison Hotel,* he recalls an event from childhood, singing of ''Indians scattered on dawn's highway bleeding/ Ghosts crowd the young child's fragile eggshell mind.'' Imagery involving Native Americans would surround Morrison even in adulthood; in fact he was nicknamed ''the electric shaman'' by fans hypnotized by Morrison's on-stage energy and powerful charisma. His growing relationship with girlfriend Pamela Courson would also inspire song lyrics; the couple lived together in a somewhat loose relationship, from 1966 on, although they never married.

Meanwhile, a long-term gig at the Whiskey-a-Go-Go on Hollywood's Sunset Strip allowed the Doors to develop their stage presence, and it eventually drew the attention of talent scouts searching for new recording acts. Not the least of the group's attractions was Morrison, who sang in a husky baritone, wore skin-tight pants, and went even further than Elvis Presley had in incorporating sexually suggestive movements into his on-stage performances. With lyrics like ''Come on baby, light my fire,'' Morrison held young women enthralled.

Band Signed with Elektra

Although they had signed a record contract with Columbia, the label showed little interest in the new band. In 1966, their luck changed when the Doors were offered a recording contract with Elektra Records. They accepted, and, under the management of Bill Siddons, released their self-titled debut the following year. In Morrison's Elektra biography, released in conjunction with the group's debut album, he stated, ''I like ideas about the breaking away or overthrowing of established order. . . . It seems to me to be the road toward freedom—external revolt is a way to bring about internal freedom. Rather than starting inside, I start outside—reach the mental through the physical.'' Such ideas reflected the attitude of a generation raised under the repressive conventions of the 1950s and rebelling against what they viewed as unwarranted hostilities of an older generation in Vietnam. Morrison and his message tapped a very large nerve.

The Rise of the Lizard King

After the release of *The Doors,* the group went back into the studio and cut *Strange Days,* which also came out in 1967. Other albums would include *Waiting for the Sun* (1968), *The Soft Parade* (1969), *Morrison Hotel* (1970), *Absolutely Live* (1970), and *L.A. Woman* (1971). Morrison, caught up in Native American lore and the images of the American deserts, dubbed himself the ''Lizard King'' and wrote several songs, including ''Celebration of the Lizard,'' in reference to his reptilian alter ego.

Caught up in a wave of popularity, the young band found itself carried into a new world, where drugs, alcohol, and sex played a major role. Morrison, whose status as a celebrity had begun almost overnight, found it difficult to handle the change: his growing dependence on alcohol would dim his talent in the years that followed, and the superstar status made him believe he was immune from normal authority. In one instance, an altercation with a police officer who accidentally attempted to arrest the star for loitering backstage during a concert in New Haven, Connecticut, resulted in Morrison's arrest while on stage after the rock singer began antagonizing the police posted in the concert arena.

Concert in Miami Sparked Controversy

On March 1, 1969, Morrison and the Doors were booked for a concert at Dinner Key Auditorium, in Coconut Grove, in Morrison's home state of Florida. Late for his scheduled flight to Miami, Morrison waited in the airport lounge, drinking heavily, until the next flight was called. When he missed the stop over flight in New Orleans, he again spent the time in the airport bar. By the time Morrison arrived in Miami, he was barely able to stand. During his performance before thirteen thousand screaming fans, Morrison, totally inebriated, exposed himself briefly, to the audience. Nothing was done until pressure from disgusted Miami-area residents forced local police to issue a warrant for Morrison's arrest. The singer, who had been vacationing out of the country, turned himself in to the Federal Bureau of Investigation (FBI) and returned to Miami, where he went on trial on August 12, 1970. Found guilty of a misdemeanor for profanity and drunkenness, he was sentenced to six months hard labor, although the sentence was stayed, while his attorney appealed the conviction. Morrison would not live to see the outcome of that appeal.

Trial Served as Coda to Life

After the trial in Miami, Morrison's life grew more chaotic, his relationships with band members more strained. His fifth-a-day drinking habit continued unabated, and he began to consider leaving the group to return to film studies. Searching to recover a sense of himself, he went back to the poetry that he had loved while a college student. In 1970, he published his first book of verse, *The Lords* [and] *The New Creatures,* which had been privately printed the year before. During an interview with Tony Thomas of the Canadian Broadcast Company (CBC), despite the toll drugs and alcohol had taken on him, Morrison presented himself as an insightful student of life, philosophy, and modern culture: ''When I was in high school and college,'' he noted, ''the kind of protest that's going on now was totally unheard of. At that time, to be a teenager, to be young, was really nothing, it was kind of a limbo state, and I

think it's amazing, just in the last five years. What's happened is young people have become increasingly aware of the power and the influence that they have as a group. It's really amazing.''

On July 3, 1971, Morrison was found dead in his bath tub, by his girlfriend. The cause of death was determined to be a heart attack, although an autopsy was never performed. He was buried at the Pere-Lachaisse Cemetery, in Paris. His death was kept secret until after the funeral, to eliminate the crowds of saddened fans that would likely have attended.

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Constance Baker Motley

The first African American woman appointed to a federal judgeship in the United States, Constance Baker Motley (born 1921) has repeatedly blazed new trails for women in the judiciary, as well as in politics.

Constance Baker Motley led a distinguished career as both a civil rights attorney and a jurist on the federal bench. Representing the voice of both minorities and women during her decades as a practicing attorney, she had also addressed the rights of these same groups from her position on the U.S. District Court of New York State. An energetic, dedicated woman who had devoted her life to the practice of law, she had transcended many stereotypes levelled against members of her sex, earning a reputation as a somewhat uncompromising jurist with little patience for lawyers who overstep their bounds. Upon receiving the Distinguished Alumna Award from Columbia Law School's Women's Association, Motley was cited as ''a symbol of success . . . at a time when there was enormous discrimination against woman, and even more against black women.''

Early Involvement in Community Yields Benefits

Motley was born in New Haven, Connecticut, on September 14, 1921, the daughter of emigrants from the West Indies. Motley's father worked as a chef on the campus of Yale University, thus ensuring that his daughter would be exposed to an academic environment. As a child, Motley learned about the history of African Americans through her local Sunday School class, in which teachers sought to address the large number of African-Americans in the community.

During her high school years she exhibited both initiative and strong leadership skills, serving as president of the city's Youth Council and as secretary for New Haven's Adult Community Center. These early experiences would serve Motley well after high school graduation; although the financial demands of tuition put college out of reach, she was still able to obtain a good job with the National Youth Administration (NYA) due to her strong clerical and administrative skills and her public service background. Among Motley's tasks at the NYA was addressing topics of interest at the city's public forums. At one such forum, a talk she presented so impressed local businessman Clarence Blakeslee that he offered to put Motley through college.

Motley took Blakeslee up on his offer and enrolled at Fisk University, transferring to New York University after a few semesters and graduating with a degree in economics in 1943. Columbia Law School would be next; Motley received her LL.B. from that institution in 1946. That same

year, on August 18, she would marry a local insurance broker named Joel W. Motley, with whom she would eventually have a son.

Devotes Early Career to Quest for Civil Rights

In 1945, even before completing her law degree at Columbia, Motley began the search for a position as a clerk in a local law firm, the typical first step in the career path of freshly minted young lawyers. However, after a few interviews in which she barely got past the outer office, the young black woman realized that, because of her gender and her race, it would be next to impossible for her to be given a job in a private law firm. She decided, instead, to apply for a position as law clerk at the Legal Defense and Education Fund of the National Association for the Advancement of Colored Persons (NAACP), a legal aid society overseen by attorney Thurgood Marshall during the years prior to his 1967 appointment to the U.S. Supreme Court.

Marshall would become a mentor to the young law student, and Motley would remain at the Fund for the next twenty years, becoming assistant counsel in 1950, and the organization's principal trial lawyer in the decade that followed. She was called to the bar of the State of New York in 1948.

As principal legal counsel for the NAACP's Legal Defense and Education Fund, Motley was almost exclusively involved in the litigation of civil rights cases, working to end discrimination against African Americans in areas of education, housing, employment, transportation, and public accommodations. In 1954 she wrote the briefs presented to the U.S. Supreme Court arguing the plaintiff's side in *Brown v. Board of Education,* a landmark civil rights case that resulted in the elimination of the ''separate but equal'' clause that had allowed the continued segregation of many of the nation's public schools.

In the years that followed, Motley would be asked to argue many cases involving the issues raised in *Brown,* appearing in state and federal courts around the country. Ten of her cases would be argued before the U.S. Supreme Court; of those, she won nine. During her travels, she gained experience working with many judges, one of the most notable of whom was Ohio justice Florence E. Allen, the first woman to sit on the bench of either a state supreme court or a U.S. Court of Appeals. In 1995 Motley would be the recipient of the New York Women's Bar Association's Florence E. Allen award. The award held a special meaning for Motley; as she told the *Columbia University Record,* ''My role model as a female judge was Florence Allen.''

In tandem with her work for the NAACP, Motley began a part-time career in government as a member of the New York State Advisory Council on Employment and Unemployment Insurance, a position she held from 1958 to 1965. Her government job became full-time in 1963 when she served out the unexpired term of New York State Senator James Watson. The following year she was elected to the state senate in her own right, and introduced and supported legislation to establish much-needed low- and middle-income housing in New York's urban areas before resigning the following year to pursue another opportunity in politics. In February of 1965, Motley was elected by the New York City Council to fill a one-year vacancy as president of the Manhattan borough, and she still holds the record as the only woman to yet occupy that position. Her success in that capacity earned her a full four-year term in office, during which time Motley developed a program for the revitalization of Harlem and East Harlem, winning the city $700,000 in funds to plan much- needed improvements for impoverished areas of New York City.

Gains Historic Judgeship

In 1965, on the advice of Supreme Court Justice Ramsey Clark, who had been impressed by Motley's arguments before his court, President Lyndon B. Johnson nominated Motley for a seat on the U.S. Court of Appeals for the Second Circuit, the bench that hears all cases arising out of the federal trial courts in Connecticut, New York, and Vermont. However, opposition to this nomination was so vocal that Johnson withdrew Motley's name and appointed her, instead, as one of twenty-eight U.S. District judges for the Southern District of New York. This post, which was confirmed by the Senate in 1966, made her the first African American woman to serve as a federal judge. While Motley had to work twice as hard as her white male colleagues to earn the respect of attorneys and her fellow justices, she eventually gained a reputation as a respected and fair-minded jurist.

After serving the court as district judge for over a decade and a half, in 1982 Motley advanced to the position of Chief Justice, holding this post until 1986 with her appointment as Senior Justice. As a justice on the federal judicial circuit, Motley has been privileged to hear cases involving diverse, often sophisticated points of law dealing with issues regarding the U.S. Constitution, federal statutes, and disagreements between residents of different states, many of them large corporations.

In 1982 she sentenced six Croatian nationalists to prison terms of over twenty years for murder, arson, and extortion; in 1991, in *Basic Books v. Kinko's Graphics Corp.,* the issue of copyright infringement prompted a ruling by Motley that stores that photocopy and sell excerpts of textbooks for inclusion in course packets were required to pay royalties to publishers, despite the fact that such photocopies were for educational purposes; and in 1994, in a case involving Vassar College, Motley ruled that the denial of tenure to a former biology professor was because she was married—and thus discriminatory—rather than because of poor evaluations. In her lengthy written opinion, Motley noted that the evidence presented at trial showed a pattern of denying tenure to all women educators in the area of the sciences that extended back over three decades, and that marriage was looked upon by the college as synonymous with needing time off to raise children.

In a 1987 decision, Motley addressed the issue of probable cause in detaining individuals suspected of violating the law, ruling that, without exceptional circumstances, suspects cannot be detained by police for more than twenty-four hours without a court ruling that sufficient evidence

exists to justify the arrest. New York Legal Aid Society attorney Caesar Cirigiano, who had filed the suit on behalf of the plaintiff, was quoted in the *New York Times* as calling Motley's ruling ''the most important decision in the area of defendants' rights in the last ten years.''

Long Career Brings Deserved Recognition

In appreciation for her long career in the law, Motley has received many honors and accolades. She was the recipient of the 1984 Candace Award from the National Coalition of One Hundred Black Women, and, in 1988, was asked to address an audience at the University of California at Los Angeles as part of the Thurgood Marshall Lecture series. Her topic, ''Thurgood Marshall: The Early Years,'' recalled the period she worked alongside the esteemed jurist at the NAACP Legal Defense Fund. In the fall of 1997 she served as jurist-in-residence at the Indiana University School of Law.

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Louis Francis Albert Victor Nicholas Mountbatten

Louis Mountbatten (1900-1979) was one of the last of Britain's great war heroes. After his assassination by the IRA in 1979, the world joined Britain and India in mourning the loss of one of the most celebrated military men of the twentieth century.

A great-grandson of Queen Victoria was born June 25, 1900, on the grounds at Windsor Castle, and one month later was christened Louis Francis Albert Victor Nicholas. He was Prince Louis of Battenberg, born to Prince Louis and Princess Victoria (granddaughter of Queen Victoria), and his family had a rich and proud history of military service. Louis of Battenberg not only lived up to his family expectations, he surpassed them.

Two popular anecdotes from his early years followed Battenberg the rest of his life. The first was how as an infant he knocked the spectacles off his great-grandmother, Queen Victoria just moments before his christening. The second was how he received his nickname, ''Dickie.'' From early on his family referred to him as ''Nicky,'' but a visit from Czar Nicholas of Russia prompted a change to Dickie, and the name stayed with him for life.

Early in His Career

Prince Louis of Battenberg was mostly home-schooled during the early years and attended Lockers Park preparatory boarding school before entering Osborne Naval Training College (the Royal Navy) at age 13; he entered Dartmouth Naval College a year later. In 1916 he served in Admiral Sir David Beatty's flagship H.M.S. *Lion* as a Midshipman.

At this time, Battenberg was making friends with Winston Churchill, his cousin ''David,'' (the future King Edward VIII) and most of the women he met. Soon he had the reputation of a playboy. Early on, it wasn't evident that Battenberg would be a success. His academic performance was only marginal, and he hadn't made a name for himself anywhere else. A shake-up in his family in regards to their heritage (and name) sobered his outlook.

During World War I, everything German and German-related was vilified in England. King George V, the grandson of the half-German Queen Victoria and the German Prince Albert, feared the wave of anti-German hysteria could reach the British Royal Family. Because of his German lineage, the senior Prince Louis of Battenberg was stripped of his title and position in the navy, and as a result, the title of ''prince'' was lost for the younger Louis as well. His father became the first Marquess of Milford Haven, and the family anglicized their name to Mountbatten. With newfound determination, Mountbatten gradually climbed the ranks through the navy.

In the summer of 1922 Mountbatten married Edwina Cynthia Annette Ashley. She was the heir to a sizable for-

tune, providing the couple with a comfortable lifestyle for the rest of their lives. Two years later, they had a daughter, Patricia. Another daughter, Pamela, was born seven years later. Anne Edwards, a biographer of Queen Elizabeth II, noted in her book *The Royal Sisters* that Mountbatten was ''fond of children . . . a devoted father . . . and a concerned uncle to his sister's . . . son, Philip.'' (Philip, who later married the future Queen Elizabeth II, and his family were members of the exiled royal family of Greece.)

His Contributions to the Royal Navy

Mountbatten was successful in his professional life as well as his personal life. He created a device that bore his name and became standard equipment for all ships in the Royal Navy. The device enabled ships to keep an assured, clear distance from one another while steaming in line. He also pushed for arming British ships with machine guns. These guns provided excellent defense aerial attacks during World War II.

In 1939 he was promoted to Captain. Two years later Prime Minister Winston Churchill appointed Mountbatten Chief of Combined Operations with rank of Acting Vice-Admiral. He was in charge of planning the European Invasion. He also directed the invasion of Madagascar and commando raids on Norway and France. These raids became known as ''butcher and bolt'' raids and often left more casualties than success.

In 1943 Churchill and Roosevelt named Mountbatten the Supreme Allied Commander for Southeast Asia. He served in that capacity until 1946 and was responsible for the recapture of Burma from Japan. In 1945 he accepted the Japanese surrender at Singapore.

Throughout the war Mountbatten's wife worked near her husband, working for the welfare of the wounded, and after the war, she aided many prisoners of war. Together the press referred to Mountbatten and his wife as ''The Fabulous Mountbattens,'' and their popularity with servicemen and crew.

After the war, Mountbatten served as the last viceroy (governor of a country who rules as the representative of his king) of India from March through August of 1947. He oversaw the creation of India and Pakistan through negotiations with the Hindus and the Moslems. Although Britain was weakened from the war and could no longer hold onto India, many of the upperclass in England viewed Mountbatten as a traitor to his class and country for being instrumental in the dissolution of the British Empire.

During this time the title Lord Mountbatten of Burma was created; he also served as Governor-General of India for a year, from 1947-1948. He also, according to Edwards, attended ''the wedding that had been his lifelong dream—his nephew Philip [married] the future Queen of England'' in November, 1947. Edwards noted that it really wasn't a secret that ''from early in his youth, Philip had been a pawn in his uncle's ambitions . . . and was being groomed for the future role of Prince Consort.''

The next year Mountbatten was promoted to Vice-Admiral. The rank of Fourth Sea Lord followed in 1950. He also served as Chief of the North Atlantic Treaty Organization (NATO) forces in the Mediterranean. Promotions continued—to Admiral the following year—and he attained the height of his professional career on April 18, 1955, when he was named First Sea Lord. This was the exact title stripped from his father all those years ago. The following year he was promoted Admiral of the Fleet. In these capacities Mountbatten oversaw numerous changes in Britain's defense system, such as guided missile ships and nuclear submarines.

It was also around this time that he became the confidant of his great-nephew, Prince Charles, the future king of England. According to the A & E Biography profile *Prince Charles: Born to be King,* Charles turned to Mountbatten for ''support and guidance,'' and viewed him as a ''honorary grandfather.''

Throughout his career, Mountbatten was known to be ruthless. He used his status to get his way, and often publically and privately criticized his peers. He also enjoyed both recognition for his successes and ceremonies where he could dress in his military uniform, adorned in medals and honors. In his obituary, *The New York Times* attributed the following quote to Mountbatten, ''I am the most conceited man I have ever known.'' This attitude often alienated Mountbatten from his peers and simultaneously made him popular with commoners.

The End of His Life

His wife died in 1960, and Mountbatten retired five years later, though he remained a confidant to Queen Elizabeth II and his nephew, Prince Philip. He also continued to advise Prince Charles, according to the A & E profile, encouraging Charles to join the Royal Navy and ''to play the field and have lots of affairs before he settled down.'' Although he was often considered irritating and annoying, Mountbatten was respected by both royalty and ordinary people, and was almost universally loved.

In 1979, a bomb demolished his fishing boat in waters off the northwest coast of Ireland near his family summer home, on August 27. Mountbatten, his 14-year-old grandson, and a friend of his grandson were all killed instantly. He became the IRA's most famous victim. A member of the Provisional wing of the Irish Republican Army (IRA) was later convicted of his murder.

Mountbatten's funeral at Westminster Abbey was considered the most-outstanding tribute to any military personnel since the Duke of Wellington was buried in 1852. His great-nephew, Prince Charles, was one of many who paid tribute to him at the funeral. He was buried in an abbey at Romsey near his Hampshire home. After 50 years of service to the Royal Navy, he was buried facing the sea.

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Audie Murphy

Born near Kingston, Texas, Audie Murphy (1924-1971) won fame as the most decorated soldier in U.S. military history.

During World War II and for many years afterward, Audie Murphy personified heroism on the battlefield. His death-defying exploits were the stuff of legend, but to many Americans Murphy is a virtual unknown. As Don Graham observed in his biography of Murphy, ''we prefer video fantasy—*Rambo*—a kind of MTV celebration of American machismo. . . . [But] Audie Murphy was the real thing. . . . And the real thing is always more interesting.''

Audie Leon Murphy, the seventh of twelve children of Emmett ''Pat,'' a sharecropper, and Josie Murphy, was born June 20, 1924, in a Texas cotton field. Leon, as Audie was known until he went into the army, had chores to do at an early age, and when he was five years old, he was hoeing and picking cotton alongside his parents and siblings. There was no time for play and not much time for school, either. Murphy recalled years later, ''It was a full-time job just existing.''

Yet nearly everyone who knew Murphy during his childhood noted his intelligence and his determination to ''be somebody.'' He loved to read and enjoyed listening to his uncles recount their experiences in World War I. To Murphy, it all seemed very glamorous and exciting.

In 1939, at the age of fifteen, Murphy dropped out of school for good and left home to seek work that would help the family. He held a series of low-paying odd jobs. Then, in 1940, his father walked out on the family, leaving them in dire straits. This turn of events took a heavy toll on Murphy's mother, and in May 1941, she died.

Murphy was devastated by his mother's death and bitterly resented his father. As he looked at his own life, however, he realized that he was headed down a similar path. His lack of education and opportunity meant that he would probably never be able to escape the poverty that had entrapped his family.

A war got Murphy out of Texas. Less than seven months after his mother died, the United States entered World War II following the bombing of Pearl Harbor on December 7, 1941. Like so many other eager young men, seventeen year old Murphy tried to enlist in the military. But at only 5'5'' tall and 112 pounds, the baby-faced teenager (who looked even younger) was rejected by both the marines and the army because of his age. He tried again after he turned eighteen. The marines still weren't interested, but on June 30, 1942, he was officially inducted into the army and immediately sent to boot camp for combat infantry training.

There he excelled at marksmanship and quickly developed into a well-disciplined soldier.

In late January 1943, Murphy shipped out to North Africa. Assigned to Company B, 1st Battalion, 15th Infantry Regiment, 3rd Division, he was sent to the island of Sicily on July 10. It was there that he began to compile his remarkable service record. Aggressive and audacious, yet levelheaded, Murphy proved to be the ideal soldier.

Murphy quickly discovered that war was not quite what he had expected it to be. ''Ten seconds after the first shot was fired at me by an enemy soldier, combat was no longer glamorous,'' he later observed. ''But it was important, because all of a sudden I wanted very much to stay alive.'' Fear was always beside him, and he could sometimes feel his insides twist into knots. But as Murphy noted after the war, ''Sometimes it takes more courage to get up and run than to stay. You either just do it or you don't. I got so scared the first day in combat I just decided to go along with it.''

Murphy and his battalion headed north through Sicily. Their first enemy encounters were with Italian troops who proved to be easy to subdue. Then they came face-to-face with tougher and well-trained German soldiers. From his experiences in Sicily he gained what he termed ''a healthy respect'' for his German counterparts. By mid-August of 1943, however, Sicily was in Allied hands.

After a brief rest period near Naples in late November and early December of 1943, the 3rd Division received its next orders, an amphibious landing at Anzio, to be followed

by a quick thrust north to Rome. Murphy missed the actual landing but he rejoined his division as they waited on the beachhead for reinforcements. The delay proved costly, however; within days, the Germans had moved some 125,000 troops into position.

The Germans showered Allied ground troops with artillery fire, but nineteen year old Murphy distinguished himself when he stepped up to lead his men after his company commander was wounded. However, the Allies were no match for the Germans, and they were finally forced to retreat. They took refuge in cold, muddy foxholes and trenches for some five months while under constant fire. Meanwhile, Murphy was promoted to platoon leader.

Murphy earned his first medal, the Bronze Star, in March of 1944 for singlehandedly knocking out a German tank. He received two more awards in May, the Combat Infantryman Badge, which set him apart from soldiers who had not been under fire, and the 1st Oak Leaf Cluster to the Bronze Star Medal, which recognized his ''exemplary conduct in ground combat against an armed enemy.''

The 3rd Division's next assignment was to land on the coast of southern France to start driving north along the country's eastern border. Beginning August 15, 1944, the story of Murphy's exploits becomes ''simply incredible,'' to quote his biographer.

Murphy encountered a hill dotted with German machine-gun nests that were protecting a big gun aimed at the coast. He headed up the hill alone, methodically destroying several of the machine-gun nests along the way. Suddenly, his best friend in the unit appeared at his side and insisted on staying with him. Then, as Murphy and his buddy engaged enemy troops in a gun battle, the Germans indicated they were ready to surrender. Murphy was suspicious, but his friend stood up to acknowledge the gesture and was immediately gunned down. In a burst of fury, Murphy killed the Germans who had shot his friend and continued on his rampage up the hill, taking out another machine-gun nest and eventually securing the area for the Allies. For his actions, he won the Distinguished Service Cross, the second-highest U.S. Army medal for valor.

From then on, Murphy absolutely craved action and sought it out whenever and wherever possible. He astounded his fellow soldiers by volunteering for one dangerous assignment after another; he was especially adept at stalking and killing snipers. On September 15, 1944, he was wounded for the first time, but after just a few days in the hospital for treatment, he was back on the front lines. Offered a promotion to second lieutenant in the wake of his heroics, Murphy turned it down, expressing embarrassment about his lack of formal education and indicating his desire to remain with the men he had fought with for so long.

In eastern France during the fall of 1944, Murphy earned two Silver Stars. The first was for saving his commanding officer. His second was awarded for actions he took to destroy a well-camouflaged machine-gun and sniper outpost. In the end, Murphy received a promotion to second lieutenant, which he accepted on the condition that he could remain with his company.

Murphy was wounded for a second time on October 26, 1944, when a shot from a sniper glanced off a tree and struck him. Three days passed before he could be evacuated, and by the time he made it to the hospital, the wound had become gangrenous. He spent the next two months out of action, but was back on the front lines by mid-January of 1945, during the coldest and snowiest winter Europe had seen in twenty-five years.

When Murphy rejoined his regiment, it was preparing to clear the Germans out of a much-disputed territory on the border of Germany and France. The task proved to be an arduous one; American ground troops were ill-equipped to endure the harsh weather. Meanwhile, Murphy sustained his third war wound. The injury did not require medical attention, so he kept fighting. He was placed in command of Company B after its first lieutenant was badly wounded. With that, Murphy became the sole officer in a company that had once numbered over 200 men but was now down to only 18.

On January 26, 1945, Murphy's courage under fire earned him the nation's highest honor for personal bravery and self-sacrifice in combat, the Congressional Medal of Honor. Murphy and his men were ordered to take up a position and hold it. Less than two dozen Americans protected by two tank destroyers then squared off against some 200 enemy soldiers backed up by six tanks. In the opening minutes of the battle, Company B's machine-gun squad was wiped out, one of its tank destroyers slid into a ditch and had to be abandoned, and the other tank destroyer was hit by artillery fire. Murphy figured the end was near as he realized how outnumbered he and his men were.

Ordering his men to retreat, Murphy stayed and directed artillery fire into the area while emptying his gun at the advancing Germans. He then spotted the burning tank destroyer about ten yards away and noticed that its machine gun appeared to be undamaged. He ran over, jumped on the tank destroyer's turret, and started firing the machine gun as he continued to direct the ongoing artillery barrage. He kept up this attack on his own for at least thirty minutes and perhaps as long as an hour, killing or wounding some fifty enemy soldiers. Finally, the Germans were forced to withdraw. After being knocked unconscious momentarily, Murphy came to and started walking, weak, exhausted, and in a bit of a daze, but miraculously unscathed except for a slight reinjury to his legs. From a distance, he heard the tank destroyer explode.

Murphy then threw himself back into battle, hammering at the Germans as they retreated east toward the Rhine River. By February, most of the enemy forces that were still west of the Rhine had surrendered. This gave the 3rd Division some time to relax a bit, followed by another couple of weeks of rest well behind the lines. During this period, Murphy was promoted to first lieutenant. At the end of the month, training began for an invasion of Germany.

Murphy did not join his men on the front lines this time. To keep him out of combat, his superiors had assigned him to serve as a liaison officer with the 15th Infantry. (The Army did not want to see one of its Congressional Medal of Honor winners die in battle.) Murphy nevertheless managed to

involve himself in some dangerous situations from time to time, including one instance in which he raced to the front lines to lead his beloved Company B out of danger.

Murphy spent the remaining weeks of the war engaging in similar operations that suited his taste for action and thrills. The end of the conflict found him on a train to the French Riviera, where he had hoped to enjoy a little rest and relaxation before resuming command of Company B at its headquarters just outside Salzburg, Austria. It was there that Murphy officially received his Congressional Medal of Honor on June 2, 1945, a few weeks shy of his twenty-first birthday. The ceremony capped a truly remarkable two years that saw him become the most decorated soldier in U.S. history. Murphy was ultimately awarded a total of thirty-seven medals, eleven of which were for valor.

Murphy returned to the United States a larger-than-life hero, a shy Texan whose smiling face adorned the covers of news magazines. He marched in victory parades and made personal appearances before cheering crowds. Yet Murphy's postwar life was notable for its modest successes and major troubles. Restless, he couldn't seem to find his niche and took little pleasure in an ordinary existence. In late 1945, he headed to Hollywood to pursue a film career. Although he appeared in a string of low-budget westerns and war movies over a twenty-year period, he turned in only a couple of truly noteworthy performances. In 1951, he played a young Civil War soldier in *The Red Badge of Courage* that garnered him his best reviews. Four years later, in 1955, he played himself in the movie version of his autobiography, *To Hell and Back,* which proved to be a hit with critics and at the box office. In the early 1960s, he dabbled in songwriting and produced a number of country-western tunes.

Murphy's personal life was also unsettled. Plagued by recurring nightmares, he slept with a loaded gun under his pillow for many years. He suffered tremendous guilt about the war and agonized over friends who never made it back. He became hooked on prescription drugs. Gambling, womanizing, and involvement in various business schemes caused him to lose most of his money. By the late 1960s, Murphy's many setbacks had left him bankrupt. One of the lowest points in his life came in 1970 when he was charged with assault after he beat up a man and fired a shot at him during an argument. He was eventually acquitted, but the negative publicity generated by the case proved tough to live down.

On May 28, 1971, Murphy died along with five others in a plane crash while on a business trip. In a ceremony befitting the hero that he had once been, he was buried at Arlington National Cemetery with full military honors. Yet his passing went almost unnoticed by the media. To a nation that was torn by the Vietnam War, there was little respect for the kind of traditional military valor that a soldier like Murphy represented.

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Joseph Murray

Born in Milford, Massachusetts, Joseph Murray (born 1919) was a pioneer in the field of organ transplantation and, in 1954, was the first to successfully transplant a human kidney. For his efforts he was awarded the 1990 Nobel Prize in Physiology or Medicine.

On December 23, 1954, Richard Herrick became the first human to receive a successful organ transplant when he was given a kidney from his identical twin brother, Ronald, at Boston's Brigham and Women's Hospital. Joseph Murray was the thirty-five-year-old surgeon who presided over the five and one-half hour operation and took this momentous step in medical science. Today, over 50,000 organ transplants are done yearly in the United States, with seventy-five percent of them involving kidneys, according to the *Detroit Free Press.* These remarkable procedures developed by Murray and the lives that they save would never have been possible without Murray's groundbreaking efforts. In acknowledgement of this contribution to humankind, Murray was honored with the Nobel Prize (shared with E. Donnall Thomas, a pioneer in bone marrow transplants).

Joseph Edward Murray was born April 1, 1919, in Milford, Massachusetts, to William Andrew and Mary (DePasquale) Murray. His father served as a district court judge and his mother was a teacher. Both parents instilled in Murray the values of a good education and service to others. With this in mind, Murray always knew that he wanted to be a doctor. In 1936, after graduating from high school, where he had been a baseball star, a good swimmer, tennis player, and an exceedingly good science student, he set out for the College of the Holy Cross in Worcester, Massachusetts. He received his B.A. in humanities in 1940 and went on to attend Harvard University Medical School, graduating in 1943.

After receiving his medical degree, Murray took a surgical internship at a Harvard-affiliated hospital, Peter Bent Brigham Hospital (now Brigham and Women's Hospital) in Boston. In 1944, he was given a commission in the U.S. Army Medical Corps and served at Valley Forge General Hospital in Pennsylvania as a plastic surgeon under James Barrett Brown and Bradford Cannon. In this post, he worked on soldiers coming back from the battlefields of World War II, including a childhood friend from his own hometown whose face had been damaged by a defective shell. He performed over 1,800 surgeries during this period, specializing in the reconstruction of hands and eyes of burn victims. ''We took care of thousands of casualties, many with

severe burns,'' he told Michael D. Lemonick of *Time.* ''I was performing skin grafts and became interested in why skin wouldn't graft permanently.''

At this time, the typical procedure for treating burned skin involved grafting—or transplanting—unburned skin from other parts of a patient's body to the burned areas. But often, the patient was so severely burned that there was not enough skin to be grafted. In these cases the doctors would practice allografting, in which they used the skin of another person to cover the burned areas. In the 1940s, allografting was not a permanent solution because the patient's body would soon reject the foreign skin and it would fall off. Murray's mentor, Brown, had studied this problem in the 1930s and discovered that the only allografts that were successful were those between identical twins. At that time, the common theory of organ rejection, proposed by French surgeon Alexis Carrel, suggested that the body attacked foreign tissue or skin as if it were fighting off, or resisting, a disease.

As Murray was becoming more deeply involved in issues of organ transplantation, he was also starting his own family. In 1945 Murray married singer and pianist Virginia Link. They would eventually have six children. Two years after his marriage, Murray left military life and returned to Boston's Brigham and Women's Hospital. He became a member of the hospital's team of doctors studying end-stage renal (kidney) disease. One of the processes this team was studying was the practice of kidney transplantation. Murray had originally hoped to specialize in plastic surgery, but this was a very young discipline in the late 1940s, and he was encouraged by others to go into general surgery while keeping plastic surgery as a sideline specialty. He soon won a reputation among his colleagues for his neck and head surgical reconstructions on cancer patients as well as gaining recognition for the field of plastic surgery. His assignment within the Brigham group, however, was to find a competent surgical procedure for kidney transplants. After working on dogs for many years, he gradually developed a technique that is still used today of placing the transplanted organ in the lower abdomen. Before then, no one knew how long a kidney would be able to survive outside the body or the complicated surgical techniques of attaching a donated kidney to the recipient's blood vessels and extremely precise urinary system.

Murray and the Brigham team had their first chance at a successful kidney transplant in 1954. A patient who was suffering with kidney failure had an identical twin brother who was willing to donate one of his kidneys. Even after fifteen previous failures in which the transplanted organ was rejected within hours or days, Murray felt that the transplant was the only way to save the man's life. With this in mind, Murray told the *Los Angeles Times,* ''we were struck with the moral problem of removing a healthy organ from a healthy person.'' The doctors in the team consulted the clergy and were even granted a special decree from the Massachusetts Supreme Court that allowed the operation to proceed. The operation was a success and the patient lived eight additional years before dying from congestive heart failure brought on by the same kidney disease that had necessitated the transplant. ''Kidney transplants seem so routine now,'' Murray told Gina Kolata in the *New York Times.* ''But the first one was like Lindbergh's flight across the ocean.''

In the late 1950s, Murray and his team continued to perform transplants, but at a slow rate. Between 1954 and the early 1960s only a dozen transplants were performed. Murray shifted the focus of his research to study the body's immune system, which would attack a foreign transplanted organ as an invader. He eventually developed drugs and techniques to reduce the body's own fight against transplanted organs and thus curb the rejection of those organs. He began studying transplants in fraternal twins, often using low doses of X-rays to help suppress the patient's immune system. It was also during this period that Murray had one of his greatest successes in transplantation with the longest-living kidney transplant recipient, Edith Helm. Helm received a kidney from her sister in May of 1956 and continued to correspond with Murray into the 1990s.

During the 1950s, significant advances were being made in pharmaceutical research, especially in the area of manipulating the immune system. In 1951 two scientists out of the Burroughs Wellcome Research Laboratories developed a drug called 6-MP (6-mercaptopurine). Initially used to treat leukemia, a form of cancer, 6-MP was found to inhibit the immune system from reacting to a foreign substance in the body. Later tests by British researcher Roy Calne and Boston hematologists Robert Schwartz and William Dameshek of kidney transplants in dogs using 6-MP found that the drug reduces the body's rejection of trans-

planted organs. The two scientists from Burroughs, Gertrude B. Elion and George H. Hitchings Jr., were awarded the Nobel Prize in 1988 for their work.

In 1961, Murray and other researchers at Brigham (including Elion, Hitchings and Calne, who had moved to Boston to collaborate with Murray) developed Imuran (azathioprine), an immunosuppressive drug still in use today. The next year, they used the drug successfully for the first time in a kidney transplant from an unrelated donor. This was the first time an operation of this type had worked. By 1965, the survival rates after receiving a kidney transplant from an unrelated donor were exceeding sixty-five percent. Later drugs, including cyclosporine and FK-506, pushed the survival rate even farther using the basic principles developed by Murray and his team at Brigham. As Murray's successes rapidly became known worldwide, other physicians began experimenting with organ transplantation.

Beginning with his days working on burned soldiers at Valley Forge General Hospital, Murray continued to develop his interest and skills in plastic surgery. After working primarily in the field of organ transplantation for years, he switched back to plastic surgery. One of his most notable efforts in this field involved children, specifically devising new ways to correct inborn facial defects. From 1951 to 1986 he worked in the plastic surgery division of Brigham and Women's Hospital, retiring as chief of plastic surgery. During that same period, from 1972 to 1985, he also served as a plastic surgeon at Children's Hospital Medical Center in Boston. Murray retired from active surgery at Brigham in 1986 but remained on staff as chief emeritus of plastic surgery at Brigham. He has also been on the staff at Harvard University since 1970 as a professor of surgery.

In 1990, Murray shared the Nobel Prize for Physiology or Medicine with bone marrow transplant pioneer and friend E. Donnall Thomas. They were credited with making discoveries ''crucial for those tens of thousands of severely ill patients who either can be cured or given a decent life when other treatment methods are without success,'' the Nobel committee's citation read, as quoted in *Time.* Murray donated his half of the award, approximately $700,000, to Harvard University Medical School.

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N

Ogden Nash

Ogden Nash (1902-1971) was arguably one of the most commercially successful English-language poets of the twentieth century.

Nash's verse skewered the pretensions of the modern middle class existence and gave voice to the inner seethings of the average, besieged-by-life individual—and he did it with a cunning, swift humor. Though sometimes the object of criticism from literary purists, Nash's talent for composing verse using the common American vernacular earned him great success over a four-decade period.

Nash was born Frediric Ogden Nash in Rye, New York, to Edmund Strudwick and Mattie (Chenault) Nash in 1902. His father was in the import-export business, but the Nash family's ancestry was a distinguished American blueblood one. Their roots in North Carolina stretched back to the American Revolutionary era, and the city of Nashville, Tennessee, was named in honor of another forbearer. Nash himself grew up in various East Coast communities, and also lived in Savannah, Georgia, during his youth. He was accepted to Harvard College, but dropped out after a year in 1921.

Found Success in Advertising

From there Nash held a variety of jobs, none for very long. He worked on Wall Street as a bond salesperson, but admittedly sold only one bond, to his godmother, and instead spent his afternoons in movie theaters. He was a schoolteacher for a year in Rhode Island at his alma mater, St. George's School, and from there was hired as an advertising copywriter for streetcar placards, a job in which he finally discovered his calling. In 1925 he was hired at the publishing house of Doubleday in their marketing department, and did well enough that he eventually moved on to its editorial department as a manuscript reader.

Nash has said that it was the abysmal quality of the manuscripts he read that compelled him to take up the pen himself as a writer. He tried his hand at serious verse in the style of the eighteenth-century Romantic poets, but soon came to realize his own limitations. There were, however, some creative efforts that he was not hesitant to share with others—his scribbled comic verse that he frequently crumpled and lobbed across the office to the desks of colleagues. This led to a collaborative effort with friend Joseph Alger to produce a 1925 children's book, *The Cricket of Carador.* A few years later, he teamed with two Doubleday colleagues to produce *Born in a Beer Garden; or, She Troupes to Conquer,* which lampooned the canon of classic literature.

An Overnight Success

In 1930, Nash's career as a published poet began in earnest when he wrote a poem called *Spring Comes to Murray Hill* and submitted it to the *New Yorker,* considered one of the most respected, well-read periodicals of the day. Nash had been gazing out his office window and contemplating his own particular spiritual burden:

> ''I sit in an office at 244 Madison Avenue And say to myself you have a responsible job, havenue? Why then do you fritter away your time on this doggerel? If you have a sore throat you can cure it by using a good goggerel If you have a sore foot you can get it fixed by a chiropodist And you can get your original sin removed by St. John the Bopodist.''

The *New Yorker* published *Spring Comes to Murray Hill,* and invited Nash to continue to submit; his regular appearances, in turn, led to a contract for his first work, *Hard Lines,* published by Simon & Schuster in 1931. It was a tremendous success, and catapulted Nash into a certain, albeit unique, place in American letters. ''In comparing Ogden Nash to [seventeenth-century English poet John] Milton we should have to go over to the Public Library and do a good deal of reading, so we won't compare him to Milton. The great thing about him is that he doesn't really compare with anyone,'' opined William Rose Benet in the *Saturday Review of Literature* in 1931. Another critic, Lisle Bell of *New York Herald Tribune Books,* also bestowed plaudits: ''Any one who is under the impression that the English language is not sufficiently flexible should study 'Hard Lines,''' Bell asserted. ''It demonstrates that our mother tongue can be made to behave in a manner hardly becoming a mother, but irreproachably amusing.'' Bell concluded by granting that while Nash's work appears at first reading rather superficial in subject matter, some examples hint of Nash's more contemplative side as an artist: ''A very definite attitude toward life underlies the most skittish of verses,'' Bell noted. ''They have a flavor apart from their pattern and from their infectious novelty.''

Hard Lines went into seven printings its first year alone—at the height of the financial hardships of the Great Depression—and Nash soon quit his Doubleday job. Over the next few years, he contributed to the *New Yorker* and a number of other periodicals, and penned a prolific amount of verse for additional books. For a brief period in 1932 he was on the staff of the *New Yorker,* but never again held a day job after that. As a writer of comic verse, Nash found great success with his own unique brand of anti-establishment humor; his ability to express incredulity and dismay at the foibles of modern American life fit in perfectly with the mood of many Americans, who saw their financial catastrophes as perhaps the product of unknown forces within banking and financial sectors of the economy. Elsewhere in his poetry Nash offered trenchant observations on American social mores, or lambasted religious moralizing and pompous conservative senators. He was also skilled at presenting the common citizen amusingly beleaguered by the intricacies of the English language. He once observed, in non-verse form, that barbed sentiments could be better, less maliciously expressed in rhyme.

Nash and the *New Yorker*

Another example of Nash's talents came with the publication of *The Primrose Path* in 1935. Critiquing it for the *New York Times Book Review,* C. G. Poore called Nash ''still fundamentally and magnificently unsound.'' A 1938 work, *I'm a Stranger Here Myself,* featured the comic travails of the much-harried Ballantine, an attorney. During this era, Nash was a regular contributor to *Life, Saturday Evening Post, Harper's, Vogue,* the *New Republic,* and *McCall's,* among others. Yet it was his decades-long association with the venerable *New Yorker* that essayist Reed Whittemore cited as his greatest impact on American letters: in contrast to the serious, classical-form poetry written by the magazine's roster of earnest bards, ''Nash was the one who practically singlehandedly kept the verse department of the magazine in the business that the rest of the magazine was in, of commenting with intelligence, wit and asperity upon the contemporary American scene—its fads and fashions, its promotional and rhetorical excesses, its varied social and cultural crises,'' Whittemore declared in the *New Republic.*

During the 1930s and 1940s, Nash was praised as the heir of the revered American humorist Will Rogers, and he was also fixed among the pantheon of cutting American satirists such as Ring Lardner, Dorothy Parker, Robert Benchley, and H. L. Mencken. Still, Nash referred to himself simply as a ''worsifier,'' in comparison to a ''versifier.'' British reviews of his work were sometimes scathing in their assessments, for he was known to take great liberties with spelling and rhyme. One of his more famous examples is the line: ''If called by a panther/Don't anther.'' In another poem, he offered his own assessment of ''serious'' works of prose: ''One thing that literature would be greatly the better for/would be a more restricted use of simile and metaphor,'' he quipped.

Mined the Minds of Children

Nash had married Frances Rider Leonard in 1931, with whom he had two daughters. His experiences with fatherhood provided more comic fodder for his verse, evident in the 1936 collection *The Bad Parents' Garden of Verse.* He offered this observation as a result of a party, comparing his children and their companions to tribal warriors: ''Of simi-

larity there's lots/Twixt tiny tots and Hottentots.'' Nash also satirized the country-club set to which he belonged, and like other acclaimed writers of his generation, spent some time in Hollywood as a screenwriter. His efforts there included screenplays for three Metro-Goldwyn-Mayer films—*The Firefly* (1937), *The Shining Hair* (1938), and *The Feminine Touch* (1941). In California he met another well-known scribe, S. J. Perelman, who had written for the Marx Brothers films. They collaborated on a musical, recruiting the German-born composer of satirical operas, Kurt Weil, to write the score. The result, *One Touch of Venus,* was a huge success on Broadway during the 1943 season.

Nash was a celebrity during his day, appearing on radio and later television programs as a panelist. He was inducted into both the American Academy of Arts and Sciences and National Institute of Arts and Letters. During the 1950s, he wrote more frequently for the children's market, finding success with such titles as *The Boy Who Laughed at Santa Claus* (1957), *Custard the Dragon* (1959), and *Girls are Silly* (1962). He also wrote lyrics for television programs, such as adaptations of *Peter and the Wolf* and *The Sorcerer's Apprentice.* Though his children were grown, he maintained contact with the juvenile state of mind through his grandchildren, and often wrote humorously about his experiences babysitting them. He was also prone to illness, and recounted his experiences with the medical establishment in a number of poems that were later published in an entire volume, 1970's *Bed Riddance: A Posy for the Indisposed.*

Nash died a year later on May 19, 1971. Several collections of his work were published posthumously, including *I Wouldn't Have Missed It* (1975) and *A Penny Saved Is Impossible* (1981). Fellow poet Morris Bishop eulogized Nash in *Time* magazine with these lines: ''Free from flashiness, free from trashiness/Is the essence of ogdenashiness./Rich, original, rash and rational/Stands the monument ogdenational.''

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Paul Newman

Born in Cleveland, Ohio, Paul Newman (born 1925) is one of the most distinguished twentieth-century American actors. Drama, however, is not Newman's sole passion; he is a professional race car driver, owns a food business that donates all proceeds to charity, and is an outspoken proponent of various liberal causes.

Paul Newman has been described as the quintessential American on-screen male. His sometimes gruff, sometimes duplicitous, nearly always captivating characterizations have earned him a place in the pantheon of celebrated and beloved American film stars. In a 1994 assessment of Newman's career, *Newsweek* writer David Ansen mused that ''the great mystery of his stardom is how he has managed to play so many heels—driven, ambitious, solipsistic men—that the audience falls in love with.''

Paul Leonard Newman was born to Arthur and Theresa Newman in Cleveland, Ohio, on January 26, 1925. He was raised in Shaker Heights, a well-to-do suburb, where the family enjoyed a comfortable middle-class lifestyle. His father was a partner in a sporting goods store which Newman was expected to eventually take over. As a child, however, Newman was far more interested in extracurricular activities than in achieving good grades and acquiring a head for business. He loved sports and dreamed of becoming a professional athlete. Around this time, he began acting. At the age of ten, he won the lead role in a production of *St. George and the Dragon* at the Cleveland Playhouse. Still, to Newman his flaws were numerous: ''When I was a kid, I

was not a good scholar, and I really wanted to be one,'' Newman once said to *Esquire.* ''I was not a good athlete, and I really wanted to be one; I was not a good conversationalist, and to this day I have difficulty talking.''

An injury ended Newman's dream of a sports career. When he graduated from high school in 1943, in the midst of World War II, he enlisted in the U.S. Naval Reserve. Newman had hoped for the heroic role of a fighter pilot, but this dream also disappeared when it was determined that he was slightly colorblind. Newman instead served as a radioman in the South Pacific for three years. After his discharge, he returned to Ohio and enrolled at Kenyon College on the G.I. Bill, which provided tuition assistance to returning veterans. Once more, Newman displayed a proclivity for everything but academics, running a lucrative beer and laundry business that was a hit with Kenyon students. He also began to contemplate a career on the stage at this point and devoted much of his energy to roles in Kenyon's drama department productions.

Newman graduated in 1949 and joined a summer stock company in Wisconsin, then an Illinois repertory theater. He also married fellow actress, Jacqueline Witte, that same year; the couple would have three children. When Newman's father passed away, he returned to the Cleveland area to take over the sporting goods store. It was a life and career path to which he was deeply averse. Fortunately for him, the store was sold and he took his wife and growing family to New Haven, Connecticut, where he was accepted at the prestigious Yale School of Drama.

At Yale, Newman honed his stage skills and sold encyclopedias on the side for cash. His talents landed him a place with the acclaimed New York drama workshop, the Actors Studio, where he studied with such luminaries of the craft as Lee Strasberg and Elia Kazan in the early 1950s. Soon Newman found work in television plays, then a fresh and innovative union of the two arts that was attracting stellar writers, directors, and performers. His success in this medium led to Broadway work, and, in 1953, he was cast as the understudy for the lead in the play *Picnic.* Hungry for a chance to prove himself, Newman asked the director if he could play the part on the road, to which the director, Joshua Logan, refused. Newman, Logan said, did not possess the sexual charisma required for the character.

Crushed, Newman adopted a new attitude. He began working out, but more importantly, he began observing others and their behavior. It was also around this time that he met actress Joanne Woodward, and the chemistry between the two dissolved Newman's first marriage. Film seemed the next logical career move, but he was wary. He finally accepted the lead in the 1955 biblical drama *The Silver Chalice.* It was a disastrous move and almost ended his acting career in one fell swoop. Newman played a Greek slave who hammered the cup from which Jesus and the apostles allegedly drank at the Last Supper. ''That I survived that picture is a testament to something,'' Newman declared in an interview with *New York* writer Lynn Hirschberg. He wore a short toga through most of it. When a network bought *The Silver Chalice* and planned to broadcast it, Newman bought newspaper advertisements urging people not to watch.

Newman returned to New York and devoted his energies to more gratifying stage work. He was next cast alongside James Dean in a teleplay, but when Dean died in a car crash in September of 1955, Newman was asked to take the lead. He hesitated, but his role in the adaptation of a story by Ernest Hemingway revived his reputation and his faith in his abilities. Hollywood beckoned again, but this time with an offer to play the boxer Rocky Graziano in *Somebody Up There Likes Me.* The 1957 hit made the actor into an overnight sensation, and Warner Brothers signed Newman to seven-year contract.

Newman's next film, *The Long Hot Summer,* also starred his new wife, Woodward, in the tale of small town Southern politics and a malevolent drifter. The role would come to typify the characterization in which the tougher, now battle-scarred actor would excel and build his career upon. Other films included *Cat on a Hot Tin Roof,* which was also released in 1958 and earned him his first Academy Award (Oscar) nomination, and another biblical drama, *Exodus.* Still, Newman was unhappy with the Hollywood system and managed to be released from his contract through the help of his savvy agent. Now an independent actor not influenced by studio whims, he was able to take a role that offered a well-written dramatic challenge: the smooth talking pool shark Fast Eddie Felson in *The Hustler.* The 1961 role brought Newman his second Academy Award nomination.

Similar roles followed, with similar results. For the 1963 drama *Hud* and the mournful prison picture *Cool Hand Luke,* one of 1967's biggest box-office successes, Newman again won nominations, but did not win the Oscar in either instance. Subsequent roles in period pieces, such as 1969's *Butch Cassidy and the Sundance Kid* and 1973's *The Sting,* again teamed him with Robert Redford and did phenomenally well. Later in the decade, Newman's career took a slight downturn. His only admirable portrayal came as a vicious minor league hockey coach in the 1977 cult classic *Slap Shot.*

Personal tragedy also visited Newman. In 1978, his son from his first marriage, Scott, died of a drug and alcohol overdose. Newman would later fund a drug rehabilitation facility in Los Angeles in honor of his son. The veteran actor also began to take an active role in other issues of personal significance to him, most notably liberal politics. Though he had always been politically active, by marching in civil rights protests and publicly supporting Democratic presidential campaigns, Newman grew more outspoken. President Jimmy Carter appointed him as his delegate to nuclear disarmament talks at the United Nations, and Newman once took on fellow actor and noted Republican Charlton Heston in a television debate.

In 1995, Newman bought a controlling interest in *The Nation,* a liberal political journal, and even began writing for it occasionally. One essay spoke out against a prominent United States senator who had supported dictatorial regimes in Latin America, for example. Newman is also on the board of Cease Fire, a gun control group funded by

prominent celebrities. He also sponsors an annual free speech award by the writers' organization PEN. ''Your sense of yourself comes from what you're doing today, not what you did yesterday,'' Newman told Hirschberg in the *New York* interview.

Newman continued to command respect with his film roles as well, especially with the 1981 drama *Absence of Malice,* for which he earned his fifth Oscar nomination. The role of a wretched alcoholic lawyer in 1982's *The Verdict* landed him his sixth. His Oscar losing streak became a joke among Newman and his circle of family and friends. ''I had this wonderful scenario worked out in my head that somehow I would never win,'' Newman confessed to Hirschberg, ''and then, finally, in a terrible state of physical disrepair, I'd be nominated and I'd win and I'd be carried up by two paramedics on a stretcher. . . .'' When he was nominated for reprising his ''Fast Eddie'' role in the sequel to *The Hustler,* the 1986 Tom Cruise movie *The Color of Money,* he didn't even travel to Los Angeles for the ceremony. This time, he won.

Newman remains grounded on the East Coast, far away from the celebrity glamour of Hollywood. ''Hollywood breeds insecurity,'' Newman told *New York'* s Hirschberg. ''When I was a young actor, I delighted in the dailies,'' referring to the unedited footage from the a movie shoot. ''I used to bathe in the idea of watching that image on the screen. I'm uneasy about it now. I'm afraid I will be so critical that I will be immobilized for the next day's shooting.'' He and Woodward, with whom he has three daughters, live in a 200-year-old farmhouse in Connecticut and also keep a home on New York's Upper East Side. The actor is well-known personality on the automobile racing circuit, and owns an Indy car competitor with a partner. He is also a famed prankster feared by his film set colleagues. He once had a Porsche demolished, wrapped, and sneaked into Robert Redford's house. Film director Robert Altman was paid back for exploding nine feet of popcorn in Newman's dressing room on a film set with a series of attacks that included 200 live chickens installed in Altman's personal trailer.

Perhaps Newman's proudest achievement, however, is the food company he launched in the 1980s with his friend A. E. Hotchner, a writer. ''Newman's Own'' began with their bottling of a vinaigrette they concocted that had been a hit with friends. ''Giving the profits away was a philosophy that evolved with the company,'' Newman told Pam Janis for *USA Weekend,* noting that he was strongly urged by all involved to lend his name and visage to the label. ''With that, it would be tacky *not* to give the money away.'' Over the next decade, Newman's Own expanded to over 40 different products, including salsa, lemonade, and the prank inducing popcorn. His daughter, Nell, and her devotion to organic foods helped launch a second line. All proceeds are donated to charitable organizations. By 1997 Newman's Own had given more than $80 million away to projects chosen by the actor and his wife, such as a school for children of migrant laborers and AIDS research.

Newman continues to choose outstanding film roles when he does enter into the Hollywood sphere. One such effort was the critically acclaimed 1994 drama *Nobody's Fool.* His character, wrote Ansen in *Newsweek,* ''is a classic Newman type, the older relative of all the intransigent outsiders he played in the '50s and '60s.'' Ansen likened Newman's tragicomic Sully to the ''rebellious rakes who cut themselves off from women, from family, from community to pursue their private dreams and demons. . . . Sully's selfish, self-involved and a loser. He's also, like all Newman antiheroes, enormously likeable.'' Newman admitted that *Nobody's Fool* and his role as Sully, who learns to connect when he establishes a shaky relationship with his grandson, tapped into some emotional defenses that were not altogether unfamiliar to him. ''An actor who's successful develops a certain shield to protect that part of his life which isn't up for public examination,'' he told Bonnie Churchill in the *Christian Science Monitor.* ''It bleeds over into your private life.''

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Antonia Novello

In 1990 Antonia Novello (born 1944) became the first female United States Surgeon General; she was also the first Hispanic in history to win the appointment to this nationally prominent government office. During her three-year term, Novello won praise for her campaigns targeting America's youth, especially her crusade against underage tobacco use. The former pediatrician used her post to voice criticism of tobacco companies and their marketing strategies; a few years after Novello's tenure, strict legislation was enacted to drastically curb teenagers' access to cigarettes.

Novello's own youth was marked by hardship and medical trauma. She was born Antonia Coello in Fajardo, Puerto Rico, the first of Antonio and Ana Delia Coello's three children. Shortly after the birth of their daughter in 1944, the Coellos were informed that Antonia suffered from congenital megacolon, an abnormality of the large intestine. This required periodic visits to the hospital for treatment, because of her body's inability to rid itself of waste; one side effect was a periodically swollen abdomen.

Compounding Novello's burden was the death of her father when she was eight. Her mother—a teacher who later became a high school principal—was told that her daughter could have an operation to correct the procedure. Yet it never happened. ''The university hospital was in the north, I was 32 miles away, my mother could only take me on Saturday, so the surgery was never done,'' Novello explained in an interview with *Saturday Evening Post* writer Carol Krucoff. ''I do believe some people fall through the cracks,'' Novello continued. ''I was one of those. I thought, when I grow up, no other person is going to wait 18 years for surgery.''

A Standout Student

Still, Novello is grateful to her mother for not allowing her to feel sorry for herself because of her condition. Instead of pampering her, Ana Flores—who had remarried—pushed her child to succeed academically, and Novello graduated from high school at the age of 15. She then enrolled at the University of Puerto Rico at Rio Pedras, and it was there that she finally grew weary of her long-term condition. The hospital treatments remedied her occasionally distended stomach—but as she explained to the *Saturday Evening Post,* ''By the time I was 18, it was not good to have those big bellies one month that are, in the next month, flat.''

Novello's first surgery, however, was not a complete success, and she suffered from complications for another two years. Finally, at the age of 20 she traveled to the renowned Mayo Clinic for a final operation, which was successful. By this time Novello's exposure to the medical establishment had strengthened her own ambitions—she had dreamed of becoming a pediatrician since her childhood, and her academic achievements brought the realization that such a goal was indeed possible. After earning her undergraduate degree from the University of Puerto Rico in 1965, she applied to its school of medicine—but was afraid to tell her mother, since female doctors were still such a rarity. Once informed, however, her mother vowed to provide the financial support toward her daughter's aspiration, and Novello received her medical degree in 1970. That same year she wed Joseph R. Novello, a Navy flight surgeon who later became a psychiatrist.

Too Compassionate

Soon after their marriage, the newlyweds won residencies at the University of Michigan Medical Center in Ann Arbor, Michigan. Novello's was in pediatrics, and she completed further training in her specialty, pediatric nephrology, at Georgetown University Hospital in 1975. Her childhood illness had made her an unusually compassionate physician, but would also be her undoing. For a time in the mid-1970s, she had a pediatric practice specializing in kidney health, but took her job to heart. ''When the pediatrician cries as much as the parents do, then you know it's time to get out,'' Novello recalled in an interview with *People* in 1990.

In 1978, Novello considered joining the U.S. Navy, but was discouraged by a male recruiter. Instead she signed on with the U.S. Public Health Service in 1979. The PHS is a quasi-military corps of doctors, nurses, and other medical personnel who conduct research, serve in areas where there are shortages of doctors (such as on Native American reservations), and assist in national disaster relief. Novello joined the PHS's National Institutes of Health, and began as project officer in the Institute for Arthritis, Metabolism, and Digestive Disease. By the early 1980s, she was a serving as a Congressional fellow, lending her expertise to the staff of Capitol Hill legislators drafting health-related legislation.

Nominated as Surgeon General

In 1982, Novello earned a degree in public health from Johns Hopkins University in Baltimore. Four years later she was promoted to deputy director of the National Institute of Child Health and Human Development in 1986, which effectively combined her pediatrics training with a desire to assist and act for those who could not. In her new job, she became a prominent activist for pediatric AIDS research, and executed her duties with zeal and zest for the job, certain that her post was the apex of her ambitions. Yet when Novello's name was mentioned to fill the vacant Surgeon General slot during the presidency of George Bush, she realized she could do even more.

Traditionally, the sitting U.S. president nominates the Surgeon General from among a list of accomplished physicians to serve as director of the U. S. Public Health Service. That honoree is also charged with raising public awareness on health issues and serving as the administration's spokesperson for such matters. On March 9, 1990, Novello was

sworn in as U. S. Surgeon General, after a Senate confirmation hearing that was markedly dissimilar to that of her controversial predecessor, Dr. C. Everett Koop. She was the fourteenth physician to hold the job, but its first female and its first minority. ''Today West Side Story comes to the West Wing,'' Novello joked in her swearing-in speech at the White House, referring to the Broadway musical about Puerto Rican immigrants and the section of the American president's mansion used for public ceremonies.

Not surprisingly, in her new role Novello initiated campaigns designed to raise awareness for America's children and their health-care needs. She was an advocate of the necessity for preschool immunization programs to reduce infant mortality rates, and espoused increased research and funding into providing better health care services for America's minorities, women, and children—all traditionally underserved by a medical establishment skewed to provide the best care only to fully employed Americans with job-provided health insurance. Novello and her Surgeon General's office also launched a ''Spring Break '91'' campaign that targeted the rising number of binge drinkers among American college students; she undertook a speaking tour of college campuses herself to make her point. Her office also implemented AIDS awareness programs.

Novello and Joe Camel

But perhaps Novello's greatest impact during her three-year tenure as Surgeon General came as a result of her vehement opposition to teen smoking. She was the most prominent government official to target the ''Joe Camel'' advertising campaign by tobacco giant R.J. Reynolds, whose cartoon ''spokescamel,'' Novello bluntly declared in 1992, was a clear ploy aimed at luring new underage smokers. Backing her up were statistics showing that though the number of adult smokers had declined, three thousand teens were picking up the habit on a daily basis.

By 1998 such imagery was prohibited by federal law, vending machines were banned, and stores that sold tobacco products were responsible for checking the identification of any potential purchasee who appeared to be less than 28 years old. The rising rates of lung disease among American women—attributable to a much higher rate of smokers over the last two decades—focused Novello's attention on the tobacco companies and their marketing strategies as well; in the ''women's lib'' era, cigarette smoking was positioned as a ''liberated'' act, since it had been looked upon with such censure for so many decades. ''Call it a case of the Virginia Slims woman catching up with the Marlboro Man,'' *People* reported her as saying.

Novello's stint as Surgeon General also found fault with alcohol advertising aimed at teenagers. One particular target of her wrath was a high-alcohol sweet wine called Cisco; Novello spoke publicly against it and its maker, alleging it was aimed at teenagers since it resembled Kool-Aid. She excoriated other beverage companies and their advertising agencies that tied in their product with sports in the context of their marketing campaigns, which she asserted gave teens a confusing message that alcohol use was somehow both adventureous and healthy.

Such deeds helped make Novello one of the most popular Surgeon Generals in history. She was also far less controversial than her successor, Dr. Jocelyn Elders, who was forced to step down during the Clinton Administration for her frank pronouncements. She continues to play an active role in public-health issues, especially pediatric-related topics, and works for UNICEF (United Nations International Children's Emergency Fund) as a special representative for health and nutrition. A professor of medicine at Georgetown University since 1986, Novello resides in the Washington area still with her husband, a prominent psychiatrist whose brother is comedian Don Novello, most famous for his occasional appearances on the long-running NBC program *Saturday Night Live* as Father Guido Sarducci. The sense of humor, presumably, is a shared one: ''I survived many times in my life by learning to laugh at myself,'' Novello told the *Saturday Evening Post'* s Krucoff. ''That's the best medicine. But I also became very self-assured and capable of saying that if I could do that, I can do anything.''

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O

Chukwuemeka Odumegwu Ojukwu

Nigerian-born military leader Chukwuemeka Odumegwu Ojukwu (born 1933) headed the unsuccessful move by Biafra to secede from Nigeria.

Oxford-educated Chukwuemeka Odumegwu Ojukwu joined the Nigerian army, against his wealthy father's wishes, hoping to play an integral role in the nation's affairs once Nigeria had gained independence from Britain. Instead, due to his ethnic loyalties and to political events, he became the leader of the Biafrans during a bloody civil war in Nigeria. Although claiming some early victories, his forces were fighting against troops backed by Britain, Russia, and most of Europe. For three years, Odumegwu Ojukwu fought to keep Biafra from being annihilated. With supply lines cut, an estimated eight million Biafrans slowly starved to death. After the civil war ended in 1970, Odumegwu Ojukwu lived in voluntary exile. He was invited back to Nigeria in 1982, and Nigerian leaders have sought his counsel as the African nation charts its future.

Privileged Child

Chukwuemeka Odumegwu Ojukwu was born in 1933 in Zungeru, a community in the northern part of Nigeria, which was then a colony of Britain. He was the son of Sir Louis Philippe Odumegwu Ojukwu, one of the most successful businessmen among the Ibos, the largest ethnic group in Nigeria. Consequently, the younger Odumegwu Ojukwu received the best education money could buy. His primary education was at a private Catholic school in the Nigerian city of Lagos. Before he was ten years old, he was enrolled at nearby King's College as the youngest pupil in the institution's history. Two years later, Odumegwu Ojukwu's father transferred him to a school in Surrey, England, called Epson College, to finish secondary studies. Odumegwu Ojukwu had a natural athletic ability and, during his years in England, he honed his skills on the playing field when not attending classes. In school-sponsored sports he served as captain of the rugby and soccer teams. He also set the All England Junior record in the discus throw.

In 1952, Odumegwu Ojukwu was admitted to Oxford University. He majored in history, graduating in 1955 with honors. As an undergraduate, Odumegwu Ojukwu continued to pursue his love of athletics while developing outside interests in drama and journalism. He served as a leader in the Oxford branch of the West African Students Union during this time. In addition, he was known for his flashy sports cars, which he frequently drove at high speeds between Oxford and London. It was at Oxford that he met a female law student named Njideka; she eventually became his wife.

Away from the Sheltered Life

With a degree from Oxford University and a wealthy father, Odumegwu Ojukwu was guaranteed access to the highest levels of British colonial Nigeria. Rather than relying on his father, however, he chose to enter the workforce. Odumegwu Ojukwu was hired by the Nigerian civil service and became the assistant district officer in the town of Udi, overseeing community development in rural areas. He later served in the same position in the towns of Aba and Umuahia. As a community development leader, he gained a

reputation for his quick understanding of complex issues and was respected for his fair recommendations.

In 1957, again in an attempt to distance himself from his privileged upbringing, he joined the army. His father was so against this decision that he did not speak to his son for the next two and a half years. Meanwhile, the younger Odumegwu Ojukwu completed officer training in England at the Officer Cadet School at Eaton Hall and was commissioned a second lieutenant. After attending the Infantry School in Warminister, England, the Small Arms School in Hythe, England, and the Royal West African Frontier Force Training School in Teshie, Ghana, he returned to Nigeria in 1958 and was assigned to the Fifth Battalion in Kaduna.

Once Nigeria had gained independence from Britain in 1960, Odumegwu Ojukwu was quickly promoted; he held the rank of major by 1961. As one of his assignments, he served with the Nigerian First Brigade in the Congo as part of a United Nations peace-keeping program. Later, he attended the Joint Services Staff College in the United Kingdom as the first Nigerian officer ever to do so. In 1963, Odumegwu Ojukwu, as a lieutenant colonel, became the first Nigerian quartermaster-general in the Nigerian Army. His first independent command came in 1965; he was assigned as commanding officer to the Fifth Battalion of the Nigerian Army in Kano.

Fragile Independence

The early years of Nigerian independence were difficult for the country. Political turmoil, riots, and ethnic rivalries resulted in a civil war in the latter half of the 1960s. Members of the largest ethnic group, the Ibos, were murdered in great numbers during the chaos, and more than a million (some sources say over four million) survivors fled back to their homeland in eastern Nigeria. Odumegwu Ojukwu, the military governor of the region, assumed control in the mid-1960s in an attempt to strengthen the bargaining power of the Ibos. He first argued against secession from Nigeria by the Ibos and, instead, urged easterners to accept a loosening of ties with the rest of Nigeria. A 1968 article in *Time* magazine stated, ''[Odumegwu Ojukwu] was a calm and reasoned voice pleading for a united Nigeria long after other powerful Ibos had angrily given up hope of preserving the union.'' Critics felt that because most of Odumegwu Ojukwu's inheritance from his father was in Lagos, he had a personal stake in keeping Nigeria together.

Odumegwu Ojukwu changed his stance, however, and sided with the separatists on the issue of safety for the Ibos. At one point, he and Nigerian army chief of staff Yakubu Gowon, also in control of the central Nigerian government, appeared to be nearing a compromise that would have allowed the Ibos a measure of autonomy while staying within the Nigerian federation. But Gowon was unwilling to let the eastern region maintain a separate army, and Odumegwu Ojukwu was unsure of the ability of the Nigerian central government to protect the Ibos. Odumegwu Ojukwu reluctantly demanded independence for the easterners. He formally proclaimed the independent Republic of Biafra on May 30, 1967, during a reception in the regional capital of Enugu. At the time, he also hinted that the Nigerian central government had played a role in the genocide of the Ibo people. He then built up his army and expelled northerners from Biafra, telling them that, because of the flood of Ibo refugees, non-easterners should leave for their own safety.

Civil War

At the onset of conflict in 1967, Odumegwu Ojukwu received little sympathy or support from the international community. Nigeria, however, was backed by Britain, the Soviet Union, and most of Western Europe. The Nigerian central government first established a naval blockade along the Biafran coast then sent troops, composed mostly of Muslims from the northern part of the country, to the east where they were met by Odumegwu Ojukwu's rebel forces. Initially, the Biafrans took control of strategic points in the midwestern region of Nigeria and the oil-rich Niger River delta. The central government retaliated by sending in more armed forces, which escalated the conflict into a full-blown civil war. Odumegwu Ojukwu directed the overall strategy for Biafra in the war, but he left most of the tactical decisions to his brigade commanders and often sought advice from Ibo elders. He downplayed his role in the civil war, although the Nigerians frequently called the conflict ''Ojukwu's war'' and depicted the military leader as a power-mad Hitler who was shattering the unity of the new Nigeria. Odumegwu Ojukwu told *New York Times Magazine* reporter Lloyd Garrison, ''Independence is not one man getting up and declaring it. Freedom without substance is meaningless.''

By the end of 1967, Nigerian forces had regained control of the midwest and had cut off Biafran access to the sea. Although they had encircled the Biafrans, they were unable to penetrate the Ibo heartland. The Biafrans, however, were crowded into mangrove swamps and hardwood forests, unable to provide themselves with the materials of daily existence. Meanwhile, Soviet-built warplanes, many flown by hired Egyptians and British pilots, cut supply lines and inflicted heavy casualties during raids on Biafran urban centers.

Consequently, Biafrans were starving to death at a rate conservatively estimated to be approximately 1,000 people a day, according to *Time.* Other sources estimate that as many as 8,000 people a day died of starvation in the region during this time. Despite the hardship, the Ibo people continued to support the war effort. Odumegwu Ojukwu thus began waging a public-relations campaign to receive badly needed supplies from the rest of the world. He sent out press releases and photos showing starving Biafrans. He persuaded several countries, including Czechoslovakia, The Netherlands, and Belgium, to cut off weapons supplies to Nigeria. Odumegwu Ojukwu hoped for airlifts, which he considered a symbol of the world helping a besieged people. But by October of 1969, realizing that he would receive little foreign support, he appealed for United Nations mediation to obtain terms for a cease fire and to begin peace negotiations. The Nigerian central government, however, was not inclined to accept anything less than surrender and seemed to consider starvation a weapon of war that would preclude its having to send soldiers into battle. At about this time, Odumegwu Ojukwu told *Time* correspondent James Wilde, ''What you are seeing now is the end of a long, long journey. It began in the far north of Nigeria and moved steadily southward as we were driven out of place after place. Now this path has become the road to the slaughterhouse here in the Ibo heartland.'' By the end of the year, 120,000 Nigerian troops had divided Biafra in half. The rebel nation collapsed in January of 1970.

After the civil war, under Gowon's supervision, the Nigerian central government took steps to ensure that the Ibos would be treated as fellow citizens rather than defeated enemies. Programs were developed to reintegrate the Ibos into a united Nigeria. Many Biafran military officers rejoined the central government as part of a general amnesty. Odumegwu Ojukwu, however, opted for voluntary exile and went to the Ivory Coast on the invitation of that nearby African nation's president. He justified his actions at the time by declaring, as quoted in *Newsweek,* ''[W]hilst I live, Biafra lives.'' Odumegwu Ojukwu was invited back to Nigeria by Shehu Shagari of the Nigerian government in 1982. Since then, the former Biafran leader has become active in the National Party of Nigeria. Although he was unsuccessful in a bid to be elected to the national senate, his advice is often sought by factions of the Nigerian and greater African community. He has encouraged the military to support Nigeria's slow transition toward democracy. In 1993, he publicly supported Nigeria's Republican Party because he thought it would be the best guarantor of eastern interests in national politics.

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Ransom E. Olds

Ransom E. Olds (1864-1950) was an automotive industry pioneer whose company developed, manufactured, and sold one of the first affordable cars in mass production in the United States. His $650 ''runabout,'' popular in the early 1900s, came about partly as a result of his experiments with perfecting a gasoline-burning engine at his family's machine shop. Though Olds was only active during the automobile industry's formative years, the influence he exerted on others—both colleagues and competitors—as well as the numerous patents granted to this gifted inventor marked him as one of the field's most important founders.

Ransom Eli Olds, whose ancestry stretched back to Puritan-era New England, was born in Geneva, Ohio, on June 3, 1864. His father, Pliny Fisk Olds, was at various times a blacksmith, manager of an ironworks facility, farmer, and pattern maker before moving to Lansing, Michigan, and opening a machine shop when ''Ranny,'' the fourth of his sons, was in his teens. Two older Olds brothers were many years Ranny's senior, and had by then struck out on their own, but the third son, Wallace, joined his father in the family business, P. F. Olds and Son; while still in school Ransom Olds also began working at the shop, which both manufactured and repaired steam engines.

Clever Machinist

Olds had learned a great deal from observing the ups and downs of his father's business ventures, and soon proved to be an adept third manager from the launch of P. F. Olds and Son in 1880. He also demonstrated a talent for machining, pattern making, and general mechanical tinkering, the first two learned directly from his father; he later credited Pliny Olds with providing him the most valuable

training of his career. Olds did not finish high school, but did take courses at Lansing Business College around 1882. Three years later, his father made him a partner in the shop, and the business soon became a great deal more successful with the fruits of Ransom Olds's experiments: he developed a steam engine with a gas burner, which worked far more efficiently than others that burned coal or wood. Within five years, their company had sold 2,000 of the engines and was turning a healthy profit.

Olds was an avid boater, and began experimenting with other uses for his gas-burning engine. He tried one out in a boat, but also installed one on a carriage—in a horse's stead—perhaps as early as 1887. The taciturn Pliny Olds, according to George S. May's *R. E. Olds: Auto Industry Pioneer,* reportedly told someone, ''Ranse thinks he can put an engine in a buggy and make the contraption carry him over the roads. If he doesn't get killed at his fool undertaking, I will be satisfied.'' Olds soon found that by installing a pair of engines on a carriage, he could get the vehicle up to 15 miles per hour. An 1892 article in *Scientific American* aroused the interest of a British patent-medicine firm who bought Olds's experimental vehicle and transported it to India—making this perhaps the first sale of a self-propelled vehicle in the United States, and certainly the first exported for foreign sale. Automotive historians have tried with little success to determine the fate of that motorized carriage, but surmise that it did not even reach Bombay at all and went down at sea.

Granted Historic Patent

Olds attended the Chicago World's Fair in 1893, where the gasoline engines displayed by a Grand Rapids firm likely spurred him to switch his company's focus away from the steam-gasoline engine and to instead perfect a fully gas-powered device. By June of 1896 the Olds firm had an internal-combustion engine in production, a patent application pending, and Olds returned to his horseless carriage experiments. He managed to reach a top speed of 25 miles per hour in his prototype vehicle, and later that year applied for the first patent granted in the United States for an ''automobile carriage.'' Olds's company teamed with a carriage-maker to build their product, about which there appeared to be great consumer excitement.

To expand his facilities in order to meet this demand, Olds sought investors and found one in a Lansing real-estate mogul named Edward W. Sparrow. With Sparrow's capital the Olds Motor Vehicle Company was launched, of which Sparrow held the presidency, but there were problems from the start in 1897. By the following year the company had yet to make more than a handful of vehicles, and there were continual problems between the money-minded investors and the less pragmatic Olds. It nearly went under several times, but then in 1899 Pliny Olds's original, still-profitable engine-manufacturing firm was merged into a new venture called the Olds Motor Works. It was backed by a friend of Sparrow's, a retired Michigan copper-mine mogul, Samuel L. Smith.

Smith, a Detroiter, and other local stockholders insisted that the Olds Motor Works locate in Detroit, which was already a thriving manufacturing center for carriages, stoves, and other products. At this point, another Detroiter, Henry Ford, was still attempting to launch his own motor-vehicle manufacturing operation; he had incorporated one in 1899, but it failed a year later. The newly-built Olds Motor Works plant and offices on the Detroit River were the city's first permanent auto manufacturing enterprise. Olds and the board of directors finally agreed to concentrate first-year production on the ''runabout,'' an open-air vehicle with a lightweight carriage. Olds himself was responsible for the car's unique ''curved dash,'' which kept passengers warm, but more importantly, gave it a distinct profile that set it apart from competitors. The company advertised the car nationally—and were the first to market the product as a convenience to women and doctors—and had orders for 300 of them at $650 a piece when production began in 1901.

Factory Fire

Production ceased, however, in March of 1901 when Olds and his family—he had married Metta Ursula Woodward in 1889, with whom he had two daughters—were returning from a California visit to the now-retired Pliny Olds and his wife Sarah. Olds was on a streetcar back to his home on Detroit's Edmund Place, and spotted a newspaper headline announcing his factory had been destroyed by fire that day. Fortunately the conflagration occurred on a Saturday afternoon, and no one was killed. The plant, however, was ruined, and the fire would enter the annals of American

automotive history as an apocryphal, though not altogether true, tale. Olds would later say that all the plans and patterns had been destroyed in the fire (which was not true), and that only one model had been saved by a brave worker—his curved-dash runabout (actually, this and several other prototypes emerged safely from a fireproof vault). The company recovered quickly from the setback, farming out light assembly work to supplier facilities while insurance money financed the reconstruction of the plant.

Over four hundred runabouts were produced in 1901, a healthy comeback for the Olds company, but its founder suffered health problems as a result of the stress and was hospitalized that spring. The company would eventually relocate some of its production back to Lansing—with Olds moving back to manage its plant there—and by 1905 the Olds Motor Works was producing 5,000 cars a year. Olds worked tirelessly to promote the car himself, and was a well-known American business celebrity in his day. He raced the car at a track at Daytona Beach, Florida, in 1902 (where he had real estate investments), and his name and visage often appeared in national advertisements.

A New Start

In time, the Olds company was troubled by Olds's conflict with Frederic Smith, son of Samuel L. Smith. The younger Smith, who usually held the title of company president, handled sales and began questioning production techniques when runabout buyers complained of problems; he claimed that Olds was uninterested in improving the car or certifying that it was free from mechanical defects when it left the plant. The split between the two came when Smith set up an experimental engineering shop without Olds's knowledge, and by 1904 Olds had sold nearly all of his stock and exited the company for good. He was just forty years old, however, and far from eager to retire. Instead he founded the R. E. Olds Company in Lansing in August of 1904; the Detroit Olds Motor Works threatened to sue for use of the name, and so Olds changed it to one with his initials, the Reo Motor Car Company.

Olds's new venture produced the Reo, which was introduced in 1905, and its plant would turn out a record number of cars between 1905 and 1909. They also sold a runabout for around $650, and a more powerful touring car for almost twice that amount. Yet once again, Olds came into conflict with his investors, and once he had proven to his detractors that he could indeed launch and make profitable his own automobile manufacturing operation, he seemed to lose interest. His second company had eclipsed that of the Smith's Olds Motor Works, which was taken over in 1908 by a newly-created General Motors Corporation. Over the next two decades, Olds devoted more of his energy to his real estate and banking holdings, and also enjoyed yachting in both Florida and on the Great Lakes.

Olds only became actively involved again in his company briefly in 1934 during the midst of the Great Depression, but by 1936 he had formally retired and the Reo Company had halted its car manufacturing operations. It concentrated instead on truck production, but faced receivership, sit-down strikes during the labor-union era of the late 1930s, and continual problems with New York stockholders. For a time, the company survived from truck contracts from the U.S. military during World War II, but in the postwar era concentrated on lawn-mower and marine engines. It was sold twice in the 1950s, switched its focus to nuclear-device testing, and existed in the late 1990s as the Nucor Corporation of Charlotte, North Carolina.

Ransom E. Olds died at his Lansing home in August of 1950; his wife fell at his funeral and died a few weeks later. He had been a well-known figure in Lansing's social and business community, and for years the city officially feted him on his birthday. George S. May, writing in the *Encyclopedia of American Business History and Biography: The Automobile Industry, 1896-1920,* praised Olds for his impact on the automobile industry as a catalyst, for ''the role he had played in stimulating and encouraging others to enter the field.'' Several who had worked for Olds went on to found their own car or supplier firms (Roy Chapin and the Hudson Motor Company was one), two others who made sheet metal for him founded a company that was eventually subsumed into Chrysler, and his engine-maker, Henry Leland, would go on to co-found the Cadillac nameplate; Olds also worked with the Dodge Brothers in Detroit and, according to May, proved to Henry Ford ''that there was money to be made in producing a low-priced car.''

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Michael Ondaatje

Once a highly regarded denizen of a burgeoning Canadian literary scene in the early 1970s, Michael Ondaatje (born 1943) has since gone on to achieve international renown for his poetry and fiction. His 1992 novel, *The English Patient,* was made into a motion picture four years later that won an array of industry awards.

Philip Michael Ondaatje was born in 1943 in Ceylon (now Sri Lanka), a large island located off the southern tip of India. He later wrote of his unusual childhood in *Running in the Family,* a 1982 memoir. In it, Ondaatje explains that his family were British colonists who possessed a large tea plantation—as well as a spirit of adventure that this large extended family and their lavish

colonial life passed on to him. The work won critical acclaim for the beautiful imagery which Ondaatje, by then an established poet, used to tell his predecessors' tales—such as the story of his grandmother attending a formal dance with fireflies sewn into her gown. ''The book was praised by critics as much for its re-creation of a particular society,'' wrote Ann Mandel in the *Dictionary of Literary Biography,* ''as for its stylistic exploration of the relationship between history and the poetic imagination.''

Yet Ondaatje's childhood, as some of *Running in the Family* recollects, was less than idyllic; his father drank to excess, and so before he was ten his parents' marriage had ended. As a result, Ondaatje went to London, England, with his mother in the early 1950s, and eventually studied at Dulwich College. Ondaatje, however, found the English educational system constricting. He subsequently left to join his brother, already living in Quebec, and enrolled in Bishop's University in the early 1960s. He completed his undergraduate work at the University of Toronto, receiving a B.A. in 1965. Graduate work was undertaken at Queen's University in Kingston, Ontario, from which Ondaatje earned a master's degree in 1967.

Ondaatje entered academia, becoming an instructor in English at the University of Western Ontario until 1971; when his superiors pressured him to earn a Ph.D., Ondaatje left and took a post in the English department at York University's Glendon College in Toronto. There was little reason for him to add a title to his name, since by then he was already an established poet: *The Dainty Monsters,* its title borrowed from a poem by Charles Baudelaire, was his first published volume. Its first half poeticized some fantastical beasts and otherworldly animals, such as the mythological beast known as a manticore (human head, lion's body, dragon's tail) that populated Toronto's sewer system in one poem. Its second half, ''Troy Town,'' featured interrelated poems based on tales from classical literature. *The Dainty Monsters* was extremely well-received for a small edition by an unknown poet, and made Ondaatje an important figure in Canada's acclaimed new generation of young writers; the work has never gone out of print.

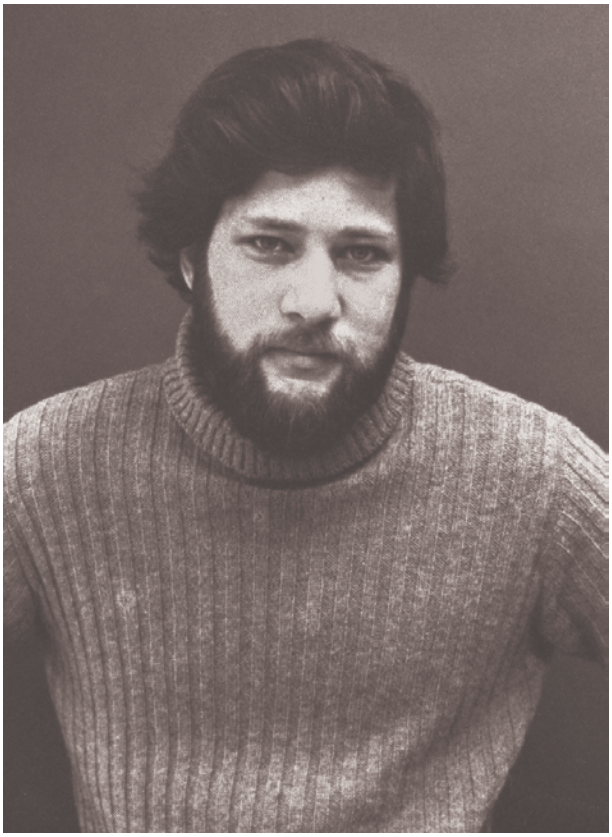

Ondaatje's next few works were also published by his first press, Toronto's acclaimed Coach House, and he has worked for them as an editor as well over the years. These early titles offered more examples of his poetry and included 1969's *The Man with Seven Toes,* and his nonfiction look at Canadian singer/songwriter *Leonard Cohen,* published in 1970. What has been termed Ondaatje's best-known volume of poetry, *The Collected Works of Billy the Kidd: Left-Handed Poems,* appeared in 1970. In it, Ondaatje placed himself in both the third-person and the first with the inner monologues of the outlaw Kidd himself to re-create his unusual life story and to speculate on the motivations behind this icon of the American Wild West.

''The book continues thematically his exploration of the ambiguous and often paradoxical area between biology and mechanization, movement and stasis, chaotic life and the framed artistic moment,'' wrote Mandel in the *Dictionary of Literary Biography.* When *Billy the Kidd* received one of Canada's top literary prizes in the poetry category in 1971, there was some grumbling from the Canadian political establishment that the Governor-General's award had been given to a work that reflected some very American subject matter. Ondaatje's verse was adapted into a script and staged at the legendary Stratford Festival Theatre in 1973.

Matured, Ventured into Other Forms

Ondaatje had married and begun a family in the mid-1960s, and the poems and often whimsical imagery contained in 1973's *Rat Jelly* reflect the blended family he and artist Kim Jones created. The writer also ventured into filmmaking, such as a 1972 short work that chronicled the tale of the abduction of Wallace, the family's basset hound. His first foray into fiction came with the 1976 title *Coming through Slaughter,* classified as ''a biographical novel.'' In London years before, Ondaatje was intrigued by a newspaper article about a New Orleans musician early in the twentieth century who had what apparently was a breakdown while playing in a parade. He began to research the life of cornetist Buddy Bolden, an actual figure who spent the last twenty-plus years of his life in a mental ward. Bolden is credited with pioneering a playing style that gave birth to what is now known as Dixieland jazz. No recordings were ever made of him, and little is actually known about the man or his tragic life. Ondaatje traveled to New Orleans in 1973 to work on the book, which takes a non-chronological form as part narrative, part interior monologue. ''Ondaatje succeeds in giving us a sense of how Bolden actually played,'' wrote *Canadian Literature'* s Roy MacSkimming.

''The texture of the book itself has that fertile, driving, improvisational quality, rich with its own pleasure in language and human complexity.''

During the 1970s, Ondaatje continued to write poetry, edit the works of others for Coach House, and experiment with blending fact, fiction, and verse. Volumes which further enhanced his reputation include: *There's a Trick with a Knife I'm Learning to Do: Poems, 1963-1978,* published in 1979, *Claude Glass,* another volume of poetry published that same year, and the aforementioned memoir published in 1982, *Running in the Family.* In order to write the last work, Ondaatje journeyed to Sri Lanka and spent time with his relatives there. His own family in Canada underwent transformation during the early part of the next decade, when Ondaatje's relationship with Jones ended. The poems in *Secular Love,* published in 1984, reflect this change in his life, chronicling the difficulty of coming to terms with the end of a long-term coupling, as well as the joys of beginning a new one. Its title comes from the following poem: ''Seeing you/I want no other life/and turn around/to the sky/and everywhere below/jungle, waves of heat/secular love.'' Again, Ondaatje won kudos for his work among the members of the literary establishment. The critic Liz Rosenberg, writing for the *New York Times Book Review* called Ondaatje ''an oddity—a passionate intellect—and his book is alternatingly exasperating and beautiful.''

Now in his forties and still teaching at Glendon College, Ondaatje returned to the quasi-novel format with the 1987 work *In the Skin of a Lion.* To construct a plot about the life of a young man coming of age in Toronto during the 1920s and 1930s, the author built upon the facts of a real-life incident from that time—the mysterious disappearance of a well-known millionaire. The novel is as much about the search for the missing tycoon, the hero's involvement in the potentially lucrative quest, and his ensuing mix-up in radical politics of the era, as it is about Toronto's immigrant communities and their role in building the city. Its focal point is an actual viaduct at Bloor Street that was indeed constructed by laborers who spoke a polyglot of languages. *In the Skin of a Lion* was adapted into a play staged that same year. A *Times Literary Supplement* reviewer, Michael Hulse, compared Ondaatje's achievement in painting a portrait of a growing city to that of James Joyce's *Dubliners* or Alfred Doeblin's *Berlin Alexanderplatz.* Hulse commended the way by which Ondaatje mixed ''psychological sensitivity and physical sensuality with a meticulous fidelity to factual detail,'' and termed it ''his most ambitious work to date.''

The English Patient

Ondaatje became a household name, however, with the 1996 film adaptation of his 1992 novel *The English Patient.* Set in a Tuscan villa at the end of World War II, the story took Ondaatje eight years to write. It begins with a Canadian nurse, Hana—in time, the reader learns she is the daughter of the protagonist of *In the Skin of the Lion* —who is left almost alone in a bombed-out former convent. She has stayed behind at the former military hospital with a badly burned patient who has been brought there to pass his remaining days. Nameless, he was rescued from an air crash in the North African desert, and appears to be English. Hana reads to him, gives him morphine, and ministers to his charred skin. ''Hipbones of Christ, she thinks. He is her despairing saint,'' Ondaatje writes of Hana, who is washing the body. ''He lies flat on his back, no pillow, looking up at the foliage painted onto the ceiling, its canopy of branches, and above that, blue sky.''

Ondaatje introduces two other characters into the novel—one, a Canadian who has spied for the Allies and lost his thumbs for it, and a Sikh Indian who is a ''sapper,'' or bomb disposal expert. The Canadian ascertains that the ''English patient'' is actually a Hungarian noble and onetime Nazi spy. Through the course of the novel, the quartet of characters recount their pasts, all of which are emotionally wrenching. ''Isolated together, they invent for a brief while an improbable and delightful and fearful civilization of their own, a zone of fragile intimacy and understanding that can't—of course—survive,'' wrote Lorna Sage in a *Times Literary Supplement* review. The novel concludes as the characters learn that an atomic bomb has been dropped on Japan, a betrayal that Kip, the Indian bomb-defuser, feels more keenly than the others: he spent years working in the rubble of London and the minefields of Tuscany in the service of the West, who in turn use their technological ''superiority'' to annihilate an Asian nation.

The screen version of *The English Patient* was adapted from the novel by director Anthony Minghella and won the Academy Award for Best Picture of 1996. Ondaatje's novel version was awarded Britain's top literary honor, the Booker Prize, in 1992.

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Itzhak Perlman

Itzhak Perlman (born 1945) is accepted and celebrated by many as one of the greatest classical violinists of the twentieth century. Overcoming polio and its crippling effects, Perlman was a distinguished musician in his native Israel prior to entering his teens. He travels around the world performing and teaming with other great musicians and he has brought a new style, individuality and technical ability to classical music and the violin.

Itzhak Perlman was born on August 31, 1945 in Tel Aviv, then the largest city in Palestine (a few years later it became the nation of Israel) to Chaim and Shoshana Perlman. His parents, both natives of Poland, had immigrated to Palestine in the mid-1930s before meeting and marrying. Perlman had wanted to be a violinist after hearing a concert performed on the radio when he was a mere three-years-old. His father worked as a barber and bought his young son his first violin from a second-hand shop shortly thereafter for approximately six dollars. Perlman practiced intensely every day before facing one of is toughest challenges.

When Perlman was four-years-old, he was stricken with polio, which would forever leave him disabled. He continued to practice for the full year it took for him to recover and was soon able to walk using the aid of leg braces and crutches. Upon being released from the hospital, Perlman enrolled at the Tel Aviv Academy of Music where he studied under the famed Madame Rivka Goldart on a scholarship from the American-Israeli Cultural Foundation. By the time he was seven-years-old, he was making regular appearances with the Ramat-Gan Orchestra in Tel Aviv and the Broadcasting Orchestra in Jerusalem, Israel. In 1955, at the age of ten, he gave his first solo recital and was widely considered a music prodigy in Israel.

Moves To America

In 1958, at the age of 13, Perlman was brought to New York City, by the Columbia Broadcasting Corporation's (CBS) *Ed Sullivan Show* for two performances during the show's ''Cavalcade of Stars.'' His rendition of Rimsky-Korsakov's *Flight of the Bumblebee* and Wieniawski's *Polonaise Brillante* made Perlman a star in America and he soon decided to stay for good. After being joined by his parents, Perlman toured American and Canadian cities performing under the sponsorship of the Zionist Organization of America which soon aided Perlman in gaining admission into the famed Juilliard School of Music in New York City. Perlman, under a special arrangement with the New York City board of education, finished his secondary education during his five years in Juilliard's preparatory division. He then enrolled in their regular division studying under Ivan Galamian and Dorothy Delay and would eventually earn a diploma.

On March 5, 1963, Perlman made his Carnegie Hall debut in New York City with Wieniawski's *Violin Concerto No. 1 in F Sharp Minor*. New York City was in the midst of a newspaper strike and the concert received no coverage, but Perlman came to the attention of famed violinists Zino Francescatti, Isaac Stern and Yehudi Menuhin. Stern introduced Perlman to impresario Sol Hurok, who would manage his career.

On April 21, 1964, Perlman won the 23rd-annual Edgar M. Leventritt Foundation competition at Carnegie

Hall in New York City. He was the youngest of the 19 contestants and performed Bach, Mozart, Tchaikovsky and Wieniawski compositions before an all-star panel of judges. This is the same music competition that helped launch the careers of popular classical musicians such as Van Cliburn and Pinchas Zukerman, and Perlman would be the next name on that list of great musicians.

Performs Around the World

The Edgar M. Leventritt Foundation competition is one of the most prestigious and demanding international musical competitions and Perlman's winning of its Memorial Award, and the $1,000 that went along with it, guaranteed him solo appearances all over the nation. In 1964 and 1965, he traveled to Cleveland, Ohio; Detroit, Michigan; Pittsburgh, Pennsylvania; Denver, Colorado; Buffalo, New York and New Haven, Connecticut performing for sold-out crowds.

In 1964, Perlman performed twice again for CBS's *Ed Sullivan Show* before traveling to Washington, DC to perform Tchaikovsky's *Violin Concerto* alongside the National Symphony Orchestra. In October of that year he repeated this performance alongside the Israel National Youth Symphony before traveling back to his birthplace in January of 1965 for the first time since 1958. Perlman performed eight concerts throughout Israel and culminated with a performance of Tchaikovsky pieces at the Mann Auditorium in Tel Aviv for which he received a 15-minute ovation.

In 1965 and 1966, Perlman performed in 30 cities during his first major concert tour of America. In Chicago, his performance was so compelling that the *Chicago Daily News* stated ''It was possible to imagine that Itzhak Perlman was born with a violin protruding from his left clavicle and never had to learn to play it, and more than he had to learn to breathe.'' In February of 1966, he played again with the National Symphony Orchestra. His performance of Karl Goldmark's *Violin Concerto in A Minor* at the Philharmonic Hall left the crowd breathless both there and at Toronto's Massey Hall, where he played Paganini and Prokofiev a few days later with the Toronto Symphony under Seiji Ozawa.

Marathon Touring

In 1967 and 1968, Perlman went even further with performances in 50 American cities and trips abroad. The highlight of the 1967 tour was his Honolulu, Hawaii, performance of Stravinsky's rare *Violin Concerto* with the composer himself conducting. Perlman would go on to rack up performances in Philadelphia and Pittsburgh, Pennsylvania; Los Angeles, California; Portland, Oregon; Denver, Colorado; Dallas, Texas and Kalamazoo, Michigan in 1967 before moving on to hugely-attended shows at the Berkshire Music Festival in Tanglewood, Massachusetts, the Hollywood Bowl in Hollywood, California, the Merriweather Post Pavilion in Washington, D.C. and the Ravina Festival in Chicago, Illinois.

Earlier that year, on January 5, 1967, Perlman married Toby Lynn Friedlander, a native New Yorker and fellow Juilliard violinist he met in 1964 while performing at a summer camp concert. In 1968, Perlman performed in Portugal, Italy, Scotland, England, France, Sweden, The Netherlands, Switzerland and Israel. The constant touring and his exceptional performances quickly made Perlman one of the most-recognized classical musicians in the world.

Individualized Music

Hoping to individualize his performances and make them more challenging to perform, in April of 1969, Perlman gave a special interpretative performance of Paganini's *Violin Concerto No. 1 in D* in New York City. This performance, as well as other such performances, set Perlman apart from other musicians of renown as one that not only could play technically well, but could also change arrangements to make them fit the performer instead of the other way around.

His 1970 performances included stops in Toronto and Stratford, Ontario and a special performance in Washington, D.C. alongside conductor George Szell. His constant search for new or rare works to perform led him to a 1971 performance of Dvorak's *Violin Concerto* in Washington, D.C. and New York City. A performance of Alban Berg's *Violin Concerto* in New York City over the summer of that year garnered him even more renown as an individually-minded classical musician.

In 1972, Perlman performed in England and Israel along with performances in New York City and at the Kennedy Center Concert Hall in Washington, D.C. In 1973,

despite a telephone death threat called in to him at the theater, Perlman performed flawlessly at New York's Museum of Modern Art. In 1974, Perlman performed in New York City with the Baltimore, Maryland and Philadelphia, Pennsylvania orchestras and gave two Carnegie Hall chamber music concerts with Isaac Stern. He also continued his large-scale touring with extensive performance dates in both Canada and the United States.

On January 30, 1975, Perlman gave a performance of *Chiaroscuro,* a piece that had been specially composed for him by Robert Mann, at Carnegie Hall in New York City. His performance was widely hailed and the *New York Times* wrote that Perlman ''now has taken the quantum leap into a tiny group of artists—the names of Rubinstein and Segovia come most quickly to mind—who make audiences fall deeply in love with them.''

After 1975, Perlman would perform all of his 100-plus annual concerts with a $60,000 Stradivarius violin he discovered after a comprehensive search. A fan of other genres of music, in 1975 Perlman and Andre Previn released an album of Scot Joplin ragtime compositions on Angel Records. This was not Perlman's first album, he had been recording standard classical arrangements for the RCA Victor and London Records labels since his earliest days following his win at the Edgar M. Leventritt Foundation competition.

In 1986, Perlman was awarded the Medal of Liberty for his efforts in promoting classical music across international boundaries. As a result of this touring, Perlman has played with almost every symphony orchestra in the world. He has also been awarded honorary degrees from Yale, Harvard and Brandeis Universities as well as one from Hebrew University in Jerusalem, Israel.

Perlman lives in New York City with his wife and their five children. He continues to tour extensively and, in 1998, toured in the United States and Japan as well as performing for Public Broadcasting System (PBS) classical music television specials. In 1975, he started teaching private students and also participates in the Aspen Music Festival in Colorado. He continues to amaze audiences and other artists alike continually improving his technical ability and changing his style to best fit his individuality to remain the ''fiddler's fiddler.''

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Jacques Piccard

One of a remarkable family of record-setting explorer/scientists, Jacques Piccard (born 1922) is one of the fathers of marine exploration and a pioneer of ocean engineering.

Explorer Jacques Piccard comes from a family known for their daring achievements and has added to the family name through his own record-setting feats. In 1960, Piccard and a co-pilot took a vessel developed by Piccard's father to the deepest spot on earth, the Marianas Trench in the western Pacific, in a record seven-mile descent that has never been duplicated. He then went on to develop other submarines for research, salvage, and recreation. The Piccard family has the unique distinction of having made both the highest flight and the deepest dive of all time.

Jacques Ernest Jean Piccard was born July 28, 1922, in Brussels, Belgium. His career as an ocean engineer and explorer began with the aeronautical exploits of his father, Auguste, a physicist who became interested in balloons as a way of studying cosmic rays in the upper atmosphere. In 1931, Auguste reached a record altitude of 50,000 feet in a balloon equipped with the first pressurized cabin, becoming the first person to reach the stratosphere and return safely. Having developed a method for surviving the low pressures of the upper atmosphere, Auguste Piccard then turned to inventing a submersible device for withstanding the immense pressures of the deep ocean. The result was a bathyscaphe, a balloon-like vessel which used the same principles of buoyancy that governed balloon flight. On descent, lighter-than-water gasoline from an external flotation tank was released and replaced with seawater, which provided enough negative buoyancy to sink the vessel. To ascend, heavy ballast was released from the ballast tanks. The bathyscaphe was in effect a pressurized diving bell which was towed to its destination and then dropped.

Jacques Piccard began studying economics at the University of Geneva in 1943 but interrupted his studies to serve in the French First Army during World War II. He then taught at the University of Geneva while continuing to help his father improve the bathyscaphe and demonstrate its potential for operating in deep waters. The first working model was built with money from a Belgian scientific foundation in 1948. After a successful unmanned trial descent to 4,600 feet, it was damaged in heavy seas and had to be redesigned. Another was built in 1953 and purchased by the French Navy. At the request of the city of Trieste, Italy, a third vessel was built in 1954 and taken by the Piccards to a record depth of 10, 355 feet in the Mediterranean off the island of Ponza, Italy. With this success, the younger Piccard abandoned economics to collaborate with his father on further improving the bathyscaphe and demonstrating its practicality for exploration and research.

In 1956, Piccard sought outside financial support from the U.S. Navy, which was exploring the potential uses of submersibles like the bathyscaphe in underwater research.

Jacques Piccard (right)

He was invited to bring the vessel, now named *Trieste,* to San Diego to work with scientists there on the biological and acoustical properties of deep scattering layers, areas of sound reflection that seemed to vary at different depths and in different lighting conditions. Two years later, the Navy bought the vessel and hired Piccard as a consultant. Recognizing the strategic value of a workable submersible for submarine salvage and rescue, the Navy began testing *Trieste* at greater and greater depths. In her first 17 months as a naval vessel, the *Trieste* made 22 descents and broke three depth records.

Following a successful descent to 24,000 feet, Piccard and his colleagues planned an even greater challenge—a voyage to the bottom of the sea. Early on January 23, 1960, Piccard and Lt. Don Walsh, a submarine officer, boarded the vessel in rough seas near Guam and began a descent to 36,000 feet in a chasm of the Marianas Trench known as Challenger Deep. The bathyscaphe carried no equipment and planned no experiments; the mission's purpose was merely to prove that the depth could be reached. The descent progressed without incident until 30,000 feet, when the crew heard a loud crack. They continued the dive, however, finally touching down in ''snuff-colored ooze'' at 35,800 feet. To Walsh, the experience was like ''being in a big bowl of milk.''

When they finally settled on the featureless seabed, they saw a flat fish as well as a new type of shrimp. Marine biologists later disputed their observations, claiming that no fish could survive the 17,000 psi pressure at such depths. After discovering cracks in the viewing windows, Piccard cut the voyage short. After a 20-minute stay on the bottom, they began dumping ballast for their return to the surface, and the damaged vessel returned to its escort ships without incident.

The historic dive received worldwide attention, and Piccard wrote an account of it, *Seven Miles Down,* with Robert Deitz, a renowned geologist who had help plan the mission. A planned return expedition, however, never occurred. The *Trieste* was expensive to maintain and operate. It was incapable of collecting samples and could not take photographs and so had little scientific data to show for its voyages. The original vessel was retired in 1961, although a rebuilt version later located the lost remains of two lost nuclear submarines, *Thresher* and *Scorpion.*

Following the success of the bathyscaphe, Auguste and Jacques then began developing a ''mesoscaphe''—a ship that could operate at depths of up to 2,000 feet. Piccard envisioned it as a tourist submarine, and the first mesoscaphe, *Auguste Piccard,* carried more than 30,000 passengers into Lake Geneva at the Swiss National Exhibition in 1964-65. Working with the Woods Hole Oceanographic Institution, Piccard then developed a second vessel, the *Ben Franklin,* for the Gulf Stream Mission, which studied the physical and biological features of the Gulf Stream on its month-long voyage from Florida to Nova Scotia in 1969. His account of that voyage was published in *The Sun Beneath the Sea.*

During the 1970's, Piccard formed the Foundation for the Study and Preservation of Seas and Lakes and began warning about the dangers of pollution and overfishing. His new submersibles included *Forel,* launched in 1979, which made more than 700 dives in European lakes for scientific, industrial, and recovery missions. Although he continued his research for governments, universities, and the police, his efforts in later years included developing passenger vessels. He developed more than 40 innovative designs for commercial sightseeing submersibles, of which half a dozen were built. Piccard also became a founder of the Exploration Society of America, an international travel group.

Piccard wrote in 1961: ''That man is headed for ultimate adventure at the basement of earth, there is no doubt at all.'' Today he acknowledges that he expected too much in the 1960's. Political attention and funding were soon diverted from ocean exploration to the space race, and the benefits of deep-sea expeditions were not believed to offset their enormous costs. He remains optimistic, however, that a new generation of deep-sea exploration technology may enable humans to return to the Challenger Deep: ''We opened the door, and now we must go and see what's behind the door.'' The Japanese unmanned submersible Kaiko approached Piccard's depth record in another part of the Marianas Trench in 1995, and several international efforts are in progress to take innovative new manned craft to the Challenger Deep before the end of the century.

Piccard continues to develop and build submersibles, partly as a way of increasing awareness of environmental threats to the world's seas. ''For me,'' he says, '' the more people discover the sea, the greater the chance of bringing marine issues into public view and the better off we will all be.'' In 1996, he expressed a concern that the sea is now severely endangered and can only be saved by widescale changes in attitudes toward overfishing and pollution. Meanwhile, the Piccard family legacy of adventure and exploration is being continued by his son Bertrand, who received international attention in 1997-98 for his participation in several team attempts to circle the globe by balloon. The family was also featured in a 1997 public television series, ''The Adventurers.'' Piccard lives in Cully, Switzerland.

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Arthur Wing Pinero

Though English writer Arthur Wing Pinero (1855-1934) was an extremely successful playwright of his era, a century later his body of work was known almost only in the literary histories of his craft. Pinero first rose to prominence in the 1880s with the comedies, farces, and, later, serious dramas he wrote for the London stage, many of which exposed contemporary social ills and attracted not a small degree of scandal as a result.

Arthur Wing Pinero was born into a fairly well-to-do family of Portuguese heritage in London in 1855. Both his grandfather and father were solicitors, or lawyers, and it was expected that he, too, would enter the firm as a young man. As preparation, he began working there when he was just ten. It was a job the young Pinero grew to dislike, and it strengthened his desire to avoid its more permanent chains. An avid theatergoer as a teen, Pinero dreamed instead of a career on the stage. At the age of 15, he enrolled in London's Birkbeck Literary and Scientific Institution to study elocution. For four years from 1870 to 1874, he trained in stagecraft there; the classes staged their own plays as part of the curriculum, and even made tours of several English cities.

Rejected an Assured Future

In 1874, the 19-year-old Pinero joined the Theatre Royal Company in Edinburgh, Scotland. He was a minor player, appearing in its repertoire of classic and contemporary plays that ranged from Shakespeare to Edward Bulwer Lytton. After a fire gutted the venue, he obtained a similar post, called a ''utility actor,'' in the Royal Alexandra Theatre in Liverpool, and through his work there came to the attention of an influential name in London theatrical circles, the actor and agent Henry Irving. By this time Pinero had forever quit the law, and with Irving's good word won a role in a London production, which led to a place with the Lyceum Theatre in 1876.

Perhaps realizing his limitations as an actor and foreseeing a more rewarding career on the other side of the curtain, Pinero had begun to write short plays for the stage. These were one-acts, called ''curtain-raisers,'' and his production, *Two Hundred a Year,* premiered at London's Globe Theatre on October 6, 1877. Its plot and setting

would characterize much of Pinero's later body of work: romantic relationships among well-to-do middle- to upper-class scions of Victorian England. In *Two Hundred a Year,* the male protagonist needs to find a well-heeled wife to support him; the woman who chooses him, on the other hand, does so because she wishes to have a man at her mercy.

Skewered Hypocrisy of Victorian Era

Over the next few years, until he quit the stage permanently in 1885, Pinero belonged to the ranks of respected London actors—he had departed the Lyceum in 1881 to join the Haymarket Theatre—and devoted much of his spare energy into writing the curtain-raisers and seeing them into production. He often acted in them as well. The staging of one of these early works, *Daisy's Escape* in September of 1879, was responsible for introducing Pinero to his future wife, Myra Moore, whom he married in 1883. As a playwright, Pinero expressed some decidedly progressive attitudes about women and the difficult burdens that society, religion, and economics placed upon them. His male leads were often overshadowed by intelligent, witty women, and his plot structures usually revolved around a woman who was constrained by the strict morals of the Victorian era and the all-important need to maintain her ''respectability.'' Pinero was also fond of turning the traditional symbols of ''decency,'' such as the exalted war hero, into comic figures.

Pinero's first full-length comedy, *The Squire,* was produced at St. James's Theatre in 1881. The male lead, Thorndyke, is a rake who desires to find a woman who will support him; Kate Verity is a liberated character who runs her own farm—a radical means of self-sufficiency for a woman. Their eventual marriage remains a secret to the world. When Kate becomes pregnant, however, a woman claiming to be Thorndyke's wife appears; in the end, the bigamy is but a misunderstanding, and he retains a degree of dignity when it comes to accepting his wife's largesse. The work was the controversy of the London season, however, for Pinero was accused of pilfering its plot from Thomas Hardy's *Far from the Madding Crowd* of the previous decade. The scandal worked to *The Squire*'s advantage, though, and the play enjoyed a successful run.

Pinero was soon a popular and critically-acclaimed dramaturge. He often directed many of his own plays, and was known for exhibiting lawyer's attention to detail. A number of his works—*The Magistrate* (1885), *The Schoolmistress* (1886), and *Dandy Dick* (1887) in particular—enjoyed long and successful runs. Like many of his plays during this era, they mirrored a popular form of stagewriting known as the *piece bien faite,* French for ''well-made play.'' These were usually spirited comedies that relied on a tangled, though decisively resolved, plot structure. *The Schoolmistress* features a heroine who leads a double life as a proper Victorian woman by day as director of a girls' finishing school, but supports her wastrel husband by working as an actress in the evening. *Dandy Dick* concerns a man of the cloth who becomes addicted to racetrack gambling. Martin Banham, writing in the *International Dictionary of Theatre,* singled these plays out as ''brilliant examples of their craft . . . all powered by plots of splendid English dottiness, which gives them a style and eccentric verve that distinguishes them'' from their French counterparts.

Pinero credited another English dramatist whose career preceded his own, Tom Robertson, as a much greater influence on his writing than the French comedies. Robertson had introduced more realistic sets and abandoned conventional dramatic devices, such as the soliloquy and the aside, in his successful works, and Pinero carried on these innovations in his own work. He paid homage to Robertson in the 1898 work *Trelawny of the ''Wells.''* This and other works featured trademarks of Pinero's style, with their colloquial dialogue and reliance on the talents of a well-rehearsed ensemble, rather than the imposing presence of a well-known star.

The Second Mrs. Tanqueray

Pinero began to move away from the light fare of the *piece bien faite* around 1889, and evidence of his more serious approach came with the *The Profligate,* which debuted at London's Garrick Theatre in April of that year. The play featured a corrupt protagonist and charted his sad decline, and though the production ran for a 129 performances it was not considered a success. He enjoyed better luck with *The Second Mrs. Tanqueray,* which debuted at London's St. James's Theatre in May of 1893. The production ran for 225 performances, and critics started to hail Pinero the best English playwright in two hundred years; the play also made a star of its lead actress, Mrs. Patrick Campbell.

The plot of the *The Second Mrs. Tanqueray* was considered somewhat risqué in its day—Paula Tanqueray's less-than-virtuous past comes to light when her new stepdaughter becomes engaged to one of her former beaus. The revelation shakes her marriage to the well-to-do, respectable George Tanqueray. She faces public disgrace and, in the end, commits suicide; meanwhile, Pinero's male characters face no such censure or scorn as a result of their affairs. Because of the finale, later critics would condemn Pinero—they pointed out that Paula Tanqueray and other heroines always seemed to suffer in the end, accepting punishment for their ways. Other reviewers contended this was the playwright's way of first shocking, then playing into the moral attitudes of the era. Yet in the *Dictionary of Literary Biography,* the critic J. P. Wearing wrote of *The Second Mrs. Tanqueray* and its relevance: ''If the play seems tame to modern viewers, it should be remembered that Pinero managed to induce society audiences to watch a play which condemned the hypocrisy of which they were culpable.''

Changing Times

These and other mid-career works put Pinero in line with other contemporary dramatists writing for the European stage, such as Henrik Ibsen, Gerhart Hauptmann, and Maurice Maeterlinck. Many of Pinero's works seemed especially comparable to Ibsen, for they dramatized contemporary social ills within their plots. Victorian society's double

standard was incriminated by Pinero's pen in other works, including *The Notorious Mrs. Ebbsmith* (1895), *Iris* (1901), *Letty* (1903), and *His House in Order* (1906). This latter work is a *Rebecca*-like tale about a new wife haunted by the reputation of her predecessor, a supposedly good-hearted, virtuous woman; then it is discovered that the first wife had carried on an affair under her husband's nose for years.

Pinero was knighted in 1909—only a few years after his fiftieth birthday—and was an important figure in the London theater world. He served as secretary and provident of the Benevolent Fund for Actors, chaired the Royal General Theatrical Fund, acted as an examiner at his alma mater, which became Birkbeck College and part of the University of London, and sat on the Council of the Royal Academy of Dramatic Arts for 20 years. During World War I he chaired the First Battalion of the United Arts Rifles of the volunteer Central London Regiment. He found less success with his later plays, however: after the war, popular tastes ran to the vulgar, and his works were suddenly out of step. Pinero died on November 23, 1934, after emergency surgery. His manuscripts and letters are housed in the British Library, the University of Texas at Austin, and several other British and North American repositories.

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Christian de Portzamparc

In 1994, Christian de Portzamparc (born 1944) became the first French architect to receive the prestigious Pritzker Prize, architecture's equivalent to the Nobel Prize. This honor placed Portzamparc's name among the ranks of some of the world's most renowned practitioners in his field.

Though he belongs to a younger, postwar generation of design philosophers, he has won acclaim for a style that melds centuries-old classical forms, modernist radicalism, and postmodern quirkiness. ''My point of view can be summed up by Lao-Tzu,'' Portzamparc explained to *Artforum'* s Lauren Sedofsky. ''My house is not the wall, or the floor, or the roof, but the emptiness between.''

Christian de Portzamparc was born in Casablanca, Morocco in 1944, into a family of French Breton heritage. He attended the Ecole Nationale Superieure des Beaux-Arts in Paris from 1962 to 1969, a traditionalist school where he studied architecture, and spent a year at Columbia University in 1966. He opened his architectural firm in Paris in 1970. Over the next few years, France and French culture underwent major social upheavals, much of which either had given cause to or was the result of the student riots and national strikes in 1968.

Trod New Ground

As a result, most architects of Portzamparc's generation veered to a more radical, leftist philosophy, and among them some had even began to believe that architecture could not be an mechanism for social revolution at all, that it was an inherently bourgeois art. Portzamparc's philosophy is a realistic merging of pragmatism and politics. ''Architects participate in the positive construction of the world,'' Portzamparc told *Artforum'* s Sedofsky. ''Once you have a program to realize, you participate in a society that implicitly recognizes the power that organizes it, the power that governs it. You have to take responsibility for this 'constructive' aspect, to dirty your hands in making the world and impacting on the quantity of order or disorder.''

Grounded by just such ideas, within a short span of years Portzamparc was winning acclaim for his designs. In 1975 he was commissioned by the French New Architectural Program, and received accolades for his ballet school in Nanterre, France, which opened in 1987. It featured rehearsal studios, a performance hall, video library, dance club, and residence hall for students. He also designed the Cafe Beaubourg, opposite the famed Centre National d'Art et de Culture Georges-Pompidou, which houses the country's stellar collection of modern art and also goes by the name the Palais Beaubourg. His patron for the project was Gilbert Costes, who was embroiled in a rivalry with his brother. The sibling had hired another famed French architect, Philippe Starck, to design to Cafe Costes not far away from the Beaubourg, and both became 1980s-era hangouts for an arty, intellectual crowd. In the end, however, Cafe Beaubourg's design—in part done with Portzamparc's wife, Elizabeth Jardim Neves—emerged the victor when Cafe Costes became a clothing boutique.

Acclaimed Public Housing

Another work that vaulted Portzamparc to the attention of the international design community was his 1979 Rue des Hautes-Formes housing project, near the Rue Nationale in the southeast section of Paris. Its phases included a redesign for what had been typical block-style government-subsidized housing, a depressing, fortress-like space. One of the changes Portzamparc made was to add balconies and awnings to each apartment, ''I shall never forget the happy faces of the first people to move into the rue des Hautes-Formes,'' Portzamparc told Marie Christine Loriers in the Dutch architectural magazine *Archis.*

Later Portzamparc won a commission to add to the complex, and constructed new low-rise residences on the Rue Nationale, adjacent to a new school and community center which he also designed. He united the space with an arch for its entrance-way, and revamped the roofs that oversee the central courtyard to redirect sunlight on the space

onto which the apartments overlook. All of the new elements, wrote Herbert Muschamp in the *New York Times,* ''give the place the serenity of an enclave without disconnecting it from the city outside.''

Cite de la Musique

In 1983 Portzamparc took first prize in the French government's ''Grand Projets'' competition for a cultural complex to be located in northeast Paris. The Grand Projets, or Grand Travaux, were a planned series of massive architectural public works, similar to imperial building projects in past centuries. The concept became the cultural beacon of the Socialist presidency of Francois Mitterand, elected in 1981, who with state funding launched and shepherded them to creation before leaving office in 1995. Among the other Grand Travaux were a new opera house at the Bastille and a controversial national library. Portzamparc's design was chosen for the Cite de la Musique, a complex situated in Paris's Parc de la Villette in what was once a meatpacking district. For this, Portzamparc designed two concert halls, administrative offices, a museum for France's collection of 4000-plus instruments, and dormitories for students at the National Conservatory of Music and Dance.

The $120 million Cite project was started in 1984 and opened in successive phases though 1995, and unlike some of the Grand Travaux, was hailed as a success. Portzamparc's National Conservatory, for instance, featured an elliptical concert hall, spiral lobby, and other unusual design elements that reflect the architect's fascination with blending historical and futurist forms. Elsewhere, a smaller organ recital ''hall's design fuses intimacy with grandeur,'' wrote Muschamp of the *New York Times.* ''The ceiling, a soaring yellow cone paneled with wooden acoustical baffles, holds players and listeners within one radiant embrace, conferring a sense of ritual at once familiar and urbane.'' Muschamp was in the hall during an informal rehearsal that day, and wrote it was not just the string quartet's arrangement he sensed—''it was the sound of a city that has sheltered civilization for centuries, rehearsing to pass it on.''

In Tune With Asian Aesthetics

Portzamparc's particular reliance on space and light as integral design elements has won him prized commissions in Asia. These have included the National Museum of Korea in Seoul, and a 1991 apartment complex in Fukuoka, Japan. This latter project is remarkable for the way in which Portzamparc linked the buildings together with bridges and canals. He has also designed the bank offices of Credit Lyonnais in Lille, France—a skyscraper built above a railroad station—and was the architect of New York City's LVMH Tower. For this skyscraper—which serves as offices for the luxury-goods cartel Louis Vuitton-Moet Chandon-Hennessy—Portzamparc explained to Sedofsky in *Artforum* that ''what was requested was a building that differed as much as possible from the Chanel building next door.''

For such works Portzamparc has won several honors in his field, including being made a Commandeur de L'Ordre des Arts et des Lettres in 1989. In 1990 he and two other prominent French architects, Philippe Stack and Jean Nouvel, were selected for the French pavilion at the Venice Biennale, a space customarily given to esteemed visual artists who work within more accessible mediums of paint or clay. That same year he also won the Grand Prix d'Architecture de la Ville de Paris, and in 1993 he was honored with a medal from the French Academy of Architecture.

The Pritzker

Such awards and prestigious commissions are dwarfed, however, by Portzamparc's achievement in being selected as the Pritzker Laureate for 1994. The esteemed Pritzker Prize for Architecture, with its $100,000 purse, is bestowed by the foundation started by Chicago's Pritzker family of the Hyatt Hotels chain. It was created in part because of the absence of architecture as a ''field of endeavor'' category in the Nobel Prizes. Past Pritzker recipients include Phillip Johnson, I. M. Pei, Frank Gehry, Aldo Rossi, and Robert Venturi. Portzamparc won out over an entry list of 500 similarly acclaimed nominees to become the first architect of the postwar generation to win the honor. He learned the news on his fiftieth birthday, for which his wife had planned a surprise party at the Cafe Beaubourg. Instead of an intimate gathering of friends and family, France's Minister of Culture showed up and the attendees sang ''the first French Pritzker'' to the tune of ''Happy Birthday.''

The Pritzker jury called him ''a powerful poet of forms . . . who is aware of the past, but true to himself and his time,'' according to *Architecture.* Another design magazine, *Graphis,* quoted Pritzker panelist Ada Louise Huxtable's assessment—she termed Portzamparc's style ''a joyful architecture which leaves the rigidity of modernism and the cartoonish decoration of post-modernism far behind.'' Portzamparc has also won the Equerre d'Argent award twice, and in 1996 France's Centre Pompidou hosted a retrospective of Portzamparc's work.

Reality to Form, Forethought to Future

Portzamparc continued to win prestigious, historically significant commissions. One of these was a new French Embassy to Germany, constructed in the newly reunited country's redesignated capital of Berlin. Situated at the formerly unremarkable Pariser Platz, Portzamparc's diplomatic headquarters stands opposite both the American and British embassies, a symbolic nod to the post-World War II nations who occupied a divided West Germany and three-quarters of a divided Berlin before the fall of the Berlin Wall in 1989. The Embassy, also near the celebrated Hotel Adlon, is slated to open in 2000 along with several other noteworthy structures in the revitalized city.

Portzamparc is the author of two books, 1983's *La Spatialite n'est plus interdite* (''Spatiality Is No Longer Prohibited'') and *Genealogies des Formes/Genealogy of Forms,* a bilingual work published in 1997. He lives in Paris with his wife and two sons, keeps his office in the Montparnasse neighborhood, and continues to use his own unique language of forms to conceptualize his designs. ''I'm moving toward the moment when we'll be able to quit Cartesian coordinates,'' Portzamparc told *Artforum'* s Sedofsky, refer-

ring to the centuries-old mathematical system of using *x* and *y* axes to represent spatial relationships. ''The ellipse is an extremely subtle form, with two axes, the perception of which changes your position. We haven't lived much in ellipses.''

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Beatrix Potter

Beatrix Potter (1866-1943) wrote and illustrated some two dozen children's books that are now considered classics, including *The Tale of Peter Rabbit.*

Although Beatrix Potter's name may not be a household word, that of her first artistic creation, Peter Rabbit, certainly is. An entire industry has sprung up around this beloved character; one can find his image on everything from tea towels to toys. In 1993, when *The Tale of Peter Rabbit* marked the one-hundredth anniversary of its official publication, people around the world commemorated the event with parties and other celebrations. Given their enduring appeal, he and Potter's other memorable animal characters will likely live on for many generations to come.

Helen Beatrix Potter was born on July 28, 1866, in Bolton Gardens, Kensington, England. Her father, Rupert, was a wealthy barrister who derived his most of his fortune (as did his wife's family) from the Lancashire cotton industry. Even though Potter's parents left her mostly in the care of governesses and servants, they nevertheless exerted tight control over her life. She was educated at home and had virtually no contact with other children until her brother, Bertram, was born when she about five. But even he was soon sent to boarding school, which meant that their time together was limited mostly to the summer holidays, which the family typically spent in Scotland or the English Lake District.

Other than her brother, Potter's only friends were her animals. She had a deep interest in and love for all creatures and kept several as pets, including mice, frogs, bats, rabbits, and even a hedgehog. Her strong affinity for animals was not merely sentimental, however; she was a naturalist at heart, with a sharp eye for scientific detail. She enjoyed exploring the outdoors, especially during the summer when she and Bertram had the rare opportunity to roam around in relative freedom.

Artistic Bent Revealed in Childhood

Potter also displayed an early talent for drawing. Her own pets as well as the animals she discovered while on vacation were often the subjects of her illustrations. Her governesses encouraged her to practice her drawing, as did her parents, who harbored an interest in art and sometimes allowed their daughter to accompany them to exhibitions.

Another interest of Potter's was science, especially mycology, the study of fungi. The British Museum of Natural History was near Potter's house in London, and she spent many hours there learning about various fungi and sketching them. (Fungus-hunting was also one of her favorite summertime activities.) When she was in her late twenties, Potter decided to illustrate a book on fungi and made hundreds of precise drawings based on her observations. Her uncle presented them to the director of the Royal Botanical Gardens on her behalf, but no one took them seriously.

Potter even made an actual scientific discovery and wrote a paper about it entitled ''The Germination of the Spores of Agaricineae'' for the Linnaean Society of London. Since women were not allowed to attend the society's meetings, her uncle appeared before the members and read her paper. The fact that she was a woman and a novice in the field put her at a distinct disadvantage, however, and eventually she gave up any serious attempts to draw or write about fungi.

From the time she was 14 until she was 31, Potter kept a journal that she wrote in secret code. (It was finally decoded by Leslie Linder and published for the first time in 1966 and again in 1989.) The entries show her reluctant acceptance of her parents' dominance over her life during her teens and a gradual build-up of resentment as she moved through her twenties. Bouts of depression and occasionally poor physical health plagued her as well. Despite these obstacles, she was determined to make something of her life, noting in her journal, ''I *must* draw, however poor the result. . . . I *will* do something sooner or later.''

The year 1890 marked Potter's debut as a published illustrator. Her animal drawings accompanied verses written by Frederic Weatherley in a book entitled *A Happy Pair.* Potter remained virtually anonymous, however, by virtue of the fact that she signed her name simply as ''H.B.P.''

Peter Rabbit Launched Writing Career

Three years later Potter wrote a letter to five-year-old Noël Moore, the seriously ill son of one of her former governesses. To help cheer him up, Potter included in her letter the story of Peter Rabbit in words and pictures. Friends who saw what she had done encouraged her to turn her ideas into a book.

Unable to find a publisher who would accept her work, Potter had the first version of *The Tale of Peter Rabbit* privately printed in 1900. She had it reprinted in 1902, the same year she arranged for the first private printing of her second book, *The Tailor of Gloucester.*

By this time, Potter had begun to attract some attention in publishing circles. Frederick Warne & Co. offered to publish *The Tale of Peter Rabbit* on the condition that she supply color illustrations. Potter complied, and the book proved to be very successful. As she produced additional titles, her popularity as a children's author grew. Potter maintained her relationship with Frederick Warne & Co. for many years, turning out around two dozen books in all.

Potter's association with Frederick Warne & Co. became personal as well as professional when she became romantically involved with Norman Warne, whose father operated the firm. Much to the chagrin of her domineering parents, she accepted Warne's proposal of marriage in 1905. Sadly, her fiance died of leukemia only a month or so after they announced their wedding plans.

Found Happiness at Hill Top Farm

That same year, Potter bought a farm near the village of Sawrey in the English Lake District, home to some of her fondest childhood memories. She visited the property, which she named ''Hill Top,'' as often as she could given the fact that she still lived with her parents and was subject to their control. Gradually, she was able to spend more and more time there. As a result, the years from 1906 until 1913 marked an especially productive phase of Potter's career.

Among the many classic works she wrote during this period are *The Tale of Jemima Puddle-Duck, The Story of Miss Moppet, The Tale of Mr. Jeremy Fisher, The Tale of Tom Kitten,* and *The Tale of the Flopsy Bunnies.* These charming animal stories were typically written in an unpretentious and often witty style. Sometimes they would take the reader to the edge of something a bit scary or dark, but Potter would always retreat to safety and a happy ending.

In addition to writing and illustrating her books, Potter directed their production and design. She insisted that they be kept small to fit comfortably into a child's hands and that only a few words appear on each page. She also liked to challenge her readers now and then with a surprisingly sophisticated vocabulary in the belief that children delighted in learning new words. Potter took an active interest in the merchandising possibilities of her books as well, pointing out to her publisher the need to copyright her characters and suggesting games and other items that could be based on them.

Gave Up Writing for Farming

During the course of business transactions related to her farm, Potter met a lawyer named William Heelis, whom she married in 1913. Able at last to leave her parents' house, she moved with her new husband to Hill Top, where they lived for several years before buying a large sheep farm in 1923.

Potter's writing career basically ended when she married Heelis and began devoting her time to being a wife and a farmer. As she had noted years before in her journal entry for June 12, 1894, ''I hold an old-fashioned notion that a happy marriage is the crown of a woman's life.'' Although she published a few more books, including *Johnny Town-Mouse,* for which she created new illustrations, her output slowed considerably, especially after she started losing her eyesight in 1918.

By 1930 Potter had given up writing entirely. She was not interested in fame and regarded people who praised her work with suspicion. According to Brian Alderson in his *Times Educational Supplement* review of the book *Beatrix Potter's Letters,* she told journalist John Stone in 1939, ''I hate publicity, and I have contrived to survive to be an old woman without it, except in the homey atmosphere of Agricultural Shows.''

Indeed, farming took second place only to her marriage once Potter reached her fifties. By the time she was in her sixties, she had become an accomplished sheep breeder, held in high enough esteem by her peers that she was elected president of the Herdwick Sheep-Breeders' Association shortly before her death. Potter was also active with the National Trust and worked to preserve open land for future generations.

Potter died of complications from uterine cancer on December 22, 1943, in Sawrey, England. She bequeathed several thousand acres of land, including Hill Top farm, to the National Trust; her previous Lake District home became a museum. But her true legacy consists of the wonderful stories and illustrations that live on in innumerable ways. In 1988, for example, the Pierpont Morgan Library held an exhibition entitled ''Beatrix Potter: Artist and Storyteller.'' Two years later, she was the subject of the British Broadcasting Company television show ''Beatrix.'' And in 1994, the

Royal Ballet performed ''The Tales of Beatrix Potter.'' Her stature and influence in the world of children's literature thus remains considerable.

It is her books, of course, that continue to captivate children around the world. Writing in the *American Journal of Psychiatry,* Sophia Vinogradov reflected on what she and undoubtedly many others remember about favorite characters such as Peter Rabbit, Jemima Puddle-Duck, and Squirrel Nutkin. ''Even now those names evoke for me the set of tiny hardback books from my childhood,'' she wrote. ''I can still recall the smell and feel of the smooth papierglace pages, with their delicate, exquisite drawings: rabbits, frogs, mice, cats, ducks—all fully developed personages, with serious, thoughtful faces, old-fashioned waistcoats, bonnets, shoes with buckles.'' In short, declared Vinogradov, ''Beatrix Potter was a remarkable woman who triumphed over life's adversities. . . . [She] transformed her struggles into stories that have fascinated readers of many different cultures for the entire twentieth century.''

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Dith Pran

Dith Pran (born 1942) became known to moviegoers in the West as his story was portrayed in *The Killing Fields* (1984). When the Communist forces of the Khmer Rouge took control of his homeland in 1975, Pran and his compatriots experienced almost unimaginable suffering. Four years later he was able to escape and ultimately become a crusader for justice in Cambodia.

As a guide and interpreter working with members of the United States media in his country during the early 1970s, Pran got to know *New York Times* journalist Sydney Schanberg. The two worked together, became close friends, and witnessed firsthand the horrors of the Cambodian government's war with the Khmer Rouge. Yet those horrors would be overshadowed by much greater ones that ensued when the Khmer Rouge took power in April of 1975. Schanberg would return to the U.S., where he earned a Pulitzer Prize for his work on Cambodia, but Pran would be forced to stay behind, victim of the madness that swept his country for four years. The story of his later escape, and the reuniting of the two friends, would prove an inspiring one; yet before it could be written, Dith Pran would have to endure a great deal.

The War Next Door

Dith Pran was born on September 27, 1942, in the town of Siem Reap. At that time, the Japanese army occupied Cambodia, which belonged to French Indochina, but Pran's home was far from the center of the occupying force's power. He grew up near the ruins of the vast complex of temples called Angkor Wat, built centuries before in northwestern Cambodia. His father was a senior public-works official, and Pran attended local schools, where he learned French. He learned English on his own, and after finishing high school in 1960, went to work as an interpreter for the U.S. Military Assistance Command.

From the end of World War II, neighboring Vietnam—formerly a part of French Indochina as well—had been involved in a civil war. A coalition of nationalists and Communist insurgents, led by Ho Chi Minh, had fought the French colonizers. In 1954 they were able to drive French forces out of Vietnam. The Communists suppressed all other factions to gain control over the north, and with the support of the Soviet Union and China, began waging war with anti-Communist forces in the south, which were supported by the U.S. Cambodia, meanwhile, remained in a state of rela-

tive peace. But as American bombing raids increased, North Vietnamese troops—along with South Vietnamese Communists, called Viet Cong—began using the neighboring country as a place of refuge. In 1965, Cambodia's government severed its relations with the U.S. amid charges that American troops had entered the country's borders to pursue their Communist enemies.

For Pran, the withdrawal of the Americans meant the end of a job he had held for five years. He went to work as an interpreter for a British film crew, then moved to a position as a receptionist at a hotel near Angkor Wat. In 1970, a U.S.-backed dictator, Lon Nol, seized power in the Cambodian capital of Phnom Penh. War broke out between Lon Nol's forces and those of a frightening new enemy: the Khmer Rouge.

Darkness Descends on Cambodia

The name ''Khmer Rouge'' means simply ''Red Cambodian,'' signifying the group's Communist and nationalist roots. Their leadership was a clique of some 20 intellectuals, called *Angka Loeu,* or ''The Higher Organization.'' Educated in France during the 1950s, the *Angka* had absorbed an amalgam of doctrines from philosophers such as Jean Jacques Rousseau, who maintained that science and technology had corrupted mankind's natural goodness, and melded these theories with the Communist ideologies of Marx, Lenin, Stalin, and Chairman Mao of China. But the rank-and-file of the Khmer Rouge, led in the field by the infamous Pol Pot, knew little of these theories. Mostly illiterate peasants and young people, they had little experience with the sophisticated city life of Phnom Penh, let alone Paris. The *Angka Loeu* leadership had determined that the answer to Cambodia's problems was a return to subsistence farming and destruction of anything that hinted of the West or the twentieth century. This message had particular appeal to the rank-and-file soldiers of the Khmer Rouge.

Because the civil war had virtually destroyed the tourist trade, and in part because of his desire to tell the world about the war sweeping his country, Pran moved his family to Phnom Penh to work as a journalist. There he met Craig Whitney, Saigon bureau chief for the *New York Times,* and he worked with a number of journalists as guide and interpreter. In 1972, Pran made one of the most important friendships of his life. *New York Times* writer Sydney Schanberg had been operating in Singapore, but he became fascinated by the war in Cambodia, and arranged for a transfer to Phnom Penh. He had contacted Pran, who met him at the airport with a list of contacts and ideas for stories. From that day, the two were close friends and, by 1973, Pran worked exclusively with Schanberg.

Both men were dogged in their pursuit of their work, a fact which had as much to do with their circumstances as their personalities. As the war with Lon Nol's forces continued, the Khmer Rouge, operating from strongholds in the hinterlands, became an ever more hardened and fanatical fighting force. Meanwhile the U.S. had pulled its troops out of Vietnam, which was subsequently overrun by Communist forces. On April 12, 1975, American personnel evacuated Phnom Penh as well. With Khmer Rouge victory imminent, thousands of Cambodians scrambled for any possible means of escape.

Pran put his wife, Ser Moeum, and their four children on a truck operated by the U.S. military, but he chose to stay and help Schanberg report the story of the Khmer Rouge takeover. Both men assumed that once the Khmer Rouge had achieved victory, they would behave responsibly. As the first troops began to enter the city between April 12 and April 17, it indeed seemed possible that peace had come. But the Khmer Rouge soon began to display their true intentions.

Year Zero Begins

Historian Paul Johnson, in his *Modern Times,* offers a chilling account of what followed: ''On 17 April over 3 million people were living in Phnom Penh. They were literally pushed into the surrounding countryside. The violence started at 7 a.m. with attacks on Chinese shops; then general looting. The first killings came at 8:45 p.m. Fifteen minutes later troops began to clear the Military Hospital—driving doctors, nurses, sick, and dying into the streets. An hour later they opened fire on anyone seen in the streets, to start a panic out of the city.'' Many were slaughtered in these first attacks, and many more killed in the forced exodus from the city, which involved some 60 percent of Cambodia's entire population of 5 million.

Pran, Schanberg, and two other journalists went to a hospital to investigate the casualties. As they were leaving, they were accosted by a group of armed Khmer Rouge. Suddenly Pran sprang into action, beseeching the soldiers on his friends' behalf. The troops ordered them to get into an armored vehicle, and the Westerners complied, but Pran stayed behind, still speaking to the soldiers. In his 1985 book *The Death and Life of Dith Pran,* Schanberg recalled that he thought ''For God's sake, Pran, get inside. . . . if you go on arguing, they'll shoot you down in the street.'' Finally Pran got in, and they were released several hours later. Schanberg learned that Pran had not been hesitant to get in the armored vehicle—on the contrary, the Khmer Rouge were trying to keep him away, because they intended to kill the foreigners.

Pran had saved Schanberg's life. Now Schanberg, along with the other Western journalists who had remained behind in the city, tried to save Pran's. With their close Cambodian associates, the Westerners had taken refuge in the French embassy. Under an ordinary government, no matter how repressive, the Cambodian nationals would have been safe inside the foreign embassy; but the Khmer Rouge ''government'' was not an ordinary one. The soldiers ordered Pran and all Cambodians to leave the embassy. Schanberg and other journalists tried to create a fake passport for him. It did not work, and Pran was forced to leave the embassy.

Schanberg soon returned to the United States, where he looked after Pran's wife and children in New York City. (The *New York Times,* in fact, helped to support the family financially.) Through intermediaries at border camps in Thailand, Schanberg circulated photographs of his lost

friend. Pran, meanwhile, was absorbed in the new Cambodia, or ''Kampuchea'' as the Khmer Rouge had renamed it.

Sizing up the situation, he quickly realized that anything which hinted of the West or of wealth was a liability, not an asset. Therefore he discarded the items with which he had intended to bribe the Khmer Rouge, dressed himself like a peasant, adopted a limited vocabulary, and pretended to be a simple villager. It was a wise decision. The Khmer Rouge had orders to execute as ''intellectuals'' and ''foreigners'' anyone who wore eyeglasses, perfume, makeup, watches, or other evidence of non-traditional influences. Everything that was not agrarian and Cambodian would be eradicated, and the Khmer Rouge were determined to remake their country from scratch. As a symbol of the fact that Cambodia was starting over, they designated 1975 as ''Year Zero.''

The Killing Fields

In accordance with his strict Buddhist faith and its belief that a name is sacred, Pran kept his. But under the persona of his peasant alter-ego, a taxi driver, he made his way to a village 20 miles from Siem Riep. He and the other villagers, many of them evacuees from Phnom Penh, were put to work in the rice paddies. Their days consisted of back-breaking labor, while their nights were filled with political indoctrination.

Though they were growing food, literally at gunpoint, the ration of rice was reduced to just one spoonful per day. Starving, Pran and other villagers ate anything they could find: bark, snakes, snails, rats, and other vermin. Some even dug up dead bodies—one of the few products in abundant supply under the new regime—and gnawed human flesh. Pran was so weak he could barely walk, and his face was becoming swollen from malnutrition while he began to lose his teeth. One night he dared to sneak out to a rice paddy and try to eat some raw rice. For this he was beaten, under guards' orders, by a dozen of his fellow villagers wielding bamboo-cutting blades. He was left outside in a rain storm, and there he prayed to Buddha for survival.

Ultimately the Khmer Rouge would be responsible for the slaughter of between 1.5 and 2 million of their compatriots, an act of genocide which—given the fact that Cambodia only had 5 million people to begin with—was proportionately greater than the atrocities committed by Hitler, Stalin, or Mao. But while this holocaust continued, the rest of the world remained largely silent. Having withdrawn completely from Southeast Asia, America had turned its attention to other concerns, and there were few protests of Khmer Rouge atrocities on U.S. college campuses. But Sydney Schanberg did not forget. Receiving a Pulitzer Prize in 1976 for his Cambodia reporting, he accepted it on behalf of Pran as well, and continued to search for his friend.

In the fall of 1977, Pran was granted permission to relocate—a rare privilege in Kampuchea. He became a house servant for a commune chief in the village of Bat Dangkor. The chief, a disillusioned Khmer Rouge officer, allowed Pran far greater freedom than he had experienced at the slave-labor camp. In January of 1979, the Vietnamese invaded Cambodia and overthrew the Khmer Rouge. Pran made his way to Siem Riep, and there he found that some 50 members of his family had been killed. The village wells were filled with skulls and bones, and the land was covered with graves. Nicknamed ''killing fields,'' these were easily distinguished from the nearby ground by the fact that the grass was greenest over them.

Death and Life

Pran was given a position as village administrative chief by the Vietnamese, who had no idea that he had been a journalist. When a group of reporters from Eastern Europe came to visit, he managed to get a message to Schanberg through a member of the East German media. But the Vietnamese learned that Pran had been involved with the press himself, and he decided to escape before they began to question him more closely about his past.

On July 29, 1979, Pran set out with several other men on a 60-mile journey past land mines, traps, and the forces of the Vietnamese and Khmer Rouge. He arrived at the Thai border after almost two months, and entered a refugee camp there on October 3. He asked an American relief officer to contact Schanberg, who met him on October 9.

Their emotional reunion and the saga that had led them there would be depicted by Haing S. Ngor and Sam Waterston in Roland Joffe's 1984 film *The Killing Fields.* By that time, Schanberg had assisted Pran in relocating to the United States, where he was reunited with his family. The *New York Times* gave him a job as a reporter, and Pran became a U.S. citizen in 1986.

Pran began to devote all of his spare time to activities on behalf of his fellow Cambodians who had suffered under the Khmer Rouge. He would ultimately take several trips back to his homeland, and would attempt to bring the Khmer Rouge to justice before the World Court. His example is Elie Wiesel—who helped keep alive the memories of the Nazi genocide. Remarried, Pran and wife Kim DePaul operate the Dith Pran Holocaust Awareness Project, Inc. Among the other projects in which his group assists is a photographic archive on the Internet to assist Cambodians looking for missing family members. In the early 1990s, he interviewed 29 people who had suffered in the Khmer Rouge camps, and published the results in 1997 as *Children of Cambodia's Killing Fields: Memoirs by Survivors.*

For Pran, the ghosts of Cambodia remain, and the memories are ''Still alive to me day and night,'' he said in an online interview at ''The Site. ''When I'm too busy, I can try to forget a little bit, but if I have nothing to do, it bothers me so much because my mind goes back and forth. . . . It's unbelievable what [the Khmer Rouge] did to the Cambodian people.''

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Otto Preminger

The bombastic Austrian-born film director and producer Otto Preminger (1906-1986) had a long Hollywood career making movies that defied conventions of the time.

Nicknamed ''Otto the Terrible'' for his legendary tantrums on Hollywood sets, Otto Preminger cajoled countless stars in dozens of films from the 1930s through the 1970s. His movies ranged from the delicately crafted suspense classic *Laura,* to the colossal epic *Exodus,* and included many commercial and critical successes as well as failures. Preminger had no single specialty, but his films ranged over a wide variety of styles and subject matters. His trademarks were his staunch independence and fierce control over all aspects of his films.

Early Years

Preminger's father, Marc, was a lawyer and onetime attorney general of the Austro-Hungarian Empire. Otto and his brother Ingo both earned law degrees in Vienna, the latter of whom ended up as a Hollywood agent. Otto was a teenager when he first started acting in plays in Vienna. At 17, he starred as Lysander in a production of *A Midsummer Night's Dream,* and at 19, he was already managing a Vienna theater. By 20, he was mostly bald and had earned his law degree. He spent his twenties becoming one of Europe's most successful theatrical producer-directors and at 26, he directed his first film, *Die Grosse Liebe.*

Preminger was Jewish, and in 1935, he thought it wise to leave Austria to escape the Nazi threat and take up an invitation to direct Broadway plays in the United States. In New York, he directed *Libel,* a minor success and the next year went to Hollywood to make the films *Under Your Spell* and *Danger, Love at Work* for Daryl F. Zanuck's 20th-Century Fox.

After clashes with Zanuck, Preminger returned to New York and directed the plays *Outward Bound,* which had a 19-month Broadway run, and *Margin for Error,* in which Preminger also acted—playing a Nazi official. By 1941, Zanuck was in the Army and Preminger was invited back to Hollywood and remained under contract with Fox as a director, producer and actor until 1952. In 1942, Preminger played Nazi heavies in *The Pied Piper* and *They Got Me Covered,* and the next year, he directed and acted in a film version of *Margin for Error.* In 1944, he directed the comedy *In the Meantime, Darling.*

Hollywood Studio Days

Relations between Zanuck and Preminger remained cool until 1944, when Preminger persuaded the studio head to let him produce and direct the suspense story *Laura.* Starring Clifton Webb, Dana Andrews, and Gene Tierney, *Laura* was a critical and commercial success. Many considered it Preminger's finest film. *Halliwell's Film Guide* calls *Laura* ''a quiet, streamlined little murder mystery that brought a new adult approach to the genre and heralded the mature *film noir* of the later forties.'' Preminger received an Academy Award nomination for *Laura.*

During the rest of his tenure with Fox, Preminger churned out a number of films, few of them notable. Tallulah Bankhead starred in his 1945 costume drama *A Royal Scandal.* It was followed by *Where Do We Get from Here* in 1945, *Centennial Summer,* and *Fallen Angel* in 1946, *Forever Amber* and *Daisy Kenyon* in 1947, *That Lady in Ermine* in 1948, *The Fan* in 1949, *Whirlpool* and *Where the Sidewalk Ends* in 1950, *The Thirteenth Letter* in 1951, and *Angel Face* in 1952.

Taking on the Censors

In 1953 Preminger, who had grown to resent Hollywood, quit 20th Century Fox and formed his own company, Carlyle Productions. For the rest of the decade Preminger produced and directed several taboo-breaking films.

Preminger had directed a highly successful stage production of Hugh Herbert's light sex comedy *The Moon Is Blue,* and he made it into his first independent movie in 1953. Starring William Holden and David Niven, the film was notable only for defying the strict Hollywood production code. Preminger insisted on the play's original dialogue being used in the film, including words like ''virgin,'' ''pregnant,'' and ''seduce,'' terms that were taboo in films of that era. *The Moon Is Blue* was the first commercial feature to be released without a seal of approval from the Motion Pictures Association of America, and it earned a ''condemned'' rating from the powerful Roman Catholic Legion of Decency. It also was banned by local censorship boards until Preminger won a U.S. Supreme Court case ordering the film to be shown.

In 1954, Preminger directed two movies: *River of No Return,* a successful Western with Marilyn Monroe and Robert Mitchum, that was one of the first features shot in wide-screen Cinemascope, and *Carmen Jones,* a musical adaptation of Bizet's opera *Carmen,* with an all-black cast, including Dorothy Dandridge, Harry Belafonte, and Pearl Bailey. In 1955, he brought to the screen *The Court Martial of Billy Mitchell,* a military justice drama with an all-star cast including Gary Cooper, Rod Steiger, and Ralph Bellamy.

In 1956, Preminger directed Frank Sinatra as a junkie in *The Man With the Golden Arm.* It was Hollywood's first serious look at drug addiction and included sensational scenes of Sinatra's character going ''cold turkey'' to kick his habit. The film was banned in Boston among other cities,

but again Preminger went to the courts and beat the censors. Though it caused a sensation, critics didn't think much of the way Preminger had lightened up his subject and tacked on a happy ending. Diana Willing in *Films in Review* called it ''a very inferior film. . . . The script is inexcusably clumsy, the sets are unbelievable, and the casting is ridiculous.'' Nonetheless, Preminger's challenge to the studios' rating system proved a success. In the late 1950s the code was liberalized, and Preminger's films paved the way for directors to tackle formerly taboo subjects frankly and openly.

He followed *The Man With the Golden Arm* in 1957 with *Bonjour Tristesse,* based on a novel by Francoise Sagan, was about a teenage girl who becomes enmeshed in his father's womanizing and ends up causing a death. David Niven, Deborah Kerr and Jean Seberg starred in the film. Seberg also appeared that same year in Preminger's film of George Bernard Shaw's play about Joan of Arc, *Saint Joan.* Shot in Great Britain and adapted for the screen by Graham Greene, the film was a flop, and Seberg's performance was universally panned.

Master of the Set

By the late 1950s, Preminger had developed a reputation as a tyrant. He kept firm control over all aspects of his film company, including scripts, casting, advertising, and even camera equipment. In 1959, Preminger brought another all-black musical, *Porgy and Bess,* to the screen, starring Sidney Poitier, Sammy Davis Jr., and Diahann Carroll. Samuel Goldwyn's Columbia Pictures produced the film. On the set, Preminger and Goldwyn argued about every detail.

Also in 1959, he produced and directed the box-office smash *Anatomy of a Murder,* a riveting courtroom drama starring James Stewart. Preminger got the film publicity during its filming by firing its star, Lana Turner, and replacing her with Lee Remick; by casting in the role of the judge a non-actor, Joseph N. Welch, who was famous as the Army's chief counsel during the televised anti-communism hearings of Senator Joseph McCarthy; and by bringing jazz great Duke Ellington onto the set to liven up the score. Donald Chase noted in *Film Comment* that *Anatomy of a Murder* had ''a buzzing low-key energy that never falters over 2 hours and 40 minutes.'' The film also provoked controversy for its realistic rape scene, and was nominated for an Academy Award for Best Picture of 1959.

In 1960, Preminger unleashed his epic *Exodus,* based on Leon Uris's best-selling novel about the founding of the state of Israel. Preminger again displayed his knack for publicity. To cast a mob scene, he sold lottery tickets to 30,000 people and delayed the prize drawing until morning, to keep the extras around all night. The prizes turned out to be tickets to the opening of *Exodus.* He also made headlines by using as his screenwriter Dalton Trumbo, who had been blacklisted by Hollywood since the McCarthy hearings. With a cast of thousands, including Paul Newman, *Exodus* was a big-budget, 220-minute extravaganza which failed to impress audiences or critics.

In 1961 Preminger directed the successful *Advise and Consent,* a political thriller adapted from a best-seller by Allen Drury. *Entertainment Weekly* critic Tim Purtell termed it ''a hornet's nest of a drama about United States senators squabbling over a controversial cabinet nominee. . . . one of the savviest of all films about politics.''

Hits and Misses

Preminger's pace had begun to slow. In 1963, he brought out *The Cardinal,* a long-winded but visually arresting film about a young priest's rise to power in the Catholic Church. Andrew Sarris, author of *Confessions of a Cultist,* noted that ''Preminger is much better with image than with actors.'' Two years later, Preminger directed *In Harm's Way.* In *A World on Film,* critic Stanley Kauffmann called it ''one more guts-and-glory naval saga complete with John Wayne as a crusty commander and an ensign son who finally does him proud.'' Kauffmann added that Preminger ''has a reputation—deserved—for intelligence and cultivation, and another reputation—equally deserved —for shrewd exploitation of mass tastes.''

Preminger clearly was fading in the late 1960s. In 1967, he directed *Hurry Sundown,* a melodramatic story about race relations with Jane Fonda and Michael Caine. In 1968, he made *Skidoo,* considered a feeble attempt to appeal to the counter-culture of the era. In 1970, Preminger followed with what was regarded as another flop, *Tell Me That You Love Me, Julie Moon.* Starring Liza Minnelli, it was the story of a disfigured girl, a gay paraplegic and an introverted epileptic who live together. Writer Elaine May penned *Such Good Friends,* which Preminger released in 1972, a ''satiric parable which alternates between sex comedy and medical expose,'' according to *Halliwell's.* Preminger's next film, the 1975 release *Rosebud,* about Middle Eastern terrorists, was ignored by the public, as was his final film, *The Human Factor,* released in 1979.

In his personal life, in 1971 after the death of stripper Gypsy Rose Lee, Preminger revealed he was the father of her son, Erik Kirkland, who became his chief assistant. In 1986 at the age of 80, Preminger died of cancer at his home in Manhattan. Critics sharply disagree on his legacy. Sarris noted: ''His enemies have never forgiven him for being a director with the personality of a producer.'' And Purtell contended: ''Of all big-name Hollywood directors, possibly none has had as bad a rep as Otto Preminger. Admired in the '50s by French critics and new-wave filmmakers, he was largely dismissed in this country for what were perceived to be superficial, self-important films. . . . He deserves better. . . . Preminger made intelligent, literate entertainments that were models of screen clarity.''

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Andre Previn

German-born American composer Andre Previn (born 1929) has received acclaim in every musical venue explored during his exceptional career, and has refused to be typecast along the way.

When Andre Previn began his professional musical career, few could have imagined, much less predicted, the circuitous route and dimension his journey would take. Just when one path seemed certain, when he received acclaim in one discipline and success was assured, the determined artist changed course. Endowed with a magnitude of talents, Andre Previn is a richly decorated and world-renowned musician: a highly sought conductor of the world's most prestigious orchestras, an award-winning composer for all media—orchestra, chamber ensemble, stage, and film productions; classical and jazz pianist; recording artist; as well as author and educator.

The Gift

Born Andreas Ludwig Priwin in Berlin, Germany, on April 6, 1929, Previn was the youngest child of a prosperous Jewish family. His father, Jacob, was a respected attorney, as well as an accomplished amateur pianist. Music was an important part of family life, and young Andre, wanting to participate, asked for lessons. After testing revealed that he had perfect pitch, he was enrolled in the Berlin Conservatory of Music at the age of six. As the threat of World War II loomed, life under Nazi rule became increasingly difficult, and in 1938 the family fled to Paris. He studied at the Paris Conservatory of Music until they immigrated to the United States.

Life in Los Angeles, California, was different from life in Berlin and Paris in almost every way possible—from the climate and architecture to the language spoken and career opportunities available. Upon arrival to the U.S., none of the family spoke English, including Previn's father, which made practicing law impossible. To make ends meet, he gave music lessons at home—yet nothing stood in the way of young Previn's musical education. He studied piano, theory, and composition from the best instructors available, Joseph Achron and Mario Castelnuovo-Tedesco.

Versatile Talent

Previn became an American citizen at the age of 14, about the same time he became captivated by the most American of all musical formats—jazz. The great African-American jazz pianist, Art Tatum, was his inspiration. Previn began splitting time between his classical studies and jazz, and word of his talent spread. Eager to supplement the family's income, Previn quickly followed up when he heard that MGM needed someone to do a jazz arrangement. That led to writing more arrangements, at first sporadically and then more regularly, several times a week after school. Throughout high school, he managed to make time to continue his serious musical studies, while exploring and developing as a jazz pianist, and working part-time. Seduced by Hollywood's glamour, he signed a contract with MGM when he turned 18. He also made his first recording on the Sunset label while still in his teens.

Previn worked his way up Hollywood's music world, gradually moving from playing rehearsals and writing arrangements to composing original movie scores—all while making a name for himself as a jazz pianist. By 1950, his recordings on the RCA label were hits. Even though writers and musicians were at the bottom of the studio hierarchy, being under contract to the world's biggest studio had its perks and he loved being part of it.

Virtuoso

During this time, the Korean War was creating uncertainty for men his age, so Previn joined the national guard as a self-protective measure. After basic training, he was assigned to the Sixth Army Band unit in San Francisco where he was able to study conducting with Pierre Monteux, as well as pursue his passion for jazz with a new friend, drummer Shelly Manne. After the service, he returned to Los Angeles and continued an exhaustive exploration of music, including film composing, arranging, and conducting at MGM, as well as chamber music and jazz. During this time, he married and divorced his first wife, and in 1959, married his second wife, Dory Langdon, a lyricist with whom he collaborated on numerous projects.

Previn's career flourished in the late 1950s and early 1960s with musical hits that he adapted from the theatrical stage for films, and original scores he composed and conducted for other musicals and dramas. He became musical director at MGM, was nominated for 16 Academy Awards, and won four. There were performances with his own jazz combo and the Jazz at the Philharmonic All-Stars. He collaborated with top jazz musicians, such as Benny Goodman, Herb Ellis, Ella Fitzgerald, and Shelly Manne with whom he recorded a jazz version of *My Fair Lady.* In addition to becoming a best seller, the album triggered the popularity of jazz based on Broadway musicals.

Another part of his musicality was calling, however. According to his own account in *No Minor Chords, My Days in Hollywood,* he longed to be part of the inner circle of what he regarded as the legitimate world of classical music. Hollywood was not the place to write and perform serious music. He wrote in his autobiography, ''The truth is I was, in the sixties, somewhat of a misfit in Hollywood, or at least that's how I increasingly came to view myself.'' He had gotten a valuable practical education, but now he wanted more. Although he performed as a concert pianist, composed chamber music, and began devoting more time to conducting, his focus was divided. In 1965, he began recording with the London Symphony Orchestra, and from 1967 to 1970, he was conductor-in-chief of the Houston Symphony Orchestra.

In 1969, while still married to Langdon, Previn began to be seen with actress Mia Farrow, ex-wife of popular crooner Frank Sinatra. She gave birth to their twin sons, Matthew and Sascha in early 1970. The ensuing scandal resulted in Previn leaving the Houston Symphony Orchestra. Langdon and Previn divorced and he married Farrow

shortly thereafter. They had another child, Fletcher, and adopted three other children, Daisy, Lark Song and Soon Yi. Due to career conflicts, they divorced in the late 1970s.

Accession to Maestro

Life changed gradually until he accepted the appointment of principal conductor with the London Symphony Orchestra in 1969. In London he became a popular personality, appearing frequently on television to talk about music. He also toured throughout Europe and the United States with the London Symphony, and became especially well-known for his interpretations of British and Russian symphonic repertoire.

Throughout his active conducting career—with the Pittsburgh Symphony Orchestra (1976-1984), the Los Angeles Philharmonic (1985-1989), and the Royal Philharmonic (Music Director: 1985-1988; Principal Conductor: 1988-1991), and Conductor Laureate of the London Symphony (since 1993)—he has continued to compose. Compositions included: a Symphony for Strings; ''Four Outings,'' for brass quintet; a piano concerto, commissioned by Vladimir Ashkenzy; a cello sonata, written for Yo-Yo Ma; a song cycle, written for Dame Janet Baker; a music drama, *Every Good Boy Deserves Favour,* written in collaboration with playwright Tom Stoppard; a set of orchestral song settings, ''Honey and Rue,'' for Kathleen Battle, commissioned by Carnegie Hall as part of its centennial celebration in 1992; and an opera based on Tennessee William's *A Streetcar Named Desire,* commission by the San Francisco Opera in 1998.

His many other pursuits include regular piano performances; playing and recording chamber music, especially at festivals such as Caramoor (New York), the South Bank Festival (London), and the La Jolla (California) Chamber Music Festival; and writing and teaching. In addition to many jazz and chamber music recordings, he has recorded complete cycles of Vaughan-Williams, Elgar, Rachmaninoff, Shostakovich, and Prokofiev, and is known for late Romantic and early twentieth century music. Not ashamed of his past in popular music, he also composed scores for the musicals *Coco* and *The Good Companions.*

In 1982, he married Heather Hales and they have one child. In the early 1990s, Previn returned to one of his first loves—jazz. He resumed recording, and formed the Andre Previn Jazz Trio, which toured Japan, North America, and Europe in 1992 and 1993.

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R

Prince Rainier III of Monaco

Scion of one of Europe's oldest extant monarchies, Prince Rainier III (born 1923) became the thirty-first ruler of Monaco in 1949. In the years since he has maintained the tiny Mediterranean principality as a prosperous slice of a bygone era, attractive to the rich and idle for its sunshine, lavish casino, and absence of income tax.

Rainier Louis Henri Maxence Bertrand de Grimaldi was born May 31, 1923 to Princess Charlotte, daughter of Monaco's reigning prince, Louis II. Rainier's father, Comte Pierre de Polignac, hailed from a venerable line of French aristocrats, but incited little but rancor in Louis II, a stern, military-loving monarch. Such intrafamilial conflicts were nothing new to the Grimaldi line, who possessed a long history of internal tumult. De Polignac and Charlotte's first child, Princess Antoinette, would one day conduct her own underhanded machinations in an attempt to seize power.

Treacherous Roots

At the time of Rainier's birth Monaco enjoyed a reputation as an opulent, though somewhat amoral, playground on the Riviera. Just eight square miles of rocky land wedged between France and Italy on the Mediterranean Sea, Monaco's main attraction was the Monte Carlo Casino, where many a new or old fortune had been squandered since its opening in 1865. The ornate building was the showpiece of the resort and had given it international notoriety, though Monaco itself dated back to ancient times as a port. It had been in possession of Grimaldis since 1297, when Francois Grimaldi seized control of it from the Genoese. This Grimaldi forebear was of a successful sea-trading family in Genoa, a clan sometimes referred to in less euphemistic terms as ''pirates.'' By the late nineteenth century, with the popularity of the casino among Europe's elite, Monaco was known as a hideout for jewel thieves and the more debauched members of European society.

Rainier grew up in the Palace de Princier primarily under the care of his English nanny. Tensions within the family were exacerbated by his parents' divorce in 1929. De Polignac was then banned from Monaco for life by Louis II, while Princess Charlotte grew increasingly eccentric over the years. In time, she would be constantly surrounded by a brigade of seven small terriers who bit the heels of anyone who tried to approach. Later, one of France's most notorious jewel thieves would be paroled by authorities into her custody; he was her chauffeur, bodyguard, and paramour.

''Fat Little Monaco''

Beginning in 1934, Rainier was sent abroad for his secondary education. That year he arrived at Summer Fields in Oxford, England. This was a misnomer for a boarding school of the roughest, most gothic order. The Riviera-bred Rainier found himself in an elite but frigid, damp setting where privacy was nonexistent, the toilet was outside, and students were regularly caned. He was called ''Fat Little Monaco'' by the other students. Nobody in his family visited him there, and after his 1935 term came to an end, he announced his refusal to go back. He then ran away from another school, and the disappearance made headlines—it

was thought he might have been kidnapped—but he was easily spotted by authorities at the local train station.

The posh Le Rosey School in Switzerland was Rainier's next stop, and there he fared much better. Often referred to as ''the school of kings'' because of the panoply of international royalty among its alumni, Le Rosey was entirely relocated to the ski resort of Gstaad each winter for the benefit of its students. After graduation, Rainier enrolled at France's University of Montpelier. Shortly after his arrival there in August of 1939, war broke out in Europe and he did not return to Monaco until Easter of 1942. On that visit, he attended a theater performance by actress Gisele Pascal; he and the French divorcee, who was a few years his senior, began corresponding. After he received his degree from Montpelier in June of 1943, he enrolled in Paris's Ecole Libre des Sciences Politiques in order to carry on the romance with her.

Rainier enlisted in the Free French Army after his twenty-first birthday. With France now liberated from the Germans and battling them along the shared border, Rainier saw combat as a lieutenant and received the Croix de Guerre for bravery. He remained in uniform until early 1947, and then resumed life in Monaco in his own villa, as well as his affair with Gisele Pascal. The actress, of humble birth, was despised by the women in his family, and his sister Antoinette circulated gossip that Pascal was unable to bear children, which would have made it impossible for her to wed Rainier.

Crowned Prince in 1950

Rainier's future became increasingly unavoidable in the spring of 1949 when Charlotte officially renounced her rights to the throne as Louis II's health worsened. His austere grandfather died in May of that year, and after the stipulated period of mourning Rainier was formally installed as Prince of Monaco in a lavish public ceremony in April of 1950. Over the next few years, he became known as avid sportsman who loved car racing, deep-sea diving, and skiing. His romance with Gisele Pascal ended after she resumed her acting career in 1953 after a three-year hiatus.

Meanwhile, a financial crisis involving the embezzlement of casino funds nearly left Rainier tainted by scandal, while his sister Antoinette schemed to depose him through it. She was having an affair with a member of Monaco's National Council, and the pair hoped to place Antoinette's young son on the throne by giving Rainier unsound advice. In the end, Rainier used his own money to replenish the national assets and restore confidence in his rule. When he discovered the plot, he might have had Antoinette arrested or even banned from Monaco for life.

Instead Rainier took advice from Greek shipping tycoon Aristotle Onassis, who was part-owner of the casino. Onassis pointed out that a united family gave the whiff of stability to lure investors and companies, which would benefit Monaco's economic livelihood in the end. The powerful shipping magnate, whose permanent home, the yacht *Christina,* was anchored in Monte Carlo's harbor for years, also advised Rainier to find a wife. Thus not long after the casino crisis Rainier was introduced to American film star Grace Kelly, who was in nearby Cannes for its film festival in May of 1955. A photo opportunity was arranged for the actress through a Paris magazine, and after a meeting for which Rainier appeared almost an hour late, the pair began corresponding secretly.

Fairy-Tale Wedding Makes Headlines

Kelly had just won an Academy Award for her lead in *The Country Girl,* and despite her acting career otherwise fit the shoes of a possible Princess of Monaco: she was a Roman Catholic, unmarried, and hailed from a well-to-do Philadelphia family. By October of 1955, Rainier had decided he wanted to marry her, and traveled to America for the first time in his life that December to meet the Kellys. Rainier gave Grace a twelve-carat diamond engagement ring, and obtained a pledge from her that she would give up her film career permanently. Kelly was also faced with a Monaco law that stipulated should the marriage come to an end, the Prince would receive custody of any children. Though they appeared very much in love, such legal arrangements and the media-circus atmosphere made for a shaky wedding day in April of 1956.

Leader, Dealmaker, Father

Rainier and the new Princess Grace produced an heir to the throne with the birth of Caroline Louise Marguerite Grimaldi in January of 1957. Fourteen months later, those rights were ceded to the first male when her brother, Albert Alexander Louis Pierre, entered the world. Grimaldi family

life was best described as idyllic. A third child, Stephanie Marie Elisabeth, was born in 1965, and the family divided their time between the Palace de Princier and a beloved farmhouse, just over the border with France, that they came to call Roc Agel. Unlike his own parents, Rainier took an active role in his children's lives from the start, and photographs from the era depict a regal, yet doting couple and their attractive, spirited offspring.

Rainier remained intensely involved in affairs of state, however, and over the next few years, Monaco would be rocked by minor political and economic cataclysms that required a decisive hand. In 1959 he learned that his sister's lover was still working behind the scenes against him, trying to sway others to campaign for a constitutional monarchy that would give the Grimaldi line far less power. In response, the Prince declared virtual martial law in January of 1959 by issuing several firm edicts that banned demonstrations, suspended the constitution, and dissolved National Council upon which his nemesis sat. After restoring stability, he then managed to oust Onassis, whose control over the casino and Monaco's finances he had grown to resent.

Monaco Flourishes

Rainier's ejection of Onassis launched a new and even more prosperous era for Monaco, and the Prince grew to be a savvy manager of Monaco's assets and development. It remained a luxury tourist draw, but he also lured major companies to headquarter there because of its absence of taxes. There was no unemployment, but Monaco did grow crowded as a result of the boom. Rainier launched a project to reclaim land from the ocean, and sometimes faced criticism for allowing so many high-rise hotel and condominium developments along the shore. Unlike his European counterparts, however, Rainier enjoyed absolute power—a holdover from the medieval era and perhaps one more symbol of Monaco's seemingly perpetual good fortune.

That lucky streak began to unravel as the royal offspring grew into teenagers. Caroline proved headstrong and was plagued by paparazzi as a young adult living in Paris in the 1970s, who trailed behind her incessantly as she went club hopping. At one point, Rainier even threatened the tabloid papers with lawsuits, saying that the constant hounding was putting undue pressure on his eldest. In 1977, Caroline announced that she wanted to marry a raconteur/investment banker nearly twenty years her senior. Her parents reluctantly acquiesced—fearing she might elope anyway—and the marriage to Philippe Junot ended just eighteen months later.

A Lonely Twilight

Two years later, with equally headstrong daughter Stephanie alongside, Princess Grace was driving her Land Rover from Roc Agel into Monaco and suffered what may have been a stroke. The car careened down a steep embankment, Stephanie emerged from the wreck hysterical and pleading with stunned onlookers for help, and Grace died the next evening—September 14, 1982—at the second-rate Princess Grace Hospital after being removed from life support. The funeral was an extremely difficult experience for the Prince, who sat shaken between Caroline and Albert.

Yet over the next few years, the aging Prince came to rely heavily on a newly-mature Caroline, who, it is said, has stepped in to fill her universally revered mother's shoes quite admirably. In 1983, Caroline married Italian industrialist Stefano Casiraghi; the couple had three children before he was killed in a speedboat accident off Monaco's coast in 1990. The heir apparent, Albert, has yet to find a suitable bride and produce an heir, which would allow Rainier to abdicate. Meanwhile, the youngest of Rainier's children has been in the public eye far more than her father may have wished. Stephanie had two children out of wedlock with one of her bodyguards and finally married him with her father's approval in 1995. She filed for divorce just over a year later.

Like his son Albert, Rainier is often linked with some of the most beautiful and accomplished European women of his generation. Yet it is unlikely that the Prince, who was 73 when Monaco celebrated the 700th anniversary of Grimaldi rule in 1997, would remarry. He remains an active monarch and still enjoys sailing and hunting, though he underwent heart-bypass surgery in 1994. Press photographs clearly show a doting, much-loved grandfather with his five grandchildren. ''I would like to be remembered as the person who got rid of the bad image and bad legend of Monaco,'' Rainier once said, according to a 1988 *People* magazine article.

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Peyton Randolph

American patriot Peyton Randolph (1721-1775), president of the first Continental Congress, was instrumental in securing independence for the United States of America.

At the time of Peyton Randolph's birth, the future United States of America was an assortment of 13 separate colonies ruled from far away England. But, by the time of his election as president of the first Continental Congress in 1774, these colonies had begun to see themselves as one united nation that could rule itself independently. Randolph was an early patriot who pushed

for independence and his contributions to the movement for American independence and democracy were significant and long-lasting.

Peyton Randolph was born in the Tazewell Hall section of Williamsburg, Virginia, sometime during September of 1721 to Sir John and Susanna (Beverly) Randolph. Randolph's father was very prominent in Virginia politics as the King's attorney for the colony of Virginia. His father was also a diplomat and speaker of the Virginia House of Burgesses located in Williamsburg. His grandfather, Colonel William Randolph came to Virginia from England in 1674 and was also a prominent figure in the colony's early social and political life.

Colonial Education

With his father's prominent position, young Randolph could be educated at home by private tutors hired by his father. This practice was especially common among the upper classes of southern colonials and was the only way to secure a quality education for their children in the days before publicly funded schools became available or popular. George Washington and Thomas Jefferson were other early colonial leaders that benefited from this type of private education.

In 1739, Randolph began studying at the College of William and Mary in Williamsburg and, later that year, traveled to London to study law at the Inner Temple (also called Middle Temple). He graduated from the College of William and Mary in 1742 and, following in his father's footsteps, was admitted to the Virginia bar on February 10, 1745, becoming a practicing attorney. He married Elizabeth Harrison in Williamsburg on March 8, 1745; they had no children.

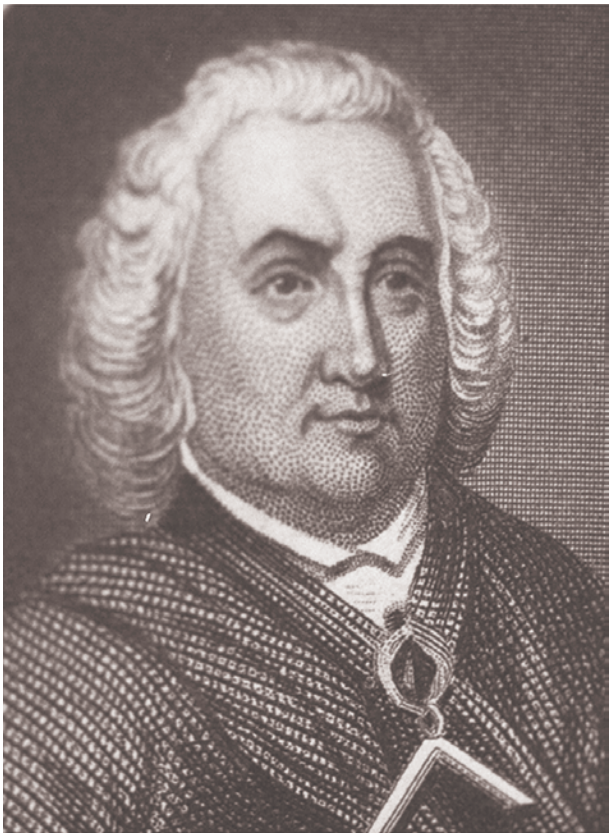

Early Political Career

In 1748, Randolph was appointed as the King's attorney for the colony of Virginia, taking over his father's former position. He would stay on as the King's attorney for the colony of Virginia until 1766, when his political beliefs made it impossible for him to continue on at the post. He was also elected to represent Williamsburg in the Virginia House of Burgesses in 1748, but served only one year before returning in 1752 to represent the College of William and Mary until 1758. In his first visit to the House of Burgesses, Randolph had came to prominence while objecting to taxes scheduled to be attached to deeds on new land purchases.

In 1754, Randolph traveled to London to plead his case and was partially successful in getting some of the taxes revoked. His campaign against these taxes had brought him into conflict with Virginia's governor, Robert Dinwiddle, and, even though he was seen by his compatriots as having somewhat moderate political opinions, his reputation as being pro-colonial was made. In 1758, Randolph was back at his seat in the House of Burgesses representing Williamsburg and continued to serve there until his death. Randolph also became a visiting professor of law at the College of William and Mary that year and helped revise early Virginia laws to better correspond to the times.

During the French and Indian War (1754-1763), many inhabitants of the British colonies in North America felt threatened by the large numbers of hostile French and Native Americans spread out along their western frontier. Following the 1754 defeat of British General Edward Braddock's 1,900-strong force on the way to Fort Duquesne (Pittsburgh, Pennsylvania) in the western Virginia wilderness, Randolph led a small company of Virginia volunteers against a Native American force that had allied itself with the French. This only strengthened his reputation among Virginians as a man of value and worth.

Valuable Colonial Leader

In 1765, the British Parliament passed the Stamp Act to help pay some of the expenses incurred fighting the French in North America and throughout the world. The act required colonists to pay a tax in the form of a stamp that would be placed on all official documents such as wills, deeds and marriage certificates as well as on things like playing cards and newspapers. Randolph had already taken a side on the proposed act a year earlier when he helped draft a remonstrance in the Virginia House of Burgesses against the proposed act.

With the Stamp Act's passage in 1766, Randolph saw that he was in fundamental disagreement with Parliament and resigned from his very lucrative post as the attorney for King George III in Virginia. In November of 1766, Randolph was elected as speaker for the Virginia House of Burgesses due to his popularity and his belief that the Stamp Act must

be opposed. He held this post almost uninterrupted until his death in 1775.

The Stamp Act was repealed late in 1766 but was almost immediately replaced with the Townshend Act of 1767 which sought to tax everyday commodities used in the colonist's homes. In 1773, Randolph was chosen as the chairman for the committee of correspondence which sought to find some remedy to the problems between the colonies and Great Britain so that conflict could be averted.

The passage of the Townshend Act helped lead to the 1773 opposition by citizens of Boston in the *Boston Tea Party.* The British government reacted by passing the Coercive Acts in early 1774. These acts closed the port of Boston and put British regulars in the homes of many Bostonians. In response, the Virginia House of Burgesses called for a day of fasting and prayer in support of Boston and was promptly dissolved by Virginia's new governor, Lord Dunmore. Randolph and many others were alarmed by this and called for a convention of former Virginia delegates to meet in Williamsburg on August 1, 1774 to propose a course of action for, as a broadside of the day stated, the ''Preservation of the Common Rights and Liberty of British America.'' More than 100 delegates attended the first convention and this initial meeting would be the first of five such meetings that would determine Virginia's stance toward Great Britain.

Randolph's staunch opposition to the Coercive Acts put him soundly in the patriot camp and he was respected and sought for council on many occasions by other leaders such as George Washington and Patrick Henry. Randolph is considered such an important figure in colonial politics, that it has been said that a young Thomas Jefferson patterned himself after him. His calm judgment and abundant legal knowledge made him well-known and respected among rebel leaders throughout the continent.

President of the Continental Congress

In early August of 1774, Randolph was elected as the chairman of the Virginia delegation to the first Continental Congress. On August 10, 1774 he called a meeting of citizens of Williamsburg to call for their support for the resolutions recently passed by the Virginia delegation that called for them to resist economically the efforts of Great Britain to pass taxes on Virginians without their approval. For this the government of Great Britain put a mark against his name.

On September 5, 1774, upon his arrival at Carpenter's Hall in Philadelphia to attend the first meetings of the Continental Congress, he was elected its first president. He presided over the Continental Congress and heard debate from all sides on the troubles with Great Britain. There were some delegates that felt open war and a declaration for independence were warranted, while others felt reconciliation and a return to the pre-Stamp Act era were best.

Throughout the six days that the convention met, Randolph kept the body calm and did not malign any opinions, however unpopular with the rest of the assembled representatives. The end result was a series of resolutions in which the colonies pledged to support Boston and the colony of Massachusetts. They also pledged not to import any British manufactured goods after November 1, 1774. If this alone did not have the desired effect of lifting the Coercive Acts, the delegation pledged to go a step farther and refuse to export American goods to Great Britain as of August of 1775.

At the conclusion of the first Continental Congress, Randolph returned to his native Virginia to gauge the mood of its citizens. On March 21, 1775 he called a meeting of citizens in Richmond, Virginia to debate the recent efforts of the Continental Congress and hear discussions on their effectiveness. On April 20, 1775, Lord Dunmore, had the gunpowder removed from the armory in Williamsburg and placed on board an English vessel sailing off the coast without paying the colony for it. This action infuriated many Virginians and a mob in Williamsburg set upon the antagonists to demand payment. Randolph calmed the mob and eventually exacted payment for the gunpowder from Lord Dunmore.

During the summer of 1775, Randolph was again in the Virginia House of Burgesses serving as its speaker and calling for resistance to British tyranny. But, as the summer turned to autumn, Randolph traveled again to Philadelphia to attend the second Continental Congress and was again chosen as its president. It was here that he died on October 22, 1775 from apoplexy at the age of 54. In respect for all that he had done for Virginia, his body was transported to Virginia and buried beneath the chapel at the College of William and Mary.

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Robert Redford

When Robert Redford (born 1937) appeared in the 1969 hit motion picture *Butch Cassidy and the Sundance Kid,* he was already well on his way to becoming an American motion picture icon. Known for his good looks, intelligence and commercial success, Redford's successes in writing, directing and producing motion pictures, as well as his establishment of the Sundance Institute, has made him a household name throughout the world.

Charles Robert Redford, Jr. was born on August 18, 1937 in Santa Monica, California to Charles, Sr. and Martha (Hart) Redford. His father was a milkman who worked long hours in Redford's early years. After World War II, Redford's father got a job at the Standard Oil Company as an accountant and the family moved to nearby Van Nuys, California where Redford attended high school along with his brother, William. Redford was not happy in Van Nuys, which he called "a cultural mud sea," and was soon engaging in activities designed to break the unending boredom and conformist attitudes he felt closing in around him. He climbed high buildings in the Hollywood area and stole hub caps off of automobiles.

Fortunately for Redford, he also excelled in athletics, and upon his graduation in the spring of 1955, he accepted a baseball scholarship from the University of Colorado in Boulder, Colorado. Although Redford seemed to have the world by the tail and a bright future, 1955 was also the year that his mother died suddenly. This shocked and stunned Redford deeply and it would take him years to come to terms with her death.

Early Academic Failure

Redford commenced his studies at the University of Colorado in late 1955, but he soon became disillusioned with college life. Although Redford joined a fraternity and tried to become interested in college curriculum he was uninterested by most of his courses with the exception of some art classes. He started skipping classes and practices and took up drinking as way to ease his unhappiness. It was for his drinking that he was kicked off of the team, losing his scholarship.

While Redford was at the University of Colorado, a friend suggested that he should travel to Europe. He moved to Los Angeles, California and began working in the nearby oil fields to pay his bills and save enough money to travel to France so that he could study painting. Once there, he hitchhiked from country to country and stayed in youth hostels. Redford eventually found a sympathetic teacher in Florence, Italy, but later when that teacher criticized him for his slow progress, he decided to return home.

Redford hitchhiked from the east coast of the United States back to Los Angeles where he became increasingly discouraged and began drinking heavily again. In 1958, Redford met Lola Jean Van Wagenen who was living in the same apartment building where he rented. A Mormon from Utah, Van Wagenen encouraged Redford to resume his study of the arts. Van Wagenen's effect on Redford was so profound that they were married on September 12, 1958 and she left college to travel with him to New York.

With a new outlook and encouragement from his wife, Redford moved to Brooklyn, New York to study painting at the Prat Institute late in 1958. Redford was aware that he might need a sideline career to fall back on in case painting did not pay the bills. He decided to study theatrical set design at the American Academy of Dramatic Arts in New York as a sideline.

Starts Acting

Redford received complimentary reports on his designs and came to the attention of Mike Thoma, the stage manager for the Broadway comedy *Tall Story* which had opened on January 2, 1959. Thoma was responsible for recruiting replacements when actors left the cast. Thoma invited Redford to audition for a small part in the production. Redford auditioned and was hired on the spot. When *Tall Story* ended its run on May 2, 1959, the agent who had signed Redford recommended him for a role in *The Highest Tree.* The production opened on November 4, 1959 at the Longacre Theatre in New York City but ran only a few weeks. The experience was not a total loss for Redford, as he had found an occupation in which he was capable and enjoyed.

With the prospect of not being able to find another acting job until the next season opened in early 1960, Redford returned to Los Angeles to try his hand at television. Los Angeles was overflowing with acting jobs and Redford played half a dozen roles within six months. The most notable of these parts was as a Nazi lieutenant in *In the Presence of Mine Enemies* in 1960. In the autumn of 1960, Redford returned to New York to take part in a production of *The Iceman Cometh.* His first child, Shauna, was born shortly thereafter. Redford was then cast in a production of *Little Moon of Alban* which opened on December 1, 1960 but had only twenty performances.

Redford had his first leading role in a production of *Sunday in New York* on Broadway. It ran until May of 1962, but during breaks in the production Redford would appear with small parts on such television shows as *Route 66, The*

Twilight Zone, Alfred Hitchcock Presents and *Naked City.* He also made his motion picture debut in the 1962 film *War Hunt,* which was hailed by critics despite its low budget. Redford also became a father for the second time when his son, David James, was born.

Redford returned to California following the close of *Sunday in New York* to work in television. He was noticed by actor and comedian Mike Nichols who was to direct a production of Neil Simon's *Barefoot in the Park.* Nichols demanded that Redford be cast in the production and when it opened in New York on October 23, 1963, it was an overnight success. The tediousness of doing the same performance eight times a week soon bored Redford and he withdrew from the cast on September 5, 1964, never returning to the stage.

Early Movies

Instead of stage, Redford concentrated on motion pictures. His first four motion pictures were not very successful and a less determined actor might have given up. Redford stuck it out through 1965 with *Situation Hopeless - But Not Serious,* and *Inside Daisy Clover,* opposite Natalie Wood. *Inside Daisy Clover* earned him a Golden Globe award for the most promising male newcomer. The 1966 films *The Chase* and *This Property Is Condemned* were not received much better by critics or the public, so Redford decided to vacation with his family in Spain and Crete until the right role came along.

Redford returned to Hollywood to do a film version of *Barefoot in the Park.* His performance was widely hailed and earned him a spot in what was to become one of his greatest successes, *Butch Cassidy and the Sundance Kid.*

Mainstream Success

After negotiations with three other well-known actors failed, Redford was offered the part of the Sundance Kid opposite Paul Newman in 1969. Initially rejected by the head of Twentieth Century-Fox for the role, Redford worked and made it his own. *Butch Cassidy and the Sundance Kid* became one of the most successful westerns of all time and made Redford a household name. The movie is widely regarded as one of the pinnacle motion pictures about the American west and the men who lived in and through it. It won four Academy Awards and made Redford a bankable movie star.

Hoping to cash in on Redford's success in *Butch Cassidy and the Sundance Kid,* Paramount hurried *Downhill Racer* into theaters in November 1969. Redford starred in and co-produced the motion picture and, although it was hailed by critics, the public did not react as strongly as the had to *Butch Cassidy and the Sundance Kid.* The same fate awaited *Tell Them Willie Boy Is Here,* which had been rushed into theaters in December 1969. Redford's role as a good samaritan cowboy earned him the British Film Academy's 1970 award for best actor and in May of that year his daughter, Amy Hart, was born.

Redford made *The Hot Rock* and *The Candidate* in 1972, but it was the last of the films he made that year, *Jeremiah Johnson,* that remains his favorite of his own films. The film, the story of a trapper trying to survive in the Utah wilderness of the nineteenth century, was initiated by Redford in his search for good roles. *The Way We Were,* a story concerning the Hollywood witch-hunts of the 1950s, followed in 1973. That year also saw his reunion with Newman in *The Sting.* The story of two gangsters out for revenge in the 1930s in Chicago earned the motion picture seven Academy Award nominations and Redford his first nomination for best actor.

Redford followed up with *The Great Gatsby,* the motion picture adaptation of the F. Scott Fitzgerald novel, in 1974. He acted in *The Great Waldo Pepper* and *Three Days of the Condor* in 1975 before making one of his most acclaimed motion pictures, *All the President's Men,* in 1976. Redford took an active part in the movie by convincing Watergate reporters Carl Bernstein and Bob Woodward to write a motion picture script relating their experiences during the last days of Richard Nixon's presidency instead of a book. *All the President's Men* was awarded four Academy Awards and was second on the list of top ten money-makers for that year.

Redford had only a small role in the 1977 film *A Bridge Too Far,* opting to spend more time with his family. It was not until *The Electric Horseman* (1979) that he returned to play a leading role in a motion picture. His ever-growing social conscience was evident in *Brubaker* (1980). This motion picture was seen by many critics as more of a lecture on social politics than as entertainment, but Redford rebounded with one of his greatest accomplishments on film, *Ordinary People.*

Released in 1980, *Ordinary People,* was the story of a suburban family whose life unravels following the death of a child. Redford had made the transition from actor to director, and would be rewarded highly for his efforts. He received the Director's Guild of America Award for the outstanding motion picture director of 1980, an Academy Award for the best director of 1980, the National Board of Review Award for best director of 1981 and a Golden Globe Award for the best director of 1981 for his direction in *Ordinary People.*

Founded Sundance Institute

In 1981, Redford founded the Sundance Institute near his summer home in Utah to help promote the art of motion picture making and to provide financial funding for artists developing unique visions of their own. The Institute, named after the role that made Redford famous, has since expanded to incorporate a yearly film festival and a theater company that produces original works.

Redford returned to motion pictures in 1984 with his role as an aging baseball player in *The Natural.* He acted in the 1985 Academy Award winner for best picture, *Out of Africa,* but told *New York* that this experience ranked among the least satisfying of his career. After that, with a divorce from his wife later that year, his movie roles became less frequent. He appeared in only six motion pictures, *Legal Eagles* (1986), *Havana* (1991), *Sneakers* (1992), *Indecent Proposal* (1993), *Up Close And Personal* (1996),

and *The Horse Whisperer* (1998), over the next twelve years.

Instead, he concentrated his efforts more on creating and directing quality motion pictures for other actors. He directed *The Milagro Beanfield War* in 1988, *A River Runs Through It,* in 1992, and *Quiz Show,* (1994), which won him the Cecil B. DeMille Award for best picture and established the Sundance Institute as a creative force in the motion picture industry. For all of his efforts in promoting the art of movie making and for his achievements in film, he was awarded the 1995 Screen Actors Guild Lifetime Achievement Award.

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Christopher Reeve

Christopher Reeve (born 1952) is an actor who has worked on behalf of those with disabilities ever since he suffered an injury that left him a quadriplegic.

Inspirational, brave, determined this is how actor and activist Christopher Reeve has been described ever since a devastating accident in 1995 left him paralyzed from the neck down. Best known for his starring role in four *Superman* movies, Reeve saw his life change forever in a mere moment. His tireless efforts to secure funding for spinal cord research may one day lead to a cure for paralysis. ''I think God sent Chris to be the man to do this because of his heart and courage and awareness and fight,'' declared his longtime friend and fellow actor Mandy Patinkin in *People* magazine. ''The ironies are unbelievable. He's more than Superman.''

A native of Manhattan, Reeve was the oldest of two sons born to Franklin D. Reeve, a novelist, translator, and university professor, and Barbara Pitney Lamb Johnson, a journalist. Reeve's parents were divorced when he was about four years old and he moved with his mother and brother to Princeton, New Jersey. Although he grew up there amid affluence, following his mother's remarriage to a stockbroker, he nevertheless had to cope with the lingering anger and tension that characterized his parents' relationship.

Reeve would often pass the time away during his youth playing the piano, swimming, sailing, or engaging in some other solitary activity. And while he was still just a child around ten or so the stage began call. His very first role was in a Princeton theater company's production of Gilbert and Sullivan's *The Yeoman of the Guard,* and after that experience, Reeve was hooked. Later, as a gawky teenager lacking in self-confidence, he found that acting helped him overcome his feelings of clumsiness and inadequacy. ''[My life] was all just bits and pieces,'' Reeve explained to *Time* magazine reporter Roger Rosenblatt. ''You don't want to risk getting involved with people for fear that things are going to fall apart. That's why I found relief in playing characters. You knew where you were in fiction. You knew where you stood.''

Reeve starred in virtually every stage production at his exclusive private high school and also spent the summer months immersed in the theater, either as a student or an actor. By the time he was sixteen, he was a bona fide professional with an Actors' Equity Association membership card and an agent.

After graduating from high school in 1970, Reeve attended Cornell University, where he earned a bachelor's degree in English and music theory in 1974. Meanwhile, he continued his drama education, serving as a backstage observer at both the Old Vic in London and the Comedie-

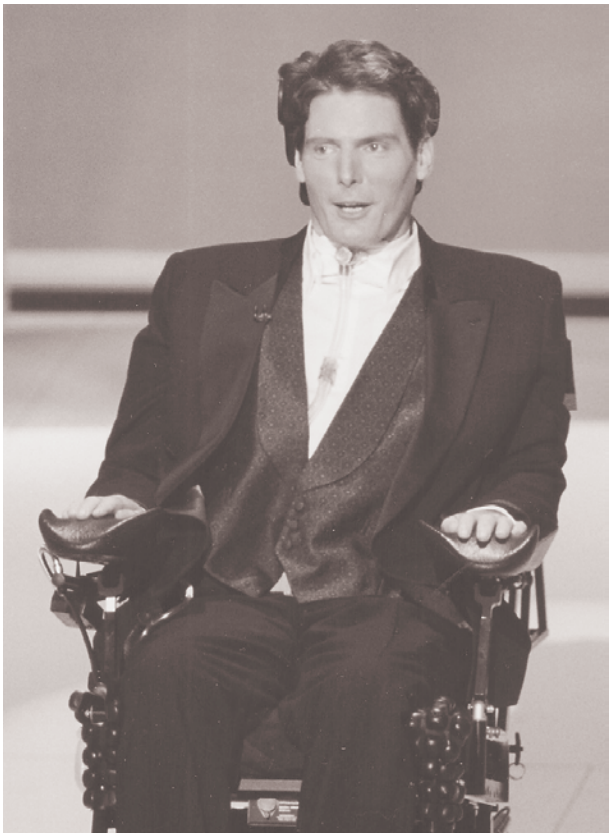

Francaise in Paris before enrolling in the Juilliard School for Drama in New York City to pursue graduate studies.

Reeve's first major acting assignment came shortly after his graduation from Cornell when he joined the cast of the television soap opera ''Love of Life.'' He remained with the program for two years, during which time he also performed on stage in the evenings with various New York City theater companies, including the Manhattan Theater Club and the Circle Repertory Company. Reeve made his Broadway debut in 1975 in the play *A Matter of Gravity,* an offbeat comedy starring Katharine Hepburn. Even though it received lackluster reviews and closed after only a few weeks, it provided Reeve with the opportunity to learn valuable lessons about his craft from one of the greatest actresses of the century.

Later that same year, Reeve headed to California and won his first movie role, a bit part in a 1978 nuclear submarine disaster movie titled *Gray Lady Down.* But when no other work was forthcoming, he returned to New York City and appeared in an off-Broadway play that opened in January 1977.

Then, to Reeve's surprise, Hollywood came calling with an offer to try out for the role of Superman in an upcoming film of the same title. (After approaching several big-name actors who turned them down or who just didn't suit the part, the project's producers and director had decided to go after an unknown.) At first, Reeve thought the idea was downright silly and very un-theatrical, but then he read the script and loved it. So when he was invited back for a screen test, he was determined to beat out the other hopefuls for the part. Reeve prepared for two solid weeks, experimenting with complete makeup and costume changes for both Superman and Clark Kent. He aced the screen test and the part was his.

Filming on *Superman* began in the spring of 1977 and took about eighteen months to complete, partly because of its technical complexity and certain logistical problems. When it premiered in December 1978, it met with almost universal critical acclaim and astounding box-office success. Suddenly, Reeve was a megastar with all of the baggage that entailed, including countless demands on his time, a total loss of privacy, and the danger of being typecast forever as the hunky ''Man of Steel.''

Deluged with offers, Reeve accepted a part in a low-budget romantic drama as his next project. *Somewhere in Time,* which also starred Jane Seymour and Christopher Plummer, was released in 1980 to less-than-enthusiastic reviews and a lukewarm reception at the box office. Since then, however, it has developed a cult-like following among those who find its dreamy quality and pretty scenery irresistible.

Reeve's next project was *Superman II,* which he had agreed to do when he signed on for the first film. It, too, was spectacularly successful upon its debut in mid-1981, setting what was then a record by taking in five million dollars on a single day. The critics also liked it, with some even saying that it was better than the first movie.

Throughout the 1980s and early 1990s, Reeve enjoyed an increasingly busy film career. Besides reprising his most famous role in *Superman III* (1983) and *Superman IV: The Quest for Peace* (1987), which he also helped write, Reeve appeared in about a dozen other pictures, including *Deathtrap* (1982), *Noises Off* (1992), *The Remains of the Day* (1993), *Speechless* (1994), and *Village of the Damned* (1995). Reeve was also involved in a number of television productions during this same period, among them the movies *Anna Karenina* (1985), *The Rose and the Jackal* (1990), *Death Dreams* (1991), *The Sea Wolf* (1993), and *Above Suspicion* (1994). In addition, he appeared in several documentaries for which he served as host and narrator. He also appeared on *Faerie Tale Theatre* in a production of ''Sleeping Beauty'' and in an episode of *Tales from the Crypt.*

In between working in film and television, Reeve often returned to the stage, both on and off-Broadway and in regional venues such as the Williamstown (Massachusetts) Theatre. During the summer of 1980, for example, he appeared in Williamstown in *The Cherry Orchard, The Front Page,* and *The Heiress.* Later that same year, he opened on Broadway in the hit drama *Fifth of July* and remained with the cast for five months. He then returned to Williamstown in the summer of 1981 to perform in *The Greeks.* Reeve's subsequent stage appearances included *The Aspern Papers* in London in 1984 and New York productions of *The Marriage of Figaro* (1985) and *Love Letters.* In Williamstown, he performed in *Holiday, John Brown's Body* (1989) and *The Guardsman* (1992).

On May 27, 1995, Reeve's world was shattered in a matter of seconds when he was thrown from his horse head first during an equestrian competition in Virginia. The impact smashed the two upper vertebrae in his spine, leaving him completely paralyzed from the neck down and able to breathe only with assistance from a ventilator. Reeve remained in intensive care for five weeks as he fought off pneumonia, underwent surgery to fuse the broken vertebrae in his neck, and weathered several other life-threatening complications of his injury. Doctors initially gave him no more than a fifty percent chance of surviving. Once he was stabilized, he was then transferred from the hospital to a rehabilitation facility for six months of therapy and learning how to adjust to his paralysis.

With his characteristic grit and determination, Reeve set about the task of putting his life in order. He mastered the art of talking between breaths of his ventilator. He learned how to use his specialized wheelchair, which he commands by blowing puffs of air into a straw-like control device. Always hungry for the smallest sign of progress, he did countless exercises, competing against himself to improve and grow stronger. All the while, he later recalled, ''You're sitting here fighting depression. You're in shock. You look out the window, and you can't believe where you are. And the thought that keeps going through your mind is, This can't be my life. There's been a mistake.'''

Reeve astounded his friends and admirers by making his first public appearance on October 16, 1995, less than six months after his accident. The occasion was an awards

dinner held by the Creative Coalition, an actors' advocacy organization he had helped establish. Reeve joked with the audience about what had happened to him and immediately put everyone at ease, then introduced his old friend Robin Williams, who was being honored for the work he had done on behalf of the group.

The awards dinner was just the beginning for Reeve, who has since channeled his considerable energies into a wide variety of endeavors. In March 1996, he appeared before a worldwide television audience at the Academy Awards to introduce a special segment on movies that display a social conscience. In August of that same year, Reeve was in Atlanta to serve as master of ceremonies at the Paralympic Games and then went on to Chicago, where he delivered an emotional opening-night speech to the Democratic National Convention. Reeve has also kept busy with countless speaking engagements, delivering motivational talks to eager audiences all over the country.

During the spring of 1996, Reeve took on his first acting job since his accident when he agreed to do the voice of King Arthur in an animated feature entitled *The Quest for Camelot.* Later that year, in the fall, he made a cameo appearance in the television movie *A Step Toward Tomorrow* playing a disabled patient who offers psychological support to a young man injured in a diving mishap. And in April 1997, Reeve demonstrated his talents behind the camera when he made his debut as a director of the Home Box Office (HBO) movie *In the Gloaming* about a family struggling to cope with the impending loss of a son to AIDS. Before his accident, Reeve was an activist on behalf of children's issues, human rights, the environment, and the National Endowment for the Arts. He has since assumed the role of national spokesman for the disabled especially those people who, like him, have suffered spinal-cord injuries. As a famous actor and one of the most visible disabled people in the United States, Reeve is using his celebrity status not only to secure financial support for research but also to lobby for insurance reforms that would increase the lifetime benefits cap for catastrophic illnesses or injuries in employer-sponsored health plans from the industry average of $1 million to at least $10 million. He is also the founder of the Christopher Reeve Foundation, which raises funds for biomedical research and acts as an advocate for the disabled, and serves as chairman of the American Paralysis Association.

Meanwhile, Reeve continues to cope with the daily trials and occasional triumphs related to his quadriplegia. ''You don't want the condition to define you,'' he once commented, ''and yet it occupies your every thought.'' While he may never be completely free of his respirator, he does manage to go without it for several hours at a time. He can move his head and shrug his shoulders, and he reports some sensation in one of his legs and one of his forearms. He exercises regularly to keep his body flexible and to prevent his muscles from atrophying, noting that ''the more I do, the more I can do.'' Yet Reeve must also deal with unpredictable spasms that send his body into embarrassing and potentially dangerous contortions, and in 1997 he was hospitalized twice for blood clots.

Reeve is determined to walk again; one of his fondest dreams, has him standing up on his fiftieth birthday in the year 2002 and offering a toast to all of the people who helped him get to that point. ''When John Kennedy promised that by the end of the 1960s we would put a man on the moon,'' Reeve told Rosenblatt of *Time,* ''everybody, including the scientists, shook their heads in dismay. But we did it. We can cure spinal-cord injuries too, if there's the will. What was possible in outer space is possible in inner space.''

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Frederic Remington

The works of 19th-century American sculptor and illustrator Frederic Remington (1861-1909) recall the rough-hewn frontier life of the American West.

Frederic Remington is the artist most closely identified with subjects of the American West during the closing decades of the 19th century. His drawings, paintings, sculptures, and writings present realistic and highly detailed depictions of many aspects of frontier life, including cowboys taming broncos, cavalry soldiers engaged in battle, and Native American warriors and scouts. According to Harold McCracken in his *Frederic Remington's Own West,* ''The name of Frederic Remington has become synonymous with the realistic portrayal of our Old West. His impressive paintings, drawings and works of sculpture of the early day frontiersmen, cowboys and Indians are today well established as pictorial documentations of the most colorful and virile, as well as the most popular chapter in American history.''

Born in Canton, New York, in 1861, Remington was the only child of Clara B. Sackrider and Seth Pierre Remington, a journalist who served as a Union cavalry officer during the American Civil War. In 1873 the family moved to nearby Ogdensburg, a port city on the St. Lawrence River, where Seth Remington became a customs official. Young Remington was educated at Vermont Episcopal Institute in Burlington and later attended the Highland Military Academy in Worcester, Massachusetts. Although he had expressed some interest in pursuing a journalistic career, Remington entered Yale University as a student in the

School of Fine Arts in 1878. While he was determined to pursue a career as an illustrator, he chafed under the constraints of formal art training and particularly resisted the academic practice of drawing from plaster casts rather than from nature. At Yale, in addition to his studies, Remington participated in boxing and football as a member of the 1879 team, then captained by Walter Camp, later known as the ''father of football.''

First Experiences in the West

Remington left Yale in 1880 when his father died. Acting on a long-held fascination with the frontier, he made his first extended trip into the West—specifically to the Montana Territory—in 1881 and on his return East sold his first sketches to *Harper's Weekly*. In a 1905 article in *Collier's* he later recalled his early inspiration for depicting Western subjects, stating: ''I knew the wild riders and the vacant land were about to vanish forever. . . . And the more I considered the subject, the bigger the forever loomed. Without knowing exactly how to do it, I began to try to record some facts around me, and the more I looked the more the panorama unfolded . . . I saw the living, breathing end of three American centuries of smoke and dust and sweat.''

With a $9,000 inheritance from his father, the 21-year-old Remington travelled West again, determined to seek his fortune. He bought a sheep farm in Kansas in 1883, but this venture proved a failure, and Remington sold it the spring of 1884. He next embarked on a sketching trip to the Southwest, returning to Kansas City to invest in a saloon. He married his Ogdensburg neighbor Eva Adele Caten, whose father had earlier refused a proposal by the unemployed artist, and with her settled in Kansas City. However, Remington's investment in the saloon proved an unfortunate one, and within months Eva Remington had returned to her parents' home. Remington set out on another tour of the Southwest, sketching subjects in Arizona and in the Indian Territory.

Career as a Magazine Illustrator

In late 1885 Remington sold two sketches to *Harper's Weekly* owner Henry Harper, and he settled in New York City to pursue a career as a magazine illustrator. He reunited with his wife and enrolled in the Art Students League in 1886 to refine his technical skills. The following summer Remington returned to the West, but on this occasion his trip was financed by *Harper's,* which commissioned a series of illustrations covering the Indian Wars. These works, depicting clashes between U.S. troops commanded by General Nelson Miles and their Native American opponents, were published weekly in the magazine and proved highly popular with readers. As a magazine illustrator, Remington's reputation grew quickly. Among his chief subjects were cowboys, cavalry soldiers, Native Americans, and settlers, whom he depicted in realistic war scenes as well as engaged in the ordinary activities of camp life.

In 1888 *Century* magazine commissioned a series of sketches and articles focusing on the adjustment of Native Americans to reservation life. Beginning with these reports, Remington became a regular and well-recognized writer on Western subjects both in journalism and in fiction. He subsequently served as a journal correspondent during the Indian Wars of 1890-91, in Russia and Algiers in 1892 and 1893, and in Cuba during the Spanish-American War. His principal writings include *Pony Tracks* (1892), the short-story collections *Crooked Trails* (1898), *Sundown Leflare* (1899), and *Men with the Bark On* (1900), and the novels *John Ermine of the Yellowstone* (1902) and *The Way of an Indian* (1906). In 1897 Theodore Roosevelt, who had admired Remington's illustrations since they accompanied Roosevelt's own documentary series ''Ranch Life and the Hunting Trail'' in *Century,* praised Remington's literary skill in a letter quoted by McCracken in *Frederic Remington's Own West,* a collection of Remington's stories and journalism. Roosevelt told Remington: ''You come closer to the real thing with the pen than any other man in the western business. . . . Somehow you get close not only to the plainsman and soldier, but to the half-breed and Indian. . . . Literally innumerable short stories and sketches of cowboys, Indians, and soldiers have been, or will be written. Even if very good they will die like mushrooms, unless they are the very best, but the very vest will live and will make the cantos in the last epic of the Western Wilderness. . . . Now, I think you are writing this 'very best' . . . . You have struck a note of grim power.''

A Shift to Painting

Also in the mid-1880s Remington moved from illustration to water-color and oil painting. The transformation from magazine illustrator to fine artist required Remington

to apply himself to learning the intricacies of color, a task he found daunting. He remained devoted to Western subjects, using photography and studies produced on numerous excursions into the frontier as guides for more permanent works, which he completed in his studio in New Rochelle, New York. His oil *A Dash for the Timber* (1889), which depicts cowboys fleeing on horseback from Native warriors, is seen to demonstrate many of the notable qualities of Remington's art of this period, including strong narrative content, masculine energy, and realistic detail. After 1900 he experimented with a subtler and more limited palette in such nocturnal scenes as *The Old Stagecoach of the Plains.* In 1903 he was awarded an exclusive contract with *Collier's* to provide a painting for each monthly issue of the magazine, and this agreement provided Remington with a secure income. Commenting on his paintings in 1903, Remington told Edwin Wildman in *Outing:* ''Big art is a process of elimination. . . . Cut down and out—do your hardest work outside the picture, and let your audience take away something to think about—to imagine. . . . What you want to do is just create the thought—materialize the spirit of a thing.'' The final years of Remington's life saw the production of a number of impressionistic works, but he never fully adopted the techniques of Impressionism or eliminated the narrative element from his works.

Begins Work in Bronze

In 1895 Remington began sculpting in bronze, a medium that he believed would prove more lasting than illustration or painting. He wrote to his friend the novelist Owen Wister at the time, ''My oils will all get old mastery—that is, they will look like *pale molasses* [sic] in time—my watercolors will fade—but I am to endure in bronze—even rust does not touch.—I am modeling—I find I do well—I am doing a cowboy on a bucking bronco and I am going to rattle down through all the ages.'' The work he described, *The Bronco Buster* (1895), won immediate praise from contemporary art reviewers, and Remington produced another 24 sculptures in the remaining years of his career. Among the most recognized of these is the 1902 multifigured work *Coming through the Rye,* which was based on Remington's earlier drawing *Cowboys Coming to Town for Christmas.* Depicting four exuberant horsemen riding close together in obvious revelry, the work has, in the words of Michael Edward Shapiro in his *Frederic Remington: The Masterworks,* ''become an icon, and its emblematic role transcends its flaws. Etched into popular consciousness in a way that is rare in the annals of American sculpture, it has been widely accepted as an image of the untrammeled life of the West.''

Legacy and Contribution

In addition to numerous trips into the American West, Remington also visited Canada and Mexico in pursuit of the subjects of his art. He produced nearly 3,000 drawings and paintings, 25 sculptures, and eight volumes of writings throughout his career. He died December 26, 1909 following an emergency appendectomy that was performed at his home in Ridgefield, Connecticut.

Remington's works are housed in the Remington Art Memorial, in Ogdensburg, New York, as well as in such institutions as the Art Institute of Chicago, the Metropolitan Museum of Art, the Amon Carter Museum of Western Art, and the Whitney Gallery of Western Art, among others. According to Peter Hassrick in *The Way West: Art of Frontier America,* ''The scope of Remington's art was truly remarkable,'' and he noted that ''In his career after 1900, Remington served also as a bridge between the tradition of narrative Western art and a new sensitivity toward the quiet passing of the frontier.'' McCracken, recognizing Remington's continuing appeal to Western enthusiasts and art collectors in the later 20th century, concluded, ''In his pictures and his writings, Remington left for the benefit of the generations that follow him, what is beyond doubt one of the most comprehensive documentary records of our Old West and its transition into the limbo of history—and for this alone he deserves our everlasting gratitude.''

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Cal Ripken Jr.

Cal Ripken, Jr. (born 1960) holds many records in professional baseball, but it is his breaking of Lou Gehrig's record of 2,131 consecutive games played that especially endears him to his admirers, who call him the ''Iron Man'' of baseball. The perseverance, endurance and everyday work ethic that Ripken has exhibited throughout his 17 seasons with the Baltimore Orioles has made him one of the most popular professional athletes in all of sports.

Calvin Edwin Ripken, Jr. was born on August 24, 1960 in the small Maryland town of Havre de Grace to Calvin, Sr. and Viola Ripkin. His father had been with the Baltimore Orioles as a minor-league catcher since 1957, and after a shoulder injury dashed his hopes of a major-league career, the elder Ripken stayed on with the club as a coach and manager at both the minor and major-league level. While the family made their home in Aberdeen, Maryland, Ripken's father traveled around from Wisconsin to South Dakota before finally managing the Orioles minor-league team in North Carolina.

His father would also work extra jobs in the summer to help the family keep their heads above water. During the summers, the family would leave Aberdeen, about 30 miles north of Baltimore, and travel with their father during the baseball season. Even with all of the traveling alongside his father, Ripken never saw much of him because of the long hours he put in at the ball park. He soon came to the conclusion that the only way he would be able to see his father was if he played baseball.

Interest in Baseball Grows

Sitting in the stands watching his father coach, the young Ripken learned the finer points of the game that would one day be his life. After the games, he would spend what little time he had with his father discussing the games. At the age when most young children dream of becoming a fireman or an astronaut, Ripken had already decided what his future career would be. ''I've always been serious about baseball,'' Ripken told the *Washington Post.* ''From eight or nine on, I knew sports were my life. The teachers would say, 'Write down what you want to be,' and by eleven or twelve, I had narrowed it to baseball.'' By the time Ripken was 12-years-old, he was taking batting and in-field practice with his father's team and idolizing his favorite minor-league player, Doug DeCinces, who he would one day replace in the Orioles line-up.

In 1976, Ripken's father was promoted to a coaching position with the Orioles in Baltimore and Ripken was a constant presence pitching and hitting during batting practices, retrieving balls, getting advice from major-league stars like Brooks Robinson and dreaming of becoming a Baltimore Oriole. After games, Ripken would quiz his father further about the day's game, picking up more knowledge about the intricacies of the game. A two time letter-winner in soccer, it was baseball that was Ripken's first love during high school and he made the varsity team as a freshman. Ripken played in the Mickey Mantle World Series in Texas in 1977, and won the Harford County batting title with an amazing .492 batting average his senior year. Behind his play, his high school team was crowned state Class A champions in 1978 and, soon after, Ripken was selected by the Orioles in the second round of the annual baseball draft. His dream was complete, as he was now a member of the Baltimore Orioles baseball team.

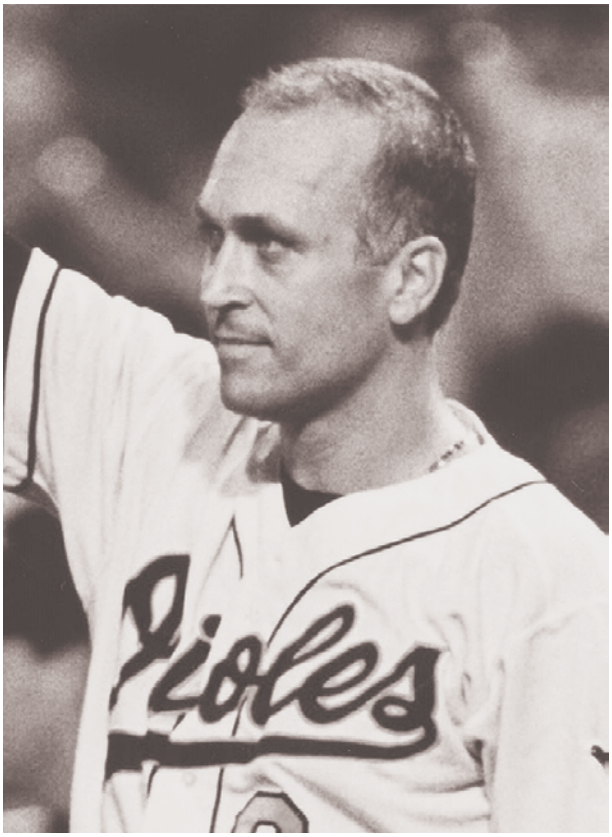

Begins Play for the Orioles

Ripken was employed by the Orioles amateur-league team in Bluefield, West Virginia, where he decided to play shortstop instead of pitcher. He reasoned that if he failed as a shortstop, he could instead try out as a pitcher. His first season with the Orioles organization was not an amazing success, he had a mediocre .264 batting average and led the league in errors with 33. Soon after, he was moved to the Oriole's Florida Instructional League team in Miami and improved to a .303 batting average.

At the end of the 1979 season, he was promoted to a spot on the Oriole's AA team in Charlotte, North Carolina and had a .180 batting average after only 61 at-bats. In 1980, he had a .276 batting average and hit 25 home runs after hitting only eight in his previous two seasons. Behind this performance, he was named the Southern League's all-star and was soon moved up the ladder again, this time to the Oriole's AAA team in Rochester, New York in 1981. He continued to develop in Rochester, with a batting average of .288 and 23 home runs, before being called up to the Orioles in August of 1981.

Learns to be Himself

Ripken had a batting average of only .128 in 39 at-bats during his first season with the Orioles, but his second season would prove to be a watershed. The Orioles had traded former third baseman Doug DeCinces, who had been with the club since 1977, to the California Angels believing that third base would be Ripken's ultimate spot on the team. Although he had started out switching back and forth between third base and shortstop, Oriole manager Earl Weaver placed Ripken at third base to start his second season. After hitting a home run during his first at-bat his second season, Ripken's performance declined to a mere .117 batting average.

After consulting his father and future baseball hall of fame star Reggie Jackson, Ripken's performance improved to a .264 batting average with 28 home runs and he was selected as the American League's Rookie of the Year. ''[Reggie Jackson] told me to just be myself and everything would fall into place. . . . After that, everything seemed to click,'' Ripken told the *Sporting News.* With the club struggling during the playoff race at the end of the 1982 season, Ripken was moved to shortstop, a position many

thought him too young and too tall, at six-feet-four-inches, to play effectively. The Orioles eventually lost the eastern division championship to the Milwaukee Brewers, but Ripken had played well and Jackson's advice had worked. Ripken would continue to play shortstop until 1996 before moving back to third base.

Success and Defeat

In 1983, with Ripken firmly in place and comfortable, he helped the Orioles win the World Series against the Philadelphia Phillies. For his efforts he was voted the American League's most valuable player for the series and the *Sporting News* player of the year. Earlier that year, he also helped captain the American League all-star team to its first victory since 1971 over the National League.

In 1984, Ripken signed a new four-year contract, but even with going on to set record after record, his team finished only in fifth place. In 1985, the Orioles finished in fourth place, but Ripken had a respectable .282 batting average. In 1986, the Orioles finished last in their division, the first time this had happened in team history. In response the team fired their manager and hired Ripken, Sr.

At the beginning of the 1987 season, there were three Ripkens in the Orioles training camp, Cal, Sr. and Jr. and Billy, Cal, Jr.'s younger brother, who would play second base. Ripken had only a .252 batting average that year but led American League short stops in assists and later that year signed a new one-year contract worth $1.75 million. At the end of the 1987 season, Ripken married his longtime girlfriend, Kelly Greer. During the 1988 season, Ripken's father was fired as the Orioles had the worst record in baseball history. However, Ripken was seen by fans and management as a player the team could not afford to be without, and he soon signed a new four year contract worth $8.4 million.

Record Breaker

During the 1989 season, Ripken was slowly taking over as the team's leader, as Eddie Murray, who had been traded to the Los Angeles Dodgers, was no longer there. Despite losing the divisional title to the Toronto Blue Jays, Ripken committed only eight errors and hit 21 home runs. This made him the first shortstop to have eight 20-homer seasons. On June 12, 1990, Ripken moved into second place for the record of most consecutive games played as he appeared in his 1,308th consecutive game, surpassing Everett Scott's mark. Ripken also broke Scott's record for the most games played in one position. ''It wasn't a goal coming to the big leagues that I wouldn't miss a game,'' Ripken told the *New York Times.* ''You just try to prepare yourself each and every day and go there. Eight years later, it had evolved into this.''

Unfortunately, Ripken's batting average had declined every year since 1983 and many wondered if his insistence to play every game was wearing him down. But, his defensive play was improving and in the 1990 season, he made only three errors. He also set a record for shortstops by playing 95 games without committing an error. In 1990, the Orioles finished only in fifth place, but Ripken continued to hit over 20 home runs and was runner-up for the Gold Glove award. In 1991, Ripken won the American League's most valuable player award for the second time and was voted the major-league player of the year by the *Sporting News* and the Associated Press. That year he would win the Gold Glove award for the best defensive player and was named the most valuable player for the all-star game.

The opening of the 1992 season saw Ripken bogged down in contract talks with Orioles management. Although he continued to play, his batting average dropped dramatically from the previous year. The fans showed their support and empathy by making him the leading vote-getter in the all-star balloting. On his thirty-second birthday, the talks with management were resolved and Ripken signed the richest deal in baseball history with a five-year contract worth $30.5 million. The deal improved his playing, as he had a batting average of .300 for the 1993 season and in 1994 surpassed Brooks Robinson as the all-time Orioles run-scorer.

Iron Man

On September 6, 1995, Ripken became baseball's ''Iron Man'' as he surpassed Lou Gehrig's all-time consecutive games played record of 2,130. He had not missed a game since May 30, 1982 and when the game became official in the fifth inning, the capacity crowd at Baltimore's Camden Yards roared its approval. During a speech after the milestone game, Ripken underplayed his achievement and showed the humility that had become his trademark. ''Tonight I stand here, overwhelmed, as my name is linked with the great and courageous Lou Gehrig. I'm truly humbled to have our names spoken in the same breath.''

On May 29, 1996, Ripken hit his 334th home run for first-place on the Orioles all-time list. On June 14, 1996, he played in his 2,216th consecutive game. This mark surpassed the record of Sachio Kinugasa of the Hiroshima Carp of Japan's Central League and gave Ripken the world record. After moving to third base, he helped lead the Orioles into the playoffs for the 1997 season.

Ripken is signed to a contract extension to play for the Orioles through the 1999 season and lives with his wife and two children, Rachel and Ryan in Reistertown, Maryland. In the spring of 1996, Ripken helped open the Ripken Museum in the town hall at Aberdeen, Maryland and he is extensively involved in various charity organizations throughout Baltimore and Maryland.

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Alice M. Rivlin

Founding director of the Congressional Budget Office, economist Alice M. Rivlin (born 1931) has leveraged her financial savvy into a key post with the Democratic administration of President Bill Clinton.

Considered to be one of the foremost analysts of the U.S. economy, Alice M. Rivlin has never been known to look at the country's financial forecast wearing rose-colored glasses. Independent-minded, Harvard-educated, and with years of experience in both the public and private sector, Rivlin has been credited with molding the fledgling Congressional Budget Office (CBO) into a respectable government agency responsible for long-term analysis and planning of the nation's government spending. Attempting to balance the usual optimism surrounding economic forecasts by the executive branch of government, Rivlin has been careful to act as a counterbalance, employing a conservative, even pessimistic, outlook in the economic projections she generates upon congressional request. Appointed the founding director of the CBO in 1975, Rivlin has worked in the administrations of presidents Lyndon Johnson, Jimmy Carter, Gerald Ford, Bill Clinton, and Ronald Reagan, moving from the CBO to the second most powerful government position associated with the nation's economy: that of assistant chairman of the Federal Reserve Board.

Rivlin was born March 4, 1931, in Philadelphia, Pennsylvania. The daughter of Allan and Georgianna Mitchell, she and her family soon moved to Bloomington, Indiana, where her father held a professorship in nuclear physics at the University of Indiana. Returning to Pennsylvania after high school, she was accepted by Bryn Mawr College and graduated in 1952, magna cum laude. Rivlin went on to obtain an M.A. in 1955 and a Ph.D. in economics from Harvard University's Radcliffe College in 1958. In 1955 she married attorney Lewis A. Rivlin, and relocated to Washington, D.C. The Rivlins would have three children: Catherine Amy, Allan Mitchell, and Douglas Gray, before divorcing in 1977. She was married for a second time, to Sidney G. Winter, in 1989, and still makes her home outside the nation's capitol.

In 1955, while still studying for her doctorate at Radcliffe, Rivlin joined the staff of the Economic Studies Division of the Brookings Institution, a prestigious, liberal ''think tank'' located in Washington, D.C., as a research fellow. After graduating from Radcliffe, she served that organization until 1993, moving up to senior staff economist in 1963, and senior fellow from 1969 to 1975. Embarking on a full-time career in government in the mid-1960s when she was thirty-five, Rivlin took absences from the Brookings Institution from 1966 to 1969 to work as deputy program coordinator, then assistant secretary for planning and evaluation, for the newly created U.S. Department of Health, Education, and Welfare (H.E.W.), a part of President Johnson's visionary Great Society program, and from 1975 to 1983 to serve as founding director of the Congressional Budget Office established by the Congressional Budget and Impoundment Control Act of 1974 as a reaction to the domination of congressional spending by the executive branch during the presidency of Richard M. Nixon. The CBO allows Congress to have independent forecasts that can enable them to view economic predictions issuing from the White House with greater scrutiny.

While some policymakers feared that Rivlin would use her new position in the CBO as a launching ground for her own pet social and economic policy programs—Maine senator Edmund Muskie reportedly called Rivlin on several occasions, criticizing even informational bulletins issuing from her office that were not specifically authorized by the congressional act—it was soon made clear that she would run the CBO as a neutral office responding to the directives of both House and Senate—functioning as what she has termed the ''official purveyor of bad news to the Congress.'' Her service to other organizations has included acting as consultant to the House committee on education and labor in 1961, as chairman of the National Academy of Sciences/National Research Council's committee on federal agency evaluation research, as trustee for numerous public service organizations, and as a member of the board of directors of such corporations as Union Carbide and Unysis.

Publishes in Many Aspects of Economics

In addition to her work for both the Brookings Institution and the federal government, Rivlin also wrote several books during the 1960s and 1970s. An outgrowth of her job with the H.E.W., a discussion of federal subsidies of undergraduate and graduate education titled *The Role of the Federal Government in Financing Higher Education* was published in 1961, along with several other relatively technical books on budget, tax, and other public policy issues. Other books have included *Microanalysis of Socioeconomic Systems* (1961), a lecture series made at the University of California, Berkeley, and published as *Systematic Thinking for Social Action* (1971), and *Economic Choices,* a book coauthored with others and published in 1982. In 1971 she wrote a regular column published in the *Washington Post* and contributed her insights into economic and public policy topics in articles for a variety of magazines and newspapers.

Weathers Reaganomics in the 1980s

In 1982, after Rivlin ran afoul of newly elected President Ronald Reagan by doubting the accuracy of his projected budget deficit, several congressmen attempted to remove her from the position at the CBO; while such efforts were unsuccessful, she decided to voluntarily step down in 1983. During the remainder of the 1980s, while the presidency was held by Republicans Reagan and George Bush, Rivlin returned to the Brookings Institution, where she served as director for economic studies between 1983 and 1987. She was awarded a MacArthur Foundation Prize fellowship in 1983 and was elected national president of the American Economic Association in 1986. She also wrote and published the 1988 work *Caring for the Disabled Elderly: Who Will Pay?,* and *Reviving the American Dream,* a proposal regarding altering the way in which the federal government relates to the U.S. economy that she released in 1992.

In *Reviving the American Dream,* which Rivlin wrote from the point of view of a ''fanatical, card-carrying middle-of-the-roader,'' she cited the budget deficit as ''the biggest single impediment to reviving the American economy'' and addressed the drop in real income of U.S. families despite rising income levels. To bolster the U.S. economic future, she outlined a plan that would allow the states to assume a greater portion of the responsibility for economic policymaking. *New York Review of Books* contributor Robert M. Solow commented at length upon Rivlin's proposals, and while commending her approach, detected some weaknesses. Her plan, he noted, makes two questionable assumptions: the first, that state governments have evolved to the point where they can ''take on and carry out additional responsibilities without the parochialism, racism,and corruption that justified the growth of federal power in the first place''; second, that U.S. voters will support taxes only when they can clearly see the results of their votes and their tax dollars. ''History does not justify much confidence,'' noted Solow, adding that while Americans demand a balanced budget, they are less sure about which taxes they would be willing to accept to see their demands fulfilled.

Gains Appointment by Clinton

Rivlin served as First Professor of Public Policy at George Washington University during the 1992-93 academic year. When Bill Clinton won election to the presidency in 1992, Rivlin was ready to step back into politics. In January of 1993 she was appointed by President Clinton to a post as deputy director of the Office of Management and Budget, under the directorship of California Congressman Leon Panetta.

After confirmation by the Senate, Rivlin remained OMB's deputy director for a year before being promoted to director in response to Panetta's move to the position of White House Chief of Staff; her appointment was confirmed by the U.S. Senate in October of 1994. Contrasting the then 63-year-old Rivlin with her predecessor, the *Congressional Quarterly* quoted observers as noting that, unlike the gregarious Panetta, ''Rivlin . . . is comparatively shy and reserved . . . She's not a politician, she's an analyst.''

Despite Rivlin's criticism of several of his policies, including his plan for a deficit reduction trust fund, which she dubbed a ''display device,'' President Clinton continued to express confidence in her abilities and insight. On April 12, 1996, she was nominated for the position of vice-chairman of the Federal Reserve System, the central bank of the United States. This new position would place her immediately under that of Federal Reserve director Alan Greenspan, a man whom many have called the most powerful man in the world due to his control of the U.S. economic system via interest rates and the money supply.

While Rivlin continued to draw confidence from liberal Democrats, partisanship dictates that Republicans would take her economic policies to task. Criticism of her policies has ranged from her continued advocacy of large central governments (either state or federal) as controlling policymakers in lieu of private industry, and her lack of support for tax cuts that would boost investment spending. ''For all her distinguished public service . . . and as OMB director . . . Mrs. Rivlin refuses to peer into the twenty-first century,'' maintained *New Republic* commentator Lawrence Kudlow. ''She does not yet grasp that the public believes the Federal Government is too big, costly, and wasteful, controlling too much of daily life.'' Despite such criticisms, which were reflected in the limited support given her by Republican senators during her FRB confirmation, Rivlin's nomination passed by a vote of 57-41, placing her in line to assume the position of director of the Federal Reserve when Greenspan's term expires in the year 2000.

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Eddie Gay Robinson

Eddie Robinson (born 1919) brought Louisiana's Grambling State University eight black college football championships during his 56 seasons of coaching. At the time of his retirement, the legendary Robinson had won 408 games, more than any other football coach in history, college or professional.

The son of sharecroppers, Eddie Robinson was born in Jackson, LA, but grew up in Baton Rouge. Across the street lived the Williams family, whose son John, 15 years younger than Robinson, would later become the mayor of Grambling. Young Eddie organized sandlot games and was fascinated from an early age with coaching. His heroes were legendary college coaches Bear Bryant and Amos Alonzo Stagg. ''Being coach, it's all I ever wanted to be,'' Robinson later said.

Putting Grambling on the Map

Robinson completed his bachelor's degree from now-defunct Leland College in 1940. He got a job at a feed mill for 25 cents an hour. Later he would complete a master's degree in science from the University of Iowa. In 1941, Robinson married his college sweetheart Doris and landed the job of his dreams. That year, he coached his first football game at the Louisiana Negro Normal and Industrial Institute in the little northern Louisiana town of Grambling. The school's name was later changed to Grambling State.

In those days black players weren't allowed on most white college teams, especially in the segregated South. The school's president, Ralph Jones, wanted the tiny, underfunded college to gain a national reputation through its football program. That way it would be able to recruit nationwide and survive. Jones and Robinson worked together at this goal for decades.

Robinson became vice-president of athletics and built a strong athletic program from scratch. At first, Robinson coached football, basketball and baseball, for a monthly salary of $63.75. He led the drill team at halftime of football games, put the chalk lines on fields himself, and even wrote game stories for the local paper.

In Robinson's second season, his football team went undefeated and held its opponents scoreless in all nine games. Jones soon succeeded Robinson as baseball coach and created a school band. Robinson was left to concentrate on football, but it wasn't always easy fielding a team. Once, two brothers who were his star players had to leave the team to help their family pick cotton. Robinson and the rest of his players pitched in to help them.

From the start, Robinson stressed a well-rounded education. ''The first thing he'd do, he'd assemble the players, tell them they had to get their education, had to get more out of this than football,'' recalled Fred Hobdy, who played for Robinson in the 1940s and was his athletic director from 1989 to 1996. Robinson inaugurated an Everyday Living course at the college to teach the unsophisticated students the manners of social life.

With the help of school sports information director Collie Nicholson, Grambling soon became a byword in the national black media. Grambling played games all over the country and as far away as Tokyo. In 1968 in Yankee Stadium in New York, the team drew a crowd of 60,000 people. ''The Grambling mystique developed until we really did have a national black following,'' Nicholson said. ''President Jones was a genius at opening doors. Of course, the doors wouldn't have stayed open for anybody if Eddie hadn't won.''

Hands-On Coaching

Throughout his long career, Robinson remained eager to learn. He attended one to five coaches' clinic each season for 57 years. He borrowed plays liberally from others and drilled his team endlessly to perfect them. Robinson did more than win games. He helped put Grambling on the map and helped put scores of black football players in the professional ranks. And he educated countless youngsters to become constructive citizens. He claimed an 85 percent graduation rate among his players, and coached an estimated 4,500 students.

Robinson groomed more than 200 Grambling players who went on to professional careers in the National Football League, including four Hall of Famers: Buck Buchanan, Charlie Joiner, Willie Brown, and Willie Davis. Seven of his players were first-round draft picks by NFL teams.

Robinson's coaching style was full of emotion. ''Robinson was always a master motivator, theatrical and preachy,'' wrote Richard Hoffer of *Sports Illustrated.* Doug Williams, a Grambling star who became an NFL quarterback and later coach at Morehouse College, recalled: ''He'd cry before a big game. He'd cry so hard that you'd be crying. Oh, would he cry.'' Williams was the first black quarterback to be named Most Valuable Player in a Super Bowl. Robinson had also coached James Harris, the first black man to be a quarterback on any NFL team.

Robinson believed in practice rather than theory, and he always interacted closely with his players. ''He's as hands-on as you can get,'' noted Hoffer. ''He takes a player aside to teach him the proper footwork. He makes the offense run Merry-Go-Round, a carnival play that involves three reverses and a pass, over and over.'' His teams were always squeaky clean. Robinson forbade profanity and made players run sprints if they used any words he considered inappropriate.

During his career, Robinson's Tigers won or shared 17 Southwestern Athletic Conference championships. Among black colleges, Robinson's football teams were dominant for decades. Grambling's growing national reputation attracted star athletes, but Robinson himself was the key. As a recruiter, he was a superb salesman for his college's program.

The small town of Grambling was a family place, and despite his growing national reputation, Robinson never

had any desire to go anywhere else. He and his wife Doris had two children: Lillian Rose and Eddie Jr. His son eventually joined him as an offensive and backfield coach, serving as his assistant for 15 years.

''Grambling,'' wrote Bill Minutaglio of the *Sporting News,* ''has always been defined by Eddie Robinson. . . . Every year—with one raw young man after another nervously stepping off the bus from . . . all the rural outposts buried in every corner of Louisiana. For decades they have come to the hidden town of 4,000 because of Eddie Robinson. In the segregated South, Robinson had a sanctuary. And, because the pro scouts also knew their way, Robinson had the promise of a way out.''

Difficult Exit

Robinson never wanted to do anything other than coach football at Grambling, and in his advancing years he refused to even consider stepping down. The result was a controversial final few seasons. Because he had opened so many doors for black athletes, Grambling was no longer the only opportunity for talented high school players. The program began to lose some of its luster. The 1994 season ended with a loss to South Carolina State in the Heritage Bowl, a post-season event Grambling always had dominated. The next year, his players threatened to walk out because they hadn't received their Heritage Bowl rings.

In 1996, some Grambling alumni, including some of his former players, launched a movement to get rid of Robinson, whom they felt had lost his grip at age 77. Many observers agreed that Robinson stubbornly had stayed on too long. For the first time in his tenure, Robinson's team had suffered two losing seasons in a row. Five Grambling players pleaded guilty to lesser charges after being accused in the rape of a teenage girl after a game. Grambling was under investigation for the fixing of football players' grades. The program was put on probation for two years for minor infractions, including violations by Eddie Robinson Jr.

Robinson asked for one more season to clean things up and end his career on a better note, and university president Raymond Hicks obliged. ''I want to prove I can still win at this age,'' Robinson told Tim Layden of *Sports Illustrated.* ''I ain't ready to sit in a rocking chair and wait for death to come calling on me.''

Frank Lewis, a Robinson player who went on to the Pittsburgh Steelers, told Minutaglio: ''I don't think he ever had, in his dreams, the thought of retiring. He was going to coach until he passed away.'' Lewis said Robinson did more for black athletes than anyone would ever know. ''With all the good and wonderful things this man has done, he should have been able to set his own date for leaving.''

Asked if he was bitter at being turned out of his longtime job, Robinson told Minutaglio: ''I have been here all my life. I have had one job, one wife. I had a chance to coach some of the finest players who ever played the game. I've been working at Grambling for 56 years and my paycheck has never been late. Do I need to say anything else?''

Robinson's last game was a 30-7 loss to Southern University in the Bayou Classic on November 29, 1997. He finished with a record of 408 wins, 165 losses and 15 ties. ''These 56 years, I've been about the happiest man in the world for coaching the best athletes in the world,'' Robinson said at a press conference after his final game. In 1997, the Football Writers Association of America renamed its college coach of the year honor the Eddie Robinson/FWAA Coach's Award. Robinson will be remembered among the greatest football coaches in history.

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Fred McFeely Rogers

American minister Fred Rogers (born 1928) is the host and creator of the popular and critically acclaimed *Mister Rogers' Neighborhood.* The program is the longest running children's television program on the Public Broadcasting Service (PBS).

For more than forty-five years, Fred Rogers has been entertaining, enlightening, and informing preschool children with his warm and sincere messages of love and acceptance, which serve to validate and reinforce feelings of self-worth among children of all ages. He accomplishes this through his masterful use of television, books, records, and videotapes. Generations of young people have come of age knowing that they are special and loved by the soft-spoken, kindly man who wears sneakers and a cardigan sweater. His Public Broadcasting Service (PBS) program is viewed by more than eight million people in the United States alone. Rogers's endearing appeal is due to the fact that he never talks down to or belittles his audience, rather he relates to them and their lives on their level. This realistic and honest approach has won him legions of fans and numerous awards, including Peabodys, Emmys, and honorary doctorates.

Fred McFeely Rogers was born March 20, 1928, in the western Pennsylvania industrial town of Latrobe, which is about one hour away from Pittsburgh. The city's claim to fame was that it was the home of the Rolling Rock Beer Company. His parents, James and Nancy McFeely Rogers, named him after his maternal grandfather, Fred McFeely. Rogers's father was the president of the McFeely Brick Company, one of Latrobe's largest companies. He was an only child until the age of eleven, when his parents adopted a baby girl.

A lonely, sickly, and shy child, Rogers contented himself by playing the piano and with his puppets. He looked forward to spending quality time with his grandfather McFeely, who encouraged Rogers to be all that he could be and

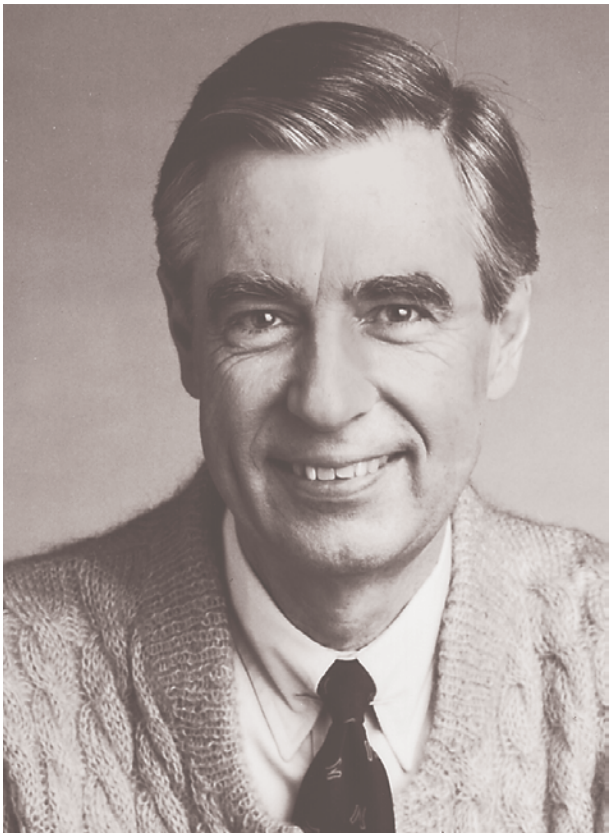

loved him unequivocally. This deep love was evidenced one day as their visit was drawing to a close, and Rogers's grandfather told him something that would profoundly change his life. Rogers related to *Life* magazine that his grandfather had said, ''You know, you made this day a really special day. Just by being yourself. There's only one person in the world like you. And I happen to like you just the way you are.'' This reaffirming message became the guiding principle in all of Rogers's work.

After graduating from high school in 1946, Rogers attended Dartmouth College to study music. He left after one year and enrolled in Rollins College in Winter Park, Florida. Rogers graduated magna cum laude from Rollins with a bachelor's degree in music composition in 1951. He married fellow Rollins classmate, Sara Joanne Byrd, on July 9, 1952. The couple had two sons.

When he was home on spring break from Rollins in 1951, Rogers was watching television and saw a slapstick, pie-in-the-face comedy routine. This program compelled him to go into television, because Rogers thought that the new mass communication medium of television was not living up to its full potential. Shortly after he graduated from Rollins, he obtained a job at the National Broadcasting Company (NBC) in New York City where he worked as an assistant producer and floor director for such programs as the *Your Lucky Strike Hit Parade,* the *Kate Smith Hour,* the *Voice of Firestone,* and the *NBC Opera Theatre.*

In 1953, Rogers gave up a promising career as a network television producer at NBC and moved back to Pennsylvania, where he helped to establish the nascent Pittsburgh public television station WQED. Of the rather abrupt career shift, Rogers told *Broadcasting and Cable,* ''[it] seemed to be the way to go for me.'' Initially Rogers was reluctant to get involved with children's programming, but he picked it up when no one else at the station was willing to do it. With children's programming he found a ready-made outlet for his puppetry when he, along with Josie Carey, produced the hour-long show the *Children's Corner* for National Educational Television (NET) in 1954. This show gave birth to a number of Rogers's beloved puppet friends, including Daniel Striped Tiger and King Friday XIII. During his seven-year stint as the behind-the-scenes puppeteer, writer, and co-producer of the show, Rogers started to work part-time on his master of divinity degree at the Pittsburgh Theological Seminary. He eventually earned his degree in 1962 and was subsequently ordained as a Presbyterian minister by the Pittsburgh Presbytery.

It was also during this time that Rogers started to forge a lifelong association and friendship with his mentor, Dr. Margaret McFarland. McFarland had helped Dr. Benjamin Spock establish the child care development program at the University of Pittsburgh in 1952. It was through her work guiding and shaping the department's program that Rogers had met McFarland. She had served as a mentor to him when he was enrolled in graduate work in the child care development program. After his studies they had stayed in close contact, and McFarland became an informal consultant to Rogers and subsequently his show until she died in 1988. Rogers informed the *Los Angeles Times* that McFarland had told him once to '''offer the kids who you really are because they'll know what's really important to you.' She was always encouraging me to go to the piano on the program [*Mister Rogers' Neighborhood*]. She said, 'they'll find their own way, but show them that there's a way that really means something to you.'''

In 1962, Rogers was offered the opportunity to create a fifteen-minute children's program for the Canadian Broadcasting Corporation (CBC) in Toronto, Ontario. The show was named *Misterogers* by the head of the CBC's children's programming department. This program, which he not only developed but produced as well, marked the first appearance of Rogers in front of the camera. The fifteen-minute segments were hosted by Rogers and incorporated many of the elements that later would be found in *Mister Rogers' Neighborhood.* Two years later he left the CBC and moved back to Pittsburgh and to WQED.

Rogers had obtained the broadcast rights to the *Misterogers* episodes from the CBC and began to combine them into half hour segments called *Mister Rogers' Neighborhood.* The new show was broadcast on WQED and distributed through the Eastern Educational Network from 1965 to 1967. In 1967, the Sears-Roebuck Foundation agreed to fund *Mister Rogers' Neighborhood,* thus making it available to all the public television stations throughout the United States. *Mister Rogers' Neighborhood* was first broadcast across the country in early 1968. Rogers has served as host and executive producer of the show since its inception. In the early 1970s, he established Family Communications,

Inc., a nonprofit organization which was committed to producing family-oriented materials for mass distribution.

Mister Rogers' Neighborhood has differed from many other children's television programs because Rogers has actively sought to converse with his preschool audience, not to talk at them. He also speaks to them on their level and holds a genuine interest and concern in their lives and problems. The focus and emphasis of each show is on children and their individual needs and feelings. Just as his grandfather McFeely had done for him, Rogers has sought to validate the preschoolers' existence and lives. He has endeavored to do this by constantly reinforcing their positive images of self-worth and reminding them that they are special individuals who are well loved.

The pace of *Mister Rogers' Neighborhood* is leisurely, and things happen in real time as opposed to the hyperkinetic jump-starts and flashy cuts and edits of most other programs aimed at young people. There is an established, comfortingly simple routine which starts off each episode of *Mister Rogers' Neighborhood.* Rogers enters the set and begins to sing the show's theme song, a folksy, whimsical tune that urges everyone to join in and become a neighbor. The theme song of *Mister Rogers' Neighborhood* is one of his most famous self-penned songs. As he sings, Rogers changes from his business attire of dress shoes and a sport coat into the more comfortable sneakers and cardigan sweater which has become one of his most identifiable and endearing trademarks. His look has become such a part of American popular culture that one of the cardigans that his mother knitted for him hangs in one of the permanent collections of the Smithsonian Museum in Washington, D.C.

The show's guests and neighbors drop by *Mister Rogers' Neighborhood* and help to deal with the issues of the program. This shows the children in the audience that their feelings and concerns are shared by many others who have also been scared, frightened, apprehensive, alone, happy, and sad, to name but a few emotions. Also part of the show is the daily journey by trolley to the ''Neighborhood of Make-Believe'' where puppets like Daniel Striped Tiger, King Friday XIII, Queen Sara, and Lady Elaine help to deal with the day's issue in a fantasy-like setting. In this portion of the program, Rogers is content to let the puppets do the explaining and remains offscreen.

During the 1960s and early 1970s, Rogers branched out and released six children's music albums. He also has written several books for and about his preschool-aged audience. The books deal with such diverse, real-life events and episodes as going to the doctor, going to school, going to day care, step families, cancer, and death. These issues and the assorted feelings and emotions which arise in response to them have formed the basis of many of the more than 700 episodes of *Mister Rogers' Neighborhood.* Many of the shows have been rebroadcast over the years (especially the first day of school series), although Rogers has tried to create about fifteen or so new episodes annually to make sure that the show remains relevant and in touch with the youth of today. He has also produced the PBS programs *Old Friends . . . New Friends* which aired from 1978 to 1981 and *Fred Rogers' Heroes* which aired in 1994.

Rogers told the *Boston Globe* that the essence of *Mister Rogers' Neighborhood* is ''talking about how important the inside [of a person] is in comparison to the outside. Whether the children can use that message right then, at least they can hear it and in some way be comforted by it.'' Rogers believes that the real test of the show's merit and worth comes when the television is turned off and the show's message is put into practice in the preschooler's day-to-day interactions in the real world.

The strength of *Mister Rogers' Neighborhood* is its constant focus on building and nurturing the self-esteem of young children. According to the official Mister Rogers PBS website, Rogers achieves this by ''repeatedly stressing the unique value of each human being—the traits that make us who we are and no one else.''

In recognition of his many years of tireless effort to improve the quality of children's broadcasting, Rogers has been honored with numerous awards, including two Peabody Awards, three Emmy Awards, the Ralph Lowell Award from the Corporation for Public Broadcasting in 1975, and a special Christopher Award in 1984. In addition, he has received thirty honorary doctorates from universities and colleges throughout the United States. Child study experts have praised him for his natural ability to effectively relate to preschoolers. He was also honored with a star on the Hollywood Walk of Fame in 1998. In the *Tribune-Review* website, Rogers mentioned the epitaph he would like to be remembered by: ''somebody who cared for his neighbor and his neighbor's children.''

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Anastasia Nicholaievna Romanov

Anastasia Romanov (1901-1918) has become one of the most romanticized figures in history, due to her noble birth, playful personality, and the tragic, mysterious circumstances of her death.

To understand Anastasia Romanov, one must understand the world ''Her Imperial Highness the Grand Duchess (equivalent to a princess) Anastasia Nicholaievna Romanov'' entered at birth. She was the youngest daughter of Czar (equivalent to an emperor or king) Nicholas II, who, as progenitor of the Romanov dynasty (autocratic rulers of Russia for almost three hundred years), believed he inherited the God-given right to rule. The Romanovs embodied Russia and maintained inseparable ties to the Orthodox church. Many of their subjects, especially peasants, looked to them as demigods.

When Anastasia was born in 1901, Russia was the largest, richest country in Europe. Great wealth was concentrated among the aristocracy and a small upper class, while eighty percent of the population lived in poverty. The opulence and grandeur of imperial Russia outshone the remaining royal courts of Europe, most of which had lost absolute power by 1900, and had accepted redistribution of land as a new reality. *Anastasia: The Lost Princess,* describes the gulf between Russian rulers and their subjects, which began with small revolutionary reform groups during the mid-nineteenth century. Even though reformers within the nobility attempted to make changes, the imperial rulers' attitudes and traditions remained largely unchanged. Conflict was inevitable.

Early Life

Despite her privilege and status, Anastasia grew up to be a remarkably warm, down-to-earth young woman with a spirited personality. She was the darling of the family, popular with the Russian people, and world press. When imperial rule ended with the family's brutal execution, loyalists to the crown—and others around the world—grasped at the possibility of her survival. A woman named Anna Anderson, claiming to be Anastasia, kept the fantasy of her escape and survival alive until 1994 when it was definitively disproved.

The first years of Nicholas II's reign were peaceful. By all accounts, the czar and czarina's primary interest was their family. They spent a great deal of time with the children, and kept them as far away from the social whirl of the court as possible. For Anastasia and her older sisters—Olga, Tatiana, and Marie—and later her brother, Alexei, home within the Winter Palace's 1,000 rooms was the family's private apartment. Less opulent and imposing, the chambers reflected Alexandra's English upbringing with her grandmother, England's Queen Victoria. An observer noted, ''English was the language which she always spoke and wrote to the Emperor. . . . the Empress always thought of herself an English woman.''

Russia Under The Czars describes Nicholas ''as handsome, charming, gentle to the point of weakness, and religious to the point of mysticism.'' When he met the beautiful, and equally religious and mystical, Princess Alix of Hess-Darmstadt (Germany), they were immediately drawn to one another. The match was as unpopular as it was strong. Russia was on unfriendly terms with Germany, and the czar's family disliked Alexandra's English upbringing. As time went on, and she had not produced the requisite male heir, she retreated from public life.

Both parents agreed that discipline was important; hence, the children slept on hard camp cots with no pillows, made their own beds, and took a cold bath every morning just as their father had done as a boy. Their studies included four languages, in addition to music, drawing, and needlework. Nobility had its rewards, as well; the family traveled aboard a blue imperial train or royal yacht when they went to Tsarskoe Selo, the ''tsar's village.'' The imperial couple preferred the seclusion of Alexander and Catherine Palaces; and the children loved the relative freedom they had to roam around the palatial grounds, which included a small lake with an island where they had a playhouse.

An Evil Spirit Arrives

The joy over the birth of Alexei in 1904 faded when it was learned that he had inherited hemophilia, an incurable disease that prevents blood from clotting. Specialists were consulted, and the czar and czarina prayed for a miracle. A year later they were introduced to Rasputin, a religious pilgrim of immense physical size. With his hypotonic eyes and inexplicable powers to stop Alexei's bleeding, Rasputin gradually gained a dangerous control over Alexandra and her fears. In time, he also dominated Nicholas and exerted his influence on matters of state as well as Alexei's health.

Other than close family friends, the children grew up playing among themselves without much interaction with the outside world. In addition to the czar and czarina's distaste for court life, keeping Alexei's illness secret was crucial to maintaining strong Romanov rule. The nursery years were spent playing with many dolls and toys, each under the supervision of a personal nurse. Even at the age of three, Anastasia knew that Alexei's illness was a secret.

As Anastasia grew older, she and her sisters followed a prescribed routine of visiting their mother in the morning, attending classes, playing, and then joining both parents for afternoon tea. Anastasia, with her golden hair, sparkling blue eyes, and impish playfulness, exerted her head-strong personality and great energy. Nicknamed shvibzik, meaning ''imp,'' Anastasia was mischievous, and loved making others laugh. She delighted in mimicking pompous guests, as well as instigating pranks on nurses and tutors. In his memoirs, her French tutor, Pierre Guillard, wrote, ''She was the imp of the whole house and the glummest faces would always brighten in her presence, for it was impossible to resist her jokes and nonsense.''

Anastasia did not enjoy most of her schoolwork. According to Hugh Brewster, author of *Anastasia's Album,* her English teacher remembered her trying to bribe him with flowers so he would raise her poor marks. When he refused, she gave them to her Russian teacher. She adored creative subjects, however, and wrote, ''I excelled at composition. I must say that all my poems were satires, lampoons, from which no one was safe.'' Her drawings, paintings, and photographs are well documented in family albums. She often spent hours illustrating letters with drawings, and hand-coloring photographs to highlight a special aspect.

Anastasia was easily bored, and always ready for breaks in the routine. Every March the family boarded the imperial train to go to their retreat on the Black Sea. Photo-

graphs portray a simple, informal life filled with swimming and long walks. The family's happiest times were when they were away from duty and the public eye. Journal entries and photographs during summer cruises, vacations at their beachfront dacha (summer villa), and private island show a relaxed family enjoying hikes, picnics, games, and sports. In a letter to her Russian teacher when she was about ten years old, she reported, ''We take long walks with Papa. One day we walked around the whole island—twelve miles. . . . Marie and I recited our French dialogues, everybody liked it very much. Today I went swimming after tennis. . . . We had cinematograph twice. We are so comfortable here on the yacht.''

The War Years

Elsewhere revolutionary forces were beginning to rumble again. In 1904, Russia became involved with a disastrous and unpopular war with Japan. A year later an Orthodox priest organized workers to present work grievances to Nicholas. As they approached the Winter Palace, government troops opened fire. Thousands were killed on ''Bloody Sunday,'' a general strike ensued, and discord raged for months. Finally Nicholas was convinced to support the establishment of an elected legislature, and in 1906 the Duma was founded in Russia's first national election. Although Russia was behind the rest of Europe, the country began to prosper and was moving into modernity when World War I exploded in 1914. By that time, Rasputin's word ruled, and for a time he ran the government when Nicholas was at the front.

In the hope of saving Russia, a group of concerned Romanov supporters killed the despised cleric in December 1916. But it was too late. Millions of Russian soldiers were dying; unrest was growing against the war and the czar. The Duma formed a separate government that was joined by many of the czars soldiers, and in an effort to quell rioting, asked Nicholas to give up the throne. On his way back from military headquarters, he abdicated. From March 1917 until July 1918, the Romanovs were prisoners in their own country.

Anastasia was thirteen when the war began. While her mother and two older sisters trained as nurses and worked in military hospitals, Anastasia and Marie visited soldiers at a small hospital near Alexander Palace. She wrote often to her father who was away at military headquarters, ''I sat today with one of our soldiers and helped him to learn to read. Two more soldiers died yesterday. We were still with them.''

While the children realized conditions were worsening, they were astounded by their arrest. At first little changed; the close knit family banded together, and hoped they would be allowed to live at on one of their small estates. As time passed, however, less friendly forces seized power and sent the Romanovs to Siberia, where they lived from August 1917 until May 1918. Shortly after Vladimir Lenin came to power, the family was separated—Nicholas, Alexandra, and Marie were taken to Ekaterinburg in the Ural region, and Anastasia, Olga, Tatiana, and Alexei were left in Tobolsk, Siberia. Two months before their execution, the family was reunited. Anastasia turned seventeen that June.

The Secret Execution

Historians can only surmise exactly what happened during the early morning hours of July 16, 1918. The family was ordered to go to the basement of the house, called the ''House of Special Purpose.'' Most experts agree that Nicholas was shot first, then the rest—Alexandra, the children, the family's doctor, and three servants—in the mayhem that followed. The White Army (loyalists to the Czar) concluded Bolsheviks had killed the family, burned, and buried the bodies in a mass grave. Years passed before their remains were found in a forest nearby. Russians leaders were afraid, if found, the Romanov's bones might be considered religious relics by loyalists to the throne, and no further investigation was conducted.

A Mystery Emerges

A year later a woman who could not be identified was found trying to jump off a bridge in Berlin. She was hospitalized, and rarely spoke during her long recovery. Many people tried to identify the mystery woman, but failed. To everyone's surprise, when she was released from the hospital, she announced that she was Anastasia. In the years that followed, she told stories about imperial family secrets in amazing detail. Speculation about Anastasia's survival exploded. Even after Romanov relatives visited and declared her not to be Anastasia, speculation continued and various benefactors came to her rescue.

Eventually the woman assumed the name Anna Anderson, and became increasingly eccentric and reclusive. Legal battles were waged between her and the Romanov family, but neither side could prove or disprove her identity conclusively. She died in 1984 still claiming to be Anastasia.

Hollywood did its part to keep the romantic story of Anastasia alive. In 1956, Ingrid Bergman played the title role in *Anastasia* and won an Oscar for her performance. In 1986, Amy Irving starred in the television movie *Anastasia: The Mystery of Anna.* In 1997, Disney brought the story to life with the animated feature *Anastasia.* These movies loosely supported the claims that Anastasia survived the massacre of her family.

When Russia opened up politically in the 1980s, the government excavated what was believed to be the burial site. Scientists confirmed the remains were those of the Romanovs, but of the eleven people known to have been executed, only nine bodies were found. The two smallest bodies, thought to be Alexei and Anastasia, were missing.

The question of Anna Anderson's identity remained unanswered. In 1993, *People,* reported that DNA tests comparing a sample of Anderson's body tissue, which had been saved after an operation, with a blood sample from England's Prince Philip, a distant cousin of Anastasia, proved that they were not related. Anna Anderson could not have been Anastasia. One mystery was solved, but the question of Anastasia's and Alexei's whereabouts lingered until scientists matched old photos with skulls exhumed from the grave. Russia's chief forensic expert told *U.S. News and*

World Report in 1994 that computer modeling matched five skulls precisely with photos of Nicholas, Alexandra, and their daughters Olga, Tatiana, and Anastasia. The myth of Anastasia's survival ended, but the whereabouts of Alexei and Marie remain unknown.

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Susan Sarandon

Susan Sarandon (born 1946) is an American actress who has appeared in almost 50 films. Ben Yagoda, in *American Film,* suggests ''Sarandon *is* a character actor, in the best sense of the word, with attributes that don't necessarily translate into the traditional notion of stardom.'' As an actress and a political activist, Sarandon presents an important side of American cinema.

Born to Phillip, an advertising executive, and Lenora Marie Crisicione Tomalin, Sarandon was the eldest of the couple's nine children. Growing up in a Welsh/Italian household she was raised Catholic. As a teenager in the 1960s Sarandon was active in the civil rights and anti-war movements and was arrested in high school for participating in protests.

After graduating from high school, she attended Catholic University in Washington D.C. She graduated from college with a degree in Drama in 1969. While in college she met Chris Sarandon who shared her love of acting. They were married on September 16, 1967. Following graduation, Chris Sarandon went to a casting call and asked Susan along to read scenes with him. Both Sarandons ended up with parts in *Joe*. With this debut, Susan Sarandon began a long career in film.

The Film World

Chris Baker, on his webpage, suggests Sarandon ''is an intelligent and versatile actress having built a reputation for portraying strong, independent women on the screen.'' Yet many critics define her early films as her 'ingenue' period. Following her debut in *Joe,* Sarandon appeared in a number of soap operas, some television episodes, movies and miniseries. From 1970 through 1978, many of Sarandon's roles were minor parts. In 1975 she starred as Janet in the great classic cult film *The Rocky Horror Picture Show,* which is quite possibly her most watched film.

Following her divorce from Chris Sarandon in 1979, Susan Sarandon went on to work with director Louis Malle in *Pretty Baby* and *Atlantic City.* She received critical acclaim for both films and was nominated for an Oscar for *Atlantic City*. In an interview with Eleanor Blau, for the *New York Times,* Sarandon said ''I try for parts that frighten me or seem impossible. So to survive, I will have to learn something and overcome it.'' She is well known for taking acting risks as illustrated by these two films. In *Pretty Baby* Sarandon plays a prostitute whose child (played by Brooke Shields) also grows up to be a prostitute. She took another risk in one of the opening scenes of *Atlantic City* by bathing her bare breasts with lemons in front of an open window. In *The Hunger,* 1993, Sarandon has a same-sex love scene with Catherine Deneuve.

A Theatrical Detour

Another risk Sarandon took in the early eighties was to work in theater. She formed an improvisational company with friends. In 1981 she appeared off-Broadway in *A Coupla White Chicks Sitting Around Talking,* with Eileen Brennan and received favorable reviews. She followed this with a well-received performance in *Extremities.* The play deals with an attempted rape and what occurs when in a surprising twist the intended victim captures her would-be rapist. As Sarandon explained to Blau, ''*Extremities* is a metaphor about the animal in you. And it's about power. Not

sex—that's not what rape is about; it's the rage a rapist feels and the power he is exercising. She's learning from him about power. The play is about the contagion of violence.''

In an interview with Christian Williams, for the *Washington Post,* she compared theater to film. ''Movies don't provide any instant gratification at all. Making them is very slow, and there's a lot of waiting around. But on a stage it's overwhelming. You and the audience become completely involved, laughing and crying together and if when it's over they applaud, there's no way to avoid believing that you contributed to it.''

During this time Sarandon gave birth to her daughter Eva Maria Livia Amurri. Eva's father is writer-director Franco Amurri, Sarandon's partner at the time, but the relationship did not last.

Political Activist

Gloria Jacobs in *Ms.* magazine claims that for Sarandon ''political activism is not a pastime but an inherent part of her life—part of her soul.'' As she told Clarke Taylor, in the *Chicago Tribune,* ''It's a matter of extending one's sense of responsibility to others, and to the rest of the world. It's not altruism, it's understanding that we really are all connected. We're not isolated. We are the world. And understanding this is the basis of hope for the world.''

As Baker noted, ''she remains one of Hollywood's most visible activists, lending her name, time and presence to many political, cultural and health organizations.'' She was an early supporter of AIDS activism, particularly working with ACT UP. In 1984 she went to Nicaragua on behalf of MADRE, an organization which provides aid to war victims there and in El Salvador. She has been a longtime supporter of women's reproductive rights and the Equal Rights Amendment, as evidenced by her participation at numerous marches, rallies, and a stint as a guest columnist for *USA Today* on April 10, 1989. She has worked on issues facing the homeless and mentally ill. She also works closely with the Center for Constitutional Rights.

Throughout the years she has continued to oppose violence, supporting efforts towards nuclear disarmament. She was publicly opposed to the Persian Gulf war, which many others viewed as a risky professional stance. Her anti-violence work stems from her desire to teach her children that violence is an inappropriate way to accomplish goals. When Claudia Dreifus asked Sarandon about the impact on her career, in *The Progressive,* Sarandon replied ''whenever anybody asks me that, I always say 'It's a little like worrying whether your slip is showing while you flee a burning building.' I don't know. I can't dwell on it. Maybe it has. Maybe being outspoken can cost you work. It's a very subjective business.''

Where possible Sarandon has incorporated the issues into her work. In 1984 she narrated *Talking Nicaragua,* a documentary discussing U.S. involvement with Nicaragua. She has produced Public Service Announcements on the First Amendment. In 1995 she participated in the film, *The Celluloid Closet,* which discussed Hollywood's treatment of gays and lesbians in the movies. In 1995 she narrated two documentaries, *Tell the Truth and Run: George Seldes and the American Press* and *School of Assassins* a one hour documentary on the School of the Americas.

Since 1988 she has participated in many of these activities with her partner, actor/writer/director Tim Robbins. She and Robbins became involved following their work together in *Bull Durham.* Later, the pair had two children, Jack Henry and Miles. Both share a commitment to activism, perhaps best illustrated in their 1996 film *Dead Man Walking.* Sarandon persuaded Robbins to write and direct the film, based on the true story of Sister Helen Prejean. The film is a commentary on the use of capital punishment. Sarandon won an Academy Award for Best Actress for this role, and continues to work on this issue with the National Coalition to Abolish the Death Penalty.

Sarandon once told Nancy Mills in an interview for the *Los Angeles Times,* ''I may not have control over whether my films are good or bad, but I certainly can turn down those with excessive violence, those that link sex and violence or those that propagate certain cliches about women. I think you can make a difference if you bring your own values to your work.''

Feminism, Sarandon and Film

In an interview with Claudia Dreifus, for *New Woman* Sarandon noted, ''People just don't know how to write stories about women. If you're an actress who cares about playing characters with some dimension, finding scripts is a problem.'' As Sarandon has moved into more starring roles she has had the opportunity to select roles which reflect the

diversity of women's experiences. In addition to the parts noted above, she has played a journalist, *Compromising Positions* and *Bob Roberts;* prisoner of war, *Women of Valor;* medical researcher, *The Hunger;* fortuneteller, *King of the Gypsies;* music teacher, *The Witches of Eastwick;* college professor, *Bull Durham;* waitress, *White Palace* and *Thelma & Louise;* attorney, *The Client;* linguist, *Lorenzo's Oil;* mother, *Little Women* and *Safe Passage;* and a wife, *Sweet Hearts Dance.*

Vincent Canby, in a *New York Times* piece suggested Sarandon was an example of the new breed of ''women's'' movies. ''These women are active forces in the environments that contain them. They aren't passive little creatures who accept their fates without question. They play roles more often associated by movies with men. They do things.'' This seemed evident in *Thelma & Louise.* At the time of its release the movie sparked a national debate over violence, women, and feminism. Some saw the film as a feminist manifesto, others claimed the film gloried male-bashing, and still others saw the film somewhere between these extremes. Sarandon noted in an on-line interview she ''was surprised that the film struck such a primal nerve. I knew when we were filming that it would be different, unusual and hopefully entertaining. But shocking? I guess giving women the option of violence was hard for a lot of people to accept.''

Sarandon clearly connects with the roles she has chosen. As she told Nina Darnton, of the *New York Times,* ''There are really two kinds of actresses. Either you play essentially the same part over and over, playing whatever it is that endears you to the public as an actress, or you lose yourself in the character and let the character dictate the part. It's easier to be a star the first way. But it's also easier to become a caricature of yourself. To me, the whole point of acting is to experiment and learn—it's like living hundreds of lives in one lifetime.''

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Betty Bone Schiess

Betty Bone Schiess (born 1923) helped spark a national controversy when she emerged as one of the ''Philadelphia Eleven,'' a group of Episcopalian women who were ordained as priests in a Philadelphia church ceremony. It was an act of defiance since the church hierarchy was still debating whether or not to allow women to enter the priesthood.

Schiess was born in Cincinnati, Ohio in 1923, the daughter of Evan and Leah Bone. In 1945 she received her undergraduate degree from the University of Cincinnati, and then journeyed to New York's Syracuse University for a master's degree, which she earned in 1947. That same year she married William Schiess, and like most American women of her generation, settled down to a role as homemaker and, in time, mother to their two children. Yet during the 1960s, Schiess—like other educated, primarily middle-class women of her day—found a new direction with the burgeoning feminist movement. Launched in part by their participation in the civil-rights struggle, the publication of a myth-shattering book (Betty Friedan's *The Feminine Mystique*), and the formation of the National Organization for Women (NOW), thousands of women like Schiess began rejecting the limitations placed upon them by institutions, the workplace, and social customs. They began agitating for the repeal of discriminatory laws, or called for legislation that would placed them on equal ground with American men.

The Episcopal Church in America

Schiess became head of the Syracuse chapter of the National Organization for Women by the late 1960s. She also became an important force in a movement within the Episcopal Church of America to eradicate discriminatory practices. With over three million members at the time, American Episcopalians were certainly not the largest sect of the Protestant faith, but perhaps the most influential. The creed represented the American version of England's Anglican Church, and its origins as a separate entity from the Church of England dated back to 1784. It was also the religion of the East Coast elite—America's venerable, old-money families were usually Episcopalian; so were a disproportionate number of American presidents.

The Episcopalian Church was organized into geographic dioceses, who in turn sent representatives to a General Convention every three years. Lay people served in the House of Deputies, lesser in status to the House of Bishops. The issue of allowing women to become Episcopal priests had first been raised in the 1940s, when dioceses began sending women representatives to General Conventions as deputies. Though the first of these was allowed to take her seat on the convention floor, subsequent women deputies at later conventions were not. Nearly 20 years later, the Convention finally resolved the controversy and voted to allow

women into the House of Deputies in 1967. By then, devout Episcopalian women had pushed for and been granted admission to Episcopalian seminaries. Other changes had occurred as well: in 1965, the General Convention abolished the celibacy rule for deaconesses. These were Episcopalian women who trained at special church schools, then undertook charity, social, or educational work under the auspices of the Church; over time, they were allowed to read in church and assist in ceremonies. The 1965 General Convention bestowed on them a more equal status to men and abolished the rule of celibacy. Five years later, they were allowed as full members of the diaconate with an investiture ceremony that recognized their clerical status.

At that same General Convention of 1970, a vote was held for the first time about ordaining women into the priesthood, and did not pass. It did serve to launch an organized movement within the Episcopal Church, however: the Episcopal Women's Caucus was formed in late 1971 as a feminist-action group. Many of its members were women who had earned degrees from Episcopal divinity schools. Schiess had earned a master's in divinity in 1972 from the Rochester Center for Theological Studies. They were buoyed by the fact that many other Protestant faiths—Methodist, Lutheran, and Presbyterian, among others—had allowed women to become priests.

The Philadelphia Eleven

On July 29, 1974, Schiess and ten other women became the first to be ordained in a formal ceremony at an inner-city Episcopal church in Philadelphia. It was a renegade act, however. They had been ordained by three retired bishops, who possessed the ecclesiastical authority to ordain priests, but had not followed Church procedure and allowed the names of the potential candidates for priesthood to be approved by a diocese committee.

The other women ordained with Schiess were similarly accomplished women in their respective congregations and dioceses. They were Merrill Bittner, Alla Bozarth-Campbell, Allison Cheek, Emily Hewitt, Carter Heyward, Suzanne Hiatt, Marie Moorefield, Jeanette Piccard, Katrina Swanson, and Nancy Wittig. Swanson's father was one of the ordaining bishops, the Right Reverend Edward R. Wells. The other two sympathetic elders were the Right Reverend Daniel Corrigan and the Right Reverend Robert DeWitt. As retired bishops, they faced less censure from Church authorities for the act.

According to David E. Sumner in *The Episcopal Church's History: 1945-1985,* Schiess and her ten colleagues issued a statement of their aims, and expressed gratitude toward the bishops who conducted the ceremony: ''We rejoice in their courage and feel privileged to join them in this action of Christian obedience. We are certain God needs women in the priesthood to be true to the Gospel understanding of human unity in Christ. Our primary motivation is to begin to free priesthood from the bondage it suffers as long as it is characterized by the categorical exclusion of persons on the basis of sex.''

A House Divided

The next day, on July 30, Schiess and Bittner were suspended by respective dioceses. Schiess's bishop, the Right Reverend Ned Cole, sent a letter to the clergy of the diocese of central New York that declared the ordination had been ''a mutinous use of episcopal power,'' according to the *New York Times,* and that Schiess's involvement in the renegade act ''shall always hamper the ministry which would be hers.'' In response, Schiess refused to put her signature to a statement accepting the suspension, asserting she would wait for the judgment of an ecclesiastical trial.

The controversy divided the church and achieved national attention. Those opposed to the ordination of women as priests pointed out that the Philadelphia ordination had not taken place via the proper avenues, with the women first being approved by a diocese committee. A few weeks later, a special meeting of the House of Bishops condemned the ordination by a vote of 128 to 9 for the same reasons. Conversely, other Episcopalians asserted that those same bishops may not have even possessed the authority to declare the ordination of Schiess and the others invalid.

Another supporter of Schiess's cause was Dr. Charles Willie, a prominent African-American academic and vice president of the House of Deputies. He had delivered the sermon at the Philadelphia ordination and, after the August vote by the House of Bishops, resigned his post in protest. At a sermon in Schiess's hometown of Syracuse at Grace Episcopal Church, Willie found fault with his colleagues for toeing the line too narrowly on the issue. ''In the Christian religion, concern for personhood always takes precedence over concern for procedures,'' Willie explained. ''A state of

social pathology exists whenever individuals are sacrificed by others for the benefit of an institution.''

Filed Discrimination Charges

In January of 1975, that same congregation asked Schiess to become its associate priest. At the time, she was the director of a senior citizens' center. Her superior, the Right Reverend Cole, refused to grant her an officiating license. He was of the opinion that the matter should be decided at the next General Convention. In response, Schiess filed suits with both the federal Equal Employment Opportunity Commission (EEOC) and the New York State Division of Human Rights charging employment discrimination on the basis of gender, a violation of Title VII of the federal Civil Rights Act of 1964. This was a somewhat radical move, since tenets and laws of religious creeds enjoyed fairly sacrosanct protection under the First Amendment.

Time in a story headlined ''Sue Thy Bishop,'' expressed the opinion that ''Schiess's decision to accuse her bishop of sex discrimination through secular channels is likely to do the women's cause little good within the church, and it could well create a backlash. The article even cited a New Testament passage that condemned any Christian who brought suit against his ''brother.'' In her complaint, Schiess pointed out that the Episcopal Church had ordained women as priests in Hong Kong, and that no specific law in the Church prohibited women from becoming priests. Furthermore, her complaint cited one particular prior court case as providing a legal basis for her charge of discrimination, in effect giving the government jurisdiction over the matter: a court had ruled that if a church body holds a vote on the matter, it is technically not part of its religious belief and thus cannot be protected by the First Amendment.

Stalemate Resolved

On September 16, 1976, the General Convention voted to allow women to join the priesthood, and it became Section 1 of Title III, Canon 9. This decision came about, in part, because the Episcopal Church was so bitterly divided over the issue. Some bishops and deputies felt that to deny the women once more would bring about a permanent rift. In early 1977, after the withdrawal of her EEOC complaint, Schiess was ordained by Cole according to Episcopal guidelines. She went on to an accomplished career within the church, serving as chaplain of Syracuse University from 1976 to 1978, and holding the same post at Cornell University from 1978 to 1979. For five years she served as rector of Grace Episcopal Church in Mexico, New York, and was also a member of the New York Task Force on Life and Law from 1985 onward.

Schiess's story is told in the 1996 work *A Still Small Voice: Women, Ordination, and the Church.* She is the author of *Take Back the Church, Indeed the Witness,* (1982), *Creativity and Procreativity: Some Thoughts on Eve and the Opposition and How Episcopalians Make Ethical Decisions* (1988). Schiess belongs to the Religious Coalition for Abortion Rights, the Council on Adolescent Pregnancy, and is a trustee of the Elizabeth Cady Stanton Foundation. She has received a Governor's Award as Women of Merit in Religion, served as president of the International Association of Women Ministers from 1984 to 1987, and was inducted into the National Women's Hall of Fame in 1994.

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Oskar Schindler

German businessman Oskar Schindler (1908-1974) saved Jews in Poland and Czechoslovakia from death at the hands of the Nazis during World War II by employing them in his factory.

Oskar Schindler was the unlikeliest of heroes—indifferent to religion and politics, partial to gambling and drinking, and not averse to skirting the law in his many business ventures. Yet to the eleven hundred Jews whose lives he saved during World War II, he was nothing less than a saint. Until the 1980s, his name was barely known outside the world of Holocaust survivors. Thanks to a book and then a movie about his exploits, however, he has taken his place among those the Israelis call ''Righteous Gentiles''—non-Jews who took great risks to ensure the safety of Jews doomed by the Nazis' ''Final Solution.''

Schindler was born in 1908 in the industrial city of Zwittau, Moravia, then a German province of the Austro-Hungarian Empire and now part of the Czech Republic. Also known as the Sudetenland, the region was home to several million ethnic Germans, including the Schindler family. It was there that Oskar grew up (his father owned a farm-machinery factory) and attended a German-language school. Among his childhood playmates were the two sons of a local rabbi.

During the 1920s, Schindler worked in sales for his father. In 1928, however, the young man's marriage to a woman named Emilie caused a rift in the relationship between the two men. Schindler subsequently left his father's employ and became a sales manager for a Moravian electric company. His new job often took him to Poland on business, and over time he developed a strong affinity for the city of Krakow, the ancient seat of Polish kings.

Meanwhile, the political landscape in Europe was undergoing major changes, especially in Germany, where Adolf Hitler assumed the post of chancellor in 1933. Hitler's vision of a new German empire included the Sudetenland, which had been annexed by the fledgling Republic of Czechoslovakia at the end of World War I in 1918 following the destruction of the Austro-Hungarian Empire and the German Empire. Hitler began stirring up ethnic passions

among the Sudeten Germans, pointing out that their ''rightful'' ties were with Germany, not Czechoslovakia.

By 1935, Sudeten Germans who wanted to avoid being labeled as Communists or Social Democrats joined the pro-Nazi Sudeten German Party. One of those who jumped on the bandwagon was Schindler—not out of any love for the Nazis, but because it made business sense to go along with the prevailing wind. In 1938, Hitler forced an international crisis over the fate of the Sudetenland when he threatened war if the region was not turned over to Germany. The leaders of Great Britain and France acquiesced, and Hitler annexed the Sudetenland without a struggle.

Within weeks of the annexation, officials of the *Abwehr,* or German military intelligence, approached Schindler about gathering information on Polish military activity during his frequent visits to Krakow. A gregarious, attractive, and charming person who always found it easy to get people to talk to him, he agreed to pass along whatever he could to the *Abwehr.* In exchange for his help, he was exempted from military service.

On September 1, 1939, Hitler invaded Poland, prompting Great Britain and France to declare war on Germany. Within a week, Schindler arrived in Krakow, eager to find a way to profit from the conflict in one way or another. Fortuitously, in mid-October, the city became the new seat of government for all of Nazi-occupied Poland. Schindler quickly cultivated friendships with key officers in both the *Wehrmacht* (the German army) and the SS (the elite armed Nazi unit), plying them with black-market goods such as cognac and cigars.

It was around this same time that he also made the acquaintance of Itzhak Stern, a Jewish accountant who served as his liaison with the local Jewish business community. With capital he borrowed from some of the men he met through Stern, Schindler purchased a bankrupt enamel kitchenware factory, renamed it Deutsche Emailwaren Fabrik, and opened it in January 1940. Stern hired on as the bookkeeper and soon established a bond with his employer that proved to be tremendously influential in the difficult years ahead.

Relying on his legendary panache as well as his willingness to bribe the right people, Schindler secured numerous German army contracts for his pots and pans. To staff his factory, he turned to Krakow's Jewish community, which, Stern told him, was a good source of cheap, reliable labor. At the time, some 56,000 Jews lived in the city, most in the ghetto (a neighborhood that was traditionally reserved for Jews). By the spring of 1940, however, the Nazi crackdown against Jews had begun. Schindler was ordered to pay his Jewish employees' wages directly to the SS rather than to the workers themselves. In August, Nazi authorities issued a new regulation ordering all but ''work-essential'' Jews to leave the city. This touched off a panic that sent Jews scrambling for work deemed ''essential.'' (At Stern's urging, Schindler hired about 150 of them to work in his factory.) And by the end of the year, all of Krakow's Jews were ordered to wear a four-inch wide white armband emblazoned with the Star of David.

Near the end of 1941, Schindler was arrested by the SS for dealing in black market goods. With the help of his high-ranking Nazi friends (not to mention a few well-placed bribes), he was quickly released to return to work. On April 29, 1942, however, he was arrested again and jailed, this time for violating the Nazis' ''Race and Resettlement Act.'' The charge stemmed from a kiss he had given a young Jewish girl at the factory during his birthday party the day before. Once again, Schindler secured his release within a short time thanks to his connections in the SS and the *Abwehr.*

In June of 1942, the Nazis began deporting Krakow's Jews to labor camps. Some of Schindler's workers, including his office manager, were among the first group of people ordered to report to the train station. Furious at what he regarded as unwelcome SS interference in his business affairs, Schindler raced to the station and argued with an SS officer about how essential his workers were to the war effort. (It became his standard argument when dealing with similar situations over the next few years.) By dropping the names of some of his Nazi friends and making a couple of threats, he was finally able to rescue the workers and escort them safely back to his factory. But Schindler could only do so much; by the end of 1942, deportations had reduced the ghetto's population of around 17,000 to about 4,000 or so. And the warnings he personally delivered that fall to leaders of the Jewish community in Budapest, Hungary, about what was going on in Poland fell on deaf ears—they could not believe that the Germans were capable of such actions.

In early 1943, the Nazis ordered the final ''liquidation'' of the Krakow ghetto. The man put in charge of the operation was a young SS officer named Amon Goeth, the commandant of the Plaszow forced labor camp just outside the city. Those Jews who were healthy and could work went to Plaszow; the rest were sent off to death camps or executed on the spot. Goeth then met with Schindler and other industrialists in the area to convince them to relocate their factories inside the camp. But Schindler had a somewhat different idea. He proposed establishing a labor subcamp within his factory that would continue to employ his own workers. He would run it, and the Plaszow guards would not be allowed on the premises without his permission. Schindler secured Goeth's support for this unusual plan after making it clear that cooperation would be generously compensated.

Schindler's Emalia Camp, as it was known, thus served as a haven for Krakow's Jews, at least for a few months. There they knew they would not be beaten or executed. Despite widespread food shortages, they could also count on eating much better than those imprisoned in the main camp at Plaszow because their boss regularly purchased his supplies on the black market at exorbitant rates. Nor did they have to endure the degrading living conditions in the main camp, because they were housed right in the factory. To make sure his camp stayed open, Schindler regularly handed out bribes to selected SS officers.

In early 1944, however, Plaszow's designation was changed from that of a labor camp to a concentration camp. This meant that its prisoners were suddenly earmarked for transport to death camps such as Auschwitz. Then came word in the summer that the main camp was to be closed and Schindler's factory dismantled. In anticipation of these changes, his workers were moved from the subcamp into the main camp. Once again, however, the canny businessman offered a counterproposal. He approached Goeth about moving his factory and his workers to Czechoslovakia so that they might continue to supply the Third Reich with vital munitions. After some money exchanged hands, the SS officer agreed to throw his support behind the plan and told Schindler to draw up a list of those people he wanted to take with him.

It is impossible to pinpoint the exact moment when Schindler ceased to be merely an exploiter of cheap labor to become a rescuer of those condemned to certain death. There probably was no single incident that brought about his transformation; more than likely, it was the cumulative effect of many different events that ultimately led him to take bold action. From the earliest days of the war, he had displayed a sense of humanity and concern for his workers (whom he referred to as his ''children'') that set him apart from most of the other Germans the Jews of Krakow encountered. But now, faced with the task of actually having to name those he wanted to save, Schindler realized that his choices were quite literally a matter of life and death for people he had come to know and respect. No longer could he act solely out of self-interest as a war profiteer. So he came up with a list containing some eleven hundred names, including all the employees of Emalia Camp and a number of others as well.

During the fall of 1944, Schindler made the necessary arrangements (and paid the necessary bribes) to begin the process of moving his factory to the town of Brunnlitz, Czechoslovakia, not far from his hometown of Zwittau. The liquidation of the Plaszow camp began that October. Shortly after around eight hundred men were shipped out in boxcars bound for Brunnlitz, three hundred women and children who were supposed to join them there were mistakenly routed to Auschwitz instead.

Meanwhile, Schindler had been arrested in Czechoslovakia and questioned about his relationship with Goeth, who had been jailed for various black market activities. The ever-wily businessman managed to convince the authorities (with some help from his friends in high places) that he was innocent of any wrongdoing. Once released, Schindler immediately set about retrieving those on his list who had been sent to Auschwitz. Armed with diamonds as bribes, he told the SS that the women and children they were holding were essential to the war effort because their smaller fingers allowed them to polish the insides of anti-tank shells. The SS believed his story, and the women and children were sent on to Brunnlitz.

Over the next seven months, Schindler's factory never produced a single useful shell. He attributed it to ''start-up difficulties''; in reality, he had deliberately undermined the manufacturing process to make sure that the shells failed quality-control tests.

Finally, on May 8, 1945, the war came to an end after Germany surrendered to the Allies. Schindler gathered all of his workers together on the factory floor to pass along the good news. He then asked them not to seek revenge for what had been done to them and called for a moment of silence in memory of those who had perished. He also thanked the members of the SS who were present and encouraged them to go home peacefully and without further bloodshed.

As Schindler prepared to leave, his workers (who referred to themselves with pride as *Schindlerjuden,* or ''Schindler Jews'') gave him a letter they had written attesting to his good deeds in case he was captured and needed it to defend himself. In addition, they presented him with a special gift—a gold ring (made from the bridgework of one of the prisoners) inscribed in Hebrew with a verse from the Talmud, ''He who saves one life, it is as if he saved the entire world.'' Along with his wife, Schindler then fled west to avoid Russian troops advancing from the east. (He preferred to take his chances with the approaching American forces instead.) A couple of days later, the twelve hundred or so *Schindlerjuden* were liberated by a lone Russian officer who rode up to the factory on horseback.

Much like his life before the war, Schindler's postwar life was marked by a string of failed business ventures, profligate spending, and plenty of drinking and womanizing. In 1949, after receiving a substantial sum from the Jewish Distribution Committee in appreciation for his wartime efforts as well as a large settlement from the West German government to compensate him for the loss of his

Czechoslovakian property to the communists, he moved to Argentina and purchased a farm. By 1957, however, Schindler had gone bankrupt and was relying on the charity of the Jewish organization B'nai B'rith to survive.

In 1958, Schindler abandoned his wife and returned to West Germany to live. Once again, the Jewish Distribution Committee and several grateful individuals came through for him with money he used to start a cement business in Frankfurt. It failed in 1961, and from then on, he lived mostly off funds provided by the *Schindlerjuden* as well as a small pension the West German government granted him in 1968.

The same year he lost his cement business, Schindler was invited to visit Israel for the first time. He was delighted with the cordial reception he received, which contrasted sharply with how he was usually treated at home. (Many of his countrymen despised him for saving Jews and testifying in court against Nazi war criminals.) Every spring for the rest of his life, he returned to Israel for several weeks to bask in the admiration of the *Schindlerjuden* and their offspring, whom he regarded with great affection as his own family.

Shortly after his fifty-fourth birthday in 1962, Schindler was officially declared a ''Righteous Gentile'' and invited to plant a tree on the Avenue of the Righteous leading up to Jerusalem's Yad Vashem Museum, a memorial to the Holocaust. Upon his death from heart and liver problems in 1974, he was granted his request to be buried in Israel. About five hundred *Schindlerjuden* attended his funeral and watched as his body was laid to rest in the Catholic cemetery on Mount Zion in Jerusalem. Thanks to Oskar Schindler, more than six thousand Holocaust survivors and their descendants were alive in the 1990s to tell the remarkable story of ''Schindler's List'' and of the equally amazing man who compiled it.

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Selena

Selena (1971-1995), often called the ''The Mexican Madonna,'' was from very humble beginnings but used her raw talent and sultry voice to become one of popular music's fastest rising stars. Although cut down very early in her career as she was preparing to make the transition from Spanish-language to English-language chart success, her legacy has been one of ever broader exposure for Tejano music and the artists that create it.

Selena Quintanilla-Perez was born on April 16, 1971 to Abraham, Jr. and Marcella Quintanilla in Lake Jackson, Texas, where her father worked as a shipping clerk for Dow Chemical Company. Her father had led a band in the 1950s and 1960s called Los Dinos (Spanish for ''the boys'') that played early rock 'n' roll favorites mixed with traditional Mexican music. This music would later be called Tex-Mex or Tejano music and, with its three-part vocal harmonies and accordion and horn sections, would became very popular throughout the southwest United States and Mexico. Abraham eventually gave up his music career to settle down and start a family.

Selena, the youngest of the three Quintanilla children, attended O.M. Roberts Elementary School in Lake Jackson, a small town approximately 55 miles south of Houston, Texas, and soon showed a flair for entertaining. When she was six years-old, her father noticed her talent while teaching her older brother, Abraham III, to play a few chords on a guitar and Selena broke out into song. Her father soon converted the family garage into a music studio where her brother played bass guitar and her sister, Suzette, played drums while Selena sang.

The family band practiced almost every day after school and in 1980, her father left his job at Dow Chemical

Company and opened a restaurant, Papagayo's, in Lake Jackson. The restaurant had a small stage and dance floor where the band would play on weekends. The band, now called ''Selena y Los Dinos,'' or ''Selena and The Boys,'' eventually added two guitarists and a keyboard player and garnered a local following of fans.

Initially concentrating on English pop songs and old Spanish favorites, her father soon began to write original Spanish-language songs for the band to perform. Selena's first language was English, and she had to learn the words to the Spanish-language songs phonetically. In only a few years though, the Texas oil industry dried up and so did the family restaurant's business. Her father moved the family to his hometown of Corpus Christi, Texas and began taking them on long road trips criss-crossing the state to perform their music. Selena often missed classes at West Oso Junior High School in Corpus Christi due to her touring with the band. Her father pulled her from classes permanently when she was in the eighth grade so that she could concentrate music. She took correspondence courses through the American School in Chicago, the same school that educated the Osmond family, and earned her General Education Diploma (GED) in 1989.

The constant touring paid off with an opening slot for the Tejano band, Mazz, at the Angleton, Texas fairgrounds in 1983. Mazz was one of the most popular Tejano acts of the time and Selena, only eleven-years-old, took the stage by storm, putting on a show impressed the assembled crowd.

Early Recordings

Taking time out from touring and opening up for other more established Tejano bands, Selena recorded *Mis Primeras Grabaciones* in 1984 for Corpus Christi's Freddie label. Freddie was one of the oldest and most established Spanish-language record companies in Texas, but the album and its only single, *Ya Se Va,* did not sell well. Within a year the band had moved to the Cara label and then to the Manny label. Selena's albums for Manny did not sell much better than before and the band continued to tour, living in a van while they traveled around the southwest United States opening for larger Tejano acts and playing shows at small clubs and fairgrounds.

Due to the diverse crowds that the band played to, they learned to perform many different styles of music, rhythm and blues-based music for audiences in the larger cities, like Houston, and more traditional accordion-style Tejano music for fans in the small western Texas crowds they performed for. In 1988, Selena was popular enough among Tejano fans that she was voted the female artist of the year at the Tejano Music Awards in San Antonio, Texas. She would go on to win this award consecutively for the next seven years as her popularity increased every year.

Chart Success

In 1989, Selena was signed to EMI Records and suddenly she had the weight and distribution system behind her to make her a giant star. She was spotted by the head of the label's new Latin music division, Jose Behar, as she performed at the Tejano Music Awards. Upon first spotting Selena, Behar knew that she could be a great cross-over artist, appealing not only to traditional fans of Tejano music, but also to the larger pop music market in the rest of the United States. Selena would be the first artist signed by Behar and in 1991, her duet with Alvaro Torres, *Buenos Amigos,* became her breakthrough hit. The song went to number one on Billboard's Latin chart and introduced her to audiences throughout the United States. Her next hit song, *Donde Quiero Que Estes,* would also be a duet, this time with the Latin group the Barrio Boyzz.

Donde Quiero Que Estes was more tropical-influenced than most traditional Tejano music, and this song exposed Selena to an even wider market. On April 2, 1992, Selena married 22-year-old Christopher Perez, the lead guitarist for her band and they soon moved into a house in the La Molina neighborhood of Corpus Christi between her parents and her brother's family.

In the early 1990s, Selena's biggest following had begun to be in Mexico. This was due to the more international sound of the songs that her father was now writing for her to perform. The songs had an Afro-Caribbean sound that more-traditional Tejano artists shied away from, but which Selena accepted with open arms. These new songs were not only popular in Mexico, but also began to be heard throughout the United States in Miami, New York, Los Angeles and even outside its borders in South and Central America. This wider audience soon came to be reflected in the size of the crowds that she attracted to her shows.

In February of 1993, Selena performed for a record crowd of 57,894 at the Houston Astrodome. One year later, on February 1994, she would break her own record, as 60,948 came to the Astrodome to see her perform during the Houston Livestock Show and Rodeo. In August of 1993, a crowd of over 20,000 watched her perform in Pasadena, California, an area that she had previously been almost unknown in. In March of 1994, her album *Selena Live* won a Grammy award for the best Mexican-American album.

In July of 1994, Selena released *Amor Prohibido. Amor Prohibido* would give Selena four number one singles and replaced Gloria Estefan's *Mi Tierra* as the top Latin selling album of that year. The album would go on to sell over a million copies worldwide and led to Selena being listed as one of the most successful Latin entertainers in the world by *Hispanic Business Magazine* and winning the Tejano Music Award's album of the year.

Posthumous English-Language Success

In December of 1993 Selena was moved to EMI's SBK label. SBK was primarily an English-language label, and Selena was eager to make an album in her first language. Often compared to other English-language artists such as Madonna, Janet Jackson and Mariah Carey, Selena was enthusiastic about having the same kinds of success that these artists had. She began recording English-language songs for her new album and continued touring throughout 1994 and 1995. On February 26, 1995, Selena would set the third straight record for attendance at the Houston Astrodome when an audience of 61,041 saw her perform on-stage

alongside Emilio Navaira, the Tejano Music Awards male vocalist for that year.

On March 31, 1995, Selena was shot and killed by the president of her fan club, Yolanda Saldívar, in a hotel room in Corpus Christi, shortly after a confrontation about missing business funds. (Saldívar was later convicted of murder but has since proclaimed her innocence). *Dreaming of You,* the album released posthumously in 1996, contained five tracks sung in English as well as remixes by her father of *Bidi Bidi Bom Bom, Como la Flor, Techno Cumbia* and *Amor Prohibido.* The album also featured two tracks with Selena singing traditional Tejano songs alongside a Mexican mariachi band and *God's Child,* a song she recorded in 1994 alongside musician David Byrne for the motion picture *Don Juan DeMarco,* in which she had a small role. The album went straight to the number one spot on the Billboard chart and sold over a million copies. The crossover success that Selena had always hoped for had finally come and the album's success brought Tejano music to millions of fans who previously knew nothing about this genre of music.

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Jane Seymour

Jane Seymour (1509-1537) was the third wife of King Henry VIII of England. She is remembered as being a good, quiet and conservative wife. More importantly to Henry, she gave birth to his first male heir, the future King Edward VI.

Jane Seymour, the daughter of Sir John Seymour and Margery Wentworth, was twenty-five in 1535 when Henry VIII began to show an interest in her. He was visiting her family's home, Wolf Hall, in Wiltshire. Hers was a country family of the higher classes, descended from Edward III. She was intelligent, but quiet and the very example of purity. She was known equally for her porcelain skin—despite her love of gardening and the outdoors—and her kind heart.

Jane served as a lady-in-waiting to both of her predecessors, Catherine of Aragon, beginning in 1529, and then Anne Boleyn. As Francis Hackett wrote in *Henry the VIII: The Personal History of a Dynast and His Wives,* ''Jane was the very reverse of her former mistress: where Anne was sparkling, she was still; where Anne was challenging, she was meek. She was maidenly, sentimental, and fortunately inarticulate.''

It was not just Jane's beauty and innocence that attracted Henry, however. She also came with a handsome dowry: 104 manors in 19 counties, five castles and several chases and forests. The Seymour family stood to gain as well. Her brother Edward had served as a page in the household of Mary Tudor, and soon after Henry noticed Jane, Edward was named Gentleman of the Privy Chamber (a member of the King's advisory council). Both Edward, and the youngest of the Seymour brothers, Thomas, stood to gain great standing with the court as a result of the King's affection for their sister. At one brief and awkward point, there were three women in Henry's life, but it soon became clear, that Jane Seymour would soon be the one true queen.

Catherine of Aragon, Henry's first wife, died at the age of 50 on January 7, 1536 of what one report called ''cardiac dropsy.'' The only abnormality found by the embalmer was that her heart had turned completely black and had a round black growth protruding from it. Some suggested she may have been poisoned. One author, modern day biographer of the Royals of Britain, Antonia Fraser, suggested in *The Wives of Henry VIII* it might have been ''a broken heart.'' Henry was unrepentant for any wrong he may have done Catherine to contribute to her demise. He is said to have dressed entirely in yellow, with a huge white plume in his hat, the day after her passing. Anne Boleyn dressed likewise.

The fall of Anne Boleyn came soon after Catherine's death. In late January, upon hearing that Henry was knocked unconscious after falling off his horse, Anne gave birth to a stillborn boy. Henry and Anne already had a daughter, Elizabeth, born in 1533. She would later serve as Queen Elizabeth I. The unfortunate death of their son was the end for Anne.

The first divorce had been damaging to the public view of the throne, so a second divorce was not to be risked. Henry had broken away from the Catholic Church and created the Church of England to be with Anne, and these changes had led to turbulence throughout England. These changes colored private as well as public affairs for the royal family. For instance, a coronation was postponed for Jane, on the one hand, because of the plague in London and, equally, on the other, because of public outrage at Henry VIII's quick succession of wives.

On May 19, 1536, Anne was beheaded after a farce of a trial in which the verdict had been decided from the outset. She was accused of many crimes that were false, including adultery, incest, witchcraft, and attempting to poison Henry. Thomas Cromwell, the Henry's chief minister, is thought to have engineered the plan to get rid of Anne.

Henry and Jane were betrothed at Hampton Court in a secret ceremony on May 20. They wed less than two weeks after Anne's execution—May 30, 1536. The wedding took place in ''the Queen's Closet'' at York Place—the same place Henry had married Anne Boleyn only a few years prior, in January 1533.

Jane's portrait was painted by Hans Holbein a few months later. (It now hangs in the Belvedere Gallery in

Vienna.) The King showed off his new bride at the Whitsun festivities that June, as well. Henry and Jane followed a procession of barges, his lords sailing ahead, and it is reported that shots were fired in honor and celebration as they passed. That summer, ''the Queen's badge'' that was hung in several windows of the royal suite were changed from those of Anne Boleyn to those of Jane Seymour. Jane's badge featured a panther, conveniently placed over Anne's leopard, along with a phoenix rising from a castle. This latter symbol indeed foreshadowed Henry's return to favor with his public.

Catherine's motto had been ''humble and loyal,'' and Anne's had been ''the most happ[y],'' both of them true enough, and at the same time bitterly ironic in the end. Jane's motto, however, had a little more gravity and far less irony about it: ''bound to obey and serve.''

Jane's brothers greatly benefited from their sister's marriage to Henry. Edward was given the title Viscount Beauchamp, put on the Privy Council the following year, and the next year was named the Earl of Hertford. Edward was thus in position to serve as a leader if something should happen to the King. Thomas succeeded to the Privy Chamber after Edward. Following the announcement that his sister was with child, he was given the stewardship of Chirk Castle and other border castles on Wales. The following year, he was given the manor of Holt in Cheshire. (Thomas's connections to royalty continued over the years in other ways as well. In May 1547, he secretly wed Henry's widow, Catherine Parr.)

One gift Henry gave Jane was a gold cup, weighing 65.5 ounces, twice engraved with her motto, designed by Holbein. Henry also gave her several medallions, with her own arms and the ''crown imperial.'' Another gift from Henry designed for her by Holbein was an emerald and pearl pendant.

Jane was very traditional and she used this trait to her advantage. For example, Fraser noted that she asked her ladies to wear ''suitable gowns of black satin and velvet,'' with high necklines. Some have surmised that this dress code had been designed to keep Henry's eyes on her. On another level, the things she did dare to challenge Henry about were matters of tradition. First, she wanted to make sure that Catherine's daughter Mary was reinstated in the court. Second, she asked the King to return England's monasteries. She was successful on the first account, but not the latter.

Mary was convinced to write a letter to the King that June, denouncing her mother as well as her right to the throne. This, she had been told, was the only was to win the King's favor, and avoid possible execution if his wrath were incited. Jane and Henry visited Mary shortly thereafter. Jane presented Mary with a diamond ring and the Henry gave her a 1,000 crowns. Jane and Mary continued to exchange gifts and became close confidantes. On the subject of the monasteries however, Jane was warned to keep her opinions to herself. Henry issued a threatening reminder to her to be mindful of the fate of her predecessor.

Happier occasions were to come, however. In January 1937, it was announced that Jane was pregnant. The celebration of the ''quickening'' of the unborn child was held on May 27th—''Trinity Sunday.''

Most important to Henry, and perhaps to the kingdom as well, Jane gave birth to a son, the long-awaited male heir. Jane went into labor on October 9, and Prince Edward was born on the twelfth of October 1537. The baby was named Edward both to honor his great-grandfather, Edward III, and because he entered the world on the eve of the Feast of St. Edward. Three days later, the tiny prince was christened, with Mary serving as Edward's godmother.

Two thousand guns were shot from the Tower in celebration, and the whole day long bells sounded from all the churches. The happiness of the kingdom was short-lived, however, as the beloved Jane died shortly thereafter, on the 24th of October, from complications. She was only 28 years old, and had served as Henry's queen for less than eighteen months. She was buried in St. George's Chapel, Windsor.

''Everything points to the fact that Henry VIII mourned Jane Seymour with a genuine sense of loss,'' wrote Fraser, ''the 'entirely beloved' wife who has presented him with his heart's desire at the cost of her own life.'' And some historians believe Henry VIII paid Jane Seymour the highest honor upon his own death. As Fraser noted in *The Lives of the Kings & Queens of England,* ''When ten years later he was called to his Maker he [Henry VIII] ordered that his coffin should be laid beside hers, for Jane had given him, after twenty-eight years of ruling, the Prince he had wanted, Edward, Prince of Wales.''

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Muriel Siebert

Known as the First Lady of Wall Street, stockbroker Muriel Siebert (born 1932) made history in 1967 when she became the first woman to own a seat on the New York Stock Exchange. She also owns and operates the only female-owned brokerage firm on the exchange.

Outspoken, smart, and determined, Muriel Siebert has made a career out of taking risks. The founder and president of the national discount brokerage firm that bears her name, Siebert became the first woman member of the New York Stock Exchange (NYSE) in 1967. With offices in California and Florida, Muriel Siebert & Co.

remains the only female-owned brokerage firm on the exchange. In all of her business dealings, Siebert continues to view risk as opportunity and chides her colleagues for not being more daring. ''The men of the top of the industry and government should be more willing to risk sharing leadership with women and minority members who are not merely clones of their white male buddies,'' she was quoted as saying in a press release available online at www.msiebert.com. ''In these fast-changing times we need the different viewpoints and experiences, we need the enlarged talent bank. The real risk lies in continuing to do things the way they've always been done.''

Siebert, the youngest daughter of dentist Irwin J. Siebert and his wife, Margaret, was born and raised in Cleveland, Ohio, where she was known to her friends as ''Mickie.'' (She still prefers her childhood nickname to her given name of Muriel.) She enrolled at Western Reserve University (now Case Western Reserve University) in 1949 with the intention of obtaining a degree in accounting. Unfortunately, her father was diagnosed with cancer during her junior year, and the family's finances would not allow her to complete her education as planned.

Headed to New York City

Rather than follow other women of her generation down the traditional path—marriage to a man who could support her while she raised a family—Siebert opted for a different course. In 1954, at the age of 22, she drove a used Studebaker 700 miles from Cleveland to Manhattan and began knocking on doors. With only $500 in savings, she knew that she had to find a job quickly or face having to return home.

After Merrill Lynch rejected her because she lacked a college degree, Siebert decided to stretch the truth a bit. During her interview at the brokerage firm of Bache & Co. for an entry-level research analyst position, she answered ''yes'' when asked if she had a degree, figuring that she could eventually make up whatever credits she lacked. Siebert got the job at Bache and proceeded to learn the brokerage business from the ground up. (She never did find the time to complete her degree.) Given accounts that none of the more experienced analysts wanted, she used her knack for interpreting financial reports—quarterly and year-end earnings statements, annual reports, and balance sheets—to predict where certain industries were headed financially. Her analyses proved to be accurate, and Siebert began to rise through the ranks.

Compared to the men around her, however, Siebert felt she was on a slow track despite her undeniably savvy business sense. So she left Bache in 1957 and spent the next decade working for a variety of Wall Street firms. But it was a world where all of the other women she met were secretaries, not brokers. Banned from investment clubs because of her gender, she could not gain access to the places where the best deals were made. But Siebert was smart and ambitious. She discovered that using the initial ''M'' in place of ''Muriel'' on her resume got her in the door at many firms; her experience, intelligence, and can-do attitude then convinced prospective employers to give her a try. She worked briefly at Shields & Co. and Stearns & Co. before joining Fickle & Co. as a partner from 1962 to 1963 and Brimberg & Co. from 1965 to 1967.

Obtained Coveted Seat on the Exchange

Although she had risen to the level of partner, Siebert didn't like having to deal with a lot of red tape before she could make a financial decision. Independent by nature, she was determined to go off on her own. But such a move would involve finding a member of the New York Stock Exchange to sponsor her and persuading a bank to lend her 70 percent of the $445,000 she needed to purchase her own seat—things that no woman had ever tried to do in the history of Wall Street.

Siebert's search for a sponsor was met with suspicion and, on one occasion, ridicule. She was rejected nine times before she found a willing backer. Obtaining financing proved to be just as difficult, but ultimately she was victorious when Chase Manhattan Bank agreed to support her. On December 29, 1967, at the age of 35, Siebert was finally elected to a seat on the New York Stock Exchange, shattering a longstanding gender barrier. A decade would pass, however, before she was joined by any other women.

Two years after gaining her seat on the exchange, Siebert founded the brokerage firm that bears her name. While this step represented another important first for a woman, it once again required her to battle sexism in the financial world. Clients used her services but were notoriously hesitant to publicize what she had been able to do for them. Still, she persevered.

As a result of her determination to succeed, Siebert was in a good position to restructure her company as a discount brokerage after the U.S. Congress granted brokers the right to charge flexible rather than fixed commissions for financial transactions and other services. The day after the federal regulations were lifted—May 1, 1975—she ran a full-page newspaper ad that showed her cutting a $100 bill in half with a pair of scissors. While the ad got the attention of potential customers, it also raised the ire of her clearinghouse, which gave her 60 days to take her business elsewhere. This she managed to do, though not without some difficulty.

Entered Public Service

In 1977, Hugh Carey, the Democratic governor of New York, offered Siebert, a staunch Republican, a government position as superintendent of banking. Welcoming the challenge and appreciative of Carey's recognition of her accomplishments, Siebert took a five-year leave of absence from her firm to put the banks of the state of New York on solid financial footing during an era of double-digit inflation, double-digit interest rates, and an alarming number of bank failures.

By demolishing the inefficient bureaucratic obstacles blocking her path and relying on then-radical techniques such as salary cuts, mandatory reorganizations, and interbank mergers, Siebert made sure that not a single bank in the state failed. This success prompted her to compete for the Republican nomination for the U.S. Senate from the State of New York in 1982. She lost in the primary, however, coming in second among the three candidates.

Returning to the private sector, Siebert spent the rest of the decade getting her brokerage firm back on track. As the tumultuous 1980s gave way to the bullish 1990s, she looked for new directions in which to grow her company. In 1996 she merged with Brooklyn-based furniture retailer J. Michaels, creating a holding company, Siebert Financial Corporation, to facilitate the transaction. Later that same year she acquired several key partners of Grigsby Brandford Co., a California firm specializing in municipal bonds. The acquisition of individuals with expertise in the sale of municipal bonds broadened the scope of business Siebert was able to draw via Muriel Siebert & Co.

Made Giving Back to the Community a Priority

In recognition of the battles yet to be waged by other fledgling organizations—especially those owned by women—Siebert has devoted a significant portion of her financial resources in recent years to various nonprofit, civic, and women's organizations. In 1990 she established the Siebert Entrepreneurial/Philanthropic Plan (SEPP), a program that donates to charity 50 percent of the net commission revenues Muriel Siebert & Co. earns on sales of new-issue equity, municipal, and government bonds. (As of 1997, total contributions from the SEPP topped five million dollars.) And when many small shopkeepers lost their businesses during the 1992 Los Angeles riots, Siebert gave money to women entrepreneurs to help them get back on their feet.

In addition to funneling money to the causes she supports, Siebert has been generous with both her time and her expertise. She was, for instance, the first female director of the Manhattan Savings Bank and the first woman to chair the annual fund drive for the local chapter of the Boy Scouts of America. She serves on the boards of the Metropolitan Museum of Art business committee, the Guild Hall Museum, New York's State Business Council, and the Boy Scouts of Metro New York. She is also active in such women-centered organizations as the National Women's Business Council, New York's Minority and Women-Owned Business Enterprise Advisory Board, the United Way of New York City, the International Women's Forum, and Deloitte & Touche's Council for the Advancement of Women. Additionally, Siebert is the founder and former president of the Women's Forum and founder of the WISH List, an organization supporting the political candidacy of pro-choice Republican women. As time permits, she continues to honor requests to serve as a director or board member for other organizations.

Many observers might be inclined to wonder how she has managed to accomplish so much in her life, particularly when she encountered such fierce resistance at nearly every turn. But as Siebert herself suggested to interviewer Ed Leefeldt in *Bloomberg Personal Magazine,* it's a matter of exploiting your natural talents. ''Don't ask me to paint. Don't ask me to sing,'' she declared. ''But I know a balance sheet. I can understand cash flow and depreciation. . . . I'll stay until it's not fun.''

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Hernán Siles Zuazo

Hernán Siles Zuazo (1914-1996) served as president of Bolivia for four years in the 1950s and was returned to his nation's highest office for an additional three years in the 1980s. As one of the leaders of the 1952 revolution and through his continuing political activities, Siles Zuazo played a major role in 20th century Bolivian history.

Hernán Siles Zuazo was born into a prominent Bolivian family in the capital city of La Paz in 1914. He attended school at the Methodist Church's American Institute in La Paz, although he was a Roman Catholic. His father, Hernando Siles Reyes, had served as president of Bolivia from 1926 until 1930. Despite this promising background, his early years were not easy. As Edward Schumacher wrote in the *New York Times,* Siles Zuazo ''began life with the odds against him,'' because the former president never married Siles Zuazo's mother. Although in later life father and son remained on friendly terms, they were never very close.

The entire Siles Zuazo family demonstrated forthrightness and great political skill. His mother was a strong-minded woman. When Siles Zuazo became president she would occasionally scold her son if she believed he had failed to keep promises. A half-brother, Luis Adolfo Siles Salinas, was to serve as Bolivia's president for five months in 1969.

War Against Paraguay

In 1932, Bolivia battled neighboring Paraguay in a territorial dispute known as the Chaco War. Although the Bolivian army was better trained and equipped, it was badly defeated; land was lost and national pride was shattered. Siles Zuazo fought as a volunteer. Serving as a sergeant, his left arm was badly injured, leaving some of his fingers immobile for the rest of his life. As a result, Siles Zuazo was awarded several medals for bravery.

After the war, Siles Zuazo earned a law degree from San Andres University in La Paz. He later set up a private law office in that city. In 1938, he married Maria Teresa Onmecha. They had three daughters, Marcela, Ana María, and Isabel.

The Chaco War defeat turned the Bolivian people against their leaders. Many in the nation also blamed international oil companies, as well as wealthy mine owners and land-holders. Bolivians felt that the interests of all citizens, including the very poor and the Indians, were not being equally represented. In the wake of the Chaco War, a large number of political parties were established to challenge the existing structure. Siles Zuazo was an important part of that challenge.

New Political Party

In 1941, the Nationalist Revolutionary Movement (MNR) was founded by Siles Zuazo and Victor Paz Estenssoro. Their party, like many others, became caught up in the revolutionary fervor which swept Bolivia during World War II. The seeds of the MNR's eventual division were sown by its ill-defined mixture of European Marxism and fascism—an ideology that suppressed opposition and encouraged nationalism and racism.

That oppressive strain was evident in 1943, when an army major was installed as president by a military movement aided by the MNR. That administration proved to be repressive and was overthrown by a popular uprising in 1946. The major was lynched in front of the presidential palace. Consequences for supporters, such as Siles Zuazo, were not as severe—he fled to exile in Argentina and Chile.

The uprising served as an alarm to party members, including Siles Zuazo. They rebuilt their party and introduced a reform agenda. From exile, Paz Estenssoro ran for president and Siles Zuazo for vice president. They won a plurality of the vote in the 1951 election, but the military prevented Congress from installing them in office. The tin miners protested, beginning a national revolution in 1952. Siles Zuazo returned to Bolivia and was soon able to take office as vice president.

Strains in Party Coalition

The factions that made up the MNR were diverse, creating an ''uneasy alliance,'' according to historian Eric Selbin. Working class members, who had been oppressed for years, demanded strong reform. Upper class members tended to be more moderate in their views and were often reluctant to embrace change.

In the years following the 1952 revolution, reforms were passed. The major tin mines, owned by foreign companies, were nationalized. Voting reform was instituted, creating universal suffrage. Perhaps the greatest reform was the abolition of a feudal landholding system, which had been in place for hundreds of years. This agricultural reform, however, was begun by rural workers and peasants seizing land. As with many other reforms, the MNR followed the peasantry. When it was clear that such reform was becoming a reality, the new ruling party was forced to accept it and try to take credit for it.

Although the reforms were striking, increased inflation was driving many Bolivians further into poverty. When Siles Zuazo was elected president in 1956, he sought to improve the economic health of the country by acquiring loans from the International Monetary Fund and requesting aid from the United States. These measures came with a large cost, however. IMF loans required the adoption of an austerity plan that placed the severest burdens on the working and poor classes. Siles Zuazo froze wages, reduced social services, and invited American oil companies to return to Bolivia. These were all policies harshly criticized by leftist citizens.

The president also was forced to confront labor unrest among the very workers who had helped install him in office. In response to strikes, Silas Zuazo countered with his own personal hunger strikes. In later years, he would employ the same method with varying effectiveness. One incident highlights the bravery of the man and the dilemma into which he had been placed. When Siles Zuazo met with a group of striking miners, he was handed a lighted stick of dynamite. Siles Zuazo simply took it, but refused to extinguish the fuse. A panicked miner grabbed the dynamite from his hand and threw it away moments before it exploded.

The courage of Siles Zuazo, however, was not enough to alter the divisions within his party. Years after 1952 the rebellion had taken firm hold on Bolivian soil, but had not sprouted and flowered. As historians J. Domínguez and C. Mitchell have written in *Comparative Politics*, the establish-

ment of the revolution ''proved to be a hollow accomplishment.''

Moved Leftward in Exile

After completing his four-year term as president, Siles Zuazo served as ambassador to Paraguay and Spain in the government of Paz Estenssoro. But a 1964 coup forced him to leave Bolivia once again.

During his years exile, Siles Zuazo moved further to the left. In 1971, he established the Leftist Nationalist Revolutionary Movement (MNRI), a group that enjoyed broad support from the Bolivian peasantry.

In 1979, Siles Zuazo won another presidential election and returned from exile in triumph. However, a violent military uprising forced him into exile once again. Many leftist leaders were tortured and killed. The escape by Siles Zuazo was accomplished by disguising himself as a peasant and crossing Lake Titicaca by boat to Peru.

During the period of military rule that followed, the economy grew worse. Bolivia defaulted on its foreign debts. In 1982, the military handed the government back to Siles Zuazo. He was inaugurated on October 10, 1982.

New Challenges

''We are going to construct a democracy with absolute liberty,'' Siles Zuazo said in his inaugural address. ''Those who do not believe in democracy and have interrupted it many times, depriving people of their liberties, should reflect and understand that their time has come to end.''

The problems facing the Siles Zuazo government proved to be overwhelming. Prices rose by more than 24,000 percent during his tenure, due to a miscalculation in an austerity program. In addition, the worldwide price for tin plunged in 1985, crippling the nation that had once been the most important tin producer in the world.

Political divisions worsened the situation. As the austerity program increasingly hurt the very poor, leftist leaders and workers demanded that foreign debt payments end, that refinancing be handled on more favorable terms, and that negotiations with the IMF cease.

Kidnapped Amid Economic Crisis

In May 1984, Siles Zuazo suspended payments of foreign debt until refinancing arrangements could be made. This action infuriated rightists, who demanded the president's resignation. An attempted coup led to the abduction of Siles Zuazo. Surprisingly, even the military spoke out against this action. As a reporter for *Time* magazine wrote, ''The show of loyalty to democracy was impressive.'' In less than 10 hours, he was released unharmed.

The administration of Siles Zuazo was crippled by clashes of the left and right and by his inability to reconcile them. As the historians James Malloy and Eduardo Gamarra have noted in *Revolution and Reaction: Bolivia, 1964-1985*, ''Siles was to begin and end his presidency essentially the political prisoner of both [left and right]. . . . On numerous occasions the central government for all practical purposes came to a standstill as Siles exhausted himself juggling personalities and factions.''

The president took decisive action, however, in combating terrorism. Immediately after assuming office in 1982, his police arrested one of Italy's most wanted right-wing terrorists. In addition, his administration was instrumental in the capture of Klaus Barbie, the former Nazi who was returned to Israel to stand trial.

Drug Trafficking Scandal Weakens Government

Upon assuming the presidency, Siles Zuazo ''wasted no time in taking the broom to the country's corrupt, cocaine-fueled politics,'' wrote Barry Came in *Newsweek* magazine. Siles Zuazo tried to cooperate with the United States in controlling drug traffic, but resistance was strong in his impoverished nation. At that time, the cocaine industry was earning approximately $2 million per year.

In 1984, a scandal hastened the end for Siles Zuazo. It was alleged that he had authorized a meeting between the head of his antidrug agency and the prime exporter of cocaine in Bolivia, Robert Suárez Gomez. At that meeting the drug dealer supposedly offered to pay off some or all of the nation's debts. When the Congress learned of this, it reprimanded the president.

In 1985, amid worsening conditions, a general strike was ignited by a walkout of tin miners. For the first time in his administration, Siles Zuazo deployed riot police and army troops against crowds of strikers. Although a bloody clash was avoided, ''the looming confrontation was sad testimony to the deterioration of the political system in Bolivia,'' wrote Malloy and Gamarra.

By that summer, Siles Zuazo had decided to step down, one year before the end of his term. The Congress named Paz Estenssoro to succeed him.

Exactly 11 years after he stepped down as president, Siles Zuazo died on Bolivia's independence day. After a long illness, he died from a lung embolism in Montevideo, Uruguay.

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Neil Simon

Pulitzer Prize-winning playwright Neil Simon (born 1927) has become America's most prolific and popular dramatist. His tragicomic plays expose human frailties and make people laugh at themselves.

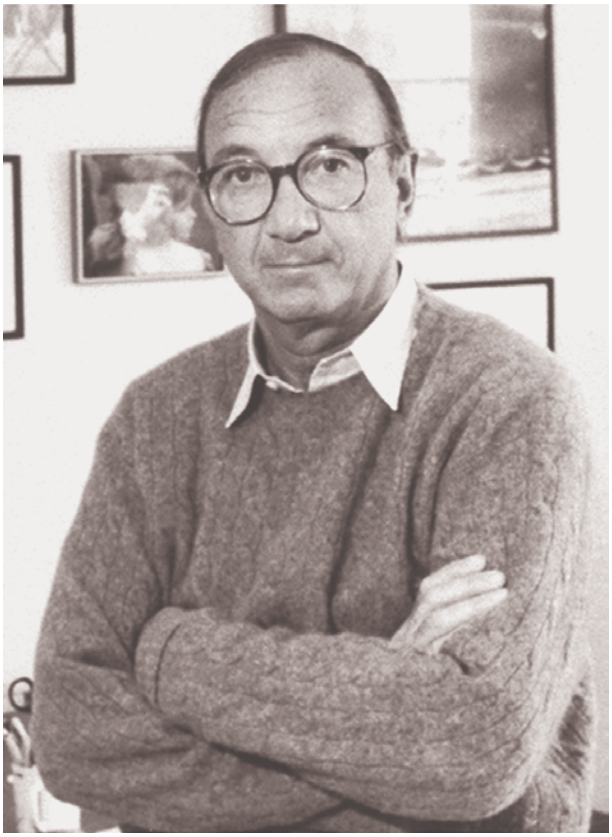

One of America's favorite playwrights, Neil Simon has been relieving audiences of their anxieties, fears, and worries by making them laugh at their own foibles for almost forty years. His portrayals of individual angst and dysfunctional family relationships, while exaggerated, manage to hit a nerve every time. Simon takes the audience through laughter to tears and back, as he explores life's emotional truths. A prolific writer, he has written and had produced more Broadway hits than any other American playwright, making him the wealthiest dramatist in history. Numerous Antoinette Perry (Tony) Awards and nominations, and special achievement awards have followed. His contribution to the arts and to popular culture in the twentieth century was recognized in 1995 when he received Kennedy Center Honors from President Bill Clinton. As part of his tribute to Simon the President said, ''He has written a string of magnificent hit plays unprecedented in the history of the American theater. Audiences found them so funny that, at first, few people noticed the gentle, deep, and sometimes sharp truths behind the comedy. . . . We saw the flaws and foibles and faults, but always, through them all, the indomitability of the human spirit.''

Marvin Neil Simon was born in the Bronx, in New York, on the Fourth of July in 1927. The Great Depression brought difficult times for the family. His father, a garment salesman, periodically disappeared, leaving his wife to support their two sons by working at Gimbel's department store and relying on family and friends. After they divorced, Simon lived with relatives in Forest Hills, in the Queens borough of New York City. Simon and his older brother developed a very close relationship, and during their teens wrote and sold material to standup comics and radio shows. It was his brother who encouraged him to pursue writing while in the United States Army Air Force Reserve program He attended college also at this time. His childhood fixation with comedy stuck, and he learned to write comedy by studying the work of his favorite comics—Robert Benchley and Ring Lardner.

After being discharged from the army, Simon got a job in the mailroom of Warner Brothers thanks to his brother who worked in the publicity department. They began collaborating again, and from 1947 to 1956 worked as a team writing comedy for television hits such as the Jackie Gleason and Phil Silvers Shows. Simon continued writing comedy for four years after his brother quit to become a television director. Some of television's top shows were showcases for his work, including the Sid Caesar and Garry Moore Shows. The pleasure was fading, however, and he turned his energies to playwriting in 1960.

Simon's first play, *Come Blow Your Horn,* was a modest hit; but it was followed shortly thereafter with *Barefoot in the Park,* a runaway hit that ran on Broadway for four years. His third play, *The Odd Couple,* introduced two characters that have become American icons—Felix and Oscar, two men estranged from their wives who move in together to save money, and find that they have the same problems living with each other as they did with their wives. The story lines usually presented conflicts between two people, and were filled with funny one-liners that brought the house down. While not entirely autobiographical, Simon makes no secret about using personal experiences or those of his friends for material. *Come Blow Your Horn* was about two brothers who moved away home and shared a bachelor apartment (just as Simon and his brother did); *Barefoot in*

the Park was the story of newlyweds adjusting to married life (reminiscent of his own marriage); and, of *The Odd Couple* Simon once commented, ''[the story] happened to two guys I know—I couldn't write a play about Welsh miners.'' *The Odd Couple* had a two-year run on Broadway, won Simon his first Tony Award, and has been adapted to television and film several times.

Critics often belittled Simon's work on the basis that he sacrificed character and plot development for laughs, to the extent that some plays were hardly more that a series of one-liners. In the 1970s, he made a conscious effort to add depth to his work by treating serious issues within a comic framework. He presented tragicomedies such as *The Last of the Red Hot Lovers,* the story of a man in a mid-life crisis who seeks solace in extramarital affairs; and *The Gingerbread Lady,* in which a one-time singer, who is now an alcoholic, struggles to make a comeback; and *The Prisoner of Second Avenue,* which witnesses the nervous breakdown of a recently fired executive. Some applauded his new ''real life honesty,'' while others still criticized his characterizations as being superficial.

Simon continued to depict characters grappling to handle their feelings in difficult situations, and releasing tension with humor. He began to share more of himself and his life, including boyhood fantasies of escape from the emotional turmoil of his family, and the frustration and despair of coping with his wife's terminal illness. In a 1996 interview with Randy Gener for *American Theatre,* Simon commented, ''I was writing plays that made people laugh. I wanted a response from the audience that would make up for whatever it was that was missing from those formative years of mine.'' For him, laughter provided a sense of comfort, fulfillment, and approval to replace insecurity, fear of abandonment, and later the futility of loss. During this period he wrote *The Sunshine Boys, The Good Doctor, California Suite,* and *Chapter Two,* whose leading character, a widower, feels guilty and miserable over falling in love and remarrying much as Simon had.

The 1980s took the intermingling of honesty and humor to new levels of intimacy. With the advent of *Brighton Beach Memoirs,* the first in a trilogy of semi-autobiographical plays, Simon develops the stories and conflicts among several characters, rather than presenting a one-on-one confrontation. The series begins telling the story of an adolescent middle-class Jewish American boy growing up amid a dysfunctional family and yearning to escape. *Biloxi Blues,* chronicled the boy's coming of age and the stunning reality of facing anti-Semitism while in the army —again mirroring some of Simon's personal experiences. The third, *Broadway Bound,* took audiences into the boy's young adulthood as he struggled to establish his career, and saw with new clarity the problems in his parents' relationship—Simon claimed writing the play was instrumental in resolving the relationship with his mother.

Simon uses writing as a coping mechanism for life's ups and downs, and explores a variety of mediums. When his third marriage broke up, he wrote *Rumors,* a farce, and *Jake's Women,* in which he introduces ''ghosts''—good and bad experiences of two marriages and their impact on the third. Meanwhile, he has found time to write original screenplays, as well as many adaptations of his plays for the screen. His screenplays include: *The Heartbreak Kid; The Goodbye Girl,* which won an Academy Award nomination in 1977 and a Golden Globe Award for best screenplay the following year; *Seems Like Old Times; The Lonely Guy;* and *The Slugger's Wife.*

The playwright keeps pealing away layers of psychological insight. He began the 1990s with *Lost in Yonkers,* a painfully funny story of the long lasting impact an abusive mother has on her grown children. William Henry III, writing in *Time,* noted: ''At the heart is . . . a mother who was physically and psychologically abusive and four middle-aged children who still suffer the weaknesses she inflicted in teaching them to be strong.'' In many plays the hardened protagonist has a soft heart underneath; not the mother in *Lost in Yonkers.* She never responds to the pleas of her retarded child for affection; she turns her back and walks out the door without a word—a poignant and sad ending for a playwright known for ''schtik'' comedy. The play was a success, and in 1991 earned both the Antoinette Perry Award for best play and the prestigious Pulitzer Prize in drama.

His next works turned back in time to reflect and reminisce about the days of writing comedy for legends such as Mel Brooks, Carl Reiner, and Sid Caesar. *Laughter on the 23rd Floor* is a far cry from the dramatic characterizations in *Lost in Yonkers* and *Jake's Women.* The play is a behind-the-scenes look at writing comedy by committee, as a group of men shout fast one-liners, each trying to top the other. While funny, critics had a field day talking about the lack of plot and depth of these characters.

In a similar, though much less superficial vein, Simon wrote a book entitled *Rewrites* in 1996. The book is a memoir of his early career during which time he wrote hits such as *Barefoot in the Park,* and enjoyed an extremely happy marriage that ended too early when his wife lost her battle with cancer. The book received mixed reviews; *People Weekly* commented that it ''doesn't live up to the creativity it documents.'' As Simon has often found, his own work is a hard act to follow.

Simon continues to explore new terrain in his writing. In 1997, he further developed the ghost devise first used in *Jake's Women,* and introduced his first major Black character in *Proposals.* In an interview with David Stearns for *USA Today* he said, ''It is one of the most loving plays I've ever written. There's also a lot of anger. Because love is the main theme in the play, I was trying to cover all the aspects of it—those who get it and those who don't.'' As President Clinton remarked when presenting the Kennedy Center Honors to Simon, ''he challenges us and himself never to take ourselves too seriously. Thank you for the wit and the wisdom.''

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Alvaro Siza

Alvaro Siza (born 1933) is considered Portugal's greatest living architect and possibly the best that country has ever produced. His works are internationally renowned for their coherence, clarity, and what Siza calls simplism—a quality that recognizes the complexity and contradictions of a project without trying to impose artificial control over them.

Siza was born in the town of Matosinhos, near Oporto, Portugal, in 1933. He studied architecture at the Escola de Belas Artes in Oporto from 1949 to 1955, and his first design was built in 1954. From 1955 to 1958, he worked with architect Fernando Tavora. Through the 1950s, Siza developed several projects in Matosinhos, including private houses, a Parochial Center, a Tourist Office, and a low-cost housing project as well as the acclaimed Boa Nova restaurant (1958-63; renovated 1992) and a public swimming pool in Leca da Palmeira (1958-65). These early projects indicated Siza's characteristic ability to integrate his designs with the distinct qualities of their environments.

''Embracing the Rhythm of the Air''

Siza's work, though linked to Minimalism, is considered rooted in Expressionism. These roots can be seen in the formal structures of his designs, which, according to Oriol Bohigas, are ''always based on unity of space and volume'' and possess ''an absolute coherence of function and form.'' These qualities are already apparent in the Boa Nova project, chosen in a competition sponsored by the Matosinhos City Council in 1958. The building's dramatic site on a rocky coastline is integral to Siza's spectacular design. The completed work, which was restored in 1992, inspired the poem ''Alvaro Siza's Restaurant in Boa Nova'' by Eugenio de Andrade: ''The musical order of the space,/ the manifest truth of stone,/ the concrete beauty/ of the ground ascends the last few steps,/ the contained/ and continuous and serene line/ embracing the rhythm of the air,/ the white architecture/ stripped/ bare to its bones/ where the sea came in.''

In 1966, Siza joined the faculty at the School of Architecture in Oporto (ESBAP), and in 1976 he was appointed Assistant Professor of Construction. Through the 1960s and early 1970s, he continued to design private houses as well as commercial buildings near Oporto. His second swimming pool for Leca da Palmeira displays his brilliant use of space. The design uses a natural rock formation to complement the man-made sides of a large pool placed as if carved out of the sand and rock of the coastline. A smaller children's pool, changing building, and cafe are also included, and the building is set below the level of the access road to provide an uninterrupted view of the ocean. José Paulo dos Santos has noted in his *Alvaro Siza: Works & Projects 1954-1992* that the design contains formal references to Finnish architect Alvar Aalto and to neoplasticist architecture.

Public Housing and Urban Design

Since the mid-1970s, Siza has been involved in numerous designs for public housing. At that time, overcrowding and lack of sanitary facilities plagued many old sections of Oporto, and after Portugal's revolution against dictator Salazar in 1974, the political group SAAL (servicio de apoio ambulatorio local) responded to urban problems by planning designs to remedy slum conditions. In 1974, Siza worked on renovations for the Bouca quarter that would both resolve the problems that had been characteristic of the antiquated buildings and also fit within the historical context of the site. He used a vertebral wall to screen the project from adjacent railroad tracks. Perpendicular to this wall were four linear terraces of double maisonettes, forming long courtyards reminiscent of the type of neighborhood the new project replaced.

Siza worked with SAAL again in a design for the rehabilitation of the Sao Victor district of Oporto, then embarked on the enormous subsidized housing project in Quinta de Malagueira, Evora, in 1977. This design included 1,200 housing units as well as institutional and commercial facilities, with a raised service duct, similar to the Renaissance aqueduct that had fed the old city, supplying utilities. ''Without grand polemic,'' wrote dos Santos, ''the scheme touches on the attitudes and formal achievements of European Modernist settlements but rejects their isolation from their contexts. The absorption of the cultural aspirations of different social classes, the pressures placed on the public space by the car, and the ambivalent requirements for communal identity are convincingly resolved in this scheme.''

Forming a Whole with Ruins

Siza's interest in urban design soon brought him to projects outside of Portugal. In the late 1970s he worked on an urban renewal design in the Kreuzberg district of Berlin, and in 1984 he won first prize in the International Building Exhibition (IBA) for the rehabilitation of an entire block in the same district. The project (Schlesisches Tor) was to have maintained the block's mix of residential and commercial space, but, because of financial considerations, the developer made several changes in the design. The finished project, though, does retain the curved, wave-like facade of the corner building. Doug Clelland commented in *Architectural Review* that the scheme knits together the existing fabric of the site well, but ''lacks the presence and assurance of the decayed nineteenth century block across the street.'' Indeed, Siza himself has remarked that ''The problem is to form a whole with ruins.'' This attention to the past, according to Kenneth Frampton in *Design Quarterly*, is a quality that distinguishes Siza's approach from that of many contemporaries. He emphasized that in all of Siza's collective housing projects there is the ''potential for establishing a critical interaction between the new and the ruined.''

Among several other public housing projects are Siza's design for the Guidecca district of Venice, which was first in the 1985 international competition for controlled-cost subsidized housing in the Campo di Marte, and his design for 106 low-cost units in The Hague. The Netherlands project, noted dos Santos, refers to the brick tradition of such archi-

tects as Michel de Klerk and J. J. P. Oud, but also shows the influence of Mendelsohn.

During the 1980s, Siza expanded his international repertoire when he was invited to enter several international competitions, including the Expo 92 in Seville in 1986; Un Progretto per Siena, Italy, in 1988; Bibliotheque de France, Paris, 1989-90; and the Helsinki Museum, 1993. He obtained first place in the Schlesisches Tor, Kreuzberg, Berlin in 1980; restoration of Campo di Marte, Venice, in 1985; redevelopment of the Casino and Cafe Winkler, Salzburg, 1986, and La Defensa Cultural Centre, Madrid, 1988-89. During this period, he also worked on several institutional and commercial projects. His Banco Borges & Irmao in Vila do Conde, Portugal, is notable for its vertical identity and its dramatic rotational character, with all the interior floors visually related as in Le Corbusier's Carthage villa. ''João de Deus'' kindergarten in Penafiel, Portugal, is built on a plinth to respond to challenges of site and to integrate the structure's various uses.

Wide Range of Concerns

Siza's range of architectural interests remains especially broad, from residences to churches, schools, shopping centers, libraries, museums, and even, most recently, furniture. His design for the Oporto Faculty of Architecture, a monumental project, is nearing completion. This comprises several buildings placed along the banks of the River Douro in an arrangement that, according to one critic, suggests an allusion to the Acropolis. Another has noted the influence of Austrian and German architecture in this design, pointing out that Siza's precision of scale is complemented by the architect's ''subtle understanding of the surroundings.'' In fact, Siza vigorously opposed a plan to construct a major automobile throughway along the riverbank, arguing that unobstructed river frontage is integral to the Faculty of Architecture's overall design.

Among Siza's other unusual projects are a water tower for the University of Aveiro (1988-89), designed as a reinforced concrete slab and parallel cylinder which rise out of a reflecting sheet of water, and the cylindrical meteorological center for the Barcelona Olympic Village (1989-92), built on the beach of the city's Olympic Port. Critics admired the way in which the design for the meteorological center ''has both presence and autonomy with respect to the grand dimensions of the neighbouring volumes and the scale of the Port's quays and harbor wall.''

Other projects of the late 1980s and early 1990s include La Defensa Cultural Centre, Madrid (1988); the Museum of Contemporary Art, Santiago de Compostela, Spain (1988-93); the Rector's Office and Law Library for the University of Valencia (1990); the Vitra office furniture factory, Weil-am-Rhein, Germany (1991); and the Contemporary Art Museum, Casa de Serralves, Oporto (1991).

One of Siza's most important ongoing projects is the reconstruction of Lisbon's historic Chiado district. This area, the principal civic and commercial space for the neighborhood, was heavily damaged by fire in 1988. Seventeen buildings had to be redesigned based on historic plans. The project was complicated by damage from tunnel excavation under the site, which badly weakened the foundations of several buildings, especially the ancient ruins of the Carmo Convent. Siza has been active in seeking solutions for this damage.

International Renown

In addition to his major design projects, Siza remains deeply committed to teaching. He has participated in numerous conferences and seminars throughout Europe, North and South America, and Japan. He has been a visiting professor at the Ecole Polytechnique of Lausanne, the University of Pennsylvania, the Los Andes School, the University of Bogota, and Harvard University's Graduate School of Design as Kenzo Tange Visiting Professor. He continues to teach at the Oporto School of Architecture.

Siza's distinguished work has been widely recognized. In 1982, he was awarded the Prize of Architecture from the Portuguese Department of the International Association of Art Critics, and in 1987 he received an award from the Portuguese Architects Association. In 1988, Siza received the Gold Medal for Architecture from the Colegio de Architectos, Madrid, the Gold Medal from the Alvar Aalto Foundation, the Prince of Wales Prize in Urban Design from Harvard University, and the European Architectural Award from the EEC/Mies van der Rohe Foundation, Barcelona. In 1992, he was awarded the prestigious Pritzker Prize from the Hyatt Foundation of Chicago, for lifetime achievement. That same year, Siza was also named Doctor Honoris Causa at the University of Valencia. In 1993, he won the National Prize of Architecture from the Portuguese Architects Association and was named Doctor Honoris Causa at the Ecole Polytechnique Federal de Lausanne. In 1996, he received the honorary title of Fellow, American Institute of Architects.

In May 1996, a major retrospective of Siza's work opened in his home town of Matosinhos. ''Alvara Siza—Buildings and Projects'' included models of many of the architect's projects since 1980, as well as pieces of his furniture, drawings, sketches, and photographs. Portuguese President Jorge Sampaio attended the exhibit's opening ceremonies. The show, which was scheduled to travel to Tenerife, Sardinia, Brussels, Brazil, and the United States, was expected to draw more than 150,000 people.

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William Joseph Slim

English General William Joseph Slim (1891-1970) was involved in some lesser-known but still critical battles of World War II. He later served as head of the Imperial General Staff, Britain's top military post, and governor-general of Australia.

As a boy, William Joseph Slim had always wanted to be a military officer. During World War II, he took command of allied forces defeated and demoralized by advancing Japanese troops that had overrun Burma and were threatening to invade India. Slim made it his priority to improve the morale of his men, rebuild their confidence, and teach them to adapt to the jungles of southeast Asia. Consequently, he regained the offensive and reconquered Burma.

Boyhood Dream

William Joseph Slim had always dreamed of becoming a soldier. He was born October 6, 1891, in Bristol, England. The son of John Slim, an iron merchant in Bristol, he moved with his family to Birmingham at the turn of the century. There, he attended St. Philip's Catholic School and then King Edward's School, where his favorite subject was literature. At the time, he was a member of the Officers Training Corps, and he often told people that his great ambition was to be an army officer. But in early 20th century England, the army did not financially support those in officers training, and Slim's parents could not pay for their son to pursue his ambition. Consequently, after leaving school, Slim worked as a clerk and a teacher. Also, he was a foreman at an engineering firm. When World War I began, his military dream was abruptly realized. England was desperate for soldiers to fight against the Germans. Slim was commissioned in the Royal Warwickshire Regiment, a territorial troop similar to the National Guard in the United States. He joined the regiment as a private, but when his troop was made part of the regular British army, he was promoted to lance-corporal. He was later demoted to private for drinking from a jug of beer while marching with his men as they marched through Yorkshire on maneuvers. It was the only demotion Slim ever received.

He first saw action when his regiment was sent to Mesopotamia (modern-day Iraq), followed by an engagement in the Battle of Gallipoli in Turkey, where he was so seriously wounded that it seemed unlikely that he would ever return to active service. However, through a series of subterfuges that Slim never entirely revealed, he was able to rejoin the army and fought in France and Belgium before rejoining his old troops in Mesopotamia. He was wounded again in the battle to capture Baghdad and was evacuated to India.

When World War I ended, he joined the Sixth Ghurka Rifles of the Indian Army and learned to speak their language. From 1917 to 1920 and again from 1929 to 1933 he was part of the General Staff of the Indian Army. During this period he graduated from the Indian Army Staff College in Cambalay and later was an instructor at the college. He returned to England briefly to attend the Imperial Defence School. During the 1930s his effectiveness as a teacher was recognized by British and Indian military leaders; that earned him a promotion to the rank of lieutenant-colonel by 1935. Just before World War II broke out, Slim was commandant of the Senior Officers' School at Belgaum, India.

From the Desert to the Jungle

In 1940 Slim was given command of the Tenth Indian Infantry Brigade and was ordered to use his Indian troops in the Sudan to prevent an invasion of Italian troops. A border town called Gallabat had been occupied by the Italians; Slim and his forces were ordered to retake the town. Although the Indians recaptured Gallabat, Slim decided that defense of the area was untenable and pulled his troops back to safer positions, giving up the town. In retrospect, Slim believed he had made a poor military decision. Yet he gained the admiration of others as a leader who could accept blame during bad times but was quick to praise his subordinates during good times.

Soon after, Slim was again wounded when a low-flying aircraft attacked the vehicle in which he was traveling. While recovering in May 1941, he was given command of the Tenth Indian Division in Iraq and Syria where he successfully fought against the Vichy French forces and later advanced through Iran. He described desert fighting to be suitable because you can see your opponent.

By March 1942, General Archibald Wavell, the commander-in-chief in India, sent Slim to Burma to take command of the British-Indian First Burma Corps. The situation in Burma was dismal for allied forces. Because of allied problems in 1942 in Europe and in the Pacific Ocean, low priority was given to the military situation in Burma and India. There was no air cover for the allied troops. Intelligence and communication were poor. Japanese forces from the east were pushing the Burma Corps westward and northward through the jungle toward India. They had also cut supply lines to the Chinese armies in the north. Slim tried to regain the offensive, but his troops had withstood heavy casualties and were exhausted. Therefore, he was forced to lead his troops in an orderly retreat nearly 1,000 miles from Rangoon into India. Thirteen thousand men died during the retreat.

Reinvasion of Burma

After the retreat, Slim commanded the newly formed 15th Indian Corps. He oversaw intensive training to prepare the men for future battles against the Japanese. He restored confidence in his demoralized troops. Slim revised and improved their fighting approach. He gave higher priority to medical attention and made sure drugs were on hand to prevent malaria. In addition, he visited as many units as possible and met as many of his subordinate commanders as possible.

Slim believed that as an officer, he had to set an example for his men. ''Officers are there to lead,'' he was quoted in *Phoenix,* the South East Asia Command magazine. ''As officers, you can neither eat, nor drink, nor sleep, nor smoke, nor even sit down until you have personally seen that your men have done these things. If you will do this for them, they will follow you to the end of the world.'' Slim often paraphrased, as he did in *Phoenix,* the famous line ascribed to Napoleon, ''There are no bad soldiers, only bad officers.''

The situation in Burma was soon made worse by allied commitments to the Soviet Union. In an agreement with Soviet leader Josef Stalin, England and the United States agreed to conquer Germany first in return for a Soviet declaration of war on Japan. The re-invasion of Burma was not considered critical to the war effort. Landing craft in the Burma theater were transferred to Europe for invasions against the Nazis. Slim, then, was forced to fight the Japanese through the dense jungle rather than by sea.

By October 1943, Slim was commander of the newly established British 14th Army. In 1944, he deliberately let the Japanese cross the frontier into India, thus stretching thin their supply and communication lines. His fully provisioned army waited for the Japanese to arrive then beat the Japanese forces in decisive victories at Imphal and Kohima. As his troops regained the offensive and marched eastward and southward through the jungle. He and Mountbatten developed a plan in which the army was supplied by air drop, thus precluding the need for supply lines. A total of 600,000 tons of supplies was dropped by parachute to Slim's advancing army. Also, Slim's reconquest of Burma was based on a two-pronged attack that confused the Japanese and caused them to concentrate forces in the wrong locations. His army forced the Japanese out of Burma and inflicted 347,000 casualties. Slim was the only general in World War II to defeat a major Japanese army on the Asian mainland. After retaking Burma until the end of the war, Slim's forces fought clean-up campaigns against small pockets of Japanese resistance.

Beloved Leader

By July 1945, Slim was promoted to full general and then commander-in-chief of all allied land forces in southeast Asia. By 1946, with the war over, he was called back to England to be commandant of the recently reopened Imperial Defence College. He then retired from the army to pursue a private life. But by the end of 1948, he was recalled to the army to be chief of the Imperial General Staff. Two months later, he was promoted to field marshall.

In 1953, Slim was appointed governor-general of Australia, representing the Queen of England and British interests in Australia. He made it a point to meet the people and, thus, he became one of the most popular governor-generals in the history of Australia. The Australian prime minister often commented on the affection the Australians had for Slim.

Occasionally, Slim took his mind off his duties by reading murder-mystery novels. He also wrote mystery serials, as well as poems and short stories, under the pseudonym Anthony Mills. In 1956, he wrote *Defeat into Victory,* considered one of the finest books about World War II.

In 1960, Slim was made a Knight of the Garter by the British monarchy. Eleven universities, including Oxford and Cambridge, conferred honorary degrees on him. He was then appointed Constable of Windsor Castle and left Australia. He held the Windsor Castle position until shortly before his death ten years later, on December 14, 1970. When he died in London, he was given a public funeral with full military honors.

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Dean Smith

The winningest basketball coach in college history, Dean Smith (born 1931) retired from the University of North Carolina in 1997 after 36 seasons. His teams won 879 games and had 27 consecutive seasons of at least 20 victories.

Under Dean Smith, the University of North Carolina Tar Heels made 11 appearances in the Final Four of the National Collegiate Athletic Association's Division I college basketball tournament. They won two NCAA titles, in 1982 and 1993. Smith holds many records, including 65 NCAA tournament wins, and 17 regular season titles in the Atlantic Coast Conference.

Beyond his teams' achievements, Smith was known for his innovations, his recruiting prowess, and his loyalty to his players. Smith coached 30 All-Americans, including the man many consider the greatest basketball player who ever lived, Michael Jordan. Many others he coached went on to the National Basketball Association, including 21 first-round NBA draft picks. At least five of his former players became NBA coaches, including NBA Hall of Famer Billy Cunningham. Cunningham told *Time* that Smith ''takes as much pride in the doctors and lawyers he coached as he does in the All-Stars.'' Legendary UCLA coach John Wooden once said, ''Dean is the best teacher of basketball that I have observed.'' When Smith announced his retirement, Jordan commented,''He's a father figure to a lot of players and a lot of people.''

The Future Coach

The only son of strict Baptist schoolteachers, Dean Edwards Smith was born February 28, 1931. He grew up in Emporia, Kansas, watching his father coach. Alfred Smith's high school Spartans won the 1934 state championship with the help of the first black player in Kansas high school tournament history. Smith was an intensely competitive yet sensitive child. In high school he played quarterback in football, catcher in baseball, and point guard in basketball—the positions that demand the greatest intelligence and understanding of each sport.

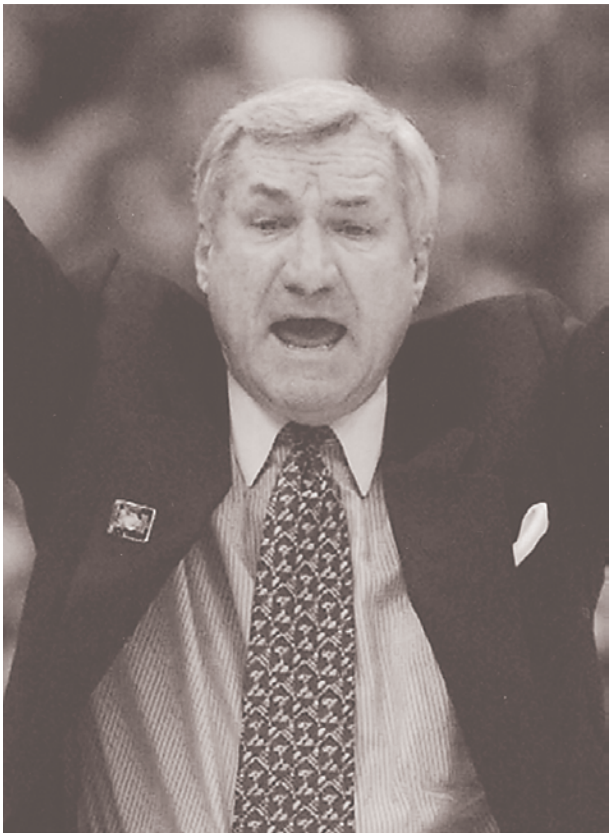

Despite his desire to succeed, Smith didn't have the talent to make it as a player. He went to the University of Kansas on an academic scholarship. There he majored in math and physical education and was a reserve guard on the basketball team. The team won the 1952 national title, but Smith played little. His coach was Phog Allen, who had been taught by the inventor of the game of basketball, Alexander Naismith. Smith would sit next to Allen on the bench and soak up knowledge. ''Everyone understood that he was going to be a coach,'' said local sportswriter Rich Clarkson.

After graduation, Smith briefly served as an assistant coach at Kansas, then joined the U.S. Air Force in Germany. From 1955 to 1958, Smith was an assistant basketball coach at the U.S. Air Force Academy.

Succeeding A Legend

Smith came to North Carolina as assistant basketball coach in 1958. In 1961, he succeeded the legendary coach Frank McGuire. McGuire had led the Tar Heels to a national championship in 1957, but his aggressive recruiting had put the program in violation of NCAA rules. Smith would polish UNC's image to a fine sheen. In all his seasons, his program never was charged with a single violation.

Smith's only losing season was his first, but it took a while for him to be accepted. In his first five seasons, Smith twice was hung in effigy on campus. ''When I was here, Dean Smith was the biggest joke around,'' said Art Heyman, a player with nearby Duke University. ''Everybody wanted him fired.''

A liberal politically, Smith joined in protests on campus against segregation. In 1964, he accompanied a local black pastor and a black theology student to a segregated Chapel Hills restaurant Smith and his players often visited. The visit integrated the restaurant. In 1966, Smith recruited the first black player in the ACC, Charlie Scott. ''Coach Smith was always there for me,'' Scott told *Sports Illustrated.* ''On one occasion, as we walked off the court following a game at South Carolina, one of their fans called me a 'big, black baboon.' Two assistants had to hold Coach Smith back from going after the guy. It was the first time I had ever seen Coach Smith visibly upset.''

Smith combined his outspoken support for liberal causes, including nuclear disarmament and abolition of the death penalty, with a devout Christian faith. He served as director of the Fellowship of Christian Athletes from 1965 to 1970. He ordered his players to go to the church of their choice every Sunday and return with a brochure to prove they had gone.

The Smith Mystique

After his teams won three straight Atlantic Coast Conference championships beginning in 1967, a mystique started to develop around Smith and his ''system'' of coaching. At the Air Force Academy, he and head coach

Bob Spear had started to develop an offensive delay game. It eventually became a stall strategy known as the ''Four Corners.'' The Four Corners involved stationing a player in each corner of the offensive half-court and passing the ball constantly around the perimeter. The shot clock came to college basketball largely because of the Four Corners.

Smith's teams were known for their passing and for their scrambling trap defenses. He also invented the now-common practice of players huddling at the foul line before a foul shot. And more than any other coach, Smith was responsible for the highly evolved platoon substitution that now characterizes the final minutes of most close games, as coaches shuttle offensive and defensive specialists in and out. ''On the sidelines Smith was always several moves ahead of everyone else,'' wrote Alexander Wolff of *Sports Illustrated.*

Starting in 1967, Smith was six times named Coach of the Year in the ACC. His coaching and recruiting turned North Carolina's program into a juggernaut. But to Smith, winning was not the first priority. ''My first goal was to keep my job,'' he told Wolff. ''Then I wanted to win. It was when I got more mature that I said, What's most important is that we play well.''

Smith was known for his presence of mind in tense late-game situations. Mitch Kupchak, his center from 1972 to 1976, recalled a game against Duke in which UNC was behind eight points with 17 seconds left. ''His calm throughout was amazing,'' Kupchak told *Sports Illustrated.* ''The way he walked us through those 17 seconds, it was as if he said, 'Don't think about this. Just do as I say and we'll win.' There he was in the huddle, looking up at us with a kind of smile.'' The Tar Heels tied the game and won it in overtime.

Smith was named the nation's top coach in 1977 and 1979. But he didn't win his first national title until 1982, in his seventh trip to the Final Four. It came against Georgetown, when a Hoya player threw the ball to James Worthy of the Tar Heels by mistake. Jordan, then a freshman, got the game-winning jump shot after the team got a pep talk on the sidelines from Smith. Down by a point, Smith told his players: ''We're in great shape. I'd rather be in our shoes than theirs. . . . We are going to determine who wins this game.'' Smith's second title came in 1993, and it was also due to an opponent's blunder, when Chris Webber of Michigan called a time-out when his team had none left. In contrast, the Tar Heels ''played with prepossessing calm,'' noted *Sports Illustrated.*

Legacy of Loyalty

Smith was intensely loyal to his players, visiting them in the hospital and keeping in touch with them after they graduated. Former Charlotte, North Carolina, mayor Richard Vinroot, who played under Smith, said Smith wrote to him weekly after Vinroot graduated and was serving in Vietnam. After Worthy turned pro and was arrested for soliciting a prostitute, Smith called and told him, ''We're all human. I know you're a great man. Just deal with it as a man.''

''I can't think of a time I've ever heard him blame or degrade one of his players, and in return, his kids are fiercely loyal to him,'' Duke University coach Mike Krzyzewski told *Sports Illustrated.* ''That kind of loyalty doesn't just happen. Things done on a day-to-day basis develop that kind of relationship.''

Smith was such a straight arrow that he always wore a tie even in practice. He forbade his players to have facial hair. He and his wife Linnea campaigned to ban alcohol advertising at college sports events. ''It's hypocritical for a college conference to have student-athletes tell young people they should say no to drugs when we say yes to beer ads,'' Smith told Wolff.

Smith always made academics paramount. His players had a 97 percent graduation rate. To the end of his career, he remained firmly opposed to freshman eligibility for high-profile collegiate sports. If freshmen were ineligible, he told Wolff, ''colleges would attract young men who are serious about school as well as athletics, because those who want to go pro after one season wouldn't have the patience to wait around.'' Yet Smith also advocated paying NCAA players, and he encouraged many of his stars to leave college early to turn professional.

Although he was one of the best paid collegiate coaches, Smith criticized coaches' salaries as exorbitant. He insisted that money donated by shoe-company sponsors to the basketball program be spread evenly to all sports programs, men's and women's, at the university. He was also intensely private. Only over his protests was North Carolina's new basketball arena named the Dean E. Smith Center in 1983. He ''was the one guy who didn't buy into the myth that had been created around him,'' said sportswriter S.L. Price.

Smith's players had to talk him out of retiring near the end of the 1996-97 season. Smith didn't want to break University of Kentucky legend Adolph Rupp's record of 876 coaching wins. After he won the game, he congratulated his assistants.

Some critics said Smith should have won more than two titles. ''I don't believe that 'winning the big one' says all there is to say about you,'' Smith told Wolff. ''You win big ones to get to the Final Four, or even just to get into the tournament.'' Smith retired at the start of the 1997-98 season. At 66, he said he could no longer bring the necessary energy to his job. Smith was succeeded by Bill Guthridge, his assistant for 31 years.

''He had a style that no one's ever going to copy,'' said Krzyzewski. ''To be that smart, that psychologically aware, that good with X's and O's—with that system, and to always take the high road—that just isn't going to happen again.''

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Robert Southey

A contemporary of the great poets Samuel Taylor Coleridge and William Wordsworth, Robert Southey (1774-1843) is one of the best known of the unread poets; that is, his name is better known than the work he produced. While his work leans towards the introspection, skepticism, and symbolism that characterize the period, Southey never fully came to fruition as a Romantic poet.

While Southey may not have been a potential Wordsworth or Coleridge, the talent he did posses was not given the concentration of time and energy poetry demands to mature. Because of Southey's financial and personal commitments to his family, he chose to write articles, pamphlets, tales, and light pieces as well as poetry, all within very constricting time limits: ''verse took turn and turn about with history, politics, and reviewing: the four last epics were almost entirely written before breakfast,'' quips Simmons in his 1948 biography of Southey. This versatility did, however, foster the development of a distinct and admirable prose style.

Comments on His Work

Southey's poetry was first published in 1795 in *Poems; containing The Retrospect, Odes, Sonnets, Elegies, &c. By Robert Lovell and Robert Southey, of Balliol College, Oxford,* which included 21 poems by Southey and 11 by Lovell. His first poem of merit, ''Joan of Arc,'' was published in 1796. The fresh style had a strong appeal to the prevailing Romantic tastes, but to this day is not considered a great work. According to Simmons' bio, Wordsworth once opined that Southey's poetry ''does not give anything which impresses the mind strongly and is recollected in solitude.'' Nonetheless, Southey enjoyed a viable public career as a poet which led to his appointment as Poet Laureate in 1813.

The practice of writing poetry, combined with the time constraints of production, engendered Southey's concise style of prose which has been described as vigorous, direct, unassuming, crisp, and as Simmons quotes one critic, ''the style of a man who writes swiftly and voluminously, and who has discovered the true economy of a clear mind and a clean pen.'' Southey himself is quoted by Simmons as saying, ''[t]o write poetry is the best preparation for writing prose. The versemaker gets the habit of weighing the meanings and qualities of words, until he comes to know, as if by intuition, what particular word will best fit into the sentence.'' Consequently, Southey played a great part in loosening up the English language. At the end of the eighteenth century, the imitators of Burke, Gibbon, and Johnson had twisted the language into elaborate, superfluous styles. Southey's prose offered elegant precision. This fresh voice suited the newly industrialized England, and his work, though sometimes politically challenging, was well received. He gained a respectable reputation in his time and many scholars and critics believe he is certainly worth examining as a contemporary study.

Unfortunately, Southey is often remembered because of his association with Wordsworth and Coleridge or as the ardent young reformer who is corrupted and turns conservative in Byron's ''Vision of Judgment.'' His works are still read but often without knowing who wrote them. *The Story of the Three Bears* is one of his more popular tales. *The Battle of Blenheim* and *The Inchcape Rock* are almost considered mere folklore. His *Life of Nelson* is still is known but not for the vitality of the writing. Other works of Southey include: *Book of the Church,* a popular ecclesiastical history of England published in 1824, *The History of Brazil,* published in three volumes, *A Tale of Paraguay, Lives of the British Admirals,* and many collections of poetry. He is also known for his letters.

Early Life

Robert Southey was born on the 12th of August, 1774 in Bristol, England. Though both his parents had descended from respectable families of the county of Somerset, his father was unsuccessful in business as a linen draper in the city of Bristol. At the age of two, young Southey was sent to live in Bath with his mother's unmarried half-sister, Elizabeth Tyler. Tyler is often characterized as a strong-willed woman who dominated Southey's parents as effectively as she dominated him. Not only strict but also eccentric, his aunt prohibited her young ward from playing outside lest he dirty himself or his clothing. Luckily, he was occasionally afforded the opportunity to escape to his grandmother's farm in Bedminster where he was allowed to play in the garden.

Tyler, who had a great passion for plays and actors, took her nephew first to the theater when he was four and often thereafter. Perhaps the greatest gift Tyler gave to Southey was this early indoctrination to the arts. The Bristol stage was frequently honored by great actors of the day, and they often became visitors at Tyler's home. When in public or receiving guests, Tyler's appearance and manners were those of the well-bred lady. Otherwise, she spent most of her time in the kitchen wearing only rags or bedclothes. She did encourage Southey to read and provided him with the complete set of fashionable children's books published by John Newberry. By the time he was eight, he had even read Shakespeare.

Southey's writing endeavors began as early as the age of nine with a continuation of Ariosto's *Orlando,* written in heroic couplets. Soon after, however, a reading of Bysshe's *Art of Poetry* introduced him to the versatility of blank verse. Continuing his poetic interests, he had by the time he was 15 written three cantos continuing Spencer's *Faerie Queen.*

School and the Conception of Pantisocracy

When Southey was 13, his maternal uncle, the Reverend Herbert Hill, decided to fund the education of his promising nephew. On April 1, 1788, Southey was entered at Westminster, with an eye towards Christ Church College at Oxford, since Hill thought Southey might become a

minister. Westminster was then still one of the two leading public schools in England, rivaled only by Eton.

The rivalry included competing satirical newspapers. The publishers of *The Microcosm* from Eton were countered by a group at Westminster with a paper called *The Trifler.* Southey made an attempt to contribute to *The Trifler,* sending in a poem on the death of his infant sister, but this was rejected. In 1792 he and his friends started a second Westminster paper, to emulate *The Trifler.* He didn't actually contribute to their new publication, entitled *The Flagellant,* until its fifth issue, when he wrote an attack on corporal punishment in the school under the pseudonym ''Gualbertus.'' In the article, Southey asserted that ''whosoever floggeth, that is, performeth the will of Satan, committeth an abomination; to him therefore [and] to all the consumers of birch as to priests of Lucifer.'' School officials found the subversive attitude of the article outside the parameters of tolerance as ''it advertised to the world that forces of anarchy and irreligion had secured a foothold.'' Southey was consequently expelled.

In 1793, the Reverend Hill again attempted to provide for Southey's education by entering him at Balliol College, Oxford. A year later, his friend Robert Allen introduced Southey to Coleridge. These young idealists shared political opinions which questioned the ethics of the Church and Christianity, as well as the established social order of England. Together with Burnett, Seward, and Robert Lovell, they conceptualized a plan to start a settlement in America run on egalitarian principles which they coined a ''pantisocratic'' society. Southey felt that the university system was out of date and merely perpetuated established opinions rather than educating its students. At the end of summer term in 1794, he returned to Bristol, without finishing his degree.

In Bristol, Southey and Coleridge began publishing and holding public lectures to earn money for the impending emigration. The Southey family were close friends to the Fricker family and during this time in Bristol, Southey became engaged to Edith Fricker. Lovell had already married her sister, Mary, and Coleridge married a third sister, Sara. When Southey's aunt heard of his engagement and his plans for a Pantisocracy, she rejected him for the rest of her life. Increased financial obligations and ideological differences eventually led the young group of Pantisocrats to abandon their plans.

Settling Into a Life of Letters and Family

In 1795, the Reverend Hill invited Southey to accompany him to Portugal. His uncle was hoping to distract Southey's interest from Edith Fricker, to give him time away from his angry aunt, and to convince Southey to enter the ministry. Southey accepted the invitation to please his family and to pass time until he had enough money to provide for a wife. However, Southey secretly married Edith the morning he and his uncle began their trip.

While in Portugal, Southey developed a life-long interest in Portuguese and Spanish History. He also developed a contempt for the Roman Catholic Church upon seeing the social inequities and the morals of the ruling class in Lisbon. And, though he still disliked government, he came to appreciate the benefits of being English when compared to the squalor that he experienced abroad. After six months in Lisbon, he returned to Bristol and to his wife, and then went on to London to study law with the blessing and funding of his uncle, but never finished his studies.

Southey went to Portugal again in 1800 hoping the climate would improve his and Edith's poor health. He took advantage of the time to collect information and begin writing the *History of Portugal.* Upon returning to England in 1801, he obtained an appointment of Private Secretary to the Chancellor of the Exchequer in Ireland, which would divide his time between London and Ireland. He was not satisfied with the position and began to feel the need to settle down: his mother had recently died; Edith was pregnant with their first child; and Coleridge was soliciting advice on his failing marriage. Southey resigned from his new position within a few months and redirected himself towards his family.

The Coleridges had rented an estate named Greta Hall and, in 1803, Southey and Edith joined them. The household also included their landlord, the widowed Mrs. Lovell, the three Coleridge children, and their nurse. Fortunately, *Joan of Arc* was giving Southey something of a literary reputation and he got enough of his writing published that he was able to provide for his large and growing family. By 1810, Southey had fully converted from young revolutionary poet to embrace the established order as an outspoken Tory. He felt that the industrial revolution had made people callously inhumane and he was firmly opposed to children working in factories, which he likened to a form of slavery. Southey was honored, in 1813, with the appointment of Poet Laureate on the recommendation of Sir Walter Scott, who had declined the Laureateship.

Southey spent 30 pleasant years with Edith at Greta Hall, but was greatly distressed when she suffered a nervous breakdown. She went to an asylum, returned home, fell ill, and died in 1837. Two years later, at age 65, Southey married Caroline Anne Bowles, a poet 12 years his junior who enjoyed some renown. Within a month of their marriage, his own mental faculties began to deteriorate. He continued to read and contentedly participate in daily activities, but persistent bouts of confusion prevented him from writing. He failed to recognize his friends and neglected to reply to their letters. In February 1843, Southey suffered an apoplectic seizure and died just over a month later on March 21, 1843. He was buried in Crosswaithe Churchyard, where Edith and the three children who had preceded him had been buried.

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Dawn Steel

When Dawn Steel (1946-1997) was promoted to president of Columbia Pictures, she became the first woman ever to run a major U.S. motion picture studio.

In the foreward to her autobiography, *They Can Kill You, But They Can't Eat You,* Dawn Steel wrote, ''My story is far from a Hollywood fantasy. It might sound like one, though, if you don't look deeper: a girl from a struggling, lower-middle-class family grows up, gets through high school, drops out of college when she runs out of money . . . and winds up running a major motion picture studio.'' Steel would be the first woman to be in charge of such a studio; however, due to cancer, the story of her life did not have the classic happy Hollywood ending.

Early Life

Steel was born August 19, 1946, in the Bronx, New York. Before her birth, her father had changed the Jewish family name from ''Spielberg'' to ''Steel.'' Her parents raised her in the suburbs of New York in a comfortable setting until her father suffered a nervous breakdown when Steel was nine years old. From that day on her mother became the family provider, and Steel learned her first lessons of male/female equality from her mother.

During her adolescence Steel grew into a perfectionist, trying to win her mother's approval, a trait that would remain with Steel throughout her varied career. She recognized that her mother worked hard, but Steel also sensed her mother was only working a job and not pursuing a career. Steel decided she would have a career. Steel went to college to escape her parents' home. First she attended Boston University, and then transferred to New York University, where she was the only woman in the business school.

Early Employment

In 1968 Steel quit school and took her first full-time job. This first job was as a receptionist for a garment company. A few months later she switched companies, and then became the receptionist for the Stadia Publishing Company, which published sports books. She advanced from receptionist to secretary, and eventually even became a sportswriter. The sports business was where she experienced, first-hand, the inequality between males and females. And as other area newspapers went out of business, freeing up many male sportswriters, Steel knew it was time for a different job.

At this time, a new girlie magazine was starting up. Steel interviewed and was hired by Bob Guccione to work for *Penthouse.* Steel recalled Guccione as someone who ''supported women's rights . . . long before it was fashionable to do so.'' *Penthouse* was a company that consistently promoted women to positions of responsibility, and Steel had an opportunity to try many different roles—from receptionist to editor to interviewer. One of the most important lessons she learned while working at *Penthouse* was the importance of ''taking whatever job you do seriously and doing it better than everyone else.'' Eventually she was promoted to head of merchandising.

During her *Penthouse* years, Steel met and married her first husband, Ronald Richard Rothstein. Rothstein and Steel formed a business as well as personal partnership, and soon Entrepreneuse Enterprises, Inc. was up and running. In 1976 Entrepreneuse Enterprises introduced the world to designer toilet paper, ripping off Gucci in the process. Gucci sued and the case dragged on for a couple of years before settling out of court.

During this time, Steel's marriage fell apart. But what did not work on the personal level continued to work on the professional level, and in 1977 Steel formed Oh Dawn, Inc. with her ex-husband and started printing books on toilet paper, as well as printing on paper towels and creating novelty soaps. Steel also had a brief relationship with then unknown actor Richard Gere. This proved to be her informal introduction to Hollywood, because just as this relationship was ending, her relationship with Tinsel Town was just beginning.

The Early Days at Paramount

In 1978 Steel accepted a job as director of merchandising at Paramount Pictures. The first movie with which she was involved was *Star Trek: The Motion Picture.* Steel created the first-ever fast food/movie tie in, and had Klingons soon eating McDonalds hamburgers and french fries and drinking Coca-Cola. Her work so impressed her bosses that

Steel was quickly promoted to vice president in the production department. Admittedly, she had no idea what she was to do in that position—at first. But she was soon involved with a film that was to provide her with some credibility—*Flashdance.* This movie ushered in a new era of film and filmmakers, and Steel found herself on top of her field, hailed as one of the newest, brightest, and the best. Her second film—*Footloose*—was also a huge success.

During her early years at Paramount, Steel had a romantic relationship with director Martin Scorsese. This relationship enabled her to see the other side of her profession: the world of film directors and actors. Because Steel had a string of successful movies, she was promoted to Senior Vice President of Production. Her success continued, with such hits as *Top Gun, The Accused* (for which Jodie Foster won an Academy Award), *Fatal Attraction*, and *The Untouchables.*

At the 1984 Crystal Awards (a ceremony honoring women in film), Steel listened to Barbra Streisand's acceptance speech and couldn't help but be inspired to become a woman who helped other women succeed in the film industry. This was the first of two major events that changed her life that year. The second was meeting Chuck Roven, the man who eventually became her second husband.

Late 1984 also saw an exodus of top-ranking executives from Paramount; Ned Tanen was named the new president of Paramount's Motion Picture Division, and Steel was left as the production executive who had the most experience, but she wasn't named president of production until April 1985. The following month she and Roven married. During her tenure as president, Steel earned the nickname ''Queen of Mean.'' She was hardworking and driven, and this bothered many people. Sometimes she had to pass on movies, like *Good Morning Vietnam,* in order for them to be made.

Ouster at Paramount

For some reason, which remained unclear even after her death, Steel's pregnancy in late 1986 led to her ouster from Paramount in early 1987. During her pregnancy, nothing Steel did seemed to please her bosses. Gradually she was no longer invited to meetings, and other employees often served as an intermediary between Steel and the rest of her staff. The ultimate insult was thrown while Steel was in labor with her daughter, Rebecca; an announcement was made that Gary Luccchesi, a new executive, was going to report directly to Tanen. In essence, Steel was no longer the president of production.

Her loss of status at Paramount didn't prevent executives at Columbia Pictures from pursuing Steel as a candidate for president of their motion picture division. Steel was torn about taking the job, but encouragement from her husband and friends, as well as a custom-tailored deal (including a nursery next door to her office), convinced her that this was the chance of a lifetime, the pinnacle of her career. The only glitch was that Paramount refused to let her go unless Columbia paid hundreds of thousands of dollars in reparations, which it did. In 1987 Steel became the first woman to run a major motion picture studio.

President of Columbia Pictures

At Columbia Steel had the daunting task of downsizing a bloated and overgrown division. She also had to convince stars and directors to return to work for Columbia Pictures. Columbia Pictures then ranked eighth out of the nine major studios in the United States. Besides getting sequels like *Ghostbusters II* and *The Karate Kid III* made, Steel supervised the restoration of the David Lean classic *Lawrence of Arabia.* While Steel was lauded for her risk-taking, she viewed such actions as a symbolic of the commitment Columbia Pictures had to quality movies.

Some of Steel's earliest movies at Columbia were *School Daze* and *The Last Emperor.* But for the first few years of her term, the studio was still suffering from decisions and commitments from the earlier administration. All that changed in 1990. Major movies success, in the form of *Casualties of War, Postcards from the Edge, When Harry Met Sally, Awakenings, Look Who's Talking,* and *Flatliners* propelled Columbia to third place in the box office standings. Percentage-wise, they were now only a small fraction from the top. The world—including rival Sony Pictures—took notice.

Life after Columbia Pictures

Before she knew it, Sony purchased Columbia, and in early 1991, Steel found herself out of a job. But not for long; old friends and former colleagues Michael Eisner and Jeffrey Katzenberg convinced her to become an independent producer for Disney. There she produced *Cool Runnings* and *Honey, I Blew Up the Kids.*

In 1993 Steel, husband Chuck Roven, and Bob Cavallo founded Atlas Entertainment, a company that produced films and managed rock stars. Steel also entered into negotiations with Ted Turner to become head of his film studio. He offered; she declined. Instead of running the studio, Atlas Entertainment signed an exclusive four-year deal to produce films for Turner Pictures.

While producing movies, Steel was also an activist. In 1995 she took a leadership role against the industry's decision to drop producers behind both directors and writers when giving credit to a movie. Steel also took an active role in politics, becoming one of the first of many in Hollywood to support Bill Clinton's presidential campaign.

In March of 1996, a malignant tumor was found in Steel's brain. She managed to survive for an additional 21 months, while keeping up a hectic schedule. Steel died December 20, 1997, in Los Angeles, before her final films, *Fallen* and *City of Angels* were even released. She was survived by her husband and daughter, and her loss was felt by an entire industry.

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Jimmy Stewart

Jimmy Stewart (1908-1997) was one of Hollywood's most respected and admired stars during his long movie career. He won an Academy Award in 1940 and was considered by many critics to be one of the great leading men from Hollywood's studio era.

In the 81 films made throughout his nearly 50 year career, Jimmy Stewart often played a man of modest means, striving to overcome his situation to reach his dreams. He is probably best remembered for his role in the 1946 sentimental, holiday favorite, *It's a Wonderful Life,* in which he plays the embittered idealist, a decent, small-town citizen, George Bailey.

Growing Up Prosperous and Responsible

James Maitland Stewart was born on May 20, 1908, in Indiana, Pennsylvania, to Alexander Maitland and Elizabeth Ruth Jackson Stewart. He had two younger sisters. According to James Lacayo of *People,* Stewart's mother ''had attended college, which was unusual for a woman of her generation,'' and his father was a ''Princeton graduate who had returned home to run the prosperous family hardware store founded in 1853.'' The Stewarts of Indiana were regarded as a prosperous family by middle America standards and were considered strict parents who, according to James Ansen of *Newsweek* raised their children ''in an ethos of service'' and sent their sons to Princeton University.

Stewart was a lanky boy—he would grow to six foot three and a half inches tall—and he enjoyed playing the accordion and putting on plays he wrote himself. He attended high school at Mercersburg Academy, a boarding school in Pennsylvania. He played football and was a member of the glee club and the Dramatics Club. He spent his summer vacations working.

In keeping with family tradition, Stewart entered Princeton University in New Jersey in 1928, where he became a member of the Princeton Triangle Club and appeared in their musicals. Although he studied architecture, even before he earned his degree in 1932, Stewart knew he was more interested in acting. After graduation, he headed for the University Players, a theater group in Falmouth, Massachusetts, where he met another soon-to-be-great-film-star, Henry Fonda. They would become lifelong friends even though they had differing views on many subjects. Lacayo noted that Stewart and Fonda ''stayed close by agreeing never to discuss politics.''

Stewart first stepped on a Broadway stage in October 1932, in the unsuccessful *Carry Nation.* Two months later he had two lines as the chauffeur in *Goodbye Again.* But in 1934, Stewart landed a sizeable role in the story of Walter Reed's battle against yellow fever in *Yellow Jack,* playing the role of Sergeant O'Hara. He received positive reviews for this role, but the play did not do well.

After five more stage appearances, Stewart took a train to Hollywood, where he roomed with Fonda who had settled there earlier. An MGM talent scout, Billy Grady, had seen his work and got the studio to cast him in *Murder Man* in 1935. Stewart later said he was awful, but over the next five years he made 24 movies, including Frank Capra's 1938 film *You Can't Take It With You,* which won the Academy Awards for best picture and best director. He then portrayed the idealistic young senator in *Mr. Smith Goes to Washington* (1939) for which Stewart won the New York Film Critics best actor award and an Academy Award nomination. In 1940, he was in *The Philadelphia Story* with Katharine Hepburn and Cary Grant, and won the best actor Academy Award for his performance. His Academy Award was sent home to Indiana to be displayed in the family hardware store.

A Pilot in World War II

Stewart's career was taking off when World War II gave him a new role as a pilot. Having some flying experience, he joined the United States Army and was assigned to the U.S. Army Air Corps in 1941. According to Lacayo, ''Stewart was rejected on his first physical for being 10 pounds underweight, an embarrassment that made headlines around the country. . . . Just days after winning the Oscar, Stewart took his second physical. This time he made it, but barely.'' After some time as an instructor, he was sent to Europe as commander of a bomber squadron in November of 1943. Ansen of *Newsweek* noted, ''His war record was distinguished—he flew some 25 missions and returned a highly decorated colonel—but when studios wanted to exploit his real-life heroism in postwar fly boy epics, he refused to play along.''

He was awarded the Air Medal and Distinguished Flying Cross and reached the rank of brigadier general in the Air Force Reserve in 1959.

His first movie after the war was *It's a Wonderful Life* in 1946. Although the movie was not a success at the box office, it has since become a holiday classic. Audiences still enjoyed Stewart and related to the depressed, down-on-his-luck George Bailey. Lacayo noted that Stewart's ''speaking voice seemed to spring from an ideal American center, both geographic and spiritual, a place of small towns and unhurried people.'' According to those who knew him, these qualities on screen were part of the real person. From then until his last two films, a television movie with Bette Davis (1983) called *Right of Way* and an animation film entitled *An American Tail: Fievel Goes West* (1991), Stewart's popularity never waned.

A Wonderful Career and Life

In 1949, then Hollywood's most eligible bachelor, Stewart, age 41, married Gloria Hatrick McLean. In a town where marriage and divorce are not considered front page news, the Stewarts managed one of Hollywood's most durable and happy unions. The family included four children, sons Ronald and Michael from his wife's first marriage, and twin girls Judy and Kelly, born in 1951. (Ronald was later killed in battle during the Vietnam War.)

As Stewart aged, he kept many of the screen mannerisms of his youth, but they were displayed in a more mature, confident demeanor that audiences responded to. His long and varied career includes some audience and critic favorites: *Call Northside 777* (1948); *Harvey* (1950), in which he plays a drunk whose friend happens to be a giant, invisible rabbit (Stewart returned once to Broadway for this role in 1947); bandleader Glenn Miller in *The Glenn Miller Story* (1953); pilot Charles Lindbergh in *The Spirit of St. Louis* (1957); the Alfred Hitchcock thriller *Vertigo* (1958); and a number of well-received Westerns, including *Winchester '73* (1950), *Bend of the River* (1952), *The Man From Laramie* (1955), and *The Man Who Shot Liberty Valance* (1962). Some critics did not know how to react to an unshaven Stewart playing a rough and tumble cowboy, but the audiences didn't mind. For his 1959 role as the defense attorney in *Anatomy of a Murder,* Stewart won the New York Film Critics awards as well as honors from the Venice Film Festival.

When Stewart played the quiet, confident American hero, audiences felt he was pretty much playing himself. In 1955, he was a baseball player recalled to the air force in *Strategic Air Command,* opposite June Allyson with whom he played in a number of films. Stewart often liked to work with the same actors or directors. He was also considered to be a good businessman. According to Lacayo, in the 1950s, ''he became one of Hollywood's first free agents, moving studio to studio . . . and negotiating contracts that often gave him what was then an usual deal: a percentage of the film's box office receipts instead of a salary.'' These deals made Stewart a rich man.

In his later years, Stewart worked steadily into the 1970s, even trying his luck with two television series. He never quite lost the boyish charm that had caught the eye of a movie agent back in the 1920s. Graying and still soft spoken, he was always a welcome guest on television late night shows where he delighted audiences with Hollywood stories and sometimes bad poetry. Taking his anecdotes a step further, he had a best selling book, *Jimmy Stewart and His Poems,* which was published in 1989. He also received an Honorary Academy Award in 1985 for, as the Academy noted, ''his 50 years of meaningful performances, for his high ideals, both on and off the screen, with the respect and affection of his colleagues.''

After a 45 year marriage, Gloria Stewart passed away in 1994. In 1995, Stewart was honored when ''The Jimmy Stewart Museum'' opened in his hometown. Yet, Stewart was said to be distraught after the loss of his wife. Former co-star Shirley Jones commented to *People* ''Gloria's death was a shock he never got over.'' Stewart died on July 2, 1997, at his home in Beverly Hills, California. As Ansen of *Newsweek* reflected, ''It's nice to remember a world when a movie star was also a gentleman.'' Added Terry Lawson of the *Detroit Free Press,* Stewart's ''shy stutter, every-guy charm, and extraordinary range of classic film roles made him one of the most loved and admired of all American actors.''

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Barbra Streisand

For over 30 years, award-winning American performer Barbra Streisand (born 1942) has been performing and singing on the stage, television and in motion pictures, as well as recording popular music.

Barbara Joan Streisand was born on April 24, 1942 in the Williamsburg section of Brooklyn, New York to Emanuel and Diana (Rosen) Streisand. Her father, a high school English teacher, died when Streisand was only 15 months old leaving her mother to raise both her and her older brother, Sheldon. Her mother soon found work as a secretary in the New York public school system and remarried in the late 1940s. Streisand felt rebuffed by her mother and step-father, Lou Kind, a used-car salesman, and attributes many of her personality characteristics to those early experiences. She graduated at age 16 from Erasmus

Hall High School in Brooklyn and moved to Manhattan where she shared an apartment with friends working various jobs hoping to perform on Broadway.

Broadway Debut

On October 21, 1961, Streisand, who had changed the spelling of her first name upon moving to Manhattan, made her off-Broadway debut in *Another Evening with Harry Stoones,* which opened and closed the same night. She then went on to other short-lived off-Broadway productions and became friends with Barry Dennen. Both shared an admiration for the Ziegfield Follies star Fannie Brice, and Streisand, with Dennen's help, crafted a nightclub show around many of Brice's musical numbers. She began performing her act in small nightclubs in Manhattan like the Bon Soir, shaping her act and her voice.

It was while she was performing at the Blue Angel, a showcase for young talent, that she was spotted by a Broadway producer who signed Streisand for the part of Miss Marmelstein in a production of *I Can Get It For You Wholesale.* The production opened in March of 1962 and ran for nine months and produced a very well-received cast album. Streisand appeared on both *I Can Get It For You Wholesale—Original Broadway Cast Recording* as well as *Pins and Needles—25th Anniversary Edition of the Hit Musical Revue* in 1962 and, with the popularity of her stage role, was an almost overnight success.

Buoyed by the popularity of her stage role, Streisand was signed by Columbia records and recorded *The Barbra Streisand Album* and *The Barbra Streisand Second Album* in 1963. Both albums were very successful, and *The Barbra Streisand Album* won Streisand a Grammy for both album of the year and best female vocal. She followed up with *The Barbra Streisand Third Album* and took the role of Fanny Brice in a production of *Funny Girl* in 1964, winning the role over more experienced stage actors like Anne Bancroft and Mary Martin. This production became one of the most successful stage productions in the history of Broadway and her performance in it would win her first of many Golden Globe Awards. The album *Funny Girl—Original Broadway Cast Recording,* was followed by *People. People* would become one of Streisand's highest-selling albums, and earn her a third Grammy Award.

Television Success

Not content to be successful in only two mediums, Streisand next took aim at television. *My Name Is Barbra* aired in 1965 and its follow-up *Color Me Barbra* followed in 1966. Her third of these one woman television shows, *The Belle of 14th Street,* aired in 1967 and was shown in Europe in addition to North America. In 1968, she performed live to an adoring audience. The performance, *A Happening in Central Park,* was shown on television and was as successful as the three specials that had gone before. She would win a Grammy Award for her performance in *My Name Is Barbra* and two Antoinette Perry Awards.

All of these specials would be re-released as albums and would establish her at the young age of 26 as the largest selling diva of popular standards since Judy Garland. Throughout this period she released *Harold Sings Arlen* and *Je M'appelle Barbra* in 1966. *Simply Streisand* and *A Christmas Album* were released in 1967 and in 1969, she released *What About Today?*

Streisand would appear in eight television specials between 1969 and 1986. *Barbra Streisand . . . and Other Musical Instruments* (1973), *Funny Girl to Funny Lady* (1975), *Barbra Streisand: With One More Look At You* (1977), *Getting in Shape for The Main Event* (1979), *A Film Is Born: The Making of Yentl* (1983), *Putting It Together: The Making of The Broadway Album* (1986), and *One Voice* (1986) were all very popular and endeared Streisand to fans around the world. *Barbra: The Concert* aired in 1994 and 1995 and earned her two more Emmy Awards for Best Individual Performance and Best Variety or Music Special.

Motion Picture Success

This seemingly overnight success continued throughout 1968 as she continued to release albums and perform her concerts. She reprised her role as Fanny Brice for the 1968 film version of *Funny Girl* and in 1969 appeared as Dolly Levi in the motion picture *Hello, Dolly!* These performances would earn her another Golden Globe Award and her performance in *Funny Girl* earned her an Academy Award as the best actress of 1968. *On A Clear Day You Can See Forever* and *The Owl and the Pussycat* were released in 1970 and she would win a Golden Globe Award for these performances as she was voted Best Female World Film Favorite.

Director and Producer

After the success of *Funny Girl,* Streisand began to concentrate more on motion pictures than on live performances. She would appear in *What's Up, Doc?* and *Up the Sandbox* in 1972 before garnering critical acclaim for her work in *The Way We Were* opposite Robert Redford in 1973. She won another Golden Globe Award for this role. Her portrayal could have been a case of art imitating life as she was divorced from her husband Elliot Gould in 1971 after eight years of marriage and one son, Jason. She starred in *For Pete's Sake* and *Funny Lady* before her 1976 movie *A Star Is Born.* The movie and her rendition of the theme song, ''Evergreen,'' earned her a second Academy Award, two Grammy Awards and three Golden Globe Awards. The film was one of the highest grossing of that year despite being panned by critics who believed Streisand was executing too much control as she was listed in the credits as not only the star, executive producer and co-songwriter, but also as the wardrobe consultant and the designer of 'musical concepts.'

Streisand would take yet another leap in her creative life when she decided to direct, produce, and star in *Yentl* in 1983. After *The Main Event* (1979) and *All Night Long* (1981) Streisand was eager to make the story that she had read in 1968 into a movie. Filmed in Eastern Europe, *Yentl* was the story of a female masquerading as a male to overcome traditional orthodox Jewish privileges. The film earned more than $35 million but it would be four years before she appeared in another film.

Streisand's role in *Nuts* (1987), opposite Richard Dreyfuss, is the story of a high-class prostitute who must go through a competency hearing to determine if she is sane enough to stand trial for manslaughter. Most critics disliked the film which Streisand produced, but some called it her best work ever. The more dramatic role prepared her for the tension and emotion that she displayed in her next role. In *The Prince of Tides* (1991) Streisand, opposite Nick Nolte, not only starred, but directed and co-produced the film. The film was nominated for several Academy Awards including the award for best picture. The *New York Times* commented that ''Nothing about Barbra Streisand's previous acting or directing is preparation for her expert handling of *The Prince of Tides.*'' Streisand was nominated for a Golden Globe Award for directing, but not for an Academy Award, which angered many. She was seemingly unaffected, as she went on to star in *The Mirror Has Two Faces,* opposite Jeff Bridges in 1996. She earned Golden Globe Award nominations for ''Best Original Song'' and ''Best Actress—Comedy or Musical'' for this film.

Top of the Charts

Despite performing in motion pictures and on television throughout the 1970s, 1980s and 1990s, Streisand never ceased releasing albums. After *Funny Girl—Original Broadway Cast Recording,* there would be almost 40 Streisand albums released. In 1981, she won a Grammy Award for best pop duo for ''Guilty,'' a duet with Barry Gibb, that became her sixth all-time highest selling single. Over the years she has recorded other duets with performers as diverse as Bryan Adams, Don Johnson, Neil Diamond, Kim Carnes, Johnny Mathis and Michael Crawford.

After receiving a death threat in 1967, Streisand developed stage fright and stopped doing public concerts. She commented to Susan Price of *Ladies Home Journal,* ''You don't get over stage fright—you just don't perform.'' However, new friendships seemed to have a positive impact. In the early 1990s, she began to grow closer to her mother and became friends with Bill and Hillary Clinton. According to Kim Hubbard of *People,* ''She forged a warm friendship with Virginia Kelley, President Clinton's mother, and conquered performance fear by taking the stage in Vegas on New Year's Eve '93.'' Hubbard added that ''Kelley's death from breast cancer just days after attending the show forced Streisand to take stock.'' Streisand did a world tour in 1994, starting in London and ending in New York City. Her shows were some of the highest-grossing concerts of the year.

Streisand became engaged to actor James Brolin in early 1997. They divide their time between homes in Malibu and Beverly Hills, California. She has given concerts to help benefit political candidates and charities that benefit social causes such as AIDS research. Her ''Streisand Foundation,'' was established in 1992 to help advocate women's rights, civil liberties and environmental protection.

She released *Higher Ground* in November of 1997 and it immediately became number one on the Billboard chart. It set a record for the greatest span of time between a performer's first and most recent number one albums at 33 years. The first single released from the album, ''Tell Him,'' a duet with Celine Dion, was immediately a Top 40 hit and was nominated for a Grammy Award. Streisand has recorded 54 albums and has collected an overwhelming collection of 39 gold LP's, 25 platinum LP's and 12 multiplatinum LP's. She was the first person to win an Academy Award, an Emmy Award, a Grammy Award, and an Antoinette Perry Award. She is also the only person to have won an Academy Award for both acting and songwriting.

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Dave Thomas

American businessman Dave Thomas (born 1932) is the founder of the Wendy's Old-Fashioned Hamburgers chain. He is also an advocate for adoption, establishing the Dave Thomas Foundation for Adoption to realize his dream of a home for every child.

Through his successful Wendy's Old-Fashioned Hamburgers television ads, Dave Thomas's lovable, grandfatherly image has made him one of the most recognized faces in the United States. This has gone a long way in promoting the advantages of adoption for his Dave Thomas Foundation for Adoption. His dream of making sure every child has a home and loving family are not just words. He has consistently put his heart and his money into making it easier for all children to realize this dream.

Born on July 2, 1932, to a single mother, R. David ''Dave'' Thomas was adopted as a six-week-old baby by Rex and Auleva Thomas of Kalamazoo, Michigan. The family unit was short-lived, as his adoptive mother died of rheumatic fever when Thomas was five years old. Travel became a big part of his life as his adoptive father moved from town to town looking for work. Among the few constants in his early life were the summers he spent with his grandmother, Minnie Sinclair, on her small farm in Michigan. He has credited her with providing him with a sense of security and with teaching him the value of an honest day's work.

At an early age, Thomas developed a fascination with restaurants and a love of food. He attributed that to eating out so much as a child and spending time with his grandmother, who worked at an eatery. ''I thought if I owned a restaurant,'' Thomas told Marilyn Achiron of *People,* ''I could eat all I wanted for free. What could be better than that?''

His father, who did not participate much in his son's life, remarried three times after his wife died and moved from town to town to find work. By the time Thomas was a teenager, he had lived in a dozen different places. As his company biography noted, Thomas ''found himself without roots or a sense of belonging.'' These feelings deepened when, at thirteen, his grandmother told him he was adopted. ''It really hurt that nobody told me before,'' he recalled to Achiron. ''It is a terrible feeling to know my natural mother didn't want me.'' These long-standing feelings have made it difficult for Thomas's own children to understand why he promotes adoption with such a passion. ''Life with my new parents was not easy. . . . Yet without a permanent family of my own, I know I would not be where I am today,'' he wrote in *Parade* Magazine.

Thomas lied about his age and started in the restaurant business as a busboy at the Hobby House restaurant in Fort Wayne, Indiana, in 1947. The owner, Phil Clauss, was an early mentor to Thomas. Thomas quit school after the tenth grade (he has called this his biggest mistake in life), and began to work full-time. After serving in the U.S. Army for two years, he returned to the Hobby House in 1953 and took a position as a short-order cook. His earnings were $35 a week. It was there he met his future bride, 18-year-old waitress Lorraine Buskirk. They were married seven months later and had five children, Pam, Ken, Molly, Melinda Lou (Wendy), and Lori.

In the 1950s, while working for Clauss, Thomas met his other mentor, Colonel Harland Sanders, founder of Kentucky Fried Chicken (KFC). Sanders impressed him with a

commitment to quality fast food and a talent for salesmanship. In 1962, Clauss asked Thomas to turn around four KFC carryouts that he owned. If Thomas could take over the management of these outlets and make them solvent, Clauss would transfer 45 percent of the ownership of the restaurants to him. Thomas wanted his own restaurant, so he moved his family to Columbus, Ohio.

Thomas took on the challenge and quickly recognized the stores were failing largely because of the intimidating, 100-item menu which was confusing to the customers. He reduced the menu to mostly chicken and introduced the distinctive rotating bucket of chicken sign. In 1968, Thomas sold his share of the franchises back to the Kentucky Fried Chicken Corporation for more than $1.5 million.

After a short stint with the Arthur Treacher's Fish & Chips chain, Thomas was ready to build his own chain. He saw himself as a ''hamburger man'' and decided that hamburgers would be his specialty. He felt McDonald's and Burger King were not doing hamburgers his way: custom-made with fresh meat and a good choice of toppings. Although friends and family cautioned him the hamburger market was saturated, he opened the first Wendy's Old Fashioned Hamburgers restaurant in downtown Columbus in 1969. The name derived from his daughter, Melinda Lou, whose siblings had difficult pronouncing her name, which came out ''Wenda'' and eventually became ''Wendy.''

Thomas envisioned opening a few stores to give his children work during the summer. However, his concept of a restaurant with old-fashioned food and decor, wooden furniture, and carpeted dining rooms was a hit. Thomas turned a profit within six weeks. In 1973 Thomas began selling Wendy's franchises covering entire cities and parts of states, an unprecedented move in the industry. Over 1,000 franchises opened in the first 100 months of the offering, a substantial growth which would continue for twenty years and would make Wendy's the third-largest restaurant chain in the world.

The original menu at Wendy's consisted of some of Thomas's favorite foods, chili, french fries and fresh hamburgers, as well as the Frosty Dairy Dessert. Crisis came in the late 1970s when Thomas's managers suggested introducing a salad bar. Self-doubt plagued Thomas, and when the salad bar proved to be a hit, he wondered if he should be moving in a different direction. ''Here's a company I didn't want to screw up,'' he commented to Linda Killian in *Forbes.* ''I see a lot of entrepreneurs start something they can't finish. . . . I think an entrepreneur has limitations. I thought it was the best time to back off and let other people who were smarter than me do things.''

In 1982 Thomas gave up his title of chief executive but retained the senior chairmanship, a hands-off executive supervisory position. Although for several years it appeared the corporate ship could sail smoothly without him, he eventually returned to management in a different position. The year 1985 was a great success with the catchy ''Where's the beef?'' advertising campaign boosting sales to a record $76.2 million, but a downturn was coming. A huge investment in a breakfast program failed as made-to-order omelets and french toast couldn't be made fast enough to meet customer demand. The overall franchise system began showing signs of collapse.

The company reported a $5 million loss in 1986. Thomas hired James Near, a successful franchiser, as the new president. One of Near's conditions for accepting the post was that Thomas come out of retirement and act as the company's spokesperson, ambassador, and unabashed morale booster. It was a rocky road, but Thomas ended up being his own spokesperson. His failure as the company pitchman in 1981 was likely due to the words he was given to say—''Ain't no reason to go anyplace else.'' His comeback in 1989 was uncomfortable at first, but success came when he found his own voice. Bob Garfield of *Advertising Age* characterized the new spots as ''hilarious, pointed, tactically sharp, and beautifully performed.'' Thomas quickly became one of the most easily recognizable faces in America with over 500 commercials to his credit.

Yet, a hole remained in his personal life. Thomas sought out his birth mother when he was 21. According to Achiron, ''his biological mother . . . had died, but he met her family, and didn't feel any particular closeness to them.'' Without any other leads, he decided not to look for his biological father. His daughter Pam picked up his pursuit in 1988. She found his father's family in Philadelphia and learned Thomas's father, by then dead, had married and had another son. His half brother was a college professor, an MIT graduate, and wanted nothing to do him. ''He didn't want his mother to know that his father had a little one-night

deal,'' Thomas told Achiron of *People.* ''He might be very, very smart, but he doesn't have much common sense.''

The pain of his adoption was still fresh, and although he is quick to acknowledge his own experience was not perfect, he has stated it was far better than growing up in an orphanage. And so, in the late 1980s when the National Council for Adoption asked Thomas for his support, he gave it. In 1990 then President Bush sought his help in publicizing the plight of those who are least likely to be adopted; the handicapped, older children and siblings. In 1990, he established the Wendy's corporate adoption program which helps defray the cost of adoption for employees.

His support is not just for hard-to-place children being adopted, but also for would-be parents seeking to adopt. In 1992, Thomas founded the Dave Thomas Foundation for Adoption. He also tried to reach children waiting to be adopted. ''I hope you find a loving home real soon,'' he wrote in his 1994 book *Well Done! Dave's Secret Recipe for Everyday Success,* ''and I can tell you firsthand that, with hard work and values, you can go as far as your greatest dreams.''

Dave's Way: A New Approach to Old-fashioned Success (1991) was an autobiographical account of Thomas's creation of the Wendy's fast-food chain and was a top-selling non-fiction book according to the *Chicago Tribune.* His second book, *Well Done! Dave's Secret Recipe for Everyday Success* (1994) was filled with motivational reflections and what he perceives as the skills, attitudes and values shared by successful people. Profits from his two books were donated to national adoption awareness programs and to the Dave Thomas Foundation for Adoption.

In 1993, Thomas rectified what he considered to be his biggest regret. He commented to Achiron, ''I had everything to do with not finishing high school. That was a dumb mistake.'' Thomas earned his G.E.D. and graduated from a Florida high school. According to his company biography, his classmates voted him ''Most Likely to Succeed,'' and he and his wife attended the senior prom, where they were crowned king and queen.

In late 1996, Thomas underwent heart bypass surgery, but he quickly rebounded. In 1997, with 5,000 Wendy's units around the world, Thomas continued to appear in commercials and launched the successful ''Eat a Pita!'' campaign. However, he still sticks to the basics. He commented to Roberta Maynard of *Nation's Business,* ''Even in this computer age, our approach is still one customer at a time.''

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Garfield Todd

To the Western world, Southern Rhodesian prime minister Garfield Todd (born 1908) was seen in the 1960s and 1970s as an enlightened white African hero, who took up the cause of independence and freedom for blacks. In Southern Rhodesia (now called Zimbabwe), he was viewed as a traitor by most whites and even a hypocrite by some blacks he sought to help.

Reginald Stephen Garfield Todd was born to Thomas and Edith Todd on July 13, 1908, in Invercargill, a southern coastal city of the south island of New Zealand. Of Scottish descent, Todd studied at Otago University, the University of the Witwatersrand, and Glen Leith Theological College. He became a Church of Christ minister and worked briefly for Thomas Todd & Sons, a family business. It was the work of the church, which called him.

In southern Africa, a British territory called Rhodesia had existed since the late 19th century. Early white settlers came looking for minerals, mostly gold. Under the British South Africa Company, a government was establish by whites. Prior to this, many factional black tribal groups prevented any one tribe from controlling the region. The new land was named Rhodesia after early settler, Cecil Rhodes. It became one the gems of the old British Empire. The pleasant climate and suitable ranch and farming land attracted more white settlers. The church missionaries, which would eventually include Todd, were not far behind.

The Southern Rhodesian Missionary Conference was founded in 1906 by 15 Christian church bodies. The education of blacks became a priority for the missionaries. That led to the Native Education Ordinance of 1907. Enrollment went from 4,000 blacks in 1907 to more than 40,000 by 1918.

Missionary work and opportunity drew Todd to the African continent in 1934. Prior to leaving New Zealand he married Jean Grace Wilson. He began teaching at the Dadaya Mission School in the Shabani district in the southern portion of the nation. It was here he acquired a huge ranch. Robin Moore, a former American ambassador to Rhodesia, said in his book *Rhodesia* that the ranch was ''several thousand acres and would eventually be linked with rail service.'' Soon Todd was busy raising a family of three daughters.

At Dadaya, some of Todd's early sympathies with blacks were developed. In July 1947 the students staged a protest against alleged racism and poor food. Todd, the superintendent, eventually fired one of the black teachers

over the incident. Years later in 1980, Todd criticized the government for its handling of another student strike. The legacy of the missionary schools was vital. The institutions eventually produced most of the black nationalist leaders, who sought to take political control of their country away from the small white minority—never greater than five percent of the total population.

Political Rise and Fall

Todd entered politics in the late 1940s. He was first elected to the Legislative Assembly in the capital city of Salisbury in 1946. He represented Shabani from 1946-1958. He served also as president of the United Rhodesia Party during the same years. In his first seven years in Rhodesia's Parliament, Todd was considered an authority on native affairs. Prime Minister Godfrey Huggins picked Todd to succeed him in 1953.

The years after World War II set a new tone for Rhodesia. The nation's economy brought more white settlers, although never more than an estimated 200,000 of the nation's five to six million people. The defeat of totalitarian regimes in Europe caused many blacks to question when they would attain full citizenship. Although complete freedom did not exist in Rhodesia, the racial climate was believed to be better than in neighboring South Africa, where the strict system of racially segregated apartheid was the law.

Todd heard the concerns of blacks. In his administration, he introduced home-ownership plans for blacks and amended laws that would give black Africans greater access to land ownership. In addition, a commission was appointed to look into the position of trade unions. An electoral act was also passed that allowed more blacks to vote. This caused controversy among many in the white leadership. Todd's administration doubled the number of African pupils taken into the educational system. Some members of his cabinet were displeased when he failed to make adequate provisions for funding of the 500-600 new teachers needed to accommodate the additional students. That dispute, and others, led to the resignation of Todd's five-member cabinet in January 1958. It also ignited a period of turmoil in Rhodesian politics that would eventually spawn a deadly civil war and invoke scorn from the international community.

A.J.A. Peck recounts in his book, *Rhodesia Accuses,* an address made to Parliament by one of Todd's ministers, Sir Patrick Fletcher, on January 11, 1958. He accused Todd of driving a wedge between the black man and the white man by making it appear that he (Todd) was the ''champion of the black man against the white.'' Fletcher maintained that Todd had taken too much of the credit for legislation passed and had not adequately communicated with his cabinet. Some ministers said they were unaware of Todd's decisions until they read the newspapers. Ian Hancock theorized, in *White Liberals, Moderates and Radicals in Rhodesia,* that the ministry may have been trying to avoid a scandal, which allegedly included Todd buying cheap Crown land when he was a lawmaker. Todd attempted to answer Fletcher in Parliament. While he was speaking, Fletcher stood up and told the lawmakers Todd was speaking a ''travesty of the truth.''

The resignation of his cabinet marked the end of Todd's life as the leader of Southern Rhodesia. He attempted to form a new government, instead of quitting, but was soon voted out of office. Todd attempted to regain power with two other political parties, but failed. With support of the Central Africa Party, Todd sent a letter to Great Britain urging that Rhodesia's constitution be declared invalid and that new democratic measures be enforced with British troops. Todd was forced to resign from the party after other leaders distanced themselves from him. The letter severely damaged his political career.

White Leadership Criticized

Although out of power, Todd continued to crusade for more black participation in government. He criticized the white leadership, particularly Ian Smith, a conservative who served as prime minister from 1964-1978. Smith did not appreciate Todd's sympathies for the blacks. When asked about the possibility of Rhodesia voting for majority rule, Smith said he didn't believe any white person in Rhodesia accepted it, with the exception of Todd and a dozen others. Todd became such an enemy of the whites that *The Rhodesian,* a rival party's publication, said in 1958 that ''one white citizen slammed the door in the face of a candidate campaigning for office that had mentioned Todd's name. The candidate knocked again and had to explain he wasn't a Todd ally.''

Todd gained international attention after having been confined to his ranch, with his outspoken daughter Judy. Both had supported black causes in the 1970s. Smith wouldn't tolerate such behavior and had him imprisoned in January 1972 for violating the Law and Order (Maintenance) Act. From 1972 to June 1976 Todd was restricted to his ranch. It was then that a civil war erupted with about 30,000 guerrillas fighting against a similar number of government forces. Hancock called Todd's confinement to the ranch ironic, since ''hundreds of blacks jammed into jails couldn't draw the same kind of sympathy from the world.''

Todd took his case to the international community and found sympathy in the United States. United Nations ambassador, Andrew Young, was willing to listen. Being a black man sensitive to racial matters in own nation, Young was able to persuade President Jimmy Carter to exert pressure on the Smith government to yield to black nationalists. Facing intense economic pressure from most of the world, Smith was reluctantly forced to resign in favor of a black majority government. A transition government was established between 1978 and 1980. The Republic of Zimbabwe came into existence on April 18, 1980. Most of the old colonial names were changed, including the capital city of Salisbury, which became Harare. Todd was elected a senator in the new government, a post he held from 1980-1985.

Todd's Liberal Legacy Questioned

Though Todd was hailed by the West as a savior for blacks, many of the nationalists were skeptical of Todd both during and after the time he held public office. As Robin

Moore stated in *Rhodesia,* Todd would ''publicly advocate higher wages for blacks, but paid his own ranch staff the same low wages. Although Todd advocated land ownership for blacks, he adamantly defended his right to own a large tract.'' The black nationalist leader, Edson Sithole wrote in a *Salisbury Daily News* article that '' Todd was selected as prime minister, because of his reputation of knowing the Africans, could deal with them severely without arousing much public criticism.'' In 1954, Todd had brutally quelled a strike with black workers at the rail junction of Wankie. In *Rhodesia, The Struggle For Freedom,* Leonard T. Kapungu states that Todd settled the strike, ''without investigating whether the striking Africans had genuine labor grievances.''

Although often criticized during his five decades of public life, not all evaluations of Todd are negative. Dr. Denny Pruett knew Todd for years and said in 1998, ''Todd loved the African people and they loved him in return.'' In the former prime minister's lifetime he had seen Britain and its former empire undergo tremendous change. In the 20th century transformation of Rhodesia into the modern nation of Zimbabwe, Garfield Todd certainly played a major role.

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Josef Tosovsky

As governor of the Czech National Bank, Josef Tosovsky (born 1950) served as one of the key figures in the newly privatized Czech economy. In 1997, he was named Prime Minister of the Czech Republic after a scandal forced his predecessor step down.

Widely recognized as one of the premier bankers in Europe, Josef Tosovsky served for several years as Governor of the Czech Republic's National Bank. In late 1997, he was appointed the role of Prime Minister when the previous occupant of that position, Vaclav Klaus, was forced to step down in the midst of a campaign finance scandal. Tosovsky's interim government, which aims to privatize the banking sector, faced a deadline of midsummer 1998, when elections brought in the Socialist Democrats, who do not fully support the reforms Tosovsky favors.

Early Career

Josef Tosovsky was born September 28, 1950, in the Czech city of Nachod. He graduated from the Prague School of Economics with a major in foreign trade in 1973 and began his career in the Czechoslovak State Bank (SBCS), where he held a variety of positions. Two years later, he was married to Bohuska Svetlikova, with whom he had two daughters. During his tenure at the SBCS, he went on study visits to Great Britain in 1977 and France in 1980. Later, in 1984, he took a position as an economist in the London branch of Zivnostenska Banka. It was through these foreign posts that Tosovsky began to develop an appreciation of the power of market-driven economies versus those controlled by the state.

From 1985 until 1989, he worked as an advisor to the SBCS in London, and in 1989, he returned briefly to Zivnostenska Banka, as deputy-director of the London branch. During this period, he became, along with Vaclav

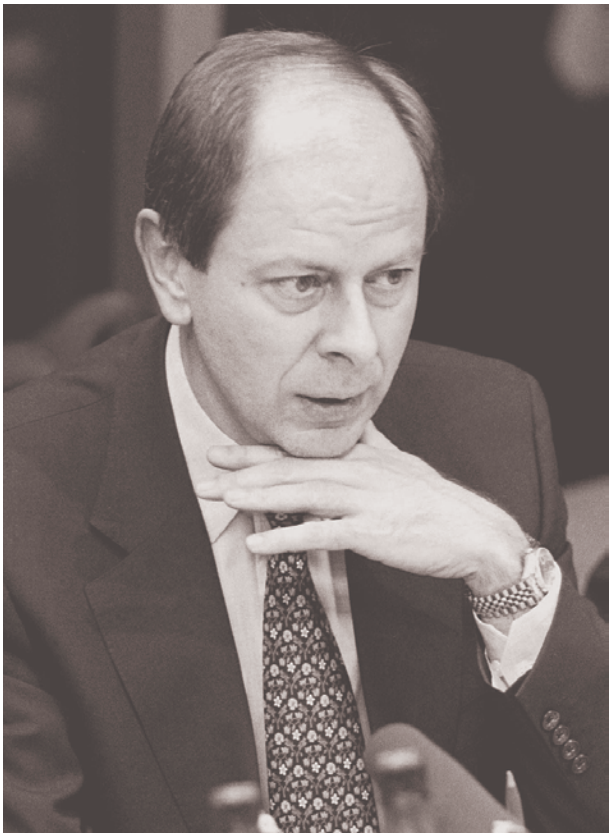

Klaus, Karel Dyba, Ivan Kocarnik, and Dusan Triskaa, a member of a group of liberal economists based first within the SBCS, then in the Academy of Sciences, and others. This group further fueled his belief in free markets, and helped secure his reputation with the opposition forces already surging against the Communist leadership of Czechoslovakia.

Tosovsky Becomes National Bank Governor

In November of 1989, the Communist government under Milos Jakes was abruptly forced out of power in the so-called ''Velvet Revolution.'' A new, democratic government coalesced around the dissident playwright Vaclav Havel, and shortly thereafter, Tosovsky was named Governor of the SBCS, which under his leadership began to assume the functions of a central bank. When Czechoslovakia dissolved in 1993, he was appointed Governor to the SBCS's successor, the Czech National Bank (CNB).

Tosovsky's years with the CNB proved extremely fruitful. He served as a governor of the International Monetary Fund, became a member of the Research Council of the Prague School of Economics, and joined the board of the Center for Economic Research and Graduate Education. He also became a member of the body of advisors to the Rector of Charles University in Prague.

The Czech Republic thrived economically in the first few years after the revolution. With the political stability of a single President and a single Prime Minister for many years, the nation established growth rates far better than Poland and Hungary, both of which cycled through several governments during the same period. State industries were sold off, and under the free market system, performed remarkably well. Until the second half of the 1990s, the Czech Republic was considered by many to be a model for privatization among the former Soviet satellites.

Tosovsky's work in the banking sector of that growing economy did not go unnoticed outside the Czech Republic. In 1993 he was named Central Banker of the Year by *Euromoney* magazine, during the anniversary session of the International Monetary Fund in Washington, D.C. The following year, the European Business Press Federation named him European Manager of the Year. Also in 1994, he became the first economist to receive the Karel Englis Prize from Masaryk University in Brno. Finally, in 1996, he was named European Banker of the Year by an association of European Union journalists called the Group 20.

Czech Financial Crises

Unfortunately, many of the accomplishments of Vaclav Havel's government were based on faulty foundations. For local Czech businesses, there was the problem of inflation. Buoyed by reassurances of a strong, growing economy, wages rose at very generous rates—more generous than could be feasibly sustained. Furthermore, the Czech crown was virtually worthless on the international currency market. As a result, the country was caught in an inflationary spiral, with rates moving regularly into the ten percent range.

For the larger, international businesses, there were bigger worries. When the economy had been initially privatized, the government had naively assumed that a free market would smooth over many potential problems, something Tosovsky had spoken strongly against. In the absence of any meaningful regulation, the nation's large banks had continued their Soviet-era role as a safety net for industry, picking up losses and bad loans. These same banks, however, now held significant percentages of stock in the industries they supported, meaning that debt was merely being shifted around. This was not a problem until these debts began seriously to mount up, due in part to the inescapable inflation. Cash-strapped Czech industry had few sources of income to fall back on.

Banks began to fail. Eleven major banks either closed or were placed under forced administration, and the cost of cleaning up the mess soared. Tosovsky harshly criticized Prime Minister Vaclav Klaus for his failure to regulate the banking sector, and called on the International Monetary Fund to help set up a ''hospital bank'' which would absorb the bad debts incurred by other banks. Klaus belatedly drew up a plan whereby the largest banks would have most of their assets sold off. At this point, however, ethical issues rose to complicate the situation still further.

Cronyism—the secret brokering of privatization deals with major political contributors—had been a growing problem since the Velvet Revolution. This practice eventually found its way to the highest levels of government, as shown by the discovery in November of 1997 of a secret Swiss bank account belonging to Klaus. The account contained five million dollars in funds contributed to the Civic Democrats—Klaus's party—by investors who were given special favors in the privatization process. The right-center coalition that maintained Klaus's position abandoned him, and even some of his own party members rebelled, forcing him from office.

Tosovsky Becomes Prime Minister

With the bank privatization deal effectively stalled, Klaus's coalition destabilized. With his own party discredited, Vaclav Havel faced a dilemma. A strong supporter of privatization, he knew that Parliamentary elections would most likely take place the following summer, or November at the latest. The Social Democrats, the left wing of Czech politics, would probably sweep into power, and they were very dubious of privatization strategies, especially in the banking sector. Furthermore, Havel himself faced the end of his term in only a couple of months. He had almost died of lung cancer in 1996, and was occasionally stricken with pneumonia. He had already served eight years as President and so had every reason to wish to step down.

In light of the crisis, however, he chose to run again in January of 1998, winning easily. First, though, on December 16, 1997, he selected Tosovsky as the nation's new Prime Minister. Tosovsky, aware of the very short term before him—the Social Democrats would certainly select a Prime Minister from their own ranks if they took the Parliament the following summer—acted as quickly as he could, selecting a broad-based cabinet containing four of those who had

rebelled against Klaus. This, of course, denied him the support of Klaus and most of the Civic Democrats in the confidence vote which would take place in January, but it eased tensions with the Social Democrats. This fact, combined with Tosovsky's lack of political affiliation, brought him safely through the vote, which he took as a mandate to complete the privatization projects on the table.

Tosovsky's first piece of legislation backed this agenda. The Banking Act, passed on the first of January, 1998, restricted banks to a maximum 15% holding in any company whose primary business is not finance. It also prevented bank members from sitting on the board of any nonfinancial company, in order to reduce insider trading.

Since January, the Social Democrats had softened on the privatization issue, saying that they would follow through on the breakup of major banks. Tosovsky had not wasted any time, though. Four banks were slated for sell-offs: Komercni, Ceska Sporitelna, Ceskoslovenska Obchodni, and Investicni a Postovni. The last of these was already in negotiations with a Japanese investment firm to sell 36 percent of their holdings.

Tosovsky was one of the Czech Republic's most popular politicians, due not only to his modesty and strong work ethic, but also because of his determination to avoid political pressures by departing the public stage as soon as his term was up.

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C. DeLores Tucker

American activist C. DeLores Tucker (born 1927) has risen to national prominence in African American civil rights circles through her tireless activism and political fundraising.

The struggle to end racism and make her world a more equal, multicultural society dates back to the 1940s for C. DeLores Tucker. In the decades since then she has become a respected—and indeed even feared—personality. She counts among her personal friends and associates some equally stellar activists for the black cause, including Coretta Scott King, the Reverend Desmond Tutu, and Colin Powell. Her career in civil rights has spanned the entire latter half of the twentieth century. In the 1990s, she became a vocal opponent of demeaning images of minorities in rap music and did not shirk from blaming the African Americans she felt were ultimately responsible. Like the other battles she has engaged in, this crusade and her outspokenness earned her enemies. Yet Tucker views the projects to which she commits herself—electing more African Americans to public office, for example, or halting the sale of offensive rap music to minors—as part of a larger goal, ''to give our children an alternative environment that will help them shape their character,'' Tucker told *Washington Post* journalist Judith Weintraub. The organizations which Tucker has founded, led, or become involved on a leadership level include the National Association for the Advancement of Colored People (NAACP), the National Political Congress of Black Women, the Reverend Jesse Jackson's National Rainbow Coalition, the Democratic National Committee, and the Federation of Democratic Women.

Tucker herself grew up in a nurturing, achievement-oriented atmosphere. Born Cynthia DeLores Nottage on October 4, 1927, in Philadelphia, Pennsylvania, she was one of eleven children of the Reverend Whitfield Nottage, a Bahamian immigrant, and his wife, Captilda Gardner Nottage. Tucker was raised in a devout Christian household in Philadelphia where neither dancing nor music were permitted, and the Nottage daughters were forbidden to date before they were twenty-one. Because her father refused to accept a minister's salary for his church pastorships, Tucker's independent-minded mother became an entrepreneur in order to feed and clothe the children. She founded

an employment agency for African Americans who had left the un-industrialized South in search of work, ran a grocery store for a time, then became a landlord. Her daughter would inherit some of those same Philadelphia properties and later faced accusations of being a ''slumlord'' as she rose to prominence in the civil rights struggle.

Tucker's household and community infused so much support and positive energy into her upbringing that she later said she had been unaware of racism at all until relatively late in adolescence, when she was the only African American in her ninth-grade class. Planning to become a physician, Tucker worked in local hospitals during the summers, and when she graduated from Girls' High in Philadelphia, her father took her to the Bahamas as a treat. On the ship, Tucker realized that minority passengers were given substandard, segregated berths, and refused such accommodations. Instead she spent the night outside on the ship's deck, and shortly afterward was diagnosed with tuberculosis. The serious illness restricted her to a sickbed for an entire year, and her plans for medical school were dashed.

After her recovery, Tucker enrolled at Philadelphia's Temple University. She first became active in the burgeoning postwar civil rights movement when she worked to register black voters during a 1950 mayoral campaign. In July of 1951 she married a friend of her brother, Philadelphia real estate executive William Tucker, and though the two would not have children of their own, they did become foster parents to a number of offspring from their extended families over the years. The real-estate experience Tucker gained first with her mother's holdings and later in business with her husband helped make her a well-known figure in her city. She became the first African American and first female member of Philadelphia Zoning Board, and as the civil rights movement began in earnest in the late 1950s, she discovered more and more outlets into which she could channel her talents. She took part in the major civil-rights actions of the day, participated in the 1965 White House Conference on Civil Rights with Dr. Martin Luther King Jr., and after his 1968 assassination founded the Martin Luther King Jr. Association for Non-Violence. She was a founding member of the National Women's Caucus, and a co-founder of the Black Women's Political Caucus. For a time she also served as vice-president of the Pennsylvania NAACP.

Tucker's full-time involvement in the civil rights movement made her a prime candidate for a secondary career in politics. The only salaried position of her life came in 1971 when Pennsylvania governor Milton J. Shapp appointed her commonwealth secretary, a post equivalent to secretary of state. She became the highest-ranking African American woman in state government in the United States at the time. The responsibilities of her job were serious; her office was charged with regulating the state's businesses, and she also helped implement an affirmative-action program to equalize the state's hiring practices. But in 1977 Tucker came under fire for alleged improprieties—detractors charged her with using her employees to help write speeches for outside public-speaking engagements. She was dismissed by Shapp, but Tucker defended her conduct and countered that it was her refusal to support Shapp's chosen successor that landed her in trouble; she said the potential governor would likely dismantle the state's affirmative action program once in office. Prominent African Americans such as the Reverend Jesse Jackson also spoke out against what they felt was a politically-motivated firing.

Over the next several years, Tucker herself made several runs for office, but was far more effective as a fundraiser and organizer for other African American political personalities. She was involved in Jackson's presidential campaign in 1984, chaired the Democratic National Committee's Black Caucus for several years after that, founded and led the National Political Congress of Black Women, and served on the national board of trustees of the NAACP. In 1987 she became the first African American run for Pennsylvania's lieutenant governor post; she came in third.

Tucker is usually cited in *Ebony* magazine's list of the ''100 Most Influential Black Americans,'' and her sway galvanized into a full-strength force in the early 1990s when she launched a campaign against offensive rap music. Tucker's words struck a chord with the African American community, and the situation spiraled so far out of control that again, her detractors accused her of a range of misdeeds. The fracas began when Tucker learned that her young grandniece had begun using words she heard in rap songs, and the parents of some of her friends severed their children's contact with the youngster. Tucker began looking into some of the ''gangsta'' rap popular at the time with teenagers of a variety of backgrounds and was shocked to hear lyrics promoting an array of vices, violence, and a culture of disrespect. She was particularly incensed at the music of Tupac Shakur and Nine Inch Nails, both signed to the Interscope label. Launching a public-relations attack on the record-store chains that profited from such records, she began demonstrating outside retail outlets and was even arrested in Washington, DC, in 1993.

As Tucker explained to *Chicago Tribune* writer Monica Fountain, ''these images of black young kids acting like gangstas go all around the world.'' She objected to such lyrics being sold to minors and asked the Federal Bureau of Investigation to launch an inquiry. Both the NAACP and the Congressional Black Caucus lent support to Tucker's cause. Congressional hearings were held on the subject in 1994, and soon afterward Tucker set her sights on an even larger target, the Time Warner media empire. The company distributed Interscope, whose rap subsidiary, Death Row Records, put out the recordings of some of the most popular gangsta artists. Tucker purchased stock in Time Warner, which allowed her the privilege of attending shareholders' meetings and speaking out. At a May 1995 shareholders' meeting, she stood and asked the executives to read aloud the very lyrics through which their company reaped such profits. They refused. ''How long will Time Warner continue to put profit before principle?'' she asked at the meeting, according to Fountain's *Chicago Tribune* article. ''How long will it continue to turn its back on the thousands of young people who are dying spiritually and physically due to the violence perpetuated in these recordings?''

Tucker also focused her ire at Time Warner chair Gerald Levin. ''I told him about the black males—25 percent are either in jail or under some judicial regulation,'' she declared in another *Chicago Tribune* profile by Sonya Ross. ''I said, 'Mr. Levin, how are we going to raise a race of people with no men?''' Tucker has also noted that she has served as surrogate parent to many nieces and nephews, not all of whom went down the right path, and over the years came to realize that cultural forces and images play a large role in shaping self-esteem. Not long after the incident, Time Warner sold its interest in Interscope. Tucker considered it a victory, but Death Row head Marion ''Suge'' Knight hired investigators and then filed suit against Tucker on behalf of his roster of artists. She was accused of conspiracy and extortion as a result of a meeting with Knight at which two recording artists (who were also National Political Caucus of Black Women members), Melba Moore and Dionne Warwick, were also present. Supposedly the women offered Knight a deal to leave Interscope and sign with a black-owned record company they planned, but Tucker retorted that they had simply asked him to try for more positive messages in his artists' music. He said he would need ''distribution'' to engineer such a situation, and Moore and Knight agreed then to look into financing for such a possible black-owned enterprise.

Some believed that Knight and the gangsta-rap camp had set Tucker up. A smear campaign had indeed been launched against her, which brought up her 1977 Pennsylvania dismissal as well as the fact that in the 1960s the properties her mother had owned and passed on to Tucker and her husband had deteriorated to substandard conditions. (Tucker recounted in a *Los Angeles Times* interview with Chuck Philips that back then, she and her husband had ''rented to displaced women on welfare with six or seven children who couldn't get housing anywhere else. We tried to help them, but the tenants never paid their rent. . . . It got to the point where they had to all be boarded up.'')

Still, Tucker refused to back down in her campaign to stop the potentially harmful messages espoused by gangsta rap. ''It's important to pay attention to who is dredging up all these charges,'' Tucker told Philips in the *Los Angeles Times.* ''Remember, these are the same people who are out there pimping pornography to your children. Their record and records speak for them.'' She called for a boycott of a large record chain, and others rallied in support; singer Anita Baker gave a $10,000 check toward her defense fund. Tucker, a lifelong Democrat, also earned support from unlikely corners—former U.S. Secretary of Education William Bennett became an ally. The two often appear at the same speaking engagements against rap lyrics. ''She's a daunting figure,'' Bennett told Weintraub of the *Washington Post.* ''Usually I'm the noisy one, but she's ferocious.''

Tucker's attack on offensive images of African Americans is by no means her only work, even though she turned seventy in 1997. She is founder and leader of the Bethune-DuBois Fund, which raises and distributes money for voter-registration drives in African American communities and lends political support to its candidates. She was also influential in the reform movement within the NAACP. As a national executive board member, Tucker spoke out against the financial misdeeds of President William Gibson in 1994, and organized a ''Save Our Ship'' committee; the board eventually ousted Gibson and advanced Tucker's friend, civil-rights activist Myrlie Evers-Williams (widow of slain 1960s activist Medgar Evers), to the presidency. In her lifetime, Tucker has received over 300 honors, is publisher of *Vital Issues: The Journal of African American Speeches,* and has served as a vice-president of the *Philadelphia Tribune* since 1989. In the interview with Weintraub of the *Washington Post,* Tucker did admit to wondering who might fill her shoes: ''I wish other people could do what I'm doing so I could step back and retire.''

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Preston Tucker

Hailed as a visionary by some and a con artist by others, Preston Tucker (1903-1956) was the man behind an innovative, futuristic-looking car that debuted amid great fanfare during the summer of 1948. Within just a couple of years, however, the Tucker Corporation had folded in the wake of suspicions about its founder's business practices.

With the post-war economy booming during the summer of 1948, American consumers were in a buying mood, especially for cars. But the people crowding dealers' showrooms were yearning for something more exciting than the offerings of General Motors, Ford, and Chrysler, whose designs seemed old-fashioned and unimaginative. Into this void stepped Preston Tucker, a brash entrepreneur and master of promotion who insisted that he had just what Americans wanted—''The Car of Tomorrow Today.'' His namesake automobile boasted a radical new aerodynamic look and a number of innovative safety features. At first, it seemed that Tucker had indeed tapped into the public's growing desire for a sleeker, safer car; his company was flooded with orders in a matter of just a few months. Ultimately, however, his inability to deliver on his promises cost him his business as well as his reputation.

Preston Thomas Tucker was born September 21, 1903, on a peppermint farm in rural Capac, Michigan. He grew up in the suburban Detroit community of Lincoln Park where, even as a child, he was fascinated by anything having to do with automobiles. He learned to drive at the age of 11 and quit school two years later to become an office boy for Cadillac. Tucker subsequently worked at a number of other automobile companies, including Ford, Studebaker, Chrys-

ler, and Pierce-Arrow. Although he began his career as a mechanic and test driver, he eventually moved into sales after attending Detroit's Cass Technical High School.

During the 1930s, Tucker dabbled in a number of unsuccessful business ventures, most of them automotive-related. In 1935, for example, he teamed up with famed engine designer Harry A. Miller to build Indianapolis 500 race cars for Ford Motor Company. But none of the ten cars they completed managed to make it across the finish line, prompting Ford to withdraw from the project. Then came World War II, during which time the major automobile manufacturers dedicated their assembly lines to the war effort. From 1942 until 1946, no new models were introduced. Thus, by the mid-1940s, American consumers were desperate for cars. Spying an opportunity to challenge General Motors, Ford, and Chrysler for a share of this eager, fast-growing market, Tucker formed his own automobile manufacturing company, which he named the Tucker Corporation.

Revealed Plans for the ''Tucker Torpedo''

As envisioned by Tucker himself, the ''Tucker Torpedo'' (as the concept vehicle was known) represented quite a departure from the standard fare offered by the Big Three automakers. Long, low, and substantially wider than other large cars then available, with sleek lines reminiscent of a rocket, it had doors that slid up into the roof and six chrome-plated exhaust pipes. Its unique safety features included headlights mounted in fenders that moved with the front wheels to illuminate the road as the car made a turn, a windshield made of shatterproof glass, seat belts, disc brakes, and a heavily padded dashboard to protect front-seat passengers in the event of a collision. In another unusual twist, the driver's seat was positioned in the middle rather than on the left, with separate passenger seats on either side.

Engineering-wise, too, the Tucker was different. It boasted a gigantic, fuel-injected, six-cylinder engine mounted in the rear that its creator claimed could hit a top speed of 130 mph, maintain a cruising speed of 100 mph, and deliver an astonishing 35 mpg gas mileage. In addition, it sported a revolutionary power delivery system of ''hydraulic torque converters'' that Tucker said would eliminate the need for a clutch, transmission, drive shaft, and differential.

The American public responded with unbridled enthusiasm to Tucker's ''car of tomorrow'' and buried him in an avalanche of letters and inquiries. But first he had to secure some factory space in which to make his fantasy a reality. Under the auspices of the War Assets Administration (WAA), the federal government leased him a former B-29 engine plant outside Chicago, Illinois. Because the deal was contingent upon his ability to raise $15 million in capital by March 1, 1947, Tucker then set about lining up potential investors. However, he soon found out that in return for their financial support they expected him to surrender control of his company, a notion he found intolerable.

Struggled to Finance His Dream

Tucker then came up with a rather creative way to finance his dream. Although he had produced nothing more than an idea, he began selling dealer franchises and quickly amassed some $6 million that was to be held in escrow until he delivered the first Tucker. But the scheme prompted an investigation by the Securities and Exchange Commission (SEC), the first of many such probes. Tucker then devised a new strategy that involved issuing $20 million in stock. Before the SEC could rule on his plan, though, the head of the National Housing Agency demanded that the WAA cancel its deal with the Tucker Corporation so that the Lustron Corporation could use the factory to make prefabricated metal houses.

By January 1947, Tucker had won the right to remain in the plant he had leased. In addition, his March 1 capital-raising deadline was extended to July 1. (The SEC's decision on selling stock in the Tucker Corporation was still pending.) But all of the setbacks and squabbles had greatly undermined the public's confidence in the would-be entrepreneur, and the struggle to underwrite the cost of his venture continued.

Meanwhile, efforts to come up with a prototype were under way. Tucker hired noted designer Alex Tremulis to head the project in late 1946, and he and his colleagues managed to fashion a sheet-metal version of the car by hand in less than 100 days, a truly astounding feat. Affectionately known as ''The Tin Goose,'' it went on display in June 1947 as a 1948 model. Many of the revolutionary features Tucker had touted in his original concept vehicle proved unworkable and were revamped or scrapped. Yet it was still an eye-

catching car, especially with its distinctive, Cyclops-like third headlight mounted in the center of the grill that moved with the front wheels. The public's response was overwhelming, and the company was flooded with orders. On July 15, the SEC finally cleared the way for Tucker Corporation stock to go on sale.

Targeted for Investigation

By the spring of 1948, Tucker was ready to go into production with his car despite some lingering financial difficulties resulting from insufficient stock sales. In need of some quick cash, he came up with a new fundraising tactic that offered Tucker buyers the opportunity to pre-purchase certain accessories such as seat covers, radios, and custom luggage. But SEC officials took a dim view of his plan given the fact that not a single vehicle had yet rolled off the assembly line. In May 1948, working in conjunction with the Justice Department, they launched a major investigation into Tucker's business practices and the viability of his car. The bad publicity and lawsuits that ensued effectively disrupted production, spooked creditors, and sent the company's stock price plummeting. Finally, in January 1949, the Tucker factory was forced to close and Tucker was ousted from his own organization and replaced by two court-appointed trustees.

In June 1949, Tucker and seven of his associates were indicted on charges of mail fraud, stock irregularities, and conspiracy to defraud. The trial began that October, with government prosecutors using ''The Tin Goose'' rather than one of the actual production vehicles to try to prove that the Tucker could not be built or perform as promised. But many of the 70-plus witnesses called to testify against the company actually hurt rather than helped the government's case.

Tucker himself hinted darkly that the Big Three automakers and their supporters were behind the attempt to destroy him because of the threat he represented to their domination of the market. Indeed, some evidence suggests that officials of both General Motors and Chrysler actively sought to make it more difficult for Tucker to succeed. Whether they also tried to influence the government to pursue him is less certain. There is no question, however, that Tucker had made some powerful enemies in Washington who repeatedly denounced him as a con artist.

Acquitted on Fraud Charges

The trial dragged on until January 1950. In the end, the jury found Tucker and his associates innocent of all the charges against them. However, Tucker was left bankrupt and with his reputation in tatters; as a result, he was forced to sell his remaining assets, including the 51 vehicles that had been completed before the plant was shuttered. They would be the only Tuckers ever manufactured.

During the early 1950s, a more subdued but still optimistic Tucker tried one more time to develop and market a new kind of car. Before he could pull together all of the necessary financing, however, he was diagnosed with lung cancer. He succumbed to the disease in 1956 on the day after Christmas.

Tuckers are now prized by car collectors (around 47 are still known to exist), most of whom are active members of the Tucker Automobile Club of America. Meanwhile, the debate continues over Tucker's place in automotive history. His detractors still consider him a fraud who tried to pass off what was basically a lemon as ''the car of tomorrow.'' His fans regard him as a visionary who was brought down by sinister forces with money and power. Others believe the truth lies somewhere in between those two extremes. Even if his ultimate goal was to strike it rich, they argue, he was sincere about his desire to build an exciting, innovative new vehicle that offered a level of comfort, safety, and affordability not available in any other car at the time. What they do fault is his naivete and lack of business sense, which left the Tucker Corporation woefully undercapitalized and in a constant state of financial crisis that doomed it to failure.

Yet as Tucker himself once observed, as quoted in *American History Illustrated,* no matter what the obstacles, it was unthinkable not to try to make his fantasy come true. ''A man who has once gotten automobiles into his blood can never give them up,'' he said. ''A man with a dream can't stop trying to realize that dream. . . . It's no disgrace to fail against tough odds if you don't admit you're beaten. And if you don't give up.''

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V

Carl Van Vechten

American author and photographer Carl Van Vechten (1880-1964) was a champion of modern music and dance in the early years of the twentieth century, and went on to enjoy critical acclaim for his witty novels that chronicled a charmed set in 1920s New York and Paris. Van Vechten, however, may be best remembered for his interest in the creative output of African-Americans: through his support for its writers and performers, his financial assistance, and enthusiastic, insightful essays for mainstream publications, he served as an unofficial publicist for the cultural movement that came to be known as the Harlem Renaissance.

Carl Van Vechten was born in 1880 in Cedar Rapids, Iowa, into a prosperous and politically liberal family. He was tall and awkward in stature, and gifted with an above-average intelligence. Van Vechten stood out from his Midwestern peers in several ways and would later reflect upon Cedar Rapids and its mores with not a small amount of disdain. At the age of 19 he left Iowa for the more cosmopolitan world of Chicago, where he attended the prestigious University of Chicago. He enjoyed the standard fare of plays, galleries, and concerts that the city offered, but also became fascinated with the city's thriving African-American culture; he sometimes accompanied the housekeeper of his fraternity to chapel services, where Van Vechten—an accomplished musician—played the piano.

From the Tabloids to the *Times*

After graduation in 1903, loathe to return to Cedar Rapids and a post at his uncle's bank, Van Vechten obtained a job at the Chicago *American,* part of the Hearst newspaper chain. After a year, he was fired for writing a particularly barbed gossip column, and eventually moved to New York City in the spring of 1906. In an apartment house on West 39th Street that was also home to the more renowned writer Sinclair Lewis, he continued writing the short stories and essays he had first attempted in college. He also partook of Manhattan's rich cultural offerings.

Early in 1907 Van Vechten convinced the editor of *Broadway Magazine,* Theodore Dreiser, to buy his article on a controversial new musical drama at the Metropolitan Opera House, Richard Strauss's *Salome.* Later that year, having lived on funds borrowed from his father until that point, Van Vechten obtained a permanent job as a staff reporter at the *New York Times.* He was soon made an assistant to their music critic, and covered noteworthy new productions and symphonies premiering on New York's stages.

Paris Years

Van Vechten's passion for opera led him to convince his father to loan him money so that he might experience European opera in its own setting. Furthermore, he planned to marry a friend from Cedar Rapids, Wellesley graduate and fellow cosmopolitan Anna Snyder. The pair were wed in London around 1907 and spent months traveling the Continent and enjoying its cultural treasures, though they were sometimes short on funds. The next year, after returning to New York, they again left the country when Van Vechten was sent to Paris as the *New York Times* correspon-

dent there, where he wrote on such topics as the Wright Brothers experimental flights in France.

The Van Vechtens divorced around 1912. That same year, he met the actress Fania Marinoff when he was back living in New York and working for the *New York Press* as its drama critic. They were wed in 1914 but Snyder filed charges for back alimony and he spent four months in the Ludlow Street jail; the incident would later appear in one of his novels. His first book, *Music after the Great War,* appeared in 1915 as a result of a publishing contact he had made as a *Times* reporter. The work was a collection of essays on music and ballet, some previously published. It marked him as an influential champion of modern music and dance, both forms then gaining ground in Europe. Van Vechten's first work included essays on Igor Stravinsky and the Russian ballet, among other topics.

Success as an Author

His second book, *Music and Bad Manners,* was also his first for the publishing house Alfred A. Knopf, with whom he would enjoy a long relationship. Over the next few years he continued to write on music and the theater for various publications, and during this time he also became acquainted with some prominent African-Americans, such as the writer and civil-rights personality Walter White. Van Vechten also wrote on seminal African-American works for the stage such as *The Darktown Follies* and *Shuffle Along.*

By 1920, Van Vechten's sixth and seventh titles appeared in print—*Tiger in the House,* about the domestic cat, one of his great loves, and the well-received *In the Garrett,* an erudite collection with essays on Oscar Hammerstein, the Yiddish theater, and the lack of a folk tradition in the American Midwest. His first novel, *Peter Whiffle: His Life and Works,* was published in 1922. The plot revolves around a young man and his adventures in Paris, and was clearly based on his own experiences. ''This pseudo-biographical novel,'' wrote Marvin Shaw in an essay in *Gay & Lesbian Biography,* ''depicted the creation of a refined dilettante's temperament and wittily exposed the manners and morals of the author's era of elegant decadence.''

The Harlem Renaissance

Van Vechten followed with another novel, *The Blind Bow-Boy,* in 1923, but remained an enthusiastic supporter of the arts. His tastes expanded to include the cultural offerings of Harlem, home to Manhattan's thriving black middle class, and by 1924 he had met the African-American novelist and diplomat James Weldon Johnson. Through this luminary, one of the founders of the National Association for the Advancement of Colored People (NAACP), Van Vechten met many other prominent names in the arts who would play important roles in the cultural movement that came to be known as the Harlem Renaissance. These included novelist Zora Neale Hurston, and poets Countee Cullen and Langston Hughes. It was through Van Vechten's intercession with Knopf on behalf of the latter that the groundbreaking collection of Hughes's verse, *The Weary Blues,* appeared in print in 1926.

Van Vechten became immersed in the Harlem Renaissance and its flowering of African-American culture. He wrote about its blues singers, such as Bessie Smith, in a series of articles for *Vanity Fair* beginning in 1925, and was also a backer for Paul Robeson's staging of African-American spirituals. Yet Van Vechten also led a profligate life—he could be a heavy drinker at times, and though married was known to enjoy the company of others. He would later suffer criticism for his championing of Harlem as a heady, intoxicating playground. It became a fashionable ''thrill'' for well-heeled white New Yorkers to venture into Harlem's integrated nightclubs to listen to the jazz or blues of performers such as Billie Holiday, or the racy shows of Josephine Baker.

Controversy over Novel

The height of Van Vechten's celebrity came with the publication of his fifth novel, *Nigger Heaven.* The title, shocking by contemporary standards, aroused controversy in 1926 as well. The phrase reflected both Harlem itself at the time, in the African-American vernacular, as well as a term for the top tier of seats in a segregated theater. The novel offered a love-triangle plot, but served more to educate mainstream readers about life in a hidden quarter of America's most cosmopolitan city. Furthermore, it introduced readers to facets of black political and social life heretofore unexplored in literature. Van Vechten biographer Bruce Kellner, in an essay in the *Dictionary of Literary Biography,* termed the novel ''a deliberate attempt to educate Van Vechten's already large white reading pub-

lic, the novel presents Harlem as a complex society fractured and united by individual and social groups of diverse interests, talents, and values.''

The work was also quite racy, and its author was plagued by charges of sensationalism. The volume sold well, but endured harsh criticism. James Weldon Johnson was virtually its only champion among the black intelligentsia: he reviewed it for *Opportunity,* and opined that Van Vechten ''pays colored people the rare tribute of writing about them as people rather than puppets.'' Others viewed it with far less admiration. In *The Crisis,* W.E.B. Du Bois called it ''neither truthful nor artistic,'' and found fault with its depiction of Harlem solely as a playground for the fatuous and amoral. D. H. Lawrence, in an essay titled ''Literature and Art: *Nigger Heaven,*'' found it ''the usual old bones of hot stuff, warmed up with all the fervour the author can command—which isn't much.'' Nevertheless, it was a commercial success, and enhanced Van Vechten's reputation as a patron of the Harlem Renaissance.

Acclaimed as Photographer

Van Vechten continued to author articles for *Vanity Fair* and other publications, and wrote rather unkindly about his travels in Hollywood in essays which formed the basis for the 1928 novel *Spider Boy: A Scenario for a Moving Picture.* His last work of fiction, *Parties: Scenes from Contemporary New York Life,* was started just a few days after the Wall Street crash of 1929, a calamitous event which served to sober up the heady decade. The volume is the only one of Van Vechten's works ''to stand as a terrible indictment of the period,'' wrote Kellner in *Carl Van Vechten and the Irreverent Decades.* ''The others had laughed at the foibles of the whole drunken generation; this one wept.'' *Parties* was met with derision by critics. Yet Van Vechten had wearied of fiction and essays and began to explore another creative pursuit—portrait photography. By 1932 he had dedicated himself exclusively to this, and his portraits of many luminaries of the day, as well as up-and-coming performers such as Lena Horne, Alvin Ailey, and Harry Belafonte, remain incisive glimpses into the era.

Van Vechten was already in his fifties when he gave up writing, and enjoyed his final years as a philanthropist. He founded the James Weldon Johnson Memorial Collection of Negro Arts and Letters at Yale University, and willed his own archives to it; he also directed that any of posthumous royalties from his books be donated to its endowment fund. Also at Yale he established the Anna Marble Pollock Memorial Library of Books about Cats, dedicated to the wife of playwright Channing Pollock and one of his first friends in New York City. Van Vechten died in his sleep on December 21, 1964, and his ashes were scattered in Central Park's Shakespeare Gardens. Examples of Van Vechten's best photographic work were assembled and published in the 1978 volume *Portraits: The Photography of Carl Van Vechten,* and *''Keep A-Inchin' Along'': Selected Writings of Carl Van Vechten about Black Art and Letters,* a collection of his work about African-American culture, was published in 1979.

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Sebastien LePrestre de Vauban

Sebastien Vauban (1633-1707) served as France's foremost military engineer under Louis the XIV. A man of humble birth, Vauban's acumen in planning military fortifications and his direction of sieges against France's enemies helped the regime achieve dominance over much of western Europe during the latter part of the seventeenth century.

Sebastien LePrestre de Vauban was born in 1633 in Saint-Leger-de-Foucherest, in France's Morvan region. He was the son of Urbain Vauban and Edmee Corvignolle, and his grandfather, a notary a century before, had been able to buy a partial fief, which ennobled him and his heirs. Unfortunately, the family was too large to amass any real wealth from their title. Vauban was given the name Sebastien after his godfather, who was the local priest; and also educated Vauban, though he reportedly taught himself math and was fascinated by a chance discovery of a book on military fortifications.

Civil Strife in France

In 1651 a famed French royal and officer, Louis II de Bourbon, also known as the Prince de Conde, passed through Saint-Leger-de-Foucherest and Vauban left to join his regiment. The prince was leading an insurrection against the regime of Louis XIV, France's underage king. Through an influential cardinal who held power jointly with the king, many of the princes' rights had been curtailed. Conde waged an all-out war, even allying with France's sworn foe, Spain, and during these battles across France Vauban made a name for himself as a young cadet. He held towns in the Argonne, and more famously helped take Sainte-Menehould by swimming across its river under fire.

In 1653 Vauban was captured by royal forces and taken as a prisoner of war. He then switched sides, as Conde would later do, and helped the crown retake Sainte-Menehould. Vauban served in several capacities, but proved himself most proficient as an engineer in a special officer corps for defense fortifications. Though it was almost

separate from regular military duty, Vauban's post placed him in the middle of fire and he was wounded several times. The princes' rebellion was quelled in 1658, and the years until 1667 marked a relatively peaceful time in French politics. Vauban, now a lead engineer, busied himself with demolishing outmoded fortifications and constructing new ones. He married a woman from his hometown in 1663, but spent little time there. That same year he was rewarded with his own company in the Picardy regiment.

An Integral Royal Advisor

One of Vauban's most noteworthy achievements was his fortification of Dunkirk, a French port on the North Sea that Louis XIV purchased from England in 1662. It was a sandy area with almost no natural geographic defenses. Vauban studied the sea tides, and constructed a series of dams and canals. When a war against the Spanish Netherlands was launched in 1667, Vauban returned to combat and was handsomely rewarded for his successes in taking a number of towns. Louis XIV bestowed upon him a royal pension and made him a lieutenant in the Royal Guards. He also achieved the title as France's Commissary General of Fortifications, and worked closely with the king in determining France's military strategies. There were volumes of correspondence written between the pair, who, wrote Francois Bluche in *Louis XIV,* ''urged each other on, oscillating between pragmatism and less objective stances. The result was the corridor running around the realm which is known as the 'military iron curtain.'" Vauban's fortifications of the entire northern border of France were mapped out in extensive blueprints that after his death were part of European military curriculum for the next hundred years; at one point he even suggested to Louis XIV that Paris become a walled enclave.

Peace again reigned in France under Louis XIV from 1668 to 1672, but the Third Dutch War with Holland again, for the next six years, called Vauban's skills into action. Often, the king was alongside his top defense engineer during crucial sieges. For the town of Maastricht Vauban designed a system of zig-zag trenches which ran parallel to the perimeter of defenses and saved French soldiers from enemy artillery fire. Such trenches became quite well-known when used by troops during World War I. Because of the French victory at Maastricht, Vauban was financially compensated with a large sum of money by the king, and with it bought a chateau near where he was born, at Bazoches. He was also elevated to the rank of marechal de camp, equivalent to a brigadier general.

Left French Stamp Upon Europe's Cities

Though officially not at war, Louis XIV and his troops—considered Europe's most formidable military presence of the day—seized a number of important cities. In 1681 the German border city of Strasbourg became the most notable of these, and that same year Vauban began constructing a massive fortress there. He argued in favor of its rather ornate gates, an expenditure for which the king balked—Vauban asserted that they issued the necessary statement of French opulence and might to Strasbourg's German-French populace.

Over the next few years Vauban supervised sieges of key locales, such as the 1684 siege of Luxembourg, for which he invented the cavalier, a tower that allowed French troops to look down and fire upon the besieged town. In 1687 he constructed the fortification at Landau in Bavaria, a structure so masterful in planning that military historians cite it as the apex of Vauban's career. In the War of the Grand Alliance, in which Louis XIV's France battled a trio of formidable powers—the Holy Roman Empire, the Netherlands, and England—Vauban served as a lieutenant general and took the vital town of Phillippsburg on the Rhine. That battle was also notable for Vauban's introduction of ricochet gunfire, in which he ordered cannons to be fired with less gunpowder so they did not immediately sink into the ground but instead hit a number of targets.

In 1693, Vauban was sixty years of age, but was still active in military service as a commanding officer and defense engineer. He led an infantry division in Charleroi that year, traveled to the Atlantic port of Brest to fortify it against the English, and in 1697 was wounded in Ath. Peace came the following year, and his renovation of the Alsace fort at Neuf-Brisach was the last project of his career. His talents were not only restricted to forts and artillery, however. He wrote a number of treatises on matters crucial to France during his day, and undertook important censuses on behalf of Louis XIV from 1678 to 1693.

The Sun King

During Louis XIV's long rule (1643-1715) France grew into a thriving empire and one that reflected the glory of the king and his divine right to the throne. Through a series of measures designed to restrict the power of the nobility and concentrate power in his hands, Louis XIV and his reign virtually epitomized the term ''absolute monarchism.'' As a reflection of his power, he built an impressive new palace at Versailles, and moved his court there in 1682. Art and culture were supposed to reflect the King and his tastes, and his important ministers such as Francois-Michel Louvois (Vauban's immediate superior) and Jean-Baptiste Colbert carried out policies that also reflected the king's firm directives. One of those was to make France as prosperous and self-sufficient as possible, and in some areas, long-standing hostilities that threatened such aims were effectively checked for a time by military victories in which Vauban played a key role.

Not unlike other members of the cadre of advisors close to the King, Vauban saw himself in complete service to the King and was dedicated to the monarch's goals. He was appointed by the king to direct a series of censuses beginning in 1678, and his collected data provided the king with an accurate look at the number of French subjects, their wealth, trade and work, as well as land-use statistics. Vauban authored *General and Simple Method for Counting Peoples,* published in 1686, and his *Projet d'une dixme royale* (''Project for a Royal Tythe, or General Tax'') caused a stir in 1707. It did not appear under his own name, for Vauban was well aware of the controversy it would bring. In it, he asserted that France's complicated tax code should be abandoned and a flat tax of ten percent on property and trade be put in place. More significantly, in this book Vauban supported his arguments with a wealth of statistical data he had collected, and thus laid the foundation for the use of statistics to corroborate and forecast economic aims. Louis XIV censored its publication, however, and this devastated Vauban, though it appears they remained friends.

During his lifetime Vauban wrote on a variety of other topics, including pig breeding, canal construction, and even ''Leisures'' in his collection *Oisivets.* He was considered a kind and personable man, and over his long career was roundly praised for his bravery in battle and regard for the lives of his soldiers. It is said he often passed military accolades due him on to lesser officers. He died March 30, 1707 at the age of 74 and left behind his prolific correspondence with the king, which provided a glimpse into why one of Europe's most influential monarchs relied upon Vauban's wisdom and insight. In a 1673 report back to Louvois and Louis XIV about the haphazardness of France's border with Holland, Vauban, quoted in *The Age of Louis XIV,* remarked that ''it should always be our object, either by treaty or by war, not to square the circle but to give our country a square and regular shape. It is a fine thing when one can hold on to one's possessions with one's two hands.'' The town where Vauban was born, Saint-Leger-de-Foucherest, was later renamed Saint-Leger-Vauban in his honor.

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W

Faye Wattleton

African American activist Faye Wattleton (born 1943) has dedicated her life to preserving and protecting the rights of women, first as an advocate for reproductive self-determination and later as a catalyst for gender equality.

Other than securing the right to vote, one of, if not the most important right women have won in the twentieth century, is the right to obtain a safe and legal abortion. During her fourteen-year tenure as president of the Planned Parenthood Federation of America (PPFA), Wattleton brought the nation's oldest and largest voluntary reproductive health organization to the forefront of the battle to preserve women's right to reproductive self-determination.

As the first African American and the first woman to lead Planned Parenthood since its founder Margaret Sanger, Wattleton expanded the organization's focus on contraception and reproductive education to include a strong advocacy position for abortion rights. This stance placed both Wattleton and Planned Parenthood at the center of heated political crossfire, and at times, violence perpetrated by extremists opposed to the Supreme Court decision in *Roe v. Wade* upholding legal access to abortion. Her no-nonsense eloquence and grace under fire catapulted Wattleton into the national spotlight—amid controversy and pressure—as she dealt with the Moral Majority, the Right to Life movement, and challenges posed by other court decisions on the legality and availability of abortion.

From 1978 to 1992, Wattleton played a major role in defining the national debate over reproductive rights and in shaping family planning policies of governments worldwide. These issues led to broader concerns about women's continuing struggle for equality in addition to the fragility of rights, such as abortion, which, once won, still can be eroded or overturned. In 1995, she established the Center for Gender Equality to promote a national dialogue on the economic, political, and educational aspects of women's lives in addition to health and reproductive rights. Her efforts have been recognized with the Jefferson Award for the Greatest Public Service performed by a Private Citizen (1992), and induction into the National Women's Hall of Fame (1993).

Roots of Conviction

Wattleton grew up as the only child in a family of doers and independent thinkers. Her mother and grandfather were strong-willed evangelical preachers, and her father was a hard-working laborer. Both parents were born and raised in the deep South, and moved to St. Louis, Missouri in search of new opportunities. It was there they met, married, and began family life in the 1940s.

Smart and precocious as a child, Wattleton entered school at the age of four, and immediately advanced to the second grade. She remembers an early childhood filled with family and friends, along with the strong tenets of commitment, love, and hope for each other and God. That foundation gave her the security and strength to cope with an unsettled adolescence. Her mother's reputation as a preacher grew, bringing opportunities that required travel away from home.

For eight years on and off, Wattleton lived with church friends or relatives while her parents traveled for the minis-

try. In Wattleton's autobiography, *Life On The Line,* she said, ''Those impermanent 'homes' were governed by strict rules enforced mostly without the love and tolerance of my family. I was left to my own devices, to adapt to every circumstance. It was a lonely, guarded existence.''

Awakening of a Mission

College was a time of making dreams come true. Since the age of four, she had talked about becoming a nurse, and when her mother became pastor of a large congregation in Cleveland, Ohio, Wattleton saw in Ohio State University's nursing school the opportunity to pursue that lifelong ambition and be close to her family. The experiential part of her education at Children's Hospital in Columbus had a profound influence on the course her career would take. Caring for children who were victims of disease, abuse, and neglect provided her first understanding of women's needs as they relate to reproductive rights.

She went on to study maternal and infant health care at Columbia University. Again, her clinical rotation made a lasting impression and deepened her commitment to helping women. That year approximately 6,500 women were admitted to Harlem Hospital suffering from complications of incomplete abortion. She shared one particularly vivid case of a pretty teenager in terminal condition with the *Ohio State University College of Nursing Magazine.* She recalled, ''Unable to afford the services of an abortionist, the girl and her mother had concocted a solution of Lysol and bleach and injected it into her uterus. The potent mix of chemicals had been absorbed by her blood stream, badly damaging her kidneys. Her other vital organs were shutting down and there was nothing that could be done.'' In the 1960s before abortion was legalized, women, particularly poor women, resorted to extraordinary measures to control their own reproductive systems.

In the same article, Wattleton said, ''Choosing a career in nursing was perhaps my most important professional decision. Had I not had direct experiences with patients and gained an understanding of what goes on in women's lives, I would not have had the determination and commitment to non-compromise on the gains that women have made with respect to reproductive choice.''

Uncompromising Leadership

Following graduate school, she returned to Ohio and worked in public health nursing in Dayton for three years before becoming executive director of that city's Planned Parenthood. Eight years later, she found herself leading the national organization during one of the most tumultuous periods in its history. The debate over reproductive rights became a political power struggle, with many diversions intended to confuse the central issue of whether women should decide what happens inside their bodies, or whether the government should decide. The issues were emotionally charged, and the more Planned Parenthood defended women's rights, the more it became a lightning rod for violence. Personal threats became commonplace not only for Wattleton, but for physicians and the staffs of pro-choice clinics and Planned Parenthood facilities around the country. There were shootings, deaths of doctors and health care workers, bomb threats, and fires. Never one to bow to adversity or equivocate in her beliefs, Wattleton stood her ground in defending reproductive choice.

The hard-won gains of *Roe v. Wade* were challenged legislatively as well; and in 1989, the Supreme Court handed down the *Webster* decision allowing states greater power to restrict abortions. Wattleton's mantra became even stronger as she urged women and the Planned Parenthood Federation to realize that women's rights cannot be taken for granted. She believed greater political activism was incumbent upon the Federation in order to uphold its mission, particularly to disadvantaged women. According to *USA Today,* she also was not pleased that fewer than half of Planned Parenthood affiliates offered abortions. *People* reported internal dissension over its public role in the reproductive rights battles finally led Wattleton to resign from Planned Parenthood in 1992.

Life Goes On

Wattleton took time to reflect about her life—who she was, what she accomplished, and where she wanted to go—which resulted in an autobiography, *Life On The Line.* When asked why publishing her story was so important, she said, ''I lived a high profile public life. . . . People know where I stand on the issues . . . but they don't know where my belief system comes from or why I chose to crusade for women's lives.'' Secure, but not complacent, in her contribution to improving the quality of women's lives, she began exploring ways to parlay her expertise into another venue.

Considered telegenic, as well as glamorous, articulate, and charismatic, she tried to break into the daytime talk show circuit on television. It didn't sell. She approached corporations and foundations to serve on their boards, and was told she was too controversial. Then she started receiving speaking engagements, particularly from colleges, and realized she was still looking for an appropriate venue from which to reach tomorrow's leaders.

The idea of starting a women's policy think tank took hold, and in 1996 the Center for Gender Equality opened its doors. In an interview with the Cleveland *Plain Dealer,* Wattleton said, ''I'm deeply disturbed by the backlash against women,'' referring to the dismantling of affirmative action and welfare, as well as the continuing attacks on reproductive rights. As always, she stresses the link between women's inequality and poverty. In founding the Center, her vision is to provide a national platform and institutional setting for scholars, researchers and strategists to pursue a better, more comprehensive understanding of issues that affect women's lives and prevent them from attaining equal status in society.

The Center's fact sheet speaks directly to Wattleton's belief stating that ''sustaining change is often a more subtle and complex challenge than the task of creating change.'' To this, according to the *Ohio State University College of Nursing Magazine,* she brings the values that have propelled her through life—''respect for others, individual responsibility, unflagging determination, and faith in God.'' Her memoirs provide a glimpse back, as well as the path ahead, ''I have never been able to accept the notion that there are some things I cannot do, some things I cannot change. I have always told myself that it is all just a matter of figuring out *how.*''

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Julius Caesar Watts Jr.

Julius Caesar Watts (born 1957), a conservative African American politician and former football player, was elected to the U.S. House of Representatives in 1994. His victory represents the first time that a black Republican from a Southern state has won a seat in Congress since Reconstruction.

In 1994, the American public met a man whom Oklahomans and football fans had known for two decades—J.C. Watts, Jr. That year he was elected to represent Oklahoma's fourth district in the U.S. House of Representatives. The race wasn't even close; he won a three-way competition with 52 percent of the vote. In 1996 he scored another victory in a three-way race, this time winning 58 percent. A decisive win is nice, but not unusual. However, Congressman Watts is an unusual man. He is the first African American Republican from a Southern state to win a seat in Congress since Reconstruction, and the only African American in the Congressional Class of 1994. His victory is all the more remarkable because his constituency is conservative, 93 percent white, and more Democrat than Republican (63 percent are registered Democrats). He is the first African American from either party to deliver an official response to the State of the Union address, which he did following President Clinton's 1996 speech before Congress. As a star quarterback, Watts led the University of Oklahoma football team to consecutive conference championships and Orange Bowl victories. Now, charismatic and well spoken, he has achieved a high profile in the political arena—some have called him the GOP's great black hope for the twenty-first century.

Family Values

Born on November 18, 1957, Watts is the fifth of six children born to hardworking parents from a poor neighborhood in Eufaula, Oklahoma. His family maintains a strong work ethic, commitment to the community, and faith in

God that began generations ago. The strength of his father's guidance belies his sixth grade education. J.C. Jr. often quotes his father to illustrate the source of his conservative values. On the topic of self-reliance, Watts told *Washington Monthly* that his father (who has worked as a policeman, Baptist pastor, and cattle owner) was fond of saying, ''the only helping hand you can rely on is at the end of your sleeve.'' This and other southern adages color the speech of son as well as father.

Keep Your Eye on the Ball

Watts distinguished himself as a high school athlete, and was awarded a football scholarship to the University of Oklahoma. Although he eventually became well known among football fans in Oklahoma, it took time and patience to get there. He related a story about his freshman year as No. 7 on a roster of eight quarterbacks to Mike Tharp for *U.S. News & World Report,* saying that he became so discouraged that he quit and went home. His father's response: ''If what you're doing was easy, everybody would be doing it.'' He went back on to become a football hero at OU, and then played professional ball in the Canadian Football League, where he was named most valuable player in the Grey Cup championship game—Canada's Super Bowl. The advice his father now gives is, ''don't lose your common sense.''

Watts grew up in a family of conservative Democrats and was himself a registered Democrat. He never considered becoming a Republican until he covered a political debate as a journalism student. Watts found that he agreed with the Republican position and his later experience as a small businessman increased his support for the Republican platform. He observed that Democrats had taken African Americans for granted, not earning their support or rewarding their loyalty. According to Watts' account in *Washington Monthly,* ''My uncle [who led the National Association for the Advancement of Colored People in Oklahoma] has probably delivered more black votes for the Democratic Party than any person in the state of Oklahoma, yet it was a Republican who gave him a state job.'' When Watts sought help from Democrats to start a business project they failed to respond, whereas Republican businessmen did not.

Opportunity Knocks

Oklahoma Republicans were delighted by his interest in their party. ''You would have to have been a blind man not to see the potential,'' says Oklahoma Secretary of State, Tom Cole, whom Watts consulted when he considered joining the Republicans. As he told Amy Waldman for the *Washington Monthly* article, ''A good-looking black football star with statewide name recognition and a clean-cut image was a dream come true.''

Watts invested in an ill-fated business venture, but also began making a name for himself as a public speaker at civic and Christian events. Already an ordained Baptist minister, he also headed youth activities at a large Baptist church. When he expressed interest in running for public office Democrats turned their backs, but Republicans embraced him. There were many prominent blacks in the Democratic Party, but he was a novelty for the Republicans. Watts succeeded in winning a seat on the powerful state corporation commission, which regulates the telephone, gas, and oil industries. According to the same *Washington Monthly* article, Watts won due to his name recognition, his speaking ability, the incumbent's vulnerable record, and his well-financed campaign—contributions coming largely from Republican business people involved in the industries overseen by the commission. Shortly thereafter he won the race to represent the Fourth Congressional District.

Some people discount Watts as an opportunist out to make a name for himself, but others disagree. Robert Woodson, a black conservative and president of the National Center for Neighborhood Enterprise, has stated, ''He already was something. He came here to do something.'' Even those who question his route to Washington don't believe anything other than conviction brings him to his voting decisions. On most issues he takes a strong stance. He talks about character and family values. He opposes abortion, big government, gun control, and gay rights. He supports a balanced budget, free enterprise, school prayer, and the death penalty—all of which reflect the views of his constituency and make him a Christian Coalition favorite.

Consider the Facts

Since arriving in Washington, Watts has taken an interest in restoring low-income neighborhoods. He is adamant in his view that if Republicans are going to dismantle welfare, it has to be replaced with something constructive. He co-sponsored the American Community Renewal Act, which recommends that enterprise zones be established along with other programs to strengthen civil society and create opportunities in urban areas. As he told *about . . . time,* ''The legislation will bring spiritual, moral, and economic reform to communities by encouraging private sector investment and individual savings, offering school choice, and allowing citizens the option to use faith-based programs.''

To those who consider him a Republican pawn, he points to his support for issues not commonly addressed by the Republican Party, such as human rights violations in Nigeria. Watts has pointed out that he also supported the budget amendment against the wishes of the Republican leadership. On the subject of race, he is clearly proud of his heritage, and does not distance himself from mainstream African Americans such as Supreme Court Justice, Clarence Thomas. He feels his views mirror those of most average Americans, including African Americans.

Watts expresses ambivalence about affirmative action. He explains, ''I don't believe we should pick winners and losers based on skin color or gender. . . . We can lock horns as a group to fight racism and discrimination, but success has to come from the individual.'' Yet he is not willing to agree that it's a level playing field out there, nor is he willing to politicize the debate, as many Republicans have openly tried to do.

In an interview with *about . . . time* he elaborated, ''In this color thing, whether or not we're going to be able to get

there, I can't say. But I can say while I've got a voice in the process, that I need to be advocating a system of equity. . . . I think America today is struggling for a definition of what is fair.''

The Great Black Hope?

Watts thinks he should be judged by his voting record. He wants to be known as an independent thinker: ''In this city, if you don't fit a certain identity, it's tough for people to handle. I didn't come up here with any heartburn or any conviction to be the black Republican or the black Conservative. I came up here to cast a vote on the issues just like any other Republican or Democrat, black or white.''

When questioned about his future, Watts will only say that he hopes to make the most of opportunities that come his way. On government and politics, he expresses optimism. Watts thinks people generally trust elected officials, but don't trust the system. He is part of what he hopes is the ''new'' Republican Party. To that effort Watts brings the athletic charisma of Jack Kemp, the eloquence of a Baptist minister, and a great deal of common sense.

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Annie Dodge Wauneka

Annie Dodge Wauneka (1910-1997) was a Navajo Nation leader who won the United States Presidential Medal of Freedom for her efforts to improve health care among her people.

A Navajo Nation leader, Annie Dodge Wauneka was the first woman elected to serve on the Navajo Tribal Council. Her efforts to educate her people about the prevention and treatment of disease, especially tuberculosis, saved many Navajo lives. She served as the catalyst to improving Navajo health care in general, bringing the issue to the forefront in the political arena. She was also active in state and federal government, serving as a member of the New Mexico Committee on Aging. In 1963, Wauneka was awarded the United States Presidential Medal of Freedom for her service to the Navajo.

Annie Dodge Wauneka was born on April 10, 1910, in a Navajo hogan near Sawmill, Arizona. She was raised in a non-traditional Navajo setting. Her father, Henry Chee Dodge, was a Navajo rancher and politician. Her mother, K'eehabah, was one of Dodge's three wives. Navajo custom allowed polygamy, and a man's wives were usually related to one another. Navajo society is also matrilineal, so children born to wives who were related were considered full siblings. Wauneka lived with K'eehabah for only her first year. At that time, Dodge brought Wauneka to live with him, along with her half-siblings. Dodge spoke fluent English and had been an interpreter for the government. He was a tribal council head as well as the owner of a large ranch with all the modern conveniences. For these facts alone, Wauneka's childhood would have been highly unusual for a Navajo. Their home was more like a typical farm house than like the Navajo hogans. They even had servants. Dodge kept his children humble by making them do chores, like sheep herding, so they wouldn't feel superior to the tribe's other children.

Young Wauneka attended a government-run boarding school at Fort Defiance, Arizona, from the age of eight. After that, she went to the Albuquerque, New Mexico, Indian School, which she left after her junior year of high school. The Indian School twice strongly influenced her future. First of all, it was where she met her husband, George Wauneka, whom she married in October of 1929, a year after she left the school. Her marriage was unusual in that it had not been arranged by her parents—she had chosen her husband herself. Second, the influenza outbreak at the school found her assisting nurses—work that made her feel valuable and useful. She had found her calling.

Wauneka's interests eventually expanded to include tribal government as well, no doubt due to her father's influence. Henry Chee Dodge served as the first chair of the Navajo Tribal Council during the time Wauneka was in school. The council was a formal body organized to govern the tribe as a corporation according to the rules of the Indian

Reorganization Act of 1934. Dodge shared his knowledge of Navajo leadership with his daughter, and she took his lessons to heart.

While she was breaking ground in health care and tribal government, Wauneka still held to some traditional female roles—but not entirely. She and her husband, George Wauneka, had six children: Georgia Anne, Henry, Irma, Franklin, Lorencita and Sallie. The children were raised at Klagetoh near Window Rock, Arizona, where their father stayed at home with them, tending the property and the herds. Annie Dodge Wauneka often traveled the reservation as Dodge's aide.

On the reservation, Wauneka witnessed the devastation caused by disease, especially tuberculosis. She knew that conventional Western European, or more colloquially, ''white man's medicine,'' might be the answer. She needed to find a way to bridge the gap between cultures for the good of the Navajo people. First, she tried to explain to the traditional families that they might improve their health by simply changing the way they prepared their food and sanitized their cooking and eating areas. She also attempted to win them over through the medicine men, whom the Navajo respected and trusted. If they could be convinced to try conventional medicine, they might convince the others. Eventually, she decided she could make more changes if she were a part of the tribal government. She ran for, and won, a seat on the Tribal Council in 1951. She was the first Navajo woman ever elected to that office. Wauneka was reelected to a second term in 1954, and again for a third in 1959. She was also chosen to head the council's Health Committee.

She held the office for three terms, leading a tuberculosis eradication project. One of her biggest contributions to the effort was a dictionary she put together that translated English medical terms into the Navajo language. She thus demystified non-traditional medical practices for the people of the tribe, quelling their fears and superstitions. Wauneka also campaigned for other health care improvements for the Navajo, including better gynecological, obstetric, and pediatric care. She also pushed for regular eye and ear exams and fought alcohol abuse.

In order to better help herself and her people, Wauneka went back to college in the mid-1950s. She graduated from the University of Arizona with a bachelor's degree in public health. In 1959, she was rewarded for her efforts on behalf of the Navajo, winning the Arizona State Public Health Association's Outstanding Worker in Public Health Award.

The next decade saw her helping a larger circle of humanity. She became active on the state level, serving on the New Mexico Committee on Aging, and at the general level, serving as member of the U.S. Surgeon General and the U.S. Public Health Service advisory boards. In 1958, she won the Josephine Hughes Award and the Arizona Press Women's Association Woman of Achievement Award. She was named Outstanding Worker in Public Health of the Arizona Public Health Association the following year, and was honored with the Indian Achievement Award of the Indian Council Fire of Chicago that year as well. Her father had won the latter honor in 1945.

In 1960, Wauneka hosted her own daily radio show on KGAK in Gallup, New Mexico. Broadcast in Navajo, the program had Wauneka covering general interest items along with important health issues. Her community outreach wasn't limited to government and the airwaves, however. She was also active in the Head Start program, combining her belief in education with her commitment to health care, and she participated as a leader in the Girl Scouts.

On December 6, 1963, Wauneka was awarded the Presidential Medal of Freedom for her contributions to health care services. She was the first Native American to win this honor. The citation she received from President Lyndon Johnson read, ''First woman elected to the Navajo Tribal Council; by her long crusade for improved health programs, she has helped dramatically to lessen the menace of disease among her people and to improve their way of life.''

Wauneka received an honorary doctorate in public health from the University of Arizona in 1976. In 1984, the Navajo council honored her as the legendary mother of the Navajo people. She still served as an advisor to the Navajo Tribal Council into her eighties. On May 9, 1996, her alma mater, the University of Arizona, awarded her a second honorary doctorate, Honorary Degree of Doctor of Laws, which was accepted for her by her grandson, Milton J. Bluehouse, then a student at the university.

Wauneka died in November 1997 at the age of 87. Navajo Tribal President Albert Hale, another one of her grandsons, made note of her many accomplishments and declared, ''She made us proud to be Navajo.''

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Wei Jingsheng

Chinese human rights activist Wei Jingsheng (born 1950) has spent most of his adult life either in prison or exile for his participation in protests against his government's policies.

On November 16, 1997, Chinese dissident Wei Jingsheng was released from prison in his country and allowed to fly to the United States. Imprisoned for all but six months since 1979, Wei's crime had not been a physical act but an intellectual one: questioning the policies of his country's Communist government. For his participation in the ''Democracy Wall'' movement in 1978,

Wei had spent 14 years in prison. When, upon his release in 1993, he had proven himself unwilling to keep quiet about the abridgement of freedoms under China's totalitarian system, he was sentenced to another 14 years. But following talks between United States President Bill Clinton and China's President Jiang Zemin, Wei had been released and flown to Detroit, Michigan, where he received special treatment for medical conditions exacerbated by his long imprisonment. In the next few months, the Nobel Peace Prize nominee would embark on a new career as a free man, an outspoken proponent of human rights. Though he now resided in a country where he was free to speak his mind, it was clear that Wei desired something more: to enjoy that freedom in his homeland, the country for which he had endured nearly 18 years of imprisonment.

In his early days, Wei would hardly have seemed like a future opponent of Communism. His parents were high-ranking officials in the regime established by Mao Zedong, who took power in 1949. The oldest of four, Wei grew up in Beijing, where he was well-acquainted with Mao and his wife, Jiang Qing. Young Wei was steeped in Communist doctrine, learning the precepts not only of his country's leader, but of Mao's intellectual forebears, including Marx, Engels, Lenin, and Stalin. In 1966 Wei was a student at one of China's top-ranking high schools, attached to the People's University in Beijing. That was the year when his country entered a tumultuous series of events called the Great Proletarian Cultural Revolution, which would sweep up Wei and the rest of China.

At the beginning of the Cultural Revolution in August, 1966, Mao called for a reinvigoration of Chinese Communism, and urged young people in the ''Red Guards'' to direct their energies to the task of rooting out all forces opposed to revolution. In practice this meant enormous bloodshed, with millions of teenagers allowed to wreak violence on the country. One of those teens was Wei, and by the end of 1966 he had graduated from the Red Guards to the elite United Action Committee, a group composed of children of high-ranking party officials. By then, however, the Cultural Revolution had gotten so completely out of hand that even Mao was committed to suppressing the revolutionary fervor he had unleashed. As a result, Wei spent the first months of 1967 in prison, and upon his release became involved in a propaganda movement that included publication of a revolutionary periodical called *Preparation.* The following year saw an increased backlash against the perpetrators of the Cultural Revolution, and Wei fled to Chao County, Anhui Province, in the hinterlands of China.

As he recalled in a 1998 interview with *China News Daily,* Wei's year in the country had a large impact on his political views. Up until that time, Wei had been a fervent believer in Communism, and throughout the upheavals of the Cultural Revolution had remained assured that Mao's system would produce peace and prosperity for the people of China. Now, for the first time removed from the relative luxury of the big city, he glimpsed firsthand the poverty wrought by Mao's forced modernization of agriculture. A subsequent stint in the army (1969-73) further broadened Wei's awareness of conditions in his country, as he realized that most of his fellow soldiers were peasants.

Wei then began to seriously reevaluate the precepts he had accepted without question since childhood. Particularly troublesome was the claim that China under Mao represented a ''people's democratic dictatorship.'' He came to recognize the contradiction in terms inherent in this phrase, as he told the *China News Daily:* ''If you want democracy, folks will get together to discuss diverse opinions. If you have dictatorship, nobody can discuss with you. . . . [I]f you still had to listen to [the leader], then what was the point of democracy?''

Events in his personal life contributed further to Wei's questioning of political conditions in China. His mother died in 1976, discredited by the party leadership, and his father suffered in a labor camp. Because his family lost their high position, Wei did not have a variety of career options available to him when he completed his army service in 1973. He became an electrician, and obtained employment at the Beijing Zoo. During this time he met and became engaged to Ping Ni, a Tibetan who had suffered greatly as a result of the Maoist takeover of her country in the 1950s. Her father, formerly a leader in the Communist Party of Tibet, had been in prison since 1961; and her mother committed suicide in 1968. Many years later, while in prison, Wei would write a long letter to Deng Xiaoping (who assumed leadership of China after a power struggle that followed Mao's death) criticizing the Chinese Communist Party for poisoning its people's minds against the Tibetans.

Mao died in 1976, and by 1978, the youth of China had begun to agitate for greater freedom. A focal point for this opposition became the ''Democracy Wall,'' an area near Tienanmen Square in Beijing where students displayed manifestoes called ''big-character posters.'' Particularly noteworthy was a poster by Wei in response to Deng's call for ''Four Modernizations'': in addition to modernization of areas such as defense and technology, as Deng had outlined, Wei demanded a ''Fifth Modernization''—democracy.

He had posted the message, Wei told the *China News Daily* 20 years later, to prove ''that not all Chinese were spineless.'' His poster, written in one night and posted the next day, became particularly popular, and aroused repeated readings and discussions. Wei then wrote his name and address on the poster in the middle of the night, and soon a group of the fiercest agitators for freedom gathered around him. The risks and consequences of such activities, Wei remembered, were quite clear, and he and the others faced them willingly. ''In fact,'' he told Fang Wu in an interview for *China News Digest,* ''which country has acquired democracy, freedom, and human rights without hard struggle, and shedding blood and sweat? You could not possibly wait for someone to present you with a democracy. There might have been exceptions with very small countries, but for a major people in the world to achieve democracy, methodical efforts with donations of life, blood, sweat, and pain would be required. Could the Chinese achieve democracy without such donations? Impossible!''

With limited time to act before the inevitable government crackdown, Wei and the small group who joined him proceeded to print and distribute a publication called *Exploration.* As funds were limited, the group took what was considered a highly unusual step: instead of giving away copies of their journal, they sold copies to pay for future issues. Word of the monthly grew, and Wei became so involved in his activities that he had to take an extended leave from his job. A doctor friend wrote him fake medical passes, and when that physician came under scrutiny for it, an elderly doctor stepped in and promised to provide Wei with leave permits.

But Wei knew the end of his freedom was near, and as he told the *China News Daily,* the Chinese withdrawal from the war with Vietnam in March, 1979 signaled the end: ''Once the troops were pulled out, I knew it was time to deal with us.'' He conducted a quick rearguard action, destroying his records. He also met with Ping Ni one last time, and told her that once he was arrested, she would announce that she and Wei had broken off their relationship—thus protecting herself and her family from harm. He was arrested at the end of March, and tried on October 16. Held in various institutions in Beijing, he was routinely denied medical and dental care, and lost a number of his teeth. After five years of imprisonment, he was moved to a labor camp of whose location he was never certain, though it seems to have been in the northwest part of the country. Five more years passed before he was placed in the Nangpu New Life Salt Works in 1989.

Then in 1993, while China was involved in its ultimately unsuccessful bid to host the 2000 Olympics in Beijing, the government announced that Wei would be released a year early. But Wei, physically depleted as he was, refused to accept freedom until the authorities returned to him the large volume of letters he had written over the preceding years but had not been allowed to send. These letters would form the basis for Wei's 1997 publication in the United States, *The Courage to Stand Alone.*

Once he was released from prison on September 14, 1993, Wei returned to his political activities with vigor. Wei's friend and assistant Tong Yi, in her *New York Times* editorial, wrote that Wei met with an American official and told him that ''The U.S. should be at least as firm in its position on human rights in China as the Chinese government is.'' Five days later, both Wei and Tong were arrested. Tong Yi wrote an editorial urging President Clinton in an upcoming meeting with President Jiang, to call for Wei's release. The article was published on September 29, 1997, and six weeks later, on November 16, Wei was released. According to Simon Beck of the *South China Morning Post,* ''His release was hailed as a sign of bilateral progress made during the recent Sino-U.S. summit.''

On December 5, Columbia University announced that Wei had accepted a position as a visiting scholar in its School of International and Public Affairs, where he would work with Tong Yi.

In a speech at Amnesty International, published in *Index online,* Wei recalled a discussion with a prison guard in which he discovered his purpose in life: ''I suddenly realized that my determination to help others was the great cause which had been helping me to withstand physical and mental suffering and helped me maintain my optimism and strength. Once I realized this point, I became aware that I could not shake off my life-long responsibility to other people.''

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Laura Ingalls Wilder

American author Laura Ingalls Wilder (1867-1957) was the creator of the much-loved children's series of "Little House" books that recounted her life as a young girl on the western frontier during the last half of the nineteenth century.

Laura Ingalls Wilder never set out to become a famous writer when she first began jotting down memories of her girlhood on the newly settled American frontier. Her goal, she later explained, was simply to preserve her pioneer family's stories of adventure and discovery. But the unexpected success of her first published book, *Little House in the Big Woods* (1932), made her stop and realize "what a wonderful childhood I had had," as she remarked in a speech delivered in Detroit in 1937 and excerpted in *Something About the Author.* "How I had seen the whole frontier, the woods, the Indian country of the great plains, the frontier towns, the building of railroads in wild, unsettled country, homesteading and farmers coming in to take possession. I realized that I had seen and lived it all. . . . I wanted children now to understand more about the beginnings of things, to know what is behind the things they see—what it is that made America as they know it. . . ." Wilder's charmingly descriptive tales of that era have captivated several generations of young readers and now rank among the classics of children's literature.

Raised on the American Prairie

Wilder was born Laura Elizabeth Ingalls on February 7, 1867, in Pepin, Wisconsin, the second of four children. She once described her father, Charles Philip Ingalls, as always jolly and inclined to be reckless. Her mother, Caroline Lake Quiner, was thrifty, educated, gentle, and proud, according to her daughter. Her sisters, all of whom would eventually appear in her books, were Mary, Carrie, and Grace. Wilder also had a younger brother, Charles, Jr. (nicknamed Freddie), who died at the age of only nine months.

As a young girl, Wilder moved with her family from place to place across America's heartland. In 1874, the Ingalls family left Wisconsin for Walnut Grove, Minnesota, where they lived at first in a dugout house and watched helplessly as an incredible grasshopper plague destroyed their crops. Two years later, the family moved to Burr Oak, Iowa, where Charles became part-owner of a hotel. By the fall of 1877, however, they had all returned to Walnut Grove. In 1879, the Ingalls family moved again, this time to homestead in the Dakota Territory.

The family finally settled in what would become De Smet, South Dakota, which remained Charles and Caroline's home until they died. Their second winter in De Smet was one of the worst on record. Numerous blizzards prevented trains from delivering any supplies, essentially cutting off the town from December until May. Years later, Wilder wrote about her experiences as a young teenager trying to survive the cold temperatures and lack of food, firewood, and other necessities.

Wilder attended regular school whenever possible. However, because of her family's frequent moves, she was largely self-taught. In 1882, at the age of 15, she received her teaching certificate. For three years, Wilder taught at a small country school a dozen miles from her home in De Smet and boarded with a family who lived nearby. The money she earned was used to help pay for special schooling for her older sister, Mary, who had gone blind in her teens after suffering a stroke.

Married a Farmer

During this same period, Wilder became acquainted with Almanzo (Manly) Wilder, who had settled near De Smet in 1879 with his brother Royal. Almanzo frequently headed out into the country on his sleigh to pick up the young teacher and drop her off at her parents' home for weekend visits. After courting for a little more than two years, they were married on August 25, 1885. Wilder then quit teaching to help her husband farm their homestead. She later wrote about this time in her life in her book *The First Four Years.*

Th e couple's only child, Rose, was born on December 5, 1886. Although all homesteaders had to endure the hardships and uncertainty of farm life, the Wilders experienced more than their share of tragedy and misfortune. In August 1889, Wilder gave birth to a baby boy who died shortly after, an event that never appeared in any of her books. Her husband then came down with diphtheria, which left him partially paralyzed. Finally, their house, built by Manly himself, burned to the ground.

Homeless and saddled with debts, the Wilders spent a year living with Manly's parents in Spring Valley, Minnesota. In 1890, hoping that a milder climate would improve Manly's health, they moved to Westville, Florida. They returned to De Smet two years later but left due to severe drought in the area. Finally, on July 17, 1894, they began their journey to the place they would call home for the rest of their lives, Mansfield, Missouri. Wilder kept a journal of their experiences as they traveled. When she reached Lamar, Missouri, she sent her account of their travels through South Dakota, Nebraska, and Kansas to the *De Smet News.* This was her first published writing.

Established Rocky Ridge Farm

When the Wilders arrived in Missouri, they bought a plot of land and named it Rocky Ridge Farm. At first the only building was a one-room log cabin with a rock fireplace and no windows. Wilder kept busy raising her daughter and helping her husband, who still had not completely recovered from his illness. She also planted a garden and tended the family's chickens. With money she earned from selling potatoes and eggs, she eventually bought a cow and a pig, too. After several years of hard work and saving every extra penny, the Wilders bought more land (for a total of around 200 acres) as well as more cows, hogs, and chickens. They also started building a new house, a ten-room structure made entirely out of timber and rocks from their own farm.

Wilder was among those progressive farm wives who believed that they were also businesswomen and that their contributions were vital to the family's success. Thus, she began looking into ways to help improve the quality of life for other women in her position. In 1910 she became an Officer of the Missouri Home Development Association. She often spoke at meetings of various farmers' organizations, where she would discuss topics such as her method of raising poultry. In 1911, she published her first article, a piece in the *Missouri Ruralist* entitled ''Favors the Small Farm.'' She subsequently worked as the home editor of the *Missouri Ruralist* and the poultry editor of the *St. Louis Star* and contributed articles to periodicals such as *McCall's* and *Country Gentleman.*

Produced Her First Autobiographical Work

In 1915 Wilder took a trip to San Francisco to visit her daughter, who was a star reporter with the San Francisco *Bulletin.* She wrote back to Manly that she and Rose were planning to visit the Panama-Pacific Exposition and ''then I do want to do a little writing with Rose to get the hang of it a little better so I can write something perhaps I can sell,'' as recorded in the book *West from Home: Letters of Laura Ingalls Wilder to Almanzo.*

By the mid-1920s Wilder and her husband were doing little of their own farming on Rocky Ridge, which allowed her to spend most of her time writing. Around this same time, Rose returned to Missouri, built a new home for her parents on Rocky Ridge, and moved into the old farmhouse. She also began encouraging her mother to write the story of her childhood.

Wilder completed her first autobiographical work in the late 1920s. Entitled *Pioneer Girl,* it was a first-person account of her childhood on the frontier from the time she was 3 until she reached the age of 18. After Rose edited the book, Wilder submitted it to various publishers under the name Laura Ingalls Wilder. But no one was interested in her chronicle, which contained plenty of historical facts about her childhood but little in the way of character development.

Created the ''Little House'' Books

Refusing to become discouraged, Wilder changed her approach. The ''I'' in her stories became ''Laura,'' and the focus moved from the story of one little girl to the story of an entire family's experiences on the new frontier. Wilder also decided to direct her writing specifically at children. Although she sometimes streamlined events, created or omitted others entirely (such as the birth and death of her brother), and opted for happier endings, she wrote about real people and things that had actually happened.

Thus, in 1932, at the age of 65, Wilder published the first of her eight ''Little House'' books, *Little House in the Big Woods.* It told the story of her early childhood years in Wisconsin and was a huge hit with readers. *Farmer Boy,* an account of Manly's childhood in New York state, followed in 1933. Two years later, *Little House on the Prairie* appeared on the shelves. (The popular television series of the late 1970s and early 1980s that was based on Wilder's stories used this title as well.) Five more books followed that took the reader through Wilder's courtship and marriage to Manly—*On the Banks of Plum Creek* (1937), *By the Shores of Silver Lake* (1939), *The Long Winter* (1940), *Little Town on the Prairie* (1941), and *These Happy Golden Years* (1943). New editions of all of the ''Little House'' books were reissued by Harper in 1953 with the now-familiar illustrations of Garth Williams.

Brought Series to a Close

Wilder was 76 years old when she finished the final book in her ''Little House'' series. By that time, she and her husband had sold off the majority of their land and virtually all of their livestock, but they still lived on the remaining 70 acres of Rocky Ridge. It was there that Manly died in 1949 at the age of 92.

Although she was quite lonely on the farm without her husband (Rose lived in Connecticut by then), Wilder was heartened by the honors that came her way for the ''Little House'' books and amazed at the steady outpouring of affection from her many fans. Letters arrived daily from all over the world (on her eighty-fourth birthday, for instance, she received 900 cards), and she did her best to answer all of those that required a response. Her friends and neighbors were a source of comfort, too; they saw to it that groceries were delivered to her door, that her fuel tank was always full, and that everything in her house was in proper working order.

Wilder was 90 when she died at Rocky Ridge Farm on February 10, 1957. After her death, her daughter, Rose Wilder Lane, edited the diary that her mother had written as she and Manly traveled to Missouri, the one that had first appeared in the De Smet newspaper. The resulting book, *On the Way Home: The Diary of a Trip from South Dakota to Mansfield, Missouri, in 1894,* was published in 1962. Several other posthumous works followed, including *The First Four Years* (1971), an unpolished first draft about the early years of her marriage, and *West from Home* (1974), a collection of letters Wilder wrote to her husband during her visit to San Francisco. Through her engaging tales of life on the untamed American frontier, Wilder succeeded beyond her wildest dreams at taking a unique time and place of adventure, hardship, and simple pleasures and making it real to scores of young readers across the world.

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Maurice Hugh Frederick Wilkins

Although Maurice Wilkins (born 1916) is best known for his role in discovering the "double helix" structure of DNA (deoxyribonucleic acid) molecules—the molecules carrying the genetic information from which all life is formed—he has worked to encourage scientists, lawyers, medical people, and the public to think deeply about the possible cultural, social, and philosophical effects of scientific discoveries.

Maurice Hugh Frederick Wilkins was born on December 15, 1916, in Pongaroa, New Zealand. His parents were Irish, and his father, Edgar Henry Wilkins, was a doctor. When Wilkins was six-years-old, he moved to England to attend King Edward's School in Birmingham. He also attended St. John's College, Cambridge, earning a degree in physics in 1938. In 1940, he received his Ph.D. in physics at Birmingham University, studying phosphorescence as a research assistant to the physicist John T. Randall.

During World War II he applied his knowledge to such problems as the improvement of cathode-ray screens for radar. He then worked with physicist M.L.E. Oliphant on the separation of uranium isotopes for use in atomic bombs, which led to Wilkins' involvement in the Manhattan Project in Berkeley, California, where the hydrogen bomb was invented. "Partly on account of the bomb," he said in the *Saturday Review,* "I lost some interest in physics."

His moral crisis eventually led him to the study of biology. He has credited Erwin Schrodinger's book *What is Life* with sparking his interest in a highly complex molecular structure that could control living processes. His former teachers Randall and Oliphant believed strongly that the field of physics had much to offer biology, and advised him to join a biophysics project begun by Randall at his alma mater, St. John's College, in 1945. In 1946, the project moved to King's College, London, where Wilkins joined the newly formed Medical Research Council Biophysics Research Unit.

While there, he studied the genetic effects of ultrasonics and worked on developing ultraviolet microscopes to study nucleic acids in cells. Although the existence of these acids in cellular nuclei had been acknowledged decades before, recently one of the acids—deoxyribonucleic acid (DNA)—had been recognized as a transmitter of physical characteristics from one generation to the next. Determining the composition of DNA was made more challenging because it varied greatly depending on the type of cell in which it appeared. As Wilkins studied the variations, he realized that any biologist could examine the cells as well as he could. He felt he could contribute better as a physicist by studying DNA in isolation, outside the cell.

Discovering the Double Helix

Using a technique from the field of physics known as the analysis of diachroism patterns, Wilkins placed the DNA specimen under the microscope and then subjected it to two colors of light simultaneously. One color was transmitted directly onto the molecule; the other was reflected. The contrast was intended to reveal the structure of the specimen. However, as Wilkins observed the molecule through the microscope, he observed that each time he lifted the glass rod used to orient the molecule, a small fiber hung from the tip. Wilkins determined that the uniformity of the fibers suggested that the DNA molecules were arranged in a regular pattern. What he could not determine was the pattern.

In what has been called a "moment of truth," Wilkins realized that although the pattern could not be seen in the microscope, the fiber could be studied by X-ray diffraction analysis, in which X-rays are bounced off the object and onto film, leaving a record of the object's shape. With the help of Raymond Gosling and Rosalind Franklin, Wilkins obtained the first evidence of DNA's spiral shape. After studying the patterns from several species of DNA, he could see that in each species the pattern was identical: two long strands coiled around each other in a shape called a double helix.

It was already known that the two strands were made of alternating units of sugar and phosphate, but Wilkins' model did not take into account the other chemicals known to be present in DNA: two large submolecules called adenine and

guanine, and two small ones called thymine and cytosine. These four chemicals appeared in DNA in a seemingly random pattern. If the DNA molecule was as regular as Wilkins' model suggested, the irregular presence of these chemicals could not be explained.

The contribution of two biologists, James Watson and Francis Crick, solved the puzzle. They reasoned that the double helix shape of DNA was similar to a spiral staircase, with the chemicals serving as steps on the spiral. When a unit of adenine appeared on one spiral, a unit of thymine appeared on the other; similarly a guanine was linked to a cytosine. Because each step in the staircase consisted of one large and one small unit, all the steps took up the same amount of space. No matter what their arrangement, the regular shape of the double helix would not change.

Nobel Prize Leads to Opportunities and Controversy

As *Science* magazine reported in 1962, this discovery had far-reaching consequences. Now that the structure of DNA was understood, scientists could understand the process of genetic replication, or the method by which the genes of the parent are passed down to its child. ''Until about 1950, biochemists had . . . tried to imagine mechanisms by which protein molecules could make replicas of themselves. . . . The double helix of DNA, on the other hand, could be pictured as unwinding into two single chains, each complementary to the other. As unwinding proceeded, each could serve as a template for the replication of another chain, complementary to itself, thereby reproducing both the original chain components of the double helix.'' With this information, geneticists would be able to make maps of genetic codes, enabling the study of hereditary traits and diseases.

For this achievement, Wilkins, along with Watson and Crick, received the 1962 Nobel Prize in Medicine and Physiology. They had also been recognized in 1960 by the American Public Health Association with the Albert Lasker Award, and Wilkins was made Companion of the British Empire. Wilkins took his position as Nobel Laureate seriously. While he acknowledged that some of the benefits of winning the prize included an ''increase in salary and professional status,'' he told *The American Biology Teacher* that it is ''in Alfred Nobel's spirit to accept some responsibility'' for larger social issues, outside of his main field of expertise. ''Some Laureates feel it's wrong to speak on other topics,'' he said, adding that this may be ''a weak excuse to get out of responsibility.''

In addition to his work on ribonucleic acid (RNA), which was discovered to act as a messenger, carrying the genetic code from the nuclear DNA, Wilkins took the opportunities created by the Nobel Prize to speak on such topics as ''Science and the World'' and ''Science and Religion.'' He joined the British Society for Social Responsibility in Science and became president of that organization in 1969. In 1973 he joined with over 100 other Nobel Laureates to protest the Soviet Union's restrictions on scientist Andrei Sakharov and author Alexander Solzhenitsyn.

In 1975 he participated in a meeting of the Democratic Socialist Organizing Committee, a group formed by American socialists with the aim of advancing their ideas within the existing Democratic Party. While Wilkins did not profess to be a socialist, he joined in the statement of six other Nobel Laureates, saying that ''the exploration of alternatives to the prevailing Western economic systems must be placed on the agenda at once.'' In their greeting to the Organizing Committee, the Laureates stated, ''Though we have different attitudes as to what this will mean, the process of discussion and political mobilization must begin now.'' Following his interests in famine and nuclear disarmament, he became a member of Food and Disarmament International in 1984.

Wilkins also found himself embroiled in controversy over the story of his discovery of the double helix with Watson and Crick. When Watson attempted to publish his book *The Double Helix,* both Crick and Wilkins protested several passages. The book took a very personal approach to the story, describing Crick as egocentric and Wilkins as distracted by his assistant Rosalind Franklin. Although some changes were made, they continued to oppose its publication, and Harvard University Press pulled its support for the book and refused to publish it. Critics complained that the press was ''less interested in diversity of viewpoint than bland tranquillity,'' according to *The New York Times.* In 1987, Wilkins was still critical of his old partners: ''They think everything about life and human beings can be explained in terms of atoms and molecules.''

Wilkins has remained interested in the implications of his earlier work, especially the possibility of genetic manipulation: ''This would be, as people say, playing God. And who would decide what genes you would alter and what the forms of the new genes ought to be?'' His concern over the ethical problems raised by genetic research led him to create a course at King's College on the social impact of bioscience.

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Tiger Woods

American athlete Tiger Woods (born 1975) is the youngest man ever, and the first man of color, to win the Masters Tournament of golf.

On April 13, 1997, Tiger Woods made golfing history when he won the prestigious Masters tournament of golf. The win was a record breaker in many ways. Woods, at age twenty-one, was the youngest person ever to win the Masters Tournament. He beat the competition with a record-breaking score of 270 for seventy-two holes. He secured the win with a twelve-stroke lead, the largest victory margin in the history of the tournament. Woods, a man of ethnic complexity, further distinguished himself as the first non-white to win the Masters, and in doing so he helped to dissolve many stereotypical notions and attitudes regarding minorities in the sport of golf.

Tiger Woods was born Eldrick Woods on December 30, 1975, in Cypress, California. He was the only child of Earl and Kultida Woods. His parents identified their son's talent at an unusually early age. They said that he was playing with a putter before he could walk. The boy was gifted not only with exceptional playing abilities, but he also possessed a passion for the sport itself. Woods first came to notoriety on a syndicated talk show when he beat the famed comedian and avid golfer Bob Hope in a putting contest. The young boy was only three at the time, and he was quickly hailed as a prodigy. Not long after that, when he was five years old, Woods was featured on the popular television magazine *That's Incredible!*

Woods' father has never denied that he devoted his energies to developing his son's talent and to furthering the boy's career as a golfer. During practice sessions, Tiger learned to maintain his composure and to hold his concentration while his father persistently made extremely loud noises and created other distractions. ''I was using golf to teach him about life. . . . About how to handle responsibility and pressure,'' his father explained to Alex Tresniowski of *People.*

All the while, Tiger's mother made sure that her son's rare talent and his budding golf career would not interfere with his childhood or his future happiness. His mother was a native of Thailand and very familiar with the mystical precepts of Buddhism, and she passed this philosophy on to her son.

As Woods' special talents became increasingly evident, his parents stressed personality, kindness, and self-esteem. They impressed upon their son that he was not to throw tantrums or be rude or think of himself as any better than the next person. John McCormick and Sharon Begley of *Newsweek* said of his parents, ''[Tiger Woods is] best-known as perhaps the finest young golfer in history. But to his parents, it's more important that Tiger Woods is a fine young man. It took love, rules, respect, confidence and trust to get there.''

In many ways Woods grew up as a typical middle-class American boy. He developed a taste for junk food and an affection for playing video games. He also spent a fair share of his time clowning around in front of his father's ever-present video camera. As for playing golf, there is no question that the sport was the focus of his childhood. He spent many hours practicing his swing and playing in youth tournaments. Woods was eight years old when he won his first formal competition. From that point he became virtually unstoppable, amassing trophies and breaking amateur records everywhere. Media accounts of the boy prodigy had reached nearly legendary proportions by 1994, when he entered Stanford University as a freshman on a full golfing scholarship.

During his first year of college, Woods won the U.S. Amateur title and qualified to play in the Masters tournament in Augusta, Georgia, in the spring of 1995. Although he played as an amateur—not for prize money—Woods' reputation preceded him. Biographer John Strege wrote about that first Masters tournament in *Tiger: A Biography of Tiger Woods,* ''Golf great Nick Price was there. So were Nick Faldo, John Daly and Fuzzy Zoeller, all of them consigned to relative obscurity on this Monday of Masters week. All eyes were on Woods.'' By 1996, Woods had won three consecutive U.S. Amateur titles, an unprecedented accomplishment in itself. Woods was only twenty years old, yet there was not much else for him to accomplish as an amateur. He carefully weighed the advantages of finishing college against the prospect of leaving school and entering the sport of professional golf. The temptation to turn professional was enhanced by lucrative offers of endorsement contracts. In August of 1996, Woods decided to quit college in order to play professional golf.

Four months later in December, Woods celebrated his twenty-first birthday. He marked the occasion with a legal name change, from Eldrick to Tiger. Woods had been called Tiger by his father even as a youngster. The nickname stuck, and Woods had always been known to his friends, and to

the press, as Tiger. It soon became evident that he was destined for success. *Sports Illustrated* named him 1996 ''Sportsman of the Year,'' and by January of 1997, he had already won three professional tournaments. He was a media sensation.

In April of 1997, and only eight months into his professional career, Woods played in the prestigious Masters tournament held at Georgia's Augusta National Golf Club. The Masters title is perhaps the most coveted honor in the world of golf. In addition to a hefty prize purse, first-place winners are awarded a green blazer to symbolize their membership among the most elite golfers in the world. Contestants are typically well into their thirties or even their forties by the time they win the Masters Tournament. That year Woods competed against golfing greats, but managed to best the most seasoned competition.

When the tournament was over, Woods had made history as the youngest person ever to win the Masters title. His score was an unprecedented 270 strokes. His victory margin set another record—twelve strokes ahead of the runner-up. This feat was enhanced by the fact that Woods was the first man of color ever to win the title. He accepted all of these honors with grace and humility, and gave tribute to the black golfers who came before him and helped pave the way. He also honored his mother (who is Asian) by reminding the world of his diverse ethnic background; he is African-American, Thai, Chinese, Native American, and Caucasian. He discouraged the press from labeling him exclusively as African American, because it showed complete disregard for his mother's Asian heritage. During an interview for the *Oprah Winfrey Show,* he reiterated an innovative description that he had coined for himself as a child, ''I'm a Cablinasian.'' He was quoted also by John Feinstein of *Newsweek,* concerning the issue of race, ''I don't consider myself a Great Black Hope. I'm just a golfer who happens to be black and Asian.''

Less than three months passed until July 6, 1997, when Woods won the Western Open. Critics attributed his astounding success to uncanny persistence and an extraordinary desire to win. ''He thinks, therefore he wins,'' reported the *Detroit News,* on the day after the Western Open. Woods seemed unstoppable. Some of the greatest golfers in the world offered sportsmanly tribute to the young hero. His enormous popularity and unprecedented success prompted Frank Deford of *Newsweek* to write, ''It's getting so that the only other famous person on the golf circuit is Tiger's caddie . . . suddenly you understand: there is no second-best golfer in the world. . . . It is just Tiger Woods.'' In less than one year as a professional golfer Woods' career winnings totaled over $1,000,000. In addition to prize money earned, he signed multi-million dollar contracts to endorse a variety of products, from sports equipment to investment funds.

To many observers, Tiger Woods' rise to fame is tied to issues of race and ethnicity as well as to outstanding athletic performance on the golfing course. ''Tiger threatened one of the last bastions of white supremacy,'' wrote Strege in his biography of Woods. Although accusations of racial discrimination had been leveled against the Professional Golf Association (PGA) for many years, little was done. According to Rick Reilly of *Sports Illustrated,* the Augusta National Tournament founder, Clifford Roberts, once remarked, ''As long as I'm alive, golfers will be white, and caddies will be black.'' Policies were slowly changed to ensure that black golfers would be allowed to compete on a par with whites, but the Augusta National Golf Club didn't accept its first African American member until 1990.

Woods, with his easy style, his unpretentious disposition, and his powerful 300-yard drives, successfully commanded the respect and attention of golf's predominantly white culture. ''Golf has shied away from [racism] for too long,'' Woods commented to *Time.* ''Some clubs have brought in tokens, but nothing really has changed. I hope what I'm doing can change that.'' Robert Beck of *Sports Illustrated* called the ethnically diverse golfer, ''A one-man Rainbow Coalition.'' By all reports, he rises graciously to every occasion, handling the media as well as his peers, with tact and aplomb. Joe Stroud of the *Detroit Free Press* commented, ''He is a photogenic young man. . . . He is about as remarkable a combination of power and finesse as I've ever seen.''

Woods is credited too with popularizing the sport of golf, not only among blacks and other minorities, but among children of all backgrounds. Jennifer Mills of *Cable-TV* explained the depth of the Tiger Woods phenomenon, ''He is bringing a whole new set of people to the golf course who have never been here before. . . . Kids of every race are dying to see him. They look up at what he's doing and for the first time feel, 'Hey, maybe I could do that.'''' His personal sponsorship of programs for children has been reported for years, and at least one corporate sponsor found that in order to secure an endorsement from Tiger Woods the price would include the added cost of a generous donation to the Tiger Woods Foundation for inner city children. A *Time* review of the twenty-five most influential people of 1997 reported, ''Woods doesn't simply take his money and play. He conducts clinics for inner-city kids, and he . . . will create opportunities for youngsters who would otherwise never get a chance.''

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Z

Franco Zeffirelli

Franco Zeffirelli (born 1923) is best know for his extravagantly staged operas and films that bring the classics to the masses. His interests also span into the political arena. He was elected to the Italian senate in 1994 and 1996 representing Catania, Sicily.

Franco Zeffirelli has proven himself as a talented director of operas, plays and feature films. He has found the most success in the opera house. Though critics haven't always been in favor of his flamboyant staging, his audiences have been bedazzled by it. In fact, his elaborate set designs have often been thought to upstage the music. Zeffirelli has also brought classics such as *Romeo and Juliet* (1968), *Hamlet* (1990) and *Jane Eyre* (1996) to the silver screen so that the average movie-goer can understand them. While some claim that he oversimplifies the classics, Zeffirelli feels that he popularizes them instead. Even in the world of politics, Zeffirelli has looked out for the common people. William Murray in *Los Angeles Magazine,* noted that Zeffirelli has ''secured jobs, money and other help'' for his constituents in Catania, ''one of the poorest, most Mafia-ridden cities in Sicily.''

A Boy with No Name

Zeffirelli was born on February 12, 1923 in the outskirts of Florence, Italy. He was the result of an affair between Alaide Garosi, a fashion designer, and Ottorino Corsi, a wool and silk dealer. Since both were married, Alaide was unable to use her surname or Corsi's for her child. She came up with ''Zeffiretti'' which are the ''little breezes'' mentioned in Mozart's *Cosi fan tutte* of which she was quite fond. However, it was misspelled in the register and became Zeffirelli. Alaide placed her newborn with a peasant family for two years before bringing him to live with her after the death of her husband. Unfortunately, she succumbed to tuberculosis and a six-year-old Zeffirelli was sent to live with his father's cousin, Lide, whom he called ''Aunt Lide.''

As a child, Zeffirelli's earliest experiences of theater were the traveling actors who visited the peasant village where he spent his summers. He also enjoyed building toy theaters and scenery for his puppets. The first opera he saw was *Die Walkre* which he didn't understand. The music and scenery, though, captivated the young boy. Another early influence was the Catholic Club at his school. The club performed religious and historical plays at various churches. He also went to see movies quite often and knew who all the stars were and the gossip about them.

The War Years

Mussolini marched on Rome the year before Zeffirelli was born and Fascism was all around him. During World War II, Zeffirelli began studying architecture at the University of Florence. By the time most of his friends had been conscripted, he chose to join the partisans in the hills of Italy. After escaping the Italian Fascists and reaching the Allied lines, he ended up as a guide and interpreter for the First Battalion of the Scots Guards. It was with the Scots that his interest in theater was renewed. He helped organize a theatric performance with soldiers in drag. By the time he returned to Florence, Zeffirelli was a different person. He went to live with his father and after seeing Laurence Olivier's *Henry V* he decided to pursue a career in theater.

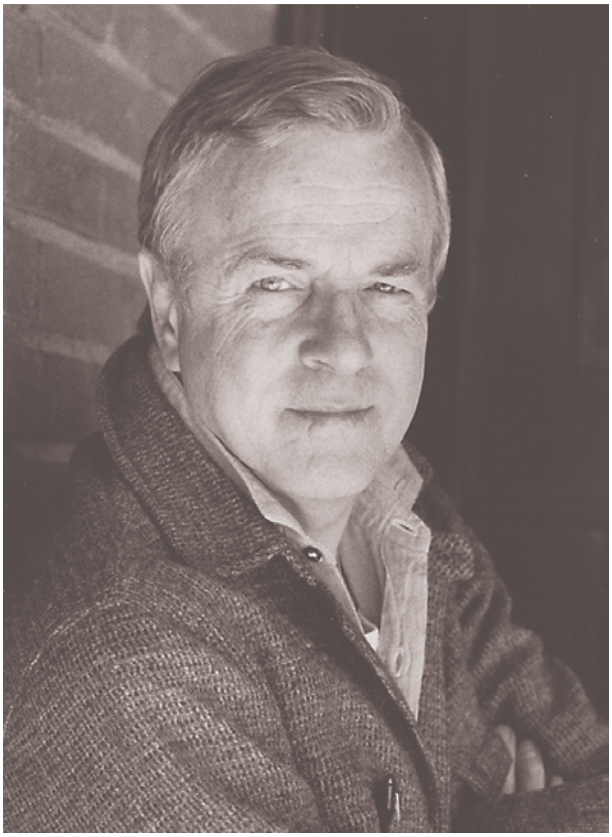

Count Luchino Visconti

The biggest break of Zeffirelli's career was his acquaintance with Count Luchino Visconti. According to Andrea Lee in *The New Yorker,* meeting Visconti ''was the opening of the crucial collaboration of Zeffirelli's life, an artistic and sentimental relationship that would be equaled in intensity only by his passionate friendship with Maria Callas. It also marked an immense step up in the world.'' He met Visconti while working as a scene-painter and from there his career took off. He spent nearly 9 years with Visconti and worked for his Morelli-Stoppa theatrical company. Lee further noted that ''[i]n Visconti, who divided his talents between cinema, opera, and theatre, Zeffirelli had an example of the restless eclecticism that in time became his own trademark.'' He also adopted Visconti's penchant for detailed research and hands-on demonstrations of how he wanted a scene acted out.

On Stage and Screen

Zeffirelli's career took off in the 1950s as a scene designer for Italian productions of *A Streetcar Named Desire* and *Troilus and Cressida.* From 1958 on, Zeffirelli has demonstrated the flexibility of going from opera to theater to film and back again all over the world. In one decade, he brought out: *Lucia di Lammermoor* (1959) with Joan Sutherland; *Romeo and Juliet* (1960) at the Old Vic; *Othello* (1961) with John Gielgud at Stratford; *Tosca* (1964) at Covent Garden; *Norma* (1964) at the Paris Opera; *Taming of the Shrew* (1967) with Richard Burton and Elizabeth Taylor; and a film version of *Romeo and Juliet* (1968).

''Opera a la Zeffirelli is the greatest show on earth,'' claims Murray. His sets tend to be very large in scale and he often has literally crowds of performers on stage at once. He's even been known to use numerous live animals. Bernard Holland in the *New York Times* had this to say about Zeffirelli's productions at the Metropolitan Opera, ''The Met—with its huge stage, its magnificent stage equipment and crew, and its pocket of wealthy patrons hungry to gild the status quo—has become for him an irresistible playground and a marriage made in heaven.'' With regard to a performance of Puccini's *Turandot,* Holland commented that ''[s]omewhere in the house that night an opera, and a rich and stageworthy one at that, was going on. It really didn't matter, though. All the glitter and grandiosity descending over it made certain that music wouldn't get in the way of an evening's entertainment.''

Zeffirelli's name is linked most often with the operas, *La Traviata, Cavalleria Rusticana,* and *I Pagliacci.* His 1958 staging of *La Traviata* in Dallas, Texas with Maria Callas as Violetta marked Zeffirelli as an up-and-coming international director. Often when Zeffirelli has been asked to direct an opera that he has done before, he will make changes to the time period or the setting. With *I Pagliacci,* he changed the time from 1870 to 1938 in one production and the setting from Calabria to the outskirts of a city like Naples in another. His fondness for opera can be seen in his carefully dictated quote to Murray that, ''opera is a river that carries you forward.''

Zeffirelli's films have not enjoyed as much critical success as his operas, yet they still appeal to the audiences. His 1977 five-part television miniseries *Jesus of Nazareth* shows the kind of ambitious undertaking Zeffirelli can achieve. This modern classic is broadcast in Italy and around the world every Easter. His film about St. Francis, *Brother Sun and Sister Moon,* was disliked by the critics but has seen cult-like popularity in the Philippines and Brazil due to its religious content.

In an interview with John Tibbetts in *Literature Film Quarterly,* Zeffirelli shed some light on perhaps another reason for the lack of critical acclaim received by his films when he said, ''I think culture—especially opera and Shakespeare—must be available to as many people as possible. It irritates me that some people want art to be as 'difficult' as possible, an elitest [sic] kind of thing. I want to give these things back to the people.'' This can clearly be seen in his treatment of the films he has based on English classic literature such as Shakespeare's *Taming of the Shrew, Romeo and Juliet,* and *Hamlet.*

Zeffirelli's practice of researching the subject to the smallest detail has helped bring these films to the general audience. In *Romeo and Juliet,* he used two very young performers in the lead roles who more closely matched the age of Shakespeare's characters. When criticized about the ages of Glenn Close and Mel Gibson as being unrealistic for a mother and son in *Hamlet,* Zeffirelli responded that it was common at that time for girls to marry at 13 and start having children. He has also done a film version of Charlotte

Bronte's *Jane Eyre.* The book had been a favorite of his since he was ten years old and Mary O'Neal introduced him to it while tutoring him in English. Ian Blair reported in *The Standard-Times* that Zeffirelli said his biggest challenge with the film was ''not to impose the eye of an Italian on it.''

The Senator

Zeffirelli has been an outspoken rightist for some 40 years. He ran for parliament in Florence in 1983 and lost. He had run as a favor for the Christian Democratic Party which feared the Communist Party might make some gains. Zeffirelli also had an ulterior motive for running. In his autobiography, *Zeffirelli: The Autobiography of Franco Zeffirelli,* he admits, ''I genuinely thought I could use the post to realize a long-standing dream: to use my cultural connections and make Florence the European capital for the performing arts . . . [and] access to political power was essential for anyone trying to bring this about.''

In 1994, Zeffirelli ran for a seat in the Italian senate representing the city of Catania in Sicily. With 63 percent of the vote, he was elected as a candidate for the rightist party, Forza Italia. He ran for re-election and won again in 1996. With regard to his activities as a senator, he told Lee that ''he sensibly assigns others to cover areas he is unfamiliar with, and tries to take charge of things with which he has direct experience—culture, historic preservation, education, and the environment, including, in particular, animal rights.''

Zeffirelli's political views tend to be on the conservative side. Even though he has not been known to attend mass regularly, he is a staunch supporter of the Vatican. Perhaps the only area in which the Pope and Zeffirelli don't agree is artistic preference. In a Vatican list of 45 films deemed to have worthy religious content, none of Zeffirelli's films are mentioned. Belinda Luscombe reported in *Time* that Zeffirelli felt his films ''have brought about many more conversions then all those cited.''

Future Plans

Even in his seventies, Zeffirelli is always on the lookout for a new endeavor, be it film or opera. ''The more you work, the more you accumulate energy,'' he told Marion Hart in *Entertainment Weekly.* He has written a script for a film version of *Madame Butterfly* and is looking to cast Cher in the leading role of the film *Tea with Mussolini* which is based on a chapter from his autobiography. With regard to his future, Blair quoted Zeffirelli as saying, ''I feel like an airport with all these projects circling around waiting to land. Some get lost in space, others land safely.''

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Helen Zia

A second generation Chinese American who is an activist and journalist, Helen Zia (born 1952) advocated against racism and hate crimes that affected the Asian American community. She also involved herself with gay and lesbian and feminist issues.

In many ways, Helen Zia's activist work has served to strengthen and build coalitions among various Asian American cultural backgrounds. She was a leading voice in protesting and organizing Asian Americans after Vincent Chin, a Chinese American, was killed in 1982 after a racially motivated bar fight. Zia's activism has included fighting hate crimes, organizing for battered Asian American women, and speaking out against ethno-rape, or rape that is motivated by racial bias. Additionally, she has advocated for gay and lesbian rights. Zia also served as a journalist, holding editor positions at *Ms.* magazine and publishing work in a variety of national newspapers and periodicals.

Early Years

''I am not exactly sure when it happened, but somewhere during my childhood I decided I wasn't American,'' observed Zia in *Essence.* Born in Newark, New Jersey, to parents who immigrated from China, Zia grew up amid the traditions of two very different cultures. ''I liked hot dogs, Kool-Aid, apple pie and the two-tone Chevy wagon my dad drove,'' she has said. However, by the time she was eight, she and her family had encountered racial prejudice because of their perceived ''foreignness.'' Zia concluded, ''America didn't want me, and in that case I didn't want to be a part of it.'' During her teenage years, she very much identified with the black civil rights movement and its leaders.

After receiving her bachelor's degree from Princeton University in 1973, Zia worked briefly for the U.S. Department of State as a public affairs specialist before enrolling in the Tufts University School of Medicine, which she attended until 1975. She then headed to Detroit, where she pursued graduate studies in industrial relations at Wayne State University and was a factory worker for Chrysler Corporation from 1977 until 1979. During this same period, she began her career in journalism, contributing pieces to local and national publications.

Led the Fight for Hate Crime Sentencing in Asian American Case

Zia was one of the co-founders of American Citizens for Justice (ACJ), a group that was formed after a 27-year-old

Asian American man died as the result of racially motivated violence. Vincent Chin was beaten to death in June of 1982 after an altercation in a Detroit bar with two white men. One of the men, an auto-worker who had been laid off, incorrectly assumed that Chin was Japanese. At the time, anti-Japanese sentiment in Detroit was at an all time high, with Japanese auto products being blamed for the ailing U.S. auto industry. Of the events surrounding Chin's assault, Zia commented in *AsianWeek* that ''the mood was totally anti-Japanese. People who had Japanese cars were getting their cars shot at, and it didn't matter if they were white. If you were Asian, it was assumed that you were Japanese; there was personal hostility toward us.''

The two suspects were initially charged with second degree murder; they eventually pleaded guilty to manslaughter. However, they were given sentences of probation and fines, and the Asian American community perceived these sentences as a slap on the wrist. Asian Americans reacted with outrage at this unjust outcome. Members of ACJ circulated and helped raise funds for legal expenses to challenge the Chin decision. Zia served as the campaign's national spokesperson and was elected president of the group for two terms.

After a long and disheartening legal battle which included an FBI investigation, both men escaped serving any jail time. Later in 1987, a civil suit was filed against one of the men who was ordered to pay $1.5 million to Chin's estate. Despite this less-than-satisfying resolution to the case, Zia and other Asian Americans counted it as a partial victory because it marked the first time they were able to demonstrate a direct link between anti-Asian prejudice and increasing rates of violence against Asian Americans. However, the money was never collected as the man sold his assets and evaded law officials.

A documentary film, *Who Killed Vincent Chin?,* was later produced that covered the incident and Zia's role in organizing the protest. In the aftermath of the murder, Zia facilitated collaboration between the various Asian American communities and a rallying around a common cause, a condition that had not existed previously. The film was later nominated for an Academy Award.

Zia saw a need for a concerted national effort to address hate crimes against Asian Americans. She claimed that a national organization would streamline dealing with hate crimes as they happened in different parts of the country. A national organization, she said, would lend greater credibility to the fact that hate crimes against Asian Americans were part of a larger trend and not isolated, insignificant events.

Journalism Career

Zia moved into the field of journalism on a full-time basis in 1983 when she joined the staff of *Metropolitan Detroit* magazine as an associate editor. She left in 1985 to become executive editor of *Meetings and Conventions* magazine, part of the Murdoch Magazines/NewsAmerica group located in Secaucus, New Jersey. She remained with the company for the next four years, serving as editorial director of *Travel Weekly* from 1986 to 1987 and then as editor-in-chief of *Meetings and Conventions* magazine from 1987 to 1989.

In 1989, Zia moved to New York to become executive editor of *Ms.* magazine, a post she held until 1992. She then headed to San Francisco, where she was vice president and editor-in-chief of WorldView Systems (an electronic publishing company) through 1994.

Advocated for Asian Political Presence

Zia spoke in favor of a larger role for Asian Americans in U.S. politics and policy setting. In a 1997 National Public Radio interview, she pointed out that Asian Americans had little success in establishing a presence in American politics. This was in part, she claimed, to an emphasis on raising funds rather than what any Asian American individual might have to offer, and the fact that Asian American donations to the Democratic party were being scrutinized under a campaign reform initiative. Speaking for the Asian American community, Zia said that Asian Americans felt singled out first for what they could offer monetarily, then as the sole cause of the campaign scandal.

Protested Racist Journalism

Zia served as the president of the New York Chapter of the Asian American Journalists Association (AAJA), an organization devoted to fighting media stereotyping against Asian Americans. AAJA encouraged members to advance in their field, and publicly protested specific acts of racism, often in the journalistic arena. The organization tracked incidences of racist and stereotypic journalistic reporting. Some of her accomplishments as AAJA president included

organizing a community protest against a journalist who made racist and sexist remarks about a Korean-American reporter.

Under Zia's leadership, the AAJA also succeeded in grabbing the attention of the national media during protests which decried the cast choices for the musical *Miss Saigon*, a situation where Caucasians were being cast in Asian roles. As another example, on August 27, 1992, Zia was in Washington, D.C., to deliver the keynote address at the annual convention of the Asian American Journalists Association. The subject of her talk was media coverage of Asian Americans—particularly by other Asian Americans.

Social Activist

In addition to her efforts on behalf of Asian Americans, Zia is also active in the feminist and gay/lesbian movements as well as other social justice causes. All of these interests figure prominently in her speeches, of which she may give up to two dozen or so in the course of a typical year. Zia's activist interests extended beyond protesting racism or stereotypical journalism. She served as a board member of the New York Asian Women's Center, an organization that provided shelter and services for Asian women who had been victims of physical abuse. According to an article in *A. Magazine,* battering of these women was often ignored, since the majority of the battering was instigated by Asian men. Zia organized around other feminist issues as well. She carried out an investigation at the University of Michigan on date rape which incited a demonstration on the grounds and a restructuring of the university's administration.

Continued Work as Journalist

In addition to activist organizing, Zia continued to work as a journalist and published articles in a number of well known periodicals, including *New York Times, Essence, Washington Post, Arizona Republic,* and *Ms.* Zia served as managing editor and contributing editor for *Ms.* She served as executive editor for *Notable Asian Americans* and *Who's Who Among Asian Americans* (both publications of Gale Research). In the late 1990s Zia remained involved in a number of activist fronts; continuing to serve on the boards of Asian groups such as the AAJA and an Asian women's shelter in San Francisco. She continued her involvement in gay and lesbian causes, and family violence prevention.

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Paul Zindel

From Pulitzer prize-winning playwright to young adult fiction writer, American author Paul Zindel (born 1936) turned his real-life turbulent teens into fictional stories to show teenagers that their lives and feelings do matter.

Paul Zindel did not choose to become a playwright, a screenwriter or young adult fiction writer. In fact, Zindel told *Teaching PreK-8* interviewer Diane Winarski that he was ''wired'' to become a writer: ''I like storytelling. We all have an active thing that we do that gives us self-esteem, that makes us proud; it's necessary. I have to tell stories because that's the way the wiring went in.'' However, Zindel also survived a childhood where his tales were born. From his mother's inability to keep a job to his search for his own ''Pigman,'' Zindel has told his stories in ten plays, seven screenplays, and over 20 young adult fiction books. As quoted in *English Journal,* Zindel believes that his writing reflects how he sees the world ''as a problem-solving situation, and the solution of those problems through fiction seems to be the adventure that I've chosen for myself.''

Early Adventures

Paul Zindel was born on May 15, 1936, in Staten Island, New York. His father, also named Paul, left Zindel,

his older sister Betty, and mother, Betty, for a girlfriend when Zindel was just two years old. This event began Zindel's early adventures. After his father left, Zindel's mother started moving from town to town and from job to job. From ship yard worker, to a Lassie-type dog breeder, Betty Zindel always seemed unable to keep any job. Yet, Zindel in his autobiography, *The Pigman and Me,* offered a sort of compliment to his mother,''but what mother lacked in money, she made up for being able to talk a mile a minute.'' Zindel's mother, however, also constantly threatened suicide. As quoted in *Morning Telegraph,* Zindel described his home as a ''house of fear.'' He coped not only by creating a fantasy life, but also by wishing he was abducted by aliens.

In 1951, when Zindel was 15, his wish to escape from his home was granted—although not by aliens, but by doctors. He was diagnosed with tuberculosis. Since tuberculosis was a highly contagious respiratory disease, he was confined to an adult sanatorium for 18 months. Zindel believed that, as he told *Scholastic Voice* writers, ''being the only kid in an adult world has done things to me I don't even know about.'' However, it was in the sanatorium where Zindel wrote his first play.

After recovering, Zindel graduated from high school and left home once again, this time to attend Wagner College in New York. Zindel did not receive a degree in English, literature, or writing, but in 1958, received his bachelor's degree in chemistry and education. In 1959, he also completed a masters of science degree in chemistry. Zindel, as quoted in the *Dictionary of Literary Biography,* had ''a great love . . . of microcosms, of peering at other worlds framed and separate from me.'' Following college, Zindel found work as a technical writer for a chemical company. After six months, he quit and became a chemistry teacher at Tottenville High School in Staten Island, New York. In his free time, he continued to write plays such as *Dimensions of Peacocks* and *A Dream of Swallows.* In the early 1960s, both plays ran on-stage in New York City. However, years after becoming a successful playwright, Zindel told *Teaching PreK-8* interviewer Diane Winarski that he ''finally realized that teaching has a very real connection to show business. You have to learn to perform in front of an audience; . . . you must lead your students to illuminations or epiphanies. You're doing five one-act plays a day! That's a lesson plan.''

Success In Two Genres

In the mid-1960s, Zindel wrote *The Effect of Gamma Rays on Man-in-the-Moon Marigolds.* It was chemistry and not any other play that inspired this production. Zindel told *Time* reporters that he remembered ''thinking that all carbon atoms on earth had come from the sun. The idea of being linked to the universe by these atoms, which really didn't die, gave me a feeling of meaning.'' *Gamma Rays* tells the story of Tillie, a teenager who feels smothered by her critical mother and epileptic sister. However, Tillie finds hope for her life when the marigolds she exposed to radiation for a science project, bloom. Zindel won many awards for *Gamma Rays,* including the 1971 Pulitzer Prize in Drama. Zindel, as stated in the forward to the Bantam Edition, said of this often-awarded play, ''I suspect it is autobiographical, because whenever I see a production of it I laugh and cry harder than anyone else in the audience.''

After viewing a televised version of *Gamma Rays,* Charlotte Zolotow, an editor at Harper & Row publishers, suggested to Zindel that he write a young adult fiction book. Zindel published *The Pigman* in 1968. *The Pigman* told the story of a betrayed friendship between two high school sophomores, John and Lorraine, and a widower named Mr. Angelo Pignati. After an illness forces Mr. Pignati, the ''Pigman,'' out of his home, he entrusts John and Lorraine with its care and his cherished ceramic pig collection. John and Lorraine betray this trust and the Pigman's friendship, however, by throwing a party where his collection is accidently smashed. With this book, Zindel not only continued collecting awards, including the American Library Association's Best Young Adult Book citation, but also praise. *Horn Book* contributor Diane Farrell declared, ''Few books that have been written for young people are as cruelly truthful about the human condition. Fewer still accord the elderly such serious consideration or perceive that what we term senility may be a symbolic return to youthful honesty and idealism.''

Over the next two decades, Zindel not only continued writing young adult fiction and plays—although none as highly successful as *Gamma Rays* —but also screenplays. He adapted his own words, such as *Gamma Rays,* as well as those of others, including Patrick Dennis's *Mame* and a children's favorite fairytale, *Alice in Wonderland.* However, it was Zindel's young adult fiction books which became the most popular.

Writing For Teenagers

Throughout the 1970s and 1980s, Zindel continued writing books for teenagers. He commented to *Publishers Weekly,* ''teenagers *have* to rebel. It's part of the growing process. In effect . . . I believe I must convince my readers that I am on their side.'' However, book reviewers Beverly A. Haley and Kenneth L. Donelson, as stated in *Elementary English,* suggested that Zindel not only convinced teenagers that he was on their side, but also presented ''questions to his readers, and if they care (and they do), they will search for answers. Their *own* answers.'' And teenagers, along with Zindel's characters did search for answers—answers to questions about lust, sex, contraception, and abortion in *My Darling, My Hamburger* (1969); about what is true love in *I Never Loved Your Mind* (1970); parental pressure and friendship come under discussion in *Pardon Me, You're Stepping on My Eyeball!* (1976); and truth and the perception of truth in *The Undertaker's Gone Bananas* (1978). A collaboration with his wife, Bonnie Hildebrand whom he had married in 1973, produced *A Star for the Latecomer* in 1980. In that same year, Zindel published a sequel to his most popular book *The Pigman. The Pigman's Legacy* returned readers to Mr. Pignati's house where John and Lorraine have a second chance to do the right thing and help another elderly man, Gus, live out his final days. However, this was not Zindel's final tale about a ''Pigman.''

In 1991, Zindel wrote about his only year of normalcy as a teenager. In *The Pigman and Me,* he introduced the book by telling readers, ''because this is an autobiography I have to really tell the truth.'' He revealed his nightmares about cockroaches and his wish to be Batman in the volume. He also shared his belief that ''in this world it doesn't seem to matter if you know anything as long as you pretend to know it.'' However, someone changed Zindel's belief—his ''Pigman''. And a Pigman, Zindel told readers, will come ''when you need him most. He'll make you cry, but teach you the greatest secret of life.'' Zindel's Pigman was Nonno Frankie, the Italian father of his mother's housemate. Zindel claimed in *The Pigman and Me* that Frankie ''understood I had a slightly wacko person for a Mom.'' He also told Zindel silly jokes like, ''What is a ghost's favorite food? *Spookghetti.*'' Zindel remembered, ''[w]hen I think now what it was like for me when I was a teenager, I have to admit that deep inside, my greatest need was to find a meaning to my life. Without meaning I suppose most everybody might as well be dead.'' Frankie not only helped Zindel with this, but also taught him how to plant a garden and fight. Yet, perhaps the best two pieces of advice Zindel received from Frankie, as quoted in *The Pigman and Me,* were The Rules of School: ''when in doubt, a closed mouth gathers no fat! And never get into rock fights with kids who have ugly faces, because they have nothing to lose! And never, *never* play leapfrog with a unicorn!'' and ''You can go anywhere in your mind. You must *imagine.*''

Zindel's works in the 1990s have stretched his talents even more. In 1993, he published several children's books, including *Fright Party, David and Della,* and *Attack of the Killer.* That same year, he also released *The Fifth-Grade Safari.* Returning to his young adult audience, Zindel published *Loch* in 1994 and *The Doom Stone* the following year.

Over the past 30 years, Zindel has followed his Pigman's advice. From stage and screen plays to young adult fiction books, he has used his imagination and shared his real-life adventures. As he noted in *The Pigman and Me,* ''truth *is* stranger than fiction. I think it's often a lot more cruel.'' However, Zindel has also shown teenagers through his stories that their lives do have worth. As quoted in the New York *Daily News,* worth was something Zindel realized through his writing: ''I felt worthless as a kid, and dared to speak and act my true feelings only in fantasy and secret. That's probably what made me a writer.''

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HOW TO USE THE *SUPPLEMENT* INDEX

The *Encyclopedia of World Biography Supplement* Index is designed to serve several purposes. First, it is a cumulative listing of biographies included in the entire encyclopedia (volumes 1-18). Second, it locates information on thousands of specific topics mentioned in volume 18 of the encyclopedia—persons, places, events, organizations, institutions, ideas, titles of works, inventions, and schools, styles, and movements in an art or a field of knowledge. Third, it classifies the subjects of *Supplement* articles according to shared characteristics. Vocational categories are the most numerous—for example, Artists, Authors, Military leaders, Scientists, Statesmen. But there are other groupings, besides the vocational, bringing together disparate people who share a common characteristic.

The structure of the *Supplement* Index is quite simple. The biographical entries are cumulative and often provide enough information to meet immediate reference needs. Thus, people mentioned in the *Supplement* Index are identified and their life dates, when known, are given. Because this is an index to a *biographical* encyclopedia, every reference includes the *name* of the article to which the reader is directed as well as the volume and page numbers. Below are a few points that will make the *Supplement* Index easy to use.

Typography. All main entries are set in boldface type. Entries that are also the titles of articles in *EWB* are set entirely in capitals; other main entries are set in initial capitals and lowercase letters. Where a main entry is followed by a great many references, these are organized by subentries in alphabetical sequence. In certain cases—for example, the names of countries for which there are many references—a special class of subentries, set in small capitals and preceded by boldface dots, is used to mark significant divisions.

Alphabetization. The Index is alphabetized word by word. For example, all entries beginning with *New* as a separate word (*New Jersey, New York*) come before *Newark.* Commas in inverted entries are treated as full stops (*Berlin; Berlin, congress of; Berlin, University of; Berlin Academy of Sciences*). Other commas are ignored in filing. When file words are identical, persons come first and subsequent entries are alphabetized by their parenthetical qualifiers (such as *book, city, painting*).

Titled persons may be alphabetized by family name or by title. The more familiar form is used—for example, *Disraeli, Benjamin* rather than *Wellesley, Arthur.* Cross-references are provided from alternative forms and spellings of names. Identical names of the same nationality are filed chronologically.

Titles of books, plays, and poems, and of paintings and other works of art beginning with an article are filed on the following word (*Bard, The*). Titles beginning with a preposition are filed on the preposition (*In Autumn*). In subentries, however, prepositions are ignored; thus *influenced by* would precede the subentry *in* literature.

Literary characters are filed on the last name. Acronyms, such as UNESCO, are treated as single words. Abbreviations, such as *Mr., Mrs.,* and *St.,* are alphabetized as though they were spelled out.

Occupational categories are alphabetical by national qualifier. Thus, *Authors, Scottish* comes before *Authors, Spanish,* and the reader interested in Spanish poets will find the subentry *poets* under *Authors, Spanish.*

Cross-references. The term *see* is used in references throughout the *Supplement* Index. The *see* references appear both as main entries and as subentries. They most often direct the reader from an alternative name spelling or form to the main entry listing.

This introduction to the *Supplement* Index is necessarily brief. The reader will soon find, however, that the *Supplement* Index provides ready reference to both highly specific subjects and broad areas of information contained in volume 18 and a cumulative listing of those included in *EWB.*

INDEX

A

AALTO, HUGO ALVAR HENRIK (born 1898), Finnish architect, designer, and town planner **1** 1–2

AARON, HENRY LOUIS (Hank; born 1934), American baseball player **1** 2–3

Abarbanel
see Abravanel

ABBA ARIKA (circa 175-circa 247), Babylonian rabbi **1** 3–4

ABBAS I (1571–1629), Safavid shah of Persia 1588–1629 **1** 4–6

ABBAS, FERHAT (born 1899), Algerian statesman **1** 6–7

ABBOTT, BERENICE (1898–1991), American artist and photographer **1** 7–9

ABBOTT, GRACE (1878–1939), American social worker and agency administrator **1** 9–10

ABBOTT, LYMAN (1835–1922), American Congregationalist clergyman, author, and editor **1** 10–11

ABBOUD, EL FERIK IBRAHIM (1900–1983), Sudanese general, prime minister, 1958–1964 **1** 11–12

ABD AL-MALIK (646–705), Umayyad caliph 685–705 **1** 12–13

ABD AL-MUMIN (circa 1094–1163), Almohad caliph 1133–63 **1** 13

ABD AL-RAHMAN I (731–788), Umayyad emir in Spain 756–88 **1** 13–14

ABD AL-RAHMAN III (891–961), Umayyad caliph of Spain **1** 14

ABD EL-KADIR (1807–1883), Algerian political and religious leader **1** 15

ABD EL-KRIM EL-KHATABI, MOHAMED BEN (circa 1882–1963), Moroccan Berber leader **1** 15–16

ABDUH IBN HASAN KHAYR ALLAH, MUHAMMAD (1849–1905), Egyptian nationalist and theologian **1** 16–17

ABDUL-HAMID II (1842–1918), Ottoman sultan 1876–1909 **1** 17–18

'ABDULLAH AL-SALIM AL-SABAH, SHAYKH (1895–1965), Amir of Kuwait (1950–1965) **1** 18–19

ABDULLAH IBN HUSEIN (1882–1951), king of Jordan 1949–1951, of Transjordan 1946–49 **1** 19–20

ABDULLAH IBN YASIN (died 1059), North African founder of the Almoravid movement **1** 20

ABE, KOBO (born Kimifusa Abe; also transliterated as Abe Kobo; 1924–1993), Japanese writer, theater director, photographer **1** 20–22

ABEL, IORWITH WILBER (1908–1987), United States labor organizer **1** 22–23

ABELARD, PETER (1079–1142), French philosopher and theologian **1** 23–25

ABERDEEN, 4TH EARL OF (George Hamilton Gordon; 1784–1860), British statesman, prime minister 1852–55 **1** 25–26

ABERHART, WILLIAM (1878–1943), Canadian statesman and educator **1** 26–27

ABERNATHY, RALPH DAVID (born 1926), United States minister and civil rights leader **1** 27–28

Abolitionists, American
African Americans
Harper, Frances **18** 185–187

ABRAHAMS, ISRAEL (1858–1925), British scholar **1** 29

ABRAMOVITZ, MAX (born 1908), American architect **18** 1–3

ABRAMS, CREIGHTON W. (1914–1974), United States Army commander in World War II and Vietnam **1** 29–31

ABRAVANEL, ISAAC BEN JUDAH (1437–1508), Jewish philosopher and statesman **1** 31

ABU BAKR (circa 573–634), Moslem leader, first caliph of Islam **1** 31–32

ABU MUSA (born Said Musa Maragha circa 1930), a leader of the Palestinian Liberation Organization **1** 32–33

ABU NUWAS (al-Hasan ibn-Hani; circa 756–813), Arab poet **1** 33–34

ABU-L-ALA AL-MAARRI (973–1058), Arab poet and philosopher **1** 32

ABZUG, BELLA STAVISKY (born 1920), lawyer, politician, and congresswoman **1** 34–35

ACHEBE, CHINUA (born 1930), Nigerian novelist **1** 35–37

ACHESON, DEAN GOODERHAM (1893–1971), American statesman **1** 37–38

ACTION, JOHN EMERICH EDWARD DALBERG (1834–1902), English historian and philosopher **1** 38

Activists
Australian
Caldicott, Helen Broinowski **18** 71–73
Chinese
Wei Jingsheng **18** 410–412
Kenyan
Maathai, Wangari Muta **18** 269–271

Activists, American
AIDS
Sarandon, Susan **18** 358–360
Asian American issues
Pran, Dith **18** 328–331

Zia, Helen **18** 421–423
children's issues
Thomas, Dave **18** 389–397
civil rights
Baker, Ella Josephine **18** 26–28
Julian, Percy L. **18** 219–221
Martinez, Vilma S. **18** 276–279
Sarandon, Susan **18** 358–360
Tucker, C. DeLores **18** 395–397
disabilities
Reeve, Christopher **18** 342–344
education
Keohane, Nannerl O. **18** 229–230
gay rights
Zia, Helen **18** 421–423
health care issues
Reeve, Christopher **18** 342–344
Wauneka, Annie D. **18** 409–410
Hispanic American issues
Huerta, Dolores **18** 204–207
Martinez, Vilma S. **18** 276–279
labor organizers
Huerta, Dolores **18** 204–207
media reform
Tucker, C. DeLores **18** 395–397
Native American rights
Bonnin, Gertrude S. **18** 52–54
Harjo, Suzan Shown **18** 183–185
Harris, LaDonna **18** 189–191
Wauneka, Annie D. **18** 409–410
women's rights
Sarandon, Susan **18** 358–360
Wattleton, Faye **18** 405–407
Zia, Helen **18** 421–423

Actors and entertainers, American
comedians
Berle, Milton **18** 37–39
filmmakers/directors
Coppola, Francis Ford **18** 102–104
Ephron, Nora **18** 130–132
Kubrick, Stanley **18** 237–239
Redford, Robert **18** 339–342
Steel, Dawn **18** 383–384
Streisand, Barbra **18** 386–388
film stars
Dandridge, Dorothy **18** 112–114
Davis, Bette **18** 119–123
Lee, Bruce **18** 247–249
Leigh, Vivien **18** 251–253
Newman, Paul **18** 306–308
Redford, Robert **18** 339–342
Reeve, Christopher **18** 342–344
Sarandon, Susan **18** 358–360
Stewart, Jimmy **18** 385–386
Streisand, Barbra **18** 386–388
opera singers
Callas, Maria **18** 73–75
singers
Bono, Sonny **18** 54–56
Streisand, Barbra **18** 386–388
stage performers
Hagen, Uta **18** 179–180
television
Berle, Milton **18** 37–39
Bono, Sonny **18** 54–56
Davis, Bette **18** 119–123

Actors and entertainers, European
Great Britain
filmmakers/directors
Attenborough, Richard Samuel **18** 21–23
film stars
Attenborough, Richard Samuel **18** 21–23
Connery, Sean **18** 100–102
Hopkins, Anthony **18** 196–198
Leigh, Vivien **18** 251–253
stage directors
Pinero, Arthur **18** 322–324
singers
Bowie, David **18** 58–60
Clapton, Eric **18** 90–92
the Continent
actors
Loren, Sophia **18** 259–261
filmmakers/directors
Bertolucci, Bernardo **18** 39–41
Malle, Louis **18** 273–275
Preminger, Otto **18** 331–332
Zeffirelli, Franco **18** 419–421
opera singers
Callas, Maria **18** 73–75
stage directors
Preminger, Otto **18** 331–332
Zeffirelli, Franco **18** 419–421
stage performers
Hopkins, Anthony **18** 196–198

ADAM, JAMES (1730–1794), British architect **1** 38–40

ADAM, ROBERT (1728–1792), British architect **1** 38–40

ADAMS, ABIGAIL (Abigail Smith; 1744–1818), American first lady **18** 3–7

ADAMS, ANSEL (1902–1984), landscape photographer and conservationist **1** 40–41

ADAMS, CHARLES FRANCIS (1807–1886), American diplomat and politician **1** 41–42

ADAMS, GERALD (born 1948), president of the Sinn Fein Irish political party **1** 42–44

ADAMS, HANK (born 1944), Native American activist **1** 45

ADAMS, HENRY BROOKS (1838–1918), American historian and author **1** 45–47

ADAMS, HERBERT BAXTER (1850–1901), American historian and teacher **1** 47

ADAMS, JAMES LUTHER (1901–1994), American social ethicist, theologian, and defender of religious and political liberalism **1** 47–48

ADAMS, JOHN (1735–1826), American statesman and diplomat, president 1797–1801 **1** 48–51
relatives
Adams, Abigail **18** 3–7

ADAMS, JOHN COUCH (1819–1892), English mathematical astronomer **1** 51–52

ADAMS, JOHN QUINCY (1767–1848), American statesman and diplomat, president 1825–29 **1** 52–54
relatives
Adams, Abigail **18** 3–7

ADAMS, PETER CHARDON BROOKS (1848–1927), American historian **1** 54

ADAMS, SAMUEL (1722–1803), American colonial leader and propagandist **1** 55–56

ADAMSON, JOY (Friederike Victoria Gessner; 1910–1980), Austrian naturalist and painter **18** 7–9

ADDAMS, JANE (1860–1935), American social worker, reformer, and pacifist **1** 56–57

ADDISON, JOSEPH (1672–1719), English essayist and politician **1** 57–58

ADDISON, THOMAS (1793–1860), English physician **1** 58–59

ADENAUER, KONRAD (1876–1967), German statesman, chancellor of the Federal Republic 1949–63 **1** 59–61

ADLER, ALFRED (1870–1937), Austrian psychiatrist **1** 61–63

ADLER, FELIX (1851–1933), American educator and Ethical Culture leader **1** 63–64

Adolphe I
see Thiers, Louis Adolphe

ADONIS ('Ali Ahmad Said; born 1930), Lebanese poet **1** 64–65

ADORNO, THEODOR W. (1903–1969), German philosopher and leader of the Frankfurt School **1** 65–67

ADRIAN, EDGAR DOUGLAS (1st Baron Adrian of Cambridge; 1889–1977), English neurophysiologist **1** 67–69

ADZHUBEI, ALEKSEI IVANOVICH (1924–1993), Russian journalist and editor **18** 9–11

AELFRIC (955-circa 1012), Anglo-Saxon monk, scholar, and writer **1** 69–70

AESCHYLUS (524–456 B.C.), Greek playwright **1** 70–72

AFFONSO I (1460?-1545), king of Kongo **1** 72

AFINOGENOV, ALEKSANDR NIKOLAEVICH (1904–1941), Russian dramatist **1** 72–73

'AFLAQ, MICHEL (born 1910), Syrian founder and spiritual leader of the Ba'th party **1** 73–74

African American history (United States)
• POLITICIANS
members of Congress

Watts, J. C. **18** 407–409
• 'SIXTIES and 'SEVENTIES
civil rights leaders
Tucker, C. DeLores **18** 395–397
CORE, SCLC, and SNCC
Baker, Ella Josephine **18** 26–28
• SOCIETY and CULTURE
law
Motley, Constance Baker **18** 295–297
medicine
Callender, Clive O. **18** 75–77
Carson, Ben **18** 83–85
science
Julian, Percy Lavon **18** 219–221
sports
Robinson, Eddie **18** 351–352

AGA KHAN (title), chief commander of Moslem Nizari Ismailis **1** 74–76

AGASSIZ, JEAN LOUIS RODOLPHE (1807–1873), Swiss-American naturalist and anatomist **1** 76–78

AGEE, JAMES (1909–1955), American poet, journalist, novelist, and screenwriter **1** 78–79

AGESILAUS II (circa 444–360 B.C.), king of Sparta circa 399–360 B.C. **1** 79–80

AGHA MOHAMMAD KHAN (circa 1742–1797), shah of Persia **1** 80–81

AGIS IV (circa 262–241 B.C.), king of Sparta **1** 81–82

AGNELLI, GIOVANNI (born 1920), Italian industrialist **1** 82–83

AGNEW, SPIRO THEODORE (1918–1996), Republican United States vice president under Richard Nixon **1** 83–85

AGNON, SHMUEL YOSEPH (1888–1970), author **1** 85–86

AGOSTINO (1557–1602) **1** 86

AGOSTINO DI DUCCIO (1418–1481?), Italian sculptor **1** 86

Agricola
see Crèvecoeur, St. J.

AGRICOLA, GEORGIUS (1494–1555), German mineralogist and writer **1** 86–87

Agriculture (United States)
unions
Huerta, Dolores **18** 204–207

AGUINALDO, EMILIO (1869–1964), Philippine revolutionary leader **1** 88

Agustin I
see Iturbide, Augustin de

AHAD HAAM (pseudonym of Asher T. Ginsberg, 1856–1927), Russian-born author **1** 88–89

AHERN, BERTIE (Bartholomew Ahern; born 1951), Irish Prime Minister **18** 11–13

AHIDJO, AHMADOU (1924–1989), first president of the Federal Republic of Cameroon **1** 89–90

AIKEN, CONRAD (1889–1973), American poet, essayist, novelist, and critic **1** 90–91

AILEY, ALVIN (1931–1989), African American dancer and choreographer **1** 91–94

AILLY, PIERRE D' (1350–1420), French scholar and cardinal **1** 94

AITKEN, WILLIAM MAXWELL (Lord Beaverbrook; 1879–1964), Canadian businessman and politician **1** 94–96

AKBAR, JALAL-UD-DIN MOHAMMED (1542–1605), Mogul emperor of India 1556–1605 **1** 96

AKHMATOVA, ANNA (pseudonym of Anna A. Gorenko, 1889–1966), Russian poet **1** 96–97

AKIBA BEN JOSEPH (circa 50-circa 135), Palestinian founder of rabbinic Judaism **1** 97–98

AKIHITO (born 1933), 125th emperor of Japan **1** 98–99

ALAMÁN, LUCAS (1792–1853), Mexican statesman **1** 99–100

ALARCÓN, PEDRO ANTONIO DE (1833–1891), Spanish writer and politician **1** 100–101

ALARCÓN Y MENDOZA, JUAN RUIZ DE (1581?-1639), Spanish playwright **1** 101

ALARIC (circa 370–410), Visigothic leader **1** 101–102

ALA-UD-DIN (died 1316), Khalji sultan of Delhi **1** 102–103

ALAUNGPAYA (1715–1760), king of Burma 1752–1760 **1** 103

ALBA, DUKE OF (Fernando Álvarez de Toledo; 1507–1582), Spanish general and statesman **1** 103–104

AL-BANNA, HASSAN (1906–1949), Egyptian religious leader and founder of the Muslim Brotherhood **1** 104–106

ALBEE, EDWARD FRANKLIN, III (born 1928), American playwright **1** 106–108

Albemarle, Dukes of
see Monck, George

ALBÉNIZ, ISAAC (1860–1909), Spanish composer and pianist **1** 108–109

ALBERDI, JUAN BAUTISTA (1810–1884), Argentine political theorist **1** 109–110

ALBERS, JOSEPH (1888–1976), American artist and art and design teacher **1** 110

ALBERT (1819–1861), Prince Consort of Great Britain **1** 110–112

ALBERT I (1875–1934), king of the Belgians 1909–1934 **1** 112

ALBERT II (born 1934), sixth king of the Belgians **1** 112–113

ALBERTI, LEON BATTISTA (1404–1472), Italian writer, humanist, and architect **1** 113–115

ALBERTI, RAFAEL (born 1902), Spanish poet and painter **18** 13–15

ALBERTUS MAGNUS, ST. (circa 1193–1280), German philosopher and theologian **1** 115–116

ALBRIGHT, MADELEINE KORBEL (born 1937), United States secretary of state **1** 116–118

ALBUQUERQUE, AFONSO DE (circa 1460–1515), Portuguese viceroy to India **1** 118–119

ALCIBIADES (circa 450–404 B.C.), Athenian general and politician **1** 119–120

ALCORN, JAMES LUSK (1816–1894), American lawyer and politician **1** 120–121

ALCOTT, AMOS BRONSON (1799–1888), American educator **1** 121

ALCOTT, LOUISA MAY (1832–1888), American author and reformer **1** 122

ALCUIN OF YORK (730?-804), English educator, statesman, and liturgist **1** 122–123

ALDRICH, NELSON WILMARTH (1841–1915), American statesman and financier **1** 123–124

Aldrin, Buzz
see Aldrin, Edwin Eugene, Jr.

ALDRIN, EDWIN EUGENE, JR. (Buzz Aldrin; born 1930), American astronaut **18** 15–17

ALEICHEM, SHOLOM (Sholom Rabinowitz; 1859–1916), writer of literature relating to Russian Jews **1** 124–125

ALEIJADINHO, O (Antônio Francisco Lisbôa; 1738–1814), Brazilian architect and sculptor **1** 125–126

ALEMÁN, MATEO (1547-after 1615), Spanish novelist **1** 126

ALEMÁN VALDÉS, MIGUEL (1902–1983), Mexican statesman, president 1946–1952 **1** 126–127

ALEMBERT, JEAN LE ROND D' (1717–1783), French mathematician and physicist **1** 127–128

ALESSANDRI PALMA, ARTURO (1868–1950), Chilean statesman, president 1920–1925 and 1932–1938 **1** 128–129

ALESSANDRI RODRIGUEZ, JORGE (born 1896), Chilean statesman, president 1958–1964 **1** 129–130

ALEXANDER I (1777–1825), czar of Russia 1801–1825 **1** 130–132

ALEXANDER II (1818–1881), czar of Russia 1855–1881 **1** 132–133

ALEXANDER III (1845–1894), emperor of Russia 1881–1894 **1** 133–134

ALEXANDER VI (Rodrigo Borgia; 1431–1503), pope 1492–1503 **1** 134–135

ALEXANDER, SAMUEL (1859–1938), British philosopher **1** 141

ALEXANDER OF TUNIS, 1ST EARL (Harold Rupert Leofric George Alexander; born 1891), British field marshal **1** 135–136

ALEXANDER OF YUGOSLAVIA (1888–1934), king of the Serbs, Croats, and Slovenes 1921–1929 and of Yugoslavia, 1929–1934 **1** 136–137

ALEXANDER THE GREAT (356–323 B.C.), king of Macedon **1** 137–141

ALEXIE, SHERMAN (born 1966), Native American writer, poet, and translator **1** 141–142

ALEXIS MIKHAILOVICH ROMANOV (1629–1676), czar of Russia 1645–1676 **1** 142–143

ALEXIUS I (circa 1048–1118), Byzantine emperor 1081–1118 **1** 143–144

ALFARO, JOSÉ ELOY (1842–1912), Ecuadorian revolutionary, president 1895–1901 and 1906–1911 **1** 144–145

ALFIERI, CONTE VITTORIA (1749–1803), Italian playwright **1** 145–146

ALFONSÍN, RAUL RICARDO (born 1927), politician and president of Argentina (1983-) **1** 146–148

ALFONSO I (Henriques; 1109?-1185), king of Portugal 1139–1185 **1** 148

Alfonso I, king of Castile
see Alfonso VI, king of León

ALFONSO III (1210–1279), king of Portugal 1248–1279 **1** 148–149

ALFONSO VI (1040–1109), king of León, 1065–1109, and of Castile, 1072–1109 **1** 149

ALFONSO X (1221–1284), king of Castile and León 1252–1284 **1** 150–151

ALFONSO XIII (1886–1941), king of Spain 1886–1931 **1** 151

Alfonso the African
see Alfonso V, king of Portugal

Alfonso the Wise
see Alfonso X, king of Castile and León

ALFRED (849–899), Anglo-Saxon king of Wessex 871–899 **1** 151–153

Alfred the Great
see Alfred, king of Wessex

ALGER, HORATIO (1832–1899), American author **1** 153–154

ALGREN, NELSON (Abraham; 1909–1981), American author **1** 154–155

Alhazen
see Hassan ibn al-Haytham

ALI (circa 600–661), fourth caliph of the Islamic Empire **1** 155–156

ALI, MUHAMMAD (Cassius Clay; born 1942), American boxer **1** 156–158

Ali Shah (died 1885)
see Aga Khan II

ALI, SUNNI (died 1492), king of Gao, founder of the Songhay empire **1** 158–159

ALIA, RAMIZ (born 1925), president of Albania (1985-) **1** 159

ALINSKY, SAUL DAVID (1909–1972), U.S. organizer of neighborhood citizen reform groups **1** 161–162

ALLAL AL-FASSI, MOHAMED (1910–1974), Moroccan nationalist leader **1** 162

ALLEN, ETHAN (1738–1789), American Revolutionary War soldier **1** 163–164

ALLEN, FLORENCE ELLINWOOD (1884–1966), American lawyer, judge, and women's rights activist **1** 164–165

ALLEN, PAULA GUNN (born 1939), Native American writer, poet, literary critic; women's rights, environmental, and antiwar activist **1** 165–167

ALLEN, RICHARD (1760–1831), African American bishop **1** 168

ALLEN, WOODY (born Allen Stewart Konigsberg; b. 1935), American actor, director, filmmaker, author, comedian **1** 169–171

ALLENBY, EDMUND HENRY HYNMAN (1861–1936), English field marshal **1** 171–172

ALLENDE, ISABEL (born 1942), Chilean novelist, journalist, dramatist **1** 172–174

ALLENDE GOSSENS, SALVADOR (1908–1973), socialist president of Chile (1970–1973) **1** 174–176

ALLSTON, WASHINGTON (1779–1843), American painter **1** 176–177

ALMAGRO, DIEGO DE (circa 1474–1538), Spanish conquistador and explorer **1** 177–178

ALP ARSLAN (1026/32–1072), Seljuk sultan of Persia and Iraq **1** 178–179

Alpetragius
see Bitruji, Nur al-Din Abu Ishaq al-

Alphonse the Wise
see Alfonso X, king of Castile

ALTAMIRA Y CREVEA, RAFAEL (1866–1951), Spanish critic, historian, and jurist **1** 179

ALTDORFER, ALBRECHT (circa 1480–1538), German painter, printmaker, and architect **1** 179–180

ALTGELD, JOHN PETER (1847–1902), American jurist and politician **1** 180–182

ALTHUSSER, LOUIS (1918–1990), French Communist philosopher **1** 182–183

ALTIZER, THOMAS J. J. (born 1927), American theologian **1** 183–184

ÁLVAREZ, JUAN (1780–1867), Mexican soldier and statesman, president 1855 **1** 184–185

ALVAREZ, JULIA (born 1950), Hispanic American novelist, poet **1** 185–187

ALVAREZ, LUIS W. (1911–1988), American physicist **1** 187–189

AMADO, JORGE (born 1912), Brazilian novelist **1** 189–190

AMBEDKAR, BHIMRAO RAMJI (1891–1956), Indian social reformer and politician **1** 190–191

AMBLER, ERIC (born 1909), English novelist **1** 191–192

AMBROSE, ST. (339–397), Italian bishop **1** 192–193

AMENEMHET I (ruled 1991–1962 B.C.), pharaoh of Egypt **1** 193–194

AMENHOTEP III (ruled 1417–1379 B.C.) pharaoh of Egypt **1** 194–195

American architecture
neoclassicism
Abramovitz, Max **18** 1–3

American art
Old West
Remington, Frederic S. **18** 344–346

AMERICAN HORSE (aka Iron Shield; 1840?-1876), Sioux leader **1** 195–198

American literature
adventure
Burroughs, Edgar Rice **18** 67–68
children's literature
L'Engle, Madeleine **18** 253–255
Nash, Ogden **18** 304–306
Wilder, Laura Ingalls **18** 413–414
essays
Bonnin, Gertrude S. **18** 52–54
fantasy
Bradley, Marion Zimmer **18** 60–62
feminist writings
Jong, Erica **18** 216–219
historical fiction
Foote, Shelby **18** 146–148
histories
Foote, Shelby **18** 146–148
Halberstam, David **18** 180–183
humor
Guisewite, Cathy **18** 176–177
Nash, Ogden **18** 304–306
Simon, Neil **18** 373–374
modern (drama)
Simon, Neil **18** 373–374
Native American
Bonnin, Gertrude S. **18** 52–54
poetry
Gunn, Thom **18** 177–178
Harper, Frances **18** 185–187
science fiction
Bradley, Marion Zimmer **18** 60–62
Le Guin, Ursula K. **18** 249–251
southern
McCullers, Carson **18** 281–283
westerns
Remington, Frederic S. **18** 344–346
young adult
Zindel, Paul **18** 423–425

American music
20th century
classical
Perlman, Itzhak **18** 318–320
popular and show music
Loesser, Frank **18** 257–259
rock and roll
Morrison, Jim **18** 293–295
tejano
Selena **18** 365–367
violin
Perlman, Itzhak **18** 318–320

American Revolution (1775–1783)
American politics
Randolph, Peyton **18** 337–339

Americans for Indian Opportunity
Harris, LaDonna **18** 189–191

AMES, ADELBERT (1835–1933), American politician **1** 198

AMES, FISHER (1758–1808), American statesman **1** 199–200

AMHERST, JEFFERY (1717–1797), English general and statesman **1** 200–201

AMIET, CUNO (1868–1961), Swiss Postimpressionist painter **1** 201–202

AMIN DADA, IDI (born circa 1926), president of Uganda (1971–1979) **1** 202–204

AMORSOLO, FERNANDO (1892–1972), Philippine painter **1** 204

AMOS (flourished 8th century B.C.), Biblical prophet **1** 205

AMPÈRE, ANDRÉ MARIE (1775–1836), French physicist **1** 205–206

AMUNDSEN, ROALD (1872–1928), Norwegian explorer **1** 206–207

AN LU-SHAN (703–757), Chinese rebel leader **1** 239–240

ANAN BEN DAVID (flourished 8th century), Jewish Karaite leader in Babylonia **1** 207–208

ANAXAGORAS (circa 500-circa 428 B.C.), Greek philosopher **1** 208–209

ANAXIMANDER (circa 610-circa 546 B.C.), Greek philosopher and astronomer **1** 209–210

ANAXIMENES (flourished 546 B.C.), Greek philosopher **1** 210

ANCHIETA, JOSÉ DE (1534–1597), Portuguese Jesuit missionary **1** 210–211

ANDERSEN, DOROTHY (1901–1963), American physician and pathologist **1** 212

ANDERSEN, HANS CHRISTIAN (1805–1875), Danish author **1** 212–214

ANDERSON, CARL DAVID (1905–1991), American physicist **1** 214–215

ANDERSON, JUDITH (1898–1992), American stage and film actress **1** 215–216

ANDERSON, JUNE (born 1953), American opera singer **1** 216–218

ANDERSON, MARIAN (1902–1993), African American singer **1** 218–219

ANDERSON, MAXWELL (1888–1959), American playwright **1** 219–220

ANDERSON, SHERWOOD (1876–1941), American writer **1** 220–221

ANDO, TADAO (born 1941), Japanese architect **18** 17–19

ANDRADA E SILVA, JOSÉ BONIFÁCIO DE (1763–1838), Brazilian-born statesman and scientist **1** 221–222

ANDRÁSSY, COUNT JULIUS (1823–1890), Hungarian statesman, prime minister 1867–1871 **1** 222–223

ANDREA DEL CASTAGNO (1421–1457), Italian painter **1** 223–224

ANDREA DEL SARTO (1486–1530), Italian painter **1** 224–225

ANDREA PISANO (circa 1290/95–1348), Italian sculptor and architect **1** 225–226

ANDRÉE, SALOMON AUGUST (1854–1897), Swedish engineer and Arctic balloonist **1** 226

ANDREOTTI, GIULIO (born 1919), leader of Italy's Christian Democratic party **1** 226–228

ANDRETTI, MARIO (born 1940), Italian/American race car driver **1** 228–230

ANDREW, JOHN ALBION (1818–1867), American politician **1** 230–231

ANDREWS, CHARLES McLEAN (1863–1943), American historian **1** 231

ANDREWS, FANNIE FERN PHILLIPS (1867–1950), American educator, reformer, pacifist **1** 231–232

ANDREWS, ROY CHAPMAN (1884–1960), American naturalist and explorer **1** 232–233

ANDROPOV, IURY VLADIMIROVICH (1914–1984), head of the Soviet secret police and ruler of the Soviet Union (1982–1984) **1** 233–234

ANDROS, SIR EDMUND (1637–1714), English colonial governor in America **1** 234–235

ANGELICO, FRA (circa 1400–1455), Italian painter **1** 235–236

ANGELL, JAMES ROWLAND (1869–1949), psychologist and leader in higher education **1** 236–237

ANGELOU, MAYA (Marguerite Johnson; born 1928), American author, poet, playwright, stage and screen performer, and director **1** 238–239

ANNA IVANOVNA (1693–1740), empress of Russia 1730–1740 **1** 240–241

ANNAN, KOFI (born 1938), Ghanaian secretary-general of the United Nations **18** 19–21

ANNE (1665–1714), queen of England 1702–1714 and of Great Britain 1707–1714 **1** 241–242

Annunzio, Gabriele d'
see D'Annunzio, Gabriel

ANOKYE, OKOMFO (Kwame Frimpon Anokye; flourished late 17th century), Ashanti priest and statesman **1** 242–243

ANOUILH, JEAN (1910–1987), French playwright **1** 243–244

ANSELM OF CANTERBURY, ST. (1033–1109), Italian archbishop and theologian **1** 244–245

ANTHONY, ST. (circa 250–356), Egyptian hermit and monastic founder **1** 246–248

ANTHONY, SUSAN BROWNELL (1820–1906), American leader of suffrage movement **1** 246–248

Anthropology (social science)
social
Heyerdahl, Thor **18** 194–196

ANTIGONUS I (382–301 B.C.), king of Macedon 306–301 B.C. **1** 248–249

ANTIOCHUS III (241–187 B.C.), king of Syria 223–187 B.C. **1** 249–250

ANTIOCHUS IV (circa 215–163 B.C.), king of Syria 175–163 B.C. **1** 250

ANTISTHENES (circa 450–360 B.C.), Greek philosopher **1** 250–251

ANTONELLO DA MESSINA (circa 1430–1479), Italian painter **1** 251–252

ANTONIONI, MICHELANGELO (born 1912), Italian film director **1** 252–253

ANTONY, MARK (circa 82–30 B.C.), Roman politician and general **1** 253–254

ANZA, JUAN BAUTISTA DE (1735–1788), Spanish explorer **1** 254–255

AOUN, MICHEL (born 1935), Christian Lebanese military leader and prime minister **1** 255–257

APELLES (flourished after 350 B.C.), Greek painter **1** 257

APGAR, VIRGINIA (1909–1974), American medical educator, researcher **1** 257–259

APITHY, SOUROU MIGAN (1913–1989), Dahomean political leader **1** 259–260

APOLLINAIRE, GUILLAUME (1880–1918), French lyric poet **1** 260

APOLLODORUS (flourished circa 408 B.C.), Greek painter **1** 261

APOLLONIUS OF PERGA (flourished 210 B.C.), Greek mathematician **1** 261–262

APPELFELD, AHARON (born 1932), Israeli who wrote about anti-Semitism and the Holocaust **1** 262–263

APPIA, ADOLPHE (1862–1928), Swiss stage director **1** 263–264

APPLEGATE, JESSE (1811–1888), American surveyor, pioneer, and rancher **1** 264–265

APPLETON, NATHAN (1779–1861), American merchant and manufacturer **1** 266–267

APPLETON, SIR EDWARD VICTOR (1892–1965), British pioneer in radio physics **1** 265–266

AQUINO, BENIGNO (''Nino''; 1933–1983), Filipino activist murdered upon his return from exile **1** 267–268

AQUINO, CORAZON COJOANGCO (born 1933), first woman president of the Republic of the Philippines **1** 268–270

ARAFAT, YASSER (also spelled Yasir; born 1929), chairman of the Palestinian Liberation Organization **1** 270–271

ARAGON, LOUIS (1897–1982), French surrealist author **1** 271–272

Arango, Doroteo
see Villa, Pancho

ARANHA, OSVALDO (1894–1960), Brazilian political leader **1** 272–273

ARATUS (271–213 B.C.), Greek statesman and general **1** 273–274

ARBENZ GUZMÁN, JACOBO (1913–1971), president of Guatemala (1951–1954) **1** 274–276

Arblay, Madame d'
see Burney, Frances ''Fanny''

ARBUS, DIANE NEMEROV (1923–1971), American photographer **1** 276–277

ARCHIMEDES (circa 287–212 B.C.), Greek mathematician **1** 277–280

ARCHIPENKO, ALEXANDER (1887–1964), Russian-American sculptor and teacher **1** 280–281

Architecture
Abramovitz, Max **18** 1–3
Ando, Tadao **18** 17–19
Portzamparc, Christian de **18** 324–326
Siza, Alvaro **18** 375–376

ARDEN, ELIZABETH (Florence Nightingale Graham; 1878?-1966), American businesswoman **1** 281–282

ARENDT, HANNAH (1906–1975), Jewish philosopher **1** 282–284

ARENS, MOSHE (born 1925), aeronautical engineer who became a leading Israeli statesman **1** 284–285

ARÉVALO, JUAN JOSÉ (1904–1951), Guatemalan statesman, president 1944–1951 **1** 285–286

Ari Ha-qodesh
see Luria, Isaac ben Solomon

ARIAS, ARNULFO (1901–1988), thrice elected president of Panama **1** 286–287

ARIAS SANCHEZ, OSCAR (born 1941), Costa Rican politician, social activist, president, and Nobel Peace Laureate (1987) **1** 287–289

ARIOSTO, LUDOVICO (1474–1533), Italian poet and playwright **1** 289–290

ARISTARCHUS OF SAMOS (circa 310–230 B.C.), Greek astronomer **1** 290–291

ARISTIDE, JEAN-BERTRAND (born 1953), president of Haiti (1990–91 and 1994–95); deposed by a military coup in 1991; restored to power in 1994 **1** 291–293

ARISTOPHANES (450/445-after 385 B.C.), Greek playwright **1** 293–294

ARISTOTLE (384–322 B.C.), Greek philosopher and scientist **1** 295–296

ARIUS (died circa 336), Libyan theologian and heresiarch **1** 297–298

ARKWRIGHT, SIR RICHARD (1732–1792), English inventor and industrialist **1** 298

ARMANI, GIORGIO (1935–1997), Italian fashion designer **1** 299–301

ARMINIUS, JACOBUS (1560–1609), Dutch theologian **1** 301–302

ARMOUR, PHILIP DANFORTH (1832–1901), American industrialist **1** 302

ARMSTRONG, EDWIN HOWARD (1890–1954), American electrical engineer and radio inventor **1** 302–303

ARMSTRONG, LOUIS DANIEL (1900–1971), African American jazz musician **1** 303–304

ARMSTRONG, NEIL ALDEN (born 1930), American astronaut **1** 304–306

ARMSTRONG, SAMUEL CHAPMAN (1839–1893), American educator **1** 306–307

ARNE, THOMAS AUGUSTINE (1710–1778), English composer **1** 307–308

ARNIM, ACHIM VON (Ludwig Joachim von Achim; 1781–1831), German writer **1** 308–309

ARNOLD, GEN. BENEDICT (1741–1801), American general and traitor **1** 309–310

ARNOLD, HENRY HARLEY (Hap; 1886–1950), American general **1** 310–311

ARNOLD, MATTHEW (1822–1888), English poet and critic **1** 311–313

ARNOLD, THOMAS (1795–1842), English educator **1** 313–314

ARNOLD, THURMAN WESLEY (1891–1969), American statesman **1** 314

ARNOLD OF BRESCIA (circa 1100–1155), Italian religious reformer **1** 314–315

ARNOLFO DI CAMBIO (1245?-1302), Italian sculptor and architect **1** 315–316

ARON, RAYMOND (1905–1983), academic scholar, teacher, and journalist **1** 316–317

ARP, JEAN (Hans Arp; 1887–1966), French sculptor and painter **1** 317–318

ARRHENIUS, SVANTE AUGUST (1859–1927), Swedish chemist and physicist **1** 318–320

ARTAUD, ANTONIN (1896–1948), developed the theory of the Theater of Cruelty **1** 320–321

ARTHUR, CHESTER ALAN (1830–1886), American statesman, president 1881–1885 **1** 321–323

ARTIGAS, JOSÉ GERVASIO (1764–1850), Uruguayan patriot **1** 323

Artists, American
architects (20th century)
Abramovitz, Max **18** 1–3
cartoonists
Guisewite, Cathy **18** 176–177
costume designers
Head, Edith **18** 191–193
illustrators (19th century)
Remington, Frederic S. **18** 344–346
painters (19th-20th century)
Remington, Frederic S. **18** 344–346
photographers
Van Vechten, Carl **18** 400–402
sculptors (19th-20th century)
Remington, Frederic S. **18** 344–346

Artists, Austrian
painters
Adamson, Joy **18** 7–9

Artists, Canadian
cartoonists
Johnston, Lynn **18** 214–216

Artists, Dutch
printmakers
Escher, Maurits **18** 132–134

Artists, English
illustrators
Greenaway, Kate **18** 168–169
Potter, Beatrix **18** 326–328
sculptors
Chadwick, Lynn Russell **18** 88–90

Artists, French
architects (18th-20th century)
Portzamparc, Christian de **18** 324–326

Artists, Japanese
architects
Ando, Tadao **18** 17–19

ASAM, COSMAS DAMIAN (1686–1739), German artist **1** 323–324

ASAM, EGID QUIRIN (1692–1750), German artist **1** 323–324

ASBURY, FRANCIS (1745–1816), English-born American Methodist bishop **1** 324–325

ASCH, SHALOM (1880–1957), Polish-born playwright and novelist **1** 325–326

ASH, MARY KAY WAGNER (born circa 1916), cosmetics tycoon **1** 326–327

ASHARI, ABU AL- HASAN ALI AL- (873/883–935), Moslem theologian **1** 327–328

ASHE, ARTHUR ROBERT, JR. (1943–1993), world champion athlete, social activist, teacher, and charity worker **1** 328–330

ASHIKAGA TAKAUJI (1305–1358), Japanese shogun **1** 330–332

ASHLEY, LAURA (Mountney; 1925–1985), British designer of women's clothes and home furnishings **1** 332–333

ASHLEY, WILLIAM HENRY (circa 1778–1838), American businessman, fur trader, and explorer **1** 333–334

ASHMORE, HARRY SCOTT (1916–1998), American journalist **1** 334–335

ASHMUN, JEHUDI (1794–1828), American governor of Liberia Colony **1** 335–336

ASHRAWI, HANAN MIKHAIL (born 1946), Palestinian spokesperson **1** 336–338

ASHURBANIPAL (died circa 630 B.C.), Assyrian king 669-ca. 630 **1** 338

ASIMOV, ISAAC (1920–1992), American author **1** 338–341

ASOKA (ruled circa 273–232 B.C.), Indian emperor of the Maurya dynasty **1** 341–342

ASPIN, LES (1938–1995), United States congressman and secretary of defense **1** 342–344

ASPLUND, ERIC GUNNAR (1885–1945), Swedish architect **1** 344

ASQUITH, HERBERT HENRY (1st Earl of Oxford and Asquith; 1852–1928), English statesman, prime minister 1908–1916 **1** 344–346

ASSAD, HAFIZ (born 1930), president of Syria **1** 346–348

ASTAIRE, FRED (Frederick Austerlitz; 1899–1987), dancer and choreographer **1** 348–350

ASTON, FRANCIS WILLIAM (1877–1945), English chemist and physicist **1** 350–351

ASTOR, JOHN JACOB (1763–1848), American fur trader, merchant, and capitalist **1** 351–352

ASTOR, NANCY LANGHORNE (1879–1964), first woman to serve as a member of the British Parliament (1919–1945) **1** 352–354

Astrea
see Behn, Aphra

Astronauts
Aldrin, Edwin Eugene, Jr. **18** 15–17

Astronomy (science)
stellar evolution
Hoyle, Fred **18** 200–202

Astrophysics
Bondi, Hermann **18** 51–52

ASTURIAS, MIGUEL ANGEL (born 1899), Guatemalan novelist and poet **1** 354–355

ATAHUALPA (circa 1502–1533), Inca emperor of Peru 1532–1533 **1** 355–356

ATATÜRK, GHAZI MUSTAPHA KEMAL (1881–1938), Turkish nationalist, president 1923–1938 **1** 356–357

ATCHISON, DAVID RICE (1807–1886), American lawyer and politician **1** 357–358

ATHANASIUS, ST. (circa 296–373), Christian theologian, bishop of Alexandria **1** 358–359

Athletes
Romanian
Comaneci, Nadia **18** 98–100
Russian
Gordeeva, Ekaterina **18** 164–166

Athletes, American
baseball players
Ripken, Cal **18** 346–349
basketball coaches
Smith, Dean E. **18** 378–380
football coaches
Robinson, Eddie **18** 351–352
golfers
Woods, Tiger **18** 416–418

ATTAR, FARID ED-DIN (circa 1140-circa 1234), Persian poet **1** 359–360

ATTENBOROUGH, RICHARD SAMUEL (born 1923), English actor and filmmaker **18** 21–23

ATTILA (died 453), Hun chieftain **1** 360

ATTLEE, CLEMENT RICHARD (1st Earl Attlee; 1883–1967), English statesman, prime minister 1945–1951 **1** 361–362

ATWOOD, MARGARET ELEANOR (born 1939), Canadian novelist, poet, critic, and politically committed cultural activist **1** 362–364

AUBERT DE GASPÉ, PHILIPPE (1786–1871), French-Canadian author **1** 364

AUDEN, WYSTAN HUGH (1907–1973), English-born American poet **1** 364–366

AUDUBON, JOHN JAMES (1785–1851), American artist and ornithologist **1** 366–367

AUGUSTINE, ST. (354–430), Christian philosopher and theologian **1** 367–370

AUGUSTINE OF CANTERBURY, ST. (died circa 606), Roman monk, archbishop of Canterbury **1** 370–371

AUGUSTUS (Octavian; 63 B.C.-A.D. 14), Roman emperor 27 B.C.-A.D. 14 **1** 371–373

AUGUSTUS II (1670–1733), king of Poland and elector of Saxony **1** 373–374

AULARD, ALPHONSE FRANÇOIS VICTOR ALPHONSE (1849–1928), French historian **1** 374

Aulnay, Seigneur d'
see Charnisay

AUNG SAN (1915–1947), Burmese politician **1** 374–375

AUNG SAN SUU KYI (born 1945), leader of movement toward democracy in Burma (Myanmar) and Nobel Peace Prize winner **1** 375–376

AURANGZEB (1618–1707), Mogul emperor of India 1658–1707 **1** 377

AUSTEN, JANE (1775–1817), English novelist **1** 377–379

AUSTIN, JOHN LANGSHAW (1911–1960), English philosopher **1** 379–380

AUSTIN, STEPHEN FULLER (1793–1836), American pioneer **1** 380–381

Australia, Commonwealth of (island continent)
foreign policy
Howard, John Winston **18** 198–200

Australian literature
Keneally, Thomas **18** 226–228

Austria, Republic of (nation, Central Europe)
European Union
Klima, Viktor **18** 232–234

Authors, American
children's books
Burnett, Frances Hodgson **18** 64–67
Nash, Ogden **18** 304–306
Wilder, Laura Ingalls **18** 413–414
columnists
L'Engle, Madeleine **18** 253–255
essayists (20th century)
Bonnin, Gertrude S. **18** 52–54
Jong, Erica **18** 216–219
Van Vechten, Carl **18** 400–402
feminist
Kingston, Maxine Hong **18** 231–232
historical novels
Foote, Shelby **18** 146–148
humorists
Nash, Ogden **18** 304–306
nonfiction writers
Halberstam, David **18** 180–183
Kingston, Maxine Hong **18** 231–232
novelists (19th century)
LeGuin, Ursula K. **18** 249–251
novelists (19th-20th century)
Burnett, Frances Hodgson **18** 64–67
novelists (20th century)
Bradley, Marion Zimmer **18** 60–62
Burroughs, Edgar Rice **18** 67–68
Ephron, Nora **18** 130–132
Hubbard, L. Ron **18** 202–204
Jong, Erica **18** 216–219
L'Engle, Madeleine **18** 253–255
McCullers, Carson **18** 281–283
Van Vechten, Carl **18** 400–402
Zindel, Paul **18** 423–425
playwrights (20th century)
Larson, Jonathan **18** 243–145
McCullers, Carson **18** 281–283
Simon, Neil **18** 373–374
Zindel, Paul **18** 423–425
poets (19th-20th century)
Harper, Frances **18** 185–187
poets (20th century)
Gunn, Thom **18** 177–178
Jong, Erica **18** 216–219
Nash, Ogden **18** 304–306
political writers
Harjo, Suzan Shown **18** 183–185
religious writers
Hubbard, L. Ron **18** 202–204
scriptwriters (20th century)
Coppola, Francis Ford **18** 102–104
Ephron, Nora **18** 130–132
Kubrick, Stanley **18** 237–239
short-story writers (19th-20th century)
Remington, Frederic S. **18** 344–346
short-story writers (20th century)
Kingston, Maxine Hong **18** 231–232
social commentary
Guisewite, Cathy **18** 176–177

Authors, Australian
nonfiction
Keneally, Thomas **18** 226–228
novelists
Keneally, Thomas **18** 226–228

Authors, Austrian
nonfiction writers
Adamson, Joy **18** 7–9

Authors, Canadian
novelists
Davies, William Robertson **18** 117–119
Ondaatje, Michael **18** 315–317
playwrights
Davies, William Robertson **18** 117–119
poets
Ondaatje, Michael **18** 315–317

Authors, English
children's-story writers
Greenaway, Kate **18** 168–169
Potter, Beatrix **18** 326–328
nonfiction writers
Lovelace, Ada B. **18** 264–266
Southey, Robert **18** 381–382
novelists (20th century)
Clarke, Arthur C. **18** 92–94
du Maurier, Daphne **18** 125–127
Jhabvala, Ruth Prawer **18** 208–210
playwrights (17th century)
Behn, Aphra **18** 33–34
playwrights (19th-20th century)
Pinero, Arthur W. **18** 322–324
playwrights (20th century)
Ayckbourn, Alan **18** 23–25
poets (18th century)
Darwin, Erasmus **18** 114–116
Montagu, Mary W. **18** 291–293
poets (19th century)
Southey, Robert **18** 381–382
short-story writers
du Maurier, Daphne **18** 125–127
Slim, William J. **18** 377–378

Authors, Italian
novelists

Eco, Umberto **18** 128–130
playwrights (20th century)
Fo, Dario **18** 140–143

Authors, Norwegian
Heyerdahl, Thor **18** 194–196

Authors, Scottish
essayists
Galt, John **18** 156–158
novelists
Galt, John **18** 156–158

Authors, Spanish
poets (19th-20th century)
Alberti, Rafael **18** 13–15

Automobile industry
Dodge, John and Horace **18** 121–123
Ford, Edsel Bryant **18** 148–150
Olds, Ransom E. **18** 313–315
Tucker, Preston **18** 397–399

AVEDON, RICHARD (born 1923), American fashion photographer **1** 381–382

AVERROËS (1126–1198), Spanish-Arabian philosopher **1** 382–383

AVERY, OSWALD THEODORE (1877–1955), Canadian/American biologist and bacteriologist **1** 384–386

Aviators
American
Cochran, Jacqueline **18** 94–96

AVICENNA (circa 980–1037), Arabian physician and philosopher **1** 386–387

ÁVILA CAMACHO, GEN. MANUEL (1897–1955), Mexican president 1940–1946 **1** 387–388

AVOGADRO, LORENZO ROMANO AMEDO CARLO (Conte di Quaregna e di Cerreto; 1776–1865), Italian physicist and chemist **1** 388–389

AWOLOWO, CHIEF OBAFEMI (born 1909), Nigerian nationalist and politician **1** 389–390

AX, EMANUEL (born 1949), American pianist **1** 391

AYCKBOURN, ALAN (born 1939), British playwright **18** 23–25

AYER, ALFRED JULES (1910–1989), English philosopher **1** 391–393

AYLWIN AZÓCAR, PATRICIO (born 1918), leader of the Chilean Christian Democratic party and president of Chile **1** 393–395

AYUB KHAN, MOHAMMED (1907–1989), Pakistani statesman **1** 395–396

AZAÑA DIAZ, MANUEL (1880–1940), Spanish statesman, president 1936–1939 **1** 396–397

AZARA, FÉLIX DE (1746–1821), Spanish explorer and naturalist **1** 397–398

AZCONA HOYO, JOSÉ (born 1927), president of Honduras (1986–1990) **1** 398–399

AZHARI, SAYYID ISMAIL AL- (1898–1969), Sudanese president 1965–1968 **1** 399–401

AZIKIWE, NNAMDI (born 1904), Nigerian nationalist, president 1963–1966 **1** 401–402

Azorin
see Ruíz, José Martinez

AZUELA, MARIANO (1873–1952), Mexican novelist **1** 402

B

BA MAW (1893–1977), Burmese statesman **1** 480–481

BAADER and MEINHOF (1967–1976), founders of the West German ''Red Army Faction'' **1** 403–404

BAAL SHEM TOV (circa 1700-circa 1760), founder of modern Hasidism **1** 404–405

BABAR THE CONQUEROR (aka Zahir-ud-din Muhammad Babur; 1483–1530), Mogul emperor of India 1526–1530 **1** 405–407

BABBAGE, CHARLES (1791–1871), English inventor and mathematician **1** 407–408

BABBITT, BRUCE EDWARD (born 1938), governor of Arizona (1978–1987) and United States secretary of the interior **1** 408–410

BABBITT, MILTON (born 1916), American composer **1** 410

BABCOCK, STEPHEN MOULTON (1843–1931), American agricultural chemist **1** 410–411

BABEL, ISAAC EMMANUELOVICH (1894–1941), Russian writer **1** 411–412

BABEUF, FRANÇOIS NOEL (''Caius Gracchus''; 1760–1797), French revolutionist and writer **1** 412

BACA-BARRAGÁN, POLLY (born 1943), Hispanic American politician **1** 412–414

BACH, CARL PHILIPP EMANUEL (1714–1788), German composer **1** 414–415

BACH, JOHANN CHRISTIAN (1735–1782), German composer **1** 415–416

BACH, JOHANN SEBASTIAN (1685–1750), German composer and organist **1** 416–419

BACHE, ALEXANDER DALLAS (1806–1867), American educator and scientist **1** 420

BACKUS, ISAAC (1724–1806), American Baptist leader **1** 420–421

BACON, SIR FRANCIS (1561–1626), English philosopher, statesman, and author **1** 422–424

BACON, FRANCIS (1909–1992), English artist **1** 421–422

BACON, NATHANIEL (1647–1676), American colonial leader **1** 424–425

BACON, ROGER (circa 1214–1294), English philosopher **1** 425–427

BAD HEART BULL, AMOS (1869–1913), Oglala Lakota Sioux tribal historian and artist **1** 427–428

BADOGLIO, PIETRO (1871–1956), Italian general and statesman **1** 428–429

BAECK, LEO (1873–1956), rabbi, teacher, hero of the concentration camps, and Jewish leader **1** 429–430

BAEKELAND, LEO HENDRIK (1863–1944), American chemist **1** 430–431

BAER, KARL ERNST VON (1792–1876), Estonian anatomist and embryologist **1** 431–432

BAEZ, BUENAVENTURA (1812–1884), Dominican statesman, five time president **1** 432–433

BAEZ, JOAN (born 1941), American folk singer and human rights activist **1** 433–435

BAFFIN, WILLIAM (circa 1584–1622), English navigator and explorer **1** 435–436

BAGEHOT, WALTER (1826–1877), English economist **1** 436–437

BAGLEY, WILLIAM CHANDLER (1874–1946), educator and theorist of educational ''essentialism'' **1** 437–438

BAHR, EGON (born 1922), West German politician **1** 438–440

BAIKIE, WILLIAM BALFOUR (1825–1864), Scottish explorer and scientist **1** 440

BAILEY, F. LEE (born 1933), American defense attorney and author **1** 441–443

BAILEY, FLORENCE MERRIAM (1863–1948), American ornithologist and author **1** 443–444

BAILEY, GAMALIEL (1807–1859), American editor and politician **1** 444–445

BAILLIE, D(ONALD) M(ACPHERSON) (1887–1954), Scottish theologian **1** 445

BAILLIE, JOHN (1886–1960), Scottish theologian and ecumenical churchman **1** 445–447

BAKER, ELLA JOSEPHINE (1903–1986), African American human and civil rights activist **18** 26–28

BAKER, HOWARD HENRY, JR. (born 1925), U.S. senator and White House chief of staff **18** 28–30

BAKER, JAMES ADDISON III (born 1930), Republican party campaign leader **1** 447–448

BAKER, JOSEPHINE (1906–1975) Parisian dancer and singer from America **1** 448–451

BAKER, NEWTON DIEHL (1871–1937), American statesman **1** 451

BAKER, RAY STANNARD (1870–1946), American author **1** 451–452

BAKER, RUSSELL (born 1925), American writer of personal-political essays **1** 452–454

BAKER, SIR SAMUEL WHITE (1821–1893), English explorer and administrator **1** 454–455

BAKER, SARA JOSEPHINE (1873–1945), American physician **1** 455–456

BAKHTIN, MIKHAIL MIKHAILOVICH (1895–1975), Russian philosopher and literary critic **1** 456–458

BAKUNIN, MIKHAIL ALEKSANDROVICH (1814–1876), Russian anarchist **1** 458–460

BALAGUER Y RICARDO, JOAQUÍN (born 1907), Dominican statesman **1** 460–461

BALANCHINE, GEORGE (1904–1983), Russian-born American choreographer **1** 461–462

BALBOA, VASCO NÚÑEZ DE (circa 1475–1519), Spanish explorer **1** 462–463

BALBULUS, NOTKER (circa 840–912), Swiss poet-musician and monk **11** 434–435

BALCH, EMILY GREENE (1867–1961), American pacifist and social reformer **1** 463–464

BALDWIN I (1058–1118), Norman king of Jerusalem 1100–1118 **1** 464–465

BALDWIN, JAMES ARTHUR (1924–1987), African American author, poet, and dramatist **1** 465–466

BALDWIN, ROBERT (1804–1858), Canadian politician **1** 466–468

BALDWIN, STANLEY (1st Earl Baldwin of Bewdley; 1867–1947), English statesman, three times prime minister **1** 468–469

Baldwin of Boulogne
see Baldwin I, king

BALFOUR, ARTHUR JAMES (1st Earl of Balfour; 1848–1930), British statesman and philosopher **1** 469–470

Baliol
see Balliol

BALL, GEORGE (1909–1994), American politician and supporter of an economically united Europe **1** 470–471

BALL, LUCILLE (Lucille Desiree Hunt; 1911–1989), American comedienne **1** 472–473

BALLA, GIACOMO (1871–1958), Italian painter **1** 473–474

BALLADUR, EDOUARD (born 1929), premier of the French Government **1** 474–475

BALLIVIÁN, JOSÉ (1805–1852), Bolivian president 1841–1847 **1** 475

BALMACEDA FERNÁNDEZ, JOSÉ MANUEL (1840–1891), Chilean president 1886–1891 **1** 475–476

BALTHUS (Balthasar Klossowski; born 1908), European painter and stage designer **1** 476–477

Baltimore, Barons
see Calvert

BALTIMORE, DAVID (born 1938), American virologist **1** 477–478

Baltimore Orioles (baseball team)
Ripken, Cal **18** 346–349

BALZAC, HONORÉ DE (1799–1850), French novelist **1** 478–480

BAMBA, AMADOU (1850–1927), Senegalese religious leader **1** 481–482

BAMBARA, TONI CADE (1939–1995), African American writer and editor **1** 482–483

BANCROFT, GEORGE (1800–1891), American historian and statesman **1** 483–484

BANCROFT, HUBERT HOWE (1832–1918), American historian **1** 484–485

BANDA, HASTINGS KAMUZU (1905–1997), Malawi statesman **1** 485–486

BANDARANAIKE, SIRIMAVO (also Sirima) RATWATTE DIAS (born 1916), first woman prime minister in the world as head of the Sri Lankan Freedom party government (1960–1965, 1970–1976) **1** 486–488

BANERJEE, SURENDRANATH (1848–1925), Indian nationalist **1** 488

Banking, Czech
Tosovsky, Josef **18** 393–395

BANKS, DENNIS J. (born 1932), Native American leader, teacher, activist, and author **1** 488–489

BANKS, SIR JOSEPH (1743–1820), English naturalist **1** 489–490

BANNEKER, BENJAMIN (1731–1806), African American mathematician **1** 490–491

BANNISTER, EDWARD MTICHELL (1828–1901), African American landscape painter **1** 491–493

BANTING, FREDERICK GRANT (1891–1941), Canadian physiolgist **1** 493–494

BANZER SUÁREZ, HUGO (born 1926), Bolivian president (1971–1979) **1** 494–496

BAO DAI (born 1913), emperor of Vietnam 1932–1945 and 1949–1955 **1** 496–497

BAR KOCHBA, SIMEON (died 135), Jewish commander of revolt against Romans **2** 5

BARAK, EHUD (born 1942), 14th head of the Israel Defense Forces **1** 497–498

BARAKA, IMAMU AMIRI (Everett LeRoi Jones; born 1934), African American poet and playwright **1** 498–499

BARANOV, ALEKSANDR ANDREIEVICH (1747–1819), Russian explorer **1** 499–500

BARBER, SAMUEL (1910–1981), American composer **1** 500–501

BARBIE, KLAUS (Klaus Altmann; 1913–1991), Nazi leader in Vichy France **1** 501–503

BARBOSA, RUY (1849–1923), Brazilian journalist and politician **1** 503–504

BARDEEN, JOHN (1908–1991), American Nobel physicist **2** 1–3

BARENBOIM, DANIEL (born 1942), Israeli pianist and conductor **2** 3–4

BARENTS, WILLEM (died 1597), Dutch navigator and explorer **2** 4–5

BARLACH, ERNST (1870–1938), German sculptor **2** 5–6

BARLOW, JOEL (1754–1812), American poet **2** 6–7

BARNARD, CHRISTIAAN N. (born 1922), South African heart transplant surgeon **2** 7–8

BARNARD, EDWARD EMERSON (1857–1923), American astronomer **2** 8–9

BARNARD, FREDERICK AUGUSTUS PORTER (1809–1889), American educator and mathematician **2** 9–10

BARNARD, HENRY (1811–1900), American educator **2** 10

BARNES, DJUNA (a.k.a. Lydia Steptoe; 1892–1982), American author **2** 11–13

BARNUM, PHINEAS TAYLOR (1810–1891), American showman **2** 13–15

BAROJA Y NESSI, PÍO (1872–1956), Spanish novelist **2** 15–16

BARON, SALO WITTMAYER (1895–1989), Austrian-American educator and Jewish historian **2** 16–17

BARRAGÁN, LUIS (1902–1988), Mexican architect and landscape architect **2** 17–19

BARRAS, VICOMTE DE (Paul François Jean Nicolas; 1755–1829), French statesman and revolutionist **2** 19

BARRE, RAYMOND (1924–1981), prime minister of France (1976–1981) **2** 19–20

BARRÈS, AUGUSTE MAURICE (1862–1923), French writer and politician **2** 20–21

BARRIE, SIR JAMES MATTHEW (1860–1937), British dramatist and novelist **2** 21–22

BARRIENTOS ORTUÑO, RENÉ (1919–1969), populist Bolivian president (1966–1969) **2** 22–23

BARRIOS, JUSTO RUFINO (1835–1885), Guatemalan general, president 1873–1885 **2** 23–24

BARRY, JOHN (1745–1803), American naval officer **2** 24–25

BARRY, MARION SHEPILOV, JR. (born 1936), African American mayor and civil rights activist **2** 25–28

BARRYMORES, American theatrical dynasty **2** 28–30

BARTH, HEINRICH (1821–1865), German explorer **2** 30–31

BARTH, KARL (1886–1968), Swiss Protestant theologian **2** 31–32

BARTHÉ, RICHMOND (1901–1989), African American sculptor **2** 33–34

BARTLETT, SIR FREDERIC CHARLES (1886–1969), British psychologist **2** 34–35

BARTÓK, BÉLA (1881–1945), Hungarian composer and pianist **2** 35–36

BARTON, BRUCE (1886–1967), American advertising business executive and congressman **2** 36–37

BARTON, CLARA (1821–1912), American humanitarian **2** 37–39

BARTON, SIR EDMUND (1849–1920), Australian statesman and jurist **2** 39–40

BARTRAM, JOHN (1699–1777), American botanist **2** 40–41

BARTRAM, WILLIAM (1739–1823), American naturalist **2** 41–42

BARUCH, BERNARD MANNES (1870–1965), American statesman and financier **2** 42–43

BARYSHNIKOV, MIKHAIL (born 1948), ballet dancer **2** 43–44

BASEDOW, JOHANN BERNHARD (1724–1790), German educator and reformer **2** 44–45

BASHO, MATSUO (1644–1694), Japanese poet **2** 45–48

BASIE, COUNT (William Basie; 1904–1984), pianist and jazz band leader **2** 48–49

BASIL I (circa 812–886), Byzantine emperor 867–886 **2** 49–50

BASIL II (circa 958–1025), Byzantine emperor 963–1025 **2** 50–51

BASIL THE GREAT, ST. (329–379), theologian and bishop of Caesarea **2** 51–52

BATES, DAISY MAE (née O'Dwyer; 1861–1951), Irish-born Australian social worker **2** 52–53

BATES, HENRY WALTER (1825–1892), English explorer and naturalist **2** 53–54

BATES, KATHARINE LEE (1859–1929), American poet and educator **2** 54–55

BATESON, WILLIAM (1861–1926), English biologist concerned with evolution **2** 55–57

BATISTA Y ZALDÍVAR, FULGENCIO (1901–1973), Cuban political and military leader **2** 57–58

BATLLE Y ORDÓÑEZ, JOSÉ (1856–1929), Uruguayan statesman and journalist **2** 58–59

BATTLE, KATHLEEN (born 1948), American opera and concert singer **2** 59–60

BATU KHAN (died 1255), Mongol leader **2** 60–61

BAUDELAIRE, CHARLES PIERRE (1821–1867), French poet and art critic **2** 61–63

BAULIEU, ÉTIENNE-ÉMILE (Étienne Blum; born 1926), French physician and biochemist who developed RU 486 **2** 63–66

BAUM, HERBERT (1912–1942), German human/civil rights activist **2** 66–73

BAUM, L. FRANK (1856–1919), author of the Wizard of Oz books **2** 73–74

BAUR, FERDINAND CHRISTIAN (1792–1860), German theologian **2** 74–75

BAUSCH, PINA (born 1940), a controversial German dancer/choreographer **2** 75–76

BAXTER, RICHARD (1615–1691), English theologian **2** 76–77

BAYLE, PIERRE (1647–1706), French philosopher **2** 77–78

BEA, AUGUSTINUS (1881–1968), German cardinal **2** 79

BEACH, MOSES YALE (1800–1868), American inventor and newspaperman **2** 79–80

BEADLE, GEORGE WELLS (1903–1989), American scientist, educator, and administrator **2** 80–81

BEALE, DOROTHEA (1831–1906), British educator **2** 81–83

BEARD, CHARLES AUSTIN (1874–1948), American historian **2** 84

BEARD, MARY RITTER (1876–1958), American author and activist **2** 85–86

BEARDEN, ROMARE HOWARD (1914–1988), African American painter-collagist **2** 86–88

BEARDSLEY, AUBREY VINCENT (1872–1898), English illustrator **2** 88–89

BEATLES, THE (1957–1971), British rock and roll band **2** 89–92

BEATRIX, WILHELMINA VON AMSBERG, QUEEN (born 1938), queen of Netherlands (1980-) **2** 92–93

Beauchamp
see Warwick, Earl of

BEAUMARCHAIS, PIERRE AUGUST CARON DE (1732–1799), French playwright **2** 93–94

BEAUMONT, FRANCIS (1584/1585–1616), English playwright **2** 95

BEAUMONT, WILLIAM (1785–1853), American surgeon **2** 95–96

BEAUREGARD, PIERRE GUSTAVE TOUTANT (1818–1893), Confederate general **2** 96–97

BECARRIA, MARCHESE DI (1738–1794), Italian jurist and economist **2** 97–98

BECHTEL, STEPHEN DAVISON (1900–1989), American construction engineer and business executive **2** 98–99

BECK, LUDWIG AUGUST THEODOR (1880–1944), German general **2** 99–100

BECKER, CARL LOTUS (1873–1945), American historian **2** 100–101

BECKET, ST. THOMAS (1128?-1170), English prelate **2** 101–102

BECKETT, SAMUEL (1906–1989), Irish novelist, playwright, and poet **2** 102–104

BECKMANN, MAX (1884–1950), German painter **2** 104–105

BECKNELL, WILLIAM (circa 1797–1865), American soldier and politician **2** 105–106

BECKWOURTH, JIM (James P. Beckwourth; c. 1800–1866), African American fur trapper and explorer **2** 106–107

BÉCQUER, GUSTAVO ADOLFO DOMINGUEZ (1836–1870), Spanish lyric poet **2** 107–108

BECQUEREL, ANTOINE HENRI (1852–1908), French physicist **2** 108–109

BEDE, ST. (672/673–735), English theologian **2** 109–110

BEDELL SMITH, WALTER (1895–1961), U.S. Army general, ambassador, and CIA director **18** 30–33

BEECHER, CATHARINE (1800–1878), American author and educator **2** 110–112

BEECHER, HENRY WARD (1813–1887), American Congregationalist clergyman **2** 112–113

BEECHER, LYMAN (1775–1863), Presbyterian clergyman **2** 113

BEETHOVEN, LUDWIG VAN (1770–1827), German composer **2** 114–117

BEGAY, HARRISON (born 1917), Native American artist **2** 117–118

BEGIN, MENACHEM (1913–1992), Israel's first non-Socialist prime minister (1977–1983) **2** 118–120

BEHN, APHRA (1640?-1689), British author **18** 33–34

BEHRENS, HILDEGARD (born 1937), German soprano **2** 120–121

BEHRENS, PETER (1868–1940), German architect, painter, and designer **2** 121–122

BEHRING, EMIL ADOLPH VON (1854–1917), German hygienist and physician **2** 122–123

BEHZAD (died circa 1530), Persian painter **2** 123

BEISSEL, JOHANN CONRAD (1690–1768), German-American pietist **2** 123–124

BELASCO, DAVID (1853–1931), American playwright and director-producer **2** 124–125

BELAÚNDE TERRY, FERNANDO (born 1912), president of Peru (1963–1968, 1980–1985) **2** 125–126

BELGRANO, MANUEL (1770–1820), Argentine general and politician **2** 126–127

BELINSKY, GRIGORIEVICH (1811–1848), Russian literary critic **2** 128

BELISARIUS (circa 506–565), Byzantine general **2** 128–129

BELL, ALEXANDER GRAHAM (1847–1922), Scottish-born American inventor **2** 129–131

BELL, ANDREW (1753–1832), Scottish educator **2** 131–132

BELL, DANIEL (Bolotsky; born 1919), American sociologist **2** 132–133

BELL BURNELL, SUSAN JOCELYN (born 1943), English radio astronomer **2** 133–134

BELLAMY, EDWARD (1850–1898), American novelist, propagandist, and reformer **2** 134–135

BELLARMINE, ST. ROBERT (1542–1621), Italian theologian and cardinal **2** 135–136

BELLECOURT, CLYDE (born 1939), Native American activist **2** 136–137

BELLINI, GIOVANNI (circa 1435–1516), Itlaian painter **2** 137–138

BELLINI, VINCENZO (1801–1835), Italian composer **2** 138–139

BELLO, ALHAJI SIR AHMADU (1909–1966), Nigerian politician **2** 139–140

BELLO Y LÓPEZ, ANDRÉS (1781–1865), Venezuelan humanist **2** 140–141

BELLOC, JOSEPH HILAIRE PIERRE (1870–1953), French-born English author and historian **2** 141

BELLOW, SAUL (born 1915), American novelist and Nobel Prize winner **2** 141–143

BELLOWS, GEORGE WESLEY (1882–1925), American painter **2** 143

BELLOWS, HENRY WHITNEY (1814–1882), American Unitarian minister **2** 143–144

BEMBO, PIETRO (1470–1547), Italian humanist, poet, and historian **2** 144–145

BEN AND JERRY ice cream company founders **18** 35–37

BEN BADIS, ABD AL-HAMID (1889–1940), leader of the Islamic Reform Movement in Algeria between the two world wars **2** 147–148

BEN BELLA, AHMED (born 1918), first president of the Algerian Republic **2** 148–149

BEN-GURION, DAVID (born 1886), Russian-born Israeli statesman **2** 160–161

BEN-HAIM, PAUL (Frankenburger; 1897–1984), Israeli composer **2** 161–162

BEN YEHUDA, ELIEZER (1858–1922), Hebrew lexicographer and editor **2** 181–182

BENALCÁZAR, SEBASTIÁN DE (died 1551), Spanish conquistador **2** 145–146

BENAVENTE Y MARTINEZ, JACINTO (1866–1954), Spanish dramatist **2** 146–147

BENCHLEY, ROBERT (1889–1945), American humorist **2** 150–151

BENDA, JULIEN (1867–1956), French cultural critic and novelist **2** 151–152

BENEDICT XV (Giacomo della Chiesa; 1854–1922), pope, 1914–1922 **2** 153–154

BENEDICT, RUTH FULTON (1887–1948), American cultural anthropologist **2** 154–155

BENEDICT, ST. (circa 480–547), Italian founder of the Benedictines **2** 154–155

BENEŠ, EDWARD (1884–1948), Czechoslovak president 1935–1938 and 1940–1948 **2** 155–157

BENÉT, STEPHEN VINCENT (1898–1943), American poet and novelist **2** 157–158

BENETTON, Italian family (Luciano, Giuliana, Gilberto, Carlo and Mauro) who organized a world-wide chain of colorful knitwear stores **2** 158–159

BENEZET, ANTHONY (1713–1784), American philanthropist and educator **2** 159–160

BENJAMIN, ASHER (1773–1845), American architect **2** 162–163

BENJAMIN, JUDAH PHILIP (1811–1884), American statesman **2** 163–164

BENN, GOTTFRIED (1886–1956), German author **2** 164

BENN, TONY (Anthony Neil Wedgewood Benn; born 1925), British Labour party politician **2** 164–166

BENNETT, ALAN (born 1934), British playwright **2** 166–167

BENNETT, ENOCH ARNOLD (1867–1931), English novelist and dramatist **2** 167–168

BENNETT, JAMES GORDON (1795–1872), Scottish-born American journalist and publisher **2** 168–169

BENNETT, JAMES GORDON, JR. (1841–1918), American newspaper owner and editor **2** 169–170

BENNETT, JOHN COLEMAN (1902–1995), American theologian **2** 170–171

BENNETT, RICHARD BEDFORD (1870–1947), Canadian statesman, prime minister 1930–1935 **2** 171–172

BENNETT, RICHARD RODNEY (born 1936), English composer **2** 172

BENNETT, WILLIAM JOHN (born 1943), American teacher and scholar and secretary of the Department of Education (1985–1988) **2** 172–174

BENNY, JACK (Benjamin Kubelsky; 1894–1974), American comedian and a star of radio, television, and stage **2** 174–176

BENTHAM, JEREMY (1748–1832), English philosopher, political theorist, and jurist **2** 176–178

BENTLEY, ARTHUR F. (1870–1957), American philosopher and political scientist **2** 178

BENTON, SEN. THOMAS HART (1782–1858), American statesman **2** 178–179

BENTON, THOMAS HART (1889–1975), American regionalist painter **2** 178–179

BENTSEN, LLOYD MILLARD (born 1921), senior United States senator from Texas and Democratic vice-presidential candidate in 1988 **2** 180–181

BENZ, CARL (1844–1929), German inventor **2** 182–183

BERCHTOLD, COUNT LEOPOLD VON (1863–1942), Austro-Hungarian statesman **2** 183–184

BERDYAEV, NICHOLAS ALEXANDROVICH (1874–1948), Russian philosopher **2** 184–185

BERELSON, BERNARD (1912–1979), American behavioral scientist **2** 185–186

BERG, ALBAN (1885–1935), Austrian composer **2** 186–187

BERG, PAUL (born 1926), American chemist **2** 187–189

BERGER, VICTOR LOUIS (1860–1929), American politician **2** 189–190

Bergerac, Cyrano de
see Cyrano de Bergerac

BERGMAN, (ERNST) INGMAR (born 1918); Swedish film and stage director **2** 190–191

BERGSON, HENRI (1859–1941), French philosopher **2** 191–192

BERIA, LAVRENTY PAVLOVICH (1899–1953), Soviet secret-police chief and politician **2** 192–193

BERING, VITUS (1681–1741), Danish navigator in Russian employ **2** 193–194

BERIO, LUCIANO (born 1925), Italian composer **2** 194–195

BERISHA, SALI (born 1944), president of the Republic of Albania (1992-) **2** 195–197

BERKELEY, GEORGE (1685–1753), Anglo-Irish philosopher and Anglican bishop **2** 197–198

BERKELEY, SIR WILLIAM (1606–1677), English royal governor of Virginia **2** 198–199

BERLE, ADOLF AUGUSTUS, JR. (1895–1971), American educator **2** 199–200

BERLE, MILTON (born 1908), American entertainer and actor **18** 37–39

BERLIN, IRVING (1888–1989), American composer **2** 200–201

BERLIN, ISAIAH (1909–1997), British philosopher **2** 201–203

BERLIOZ, LOUIS HECTOR (1803–1869), French composer, conductor, and critic **2** 203–205

BERMEJO, BARTOLOMÉ (Bartolomé de Cárdenas; flourished 1474–1498), Spanish painter **2** 205

Bermuda (archipelago; Atlantic Ocean) Gordon, Pamela **18** 166–167

BERNANOS, GEORGES (1888–1948), French novelist and essayist **2** 206–207

BERNARD, CLAUDE (1813–1878), French physiologist **2** 208–210

BERNARD OF CLAIRVAUX, ST. (1090–1153), French theologian, Doctor of the Church **2** 207–208

BERNARDIN, CARDINAL JOSEPH (1928–1996), Roman Catholic Cardinal and American activist **2** 210–211

Bernardone, Giovanni di
see Francis of Assisi, St.

BERNAYS, EDWARD L. (1891–1995), American public relations consultant **2** 211–212

BERNHARDT, SARAH (Henriette-Rosine Bernard; 1844–1923), French actress **2** 212–214

BERNINI, GIAN LORENZO (1598–1680), Italian artist **2** 214–216

BERNOULLI, DANIEL (1700–1782), Swiss mathematician and physicist **2** 216

BERNSTEIN, DOROTHY LEWIS (born 1914), American mathematician **2** 217

BERNSTEIN, EDUARD (1850–1932), German socialist **2** 218

BERNSTEIN, LEONARD (1918–1990), American composer, conductor, and pianist **2** 218–219

Berrettini, Pietro
see Cortona, Pietro da

BERRI, NABIH (born 1939), leader of the Shi'ite Muslims in Lebanon **2** 220–222

BERRIGAN, DANIEL J. (born 1921), activist American Catholic priest **2** 222–223

BERRUGUETE, ALONSO (1486/90–1561), Spanish sculptor **2** 223–224

BERRY, MARY FRANCES (born 1938), African American human/civil rights activist and official **2** 226–229

BERTHOLLET, CLAUDE LOUIS (1748–1822), French chemist **2** 229–230

BERTILLON, ALPHONSE (1853–1914), French criminologist **2** 230–231

BERTOLUCCI, BERNARDO (born 1940), Italian film director **18** 39–41

BERZELIUS, JÖNS JACOB (1779–1848), Swedish chemist **2** 231–233

BESANT, ANNIE WOOD (1847–1933), British social reformer and theosophist **2** 233–234

BESSEL, FRIEDRICH WILHELM (1784–1846), German astronomer **2** 234–235

BESSEMER, SIR HENRY (1813–1898), English inventor **2** 235–236

BEST, CHARLES HERBERT (1899–1978), Canadian physiologist **2** 236–237

BETANCOURT, RÓMULO (1908–1990), Venezuelan statesman **2** 237–238

BETHE, HANS ALBRECHT (born 1906), Alsatian-American physicist **2** 238–239

BETHMANN HOLLWEG, THEOBALD VON (1856–1921), German statesman **2** 239–240

BETHUNE, HENRY NORMAN (1890–1939), Canadian humanitarian physician **2** 240–241

BETHUNE, MARY MCLEOD (1875–1955), African American educator **2** 241–242

BETI, MONGO (Alexandre Biyidi; born 1932), Cameroonian novelist **2** 242–243

BETJEMAN, JOHN (1906–1984), Poet Laureate of Britain 1972–1984 **2** 243–245

BETTELHEIM, BRUNO (1903–1990), Austrian-born American psychoanalyst and educational psychologist **2** 245–246

BETTI, UGO (1892–1953), Italian playwright **2** 246

Betti di Biagio, Bernardino
see Pintoricchio

BEUYS, JOSEPH (1921–1986), German artist and sculptor **2** 246–248

BEVAN, ANEURIN (1897–1960), Labour minister responsible for the creation of the British National Health Service **2** 248–249

BEVEL, JAMES LUTHER (born 1936), American civil rights activist of the 1960s **2** 250–251

BEVERIDGE, WILLIAM HENRY (1st Baron Beveridge of Tuccal; 1879–1963), English economist and social reformer **2** 251–252

BEVERLEY, ROBERT (circa 1673–1722), colonial American historian **2** 252

BEVIN, ERNEST (1881–1951), English trade union leader and politician **2** 252–253

BHABHA, HOMI JEHANGIR (1909–1966), Indian atomic physicist **2** 253–254

BHAKTIVEDANTA PRABHUPADA (Abhay Charan De; 1896–1977), Hindu religious teacher who founded the International Society for Krishna Consciousness **2** 254–255

BHASHANI, MAULANA ABDUL HAMID KHAN (1880–1976), Muslim leader who promoted nationalism in Assam, Bengal, and Bangladesh **2** 255–257

BHAVE, VINOBA (born 1895), Indian nationalist and social reformer **2** 257–258

BHUMIBOL ADULYADEJ (born 1927), king of Thailand (1946-) representing the Chakri Dynasty **2** 258–259

BHUTTO, BENAZIR (born 1953), prime minister of Pakistan (1988–1990) **2** 259–261

BHUTTO, ZULFIKAR ALI (1928–1979), Pakistan's president and later prime minister (1971–1979) **2** 261–262

BIALIK, HAYYIM NAHMAN (1873–1934), Russian-born Hebrew poet **2** 262–263

BICHAT, MARIE FRANÇOIS XAVIER (1771–1802), French anatomist, pathologist, and physiologist **2** 263–264

BIDDLE, NICHOLAS (1786–1844), American financier **2** 264–265

BIDWELL, JOHN (1819–1900), American pioneer and agriculturist **2** 265

BIEBER, OWEN (born 1929), American union executive **2** 266–268

BIENVILLE, SIEUR DE (Jean Baptiste Le Moyne; 1680–1768), French colonizer and administrator **2** 268–269

BIERCE, AMBROSE GWINETT (1842–1914?), American journalist and author **2** 269–270

BIERSTADT, ALBERT (1830–1902), American painter **2** 270–271

BIGELOW, JOHN (1817–1911), American journalist, editor, and diplomat **2** 271–272

BIGGE, JOHN THOMAS (1780–1843), English judge and royal commissioner **2** 272

BIGGS, HERMANN MICHAEL (1859–1923), American physician **2** 272–273

BIKO, STEVE (Stephen Bantu Biko; 1946–1977), political activist and writer and father of the Black Consciousness movement in the Union of South Africa **2** 273–274

BILLINGS, WILLIAM (1746–1800), American composer **2** 274–275

BILLINGTON, JAMES HADLEY (born 1929), American scholar and author **2** 275–276

BILLY THE KID (W.H. Bonney; 1859–1881), American frontiersman and outlaw **2** 277

BINET, ALFRED (1857–1911), French psychologist **2** 277–278

BINGHAM, GEORGE CALEB (1811–1879), American painter **2** 278–279

Biology (science)
molecular
Blackburn, Elizabeth H. **18** 43–45

Biophysics (science)
Wilkins, Maurice **18** 415–416

Bird
see Parker, Charles

BIRD, LARRY (born 1956), American basketball player **2** 279–281

BIRD, ROBERT MONTGOMERY (1806–1854), American dramatist and novelist **2** 281–282

BIRENDRA (Bir Bikram Shah Dev; born 1945), King of Nepal (1972-) **2** 282–283

BIRINGUCCIO, VANNOCCIO (1480–1539), Italian mining engineer and metallurgist **2** 283

BIRNEY, JAMES GILLESPIE (1792–1857), American lawyer and abolitionist **2** 283–284

BIRUNI, ABU RAYHAN AL- (973-circa 1050), Arabian scientist and historian **2** 284–285

BIRYUKOVA, ALEKSANDRA PAVLOVNA (1929–1990), a secretary of the Central Committee of the Communist party of the Soviet Union and a deputy prime minister (1986–1990) **2** 285–287

BISHARA, ABDULLAH YACCOUB (born 1936), Kuwaiti statesman and first secretary-general of the Gulf Cooperative Council **2** 287–288

BISHOP, BRIDGET (died 1692), Salem, Massachusetts, witch trial defendant **2** 288–290

BISHOP, ELIZABETH (1911–1979), American poet **2** 290–292

BISHOP, MAURICE (1944–1983), leader of the New Jewel Movement and prime minister of Grenada (1979–1983) **2** 292–293

BISMARCK, OTTO EDUARD LEOPOLD VON (1815–1898), German statesman **2** 294–296

BITRUJI, NUR AL-DIN ABU ISHAQ AL (circa 1150–1200), Spanish Moslem astronomer **2** 296

BIYA, PAUL (born 1933), president of Cameroon **18** 41–43

BIZET, GEORGES (1838–1875), French composer **2** 296–297

BJELKE-PETERSEN, JOHANNES (''Joh;'' born 1911), Australian politician **2** 297–299

BJØRNSON, BJØRNSTJERNE (1832–1910), Norwegian author **2** 299–300

BLACK, CONRAD MOFFAT (born 1944), Canadian-born international press baron **2** 300–301

BLACK, HUGO LAFAYETTE (1886–1971), American jurist **2** 301–303

BLACK, JOSEPH (1728–1799), British chemist **2** 303

BLACK, SHIRLEY TEMPLE (born 1928), American actress and public servant **2** 303–305

BLACK ELK, NICHOLAS (1863–1950), Oglala Sioux medicine man **2** 305–306

BLACK HAWK (1767–1838), Native American war chief **2** 308

BLACKBURN, ELIZABETH HELEN (born 1948), Australian biologist **18** 43–45

BLACKETT, PATRICK M.S. (1897–1974), British physicist **2** 306–307

Blacklist (anti-Communist measure; United States; 1950s) Hagen, Uta **18** 179–180

BLACKMUN, HARRY (born 1908), United States Supreme Court justice **2** 309–310

BLACKSTONE, SIR WILLIAM (1723–1780), English jurist **2** 310–311

BLACKWELL, ELIZABETH (1821–1910), American physician **2** 311–312

BLAINE, JAMES GILLESPIE (1830–1893), American statesman **2** 312–313

BLAIR, FRANCIS PRESTON (1791–1876), American journalist and politician **2** 313–315

BLAIR, JAMES (1655–1743), British educator and Anglican missionary **2** 315–316

BLAIR, TONY (born 1953), British prime minister **18** 45–47

BLAKE, WILLIAM (1757–1827), English poet, engraver, and painter **2** 316–318

BLAKELOCK, RALPH ALBERT (1847–1919), American painter **2** 318

BLANC, LOUIS (1811–1882), French journalist, historian, and politician **2** 318–319

BLANC, MEL (1908–1989), American creator of and voice of cartoon characters **2** 319–320

BLANCO, ANTONIO GUZMÁN (1829–1899), Venezuelan politician, three-times president **2** 320–321

BLANDIANA, ANA (born Otilia-Valeria Coman, 1942), Romanian poet **2** 321–322

BLANDING, SARAH GIBSON (1898–1985), American educator **2** 322–323

BLANQUI, LOUIS AUGUSTE (1805–1881), French revolutionary **2** 323–324

BLEDSOE, ALBERT TAYLOR (1809–1877), American lawyer, educator, and Confederate apologist **2** 324–325

BLEULER, EUGEN (1857–1939), Swiss psychiatrist **2** 325

BLIGH, WILLIAM (1754–1817), English naval officer and colonial governor **2** 325–326

Blixen-Finecke, Baroness *see* Dinesen Blixen-Finecke, Karen

BLOCH, ERNEST (1880–1959), Swiss-born American composer and teacher **2** 326–327

BLOCH, ERNST (1885–1977), German humanistic interpreter of Marxist thought **2** 327–328

BLOCH, FELIX (1905–1983), Swiss/American physicist **2** 328–330

BLOCH, KONRAD (born 1912), American biochemist **2** 330–332

BLOCH, MARC (1886–1944), French historian **2** 332–333

BLOCK, HERBERT (Herblock; born 1909), American newspaper cartoonist **2** 333–334

BLOK, ALEKSANDR ALEKSANDROVICH (1880–1921), Russian poet **2** 335

BLOOM, ALLAN DAVID (1930–1992), American political philosopher, professor, and author **2** 335–337

BLOOMER, AMELIA JENKS (1818–1894), American reformer and suffrage advocate **2** 337

BLOOMFIELD, LEONARD (1887–1949), American linguist **2** 338

BLOOR, ELLA REEVE (''Mother Bloor''; 1862–1951), American labor organizer and social activist **2** 338–340

BLÜCHER, GEBHARD LEBERECHT VON (Prince of Wahlstatt; 1742–1819), Prussian field marshal **2** 340–341

BLUFORD, GUION STEWART, JR. (born 1942), African American aerospace engineer, pilot, and astronaut **2** 341–343

BLUM, LÉON (1872–1950), French statesman **2** 343–344

BLUME, JUDY (born Judy Sussman; b. 1938), American fiction author **2** 344–345

BLUMENTHAL, WERNER MICHAEL (born 1926), American businessman and treasury secretary **2** 345–346

BLY, NELLIE (born Elizabeth Cochrane Seaman; 1864–1922), American journalist and reformer **2** 346–348

BLYDEN, EDWARD WILMOT (1832–1912), Liberian statesman **2** 348–349

Blythe, Vernon William *see* Castle, I. and V.

Boadicia *see* Boudicca

BOAS, FRANZ (1858–1942), German-born American anthropologist **2** 349–351

BOCCACCIO, GIOVANNI (1313–1375), Italian author **2** 351–353

BOCCIONI, UMBERTO (1882–1916), Italian artist **2** 353–354

BÖCKLIN, ARNOLD (1827–1901), Swiss painter **2** 354–355

BODE, BOYD HENRY (1873–1953), American philosopher and educator **2** 355–356

Bodenstein, Andreas
see Karlstadt

BODIN, JEAN (1529/30–1596), French political philosopher **2** 356–357

BOEHME, JACOB (1575–1624), German mystic **2** 357

BOEING, WILLIAM EDWARD (1881–1956), American businessman **2** 357–358

BOERHAAVE, HERMANN (1668–1738), Dutch physician and chemist **2** 358–359

BOESAK, ALLAN AUBREY (born 1945), opponent of apartheid in South Africa and founder of the United Democratic Front **2** 359–360

BOETHIUS, ANICIUS MANLIUS SEVERINUS (480?-524/525), Roman logician and theologian **2** 360–361

BOFFRAND, GABRIEL GERMAIN (1667–1754), French architect and decorator **2** 361

BOFILL, RICARDO (born 1939), post-modern Spanish architect **2** 362–363

BOGART, HUMPHREY (1899–1957), American stage and screen actor **2** 363–364

BOHEMUND I (of Tarantò; circa 1055–1111), Norman Crusader **2** 364

BOHLEN, CHARLES (CHIP) EUSTIS (1904–1973), United States ambassador to the Soviet Union, interpreter, and presidential adviser **2** 364–366

BÖHM-BAWERK, EUGEN VON (1851–1914), Austrian economist **2** 366

BOHR, NIELS HENRIK DAVID (1885–1962), Danish physicist **2** 366–368

BOIARDO, MATTEO MARIA (Conte di Scandiano; 1440/41–1494), Italian poet **2** 369

BOILEAU-DESPRÉAUX, NICHOLAS (1636?-1711), French critic and writer **2** 369–371

Boisy, Francis
see Francis of Sales, St.

BOK, DEREK CURTIS (born 1930), dean of the Harvard Law School and president of Harvard University **2** 371–372

BOK, SISSELA ANN (born 1934), American moral philosopher **2** 372–374

BOLEYN, ANNE (1504?-1536), second wife of Henry VIII **18** 47–49

Bolingbroke, Henry
see Henry IV (king of England)

BOLINGBROKE, VISCOUNT (Henry St. John; 1678–1751), English statesman **2** 374–375

BOLÍVAR, SIMÓN (1783–1830), South American general and statesman **2** 375–377

Bolivia, Republic of (nation; South America)
revolution (1951–1952)
Siles Zuazo, Hernan **18** 370–373

BOLKIAH, HASSANAL (Muda Hassanal Bolkiah Mu'izzaddin Waddaulah; born 1946), Sultan of Brunei **18** 49–51

BÖLL, HEINRICH (1917–1985), German writer and translator **2** 377–378

BOLTWOOD, BERTRAM BORDEN (1870–1927), American radiochemist **2** 378–379

BOLTZMANN, LUDWIG (1844–1906), Austrian physicist **2** 379–380

BOMBAL, MARÍA LUISA (1910–1980), Chilean novelist and story writer **2** 380–381

BONAPARTE, JOSEPH (1768–1844), French statesman, king of Naples 1806–1808 and of Spain 1808–1813 **2** 381–382

BONAPARTE, LOUIS (1778–1846), French statesman, king of Holland 1806–1810 **2** 382–383

BONAVENTURE, ST. (1217–1274), Italian theologian and philosopher **2** 383–384

BOND, HORACE MANN (1904–1972), African American educator **2** 384–386

Bond, James (character)
Connery, Sean **18** 100–102

BOND, JULIAN (born 1940), civil rights leader elected to the Georgia House of Representatives **2** 386–387

BONDFIELD, MARGARET GRACE (1873–1953), British union official and political leader **2** 388–389

BONDI, HERMANN (born 1919), English mathematician and cosmologist **18** 51–52

BONHOEFFER, DIETRICH (1906–1945), German theologian **2** 389–391

BONIFACE, ST. (circa 672–754), English monk **2** 391

BONIFACE VIII (Benedetto Caetani; 1235?-1303), pope 1294–1303 **2** 392–393

BONIFACIO, ANDRES (1863–1897), Filipino revolutionary hero **2** 393–394

BONINGTON, RICHARD PARKES (1802–1828), English painter **2** 394–395

BONNARD, PIERRE (1867–1947), French painter **2** 395–396

BONNIN, GERTRUDE SIMMONS (Zitkala-Sa; Red Bird; 1876–1938), Native American author and activist **18** 52–54

BONO, SONNY (Salvatore Bono; 1935–1998), American entertainer and U.S. Congressman **18** 54–56

BONVALOT, PIERRE GABRIEL ÉDOUARD (1853–1933), French explorer and author **2** 396

BOOLE, GEORGE (1815–1864), English mathematician **2** 396–397

BOONE, DANIEL (1734–1820), American frontiersman and explorer **2** 397–398

BOORSTIN, DANIEL J. (born 1914), American historian **2** 398–400

BOOTH, CHARLES (1840–1916), English social scientist **2** 400–401

BOOTH, EDWIN (1833–1893), American actor **2** 401–402

BOOTH, EVANGELINE CORY (1865–1950), British/American humanist **2** 402–403

BOOTH, JOHN WILKES (1838–1865), American actor **2** 404

BOOTH, JOSEPH (1851–1932), English missionary in Africa **2** 404–405

BOOTH, WILLIAM (1829–1912), English evangelist, Salvation Army founder **2** 405–406

BOOTHROYD, BETTY (born 1929), first woman speaker in Great Britain's House of Commons **2** 406–407

BORAH, WILLIAM EDGAR (1865–1940), American statesman **2** 408

BORDEN, GAIL (1801–1874), American pioneer and inventor of food-processing techniques **2** 409

BORDEN, SIR ROBERT LAIRD (1854–1937), Canadian prime minister, 1911–1920 **2** 409–411

BORGES, JORGE LUIS (1899–1986), Argentine author and critic **2** 411–412

Borghese, Camillo
see Paul V, pope

BORGIA, CESARE (1475–1507), Italian cardinal, general, and administrator **2** 412–413

BORGIA, LUCREZIA (1480–1519), Italian duchess of Ferrara **2** 413–416

BORGLUM, JOHN GUTZON DE LA MOTHE (1867–1941), American sculptor and engineer **2** 416–417

Borja
see Borgia

BORJA CEVALLOS, RODRIGO (born 1935), a founder of Ecuador's Democratic Left (Izquierda Democratica) party and president of Ecuador (1988-) **2** 417–418

BORLAUG, NORMAN ERNEST (born 1914), American biochemist who developed high yield cereal grains **2** 418–420

BORN, MAX (1882–1970), German physicist **2** 420–421

BOROCHOV, DOV BER (1881–1917), early Zionist thinker who reconciled Judaism and Marxism **2** 421–422

BORODIN, ALEKSANDR PROFIREVICH (1833–1887), Russian composer **2** 422–423

BORROMEO, ST. CHARLES (1538–1584), Italian cardinal and reformer **2** 423–424

BORROMINI, FRANCESCO (1599–1667), Italian architect **2** 424–425

BOSANQUET, BERNARD (1848–1923), English philosopher **2** 425–426

BOSCH, HIERONYMUS (1453–1516), Netherlandish painter **2** 426–428

BOSCH, JUAN (born 1909), Dominican writer, president, 1963 **2** 428–429

BOSE, SIR JAGADIS CHANDRA (1858–1937), Indian physicist and plant physiologist **2** 430–431

BOSE, SUBHAS CHANDRA (1897–1945), Indian nationalist **2** 430–431

BOSSUET, JACQUES BÉNIGNE (1627–1704), French bishop and author **2** 431–432

BOSWELL, JAMES (1740–1795), Scottish biographer and diarist **2** 432–434

BOTHA, LOUIS (1862–1919), South African soldier and statesman **2** 434–436

BOTHA, PIETER WILLEM (born 1916), prime minister (1978–1984) and first executive state president of the Republic of South Africa **2** 436–438

BOTHE, WALTHER (1891–1957), German physicist **2** 438–439

BOTTICELLI, SANDRO (1444–1510), Italian painter **2** 439–440

BOUCHER, FRANÇOIS (1703–1770), French painter **2** 440–442

BOUCICAULT, DION (1820–1890), Irish-American playwright and actor **2** 442–443

BOUDICCA (Boadicea; died 61 A.D.), Iceni queen **18** 56–58

BOUGAINVILLE, LOUIS ANTOINE DE (1729–1811), French soldier and explorer **2** 443–444

BOULEZ, PIERRE (born 1925), French composer, conductor, and teacher **2** 444–445

BOUMEDIENE, HOUARI (born 1932), Algerian revolutionary, military leader, and president **2** 445–446

BOURASSA, JOSEPH-HENRI-NAPOLEON (1868–1952), French-Canadian nationalist and editor **2** 446–447

BOURASSA, ROBERT (born 1933), premier of the province of Quebec (1970–1976 and 1985-) **2** 447–449

BOURDELLE, EMILE-ANTOINE (1861–1929), French sculptor **2** 449–450

BOURGEOIS, LÉON (1851–1925), French premier 1895–1896 **2** 450–451

BOURGEOIS, LOUISE (born 1911), American sculptor **2** 451–452

BOURGEOYS, BLESSED MARGUERITE (1620–1700), French educator and religious founder **2** 452–453

BOURGUIBA, HABIB (born 1903), Tunisian statesman **2** 453–455

BOURKE-WHITE, MARGARET (1904–1971), American photographer and photojournalist **2** 455–456

BOURNE, RANDOLPH SILLIMAN (1886–1918), American pacifist and cultural critic **2** 456–457

BOUTROS-GHALI, BOUTROS (born 1922), Egyptian diplomat and sixth secretary-general of the United Nations (1991-) **2** 457–458

BOUTS, DIRK (1415/20–1475), Dutch painter **2** 458–459

Bouvier, Jacqueline Lee
see Kennedy, Jacqueline

BOWDITCH, HENRY INGERSOLL (1808–1892), American physician **2** 459–460

BOWDITCH, NATHANIEL (1773–1838), American navigator and mathematician **2** 460–461

BOWDOIN, JAMES (1726–1790), American merchant and politician **2** 461–462

BOWEN, ELIZABETH (1899–1973), British novelist **2** 462–463

BOWERS, CLAUDE GERNADE (1878–1958), American journalist, historian, and diplomat **2** 463

Bowes-Lyon, Lady Elizabeth
see Elizabeth, queen of George VI

BOWIE, DAVID (David Robert Jones; born 1947), English singer, songwriter, and actor **18** 58–60

BOWLES, SAMUEL (1826–1878), American newspaper publisher **2** 464

BOWMAN, ISAIAH (1878–1950), American geographer **2** 464–465

BOXER, BARBARA (born 1940), U.S. Senator from California **2** 465–468

BOYER, JEAN PIERRE (1776–1850), Haitian president 1818–1845 **2** 468–469

BOYLE, ROBERT (1627–1691), British chemist and physicist **2** 469–471

BOYLSTON, ZABDIEL (1679–1766), American physician **2** 471

Boz
see Dickens, Charles

BOZEMAN, JOHN M. (1837–1867), American pioneer **2** 471–472

BRACKENRIDGE, HUGH HENRY (1749–1816), American lawyer and writer **2** 472–473

BRADBURY, RAY (born 1920), American fantasy and science fiction writer **2** 473–474

Bradby, Lucy Barbara
see Hammond, John and Lucy

BRADDOCK, EDWARD (1695–1755), British commander in North America **2** 474–475

BRADFORD, WILLIAM (1590–1657), leader of Plymouth Colony **2** 475–476

BRADFORD, WILLIAM (1663–1752), American printer **2** 476–477

BRADFORD, WILLIAM (1722–1791), American journalist **2** 477

BRADLAUGH, CHARLES (1833–1891), English freethinker and political agitator **2** 478

BRADLEY, ED (born 1941), African American broadcast journalist **2** 478–481

BRADLEY, FRANCIS HERBERT (1846–1924), English philosopher **2** 481–482

BRADLEY, JAMES (1693–1762), English astronomer **2** 482–483

BRADLEY, MARION ZIMMER (born 1930), American author **18** 60–62

BRADLEY, OMAR NELSON (1893–1981), American general **2** 483–484

BRADLEY, TOM (born 1917), first African American mayor of Los Angeles **2** 484–485

BRADMAN, SIR DONALD GEORGE (born 1908), Australian cricketer **2** 485–486

BRADSTREET, ANNE DUDLEY (circa 1612–1672), English-born American poet **2** 486–487

BRADY, MATHEW B. (circa 1823–1896), American photographer **2** 487–488

BRAGG, SIR WILLIAM HENRY (1862–1942), English physicist **2** 488–489

BRAHE, TYCHO (1546–1601), Danish astronomer **2** 489–490

BRAHMS, JOHANNES (1833–1897), German composer **2** 490–492

BRAILLE, LOUIS (1809–1852), French teacher and creator of braille system **2** 492–493

BRAMANTE, DONATO (1444–1514), Italian architect and painter **2** 493–494

BRANCUSI, CONSTANTIN (1876–1957), Romanian sculptor in France **2** 494–496

BRANDEIS, LOUIS DEMBITZ (1856–1941), American jurist **2** 496–497

BRANDO, MARLON (born 1924), American actor **2** 497–499

BRANDT, WILLY (Herbert Frahm Brandt; 1913–1992), German statesman, chancellor of West Germany **2** 499–500

BRANT, JOSEPH (1742–1807), Mohawk Indian chief **2** 500–501

BRANT, MARY (1736–1796), Native American who guided the Iroquois to a British alliance **2** 501–503

BRANT, SEBASTIAN (1457–1521), German author **2** 503–504

BRAQUE, GEORGES (1882–1967), French painter **2** 504–505

BRATTAIN, WALTER H. (1902–1987), American physicist and co-inventor of the transistor **2** 505–507

BRAUDEL, FERNAND (1902–1985), leading exponent of the *Annales* school of history **2** 507–508

BRAUN, FERDINAND (1850–1918), German recipient of the Nobel Prize in Physics for work on wireless telegraphy **2** 508–509

Brazil, Federative Republic of (nation; South America)
1960s
Costa e Silva, Artur da **18** 104–107
economic development
Campos, Roberto **18** 77–79
economic reform
Cardoso, Fernando Henrique **18** 81–83

BRAZZA, PIERRE PAUL FRANÇOIS CAMILLE SAVORGNAN DE (1852–1905), Italian-born French explorer **2** 509–510

BREASTED, JAMES HENRY (1865–1935), American Egyptologist and archeologist **2** 510–511

BRÉBEUF, JEAN DE (1593–1649), French Jesuit missionary **2** 511–512

BRECHT, BERTOLT (1898–1956), German playwright **2** 512–514

BRENNAN, WILLIAM J., JR. (born 1906), United States Supreme Court justice **2** 514–515

BRENTANO, CLEMENS (1778–1842), German poet and novelist **2** 515–516

BRENTANO, FRANZ CLEMENS (1838–1917), German philosopher **2** 516–517

BRESHKOVSKY, CATHERINE (1844–1934), Russian revolutionary **2** 517–519

BRETON, ANDRÉ (1896–1966), French author **2** 519–520

BREUER, MARCEL (1902–1981), Hungarian-born American architect **2** 520–521

Breughel
see Bruegel

BREUIL, HENRI EDOUARD PROSPER (1877–1961), French archeologist **2** 521–522

BREWSTER, KINGMAN, JR. (1919–1988), president of Yale University (1963–1977) **2** 522–523

BREWSTER, WILLIAM (circa 1566–1644), English-born Pilgrim leader **2** 523–524

BREYER, STEPHEN (born 1938), U.S. Supreme Court justice **2** 524–527

BREZHNEV, LEONID ILICH (1906–1982), general secretary of the Communist party of the Union of Soviet Socialist Republics (1964–1982) and president of the Union of Soviet Socialist Republics (1977–1982) **2** 527–528

BRIAN BORU (940?-1014), Irish king **18** 62–64

BRIAND, ARISTIDE (1862–1932), French statesman **2** 528–529

BRICE, FANNY (1891–1951), vaudeville, Broadway, film, and radio singer and comedienne **3** 1–2

BRIDGER, JAMES (1804–1881), American fur trader and scout **3** 2–3

BRIDGES, HARRY A.R. (1901–1990), radical American labor leader **3** 3–5

BRIDGMAN, PERCY WILLIAMS (1882–1961), American physicist **3** 5–6

BRIGHT, JOHN (1811–1889), English politician **3** 6–7

BRIGHT, RICHARD (1789–1858), English physician **3** 7–8

BRIGHTMAN, EDGAR SHEFFIELD (1884–1953), philosopher of religion and exponent of American Personalism **3** 8–9

BRISBANE, ALBERT (1809–1890), American social theorist **3** 9

BRISTOW, BENJAMIN HELM (1832–1896), American lawyer and Federal official **3** 9–10

British Broadcasting Corp.
Davies, Rupert **18** 116–117

British Commonwealth of Nations (established 1931)
Australia
Howard, John Winston **18** 198–200

BRITTEN, BENJAMIN (1913–1976), English composer **3** 10–11

BROAD, CHARLIE DUNBAR (1887–1971), English philosopher **3** 12

BROCK, SIR ISAAC (1769–1812), British general **3** 12–13

BRODSKY, JOSEPH (Iosif Alexandrovich Brodsky, 1940–1996), Russian-born Nobel Prize winner and fifth United States poet laureate **3** 13–15

BRONTË, CHARLOTTE (1816–1855), English novelist **3** 17–18

BRONTË, EMILY (1818–1848), English novelist **3** 18–19

Bronte, Duke of
see Nelson, Viscount

BRONZINO (1503–1572), Italian painter **3** 19

BROOK, PETER (born 1925), world-renowned theater director **3** 19–21

BROOKE, SIR JAMES (1803–1868), British governor in Borneo **3** 21–22

BROOKE, RUPERT (1887–1915), English poet **3** 22–23

BROOKNER, ANITA (born 1928), British art historian and novelist **3** 23–24

BROOKS, GWENDOLYN (born 1917), first African American author to receive the Pulitzer Prize for Literature **3** 24–26

BROOKS, PHILLIPS (1835–1893), American Episcopalian bishop **3** 26

BROTHERS, JOYCE (Joyce Diane Bauer; born 1927), American psychologist who pioneered radio phone-in questions for professional psychological advice **3** 26–28

BROUDY, HARRY SAMUEL (born 1905), American philosopher, teacher, and author **3** 28–29

BROUWER, ADRIAEN (1605/06–1638), Flemish painter **3** 29–30

BROWDER, EARL RUSSELL (1891–1973), American Communist leader **3** 30–31

BROWN, ALEXANDER (1764–1834), American merchant and banker **3** 31–32

BROWN, BENJAMIN GRATZ (1826–1885), American politician **3** 32–33

BROWN, CHARLES BROCKDEN (1771–1810), American novelist **3** 33

BROWN, CHARLOTTE EUGENIA HAWKINS (born Lottie Hawkins; 1882–1961), African American educator and humanitarian **3** 34

BROWN, GEORGE (1818–1880), Canadian politician **3** 35–36

BROWN, HELEN GURLEY (born 1922), American author and editor **3** 36–37

BROWN, JAMES (born 1928), African American singer **3** 37–39

BROWN, JOHN (1800–1859), American abolitionist **3** 39–41

BROWN, JOSEPH EMERSON (1821–1894), American lawyer and politician **3** 41–42

BROWN, MOSES (1738–1836), American manufacturer and merchant **3** 42–43

BROWN, RACHEL FULLER (1898–1980), American biochemist **3** 43–44

BROWN, RONALD H. (1941–1996), African American politician, cabinet official **3** 44–47

BROWN, TINA (Christina Hambly Brown; born 1953), British editor who transformed the English magazine *Tatler*, then the United States magazines *Vanity Fair* and the *New Yorker* **3** 47–48

BROWN, WILLIAM WELLS (1815/16–1884), African American author and abolitionist **3** 48–49

BROWNE, SIR THOMAS (1605–1682), English author **3** 49–50

BROWNER, CAROL M. (born 1955), U.S. Environmental Protection Agency administrator **3** 50–52

BROWNING, ELIZABETH BARRETT (1806–1861), English poet **3** 52–53

BROWNING, ROBERT (1812–1889), English poet **3** 53–55

BROWNLOW, WILLIAM GANNAWAY (1805–1877), American journalist and politician **3** 55–56

BROWNMILLER, SUSAN (born 1935), American activist, journalist, and novelist **3** 56–57

BROWNSON, ORESTES AUGUSTUS (1803–1876), American clergyman and transcendentalist **3** 57–58

BRUBACHER, JOHN SEILER (1898–1988), American historian and educator **3** 58–59

BRUBECK, DAVE (born 1920), American pianist, composer, and bandleader **3** 59–61

BRUCE, BLANCHE KELSO (1841–1898), African American politician **3** 62–63

BRUCE, DAVID (1855–1931), Australian parasitologist **3** 63

BRUCE, JAMES (1730–1794), Scottish explorer **3** 63–64

Bruce, Robert
see Robert I (king of Scotland)

BRUCE OF MELBOURNE, 1ST VISCOUNT (Stanley Melbourne Bruce; 1883–1967), Australian statesman **3** 61–62

BRUCKNER, JOSEPH ANTON (1824–1896), Austrian composer **3** 64–65

BRUEGEL, PIETER, THE ELDER (1525/30–1569), Netherlandish painter **3** 65–67

BRÛLÉ, ÉTIENNE (circa 1592–1633), French explorer in North America **3** 67–68

BRUNDTLAND, GRO HARLEM (1939–1989), Norwegian prime minister and chair of the United Nations World Commission for Environment and Development **3** 68–69

Brunei, Sultan of
see Bolkiah, Hassanal

BRUNEL, ISAMBARD KINGDOM (1806–1859), English civil engineer **3** 69–70

BRUNELLESCHI, FILIPPO (1377–1446), Italian architect and sculptor **3** 70–72

BRUNER, JEROME SEYMOUR (born 1915), American psychologist **3** 72–73

BRUNNER, ALOIS (born 1912), Nazi German officer who helped engineer the destruction of European Jews **3** 73–74

BRUNNER, EMIL (1889–1966), Swiss Reformed theologian **3** 74–75

BRUNO, GIORDANO (1548–1600), Italian philosopher and poet **3** 75–76

Bruno of Toul (Egisheim)
see Leo IX, St.

BRUTON, JOHN GERARD (born 1947), prime minister of Ireland **3** 76–77

BRUTUS, DENNIS (born 1924), exiled South African poet and political activist opposed to apartheid **3** 77–78

BRUTUS, MARCUS JUNIUS (circa 85–42 B.C.), Roman statesman **3** 79–80

BRYAN, WILLIAM JENNINGS (1860–1925), American lawyer and politician **3** 80–82

BRYANT, PAUL (''Bear;'' 1919–1983), American college football coach **3** 82–83

BRYANT, WILLIAM CULLEN (1794–1878), American poet and editor **3** 83–85

BRYCE, JAMES (1838–1922), British historian, jurist, and statesman **3** 85

BRZEZINSKI, ZBIGNIEW (1928–1980), assistant to President Carter for national security affairs (1977–1980) **3** 85–87

BUBER, MARTIN (1878–1965), Austrian-born Jewish theologian and philosopher **3** 87–89

Buccleugh
see Monmouth and Buccleugh Duke of

BUCHANAN, JAMES (1791–1868), American statesman, president 1857–1861 **3** 89–90

BUCHANAN, PATRICK JOSEPH (born 1938), commentator, journalist, and presidential candidate **3** 90–91

BUCK, PEARL SYDENSTRICKER (1892–1973), American novelist **3** 91–93

BUCKINGHAM, 1ST DUKE OF (George Villiers; 1592–1628), English courtier and military leader **3** 93–94

BUCKINGHAM, 2D DUKE OF (George Villiers; 1628–1687), English statesman **3** 94–95

BUCKLE, HENRY THOMAS (1821–1862), English historian **3** 95–96

BUCKLEY, WILLIAM F., JR. (born 1925), conservative American author, editor, and political activist **3** 96–97

BUDDHA (circa 560–480 B.C.), Indian founder of Buddhism **3** 97–101

BUDDHADĀSA BHIKKHU (Nguam Phanich; born 1906), founder of Wat Suan Mokkhabalārama in southern Thailand and interpreter of Theravāda Buddhism **3** 101–102

BUDÉ, GUILLAUME (1467–1540), French humanist **3** 102–103

BUECHNER, FREDERICK (born 1926), American novelist and theologian **3** 103–105

BUEL, JESSE (1778–1839), American agriculturalist and journalist **3** 105

BUFFALO BILL (William Frederick Cody; 1846–1917), American scout and publicist **3** 105–106

BUFFETT, WARREN (born 1930), American investment salesman **3** 106–109

BUFFON, COMTE DE (Georges Louis Leclerc; 1707–1788), French naturalist **3** 109–111

BUGEAUD DE LA PICONNERIE, THOMAS ROBERT (1784–1849), Duke of Isly and marshal of France **3** 111

BUKHARI, MUHAMMAD IBN ISMAIL AL- (810–870), Arab scholar and Moslem saint **3** 111–112

BUKHARIN, NIKOLAI IVANOVICH (1858–1938), Russian politician **3** 112–113

BUKOWSKI, CHARLES (1920–1994), American writer and poet **3** 113–115

BULATOVIC, MOMIR (born 1956), president of Montenegro (1990–1992) and of the new Federal Republic of Yugoslavia (1992-) **3** 115–116

BULFINCH, CHARLES (1763–1844), American colonial architect **3** 116–117

BULGAKOV, MIKHAIL AFANASIEVICH (1891–1940), Russian novelist and playwright **3** 117

BULGANIN, NIKOLAI (1885–1975), chairman of the Soviet Council of Ministers (1955–1958) **3** 118–119

BULTMANN, RUDOLF KARL (1884–1976), German theologian **3** 119–120

BUNAU-VARILLA, PHILIPPE JEAN (1859–1940), French engineer and soldier **3** 120–121

BUNCHE, RALPH JOHNSON (1904–1971), African American diplomat **3** 121–122

BUNDY, McGEORGE (born 1919), national security adviser to two presidents **3** 122–124

BUNIN, IVAN ALEKSEEVICH (1870–1953), Russian poet and novelist **3** 124

BUNSEN, ROBERT WILHELM (1811–1899), German chemist and physicist **3** 124–125

BUNSHAFT, GORDON (1909–1990), American architect **3** 125–127

BUÑUEL, LUIS (1900–1983), Spanish film director **3** 127–128

BUNYAN, JOHN (1628–1688), English author and Baptist preacher **3** 128–129

BURBANK, LUTHER (1849–1926), American plant breeder **3** 129–131

BURCHFIELD, CHARLES (1893–1967), American painter **3** 131–132

BURCKHARDT, JACOB CHRISTOPH (1818–1897), Swiss historian **3** 132–133

BURCKHARDT, JOHANN LUDWIG (1784–1817), Swiss-born explorer **3** 133

BURGER, WARREN E. (1907–1986), Chief Justice of the United States Supreme Court (1969–1986) **3** 133–136

BURGESS, ANTHONY (John Anthony Burgess Wilson; 1917–1993), English author **3** 136–137

BURGOYNE, JOHN (1723–1792), British general and statesman **3** 137–138

BURKE, EDMUND (1729–1797), British statesman, political theorist, and philosopher **3** 138–141

BURKE, KENNETH (born 1897), American literary theorist and critic **3** 141–142

BURKE, ROBERT O'HARA (1820–1861), Irish-born Australian policeman and explorer **3** 142–143

BURKE, SELMA (1900–1995), African American sculptor **3** 143–144

BURLINGAME, ANSON (1820–1870), American diplomat **3** 144–145

BURNE-JONES, SIR EDWARD COLEY (1833–1898), English painter and designer **3** 145–146

BURNET, SIR FRANK MACFARLANE (1899–1985), Australian virologist **3** 146–147

BURNET, GILBERT (1643–1715), British bishop and historian **3** 147

BURNETT, FRANCES HODGSON (Frances Eliza Hodgson Burnett; 1849–1924), English-born American author **18** 64–67

BURNEY, FRANCES ''FANNY'' (1752–1840), English novelist and diarist **3** 147–148

BURNHAM, DANIEL HUDSON (1846–1912), American architect and city planner **3** 148–149

BURNHAM, FORBES (1923–1985), leader of the independence movement in British Guiana and Guyana's first prime minister **3** 149–151

BURNS, ANTHONY (1834–1862), African American slave **3** 151

BURNS, ARTHUR (1904–1987), American economic statesman **3** 151–153

BURNS, GEORGE (born Nathan Birnbaum; 1896–1996), American comedian and actor **3** 153–155

BURNS, ROBERT (1759–1796), Scottish poet **3** 155–156

BURR, AARON (1756–1836), American politician, vice president 1801–1805 **3** 156–159

BURRI, ALBERTO (1915–1995), Italian painter **3** 159–160

BURRITT, ELIHU (1810–1879), American pacifist, author, and linguist **3** 160

BURROUGHS, EDGAR RICE (1875–1950), American author **18** 67–68

BURROUGHS, JOHN (1837–1921), American naturalist and essayist **3** 160–161

BURROUGHS, WILLIAM S. (1914–1997), American writer **3** 162–163

BURTON, RICHARD (Richard Jenkins; 1925–1984), British actor **3** 163–164

BURTON, SIR RICHARD FRANCIS (1821–1890), English explorer, author, and diplomat **3** 164–166

BURTON, ROBERT (1577–1640), English author and clergyman **3** 166–167

BUSH, GEORGE (George Herbert Walker Bush; born 1924), United States vice president (1981–1989) and president (1989–1993) **3** 167–169

BUSH, VANNEVAR (1890–1974), American scientist and engineer **3** 169–171

BUSHNELL, HORACE (1802–1876), American Congregational clergyman **3** 171–172

BUSIA, KOFI ABREFA (1914–1978), Ghanaian premier and sociologist **3** 172–173

Business and industrial leaders
French
Cardin, Pierre **18** 79–81

Business and industrial leaders, American
automobile industry
Ford, Edsel Bryant **18** 148–150
Olds, Ransom E. **18** 313–315
Tucker, Preston **18** 397–399
computer industry
Grove, Andrew S. **18** 171–174
entertainment industry
Steel, Dawn **18** 383–384
food and beverage industry
Ben & Jerry **18** 35–37
Goizueta, Roberto **18** 160–162
Thomas, Dave **18** 389–397
stock brokers
Siebert, Muriel **18** 368–370

BUSONI, FERRUCCIO BENVENUTO (1866–1924) Italian musician **3** 173–174

BUSSOTTI, SYLVANO (born 1931) Italian composer **3** 174–175

BUSTAMANTE, WILLIAM ALEXANDER (1884–1977), Jamaican labor leader and first prime minister (1962–1967) **3** 175–177

BUTE, 3D EARL OF (John Stuart; 1713–1792), British statesman, prime minister 1762–1763 **3** 177–178

BUTHELEZI, MANGOSUTHU GATSHA (born 1928), chief of the Zulu ''homeland'' and an important figure in the struggle to end apartheid in South Africa **3** 178–179

BUTLER, JOHN (1728–1796), British Indian agent and Loyalist leader **3** 180

BUTLER, JOSEPH (1692–1752), English philosopher and theologian **3** 180–181

BUTLER, NICHOLAS MURRAY (1862–1947), American educator **3** 181

BUTLER, OCTAVIA E. (born 1947), African American novelist and essayist **3** 182–183

BUTLER, SAMUEL (1613–1680) English poet **3** 183–184

BUTLER, SAMUEL (1835–1902), English novelist and essayist **3** 183

BUTTERFIELD, JOHN (1801–1869), American financier and politician **3** 184–185

BUXTEHUDE, DIETRICH (1637–1707), Danish composer and organist **3** 185–186

BYRD, RICHARD EVELYN (1888–1957), American admiral and polar explorer **3** 186–187

BYRD, WILLIAM (1543?-1623), English composer **3** 187–188

BYRD, WILLIAM (1652–1704), English colonial planter and merchant **3** 188–189

BYRD, WILLIAM II (1674–1744), American diarist and government official **3** 189–190

BYRNE, JANE (born 1934), first woman mayor of Chicago **3** 190–191

BYRNES, JAMES FRANCIS (1879–1972), American public official **3** 191–192

BYRON, GEORGE GORDON NOEL (6th Baron Byron; 1788–1824), English poet **3** 193–194

C

CABELL, JAMES BRANCH (1879–1958), American essayist and novelist **3** 195–196

CABET, ÉTIENNE (1788–1856), French political radical **3** 196

CABEZA DE VACA, ÁLVAR NÚÑEZ (circa 1490-circa 1557), Spanish explorer **3** 197

CABEZÓN, ANTONIO (1510–1566), Spanish composer **3** 197–198

CABLE, GEORGE WASHINGTON (1844–1925), American novelist **3** 198–199

CABOT, JOHN (flourished 1471–1498), Italian explorer in English service **3** 199–200

CABOT, RICHARD CLARKE (1868–1939), American physician **3** 200

CABOT, SEBASTIAN (circa 1482–1557), Italian-born explorer for England and Spain **3** 200–201

CABRAL, AMÍLCAR LOPES (1924–1973), father of modern African nationalism in Guinea-Bissau and the Cape Verde Islands **3** 202–203

CABRAL, PEDRO ÁLVARES (1467/68–1520), Portuguese navigator **3** 203–204

CABRILLO, JUAN RODRÍGUEZ (died 1543), Portuguese explorer for Spain **3** 204–205

CABRINI, ST. FRANCES XAVIER (1850–1917), Italian-born founder of the Missionary Sisters of the Sacred Heart **3** 205

CACCINI, GIULIO (circa 1545–1618), Italian singer and composer **3** 205–206

CADAMOSTO, ALVISE DA (circa 1428–1483), Italian explorer **3** 206–207

CADILLAC, ANTOINE DE LAMOTHE (1658–1730), French explorer and colonial administrator **18** 69–71

CAESAR, (GAIUS) JULIUS (100–44 B.C.), Roman general and statesman **3** 207–210

CAESAR, SHIRLEY (born 1938), African American singer **3** 210–211

CAGE, JOHN (1912–1992), American composer **3** 211–214

CAHAN, ABRAHAM (1860–1951), Lithuanian-American Jewish author **3** 214

CAILLIÉ, AUGUSTE RENÉ (1799–1838), French explorer **3** 214–215

CAJETAN, ST. (1480–1547), Italian reformer; cofounder of the Theatines **3** 215–216

CALAMITY JANE (Martha Jane Cannary; 1852–1903), American frontier woman **3** 216

CALDER, ALEXANDER (1898–1976), American sculptor **3** 216–218

CALDERA RODRÍGUEZ, RAFAEL (born 1916), president of Venezuela (1969–1974) **3** 218–219

CALDERÓN, ALBERTO P. (born 1920), Hispanic American mathematician **3** 219–220

CALDERÓN, PEDRO (1600–1681), Spanish poet and playwright **3** 221–222

CALDERÓN FOURNIER, RAFAEL (born 1949), president of Costa Rica (1990-) **3** 222–223

CALDICOTT, HELEN BROINOWSKI (born 1938), Australian physician and activist **18** 71–73

CALDWELL, ERSKINE (1903–1987), American novelist **3** 223–224

CALDWELL, SARAH (born 1924), long-time artistic director, conductor, and founder of the Opera Company of Boston **3** 224–226

CALHOUN, JOHN CALDWELL (1782–1850), American statesman **3** 226–228

California, University of (Berkeley)
literature
Gunn, Thom **18** 177–178

CALIGULA (12–41), Roman emperor 37–41 **3** 228–229

CALLAGHAN, EDWARD MORLEY (1903–1990), Canadian novelist **3** 229–230

CALLAGHAN, LEONARD JAMES (born 1912), Labor member of the British Parliament and prime minister, 1976–1979 **3** 230–231

CALLAHAN, DANIEL (born 1930), American philosopher who focused on biomedical ethics **3** 231–233

CALLAS, MARIA (Cecilia Sophia Anna Maria Kalogeropoulos; 1923–1977), American opera soprano **18** 73–75

CALLEJAS ROMERO, RAFAEL LEONARDO (born 1943), president of Honduras (1990-) **3** 233–234

CALLENDER, CLIVE ORVILLE (born 1936), African American surgeon **18** 75–77

CALLES, PLUTARCO ELÍAS (1877–1945), Mexican revolutionary leader **3** 234–235

CALLIMACHUS (circa 310–240 B.C.), Greek poet **3** 235–236

CALLOWAY, CAB (1907–1994) American singer, songwriter, and bandleader **3** 236–238

CALVERT, CHARLES (3rd Baron Baltimore; 1637–1715), English proprietor of colonial Maryland **3** 238

CALVERT, GEORGE (1st Baron Baltimore; circa 1580–1632), English statesman, founder of Maryland colony **3** 238–239

CALVIN, JOHN (1509–1564), French Protestant reformer **3** 239–242

CALVIN, MELVIN (1911–1986), American chemist **3** 242–243

CALVINO, ITALO (1923–1985), Italian author **3** 243–244

CAMDESSUS, MICHEL (born 1933), French civil servant and managing director of the International Monetary Fund **3** 244–246

CAMERON, SIMON (1799–1889), American politician **3** 246–247

Cameroon, United Republic of (nation, West Africa)
Biya, Paul **18** 41–43

CAMOËNS, LUIS VAZ DE (1524–1580), Portuguese poet **3** 247–249

CAMPANELLA, TOMMASO (Giovanni Domenico Campanella; 1568–1639), Italian philosopher, political theorist, and poet **3** 249

CAMPBELL, ALEXANDER (1788–1866), Irish-born American clergyman **3** 249–250

CAMPBELL, AVRIL PHAEDRA DOUGLAS (KIM) (born 1947), Canada's first woman prime minister **3** 250–252

CAMPBELL, BEN NIGHTHORSE (born 1933), Native American United States senator from Colorado **3** 252–253

CAMPBELL, JOSEPH (1904–1987), American editor and popularizer of comparative mythology **3** 253–255

CAMPIN, ROBERT (circa 1375/80–1444), Flemish painter **3** 255

CAMPOS, ROBERTO OLIVEIRA (born 1917), Brazilian economist and diplomat **18** 77–79

CAMUS, ALBERT (1913–1960), French novelist, essayist, and playwright **3** 255–257

Canadian art
cartoons
Johnston, Lynn **18** 214–216

Canadian literature
modern
Ondaatje, Michael **18** 315–317

CANALETTO (1697–1768), Italian painter **3** 257–258

CANISIUS, ST. PETER (1521–1597), Dutch Jesuit **3** 258

CANNING, GEORGE (1770–1827), English orator and statesman **3** 258–260

CANNON, ANNIE JUMP (1863–1941), American astronomer **3** 260–261

CANNON, JOSEPH GURNEY (1836–1926), American politican **3** 261–262

CANOT, THEODORE (1804–1860), French-Italian adventurer and slave trader **3** 262–263

CANOVA, ANTONIO (1757–1822), Italian sculptor **3** 263–264

CANTOR, EDDIE (Isador Iskowitz; 1892–1964), American singer and comedian **3** 264–265

CANTOR, GEORG FERDINAND LUDWIG PHILIPP (1845–1918), German mathematician **3** 265–266

CANUTE I THE GREAT (c. 995–1035), Viking king of England and Denmark **3** 266–269

CAPA, ROBERT (Endre Friedmann; 1913–1954), Hungarian-American war photographer and photojournalist **3** 269–271

ČAPEK, KAREL (1890–1938), Czech novelist, playwright, and essayist **3** 271–272

CAPONE, AL (Alphonso Caponi, a.k.a. "Scarface;" 1899–1947), American gangster **3** 272–273

CAPOTE, TRUMAN (born Truman Streckfus Persons; 1924–1984), American author **3** 273–275

CAPP, AL (Alfred Gerald Capp; 1909–1979), American cartoonist and satirist **3** 275–276

CAPRA, FRANK (1897–1991), American film director **3** 276–278

CAPRIATI, JENNIFER (born 1976), American tennis player **3** 278–281

CARACALLA (188–217), Roman emperor **3** 281–282

Carafa, Giampietro
see Paul IV (pope)

CARAVAGGIO (1573–1610), Italian painter **3** 282–284

CARAWAY, HATTIE WYATT (1878–1950), first woman elected to the United States Senate in her own right **3** 284–285

CARDANO, GERONIMO (1501–1576), Italian mathematician, astronomer, and physician **3** 285–286

CÁRDENAS, LÁZARO (1895–1970), Mexican revolutionary president 1934–1940 **3** 286–287

CÁRDENAS SOLORZANO, CUAUHTÉMOC (born 1934), Mexican politician **3** 287–288

CARDIN, PIERRE (born 1922), French fashion designer **18** 79–81

CARDOSO, FERNANDO HENRIQUE (born 1931), sociologist and president of Brazil **18** 81–83

CARDOZO, BENJAMIN NATHAN (1870–1938), American jurist and legal philosopher **3** 288–290

CARDUCCI, GIOSUÈ (1835–1907), Italian poet **3** 290–291

CAREY, GEORGE LEONARD (born 1935), archbishop of Canterbury **3** 293–294

CAREY, HENRY CHARLES (1793–1879), American writer on economics **3** 294–295

CAREY, PETER (born 1943), Australian author **3** 295–297

CAREY, WILLIAM (1761–1834), English Baptist missionary **3** 297

CAREY THOMAS, MARTHA (1857–1935), American educator **3** 297–298

CARÍAS ANDINO, TIBURCIO (1876–1969), Honduran dictator (1932–1949) **3** 298–299

CARISSIMI, GIACOMO (1605–1674), Italian composer **3** 299–300

CARLETON, GUY (1st Baron Dorchester; 1724–1808), British general and statesman **3** 300–301

CARLIN, GEORGE (born 1937), American comedian **3** 301–303

CARLSON, CHESTER F. (1906–1968), American inventor of the process of xerography **3** 303–304

Carlstadt
see Karlstadt

CARLYLE, THOMAS (1795–1881), Scottish essayist and historian **3** 304–305

Carlyle Productions (film company)
Preminger, Otto **18** 331–332

CARMICHAEL, STOKELY (born 1941), African American civil rights activist **3** 305–308

CARNAP, RUDOLF (1891–1970), German-American philosopher **3** 308–309

CARNEADES (circa 213-circa 128 B.C.), Greek philosopher **3** 309

CARNEGIE, ANDREW (1835–1919), American industrialist and philanthropist **3** 309–312

CARNEGIE, HATTIE (born Henrietta Kanengeiser; 1889–1956), American fashion designer **3** 313

CARNOT, LAZARE NICOLAS MARGUERITE (1753–1823), French engineer, general, and statesman **3** 313–314

CARNOT, NICHOLAS LÉONARD SADI (1796–1832), French physicist **3** 315

CARO, ANTHONY (born 1924), English sculptor **3** 316

CARO, JOSEPH BEN EPHRAIM (1488–1575), Jewish Talmudic scholar **3** 316–317

CAROTHERS, WALLACE HUME (1896–1937), American chemist **3** 317–318

CARPEAUX, JEAN BAPTISTE (1827–1875), French sculptor and painter **3** 318–319

CARR, EMILY (1871–1945), Canadian painter and writer **3** 319

Carr, Robert
see Somerset, Robert Carr, Earl of

CARR-SAUNDERS, SIR ALEXANDER MORRIS (1886–1966), English demographer and sociologist **3** 333–334

CARRANZA, VENUSTIANO (1859–1920), Mexican revolutionary, president 1914–1920 **3** 321–322

CARREL, ALEXIS (1873–1944), French-American surgeon **3** 322–323

CARRERA, JOSÉ MIGUEL (1785–1821), Chilean revolutionary **3** 323–324

CARRERA, JOSÉ RAFAEL (1814–1865), Guatemalan statesman, president 1851–1865 **3** 324–325

CARRIER, WILLS (1876–1950), American inventer who was the ''father of air conditioning'' **3** 325–326

CARRINGTON, BARON (born 1919), British politician and secretary-general of the North Atlantic Treaty Organization (1984–1988) **3** 326–327

CARROLL, ANNA ELLA (1815–1893), American political writer and presidential aide **3** 327–331

CARROLL, JOHN (1735–1815), American Catholic bishop **3** 331–332

CARROLL, LEWIS (pseudonym of Charles Lutwidge Dodgson; 1832–1898), English cleric and author **3** 332–333

CARSON, BEN (born 1951), African American surgeon **18** 83–85

CARSON, CHRISTOPHER ''KIT'' (1809–1868), American frontiersman **3** 334–335

CARSON, JOHNNY (born 1925), American television host and comedian **3** 335–337

CARSON, RACHEL LOUISE (1907–1964), American biologist and author **3** 337–338

CARTER, ELLIOTT COOK, JR. (born 1908), American composer **3** 338–339

CARTER, JAMES EARL (''Jimmy'' Carter; born 1924), United States president (1977–1981) **3** 339–342

CARTIER, SIR GEORGE-ÉTIENNE (1814–1873), Canadian statesman **3** 342–343

CARTIER, JACQUES (1491–1557), French explorer and navigator **3** 343–344

CARTWRIGHT, PETER (1785–1872), American Methodist preacher **3** 344–345

CARUSO, ENRICO (1873–1921), Italian operatic tenor **3** 345

CARVER, GEORGE WASHINGTON (1864–1943), African American agricultural chemist **3** 346–347

CARVER, JONATHAN (1710–1780), American explorer and writer **3** 347–348

Cary, Lucius
see Falkland, 2nd Viscount

CASALS, PABLO (born Pau Carlos Salvador Casals y Defill; 1876–1973), Spanish cellist, conductor, and composer **3** 348–350

CASANOVA, GIACOMO JACOPO GIROLAMO, CHEVALIER DE SEINGLAT (1725–1798), Italian adventurer **3** 350–351

Casely Hayford, J.E.
see Hayford, J.E. Casely

CASEY, WILLIAM J. (1913–1987), American director of the Central Intelligence Agency (CIA) **3** 351–353

CASH, JOHNNY (born 1932), American singer and songwriter **3** 353–355

CASS, LEWIS (1782–1866), American statesman **3** 355–356

CASSATT, MARY (1845–1926), American painter **3** 356–357

CASSIODORUS, FLAVIUS MAGNUS AURELIUS, SENATOR (circa 480-circa 575), Roman statesman and author **3** 357–358

CASSIRER, ERNST (1874–1945), German philosopher **3** 358–359

CASTELO BRANCO, HUMBERTO (1900–1967), Brazilian general, president 1964–1966 **3** 359–360

CASTIGLIONE, BALDASSARE (1478–1529), Italian author and diplomat **3** 360–361

CASTILLA, RAMÓN (1797–1867), Peruvian military leader and president **3** 361

CASTLE, IRENE and VERNON (1910–1918), ballroom dancers **3** 361–363

CASTLEREAGH, VISCOUNT (Robert Stewart; 1769–1822), British statesman **3** 363–364

CASTRO ALVES, ANTÔNIO DE (1847–1871), Brazilian poet **3** 364–365

CASTRO RUZ, FIDEL (born 1926), Cuban prime minister **3** 365–368

CATHER, WILLA SIBERT (1873–1947), American writer **3** 368–369

Catherine de' Médici
see Médici, Catherine de'

CATHERINE OF ARAGON (1485–1536), Spanish princess, first queen consort of Henry VIII of England **18** 85–88

CATHERINE OF SIENA, ST. (1347–1380), Italian mystic **3** 369–370

CATHERINE THE GREAT (1729–1796), Russian empress 1762–1796 **3** 370–372

CATILINE (Lucius Sergius Catilina; circa 108–62 B.C.), Roman politician and revolutionary **3** 372–373

CATLIN, GEORGE (1796–1872), American painter **3** 373–374

Cato the Censor
see Cato, Marcus Porcius, the Elder

CATO, MARCUS PORCIUS, THE ELDER (234–149 B.C.), Roman soldier, statesman, and historian **3** 375

CATO THE YOUNGER (Marcus Porcius Cato Uticensis; 95–46 B.C.), Roman politician **3** 374–375

CATT, CARRIE CHAPMAN (1859–1947), American reformer **3** 375–376

CATTELL, JAMES McKEEN (1860–1944), American psychologist and editor **3** 376–377

CATULLUS, GAIUS VALERIUS (circa 84-circa 54 B.C.), Roman poet **3** 377–378

CAUCHY, AUGUSTIN LOUIS (1789–1857), French mathematician **3** 378–380

CAVAFY, CONSTANTINE P. (Konstantinos P. Kabaphēs; 1863–1933), first modernist Greek poet **3** 381–382

CAVALCANTI, GUIDO (circa 1255–1300), Italian poet **3** 382

CAVALLI, PIETRO FRANCESCO (1602–1676), Italian composer **3** 382–383

CAVENDISH, HENRY (1731–1810), English physicist and chemist **3** 383–384

CAVOUR, CONTE DI (Camillo Benso; 1810–1861), Italian statesman **3** 385–386

CAXIAS, DUQUE DE (Luiz Alves de Lima e Silva; 1803–1880), Brazilian general and statesman **3** 386

CAXTON, WILLIAM (1422–1491), English printer **3** 386–387

CEAUSESCU, NICOLAE (1918–1989), Romanian statesman **3** 387–388

CECIL OF CHELWOOD, VISCOUNT (Edgar Algernon Robert Cecil; 1864–1958), English statesman **3** 388–389

CELA Y TRULOCK, CAMILO JOSÉ (born 1916), Spanish author **3** 389–390

CÉLINE, LOUIS FERDINAND (pen name of Ferdinand Destouches; 1894–1961), French novelist **3** 390–391

CELLINI, BENVENUTO (1500–1571), Italian goldsmith and sculptor **3** 391–392

CELSIUS, ANDERS (1701–1744), Swedish astronomer **3** 392

CELSUS, AULUS CORNELIUS (circa 25 B.C.-A.D. 45?), Roman medical author **3** 393

Celts (European people)
Boudicca **18** 56–58
Brian Boru **18** 62–64

Center for Gender Equality (est. 1996)
Wattleton, Faye **18** 405–407

Central Intelligence Agency (United States)
Bedell Smith, Walter **18** 30–33

Cerenkov, Pavel
see Cherenkov, Pavel

CEREZO AREVALO, MARCO VINICIO (born 1942), president of Guatemala (1986–1991) **3** 393–395

CERVANTES, MIGUEL DE SAAVEDRA (1547–1616), Spanish novelist **3** 395–398

CÉSPEDES, CARLOS MANUEL DE (1819–1874), Cuban lawyer and revolutionary **3** 398–399

CESTI, PIETRO (Marc'Antonio Cesti; 1623–1669), Italian composer **3** 399–400

CETSHWAYO (Cetewayo; circa 1826–1884), king of Zululand 1873–1879 **3** 400

CÉZANNE, PAUL (1839–1906), French painter **3** 400–402

CHADLI BENJEDID (born 1929), president of the Algerian Republic (1979-) **3** 402–404

CHADWICK, SIR EDWIN (1800–1890), English utilitarian reformer **3** 404–405

CHADWICK, SIR JAMES (1891–1974), English physicist **3** 405–406

CHADWICK, LYNN RUSSELL (born 1914), English sculptor **18** 88–90

CHAGALL, MARC (1887–1985), Russian painter **3** 406–407

CHAIN, ERNST BORIS (1906–1979), German-born English biochemist **3** 407–408

CHALMERS, THOMAS (1780–1847), Scottish reformer and theologian **3** 408–409

CHAMBERLAIN, (ARTHUR) NEVILLE (1869–1940), English statesman **3** 409–411

CHAMBERLAIN, HOUSTON STEWART (1855–1927), English-born German writer **3** 411

CHAMBERLAIN, JOSEPH (1836–1914), English politician **3** 411–413

CHAMBERLAIN, WILT (born 1936), American basketball player **3** 413–415

CHAMBERLIN, THOMAS CHROWDER (1843–1928), American geologist **3** 415–416

CHAMBERS, WHITTAKER (Jay Vivian; 1901–1961), magazine editor who helped organize a Communist spy ring in the United States government **3** 416–417

CHAMORRO, VIOLETA BARRIOS DE (born 1930), newspaper magnate, publicist, and first woman president of Nicaragua (1990) **3** 417–419

CHAMPLAIN, SAMUEL DE (circa 1570–1635), French geographer and explorer **3** 419–421

CHAMPOLLION, JEAN FRANÇOIS (1790–1832), French Egyptologist **3** 421

CHANCELLOR, RICHARD (died 1556), English navigator **3** 422

CHANDLER, ALFRED DU PONT, JR. (born 1918), American historian of American business **3** 422–423

CHANDLER, RAYMOND, JR. (1888–1959), American author of crime fiction **3** 423–425

CHANDLER, ZACHARIAH (1813–1879), American politician **3** 425–426

CHANDRAGUPTA MAURYA (died circa 298 B.C.), emperor of India 322?-298 **3** 426

CHANEL, COCO (born Gabrielle Chanel; 1882–1971), French fashion designer **3** 429

CHANG CHIEN (1853–1926), Chinese industrialist and social reformer **3** 429–430

CHANG CHIH-TUNG (1837–1909), Chinese official and reformer **3** 430–431

CHANG CHÜ-CHENG (1525–1582), Chinese statesman **3** 431–432

CHANG CHÜEH (died 184), Chinese religious and revolutionary leader **3** 432–433

CHANG HSÜEH-CH'ENG (1738–1801), Chinese scholar and historian **3** 433

CHANG PO-GO (died 846), Korean adventurer and merchant prince **3** 433–434

CHANG TSO-LIN (1873–1928), Chinese warlord **3** 434–435

CHANNING, EDWARD (1856–1931), American historian **3** 435

CHANNING, WILLIAM ELLERY (1780–1842), Unitarian minister and theologian **3** 435–436

CHAO MENG-FU (1254–1322), Chinese painter **3** 436–437

CHAPIN, F(RANCIS) STUART (1888–1974), American sociologist **3** 437–438

CHAPLIN, CHARLES SPENCER (1889–1977), Anglo-American film actor, director, and writer **3** 438–440

CHAPMAN, GEORGE (1559/60–1634), English poet, dramatist, and translator **3** 440–441

CHAPMAN, SYDNEY (1888–1970), English geophysicist **3** 441

CHARCOT, JEAN MARTIN (1825–1893), French psychiatrist **3** 442

CHARDIN, JEAN BAPTISTE SIMÉON (1699–1779), French painter **3** 442–443

CHARGAFF, ERWIN (born 1905), American biochemist who worked with DNA **3** 444–445

CHARLEMAGNE (742–814), king of the Franks, 768–814, and emperor of the West, 800–814 **3** 445–447

CHARLES (born 1948), Prince of Wales and heir apparent to the British throne **3** 448–450

Charles I (king of Bohemia) *see* Charles IV (Holy Roman emperor)

Charles I (king of France) *see* Charles II (Holy Roman emperor)

Charles I (king of Spain) *see* Charles V (Holy Roman emperor)

CHARLES I (1600–1649), king of England 1625–1649 **3** 450–452

CHARLES II (1630–1685), king of England, Scotland, and Ireland 1660–1685 **3** 452–454

CHARLES II (1661–1700), king of Spain 1665–1700 **3** 454

Charles III (king of Hungary) *see* Charles VI (Holy Roman emperor)

CHARLES III (1716–1788), king of Spain 1759–1788 **3** 454–455

CHARLES IV (1316–1378), Holy Roman emperor 1346–1378 **3** 455–456

CHARLES IV (1748–1819), king of Spain 1788–1808 **3** 456–457

Charles IV (king of Two Sicilies) *see* Charles III (king of Spain)

CHARLES V (1337–1380), king of France 1364–1380 **3** 459–460

CHARLES V (1500–1558), Holy Roman emperor 1519–1556 **3** 457–459

CHARLES VI (1368–1422), king of France 1380–1422 **3** 460–461

CHARLES VII (1403–1461), king of France 1422–1461 **3** 461–462

CHARLES VIII (1470–1498), king of France 1483–1498 **3** 462–463

CHARLES X (1757–1836), king of France 1824–1830 **3** 463–464

CHARLES XII (1682–1718), king of Sweden 1697–1718 **3** 464–466

CHARLES XIV JOHN (1763–1844), king of Sweden 1818–1844 **2** 205–206

CHARLES, RAY (Robinson; born 1932), American jazz musician—singer, pianist, and composer **3** 469–470

CHARLES ALBERT (1798–1849), king of Sardinia 1831–1849 **3** 466

CHARLES EDWARD LOUIS PHILIP CASIMIR STUART (1720–1788), Scottish claimant to English and Scottish thrones **3** 466–467

Charles, Count of Provence *see* Charles I (king of Two Sicilies)

Charles of Luxemburg *see* Charles IV (Holy Roman emperor)

Charles Philippe (Count of Artois) *see* Charles X (king of France)

CHARLES THE BOLD (1433–1477), duke of Burgundy 1467–1477 **3** 467–469

Charles the Mad *see* Charles VI (king of France)

CHARNISAY, CHARLES DE MENOU (Seigneur d'Aulnay; circa 1604–1650), French governor of Acadia **3** 470–471

CHARONTON, ENGUERRAND (circa 1410/15-after 1466), French painter **3** 471

CHARPENTIER, MARC ANTOINE (1634–1704), French composer **3** 471–472

CHARRON, PIERRE (1541–1603), French philosopher and theologian **3** 472

CHASE, PHILANDER (1775–1852), American Episcopalian bishop and missionary **3** 472–473

CHASE, SALMON PORTLAND (1808–1873), American statesman and jurist **3** 473–475

CHASE, SAMUEL (1741–1811), American politician and jurist **3** 475–476

CHASE, WILLIAM MERRITT (1849–1916), American painter **3** 476–477

CHATEAUBRIAND,VICOMTE DE (1768–1848), French author **3** 477–479

CHATICHAI CHOONHAVAN (1922–1998), prime minister of Thailand (1988–1990) **3** 479–480

CHATTERJI, BANKIMCHANDRA (1838–1894), Bengali novelist **3** 480–481

CHATTERTON, THOMAS (1752–1770), English poet **3** 481–482

CHAUCER, GEOFFREY (circa 1345–1400), English poet **3** 482–485

CHAUNCY, CHARLES (1705–1787), American Calvinist clergyman and theologian **3** 485–486

CHÁVEZ, CARLOS (1899–1978), Mexican conductor and composer **3** 486

CHAVEZ, CESAR (1927–1993), American labor leader **3** 486–487

CHÁVEZ, DENNIS (1888–1962), Hispanic American politician **3** 488–489

CHAVEZ, LINDA (born 1947), Hispanic American civil rights activists **3** 489–491

CHAVIS, BENJAMIN (born 1948), African American religious leader, civil rights activist, **3** 491–493labor organizer, and author

CHEEVER, JOHN (1912–1982), American short-story writer **3** 493–494

CHEKHOV, ANTON PAVLOVICH (1860–1904), Russian author **3** 494–497

CHELMSFORD, 1st VISCOUNT (Frederic John Napier Thesigner Chelmsford; 1868–1933), English statesman **3** 497

Chemistry (science)
chemical structure
Julian, Percy L. **18** 219–221

CH'EN TU-HSIU (1879–1942), Chinese statesman and editor **3** 501–502

CHENEY, RICHARD B(RUCE) (born 1941), U.S. secretary of defense under George Bush **3** 497–499

CHENG HO (1371-circa 1433), Chinese admiral **3** 500

CHÉNIER, ANDRÉ MARIE (1762–1794), French poet **3** 500–501

CHERENKOV, PAVEL ALEKSEEVICH (1904–1990), Russian physicist **3** 502–503

CHERNENKO, KONSTANTIN USTINOVICH (1911–1985), the Soviet Union general secretary from February 1984 to March 1985 **3** 503–504

CHERNYSHEVSKY, NIKOLAI GAVRILOVICH (1828–1889), Russian journalist, critic, and social theorist **3** 504–505

CHERUBINI, LUIGI CARLO ZANOBI SALVATORE MARIA (1760–1842), Italian-born French composer **3** 505–506

CHESTERTON, GILBERT KEITH (1874–1936), English author and artist **3** 508–509

CHESNUT, MARY BOYKIN (1823–1886), Civil War diarist **3** 506–508

Cheyenne Indians (North America)
Little Wolf **18** 255–257

CH'I PAI-SHIH (1863–1957), Chinese painter and poet **3** 526–527

CH'I-YING (circa 1786–1858), Chinese statesman and diplomat **4** 12

CHIA SSU-TAO (1213–1275), Chinese statesman **3** 514–515

CHIANG CHING-KUO (1910–1988), chairman of the Nationalist party and president of the Republic of China in Taiwan (1978–1988) **3** 509–510

CHIANG KAI-SHEK (1887–1975), Chinese nationalist leader and president **3** 510–513

CHIARI, ROBERTO (born 1905), president of Panama (1960–1964) **3** 513–514

CHICAGO, JUDY (Judith Cohen; born 1939), American artist and activist **3** 515–516

CHICHERIN, GEORGI VASILYEVICH (1872–1936), Russian statesman **3** 516–517

CHIEPE, GAOSITWE KEAGAKWA TIBE (born 1926), intellectual, educator, diplomat, politician, and cabinet minister of external affairs of Botswana **3** 517

CHIFLEY, JOSEPH BENEDICT (1885–1951), Australian statesman **3** 518

CHIH-I (Chih-k'ai, 538–597), Chinese Buddhist monk **3** 518–519

CHILD, JULIA McWILLIAMS (born 1912), chef, author, and television personality **3** 519–520

CHILD, LYDIA MARIA FRANCIS (1802–1880), American author and abolitionist **3** 520–521

Child development
psychological studies
Freud, Anna **18** 150–153

CHILDE, VERE GORDON (1892–1957), Australian prehistorian and archeologist **3** 521–522

CHILDRESS, ALICE (1920–1994), African American dramatist, author, and poet **3** 522–524

CH'IN KUEI (1090–1155), Chinese official **3** 524–525

China, People's Republic of (Communist)
Tiananmen Square
Wei Jingsheng **18** 410–412

CHINN, MAY EDWARD (1896–1980), African American physician **3** 525–526

CHIPPENDALE, THOMAS (1718–1779), English cabinetmaker **4** 1–2

CHIRAC, JACQUES (born 1932), French prime minister **4** 2–3

CHIRICO, GIORGIO DE (1888–1978), Italian painter **4** 4

CHISHOLM, SHIRLEY ANITA ST. HILL (born 1924), first African American woman to serve in the United States Congress **4** 7–9

CHISSANO, JOAQUIM ALBERTO (born 1939), a leader of Mozambique's war for independence and later president of Mozambique (1986-) **4** 9–11

CHISUM, JOHN SIMPSON (1824–1884), American rancher **4** 11

CHMIELNICKI, BOGDAN (1595–1657), Cossack leader of Ukrainian revolt **4** 12–13

CH'OE CH'UNG-HON (1149–1219), Korean general **4** 13

CHOMSKY, NOAM AVRAM (born 1928), American linguist and philosopher **4** 13–15

CHONG CHUNG-BU (1106–1179), Korean general **4** 15

CHONGJO (1752–1800), king of Korea **4** 15–16

CHOPIN, FRÉDÉRIC FRANÇOIS (1810–1849), Polish-French composer and pianist **4** 16–18

CHOPIN, KATHERINE (''Kate''; born Katherine O'Flaherty; 1851–1904), American writer, poet, and essayist **4** 18–20

Chosroes
see Khosrow

CHOU EN-LAI (1898–1976), Chinese Communist premier **4** 20–22

CHOU KUNG (flourished circa 1116 B.C.), Chinese statesman **4** 22–23

CHRESTIEN DE TROYES (flourished 12th century), French poet **4** 23–24

CHRÉTIEN, JOSEPH-JACQUES-JEAN "JEAN" (born 1934), French Canadian politician and Canada's 20th prime minister **4** 24–25

Christianity (religion)
great schism
Gregory XII **18** 169–171

CHRISTIE, AGATHA (Agatha Mary Clarissa Miller; 1890–1976), best selling mystery author **4** 25–26

CHRISTINA OF SWEDEN (1626–1689), queen of Sweden 1632–1654 **4** 26–29

CHRISTINE DE PISAN (1364/65-circa 1430), French author **4** 29–30

CHRISTO (Christo Vladimiroff Javacheff; born 1935), Bulgarian-born sculptor noted for large-scale environmental artworks **4** 30–31

CHRISTOPHE, HENRI (1767–1820), Haitian patriot and king **4** 32

CHRISTOPHER, WARREN MINOR (born 1925), United States secretary of state **4** 32–33

CHRISTUS, PETRUS (circa 1410–1472/73), Flemish painter **4** 33–34

CHRISTY, EDWIN P. (1815–1862), American minstrel **4** 34–35

CHRYSIPPUS (circa 280-circa 206 B.C.), Greek Stoic philosopher **4** 35–36

CHRYSLER, WALTER PERCY (1875–1940), American manufacturer **4** 36–37

CHU, PAUL CHING-WU (born 1941), Chinese-American experimentalist in solid-state physics **4** 37–39

CHU HSI (Chu Fu-tzu; 1130–1200), Chinese scholar and philosopher **4** 40–43

CHU TEH (1886–1976), Chinese Communist military leader **4** 54–55

CHULALONGKORN (Rama V; 1853–1910), king of Thailand 1868–1910 **4** 43–45

CHUN DOO HWAN (born 1931), army general turned politician and president of the Republic of Korea (South Korea); 1981–1988 **4** 45–47

CHUNG, CONNIE (born 1946), American correspondent and resporter **4** 47–48

CHUNG-SHU, TUNG (circa 179–104 B.C.), Chinese man of letters **4** 48–49

CHURCH, FREDERICK EDWIN (1826–1900), American painter **4** 49–50

Churchill, John
see Marlborough, 1st Duke of

CHURCHILL, WINSTON (1871–1947), American novelist **4** 50–51

CHURCHILL, SIR WINSTON LEONARD SPENCER (1874–1965), English statesman **4** 51–53

CHURRIGUERA, JOSÉ BENITO DE (1665–1725), Spanish architect and sculptor **4** 53–54

CICERO, MARCUS TULLIUS (106–43 B.C.), Roman orator and writer **4** 55–58

CID, THE (Cid Campeador; 1043–1099), Spanish medieval warrior **4** 58–59

CILLER, TANSU (born 1946), prime minister of Turkey (1993-) **4** 59–60

CIMABUE (flourished late 13th century), Italian painter **4** 60–61

CIMAROSA, DOMENICO (1749–1801), Italian opera composer **4** 61–62

CINQUE, JOSEPH (circa 1813-circa 1879), West African slave leader **4** 62

CISNEROS, HENRY G. (born 1947), first Hispanic mayor in Texas **4** 62–64

CISNEROS, SANDRA (born 1954), Hispanic American short story writer and poet **4** 64–65

CISSÉ, SOULEYMANE (born 1940), Malian filmmaker **4** 65–66

CITROËN, ANDRÉ-GUSTAVE (1878–1935), French automobile manufacturer **4** 66–68

Civil War, Nigerian-Biafran (1967–1970)
Odumegwu Ojukwu, Chukwuemeka **18** 311–313

Civil War, United States (1861–1865)
• ACCOUNTS OF
in literature
Foote, Shelby **18** 146–148

CLAIBORNE, LIZ (Elizabeth Claiborne Ortenberg; born 1929), American businesswoman and clothing designer **4** 68–69

CLANCY, TOM (born 1947), American author **4** 70–71

CLAPHAM, SIR JOHN HAROLD (1873–1946), English economic historian **4** 71

CLAPP, MARGARET ANTOINETTE (1910–1974), American author, educator, and president of Wellesley College (1949–1966) **4** 71–72

CLAPPERTON, HUGH (1788–1827), Scottish explorer of Africa **4** 72–73

CLAPTON, ERIC (born 1945), English guitarist, singer, and songwriter **18** 90–92

CLARENDON, 1ST EARL OF (Edward Hyde; 1609–1674), English statesman and historian **4** 73–75

CLARK, GEORGE ROGERS (1752–1818), American Revolutionary War soldier **4** 75–76

CLARK, JOHN BATES (1847–1938), American economist **4** 76–77

CLARK, JOHN MAURICE (1884–1963), American economist **4** 77–78

CLARK, KENNETH B. (born 1914), American social psychologist **4** 78–79

CLARK, KENNETH M. (Lord; 1903–1983), English art historian **4** 79–80

CLARK, MARK WAYNE (1896–1984), American general **4** 80–81

CLARK, TOM CAMPBELL (1899–1977), President Harry S. Truman's attorney general and Supreme Court justice **4** 81–82

CLARK, WILLIAM (1770–1838), American explorer and soldier **4** 82–83

CLARK, WILLIAM ANDREWS (1839–1925), American copper entrepreneur and politician **4** 83–85

CLARKE, ARTHUR CHARLES (born 1917), English author **18** 92–94

CLARKE, KENNETH HARRY (born 1940), Conservative politician and Great Britain's chancellor of the exchequer (1993-) **4** 85–87

CLARKE, MARCUS ANDREW HISLOP (1846–1881), English-born Australian journalist and author **4** 87–88

CLARKE, SAMUEL (1675–1729), English theologian and philosopher **4** 88

Classicism (music)
Galway, James **18** 158–160

CLAUDE LORRAIN (1600–1682), French painter, draftsman, and etcher **4** 89–90

CLAUDEL, PAUL LOUIS CHARLES (1868–1955), French author and diplomat **4** 90–91

CLAUDIUS GERMANICUS, TIBERIUS (Claudius I; 10 B.C. -A.D. 54), emperor of Rome 41–54 **4** 91–92

CLAUSIUS, RUDOLF JULIUS EMANUEL (1822–1888), German physicist **4** 92–94

CLAVER, ST. PETER (1580–1654), Spanish Jesuit missionary **4** 94

CLAY, HENRY (1777–1852), American lawyer and statesman **4** 94–96

CLAYTON, JOHN MIDDLETON (1796–1856), American lawyer and statesman **4** 96–97

CLEAVER, LEROY ELDRIDGE (1935–1998), American writer and Black Panther leader **4** 97–98

CLEISTHENES (flourished 6th century B.C.), Athenian statesman **4** 98–99

CLEMENCEAU, GEORGES (1841–1929), French statesman **4** 99–101

CLEMENS NON PAPA, JACOBUS (circa 1510-circa 1556), Flemish composer **4** 101

CLEMENT V (1264–1314), pope 1304–1314 **4** 101–102

CLEMENT OF ALEXANDRIA (circa 150-circa 215), Christian theologian **4** 102–103

CLEOMENES I (flourished circa 520–490 B.C.), Spartan king **4** 103

CLEOMENES III (circa 260–219 B.C.), king of Sparta 235–219 **4** 103–104

CLEON (circa 475–422 B.C.), Athenian political leader **4** 104–105

CLEOPATRA (69–30 B.C.), queen of Egypt **4** 105–106

CLEVELAND, JAMES (1932–1991), African American singer, songwriter, and pianist **4** 106–108

CLEVELAND, STEPHEN GROVER (1837–1908), American statesman, twice president **4** 108–110

CLINE, PATSY (born Virginia Patterson Hensley; 1932–1963), American singer **4** 110–112

CLINTON, DeWITT (1769–1828), American lawyer and statesman **4** 112–113

CLINTON, GEORGE (1739–1812), American patriot and statesman **4** 113–114

CLINTON, SIR HENRY (1738?-1795), British commander in chief during the American Revolution **4** 114–115

CLINTON, HILLARY RODHAM (born 1947), American politician and first lady **4** 115–117

CLINTON, WILLIAM JEFFERSON (''Bill'' Clinton; born 1946), 42nd president of the United States **4** 117–119
appointees
Cohen, William S. **18** 96–98
Rivlin, Alice M. **18** 349–350

CLIVE, ROBERT (Baron Clive of Plassey; 1725–1774), English soldier and statesman **4** 119–120

CLODION (1738–1814), French sculptor **4** 121

CLODIUS PULCHER, PUBLIUS (died 52 B.C.), Roman politician **4** 121–122

Clothing industry
Cardin, Pierre **18** 79–81

CLOUET, FRANÇOIS (circa 1516-circa 1572), French portrait painter **4** 122–123

CLOUET, JEAN (circa 1485-circa 1541), French portrait painter **4** 122–123

CLOUGH, ARTHUR HUGH (1819–1861), English poet **4** 123–124

CLOVIS I (465–511), Frankish king **4** 124
see Canute I

COBB, TYRUS RAYMOND (1886–1961), baseball player **4** 124–126

COBBETT, WILLIAM (1763–1835), English journalist and politician **4** 126–127

COBDEN, RICHARD (1804–1865), English politician **4** 127–128

COCHISE (circa 1825–1874), American Chiricahua Apache Indian chief **4** 128

COCHRAN, JACQUELINE (Jackie Cochran; 1910–1980), American aviator and businesswoman **18** 94–96

COCHRAN, JOHNNIE (born 1937), African American lawyer **4** 128–131

COCKCROFT, JOHN DOUGLAS (1897–1967), English physicist **4** 131–132

COCTEAU, JEAN (1889–1963), French writer **4** 132–133

COEN, JAN PIETERSZOON (circa 1586–1629), Dutch governor general of Batavia **4** 133

COETZEE, J(OHN) M. (born 1940), white South African novelist **4** 133–135

COFFIN, LEVI (1789–1877), American antislavery reformer **4** 135

COFFIN, WILLIAM SLOANE, JR. (born 1924), Yale University chaplain who spoke out against the Vietnam War **4** 135–137

COHAN, GEORGE MICHAEL (1878–1942), American actor and playwright **4** 137–138

Cohen, Bennett (Ben Cohen; born 1951), ice cream company founder *see* Ben & Jerry

COHEN, HERMANN (1842–1918), Jewish-German philosopher **4** 138–139

COHEN, MORRIS RAPHAEL (1880–1947), American philosopher and teacher **4** 139–140

COHEN, WILLIAM S. (born 1940), American secretary of defense **18** 96–98

COHN-BENDIT, DANIEL (born 1946), led ''new left'' student protests in France in 1968 **4** 140–141

COKE, SIR EDWARD (1552–1634), English jurist and parliamentarian **4** 141–142

COLBERT, JEAN BAPTISTE (1619–1683), French statesman **4** 142–143

COLBY, WILLIAM E. (1920–1996), American director of the Central Intelligence Agency (CIA) **4** 143–145

COLDEN, CADWALLADER (1688–1776), American botanist and politician **4** 145–146

COLE, GEORGE DOUGLAS HOWARD (1889–1959), English historian and economist **4** 146–147

COLE, JOHNNETTA (born 1936), African American scholar and educator **4** 147–149

COLE, NAT (a.k.a. Nat ''King'' Cole, born Nathaniel Adams Coles; 1919–1965), American jazz musician **4** 149–151

COLE, THOMAS (1801–1848), American painter **4** 151–152

COLEMAN, BESSIE (1892–1926), first African American to earn an international pilot's license **4** 152–154

COLERIDGE, SAMUEL TAYLOR (1772–1834), English poet and critic **4** 154–156

COLES, ROBERT MARTIN (born 1929), American social psychiatrist, social critic, and humanist **4** 156–157

COLET, JOHN (circa 1446–1519), English theologian **4** 157–158

COLETTE, SIDONIE GABRIELLE (1873–1954), French author **4** 158–159

COLIGNY, GASPARD DE (1519–1572), French admiral and statesman **4** 159–160

COLLIER, JOHN (1884–1968), American proponent of Native American culture **4** 160–162

COLLINGWOOD, ROBIN GEORGE (1889–1943), English historian and philosopher **4** 162

COLLINS, EDWARD KNIGHT (1802–1878), American businessman and shipowner **4** 162–163

COLLINS, EILEEN (born 1956), American astronaut **4** 163–165

COLLINS, MARVA (born Marva Deloise Nettles; b. 1936), African American educator **4** 165–167

COLLINS, MICHAEL (1890–1922), Irish revolutionary leader and soldier **4** 167–168

COLLINS, WILLIAM (1721–1759), English lyric poet **4** 168–169

COLLINS, WILLIAM WILKIE (1824–1889), English novelist **4** 169–170

COLLOR DE MELLO, FERNANDO (born 1949), businessman who became president of Brazil in 1990 **4** 170–172

COLT, SAMUEL (1814–1862), American inventor and manufacturer **4** 172–173

COLTRANE, JOHN (1926–1967), African American jazz saxophonist **4** 173–174

COLUM, PADRAIC (1881–1972), Irish-American poet and playwright **4** 174–175

COLUMBA, ST. (circa 521–597), Irish monk and missionary **4** 175–176

COLUMBAN, ST. (circa 543–615), Irish missionary **4** 176

Columbia Pictures (film company)
Steel, Dawn **18** 383–384

COLUMBUS, CHRISTOPHER (1451–1506), Italian navigator, discoverer of America **4** 176–179

COLWELL, RITA R. (born 1934), American marine microbiologist **4** 179–180

COMANECI, NADIA (Nadia Conner; born 1961), Romanian gymnast **18** 98–100

COMENIUS, JOHN AMOS (1592–1670), Moravian theologian and educational reformer **4** 180–181

Comics (cartoons)
Guisewite, Cathy **18** 176–177
Johnston, Lynn **18** 214–216

COMINES, PHILIPPE DE (circa 1445–1511), French chronicler **4** 181

COMMAGER, HENRY STEELE (1902–1998), American historian, textbook author, and editor **4** 181–183

Common Market (European Economic Community)
Great Britain
Blair, Tony **18** 45–47

COMMONER, BARRY (born 1917), American biologist and environmental activist **4** 183–185

COMMONS, JOHN ROGERS (1862–1945), American historian **4** 185

Communist party (Russia)
leaders
Luzhkov, Yuri **18** 266–268

COMNENA, ANNA (1083–1148), Byzantine princess and historian **4** 185–186

COMPTON, ARTHUR HOLLY (1892–1962), American physicist **4** 186–188

Computers and calculating machines
Grove, Andrew S. **18** 171–174

COMSTOCK, ANTHONY (1844–1915), American antivice crusader **4** 188–189

COMSTOCK, HENRY TOMPKINS PAIGE (1820–1870), American gold prospector **4** 189

COMTE, AUGUSTE (1798–1857), French philosopher **4** 189–191

CONABLE, BARBER B., JR. (born 1922), head of the World Bank (1986–1991) **4** 191–192

CONANT, JAMES BRYANT (1893–1978), American chemist and educator **4** 192–193

CONDÉ, PRINCE DE (Louis II de Bourbon 1621–1686), French general **4** 193–194

CONDILLAC, ÉTIENNE BONNOT DE (1715–1780), French philosopher and educator **4** 194–195

CONDORCET, MARQUIS DE (Marie Jean Antoine Nicolas Caritat; 1743–1794), French philosopher and mathematician **4** 195–196

CONE, JAMES HALL (born 1938), American theologian **4** 196–197

CONFUCIUS (551–479 B.C.), Chinese teacher and philosopher **4** 197–200

Congo, Democratic Republic of the (Kinshasa; formerly Zaire; nation, Central Africa)
Katanga secession
Kabila, Laurent **18** 222–224
post-Mobutu
Kabila, Laurent **18** 222–224

Congressional Budget Office
Rivlin, Alice M. **18** 349–350

Congressional Medal of Honor (United States)
Murphy, Audie **18** 299–301

CONGREVE, WILLIAM (1670–1729), English dramatist **4** 200–201

CONKLING, ROSCOE (1829–1888), American politician **4** 201–202

CONNALLY, JOHN BOWDEN, JR. (born 1917), Texas governor, political adviser, and confidant to presidents **4** 202–204

CONNERY, SEAN (Thomas Connery; born 1930), Scottish actor **18** 100–102

CONNOLLY, CYRIL (1903–1974), British novelist and literary and social critic **4** 204–205

CONRAD, JOSEPH (1857–1924), Polish-born English novelist **4** 205–207

CONSTABLE, JOHN (1776–1837), English landscape painter **4** 208–209

Constantine (827–869)
see Cyril and Methodius, Sts.—Cyril

CONSTANTINE I (circa 274–337), Roman emperor 306–337 **4** 209–211

CONSTANTINE XI (Palaeologus; 1405–1453), Byzantine emperor 1448–1453 **4** 211–212

CONTI, NICCOLÒ DE' (circa 1396–1469), Venetian merchant-adventurer **4** 212–213

Continental Congress (United States; 1774–1789)
• 1774: FIRST
members (Middle Colonies)
Randolph, Peyton **18** 337–339

CONWAY, JILL KATHRYN KER (born 1934), historian interested in the role

of women and president of Smith College **4** 213–214

COOK, JAMES (1728–1779), English explorer, navigator, and cartographer **4** 214–215

COOKE, JAY (1821–1905), American merchant banker **4** 215–216

COOLEY, CHARLES HORTON (1864–1929), American social psychologist, sociologist, and educator **4** 216–217

COOLIDGE, JOHN CALVIN (1872–1933), president of the United States 1923–1929 **4** 217–219

COOMBS, HERBERT COLE (Nugget; born 1906), Australian economist **4** 219–220

COOPER, JAMES FENIMORE (1789–1851), American novelist and social critic **4** 220–223

COOPER, PETER (1791–1883), American inventor and manufacturer **4** 223–224

COOPER, THOMAS (1759–1839), English-born American scientist and educator **4** 224

COPEAU, JACQUES (1879–1949), French dramatic theorist, director, and actor who established the Vieux Colombier **4** 225

COPERNICUS, NICOLAUS (1473–1543), Polish astronomer **4** 226–227

COPLAND, AARON (1900–1990), American composer **4** 227–228

COPLEY, JOHN SINGLETON (1738–1815), American portrait painter **4** 228–230

COPPOLA, FRANCIS FORD (born 1939), American filmmaker and author **18** 102–104

Cordini, Antonio
see Sangallo Family (Antonio the Younger)

CORELLI, ARCANGELO (1653–1713), Italian composer and violinist **4** 230–231

CORI, GERTY T. (born Gerty Theresa Radnitz; 1896–1957), American biochemist **4** 231–234

CORINTH, LOVIS (1838–1925), German artist **4** 234

CORNEILLE, PIERRE (1606–1684), French playwright **4** 234–236

CORNELL, EZRA (1807–1874), American financier and philanthropist **4** 236–237

CORNELL, JOSEPH (1903–1972), American artist **4** 237–238

CORNING, ERASTUS (1794–1872), American merchant and financier **4** 238–239

CORNPLANTER (c. 1732–1836), Seneca village leader **4** 239–241

CORNWALLIS, CHARLES (1st Marquess Cornwallis; 1738–1805), British soldier and statesman **4** 241–243

CORONA, BERT (born 1918), Hispanic American union organizer **4** 243–247

CORONADO, FRANCISCO VÁSQUEZ DE (1510–1554), Spanish explorer and colonial official **4** 247

COROT, JEAN BAPTISTE CAMILLE (1796–1875), French painter **4** 247–249

CORREGGIO (circa 1494–1534), Italian painter **4** 249–251

CORRIGAN, MICHAEL AUGUSTINE (1839–1902), American Catholic archbishop **4** 253

CORRIGAN and WILLIAMS founders of the women's peace movement in Northern Ireland **4** 251–253

CORT, HENRY (1740–1800), English ironmaster **4** 254

CORTE REÁL, GASPAR AND MIGUEL, Portuguese explorers **4** 254–255

CORTÉS, HERNÁN (1485?-1547), Spanish conquistador **4** 255–256

CORTONA, PIETRO DA (1596–1669), Italian painter and architect **4** 256

COSBY, WILLIAM HENRY, JR. (''Bill'' Cosby; born 1937), American entertainer **4** 257–258

COSGRAVE, LIAM (born 1920), Irish foreign minister and prime minister (1973–1977) **4** 258–260

COSIO VILLEGAS, DANIEL (1898–1976), Mexican teacher, civil servant, and author of studies of Mexican history **4** 260–261

Cosmology
Bondi, Hermann **18** 51–52
Gold, Thomas **18** 162–164

COSTA E SILVA, ARTUR DA (1902–1969), president of Brazil **18** 104–107

COTTEN, ELIZABETH (''Libba''; born Elizabeth Nevills; 1892–1987), African **4** 261–263American musician

COTTON, JOHN (1584–1652), American Congregationalist clergyman **4** 263–265

COUGHLIN, CHARLES EDWARD (1891–1979), Canadian-American priest and politician **4** 265–266

COULOMB, CHARLES AUGUSTIN DE (1736–1806), French physicist **4** 266–267

COULTON, GEORGE GORDON (1858–1947), English historian **4** 267

COUNTS, GEORGE S(YLVESTER) (1889–1974), American educator and educational sociologist **4** 267–269

COUPER, ARCHIBALD SCOTT (1831–1892), British chemist **4** 269–270

COUPER, JAMES HAMILTON (1794–1866), American agriculturist **4** 270

COUPERIN, FRANÇOIS (1668–1733), French composer, organist, and harpsichordist **4** 270–271

COURBET, JEAN DESIRÉ GUSTAVE (1819–1877), French painter **4** 271–273

COURNOT, ANTOINE AUGUSTIN (1801–1877), French mathematician, philosopher, and economist **4** 273

COUSIN, VICTOR (1792–1867), French educator and philosopher **4** 273–274

COUSINS, NORMAN (1912–1990), editor-in-chief of the *Saturday Review* and advocate for world peace **4** 274–276

COUSTEAU, JACQUES-YVES (1910–1997), undersea explorer, photographer, inventor, writer, television producer, and filmmaker **4** 276–277

COVERDALE, MILES (1488–1568), English Puritan **4** 278

COVILHÃO, PEDRO DE (circa 1455-circa 1530), Portuguese explorer and diplomat **4** 278–279

COWARD, NOEL (1899–1973), English playwright, actor, and composer **4** 279–280

COWELL, HENRY DIXON (1897–1965), American composer and pianist **4** 280–281

COWLEY, ABRAHAM (1618–1667), English writer **4** 281–282

COWPER, WILLIAM (1731–1800), English poet **4** 282

COX, ARCHIBALD (born 1912), American lawyer, educator, author, labor arbitrator, and public servant **4** 283–284

COX, HARVEY (born 1929), American theologian and author **4** 284–285

COXE, TENCH (1755–1824), American political economist and businessman **4** 285–286

COXEY, JACOB SECHLER (1854–1951), American reformer and businessman **4** 286–287

COYSEVOX, ANTOINE (1640–1720), French sculptor **4** 287–288

CRABBE, GEORGE (1754–1832), English poet **4** 288

CRAIG, EDWARD GORDON (1872–1966), European actor, designer, director, and theoretician **4** 288–289

CRANACH, LUCAS, THE ELDER (1472–1553), German painter, engraver, and designer of woodcuts **4** 289–290

CRANDALL, PRUDENCE (1803–1890), American educator **4** 291

CRANE, HART (1899–1932), American poet **4** 291–293

CRANE, STEPHEN (1871–1900), American writer and poet **4** 293–295

CRANMER, THOMAS (1489–1556), English reformer, archbishop of Canterbury **4** 295–296

CRASHAW, RICHARD (1612/1613–49), English poet **4** 296

CRASSUS DIVES, MARCUS LICINIUS (circa 115–53 B.C.), Roman financier and politician **4** 296–297

CRAVEIRINHA, JOSÉ (born 1922), Mozambican journalist and lyric poet **4** 297–299

CRAWFORD, WILLIAM HARRIS (1772–1834), American politician **4** 299–300

CRAXI, BETTINO (born 1934), statesman and prime minister of the Italian republic (1983–1987) **4** 300–301

CRAY, SEYMOUR (1925–1996), American computer engineer **4** 301–303

CRAZY HORSE (circa 1842–1877), American Indian, Oglala Sioux war chief **4** 303–304

CREEL, GEORGE (1876–1953), American writer and journalist **4** 304–305

CRÉMAZIE, OCTAVE (1827–1879), Canadian poet **4** 305–306

CRERAR, THOMAS ALEXANDER (1876–1975), Canadian political leader **4** 306

CRESSON, EDITH (born 1934), first woman prime minister of France **4** 306–307

CRÈVECOEUR, ST. JOHN DE (1735–1813), French-American farmer and writer **4** 307–308

CRICHTON, (JOHN) MICHAEL (a.k.a. Michael Douglas, Jeffrey Hudson, and John Lange; b. 1942), American novelist, screenwriter, and director **4** 308–310

CRICK, FRANCIS HARRY CROMPTON (born 1916), English molecular biologist **4** 310

CRISPI, FRANCESCO (1819–1901), Italian statesman **4** 310–311

CRISTIANI, ALFREDO (''Fredy'' Cristiani; born 1947), president of El Salvador (1989-) **4** 311–313

CROCE, BENEDETTO (1866–1952), Italian philosopher, critic and educator **4** 313–314

CROCKETT, DAVID (1786–1836), American frontiersman **4** 314–316

CROLY, HERBERT DAVID (1869–1930), American editor and author **4** 316–317

CROMER, 1ST EARL OF (Evelyn Baring; 1841–1907), English statesman **4** 317

CROMWELL, OLIVER (1599–1658), English statesman and general **4** 317–320

CROMWELL, THOMAS (Earl of Essex; circa 1485–1540), English statesman 1532–1540 **4** 320–321

CRONKITE, WALTER LELAND, JR. (born 1916), American journalist and radio and television news broadcaster **4** 321–322

CROOK, GEORGE (1828–1890), American general and frontiersman **4** 322–323

CROOKES, SIR WILLIAM (1832–1919), English chemist and physicist **4** 323–324

CROSBY, HARRY LILLIS (Bing; 1903–1977), American singer and radio and television personality **4** 324–326

CROWLEY, ALEISTER (1875–1947), English author and magician **18** 107–109

CROWTHER, SAMUEL ADJAI (circa 1806–1891), Nigerian Anglican bishop **4** 326

CRUMB, GEORGE (born 1929), American composer and teacher **4** 326–328

CRUZ, OSWALDO GONÇALVES (1872–1917), Brazilian microbiologist and epidemiologist **4** 328–329

CUAUHTEMOC (circa 1496–1525), Aztec ruler **4** 329

CUBBERLEY, ELLWOOD PATTERSON (1868–1941), American educator and university dean **4** 329–331

CUDWORTH, RALPH (1617–1688), English philosopher and theologian **4** 331

CUFFE, PAUL (1759–1817), African American ship captain and merchant **4** 331–332

CUGOANO, OTTOBAH (circa 1757-after 1803), African abolitionist in England **4** 332–333

CULLEN, COUNTEE (1903–1946), African American poet **4** 333–334

CULLEN, MAURICE GALBRAITH (1866–1934), Canadian painter **4** 334

CUMMINGS, EDWARD ESTLIN (1894–1962), American poet **4** 334–336

CUNHA, EUCLIDES RODRIGUES PIMENTA DA (1866–1909), Brazilian writer **4** 336–337

CUNNINGHAM, MERCE (born 1919), American dancer and choreographer **4** 337–338

CUOMO, MARIO MATTHEW (born 1932), Democratic New York state governor **4** 338–339

CURIE, MARIE SKLODOWSKA (1867–1934), Polish-born French physicist **4** 339–341
Curie, Eve **18** 109–111

CURIE, PIERRE (1859–1906), French physicist **4** 341–344
Curie, Eve **18** 109–111

CURLEY, JAMES MICHAEL (1874–1958), American politician **4** 344–345

CURRIE, SIR ARTHUR WILLIAM (1875–1933), Canadian general **4** 345

CURRIER AND IVES (1857–1907), American lithographic firm **4** 345–346

CURRY, JABEZ LAMAR MONROE (1815–1903), American politician **4** 346–347

CURTIN, ANDREW GREGG (1815–1894), American politician **4** 347–348

CURTIN, JOHN JOSEPH (1885–1945), Australian statesman, prime minister **4** 348–349

CURTIS, BENJAMIN ROBBINS (1809–1874), American jurist, United States Supreme Court justice **4** 349

CURTIS, GEORGE WILLIAM (1824–1892), American writer and reformer **4** 349–350

CURTISS, GLENN HAMMOND (1878–1930), American aviation pioneer **4** 350–351

CURZON, GEORGE NATHANIEL (1st Marquess Curzon of Kedleston; 1859–1925), English statesman **4** 351–352

CUSA, NICHOLAS OF (1401–1464), German prelate and humanist **4** 352–353

CUSHING, HARVEY WILLIAMS (1869–1939), American neurosurgeon **4** 353–354

CUSHMAN, CHARLOTTE (1816–1876), American actress **4** 354–355

CUSTER, GEORGE ARMSTRONG (1839–1876), American general **4** 355–356

CUTLER, MANASSEH (1742–1823), American clergyman, scientist, and politician **4** 356–357

CUVIER, BARON GEORGES LÉOPOLD (1769–1832), French zoologist and biologist **4** 357–359

CUVILLIÉS, FRANÇOIS (1695–1768), Flemish architect and designer **4** 359–360

CUYP, AELBERT (1620–1691), Dutch painter **4** 360–361

CYPRIANUS, THASCIUS CAECILIANUS (died 258), Roman bishop of Carthage **4** 361–362

CYRIL (OF ALEXANDRIA), ST. (died 444), Egyptian bishop, Doctor of the Church **4** 362

CYRIL, ST. (827–869), Apostle to the Slavs **4** 362

CYRUS THE GREAT (ruled 550–530 B.C.), founder of the Persian Empire **4** 363–364

Czechoslovakia (Czechoslovak Socialist Republic; nation, Central Europe)
break up of
Tosovsky, Josef **18** 393–395
fall of Communist regime
Meciar, Vladimir **18** 283–285

Czech Republic (nation; Central Europe)
Tosovsky, Josef **18** 393–395

D

DAGUERRE, LOUIS JACQUES MANDÉ (1787–1851), French painter and stage designer **4** 365–366

DAHL, ROALD (1916–1990), Welsh-born English author **4** 366–367

DAIGO II (1288–1339), Japanese emperor **4** 367–368

DAIMLER, GOTTLIEB (1834–1900), German mechanical engineer **4** 368

DALADIER, ÉDOUARD (1884–1970), French statesman **4** 369

DALAI LAMA (Lhamo Thondup; born 1935), 14th in a line of Buddhist spiritual and temporal leaders of Tibet **4** 369–371

DALE, SIR HENRY HALLETT (1875–1968), English pharmacologist and neurophysiologist **4** 371–373

DALEY, RICHARD J. (1902–1976), Democratic mayor of Chicago (1955–1976) **4** 373–375

DALHOUSIE, 1ST MARQUESS OF (James Andrew Broun Ramsay; 1812–1860), British statesman **4** 375–376

DALI, SALVADOR (1904–1989), Spanish painter **4** 376–377

DALLAPICCOLA, LUIGI (1904–1975), Italian composer **4** 377–378

DALTON, JOHN (1766–1844), English chemist **4** 378–379

DALY, MARCUS (1841–1900), American miner and politician **4** 379–380

DALY, MARY (born 1928), American feminist theoretician and philosopher **4** 380–381

DALZEL, ARCHIBALD (or Dalziel; 1740–1811), Scottish slave trader **4** 381–382

DAM, CARL PETER HENRIK (1895–1976), Danish biochemist **4** 382–383

DAMIEN, FATHER (1840–1889), Belgian missionary **4** 383

DAMPIER, WILLIAM (1652–1715), English privateer, author, and explorer **4** 384

DANA, CHARLES ANDERSON (1819–1897), American journalist **4** 384–385

DANA, RICHARD HENRY, JR. (1815–1882), American author and lawyer **4** 385–386

DANDOLO, ENRICO (circa 1107–1205), Venetian doge 1192–1205 **4** 386–387

DANDRIDGE, DOROTHY (1922–1965), African American actress and singer **18** 112–114

DANIELS, JOSEPHUS (1862–1948), American journalist and statesman **4** 387

Daniels, W. (pseudonym)
see Wallace-Johnson, Isaac

D'ANNUNZIO, GABRIELE (1863–1938), Italian poet and patriot **4** 388

DANQUAH, JOSEPH B. (1895–1965), Ghanaian nationalist and politician **4** 388–389

DANTE ALIGHIERI (1265–1321), Italian poet **4** 389–391

DANTON, GEORGES JACQUES (1759–1794), French revolutionary leader **4** 391–393

DARÍO, RUBÉN (1867–1916), Nicaraguan poet **4** 393–394

DARIUS I (the Great; ruled 522–486 B.C.), king of Persia **4** 394–395

DARROW, CLARENCE SEWARD (1857–1938), American lawyer **4** 396–397

DARWIN, CHARLES ROBERT (1809–1882), English naturalist **4** 397–399

DARWIN, ERASMUS (1731–1802), English physician, author, botanist and inventor **18** 114–116

DARWISH, MAHMUD (born 1942), Palestinian poet **4** 399–401

DAS, CHITTA RANJAN (1870–1925), Indian lawyer, poet, and nationalist **4** 401–402

DAUBIGNY, CHARLES FRANÇOIS (1817–1878), French painter and etcher **4** 402

DAUDET, ALPHONSE (1840–1897), French novelist and dramatist **4** 402–403

DAUMIER, HONORÉ VICTORIN (1808–1879), French lithographer, painter, and sculptor **4** 403–405

DAVENPORT, JOHN (1597–1670), English Puritan clergyman **4** 405–406

DAVID (ruled circa 1010-circa 970 B.C.), Israelite king **4** 406–407

DAVID I (1084–1153), king of Scotland **4** 407

DAVID, JACQUES LOUIS (1748–1825), French painter **4** 407–409

DAVIES, ARTHUR BOWEN (1862–1928), American painter **4** 409–410

DAVIES, RUPERT (1917–1976), British actor **18** 116–117

DAVIES, WILLIAM ROBERTSON (1913–1995), Canadian author **18** 117–119

DAVIGNON, VISCOUNT (ETIENNE) (born 1932), an architect of European integration and unity through the Commission of the European Communities **4** 410–411

DAVIS, ALEXANDER JACKSON (1803–1892), American architect **4** 411

DAVIS, ANGELA (Angela Yvonne Davis; born 1944), African American scholar and activist **4** 412–413

DAVIS, ARTHUR VINING (1867–1962), general manager of the Aluminum Company of America (ALCOA) **4** 413–414

DAVIS, BENJAMIN O., SR. (1877–1970), first African American general in the regular United States Armed Services **4** 414–415

DAVIS, BETTE (1908–1989), American actress **18** 119–121

DAVIS, HENRY WINTER (1817–1865), American lawyer and politician **4** 415–416

DAVIS, JEFFERSON (1808–1889), American statesman, president of the Confederacy 1862–1865 **4** 416–418

DAVIS, JOHN (circa 1550–1605), English navigator **4** 419

DAVIS, MILES (1926–1991), jazz trumpeter, composer, and small-band leader **4** 419–421

DAVIS, OSSIE (born 1917), African American playwright, actor, and director **4** 421–422

DAVIS, RICHARD HARDING (1864–1916), American journalist, novelist, and dramatist **4** 422–423

DAVIS, SAMMY, JR. (1925–1990), African American singer, dancer, and actor **4** 423–424

DAVIS, STUART (1894–1964), American cubist painter **4** 424–425

DAVIS, WILLIAM MORRIS (1850–1934), American geographer and geologist **4** 425–426

DAVY, SIR HUMPHRY (1778–1829), English chemist and natural philosopher **4** 426–427

DAWES, HENRY LAURENS (1816–1903), American politician **4** 427

DAWSON, WILLIAM LEVI (1899–1990), African American composer, performer, and music educator **4** 427–428

DAY, DOROTHY (1897–1980), a founder of the Catholic Worker Movement **4** 428–429

DAYAN, MOSHE (1915–1981), Israeli general and statesman **4** 429–431

DAYANANDA SARASWATI (1824–1883), Indian religious leader **4** 431

DE ANDRADE, MARIO (Mario Coelho Pinto Andrade; born 1928), Angolan poet, critic, and political activist **4** 434–435

DE BEAUVOIR, SIMONE (1908–1986), French writer and leader of the modern feminist movement **4** 440–441

DE BOW, JAMES DUNWOODY BROWNSON (1820–1867), American editor and statistician **4** 441–442

DE BROGLIE, LOUIS (1892–1987), French physicist **4** 442–444

DE FOREST, LEE (1873–1961), American inventor **4** 459–460

DE GASPERI, ALCIDE (1881–1954), Italian statesman, premier 1945–1953 **4** 462–463

DE GAULLE, CHARLES ANDRÉ JOSEPH MARIE (1890–1970), French general, president 1958–1969 **4** 463–465

DE KLERK, FREDRIK WILLEM (born 1936), state president of South Africa (1989-) **4** 466–468

DE KOONING, WILLEM (1904–1997), Dutch-born American painter **4** 468–469

DE LA MADRID HURTADO, MIGUEL (born 1934), president of Mexico (1982–1988) **4** 471–472

DE LA ROCHE, MAZO LOUISE (1879–1961), Canadian author **4** 474–475

DE LEON, DANIEL (1852–1914), American Socialist theoretician and politician **4** 479–480

DE L'ORME, PHILIBERT (1510–1570), French architect **9** 519

DE MILLE, AGNES (1905–1993), American dancer, choreographer, and author **4** 486–488

DE SANCTIS, FRANCESCO (1817–1883), Italian critic, educator, and legislator **4** 505

DE SMET, PIERRE JEAN (1801–1873), Belgian Jesuit missionary **4** 509–510

DE SOTO, HERNANDO (1500–1542), Spanish conqueror and explorer **4** 510–511

DE VALERA, EAMON (1882–1975), American-born Irish revolutionary leader and statesman **4** 514–515

DE VRIES, HUGO (1848–1935), Belgian botanist in the fields of heredity and the origin of species **4** 516–518

DEÁK, FRANCIS (1803–1876), Hungarian statesman **4** 431–432

DEAKIN, ALFRED (1856–1919), Australian statesman **4** 432–433

DEAN, JAMES (James Byron Dean; 1931–1955), American actor and cult figure **4** 433–434

DEANE, SILAS (1737–1789), American merchant lawyer and diplomat **4** 435–437

DEB, RADHAKANT (1783–1867), Bengali reformer and cultural nationalist **4** 437

DEBAKEY, MICHAEL ELLIS (born 1908), American surgeon **4** 437–438

DEBARTOLO, EDWARD JOHN, SR. and JR., real estate developers who specialized in large regional malls **4** 438–440

DEBS, EUGENE VICTOR (1855–1926), American union organizer **4** 444–445

DEBUSSY, (ACHILLE) CLAUDE (1862–1918), French composer **4** 445–447

DEBYE, PETER JOSEPH WILLIAM (1884–1966), Dutch-born American physical chemist **4** 447–448

DECATUR, STEPHEN (1779–1820), American naval officer **4** 448–449

DEE, RUBY (born Ruby Ann Wallace; b. 1924), African American actor **4** 449–452

DEER, ADA E. (born 1935), Native American social worker, activist, and director of Bureau of Indian Affairs **4** 452–454

DEERE, JOHN (1804–1886), American inventor and manufacturer **4** 455

DEERING, WILLIAM (1826–1913), American manufacturer **4** 455–456

DEES, MORRIS S., JR. (born 1936), American civil rights attorney **4** 456–457

Fuller, Millard **18** 153–155

DEFOE, DANIEL (1660–1731), English novelist, journalist, and poet **4** 457–459

DEGANAWIDA (also DeKanahwidah; c. 1550-c. 1600), Native American prophet, leader, and statesman **4** 460–461

DEGAS, (HILAIRE GERMAIN) EDGAR (1834–1917), French painter and sculptor **4** 461–462

DEKKER, THOMAS (circa 1572-circa 1632), English playwright and pamphleteer **4** 465–466

DELACROIX, (FERDINAND VICTOR) EUGÈNE (1798–1863), French painter **4** 469–471

DELANCEY, STEPHEN (1663–1741), American merchant and politician **4** 473

DELANY, MARTIN ROBINSON (1812–1885), African American army officer, politician, and judge **4** 473–474

DELAUNAY, ROBERT (1885–1941), French abstract painter **4** 475–476

DELBRÜCK, MAX (1906–1981), German-born American molecular biologist **4** 476–478

DELCASSÉ, THÉOPHILE (1852–1923), French statesman **4** 478–479

DELLINGER, DAVID (born 1915), American pacifist **4** 480–481

DELORIA, VINE, JR. (born 1933), Native American author, poet, and activist **4** 481–484

DELORS, JACQUES (born 1925), French president of the European Commission and chief architect of Western Europe's drive toward market unity by 1992 **4** 484–486

DEL PILAR, MARCELO H. (1850–1896), Philippine revolutionary propagandist and satirist **4** 486

DEMILLE, CECIL BLOUNT (1881–1959), American film director and producer **4** 488–490

DEMIREL, SÜLEYMAN (born 1924), Turkish politician, prime minister, and leader of the Justice party **4** 490–493

Democratic party (United States)
leaders (Hawaii)
Matsunaga, Spark M. **18** 279–281
supporters
Harriman, Pamela **18** 187–189

DEMOCRITUS (circa 494-circa 404 B.C.), Greek natural philosopher **4** 493–494

DEMOIVRE, ABRAHAM (1667–1754), Franco-English mathematician **4** 494–495

DEMOSTHENES (384–322 B.C.), Greek orator **4** 495–496

DEMPSEY, JACK (William Harrison Dempsey; 1895–1983), American boxer **4** 496–497

DEMUTH, CHARLES (1883–1935), American painter **4** 497–498

DENG XIAOPING (Teng Hsiao-p'ing; 1904–1997), the most powerful leader in the People's Republic of China (PRC) in the 1970s **4** 498–500

DENKTASH, RAUF (born 1924), president of the Turkish Republic of Northern Cyprus (1985-) **4** 500–502

DEODORO DA FONSECA, MANOEL (1827–1892), Brazilian statesman, president 1890–1891 **4** 502

Deoxyribonucleic acid (DNA)
Wilkins, Maurice **18** 415–416

DERAIN, ANDRÉ (1880–1954), French painter **4** 503

DERRIDA, JACQUES (born 1930), French philosopher **4** 503–505

DESCARTES, RENÉ (1596–1650), French philosopher and mathematician **4** 505–508

Designers
automobiles
Ford, Edsel Bryant **18** 148–150
Tucker, Preston **18** 397–399
clothing
Cardin, Pierre **18** 79–81
costumes
Head, Edith **18** 191–193

DESSALINES, JEAN JACQUES (1758–1806), Haitian nationalist and politician **4** 511–512

Detroit (city, Michigan)
factories
Dodge, John and Horace **18** 121–123
founded
Cadillac, Antoine **18** 69–71

DETT, ROBERT NATHANIEL (1882–1943), African American composer, conductor, and music educator **4** 512

DEUTSCH, KARL WOLFGANG (1912–1992), American political scientist **4** 512–514

DEVLIN, BERNADETTE (McAliskey; born 1947), youngest woman ever elected to the British Parliament **4** 515–516

DEVRIES, WILLIAM CASTLE (born 1943), American heart surgeon **4** 518–519

DEW, THOMAS RODERICK (1802–1846), American political economist **4** 519

DEWEY, GEORGE (1837–1917), American naval officer **4** 520

DEWEY, JOHN (1859–1952), American philosopher and educator **4** 520–523

DEWEY, MELVIL (1851–1931), American librarian and reformer **4** 523–524

DEWEY, THOMAS EDMUND (1902–1971), American lawyer and politician **4** 524

DEWSON, MARY WILLIAMS (Molly; 1874–1962), American reformer, government official, and organizer of women for the Democratic party **4** 525

DIAGHILEV, SERGEI (1872–1929), Russian who inspired artists, musicians, and dancers to take ballet to new heights of public enjoyment **4** 525–527

DIAGNE, BLAISE (1872–1934), Senegalese political leader **4** 527

DIAMOND, DAVID (born 1915), American composer and teacher **4** 527–529

DIANA, PRINCESS OF WALES (born Diana Frances Spencer; b. 1961), member of British royal family **4** 529–533

DIAS DE NOVAIS, BARTOLOMEU (died 1500), Portuguese explorer **4** 533–534

Díaz, Manuel Azaña
see Azaña Díaz, Manuel

DÍAZ, PORFIRIO (José de la Cruz Porfirio Díaz; 1830–1915), Mexican general and politician **4** 534–536

Diaz, Rodrigo
see Cid, The

DÍAZ DEL CASTILLO, BERNAL (circa 1496-circa 1584), Spanish soldier and historian **4** 536–537

DÍAZ ORDAZ, GUSTAVO (1911–1979), president of Mexico (1964–1970) **4** 537–538

DICKENS, CHARLES JOHN HUFFAM (1812–1870), English author **4** 538–541

DICKINSON, EMILY (1830–1886), American poet **4** 541–543

DICKINSON, JOHN (1732–1808), American lawyer, pamphleteer, and politician **4** 543–544

Dictatorship (government)
Africa
Biya, Paul **18** 41–43

DIDEROT, DENIS (1713–1784), French philosopher, playwright, and encyclopedist **5** 1–2

DIEBENKORN, RICHARD (born 1922), American abstract expressionist painter **5** 2–4

DIEFENBAKER, JOHN GEORGE (1895–1979), Canadian statesman **5** 4–5

DIELS, (OTTO PAUL) HERMANN (1876–1954), German organic chemist **5** 5–6

DIEM, NGO DINH (1901–1963), South Vietnamese president 1955–1963 **5** 6–7

DIESEL, RUDOLF (1858–1913), German mechanical engineer **5** 7

DIKE, KENNETH (Kenneth Onwuka Dike; 1917–1983), African historian who set up the Nigerian National Archives **5** 7–8

DILLINGER, JOHN (1903–1934), American criminal **5** 9

DILTHEY, WILHELM CHRISTIAN LUDWIG (1833–1911), German historian and philosopher **5** 10

DIMAGGIO, JOE (born Giuseppe Paolo DiMaggio, Jr.; b. 1914), American baseball player **5** 10–11

DIMITROV, GEORGI (1882–1949), head of the Communist International (1935–1943) and prime minister of Bulgaria (1944–1949) **5** 11–13

Din, Muslih-al-
see Sadi

DINESEN BLIXEN-FINECKE, KAREN (a.k.a. Isak Dinesen; 1885–1962), Danish author **5** 13–14

DINGANE (circa 1795–1840), Zulu king **5** 14–15

DINKINS, DAVID (born 1927), African American politician and mayor of New York City **5** 15–18

DINWIDDIE, ROBERT (1693–1770), Scottish merchant and colonial governor **5** 18–19

DIOCLETIAN (Gaius Aurelius Valerius Diocletianus; 245-circa 313), Roman emperor 284–305 **5** 19–20

DIOGENES (circa 400–325 B.C.), Greek philosopher **5** 20–21

DIOP, CHEIKH ANTA (1923–1986), African historian **5** 21–22

DIOR, CHRISTIAN (1905–1957), French fashion designer **5** 22
Cardin, Pierre **18** 79–81

Diplomats
Brazilian
Campos, Roberto **18** 77–79
Ghanaian
Annan, Kofi **18** 19–21

Diplomats, American
20th century (in France)
Harriman, Pamela **18** 187–189
20th century (in Union of Soviet Socialist Republics)
Bedell Smith, Walter **18** 30–33

DIRAC, PAUL ADRIEN MAURICE (1902–1984), English physicist **5** 23–24

DIRKSEN, EVERETT McKINLEY (1896–1969), Republican congressman and senator from Illinois **5** 24–26

DISNEY, WALTER ELIAS (1901–1966), American film maker and entrepreneur **5** 26–27

DISRAELI, BENJAMIN (1st Earl of Beaconsfield; 1804–1881), English statesman, prime minister 1868 and 1874–1880 **5** 27–29

Dith Pran
see Pran, Dith

DIVINE, FATHER (born George Baker?; c. 1877–1965), African American religious leader **5** 29–32

DIX, DOROTHEA LYNDE (1802–1887), American reformer **5** 32–33

DIX, OTTO (1891–1969), German painter and graphic artist **5** 33–34

DJILAS, MILOVAN (1911–1995), Yugoslavian writer **5** 34

DO MUOI (born 1917), prime minister of the Socialist Republic of Vietnam (1988-) **5** 53–55

DOBELL, SIR WILLIAM (1899–1970), Australian artist **5** 34–35

DOBZHANSKY, THEODOSIUS (1900–1975), Russian-American biologist who studied natural selection **5** 35–37

DODGE, GRACE HOADLEY (1856–1914), American feminist, philanthropist, and social worker **5** 37–38

Dodge, Horace Elgin
see Dodge, John Francis, and Horace Elgin

DODGE, JOHN FRANCIS (1864–1920), **AND HORACE ELGIN** (1868–1920), American automobile manufacturers **18** 121–123

DOE, SAMUEL KANYON (1951–1990), Liberian statesman **5** 38–39

DOI TAKAKO (born 1928), chairperson of the Japan Socialist party **5** 39–41

DOLE, ELIZABETH HANFORD (born 1936), American lawyer, politician, and first female United States secretary of transportation **5** 41–43

DOLE, ROBERT J. (born 1923), Republican Senator **5** 43–46

DOLE, SANFORD BALLARD (1844–1926), American statesman **5** 46

DOLLFUSS, ENGELBERT (1892–1934), Austrian statesman **5** 47

DÖLLINGER, JOSEF IGNAZ VON (1799–1890), German historian and theologian **5** 47–48

DOMAGK, GERHARD JOHANNES PAUL (1895–1964), German bacteriologist **5** 48–50

DOMINGO, PLACIDO (born 1941), Spanish-born lyric-dramatic tenor **5** 50–51

DOMINIC, ST. (circa 1170–1221), Spanish Dominican founder **5** 51–52

DOMITIAN (Titus Flavius Domitianus Augustus; 51–96), Roman emperor 81–96 **5** 52–53

DONATELLO (Donato di Niccolò Bardi; 1386–1466), Italian sculptor **5** 55–56

DONATUS (died circa 355), schismatic bishop of Carthage **5** 56–57

DONG, PHAM VAN (born 1906), premier first of the Democratic Republic of Vietnam (DRV) and after 1976 of the Socialist Republic of Vietnam (SRV) **5** 57–59

DONIZETTI, GAETANA (1797–1848), Italian opera composer **5** 59–60

DONNE, JOHN (1572–1631), English metaphysical poet **5** 60–61

DONNELLY, IGNATIUS (1831–1901), American politician and author **5** 62

DONNER, GEORG RAPHAEL (1693–1741), Austrian sculptor **5** 63

DONOSO, JOSÉ (1924–1996), Chilean writer **5** 63–65

DOOLITTLE, HILDA (1886–1961), American poet and novelist **5** 65–66

DOOLITTLE, JAMES HAROLD (1896–1993), American transcontinental pilot **5** 66–68

Doors, The (musical group)
Morrison, Jim **18** 293–295

DORIA, ANDREA (1466–1560), Italian admiral and politician **18** 123–125

DOS PASSOS, RODERIGO (1896–1970), American novelist **5** 69–71

DOS SANTOS, JOSÉ EDUARDO (born 1942), leader of the Popular Movement for the Liberation of Angola and president of Angola **5** 71–72

DOS SANTOS, MARCELINO (born 1929), Mozambican nationalist insurgent, statesman, and intellectual **5** 72–74

DOSTOEVSKY, FYODOR (1821–1881), Russian novelist **5** 74–77

DOUGLAS, DONALD WILLS (1892–1981), American aeronautical engineer **5** 77

DOUGLAS, GAVIN (circa 1475–1522), Scottish poet, prelate, and courtier **5** 77–78

DOUGLAS, SIR JAMES (1286?-1330), Scottish patriot **5** 80–82

DOUGLAS, MARY TEW (born 1921), British anthropologist and social thinker **5** 79–80

DOUGLAS, STEPHEN ARNOLD (1813–1861), American politician **5** 80–82

DOUGLAS, THOMAS CLEMENT (1904–1986), Canadian clergyman and politician, premier of Saskatchewan (1944–1961), and member of Parliament (1962–1979) **5** 82–83

DOUGLAS, WILLIAM ORVILLE (1898–1980), American jurist **5** 83–85

DOUGLASS, FREDERICK (circa 1817–1895), African American leader and abolitionist **5** 85–86

DOVE, ARTHUR GARFIELD (1880–1946), American painter **5** 86–87

DOVE, RITA FRANCES (born 1952), United States poet laureate **5** 87–89

DOW, NEAL (1804–1897), American temperance reformer **5** 89–90

DOWLAND, JOHN (1562–1626), British composer and lutenist **5** 90

DOWNING, ANDREW JACKSON (1815–1852), American horticulturist and landscape architect **5** 90–91

DOYLE, SIR ARTHUR CONAN (1859–1930), British author **5** 91–92

DRAGO, LUIS MARÍA (1859–1921), Argentine international jurist and diplomat **5** 92–93

DRAKE, DANIEL (1785–1852), American physician **5** 93–94

DRAKE, SIR FRANCIS (circa 1541–1596), English navigator **5** 94–96

DRAPER, JOHN WILLIAM (1811–1882), Anglo-American scientist and historian **5** 96–97

DRAYTON, MICHAEL (1563–1631), English poet **5** 97–98

DREISER, (HERMAN) THEODORE (1871–1945), American novelist **5** 98–100

DREW, CHARLES RICHARD (1904–1950), African American surgeon **5** 100–101

DREW, DANIEL (1797–1879), American stock manipulator **5** 101–102

DREXEL, KATHERINE (1858–1955), founded a Catholic order, the Sisters of the Blessed Sacrament **5** 102–103

DREYFUS, ALFRED (1859–1935), French army officer **5** 103–105

DRIESCH, HANS ADOLF EDUARD (1867–1941), German biologist and philosopher **5** 105

DRUSUS, MARCUS LIVIUS (circa 124–91 B.C.), Roman statesman **5** 105–106

DRYDEN, JOHN (1631–1700), English poet, critic, and dramatist **5** 106–107

DRYSDALE, SIR GEORGE RUSSELL (1912–1981), Australian painter **5** 107–109

DUANE, WILLIAM (1760–1835), American journalist **5** 109

DUARTE, JOSÉ NAPOLEÓN (1926–1990), civilian reformer elected president of El Salvador in 1984 **5** 109–111

DUBČEK, ALEXANDER (1921–1992), Czechoslovak politician **5** 112–113

DUBE, JOHN LANGALIBALELE (1870–1949), South African writer and Zulu propagandist **5** 113

DU BELLAY, JOACHIM (circa 1522–1560), French poet **5** 113–114

DUBINSKY, DAVID (1892–1982), American trade union official **5** 114–115

Dublin (city; Ireland)
Guerin, Veronica **18** 174–176

DUBNOV, SIMON (1860–1941), Jewish historian, journalist, and political activist **5** 115–116

DU BOIS, WILLIAM EDWARD BURGHARDT (1868–1963), African American educator, pan-Africanist, and protest leader **5** 116–118

DU BOIS-REYMOND, EMIL (1818–1896), German physiologist **5** 118–119

DUBOS, RENÉ JULES (1901–1982), French-born American microbiologist **5** 119

DUBUFFET, JEAN PHILLIPE ARTHUR (born 1901), French painter **5** 119–120

DUCCIO DI BUONINSEGNA (1255/60–1318/19), Italian painter **5** 121–122

DUCHAMP, MARCEL (1887–1968), French painter **5** 122–123

DUCHAMP-VILLON, RAYMOND (1876–1918), French sculptor **5** 123

DUDLEY, BARBARA (born 1947), American director of Greenpeace **5** 123–124

DUDLEY, THOMAS (1576–1653), American colonial governor and Puritan leader **5** 124–125

DUFAY, GUILLAUME (circa 1400–1474), Netherlandish composer **5** 125–126

DUFF, ALEXANDER (1806–1878), Scottish Presbyterian missionary **5** 126–127

DUGAN, ALAN (born 1923), American poet **5** 127–128

DUGDALE, RICHARD LOUIS (1841–1883), English-born American sociologist **5** 128–129

DUHEM, PIERRE MAURICE MARIE (1861–1916), French physicist, chemist, and historian of science **5** 129

DUKAKIS, MICHAEL (born 1933), American governor of Massachusetts **5** 130–133

DUKE, JAMES BUCHANAN (1856–1925), American industrialist and philanthropist **5** 133–134

Dukenfield, William Claude
see Fields, W.C.

DULL KNIFE (born Morning Star; c. 1810–1883), Northern Cheyenne tribal leader **5** 135–136

DULLES, JOHN FOSTER (1888–1959), American statesman and diplomat **5** 134–135

DUMAS, ALEXANDRE (1803–1870), French playwright and novelist **5** 136–138

DUMAS, JEAN BAPTISTE ANDRÉ (1800–1884), French Chemist **5** 138–139

DU MAURIER, DAPHNE (Lady Browning; 1907–1989), English author **18** 125–127

DUNANT, JEAN HENRI (1828–1910), Swiss philanthropist **5** 139–141

DUNBAR, PAUL LAURENCE (1872–1906), African American poet and novelist **5** 141–142

DUNBAR, WILLIAM (circa 1460-circa 1520), Scottish poet and courtier **5** 142–143

DUNBAR, WILLIAM (1749–1810), Scottish-born American scientist and planter **5** 143–144

DUNCAN, ISADORA (1878–1927), American dancer **5** 144–145

DUNHAM, KATHERINE (born 1910), African American dancer, choreographer, and anthropologist **5** 145–146

DUNMORE, 4TH EARL OF (John Murray; 1732–1809), British colonial governor **5** 147

DUNNE, FINLEY PETER (1867–1936), American journalist **5** 147–148

DUNNING, WILLIAM ARCHIBALD (1857–1922), American historian **5** 148–149

DUNS SCOTUS, JOHN (1265/66–1308), Scottish philosopher and theologian **5** 149–150

DUNSTABLE, JOHN (circa 1390–1453), English composer **5** 150–151

DUNSTAN, ST. (circa 909–988), English monk and archbishop **5** 151–152

DUNSTER, HENRY (circa 1609–1659), English-born American clergyman **5** 152–153

DUONG VAN MINH (born 1916), Vietnamese general and politician **18** 285–287

DUPLEIX, MARQUIS (Joseph François; 1697–1763), French colonial administrator **5** 153

DU PONT, ÉLEUTHÈRE IRÉNÉE (1771–1834), French-born American manufacturer **5** 154

DU PONT, PIERRE SAMUEL (1870–1954), American industrialist **5** 154–155

DU PONT DE NEMOURS, PIERRE SAMUEL (1739–1817), French political economist **5** 155–156

DURAND, ASHER BROWN (1796–1886), American painter and engraver **5** 156–157

DURANT, THOMAS CLARK (1820–1885), American railroad executive **5** 157–158

DURANT, WILLIAM CRAPO (1861–1947), American industrialist **5** 158

DÜRER, ALBRECHT (1471–1528), German painter and graphic artist **5** 159–161

DURHAM, 1ST EARL OF (John George Lambton; 1792–1840), English statesman **5** 161–162

DURKHEIM, ÉMILE (1858–1917), French philosopher and sociologist **5** 162–163

DURRELL, LAWRENCE (1912–1990), British author of novels, poetry, plays, short stories, and travel books **5** 163–164

DÜRRENMATT, FRIEDRICH (1921–1990), Swiss playwright **5** 164–165

Dutch art and architecture
graphic arts
Escher, Maurits **18** 132–134

DUVALIER, FRANÇOIS (Papa Doc; 1907–1971), Haitian president 1957–1971 **5** 165–166

DUVALIER, JEAN CLAUDE (Baby Doc; born 1949), president of Haiti (1971–1986) **5** 166–168

DVOŘÁK, ANTONIN (1841–1904), Czech composer **5** 168–169

DWIGHT, TIMOTHY (1752–1817), American educator and Congregational minister **5** 169

DYLAN, BOB (born Robert Allen Zimmerman; b. 1941), American singer, songwriter, and guitarist **5** 170–171

DYSON, FREEMAN JOHN (born 1923), British-American physicist **5** 171–173

DZERZHINSKY, FELIX EDMUNDOVICH (1877–1926), Soviet politician and revolutionary **5** 173–174

E

EADS, JAMES BUCHANAN (1820–1887), American engineer and inventor **5** 175–176

EAKINS, THOMAS (1844–1916), American painter **5** 176–177

EARHART, AMELIA MARY (1897–1937), American aviator **5** 177–179

EARL, RALPH (1751–1801), American painter **5** 179

EARLE, SYLVIA A. (Born Sylvia Alice Reade; b. 1935), American marine biologist and oceanographer **5** 180–181

EARP, WYATT BARRY STEPP (1848–1929), gun-fighting marshal of the American West **5** 181–182

Earth (planet)
geochronology
Gold, Thomas **18** 162–164

EAST, EDWARD MURRAY (1879–1938), American plant geneticist **5** 182–183

EASTMAN, CHARLES A. (1858–1939), Native American author **5** 183–185

EASTMAN, GEORGE (1854–1932), American inventor and industrialist **5** 186

EASTMAN, MAX (Max Forrester Eastman; 1883–1969), American poet, radical editor, translator, and author **5** 187–188

EASTWOOD, CLINT (born 1930), American movie star and director **5** 188–190

EATON, DORMAN BRIDGMAN (1823–1899), American lawyer and author **5** 190–191

EBAN, ABBA (Abba Solomon Eban; born 1915), Israeli statesman, diplomat, and scholar **5** 191–192

EBBINGHAUS, HERMANN (1850–1909) German psychologist **5** 192–193

EBERT, FRIEDRICH (1871–1925), German president 1919–1925 **5** 193–194

EBOUÉ, ADOLPHE FELIX SYLVESTRE (1885–1944), African statesman, governor of French Equatorial Africa **5** 194

ECCLES, SIR JOHN CAREW (1903–1997), Australian neurophysiologist **5** 195–196

ECEVIT, BÜLENT (born 1925), Turkish statesman and prime minister **5** 196–197

ECHEVERRÍA, JOSÉ ESTÉBAN (1805–1851), Argentine author and political theorist **5** 197–198

ECHEVERRIA ALVAREZ, LUIS (born 1922), president of Mexico (1970–1976) **5** 198–200

ECK, JOHANN MAIER VON (1486–1543), German theologian **5** 200

ECKHART, (JOHANN) MEISTER (circa 1260-circa 1327), German Dominican theologian **5** 200–201

ECO, UMBERTO (born 1932), Italian scholar and novelist **18** 128–130

Economics (social science)
developing countries
Campos, Roberto **18** 77–79
Cardoso, Fernando **18** 81–83

EDDINGTON, SIR ARTHUR STANLEY (1882–1944), English astronomer **5** 201–202

EDDY, MARY BAKER (1821–1910), American founder of the Christian Science Church **5** 202

EDELMAN, MARIAN WRIGHT (born 1939), lobbyist, lawyer, civil rights activist, and founder of the Children's Defense Fund **5** 202–204

EDEN, ANTHONY (1897–1977), English statesman, prime minister 1955–1957 **5** 204–205

EDGEWORTH, MARIA (1767–1849), British author **5** 205–206

EDISON, THOMAS ALVA (1847–1931), American inventor **5** 206–208

Editors
Russian
Adzhubei, Aleksei **18** 9–11

Education (United States)
equal opportunity
Keohane, Nannerl O. **18** 229–230

EDWARD I (1239–1307), king of England 1272–1307 **5** 208–210

EDWARD II (Edward of Carnarvon; 1284–1327), king of England 1307–27 **5** 210

EDWARD III (1312–1377), king of England 1327–77 **5** 211–212

EDWARD IV (1442–1483), king of England 1461–70 **5** 212–213

EDWARD VI (1537–1553), king of England and Ireland 1547–53 **5** 213–214
succession issue
Seymour, Jane **18** 367–368

EDWARD VII (1841–1910), king of Great Britian and Ireland 1901–10 **5** 214–215

EDWARD VIII (1894–1972), King of England (1936) and Duke of Windsor after abdicating his throne **5** 215–217

EDWARD THE BLACK PRINCE (1330–1376), English soldier-statesman **5** 217–218

EDWARD THE CONFESSOR (died 1066, last king of the house of Wessex, reigned 1042–1066) **5** 218–219

EDWARD THE ELDER (died 924), king of England 899–924 **5** 219–220

EDWARDS, JONATHAN (1703–1758), American Puritan theologian **5** 220–222

EDWARDS, MELVIN (born 1937), African-American sculptor **5** 222–223

EGGLESTON, EDWARD (1837–1902), American Methodist minister and historian **5** 223–224

EHRENBURG, ILYA GRIGORIEVICH (1891–1967), Russian author **5** 224–225

EHRLICH, PAUL (1854–1915), German bacteriologist **5** 225–226

EICHMANN, ADOLF (1906–1962), German Nazi war criminal **5** 226–227

EIFFEL, ALEXANDRE GUSTAVE (1832–1923), French engineer **5** 227–228

EIJKMAN, CHRISTIAN (1858–1930), Dutch physician and biologist **5** 228

EINSTEIN, ALBERT (1879–1955), German-born American physicist **5** 228–231

EISAI (1141–1215), Japanese Buddhist monk **5** 231–232

EISELEY, LOREN COREY (1907–1977), American interpreter of science for the layman **5** 232–233

EISENHOWER, DWIGHT DAVID (1890–1969), American general and statesman, president 1953–61 **5** 233–236

EISENHOWER, MAMIE DOUD (1896–1979), American First Lady **5** 236–237

EISENHOWER, MILTON (Milton Stover Esisenhower; 1899–1985), American adviser to U.S. presidents and college president **5** 237–238

EISENMAN, PETER D. (born 1932), American architect **5** 239–240

EISENSTEIN, SERGEI MIKHAILOVICH (1898–1948), Russian film director and cinema theoretician **5** 240–242

EITOKU, KANO (1543–1590), Japanese painter of the Momoyama period **5** 242

EKWENSI, CYPRIAN (born 1921), Nigerian writer **5** 242–243

ELDERS, JOYCELYN (born 1933), first African American and second woman U.S. surgeon general **5** 243–246

ELEANOR OF AQUITAINE (circa 1122–1204), queen of France 1137–52, and of England 1154–1204 **5** 246–247

ELGAR, SIR EDWARD (1857–1934), English composer **5** 247–248

ELGIN, 8TH EARL OF (James Bruce; 1811–63), English governor general of Canada **5** 248–249

ELIADE, MIRCEA (1907–1986), Rumanian-born historian of religions and novelist **5** 249–250

ELIAS, TASLIM OLAWALE (1914–1991), Nigerian academic and jurist and president of the International Court of Justice **5** 250–251

ELIJAH BEN SOLOMON (1720–1797), Jewish scholar **5** 251–252

ELION, GERTRUDE B. (born 1918), American biochemist and Nobel Prize winner **5** 252–254

ELIOT, CHARLES WILLIAM (1834–1926), American educator **5** 254

ELIOT, GEORGE (pen name of Mary Ann Evans; 1819–80), English novelist **5** 254–256

ELIOT, JOHN (1604–1690), English-born missionary to the Massachusetts Indians **5** 256–258

ELIOT, THOMAS STEARNS (1888–1965), American-English poet, critic, and playwright **5** 258–261

ELIZABETH (Elizabeth Petrovna; 1709–61), empress of Russia 1741–61 **5** 261–263

ELIZABETH I (1533–1603), queen of England and Ireland 1558–1603 **5** 263–266
succession issue
Boleyn, Anne **18** 47–49

ELIZABETH II (born 1926), queen of Great Britain and Ireland **5** 266–269

ELIZABETH BAGAAYA NYABONGO OF TORO (born 1940), Ugandan ambassador **5** 269–271

ELIZABETH BOWES-LYON (Elizabeth Angela Marguerite Bowes-Lyon; born 1900), queen of Great Britain and Ireland (1936–1952) and Queen Mother after 1952 **5** 261–263

ELIZABETH OF HUNGARY (1207–1231), saint and humanitarian **5** 271–272

ELLINGTON, "DUKE" EDWARD KENNEDY (born 1899), American jazz composer **5** 273–274

ELLISON, RALPH WALDO (1914–1994), African American author and spokesperson for racial identity **5** 274–275

ELLSBERG, DANIEL (born 1931), U.S. government official and Vietnam peace activist **5** 275–277

ELLSWORTH, LINCOLN (1880–1951), American adventurer and polar explorer **5** 277

ELSASSER, WALTER MAURICE (1904–1991), American physicist **5** 277–278

EMERSON, RALPH WALDO (1803–1882), American poet, essayist, and philosopher **5** 278–280

EMINESCU, MIHAIL (1850–1889), Romanian poet **5** 280–281

EMMET, ROBERT (1778–1803), Irish nationalist and revolutionary **5** 281–282

EMPEDOCLES (circa 493-circa 444 B.C.), Greek philosopher, poet, and scientist **5** 282

ENCINA, JUAN DEL (1468–1529?), Spanish author and composer **5** 283

ENDARA, GUILLERMO (born 1936), installed as president of Panama by the U.S. Government in 1989 **5** 283–284

ENDECOTT, JOHN (1588–1655), English colonial governor of Massachusetts **5** 284–285

ENDERS, JOHN FRANKLIN (1897–1985), American virologist **5** 285–286

ENGELS, FRIEDRICH (1820–1895), German revolutionist and social theorist **5** 286–288

Engineering
military
Vauban, Sebastien de **18** 402–404

England
• 55 B.C.-A.D. 5TH CENTURY (ROMAN)
Boudicca **18** 56–58
• 1485–1603 (TUDOR)
1509–47 (Henry VIII)
Boleyn, Anne **18** 47–49
Catherine of Aragon **18** 85–88
Seymour, Jane **18** 367–368

England, Church of
separation from Rome
Boleyn, Anne **18** 47–49

ENGLAND, JOHN (1786–1842), Irish Catholic bishop in America **5** 288

English art and architecture
abstract
Chadwick, Lynn Russell **18** 88–90
figurative
Chadwick, Lynn Russell **18** 88–90

English literature
children's literature
Burnett, Frances Hodgson **18** 64–67
Greenaway, Kate **18** 168–169
Potter, Beatrix **18** 326–328
modern (drama)
Ayckbourn, Alan **18** 23–25
du Maurier, Daphne **18** 125–127
modern (novel)
Burnett, Frances Hodgson **18** 64–67
du Maurier, Daphne **18** 125–127
Jhabvala, Ruth Prawer **18** 208–210
mysticism
Crowley, Aleister **18** 107–109
poet laureates
Southey, Robert **18** 381–382
Restoration
Behn, Aphra **18** 33–34
science fiction
Clarke, Arthur C. **18** 92–94
Hoyle, Fred **18** 200–202
screen plays
Jhabvala, Ruth Prawer **18** 208–210
travel
Montagu, Mary W. **18** 291–293

English Patient, The (book)
Ondaatje, Michael **18** 315–317

ENNIN (794–864), Japanese Buddhist monk **5** 288–289

ENNIUS, QUINTUS (239–169 B.C.).Roman poet **5** 289

ENSOR, JAMES (1860–1949), Belgian painter and graphic artist **5** 289–290

Environmental activists (Africa)
Maathai, Wangari Muta **18** 269–271

EPAMINONDAS (c. 425–362 B.C.), Theban general and statesman **5** 291–292

EPHRON, NORA (born 1941), American author, screenwriter and film director **18** 130–132

EPICTETUS (circa 50-circa 135), Greek philosopher **5** 292

EPICURUS (circa 342–270 B.C.), Greek philosopher, founder of Epicureanism **5** 292–294

Epimanes
see Antiochus IV (king of Syria)

Epistemology (philosophy)
Feigl, Herbert **18** 135–137

EPSTEIN, ABRAHAM (1892–1945), Russian-born American economist **5** 294–295

EPSTEIN, SIR JACOB (1880–1959), American-born English sculptor **5** 295–296

EQUIANO, OLAUDAH (1745-circa 1801), African author and former slave **5** 296–297

ERASISTRATUS (c. 304 B.C.- c. 250 B.C.), Greek physician and anantomist **5** 297–298

ERASMUS, DESIDERIUS (1466–1536), Dutch author, scholar, and humanist **5** 298–300

ERASMUS, GEORGES HENRY (born 1948), Canadian Indian leader **5** 300–301

ERATOSTHENES OF CYRENE (circa 284-circa 205 B.C.), Greek mathematician, geographer, and astronomer **5** 301–302

ERCILLA Y ZÚÑIGA, ALONSO DE (1533–1594), Spanish poet, soldier, and diplomat **5** 302

ERHARD, LUDWIG (1897–1977), German statesman, West German chancellor 1963–66 **5** 302–304

ERIC THE RED (Eric Thorvaldsson; flourished late 10th century), Norwegian explorer **5** 304

ERICKSON, ARTHUR CHARLES (born 1924), Canadian architect and landscape architect **5** 304–306

ERICSON, LEIF (971-circa 1015), Norse mariner and adventurer **5** 306–307

ERICSSON, JOHN (1803–1889), Swedish-born American engineer and inventor **5** 307–308

ERIGENA, JOHN SCOTUS (circa 810-circa 877), Irish scholastic philosopher **5** 308–309

ERIKSON, ERIK HOMBURGER (1902–1994), German-born American psychoanalyst and educator **5** 309–310

ERLANGER, JOSEPH (1874–1965), American physiologist **5** 310–311

ERNST, MAX (born 1891), German painter **5** 311–312

ERSHAD, HUSSAIN MOHAMMAD (born 1930), Bengali military leader and president of Bangladesh (1982–1990) **5** 312–314

ERTÉ (Romain de Tirtoff; 1892–1990), Russian fashion illustrator and stage set designer **5** 314–316

ERVIN, SAM J., JR. (1896–1985), lawyer, judge, U.S. senator, and chairman of the Senate Watergate Committee **5** 316–317

ERVING, JULIUS WINFIELD (a.k.a. Dr. J.; b. 1950), African American basketball player **5** 317–319

ERZBERGER, MATTHIAS (1875–1921), German statesman **5** 319–320

ESCALANTE, JAIME (born 1930), Hispanic American educator **5** 320–321

ESCHER, MAURITS CORNELIS (M.C. Escher; 1898–1972), Dutch graphic artist **18** 132–134

ESENIN, SERGEI ALEKSANDROVICH (1895–1925), Russian poet **5** 321

ESSEX, 2D EARL OF (Robert Devereux; 1567–1601), English courtier **5** 321–322

ESTES, RICHARD (born 1932), American realist painter **5** 322–323

ESTEVAN (a.k.a. Estabanico, Estevanico the Black; c. 1500–1539), Moroccan explorer **5** 324–325

ESTRADA CABRERA, MANUEL (1857–1924), Guatemalan president 1898–1920 **5** 325–326

ESTRADA PALMA, TOMÁS (1835–1908), Cuban president 1902–1906 **5** 326–327

ETHELRED THE UNREADY (968?-1016), Anglo-Saxon king of England 978–1016 **5** 327

EUCLID (flourished 300 B.C.), Greek mathematician **5** 327–329

EUDOXUS OF CNIDUS (circa 408-circa 355 B.C.), Greek astronomer, mathematician, and physician **5** 329–330

EUGENE OF SAVOY (1663–1736), French-born Austrian general and diplomat **5** 330–331

EULER, LEONARD (1707–1783), Swiss mathematician **5** 331–332

EURIPIDES (480–406 B.C.), Greek playwright **5** 332–334

European Union
and Austria
Klima, Viktor **18** 232–234

EUTYCHES (circa 380–455), Byzantine monk **5** 335

EVANS, SIR ARTHUR JOHN (1851–1941), English archeologist **5** 335–336

EVANS, EDITH (1888–1976), English actress who portrayed comic characters **5** 336–337

EVANS, GEORGE HENRY (1805–1856), American labor and agrarian reformer **5** 337–338

EVANS, OLIVER (1755–1819), American inventor **5** 338

EVANS, WALKER (1903–1975), American photographer of American life between the world wars **5** 339

EVANS-PRITCHARD, SIR EDWARD EVAN (1902–1973), English social anthropologist **5** 340

EVARTS, WILLIAM MAXWELL (1818–1901), American lawyer and statesman **5** 340–341

EVATT, HERBERT VERE (1894–1965), Australian statesman and jurist **5** 341–343

EVELYN, JOHN (1620–1706), English author **5** 343–344

EVERETT, EDWARD (1794–1865), American statesman and orator **5** 344

EVERGOOD, PHILIP (1901–1973), American painter **5** 345

EVERS, MEDGAR (1925–1963), African American civil rights leader **5** 345–348

EVERS-WILLIAMS, MYRLIE (born Myrlie Louise Beasley; b. 1933), civil rights leader, lecturer, and writer **5** 348–350

Evolution, organic
applied to society
Darwin, Erasmus **18** 114–116

EWING, WILLIAM MAURICE (1906–1974), American oceanographer **5** 350–351

EWONWU, BENEDICT CHUKA (born 1921), Nigerian sculptor and painter **5** 351–352

Exiles (literary)
from Bolivia
Siles Zuazo, Hernan **18** 370–373
from China
Wei Jingsheng **18** 410–412

Explorers, French
of North America
Cadillac, Antoine **18** 69–71

Explorers, Norwegian
Heyerdahl, Thor **18** 194–196

Explorers, Swiss
Piccard, Jacques **18** 320–322

Expressionism (architecture)
Siza, Alvaro **18** 375–376

EYCK, HUBERT VAN (died 1426), Flemish painter **5** 352–354

EYCK, JAN VAN (circa 1390–1441), Flemish painter **5** 352–354

EYRE, EDWARD JOHN (1815–1901), English explorer of Australia **5** 354

EZANA (flourished 4th century), Ethiopian king **5** 354–355

EZEKIEL (flourished 6th century B.C.), Hebrew priest and prophet **5** 355–356

EZRA (flourished 5th century B.C.), Hebrew priest, scribe, and reformer **5** 356–357

F

FABIUS, LAURENT (born 1946), prime minister of France in the 1980s **5** 358–359

FACKENHEIM, EMIL LUDWIG (born 1916), liberal post-World War II Jewish theologian **5** 359–361

FADIL AL-JAMALI, MUHAMMAD (born 1903), Iraqi educator, writer, diplomat, and politician **5** 361–362

FADLALLAH, SAYYID MUHAMMAD HUSAYN (born 1935), Shi'i Muslim cleric and Lebanese political leader **5** 362–364

FAHD IBN ABDUL AZIZ AL-SAUD (born 1920), son of the founder of modern Saudi Arabia and king **5** 364–366

FAHRENHEIT, GABRIEL DANIEL (1686–1736), German physicist **5** 366

FAIDHERBE, LOUIS LÉON CÉSAR (1818–1889), French colonial governor **5** 366–367

FAIRCLOUGH, ELLEN LOUKS (born 1905), Canadian Cabinet minister **5** 367–368

FAIRUZ (née Nuhad Haddad; born 1933), Arabic singer **5** 368–369

FAISAL I (1883–1933), king of Iraq 1921–33 **5** 370–371

FAISAL IBN ABD AL AZIZ IBN SAUD (1904–1975), Saudi Arabian king and prominent Arab leader **5** 371–372

FALCONET, ÉTIENNE MAURICE (1716–1791), French sculptor **5** 372

FALLA, MANUEL DE (1876–1946), Spanish composer **5** 372–373

FALLETTA, JOANN (born 1954), American conductor **5** 373–375

FALWELL, JERRY (born 1933), fundamentalist religious leader who also promoted right-wing political causes **5** 375–376

Family planning (social science)
Wattleton, Faye **18** 405–407

FAN CHUNG-YEN (989–1052), Chinese statesman **5** 376–377

FANEUIL, PETER (1700–1743), American colonial merchant and philanthropist **5** 377

FANFANI, AMINTORE (born 1908), Italian statesman and prime minister **5** 378–379

FANON, FRANTZ (1925–1961), Algerian political theorist and psychiatrist **5** 379–380

FARADAY, MICHAEL (1791–1867), English physicist and chemist **5** 380

FARGO, WILLIAM GEORGE (1818–1881), American businessman **5** 380–381

FARLEY, JAMES A. (1888–1976), Democratic Party organizer and political strategist **5** 381–383

FARMER, FANNIE MERRITT (1857–1915), American authority on cookery **5** 383

FARMER, JAMES (born 1920), civil rights activist who helped organize the 1960s ''freedom rides'' **5** 383–385

FARMER, MOSES GERRISH (1820–1893), American inventor and manufacturer **5** 385

FARNSWORTH, PHILO T. (1906–1971), American inventor of the television **5** 386–387

FAROUK I (1920–1965), king of Egypt 1937–1952 **5** 387–388

FARRAGUT, DAVID GLASGOW (1801–1870), American naval officer **5** 388–389

FARRAKHAN, LOUIS (Louis Eugene Walcott, born 1933), a leader of one branch of the Nation of Islam popularly known as Black Muslims and militant spokesman for Black Nationalism **5** 389–390

FARRELL, JAMES THOMAS (1904–1979), American novelist and social and literary critic **5** 390–391

FARRELL, SUZANNE (née Roberta Sue Ficker; born 1945), American classical ballerina **5** 391–393

Fast food industry
Thomas, Dave **18** 389–397

FAULKNER, BRIAN (1921–1977), prime minister of Northern Ireland (1971–1972) **5** 393–395

FAULKNER, WILLIAM (1897–1962), American novelist **5** 395–397

FAURÉ, GABRIEL URBAIN (1845–1924), French composer **5** 397–398

FAWCETT, MILLICENT GARRETT (1847–1929), British feminist **5** 398–400

FAYE, SAFI (born 1943), Senegalese filmmaker and ethnologist **5** 400–401

FECHNER, GUSTAV THEODOR (1801–1887), German experimental psychologist **5** 401–402

Federal Reserve Board (United States)
Rivling, Alice M. **18** 349–350

FEE, JOHN GREGG (1816–1901), American abolitionist and clergyman **5** 402–403

FEIFFER, JULES RALPH (born 1929), American satirical cartoonist and playwright and novelist **5** 403–404

FEIGENBAUM, MITCHELL JAY (born 1944), American physicist **5** 404–405

FEIGL, HERBERT (born 1902), American philosopher **18** 135–137

FEIJÓ, DIOGO ANTÔNIO (1784–1843), Brazilian priest and statesman **5** 405–406

FEININGER, LYONEL (1871–1956), American painter **5** 406–407

FEINSTEIN, DIANNE (Goldman; born 1933), politician, public official, and San Francisco's first female mayor **5** 407–408

FELLINI, FEDERICO (1920–1993), Italian film director **5** 408–409

FELTRE, VITTORINO DA (1378–1446), Italian humanist and teacher **5** 409–410

Feminists
American
Jong, Erica **18** 216–219

FÉNELON, FRANÇOIS DE SALIGNAC DE LA MOTHE (1651–1715), French archbishop and theologian **5** 410–411

FENG KUEI-FEN (1809–1874), Chinese scholar and official **5** 411–412

FENG YÜ-HSIANG (1882–1948), Chinese warlord **5** 412–413

FERBER, EDNA (1887–1968), American author **5** 413

FERDINAND (1865–1927), king of Romania 1914–1927 **5** 413–414

FERDINAND I (1503–1564), Holy Roman emperor 1555–1564, king of Hungary and Bohemia 1526–64 and of Germany 1531–1564 **5** 414–415

FERDINAND II (1578–1637), Holy Roman emperor 1619–1637, king of Bohemia 1617–1637 and of Hungary 1618–1637 **5** 415

FERDINAND II (1810–1859), king of the Two Sicilies 1830–1859 **5** 415–416

Ferdinand II (king of Aragon)
see Ferdinand V (king of Castile)

FERDINAND III (1608–1657), Holy Roman emperor 1637–1657, king of Hungary 1626–1657 and of Bohemia 1627–1657 **5** 416–417

Ferdinand III (king of Naples)
see Ferdinand V (king of Castile)

FERDINAND V (1452–1516), king of Castile 1474–1504, of Sicily 1468–1516, and of Aragon 1479–1516 **5** 417–418

Ferdinand V (king of Spain)
see Ferdinand V (king of Castile)

FERDINAND VII (1784–1833), king of Spain 1808 and 1814–1833 **5** 418–420

Ferdinand von Hohenzollern-Sigmaringen
see Ferdinand (king of Romania)

FERGUSON, ADAM (1723–1816), Scottish philosopher, moralist, and historian **5** 420–421

FERGUSON, HOWARD (born 1908), Irish musician and composer **18** 137–138

FERMAT, PIERRE DE (1601–1665), French mathematician **5** 421–422

FERMI, ENRICO (1901–1954), Italian-American physicist **5** 422–424

FERNÁNDEZ DE LIZARDI, JOSÉ JOAQUIN (1776–1827), Mexican journalist and novelist **5** 424–425

FERNEL, JEAN FRANÇOIS (circa 1497–1558), French physician **5** 425–426

FERRARO, GERALDINE (born 1935), first woman candidate for the vice presidency of a major U.S. political party **5** 426–428

FERRER, GABRIEL MIRÓ (1879–1930), Spanish author **5** 428

FERRER, JOSÉ FIGUÉRES (born 1906), Costa Rican politician **5** 428–429

FERRERO, GUGLIELMO (1871–1942), Italian journalist and historian **5** 429–430

FERRY, JULES FRANÇOIS CAMILLE (1832–1893), French statesman **5** 430

FEUCHTWANGER, LION (1884–1958), post-World War I German literary figure **5** 430–432

FEUERBACH, LUDWIG ANDREAS (1804–1872), German philosopher **5** 432

Févret de Saint-Mémin
see Saint-Mémin, Charles Balthazar Julien Févret de

FEYNMAN, RICHARD PHILLIPS (1918–1988), American physicist **5** 432–434

Fianna Fail (Irish political party)
Ahern, Bertie **18** 11–13

FIBONACCI, LEONARDO (circa 1180-circa 1250), Italian mathematician **5** 434–435

FICHTE, JOHANN GOTTLIEB (1762–1814), German philosopher **5** 435–436

FICINO, MARSILIO (1433–1499), Italian philosopher and humanist **5** 436–437

FIEDLER, ARTHUR (1894–1979), American conductor of the Boston Pops **5** 437–438

FIELD, CYRUS WEST (1819–1892), American merchant **5** 438–439

FIELD, DAVID DUDLEY (1805–1894), American jurist **5** 439–440

FIELD, MARSHALL (1834–1906), American merchant **5** 440–441

FIELD, STEPHEN JOHNSON (1816–1899), American jurist **5** 441–442

FIELDING, HENRY (1707–1754), English novelist **5** 442–444

FIELDS, W. C. (stage name of William Claude Dukenfield; 1879–1946), American comedian **5** 444

FIGUEIREDO, JOÃO BATISTA DE OLIVEIRA (born 1918), Brazilian army general and president (1979–1985) **5** 445–446

FILLMORE, MILLARD (1800–1874), American statesman, president 1850–1853 **5** 447–448

FILMER, SIR ROBERT (died 1653), English political theorist **5** 448

FINKELSTEIN, RABBI LOUIS (born 1895), American Jewish scholar and head of Conservative Judaism **5** 448–450

FINLAY, CARLOS JUAN (1833–1915), Cuban biologist and physician **5** 450

FINNEY, CHARLES GRANDISON (1792–1875), American theologian and educator **5** 450–451

FIRDAUSI (934–1020), Persian poet **5** 451–452

FIRESTONE, HARVEY SAMUEL (1868–1938), American industrialist **5** 452–453

FIRST, RUTH (1925–1982), South African socialist, anti-apartheid activist, and scholar **5** 453–454

First Ladies
Adams, Abigail **18** 3–7

FISCHER, BOBBY (born 1943), American chess player **5** 454–456

FISCHER, EMIL (1852–1919), German organic chemist **5** 456–457

FISCHER, HANS (1881–1945), German organic chemist **5** 457–459

FISCHER VON ERLACH, JOHANN BERNHARD (1656–1723), Austrian architect **5** 459–461

Fischer von Erlach, Joseph Emmanuel (1693–1742),
see Fischer von Erlach, Johann Bernhard

FISH, HAMILTON (1808–1893), American statesman **5** 461–462

FISHER, ANDREW (1862–1928), Australian statesman and labor leader **5** 462

FISHER, IRVING (1867–1947), American economist **5** 462–463

FISHER, SIR RONALD AYLMER (1890–1962), English statistician **5** 463–464

FISK, JAMES (1834–1872), American financial speculator **5** 464–465

FISKE, JOHN (1842–1901), American philosopher and historian **5** 465–466

FISKE, MINNIE MADDERN (Mary Augusta Davey; 1865–1932), American ''realistic'' actress who portrayed Ibsen heroines **5** 466–467

FITCH, JOHN (1743–1798), American mechanic and inventor **5** 467–468

FITZGERALD, ELLA (1918–1996), American jazz singer **5** 468–469

FITZGERALD, FRANCES (born 1940), American author **5** 469–470

FITZGERALD, FRANCIS SCOTT KEY (1896–1940), American author **5** 470–472

FITZGERALD, GARRET (born 1926), Irish prime minister (1981–1987) **5** 472–474

FITZHUGH, GEORGE (1806–1881), American polemicist and sociologist **5** 474

FITZPATRICK, THOMAS (1799–1854), American trapper, guide, and Indian agent **5** 474–475

FIZEAU, HIPPOLYTE ARMAND LOUIS (1819–1896), French physicist **5** 475

FLAHERTY, ROBERT (1884–1951), American documentary filmmaker **5** 476–477

FLAMININUS, TITUS QUINCTIUS (circa 228–174 B.C.), Roman general and diplomat **5** 477

FLAMSTEED, JOHN (1646–1719), English astronomer **5** 477–478

FLANAGAN, HALLIE (1890–1969), American director, playwright, and educator **5** 478–479

FLANNAGAN, JOHN BERNARD (1895–1942), American sculptor **5** 480

FLAUBERT, GUSTAVE (1821–1880), French novelist **5** 480–482

Flavius Claudius Julianus
see Julian the Apostate

FLEISCHMANN, GISI (1894–1944), Czechoslovakian leader who rescued many Jews from the Nazi Holocaust **5** 482–483

FLEMING, SIR ALEXANDER (1881–1955), Scottish bacteriologist **5** 485–486

FLEMING, SIR SANDFORD (1827–1915), Scottish-born Canadian railway engineer **5** 485–486

FLETCHER, ALICE CUNNINGHAM (1838–1923), American anthropologist **5** 486–487

FLETCHER, JOHN (1579–1625), English playwright **5** 487

FLETCHER, JOSEPH FRANCIS (1905–1991), American philosopher who was the father of modern biomedical ethics **5** 488–489

FLEXNER, ABRAHAM (1866–1959), American educational reformer **5** 489–490

FLINDERS, MATTHEW (1774–1814), English naval captain and hydrographer **5** 490

FLORES, CARLOS ROBERTO (Carlos Roberto Flores Facussé;born 1950), Honduran politician **18** 138–140

FLORES, JUAN JOSÉ (1801–1864), South American general, president of Ecuador **5** 491

FLOREY, HOWARD WALTER (Baron Florey of Adelaide; 1898–1968), Australian pathologist **5** 491–492

FLORY, PAUL (1910–1985), American chemist and educator **5** 492–494

FLOYD, CARLISLE (born 1926), American composer of operas **5** 494–496

FLYNN, ELIZABETH GURLEY (1890–1964), American labor organizer **5** 496–497

FLYNN, JOHN (1880–1951), founder and superintendent of the Australian Inland Mission **5** 497–498

FO, DARIO (born 1926), Italian playwright and actor **18** 140–143

FOCH, FERDINAND (1851–1929), French marshal **5** 498–499

FOLEY, TOM (born 1929), Democratic representative from the state of Washington and Speaker of the U.S. House of Representatives (1989–1995) **5** 499–501

FONDA, JANE (born 1937), actress whose career included films, television, exercise videocassettes, and writing **5** 501–502

FONG, HIRAM LEONG (born 1907), American politician and businessman **18** 143–144

FONSECA, RUBEM (born 1925), Brazilian author **5** 502–504

FONTANE, THEODOR (1819–1898), German author **5** 504

FONTEYN, DAME MARGOT (Margaret "Peggy" Hookham; 1919–1991), classical ballerina who devoted her career to the Royal Ballet in England **5** 504–505

FOOT, MICHAEL (born 1913), left-wing journalist and British Labour Party member of Parliament **5** 505–507

FOOTE, HENRY STUART (1804–1880), American politician **18** 144–146

Foote, Irene
see Castle, I. and V.

FOOTE, SHELBY (born 1916), American author **18** 146–148

FORBES, JOHN (1710–1759), British general **5** 507–508

FORBES, MALCOLM (1919–1990), American businessman and publisher **5** 508–509

FORBES, ROBERT BENNET (1804–1889), American merchant and shipowner **5** 509–510

FORD, EDSEL BRYANT (1893–1943), American auto designer and industrialist **18** 148–150

FORD, FORD MADOX (1873–1939), English author and editor **6** 1–2

FORD, GERALD (Leslie Lynch King, Junior; born 1913), U.S. Republican vice president (1973) and president (1974–1976) **6** 2–5

FORD, HENRY (1863–1947), American industrialist **6** 5–6

FORD, HENRY, II (born 1917), American industrialist **6** 6–7

FORD, JOHN (1586–1639?), English playwright **6** 7–8

FORD, JOHN SEAN O'FEENEY (circa 1890–1973), American film director **6** 8–9

FORD, PAUL LEICESTER (1865–1902), American bibliographer and novelist **6** 9–10

Ford Motor Co. (automobile firm)
Dodge, John and Horace **18** 121–123
Ford, Edsel Bryant **18** 148–150

FORMAN, JAMES (born 1928), writer, journalist, political philosopher, and leader of the Student Nonviolent Coordinating Committee **6** 10–11

FORREST, EDWIN (1806–1872), American actor **6** 11–12

FORREST, JOHN (1st Baron Forrest of Bunbury; 1847–1918), Australian explorer and politician **6** 12–13

FORREST, NATHAN BEDFORD (1821–1877), American Confederate general **6** 13–14

FORRESTAL, JAMES VINCENT (1892–1949), American statesman **6** 14

FORSTER, EDWARD MORGAN (1879–1970), English novelist and essayist **6** 14–16

FORTAS, ABE (1910–1982), noted civil libertarian who served four years on the Supreme Court (1965–1969) **6** 16–17

FORTEN, JAMES (1766–1842), African American abolitionist and inventor **6** 17–18

FORTUNE, TIMOTHY THOMAS (1856–1928), African American journalist **6** 18–21

FOSCOLO, UGO (1778–1827), Italian author, poet, and patriot **6** 21

FOSDICK, HARRY EMERSON (1878–1969), American Presbyterian minister **6** 21–22

FOSSE, BOB (1927–1987), American director, choreographer, and dancer **6** 22–23

FOSSEY, DIAN (1932–1985), world's leading authority on the mountain gorilla **6** 23–24

FOSTER, ABIGAIL KELLEY (1810–1887), American reformer **6** 25

FOSTER, STEPHEN COLLINS (1826–1864), American composer **6** 25–27

FOSTER, WILLIAM ZEBULON (1881–1961), American Communist party leader **6** 27–28

FOUCAULT, JEAN BERNARD LÉON (1819–1868), French physicist **6** 28–29

FOUCAULT, MICHEL (1926–1984), French philosopher, critic, and historian **6** 29–30

FOUCHÉ, JOSEPH (1759–1820), French statesman **6** 30–31

FOUQUET, JEAN (ca. 1420- ca. 1480), French painter **6** 31

FOURIER, FRANÇOIS CHARLES MARIE (1772–1837), French socialist writer **6** 31–32

FOURIER, BARON JEAN BAPTISTE JOSEPH (1768–1830), French mathematical physicist **6** 32–33

FOWLES, JOHN (born 1926), English novelist **6** 33–35

FOX, CHARLES JAMES (1749–1806), English parliamentarian **6** 35–37

FOX, GEORGE (1624–1691), English spiritual reformer **6** 37–38

FRAGONARD, JEAN HONORÉ (1732–1806), French painter **6** 38–39

FRANCE, ANATOLE (1844–1924), French novelist **6** 39–40

FRANCIS I (1494–1547), king of France 1515–1547 **6** 40–43 art patronage

Francis I (emperor of Austria)
see Francis II (Holy Roman emperor)

FRANCIS II (1768–1835), Holy Roman emperor 1792–1806 and emperor of Austria 1804–1835 **6** 43–44

FRANCIS FERDINAND (1863–1914), archduke of Austria **6** 44

FRANCIS JOSEPH (1830–1916), emperor of Austria 1868–1916 and king of Hungary 1867–1916 **6** 45–46

Francis of Angoulême
see Francis I (king of France)

FRANCIS OF ASSISI, SAINT (1182–1226), Italian mystic and religious founder **6** 46–47

FRANCIS OF SALES, SAINT (1567–1622), French bishop **6** 47

Francis Stephen of Lorraine, Duke
see Francis I (Holy Roman emperor)

FRANCIS XAVIER, SAINT (1506–1552), Spanish Jesuit missionary **6** 48

FRANCK, CÉSAR (1822–1890), French composer **6** 48–49

FRANCK, JAMES (1882–1964), German physicist **6** 49–52

FRANCO BAHAMONDE, FRANCISCO (1892–1975), Spanish general and dictator **6** 52–54

FRANCO OF COLOGNE (Franco of Paris; flourished circa 1250–1260), French music theorist **6** 52

FRANK, ANNE (1929–1945), 16-year-old holocaust victim who kept a famous diary **6** 54–56

FRANKENTHALER, HELEN (born 1928), American painter **6** 56–57

FRANKFURTER, FELIX (1882–1965), American jurist **6** 57

FRANKLIN, ARETHA (born 1942), African American singer and songwriter **6** 58–60

FRANKLIN, BENJAMIN (1706–1790), American statesman, diplomat, and inventor **6** 60–64

FRANKLIN, SIR JOHN (1786–1847), English explorer **6** 68–69

FRANKLIN, JOHN HOPE (born 1915), pioneer African American historian **6** 65–67

FRANKLIN, MILES (1879–1954), Australian novelist **6** 68–69

FRANKLIN, ROSALIND ELSIE (1920–1958), British physical chemist and molecular biologist **6** 67–68

FRANKLIN, WILLIAM (circa 1731–1813), American colonial administrator **6** 69–70

FRASER (PINTER), LADY ANTONIA (born 1932), popular British biographer, historian, and mystery novelist **6** 70–71

FRASER, MALCOLM (born 1930), prime minister of Australia (1975–1983) **6** 71–73

FRASER, PETER (1884–1950), New Zealand prime minister 1940–49 **6** 73–74

FRASER, SIMON (1776–1862), Canadian explorer and fur trader **6** 74–75

FRAUNHOFER, JOSEPH VON (1787–1826), German physicist **6** 75–76

FRAZER, SIR JAMES GEORGE (1854–1941), Scottish classicist and anthropologist **6** 76

FRAZIER, EDWARD FRANKLIN (1894–1962), African American sociologist **6** 77

FRÉCHETTE, LOUIS-HONORÉ (1839–1908), French-Canadian poet **6** 77–78

FREDERICK I (1123–1190), Holy Roman emperor 1152–1190 **6** 78–79

FREDERICK II (1194–1250), Holy Roman emperor 1215–1250 **6** 79

FREDERICK II (1712–1786), king of Prussia 1740–1786 **6** 81–84

FREDERICK III (1415–1493), Holy Roman emperor and German king 1440–1493 **6** 84–85

Frederick III (duke of Swabia)
see Frederick I (Holy Roman emperor)

Frederick V (archduke of Austria)
see Frederick III (Holy Roman emperor)

Frederick Augustus I-II (elector of Saxony)
see Augustus II-III (king of Poland)

Frederick Barbarossa
see Frederick I (Holy Roman emperor)

Frederick of Hohenstaufen
see Frederick II (Holy Roman emperor)

Frederick the Great
see Frederick II (king of Prussia)

FREDERICK WILLIAM (1620–1688), elector of Brandenburg 1640–1688 **6** 85–86

FREDERICK WILLIAM I (1688–1740), king of Prussia 1713–1740 **6** 86–87

FREDERICK WILLIAM III (1770–1840), king of Prussia 1797–1840 **6** 87

FREDERICK WILLIAM IV (1795–1861), king of Prussia 1840–1861 **6** 87–88

FREED, JAMES INGO (born 1930), American architect **6** 88–90

FREEH, LOUIS J. (born 1950), director of the Federal Bureau of Investigation (FBI) **6** 90–91

FREEMAN, DOUGLAS SOUTHALL (1886–1953), American journalist **6** 91–92

FREEMAN, ROLAND L. (born 1936), American photographer of rural and urban African Americans **6** 92–93

FREGE, GOTTLOB (1848–1925), German mathematician and philosopher **6** 93–94

FREI MONTALVA, EDUARDO (born 1911), Chilean statesman **6** 94–95

FREIRE, PAULO (born 1921), Brazilian philosopher and educator **6** 95–96

FRELINGHUYSEN, THEODORUS JACOBUS (1691-circa 1748), Dutch Reformed clergyman and revivalist **6** 96–97

FRÉMONT, JOHN CHARLES (1813–1890), American explorer and politician **6** 97–98

FRENCH, DANIEL CHESTER (1850–1931), American sculptor **6** 98–99

French architecture
modern
Portzamparc, Christian de **18** 324–326

FRENEAU, PHILIP MORIN (1752–1832), American poet and journalist **6** 99–100

FRERE, SIR HENRY BARTLE EDWARD (1815–1884), English colonial administrator **6** 100–101

FRESCOBALDI, GIROLAMO (1583–1643), Italian composer and organist **6** 101–102

FRESNEL, AUGUSTIN JEAN (1788–1827), French physicist **6** 102–103

FREUD, ANNA (1895–1982), British psychoanalyst **18** 150–153

FREUD, SIGMUND (1856–1939), Viennese psychiatrist, founder of psychoanalysis **6** 103–106
influence on social sciences
Freud, Anna **18** 150–153

FREYRE, GILBERTO (1900–1987), Brazilian sociologist and writer **6** 106–107

FREYTAG, GUSTAV (1816–1895), German novelist, dramatist, and critic **6** 107–108

FRICK, HENRY CLAY (1849–1919), American industrialist and financier **6** 108–109

FRIEDAN, BETTY (Betty Naomi Goldstein; born 1921), women's rights activist and author **6** 109–111

FRIEDMAN, MILTON (born 1912), American economist **6** 111–112

FRIEDRICH, CARL JOACHIM (1901–1984), German-born educator who became a leading American political theorist **6** 113–114

FRIEDRICH, CASPAR DAVID (1774–1840), German romantic painter **6** 114–115

FRIEL, BERNARD PATRICK (born 1929), author, teacher, and playwright from Northern Ireland **6** 115–116

FRIES, JAKOB FRIEDRICH (1773–1843), German philosopher **6** 116–117

FRISCH, KARL VON (1886–1982), Austrian zoologist **6** 117–118

FRISCH, MAX (born 1911), Swiss novelist and dramatist **6** 118–119

FRISCH, OTTO ROBERT (1904–1979), Austrian-British nuclear physicist **6** 119–120

FROBERGER, JOHANN JAKOB (1616–1667), German composer and organist **6** 120–121

FROBISHER, SIR MARTIN (circa 1538–1594), English explorer **6** 121–122

FROEBEL, FRIEDRICH WILHELM AUGUST (1782–1852), German educator and psychologist **6** 122–123

FROHMAN, CHARLES (1860–1915), American theatrical producer **6** 123–124

FROISSART, JEAN (circa 1337-after 1404), French priest, poet, and chronicler. **6** 124–125

FROMM, ERICH (1900–1980), German writer in the fields of psychoanalysis, psychology, and social philosophy **6** 125–127

FRONDIZI, ARTURO (1908–1995), leader of the Argentine Radical Party and Argentine president (1958–1962) **6** 127–128

FRONTENAC ET PALLUAU, COMTE DE (Louis de Buade; 1622–1698), French colonial governor **6** 128–130

FRONTINUS, SEXTUS JULIUS (circa 35-circa 104), Roman magistrate, soldier, and writer **6** 130

FROST, ROBERT LEE (1874–1963), American poet **6** 130–133

FROUDE, JAMES ANTHONY (1818–1894), English historian **6** 133–134

FRUNZE, MIKHAIL VASILIEVICH (1885–1925), Soviet military leader **6** 134

FRY, ELIZABETH (1780–1845), British refromer **6** 134–136

FRY, WILLIAM HENRY (1813–1864), American composer **6** 136–137

FRYE, NORTHROP (Herman Northrop Frye; born 1912), Canadian literary scholar **6** 137–139

FUAD I (1868–1936), king of Egypt 1922–1936 **6** 139

FUCHS, SIR VIVIAN (born 1908), English explorer and geologist **6** 140

FUENTES, CARLOS (born 1928), Mexican author and political activist **6** 141–142

FUGARD, ATHOL (born 1932), South African playwright **6** 142–143

FUJIMORI, ALBERTO KEINYA (born 1938), president of Peru **6** 143–145

FUJIWARA KAMATARI (614–669), Japanese imperial official **6** 145

FUJIWARA MICHINAGA (966–1027), Japanese statesman **6** 145–146

FUKUYAMA, FRANCIS (born 1952), American philosopher and foreign policy expert **6** 146–147

FULBRIGHT, JAMES WILLIAM (1905–1995), American statesman **6** 147–149

FULLER, MILLARD (born 1935), American lawyer and social activist **18** 153–155

FULLER, RICHARD BUCKMINISTER (born 1895), American architect and engineer **6** 149–150

FULLER, SARAH MARGARET (1810–1850), American feminist **6** 150–151

FULTON, ROBERT (1765–1815), American inventor, engineer, and artist **6** 151–152

FURPHY, JOSEPH (1843–1912), Australian novelist **6** 152–153

FUSELI, HENRY (1741–1825), Swiss painter **6** 153–155

FUSTEL DE COULANGES, NUMA DENIS (1830–1889), French historian **6** 155

FUX, JOHANN JOSEPH (1660–1741), Austrian composer, conductor, and theoretician **6** 155–156

G

GABLE, WILLIAM CLARK (1901–1960), American film actor **6** 157–158

GABO, NAUM (1890–1977), Russian sculptor and designer **6** 158–159

GABOR, DENNIS (1900–1979), Hungarian-British physicist who invented holographic photography **6** 159–160

GABRIEL, ANGE JACQUES (1698–1782), French architect **6** 160–161

GABRIELI, GIOVANNI (circa 1557–1612), Italian composer **6** 161–162

GADAMER, HANS-GEORG (born 1900), German philosopher, classicist, and interpretation theorist **6** 162–163

GADDAFI, MUAMMAR AL- (born 1942), head of the revolution that set up the Libyan Republic in 1969 **6** 163–165

GADSDEN, JAMES (1788–1858), American soldier and diplomat **6** 165–166

GAGARIN, YURI ALEXEIVICH (1934–1968), Russian cosmonaut **6** 166–167

GAGE, MATILDA JOSLYN (1826–1898), American reformer and suffragist **6** 167–169

GAGE, THOMAS (1719/20–1787), English general **6** 169–170

GAGNÉ, ROBERT MILLS (born 1916), American educator **6** 170

GAINSBOROUGH, THOMAS (1727–1788), English painter **6** 170–172

GAISERIC (died 477), king of the Vandals 428–477 **6** 172

GAITÁN, JORGE ELIÉCER (1898–1948), Colombian politician **6** 172–173

GAITSKELL, HUGH (1906–1963), British chancellor of the exchequer (1950–1951) and leader of the Labour Party (1955–1963) **6** 173–174

GALBRAITH, JOHN KENNETH (born 1908), economist and scholar of the American Institutionalist school **6** 174–177

GALDÓS, BENITO PÉREZ (1843–1920), Spanish novelist and dramatist **6** 177–178

GALEN (130–200), Greek physician **6** 178–180

GALILEO GALILEI (1564–1642), Italian astronomer and physicist **6** 180–183

GALLATIN, ALBERT (1761–1849), Swiss-born American statesman, banker, and diplomat **6** 183–184

GALLAUDET, THOMAS HOPKINS (1787–1851), American educator **6** 185

GALLEGOS FREIRE, RÓMULO (1884–1969), Venezuelan novelist, president 1948 **6** 185–186

GALLOWAY, JOSEPH (circa 1731–1803), American politician **6** 186–187

GALLUP, GEORGE (1901–1984), pioneer in the field of public opinion polling and a proponent of educational reform **6** 187–189

GALSWORTHY, JOHN (1867–1933), English novelist and playwright **6** 189–190

GALT, SIR ALEXANDER TILLOCH (1817–1893), Canadian politician **6** 190–191

GALT, JOHN (1779–1839), Scottish novelist **18** 156–158

GALTIERI, LEOPOLDO FORTUNATO (born 1926), president of Argentina (1981–1982) **6** 191–193

GALTON, SIR FRANCIS (1822–1911), English scientist, biometrician, and explorer **6** 193–194

GALVANI, LUIGI (1737–1798), Italian physiologist **6** 194–195

GÁLVEZ, BERNARDO DE (1746–1786), Spanish colonial administrator **6** 195–196

GÁLVEZ, JOSÉ DE (1720–1787), Spanish statesman in Mexico **6** 196

GALWAY, JAMES (born 1939), Irish flutist **18** 158–160

GAMA, VASCO DA (circa 1460–1524), Portuguese navigator **6** 196–198

GAMBETTA, LÉON (1838–1882), French premier 1881–1882 **6** 198–199

GAMOW, GEORGE (1904–1968), Russian-American nuclear physicist, astrophysicist, biologist, and author of books popularizing science **6** 199–200

GANDHI, INDIRA PRIYADARSHINI (1917–1984), Indian political leader **6** 200–201

GANDHI, MOHANDAS KARAMCHAND (1869–1948), Indian political and religious leader **6** 201–204

GANDHI, RAJIV (1944–1991), Indian member of Parliament and prime minister **6** 204–205

GARBO, GRETA (1905–1990), Swedish-born American film star **6** 205–207

GARCIA, CARLOS P. (1896–1971), Philippine statesman, president 1957–61 **6** 207–208

GARCÍA MÁRQUEZ, GABRIEL (born 1928), Colombian author **6** 208–209

GARCÍA MORENO, GABRIEL (1821–1875), Ecuadorian politician, president 1861–1865 and 1869–1875 **6** 209–210

Garcia y Sarmientc, Félix Rubén *see* Dario, Rubén

GARCILASO DE LA VEGA, INCA (1539–1616), Peruvian chronicler **6** 210–211

GARDINER, SAMUEL RAWSON (1829–1902), English historian **6** 211

GARDNER, JOHN W. (born 1912), American educator, public official, and political reformer **6** 211–213

GARFIELD, JAMES ABRAM (1831–1881), American general, president 1881 **6** 213–214

GARIBALDI, GIUSEPPE (1807–1882), Italian patriot **6** 215–217

GARLAND, HANNIBAL HAMLIN (1860–1940), American author **6** 217–218

GARLAND, JUDY (1922–1969), super star of films, musicals, and concert stage **6** 218–219

GARNEAU, FRANÇOIS-XAVIER (1809–1866), French-Canadian historian **6** 219–220

GARNIER, FRANCIS (Marie Joseph François Garnier; 1839–1873), French naval officer **6** 220–221

GARNIER, JEAN LOUIS CHARLES (1825–1898), French architect **6** 221–222

GARRETT, JOHN WORK (1820–1884), American railroad magnate **6** 225

GARRETT, THOMAS (1789–1871), American abolitionist **6** 225–226

GARRETT (ANDERSON), ELIZABETH (1836–1917), English physician and women's rights advocate **6** 222–225

GARRISON, WILLIAM LLOYD (1805–1879), American editor and abolitionist **6** 226–228

GARVEY, MARCUS MOSIAH (1887–1940), Jamaican leader and African nationalist **6** 228–229

GARY, ELBERT HENRY (1846–1927), American lawyer and industrialist **6** 229–230

GASCA, PEDRO DE LA (circa 1496–1567), Spanish priest and statesman **6** 230–231

Gascoyne-Cecil, Robert Arthur Talbot *see* Salisbury, 3rd Marquess of

GASKELL, ELIZABETH (1810–1865), English novelist **6** 231–232

GATES, WILLIAM HENRY, III (''Bill''; born 1955), computer software company co-founder and executive **6** 232–234

GATLING, RICHARD JORDAN (1818–1903), American inventor of multiple-firing guns **6** 234–235

GAUDÍ I CORNET, ANTONI (1852–1926), Catalan architect and designer **6** 235–236

GAUGUIN, PAUL (1848–1903), French painter and sculptor **6** 236–238

GAULLI, GIOVANNI BATTISTA (1639–1709), Italian painter **6** 238–239

GAULTIER, JEAN PAUL (born 1952), French avant-garde designer **6** 239–240

GAUSS, KARL FRIEDRICH (1777–1855), German mathematician and astronomer **6** 240–242

GAVIRIA TRUJILLO, CESAR AUGUSTO (born 1947), president of Colombia **6** 242–243

GAY, JOHN (1685–1732), English playwright and poet **6** 243–244

GAY-LUSSAC, JOSEPH LOUIS (1778–1850), French chemist and physicist **6** 245–246

GAYLE, HELENE DORIS (born 1955), African American epidemiologist and pediatrician **6** 244–245

GEDDES, SIR PATRICK (1854–1932), Scottish sociologist and biologist **6** 246–247

GEERTGEN TOT SINT JANS (Geertgen van Haarlem; circa 1460/65–1490/95), Netherlandish painter **6** 248

GEERTZ, CLIFFORD (born 1926), American cultural anthropologist **6** 248–249

GEHRY, FRANK O. (née Goldberg; born 1929), American architect **6** 250–251

GEIGER, HANS (born Johannes Wilhelm Geiger; 1882–1945), German physicist **6** 251–253

GEISEL, ERNESTO (1908–1996), Brazilian army general, president of Brazil's national oil company (Petrobras), and president of the republic (1974–1979) **6** 253–255

GEISEL, THEODOR (a.k.a. Dr. Seuss; 1904–1991), American author of children's books **6** 255–256

GELLER, MARGARET JOAN (born 1947), American astronomer **6** 256–257

GELL-MANN, MURRAY (born 1929), American physicist **6** 257–258

GEMAYEL, AMIN (born 1942), Lebanese nationalist and Christian political leader; president of the Republic of Lebanon (1982–1988) **6** 258–259

GEMAYEL, PIERRE (1905–1984), leader of the Lebanese Phalangist Party **6** 259–261

Generation of 1927 (Spanish literature) Alberti, Rafael **18** 13–15

GENET, EDMOND CHARLES (1763–1834), French diplomat **6** 261–262

GENET, JEAN (1910–1986), French novelist and playwright **6** 262–263

Genetics (biology)
DNA
Wilkins, Maurice **18** 415–416
gene action
Blackburn, Elizabeth H. **18** 43–45

GENGHIS KHAN (1167–1227), Mongol chief, creator of the Mongol empire **6** 263–265

Genoa (Italian city-state)
Doria, Andrea **18** 123–125

GENSCHER, HANS-DIETRICH (born 1927), leader of West Germany's liberal party (the FDP) and foreign minister **6** 265–266

GENTILE DA FABRIANO (Gentile di Niccolò di Giovanni di Massio; circa 1370–1427), Italian painter **6** 266–267

GENTILE, GIOVANNI (1875–1944), Italian philosopher and politician **6** 267

GEOFFREY OF MONMOUTH (circa 1100–1155), English pseudohistorian **6** 268

Geology (science)
petrology
Gold, Thomas **18** 162–164

GEORGE I (1660–1727), king of Great Britain and Ireland 1714–1727 **6** 268–269

GEORGE II (1683–1760), king of Great Britain and Ireland and elector of Hanover 1727–1760 **6** 269–270

GEORGE III (1738–1820), king of Great Britain and Ireland 1760–1820 **6** 270–272

GEORGE IV (1762–1830), king of Great Britain and Ireland 1820–1830 **6** 272–273

GEORGE V (1865–1936), king of Great Britain and Northern Ireland and emperor of India 1910–1936 **6** 273–275

GEORGE VI (1895–1952), king of Great Britain and Northern Ireland 1936–1952 **6** 275

George, David Lloyd
see Lloyd George, David

GEORGE, HENRY (1839–1897), American economist and social reformer **6** 276

GEORGE, JAMES ZACHARIAH (1826–1897), American politician and jurist **6** 276–277

GEORGE, STEFAN (1868–1933), German symbolist poet **6** 277–278

GEPHARDT, RICHARD ANDREW (born 1941), Democratic majority leader in the House of Representatives **6** 278–280

GÉRICAULT, JEAN LOIS ANDRÉ THÉODORE (1791–1824), French painter **6** 280–281

Germanicus, Tiberius Claudius
see Claudius Germanicus, T.

GERONIMO (1829–1909), American Apache Indian warrior **6** 281–282

GERRY, ELBRIDGE (1744–1814), American patriot and statesman **6** 282–283

GERSHOM BEN JUDAH (circa 950–1028), German rabbi, scholar, and poet **6** 283–284

GERSHWIN, GEORGE (1898–1937), American composer **6** 284–285

GERSON, JOHN (1363–1429), French theologian **6** 285–286

GESELL, ARNOLD LUCIUS (1880–1961), American psychologist and pediatrician **6** 286–287

GESNER, KONRAD VON (1516–1565), Swiss naturalist **6** 287

GESUALDO, DON CARLO (Prince of Venosa; circa 1560–1613), Italian composer **6** 287–288

GETTY, JEAN PAUL (1892–1976), billionaire independent oil producer **6** 288–290

GHAZALI, ABU HAMID MUHAMMAD AL- (1058–1111), Arab philosopher and Islamic theologian **6** 290–291

GHIBERTI, LORENZO (circa 1381–1455), Italian sculptor, goldsmith, and painter **6** 291–292

GHIRLANDAIO, DOMENICO (1449–1494), Italian painter **6** 292–293

GHOSE, AUROBINDO (1872–1950), Indian nationalist and philosopher **6** 293–294

GIACOMETTI, ALBERTO (1901–1966), Swiss sculptor and painter **6** 294–295

GIANNINI, A. P. (Amadeo Peter; 1870–1949), Italian-American financier and banker **6** 295–297

GIAP, VO NGUYEN (born 1912), Vietnamese Communist general and statesman **6** 297–299

GIBBON, EDWARD (1737–1794), English historian **6** 299–300

GIBBONS, JAMES (1834–1921), American Roman Catholic cardinal **6** 300–301

GIBBS, JAMES (1682–1754), British architect **6** 301–302

GIBBS, JOSIAH WILLARD (1839–1903), American mathematical physicist **6** 302–303

GIBRAN, KAHLIL (1883–1931), Lebanese writer and artist **6** 303–305

GIBSON, ALTHEA (born 1927), African American tennis player **6** 305–306

GIDDINGS, FRANKLIN HENRY (1855–1931), American sociologist **6** 307–308

GIDE, ANDRÉ (1869–1951), French author **6** 308–309

GIELGUD, JOHN (born 1904), English Shakespearean actor **6** 310–311

GIERKE, OTTO VON (1841–1921), German jurist **6** 311–312

GIGLI, ROMEO (born 1949), Italian designer **6** 312

GILBERT, SIR HUMPHREY (circa 1537–1583), English soldier and colonizer **6** 313

GILBERT, WILLIAM (1544–1603), English physician and physicist **6** 313–314

GILBERT, SIR WILLIAM SCHWENCK (1836–1911), English playwright and poet **6** 314–315

GILBRETH, LILLIAN (born Lillian Evelyn Moller; 1878–1972), American psychologist and industrial management consultant **6** 315–317

GILES, ERNEST (1835–1897), Australian explorer **6** 317–318

GILKEY, LANGDON BROWN (born 1919), American ecumenical Protestant theologian **6** 318–319

GILLESPIE, DIZZY (born John Birks Gillespie; 1917–1993), African American jazz trumpeter, composer, and band leader **6** 320–322

GILLIAM, SAM (born 1933), American artist **6** 322–323

GILMAN, CHARLOTTE ANNA PERKINS (1860–1935), American writer and lecturer **6** 323–325

GILMAN, DANIEL COIT (1831–1908), educator and pioneer in the American university movement **6** 325–326

GILPIN, LAURA (1891–1979), American photographer **6** 326–327

GILSON, ÉTIENNE HENRY (1884–1978), French Catholic philosopher **6** 327–328

GINASTERA, ALBERTO EVARISTO (1916–1983), Argentine composer **6** 328–329

GINGRICH, NEWT (born 1943), Republican congressman from Georgia **6** 329–332

GINSBERG, ALLEN (1926–1997), American poet **6** 332–333

GINSBURG, RUTH BADER (born 1933), second woman appointed to the United States Supreme Court **6** 333–336

GINZBERG, ASHER (Ahad Ha-Am; means "one of the people;" 1856–1927), Jewish intellectual leader **6** 336–337

GINZBERG, LOUIS (1873–1953), Lithuanian-American Talmudic scholar **6** 337–338

GINZBURG, NATALIA LEVI (1916–1991), Italian novelist, essayist, playwright, and translator **6** 338–339

GIOLITTI, GIOVANNI (1842–1928), Italian statesman **6** 339–340

GIORGIONE (1477–1510), Italian painter **6** 340–341

GIOTTO (circa 1267–1337), Italian painter, architect, and sculptor **6** 342–345

GIOVANNI DA BOLOGNA (1529–1608), Italian sculptor **6** 345–346

Giovanni da Fiesole, Fra *see* Angelica, Fra

GIOVANNI, YOLANDE CORNELIA, JR. (born 1943), African American poet **6** 346–347

GIRARD, STEPHEN (1750–1831), American merchant and philanthropist **6** 347–348

GIRARDON, FRANÇOIS (1628–1715), French sculptor **6** 348–349

GIRAUDOUX, JEAN (1882–1944), French novelist, playwright, and diplomat **6** 349–350

GIRTY, SIMON (1741–1818), American frontiersman **6** 350

GISCARD D'ESTAING, VALÉRY (born 1926), third president of the French Fifth Republic **6** 350–352

GIST, CHRISTOPHER (circa 1706–1759), American frontiersman **6** 352–353

GIULIANI, RUDOLPH WILLIAM (born 1944), mayor of New York City **6** 353–355

GLACKENS, WILLIAM (1870–1938), American painter **6** 355–356

GLADDEN, WASHINGTON (1836–1918), American clergyman **6** 356–357

GLADSTONE, WILLIAM EWART (1809–1898), English statesman **6** 357–360

GLASGOW, ELLEN (1873–1945), American novelist **6** 360–361

GLASHOW, SHELDON LEE (born 1932), American Nobel Prize winner in physics **6** 361–362

GLASS, PHILIP (born 1937), American composer of minimalist music **6** 362–364

GLENDOWER, OWEN (1359?-1415?), Welsh national leader **6** 364–365

GLENN, JOHN HERSCHEL, JR. (born 1921), military test pilot, astronaut, businessman, and United States senator from Ohio **6** 365–367

GLIGOROV, KIRO (born 1917), first president of the Republic of Macedonia **6** 367–369

GLINKA, MIKHAIL IVANOVICH (1804–1857), Russian composer **6** 369–370

GLOUCESTER, DUKE OF (1391–1447), English statesman **6** 370–371

GLUBB, SIR JOHN BAGOT (1897–1986), British commander of the Arab Legion 1939–56 **6** 371–372

GLUCK, CHRISTOPH WILLIBALD (1714–1787), Austrian composer and opera reformer **6** 372–374

GLUCKMAN, MAX (1911–1975), British anthropologist **6** 374–375

Glyndyfrdwy, Lord of Giyndwr and Sycharth *see* Glendower, Owen

GOBINEAU, COMTE DE (Joseph Arthur Gobineau; 1816–1882), French diplomat **6** 375–376

GODDARD, ROBERT HUTCHINGS (1882–1945), American pioneer in rocketry **6** 376–377

GÖDEL, KURT (1906–1978), Austrian-American mathematician **6** 377–379

Godfather, The (film) Coppola, Francis Ford **18** 102–104

GODFREY OF BOUILLON (circa 1060–1100), French lay leader of First Crusade **6** 379

GODKIN, EDWIN LAWRENCE (1831–1902), British-born American journalist **6** 380

GODOLPHIN, SIDNEY (1st Earl of Godolphin; 1645–1712), English statesman **6** 380–381

GODOY Y ÁLVAREZ DE FARIA, MANUEL DE (1767–1851), Spanish statesman **6** 381–382

GODUNOV, BORIS FEODOROVICH (circa 1551–1605), czar of Russia 1598–1605 **6** 382–383

GODWIN, WILLIAM (1756–1836), English political theorist and writer **6** 383–384

GOEBBELS, JOSEPH PAUL (1897–1945), German politician and Nazi propagandist **6** 384–385

GOEPPERT-MAYER, MARIA (1906–1972), American physicist **6** 385–387

GOETHALS, GEORGE WASHINGTON (1858–1928), American Army officer and engineer **6** 387–388

GOETHE, JOHANN WOLFGANG VON (1749–1832), German poet **6** 388–391

GOGOL, NIKOLAI (1809–1852), Russian author **6** 391–393

GOH CHOK TONG (born 1941), leader of the People's Action Party and Singapore's prime minister **6** 393–395

GOIZUETA, ROBERTO (1931–1997), Cuban American businessman and philanthropist **18** 160–162

GÖKALP, MEHMET ZIYA (1875/76–1924), Turkish publicist and sociologist **6** 395–396

GOKHALE, GOPAL KRISHNA (1866–1915), Indian nationalist leader **6** 396

GOLD, THOMAS (born 1920), American astronomer and physicist **18** 162–164

GOLDBERG, ARTHUR JOSEPH (1908–1990), U.S. secretary of labor, ambassador to the United Nations, and activist justice of the U.S. Supreme Court **6** 397–398

GOLDBERG, WHOOPI (born Caryn E. Johnson; born 1949), African American actress **6** 398–402

GOLDEN, HARRY (1902–1981), Jewish-American humorist, writer, and publisher **6** 402–403

GOLDIE, SIR GEORGE DASHWOOD TAUBMAN (1846–1925), British trader and empire builder **6** 404

GOLDING, WILLIAM (1911–1993), English novelist and essayist **6** 404–406

GOLDMAN, EMMA (1869–1940), Lithuanian-born American anarchist **6** 406–407

GOLDMARK, JOSEPHINE (1877–1950), advocate of government assistance in improving the lot of women and children **6** 407–408

GOLDONI, CARLO (1707–1793), Italian dramatist, poet, and librettist **6** 408–409

GOLDSMITH, JAMES MICHAEL (1933–1997), British-French industrialist and financier **6** 409–411

GOLDSMITH, OLIVER (1730–1774), British poet, dramatist, and novelist **6** 411–413

GOLDSMITH, OLIVER (1794–1861), Canadian poet **6** 411

GOLDWATER, BARRY (1909–1998), conservative Republican U.S. senator from Arizona (1952–1987) **6** 413–415

GOLDWYN, SAMUEL (1882–1974), Polish-born American film producer **6** 416

Golf
Woods, Tiger **18** 416–418

GOMBERT, NICOLAS (circa 1500–1556/57), Franco-Flemish composer **6** 416–417

GÓMEZ, JUAN VICENTE (1857–1935), Venezuelan dictator **6** 417–418

GÓMEZ, MÁXIMO (1836–1905), Dominican-born Cuban general and independence hero **6** 418–419

GÓMEZ CASTRO, LAUREANO ELEUTERIO (1889–1965), Colombian statesman, president **6** 419–420

GOMPERS, SAMUEL (1850–1924), American labor leader **6** 420–422

GOMULKA, WLADISLAW (1905–1982), Polish politician **6** 422–424

GONCHAROV, IVAN ALEKSANDROVICH (1812–1891), Russian novelist **6** 424

GONCHAROVA, NATALIA (1881–1962), Russian painter and theatrical scenery designer **6** 424–426

GONCOURT BROTHERS (19th-century French writers) **6** 426–427

Gone with the Wind (film)
Leigh, Vivien **18** 251–253

GÓNGORA Y ARGOTE, LUIS DE (1561–1627), Spanish poet **6** 427–428

GONZÁLEZ, JULIO (1876–1942), Spanish sculptor **6** 428–429

GONZÁLEZ MARQUEZ, FELIPE (born 1942), Socialist leader of Spain **6** 429–431

GONZÁLEZ PRADA, MANUEL (1848–1918), Peruvian essayist and poet **6** 431

GONZALO DE BERCEO (circa 1195-after 1252), Spanish author **6** 431–432

GOOCH, GEORGE PEABODY (1873–1968), British historian and political journalist **6** 432–433

GOODALL, JANE (born 1934), British scientist who studied primates **6** 433–434

GOODLAD, JOHN INKSTER (born 1917), American education researcher and prophet **6** 434–436

GOODMAN, BENNY (Benjamin David Goodman; 1909–1986), jazz clarinetist and big band leader (1935–1945) **6** 436–438

GOODMAN, ELLEN HOLTZ (born 1941), American journalist **6** 438–439

GOODNIGHT, CHARLES (1836–1926), American cattleman **6** 439

GOODPASTER, ANDREW JACKSON (born 1915), American Army officer active in organizing NATO forces in Europe and adviser to three presidents **6** 439–441

GOODYEAR, CHARLES (1800–1860), American inventor **6** 441

Goon on Earth
see Antiochus IV (king of Syria)

GORBACHEV, MIKHAIL SERGEEVICH (born 1931), general secretary of the Communist Party and later (1990) president of the Union of Soviet Socialist Republics. **6** 441–444

GORBACHEV, RAISA MAXIMOVNA (née Titorenko; born 1932), first lady of the Soviet Union **6** 444–446

GORDEEVA, EKATERINA (born 1971), Russian ice skater and author **18** 164–166

GORDIMER, NADINE (born 1923), South African author of short stories and novels **6** 446–447

GORDON, AARON DAVID (1856–1922), Russian-born Palestinian Zionist **6** 447–448

GORDON, CHARLES GEORGE (1833–1885), English soldier and adventurer **6** 448–449

GORDON, JOHN BROWN (1832–1904), American businessman and politician **6** 449–450

GORDON, PAMELA (born 1955), Bermudan politician **18** 166–167

GORDY, BERRY, JR. (born 1929), founder of the Motown Sound **6** 450–451

GORE, ALBERT, JR. (born 1948), Democratic U.S. representative, senator, and 45th vice president of the United States **6** 452–453

GORGAS, JOSIAH (1818–1883), American soldier and educator **6** 453–454

GORGAS, WILLIAM CRAWFORD (1854–1920), American general and sanitarian **6** 454–455

GORGES, SIR FERDINANDO (1568–1647), English colonizer and soldier **6** 455–456

GORGIAS (circa 480-circa 376 B.C.), Greek sophist philosopher and rhetorician **6** 456

GÖRING, HERMANN WILHELM (1893–1946), German politician and air force commander **6** 457–458

GORKY, ARSHILE (1905–1948), American painter **6** 458

GORKY, MAXIM (1868–1936), Russian author **6** 458–460

GORTON, SAMUELL (circa 1592–1677), English colonizer **6** 460

GOSHIRAKAWA (1127–1192), Japanese emperor **6** 460–461

Gösta
see Gustavus II

GOTTFRIED VON STRASSBURG (circa 1165-circa 1215), German poet and romancer **6** 461–462

GOTTLIEB, ADOLPH (1903–1974), American Abstract Expressionist painter **6** 462–463

GOTTSCHALK, LOUIS MOREAU (1829–1869), American composer **6** 463–464

GOTTWALD, KLEMENT (1896–1953), first Communist president of Czechoslovakia (1948–1953) **6** 464–466

GOUDIMEL, CLAUDE (circa 1514–1572), French composer **6** 466

GOUJON, JEAN (circa 1510–1568), French sculptor **6** 466–467

GOULART, JOÃO (1918–1976), Brazilian statesman **6** 467–469

GOULD, GLENN (1932–1982), Canadian musician **6** 469–470

GOULD, JAY (1836–1892), American financier and railroad builder **6** 470–472

GOULD, STEPHEN JAY (born 1941), American paleontologist **6** 472–473

GOUNOD, CHARLES FRANÇOIS (1818–1893), French composer **6** 473–474

GOURLAY, ROBERT (1778–1863), British reformer in Canada **6** 474

GOURMONT, REMY DE (1858–1915), French author, critic, and essayist **6** 475

GOWER, JOHN (circa 1330–1408), English poet **6** 475–476

GOYA Y LUCIENTES, FRANCISCO DE PAULA JOSÉ DE (1746–1828), Spanish painter and printmaker **6** 476–478

GOYEN, JAN VAN (1596–1656), Dutch painter **6** 478–479

GRACCHUS, GAIUS SEMPRONIUS (ca. 154–121 B.C.) member of a Roman plebeian family referred to as the Gracchi; flourished 3rd-2nd century B.C. **6** 479–480

GRACCHUS, TIBERIUS SEMPRONIUS (ca. 163–133 B.C.) member of a Roman plebeian family referred to as the Gracchi; flourished 3rd-2nd century B.C. **6** 479–480

GRACE, WILLIAM RUSSELL (1832–1904), Irish-born American entrepreneur and politician **6** 480–481

GRACIÁN Y MORALES, BALTASAR JERÓNIMO (1601–1658), Spanish writer **6** 481–482

GRADY, HENRY WOODFIN (1850–1889), American editor and orator **6** 482–483

GRAETZ, HEINRICH HIRSCH (1817–1891), German historian and biblical exegete **6** 483

GRAHAM, KATHARINE MEYER (born 1917), publisher who managed *The Washington Post* **6** 483–485

GRAHAM, MARTHA (1894–1991), American dancer and choreographer **6** 485–486

GRAHAM, SYLVESTER (1794–1851), American reformer and temperance minister **6** 486–487

GRAHAM, WILLIAM FRANKLIN, JR. (''Billy''; born 1918), American evangelist **6** 487–488

GRAMSCI, ANTONIO (1891–1937), Italian writer and Communist leader **6** 488–489

GRANADOS, ENRIQUE (1867–1916), Spanish composer and pianist **6** 489–490

GRANT, CARY (born Archibald Alexander Leach; 1904–1986), English actor **6** 490–492

GRANT, ULYSSES SIMPSON (1822–1885), American general, president 1869–1877 **6** 492–494

GRANVILLE, EVELYN BOYD (born 1924), African American mathematician **6** 494–496

Graphic arts
Escher, Maurits **18** 132–134

GRASS, GÜNTER (born 1927), German novelist, playwright, and poet **6** 496–497

GRASSELLI, CAESAR AUGUSTIN (1850–1927), third generation to head the Grasselli Chemical Company **6** 497–498

GRATIAN (died circa 1155), Italian scholar, father of canon law **6** 498–499

GRATTAN, HENRY (1746–1820), Irish statesman and orator **6** 499

GRAU SAN MARTIN, RAMÓN (1887–1969), Cuban statesman and physician **6** 499–500

GRAVES, MICHAEL (born 1934), American Post-Modernist architect **6** 500–502

GRAVES, NANCY STEVENSON (1940–1995), American sculptor **6** 502–504

GRAVES, ROBERT RANKE (1895–1985), English author **6** 504–506

GRAY, ASA (1810–1888), American botanist **6** 506–507

GRAY, HANNAH HOLBORN (born 1930), university administrator **6** 507–508

GRAY, ROBERT (1755–1806), American explorer **6** 508–509

GRAY, THOMAS (1716–1771), English poet **6** 509–510

GRAY, WILLIAM H., III (born 1941), first African American to be elected House Whip for the U.S. House of Representatives **6** 510–511

Great Britain (United Kingdom of Great Britain and Northern Ireland; island kingdom; northwestern Europe)
• SINCE 1901 (WINDSOR)
since 1952 (Elizabeth II)
Blair, Tony **18** 45–47

Great Schism (1387–1417; Roman Catholic Church)
conciliar movement
Gregory XII **18** 169–171

GRECO, EL (1541–1614), Greek-born Spanish painter **6** 511–514

GREELEY, ANDREW M. (born 1928), American Catholic priest, sociologist, and author **6** 514–515

GREELEY, HORACE (1811–1872), American editor and reformer **6** 515–517

GREELY, ADOLPHUS WASHINGTON (1844–1935), American soldier, explorer, and writer **6** 517–518

GREEN, CONSTANCE McLAUGHLIN (1897–1975), American author and historian **6** 518–519

GREEN, EDITH STARRETT (1910–1987), United States congresswoman from Oregon (1954–1974) **6** 519–520

GREEN, THOMAS HILL (1836–1882), British philosopher **6** 520–521

GREEN, WILLIAM R. (1872–1952), American labor union leader **6** 521

GREENAWAY, KATE (Catherine; 1846–1901), English author and illustrator **18** 168–169

Green Belt Movement of Kenya
Maathai, Wangari Muta **18** 269–271

GREENBERG, CLEMENT (1909–1994), American art critic **6** 521–523

GREENE, GRAHAM (born 1904), English novelist and dramatist **6** 523–524

GREENE, GRAHAM (born ca. 1952), Canadian-Native American actor **6** 524–525

GREENE, NATHANAEL (1742–1786), American Revolutionary War general **6** 525–526

Greenfield, Jerry (born 1951), ice cream company founder
see Ben & Jerry

GREENSPAN, ALAN (born 1926), American economist **6** 526–528

GREER, GERMAINE (born 1939), author and authoritative commentator on women's liberation and sexuality **6** 528–530

GREGG, WILLIAM (1800–1867), American manufacturer **6** 530–531

GREGORY I, SAINT (circa 540–604), pope 590–604 **6** 531–532

GREGORY VII (circa 1020–1085), pope 1073–85 **6** 532–534

GREGORY XII (Angelo Corrario; c. 1327–1417), pope 1406–1415 **18** 169–171

GREGORY XIII (1502–1585), pope 1572–1585 **6** 534

GREGORY, LADY AUGUSTA (1852–1932), Irish dramatist **6** 535–536

GREGORY, DICK (Richard Claxton Gregory; born 1932), comedian and civil rights and world peace activist **6** 536–537

GREGORY OF TOURS, SAINT (538–594), Frankish bishop and historian **6** 534–535

Gregory the Great, Saint
see Gregory I, Saint

GRETZKY, WAYNE (born 1961), Canadian hockey star **6** 537–539

GREUZE, JEAN BAPTISTE (1725–1805), French painter **6** 539

GREY, CHARLES (2nd Earl Grey; 1764–1845), English statesman, prime minister 1830–1834 **6** 539–540

GREY, SIR GEORGE (1812–1898), English explorer and colonial governor **6** 540–541

GRIEG, EDVARD HAGERUP (1843–1907), Norwegian composer **6** 541–542

GRIERSON, JOHN (1898–1972), Canadian and British filmmaker **6** 542–543

GRIFFES, CHARLES TOMLINSON (1884–1920), American composer **6** 543–544

GRIFFITH, DAVID WARK (1875–1948), American film maker **6** 544–545

GRIFFITH, SIR SAMUEL WALKER (1845–1920), Australian statesman and jurist **6** 545–546

GRILLPARZER, FRANZ (1791–1872), Austrian playwright **6** 546–547

Grimaldi, Rainier de
see Rainier III, Prince of Monaco

GRIMKÉ, ANGELINA EMILY (1805–1879) **AND SARAH MOORE** (1792–1873), American abolitionists and women's rights agitators **7** 1–2

GRIMKÉ, ARCHIBALD HENRY (1849–1930), American editor, author, and diplomat **7** 1–2

GRIMM, JAKOB KARL (1785–1863) **AND WILHELM KARL** (1786–1859), German scholars, linguists, and authors **7** 3–4

GRIMMELSHAUSEN, HANS JAKOB CHRISTOFFEL VON (1621/22–1676), German author **7** 4–5

GRIS, JUAN (1887–1927), Spanish painter **7** 5–6

GRISHAM, JOHN (born 1955), American author and attorney **7** 6–8

GROMYKO, ANDREI ANDREEVICH (1909–1988), minister of foreign affairs and president of the Union of Soviet Socialist Republic (1985–1988) **7** 9–11

GROOMS, RED (born 1937), American artist **7** 11–12

GROOTE, GERARD (1340–1384), Dutch evangelical preacher **7** 12–13

GROPIUS, WALTER (1883–1969), German-American architect, educator, and designer **7** 13–14

GROS, BARON (Antoine Jean Gros; 1771–1835), French romantic painter **7** 14–15

GROSSETESTE, ROBERT (1175–1253), English bishop and statesman **7** 15

GROSSINGER, JENNIE (1892–1972), American hotel executive and philanthropist **7** 15–17

GROSZ, GEORGE (1893–1959), German-American painter and graphic artist **7** 17–18

GROTIUS, HUGO (1583–1645), Dutch jurist, statesman, and historian **7** 18–19

GROTOWSKI, JERZY (born 1933), founder of the experimental Laboratory Theatre in Wroclaw, Poland **7** 19–20

GROVE, ANDREW (András Gróf; born 1936), American businessman **18** 171–174

GROVE, FREDERICK PHILIP (circa 1871–1948), Canadian novelist and essayist **7** 20–21

GROVES, LESLIE (1896–1970), military director of the Manhattan Project (atom bomb) during World War II **7** 21–22

GRÜNEWALD, MATTHIAS (circa 1475–1528), German painter **7** 23–24

GUARDI, FRANCESCO (1712–1793), Italian painter **7** 24–25

GUARINI, GUARINO (1624–1683), Italian architect, priest, and philosopher **7** 25–26

GUCCIONE, BOB, JR. (born ca. 1956), American publisher **7** 26

GÜEMES, MARTÍN (1785–1821), Argentine independence fighter **7** 26–27

GUERCINO (Giovanni Francesco Barbieri; 1591–1666), Italian painter **7** 27

GUERICKE, OTTO VON (1602–1686), German physicist **7** 27–28

GUERIN, VERONICA (1959–1996), Irish investigative reporter and journalist **18** 174–176

GUERRERO, VICENTE (1783–1831), Mexican independence fighter, president 1829 **7** 28–30

GUEVARA, ERNESTO (''Che''; 1924–1967) Argentine revolutionary and guerrilla theoretician **7** 30–31

GUEYE, LAMINE (1891–1968), Senegalese statesman **7** 31

GUGGENHEIM, MEYER (1828–1905), Swiss-born American industrialist **7** 31–32

GUICCIARDINI, FRANCESCO (1483–1540), Italian historian and statesman **7** 32–33

GUIDO D'AREZZO (circa 995-circa 1050), Italian music theorist **7** 33

GUILLAUME DE LORRIS (circa 1210–1237), French poet **7** 33–34

GUILLÉN, NICOLÁS (born 1902), Cuban author **7** 34–35

GUILLÉN Y ALVAREZ, JORGE (1893–1984), Spanish poet **7** 35–36

GUINIZZELLI, GUIDO (1230/40–1276), Italian poet **7** 36–37

GUINNESS, ALEC (born 1914), British actor of the stage, films, and television **7** 37–38

GÜIRÁLDEZ, RICARDO (1886–1927), Argentine poet and novelist **7** 38–39

GUISCARD, ROBERT (1016–1085), Norman adventurer **7** 39–40

GUISEWITE, CATHY (born 1950), American cartoonist and author **18** 176–177

GUIZOT, FRANÇOIS PIERRE GUILLAUME (1787–1874), French statesman and historian **7** 40–41

GUMPLOWICZ, LUDWIG (1838–1909), Polish-Austrian sociologist and political theorist **7** 41

GUNN, THOM (born 1929), English poet **18** 177–178

GÜNTHER, IGNAZ (1725–1775), German sculptor **7** 41–42

GUSTAVUS I (Gustavus Eriksson; 1496–1560), king of Sweden 1523–1560 **7** 42–43

GUSTAVUS II (Gustavus Adolphus; 1594–1632), king of Sweden 1611–1632 **7** 43–45

GUSTAVUS III (1746–1792), king of Sweden 1771–1792 **7** 45–46

GUSTON, PHILIP (1913–1980), American painter and a key member of the New York School **7** 47–48

GUTENBERG, JOHANN (circa 1398–1468), German inventor and printer **7** 48–49

GUTHRIE, EDWIN RAY (1886–1959), American psychologist **7** 49–50

GUTHRIE, TYRONE (1900–1971), English theater director **7** 50–51

GUTHRIE, WOODROW WILSON (''Woody''; 1912–1967), writer and performer of folk songs **7** 51–52

GUTIÉRRÉZ, GUSTAVO (born 1928), Peruvian who was the father of liberation theology **7** 52–53

GUY DE CHAULIAC (circa 1295–1368), French surgeon **7** 54

Gymnastics
Comaneci, Nadia **18** 98–100

H

HABASH, GEORGE (born 1926), founder of the Arab Nationalists' Movement (1952) and of the Popular Front for the Liberation of Palestine (PFLP; 1967) **7** 55–56

HABER, FRITZ (1868–1934), German chemist **7** 56–58

HABERMAS, JÜRGEN (born 1929), German philosopher and sociologist **7** 58–60

Habitat for Humanity
Fuller, Millard **18** 153–155

HADRIAN (76–138), Roman emperor 117–138 **7** 60–61

HAECKEL, ERNST HEINRICH PHILIPP AUGUST (1834–1919), German biologist and natural philosopher **7** 61–62

HAFIZ, SHAMS AL-DIN (circa 1320–1390), Persian mystical poet and Koranic exegete **7** 63

HAGEN, UTA THYRA (born 1919), American actress **18** 179–180

HAGUE, FRANK (1876–1956), American politician **7** 63–64

HAHN, OTTO (1879–1968), German chemist **7** 64–65

HAIDAR ALI (1721/22–1782), Indian prince, ruler of Mysore 1759–1782 **7** 65–66

HAIG, ALEXANDER M., JR. (born 1924), American military leader, diplomat, secretary of state, and presidential adviser **7** 66–67

HAIG, DOUGLAS (1st Earl Haig; 1861–1928), British field marshal **7** 67–68

HAILE SELASSIE (1892–1975), emperor of Ethiopia **7** 68–70

HAKLUYT, RICHARD (1552/53–1616), English geographer and author **7** 70

HALBERSTAM, DAVID (born 1934), American journalist, author and social historian **18** 180–183

HALDANE, JOHN BURDON SANDERSON (1892–1964), English biologist **7** 70–71

HALE, EDWARD EVERETT (1822–1909), American Unitarian minister and author **7** 71–72

HALE, GEORGE ELLERY (1868–1938), American astronomer **7** 72–74

HALE, SARAH JOSEPHA (née Buell; 1788–1879), American editor **7** 74–75

HALES, STEPHEN (1677–1761), English scientist and clergyman **7** 75

HALÉVY, ÉLIE (1870–1937), French philosopher and historian **7** 76

HALEY, ALEX (1921–1992), African American journalist and author **7** 76–78

HALEY, MARGARET A. (1861–1939), American educator and labor activist **7** 78–79

HALFFTER, CHRISTÓBAL (born 1930), Spanish composer **7** 79–80

HALIBURTON, THOMAS CHANDLER (1796–1865), Canadian judge and author **7** 80

HALIDE EDIP ADIVAR (1884–1964), Turkish woman writer, scholar, and public figure **7** 80–82

HALIFAX, 1ST EARL OF (Edward Frederick Lindley Wood; 1881–1959), English statesman **7** 82–83

HALL, ASAPH (1829–1907), American astronomer **7** 83–84

HALL, DONALD (born 1928), New England memoirist, short story writer, essayist, dramatist, critic, and anthologist as well as poet **7** 84–85

HALL, GRANVILLE STANLEY (1844–1924), American psychologist and educator **7** 85–86

HALLAJ, AL-HUSAYN IBN MANSUR AL (857–922), Persian Moslem mystic and martyr **7** 86–87

HALLAM, LEWIS, SR. AND JR. (Lewis Sr. ca. 1705–55; Lewis Jr. 1740–1808), American actors and theatrical managers **7** 87

HALLER, ALBRECHT VON (1708–1777), Swiss physician **7** 87–88

HALLEY, EDMUND (1656–1742), English astronomer **7** 88–89

HALS, FRANS (1581/85–1666), Dutch painter **7** 89–91

HALSEY, WILLIAM FREDERICK (1882–1959), American admiral **7** 91–92

HAMANN, JOHANN GEORG (1730–1788), German philosopher **7** 92

HAMER, FANNIE LOU (born Townsend; 1917–1977), American civil rights activist **7** 93–94

HAMILCAR BARCA (circa 285–229/228 B.C.), Carthaginian general and statesman **7** 94–95

HAMILTON, ALEXANDER (1755–1804), American statesman **7** 95–98

HAMILTON, ALICE (1869–1970), American physician **7** 98–99

HAMILTON, SIR WILLIAM ROWAN (1805–1865), Irish mathematical physicist **7** 99–100

HAMMARSKJÖLD, DAG (1905–1961), Swedish diplomat **7** 100–101

HAMM-BRÜCHER, HILDEGARD (born 1921), Free Democratic Party's candidate for the German presidency in 1994 **7** 101–103

HAMMER, ARMAND (1898–1990), American entrepreneur and art collector **7** 103–104

HAMMERSTEIN, OSCAR CLENDENNING II (1895–1960), lyricist and librettist of the American theater **7** 104–106

HAMMETT, (SAMUEL) DASHIELL (1894–1961), American author **7** 106–108

HAMMOND, JAMES HENRY (1807–1864), American statesman **7** 108–109

HAMMOND, JOHN LAWRENCE LE BRETON (1872–1952), English historian **7** 108–109

HAMMOND, LUCY BARBARA (1873–1961), English historian **7** 109

HAMMURABI (1792–1750 B.C.), king of Babylonia **7** 109–110

HAMPDEN, JOHN (1594–1643), English statesman **7** 110–111

HAMPTON, WADE (circa 1751–1835), American planter **7** 111–112

HAMPTON, WADE III (1818–1902), American statesman and Confederate general **7** 112

HAMSUN, KNUT (1859–1952), Norwegian novelist **7** 113–114

HAN FEI TZU (circa 280–233 B.C.), Chinese statesman and philosopher **7** 124–125

HAN WU-TI (157–87 B.C.), Chinese emperor **7** 136

HAN YÜ (768–824), Chinese author **7** 136–137

HANAFI, HASSAN (born 1935), Egyptian philosopher **7** 114

HANCOCK, JOHN (1737–1793), American statesman **7** 114–116

HAND, BILLINGS LEARNED (1872–1961), American jurist **7** 116

HANDEL, GEORGE FREDERICK (1685–1759), German-born English composer and organist **7** 116–119

HANDKE, PETER (born 1942), Austrian playwright, novelist, screenwriter, essayist, and poet **7** 119–121

HANDLIN, OSCAR (born 1915), American historian **7** 121–122

Handschuchsheim, Ritter von *see* Meinong, Alexius

HANDSOME LAKE (a.k.a. Hadawa' Ko; ca. 1735–1815), Seneca spiritual leader **7** 122–123

HANDY, WILLIAM CHRISTOPHER (1873–1958), African American songwriter **7** 123–124

HANKS, NANCY (1927–1983), called the ''mother of a million artists'' for her work in building federal financial support for the arts and artists **7** 126–127

HANNA, MARCUS ALONZO (1837–1904), American businessman and politician **7** 127–128

HANNIBAL BARCA (247–183 B.C.), Carthaginian general **7** 128–130

HANSBERRY, LORRAINE VIVIAN (1930–1965), American writer and a major figure on Broadway **7** 130–131

HANSEN, ALVIN (1887–1975), American economist **7** 131–132

HANSEN, JULIA BUTLER (1907–1988), American politician **7** 132–133

HANSON, DUANE (1925–1990), American super-realist sculptor **7** 133–135

HANSON, HOWARD (born 1896), American composer and educator **7** 135–136

HAPGOOD, NORMAN (1868–1937), American author and editor **7** 137–138

HARA, KEI (1856–1921), Japanese statesman and prime minister 1918–1921 **7** 138

HARAND, IRENE (born Irene Wedl; 1900–1975), Austrian political and human rights activist **7** 139–145

HARAWI, ILYAS AL- (Elias Harawi; born 1930), president of Lebanon **7** 145–146

HARDENBERG, PRINCE KARL AUGUST VON (1750–1822), Prussian statesman **7** 146–147

HARDIE, JAMES KEIR (1856–1915), Scottish politician **7** 147–148

HARDING, WARREN GAMALIEL (1865–1923), American statesman, president 1921–1923 **7** 148–149

HARDY, HARRIET (1905–1993), American pathologist **7** 150

HARDY, THOMAS (1840–1928), English novelist, poet, and dramatist **7** 150–152

HARE, ROBERT (1781–1858), American chemist **7** 152–153

HARGRAVES, EDWARD HAMMOND (1816–1891), Australian publicist **7** 153–154

HARING, KEITH (1958–1990), American artist tied to New York graffiti art of the 1980s **7** 154–155

HARJO, SUZAN SHOWN (born 1945), Native American activist **18** 183–185

HARKNESS, GEORGIA (1891–1974), American Methodist and ecumenical theologian **7** 155–156

HARLAN, JOHN MARSHALL (1833–1911), American jurist **7** 156–157

HARLAN, JOHN MARSHALL (1899–1971), U.S. Supreme Court justice **7** 157–159

Harlem renaissance (American literature) Van Vechten, Carl **18** 400–402

HARLEY, ROBERT (1st Earl of Oxford and Earl Mortimer; 1661–1724), English statesman **7** 159–160

HARNACK, ADOLF VON (1851–1930), German theologian **7** 160

HARNETT, WILLIAM MICHAEL (1848–1892), American painter **7** 160–161

HAROLD I (circa 840–933), king of Norway 860–930 **7** 161–162

HAROLD II (Harold Godwinson; died 1066), Anglo-Saxon king of England of 1066 **7** 162

HAROLD III (1015–1066), king of Norway 1047–1066 **7** 163

HARPER, FRANCES (Frances Ellen Watkins Harper; 1825–1911), African American author, abolitionist and women's rights activist **18** 185–187

HARPER, WILLIAM RAINEY (1856–1906), American educator and biblical scholar **7** 163–164

HARRIMAN, EDWARD HENRY (1848–1909), American railroad executive **7** 164–165

HARRIMAN, PAMELA (1920–1997), American ambassador and patrician **18** 187–189

HARRIMAN, W. AVERELL (1891–1986), American industrialist, financier, and diplomat **7** 165–166
Harriman, Pamela **18** 187–189

HARRINGTON, JAMES (1611–1677), English political theorist **7** 166–167

HARRINGTON, MICHAEL (1928–1989), American political activist and educator **7** 167–169

HARRIS, ABRAM LINCOLN, JR. (1899–1963), African American economist **7** 169–171

HARRIS, BARBARA CLEMENTINE (born 1930), African American activist and Anglican bishop **7** 171–172

HARRIS, FRANK (1856–1931), Irish-American author and editor **7** 172–173

HARRIS, JOEL CHANDLER (1848–1908), American writer **7** 173–174

HARRIS, LADONNA (born 1931), Native American activist **18** 189–191

HARRIS, PATRICIA ROBERTS (1924–1985), first African American woman in the U.S. Cabinet **7** 174–175

HARRIS, ROY (1898–1979), American composer **7** 175–176

HARRIS, TOWNSEND (1804–1878), American merchant and diplomat **7** 176–177

HARRIS, WILLIAM TORREY (1835–1909), American educator and philosopher **7** 177–178

HARRISON, BENJAMIN (1833–1901), American statesman, president 1889–1893 **7** 178–179

HARRISON, PETER (1716–1775), American architect and merchant **7** 179–180

HARRISON, WILLIAM HENRY (1773–1841), American statesman, president 1841 **7** 180–181

HARSHA (Harshavardhana; circa 590–647), king of Northern India 606–612 **7** 181–182

HART, GARY W. (born 1936), American political campaign organizer, U.S. senator, and presidential candidate **7** 182–184

HARTE, FRANCIS BRET (1837–1902), American poet and fiction writer **7** 184–185

HARTLEY, DAVID (1705–1757), British physician and philosopher **7** 185

HARTLEY, MARSDEN (1877–1943), American painter **7** 186

HARTSHORNE, CHARLES (born 1897), American theologian **7** 186–187

HARUN AL-RASHID (766–809), Abbasid caliph of Baghdad 786–809 **7** 188

HARUNOBU, SUZUKI (ca. 1725–1770), Japanese painter and printmaker **7** 188–189

HARVEY, WILLIAM (1578–1657), English physician **7** 189–190

HASAN, IBN AL-HAYTHAM (ca. 966–1039), Arab physicist, astronomer, and mathematician **7** 190–191

Hasan Ali Shah
see Aga Khan

HASKINS, CHARLES HOMER (1870–1937), American historian **7** 191–192

HASSAM, FREDERICK CHILDE (1859–1935), American impressionist painter **7** 192

HASSAN, MOULEY (King Hassan II; born 1929), inherited the throne of Morocco in 1961 **7** 194–195

HASSAN, MUHAMMAD ABDILLE (1864–1920), Somali politico-religious leader and poet **7** 194–195

HASTINGS, WARREN (1732–1818), English statesman **7** 195–196

HATCH, WILLIAM HENRY (1833–1896), American reformer and politician **7** 196

HATSHEPSUT (ruled 1503–1482 B.C.), Egyptian queen **7** 196–197

HATTA, MOHAMMAD (1902–1980), a leader of the Indonesian nationalist movement (1920s-1945) and a champion of non-alignment and of socialism grounded in Islam **7** 197–199

HAUPTMANN, GERHART JOHANN ROBERT (1862–1946), German dramatist and novelist **7** 199–201

HAUSHOFER, KARL (1869–1946), German general and geopolitician **7** 201

HAUSSMANN, BARON GEORGES EUGÈNE (1809–1891), French prefect of the Seine **7** 201–202

HAVEL, VACLAV (born 1936), playwright and human rights activist who became the president of Czechoslovakia **7** 202–205

Hawaii (island chain; Pacific Ocean; state; United States)
statehood
Fong, Hiram L. **18** 143–144
Mink, Patsy T. **18** 287–289

HAWKE, ROBERT JAMES LEE (born 1929), Australian Labor prime minister **7** 205–206

HAWKING, STEPHEN WILLIAM (born 1942), British physicist and mathematician **7** 206–208

HAWKINS, COLEMAN (1904–1969), American jazz musician **7** 208–210

HAWKINS, SIR JOHN (1532–1595), English naval commander **7** 210–211

HAWKSMOOR, NICHOLAS (1661–1736), English architect **7** 211–212

HAWTHORNE, NATHANIEL (1804–1864), American novelist **7** 212–215

HAY, JOHN (1838–1905), American statesman **7** 215–216

HAYA DE LA TORRE, VICTOR RAUL (born 1895), Peruvian political leader and theorist **7** 216–217

HAYDEN, THOMAS EMMET (born 1939), American writer and political activist **7** 217–219

HAYDN, FRANZ JOSEPH (1732–1809), Austrian composer **7** 219–221

HAYEK, FRIEDRICH A. VON (1899–1992), Austrian-born British free market economist, social philosopher, and Nobel Laureate **7** 221–223

HAYES, HELEN (1900–1993), American actress **7** 223–224

HAYES, CARDINAL PATRICK JOSEPH (1867–1938), American cardinal **7** 224–225

HAYES, ROLAND (1887–1977), African American classical singer **7** 225–227

HAYES, RUTHERFORD BIRCHARD (1822–1893), American statesman, president 1877–1881 **7** 227–228

HAYFORD, J. E. CASELY (1866–1903), Gold Coast politician, journalist, and educator **7** 228–230

HAYKAL, MUHAMMAD HUSAIN (born 1923), Egyptian journalist and editor of *al-Ahram*(1957–1974) **7** 230–231

HAYNE, ROBERT YOUNG (1791–1839), American politician **7** 231–232

HAYWOOD, WILLIAM DUDLEY (1869–1928), American labor leader **7** 232–233

HAYWORTH, RITA (born Margarita Carmen Cansino; 1918–1987), American actress **7** 233–235

HAZLITT, WILLIAM (1778–1830), English literary and social critic **7** 235–236

HEAD, EDITH (1898–1981), American costume designer **18** 191–193

HEADE, MARTIN JOHNSON (1819–1904), American painter **7** 236

HEALY, BERNADINE (born 1944) American physician and administrator **7** 237–238

HEANEY, SEAMUS JUSTIN (born 1939), Irish poet, author, and editor **7** 238–240

HEARN, LAFCADIO (1850–1904), European-born American author **7** 240

HEARNE, SAMUEL (1745–1792), English explorer **7** 241–242

HEARST, GEORGE (1820–1891), American publisher and politician **7** 242

HEARST, PATRICIA (born 1954), kidnapped heiress who became a bank robber **7** 242–243

HEARST, WILLIAM RANDOLPH (1863–1951), American publisher and politician **7** 243–244

Heart is a Lonely Hunter, The (book) McCullers, Carson **18** 281–283

HEATH, EDWARD RICHARD GEORGE (born 1916), prime minister of Great Britain (1970–1974) **7** 244–246

HEAVYSEGE, CHARLES (1816–1876), Canadian poet and dramatist **7** 246

HEBBEL, FRIEDRICH (1813–1863), German poet and playwright **7** 247

HEBERT, JACQUES RENÉ (1757–1794), French journalist and revolutionist **7** 247–248

HECHT, BEN (1894–1964), American journalist, playwright, and Hollywood scriptwriter **7** 248–250

HECKER, ISAAC THOMAS (1819–1888), American Catholic religious founder **7** 250–251

HECKLER, MARGARET MARY O'SHAUGHNESSY (born 1931), American attorney, congressional representative, secretary of health and human services, and ambassador **7** 251–252

HEDIN, SVEN ANDERS (1865–1952), Swedish explorer and geographer **7** 252–253

HEFNER, HUGH (born 1926), founder and publisher of Playboy magazine **7** 253–254

HEGEL, GEORG WILHELM FRIEDRICH (1770–1831), German philosopher and educator **7** 254–256

HEIDEGGER, MARTIN (1889–1976), German philosopher **7** 257–258

HEIDENSTAM, CARL GUSTAF VERNER VON (1859–1940), Swedish author **7** 258–259

HEINE, HEINRICH (1797–1856), German poet and essayist **7** 259–260

HEINRICH, ANTHONY PHILIP (1781–1861), American composer **7** 261

HEISENBERG, WERNER KARL (born 1901), German physicist **7** 261–263

HELLER, JOSEPH (born 1923), American author **7** 263–265

HELLER, WALTER (1915–1987), chairman of the Council of Economic Advisors (1961–1964) and chief spokesman of the "New Economics" **7** 265–266

HELLMAN, LILLIAN FLORENCE (born 1905), American playwright **7** 267–268

HELMHOLTZ, HERMANN LUDWIG FERDINAND VON (1821–1894), German physicist and physiologist **7** 268–269

HELMONT, JAN BAPTISTA VAN (1579–1644), Flemish chemist and physician **7** 269–271

HELMS, JESSE (born 1921), United States Senator from North Carolina **7** 271–272

HELPER, HINTON ROWAN (1829–1909), American author and railroad promoter **7** 272–273

HELVÉTIUS, CLAUDE ADRIEN (1715–1771), French philosopher **7** 273–274

HEMINGWAY, ERNEST MILLER (1898–1961), American novelist and journalist **7** 274–277

HÉMON, LOUIS (1880–1913), French-Canadian novelist **7** 277

HENDERSON, ARTHUR (1863–1935), British statesman **7** 277–278

HENDERSON, RICHARD (1735–1785), American jurist and land speculator **7** 278–279

HENDRIX, JIMI (born Johnny Allen Hendrix; 1942–1970), African american guitarist, singer, and composer **7** 279–283

HENG SAMRIN (born 1934), Cambodian Communist leader who became president of the People's Republic of Kampuchea (PRK) in 1979 **7** 283–285

HENRY I (876–936), king of Germany 919–936 **7** 285–286

HENRY I (1068–1135), king of England 1100–1135 **7** 286–287

Henry I (Holy Roman emperor) *see* Henry I (king of Germany)

HENRY II (1133–1189), king of England 1154–1189 **7** 287–289

HENRY III (1017–1056), Holy Roman emperor and king of Germany 1039–1056 **7** 290

HENRY III (1207–1272), king of England 1216–1272 **7** 290–292

Henry III (king of Navarre) *see* Henry IV (king of France)

HENRY IV (1050–1106), Holy Roman emperor and king of Germany 1056–1106 **7** 292

HENRY IV (1367–1413), king of England 1399–1413 **7** 292–293

HENRY IV (1553–1610), king of France 1589–1610 **7** 293–295

HENRY V (1081–1125), Holy Roman emperor and king of Germany 1106–1125 **7** 295–296

HENRY V (1387–1422), king of England 1413–1422 **7** 296–297

HENRY VI (1421–1471), king of England 1422–61 and 1470–1471 **7** 298–299

HENRY VII (1274–1313), Holy Roman emperor and king of Germany 1308–1313 **7** 299–300

HENRY VII (1457–1509), king of England 1485–1509 **7** 300–302

HENRY VIII (1491–1547), king of England 1509–1547 **7** 302–305
relatives
Boleyn, Anne **18** 47–49
Catherine of Aragon **18** 85–88
Seymour, Jane **18** 367–368

Henry (IV, count of Luxemburg) *see* Henry VII (Holy Roman emperor)

HENRY, AARON (born 1922), African American civil rights activist **7** 306–307

HENRY, JOSEPH (1797–1878), American physicist and electrical experimenter **7** 307–308

HENRY, O. (pseudonym of William Sydney Porter; 1862–1910), American short-story writer **7** 308–309

HENRY, PATRICK (1736–1799), American orator and revolutionary **7** 309–311

Henry of Anjou *see* Henry II (king of England)

Henry of Bolingbroke *see* Henry IV (king of England)

Henry of Derby *see* Henry IV (king of England)

Henry of Lancaster *see* Henry IV (king of England)

Henry of Navarre *see* Henry IV (king of France)

Henry Plantagenet (duke of Normandy) *see* Henry II (king of England)

Henry the Fowler *see* Henry I (king of Germany)

HENRY THE NAVIGATOR (1394–1460), Portuguese prince **7** 305–306

HENSON, JOSIAH (1789–1883), African American preacher and former slave **7** 311–312

HENSON, MATTHEW A. (1866–1955), African American Arctic explorer **7** 312–314

HENZE, HANS WERNER (born 1926), German composer **7** 314

HEPBURN, AUDREY (born Edda Van Heemstra Hepburn-Ruston; 1929–1993), Swiss actress and humanitarian **7** 314–316

HEPBURN, KATHARINE (born 1907), American actress on the stage and on the screen **7** 316–317

HEPPLEWHITE, GEORGE (died 1786), English furniture designer **7** 317–318

HEPWORTH, BARBARA (1903–1975), English sculptor **7** 318–319

HERACLIDES OF PONTUS (circa 388–310 B.C.), Greek philosopher **7** 319–320

HERACLITUS (flourished 500 B.C.), Greek philosopher **7** 320

HERACLIUS (circa 575–641), Byzantine emperor 610–641 **7** 320–321

HERBART, JOHANN FRIEDRICH (1776–1841), German philosopher-psychologist and educator **7** 321–322

HERBERG, WILL (1906–1977), Jewish theologian, social thinker, and biblical exegete **7** 322–323

HERBERT, EDWARD (1st Baron Herbert of Cherbury; 1583–1648), English philosopher, poet, diplomat, and historian **7** 324

HERBERT, GEORGE (1593–1633), English metaphysical poet and Anglican priest **7** 324–326

HERDER, JOHANN GOTTFRIED VON (1744–1803), German philosopher, theologian, and critic **7** 327–328

HERNÁNDEZ, JOSÉ (1834–1886), Argentine poet **7** 328–329

HERNÁNDEZ COLÓN, RAFAEL (born 1936), Puerto Rican governor **7** 329–330

HEROD THE GREAT (circa 73–4 B.C.), king of Judea **7** 333–334

HERODOTUS (circa 484-circa 425 B.C.), Greek historian **7** 330–333

HERON OF ALEXANDRIA (flourished circa 60), Greek engineer, mathematician, and inventor **7** 334–335

HERRERA, JUAN DE (circa 1530–1597), Spanish architect **7** 335

HERRERA LANE, FELIPE (1922–1996), Chilean banker and economist **7** 336

HERRICK, ROBERT (1591–1674), English poet and Anglican parson **7** 336–339

HERRIOT, ÉDOUARD (1872–1957), French statesman and author **7** 339–340

HERSCHEL, SIR JOHN FREDERICK WILLIAM (1792–1871), English astronomer **7** 340–341

HERSCHEL, SIR WILLIAM (1738–1822), German-born English astronomer **7** 341–343

HERSHEY, ALFRED DAY (1908–1997), American microbiologist **7** 343–345

HERSKOVITS, MELVILLE JEAN (1895–1963), American anthropologist **7** 345

HERTZ, HEINRICH RUDOLF (1857–1894), German physicist **7** 346–347

HERTZOG, JAMES BARRY MUNNIK (1866–1942), South African prime minister 1924–39 **7** 347–348

HERUY WÄLDÄ-SELLASÉ (1878–1938), Ethiopian writer and government press director **7** 348–349

HERZBERG, GERHARD (born 1904), German-born Canadian chemist/physicist **7** 349–350

HERZEN, ALEKSANDR IVANOVICH (1812–1870), Russian author and political agitator **7** 351–352

HERZL, THEODOR (1860–1904), Hungarian-born Austrian Zionist author **7** 352–354

HERZOG, CHAIM (1918–1997), president of the state of Israel **7** 354–355

HERZOG, ROMAN (born 1934), president of the German Federal Constitutional Court (1987–1994) and president of Germany **7** 355–357

HESBURGH, THEODORE MARTIN (born 1917), activist American Catholic priest who was president of Notre Dame (1952–1987) **7** 357–358

HESCHEL, ABRAHAM JOSHUA (1907–1972), Polish-American Jewish theologian **7** 358–359

HESELTINE, MICHAEL (born 1933), British Conservative politician **7** 359–361

HESIOD (flourished circa 700 B.C.), Greek poet **7** 361–362

HESS, VICTOR FRANCIS (1883–1964), Austrian-American physicist **7** 362–363

HESS, WALTER RICHARD RUDOLF (1894–1987), deputy reichsführer for Adolf Hitler (1933–1941) **7** 363–365

HESS, WALTER RUDOLF (1881–1973), Swiss neurophysiologist **7** 365

HESSE, EVA (1936–1970), American sculptor **7** 365–367

HESSE, HERMANN (1877–1962), German novelist **7** 367–369

HESSE, MARY B. (born 1924), British philosopher **7** 369–371

HEVESY, GEORGE CHARLES DE (1885–1966), Hungarian chemist **7** 371

HEWITT, ABRAM STEVENS (1822–1903), American politician and manufacturer **7** 371–372

HEYERDAHL, THOR (born 1914), Norwegian explorer, anthropologist and author **18** 194–196

HEYSE, PAUL JOHANN LUDWIG (1830–1914), German author **7** 372–373

HEYWOOD, THOMAS (1573/1574–1641), English playwright **7** 373–374

HICKOK, JAMES BUTLER (''Wild Bill''; 1837–1876), American gunfighter, scout, and spy **7** 374–375

HICKS, EDWARD (1780–1849), American folk painter **7** 375

HIDALGO Y COSTILLA, MIGUEL (1753–1811), Mexican revolutionary priest **7** 375–377

HIDAYAT, SADIQ (1903–1951), Persian author **7** 377–378

Higgins, Margaret
see Sanger, Margaret

HIGGINS, MARGUERITE (1920–1966), American journalist **7** 378–380

HIGGINSON, THOMAS WENTWORTH (1823–1911), American reformer and editor **7** 380

Hildebrand
see Gregory VII, Pope

HILDEBRANDT, JOHANN LUCAS VON (1663–1745), Austrian architect **7** 380–381

HILDRETH, RICHARD (1807–1865), American historian and political theorist **7** 382

HILL, ANITA (born 1956), African American lawyer and professor **7** 382–385

HILL, ARCHIBALD VIVIAN (1886–1977), English physiologist **7** 385–386

HILL, BENJAMIN HARVEY (1823–1882), American politician **7** 386–387

HILL, HERBERT (born 1924), American scholar and civil rights activist **7** 387–388

HILL, JAMES JEROME (1838–1916), American railroad builder **7** 388–389

HILLARY, EDMUND (born 1919), New Zealander explorer and mountaineer **7** 389–390

HILLEL I (circa 60 B.C. -circa 10 A.D.), Jewish scholar and teacher **7** 390–391

HILLIARD, NICHOLAS (circa 1547–1619), English painter **7** 391–392

HILLMAN, SIDNEY (1887–1946), Lithuanian-born American labor leader **7** 392–393

HILLQUIT, MORRIS (1869–1933), Russian-born American lawyer and author **7** 393–394

HILLS, CARLA ANDERSON (born 1934), Republican who served three presidents as lawyer, cabinet member, and U.S. trade representative **7** 394–396

HIMMELFARB, GERTRUDE (born 1922), American professor, writer, and scholar **7** 396–398

HIMMLER, HEINRICH (1900–1945), German Nazi leader **7** 398–399

HINDEMITH, PAUL (1895–1963), German composer **7** 399–400

HINDENBURG, PAUL LUDWIG HANS VON BENECKENDORFF UND VON (1847–1934), German field marshal, president 1925–1934 **7** 400–401

HINES, GREGORY OLIVER (born 1946), American dancer and actor **7** 401–403

HINOJOSA, ROLANDO (born 1929), Hispanic-American author **7** 403–405

HINSHELWOOD, SIR CYRIL NORMAN (1897–1967), English chemist **7** 405–406

HINTON, SUSAN ELOISE (born 1950), American novelist and screenwriter **7** 406–407

HIPPARCHUS (flourished 162–126 B.C.), Greek astronomer **7** 407–408

HIPPOCRATES (circa 460-circa 377 B.C.), Greek physician **7** 408–410

HIROHITO (1901–1989), emperor of Japan **7** 410–412

HIROSHIGE, ANDO (1797–1858), Japanese painter and printmaker **7** 412–413

HISS, ALGER (1904–1996), U.S. State Department official convicted of having provided classified documents to an admitted Communist **7** 413–415

Historiography (social science)
medieval
Eco, Umberto **18** 128–130
United States (19th-20th century)
Halberstam, David **18** 180–183

HITCHCOCK, ALFRED (1899–1980), English-born film director **7** 415–416

HITCHCOCK, GILBERT MONELL (1859–1934), American publisher and politician **7** 416–417

HITLER, ADOLF (1889–1945), German dictator, chancellor-president 1933–1945 **7** 417–420
foreign policy
Jodl, Alfred **18** 210–212

HO CHI MINH (1890–1969), Vietnamese revolutionary and statesman **7** 426–428

HOBART, JOHN HENRY (1775–1830), American Episcopal bishop **7** 420–421

HOBBES, THOMAS (1588–1679), English philosopher and political theorist **7** 421–423

HOBBY, OVETA CULP (1905–1995), American government official and businesswoman **7** 423–425

HOBHOUSE, LEONARD TRELAWNY (1864–1929), English sociologist and philosopher **7** 425–426

HOBSON, WILLIAM (1793–1842), British naval commander and colonial governor **7** 426

HOCKING, WILLIAM ERNEST (1873–1966), American philosopher **7** 428–429

HOCKNEY, DAVID (born 1937), English photographer and artist **7** 429–431

HODGKIN, ALAN LLOYD (born 1914), English physiologist **7** 431–432

HODGKIN, DOROTHY CROWFOOT (1910–1964), English chemist **7** 432–434

HODLER, FERDINAND (1853–1918), Swiss painter **7** 434–435

HOE, RICHARD MARCH (1812–1886), American inventor and manufacturer **7** 435–436

HOFFA, JAMES R. (''Jimmy''; 1913–1975) American union leader **7** 436–437

HOFFMAN, ABBIE (1936–1989), American writer, activist, and leader of the Youth International Party **7** 437–439

HOFFMANN, ERNST THEODOR AMADEUS (1776–1822), German author, composer, and artist **7** 439–440

HOFFMANN, JOSEF (1870–1956), Austrian architect and decorator **7** 440–441

HOFHAIMER, PAUL (1459–1537), Austrian composer, and organist **7** 441

HOFMANN, AUGUST WILHELM VON (1818–1892), German organic chemist **7** 441–442

HOFMANN, HANS (1880–1966), German-American painter **7** 442–443

HOFMANNSTHAL, HUGO VON (1874–1929), Austrian poet and dramatist **7** 443–444

HOFSTADTER, RICHARD (1916–1970), American historian **7** 444–445

HOGARTH, WILLIAM (1697–1764), English painter and engraver **7** 446–447

HOKUSAI, KATSUSHIKA (1760–1849), Japanese painter and printmaker **7** 447–448

HOLBACH, BARON D' (Paul Henri Thiry; 1723–1789), German-born French encyclopedist and philosopher **7** 448–449

HOLBEIN, HANS, THE YOUNGER (1497/98–1543), German painter and graphic artist **7** 449–450

HOLBROOK, JOSIAH (1788–1854), American educator **7** 450–451

HÖLDERLIN, JOHANN CHRISTIAN FRIEDRICH (1770–1843), German poet **7** 451–452

HOLIDAY, BILLIE (1915–1959), American jazz vocalist **7** 452–453

HOLLAND, JOHN PHILIP (1840–1914), Irish-American inventor **7** 453–454

HOLM, HANYA (née Johanna Eckert; born 1893), German-American dancer and teacher **7** 454–455

HOLMES, ARTHUR (1890–1965), English geologist and petrologist **7** 455–456

HOLMES, JOHN HAYNES (1879–1964), American Unitarian clergyman **7** 456–457

HOLMES, OLIVER WENDELL (1809–1894), American physician and author **7** 457–458

HOLMES, OLIVER WENDELL, JR. (1841–1935), American jurist **7** 458–459

Holocaust
heroes
Schindler, Oskar **18** 362–365

HOLST, GUSTAV (1874–1934), English composer **7** 459–460

Holy Roman Empire
1519–1556 (Charles V)
Doria, Andrea **18** 123–125

HOLYOAKE, KEITH JACKA (1904–1983), New Zealand prime minister and leader of the National Party **7** 460–462

HOLZER, JENNY (born 1950), American Neo-Conceptualist artist **7** 462–463

HOMANS, GEORGE CASPAR (1910–1989), American sociologist **7** 463–465

HOMER (ancient Greek epic poet) **7** 468–469

HOMER, WINSLOW (1836–1910), American painter **7** 468–469

HONDA, SOICHIRO (1906–1991), Japanese automaker **7** 469–470

Honduras, Republic of (nation; Central America)
Flores, Carlos Roberto **18** 138–140

HONECKER, ERICH (1912–1994), German Communist Party leader and head of the German Democratic Republic (1971–80s) **7** 471–472

HONEGGER, ARTHUR (1892–1955), Swiss composer identified with France **7** 472–473

HONEN (1133–1212), Japanese Buddhist monk **7** 473

HOOCH, PIETER DE (1629-after 1684), Dutch artist **7** 473–474

HOOK, SIDNEY (1902–1989), American philosopher and exponent of classical American pragmatism **7** 474–475

HOOKE, ROBERT (1635–1703), English physicist **7** 475

HOOKER, RICHARD (1554–1600), English theologian and Church of England clergyman **7** 475–476

HOOKER, THOMAS (1586–1647), English Puritan theologian, founder of Connecticut Colony **7** 476–477

HOOKS, BELL (born Gloria Jean Watkins, born 1952) African American social activist, feminist, and author **7** 477–481

HOOKS, BENJAMIN LAWSON (born 1925), executive director of the NAACP and first African American commissioner of the FCC **7** 481–483

HOOVER, HERBERT CLARK (1874–1964), American statesman, president 1929–1933 **7** 483–485

HOOVER, JOHN EDGAR (1895–1972), American lawyer, criminologist, and FBI director **7** 485–487

HOPE, BOB (born Leslie Townes Hope; born 1903), entertainer in vaudeville, radio, television, and movies **7** 487–489

HOPE, JOHN (1868–1936), African American educator and religious leader **7** 489–490

HOPKINS, ANTHONY (Philip Anthony Hopkins; born 1937), Welsh actor **18** 196–198

HOPKINS, ESEK (1718–1802), American Revolutionary patriot **7** 490–491

HOPKINS, SIR FREDERICK GOWLAND (1861–1947), English biochemist **7** 496

HOPKINS, GERARD MANLEY (1844–1889), English Jesuit poet **7** 492–494

HOPKINS, HARRY LLOYD (1890–1946), American statesman **7** 494–495

HOPKINS, MARK (1802–1887), American educator **7** 495–496

HOPKINS, SAMUEL (1721–1803), American clergyman and theologian **7** 496

HOPKINSON, FRANCIS (1737–1791), American politician, writer, and composer **7** 496–497

HOPPER, EDWARD (1882–1967), American realist painter **7** 497–498

HOPPER, GRACE (born Grace Brewster Murray; 1906–1992), American computer scientist **7** 498–500

HORACE (Quintus Horatius Flaccus; 65–8 B.C.), Roman poet and satirist **7** 500–503

HORNE, HERMAN HARRELL (1874–1946), American philosopher and educator **7** 503–504

HORNE, LENA (born 1917), popular entertainer **7** 504–506

HORNER, MATINA SOURETIS (born 1939), American scholar and administrator **7** 506–508

HORNEY, KAREN DANIELSEN (1885–1952), German-born American psychoanalyst **7** 508–509

HOROWITZ, VLADIMIR (1904–1989), American pianist **7** 509–510

HORTHY DE NAGYBÁNYA, NICHOLAS (1868–1957), Hungarian admiral and statesman, regent 1920–44 **7** 510–512

HOSEA (flourished 750–722 B.C.), Hebrew prophet of the kingdom of Israel **7** 512

HO-SHEN (1750–1799), Manchu official in China **7** 512–513

HOSTOS, EUGENIO MARÍA DE (1839–1903), Puerto Rican philosopher, educator, and writer **7** 513–514

HOUDINI, HARRY (born Erich Weiss; 1874–1926), American magician and illusionist **7** 514–516

HOUDON, ANTOINE (1741–1828), French sculptor **7** 516–517

HOUNSFIELD,GODFREY (born 1919), English biomedical engineer **7** 517–519

HOUPHOUËT-BOIGNY, FELIX (1905–1993), Ivorian statesman 1960 **7** 519–520

HOUSE, EDWARD MANDELL (1858–1938), American diplomat **7** 520–521

HOUSMAN, ALFRED EDWARD (1859–1936), English poet **7** 521–522

HOUSSAY, BERNARDO ALBERTO (1887–1971), Argentine physiologist **7** 522–523

HOUSTON, CHARLES HAMILTON (1895–1950), African American lawyer and civil rights leader **7** 523–526

HOUSTON, SAMUEL (1793–1863), American statesman and soldier **7** 526–527

HOVLAND, CARL I. (1912–1961), American psychologist **7** 527–528

HOWARD, JOHN WINSTON (born 1939), Australian prime minister **18** 198–200

HOWARD, OLIVER OTIS (1830–1909), American Union general **7** 528–529

HOWE, EDGAR WATSON (1853–1937), American author and editor **7** 529

HOWE, ELIAS (1819–1867), American inventor **7** 529–530

HOWE, FLORENCE ROSENFELD (born 1929), feminist American author, publisher, literary scholar, and historian **7** 530–531

HOWE, GEOFFREY (Richard Edward; born 1926), British foreign secretary **7** 531–532

HOWE, GORDIE (born 1928), Canadian hockey player **7** 532–534

HOWE, JOSEPH (1804–1873), Canadian journalist, reformer, and politician **7** 534–535

HOWE, JULIA WARD (1819–1910), American author and reformer **7** 535–536

HOWE, RICHARD (Earl Howe; 1726–1799), English admiral **7** 536–537

HOWE, SAMUEL GRIDLEY (1801–1876), American physician and reformer **7** 537

HOWE, WILLIAM (5th Viscount Howe; 1729–1814), British general **7** 538–539

HOWELLS, WILLIAM DEAN (1837–1920), American writer **7** 539–541

HOWELLS, WILLIAM WHITE (born 1908), American anthropologist **7** 541–542

HOXHA, ENVER (1908–1985), leader of the Communist Party of Albania from its formation in 1941 until his death **8** 1–3

HOYLE, FRED (born 1915), English astronomer and author **18** 200–202

HRDLIČKA, ALEŠ (1869–1943), American physical anthropologist **8** 3–4

HSIA KUEI (flourished 1190–1225), Chinese painter **8** 4–5

HSIEH LING-YÜN (385–433), duke of K'ang-lo, Chinese poet **8** 5–6

Hsin-chien, Earl of
see Wang Yang-ming

HSÜAN TSANG (circa 602–664), Chinese Buddhist in India **8** 6–7

HSÜAN-TSUNG, T'ANG (685–762), Chinese emperor **8** 7–8

HSÜN-TZU (Hsün Ch'ing; circa 312-circa 235 B.C.), Chinese philosopher **8** 8

HU SHIH (1891–1962), Chinese philosopher **8** 63–65

HUANG CH'AO (died 884), Chinese rebel leader **8** 8–9

HUANG TSUNG-HSI (1610–1695), Chinese scholar and philosopher **8** 9–10

HUBBARD, L. RON (1911–1986), American author and founder of Scientology **18** 202–204

HUBBLE, EDWIN POWELL (1889–1953), American astronomer **8** 10–11

HUCH, RICARDA (1864–1947), German novelist, poet, and historian **8** 11–12

HUDSON, HENRY (flourished 1607–1611), English navigator **8** 12–13

HUERTA, DOLORES (born 1930), Hispanic American labor activist **18** 204–207

HUERTA, VICTORIANO (1854–1916), Mexican general and politician **8** 13–14

HUGGINS, SIR WILLIAM (1824–1910), English astronomer **8** 14–15

HUGHES, CHARLES EVANS (1862–1948), American jurist and statesman **8** 15–16

HUGHES, HOWARD ROBARD (1905–1976), flamboyant American entrepreneur **8** 16–17

HUGHES, JOHN JOSEPH (1797–1864), Irish-American Catholic archbishop **8** 17–18

HUGHES, LANGSTON (1902–1967), African American author **8** 18–19

HUGHES, TED (born 1930), English poet laureate **8** 19–21

HUGHES, WILLIAM MORRIS (1864–1952), Australian prime minister 1915–1923 **8** 21–22

HUGO, VICOMTE VICTOR MARIE (1802–1885), French author **8** 22–25

HUI-TSUNG (1082–1135), Chinese emperor and artist **8** 25

HUI-YÜAN (334–416), Chinese Buddhist monk **8** 25–26

HUIZINGA, JOHAN (1872–1945), Dutch historian **8** 26–27

HULAGU KHAN (Hüle'ü; circa 1216–1265), Mongol ruler in Persia **8** 27–28

HULL, CLARK LEONARD (1884–1952), American psychologist **8** 28

HULL, CORDELL (1871–1955), American statesman **8** 28–29

HULL, WILLIAM (1753–1825), American military commander **8** 29–30

Human rights
activists for
Wei Jingsheng **18** 410–412

Humanitarians
John, Elton H. **18** 212–214
Schindler, Oskar **18** 362–365

HUMBOLDT, BARON FRIEDRICH HEINRICH ALEXANDER VON (1769–1859), German naturalist and explorer **8** 30–31

HUMBOLDT, BARON WILHELM VON (1767–1835), German statesman and philologist **8** 31

HUME, DAVID (1711–1776), Scottish philosopher **8** 31–34

HUMPHREY, HUBERT HORATIO, JR. (1911–1978), mayor of Minneapolis, U.S. senator from Minnesota, and vice-president of the U.S. **8** 34–36

HUN SEN (born 1951), Cambodian prime minister **8** 39–42

HUNDERTWASSER, FRIEDENSREICH (Friedrich Stowasser; born 1928), Austrian-born visionary painter and spiritualist **8** 36–37

HUNG HSIU-CH'ÜAN (1814–1864), Chinese religious leader, founder of Taiping sect **8** 37–38

Hungson, Prince
see Taewon'gun, Hungson

HUNG-WU (1328–1398), Chinese Ming emperor 1368–98 **8** 38–39

HUNT, H. L. (1889–1974), American entrepreneur **8** 42–44

HUNT, RICHARD MORRIS (1827–1895), American architect **8** 44

HUNT, WILLIAM HOLMAN (1827–1910), English painter **8** 44–45

HUNTER, FLOYD (born 1912), American social worker and administrator, community worker, professor, and author **8** 45–46

HUNTER, MADELINE CHEEK (1916–1994), American educator **8** 47–48

HUNTER, WILLIAM (1718–1783), Scottish anatomist **8** 48–49

HUNTINGTON, COLLIS POTTER (1821–1900), American railroad builder **8** 49

HUNTLEY AND BRINKLEY (1956–1970), American journalists and radio and television news team **8** 49–51

HUNYADI, JOHN (1385–1456), Hungarian military leader, regent 1446–1452 **8** 51–52

HURD, DOUGLAS (born 1930), English Conservative Party politician and foreign secretary **8** 52–55

HURSTON, ZORA NEALE (1903–1960), African American folklorist and novelist **8** 55–56

HUSÁK, GUSTÁV (born 1913), president of the Czechoslovak Socialist Republic (1975–1987) **8** 59–61

HUSAYN, TAHA (1889–1973), Egyptian author, educator, and statesman **8** 61–62

HUSAYNI, AL-HAJJ AMIN AL- (1895–1974), Moslem scholar/leader and mufti of Jerusalem (1922–1948) **8** 62–63

HUSEIN IBN ALI (circa 1854–1931), Arab nationalist, king of Hejaz 1916–1924 **8** 63

HUSSEIN IBN TALAL (born 1935), king of the Hashemite Kingdom of Jordan (1953–80s) **8** 65–67

HUSSERL, EDMUND (1859–1938), German philosopher **8** 67–68

HUTCHINS, ROBERT MAYNARD (1899–1977), American educator **8** 68–69

HUTCHINSON, ANNE MARBURY (1591–1643), English-born American religious leader **8** 69–71

HUTCHINSON, THOMAS (1711–1780), American colonial governor **8** 71–72

HUTTEN, ULRICH VON (1488–1523), German humanist **8** 72–73

HUTTON, JAMES (1726–1797), Scottish geologist **8** 73–74

HUXLEY, ALDOUS LEONARD (1894–1963), English novelist and essayist **8** 74–75

HUXLEY, JULIAN (1887–1975), English biologist and author **8** 75–77

HUXLEY, THOMAS HENRY (1825–1895), English biologist **8** 77–79

HUYGENS, CHRISTIAAN (1629–1695), Dutch mathematician, astronomer, and physicist **8** 79–81

HUYSMANS, JORIS KARL (1848–1907), French novelist **8** 81–82

HYDE, DOUGLAS (1860–1949), Irish author, president 1938–45 **8** 82–83

HYMAN, LIBBIE HENRIETTA (1888–1969), American zoologist **8** 83–84

HYPATIA OF ALEXANDRIA (370–415), Greek mathematician and philosopher **8** 85

I

IACOCCA, LIDO (LEE) ANTHONY (born 1924), American automobile magnate **8** 86–88

IBÁÑEZ DEL CAMPO, CARLOS (1877–1960), Chilean general and president **8** 88

ÍBARRURI GÓMEZ, DOLORES (1895–1989), voice of the Republican cause in the Spanish Civil War **8** 88–90

IBERVILLE, SIEUR D' (Pierre le Moyne; 1661–1706), Canadian soldier, naval captain, and adventurer **8** 90–91

IBN AL-ARABI, MUHYI AL-DIN (1165–1240), Spanish-born Moslem poet, philosopher, and mystic **8** 91

IBN BATTUTA, MUHAMMAD (1304–1368/69), Moslem traveler and author **8** 91–92

IBN GABIROL, SOLOMON BEN JUDAH (circa 1021-circa 1058), Spanish Hebrew poet and philosopher **8** 92

IBN HAZM, ABU MUHAMMAD ALI (994–1064), Spanish-born Arab theologian and jurist **8** 93

IBN KHALDUN, ABD AL-RAHMAN IBN MUHAMMAD (1332–1406), Arab historian, philosopher, and statesman **8** 93–94

IBN SAUD, ABD AL-AZIZ (1880–1953), Arab politician, founder of Saudi Arabia **8** 94–95

IBN TASHUFIN, YUSUF (died 1106), North African Almoravid ruler **8** 95–96

IBN TUFAYL, ABU BAKR MUHAMMAD (circa 1110–1185), Spanish Moslem philosopher and physician **8** 96

IBN TUMART, MUHAMMAD (circa 1080–1130), North African Islamic theologian **8** 96–97

IBRAHIM PASHA (1789–1848), Turkish military and administrative leader **8** 97–98

IBSEN, HENRIK (1828–1906), Norwegian playwright **8** 98–100

ICKES, HAROLD LECLAIRE (1874–1952), American statesman **8** 100–101

ICTINUS (flourished 2nd half of 5th century B.C.), Greek architect **8** 101

IDRIS I (1889–1983), king of Libya 1950–69 **8** 102

IDRISI, MUHAMMAD IBN MUHAMMAD AL- (1100–1165?), Arab geographer **8** 102–103

IGLESIAS, ENRIQUE V. (born 1930), Uruguayan economist, banker, and public official **8** 106–107

IGNATIUS OF ANTIOCH, SAINT (died circa 115), Early Christian bishop and theologian **8** 107–108

IGNATIUS OF LOYOLA, SAINT (1491–1556), Spanish soldier, founder of Jesuits **8** 108–109

IKEDA, DAISAKU (born 1928), Japanese Buddhist writer and religious leader **8** 109–110

IKHNATON (ruled 1379–1362 B.C.), pharaoh of Egypt **8** 110–111

ILIESCU, ION (born 1930), president of Romania (1990-) **8** 111–112

ILLICH, IVAN (born 1926), theologian, educator, and social critic **8** 112–114

IMAM, ALHADJI ABUBAKAR (1911–1981), Nigerian writer and teacher **8** 114–115

IMAOKA, SHINICHIRO (1881–1988), progressive and liberal religious leader in Japan **8** 115

IMHOTEP (ca. 3000 B.C. - ca. 2950 B.C.), Egyptian vizier, architect, priest, astronomer, and magician-physician **8** 116–117

India, Republic of (nation, southern Asia)
- Circa 1600–1947 (BRITISH) governors general
  Mountbatten, Louis **18** 297–299
  opponents of British rule
  Mahal, Hazrat **18** 271–273

Indians (North American)
rights defended
Bonnin, Gertrude S. **18** 52–54
Harjo, Suzan Shown **18** 183–185
Harris, LaDonna **18** 189–191

INGE, WILLIAM RALPH (1860–1954), Church of England clergyman, scholar, social critic, and writer **8** 118–119

INGENHOUSZ, JAN (1730–1799), Dutch physician, chemist, and engineer **8** 119–120

INGERSOLL, ROBERT GREEN (1833–1899), American lawyer and lecturer **8** 120–121

INGRES, JEAN AUGUSTE DOMINIQUE (1780–1867), French painter **8** 121–123

INNESS, GEORGE (1825–1894), American painter **8** 123–124

INNIS, HAROLD ADAMS (1894–1952), Canadian political economist **8** 124–125

INNOCENT III (Lothar of Segni; 1160/1161–1216), pope 1198–1216 **8** 125–127

INÖNÜ, ISMET (1884–1973), Turkish military man, statesman, and second president **8** 127–129

INSULL, SAMUEL (1859–1938), English-born American entrepreneur **8** 130

Intel Corporation
Grove, Andrew S. **18** 171–174

INUKAI, TSUYOSHI (1855–1932), Japanese journalist and statesman **8** 130–131

IONESCO, EUGÈNE (1912–1994), Franco-Romanian author **8** 131–132

IQBAL, MUHAMMAD (1877?-1938), Indian Moslem poet and philosopher **8** 132–133

Ireland (Eire; republic, British Isles)
- EARLY HISTORY TO UNION
  defeat of the Vikings
    Brian Boru **18** 62–64
- FREE STATE and REPUBLIC
  Republic (1949)
    Ahern, Bertie **18** 11–13

IRELAND, JOHN (1838–1918), American Catholic archbishop **8** 133–134

IRELAND, PATRICIA (born 1945), president of the National Organization for Women (NOW) **8** 134–135

IRENE OF ATHENS (ca. 752–803), Byzantine empress 797–802 **8** 135–138

IRIGOYEN, HIPÓLITO (circa 1850–1933), Argentine statesman, twice president **8** 139–140

Iron Chancellor
see Bismarck, Otto von

Iron Duke
see Alba, Duke of; Wellington, 1st Duke of

IRVING, KENNETH COLIN (''K. C.''; 1899–1992), Canadian industrialist, the ''Paul Bunyan of New Brunswick'' **8** 140–141

IRVING, WASHINGTON (1783–1859), American author and journalist **8** 141–143

ISAAC, HEINRICH (circa 1450–1517), Flemish composer **8** 143–144

ISAACS, JORGE (1837–1895), Colombian novelist **8** 144

ISABELLA I (1451–1504), queen of Castile 1474–1504 **8** 144–145

ISABELLA II (1830–1904), queen of Spain 1833–1868 **8** 145–146

ISAIAH (flourished circa 740–701 B.C.), Hebrew prophet **8** 146–147

ISHERWOOD, CHRISTOPHER (1904–1986), British-born American writer of fiction, drama, film, travel, and autobiography **8** 147–149

ISIDORE OF SEVILLE, SAINT (560–636), Spanish cleric and encyclopedist **8** 149–150

ISMAIL PASHA (1830–1895), khedive of Egypt 1863–1879 **8** 150–151

ISOCRATES (436–338 B.C.), Athenian orator **8** 151

ISOZAKI, ARATA (born 1931), Japanese architect **8** 152–153

Italian literature
analytical prose
  Eco, Umberto **18** 128–130
satire
  Fo, Dario **18** 140–143

Italy (Italian Republic; nation, southern Europe)
- 16TH-17TH CENTURY (POST-RENAISSANCE)
  Spanish rule
    Doria, Andrea **18** 123–125

ITO, HIROBUMI (1841–1909), Japanese statesman **8** 153–155

It's a Wonderful Life (film)
Stewart, Jimmy **18** 385–386

ITURBIDE, AGUSTÍN DE (1783–1824), Mexican military leader **8** 155–156

IVAN III (1440–1505), grand duke of Moscow 1462–1505 **8** 156–157

IVAN IV (1530–1584), grand duke of Moscow, czar of Russia 1547–1584 **8** 157–159

IVES, CHARLES EDWARD (1874–1954), American composer **8** 159–160

IWAKURA, TOMOMI (1825–1883), Japanese statesman **8** 160–161

IZETBEGOVIC, ALIJA (born 1926), president of the eight-member presidency of the Republic of Bosnia-Herzegovina **8** 161–163

J

JA JA OF OPOBO (ca. 1820–1891), Nigerian politician **8** 201–204

JABBAR, KAREEM ABDUL (Ferdinand Lewis Alcinor, Junior ; born 1947), American basketball player **8** 164–165

JABER AL-SABAH, JABER AL-AHMAD AL- (born 1926), amir of Kuwait **8** 166–167

JABIR IBN HAYYAN (flourished latter 8th century), Arab scholar and alchemist **8** 167

JABOTINSKY, VLADIMIR EVGENEVICH (1880–1940), Russian Zionist **8** 167–168

JACKSON, ANDREW (1767–1845), American president 1829–1837 **8** 168–172

JACKSON, HELEN HUNT (1830–1885), American novelist **8** 172

JACKSON, HENRY MARTIN (Scoop; 1912–1983), United States senator and proponent of anti-Soviet foreign policy **8** 172–174

JACKSON, JESSE LOUIS (born 1941), U.S. civil rights leader and presidential candidate **8** 174–176

JACKSON, MAYNARD HOLBROOK, JR. (born 1938), first African American mayor of Atlanta, Georgia (1973–81 and 1989–1993) **8** 176–178

JACKSON, MICHAEL JOE (born 1958), one of the most popular singers in history **8** 178–180

JACKSON, REGINALD ''REGGIE'' MARTINEZ (born 1946), African American baseball player **8** 180–182

JACKSON, ROBERT HOUGHWOUT (1892–1954), American jurist **8** 182–183

JACKSON, SHIRLEY ANN (born 1946), African American physicist **8** 183–184

JACKSON, THOMAS JONATHAN (''Stonewall''; 1824–1863), American Confederate general **8** 184–185

JACOB, JOHN EDWARD (born 1934), African American activist and president of the National Urban League **8** 185–188

JACOBI, ABRAHAM (1830–1919), American physician **8** 188–189

JACOBI, FRIEDRICH HEINRICH (1743–1819), German philosopher **8** 189–190

JACOBI, MARY PUTNAM (1834–1906), American physician **8** 188–189

JACOBS, HARRIET A. (1813–1897), runaway slave and abolitionist **8** 190–193

JACOBSEN, JENS PETER (1847–1885), Danish author **8** 193–194

Jacopo, Giovanni Battista di
see Rosso, Il

JACOPONE DA TODI (circa 1236–1306), Italian poet and mystic **8** 194

Jacques, Amy
see Garvey, Amy Jacques

Jafar, Abu
see Mansur, al-

JAGGER, MICHAEL PHILIP (born 1944), lyricist and lead singer for the Rolling Stones **8** 194–196

JAHANGIR (1569–1627), fourth Mughal emperor of India **8** 196–199

JAHN, HELMUT (born 1940), German-American architect **8** 199–201

Jalal-ed-Din Rumi
see Rumi, Jalal ed-Din

JAMES I (1394–1437), king of Scotland 1406–1437 **8** 206–207

JAMES I (James VI of Scotland; 1566–1625), king of England 1603–1625 **8** 204–206

JAMES II (1633–1701), king of England, Scotland, and Ireland 1685–1688 **8** 207–208

JAMES III (1451–1488), king of Scotland 1460–1488 **8** 208–209

James VI, king of Scotland
see James I (king of England)

James VII, king of Scotland
see James II (king of England)

JAMES, DANIEL, JR. (''Chappie''; 1920–1978), first African American man in the U.S. to become a four star general **8** 209–211

JAMES, HENRY (1843–1916), American novelist **8** 211–212

JAMES, JESSE WOODSON (1847–1882), American outlaw **8** 212–213

JAMES, P. D. (born 1920), British crime novelist **8** 213–215

JAMES, WILLIAM (1842–1910), American philosopher and psychologist **8** 215–217

JAMESON, SIR LEANDER STARR (1853–1917), British colonial administrator **8** 218

JAMI (Maulana Nur al-Din Abd al-Rahman; 1414–1492), Persian poet **8** 218–219

JANÁČEK, LEOŠ (1854–1928), Czech composer **8** 219

JANET, PIERRE MARIE FÉLIX (1859–1947), French psychologist **8** 220

JANSEN, CORNELIS (1585–1638), Dutch Roman Catholic theologian **8** 220–221

Japanese architecture
Ando, Tadao **18** 17–19

JAQUES-DALCROZE, EMILE (1865–1950), Swiss teacher and composer who developed eurhythmics **8** 221–222

JARRELL, RANDALL (1914–1965), American poet and critic **8** 222–223

JARUZELSKI, WOJCIECH WITOLD (born 1923), career soldier who became Poland's head of state (1981–1990) **8** 223–225

JASPERS, KARL (1883–1969), German philosopher **8** 225–226

JAURÈS, JEAN (1859–1914), French Socialist and politician **8** 226–227

JAWARA, SIR DAUDA KAIRABA (born 1924), Gambian statesman **8** 227–228

JAWLENSKY, ALEXEJ VON (1864–1941), Russian Expressionist painter **8** 228–229

JAWORSKI, LEON (1905–1982), American lawyer and independent prosecutor of Watergate **8** 229–230

JAY, JOHN (1745–1829), American diplomat and jurist **8** 230–232

JAY, WILLIAM (1789–1858), American reformer **8** 232–233

JAYEWARDENE, JUNIUS RICHARD (JR; 1906–1996), leader of the nationalist movement in Ceylon and president of Sri Lanka **8** 233–234

JEAN DE MEUN (circa 1240–1305), French author **8** 234–235

JEANS, SIR JAMES HOPWOOD (1877–1946), English mathematician, physicist, and astronomer **8** 235–236

JEFFERS, JOHN ROBINSON (1887–1962), American poet **8** 236–237

JEFFERSON, JOSEPH (1829–1905), American actor **8** 237

JEFFERSON, THOMAS (1743–1826), American philosopher and statesman, president 1801–1809 **8** 238–241

JEFFREYS, SIR HAROLD (1891–1989), English mathematician, astronomer, and philosopher **8** 241–242

JELLICOE, JOHN RUSHWORTH (1859–1935), English admiral **8** 242–243

JEMISON, MAE C. (born 1956), African American physician and astronaut **8** 243–244

JENKINS, ROY HARRIS (born 1920), British Labour politician and author **8** 244–245

JENNER, EDWARD (1749–1823), English physician **8** 245–246

JENNINGS, ROBERT YEWDALL (born 1913), British judge who was president of the International Court of Justice **8** 246–247

JEREMIAH (flourished late 7th-early 6th century B.C.), Hebrew priest and prophet **8** 247–248

JEROBOAM I (ruled circa 931-circa 910 B.C.), king of the northern kingdom of Israel **8** 248–249

Jerome, Jenny
see Churchill, Jenny Jerome

JEROME, ST. (circa 345–420), Early Christian biblical scholar **8** 249

JESSEL, GEORGE (1898–1981), American screen, stage, radio, and television actor and comedian and film director, composer, and screenwriter **8** 249–251

JESUS BEN SIRA (Sirach; flourished circa 170 B.C.), Jewish sage and author **8** 251

Jesus Christ
see Jesus of Nazareth

JESUS OF NAZARETH (circa 4 B.C. - 29/30A.D.), founder of the Christian faith **8** 251–255

JEVONS, WILLIAM STANLEY (1835–1882), English economist, logician, and statistician **8** 255–256

JEWETT, SARAH ORNE (1849–1909), American novelist **8** 256

Jewish history
- DISPERSION (EUROPEAN) and Nazis
  Schindler, Oskar **18** 362–365

JHABVALA, RUTH PRAWER (born 1927), English screenwriter and novelist **18** 208–210

JIANG QING (Madame Mao Zedong; 1914–1991), Chinese revolutionary and leader of the Great Proletarian Cultural Revolution **8** 256–260

JIANG ZEMIN (born 1927), general secretary of the Chinese Communist Party Central Committee **8** 260–261

JIMÉNEZ, JUAN RAMÓN (1881–1958), Spanish symbolist poet **8** 261–262

JIMÉNEZ DE QUESADA, GONZALO (1509–1579), Spanish conquistador **12** 509–510

JINNAH, MOHAMMAD ALI (1876–1948), Pakistani governor general 1947–1948 **8** 262–263

JOACHIM OF FIORE (circa 1132–1202), Italian mystic **8** 263–264

JOAN OF ARC (1412?-1431), French national heroine **8** 264–265

JOBS, STEVEN (born 1955), American computer designer and co-founder of Apple Computers **8** 265–267

JODL, ALFRED (1892?-1946), German general **18** 210–212

JOFFRE, JOSEPH JACQUES CÉSAIRE (1852–1931), French marshal **8** 267–268

JOFFREY, ROBERT (born Abdullah Jaffa Anver Bey Khan; 1930–1988), American dancer and choreographer **8** 268–270

JOGUES, ST. ISAAC (1607–1646), French Jesuit missionary and martyr **8** 270–271

JOHANAN BEN ZAKKAI (flourished circa 70 A.D.), Jewish teacher **8** 271–272

JOHANNES IV (1836–1889), Ethiopian emperor 1872–1889 **8** 272–273

JOHN (1167–1216), king of England 1199–1216 **8** 274–275

JOHN II (1319–1364), king of France 1350–1364 **8** 275–276

JOHN III (John Sobieski; 1629–1696), king of Poland **8** 276–277

JOHN XXIII (Angelo Giuseppe Roncalli; 1881–1963), pope 1958–1963 **8** 277–280

JOHN, AUGUSTUS EDWIN (1878–1961), Welsh painter **8** 291

JOHN, ELTON HERCULES (Reginald Kenneth Dwight; born 1947), English singer, songwriter and humanitarian **18** 212–214

JOHN, ST. (flourished 1st century A.D.), Christian Apostle and Evangelist **8** 273–274

JOHN CHRYSOSTOM, ST. (circa 347–407), bishop of Constantinople **8** 280–281

JOHN MAURICE OF NASSAU (1604–1679), Dutch governor general of Netherlands Brazil **8** 281–282

JOHN OF DAMASCUS, ST. (circa 680–750), Syrian theologian **8** 282

John of Fidanza
see Bonaventure, Saint

JOHN OF GAUNT (5th Duke of Lancaster; 1340–1399), English soldier-statesman **8** 282–283

JOHN OF LEIDEN (1509–1536), Dutch Anabaptist **8** 283

JOHN OF PIANO CARPINI (circa 1180–1252), Italian Franciscan monk **8** 284

JOHN OF SALISBURY (1115/20–1180), English bishop and humanist **8** 284–285

JOHN OF THE CROSS, ST. (1542–1591), Spanish Carmelite mystic **8** 285

JOHN PAUL I (Albino Luciani; 1912–1978), Roman Catholic pope (August 26-September 28, 1978) **8** 286–287

JOHN PAUL II (Karol Wojtyla; born 1920), cardinal of Krakow, Poland, and later Roman Catholic pope **8** 287–290

JOHN THE BAPTIST, ST. (flourished circa 29 A.D.), New Testament figure, forerunner of Jesus of Nazareth **8** 290

John the Good
see John II (king of France)

JOHNS, JASPER (born 1930), American painter and sculptor **8** 291–293

JOHNSON, ALVIN SAUNDERS (1874–1971), American economist and editor **8** 293–294

JOHNSON, ANDREW (1808–1875), American statesman, president 1865–1869 **8** 294–295

JOHNSON, BETSEY (born 1941?), American fashion designer **8** 295–296

Johnson, Charles
see Brooke, James

JOHNSON, CHARLES SPURGEON (1893–1956), African American educator and sociologist **8** 296–297

JOHNSON, EARVIN, JR. (''Magic''; born 1959), popular African American star of the Los Angeles Lakers basketball team **8** 297–299

JOHNSON, GUY BENTON (1901–1991), sociologist, social anthropologist, and archaeologist who was a student of African American culture and an advocate of racial equality **8** 299–300

JOHNSON, HIRAM WARREN (1866–1945), American politician **8** 300–301

JOHNSON, JACK (1878–1946), African American boxer **8** 301–304

JOHNSON, JAMES WELDON (1871–1938), African American author and lawyer **8** 304–305

JOHNSON, SIR JOHN (1742–1830), American loyalist in the American Revolution **8** 305–306

JOHNSON, JOHN HAROLD (born 1918), American entrepreneur and founder of the Johnson Publishing Company **8** 306–308

JOHNSON, JONATHAN EASTMAN (1824–1906), American painter **8** 308

JOHNSON, LYNDON BAINES (1908–1973), American statesman, president 1963–1969 **8** 308–312
appointees
Harris, LaDonna **18** 189–191
Rivlin, Alice M. **18** 349–350

JOHNSON, MARIETTA LOUISE PIERCE (1864–1938), founder and 30-year teacher of an Alabama experimental school **8** 312–313

JOHNSON, PHILIP (born 1906), American architect, critic, and historian **8** 313–314

JOHNSON, SAMUEL (1696–1772), American clergyman and educator **8** 314–315

JOHNSON, SAMUEL (1709–1784), English author and lexicographer **8** 315–317

JOHNSON, TOM LOFTIN (1854–1911), American entrepreneur and politician **8** 317

JOHNSON, VIRGINIA E. (born 1925), American psychologist and sex therapist **8** 317–319

JOHNSON, SIR WILLIAM (1715–1774), British colonial administrator **8** 319–320

JOHNSON, WILLIAM H. (1901–1970), African American painter of the Black experience **8** 320–322

JOHNSTON, HENRY HAMILTON (Sir Harry Johnston; 1858–1927), English administrator, explorer, and author **8** 322–323

JOHNSTON, JOSEPH EGGLESTON (1807–1891), American Confederate general **8** 323

JOHNSTON, JOSHUA (a.k.a. Joshua Johnson; ca. 1765 - ca 1830), African American portrait artist **8** 323–325

JOHNSTON, LYNN (born 1947), Canadian cartoonist and artist **18** 214–216

JOINVILLE, JEAN DE (1224/25–1317), French author **8** 325

JOLIOT-CURIE, IRÈNE (1897–1956), French chemist and physicist **8** 325–327

JOLIOT-CURIE, JEAN FRÉDÉRIC (1900–1958), French physicist **8** 327–328

JOLLIET, LOUIS (1645–1700), French-Canadian explorer, hydrographer, and fur trader **8** 328–329

JOLSON, AL (Asa Yoelson; 1886–1950), American vaudeville, theater, and radio singing performer and film actor **8** 329–330

JONATHAN, CHIEF JOSEPH LEABUA (1914–1987), Lesothoan statesman **8** 330–331

JONES, ERNEST ALFRED (1879–1958), British psychologist **8** 331–332

JONES, FAY (born 1921), American architect **8** 332–333

JONES, INIGO (1573–1652), English architect and designer **8** 333–334

JONES, JAMES EARL (born 1931), African American actor **8** 334–337

JONES, JOHN PAUL (1747–1792), American Revolutionary War naval officer **8** 337–338

JONES, MARY HARRIS (''Mother''; 1830–1930), Irish immigrant who devoted her life to improving conditions of the working class **8** 338–339

JONES, QUINCY DELIGHT, JR. (born 1933), African American musician-composer-arranger-producer-film and television executive **8** 339–341

JONES, ROBERT EDMOND (1887–1954), American designer of scenes for the theater **8** 341–342

JONES, ROBERT TYRE (Bobby; 1902–1971), American golf great **8** 342

JONES, SAMUEL MILTON (1846–1904), American manufacturer and political reformer **8** 342–343

JONG, ERICA (born 1942), American author **18** 216–219

JONSON, BEN (1572–1637), English playwright and poet **8** 343–345

JOPLIN, SCOTT (1868–1917), African American composer and instrumental musician **8** 345–347

JORDAENS, JACOB (1593–1678), Flemish painter **8** 347–349

JORDAN, BARBARA CHARLINE (1936–1996), attorney and U.S. congresswoman from Texas **8** 349–350

JORDAN, DAVID STARR (1851–1931), American scientist and educator **8** 350–351

JORDAN, JUNE (born 1936), Jamaican-American poet and activist **8** 351–353

JORDAN, LOUIS (1908–1975), African American bandleader, singer, and instrumentalist **8** 353–355

JORDAN, MICHAEL (born 1963), African American basketball superstar of the Chicago Bulls **8** 355–357

JORDAN, VERNON (born 1935), American civil rights leader **8** 357–358

JOSEPH (circa 1840–1904), American Nez Percé Indian chief **8** 358–359

JOSEPH II (1741–1790), Holy Roman emperor 1765–1790 **8** 359–360

JOSEPHUS FLAVIUS (circa 37–100), Jewish historian, diplomat, and military leader **8** 360–361

JOSQUIN DES PREZ (circa 1440–1521), Franco-Flemish composer **8** 361–363

JOULE, JAMES PRESCOTT (1818–1889), English physicist **8** 363–364

Journalists
Cambodian
Pran, Dith **18** 328–331
Canadian
Davies, William Robertson **18** 117–119
French
Curie, Eve **18** 109–111
Irish
Guerin, Veronica **18** 174–176
Russian
Adzhubei, Aleksei I. **18** 9–11

Journalists, American
20th century
Pran, Dith **18** 328–331
Zia, Helen **18** 421–423
war correspondents (Vietnam)
Halbertstam, David **18** 180–183

JOWETT, BENJAMIN (1817–1893), English educator and Greek scholar **8** 364–365

JOYCE, JAMES (1882–1941), Irish author **8** 365–367

JUAN CARLOS I (born 1938), king of Spain **8** 368–369

JUANA INÉS DE LA CRUZ, SISTER (1651–1695), Mexican nun, poet, and savant **8** 367–368

JUÁREZ, BENITO (1806–1872), Mexican statesman, president 1857–1872 **8** 369–372

JUDAEUS, PHILO (circa 20 B.C. -circa A.D. 45), Hellenistic Jewish philosopher **12** 282–283

JUDAH I (circa 135-circa 220), Jewish scholar **8** 372–373

JUDAH, THEODORE DEHONE (1826–1863), American engineer and railroad promoter **8** 373–374

JUDAH HALEVI (circa 1085-circa 1150), Spanish Hebrew poet **8** 373

JUDAS MACCABEUS (died 160 B.C.), Jewish patriot and revolutionary **8** 374–375

JUDD, CHARLES HUBBARD (1873–1946), psychologist and education reformer **8** 375–376

JUDD, DONALD (1928–1994), American sculptor and art writer **8** 376–377

JUDSON, ADONIRAM (1788–1850), American Baptist missionary in Burma **8** 377–378

JULIAN (The Apostate; Flavius Claudius Julianus; 331–363), Roman emperor 361–363 **8** 378–379

JULIAN, PERCY LAVON (1899–1975), African American chemist and civil rights activist **18** 219–221

JULIAN OF NORWICH (1342-after 1416), English mystic **8** 381

JULIANA (born 1909), queen of the Netherlands (1948–1980) **8** 379–380

JULIAS OF ROME, THE (Julia Domna, ca. 169-ca. 217; Julia Maesa, ca. 164–225; Julia Soamias, died 222; and Julia Mammaea, died 234), empresses of the so-called Severan Dynasty of Rome **8** 381–384

JULIUS II (Giuliano della Rovere; 1443–1513), pope 1503–1513 **8** 384–386

JUMBLATT, KAMAL (1917–1977), Lebanese ideologue and Druze leader **8** 386–387

JUNAYD, ABU AL-QASIM IBN MUHAMMAD AL (circa 830–910), Islamic mystic **8** 388

JUNG, CARL GUSTAV (1875–1961), Swiss psychologist and psychiatrist **8** 388–389

JUNG, LEO (1892–1987), American Orthodox Jewish Rabbi **8** 390–391

JÜNGER, ERNST (1895–1998), German author **8** 391–392

Jurists, American
• JUDGES
federal courts
Motley, Constance B. **18** 295–297
• LAWYERS
20th century

Motley, Constance B. **18** 295–297

JUST, ERNEST (1883–1941), American marine biologist **8** 392–393

JUSTIN MARTYR, (circa 100-circa 165), Early Christian apologist **8** 395–396

JUSTINIAN I (circa 482–565), Byzantine emperor 527–565 **8** 393–395

JUSTO, AGUSTIN PEDRO (1876–1943), Argentine general, president 1932–1938 **8** 396

JUVARA, FILIPPO (1678–1736), Italian architect and designer **8** 396–397

JUVENAL (Decimus Junius Juvenalis; died after 127), Roman satirist **8** 397–399

K

KABALEVSKY, DMITRI (1904–1987), Soviet composer, pianist, and conductor **8** 400–401

KABILA, LAURENT (born 1939), Congolese revolutionary and president **18** 222–224

KADALIE, CLEMENTS (circa 1896–1951), South Africa's first Black national trade union leader **8** 401–402

KÁDÁR, JÁNOS (born 1912), Hungarian statesman **8** 402–403

KAFKA, FRANZ (1883–1924), Czech-born German novelist and short-story writer **8** 403–406

KAHLO, FRIDA (1907–1954), Mexican painter **8** 406–407

KAHN, ALBERT (1869–1942), American architect **8** 407–408

KAHN, LOUIS I. (1901–1974), American architect **8** 408–410

KAIFU TOSHIKI (born 1931), Japanese prime minister (1989–1991) **8** 410–411

KAISER, GEORG (1878–1945), German playwright **8** 411–412

KAISER, HENRY JOHN (1882–1967), American industrialist **8** 412–413

KALAKAUA, DAVID (1836–1891), king of Hawaiian Islands 1874–1891 **8** 413–414

KALIDASA (flourished 4th-5th century), Indian poet and dramatist **8** 414–415

KAMARAJ, KUMARASWAMI (1903–1975), Indian political leader **8** 415

KAMEHAMEHA I (circa 1758–1819), king of the Hawaiian Islands 1795–1819 **8** 416

KAMEHAMEHA III (circa 1814–1854), king of the Hawaiian Islands 1825–1854 **8** 416–417

KAMENEV, LEV BORISOVICH (1883–1936), Russian politician **8** 417–418

KAMERLINGH ONNES, HEIKE (1853–1926), Dutch physicist **8** 418–420

KAMMU (737–806), Japanese emperor 781–806 **8** 420

KANDINSKY, WASSILY (1866–1944), Russian painter **8** 420–422

KANE, JOHN (1860–1934), Scottish-born American primitive painter **8** 422

KANE, PAUL (1810–1871), Canadian painter and writer **8** 422–423

K'ANG YU-WEI (1858–1927), Chinese scholar and philosopher **8** 426–428

K'ANG-HSI (1654–1722), Chinese emperor 1661–1722 **8** 423–426

KANISHKA (ca. 78- ca. 103), Kashan ruler **8** 428–429

KANT, IMMANUEL (1724–1804), German philosopher **8** 430–432

KAO-TSUNG (1107–1187), Chinese emperor **8** 433

KAPITSA, PYOTR LEONIDOVICH (born 1894), Soviet physicist **8** 433–435

KAPLAN, MORDECAI MENAHEM (1881–1983), American Jewish theologian and educator **8** 435–436

KAPP, WOLFGANG (1858–1922), German nationalist politician **8** 436

KAPTEYN, JACOBUS CORNELIS (1851–1922), Dutch astronomer **8** 436–437

KARADZIC, RADOVAN (born 1945), leader of the Serbian Republic **8** 437–440

KARAMANLIS, CONSTANTINE (1907–1998), Greek member of parliament, prime minister (1955–1963; 1974–1980), and president (1980–1985) **8** 440–441

KARAMZIN, NIKOLAI MIKHAILOVICH (1766–1826), Russian historian and author **8** 441–442

KARAN, DONNA (born 1948), American fashion designer and businesswoman **8** 442–444

KARENGA, MAULANA (born Ronald McKinley Everett; born 1941), African American author, educator, amd proponent of black culturalism **8** 444–447

Karim, Prince
see Aga Khan IV

KARIM KHAN ZAND (died 1779), Iranian ruler, founder of Zand dynasty **8** 447

KARLE, ISABELLA (born 1921), American chemist and physicist **8** 447–449

KARLSTADT, ANDREAS BODENHEIM VON (circa 1480–1541), German Protestant reformer **8** 449

KARMAL, BABRAK (born 1929), Afghan Marxist and Soviet puppet ruler of the Democratic Republic of Afghanistan (1979–1986) **8** 449–451

KÁRMÁN, THEODORE VON (1881–1963), Hungarian-born American physicist **8** 451–452

KARUME, SHEIKH ABEID AMANI (1905–1972), Tanzanian political leader **8** 452–453

KASAVUBU, JOSEPH (circa 1913–1969), Congolese statesman **8** 453–455

Kassa
see Johannes IV; Tewodros II

KASSEBAUM, NANCY (born 1932), Republican senator from Kansas **8** 455–457

KATAYAMA, SEN (1860–1933), Japanese labor and Socialist leader **8** 457

KAUFMAN, GEORGE S. (1889–1961), American playwright **8** 457–458

KAUFMAN, GERALD BERNARD (born 1930), foreign policy spokesman of the British Labour Party **8** 458–460

KAUFMANN, EZEKIEL (1889–1963), Jewish philosopher and scholar **8** 460

KAUNDA, KENNETH DAVID (born 1924), Zambian statesman **8** 460–461

KAUTILYA (4th century B.C.), Indian statesman and author **8** 462

KAUTSKY, KARL JOHANN (1854–1938), German-Austrian Socialist **8** 462–463

KAWABATA, YASUNARI (1899–1972), Japanese novelist **8** 463–464

KAWAWA, RASHIDI MFAUME (born 1929), Tanzanian political leader **8** 464–465

KAZAN, ELIA (born 1909), American film and stage director **8** 465–466

KAZANTZAKIS, NIKOS (1883–1957), Greek author, journalist, and statesman **8** 466–468

KEARNEY, DENIS (1847–1907), Irish-born American labor agitator **8** 468

KEARNY, STEPHEN WATTS (1794–1848), American general **8** 468–469

KEATING, PAUL JOHN (born 1944), federal treasurer of Australia (1983–1991) **8** 469–470

KEATS, JOHN (1795–1821), English poet **8** 470–472

KEFAUVER, CAREY ESTES (1903–1963), U.S. senator and influential Tennessee Democrat **8** 472–474

KEITA, MODIBO (1915–1977), Malian statesman **8** 474–475

KEITEL, WILHELM (1882–1946), German general **18** 224–226

KEITH, SIR ARTHUR (1866–1955), British anatomist and physical anthropologist **8** 475–476

KEITH, MINOR COOPER (1848–1929), American entrepreneur **8** 476–477

KEKULÉ, FRIEDRICH AUGUST (1829–1896), German chemist **8** 477–478

KELLER, GOTTFRIED (1819–1890), Swiss short-story writer, novelist, and poet **8** 478–479

KELLER, HELEN ADAMS (1880–1968), American lecturer and author **8** 479–480

KELLEY, FLORENCE (1859–1932), American social worker and reformer **8** 483–484

KELLEY, HALL JACKSON (1790–1874), American promoter **8** 480

KELLEY, OLIVER HUDSON (1826–1913), American agriculturalist **8** 480–481

KELLOGG, FRANK BILLINGS (1856–1937), American statesman **8** 481

KELLOR, FRANCES (1873–1952), American activist and politician **8** 481–482

KELLY, ELLSWORTH (born 1923), American artist **8** 482–483

KELLY, GENE (born Eugene Curran Kelly; 1912–1996), American actor, dancer, and choreographer **8** 484–486

Kelly, Grace
Rainier III, Prince of Monaco **18** 335–337

KELLY, PETRA (born 1947), West German pacifist and politician **8** 486–487

KELLY, WILLIAM (1811–1888), American iron manufacturer **8** 487–488

KELSEY, HENRY (circa 1667–1724), English-born Canadian explorer **8** 488

KELVIN OF LARGS, BARON (William Thomson; 1824–1907), Scottish physicist **8** 488–489

KEMAL, YASHAR (born 1922), Turkish novelist **8** 489–491

KEMBLE, FRANCES ANNE (Fanny Kemble; 1809–1893), English actress **8** 491

KEMP, JACK FRENCH, JR. (born 1935), Republican congressman from New York and secretary of housing and urban development **8** 491–493

KEMPIS, THOMAS À (circa 1380–1471), German monk and spiritual writer **8** 493–494

KENDALL, AMOS (1789–1869), American journalist **8** 494

KENDALL, EDWARD CALVIN (1886–1972), American biochemist **8** 495

KENDREW, JOHN C. (1917–1997), English chemist and Nobel Prize winner **8** 495–496

KENEALLY, THOMAS MICHAEL (born 1935), Australian author **18** 226–228

KENNAN, GEORGE F. (born 1904), American diplomat, author, and scholar **8** 496–498

KENNEDY, ANTHONY M. (born 1936), United States Supreme Court justice **8** 498–500

KENNEDY, EDWARD M. (Ted; born 1932), U.S. senator from Massachusetts **8** 500–502

KENNEDY, JOHN FITZGERALD (1917–1963), American statesman, president 1960–1963 **8** 502–506

KENNEDY, JOHN PENDLETON (1795–1870), American author and politician **8** 506–507

KENNEDY, JOHN STEWART (1830–1909), American financier and philanthropist **8** 507–508

KENNEDY, ROBERT FRANCIS (1925–1968), American statesman **8** 508–509

KENNY, ELIZABETH (Sister Kenny; 1886–1952), Australian nursing sister **8** 509–510

KENT, JAMES (1763–1847), American jurist **8** 510–511

KENT, ROCKWELL (1882–1971), American painter and illustrator **8** 511

KENYATTA, JOMO (circa 1890–1978), Kenyan statesman **8** 512–514

KEOHANE, NANNERL OVERHOLSER (born 1940), American feminist activist and university chancellor **18** 229–230

KEPLER, JOHANNES (1571–1630), German astronomer **8** 514–516

KERENSKY, ALEKSANDR FEDOROVICH (1881–1970), Russian revolutionary and politician **8** 516–517

KERN, JEROME DAVID (1885–1945), American composer **8** 517–518

KEROUAC, JEAN-LOUIS LEBRIS DE (Jack; 1922–69), American writer of autobiographical fiction **8** 518–519

KERR, CLARK (born 1911), American economist, labor/management expert, and university president **8** 519–521

KERREY, J. ROBERT (born 1943), Democratic senator from Nebraska and 1992 presidential candidate **8** 521–522

KESSELRING, ALBERT (1885–1960), German field marshal **8** 522–523

KESSLER, DAVID A. (born 1951), commissioner of the Food and Drug Administration **8** 523–524

KETTERING, CHARLES F. (1876–1958), American engineer, industrial pioneer, and apostle of progress **8** 524–525

KEY, FRANCIS SCOTT (1779–1843), American poet and attorney **8** 525–527

KEY, VLADIMIR ORLANDO, JR. (1908–1963), American political scientist **8** 527–528

KEYNES, JOHN MAYNARD (1st Baron Keynes of Tilton; 1883–1946), English economist **8** 528–530

KHACHATURIAN, ARAM ILICH (or Khachaturov; 1903–1978), Russian composer **8** 530–531

KHALIL, SAYYID ABDULLAH (1892–1970), Sudanese general, prime minister 1956–1958 **8** 531–532

KHAMA, SIR SERETSE M. (born 1921), Botswana political leader **8** 532–533

KHAMENEI, AYATOLLAH SAYYID ALI (born 1939), supreme spiritual and political leader of the Islamic Republic of Iran **8** 533–535

KHOMEINI, AYATOLLAH RUHOLLAH MUSAVI (born 1902), founder and

supreme leader of the Islamic Republic of Iran **8** 535–537

KHORANA, HAR GOBIND (born 1922), Indian organic chemist **8** 537–538

KHOSROW I (died 579), Sassanid king of Persia 531–576 **8** 538–539

Khosru
see Khosrow I

KHRUSHCHEV, NIKITA SERGEEVICH (1894–1971), Soviet political leader **8** 539–540
associates
Adzhubei, Aleksei I. **18** 9–11

KHUFU (ruled 2590–2568 B.C.), Egyptian king **8** 540–541

Khusrau
see Khosrow I

KHWARIZMI, MUHAMMAD IBN MUSA AL- (died circa 850), Arab mathematician, astronomer, and geographer **8** 541

Kibo-no Mabi
see Makibi, Kibi-no

KIDDER, ALFRED VINCENT (1885–1963), American archeologist **8** 541–542

KIDMAN, SIDNEY (1857–1935), ''The Cattle King'' of Australia **8** 542–544

KIEFER, ANSELM (born 1945), German artist **8** 544–546

KIENHOLZ, EDWARD (born 1927), American Pop artist **8** 546–547

KIERKEGAARD, SØREN AABYE (1813–1855), Danish philosopher **8** 547–549

Killing Fields, The (film)
Pran, Dith **18** 328–331

KILPATRICK, WILLIAM H. (1871–1965), American educator, college president, and philosopher of education **9** 1–3

KIM DAE-JUNG (born 1925), worked for the restoration of democracy and human rights in South Korea after 1971 **9** 3–4

KIM IL-SUNG (born 1912), North Korean political leader **9** 4–6

KIM JONG IL (born 1941), heir-apparent of Kim Il-sung, the founder and leader of the Democratic People's Republic of Korea **9** 6–7

KIM OK-KYUN (1851–1894), Korean politician **9** 7–8

KIM PUSIK (1075–1151), Korean statesman, historian, and general **9** 8–9

KIM YOUNG SAM (born 1927), South Korean statesman **9** 9–10

KINDI, ABU-YUSUF YAQUB IBN-ISHAQ AL- (died 873), Arab philosopher **9** 10–11

KING, B. B. (born Riley B. King; born 1925), African American blues musician, singer, and songwriter **9** 11–14

KING, BILLIE JEAN (born 1943), international tennis star **9** 14–15

KING, CLARENCE (1842–1901), American geologist and mining engineer **9** 15–16

KING, CORETTA SCOTT (born 1929), American advocate of civil rights, nonviolence, international peace, full employment, and equal rights for women **9** 16–17

KING, ERNEST JOSEPH (1878–1956), American admiral **9** 17–18

KING, FREDERIC TRUBY (1858–1938), New Zealand doctor and founder of the Plunket Society **9** 18–19

KING, MARTIN LUTHER, JR. (1929–1968), African American minister and civil rights leader **9** 20–22

KING, RUFUS (1755–1827), American statesman and diplomat **9** 22–23

KING, STEPHEN (a.k.a. Richard Bachmand and John Swithen; born 1947), American horror novelist **9** 23–25

KING, WILLIAM LYON MACKENZIE (1874–1950), Canadian statesman **9** 25–26

King of Bourges
see Charles VII (king of France)

Kingmaker
see Warwick, Earl of

KINGSFORD SMITH, SIR CHARLES (''Smithy''; 1897–1935), Australian long-distance aviator **9** 26–28

KINGSLEY, CHARLES (1819–1875), English author and Anglican clergyman **9** 28

KINGSTON, MAXINE HONG (Maxine Ting Ting Hong; born 1940), Asian-American feminist author **18** 231–232

KINNOCK, NEIL (born 1942), British Labour Party politician **9** 29–30

KINO, EUSEBIO FRANCISCO (1645–1711), Spanish missionary, explorer, and cartographer **9** 30–31

KINSEY, ALFRED C. (1894–1956), American zoologist **9** 31–32

KIPLING, JOSEPH RUDYARD (1865–1936), British poet and short-story writer **9** 32–33

KIRCHHOFF, GUSTAV ROBERT (1824–1887), German physicist **9** 33–34

KIRCHNER, ERNST LUDWIG (1880–1938), German expressionist painter **9** 34–35

KIRKLAND, JOSEPH LANE (born 1922), American labor union movement leader **9** 35–37

KIRKLAND, SAMUEL (1741–1808), American Congregationalist missionary **9** 37

KIRKPATRICK, JEANE J. (born 1926), professor and first woman U.S. ambassador to the United Nations **9** 37–39

KIRSTEIN, LINCOLN (1906–1996), a founder and director of the New York City Ballet **9** 39–41

KISHI, NOBUSUKE (1896–1987), Japanese politician **9** 41–43

KISSINGER, HENRY ALFRED (born 1923), U.S. secretary of state and co-winner of the Nobel Peace prize **9** 43–45

KITCHENER, HORATIO HERBERT (1850–1916), British field marshal and statesman **9** 45–46

KIWANUKA, BENEDICTO KAGIMA MUGUMBA (1922–1972), Ugandan politician **9** 46–47

KLEE, PAUL (1879–1940), Swiss painter and graphic artist **9** 47–49

KLEIN, A. M. (1909–1972), Canadian journalist, lawyer, novelist, and poet **9** 49–50

KLEIN, CALVIN (born 1942), American fashion designer **9** 50–52

KLEIN, MELANIE (1882–1960), Austrian psychotherapist **9** 52

KLEIST, HEINRICH VON (1777–1811), German author **9** 52–53

KLIMA, VIKTOR (born 1947), Austrian chancellor **18** 232–234

KLIMT, GUSTAV (1862–1918), controversial Austrian painter **9** 53–55

KLINE, FRANZ (1910–1962), American painter **9** 55

KLOPSTOCK, FRIEDRICH GOTTLIEB (1724–1803), German poet **9** 55–56

KLUCKHOHN, CLYDE (1905–1960), American anthropologist **9** 56–57

KLYUCHEVSKY, VASILY OSIPOVICH (1841–1911), Russian historian **9** 57–58

KNAPP, SEAMAN ASAHEL (1833–1911), American educator and agricultural pioneer **9** 58

KNIGHT, FRANK HYNEMAN (1885–1972), American economist **9** 58–59

KNIPLING, EDWARD FRED (born 1909), American entomologist **9** 59–60

KNOPF, ALFRED A. (1892–1984), American publisher **9** 60–61

KNOPF, BLANCHE WOLF (1894–1966), American publisher **9** 61–62

KNOWLES, MALCOLM SHEPHERD (1913–1997), American adult education theorist and planner **9** 62–64

KNOX, HENRY (1750–1806), American Revolutionary War general **9** 64

KNOX, JOHN (circa 1505–1572), Scottish religious reformer **9** 65–66

KNOX, PHILANDER CHASE (1853–1921), American statesman **9** 66–67

KNUDSEN, WILLIAM S. (1879–1948), American auto industry leader **9** 67–68

KOCH, EDWARD I. (born 1924), New York City mayor **9** 68–69

KOCH, ROBERT HEINRICH HERMANN (1843–1910), German physician and bacteriologist **9** 69–70

KODÁLY, ZOLTÁN (1882–1967), Hungarian composer **9** 71

KOESTLER, ARTHUR (1905–1983), author of political novels **9** 71–73

KOHL, HELMUT (born 1930), chancellor of West Germany (1982–1990) and first chancellor of a united Germany since World War II **9** 73–74

KOJONG (1852–1919), Korean king **9** 74–75

KOKOSCHKA, OSKAR (1886–1980), Austrian painter, graphic artist, and author **9** 75–76

KOLAKOWSKI, LESZEK (born 1927), philosopher who wrote on broad themes of ethics, metaphysics, and religion **9** 76–77

KOLCHAK, ALEKSANDR VASILIEVICH (1873–1920), Russian admiral **9** 77–78

KOLLONTAI, ALEKSANDRA MIKHAILOVNA (1872–1952), Soviet diplomat **9** 79

KOLLWITZ, KÄTHE (1867–1945), German expressionist graphic artist and sculptor **9** 79–81

KONEV, IVAN STEFANOVICH (1897–1973), Soviet marshal **9** 81–82

KONOE, PRINCE FUMIMARO (or Konoye; 1891–1945), Japanese premier 1937–1939 and 1940–1941 **9** 82–83

KOONS, JEFF (born 1955), American artist **9** 83–84

KOOP, C. EVERETT (born 1916), American surgeon general **18** 235–237

KÖPRÜLÜ, AHMED (Köprülüzade Fazil Ahmed Pasha; 1635–76), Turkish statesman and general **9** 84–85

KORNBERG, ARTHUR (born 1918), Americna biochemist **9** 85–87

KORNILOV, LAVR GEORGIEVICH (1870–1918), Russian general **9** 87–88

KOSCIUSZKO, TADEUSZ ANDRZEJ BONAWENTURA (1746–1817), Polish patriot, hero in the American Revolution **9** 88

KOSSUTH, LOUIS (1802–1894), Hungarian statesman **9** 88–90

KOSYGIN, ALEKSEI NIKOLAEVICH (1904–1980), chairman of the U.S.S.R. Council of Ministers and head of the Soviet government (1964–1980) **9** 90–91

KOTZEBUE, OTTO VON (1787–1846), Russian explorer **9** 91–92

KOZYREV, ANDREI VLADIMIROVICH (born 1951), Russian minister of foreign affairs and a liberal, pro-Western figure in Boris Yeltsin's cabinet **9** 92–93

KRASNER, LEE (Lenore; 1908–1984), American painter and collage artist **9** 93–94

KRAVCHUK, LEONID MAKAROVYCH (born 1934), president of the Ukraine (1991–1994) **9** 94–95

KREBS, SIR HANS ADOLF (1900–1981), German-British biochemist **9** 95–97

KREISKY, BRUNO (1911–1983), chancellor of Austria (1970–1983) **9** 97–98

KRENEK, ERNST (born 1900), Austrian composer **9** 98–99

KREPS, JUANITA MORRIS (born 1921), economist, university professor, United States secretary of commerce (1977–1979), and author **9** 99–101

KRIEGHOFF, CORNELIUS (1815–1872), Dutch-born Canadian painter **9** 101

KRISHNAMURTI, JIDDU (1895–1986), Indian mystic and philosopher **9** 101–103

KROC, RAYMOND ALBERT (1902–1984), creator of the McDonald's chain **9** 103–104

KROCHMAL, NACHMAN KOHEN (1785–1840), Austrian Jewish historian **9** 104–105

KROEBER, ALFRED LOUIS (1876–1960), American anthropologist **9** 105–106

KROGH, SCHACK AUGUST STEENBERG (1874–1949), Danish physiologist **9** 106

KROPOTKIN, PETER ALEKSEEVICH (1842–1921), Russian prince, scientist, and anarchist **9** 107–108

KRUGER, STEPHANUS JOHANNES PAULUS (''Paul''; 1825–1904), South African statesman **9** 108–109

KRUPP FAMILY (19th-20th century), German industrialists **9** 109–111

KU CHIEH-KANG (born 1893), Chinese historian **9** 120–121

KU K'AI-CHIH (circa 345-circa 406), Chinese painter **9** 125–126

KUANG-HSÜ (1871–1908), emperor of China 1875–1908 **9** 111–112

KUANG-WU-TI (6 B.C. - 57 A.D.), Chinese emperor ca. 25–57 **9** 112–113

KUBITSCHEK DE OLIVEIRA, JUSCELINO (1902–1976), president of Brazil 1956–1961 **9** 113–115

KUBLAI KHAN (1215–1294), Mongol emperor **9** 115–118

KÜBLER-ROSS, ELISABETH (born 1926), Swiss-born American psychiatrist **9** 118–120

KUBRICK, STANLEY (born 1928), American filmmaker **18** 237–239

KUCAN, MILAN (born 1941), President of the Republic of Slovenia **18** 239–242

KUHN, THOMAS SAMUEL (1922–1996), American historian and philosopher of science **9** 121–123

KUK, ABRAHAM ISAAC (1865–1935), Russian-born Jewish scholar **9** 123–124

KUKAI (774–835), Japanese Buddhist monk **9** 124–125

KUKRIT PRAMOJ, MOMRAJAWONG (M.R.; born 1911), literary figure and prime minister of Thailand (1975–1976) **9** 126–127

KUMARAJIVA (344/350–409/413), Indian Buddhist monk **9** 127

KUNDERA, MILAN (born 1929), Czech-born author **9** 128–129

KÜNG, HANS (born 1928), Swiss-born Roman Catholic theologian **9** 129–130

Kung-fu (martial art)
Lee, Bruce **18** 247–249

KUNIN, MADELEINE MAY (born 1933), first woman governor of Vermont **9** 130–131

KUNSTLER, WILLIAM M. (1919–1995), American civil rights attorney and author **9** 131–133

KUO MO-JO (born 1892), Chinese author **9** 133–134

KUPKA, FRANTISEK (Frank; 1871–1957), Czech painter and illustrator **9** 134–135

KUROSAWA, AKIRA (born 1910), Japanese film director **9** 135–137

KUTUZOV, MIKHAIL ILARIONOVICH (1745–1813), Russian field marshal **9** 137–138

KUZNETS, SIMON (1901–1985), American economist, researcher, and author **9** 138–139

KWANGGAET'O (375–413), Korean statesman, king of Koguryo **9** 139–140

KWANGJONG (925–975), Korean statesman, king of Koryo **9** 140

KYD, THOMAS (1558–1594), English dramatist **9** 140–141

KYPRIANOU, SPYROS (born 1932), president of the Republic of Cyprus **9** 141–143

L

LA BRUYÈRE, JEAN DE (1645–1696), French man of letters and moralist **9** 145

LA FARGE, JOHN (1835–1910), American artist and writer **9** 149–150

LA FAYETTE, COMTESSE DE (Marie Madeleine Pioche de la Vergne; 1634–93), French novelist **9** 150–151

LA FLESCHE, FRANCIS (1857–1932), Native American ethnologist **9** 152–154

LA FLESCHE, SUSETTE (1854–1903), Native American activist and reformer **9** 152–154

LA FOLLETTE, ROBERT MARION (1855–1925), American statesman **9** 155–156

LA FONTAINE, JEAN DE (1621–1695), French poet **9** 156–157

LA GUARDIA, FIORELLO HENRY (1882–1947), American politician, New York City mayor **9** 166–167

LA METTRIE, JULIEN OFFRAY DE (1709–1751), French physician and philosopher **9** 179–180

La Pasionaria
*see*Ibárruri

LA ROCHEFOUCAULD, FRANÇOIS, DUC DE (1613–1680), French moralist **9** 208–209

LA SALLE, SIEUR DE (René Robert Cavelier; 1643–1687), French explorer and colonizer **9** 210–211

LA TOUR, GEORGE DE (1593–1652), French painter **9** 222

LA VERENDRYE, SIEUR DE (Pierre Gaultier de Varennes; 1685–1749), French-Canadian soldier, explorer, and fur trader **9** 239–240

Labor leaders, American
20th century
Huerta, Dolores **18** 204–207

Labour party (England)
Blair, Tony **18** 45–47

LABROUSTE, PIERRE FRANÇOIS HENRI (1801–1875), French architect-engineer **9** 144

LACAN, JACQUES (1901–1981), French psychoanalyst **9** 145–147

LACHAISE, GASTON (1882–1935), French-born American sculptor **9** 147

Lackland, John
see John (king of England)

LACOMBE, ALBERT (1827–1916), Canadian missionary priest **9** 147–148

LACORDAIRE, JEAN BAPTISTE HENRI (1802–1861), French Dominican preacher **9** 148

LADD, WILLIAM (1778–1841), American pacifist **9** 149

LAFAYETTE, MARQUIS DE (Marie Joseph Paul Yves Roch Gilbert du Motier; 1757–1834), French general and statesman **9** 151–152

LAFONTAINE, SIR LOUIS-HIPPOLYTE (1807–1864), Canadian politician **9** 157–158

LAFONTAINE, OSKAR (born 1943), German politician **9** 158–160

LAFORGUE, JULES (1860–1887), French poet **9** 160–161

LAGERFELD, KARL (born 1938), German-French designer of high fashion **9** 161–162

LAGERKVIST, PÄR FABIAN (born 1891), Swedish author **9** 162–163

LAGERLÖF, SELMA OTTILIANA LOVISA (1858–1940), Swedish author **9** 163–164

LAGRANGE, JOSEPH LOUIS (1736–1813), Italian-born French mathematician **9** 164–166

LAHR, BERT (Irving Lahrheim; 1895–1967), performer and comedian in burlesque, vaudeville, musical comedy, film, and television **9** 167–168

LAIRD, MELVIN R. (born 1922), U.S. congressman and secretary of defense **9** 168–170

LALIBELA (ruled circa 1181-circa 1221), Ethiopian king and saint **9** 170

LAMAR, LUCIUS QUINTUS CINCINNATUS (1825–1893), American politician and jurist **9** 170–171

LAMARCK, CHEVALIER DE (Jean Baptiste Pierre Antoine de Monet; 1744–1829), French naturalist **9** 171–173

LAMARTINE, ALPHONSE MARIE LOUIS DE (1790–1869), French poet and diplomat **9** 173–175

LAMAS, CARLOS SAAVEDRA (1878–1959), Argentine scholar, statesman, and diplomat **9** 175–176

LAMB, CHARLES (1775–1834), English author, critic, and minor poet **9** 176–177

LAMBSDORFF, OTTO GRAF (born 1926), West German minister of economics **9** 177–179

LAMENNAIS, HUGUES FÉLICITÉ ROBERT DE (1782–1854), French priest and political writer **9** 179

LAMPMAN, ARCHIBALD (1861–1899), Canadian poet **9** 180–181

LAMPRECHT, KARL (1856–1915), German historian **9** 181

LAMY, JEAN BAPTISTE (1814–1888), French archbishop in the United States **9** 181–182

LANCASTER, JOSEPH (1778–1838), English educator **9** 182–183

LAND, EDWIN HERBERT (1909–1991), American physicist, inventor, and manufacturer **9** 183–184

LANDAU, LEV DAVIDOVICH (1908–1968), Soviet theoretical physicist **9** 184–185

LANDINI, FRANCESCO (circa 1335–1397), Italian composer and poet **9** 185–186

LANDOR, WALTER SAVAGE (1775–1864), English poet, essayist and critic **9** 186–187

LANDOWSKI, MARCEL (born 1915), French composer of lyric works **9** 187–188

LANDSTEINER, KARL (1868–1943), Austrian-born American immunologist **9** 188–189

LANE, FITZ HUGH (1804–1865), American marine painter **9** 189

LANFRANC (circa 1010–1089), Italian theologian, archbishop of Canterbury **9** 189–190

LANG, FRITZ (1890–1976), film director **9** 190–192

LANG, JOHN THOMAS (1876–1975), Australian politician **9** 192–193

LANGE, DOROTHEA (1895–1965), American photographer **9** 193–194

LANGLAND, WILLIAM (circa 1330–1400), English poet **9** 194–195

LANGLEY, SAMUEL PIERPONT (1834–1906), American scientist **9** 195–196

LANGMUIR, IRVING (1881–1957), American chemist **9** 196–197

LANGSTON, JOHN MERCER (1829–1897), American educator and diplomat **9** 197

LANIER, JARON (born ca. 1961), American computer engineer **9** 198–199

LANIER, SIDNEY (1842–1881), American poet, critic, and musician **9** 199–200

LANSING, ROBERT (1864–1928), American lawyer and statesman **9** 200

LAO SHÊ (1899–1966), Chinese novelist **9** 200–201

LAO TZU (flourished 6th century B.C.), Chinese philosopher **9** 201–202

LAPLACE, MARQUIS DE (Pierre Simon; 1749–1827), French mathematician **9** 202–204

LARDNER, RINGGOLD WILMER (1885–1933), American author **9** 204–205

LARIONOV, MIKHAIL (1881–1964), Russian artist **9** 205–206

LARKIN, PHILIP (1922–1986), English poet **9** 206–207

LARKIN, THOMAS OLIVER (1802–1858), American merchant and diplomat **9** 208

LARSEN, NELLA (1893–1963), Harlem Renaissance writer **9** 209–210

LARSON, JONATHAN (1961–1996), American playwright, composer, and lyricist **18** 243–145

LAS CASAS, BARTOLOMÉ DE (1474–1566), Spanish Dominican missionary and historian **9** 211–212

LASCH, CHRISTOPHER (1932–1994), American historian and social critic **9** 212–214

LASHLEY, KARL SPENCER (1890–1958), American neuropsychologist **9** 214–215

LASKI, HAROLD J. (1893–1950), English political scientist and Labour party leader **9** 215–216

LASSALLE, FERDINAND (1825–1864), German socialist leader **9** 216

LASSUS, ROLAND DE (1532–1594), Franco-Flemish composer **9** 216–218

LASSWELL, HAROLD DWIGHT (born 1902), American political scientist **9** 218–219

LÁSZLÓ I, KING OF HUNGARY (ca. 1040–1095), king of Hungary and saint **9** 219–221

LATIMER, HUGH (circa 1492–1555), English Protestant bishop, reformer, and martyr **9** 221

LATROBE, BENJAMIN HENRY (1764–1820), English-born American architect **9** 222–224

LAUD, WILLIAM (1573–1645), English archbishop of Canterbury **9** 224–225

LAUDER, ESTEE (née Josephine Esthe Menzer, born ca. 1908), founder of an international cosmetics empire **9** 225–226

Lauenburg, Duke of
see Bismarck, Otto Edward Leopold von

LAUREL, SALVADOR H. (Doy; born 1928), member of the Philippine Congress and vice-president **9** 226–227

LAUREN, RALPH (Ralph Lipschitz; born 1939), American fashion designer **9** 228–229

LAURENCE, MARGARET (Jean Margaret Wemyss; 1926–1987), Canadian writer **9** 229–230

LAURENS, HENRI (1885–1954), French sculptor **9** 230–231

LAURENS, HENRY (1724–1792), American merchant and Revolutionary statesman **9** 232

LAURIER, SIR WILFRID (1841–1919), Canadian statesman, prime minister 1896–1911 **9** 232–234

LAURO, ACHILLE (1887–1984), Italian business and political leader **9** 234–235

LAUTARO (circa 1535–1557), Araucanian Indian chieftain in Chile **9** 235

LAVAL, FRANCOIS XAVIER DE (1623–1708), French bishop in Canada **9** 235–236

LAVAL, PIERRE (1883–1945), French politician, chief Vichy minister **9** 237–238

LAVALLEJA, JUAN ANTONIO (1778–1853), Uruguayan independence leader **9** 238–239

LAVIGERIE, CHARLES MARTEL ALLEMAND (1825–1892), French cardinal **9** 240

LAVISSE, ERNEST (1842–1922), French historian **9** 241

LAVOISIER, ANTOINE LAURENT (1743–1794), French chemist **9** 241–244

LAW, JOHN (1671–1729), Scottish monetary theorist and banker **9** 244–245

LAW, WILLIAM (1686–1761), English devotional writer **9** 245–246

LAWRENCE, ABBOTT (1792–1855), American manufacturer and diplomat **9** 246

LAWRENCE, DAVID HERBERT (1885–1930), English novelist, poet, and essayist **9** 247–248

LAWRENCE, ERNEST ORLANDO (1901–1958), American physicist **9** 248–250

LAWRENCE, JACOB (born 1917), African American painter **9** 250–251

LAWRENCE, JAMES (1781–1813), American naval officer **9** 251–252

LAWRENCE, SIR THOMAS (1769–1830), English portrait painter **9** 252–253

LAWRENCE, THOMAS EDWARD (1888–1935), British soldier and author **9** 253–254

LAWSON, HENRY (1867–1922), Australian poet and short-story writer **9** 254–255

LAWSON, THOMAS WILLIAM (1857–1925), American entrepreneur and reformer **9** 255–256

LAYAMON (flourished circa 1200), English poet **9** 256–257

LAYE, CAMARA (1928–1980), Guinean novelist **9** 257–259

LAZARSFELD, PAUL F. (1901–1976), American sociologist **9** 259–260

LAZARUS, EMMA (1849–1887), American poet and playwright **9** 260–261

LE BON, GUSTAVE (1841–1931), French social scientist and philosopher **9** 268–269

LE BRUN, CHARLES (1619–1690), French painter, decorator, and draftsman **9** 269–270

LE CARRE, JOHN (born David Cornwell, 1931), British spy novelist **9** 270–271

LE CORBUSIER (Charles Édouard eanneret-Gris; 1887–1965), Swiss architect, city planner, and painter **9** 274–275

LE DUAN (1908–1986), North Vietnamese leader and later head of the government of all Vietnam **9** 278–280

LE GUIN, URSULA KROEBER (born 1929), American author **18** 249–251

LE JEUNE, CLAUDE (circa 1530–1600), Flemish composer **9** 314–315

LE NAIN BROTHERS, 17th-century French painters **9** 321–322

LE NÔTRE, ANDRÉ (or Le Nostre; 1613–1700), French landscape architect **9** 328–329

LE PEN, JEAN MARIE (born 1928), French political activist of the radical right **9** 348–350

LE PLAY, GUILLAUME FRÉDÉRIC (1806–1882), French sociologist and economist **9** 350–351

Le Prestre, Sébastien *see* Vauban, Marquis de

LE VAU, LOUIS (1612–1670), French architect **9** 360–361

LEA, HENRY CHARLES (1825–1909), American historian **9** 261–262

LEAKEY, LOUIS SEYMOUR BAZETT (1903–1972), British anthropologist **9** 262

LEAKEY, MARY DOUGLAS (1913–1996), English archaeologist **9** 263–264

LEAKEY, RICHARD ERSKINE FRERE (born 1944), Kenyan researcher in human prehistory and wildlife conservationist **9** 264–265

LEAR, EDWARD (1812–1888), English writer and artist **9** 265–266

LEARY, TIMOTHY (1920–1996), American psychologist, author, lecturer, and cult figure **9** 266–267

LEASE, MARY ELIZABETH CLYENS (1853–1933), American writer and politician **9** 268

LEBED, ALEXANDER IVANOVICH (born 1950), Russian general and politician **18** 245–247

LECKY, WILLIAM EDWARD HARTPOLE (1838–1903), Anglotrish historian and essayist **9** 271–272

LECLERC, JACQUES PHILIPPE (1902–1947), French general **9** 272–273

LECONTE DE LISLE, CHARLES MARIE RENÉ (1818–1894), French poet **9** 273–274

LEDERBERG, JOSHUA (born 1925), Nobel Prize winning geneticist **9** 275–277

LEDOUX, CLAUDE NICOLAS (1736–1806), French architect **9** 277–278

LEE, MOTHER ANN (1736–1784), religious and social reformer and founder of the Shakers **9** 289–290

LEE, ARTHUR (1740–1792), American statesman and diplomat **9** 288–289

LEE, BRUCE (1940–1973), Asian American actor and martial arts master **18** 247–249

LEE, MING CHO (born 1930), American scene designer for theater and opera **9** 289–290

LEE, RICHARD HENRY (1732–1794), American patriot and statesman **9** 291–292

LEE, ROBERT EDWARD (1807–1870), American army officer and Confederate general in chief **9** 292–294

LEE, SPIKE (born Sheldon Jackson Lee; born 1957), African American actor, author, and filmmaker **9** 295–299

LEE, TSUNG-DAO (born 1926), Chinese-born American physicist **9** 299–300

LEE HSIEN LOONG (born 1952), Singaporean soldier and deputy prime minister **9** 280–281

LEE KUAN YEW (born 1923), prime minister of Singapore (1959–1988) **9** 281–283

LEE TENG-HUI (born 1923), president of the Republic of China (1988-) **9** 283–285

LEEUWENHOEK, ANTON VAN (1632–1723), Dutch naturalist and microscopist **9** 300–301

LEFEBVRE, GEORGES (1874–1959), French historian **9** 301–302

LÉGER, FERNAND (1881–1955), French painter **9** 302–303

LEGHARI, SARDAR FAROOQ AHMED KHAN (born 1940), president of the Islamic Republic of Pakistan **9** 303–305

LEGUÍA Y SALCEDO, AUGUSTO BERNARDINO (1863–1932), Peruvian president 1908–12 and 1919–30 **9** 305–306

LEHMAN, HERBERT HENRY (1878–1963), American banker and statesman **9** 306–307

LEHMBRUCK, WILHELM (1881–1919), German sculptor **9** 307

LEIBNIZ, GOTTFRIED WILHELM VON (1646–1716), German mathematician and philosopher **9** 307–310

LEIBOVITZ, ANNIE (born 1949), Ameircan photographer **9** 310–312

LEICESTER, EARL OF (Robert Dudley; 1532?-1588), English politician **9** 312–313

LEIGH, VIVIEN (Vivian Mary Hartley; 1913–1967), British actress **18** 251–253

LEISLER, JACOB (1640–1691), American colonial leader **9** 313–314

LELY, SIR PETER (1618–1680), German-born painter active in England **9** 315

LEMAÎTRE, ABBÈ GEORGES ÉDOUARD (1894–1966), Belgian astronomer **9** 315–316

LEMAY, CURTIS E. (1906–1990), United States combat leader (World War II) and Air Force chief of staff **9** 316–318

LEMBEDE, ANTON (1913–1947), leader of black resistance to white supremacy in South Africa **9** 318–319

LEMNITZER, LYMAN LOUIS (Lem; 1899–1988), American soldier-statesman and strategist and NATO architect **9** 319–320

L'ENFANT, PIERRE CHARLES (1754–1825), French-born American architect **9** 322–323

L'ENGLE, MADELEINE (born 1918), American author **18** 253–255

LENIN, VLADIMIR ILICH (1870–1924), Russian statesman **9** 323–326

LEO I (circa 400–461), saint and pope 440–461 **9** 329–330

LEO III (the Isaurian; circa 680–741), Byzantine emperor 717–741 **9** 330–332

LEO IX, Saint (Bruno of Egisheim; 1002–1054), pope 1049–1054 **9** 332

LEO X (Giovanni de' Medici; 1475–1521), pope 1513–1521 **9** 332–334

LEO XIII (Vincenzo Gioacchino Pecci; 1810–1903), pope 1878–1903 **9** 334–336

LEON, MOSES DE (circa 1250–1305), Jewish mystic **9** 336

LEONARD, DANIEL (1740–1829), American loyalist lawyer and essayist **9** 336–337

LEONARDO DA VINCI (1452–1519), Italian painter, sculptor, architect, and scientist **9** 337–340

LEONIDAS I (ca. 530 B.C. - 480 B.C.), Spartan king **9** 340–343

LÉONIN (Leoninus; flourished circa 1165–1185), French composer **9** 343–344

LEOPARDI, CONTE GIACOMO (1798–1837), Italian poet **9** 344–345

LEOPOLD I (1790–1865), king of Belgium 1831–1865 **9** 345–346

Leopold I (Duke of Tuscany) *see* Leopold II (Holy Roman emperor)

LEOPOLD II (1747–1792), Holy Roman emperor 1790–1792 **9** 346

LEOPOLD II (1835–1909), king of Belgium 1865–1909 **9** 346–347

LEOPOLD III (1901–1983), king of Belgium 1934–1951 **9** 347–348

Leopold, Duke of Brabant *see* Leopold III (king of Belgium)

LERDO DE TEJADA, MIGUEL (1812–1861), Mexican liberal politician **9** 351–352

LERMONTOV, MIKHAIL YURIEVICH (1814–1841), Russian poet and prose writer **9** 352–353

LESAGE, ALAIN RENÉ (1668–1747), French novelist and playwright **9** 353–354

LESCOT, PIERRE (1500/1515–1578), French architect **9** 354

LESSEPS, VICOMTE DE (Ferdinand Marie; 1805–1894), French diplomat **9** 354–355

LESSING, DORIS (Doris May Taylor; born 1919), South African expatriate writer **9** 355–357

LESSING, GOTTHOLD EPHRAIM (1729–1781), German philosopher, dramatist, and critic **9** 357–359

LETCHER, JOHN (1813–1884), American politician **9** 359–360

LEVERRIER, URBAIN JEAN JOSEPH (1811–1877), French mathematical astronomer **9** 361–362

LÉVESQUE, RENÉ (1922–1987), premier of the province of Quebec, Canada (1976–1985) **9** 362–363

LEVI, CARLO (1902–1975), Italian writer and painter **9** 364

LEVI, PRIMO (1919–1987), Italian author and chemist **9** 365–366

LEVI BEN GERSHON (1288-circa 1344); French Jewish scientist, philosopher, and theologian **9** 363–364

LEVI-MONTALCINI, RITA (born 1909) Italian and American biologist who discovered the nerve growth factor **9** 366–368

LEVINAS, EMMANUEL (1906–1995), Jewish philosopher **9** 368–369

LEVINE, JAMES (born 1943), American conductor and pianist **9** 369–371

LÉVI-STRAUSS, CLAUDE GUSTAVE (born 1908), French social anthropologist **9** 371–372

LEVY, BERNARD-HENRI (born 1948), French moralist and political philosopher **9** 372–373

LEVY, DAVID (born 1937), Israeli minister of foreign affairs and deputy prime minister **9** 373–374

LÉVY-BRUHL, LUCIEN (1857–1939), French philosopher and anthropologist **9** 374–375

LEWIN, KURT (1890–1947), German-American social psychologist **9** 375–376

LEWIS, ANDREW (circa 1720–1781), American general in the Revolution **9** 376–377

LEWIS, CARL (born Frederick Carlton Lewis; born 1961), African American track and field athlete **9** 377–380

LEWIS, CECIL DAY (1904–1972), British poet and essayist **9** 380

LEWIS, CLARENCE IRVING (1883–1964), American philosopher **9** 381

LEWIS, CLIVE STAPLES (C.S.; 1898–1963), British novelist and essayist **9** 381–382

LEWIS, ESSINGTON (1881–1961), Australian industrial leader **9** 382–384

LEWIS, GILBERT NEWTON (1875–1946), American physical chemist **9** 384–385

LEWIS, HARRY SINCLAIR (1885–1951), American novelist **9** 385–387

LEWIS, JOHN LLEWELLYN (1880–1969), American labor leader **9** 387–388

LEWIS, JOHN ROBERT (born 1940), United States civil rights activist and representative from Georgia **9** 388–390

LEWIS, MATTHEW GREGORY (1775–1818), English novelist and playwright **9** 390–391

LEWIS, MERIWETHER (1774–1809), American explorer and army officer **9** 391–392

LEWIS, OSCAR (1914–1970), American anthropologist **9** 392–393

LEWITT, SOL (born 1928), American Minimalist and Conceptualist artist **9** 393–395

LI HUNG-CHANG (1823–1901), Chinese soldier, statesman, and industrialist **9** 407–409

LI PENG (born 1928), premier of the People's Republic of China **9** 433–435

LI PO (701–762), Chinese poet **9** 437–439

Li Shih-min *see*Tai-tsung, T'ang

LI SSU (280?-208 B.C.), Chinese statesman **9** 442–443

LI TA-CHAO (1889–1927), Chinese Communist revolutionist **9** 447

LI TZU-CH'ENG (circa 1606–1645), Chinese bandit and rebel leader **9** 452

LIANG CH'I-CH'AO (1873–1929), Chinese intellectual and political reformer **9** 395–396

LIANG WU-TI (464–549), Chinese emperor of Southern dynasties **9** 396–397

LIAQUAT ALI KHAN (1896–1951), Pakistani statesman **9** 397

LIBBY, WILLARD FRANK (1908–1980), American chemist **9** 397–398

Liberal party
Australia
Howard, John Winston **18** 198–200
Honduras
Flores, Carlos Roberto **18** 138–140

LICHTENSTEIN, ROY (1923–1997), American painter, sculptor, and printmaker **9** 398–399

LIE, TRYGVE HALVDAN (1896–1968), Norwegian statesman and UN secretary general **9** 400–401

LIEBER, FRANCIS (circa 1798–1872), German American political scientist **9** 401–402

LIEBERMANN, MAX (1847–1935), German painter **9** 402–403

LIEBIG, BARON JUSTUS VON (1803–1873), German chemist **9** 403–404

LIGACHEV, YEGOR KUZ'MICH (born 1920), member of the Central Committee of the Communist Party of the Soviet Union (1966–1990) **9** 404–406

LIGETI, GYÖRGY (born 1923), Austrian composer **9** 406–407

LILBURNE, JOHN (1615–1657), English political activist and pamphleteer **9** 409–410

LILIENTHAL, DAVID ELI (1899–1981), American public administrator **9** 410–411

LILIUOKALANI, LYDIA KAMAKAEHA (1838–1917), queen of the Hawaiian Islands **9** 411–412

LIMBOURG BROTHERS (flourished circa 1399–1416), Netherlandish illuminators **9** 412–413

LIN, MAYA YING (born 1959), American architect **9** 413–415

LIN PIAO (1907–1971), Chinese Communist military and political leader **9** 429–430

LIN TSE-HSÜ (1785–1850), Chinese official **9** 431–432

LINCOLN, ABRAHAM (1809–1865), American statesman, president 1861–1865 **9** 415–418

LINCOLN, BENJAMIN (1733–1810), American military officer **9** 418–419

LIND, JAKOV (Heinz "Henry" Landwirth; born 1927), Austrian autobiographer, short-story writer, novelist, and playwright **9** 419–420

LINDBERGH, ANNE MORROW (born 1906), American author and aviator **9** 420–421

LINDBERGH, CHARLES AUGUSTUS (1902–1974), American aviator **9** 421–423

LINDSAY, JOHN VLIET (born 1921), U.S. congressman (1959–1965) and mayor of New York (1966–1973) **9** 423–424

LINDSAY, VACHEL (1879–1931), American folk poet **9** 424–425

LINDSEY, BENJAMIN BARR (1869–1943), American jurist and reformer **9** 425–426

LINH, NGUYEN VAN (1915–1998), secretary-general of the Vietnamese Communist Party (1986–1991) **9** 426–427

LINNAEUS, CARL (Carl von Linné; 1707–1778), Swedish naturalist **9** 427–429

LINTON, RALPH (1893–1953), American anthropologist **9** 431

LIPCHITZ, JACQUES (1891–1973), Lithuanian-born American sculptor **9** 432–433

LIPPI, FRA FILIPPO (circa 1406–1469), Italian painter **9** 439

LIPPMANN, WALTER (1889–1974), American journalist **9** 439–440

LIPPOLD, RICHARD (born 1915), American Constructivist sculptor **9** 440–442

Lisandrino
see Magnasco, Alessandro

LIST, GEORG FRIEDRICH (1789–1846), German economist **9** 443–444

LISTER, JOSEPH (1st Baron Lister of Lyme Regis; 1827–1912), English surgeon **9** 444–445

LISZT, FRANZ (1811–1886), Hungarian composer **9** 445–447

Literature for children
England
Potter, Beatrix **18** 326–328
United States
Zindel, Paul **18** 423–425

Lithography (printing process)
Escher, Mauritz **18** 132–134

LITTLE, ROYAL (born 1896), American textile tycoon **9** 449–451

"Little House" books
Wilder, Laura Ingalls **18** 413–414

LITTLE RICHARD (Richard Penniman; born 1932), American rock 'n' roll musician **9** 447–449

LITTLE WOLF (1818?-1904), Cheyenne chief **18** 255–257

LITVINOV, MAXIM MAXIMOVICH (1876–1951), Soviet diplomat **9** 451–452

LIU HSIEH (circa 465–522), Chinese literary critic **9** 452–453

LIU PANG (Han Kao-tsu or Liu Chi; 256 B.C.-195 B.C.), Chinese emperor **9** 453

LIU SHAO-CH'I (born 1900), Chinese Communist party leader **9** 453–455

LIU TSUNG-YÜAN (773–819), Chinese poet and prose writer **9** 455–456

LIVERPOOL, 2ND EARL OF (Robert Barks Jenkinson; 1770–1828), English statesman, prime minister 1812–1827 **9** 456–457

LIVIA (ca. 58 B.C. - 29 A.D.), Roman empress, wife of Augustus **9** 457–460

LIVINGSTON, EDWARD (1764–1836), American jurist and statesman **9** 460–461

LIVINGSTON, ROBERT (1654–1728), American colonial politician **9** 461–462

LIVINGSTON, ROBERT R. (1746–1813), American jurist and diplomat **9** 462–463

LIVINGSTONE, DAVID (1813–1873), Scottish missionary and explorer in Africa **9** 463–465

LIVY (Titus Livius; circa 64 B.C.-circa 12 A.D.), Roman historian **9** 465–467

Lizardi, José Joaquín Fernández de
see Fernández de Lizardi, José Joaquín

LLERAS CAMARGO, ALBERTO (1906–1990), Colombian statesman, twice president **9** 467

LLEWELYN AP GRUFFYDD (died 1282), Prince of Wales **9** 468

LLOYD, HENRY DEMAREST (1847–1903), American social reformer **9** 468–469

LLOYD GEORGE, DAVID (1st Earl of Dwyfor; 1863–1945), English

statesman, prime minister 1916–1922 **9** 469–471

LLOYD-JONES, ESTHER MCDONALD (born 1901), school personnel specialist who focused on development of the whole person **9** 471–472

LOBACHEVSKII, NIKOLAI IVANOVICH (1792–1856), Russian mathematician **9** 472–474

LOBENGULA (died circa 1894), South African Ndebele king **9** 474–475

LOCHNER, STEPHAN (circa 1410–1451), German painter **9** 475

LOCKE, ALAIN (1886–1954), African American educator, editor, and author **9** 475–478

LOCKE, JOHN (1632–1704), English philosopher and political theorist **9** 478–480

LODGE, DAVID (born 1935), English novelist **9** 480–482

LODGE, HENRY CABOT (1850–1924), American political leader **9** 482–483

LODGE, HENRY CABOT, JR. (1902–1985), American congressman, senator, ambassador, and presidential adviser **9** 483–485

LOESSER, FRANK (Francis Henry Loesser; 1910–1969), American lyricist **18** 257–259

LOEW, MARCUS (1870–1927), founder of a theater chain and Metro-Goldwyn-Mayer **9** 485–486

LOEWI, OTTO (1873–1961), German-American pharmacologist and physiologist **9** 486–487

LOGAN, JAMES (1674–1751), American colonial statesman and jurist **9** 487–488

LOGAN, SIR WILLIAM EDMOND (1798–1875), Canadian geologist **9** 488–489

LOISY, ALFRED FIRMIN (1857–1940), French theologian and biblical historian **9** 489–490

LOMBARD, PETER (circa 1095–1160), Italian bishop and theologian **9** 490–491

LOMBARDI, VINCE (1913–1970), American football coach **9** 491–492

LOMBROSO, CESARE (1835–1909), Italian criminologist **9** 493

LOMONOSOV, MIKHAIL VASILEVICH (1711–1765), Russian chemist and physicist **9** 494

LONDON, JACK (1876–1916), American author **9** 494–495

LONG, CRAWFORD WILLIAMSON (1815–1878), American physician **9** 495–496

LONG, HUEY PIERCE (1893–1935), American politician **9** 496–497

LONG, IRENE D. (born 1951), African American aerospace medicine physician **9** 497–498

LONGFELLOW, HENRY WADSWORTH (1807–1882), American poet **9** 499–500

LONGINUS (flourished 1st or 3rd century), Latin author and rhetorician **9** 500–501

LONSDALE, KATHLEEN (born Kathleen Yardley; 1903–1971), Irish crystallographer **9** 501–502

LOOS, ADOLF (1870–1933), Viennese architect **9** 502–503

LOPE FÉLIX DE VEGA CARPIO (1562–1635), Spanish dramatist **9** 503–506

LÓPEZ, CARLOS ANTONIO (1792–1862), Paraguayan president-dictator 1844–1862 **9** 506–507

LÓPEZ, FRANCISCO SOLANO (1826–1870), Paraguayan president-dictator **9** 507–508

LÓPEZ, NARCISO (1798–1851), Venezuelan military leader **9** 508

LÓPEZ DE AYALA, PEDRO (1332–1407), Spanish statesman, historian, and poet **9** 508–509

LÓPEZ MATEOS, ADOLFO (1910–1970), president of Mexico (1958–1964) **9** 509–510

LÓPEZ PORTILLO, JOSÉ (born 1920), president of Mexico (1976–1982) **9** 510–511

LORCA, FEDERICO GARCÍA (1898–1936), Spanish poet and playwright **9** 511–513

LORDE, AUDRE (1934–1992), African American poet **9** 513–515

LOREN, SOPHIA (Sofia Villani Scicolene; born 1936), Italian actress and author **18** 259–261

LEICESTER, EARL OF (Robert Dudley; 1532?-1588), English politician **9** 312–313

LORENTZ, HENDRIK ANTOON (1853–1928), Dutch physicist **9** 515–516

LORENZ, KONRAD Z. (1903–1989), animal psychologist **9** 516–517

LORENZETTI, PIERRE AND AMBROGIO (flourished 14th century), Italian painters **9** 517–518

LOTI, PIERRE (1850–1923), French novelist **9** 519–520

LOTT, TRENT (Chester Trent Lott; born 1941), American congressman **18** 262–264

LOTTO, LORENZO (circa 1480–1556), Italian painter **9** 520–521

LOTZE, RUDOLF HERMANN (1817–1881), German idealist philosopher **9** 521–522

LOUIS I (778–840), Holy Roman emperor and king of France and Germany 814–840 **9** 522–523

LOUIS VI (1081–1137), king of France 1108–1137 **9** 523–524

LOUIS VII (circa 1120–1180), king of France 1137–1180 **9** 524–525

LOUIS IX (1214–1270), king of France 1226–1270 **9** 525–526

LOUIS XI (1423–1483), king of France 1461–1483 **9** 526–528

LOUIS XII (1462–1515), king of France 1498–1515 **9** 528–529

LOUIS XIII (1601–1643), king of France 1610–1643 **9** 529–531

LOUIS XIV (1638–1715), king of France 1643–1715 **9** 531–533
military exploits
Vauban, Sebastien de **18** 402–404

LOUIS XV (1710–1774), king of France 1715–1774 **9** 533–534

LOUIS XVI (1754–1793), king of France 1774–1792 **9** 534–535

LOUIS XVIII (1755–1824), king of France 1814–1824 **9** 535–536

LOUIS, JOE (Joe Louis Barrow; 1914–1981), American boxer **9** 537–538

LOUIS, MORRIS (Bernstein; 1912–1962), American painter **9** 538–539

LOUIS, PIERRE CHARLES ALEXANDRE (1787–1872), French physician **9** 540

Louis, Saint
see Louis IX (king of France)

Louis d'Orléans
see Louis XII (king of France)

Louis le Dieudonné
see Louis XIV (king of France)

Louis Napoleon
see Napoleon III, Emperor of the French

LOUIS PHILIPPE (1773–1850), king of the French 1830–1848 **9** 536–537

Louis the Great
see Louis XIV (king of France)

Louis the Pious
see Louis I (Holy Roman emperor)

LOVE, NAT (1854–1921), African American champion cowboy **10** 1–2

LOVE, SUSAN M. (born 1948), American surgeon and medical researcher **10** 2–3

LOVEJOY, ARTHUR ONCKEN (1873–1962), American philosopher **10** 6

LOVEJOY, ELIJAH PARISH (1802–1837), American newspaper editor and abolitionist **10** 6–7

LOVELACE, ADA BYRON (Countess of Lovelace, Augusta Ada King Byron; 1815–1852), English mathematician and author **18** 264–266

LOVELACE, RICHARD (circa 1618-circa 1657), English Cavalier poet **10** 7–8

LOVELL, SIR ALFRED CHARLES BERNARD (born 1913), English astronomer **10** 8–9

LOW, JULIETTE GORDON (born Juliette Magill Kinzie Gordon; 1860–1927), American reformer and founder of the Girl Scouts **10** 10–11

LOW, SETH (1850–1916), American politician and college president **10** 11–12

LOWELL, ABBOTT LAWRENCE (1856–1943), American educator and political scientist **10** 12–13

LOWELL, AMY (1874–1925), American poet, critic, and biographer **10** 13

LOWELL, FRANCIS CABOT (1775–1817), American merchant and manufacturer **10** 13–14

LOWELL, JAMES RUSSELL (1819–1891), American poet and diplomat **10** 14–15

LOWELL, JOSEPHINE SHAW (1843–1905), American social reformer and philanthropist **10** 15–16

LOWELL, ROBERT TRAIL SPENCE, JR. (1917–1977), American poet **10** 16–17

LOWIE, ROBERT HARRY (1883–1957), Austrian-born American anthropologist **10** 18

LU CHI (261–303), Chinese poet and critic **10** 24

LU CHIU-YUAN (Lu Hsiang-shan; 1139–1193), Chinese philosopher **10** 24–25

LU HSÜN (pen name of Chou Shu-jen; 1881–1936), Chinese author and social critic **10** 35–37

LUBITSCH, ERNST (1892–1947), German-American film director **10** 18–19

LUCARIS, CYRIL (1572–1637), Greek Orthodox patriarch and theologian **10** 20

LUCAS VAN LEYDEN (1494–1533), Dutch engraver and painter **10** 20–21

LUCE, CLARE BOOTHE (1903–1987), playwright and U.S. congresswoman **10** 21–23

LUCE, HENRY ROBINSON (1898–1967), American magazine editor and publisher **10** 23–24

LUCIAN (circa 120-circa 200), Greek satirist **10** 25–26

LUCRETIUS (Titus Lucretius Carus; circa 94-circa 55 B.C.), Latin poet and philosopher **10** 26–27

LUDENDORFF, ERICH FRIEDRICH WILHELM (1865–1937), German general **10** 27–28

LUDLUM, ROBERT (a.k.a. Jonathan Ryder and Michael Shepherd; born 1927), American suspense novelist **10** 28–29

LUDWIG, DANIEL KEITH (1897–1992), American shipping magnate **10** 29–31

LUDWIG, KARL FRIEDRICH WILHELM (1816–1895), German physiologist **10** 31

LUGARD, FREDERICK JOHN DEALTRY (1st Baron Lugard; 1858–1945), British soldier and colonial administrator in Africa **10** 31–32

LUHAN, MABEL DODGE (1879–1962), American writer, salon hostess, and patron of artists, writers, and political radicals **10** 32–34

LUHMANN, NIKLAS (born 1927), German sociologist who developed a general sociological systems theory **10** 34–35

LUKÁCS, GYORGY (1885–1971), Hungarian literary critic and philosopher **10** 37–38

LUKE, Saint (flourished A.D. 50), Evangelist and biblical author **10** 38

LUKS, GEORGE BENJAMIN (1867–1933), American painter **10** 38–39

LULL, RAYMOND (1232/35–1316), Spanish theologian, poet, and missionary **10** 39–40

LULLY, JEAN BAPTISTE (1632–1687), Italian-born French composer **10** 40–41

LUMIÈRE BROTHERS (Auguste Marie Louis, 1862–1954, and Louis Jean, 1864–1948), French inventors **10** 41–43

LUMUMBA, PATRICE EMERY (1925–1961), Congolese statesman **10** 43–45

LUNDY, BENJAMIN (1789–1839), American journalist **10** 45–46

LUNS, JOSEPH (born 1911), West European political leader **10** 46–47

LURIA, ISAAC BEN SOLOMON ASHKENAZI (1534–1572), Jewish mystic **10** 47–48

LUTHER, MARTIN (1483–1546), German religious reformer **10** 48–51

LUTHULI, ALBERT JOHN (1898–1967), South African statesman **10** 51–52

LUTOSLAWSKI, WITOLD (1913–1994), Polish composer **10** 52–53

LUTYENS, EDWIN LANDSEER (1869–1944), English architect **10** 54–55

LUXEMBURG, ROSA (1870–1919), Polish revolutionary **10** 55–56

LUZ, ARTURO ROGERIO (born 1926), Philippine painter and sculptor **10** 56–57

LUZHKOV, YURI MIKHAYLOVICH (born 1936), mayor of Moscow **18** 266–268

LUZZATO, MOSES HAYYIM (1707–1747), Jewish mystic and poet **10** 57–58

LUZZI, MONDINO DE' (circa 1265/70–1326), Italian anatomist **10** 58

LWOFF, ANDRÉ (1902–1994), French microbiologist and geneticist **10** 58–59

LY, ABDOULAYE (born 1919), Senegalese politician and historian **10** 60

LYAUTEY, LOUIS HUBERT GONZALVE (1854–1934), French marshal and colonial administrator **10** 60–61

LYDGATE, JOHN (circa 1370–1449/50), English poet **10** 61–62

LYELL, SIR CHARLES (1797–1875), Scottish geologist **10** 62–63

LYND, HELEN MERRELL (1896–1982), American sociologist and educator **10** 63–64

LYND, ROBERT STAUGHTON (1892–1970), American sociologist **10** 64–65

LYND, STAUGHTON (born 1929), historian and peace militant **10** 65–66

LYNDSAY, SIR DAVID (circa 1485–1555), Scottish poet and courtier **10** 66–67

LYON, MARY (1797–1849), American educator, religious leader, and women's rights advocate **10** 67–69

LYONS, JOSEPH ALOYSIUS (1879–1939), Australian statesman, prime minister 1932–39 **10** 69–70

LYSANDER (died 395 B.C.), Spartan military commander and statesman **10** 70

LYSENKO, TROFIM DENISOVICH (1898–1976), Soviet agronomist and geneticist **10** 71

M

MAATHAI, WANGARI MUTA (born 1940), Kenyan environmental activist **18** 269–271

MABILLON, JEAN (1632–1707), French monk and historian **10** 72

MABINI, APOLINARIO (1864–1903), Filipino political philosopher **10** 72–73

MABUCHI, KAMO (1697–1769), Japanese writer and scholar **10** 73–74

MACAPAGAL, DIOSDADO P. (born 1910), Filipino statesman **10** 74–76

MACARTHUR, DOUGLAS (1880–1964), American general **10** 76–78

MACARTHUR, JOHN (circa 1767–1834), Australian merchant, sheep breeder, and politician **10** 78

MACAULAY, HERBERT (1864–1945), Nigerian politician **10** 78–79

MACAULAY, THOMAS BABINGTON (1st Baron Macaulay of Rothley; 1800–1859), English essayist, historian, and politician **10** 79–80

MACBETH (died 1057), king of Scotland 1040–1057 **10** 81

MACDONALD, DWIGHT (1906–1982), American editor, journalist, essayist, and critic **10** 81–83

MACDONALD, ELEANOR JOSEPHINE (born 1906), American epidemiologist **10** 83–84

MACDONALD, JAMES RAMSAY (1866–1937), British politician **10** 84–85

MACDONALD, SIR JOHN ALEXANDER (1815–1891), Canadian statesman **10** 85–87

MACDOWELL, EDWARD ALEXANDER (1861–1908), American pianist and composer **10** 87–88

MACEO, ANTONIO (1845–1896), Cuban general and patriot **10** 88–90

MACH, ERNST (1838–1916), Austrian physicist **10** 90–91

MACHADO DE ASSIS, JOAQUIM MARIA (1839–1908), Brazilian novelist **10** 91–92

MACHADO Y MORALES, GERARDO (1871–1939), Cuban general and president **10** 92–93

MACHAUT, GUILLAUME DE (circa 1300–1377), French composer and poet **10** 93–94

MACHEL, SAMORA MOISES (1933–1986), socialist revolutionary and first president of Mozambique **10** 94–96

MACHIAVELLI, NICCOLÒ (1469–1527), Italian author and statesman **10** 97–99

MacINTYRE, ALASDAIR CHALMERS (born 1929), Scottish-born philosopher and ethicist **10** 99–100

MACIVER, ROBERT MORRISON (1882–1970), Scottish-American sociologist, political philosopher, and educator **10** 100–101

MACKAY, JOHN WILLIAM (1831–1902), American miner and business leader **10** 101–102

MACKE, AUGUST (1887–1914), Expressionist painter **10** 102–103

MACKENZIE, ALEXANDER (1822–1892), Scottish-born Canadian statesman, prime minister 1873–1878 **10** 104

MACKENZIE, SIR ALEXANDER (circa 1764–1820), Scottish explorer, fur trader, and businessman **10** 103–104

MACKENZIE, WILLIAM LYON (1795–1861), Scottish-born Canadian journalist, politician, and rebel **10** 104–106

MACKILLOP, MARY (1842–1909), first Australian candidate for sainthood in the Roman Catholic Church and foundress of the Sisters of Saint Joseph of the Sacred Heart **10** 106–107

MACKINTOSH, CHARLES RENNIE (1868–1928), Scottish artist, architect, and interior/furniture/textile designer **10** 107–108

MACLEAN, GEORGE (1801–1847), Scottish soldier and agent of British expansion **10** 108–109

MACLEISH, ARCHIBALD (born 1892), American poet, playwright, and public official **10** 109–110

MACLENNAN, HUGH (1907–1990), Canadian novelist, essayist, and academic **10** 110–111

MACMILLAN, DONALD BAXTER (1874–1970), American explorer and scientist **10** 111–112

MACMILLAN, HAROLD (born 1894), British statesman **10** 112–113

MACNEICE, LOUIS (1907–1964), British poet **10** 113–114

MACON, NATHANIEL (1758–1837), American statesman **10** 114–115

MACQUARIE, LACHLAN (1762–1824), British officer, governor of New South Wales 1810–1822 **10** 115–116

MACQUARRIE, JOHN (born 1919), Anglican theologian **10** 116–117

MADERNO, CARLO (1556–1629), Italian architect **10** 117–118

MADERO, FRANCISCO INDALECIO (1873–1913), Mexican politician, president 1911–13 **10** 118–119

MADISON, DOLLY (wife of James Madison, born Dorothea Payne; 1768–1849), American First Lady **10** 119–121

MADISON, JAMES (1751–1836), American statesman, president 1809–1817 **10** 121–123

MADONNA (Madonna Louise Veronica Ciccone, born 1958), American singer and actress **10** 123–125

MAETERLINCK, COUNT MAURICE (1863–1949), Belgian poet, dramatist, and essayist **10** 125–126

MAGELLAN, FERDINAND (1480–1521), Portuguese explorer **10** 126–127

Magicians
Crowley, Aleister **18** 107–109

MAGNASCO, ALESSANDRO (1667–1749), Italian painter **10** 127–128

MAGRITTE, RENÉ (1890–1967), Surrealist painter **10** 128–130

MAGSAYSAY, RAMON (1907–1957), Philippine statesman, president 1953–1957 **10** 130–131

MAHAL, HAZRAT (Iftikarun-nisa; 1820?-1879), Indian revolutionary **18** 271–273

MAHAN, ALFRED THAYER (1840–1914), American naval historian and strategist **10** 131–132

MAHARISHI MAHESH YOGI (born 1911?), Indian guru and founder of the Transcendental Meditation movement **10** 132–133

MAHATHIR MOHAMAD (born 1925), prime minister of Malaysia **10** 134–135

MAHDI, THE (Mohammed Ahmed; circa 1844–1885), Islamic reformer and Sudanese military leader **10** 137–138

MAHENDRA, KING (Bir Bikram Shah Dev; 1920–1972), ninth Shah dynasty ruler of Nepal (1955–1972) **10** 138–139

MAHERERO, SAMUEL (ca. 1854–1923), Supreme Chief of the Herero naion in southwest Africa **10** 139–142

MAHFUZ, NAJIB (born 1912), Egyptian novelist **10** 142–144

MAHLER, GUSTAV (1860–1911), Bohemian-born composer and conductor **10** 144–145

MAHMUD II (1785–1839), Ottoman sultan 1808–1839 **10** 145–147

MAHMUD OF GHAZNI (971–1030); Ghaznavid sultan in Afghanistan **10** 147

MAHONE, WILLIAM (1826–1895), American politician and Confederate general **10** 147–148

MAILER, NORMAN KINGSLEY (born 1923), American author, producer, and director **10** 148–150

MAILLOL, ARISTIDE (1861–1944), French sculptor **10** 150–151

MAIMONIDES (1135–1204), Jewish philosopher **10** 151–152

Maine (state; United States)
political leaders
Cohen, William S. **18** 96–98

MAINE, SIR HENRY JAMES SUMNER (1822–1888), English legal historian and historical anthropologist **10** 152

MAISONEUVE, SIEUR DE (Paul de Chomedey; 1612–1676), French explorer and colonizer in Canada **10** 153

MAISTRE, JOSEPH DE (1753–1821), French political philosopher **10** 153–154

MAITLAND, FREDERIC WILLIAM (1850–1906), English historian, lawyer, and legal scholar **10** 154–155

MAJOR, JOHN (born 1943), British prime minister **10** 155–157

MAKARIOS III (Michael Christodoulou Mouskos; 1913–1977), archbishop and ethnarch of the Orthodox Church of Cyprus and first president of the Republic of Cyprus (1959–1977) **10** 157–158

MAKEMIE, FRANCIS (1658–1708), Irish-born Presbyterian missionary **10** 158–159

MAKI, FUMIHIKO (born 1928), Japanese architect **10** 159–161

MAKIBI, KIBI-NO (693–775), Japanese courtier and statesman **10** 161

MÄKONNEN ENDALKAČÄW (1892–1963), Ethiopian writer and official **10** 161–162

MALAMUD, BERNARD (1914–1986), American novelist and short-story writer **10** 162–163

MALAN, DANIEL FRANCOIS (1874–1959), South African pastor, journalist, and prime minister 1948–1954 **10** 163–164

MALCOLM III (died 1093), king of Scotland 1058–1093 **10** 164–165

MALCOLM X (1925–1965), African American civil rights leader **10** 165–166

MALEBRANCHE, NICOLAS (1638–1715), French philosopher and theologian **10** 166–167

MALENKOV, GEORGY MAKSIMILIANOVICH (1902–1988), head of the Soviet government and leader of its Communist Party (1953) **10** 168

MALEVICH, KASIMIR (1878–1935), Russian painter **10** 168–169

MALHERBE, FRANÇOIS DE (1555–1628), French poet **10** 169–170

MALINOWSKI, KASPAR BRONISLAW (1884–1942), Austrian-born British social anthropologist **10** 170–171

MALIPIERO, GIAN FRANCESCO (1882–1973), Italian composer **10** 171

MALKAM KHAN, MIRZA (1831–1908), Persian diplomat **10** 172

MALLARMÉ, STÉPHANE (1842–1898), French poet **10** 172–173

MALLE, LOUIS (1932–1995), French film director and producer **18** 273–275

MALONE, DUMAS (1892–1986), American historian and editor **10** 174–175

MALORY, SIR THOMAS (flourished 15th century), English author **10** 175–176

MALPIGHI, MARCELLO (1628–1694), Italian anatomist **10** 176–178

MALRAUX, ANDRÉ (1901–1976), French novelist, essayist, and politician **10** 178–180

MALTHUS, THOMAS ROBERT (1766–1834), English economist **10** 180–181

MAMET, DAVID ALAN (born 1947), American author **10** 181–182

MAMUN, ABDALLAH AL- (786–833), Abbasid caliph **10** 183

MANCINI, HENRY (Enrico Mancini; 1924–1994), American composer, pianist, and film music scorer **18** 275–276

Man Who Knew Too Much, The (film)
Stewart, Jimmy **18** 385–386

MANASSEH BEN ISRAEL (1604–1657), Dutch rabbi and theologian **10** 183–184

MANCO CAPAC (circa 1500–1545), Inca emperor **10** 184–185

MANDELA, NELSON ROLIHLAHLA (born 1918), South African leader **10** 185–186

MANDELA, WINNIE (Nomzamo Winifred Madikizela; born 1936), South African anti-apartheid leader **10** 187–189

MANDELBROT, BENOIT B. (born 1924), Polish-born French-American mathematician who invented fractals **10** 189–191

MANDELSTAM, OSIP EMILYEVICH (1891–1938), Russian poet **10** 191

MANDEVILLE, BERNARD (circa 1670–1733), English satirist and moral philosopher **10** 192

MANDEVILLE, SIR JOHN (flourished 14th century), pen name of English author **10** 192–193

MANET, ÉDOUARD (1832–1883), French painter **10** 193–194

MANI (216–276/277), Persian prophet **10** 196–197

MANIN, DANIELE (1804–1857), Venetian patriot **10** 197–198

MANKILLER, WILMA (born 1945), Native American activist and Cherokee chief **10** 198–199

MANLEY, MICHAEL NORMAN (1924–1997), Jamaican prime minister (1972–1980) **10** 200–201

MANN, HEINRICH (1871–1950), German novelist, essayist, and social critic **10** 201–202

MANN, HORACE (1796–1859), American educational reformer and humanitarian **10** 202–204

MANN, THOMAS (1875–1955), German novelist and essayist **10** 204–207

MANNERHEIM, BARON CARL GUSTAV EMIL VON (1867–1951), Finnish military leader and statesman, president 1944–46 **10** 207–208

MANNHEIM, KARL (1893–1947), Hungarian-born sociologist and educator **10** 208–209

MANNING, HENRY EDWARD (1808–1892), English cardinal **10** 209–210

MANNIX, DANIEL (1864–1963), Irish-born Australian archbishop **10** 210

Manoel
see Manuel

MANRIQUE, JORGE (1440?-1478), Spanish poet and soldier **10** 210–211

MANSART, FRANÇOIS (1598–1666), French architect **10** 211

MANSART, JULES HARDOUIN (1646–1708), French architect **10** 212

MANSFIELD, KATHERINE (born Kathleen Mansfield Beauchamp; 1888–1923), New Zealander short-story writer and poet **10** 213–214

MANSUR, ABU JAFAR IBN MUHAMMAD AL (712–775), Abbasid caliph **10** 214–215

Mansur, Abu Yusuf Yakub al-
see Yakub Al-Mansur, Abu Yusuf

MANTEGNA, ANDREA (circa 1430–1506), Italian painter and engraver **10** 215–216

MANTLE, MICKEY (1931–1995), American baseball player **10** 216–218

MANUEL I (1469–1521), king of Portugal 1495–1521 **10** 219–220

MANUEL I COMNENUS (circa 1123–1180), Byzantine emperor 1143–1180 **10** 218–219

MANUELITO (1818–1894), Navajo tribal leader **10** 220–222

MANZONI, ALESSANDRO (1785–1873), Italian novelist and playwright **10** 222–224

MANZÙ, GIACOMO (born 1908), Italian sculptor **10** 224–225

MAO ZEDONG (1893–1976), Chinese statesman **10** 225–227

MAPPLETHORPE, ROBERT (1946–1989), controversial American photographer **10** 227–228

MARAGHI, AL-MUSTAFĀ (1881–1945), Egyptian jurist and educator **10** 228–229

MARAT, JEAN PAUL (1743–1793), French journalist and political leader **10** 230–231

MARC, FRANZ (1880–1916), German painter **10** 231

MARCEAU, MARCEL (born 1923), world's greatest practitioner of pantomine **10** 231–233

MARCEL, GABRIEL (1889–1973), French philosopher **10** 233–234

MARCHAND, JEAN-BAPTISTE (1863–1934), French explorer and soldier **10** 234–237

MARCIANO, ROCKY (1923–1969), American boxer **10** 237–238

MARCION (flourished mid-2nd century), Christian theologian **10** 238–239

MARCONI, GUGLIELMO (1874–1937), Italian inventor **10** 239–240

MARCOS, FERDINAND (1917–1989), president of the Republic of the Philippines (1965–1986) **10** 240–242

MARCOS, IMELDA ROMUALDEZ (born 1930), wife of Philippine President Ferdinand Marcos and governor of Metro Manila **10** 242–243

MARCOS DE NIZA, FRIAR (circa 1500–1558), Franciscan missionary in Spanish America **10** 240

MARCUS AURELIUS ANTONINUS (121–180), Roman emperor 161–180 **10** 243–245

MARCUSE, HERBERT (1898–1979), German-American philosopher **10** 245–247

MARCY, WILLIAM LEARNED (1786–1857), American statesman **10** 247–248

MARENZIO, LUCA (1553/54–1599), Italian composer **10** 248

MARGAI, SIR MILTON AUGUSTUS STRIERY (1895–1964), Sierra Leonean physician and statesman **10** 248–249

MARGARET OF ANJOU (1430–1482), queen consort of Henry VI of England **10** 249–250

MARGARET OF DENMARK (born Margaret Valdemarsdottir; 1353–1412), queen of Denmark **10** 250–252

MARGARET OF SCOTLAND, Saint (1045–1093), wife of Malcolm III of Scotland **10** 252–253

MARGULIS, LYNN (born 1938), American biologist **10** 253–254

MARIA THERESA (1717–1780), Holy Roman empress 1740–1780 **10** 256–258

MARIANA, JUAN DE (1536–1624), Spanish Jesuit historian **10** 254–255

MARIÁTEGUI, JOSÉ CARLOS (1895–1930), Peruvian writer **10** 255–256

MARIE ANTOINETTE (1755–1793), queen of France 1774–1793 **10** 258–259

MARIE DE FRANCE (flourished late 12th century), French poet **10** 259

MARIN, JOHN, III (1870–1953), American painter **10** 259–260

Marin, José Luís Alberto Muñoz
see Muñoz Marín, José Luís

MARINI, MARINO (1901–1980), Italian sculptor **10** 260–262

MARION, FRANCIS (1732–1795), American Revolutionary War leader **10** 262–263

MARITAIN, JACQUES (1882–1973), French Catholic philosopher **10** 263

MARIUS GAIUS (circa 157–86 B.C.), Roman general and politician **10** 264–265

MARIVAUX, PIERRE CARLET DE CHAMBLAIN DE (1688–1763), French novelist and dramatist **10** 265–266

MARK, Saint (flourished 1st century), Apostle of Jesus **10** 266–267

MARKHAM, EDWIN (1852–1940), American poet **10** 267

MARKIEVICZ, CONSTANCE (1868–1927), Irish nationalist, labor activist, and feminist **10** 267–271

MARLBOROUGH, 1ST DUKE OF (John Churchill; 1650–1722), English general and statesman **10** 271–272

MARLOWE, CHRISTOPHER (1564–1593), English dramatist **10** 272–274

MÁRMOL, JOSÉ (1817–1871), Argentine writer and intellectual **10** 274

MARQUETTE, JACQUES (1637–1675), French Jesuit, missionary and explorer **10** 274–275

Márquez, Gabriel Garcia
see Garcia Márquez, Gabriel

MARSH, OTHNIEL CHARLES (1831–1899), American paleontologist **10** 275–276

MARSH, REGINALD (1898–1954), American painter and printmaker **10** 276–277

MARSHALL, ALFRED (1842–1924), English economist **10** 277–278

MARSHALL, GEORGE CATLETT (1880–1959), American soldier and statesman **10** 278–279

MARSHALL, JOHN (1755–1835), American jurist, chief justice of United States. Supreme Court 1801–1835 **10** 279–281

MARSHALL, PAULE BURKE (born 1929), American author **10** 281–282

MARSHALL, THURGOOD (1908–1993), African American jurist **10** 282–284
Motley, Constance B. **18** 295–297

MARSILIUS OF PADUA (1275/80–1342), Italian political philosopher **10** 284

MARTEL, CHARLES (circa 690–741), Frankish ruler **10** 285

MARTÍ, JOSÉ (1853–1895), Cuban revolutionary, poet, and journalist **10** 285–286

MARTIAL (Marcus Valerias Martialis; circa 38/41-circa 104), Roman epigrammatist **10** 286–287

Martial arts
Lee, Bruce **18** 247–249

MARTIN V (Oddone Colonna; 1368–1431), pope 1417–1431 **10** 287–288

MARTIN, AGNES (born 1912), American painter **10** 288–289

MARTIN, LUTHER (1748–1826), American lawyer and Revolutionary patriot **10** 289–290

MARTIN, LYNN MORLEY (born 1939), Republican representative from Illinois and secretary of labor under George Bush **10** 290–292

MARTIN, MARY (1913–1990), popular stage actress, singer, and dancer and a television and film star **10** 292–293

Martin, Violet
see Somerville, E.

MARTIN, WILLIAM MCCHESNEY, JR. (born 1906), American business executive and federal government official **10** 293–295

MARTIN DU GARD, ROGER (1881–1958), French author **10** 295–296

MARTINEAU, HARRIET (1802–1876), English writer and philosopher **10** 296–297

MARTÍNEZ, MAXIMILIANO HERNÁNDEZ (1882–1966), president of El Salvador (1931–1944) **10** 297–298

MARTINEZ, VILMA SOCORRO (born 1943), Hispanic American attorney and activist **18** 276–279

Martinez Ruíz, José
see Ruíz, José Martinez

MARTINI, SIMONE (flourished 1315–1344), Italian painter **10** 298–299

MARTINU, BOHUSLAV (1890–1959), Czech composer **10** 299–300

MARTY, MARTIN E. (born 1928), Lutheran pastor, historian of American religion, and commentator **10** 300–301

MARVELL, ANDREW (1621–1678), English poet and politician **10** 301–303

MARX, KARL (1818–1883), German political philosopher **10** 304–308

MARX BROTHERS, 20th-century American stage and film comedians **10** 303–304

MARY I (1516–1558), queen of England 1553–1558 **10** 308–309

MARY II (1662–1694), queen of England, Scotland, and Ireland 1689–1694 **10** 309–310

MARY, QUEEN OF SCOTS (1542–1587), queen of France and Scotland **10** 308–309

MARY, SAINT (Blessed Virgin Mary; late 1st century B.C.-1st century A.D.), New Testament figure, mother of Jesus **10** 308–309

MASACCIO (1401–1428), Italian painter **10** 312–313

MASARYK, TOMÁŠ GARRIGUE (1850–1937), Czech philosopher and statesman, president 1919–1935 **10** 314–315

MASINISSA, KING OF NUMIDIA (240 B.C. - 148 B.C.), prince of the Massylians who consolidated the Numidian tribes to form a North African kingdom **10** 315–317

MASIRE, QUETT KETUMILE (born 1925), a leader of the fight for independence and president of Botswana **10** 318–319

MASON, GEORGE (1725–1792), American statesman **10** 319–320

MASON, JAMES MURRAY (1796–1871), American politician and Confederate diplomat **10** 320–321

MASON, LOWELL (1792–1872), American composer and music educator **10** 321–322

MASSASOIT (1580–1661), Native American tribal chief **10** 322–324

MASSEY, WILLIAM FERGUSON (1856–1925), New Zealand prime minister 1912–1925 **10** 324

MASSINGER, PHILIP (1583–1640), English playwright **10** 324–325

MASSYS, QUENTIN (1465/66–1530), Flemish painter **10** 325–326

MASTERS, EDGAR LEE (1869–1950), American author and lawyer **10** 326–327

MASTERS, WILLIAM HOWELL (born 1915), American psychologist and sex therapist **10** 327–328

MASUDI, ALI IBN AL- HUSAYN AL- (died 956), Arab historian **10** 328–329

MATAMOROS, MARINO (1770–1814), Mexican priest and independence hero **10** 329–330

Mathematics
applied
Lovelace, Ada Byron **18** 264–266

MATHER, COTTON (1663–1728), American Puritan clergyman and historian **10** 330–332

MATHER, INCREASE (1639–1723), American Puritan clergymen, educator, and author **10** 332–333

MATHIEZ, ALBERT (1874–1932), French historian **10** 333–334

MATISSE, HENRI (1869–1954), French painter and sculptor **10** 336–337

MATSUNAGA, SPARK MASAYUKI (1916–1990), Asian American U.S. senator **18** 279–281

MATTEI, ENRICO (1906–1962), Italian entrepreneur **10** 337–339

MATTEOTTI, GIACOMO (1885–1924), Italian political leader **10** 339–340

MATTHEW, SAINT (flourished Ist century), Apostle and Evangelist **10** 340–341

MATTHEW PARIS (circa 1200–1259), English Benedictine chronicler **10** 341–342

MATTINGLY, GARRETT (1900–1962), American historian, professor, and author of novel-like histories **10** 342–344

MAUGHAM, WILLIAM SOMERSET (1874–1965), English author **10** 344–345

MAULBERTSCH, FRANZ ANTON (1724–1796), Austrian painter **10** 345

MAULDIN, BILL (born 1921), cartoon biographer of the ordinary GI in World War II **10** 345–346

MAUPASSANT, HENRI RENÉ ALBERT GUY DE (1850–1893), French author **10** 347

MAURIAC, FRANÇOIS (1885–1970), French author **10** 347–348

MAURICE, JOHN FREDERICK DENISON (1805–1872), English theologian and Anglican clergyman **10** 349–350

MAURICE OF NASSAU, PRINCE OF ORANGE (1567–1625), Dutch general and statesman **10** 348–349

MAURRAS, CHARLES MARIE PHOTIUS (1868–1952), French political writer and reactionary **10** 350–351

MAURY, MATTHEW FONTAINE (1806–1873), American naval officer and oceanographer **10** 351–352

MAUSS, MARCEL (1872–1950), French sociologist and anthropologist **10** 352–353

MAWDUDI, ABU-I A'LA (1903–1979), Muslim writer and religious and political leader in the Indian subcontinent **10** 353–354

MAWSON, SIR DOUGLAS (1882–1958), Australian scientist and Antarctic explorer **10** 354–355

MAXIM, SIR HIRAM STEVENS (1840–1916), American-born British inventor **10** 355–356

MAXIMILIAN I (1459–1519), Holy Roman emperor 1493–1519 **10** 356–357

MAXIMILIAN II (1527–1576), Holy Roman emperor 1564–1576 **10** 357–358

MAXIMILIAN OF HAPSBURG (1832–1867), archduke of Austria and emperor of Mexico **10** 358–360

MAXWELL, IAN ROBERT (née Ludvik Hock; 1923–1991), British publishing magnate **10** 360–361

MAXWELL, JAMES CLERK (1831–1879), Scottish physicist **10** 361–364

MAYAKOVSKY, VLADIMIR VLADIMIROVICH (1893–1930), Russian poet **10** 364–365

MAYER, JEAN (born 1920), nutritionist, researcher, consultant to government and international organizations, and president of Tufts University **10** 365–366

MAYNARD, ROBERT CLYVE (1937–1993), African American journalist and publisher **10** 366–367

MAYO, WILLIAM J. (1861–1939) and CHARLES H. (1865–1939), American physicians **10** 367–369

MAYO-SMITH, RICHMOND (1854–1901), American statistician and sociologist **10** 371–372

MAYOR ZARAGOSA, FEDERICO (born 1934), Spanish biochemist who was director-general of UNESCO (United Nations Educational, Scientific, and Cultural Organization) **10** 369–371

MAYR, ERNST (born 1904), American evolutionary biologist **10** 372–374

MAYS, BENJAMIN E. (1894–1984), African American educator and civil rights activist **10** 374–376

MAYS, WILLIE (William Howard Mays, Jr.; born 1931), African American baseball player **10** 376–379

MAZARIN, JULES (1602–1661), French cardinal and statesman **10** 379–380

MAZEPA, IVAN STEPANOVICH (circa 1644–1709), Ukrainian Cossack leader **10** 381

MAZZINI, GIUSEPPE (1805–1872), Italian patriot **10** 381–383

M'BOW, AMADOU-MAHTAR (born 1921), director general of UNESCO (United Nations Educational, Scientific, and Cultural Organization) **10** 383–384

MBOYA, THOMAS JOSEPH (1930–1969), Kenyan political leader **10** 384–385

MCADOO, WILLIAM GIBBS (1863–1941), American statesman **10** 385–386

MCCARTHY, EUGENE JOSEPH (born 1916), American statesman **10** 386–388

MCCARTHY, JOSEPH RAYMOND (1908–1957), American politician **10** 388–389

MCCARTHY, MARY T. (born 1912), American writer **10** 389–391

MCCLELLAN, GEORGE BRINTON (1826–1885), American general **10** 391–392

MCCLELLAN, JOHN LITTLE (1896–1977), U.S. senator from Arkansas **10** 392–393

MCCLINTOCK, BARBARA (1902–1992), geneticist and winner of the Nobel Prize in physiology **10** 393–394

MCCLINTOCK, SIR FRANCIS LEOPOLD (1819–1907), British admiral and Arctic explorer **10** 394–395

MCCLOSKEY, JOHN (1810–1885), American cardinal **10** 395

MCCLUNG, NELLIE LETITIA (1873–1951), Canadian suffragist, social reformer, legislator, and author **10** 396–397

MCCLURE, SIR ROBERT (1807–1873), English explorer and navy officer **10** 398–399

MCCLURE, SAMUEL SIDNEY (1857–1949), American editor and publisher **10** 398–399

MCCORMACK, JOHN WILLIAM (1891–1980), U.S. congressman and Speaker of the House **10** 399–400

MCCORMICK, CYRUS HALL (1809–1884), American inventor, manufacturer, and philanthropist **10** 400–401

MCCORMICK, ROBERT RUTHERFORD (1880–1955), American publisher **10** 401–402

MCCOSH, JAMES (1811–1894), Scottish-American minister, philosopher, and college president **10** 402–403

MCCOY, ISAAC (1784–1846), American Indian agent and missionary **10** 403

MCCOY, JOSEPH GEITING (1837–1915), American cattleman **10** 403–404

MCCULLERS, CARSON (Lula Carson Smith; 1917–1967), American novelist and playwright **18** 281–283

MCCULLOCH, HUGH (1808–1895), American banker and lawyer **10** 404–405

MCDANIEL, HATTIE (1898–1952), African American actress **10** 405–408

MCDUFFIE, GEORGE (1790–1851), American statesman **10** 408

MCENROE, JOHN PATRICK, JR. (born 1959), American tennis player **10** 408–411

MCGILL, RALPH EMERSON (1898–1969), American journalist **10** 411–412

MCGILLIVRAY, ALEXANDER (circa 1759–1793), American Creek Indian chief **10** 412

MCGOVERN, GEORGE STANLEY (born 1922), American statesman **10** 412–414

MCGUFFEY, WILLIAM HOLMES (1800–1873), American educator **10** 414–415

MCINTIRE, SAMUEL (1757–1811), American builder and furniture maker **10** 415

MCKAY, CLAUDE (1890–1948), African American poet and novelist **10** 416

MCKAY, DONALD (1810–1880), American ship builder **10** 416–417

MCKIM, CHARLES FOLLEN (1847–1909), American architect **10** 417–418

MCKINLEY, WILLIAM (1843–1901), American statesman, president 1897–1901 **10** 418–420

MCKISSICK, FLOYD B., (1922–1991), African American civil rights leader **10** 420–422

MCLEAN, JOHN (1785–1861), American jurist and politician **10** 422–423

MCLOUGHLIN, JOHN (1784–1857), Canadian pioneer and trader **10** 423–424

MCLUHAN, MARSHALL (Herbert Marshall McLuhan; 1911–1980), Canadian professor of literature and culture **10** 424–426

MCMASTER, JOHN BACH (1852–1932), American historian **10** 426–427

McMILLAN, TERRY (born 1951), African American novelist and short story writer **10** 427–428

MCMURRAY, BETTE CLAIR (1924–1980), American inventor and businesswoman **10** 429

MCNAMARA, ROBERT S. (born 1916), U.S. secretary of defense and president of the World Bank **10** 429–431

MCNAUGHTON, ANDREW (1887–1966), Canadian soldier and diplomat **10** 431–432

MCNICKLE, D'ARCY (born William D'Arcy McNickle; 1904–1977), Native American author, historian, and activist **10** 433

MCPHERSON, AIMEE SEMPLE (1890–1944), American evangelist **10** 434

MCQUEEN, BUTTERFLY (born Thelma McQueen; 1911–1995), African American actress **10** 434–437

MEAD, GEORGE HERBERT (1863–1931), American philosopher and social psychologist **10** 437–438

MEAD, MARGARET (1901–1978), American anthropologist **10** 438–440

MEADE, GEORGE GORDON (1815–1872), American general **10** 440–441

MEANS, RUSSELL (born 1939), Native American activist **10** 441–444

MEANY, GEORGE (1894–1980), American labor leader **10** 444

MECIAR, VLADIMIR (born 1942), Slovak prime minister **18** 283–285

MEDAWAR, PETER BRIAN (1915–1987), British zoologist **10** 444–445

MEDICI, CATHERINE DE' (1519–1589), Italian queen of France **10** 445–449

MEDICI, COSIMO DE' (1389–1464), Italian statesman and merchant prince **10** 449–450

MEDICI, LORENZO DE' (1449–1492), Italian statesman, ruler of Florence 1469–1492 **10** 450–451

Medicine
organ transplants
Callender, Clive O. **18** 75–77
Murray, Joseph **18** 301–303

MEDILL, JOSEPH (1823–1899), American abolitionist editor and publisher **10** 451–452

MEHMED THE CONQUEROR (a.k.a. Mehmed II and Mehmed Celebi; ca. 1432–1481), Turkish sultan **10** 452–454

MEHTA, SIR PHEROZESHAH (1845–1915), Indian statesman **10** 455

MEIER, RICHARD (born 1934), New York architect **10** 456–458

MEIGGS, HENRY (1811–1877), American railroad builder **10** 458–459

MEIGHEN, ARTHUR (1874–1960), Canadian lawyer, prime minister 1920–21, 1926 **10** 459–460

MEINECKE, FRIEDRICH (1862–1954), German historian **10** 460–461

MEINESZ, FELIX ANDRIES VENING (1887–1966), Dutch geodesist and geophysicist **10** 461

MEINONG, ALEXIUS RITTER VON HANDSCHUCHSHEIM (1853–1920), Austrian philosopher **10** 461–462

MEIR, GOLDA (1898–1978), Israeli prime minister **10** 462–463

MEITNER, LISE (born Elise Meitner; 1878–1968), Austrian-born American nuclear physicist **10** 463–466

MELANCTHON, PHILIP (1497–1560), German theologian and humanist **10** 466–467

MELAND, BERNARD EUGENE (born 1899), American historian of liberal theology **10** 467–468

MELBOURNE, 2ND VISCOUNT (William Lamb; 1779–1848), English statesman, prime minister 1834 and 1835–1841 **10** 468–469

MELLON, ANDREW WILLIAM (1855–1937), American businessman **10** 469–470

MELNIKOV, KONSTANTIN STEPANOVICH (1890–1974), Russian avant-grant architect **10** 470–471

MELVILLE, GEORGE WALLACE (1841–1912), American naval officer and explorer **10** 472

MELVILLE, HERMAN (1819–1891), American author **10** 472–476

MEMLING, HANS (circa 1440–1494), German-born painter active in Flanders **10** 476

MEMMINGER, CHRISTOPHER GUSTAVUS (1803–1888), American politician **10** 476–477

MENANDER (342–291 B.C.), Athenian comic playwright **10** 477–478

MENCHÚ, RIGOBGERTA (born 1959), Guatemalan human rights activist who won the Nobel Peace Prize **10** 479–480

MENCIUS (circa 371-circa 289 B.C.), Chinese philosopher **10** 480–481

MENCKEN, HENRY LOUIS (1880–1956), American journalist, editor, critic, and philologist **10** 481–483

MENDAÑA DE NEYRA, ÁLVARO DE (1541–1595), Spanish explorer **10** 483

MENDEL, JOHANN GREGOR (1822–1884), Moravian natural scientist and Augustinian abbot **10** 483–486

MENDELEEV, DMITRII IVANOVICH (1834–1907), Russian chemist **10** 486–488

MENDELSOHN, ERICH (1887–1953), German architect **10** 488

MENDELSSOHN, MOSES (1729–1786), German Jewish philosopher **10** 488–489

MENDELSSOHN-BARTHOLDY, FELIX JAKOB LUDWIG (1809–1847), German composer **10** 489–491

MENDENHALL, DOROTHY REED (1874–1964), American physician **10** 491–492

MENDÈS FRANCE, PIERRE (1907–1982), French prime minister (1954–1955) and politician **10** 492–493

MENDES PINTO, FERNAO (1509–1583), Portugese adventurer **10** 493–494

MENDOZA, ANTONIO DE (1490–1552), Spanish viceroy in Mexico and Peru **10** 494–495

MENELIK II (born Sahle Mariam; 1844–1913), Ethiopian emperor 1889–1913 **10** 495–497

MENEM, CARLOS SÁUL (born 1930), Peronist president of Argentina **10** 497–499

MENÉNDEZ DE AVILÉS, PEDRO (1519–1574), Spanish seaman and colonizer **10** 499–500

MENES (King of Egypt; ca. 3420 B.C. - 3345 B.C.), unifier of Egypt **10** 500–502

MENGELE, JOSEF (1911–1979), German physician and war criminal **10** 502–503

MENGISTU HAILE MARIAM (born 1937), head of state of Ethiopia **10** 503–505

MENGS, ANTON RAPHAEL (1728–1779), German painter **10** 505

MENNO SIMONS (circa 1496–1561), Dutch reformer **10** 505–506

MENOCAL, MARIO GARCIA (1866–1941), Cuban statesman, president 1913–1921 **10** 506–507

MENON, VENGALIL KRISHNAN KRISHNA (born 1897), Indian statesman **10** 507–509

MENOTTI, GIAN CARLO (born 1911), Italian-born American composer **10** 509–510

MENZIES, SIR ROBERT GORDON (born 1894), Australian statesman **10** 510–511

MERCATOR, GERHARDUS (1512–1594), Flemish cartographer **10** 511–512

MEREDITH, GEORGE (1828–1909), English novelist and poet **10** 512–513

MEREDITH, JAMES H. (born 1933), African American civil rights activist and politician **10** 514–515

MEREZHKOVSKY, DMITRY SERGEYEVICH (1865–1941), Russian writer and literary critic **10** 515–516

MERGENTHALER, OTTMAR (1854–1899), German-American inventor of the Linotype **10** 516–517

MÉRIMÉE, PROSPER (1803–1870), French author **10** 517

MERLEAU-PONTY, MAURICE (1908–1961), French philosopher **10** 518

MERRIAM, CHARLES EDWARD (1874–1953), American political scientist **10** 518–519

MERRILL, CHARLES E. (1885–1956), founder of the world's largest brokerage firm **10** 519–520

MERRILL, JAMES (1926–1995), American novelist, poet, and playwright **10** 521–522

MERTON, ROBERT K. (born 1910), American sociologist and educator **10** 522–523

MERTON, THOMAS (1915–1968), Roman Catholic writer, social critic, and spiritual guide **10** 523–525

MERULO, CLAUDIO (1533–1604), Italian composer, organist, and teacher **10** 525–526

MESMER, FRANZ ANTON (1734–1815), German physician **10** 526–527

MESSALI HADJ (1898–1974), founder of the Algerian nationalist movement **10** 527–528

MESSIAEN, OLIVIER (1908–1992), French composer and teacher **10** 528–529

METACOM (a.k.a. King Philip; 1640–1676), Wampanoag cheiftain **10** 529–531

METCALFE, CHARLES THEOPHILUS (1st Baron Metcalfe; 1785–1846), British colonial administrator **10** 531–532

METCHNIKOFF, ÉLIE (1845–1916), Russian physiologist and bacteriologist **10** 532–533

METHODIUS, SAINT (825–885), Greek missionary and bishop **4** 362–363

METTERNICH, KLEMENS VON (1773–1859), Austrian politician and diplomat **10** 533–536

Mexican American Legal Defense Fund (MALDEF)
Martinez, Vilma S. **18** 276–279

MEYERBEER, GIACOMO (1791–1864), German composer **10** 536–537

MEYERHOF, OTTO FRITZ (1884–1951), German biochemist **10** 537–539

MEYERHOLD, VSEVOLOD EMILIEVICH (1874–1942?), Russian director **10** 539

MFUME, KWEISI (born Frizzell Gray; born 1948), African American civil rights activist and congressman **10** 539–542

MI FEI (1051–1107), Chinese painter, calligrapher, and critic **11** 12–13

MICAH (flourished 8th century B.C.), prophet of ancient Israel **10** 542–543

MICHAEL VIII (Palaeologus; 1224/25–1282), Byzantine emperor 1259–1282 **11** 1–2

MICHELANGELO BUONARROTI (1475–1564), Italian sculptor, painter, and architect **11** 2–5

MICHELET, JULES (1798–1874), French historian **11** 5–6

MICHELOZZO (circa 1396–1472), Italian architect and sculptor **11** 6–7

MICHELSON, ALBERT ABRAHAM (1852–1931), American physicist **11** 7–8

MIDDLETON, THOMAS (1580–1627), English playwright **11** 8–9

MIDGELY, MARY BURTON (born 1919), British philosopher who focused on the philosophy of human motivation and ethics **11** 9–10

MIES VAN DER ROHE, LUDWIG (1886–1969), German-born American architect **11** 10–12

MIKULSKI, BARBARA (born 1936), United States senator from Maryland **11** 13–15

MILÁN, LUIS (circa 1500-after 1561), Spanish composer **11** 15–16

MILES, NELSON APPLETON (1839–1925), American general **11** 16–17

MILHAUD, DARIUS (born 1892), French composer and teacher **11** 17–18

Military leaders, American
- ARMY AND AIR FORCE
  Army generals (20th century)

Bedell Smith, Walter **18** 30–33
Army lieutenants
Murphy, Audie **18** 299–301

Military leaders, Brazilian
Costa e Silva, Artur da **18** 104–107

Military leaders, British
• ARMY
generals (20th century)
Slim, William J. **18** 377–378
• NAVY
admirals
Mountbatten, Louis **18** 297–299

Military leaders, French
engineers
Vauban, Sebastien de **18** 402–404

Military leaders, German
field marshals
Keitel, Wilhelm **18** 224–226
generals
Jodl, Alfred **18** 210–212

Military leaders, Irish
Brian Boru **18** 62–64

Military leaders, Italian
Doria, Andrea **18** 123–125

Military leaders, Nigerian
Odumegwu Ojukwu, Chukwuemeka **18** 311–313

Military leaders, Russian
generals
Lebed, Alexander I. **18** 245–247

Military leaders, Vietnamese
Duong Van Minh **18** 285–287

MILIUKOV, PAVEL NIKOLAYEVICH (1859–1943), Russian historian and statesman **11** 18–19

MILK, HARVEY BERNARD (1930–1978), American politician and gay rights activist **11** 19–21

MILL, JAMES (1773–1836), Scottish philosopher and historian **11** 21

MILL, JOHN STUART (1806–1873), English philosopher and economist **11** 21–23

MILLAIS, SIR JOHN EVERETT (1829–1896), English painter **11** 23–24

MILLAY, EDNA ST. VINCENT (1892–1950), American lyric poet **11** 24–25

MILLER, ARTHUR (born 1915), American playwright, novelist, and film writer **11** 25–26

MILLER, HENRY (born 1891), American author **11** 26–27

MILLER, JOAQUIN (1837–1913), American writer **11** 27–28

MILLER, PERRY (1905–1963), American historian **11** 28–29

MILLER, SAMUEL FREEMAN (1816–1890), American jurist **11** 29–30

MILLER, WILLIAM (1782–1849), American clergyman **11** 30–31

MILLET, JEAN FRANÇOIS (1814–1875), French painter **11** 31

MILLET, KATE (born 1934), American feminist author and sculptor **11** 31

MILLIKAN, ROBERT ANDREWS (1868–1953), American physicist **11** 33–35

MILLS, C. WRIGHT (1916–1962), American sociologist and political polemicist **11** 35–36

MILLS, ROBERT (1781–1855), American architect **11** 36–37

MILNE, DAVID BROWN (1882–1953), Canadian painter and etcher **11** 37–38

MILNER, ALFRED (1st Viscount Milner; 1854–1925), British statesman **11** 38–39

MILOSEVIC, SLOBODAN (born 1941), president of Serbia **11** 39–40

MILOSZ, CZESLAW (born 1911), Nobel Prize winning Polish author and poet **11** 40–42

MILTIADES (circa 549–488 B.C.), Athenian military strategist and statesman **11** 42–43

MILTON, JOHN (1608–1674), English poet and controversialist **11** 43–46

MIN (1851–1895), Korean queen **11** 46–47

MINDON MIN (ruled 1852–1878), Burmese king **11** 47

MINDSZENTY, CARDINAL JÓZSEF (1892–1975), Roman Catholic primate of Hungary **11** 47–49

Minh, Duong Van
see Duong Van Minh

Minimalism (architecture)
Siza, Alvaro **18** 375–376

MINK, PATSY TAKEMOTO (born 1927), Asian American congresswoman **18** 287–289

MINTZ, BEATRICE (born 1921), American embryologist **11** 49–50

MINUIT, PETER (1580–1638), Dutch colonizer **11** 50

MIRABEAU, COMTE DE (Honoré Gabriel Victor de Riqueti; 1749–1791), French statesman and author **11** 51–52

MIRANDA, FRANCISCO DE (1750–1816), Latin American patriot **11** 52–53

Mirandola, Pico della
see Pico della Mirandola

MIRÓ, JOAN (1893–1983), Spanish painter **11** 53–54

MISHIMA, YUKIO (1925–1970), Japanese novelist and playwright **11** 54–55

Mississippi (state; United States)
Foote, Henry Stuart **18** 144–146

Mr. Rogers' Neighborhood
Rogers, Fred **18** 352–354

MISTRAL, GABRIELA (1889–1957), Chilean poet and educator **11** 55–56

MITCHELL, GEORGE JOHN (born 1933), Maine Democrat and majority leader in the United States Senate **11** 56–58

Mitchell, Helen Porter
see Melba, Nellie

MITCHELL, JOHN (1870–1919), American labor leader **11** 58–59

MITCHELL, MARGARET (Munnerlyn; 1900–1949), American author of Gone With the Wind **11** 59–60

MITCHELL, MARIA (1818–1889), American astronomer and educator **11** 61

MITCHELL, WESLEY CLAIR (1874–1948), American economist **11** 61–62

MITRE, BARTOLOMÉ (1821–1906), Argentine historian and statesman, president 1862–1868 **11** 62–63

MITTERRAND, FRANÇOIS (born 1916), French politician and statesman and president (1981–1990) **11** 63–66

MIZRAHI, ISAAC (born 1961), American designer **11** 66–67

MLADIC, RATKO (born 1943), Bosnian Serb military leader **11** 68–69

MOBUTU SESE SEKO (Joseph Désiré Mobuto; 1930–1997), Congolese president **11** 69–71

MODERSOHN-BECKER, PAULA (1876–1907), German painter **11** 71–72

MODIGLIANI, AMEDEO (1884–1920), Italian painter and sculptor **11** 72–73

MOFOLO, THOMAS (1876–1948), Lesothoan author **11** 74

MOGILA, PETER (1596/1597–1646), Russian Orthodox churchman and theologian **11** 74–75

MOHAMMAD REZA SHAH PAHLAVI (1919–1980), king of Iran **11** 75–76

MOHAMMED (circa 570–632), founder of Islam **11** 76–78

MOHAMMED V (Mohammed Ben Youssef; 1911–1961), king of Morocco **11** 79–81

MOHAMMED ALI (1769–1849), Ottoman pasha of Egypt 1805–1848 **11** 81–82

MOHOLY-NAGY, LÁSZLÓ (1895–1946), Hungarian painter and designer **11** 82–83

MOI, DANIEL ARAP (born Daniel Toroitich arap Moi; born 1924), president of Kenya **11** 83–86

MOLIÈRE (1622–1673), French dramatist **11** 86–88

MOLINARI, SUSAN K. (born 1958), American newscaster **18** 289–291

MOLINOS, MIGUEL DE (1628–1696), Spanish priest **11** 88–89

MOLOTOV, VYACHESLAV MIKHAILOVICH (1890–1986), Soviet statesman **11** 89–90

MOLTKE, COUNT HELMUTH KARL BERNARD VON (1800–1891), Prussian military leader **11** 90–91

MOLTMANN, JÖURGEN (born 1926), German Protestant theologian **11** 91–92

MOMADAY, N. SCOTT (born 1934), Native American author **11** 92–94

MOMMSEN, THEODOR (1817–1903), German historian and philologist **11** 94–95

Monaco (principality; southern Europe) Rainier III, Prince of Monaco **18** 335–337

MONASH, JOHN (1865–1931), Australian soldier, engineer, and administrator **11** 95–96

MONCK, GEORGE (1st Duke of Albemarle; 1608–1670), English general and statesman **11** 96–97

MONDALE, WALTER F. (Fritz; born 1928), United States senator and vice president **11** 97–99

MONDLANE, EDUARDO CHIVAMBO (1920–1969), Mozambican educator and nationalist **11** 100–101

MONDRIAN, PIET (1872–1944), Dutch painter **11** 101–102

MONET, CLAUDE (1840–1926), French painter **11** 102–104

MONGKUT (Rama IV; 1804–1868), king of Thailand 1851–1868 **11** 104

MONK, THELONIOUS (1917–1982), African American jazz musician **11** 104–108

MONMOUTH AND BUCCLEUGH, DUKE OF (James Scott; 1649–1685), English claimant to the throne **11** 108–109

MONNET, JEAN (1888–1979), French economist and diplomat **11** 109–110

MONOD, JACQUES (1910–1976), French biologist who discovered messenger RNA **11** 110–111

MONROE, JAMES (1758–1831), American diplomat and statesman, president 1817–1825 **11** 111–113

MONROE, MARILYN (Norma Jean Baker; 1926–1962), film actress **11** 113–114

MONTAGNIER, LUC (born 1932), French virologist **11** 114–116

MONTAGU, MARY WORTLEY (1689–1762), English poet **18** 291–293

MONTAIGNE, MICHEL EYQUEM DE (1533–1592), French essayist **11** 116–117

MONTALE, EUGENIO (1896–1981), Italian poet and critic **11** 117–118

MONTALEMBERT, COMTE DE (Charles Forbes; 1810–1870), French political writer **11** 118–119

MONTALVO, JUAN MARÍA (1832–1889), Ecuadorian writer **11** 119–120

MONTANA, JOE (born 1956), American football player **11** 120–121

MONTANUS (flourished 2nd century), Early Christian founder of schismatic sect **11** 122

MONTCALM DE SAINT-VÉRAN, MARQUIS DE (1712–1759), French general in Canada **11** 122–123

MONTESQUIEU, BARON DE (Charles Louis de Secondat; 1689–1755), French man of letters **11** 123–125

MONTESSORI, MARIA (1870–1952), Italian educator and physician **11** 125–126

MONTEVERDI, CLAUDIO GIOVANNI ANTONIO (1567–1643), Italian composer **11** 126–128

MONTEZUMA II (1466?-1520), Aztec emperor 1502–1520 **11** 128–129

MONTEZUMA, CARLOS (born Wassaja; ca. 1865–1923), Native American physician and political leader **11** 129–132

MONTFORT, SIMON DE (6th Earl of Leicester; 1208–1265), English statesman and soldier **11** 132–133

MONTGOLFIER, JACQUES ÉTIENNE (1745–1799), French inventor and industrialist **11** 133–134

MONTGOLFIER, JOSEPH MICHEL (1740–1810), French inventor and industrialist **11** 133–134

MONTGOMERY, BERNARD LAW (1st Viscount Montgomery of Alamein; born 1887), English field marshal **11** 135–136

MONTGOMERY, LUCY MAUD (1874–1942), Canadian author **11** 136–138

MONTGOMERY, RICHARD (1736–1775), colonial American general **11** 138–139

MONTREUIL, PIERRE DE (flourished circa 1231–1266/67), French architect **11** 139

MONTT TORRES, MANUEL (1809–1880), Chilean statesman, president 1851–1861 **11** 139–140

MOODIE, SUSANNA (1803–1885), Canadian poet, novelist, and essayist **11** 140–141

MOODY, DWIGHT L. (1837–1899), American evangelist **11** 141–142

MOON, SUN MYUNG (born 1920), founder of the Unification Church **11** 142–143

Moor, the
see Sforza, Ludovico

MOORE, CHARLES WILLARD (1925–1993), American architect and educator **11** 143–145

MOORE, CHARLOTTE E. (1898–1990), American astrophysicist **11** 145–146

MOORE, GEORGE EDWARD (1873–1958), English philosopher **11** 146

MOORE, HENRY (1898–1986), English sculptor **11** 146–148

MOORE, MARIANNE (1887–1972), American poet and translator **11** 148–149

MORALES, LUIS DE (circa 1519–1586), Spanish painter **11** 150

MORALES-BERMÚDEZ CERRUTI, FRANCISCO (born 1921), president of Peru (1975–1980) **11** 150–151

MORAN, THOMAS (1837–1926), American painter and graphic artist **11** 151–152

MORANDI, GIORGIO (1890–1964), Italian painter of still lifes **11** 152–153

MORAVIA, ALBERTO (1907–1990), Italian author **11** 153–155

MORAZÁN, JOSÉ FRANCISCO (1792–1842), Central American general and statesman **11** 155

MORE, SIR THOMAS (1478–1535), English humanist and statesman **11** 156–157

MORELOS, JOSÉ MARÍA (1765–1815), Mexican priest and revolutionary leader **11** 157–158

MORGAGNI, GIOVANNI BATTISTA (1682–1771), Italian anatomist **11** 158–159

MORGAN, CONWAY LLOYD (1852–1936), English psychologist **11** 159–160

MORGAN, DANIEL (circa 1735–1802), American soldier and tactician **11** 160–161

MORGAN, GARRETT A. (1877–1963), African American inventor and publisher **11** 161–162

MORGAN, JOHN (1735–1789), American physician **11** 162–163

MORGAN, JOHN PIERPONT (1837–1913), American banker **11** 163–165

MORGAN, JOHN PIERPONT, II (1867–1943), American banker **11** 165

MORGAN, JULIA (1872–1957), American architect **11** 165–166

MORGAN, JUNIUS SPENCER (1813–1890), American banker **11** 166–167

MORGAN, LEWIS HENRY (1818–1881), American anthropologist **11** 167–168

MORGAN, ROBIN (born 1941), feminist writer, editor, poet, and political activist **11** 168–170

MORGAN, THOMAS HUNT (1866–1945), American zoologist and geneticist **11** 170–171

MORGENTHAU, HANS J. (1904–1979), American political scientist **11** 171–172

MORGENTHAU, HENRY, JR. (1891–1967), American statesman **11** 172–173

MORIN, PAUL (1889–1963), French-Canadian poet **11** 174

MORÍNIGO, HIGINIO (1897–1985), Paraguayan statesman **11** 174–175

MORISON, SAMUEL ELIOT (1887–1976), American historian and biographer **11** 175–176

MORITA, AKIO (born 1921), Japanese industrial leader **11** 176–178

MORLEY, JOHN (Viscount Morley of Blackburn; 1838–1923), English statesman and author **11** 178–179

MORLEY, THOMAS (circa 1557–1602/08), English composer and organist **11** 179–180

MORO, ALDO (1916–1978), leader of Italy's Christian Democratic Party **11** 180–181

MORRICE, JAMES WILSON (1865–1924), Canadian painter **11** 181–182

MORRILL, JUSTIN SMITH (1810–1898), American legislator **11** 182

MORRIS, GOUVERNEUR (1752–1816), American statesman and diplomat **11** 182–183

MORRIS, LEWIS (1671–1746), American colonial official **11** 183–184

MORRIS, MARK (born 1956), American choreographer **11** 184–185

MORRIS, ROBERT (1734–1806), American financer and statesman **11** 185–187

MORRIS, WILLIAM (1834–1896), English man of letters, artist, and politician **11** 187–188

MORRISON, JIM (James Douglas Morrison; 1943–1971), American singer and songwriter **18** 293–295

MORRISON, TONI (Chloe Anthony Wofford; born 1931), African American novelist **11** 188–190

MORROW, DWIGHT WHITNEY (1873–1931), American banker and diplomat **11** 190–191

MORSE, JEDIDIAH (1761–1826), American geographer and clergyman **11** 191–192

MORSE, SAMUEL FINLEY BREESE (1791–1872), American artist and inventor **11** 192–193

MORSE, WAYNE L. (1900–1974), United States senator from Oregon **11** 193–194

MORTIMER, JOHN CLIFFORD (born 1923), British author of novels, stories, and plays for radio, stage, television, and film **11** 194–195

MORTON, NELLE KATHERINE (1905–1987), activist for racial justice, teacher of Christian educators, and proponent of feminist theology **11** 195–197

MORTON, OLIVER HAZARD PERRY THROCK (1823–1877), American politician **11** 197–198

MORTON, WILLIAM THOMAS GREEN (1819–1868), American dentist **11** 198–199

Moscow (city; Russia)
Luzhkov, Yuri M. **18** 266–268

MOSELY-BRAUN, CAROL (born 1947), African American Democratic senator from Illinois **11** 199–200

MOSES (circa 1392-circa 1272 B.C.), Hebrew prophet and lawgiver **11** 200–201

MOSES, GRANDMA (Anna Mary Robertson; 1860–1961), American painter **11** 201–202

MOSES, ROBERT (1888–1981), New York City's builder of public works **11** 202–203

MOSHWESHWE (Moshesh; circa 1787–1868), South African king **11** 203–205

MOSQUERA, TOMÁS CIPRIANO DE (1798–1878), Colombian statesman **11** 205–206

MOSSADEGH, MOHAMMAD (Musaddiq; 1882–1967), Iranian nationalist politician and prime minister (1951–1953) **11** 206–207

MÖSSBAUER, RUDOLF (born 1929), German physicist **11** 208–209

Mother Teresa
see Teresa

MOTHERWELL, ROBERT (1915–1991), American painter **11** 210–211

Motion pictures (Europe)
Attenborough, Richard **18** 21–23
Bertolucci, Bernardo **18** 39–41
Davies, Rupert **18** 116–117
Heyerdahl, Thor **18** 194–196
Loren, Sophia **18** 259–261
Malle, Louis **18** 273–275
Zeffirelli, Franco **18** 419–421

Motion pictures (United States)
classics
Leigh, Vivien **18** 251–253
directors
Coppola, Francis Ford **18** 102–104
Kubrick, Stanley **18** 237–239
Malle, Louis **18** 273–275
Preminger, Otto **18** 331–332
Redford, Robert **18** 339–342
documentaries
Foote, Shelby **18** 146–148
filmmakers

Preminger, Otto **18** 331–332
martial arts
Lee, Bruce **18** 247–249
producers
Kubrick, Stanley **18** 237–239
Malle, Louis **18** 273–275
Redford, Robert **18** 339–342
Steel, Dawn **18** 383–384
''talkies'' and after
Connery, Sean **18** 100–102
Dandridge, Dorothy **18** 112–114
Davis, Bette **18** 119–123
Jhabvala, Ruth Prawer **18** 208–210
Loren, Sophia **18** 259–261
Redford, Robert **18** 339–342
Reeve, Christopher **18** 342–344
thrillers
Stewart, Jimmy **18** 385–386

MOTLEY, CONSTANCE BAKER (born 1921), African American judge and attorney **18** 295–297

MOTLEY, JOHN LOTHROP (1814–1877), American historian and diplomat **11** 211–212

MOTT, JOHN R. (1865–1955), American Protestant leader **11** 212

MOTT, LUCRETIA COFFIN (1793–1880), American feminist and abolitionist **11** 212–213

MOUNT, WILLIAM SIDNEY (1807–1868), American painter **11** 213–214

MOUNTBATTEN, LOUIS FRANCIS ALBERT VICTOR NICHOLAS (1900–1979), English Navy officer **18** 297–299

MOYERS, BILLY DON (''Bill''; born 1934), television journalist, author, and press secretary to president Lyndon B. Johnson **11** 214–216

MOYNIHAN, DANIEL PATRICK (''Pat''; born 1927), United States senator from New York **11** 216–218

MOZART, WOLFGANG AMADEUS (1756–1791), Austrian composer **11** 218–221

MPHAHLELE, EZEKIEL (a.k.a. Bruno Eseki; born 1919), South African author and scholar **11** 221–223

MQHAYI, SAMUEL EDWARD KRUNE (1875–1945), South African novelist and poet **11** 223

MUAWIYA IBN ABU SUFYAN (died 680), Umayyad caliph **11** 223–224

MUBARAK, HOSNI (born 1928), president of Egypt **11** 225–226

Mueller
see Müller

MUELLER, OTTO (1874–1930), German expressionist painter **11** 226–227

MUGABE, ROBERT GABRIEL (born 1924), Zimbabwe's first elected black prime minister **11** 227–229

MUHAMMAD, ELIJAH (Poole; 1897–1975), leader of the Nation of Islam (''Black Muslims'') **11** 230–231

MUHAMMAD BIN TUGHLUQ (ruled 1325–1351), Moslem sultan of Delhi **11** 229

Muhammad Shah (1877–1957)
see Aga Khan III

MUHAMMAD TURE, ASKIA (circa 1443–1538), ruler of the West African Songhay empire **11** 231–232

MÜHLENBERG, HEINRICH MELCHIOR (1711–1787), German-born American Lutheran clergyman **11** 232–233

MUHLENBERG, WILLIAM AUGUSTUS (1796–1877); American Episcopalian clergyman **11** 233–234

MUIR, JOHN (1838–1914), American naturalist **11** 234

MUJIBUR RAHMAN, SHEIK (1920–1975), Bengal leader who helped found Bangladesh **11** 234–236

MULDOWNEY, SHIRLEY (born ca. 1940), American race car driver **11** 236–238

MULLER, HERMANN JOSEPH (1890–1967), American geneticist **11** 238–239

MÜLLER, JOHANNES PETER (1801–1858), German physiologist and anatomist **11** 239–240

MÜLLER, KARL ALEXANDER (born 1927), Swiss-born solid-state physicist **11** 240–241

MÜLLER, PAUL HERMANN (1899–1965), Swiss chemist **11** 241–242

MULRONEY, MARTIN BRIAN (born 1939), prime minister of Canada **11** 242–246

MUMFORD, LEWIS (1895–1990), American social philosopher and architectural critic **11** 246–247

MUNCH, EDVARD (1863–1944), Norwegian painter and graphic artist **11** 247–248

MUNDELEIN, GEORGE WILLIAM (1872–1939), American Roman Catholic cardinal **11** 248–249

MUÑOZ MARÍN, JOSÉ LUÍS ALBERTO (1898–1980), Puerto Rican political leader **11** 249–250

MUÑOZ RIVERA, LUÍS (1859–1916), Puerto Rican political leader **11** 250

MUNSEY, FRANK ANDREW (1854–1925), American publisher **11** 251

MÜNZER, THOMAS (1489?-1525), German Protestant reformer **11** 251–252

MURASAKI SHIKIBU (circa 976-circa 1031), Japanese writer **11** 252–253

MURAT, JOACHIM (1767–1815), French marshal, king of Naples 1808–1815 **11** 253–254

MURATORI, LODOVICO ANTONIO (1672–1750), Italian historian and antiquary **11** 254–255

MURCHISON, SIR RODERICK IMPEY (1792–1871), British geologist **11** 255–256

MURDOCH, JEAN IRIS (born 1919), British novelist **11** 256–257

MURDOCH, RUPERT (born 1931), Australian newspaper publisher **11** 257–258

MURILLO, BARTOLOMÉ ESTEBAN (1617–1682), Spanish painter **11** 258–259

MURPHY, AUDIE (1924–1971), American army officer and actor **18** 299–301

MURPHY, CHARLES FRANCIS (1858–1924), American politician **11** 259–260

MURPHY, FRANK (1890–1949), American jurist and diplomat **11** 260–261

MURRAY, JAMES (1721–1794), British general **11** 261–262

MURRAY, JOSEPH (born 1919), American physician **18** 301–303

MURRAY, LESLIE ALLAN (born 1938), Australian poet and literary critic **11** 262–263

MURRAY, PHILIP (1886–1952), American labor leader **11** 264–265

MURROW, EDWARD ROSCOE (1908–1965), American radio and television news broadcaster **11** 265–266

MUSA MANSA (died 1337), king of the Mali empire in West Africa ca. 1312–1337 **11** 266

MUSGRAVE, THEA (born 1928), Scottish-born composer **11** 266–268

Musicals (United States)
librettists/lyricists
Loesser, Frank **18** 257–259

Musicians, American
composers (20th century)

Larson, Jonathan **18** 243–145
Mancini, Henry **18** 275–276
Previn, Andre **18** 333–334
conductors
Previn, Andre **18** 333–334
lyricists
Larson, Jonathan **18** 243–145
Loesser, Frank **18** 257–259
Morrison, Jim **18** 293–295
opera singers
Callas, Maria **18** 73–75
pianists
Mancini, Henry **18** 275–276
singers
Morrison, Jim **18** 293–295
Selena **18** 365–367
Streisand, Barbra **18** 386–388
violinists
Perlman, Itzhak **18** 318–320

Musicians, English
guitarists
Clapton, Eric **18** 90–92
lyricists
Bowie, David **18** 58–60
Clapton, Eric **18** 90–92
John, Elton H. **18** 212–214
singers
Clapton, Eric **18** 90–92
John, Elton H. **18** 212–214

Musicians, German
composers (20th century)
Previn, Andre **18** 333–334

Musicians, Irish
Ferguson, Howard **18** 137–138
Galway, James **18** 158–160

MUSIL, ROBERT EDLER VON (1880–1942), Austrian novelist, dramatist, and short story writer **11** 268–269

MUSKIE, EDMUND SIXTUS (1914–1996), United States senator and Democratic vice-presidential nominee **11** 269–271

MUSSET, LOUIS CHARLES ALFRED DE (1810–1857), French poet, dramatist, and fiction writer **11** 271–272

MUSSOLINI, BENITO (1883–1945), Italian Fascist dictator 1922–1943 **11** 272–274

MUSSORGSKY, MODEST PETROVICH (1839–1881), Russian composer **11** 274–276

Mustapha Kemal
see Atatürk, Kemal

MUSTE, ABRAHAM JOHANNES (1885–1967), American pacifist and labor leader **11** 276–277

MUTESA I (circa 1838–1884), African monarch of Buganda **11** 277

MUTESA II (1924–1969), Monarch of Buganda **11** 277–278

MUTIS, JOSÉ CELESTINO (1732–1808), Spanish-Colombian naturalist **11** 278–279

MUTSUHITO (a.k.a. Meiji; 1852–1912), Japanese emperor **11** 279–282

MWANGA (circa 1866–1901), Monarch of Buganda **11** 282–283

MYDANS, CARL (born 1907), American photojournalist **11** 283–284

MYRDAL, KARL GUNNAR (1898–1987), Swedish economist and sociologist **11** 284

MYRON (flourished circa 470–450 B.C.), Greek sculptor **11** 285

Mystery fiction (literary genre)
Du Maurier, Daphne **18** 125–127
Eco, Umberto **18** 128–130

MZILIKAZI (circa 1795–1868), South African warrior leader **11** 285–286

N

NABOKOV, VLADIMIR (1899–1977), Russian-born American writer, critic, and lepidopterist **11** 287–288

NABUCO DE ARAUJO, JOAQUIM AURELIO (1849–1910), Brazilian abolitionist, statesman, and author **11** 288–289

NADELMAN, ELIE (1882–1946), Polish-American sculptor and graphic artist **11** 289–290

NADER, RALPH (born 1934), American lawyer and social crusader **11** 290–291

NAGEL, ERNEST (1901–1985), American philosopher of science **11** 291–292

NAGY, IMRE (1896–1958), prime minister of Hungary (1953–55, 1956) **11** 292–293

NAHMANIDES (1194–1270), Spanish Talmudist **11** 293–294

NAIDU, SAROJINI (1879–1949), Indian poet and nationalist **11** 294–295

NAIPAUL, V. S. (born 1932), Trinidadian author of English-language prose **11** 295–296

NAJIBULLAH, MOHAMMAD (born 1947), Soviet-selected ruler of the Republic of Afghanistan **11** 296–298

NAKASONE, YASUHIRO (born 1918), prime minister of Japan (1982–1987) **11** 298–300

NAMATJIRA, ALBERT (1902–1959), Australian Aboriginal artist **11** 300–301

NAMIER, SIR LEWIS BERNSTEIN (1888–1960), English historian **11** 301–303

NANAK (1469–1538), Indian reformer, founder of Sikhism **11** 303

NANSEN, FRIDTJOF (1861–1930), Norwegian polar explorer, scientist, and statesman **11** 304–305

NAOROJI, DADABHAI (1825–1917), Indian nationalist leader **11** 305

NAPIER, JOHN (1550–1617), Scottish mathematician **11** 306

NAPOLEON I (1769–1821), emperor of the French 1804–1815 **11** 306–310

NAPOLEON III (Louis Napoleon; 1808–1873), emperor of the French 1852–1870 **11** 310–312

NARAYAN, JAYAPRAKASH (1902–1979), Indian nationalist and social reformer **11** 312–313

NARAYAN, R. K. (Narayanswami; born 1906), Indian author **11** 313–314

NARIÑO, ANTONIO (1765–1823), Colombian patriot **11** 314–315

NARVÁEZ, PÁNFILO DE (1478?-1528), Spanish soldier and explorer **11** 315

NASH, JOHN (1752–1835), English architect and town planner **11** 316

NASH, OGDEN (Frediric Ogden Nash; 1902–1971), American poet **18** 304–306

NASMYTH, JAMES (1808–1890), Scottish engineer and inventor **11** 316–317

NASSER, GAMAL ABDEL (1918–1970), Egyptian statesman, president 1956–1970 **11** 317–318

NAST, THOMAS (1840–1902), American caricaturist and painter **11** 318–319

NATHAN, GEORGE JEAN (1882–1958), American author, editor, and critic **11** 319–321

NATION, CARRY AMELIA MOORE (1846–1911), American temperance reformer **11** 321–322

National Revolutionary Movement (Bolivia)
Siles Zuazo, Hernan **18** 370–373

NATIVIDAD, IRENE (born 1948), Asian American activist and women's rights advocate **11** 322–324

NATSUME, SOSEKI (or Kinnosuke; 1867–1916), Japanese novelist and essayist **11** 324–325

Navaho Indians (North America)

Wauneka, Annie Dodge **18** 409–410

NAVRATILOVA, MARTINA (born 1956), American tennis player **11** 325–327

NAYLOR, GLORIA (born 1950), African American novelist **11** 328–329

NAZZAM, IBRAHIM IBN SAYYAR AL- (died circa 840), Moslem thinker and theologian **11** 329

NEBUCHADNEZZAR (ruled 605–562 B.C.), king of Babylon **11** 330

NECKER, JACQUES (1732–1804), French financier and statesman **11** 330–331

NEFERTITI (flourished first half 14th century B.C.), Egyptian queen **11** 331–332

NEHRU, JAWAHARLAL (1889–1964), Indian nationalist, prime minister 1947–1964 **11** 332–334

NEHRU, MOTILAL (1861–1931), Indian lawyer and statesman **11** 334–335

NEILL, ALEXANDER SUTHERLAND (1883–1973), Scottish psychologist **11** 335–336

NELSON, HORATIO (Viscount Nelson; 1758–1805), English admiral **11** 336–338

NEMEROV, HOWARD (1920–1991), American author and third poet laureate of the United States **11** 338–340

NERI, ST. PHILIP (1515–1595), Italian reformer **11** 340

NERNST, WALTHER (born Hermann Walther Nernst; 1864–1941), German chemist and inventor **11** 340–342

NERO CLAUDIUS CAESAR (37–68), Roman emperor 54–68 **11** 342–344

NERUDA, PABLO (Neftalí Ricardo Reyes Basoalto; 1904–73), Chilean poet, Nobel prize winner 1971 **11** 344–345

NERVAL, GÉRARD DE (1808–1855), French poet **11** 345–346

NERVI, PIER LUIGI (1891–1979), Italian architect and engineer **11** 346–348

NESSELRODE, COUNT KARL ROBERT (1780–1862), Russian diplomat **11** 348–349

NESTORIUS (died circa 453), Syrian patriarch of Constantinople and heresiarch **11** 349–350

Netaji (führer)
see Bose, Subhas Chandra

NETANYAHU, BINYAMIN (born 1949), Israeli ambassador to the United Nations (1984–1988), head of the Likud Party, and prime minister **11** 350–351

NETO, ANTÓNIO AGOSTINHO (1922–1979), Angolan intellectual and nationalist and first president of the People's Republic of Angola **11** 351–352

NEUFELD, ELIZABETH F. (born 1928), American biochemist **11** 352–353

NEUMANN, BALTHASAR (1687–1753), German architect **11** 354–355

Neurosurgery (medicine)
Carson, Ben **18** 83–85

NEUTRA, RICHARD JOSEPH (1892–1970), Austrian-born American architect **11** 355–356

NEVELSON, LOUISE (1900–1988), American abstract sculptor **11** 356–357

Neville, Richard
see Warwick and Salisbury, Earl of

NEVIN, JOHN WILLIAMSON (1803–1886), American Protestant theologian **11** 357

NEVINS, ALLAN (1890–1971), American historian **11** 357–359

NEVSKY, ALEXANDER (ca. 1220–1262), Russian grand duke and prince **11** 359

NEWBERY, JOHN (1713–1767), English publisher **11** 360–361

NEWCOMB, SIMON (1835–1909), American astronomer **11** 361–362

NEWCOMEN, THOMAS (1663–1729), English inventor and engineer **11** 362

NEWHOUSE, SAMUEL IRVING (1895–1979), American media tycoon **11** 362–364

NE WIN (born 1911), Burmese political leader **11** 364–365

NEWMAN, BARNETT (1905–1970), American painter **11** 365

NEWMAN, JOHN HENRY (1801–1890), English cardinal and theologian **11** 365–367

NEWMAN, PAUL LEONARD (born 1925), American actor and humanitarian **18** 306–308

NEWTON, HUEY P. (born 1942), co-founder of the Black Panther Party **11** 367–369

NEWTON, SIR ISAAC (1642–1727), English scientist and mathematician **11** 369–372

NEXØ, MARTIN ANDERSON (1869–1954), Danish author **11** 372

NEY, MICHEL (1769–1815), French marshal **11** 372–373

NGALA, RONALD GIDEON (1923–1972), Kenyan politician **11** 373–374

NGATA, SIR APIRANA TURUPA (1874–1950), Maori leader, politician, and scholar **11** 374–375

NGUGI WA THIONG'O (James Ngugi; born 1938), Kenyan writer **11** 375–376

NICHIREN (1222–1282), Japanese Buddhist monk **11** 376–377

NICHOLAS I (1796–1855), czar of Russia 1825–1855 **11** 377–378

NICHOLAS II (1868–1918), czar of Russia 1894–1917 **11** 378–380
Romanov, Anastasia **18** 354–357

NICHOLAS OF ORESME (circa 1320–1382), French bishop, writer and translator **11** 380

NICHOLSON, BEN (1894–1982), English painter **11** 380–381

NICHOLSON, SIR FRANCIS (1655–1728), English colonial governor **11** 381–382

NICKLAUS, JACK (born 1940), American golfer **11** 382–383

Nicknames
First Lady of Wall Street
Siebert, Muriel **18** 368–370
iron man
Ripken, Cal **18** 346–349
Mexican Madonna, the
Selena **18** 365–367

NICOLSON, HAROLD GEORGE (1886–1968), British diplomat, historian, biographer, critic and journalist, and diarist **11** 383–384

NICOLSON, MARJORIE HOPE (1894–1981), American educator **11** 384–385

NIEBUHR, BARTHOLD GEORG (1776–1831), German historian and statesman **11** 385–386

NIEBUHR, HELMUT RICHARD (1894–1962), American Protestant theologian **11** 386–387

NIEBUHR, REINHOLD (1892–1971), American Protestant theologian **11** 387–388

NIELSEN, CARL AUGUST (1865–1931), Danish composer **11** 388–389

NIEMEYER SOARES FILHO, OSCAR (born 1907), Brazilian architect **11** 389–390

NIETZSCHE, FRIEDRICH (1844–1900), German philosopher and poet **11** 390–392

NIGHTINGALE, FLORENCE (1820–1910), English nurse **11** 392–393

NIJINSKY, VASLAV (1890–1953), ballet dancer **11** 393–395

NIKON, NIKITA MINOV (1605–1681), patriarch of the Russian Orthodox Church 1652–1666 **11** 395

NIMITZ, CHESTER WILLIAM (1885–1966), American admiral **11** 395–396

NIN, ANAIS (1903–1977), American author **11** 397–398

NIN-CULMELL, JOAQUÍN MARÍA (born 1908), American composer, pianist, and conductor **11** 398

NIRENBERG, MARSHALL WARREN (born 1927), American biochemist **11** 399–400

NI TSAN (1301–1374), Chinese painter **11** 400

NIWANO, NIKKYO (Shikazo Niwano; born 1906), Buddhist Japanese religious leader **11** 400–401

NIXON, RICHARD MILHOUS (1913–1994), president of the United States (1969–1974) **11** 401–404

NIZAMI, KHALIQ AHMAD (born 1925), Indian historian, religious scholar, and diplomat **11** 405

NKOMO, JOSHUA MQABUKO (born 1917), leading African nationalist in former colony of Rhodesia and president of the Zimbabwe African People's Union **11** 405–407

NKOSI, LEWIS (born 1936), South African author and literary critic **11** 407–408

NKRUMAH, KWAME (Francis Nwa Nkrumah; 1909–1972), Ghanaian statesman, president 1960–1966 **11** 408–410

NOBEL, ALFRED BERNHARD (1833–1896), Swedish chemist **11** 410–411

Nobel Prize winners
literature
Fo, Dario **18** 140–143
medicine and physiology
Wilkins, Maurice **18** 415–416
physiology and medicine
Murray, Joseph **18** 301–303

NOBILE, UMBERTO (1885–1978), Italian explorer and airship designer **11** 411–412

NOBUNAGA, ODA (1534–1582), Japanese general and statesman **11** 413–414

NOETHER, EMMY (born Amalie Emmy Noether; 1882–1935), German American mathematician **11** 414–416

NOGUCHI, ISAMU (1904–1988), American sculptor and designer **11** 416–418

NOLAN, SIDNEY ROBERT (1917–1992), Australian expressionist painter **11** 418

NOLAND, KENNETH (born 1924), American color-field painter **11** 418–419

NOLDE, EMIL (1867–1956), German expressionist painter **11** 419–420

NONO, LUIGI (1924–1990), Italian composer **11** 420–421

NORDENSKJÖLD, BARON NILS ADOLF ERIK (1832–1901), Finnish-Swedish polar explorer and mineralogist **11** 421–422

NORDENSKOLD, NILS OTTO GUSTAF (1869–1928), Swedish polar explorer and geologist **11** 422–423

NORFOLK, 3D DUKE OF (Thomas Howard; 1473–1554), English soldier and councilor **11** 423

NORIEGA, MANUEL A. (born 1934), strongman of Panama (1980s) forced out in 1989 by the United States **11** 423–425

NORMAN, JESSYE (born 1945), American singer **11** 425–427

Normandy, Duke of
see Charles V (king of France)

NORRIS, BENJAMIN FRANKLIN, JR. (1870–1902), American novelist and critic **11** 427–428

NORRIS, GEORGE WILLIAM (1861–1944), American statesman **11** 428–429

NORTH, FREDERICK (2nd Earl of Guilford; 1732–1792), English statesman **11** 429–430

North Carolina, University of (Chapel Hill)
Smith, Dean Edwards **18** 378–380

NORTHROP, JOHN HOWARD (1891–1987), American biological chemist **11** 430–431

NORTHUMBERLAND, DUKE OF (John Dudley; circa 1502–1553), English soldier and statesman **11** 431–432

Norway, Kingdom of (nation; Northern Europe)
German occupation
Jodl, Alfred **18** 210–212

NOSTRADAMUS (born Michel de Notredame; 1503–1566), French physician, astrologist, and author **11** 432–434

NOVALIS (1772–1801), German poet and author **11** 435

NOVELLO, ANTONIA (Antonia Coello; born 1944), Puerto Rican American pediatrician **18** 308–310

NOYCE, ROBERT (1927–1990), American physicist and inventor **11** 436–437

NOYES, JOHN HUMPHREY (1811–1886), American founder of the Oneida Community **11** 437–438

NOZICK, ROBERT (born 1938), American philosopher and polemical advocate of radical libertarianism **11** 438–439

NU, U (1907–1995), Burmese statesman **11** 439–441

NUJOMA, SHAFIIHUNA (''Sam''; born 1929), first president of independent Namibia **11** 441–443

NUNN, SAM (born 1938), United States senator from Georgia **11** 443–444

NUREDDIN (Malik al-Adil Nur-al-Din Mahmud; 1118–1174), sultan of Syria and Egypt **11** 444–445

NUREYEV, RUDOLPH (born 1938), Russian-born dancer and choreographer **11** 445–446

NURI AL-SA'ID (1888–1958), Iraqi army officer, statesman, and nationalist **11** 446–447

NYERERE, JULIUS KAMBERAGE (born 1922), Tanzanian statesman **11** 447–449

NYGREN, ANDERS (1890–1978), Lutheran bishop of Lund and representative of the so-called Lundensian school of theology **11** 449–451

NZINGA NKUWU (died 1506), king of Kongo **11** 451–452

O

OAKLEY, ANNIE (1860–1926), American markswoman and Wild West star **11** 453–454

OATES, JOYCE CAROL (born 1938), American author **11** 454–456

OATES, TITUS (1649–1705), English leader of the Popish Plot **11** 456

OBOTE, APOLO MILTON (born 1925), Ugandan politician **11** 457

OBRECHT, JACOB (1450–1505), Dutch composer **11** 457–458

OBREGÓN, ÀLVARO (1880–1928), Mexican revolutionary general and president **11** 458–459

O'CASEY, SEAN (1880–1964), Irish dramatist **11** 459–460

Oceanography (science)
Piccard, Jacques **18** 320–322

OCHOA, ELLEN (born 1958), Hispanic American electrical engineer and astronaut **11** 460–461

OCHOA, SEVERO (1905–1993), Spanish biochemist **11** 461–464

OCHS, ADOLPH SIMON (1858–1935), American publisher and philanthropist **11** 464

OCKEGHEM, JOHANNES (circa 1425–1495), Netherlandish composer **11** 464–465

O'CONNELL, DANIEL (1775–1847), Irish statesman **11** 465–467

O'CONNOR, (MARY) FLANNERY (1925–1964), American author of short stories and novels **11** 467–468

O'CONNOR, SANDRA DAY (born 1930), United States Supreme Court justice **11** 468–470

ODETS, CLIFFORD (1906–1963), American playwright and film director **11** 470–471

ODINGA, AJUMA JARAMOGI OGINGA (born 1912), Kenyan politician **11** 471–473

ODOACER (433–493), Germanic chieftain **11** 473

ODRIÁ AMORETTI, MANUEL APOLINARIO (1897–1974), Peruvian army officer, dictator-president, and politician **11** 473–474

ODUM, HOWARD WASHINGTON (1884–1954), American sociologist, educator, and academic administrator **11** 474–476

ODUMEGWU OJUKWU, CHUKWUEMEKA (born 1933), Nigerian army general and rebel **18** 311–313

OERSTED, HANS CHRISTIAN (1777–1851), Danish physicist **11** 476–478

OFFENBACH, JACQUES (1819–1880), German-French composer **11** 478–479

OGATA, SADAKO (born 1927), United Nations High Commissioner for Refugees **11** 479–480

OGBURN, WILLIAM FIELDING (1886–1959), American sociologist **11** 480

OGDEN, PETER SKENE (1794–1854), Canadian fur trader and explorer **11** 480–481

OGILVY, DAVID MACKENZIE (born 1911), British-American advertising executive **11** 481–482

OGLETHORPE, JAMES EDWARD (1696–1785), English general and colonizer **11** 482–483

OGOT, GRACE EMILY AKINYI (born 1930), Kenyan author and politician **11** 483–484

O'HAIR, MADALYN MURRAY (born 1919), American atheist author and radio commentator **11** 484–485

O'HARA, JOHN (1905–1970), American novelist **11** 485

O'HIGGINS, BERNARDO (1778–1842), Chilean soldier and statesman **11** 486

OHM, GEORG SIMON (1789–1854), German physicist **11** 486–487

O'KEEFFE, GEORGIA (1887–1986), American painter **11** 487–489

OKUBO, TOSHIMICHI (1830–1878), Japanese statesman **11** 489–490

OKUMA, SHIGENOBU (1838–1922), Japanese statesman **11** 490

OLAF I TRYGGVASON (968–1000), Viking warrior and king of Norway **11** 490–493

OLAF II (circa 990–1030), king of Norway **11** 493–494

Olaf, St.
see Olaf II

OLBRICH, JOSEPH MARIA (1867–1908), Austrian Art Nouveau architect and a founder of the Vienna Secession **11** 494–495

OLDENBARNEVELT, JOHAN VAN (1547–1619), Dutch statesman **11** 495–496

OLDENBURG, CLAES (born 1929), American artist **11** 496–498

OLDS, RANSOM ELI (1864–1950), American inventor and automobile manufacturer **18** 313–315

OLIPHANT, PATRICK BRUCE (born 1935), American newspaper editorial cartoonist **11** 498–500

OLIVER, JAMES (1823–1908), American inventor and manufacturer **11** 500–501

OLIVETTI, ADRIANO (1901–1960), Italian manufacturer of typewriters, calculators, and computers **11** 501–502

OLIVIER, LAURENCE (1907–1989), English actor and director **11** 502–503

OLMSTED, FREDERICK LAW (1822–1903), American landscape architect **11** 503–504

OLNEY, RICHARD (1835–1917), American statesman **11** 504–505

OLSON, CHARLES (1910–1970), American poet **11** 505–506

Olympic Games
athletes
Comaneci, Nadia **18** 98–100
Gordeeva, Ekaterina **18** 164–166

OLYMPIO, SYLVANUS E. (1902–1963), first president of the Republic of Togo **11** 506–507

OMAR AL-MUKHTAR (circa 1860–1931), national hero of Libya and member of the Senusy **11** 507–508

OMAR IBN AL-KHATTAB (died 644); second caliph of the Moslems **11** 508–509

OMAR IBN SAID TAL, AL-HAJJ (circa 1797–1864), West African Moslem leader **11** 509–510

OMAR KHAYYAM (1048-circa 1132), Persian astronomer, mathematician, and poet **11** 510–511

ONASSIS, JACQUELINE LEE BOUVIER KENNEDY (1929–1994), American First Lady **11** 511–513

OÑATE, JUAN DE (circa 1549-circa 1624), Spanish explorer **11** 513–514

ONDAATJE, MICHAEL (Philip Michael Ondaatji; born 1943), Canadian author and poet **18** 315–317

O'NEILL, EUGENE (1888–1953), American dramatist **11** 514–516

O'NEILL, TERENCE MARNE (1914–1990), Northern Ireland prime minister **11** 516–517

O'NEILL, THOMAS P. (''Tip''; 1912–1994), American politician **11** 517–519

ONG TENG CHEONG (born 1936), Singapore's fifth president **11** 519–520

ONSAGER, LARS (1903–1976), American chemist **11** 520–523

OORT, JAN HENDRIK (1900–1992), Dutch astronomer **11** 523–524

Opera (musical form)

American
Callas, Maria **18** 73–75

Opera, Italian
20th century
Callas, Maria **18** 73–75
Zeffirelli, Franco **18** 419–421

OPPENHEIM, MERET (1913–1985), Swiss Surrealist artist **11** 524–525

OPPENHEIMER, J. ROBERT (1904–1967), American physicist **11** 525–526

ORCAGNA (1308?-1368?), Italian painter, sculptor, and architect **11** 526–527

ORELLANA, FRANCISCO DE (circa 1511–1546), Spanish explorer **11** 527–528

Organ transplants (medicine)
Callender, Clive O. **18** 75–77
Murray, Joseph **18** 301–303

ORIGEN (Origenes Adamantius; circa 185-circa 254), Early Christian theologian **11** 528–529

ORLANDO, VITTORIO EMMANUELE (1860–1952), Italian statesman **11** 529–530

ORLÉANS, CHARLES (1394–1465), French prince and poet **11** 530

Orléans, Louis Philippe Joseph, Duc d'
see Philippe Egalité

ORLÉANS, PHILIPPE II (1674–1723), French statesman, regent 1715–23 **11** 530–531

OROZCO, JOSÉ CLEMENTE (1883–1949), Mexican painter **12** 1–2

ORR, BOBBY (Robert Gordon Orr; born 1948), Canadian hockey player **12** 2–4

ORR, JOHN BOYD (1st Baron Orr of Brechin; 1880–1971), Scottish nutritionist and UN official **12** 4–5

ORTEGA, DANIEL (born 1945), leader of the Sandinista National Liberation Front and president of Nicaragua **12** 5–7

ORTEGA Y GASSET, JOSÉ (1883–1955), Spanish philosopher and essayist **12** 7–8

ORTELIUS, ABRAHAM (Abraham, Ortels; 1527–1598), Flemish cartographer **12** 8–9

ORTIZ, SIMON J. (born 1941), Native American author and storyteller **12** 9–12

ORTON, JOHN KINGSLEY (''Joe;'' 1933–1967), British playwright **12** 12–14

ORWELL, GEORGE (1903–1950), British novelist and essayist **12** 14–15

OSBORNE, JOHN (1929–1994), English playwright **12** 16–17

OSBORNE, THOMAS MOTT (1859–1926), American reformer **12** 17–18

OSCEOLA (circa 1800–1838), Seminole Indian war chief **12** 18

OSGOOD, HERBERT LEVI (1855–1918), American historian **12** 18–19

OSLER, SIR WILLIAM (1849–1919), Canadian physician **12** 19–20

OSMAN I (Othman; 1259–1326), Turkish warrior-leader who established the Ottoman state as an independent entity **12** 20–22

OSMEÑA, SERGIO (1878–1961), Philippine lawyer and statesman **12** 22–24

Oswald, F.
see Engels, F.

OTIS, ELISHA GRAVES (1811–1861), American manufacturer and inventor **12** 24

OTIS, HARRISON GRAY (1765–1848), American statesman **12** 25

OTIS, JAMES, JR. (1725–1783), American Revolutionary statesman **12** 25–27

OTTERBEIN, PHILIP WILLIAM (1726–1813), American clergyman **12** 27–28

OTTO I (912–973), Holy Roman emperor 936–973 **12** 28–29

OTTO III (980–1002), Holy Roman emperor 996–1002 and German king 983–1002 **12** 29–30

OTTO, LOUIS KARL RUDOLF (1869–1937), German interpreter of religion **12** 30–32

OTTO OF FREISING (circa 1114–1158), German historiographer and philosopher of history **12** 30

OUD, JACOBUS JOHANNES PIETER (1890–1963), Dutch architect **12** 32

OUSMANE, SEMBENE (born 1923), Senegalese novelist and film maker **12** 32–33

OU-YANG HSIU (1007–1072), Chinese author and statesman **12** 33–34

OVID (Publius Ovidius Naso; 43 B.C. - circa. A.D. 18), Roman elegiac and epic poet **12** 34–36

OVINGTON, MARY WHITE (1865–1951), civil rights reformer and a founder of the National Association for the Advancement of Colored People **12** 36–37

Owain ap Gruffydd
see Glendower, O.

OWEN, DAVID ANTHONY LLEWELLYN (born 1938), English peace envoy in former Yugoslavia for the European Community **12** 37–39

OWEN, SIR RICHARD (1804–1892), English zoologist **12** 39

OWEN, ROBERT (1771–1858), British socialist pioneer **12** 39–40

OWEN, ROBERT DALE (1801–1877), Scottish-born American legislator **12** 40–41

OWEN, RUTH BRYAN (1885–1954), American congresswoman, diplomat, and author **12** 41–43

OWENS, JESSE (1913–1980), African American track star **12** 43–44

OXENSTIERNA, COUNT AXEL GUSTAFSSON (1583–1654), Swedish statesman **12** 44–45

OZ, AMOS (born 1939), Israeli author **12** 45–47

OZAL, TURGUT (born 1927), Turkish prime minister and president **12** 47–49

OZAWA, SEIJI (born 1935), Japanese musician and conductor **12** 49–51

P

PA CHIN (pen name of Li Fei-kan; born 1904), Chinese novelist **12** 53–54

PACHELBEL, JOHANN (1653–1706), German composer and organist **12** 52

PACHER, MICHAEL (circa 1435–98), Austro-German painter and wood carver **12** 53

PACKARD, DAVID (1912–1996), cofounder of Hewlett-Packard Company and deputy secretary of defense under President Nixon **12** 54–56

PADEREWSKI, IGNACE JAN (1860–1941), Polish pianist, composer, and statesman **12** 56–57

PADMORE, GEORGE (1902/03–1959), Trinidadian leftist political activist **12** 57–58

PÁEZ, JOSÉ ANTONIO (1790–1873), Venezuelan general and president 1831–46 **12** 58

PAGANINI, NICCOLO (1782–1840), Italian violinist and composer **12** 58–59

PAGE, THOMAS NELSON (1853–1922), American author and diplomat **12** 59–60

PAGE, WALTER HINES (1855–1918), American journalist and diplomat **12** 60–61

PAGELS, ELAINE HIESEY (born 1943), historian of religion **12** 61–62

PAIGE, SATCHEL (Leroy Robert Paige; 1906–1982), African American baseball player **12** 62–65

PAINE, JOHN KNOWLES (1839–1905), American composer **12** 65

PAINE, THOMAS (1737–1809), English-born American journalist and Revolutionary propagandist **12** 66–67

PAISLEY, IAN K. (born 1926), political leader and minister of religion in Northern Ireland **12** 67–69

PALACKÝ, FRANTIŠEK (1798–1876), Czech historian and statesman **12** 69–70

PALAMAS, KOSTES (1859–1943), Greek poet **12** 70

PALESTRINA, GIOVANNI PIERLUIGI DA (circa 1525–94), Italian composer **12** 70–72

PALEY, WILLIAM (1743–1805), English theologian and moral philosopher **12** 72

PALEY, WILLIAM S. (1901–1990), founder and chairman of the Columbia Broadcasting System **12** 72–75

PALLADIO, ANDREA (1508–1580), Italian architect **12** 75–77

PALMA, RICARDO (1833–1919), Peruvian poet, essayist, and short-story writer **12** 77

PALMER, ALEXANDER MITCHELL (1872–1936), American politician and jurist **12** 77–78

PALMER, ARNOLD DANIEL (born 1929), American golfer **12** 78–80

PALMER, NATHANIEL BROWN (1799–1877), American sea captain **12** 80–81

PALMERSTON, 3D VISCOUNT (Henry John Temple; 1784–1865), English prime minister 1855–65 **12** 81–83

PAN KU (32–92), Chinese historian and man of letters **12** 86–87

PANDIT, VIJAYA LAKSHMI (1900–1990), Indian diplomat and politician **12** 83–84

PANETTA, LEON E. (born 1938), Democratic congressman from California and chief of staff to President Clinton **12** 84–85

PANKHURST, EMMELINE (1858–1928), English reformer **12** 85–86

PANNENBERG, WOLFHART (born 1928), German Protestant theologian **12** 87–88

PAPANDREOU, ANDREAS (1919–1996), Greek scholar and statesman and prime minister **12** 88–91

PAPINEAU, LOUIS-JOSEPH (1786–1871), French-Canadian radical political leader **12** 91

PARACELSUS, PHILIPPUS AUREOLUS (1493–1541), Swiss physician and alchemist **12** 91–93

Paramount Pictures (film studio) Head, Edith **18** 191–193

PARBO, ARVI (born 1926), Australian industrial giant **12** 93–94

PARÉ, AMBROISE (1510–1590), French military surgeon **12** 94–95

PARETO, VILFREDO (1848–1923), Italian sociologist, political theorist, and economist **12** 95–96

PARIZEAU, JACQUES (born 1930), Canadian politician and premier of Quebec **12** 96–99

PARK, CHUNG HEE (1917–1979), Korean soldier and statesman **12** 99–102

PARK, MAUD WOOD (1871–1955), suffragist and first president of the League of Women Voters **12** 102

PARK, ROBERT E. (1864–1944), American sociologist **12** 102–104

PARK, WILLIAM HALLOCK (1863–1939), American physician **12** 104–105

PARKER, CHARLES CHRISTOPHER, JR. (Charlie Parker; 1920–55), American jazz musician **12** 105–106

PARKER, DOROTHY ROTHSCHILD (1893–1967), American writer **12** 106

PARKER, ELY SAMUEL (Ha-sa-no-an-da; 1828–1895), Native American tribal leader **12** 106–108

PARKER, HORATIO WILLIAM (1863–1919), American composer **12** 109

PARKER, QUANAH (c. 1845–1911), Native American religious leader **12** 109–112

PARKER, THEODORE (1810–1860), American Unitarian clergyman **12** 112–113

PARKES, SIR HENRY (1815–1896), Australian statesman **12** 113

PARKMAN, FRANCIS (1823–1893), American historian **12** 113–115

PARKS, ROSA LEE MCCAULEY (born 1913), American civil rights leader **12** 115–116

Parma, Duke of *see* Charles III (king, Spain)

PARMENIDES (flourished 475 B.C.), Greek philosopher **12** 116–117

PARMIGIANINO (1503–1540), Italian painter **12** 117

PARNELL, CHARLES STEWART (1846–1891), Irish nationalist leader **12** 117–119

PARRINGTON, VERNON LOUIS (1871–1929), American historian **12** 119–120

PARSONS, SIR CHARLES ALGERNON (1854–1931), British engineer **12** 120–121

PARSONS, FRANK (1854–1908), American educator and reformer **12** 121–122

PARSONS, TALCOTT (1902–1979), American sociologist **12** 122

Parvus (pseudonym) *see* Helfand, A. L.

PASCAL, BLAISE (1623–1662), French scientist and philosopher **12** 122–124

PASHA, ENVER (1881–1922), Turkish soldier and Young Turk leader **5** 290–291

PASHA, TEWFIK (1852–1892), khedive of Egypt 1879–92 **15** 157–158

PASTERNAK, BORIS LEONIDOVICH (1890–1960), Russian poet, novelist, and translator **12** 124–125

PASTEUR, LOUIS (1822–1895), French chemist and biologist **12** 125–127

PATCHEN, KENNETH (1911–1972), American experimental poet and novelist **12** 128–129

PATEL, VALLABHBHAI (1875–1950), Indian political leader **12** 129–130

PATER, WALTER HORATIO (1839–1894), English author **12** 130–131

PATERSON, ANDREW BARTON (1864–1941), Australian folk poet **12** 131–132

PATERSON, WILLIAM (1745–1806), American jurist **12** 132–133

PATIÑO, SIMÓN ITURRI (1862–1947), Bolivian industrialist and entrepreneur **12** 133–134

PATON, ALAN STEWART (1903–1988), South African writer and liberal leader **12** 134–135

PATRICK, JENNIE R. (born 1949), African American chemical engineer **12** 136–137

PATRICK, RUTH (born 1907), American limnologist **12** 137–138

PATRICK, ST. (died circa 460), British missionary bishop to Ireland **12** 135–136

PATTEN, SIMON NELSON (1852–1922), American economist **12** 138–139

PATTERSON, FREDERICK DOUGLAS (1901–1988), African American educator **12** 139–140

PATTON, GEORGE SMITH, JR. (1885–1945), American Army officer **12** 140–141

PAUL I (1754–1801), Russian czar 1796–1801 **12** 143–144

PAUL III (Alessandro Farnese; 1468–1549), pope 1534–49 **12** 144–145

PAUL IV (Giampietro Carafa; 1476–1559), pope 1555–59 **12** 145–146

PAUL VI (Giovanni Battista Montini; 1897–1978), pope **12** 146–148

PAUL, ST. (died 66/67), Christian theologian and Apostle **12** 141–143

PAULI, WOLFGANG ERNST (1900–1958), Austrian theoretical physicist **12** 149

PAULING, LINUS CARL (born 1901), American chemist **12** 150–152

PAVAROTTI, LUCIANO (born 1935), Italian tenor **12** 152–154

PAVESE, CESARE (1908–1950), Italian novelist, poet, and critic **12** 154–155

PAVLOV, IVAN PETROVICH (1849–1936), Russian physiologist **12** 155–157

PAVLOVA, ANNA (1881–1931), Russian ballet dancer **12** 157–159

Pavón, José Maria Morelos ye *see* Morelos, José Maria

PAYNE, JOHN HOWARD (1791–1852), American actor, playwright, and songwriter **12** 159

PAYNE-GAPOSCHKIN, CECILIA (1900–1979), American astronomer **12** 159–161

PAZ, OCTAVIO (1914–1998), Mexican diplomat, critic, editor, translator, poet, and essayist **12** 161–162

PAZ ESTENSSORO, VICTOR (born 1907), Bolivian statesman and reformer **12** 163–164

PAZ ZAMORA, JAIME (born 1939), president of Bolivia (1989-) **12** 165–167

PÁZMÁNY, PÉTER (1570–1637), Hungarian archbishop **12** 164–165

PEABODY, ELIZABETH PALMER (1804–1894), American educator and author **12** 167–168

PEABODY, GEORGE (1795–1869), American merchant, financier, and philanthropist **12** 168

PEACOCK, THOMAS LOVE (1785–1866), English novelist and satirist **12** 169

PEALE, CHARLES WILLSON (1741–1827), American painter and scientist **12** 169–171

PEALE, NORMAN VINCENT (1898–1993), American religious leader who blended psychotherapy and religion **12** 171–172

PEALE, REMBRANDT (1778–1860), American painter **12** 172–173

PEARSE, PATRICK HENRY (1879–1916), Irish poet, educator, and revolutionary **12** 173–174

PEARSON, LESTER BOWLES (1897–1972), Canadian statesman and diplomat, prime minister **12** 174–175

PEARY, ROBERT EDWIN (1856–1920), American explorer **12** 175–176

PECHSTEIN, HERMANN MAX (1881–1955), German Expressionist painter and graphic artist **12** 176–177

PECK, ROBERT NEWTON (born 1928), American author of children's literature **12** 177–178

Pediatrics (medicine) Novello, Antonia **18** 308–310

PEDRARIAS (Pedro Arias de Ávila; circa 1440–1531), Spanish conqueror and colonial governor **12** 179

PEDRO I (1798–1834), emperor of Brazil and king of Portugal **12** 179–180

PEDRO II (1825–1891), emperor of Brazil 1831–89 **12** 180–181

Pedro IV (king, Portugal) *see* Pedro I (emperor, Brazil)

PEEL, SIR ROBERT (1788–1850), English statesman, prime minister 1834–35 and 1841–46 **12** 181–183

PÉGUY, CHARLES PIERRE (1873–1914), French poet **12** 183–184

PEI, I. M. (Ieoh Ming Pei; born 1917), Chinese-American architect **12** 184–187

PEIRCE, CHARLES SANDERS (1839–1914), American scientist and philosopher **12** 187–188

PEIXOTO, FLORIANO (1839–1895), Brazilian marshal, president 1891–94 **12** 188–189

PELAGIUS (died circa 430), British theologian **12** 189–190

PELE (Edson Arantes Do Nascimento Pele; born 1940), Brazilian soccer player **12** 190–191

PELLI, CESAR (born 1926), Hispanic American architect and educator **12** 191–192

PELTIER, LEONARD (born 1944), Native American activist **12** 193–195

PENDERECKI, KRZYSZTOF (born 1933), Polish composer **12** 195–197

PENDLETON, EDMUND (1721–1803), American political leader **12** 197–198

PENDLETON, GEORGE HUNT (1825–1889), American politician **12** 198

PENFIELD, WILDER GRAVES (1891–1976), Canadian neurosurgeon **12** 198–200

PENN, WILLIAM (1644–1718), English Quaker, founder of Pennsylvania **12** 200–202

PENNEY, J. C. (James Cash Penney; 1875–1971), American chain store executive and philanthropist **12** 202–203

PENROSE, BOIES (1860–1921), American senator and political boss **12** 203–204

PENROSE, ROGER (born 1931), British mathematician and physicist **12** 204–205

Pensador Mexicano, El *see* Fernáñdez de Lizardi, Josè Joaquin

PEPPER, CLAUDE DENSON (1900–1989), Florida attorney, state representative, U.S. senator, and U.S. representative **12** 205–206

PEPPERELL, SIR WILLIAM (1696–1759), American merchant and soldier **12** 206–207

PEPYS, SAMUEL (1633–1703), English diarist **12** 207–208

PEREGRINUS, PETRUS (flourished 1261–69), French scholastic and scientist **12** 208

PERELMAN, S. J. (Sidney Jerome Perelman; 1904–1979), American cartoonist, satirist, and parodist **12** 209–210

PERES, SHIMON (born 1923), head of the Israel Labour Party and Israeli prime minister (1984–1986) **12** 210–211

PERETZ, ISAAC LOEB (1851–1915), Jewish poet, novelist, and playwright **12** 212

PÉREZ, CARLOS ANDRÉS (born 1922), president of Venezuela (1974–1979) **12** 212–214

PÉREZ DE CUELLAR, JAVIER (born 1920), Peruvian foreign service officer and secretary general of the United Nations (1982-) **12** 214–215

PÉREZ ESQUIVEL, ADOLFO (born 1931), Argentine artist and human rights activist **12** 215–217

PÉREZ JIMENEZ, MARCOS (born 1914), Venezuelan dictator **12** 217–218

PERGOLESI, GIOVANNI BATTISTA (1710–1736), Italian composer **12** 218–219

PERICLES (circa 495–429 B.C.), Athenian statesman **12** 219–221

PERKINS, FRANCES (1882–1965), American statesman and social worker **12** 221–222

PERKINS, WILLIAM MAXWELL EVARTS (1884–1947), American editor of fiction who discovered and developed brilliant authors **12** 222–223

PERLE, GEORGE (born 1915), American musician **12** 223–224

PERLMAN, ITZHAK (born 1945), American musician **18** 318–320

PERÓN, EVA (MARÍA) DUARTE DE (1919–1952), the second wife and political partner of President Juan Perón of Argentina **12** 225–226

PERÓN, ISABEL MARTINEZ DE (born 1931), first woman president of Argentina (1974–1976) **12** 226–228

PERÓN, JUAN DOMINGO (1895–1974), Argentine statesman, president 1946–55 **12** 228–230

PEROT, HENRY ROSS (born 1930), American businessman and activist **12** 230–231

PÉROTIN (Perotinus; flourished circa 1185–1205), French composer and musician **12** 231–232

PERRAULT, CLAUDE (1613–1688), French scientist and architect **12** 232–233

PERRET, AUGUSTE (1874–1954), French architect **12** 233

PERRIN, JEAN BAPTISTE (1870–1942), French physicist **12** 233–236

PERRY, HAROLD ROBERT (1916–1991), African American Roman Catholic bishop **12** 236–237

PERRY, MATTHEW CALBRAITH (1794–1858), American naval officer **12** 237–239

PERRY, OLIVER HAZARD (1785–1819), American naval officer **12** 239

PERRY, RALPH BARTON (1876–1957), American philosopher **12** 239–240

PERRY, WILLIAM JAMES (born 1927), President Clinton's secretary of defense (1994-) **12** 240–242

PERSE, SAINT-JOHN (Alexis Saint-Léger Léger; 1887–1975), French poet and diplomat **12** 242–243

PERSHING, JOHN JOSEPH (1860–1948), American general **12** 243–244

PERTH, 16TH EARL OF (James Eric Drummond; 1876–1951), English statesman **12** 244–245

PERUGINO (circa 1450–1523), Italian painter **12** 245–246

PERUTZ, MAX (born 1914), English crystallographer and biochemist **12** 246–248

PESOTTA, ROSE (1896–1965), American union organizer **12** 248–249

PESTALOZZI, JOHANN HEINRICH (1746–1827), Swiss educator **12** 249–250

PÉTAIN, HENRI PHILIPPE (1856–1951), French general and statesman **12** 250–252

Peter (emperor, Brazil)
see Pedro

Peter (king, Portugal)
see Pedro

PETER I (Peter the Great; 1672–1725), czar of Russia 1682–1725 **12** 253–256

PETER I (1844–1921), king of Serbia 1903–18, and of the Serbs, Croats, and Slovenes 1918–21 **12** 256

PETER III (Pedro; circa 1239–85), king of Aragon 1276–85 **12** 256–257

PETER, ST. (died circa 65), Apostle and bishop of Rome **12** 252–253

Peter Leopold
see Leopold II (emperor)

Peter Rabbit (fictional character)
Potter, Beatrix **18** 326–328

Peter the Great
see Peter I (czar, Russia)

PETERS, CARL (1856–1918), German explorer and colonizer **12** 257–258

PETERSON, EDITH R. (born Edith Elizabeth Runne; 1914–1992), American medical researcher **12** 258–259

PETO, JOHN FREDERICK (1854–1907), American painter **12** 259

PETRARCH (Francesco Petrarca; 1304–74), Italian poet **12** 259–261

PETRIE, SIR WILLIAM MATTHEW FLINDERS (1853–1942), English archeologist **12** 261–262

PETRONIUS ARBITER (died circa 66), Roman author **12** 262–263

PEVSNER, ANTOINE (1886–1962), Russian sculptor and painter **12** 263–264

PHIBUN SONGKHRAM, LUANG (1897–1964), Thai statesman, prime minister 1938–44 and 1948–57 **12** 264–265

PHIDIAS (flourished circa 475–425 B.C.), Greek sculptor **12** 265–267

Philanthropists, American
20th century
Fuller, Millard **18** 153–155
Goizueta, Roberto **18** 160–162

PHILIP (died 1676), American Wampanoag Indian chief 1662–76 **12** 267–268

Philip I (king of Portugal)
see Philip II (king of Spain)

PHILIP II (382–336 B.C.), king of Macedon 359–336 **12** 269–271

PHILIP II (Philip Augustus; 1165–1223), king of France 1180–1223 **12** 268–269

PHILIP II (1527–1598), king of Spain 1556–1598 **12** 271–273

PHILIP III (1578–1621), king of Spain 1598–1621 **12** 273–274

PHILIP IV (the Fair; 1268–1314), king of France 1285–1314 **12** 274

PHILIP IV (1605–1665), king of Spain 1621–65 **12** 275

PHILIP V (1683–1746), king of Spain 1700–46 **12** 276–277

PHILIP VI (1293–1350), king of France 1328–50 **12** 277–278

Philip Augustus
see Philip II, king of France

Philip of Anjou
see Philip V, king of Spain

Philip the Fair
see Philip IV, king of France

PHILIP THE GOOD (1396–1467), duke of Burgundy 1419–67 **12** 278–279

PHILLIP, ARTHUR (1738–1814), English governor of New South Wales **12** 279–280

PHILLIPS, DAVID GRAHAM (1867–1911), American journalist and novelist **12** 280–281

PHILLIPS, WENDELL (1811–1884), American abolitionist and social reformer **12** 281–282

Philosophy
and science
Feigl, Herbert **18** 135–137
epistemology
Feigl, Herbert **18** 135–137

PHIPS, SIR WILLIAM (1650/51–95), American shipbuilder and colonial governor **12** 283

PHOTIUS (circa 820–891), Byzantine patriarch **12** 283–284

Phya Kalyan Maitri
see Sayre, Francis

PHYFE, DUNCAN (1768–1854), American cabinetmaker **12** 284–285

PIAF, EDITH (Edith Giovanna Gassion; 1915–63), French music hall/cabaret singer **12** 285–287

PIAGET, JEAN (1896–1980), Swiss psychologist and educator **12** 287–288

PIANKHI (ruled circa 741-circa 712 B.C.), Nubian king **12** 288–289

PIANO, RENZO (born 1937), Italian architect, lecturer, and designer **12** 289–291

PICABIA, FRANCIS (1879–1953), French artist, writer, and bon vivant **12** 291–292

PICASSO, PABLO (1881–1973), Spanish painter, sculptor, and graphic artist **12** 292–295

PICASSO, PALOMA (born 1949), Spanish fashion designer **12** 295–297

PICCARD, AUGUSTE (1884–1962), Swiss scientist **12** 297–298

PICCARD, JACQUES ERNEST JEAN (born 1922), Swiss explorer, scientist, oceanographer, and engineer **18** 320–322

PICKERING, EDWARD CHARLES (1846–1919), American astronomer **12** 298

PICKERING, TIMOTHY (1745–1829), American Revolutionary soldier and statesman **12** 298–299

PICO DELLA MIRANDOLA, CONTE GIOVANNI (1463–1494), Italian philosopher and humanist **12** 299–300

PIERCE, FRANKLIN (1804–1869), American statesman, president 1853–57 **12** 300–301

PIERO DELLA FRANCESCA (circa 1415/20–92), Italian painter **12** 301–302

PIGOU, ARTHUR CECIL (1877–1959), English economist **12** 302

PIKE, ZEBULON (1779–1813), American soldier and explorer **12** 302–304

PILLSBURY, CHARLES ALFRED (1842–1899), American businessman **12** 304

PILON, GERMAIN (circa 1535–90), French sculptor **12** 305

PILSUDSKI, JOSEPH (1867–1935), Polish general, president 1918–21 **12** 305–306

PINCHBACK, PINCKNEY BENTON STEWART (1837–1921), African American politician **12** 306–308

PINCHOT, GIFFORD (1865–1946), American conservationist and public official **12** 308–309

PINCKNEY, CHARLES COTESWORTH (1745–1825), American statesman **12** 310

PINCKNEY, CHARLES (1757–1824), American politician and diplomat **12** 309–310

PINCUS, GREGORY GOODWIN (1903–1967), American biologist **12** 310–312

PINDAR (552/518–438 B.C.), Greek lyric poet **12** 312–313

PINEL, PHILIPPE (1745–1826), French physician **12** 313–314

PINERO, ARTHUR WING (1855–1934), English playwright **18** 322–324

PINKERTON, ALLEN (1819–1884), American detective **12** 314–315

PINOCHET UGARTE, AUGUSTO (born 1915), Chilean military leader and dictator **12** 315–317

PINTER, HAROLD (born 1930), English playwright **12** 317–318

PINTO, ISAAC (1720–1791), Jewish merchant and scholar **12** 318

PIPPIN, HORACE (1888–1946), African American painter **12** 318–319

PIRANDELLO, LUIGI (1867–1936), Italian playwright novelist, and critic **12** 319–321

PIRANESI, GIOVANNI BATTISTA (1720–1778), Italian engraver and architect **12** 321–322

PIRENNE, JEAN HENRI (Jean Henri Otto Lucien Marie Pirenne; 1862–1935), Belgian historian **12** 322–323

PISANELLO (Antonio Pisano; before 1395–1455), Italian painter and medalist **12** 323–324

Pisano
see Pisanello

PISANO, GIOVANNI (circa 1250–1314/17), Italian sculptor **12** 324–325

PISANO, NICOLA (Nicola d'Apulia; circa 1220/25–1278/84), Italian sculptor **12** 325

PISSARO, CAMILLE (1830–1903), French painter **12** 326–327

PISTON, WALTER (born 1894), American composer **12** 327–328

PITT, WILLIAM, THE ELDER (1708–1778), English statesman **12** 328–329

PITT, WILLIAM, THE YOUNGER (1759–1806), English statesman **12** 329–331

PIUS II (Enea Silvio de'Piccolomini; 1405–64), pope 1458–64 **12** 331

PIUS IV (Giovanni Angelo de' Medici; 1499–1565), pope 1559–65 **12** 332

PIUS V (Antonio Ghislieri; 1504–72), pope 1566–72 **12** 332–333

PIUS VI (Gianangelo Braschi; 1717–99), pope 1775–99 **12** 333–334

PIUS VII (Luigi Barnabà Chiaramonti; 1740–1823), pope 1880–23 **12** 334–335

PIUS IX (Giovanni Maria Mastai-Ferretti; 1792–1878), pope 1846–78 **12** 335–336

PIUS X (Giuseppe Melchiorre Sarto; 1835–1914), pope 1903–14 **12** 336–337

PIUS XI (Ambrogio Damiano Achille Ratti; 1857–1939), pope 1922–39 **12** 337–339

PIUS XII (Eugenio Maria Giuseppe Pacelli; 1876–1958), pope 1939–58 **12** 339–340

PIZARRO, FRANCISCO (circa 1474–1541), Spanish conquistador in Peru **12** 340–341

PLAATJE, SOLOMON TSHEKISHO (1878–1932), South African writer **12** 341–342

PLANCK, MAX KARL ERNST LUDWIG (1858–1947), German physicist **12** 342–344

Planned Parenthood Federation of America
Wattleton, Faye **18** 405–407

PLATH, SYLVIA (1932–1963), American poet and novelist **12** 344–345

PLATO (428–347 B.C.), Greek philosopher **12** 345–347

PLATT, THOMAS COLLIER (1833–1910), American politician **12** 347–348

PLAUTUS (circa 254-circa 184 B.C.), Roman writer **12** 348–350

PLAZA LASSO, GALO (1906–1987), Ecuadorian statesman **12** 350–351

PLEKHANOV, GEORGI VALENTINOVICH (1856–1918), Russian revolutionist and social philosopher **12** 351–352

PLENTY COUPS (c. 1848–1932), Native American tribal leader and Crow chief **12** 352–355

Plessis, Armand du
see Richelieu, Armand Jean Du Plessis De

PLINY THE ELDER (23/24–79), Roman encyclopedist **12** 355–356

PLINY THE YOUNGER (circa 61-circa 113), Roman author and administrator **12** 356

PLISETSKAYA, MAYA MIKHAILOVNA (born 1925), Russian ballet dancer **12** 356–358

PLOTINUS (205–270), Greek philosopher, founder of Neoplatonism **12** 358–359

PLUTARCH (circa 46-circa 120), Greek biographer **12** 359–360

PO CHÜ-I (772–846), Chinese poet **12** 362–363

POBEDONOSTSEV, KONSTANTIN PETROVICH (1827–1907), Russian statesman and jurist **12** 360–361

POCAHONTAS (circa 1595–1617), American Indian princess **12** 361–362

POE, EDGAR ALLAN (1809–1849), American writer **12** 363–365

POINCARÉ, JULES HENRI (1854–1912), French mathematician **12** 365–366

POINCARÉ, RAYMOND (1860–1934), French statesman **12** 366–368

POITIER, SIDNEY (born 1927), African American actor and director **12** 368–370

POL POT (1928–1998), Cambodian Communist and premier of Democratic Kampuchéa (1976–1979) **12** 382–384

POLANYI, JOHN CHARLES (born 1929), Canadian scientist and Nobel Prize winner **12** 370–372

POLANYI, KARL (1886–1964), Hungarian economic historian **12** 372

POLANYI, MICHAEL (1891–1976), Hungarian medical doctor, physical chemist, social thinker, and philosopher **12** 372–373

POLIZIANO, ANGELO (Politian; 1454–94), Italian poet **12** 373–374

POLK, JAMES KNOX (1795–1849), American statesman, president 1845–49 **12** 374–376

POLK, LEONIDAS LAFAYETTE (1837–1892), American agrarian crusader and editor **12** 376–377

POLLAIUOLO, ANTONIO (circa 1432–98), Italian painter, sculptor, goldsmith, and engraver **12** 377–378

POLLARD, ALBERT FREDERICK (1869–1948), English historian **12** 378

POLLOCK, JACKSON (1912–1956), American painter **12** 379–380

POLO, MARCO (circa 1254-circa 1324), Venetian traveler and writer **12** 380–382

POLYBIOS (circa 203–120 B.C.), Greek historian **12** 384–385

POLYKLEITOS (flourished circa 450–420 B.C.), Greek sculptor **12** 385–386

POMBAL, MARQUÊS DE (Sebastião José de Carvalho e Mello; 1699–1782), Portuguese statesman **12** 386–387

POMPEY (106–48 B.C.), Roman general and statesman **12** 387–389

POMPIDOU, GEORGES (1911–1974), second president of the French Fifth Republic (1969–1974) **12** 389–390

POMPONAZZI, PIETRO (1462–1525), Italian Aristotelian philosopher **12** 390–391

PONCE DE LEÓN, JUAN (1460?-1521), Spanish conqueror and explorer **12** 391–392

PONIATOWSKA, ELENA (born 1933), Mexican journalist, novelist, essayist, and short-story writer **12** 392–393

PONTIAC (circa 1720–69), Ottawa Indian chief **12** 393–394

PONTORMO (1494–1556), Italian painter **12** 394–395

POPE, ALEXANDER (1688–1744), English poet and satirist **12** 395–397
associates
Montagu, Mary Wortley **18** 291–293

POPE, JOHN RUSSELL (1874–1937), American architect in the classical tradition **12** 397–399

POPHAM, WILLIAM JAMES (born 1930), American educator active in educational test development **12** 399–401

POPOVA, LIUBOV SERGEEVNA (1889–1924), Russian and Soviet avant-garde artist **12** 401–402

POPPER, SIR KARL RAIMUND (1902–1994), Austrian philosopher **12** 402

PORTA, GIACOMO DELLA (circa 1537–1602), Italian architect **12** 402–403

PORTA, GIAMBATTISTA DELLA (1535–1615), Italian scientist and dramatist **12** 403–404

PORTALES PLAZAZUELOS, DIEGO JOSÉ VÍCTOR (1793–1837), Chilean statesman **12** 404

PORTER, COLE ALBERT (1891–1964), American composer **12** 405–406

PORTER, KATHERINE ANNE (1890–1980), American writer **12** 406–407

PORTINARI, CÂNDIDO (1903–1962), Brazilian painter **12** 407–408

PORTOLÁ, GASPAR DE (circa 1723–1784), Spanish explorer and colonial governor **12** 408

Portuguese architecture
Siza, Alvaro **18** 375–376

PORTZAMPARC, CHRISTIAN DE (born 1944), French architect **18** 324–326

POST, CHARLES WILLIAM (1854–1914), American pioneer in the manufacture and mass-marketing of breakfast cereals **12** 408–409

POST, EMILY PRICE (1873–1960), American authority on etiquette **12** 409–410

POTEMKIN, GRIGORI ALEKSANDROVICH (1739–1791), Russian administrator and field marshal **12** 411–412

POTTER, BEATRIX (Helen Beatrix Potter; 1866–1943), English author and illustrator **18** 326–328

POTTER, DAVID M. (1910–1971), American historian **12** 412

POTTER, DENNIS (1935–1994), British essayist, playwright, screenwriter, and novelist **12** 412–414

POULENC, FRANCIS (1899–1963), French composer **12** 414–415

POUND, EZRA LOOMIS (1885–1972), American poet, editor, and critic **12** 415–417

POUND, ROSCOE (1870–1964), American jurist and botanist **12** 417–418

POUSSIN, NICOLAS (1594–1665), French painter **12** 418–420

POWDERLY, TERENCE VINCENT (1849–1924), American labor leader **12** 420–421

POWELL, ADAM CLAYTON, JR. (1908–1972), African American political leader and Baptist minister **12** 421–422

POWELL, ANTHONY (born 1905), English novelist **12** 422–423

POWELL, COLIN LUTHER (born 1937), African American chairman of the Joint Chiefs of Staff **12** 424–425

POWELL, JOHN WESLEY (1834–1902), American geologist, anthropologist, and explorer **12** 425–426

POWELL, LEWIS F., JR. (born 1907), U.S. Supreme Court justice (1972–1987) **12** 426–428

POWERS, HIRAM (1805–1873), American sculptor **12** 428–429

POWHATAN (circa 1550–1618), Native American tribal chief **12** 429–430

PRADO UGARTECHE, MANUEL (1889–1967), Peruvian statesman **12** 430–431

PRAETORIUS, MICHAEL (circa 1571–1621), German composer and theorist **12** 431–432

PRAN, DITH (born 1942), Cambodian American journalist and activist **18** 328–331

PRANDTAUER, JAKOB (1660–1726), Austrian baroque architect **12** 432

PRASAD, RAJENDRA (1884–1963), Indian nationalist, first president of the Republic **12** 433

PRAXITELES (flourished circa 370–330 B.C.), Greek sculptor **12** 433–434

PREBISCH, RAÚL (1901–1986), Argentine economist active in the United Nations **12** 434–436

PREGL, FRITZ (1869–1930), Austrian physiologist and medical chemist **12** 436–437

PREM TINSULANONDA (born 1920), military leader and prime minister of Thailand (1979–1988) **12** 437

PREMADASA, RANASINGHE (born 1924), president of Sri Lanka (1988-) **12** 437–439

PREMCHAND (1880–1936), Indian novelist and short-story writer **12** 439

PREMINGER, OTTO (1895–1986), Austrian filmmaker and theater producer/director **18** 331–332

PRENDERGAST, MAURICE BRAZIL (1859–1924), American painter **12** 440

PRESCOTT, WILLIAM HICKLING (1796–1859), American historian **12** 440–441

Presidential Medal of Freedom
Wauneka, Annie Dodge **18** 409–410

PRESLEY, ELVIS ARON (1935–1977), American singer and actor **12** 441–442

PRESTES, LUIZ CARLOS (1898–1990), Brazilian revolutionary and Communist leader **12** 442–444

PRETORIUS, ANDRIES (1798–1853), South African politician and general **12** 444–445

PREVIN, ANDRE (Andreas Ludwig Priwin; born 1929), German American composer and conductor **18** 333–334

PRÉVOST, ABBÉ (1697–1763), French novelist, journalist, and cleric **12** 445–446

PRICE, LEONTYNE (Mary Leontyne Price; born 1927), American prima donna soprano **12** 446–447

PRICE, RICHARD (1723–1791), English Nonconformist minister and political philosopher **12** 447–448

PRICHARD, DIANA GARCÍA (born 1949), Hispanic American chemical physicist **12** 448–449

PRIDI PHANOMYONG (1901–1983), Thai political leader **12** 449

PRIEST, IVY MAUDE BAKER (1905–1975), treasurer of the United States (1953–1960) **12** 450–451

PRIESTLEY, J(OHN) B(OYNTON) (1894–1984), English author of novels, essays, plays, and screenplays **12** 451–452

PRIESTLEY, JOSEPH (1733–1804), English clergyman and chemist **12** 452–453

PRIMATICCIO, FRANCESCO (1504–1570), Italian painter, sculptor, and architect **12** 453–454

PRIMO DE RIVERA Y ORBANEJA, MIGUEL (1870–1930), Spanish general, dictator 1923–30 **12** 454–455

PRITCHETT, V(ICTOR) S(AWDON) (born 1900), English short story writer, novelist, literary critic, journalist, travel writer, biographer, and autobiographer **12** 455–457

Pritzker Prize (for architecture)
Ando, Tadao **18** 17–19
Portzamparc, Christian de **18** 324–326

PROCLUS DIADOCHUS (born 410), Byzantine philosopher **12** 457

PROCOPIUS OF CAESAREA (circa 500-circa 565), Byzantine historian **12** 457–458

PROKOFIEV, SERGEI SERGEEVICH (1891–1953), Russian composer **12** 458–460

PROSSER, GABRIEL (circa 1775–1800), Afro-American slave rebel **12** 460–461

PROTAGORAS (circa 484-circa 414 B.C.), Greek philosopher **12** 461

Protestant Episcopal Church (United States)
Schiess, Betty Bone **18** 360–362

PROUDHON, PIERRE JOSEPH (1809–1864), French anarchist political philosopher and journalist **12** 461–463

PROULX, E. ANNIE (born 1935), American author **12** 463–465

PROUST, MARCEL (1871–1922), French novelist **12** 465–467

PROXMIRE, WILLIAM (born 1915), Democratic senator for Wisconsin **12** 467–468

PRUD'HON, PIERRE PAUL (1758–1823), French painter **12** 469

PRZHEVALSKY, NIKOLAI MIKHAILOVICH (1839–1888), Russian general and traveler **12** 469–470

PTOLEMY I (367/366–283 B.C.), Macedonian general, king of Egypt 323–285 **12** 470–472

PTOLEMY II (308–246 B.C.), king of Egypt 285–246 **12** 472–473

PTOLEMY, CLAUDIUS (circa 100-circa 170), Greek astronomer and geographer **12** 473–474

Public Broadcasting Service (PBS; television network)
Rogers, Fred **18** 352–354

Public Health (medicine)
Koop, C. Everett **18** 235–237
Novello, Antonia **18** 308–310

PUCCINI, GIACOMO (1858–1924), Italian composer **12** 474–476

PUFENDORF, BARON SAMUEL VON (1632–1694), German jurist and historian **12** 477–478

PUGACHEV, EMELYAN IVANOVICH (1742–1775), Russian Cossack soldier **12** 478–479

PUGIN, AUGUSTUS WELBY NORTHMORE (1812–1852), English architect **12** 479–480

PULASKI, CASIMIR (1747/48–79), Polish patriot **12** 480–481

PULCI, LUIGI (1432–1484), Italian poet **12** 481

PULITZER, JOSEPH (1847–1911), American editor and publisher **12** 481–482

Pulitzer Prize winners
Halberstam, David **18** 180–183
Larson, Jonathan **18** 243–145
Loesser, Frank **18** 257–259
Zindel, Paul **18** 423–425

PULLMAN, GEORGE MORTIMER (1831–1897), American industrial innovator **12** 482–483

PUPIN, MICHAEL IDVORSKY (1858–1935), Serbo-American physicist and inventor **12** 483–484

PURCELL, HENRY (1659–1695), English composer and organist **12** 484–485

PURVIS, ROBERT (1810–1898), African American abolitionist **12** 485–486

PURYEAR, MARTIN (born 1941), African American artist **12** 486–487

PUSEY, EDWARD BOUVERIE (1800–1882), English clergyman and scholar **12** 488–489

PUSHKIN, ALEKSANDR SERGEEVICH (1799–1837), Russian poet and prose writer **12** 489–491

PUTNAM, ISRAEL (1718–1790), American Revolutionary War general **12** 491–492

PUVIS DE CHAVANNES, PIERRE (1824–1898), French painter **12** 492–493

PYLE, ERNIE (Earnest Taylor Pyle; 1900–1945), American war correspondent during World War II **12** 493–494

PYM, FRANCIS (Francis Leslie Pym; born 1922), British statesman **12** 494–495

PYM, JOHN (1584–1643), English statesman **12** 495–496

PYNCHON, THOMAS (Thomas Ruggles Pynchon, Jr.; born 1937), American writer **12** 496–498

PYTHAGORAS (circa 575-circa 495 B.C.), Greek philosopher, scientist, and religious teacher **12** 498–499

PYTHEAS (c. 380 B.C.-c. 300 B.C.), Greek explorer **12** 499–500

Q

QABOOS IBN SA'ID (born 1940), ruler of the Sultanate of Oman **12** 501–502

Quaregna e di Cerreto, Conti di
see Avogadro, Lorenzo Romano Amedeo Carlo

QUASIMODO, SALVATORE (1901–1968), Italian poet, translator, and critic **12** 506

QUAY, MATTHEW STANLEY (1833–1904), American politician **12** 507

QUAYLE, J(AMES) DANFORTH (born 1947), vice president under George Bush **12** 507–509

QUERCIA, JACOPO DELLA (1374?-1438), Italian sculptor and architect **12** 509

QUÉTELET, LAMBERT ADOLPHE JACQUES (1796–1874), Belgian statistician and astronomer **12** 510–511

QUEVEDO Y VILLEGAS, FRANCISCO GÓMEZ DE (1580–1645), Spanish poet, satirist, and novelist **12** 511

QUEZON, MANUEL LUIS (1878–1944), Philippine statesman **12** 511–513

QUINE, WILLARD VAN ORMAN (born 1908), American philosopher **12** 514–515

QUINTILIAN (circa 35-circa 99), Roman rhetorician and literary critic **12** 518–519

QUIRINO, ELPIDIO (1890–1956), Philippine statesman **12** 519–520

QUIROGA, HORACIO (1878–1937), Uruguayan writer **12** 520–521

QUIROGA, JUAN FACUNDO (1788/1790–1835), Argentine caudillo **12** 521–522

R

RABEARIVELO, JEAN JOSEPH (1901–1937), Malagasy poet **12** 523–524

RABELAIS, FRANÇOIS (circa 1494-circa 1553), French humanist, doctor, and writer **12** 524–526

RABI, ISIDOR ISAAC (1898–1988), American physicist **12** 526–527

RABIN, YITZCHAK (1922–1995), Israeli statesman **12** 527–529

Rabindranath
see Tagore, Rabindranath

RACHMANINOV, SERGEI VASILIEVICH (1873–1943), Russian composer, pianist, and conductor **12** 531–532

RACINE, JEAN BAPTISTE (1639–1699), French dramatist **12** 532–535

RADCLIFFE-BROWN, A(LFRED) R(EGINALD) (1881–1955), English anthropologist **12** 535–536

RADEK, KARL BERNARDOVICH (1885–1939), Russian Communist leader **12** 536–537

RADHAKRISHNAN, SARVEPALLI (1888–1995), Indian philosopher and statesman **12** 537–538

RADIN, PAUL (1883–1959), American anthropologist and ethnographer **12** 538–539

RADISSON, PIERRE-ESPRIT (circa 1636–1710), French explorer **12** 539–540

RAFFLES, SIR THOMAS STAMFORD (1781–1826), English colonial administrator **13** 1–2

RAFSANJANI, AKBAR HASHEMI (born 1934), president of Iran **13** 3–4

RAHNER, KARL (1904–1984), German Catholic theologian **13** 4–5

RAI, LALA LAJPAT (1865–1928), Indian nationalist leader **13** 5–6

RAINIER III, PRINCE OF MONACO (born 1923), ruler of the principality of Monaco **18** 335–337

RAJAGOPALACHARI, CHAKRAVARTI (1879–1972), Indian nationalist leader **13** 6–7

RAJARAJA I (985–1014), Indian statesman **13** 7

RAJNEESH, BHAGWAN SHREE (Rahneesh Chandra Mohan; 1931–1990), Indian religious leader **13** 7–9

RALEIGH, SIR WALTER (or Ralegh; circa 1552–1618), English statesman, soldier, courtier, explorer, and poet **13** 9–11

RAMA KHAMHAENG (circa 1239-circa 1299), king of Sukhothai in Thailand **13** 11

RAMAKRISHNA, SRI (1833–1886), Indian mystic, reformer, and saint **13** 11–13

RAMAN, SIR CHANDRASEKHAR VENKATA (1888–1970), Indian physicist **13** 13–14

RAMANUJAN AIYANGAR, SRINIVASA (1887–1920), India mathematician **13** 14–15

RAMAPHOSA, MATEMELA CYRIL (born 1952), general secretary of the National Union of Mineworkers (NUM) in South Africa and secretary general of the African National Congress **13** 15–16

RAMEAU, JEAN PHILIPPE (1683–1764), French music theorist and composer **13** 17–18

RAMOS, FIDEL VALDEZ (born 1928), president of the Philippines (1992-) **13** 18–19

RAMPHAL, SHRIDATH SURENDRANATH (born 1928), Guyanese barrister, politician, and international civil servant **13** 19–20

RAMSAY, DAVID (1749–1815), American historian **13** 21

RAMSAY, SIR WILLIAM (1852–1916), British chemist and educator **13** 21–22

RAMSES II (ruled 1304–1237 B.C.), pharaoh of Egypt **13** 22–23

RAMSEY, ARTHUR MICHAEL (1904–1988), archbishop of Canterbury and president of the World Council of Churches **13** 23–25

RAMSEY, FRANK PLUMPTON (1903–1930), English mathematician and philosopher **13** 25

RAMSEY, NORMAN FOSTER, JR. (born 1915), American physicist **13** 25–27

RAMUS, PETRUS (1515–1572), French humanist, logician and mathematician **13** 27–28

RANDOLPH, A. PHILIP (1889–1979), African American labor and civil rights leader **13** 28–29

RANDOLPH, EDMUND (1753–1813), American statesman **13** 29–30

RANDOLPH, JOHN (1773–1833), American statesman **13** 30

RANDOLPH, PEYTON (1721–1775), American statesman **18** 337–339

RANGEL, CHARLES B. (born 1930), Democratic U.S. representative from New York City **13** 31–32

RANJIT SINGH (1780–1839), ruler of the Punjab **13** 32–33

RANK, OTTO (1884–1939), Austrian psychotherapist **13** 33

RANKE, LEOPOLD VON (1795–1886), German historian **13** 33–35

RANKIN, JEANNETTE PICKERING (1880–1973), first woman elected to the U.S. Congress **13** 35–37

RANNARIDH, PRINCE NORODOM (born 1944), first prime minister of Cambodia **13** 37–39

RANSOM, JOHN CROWE (1888–1974), American poet and critic **13** 39–40

RAPHAEL (1483–1520), Italian painter and architect **13** 40–42

RAPP, GEORGE (1757–1847), German-American religious leader **13** 42–43

RASHI (1040–1105), French Jewish scholar and commentator **13** 43

RASMUSSEN, KNUD JOHAN VICTOR (1879–1933), Danish Arctic explorer and ethnologist **13** 44

RASPUTIN, GRIGORI EFIMOVICH (1872–1916), Russian monk **13** 44–45

RATANA, TAUPOTIKI WIREMU (1870–1939), spiritual and political leader of the New Zealand Maori people **13** 46

RATHBONE, ELEANOR (Eleanor Florence Rathbone; 1872–1946), British politician and social reformer **13** 47–48

RATHENAU, WALTHER (1867–1922), German industrialist and statesman **13** 48–49

RATTLE, SIMON DENIS (born 1955), conductor of England's City of Birmingham Symphony Orchestra **13** 49–50

RATZEL, FRIEDRICH (1844–1904), German geographer **13** 50–51

RAU, JOHANNES (born 1931), German Social Democrat politician **13** 51–52

RAUSCHENBERG, ROBERT (born 1925), American painter and printmaker **13** 52–53

RAUSCHENBUSCH, WALTER (1861–1918), American Baptist clergyman **13** 53–54

RAVEL, MAURICE JOSEPH (1875–1937), French composer **13** 54–55

RAWLS, JOHN (born 1921), American political philosopher **13** 55–56

RAY, DIXY LEE (1914–1994), marine biologist and governor of Washington **13** 56–57

RAY, JOHN (1627–1705), English naturalist **13** 57–59

RAY, MAN (1890–1976), American painter, photographer, and object maker **13** 59–60

RAY, SATYAJIT (1921–1992), Indian film director **13** 60–61

RAYBURN, SAMUEL TALIAFERRO (1882–1961), American statesman **13** 61–62

RAYLEIGH, 3D BARON (John William Strutt; 1842–1919), English physicist **13** 62

RAZI (Abu Bakr Muhammad ibn Zakariya al-Razi; circa 865–925), Persian physician **13** 63–64

READING, 1ST MARQUESS OF (Rufus Daniel Isaacs; 1860–1935), English lawyer and statesman **13** 64

REAGAN, RONALD W. (born 1911), governor of California (1967–1975) and U.S. president (1981–1989) **13** 65–68
appointees
Baker, Howard H. Jr. **18** 28–30

Rear Window (film)
Stewart, Jimmy **18** 385–386

RECORDE, ROBERT (1510–1558), English mathematician **13** 68–69

RECTO, CLARO M. (1890–1960), Philippine nationalist and statesman **13** 69–70

RED CLOUD (1822–1909), American Oglala Sioux Indian chief **13** 70–71

RED JACKET (Sagoyewatha; 1758–1830), Seneca tribal leader **13** 71–73

REDFIELD, ROBERT (1897–1958), American anthropologist **13** 73–74

REDFORD, ROBERT (Charles Robert Redford, Jr.; born 1937), American actor, producer, and director **18** 339–342

REDGRAVE, VANESSA (born 1937), British actress and political activist **13** 74–75

REDON, ODILON (1840–1916), French painter and graphic artist **13** 75–76

REED, JOHN SILAS (1887–1920), American revolutionist, poet, and journalist **13** 76–77

REED, THOMAS BRACKETT (1839–1902), American statesman and parliamentarian **13** 77

REED, WALTER (1851–1902), American military surgeon **13** 78

REES, LLOYD FREDERIC (1895–1988), Australian artist **13** 78–79

REEVE, CHRISTOPHER (born 1952), American actor and activist **18** 342–344

REEVE, TAPPING (1744–1823), American jurist **13** 79–80

REGAN, DONALD (Donald Thomas Regan; born 1918), American secretary of the treasury and White House chief of staff under Reagan **13** 80–81

REGIOMONTANUS (1436–1476), German astronomer and mathematician **13** 81–82

REHNQUIST, WILLIAM HUBBS (born 1924), U.S. Supreme Court chief justice **13** 82–84

REICH, STEVE (born 1936), American composer **13** 84–85

REICHSTEIN, TADEUS (1897–1996), Polish-Swiss chemist **13** 85–87

REID, THOMAS (1710–1796), Scottish philosopher, clergyman, and teacher **13** 87–88

REID, WILLIAM RONALD (Bill Reid; 1920–1998), Canadian artist **13** 88–89

REINHARDT, MAX (Max Goldman; 1873–1943), Austrian stage director **13** 89–90

Religious leaders, Christian (to 1517)
popes
Gregory XII **18** 169–171

Religious leaders, Protestant
Episcopalian clergy
Schiess, Betty Bone **18** 360–362

REMARQUE, ERICH MARIA (Erich Paul Remark; 1898–1970), German novelist **13** 91

REMBRANDT HARMENSZ VAN RIJN (1606–1669), Dutch painter and etcher **13** 91–95

REMINGTON, FREDERIC (1861–1909), American painter, sculptor, and illustrator **18** 344–346 91–95

REMOND, CHARLES LENNOX (1810–1873), American black abolitionist **13** 95

RENAN, ERNEST (1823–1892), French author and philologist **13** 95–96

RENDELL, RUTH (Ruth Grasemann Rendell; born 1930), English writer of mysteries and suspense thrillers **13** 96–97

RENI, GUIDO (1575–1642), Italian painter **13** 97–98

RENNER, KARL (1870–1950), Austrian statesman, president 1945–50 **13** 98–99

RENO, JANET (born 1938), U.S. attorney general (1993-) **13** 99–101

RENOIR, PIERRE AUGUSTE (1841–1919), French impressionist painter **13** 101–102

Rent (musical)
Larson, Jonathan **18** 243–145

RENWICK, JAMES (1818–1895), American architect **13** 102–103

Republican party (United States)
leaders (California)
Bono, Sonny **18** 54–56
leaders (Hawaii)
Fong, Hiram L. **18** 143–144
leaders (Maine)
Cohen, William S. **18** 96–98
leaders (Mississippi)
Lott, Trent **18** 262–264
leaders (Oklahoma)
Watts, J.C. **18** 407–409
presidential candidates
Baker, Howard H. Jr. **18** 28–30

RESPIGHI, OTTORINO (1879–1936), Italian composer **13** 103–104

RESTON, JAMES BARRETT (''Scotty''; born 1909), American journalist and political commentator **13** 104–105

RETIEF, PIETER (1780–1838), South African Boer leader **13** 105–106

REUCHLIN, JOHANN (1455–1522), German humanist and jurist **13** 106–107

REUTHER, WALTER PHILIP (1907–1970), American labor leader **13** 107–108

REVEL, BERNARD (1885–1940), Talmudic scholar and educator **13** 108–109

REVELS, HIRAM RHOADES (1822–1901), African American clergyman, statesman, and educator **13** 109–110

REVERE, PAUL (1735–1818), American patriot, silversmith, and engraver **13** 110–111

REVILLAGIGEDO, CONDE DE (Juan Vicente Güemes Pacheco y Padilla; 1740–1799), Spanish colonial administrator, viceroy of New Spain **13** 111–112

REYES, ALFONSO (1889–1959), Mexican author and diplomat **13** 112–113

REYES, RAFAEL (1850–1920), Colombian military leader, president 1904–09 **13** 113

REYNOLDS, ALBERT (born 1932), prime minister of Ireland **13** 113–115

REYNOLDS, SIR JOSHUA (1723–1792), English portrait painter **13** 115–116

REZA SHAH PAHLAVI (Reza Khan; 1878–1944), Shah of Iran 1925–41 **13** 116–117

RHEE, SYNGMAN (1875–1965), Korean independence leader, South Korean president 1948–60 **13** 117–120

RHETT, ROBERT BARNWELL (1800–1876) American statesman **13** 120

RHODES, CECIL JOHN (1853–1902), English imperialist and financier **13** 120–122

RHODES, JAMES FORD (1848–1927), American historian **13** 122

Rhodesia (now Zimbabwe and Zambia; South Africa)
Todd, Reginald **18** 391–393

RIBERA, JUSEPE DE (1591–1652), Spanish painter **13** 122–123

RICARDO, DAVID (1772–1823), English economist **13** 123–124

RICCI, MATTEO (1552–1610), Italian Jesuit missionary **13** 124–125

RICE, ANNE (born 1941), American author **13** 125–126

RICE, ELMER (1892–1967), American playwright and novelist **13** 126–127

RICE, JOSEPH MAYER (1857–1934), American education reformer **13** 127–128

RICH, ADRIENNE (born 1929), American poet **13** 128–130

RICHARD I (1157–1199), king of England 1189–99 **13** 130

RICHARD II (1367–1400), king of England 1377–99 **13** 130–131

RICHARD III (1452–1485), king of England 1483–85 **13** 132–133

RICHARDS, ANN WILLIS (born 1933), Democratic governor of Texas **13** 133–134

RICHARDS, ELLEN H. (born Ellen Henrietta Swallow; 1842–1911), American chemist and educator **13** 134–136

RICHARDS, IVOR ARMSTRONG (1893–1979), English-born American semanticist and literary critic **13** 137

RICHARDS, THEODORE WILLIAM (1868–1928), American chemist **13** 137–138

RICHARDSON, HENRY HANDEL (pen name of Ethel Florence Lindesay Richardson; 1870–1946), expatriate Australian novelist **13** 139

RICHARDSON, HENRY HOBSON (1838–1886), American architect **13** 139–141

RICHARDSON, SAMUEL (1689–1761), English novelist **13** 141–142

RICHELIEU, ARMAND JEAN DU PLESSIS DE (1585–1642), French statesman and cardinal **13** 142–144

RICHET, CHARLES ROBERT (1850–1935), French physiologist **13** 144–145

RICHIER, GERMAINE (1904–1959), French sculptor **13** 145–146

RICHTER, CHARLES F. (1900–1985), American seismologist **13** 146–148

RICHTER, CONRAD MICHAEL (1890–1968), American novelist and short-story writer **13** 148–149

RICHTER, HANS (Johann Siegried Richter; 1888–1976), German-born artist **13** 149–150

RICHTER, JOHANN PAUL FRIEDRICH (1763–1825), German humorist and prose writer **13** 150–151

RICIMER, FLAVIUS (died 472), Germanic Roman political chief **13** 151–152

RICKENBACKER, EDWARD VERNON (1890–1973), World War I fighter pilot and airline president **13** 152–153

RICKEY, WESLEY BRANCH (1881–1965), innovative baseball executive **13** 153–155

RICKOVER, HYMAN GEORGE (1900–1986), U.S. Navy officer **13** 155–157

RICOEUR, PAUL (born 1913), French exponent of hermeneutical philosophy **13** 157–158

RIDE, SALLY (born 1951), American astronaut and physicist **13** 158–160

RIDGWAY, MATTHEW BUNKER (1895–1993), American general **13** 160–161

RIEFENSTAHL, LENI (born 1902), German film director **13** 161–163

RIEL, LOUIS (1844–1885), Canadian rebel **13** 163–164

RIEMANN, GEORG FRIEDRICH BERNARD (1826–1866), German mathematician **13** 164–165

RIEMENSCHNEIDER, TILMAN (1468–1531), German sculptor **13** 166

RIENZI, COLA DI (or Rienzo; 1313/14–1354), Italian patriot, tribune of Rome **13** 166–167

RIESMAN, DAVID (born 1909), American sociologist, writer, and social critic **13** 167–168

RIETVELD, GERRIT THOMAS (1888–1964), Dutch architect and furniture designer **13** 169

RIIS, JACOB AUGUST (1849–1914), Danish-born American journalist and reformer **13** 169–170

RILEY, JAMES WHITCOMB (1849–1916), American poet **13** 170–171

RILKE, RAINER MARIA (1875–1926), German lyric poet **13** 171–172

RIMBAUD, (JEAN NICOLAS) ARTHUR (1854–1891), French poet **13** 172–174

RIMMER, WILLIAM (1816–1879), American sculptor, painter, and physician **13** 174

RIMSKY-KORSAKOV, NIKOLAI ANDREEVICH (1844–1908), Russian composer and conductor **13** 174–175

RINGGOLD, FAITH (Faith Jones; born 1930), African American painter, sculptress, and performer **13** 175–177

RIO BRANCO, BARÃO DO (José Maria da Silva Paranhos; 1845–1912), Brazilian political leader **13** 177

RIORDAN, RICHARD JOSEPH (born 1930), American politician; mayor of Los Angeles **13** 177–179

RIPKEN, CAL, JR. (Calvin Edwin Ripken, Jr.; born 1960), American baseball player **18** 346–349

RIPLEY, GEORGE (1802–1880), American Unitarian minister and journalist **13** 179–180

RITSCHL, ALBRECHT BENJAMIN (1822–1889), German theologian **13** 180

RITTENHOUSE, DAVID (1732–1796), American astronomer and instrument maker **13** 180–181

RITTER, KARL (1779–1859), German geographer **13** 181–182

RIVADAVIA, BERNARDINO (1780–1845), Argentine independence leader, president 1826–27 **13** 182–183

RIVAS, DUQUE DE (Angel de Saavedra; 1791–1865), Spanish poet, dramatist, and statesman **13** 398

RIVERA, DIEGO (1886–1957), Mexican painter **13** 183–184

RIVERA, FRUCTUOSO (circa 1788–1854), Uruguayan statesman **13** 184–185

RIVERA, JOSÉ EUSTACIO (1888–1928), Colombian novelist **13** 185–186

RIVERS, LARRY (Yitzroch Loiza Grossberg; born 1923), American artist **13** 186–187

RIVLIN, ALICE M. (born 1931), American economist and political advisor **18** 349–350

RIZAL, JOSÉ (1861–1896), Philippine national hero **13** 187–189

ROBBE-GRILLET, ALAIN (born 1922), French novelist **13** 189–190

ROBBIA, LUCA DELLA (1400–1482), Italian sculptor **10** 19–20

ROBBINS, JEROME (Rabinowitz; born 1918), American director and choreographer **13** 190–192

ROBERT I (1274–1329), king of Scotland 1306–29 **13** 192–194

ROBERT II (1316–1390), king of Scotland 1371–90 **13** 194

ROBERT III (circa 1337–1406), king of Scotland 1390–1406 **13** 194–195

ROBERT, SHAABAN (1909–1962), Tanzanian author who wrote in the Swahili language **14** 128–129

Robert Bruce
see Robert I (king, Scotland)

ROBERTS, FREDERICK SLEIGH (1st Earl Roberts of Kandhar, Pretoria, and Waterford; 1832–1914), British field marshal **13** 195–196

ROBERTSON, SIR DENNIS HOLME (1890–1963), English economist **13** 196

ROBERTSON, MARION G. (Pat Robertson; born 1930), television evangelist who founded the Christian Broadcasting Network and presidential candidate **13** 196–198

ROBESON, PAUL LEROY (1898–1976), American singer, actor, and political activist **13** 198–199

ROBESPIERRE, MAXIMILIEN FRANÇOIS MARIE ISIDORE DE (1758–1794), French Revolutionary leader **13** 199–201

ROBINSON, EDDIE (born 1919), African American college football coach **18** 351–352

ROBINSON, EDWIN ARLINGTON (1869–1935), American poet and playwright **13** 201–202

ROBINSON, FRANK, JR. (born 1935), African American baseball player and manager **13** 202–203

ROBINSON, HARRIET HANSON (1825–1911), American author and suffragist **13** 203–207

ROBINSON, JACK ROOSEVELT (Jackie Robinson; 1919–72), African American baseball player; first African American player in the major leagues **13** 207–208

ROBINSON, JAMES HARVEY (1863–1936), American historian **13** 208

ROBINSON, JOAN VIOLET MAURICE (1903–1983), English economist **13** 209–210

ROBINSON, SIR JOHN BEVERLEY (1791–1863), Canadian political leader and jurist **13** 215–217

ROBINSON, JULIA (1919–1985), American mathematician **13** 210–211

ROBINSON, MARY BOURKE (born 1944), first woman president of Ireland **13** 211–213

ROBINSON, THEODORE (1852–1896), American painter **13** 217

ROCA, JULIO ARGENTINO (1843–1914), Argentine general and president **13** 218

ROCARD, MICHEL (born 1930), French left-wing politician **13** 218–220

ROCHAMBEAU, COMTE DE (Jean Baptiste Donatien de Vimeur, 1725–1807), French general **13** 220–221

ROCHBERG, GEORGE (born 1918), American composer **13** 221–222

ROCHE, KEVIN (born 1922), Irish-American architect **13** 222–224

ROCKEFELLER, DAVID (born 1915), chairman of the Chase Manhattan Bank **13** 224–225

ROCKEFELLER, JOHN DAVISON (1839–1937), American industrialist and philanthropist **13** 226–228

ROCKEFELLER, JOHN D., JR. (1874–1960), American philanthropist and industrial relations expert **13** 225–226

ROCKEFELLER, NELSON ALDRICH (1908–1979), four-term governor of New York and vice-president of the United States **13** 228–230

ROCKINGHAM, 2D MARQUESS OF (Charles Watson-Wentworth; 1730–82), English statesman **13** 230–231

ROCKNE, KNUTE (1888–1931), American football coach **13** 231

Rock-'n'-roll (music)
Bowie, David **18** 58–60

ROCKWELL, NORMAN PERCEVEL (1894–1978), American illustrator **13** 231–233

RODCHENKO, ALEXANDER MIKHAILOVICH (1891–1956), Russian abstract painter, sculptor, photographer, and industrial designer **13** 233–234

RODGERS, RICHARD CHARLES (1902–1972), American composer **13** 234–236

RODIN, AUGUSTE (1840–1917), French sculptor **13** 236–238

RODINO, PETER WALLACE, JR. (born 1909), Democratic U.S. representative from New Jersey **13** 238–239

RODNEY, GEORGE BRYDGES (1st Baron Rodney; 1718–92), British admiral **13** 239–240

RODÓ, JOSÉ ENRIQUE (1872–1917), Uraguayan essayist and literary critic **13** 240–241

ROEBLING, JOHN AUGUSTUS (1806–1869), German-born American engineer **13** 241–242

ROEBLING, WASHINGTON AUGUSTUS (1837–1926), American engineer and manufacturer **13** 243

Roentgen, Wilhelm Conrad
see Röntgen, Wilhelm Conrad

ROETHKE, THEODORE (1908–1963), American poet and teacher **13** 243–244

ROGER II (1095–1154), king of Sicily 1130–54 **13** 244–245

ROGERS, CARL RANSOM (1902–1987), American psychotherapist **13** 245–247

ROGERS, EDITH NOURSE (1881–1960), U.S. congresswoman from Massachusetts **13** 247–248

ROGERS, FRED (''Mr.'' Rogers; born 1928), American television host **18** 352–354

ROGERS, JOHN (1829–1904), American sculptor **13** 248

ROGERS, RICHARD (born 1933), British architect **13** 248–250

ROGERS, ROBERT (1731–1795), American frontiersman and army officer **13** 250–251

ROGERS, WILL (1879–1935), American actor, humorist, journalist, and performer **13** 251–252

ROH TAE WOO (born 1932), president of the Republic of Korea **13** 253–255

ROHDE, RUTH BRYAN OWEN (1885–1954), U.S. congresswoman **13** 252–253

ROJAS PINILLA, GUSTAVO (1900–1975), Colombian general and politician **13** 255–256

ROLAND, MADAME (Marie-Jeanne Phlipon; 1754–1793), French author and revolutionary **13** 256–259

ROLFE, JOHN (1585–1622), English colonist in Virginia **13** 259–260

ROLLAND, ROMAIN (1866–1944), French writer **13** 260

ROLLE OF HAMPOLE, RICHARD (circa 1290–1349), English prose and verse writer **13** 260–261

ROLLING STONES, THE (formed in 1963), rock and roll band **13** 261–264

ROLLO (Rolf; circa 860-circa 932), Viking adventurer **13** 264–265

RÖLVAAG, OLE EDVART (1876–1931), Norwegian-American writer **13** 265

ROMANOV, ANASTASIA NICHOLAIEVNA (1901–1918), Russian grand duchess **18** 354–357

Rome
• 27 B.C.-A.D. 476 (ROMAN EMPIRE) Celtic revolts
Boudicca **18** 56–58

ROMERO, ARCHBISHOP OSCAR (1917–1980), archbishop of San Salvador **13** 265–267

ROMERO BARCELÓ, CARLOS (born 1932), Puerto Rican political leader and governor **13** 267–268

ROMMEL, ERWIN (1891–1944), German field marshal **13** 268–269

ROMNEY, GEORGE (1734–1802), English painter **13** 269–270

RÓMULO, CARLOS P. (1899–1985), Filipino journalist and diplomat **13** 270–271

RONDON, CANDIDO MARIANO DA SILVA (1865–1958), Brazilian militarist **13** 271

RONSARD, PIERRE DE (1524–1585), French poet **13** 271–273

RÖNTGEN, WILHELM CONRAD (1845–1923), German physicist **13** 273–275

ROOSEVELT, ANNA ELEANOR (1884–1962), American lecturer and author, first lady 1933–45 **13** 275–277

ROOSEVELT, FRANKLIN DELANO (1882–1945), American statesman, president 1933–45 **13** 277–280

ROOSEVELT, THEODORE (1858–1919), American statesman, president 1901–09 **13** 280–283

ROOT, ELIHU (1845–1937), American statesman **13** 283–284

ROREM, NED (born 1923), American composer of art songs **13** 284–286

RORSCHACH, HERMANN (1884–1922), Swiss psychiatrist **13** 286–288

RORTY, RICHARD (born 1931), American philosopher and man of letters **13** 288–289

ROSA, SALVATOR (1615–1673), Italian painter and poet **13** 289–290

ROSAS, JUAN MANUEL DE (1793–1877), Argentine dictator 1829–52 **13** 290–291

ROSENWALD, JULIUS (1862–1932), American retailer and philanthropist **13** 293

ROSENZWEIG, FRANZ (1886–1929), Jewish philosopher and writer **13** 294

ROS-LEHTINEN, ILEANA (born 1952) Hispanic American U.S. congresswoman **13** 294–296

ROSMINI-SERBATI, ANTONIO (1797–1855), Italian philosopher and priest **13** 296–297

ROSS, BETSY (Elizabeth Griscom; 1752–1836), American upholsterer who made the first U.S. flag **13** 297–298

ROSS, DIANA (born 1944), African American singer **13** 298–300

ROSS, EDWARD ALSWORTH (1866–1951), American sociologist **13** 300

ROSS, HAROLD (Harold Wallace Ross; 1892–1951), founder and editor of the *New Yorker* magazine **13** 300–302

ROSS, SIR JAMES CLARK (1800–1862), English admiral and polar explorer **13** 302–303

ROSS, JOHN (1790–1866), American Cherokee Indian chief **13** 303–304

ROSS, MARY G. (born 1908), Native American aerospace engineer **13** 304–305

ROSSETTI, CHRISTINA GEORGINA (1830–1894), English poet **13** 307–308

ROSSETTI, DANTE GABRIEL (1828–1882), English painter and poet **13** 308–309

ROSSI, ALDO (born 1931), Italian architect **13** 309–310

ROSSI, LUIGI (circa 1598–1653), Italian composer **13** 310–311

ROSSINI, GIOACCHINO (1792–1868), Italian composer **13** 311–312

ROSSO, IL (Giovanni Battista di Jacopo; 1495–1540), Italian painter **13** 312–313

ROSSO, MEDARDO (1858–1928), Italian sculptor **13** 313–315

ROSTOVTZEFF, MICHAEL IVANOVICH (1870–1952), Russian-born American historian and classical scholar **13** 315

ROSTOW, WALT WHITMAN (born 1916), American educator, economist, and government official **13** 315–317

ROSTROPOVICH, MSTISLAV LEOPOLDOVICH (Slava Rostropovich; born 1927), Russian cellist and conductor **13** 317–318

ROTH, PHILIP (born 1933), American author **13** 318–320

ROTHKO, MARK (1903–1970), American painter **13** 320–321

ROTTMAYR, JOHANN MICHAEL (1654–1730), Austrian painter **13** 321

ROUAULT, GEORGES (1871–1958), French painter and graphic artist **13** 321–322

ROUS, FRANCIS PEYTON (1879–1970), American pathologist and virologist **13** 322–323

ROUSSEAU, HENRI (1844–1910), French painter **13** 323–324

ROUSSEAU, JEAN JACQUES (1712–1778), Swiss-born French philosopher and author **13** 324–328

ROUSSEAU, THÉODORE (1812–1867), French painter and draftsman **13** 328

ROUSSEL, ALBERT (1869–1937), French composer **13** 328–329

Rouvroy, Louis de
see Saint-Simon, Comte de

ROWAN, CARL T. (born 1925), American journalist, author, and ambassador **13** 329–330

ROWLAND, HENRY AUGUSTUS (1848–1901), American physicist **13** 330–331

ROXAS, MANUEL (1892–1948), Filipino statesman, president 1946–48 **13** 331–332

ROY, RAM MOHUN (1772–1833), Bengali social and religious reformer **13** 18

ROYBAL-ALLARD, LUCILLE (born 1941), Hispanic American U.S. congresswoman **13** 332–334

ROYCE, JOSIAH (1855–1916), American philosopher **13** 334–335

ROYDEN, AGNES MAUDE (1876–1956), British preacher, lecturer, and author **13** 335–337

ROYKO, MIKE (1932–1997), American columnist **13** 337–339

RUBENS, PETER PAUL (1577–1640), Flemish painter and diplomat **13** 339–342

RUBENSTEIN, HELENA (1870–1965), Polish-born beauty expert and businesswoman **13** 342–343

RUBENSTEIN, RICHARD L. (born 1924), American Jewish theologian and writer **13** 343–344

RUBIN, JERRY (1938–1994), activist, writer, lecturer, and businessman **13** 344–346

RUDKIN, MARGARET FOGARTY (1897–1976), founder and president of Pepperidge Farm Inc. **13** 346–347

RUDOLF I (Rudolf of Hapsburg; circa 1218–91), Holy Roman emperor-elect 1273–91 **13** 347–348

RUDOLPH, PAUL MARVIN (1918–1997), American architect **13** 348–350

RUDOLPH, WILMA (1940–1994), African American track and field athlete and coach **13** 350–352

RUEF, ABRAHAM (1864–1936), American political boss **13** 352–353

RUETHER, ROSEMARY RADFORD (born 1936), American church historian, theologian, writer, and teacher specializing in the area of women and religion **13** 353–354

RUFFIN, EDMUND (1794–1865), American agriculturist **13** 354–355

RUGG, HAROLD (1886–1960), American teacher, historian, and educational theorist **13** 355–357

RUISDAEL, JACOB VAN (1628/29–82), Dutch landscape painter **13** 357–358

RUÍZ, JOSÉ MARTÍNEZ (1873–1967), Spanish writer **13** 358

RUIZ, JUAN (1283?-1350?), Spanish poet **13** 358–359

RUIZ CORTINES, ADOLFO (1890–1973), president of Mexico (1952–1958) **13** 359–360

RUMFORD, COUNT (Benjamin Thompson; 1753–1814), American-born British physicist **13** 360–362

RUMI, JALAI ED-DIN (1207–1273), Persian poet and Sufi mystic **13** 362–363

RUNDSTEDT, KARL RUDOLF GERD VON (1875–1953), German field marshal **13** 363–364

RURIK (died circa 873), Norman warrior **13** 364

RUSH, BENJAMIN (1745–1813), American physician **13** 364–365

RUSH, WILLIAM (1756–1833), American sculptor **13** 365–366

RUSHDIE, AHMED SALMAN (born 1947), Indian/British author **13** 366–368

RUSK, DAVID DEAN (1909–1994), American secretary of state (1961–1969) **13** 368–370

RUSKA, ERNST AUGUST FRIEDRICH (1906–1988), German engineer **13** 370–371

RUSKIN, JOHN (1819–1900), English critic and social theorist **13** 371–372

RUSSELL, BERTRAND ARTHUR WILLIAM (3rd Earl Russell; 1872–1970), British mathematician, philosopher, and social reformer **13** 373–374

RUSSELL, CHARLES EDWARD (1860–1941), American journalist and reformer **13** 374–375

RUSSELL, CHARLES MARION (1864–1926), American painter **13** 375–376

RUSSELL, CHARLES TAZE (1852–1916), American religious leader **13** 376–377

RUSSELL, ELIZABETH SHULL (born 1913), American geneticist **13** 377–379

RUSSELL, JAMES EARL (1864–1945), educator and college dean who developed Teachers College **13** 379–380

RUSSELL, JOHN (1792–1878), English statesman, Prime minister 1846–52 **13** 380–381

Russia, Republic of
since 1991
Lebed, Alexander I. **18** 245–247

Russian Revolution (1917; October)
opponents
Romanov, Anastasia **18** 354–357

RUSSWURM, JOHN BROWN (1799–1851), African American and Liberian journalist, educator, and governor **13** 381–382

RUSTIN, BAYARD (1910–1987), American social activist **13** 382–383

RUTH, GEORGE HERMAN, JR. (Babe Ruth; 1895–1948), American baseball player **13** 384

RUTHERFORD, ERNEST (1st Baron Rutherford of Nelson; 1871–1937), British physicist **13** 384–387

RUTLEDGE, JOHN (1739–1800), American jurist and statesman **13** 387–388

RUYSBROECK, JAN VAN (1293–1381), Flemish mystic **13** 388–389

RYAN, LYNN NOLAN (born 1947), American baseball player and author **13** 389–391

RYDER, ALBERT PINKHAM (1847–1917), American painter **13** 391–392

RYERSON, (ADOLPHUS) EGERTON (1803–1882), Canadian Methodist clergyman and educator **13** 392–393

RYLE, GILBERT (1900–1976), English philosopher **13** 393–394

S

SÁ, MEM DE (1504–1572), Portuguese jurist and governor general of Brazil **13** 395

SAADIA BEN JOSEPH AL-FAYUMI (882–942), Jewish scholar **13** 396

SAARINEN, EERO (1910–1961), Finnish-American architect and industrial designer **13** 396–398

SAARINEN, ELIEL (1873–1950), Finnish-American architect and industrial designer **13** 396–398

SABATIER, PAUL (1854–1941), French chemist **13** 398–399

SÁBATO, ERNESTO (born 1911), Argentine novelist and essayist **13** 399–400

SABBATAI ZEVI (1626–1676), Jewish mystic and pseudo-Messiah **13** 400–401

SABIN, ALBERT BRUCE (1906–1993), Polish-American physician and virologist who developed polio vaccine **13** 401–402

SABIN, FLORENCE RENA (1871–1953), American anatomist **13** 402–405

SACAJAWEA (c. 1784-c. 1812), Native American translator/interpreter, and guide **13** 405–408

SACCO, NICOLA (1891–1927) **, AND VANZETTI, BARTOLOMEO** (1887–1927), Italian-born American anarchists **13** 408–410

SACHS, HANS (1494–1576), German poet **13** 410–411

SACHS, NELLY (1891–1970), German-born Jewish poet and playwright **13** 411–412

SADAT, ANWAR (1918–1981), Egyptian president **13** 412–414

SADAT, JIHAN (born 1933), Egyptian women's rights activist **13** 414–415

SADDAM HUSSEIN (born 1937), socialist president of the Iraqi Republic and strongman of the ruling Ba'th regime **13** 415–416

SADE, COMTE DE (Donatien Alphonse François, Marquis de Sade; 1740–1814), French writer **13** 416–418.

SA'DI (circa 1200–1291), Persian poet **13** 418–419

SADR, MUSA AL- (Imam Musa; 1928-?), Lebanese Shi'ite Moslem religious and political leader **13** 420–422

SAFIRE, WILLIAM (born 1929), American journalist **13** 422–424

SAGAN, CARL E. (born 1934), American astronomer and popularizer of science **13** 424–425

SAGER, RUTH (1918–1997), American biologist and geneticist **13** 425–426

SAICHO (767–822), Japanese Buddhist monk **13** 426–428

SAID, SEYYID (1790–1856), Omani sultan **13** 428–429

SAIGO, TAKAMORI (1827–1877), Japanese rebel and statesman **13** 429

ST. CLAIR, ARTHUR (1736–1818), Scottish-born American soldier and politician **13** 429–430

ST. DENIS, RUTH (1878?-1968), American dancer and choreographer **13** 430–431

SAINT-EXUPÉRY, ANTOINE DE (1900–1944), French novelist, essayist, and pilot **13** 431–432

SAINT-GAUDENS, AUGUSTUS (1848–1907), American sculptor **13** 432

St. John, Henry
see Bolingbroke, Viscount

SAINT-JUST, LOUIS ANTOINE LÉON DE (1767–1794), French radical political leader **13** 433

ST. LAURENT, LOUIS STEPHEN (born 1882), Canadian statesman **13** 434

SAINT-PIERRE, ABBÉ DE (Charles Irénée Castel; 1658–1743), French political and economic theorist **13** 434–435

SAINT-SAËNS, CHARLES CAMILLE (1835–1921), French composer **13** 435–436

SAINT-SIMON, COMTE DE (Claude Henri de Rouvroy; 1760–1825), French social philosopher and reformer **13** 436–437

SAINTE-BEUVE, CHARLES AUGUSTIN (1804–1869), French literary critic **13** 438

SAIONJI, KIMMOCHI (1849–1940), Japanese elder statesman **13** 438–439

SAKHAROV, ANDREI (1921–1989), Russian theoretical physicist and "father of the Soviet atomic bomb" **13** 439–441

SALADIN (Salah-ad-Din Yusuf ibn Aiyub; 1138–93), Kurdish ruler of Egypt and Syria **13** 441–442

SALAZAR, ANTÓNIO DE OLIVEIRA (1889–1970), Portuguese statesman **13** 442–443

SALIH, ALI'ABDALLAH (born 1942), president of the Yemeni Arab Republic (North Yemen) and first president of the United Republic of Yemen **13** 443–445

SALINAS DE GORTARI, CARLOS (born 1948), president of Mexico (1988-) **13** 445–447

SALINGER, J. D. (born 1919), American author **13** 447–448

SALISBURY, HARRISON EVANS (born 1908), American journalist **13** 449–451

SALISBURY, 3D MARQUESS OF (Robert Arthur Talbot Gascoyne-Cecil; 1830–1903), English statesman and diplomat **13** 448–449

SALK, JONAS EDWARD (1914–1995), American physician, virologist, and immunologist **13** 451–452

SALLE, DAVID (born 1952), American artist **13** 452–453

SALLUST (Gaius Sallustius Crispus; 86-circa 35 B.C.), Roman statesman and historian **13** 454

SALOMON, CHARLOTTE (1917–1943), German artist **13** 454–455

SALVEMINI, GAETANO (1873–1957), Italian historian **13** 455–456

SAMUEL (circa 1056–1004 B.C.), Hebrew prophet, last judge of Israel **13** 457–458

SAMUELSON, PAUL ANTHONY (born 1915), American economist **13** 458–459

SAN MARTÍN, JOSÉ DE (1778–1850), Argentine soldier and statesman **13** 468–469

San Martín, Ramón Grau
see Grau San Martín, Ramón

SANCTORIUS (1561–1636), Italian physician and physiologist **13** 459

SAND, GEORGE (1804–1876), French novelist **13** 459–461

SANDBURG, CARL (1878–1967), American poet, anthologist, and biographer **13** 461–462

SANDINO, AUGUSTO C. (1894–1934), Nicaraguan guerrilla leader **13** 462–463

Sandracottus
see Chandragupta

SANDYS, SIR EDWIN (1561–1629), English statesman and colonizer in America **13** 463–464

SANGALLO FAMILY (flourished late 15th-mid-16th century), Italian artists and architects **13** 464–466

SANGER, FREDERICK (born 1918), English biochemist **13** 466–467

SANGER, MARGARET HIGGINS (1884–1966), American leader of birth control movement **13** 467–468

SANMICHELI, MICHELE (circa 1484–1559), Italian architect and military engineer **13** 469–470

SANSOVINO, JACOPO (1486–1570), Italian sculptor and architect **13** 470–471

SANTA ANA, ANTONIO LÓPEZ DE (1794–1876), Mexican general and statesman, six times president **13** 471–472

SANTA CRUZ, ANDRÉS DE (1792–1865), Bolivian general and statesman, president 1829–39 **13** 472–473

SANTAMARIA, BARTHOLOMEW AUGUSTINE (born 1915), Australian Roman Catholic publicist and organizer **13** 473–474

SANTANA, PEDRO (1801–1864), Dominican military leader, three times president **13** 474–475

SANTANDER, FRANCISCO DE PAULA (1792–1840), Colombian general and statesman **13** 475

SANTAYANA, GEORGE (Jorge Agustin de Santayana; 1863–1952), Spanish-American philosopher **13** 475–477

SANTOS-DUMONT, ALBERTO (1873–1932), Brazilian inventor **13** 477–478

SAPIR, EDWARD (1884–1939), American anthropologist **13** 478–479

SAPPHO (circa 625–570 B.C.), Greek lyric poet **13** 479–480

SAPRU, SIR TEJ BAHADUR (1875–1949), Indian lawyer and statesman **13** 480–481

SARANDON, SUSAN (Susan Abigail Tomalin; born 1946), American actress and activist **18** 358–360

Saraswati, Swami Dayananda
see Dayananda Saraswati, Swami

SARGENT, JOHN SINGER (1856–1925), American portrait painter **13** 481–482

SARGON II (ruled 722–705 B.C.), king of Assyria **13** 482

SARGON OF AGADE (circa 2340–2284 B.C.), first Semitic king of Mesopotamia **13** 483

SARIT THANARAT (1908–1963), Thai army officer, prime minister 1957–63 **13** 483–484

SARMIENTO, DOMINGO FAUSTINO (1811–1888), Argentine statesman, president 1868–74 **13** 484–485

SARNOFF, DAVID (1891–1971), American television and radio broadcasting executive **13** 485–486

SAROYAN, WILLIAM (1908–1981), American short-story writer, dramatist, and novelist **13** 486–487

SARPI, PAOLO (1552–1623), Italian prelate and statesman **13** 487–488

SARRAUTE, NATHALIE TCHERNIAK (born 1900), French author of novels, essays, and plays **13** 488–490

SARTON, GEORGE (1884–1956), Belgian-born American historian of science **13** 490–491

SARTRE, JEAN PAUL (1905–1980), French philosopher and author **13** 491–492

SASSETTA (circa 1400–50), Italian painter **13** 492

SASSOON, SIEGFRIED (1886–1967), English poet **13** 492–493

SATANTA (White Bear; 1830–1878), Native American orator and leader of the Kiowa tribe **13** 493–494

SATIE, ERIK (1866–1925), French composer **13** 494–495

Satire (literature)
English
Ayckbourn, Alan **18** 23–25

SATO, EISAKU (1901–1975), Japanese statesman, prime minister 1964–72 **13** 495–496

SAUER, CARL ORTWIN (1889–1975), American geographer and anthropologist **13** 496–497

SAUGUET, HENRI (born 1901), French composer, writer, and thinker on art and music **13** 497–498

SAUL (circa 1020–1000 B.C.), first King of Israel **13** 498

SAUNDERS, SIR CHARLES EDWARD (1867–1937), Canadian cerealist **13** 498–499

SAVAGE, AUGUSTA CHRISTINE (born Augusta Christine Fells; 1892–1962), African American sculptor and teacher **13** 499–501

SAVAGE, MICHAEL JOSEPH (1872–1940), New Zealand labor leader, prime minister 1935–40 **13** 501–502

SAVIGNY, FRIEDRICH KARL VON (1779–1861), German jurist **13** 502–503

SAVIMBI, JONAS MALHEIROS (born 1934), founder and leader of UNITA (National Union for the Total Independence of Angola) **13** 503–505

SAVONAROLA, GIROLAMO (1452–1498), Italian religious reformer and dictator of Florence **13** 505–506

SAW MAUNG (born 1928), leader of armed forces that took power in Burma (now Myanmar) in a 1988 military coup **13** 506–507

SAXE, COMTE DE (1696–1750), marshal of France **13** 507–508

SAY, JEAN BAPTISTE (1767–1832), French economist **13** 508–509

SAYRE, FRANCIS BOWES (1885–1972), American lawyer and administrator **13** 509

SAYYID QUTB (1906–1966), Egyptian writer, educator, and religious leader **13** 509–511

SCALFARO, OSCAR LUIGI (born 1918), Christian Democratic leader and president of the Italian Republic **13** 511–512

SCALIA, ANTONIN (born 1936), U.S. Supreme Court justice **13** 513–514

SCARGILL, ARTHUR (born 1938), president of the British National Union of Mineworkers **13** 514–515

SCARLATTI, DOMENICO (1685–1757), Italian harpsichordist and composer **13** 515–517

SCARLATTI, PIETRO ALESSANDRO GASPARE (1660–1725), Italian composer **13** 517–518

SCHACHT, HJALMAR HORACE GREELEY (1877–1970), German economist and banker **13** 518–519

SCHAFF, PHILIP (1819–1893), Swiss-born American religious scholar **13** 519–520

SCHAPIRO, MIRIAM (born 1923), Artist **13** 520–521

SCHARNHORST, GERHARD JOHANN DAVID VON (1755–1813), Prussian general **13** 521–522

SCHARPING, RUDOLF (born 1947), minister-president of Rhineland-Palatinate and chairman of the German Social Democratic Party **13** 522–524

SCHECHTER, SOLOMON (1849–1915), Romanian-American Jewish scholar and religious leader **13** 524

SCHEELE, KARL WILHELM (1742–1786), Swedish pharmacist and chemist **13** 525–526

SCHELLING, FRIEDRICH WILHELM JOSEPH VON (1775–1854), German philosopher **13** 526–527

SCHIELE, EGON (1890–1918), Austrian Expressionist painter and draftsman **14** 1–2

SCHIESS, BETTY BONE (born 1923), American Episcopalian priest **18** 360–362

SCHIFF, JACOB HENRY (1847–1920), German-American banker **14** 2–3

SCHILLEBEECKX, EDWARD (born 1914), Belgian Roman Catholic theologian **14** 3–4

SCHILLER, JOHANN CHRISTOPH FRIEDRICH VON (1759–1805), German dramatist, poet, and historian **14** 4–7

SCHINDLER, OSKAR (1908–1974), German businessman and humanitarian **18** 362–365

SCHINDLER, SOLOMON (1842–1915), German-American rabbi and social theorist **14** 7–8

Schindler's List (film)
Schindler, Oskar **18** 362–365

SCHINKEL, KARL FRIEDRICH (1781–1841), German architect, painter and designer **14** 8

SCHLAFLY, PHYLLIS (born 1924), American political activist and author **14** 9–10

SCHLEGEL, FRIEDRICH VON (1772–1829), German critic and author **14** 10–11

SCHLEIERMACHER, FRIEDRICH ERNST DANIEL (1768–1834), German theologian and philosopher **14** 11–12

SCHLEMMER, OSKAR (1888–1943), German painter, sculptor, and stage designer **14** 12–13

SCHLESINGER, ARTHUR MEIER (1888–1965), American historian **14** 13

SCHLESINGER, ARTHUR MEIER, JR. (born 1917), American historian and Democratic party activist **14** 13–15

SCHLESINGER, JAMES RODNEY (born 1929), American government official **14** 15–16

SCHLICK, FRIEDRICH ALBERT MORITZ (1882–1936), German physicist and philosopher **14** 16–17

SCHLIEMANN, HEINRICH (1822–1890), German merchant and archeologist **14** 17–18

SCHLÜTER, ANDREAS (circa 1660–1714), German sculptor and architect **14** 18–19

SCHMIDT, HELMUT (born 1918), Social Democrat and chancellor of the Federal Republic of Germany (the former West Germany), 1974–82 **14** 19–21

SCHMOLLER, GUSTAV FRIEDRICH VON (1838–1917), German economist **14** 21

SCHNEIDERMAN, ROSE (1882–1972), labor organizer and activist for the improvement of working conditions for women **14** 22–23

SCHNITZLER, ARTHUR (1862–1931), Austrian dramatist and novelist **14** 23–24

SCHOENBERG, ARNOLD (1874–1951), Austrian composer **14** 24–26

SCHOLEM, GERSHOM (1897–1982), Jewish scholar **14** 26

SCHONGAUER, MARTIN (circa 1435–91), German engraver and painter **14** 26–28

SCHÖNHUBER, FRANZ XAVER (born 1923), German right-wing political leader **14** 28–29

SCHOOLCRAFT, HENRY ROWE (1793–1864), American explorer and ethnologist **14** 29

SCHOPENHAUER, ARTHUR (1788–1860), German philosopher **14** 29–31

SCHOUTEN, WILLIAM CORNELIUS (circa 1580–1625), Dutch explorer and navigator **14** 31

SCHRÖDINGER, ERWIN (1887–1961), Austrian physicist **14** 31–33

SCHROEDER, PATRICIA SCOTT (born 1940), first U.S. congresswoman from Colorado **14** 33–35

SCHUBERT, FRANZ PETER (1797–1828), Austrian composer **14** 35–37

SCHULLER, GUNTHER (born 1925), American musician **14** 37–38

SCHULZ, CHARLES M. (born 1922), American cartoonist and creator of ''Peanuts'' **14** 38–39

SCHUMACHER, KURT (1895–1952), German socialist statesman **14** 40–41

SCHUMAN, ROBERT (1886–1963), French statesman **14** 41

SCHUMANN, ROBERT ALEXANDER (1810–1856), German composer and critic **14** 41–43

SCHUMPETER, JOSEPH ALOIS (1883–1950), Austrian economist **14** 43–44

SCHURZ, CARL (1829–1906), American soldier, statesman, and journalist **14** 44–45

SCHUSCHNIGG, KURT VON (1897–1977), Austrian statesman, chancellor of Austria 1934–38 **14** 45–46

SCHÜSSLER FIORENZA, ELIZABETH (born 1938), biblical scholar and theologian **14** 46–48

SCHÜTZ, HEINRICH (1585–1672), German composer **14** 48–49

SCHUYLER, PHILIP JOHN (1733–1804), American Revolutionary War general **14** 49–50

SCHWAB, CHARLES MICHAEL (1862–1939), American industrialist **14** 50–51

SCHWANN, THEODOR (1810–1882), German biologist **14** 51–52

SCHWARZKOPF, NORMAN (born 1934), American army general **14** 52–54

SCHWEITZER, ALBERT (1875–1965), Alsatian-German philosopher and medical missionary **14** 55–56

SCHWENCKFELD, KASPER VON (1489/90–1561), Silesian nobleman and theologian **14** 56–57

SCHWIMMER, ROSIKA (1877–1948), Hungarian women's rights activist **14** 57–60

SCHWITTERS, KURT (1887–1948), German painter, collagist, typographer, and poet and creator of MERZ-art **14** 60–61

Science fiction (literature)
Clarke, Arthur Charles **18** 92–94
LeGuin, Ursula K. **18** 249–251

Scientists, American
chemists (20th century)
Julian, Percy L. **18** 219–221
engineers
Aldrin, Edwin Eugene, Jr. **18** 15–17
inventors (19th-20th century)
Olds, Ransom E. **18** 313–315
physicians (20th century)
Murray, Joseph **18** 301–303
Novello, Antonia **18** 308–310
surgeons
Callender, Clive Orville **18** 75–77
Carson, Ben **18** 83–85
Koop, C. Everett **18** 235–237
Murray, Joseph **18** 301–303

Scientists, Australian
Blackburn, Elizabeth **18** 43–45
Caldicott, Helen Broinowski **18** 71–73

Scientists, Austrian
naturalists
Adamson, Joy **18** 7–9
physicists
Gold, Thomas **18** 162–164

Scientists, English
astronomers
Hoyle, Fred **18** 200–202
botanists
Darwin, Erasmus **18** 114–116
inventors
Darwin, Erasmus **18** 114–116
mathematicians
Bondi, Hermann **18** 51–52
Lovelace, Ada B. **18** 264–266
physicians and surgeons
Darwin, Erasmus **18** 114–116

Scientists, Swiss
engineers
Piccard, Jacques **18** 320–322

Scientology, church of
Hubbard, L. Ron **18** 202–204

Scipio Aemilianus
see Scipio Africanus Minor

SCIPIO AFRICANUS MAJOR, PUBLIUS CORNELIUS (236–184/183 B.C.), Roman general **14** 61–62

SCIPIO AFRICANUS MINOR, PUBLIUS CORNELIUS AEMILIANUS (185/184–129 B.C.), Roman general **14** 62–63

Scipio the Elder, Publius Cornelius
see Scipio Africanus Major

SCORSESE, MARTIN (born 1942), American filmmaker and screenwriter **14** 63–65

SCOTT, DRED (1795–1858), African American revolutionary **14** 65–66

SCOTT, FRANCIS REGINALD (1899–1985), Canadian poet, political activist, and constitutional theorist **14** 66–67

SCOTT, ROBERT FALCON (1868–1912), English naval officer and polar explorer **14** 67–68

SCOTT, SIR WALTER (1771–1832), Scottish novelist and poet **14** 68–70

SCOTT, WINFIELD (1786–1866), American general **14** 70–71

Scottish literature
Galt, John **18** 156–158

SCRIABIN, ALEXANDER NIKOLAYEVICH (1871–1915), Russian composer and pianist **14** 71–72

SCRIPPS, EDWARD WYLLIS (1854–1926), American newspaper publisher **14** 72–73

SCULLIN, JAMES HENRY (1876–1953), Australian politician **14** 73

SEABORG, GLENN THEODORE (born 1912), American chemist and chairman of the Atomic Energy Commission **14** 74–76

SEABURY, SAMUEL (1729–1796), American theologian **14** 76

SEALE, ROBERT GEORGE (Bobby; born 1936), militant activist and a founder of the Black Panther Party **14** 77–78

SEATTLE (c. 1788–1866), Native American tribal chief **14** 80–81

Secession (United States; 1860–61)
opponents (South)
Foote, Henry Stuart **18** 144–146

Secret Garden, The (novel)
Burnett, Frances Hodgson **18** 64–67

SEDDON, RICHARD JOHN (1845–1906), New Zealand politician **14** 81–82

SEDGWICK, ADAM (1785–1873), English geologist **14** 82–83

SEEGER, PETE (born 1919), American folksinger and activist **14** 83–84

SEFERIS, GEORGE (Georgios Seferiadis; 1900–71), Greek poet and statesman **14** 84–85

SEGAL, GEORGE (born 1924), American sculptor **14** 85–87

SEGOVIA, ANDRÉS (1893–1987), Spanish guitarist **14** 87–88

SEIBERT, FLORENCE B. (1897–1991), American biochemist **14** 89–90

SEJO (1417–1468), king of Korea 1453–68 **14** 90–91

SEJONG (1397–1450), king of Korea 1418–50 **14** 91–92

SELENA (Selena Quintanilla-Perez; 1971–1995), Hispanic-American singer **18** 365–367

SELEUCUS I (circa 358–281 B.C.), Macedonian general, king of Babylonia and Syria **14** 92–93

SELIGMAN, EDWIN ROBERT ANDERSON (1861–1939), American economist and editor **14** 93–94

SELIM I (circa 1470–1520), Ottoman sultan 1512–20 **14** 94–95

SELIM III (1761–1808), Ottoman sultan 1789–1807 **14** 95–96

SELKIRK, 5TH EARL OF (Thomas Douglas; 1771–1820), Scottish colonizer in Canada **14** 96

SELLARS, WILFRED (1912–1989), American philosopher **14** 96–98

SELLERS, PETER RICHARD HENRY (1925–1980), British comedy genius of theater, radio, television, and movies **14** 98–99

SEMENOV, NIKOLAI NIKOLAEVICH (1896–1986), Russian physicist and physical chemist **14** 101

SEMMELWEIS, IGNAZ PHILIPP (1818–1865), Hungarian physician **14** 101–102

SEMMES, RAPHAEL (1809–1877), American Confederate naval officer **14** 102–103

SEN, RAM CAMUL (1783–1844), Bengali intellectual and entrepreneur **13** 16–17

Senator, Flavius Magnus Aurelius Cassiodorus
see Cassiodorus

SENECA THE YOUNGER, LUCIUS ANNAEUS (circa 4 B.C.-A.D. 65), Roman philosopher **14** 103–105

SENFL, LUDWIG (circa 1486-circa 1543), Swiss-born German composer **14** 105–106

SENGHOR, LÉOPOLD SÉDAR (born 1906), Senegalese poet, philosopher, and statesman **14** 106–107

SENNACHERIB (ruled 705–681 B.C.), king of Assyria **14** 108

SENNETT, MACK (1884–1960), American film producer and director **14** 108–109

Sepoy Mutiny (1857–1858)
Mahal, Hazrat **18** 271–273

SEQUOYAH (circa 1770–1843), American Cherokee Indian scholar **14** 110–111

SERRA, JUNIPERO (Miguel José Serra; 1713–84), Spanish Franciscan missionary, founder of California missions **14** 111–112

SERRANO ELÍAS, JORGE ANTONIO (born 1945), president of Guatemala (1991–1993) **14** 112–113

SERVAN-SCHREIBER, JEAN-JACQUES (born 1924), French journalist and writer on public affairs **14** 113–115

SERVETUS, MICHAEL (circa 1511–53), Spanish religious philosopher **14** 115–116

SESSHU, TOYA (1420–1506), Japanese painter and Zen priest **14** 116–117

SESSIONS, ROGER HUNTINGTON (1896–1985), American composer **14** 117–118

SETON, ELIZABETH ANN BAYLEY (1774–1821), American Catholic leader **14** 118–119

SETON, ERNEST THOMPSON (1860–1946), Canadian author and co-founder of the Boy Scouts of America **14** 119–120

SETTIGNANO, DESIDERIO DA (1428/31–1464), Italian sculptor **4** 509

SEURAT, GEORGES PIERRE (1859–1891), French painter **14** 120–122

SEVERINI, GINO (1883–1966), Italian painter **14** 122

SEVERUS, LUCIUS SEPTIMIUS (146–211), Roman emperor 193–211 **14** 109–110

SEVIER, JOHN (1745–1815), American frontiersman, soldier, and politician **14** 122–123

SEWALL, SAMUEL (1652–1730), American jurist and diarist **14** 123–124

SEWARD, WILLIAM HENRY (1801–1872), American statesman **14** 124–125

SEXTON, ANNE (Anne Gray Harvey; 1928–74), American "confessional" poet **14** 125–126

SEYMOUR, HORATIO (1810–1886), American politician **14** 126–127

SEYMOUR, JANE (1509–1537), third wife and queen consort of Henry VIII of England **18** 367–368

SFORZA, LODOVICO (1452–1508), duke of Milan **14** 127–128

SHABAKA (ruled circa 712-circa 696 B.C.), Nubian king, pharaoh of Egypt **14** 130

SHABAZZ, BETTY (1936–1997), African American educator, activist, and health administrator **14** 130–132

SHACKLETON, SIR ERNEST HENRY (1874–1922), British explorer **14** 132–133

SHAFFER, PETER LEVIN (born 1926), English/American playwright **14** 133–135

SHAFTESBURY, 1ST EARL OF (Anthony Ashley Cooper; 1621–83), English statesman **14** 135–136

SHAFTESBURY, 3D EARL OF (Anthony Ashley Cooper; 1671–1713), English moral philosopher **14** 136–137

SHAFTESBURY, 7TH EARL OF (Anthony Ashley Cooper; 1801–85), English social reformer **14** 137–138

SHAH JAHAN (1592–1666), Mogul emperor of India 1628–58 **14** 138–139

SHAHN, BEN (1898–1969), American painter, graphic artist, and photographer **14** 139–140

SHAHPUR II (310–379), king of Persia **14** 140–141

SHAKA (circa 1787–1828), African Zulu military monarch **14** 141–142

SHAKESPEARE, WILLIAM (1564–1616), English playwright, poet, and actor **14** 142–145

Shakyamuni
see Buddha, the

SHALIKASHVILI, JOHN MALCHASE DAVID (born 1936), chairman of the U.S. Joint Chiefs of Staff **14** 145–147

SHAMIR, YITZCHAK (Yizernitsky; born 1914), Israeli prime minister and leader of the Likud Party **14** 147–149

SHAMMAI (flourished 1st century B.C.), Jewish sage **14** 149

SHANG YANG (circa 390–338 B.C.), Chinese statesman and political philosopher **14** 149–150

SHANKARA (Shankaracharya; circa 788–820), Indian philosopher and reformer **14** 150–151

SHANKER, ALBERT (1928–1977), American education leader **14** 151–153

SHANNON, CLAUDE ELWOOD (born 1916), American mathematician **14** 153–154

SHAPEY, RALPH (born 1921), American composer, conductor, and teacher **14** 154–155

SHAPLEY, HARLOW (1885–1972), American astronomer **14** 155–156

Shapur
see Shahpur

SHARIATI, ALI (1933–1977), ''Ideologue of the Iranian Revolution'' **14** 156–157

SHARON, ARIEL (Arik; born 1928), Israeli politician and defense minister **14** 157–159

SHARPTON, AL (born 1954), African American civil rights leader and minister **14** 159–162

SHAW, ANNA HOWARD (1847–1919), American suffragist leader, reformer, and women's rights activist **14** 162–163

SHAW, GEORGE BERNARD (1856–1950), British playwright, critic, and pamphleteer **14** 163–164

SHAW, LEMUEL (1781–1861), American jurist **14** 164–165

SHAW, MARY (born 1943), American computer science professor **14** 165–167

SHAW, RICHARD NORMAN (1831–1912), British architect **14** 167–168

SHAYS, DANIEL (circa 1747–1825), American Revolutionary War Captain **14** 168

SHCHARANSKY, ANATOLY BORISOVICH (born 1948), prominent figure of the Helsinki Watch Group **14** 168–170

SHEELER, CHARLES (1883–1965), American painter **14** 170–171

SHEEN, FULTON J. (1895–1979), American Roman Catholic bishop and television host **14** 171–172

SHELDON, CHARLES M. (1857–1946), American social reformer who also wrote *In His Steps* **14** 172–174

SHELLEY, MARY WOLLSTONECRAFT (1797–1851), English author **14** 174–176

SHELLEY, PERCY BYSSHE (1792–1822), English romantic poet **14** 176–178

SHEPARD, ALAN (born 1923), American astronaut **14** 178–180

SHEPARD, SAM (Samuel Shepard Rogers VII; born 1943), American playwright, rock performer, and film actor **14** 180–181

SHERATON, THOMAS (1751–1806), English furniture designer **14** 181–182

SHERIDAN, PHILIP HENRY (1831–1888), American general **14** 182–183

SHERIDAN, RICHARD BRINSLEY (1751–1816), British playwright and orator **14** 183–184

SHERMAN, JOHN (1823–1900), American politician **14** 184–185

SHERMAN, ROGER (1721–1793), American patriot **14** 185–186

SHERMAN, WILLIAM TECUMSEH (1820–1891), American general **14** 186–187

SHERRINGTON, SIR CHARLES SCOTT (1857–1952), English physiologist **14** 187–189

SHERWOOD, ROBERT EMMET (1896–1955), American playwright **14** 189–190

SHESTOV, LEV (Lev Isaakovich Schwarzmann; 1866–1938), Russian Jewish thinker and literary critic **14** 190–191

SHEVARDNADZE, EDUARD AMVROSEVICH (born 1928), foreign minister of the U.S.S.R. (1985–1990) **14** 191–193

SHIH KO-FA (died 1644), Chinese scholar-soldier **14** 194–195

SHIH LE (274–333), Chinese emperor 330–333 **14** 195

SHIHAB, FU'AD (1903–1973), Father of the Lebanese Army and president of Lebanon (1958–1964) **14** 193–194

SHILS, EDWARD ALBERT (born 1911), American sociologist **14** 195–197

SHINRAN (1173–1262), Japanese Buddhist monk **14** 197

SHIPPEN, EDWARD (1728–1806), American jurist **14** 197–198

SHIRER, WILLIAM L. (born 1904), American journalist and historian who wrote on the history of Nazi Germany **14** 198–199

SHOCKLEY, WILLIAM (1910–1989), American physicist **14** 200–202

SHOLEM ALEICHEM (Sholem Rabinowitz; 1859–1916), Russian-born American author **14** 202–203

SHOLOKHOV, MIKHAIL ALEKSANDROVICH (1905–1984), Russian novelist **14** 203–204

SHOSTAKOVICH, DMITRI DMITRIEVICH (1906–1975), Russian composer **14** 204–205

SHOTOKU TAISHI (573–621), Japanese regent, statesman, and scholar **14** 205–207

SHREVE, HENRY MILLER (1785–1851), American steamboat designer and builder **14** 207

SHUBERT BROTHERS (1883–1963), theatrical managers **14** 207–209

SHULTZ, GEORGE PRATT (born 1920), labor and economics specialist, educator, businessman, and international negotiator **14** 209–211

SIBELIUS, JEAN JULIUS CHRISTIAN (1865–1957), Finnish composer **14** 211–212

Sicily, Duke of
see Guiscard, Robert

SICKERT, WALTER RICHARD (1860–1942), English painter **14** 212–213

SIDGWICK, HENRY (1838–1900), English philosopher and moralist **14** 213

SIDNEY, SIR PHILIP (1554–1586), English poet, courtier, diplomat, and soldier **14** 214–215

Sidonia, 7th Duke of *see* Medina-Sidonia, Alonso Pérez de Guzmán, 7th Duke of

SIEBERT, MURIEL (born 1932), American businesswoman **18** 368–370

SIEGEL, BENJAMIN (''Bugsy''; 1906–1947), American gangster **14** 215–216

SIENKIEWICZ, HENRYK (1846–1916), Polish novelist and short-story writer **14** 216–217

SIERRA, JUSTO (1848–1912), Mexican educator, writer, and historian **14** 217

SIEYÈS, COMTE EMMANUEL JOSEPH (1748–1836), French statesman and political writer **14** 217–218

SIFTON, SIR CLIFFORD (1861–1929), politician who helped turn the Canadian West into a premier agricultural area **14** 219–220

SIGISMUND (1368–1437), Holy Roman emperor 1411–37, king of Bohemia 1420–37, and king of Hungary 1385–1437 **14** 220–221

SIGNORELLI, LUCA (circa 1445/50–1523), Italian painter **14** 221–222

SIHANOUK, PRINCE NORODOM (born 1922), Cambodian nationalist and political leader **14** 222–223

SIKORSKY, IGOR (1889–1972), Russian-American aeronautical engineer, aircraft manufacturer, and inventor **14** 223–224

SILBER, JOHN (born 1926), American philosopher and educator **14** 224–226

SILES ZUAZO, HERNAN (1914–1996), Bolivian politician **18** 370–373

SILKO, LESLIE (Leslie Marmon Silko; born 1948), Native American author and poet **14** 226–227

SILKWOOD, KAREN (1946–1974), American antinuclear activist **14** 227–229

SILLIMAN, BENJAMIN (1779–1864), American chemist, naturalist, and editor **14** 229–230

SILLS, BEVERLY (Belle Miriam Silverman; born 1929), American child performer, coloratura soprano, and operatic superstar **14** 230–231

SILONE, IGNAZIO (1900–1978), Italian novelist and essayist **14** 231–232

SILVER, ABBA HILLEL (1893–1963), American rabbi and Zionist leader **14** 232–233

SIMENON, GEORGES (1903–1989), Belgian novelist **14** 233–234

SIMMEL, GEORG (1858–1918), German sociologist and philosopher **14** 234–235

SIMMS, WILLIAM GILMORE (1806–1870), American author **14** 235–236

SIMON, HERBERT ALEXANDER (born 1916), American Nobelist in economics **14** 236–237

SIMON, JULES FRANÇOIS (1814–1896), French philosopher, writer, and statesman **14** 237–238

SIMON, NEIL (Marvin Neil Simon; born 1927), American playwright **18** 373–374

SIMON, PAUL (born 1928), newspaper publisher, Illinois state legislator, lieutenant governor, and U.S. representative and senator **14** 238–239

SIMONOV, KONSTANTIN MIKHAILOVICH (1915–1979), Soviet poet and novelist **14** 239–240

SIMPSON, GEORGE GAYLORD (1902–1984), American paleontologist **14** 240–242

SIMPSON, LOUIS ASTON MARANTZ (born 1923), American poet, critic, and educator **14** 243–244

SIMS, WILLIAM SOWDEN (1858–1936), American admiral **14** 244

SIN, JAIME L. (born 1928), Filipino cardinal of the Roman Catholic Church **14** 244–245

SINAN, KODJA MIMAR (1489–1578), Ottoman architect **14** 245–246

SINATRA, FRANCIS ALBERT (Frank Sinatra; 1915–1998), American singer **14** 246–248

SINCLAIR, UPTON BEALE, JR. (1878–1968), American novelist and political writer **14** 248–249

SINGER, ISAAC BASHEVIS (1904–1991), Polish-American author **14** 249–250

SINGER, ISAAC M. (1811–1875), American inventor of the sewing machine **14** 250

SINGER, MAXINE (born Maxine Frank, 1931), American biochemist and geneticist **14** 251–252

SINGER, PETER ALBERT DAVID (born 1946), Australian philosopher and author of Animal Liberation **14** 253–254

SINGH, VISHWANATH PRATAP (born 1931), prime minister of India (1989–1990) **14** 254–256

Sioux Indians (North America) Bonnin, Gertrude Simmons **18** 52–54

SIQUEIROS, DAVID ALFARO (1896–1974), Mexican mural painter **14** 256

SIRICA, JOHN JOSEPH (1904–1992), U.S. district court judge who presided over the Watergate affair **14** 257–258

SISMONDI, JEAN CHARLES LÉONARD SIMONDE DE (1773–1842), Swiss-born historian and political economist **14** 258–259

SISULU, NONTSIKELELO ALBERTINA (born 1918), leader of the anti-apartheid movement in South Africa **14** 259–261

SISULU, WALTER MAX ULYATE (born 1912), leader of the African National Congress (ANC) of South Africa **14** 261–262

SITHOLE, NDABANINGI (born 1920), African nationalist **14** 262–264

SITTING BULL (circa 1834–90), American Indian leader and medicine man **14** 264–265

SITWELL, DAME EDITH (1887–1964), English poet and critic **14** 265–266

ŚIVAJĪ (1627–1680), Indian warrior and leader of a Hindu nation **14** 266–267

SIXTUS V (Felice Perreti; 1520–90), pope 1585–90 **14** 267–268

SIZA, ALVARO (Alvaro Joaquim Melo Siza Vieria; born 1933), Portugese architect **18** 375–376

SKELTON, JOHN (circa 1460–1529), English poet and humanist **14** 268–269

SKINNER, BURRHUS FREDERIC (1904–1990), American experimental psychologist **14** 269–270

SLÁNSKÝ, RUDOLF SALZMANN (1901–1952), founding member of the Czechoslovak Communist Party and vice-premier of the former Czechoslovakia **14** 270–271

SLATER, SAMUEL (1768–1835), English-born American manufacturer **14** 272–273

Slee, Margaret
see Sanger, Margaret

SLIDELL, JOHN (1793–1871), American politician **14** 273

SLIM, WILLIAM JOSEPH (a.k.a. Anthony Mills; 1891–1970), English general and governor-general of Australia **18** 377–378

SLOAN, ALFRED PRITCHARD, JR. (1875–1966), American automobile executive **14** 274

SLOAN, JOHN (1871–1951), American painter **14** 274–275

Slovakia (nation; Eastern Europe)
Meciar, Vladimir **18** 283–285

Slovenia (nation, Eastern Europe)
Kucan, Milan **18** 239–242

SLUTER, CLAUS (circa 1350–1405/1406), Dutch-Burgundian sculptor **14** 275–276

SLYE, MAUD (1879–1954), American pathologist **14** 276–277

SMALL, ALBION WOODBURY (1854–1926), American sociologist and educator **14** 277

SMALLS, ROBERT (1839–1916), African American statesman **14** 277–278

SMEAL, ELEANOR (Eleanor Marie Cutri Smeal; born 1939), American women's rights activist and president of the National Organization for Women **14** 278–280

SMEATON, JOHN (1724–1792), English civil engineer **14** 280–281

SMETANA, BEDŘICH (1824–1884), Czech composer **14** 281–282

SMIBERT, JOHN (1688–1751), Scottish-born American painter **14** 282

SMITH, ADAM (1723–1790), Scotch economist and moral philosopher **14** 283–284

SMITH, ALFRED EMMANUEL (1873–1944), American politician **14** 284–285

SMITH, BESSIE (1894–1937), African American blues singer **14** 285–287

SMITH, DAVID (1906–1965), American sculptor **14** 287–288

SMITH, DEAN EDWARDS (born 1931), American college basketball coach **18** 378–380

SMITH, DONALD ALEXANDER (1st Baron Strathcona and Mount Royal; 1820–1914), Canadian politician and philanthropist **14** 288–289

SMITH, DORA VALENTINE (1893–1985), American educator **14** 289–290

SMITH, GERRIT (1797–1874), American philanthropist and reformer **14** 290–291

SMITH, IAN DOUGLAS (born 1919), African prime minister **14** 291–293

SMITH, JAMES MCCUNE (1813–1865), African American physician and author **14** 293–294

SMITH, JEDEDIAH S. (1799–1831), American trapper, fur trader, and explorer **14** 294–295

SMITH, JOHN (circa 1580–1631), English colonist in America **14** 295–297

SMITH, JOSEPH (1805–1844), American Mormon leader **14** 297–298

SMITH, LILLIAN EUGENIA (1897–1966), Southern writer and critic of white supremacy and segregation **14** 298–299

SMITH, MARGARET CHASE (1897–1995), first woman elected to both houses of Congress **14** 299–300

Smith, Walter Bedell
see Bedell Smith, Walter

SMITH, WILLIAM (1727–1803), American educator and churchman **14** 301

SMITHSON, ROBERT (1938–1973), American sculptor, essayist, and filmmaker **14** 301–303

SMOHALLA (1815–1895), Native American warrior, medicine man, and spiritual leader **14** 303–305

SMOLLETT, TOBIAS GEORGE (1721–1771), English novelist and satirist **14** 305–307

SMUIN, MICHAEL (born 1938), American dancer-choreographer-director **14** 307–309

SMUTS, JAN CHRISTIAN (1870–1950), South African soldier and statesman **14** 309–310

SONJO (1552–1608), king of Korea 1567–1608 **14** 341–342

SNOW, CHARLES PERCY (1905–1972), English novelist and physicist **14** 311–312

SNOW, EDGAR (1905–1972), American journalist and author **14** 312–313

SNOWE, OLYMPIA (born Olympia Jean Bouchles, 1947), U.S. congresswoman and senator **14** 313–314

SOANE, SIR JOHN (1753–1837), English architect **14** 314–315

SOARES, MÁRIO (Mário Alberto Nobre Lopes Soares; born 1924), first socialist president of Portugal **14** 315–316

SOBCHAK, ANATOLY ALEXANDROVICH (born 1937), popular democratic leader of Russia elected mayor of St. Petersburg in 1990 **14** 317–318

SOBUKWE, ROBERT MANGALISO (1924–1978), South African politician **14** 318–319

Social Democratic party
Austria
Klima, Viktor **18** 232–234

Social scientists, Austrian
Freud, Anna **18** 150–153

Social scientists, Brazilian
Campos, Roberto Oliveira **18** 77–79
Cardoso, Fernando Henrique **18** 81–83

SOCRATES (469–399 B.C.), Greek philosopher and logican **14** 320–321

SODDY, FREDERICK (1877–1956), English chemist **14** 321–323

SÖDERBLOM, NATHAN (Lars Jonathan Söderblom; 1866–1931), Swedish Lutheran archbishop **14** 323–324

SOELLE, DOROTHEE (born 1929), German theologian, political activist, and feminist **14** 324–325

SOL CH'ONG (circa 680–750), Korean Confucian scholar **14** 325–326

SOLÍS, JUAN DÍAZ DE (circa 1470–1516), Spanish explorer **14** 326

SOLOMON (ruled circa 965-circa 925 B.C.), king of the ancient Hebrews **14** 326–327

SOLON (active 594 B.C.), Greek statesman and poet **14** 327–328

SOLOVEITCHIK, JOSEPH BAER (1903–1993), Jewish theologian and philosopher **14** 328–329

SOLOVIEV, VLADIMIR SERGEEVICH (1853–1900), Russian philosopher and religious thinker **14** 329–330

SOLZHENITSYN, ALEXANDER ISAYEVICH (born 1918), Soviet novelist **14** 330–332

SOMBART, WERNER (1863–1941), German economic historian **14** 332–333

SOMERSET, DUKE OF (Edward Seymour; 1506–52), English statesman **14** 333–334

SOMERVILLE, EDITH ANNE ŒNONE (1858–1949), Irish author **14** 334–335

SOMOZA, ANASTASIO (1896–1956), Nicaraguan dictator and military leader **14** 335–336

SOMOZA DEBAYLE, ANASTASIO (1925–1980), president of Nicaragua (1967–1979) **14** 336–337

SONDHEIM, STEPHEN (born 1930), American composer and lyricist **14** 337–338

SONG SISTERS (Ailing Song, 1890–1973; Meiling Song, 1898–1919; and Qingling Song, 1890–1981) Chinese political and social activists **14** 338–341

SONTAG, SUSAN (born 1933), American essayist **14** 342–343

SOPHOCLES (496–406 B.C.), Greek playwright **14** 343–345

SOPWITH, THOMAS OCTAVE MURDOCH (1888–1989), British aviation industrialist and pioneer pilot **14** 345–346

SOREL, ALBERT (1842–1906), French diplomatic historian **14** 346–347

SOREL, GEORGES (1847–1922), French philosopher **14** 347–348

SOROKIN, PITIRIM A. (1889–1968), Russian-American sociologist **14** 348–349

SOTATSU, TAWARAYA (circa 1570-circa 1643), Japanese painter **14** 349

SOUFFLOT, JACQUES GERMAIN (1713–1780), French architect **14** 349–350

SOULAGES, PIERRE (born 1919), French painter **14** 350–351

SOULÉ, PIERRE (1801–1870), American politician and diplomat **14** 351–352

SOUSA, HENRIQUE TEIXEIRA DE (born 1919), Cape Verdean novelist **14** 352–353

SOUSA, JOHN PHILIP (1854–1932), American bandmaster and composer **14** 353–354

SOUSA, MARTIM AFONSO DE (circa 1500–64), Portuguese colonizer and statesman **14** 354–355

SOUTER, DAVID H. (born 1939), U.S. Supreme Court justice **14** 355–356

Southern Christian Leadership Conference
Baker, Ella Josephine **18** 26–28

SOUTHEY, ROBERT (1774–1843), English poet and author **18** 381–382

SOUTINE, CHAIM (1894–1943), Russian painter **14** 356–357

SOUVANNA PHOUMA (1901–1984), Laotian prince and premier **14** 357–358

SOYINKA, WOLE (Oluwole Akinwande Soyinka; born 1934), first African to win the Nobel Prize for Literature (1986) **14** 358–359

SPAAK, PAUL HENRI (1899–1972), Belgian statesman and diplomat **14** 359–360

Space exploration
manned flights
Aldrin, Edwin Eugene, Jr. **18** 15–17

SPALLANZANI, LAZZARO (Abbé Spallanzani; 1729–99) Italian naturalist **14** 360–361

Spanish literature
poetry
Alberti, Rafael **18** 13–15

SPARK, MURIEL SARAH (born 1918), British author **14** 361–362

SPARKS, JARED (1789–1866), American historian **14** 363

SPARTACUS (died 71 B.C.), Thracian galdiator **14** 363–364

SPAULDING, CHARLES CLINTON (1874–1952), African American business executive **14** 364–365

SPEKE, JOHN HANNING (1827–1864), English explorer **14** 366–367

SPELLMAN, CARDINAL FRANCIS JOSEPH (1889–1967), Roman Catholic archbishop **14** 367

SPEMANN, HANS (1869–1941), German experimental embryologist **14** 368–369

SPENCER, HERBERT (1820–1903), English philosopher **14** 369–370

SPENDER, STEPHEN HAROLD (born 1909), English poet and critic **14** 370–371

SPENER, PHILIPP JAKOB (1635–1705), German theologian **14** 372

SPENGLER, OSWALD (1880–1936), German philosopher **14** 372–373

SPENSER, EDMUND (circa 1552–99), English poet **14** 373–376

SPERANSKI, COUNT MIKHAIL MIKHAILOVICH (1772–1839), Russian statesman and reformer **14** 376–377

SPERRY, ELMER A. (1860–1930), American inventor **14** 377–379

SPIELBERG, STEVEN (born 1947), American filmmaker **14** 379–381

SPINOZA, BARUCH (Benedict Spinoza; 1632–77), Dutch philosopher **14** 381–383

SPOCK, BENJAMIN McLANE (1903–1998), American pediatrician and political activist and author of *Baby and Child Care* **14** 383–385

SPOTSWOOD, ALEXANDER (1676–1740), British general and colonial governor **14** 385

SPRAGUE, FRANK JULIAN (1857–1934), American electrical engineer and inventor **14** 385–386

SSU-MA CH'IEN (145-circa 90 B.C.), Chinese historian **14** 388–389

SSU-MA HSIANG-JU (circa 179–117 B.C.), Chinese poet **14** 389–390

SSU-MA KUANG (1019–1086), Chinese statesman **14** 390–391

STAËL, GERMAINE DE (1766–1817), French-Swiss novelist and woman of letters **14** 391–392

STAËL, NICOLAS DE (1914–1955), French painter **14** 392

STAHL, GEORG ERNST (1660–1734), German chemist and medical theorist **14** 392–393

STALIN, JOSEPH (1879–1953), Soviet statesman **14** 393–396

STANDISH, MYLES (circa 1584–1656), English military adviser to the Pilgrims **14** 396–397

STANFORD, LELAND (1824–1893), American railroad builder and politician **14** 397–398

STANISLAVSKY, CONSTANTIN (1863–1938), Russian actor and director **14** 398–399

STANLEY, SIR HENRY MORTON (1841–1904), British explorer and journalist **14** 399–400

STANLEY, WENDELL MEREDITH (1904–1971), American virologist **14** 400–401

STANTON, EDWIN McMASTERS (1814–1869), American statesman **14** 401–402

STANTON, ELIZABETH CADY (1815–1902), American feminist and reformer **14** 402–403

STARHAWK (Miriam Simos; born 1951), theoretician and practitioner of feminist Wicca (witchcraft) in the United States **14** 403–404

Statesmen, American

- EXECUTIVE
  presidents' advisers
    Baker, Howard H. Jr. **18** 28–30
    Koop, C. Everett **18** 235–237
- EXECUTIVE (CABINET)
  secretaries of defense
    Cohen, William S. **18** 96–98
- INDIAN TRIBAL CHIEFS
  19th-20th century
    Little Wolf **18** 255–257
- LEGISLATIVE
  representatives (20th century)
    Bono, Sonny **18** 54–56
    Lott, Trent **18** 262–264
    Mink, Patsy **18** 287–289
    Molinari, Susan K. **18** 289–291
    Watts, J.C. **18** 407–409
  Senate majority leaders
    Lott, Trent **18** 262–264
  senators (19th century)
    Foote, Henry Stuart **18** 144–146
  senators (20th century)
    Baker, Howard H. Jr. **18** 28–30
    Cohen, William S. **18** 96–98
    Fong, Hiram L. **18** 143–144
    Matsunaga, Spark M. **18** 279–281

Statesmen, Australian
prime ministers
  Howard, John Winston **18** 198–200

Statesmen, Austrian
chancellors
  Klima, Viktor **18** 232–234

Statesmen, Bermuden
Gordon, Pamela **18** 166–167

Statesmen, Bolivian
Siles Zuazo, Hernan **18** 370–373

Statesmen, Brazilian
Congress members
  Campos, Roberto Oliveira **18** 77–79
dictators
  Costa e Silva, Artur da **18** 104–107
presidents
  Cardoso, Fernando Henrique **18** 81–83
  Costa e Silva, Artur da **18** 104–107

Statesmen, Bruneian
Bolkiah, Hassanal **18** 49–51

Statesmen, Cameroonian
Biya, Paul **18** 41–43

Statesmen, Congolese
Kabila, Laurent **18** 222–224

Statesmen, Czech
Tosovsky, Josef **18** 393–395

Statesmen, English
prime ministers (20th century)
  Blair, Tony **18** 45–47

Statesmen, Honduran
Flores, Carlos Roberto **18** 138–140

Statesmen, Irish
Ahern, Bertie **18** 11–13
Brian Boru **18** 62–64

Statesmen, Italian
members of parliament
  Zeffirelli, Franco **18** 419–421

Statesmen, Monacan
Rainier III, Prince of Monaco **18** 335–337

Statesmen, Rhodesian
Todd, Reginald **18** 391–393

Statesmen, Russian
Central Committee
  Lebed, Alexander I. **18** 245–247
mayors
  Luzhkov, Yuri M. **18** 266–268
Russian Republic
  Lebed, Alexander I. **18** 245–247

Statesmen, Slovakian
Meciar, Vladimir **18** 283–285

Statesmen, Slovenian
Kucan, Milan **18** 239–242

Statesmen, Vietnamese
South
  Duong Van Minh **18** 285–287

Statesmen, Zimbabwean
Todd, Reginald **18** 391–393

STEEL, DANIELLE (born 1947), American author and poet **14** 404–406

STEEL, DAVID MARTIN SCOTT (born 1938), Scottish member of Parliament and leader of the Liberal Party **14** 406–407

STEEL, DAWN (1946–1997), American movie producer and studio executive **18** 383–384

STEELE, SIR RICHARD (1672–1729), British essayist, dramatist, and politician **14** 407–409

STEFANSSON, VILHJALMUR (1879–1962), Canadian-American Arctic explorer and scientist **14** 409–410

STEFFENS, LINCOLN (1866–1936), American journalist **14** 410–411

STEICHEN, EDWARD (1879–1973), American photographer, painter, and museum curator **14** 411–412

STEIN, BARON HEINRICH FRIEDRICH KARL VOM UND ZUM (1757–1831), Prussian statesman **14** 415–416

STEIN, EDITH (1891–1942), German philosopher **14** 412–414

STEIN, GERTRUDE (1874–1946), American writer **14** 414–415

STEINBECK, JOHN ERNST (1902–1968), American author **14** 416–417

STEINEM, GLORIA (born 1934), American feminist and journalist **14** 418–419

STEINMETZ, CHARLES PROTEUS (Karl August Rudolf Steinmetz; 1865–1923), German-born American mathematician and electrical engineer **14** 419–420

STELLA, FRANK (born 1936), American painter **14** 420–422

STELLA, JOSEPH (1877–1946), Italian-born American painter **14** 422

STENDHAL (Marie Henri Beyle; 1783–1842), French author **14** 422–425

STENO, NICOLAUS (Niels Stensen; 1638–86), Danish naturalist **14** 425–426

STEPHEN (1096?-1154), king of England 1135–54 **14** 426–427

STEPHEN I, KING OF HUNGARY (c. 973–1038) **14** 427–428

STEPHEN, SIR LESLIE (1832–1904), English historian **14** 429

STEPHEN HARDING, ST. (died 1134), English abbot and monastic reformer **14** 428–429

STEPHENS, ALEXANDER HAMILTON (1812–1883), American statesman **14** 429–430

STEPHENS, JAMES (1882–1950), Irish novelist and poet **14** 430–431

STEPHENS, URIAH (1821–1882), American labor leader **14** 431–432

STEPHENSON, GEORGE (1781–1848), English railway engineer **14** 432–433

STEPHENSON, ROBERT (1803–1859), English railway engineer **14** 432–433

STEPINAC, ALOJZIJE (1898–1960), Croatian nationalist, Catholic, and anti-Communist **14** 433–435

STERN, OTTO (1888–1969), German-born American physicist **14** 435

STERNE, LAURENCE (1713–1768), British novelist **14** 435–437

STETTINIUS, EDWARD R., JR. (1900–1949), American industrialist and statesman **14** 437–438

STEUBEN, BARON FREDERICK WILLIAM AUGUSTUS VON (1730–1794), German officer in the American Revolution **14** 438–439

STEVENS, JOHN (1749–1838), American engineer and inventor **14** 439–440

STEVENS, JOHN PAUL (born 1920), U.S. Supreme Court justice **14** 440–441

STEVENS, NETTIE MARIA (1861–1912), American biologist and geneticist **14** 441–442

STEVENS, THADDEUS (1792–1868), American politician **14** 442–443

STEVENS, WALLACE (1879–1955), American poet **14** 443–445

STEVENSON, ADLAI EWING (1900–1965), American statesman and diplomat **14** 445–446

STEVENSON, ROBERT LOUIS (1850–1894), Scottish novelist, essayist and poet **14** 446–448

STEWART, ALEXANDER TURNEY (1803–1876), American dry-goods merchant **14** 448–449

STEWART, DUGALD (1753–1828), Scottish philosopher **14** 449

Stewart, James
see Moray, James Stewart, Earl of

STEWART, JIMMY (James Maitland Stewart; 1908–1997), American actor **18** 385–386

STEWART, POTTER (1915–1985), liberal U.S. Supreme Court justice **14** 449–451

STIEGEL, HENRY WILLIAM (1729–1785), German born American iron founder and glassmaker **14** 451

STIEGLITZ, ALFRED (1864–1946), American photographer, editor, and art gallery director **14** 451–452

STILICHO, FLAVIUS (died 408), Roman general **14** 452–453

STILL, CLYFFORD (1904–1980), American Abstract Expressionist artist **14** 453–454

STILL, WILLIAM (1821–1902), African American abolitionist, philanthropist, and businessman **14** 454–455

STILL, WILLIAM GRANT (born 1895), African American composer **14** 455–456

STILWELL, JOSEPH WARREN (1883–1946), American general **14** 456–457

STIMSON, HENRY LEWIS (1867–1950), American lawyer and statesman **14** 457–458

STIRLING, JAMES (1926–1992), British architect and city planner **14** 458–459

STIRNER, MAX (1806–1856), German philosopher **14** 459–460

Stock market (United States)
brokers
Siebert, Muriel **18** 368–370

STOCKHAUSEN, KARLHEINZ (born 1928), German composer **14** 460–461

STOCKTON, ROBERT FIELD (1795–1866), American naval officer and politician **14** 461–462

STODDARD, SOLOMON (1643–1728/29), American colonial Congregational clergyman **14** 462–463

STOKER, BRAM (Abraham Stoker; 1847–1912), Irish author **14** 463–464

STOKES, CARL B. (1927–1996), African American politician **14** 464–465

STOLYPIN, PIOTR ARKADEVICH (1862–1911), Russian statesman and reformer **14** 465–466

STONE, EDWARD DURRELL (1902–1978), American architect, educator, and designer **14** 466–468

STONE, HARLAN FISKE (1872–1946), American jurist; chief justice of U.S. Supreme Court 1914–46 **14** 468–470

STONE, I. F. (Isador Feinstein; 1907–1989), American journalist **14** 470–471

STONE, LUCY (1818–1893), American abolitionist and women's suffrage leader **14** 471–472

STONE, OLIVER (born 1946), American filmmaker **14** 472–475

STONE, ROBERT ANTHONY (born 1937), American novelist **14** 475–476

STOPES, MARIE (1880–1958), British scientist and birth control advocate **14** 476–478

STOPPARD, THOMAS (Thomas Straussler; born 1937), English playwright **14** 478–479

STORM, THEODOR (1817–1888), German poet and novelist **14** 479–480

STORY, JOSEPH (1779–1845), American jurist and statesman **14** 480–481

STOSS, VEIT (circa 1445–1533), German sculptor **14** 481–482

STOUFFER, SAMUEL A. (1900–1960), American sociologist and statistician **14** 482–483

STOVALL, LUTHER McKINLEY (born 1937), American silkscreen artist **14** 483–484

STOWE, HARRIET ELIZABETH BEECHER (1811–1896), American writer **14** 484–485

STRABO (circa 64 B.C.-circa A.D. 23), Greek geographer and historian **14** 485–486

STRACHAN, JOHN (1778–1867), Canadian Anglican bishop **14** 486–487

STRACHEY, GILES LYTTON (1880–1932), English biographer and critic known for his satire of the Victorian era **14** 487–488

STRADIVARI, ANTONIO (circa 1644–1737), Italian violin maker **14** 488–490

STRAFFORD, 1ST EARL OF (Thomas Wentworth; 1593–1641), English statesman **14** 490–491

STRAND, MARK (born 1934), fourth Poet Laureate of the United States **14** 491–493

STRANG, RUTH MAY (1895–1971), American educator **14** 493–494

STRASBERG, LEE (Israel Strasberg; 1901–82), American acting instructor, director, and founding member of the Group Theatre **14** 494–495

Stratton, Charles S.
see Tom Thumb, General

STRAUS, ISIDOR (1845–1912), American merchant **14** 496

STRAUSS, DAVID FRIEDRICH (1808–1874), German historian and Protestant theologian **14** 496–497

STRAUSS, FRANZ JOSEF (1915–1988), West German politician **14** 497–498

STRAUSS, JOHANN, JR. (1825–1899), Austrian composer **14** 498–499

STRAUSS, LEO (1899–1973), German Jewish Socratic political philosopher **14** 499–500

STRAUSS, RICHARD (1864–1949), German composer and conductor **14** 500–501

STRAUSS, ROBERT SCHWARZ (born 1918), Democratic fundraiser and strategist **14** 501–502

STRAVINSKY, IGOR FEDOROVICH (1882–1971), Russian-born composer **14** 502–506

STRAWSON, SIR PETER FREDRICK (born 1919), English philosopher **14** 506–507

STREETON, SIR ARTHUR ERNEST (1867–1943), Australian landscape painter **14** 507–508

STREISAND, BARBRA (Barbara Joan Streisand; born 1942), American entertainer **18** 386–388

STRESEMANN, GUSTAV (1878–1929), German statesman and diplomat **14** 508–509

STRINDBERG, AUGUST (1849–1912), Swedish author **14** 509–511

STROESSNER, ALFREDO (born 1912), Paraguayan statesman **14** 511–512

STRONG, JOSIAH (1847–1916), American clergyman and social activist **14** 512–513

STRUVE, FRIEDRICH GEORG WILHELM VON (1793–1864), German-born Russian astronomer and geodesist **14** 513

Stuart, Charles
see Charles I and II (king of England)

STUART, GILBERT (1755–1828), American painter **14** 513–515

STUART, JAMES EWELL BROWN (Jeb; 1833–64), Confederate cavalry officer **14** 515–516

Stuart, John
see Bute, 3d Earl of; Cugoano, Ottobah

Student Nonviolent Coordinating Committee (United States)
Baker, Ella Josephine **18** 26–28

STUDI, WES (born Wesley Studie; born circa 1944), Native American actor **15** 1–2

STURLUSON, SNORRI (1179–1241), Icelandic statesman and historian **14** 310–311

STURT, CHARLES (1795–1869), British officer, explorer, and colonial administrator **15** 2–3

STURTEVANT, A. H. (Alfred Henry Sturtevant; 1891–1970), American geneticist **15** 3–5

STUYVESANT, PETER (circa 1610–72), Dutch colonial administrator **15** 5–6

STYRON, WILLIAM (born 1925), American southern writer of novels and articles **15** 6–8

SU-SHIH (Su Tung-p'o; 1037–1101), Chinese author and artist **15** 39–40

SUÁREZ, FRANCISCO (1548–1617), Spanish philosopher and theologian **15** 8

SUAZO CÓRDOVA, ROBERTO (born 1927), physician and president of Honduras (1982–1986) **15** 8–10

SUCKLING, SIR JOHN (1609–1642), English poet and playwright **15** 10–11

SUCRE, ANTONIO JOSÉ DE (1795–1830), Venezuelan general, Bolivian president 1826–28 **15** 11–12

SUDERMANN, HERMANN (1857–1928), German dramatist and novelist **15** 12–13

SUETONIUS TRANQUILLUS, GAIUS (circa 70-circa 135), Roman administrator and writer **15** 13

Suffolk, Earl of
see Pole, Michael de la

SUHARTO (born 1921), second president after Indonesia's independence **15** 14–15

SUI WEN-TI (541–604) Chinese emperor **15** 16–18

SUIKO (554–628), empress of Japan 593–628 **15** 15–16

SUKARNO (1901–1970), Indonesian statesman, president 1945–66 **15** 18–20

SULEIMAN I (the Magnificent; 1494–1566), Ottoman sultan 1520–66 **15** 20–21

SULLA, LUCIUS CORNELIUS I (138–78 B.C.), Roman general, dictator 82–79 B.C. **15** 21–22

SULLIVAN, SIR ARTHUR SEYMOUR (1842–1900), English composer **15** 23

SULLIVAN, HARRY STACK (1892–1949), American psychiatrist **15** 23–24

SULLIVAN, JOHN LAWRENCE (1858–1918), American boxer **15** 24–25

SULLIVAN, LEON HOWARD (born 1922), African American civil rights leader and minister **15** 25–27

SULLIVAN, LOUIS HENRI (1856–1924), American architect **15** 27–28

Sultan of Brunei
see Bolkiah, Hassanal

SULZBERGER, ARTHUR OCHS (born 1926), publisher of the *New York Times* **15** 28–30

SUMNER, CHARLES (1811–1874), American statesman **15** 30–31

SUMNER, WILLIAM GRAHAM (1840–1910), American sociologist and educator **15** 32

Sundance Institute
Redford, Robert **18** 339–342

SUN YAT-SEN (1866–1925), Chinese statesman, leader of republican revolution **15** 35–39

SUNDAY, WILLIAM ASHLEY (''Billy''; 1862–1935), American evangelist **15** 32–33

SUNDIATA KEITA (circa 1210-circa 1260), founder of Mali empire in West Africa **15** 33–34

Surgery (medical)
Callender, Clive Orville **18** 75–77
Carson, Ben **18** 83–85
Koop, C. Everett **18** 235–237
Murray, Joseph **18** 301–303

SUTHERLAND, GRAHAM (1903–1980), English painter **15** 40–41

SUTTER, JOHN AUGUSTUS (1803–1880), German-born American adventurer and colonizer **15** 41–42

SUTTNER, BERTHA VON (born Countess Bertha Kinsky; 1843–1914), Austrian author and activist **15** 42–44

SUVOROV, ALEKSANDR VASILIEVICH (1730–1800), Russian general **15** 44–45

SUZMAN, HELEN (born 1917), member of the South African House of Assembly for the Progressive Party **15** 45–46

SUZUKI, DAISETZ TEITARO (1870–1966), Japanese translator, teacher, and interpreter of Zen Buddhist thought **15** 46–47

SVEVO, ITALO (pseudonym of Ettore Schmitz; 1861–1928), Italian novelist **15** 47–48

SWAMMERDAM, JAN (1637–1680), Dutch naturalist **15** 48–49

SWEDENBORG, EMANUEL (1688–1772), Swedish scientist, theologian, and mystic **15** 49–50

SWEELINCK, JAN PIETERSZOON (1562–1621), Dutch composer, organist, and teacher **15** 50–51

SWIFT, JONATHAN (1667–1745), English-Irish poet, political writer, and clergyman **15** 51–54

SWINBURNE, ALGERNON CHARLES (1837–1909), English poet, dramatist, and critic **15** 54–55

SWITZER, MARY E. (1900–1971), American champion of rehabilitation **15** 55–56

SWOPE, GERARD (1872–1957), president of General Electric **15** 56–58

SYDENHAM, BARON (Charles Edward Poulett Thomson; 1799–1841), English merchant and politician **15** 59–60

SYDENHAM, THOMAS (1624–1689), English physician **15** 59–60

SYED AHMED KHAN (1817–1898), Moslem religious leader, educationalist, and politician **15** 60

SYLVIS, WILLIAM (1828–1869), American labor leader **15** 60–61

Symphony (music)
England

Galway, James **18** 158–160
Germany
Galway, James **18** 158–160

SYNGE, EDMUND JOHN MILLINGTON (1871–1909), Irish dramatist **15** 61–62

SZENT-GYÖRGYI, ALBERT VON (1893–1986), Hungarian-American biochemist **15** 62–64

SZILARD, LEO (1898–1964), Hungarian-born nuclear physicist **15** 64–66

SZOLD, HENRIETTA (1860–1945), American Jewish leader **15** 66–67

SZYMANOWSKI, KAROL (1882–1937), Polish composer **15** 67–68

T

TABARI, MUHAMMAD IBN JARIR AL- (839–923), Moslem historian and religious scholar **15** 69–70

TABOR, HORACE AUSTIN WARNER (1830–1899), American mining magnate and politician **15** 70

TACITUS (56/57-circa 125), Roman orator and historian **15** 70–72

TAEUBER-ARP, SOPHIE (1889–1943), Swiss-born painter, designer, and dancer **15** 73–74

TAEWON'GUN, HŬNGSON (1820–1898), Korean imperial regent **15** 74–75

TAFAWA BALEWA, SIR ABUBAKAR (1912–1966), Nigerian statesman, prime minister 1957–1966 **15** 75

TAFT, LORADO (1860–1936), American sculptor **15** 75–76

TAFT, ROBERT ALPHONSO (1889–1953), American senator **15** 76–78

TAFT, WILLIAM HOWARD (1857–1930), American statesman, president 1909–1913 **15** 78–81

TAGORE, RABINDRANATH (1861–1941), Bengali poet, philosopher, social reformer, and dramatist **12** 529–531

TAHARQA (reigned circa 688-circa 663 B.C.), Nubian pharaoh of Egypt **15** 81–82

TAINE, HIPPOLYTE ADOLPHE (1828–1893), French critic and historian **15** 82–83

T'ai Tsung
see T'ai-tsung, T'ang

T'AI-TSUNG, T'ANG (600–649), Chinese emperor **15** 83–84

Taizong
see T'ai-tsung, T'ang

TAKAHASHI, KOREKIYO (1854–1936), Japanese statesman **15** 84–85

TAL, JOSEF (Josef Gruenthal; born 1910), Israeli composer, pianist, and professor of music **15** 85–86

TALBERT, MARY MORRIS BURNETT (1866–1923), American educator, feminist, civil rights activist, and lecturer **15** 86–88

TALLCHIEF, MARIA (born 1925), Native American prima ballerina **15** 88–89

TALLEYRAND, CHARLES MAURICE DE (Duc de Tallyrand-Périgord; 1754–1838), French statesman **15** 89–90

TALLIS, THOMAS (circa 1505–85), English composer and organist **15** 91

TALON, JEAN (1626–1694), French intendant of New France **15** 91–92

TAMBO, OLIVER REGINALD (1917–1993), serves as acting president of the African National Congress **15** 92–94

TAMERLANE (1336–1405), Turko-Mongol conqueror **15** 94–95

TAN, AMY (born 1952), American author **15** 95–96

TANAKA, KAKUEI (1918–1993), prime minister of Japan (1972–1974) **15** 96–98

TANEY, ROGER BROOKE (1777–1864), American political leader, chief justice of U.S. Supreme Court **15** 98–99

TANGE, KENZO (born 1913), Japanese architect and city planner **15** 99–101

TANGUY, YVES (1900–1955), French painter **15** 101

TANIZAKI, JUNICHIRO (1886–1965), Japanese novelist, essayist, and playwright **15** 101–102

TANNER, HENRY OSSAWA (1859–1937), African American painter **15** 102–103

T'AO CH'IEN (365–427), Chinese poet **15** 104–105

TAO-AN (312–385), Chinese Buddhist monk **15** 103–104

TAO-HSÜAN (596–667), Chinese Buddhist monk **15** 105

TAPPAN BROTHERS (19th century), American merchants and reformers **15** 105–106

TAQI KHAN AMIR-E KABIR, MIRZA (circa 1806–52), Iranian statesman **15** 106–107

TARBELL, IDA MINERVA (1857–1944), American journalist **15** 107–108

TARDE, JEAN GABRIEL (1843–1904), French philosopher and sociologist **15** 108–109

TARKINGTON, NEWTON BOOTH (1869–1946), American author **15** 109

TARLETON, SIR BANASTRE (1754–1833), English soldier; fought in American Revolution **15** 110

TARSKI, ALFRED (1902–1983), Polish-American mathematician and logician **15** 110–111

TARTAGLIA, NICCOLO (1500–1557), Italian mathematician **15** 111–112

TARTINI, GIUSEPPE (1692–1770), Italian violinist, composer, and theorist **15** 112–113

Tarzan (literary character)
Burroughs, Edgar Rice **18** 67–68

TASMAN, ABEL JANSZOON (circa 1603–59), Dutch navigator **15** 113–114

TASSO, TORQUATO (1544–1595), Italian poet **15** 114–116

TATE, ALLEN (1899–1979), American poet, critic and editor **15** 116

TATLIN, VLADIMIR EVGRAFOVICH (1885–1953), Russian avant garde artist **15** 117–118

TAUSSIG, HELEN BROOKE (1898–1986), American physician **15** 118–120

TAWNEY, RICHARD HENRY (1880–1962), British economic historian and social philosopher **15** 120–121

TAYLOR, BROOK (1685–1731), English mathematician **15** 121–122

TAYLOR, EDWARD (circa 1642–1729), American Puritan poet and minister **15** 122–123

TAYLOR, EDWARD PLUNKET (1901–1989), Canadian-born financier and thoroughbred horse breeder **15** 123–124

TAYLOR, ELIZABETH ROSEMUND (born 1932), American film actress **15** 124–125

TAYLOR, JOHN (1753–1824), American politician and political theorist **15** 126

TAYLOR, MAXWELL (1901–1987), American soldier-statesman-scholar **15** 126–127

TAYLOR, SUSIE KING (1848–1912), African American nurse **15** 127–128

TAYLOR, ZACHARY (1784–1850), American statesman; president 1849–50 **15** 128–130

TCHAIKOVSKY, PETER ILYICH (1840–1893), Russian composer **15** 130–132

TCHEREPNIN, ALEXANDER (Nikolayevich; 1899–1977), Russian-French and later American composer **15** 132–133

TE KANAWA, KIRI (born 1944), lyric soprano from New Zealand **15** 136–137

TECUMSEH (circa 1768–1813), American Shawnee Indian tribal chief **15** 133

TEGGART, FREDERICK J. (1870–1946), comparative historian, librarian, sociologist, and educator who initiated sociology at the University of California **15** 133–134

TEILHARD DE CHARDIN, MARIE JOSEPH PIERRE (1881–1955), French theologian and paleontologist **15** 134–136

TELEMANN, GEORG PHILIPP (1681–1767), German composer **15** 137–138

TELESIO, BERNARDINO (1509–1588), Italian philosopher of nature **15** 138–139

Television (Great Britain)
personalities
Davies, Rupert **18** 116–117

Television (United States)
children's television
Rogers, Fred **18** 352–354
personalities
Berle, Milton **18** 37–39
Davis, Bette **18** 119–123
Head, Edith **18** 191–193
Molinari, Susan K. **18** 289–291
Rogers, Fred **18** 352–354

TELLER, EDWARD (born 1908), Hungarian-American physicist **15** 139–141

TEMPLE, WILLIAM (1881–1944), ecumenicist and archbishop of Canterbury **15** 141–143

TENGKU, ABDUL RAHMAN (''the Tengku''; born 1903), first prime minister of the Federation of Malaya and later of Malaysia **15** 340–341

TENNENT, GILBERT (1703–1764), American Presbyterian clergyman and evangelist **15** 143–144

TENNYSON, ALFRED (1st Baron Tennyson; 1809–92), English poet **15** 144–146

TER BORCH, GERARD (1617–1681), Dutch painter **15** 146

TERENCE (Publius Terentius After; 195–159 B.C.), Roman comic playwright **15** 146–148

TERESA (Mother Teresa; Agnes Gonxha Bojaxhiu; born 1910), Catholic nun and missionary; Noble Prize for Peace recipient **15** 148–151

TERESHKOVA, VALENTINA (born 1937), Russian cosmonaut **15** 151–152

TERKEL, LOUIS (''Studs''; born 1912), American radio personality and author **15** 152–153

TERMAN, LEWIS MADISON (1877–1956), American psychologist **15** 153–154

TERRA, GABRIEL (1873–1942), Uruguayan politician, president 1933–38 **15** 154–155

TERTULLIAN (Quintus Septimius Florens Tertullianus; circa 160-circa 220), North African theologian and apologist **15** 155–156

TESLA, NIKOLA (1856–1943), Croatian-American inventor and electrical engineer **15** 156–157

TEWODROS II (1820–1868), emperor of Ethiopia **15** 158–159

THACKERAY, WILLIAM MAKEPEACE (1811–1863), British novelist **15** 159–161

THALES (circa 624-circa 545 B.C.), Greek natural philosopher **15** 161

THANT, U (1909–1974), Burmese statesman and UN secretary general **15** 161–162

THARP, MARIE (born 1920), American geologist and oceanographic cartologist **15** 162–164

THARP, TWYLA (born 1941), American dancer and choreographer **15** 164–165

THATCHER, MARGARET HILDA (born 1925), prime minister of Great Britain (1979–1990) **15** 165–168

THAYER, ELI (1819–1899), American reformer, agitator, and promoter **15** 168

THAYER, SYLVANUS (1785–1872), American educator and engineer **15** 168–169

Theater
directors
Pinero, Arthur W. **18** 322–324

THEILER, MAX (1899–1972), American epidemiologist and microbiologist **15** 169–170

THEMISTOCLES (circa 528–462 B.C.), Athenian politician **15** 170–171

THEOCRITUS (circa 310-circa 245 B.C.), Greek poet **15** 171–172

THEODORIC THE GREAT (453/454–526), king of the Ostrogoths **15** 175–176

THEODOSIUS (circa 346–395), Roman emperor 379–395 **15** 176

THEORELL, AXEL HUGO THEODOR (born 1903), Swedish biochemist **15** 176–177

THERESA, ST. (Theresa of Ávila; 1515–82), Spanish nun **15** 178–179

THEROUX, PAUL (born 1941), expatriate American writer of fiction and of chronicles of train travels **15** 179–180

THIBAUT IV (Thibaut I of Navarre; 1201–53), Count of Champagne and Brie **15** 180–181

THIERS, LOUIS ADOLPHE (1797–1877), French journalist, historian, and statesman **15** 181–182

THIEU, NGUYEN VAN (born 1923), South Vietnamese president **15** 182–183

THOMAS AQUINAS, ST. (circa 1224–74), Italian philosopher and theologian **15** 183–186

THOMAS, CLARENCE (born 1948), U.S. Supreme Court justice **15** 186–188

THOMAS, DAVE (R. David Thomas; born 1932), American businessman **18** 389–397

THOMAS, DYLAN MARLAIS (1914–1953), British poet **15** 188–190

THOMAS, GEORGE HENRY (1816–1870), American general **15** 190–191

THOMAS, NORMAN MATTOON (1884–1968), American Socialist politician, author, and lecturer **15** 191–192

THOMAS, THEODORE (1835–1905), American orchestral conductor **15** 192–193

THOMAS, WILLIAM ISAAC (1863–1947), American sociologist and educator **15** 193

Thomas of Kempen *see* Thomas à Kempis

THOMASIUS (1655–1728), German philosopher and jurist **15** 193–194

THOMPSON, DAVID (1770–1857), Canadian explorer, cartographer, and surveyor **15** 194–195

THOMPSON, DOROTHY (1894–1961), conservative American journalist **15** 195–196

THOMPSON, HUNTER STOCKTON (born 1939), American journalist **15** 196–198

THOMSON, SIR GEORGE PAGET (1892–1975), English atomic physicist **15** 198–199

THOMSON, JAMES (1700–1748), British poet **15** 199–200

THOMSON, SIR JOSEPH JOHN (1856–1940), English physicist **15** 200–201

THOMSON, KENNETH (born 1923), Canadian print and broadcast journalism magnate **15** 201–202

THOMSON, TOM (1877–1917), Canadian painter **15** 202

THOMSON, VIRGIL (1896–1989), American composer, critic, and conductor **15** 202–203

THOREAU, HENRY DAVID (1817–1862), American writer and transcendentalist **15** 203–205

THOREZ, MAURICE (1900–1964), headed the French Communist Party from 1930 to 1964 **15** 206–207

THORN, GASTON (born 1928), prime minister of Luxembourg **15** 207–208

THORNDIKE, EDWARD LEE (1874–1949), American psychologist and educator **15** 208–209

THORPE, JIM (James Francis Thorpe; 1888–1953), American track star and professional football and baseball player **15** 209–211

THUCYDIDES (circa 460-circa 401 B.C.), Greek historian **15** 211–212

THUKU, HARRY (1895–1970), Kenyan politician **15** 212–213

THURBER, JAMES GROVE (1894–1961), American writer and artist **15** 213–214

THURMOND, JAMES STROM (born 1902), American lawyer and statesman **15** 214–215

Thurstein, Domine de *see* Zinzendorf, Count von

THURSTONE, LOUIS LEON (1887–1955), American psychologist **15** 215–216

THUTMOSE III (1504–1450 B.C.), Egyptian king **15** 216–217

TIBERIUS JULIUS CAESAR AUGUSTUS (42 B.C. -A.D. 37), emperor of Rome 14–37 **15** 217–218

TIECK, LUDWIG (1773–1853), German author **15** 218–219

TIEPOLO, GIOVANNI BATTISTA (1696–1770), Italian painter **15** 219–220

TIFFANY, LOUIS COMFORT (1848–1933), American painter and designer **15** 220–221

TIGLATH-PILESER III (ruled 745–727 B.C.), king of Assyria **15** 221–222

TILDEN, SAMUEL JONES (1814–1886), American politician **15** 222–223

TILLEY, SIR SAMUEL LEONARD (1818–1896), Canadian statesman **15** 223–224

TILLICH, PAUL JOHANNES (1886–1965), German-American Protestant theologian and philosopher **15** 224–225

TILLMAN, BENJAMIN RYAN (1847–1918), American statesman and demagogue **15** 225–226

TIMERMAN, JACOBO (born 1923), Argentine journalist and human rights advocate **15** 226–228

TINBERGEN, JAN (1903–1994), Dutch economist **15** 228–229

TINBERGEN, NIKOLAAS (1907–1988), English ethologist and zoologist **15** 229–230

TINGUELY, JEAN (1925–1991), Swiss sculptor **15** 230–232

TINTORETTO (1518–1594), Italian painter **15** 232–234

TIPPETT, MICHAEL KEMP, SIR (1905–1998), English composer and conductor **15** 234–235

TIPPU TIP (Hamed bin Mohammed bin Juma bin Rajab el Murjebi; circa 1840–1905), Zanzibari trader **15** 235–236

TIPU SULTAN (1750–1799), Moslem ruler of Mysore **15** 236

TIRADENTES (José Joaquim da Silva Xavier; 1748–92), Brazilian national hero **15** 237

TIRSO DE MOLINA (1584–1648), Spanish dramatist **15** 237–238

TISCH BROTHERS (1923-), real estate developers **15** 238–240

TISELIUS, ARNE WILHELM KAURIN (1902–1971), Swedish biochemist **15** 240–241

TITCHENER, EDWARD BRADFORD (1867–1927), English-American psychologist **15** 241–242

TITIAN (1488/90–1576), Italian painter **15** 242–244

TITO, MARSHAL (1892–1980), Yugoslav president **15** 244–246

TITULESCU, NICOLAE (1882–1941), Romanian statesman **15** 246–247

TITUS FLAVIUS VESPASIANUS (39–81), Roman general, emperor 79–81 **15** 247–248

TOBA SOJO (1053–1140), Japanese painter-priest **15** 248–249

TOBEY, MARK (1890–1976), American painter **15** 249–250

TOCQUEVILLE, ALEXIS CHARLES HENRI MAURICE CLÉREL DE (1805–1859), French statesman and historian **15** 250–251

TODD, ALEXANDER (1907–1997), English chemist **15** 251–253

TODD, REGINALD STEPHEN GARFIELD (born 1908), prime minister of Southern Rhodesia and supporter of Zimbabwean independence **18** 391–393

TOGLIATTI, PALMIRO (1893–1964), Italian statesman and a founder of the Italian Communist Party **15** 253–254

Togu Gakushi *see* Makibi, Kibi-no

TOJO, HIDEKI (1884–1948), Japanese general, premier 1941–44 **15** 254–256

TOKUGAWA IEYASU (1542–1616), founder of Tokugawa shogunate **8** 103–106

TOLAND, JOHN (1670–1722), British scholar **15** 256

TOLEDANO, VICENTE LOMBARDO (1894–1968), Mexican intellectual and politician **15** 256–257

TOLEDO, FRANCISCO DE (1515–1584), Spanish viceroy of Peru **15** 257–259

TOLKIEN, J. R. R. (1892–1973), English author **15** 259–261

TOLLER, ERNST (1893–1939), German playwright **15** 261

TOLMAN, EDWARD CHACE (1886–1959), American psychologist **15** 261–262

TOLSTOY, LEO (1828–1910), Russian novelist and moral philosopher **15** 262–265

TOMONAGA, SIN-ITIRO (1906–1979), Japanese physicist **15** 265–266

TÖNNIES, FERDINAND (1855–1936), German sociologist **15** 266–267

TOOMBS, ROBERT AUGUSTUS (1810–1885), American statesman **15** 267–268

Torre, V. R. Haya de la
see Haya de la Torre, Victor Raúl

TORRICELLI, EVANGELISTA (1608–1647), Italian mathematician and physicist **15** 268–269

TORRIJOS, OMAR (1929–1981), Panamanian strongman **15** 269–270

TOSCANINI, ARTURO (1867–1957), Italian conductor **15** 270–271

TOSOVSKY, JOSEF (born 1950), banker and prime minister of the Czech Republic **18** 393–395

TOULMIN, STEPHEN EDELSTON (born 1922), British-American ethical philosopher **15** 271–273

TOULOUSE-LAUTREC, HENRI DE (1864–1901), French painter **15** 273–274

TOURAINE, ALAIN (born 1925), French sociologist **15** 274–275

TOURÉ, SAMORY (1830–1900), Sudanese ruler and state builder **15** 275–277

TOURÉ, SÉKOU (1922–1984), African statesman, president of Guinea **15** 275–277

TOURGÉE, ALBION WINEGAR (1838–1905), American jurist and writer **15** 277–278

TOUSSAINT L'OUVERTURE, FRANÇOIS DOMINIQUE (1743–1803), Haitian military leader **15** 278–279

TOWER, JOAN (born 1938), American composer **15** 279–281

TOWNES, CHARLES HARD (born 1915), American physicist **15** 281–282

TOWNSEND, FRANCIS EVERITT (1867–1960), American physician **15** 282–283

TOYNBEE, ARNOLD JOSEPH (1889–1975), English historian and philosopher of history **15** 283–284

TOYODA, EIJI (born 1913), Japanese automobile manufacturing executive **15** 284–286

TOYOTOMI HIDEYOSHI (1536–1598), Japanese warrior commander **15** 286–289

TRACY, SPENCER BONAVENTURE (1900–1967), American film actor **15** 289–290

TRAILL, CATHARINE PARR (1802–1899), Canadian naturalist and author **15** 291

TRAJAN (Marcus Ulpius Trajanus; circa 53–117), Roman emperor 98–117 **15** 291–292

TRAVIS, WILLIAM BARRET (1809–1836), American cavalry commander **15** 292–293

TREITSCHKE, HEINRICH VON (1834–1896), German historian and publicist **15** 293–294

TREVELYAN, GEORGE MACAULAY (1876–1962), English historian **15** 294–295

TREVOR, WILLIAM (born 1928), British novelist, television dramatist, playwright, and short-story writer **15** 295–297

TRIPPE, JUAN TERRY (1899–1981), American overseas aviation industry pioneer **15** 297–298

TRIST, NICHOLAS PHILIP (1800–1874), American lawyer and diplomat **15** 298–299

TROELTSCH, ERNST (1865–1923), German theologian, historian, and sociologist **15** 299–300

TROGER, PAUL (1698–1762), Austrian painter **15** 300

TROLLOPE, ANTHONY (1815–1882), English novelist **15** 300–302

TROTSKY, LEON (1879–1940), Russian revolutionist **15** 302–305 associates

TROTTER, MILDRED (1899–1991), American anatomist **15** 305–306

TROTTER, WILLIAM MONROE (1872–1934), African American newspaper editor and protest leader **15** 306–307

TRUDEAU, GARRETSON BEEKMAN (''Garry''; born 1948), comic-strip artist, playwright, and animator **15** 308–309

TRUDEAU, PIERRE ELLIOTT (born 1919), leader of the Liberal Party and Canada's prime minister (1968–1984) **15** 309–311

TRUFFAUT, FRANÇOIS (1932–1984), French film director and critic **15** 311–313

TRUJILLO MOLINA, RAFAEL LEONIDAS (1891–1961), dictator of the Dominican Republic **15** 313–314

TRUMAN, HARRY S. (1884–1972), American statesman, president 1945–53 **15** 314–316
foreign affairs
Bedell Smith, Walter **18** 30–33

TRUMBULL, JOHN (1756–1843), American painter **15** 316–317

TRUMBULL, LYMAN (1813–1896), American statesman **15** 317–318

TRUMP, DONALD JOHN (born 1946), American real estate developer **15** 318–319

TRUONG CHINH (1909–1988), Vietnamese Communist leader **15** 319–320

TRUTH, SOJOURNER (circa 1797–1883), African American freedom fighter and orator **15** 320–321

TRYON, WILLIAM (1729–1788), English colonial governor in America **15** 321

TS'AI YÜAN-P'EI (1867–1940), Chinese educator **15** 322

TS'AO TS'AO (155–220), Chinese general, statesman, and folk hero **15** 322–323

TSCHERNICHOWSKY, SAUL (1875–1943), Hebrew poet, translator, and physician **15** 323

TSENG KUO-FAN (1811–1872), Chinese statesman, general and scholar **15** 324–325

TSHOMBE, MOÏSE KAPENDA (1919–1969), Congolese political leader **15** 325–326

TSIOLKOVSKY, KONSTANTIN EDUARDOVICH (1857–1935), Russian scientist **15** 326–328

TSO TSUNG-T'ANG (1812–1885), Chinese general and statesman **15** 328–329

TSOU YEN (flourished late 4th century B.C.), Chinese philosopher **15** 329–330

TU FU (712–770), Chinese poet **15** 335–336

TÚPAC AMARU, JOSÉ GABRIEL (1742–1781), Peruvian revolutionist, last of the Incas **15** 341

TUBMAN, HARRIET ROSS (circa 1820–1913), African American Underground Railroad agent **15** 330–331

TUBMAN, WILLIAM VACANARAT SHADRACH (1895–1971), Liberian statesman, president 1943–71 **15** 331

TUCHMAN, BARBARA (born 1912), American Pulitzer Prize-winning historian and journalist **15** 331–332

TUCKER, C. DELORES (Cynthia DeLores Nottage; born 1927), African American civil rights activist **18** 395–397

TUCKER, GEORGE (1775–1861), American historian **15** 332–333

TUCKER, PRESTON (1903–1956), American businessman and automobile designer **18** 397–399

TUDJMAN, FRANJO (born 1922), Yugoslavian statesman and Croatian president **15** 333–335

TUGWELL, REXFORD GUY (1891–1979), American politician, educator, and public servant **15** 336–339

TUNG CH'I-CH'ANG (1555–1636), Chinese calligrapher, painter, and historian **15** 339–340

TUPOLEV, ANDREI NIKOLAEVICH (1888–1972), Soviet aeronautical engineer and army officer **15** 341–342

TUPPER, SIR CHARLES (1821–1915),Canadian statesman, prime minister 1896 **15** 342–343

TURA, COSIMO (1430–1495), Italian painter **15** 343–344

TURABI, HASSAN ABDULLAH AL- (born 1932), major leader of the Sudan's Islamic fundamentalist movement **15** 344–345

TURGENEV, IVAN SERGEYEVICH (1818–1883), Russian novelist, dramatist, and short-story writer **15** 345–348

TURGOT, ANNE ROBERT JACQUES (Baron de l'Aulne; 1721–81), French economist **15** 348–349

TURING, ALAN MATHISON (1912–1954), British mathematician **15** 349–350

TURNER, FREDERICK JACKSON (1861–1932), American historian **15** 350–351

TURNER, HENRY MCNEAL (1834–1915), African American racial leader **15** 351–352

TURNER, JOSEPH MALLORD WILLIAM (1775–1851), English painter **15** 352–354

TURNER, NATHANIEL (1800–1831), African American slave leader **15** 354

TURNER, TED (Robert Edward Turner; born 1938), American television entrepreneur **15** 355–357

TURNER, TINA (Anna Mae Bullock; born 1939), African American singer, dancer, and actress **15** 357–359

TUTANKHAMEN (reigned 1361–1352 B.C.), twelfth king of the Eighteenth Egyptian Dynasty **15** 359–360

TUTU, ARCHBISHOP DESMOND (born 1931), South African Anglican archbishop and opponent of apartheid **15** 360–361

TUTUOLA, AMOS (born 1920), Nigerian writer **15** 361–362

TWACHTMAN, JOHN HENRY (1853–1902), American painter **15** 362–363

TWAIN, MARK (Samuel Langhorne Clemens; 1835–1910), American humorist and novelist **15** 363–366

TWEED, WILLIAM MARCY (1823–1878), American politician and leader of Tammany Hall **15** 366–367

2001: A Space Odyssey (film)
Clarke, Arthur Charles **18** 92–94

TYLER, ANNE (born 1941), American author **15** 367–368

TYLER, JOHN (1790–1862), American statesman, president 1841–45 **15** 368–369

TYLER, MOSES COIT (1835–1900), American historian **15** 369–370

TYLER, RALPH W. (born 1902), American educator/scholar **15** 370–371

TYLER, ROYALL (1757–1826), American playwright, novelist, and jurist **15** 371–372

TYLOR, SIR EDWARD BURNETT (1832–1917), English anthropologist **15** 372–373

TYNDALE, WILLIAM (circa 1495–1536), English biblical scholar **15** 373–374

TYNDALL, JOHN (1820–1893), Irish physicist **15** 374

TYRRELL, GEORGE (1861–1909), Irish-English Jesuit priest and theologian **15** 374–375

TZ'U-HSI (1835–1908), empress dowager of China 1860–1908 **15** 375–376

U

UBICO Y CASTAÑEDA, GENERAL JORGE (1878–1946), president of Guatemala (1931–1944) **15** 377–378

UCCELLO, PAOLO (1397–1475), Italian painter **15** 378–379

UEBERROTH, PETER VICTOR (born 1937), Former baseball commissioner **15** 379–381

UHLENBECK, KAREN (born 1942), American mathematician **15** 381–382

ULANOVA, GALINA (1910–1998), Russian ballerina **15** 382–383

Úlászló
see Ladislas III, king of Poland

ULBRICHT, WALTER (1893–1973), East German political leader **15** 383–384

ULFILAS (circa 311-circa 382), Arian bishop of the Visigoths **15** 384

ULPIAN, DOMITIUS (died 228), Roman jurist **15** 385–386

UNAMUNO Y JUGO, MIGUEL DE (1864–1936), Spanish philosopher and writer **15** 386–387

UNÁNUE, JOSÉ HIPÓLITO (1755–1833), Peruvian intellectual, educator, and scientist **15** 387–388

UNDERHILL, JOHN (circa 1597–1672), American military leader and magistrate **15** 388

UNDSET, SIGRID (1882–1949), Norwegian novelist **15** 388–389

UNGARETTI, GIUSEPPE (1888–1970), Italian poet **15** 389–390

United Nations
secretariat officials
Annan, Kofi **18** 19–21

Universe, origin of
steady-state theory
Bondi, Hermann **18** 51–52
Hoyle, Fred **18** 200–202

UPDIKE, JOHN (born 1932), American author of poems, short stories, essays, and novels **15** 390–392

UPJOHN, RICHARD (1802–1878), English-born American architect **15** 392

URBAN II (Otto de Lagery; 1042–99), pope 1088–99 **15** 393

URBAN VI (Bartolomeo Prignano; 1318–89), pope 1378–89 **15** 394

UREY, HAROLD CLAYTON (1893–1981), American chemical physicist and geochemist **15** 394–396

URQUIZA, JUSTO JOSÉ (1801–1870), Argentine dictator, general, and statesman **15** 396–397

UTAMARO, KITAGAWA (1753–1806), Japanese printmaker **15** 397

UTHMAN DON FODIO (1755–1816), Moslem teacher and theologian **15** 397–398

V

VALDEZ, LUIS (born 1940), Hispanic American playwright and filmmaker **15** 399–400

VALDIVIA, PEDRO DE (circa 1502–53), Spanish conquistador and professional soldier **15** 400–401

VALENTI, JACK JOSEPH (born 1921), presidential adviser and czar of the American film industry **15** 401–403

VALERA Y ALCALÁ GALIANO, JUAN (1824–1905), Spanish novelist and diplomat **15** 403

VALERIAN (Publius Licinius Valerianus; circa 200-circa 260), Roman emperor 253–260 **15** 404–405

VALÉRY, PAUL AMBROISE (1871–1945), French poet, philosopher, and critic **15** 405–406

VALLA, LORENZO (circa 1407–57), Italian humanist **15** 406

VALLANDIGHAM, CLEMENT LAIRD (1820–1871), American politician **15** 406–407

VALLE INCLÁN, RAMÓN MARIA DEL (circa 1866–1936), Spanish novelist, playwright, and poet **15** 407–408

VALLEJO, CÉSAR ABRAHAM (1892–1938), Peruvian poet **15** 408–409

VAN BUREN, MARTIN (1782–1862), American statesman, president 1837–41 **15** 410–411

VAN DER GOES, HUGO (flourished 1467–82), Flemish painter **15** 416–417

VAN DIEMEN, ANTHONY MEUZA (1593–1645), Dutch colonial official and merchant **15** 420

VAN DOESBURG, THEO (1883–1931), Dutch painter **15** 421

VAN DONGEN, KEES (Cornelis Theodorus Marie Van Dongen; 1877–1968), Fauvist painter, portraitist, and socialite **15** 421–422

VAN DUYN, MONA (born 1921), first woman to be appointed poet laureate of the United States **15** 422–423

VAN DYCK, ANTHONY (1599–1641), Flemish painter **15** 423–425

VAN EEKELEN, WILLEM FREDERIK (born 1931), Dutch secretary-general of the Western European Union **15** 426–427

VAN GOGH, VINCENT (1853–1890), Dutch painter **15** 427–429

VAN HORNE, SIR WILLIAM CORNELIUS (1843–1915), American-born Canadian railroad entrepreneur **15** 429–430

VAN RENSSELAER, KILIAEN (circa 1580–1643), Dutch merchant and colonial official in America **15** 430–431

VAN VECHTEN, CARL (1880–1964), American writer and photographer **18** 400–402

VANBRUGH, SIR JOHN (1664–1726), English architect and dramatist **15** 409–410

VANCE, CYRUS R. (born 1917), American secretary of the army and secretary of state **15** 411–413

VANCE, ZEBULON BAIRD (1830–1894), American politician **15** 413–414

VANCOUVER, GEORGE (1758–1798), English explorer and navigator **15** 414–415

VANDER ZEE, JAMES (1886–1983), photographer of the people of Harlem **15** 418–419

VANDERBILT, CORNELIUS (1794–1877), American financier, steamship and railroad builder **15** 415–416

VANDERLYN, JOHN (1775–1852), American painter **15** 417

VANE, SIR HENRY (1613–1662), English statesman **15** 425–426

VAN'T HOFF, JACOBUS HENDRICUS (1852–1911), Dutch physical chemist **15** 431–432

Vanzetti, Bartolomeo
see Sacco, Nicola, and Vanzetti, Bartolomeo

VARDHAMANA MAHAVIRA (circa 540–470 B.C.), Indian ascetic philosopher **10** 135–137

VARÈSE, EDGARD (1883–1965), French-American composer **15** 432–433

VARGAS, GETULIO DORNELLES (1883–1954), Brazilian political leader **15** 433–434

VARGAS LLOSA, MARIO (born 1936), Peruvian novelist, critic, journalist, screenwriter, and essayist **15** 434–436

VARMUS, HAROLD ELIOT (born 1939), medical research expert and director of the National Institutes of Health (1993-) **15** 436–437

VARNHAGEN, FRANCISCO ADOLFO DE (1816–1878), Brazilian historian **15** 437–438

VARRO, MARCUS TERENTIUS (116–27 B.C.), Roman scholar and writer **15** 438–439

VARTHEMA, LUDOVICO DI (circa 1470-circa 1517), Italian traveler and adventurer **15** 439–440

Vasa, Gustavus
see Gustavus I

VASARELY, VICTOR (1908–1997), Hungarian-French artist **15** 440–442

VASARI, GIORGIO (1511–1570), Italian painter, architect, and author **15** 442–443

VASCONCELOS, JOSÉ (1882–1959), Mexican educator and author **15** 443–444

VAUBAN, SEBASTIEN LE PRESTRE DE (1633–1707), French military engineer **18** 402–404

VAUDREUIL-CAVAGNAL, MARQUIS DE (Pierre Fransçois de Regaud; 1698–1778), Canadian-born governor of New France **15** 444

VAUGHAN, HENRY (1621/22–95), British poet **15** 444–445

VAUGHAN, SARAH LOIS (1924–1990), jazz singer **15** 445–446

VAUGHAN WILLIAMS, RALPH (1872–1958), English composer **15** 446–447

VAVILOV, NIKOLAI IVANOVICH (1887–1943), Russian botanist and geneticist **15** 447–448

VÁZQUEZ, HORACIO (1860–1936), president of the Dominican Republic 1903–04 and 1924–30 **15** 448–449

VEBLEN, THORSTEIN BUNDE (1857–1929), American political economist and sociologist **15** 449–450

Vega Carpio, Lope Félix
see Lope de Vega

VELASCO, JOSÉ MARÍA (1840–1912), Mexican painter **15** 450–451

VELASCO, LUIS DE (1511–1564), Spanish colonial administrator **15** 450–451

VELASCO ALVARADO, JUAN (1910–1977), Peruvian army officer who seized power in 1968 **15** 451–452

VELASCO IBARRA, JOSÉ MARÍA (1893–1979), Ecuadorian statesman, five time president **15** 452–454

VELÁZQUEZ, DIEGO RODRÍGUEZ DE SILVA Y (1599–1660), Spanish painter **15** 454–456

VELÁZQUEZ, NYDIA MARGARITA (born 1953), Hispanic American politician **15** 456–459

VELÁZQUEZ DE CUÉLLAR, DIEGO (circa 1465–1523), Spanish conqueror, founder of Cuba **15** 459

VELDE, HENRY VAN DE (1863–1957), Belgian painter, designer, and architect **15** 419–420

VENEZIANO, DOMENICO (Domenico di Bartolomeo da Venezia; 1410?-1461), Italian painter **15** 459–460

VENIZELOS, ELEUTHERIOS (1864–1936), Greek statesman **15** 460–461

VENTURI, ROBERT (born 1925), American architect **15** 461–463

VERDI, GIUSEPPE FORTUNINO FRANCESCO (1813–1901), Italian opera composer **15** 463–465

VERLAINE, PAUL MARIE (1844–1896), French poet **15** 465–466

VERMEER, JAN (1632–1675), Dutch painter **15** 466–467

VERNE, JULES (1828–1905), French novelist **15** 467–469

VERONESE, PAOLO (1528–1588), Italian painter **15** 469–470

VERRAZANO, GIOVANNI DA (circa 1485-circa 1528), Italian navigator and explorer **15** 470–471

VERROCCHIO, ANDREA DEL (1435–1488), Italian sculptor and painter **15** 471–472

Vertigo (film)
Stewart, Jimmy **18** 385–386

VERWOERD, HENDRIK FRENSCH (1901–1966), South African statesman, prime minister 1958–66 **15** 472–473

VESALIUS, ANDREAS (1514–1564), Belgian anatomist **15** 473–475

VESEY, DENMARK (1767–1822), American slave leader **15** 475

VESPASIAN (9–79), Roman emperor 69–79 **15** 475–476

VESPUCCI, AMERIGO (1454–1512), Italian navigator **15** 476–478

VIANNEY, ST. JEAN BAPTISTE (1786–1859), French priest **15** 478–479

VICENTE, GIL (circa 1465-circa 1536), Portuguese dramatist and poet **15** 479–480

VICO, GIAMBATTISTA (1668–1744), Italian philosopher and jurist **15** 480–481

VICTOR AMADEUS II (1666–1732), Duke of Savoy, king of Sicily, and king of Sardinia **15** 482–483

VICTOR EMMANUEL II (1820–1878), king of Sardinia 1849–61 and of Italy 1861–78 **15** 483–484

VICTOR EMMANUEL III (1869–1947), king of Italy 1900–46 **15** 484–485

VICTORIA (1819–1901), queen of Great Britain and Ireland 1837–1901 and empress of India 1876–1901 **15** 485–487

VICTORIA, TOMÁS LUIS DE (circa 1548–1611), Spanish composer **15** 487–488

VIDAL, EUGENE LUTHER GORE (born 1925), American author of novels, essays, plays, and short stories **15** 488–490

VIDAL DE LA BLACHE, PAUL (1845–1918), French geographer **15** 490

VIDELA, JORGE RAFAÉL (born 1925), military president of Argentina (1976–1981) who violated human rights **15** 490–492

VIEIRA, ANTÔNIO (1608–1697), Portuguese orator and Jesuit missionary **15** 492

Vietnam, South (Republic of Vietnam)
Duong Van Minh **18** 285–287

VIGNOLA, GIACOMO DA (1507–1573), Italian architect **15** 493–494

VIGNY, COMTE DE (Alfred Victor Vigny; 1797–1863), French poet **15** 494–495

Vikings (Scandinavian warriors)
raids on England
Brian Boru **18** 62–64

VILLA, PANCHO (Francisco Villa; 1878–1923), Mexican revolutionary **15** 495–496

VILLA-LOBOS, HEITOR (1887–1959), Brazilian composer **15** 496–497

VILLANI, GIOVANNI (circa 1270–1348), Italian chronicler **15** 497–498

VILLARD, OSWALD GARRISON (1872–1949), American journalist **15** 498–499

VILLEHARDOUIN, GEFFROI DE (circa 1150–1213), French historian and soldier **15** 499

Villiers, George
see Buckingham, 1st Duke of; Buckingham, 2d Duke of

VILLON, FRANÇOIS (1431-after 1463), French poet **15** 499–501

VINCENT DE PAUL, ST. (1581–1660), French priest **15** 501–502

VINCENT, JOHN HEYL (1832–1920), American educator and religious leader **15** 502–503

VINOGRADOFF, SIR PAUL GAVRILOVITCH (1854–1925), Russian educator and historian **15** 503

VINSON, FRED (Frederic Moore Vinson; 1890–1953), chief justice of the U.S. Supreme Court **15** 503–505

VIOLLET-LE-DUC, EUGÈNE EMMANUEL (1814–1879), French architect and theorist **15** 505–506

VIRCHOW, RUDOLF LUDWIG CARL (1821–1902), German medical scientist, anthropologist, and politician **15** 506–507

VIRGIL (Publius Vergilius Maro; 70–19 B.C.), Roman poet **15** 507–510

Virginia (state, United States)
• COLONIAL PERIOD
House of Burgesses
Randolph, Peyton **18** 337–339

VISCONTI, GIAN GALEAZZO (Duke of Milan; 1351–1402), Italian despot **15** 510–511

Visconti, Teobaldi
see Gregory X, pope

Vishinsky, Andrei
see Vyshinsky, Andrei

VISSER 'T HOOFT, WILLEM ADOLF (1900–1985), Reformed churchman and ecumenist who was the first general secretary of the World Council of Churches **15** 511–512

VITORIA, FRANCISCO DE (circa 1483–1546), Spanish theologian and political theorist **16** 1–2

VITRY, PHILIPPE DE (1291–1360), French poet, composer, and churchman-statesman **16** 2

VITTORINI, ELIO (1908–1966), Italian novelist, editor, and journalist **16** 2–3

VIVALDI, ANTONIO (1678–1741), Italian violinist and composer **16** 3–4

VIVEKANANDA (1863–1902), Indian reformer, missionary, and spiritual leader **16** 4–5

VLADIMIR I (died 1015), grand prince of Kievan Russia 980–1015 **16** 5–6

Vladislav
see Ladislas

VLAMINCK, MAURICE (1876–1958), French painter **16** 6

VOEGELIN, ERIC (1901–1985), German-Austrian political theorist **16** 6–8

VOGEL, HANS-JOCHEN (born 1926), West German political leader **16** 8–9

VOGEL, SIR JULIUS (1835–1899), New Zealand statesman, twice prime minister **16** 9–10

VOGELWEIDE, WALTHER VON DER (circa 1170–1229), German poet, composer, and singer **16** 10–11

VOLCKER, PAUL (born 1927), chairman of the U.S. Federal Reserve Board (1979–1987) **16** 11–12

VOLTA, ALESSANDRO (1745–1827), Italian physicist **16** 12–14

VOLTAIRE (1694–1778), French poet, dramatist, historian, and philosopher **16** 14–16

VON BRAUN, WERNHER (1912–1977), German-born American space scientist **16** 17–18

VON FURSTENBERG, DIANE (Diane Simone Michelle Halfin; born 1946), American fashion designer and businesswoman **16** 20–21

VON HÜGEL, BARON FRIEDRICH (1852–1925), philosopher of Christianity **16** 21–22

VON LAUE, MAX (1879–1960), German physicist **16** 23–24

VON MEHREN, ROBERT BRANDT (born 1922), American lawyer who helped create the International Atomic Energy Agency **16** 24–25

VON MISES, LUDWIG (born 1881), Austrian economist and social philosopher **16** 25

VON NEUMANN, JOHN (1903–1957), Hungarian-born American mathematician **16** 27–28

VON PAPEN, FRANZ (1879–1969), conservative German politician who helped prepare the way for the Third Reich **16** 28–29

VON RAD, GERHARD (1901–1971), German theologian **16** 29–30

VONDEL, JOOST VAN DEN (1587–1679), Dutch poet and dramatist **16** 19–20

VONNEGUT, KURT, JR. (born 1922), American author **16** 25–27

VORSTER, BALTHAZAR JOHANNES (1915–1983), South African political leader **16** 30–32

VOS SAVANT, MARILYN (born 1946), American columnist and consultant **16** 32–33

VRIES, HUGO DE (1848–1935), Dutch botanist and geneticist **16** 33–36

VUILLARD, JEAN ÉDOUARD (1868–1940), French painter **16** 36

VYSHINSKY, ANDREI (1883–1954), state prosecutor in Stalin's purge trials and head of the U.S.S.R.'s foreign ministry (1949–1953) **16** 36–37

W

WAALS, JOHANNES DIDERIK VAN DER (1837–1923), Dutch physicist **15** 417–418

WADE, BENJAMIN FRANKLIN (1800–1878), American lawyer and politician **16** 38–39

WAGNER, OTTO (1841–1918), Austrian architect and teacher **16** 39–40

WAGNER, RICHARD (1813–1883), German operatic composer **16** 40–43

WAGNER, ROBERT F. (1910–1991), New York City Tammany Hall mayor (1954–1965) **16** 44–45

WAGNER, ROBERT FERDINAND (1877–1953), American lawyer and legislator **16** 43

Wahlstatt, Prince of
see Blücher, G. L. von

WAINWRIGHT, JONATHAN MAYHEW (1883–1953), American general **16** 45–46

WAITE, MORRISON REMICK (1816–1888), American jurist, chief justice of U.S. Supreme Court 1874–88 **16** 46

WAITE, TERRY (born 1939), official of the Church of England and hostage in Lebanon **16** 47–48

WAKEFIELD, EDWARD GIBBON (1796–1862), British colonial reformer and promoter **16** 48–49

WAKSMAN, SELMAN ABRAHAM (1888–1973), American microbiologist **16** 49–50

WALCOTT, DEREK ALTON (born 1930), West Indian poet and dramatist **16** 50–51

WALD, GEORGE (born 1906), American biochemist interested in vision **16** 51–53

WALD, LILLIAN (1867–1940), American social worker and reformer **16** 53–54

WALDHEIM, KURT (born 1918), Austrian statesman and president **16** 54–55

WALDO, PETER (flourished 1170–84), French religious leader **16** 55–56

WALDSEEMÜLLER, MARTIN (circa 1470-circa 1518), German geographer and cartographer **16** 56

WALESA, LECH (born 1943), Polish Solidarity leader and former president **16** 57–59

WALKER, ALICE MALSENIOR (born 1944), African American novelist, poet, and short story writer **16** 59–61

WALKER, C. J. (Sarah Breedlove; 1867–1919), African American entrepreneur **16** 61–62

WALKER, DAVID (1785–1830), African American pamphleteer and activist **16** 62–63

WALKER, JOSEPH REDDEFORD (1798–1876), American fur trader **16** 63–64

WALKER, LEROY TASHREAU (born 1918), U.S. sports official, university chancellor, educator, and track coach **16** 64–65

WALKER, MAGGIE LENA (1867–1934), American entrepreneur and civic leader **16** 65–66

WALKER, MARGARET (born 1915), American novelist, poet, scholar, and teacher **16** 67

WALKER, ROBERT JOHN (1801–1869), American politician **16** 67–68

WALKER, WILLIAM (1824–1860), American adventurer and filibuster **16** 68–69

WALLACE, ALFRED RUSSEL (1823–1913), English naturalist and traveler **16** 69–70

WALLACE, DeWITT (1889–1981), American publisher and founder of *Reader's Digest* **16** 70–71

WALLACE, GEORGE CORLEY (born 1919), American political leader **16** 71–72

WALLACE, HENRY (1836–1916), American agricultural publicist and editor **16** 73

WALLACE, HENRY AGARD (1888–1965), American statesman, vice-president 1940–44 **16** 73–74

WALLACE, LEWIS (1827–1905), American general and author **16** 74–75

WALLACE, SIR WILLIAM (circa 1270–1305), Scottish soldier **16** 75–76

WALLACE-JOHNSON, ISAAC THEOPHILUS AKUNNA (1895–1965), West African political leader and pan-Africanist **16** 76–77

WALLAS, GRAHAM (1858–1932), English sociologist and political scientist **16** 77–78

WALLENBERG, RAOUL (1912-?), Swedish diplomat **16** 78–80

WALLENSTEIN, ALBRECHT WENZEL EUSEBIUS VON (1583–1634), Bohemian soldier of fortune **16** 80–81

WALLER, THOMAS WRIGHT (Fats; 1904–43), American jazz singer, pianist, organist, bandleader, and composer **16** 81–82

WALPOLE, ROBERT (1st Earl of Oxford; 1676–1745), English statesman **16** 82–84

WALRAS, MARIE ESPRIT LÉON (1834–1910), French economist **16** 84–85

WALSH, THOMAS JAMES (1859–1933), American statesman **16** 85–86

WALTER, JOHANN (1496–1570), German composer **16** 86

WALTERS, BARBARA (born 1931), American network newscast anchor **16** 86–88

WALTON, ERNEST (1903–1995), Irish physicist **16** 88–90

WALTON, IZAAK (1593–1683), English writer and biographer **16** 90–91

WALTON, SAM MOORE (1918–1992), American businessman who co-founded Wal-Mart **16** 91–92

WALTON, SIR WILLIAM TURNER (1902–1983), English composer **16** 91–92

WANG, AN (1920–1990), Chinese-American inventor, electronics expert, and businessman **16** 93–95

WANG AN-SHIH (1021–1086), Chinese reformer, poet, and scholar **16** 95–97

WANG CHING-WEI (1883–1944), Chinese revolutionary leader **16** 98

WANG CH'UNG (27-circa 100), Chinese philosopher **16** 98–99

WANG FU-CHIH (1619–1692), Chinese philosopher **16** 99–101

WANG KON (877–943), Korean king **16** 101

WANG MANG (45 B.C. -A.D. 23), Chinese statesman, emperor 9–23 **16** 101–103

WANG MING (Chen Shaoyu; 1904–74), leader of the ''Internationalist'' group within the Chinese Communist Party **16** 103–104

WANG PI (226–249), Chinese philosopher **16** 104–105

WANG T'AO (1828–1897), Chinese reformer and scholar **16** 105–106

WANG WEI (699–759), Chinese poet and painter **16** 106–108

WANG YANG-MING (1472–1529), Chinese philosopher and government official **16** 108–109

War crimes trials
Jodl, Alfred **18** 210–212
Keitel, Wilhelm **18** 224–226

WARBURG, OTTO (1883–1970), German biochemist **16** 109–111

WARBURG, PAUL MORITZ (1868–1932), German-American banker **16** 111–112

WARD, AARON MONTGOMERY (1843–1913), American merchant **16** 112

WARD, ARTEMUS (1834–1867), American journalist and humorist **16** 112–113

WARD, LESTER FRANK (1841–1913), American paleobotanist and sociologist **16** 113–114

WARHOL, ANDY (Andrew Warhola; ca. 1927–1987), American pop artist and film maker **16** 114–115

WARNOCK, HELEN MARY WILSON (born 1924), British philosopher **16** 115–117

WARREN, EARL (1891–1974), American jurist, chief justice of U.S. Supreme Court 1953–69 **16** 117–120

WARREN, MERCY OTIS (1728–1814), American writer **16** 120–121

WARREN, ROBERT PENN (1905–1989), American man of letters **16** 121–122

WARWICK AND SALISBURY, EARL OF (Richard Neville; 1428–71), English military and political leader **16** 122–123

WASHAKIE (circa 1804–1900), Native American Shoshoni tribal leader **16** 123–125

WASHINGTON, BOOKER TALIAFERRO (1856–1915), African American educator and racial leader **16** 125–126

WASHINGTON, GEORGE (1732–1799), American Revolutionary commander in chief, president 1789–97 **16** 126–129

WASMOSY, JUAN CARLOS (born 1939), president of Paraguay (1993-) **16** 129–130

WASSERMANN, JAKOB (1873–1934), German author **16** 130–131

WATERHOUSE, BENJAMIN (1754–1846), American physician **16** 131–132

WATERS, MAXINE (born 1938), African American congresswoman **16** 132–134

WATERS, MUDDY (born McKinley Morganfield; 1915–1983), African American blues musician **16** 134–136

WATSON, ELKANAH (1758–1842), American merchant and banker **16** 136

WATSON, JAMES DEWEY (born 1928), American biologist **16** 137–138

WATSON, JOHN BROADUS (1878–1958), American psychologist **16** 138–139

WATSON, THOMAS EDWARD (1856–1922), American lawyer and politician **16** 139

WATSON, THOMAS J. (1874–1956), American business executive **16** 140

WATSON-WATT, SIR ROBERT ALEXANDER (1892–1973), British scientific civil servant **16** 140–141

WATT, JAMES (1736–1819), British instrument maker and engineer **16** 141–143

WATTEAU, ANTOINE (1684–1721), French painter **16** 143–144

WATTLETON, FAYE (Alyce Faye Wattleton, born 1943), African American women's rights activist **18** 405–407

WATTS, ALAN WILSON (1915–1973), naturalized American author and lecturer **16** 144–145

WATTS, J.C. (Julius Caesar Watts, Jr.; born 1957), African American politician **18** 407–409

WAUGH, EVELYN ARTHUR ST. JOHN (1903–1966), English author **16** 145–147

WAUNEKA, ANNIE DODGE (1910–1997), Navajo nation leader and Native American activist **18** 409–410

WAVELL, ARCHIBALD PERCIVAL (1st Earl Wavell; 1883–1950), English general, statesman, and writer **16** 147–148

WAYLAND, FRANCIS (1796–1865), American educator and clergyman **16** 148–149

WAYNE, ANTHONY (1745–1796), American soldier **16** 149–150

WAYNE, JOHN (Marion Mitchell Morrison; 1907–79), American actor **16** 150–151

WEAVER, JAMES BAIRD (1833–1912), American political leader **16** 151–152

WEAVER, ROBERT C. (1907–1997), first African American U.S. cabinet officer **16** 152–153

WEBB, BEATRICE POTTER (1858–1943), English social reformer **16** 153–154

WEBB, SIDNEY JAMES (Baron Passfield; 1859–1947), English social reformer, historian, and statesman **16** 154–155

WEBBER, ANDREW LLOYD (born 1948), British composer **16** 155–156

WEBER, CARL MARIA FRIEDRICH ERNST VON (1786–1826), German composer and conductor **16** 156–157

WEBER, MAX (1864–1920), German social scientist **16** 157–160

WEBER, MAX (1881–1961), American painter **16** 160

WEBERN, ANTON (1883–1945), Austrian composer **16** 160–162

WEBSTER, DANIEL (1782–1852), American lawyer, orator, and statesman **16** 162–164

WEBSTER, JOHN (circa 1580-circa 1634), English dramatist **16** 164

WEBSTER, NOAH (1758–1843), American lexicographer **16** 164–166

WEDEKIND, FRANK (Benjamin Franklin Wedekind; 1864–1918), German dramatist, cosmopolite, and libertarian **16** 166–167

WEDGWOOD, CICELY VERONICA (1910–1997), British writer and historian **16** 167–168

WEDGWOOD, JOSIAH (1730–1795), English potter **16** 168–169

WEED, THURLOW (1797–1882), American politician **16** 169–170

WEEMS, MASON LOCKE (1759–1825), American Episcopal minister and popular writer **16** 170

WEGENER, ALFRED LOTHAR (1880–1930), German meteorologist, Arctic explorer, and geophysicist **16** 170–171

WEI HSIAO-WEN-TI (467–499), Chinese emperor **8** 5

WEI JINGSHENG (born 1950), Chinese human rights activist **18** 410–412

WEI YÜAN (1794–1856), Chinese historian and geographer **16** 180–181

WEIDENREICH, FRANZ (1873–1948), German anatomist and physical anthropologist **16** 171–172

WEIL, SIMONE (1909–1943), French thinker, political activist, and religious mystic **16** 172–174

WEILL, KURT (1900–1950), German-American composer **16** 174–175

WEINBERG, STEVEN (born 1933), Nobel Prize-winning physicist **16** 175–177

WEINBERGER, CASPER WILLARD (born 1917), U.S. public official under three presidents **16** 177–178

WEISMANN, AUGUST FREIDRICH LEOPOLD (1834–1914), German biologist **16** 178–180

WEIZMAN, EZER (born 1924), Israeli air force commander and president of Israel (1993-) **16** 181–182

WEIZMANN, CHAIM (1874–1952), Israeli statesman, president 1949–52 **16** 183–184

WELCH, ROBERT (1899–1985), founder of the John Birch Society **16** 184–185

WELCH, WILLIAM HENRY (1850–1934), American pathologist, bacteriologist, and medical educator **16** 185–186

WELD, THEODORE DWIGHT (1803–1895), American reformer, preacher, and editor **16** 186

WELDON, FAY BIRKINSHAW (born 1931 or 1933), British novelist, dramatist, essayist, and feminist **16** 186–188

WELENSKY, SIR ROY (1907–1991), Rhodesian statesman **16** 188

WELLES, GIDEON (1802–1878), American statesman **16** 188–190

WELLES, ORSON (1915–1985), Broadway and Hollywood actor, radio actor, and film director **16** 190–191

WELLES, SUMNER (1892–1961), American diplomat **16** 191–192

WELLESLEY, RICHARD COLLEY (1st Marquess Wellesley; 1760–1842), British colonial administrator **16** 192–193

WELLINGTON, 1ST DUKE OF (Arthur Wellesley; 1769–1852), British soldier and statesman **16** 193–195

WELLS, HERBERT GEORGE (1866–1946), English author **16** 195–196

WELLS, HORACE (1815–1848), American dentist **16** 196

WELLS, MARY GEORGENE BERG (born 1928), American businesswoman **16** 197–198

WELLS-BARNETT, IDA B. (1862–1931), American journalist and activist **16** 198–199

WELTY, EUDORA (born 1909), American author and essayist **16** 199–201

Wendy's Old-Fashioned Hamburgers Thomas, Dave **18** 389–397

WEN T'IEN-HSIANG (1236–1283), Chinese statesman **16** 203

WENCESLAUS (Wenceslaus IV of Bohemia; 1361–1419), Holy Roman emperor 1376–1400, and king of Bohemia 1378–1419 **16** 201–202

WEN-HSIANG (1818–1876), Manchu official and statesman **16** 202–203

WENTWORTH, WILLIAM CHARLES (1790–1872), Australian statesman, writer, and explorer **16** 203–204

WERFEL, FRANZ (1890–1945), Austrian poet, novelist, and playwright **16** 204–205

WERNER, ABRAHAM GOTTLOB (1749–1817), German naturalist **16** 205–207

WERTHEIMER, MAX (1880–1943), German psychologist **16** 207–208

WESLEY, CHARLES (1707–1788), English hymn writer and preacher **16** 208–209

WESLEY, JOHN (1703–1791), English evangelical clergyman, preacher, and writer **16** 209–210

WEST, BENJAMIN (1738–1820), English American painter **16** 210–212

WEST, CORNEL (born 1953), American philosopher **16** 212–213

WEST, NATHANAEL (1903–1940), American novelist **16** 213–214

WESTHEIMER, RUTH KAROLA (a.k.a. "Dr. Ruth;" born 1928), German American psychologist, author, and media personality **16** 214–215

WESTINGHOUSE, GEORGE (1846–1914), American inventor and manufacturer **16** 215

WESTMORELAND, WILLIAM CHILDS (born 1914), commander of all American forces in the Vietnam War (1964–1968) and chief of staff of the U.S. Army **16** 216–217

WESTWOOD, VIVIENNE (born 1941), British designer **16** 217–218

WEXLER, NANCY (born 1945), American psychologist **16** 218–219

WEYDEN, ROGIER VAN DER (1399–1464), Flemish painter **16** 219–221

WHARTON, EDITH (1861–1937), American author **16** 221

WHEATLEY, PHILLIS (circa 1753–84), African American poet **16** 221–222

WHEELOCK, ELEAZAR (1711–1779), American clergyman and educator **16** 222–223

WHEELWRIGHT, WILLIAM (1798–1873), American entrepreneur **16** 223–224

WHIPPLE, GEORGE HOYT (1878–1976), American pathologist **16** 224–225

WHISTLER, JAMES ABBOTT MCNEILL (1834–1903), American painter, etcher, and lithographer **16** 225–226

WHITE, ANDREW DICKSON (1832–1918), American educator and diplomat **16** 226–227

WHITE, BYRON R. (born 1917), deputy U.S. attorney general and associate justice of the U.S. Supreme Court **16** 227–228

WHITE, EDWARD DOUGLASS (1845–1921), American jurist, chief justice of U.S Supreme Court **16** 230–231

WHITE, E. B. (Elwyn Brooks White; 1899–1985), American essayist and author of children's books **16** 228–230

WHITE, KEVIN H. (born 1929), mayor of Boston (1967–1983) **16** 231–232

WHITE, LESLIE A. (1900–1975), American anthropologist **16** 232–233

WHITE, PATRICK VICTOR MARTINDALE (1912–1990), Australian novelist and playwright **16** 233–235

WHITE, STANFORD (1853–1906), American architect **16** 235–236

WHITE, T. H. (1915–1986), American journalist **16** 236–237

WHITE, WALTER FRANCIS (1893–1955), general secretary of the National Association for the Advancement of Colored People **16** 238–239

WHITE, WILLIAM ALANSON (1870–1937), American psychiatrist **16** 239–240

WHITE, WILLIAM ALLEN (1868–1944), American journalist **16** 240–241

WHITEFIELD, GEORGE (1714–1770), English evangelist **16** 241–242

WHITEHEAD, ALFRED NORTH (1861–1947), English-American mathematician and philosopher **16** 242–244

WHITLAM, EDWARD GOUGH (Gof; born 1916), prime minister of Australia (1972–1975) **16** 244–245

WHITMAN, CHRISTINE TODD (born c. 1947), American politician **16** 245–248

WHITMAN, MARCUS (1802–1847), American physician, missionary, and pioneer **16** 248–249

WHITMAN, WALT (1819–1892), American poet **16** 249–251

WHITMIRE, KATHRYN JEAN NIEDERHOFER (born 1946), first female mayor of Houston, Texas (1982–1992) **16** 252–253

WHITNEY, ELI (1765–1825), American inventor and manufacturer **16** 253–254

WHITNEY, JOSIAH DWIGHT (1819–1896), American chemist and geologist **16** 254–255

WHITTAKER, CHARLES EVANS (1901–1973), U.S. Supreme Court justice **16** 255–256

WHITTIER, JOHN GREENLEAF (1807–1892), American poet **16** 256–257

WHITTLE, SIR FRANK (1907–1996), English Air Force officer and engineer **16** 257–258

WIDNALL, SHEILA E. (born 1938), American aeronautical engineer **16** 258–259

WIELAND, CHRISTOPH MARTIN (1733–1813), German poet and author **16** 260–261

WIEMAN, HENRY NELSON (1884–1975), American philosopher and theologian **16** 261–262

WIENER, NORBERT (1894–1964), American mathematician **16** 262–263

WIESEL, ELIE (born 1928), writer, orator, teacher, and chairman of the United States Holocaust Memorial Council **16** 263–264

WIESENTHAL, SIMON (born 1908), Ukrainian Jew who tracked down Nazi war criminals **16** 264–266

WIGGLESWORTH, MICHAEL (1631–1705), American Puritan poet and minister **16** 266–267

WIGMAN, MARY (Marie Wiegmann; 1886–1973), German dancer, choreographer, and teacher **16** 267–268

WIGNER, EUGENE PAUL (1902–1995), Hungarian-born American physicist **16** 268–269

WILBERFORCE, WILLIAM (1759–1833), English statesman and humanitarian **16** 269–270

WILBUR, RICHARD PURDY (born 1921), translator and poet laureate of the United States (1987–1988) **16** 271–272

WILDE, OSCAR FINGALL O'FLAHERTIE WILLS (1854–1900), British author **16** 272–273

WILDER, AMOS NIVEN (1895–1993), American New Testament scholar, poet, minister, and literary critic **16** 273–274

WILDER, LAURA INGALLS (1867–1957), American author and pioneer **18** 413–414

WILDER, LAWRENCE DOUGLAS (born 1931), first African American elected governor in the United States **16** 274–276

WILDER, THORNTON NIVEN (1897–1975), American novelist and playwright **16** 276–277

WILEY, HARVEY WASHINGTON (1844–1930), American chemist **16** 277–278

WILHELMINA (1880–1962), queen of the Netherlands 1890–1948 **16** 278–279

WILKES, CHARLES (1798–1877), American naval officer **16** 279–280

WILKES, JOHN (1727–1797), English politician **16** 280–281

WILKINS, SIR GEORGE HUBERT (1888–1958), Australian explorer, scientist, and adventurer **16** 281–282

WILKINS, MAURICE HUGH FREDERICK (born 1916), English biophysicist **18** 415–416

WILKINS, ROY (1901–1981), African American civil rights leader **16** 282–283

WILKINSON, ELLEN (1891–1947), British Labour politician and crusader for the unemployed **16** 283–284

WILKINSON, JAMES (1757–1825), American army general and frontier adventurer **16** 284–286

WILL, GEORGE FREDERICK (born 1941), syndicated columnist and television commentator **16** 286–287

WILLAERT, ADRIAN (circa 1480–1562), Franco-Flemish composer active in Italy **16** 287–288

WILLARD, EMMA HART (1787–1870), American educator and author **16** 288–289

WILLARD, FRANCES ELIZABETH CAROLINE (1839–1898), American temperance and women's suffrage leader **16** 289–290

William (duke of Normandy) *see* William I (king of England)

WILLIAM I (the Conqueror; 1027/28–1087), king of England 1066–1087 **16** 290–291

WILLIAM I (1772–1843), king of the Netherlands 1815–40 **16** 291–292

WILLIAM I (1797–1888), emperor of Germany 1871–88 and king of Prussia 1861–88 **16** 292–293

WILLIAM II (William Rufus; circa 1058–1100), king of England 1087–1100 **16** 293–294

WILLIAM II (1859–1941), emperor of Germany and king of Prussia 1888–1918 **16** 294–295

WILLIAM III (1650–1702), king of England, Scotland, and Ireland 1689–1702 **16** 295–296

William III (prince of Orange) *see* William III (king of England)

WILLIAM IV (1765–1837), king of Great Britain and Ireland 1830–37 **16** 296–297

WILLIAM OF MALMESBURY (circa 1090-circa 1142), English historian **16** 297–298

WILLIAM OF OCKHAM (circa 1284–1347), English philosopher and theologian **16** 298–299

WILLIAM OF TYRE (circa 1130–84/85), French archbishop, chancellor of the Latin Kingdom of Jerusalem **16** 299–300

William the Conqueror *see* William I (king of England)

WILLIAM THE SILENT (1533–1584), prince of Orange and stadholder of the Netherlands **16** 300–302

WILLIAMS, DANIEL HALE (1856–1931), African American surgical pioneer **16** 302–303

WILLIAMS, HENRY SYLVESTER (1869–1911), Trinidadian lawyer and pan-African leader **16** 303–304

WILLIAMS, ROGER (circa 1603–83), Puritan clergyman in colonial America **16** 304–305

WILLIAMS, SHIRLEY VIVIEN TERESA BRITTAIN (born 1930), British politician **16** 305–306

WILLIAMS, TENNESSEE (Thomas Lanier Williams; born 1914), American dramatist and fiction writer **16** 306–308

WILLIAMS, WILLIAM CARLOS (1883–1963), American poet and pediatrician **16** 308–309

Willy, Colette *see* Colette, Sidonie Gabrielle

WILMOT, DAVID (1814–1868), American politician **16** 312–313

WILSON, ALEXANDER (1766–1813), Scottish-American ornithologist and poet **16** 313–314

WILSON, AUGUST (Frederick August Kittell; born 1945), African American playwright **16** 314–316

WILSON, CHARLES ERWIN (1890–1961), engineer, businessman, and secretary of defense **16** 316–317

WILSON, CHARLES THOMSON REES (1869–1959), Scottish physicist **16** 317–318

WILSON, EDMUND (1895–1972), American critic **16** 318–319

WILSON, EDWARD OSBORNE (born 1929), American biologist **16** 319–320

WILSON, HARRIET E. (circa 1827-circa 1863), African American author **16** 320–322

WILSON, HENRY (1812–1875), American politician **16** 322–323

WILSON, JAMES (1742–1798), American statesman **16** 323–324

WILSON, JAMES HAROLD (born 1916), English statesman, prime minister 1964–70 **16** 324–325

WILSON, JOSEPH CHAMBERLAIN (1909–1971), American businessman **16** 325–326

WILSON, PETE (born 1933), American politician **16** 326–329

WILSON, RICHARD (1713/14–82), British painter **16** 329–330

WILSON, THOMAS WOODROW (1856–1924), American statesman, president 1913–21 **16** 330–332

WINCKELMANN, JOHANN JOACHIM (1717–1768), German archeologist **16** 332–333

WINFREY, OPRAH GAIL (born 1954), America's first lady of talk shows **16** 333–336

WINNEMUCCA, SARAH (a.k.a. Thocmetony; circa 1844–1891), Native American rights activist **16** 336–338

WINSLOW, EDWARD (1595–1655), Pilgrim leader in colonial America **16** 338–339

WINTHROP, JOHN (1588–1649), American colonial politician and historian **16** 339–341

WINTHROP, JOHN (1606–1676), American colonial statesman and scientist **16** 341

WINTHROP, JOHN (1714–1779), American educator and scientist **16** 341–342

WISE, ISAAC MAYER (1819–1900), American Jewish religious leader **16** 342–343

WISE, JOHN (1652–1725), American Congregational minister **16** 343–344

WISE, STEPHEN SAMUEL (1874–1949), American Jewish religious leader **16** 344–345

WISEMAN, FREDERICK (born 1930), American documentary filmmaker **16** 345–346

Witchcraft Crowley, Aleister **18** 107–109

WITHERSPOON, JOHN (1723–1794), Scottish-born American Presbyterian divine and educator **16** 346–348

WITT, JOHAN DE (1625–1672), Dutch statesman **16** 348–349

WITTE, COUNT SERGEI YULYEVICH (1849–1915), Russian statesman **16** 349–350

WITTGENSTEIN, LUDWIG (1889–1951), Austrian philosopher **16** 350–351

WITZ, KONRAD (circa 1410–46), German painter **16** 351–352

WO-JEN (1804–1871), Chinese official **16** 352

WOLF, FRIEDRICH AUGUST (1759–1824), German classical scholar and philologist **16** 352–353

WOLFE, JAMES (1727–1759), English general **16** 354–355

WOLFE, THOMAS CLAYTON (1900–1938), American novelist **16** 355–356

WOLFE, THOMAS KENNERLY, JR. (''Tom''; born 1931), American journalist and novelist **16** 356–357

WOLFF, BARON CHRISTIAN VON (1679–1754), German philosopher **16** 358

WOLFF, HUGH (born 1953), American conductor **16** 358–360

WOLFRAM VON ESCHENBACH (circa 1170-circa 1230), German writer **16** 360–361

WOLFSON, HARRY AUSTRYN (1887–1974), American scholar and educator **16** 361–362

WOLPE, STEFAN (1902–1972), German-born composer **16** 362–364

WOLSEY, THOMAS (circa 1475–1530), English statesman and cardinal **16** 364–366

Women artists, Austrian
Adamson, Joy **18** 7–9

Women athletes
Comaneci, Nadia **18** 98–100

Women authors
Austrian
Adamson, Joy **18** 7–9
English
Behn, Aphra **18** 33–34
Greenaway, Kate **18** 168–169
Montagu, Mary Wortley **18** 291–293

Women authors, American
Bradley, Marion Zimmer **18** 60–62
Guisewite, Cathy **18** 176–177
Kingston, Maxine Hong **18** 231–232
Le Guin, Ursula Kroeber **18** 249–251
L'Engle, Madeleine **18** 253–255
McCullers, Carson **18** 281–283

Women aviators
Cochran, Jacqueline **18** 94–96

Women business leaders
Cochran, Jacqueline **18** 94–96
Siebert, Muriel **18** 368–370

Women college presidents
Keohane, Nannerl O. **18** 229–230

Women economists
Rivlin, Alice M. **18** 349–350

Women entertainers
Dandridge, Dorothy **18** 112–114
Hagen, Uta **18** 179–180

Women journalists
Zia, Helen **18** 421–423

Women politicians
Bermuda
Gordon, Pamela **18** 166–167

Women politicians, American
congresswomen
Mink, Patsy T. **18** 287–289
Molinari, Susan K. **18** 289–291
organizers
Baker, Ella Josephine **18** 26–28

Women religious leaders
Schiess, Betty Bone **18** 360–362

Women revolutionaries
Mahal, Hazrat **18** 271–273

Women scientists
Adamson, Joy **18** 7–9
Blackburn, Elizabeth **18** 43–45
Caldicott, Helen Broinowski **18** 71–73
Novello, Antonia **18** 308–310

Women social scientists
Freud, Anna **18** 150–153

Women's Airforce Service Pilots (WASPs)
Cochran, Jacqueline **18** 94–96

Women's rights
economic equality
Wattleton, Faye **18** 405–407
political activists
Harper, Frances **18** 185–187
reproductive rights
Wattleton, Faye **18** 405–407

Women's suffrage (United States)
supporters
Harper, Frances **18** 185–187

WONG, ANNA MAY (born Wong Liu Tsong; 1905–1961), Asian American actress **16** 366–367

WOOD, FERNANDO (1812–1881), American politician **16** 367–368

WOOD, GRANT (1891–1942), American painter **16** 368–369

WOOD, LEONARD

WREN, SIR CHRISTOPHER (1632–1723), English architect **16** 393–394

WRIGHT, CARROLL DAVIDSON (1840–1909), American statistician and social economist **16** 396

WRIGHT, ELIZUR (1804–1885), American reformer **16** 396–397

WRIGHT, FRANCES (1795–1852), Scottish-American socialist, feminist, and reformer **16** 397–398

WRIGHT, FRANK LLOYD (1869–1959), American architect **16** 398–401

Wright, Orville
see Wright, Wilbur, and Orville

WRIGHT, RICHARD (1908–1960), African American author **16** 401–402

WRIGHT, WILBUR (1867–1919) **, AND ORVILLE** (1871–1948), American aviation pioneers **16** 394–396

WU P'EI-FU (1874–1939), Chinese warlord **16** 404–405

WU TAO-TZU (circa 689-after 758), Chinese painter **16** 405–406

WU-TI (a.k.a. Han Wuti; 156 B.C.-circa 87 B.C.), Chinese emperor **16** 406–408

WU TSE-T'IEN (623–705), empress of China **16** 408

WU WANG (died circa 1116 B.C.), first ruler of the Chou dynasty of China 1122–1116 B.C. **16** 408–409

WUNDT, WILHELM MAX (1832–1920), German psychologist and philosopher **16** 402–403

WUORINEN, CHARLES (born 1938), American composer, conductor, and pianist **16** 404

WYANT, ALEXANDER HELWIG (1836–1892), American painter **16** 409–410

WYATT, SIR THOMAS (1503–1542), English poet and diplomat **16** 410–411

WYCHERLEY, WILLIAM (circa 1640–1716), English dramatist **16** 411–412

WYCLIF, JOHN (1330/32–84), English theologian and reformer **16** 412–413

WYETH, ANDREW NEWELL (born 1917), American painter **16** 413–415

WYTHE, GEORGE (1726–1806), American jurist **16** 415

X

Xavier, St. Francis
see Francis Xavier, St.

XENAKIS, IANNIS (born 1922), Greek-French composer and architect **16** 416–418

XENOPHON (circa 430-circa 355 B.C.), Greek historian, essayist, and military expert **16** 418–420

XERXES (ruled 486–465 B.C.), king of Persia **16** 420

XIANG JINGYU (born Xiang Qunxian; 1895–1928), Chinese feminist **16** 421–422

XU GUANGQI (a.k.a. Kuang-ch'i Hsü; 1562–1633), Chinese politician **16** 422–425

Y

YAKUB AL-MANSUR, ABU YUSUF (reigned 1184–99), Almohad caliph in Spain **16** 426

YALOW, ROSALYN S. (Sussman; born 1921), American physicist who developed radioimmunoassay **16** 427–428

YAMAGATA, ARITOMO (1838–1922), Japanese general **16** 428–429

YAMAMOTO, ISOROKU (born Takano Isoroku; 1884–1943), Japanese admiral **16** 429–433

YAMANI, AHMED ZAKI (born 1930), Saudi Arabian lawyer and minister of petroleum and mineral resources (1962–1986) **16** 433–435

YAMASHITA, TOMOYUKI (1885–1946), Japanese general **16** 435–436

YANCEY, WILLIAM LOWNDES (1814–1863), American politician **16** 436–437

YANG, CHEN NING (born 1922), Chinese-born American physicist **16** 437–438

YARD, MARY ALEXANDER (''Molly''; born 1912), American feminist, political organizer, and social activist **16** 438–439

YASUI, MINORU (1917–1987), Asian American attorney **16** 440–444

YEAGER, CHUCK (born 1923), American pilot **16** 444–445

YEATS, WILLIAM BUTLER (1865–1939), Irish poet and dramatist **16** 445–447

YEH-LÜ CH'U-TS'AI (1189–1243), Mongol administrator **16** 447–449

YEKUNO AMLAK (ruled circa 1268–1283), Ethiopian king **16** 449

YELTSIN, BORIS NIKOLAEVICH (born 1931), president of the Russian Republic (1990-) **16** 449–452

YEN FU (1853–1921), Chinese translator and scholar **16** 452

YEN HSI-SHAN (1883–1960), Chinese warlord **16** 452–453

YEN LI-PEN (died 673), Chinese painter **16** 453–454

YERKES, ROBERT MEARNS (1876–1956), American psychologist **16** 454–455

YEVTUSHENKO, YEVGENY ALEXANDROVICH (born 1933), Soviet poet **16** 455–456

YI HWANG (1501–1570), Korean philosopher, poet, scholar, and educator **16** 457

Yi Kŭm
see Yongjo

YI SNG-GYE (1335–1408), Korean military leader, founder of the Yi dynasty **16** 458–459

Yi Song
see Chongjo

YI SUNSIN (1545–1598), Korean military strategist and naval hero **16** 459–461

YO FEI (Yo P'eng-chü; 1103–41), Chinese general **16** 462

YOGANANDA (Mukunda Lal Ghose; 1893–1952), Indian yogi **16** 462–463

YÔNGJO (1694–1776), king of Korea 1724–76 **16** 461–462

YORITOMO, MINAMOTO (1147–1199), Japanese warrior chieftain **16** 463–464

YOSHIDA, SHIGERU (1878–1967), Japanese diplomat and prime minister **16** 464–465

YOSHIMUNE, TOKUGAWA (1684–1751), Japanese shogun **16** 465–466

YOULOU, FULBERT (1917–1972), Congolese president **16** 466–467

YOUNG, ANDREW JACKSON JR. (born 1932), African American preacher, civil rights activist, and politician **16** 467–469

YOUNG, BRIGHAM (1801–1877), American Mormon leader and colonizer **16** 469–470

YOUNG, COLEMAN ALEXANDER (1918–1997), first African American mayor of Detroit **16** 470–471

YOUNG, LESTER WILLIS (''Prez'';1909–59), American jazz musician **16** 471–473

YOUNG, OWEN D. (1874–1962), American industrialist and monetary authority **16** 473–474

YOUNG, STARK (1881–1963), drama critic, editor, translator, painter, playwright, and novelist **16** 474–475

YOUNG, THOMAS (1773–1829), English physicist **16** 475–476

YOUNG, WHITNEY MOORE, JR. (1921–1971), African American civil rights leader and social work administrator **16** 476–477

YOUNGHUSBAND, SIR FRANCIS EDWARD (1863–1942), English soldier and explorer **16** 477

YOURCENAR, MARGUERITE (Marguerite Antoinette Ghislaine; 1903–87), French novelist, poet, essayist, dramatist, world traveller, and translator **16** 477–479

YÜAN, MA (flourished circa 1190-circa 1229), Chinese painter **10** 379

YÜAN MEI (1716–1798), Chinese author **16** 479–480

YÜAN SHIH-K'AI (1859–1916), Chinese military leader **16** 480–481

Yugoslavia, Socialist Federal Republic of (former nation, South Eastern Europe) break-up of
Kucan, Milan **18** 239–242

YUKAWA, HIDEKI (1907–1981), Japanese physicist **16** 481–482

YUN SONDO (1587–1671), Korean sijo poet **16** 483

YUNG-LO (1360–1424), Chinese emperor **16** 482–483

Z

ZADKINE, OSSIP JOSELYN (1890–1967), Russian sculptor **16** 484

ZAGHLUL PASHA, SAAD (1859–1927), Egyptian political leader **16** 485–486

ZAH, PETERSON (born 1937), Native American leader and activist **16** 486–487

ZAHARIAS, MILDRED DIDRIKSON (''Babe''; 1913–56), Olympic athlete and golfer **16** 487–488

ZANGWILL, ISRAEL (1864–1926), Jewish author and philosopher **16** 488–489

ZAPATA, EMILIANO (circa 1879–1919), Mexican agrarian leader and guerrilla fighter **16** 489–490

ZARLINO, GIOSEFFO (1517–1590), Italian music theorist and composer **16** 490–491

ZAYID BIN SULTAN AL-NAHYAN (born 1923), president of the United Arab Emirates (1971-) **16** 491–492

ZEAMI, KANZE (1364–1444), Japanese actor, playwright, and critic **16** 492–493

ZEDILLO PONCE DE LEON, ERNESTO (born 1951), president of Mexico **16** 493–495

ZEFFIRELLI, FRANCO (born 1923), Italian stage, opera, and film director, set designer, and politician **18** 419–421

ZELAYA, JOSÉ SANTOS (1853–1919), Nicaraguan statesman, three-time president **16** 495–496

ZEMURRAY, SAMUEL (1877–1961), Russian-born U.S. fruit importer **16** 496–497

ZENGER, JOHN PETER (1697–1746), American printer **16** 497–498

ZENO OF CITIUM (335–263 B.C.), Greek philosopher **16** 499–500

ZENO OF ELEA (born circa 490 B.C.), Greek philosopher and logician **16** 500

ZENOBIA (died 273), queen of Palmyra **16** 500–503

ZETKIN, CLARA (1857–1933), German political activist **16** 504–505

ZHAO KUANG-YIN (a.k.a. Song Tai Zu or Sung T'ai Tsu; 927–976), Chinese emperor **16** 505–508

ZHAO ZIYANG (Zhao Xiusheng; born 1919), Chinese statesman **16** 508–509

ZHIRINOVSKY, VLADIMIR VOLFOVICH (born 1946), Russian politician **16** 509–510

ZHIVKOV, TODOR (born 1911), leader of the Bulgarian Communist Party and head of the Bulgarian government (1962-) **16** 510–512

ZHUKOV, GEORGI KONSTANTINOVICH (1896–1974), Russian general **16** 512–513

ZIA, HELEN (born 1952), Asian American activist and journalist **18** 421–423

ZIA UL-HAQ, MOHAMMAD (1924–1988), president of Pakistan (1978–1988) **16** 513–515

ZIAUR RAHMAN (1936–1981), Bangladesh president (1975–1981) **16** 515–516

ZIEGFELD, FLORENZ (1869–1932), American musical producer **16** 516–517

Zimbabwe (formerly Rhodesia)
Todd, Reginald **18** 391–393

ZIMMERMANN, BERND ALOIS (1918–1970), German composer **16** 517–518

ZIMMERMANN BROTHERS, German artists **16** 518

ZINDEL, PAUL (born 1936), American children's author and playwright **18** 423–425

ZINE EL ABIDINE BEN ALI (born 1936), president of Tunisia **16** 518–520

ZINN, HOWARD (born 1922), American political scientist and historian **16** 520–521

ZINOVIEV, GRIGORI EVSEEVICH (1883–1936), Soviet politician **16** 521–522

ZINZENDORF, COUNT NIKOLAUS LUDWIG VON (1700–1760), German-born Moravian clergyman **16** 522–523

ZNANIECKI, FLORIAN (1882–1958), Polish-American sociologist and educator **16** 523–524

ZOË (circa 978–1050), Byzantine empress 1028–34 **16** 524–525

ZOG I (Ahmed Bey Zog; 1895—1961), Albanian king **16** 525–526

ZOLA, ÉMILE (1840–1902), French novelist **16** 526–528

ZORACH, WILLIAM (1887–1966), American sculptor and painter **16** 528

ZOROASTER (flourished 1st millennium B.C.), prophet and founder of Iranian national religion **16** 528–530

ZORRILLA DE SAN MARTIN, JUAN (1855–1931), Uruguayan poet and newspaperman **16** 530–531

ZOSER (flourished circa 2686 B.C.), Egyptian king **16** 531

ZUMÁRRAGA, JUAN DE (circa 1468–1548), Spanish churchman, first archbishop of Mexico **16** 531–532

ZUMWALT, ELMO RUSSELL, JR. (''Bud''; born 1920), commander of U.S. naval forces in Vietnam **16** 532–534

ZUNZ, LEOPOLD (1794–1886), German-born Jewish scholar **16** 534

ZURBARÁN, FRANCISCO DE (1598–1644), Spanish painter **16** 534–535

ZWILICH, ELLEN TAAFFE (born 1939), American composer **16** 536–537

ZWINGLI, HULDREICH (1484–1531), Swiss Protestant reformer **16** 537–538

ZWORYKIN, VLADIMIR KOSMA (1889–1982), Russian-American physicist and radio engineer **16** 539–540

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19

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CONTENTS

INTRODUCTION vii
ADVISORY BOARD ix
ACKNOWLEDGMENTS xi
OBITUARIES xiii
TEXT 1
HOW TO USE THE INDEX 443
INDEX 445

INTRODUCTION

The study of biography has always held an important, if not explicitly stated, place in school curricula. The absence in schools of a class specifically devoted to studying the lives of the giants of human history belies the focus most courses have always had on people. From ancient times to the present, the world has been shaped by the decisions, philosophies, inventions, discoveries, artistic creations, medical breakthroughs, and written works of its myriad personalities. Librarians, teachers, and students alike recognize that our lives are immensely enriched when we learn about those individuals who have made their mark on the world we live in today.

Encyclopedia of World Biography Supplement, Volume 19, provides biographical information on 200 individuals not covered in the 17-volume second edition of *Encyclopedia of World Biography (EWB)* and its supplement, Volume 18. Like other volumes in the *EWB* series, this supplement represents a unique, comprehensive source for biographical information on those people who, for their contributions to human culture and society, have reputations that stand the test of time. Each original article ends with a bibliographic section. There is also an index to names and subjects, which cumulates all persons appearing as main entries in the *EWB* second edition, the Volume 18 supplement, and this supplement—nearly 7,400 people!

Articles. Arranged alphabetically following the letter-by-letter convention (spaces and hyphens have been ignored), articles begin with the full name of the person profiled in large, bold type. Next is a boldfaced, descriptive paragraph that includes birth and death years in parentheses and provides a capsule identification and a statement of the person's significance. The essay that follows is approximately 2000 words in length and offers a substantial treatment of the person's life. Some of the essays proceed chronologically while others confine biographical data to a paragraph or two and move on to a consideration and evaluation of the subject's work. Where very few biographical facts are known, the article is necessarily devoted to an analysis of the subject's contribution.

Following the essay is a Further Reading section. Bibliographic citations contain both books and periodicals as well as Internet addresses for World Wide Web pages, where current information can be found.

Portraits accompany many of the articles and provide either an authentic likeness, contemporaneous with the subject, or a later representation of artistic merit. For artists, occasionally self-portraits have been included. Of the ancient figures, there are depictions from coins, engravings, and sculptures; of the moderns, there are many portrait photographs.

Index. The *EWB Supplement* Index is a useful key to the encyclopedia. Persons, places, battles, treaties, institutions, buildings, inventions, books, works of art, ideas, philosophies, styles, movements—all are indexed for quick reference just as in a general encyclopedia. The Index entry for a person includes a brief identification with birth and death dates *and* is cumulative so that any person for whom an article was written who appears in volumes 1 through 18 (excluding the volume 17 index) as well as volume 19 can be located. The subject terms within the Index, however, apply only to volume 19. Every Index reference includes the title of the article to which the reader is being directed as well as the volume and page numbers.

Because *EWB Supplement*, Volume 19, is an encyclopedia of biography, its Index differs in important ways from the indexes to other encyclopedias. Basically, this is an Index of people, and that fact has several interesting consequences. First, the information to which the Index refers the reader on a particular topic is always about people associated with that topic. Thus the entry 'Quantum theory (physics)' lists articles on

people associated with quantum theory. Each article may discuss a person's contribution to quantum theory, but no single article or group of articles is intended to provide a comprehensive treatment of quantum theory as such. Second, the Index is rich in classified entries. All persons who are subjects of articles in the encyclopedia, for example, are listed in one or more classifications in the index—abolitionists, astronomers, engineers, philosophers, zoologists, etc.

The Index, together with the biographical articles, make *EWB Supplement* an enduring and valuable source for biographical information. As the world moves forward and school course work changes to reflect advances in technology and further revelations about the universe, the life stories of the people who have risen above the ordinary and earned a place in the annals of human history will continue to fascinate students of all ages.

We Welcome Your Suggestions. Mail your comments and suggestions for enhancing and improving the *Encyclopedia of World Biography Supplement* to:

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OBITUARIES

The following people, appearing in volumes 1-18 of the *Encyclopedia of World Biography,* have died since the publication of the second edition and its volume 18 supplement. Each entry lists the volume where the full biography can be found.

ABZUG, BELLA (born 1920), liberal lawyer and unconventional politician, who worked energetically for civil and women's rights and served three terms as a member of the U.S. Congress, died of complications following heart surgery at Columbia Presbyterian Medical Center in New York, New York, March 31, 1998 (Vol. 1).

BLACKMUN, HARRY (born 1908), U.S. Supreme Court justice who became a passionate defender of the right to abortion, died of complications following hip replacement surgery in Arlington, Virginia, March 4, 1999 (Vol. 2).

BRADLEY, TOM (born 1917), first African American mayor of Los Angeles, who won election five times and served a record 20 years in office, died of a heart attack at Kaiser Permanente West Los Angeles Medical Center in Los Angeles, California, September 29, 1998 (Vol. 2).

CARMICHAEL, STOKELY (born 1941), American civil rights activist who stood at the forefront of the Black Power movement of the 1960s, died of cancer in Conakry, Guinea, November 15, 1998 (Vol. 3).

DIMAGGIO, JOE (born 1914), American baseball star whose 56-game hitting streak with the New York Yankees in 1941 made him an indelible American folk hero, died of lung cancer at his home in Hollywood, Florida, March 8, 1999 (Vol. 5).

HUGHES, TED (born 1930), eminent British poet who led a resurgence of English poetic innovation and was named poet laureate in 1985, died of cancer at his home in North Tawton, England, October 28, 1998 (Vol. 8).

HUSSEIN IBN TALAL (born 1935), third ruler of the Hashemite Kingdom of Jordan, was the longest-ruling monarch of his time and one of the most skillful politicians of the second half of the 20th century, died of cancer in Amman, Jordan, February 7, 1999 (Vol 8).

KUBRICK, STANLEY (born 1928), American film director who won acclaim for films he directed during the 1950s, but was best known for his later work including *Dr. Strangelove, 2001: A Space Odyssey,* and *A Clockwork Orange,* died at his home in Hertfordshire, England, March 7, 1999 (Vol 18).

KUROSAWA, AKIRA (born 1910), Japanese film director who was noted for his visually arresting and intellectually adventurous evocations of Japan's mythic past and agonized present, died of a stroke at his home in Tokyo, Japan, September 5, 1998 (Vol. 9).

MARTIN, WILLIAM McCHESNEY, JR. (born 1906), American business executive and federal government official, directed major financial institutions and played a prominent role in shaping national economic policy in the 1950s and 1960s, died of respiratory failure at his home in Washington, DC, July 27, 1998 (Vol. 10).

MURDOCH, IRIS (born 1919), British novelist and philosopher, whose works portrayed characters with warped and dreamlike perceptions of reality, died at a nursing home in Oxford, England, February 8, 1999 (Vol. 11).

POWELL, LEWIS F., JR. (born 1907), U.S. Supreme Court justice who led the moderate center faction dur-

ing his 15-year tenure, died of pneumonia at his home in Richmond, Virginia, August 25, 1998 (Vol. 12).

ROBBINS, JEROME (born 1918), a major creative force on both the Broadway and ballet stages, who extended the possibilities of musical theater and brought a contemporary American perspective to classical dance, died of a stroke at his home in New York, New York, July 29, 1998 (Vol. 13).

SHEPARD, ALAN (born 1923), the first American in space, whose historic 1961 flight was immortalized in the book and movie, *The Right Stuff,* died of leukemia at a hospital in Monterey, California, July 21, 1998 (Vol. 14).

WALLACE, GEORGE CORLEY (born 1919), governor of Alabama and presidential candidate who built his political career on segregation, died of respiratory failure and cardiac arrest at Jackson Hospital in Montgomery, Alabama, September 13, 1998 (Vol. 16).

ZHIVKOV, TODOR (born 1911), the Communist ruler of Bulgaria from 1954 until his ouster in 1989, died of complications following a respiratory infection at a hospital in Sofia, Bulgaria, August 5, 1998 (Vol. 16).

A

Moshood Abiola

The political turmoil endured by the citizens of Nigeria during the final decades of the twentieth century was led by a varied group of individuals. One of the most influential was Moshood Abiola (1937–1998), a Nigerian businessman educated in Scotland. He climbed to the top of several corporate ladders, building a political and financial empire.

Moshood Kashimawa Olawale Abiola was born into a poor family in Abeokuta, Ogun State, Nigeria on August 24, 1937. Abiola received his primary education at Baptist Boys' High School and earned a scholarship to attend the University of Glasgow, Scotland, where he received a degree in economics. Abiola was raised in the Yoruba Muslim faith; the southern part of Nigeria where he was brought up is divided primarily between Christian and Muslim believers. Known for his outspoken political stances, Abiola lobbied the United States and several European nations in 1992, demanding reparations for their enslavement of African people and recompense for the fortunes made in harvesting Africa's raw materials.

Muslim Marital Traditions

Following common tradition, Abiola took four wives; Simibiat Atinuke Shoaga in 1960, Kudirat Olayinki Adeyemi in 1973, Adebisi Olawunmi Oshin in 1974, and Doyinsola (Doyin) Abiola Aboaba in 1981. He is said to have fathered over 40 children from these four marriages. Abiola's second wife, Kudirat, was murdered in the capital city of Lagos in 1996. There was speculation that her death was caused by the military, but no proof was ever found. His third wife, Doyin, ran a newspaper chain he owned until it was closed by the government. In 1992, Abiola was ordered to pay $20,000 a month in child support to a woman who claimed to be his wife. His lawyers argued in a New Jersey court that Abiola had only four wives; this woman was just one of his 19 concubines.

A Businessman and Entrepreneur

Abiola was considered to be a genial businessman who amassed a fortune through his association with various enterprises, including publishing, communications, and oil. With his educational background in accounting, he easily assumed the position of deputy chief accountant at Lagos University Teaching Hospital from 1965 to 1967, and comptroller of Pfizer Products, Ltd. between 1967 and 1969. In 1969, he became the comptroller of International Telephone and Telegraph (ITT), Nigeria, Ltd., and rapidly rose to become vice president for ITT's Africa and Middle East branch. He was also chairman and chief executive officer of ITT Nigeria, Ltd. from 1972 through 1988. During this period Abiola founded and sat as chairman of Concord Press of Nigeria Ltd. and served as chief executive at Radio Communications Nigeria. While employed with ITT, he was frequently admonished by the general public due to the dreadful condition of the Nigerian telephone system. Abiola's detractors claim he profited financially at the expense of the citizens by using inferior materials and keeping extra profits for himself; charges he adamantly denied.

Much of Abiola's fortune, which was estimated at close to $2 billion, he freely distributed to others. He is said to have sent over 2,500 students through the university system as well as donating money to charities and championing

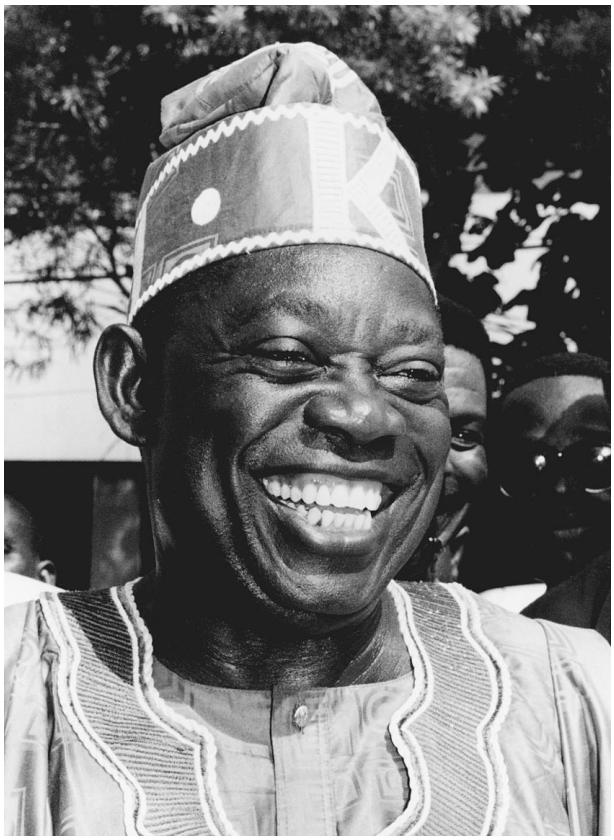

sporting events. His generosity earned Abiola the nickname ''Father Christmas'' among the citizens of Nigeria. In addition to his generosity, Abiola was considered an astute businessman. For over 20 years he carefully cultivated friends throughout the country. He considered himself well liked by the Nigerian military establishment, a miscalculation that would cost him dearly.

Political Struggles

Nigeria, the most populous country on the African continent, obtained its freedom from Britain in 1960. During the four decades that followed, it endured several major political crises, including the collapse of civilian rule in the 1960s and the collapse of the civilian-headed ''Second Republic'' in the 1980s. Both of these crises were accelerated by civil violence in Yoruba, the southwestern district of the country. Historically, north-south conflicts have peppered Nigeria, as political power has been held by the north, the headquarters for the country's military. Abiola, who hailed from the southern district of Yoruba, brought a different perspective to the country's political makeup. His cultivation of people on both sides of the north-south divide ultimately proved to be beneficial.

A Bid for Democracy

In 1993, the Nigerian government was undergoing another in a series of attempts at stabilization. Major General Ibrahim Babangida, together with Nigerian political leaders, inaugurated the Transitional Council and the National Defense and Security Council (NDSC). These governing bodies were designed to exist until democratic elections could be held to choose a president. On January 5, 1993, the process of screening over 250 presidential candidates was begun by the National Electoral Commission (NEC.) The NEC banned previous candidates and parties from campaigning, and so the long process began.

By the end of March, Abiola was chosen by the Social Democratic Party (SDP) as their candidate. The National Republican Convention (NRC) chose Bashir Othma Tofa and the elections were scheduled for June 12, 1993. The results clearly showed Abiola to be the winner. Babangida, wishing to continue military rule, petitioned the High Court to delay the elections, and on June 16 the announcement of the results was postponed. In defiance of the court order, a group called Campaign for Democracy released the election results, declaring Abiola to be the winner, with 19 of 30 states supporting him. Less than a week later the NDSC voided the election, supposedly to protect the legal system and the judiciary from being ridiculed both nationally and internationally. Both the U.S. and Great Britain reacted to this violation of democratic principles by restricting aid to Nigeria. Abiola, believing himself to have been given a mandate from the voters, joined the Campaign for Democracy in calling for voters to perform acts of civil disobedience in an attempt to force the election results to stand. In response, Major Babangida used the authority he still retained to ban both Abiola and Tofa from participating in any new elections.

On July 6, 1993, Nigerian leaders demanded that both parties agree to participate in an interim national government. They reluctantly agreed and, on July 16, plans were announced for a new election, but immediately abandoned. On July 31, Babangida, president of the NDSC, announced an interim government would take effect on August 27. He stepped down on the day before the new government took effect, handing power over to a preferred loyalist, Chief Shonekan.

Nigerians supporting Abiola demanded that power be turned over to him as the rightful winner of the original election. That election was considered by many to have been the cleanest in Nigeria's history and was praised as a concerted effort to overcome ethnic and religious divisions throughout the country. A. O. Olukoshi, a professor at the Nigerian Institute of International Affairs in Lagos, commented on the election and the majority win by Abiola, saying ''Abiola allowed us to rise above ethnic and religious differences . . . this was the first time a Yoruba has been able to win votes both in the east and the north.'' By this point, Abiola had traveled to London where he denounced the entire process. Throughout August 1993, Nigeria was paralyzed by strikes and unrest, and came almost to a standstill. Abiola remained abroad for several months, finally returning to Nigeria at the end of the year. In November 1993, Chief Shoneken was overthrown by General Sani Abacha, as the military once again seized power in Nigeria.

Continued Unrest

Resentment against the military grew during the first part of 1994. During the constitutional conference of May

23, the Campaign for Democracy called for a boycott of elections, demanding that the military return power to Abiola, the presumed winner of the prior year elections. On June 11, 1994, after declaring himself to be president before a group of 3,000, Abiola went into hiding. He called for an uprising to force the military to recognize the 1993 vote. The military, conducting a nationwide hunt, arrested him on June 23. The following day, 1,000 demonstrators marched on Lagos to demand Abiola's release. By July, a war of attrition by Nobel Prize winner, Wole Soyinka, was launched against the government. In response, the military charged Abiola with treason. Soyinka, one of the driving forces behind Abiola, was forced to flee the country after being charged with treason.

The oil workers went on a ten-day strike, crippling the nation's leading industry and bringing the country to an economic halt. Riots flared in Lagos and by the strike's third week, 20 people had been killed. By mid-August the strike had brought unrest to the northern and eastern part of the country as support for Abiola continued to increase. Abacha responded by firing any high ranking military he thought were not loyal, then fired the heads of the state companies and their boards. Abacha eventually crushed the strike after nine weeks. He arrested any pro-democracy leaders that could be found.

Heart Attack or Poison?

Abiola remained under arrest for four years, and was not allowed visits by either his family or personal physician. He was denied proper medical care, even after being examined by state-authorized doctors. Abiola's daughter, Hofsad, said the family was allowed no contact during her father's four years in prison.

On July 7, 1998, only days before his scheduled release from prison, Abiola collapsed during a visit with a U.S. delegation and died in Abuja, Nigeria, of an alleged heart attack. His long-time friend and supporter, Wole Soyinka, expressed doubts that the death was the result of natural causes. ''I'm convinced that some kind of slow poison was administered to Abiola,'' he told an interviewer after learning of his friend's death. Soyinka claimed that other Nigerian political prisoners had been injected with poison and indicated that he had received a note prior to Abiola's death stating that his friend would be killed within the next few days.

An autopsy found that Abiola's heart was seriously diseased and confirmed it as the cause of his death. The U.S. delegation visiting Abiola at the time of his attack saw no reason to presume foul play, indicating that the presiding doctors felt that the symptoms were consistent with a heart attack.

Abiola's death shocked and saddened a country that had come close to experiencing true democracy through valid elections for the first time in its history. The Roman Catholic Archbishop of Lagos, Anthony Okogie, commented on Abiola's passing by saying, ''His death is the end of a chapter.'' Instead of celebrating his release and the possible resurgence of democracy, Nigeria stepped back to re-gather itself, and start the process again.

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Marc Andreessen

Marc Andreessen (born 1972) has been one of the key players in making the Internet and World Wide Web accessible to the masses, thanks to his development of Netscape Navigator, a browser that integrates text, graphics, and sound.

The astronomical growth of the World Wide Web could not have occurred without a simple product that helped users find their way through the vast, and sometimes disorganized, material on the Web. The first such product, called a browser, was invented by a team including software developer and entrepreneur, Marc Andreessen. He developed the Mosaic program as a college student. It later became the Netscape Navigator when he co-founded his own company in 1994. This browser software had a profound impact on society. According to some estimates, Mosaic stimulated a 10,000 percent increase in the number of Web users within two years from its debut, and Netscape Navigator was even more popular.

Young Computer Whiz

Andreessen was born in Iowa in 1972. He lived in the small town of New Lisbon, Wisconsin, with his parents, Lowell and Patricia. Marc Andreessen's father worked in the agricultural field and his mother worked for Lands' End, a catalogue retailer. Andreessen was not a typical New Lisbon boy. He spent his early years reading and learning about computers. In sixth grade, he wrote his first computer program—a virtual calculator for doing his math homework. But the program was on the school's PC, and when the custodian turned off the building's power, Andreessen's program was wiped out. The next year, his parents bought him his first computer, a TRS-80 that cost only a few hundred dollars. Marc taught himself BASIC programming from library books in order to develop video games for the new PC. Andreessen's teachers and classmates from New Lisbon remember him as a good student who excelled in computing, math, English, and history. Andreessen could even challenge teachers, and was known to question the relevance of their assignments. At the University of Illinois, Andreessen planned to major in electrical engineering, which he considered his most lucrative option, but then changed to computer science.

Andreessen became interested in the Internet while working at the University of Illinois National Center for Supercomputing Applications (NCSA) at Champaign-

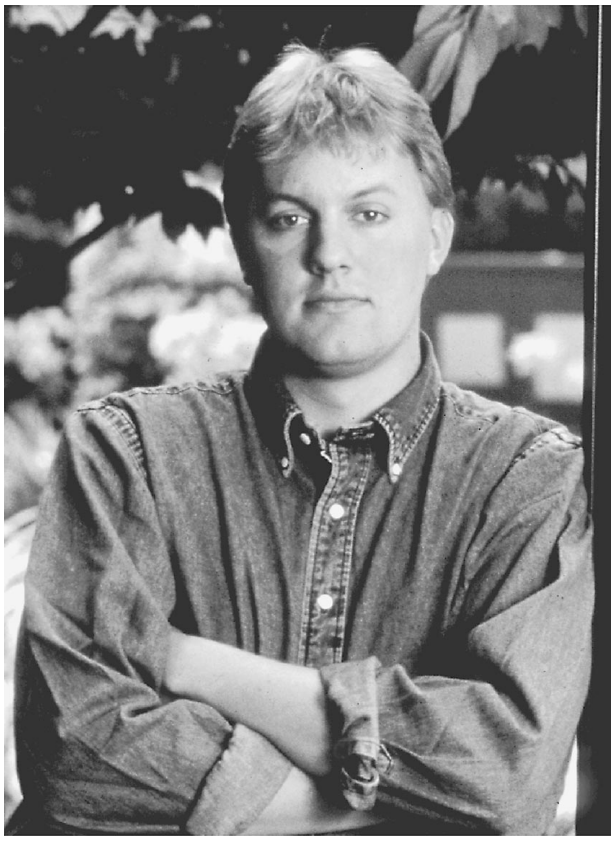

Urbana. At the NCSA, he worked with a programmer, Eric Bina, to develop an interface that could navigate the World Wide Web by integrating text, graphics, and sound. The result was Mosaic, which the NCSA team completed in 1993 and posted for free over the Internet. Over two million copies of the browser were downloaded the first year. Mosaic was responsible for a 10,000-fold increase in Web users over a period of two years.

After graduating from the University of Illinois with a bachelor of science degree in 1993, Andreessen took a job with Enterprise Integration Technologies, a producer of Internet security-enhancement products, in California. He was contacted by Jim Clark, a former associate professor of computer science at Stanford University. Clark had founded Silicon Graphics Inc., a company which made computers that specialized in graphics processing. He was interested in starting a business with Andreessen. The two decided to combine Andreessen's technical knowledge with Clark's business expertise in order to launch their own company in 1994.

Founded Netscape

The company was originally named Mosaic Communications Corp. When the NCSA, which owned the copyright to the Mosaic software, objected to the name, the partners changed it to Netscape. Andreessen, as head of technology, worked to make Mosaic faster and more interactive. He was assisted by several team members from the original Mosaic project at NCSA, whom he persuaded to join Netscape. Soon, the company released their new browser, which the development team wanted to call ''Mozilla''—short for Mosaic Killer. The marketing department, however, insisted on Netscape Navigator.

The program was distributed free on the Internet, and quickly became extremely popular. This established Netscape as a ''brand'' name, and prompted computer users to try other Netscape products. Soon, the company was profitable. On August 9, 1995, Netscape first offered shares in the company to the public. That day, shares were priced at $28 and opened at an unprecedented $71 a share. In one day, the 24-year-old Andreessen became worth more than $50 million. To celebrate, he bought his first suit. By December of that year, Netscape's stock reached an all-time high. The value of Andreessen's shares in the company skyrocketed to $171 million.

Andreessen was known for putting in long hours at Netscape, but his management style differed very much from that of his main competitor, Microsoft. Andreessen remained close to the programmers who worked for him, and maintained a collegial, team-like atmosphere. He did not insist that his employees work long hours—in fact, he encouraged them to limit office hours to 50 per week. Characteristic of this team-oriented approach was Andreessen's decision to offer Netscape's browser code over the Internet to anyone who wanted it. His reasoning was that the feedback he received from other software developers could lead to new ideas for Netscape. In July 1997, Andreessen became executive vice-president in charge of product development at Netscape. With a staff of 1,000, Andreessen hoped to stay ahead of the giant Microsoft. From the beginning, Andreessen had used innovative strategies to get his program out to the public. By allowing computer users to download Mosaic and Netscape Navigator for free, he took a chance. But the browsers became so popular that users quickly developed confidence in the Netscape brand, and purchased other Netscape goods and services.

Competition from Microsoft

Microsoft Corporation, which had been focused primarily on its operating system and software for personal computers (PCs) until late 1995, began to realize the value of Internet browser software and announced that it intended to work in that area. In August 1995, Microsoft released the Internet Explorer 1.0 with its Windows 95 operating system. Later versions of Internet Explorer were given away for free and by December 1997, Netscape's lead in the browser market was down to 60%. In January 1998, Netscape decided to give its browser away for free. Andreessen's challenge was to get Netscape back to profitability. He no longer wrote software programs himself, but as the head of product development, envisioned new solutions for emerging technologies. With Netscape CEO Jim Barksdale, Andreessen shifted the company's focus away from the browser market and toward innovations for intranets (corporate networks) and electronic commerce. He also began developing Netscape's web site into an Internet gateway similar to that of America Online.

By late 1998, Netscape's share of the browser market had dipped to a little more than 50 percent. The United

State government, which had been investigating Microsoft's business practices since 1991, decided to prosecute Microsoft for unfair business practices. A lengthy court case ensued, in which the government proved that Microsoft used its clout in the marketplace to try to drive Netscape out of business. It did this, the government claimed, by tying its Explorer browser with its Windows operating system, which was installed on the vast majority of desktop computers. As the case stretched out, Andreessen and others in the computer industry were called to testify. Before the courts reached their decision, the leading Internet service provider, America Online (AOL), announced in late 1998 that it was acquiring Netscape. AOL then announced that Andreessen would be leaving Netscape in early 1999 to join their firm as chief technology officer. ''His role is considered crucial to merging AOL's consumer-oriented focus with Netscape's technical expertise,'' wrote Jon Swartz in the *San Francisco Chronicle.*

Andreessen resides in Palo Alto, California, with his fiancé, Elizabeth Horn, and their pet bulldogs. After his job change, he began commuting between Netscape's Mountain View headquarters and America Online offices in Dulles, Virginia. Andreessen enjoys a range of interests, including science fiction, classical music, philosophy, and business strategy. As might be appropriate for a computer whiz, Andreessen claims to be a ''Netizen'' himself—he gets all his news from the World Wide Web, buys his books from the online site Amazon.com, and even uses the Internet to check theater times.

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Ethel Andrus

The image of retirement as the end of a productive, contributory life has been considerably altered by the efforts of Ethel Andrus (1884–1967), founder of the National Retired Teachers Association (NRTA) and the American Association of Retired Persons (AARP). Although Andrus was dedicated to the improvement of living conditions and to the education of her students and their parents, her most significant achievements occurred after her own retirement from teaching.

Ethel Percy Andrus was born in San Francisco, California, on September 21, 1884. She was the younger of two daughters of George Wallace Andrus and Lucretia Frances Duke. The family moved to Chicago when Andrus was a baby so that her father could finish his legal education at the University of Chicago.

Served the Community

Andrus spent most of her youth in Chicago, graduating from Austin High School. She taught English and German at the Lewis Institute (later, the Illinois Institute of Technology) while continuing her own education. She earned her B.S. from the Lewis Institute in 1908. Andrus was active in the community; she did volunteer work at Hull House and at the Chicago Commons, both settlement houses. Her urge to serve the community grew out of the example set by her father. She believed that we must do some good for which we receive no reward other than the satisfaction of knowing that we have provided an important service.

In 1910, Andrus returned to California with her family. She taught classes at Santa Paula High School for a year, then taught at Manual Arts High School and Abraham Lincoln High School in Los Angeles. Among her pupils were actors Robert Preston and Robert Young, and General James Doolittle. She became principal of Lincoln High School in

1917, the first woman in California history to hold such a post.

During her 28-year tenure at Lincoln High School, Andrus had many notable achievements. Her urban high school faced problems of juvenile delinquency as well as cultural, ethnic, and racial conflict. Andrus was determined to improve the quality of life for her students, their parents, and others in her community. She strove to instill in her students a sense of pride in their own cultural heritage and an appreciation of the cultural life and values in the United States. By encouraging her students to conduct themselves with self-respect, and by treating them with dignity, Andrus helped to lower the rate of juvenile crime. Her desire to achieve harmony in the neighborhood extended to the parents of her students as well as to the community at large. She established the Opportunity School for Adults, an evening program designed to assist immigrant parents of her pupils. The popularity of the program eventually led to its expansion into a full-time evening education institution through which people in the community could earn a high school diploma.

The contributions made by Andrus led to a substantial drop in juvenile crime and earned the school special citations from the juvenile court in East Los Angeles in 1940. Lincoln High School was selected by the National Education Association to be featured in its textbook *Learning Ways of Democracy.*

While working on behalf of her students and the community, Andrus continued her own education, earning her M.A. in 1928 and her Ph.D. in 1930 from the University of Southern California. Her doctoral dissertation promoted the establishment of a high school curriculum for girls that would be based on their nature and address their needs. She spent her summers teaching courses at the University of California at Los Angeles, the University of Southern California, and Stanford University.

Retirement Led to Second Career

Andrus retired from teaching in 1944. It was then that her second career as an advocate for the retired and other older Americans evolved. Although she had her own income, the meagerness of her state pension, $60 per month, aroused her interest in the quality of life enjoyed by her fellow retired teachers. As welfare director of the southern section of the California Retired Teachers Association, Andrus began to examine pensions and other benefits provided to retired teachers across the country. Her research led her to believe that a national organization was needed to address the needs of her peers. She founded and became president of the National Retired Teachers Association (NRTA) in 1947.

AARP Founded

As president and founder of the NRTA, Andrus devoted herself to improving the living conditions of her fellow retired teachers by lobbying for benefits such as affordable health insurance for persons over age 65, increased pensions, and tax benefits. She won a major victory in 1956, when she persuaded the Continental Casualty insurance company to underwrite a program for NRTA members—the first group health and accident insurance plan for retired persons over the age of 65. The popularity of the insurance coverage for retired teachers brought requests for Andrus to help other retired people to receive comparable benefits. In response, she established and became leader of the American Association of Retired Persons (AARP) in 1958.

Her continued concern for the costs of health care faced by retired people resulted in the creation of a nonprofit mail-order drug buying service in 1959. The service made it possible for members of AARP and NRTA to purchase prescription medicines at prices at least 25 percent below retail prices. Mail-order centers staffed by licensed pharmacists were established in California and in Washington, D.C. Prescription drugs were delivered directly to the doors of AARP and NRTA members. In announcing the establishment of the program, Andrus explained that the service was motivated by extensive research which revealed that ''Americans over 65 years of age spend approximately ten percent of their average annual income for drugs and medications.

In July 1959, Andrus appeared before Congress to express her opposition to a health care bill based on an added payroll tax, as proposed by Representative Aime J. Forand, a Rhode Island Democrat. Instead, she proposed a nationwide system whereby the U.S. government would deduct from social security benefits the cost of premiums for those people who chose the plan. Administration of the plan would be handled by a private board of trustees. Andrus opposed the Forand bill because it denied freedom of choice. She appeared before Congress again—in December 1959—to protest the actions of Parke, Davis & Company of Detroit in cutting off sales to a distributor supplying discount drugs to retired members of the AARP and the NRTA.

''Creative Energy is Ageless''

Andrus promoted the belief that retired people should remain actively engaged in life. She was opposed to mandatory retirement laws and advised people considering retirement to take up a second career. Andrus heeded her own advice: her second career evolved when she became an enthusiastic promoter of a wider range of opportunities for older people. She worked for the right of retired teachers to work as substitutes; encouraged older people to perform services such as tutoring children, working with the hearing-impaired, and becoming involved in church work and city planning; and organized a travel program through the AARP.

During a visit to New York in 1959, Andrus explained that both the NRTA and the AARP are based on the belief that ''creative energy is ageless.'' In an interview with *Time,* in 1954, she said, ''As it is, when you leave a job, they often just give you a gold watch and all you can do is look at it and count the hours until you die. Yet think of all the grand things we can do that youth can't. Think of all the things we already have done. Some day, the retired teachers in this country will have the dignity they deserve.''

Andrus deplored the lack of wider job opportunities for older citizens. In 1963, she founded the Institute of Life Long

Learning to provide classes and seminars focused on the needs and interests of retired people and other older Americans. Additional branches of the Institute were established in California and Florida. Her efforts received national recognition and she was asked to serve as a member of the national advisory committee for the White House Conference on Aging in 1961. She also worked as executive secretary for the American School for Girls in Damascus, Syria; and as a member of the advisory board of the American Association of Homes for the Aged. Andrus edited four Association journals, including *Modern Maturity*, the monthly magazine of the AARP. She helped to establish Grey Gables, a retirement home for teachers, in Ojai, California, in 1954. She was named National Teacher of the Year in 1954.

AARP Work Continued After Her Death

Andrus died in Ojai, California on July 13, 1967. She, and her work, were not forgotten. In 1968, the AARP Andrus Foundation was established. Its mission, as noted on the Andrus Foundation website, was ''to enhance the lives of older adults through research on aging.'' In addition, the University of California, the AARP, and the NRTA established the Ethel Percy Andrus Gerontology Center in 1973. Another honor came 25 years later. In 1998, Andrus was inducted into the National Women's Hall of Fame.

Andrus's belief in and commitment to promoting the interests of older Americans continues through the work of the AARP and the NRTA, both of which have become powerful lobbying forces composed of more than 30 million members. Whenever there is an opportunity to improve the quality of life through education, employment, or advances in healthcare coverage, the AARP and the NRTA are there to continue her work. As noted on the AARP website ''This remarkable American leader served as a role model at a time when women were not highly visible in public life.'' She ''exemplified her legacy of service to others.''

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Harold Arlen

From the time of his birth until he wrote the music to his first popular hit, ''Get Happy,'' the growth of Harold Arlen (1905–1986) from cantor's son to jazz pianist, composer, and arranger could not have been better orchestrated if he wrote it himself.

Born in Buffalo, New York, on February 15, 1905, Harold Arlen (originally named Hyman Arluck) received his first introduction to music from his father, a cantor. As a youngster of seven, Arlen sang in his father's choir. Two years later, he began demonstrating his musical skill at the piano. He studied classical music and remained a student of classical piano etudes until 1917, when the jazz age introduced America to a new form of music. Arlen was immediately intrigued with this new style and was soon arranging songs and playing piano with his own group, the Snappy Trio. He assumed the leadership role, by arranging and performing numbers in a jazz format. He was also the vocalist.

The trio experienced immediate success and redefined themselves into a quintet, the Southbound Shufflers. The Shufflers entertained around the United States and across the border in Canada. Arlen's blossoming musical career quickly established him in the Buffalo music scene and, to his parents' dismay, he left school early to pursue a musical career. He was quickly absorbed into a popular local group,

the Buffalodians, where his talents as pianist, vocalist, and arranger continued to define his future. It was not long before Arlen and his band were drawn to Broadway.

New York Beckons

In New York City, Arlen landed a singing role in Vincent Yourman's Broadway musical *Great Day*. When Yourman discovered the young actor's many talents, Arlen was quickly moved to a role behind the scenes where he played piano for the performers and arranged music for the shows. His stage career ended, but his composing and arranging career flourished. It was during this time that Arlen teamed up with Ted Koehler, a young lyricist, for what would prove to be a long and successful relationship. Sometimes referred to as the ''melody man,'' Arlen penned tunes to Koehler's words. He churned out a successive string of hits including ''Get Happy,'' ''Between the Devil and the Deep Blue Sea,'' ''I Love a Parade,'' and ''I've Got the World on a String.'' In 1931, Arlen took his talents to the stage with his first Broadway show *You Said It.*

The Cotton Club Revues

The first Koehler/Arlen collaboration, *Get Happy*, was produced while working on Yourman's musical *Great Day*.. This tune was received with such enthusiasm by audiences that the duo quickly found new opportunities. In 1930, Arlen and Koehler joined Harlem's renowned Cotton Club. During the very productive years between 1930 and 1934 Koehler and Arlen produced many tunes for that club's revue that have become jazz and blues classics. One of the most popular performers at the Cotton Club, Cab Calloway, played and recorded such classics as ''Trickeration,'' ''Kickin' the Gong Around,'' ''Without Rhythm,'' and ''Minnie the Moocher's Wedding Day.'' The durability of these songs can be seen in the continued popularity of Calloway's recordings that are still sold today.

The years at the Cotton Club were among Arlen's most prolific. Noteworthy tunes emerging during this era included ''Ill Wind,'' ''Blues in the Night,'' and the seductive ''Stormy Weather.'' ''Stormy Weather'' became a wildly popular song and eventually a trademark of singer, Lena Horne. It led the creative team to venture into movies, where they experienced their first film success, *Let's Fall in Love.* This film classic cemented Arlen and Koehler's reputations on the West Coast, and the pair continued their successful collaboration in Hollywood through many more film classics.

Hollywood Success

While working in Hollywood, Arlen's style caught the attention of film producer, Arthur Freed. He signed Arlen to collaborate with lyricist E. Y. Harburg on a fantasy film. Both the movie—1939's *The Wizard of Oz* (1939)—and the musical score have remained popular for the greater part of a century. The best-known song from the score was ''Over the Rainbow.'' It earned an Academy Award for the duo and became the hallmark song for the movie's star, Judy Garland. During his time in Hollywood, Arlen scored many other movies including *Cabin in the Sky* (1943) and *A Star Is Born* (1954).

The Hollywood of the 1930s and 1940s was ruled by a small group of businessmen best known for creating the ''star system.'' They decided who would be a star, based in large part on an individual's ability to draw movie-goers to the theatre. Composers did not fall into that category. While Arlen remained in demand for the next two decades, because of the star system he remained behind the scenes and enjoyed a quiet life as a composer of songs that others made famous. However, his work was continuous and he maintained a good income during his years in Hollywood. A quiet man who preferred time with his wife Anya, son Sam, and the family dogs, he was content with his golf, tennis, and swimming. Although not a household name, his prolific songwriting was responsible for helping make others in Hollywood famous.

Arlen's productive career spanned the jazz age of the 1920s through Hollywood's bountiful years of the 1930s and 1940s. His talent for scoring both movies and Broadway musicals placed him among the finest composers and arrangers of the time. His works on Broadway continued even after his move to the West Coast. They include *Life Begins at 8:40* (1934), *Hooray for What?* (1937), *Bloomer Girl* (1944), *St. Louis Woman* (1946), *Saratoga* (1959), and *House of Flowers* (1954). During his long career, Arlen teamed with other well-known lyricists such as Johnny Mercer, writing such popular hits as ''Ac-cent-tchu-ate the Positive,'' ''That Old Black Magic,'' and ''Blues in the Night.'' In 1954, he wrote the music for the Broadway hit *House of Flowers* with author Truman Capote and in that same year he worked in Hollywood with Ira Gershwin on the film *The Country Girl.*

Arlen continued to work into the 1960s, although there were few opportunities that enticed him. This was a time when he produced lesser-known orchestral compositions such as ''Mood in Six Minutes,'' ''Hero Ballet,'' and ''Minuet,''—each of which was scattered throughout various films and shows, but did not achieve the acclaim of his earlier compositions. Arlen enjoyed shedding his reputation as a blues composer, and took advantage of this time to further expand his talents.

High Praise from Peers

Arlen earned his place among such songwriting greats as George Gershwin, Cole Porter, Richard Rodgers, Irving Berlin, and Jerome Kern. Praise from such peers was high indeed. Gershwin referred to him as ''the most original of composers.'' Rodgers took this a step further, saying ''I caught on pretty soon to his unusual harmonic structure and form'' which was ''his own and completely original.'' Among Arlen's favorite pieces was a little-known song titled ''Last Night When We Were Young,'' a favorite of performers like Frank Sinatra.

Although his career seems to have followed a direct path from local popularity to Broadway to Hollywood, Arlen did not become a household name. Even at the peak of his career he chose to remain behind the scenes, satisfied to compose and arrange music for others to perform. Arlen

left a portfolio of over 300 tunes, many of which are still played every day throughout the world. After his death in New York City on April 23, 1986, Irving Berlin summed up the life of this brilliant composer at an ASCAP tribute, saying: ''He wasn't as well known as some of us, but he was a better songwriter than most of us and he will be missed by all of us.'' Arlen's music remains fresh and continues to be performed throughout the world.

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B

Robert Ballard

Robert D. Ballard (born 1942) has made some of the most important underwater discoveries in the late twentieth century in regards to science and exploration. Not only did he help advance the concept of plate tectonics and make important discoveries about ocean life, he also managed to find some of the most famous shipwrecks in history, including the German battleship *Bismarck,* the *U.S.S. Yorktown* from World War II, and the luxury liner *Titanic.*

Thanks to advances in technology, including night-vision cameras and fiber optics, scientists like Ballard can help bring information about the ships back up to the surface. ''There's more history preserved in the deep sea than in all the museums of the world combined,'' Ballard suggested to Paul Karon in the *Los Angeles Times.* Despite all of his accomplishments in geology, oceanography, and archaeology, Ballard still gets most excited about his capability to scout new territories. ''I think of myself as an explorer—that was always my career goal,'' he told Karon. ''If I could go to Mars tomorrow, I'm gone.''

Robert Duane Ballard was born June 30, 1942, in Wichita, Kansas, to Chester Patrick (an aerospace executive) and Harriet Nell (May) Ballard. However, Ballard and his three siblings were raised in southern California, where he developed a passion for the sea. The fair-haired teenager would spend much of his time at the beach near his home in San Diego, becoming an avid swimmer, surfer, fisherman, and scuba diver. Ballard's father was a flight engineer at a testing ground in the Mojave Desert, but was later appointed the U.S. Navy's representative to the famous Scripps Institute of Oceanography. When he was still in high school, Ballard wrote a letter to the Scripps Institute that asked, ''I love the ocean—what can I do?'' he recalled to Bayard Webster in the *New York Times.* Subsequently, the school invited him to attend a summer program.

Ballard went on to earn a bachelor of science degree in chemistry and geology in 1965 from the University of California at Santa Barbara, but he never lost interest in the sea. After graduating, he pursued post-graduate work at the University of Hawaii Institute of Geophysics in 1965-66, where he made money as the keeper of two trained porpoises at Sea Life Park. He went back to the University of Southern California in 1966-67, and meanwhile, in 1965, he signed up with the U.S. Army in its intelligence unit, where he eventually became second lieutenant. In 1967, he joined the U.S. Navy as a naval oceanographic liaison officer, making lieutenant junior grade. For this stint, he was sent to Woods Hole Oceanographic Institute, a private, not-for-profit research organization on Cape Cod, Massachusetts. After his naval assignment was completed, he decided to stay on the East Coast and work at Woods Hole, continuing his research in marine geology and ocean engineering.

Studied Plate Tectonics

Joining Woods Hole as a research associate in ocean engineering in 1970, Ballard also pursued his doctorate degree at the University of Rhode Island. He began studying plate tectonics, which was a vanguard theory at the time, and earned his Ph.D. in 1974 with a dissertation on the subject. Plate tectonics suggests that the Earth's land masses are divided into sections, or plates, that move independently of the planet's mantle. This movement causes shifting of the land, which results in earthquakes at the boundaries

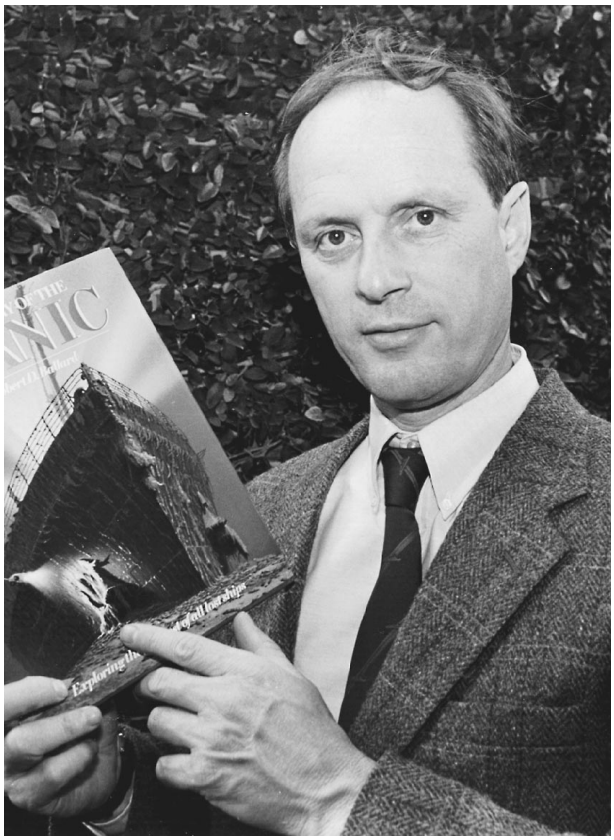

(fault lines) and can also cause the shape of the land masses to change over time. Also in 1974, Ballard was promoted to assistant scientist in geology and geophysics at Woods Hole. Meanwhile, he was becoming interested in the research submarine *Alvin,* which was equipped with a remote arm for retrieving samples from the floor of the ocean. He was also intrigued by the idea of studying the Mid-Atlantic Ridge, a portion of a global underseas mountain range called the Mid-Ocean Ridge. When he suggested that the three-person *Alvin* be sent down, other scientists doubted the value of using a submarine for the project. ''There were quite a few people . . . who felt that submarines were expensive toys that geologists played with, and that no real good science would come out of them,'' Ballard remarked to James Lardner in the *Washington Post.*

Nevertheless, by 1974, Ballard was named head of Project FAMOUS (French-American Mid-Ocean Underseas Study) and proved the naysayers wrong. The expedition began in the summer of 1974 with a fleet of four ships and three research submarines. During the project, Ballard designed a survey sled called *Angus* that carried a camera and could be controlled acoustically. It was sent down before *Alvin's* dives in order to take pictures so that the scientists could determine where they wanted to go. Ballard was on board the *Alvin* during most of its 17 dives to the ocean floor and thus was able to witness the rift formed at the juncture of the plates that form the eastern and western sides of the Atlantic seabed. In addition to the geological importance of the mission, Ballard and his team came back with data that could help predict earthquakes, and they also found beds of natural resources such as petroleum and minerals.

In 1975 and 1976, Ballard and many of the Project FAMOUS team went to the Cayman Trough, a depression in the ocean floor just south of Cuba. They found that they had correctly predicted recent volcanic activity under the sea and picked up rock samples from the mantle of the Earth's crust. In 1976, Ballard was named an associate scientist at Woods Hole, and would later be promoted to associate scientist in ocean engineering in 1978 and senior scientist in 1983. In 1979, he embarked on what would yield one of his most exciting discoveries. Off the coast of Ecuador on the Galapagos Rift, where plates were moving more quickly and strange variances in water temperature were recorded, he discovered that hydrothermal vents were erupting from cracks in the Earth's crust and that marine life—crabs, clams, and tube worms—could survive there by chemosynthesis. The journey and the underwater footage was used in a 1980 National Geographic special called *Dive to the Edge of Creation.*

The amazing creatures and their means of survival led biologists to hypothesize that life may have begun by this chemical method, but in shallow water. On another trip near Baja California, Ballard took along some biologists and found even more proof. Tall geysers that he dubbed ''black smokers'' were found to sustain surrounding marine life, never before seen, that fed on the chemical-rich dark smoke gushing out of the 10- to 20-foot spews that threatened to melt the submarine's port holes. Marine biologists, up to that point, had assumed that no creature could survive so deep in the sea, where sunlight never penetrates. Though he is not a biologist and cannot authoritatively comment on whether life may have started by chemical methods, Ballard does believe that the smoky chimneys may be responsible for much of the world's mineral deposits.

Unmanned Sea Exploration

In the early 1980s, Ballard went to work on developing technology for unmanned sea exploration. Sending teams of scientists is expensive and often fruitless, so Ballard decided that robotic means could lower costs and increase productivity for such projects. With funding from the U.S. Navy and the National Science Foundation, Ballard formed the Deep Submergence Laboratory at Woods Hole in 1981. He thus designed the *Argo-Jason* system, an automated submarine loaded with robotic equipment that could function as the scientists' eyes and ears underwater. *Argo,* about the size of a car, has three video cameras that can see in almost total darkness, and its smaller assistant, *Jason,* has a robotic lens and arms and can be sent out to retrieve items from the ocean. With it, Ballard told Webster in the *New York Times,* ''We hope to get even clearer pictures of the sea floor and what goes on down there.''

Discovered *Titanic* in the North Atlantic

Some of Ballard's colleagues were dubious that his system would allow for unmanned exploration, but he did not waver. For its maiden run, Ballard sent *Argo-Jason* down to search for the British luxury liner *Titanic,* which had hit

an iceberg and sunk during its maiden voyage on the night of April 14-15, 1912, killing more than 1,500 of the 2,200 passengers. Ballard had long been intrigued by the legendary ship and its story, and eventually convinced the U.S. Navy to furnish a research ship, *Knorr,* and maps of the area where the ship was thought to have gone down. He assembled a group of French sonar researchers who set out for the North Atlantic in the summer of 1985. In late August, Ballard and his crew arrived on the *Knorr,* sending down the cameras and waiting for a sign. ''The bottom was just going by and going by,'' Ballard told Karon in the *Los Angeles Times.* ''And it's a boring bottom.''

Less than a week later, on September 1, 1985, the *Argo* sent up an image of one of the *Titanic's* boilers as Ballard watched on a television monitor. He immediately knew it was the right ship, because he had studied it in detail. ''It was a fluke,'' Ballard noted in *U.S. News and World Report.* ''Any fishing boat could have done it.'' In a week and one day, the *Argo* videotape camera and the still camera on the *Angus* captured over 20,000 images of the shipwreck, including the damaged area and hundreds of artifacts such as bottles, china, a silver tray, and the barren lifeboat cranes. Ballard was strongly moved by the scenes and opposed anyone who wanted to profit from it, stating that instead, it should be declared an international memorial. The next summer, Ballard went down in the *Alvin* along with *Jason Jr.,* a remote ''eyeball'' that went inside the ship, and saw even more personal items, including a man's shoe and a porcelain doll's head. In 1997, a blockbuster film would be released based on the events of that tragic night, but fictionalized to provide an old-fashioned love story as well. Ballard remarked in *Newsday,* ''The movie is excellent. It's a great Romeo and Juliet love story. I saw the ship I never saw, in all of its beauty and elegance.''

After this notable discovery, Ballard also found the German battleship *Bismarck* in the Atlantic Ocean and in 1997 announced that he had found eight sailing ships, some dating back before the days of Jesus Christ, 2,500 feet below the surface off the coast of Tunisia in the Mediterranean. By then, Ballard was president of the Institute for Exploration based out of Mystic, Connecticut, and a senior scientist emeritus at Woods Hole. The finding of the Roman ships was especially important because it established that underwater archaeology could be performed in the deep seas of up to 20,000 feet. Previously, archaeologists limited their research to shipwrecks in coastal waters of less than 200 feet because they thought ancient mariners did not venture into deeper waters. In May 1998, Ballard made another major discovery when he photographed the aircraft carrier *U.S.S. Yorktown*, sunk in the Pacific Ocean by Japanese forces on June 7, 1942, during World War II's Battle of Midway. It was located in almost 17,000 feet of water, one mile deeper than the *Titanic,* about 1,200 miles northwest of Honolulu, Hawaii. The National Geographic Society helped sponsor the work.

Ballard has raised eyebrows among some fellow scientists due to what they consider his enthusiasm to seek publicity. He has appeared in television programs, given lectures, and written for *National Geographic Magazine,* in addition to writing in professional journals. He also established the Jason Foundation for Education and the Jason Project, which aims to increase students' interest in science. Like cosmologist Carl Sagan and underwater explorer Jacques Cousteau, Ballard has done much to bring science into the homes of laypeople, an accomplishment that he considers his public duty. ''[Sagan and Cousteau] have probably sometimes lost some of the regard of their fellow scientists,'' Ballard admitted to Webster in the *New York Times.* ''But look at the good they've done by making science exciting and making people aware of it! And don't forget that my science is paid for by some poor coal miner whose taxes go to support me while I'm having fun, so I feel it's responsible to go to him and the public and tell them what I'm doing.''

In 1966, Ballard married Marjorie Constance Jacobsen, a medical receptionist. They have two sons, Todd Alan and Douglas Matthew, and live in Hatchville, Massachusetts. Ballard has won a number of awards, including the Science award from the Underwater Society of America in 1976 for exploration and research conducted in the Cayman Trough; the Compass Distinguished Achievement Award from the Marine Technology Society in 1977 for leadership in the area of deep submergence exploration; and the Newcomb Cleveland Prize from the American Association for the Advancement of Science in 1981 for the best scientific paper in a journal of science. He also received the Cutty Sark Science Award from *Science Digest,* 1982, for exploration conducted in Mid-Ocean Ridge, including the discovery of underwater hot springs and their unique animal communities. In 1985, he won a grant for $800,000 along with the Secretary of the Navy Research Chair in Oceanography, and in 1986, he was given the Washburn Award from the Boston Museum of Science. He was awarded the prestigious Hubbard Medal from the National Geographic Society in 1996. Ballard has written or cowritten 15 books and has published numerous articles in journals and magazines, including *National Geographic.*

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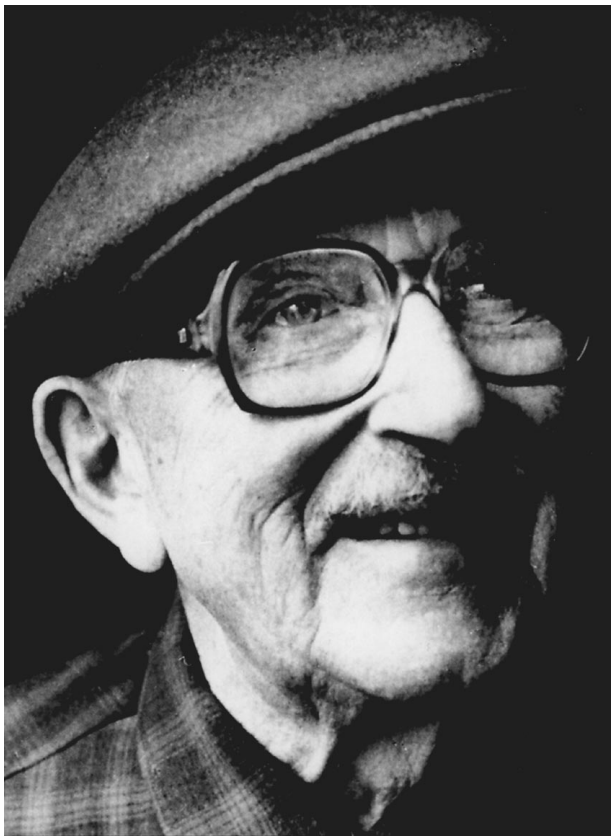

Eddie Bauer

Eddie Bauer (1899–1986) was the founder of the retail stores and mail order company which bore his name. An avid outdoors man, Bauer parlayed his interests into a successful business based on quality products and serving consumer satisfaction.

Eddie Bauer was born on October 19, 1899, on Orcas Island, located in Puget Sound off the coast of Washington state. His parents, Jacob and Mary Catherine Bauer, were Russian-German immigrants who operated an Italian plum farm. Eddie was the youngest child in the Bauer family. Orcas Island was a sportsman's paradise, with abundant supplies of fish and wildlife. As a child, Bauer was interested in the natural world that surrounded him. His father encouraged these interests. Young Eddie wanted to own his equipment for hunting and fishing. When he was eight years old, he received his first hunting rifle, an 1890 Winchester .22 Special Caliber. To make money, Bauer worked as a golf caddy and did odd jobs, beginning at the age of ten.

Founded Sporting Goods Store

In 1913, Bauer's parents separated. He and his mother relocated to Seattle, where Bauer worked in a local sporting goods store, Piper & Taft. He continued to pursue his hunting and fishing hobbies, and began playing tennis as well. Bauer hoped to have his own store and spent two years studying part time to achieve this goal. In 1920, he opened a sporting goods store in Seattle, with a $500 loan that his father co-signed. It was called Eddie Bauer's Tennis Shop. Bauer designed a special vice for stringing tennis rackets that was quite popular among his customers, and soon developed a reputation for his expert stringing. Eddie Bauer's Tennis Shop was only open during the tennis season. Bauer spent the rest of the year pursuing his own sportsman activities.

Eventually, the shop changed its name to Eddie Bauer's Sports Shop, and sold equipment for all kinds of outdoor activities, including golf. In 1922, Bauer attracted customers by giving them an unconditional guarantee, unheard of in that era. The creed for his business was, according the Eddie Bauer website: ''To give you such outstanding quality, value, service and guarantee that we may be worthy of your high esteem.'' Customer satisfaction remained important to him throughout his career.

Bauer married the former Christine ''Stine'' Heltborg on February 21, 1929. Like her husband, the beauty shop owner was enthusiastic about hunting, fishing, skiing, and other outdoor activities. The couple had one son, Eddie Christian Bauer.

When Bauer could not find a product he wanted to sell, he designed, manufactured, and distributed it himself. One of the early examples of this practice was fly-fishing ties, which Bauer made by hand. In 1934, he took out a patent in the United States and Canada on what was called the ''Bauer shuttlecock.'' This invention spread the game of badminton all over North America.

Designed Insulated Jacket

Personal necessity led Bauer to design one of his best known products, the first quilted goose-down insulated jacket. He designed this jacket after contracting hypothermia while wearing wool in the rain on a winter fishing trip in 1936. Bauer remembered some of the light but warm goose down-filled clothing his uncle from Russia had told him about. That uncle served as a Cossack soldier in Manchuria during the Russo-Japanese War of 1904. Anthony and Diane Hallett quoted Bauer in the *Encyclopedia of Entrepreneurs:* ''I remember my dad saying that if it hadn't been for those down-lined coats the Cossacks wore, my uncle would have froze to death.'' Bauer patented his design, after making jackets for his friends. The so-called ''Skyliner jacket'' became extremely popular with those who spent a significant amount of time outdoors, especially sportsmen and climbers. Soon, Bauer held 16 patented designs for quilted apparel, including a sleeping bag. Bauer continued to develop new and innovative products until his retirement.

Bauer's product line expanded to include women's wear (of which his wife was in charge), sleeping bags, tents, skis imported from Norway, hunting and fishing equipment, and boots.

Supplied American Forces

During World War II, Bauer's parkas, backpacks, pants, and sleeping bags were standard issue for American

troops. Bauer was able to solve several problems for the military. There had been a sleeping bag shortage until Bauer stepped in. He eventually sold the armed services over 100,000 sleeping bags. The U.S. Army commissioned Bauer to make what came to be known as the B-9 flight parka.

After the war, veterans who had worn one of the 50,000 jackets in combat, wanted to buy more. They knew exactly where to purchase these jackets because Bauer insisted that his company's label be included on all of his products. With this customer base, Bauer began a highly successful mail order business in 1945. His original mailing list included 14,000 names of soldiers who had worn his clothing, supplied by the American government.

Despite a thriving mail order business, Bauer's retail establishment was suffering, and the company almost went bankrupt several times. Bauer, whose health was affected by years of overwork and a serious back injury, was forced to take on William Niemi as a partner. This local businessman reorganized the store and soon improved the cash flow. Niemi and a revitalized Bauer decided to focus most of their efforts on mail order catalogs. By 1953, catalog sales totaled $50,000. Three years later, the total was $500,000.

Bauer continued to supply his equipment for significant events, including the American K-2 Himalayan Expedition and several journeys through Antarctica. In 1963, James W. Whittaker, the first American to climb Mount Everest, was wearing an Eddie Bauer parka. His whole expedition used and wore Bauer's products.

Bauer and Niemi included their sons, Eddie C. Bauer and William Niemi, Jr., as partners in 1960. The company continued to prosper throughout the 1960s, based mostly on mail order sales, though the original retail store remained open. In 1968, Bauer retired and sold his share of the business to the Niemi family for $1.5 million. That same year, the second Eddie Bauer store was established, the first of many retail stores that would open in the next three decades. By 1971, the company had become part of General Mills. The Eddie Bauer Company continued to build retail stores and expand its line of merchandise. By the time of Bauer's death, there were 39 retail stores and two million mail order customers. Bauer died of a heart attack in Bellevue, Washington on April 18, 1986, two weeks after his wife died of pancreatic cancer.

Name Lived After Death

Eddie Bauer's name lived through the constant expansion of retail stores, merchandise lines, and mail order business. By 1988, there were 61 stores, all bearing Bauer's name. That year the company was bought by Spiegel from General Mills for $260 million. Bauer's name continued to appear on products for the home, many kinds of clothing, as well as specially designed automobiles and sports utility vehicles. By 1999, there were 530 Eddie Bauer stores throughout the world. The company continues to emphasize Bauer's 1922 customer satisfaction policy and unconditional guarantee.

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Leon Leonwood Bean

Think of the mail-order business and several prominent names come to mind—Sears, Roebuck & Company, Montgomery Ward, and Spiegel's, to name just a few. But perhaps none has achieved the unique quality, charm, and character of L.L. Bean, Inc. Renowned for its dedication to customer service and satisfaction, the highly successful company can be said to truly to reflect the experience and ideals of its founder, L.L. Bean (1872–1967).

Leon Leonwood Bean was born on November 13, 1872 in the small town of Greenwood, Maine. He was the son of Benjamin Warren Bean, a farmer and horse trader, and Sarah Swett. His parents died within four days of each other when Bean was 12 years old. He and his five siblings were sent to live with relatives in South Paris, Maine.

Demonstrated Entrepreneurial Skills

Bean's first business transaction took place when he was nine years old. Given the choice of attending the local fair or selling steel traps to his father, Bean sold the traps and earned his first income. He developed a love of the outdoors when he was quite young, and earned money by engaging in occupations geared to the outdoors. He worked on farms, peddled soap, hunted, and trapped. At the age of 13, he killed and sold his first deer. Bean paid his own way through private school, but his formal schooling was limited. It included a commercial course at Kent's Hill Academy and a semester at Hebron Academy.

Bean's limited formal education apparently was compensated for by the extensive experience he acquired through participation in outdoor activities. As noted on the L.L. Bean, Inc. website, Bean grew tired of having wet, sore feet after hiking in the Maine woods, so he conceived of a way to keep his feet warm and dry. He designed a lightweight boot consisting of a rubber bottom and a leather top. Bean took his idea to a cobbler, and the first ''Maine Hunting Shoe'' was manufactured in 1912.

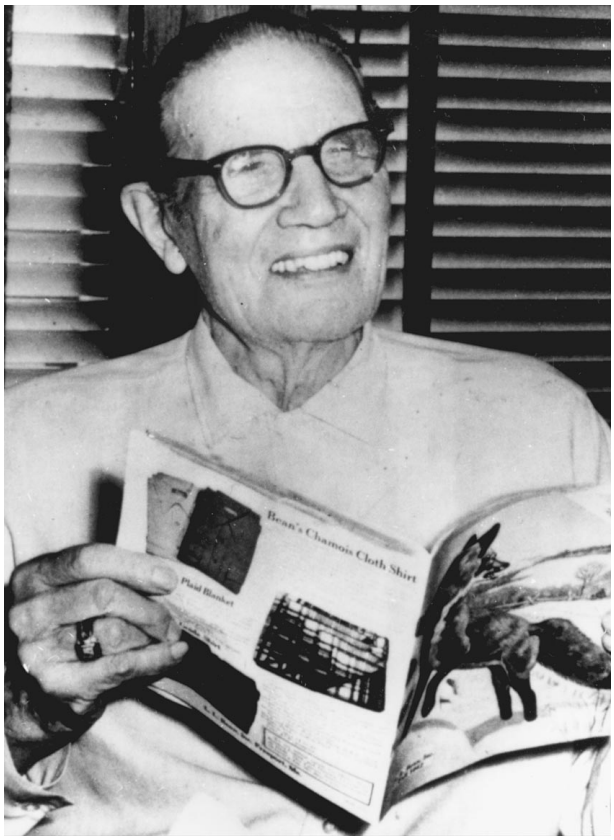

Bean then launched his first advertising campaign, designing a marketing brochure geared toward Maine hunters. In it, he fully guaranteed the quality of the Maine Hunting Shoe and promised a refund on any unsatisfactory product. Unfortunately, Bean had to refund money on 90 of the first 100 pairs when the shoes developed cracks. But as the L.L. Bean, Inc. website noted, this led to ''Bean Boots'' and the ''legendary guarantee of 100% satisfaction'' that the company still honors more than 85 years later.

Undaunted by this failure, Bean went to Boston. With a $400 loan, he persuaded the United States Rubber Company to help him improve the quality and usefulness of the shoe. Bean then began selling the product with confidence. He sold enough shoes that by 1917, he was able to move his business to the main street of Freeport, Maine. He employed people to cut and stitch the shoes. The following year, he applied for and received patents on his product from both the United States and Canada. In a happy coincidence, Bean began selling his product at the same time the United States Post Office launched it parcel post service. When Bean's brother became postmaster in Freeport, Maine, Bean opened his factory on the floor above the post office.

Expanded Product Line

Bean's product line grew to include other items useful to people who lived, worked, and played in the outdoors. He designed and tested each product personally, believing that it takes a sportsman to design equipment for sportsmen. This practice resulted in products that were appreciated both for their practicality and price. His ideas included a duck hunter's coat that featured sewn-in mittens, all-wool socks, and the Maine Auto Sweater, designed for duck hunting and automobile riding. Bean also designed the Deer Toter. The Toter, consisting of a frame constructed on a bicycle wheel, made the task of transporting a dead deer much easier. It quickly became an extremely popular item for hunters. Over the years, Bean included even more equipment that was both practical and innovative, including items such as the Bean Sandwich Spreader, hunting knives, camping equipment, and an extensive line of clothing.

Bean did not believe in forcing unnecessary items on his customers. He frequently advised customers to return their Maine Hunting shoes for reworking or replacement—a practice that the company continues today. At the suggestion that he sell expensive eiderdown coats, Bean claimed that buying such a product would be a waste of the purchaser's money.

Quality Customer Service

Treating customers well became a hallmark of Bean's business strategy. He kept his company open 24 hours a day, aware that hunters and fishermen frequently need equipment or a license in the middle of the night. He listened to and addressed every complaint about the quality of his merchandise. As noted on the L.L. Bean, Inc. website, his approach, often called ''L.L. Bean's golden rule'' to his dealings with customers was simple: ''Sell good merchandise at a reasonable profit, treat your customers like human beings, and they will always come back for more.'' This formula met with obvious success: the Aga Khan, Bernard Baruch, Doris Day, Robert S. McNamara, Eleanor Roosevelt, Babe Ruth, Amy Vanderbilt, and Ted Williams bought their clothing and sports equipment from Bean.

Bean's initial three-page marketing brochure eventually expanded to become a 12-page catalog describing items such as the Maine Hunting Shoe, the Maine Cruising shoe, and the Maine Duck-Hunting Book. Over the years, the Bean Catalog (of which Bean was said to be particularly proud) was enlarged to include descriptions of 400 products, arranged in no apparent order. Its prose style was as clear, simple, straightforward, and unadorned as the manner of its originator. In one instance, Bean described a product as featuring a whistle ''loud enough to be heard at a great distance.'' By 1967, the year of Bean's death, the L.L. Bean Catalog contained 100 pages.

The two books written by Bean, *Hunting, Fishing and Camping,* (published in 1942) and *My Story: the Autobiography of a Down-East Merchant,* (published in 1960), were also listed in the company catalog. The former sold 150,000 copies and included duplicate chapters, enabling the reader to tear out sections as needed (especially for use outdoors) while retaining a whole copy of the book. The book had run through twenty editions by 1963.

A Successful Company

Reports of Bean's personal attention to customer service and the practicality, price, and quality of his company's products drew attention to the growing business. Bean and

his company soon were featured in national magazines. People were attracted to the folksy image and charmed by the catalog, and soon both attention and sales began to increase.

The success of Bean's business strategy is reflected in the increase in profits between 1924 and the 1960s. In 1924, the company had been operating for 12 years, had twenty-four employees on its payroll, and posted $135,000 in sales for the year. In 1937, sales of $1 million were recorded. By 1950, the company had more than 100 employees and achieved sales of nearly $2 million. By 1964, sales reached $3 million and profits were $70,000. However, despite the considerable profits, Bean was opposed to expansion, fearing that his customers would dislike change and its implied loss of personal customer service.

Despite his increasing age, and frequent trips to Florida, Bean remained actively involved in the business. He continued to run the company with the assistance of his two sons and two grandsons. He continued to edit and proofread his catalog, checking galleys of the 100-page book the week before he died. The catalog was mailed to the public on the day following his funeral.

At the time of Bean's death in Popano Beach, Florida on February 5, 1967, L.L. Bean, Inc. was a $4,000,000 business. It remains family-owned and family-operated. The company retains its address on Main Street in Freeport, Maine, and is one of the most popular tourist attractions in the state, drawing several million people to its doors each year. In the late 1990s, the company was being run by Bean's grandson, Leon Gorman. Gorman has brought the company up-to-date in business practices, by computerizing the mailing lists, increasing the number of catalogs mailed, and modernizing the retail store.

Through its catalogs, Freeport-based retail store, and eight stores in Japan it sells more than 16,000 products to more than 3.5 million customers worldwide. The company upholds its 100% quality product guarantee, and continues to refund money or repair products—even those purchased many years ago. Perhaps most important, L.L. Bean, Inc. continues the dedication to high-quality products and customer satisfaction that personified its founder.

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Max Beerbohm

In the early decades of the twentieth century, Max Beerbohm (1872–1956) was a well-known caricaturist, drama critic, and essayist, one of England's most popular—and at times, much pilloried—men of letters.

Born in London on August 24, 1872, Henry Maximilian Beerbohm was the last of several children of a Lithuanian-born grain merchant, Julius Ewald Beerbohm. His mother was Eliza Draper Beerbohm, the sister of Julius's late first wife. It was a well-to-do London family, and Max grew up with the four sisters from his father's second marriage. He was also close to four half-siblings, one of whom, Herbert Beerbohm Tree, was already a renowned stage actor when Max was a child.

An Undergraduate Prodigy

Beerbohm attended the Charterhouse School, a respected private academy for boys, and did reasonably well there. As a teen he became known for his wit and talent for sketching hilarious caricatures of his teachers and classmates. In 1890, he began at Merton, a college of Oxford University. Though he was an unenthusiastic student academically, Beerbohm became a well-known figure in campus social circles. He also began submitting articles and caricatures to London publications, which were met enthusiastically. By 1894, already a rising star in English letters, he left Oxford without a degree.

Through an acquaintanceship with an outstanding young illustrator and writer, Aubrey Beardsley, Beerbohm

became involved with a controversial and acclaimed journal called the *Yellow Book,* upon its launch in 1894. For its first issue he penned ''The Pervasion of Rouge,'' a satirical look at cosmetics, which were still considered somewhat disreputable for women. Beerbohm praised them for their ultimate good in terminating ''the reign of terror of nature.'' This essay was singled out for vilification as ''decadent,'' and subsequent issues of the *Yellow Book* containing his work, were roundly condemned by the establishment.

First Book

In 1895, Beerbohm went to America for several months as secretary to Tree's theatrical company. He was fired when he spent far too many hours polishing the business correspondence. There he became engaged to an American actress of the troupe, Grace Conover, a relationship that lasted several years. Returning to England, Beerbohm found success with his first book, a collection of essays he had written while still at Oxford and published by Lane in 1896. *The Works of Max Beerbohm* launched his career spectacularly. ''Replete with mock-scholarly footnotes and biographical information, *The Works* epitomizes Beerbohm's penchant for deflating pretentiousness with satiric imitation,'' opined Ann Adams Cleary in the *Dictionary of Literary Biography.* ''Anything large—ideas, ideals, literary works, London crowds—caused him dismay.''

In his first book, the 23-year-old Beerbohm announced gravely that he would now retire from letters, having said all there was to say. Of course, he did not. He penned his first piece of fiction, ''The Happy Hypocrite,'' published in the *Yellow Book* in 1897. The following year, the esteemed playwright and essayist, George Bernard Shaw, gave up his drama critic's post at the *Saturday Review,* and Beerbohm assumed the duties. The *Saturday Review* was undergoing a resurgence of popularity under its new owner, the writer Frank Harris, who would later become a close friend of Beerbohm's. It was Shaw, in his final *Review* piece, who bestowed upon Beerbohm the lasting epithet, ''the incomparable Max.''

True to form, Beerbohm's first review was titled ''Why I Ought Not To Have Become a Dramatic Critic.'' For the next twelve years, he wrote over 453 pieces of drama criticism. His own experiences and connections in the London theater world made him relatively immune from awe when it came to the writers, directors, or performers. ''His impressionistic criticism, always entertaining, was often wittily contemptuous of the pretensions of players, playwrights, and playgoers alike,'' declared Cleary in her *Dictionary of Literary Biography* essay. Many of these articles were published in the 1924 volume *Around Theatres.* Later collections, brought forth several years after Beerbohm's death, include *More Theatres 1898-1903* from 1969 and *Last Theatres 1904-1910,* dating from 1970. Volumes of his essays—sequels to *The Works of Max Beerbohm*—appeared as 1899's *More* and *Yet Again,* issued in 1910.

Distinguished by Prose and Pen

At Charterhouse, Beerbohm had learned Latin, and he would later say the classical language training was of great importance to him as a writer. A background in Latin, Beerbohm wrote in an essay titled ''Lytton Strachey,'' published in *Mainly on the Air,* was ''essential to the making of a decent style,'' he asserted, because ''English is an immensely odd and irregular language.'' He expounded on that thought in a sentence that made clear his intent: ''There are few who can so wield it as to make their meaning clear without prolixity—and among those few, none who has not been well-grounded in Latin.''

Aside from his talents as a devastatingly adept and witty writer, Beerbohm also enjoyed a burgeoning career as a caricaturist. His subjects were the literary giants of English letters, British politicians, and the royal family. In these comical drawings, Beerbohm satirized the foibles of friends and dignitaries alike. A much-reproduced one of Oscar Wilde—a friend of Beerbohm's—helped launch this side of his career in 1894, just before Wilde was jailed on charges of sexual misconduct.

Beerbohm enjoyed numerous exhibitions of his drawings in private London galleries like the Leicester. Kenneth Baker, writing in the *Spectator* in 1997, asserted that Beerbohm's caricatures ''single-handedly . . . ended the long period of Victorian servility.'' The art of caricature, Baker went on to explain, had been extremely popular in eighteenth-century London, when print shops sold images of the royal family that went so far as to mock imagined sexual perversions. But during the Victorian era, English culture grew far more constricted and conservative, and political figures were depicted only as dignified personages. ''As for the Queen, after 1870 any irreverent cartoons were tantamount to treason,'' Baker wrote in the *Spectator.* ''Max Beerbohm helped to put an end to all this.'' Most of this artistic output was published in book form: *Rossetti and His Circle,* issued in 1922. It is considered representative of Beerbohm at the peak of his energies as a caricaturist.

Beerbohm and the Duke of Windsor

Prime Minister Benjamin Disraeli and Edward VII were favorite targets of Beerbohm's pen. In 1923, another show of his work was held at the Leicester. Included was a caricature of the heir to England's throne, the man who later became the Duke of Windsor. The prince was still an enthusiastic bachelor as his brothers settled down into marriage, and Beerbohm's Leicester show exhibited ''Long Choosing and Beginning Late,'' a drawing which presented an elderly prince marrying the daughter of his boardinghouse-keeper, complete with the *Times* of London newspaper announcement. It caused a great stir, and newspapers decried Beerbohm for his disrespect to the throne; one even portended this as ''The End of Max Beerbohm.''

In response, Beerbohm removed the drawing from the exhibition, and a few years later it was sold to a private party. Remarkably, in 1936 the actual Prince of Wales, by then King Edward VIII, abdicated his throne in order to marry an American divorcee, Wallis Simpson, whose mother had once run a boardinghouse in Baltimore, Maryland.

Beerbohm mocked the royal family in other ways. During the reign of the Duke of Windsor's father, George V, the

court was known for its confining, and rather colorless atmosphere. For friends' eyes only, Beerbohm once penned a verbal duel between two courtiers that read, in part, ''the King is duller than the Queen . . . Oh no, the Queen is duller than the King.'' Someone passed it to the royal family, and it was said that the jest kept Beerbohm from the honor of knighthood for twenty years. But Beerbohm also told one of his biographers, S. N. Behrman, that the Windsor family owned several of his caricatures of their ancestors for their own private amusement.

Moved to Italy

Beerbohm had become a well-known figure in London literary circles. In 1908, he became engaged to Florence Kahn, an acclaimed actress from Memphis, Tennessee who was then touring England. They married in 1910, and Beerbohm gave up his post at the *Saturday Review.* He and his wife moved to a home called Villino Chiaro in Rapallo, Italy. At the time, Italy was a very inexpensive place to live, added to its bounteous geographic attributes. Beerbohm, however, never learned to speak Italian in his five decades as an expatriate.

In Rapallo he began writing fiction in earnest. His first and only novel, *Zuleika Dobson,* was published in 1911 and met with great success. Set at Oxford, it is a comic tale of a femme fatale visitor who lays waste to the entire male student population. The following year, a volume of Beerbohm's literary parodies, *A Christmas Garland, Woven by Max Beerbohm,* was published. It contained essays on the holiday season that mimicked the style of some of the greatest living writers of the day: Joseph Conrad, Thomas Hardy, Rudyard Kipling, George Bernard Shaw, and H. G. Wells. Another of Beerbohm's literary parodies was published in 1946 and mocked the style of Henry James. *The Mote in the Middle Distance* offers up ''James's convoluted syntax within a trivial context,'' explained Cleary in the *Dictionary of Literary Biography,* as ''Jamesian children lengthily consider the moral ramifications of peeking in Christmas stockings.''

An Eminent Retirement

The Beerbohms returned to England in 1915 on account of World War I, but were back in Rapallo by 1919. That same year, another book of fiction, *Seven Men,* was published. This work contained short-story profiles of six fictional characters; Beerbohm himself being the seventh. One of them, ''Enoch Soames,'' followed the tragicomic tale of a failed writer, certain that history would correct the judgment of his peers. He struck a bargain with the devil in order to time-travel to the British Museum reading room in 1997, where he was appalled to find even more vicious negative assessments of his work.

Beerbohm more or less retired in the mid-1920s, and enjoyed the publication of a ten-volume series of his writings and caricatures. It bore the already-used, though now more appropriate title, *The Works of Max Beerbohm.* These were brought forth between 1922 and 1928 by Heinemann, his longtime publisher. By now Beerbohm was in his fifties. He returned to England around 1936 when his wife was cast in a revival of *Peer Gynt* on the London stage. Beerbohm resumed writing essays when the British Broadcasting Corporation (BBC) invited him to give regular broadcasts. The success of these programs made Beerbohm a well-known emeritus of British humor. They were collected in the 1946 work, *Mainly on the Air.*

In 1939, Beerbohm finally received the title of ''Sir'' when he was knighted by King George VI. He and Florence remained in England throughout World War II. His humorous radio broadcasts helped to improve the morale of Britain's war-torn populace. In 1942, the Maximilian Society was created in his honor, upon the occasion of his seventieth birthday. Formed by a London drama critic, it boasted 70 distinguished members, and planned to add one more fan of Beerbohm's on each successive birthday. Their first get-together feted him with a banquet and the gift of seventy bottles of wine.

Beerbohm's wife died in 1951, and for the next few years a German woman named Elisabeth Jungmann looked after the ailing writer. They married in secret just a few weeks before he died on May 20, 1956 in Rapallo. His ashes lie in an urn at London's St. Paul's Cathedral. The most recent collection of his art, *Max Beerbohm's Caricatures,* was published in 1997.

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Vincent Bendix

Vincent Bendix (1881–1945) invented the starter drive first used in automobiles in 1914. He earned the name ''The King of Stop and Go'' as the result of his work on the starter drive and the four-wheel braking system. He was a leader in the aviation industry, and his innovations and business savvy helped to create a multi-faceted manufacturing company.

Vincent Bendix was born August 12, 1881, in Moline, Illinois. His father, Jann, a Swedish Methodist Episcopal minister, changed the family name from Bengtson to Bendix when he moved with his wife, Alma Danielson, to the United States from Amaland, Sweden. Soon after Bendix's birth, the family moved to Chicago, which had such a thriving Swedish population that it was

dubbed the ''Swedish capital.'' Even as a child, Bendix was interested in engineering and invented a chainless bicycle when he was just 13 years old.

At the age of 16, Bendix moved to New York City and found work running a hospital elevator. He helped out in the hospital's maintenance department as well, and gained a working knowledge of electricity. While in New York, he held a succession of jobs, including working in a lawyer's office, as a handyman in bicycle shops and garages, as an accountant for a brewery, and for the Lackawanna Railroad Company. In 1901, Bendix found a job working for Glenn Curtiss, who would later become a famous airplane builder. At the time, Curtiss was developing the Torpedo motorcycle. Bendix worked on motorcycles as well and developed his own experimental bike. He attended night school to study engineering, learning about internal combustion engines.

Bendix married in 1902 and moved back to Chicago five years later to take a job as a sales manager for the Holmsman Automobile Company, which at the time was a leader in the field of auto buggies. During this time, he designed his own car, the Bendix Motor Buggy, which he had built by the Triumph Motor Company in Cragin, Illinois. He sold around 7,000 cars, but Bendix was financially devastated when the company went into bankruptcy. Still, his limited success and experience gave him an idea for a mechanical starter for the motor car.

King of Go

Until Bendix's innovation, people had to start their cars by cranking them by hand, which was a nuisance in addition to being messy and often dangerous. A few other cars had mechanical starters, but Bendix's worked much better. However, to make his starters, Bendix needed a triple thread screw that was expensive and difficult to get because they had to be manufactured by hand. In 1913, Bendix located an outfit called the Eclipse Machine Company, in Elmira, New York, that used the exact triple thread screw that he needed. He contracted with the company to manufacture the parts, and started marketing his starter drive under the slogan: ''The mechanical hand that cranks your car.''

The starter revolutionized driving. About 5,500 were installed in the 1914 Chevrolet Baby Grand touring car. By 1919, 1.5 million—nearly every car on the market—had a Bendix starter drive.

King of Stop

The years following the success of the starter drive were difficult for Bendix. He bought the Winkler-Grimm Wagon Company in South Bend, Indiana, planning to produce fire engines, but his plans were bungled when a big bid fell through and he had to sell the plant. A year later, he divorced his first wife. Then, in 1922, Bendix's father was killed when a car with unreliable brakes hit him on a Chicago street corner. ''The accident caused Bendix to focus on the inadequacy of automobile brakes, and he vowed to devise a better braking system,'' wrote Rebecca Wolfe in the *St. Joseph Valley Record.* That same year, Bendix married Elizabeth Channon of Chicago. They were divorced ten years later and he reportedly had to pay her $2 million as a settlement.

In 1923, Bendix began to turn personal tragedy into another automotive innovation. He bought the shoe brake patents of French engineer Henri Perrot and took over Perrot's contract with General Motors. Thus Bendix Engineering Works introduced the first four-wheel brake system, which promised to provide cars with a reliable way to stop.

Business was brisk for Bendix, who immediately began trying to expand his company. In 1928, he tried to take over the Eclipse Machine Company, but found the management leery of his extravagant ways, so he enlisted the help of General Motors to negotiate the deal. In the next few years, more than 100 companies came under the umbrella of Bendix, including the Pioneer Instrument Company, Scintilla Magneto Company, Stromberg Carburetor Company, Jaeger Watch, and Hydraulic Brakes.

He was busy expanding his own personal empire as well. In 1928, Bendix paid $3 million for the Potter Palmer mansion on Chicago's Lake Shore Drive. He planned to construct a $25 million hotel, but instead was forced to sell the property, which he had filled with fine art, including Rembrandt paintings. Also in 1928, Bendix bought the former estate of automobile pioneer Clem Studebaker in South Bend, Indiana. He reportedly paid $30,000 simply to erect imported French gates at the entrance of what became known as Chateau Bendix. Despite the home's somewhat

remote location, it drew huge crowds to lavish parties, which included golfing at a nine-hole course, and swimming in an electrically-lit pool.

The following year, Bendix spent $250,000 to buy yet another house—the Ocean Front Estate in Palm Beach, Florida. At the same time, he donated money to a Chinese and Swedish expedition to Inner Mongolia and China. He paid a Swedish man $65,000 to buy a Buddhist temple and bring it to the U.S. When that proved impossible, Bendix instead funded a team of Chinese architects from Peking to copy the Golden Pavilion of Jehol and rebuild it at Chicago's 1932-34 Century of Progress Exposition. The $250,000 pavilion was displayed once more at the New York World's Fair before being donated in 1943 to Oberlin College.

Bendix Aviation Corporation

Despite his personal excesses, the Bendix Corporation continued to grow. Even though aviation sales were only eight percent of the company's revenue in 1929, Bendix renamed his company the Bendix Aviation Corporation. Although 1929 and the early 1930s marked the beginning of the Great Depression, Bendix managed to keep his company afloat by pioneering new inventions. During the Second World War he developed products to aid the war effort, like a radio direction finder for ships. The British and French were big Bendix customers during the war, and Bendix products like the pressure carburetor for airplane engines gave U.S. air troops an advantage as well.

Ironically, Bendix himself was fearful of airplanes and only flew about six times in his entire life. However, he saw huge potential in the field and, in 1931, agreed to bankroll the Bendix Transcontinental Air Races. The races, designed to foster development by airplane engineers, also helped to popularize flying. It drew such aviators as Amelia Earhart to compete for the $25,000 prize and Bendix Trophy. The first winner of the competition, Major James H. Doolittle, flew from Los Angeles to Cleveland with a record speed of 223 miles per hour. The flight took the pilot nine hours and ten minutes. In 1962, Captain John T. Walton won the competition's final race, flying from Los Angeles to New York in two hours, at an average speed of 1,215 miles per hour. The Bendix Trophy found a home at the National Air and Space Museum in Washington, D.C.

Financial Decline

Bendix's extravagant lifestyle eventually caught up with him. In June 1939, he was forced to declare bankruptcy and sell off his personal things. At the time, he listed liabilities of $14 million and assets of only $1 million. He told *Time* magazine in 1939, ''This is the biggest blow of my life.'' ''His list of liabilities included unpaid bills and dues from some of the most exclusive and prestigious clubs, restaurants, and hotels across the country,'' Wolfe reported. ''His personal life was scrutinized and the last of his belongings dragged out from under him. It was the complete demise of one of South Bend's greatest tycoons,'' said Rebecca Wolfe in the *St. Joseph Valley Record.*

For a long time, General Motors had been amassing Bendix Corporation stock. In 1937, it began taking over the company, changing its entire structure when word got out that a quarter of a million dollars a month was being lost with Bendix as plant manager. Bendix remained chairman of the board of Bendix Aviation until 1942, but then left to start yet another business.

The newest venture, Bendix Helicopter, Inc., was begun in 1944. Bendix hoped to produce a four-passenger helicopter when World War II ended. However, he died unexpectedly of a coronary thrombosis March 27, 1945 at his home in New York City. Bendix was 63. After his death, plans for the helicopter were abandoned.

Bendix's Work Continues

The original Bendix Corporation continued to thrive without its founder. By 1976, it was named one of the five best-managed companies in America. According to Hope Lampert's *Till Death Do Us Part,* the company ''owned an industrial winch-making company, a forest products company, and some timberland; Bendix made Fram filters, Autolite spark plugs, airplane wheels and steering gears. It made cutting tools for the Big Three car manufacturers. Bendix was strong and financially healthy.''

A 1983 takeover was so controversial that two books, including Lampert's, were written about it. Bendix Corporation was bought for $1.8 billion by Allied Corporation, later known as AlliedSignal. This company produces chemicals and automotive safety equipment. By 1996, AlliedSignal had 36,000 employees around the world and annual sales of $2,377 million.

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William Bernbach

William Bernbach (1911–1982) is responsible for creating many dramatic changes in the advertising industry after World War II. His gift for simple, yet memorable advertising came from his intense love of philosophy and literature. His campaigns were so successful that many are still cited today.

Bernbach was born in New York City on August 13, 1911 to Jacob and Rebecca Bernbach. As a child he enjoyed reading and writing verse and grew up with an appreciation of art. With the exception of a two-year tour of duty during World War II, Bernbach never strayed far from his roots in New York City. He attended New York University, receiving a bachelor's degree in literature in 1933. Bernbach also pursued studies in art, philosophy, and business administration that would serve him well during his career.

Starting at the Bottom

After graduation, Bernbach learned quickly that job hunting during the Depression years would be a challenge. Although he had decided upon advertising as his preferred field, he was unable to obtain work in that line. Bernbach started at the bottom of the corporate ladder when he found work in the mailroom of Schenley Distillers Company. With his mind focused on an advertising career, the young man found himself whiling away his hours creating ads for his employer. He submitted one of his ads to Schenley's in-house advertising department but received no response. After a time, he saw his words appear exactly as he had written them, in the *New York Times.* In fact, so much time had passed since his ad's submission that Schenley's ad men had lost the identity of its creator. Fortunately, it did not take Bernbach long to make sure that Lewis Rosenthiel, the president of Schenley's, learned of the ad's true origin. Rosenthiel appreciated Bernbach's creative spirit, not to mention his brazenness in approaching him about his own intellectual property. He gave Bernbach a raise and placed him in the advertising department.

During the 1939-40 New York World's Fair Bernbach worked as a ghostwriter for the promotion department. When the fair ended he joined the William H. Weintraub ad agency. With the onset of World War II, Bernbach put his career on hold and served for two years in the army. In 1943, he returned to New York and worked as the director of postwar planning for Coty, Inc until 1944. He left Coty to become vice president of advertising for Grey Advertising, Inc. From 1945 to 1949.

One of Bernbach's successes at Grey was his ad campaign for Ohrbach's Department Store. He took this budget-priced store, with its small advertising budget, and made it a household name through creative, humorous advertising. His ads were designed to be straightforward attention-getters—ones that would catch the consumer's eye while keeping the product name in front of the public. Bernbach believed that a successful advertising campaign was one in which the public remembered the product as well as the ad.

Opens Own Agency

During his years at Grey, Bernbach's creative talents were challenged by customers who insisted on providing their own input on ad development. He was painfully aware that Madison Avenue, where ad-men were afraid to say no to their client, was hopelessly mired in conformity. Bernbach was beginning to realize that input from the client is vital, but the ad agency bears ultimate responsibility for the message. He fulfilled the dream of establishing his own agency when he found a kindred spirit in Ned Doyle, another vice president at Grey whose philosophy mirrored his own. On June 1, 1949, Doyle and Bernbach joined forces with advertising executive Maxwell Dane and formed Doyle, Dane & Bernbach (DDB). The mix was perfect: Dane was the organizer and administered the company; Doyle was the financial and marketing wizard; and Bernbach was given full control over the advertising that the agency produced. He acted in the role of president from 1949 until 1967 and oversaw all ads before they were presented to any client. In their endeavor, the founders of Doyle, Dane & Bernbach brought a new philosophy to the advertising world.

The agency was immediately successful. Bernbach brought Ohrbach's, his client from Grey, with him to DDB. He soon added other clients to their growing list. One of his popular New York clients was the Henry S. Levy bakery. Bernbach's ''You don't have to be Jewish to love Levy's'' ads raised product awareness throughout the entire New York City area, making Levy's the biggest seller of rye bread in the city. With the Levy ad, as with the ads for Ohrbach's before it, Bernbach gave advertising depth by making it three dimensional: raising awareness, using humor, and selling the product.

Bernbach's successes continued. One of his best-remembered efforts were Avis Rent a Car. Putting Avis second next to Hertz was a stroke of genius. The U.S. public loves an underdog and in 1963 when Avis began declaring openly, ''When you're No. 2, you try harder,'' Hertz began

looking over its shoulder. The Avis ad campaign was directly responsible for increasing Avis's market share by 28 percent, and closing the gap with frontrunner Hertz.

The other phenomenally successful ad campaign to spring from Bernbach's fertile mind was for the German automobile manufacturer, Volkswagen. In 1959, Bernbach designed an ad for the Volkswagen Beetle, placing the car in an upper corner of the ad surrounded by a sea of white space and placing just two words at the bottom of the ad: ''Think Small.'' The ad was totally different from other automobile ads and sales of the VW Beetle soared up to 500,000 cars in a single season.

Clients flocked to DDB. Other successes included El Al Airlines; Polaroid, and Rheingold Beer. Volkswagen's ads were so successful, they remained a client for over 40 years. In 1968, Bernbach was elevated to chairman and chief executive officer, where he remained until 1974. He advanced to chairman of the executive committee and chief executive officer from 1974 until 1976. In 1976, Bernbach celebrated his 65th birthday and, according to the policies of the corporation, he retired. He was asked, however, to return as chairman of the executive committee, where he remained until 1982, overseeing the advertising activities of the firm. The success of DDB remains unparalleled in advertising history. Starting with $1 million in billing during its first year, by 1982 DDB billings has risen to approximately $1 billion.

An Unconventional Philosophy

Bernbach's advertising philosophy went contrary to convention. His ads were always fresh, simple, and intelligent, yet exuded energy. Often self-deprecating, they were also frequently humorous, always tasteful, and artistic. He used shadows in photos to make a point, and especially liked working with dark shadows. He advocated a soft-sell technique to draw in the consumer that resulted in the product not getting lost in the advertising. If Bernbach believed a product could not live up to its advertising, he would not take on the client.

Bernbach's love of philosophy inevitably led to his study of human motivation. He realized that emotions such as love, hate, greed, hope, fear, etc., drove people to action and he tried to apply these emotions to his advertising in order to get the reader's attention. Bernbach was clear in his belief that his audience was intelligent and literate. He respected creativity in people and encouraged those in the advertising field to use their wits. He often said ''Everything you write . . . everything on a page—every word, every graphic symbol, every shadow—should further the message you're trying to convey.'' Bernbach frequently addressed audiences of advertising executives to explain that advertising is not formulaic: a successful ad campaign is not run on mathematical equations where every ad follows the same steps. Creative advertising was, to Bernbach, composed more of intuition and a sense of artistry than of analytical prowess.

The Personal Side

Bernbach married Evelyn Carbone on June 5, 1938. They had two sons, John Lincoln and Paul. Throughout his life, Bernbach developed an appreciation for art and literature. He was a quiet man who enjoyed reading poetry and listening to jazz and classical music with his wife. He appreciated creative people and helped open an industry to talented people from a variety of ethnic and religious backgrounds.

Bernbach's love for the arts and philosophy immersed him in an active social life outside of DDB. He was a Distinguished Adjunct Professor at New York University and vice chairman of Lincoln Center's film committee. Bernbach was on the board of directors and a member of the executive committee of the Legal Aid Society, the Salk Institute for Biological Studies, and the Harper's Magazine Foundation. He was on the board of directors of the International Eye Foundation, Mary Manning Walsh Home, Menninger Foundation, and Friend of American Art in Religion, Inc., and chairman of the board and executive committee member of the Municipal Arts Society.

During the last years of his long and prolific life, Bernbach struggled with leukemia. He lost the battle on October 2, 1982 and died in the Bronx, New York, at the age of 71. He is remembered as a driving force in the advertising field, one who was responsible for placing creative people in positions previously held by skilled but uncreative businessmen. By doing this, he changed the nature of U.S. advertising.

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John Berryman

The life of John Berryman (1914–1972) is at the center of his poetry. Dealing with obsession, tragedy, desire, ironic comedy, and the deep pain of life itself, Berryman's poetry is both brilliant and tormented. With *The Dream Songs,* which took him 13 years to complete, Berryman claimed his place as one of the most innovative and important American poets of the twentieth century.

John Berryman was born John Allyn Smith, Jr., in McAlester, Oklahoma, on October 25, 1914, the first child of John Allyn Smith and Martha Little Smith. Berryman's father had left his childhood home in Minnesota to relocate to Oklahoma, where he met and married Little, a schoolteacher. After ten years working as a banker in Okla-

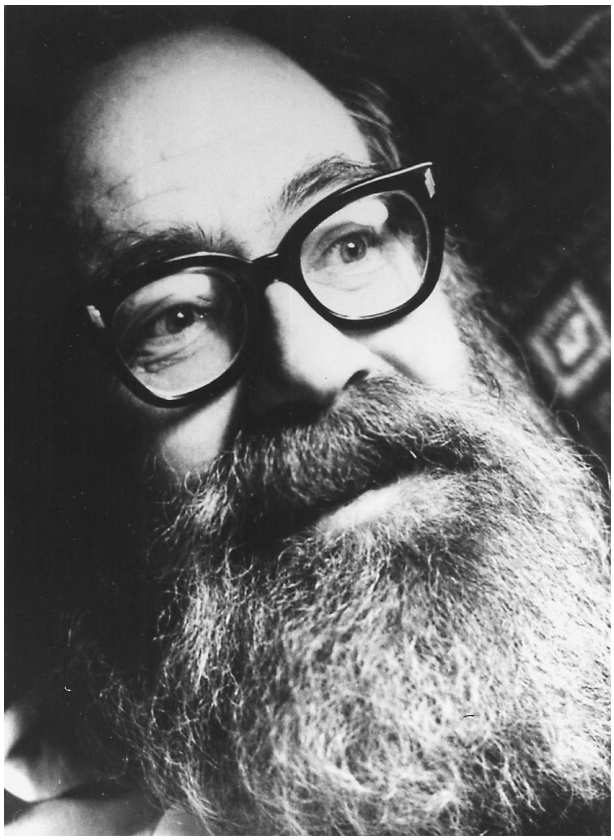

homa, Smith moved his family, which by then included a second son, Robert Jefferson (born 1917), to Florida in order to benefit from an economic boom occurring at that time. Unfortunately, by the mid-1920s the boom was over, and Smith's business ventures in land speculation failed.

With his business career in shambles, Smith became depressed and withdrawn. His relationship with his wife, never a storybook romance, became even more unstable, and his wife began a relationship with John Berryman, the Smith's landlord. Depressed and intoxicated, Smith committed suicide by gunshot on June 26, 1926. Three months later, his widow married Berryman. Young John was soon officially adopted by Berryman, and he took his new stepfather's name. The events surrounding his father's death, which occurred when Berryman was twelve, profoundly affected his life and his poetry.

The family moved to New York in late 1926, and in 1928 Berryman enrolled in South Kent School in Connecticut, a boarding school known for its competitive athletic programs rather than its academic excellence. Berryman, who had little ability and no interest in sports, did not fit in well at the school. His lack of coordination, along with a severe case of acne, made him an easy target for bullies. On March 7, 1931, he attempted suicide. Despite these troubles, Berryman excelled academically at South Kent, and became the first boy in the school's history to graduate early, not needing to complete his last term.

In 1932, Berryman entered Columbia College (later Columbia University) where he came under the influence of poet and scholar Mark Van Doren, who became both a father figure and a mentor. Berryman was a diligent student and began taking poetry very seriously; he had several poems and reviews published in the *Columbia Review* and *The Nation.* Upon graduating from Columbia College with a degree in English, Berryman earned the honor of being named a Kellett Fellow, which allowed him to study at Clare College, in Cambridge, England, for two years. During this time, he met such writers at W. B. Yeats, T. S. Eliot, W. H. Auden, and Dylan Thomas. During his second year, Berryman won the Oldham Shakespeare Scholarship, a prestigious award, and published several poems in the *Southern Review.*

Early Poems

In 1939, Berryman found himself back in New York, working as a part-time poetry editor for *The Nation* and an instructor in English at Wayne University in Detroit (now Wayne State University). In December 1939, Berryman was hospitalized for exhaustion and symptoms diagnosed as epilepsy. Throughout his life, he would continue to battle for emotional and mental peace, a battle made more difficult by his increasing reliance on alcohol. In 1940, he accepted a teaching position at Harvard University, and his first poems were published, along with works by Mary Barnard, Randall Jarrell, W. R. Moses, and George Marion O'Donnell in the collection, *Five Young American Poets.* Berryman published these same poems separately in 1942. He received recognition for the technical preciseness of his verse, and some critics praised his impersonal style. Other reviewers felt that Berryman was too structured, that he cared too much about form and not enough about content, and that he lacked emotion, depth, and substance in his writing.

Princeton Years

On October 24, 1942, while at Harvard, Berryman married Eileen Patricia Mulligan. The next year Berryman left Harvard but failed to immediately secure another desirable position. For part of 1943, he taught Latin and English at a prep school. However, before the year ended, Berryman was invited by poet Richard Blackmur to join the faculty at Princeton University as an instructor in English. He spent the next ten years at Princeton.

After teaching for a year, Berryman spent two and a half years in an independent study of Shakespearean textual criticism. He was appointed to teach again in 1946. Berryman's circle of friends widened considerably during his time at Princeton, and he taught such writers as W. S. Merwin, Frederick Buechner, and William Arrowsmith. In the classroom, he quickly became famous for his charismatic teaching style. By the mid-1940s, he had also earned a reputation for his heavy drinking, womanizing, and unpredictable temperament that could shift from endearing to intimidating. It was clear to his close friends and students that his eccentric behavior was the manifestation of deep inner angst. As the 1940s progressed, Berryman used alcohol more and more to deal with his insecurities, confusion, and self-loathing.

The Dispossessed was published in 1948. This volume of Berryman's poems was filled with hopelessness and chaos, often using the European holocaust to reflect his personal struggles. The syntax was labored and the poems were often difficult to comprehend. Although several critics acknowledged Berryman's potential, he was once again criticized for spending too much energy on the technical forms of his verse and somehow missing any depth of feeling and senses. Despite the mixed reviews, Berryman received the Sherry Memorial Award from the Poetry Society of America.

In 1947, Berryman's poetry found its emotional voice in the verse he wrote about an extramarital affair with the wife of a Princeton graduate student. Not published until 1967, *Berryman's Sonnets,* provides a running commentary on his conflicting feelings of exhilaration, guilt, anxiety, and hope. The sonnets use a Petrarchan form and are often choppy and distorted; the innovative form allows the reader to feel the inner conflict of the obsessed lover. Berryman used the name Lise for the woman, whose real name was Chris; some scholars suggest that he was using an Elizabethan-style anagram for ''lies.'' The sonnets were reissued posthumously in 1988 in *Collected Poems, 1937-1972* under the title of *Sonnets to Chris.*

Homage to Mistress Bradstreet

Berryman's next work, *Homage to Mistress Bradstreet,* which he began in 1948, was first published in 1953 in the *Partisan Review,* and then in book form in 1956. The poem is based on the life of the seventeenth-century American poet, Anne Bradstreet. The poet summons forth Bradstreet and then proceeds to fall in love with her. What follows is a mixture of historical facts and artistic embellishment in which Berryman encounters and responds to the dead poet. The reader experiences Bradstreet as a tragic yet creative character who rebels against her father, her husband, and God, paralleling Berryman's own tragic, creative existence. The long poem contains 57 stanzas of eight rhymed lines and is divided into five sections: Berryman's invocation of Bradstreet, a Bradstreet monologue, a dialogue between the two poets, another Bradstreet monologue, and finally a peroration by Berryman. *Homage to Mistress Bradstreet* received high praise from critics, who hailed it as Berryman's most mature work to date, a successful attempt at the poetic style of *The Dispossessed.* Critics acknowledged Berryman, along with his friend and fellow poet Robert Lowell, as the best American poet since T. S. Eliot.

In 1950, Berryman taught at the University of Washington and then was appointed Elliston Professor of Poetry at the University of Cincinnati for the following academic year. In the same year he published a critical biography, *Stephen Crane,* considered by some reviewers as tortured prose that relied too heavily on Berryman's psychological model for literary interpretation. Other critics, however, thought it to be an important and noteworthy work. In the early 1950s, Berryman also continued his Shakespearean research. He wrote on Christopher Marlowe, Monk Lewis, Walt Whitman, Theodore Dreiser, and Saul Bellow. In 1950, he won the American Academy award for poetry.

Poetry and Indulgence

Although Berryman's poetry writing and his teaching career were flourishing, his obsession with self-examination, growing dependence on alcohol, and notorious womanizing were putting a strain on his personal life. Although he sought help from a psychiatrist and tried group therapy, he found little relief from his inner conflict or his dependence on alcohol. In the fall of 1953, after ten years of marriage, his first wife left him.

In the spring of 1954, he taught at the Writers' Workshop at the University of Iowa, then spent the following summer at Harvard. His reputation as an intense, passionate, and charismatic teacher followed him from classroom to classroom. He returned to the University of Iowa in the fall, but was forced to resign after spending a night in jail. Returning home intoxicated one night, he could not find his key and attempted to force his way into the house. The landlord's wife called the police and Berryman was charged with disorderly conduct. He resigned two days later.

Two Decades at the University of Minnesota

In 1955, Allan Tate, a poet Berryman deeply admired, invited him to the University of Minnesota. Berryman was appointed lecturer in humanities. This would be Berryman's home for the rest of his life. At the University of Minnesota Berryman became extremely interested in dream analysis, which he studied in-depth and which subsequently led to his greatest work, *The Dream Songs* (1969).

In 1956, one week after finalizing his divorce from his first wife, Berryman married 24-year-old Anne Levine. The relationship did not fare well, and the couple argued often. In 1957, Berryman was promoted to associate professor and participated in a State Department sponsored lecture tour to India. By the next year, back in Minnesota, he was hospitalized for exhaustion and nerves. He would be hospitalized at least once a year for the rest of his life. In 1959, after a year of legal separation, he and his wife divorced. Their son, Paul, was two years old. In 1961, Berryman married 22-year-old Kate Donahue; they had two children, Martha and Sara.

Dream Songs

The Dream Songs was first published in two parts. *77 Dream Songs* (1964) earned Berryman the Pulitzer Prize. *His Toy, His Dream, His Rest* (1968), the sequel to *77 Song Dreams,* completed *The Dream Songs,* series, which was released in 1969, and earned the National Book Award and the Bollingen Prize. There are 385 songs, with each song composed of three six-line stanzas. The songs are an account of a character, Henry, who speaks of himself in first, second, and third person, and sometimes encounters a nameless friend who gives him usually ineffectual and often humorous advice. Although Berryman maintained that Henry was not himself but a white, middle-aged American man, sometimes appearing in blackface, who had suffered a tremendous loss, the poem is clearly a reflection of Berryman's own thoughts, obsessions, pain, and often darkly

comic understanding of life. The songs are Berryman's own self-destructive life in a verse style unique to Berryman. The syntax is awkward and demanding of the reader, yet intense and moving.

The Final Years

In 1969, Berryman was appointed Regents' Professor of Humanities, and Drake University bestowed upon him an honorary degree. With *The Dream Songs* Berryman was widely recognized as a great American poet. Unfortunately, his subsequent work lack the brilliance of *The Dream Songs.* In *Love and Fame* (1970) his return to lyric form brought forth verse that was sometimes witty and ironic and sometimes vulgar and offensive. He continued to abuse alcohol, and sometimes during his lectures, his words were thick and his emotions extreme due to the effects of his drinking. He checked himself into an alcohol rehabilitation center once in 1969 and three times in 1970. He penned *Recovery,* (1973) an autobiographical novel of a recovering alcoholic, which reviewers agreed was more important as an account of Berryman's personal life than as a novel. His last book of poems, *Delusions, Etc.,* contained individual poems that revealed Berryman at his best, but as a whole did not satisfy the critics nor compare in importance to his earlier works, *Homage to Mistress Bradstreet* and *Dream Songs.*

In 1971, Berryman was awarded a Senior Fellowship from the National Endowment for the Humanities, enabling him to complete his critical biography on Shakespeare. Unfortunately, he could not find his way out of the same despair and indulgence that made his poetry so unique and powerful. On January 7, 1972, still haunted by his own father's suicide and with his youngest daughter just six months old, Berryman ended his life by jumping from the Washington Avenue Bridge in Minneapolis, Minnesota.

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Clarence Birdseye

There really was a Clarence Birdseye (1886–1956). If he hadn't visited the Arctic, there may never have been frozen TV dinners. Now he is recognized as a major innovator in the food industry.

As a young scientist working in the frozen North, it didn't surprise Birdseye to note that freshly caught fish, when placed on the Arctic ice and exposed to the wind, immediately froze solid. What did surprise Birdseye was that the fish, if thawed and eaten much later, retained all of its fresh characteristics. This discovery was to create a new food industry and make Birdseye a millionaire. The youthful Birdseye had the courage to thaw out the rock hard fish weeks later and cook them for dinner, as an experiment. At the time, this was a real risk. He could have become very ill by eating ''rotten'' fish; but he didn't. Instead, the young naturalist found that the fish tasted almost the same as if they had been fresh, and with the same texture.

Clarence Birdseye was born in Brooklyn, New York on December 9, 1886. He attended Amherst College, with the intention of becoming a biologist. But he didn't graduate. Instead, he went to work for the U.S. Biological Survey as a field naturalist. His supervisors sent him to the Arctic to do research on the ways of the native Americans who lived there, and even to trade some furs.

The combination of ice, wind, and low temperatures in the Arctic froze anything left exposed almost instantly. Birdseye soon realized that such quick freezing of certain foods kept large crystals from forming. Slow freezing attempts had resulted in the formation of large crystals, trans-

forming the food so that it could never be eaten. But if the freezing was accomplished quickly enough, there was no damage to the cellular structure of the food.

As a young scientist, Birdseye was making notes on his fascinating discovery. He also realized that he had the germ of a new business that could be very profitable. Throughout his life, Birdseye was a skilled businessman. He did more than create the modern frozen food industry. He also obtained almost 300 patents for various inventions, many of them in the fields of incandescent lighting, wood pulping, and infrared heating.

Birdseye Seafoods was Born

Birdseye knew that he had discovered something very important, but he wasn't certain what. All he knew for sure was that he had the beginnings of what could be a very profitable business. A careful man, he continued to work in various federal departments from 1917 to 1925, while perfecting his freezing methods. All the time he knew that the public would clamor to pay for all the various types of foods they could enjoy if they didn't have to be obtained fresh. He knew that frozen foods would be in demand if he could figure out exactly how to accomplish the freezing.

In September 1922, while still employed by the government, Birdseye returned to New York City and formed his own company, Birdseye Seafoods, Inc. The company was far from an immediate success, as Birdseye continued his experiments with fish filets. He would freeze them, then thaw them, at his plant headquarters near the Fulton Fish Market in New York. He didn't have to eat every experiment because he already knew that the food would be safe to eat. He was trying to perfect a way to ensure the flavor and texture of the food.

The Final Secret

At last Birdseye discovered the secret to safely freezing food. After two years of experimentation, he tried wax-packing dressed fish and other foods in cartons then freezing them between two flat, refrigerated surfaces under pressure. The ''double plate'' freezer was the solution. This technique quickly froze the foods solid with almost no damage at all to their cellular structure. Foods packaged and frozen in this new way were almost exactly the same when thawed weeks or months later. Birdseye quickly applied for, and was granted, a patent on the exclusive method.

Birdseye knew he had found the answer to safely preserving foods for an indefinite time, an answer that could make him a fortune. With this new technique safely patented, he decided to form another company. On July 3, 1924, he formed the General Seafood Corporation with some rich partners who believed in his process.

General Seafood was the beginning of a food industry that has since become massive. A look in the refrigerated section of any local grocery store will reveal a stunning variety of delicious frozen foods. There will be many types of fish, the food item that started it all, and dozens of meat and poultry foods as well as French fried potatoes, milkshakes, and complete breakfasts and dinners. There are even pizza combinations and other specialty frozen foods waiting for consumers. Recently, chain hamburger and hot dog companies began supplying their products in frozen form to supermarkets. This huge industry began with the discoveries of Clarence Birdseye.

Birdseye was a hard worker who was always thinking of new ideas. Even as he was perfecting his freezing techniques, he was also working on other food items. In the late 1930s, he perfected and patented a new food dehydrating process. However, he was so busy with his frozen food ideas that he didn't begin marketing the dehydrating idea until 1946.

Birdseye Built a Successful Company

Company success didn't happen overnight. The first retail sale of frozen foods occurred on March 6, 1930, in Springfield, Massachusetts. Birdseye called it the ''Springfield Experiment Test Market.'' In his frozen food cases he included 26 different types of fish, meat, fruit, and vegetables. He posted a number of rather questionable signs on the frozen food display with words like ''50 Below Zero,'' but people bought the new items. They loved the idea that they could take home, thaw, and eat foods that were otherwise not available to them at a reasonable price.

Premature thawing continued, however, to be a problem. Birdseye contacted the American Radiator Corporation. This company agreed to manufacture low-temperature retail display units that would hold the frozen food in markets. Markets agreed to display only Birds Eye products. In return, they were able to lease the units for about eight dollars per month. The new units would keep the foods solidly frozen until customers bought them.

Always on the lookout for ways to expand his business, Birdseye began to lease insulated railroad cars in 1944. These cars were specially designed for the nationwide shipment of his frozen food products. This final move assured the success of Birdseye's company.

By the 1950s, frozen food sales exceeded one billion dollars every year. About 64 percent of all retail food markets had frozen food areas. Pre-cooked foods or prepared frozen foods began to account for a majority of the sales. There were even ''boil-in'' bags of frozen food items, derived from Birdseye's original experiments. The Association of Food and Drug Officials in the United States adopted a standard for the handling of frozen foods, to insure that foods were not allowed to thaw between manufacture and consumption. By then, most airlines were using frozen foods that could be prepared as needed on airliners.

Birdseye's Company Today

Today, Birds Eye, Inc. targets the growing wave of health-conscious consumers. They were the first to introduce ''Custom Cuisine,'' a line of six varieties of vegetables and sauces to which meat is then added. They also introduced foil wrapping on boxed vegetables, which holds moisture ten times better than waxed paper. The Food and Drug Administration has acknowledged that frozen foods, when correctly handled and cooked, are as healthy as the same foods would be if cooked fresh. Birdseye had come to the same conclusion decades before. There are now chil-

dren's frozen foods, ''family size'' portions, appetizers, meal kits, and snacks. The fast-paced lifestyles of modern consumers have encouraged the continued growth of the frozen food industry.

The process invented by Birdseye is still in widespread use. It preserves not only the flavor and texture of the foods, but also their nutritional value. Clarence Birdseye indirectly improved the health of almost everyone in the industrialized world by providing fresh food in a convenient way. Before his death in Springfield, Massachusetts, on October 8, 1956, at the age of 70, Birdseye realized that his discovery on the cold tundra of the Arctic had grown into a highly successful business.

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Emily Blackwell

Emily Blackwell (1826–1910) was a pioneer in the field of medicine. She co-founded the New York Infirmary for Women and Children in 1857 and served for three decades as head of its medical school.

Although she lived most of her life in the shadow of her older sister, Emily Blackwell made significant contributions of her own to the world of medicine and medical education. Those who knew and worked with her described her as a superb practitioner and an inspirational teacher. The high professional standards Blackwell set for herself and her students were in large part responsible for opening the medical field to women and convincing an often skeptical—and sometimes hostile—public to accept the idea of female physicians.

An Unconventional Childhood

The sixth of nine surviving children born to Samuel and Hannah Lane Blackwell on October 8, 1826, Emily Blackwell spent her early years in the bustling commercial and industrial seaport of Bristol, England. There Samuel prospered as the owner of a sugar refinery. Its success provided a comfortable existence for his large, close-knit family, which also included several of his unmarried sisters.

Both Samuel and his wife were deeply religious and instilled a similar devotion in their children. They also held fairly liberal political and social views for their day, as evidenced in part by their attitude toward education. During an era when girls were expected to master only the subjects that prepared them to be good wives and mothers, the Blackwells saw to it that their daughters as well as their sons studied mathematics, science, literature, and foreign languages. The parents also whetted their children's natural curiosity about the world and encouraged them to express themselves freely. Emily especially liked to roam the fields around Bristol, observing plant and animal life. These provided the foundation for her subsequent passion for botany and ornithology.

Moved to the United States

In 1832, an economic downturn in England all but destroyed Samuel's business. He and Hannah decided to make a fresh start in the United States. The family at first lived in New York City, where Samuel opened a sugar refinery. Within a year or so they moved across the Hudson River to Jersey City, New Jersey. There they quickly became involved in the growing antislavery movement. Over the years family members developed close friendships with some of the country's most prominent abolitionists, including journalist and reformer William Lloyd Garrison, clergyman Lyman Beecher, his son Henry Ward Beecher, and Harriet Beecher Stowe, the author of *Uncle Tom's Cabin.*

Fire destroyed Samuel's sugar refinery in 1836, leaving the Blackwells deeply in debt. Two years later, depressed over his financial difficulties and physically ill with what was probably malaria, Samuel once again looked westward for a new beginning. This time, he moved his family to Cincinnati, Ohio, where he hoped to start a refinery operation that made use of sugar beets instead of cane sugar. But his health worsened, and he died in August 1838.

Once again, the Blackwells found themselves in dire straits. The three oldest daughters—Anna, Marian, and Elizabeth—opened a boarding school in the family home and operated it until 1842, when the two oldest boys, Henry and Samuel, obtained jobs that paid considerably more than their sisters were able to earn as teachers. By 1845, the Blackwells had paid off most of their debts, freeing Elizabeth to pursue her goal of becoming a doctor. After applying to and receiving rejections from 28 different medical schools, she was finally accepted by Geneva College (now Hobart College) in Geneva, New York, where she began her studies in 1847.

Meanwhile, Emily was struggling to find her own way in life. Bookish and painfully shy, she led a quiet, solitary existence of work and study that masked her growing sense of frustration and unhappiness. She desperately wanted to follow in her sister's footsteps and enter the medical field but was plagued by self-doubt about her suitability for such an undertaking. Instead, she tried teaching and found that she thoroughly detested it. As she confided to her diary around this time, according to writer Ishbel Ross in *Child of Destiny,* ''I long with such an intense longing for freedom, action, for life and truth. I feel as though a mountain were on me, as though I were bound with invisible fetters. I am full of furious bitterness at the constraint and littleness of the life that I must lead. . . . ''

Admitted to Medical School

Elizabeth graduated from medical school at the head of her class in 1849, the first woman to earn a medical degree in the U.S. or Europe. After some additional study in Europe, she returned to the United States in 1851 and established a private clinic in New York City. Before long, she and Emily—who was now determined to become a doctor

too—were discussing the idea of practicing medicine together. Emily applied to a number of medical colleges and was rejected by twelve of them (including her sister's alma mater) until Chicago's Rush College admitted her in 1852. During the summer before classes began, she lived with Elizabeth in Jersey City and obtained visiting privileges at Bellevue Hospital in New York City, where she was able to gain valuable experience just walking the wards.

Emily arrived at Rush College in October 1852. She did very well in her studies during her first year and returned to Bellevue Hospital as an observer during the summer of 1853. When it came time to go back to college in the fall, however, Emily had to make other arrangements; Rush officials had withdrawn permission for her to attend class in the face of intense pressure from the Illinois State Medical Society, whose members overwhelmingly opposed the idea of women practicing medicine. Transferring to Western Reserve University in Cleveland (now Case Western Reserve University), Emily continued her education and graduated with honors in the spring of 1854.

As Elizabeth had done before her, Emily then set off for Scotland, where she completed additional training in obstetrics and gynecology under the tutelage of a well-known Edinburgh physician, Sir James Young Simpson. She subsequently journeyed to London, Paris, Berlin, and Dresden, easily winning admittance to a number of clinics and hospitals, thanks to glowing recommendations from Sir James, to engage in further study and observation.

Emily returned to the United States in 1856 and found Elizabeth still fighting to gain acceptance among her fellow physicians and potential patients, most of whom looked upon female doctors with a great deal of suspicion, if not outright hostility. Instead of abandoning her dream, however, Elizabeth had come up with another plan: she would open a full-fledged hospital where women could consult a doctor of their own sex about uniquely female health problems and where training was available for women interested in becoming doctors. Emily agreed to help her achieve this ambitious goal, as did a third physician, Dr. Marie Zakrzewska, a young German-born woman of Polish ancestry whom Elizabeth had helped secure admission to medical school at Western Reserve University.

Co-Founded Hospital for Women and Children

Together, the three doctors set out to raise the money they needed to buy a building and set up a hospital. Thanks to the financial backing of several sympathetic Quaker friends and others of a liberal bent whom they were able to persuade to support their cause, the Blackwell sisters and ''Dr. Zak,'' as she was known, founded the New York Infirmary for Women and Children. It was the first hospital in the United States for women and the first one staffed entirely by women. Located in a poor neighborhood that was home to a large immigrant population of Germans, Italians, and Slavs, it officially opened its doors in May 1857. Elizabeth served as the director, Emily was the surgeon, and Dr. Zak was the resident physician. Patients were charged according to their ability to pay; four dollars a week if they could afford it, less if they could not. The most destitute of those who came to see a doctor paid nothing at all.

Despite the revolutionary nature of a hospital staffed solely by women, its three founders carefully avoided giving the impression that they were activists of any sort. Most people at that time viewed the fledgling women's rights movement as eccentric, even dangerous; therefore, the Blackwells and Dr. Zak were concerned first and foremost with establishing themselves as competent physicians. To that end, they worked to maintain the highest medical standards while quietly overcoming the prejudices and fears of those they had vowed to serve as well as those who were keeping a close eye on their experiment. Before long, other women with an interest in medicine were coming to the infirmary to work as interns, nurses, and pharmacists.

While Elizabeth handled most of the administrative responsibilities associated with the infirmary and directed ongoing fundraising activities, and Dr. Zak tended to her rapidly expanding private practice (she left in 1862 to open her own hospital in Boston), Emily devoted herself entirely to patient care. By all accounts, she was an excellent physician and surgeon. Even her own sister—whose attention was increasingly focused on promoting good sanitation and social hygiene to prevent health problems—believed that Emily had a natural talent for practicing medicine that she herself lacked.

Assumed Leadership Role

Emily also proved to be an able administrator and fundraiser. In mid-1858, Elizabeth left New York to spend a year in England, where she championed the cause of women physicians and advanced her views on social hygiene. During her absence, the number of patients at the infirmary increased to the point where the operation had to move to larger quarters in 1860. The sisters also expanded the scope of their efforts by launching the first in-home medical social work program in the United States, visiting the poor where they lived to offer basic health care and lessons in proper sanitation. And when the Civil War erupted in 1861, Elizabeth and Emily recruited and trained women who had volunteered to serve as nurses for the Union army.

After the war ended, the Blackwells set themselves yet another difficult task: convincing medical schools to admit women who had had some training at the infirmary. In 1868, when it became clear that their arguments had fallen on deaf ears, they initiated a full course of medical study at the infirmary that consisted of three years of training plus clinical experience. The following year, Elizabeth relocated permanently to England to continue the work she had begun there a decade earlier. Emily then took complete charge of both the infirmary and the school, serving not only as a physician but also as dean and professor of obstetrics and gynecology.

In 1871, after refusing the honor on several previous occasions because of her extreme shyness, Emily Blackwell finally accepted membership in the New York County Medical Society. Also during the 1870s, having finally gained confidence in her abilities as both a physician and a hospital

administrator, she became more visibly active in the growing social reform movement. In that role, she tackled issues such as prostitution, sex education, and alcohol abuse.

Spearheaded Period of Growth and Expansion

Under Emily's direction, the infirmary and medical school flourished and moved into more spacious quarters in the mid-1870s. In 1893, the study program for physicians expanded from three to four years. A year later, a comprehensive training course for nurses was established. In 1899, after Cornell University Medical College began accepting female students on an equal basis with men, Emily knew the day had come when there was no longer a need for a women-only medical school. So she arranged for the transfer of her students to Cornell, then retired from the practice of medicine and left the infirmary in the hands of its very capable staff. Some 150 years after its founding, the facility continues to operate as the NYU Downtown Hospital.

Following her retirement in 1900 at the age of 74, Blackwell traveled in Europe for about 18 months. She then divided her time between her winter home in Montclair, New Jersey, and a summer cottage in York Cliffs, Maine, both of which she shared with a former colleague at the infirmary, Dr. Elizabeth Cushier, and Dr. Cushier's niece, who was also a physician. She saw her sister one last time during the summer of 1906 when Elizabeth visited the United States. The following year, the elder Blackwell fell down a flight of stairs while vacationing in Scotland; she never fully recovered from the accident and suffered a stroke in May 1910. Emily lasted only a few months longer, succumbing to enterocolitis (inflammation of the small and large intestines) on September 7, 1910 at her summer home in York Cliffs, Maine.

By carrying on the work she and Elizabeth had begun together, Emily Blackwell helped pave the way for countless other women who were interested in pursuing professional careers in the field of medicine. In fact, more than 360 of them eventually graduated from the very college she established and ran with such skill. Thus, as both a physician and an educator, Emily Blackwell posted a number of accomplishments that easily rank alongside the more heralded ones of her sister.

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Rosa Bonheur

Rosa Bonheur (1822–1899) was a commercially successful painter in an era when few women were able to pursue a career in the arts. Her paintings fell squarely within the Realist school of the mid-nineteenth century, and her depictions of animals and rural scenes are still widely appreciated for their accuracy and artistic skill. Bonheur's belief in women's equality and her personal habits, which included dressing in men's clothing and smoking cigars, marked her as a precursor of early feminists.

Rosa Bonheur was born in Bordeaux, France on March 16, 1822. A career in the arts seemed predetermined for Bonheur. Her father, Raymond, was a professional painter who specialized in portraits and realistic landscapes. He also supported his daughter's inclination toward artistic pursuits, teaching her to draw from an early age. Rosa Bonheur reveled in exploring the rural area surrounding her home in Bordeaux, and she exhibited an intense love of animals from her earliest years. Not surprisingly, her first drawings were of the farm and domestic animals she encountered near her home.

Raymond Bonheur moved his family to Paris in 1829 and established a studio which doubled as the family home. He joined the Saint-Simonian movement, a religious organization which advocated the equality of women in 1830, and lived apart from his family until 1832. Shortly after her father's return, Bonheur's mother Sophie died, and the family was left to survive without her income. The death of her mother changed Bonheur's prospects drastically, as her father was now obliged to enroll her in a trade school devoted to teaching young women marketable skills, such as sewing. Bonheur proved a rebellious pupil, however, and was expelled from the school after a very short time. Bonheur's father then enrolled her in a boarding school for wealthy young women but, once again, she was unwilling to submit to school discipline and routine, and was soon back with her family.

Artistic Training

Following her second expulsion from school in 1835, her father decided to give Bonheur artistic training in his studio. The young girl proved an immediate success and applied herself vigorously to her studies. Bonheur's initial

artistic training was typical for her era. It included copying great works of art and making studies of landscapes and animals. Her father's approach to art, which stressed realistic depiction of scenes, was quickly adopted by the young pupil. She constantly strove to improve her drawing and painting skills to enhance the accuracy of her work. Her skill was apparent almost from the start, and she was able to sell some of her paintings to older art students, even in the early stages of her training. By 1836, Bonheur had emerged as one of her father's more promising pupils. She accompanied him while he painted a commissioned portrait of a wealthy young woman named Nathalie Micas. Rosa and Micas developed a friendship during the portrait sittings which would last throughout their lives. In addition to her training as a painter, Bonheur excelled at the creation of small bronzes of animals. Her approach to realism is shown in the 1840 work *Rabbits Nibbling Carrots,* in which she took pains to render the softness of the rabbits' fur by painting it using hundreds of fine lines. By her late teens, Bonheur's work had improved enough that she was ready to participate in her first public showing.

Commercial Success

Bonheur submitted several paintings and small sculptures for inclusion in the prestigious Paris Salon art show of 1841. Her works met with the approval of both critics and the public. Shortly after the show, the Bonheur family moved to a new apartment in Paris, where they were able to keep a small menagerie including ducks, rabbits, quail, squirrels, and sheep. These pets provided Bonheur with models for further artworks, and her skill continued to improve. She participated in shows throughout the 1840s. Her painting *Cows and Bulls of the Cantal* was awarded a gold medal at the 1848 show. She subsequently received a large commission from the French government to create a painting depicting plowing using animal power. The resulting *Plowing in the Nivernais,* which depicted two teams of oxen plowing a field, was again hailed as an artistic success. Bonheur's father died in 1849 and she was left on her own, a circumstance that prompted much personal and professional development.

Personal Controversy

Unlike many artists, Bonheur's commercial success and public acceptance were assured from the early stages of her career. Her personal habits were quite controversial, however. Her desire to better understand the physiology of animals led her to visit the slaughterhouses of Paris, which forbade the presence of women on their premises. To circumvent this prohibition, Bonheur cut her hair very short and dressed in men's clothing, a mode of dress which quickly became her regular style. Eventually, Bonheur secured the official approval of the city of Paris to work and travel in men's clothing within the city limits. She also developed the traditionally male habit of smoking cigars. Although she never married, Bonheur's friendship with Micas continued to deepen and the two women lived together. Bonheur's personal habits aroused public curiosity, but she consistently maintained that her behavior was itself a form of performance art whereby she demonstrated that impersonating a man was the only means available to a woman wishing to secure social and professional equality. Similarly, Bonheur never discussed her sexual preferences and such questions were not asked of her given the prevailing mores of the era. As such, she has secured listing in some modern directories of gay and lesbian historical figures, although the true nature of her relationship with Micas was never made clear.

Bonheur's playful attitude regarding her public persona was exemplified by her reception of an 1857 portrait of herself by Louis Dubufe. In the painting, Dubufe portrayed Bonheur in a standing position, with her arm resting on a table. Bonheur was pleased with the portrait but painted over the table, replacing it with the forequarters and head of a large, red bull. The result was a whimsical painting which summarized Bonheur's art as well as her personality. In fact, when Dubufe sold the painting to a collector and explained Bonheur's changes, the collector, who paid 8000 francs for the painting, sent Bonheur a 7000 franc bonus for her input.

Continued Acclaim

Bonheur succeeded her father as director of the School of Drawing for Young Girls, a position in which she was able to encourage young women to pursue artistic careers. She also began work on a painting depicting horses, which was destined to become her most famous work. To prepare sketches for the painting, Bonheur frequented the stables of the Paris Omnibus Company where she received ample opportunity to watch large draft horses at work and rest.

Finally, in 1853, her work was finished and *The Horse Fair* was the sensation of the Salon. The painting sold for the very high sum of 40,000 francs in 1855, and attracted the favorable attention of Queen Victoria of England, who invited Bonheur for a royal visit. The painting was eventually purchased by the Metropolitan Museum of Art in New York City, where it is currently housed. Bonheur's continuing commercial success enabled her to purchase a large chateau in the French town of By, to which she and Micas moved in 1860. The chateau included spacious grounds enclosed by a wall. Bonheur was able to maintain what amounted to a personal zoological garden, including dogs, Icelandic ponies, deer, gazelles, monkeys, cattle, yak, boar, and a lion. These animals became the subjects of many of Bonheur's works and provided her with great joy.

Bonheur painted animals and pastoral scenes throughout the remainder of her career, and continued to enjoy commercial and critical favor. She became the first female recipient of the French Legion of Honor in 1865. However, the award could only be presented to her when Emperor Louis-Napoleon was out of town, because he opposed the bestowal of this award on a woman. She later received a rosette denoting a second Legion of Honor and was very proud of this recognition, wearing her medals prominently when sitting for a portrait by Anna Klumpke in 1899. Bonheur continued to score artistic success until the time of her death. One of her more famous works depicted the American celebrity Buffalo Bill Cody, whose wild west show visited France in 1889. Bonheur delighted in painting the show's wildlife and cast, which included authentic Western cowboys, Mexican vaqueros, and Native Americans. She remained active following the death of Nathalie Micas later in 1889. At the time of her own death in By, France on May 25, 1899, Bonheur's studio contained more than 1800 studies and works, both finished and unfinished.

A Place in History

Bonheur represented, in many ways, the epitome of the Realist school which dominated European painting in the mid-nineteenth century. She did not incorporate the more modern approach of the Impressionists, although she certainly must have been aware of their efforts. Indeed, while the Impressionists struggled to get their works admitted to the Salon in the 1870s, Bonheur's more representational works continued to find great favor. Her intention was never to interpret images in a new or innovative manner, but rather to render them as realistically as possible while bringing out their intrinsic visual qualities. Although her art is less ''modern,'' and therefore less well remembered than that of her Impressionist contemporaries, Bonheur's attitude toward the role of women in society was quite modern indeed. Her brand of feminism stressed empowering women to occupy social and economic niches, such as that of being a professional artist. At the same time, her attitude reflected little of the Victorian moralism that characterized the women's movement during her era. Her career as a painter set her apart as a pioneer of women's empowerment but her activities as an art educator, and the example she set in her personal life, may in the final analysis have had a more lasting effect on European art than her paintings.

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Paul Bowles

Even though Paul Bowles (born 1910) wrote stories, composed music, and lived in some of the world's most exotic places, he was not one who craved recognition. The general public, even those who considered themselves well-informed, might not have recognized his name. Yet, Bowles became the standard bearer for the ''beat'' generation, commonly referred to as ''beatniks.''

Paul Frederick Bowles was born on December 30, 1910, in New York City. He was the only child of Claude Dietz Bowles and Rena Winnewisser Bowles. He was raised in Jamaica, Queens, on Long Island, one of America's first suburbs. Bowles' father was a dentist who had wanted to be a concert violinist. Despite the advantages of a middle class lifestyle, his childhood was not a pleasant one. As Bowles said of his father in a 1972 autobiography, *Without Stopping,* ''I took for granted his constant and unalloyed criticism. His mere presence meant misery.''

Bowles mentioned in a 1995 *Washington Post,* interview the story of how it seemed his father had tried to kill him. In February 1911, when Bowles was two months old, his mother's mother found him lying in a basket on the windowsill, window open and snow coming down. Had she not rescued the infant he would have been dead within an hour. That, at least, is what she told the boy [Bowles] a few years later. 'Your father's a devil,' she proclaimed.'' Bowles was much closer to his mother, a person of many cultural aspirations, herself a poet. Perhaps key to his later profession, Bowles spent much of his childhood alone. By his own admission, he had no other children in his life until he was five years old. His fantasies helped him to escape his unpleasant world, especially his father.

Bowles spent most of his summers in childhood and adolescence either at his paternal grandparents' home at Seneca Lake, in upstate New York, or his maternal grandparents' 165-acre farm in western Massachusetts. His elementary schooling was at the Model School, a teacher training school. There he studied music, learning piano,

music theory, and ear training. He was nine years old when he attempted to compose his first opera. Bowles relished the family phonograph and bought records on a regular basis. Because he was not allowed to play those records while his father was home, music became a forbidden pleasure.

Bowles attended public high schools in suburban New York, near his home in Jamaica. He was not at first fond of the time he was forced to spend there. When he went to Jamaica High School and joined the monthly literary magazine, his attitude began to change. He developed a passion for writing. Bowles began to collect books. He was particularly fond of those that were beautifully bound, and collected a number that were inscribed to him by the authors. This interest was sparked by an aunt who lived in Greenwich Village [New York] and introduced him to the head children's librarian of the New York Public Library.

In 1928, at the age of 18, Bowles had his first poem published in *Transition,* a prestigious avant garde literary publication. According to Streitfeld in the *Washington Post,* this was similar to the distinction of being published in the *New Yorker,* an unusual accomplishment for such a young writer. This was two months after he graduated from Jamaica High School. During that time, Bowles studied at the School of Design and Liberal Arts in Manhattan.

Left College for Paris

Bowles entered the University of Virginia (UVA) in Charlottesville, and created quite a stir after only a few months. Without notifying his parents, or authorities at the school, he set off for Paris to work as a switchboard operator at the office of the *Herald Tribune,* a newspaper published primarily for Americans living in Europe. His parents eventually persuaded him to return to the United States, and to finish out his first year of college, which he did in the spring of 1930.

In the summer of 1931 he was introduced to composer Aaron Copland, who quickly became his teacher and mentor. In September of that year, he went to Yaddo, an artist retreat and colony outside Saratoga Springs, New York. Copland was scheduled to spend time there before he left for Berlin in November. Bowles thought it best to continue to study with him. He sailed for Paris and had plans to join Copland in Berlin three weeks later.

In December 1930, Bowles was asked by a friend to edit an issue of the University of Richmond's (Virginia) literary magazine, *The Messenger.* He was excited at the prospect of doing so, and decided to enlist contributions from several notable writers, including William Carlos Williams, Nancy Cunard, and Gertrude Stein. They all obliged. Bowles continued to correspond with Stein, and sent her a copy of the magazine when it was published. Thus began a friendship with Stein, and eventually with her companion Alice B. Toklas, that would continue for the rest of her life.

In his autobiography, *Without Stopping,* Bowles recalls his first meeting with the two women not long after his arrival in Paris. He stated, ''One of the first things I did was to go around to 27 rue de Fleuras and find Gertrude Stein's door . . . Gertrude Stein appeared, looking just as she did in her photographs, except that the expression of her face was rather more pleasant. 'What is it? Who are you?' she said. I told her and heard for the first time her wonderfully hearty laugh. She opened the door so that I could go in. Then Alice Toklas came downstairs, and we sat in the big studio. We thought that you were an elderly gentleman, at least seventy-five,' Gertrude Stein told me. 'A highly eccentric elderly gentleman,' added Alice Toklas. 'We were certain of it.' They asked me to dinner for the following night.''

Bowles said in his 1972 autobiography that, ''I existed primarily for Gertrude Stein as a sociological exhibit; for her I was the first example of my kind. I provided her initial encounter with a species then rare, now the commonest of contemporary phenomena, the American suburban child with its unrelenting spleen.'' Stein pronounced an early dislike for Bowles' poetry, yet remained fascinated by his other work. At her suggestion, Bowles traveled to Tangier instead of spending his time on the French Riviera, as he had planned. When discussing their plans in her presence, Stein had said, ''You don't want to go to Villefranche. Everybody's there. And St.-Jean-de-Luz is empty, and with an awful climate. The place you should go is Tangier.'' That travel suggestion proved to be an important one. In Tangier in the 1930s, Bowles found the intrigue on which he would thrive. In 1948, he moved there permanently.

From Paris, Bowles went to Berlin to continue his studies with Copland. There he met British writers Christopher Isherwood and Stephen Spender. Isherwood's story, *I Am a Camera,* that was taken to the Broadway stage in the late 1960s as the muscial, *Cabaret,* patterned the lead char-

acter after a friend of his. For the story, Isherwood adopted Bowles' name. His character was called Sally Bowles.

Tangier would eventually become his home, both physically and spiritually. Bowles said to Streitfeld in a *Washington Post* interview that when he saw the desert, the Sahara, for the first time, ''I had a big desire to keep going. That's the main thing—to continue and continue. I didn't ask what would happen. I didn't think anything would happen. I just thought I'd see more and more. I'd feel more and more. And, finally, of course, I'd have to return.'' That, too, might have been the beginning of the change of consciousness for the generation that would follow him out of another world war, a decade and a half later.

Married to Soul Mate

Throughout the 1930s, Bowles worked with the Federal Theater Project in New York, part of the Works Progress Administration (WPA). During the Great Depression of the 1930s, President Franklin Roosevelt established various WPA programs across the Untied States—in everything from building bridges to painting murals on public buildings. It was a government-funded program to bring jobs to hundreds of thousands of unemployed Americans. The program was considered to be especially successful in the arts. Bowles began to write music for plays, in addition to his own compositions. He stayed with the project until 1937, when a spur-of-the-moment trip to Mexico with friends enticed him to resign in order to travel.

Shortly before his trip, Bowles met Jane Auer, a writer with whom he was immediately fascinated. She traveled to Mexico with them, only to depart early due to illness. When he returned to New York, he continued to see her. The two of them, as Bowles related, ''used to spin fancies about how amusing it would be to get married and horrify everyone, above all, our respective families.'' On February 21, 1938, the day before Jane's 21st birthday, the two of them were married in Manhattan in a small Dutch Reformed Church. Gena Dagel Caponi, in her study, *Paul Bowles: Romantic Savage,* said that the ''wedding gave his parents something to be unhappy about in the shape of an event they could not help but bless. It was a masterstroke of passive aggression.''

The Bowles' marriage lasted until 1973 when Jane died in Malaga, Spain. She suffered years of ill-health following a 1957 stroke that gravely affecting her eyesight. Both Bowles and his wife considered themselves homosexual, yet maintained a sexual relationship for at least some part of their marriage. More important to them was their companionship, and an unbreakable bond of love that did not stay bound to normal societal conventions. They were devoted to each other. But their wild lifestyle which included alcohol—Bowles himself noted that his wife was ''overcome with a desire for alcohol''—as well as her mental and physical decline, created an aura of melancholy surrounding them. Bowles often set aside his own work to care for her.

His Music, His Words

Bowles' life in New York throughout the 1930s and 1940s was at the center of the theatrical world. He was recognized as a key composer of what was known as ''incidental music,'' as the music that wove itself through many non-musical plays. Bowles worked with some of the best-known writers and playwrights, such as Orson Welles, John Houseman, William Saroyan. He teamed often with Tennessee Williams, for whom he composed the music for one of his most famous plays, *The Glass Menagerie.* K. Robert Schwarz in a *New York Times* article quoted composer Ned Rorem: ''The melodies say what they have to say and then stop, without beating a dead horse. The accompaniments are exquisite, honed and pared like Faure. And he had a kind of monopoly on theater music in New York, since he was able to hit the nail on the head in illustrating what was going on.'' From 1942 until 1946, Bowles also served as music critic for the *New York Herald Tribune.* He wrote over 400 well-respected and sharp-witted reviews.

Bowles pursued other music, as well as his own. In 1959, he received a grant from the Rockefeller Foundation for a special project sponsored by the Library of Congress. His Moroccan music collection, housed in the Library of Congress, included recordings Bowles made during the four-month project. In addition to the recordings of music native to his beloved Morocco, he gathered photographs and other documentation of Moroccan folk, popular, and art music. Bowles captured the music and dance of various tribes and other groups of the area at 23 different locations. He added to the collection with further recordings made from 1960 to 1962.

Schwarz noted how Bowles' music contrasted with his novels, and other fiction. Bowles commented on that, too, having said, ''The music and the fiction both come from the same mind but from different sections of it. It's like two separate symnasiums. I leave the room where I'm writing the words, shut the door, go in the other room and write music.''

As prolific as his music had become, his writing was destined for a wider audience. The publication of his novel, *The Sheltering Sky,* in 1949 earned critical acclaim. The story focused on a married couple who seek life's deeper meanings throughout a spiritual journey through the desert. It was noted that the couple bore a striking resemblance, to Jane and Paul Bowles themselves. Bowles enjoyed a resurrection of interest in all of his writings, as well as his music, when famed Italian film director, Bernardo Bertolucci turned his most famous book into a movie, starring American actors Debra Winger and John Malkovich.

His other novels, which also dealt with Tangier and his journeys around the world, included: *Let It Come Down,* 1981; *The Spider's House,* 1982; *Points in Time;* 1984; *Too Far from Home: The Selected Writings of Paul Bowles,* 1995; and *Up Above the World,* (reprint edition) 1996. Among his numerous short stories were: *The Delicate Prey; A Hundred Camels in the Courtyard; Call at Corazon;* and *A Thousand Days for Mokhtar.* Bowles was known as a translator of many Moroccan folk tales.

Perhaps as fascinating as Bowles' fiction and poetry, were his own autobiographical journals and letters to friends. *In Touch, The Letters of Paul Bowles,* edited by Jeffrey Miller in 1994, revealed much of his personal life from 1928 through 1989. Bowles was a man who had led a

life apart from the eye of the tabloid press. He did receive many visitors to his home in Tangier, although he had no telephone. Those who came, the famous and obscure, believed a visit to Bowles was essential if they were to be taken seriously by the literary world.

When Streitfeld interviewed Bowles during his 1996 visit to the United States, he had traveled to the States to receive medical treatment at Emory University in Atlanta. Bowles indicated the what kept him going during his stay in Atlanta was the thought that he would be returning to Morocco in a few days. Streitfeld asked him if he would ever come back to the States, especially for a planned festival of his music that spring. All Bowles said was, ''I hope not.''

In his late 80s, Bowles seemed ready for death. He had been the young man of the charmed Paris set before the war. He was the older man among the generation of the Beats, all of whom he outlasted—many by decades. His stamina, his self-proclaimed discipline imposed from his childhood, served him well. He survived all of the intoxicants the others did not. Bowles ended his autobiography with this contemplation in the very last paragraph: ''Good-bye, says the dying man to the mirror they hold in front of him. We won't be seeing each other any more. When I quoted Valery's [French poet] epigram in *The Sheltering Sky,* it seemed a poignant bit of fantasy. Now, because I no longer imagine myself as an outlooker at the scene, but instead as the principal protagonist, it strikes me as repugnant. To make it right, the dying man would have to add two words to his little farewell, and they are: 'Thank God!' ''

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Richard Branson

Charismatic entrepreneur Richard Branson (born 1950) became well known when his daredevil business tactics were upstaged by his death defying antics as a sportsman.

Founder and mastermind of the Virgin business enterprise, Richard Branson hewed a reputation as one of the most popular personalities in all of England. The charismatic Branson attracted crowds and media attention everywhere, not only in the course of his business exploits but also for his adventurous lifestyle. At the height of his popularity, Branson's name was touted for prime minister, and even monarch, of his native Britain. Tongue-and-cheek aside, Branson's financial escapades were serious business, and his adventurous personal nature projected an aura that seemed larger than life.

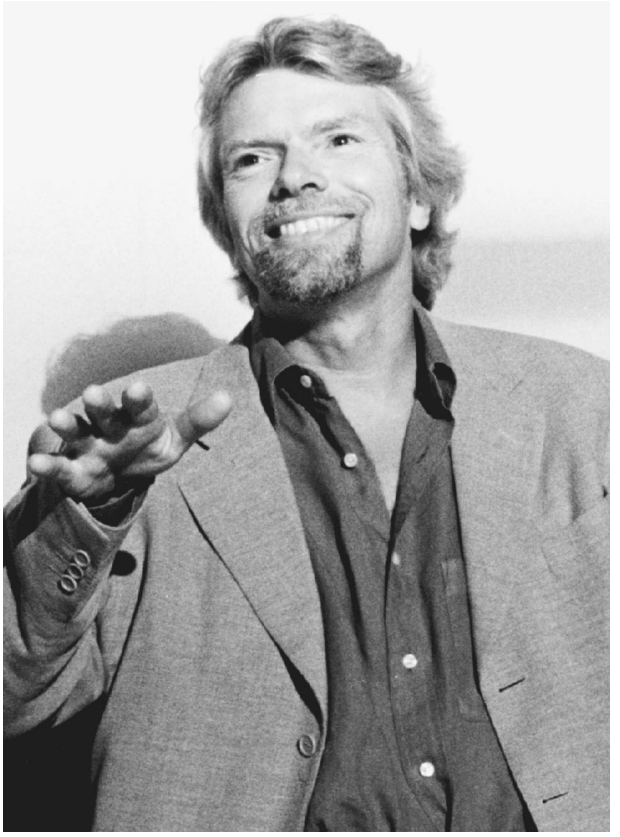

Richard Branson was born on July 18, 1950 into a middle class family in the English county of Surrey. Branson was the oldest of three siblings. His father, Edward (Ted) Branson was an attorney, in the tradition of the Branson family ancestry. Most agree that Branson inherited his Nordic looks as well as his adventurous spirit from his mother, Eve Branson, a one-time dancer and actress, and a former flight attendant. So energetic and spirited was Eve Branson, that she learned to fly gliders at a time when few women drove cars. She flew so well, in fact, that she trained with the Royal Air Force (RAF) cadets for duty during the Second World War. The Branson children were raised to be hearty, active, and brave.

Richard Branson was not adventurous by nature. Out of concern, his mother left him alone in the countryside one day, with instructions to find his own way home through the fields of Devon. Branson was only four at the time, and a neighboring farmer eventually discovered the boy and alerted the Bransons to retrieve their son. Young Richard, who spent that day chasing butterflies, was enamored by the exhilaration of freedom at such a young age. Years later, when his parents enrolled him at Stowe boarding school in Buckingham, he found the environment too restrictive. He dropped out of high school and moved to London, where he made his living as a publisher and later opened a retail record business.

A Young Entrepreneur

After Branson arrived in London in 1967, at the age of 17, he undertook his first business venture. He published a magazine called *Student,* for young activists. The first issue was published in January 1968, and reached a printing of 100,000 copies at the peak of its popularity. *Student* was an excellent business vehicle, and resulted in a positive business experience for Branson.

Branson started his second business in 1970, a mail-order retail record company called Virgin Mail. The unfortunate occurrence of a British postal strike in 1971 forced Branson to realign his fledgling record company from a mail-order supplier into a successful discount record retailer in London. Branson's initial ventures into capitalism were encouraging, but generated ''red ink'' at the onset. As Branson saw his business debt swell to approximately $20,000 he devised an illicit pseudo-export scam that allowed him to evade the tax payments on his merchandise. For a time he eluded the authorities but was eventually brought to justice and to jail. It cost him (and his mother) $45,000 in bail to secure his freedom. In time and with perseverance he worked his way out of accrued business debts of $90,000, including fines and back taxes owed to the government.

Virgin Records

In 1973, Branson expanded his business interests and established Virgin Records in part to provide a recording vehicle for a talented friend, Mike Oldfield. Through the new Virgin Records enterprise, Oldfield recorded an album featuring the tune ''Tubular Bells,'' and the record became the soundtrack for the classic horror movie, *The Exorcist.*

In 1977, Branson signed the Sex Pistols to Virgin Records, a shrewd business move that plunged the small recording company into the mainstream of the punk rock era. Censors from radio and other media immediately banned one of the Sex Pistols earliest hits with Virgin Records, an irreverent tune called ''God Save the Queen.'' The Sex Pistols, determined to make their music heard, retaliated with a ''free concert'' on the Thames River that resulted in 100,000 in record sales within one week. Following the scandalous success of the Sex Pistols, Virgin Records easily attracted a variety of the most popular artists of the times, including Boy George and the Culture Club, who sold 1.4 million records in the U.K. in 1983. Branson went on to sign contracts with singers and guitarists including Peter Gabriel, Phil Collins, Janet Jackson, and the Rolling Stones. By 1983, Branson's Virgin empire included 50 diverse companies.

In keeping with his radical business ethic, Branson established an international airline in June 1984, with a single leased airplane. The airline, Virgin Atlantic Airways Limited, survived the threat of foreclosure and in time grew into the world's third-largest transatlantic carrier.

Secrets of Success

Virgin enterprises are a conglomeration of wholly owned subsidiaries and outside partnerships. Branson maintains a controlling interest in every company that he starts. Virgin interests include retail stores, a travel group, an entertainment group, a hotel enterprise, financial services, cinemas, radio stations, and Virgin European Airways. Branson runs the empire from the old villa where he lives with his family in London's Holland Park. Each business is a separate venture. He oversees each startup company, then delegates management and moves on. Branson relies on creative investment schemes and extremely private holdings. He retains control as CEO of his travel ventures, even as he acquires capital for his railway system venture. Branson strategically keeps each company small and controllable, despite the conglomerate structure, and operates each enterprise as an individual small business. His companies offer employees a pleasant work environment and the renegade Branson eschews computers; informal communication is the hallmark of the Virgin regime. The personal needs of employees take precedence, and even at times of dire financial straits, Branson humanely sidesteps layoffs.

Virgin Travel Interests

In 1992, after 22 years at the helm, Branson reluctantly sold his Virgin Music Group to Thorn-EMI for a sum near one billion dollars. He made the sacrifice in the interests of Virgin Airlines which was in a state of financial disaster. Branson used the money in part to upgrade the airline with new amenities and services including seat-back videos, complimentary headsets, toiletries, stand-up bars, full-sized sleeper seats; luxury services such as masseuses, manicure, and free ground transportation by limousine were also introduced. British Airways, number one competitor to Virgin Atlantic, resorted to unduly aggressive competition against Branson's business savvy. In January 1993, Branson won a judgment of nearly one million dollars in a suit against British Airways for unfair competition.

Traditional investors fail to comprehend Branson's privately held Virgin resources that comprise an intricate web of trusts and holding companies which span the Atlantic Ocean into the British Virgin Isles. In 1998, Branson further unnerved financial pundits when he invested his own private interests into a series of rail lines including British Rail. As with many Branson business endeavors, the investments were in conflict with every traditional business tactic and mainstream corporate practice, yet Branson ably accomplished his ends. Branson's unique business style prompted David Sheff to comment in *Forbes* that Branson is, ''One of the world's most fertile businessmen [with] highly unorthodox methods.''

In 1999, and less than 30 years after the original conception of the Branson Virgin businesses, Branson boasted over 200 Virgin Megastores worldwide and a soft drink business—Virgin Cola—in direct competition with Coca-Cola. All told, Branson employed 24,000 employees in 150 companies, with revenues totaling an estimated five billion dollars each year from the entire Virgin Group—including the music stores and airline. The Virgin empire was last valued at an estimated $1.5 billion, and was the largest privately owned business in England.

Adventure and Thrill Seeker

Branson is as well known for his death-defying ''near-miss'' accidents as for his business acumen. In 1987, he made his ''virgin'' parachute jump just weeks before embarking on a trans-Atlantic balloon voyage with co-pilot Per Lindstrand in the largest balloon ever made—replete with eight burners and twelve miles of fabric. In preparation for the balloon flight, Branson took a skydiving lesson and nearly killed himself when he inadvertently unhooked his own parachute. A courageous jump instructor rescued Branson in mid-air. Shortly afterward, Branson made the balloon trip from Sugarloaf Mountain in Maine, across the Atlantic to Ireland for the first trans-Atlantic crossing in a balloon. Branson attempted a landing upon arrival in Ireland, but encountered severe problems with the wind and narrowly escaped a harrowing death in the icy Atlantic Ocean.

In 1991, Branson became the first person to cross the Pacific Ocean in a balloon. He traveled nearly 7,000 miles between Japan and Canada, and clocked speeds as high as 240 miles per hour. The trip was fraught with tense moments, including the loss of two fuel tanks. The loss of balloon altitude control caused the crew to reach treacherous altitudes, well over 40,000 feet. Pilot and co-pilot later missed their landing goal by 2,000 miles. Originally headed for Los Angeles, they landed in a remote part of the North Canadian Rocky Mountains instead.

In January 1997, Branson made one of his first attempts to successfully circumnavigate the earth in a hot-air balloon. By December 1998, he was on his fourth attempt. Along with Lindstrand and Steve Fossett, Branson set out to be the first in history to accomplish the feat. Fossett and Branson—one-time adversaries in the race to circumnavigate—left Marrakech, crossed through Asia Minor and Asia and into the Pacific before a hurricane downed the crew off the coast of Hawaii.

For these and other exploits, Branson was cited by *Business Week,* as a new breed of ''daredevil'' CEO that needs to be curtailed by boards of directors in the interests of shareholders, in order to forestall pending doom that often accompanies such antics. Branson certainly fit the bill; he is an avid skier and speedboat racer, in addition to his skydiving and ballooning exploits.

In 1979, Branson purchased an island in the Caribbean. The land parcel, called Necker, consists of 74 acres. He purchased the land for $300,000, and since that time invested $20 million into customizing the island complete with a ten-bedroom house, two guest houses, a desalinization plant, generator facilities, and imported foliage to intersperse with the indigenous neckerberry bushes that give the island its name. He rents the island for as much as $20,500 per night. His guests include many of the most prominent personalities in the world: the late Diana, Princess of Wales, director Steven Spielberg, actor Mel Gibson, and movie and television maven Oprah Winfrey.

A media phenomenon, Branson remains unaffected and dresses casually, in comfortable clothes. He was married to Kristen Tomassi in 1972; they divorced in 1976. In 1989, Branson wed Joan Templeman of Glasgow—He arrived at the wedding ceremony hanging from a helicopter. The couple has two children, Holly and Sam. Branson published his autobiography, *Losing My Virginity,* in 1998.

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Les Brown

Motivational speaker Les Brown (born 1945) made his name encouraging others to overcome any odds that might stand in their way.

Les Brown has a dream, and he is living it. In 1986, broke and sleeping on the cold linoleum floor of his office, he began to pursue a career as a motivational speaker. By the early 1990s, he was one of the highest paid speakers in the nation. His company, Les Brown Unlimited, Inc., earned millions of dollars a year from his speaking tours and the sale of motivational tapes and materials. Brown's audience is wide: from Fortune 500 companies to automobile workers to prison inmates to special-education classes to ordinary individuals. His mission is to ''get a message out that will help people become uncomfortable with their mediocrity,'' he explained to a reporter for *Ebony* magazine. ''A lot of people are content with their discontent. I want to be a catalyst to enable them to see themselves having more and achieving more.''

Brown's message works because ''he kindles the warmth, humor, and well being in a society that's seen the gradual disintegration of families and mounting technology and alienation in industry,'' Maureen McDonald wrote in the *Detroiter.* Brown knows the function of the able individual in a worn community: he delivers not only nurturing words but money as well, donating 20 percent of his business revenues to fund drug prevention programs. His message also works, and for a stronger reason, because he is not an outsider, an academic who offers a theoretical prescription. ''I can't lecture on something unless I am living it,'' Brown wrote in his 1992 bestseller *Live Your Dreams.* He connects with other people's lives—their misfortunes and missed opportunities—because he has been through it all and triumphed.

Humble Beginnings

Leslie Calvin Brown and his twin brother, Wesley, were born on February 17, 1945, on the floor of an abandoned building in Liberty City, a low-income section of Miami, Florida. Their birth mother, married at the time to a soldier stationed overseas, had become pregnant by another man

and went to Miami secretly to give birth to her sons. Three weeks later, she gave them away. At six weeks of age, both boys were adopted by Mamie Brown, a 38-year-old unmarried cafeteria cook and domestic. The importance of her entrance into his life, Brown concludes, was immeasurable. ''Everything I am and everything I have I owe to my mother,'' he told Rachel L. Jones of the *Detroit Free Press.* ''Her strength and character are my greatest inspiration, always have been and always will be.''

The confidence that Brown's adoptive mother had in him, the belief that he was capable of greatness, was not shared by his teachers. As a child he found excitement in typical boyhood misadventures. He liked to have fun, and he liked attention. Overactive and mischievous, Brown was a poor student because he was unable to concentrate, especially in reading. His restlessness and inattentiveness, coupled with his teachers' insufficient insight into his true capabilities, resulted in his being labeled ''educably mentally retarded'' in the fifth grade. It was a label he found hard to remove, in large part because he did not try. ''They said I was slow so I held to that pace,'' he recounted in his book.

Teacher Encouraged Him

A major lesson Brown imparts early in *Live Your Dreams* is that ''there comes a time when you have to drop your burdens in order to fight for yourself and your dreams.'' It was another significant figure in Brown's early life who awakened his listless consciousness and brought about this awareness: LeRoy Washington, a speech and drama instructor at Booker T. Washington High School in Miami. While in high school, Brown ''used to fantasize being onstage speaking to thousands of people,'' he related to Jones, ''and I used to write on pieces of paper, 'I am the world's greatest orator.'''

But it wasn't until he encountered Washington that he truly learned of the sound and power of eloquent speech to stir and motivate. Brown related in his book that when he once told Washington in class that he couldn't perform a task because he was educably mentally retarded, the instructor responded, ''Do Not Ever Say That Again! Someone's opinion of you does Not have to become Your reality.'' Those words provided Brown's liberation from his debilitating label. ''The limitations you have, and the negative things that you internalize are given to you by the world,'' he wrote of his realization. ''The things that empower you—the possibilities—come from within.''

Employed after high school as a city sanitation worker, but determined to achieve what he desired—perhaps for the first time in his life—Brown pursued a career in radio broadcasting. He had been enthralled throughout his life with the almost music-like patter of disc jockeys, so he repeatedly bothered the owner of a local radio station about a position until the owner relented. Having no experience, Brown was hired to perform odd jobs. Firmly intent on becoming a deejay, he learned all he could about the workings of a radio station. One day, when a disc jockey became drunk on the air and Brown was the only other person at the station, he filled in at the microphone. Impressed, the owner of the station promoted Brown to part-time and then full-time disc jockey.

In the late 1960s, Brown moved to Columbus, Ohio, where he had a top-rated radio program, and was eventually given added duties as broadcast manager. Here his world widened. He became more socially conscious and more of an activist, urging his listeners to political action. Part of the motivation behind this fervor came from Mike Williams, the station's news director and an activist who would eventually oversee Brown's motivational speaking tours and programs. ''I thought he was a master communicator,'' Williams told Cheryl Lavin of the *Chicago Tribune.* ''I knew it was a gift. I saw him as an international figure. I saw him in very large situations, moving audiences.'' But the owners of the radio station thought Brown was becoming too controversial of a figure. He was fired.

Became Ohio Legislator

Urged on by Williams, Brown ran for the Ohio State Legislature, winning the seat of the 29th House District. In his first year, he passed more legislation than any other freshman representative in Ohio legislative history. In his third term, he served as chair of the Human Resources Committee. But he had to leave the state house in 1981 in order to care for his ailing mother in Florida. While in Miami, continuing his focus on social issues, Brown developed a youth career training program and held community meetings, speaking out on social injustice.

Again, controversies arose around him. The Dade County state's attorney general investigated his handling of the youth program. After a year, during which time Brown

openly invited any inquiry, the case was dropped: no improprieties were found. The motivating factor behind the criticisms, Brown believed, was jealousy. ''A lot of people felt threatened and offended because I came on very strong,'' he told Jones, ''and I had an instant following they couldn't get.'' This effect was not lost on Brown. Encouraged again by Williams and by a chance encounter with motivational millionaire Zig Ziglar, who was earning $10,000 for one-hour talks, Brown decided to become a motivational speaker.

''Life takes on meaning when you become motivated, set goals, and charge after them in an unstoppable manner,'' Brown wrote in *Live Your Dreams.* It is a maxim he learned well. When he entered the motivational speaking arena in the mid-1980s, he had virtually nothing, having moved to Detroit with his clothes and just one tape of his motivational speeches. He rented an office that he shared with an attorney. He worked hard and always seemed to be the first one there in the morning and the last one there at night. Indeed, he never left the office, having to sleep on the cold floor because he could not afford an apartment. But he welcomed this ascetic lifestyle. ''I didn't even want a blanket or a pallet on the floor,'' he explained to Jones. ''I wanted it to be hard and cold so it would motivate me to keep striving. I didn't want to get soft.''

Became ''The Motivator''

Brown read books on public speaking and studied the habits of established speakers. He first spoke to grade school students, then high school students. Clubs and organizations followed. Less than four years later, in 1989, he received the National Speakers Association's highest award—the Council of Peers Award of Excellence—becoming the first African American to receive such an honor. He was known in professional circles as ''The Motivator.''

''Victories can become obstacles to your development if you unconsciously pause too long to savor them,'' Brown wrote in his book. ''Too many people interpret success as sainthood. Success does not make you a great person; how you deal with it decides that. You must not allow your victories to become ends unto themselves.'' His goal was not just to win awards, but to inspire people to pursue their own goals.

In 1990, Brown reached for a wider audience by recording the first in a series of motivational speech presentations for the Public Broadcasting Service (PBS-TV). He conducted motivational training sessions not only for executives of corporations such as American Telephone and Telegraph, General Electric, and Procter & Gamble, but also for prison inmates and—remembering his own background—for special education students in high schools. ''We all have a responsibility to give something back,'' he told a reporter for *Upscale.* ''I am who I am because of the relationships I have developed, because of the people who have enriched my life.''

Brown details his life and the relationships that have helped shape it in his book *Live Your Dreams.* Much more than a simple autobiography, the book, which is divided into ten chapters followed by written exercises in a built-in workbook, focuses on areas of personal deficiency—such as fear, inattentiveness, and laziness—as well as on areas of personal value, such as self-knowledge, courage, and dreams. Brown makes vague, personal faults understandable and ambitious virtues attainable by elaborating on them through personal or historical narratives that are almost parable-like. He moves easily between the ordinary and the extraordinary to emphasize his point. For instance, a discussion about a boy who was scared of a bulldog that constantly chased him until he realized the dog lacked teeth might be followed on the next page by a discussion of how basketball superstar Michael Jordan handles the pressures of being a public persona.

To prove a maxim, Brown links the worldly with the mundane. In *Live Your Dreams,* he retells the stories of Terry Anderson, the Associated Press correspondent held hostage for seven years by Shiite Muslims, and that of an anonymous young boy who had to fight a neighborhood bully on a school bus. For further reinforcement, Brown sprinkles quotes throughout from historical figures such as former U.S. president Theodore Roosevelt, American nature writer Henry David Thoreau, and German poet Johann Wolfgang von Goethe, and from personal figures such as teacher LeRoy Washington and his own mother, Mamie.

The book's idealistic tone is tempered by an acceptance of life's realities. ''You will be cruising along, knocking them dead, in full synchronization—and then you'll hit the speed bumps,'' Brown wrote. ''You miss a bus. Your paycheck bounces. Your car won't start. That's life. Maybe it is set up that way so that we learn and grow.'' Brown knows this firsthand and that is his point: he has faced life's obstacles and has been inspired to overcome them in quest of his own dreams, so he tries to inspire those whose dreams are similarly thwarted by life's misadventures.

''I am intrigued by the concept of selling people on their own greatness with the same fervor that Madison Avenue sells them on the wondrous attributes of Nike athletic shoes, Chevy trucks, and Calvin Klein jeans,'' Brown wrote in *Live Your Dreams.* ''What if our young people heard encouragement to dream and strive as many times a day as they are exhorted to drink Dr. Pepper or to go to the land of Mickey Mouse?'' Brown got his chance to answer this question and share his philosophies with his widest audience ever when his own television talk show, the *Les Brown Show,* debuted in the fall of 1993. It was short-lived, despite receiving good ratings. The program, which was Brown's most ambitious project to date, was syndicated by King World, the same company that distributes the popular *Oprah* program. ''I think people are ready to be entertained and inspired and I want to make them feel good about themselves,'' he explained to Jefferson Graham of *USA Today.* ''I want to use TV in a way in which it's never been used before—to empower people.''

Books Became Best-Sellers

On August 29, 1995, Brown married Gladys Knight, the famous soul singer, in a private ceremony in Las Vegas, Nevada. They both had been married previously and between them had ten children and seven gradnchildren. The

next year, Brown released his next book, *It's Not Over Until You Win!: How to Become the Person You Always Wanted to Be—No Matter What the Obstacle,* which covered a wide array of topics ranging from his marriage to the quality of television. A *Publishers Weekly* reviewer commented, ''This volume successfully translates Brown's natural charisma from the podium to the page.'' His two books together sold more than half a million copies.

After the cancellation of his television show, Brown briefly went to work for radio station WRKS in New York then, in October of 1996, was hired on as morning host at WBLS, also in New York. However, in May of 1997 he announced that he would be leaving his job to spend more time on his speaking career and to undergo treatments for prostate cancer. He and Knight announced the next month that they were divorcing due to irreconcilable differences, though he claimed the two would remain friendly.

Into 1998, Brown's empire remained strong; he was reaping about $4.5 million per year from speaking engagements and television appearances. His Detroit-based firm continued to serve high-profile clients such as Chrysler, 3M, and Xerox Corporation. ''Downsizing trends and the changing global market require people to reinvent themselves and think like entrepreneurs,'' Brown stated in *Black Enterprise.* In addition, Brown was branching out to train future public speakers, concentrating on promoting the field to more minorities.

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Lenny Bruce

American comedian Lenny Bruce (1925–1966) made fun of everything held sacred during the 1950s and early 1960s, from the Lone Ranger television character to the Pope and Jesus Christ. His irreverent ''anything goes'' style eventually caused him to be jailed for public obscenity.

Lenny Bruce shocked and entertained audiences during the politically conservative years following World War II. His irreverent and unabashed antics failed to amuse everyone, and on a number of occasions he was

charged with public obscenity. He was convicted in several states and spent his final years involved in court appeals, defending his right to free speech. Bruce's life and career ended tragically when he died of a narcotic drug overdose at age 40.

First Comedic Influence

Bruce was born Leonard Alfred Schneider in Mineola, New York on October 13, 1925. As a child during the Great Depression, he lived with his mother and assorted relatives in a singularly Jewish environment. He saw his father infrequency, and life with Bruce's mother, comedian Sally Marr, was erratic at best. Bruce attended six elementary schools, sold pop bottles for spending cash, and stole lunches from other students. By his own admission, he sniffed aerosols as a youngster. Bruce's mother was completely uninhibited and supported herself in unconventional ways. For a time she operated a dance studio and furnished adult escorts. As Bruce grew to adulthood, his mother developed her own comedy act and performed in nightclubs. From his mother, Lenny learned to laugh at life's irregularities.

Bruce left home at the age of 16 and went to live with a couple named Dengler on their Long Island farm. He stayed on the farm until shortly after the beginning of World War II. In 1942, Bruce joined the U.S. Navy. After boot camp he served as an apprentice seaman on the *U.S.S. Brooklyn.* The ship was stationed in France and Italy, where Bruce experienced live combat conditions. He longed to return home. In order to secure a discharge, Bruce dressed like a female sailor until his superiors requested a dishonorable dis-

charge. Through the intervention of the Red Cross, the Navy reversed the circumstance of the discharge and Bruce received an honorable release.

Bruce Found an Audience

No longer able to live at the Dengler farm, Bruce returned to live with his mother. She was working as a stand-up comedian at various clubs around Brooklyn. Bruce accompanied her to work and watched her and the other performers present their routines. Bruce himself took the stage one evening at the Victory Club, as a stand-in master of ceremonies. He used the stage name ''Lenny Marsalle'' that evening but later settled on Lenny Bruce. Despite pre-show jitters, Bruce composed himself and delivered a string of ad libs. To his surprise, the audience laughed and found him marginally amusing. Bruce, who performed without pay that first evening, was instantly addicted to the world of entertainment. In time, he secured an agent and played amateur clubs and contest, sometimes for a $2 fee or for prizes. Bruce wrote an act for himself to perform on stage so that he would not get tongue tied. He did excellent impressions of famous movie stars including Humphrey Bogart, James Cagney, and Edward G. Robinson. In 1947, he used those impressions to win *Arthur Godfrey's Talent Scouts,* a radio show talent contest.

Bruce performed in vaudeville shows and in burlesque theaters during the late 1940s, but in time he joined the merchant marine, working on the Luckenback Line to the Middle East. As a merchant seaman, Bruce visited over two dozen countries. At every port of call he saw little of the terrain and the culture beyond the shore bars and brothels. Bruce adopted the promiscuous lifestyle of many soldiers and seamen among his peers. On board the merchant ships, he learned to smoke hashish.

Return to Show Business

Shortly before he sailed with the merchant marine, Bruce met an exotic dancer named Harriet ''Honey'' Harlowe. Bruce was enamored with Harlowe after spending one evening with her at a party. The intense mutual attraction left a strong impression on Bruce, who eventually tracked her down by telephone while he was working on a merchant boat that was docked in Spain. The 25-year-old Bruce found Harlowe willing to wed and returned home as quickly as possible.

The newlywed couple re-entered show business in 1951. Bruce performed comedy while Harlowe sang and danced. They performed together in nightclubs. Bruce determined that he should raise money to pay for singing lessons for Harlowe, to enable her to resume her former career as an exotic dancer. Bruce, true to his outrageous comedic nature, concocted a false identity for himself. He assumed the identity of a priest and solicited donations for a leper colony in Guyana. Bruce collected $8,000 in three days before frustrated Miami law enforcement officials arrested him. He ceased his gigolo-like tactics and focused his efforts toward his stage career and his marriage.

The couple worked together until 1954 when both suffered severe injuries in a violent car crash in Pittsburgh. Bruce was thrown from the car, fractured his skull, and suffered lacerations. Harlowe's injuries were much worse. She was unable to walk for four months. Eventually the couple recovered and moved to a chicken farm in Arcadia, California that was owned by Bruce's father and stepmother.

Bruce, who studied acting at the Geller Dramatic Workshop in Southern California, was acutely ahead of his time in his political sympathies. He had great concern for the poverty stricken, discounted anti-Communist propaganda, took issue with capital punishment and what he viewed as other social shortcomings. On stage, Bruce made fun of the established traditions of Middle America. He was a talented speaker, and although his act was meticulously prepared and rehearsed, he projected a spontaneity to his audience. His natural gift for weaving stories, combined with an unnatural ability to ramble into a stream of consciousness repartee, was fundamental to his genius.

Obscenity Issues and Arrests

Kitty Bruce was born in 1955, the only child of Lenny Bruce and Harriet Harlowe. Soon Bruce became increasingly possessive of his wife, and developed a dependency on narcotic drugs. The couple divorced in 1957.

Within a year, Bruce established a following at several reputable nightclubs in San Francisco. His popularity soared as his reputation for using profanity and obscenity in his act grew. On stage, Bruce held nothing sacred. He clowned about perversion and sexual fantasies, taunted those who held the tenets of Judeo-Christian thought, and described the deep-seated racial tension in America. Lenny Bruce achieved high visibility. His antics were broadcast through the rapidly rising recording industry as well as through television. Many recognized the underlying truth in the Lenny Bruce message. This was true of the late San Francisco columnist Herb Caen, quoted in *Playboy*. ''They call Lenny Bruce a sick comic—and sick he is. Sick of the pretentious phoneyness of a generation that makes his vicious humor meaningful.'' By the early 1960s, Lenny Bruce was invited to perform at Carnegie Hall. Despite the ''adults only'' nature of his act, he played to sellout audiences in 1960 and 1961.

In the midst of overwhelming popularity, Bruce was arrested for obscenity in San Francisco in October 1961. The case went to trial early in 1962 and ended in acquittal for Bruce. Later that year, he was arrested at the popular Gate of Horn Club in Chicago. In 1963, Bruce was refused admission to both England and Australia following a narcotics arrest and drug conviction earlier that year.

A conviction on obscenity charges in New York on November 4, 1964, caused another setback for Bruce, despite his earlier success in evading similar charges on the West Coast. The New York trial lasted six months. Despite petitions and testimony filed by prominent personalities including Gore Vidal and Norman Mailer, Bruce was convicted because he used ''obscene, indecent, immoral, and impure'' language and gestures in his performances. Bruce was sentenced to four months in jail, during which time his conviction in Chicago remained on appeal.

Bruce returned to San Francisco following his conviction in New York. Increasingly stressed and obsessed by his legal problems, he was determined to exonerate himself. Unfortunately, he was severely addicted to heroine at that time and lived mostly in seclusion after 1965. He stayed close to home and rarely worked. He gave his final comedic performance on June 25, 1966, at the Fillmore Auditorium in San Francisco. A few weeks later, on August 3, 1966, Bruce died of a drug overdose in Hollywood. His death was ruled accidental; he was 40 years old.

The Legacy of Lenny Bruce

Shortly before his death, Lenny Bruce published his autobiography, *How To Talk Dirty and Influence People.* Another publication, *The Essential Lenny Bruce,* went to print in 1966 and featured his collected comedy routines. The 1971 Broadway play, *Lenny,* was based on his life, and a movie by the same name was filmed later. A retrospective biography, *Ladies and Gentlemen, Lenny Bruce!!* was written by Albert Goldman and published in 1974. Kitty Bruce compiled assorted memorabilia into a manuscript entitled *The Almost Unpublished Lenny Bruce: from the private collection of Kitty Bruce.* She published the book in 1984. In 1998, Bruce was the subject of a movie produced for the Home Box Office (HBO) cable network.

In the late 1950s, Lenny Bruce made a series of comedy recordings and selected albums including, *The Sick Humor of Lenny Bruce* and *Interview of Our Times,* later reissued on compact disc in 1992 as a two-volume release entitled *The Lenny Bruce Originals.*

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Jean de Brunhoff

Often considered the father of the modern picture book, Jean de Brunhoff (1899–1937) is best known as the creator of Babar the elephant, one of the most beloved characters in twentieth-century juvenile literature. Lauded as an artist and writer of exceptional talent, Brunhoff is praised for creating classic works that have been popular with children and adults around the world.

Brunhoff wrote and illustrated six stories about Babar and an alphabet book featuring the character. Throughout the series, the author depicts important events in Babar's life—his birth, the loss of his mother, his journey to the city, his education, his return home, his marriage, his coronation, the birth of his children, and the development of his kingdom—in what is considered a warm and believable manner. The Babar books are often noted for reflecting the personal life and philosophy of their creator. At the time of their publication in the 1930s, the stories were considered unique and even revolutionary. They were originally published as oversized volumes with the text printed in cursive writing and the watercolor and line paintings in spacious double-page spreads. This format led children to immerse themselves in the books. Brunhoff wrote his works in straightforward yet poetic prose and illustrated them in bright colors and economic line. He is often praised for the expressiveness and detail of his pictures as well as for his creative use of the double-page spread. Although some observers criticize Brunhoff for including death, war, nightmares, and other unpleasant facts of life in books for children, most view him as a writer and artist whose works have provided the world with one of its most memorable fictional characters.

Early Life

In *Three Centuries of Children's Books in Europe,* Bettina Hurlimann called the author's life ''inseparable from his books'' and several critics believe that Babar is Brunhoff's characterization of himself. Born in Paris, on December 9, 1899, Brunhoff was the fourth and last child of Maurice de Brunhoff, a successful publisher, and his wife Marguerite. Jean attended Protestant schools, including the prestigious L'Ecole Alsacienne.

After graduation, Brunhoff joined the French army at the end of World War I and reached the front lines when the war was nearly over. Deciding to become a professional artist, he studied painting with Othon Friesz at the Acadamie de la Grand Chamiere in Montparnasse, producing landscapes, portraits, and still lifes that are thought to foreshadow his Babar books. In 1924, Brunhoff married Cecile Sabourand, a talented pianist from a Catholic family. The couple had three sons: Laurent, born in 1925; Mathieu, born in 1926; and Thierry, born in 1934.

Creation of Babar

In 1930, Cecile de Brunhoff invented a bedtime story about a little elephant to amuse four-year-old Matthieu, who was ill. Matthieu and Laurent related the tale to their father, who named the elephant, illustrated the tale, and expanded it into a book. *Historie de Babar, le petit elephant* was published in 1931. It appeared in English as *The Story of Babar the Little Elephant* in 1933. The immediate success of the book prompted Brunhoff to create more stories about Babar and his family, as well as a concept book featuring the characters: *The Travels of Babar,* 1934; *Babar the King,* 1935; *ABC of Babar,* 1936; *Zephir's Holidays,* 1937; *Babar and His Family,* 1938; and *Babar and Father Christmas,* 1940. The popularity of his books prompted Brunhoff's commission to decorate the children's dining room of the ocean liner *Normandie* with paintings of Babar.

In the early 1930s, Brunhoff learned that he had tuberculosis. His illness forced the artist to spend long periods of

time in a Swiss sanitorium. The Babar books are often considered a vehicle for the author to share himself with his family. Brunhoff died in Switzerland on October 16, 1937, at the age of 38. Ten years after Brunhoff's death, his eldest son Laurent revived the series with works of his own. Since that time, he has published more than 50 Babar books in several formats.

Critical Reception

Reviewers are nearly unanimous in their assessment of Brunhoff as one of the most successful authors of children's literature. His contemporaries praised the freshness of his conception and the effectiveness of its execution. Writing in the *Spectator,* John Piper called him ''Edward Lear's closest neighbour,'' adding that Brunhoff ''had that power of careful observation that allowed him again and again to hit on ideas so simple and obvious that nobody has thought of them in that way before, although everybody wishes they had.'' Eleanor Graham of the *Junior Bookshelf* claimed, ''Unquestionably, one man's whole genius went to the making of these books, his whole artistic skill, the full weight and strength of his personality, and all the wit and wisdom of his adult mind.'' In his introduction to *The Travels of Babar,* author A. A. Milne, himself the creator of another icon of childhood, Winnie-the-Pooh, noted, ''If you love elephants, you will love Babar and Celeste. If you have never loved elephants, you will love them now. If you who are grown-up have never been fascinated by a picture book before, then this is the one which will fascinate you.'' Milne ended by saying, ''I salute M. de Brunhoff. I am at his feet.''

Contemporary reviewers comment on the cultural, political, and sociological characteristics of Babar's kingdom, while noting Brunhoff's artistry and the classic status of the series. Roger Sale, writing in his *Fairy Tales and After: From Snow White to E. B. White,* offered that the Babar stories ''rightly rank with the Beatrix Potter books as the best ever made for very young children.'' In his introduction to *Babar's Anniversary Album,* a collection of three tales by Jean de Brunhoff and three by Laurent, author/illustrator Maurice Sendak wrote, ''Babar is at the very heart of my conception of what turns a picture book into a work of art. . . . Beneath the pure fun, the originality of style, and the vivacity of imagination is a serious and touching theme: a father writing to his sons and voicing his natural concern for their welfare, for their lives . . . Jean's bequest to his family, and the world, shines from the books.'' In her biography of the Brunhoffs, *Jean and Laurent de Brunhoff: The Legacy of Babar,* Ann Meinzen Hildebrand concluded, ''Whatever success and popularity Babar stories have today . . . is ultimately due to Jean de Brunhoff's creative genius and fatherly intelligence, bequeathed to a world of readers and, fortunately, to a son who could also make picture books.''

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Lepke Buchalter

At a time in U.S. history when gangsters were famous personalities, Louis (''Lepke'') Buchalter (1897–1944) was one of the most famous of all. As head of Murder, Inc. he was also one of the most feared.

Louis (''Lepke'') Buchalter was born in New York City in 1897. The son of a Jewish hardware store owner on Manhattan's Lower East Side, his childhood was filled with street fighting and minor crimes. His only known occupation was as a criminal. Lepke (a childhood nickname by which he was universally known) graduated from simple pushcart robberies at the age of sixteen to organizing protection rackets the following year. Too short at five feet seven and one-half inches to intimidate those he sought to ''protect,'' Lepke joined forces with Jacob (''Gurrah'') Shapiro, a huge man whom he met when they both attempted to rob the same pushcart.

Labor Activities

Being an intelligent young man, Lepke began to consider the potential of labor unions. He realized that if all the workers in an industry were members of a union, and if he could then control that union, he would be in control of the industry. By exerting pressure on both labor and management, he soon dominated entire industries by forcing employers to pay his organization in order to keep union workers in line. At the height of his power, Lepke controlled the entire garment trade and the bakery delivery truck union in New York City. He charged the bakers one cent per loaf for transporting their bread to market in a timely fashion.

Organized Crime was a Business

From 1927 until 1936, Lepke and Shapiro had exported tens of millions of dollars from industries in New York City and across the United States. He always managed to cover his illegal activities. Although the authorities knew what he was doing, they didn't have enough evidence to prosecute him. Or, in some cases, they were paid off and merely looked the other way. The money rolled in. Lepke became one of the wealthiest of all the gangsters.

During the 1930's, Lepke was one of the most powerful figures in organized crime. For six years, he led Murder, Inc., the national crime syndicate's enforcement arm. If a crime boss wanted a murder committed, he would go

through Lepke to hire one of the killers. As many as 100 murders have been attributed to Lepke himself, since he sometimes enjoyed carrying out a contract on his own just to stay in practice. Those under his control probably killed hundreds more. He was considered by most law enforcement officials to be the number two mobster, behind Charles ''Lucky'' Luciano, the top crime syndicate leader. This was true even though Lepke was less well known. He tended to avoid the headlines and, unlike his colleagues, shunned publicity. Lepke didn't look the part of a hardened murderer and mobster. He generally wore a well-tailored suit and had the appearance of a businessman of some means. He had a wife and a son, and on the street or at a social occasion he didn't seem frightening at all.

Political Influence

Lepke was also a powerful man in politics. He once offered a deal to United States Attorney for New York, Thomas Dewey. The deal might have assured Dewey of gaining the highest elected position in the United States, the presidency. Lepke offered to provide information on organized crime connections of top figures within President Franklin D. Roosevelt's cabinet. This included Sidney Hillman, president of the Amalgamated Clothing Workers and a top advisor to Roosevelt. Since Lepke had been involved in racketeering throughout the country, and was the ''boss'' of the garment district in New York, he was in a position to know of Hillman's connections.

Dewey turned him down. Although he was later nominated to run against Roosevelt, Dewey lost by a large margin. Political experts still speculate about what might have happened if Dewey had accepted Lepke's offer. That information would certainly have hurt Roosevelt in the election and might have changed the course of U.S. history.

Final Capture

The capture and conviction of Lepke was almost like a motion picture script. He had gone into hiding in 1937, due to the intense pressure from lawmen like Tom Dewey. He was wanted for murder by the city of New York and a $25,000 reward was offered. The federal government, who matched the reward with another $25,000, wanted him for narcotics trafficking. This was a tremendous amount of money in the 1930's, but not a single person came forward to claim it. Most were simply frightened at what the still-powerful Lepke would have done to them. He still had his gang of thugs who would do anything to ensure his continued safety.

Finally, with persuasion from Lucky Luciano and thinking he had made a ''deal'' to serve only a short prison sentence, Lepke made an agreement with the noted radio and newspaper columnist, Walter Winchell, to turn himself in. J. Edgar Hoover, of the Federal Bureau of Investigation, approved the surrender arrangement. On August 24, 1939, Lepke reported to Winchell and Winchell handed him over to Hoover.

Unfortunately for Lepke, there was no deal. He had made a fatal mistake in coming out of hiding, or in believing what his friend Luciano and the authorities had promised. Nor did the syndicate come forward to help him, by pressuring those they were paying off to get him released. Gangland had turned against him. Lepke was promptly turned over to the Brooklyn District Attorney's office, and with the help of Tom Dewey, the United States Attorney of New York, he was vigorously prosecuted.

Execution for Murder

Lepke was executed for the murder of Joseph Rosen, a candy store clerk. He could have saved his own life if he agreed to turn informant. Law enforcement officials, and especially FBI Director, Herbert Hoover, knew that Lepke could give them reams of information on other gangsters of the day. Despite pleas from his wife to save his life, he refused. Speaking of United States Attorney, James B. McNally, who had the power to stop the execution, Lepke's wife pleaded, ''He'll listen to you, Lou. God knows you can tell him enough to save you.'' Even Lepke's 22-year-old son, Harold, begged his father to turn state's evidence.

Lepke refused. He knew that his time was limited whatever he decided to do and that, even if he gave in, they would execute him eventually. ''I'll have six months or so, and that's all,'' he said. The six months, he knew, would be served in prison. Lepke said, ''I'd rather go tonight.'' Witnesses present in the death house at Sing Sing Prison in Ossining, New York reported that he died with dignity in the electric chair on March 5, 1944.

The categories of organized crime at that time were listed by the Department of Police Studies of Eastern Kentucky University, and Lepke had a hand in each. Organized

crime, said the University's Gary W. Potter, included the provision of illicit goods and services, conspiracy, the penetration of legitimate businesses, extortion, and corruption. This was the life of Louis ''Lepke'' Buchalter.

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David Buick

David Buick (1854–1929) is remembered for his association with the automobile industry. The Buick name, which first appeared on an automobile in 1903, remains a vital part of the General Motors (GM) production line. Unfortunately, Buick the man never became as successful as Buick the automobile. Although he was a talented mechanic and inventor, Buick's poor business decisions and his inability to maintain financial stability finally led to his failure as an automaker.

Buick was born on September 17, 1854, in Arbroath, Scotland, the son of Alexander Buick and Jane Roger. When he was two years old, the family immigrated to Detroit, Michigan. Alexander Buick died when his son was five years old, which placed an undue financial burden on the family. Buick attended elementary school, but he dropped out at the age of eleven to help his mother with the household bills. For the next few years, Buick found jobs delivering newspapers, working on a farm, and apprenticing as a machinist at the James Flower and Brothers Machine Shop, where Henry Ford also apprenticed in 1880.

When he was 15 years old, Buick got a job with the Alexander Manufacturing Company, a Detroit-based firm that made enameled iron toilet bowls and wooden closer tanks. Using the skills he had acquired as a machinist, Buick was eventually promoted to foreman of the shop. In 1878, he married Catherine Schwinck, with whom he had four children. His oldest son, Thomas D. Buick, would later work with his father in the automobile industry.

Buick and Sherwood Plumbing and Supply Company

The Alexander Manufacturing Company failed in 1882 and Buick became partners with William S. Sherwood. The two assumed the company's assets to create the Buick and Sherwood Plumbing and Supply Company. Buick's later inept business deals suggest that Sherwood was the driving force behind the plumbing company's financial success, while Buick contributed to that success with his mechanical skills and numerous inventions. In fact, by the end of the 1880s, Buick had received 13 patents—all but one related to plumbing. His most popular invention created a method of bonding porcelain onto metal. At a time when indoor plumbing was rapidly increasing in popularity, this patent contributed a great deal to the viability of his company. During the late 1890s, Buick became interested in gasoline-powered internal combustion engines. In December 1899, Buick and Sherwood sold the plumbing company for $100,000 to the Standard Sanitary Manufacturing Company. Drawn by his increasing infatuation with engines, Buick invested his share of the $100,000 in a new company that he named the Buick Auto-Vim and Power Company. Buick was completely disassociated from the plumbing business by 1902.

A Move to Automobile Manufacturing

Buick Auto-Vim and Power Company sold marine and stationary engines that were commonly used to operate farm and lumbering equipment. Buick's first projects focused on attempting to increase the power of these standard engines. He also created a new ''L-head'' engine design with the help of Walter L. Marr and Eugene C. Richard. The L-head engine was an unsuccessful attempt to modify a marine engine to operate a carriage. Buick was not discouraged by the failure of his new engine, although he did find himself in some financial trouble. He then turned his attention to the development of a ''valve-in-head'' design, hoping to create a commercially viable automobile engine.

With the development of the valve-in-head design, Buick finally had an engine that would be successful in his early car models. Although he participated in the development of the engine, Marr and Richard did much of the design work. Marr, who designed an automobile engine as early as 1898, acted as Buick's general manager until the two had a disagreement and Marr left the company. Using the knowledge he had gained from his previous work for Olds Motor Works, Richard completed the job Marr had left unfinished.

The Buick Manufacturing Company

Buick's financial problems continued to grow. In April 1891, he offered to sell Marr the Buick automobile for $300. He also offered Marr an assortment of engines, designs, and parts for $1,500. His attempt to sell these items for such a small amount suggests that he was interested in finding capital to continue his research and design in any manner possible. In 1902, he reorganized his company as the Buick Manufacturing Company, thus setting a path toward the development of a commercially successful automobile.

Buick eventually convinced Benjamin and Frank Briscoe, suppliers of metal parts to Detroit's young automobile industry, to forgive the debt he owed them and advance him $650 for the automobile on which he was working. The car was successfully road tested in early 1903. Although owned by the Briscoe brothers, the metal suppliers let Buick use the car to promote his business and raise money to support its production.

The Buick Motor Company

Buick had little luck finding investors and, by spring of 1903, he returned to make another deal with the Briscoes. This agreement, however, would ultimately cost Buick his own business. The Briscoe brothers recapitalized Buick's company at $100,000, which now became the Buick Motor Company. As part of the deal, Buick received a loan of approximately $3,500 and became president of the company. In return, the Briscoes maintained $99,700 of the company's stock and Buick only held $300 in stock. Furthermore, Buick was given six months to repay his debt, at which time he would have the option of acquiring all the stock, but if he failed to meet this requirement, the Briscoes would assume complete control of the company.

Before the deadline of September 1903 was reached, the Briscoe brothers sold the Buick Motor Company to a group of business investors from Flint, Michigan, who were led by the president of the Flint Wagon Works, James H. Whiting. Construction of a Flint production plant began in September 1903, and the Buick Motor Company began production the following January. The once again reorganized company was incorporated on January 14, 1904, at a $75,000 capitalization. Buick became the company's secretary and also acted as general manager. As part of the reorganization, he and his son Thomas were given 1,500 shares of stock between them, but they was barred from actually owning the stock until Buick's debts, which were now owned by Whiting's group, were repaid.

The Buick Model B

By the end of May 1904, Buick had joined with Marr to create the first valve-in-head double-opposed engine. The first Model B automobile was produced in July 1904. Marr and Buick's son, Thomas, test drove the prototype to Detroit on July 9 and returned on July 12. The trip home took only three hours and 37 minutes, averaging a speed of nearly 30 miles per hour. With the success of the test drive, which was reported favorably in the *Flint Journal,* commercial production of the Model B began in August 1904. On August 13, 1904, Buick Motor Company made its first sale, delivering a Model B to Dr. Herbert Hills of Flint. By mid-September, 16 more Buicks had been sold. Another 11 cars were delivered by the end of the year. In all, 37 Buicks were produced and sold in 1904.

Despite this successful start, Whiting was growing increasingly nervous about his investment. Buick had borrowed a significant sum of money from Flint banks to finance the commercial production of his automobiles, but he had not developed a marketing plan to insure that sales would increase. Whiting was also feeling pressure from the Association of Licensed Automobile Manufacturers, the holder of the patent for the Selden internal combustion ''road engine,'' which was threatening to prohibit the production of the Buick automobiles on the issue of patent rights infringement.

William Durant Takes Charge

Whiting looked to William C. Durant to solve his problems. Durant, the president of Durant-Dort Carriage Company of Flint, was known for his marketing savvy. When Whiting first approached Durant, he was reticent about entering the automobile industry. After personally testing the Buick, however, the idea of entering the business became more appealing. Finally, on November 1, 1904, Durant recapitalized the Buick Motor Company at $300,000. He became the newly reorganized company's president, and quickly moved David Buick out of any meaningful role in the company's business. Within a year, Buick had only 110 shares of stock and was working as an engineer in the ''experimental room.''

Durant proved his marketing skills over the next several years. In 1905, the Buick Motor Company produced 750 automobiles. The next year, production was doubled to 1,400 cars. A new design, the Model 10, hit the market in 1908 and proved to be extremely popular. Production boomed to 8,820, which was more than Ford and Cadillac production combined. Buick never profited from this commercial success; he still owed the company money, which he never repaid. Finally, he was forced to resign in 1908, forfeiting his stock shares and receiving at least $100,000 from Durant in severance pay.

In the same year, Durant formed General Motors with an initial capital stock of $2,000, which increased to $12.5 million 12 days after its inception. Durant hoped to use GM to buy control of car companies. On October 1, 1908, Buick Motor Company became his first purchase. Although it remained an independent company for another ten years, after 1908 the Buick Motor Company was essentially controlled by its holding company, GM.

Left the Automobile Business

Buick used the money from his severance pay to finance an oil-company venture in California and land deals in Florida, all of which failed. Buick also failed in his attempts to create a carburetor company and an automobile company with his son Thomas. In the last years of his life, he taught mechanics classes at the Young Men's Christian Association in Detroit. He died in Detroit on March 6, 1929 at the age of 74.

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Leo Burnett

Leo Burnett (1891–1971) founded the advertising agency that carried his name as well as the ''Chicago School'' of advertising. In Burnett's ads, visual,

meaningful images were emphasized over text-filled explanations of the product's features. Burnett and his agency were responsible for the creation of such famous product icons as the Pillsbury Dough Boy and the Marlboro Man.

Burnett was born on October 21, 1891, in St. Johns, Michigan. He was the oldest child of Noble and Rose Clark Burnett, who ran a dry goods store. Burnett worked in the store as a youth, where he watched his father design ads to promote his business. He also lettered advertising signs for his father. But Burnett felt he was at a disadvantage. In *The Mirror Makers: A History of American Advertising and Its Creators,* author Stephen Fox quoted Burnett as saying ''I always figured that I was less smart than some people, but that if I worked hard enough maybe I would average out all right.'' While attending high school, Burnett worked as a reporter for local, rural newspapers during the summer. After graduation, he taught school for a short while.

Burnett attended the University of Michigan, receiving a bachelor's degree in 1914. His dream at that point was to become publisher of *The New York Times.* To that end, he worked as a police reporter for a newspaper in Peoria, Illinois for one year. When he learned how much money could be made in advertising, Burnett decided to make a career change. He got a job editing an in-house publication for Cadillac dealers called *Cadillac Clearing House.* Burnett went on to become an advertising director for that company. He was mentored by Theodore F. MacManus, a leading figure in advertising at the time, known for his ethics.

On May 29, 1918, Burnett married Naomi Geddes, with whom he had three children, Peter, Joseph, and Phoebe. He then joined the Navy for six months. After the First World War ended, Burnett moved his family to Indianapolis, Indiana. He became the advertising manager for a new car company, LaFayette Motors, which was founded by former Cadillac employees. When the company left Indiana, Burnett stayed.

In 1919, he was hired by a local advertising agency, the Homer McGee Company. In this agency, Burnett handled automobile ads for several accounts. A rising star in the company, he was content to remain in this position for over a decade. Although he made half-hearted attempts to find jobs in New York City, the capital of advertising, nothing came of these efforts. When Burnett neared 40, he thought it was time to make a move and was hired by New York's Erwin, Wassey to work in their Chicago office as a vice president and the head of the creative department. Burnett worked at Erwin, Wassey for five years. There were some problems finding good creative personnel. Burnett brought in some people from the Homer McGee Company because many of his most creative people were being lured to New York City. One valued employee was Dewitt ''Jack'' O'Kieffe, who got an offer from a New York City agency. He gave Burnett an ultimatum: start his own agency or O'Kieffe would make the move.

Founded Leo Burnett Company

On August 5, 1935, Burnett founded the Leo Burnett Company, Inc., in Chicago with $50,000 and several creative employees from Erwin, Wassey, including O'Kieffe. In *The Mirror Makers,* Fox quoted Burnett as saying ''My associates and I saw the opportunity to offer a creative service badly needed in the Middle West. I sold my house, hocked all my insurance, and took a dive off the end of a springboard.'' What made Burnett's venture especially risky was the fact that advertising's big players were located on Madison Avenue in New York City.

The first years were hard. The Leo Burnett Company's first accounts were ''women's products,'' including The Hoover Company, Minnesota Valley Canning Company, and Realsilk Hosiery Mills. The company billed less than $1 million in 1935-36. Yet Burnett persevered, and carved out his empire where he was most comfortable. Burnett was a modest man without the ego that dominated many advertising agency owners. In his obituary in *Time,* the unnamed author wrote, ''He was, in brief, the antithesis of the popular conception of the sleek, cynical advertising man.'' Burnett named himself president and worked day and night, every day except Christmas. He had no real interests outside of advertising. While Burnett was unassuming and a horrible public speaker, his ads revolutionized the industry. Stuart Ewan of *Time* wrote, ''Leo Burnett, the jowly genius of the heartland subconscious, is the man most responsible for the blizzard of visual imagery that assaults us today.''

Burnett's Revolutionary Ads

At the time, print ads focused on words, long explanations of why a consumer should buy the product. Burnett believed such advertising was misguided. As Fox wrote in *The Mirror Makers,* ''Instead of the fashionable devices of contests, premiums, sex, tricks and cleverness, he urged, use the product itself, enhanced by good artwork, real information, recipes, and humor.'' Yet all visuals did not have to be direct in Burnett's opinion. They could also work subliminally. Ewan of *Time* wrote, ''Visual eloquence, he was convinced, was far more persuasive, more poignant, than labored narratives, verbose logic, or empty promises. Visuals appealed to the 'basic emotions and primitive instincts' of consumers.''

Burnett broke all the rules. For example, in the mid-1940s, it was basically taboo to depict raw meat in advertising. To send the message home in a campaign for the American Meat Institute, Burnett and his company put the raw, red meat against an even redder background. Such radical images caught the consumer's eye. Still, Burnett's agency only billed about $10 million a year for its first decade of existence. The world had yet to catch up to Burnett's ideas.

Client List Grew

By the end of World War II, Burnett's billings began to increase, more than doubling to $22 million in 1950. By 1954, they doubled again to $55 million. Burnett's success increased for a number of reasons. He hired Richard Heath, who promoted the agency and brought in new, bigger cli-

ents, including Kellogg, Pillsbury, Procter & Gamble, and Campbell Soup. They were attracted by Burnett's creative ads. When television became a powerful advertising force in the 1950s, Burnett's company thrived because of its emphasis on the visual instead of market research. Ewan of Time wrote, ''Burnett forged his reputation around the idea that 'share of market' could only be built on 'share of mind,' the capacity to stimulate consumers' basic desires and beliefs.'' Television did this best in Burnett's opinion, because the product's inherent drama could be presented via a series of memorable images.

In the 1950s, Burnett and his company developed a number of advertising icons that ended up lasting for decades. Among these were Charlie the Tuna for Starkist Tuna, Tony the Tiger for Kellogg's Frosted Flakes, the underemployed Maytag repairman, and the Jolly Green Giant. Like many of Burnett's icons, the Jolly Green Giant is an image based in folklore and therefore familiar to many consumers. The Jolly Green Giant was created for one of the company's first clients, the Minnesota Canning Company. Eventually, the company renamed itself Green Giant because of the power of this icon, and saw its sales dramatically increase from the $5 million figure in 1935.

Developed the Marlboro Man

One of Burnett's most famous advertising icons was the Marlboro Man. When first introduced, in 1955, filter cigarettes were considered unmanly, intended for a female consumer. By using the manliest man—a tattooed cowboy astride a horse—filter Marlboros became viewed as a very masculine product by consumers. Burnett changed the way filter cigarettes were marketed and Marlboros became the best selling cigarettes on the market. By the end of the 1950s, the Leo Burnett Company was billing over $100 million annually.

Though the company and its clients had grown exponentially, Burnett remained very involved with his company. He headed the planning board, through which every ad had to pass. Burnett wanted to ensure consumers focused on the product, not the ad. Though he was in charge, the atmosphere at the agency was a true collaborative process. Burnett was a demanding boss, but one capable of self-deprecating humor. In the 1960s, Burnett received the recognition of his peers, as his ideas became more widespread and affected the industry as whole. In 1961, Burnett was one of the four original inductees into the Copywriters Hall of Fame. As Fox in *The Mirror Makers* wrote, ''From Burnett came a tradition of gentle manners, humor, credibility, and a disdain of research.'' In the 1960s, the ''Chicago school'' of advertising became a common phrase to describe Burnett's ads. Some peers used it negatively, arguing that his ads were low brow and corny. Burnett shrugged off such views, in his company motto: ''When you reach for the stars, you may not get one, but you won't come up with a handful of mud either.''

Recognized for His Accomplishments

The Leo Burnett Company continued to invent original icons and slogans. In 1965, Burnett and his team created the Pillsbury Doughboy. In 1968, they created the Keebler Elves and Morris the Cat for 9-Lives cat food. Both the Pillsbury Doughboy and the Elves lived on for decades. Some of Burnett's slogans lived a similarly long life. Allstate Insurance Company still uses ''You're in good hands with Allstate.'' In the mid-1960s, the Leo Burnett Company was hired by United Airlines to improve the company's image. Burnett and his creative team came up with ''Fly the Friendly Skies of United,'' variations of which were used for over three decades. Because Burnett wanted his company to work closely with its clients, in the 1960s, they also assisted with product development. For example, they were involved in the creation of Glad sandwich bags for Union Carbide, the first plastic bags on the market.

Burnett died of a heart attack on June 7, 1971, at his home in Lake Zurich, Illinois. He was buried in the Rosehill Cemetery of Chicago. At the time of his death, the Burnett Company had over $400 million in billings that year, and was the fifth largest advertising agency in the world. His legacy lived on through his company which, in 1998, had achieved over $6 billion in billings, and retained many of his loyal clients and employees. Rita Koselka of *Forbes* wrote in 1990, ''the Burnett agency has accomplished something that has eluded so many other businesses: It has managed to keep the spirit and drive of its founder alive and well almost two decades after the founder himself passed on.'' Burnett's legacy can also be found in the advertising industry at large. Ewan of *Time* wrote, ''His celebration of nonlinear advertising strategies, characterized by visual entreaties to the optical unconscious, continues to inform contemporary advertising strategies.''

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Adolphus Busch

Adolphus Busch (1839–1913) had no idea he would become a wealthy beer baron by inventing the best-selling beer in the world. A German immigrant, he married the boss's daughter and turned her father's brewery into one of the major companies in the U.S.

Adolphus Busch was born in Kastel, Germany on July 10, 1839. He was the second youngest in a family of 22 children (some were half brothers and sisters), born to Ulrich Busch and Barbara Pfeiffer Busch. As a young immigrant, Adolphus Busch may have had some concern

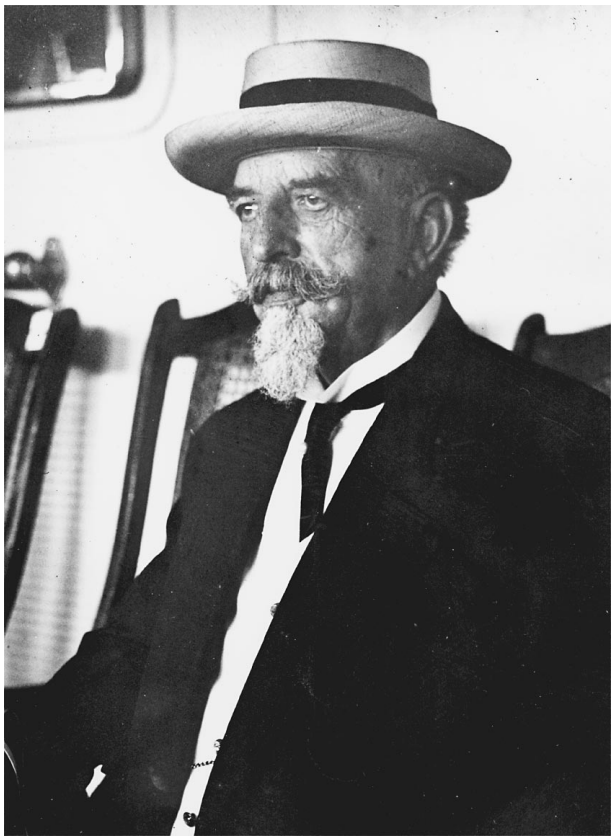

when he first arrived in the United States in 1857. He had no home, no family, and nowhere to go. But the young Busch had confidence in his abilities and was ready to accept the challenge presented by this huge, new country.

Busch Traveled West

Young Busch traveled west from New York, and found employment as a clerk on the riverfront in St. Louis, Missouri. It was probably the luckiest thing that could have happened to him. The young German was enterprising, industrious, and determined. Not satisfied with the clerking job, he formed a brewery supply company in the city of many breweries. Soon, Busch's company was making a modest profit.

In 1860, and unknown to Busch, a man by the name of Eberhard Anheuser purchased one of the dozens of small, struggling breweries in St. Louis. The two men met when Anheuser came to Busch for supplies for his new business. His brewery, E. Anheuser and Co., was barely hanging on, making no profit. Anheuser and Busch became friends, and the older man introduced Busch to his daughter, Lilly. The two young people fell in love and married in 1864, beginning a long and successful union and also a new job for Busch. He dissolved his supply company and went to work for his new father-in-law as a beer salesman.

A Hard-Working Businessman

Busch was never a timid man. He believed in evaluating a business honestly and working hard to improve it. Busch eventually gained a reputation for being one of the most flamboyant industrialists of the nineteenth century. In place of the traditional calling card used by most businessmen of the day, Busch often presented business associates with a fancy brass pocketknife engraved with the name of his business. A peephole in the handle of the knife revealed a portrait of Busch. If you own one of those unique knives today, you own a valuable antique.

Busch advanced in his father-in-law's company through hard work and long hours, eventually becoming a full partner. As a result of his efforts, he gained a thorough understanding of the brewing business. Busch learned that beer first appeared in 8000 BC, as an accidental but very pleasant discovery. He knew that beer would be popular forever and hoped to develop the best possible product for his growing brewery. Busch traveled to Europe in order to study various brewing techniques. His goal was to create a beer that would sell beyond the limits of St. Louis, a beer that would appeal to tastes across the country.

In 1869, nearing his dream of a beer that would appeal to all, Busch bought half-ownership in the company. As part owner, he could further utilize the brewing secrets he learned in Europe. His best friend, Carl Conrad, agreed with Busch that such a universally popular beer could be created. The two master brewers experimented at the St. Louis brewery, coming closer to the taste they were seeking. Finally, in 1876, they combined traditional brewing methods with a careful blending of the finest barley malt, hops, yeast, rice, and water. When they tasted the latest of their experiments, Busch and Conrad knew that they had finally made a lager beer that would appeal to all. The new beer was beyond even their own expectations.

Budweiser was Born

Busch named the new beer ''Budweiser'' after a small town in Germany. It soon became the best-selling beer in the world, outselling all other brands. The brewery was renamed ''Anheuser-Busch,'' a name it still bears today. The company grew rapidly, eventually becoming a major international corporation with business and marketing activities throughout the world. Busch was named president of the company in 1880, upon the death of his father-in-law, Eberhard Anheuser. He continued in this position for 33 years, and is considered by most in the brewing industry to be the founder of the company.

Busch approved the eagle design of the brewery's logo in 1872, but why an eagle was used has been lost in history. Some say it is a mark showing respect for America. Others claim it merely means unlimited vision. The ''A'' in the logo stood for Anheuser, the original owner and father of Busch's wife.

Twenty years after he assumed the presidency of the company, Busch developed another beer brand he called ''Michelob.'' This creation became the pre-eminent super-premium beer on the market. Busch also pioneered the use of pasteurization to ensure beer's freshness after bottling. He knew that beer does not ''age'' well and tastes best when it is consumed as soon after brewing as possible. Today, his

brewery still marks all beer with the date of bottling, to ensure its freshness.

A Lavish Lifestyle

Busch became one of the most resplendent and extravagant business leaders in the late 1800s. He developed a great zest for life, ostentatious habits, and a regal attitude toward the world. In addition to his lavish home in St. Louis, Busch maintained a great country estate, two homes in Pasadena, California, a property and hop farm at Cooperstown, New York, two villas at Langenschwalbach, Germany, and a private railroad car. All the estates were noted for their fabulous grounds, and Busch furnished his gardens and woods with carvings of the characters from Grimm's fairy tales. Forty to fifty gardeners were needed to maintain the spacious grounds.

When Adolphus and Lilly Busch celebrated their golden wedding anniversary in 1911, it was as though a king and a queen were being crowned. Busch crowned his wife with a $200,000 diadem. The president of the United States sent a $20 gold piece. Theodore Roosevelt sent a solid gold loving cup and the emperor of Germany sent a similar gift. Presidents, ex-presidents, and emperors paid tribute to the man who made beer.

Anheuser-Busch Continued to Grow

According to brewery officials, Busch's company was ranked 29th among 40 breweries in St. Louis in 1860. Total beer production in 1870 was 18,000 barrels. By 1995, Anheuser-Busch had become the largest brewer in the world, holding more than 45% of the domestic beer market. Nearly one out of every two beers sold in the United States was an Anheuser-Busch product. In 1997, the company had worldwide beer sales of more than 96 million barrels.

Adolphus Busch died in St. Louis on October 10, 1913, but the brewery he created stands as a monument to his vision and hard work.

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C

James Cain

Although he disliked the title, James M. Cain (1892–1977) is considered one of the preeminent "hard-boiled" crime writers of the 1930s and 1940s along with Dashiell Hammett, Horace McCoy, and Raymond Chandler. His explicit, stark style both startled and enthralled his readers, and his recurring themes of sex, violence, and greed brought controversy to his writing. Cain published his first and most popular novel, *The Postman Always Rings Twice,* in 1934.

James Mallahan Cain was born on July 1, 1892, in Annapolis, Maryland. His father, James William Cain, was an English professor who taught at St. John's College in Annapolis and was president of Washington College in Chestertown, Maryland. His mother, Rose Mallahan, was a professional opera singer. Cain's parents, both of Irish descent, were Catholic, and Cain was baptized in the Catholic Church. At 13 years of age, he abandoned the church and never returned.

Cain attended Washington College and graduated in 1910 at the age of 17. His college experience was rather unremarkable. After college Cain worked at several different jobs, each rather unsuccessfully. He studied singing for a time in hopes of becoming an opera singer like his mother, but when he was told his voice was not good enough to make singing a career, he decided to become a writer. Cain returned to Washington College to teach English and math. In 1917, he earned a master's degree in drama from Johns Hopkins University.

Career in Journalism

In 1917, Cain began his journalism career at the *Baltimore American* as a reporter. Here he met H. L. Mencken, who would become his mentor and lifelong friend. Mencken greatly admired Cain's writing, and later he would publish many of Cain's short stories and articles in the *American Mercury.* In 1918, Cain began working for the *Baltimore Sun,* but his career was put on hold when he enlisted in the United States Army during World War I. He served in France and edited his company's weekly paper, *The Lorraine Cross,* which became one of the most successful publications of the American Expeditionary Forces.

Cain returned to the *Baltimore Sun* in 1919, where he remained until 1923. In 1922, Cain made his first attempt at writing a novel. He spent one winter on sabbatical from the paper and wrote three novels. By his own acknowledgment, none of them were noteworthy, and none were ever published. In 1920, he married Mary Rebekah Clough, a teacher. The marriage was brief, however, and in 1923 they separated. In the same year, Cain left the *Baltimore Sun* to teach English and journalism at St. John's College in Annapolis, Maryland. From 1924 to 1931 Cain wrote editorials at the *New York World* under Walter Lippman. His editorials and other writings were also published in periodicals such as *The Nation, Atlantic Monthly, American Mercury,* and *Saturday Evening Post.* During this time, Cain established a reputation for his witty, sharp-edged satirical commentaries on politics and society. A collection of his essays was published in 1930 as *Our Government.*

In 1927, Cain was divorced from his first wife and married Elina Sjösted Tyszecka. One year later he sold his first piece of fiction, a short story entitled "Pastorale," to his friend Mencken at the *American Mercury.* It was a story about a grisly murder, told in the first person with a some-

what comic edge. In this first published fictional work, Cain had started to develop what would become his favorite theme: two people commit a murder but cannot live with the outcome of their crime. With the success of ''Pastorale,'' Cain began to focus more of his attention on fiction writing.

Hollywood Bound

Cain was working as managing editor of the *New Yorker* in 1931 when several Hollywood producers who had taken notice of his work invited him to California to write screenplays. However, he was unsuccessful as a screenwriter. Six months after moving to Hollywood, Cain was unemployed. Unwilling to leave California, he began free-lance writing articles, editorials, and short stories—mostly political in theme. Cain also began writing the novels for which he is best known.

In 1933, still unsure that he could succeed as a novelist, he wrote a short story entitled ''The Baby in the Icebox.'' The story was a turning point for Cain in several ways. It was the first story Cain had set in California, allowing him to write in the local idiom, a trend he would continue in his novels. The story, which was first published in the *American Mercury* by Mencken, found favor with well-known publisher Alfred A. Knopf, who encouraged Cain to attempt a novel. Paramount purchased the rights to ''The Baby in the Icebox,'' and it was produced as a film under the title *She Made Her Bed.*

The Postman Always Rings Twice

Cain's first novel, *The Postman Always Rings Twice,* was published in 1934 when Cain was 42 years old. The book was a popular success, but not without controversy. Told as a first-person confessional, his style was darker and more explicit than was customary at the time. His characters' weaknesses were their obsession for sex and money, and violence was their chosen tool to find both. Because of the controversy surrounding the novel, it was originally banned in Canada, and it was not made into a play until 1937. The movie based on the novel was released in 1946.

The story is told from death row by drifter Frank Chambers. He recounts the tale of wandering into a greasy roadside diner owned by a Greek named Nick Papadakis and his wife, Cora, and the tragic events that follow. Frank, who agrees to work at the diner, begins a passionate, sometimes violent, love affair with Cora. Cora convinces Frank to help her kill her husband to collect insurance money. Although they are unsuccessful in their first attempt, their second attempt is successful; Nick is dead and the insurance money is theirs. However, their crime becomes their undoing. As their relationship unravels, Cora is killed in a car accident and Frank is wrongly convicted of her murder.

The Postman Always Rings Twice was first named *Bar-B-Q* by Cain, but the publisher balked at the title. In searching for a new name, Cain was reminded by a friend of the Irish tradition that the postman always rang (or in the old days, knocked) twice to let the residents know it was the postman. Since everything in the novel seemed to happen twice, including the murder, Cain decided he had found his new title.

The Productive Years: 1936-1947

Over the next several years, Cain wrote extensively. In 1936, he wrote a serial in *Liberty* entitled ''Double Indemnity,'' a story about an insurance salesman who helps his lover kill her husband for insurance money. However, once the husband is dead, they discover that they no longer love each other. Cain once again stirred up controversy in 1937 with the publication of *Serenade,* which dealt with sex, violence, and homosexuality. It is based on the love affair between a Mexican prostitute and an opera singer. Cain found success again in 1941 with *Mildred Pierce.* Set in the context of the Great Depression, Cain dealt again with the discrepancy between the desirable and the attainable. The main character is a housewife who almost finds a way through her painful existence as the owner of a restaurant, but her efforts are ultimately undercut by her greedy daughter.

''Double Indemnity'' was made into a movie in 1943, starring Fred MacMurray, Barbara Stanwyck, and Edward G. Robinson. *Mildred Pierce* reached the theaters in 1945, starring Joan Crawford, who won an Academy Award for her part. Due to the success of these two films, producers finally made the controversial *Postman Always Rings Twice* into a movie in 1946, starring Lana Turner and John Garfield. Although Cain never wrote any of his own screenplays, 13 films were made based on his fictional writing.

Cain divorced Tyszecka in 1942 and was remarried two years later to Aileen Pringle, an actress. Once again, the marriage was short lived and they divorced in 1947. In the same year, Cain married his fourth wife, Florence Macbeth Whitwell, an opera singer. Cain never had children from any of his marriages.

American Authors' Authority

In 1946, Cain attempted to organize the American Authors' Authority to protect the rights and interests of writers. The organization would have acted as trustee of its members' copyrights and negotiated with publishers and producers on issues concerning copyrights, film adaptations, reprints, and translations. It would have also represented the member writers in litigation and lobbied Congress. Cain was most likely motivated by his own experience, since he earned some $100,000 for his writings compared to the $12 million that Hollywood collected for the films based on his novels and short stories. However, his idea failed for several reasons. First, producers and publishers lobbied against it. Second, it was a time of extreme anti-Communist sentiment. Although Cain vehemently denied it, some perceived that such an organization had Communist undertones. Third, many authors themselves were not interested in an endeavor with such commercial interests, thinking of themselves not as business people, but as artists and scholars.

Returned to Maryland

By the mid-1940s, Cain had published his most important and most popular works. Although more of his novels were adapted into films, he never again achieved the success of his early works—*The Postman Always Rings Twice, Mildred Pierce,* and *Double Indemnity.* For reasons unknown, Cain and his wife left Hollywood and returned to Maryland in 1947. In the next 29 years, he wrote nine more novels; only three were published, and none were widely read. Cain died of a heart attack on October 27, 1977, in University Park, Maryland; he was 85 years old. His death sparked a renewed interest in his writing. *The Postman Always Rings Twice* was released as a remake of the original film in 1981. In 1982, a screen version of *Butterfly* (1947) was produced.

Cain was a master of the plot. Sex and violence, almost always intricately related, were the motivators that drove his characters to believe that the most absurd plan could succeed. The dramatic and the tragic are revealed in the event, which was much more important to Cain than characterization, narration, or social message. Cain's sparely worded style brought to life characters too weak to overlook what appeared to be an easy opportunity to gain love and money. Yet, the sense of desperation flows just below the surface, and the reader is quickly drawn into their all-consuming obsession for love and happiness.

Although a popular writer, Cain's place as a novelist in literary circles is often debated. To his credit, he attracted many readers who themselves were distinguished authors, including Albert Camus, who admitted modeling *The Stranger* after *The Postman Always Rings Twice.* To his detriment, Cain used variations of the same theme repetitively: man and woman become lovers, woman convinces man to become involved in something sinister, usually criminal, and man is destroyed by his involvement with the woman. Besides *The Postman Always Rings Twice,* this is also the basic plot in numerous Cain novels including *Serenade, Double Indemnity, The Butterfly, The Magician's Wife,* and *The Institute.* Although not all of his novels are of equal value, there is little doubt that his controversial, stark, first-person narrative style had an impact on the twentieth century literary world.

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Randolph Caldecott

Often called the father of the picture book, Randolph Caldecott (1846–1886) is regarded as one of the greatest and most influential illustrators in the field of children's literature.

An English artist who illustrated picture books, fiction, verse, and fables for children as well as novels, poetry, and nonfiction for adults, Randolph Caldecott is the creator of works that are often considered the first modern picture books. Recognized as an artistic genius who brought creativity, technical skill, and a new professional quality to the genre of juvenile literature, Caldecott is best known for creating sixteen picture books that feature traditional nursery rhymes and songs and eightee nth-century comic poems. They are illustrated with economical yet lively pictures in sepia line and watercolor. These books, which include texts by such authors as Oliver Goldsmith, William Cowper, and Edwin Waugh as well as those from familiar sources such as Mother Goose, depict classic rhymes such as ''Hey Diddle Diddle,'' ''The Queen of Hearts,'' ''Sing a Song for Sixpence,'' and ''The House that Jack Built''; songs such as ''A Frog He Would A-Wooing Go'' and ''The Milkmaid''; and humorous verses such as *The Diverting History of John Gilpin* and *The Three Jovial Huntsmen.* In his illustrations, Caldecott introduced the technique of animation—the effect of continuous movement that takes the eye from page to page—to the picture

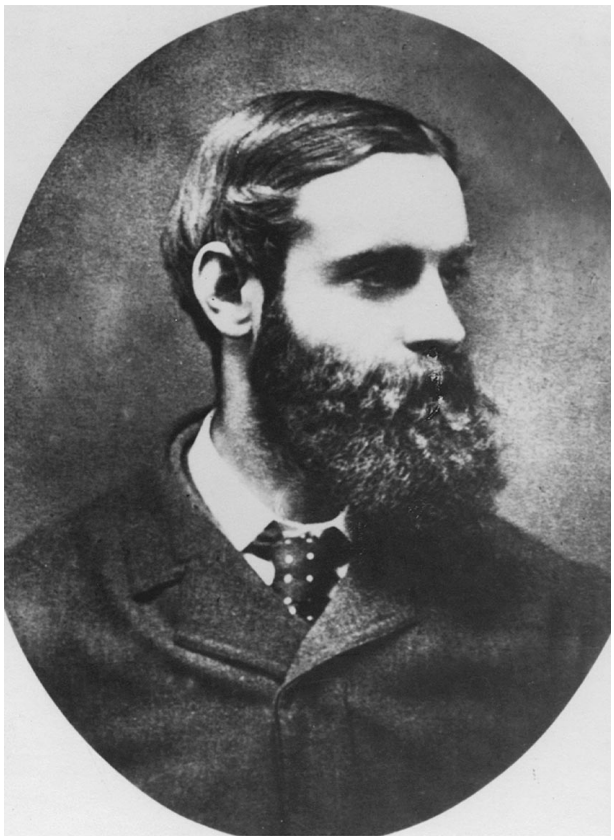

book. His illustrations are lauded for expressing Caldecott's insight into human nature as well as for including the humor, action, and detail that appeals to children.

Born in Chester, England, in the county of Cheshire, on March 22, 1846, Caldecott was interested in animals, sports, and drawing from an early age. By the age of six, he had become an avid sketcher. Caldecott attended the prestigious King Henry VIII School, where he became head boy. He also continued his artistic endeavors—drawing from nature, carving wooden animals, modeling from clay, and painting. Although he had a fairly idyllic childhood, Caldecott nearly died from rheumatic fever. After his illness, Caldecott's health was to remain precarious for the rest of his life. When he was fifteen, Caldecott's father—who did not encourage his son's interests—arranged for him to work in a bank in rural Shropshire. In his free time, Caldecott hunted and fished and attended markets and local fairs, sketchbook in hand. In 1867, he transferred to a bank in Manchester. Colleagues at the bank later recalled finding his drawings of dogs and horses on the backs of receipts and old envelopes. Caldecott joined the Brasenose Club—an exclusive gentlemen's club for literary, scientific, and artistic pursuits—and became an evening student at the Manchester School of Art. The next year, his first drawings were published in local newspapers and humorous periodicals. In 1870, Caldecott went to London, where his portfolio was received favorably. In 1872, he moved there permanently to become a freelance illustrator. That summer, he accompanied author Henry Blackburn, later to become his biographer, to the Harz Mountains in Germany. Caldecott's drawings were gathered the next year and published in Blackburns's *The Harz Mountains: A Town in the Toy Country.*

In 1875, Caldecott provided the illustrations for his first children's book, Louisa Morgan's *Baron Bruno; or, The Unbelieving Philosopher, and Other Fairy Stories,* as well as for *Old Christmas,* a collection of Yuletide stories by American author Washington Irving. Two years later, his pictures graced another work by Irving, *Bracebridge Hall,* which is often thought to have cemented Caldecott's reputation as an illustrator. It also led to his association with Edmund Evans, a successful printer and engraver who had been publishing children's books illustrated by Walter Crane, one of England's best known artists, for twelve years. When Crane retired from the partnership, Evans invited Caldecott to continue in his place. Caldecott agreed to produce two picture books a year; these titles, published from 1878 to 1885, were to become his most acclaimed works. Through Evans, Caldecott became the first artist to be able to distribute his illustrations internationally. Since their initial publication, Caldecott's picture books have been issued in a variety of formats: in a single volume, in two collections of eight titles apiece, in four collections of two titles apiece, and in miniature editions.

In 1879, Caldecott moved to a country home in Kent and was elected a member of the Manchester Academy of Fine Arts. In 1880, he married Marion Brind. Although Caldecott loved children and often played with Walter Crane's, the couple remained childless. In 1882, Caldecott moved to Broomfield, Surrey, and entered into a successful collaboration with the children's writer Juliana Horatia Ewing, for whom he illustrated three books. He also continued to submit illustrations to periodicals, including *Punch,* the *Graphic,* and the *Illustrated London News.* In 1883, he illustrated *Aesop's Fables,* with text written by his brother Alfred. In 1885, he provided the pictures for a collection of fairy tales by the French fabulist, Jean de la Fontaine. Sent to the United States to draw sketches for the *Graphic,* Caldecott suffered an attack of acute gastritis in St. Augustine, Florida. He died on February 12, 1886, just before his 40th birthday. Prior to his death, Caldecott wrote, ''Please say that my line is to make smile the lunatic who has shown no sign of mirth for many months.''

Caldecott's Illustrations

Caldecott is considered an exceptional artist whose illustrations reflect his originality and intelligence. Michael Scott Joseph of the *Dictionary of Literary Biography* has noted, ''In Caldecott's work the illustrator becomes an equal with the author. . .,'' while William Feaver of the *Times Literary Supplement* commented, ''A brilliant combination of free drawing . . . and tonal restraint . . . gave his work a spontaneous yet age-old character.'' Considered a quintessentially English artist, Caldecott characteristically illustrated his picture books with bucolic scenes of local country life. Generally setting his pictures in the England of a century before, Caldecott accurately depicted people, animals, and typography while investing his works with sly wit and a strong sense of the richness and color of everyday living.

The artist, who is often noted for the narrative quality of his pictures, created a style of pictorial storytelling by using subplots in his illustrations to enhance the meaning of the texts. Caldecott studied what he called the ''art of leaving out as a science'' and once wrote that ''the fewer the lines, the less error committed.'' In his works, the artist uses a deceptively simple style to capture the essence of a subject with a minimum of lines, and he is often credited for his ability to illustrate a story completely while expanding its dimensions in just a few strokes. Caldecott's pictures, drawn with a brush used as a pen, appeared as both small line drawings and large double-page spreads. He is often acknowledged for the fluidity of his style, for the vitality of his renderings, for the beauty and accuracy of his backgrounds, and for his skill in depicting animals—especially dogs, horses, geese, and pigs—and facial expressions.

Caldecott's Themes

Although Caldecott's books are filled with gaiety, they do not shy away from harsh realities. His illustrations depict sickness and death, both of humans and animals. In addition, Caldecott includes surprising, often shocking, revelations in his drawings and paintings. One of his most famous pictures accompanies the nursery rhyme ''Baby Bunting.'' Caldecott shows a tiny child walking outdoors with its mother in a suit made of rabbit skins, including the ears. The artist captures the moment when Baby Bunting confronts a group of rabbits. As author/illustrator Maurice Sendak noted in his introduction to *The Randolph Caldecott Treasury,* ''Baby is staring with the most perplexed look at those rabbits, as though with the dawning of knowledge that the lovely, cuddly, warm costume he's wrapped up in has come from those creatures.'' Sendak concluded that Baby Bunting's expression seems to query, ''Does something have to die to dress me?'' In the well known closing illustrations for *Hey Diddle Diddle,* Caldecott shows the anthropomorphized Dish happily running away with the Spoon; however, the final picture takes an unexpected turn: the Dish has been broken into ten pieces, and the Spoon is being taken away by her angry parents, a Fork and a Knife. However, most of Caldecott's illustrated tales and rhymes are filled with robust, rollicking activity and are underscored by the artist's celebratory approach to life.

Critical Reception

A member, along with Walter Crane and Kate Greenaway, of the triumvirate of English artists known as the ''Academicians of the Nursery,'' Caldecott is usually considered the greatest of the three. Admired by Van Gogh and Gaughin as well as by children's artists such as Beatrix Potter and Marcia Brown, he is praised for the variety and range of his talents. Caldecott's picture books are often thought to be a perfect blend of art, text, and design. Popular during his lifetime, his works became extremely i nfluential after this death, and his style can be seen in the works of such artists as Hugh Thomson, L. Leslie Brooke, and Edward Ardizzone. In 1924, his drawing of ''The Three Jovial Huntsmen''—taken from the book of the same name published in 1880—became the logo for the children's literature reviewing source the *Horn Book Magazine,* and in 1938 the American Library Association instituted the Caldecott Medal, an award presented to the artist of the most distinguished American picture book published each year. Although Caldecott's popularity is thought to have diminished in recent years due to changing tastes, his reputation is still stellar: most critics acknowledge that his books have timeless appeal and are among the best ever created for children.

Reviewers in both the nineteenth and twentieth centuries have been almost unanimously favorable in their assessment of Caldecott's work. In 1881, W. E. Henley of the *Art Journal* wrote that he ''is a kind of Good Genius of the Nursery, and—in the way of pictures—the most beneficent and delightful it ever had. . . . Under his sway Art for the nursery has become Art indeed.'' The next year, artist Kate Greenaway, herself a popular and respected illustrator, wrote of Caldecott in a letter, ''I wish I had such a mind.'' In 1930, Jacqueline Overton, writing in *Contemporary Illustrators of Children's Books,* commented, ''There has never been any picture book like those of Caldecott's, before or since.'' Beatrix Potter, an artist whose stature is considered near or equal to Caldecott's, commented in a letter in 1942, ''I have the greatest admiration for his work—a jealous appreciation. . . . He was one of the greatest illustrators of all.'' Four years later, Mary Gould Davis wrote a biography of Caldecott in which she concluded, ''As long as books exist and there are children to enjoy them, boys and girls—and their elders—will turn the pages of the Caldecott picture books.'' Perhaps Caldecott's most vocal supporter is Maurice Sendak. In 1965, he wrote of Caldecott in *Book World,* ''[N]o artist since has matched his accomplishments. . . . His picture books . . . should be among the first volumes given to every child.'' Thirteen years later, Sendak stated in his introduction to *The Randolph Caldecott Treasury,* ''When I came to picture books, it was Randolph Caldecott who really put me where I wanted to be''; the artist concluded, ''Caldecott did it best, much better than anyone who ever lived.''

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Roy Campanella

Hall of Fame catcher, Roy Campanella (1921–1993), was one of professional baseball's African American pioneers. Playing with Jackie Robinson on the Brooklyn Dodgers, Campanella won three Most Valuable Player awards in a 10-year career that was cut short by a crippling automobile accident.

Campanella was one of many stars on the powerful Dodgers teams of the early 1950s, nicknamed ''the Boys of Summer.'' Duke Snider, Gil Hodges, Jackie Robinson, and Pee Wee Reese got more attention. But Campanella was the heart and soul of the team, its most valuable player, and an astute handler of the Dodgers pitching staff. Something of an amateur psychologist, he knew when to coddle and when to needle his pitchers. ''He was always doing something to help you win a game, whether it was digging out a low pitch, throwing out a baserunner, or hitting a home run,'' said Dodgers manager, Walt Alston. For his own part, Campanella professed an undying affection for baseball. ''It's a man's game, but you have to have a lot of little boy in you to play it,'' he often said.

Roy Campanella was born on November 19, 1921 in a tough Philadelphia neighborhood known, ironically, as Nicetown. His father was Italian and his mother was African American. His parents worked hard and the five children pitched in to help. By the time he was nine, Roy was cutting grass, delivering newspapers, shining shoes, and delivering milk to earn money for family needs.

Despite his short, stocky stature, Campanella was powerfully built and a gifted athlete, especially at baseball. He played throughout his youth and showed tremendous promise, but his career was blocked by professional baseball's color bar. Though Campanella had an Italian surname, his skin was dark and his future seemed destined to be in the Negro Leagues, the home of so many great black players in the first half of the twentieth century.

At the age of fifteen, Campanella signed with the Baltimore Elite Giants, one of the Negro League's top teams. Teammate Othello Renfroe said he was the ''biggest fifteen-year-old boy I ever saw in my life.'' The team's shortstop, Pee Wee Butts, would get mad because Campanella would throw the ball so hard to second base during infield practice. Campanella's parents, who were devout Baptists, wouldn't let him play on Sundays. Young Roy did not, at first, consider a career in baseball. ''I remember I felt so lost,'' he told Dodgers biographer Peter Golenbock. ''I had no idea in the world this would be my profession. Truthfully, I wanted to be an architect.'' But when the Giants asked Campanella's parents to let him leave school in the eleventh grade so that he could play full-time, they agreed.

For the next decade, Campanella excelled in the segregated world of black baseball, barnstorming on buses across the country and playing winter ball in Mexico, the Caribbean, and Latin America. He was such a natural leader and had such an astute baseball mind that he often managed clubs he played for in Latin America. Campanella figured he was destined to stay in the Negro League throughout his entire career. ''I never thought about the big leagues, playing in it,'' he told Golenbock. ''Never.''

Crashing the Color Bar

Jackie Robinson broke baseball's color bar when he signed a professional contract with Branch Rickey, president of the New York Dodgers, in October 1945. Robinson was groomed to be the first black player in the modern major leagues, but he spent the 1946 season with Montreal, then a Class AAA minor-league team. Rickey was determined to integrate all levels of baseball. He signed Campanella and another black player, pitcher Don Newcombe, to play with Nashua, New Hampshire, a Brooklyn farm team in the Class B New England League. The manager of Nashua was Alston, who would later manage the Dodgers.

Campanella was making about $500 a month in the Negro Leagues, but he accepted a pay cut and played for $150 a month at Nashua. ''Roy of course was better than a Class B player,'' Alston said. ''But he knew why he was there. He was part of Rickey's plan to begin integrating baseball. . . . he knew he was going to start something important.'' Campanella batted .290 and was voted the Eastern League's most valuable player. He even managed a game after Alston was thrown out by the umpire. In that game,

Campanella used Newcombe as a pinch-hitter and he slugged a game-winning home run. The next year, when Robinson was promoted to Brooklyn, Campanella stepped up to Montreal and had another strong season.

Campanella thought he would open the 1948 season as the Dodgers' catcher, but Rickey had other plans. He sent him to St. Paul, Minnesota, to be the first black player in the American Association, another minor league circuit. ''I ain't no pioneer,'' Campanella grumbled. ''I'm a ballplayer.'' At St. Paul, Campanella batted .325 and hit 13 homers in 35 games. At the end of June Rickey called him up to the Dodgers. In his first game, Campanella hit two home runs against the New York Giants, and got nine hits in his first twelve at-bats. At the age of 26, he was installed as the regular catcher and kept the job for ten seasons. Campanella at first relied on Rickey to help him win acceptance. ''One of the main things he taught me: I had to get all of the white pitching staff to respect my judgment in accepting signs,'' Campanella recalled.

Bulwark of the Dodgers

During Campanella's ten years with the Dodgers, they won five National League championships and finished second three times. Brooklyn was a powerhouse club filled with all-star caliber players. Most of them had more speed, more power, and more spectacular defensive opportunities than Campanella. But the solid, brainy catcher was such a mainstay of the team's success that he was voted the league's Most Valuable Player in each of the three seasons in which he batted over .300.

The muscular Campanella was a strong offensive force, even in the years when his batting average was low. He hit more than 30 home runs four times. In 1953, he hit 41 home runs and had a league-leading 142 runs batted in. During the eight-year stretch between 1949 and 1956, he averaged 28 home runs a season. His most important contributions were defensive ones. He had a strong and deadly arm. ''Sometimes you won simply because he was there,'' Alston said. ''They wouldn't try to steal on him. That keeps a guy on base and helps keep your pitcher's concentration on the batter.''

Campanella was a genius when it came to keeping pitchers concentrated on their work—a catcher's most important role. He nurtured a great pitching staff that included Don Newcombe, Johnny Podres, Preacher Roe, Carl Erskine, and Clem Labine. ''Just seeing him back there made you a better pitcher,'' Podres said. Campanella did not hesitate to criticize his pitchers if he felt that was needed to motivate them. ''He knew that sometimes if he got me mad I'd pitch better,'' Newcombe said. ''So he'd come out [to the mound] . . . and give me some needling. He knew when to do it and how.'' Golenbock said: ''His most important attribute was that he had the respect of his pitchers, who trusted his judgment implicitly.''

During his best years, Campanella was frequently compared to Yogi Berra, his counterpart as catcher with the perennial American League champion New York Yankees. Berra also won three MVP awards, in 1951, 1954, and 1955. Some believe Campanella might have won a fourth MVP in 1954, if he hadn't suffered an injury to his left hand. He played even though it was partially paralyzed and eventually required surgery.

Campanella was behind the plate when the Dodgers played in the World Series in 1949, 1952, 1953, 1955, and 1956. They were losers each year except in 1955, when Brooklyn won its only world championship. Podres pitched a 2-0 shutout in the decisive seventh game and gave credit to his catcher. ''That win was half Campy's,'' Podres said. ''He never called a better game. He saw how my stuff was working and he seemed to know what the Yankee hitters were looking for.''

Injuries plagued Campanella in 1956 as he batted only .219 and again in 1957 when he played in only 100 games and batted .242. ''Campy's catching skills began to erode after a careless doctor cut a nerve in his right hand while performing an operation,'' Golenbock said. But Alston claimed that his career was far from over because ''he was still the soundest defensive catcher in baseball.''

Career Cut Short

The 1957 season was the Dodgers' last in Brooklyn. The club was moving to Los Angeles the following year. It would do so without its star catcher. On the night of January 28, 1958, Campanella was driving to his home on Long Island when his car skidded on a slick road, struck a telephone poll, and turned over. Seat belts had not yet become standard safety equipment. The great catcher suffered multiple fractures and dislocations in the vertebrae in his neck and was permanently paralyzed from the shoulders down. He would never walk again.

Campanella ended his career with a .276 batting average, 242 home runs, and 865 runs batted in. If it hadn't been for the color bar that delayed his entrance to the leagues and the accident which ended his career prematurely, he likely would have posted home run and RBI totals to rival the best catchers of all time. In 1959, the Dodgers staged a benefit game at the Los Angeles Coliseum to honor Campanella and raise money for his medical expenses. The game attracted 93,103 fans, thought to be the largest crowd ever to see a baseball game. That year, Campanella published an autobiography, *It's Good to Be Alive.* When the book was re-released in 1995, *Publishers Weekly* said it ''packs more uplift than any inspirational sports bio.''

In some ways, Campanella became more famous in the wheelchair than he had been on the baseball diamond. He never complained about his injury, and became an inspiring figure. ''Although he was a remarkable ballplayer, I think he'll be remembered more for his 35 years in a wheelchair,'' said Dodgers broadcaster, Vin Scully. The Dodgers hired him as a special instructor, and for 20 years he helped groom many young catchers during spring training. He also worked with disabled people through the Dodgers' community-service division. He was expert at cheering up people. Campanella once said: ''People look at me and get the feeling that if a guy in a wheelchair can have such a good time, they can't be too bad off after all.'' Scully observed: ''He looked upon life as a catcher. He was forever cheering up, pepping up, counseling people.''

In fact, Campanella's life was not always easy. His first marriage dissolved and his house had to be sold in order to pay huge medical debts. In 1963, Campanella marrried a nurse named Roxie Doles. Throughout his ordeals, he remained extremely close to the five children from his first marriage: sons Roy Jr., Anthony, and John and daughters Joni and Ruth.

Campanella was voted into the National Baseball Hall of Fame in 1969. He died of a heart attack at his home in Woodland Hills, California, on June 26, 1993, at the age of 71. That evening, flags at Dodger Stadium flew at half-mast and the scoreboard showed highlights of Campanella's career. Alston, his mentor, remembered him this way: ''I've never seen a more enthusiastic guy on a ball field, one who got more sheer joy out of playing.''

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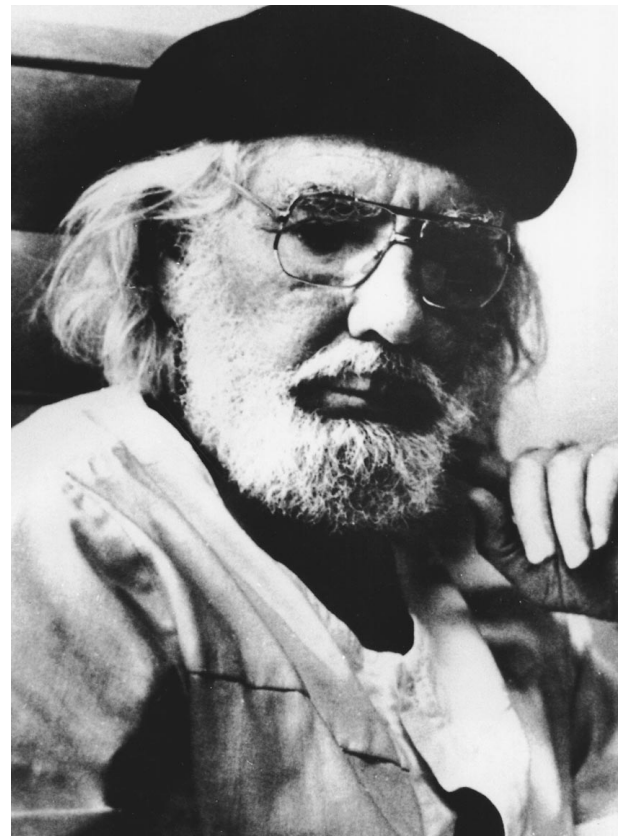

Ernesto Cardenal

Ernesto Cardenal (born 1925) a Roman Catholic priest, had become a poet of major standing by the end of the twentieth century. His epic works spoke to a proud people of its heritage. They spoke to people around the world, as well, with a human spirit that went beyond pure poetry.

Cardenal's role as a priest and spiritual mentor was evident throughout his more than 35 books of poetry. He wrote poems, and translated the works of others—many speaking out against Anastasio Samoza, the dictator who ruled Nicaragua for decades. His support for the anti-government movement (Sandanistas), led to the overthrow of the Samoza dictatorship in 1979.

Ernesto Cardenal was born in Grenada, Nicaragua, on January 20, 1925. He was the son of Rodolfo and Esmerelda Martinez Cardenal. Ernesto was raised in a middle-class family of 19th century European immigrants. Legend had it that a family member was William Walker, one of many Southern Confederates who defected to Central and South America. Their intention had been to create a slave-holding state in Nicaragua in the way they had been unable to continue to do in the United States. His poem, *With Walker in Nicaragua,* is his own study of that expedition. Cardenal attended the University of Mexico from 1944 until 1948. He spent the following academic year (1948–1949) at Columbia University in New York City, studying American literature. Following his U.S. studies, Cardenal traveled in Europe, returning to Nicaragua in 1950.

Cardenal soon became involved in his country's political unrest. In 1954, he was one of the participants in what became known as the ''April Rebellion,'' when anti-Samoza forces stormed the presidential palace. His political activities forced Cardenal to flee the country in 1957.

By the time of his return to Nicaragua, Cardenal had already begun publishing his poems, many with political themes. One poem in particular, his famous *Hora Zero* (''Zero Hour'') that dealt with the assassination of Sandino, a revolutionary hero, was published underground. This and other poems had to be distributed clandestinely, evading the Samoza regime's watchful eye. Many of his early works were distributed along with other revolutionary literature.

Cardenal went to the Trappist monastery in Gethsemani, Kentucky as a novice and considered becoming a monk. He spent two years there with the noted author, Thomas Merton, known for his bestseller entitled *Seven Story Mountain.* In his introduction to Cardenal's spiritual writings published in *To Live Is to Love,* (1972), Merton talked about Cardenal's time with him at the abbey. ''During the ten years that I was Master of Novices at Gethsemani Abbey in Kentucky, I never attempted to find out what the novices were writing down in the note-books they kept in their desks. If they wished to talk about it, they were free to do so. Ernesto Cardenal was a novice at Gethsemani for two years, and I knew about his notes and his poems. He spoke to me about his ideas and his meditations. I also knew

about his simplicity, his loyalty to his vocation, and his dedication to love. But I never imagined that some day I was going to write an introduction to the simple meditations he was writing down in those days, nor that in reading them (almost ten years later) I would find so much clarity, profundity, and maturity.''

Due to ill health, Cardenal left Gethsemani and returned to Nicaragua. His commitment vocation to the Roman Catholic priesthood did not waiver. He was ordained in 1965 in Madrid, Spain. Cardenal continued his work as a priest as well as his writing. A religious community Cardenal established on the island of Solentiname in Lake Nicaragua included writers, artists, other religious figures, and local peasants. From that commune he continued his work for the revolution. His philosophy and spirituality was an unusual mixture of Catholic Christianity and Marxist Socialism.

Papal Reprimand

Cardenal was one of several key Central and South American priests who attempted to integrate their religious and political views into a new ideology that became known as ''liberation theology.'' The focus of this movement was to join political with spiritual forces, and to preach liberation for all oppressed peoples. Advocates varied in the degree to which they strayed from traditional Roman church law. Some used it as a forum to call for the ordination of married men and women to the priesthood. Some were less radical in that regard, but courted political ideologies in equal standing with their religious function.

The success of the Sandanista revolution in 1979 brought a new role for Cardenal. He held the position of minister of culture until 1988. In 1983, when Pope John Paul II toured Central America, he expressed his concern for the discord in this region. As Richard N. Ostling reported in the March 7, 1983 issue of *Time* magazine, John Paul's flock in Latin America was ''split into at least three factions: the traditionalist right wing, the reform-minded middle, and the radical revolutionary left.'' In direct defiance of the Roman Catholic code of canon law, (the group of law that exists to govern the operations of the Catholic church around the world) Cardenal and another priest, Miguel D'Escoto Brockmann held government positions. Canon law does not allow a priest to hold a government office without the permission of his local bishops. Even though the bishops withdrew that permission in 1981, Cardenal and Brockmann remained in office.

When John Paul visited Nicaragua in 1983, Cardenal attempted to greet the Pope in the traditional manner of dropping to one knee and kissing his ring. John Paul pulled his hand away from Cardenal and shook his finger at him. The world looked on uncomfortably.

Cardenal left the Sandanista movement in October 1994 when he became disillusioned with the government of President Daniel Ortega. ''The truth is,'' Cardenal said at the time, ''that a small group headed by Daniel Ortega has taken over the Sandinista Front. This is not the Sandanista Front we joined. Because of this I have considered it my duty to resign.'' As minister of culture, Cardenal had become increasingly subject to the control of government officials. He found he had less time to write. The major positive aspect of his work was setting up literacy and poetry workshops throughout the country.

His Work in Words

Cardenal was a poet and writer who produced volumes of work. Much of it was translated into English and published for distribution around the world. Among his works in addition to *Zero Hour,* were: *Flights of Victory, Vida en el Amor,* (published in English as *To Live Is to Love*) in 1972; *Psalms of Struggle and Liberation,* for which he won the Christopher Book Award, and *With Walker.* His English translation poetry volumes included, *Marilyn Monroe and Other Poems,* 1965; *Apocalypse and Other Poems,* 1977; *Nicaraguan New Time,* 1988; *Cosmic Canticle,* 1993; and, *The Doubtful Strait,* 1995.

With *Walker in Nicaragua,* Cardenal seemed to be coming to terms with his own past, dealing with the purported familial connection he shared with Walker. As Elman further noted in his review in *The Nation,* the poem was ''narrated by a survivor, in a voice still awed by the jungle, the deaths, the tropics, the wonder of a land, a people. It is a report on a time when the land was unsullied, the air clear, and imperialist either bloody-minded or awestruck.'' In a book review in *The Christian Century,* in May 1982, Cardenal's poetry found in *Psalms* was praised. ''In the pages of *Psalms* can be found hymns of praise, strong paeans expressing exuberance and joy. Yet it is the harsh cry for justice and peace which makes these poems memorable,'' said the reviewer.

Cardenal brought the Nicaraguan struggle to every reader of his poetry. His vivid portrayals provided a critical glimpse into a society struggling against oppression. Cardenal traveled to Cuba in the early 1970s in order to seek out the history of other struggles. He spent four hours with Castro. Cardenal published notes from his trip, as well as the works of Cuban writers in a 1972 book entitled, *In Cuba. Choice,* magazine called Cardenal, ''one of the world's major poets'' who ''struggled to convince himself that the underlying force in the universe was divine purpose rather than pure chance. For him, the politics of commitment was essential to the poetic discourse, just as love, the ultimate cohesive principle, was necessary to preserve the oneness of creation.''

Cardenal left the government but continued his work for the literary consciousness of his country and the political consciousness that he needed to live a life of universal love. He served as vice president of *Casa de Las Tres Mundos,* a literary and cultural organization based in Managua, the capital city of Nicaragua. Cardenal also traveled to the U.S. to read and present his work to students and others. American poet, Robert Bly, said that Cardenal continued ''the tradition of Pablo Neruda,'' who had said, ''all the pure poets will fall on their face in the snow. Cardenal's poetry is impure, defiantly, in that it unites political ugliness and the beauty of imaginative vision.''

The Teacher

Cardenal's poetry was more than poetry alone. Thomas Merton concluded his introduction to *To Live Is to Love,* with these comments about Cardenal. ''Ernesto Cardenal left Gethsemani because of ill health. However, today I can see that this is not the only reason: it did not make sense to continue at Gethsemani as a novice and as a student when actually he was already a teacher.'' Still Cardenal's own words at the end of that same book pointed to his own spirituality, his own sense of himself. He said, ''God knows that what is not good for me today may be good for me tomorrow. And God may not wish something today that He may wish at some future time; or He may wish something to happen at a particular place which He does not wish to happen at another place, or He may wish something for me that He does not wish for others. When Joan of Arc was asked during her trial whether God loved the British, she answered: 'God does not love the British in France.' This hints at the mysterious vocation of us all. God may like a dictator who hails from Nicaragua, but He does not want him to be the dictator of Nicaragua.''

Cardenal's life was continually evolving as he continued to answer what he believed to be his call from God. As a priest and poet he served an honest and generous piece of his own talents.

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Henri Cartier-Bresson

A pioneer of photojournalism, Henri Cartier-Bresson (born 1908) is best known for his images of life in Europe during the 1930s through the 1950s. His work has long been honored with museum retrospectives, which have served to elevate his street-level imagery to the realm of artistic expression.

Cartier-Bresson was born August 22, 1908 in Chanteloup, France, a rural village not far from Paris where the rivers Seine and Marne meet. In the 1990s it would become part of the parcel of land that comprised the Euro-Disney theme park. Henri was the first of three children in the prosperous Cartier-Bresson household, a home situated on Paris's rue de Lisbonne. His father's family had been in the thread manufacturing business since 1789, but both Cartier-Bresson's great-grandfather

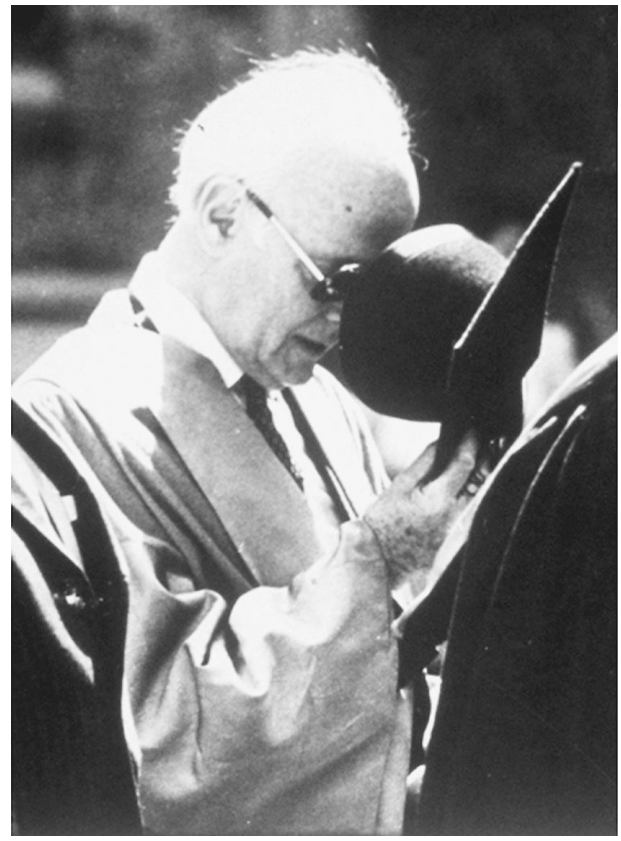

and a contemporary uncle were talented artists; even his business-minded father liked to sketch. The family of Cartier-Bresson's mother hailed from Normandy, and they, too, possessed a generations-old cotton-manufacturing firm. As the eldest son of the new generation, Cartier-Bresson was naturally expected to direct his education and training toward business in preparation for one day taking on a management role.

A Subversive Student

As a teen, Cartier-Bresson grew into a disaffected bookworm and indifferent student, far more interested in banned literature than mathematics. He attended a Catholic academy in Paris, the Ecole Fenelon, and then went on to the Lycee Condorcet. Early on, he was deeply interested in intellectual currents that were, at the time, very much at odds with the standard Catholic-centered curriculum—psychoanalysis, Nietzschean philosophy, and even Hindu beliefs. One day, a teacher caught him reading the poet Arthur Rimbaud, but Cartier-Bresson was fortunate that the master had been friends with the Paris Symbolist poets in his student days; instead of punishing him, the teacher allowed Cartier-Bresson to read from his own collection of seditious titles in his office after school.

Cartier-Bresson was also very much lured by the visual arts, and visits to the studio of his painter uncle made lasting sensory impressions. He began painting himself around the age of 12. At first, he studied under a cohort of his uncle's named Jean Cottenet, and later studied privately with a ''society'' painter, Jacques-Emile Blanche, who had been

the model for a character in one of Marcel Proust's novels. Expected to enter business school after finishing at the Lycee Condorcet, Cartier-Bresson instead failed the exam three times. By this point Blanche had introduced him to a number of notable names in Parisian artistic circles, and the teen was becoming deeply interested in Surrealism. Arising around 1924, with the writings of Andre Breton, this Paris-centered literary and artistic movement held that the subconscious, as explained by Sigmund Freud, could be unlocked. Surrealist artistic processes centered around ''spontaneous'' creative expression, such as automatic writing; its adherents also considered themselves willing outcasts from conventional society.

Rejected Bourgeois Life

By 1925, Cartier-Bresson had finished the Lycee and won his parents' permission to study privately with Andre Lhote, a Cubist painter of admirable regard. After spending an extended period visiting a student cousin in England, he spent a compulsory year in the military around 1929, and was stationed at the airfield of Le Bourget, near Paris. His first experiences with a camera occurred with a Brownie he bought around this time. Later in 1930, deeply influenced by Joseph Conrad's novel *Heart of Darkness,* he boarded a ship headed for Africa. He disembarked at a French Ivory Coast village, and later moved inland to eke out a living by hunting with a rifle at night with a lamp mounted on his head. He fell into a coma after becoming ill with blackwater fever, and was forced to return to France.

The experience in Africa had erased from Cartier-Bresson any desire to earn his living by standing at an easel all day. In 1931, he embarked upon a long trip across Germany, Poland, Austria, Czechoslovakia, and Hungary with a writer friend. Back in France in 1932, he bought a Leica camera in Marseilles that he would use for the remainder of his career. From there he went on to other parts of France, and then Spain and Italy, and began photographing images that were revolutionary at the time for their portrayal of Europe's urban underclass and rural poor. It was at this point, wrote Peter Pollack in *The Picture History of Photography,* that Cartier-Bresson ''took his first unforgettable picture: hilarious children chasing a wildly laughing, crippled child on crutches playing in the ruins of a stucco building in Seville.''

Cartier-Bresson's work was revolutionary because he used a small, portable camera, which allowed him to record a ''decisive moment'' in time. That spontaneity—and the unrehearsed, unstaged glimpse into human nature that it captured—would become the distinctive element common to most of his images. The first exhibition of his photographs was held in 1933 at the Atheneo Club in Madrid. Later that same year his first American show took place at New York's Julien Levy Gallery. In 1934, he left for a long sojourn in Mexico, after an invitation from the government to participate in a photography project. Though the funding fell through, he stayed a year, living in a rather squalid area of Mexico City. He shared a flat with American poet, Langston Hughes, and several others.

Traveled Extensively

Around 1935, Cartier-Bresson arrived in New York City for an extended stay. He exhibited with Walker Evans at Julien Levy, and found a vast trove of images for his lens across the city's crowded and colorful boroughs. Cartier-Bresson began dabbling in the cinematic arts with a fellow photographer, Paul Strand. He became further involved in film making in 1936, after returning to France. Cartier-Bresson served as second assistant director for a few films by the esteemed French director Jean Renoir. In 1937, he received a commission to make a documentary about a medical relief program providing aid to Loyalist fighters wounded in the Spanish Civil War.

Cartier-Bresson, now in his late 20s, was not an avowed communist, but had developed decidedly leftist sympathies nonetheless. When he married a dancer from Java, Ratna Mohini, in 1937, he needed a steady income, and thus found a job as a staff photographer for France's Communist daily, *Ce Soir.* In May of that year he was sent to cover the coronation of England's King George VI, and turned his camera toward the crowd instead, capturing many memorable images of working-class Britons gathered for the day's festivities. At *Ce Soir* he became friends with two other photojournalists, Robert Capa and David Seymour (known as ''Chim''). The three often submitted their leftover work to an agency, Alliance Photo, and many of the images were published in *Vu,* the French version of the popular American photo-newsweekly, *Life.*

Three Years as Prisoner

With the outbreak of World War II in 1939, Cartier-Bresson enlisted in the French army and was made a corporal in its film and photo unit. On the same June 1940 day that the French government capitulated to Nazi Germany and signed an armistice, the unit was captured in the Vosges Mountains and Cartier-Bresson was transported to a prisoner-of-war camp in Wuerttemberg. He made two unsuccessful attempts to escape in his thirty-five months of captivity, and finally succeeded on his third try. Sneaking back into a France still under German occupation, he obtained false identity papers and managed to find work as a commercial photographer, again in Paris. He was also active in an underground group that aided escaped POWs like himself, and organized secret photography units that documented the German occupation.

These resistance activities brought Cartier-Bresson to the attention of American military authorities and, in 1945, at the war's end, he was hired by the U.S. Office of War Information to make *La Retour,* a film about French citizens returning from prisoner-of-war and deportation camps. In 1947, he traveled to the U.S. when its American debut was planned as part of a Museum of Modern Art retrospective on his career. During this stay he was also able to fulfill a longtime ambition to travel across America.

Pioneer of Photojournalism

Back in France in 1947, Cartier-Bresson, Capa, and Seymour founded Magnum Photo, a cooperative agency of photojournalists owned and run by the members them-

selves. ''After the war, when Chim, Capa, and I met up again, someone pointed out that we should form an association,'' Cartier-Bresson recalled in an interview with Michel Nuridsany in the *New York Review of Books.* ''. . . Chim and I would say to each other: 'That Capa's such a go-getter; he lives in fancy hotels, throws parties. We'll never be able to keep up.' It was very worrying. And then we realized that, while playing gin rummy with magazine owners, he would find us jobs. From that point on we shared all our money equally.'' Even the proceeds from Cartier-Bresson's first book, *Images a la Sauvette* (published in English as *The Decisive Moment*), which appeared in 1952, were shared.

Always modest about his achievements, Cartier-Bresson once said of his career as a photographer, ''Not only am I an amateur; even worse, I am a dilettante,'' reported Roger Therond in *Contemporary Photographers.* Still, the English title of his first book reflects the essence of his greater contribution to photography: Cartier-Bresson merged the spontaneity provided by the miniature camera with the intuitive inspiration heralded by Surrealism. With his camera as a constant companion, he was able to capture the street scenes that exemplified the human-interest angle behind photojournalism itself. Surrealism, wrote Peter Galassi in *Cartier-Bresson: The Early Work,* considered ''the street as an arena of adventure and fantasy only thinly disguised by the veneer of daily routine . . . If Surrealism aimed to eliminate the distinction between art and life, no one achieved this goal more thoroughly than Cartier-Bresson in the early thirties. The tools of his art—a few rolls of film, the small camera held in the hand—required no distinction between living and working,'' Galassi wrote. ''There was no studio, no need to separate art from the rest of experience.''

First Western Photographer in Soviet Russia

Cartier-Bresson's leftist sympathies helped secure a visa to enter and photograph China and the Soviet Union in the 1950s. At the time, both were totalitarian Communist nations more or less closed to Western visitors, and any images published in the West were heavily censored and aimed at depicting only the positive attributes of their ideology. Cartier-Bresson's book *China in Transition* was published in English translation in 1956, a year after *Moscow/The People.* The publication of other notable volumes of his work—*Les Europeens* (1955), *The World of Henri Cartier-Bresson* (1968), and *Henri Cartier-Bresson, Photographer* (1979) among many others—were tied to his conviction that his work should reach the widest possible number of viewers, instead of being restricted to the gallery-museum circuit of the ''fine arts.''

Cartier-Bresson has been feted with numerous international exhibitions of his work over the length of his career, including the Institute of Contemporary Arts in London in 1952 and Paris's Musee d'Art Moderne in 1981. In 1967, he became the first photographer in the history of the Louvre to have a second solo show. In 1999, Denmark's Louisiana Museum staged a retrospective featuring 185 of his photographs. The show, titled ''Europeans,'' was divided—according to Cartier-Bresson's wishes—by country.

Surprisingly, in 1972 the famed photographer ceased working in this medium and began painting again. Famously reclusive, Cartier-Bresson lives in Paris in an apartment near the Louvre. He does return to photography for the occasional portrait, however. ''That I enjoy quite a bit,'' Cartier-Bresson told Nuridsany in the *New York Review of Books.* ''Or landscapes. But on the street, no. And I don't miss it, either. I tell myself simply, in passing, well, well, look at that, that would have made a photo. That's all.''

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Steve Case

Steve Case (born 1958) is the co-founder of America Online, an Internet provider service that boasted its own unique content as well. It was instrumental in leading a vast number of people onto the ''information superhighway.'' The company experienced rapid growth early on, and despite some stumbles, continues to be the most popular of its kind in the industry, capturing roughly 60 percent of the world market after its acquisition of CompuServe in 1998.

Before the rise in online services, the Internet could be a confusing technological jumble to most users. Generally, only the savvy ''computer geeks'' were accessing its communicative powers, using modems to reach other users. However, companies soon began tapping into this unknown territory, and began offering computer users a logical, easier-to-use interface through which they could send e-mail and access information via the Internet. In 1985, Steve Case was one of the leaders of this drive to make the Internet understandable, founding a company that later became America Online. There were other firms in the same business, such as CompuServe (the oldest online service) and Prodigy, but Case's design was more successful in the long run. With his user-friendly graphics and innovative marketing strategies, he made the Internet easy and fun. The number of users who logged on to hear a clear, pleasant voice inform them, ''You've got mail!'' increased exponentially throughout the 1990s. ''The geeks don't like us,'' Case told *Time* in 1997. ''They want as much technology as possible, while AOL's entire objective is to simplify.''

Case was born in Honolulu, Hawaii, on August 21, 1958. His father is a corporate lawyer and his mother a

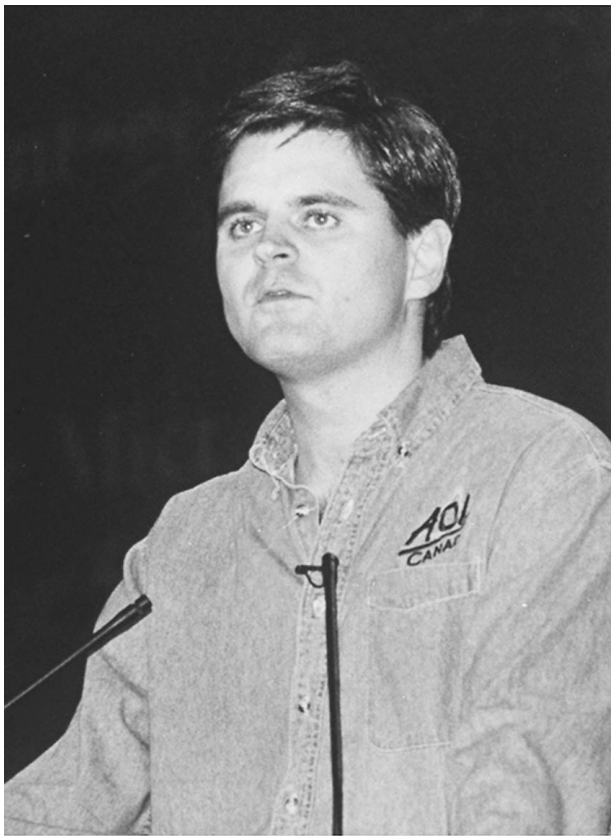

teacher. Case has an older brother named Dan, an older sister, Carin, and a younger brother, Jeff. At the age of six, Case and his brother Dan opened a juice stand. They charged two cents a cup, but many of their customers gave them a nickel and let them keep the change. Several years later the two boys started a mail order company, selling a variety of products by mail and door-to-door. They then started an affiliated company which sold ad circulars. In addition, the two shared a newspaper route. So Case's hard-driving entrepreneurial spirit surfaced at an early age.

When Case attended Williams College, he majored in political science. ''It was the closest thing to marketing,'' he told *Business Week.* While there he became the lead singer in two rock groups. One, The Vans, was an imitation of The Cars. The other, The The, was influenced by The Knack, whose one and only hit was ''My Sharona.'' After graduating in 1980, Case landed a marketing position at Proctor & Gamble. One of the products he worked on was Lilt, the home hair permanent kit. He left the company after two years. Case then joined the Pizza Hut unit of PepsiCo. There he was manager of new pizza development. The job required much travel, looking for new ideas for toppings. His evenings out on the road provided the time to explore a new technological development, the personal computer (PC). He purchased a Kaypro portable computer and subscribed to an early online service called The Source. ''I remember it being frustrating, but actually magical when you first got into the system and got access to information and were able to talk to people all over the world,'' Case recounted to Michael Dresser of the *Baltimore Sun.*

Formed Prototype Online Service

In 1983, Case's brother Dan, who became the CEO of an investment firm, introduced him to the founders of Control Video Corporation. The company was starting an online gaming service for Atari computer-game machine users. Case was offered a job as a marketing assistant and he accepted. Unfortunately, as Case told Steve Lohr of the *New York Times,* ''I arrived there just in time for the death of the video game business.'' The company went broke and the board fired the existing management team and brought in Jim Kimsey as chief executive officer. Kimsey and Case sought out venture capital and, in 1985, they co-founded Quantum Computer Services Inc. The company was an online service for users of Commodore computers, then a leading brand.

Quantum soon expanded to serve other computer users. Case made a deal with Apple Computer in 1987. Software packages were developed for the Apple II and Macintosh. Tandy Corporation quickly followed and a package was developed for the Tandy computer. Packages were also introduced for the DOS and Windows operating systems. By 1990, management decided to bring all of its segmented services together into one overall service and in 1991 the company was renamed America Online, or AOL for short. A year later AOL went public, raising money for further expansion. Case was named CEO shortly thereafter.

When he took over as CEO, Case saw his company lag behind CompuServe and Prodigy, the two major online services at the time. AOL had only 200,000 subscribers. Case developed a maximum growth strategy and put it in place. In early 1993, AOL cut its prices well below those of CompuServe and Prodigy. Massive numbers of diskettes were mailed out offering free trials. After this, membership grew at an accelerated rate. By the end of the year, AOL had trouble handling the huge influx of new subscribers. Users would get abruptly disconnected and in a real-time chat it would take minutes to post a message. Getting on the service during peak hours could actually take an hour. Numerous complaints led Case to send a letter of apology to subscribers, promising technical improvements.

AOL Branched Out

Case signed deals to bring a number of content providers to AOL, including the *New York Times,* NBC, *Time,* Hachette magazines, and the financial services company Morningstar Inc. In August of 1994, AOL purchased Redgate Communications, bringing in multimedia expertise. In November of that year, it bought ANS, creator of the Internet network, gaining high-speed network capacity. In December, AOL acquired Booklink Technologies, which provided the service with a World Wide Web browser. Case also developed partnerships with cable companies such as General Instrument, Comcast, and Viacom. Cable provides the opportunity for a ''high-bandwidth conduit, which will allow us to offer our customers much more engaging, multimedia-rich kinds of services,'' Case said to Kent Gibbons of *Multichannel News.*

Also in 1994, AOL announced a corporate reorganization, creating four new divisions. One aim was to pursue ''a

global strategy,'' the *Wall Street Journal* reported, seeking out business partners in Europe and Japan. John L. Davies, former senior vice president, was named president of AOL International. Case himself became head of the Internet Services division, in addition to his duties as president and CEO of the parent company. Michael Connors, another former senior vice president, was appointed president of AOL Technologies, to develop technology for the company. Ted Leonsis, president of recently-acquired Redgate Communications, was made president of the AOL Services division, overseeing the company's basic services and their development. Allyson Pooley, a securities analyst for Chicago Corporation, told the *Wall Street Journal* that the reorganization was a ''positive move that will allow the company to better focus on areas where it sees growth.'' Commenting on the new structure to Jeffrey D. Zbar of *Advertising Age,* Case said, ''We want to be the No. 1 consumer online service. We want to be the leader in the Internet. We want to be the leader internationally. We want to be the leading technology innovator.''

A move by the giant Microsoft Corporation, headed by Bill Gates, caused some consternation for Case. The Microsoft Network, which was announced in 1994 and introduced the following year, bundled with Microsoft's Windows 95 operating system software. Integrating the network with the next generation of its widely used Windows software would be an ''unfair advantage,'' competitors argued to the Justice Department. The government pursued a case against Microsoft, charging unfair business practices.

To strengthen its international presence, early in 1995 AOL formed a joint venture with Bertelsmann, a major German media company. In June of 1995, the Global Network Navigator (GNN) service was purchased. Originally an online magazine, AOL reworked it into an Internet access company and launched it in October 1995. Case told Robert Hertzberg of *Web Week* that the service was introduced ''with more local dial-up numbers than any other national Internet access company.'' As to why AOL would want a second strictly-Internet service, Case remarked to Cathi Schuler of *CeePrompt! Computer Connection,* ''People who are sophisticated users of the Internet and are seeking a full-featured Internet-only offering will likely opt for our new GNN brand. People who want a simple and affordable package that provides them with access to the widest possible range of content—included but not limited to Internet content—are likely to continue to opt for our flagship AOL brand.''

By 1995, AOL had over three million subscribers and was still climbing fast. *Business Week* noted that, since 1993, ''naysayers have predicted that Case would falter and AOL spin out of control,'' but both continued to forge ahead. Late in 1995, Case was elected chairman of AOL. In February of 1996, AOL bought Johnson-Grace, a data compression software maker, to help speed the transfer of text and image files. That same month Case brought in William Razzouk from FedEx as chief operating officer, a new position. Razzouk was to manage day-to-day operations. In March, Case put together several major deals to greatly expand AOL's reach. The company announced a deal with Netscape; it would now offer the popular Netscape Navigator browser for use with GNN. It announced a pact with Microsoft; AOL would now integrate Microsoft's Internet Explorer into its online software. Microsoft, in turn, would include AOL in its Windows 95 operating system. A partnership with Apple Computer would put the AOL software on that system. Also, AT&T agreed to promote AOL and make it available on its WorldNet Internet access service.

AOL Led Despite Troubles

AOL had five million subscribers by 1996 and had become ''the nation's leading online service and single largest Internet access provider,'' reported John Simons of *U.S. News & World Report.* The company had kept up its momentum, Case told Simon, ''because we embrace new technology, then mask its complexity.'' Not all was going smoothly for Case, though. In June of 1996, William Razzouk resigned after just four months with the company. Case was to resume the duties that had been assigned to Razzouk. The *Wall Street Journal* reported that Razzouk's departure came about because ''insiders say he came across as a button-down, command-and-control executive in a company so casual it hosts on-site beer bashes.''

Critics were also attacking AOL's accounting practices. Abraham Briloff, emeritus professor of accounting at City University of New York, called the company's methods ''in-your-face arrogance.'' Briloff questioned AOL's accounting for the costs of acquisitions and also its deferral of marketing expenses for attracting new subscribers. With marketing expenses, for example, the typical company charges expenses against profits as it spends the dollars. AOL was spreading its costs over 24 months, increasing short-term profitability. Briloff argued that by applying more rigorous accounting principles, AOL would break even. ''Push the pencil a little more,'' he added, ''and it comes out negative.'' Allan Sloan in *Newsweek* noted that AOL has had to battle a rising turnover rate among subscribers. In the March 1996 quarter, ''AOL added 2.2 million new customers, but lost 1.3 million old customers,'' Sloan related. The *Wall Street Journal* wrote that while some analysts think its turnover rate is ''alarmingly high,'' others do not view it as excessive for the industry.

Case continued to make deals, establishing a Japanese joint venture with Mitsui and Nikkei. On July 1, 1996, AOL announced its new 3.0 software for Windows. A company press release said the new software would give its users ''a faster and more convenient online experience, easier navigation, enhanced communication, and personalization of AOL to fit individual member's needs.'' In a July 19, 1996 statement, Case said that the company ended the June quarter with 6.2 million subscribers worldwide. He declared that the company was aiming for 10 million by the middle of 1997, a figure he reached by the fall of that year.

On August 1, 1996, the company announced that it was filing for a listing on the New York Stock Exchange. It had been traded on NASDAQ. A few days later AOL announced the purchase of the ImagiNation Network, a multiplayer games company, from AT&T. According to the press release, this would ''dramatically expand AOL's on-

line games offerings.'' August 7, 1996, however, was to become AOL's day of infamy. While conducting routine software maintenance early that morning, the company ran into problems and had a nationwide outage which lasted for 19 hours. The blackout was frustrating for users and embarrassing for the company. Newspapers across the country reported it. ''All day long and long after AOL was A-OK, the press painted a grim portrait of Webbies all wired up with no place to go,'' remarked George Vernadakis of *Inter@ctive Week.* Case issued an apology to subscribers, Peter Coy of *Business Week* noted, but he added, ''I would like to be able to tell you that this sort of thing will never happen again, but frankly, I can't make that commitment.''

The next day, AOL announced that revenues for the fiscal year ending June 30, 1996 had passed the billion-dollar mark, almost triple that of fiscal 1995. Late in 1996, a huge number of new customers came on board when the company began offering a flat rate of $19.95 a month, as opposed to its previous practice of charging hourly rates. However, by 1997 some pundits again were predicting a decline because AOL was not providing enough access numbers for its ballooning customer base, causing a legion of frustrated users who could not connect due to busy signals. In addition to AOL having to wipe from the books every dime of profit, some individuals filed lawsuits against them for breach of contract, and 36 states threatened action over billing practices as well. In January of that year AOL began offering refunds to customers who could not enter the service due to user overload, and its stock took a tumble.

CompuServe Folded into AOL

AOL experienced an upswing in 1997 when the announcement was made that it was purchasing rival CompuServe, which would operate separately but allow AOL to dominate the market, adequately fending off the Microsoft Network. Counting roughly 60 percent of all online users as customers, its stock rose 600 percent in 1998. By the end of that year, AOL had its best fiscal quarter ever and boasted about 17 million total customers worldwide, 15 million on AOL and the other 2 million on CompuServe. Its 1998 revenue was $2.6 billion, with a net profit of $92 million. Even though it raised its price in 1998, to $21.95 per month, subscribers did not flinch, because the service had established itself as more than just a gateway to the Internet: It was a ''portal,'' with a distinct brand identity.

Late in 1998, AOL began an aggressive course of expansion and agreed to purchase a number of Internet-related businesses. First, it announced it was acquiring Netscape, the browser company that had seen its market share plummet from about 80 percent to roughly 40 percent due to competition from Microsoft's Internet Explorer. (This was also an issue in the U.S. Justice Department court case looking into Microsoft's business practices.) After this deal, Netscape cofounder Marc Andreesen joined the ranks at AOL, as chief technology officer. In early 1999, the company announced it was also buying Moviefone, the telephone service that provides local film listings and offers ticket sales. It also had plans for AOL TV, a service for accessing the Internet through a television instead of a computer (other firms, such as some phone and cable companies, were simultaneously working on this as well). AOL projected that it would see $300 million in net profits by mid-year.

Throughout AOL's skyrocketing success, Case has received high praise.He is determined to make the online world of AOL an attractive, entertaining, and informative place for the masses.

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Florence Chadwick

Long-distance, open-water swimmer Florence Chadwick (1918–1995) was the first woman to swim 23 miles across the English Channel in both directions. She was known for her endurance swims in rough water.

The daughter of a San Diego policeman, Florence Chadwick was born in San Diego, California on November 9, 1918. She grew up on the beach and began competing as a swimmer at the age of six, when her

uncle entered her in a race. An important win came at age ten after four years of defeat. In a two-and-a-half-mile ''rough water'' night swim, she finished fourth. When she was eleven, she won first place in a six-mile rough water race across the San Diego Bay Channel in her home town. For the next 19 years, she continued as a competitive swimmer. Chadwick's strengths were in distance and endurance—she never won a short-distance race in a pool. Although she tried out for the 1936 Olympic team, she failed to qualify because all of the events were swims of relatively short distance.

When she was 13, Chadwick came in second at the U.S. national championships. She later swam on her school teams in San Diego, graduating from high school in 1936. Chadwick went on to study at San Diego State College, Southwestern University of Law, and Balboa Law School. During World War II, she produced and directed aquatic shows for the U.S. military and, in 1945, she appeared with swimmer Esther Williams in the movie *Bathing Beauty.*

Long-Distance Swimmer

Chadwick knew she excelled at endurance swimming, especially in open water. This kind of swimming demands special talents and a perseverance far beyond that expected of shorter-distance athletes. The English Channel was considered the greatest challenge by swimmers in Chadwick's time. (Since then, it has been surpassed by the crossing of the Cook Strait from the South Island of New Zealand to the North Island). As the *Encyclopedia of World Sport* notes, ''Channel swimming is one of sport's most taxing challenges, with very high rates of failure. The fact that less than seven percent [of those] who attempt to swim across the English Channel complete the trip is a testament to the difficulty of the task. Only the very strong succeed.''

Long-distance swimming, like marathon running and other endurance sports, requires athletes to keep good form, technique, and concentration for many hours. Most marathon swimmers swim between 60 and 70 strokes a minute. Therefore, a 10-hour swim would require 42,000 strokes, and a 14-hour swim would require 58,000 strokes—an incredible feat. There are also hazards unique to open-water, long-distance ocean swimming, as Pat Besford noted in the *Encyclopedia of World Sport*: ''Long-distance swimming requires courage . . . to go through a pitch black night, fog, weed, flotsam, occasional oil fuel patches, swarms of jellyfish and maritime traffic.'' And as Kari Lydersen pointed out in *Just Sports for Women,* ''Open-water swimmers have to constantly change their strategy as the race goes on, evaluating their position, the weather and water conditions while also dealing with obstacles such as stingrays and kelp beds. The result of countless hours of training can be ruined by a navigational error, and competitors usually come out of the water swollen and scarred from jellyfish stings, sunburn and swimsuit chafing.''Although the distance across the Channel is only about 23 miles, the actual distance a swimmer will cover can be dramatically increased by currents, tides, wind, and waves.

Chadwick was inspired to make the crossing by the example of Gertrude Ederle, the first woman ever to swim across the Channel. Ederle made the crossing in 1926 and, although people believed that women were incapable of such an endurance feat, she not only completed the swim, but beat the record set by a man, by almost two hours. Chadwick wanted to surpass Ederle and become the first woman to swim the Channel both ways—from France to England as well as from England to France.

Trained in the Persian Gulf

Chadwick got a job working for the Arabian-American Oil Company, moved to Saudi Arabia with the company, and began training in the rough waters of the Persian Gulf. Dedicated to her goal, she swam before and after work, and trained for up to ten hours a day on her days off.

In June 1950, Chadwick left her job and went to France to attempt her first Channel crossing. She heard that the London paper, *Daily Mail,* was holding a contest to sponsor applicants who wanted to swim across the Channel, but since no one at the paper had heard of Chadwick, they rejected her application. Despite this setback, she took a practice swim in the Channel in July, making the attempt at her own expense.

On August 8, 1950, after training for two years, Chadwick set a world record for the crossing, swimming from Cape Gris-Nez, France to Dover, England in 13 hours and 20 minutes. Her time broke the 24-year-old women's record, set by Gertrude Ederle; Ederle's time was 14 hours, 39 minutes, and 24 seconds. ''I feel fine,'' Chadwick reported after finishing the swim. ''I am quite prepared to swim back.'' She didn't swim back right away, but returned

to Dover in 1951 and spent eleven weeks there, waiting for good weather and tides. On September 11, 1951, Chadwick finally decided to swim, despite dense fog and strong headwinds. Because of challenging winds and tides, this route across the Channel from Dover, England to Sangatte, France was considered more difficult than the France-to-England route. Previous swimmers had avoided it, and no woman had ever completed it. While swimming, Chadwick had to take anti-seasickness medication, but managed to finish in record time—16 hours and 22 minutes. The mayor of Sangat te waited to congratulate her as she emerged from the water.

When Chadwick returned to the United States, she had spent all her money on financing the Channel swim. Her home town of San Diego gave her a ticker tape parade. She regained some of the money by making television and radio appearances, as well as by providing endorsements and swimming exhibitions. She also traveled across the country lecturing on the value of sports and fitness, and teaching children to swim.

Crossed the Catalina Channel

On July 4, 1952, at the age of 34, Chadwick attempted to become the first woman to swim 21 miles across the Catalina Channel, from Catalina Island to Palos Verde on the California coast. The weather that day was not auspicious—the ocean was ice cold, the fog was so thick that she could hardly see the support boats that followed her, and sharks prowled around her. Several times, her support crew used rifles to drive away the sharks. While Americans watched on television, she swam for hours. Her mother and her trainer, who were in one of the support boats, encouraged her to keep going. However, after 15 hours and 55 minutes, with only a half mile to go, she felt that she couldn't go on, and asked to be taken out of the water.

Brian Cavanaugh, in *A Fresh Packet of Sower's Seeds,* noted that she told a reporter, ''Look, I'm not excusing myself, but if I could have seen land I know I could have made it.'' The fog had made her unable to see her goal, and it had felt to her like she was getting nowhere. Two months later, she tried again. The fog was just as dense, but this time she made it. After 13 hours, 47 minutes, and 55 seconds, she reached the California shore, breaking a 27-year-old record by more than two hours and becoming the first woman every to complete the swim.

On September 4, 1953, Chadwick swam the English Channel from England to France again, setting a new world record for both men and women of 14 hours and 42 minutes. In the same year, she swam the Straits of Gibraltar in 5 hours and 6 minutes—setting a new record for both men and women. She also crossed the Bosphorus between Europe and Asia both ways, and crossed the Turkish Dardanelles—all within a few weeks. On October 12, 1955, Chadwick set another record for crossing the Channel from England to France. This time, she made it in 13 hours and 55 minutes. In 1960, she made her last long-distance swim.

Retired from Swimming

After retiring from swimming, Chadwick worked as a stockbroker in San Diego and continued to coach young people and promote long-distance swimming. She later served as vice president of First Wall Street Corporation. She was the only female member on the San Diego ''Hall of Champions'' board. She was inducted into the International Swimming Hall of Fame in 1970, and was inducted into the San Diego Hall of Champions in 1984. In the same year, she received the Living Legacy Award. Throughout the rest of her life, she worked with youth groups and encouraged young people to pursue their own dreams of excellence. Chadwick died at the age of 76 in San Diego, California, after a lengthy illness.

Chadwick's Legacy

Chadwick easily broke many records set by men, shattering the notion that women were unfit for long-distance swimming. Today women hold many ultra long-distance records in swimming and other sports. Currently, the only person ever to have swum the English Channel three times consecutively is a woman. Chadwick was one of the pioneers. She helped to change attitudes toward women as endurance swimmers and cleared the way for others to follow.

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Chai Ling

Chai Ling (born 1966) was commander in chief of a 1989 student-led protest in China's Tiananmen Square, which ended with the massacre of hundreds of demonstrators by army troops and riot police.

Chai Ling was born in 1966 in the northeast Chinese province of Shandong. Both her parents were members of the Communist Party. As a young student Chai herself joined the Central Communist Youth League, which named her a ''model student'' during high school for her ''good health, grades and moral character,'' reported Paula Chin of *People* magazine.

Chai began to question the politics she grew up with while studying child psychology as a graduate student at Beijing Normal University. She participated in demonstrations asking the government for democratic reforms in 1987, even though she realized that speaking out could have enormous implications. ''I was afraid at first,'' she told the *Los Angeles Times* reporter Nikki Finke. ''Because I know that in China the minimum jail sentence for counter revolutionaries is 17 years.'' Even though she knew the potential consequences, Chai and her classmates could not pretend to condone the inequality of the Chinese system, censoring of the Chinese people, and corruption among Chinese officials. ''We saw all this,'' she told *Glamour* magazine, ''and we felt a responsibility.''

Instead of pursuing a career within a system she saw as wrong, Chai made a decision. ''I knew I had two choices,'' Chai recounted in the *Los Angeles Times.* ''One was to leave the country and do my graduate work at an American school, which was the secure route because I knew I'd have a safe personal future. The other choice was to stand up and fight and join the movement. And I knew that if I did that, my future would likely be imprisonment.'' Ultimately, Chai decided to risk the wrath of her country's government ''because I really love my homeland,'' she told Finke.

In April of 1989, Chai joined fellow students who were staging a sit-in protest at Beijing's Tiananmen Square, objecting to the government's lack of response to their demands for more freedom. ''We wanted to get the Chinese government to respect the constitution,'' she explained in a May 1994 discussion at the John Fairbank Center at Harvard University, as reported in *Current History* magazine.

Massacre at Tiananmen Square

After several weeks in the square, Chai and several other protesters began a hunger strike, hoping to draw more attention to the cause and provoke international action. On May 12, she delivered a rousing speech that energized the movement. Her image was broadcast around the world and she was elected Commander-in-Chief of the Students' Democracy Movement. Cassette tapes of the speech were distributed all over China, inspiring thousands of Chinese students and workers to flock to the square to participate in the three-week protest. The crowd eventually swelled to the hundreds of thousands.

On the afternoon of June 3, soldiers gathered around the square, waiting for orders to clear out the protesters through force. Later that night, army troops in tanks rolled into the square, accompanied by riot police with guns. The lights were cut and shots began to ring out. Although the Chinese government has steadfastly maintained that it initiated no violence against the demonstrators, eyewitness accounts confirm that hundreds, if not thousands, of people were killed. ''I could hear bullets flying and people screaming,'' she told *People* magazine's Paula Chin. ''We climbed to the upper tiers of the People's Monument and could see the tanks lined up at the edge of the square.''

The blood bath was not confined to the square, reported Liu Binyan in *Current History.* Dozens of people elsewhere in the country were executed for ''rioting,'' he wrote, and ''thousands more were arrested; many were sentenced to prison terms ranging from 3 to 15 years.''

Escape

Chai and her husband, Feng Congde, who was also active in the democracy movement, escaped the melee at the square. Still fearing for their lives, they immediately went into hiding. Knowing that they faced immediate execution if they were discovered, for ten months both Chai and Feng managed to avoid arrest as two of the Chinese government's most wanted criminals. Chai later credited ordinary Chinese citizens with saving their lives. ''All this time, I had the support of lots of people,'' she told *New York Times* reporter Alan Riding. ''People who had their own

problems of family and work to worry about, but who helped and protected us with their own resources.'' Citizens quickly formed secret organizations to help dissidents hide and escape, even though they knew they, too, risked execution. Twenty other dissidents in China were executed while Chai and her husband sought sanctuary in the West.

At one point, Chai told the *New York Times,* she believed her husband had been captured. She learned he was safe within a week, but did not see or contact him for four more months. Sometimes she was hidden with others on the run, but she told Riding that ''most of the time I was hidden alone and I had lots of time to reflect on what happened in Tiananmen Square.'' She concluded that the action didn't go far enough. ''But I think that, after 40 years of repression, this was the most pacific and reasonable revolt imaginable.''

Finally, Chai and Feng escaped to France and sought political asylum. Soon after leaving China, the couple traveled to the United States for a seven-city speaking tour. Chai led a memorial rally in front of the U.S. Capitol, urging supporters to keep fighting for the dream of a democratic China. Nominated for a Nobel Peace Prize in 1990, she was still not able to get a message through to her parents.

Controversy over Role

History has somewhat weakened Chai's status as a folk hero. Some eyewitnesses, including Taiwanese pop singer Hou Dejian, have offered conflicting accounts of the night of June 3, when the melee on the square began. Hou wrote his version of the events, which were published in worldwide Chinese newspapers and reprinted in the book *Crisis at Tiananmen: Reform and Reality in Modern China.* He claimed that several hunger strikers decided that the best way to avoid slaughter would be to ask the students to withdraw peacefully from the square, requesting the troops to back down while the crowd dispersed. According to Hou, Chai opposed the plan, saying the students should stay in control of the square and citing a rumor that the government officials could bring the troops under control by daybreak so the students could peacefully retreat.

More questions were raised in *The Gate of Heavenly Peace,* a three-hour documentary film about the movement by Richard Gordon and Carma Hinton. The documentary's title is an English translation for ''Tiananmen.'' The film, released in 1996, argues subtly but persuasively, reported Pauline Chen in *Cineaste,* ''that the student protesters in their fight for democracy adopted the same extremism and repression of alternate views that they opposed in the government.'' Chai is included in Chen's assertion that ''the students themselves, in favoring escalation of the movement over compromise with the government, in demanding further concessions after demands were met, and in allowing rhetorically powerful extremists to drown out more moderate views, both exemplify and perpetuate this political culture in China.''

The Gate of Heavenly Peace features clips from a controversial interview with Chai filmed by American journalist, Philip Cunningham, on May 28, 1989, shortly before the demonstration turned deadly. ''Unless we overthrow this inhumane government, our country will have no hope,'' Chai told Cunningham. ''I feel very sad, because I cannot tell [the other students] that what we are actually hoping for is bloodshed, the moment that the government at last has no choice but to brazenly slaughter its own citizens.'' Later she asserts, ''Only when the Square is awash with blood will China be awakened.''

The film, Chen wrote, also questions the process by which Chai gained leadership of the movement, and asserts that the hunger striking leaders monopolized the loudspeakers, silencing any dissension. The Associated Press reported that Chai refused to appear in the film, and the Chinese government sought to stop showings of it in Hong Kong, New York, and Washington.

Continuing to Fight

In 1990, Chai moved to the United States to earn a master's degree in international relations at Princeton University. She divorced Feng and found work as a computer consultant, continuing to speak on behalf of the struggle to liberate China.

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Lon Chaney

Lon Chaney (1993–1930), nicknamed ''The Man of a Thousand Faces,'' appeared in 157 films between 1913 and 1930. He is remembered for his inventive use of makeup and his portrayal of grotesque characters. Chaney's most famous starring roles were in film productions of *The Hunchback of Notre Dame* and *The Phantom of the Opera.*

Alonzo ''Lon'' Chaney was born in Colorado Springs, Colorado, on April 1, 1883. He was one of four children born to speech and hearing impaired parents. Chaney's father worked as a barber. When young Lon was still a child, his mother became seriously ill and was bedridden for the rest of her life. He left school and spent much of his time caring for her and his siblings, and enter-

taining them with pantomimed stories. Chaney later recalled his childhood as a happy time, with a tightly knit family that spent much time together at home.

Chaney's older brother, John, was the manager of a theater. When Chaney was barely a teenager he started to work there, handling and then making props. He often watched the performances and became an apprentice stage hand. In later years, he still proudly displayed his membership card in the local stage hands' union. His father, however, thought that one member of the family in the theater was enough. Chaney moved to Denver where he worked during the next several years as a carpet layer, wallpaperer, interior decorator, and guide on trail rides to Pike's Peak.

When Chaney was in his late teens, he was invited to join his brother's production of a comic opera. Chaney immediately left his job as a decorator. The company was soon bought by Charles Holmes, who took it on a three-year tour across the West. The repertoire was mostly comic operas, and Chaney began to imagine a career as a comic actor. He also began to learn about stage design and choreography. Chaney did some work as a producer, and during these travels also started to develop the makeup skills that he would employ in his film career. In 1905, he married Cleva Creighton, a member of the company. Their son Creighton was born the following year.

Headed to California and Film Career

After several years of traveling performances, Chaney joined a vaudeville team in San Francisco and began to think about trying his luck at films. His wife was working as a nightclub singer and reportedly became an alcoholic. Although the reasons are not totally clear, she made an unsuccessful suicide attempt. The poison she drank destroyed her singing voice. Chaney divorced her and prevented her from having any contact with their son Creighton. He married Hazel Bennett Hastings, a union that lasted until his death. Chaney remained an intensely private person throughout his career. Rather than attend film openings, he preferred to go trout fishing. He rarely gave interviews. His own face without makeup was so seldom seen in photographs that Chaney was often unrecognized in public. Like his father, Chaney discouraged his son from becoming an actor.

In 1912, Chaney attempted to find work at Universal Studios in Hollywood. At that time, the studio was a converted corral with a single building where filming took place. Chaney was hired as an extra, which meant that he did everything from occasional bit parts to moving scenery. His first film appearance was in the 1913 film, *Poor Jake's Demise.* During the next few years he played small parts in about 70 short films and a few feature films at Universal Studios. Notable among these was 1919's *The Wicked Darling*—not for the quality of his performance, but because it marked his first recorded film appearance with director Tod Browning, with whom Chaney would make ten films.

Chaney remained with Universal Studios for six years, and recalled later how he fought to get his salary raised above one hundred dollars per week. He left that studio (although he later returned to it several times to star in feature films), and soon made his ''breakthrough'' in 1919's *The Miracle Man.* In this film he played a beggar who could dislocate his limbs at will. Although the director wanted to hire a contortionist, Chaney won the part at his audition. As he told *Movie Magazine* in 1925, ''I flopped down, rolled my eyes up in my head like a blind man, and started dragging my body along the ground.''

Career Peaked in Two Famous Films

After *The Miracle Man,* Chaney was in demand for roles that highlighted both his talents as a character actor and his ability to endure sometimes extreme physical pain to portray a maimed or deformed character. Michael Blake, who has written a trio of biographies of Chaney, described just a handful of the roles played by Chaney: ''a Russian peasant, a tough Marine sergeant, a century-old mandarin and his grandson, a tragic clown, a shrewd police detective, a crippled magician, a legless criminal, five different Chinese roles, a deformed bell ringer, a mysterious phantom, a Swedish farmer who becomes senile, a blind pirate, a deranged surgeon and his botched experiment (a half man/half ape), a scheming country lawyer, a veteran train engineer. . . . '' To take on these roles, Chaney developed exceptional skills as a makeup artist, so much so that he was asked to write an entry on makeup for the 1923 edition of the *Encyclopedia Britannica.*

Chaney became one of Hollywood's most popular actors during the silent film era, eventually accumulating a total of 157 recorded film appearances between 1913 and 1930. In 1923, he starred in what would become one of his

best-known films, a silent version of Victor Hugo's novel *The Hunchback of Notre Dame.* To play this role, Chaney endured incredible physical discomfort and often agonizing pain. He described the experience to *Movie Magazine:* ''My body was strapped into a harness, which gave it the appearance of being stunted and deformed. I could work only a few hours a day, it hurt me so. I wore false teeth, which made it almost impossible for me to speak. Over one eye was a heavy lump of putty.'' The harness weighed 72 pounds; and the putty over his eye caused permanent blurring of his vision. In 1925, Chaney starred in a silent version of *The Phantom of the Opera,* once again playing a physically grotesque character at great cost to his own comfort. To play the title character (whose face was a ''living death's-head,'' according to Michael Dempsey in *Film Comment*), Chaney reportedly inserted wires into his nostrils to make them point upward.

Even though he is best remembered for these portrayals of characters with a horrible physical appearance, Chaney did not see them as monsters. As he told reporter Louella Parsons in one of his few interviews (in the *New York Morning Telegraph,*), ''I want always to create sympathy and in the end to win redemption. There would be no purpose in playing so hideous a character if in the end we could not feel the man had a soul and that he had been saved from utter degradation.''

Died at Dawn of ''Talkies''

As the 1920s came to a close, a revolution occurred in filmmaking: the birth of the ''talkie.'' Many silent film stars were unable to make the transition to the talking film, either because their voices were unsuitable or they could not adapt their acting styles to the new format. Chaney decided to take the chance and starred in a talking film, a remake of his popular 1925 silent film, *The Unholy Three.* In this film Chaney (playing a criminal ventriloquist, Professor Echo) showed his adaptability by using several different voices, including the voice of an old woman.

Chaney's career was suddenly cut short just as he was negotiating with his favorite director, Tod Browning, for the lead role in a sound version of *Dracula,* which could have been his greatest performance. On August 26, 1930, at the age of only 47, Chaney died in Los Angeles as the result of a throat hemorrhage from bronchial cancer, probably brought on by his heavy smoking habit. His final film, *The Unholy Three,* was released several weeks before his death. The role of Dracula went to the relatively unknown Bela Lugosi, who became a star. In future years Chaney's son Creighton (who changed his name to Lon Chaney, Jr.) also became an actor, appearing in almost 150 films. He often played monsters in horror films, including the Wolf Man, Frankenstein's Monster, the Mummy, and Dracula.

Many of Chaney's best film performances no longer can be seen. The nitrate film used in the early days of filmmaking deteriorated, and only about 25 hours of Chaney on film are known to exist, out of his 157 film appearances. Many of his roles are only captured now in publicity photographs and posters. Chaney's life story was told in the 1957 film, *Man of a Thousand Faces,* starring James Cagney.

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Roberto Clemente

A dazzling baseball superstar of surpassing skills, Roberto Clemente (1934–1972) was the first great Latin American player to captivate the major leagues. His life was cut short when his plane, delivering relief supplies to earthquake-devastated Nicaragua, crashed on the last day of 1972.

A Puerto Rican national hero, Hall of Fame outfielder Roberto Clemente spent his sparkling 18-year baseball career with the Pittsburgh Pirates. He enchanted fans with his powerful throwing arm, graceful outfield defense, and superb hitting. Clemente won Gold Glove Awards, symbolizing defensive supremacy, every year from their inception in 1961 until his death in 1972. He also was elected to the National League All-Star team 12 times. Clemente was an outspoken advocate for Hispanic rights and a humanitarian. His untimely death came while he was leading a mission of mercy.

Clemente's ancestors were Puerto Rican laborers who worked on the island's coffee and sugar plantations. His father, Melchor Clemente, was in his mid-50s when Roberto was born in the Puerto Rican town of Carolina on August 18, 1934. Roberto was the last of six children for him and his wife, Dona Luisa. Melchor Clemente was a foreman at a sugar cane mill and ran a small grocery. His wife rose early to do the family laundry for the owner of the mill. She was very religious, and often fed poor children who came to her house. Clemente's parents instilled in him the values of hard work, respect, dignity, and generosity. ''I never heard any hate in my house,'' Clemente said. ''Not for anybody. I never heard my mother say a bad word to my father, or my

father to my mother.'' He revered his parents throughout his life.

Even in his childhood, Roberto was an organizer. He once led a group of boys in raising money to build a fence to protect his school, and another time rescued a driver from a burning car. Beginning at the age of nine, he got up daily at six o'clock to deliver milk for a penny a day, saving his earnings for three years in order to buy a bicycle. From an early age, Clemente developed a passion for baseball. ''I wanted to be a ballplayer,'' he said. ''I became convinced God wanted me to.'' He would hit bottle caps with a broomstick, throw tennis balls against walls, and practice his skills endlessly.

At the age of 18, Clemente attended a tryout camp conducted by Brooklyn Dodgers scout and future general manager Al Campanis. Among 70 players, Clemente stood out. ''He was the best free-agent athlete I have ever seen,'' Campanis recalled. After playing with Santurce in the Puerto Rican winter league, Clemente signed with the Dodgers for a $10,000 bonus and a $5,000 salary. He played in 1954 with the Dodgers' Montreal farm club. But when Brooklyn didn't protect him on its roster, he was drafted by Pittsburgh. ''I didn't even know where Pittsburgh was,'' Clemente later confessed. The Pirates installed him as their right fielder

Pride of Puerto Rico

''Clemente was our Jackie Robinson,'' said Puerto Rican journalist Luis Mayoral. ''He was on a crusade to show the American public what an Hispanic man, a black Hispanic man, was capable of.'' Robinson had broken baseball's color bar in 1947 with the Dodgers. Clemente was not baseball's first Hispanic player—others such as Minnie Minoso preceded him—but he was the first to make a major impact on the game.

When Clemente made his major league debut on April 17, 1955, he was listed as ''Bob'' on the Pirates roster because Roberto sounded too foreign. He made an immediate impression with his skills, his style, and his bearing. Though less than six feet tall and weighing only 175 pounds, Clemente swung an imposing 36-ounce bat. He stood far off the plate, legs spread wide, holding his bat high and leaning his powerful upper body over the plate. Using his quick hands and strong arms, he could handle pitches thrown in any location, often driving them to the opposite field.

Asked how to pitch to Clemente, Dodgers Hall of Famer Sandy Koufax replied jokingly: ''Roll the ball.'' Clemente himself, not known for modesty, said: ''Pitch me outside, I will hit .400. Pitch me inside, and you will not find the ball.'' Power was the only attribute separating Clemente from Willie Mays, to whom he was frequently compared as an all-around player. Clemente was a line-drive hitter who cleared the fences at the rate of about 15 home runs a season.

Whether in the field or on the basepaths, Clemente always hustled, often running out from under his helmet or hat ''He played just about every game like his life depended on it,'' said his Pirates teammate, Willie Stargell. His acrobatic fielding delighted fans. He covered an enormous amount of ground, caught fly balls no one else could reach, and made tremendous throws. Many experts considered his outfield arm the best ever seen in baseball. Few runners would try to take extra bases against him, yet he still led the National League in outfield assists in five seasons. One time, he threw out Lee May of Cincinnati trying to score from third base on a single.

Despite his skills, Clemente had a difficult transition to major league baseball. Sportswriters often misunderstood his broken English and misquoted him. Sometimes they even made his English look worse than it was. He also had frequent run-ins with quick-tempered Pirates manager, Danny Murtaugh. In his first five seasons, Clemente hit over .300 only once and never had more than seven home runs.

In 1960, he had a breakthrough season, leading Pittsburgh to the World Series. Against the vaunted New York Yankees, he had nine hits. After the Pirates won the Series on Bill Mazeroski's dramatic home run, Clemente skipped the team party and walked the streets of Pittsburgh to personally thank the fans. Yet the baseball writers elected Pirates shortstop Dick Groat, who had a .325 batting average with two homers and 50 runs batted in, as the league's Most Valuable Player in 1960. Clemente finished eighth in the voting with a .314 average, 16 home runs, and 94 runs batted in. Clemente publicly expressed his anger at the voting, saying it showed bias against Latin players.

In 1961, Clemente won the National League batting championship with a .351 average and hit 23 home runs. He hit above .300 in 12 of his final 13 seasons and led the league in batting three more times, in 1964, 1965 and 1967. In his homeland, he was a bona fide hero. Clemente became known as ''the Pride of Puerto Rico.''

Speaking Out

Clemente was outspoken about his perceptions of prejudice toward Hispanic players. ''Latin American Negro ballplayers are treated today much like all Negroes were treated in baseball in the early days of the broken color barrier,'' he told *Sport* magazine. ''They are subjected to prejudices and stamped with generalizations.'' One example of such prejudice, Clemente thought, was writers' frequent portrayals of him as a hypochondriac. Clemente often complained of health problems, including backaches, headaches, stomachaches, insomnia, tonsillitis, malaria, sore shoulders, and pulled muscles. Often before stepping into the batter's box, he would roll his shoulders and neck, trying to align his spine. He insisted that his injuries were as real as the pains suffered by Mickey Mantle, a contemporary white superstar. He pointed out that nobody accused the great Mantle of being a malingerer.

Clemente grew increasingly annoyed that, unlike contemporary white stars, he never was asked to do commercial endorsements. ''I would make a lot more money in baseball if I were a white American,'' he said in typically blunt fashion.

Intense and outspoken, Clemente often aroused controversy with his political views. He was a staunch advocate of Hispanic civil rights and a close associate of the Rev.

Martin Luther King Jr. Clemente was a frequent participant in the social issues and campaigns of the 1960s. ''I am from the poor people; I represent the poor people,'' Clemente once said. ''I like workers. I like people that suffer because these people have a different approach to life from the people that have everything and don't know what suffering is.''

Clemente often took younger Latin players under his wing. In 1966, his young teammate, Matty Alou, wrested the batting championship from him. This was accomplished largely by following Clemente's constant admonitions to hit outside pitches to the opposite field.

A Legacy of Hope

Clemente was more than a ballplayer. He was a remarkably sensitive and intelligent man. He wrote poetry and played the organ, worked in ceramic art, and studied chiropractic medicine. His strongest commitment was to the young people of Puerto Rico. During the off-season, he conducted baseball clinics all over the island, talking to children about the virtues of hard work, citizenship, and respect for their elders.

Clemente again led the Pirates to the World Series in 1971. With a show-stopping performance on national television, he finally achieved the recognition he had long deserved. Clemente hit a home run in the final game to help the Pirates win and was named Most Valuable Player of the Series. Asked by sportscasters how he felt, his first statement was to his parents, in Spanish. Translated, it was: ''On the greatest day of my life, I ask for your blessing.''

Toward the end of his career, Clemente felt he had made some headway against prejudice. ''My greatest satisfaction comes from helping to erase the old opinion about Latin Americans and blacks,'' he said.

A Fatal Plane Crash

In 1972, at the age of 37, he was still going strong. He played in only 102 games due to various injuries but still batted .312. On September 30, the last day of the season, Clemente got his 3,000th career hit, becoming the eleventh man to reach that famous mark. The hit, a ringing double, turned out to be his last. Moved by the plight of Nicaraguans devastated by a major earthquake, Clemente feared that the Puerto Rican military was intercepting relief shipments. He insisted on personally delivering supplies collected by the people of Puerto Rico. The prop-driven DC-7 that was carrying Clemente and the aid packages on December 31, 1972 crashed into the ocean soon after taking off from San Juan. The cause of the crash was never determined; a cargo overload may have been a factor. The island of Puerto Rico and the city of Pittsburgh were both overwhelmed by grief. A Catholic nun in Pittsburgh wrote a letter to Clemente's widow, Vera, saying: ''He fell into the water so that his spirit could be carried by the ocean to more places.'' Three months after his death, the Baseball Writers Association voted Clemente into the Hall of Fame, the first Latin American player to be enshrined in Cooperstown.

Clemente long had dreamed about developing a youth camp in his native Puerto Rico. After his death, Vera Clemente took the lead in developing the camp. Cuidad Deportiva Roberto Clemente was built on 304 acres of marshland donated by the Puerto Rican government. Over the years, its Raiders baseball academy developed a number of major league stars, including Juan Gonzalez, Roberto Alomar, Ivan Rodriguez, Sandy Alomar Jr., Benito Santiago, Carlos Baerga, Ruben Sierra, and Jose Guzman. Besides athletic facilities, it also has programs in drama, dance, music, folklore, and crafts. This camp is in keeping with Clemente's vision of a place where young people can follow their dreams.

Clemente's legacy of magnificent athleticism and an abiding belief in human potential proved a lasting one. At the 1994 All-Star Game in Pittsburgh, a bronze statue honoring Clemente was unveiled at Three Rivers Stadium. At a speech in Houston, a year before his death, Clemente had said: ''If you have an opportunity to make things better, and you don't do that, you are wasting your time on this earth.''

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Maureen Connolly

Maureen Connolly (1934–1969) was one of the greatest singles players in the history of women's tennis. In 1953, she won four international tournaments known as the Grand Slam of Tennis, an accomplishment achieved by only two other female players since. She is rememberd as a pioneer of women's tennis, who made significant contributions to help popularize the sport.

Maureen Catherine Connolly was born on September 17, 1934 in San Diego, California. She was the victim of a broken home. Her father, Marten Connolly, left the family when she was a toddler. Her mother, Jassamine Connolly, told the young girl that her biological father was deceased, an untruth that caused a rift between mother and daughter later, when Connolly achieved fame and Marten Connolly resurfaced.

Connolly was raised by her mother and a stepfather, August Berste, a musician by profession. Connolly's mother, an amateur pianist herself, urged her daughter to find a career in music, but Connolly had other plans. As a youngster she grew inspired by watching tennis players at a local park. By the time she was ten years old, she asked her parents persistently for a tennis racket. Connolly's parents indulged her wish and purchased a racket for $1.50.

Connolly was instantly obsessed with the sport of tennis. She practiced incessantly, even after dark and into the night. Initially she took lessons from Wilbur Folsom, but eventually she met Eleanor ''Teach'' Tennant, a distinguished and charismatic coach who agreed to work with the ten-year-old. Tennant instilled in Connolly a fierce sense of pride, confidence, and a desire to win. Connolly practiced with exceptional dedication.

Connolly was naturally left-handed, but with the help of her coach she developed a powerful right-hand swing. In her obsession to win she learned to generate hatred for her opponents on the court. At the same time, Connolly learned to conceal her emotion and remain expressionless during competition. The intimidating combination of Connolly's unflinching ''court face'' and powerful swing consistently overwhelmed her opponents. Retired tennis champion Ted Schroeder played partners with Connolly in mixed doubles at La Jolla in 1950, when she was only 14 years old. He recalled her unyielding determination to win. Schroeder's recollection of Connolly was quoted in 1998 by ESPN's Tom Farrey, ''There's only one way to describe her—as an assassin . . . She was one of the nicest people you'd ever meet, but on the court, boy she went at it.''

As Connolly grew into adolescence she remained unaffected by the rigorous regimen of her tennis practice. She was known to practice for three hours daily, seven days a week, yet she indulged her teen-age nature, despite the trappings of budding success. She sucked on sugar lumps, and loved to eat hamburgers. She was an average student at Cathedral High School in San Diego, and she crammed her studies into the precious few spare moments in her day. Her tennis wardrobe reflected the style of the times—She wore skirts made from cloth with a ''sharkskin'' finish that was popular in the 1950s; and she sometimes wore a tennis skirt with a poodle applique with rhinestone detail, also characteristic of the teen-age fashion of the times. Her ''good-luck'' jewelry consisted of a ring with double-dragons protecting a ball, and a heart-shaped locket given her by her mother. Connolly loved horses—perhaps more than she loved tennis—and enjoyed riding whenever time permitted. She practiced dancing, jumped rope, and performed calisthetics in an effort to maintain flexibility and to increase her stamina for tennis tournaments.

Entered Competitive Tennis

Connolly entered her first tennis tournament shortly after she began to play at the age of ten and emerged as the runner up. In May 1947, shortly after she began working with Tennant, she won the 15-and-under title in the Southern California Invitational Tennis Championship. That early victory began on a winning streak that endured for 56 successive matches. By the age of 14 she was the youngest girl ever to win the national junior tennis championship. During an early match, Connolly lost control under the pressure of competition. She flew into a rage and threw her racket, but learned quickly to control her temper and to accept the decisions with grace. Off the court, she was a completely different person. Charming at all times, she endeared herself to every audience because of her youthful effervescence and extraordinary zest for the game of tennis. She won 50 championships by the age of 15 and was ranked 19th among women singles players in the U.S. Lawn Tennis standings in 1948. The personable, five-foot-three-inch teen-aged slammer became known affectionately as ''Little Mo,'' after she won the national junior championship. The nickname, coined by a reporter, was derived from the ''Big Mo,'' a term used in reference to the battleship U.S.S. Missouri.

Connolly graduated from junior competition to women's tennis after winning the USA Junior International Grass Courts Championships in 1949 and 1950. In 1950, her first year in the adult standings, she was ranked tenth among U.S. women singles players. In 1951 she successfully defended the Wightman Cup for the United States and was the youngest team member in the history of that competition. She went on to play for four consecutive years on the Wightman cup team, winning all of her matches in those tournaments. Connolly won eight successive tournaments in 1951, including the U.S. National Women's Title at Forest Hills—the competition that came to be known as the U.S. Open. Connolly, still a rookie at that time, was largely inexperienced in offensive playing techniques and was undeveloped in power serving, yet she was the youngest player in history to win the U.S. National Women's singles tournament, and she repeated the victory in 1952 and again in 1953. On July 5, 1952, at the age of 17, Connolly became the second youngest woman in history to win the women's singles tournament at Wimbledon, second only to Lottie Dod of England. Not since 1887 had the title gone to some-

one so young. Connolly retained the Wimbledon title through 1954.

Won the Grand Slam

In 1953, after three successive U.S. National titles and two Wimbledon victories. Connolly attained the pinnacle of women's tennis with a series of wins known as the Grand Slam of Tennis. During that calendar year she won not only the U.S. Nationals and Wimbledon, but the Australian Championship and the French Open. The four competitions together comprise the Grand Slam. Not only was Connolly the first woman, she was also the youngest woman in history to win the four Grand Slam tournaments, all within the same year. Only two other women ever accomplished the feat after Connolly: Margaret Court in 1970, and Steffi Graf in 1988. Graf, who was also a child tennis star, was Connolly's senior by three months when she took the Grand Slam title, leaving Connolly as the youngest Grand Slammer in the history of women's tennis. Connolly won not only the Grand Slam, she won all but one game set of the competitions involved.

Competitive Career Ended Tragically

In 1952, Connolly was the guest of honor at a parade organized by her home town of San Diego, following her unprecedented success at Forest Hills and Wimbledon. In recognition of her achievement, Connolly was given a horse named Colonel Merryboy. Two years later, on July 20, 1954, as Connolly rode Merryboy he became ''spooked'' and threw her from his back. In an instant Connolly was hurled into a cement truck and her leg was shattered by the impact. She spent some time in recuperation and returned to competitive tennis, but the extent of her leg injuries were ultimately too severe for the rigors of competition. On February 22, 1955, she announced that she would retire from professional tennis competition.

Connolly was not yet 21 when she announced her retirement. She had competed in women's professional tennis for less than five years. During her abbreviated career she amassed multiple wins in major tournaments around the world. In addition to her triumphs at the U.S. Nationals, Wimbledon, Australia, and France, Connolly won the Italian Championships in 1953 and again in 1954. She was honored by the Associated Press as the Female Athlete of the Year in 1951, 1952, and 1953. She was ranked the number one female tennis player in the world in 1952, 1953, and 1954.

A New Life

On the day that Connolly retired from competitive tennis, she announced her engagement to Norman Eugene Brinker. Five months later, on June 11, the couple married in San Diego. The 23-year-old Brinker, a naval officer and Olympic equestrian athlete, was a student at San Diego State College at the time of their marriage.

After Connolly retired from competition she devoted her time to coaching. She contributed a sports column to the *San Diego Union,* and on February 6, 1956 she signed with Wilson Sporting Goods in Chicago as a sports ''pro'' (a professional consultant) and public relations representative. Connolly by that time was just 21 years old. She devoted much of her energy to further the sport of tennis. She was deeply involved with tennis programs that encouraged women and children to play the game.

In time Connolly and Brinker set up housekeeping in Dallas, Texas where they raised two children. She was diagnosed with cancer and died in Dallas on June 21, 1969, at the age of 34. Before her death, Connolly was inducted into the International Tennis Hall of Fame in 1968. She was inducted posthumously into the Women's Sports Foundation Hall of Fame in 1987. The tennis world honors her memory with the Maureen Connolly Brinker Continental Players Cup for junior girls, an international competition that was dominated by Britain during the 1990s. In 1998, Farrey praised Connolly and held her as a standard for modern women's tennis contenders to emulate. ''Show me what Maureen Connolly showed us,'' he demanded, and went on, ''Her game demonstrated that she was No. 1.''

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Joan Ganz Cooney

Although few know her name, parents and children all over the world love the work of Joan Ganz Cooney (born 1929), who founded the Children's Television Workshop and created some of the most famous educational programming in television history, including ''Sesame Street,'' and ''The Electric Company.''

Cooney, the youngest of three children, was born November 30, 1929, in Phoenix, Arizona, to Sylvan C. and Pauline Reardon Ganz. Her father killed himself when she was 26 years old, which, as Hilary Mills reported in *Vanity Fair,* sent Joan ''into a long period of anorexia, which today she considers a form of passive suicide.''

Early on, Cooney developed a strong sense of civic responsibility, which she credited to the influence of a priest named Father James Keller and his Christopher Movement, a 1950s Catholic group that encouraged Christians to work in communications. ''Father Keller said that if idealists don't go into the media, nonidealists would,'' Cooney told Michele Morris of *Working Woman.*

Heeding Father Keller's directive, Cooney in 1951 graduated from the University of Arizona in Tucson with a degree in English, then spent a year working as a writer for the *Arizona Republic* in Phoenix. Next, she moved to New

York City and found work as a soap opera publicist for NBC and then CBS television networks, where she promoted a variety show called the *U.S. Steel Hour* from 1955 to 1962.

Within a few years, Cooney had bluffed her way into a job producing documentaries at Channel 13, Manhattan's public television station. ''I've never been qualified for any job I've been hired for,'' she later told Ray Robinson of *50 Plus.* Lack of experience notwithstanding, Cooney continually rose to the occasion. Within four years of her hire, she won her first Emmy in an award-studded television career, for ''Poverty, Anti-Poverty, and the Poor,'' a three-hour documentary that traced a busload of poor people confronting officials of the government's War on poverty program.

Cooney's big break came when she received a grant from the Carnegie Corporation to do a study on educational programming aimed at disadvantaged children. She jumped at the opportunity to figure out a concrete way to help children. ''I saw in a flash that that was where the power and influence of the medium was going to be,'' Cooney told *Working Woman.* ''I could do a thousand documentaries on poverty and poor people that would be watched by a handful of the convinced, but I was never really going to have an influence on my times. I wanted to make a difference.''

A Legend was Launched

By 1967, reported Peter Hellman of *New York* magazine, Cooney and Carnegie Corporation Vice-President Lloyd Morrisett, who arranged funding for the study, ''we're convinced that a fast-paced, entertaining hour of educational TV each weekday, modeled after *Laugh-In,* [a comic variety show popular in the 1960s] could reach and teach pre-schoolers—especially the disadvantaged.'' They discovered that while middle-class children started school with a basic knowledge of letters and numbers, disadvantaged children didn't. Their study, *The Potential Uses of Television in Preschool Education* found that those same children watched an average of 27 hours of television per week. The duo figured that they could harness some of that viewing time into educational growth, like learning the alphabet.

Cooney and Morrisett managed to raise the show's first-year budget of $7 million through the U.S. government's Office of Education, the Corporation for Public Broadcasting, the Carnegie Corporation, and the Ford Foundation. ''We had decided from the first that we wouldn't go around begging for pennies,'' Cooney told Peter Hellman of *New York* magazine. ''Either we would get full funding to do the show right or we would drop it.''

Children's Television Workshop has since branched out into a products division, which funds the show and others through its licenses of products ranging from books and toys to sheets, towels, and Big Bird toothpaste. The company in 1986 raised about $14 million a year from such deals.

Even after she conceptualized and raised money for the program's inauguration, the Children's Television Workshop board wasn't sure Cooney, with her relative lack of experience, was the right person to head the project. She has always given credit to her husband, Timothy Cooney, for encouraging her to hold firm for leadership of the Children's Television Workshop. ''Without him,'' Cooney told *Vanity Fair's* Hilary Mills, ''I don't know if I would have gone as far as I went.'' Joan Ganz Cooney has called Timothy Cooney, who once worked for New York City mayor Robert Wagner but quit to become a full-time activist, a ''militant feminist.'' Married in 1964, the couple divorced 11 years later, and Joan Ganz Cooney continues to support him through alimony payments.

Sunny Days

Sesame Street began many years of sunny days with its launch in November 1969. Filmed in Queens, New York, the show, with its urban tenement setting and multicultural cast of characters, reflects a world familiar to its target audience. Hispanic, black, and white actors share the stage with puppets like Bert and Ernie, Big Bird, Cookie Monster, Oscar the Grouch, Kermit the Frog, and loveable furry old Grover. The show frequently welcomes guests, as well, including Susan Sarandon, Robin Williams, Rosie O'Donnell, Jay Leno, James Taylor, and Lena Horne. Even the Count von Count would have trouble tabulating the show's estimated 11 million weekly U.S. viewers.

Broadcast in 141 countries, Sesame Street had won a record 71 Emmys by 1998. One secret to its success is its constant evolution. ''The first Sesame Street shows were aimed at two- to five-year olds, the curriculum a narrow five or six subjects,'' noted Dan Moreau in *Changing Times.*

''Today the show examines more than 200, from geography to the color green.'' The show's writers particularly struggled over dealing with the death of Will Lee, who played Mr. Hooper, in 1982. Norman Stiles, then the head writer, remarked in *New York* magazine: ''In any adult show, the choice would have been obvious—replace the actor or write him out of the script.'' Instead, the staff chose to dedicate a segment to Big Bird and others talking about his death and remembering him with fond memories. ''We felt we owed something to a man we respected and loved,'' Stiles said.

Cooney is a constant advocate for innovation, noted Michele Morris in *Working Woman.* ''Because she encourages the creative team to deal with current issues, such as changing male and female roles, sibling rivalry, child abuse, and death, the show stays fresh and contemporary.'' Led by Cooney, the Children's Television Workshop, which employs about 250 people, has gone on to produce a number of other educational shows, including *The Electric Company,* a reading program aimed at grade-school kids, *3-2-1 Contact,* a science show that Cooney especially hoped would lure girl viewers, and *Square One TV,* a program about math.

No Dress Rehearsal

Cooney's career has included serving on the boards of corporations including Johnson & Johnson, Chase Manhattan Bank, and Xerox. Although she's still active in Children's Television Workshop projects, Cooney stepped down as CEO in 1990. With her husband second husband, Peter G. Peterson, a former U.S. secretary of commerce and investment banker whom she married in 1980, Cooney works with her own foundation, which focuses on children. Unable to have children of her own, she became a stepmother to Peterson's five children.

Cooney's zest for life was reinvigorated in 1975, after she was diagnosed with breast cancer and had a radical mastectomy, the surgical removal of both breasts. Her friend Stephen Schwarzman told Hilary Mills of *Vanity Fair* that ''to understand Joan, you have to understand the cancer. Because of the cancer she has a policy of no bullshit. 'Life is too short, I could have checked out, I'm going to check out. There is no dress rehearsal.' That's one of her constant lines. Because of that she demands authenticity.''

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Adolph Coors

Adolph Coors (1847–1929) is a legend in the brewing business. He came to the United States as a penniless immigrant from Germany in 1868, with the dream of becoming a brewer of the finest beer in the world.

Adolph Herrman Kohrs (who changed the spelling of his surname to Coors), was born on February 4, 1847 in Barmen, a Prussian city that would later be known as the German city of Wuppertal. His parents, Helena Hein and Johan Joseph Kohrs, were a working couple of modest means. To help the family, young Adolph was apprenticed to a stationer in the nearby town of Ruhfort, where he worked as a printer's assistant. When the family moved to Dortmund in 1862, Coors signed a three-year article of apprenticeship to the Henry Wenker Brewery. Although this job would lead to later fame and fortune, a tragic event also happened that year—both of his parents died, leaving Coors orphaned at a very young age.

Having to support himself financially, Coors completed his apprenticeship and went to work for Wenker Brewery, as a paid employee. He later worked for other breweries, learning the trade and dreaming of going to America and creating a perfect beer. Political unrest in Prussia forced Coors to make a decision. He knew that he would have to serve King William I or emigrate. Coors became one of the half million Germans who, between 1866 and 1870, left for America.

It wasn't an easy trip. Coors was 21 years old and penniless. He made his way to Hamburg and then stowed away on a ship bound for the United States. Coors was discovered long before the ship reached America's shores, but the captain was forgiving as long as Coors was willing to work in Baltimore to pay for his passage.

For the next year he earned his living as a bricklayer, stonecutter, fireman, and general laborer. Always restless, and not having forgotten his dream of a perfect beer, Coors left Baltimore 1869 for a job with the Stenger Brewery in Naperville, Illinois. He was hired as a foreman and, for two years, learned more about brewing. He saved his money and decided to head west. Even with some money in his pocket, he worked his way to Denver with a railroad job.

Moved to Golden, Colorado

In Denver, Coors purchased a partnership in a bottling company and, by 1872, was the sole owner. He was described in a publication of the day as a dealer in, ''bottled beer, ale, porter, cider, imported and domestic wines, and seltzer water.'' Although he was the owner of a successful business, Coors still dreamed of becoming a brewer. One day, during a walk around Golden, Colorado, he came across the rich Clear Creek valley, east of town. Bubbling up from the ground were many clear, cool springs of crystal pure water. He found an abandoned tannery on the bank of the river, at the base of Table Mountain. Coors knew that

perfect water was the most basic ingredient of a perfect beer. He had found the right location for his brewery.

A Modest Beginning

Jacob Schueler trusted Coors, and agreed to finance the young brewer with $18,000. Twenty-six-year-old Coors contributed his own fortune of $2,000. The partners bought land and spent all the rest of their money remodeling the old tannery and buying brewing equipment. In the very first year, the brewery showed a profit, with a premium beer that Coors had developed. His product used the finest ingredients available, and the profits were always reinvested in the business. By 1880, Coors was able to buy out Schueler and become the sole owner of his brewery.

In 1879, Coors married Louisa Weber of Denver and, by 1893, was the father of six children, three sons and three daughters. Coors stopped expanding his business for awhile and concentrated on marketing, a skill that seemed to come naturally to him. From 1880 to 1890, the brewery's output increased from 3,500 barrels a year to 17,600 barrels a year. During the next decade the firmly established brewery survived a national depression, a devastating flood, the growing threat of prohibition, and stiff competition from other brewers around the world. By 1900, the annual output had increased to 48,000 barrels.

In the late 1800s, Coors built a home on the grounds of the brewery. The home remained a family residence, surrounded by pine trees and lawns, much as it was when Coors built it. Most of the rooms retain their original design and décor. Books written by German authors fill the shelves in the library. Oriental rugs, handcrafted furniture, and a round table with a concealed radio near Coors' favorite easy chair are still in place. A large chandelier imported from Copenhagen hangs from a high ceiling, and a Steinway piano waits for players in the music room. There are 22 rooms in the grand Coors mansion. The entire house was moved several hundred feet to make room for additions at the brewery.

Two of Coors' sons, Grover and Adolph Jr., graduated from Cornell University in preparation for assuming a role in the family business. In 1912, when he was 65, Coors appointed his son, Adolph Jr., to be superintendent of the Coors Company. By then, all three sons were firmly involved with the company, which remained a family enterprise. By then it had also become a center for most community activities in Golden.

In 1914, the Volstead Act was passed, which prohibited the sale of alcoholic beverages in the U.S. This should have meant the end to a prominent brewery and to the fortunes of the family who owned it. The Act was devastating, but Coors and his family had planned ahead. They had devised ways to keep their brewery open as others around the country closed down. They could no longer brew their famous beer, but the vision of Coors led his company to other activities and the brewery survived.

During the 17 so-called ''prohibition years,'' Coors turned his brewery into a cement manufacturing plant, and also a plant that fashioned scientific and chemical products made from porcelain. He made use of the brewing equipment to produce several local products, including a near-beer called ''Mannah.'' This recipe was produced like beer, but after fermentation the liquid flowed through a large still that condensed the alcohol out. The product could then be sold. The alcohol was pumped into government-bonded cellars for later sale to drug companies, hospitals, and other approved markets. During prohibition the Coors company also produced malted milk, which is made the same way as malted barley for beer. Coors eventually became the leading producer of malted milk, and would probably have continued selling to candy companies if the pressure of producing one of the most popular beers in the world hadn't forced cancellation of the malted milk division. Meanwhile, Coors Porcelain Company, created solely to get the company through prohibition, grew into one of the world's leading industrial and technical ceramic manufacturers.

Prohibition Ends

During prohibition, Coors had to dump more than 17,000 barrels of beer into Clear Creek, but they remained in business. Of the 1568 breweries operating in 1810, only 750 reopened when the controversial Volstead Act was repealed in April, 1933. In the first year after prohibition ended, the Coors brewery produced more than 136,000 barrels of beer. By 1955, production had climbed to over one million barrels a year.

Because Coors worked hard and stayed out of the public spotlight, some people believed he was only interested in his business. Others felt he was a cold man. This was not true. Not only did Coors warmly support his employees and community, he was also a loving husband and proud father. It was said of Coors that his most enjoyable times were those spent with his family and friends. Coors had special lanes built so his boys could bowl, he played basketball and pool, and took great pleasure in eating dinner with his whole family every night in the spacious dining room. He did, however, insist upon dinner being served at precisely 6:30 p.m.

New Products Introduced

During his lifetime, Coors consistently reinvested profits in the company, constantly expanding the brewery and improving the product. His overwhelming concern for the high quality of his beer never prevented his investigation of new ideas. It was his deep conviction that a good businessman needs to remain flexible enough to move with the times.

Adolph Coors Company, the holding company for its principal subsidiary, Coors Brewing Company, became a world leader in making and selling premium beers, always based upon Coors' demand that only the best products be used in the brewing. Eventually the brewery produced Original Coors Beer, Coors Light Beer, Coors Extra Gold Beer, Coors Non-Alcoholic brew, Keystone Beer, and other brews. It imported for sale George Killian's Irish Red Beer, George Killian's Irish Honey Ale, and Zima, a new type of alcoholic beverage.

Coors beer spread across the country by demand from beer lovers rather than by design of the company. It became

almost traditional with traveling service men, salesmen, college students and others to take a six pack or a case of Coors on a trip to the east, to share with friends. Soon the friends began to demand that excellent beer from Golden, Colorado. As the fame of the product spread, distribution grew.

The company continued to introduce innovative products and practices, and to involve itself in new brewing technology. Tinplate cans, aluminum cans, a special malting process, the ''sterile-fill'' process and constant refrigeration are some of the practices introduced by the Adolph Coors Company.

Coors died in an accidental fall from a hotel window while visiting Virginia Beach, Virginia on June 5, 1929. He knew in retirement that his company had been built on solid foundations, and that it would survive and grow under the direction of his sons.

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Harold Courlander

American folklorist Harold Courlander (1908–1996) was not a familiar name to most people during his lifetime. By preserving the history of Native Americans, as well as Asians, Indians, and countless African tribes, his work became crucial to an understanding of the paths traveled by world civilization.

In 1967, Harold Courlander published a novel called, *The African.* Many people were more familiar with the author Alex Haley's book, *Roots,* published in 1978. It was developed into the most popular television mini-series of the 1970s. What connected the two stories, and the two men, was the court case that occurred when Courlander brought suit against Haley.

Courlander claimed that plots in Haley's *Roots* were directly lifted from *The African.* Haley argued that the story was exclusively that of his own family's rise from slavery in America. The lawsuit made headlines throughout the United States during the summer and fall of 1978. After six weeks of testimony, Haley offered to settle the case. He expressed his regret to Courlander, and made a financial settlement. Haley's reputation was damaged, while the integrity of Courlander was maintained. For a brief time, Courlander's name was noted outside the small circle who had always been familiar with his work.

Boyhood Friendships Paved Career Path

Harold Courlander was born in Indianapolis, Indiana, on September 18, 1908. His parents were David Courlander and Tillie Oppenheim. Both families were of European Jewish origin. His father's family arrived in America by

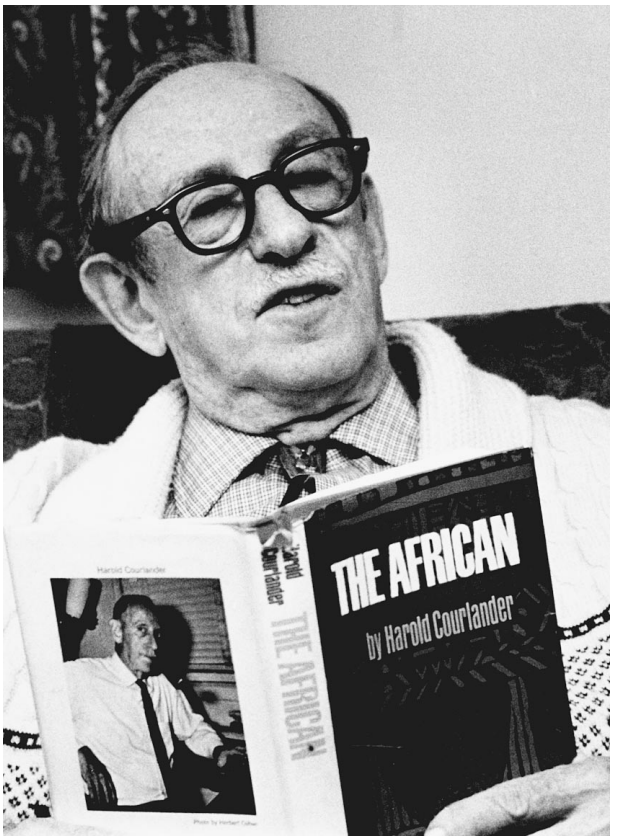

1840. His mother had been born in England, where her Russian-born parents had lived briefly. Courlander was the youngest of three children, having two older sisters, Bertha and Adelaide. His father's hard work led to a successful tailoring business. But in 1913, he took on his brother-in-law as a partner, and his business began to fail. The family started over again, with a move to Detroit, Michigan when Courlander was five years old.

In her biography of Courlander targeted for the young adult audience, *A Voice for the People,* author Nina Jaffe noted that among Courlander's classmates in his Detroit neighborhood, there was not only the expected melting pot of European immigrants, but also ''the children of black families who had migrated from the farms and small towns of the Deep South.'' They all came to Detroit in search of the American dream of a better life in the steel and auto factories. Courlander became fascinated by the stories his black friends knew and shared with him. A few years later, when his father became bedridden with a severe bout of rheumatoid arthritis, he would gather his children to his side and spin tales that kept them entertained for hours. The family struggled financially. Yet Courlander remained captivated by stories he heard.

When he was ten years old, Courlander was sent to an ''open air school'' in order to recover from a chronic illness. He spent much of the day outside in the fresh air in an attempt to regain strength. During that time, Courlander started writing stories and publishing his own newspaper, that he shared with his extended family. He knew that his future would be in writing.

Courlander was editor of his high school newspaper, an activity that often consumed his interest. After high school, he attended Wayne State University in Detroit for a couple of semesters. By 1927, he had transferred to the University of Michigan where he studied English literature and received a B.A. in 1931. A classmate of his, Betty Smith, would go on to write the best-selling novel, *A Tree Grows in Brooklyn,* which was made into a popular Hollywood movie in the 1940s. While at Michigan, Courlander's first play, *Swamp Mud,* won the prestigious Avery Hopwood award. Actor/director John Houseman produced the one-act play for performance in New York in 1941.

Courlander left New York City almost immediately following graduation. He intended to become a playwright, buoyed by his success in college. He also hoped to study with well-known Yale drama teacher, George Pierce Baker. Courlander took on whatever small jobs he could find, often writing book reviews. Jaffe reported that a book, *The Magic Island,* by William Seabrook caught his eye one day in a bookstore. His thoughts turned to the Caribbean and to the island of Haiti, as portrayed in the book. The exotic rituals of the Haitian people captured his imagination. When he discovered that Baker was out of the country and that his plans to study with him would be delayed, Courlander decided on another course. He bought a ticket on a steamer and sailed for Haiti.

Explored Lives and Cultures

Courlander's trip to Haiti would be the beginning of a pursuit that would last his entire life. He had planned to write a novel. Instead, he spent six months talking to the people, getting to know them and their culture. He listened to their songs and their stories. He found the Creole language of the islanders a new experience to savor. As he would continue to do throughout his life, in many different countries and civilizations, Courlander began to understand the nuances of the language: ''It crossed my mind to put down on paper some of the things I was hearing. I wasn't too clear why I was doing it, but that was all part of learning the language, too,'' noted Jaffe.

On October 2, 1937, the slaughter of thousands of innocent Haitian families—men, women, and children—living across the border in the Dominican Republic shocked the world. Rafael Trujillo, the army general who had taken control of the Dominican government in 1930, had ordered the brutality. Courlander responded to the news with the same horror. A friend had written and recounted his own experience in the aftermath of the killings. Courlander, who was living in New York City at the time, returned to Haiti. He traveled to the Dominican border where he received first-hand accounts from the survivors. He wrote an article in the *New Republic,* the following month. Courlander began to realize how important his writing could become, in telling stories no one else would tell.

In 1940, Courlander traveled to Cuba to continue his study of the indigenous people of the Caribbean islands. His work with the Office of War Information took him to Africa and India. According to *American Folklore, An Encyclopedia,* Courlander was a tireless worker in the ''field,'' out among the people he studied. He told the stories of the Haitians, the Cubans, and the Ethiopians through his novels, his poems, folklore collections, and nonfiction. From this initial work, he produced nine record albums, through the Folkways Ethnic Library Series, serving as collector, editor, and compiler. In 1947, he worked with Moe Asch to help establish Folkways Records in New York City.

What was most remarkable about Courlander during this time, and throughout much of his career, is that he usually held regular jobs, with nine to five schedules. Courlander spent many years as a commentator with the *Voice of America* and as an analyst with the United Nations. He served as editor of the *United Nations Review,* from 1956 to 1959. He had to his credit, either as author or editor, over 30 volumes of folk tales. His geographical areas of interest spanned the globe: Haiti, Nigeria, Ghana, Ethiopia, Indonesia, the Pacific Islands, and the American Southwest. Courlander was also well-known for his compendium of folk songs and tales from the African-American population. In 1956, some of that work was produced as a six-volume set for Folkways as *Negro Folk Music of Alabama.* A 1952 grant from the Wenner-Gren Foundation enabled him to travel to Alabama, where he collected his material.

In 1960, Courlander published what was likely to be his best-known book. *The Drum and the Hoe: Life and Lore of the Haitian People.* At the time, it was hailed by critic James G. Leyburn as a ''fine example of bookmaking and a tribute to Courlander's perceptive respect for the culture.'' Other major books to his credit were *People of the Short Blue Corn: Tales and Legends of the Hopi Indians,* in 1970, and *The Fourth World of the Hopis,* in 1971.

A book he edited for Hopi elder, Albert Yava, *Big Falling Snow,* in 1978, related stories of Hopi religious beliefs and practices from the perspective of the natives themselves. His other books and stories included: *The Son of the Leopard,* in 1946; *The Fire on the Mountain and Other Ethiopian Stories,* in 1950; *The Tiger's Whisker and Other Tales from Asia and the Pacific,* in 1959; and his last novel, *The Bordeaux Narrative,* in 1990. For that novel, Courlander went back to his love of Haiti. In it, he examined the world of voodoo in the late 19th centruy. Folkore author, Stephen D. Glazier noted in 1992, that, ''*The Bordeaux Narrative,* serves as an excellent vehicle for its author's vast knowledge of Haitian folklore as well as an opportunity to demonstrate his keen eye for ethnographic detail.'' Ironically, this was his first novel about Haiti. Courlander told Jaffe that he wrote it when he realized that he had never written a novel about Haiti, the place where he had begun his first and most life-changing years of fieldwork.

Jaffe wrote an article for the September 1996 issue of *School Library Journal,* which was published a few months after his death. She reflected on Courlander's work. He often had to argue with editors who continually classified much of his work as children's literature. Courlander had said that, ''We think of folklore as children's literature, which it isn't, or wasn't, originally. It was for everybody. In African cultures especially, there is no distinction between young and old. Stories are . . . for older people and younger

people. Everybody listens in. If the young people want an explanation, they get it from the tellers.'' Courlander did not believe that the important folk tales should be changed in order to make them more understandable to children. All folk tales were about the lessons and proverbs of life that involved the conversation between the storyteller and the audience who was listening.

Courlander often had to fight for the right simply to tell the stories of cultures different from his own, or different from what his editors thought should have been the moral. What was special about him is the way he walked into foreign worlds, observed but did not intrude. These cultures affected his life, to be sure. Yet he walked back into his own world, with its own stories. The respect for other cultures, the fascination and beauty Courlander found were the elements that made his work meaningful. He was a narrator, really, a mere writer, who saw the importance of making note of others' lives so different from his own.

Courlander was married twice. His first marriage was to Detroit social worker, Ella Schneiderman in 1939. The couple had one daughter, Erika, born in 1940; they divorced after World War II. His second wife, Emma Meltzer, was an artist he met during the war. They married in June of 1949 and had two children, a son, Michael, in 1951, and a daughter, Susan, in 1955. Emma Courlander and their children often accompanied him on his many field trips, especially throughout the American West.

Courlander died at his home in Bethesda, Maryland, on March 15, 1996, less than a year after his final trip to Haiti. His life spanned nearly the entire 20th century. He brought to his readers and other students of folklore, many centuries of civilizations—through his recounting of splendid oral traditions and music. The legacy he hoped to provide was a window into the sacred worlds of thousands of people, bringing them the notoriety he believed they deserved.

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Joan Crawford

Joan Crawford (1906–1977) was one of the most active and glamorous stars in Hollywood during the 1930s and 1940s. Her entire filmography spans a 45-year period from 1925 to 1970 and includes over 70 films, from silent pictures to talkies. Best known for her portrayals of ruthless women, Crawford counted Hollywood's most memorable actors among her co-stars.

Joan Crawford was born Lucille LeSueur, on March 23, 1906 in San Antonio, Texas. Her parents, Thomas and Anna Bell Johnson LeSueur, had three children. The eldest of the three died in infancy. Their father, a laborer, deserted the family when Crawford was very young. She was raised along with her older brother, Hal LeSueur, in Lawton, Oklahoma and Kansas City. Her biological father appeared once, in 1934, when Crawford was 28. She spent a few days with him while making a film. Father and daughter were both intensely emotional over the reunion, but never saw each other again after that time.

After Thomas LeSueur left the family, Anna LeSueur moved with her two children to Lawton, Oklahoma where she married Henry Cassin. Cassin was the owner of a local opera house and an open-air theater. He gave his name to his new daughter, and from her earliest memories Crawford was known as Billie Cassin. As a young child, living as Henry Cassin's daughter, Crawford attended a tiny country school in rural Lawton. She was enamored by life at her stepfather's theater, and yearned to become a dancer and an entertainer. Her aspiration was seriously threatened at age six, when she jumped from a porch, onto a jagged piece of glass and seriously injured her foot. That same year, Crawford learned of her true identity when Henry Cassin, rumored to have connections with the underworld, was taken to trial for embezzlement. Cassin was not convicted, but he moved the family to Kansas City, to start a new life. Crawford attended Scarritt Elementary School, until her parents sent her to St. Agnes Convent School because they were unable to care for her. Henry Cassin became frustrated with

the challenges of starting a new life and left the family when Crawford was ten. Rather than return to the public school, Crawford worked at the convent school in order to pay her own tuition and board.

After elementary school, her mother sent her to Rockingham Academy where she continued to support herself by working at the school. Crawford was dismayed to learn, first at St. Agnes and later at Rockingham, that she was not treated as an equal by the other girls at the school, because she worked for her own upkeep. She became depressed and tried to run away, but eventually returned to the school. After completing high school, she attended Stephens College in Columbia, Missouri, at the urging of Harvey Walter, her early grade school principal and secretary at Stephen's College. Crawford lasted only a few months at Stephen's College, before her desire to join the theater pulled her away. She joined a traveling dance troupe under her given name of Lucille LeSueur, but returned to Kansas City when the troupe disbanded. She worked as an operator for Bell Telephone Company, and then for various clothiers, before she succumbed once again to the lure of the chorus line. Crawford returned to Kansas City one final time before she embarked on her show business career once and for all.

Early Career

Crawford left for Chicago where she met the renowned producer J. J. Shubert. He sent her to work in Detroit where she was discovered by talent agents. She took a screen test and signed a contract with Metro Goldwyn Mayer studios in Hollywood. Within the year, Lucille LeSueur became Joan Crawford. She played minor roles in movies with Jackie Coogan, Lon Chaney, ZaSu Pitts, and others. In 1928, she starred as a flapper in *Our Dancing Daughters,* the vehicle that brought the name of Joan Crawford to prominence. She emerged from the silent film era in 1929 when she starred in *Untamed,* her first ''talkie'' with co-star Robert Montgomery.

On June 3, 1929, Crawford eloped to New York with Douglas Fairbanks, Jr., son of Douglas Fairbanks, Sr. and stepson to Mary Pickford. Despite a concerted effort by Crawford, she never earned the acceptance of her in-laws. The rejection devastated Crawford and contributed in part to her divorce from Fairbanks Jr. Before and after the divorce, Crawford was enveloped by her stardom. Between 1930 and 1935 she made 17 movies, including *Grand Hotel* in 1932, in which she starred with Greta Garbo, Wallace Beery, and John and Lionel Barrymore. From 1930 to 1940 Crawford starred in eight pictures with Clark Gable including *Dance, Fools, Dance, Laughing Sinners,* and *Possessed.* Her relationship with Gable eventually overflowed beyond the movie set and erupted into a love affair that climaxed just prior to her divorce from Fairbanks in 1933.

After her breakup with Gable, Crawford embarked on what was perhaps her most brazen and scandalous love tryst. An affair with Franchot Tone, led to their marriage on October 11, 1935 in New Jersey. Initially, Crawford's involvement with Tone was fueled by a love triangle with screen legend, Bette Davis. Both Crawford and Davis each fancied herself as the sole object of Tone's affections, yet it was Crawford who emerged victorious and married Franchot Tone. The marriage lasted four years. During that time Crawford suffered two miscarriages and repeated beatings by her husband. The couple divorced in 1939, after Crawford discovered Tone in his dressing room with a young starlet, under compromising circumstances. After her divorce from Franchot Tone, Crawford adopted a ten-day-old infant and named the girl Christina Crawford.

The 1940s

In 1940, Crawford starred with Clark Gable in *Strange Cargo,* and with Fredric March in *Susan and God.* In 1942, she made *Reunion in France* with John Wayne.

On July 21, 1942 Crawford married her third husband, Phil Terry. The couple adopted a boy whom they named Phillip Jr., but who was ultimately called Christopher. Their lives were impacted by World War II, and Terry, a would-be movie star, worked in a war plant. Crawford herself worked at a service canteen, where she served food to enlisted military personnel and assisted them in writing letters home. She also worked with the American Women's Voluntary Services, in providing day care to women who worked in the war effort.

In 1943, after 18 years with MGM studios, Crawford signed a contract with Warner Brothers. Two years later the war subsided and Crawford's career soared. In 1945, she completed her Oscar-winning performance in the film *Mildred Pierce.* At Christmastime that year, she received the Golden Apple from the Hollywood Women's Press Club. The following year, in the midst of mounting success in her career, she obtained her third divorce. Crawford testified during the divorce proceedings that Phil Terry was overbearing and inhibited her status as a movie star.

It was *Mildred Pierce,* co-starring Ann Blyth and Eve Arden, that brought Joan Crawford the recognition as a great talent. She won an Academy Award as best actress for her role in the movie. Due to a fear of live audiences Crawford developed a psychosomatically induced fever of 104 degrees and was bedridden on the day of the awards ceremony.

Crawford went on to make *Humoresque* with John Garfield and Oscar Levant in 1946, and *Possessed* in 1947. In 1949, she starred with Zachary Scott in Robert and Sally Wilder's *Flamingo Road.* Her career extended into the 1950s, with twelve new movies, including *Johnny Guitar* in 1954 and *Autumn Leaves* in 1956. She made five more movies during the 1960s, including the classic, *Whatever Happened to Baby Jane?* in 1962 with Bette Davis, and *Strait-Jacket* in 1964, with Diane Baker and Leif Erickson. Crawford's last film, in 1970, was Warner Brother's *Trog* with Michael Gough and Joe Cornelius.

A Family and a New Husband

In 1947, after her divorce from Phil Terry, Joan Crawford adopted two baby girls, born one month apart. She called them her twins, although they were not related in any way. Crawford remained single until May 10, 1955, when she eloped with Pepsi-Cola executive, Alfred Steele. The couple lived an extremely lavish lifestyle in New York,

where they spent an estimated $400,000, mostly in borrowed money, to renovate a townhouse. When Steele died unexpectedly of a heart attack on April 19, 1959, Crawford was left to pay the bills and to raise her four children. After Steele's death, Crawford inherited his spot on the Pepsi-Cola board of directors. She remained in that capacity, as the first woman ever to serve on that board, and went on to sign a publicity contract as a spokesperson for Pepsi-Cola.

In addition to her film career, Crawford made 13 television appearances during the last 25 years of her life. These included three appearances on *GE Theater* and one on *Zane Grey Theater* between 1954 and 1959. In 1961, she made a second appearance on *Zane Grey Theater,* and in 1968 she starred with comedienne Lucille Ball on the *Lucy Show*. In October 1969, Crawford substituted in four episodes of *Secret Storm*, in place of her eldest daughter, who was a regular member of that cast but who was ill.

With the help of Jane Kesner Ardmore, Crawford penned an autobiography in 1962, *A Portrait of Joan.* In 1971 she wrote a memoir called *My Way of Life.* Although conflicting reports surfaced over the years, Crawford professed devotion to her children repeatedly during her lifetime. She used her prominence and popularity to politicize in behalf of adoptive parents. She died of a heart attack at her home in New York on May 18, 1977. Sixteen years later, in 1993, her Oscar trophy sold at auction for $68,500.

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George Cukor

Known for his ability to elicit great performances, American film director George Cukor (1899–1983) was a stylistic craftsman who made elegant comedies and dramas from the 1930s through the 1960s. He won an Academy Award in 1964 for directing the musical *My Fair Lady.*

Theatrically trained, Cukor liked to stage his movies with an emphasis on character, dialogue, and emotion, and a minimum of cinematic tricks or special effects. Rarely working with original material, Cukor preferred to interpret literary classics. His best films were smooth dramas and slick comedies with strong female leads and polished story lines, known in the trade as ''women's pictures.'' He was nominated five times for Academy Awards for his directing.

From Stage to Screen

Cukor was born in New York City on July 7, 1899. His parents were Hungarian Jewish immigrants who worked in

the legal profession. As a teenager, Cukor started acting in plays. After undergoing military training, he became a stage assistant in Chicago in 1918, then returned to New York and was a stage manager on Broadway the following year. In the early 1920s, he directed a summer stock company in Rochester, New York, in which Bette Davis and Robert Montgomery began their careers. From 1926 to 1929, Cukor became a successful Broadway director of plays such as *The Great Gatsby.*

In a 1969 interview, Cukor said, ''I was very lucky because, when I was young, I didn't know what the hell a director was and I wanted to be a director. I'm a great believer in work and character and all that, but unless you have the gift, it's a sad thing.'' Cukor possessed both the desire and the gift. In 1929, when the motion picture industry entered the sound age, Cukor relocated to Hollywood. There, he worked as a dialogue director on the World War I drama *All Quiet on the Western Front* in 1930.

Cukor co-directed three films for Paramount Pictures before making his solo debut in 1931 with *The Tarnished Lady,* a melodrama which featured British theatrical star Tallulah Bankhead. That was followed the same year by *Girls About Town,* a comedy about women looking for men with money who find true love instead.

In 1932, Cukor moved to the RKO studio and teamed with producer David O. Selznick. That year, Cukor did most of the actual directing, but was not so credited, on *One Hour with You.* The film's official director was Ernst

Lubitsch, whose sophisticated dramatic style had a profound influence on Cukor's film career.

Katharine Hepburn made her film debut in Cukor's 1932 film *A Bill of Divorcement.* It was the first of nine films Cukor would make with the legendary actress, including some of his most stylish social comedies. Cukor, Selznick, and Hepburn teamed up again in 1933 for the hit *Little Women,* based on Louisa May Alcott's literary classic. Audiences and critics loved the lavish, homespun drama. ''The picture should go into the archives of Americana because it preserves something precious in our tradition that can never come back again,'' observed critic James Shelley Hamilton at the time. ''Here the simple sturdy virtues live as we liked to think they lived in earlier times . . . intrinsic in a film that on the surface is above everything else entertaining, and appealing.'' Cukor was nominated for an Academy Award for his meticulous directing.

Hollywood Heyday

Cukor and Selznick next moved to MGM Studios, where they collaborated on most of Cukor's films until 1950. Their first project was a Broadway theatrical adaptation, *Dinner at Eight,* starring Jean Harlow. The film earned Cukor another Oscar nomination but also garnered criticism from reviewers who felt he had merely filmed a play. ''He set up his camera on a stage, and photographed *Dinner at Eight* just exactly as it appeared in the Music Box Theatre last year,'' wrote Pare Loretz of *Vanity Fair,* who charged that the picture moved ''slower on the screen than it did on the stage.'' It was a criticism that would dog Cukor throughout his career. Other reviewers, however, appreciated the economy of his straight-ahead style. Henri Colip noted, ''Cukor is static, he leans on dialogue and acting. But the admirable continuity of his films, their smoothness, makes for excellent cinema. His films are carefully done, consciously artistic, literary, poetic to the point of being effeminate.''

Also in 1934, Cukor directed a film adaptation of the Charles Dickens novel *David Copperfield.* When Cukor wanted Maureen O'Sullivan to produce real tears for a deathbed scene, he twisted her feet to make her cry. *New York Times* critic Andre Sennwald called the film ''a gorgeous photoplay which encompasses the rich and kindly humanity of the original so brilliantly that it becomes a screen masterpiece in its own right . . . the most profoundly satisfying screen manipulation of a great novel that the camera has ever given us.''

In 1936, Cukor tackled Shakespeare with a new film version of *Romeo and Juliet.* It was not as well-received as his previous literary adaptations. Critic Alberto Cavalcanti said it was out-of-date: ''It is impossible to realize how bad this film was unless you reflect upon how good it might have been.'' The novelist Graham Greene called it ''unimaginative, coarse-grained, a little banal.'' Nonetheless, the film was nominated for an Academy Award.

A Woman's Director

In 1937, Cukor directed the legendary Greta Garbo in a version of the Alexander Dumas drama, *Camille,* a nineteenth-century French theatrical staple about a dying courtesan who falls for an innocent young man. It was a pairing of a screen goddess at the pinnacle of her popularity with a director who had a special gift for working with actresses. ''Cukor had shown a sensitivity and particular aptitude for bringing out the best in women,'' noted film critic Bosley Crowther. ''He was what Garbo required.'' The National Board of Review called Garbo's work ''a performance hardly equaled, never exceeded in the history of the screen.''

Cukor was the original director of the 1939 classic *Gone with the Wind,* but lead actor Clark Gable got him removed because he complained that Cukor paid too much attention to the female roles. Cukor, replaced by Victor Fleming, received no credit on the final cut of the box-office behemoth. Yet the film's stars, Vivian Leigh and Olivia DeHavilland, continued to get instruction from Cukor by visiting his home during filming. ''He was my last hope of ever enjoying the picture,'' Leigh later said.

Cukor had established a reputation for being able to handle the most temperamental actresses. He was chosen to direct a cast of 135 actresses in MGM's all-female cast of *The Women* in 1939, including a trio of easily ruffled leading ladies, Norma Shearer, Joan Crawford, and Rosalind Russell. Cukor was careful never to call any of them to the set first, making sure they were treated equally, to the point that he would dispatch several assistants to knock on their trailer doors simultaneously.

In 1940, Cukor directed Hepburn with Cary Grant, in *The Philadelphia Story,* about a stuffy heiress who gets her comeuppance. *Halliwell's Film Guide* calls it ''Hollywood's most wise and sparkling comedy, with a script which is even an improvement on the original play. Cukor's direction is so discreet you can hardly sense it, and all the performances are just perfect.''

Cukor always allowed his actors to play to their strengths, giving them the freedom they needed to thrive. Film critic, Andrew Sarris, noted: ''W.C. Fields is pure ham in *David Copperfield,* and Katherine Hepburn is pure ego in *The Philadelphia Story,* and Cukor is equally sympathetic to the absurdities of both . . . Cukor is committed to the dreamer, if not to the content of the dream. He is a genuine artist.''

In a 1969 conversation, Hepburn told Cukor, ''You are a very generous director because you let the actor put his mark on what he's doing and you don't have to have a big sign on your back saying 'This is a George Cukor Film.' At times I used to think, 'Gee, I wish George would put more of a ''stamp'' on things.' Well, your own stamp, of course, was the performances of your people. You never had to put a label on the bottle, it was unmistakable. Your interest was in character. You didn't get wedded to material, you got wedded to people.''

Hits and Misses

Throughout his career, Cukor had his share of flops. In 1941, a second matchup with Garbo on the disastrous *Two-Faced Woman* so infuriated Garbo that it prompted her to retire. But Cukor continued to coax amazing performances

out of his leading ladies, including an Academy Award for Ingrid Bergman in the 1944 thriller, *Gaslight.* And Cukor flourished with his classic Hepburn-Spencer Tracy romantic comedies, such as *Adam's Rib* in 1949 and *Pat and Mike* in 1952. Of *Adam's Rib,* a courtroom comedy about husband-and-wife lawyers on opposite sides of a trial, the film review magazine *BFI Bulletin* noted, ''Cukor has directed with a deliberate, polished theatricality which emphasizes the artificiality of the piece. The camera often remains anchored for quite an appreciable time so that the screen becomes simply a frame for the two stars.''

Cukor displayed his suave mastery of domestic conflict in these and other films. Sarris noted, ''when characters have to thrash out their illusions and problems across the kitchen table, Cukor glides through his interiors without self-conscious reservations about what is 'cinematic' and what is not.''

Cukor continued to be the director who set actresses' careers into motion or put them in high gear. He first worked with Judy Holliday in *Adam's Rib,* then directed her in the 1950 classic *Born Yesterday,* for which she won an Oscar. In 1954, Cukor made his first film for Warner Brothers, directing Judy Garland in the musical *A Star is Born.* His next musical was *Let's Make Love,* a 1960 flop starring Marilyn Monroe. Cukor also worked with Italian superstar, Sophia Loren, directing her best Hollywood comedy, a Western spoof called *Heller in Pink Tights,* in 1959.

In 1964, Cukor directed the musical hit *My Fair Lady,* starring Audrey Hepburn. Though he won an Oscar, he also got his share of criticism. Sarris noted, ''As a longtime admirer of George Cukor's directorial style, I had expected something more in the way of creative adaptation. With justice less poetic than prosaic, Cukor, long slandered as a 'woman's director,' will probably receive an overdue fistful of awards for one of his weakest jobs of direction.'' The film was a box-office winner, and garnered five Academy Awards, including best picture.

Though his string of hits eventually ended, Cukor continued working into his old age. At 77, he directed the first joint US-Soviet co-production, *The Blue Bird.* Cukor's last movie, directed at the age of 82, was *Rich and Famous,* starring Jacqueline Bisset and Candice Bergen. He died in Los Angeles on January 24, 1983.

Cukor's legacy continued to grow with retrospectives of his work and a renewed interest in the social comedies of the World War II era. ''There is an honorable place in the cinema for both adaptations and the non-writer director,'' noted Sarris, ''and Cukor, like Lubitsch, is one of the best examples of the non-writer auteur.''

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Imogen Cunningham

Imogen Cunningham (1883–1976) was an innovative American photographer. She was best known for her detailed, sharply focused photographs of plants as well as her revealing portraits. Cunningham took many well-known portraits of celebrities and artists, especially while working for *Vanity Fair* in the 1930s.

Imogen Cunningham was born in Portland, Oregon, on April 12, 1883. She was the daughter of Isaac and Susan Elizabeth (nee Johnson) Cunningham. When she was a child, her family moved first to Port Angeles, Washington, then in 1889, to Seattle, where Cunningham's father ran a wood and coal retail business. One of ten children, Cunningham was named after a character in William Shakespeare's *Cymbeline.* The favorite child of Isaac Cunningham, she was educated at home by her father before enrolling in school at the age of eight. Cunningham was said to be interested in photography since childhood and was given art lessons, a luxury her family could barely afford.

Aquired First Camera

Cunningham graduated from Broadway High School in Seattle, and entered the University of Washington in 1903. She paid for her own education by working as a secretary to a professor and making lantern slides for a botany class. Cunningham studied chemistry because a professor told her that this subject would be an excellent background for photography. Her interest in photography deepened when saw the work of Gertrude Kasebier, a professional photographer who Cunningham greatly admired. In 1906, Cunningham acquired her first camera, and took a portrait of herself in the nude. Her father built a darkroom in the family's woodshed.

In 1907, Cunningham graduated from the University of Washington. She wrote a senior thesis entitled ''The Scientific Development of Photography,'' which examined the work of a local photographer, Edward Curtis. From 1907 until 1909, she worked as a professional photo-technician for his studio. Cunningham spent much of her time printing and retouching his negatives of Native Americans. She also learned the platinum printing process from A.F. Muhr, who worked at the Curtis studio.

Studied in Germany

Cunningham studied printmaking and its technical aspects in Germany on a scholarship from her college sorority and a loan from the Washington Women's Club. She attended Dresden's Technische Hochschule under the tutelage of Robert Luther from 1909 until 1910. Her coursework included art history and life drawing, but she focused on platinum printing. Cunningham also wrote a thesis entitled ''About Self-Production of Platinum Prints for Brown Tones.'' Important to her development as a photographer, was the International Photographic Exhibition. This exhibit featured both American and European photographers, and gave her an opportunity see the development of different styles.

After Cunningham's studies were completed, she traveled through Europe and returned to the United States at the end of 1910. On her way home, she met Gertrude Kasebier, the woman who inspired her to become a photographer. In New York she met another important photographer, Alfred Stieglitz. In *Imogen Cunningham: A Life in Photography,* Richard Lorenz quoted a letter of Cunningham's about that experience: ''I was greatly impressed and rather afraid of him. I did not express myself in a way that anyone could possibly remember and I felt Stieglitz was very sharp but not very chummy. I also looked up Gertrude Kasebier, who was most cordial.''

Opened First Studio

Before 1910 was over, Cunningham had returned to Seattle and set up her own portrait studio. She also became active in the local art scene. Cunningham was a charter member and only photographer in the Seattle Fine Arts Society. Her most interesting work was not done in her commercial enterprise. For five years, from 1910 until 1915, Cunningham took romantic photos of several artist friends who maintained studios nearby. The photos were inspired by some favorite writings, especially William Morris and mythology. Most were taken in a soft focus. An early review, quoted by Lorenz in *Imogen Cunningham: A Life in Photography,* praised her work: ''In addition to a thorough technical knowledge of her art, she has a fine imaginative feeling and a sense for the fitness of things which characterizes the true artist, whatever be the means of expression.'' Other critics found the pictures derivative. Still, in 1914, she was given her first solo exhibition at the Brooklyn Institute of Arts and Sciences.

On February 11, 1915, Cunningham married Roi Partridge, a Seattle etcher, photographer, and print specialist. They eventually had three children, Gryffyd (born in 1915), and Rondal and Padraic (twins born in 1917). Cunningham caused a local scandal in 1915 when she published nude photographs of her husband, taken on Mount Rainer. The couple had adjoining studios. They moved to San Francisco in 1917, at Cunningham's insistence. Partridge was often gone on sketching expeditions, leaving Cunningham in charge of their business affairs and children. In her first years in San Francisco, Cunningham did not often work professionally. She collaborated with Francis Bruguiere for a brief period in 1918, but devoted most of her attention to the three children. Her pictures were focused on herself and her family.

Blossomed as an Artist

Cunningham's most creative period came in the 1920s and 1930s, when she was recognized as an innovator. She still had young children and her husband was teaching at Mills College, so she did not open a studio. Cunningham did not have many commissions, but she did take a portrait of the Adolph Bolm Ballet Intime, in 1921. Most of her work was done from home, where her style changed drastically. Her pictures became tightly focused, and her subjects were often found in nature. She took pictures of trees and tree trunks, studies of zebras on a trip to the zoo, snakes brought to her by her sons, and magnolia blossoms and calla lilies grown in her garden. One of the best know of this period is 1925's ''Magnolia Blossom.'' Cunningham's photographs of flowers were not unlike the famous paintings of Georgia O'Keefe. Though the two artists worked at about the same time, Cunningham claimed that she was not aware of O'Keefe's work until many years later.

Cunningham continued to take portraits of those around her. In 1923, she began experimenting with double exposures. These pictures often featured meaningful settings and metaphors. Cunningham also experimented with pure light abstractions. As Lorenz writes in *Imogen Cunningham: A Life in Photography:* ''By the end of the 1920s, Cunning-

ham was undoubtedly the most sophisticated and experimental photographer at work on the West Coast.'' This position was cemented by Cunningham's involvement with the f./64 group and their realistic approach. This group (named for an extremely small lens opening) was founded in 1930. Members included Ansel Adams, Edward Weston, and other notable West Coast photographers. The group was known for its sharp focused photos and un-retouched images. These pictures featured more detail and a greater depth of field.

Worked for *Vanity Fair*

Since the 1910s, Cunningham had been fond of the photographs featured in the magazine, *Vanity Fair.* By the late 1920s, Cunningham began submitting photographs for publication, but all were rejected. In late 1931, Cunningham's persistence paid off when she took portraits of the dancer, Martha Graham. This led to more work from the magazine. Cunningham was sent on assignment to take pictures of film stars in Los Angeles. Of this experience, Margery Mann in *Imogen Cunningham: Photographs* wrote, ''Imogen turned the glamorous inhabitants of the higher world into human beings.''

Much of Cunningham's works from this point forward were portraits, which used setting to enhance the textual definition. They were seen as being psychologically insightful. One of her most famous portraits was that taken of Morris Graves in 1950. This photograph is in many museum collections. Reviewing a book of Cunningham's portraits, Gretchen Garner of *Booklist* wrote, ''The problem with Cunningham is her versatility. She is not easy to categorize as a portraitist, for she had no formulas and responded to each subject freshly. Consistent are her genuine interest in each person's uniqueness, her strong sense of design, and her ability to use light dramatically.'' Along similar lines, Raymond Bial of *Library Journal* wrote, ''Cunninghams's refreshingly informal approach results in a collection of open, honest portraits of the notable people of her time. Along with the quiet dignity that pervades her work, there is an abiding sense of humanity and a touch of whimsy.''

In 1934, Cunningham was offered a job in New York by *Vanity Fair.* Despite her husband's protests, she took the job. He filed for divorce soon after. Cunningham experimented with taking pictures on the street in New York, calling them ''stolen pictures.'' She photographed many famous people, including the Mexican artist, Frieda Kahlo. Cunningham's work also appeared in other major American magazines. In 1937, she was included in her first big exhibition at the Museum of Modern Art, in ''Photography, 1839-1937.'' Cunningham still regarded the Bay Area as her home and, in 1946, she bought a cottage in San Francisco.

In 1946-1947, Cunningham taught photography at the California School of Fine Arts in San Francisco. Though she believed in teaching photography to one's self, Cunningham taught at many institutions of higher learning in the Bay Area and was mentor to many student photographers. In 1947, she opened a home-based studio.

By the 1950s, Cunningham's work was reaching a wider audience and earning her more recognition. This began with a 1956 exhibition in the Limelight, a new gallery devoted to photography. From this point forward, Cunningham was regularly featured in prestigious exhibitions. She was also the subject of several documentary films. She frequently traveled to Europe. Cunningham still challenged herself as an artist. In the 1960s, she began experimenting with Polaroid cameras. She published her first monograph, in the 1964 issue of *Aperture,* which included Polaroid cameras. Cunningham published her first book in 1967, the same year she was elected to the American Academy of Arts and Sciences.

Awarded Guggenheim Fellowship

In 1970, when she was 87 years old, Cunningham was granted a Guggenheim Fellowship. She used the money to print and organize her work. Three years later, at the age of 90, Cunningham had two major exhibitions in New York City. In a *New York Times* review, Hilton Kramer wrote, ''Empathy rather than esthetic invention has been her forte, guiding her eye and her lens to her most powerful images.'' In 1975, Cunningham took the extraordinary step of creating a trust so that her work would be preserved, exhibited, and promoted. She did not need to worry. Throughout the 1970s and 1980s, Cunningham's work was exhibited in the United States and throughout the world. Her photographs appeared in prestigious museums and galleries across the U.S., including the Metropolitan Museum of Art in New York, the San Francisco Museum of Art, and the Art Institute of Chicago.

At the age of 92, Cunningham began what would be her last book, *After Ninety.* The book featured portraits of the elderly, many of whom were her friends. The project was cut short by her death in San Francisco on June 23, 1976. *After Ninety* was published posthumously in 1977, and from 1978 until 1981 an exhibit, based on the book, traveled throughout the United States. Of her career, Lorenz wrote in *Imogen Cunningham: Selected Texts and Bibliography,* ''Very few photographers have encompassed the longevity, thematic diversity, and sublime vision manifested by Imogen Cunningham.''

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D

James Dickey

James Dickey (1923–1997), with his unique vision, often violent imagery, and eccentric style, created for himself a place as an important American poet in the last half of the twentieth century. Although he drew much from his life experience, Dickey avoided the classification as a confessional poet because he wrote verse that touched at the heart of all human experience.

Dickey was born on February 2, 1923, in Buckhead, Georgia, an affluent suburb of Atlanta. He was the second son of Eugene Dickey, a lawyer, and Maibelle Swift Dickey. The Dickeys' first-born son, Eugene Jr., had died of meningitis. Dickey attended North Fulton High School, where he was involved in football and track. After graduating in 1941, he attended Darlington School in Rome, Georgia, for one year. In the fall of 1942, he enrolled at Clemson A & M (now Clemson University) and played tailback on the freshmen football team. After just one semester, Dickey left college to enlist in the United States Army Air Corps. He saw action during World War II, flying approximately 100 combat missions in the South Pacific as a member of the 418th Night Fighter Squadron.

The Making of a Poet

Dickey returned from active duty and entered Vanderbilt University when he was 23 years old. At college, he began to take his poetry seriously. Some of Dickey's poems appeared in *The Gadfly,* the Vanderbilt student literary magazine in 1947. *The Sewanee Review* was the first major periodical to publish his work. ''The Shark at the Window'' was accepted by the quarterly and eventually published in 1951. On November 4, 1948, Dickey married Maxine Syerson. They had two sons, Christopher and Kevin. The marriage ended with the death of Dickey's wife in late October 1976. Two months later, he married Deborah Dodson with whom he had one daughter, Bronwen. Dickey was awarded a bachelor of arts degree in English from Vanderbilt in 1949, graduating magna cum laude. He stayed at Vanderbilt one more year, and in 1950 earned a master of arts degree. His thesis was titled ''Symbol and Image in the Short Poems of Herman Melville.''

In 1950, Dickey became an instructor in English at Rice Institute (now Rice University). After only four months of teaching, he was recalled to active military duty due to the Korean War. After serving two years in the training command of the United States Air Force, he returned to Rice. In 1954, Dickey was awarded a fellowship from the *Sewanee Review,* which he used to travel in Europe and write poetry for a year.

Upon his return from Europe, novelist and historian Andrew Lytle helped Dickey secure a teaching position at the University of Florida. But two years later, in the spring of 1956, Dickey resigned due to a controversy surrounding a reading of his poem ''The Father's Body,'' which was considered by some to be obscene. Frustrated with the university and gaining confidence in his ability to write, Dickey abandoned the academic life and moved to New York to enter the advertising business.

A Successful Career in Advertising

Dickey landed a job as a copyeditor with McCann-Erickson, the largest advertising agency in New York at that time. He wrote jingles for its Coca-Cola account and be-

came an executive with the company before he left to work for Liller, Neal, Battle & Lindsey in Atlanta, Georgia, for twice the salary. He wrote on accounts for potato chips and fertilizer until he changed agencies once more, again receiving an increase in salary. As an executive at Burke Dowling Adams, also in Atlanta, Dickey's primary account was Delta Airlines. By the end of the 1950s, Dickey was earning a comfortable living.

While working in the advertising business, Dickey continued to write poetry. In 1958, he was awarded the Union League's Civic and Arts Foundation Prize for his poems that appeared in *Poetry: A Magazine of Verse.* In 1960, he published his first collection of poems as *Into the Stone, and Other Poems.* By 1961, he left advertising to devote more time to his writing. In the same year, he won a Guggenheim Fellowship. He used the money to travel in Italy, where he wrote *Drowning with Others,* published in 1962.

Poet-in-Residence

When Dickey returned to the United States, he became the poet-in-residence at Reed College (1963–1964), San Fernando Valley State College (now California State University, Northridge, 1964-1965), University of Wisconsin at Madison (1966), University of Wisconsin at Milwaukee (1967), and Washington University (1968). From 1966 to 1968 he also served as consultant in poetry for the Library of Congress. During this time, he gained considerable recognition for his writing, especially for *Helmets* (1964) and *Buckdancer's Choice* (1965), for which he was awarded the 1966 National Book Award.

Both *Helmets* and *Buckdancer's Choice* deal with the modern suburbanite's attempt to maintain values and find meaning in a world so far removed from the natural that life becomes distorted and unreal. Death, war, the natural environment, and the self—common themes in much of Dickey's work—are represented in some of his most poignant and much-discussed poems. Throughout his career, Dickey would draw on his belief that civilization was alienated from nature, and any encounters between the two would be, by necessity, shocking and violent. For Dickey, encountering death enabled one to achieve a heightened sense of life.

''Firebombing,'' the first poem in *Buckdancer's Choice,* is told from the perspective of a pilot who momentarily flashes back 20 years to World War II and recollects dropping 300-gallon tanks filled with napalm and gasoline on neighborhoods not unlike his own: ''. . . when those on earth/ Die there is not even sound; one is cool and enthralled in the cockpit/ Turned blue by the power of beauty/ . . . this detachment/ The honored aesthetic evil . . .'' His inability to experience guilt during the moment of bombing is washed away by time, and the pilot, now safely home, re-encounters his actions, no longer protected from the feelings of horror and guilt.

Poems, 1957-1967 (1968) is a collection of Dickey's early poems, some previously unpublished. First appearing in *Two Poems of the Air* (1964), ''Reincarnation (II)'' reappears in *Poems, 1957-1967* in a section titled ''Falling.'' The poem is representative of Dickey's fascination with transformation and incarnation. An office worker, who sits at a clean desk every day, finds that death brings him new life when he is reincarnated as a migratory sea bird. ''I always had/ These wings buried deep in my back:/ There is a wing-growing motion/ Half-alive in every creature.'' In many of his poems Dickey transforms his subjects into beings of the nonhuman world so that they can experience life from such a radically different view that the sense of self is renewed and restored, at least temporarily.

Home for Life: The University of South Carolina

In 1968, Dickey became poet-in-residence at the University of South Carolina, and in 1970 he was named First Carolina Professor of English. Dickey remained at the University of South Carolina until his death in 1997. During the early 1970s, he wrote extensively, publishing his next collection of poems, *The Eye-Beaters, Blood, Victory, Madness, Buckhead, and Mercy* (1970); two books on creative writing, *Self-Interviews* (1971) and *Sorties* (1970); and the critically acclaimed and internationally best-selling novel *Deliverance* (1970). Dickey gained even more popularity after *Deliverance* was made into a successful film in 1972.

Deliverance

Deliverance is a dark and violent story of four Georgia businessmen whose canoe trip down a rugged river turns into a terrifying experience of stalking, murder, and survival at all costs. Lewis Medlock, played by Burt Reynolds in the film version, is an avid bow hunter who convinces three

friends to go on a weekend back-to-nature trip down a rugged stretch of the Cahulawassee River in Georgia. During the first day they overcome the obstacles and hazards of the harsh environment; they experience a sense of communion with each other and with nature around them. The next day their world is transformed by a series of horrible events that are set into motion when two members of the party, resting on the bank of the river, are overtaken by two malicious mountain men. One is being sexually assaulted at gunpoint when Medlock finds them and kills the assailant with his bow and arrow. The other runs away. Now the four are faced with decisions about justice, murder, and survival. The idyllic sense of nature is replaced by a nature where savagery and necessity are paramount.

The four men decide to bury the body, fearing how the locals would react to outsiders killing one of their own. The horror of the inescapable experience intensifies when Drew, the only one who wanted to tell the authorities, drowns and Medlock suffers a broken leg. Ultimately, Ed Gentry, the narrator of the story, is forced to kill the second assailant who continues to stalk them down the river. When the terrifying trip finally ends, each member is left to determine the line between meaning and meaninglessness.

After the success of the film *Deliverance,* (for which he had written the screenplay, suggested the theme song, and portrayed a minor on-screen character) Dickey achieved some popular fame. He traveled a circuit of college campuses, playing his guitar and reading his poetry.

Later Works

Dickey also continued writing poems. *The Zodiac,* published in 1976, was a long poem based on Hendrik Marsman's poem of the same title. Presented in twelve parts, it is about an alcoholic who moves to Amsterdam to write and die. *The Strength of the Fields,* first written for President Jimmy Carter's inauguration in 1977, was published as a collection in 1979. *Puella,* published in 1982, is a long poem about a girl's journey into womanhood. Dickey also wrote several collections for children, including *Tucky the Hunter* (1978) and *Bronwen, the Traw, and the Shape Shifter* (1986). Collections of previous published works include *The Early Motion: ''Drowning with Others'' and ''Helmets''* (1980), *The Central Motion* (1983), and *The Whole Motion: Collected Poems, 1945-1992. Deliverance* was Dickey's only successful attempt as a novelist. *Alnilam,* which was published in 1987, was a lengthy World War II novel about a recently blinded man looking for his son. The novel received mixed reviews and had little popular success. In 1994, his teacher, mentor, and fellow poet, Monroe K. Spears said in a profile of Dickey, which appeared in the *Southern Review:* ''He has made poetry seem vital and important, not merely a superior form of amusement or a purely aesthetic activity, but related to the central activities and experiences of life.''

Dickey died on January 19, 1997, in Columbia, South Carolina. He taught poetry at the University of South Carolina until the end, even having an oxygen tank wheeled into his classroom every day. Although best known for the novel, *Deliverance,* he was at heart a poet who captivated his readers with the intensity of his feeling and experience. Able to attract large audiences to his public readings in the late 1960s and 1970s, Dickey brought poetry to the masses and continues to enthrall the smaller audience of poetry readers today. In an interview with Frank Anthony that appeared in the *New England Review* in 1997, Dickey seemed to comment on his own place in literary history: ''I remember talking to [poet] Robert Lowell about posterity—we differed on opinions of various writers—and I said I would leave that to posterity because after all it's the greatest critic of them all. He turned to me savagely and said, 'Posterity is a lousy critic!' Nevertheless, I would side with posterity, all things being equal.''

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Edgar Laurence Doctorow

E.L. Doctorow (born 1931) is widely regarded as one of America's pre-eminent novelists of the 20th Century. His work is philosophically probing, employing an adventurous prose style, and the use of historical and quasi-historical figures, situations, and settings. Politically active and outspoken, Doctorow urges other writers to follow his lead in expressing their opinions about issues outside the literary community.

Edgar Laurence Doctorow was born on January 6, 1931 in the Bronx, New York. He was named after the great poet and short story writer Edgar Allen Poe, who had also lived in the Bronx. Doctorow's parents were both second-generation Americans who descended from Russian Jews. His mother, Rose (Levine) Doctorow, was an accomplished pianist. His father, David Richard Doctorow, owned a music shop. When his business was wiped out during the Depression, he sold home appliances to support the family.

Doctorow's household was rife with literary, intellectual, and political discussion. He would later characterize his childhood milieu as ''a lower middle-class environment of generally enlightened socialist sensibility.'' Both Doctorow and his older brother had aspirations of being novel-

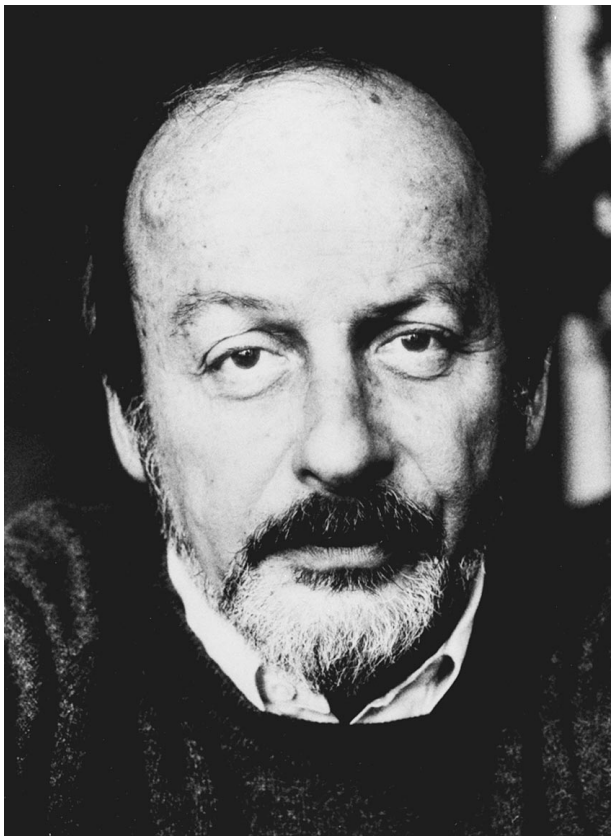

ists. ''I always knew that writing was my calling,'' Doctorow told *Time* magazine. For a long time, however, he would resist this impulse, on the advice of friends and family. ''People told me to look for physical labor and under no circumstances to get involved with the book business in Manhattan.''

Education

Upon finishing grade school, Doctorow attended the prestigious Bronx High School of Science. He then enrolled at Kenyon College in Gambier Ohio, a liberal arts school known to be a hub of literary study. One of Doctorow's professors at Kenyon was the renowned poet and critic, John Crowe Ransom. At this point, Doctorow was not focused on a literary career, however, preferring to major in philosophy. He also tried his hand at acting, appearing on stage in a number of campus productions.

After earning his undergraduate degree with honors in 1952, Doctorow moved on to graduate study in English drama at New York's Columbia University in the autumn of 1952. Here he was introduced to the work of the German Romantic playwright Heinrich Von Kleist, whose writing had a profound effect on the young student. Doctorow later modeled the protagonist of his most famous novel, *Ragtime* on the hero of one of Kleist's novels.

While studying at Columbia, Doctorow met and married Helen Setzer, a fellow graduate student. He was drafted into the Army in 1953 and was stationed in Frankfurt, Germany, where Helen gave birth to the couple's first child. Upon leaving the service, Doctorow returned to New York, where he got a job at the reservations desk at La Guardia Airport. Tired of this, he moved on to a position as an ''expert reader'' for Columbia Pictures. His responsibilities included reading a novel a day and writing a 1200-word critique evaluating its cinematic potential. Doctorow acknowledged that the job gave him insights into the structure and pacing of genre novels that he would later use in his own writing.

Early Novels

In 1959, Doctorow accepted a job as an editor for the New American Library. He remained there until 1964, using his free time to work on his own fiction. In 1960, Doctorow published his first novel, *Welcome to Hard Times*. A Western genre story, it was set in the newly settled Dakota Territory of the 1800s. The tale was told from the point of view of the mayor of the frontier town of Hard Times, in the form of a series of journal entries. Critics responded favorably, and the book was later turned into a motion picture starring Henry Fonda. Although Doctorow was now an established novelist, he was still unable to support his family entirely through his writing. He, therefore, accepted the post of editor-in-chief at Dial Press in 1964.

In 1966, Doctorow completed work on his second novel, *Big as Life*. This time he chose science fiction as his genre, spinning an outlandish tale about a group of people who band together to fight off two giant humanoids attacking Manhattan. The book was perplexing to some reviewers; others dismissed it as potboiler science fiction. Doctorow later withdrew the novel from print entirely, apparently disappointed at the critical reception it received.

Acclaim for *Daniel*

As editor-in-chief at Dial Press, Doctorow spent the last few years of the 1960s working with some of the most talented authors of the time, including Norman Mailer, James Baldwin, and Richard Condon. But he quit his position in 1969 in order to devote more time to his own writing. The fruit of that effort was Doctorow's first non-genre novel, *The Book of Daniel* (1971).

The title character was based on Michael Meeropol, the son of executed Communist spies Julius and Ethel Rosenberg. Doctorow believed the execution was a major political crime of the 1950s and tried to express his confusion and outrage through the character of Daniel. He did extensive research into the lives of the Rosenbergs in preparation for writing his book. The hard work paid off, as critics almost universally praised the new work. *The Book of Daniel* was nominated for a National Book Award and made part of the required reading list at a number of colleges and universities.

Awards and Riches

It took Doctorow four years to produce his next novel, but critics found it worth the wait. *Ragtime*, set in the decade prior to World War I, wove together a number of interconnected story lines, featuring both real-life and imaginary characters. Historical figures such as Harry Houdini,

William Howard Taft, and Sigmund Freud appear in its pages, though the major themes of the novel revolve around the fictional Coalhouse Walker, a black piano player persecuted for a crime he did not commit. The novel was an enormous critical and commercial success, fulfilling Doctorow's own vow that the book would reach vast new constituencies. *Ragtime* sold 200,000 copies in hardcover in its first year alone, and netted a lucrative $2 million for the paperback sale. It won Doctorow the National Book Critics Circle Award for fiction and was adapted as a feature film in 1982 and a Broadway musical in 1997.

With his first novel of the 1980's, *Loon Lake*, Doctorow returned once again to historical fiction. Set in and around the Adirondacks during the Great Depression, the book follows the wanderings of an ambitious drifter. Its experimental prose style and non-linear structure made it a difficult read for some, but critical response was mostly positive. For his next book, 1984's *Lives of the Poets*, Doctorow eschewed the novel form entirely, preferring to collect six short stories and a novella, all of which dealt with the relationship between art and politics.

Artist and Advocate

During this same period, Doctorow himself was exploring that relationship through his actions and public pronouncements. Now an internationally famous and acclaimed author, he found time in his hectic schedule to publicly expound on his views about political and cultural matters. In 1980, Doctorow appeared before a Senate subcommittee to decry the encroachment of the entertainment industry into publishing. In 1983, the outspoken author delivered a scathing commencement address at Sarah Lawrence College in which he excoriated Ronald Reagan as ''the most foolish and insufficient president in our history.'' Later that year he traveled to Beijing, China, where he lambasted American officials for encouraging the Chinese to translate and publish American books without duly compensating the American writers.

Doctorow became extremely active within the literary community. In 1982, he was appointed the Lewis and Loretta Gluckman Chair of American Literature at New York University. In 1984, he was elected to the American Academy and Institute of Arts and Letters. The following year he appeared at the Twentieth International PEN Conference to urge America's writers to speak out on political issues. Doctorow later had published a distillation of that argument in essay form entitled ''The Passion of Our Calling.''

Bronx Novels

Doctorow's sixth novel, *World's Fair*, appeared in 1986. In it, Doctorow tackled a new literary form, the memoir, writing from the point of view of one Edgar Altschuler, a young man growing up in the Bronx during the Great Depression. Again, real historical personages and events like the Hindenburg disaster and the New York World's Fair of 1939, gave depth and verisimilitude to the narrative. Hailed as a triumph by literary critics, *World's Fair* was awarded the American Book Award for fiction.

The Bronx again provided the setting for Doctorow's next novel, *Billy Bathgate*, published in 1989. The book again explores the relationship between history and myth, as it follows the title character through his immersion in the gangster underworld of the 1930's. Young Bathgate's mentor throughout is the real-life gangster, Dutch Schultz. One of Doctorow's most accessible and accomplished novels, *Billy Bathgate* became an international bestseller and earned Doctorow the National Book Critics Circle Award for fiction.

Doctorow in the 1990's

In the 1990's, Doctorow slowed his pace somewhat, publishing only one major new work of fiction. He purchased a summer home on Long Island and organized a three-day annual retreat weekend called ''The Sag Harbor Initiative.'' There artists and politicians gathered to discuss major issues of the day.

Doctorow's eighth novel, *The Waterworks*, appeared in 1994. Set in New York City in the aftermath of the Civil War, the suspenseful narrative is told by an old, wry newspaper editor. Its real protagonist is Martin Pemberton, one of the paper's employees, who embarks on a quest to find the father he thought was long dead. Laced with historical and contemporary allusions, the book echoes earlier Doctorow works in its sweeping examination of the interaction among different social classes.

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James Patrick Donleavy

The literary career of J.P. Donleavy (born 1926) has spanned nearly 50 years, though he is most famous for his first novel, *The Ginger Man.*

James Patrick Donleavy was born on April 23, 1926, in Brooklyn, New York. His parents were Irish immigrants who settled with their three children in the Bronx neighborhood of Woodlawn. Donleavy established a poor reputation in school when he was expelled from Fordham Preparatory, a New York Jesuit school. He served in the U.S. Naval Reserve during World War II, then used the GI bill to attend Trinity College in Dublin, Ireland. He lived in Ireland and England, eventually settling permanently in Ireland. Donleavy became an Irish citizen in 1967 as ''a purely practical matter of tax,'' he told Thomas E. Kennedy of *Literary Review*. ''Not actually to gain money so much as to simplify my life.'' He settled into a 25-room mansion, which once belonged to Julie Andrews, on 200 acres of land in Mullingar, about 60 miles from Dublin.

Donleavy married Valerie Heron, with whom he had a son, Philip; and a daughter, Karen. After his divorce from Heron, he married Mary Wilson Price in 1970 with whom he had a daughter, Rebecca; and son, Rory. Price and Donleavy were divorced in the 1980s.

Donleavy's life seemed to center around wild friends who provoked even wilder events, which he faithfully documented in his books. *J.P. Donleavy's Ireland* chronicles the years between Donleavy's move to Dublin in 1946 as a student and the publication of *The Ginger Man* in 1955. ''More than just a string of drinking stories,'' wrote Kevin Scanlon in *Maclean's,* ''the book documents Donleavy's metamorphosis from young American to Irish artist. And like the convert who embraces a religion more fervently than its priests, Donleavy frequently sounds more Irish than the Irish themselves. It is a joyous, passionate and resonant cry.''

The Ginger Man

Donleavy's first book was initially rejected by nearly 50 publishers. *The Ginger Man* is the story of Sebastian Dangerfield, ''a solitary outsider in a hostile society who is motivated by greed, prurience, and envy,'' noted a reviewer for *Contemporary Literary Criticism.* Dangerfield ''spends most of his time pursuing women and alcohol while neglecting his wife, child, and law studies, and he aspires to upper-class status but is unwilling to compromise his nonconformist nature to attain financial success.'' Donleavy wrote the book, noted Ginny Dougary of *The Times,* using ''a style that was as arresting as his hero: a combination of whiplash narrative and stream of consciousness, punctuated by the four-line haiku that were to become his trademark.''

After several years of gathering rejections for the manuscript, the book finally found a publisher at Olympia Press in 1955. Without Donleavy's consent, the book was placed in the pornographic Travlers Companion series. This prompted the author to end his agreement with Olympia. Later Olympia sued an English publisher for breach of contract over the publication of a less offensive version of the book in 1956. The ensuing legal battle ended in 1979, when Donleavy bought the bankrupt company. The controversy disheartened and depressed Donleavy, who later told Thomas E. Kennedy of *Literary Review,* he had become something of a hermit. ''As this litigation increased,'' Donleavy said, ''my withdrawal from the world increased. Howard Hughes and his reclusive behavior in his life was no mystery to me.''

A complete, uncut version of *The Ginger Man* was finally published in the United States in 1965. Since then, the book, which has never been out of print in the U.S., has sold several million copies and garnered a cult following. Fans like Robert Redford, Mike Nichols, Sam Spiegel, and John Huston vied for the rights to make film versions of the book, but Donleavy was reluctant to relinquish control of his story. His son Philip worked to produce the film in the early 1990s, but the project was never completed.

Hard Act to Follow

Donleavy followed his bestseller with more than a dozen subsequent novels, plays, works of non-fiction and short stories, but none achieved the same level of success. Many, in fact, drew less-than-favorable comparisons to his first book. Dougary noted that other reviews ''have been even more withering. The Observer's verdict on *Fairy Tales of New York,* for instance, is not untypical: 'An unstoppable flow of self-indulgent drivel.' ''

Other critics defended Donleavy. Kennedy argued that critics pan the writer with complaints ''that Donleavy merely repeats himself—in fact the theme and content of his books vary greatly, although they do share a vision of death's inevitability and man's dark-comically earnest wish to evade it. . . . '' One book with Donleavy's brand of dark humor is *The Unexpurgated Code: A Complete Manual of Survival & Manners.* Published in 1975, the book mocks Victorian etiquette novels with a dose of bathroom humor.

Some of Donleavy's early writing explored genres other than the novel. He wrote short stories, publishing a collection called *Meet My Maker the Mad Molecule* in 1964. Other writings ended up on stage, including an adaptation of *The Ginger Man* that was produced in London and Dublin in 1959, and in New York in 1963. Later, he adapted several other novels for the stage, including *A Singular Man,* which was produced in Cambridge and London in 1964 and Westport, Connecticut, in 1967. *The Beastly Beatitudes of Balthazar B* made its way to the stage in London in 1981 and in Norfolk, Virginia, in 1985 productions.

Inspired Controversy

Donleavy's writings continued to draw fire. His 1984 book, *De Alfonce Tennis: The Superlative Game of Eccentric Champions, Its History, Accoutrements, Rules, Conduct, and Regimen,* for example, led critic Andrew Brown, as stated in *Contemporary Literary Criticism* to comment, ''it is pointless to speculate on the reasons this book was written as it was, or published at all. But why should anyone read it? . . . It is a deliberate attack on language with intent to maim, to remove even the possibility of meaning. It is the literary equivalent of heavy metal music. . . . ''

As he entered his seventies, Donleavy steadily produced novels and attracted praise ranging from tepid to torrid. Donleavy's 1998 book *Wrong Information is Being Given Out at Princeton* introduced a man who marries into money but finds it isn't what he expected. A *Kirkus Reviews* writer noted of Donleavy, ''the old dog is showing signs of age, but his friends will always be glad he's dropped in to say hello, even if their children find him a trifle unkempt and creepy.''

Donleavy's career came full circle with the 1994 publication of *The History of The Ginger Man.* Seymour Lawrence, Donleavy's editor, told Wendy Smith of *Publishers Weekly,* ''I had heard all these stories—he was living in a cottage without a toilet or heat, he was broke, his wife had just had a baby—and I urged him to write them down.'' The book, touted as an autobiography, focused on Donleavy's one real claim to fame. As Dougary pointed out, Donleavy's wife and child ''seem hardly to exist,'' in the book, noting that ''this lack of domestic detail and tenderness towards those who shared his life most intimately makes his own life seem as exaggerated and one-dimensional as a cartoon. It also gives the impression of a selfish man, forever swept up in his own obsessive quests.''

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Jimmy Dorsey

As the leader of one of the most popular swing-era bands and a skilled saxophone jazz soloist, Jimmy

Dorsey (1904–1957) became famous. With or without his equally well known brother Tommy, he was in demand in nightclubs and in the motion picture business.

Jimmy Dorsey was born in Shenandoah, Pennsylvania on February 29, 1904. Along with his younger brother Tommy, Dorsey appeared destined to become a musician. Not that his father's brass band was all that successful, since he had to work on the side to support his family. But the elder Dorsey, a miner and music teacher, wanted a better life for his sons, and he felt music was the way. Both boys studied music with a real passion, each beginning with a cornet. Before long they were allowed to play in their father's band and by the time he was 17 years old, Jimmy Dorsey was playing clarinet in the well-known Jean Goldkette band. His fellow band members included, among other famous early-day jazz greats, Bix Beiderbecke and Frankie Trumbauer. Dorsey, a smooth and superbly skilled clarinet and saxophone soloist, honed his skills with the Red Nichols band in the later 1920s. He also played with the popular band of Ted Lewis.

Feuding Brothers

The two brothers, Jimmy and Tommy, had a long-standing feud and each had a terrible temper. Their disagreements were legendary and created much gossip in the music business, explained trumpeter Max Kaminsky in his

book *Jazz Band: My Life in Jazz,* ''They had been brought up in a feisty Irish family where love was expressed with fists as much as kisses. Both Tommy and his brother Jimmy were natural born scrappers.'' But the brothers finally decided to join forces in 1933 by forming their own ''Dorsey Brothers'' band. They hired Ray McKinley to play drums, Glen Miller to play trombone, and singer Bob Crosby. The band was a solid success in the music business, and both Dorseys were doing well financially. But they couldn't get along with each other, and in 1935, after a terrible argument that caused Tommy to walk out, the Dorsey Brothers Band broke up.

Kaminsky said in his book, ''When they had their own Dorsey Brothers orchestra they fought around the clock. Tommy would kick off the beat. Jimmy would growl, 'Always the same corny tempo!' Tommy would snarl, 'Oh yeah! And you always play those same corny notes!' Jimmy would leap up, snatch Tommy's trombone and bend it in two. Tommy would seize Jimmy's sax and smash it on the floor, and the fight was on.''

Neither of the Dorsey brothers had a great influence on the jazz music of the day, and their influence on Swing was yet to come, but they were noted for their fine ensemble work and even more so for their outstanding musical arrangements. Together or apart, they were often at the top of the hit parade, and at one time or another they worked with all of the top soloists of the day. During the times when they played separately, with their own bands, one might be at the top of the biggest hit list on one month, then the other the next month. Each drew an enthusiastic crowd wherever they went.

Dorsey always favored the Selmer saxophone, and so the company produced a very special ''Dorsey model.'' This saxophone was produced between the 26,000 and 27,500 serial number range, and became very valuable as a collector's item. The horn was elaborately engraved, and some collectors even had the Jimmy Dorsey name in the engraving. Jimmy was the brother most committed to jazz. He loved fast music and blaring brass while his younger brother, Tommy, preferred slow, easy music.

Success in the 1940s

After the 1935 breakup of their popular band, Jimmy Dorsey took the remaining musicians and formed his own band. Though recognition took longer than he had hoped it would, Dorsey kept playing. In the 1940s he achieved success with his hit songs sung by Helen O'Connell (''Green Eyes'' and ''Tangerine'') and Bob Eberle (''Amapola''). He continued to feature both popular singers, as his band traveled around the country, giving nightly performances.

First Family of Music

The Dorsey brothers were the first family of music. Each brother continued a fascination with Dixieland music, and Jimmy incorporated the sound into his popular orchestra. Each Dorsey band had a famous singer, Bob Crosby with Jimmy and Frank Sinatra with Tommy. Jimmy Dorsey's band featured Ray McKinley on drums, while his brother had Buddy Rich.

Jimmy Dorsey was a natural leader, enabling him to unite a group of potentially volatile musicians into a smooth group. He was also a virtuoso performer on reed instruments. He specialized in speed on his clarinet or saxophone, in cramming many perfect notes into a very short span of time. Some examples of this type of music were ''One O'clock Jump'' and ''John Silver.'' Fingers flying over the keys, rocking to the sound of the music, his orchestra backing him perfectly, Dorsey would play precisely, without a miss or a flaw. Big band followers always cheered his virtuosity.

His theme music was ''Contrasts,'' and some of his greatest hits included ''Amapola (My Pretty Little Poppy),'' ''In a Little Spanish Town,'' ''Fools Rush In,'' ''Tangerine,'' ''I Got Rhythm,'' ''Perfidia,'' and ''Green Eyes.'' The Jimmy Dorsey band was immensely popular in the wartime film ''Three Jills in a Jeep,'' made in 1944. The year before this film, Jimmy Dorsey and his orchestra appeared with Red Skelton and Eleanor Powell in a film called ''I Dood It!'' The film contained some of the best comedy routines in motion pictures. Dorsey's band introduced the modern jazz standard ''Star Eyes,'' and the topical, ''So Long, Sarah Jane'' in the film. The picture also featured Dorsey in his famous ''One O'clock Jump'' signature song.

In 1944, Dorsey and his band appeared in a operetta with Marilyn Maxwell. Unfortunately, two Dorsey classics (''What Does It Take?'' and ''I Know It's Wrong'') were cut from the final print of the film. Dorsey's band continued to flourish throughout the 1940s while other big bands faded into obscurity.

The Dorseys are Reunited

In February 1953, with years of successful music behind them, the Dorsey brothers decided to reunite. This may have occurred because of the release of a somewhat fictionalized 1947 motion picture documentary called *The Fabulous Dorseys,* in which both musicians appeared as themselves. Their music received praise from the critics. Though each had made other films, it was their orchestras that attracted the most attention. The connection with Hollywood continued. They could even make march music swing, and often played ''The National Emblem March'' in swing-style. The combined Dorsey band continued the popularity of each musician. The brothers also seemed to be able to get along better than before.

The Tommy Dorsey Orchestra, featuring co-leader Jimmy Dorsey, was signed to do the band work for Jackie Gleason's ''Stage Show'' on television. Gleason's was the only bandstand show on TV in the mid-1950s. The Dorsey orchestra, therefore, received tremendous exposure and regained all of its old popularity among band lovers.

But the good times were drawing to a close. Tommy Dorsey died in November 1956, at the age of 51. Jimmy took over the leadership of the band and continued giving performances. The Dorsey band's memorable 1957 recording of ''So Rare'' became the last big hit from any major orchestra in the country. Ill health forced Dorsey to retire soon after the recording was made, although he lived to see the tremendous popularity of this great tune. Dorsey's own

death came only six months after his brother, on June 12, 1957 in New York City.

Dorsey's music has retained its popularity long after the end of the big band era and his death. Remastered and digitized, it is available on tape or compact disk, and has remained in demand by music lovers throughout the world.

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Charles Dow

Charles Dow (1851–1902), with his partner Edward Jones, founded Dow Jones & Company and *The Wall Street Journal,* in order to present business news in a simple, unbiased way. The paper became the most respected financial journal in the world. Dow also developed several stock averages and the Dow theory, based on his personal observations of the relationship between the stock market and general business activities.

Charles Henry Dow, born in Sterling, Connecticut on November 5, 1851, was the son of a farmer who died when his son was six years old. The family lived in the hills of eastern Connecticut, not far from Rhode Island. Knowing that he did not want to be a farmer, the tall, stooped, bushy-bearded Dow decided to try journalism.

Dow did not have much education or training, but he managed to find work at the age of 21 with the *Springfield Daily Republican*, in Massachusetts. He worked there from 1872 until 1875 as a city reporter for Samuel Bowles, who taught his reporters to write crisp, detailed articles. Dow then moved on to Rhode Island, joining *The Providence Star*, where he worked for two years as a night editor. He also reported for the *Providence Evening Press*. In 1877, Dow joined the staff of the prominent *Providence Journal*. Charles Danielson, the editor there, had not wanted to hire the 26-year-old, but Dow would not take no for an answer. Upon learning that Dow had worked for Bowles for three years, Danielson reconsidered and gave Dow a job writing business stories.

Dow specialized in articles on regional history, some of which were later published in pamphlet form. Dow made history come alive in his writing by explaining the development of various industries and their future prospects. In 1877, he published a *History of Steam Navigation between New York and Providence.* Three years later, he published *Newport: The City by the Sea.* It was an account of Newport, Rhode Island's settlement, rise, decline, and rebirth as a summer vacation spot and the location of a naval academy, training station, and war college. Dow reported on Newport real estate investments, recording the money earned and lost during the city's history. He also wrote histories of public education and the prison system in the state.

Danielson was so impressed with Dow's careful research that he assigned him to accompany a group of bankers and reporters to Leadville, Colorado, to report on silver mining. The bankers wanted the publicity in order to gain investors in the mines. In 1879, Dow and various tycoons, geologists, lawmakers, and investors set out on a four-day train trip to reach Colorado. Dow learned a great deal about the world of money on that journey as the men smoked cigars, played cards, and swapped stories. He interviewed many highly successful financiers and heard what sort of information the investors on Wall Street needed to make money. The businessmen seemed to like and trust Dow, knowing that he would quote them accurately and keep a confidence. Dow wrote nine ''Leadville Letters'' based on his experiences there. He described the Rocky Mountains, the mining companies, and the boomtown's gambling, saloons, and dance halls. He also wrote of raw capitalism and the information that drove investments, turning people into millionaires in a moment. He described the disappearance of the individual mine-owners and the financiers who underwrote shares in large mining consortiums. In his last letter, Dow warned, ''Mining securities are not the thing for widows and orphans or country clergymen, or unworldly people of any kind to own. But for a business-

man, who must take risks in order to make money; who will buy nothing without careful, thorough investigation; and who will not risk more than he is able to lose, there is no other investment in the market today as tempting as mining stock.''

Working on Wall Street

In 1880, Dow left Providence for New York City, realizing that the ideal location for business and financial reporting was there. The 29-year-old found work at the Kiernan Wall Street Financial News Bureau, which delivered by messenger hand written financial news to banks and brokerages. When John Kiernan asked Dow to find another reporter for the Bureau, Dow invited Edward Davis Jones to work with him. Jones and Dow had met when they worked together at the *Providence Evening Press*. Jones, a Brown University dropout, could skillfully and quickly analyze a financial report. He, like Dow, was committed to reporting on Wall Street without bias. Other reporters could be bribed into reporting favorably on a company to drive up stock prices. Dow and Jones refused to manipulate the stock market.

The two young men believed that Wall Street needed another financial news bureau. In November 1882, they started their own agency, Dow, Jones & Company. The business' headquarters was located in the basement of a candy store. Dow, Jones, and their four employees could not handle all the work, so they brought in Charles M. Bergstresser, who became a partner. Bergstresser's strength lay in his interviewing skills. Jones once remarked that he could make a wooden Indian talk.

In the days before annual reports and press releases, getting information often took much patience and diplomacy. Dow and Jones' reporters visited the brokerages, banks, and company offices, looking for news. The reporters took messengers with them who would run back to the office with the stories. Someone would then dictate to a group of writers who, using styluses, would write on thin sheets of tissue paper that had carbon paper in between each sheet. In this way, each writer could produce 24 copies at a time. These copies were called ''flimsies.'' Waiting messengers then raced down Wall Street delivering the ''flimsies'' to subscribers. This process was repeated several times a day. Eventually a late edition and a seven a.m. edition were added, based on private wires and stock prices in London.

In November 1883, the company started putting out an afternoon two-page summary of the day's financial news called the *Customers' Afternoon Letter*. It soon achieved a circulation of over 1,000 subscribers and was considered an important news source for investors. It included the Dow Jones stock average, an index that included nine railroad issues, one steamship line, and Western Union. Because the ''flimsies'' were inefficient to produce and difficult to read, the company started using a hand-operated press in 1885. However, their publications were still delivered by messenger until 1948.

Birth of *The Wall Street Journal*

In 1889, the company had 50 employees. The partners realized that the time was right to transform their two-page news summary into a real newspaper. The first issue of *The Wall Street Journal* appeared on July 8, 1889. It cost two cents per issue or five dollars for a one-year subscription. Dow was the editor and Jones managed the deskwork. The paper gave its readers a policy statement: ''Its object is to give fully and fairly the daily news attending the fluctuations in prices of stocks, bonds, and some classes of commodities. It will aim steadily at being a paper of news and not a paper of opinions.'' The paper's motto was ''The truth in its proper use.'' Its editors promised to put out a paper that could not be controlled by advertisers. The paper had a private wire to Boston and telegraph connections to Washington, Philadelphia, and Chicago. It also had correspondents in several cities, including London.

Dow often warned his reporters about exchanging slanted stories for stock tips or free stock. Crusading for honesty in financial reporting, Dow would publish the names of companies that hesitated to give information about profit and loss. The paper soon had power and respect.

Dow Jones Industrial Average

In the 1890s, Dow saw that the recession was ending. In 1893, many mergers began taking place, resulting in the formation of huge corporations. These corporations sought markets for their stock shares. The wildly speculative market meant investors needed information about stock activity. Dow took this opportunity to devise the Dow Jones industrial average in 1896. By tracking the closing stock prices of twelve companies, adding up their stock prices, and dividing by twelve, Dow came up with his average. The first such average appeared in *The Wall Street Journal* on May 26, 1896. The industrial index became a popular indicator of stock market activity. In 1897, the company created an average for railroad stocks.

Dow also developed the Dow theory, which stated that a relationship existed between stock market trends and other business activity. Dow felt that if the industrial average and the railroad average both moved in the same direction, it meant that a meaningful economic shift was occurring. He also concluded that if both indexes reached a new high, it signaled a bear market was underway. Dow did not believe that his ideas should be used as the only forecaster of market ups and downs. He thought they should be only one tool of many that investors used to make business decisions.

In 1898, *The Wall Street Journal* put out its first morning edition. The paper now covered more than just financial news. It also covered war, which it reported without rhetoric, unlike many of the other papers. Dow also added an editorial column called ''Review and Outlook,'' and ''Answers to Inquirers,'' in which readers sent investment questions to be answered.

Endorsed a Presidential Candidate

Edward Jones retired in 1899, but Dow and Bergstresser continued working. Dow still wrote editorials, now focusing on the place that government held in American business. *The Wall Street Journal* started a precedent in reporting during the election of 1900 by endorsing a political candidate, the incumbent president William McKinley.

In 1902, Dow began to have health problems and Bergstresser wanted to retire. The two sold their shares of the company to Clarence Barron, their Boston correspondent. Dow wrote his last editorial in April 1902. A few months later, on December 4, 1902 he died in Brooklyn, New York, at the age of 52.

Vermont Royster, a later editor of the *The Wall Street Journal* said that Dow always believed that business information was not the ''private province of brokers and tycoons. In writing about high finance, Dow used homely analogy and the language of everyday life. Neither as a writer nor as a person did he ever lose touch with Main Street.''

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E

Gertrude Ederle

Gertrude Ederle (born 1906) was one of the most famous athletes in the world. On August 6, 1926, she became the first woman to swim across the English Channel from France to England, a feat she accomplished in 14 hours 34 minutes. Her time beat the previous men's world record by 1 hour and 59 minutes.

The daughter of German immigrants to New York City, Gertrude Ederle was born on October 23, 1906. Her love of swimming began at an early age, when Ederle's family spent summers at a riverside cottage in Highlands, New Jersey. When they returned to the city for the winter, she swam in the 10th Avenue horse troughs, earning punishment from her father.

On August 1, 1922, when she was 15, Ederle grabbed world attention when she entered the Joseph P. Day Cup, a 3 1/2-mile race across New York Bay. As a long-distance swimmer, she was completely unknown; before that day, her longest race had been 220 yards. Amazingly, she beat 51 other contenders, including U.S. champion Helen Wainwright and British champion Hilda James. The experience made her realize that she had a talent for long-distance swimming. In the next few years, Ederle broke nine world records in distances from 100 to 500 meters, won six national outdoor swimming titles, and earned more than two dozen trophies. In the 1924 Summer Olympic Games in Paris, Ederle won a gold medal for the 400-meter freestyle relay, and won bronze medals in the 100-meter and 400-meter freestyle races.

In June 1925, Ederle swam 21 miles from the New York Battery to Sandy Hook, beating the men's record with her time of 7 hours, 11 minutes, and 30 seconds. She always enjoyed beating men's records, proving that women could succeed in reaching sports goals that most people thought were impossible.

New Swimming Techniques

In the 1920s swimming in general, and endurance swimming in particular, underwent a boom in popularity. It became more socially acceptable for women to swim and to compete in sports. Certain technical advancements in swimming technique were incorporated into American training and Gertrude Ederle was among the first swimmers to benefit from these advancements. She used a style of crawl swimming that was adapted from one developed by her early coach, famed trainer and swimming advocate L. deB. Handley. He worked extensively with the New York Women's Swimming Association, where he volunteered his services because the organization was too new and poorly funded to pay him. Known as ''the greatest swimming instructor in the world,'' Handley was devoted to advancing the cause of women's swimming and was also fascinated with different swimming strokes and their effect on a swimmer's efficiency and endurance. Until the early part of the century, the crawl stroke so common today was unknown. When Handley heard about the Australian crawl stroke, he experimented with it and adapted it. He discovered that women were better at the crawl than men because their bodies were naturally more buoyant and they could kick faster. ''Obviously, then,'' Handley wrote, ''these newer strokes will allow girls and women to utilize more adequately their natural resources and either cover a given course faster, or last longer in an unlimited swim, than earlier styles.''

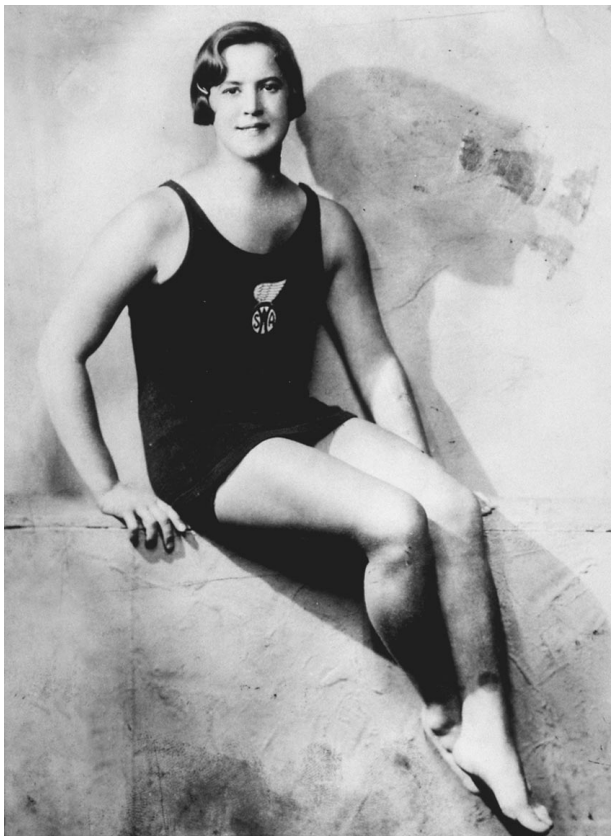

Ederle, who was one of his proteges in a long list of champions, swam an eight-beat crawl adapted from Handley's ''six-beat-double-trudgeon crawl,'' which involved thrashing the legs four times for each arm swing, rolling the body heavily from one side to the other, and lifting the face toward the up arm on each stroke. Currently, most swimmers use a basic front crawl with a six-beat kick.

Handley wrote, ''The extent of the progress may be gauged from the fact that American girls hold virtually all the world's swimming records for women today; while six years ago our national marks were so far behind the latter as to be a source of merriment to foreigners.'' Handley's earlier prophecy was correct; the new, efficient strokes, combined with natural talent, had led Ederle and many other women champions to victory.

Swimming the English Channel

Having won so many honors, Ederle set her sights on ''swimming's holy grail'': to swim across the English Channel. If she succeeded, she would be the first woman ever to complete the arduous passage. The first authenticated swim of the English Channel was that of Captain Matthew Webb, in August of 1875. Only five people had ever succeeded in crossing it, all of them men: two American, two English, and one Argentine. One swimmer, William Burgess, had attempted the swim 32 times before completing it in 1911. Most people at that time believed that women were not capable of crossing the Channel because it was so difficult and dangerous. As the *Encyclopedia of World Sport* notes, ''Channel swimming is one of sport's most taxing challenges, with very high rates of failure. The fact that less than seven percent [of those] who attempt to swim across the English Channel complete the trip is a testament to the difficulty of the task. Only the very strong succeed.''

When Ederle made the crossing, Channel swimming was a relatively new challenge. As a result of the efforts of Handley and others, marathon swimming was in vogue. Judith Jenkins George, in an article on long-distance women's swimming in the *Canadian Journal of the History of Sport,* noted that ''Thousands of spectators were drawn to the oceans, lakes, and pools to observe the swimming marathons of the 1920s and 1930s. The fad of endurance swimming lasted less than a decade yet, during this time, it captivated the public's interest and the athlete's imagination as a test of courage and stamina.''

Gertrude Ederle captured the public's imagination more than most. The *Encyclopedia of World Sport* quoted the August 7, 1926 issue of *The New York Times,* that remarked, ''The record of her 19 years shows her to be courageous, determined, modest, sportsmanlike, generous, unaffected and perfectly poised. She had, in addition, beauty of face and figure and abounding health.''

Ederle first attempted to swim the Channel in August 1925. After swimming for nine hours, she got seasick and her trainer, Jabez Wolffe, forced her out of the water, despite the fact that she insisted that she wanted to go on. She fired Wolffe and replaced him with experienced Channel swimmer, William Burgess.

Ederle sailed for France for her second attempt to cross the Channel in June 1926. Her resolve was strengthened by the fact that competitors were trying to do the same thing. On August 3, Clarabelle Barrett began the swim but was lost in fog and officially declared missing. She gave up the swim only two miles from France. Lillian Cannon of Baltimore, Maryland was also preparing to make the crossing.

After she arrived in France, Ederle waited to start, anxiously watching the weather and hoping for good conditions. On August 6, she prepared to set out. As she stood on the beach on the Boulogne side of Cape Gris-Nez, Ederle's trainers coated her with a mixture of olive oil, lanolin, and Vaseline; the grease would help keep her warm in the frigid water and would also lubricate her skin as she swam. Ederle wore yellow goggles, a red diving cap, and a red two-piece suit, an unusual style at the time. She waded into the water at 7:05 am, shouted ''Cheerio!'' dove into the 60-degree water, and began swimming toward Dover, England. This route, from France to England, is considered more difficult and dangerous than the England-to France crossing because of prevailing winds and tides. Ederle planned to swim with a westering spring tide for two hours, then drift back to the middle of the channel on the north-northeast tide in the next three hours, and then swim hard for four hours.

Weather conditions rapidly deteriorated as the wind picked up and the waves grew higher. After she had been swimming for six hours, a line squall roiled the water into dangerous cross-currents. ''After eight hours I knew I would either swim it or drown,'' she said later, according to Jay Maeder of the *Daily News*. After twelve hours she was exhausted, just swimming to survive. Her supporters, fol-

lowing in a boat, became worried about her safety. ''Trudy, you must come out!'' they shouted. ''What for?'' she yelled back, and kept swimming. Later, Ederle said she was most motivated by several encouraging telegrams that her mother had sent from New York, and which her supporters read to her during the swim. In addition, she said, her father had promised that if she made it, he would buy her any sports car she wanted.

At Kingsdown in Dover, screaming spectators, flares, and searchlights were waiting for her when she stumbled out of the water. She had beaten Enrique Tirabocci's record by almost two hours. Because of the storm, it was estimated that she had swum at least 35 miles. ''No man or woman ever made such a swim,'' her trainer, Burgess, said, according to Maeder. ''It is past human understanding.'' Ederle's father had bet Lloyd's of London that she would win; he received $175,000. To celebrate the victory, he handed out free frankfurters to his whole neighborhood.

Encyclopedia of World Sport quotes British swimming expert and sportswriter Alec Rutherford, who wrote, ''The swim came to an end in what might be describes as a blaze of glory . . . huge bonfires were kept burning along the beach, lighting up the waters, so that those ashore could see the strong, steady strokes which Miss Ederle kept until she was able to touch bottom and walk ashore.''

When Ederle returned to Manhattan, the city gave her a ticker-tape parade that attracted two million spectators. She was flooded with book, movie, and stage offers, as well as proposals for marriage. She embarked on tours of North America and New York that drained her health and led, in 1928, to a nervous breakdown. As Robert Markel remarked in Women's Sports Encyclopedia, ''Her recovery was slow, and undoubtedly more difficult than any swim she ever made.'' Ederle later taught hearing-impaired children to swim. She developed a special understanding for children with this disability because the prolonged exposure to cold water during her English Channel swim had left her with a hearing loss.

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Alfred Eisenstaedt

Alfred Eisenstaedt (1898–1995) was an established photographer when he moved to the United States from Germany in 1935. But the photograph that won him the most fame was the won he took in Times Square on V-J (Victory over Japan) Day in 1945, ending World War II. The picture, that of a sailor in his blue uniform kissing a nurse in her white uniform, with a passion usually reserved for lovers, became synonymous with the mood of celebration the country felt at the war's end. Even those who did not know his name, knew his picture.

Eisenstaedt was almost 47-years-old when he took that picture. He got it as he got many of his pictures—persistence rather than planning. He often noted that he had learned it was the reaction to an event that created the best picture, rather than the event itself. That day in August of 1945, Eisenstaedt was simply walking among the crowd that had gathered on the streets of New York. One of the people he noticed was a sailor who was kissing his way through the crowd. He followed him long enough to see him grab the woman whose outfit in white brought the contrast of the sailor's blue to his keen eye. At that moment, Eisenstaedt snapped the picture.

Self-Taught Hobby Led to Career

Alfred Eisenstaedt was born on December 6, 1898, in Dirschau, West Prussia, then a territory of Germany, and later known as Tczew, Poland. His friends called him, ''Eisie.''He was the older son of Joseph and Regina Schoen Eisenstaedt. His father owned a department store and made an above-average living for his family. His uncle gave him a camera for his 14th birthday, but Eisenstaedt quickly lost interest in it.

Eisenstaedt graduated from the Hohenzollern Gymnasium in Berlin. He was drafted into the German army in 1916, in the midst of World War I. Eisenstaedt was sent to Flanders following his basic training. There he served as a field artillery cannoneer. His service came to an abrupt end

in December of 1917 when he was hit with shrapnel during British shelling in the second Allied western offensive. While Eisenstaedt nearly lost both his legs, the rest of his battalion was killed.

Eisenstaedt returned to Germany following the war and went back to the university. The economic decline of post-war Germany proved the undoing of the Eisenstaedt family business. They lost all of their money and Eisentaedt was forced to find work. For ten years he sold buttons and belts. In the 1920s, his interest in photography was revived. What caught his attention was a new camera called the Ermanox invented by fellow German, Erich Salomon. The camera was compact and worked with available light. This made it perfect for candid shots. What soon became commonplace, was then a groundbreaking development in the field of photography. In 1925, a friend demonstrated how to enlarge photographs. This was the turning point in his love for picture taking. Eisenstaedt set up his first darkroom in his family's bathroom.

Eisenstaedt was on vacation in Czechoslovakia in 1927 when he snapped a picture of a woman playing tennis. The story was told so many times in Eisenstaedt's lifetime that it became as well-known as the legendary photographer himself. This was the first photograph he sold. *Der Weltspiegel,* a German weekly, bought it for $3. He recalled later that, ''I thought. You can get paid for this?'' That payment encouraged him to spend more time taking pictures. An article in *American Photo,* magazine during the summer of 1991 did a feature on Eisenstaedt for their series entitled, *Legends: The Secrets of Their Success.* In it, Eisenstaedt offered this anecdote about his deciding move. He said, ''By this time [following his first sale] I was shooting local cultural events and personalities for the Associated Press [then known as the Pacific and Atlantic Photo agency] in my spare time. Finally, my boss approached me and said, 'Choose which you'd rather do—sell buttons and belts or take pictures.' When I said photography, he said, 'You're digging your own grave.'''

Less than a week later, and just three days after his 31st birthday, Eisenstaedt was on his way to Norway to capture shots of writer Thomas Mann as he accepted the Nobel Prize for Literature. It was his first assignment for the German magazine, *Funkstunde.* When he purchased a Leica camera, the first 35mm. still camera, in 1930 Eisenstaedt found the camera he would work with the rest of his life. The Leica was small. He could take many shots before he had to reload—making it the perfect instrument for this man who loved to take pictures.

It was Eisenstaedt's second free-lance assignment that revealed his true spirit. He was sent to cover a royal wedding in Italy. From Mussolini to the choirboys, Eisenstaedt took pictures of everything—everything except the bride and groom, that is. He later told *People* magazine that when he returned from the wedding, his ''editor was very perplexed, but he couldn't fire me because I was working free-lance.'' His last major assignment from Germany took him to Ethiopia. When Italy invaded the country later that year, Eisenstaedt's photos were usually the ones that served as background for the news articles.

Life In America

Life magazine featured a story on Eisenstaedt, *Little Big Man with a Camera,* by Richard Lacayo in September 1990. At five feet four inches, Eisenstaedt could squeeze into a room or a crowd unobserved, because of his size. In that article Eisenstaedt revealed his mood as he saw Germany changing around him and began to realize that the time had come to leave. He was snapping pictures of famed movie star Marlene Dietrich and happy, amusing pictures of waiters on ice, everything that brought him joy in his native surroundings. But then Adolf Hitler appeared, and life in Germany and all over Europe had begun to grow dim. ''The old Europe was beautiful,'' Eisenstaedt said. ''There were people interested in art and music. Then these horrible people came to power.''

Eisenstaedt's arrival in America coincided with the arrival of a new magazine that was being published by Henry Luce. Eisenstaedt was hired as one his first four staff photographers. The new magazine had a simple title, *Life.* When Luce saw Eisenstaedt's photos with their casual ease, he liked them immediately. Eisenstaedt's picture of a ''stiff-faced cadet at West Point,'' to use Lacayo's words, graced the cover of *Life's* second issue.

Eisenstaedt adapted to life in the United States. Like him, the country was simple, unceremonious, and full of unabashed vigor. By 1936, he was taking pictures of Hollywood celebrities. His editor at *Life,* told him before his first trip that, ''The most important thing is not to be in awe of anyone. Remember, you are a king in your own profes-

sion.'' Eisenstaedt said that, ''I never forgot those words.'' His small stature and his personality served him well with his many subjects. He told Vicki Goldberg of *New York* magazine that ''they don't take me too seriously with my little camera. I don't come as a photographer. I come as a friend.''

However, he was more than a friend to his subjects. ''He was a fan, as well'' Lacayo wrote in *Time* magazine on the occasion of the first Eisenstaedt retrospective exhibit at Manhattan's International Center of Photography. ''In retrospect,'' Lacayo observed, ''Eisenstaedt's exile to America starts to look like a stroke of luck. Amid the prevailing cheer of the postwar nation, his upbeat view of things probably found a more ready audience than it would have in the more somber precincts of Europe. His chief mode is celebration.''

It was hard to find a celebrity whose picture Eisenstaedt did not take. He never took what might have been called a ''critical'' picture of anyone—anyone except the famed Nazi propaganda minister, Joseph Goebbels at the League of Nations in 1933, before he left Germany. Eisenstaedt recalled that as he clicked his shutter, the Nazi leader looked up with a terribly nasty look. ''I had a photograph of him ten seconds before smiling,'' said Eisenstaedt. He had not been trying to make him look bad. Yet for the German photographer, who was also Jewish, the shot turned out to be an eerie premonition of the days to come.

As for the rest of his subjects, that list included Marilyn Monroe, the Kennedy family, Bob Hope, Bertrand Russell, Winston Churchill, Eleanor Roosevelt and countless others. Whether photographing a world leader or movie star he made them look no more distant than someone's next-door neighbor. Some had a difficult time taking him seriously for a reason other than his size. It was his simplicity, his fresh-faced sentiment as a photojournalist that often cast shadows on his art. In the April 1988 issue of *American Photographer,* John Loengard had his own story along those lines. That was the same month that the International Center of Photography in New York gave Eisenstaedt its annual master photographer award. Loengard said ''I don't remember when I first saw Alfred Eisenstaedt's picture of the drum major practicing, but it was close to the time it was taken—1950. I don't think I liked it. Too cute. I thought it was too perfect a realization of an expectation. My childhood was never that innocent. Was I too skeptical at too early an age because I lived in New York City? . . . this picture seemed like something that might illustrate a book about children. The kind bought by parents.''

Eisenstaedt had seen a lot of discord and ugliness in his lifetime. If nothing else, he was only 19 when he nearly lost his life. Yet he saw that happiness was every bit the worthy subject that sadness might have been to another photographer. ''Even when he returned to Germany in 1979,'' said Loengard, ''Eisie did not use his camera to comment on the past. Instead, he marvelled at the sweet gaiety of a group of Lufthansa stewardesses, at the appearance of a Dalmatian dog in the back of a Porsche, at the rumpled clothes of film director Rainer Werner Fassbinder. 'I don't see Germany with political eyes,' he said. 'I see picture.'''

During his lifetime, Eisenstaedt published several books. His first, *Witness to our Time,* appeared in 1966. In the September 25, 1966 *New York Times Book Review,* P.G. Fredericks wrote, ''Much has been made of Alfred Eisenstaedt as a photographer and rightly so, but what comes across in this book is his strength as a journalist. Over and over, he catches exactly the telling expression on a face or the revealing detail of a situation.'' Some of the other books that followed were: *The Eye of Eisenstaedt,* in 1969; *Martha's Vineyard,* in 1970; and *Witness to Nature,* in 1971. With John McPhee's text his photographs were published in 1972 in *Wimbledon: A Celebration.*

Eisenstaedt's personal life included his marriage to Kathy Kaye, a South African woman whom he met and married in 1949. She died in 1972. They had no children. When *New York Times,* writer Andy Grundberg interviewed for his feature in 1988, near the occasion of Eisenstaedt's ninetieth birthday, he was able to leaf through an entire box of prints and recall the the exact date the photo was taken—month, day, and year. His filing system was something only he could understand. To the observer, it was no system at all. It was then that he quoted George Burns. ''He said something like, 'I keep getting older, but never old.' That's exactly how I feel.''

Eisenstaedt died at his tiny cottage in Martha's Vineyard, Massachusetts on August 23, 1995 at the age of 96. The legacy he left behind was not a complicated one—simply stacks and stacks of pictures for people of the next generations to look at. His view of the world was a pretty view. And Eisenstaedt chronicled all of the decades of the 20th century in snapping its most cherished memories. He was just a guy who liked to take pictures.

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Michael Eisner

As chairman and chief executive officer of the multi-billion dollar Walt Disney Productions, Michael Eisner (born 1942) is one of the most highly visible business leaders in the United States. With his impressive management skills, Eisner has become the leader of a vast communications and entertainment empire.

Eisner was born in Mount Kisco, New York on March 7, 1942. His father, Lester Eisner, was a lawyer and administrator for the U.S. Department of Housing and Urban Development. His mother, Margaret Eisner, was a co-founder of the American Safety Razor Company. Young Michael grew up in the family's apartment on Fifth Avenue in New York City. Although his surroundings were luxurious, Eisner was required to read two hours for every hour of television he watched. His television viewing was strictly rationed and carefully controlled. His was not a pampered childhood. Eisner attended Denison University in Granville, Ohio. He began his college career with an interest in medicine but eventually switched to English literature and theater. During his summer vacation, Eisner worked as a page at the NBC television network in New York.

After graduation Eisner returned to NBC as a logging clerk, keeping track of television programs. Within a few weeks, he moved to the programming department at CBS, where he was responsible for placing commercials in the right places in children's programs. He didn't enjoy this work, so he mailed out hundreds of job resumes to various entertainment companies, including Walt Disney. He received one response.

Diller was Impressed

ABC's Barry Diller was impressed with Eisner's resume. He knew his company needed bright young executives like Eisner, and he wanted to bring him on board. Diller convinced his board that Eisner should be the assistant to the national programming director at ABC, and Eisner jumped at the chance. He held the ABC job from 1966 to 1968.

During his time at ABC, Eisner married his wife, Jane, also known as ''Tasty.'' Meanwhile, he began to show his real skills by producing a television special called ''Feelin' Groovy at Marine World.'' The show was a success and in 1968 Eisner was promoted to manager of specials and talent, a job he held for less than a year before he was promoted to director of program development for the East Coast. This job made him responsible for Saturday morning children's programming, including animated programs based on the popular singing groups, the Jackson Five and the Osmond Brothers.

Advancement at ABC

Eisner continued to climb in the entertainment business. In 1971, he became ABC's vice president for daytime programming. He promoted the vastly popular soap operas, *All My Children* and *One Life to Live.* Three years later, Eisner was promoted to vice president for program planning and development, and then became senior vice president for prime time production and development. It was Eisner who created such programs as *Happy Days, Welcome Back Kotter, Barney Miller,* and *Starsky and Hutch.* Thanks to the contribution of Eisner, ABC was able to move into first place in the network ratings, surpassing both CBS and NBC.

Paramount Pictures

Eisner was on his way to the top. His old mentor from ABC, Barry Diller, had moved to Paramount Pictures as chairman of the board. In 1976, Diller offered Eisner the position of president and chief operating officer at Paramount. Eisner accepted and brought to his new job some of the cost-cutting lessons he had learned in network television. At that time, the average cost of making a motion picture was about twelve million dollars. Eisner's average cost at Paramount was only eight million. Despite reduced costs, Paramount moved from last to first place among the six major studios. Half of the top ten box office hits were Paramount pictures, including *Raiders of the Lost Ark, Saturday Night Fever, Grease, Heaven Can Wait, Ordinary People, Terms of Endearment, An Officer and a Gentleman, The Elephant Man, Reds, Flashdance, Footloose, Trading Places, Beverly Hills Cop, Airplane,* and three of the Star Trek motion pictures. It would be difficult to create a list of motion pictures with more power, entertainment value, and audience attraction.

Walt Disney Company

In 1966, Walt Disney died. It was a loss of epic proportions for the entertainment world. An award-winning editorial cartoon that appeared in many newspapers was a drawing of the earth, with mouse ears and a tear running down. Audiences who had grown to love the work of Disney wondered what would happen to his pleasant, G-rated films and the theme parks he created. After the death of Walt, many in the industry felt that the Disney Company lacked leadership and direction.

Eisner left Paramount Pictures to become chairman and chief executive officer of the Walt Disney Company in September 1984. He replaced Hollywood super agent Michael Ovitz, who received a severance package worth about $90 million. Eisner signed a seven year contract extension worth about $250 million. Stockholders felt he was worth it. In only a few years, he was able to transform the company from an organization that lacked direction into an industry leader. Eisner also exercised stock options worth more than $229 million, with more options available to him. The studio quickly turned out several new animated features including *The Little Mermaid, Beauty and the Beast, Aladdin, The Lion King,* and *Pocahontas.* Every one of them was a huge success and earned millions of dollars for the Disney Company.

Eisner was considered to be the savior of Disney—the Prince who had awakened the Sleeping Beauty. Disney stock soared. Eisner had revived the Magic Kingdom. During that time, perhaps in part due to Eisner's love of hockey, Disney made the decision to join the National Hockey League by launching ''The Mighty Ducks,'' named after a well known Disney motion picture. In May 1966, Disney acquired an interest in and became the general partner of major league baseball's ''California Angels'' later renamed the ''Anaheim Angels.'' It was common to see Eisner wearing either a Mighty Ducks' or an Angels' baseball cap, and to be seen at the rink or the baseball stadium. Disney increased its participation in several other sports under Eisner's leadership. Golf, big time motor racing, soccer, marathon races and other sports were soon under the Disney umbrella, and in many cases were sponsored by Disney.

Work in Progress

In his book *Work in Progress,* Eisner said, ''At a certain level, what we do at Disney is very simple. We set our goals, we aim for perfection, inevitably fall short, try to learn from our mistakes, and hope that our successes will continue to outnumber our failures. Above all, we tell stories, in the hope that they will entertain, inform, and engage.''

The Disney Company continued to market its various theme parks, including Disneyland in California and Disney World in Florida, and even built a massive new park near Paris called Euro Disney. But initial returns from the European park were disappointing. Low attendance brought a nearly one billion dollar loss in the first year. Plans to construct a huge historical park outside Washington, DC, were suddenly canceled. As if to counter these disappointments, he announced that Disney was acquiring his old company, Capital Cities, owners of the ABC television network. As CEO of Disney, Eisner had become the leader of a communications and entertainment empire without equal.

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Alice Evans

Alice Evans (1881–1975) was a pioneering scientist who established that humans contract the once-common, painful disease brucellosis from raw cow and goat milk. She lobbied successfully for the pasteurization of all milk and lived to see the disease fall into obscurity.

For years, her findings were scorned and ignored because of her gender and because she did not have a doctorate degree. Evans contracted brucellosis while doing research, and suffered from the disease for 30 years. Brucellosis, a recurrent disease also known as Malta or undulant fever, causes shooting pain in the joints, fever, and depression.

Science Prodigy

Alice Evans was born January 29, 1881, to William Howell and Anne B. Evans in rural Neath, a northern Pennsylvania town to which her grandparents had immigrated from Wales in 1831. She attended local elementary schools with her brother, Morgan, and graduated in a class of seven from the Susquehanna Collegiate Institute of Towanda, Pennsylvania, in 1901.

Lacking the money for college tuition, Evans reluctantly took a job teaching grade school, which was one of the few career options available to women at the time. She taught for four years until her brother told her about a free two-year nature study course for teachers at Cornell University's College of Agriculture. She attended the course, then stayed on to complete a Bachelor of Science degree in agriculture. Evans chose the relatively new field of bacteriology—the study of one-celled microorganisms—as her area of major emphasis. She was aided by a scholarship and by a tuition waiver underscoring the college's commitment to training leaders for the nation's agricultural industry.

Encouraged by her professor of dairy bacteriology at Cornell, Evans received a scholarship in bacteriology at the University of Wisconsin. This scholarship had never before been awarded to a woman. One of Evans' professors at the University of Wisconsin was Elmer V. McCollum, who later became famous for discovering Vitamin A. In 1910, Evans was awarded a Master of Science degree from the University of Wisconsin.

Her professors urged her to continue on for a doctoral degree, and Evans later continued her studies at George Washington University and the University of Chicago. However, she never completed her Ph.D., although she was awarded honorary degrees from the University of Wisconsin, the Woman's Medical College of Pennsylvania, and Wilson College. Eventually she became so respected in her field that most of her colleagues called her ''doctor,'' even without the degree. In 1928, she was elected the first woman president of the Society of American Bacteriologists.

Discovered Life's Work

By a stroke of luck, Evans was hired by Professor E.G. Hastings of the University of Wisconsin to work as a bacteriologist on a team developing an improved flavor for cheddar cheese, one of Wisconsin's primary industries. Technically the position was a Federal civil service post, working for the U.S. Department of Agriculture's Dairy Division of the Bureau of Animal Industry. Because space was limited while the bureau's main offices were being built in Washington, D. C., research was temporarily being carried out at several agricultural experiment stations at state universities. The USDA payed the salaries of the investigators and the state provided laboratory space and support.

After three years, Evans moved to Washington D.C. to work in the dairy division of the USDA's Bureau of Animal Industry (BAI). She found herself to be the only woman scientist employed in that particular department. Evans quickly gathered that the Washington staff was shocked that a state experiment station had hired a woman. Evans accidentally became the first woman scientist to hold a permanent appointment there. She would later recall in her memoirs, cited in John Parascandola's article in *Public Health Reports,* that ''according to hearsay, when the bad news broke at a meeting of BAI officials that a woman scientist was coming to join their staff, they were filled with consternation. In the words of a stenographer who was present, they almost fell off their chairs.''

Evans joined a team of scientists studying the sources from which bacteria entered dairy products. In addition, she took on the project that would become her life's work, studying the bacteria present in fresh cow's milk. She quickly identified a similarity between two bacteria: the organism that causes spontaneous abortion in cows (Bang's disease), and the organism that causes brucellosis in goats. Her discovery proved that humans could get sick from milk contaminated by bacteria living in cows. She announced her discovery in 1917 at the Society of American Bacteriologists. Her results were published in the *Journal of Infectious Diseases* the following year. The author of Evans' obituary in the *Washington Post* called the discovery ''one of the most outstanding in the field of medical science in the first quarter of this century,'' but it was years before her findings were accepted by the scientific establishment and action taken. Paul De Kruif summed up the attitude of Evans' colleagues in his book *Men Against Death,* published in 1932. ''If Evans were right,'' he imagined the scientists of the day as reasoning, ''somebody much more outstanding than Evans would have run onto it long before. Such,'' De Kruif stated, ''is the silliness of scientists.''

As Evans herself pointed out in an early paper cited in *ASM News,* ''Considering the close relationship between the two organisms, and the reported frequency of virulent strains of *Bacterium abortus* in cow's milk, it would seem remarkable that we do not have a disease closely resembling Malta fever in this country.'' Doctors eventually found brucellosis to be far more prevalent in the U.S. than they had realized. Mild forms of the disease had been misdiagnosed as influenza, while severe cases were confused with a number of diseases, including tuberculosis, typhoid fever, and malaria. Like many patients, Evans' own chronic case of brucellosis went undetected for months. She identified it entirely by accident, while comparing her own blood against that of a sick assistant.

Ironically, some of Evans' most vehement opposition came from bacteriologist Theobald Smith, who had been one of the first scientists to discover the bacteria in milk and warn about its possible health implications. Battling criticism from detractors in the scientific community, plus facing the resistance of a dairy industry that did not take kindly to the implication that their milk supply was dangerous or even deadly, Evans began to doubt her own facts. She largely abandoned her research for four years.

Research Focus Shifted by War

During World War I, Evans took a job as a bacteriologist at the Hygienic Laboratory, which later became the National Institutes of Health. Wanting to be helpful in the war effort, she worked on improving the drug used to treat epidemic meningitis, a disease that was rampant in the military. Meningitis causes the tissues around the brain and spinal column to become swollen, and kills more than half of the people who contract it. Unfortunately, Evans wound up becoming ill herself, and so was incapacitated for much of the war.

Evans' theories about brucellosis and raw cow's milk were starting to become accepted internationally. Microbiologists from Holland, Austria, Italy, Germany, and Tunisia confirmed her findings. Evans expanded her research to

include studying the blood of people ill with brucellosis. Helping Evans' case in the U.S. were Dr. Walter Simpson of Dayton, Ohio, who traced 70 cases of undulant fever to raw cow's milk, and Dr. Charles M. Carpenter, who identified dozens of cases in Ithaca, New York. Evans wrote a paper defending her work, which was presented at the World Dairy Congress in 1923. Ironically, she was too sick with undulant fever to attend the conference herself. Finally, Evans' assertions were accepted and pasteurization—heat treating milk to kill potential disease-harboring bacteria—became standard practice in the American dairy industry. Undulant fever lost its dangerous grip on milk drinkers.

Evans went from being ridiculed to being honored. In 1927, while suffering in the hospital from undulant fever, Evans learned she been had elected president of the American Bacteriologists Society. She was the first woman awarded that honor. Later, she served on the committee on infectious abortion of the National Research Council, and was a delegate to the International Microbiology Congresses in Paris and London.

Evans continued to be fascinated with diseases. Later in her career, she studied streptococcal infection, which causes strep throat and scarlet fever. She retired from the National Institutes of Health in 1945, but served for eleven years as president of the Inter-American Committee on Brucellosis. Throughout her career, Evans was active in a number of organizations. She was honored by the American Academy of Microbiology and the American Association for the Advancement of Science, and belonged to the Washington Academy of Sciences, the American Association of University Women, the American Association of the United Nations, and the United World Federalists.

Made Headlines Once Again

Evans made headlines again in 1966, when she filed suit against the U.S. government. She was unwilling to sign an oath disavowing communist loyalty, as required on her Medicare application. At the time, the law prevented those with communist affiliations from receiving benefits. Represented by Lawrence Speiser of the American Civil Liberties Union, Evans charged that the disclaimer was unconstitutional, violating her right of free speech and association as guaranteed by the First Amendment. The suit was eventually dismissed by the U.S. District Court and Evans was awarded benefits without ever signing the oath.

Evans, who never married, lived in a retirement home from 1969 until her death in Alexandria, Virginia on September 5, 1975, following a stroke. She was 94 years old.

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Douglas Fairbanks

In the days of silent films, Douglas Fairbanks (1883–1939) was the king of dramatic actors. He surged across American motion picture screens performing dangerous stunts such as jumping from one high balcony to another or swinging by a rope from an old pirate ship. Fairbanks was an expert swordsman and handler of guns, a fine athlete, and managed to win the hand of the leading lady with perfect manners in almost every film he made.

Douglas Fairbanks was born in Denver, Colorado on May 23, 1883. He was the son of an alcoholic father who left the family when Douglas was five years old. Born into the Jewish faith, he was taught at an early age to conceal this fact because his family considered it embarrassing. By the time he was just eleven years old, Fairbanks was acting in and around the Denver area. But New York City was where the major actors played. Since he knew already what he wanted to be, Fairbanks moved to New York when he was only seventeen years of age. He planned to sweep into the entertainment business, but instead was forced to take odd jobs to earn enough to eat.

Fairbanks worked as a cattle freighter and as a clerk on Wall Street. In his free time, he haunted the theaters trying to get an acting job. Finally, after two years, he made his Broadway debut as Florio in the Frederick Warde Company's production of *The Duke's Jester.* He was ambitious, hard working, and developing into an excellent actor, but was still unable to get the starring roles despite his handsome appearance. Success continued to elude him, and he began to question his decision to become an actor.

In 1907, Fairbanks married Anna Beth Sully, owner of the Buchannan Soap Company, with offices in the Flatiron Building on Broadway. His father-in-law wanted Fairbanks to forget the acting business and work for the company. Fairbanks worked for the company for six months, then headed back to the theaters. His timing was good, for the Buchannan Soap Company went out of business shortly after he left.

Fairbanks got a string of minor parts, and was seen by important people, but the lead roles still didn't come. His wife Anna, a former socialite who was not accustomed to poverty, became pregnant. Although the marriage eventually collapsed, she gave birth to a son who was named after his father.

An Offer from Hollywood

Fairbanks received an offer to move West and make ''flickers,'' which is what Broadway actors called the silent films. At first he resisted, but when Hollywood offered over one hundred thousand dollars for a year of movie making, he reluctantly agreed. Fairbanks arrived at the Triangle Film Corporation in 1915, at the age of 31. At first, he failed to impress any of the film people. Director D.W. Griffith, who was assigned to work with Fairbanks, said of the new actor, ''He's got a head like a cantaloupe and he can't act.''

But Fairbanks proved that he could act, and very well. He made more than 25 films including comedies, romances, westerns, and drawing room satires. None of his early films were the type that made him famous, but they were still quite entertaining. Fairbanks became so popular that he was able to form his own production company, and began producing and writing his own films.

United Artists was Formed

During a tour to sell war bonds in 1917, he met and fell desperately in love with actress Mary Pickford. However, he and Pickford were both married at the time, and having an affair was not acceptable in the early days of film—neither the fans nor the producers would understand. So the two hid their relationship for nearly three years, as both matured into solid actors and business people. In 1919, they formed United Artists with Charlie Chaplin and D.W. Griffith, in order to provide an independent distribution channel for artists who produced their own pictures. They hoped to break the practice of ''block booking'' films into theaters. Fairbanks and Pickford also took the bold step of divorcing their partners and getting married.

For the next few years, Fairbanks made a string of adventure films that have stood the test of time. He made *The Mark of Zorro* and *The Three Musketeers* in 1921, *Robin Hood* in 1922, *The Thief of Baghdad* in 1924 and *The Black Pirate* in 1926. These films were extremely expensive, beautiful, and smashing successes. Every detail of each film was handled by Fairbanks, and it was said that you could ''feel his heart'' in each scene. Pickford, meanwhile, was acting in her own films and becoming increasingly popular as well. The two were quite plainly the ''King and Queen'' of Hollywood during these years.

The Academy of Motion Picture Arts and Sciences

By 1927, Fairbanks was 44 years old and knew he was nearing the end of his acting career. He remained active with the management of his business, forming the Academy of Motion Picture Arts and Sciences and overseeing the first award ceremony. He was also involved in the opening of Grauman's Chinese Theater on Hollywood Boulevard. The courtyard outside this famous tourist attraction featured the foot and handprints of movie stars, with his own and Pickford's being placed first. Finally, he helped open the Roosevelt Hotel, site of the first Academy Award presentation.

Fairbanks and Pickford lived in a mansion called ''Pickfair'' in the city of Beverly Hills. Crowds of people hovered around the gates of the estate day and night, each fan hoping to catch a glimpse of the two famous owners riding their horses on the grounds, or boating in the lake on their property. Fairbanks did make some good films at this time. He played the role of a real man with real problems in *The Gaucho, The Iron Mask, Reaching for the Moon,* and others.

In 1933, to the sadness of film fans, Fairbanks and Pickford announced their retirement from films, and soon after that the breakup of their marriage. They had decided to make a film together, *Taming of the Shrew,* and it was a disaster. Each blamed the other for the failure. Fairbanks' son, Douglas Jr., was becoming a big star, while his father was fading from the public eye.

After the divorce, Fairbanks married his mistress, Lady Sylvia Ashley. He had been suffering from heart trouble, but in early 1939 started writing a script for a new film in which he planned to star, along with his famous son. The script was never finished. Fairbanks died of a heart attack in his sleep in Santa Monica, California on December 12, 1939.

To show the depth of despair among fans when Fairbanks died, United Press published the following epitaph. ''The body of Douglas Fairbanks Sr. lay tonight in an ornately carved bed before a window of his Santa Monica mansion which looked out on the vast Pacific. Through the night and day came a procession of Hollywood great and the forgotten who had worked with and known Fairbanks in his swashbuckling days. For hours Mr. Fairbanks' 150-pound mastiff named Marco Polo whined beside the death bed, refusing to move.'' The King of Hollywood was gone, and most agreed there would never be another like him.

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José Feliciano

Singer and guitarist José Feliciano (born 1945) is one of the best known Hispanic entertainers in the United States and a major star in the Spanish-speaking world. His trademark is his furious guitar work and ability to re-invent rock classics with a Latin spin, as demonstrated in one of his biggest hits, ''Light My Fire.''

José Feliciano was born on September 10, 1945, in Lares, Puerto Rico. His large family was barely supported by their father's work as a farmer. By 1950, Feliciano's parents had relocated to a Latino section of New York City's Harlem, where his father found work as a longshoreman. By this time, the young Feliciano was already beginning to develop his enormous talent for music. According to his press biography, ''His love affair with music began at the age of three, when he first accompanied his uncle on a tin cracker can.'' By the age of six, Feliciano had taught himself to play the concertina simply by listening to records and practicing. Later in his career, Feliciano would master the bass, banjo, mandolin, and various keyboard instruments. These accomplishments were more remarkable because he was visually impaired since birth.

Got Start in Coffee Houses

In his early teens, Feliciano discovered his instrument of choice: the acoustic guitar. Again, he taught himself to play simply by listening to records. The second of twelve children, Feliciano was blessed with a lucrative talent. By the age of 16, he was contributing to the family income by playing folk, flamenco, and pop guitar on the Greenwich Village coffeehouse circuit. At a time when his father was out of work, 17-year-old Feliciano quit school in order to perform full-time. He played his first professional show in 1963 at the Retort Coffee House in Detroit.

Back in New York, Feliciano was heard at Gerde's Folk City by an RCA Records executive, who quickly arranged a recording contract for the young singer. His first album, *The Voice and Guitar of Jose Feliciano,* and single, ''Everybody Do the Click,'' were produced in English in 1964, but failed to make it onto the U.S. music charts. The album, however, was well received by disc jockeys; it was played regularly on their radio stations. In his first years with RCA, Feliciano's producers focused on his Puerto Rican background and marketed most of his albums to Latin American audiences; consequently, his name first became familiar to Spanish-speaking listeners. Indeed, as early as 1966, Feliciano played to an audience of 100,000 in Buenos Aires, Argentina.

Sparked Career with ''Light My Fire''

RCA began marketing Feliciano to the English-speaking audiences of England and the U.S. in 1968, when he released his version of the Doors' 1967 hit, ''Light My Fire.'' His reworking of the now-classic tune peaked at number three on the U.S. pop music charts, selling over a million records and making the singer a celebrity overnight. Feliciano received two Grammy Awards for ''Light My Fire,'' one for best new artist of 1968 and one for best contemporary pop vocal performance. *Feliciano!,* the 1968 album that featured ''Light My Fire,'' was just as successful, earning the guitarist his first gold album.

Although that release was largely composed of songs written and previously recorded by other musicians, Feliciano was able to establish himself as an important artist by radically redefining the music that he recorded. Both the Latin influence in his style and his facility with the acoustic guitar greatly altered the quality of songs like ''Light My Fire,'' that were originally recorded by rock bands using electric instruments. Of that song, *Rock Movers and Shakers* explained, ''Its slowed-down, sparse acoustic-with-woodwind arrangement and soul-inflected vocal defines Feliciano's style.'' *Feliciano!* also garnered the unique honor, according to Thomas O'Neil, author of *The Grammys,* of becoming a favorite album among teenagers in the mood for romance.

Following the success of *Feliciano!,* its namesake went on tour in both the United States and England, displaying his talents as a guitarist and as a singer who could cover a variety of musical styles. At the time, he told *Melody Maker*'s Alan Walsh, ''I'm just a musician. . . . not a pop musician or a jazz musician; just a musician. I play guitar but I also regard my voice as an instrument. I don't really like to be placed into a compartment and type-cast because I'd like to work on all levels of music.''

Despite all the accolades, Feliciano's 1968 success was sometimes coupled with conflict. During a series of well-attended dates in England, the blind performer ran afoul of British quarantine laws about pets: Feliciano's seeing-eye dog could not enter the country. It was a problem for the musician not only because he needed the dog for navigation, but also because she had become something of his trademark onstage. The helpful canine led the singer to the center of the stage at the beginning of each performance and returned to bow with him at the end. Feliciano did not return to England for several years.

Criticized for National Anthem Rendition

Invited to sing ''The Star-Spangled Banner'' at the fifth game of the 1968 World Series at Detroit's Tiger Stadium, Feliciano's disturbed many of his more conventional listeners with what the *Detroit Free Press* called his ''tear-wrenching, soul-stirring and controversial'' rendition. He was booed during the performance and received critical press for months to follow. The offending interpretation, according to the *New York Times,* was simply a matter of style: ''His rendition was done in a slower beat, similar to a blend between soul and folk singing styles. He accompanied himself on the guitar.'' Though later artists would offer unique renditions of the anthem that were accepted as artistic variations, Feliciano had been the first to alter the song, which infuriated many. The *Times* quoted one listener as having responded, ''I'm young enough to understand it, but I think it stunk. . . . It was non-patriotic.'' Another commented, ''It was a disgrace, an insult. . . . I'm going to write to my senator about it.''

Feliciano later recalled the incident with regret. ''I did it with good intentions and I did it with soul and feeling,'' he told Michael Mehle in the Denver *Rocky Mountain News* in 1998. ''When it happened, people wouldn't play me on the radio. They thought I was too controversial. After that, my life was not so good musically. . . . and I've been trying to dig my way back ever since.'' Feliciano continued to record and perform steadily since 1968, but never achieved the same level of popularity. The album *Souled* hit number 24 on the U.S. charts in 1969; also that year, *Feliciano/10 to 23* reached number 16 and earned the singer a second gold album. A little later, however, Feliciano's voice entered just about every American household when he recorded the theme song for the enormously popular television show *Chico and the Man,* in 1974, and ''Feliz Navidad (I Wanna Wish You a Merry Christmas),'' which became a holiday staple.

Numerous moves to different record labels and varying marketing strategies failed to re-ignite Feliciano's popularity with English-speaking audiences. In the mid-1970s, after about ten years of producing Spanish and English albums for RCA, Feliciano was signed briefly to the Private Stock label. When that company similarly failed to revive the interest of English-language audiences, Feliciano signed with Motown Latino, in 1980. He remained with Motown for several years but eventually made another switch, this time to EMI/Capitol, which by the early 1990s had developed a formidable Latin imprint.

Still Acclaimed Despite Low Profile

Despite his relatively low profile in the U.S., Feliciano has enjoyed consistent international sales—more than enough to allow him and his family a comfortable life. He has earned 40 gold and platinum albums internationally. His series of recordings marketed for Spanish-speaking audiences in the 1980s garnered considerable acclaim, including Grammy awards for best Latin pop performance, in 1983, 1986, 1989, and 1990. In 1991, at the first annual Latin Music Expo, Feliciano was presented with the event's first-ever Lifetime Achievement Award. In 1998, he released the album *Senor Bolero* and completed a European tour.

In 1982, Feliciano married Susan Omillion, who had started a fan club for the singer in Detroit when she was 14 years old. This was a second marriage for Feliciano. His first wife was Hilda Perez, the manager of one of the cafes where he had performed in the 1960s. In 1988, the first of his children, Melissa Anne, was born; Jonathan José followed in 1991. The family purchased a renovated eighteenth-century inn and settled in the New York suburb of Weston, Connecticut. In his honor, the high school that Feliciano had attended in Harlem was renamed the Jose Feliciano Performing Arts School.

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Bill Ford

For almost two decades, there was no Ford running Ford Motor Company. After Henry Ford II stepped down as chairman in 1979, only professional managers were allowed into the top position. Finally, in 1998, the company declared that chairman Alex Trotman would step down a year earlier than expected to let William Clay ''Bill'' Ford, Jr. (born 1957), assume control, with Jacques ''Jac'' Nasser functioning as president and chief executive officer.

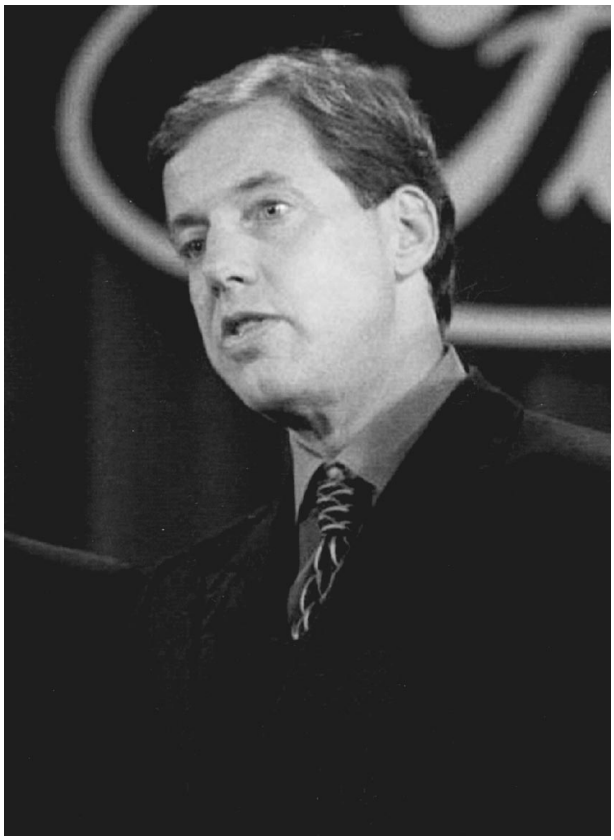

Speculation simmered for years that either Ford or his cousin, Edsel Ford II, were in line to become the next leader. However, it came to a full boil in 1996 when major business publications proclaimed that Ford would be the next chairman of the board, even if he would not be in charge of day-to-day operations per se.

Though his name was probably one reason that, at age 41, he was promoted to lead the world's second-largest industrial firm, Ford still had to work his way up from the bottom and prove his mettle. ''I recognize that there are those who think this job was handed to me,'' Ford remarked to Keith Naughton in *Business Week*. ''But I was under the microscope every step of the way. I had to have drive and ambition because people were looking for me to fail.'' Ford's immediate mission, in addition to making sure the company remained economically competitive, was to infuse environmental activism into the number two car corporation. He had made it no secret that he hoped to combine his personal devotion to environmental issues with his new position, thereby producing cleaner, more efficient vehicles. In addition to his career at the automaker, Ford in 1995 took charge of running the Detroit Lions football team for his father, who bought the team in 1964.

A Normal Childhood

Bill Ford was born in Detroit, Michigan in 1957. He was the only son in a family of four children born to William Clay Ford, Sr. and Martha Park (Firestone) Ford. His father was the grandson of auto pioneer Henry Ford, and his mother was an heiress to the Firestone tire fortune. While other branches of the Ford clan were marred by unstable family relationships, Ford enjoyed a calm upbringing in a home that was as down-to-earth as possible, given the family's household name and incredible wealth. In fact, Ford was often shuttled to less affluent areas of town to play hockey. He excelled at sports, received good grades, and maintained a relatively normal existence without bodyguards or chauffeurs. Though he did have a nanny, his mother was around at all times. Later, Ford attended the Hotchkiss School in Lakeville, Connecticut, where he gained a reputation as a fierce soccer competitor. He became an avid football fan, no doubt because his father bought the Detroit Lions in 1963. After high school, Ford attended Princeton University, where he earned a bachelor of arts in political science and wrote his senior thesis on labor relations at Ford. Later, he went back to school to obtain a master of science in management at the Massachusetts Institute of Technology in 1984.

Learned the Automobile Business

After college, Ford went to work at the family business, starting as a financial analyst and eventually rotating through eleven jobs in his first ten years with the firm. His father wanted him to have a well-rounded education about the business in case he would someday rise to the top. The senior Ford involved his son in labor negotiations when he was only 25 years old because he felt it was an important element in running the firm. Ford also worked in product planning and advanced vehicle development, helping to launch the first Ford Escort and Mercury Lynx, and also led the marketing efforts for Ford in the New York-New Jersey area. In 1986, he worked with Ford of Europe as director of commercial vehicle marketing. The following year, he ran Ford of Switzerland as managing director, succeeding in breathing life into what was previously a sagging enterprise. He was named vice president of Ford Truck Operations in 1988, and in 1990 he became director of business strategy for automotive operations. He has also served as general manager of the climate control division. In 1988, Ford joined the board of directors and eventually led two essential committees, finance and environment/public policy. By the mid-1990s, his name was being considered to take over from Alex Trotman, who had been with Ford since the mid-1950s and held the chairman and CEO positions since 1993.

Managed a Football Team

Ford was also becoming involved with his father's enterprise, the Detroit Lions football team. He served as treasurer from 1980 to 1995, then became vice chairman and assumed responsibility for most of the operations. At his first NFL owners' meeting, he stood up to the threat of having the Lions' Thanksgiving game taken away and given to a better team (they have not won a championship since 1957). His emotional defense preserved the tradition and laid waste to his prior reputation as being somewhat meek. Furthermore, he took immediate steps to give the team a needed lift. First, he fired head coach Wayne Fontes and hired Bobby Ross, formerly of the San Diego Chargers. He then restructured an outdated ticket policy and stepped up marketing efforts. A

new web site and weekly radio and television shows added to the facelift. Most importantly, he lobbied to bring the Detroit Lions back to Detroit. For two decades, the team played at the Silverdome, a sports arena located in suburban Pontiac. Crowds had dwindled throughout the years, and the franchise received one of the worst licensing deals in the league with stadium owners—the Lions obtained no revenue from concessions, suites, or parking. With a receptive mayor, Dennis Archer, in office in Detroit and a new baseball stadium being built for Detroit Tigers owner Mike Illitch, Ford seized the opportunity to contribute to civic pride and arrange a better deal. Ford negotiated to build a new 70,000-seat domed stadium in downtown Detroit next to the new ballpark, with the Ford family and corporate sponsors contributing about half the building costs and government agencies adding the rest.

Observers wondered if Ford's success with the football team would translate to running a gigantic corporation. When mulling over the possibility that Ford would be taking the reins of the automaker, some commentators predicted that it would be a boon for the company. Though Trotman was a respected leader, some thought Ford would soothe stock holders because he has a highly personal stake in the corporation. Not just a ''company man,'' Ford is a part of the firm's history, as is his cousin, Edsel Ford II, who had maintained even closer ties. Edsel Ford II's father was head of Ford for three decades, and many suspected that he would be the successor once Trotman left. Edsel has had a long career at Ford and sits on the board as president of credit operations. However, Alex Taylor III reported in Fortune that insiders considered Bill Ford a superior choice, due to his diplomacy and previous involvement with the board. However, some directors were wary. Ford was still enmeshed in managing the Lions and raising four young children, and it was suggested that he would not have the time needed to devote to the job. Others were concerned that the appointment would further inflate the family's influence to the dismay of the rest of the stockholders. The family, though, had the ultimate say on the decision to elevate Ford to the top role. Even though Henry Ford II had stated firmly, ''There are no crown princes in the Ford Motor Co.,'' according to Jolie Solomon and Daniel McGinn in *Newsweek,* the family does control 40 percent of the voting stock and holds three positions on the board, giving it enough clout to make certain things happen.

A New Chairman

In the fall of 1998, Ford Motor Company announced that Bill Ford would become the new chairman, effective January 1, 1999, when Trotman retired a year earlier than expected. Although Ford would have the final word on company decisions, many were pleased that Jacques Nasser, former head of global auto operations, would be taking over the day-to-day management of the corporation as president and CEO. This dual management is common in Europe and Asia, but most American firms still rely on one person to hold the titles of chairman and CEO. Ford, however, welcomed the concept, explaining in a press conference, ''I will lead the board and Jac will lead the company. This will be a partnership,'' according to Mary Connelly in *Automotive News.* Nasser made his name as a ''hard-charging Australian-bred task-master who expects results,'' as Connelly put it, with a history of slashing costs more than $4 billion in 1997 and the first half of 1998. Ford worked under Nasser in the 1980s, when he was a financial analyst in charge of Venezuela and Nasser was head of finance for Latin America and Asia. ''We have a running start on this,'' Ford noted, according to Connelly. ''We've known each other a long time. We find we are in sync more than we are not.''

Ford's main goal in his new seat will be to maintain the company's solid financial record, continuing to cut costs and narrow the gap between it and the number one automaker, General Motors. Ford also needs to remain focused on increasing European sales, its largest market outside of the United States. The Asian-Pacific markets are also supposed to show strong growth as well, and it is essential that Ford Motor Company be competitive there. However, it appeared that Ford's other priorities included his longstanding commitment to environmental issues and vow to produce a high-selling environmentally-friendly vehicle. It is unusual to think of an automobile baron as an environmentalist, but Ford is just that. The proud owner of a Ford Ranger electric truck, he volunteered in Earth Day events and became involved with clean-water projects while a teenager. Later, he began reading about green issues and studied the works of nature authors Edward Abbey and Rachel Carson.

Of course, being responsible for keeping the company in business, Ford also sees economic opportunities in being an Earth-friendly company. He predicts an unprecedented ballooning of consumers seeking environmentally sound products in the twenty-first century, and said that companies that foresee this shift and address it will prosper, while laggards will fail. But his attention to marketing does not drive his activism. ''There's no conflict between doing the right thing and the bottom line,'' Ford noted to Mary Connelly in *Automotive News.* ''I don't see a conflict between shareholder value, customer value and social value.'' Ford also stated that his great-grandfather, Henry Ford, had always wanted to benefit the world and not adversely affect it, but that the company had gradually moved away from that. He remarked to Joseph R. Szczesny in *Time,* ''I can remember when the board asked me to stop associating with the environmentalists. I said, 'Absolutely no.'" He believes his leadership will provoke the company to build cleaner-running vehicles.

Family Life

Ford married a fellow Princeton student, Lisa Vanderzee, and they have two daughters and two sons. He says since he was not forced into working in the business, he will let his children make their own choices as well regarding their careers. The family lives in Grosse Pointe Farms, an upscale suburb of Detroit, where Ford can be spotted in-line skating through the quiet streets or getting ready for a fly fishing trip. As a nature lover, he likes camping, hiking, and skiing with his family, and also enjoys tae kwon do, hockey, tennis, coaching soccer, and collecting Civil War documents. He has pledged that his job will not detract from his

personal life, and has no plans to cut down his involvement with his children. Ford is also a vegetarian who practices alternative healing methods such as acupuncture and herbal remedies, and he does not often drink alcohol. In addition to everything else, Ford is the chairman of the Henry Ford Museum and Greenfield Village in Dearborn, Michigan, and the vice-chairman and a member of the board of the Detroit Greater Downtown Partnership Inc. Though he seems to have as ideal a life as possible, balancing family, hobbies, a football team, and one of the world's largest corporations, Ford admits there are some drawbacks to carrying around his legendary surname. ''Whenever I'm at a party,'' he told Naughton in *Business Week,* ''people are always telling me either to get a new quarterback or make the Taurus back seat bigger.''

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Eileen Ford

Eileen Ford (born 1922) was the founder and co-owner of the Ford Modeling Agency, one of the world's biggest, most prestigious, and successful modeling agencies. She was responsible for launching the careers of many famous models such as Brooke Shields, Candice Bergen, and Christie Brinkley.

Eileen Ford was the daughter of Nathaniel and Loretta Marie (nee Laine) Otte, born on March 25, 1922, in New York City. Ford and her three brothers were raised in wealth in Great Neck, New York. The Ottes owned their own company, a firm that determined credit ratings of corporations. Ford told Judy Bachrach of *People Weekly,* ''My family believed I could do no wrong. That's probably why I have utter confidence in myself—even when I shouldn't have. I got everything I wanted from my parents: Brooks Brothers sweaters, Spalding saddle shoes. None of the people I grew up with had identity problems. We all had perfectly marvelous lives.'' Ford was not motivated as a child to have a career or even attend a university. Loretta Otte eventually made her daughter attend Barnard College,

from which she graduated in 1943 with a bachelor's degree in psychology. Ford wanted to go to law school, but the fashion industry lured her in a different direction.

Loretta Otte had been a model, and Ford also modeled during breaks from Barnard. Ford liked the allure of the industry. After graduation, she worked as a photographer's stylist at the Eliot Clarke studio for a year. Ford met Gerard ''Jerry'' W. Ford in August 1944 and eloped with him three months later, on November 20, 1944. Jerry Ford was a student and football player at Notre Dame University at the time of his marriage. The Fords eventually had four children: Jamie, Bill, Katie, and Lacey.

Began Modeling Agency

In 1945, Ford continued to work as a stylist at the William Becker Studio. Her husband worked for Ford's father in the family company, while attending business school. Ford held several jobs, working as a copywriter for Arnold Constable from 1945 to 1946, then a reporter for Tobe Coburn in 1946. In order to earn extra money, she began doing bookings for two of her friends, who were models. The Ford Agency grew out of this experience.

The modeling industry was rather loosely organized at the time. Agencies found work for their models, but the models were expected to set their own rates and collect their own wages. Against the grain, Ford put the interests of the models and their careers first. She bargained with advertising agencies and photographers so that her models would have better deals. From 1946 to 1948, Ford's clientele grew

from 2 to 34, and the agency took in $250,000 in 1948 alone. The demands of the agency grew and Ford's husband quit school and joined his wife at the agency. Long days became the norm as Ford found new talent while her husband dealt with the financial end. She developed a savvy reputation. James Mills in *Life* described her as ''a tough businesswoman: demanding, untiring and persistent as gravity.''

Revolutionized Industry

Ford's business practices changed the industry, becoming standards of conduct. The Ford Agency would collect the models' fees and pay them on a weekly basis. They also set the standard of a 20% commission, 10% from the models' fee and the other 10% from the organization that hired the model. Ford was instrumental in setting fees for such things as cancellations, fittings, bad weather, and the type of modeling done. She was selective about what kind of advertisements her models would appear in. As Bachrach described in *People Weekly,* Ford, in the 1940s, said ''no deodorant ads, no bra ads, no bathtub poses and no excessive display of bosom.'' This changed over time, though, reflecting changing social standards. By the 1990s, nudity and deodorant ads became acceptable.

The Ford Family

Ford treated her models differently than other agencies on another level. She was a second mother to many of them. Ford gave them counsel on what to wear and how to handle hair and skin problems. She taught them proper etiquette. Many young models lived with the Ford family when they were first working in New York City and were expected to do household chores like a member of the family. Ford believed models needed the mothering. She told Mills of *Life,* ''They're all just little kids. The one thing that makes a model the way she is her parents. Not her beauty. Each child wants desperately to prove himself to his parents. But today there are more adults willing to give less, or afraid to ask more, than there once were. And when children have no direction, and nothing is demanded of them, they're lost.'' In the same article, Ford said, ''Most models are emotionally abandoned. They need me. I'm their mother.''

Ford expected a certain moral standard for her models, which included a nightly curfew and a limit on the number of nights a model could go out. If Ford's standards were not met, they were released from the agency. A former Ford model, Cheryl Tiegs, told Bacharach of *People Weekly,* ''Eileen is hard where her standards of discipline are concerned. There are too many beauties around to put up with girls acting up.''

Ford and her agency developed so-called ''Ford models,'' many becoming the superstars of the industry. She had an eye for finding new models. She told James Mills in *Life,* ''There's a cockiness to them and there's just a way about them. It's their I don't know, they're just going to be good and you can just tell it. It's a way they have of moving, and it's a way of talking to you. I see girls that I know I absolutely know—will be star models within just a matter of weeks, and they always are.'' As Bachrach in *People Weekly* wrote, ''This preoccupation with what is proverbially only skin-deep is not second nature to Eileen Ford; it is her first and only nature.'' To discover new talent, she traveled four times each year in Europe, especially Paris and the Nordic countries, as well as other trips in the United States and Australia. Many also walked into her offices off the streets.

Ford favored a certain kind of female model. She preferred them to be blonde, with long necks, straight noses, and eyes that were wide-set, and a certain height and size cheekbones, hips, and breasts. Ford thought models with light-colored eyes photographed better. By favoring these characteristics, Ford determined the American standard of beauty for a generation, according to Bachrach in *People Weekly.* Ford told her, ''There's no question I did that. I create a look and I create a style.''

Ford did not take advantage of women who wanted to be models. Even those she did not take under wing, Ford tried to advise. *Life,*'s Mills quoted her as telling one such girl, ''It's not the most important thing, you know, to be a model. It's just a job. And it's better to know the truth than because there are always people who want to take advantage, who will promise you things, and bad schools that will take your money.'' Ford told David Schonauer of *American Photo* that ''It's the nicest thing I can do for a girl who isn't pretty enough to be a model. She has to get on with her life.''

Ford's beliefs on this matter extended to her own family. She never let any of her three daughters model. She told Mills of *Life,* ''I think that even if they could be I would rather they chose their own careers. Because when it's over, you have nothing. I don't mean financially, but inside. It's a temporary career and models are very young when it starts and their education suffers. And then in a few years you have nothing to do and you're just an old leftover model. And there's nothing in the world worse than that.''

Ford's mentorship methods did not sit well with every model who worked for her. Some of her competitors do not think favorably of her either. John Casablancas had a positive working relationship with Ford when he worked exclusively in Paris representing models. But when he opened an agency, the Elite Agency, in New York City, Ford sued him. Casablancas told Bachrach in *People Weekly,* ''Eileen is Mr. Hyde. And Jerry is Dr. Jeckyll. When I came to New York, my major problem wasn't lawsuits. It was personal attacks on how I directed my life as though I was some kind of fiend with Roman orgies. She's a sour, nasty old lady with a lot of enemies.'' Another rival told Bachrach in the same article, ''Eileen is a very domineering lady. She is strong-willed and opinionated, and at Ford's there is fear and apprehension about anyone else making a decision. Eileen berates anyone who doesn't fall into line.''

Despite what her detractors may have thought of her methods, by 1970, the Ford Agency was taking in $5 million per year, representing 180 models. Eventually the agency expanded to include divisions for male and children models (Brooke Shields was taken on as a client when she was eight). Jerry Ford took care of the male model division in the 1970s. Ford also formed a division that dealt with older models who still wanted to work in their 30s. By the 1990s,

her female clientele numbered in the hundreds. Through all the years, Ford maintained a business-oriented perspective. She told David Schonauer of *American Photo,* ''It's all about money. That might sound terrible in a magazine that's supposed to be about art and creativity, but it's the truth. Nobody gets in this business for the love of it. That's certainly true of models, and probably photographers as well.''

Through the years, Ford put her experiences with models to use in a second career, as an author. She had a syndicated column about beauty for several years. She also wrote several nonfiction books such as *Eileen Ford's Model Beauty, Secrets of the Model's World, A More Beautiful You in 21 Days,* and *Beauty, Now and Forever.* In 1983, Ford received the Woman of the Year in Advertising Award.

Retired from Agency

By the 1990s, the Ford Agency lost some of its luster. Ford was seen as living in the past, her standards of beauty slightly outdated in a multicultural-embracing United States. Schonauer wrote in *American Photo,* ''the world had changed: The era of the megamodel, in which financial stakes were higher and personal loyalties more fragile, had dawned.'' In 1995, Ford named her daughter Katie CEO of the Ford Modeling Agency, but she remained co-chair (with her husband) of its board. As Ford told Roberta Bernstein of *Time,* ''We were getting old. What were we going to do, let her be like Prince Charles and wait for us to die? It was her moment. You have to give people a chance.'' Ford was honored for her contributions to the industry, especially in photography, at the 1996 Festival of Fashion Photography. Ford's legacy remains clear. Roberta Bernstein of *Time* wrote ''Eileen Ford, part pit bull, part den mother, and all business, helped shape what women looked like and how they dressed for nearly a half a century.''

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Norman Foster

Recognized as one of the world's great architects, Norman Foster (born 1935) is known for his complementary yet ultra-modern redesigns of classic buildings and for his simple, streamlined new structures. Called the ''hero of high-tech,'' his architectural signature is a design that opens a building up to the public, is mindful of the environment, and saves money by using modern materials and advanced technology.

Norman Foster was born on June 1, 1935 in Manchester, England. From 1956 to 1962 he studied architecture at Manchester University's School of Architecture and at Yale University in New Haven, Connecticut. In 1963, he founded the Team 4 architectural practice along with Richard and Sue Rogers and Wendy Cheeseman, whom he later married.

Foster and his wife founded Foster Associates in London in 1967. This innovative firm was noted for its dedication to architectural detail and craftsmanship. Use was often made of prefabricated off-site manufactured elements and special components were designed for particular projects. Foster Associates worked on transportation projects, large public structures, and modest houses. From 1968 to 1983, Foster collaborated with Richard Buckminster Fuller and others on the Climatroffice project. In 1969, he designed the administrative and leisure center for Fred Olsen, Ltd., in London.

In 1975, Foster designed the administrative headquarters for an insurance company, Willis, Faber and Dumas in Ipswich, England. For that building, Foster used modern materials and advanced technology to save money and energy. The curving building follows the irregular street patterns in the old market town. The exterior of the building is all glass. This creates the illusion that the open-plan offices extend out into the street. The roof is covered with grass, serving as insulation and creating a hanging garden. This building established Foster's reputation as an architect and won him the RIBA Trustees Medal in 1990. That same year he was knighted by Queen Elizabeth, giving him the title of Sir Norman Foster.

In the 1970s, Foster designed the Sainsbury Centre for the Visual Arts at the University of East Anglia in Norwich, England. Dennis Sharp, in *Twentieth Century Architecture: A Visual History* said: ''The Sainsbury Art Centre . . . is described as a well-serviced metal-clad barn. . . . It is a highly tuned and well-engineered shed for art of considerable sophistication serving as a research institute with public access gallery. It was sponsored by private funds. The white walls and roofs take the form of continuous trusses and all services are housed within the 'outer wall zone'.''

International Recognition

From 1979 to 1986, Foster worked on the Hong Kong & Shanghai Bank. Michael Sandberg, the president of the Hong Kong & Shanghai Banking Corporation invited seven architects to design ''the most beautiful bank in the world.'' The banker sought a building that would make a statement about the bank's wealth, power, and probity. Foster won the competition; no other architect received a vote. The building Foster designed, a steel and glass structure, was the most expensive in the world at that time. It cost five billion Hong Kong dollars to build and has 47 stories and is 590 feet high. It stands in the middle of other skyscrapers on Hong Kong Island, on the site of the first branch office of the bank.

Foster began the work—his first skyscraper—when he was 44 years old. He carefully studied the site and the urban environment. An advocate of technology, Foster found the densely packed urban context very challenging. He closely

examined all previous high-rise buildings to learn from their design and to help him optimize the economic performance of the structure. He designed it with built-in flexibility, energy-saving ideas, and an improved work environment. Foster made the maximum use of natural light, included open work areas, and a lot of open spaces. No standard elements were used in the building. To develop the details, many models were made, some full sized. This added to the high cost of constructing the building.

Foster made the plan rectangular with service towers at either end. The bank has a steel load-bearing structure. Eight masts made of four linked cylindrical members are tied together in three places by enormous girders. Each story hangs from this structure. This building method allowed open facades with views north and south. Because the site was small and surrounded by other buildings, many elements had to be prefabricated off-site, including the steel frame and the mechanical service modules. The only part of the construction that took place on site was the final assembly and installation.

When visitors enter the building, they are greeted in the main hall by two escalators that lead through a curved, clear glass ''belly.'' A ten-story atrium rises above. This area is flooded with sunlight from a ''sunscoop'' on the outside of the building. The only remaining parts of the original structure that once occupied the space are two bronze lions outside the bank. Visitors touch the lions for good luck before entering. This building, known simply as ''the bank'' in Hong Kong, became famous for its daring use of cellular interior spaces and won Foster international acclaim. The building's picture even appeared on Hong Kong's banknotes.

In 1983, Foster designed the sales center for Renault UK Ltd. in Swindon, England. In the mid 1980s, he worked on the furniture system for Tecno in Milan, Italy. He designed the office building for Stanhope Securities in Stockley Park near London in 1989 and the broadcasting building for the British television channel ITN in London in 1990.

In 1991, Foster designed London's third airport, Stansted. His goal was to return a feeling of excitement to air travel and to harken back to the days when terminals were simple buildings. Foster, who pilots his own helicopter, wanted to build the terminal around what air travelers actually need. Stansted, which was built to handle eight million passengers a year, has shortened walking distances and simplified circulation patterns. Passengers walk straight from the entrance to the check-in desk, to customs, to the waiting area, to the airplane. The terminal is built on two levels. The public concourse has arrivals and departures side by side. Tree-like tubular steel columns in clusters of four, set 35 yards apart, hold up the lattice domed roof, giving the concourse an airy feel. Sunlight filters through the roof to the interior, without making the building hot or clammy. The lower level, which is underground, contains a train station, baggage handling area, and storage facility.

High-Tech Parliament Building

For five years, Foster worked on the redesign of the Reichstag, site of the German parliament in Berlin. He opened the interior space in order to fill the once gloomy structure with light. Foster's goal for the building was ''to make democracy visible.'' This was achieved using huge expanses of glass. The roof is dome-like, with skylights inserted in it. The dome has an inverted conical core that sucks in light at the top and beams it out at the bottom, in order to light up the debating chamber. It contains a sunscreen that also helps regulate the building's temperature. The sunscreen moves to follow the path of the sun in the summer, preventing the chamber below from overheating. In the winter the screen is moved aside to allow the sun's warmth to penetrate. Fresh air enters the building through airshafts and is fed into the main chamber through the floor. As the air heats up and rises, it is drawn into a cone in the middle of the dome. An extractor finally expels it from the building.

Spiral walkways curve around the outside of the building from which visitors have an excellent view of the skyline and can see the Parliament at work. The debating chamber is enclosed in glass, allowing people to look in from the main lobby. Describing the building before its redesign Foster noted, ''At the moment visitors are forced to sneak in guiltily through a side-entrance.'' The Reichstag gained back much of its nineteenth century grandeur in the redesign, but Foster added many high tech improvements. The dome structure saves electricity. Other energy savers include the use of underground water supplies, natural ventilation, and excess heat. In summer, cool water from a top reservoir underground circulates around the building through pipes in the floors and ceilings. This cools the building and warms the water. The water is then pumped into a lower reservoir that is very well insulated, thus retaining the heat. In winter the process is reversed. Hot water is pumped up to heat the building. The cooled water going into the top reservoir is ready to be used again the next summer. The Reichstag maintains its own power plant to drive the pumps. The plant is fueled by rapeseed oil, a totally renewable energy source with low carbon dioxide emissions.

Greatest Achievement

Considered Foster's greatest achievement and the world's most ambitious engineering project, Hong Kong's Chek Lap Kok, the largest airport in the world, opened in July 1998. The airport cost $20 billion to construct. The eight-story terminal is one of the largest enclosed areas on earth. The 45 acres of lightweight steel roof cover six million square feet of glass-enclosed space. The terminal is so big, it can be seen from space.

The airport building was designed as a celebration of the modern age of air travel, providing a sense of adventure to passengers. Jonathan Glancey, architecture critic for the *Guardian* described what most people feel about flying and what Foster was trying to achieve. ''They just see boring office-like interiors, boring people being bored, buying useless bits of duty free. What Foster says is: 'Hey look, flight really is a magical thing.' His building allows you to see the

aircraft as soon as you walk in. It enables you to feel you're up in the air with the aircraft too, it's about excitement, it's about passion.''

Foster has designed many other noteworthy public buildings including a 92-story tower in London; the American Air Museum in the United Kingdom; a rapid transit viaduct in Rennes, France; art galleries at London's Royal Academy; the Commerzbank Tower in Frankfurt, Germany; the Joslyn Memorial and Pavilion in Omaha, Nebraska; a Scottish housing project; and a cultural center in Nimes, France.

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Alfred Fuller

The line of brushes sold by Alfred Fuller (1885–1973) took him from rags to riches. He felt that products should be made to work correctly and to last a long time. This idea was new at the beginning of the twentieth century, when cleaning tools were poorly constructed and needed to be replaced often.

Alfred Carl Fuller was born on January 13, 1885, on a farm in the Canadian town of Grand Pre, Nova Scotia. His parents were Leander Joseph, a Mayflower descendant, and Phebe Jane (Collins) Fuller. Fuller was the eleventh of twelve children born to poor but hard working parents. He attended grammar school, but never went to high school and had no business experience. At the age of 18, in 1903, Fuller left Canada to seek his fortune in the U.S. He joined two brothers and two sisters in Somerville, Massachusetts, a suburb of Boston. Fuller lost three jobs—train conductor, handy man, and wagon driver—during his first two years of work. In 1905, he took a job as a brush and mop salesperson. During that year, Fuller learned a lot about brushes. He also managed to save $375 and used the money to start his own business.

Designed to Work, Crafted to Last

Fuller set up a workshop in the basement of his sister's house. He spent $80 on equipment and materials. On a bench between the furnace and the coal bin, Fuller constructed twisted wire brushes by using a small, hand cranked device. He made his brushes at night and sold them during the day. The 21-year-old was determined to create the best products of their kind in the world. Fuller felt that brushes should be constructed to last, an unusual idea at the time. Cleaning tools at the turn of the century were not well

made and required frequent replacement. Fuller noted, ''By the time I began to sell brushes in 1906, most of the cheaper brands on the market were of twisted-in wire. The fiber materials employed were as haphazard as the techniques of fabrication. For most processors, anything they could lay their hands on was good enough; they did not want their wares to endure too long, or there would be no repeat business. This philosophy has become known as calculated obsolescence. . . . '' Fuller refused to accept this. He was determined to create products that were practical and long lasting. His simple philosophy was to design it to work, craft it to last, and guarantee it no matter what.

The brushes available at the turn of the century were very outdated and could not perform many of the tasks needed at that time. Fuller sold his first brush to a woman who used it to clean a radiator. Fuller noted ''After that I studied a housewife's needs and we made a brush for every need.'' Fuller saw the need for brushes that would perform specific functions, such as cleaning silk hats, spittoons, Victorian furniture, and floors. Eventually the company produced over 700 types of brushes, including the ''handy,'' a free vegetable brush that salespeople gave to each customer.

Secret to Selling

In 1908, Fuller married Evelyn W. Ells, with whom he had two sons. When Fuller's sales amounted to $50 a week, he moved his company to Hartford, Connecticut—a city he had visited on his sales trips. He rented space in a shed for $11 a month and hired a shop assistant. At first he called his

company the Capitol Brush Company, but after he found out that someone else was already using that name, he renamed his business the Fuller Brush Company in 1910.

Customer education was a hallmark of Fuller's business. Because his products were so different from others, customers had to be shown how to use them. Salespeople had to know all about the product and the specific household problems they were made to solve. Fuller's salespeople were experts in home care, could determine the needs of their customers and were willing to demonstrate what each product could do. The secret to selling, according to Fuller, was to be unfailingly polite and helpful. As Fuller went door-to-door selling his wares, he would say to each potential customer, ''Good morning, madam. If there is anything wrong in your house that a good brush could fix, perhaps I can help you.'' Fuller's salespeople gained a reputation for being persistent but polite. One salesman even changed a customer's tire.

By 1910, the Fuller Brush Company employed 25 salespeople and six factory workers and had reached $30,000 in sales. The salesmen covered New England, New York, and Pennsylvania. Wanting to expand his operation, Fuller placed a small advertisement in a magazine. In a few months, he had over 100 salesmen who sold Fuller brushes across the United States. In 1913, Fuller incorporated the business, becoming its president, treasurer, and a director. By 1918, his sales had reached $500,000.

In 1923, sales reached $15 million and there were thousands of ''Fuller Brush Men,'' as they were named by the *Saturday Evening Post*. Fuller Brush Men were well known sights in neighborhoods. Comic strips such as Dagwood and Blondie, Mutt and Jeff, Mickey Mouse, and Donald Duck featured Fuller Brush Men. Walt Disney's film *The Three Little Pigs,* showed the big bad wolf approaching the pigs' house dressed as a Fuller Brush Man. The 1948 movie, *The Fuller Brush Man,* starring the famous comedian Red Skelton, poked fun at the occupation. By 1947, sales reached $30 million. The salesmen were independent contractors who bought their products from the company, paying wholesale prices. They sold them at retail prices and kept the difference, making about 30 percent profit. Each salesman covered a territory of about 2,000 homes. In the first 50 years of the company's existence, Fuller salespeople reached an estimated nine out of ten American homes, selling over $800 million worth of products.

In 1948, women salespeople, called ''Fullerettes'' were added to the sales force, to help market cleaning supplies and cosmetics. A Fullerette was featured in the 1950 film, *The Fuller Brush Girl,* starring Lucille Ball as scatterbrained saleswoman who attempted to sell cosmetics door-to-door with disastrous results. Fuller did not mind the jokes about his company. He felt that all the free publicity kept his advertising budget low.

Attempted to Build Morale

Selling door-to-door was a tough job. Salespeople received many rejections. Only two out of seven people who tried being Fuller Brush salespeople lasted at the job. Fuller knew how hard the work was, so he tried to build morale with company songs, pep talks, bonuses, commissions, and a 22-acre company park with a clubhouse. He tried to pass on his optimism and energy to his salespeople by telling them that ''American ends with 'I can' and dough (meaning money) begins with 'do.'''

During World War II, the company made fewer products for civilians and instead produced brushes for cleaning guns. Fuller remained president of the Fuller Brush Company until 1943, when his son Alfred Howard took over. His second son, Avard Ells, was in charge of sales. Fuller served as chairman of the board until 1968, when the company was sold to Consolidated Foods. By the 1970s, the company was still going strong, with over 25,000 salespeople covering the United States, Canada, and Mexico.

In 1959, Fuller became a member of the Horatio Alger Association of Distinguished Americans, which values dedication, purpose, and perseverance. In 1960, he published his autobiography, *A Foot in the Door: The Life Appraisal of the Original Fuller Brush Man, as told to Hartzell Spence.* Fuller loved travel and golf, but his main interest outside of work was Christian Science. When Fuller died in West Hartford, Connecticut on December 4, 1973, the Fuller Brush Company's income was $130 million annually.

Fuller's second wife, Mary Primrose Fuller, whom he married in 1932, donated her family home in Yarmouth, Nova Scotia, Canada, to the Yarmouth County Historical Society in 1996. The home, built around 1895, was used as the family's summer residence. The house still contains furniture that belonged to the Fuller family, including a fine Persian carpet and a baby grand piano, one of three made for royalty. The music-loving Mary Fuller died in October of 1997 at the age of 94. Her estate donated $15 million to the Hartt School, the University of Hartford's renowned music and performing arts school. Mary Fuller was a life-long amateur pianist who lived in nearby Bloomfield, Connecticut, a residential suburb of Hartford. Her bequest was the biggest gift in the university's 40-year history, and among the largest by an individual donor to any college or university in Connecticut history.

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G

Lou Gehrig

One of baseball's greatest hitters, Lou Gehrig (1903–1941) was a teammate of Babe Ruth on the New York Yankees and drove in more runs in his productive 17-year career than all but two other men in history. But Gehrig is known primarily for having played in 2,130 consecutive games and for the crippling disease named after him.

Nicknamed the ''Iron Horse,'' Gehrig never missed a single game as the Yankees first baseman from June 1925 through April 1939. During that time he was a fearsome hitter and prolific run-producer, with a combination of batting average and power that rivaled Ruth's. Struck down in his 30s by the crippling muscle disorder, amyotrophic lateral sclerosis (ALS), Gehrig was immortalized for his emotional farewell speech at Yankee Stadium on July 4, 1939, when he said he was ''the luckiest man on the face of the earth.''

A Strapping Youth

Lou Gehrig was born in New York City on June 19, 1903. His parents, Christina Fack and Heinrich Gehrig, were German immigrants who lived in the lower-middle-class section of Manhattan's Yorkville neighborhood in the early 1900s. Henry Louis (Heinrich Ludwig), the second of four children, was the only one who survived infancy. He weighed an astounding 14 pounds at birth and grew quickly into a strong boy.

The Gehrig family was poor. Heinrich Gehrig was an art-metal mechanic who worked sporadically due to drinking and ill health. Christina Gehrig took jobs as a maid, launderer, cook, and baker. From a young age, Henry helped his mother deliver laundry. He developed a close, lifelong attachment to her. Gehrig's father took him to gymnasiums to work on building up his muscles. Henry Louis was a remarkable young athlete. At age 11, he swam across the Hudson River.

At his mother's insistence, Gehrig went to Manhattan's High School of Commerce. But he spent as much time working as studying. When he was 16, he got a summer job with the Otis Elevator Company in Yonkers, New York, and was the company team's left-handed pitcher. Soon after that, he earned his first money at baseball, $5 a game, pitching and catching for the semipro Minqua Baseball Club. Gehrig gained fame in 1920 when his Commerce High School team, representing New York, played in Wrigley Field against Chicago's best high school team. Gehrig hit a ninth-inning grand slam to ice a victory and garner headlines in New York.

Columbia University recruited Gehrig on a football scholarship. Before enrolling in 1921, Gehrig tried out for legendary New York Giants manager John McGraw, who reprimanded him for missing a ground ball at first base and sent him to the Class A Hartford team, where he played 12 games. Gehrig didn't know that the professional play violated collegiate rules. He was banned from Columbia sports for a year. Playing one season of baseball at scruffy South Field, he hit long home runs off the steps of the Low Library and the walls of the journalism building, while others landed on Broadway. He pitched, played first base and outfield, and hit .444. Paul Krichell, a New York Yankees scout, signed him to a contract.

Gehrig arrived at Yankee Stadium via subway, carrying his spikes and gloves in a newspaper. He made an immedi-

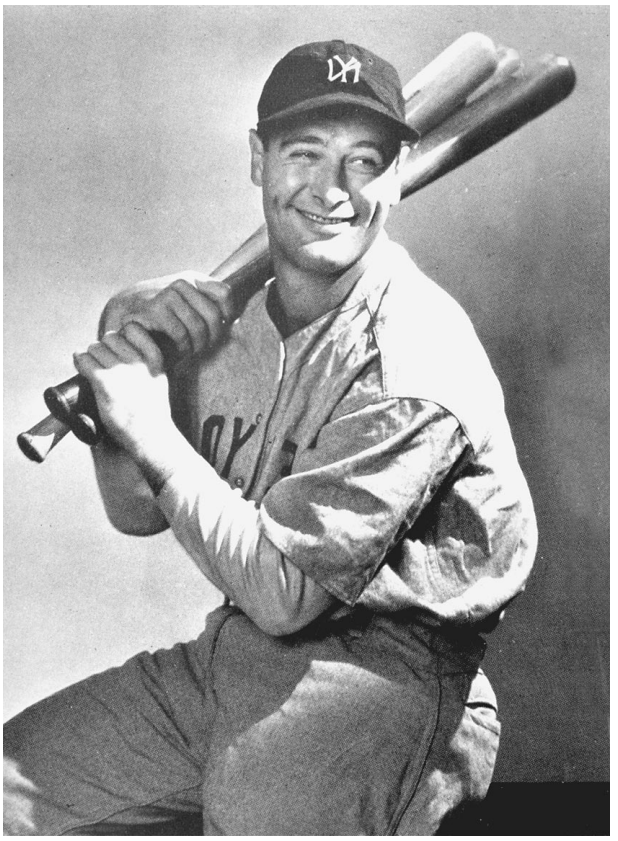

ate impact by clouting long homers during batting practice. But he was returned to Hartford and played there for most of 1923 and 1924, appearing in only 23 games with the Yankees in those two seasons.

Pipp's Permanent Replacement

Gehrig stuck with the Yankees in 1925. On June 1, he pinch-hit for shortstop Pee Wee Wanninger. On May 6, Wanninger had replaced Everett Scott in the lineup, ending Scott's record streak of 1,307 consecutive games played. On June 2, a batting-practice pitcher from Princeton hit first baseman, Wally Pipp, before the game. Pipp went to the hospital with a concussion and Gehrig replaced him in the lineup. Pipp never returned to his first-base job, and Gehrig went on to shatter Scott's mark by 803 games.

Gehrig batted fourth in the lineup, behind Ruth, and had a great career that was overshadowed by Ruth's fame and achievements. By the time Gehrig broke in, Ruth was already the nation's biggest sports star. Ruth was a flamboyant character with a voracious appetite for publicity, food, drink, and women. Gehrig, in contrast, was quiet and called little attention to himself. He was a team player, dedicated to winning and unimpressed by personal achievements. Ruth's frequent holdouts for higher salaries bothered Gehrig, to whom ''the game was almost holy, a religion,'' according to sportswriter Stanley Frank.

Sportswriter Marshall Hunt described Gehrig as being ''unspoiled, without the remotest hint of ego, vanity or conceit.'' With his Boy Scout aura, Gehrig inspired writers to describe him as a paragon of virtue in contrast to Ruth. In fact, Gehrig was not that pure. He loved practical jokes and slapstick and sometimes crushed straw boaters on people's heads. Once, in a wacky effort to ''break a slump,'' he urinated over the terrace of a friend's West End apartment.

In the bulky uniforms of those days, the thick-thighed Gehrig looked unathletic and soon acquired the nickname ''Biscuit Legs.'' His fielding around first base was clumsy at first, but he worked hard to improve it. Sportswriter Frank Graham dubbed him ''The Quiet Hero.'' His consecutive game streak eventually earned him the nickname ''Iron Horse.''

Gehrig was a key member of the 1927 Yankees, considered by many to be the greatest team of all time. That year, Ruth hit 60 home runs, which stood as the record until 1961. Gehrig hit 47, added a league-leading 52 doubles and 18 triples and led baseball with 175 runs batted in. The two were the heart of a lineup so powerful it was nicknamed ''Murderer's Row.'' They led the Yankees to three World Series appearances from 1926 through 1928. In the 1928 series, Gehrig hit four home runs in the Yanks' four-game sweep and hit .545.

The team failed to win the next three years, but not for lack of production from Gehrig and Ruth. From 1929 through 1931, the two sluggers combined for 263 homers. Gehrig led the league with 174 RBIs in 1930 and 184 RBIs in 1931, which set the American League single-season record.

The uncomplaining Gehrig never made more than a third of Ruth's salary. It seemed something was always eclipsing him. Even Gehrig's four-homer game at Shibe Park in Philadelphia in June 1932 was overshadowed by the retirement of legendary Giants manager McGraw that same day. Gehrig's two homers in a 1932 World Series game in Chicago were forgotten in the legend of Ruth's mythic ''called shot'' homer the same day.

Remarkably little attention was paid to Gehrig's consecutive-games streak as it progressed year after year. In 1933, Gehrig surpassed Scott's record. He continued to play despite broken fingers, back pain, and sore muscles. Nothing could keep him out of the lineup. On September 29, 1933, he married a Chicago woman named Eleanor Grace Twitchell in the morning, then was rushed by motorcade to Yankee Stadium for an afternoon game.

In 1934, Gehrig won the league's Triple Crown, a rare feat, with a .363 batting average, 49 homers and 165 RBIs. Even then, he was not named the league's Most Valuable Player; Mickey Cochrane of the Tigers took that honor, with far inferior statistics. That year was Ruth's last with the Yankees. One day that season, Gehrig was hit during an exhibition game and suffered a concussion. But he played one inning the following day to keep his streak intact. A few weeks later, he couldn't straighten up, said he had a ''cold in his back,'' and left one game after the first inning. Gehrig would suffer similar bizarre attacks over the next few seasons, seemingly harbingers of his fatal disease.

Gehrig played one season without Ruth before a new superstar, Joe DiMaggio, joined the Yankees. Again, the

dependable Gehrig was left in the shadows. The Yankees returned to the World Series in 1936, 1937, and 1938. Gehrig turned the tide in 1936 with a key home run against ace pitcher Carl Hubbell of the New York Giants. He finished with a lifetime .361 Series average in 34 games and ranked in the Top Ten all-time in almost every Series hitting category.

Heading for Home

By 1938, Gehrig was in a noticeable decline. His average of .295 was the lowest since 1925. Over the winter, he fell several times while ice skating. During spring training in 1939, his swings were weak; sometimes he had trouble getting up from a sitting position. Yet when the season started, manager Joe McCarthy continued to play Gehrig, to keep the streak alive. A sportswriter observed that Gehrig looked ''like a man trying to lift heavy trunks into a truck.''

When the Yankees arrived in Detroit for a May 2 game, Gehrig was hitting .143. He took himself out of the lineup, telling McCarthy it was ''for the good of the team.'' Gehrig took the lineup card to home plate with Babe Dahlgren's name at first base. The Detroit fans applauded for two minutes. Gehrig tipped his cap and disappeared into the dugout and the record books. He would never play another game. His streak of 2,130 games was a record that would stand for 56 years. He finished with 493 home runs, 535 doubles, 162 triples, a .340 batting average and 1,990 RBIs, third-highest among all major leaguers.

A month later, Gehrig entered the Mayo Clinic and was diagnosed with ALS, a degenerative muscle disorder first described in the late 1800s by a French physician. Gehrig remained with the team, sitting on the bench. He professed awe at having a fan's perspective on his beloved game. ''I never appreciated some of the fellows I've been playing with for years,'' he said. ''What I always thought were routine plays when I was in the lineup are really thrilling when you see 'em from off the field.''

On July 4, 1939, the Yankees staged a Gehrig Appreciation Day at Yankee Stadium. Ruth and other members of Murderer's Row returned for the ceremony, along with Yankee officials and dignitaries. At first, Gehrig was too overwhelmed to speak, but the crowd chanted: ''We want Gehrig!'' He stepped to the microphone, blowing his nose and rubbing his eyes. Cap in hand, he spoke: ''Fans, for the past two weeks you have been reading about a bad break I got. Yet today I consider myself the luckiest man on the face of the earth. I have been in ballparks for 17 years and have never received anything but kindness and encouragement from you fans. Look at these grand men. Which of you wouldn't consider it the highlight of his career just to associate with them for even one day? . . . ''When you have a father and mother who work all their lives so that you can have an education and build your body, it's a blessing. When you have a wife who has been a tower of strength and shown more courage than you dreamed existed, that's the finest I know. So I close in saying that I might have had a bad break, but I have an awful lot to live for. Thank you.''

In December 1939, the Baseball Writers Association waived their usual five-year waiting period and unanimously elected Gehrig to the Baseball Hall of Fame. Gehrig then took a job with the New York City Parole Commission. He rarely visited Yankee Stadium because it was too painful to see the game he missed so much. Gehrig died on June 2, 1941 in New York City, exactly 16 years after he had permanently replaced Pipp in the Yankees lineup.

The following year, movie producer Samuel Goldwyn released ''Pride of the Yankees,'' a Gehrig biography with Gary Cooper in the lead role and Babe Ruth appearing as himself. It became one of the most popular baseball movies ever made.

Little understood then, ALS became more well-known as Lou Gehrig's disease. Its high-profile victim brought it attention, research, and understanding. The incurable disease strikes about 5,000 Americans each year; most die within two to five years. It is the only major disease named after one of its victims. David Noonan of *Sports Illustrated* noted the irony that ''one of the greatest baseball players who ever lived is best known for the way he died.''

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Lou Gerstner

Lou Gerstner (born 1942) rescued IBM, the world's largest computer maker, when he became its CEO in 1993. His career has been a study in corporate strategy and how to turn ailing companies around.

For most of its long history, IBM symbolized American ingenuity and corporate power. The company held a special place in the hearts and minds of the public and became more than a corporation—almost a national treasure—based on its development of the computer industry. In the mid-1980s, with the arrival of the personal computer, IBM was slow to realize the wholesale changes the new systems would bring to their business. After losing money for a decade, the decision was made to hire Louis Gerstner as chairman and CEO. He had gained an impressive reputation for rebuilding American Express and RJR Nabisco, and it was hoped that he could do the same for IBM. Gerstner was the first outsider to ever hold this position. In the past, top executives had all worked at IBM for many years and been promoted through the ranks. Within two years, Gerstner's strategic plans, combined with tough, cost-cutting measures, had transformed the ailing company and made it competitive once again. By 1997, IBM would post revenues exceeding $78 billion and its stock price had quadrupled. Gerstner had led IBM back to the top of the computer industry and initiated one of the world's greatest success stories.

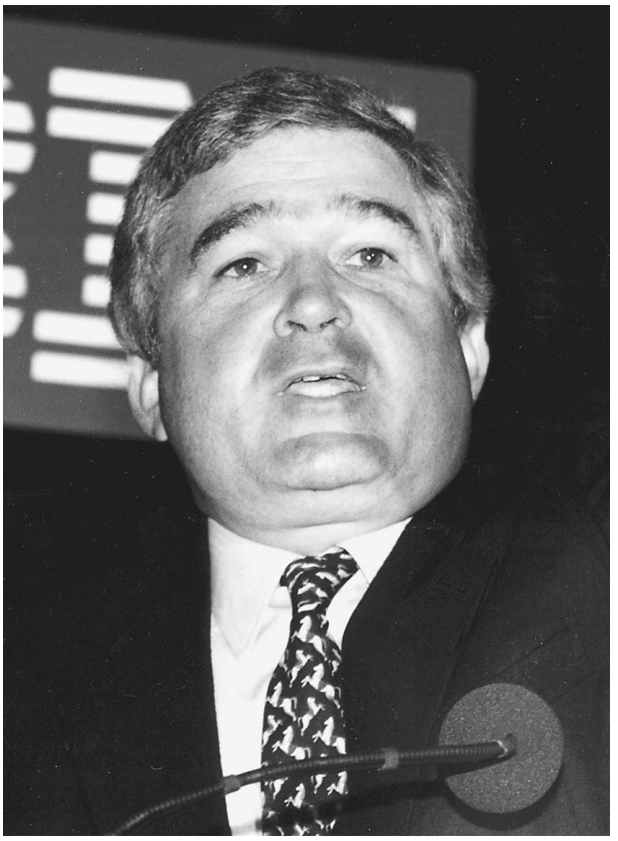

Humble Beginnings

Lou Gerstner was born in Mineola, New York on March 1, 1942. Louis Gerstner, Sr. and his wife, Marjorie, raised four boys. The elder Gerstner worked as a night superintendent at the local Schaefer brewery, while his wife worked in the registrars office at a community college. Neither had a college education. All four boys excelled at Chaminade High School, a local Catholic boys school. Louis served as class president.

Gerstner attended Dartmouth College, majoring in engineering. He continued his education at the Harvard Business School and graduated in 1965. After graduation, Gerstner joined McKinsey & Co., one of the world's premiere strategic management consultant firms. Gerstner's hard work paid off at McKinsey. He became one of the youngest directors in the history of the company, at the age of 28.

Onward and Upward

In 1978, Gerstner joined American Express as president of the American Express Card Division. A year later, he was named president of the Travel Related Services Group, responsible for both travelers checks and travel service offices. When the group became a subsidiary of American Express in 1982, Gerstner became chairman and CEO. In 1985, he was named president of American Express.

American Express made significant strides under Gerstner's leadership. Card membership rose from 8.6 million to 30.7 million. The company also introduced two popular credit cards: the Platinum and Optima. Gerstner's strategic skills were essential in helping the company capitalize on the growing credit card market. He further impressed analysts with his administrative and marketing abilities.

In 1989, Gerstner became chairman and CEO of RJR Nabisco Inc., the food and tobacco conglomerate. His leadership skills and strategic thinking would be put to the test at RJR Nabisco. Only a year earlier, the company was the prize in an epic takeover battle that was later immortalized in the book, *Barbarians at the Gate.* RJR Nabisco agreed to a record $24.53 billion leveraged buyout by Kohlberg Kravis Roberts & Co. (KKR) after a very public battle against a group led by its flamboyant CEO, F. Ross Johnson. In the aftermath of the fight, the company was faced with billions of dollars in new debt. Gerstner had to confront the declining domestic tobacco market and revitalize its workforce after the takeover. Throughout his tenure at RJR, Gerstner had to contend with huge interest bills, which kept profits low or nonexistent. Adding to the company's problems, was a steady decline in market share of the Winston cigarette, its biggest moneymaker.

It did not take long for Gerstner to begin transforming the company's corporate culture. In his first year, Gerstner traveled to RJR facilities all over the world, logging 250,000 miles in an effort to learn as much as he could about the company. His mantra centered on cutting bureacracy, acting with a sense of urgency, quality, and teamwork. He even printed up cards emphasizing these points and sent them to all 64,000 employees. He took tough steps to repair RJR and replaced managers who did not share his strategic vision. The *Wall Street Journal* reporter, George Anders, described the new RJR as ''A no-nonsense, impatient company where top-level strategy meetings are sometimes held on the linoleum aisles of supermarkets. Bureaucracy, flamboyant spending, and intra-company rivalries are out. Teamwork, urgency, and a Japanese-style fixation on quality are in. The Gerstner agenda,'' said Anders, ''includes no big risks, no big innovations: It centers on running the current operations to maximum efficiency.''

Within two years, the company's stock gained approximately 50 percent and operating profit rose 31 percent. One of Gerstner's greatest achievements was to get the company's two distinctly different operating units (tobacco and food) to work together. Instead of competing with one another for research and marketing money, the two units began sharing information under Gerstner's leadership. He also put a halt to needless factory upgrades, which had been the norm under earlier administrations.

Big Lou Leads Big Blue

In the early 1990s, the giant computer company, International Business Machines (IBM), was struggling. Long a symbol of American corporate power, IBM lost $2.9 billion in 1991 and $5 billion in 1992. By 1993, the company's losses surpassed $8 billion and the value of its stock had dropped from $42.6 billion to $19.7 billion. Gerstner was one of 16 top business leaders to be considered as a possible successor to John Akers, who had resigned as CEO on

January 26, 1993. After twice declining the position, Gerstner finally accepted.

Although not IBMs first choice, Gerstner's record at American Express and RJR impressed the search committee. He had a history of fixing ailing companies by making tough decisions to cut costs, including massive layoffs and improving efficiencies. IBM needed a strategist who would shake up the organization. According to *USA Today*'s Leslie Cauley, Gerstner ''demanded the twin titles of chairman and CEO and the authority to assemble his own management team. He wanted authority to do whatever he deemed necessary to make IBM healthy.''

The decline of IBM was tied to its weakening hold on the computer industry, especially in big mainframe computers. It could not make up for that loss in the highly competitive personal computer and laptop business. Competitors were beating the company to the market with new products and cutting prices, in an effort to undersell the giant. Gerstner's challenges were twofold: he had to attend to the mainframe sector, then decide how the company's 13 divisions would be structured in the future. He also demanded that $1 billion be cut from the research and development budget, which flew in the face of IBM tradition.

By the time the new CEO celebrated his second anniversary, analysts were already touting IBMs comeback. Taking a tough step toward shrinking operations, Gerstner slashed the global workforce from a 1985 high of 406,000 down to 220,000. He focused on improving global ties in the more than 140 countries in which IBM maintained operations and made sure IBM computer products were getting to customers faster. He shook up IBMs fabled corporate culture that hinged on formality, and allowed employees to dress informally. In 1994, IBM posted a profit of over $3 billion, the first time in a decade that IBM was in the black.

Gerstner reduced costs by more than $6 billion. He also began an aggressive worldwide advertising campaign that emphasized IBMs global operations. He capitalized on IBMs worldwide brand name recognition in marketing the company. Gerstner realized that the company spent too much time arguing about technology and not enough determining what new products customers needed and finding ways to meet their needs. Within a couple of years, customers cited IBMs improved products and responsiveness. Gerstner himself made it his policy to talk with at least one customer per day. He also reorganized the company's sales force around specific industries, to provide more knowledgeable customer service.

Gerstner and his management team knew they needed to transition the company into fast-growing areas, like personal computers and consulting services, while rebuilding the mainframe division. In 1995, IBM purchased Lotus Development Corporation for $3.52 billion in order to expand its software products division. Lotus grew into one of the world's leading spreadsheet and business software companies. When IBM bought Lotus, there were only two million users. By 1998, the number jumped to over 22 million. IBM also acquired Tivoli Systems, a network management business, to compete in the network market. Several other purchases strengthened the company in other areas, such as purchasing systems, chip manufacturing, and global management support.

The rebirth of IBM was symbolized by its ''Deep Blue'' computer. Programmed to play chess against world champion Gary Kasparov, Deep Blue defeated the grand master in a highly publicized six-game match in 1997. Many observers thought Deep Blue was the first incarnation of computer systems that could actually think like human beings.

The Future

In Gerstner's first four and a half years, IBM shares quadrupled in value. In a complete transformation, the services business (which employs nearly half of the company's employees) accounted for 25 percent of sales. Gerstner was even willing to enter into an occasional alliance with competitors. In early 1999, IBM announced a seven-year $16 billion technology sharing arrangement with Dell Computer Corporation. The two giants will share patents and some development. Dell has agreed to purchase $16 billion worth of chips, disk drives, networking equipment, and other computer components. Dell will gain access to IBMs huge research and development operation (which routinely leads the world in new patents), while IBM strengthens its components division.

IBM has become more nimble under Gerstner. Instead of debating issues endlessly, he charged ahead. Gerstner is a tough-minded leader who was willing to revamp IBMs corporate culture in order to move the company forward. As a result, IBM has been able to capitalize on cutting-edge technologies, like electronic commerce. At the 1998 annual shareholders meeting, Gerstner explained, ''We see the total market for Internet commerce hitting $200 billion by the end of the century. IBM is seen as the company for e-business solutions—by a 2 to 1 margin over our closest rival.''

Although an unlikely choice to lead IBM in 1993, with little high tech experience, Gerstner's keen strategic sense and understanding of customer needs has been credited with resuscitating the ailing giant. Under Gerstner, IBM attained revenues of $78 billion in 1997, while net income exceeded $6 billion. IBM remains an American institution, and one of the world's most important corporations.

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□

George Gipp

George Gipp (1895–1920) was one of the greatest collegiate football players in history. He played with serious injuries, he played with illness, and he could almost always be counted upon to give his beloved alma mater, Notre Dame Unive rsity, a victory.

George Gipp was born in Laurium, Michigan, on the Keweenaw Peninsula, on February 19, 1895. He was the seventh of eight children born to Mathew Gipp, a hard-edged, hard-working Baptist preacher, and his wife Isabella. Although young George was considered very bright, his grades in school were so bad that he never earned a diploma or a letter in any sport. He loved to sleep and to play ball. Otherwise, he liked to drink, play cards, and shoot pool.

A phenomenal athlete from the beginning, Gipp was six feet tall and weighed a solid 180 pounds. He could run, he could throw one of the old oblong footballs 50 yards and hit a target, he could drop kick it 60 yards directly through the goal posts, and he was excellent at basketball and hockey. He was also a skilled ballroom dancer, and once won a gold watch in a dance contest. His best game, though, was baseball.

''I remember my dad telling me there wasn't anything Uncle George couldn't do, and do better than any other guy,'' said Lillian Gipp Pritty, the daughter of Gipp's oldest brother Alexander, in the book *The Gipper* by John U. Bacon. ''Uncle George could throw a ball from his knees at home plate with just his wrist all the way to second base, and the second baseman would say, 'Hey, Gipp, not so hard!' ''

In the early part of the 20th century, a student didn't need high grades, or even to have graduated from high school, to be accepted at major colleges. Gipp applied for a baseball scholarship at Notre Dame University, and was accepted in 1916. But it wasn't Notre Dame that caused Gipp's well-known ''high life style'' of drinking and gambling. He had established that before he left for college and he was, after all, not ''moving to the big city.'' In those days Gipp left a booming copper mining area of 90,000 people for South Bend, Indiana—a much smaller town.

Gipp had been working at construction in the winter after dropping out of Laurium's Calumet High School in 1913. He drove a taxi in the summer while playing semipro baseball. When three of his pals enrolled at Notre Dame, he followed. His college baseball career, however, lasted only one game. According to a 1985 *Smithsonian* magazine article, Gipp disregarded his manager's signals to bunt and instead hit a towering home run. He said it was ''too hot'' to be running around the bases after a bunt. His manager ranted and raved and Gipp, always an individualist and

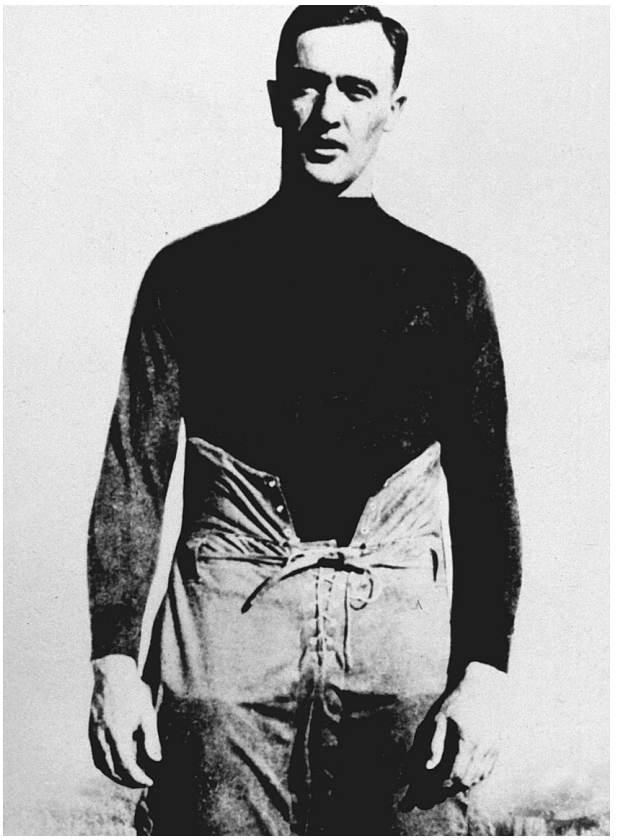

somewhat hard headed, quit the team. But that was certainly not the end of his marvelous athletic career.

Rockne Meets ''The Gipper''

The famous Notre Dame football coach, Knute Rockne, saw Gipp for the first time on the school's football field in 1916, practicing drop kicks. The kicks were so long and so accurate that an amazed Rockne asked Gipp to join the freshman football team. With a ''why not?'' attitude, Gipp agreed. Soon after, in a game against Western Michigan University, the freshmen were losing. The quarterback ordered Gipp to punt, but he decided to drop kick instead. He kicked the ball 62 yards and perfectly through the goal posts. Notre Dame won again because of Gipp.

By 1917, Gipp was playing for Rockne on the varsity team. During the day, he would play football, at night he would play pool, or cards, or gamble in some other way. He tended to ignore the curfews of the team. Rockne, an ordinarily strict coach, allowed his star player some leeway. Gipp was earning a good living as a pool player. He would take on the pool sharks from Chicago who would come to town to fleece the college kids. The high-stakes games kept Gipp in plenty of pocket money. In fact, he once said, ''I'm the finest freelance gambler ever to attend Notre Dame.''

Gipp also regularly gambled on the very games in which he played, a practice now forbidden in most sports. He would meet with players from the opposing team and bet as much as they had. He would always bet on Notre Dame, and always to win. Then he would go on the field

and win. Since there was no television then, he was often not recognized. He would, therefore, make bets with others in the bar or pool hall that ''that Gipp fellow'' would outscore the entire opposition single-handedly.

A National Hero

Although he considered himself invincible, and was known to play while very ill, or with a bad sprain or even dislocation, Gipp was very well liked by fellow students and coaches. Almost idolized by his teammates, he rarely read of his own exploits in the newspapers and he avoided reporters. He was even known to leave a game when Notre Dame was far ahead just so he could cheer on the second-stringers from the bench. He never sought publicity, and a writer once said that although he often ignored team rules, it was never out of contempt but rather out of indifference.

During his career at Notre Dame, Gipp set records that still stand. He led the Irish in rushing and passing each of his last three seasons (1918, 1919, and 1920). His career mark of 2,341 yards stood for over 50 years, until Jerome Heavens broke it in 1978. Gipp did not allow a pass completion in his territory throughout his entire career. He scored 83 touchdowns from 1917 to 1920.

Gipp never attempted to hide his weaknesses, but he always tried to conceal the good things he did. In secret he often used the money he made from gambling to buy meals for poor families, or pay the tuition of a student friend who couldn't afford it. By the end of his junior season, Gipp had become a national symbol of the perfect football player. Newspapers from around the country covered his exploits on the field. In spite of his gambling, his casual charm, his reluctance to attend classes, and his frequenting of bars and pool halls, Gipp became a national hero.

In 1919, Gipp met Iris Trippeer and fell desperately in love. Trippeer's parents disapproved, since athletes of the day—even athletes as good and famous as George Gipp—had a very uncertain future. At that time there were no professional football leagues, where a college player could go on to make millions. Gipp had no idea what he was going to do after college, if he got back into college, and this bothered Trippeer very much. She tried to get Gipp to think about his future, but with little success.

Expulsion from Notre Dame

In his junior year, Gipp was expelled from Notre Dame for continuing rules violations and for failing to obey school policies. He was on a scholarship and the school felt they had to take some action. Gipp went back to semipro baseball (a move that eventually cost the famous Jim Thorpe his Olympic medals).

When Gipp left South Bend, after his expulsion from school, he and Trippeer were separated. Gipp worked in a Buick factory by day, and played for a Flint, Michigan baseball team by night. He desperately missed Trippeer and wrote love letters to her regularly.

The outcry from students and faculty finally brought Gipp back to the Notre Dame campus, although other schools were interested in recruiting him. He was unwilling to change his ways, often stumbling to a game after a wild night on the town. But even then, he would play inspirational football.

The End Nears

Gipp dislocated his shoulder during a 1920 game against with Northwestern University, but insisted on leaving the bench to play again. His play helped the team win, but his teammates saw that he was in agony, and with a very pale complexion. After the game, and in spite of his illness and his injury, he insisted on going to Chicago for a previous engagement. The cold wind there didn't help. When he returned to South Bend, he went to bed in his hotel room at the Oliver Hotel. During a banquet for the team at the same hotel, a very ill Gipp's condition was obvious. He had a cough he could not control, and entered a hospital that night. Sadly, there was no such drug as penicillin available in 1920, which would quickly have cured his throat and lung infections and pneumonia.

Rockne telegraphed Trippeer, and she visited the critically ill Gipp. While he was in the hospital, he was elected to the All-American team of 1920, the first time ever for a Notre Dame player. The entire sports world knew that Gipp was on his deathbed. Headlines across the United States read, ''George Gipp Fighting a Brave Battle'' and ''Gipp Gains in Battle for His Life'' and finally ''Little Hope for Gipp.'' Sports fans and the general public, familiar with the football heroics of Gipp, waited for what they knew was coming. Coach Rockne was the last to visit Gipp at the hospital. The twenty-five-year-old athlete died quietly in South Bend, Indiana on December 14, 1920.

Rockne Waited Eight Years

Coach Rockne waited eight years to tell his team the story of this final visit with Gipp. It was during a football game with arch-rival and much superior Army, a team expected to easily beat the battered and injured Notre Dame team. Rockne knew that his team had the talent, but perhaps not the heart, to beat Army. He was also one of the best locker-room speakers in the history of the game. Rockne spoke softly of George Gipp, a player every man in the room held in the highest possible esteem. With many of the players, it was an esteem bordering on worship. A solemn Rockne related to his team what Gipp had said on his deathbed: ''Sometime, Rock, when the team is up against it, when things are wrong and the breaks are beating the boys—tell them to go in there with all they've got and win one for the Gipper.''

The Notre Dame team, many weeping, charged onto the field and, in the major upset of the season, beat Army by a score of 12 to 6. Sports experts who watched the game said it was the most inspired football ever played anywhere.

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Jean-Luc Godard

Jean-Luc Godard (born 1930) may be one of cinema's greatest names, but his films remain consistently abstruse and unseen by mainstream audiences. This is a situation the French-Swiss screenwriter, director, and occasional performer most likely prefers. Critics have cited the years prior to 1967 as Godard's most masterful period, when he and other young French directors broke new ground in what came to be known as cinema's New Wave movement, hallmarked by fresh conceptualization and technical tricks that challenged viewers' perceptions.

Though a true Hollywood outsider vociferously critical of directors like Steven Spielberg, Godard has always paid homage to American film's golden era by including fleeting references to its bygone works—a poster on the wall, or a bit of dialogue—in his own films. In turn, Godard has influenced a new generation of filmmakers. Elements of his style—the arch dialogue, the quirky camera work—can be seen in the films of Quentin Tarantino, Gregg Araki, and John Woo, among others.

Early Years

Godard was born in Paris on March 12, 1930, but grew up in Switzerland. He attended school in Nyon and, as a young man, returned to Paris for his university education. He studied ethnology at the Sorbonne, but also experienced the heady intellectual and freewheeling spirit of the Latin Quarter, the Parisian neighborhood that is home to the Sorbonne and its students. His primary interests were in theater and the written word, but ''little by little the cinema began to interest me more than the rest,'' Godard told Jean Collet for his biography, *Jean-Luc Godard.* He began frequenting the Cine-Club du Quartier Latin, where he became friends with Francois Truffaut, Eric Rohmer, and Jacques Rivette. Like Godard, the other three would also achieve fame as the most influential of France's postwar filmmakers. The group skipped their classes for visits to the Cinematheque Francaise, France's museum of film, with its steady program of classic works. ''We systematically saw everything there was to see,'' Godard told Collet.

With Rohmer and Rivette, Godard co-founded *La Gazette du Cinema* in 1950, which published their criticism of mainstream French films and their directors. It survived only five issues. Godard had yet to make his own film.''I had ideas, but they were absolutely ridiculous,'' he commented to Collet. Instead he acted in the short works his friends were making in order to observe and learn. In 1954, Godard made his first foray into directing with *Operation Beton,* a short film centered around the construction of a dam (''beton'' means concrete); Godard had worked as a laborer on the very project in order to save the money to make the film.

With his next short, 1955's *Une Femme Coquette,* comes evidence of Godard's interest in experimentation—the hand-held camera, jump-cutting from one scene to another, and other quirks which would later become hallmarks of his style. By 1956, Godard was writing regularly for France's respected journal of film criticism, *Le Cahiers du Cinema,* and becoming well-known for his polemics on mainstream filmmakers. He directed a project from after a script by Rohmer, *Tous les Garcons s'appellent Patrick* (title means ''All Boys Are Called Patrick''), in 1957; the following year's short *Charlotte et son Jules* was both written and directed by Godard. He also appeared briefly, but its real star was a young French actor with a swagger, Jean-Paul Belmondo.

New Wave Cinema

The year 1959 marks the formal birth of France's Nouvelle Vague (New Wave) cinema, when Godard, Truffaut, Rohmer and the others obtained the means to make the quirky, unconventional films they desired. Perhaps Godard's most famous film, and considered his first full-length feature, was made that same year and realized New Wave's concepts memorably. *A Bout de Souffle* (also known as ''Breathless'') premiered in March 1960 and was an immediate sensation. It pioneered the use of hand-held cameras, filming at actual, recognizable locations. Most radically, it was shot with the barest of script. ''Breathless''

made stars of Belmondo and his co-star, American actress Jean Seberg. They each appear as entirely vacuous characters, seemingly roused only by images from pop culture.

In the famous opening shot of ''Breathless,'' Seberg's character, an American student living in Paris, is walking down the Champs-Elysees selling the *New York Herald Tribune.* She encounters her intermittent boyfriend, Belmondo's handsome thug who has just arrived in Paris to hide out from the authorities after a shoot-out in the countryside with police. Though there is talk of the two fleeing to Italy, and a hint that she may be pregnant, she realizes that Belmondo is wanted for killing a cop. In the end she turns him in. When Godard began the film, it was almost a freeform experiment, as he said in a 1962 interview in *Le Cahiers du Cinema.* ''I had written the first scene, and for the rest I had a pile of notes for each scene. I said to myself, this is terrible. I stopped everything. Then I thought: in a single day, if one knows how to go about it, one should be able to complete a dozen takes. Only instead of planning ahead, I shall invent at the last minute.''

Banned by Government

Godard's next film, 1960's *Le Petit Soldat* (''The Little Soldier'') was banned by the French government. At the time, France had been fighting a nationalist uprising in its North African colony of Algeria for several years, and *Le Petit Soldat* is set amidst this political backdrop. It chronicles the dilemma plaguing a right-wing terrorist assigned to kill a journalist sympathetic to the Arab cause; instead he falls in love with an operative for the other side, the Algerian liberation movement. ''The burning political issue in France at that moment, the Algerian war, *Le Petit Soldat* addressed with an implicative urgency summed up in the image of a hesitant assassin walking behind his victim with a large pointed pistol along a crowded street without attracting anybody's notice—a startling image of the daily unbelievability of political violence,'' wrote Gilberto Perez in *The Nation* of the film and its message.

In 1961, Godard married the female lead of *Le Petit Soldat,* Anna Karina. She went on to play several leading roles in his subsequent works: she was the exotic dancer who wants a child from her unwilling boyfriend in 1961's *Une Femme est une Femme* (''A Woman Is a Woman''). In 1962's *Vivre sa Vie* (''My Life to Live'') she was a record-shop clerk who drifts into prostitution for extra money with predictably disastrous consequences. In these and subsequent films of the decade, Godard perfected the signature elements of his work. The theme of alienation is prevalent in his films: Godard's protagonist is nearly always an outsider of some sort or at odds with ''normal'' (i.e., bourgeois) society. The techniques Godard and his camera operators developed were similarly revolutionary: in some cases, the camera would follow a character walking down a street for minutes on end—virtually unheard-of experimentalism at the time. Godard also had no qualms about confounding viewers with nearly inaudible dialogue.

Absence of Plot

Une Femme Mariee (''A Married Woman''), released in 1964, typified the absence-of-plot style that Godard came to favor. It chronicles a twenty-four hour period in the life of a bored French fashion editor, and serves as a commentary on the seductive power of advertising imagery. The alienation of bourgeois society was a theme continued in *Pierrot le Fou,* a 1965 release that starred Belmondo as a man who escapes his tedious life with his criminal minded mistress, played by Karina. *Alphaville,* released the same year, was Godard's foray into science fiction. The film's hero is Lemmy Caution, played by American actor Eddie Constantine. Caution is posing as a journalist for a paper comically titled ''Figaro-Pravda''—in the 1960s, the leading papers of France and the Soviet Union, respectively. He arrives in bleak Alphaville in a Ford Galaxy to track down the scientist in charge of Alpha-60, the computer that controls Alphaville and robs its citizens of individuality. Called at times Godard's only optimistic film, in the end Caution falls in love with the scientist's daughter and the pair flee.

Increasing evidence of Godard's left-leaning politics came with the 1967 film, *La Chinoise.* His real politicization occurred with the 1968 student riots in France, a week of street and labor unrest that galvanized the entire country and brought it to a virtual standstill. The following year, Godard released *Un Film Comme les Autres,* parts of which—interviews with workers at a car factory, for instance—were shot during the days of protest. At this point Godard began to make short films in 16mm he called cinetracts, which crystallized his radical political views and offered up a heavy dose of propaganda; they are almost like commercials for a revolution. He also became involved with the militant Dziga Vertov group, who would finance many of his works of this era.

Another famous Godard work from these days was 1970's *One Plus One,* described by some critics as one of his dullest cinematic experiments. To make it, he traveled to England immediately after the May 1968 demonstrations. In the middle of nearly three months of filming a movie that basically showed the behind-the-scenes genesis of the Rolling Stones song ''Sympathy for the Devil,'' band member Brian Jones was arrested, and production was held up by both fire and rain. ''The result was Godard's most disjointed film to date,'' noted *The Oxford Companion to Film.* Godard also journeyed to the Czech capital of Prague to shoot *Pravda* (''truth'' in Russian), which depicted the nation in the year since invading Russian tanks had arrived to quell a democratic uprising.

Godard was involved in a serious car accident in 1971, and for a time ceased to make standard-format films. He was still a political rebel, however. In the 1972 short *Letter to Jane,* he lets loose a 45-minute invective against American actor and activist Jane Fonda, then known for her similarly leftist politics. In the film, Godard discusses a photograph of her published in a French newspaper. ''The narration calls attention to her facial expression which, Godard claims, differs from that of a North Vietnamese soldier in the background because she is the product of a jaded, capitalist society,'' according to *The Oxford Companion to Film.*

Rather than full-length feature films, much of what Godard produced over the next few years were video collaborations with his partner, Anne-Marie Mieville. These include *Numero Deux,* filmed in a television studio and ostensibly intent on examining relationships within a traditional family. What instead occurs is that Godard ''makes explicit the relationship between home video and pornography—the fetishization of the primal scene,'' wrote Amy Taubin in the *Village Voice.*

Returned to Longer Films

By 1980, Godard returned to longer films with *Sauve qui Peut (la Vie)* (titled ''Every Man for Himself'' for its American debut). Over the next few years he made several acclaimed works, including *Prenom Carmen* (also known as ''First Name: Carmen'') and *Je Vous Salue, Marie* (''Hail Mary''). This latter work was a retelling of the story of the Virgin Mary and the immaculate conception that received a great deal of publicity from Roman Catholic groups objecting to its nudity and sexual content. In 1987, Godard released his modern-day urban version of the Shakespearean family drama, *King Lear.* In the film, Burgess Meredith plays the doomed monarch, and Molly Ringwald his daughter Cordelia; Woody Allen also shows up. *Time* magazine's Richard Corliss called it ''Godard's most infuriating, entertaining pastiche in two decades.''

Godard contributed a segment to *Aria,* a 1988 film conceived as a series of vignettes based on well-known opera works. The following year he released parts one and two of an ongoing video-essay project, *Histoire(s) du Cinema.* Typically Godard, the quintessential anti-film, *Histoire(s)* blends bits and pieces from hundreds of films into a critique on the art form itself and a look at its relation to society. Katherine Dieckmann, writing in *Art in America,* called it ''an expansive, densely layered, elegiac treatise on the fate of cinema.'' The title, which can mean either ''history'' or ''story'' in French, also serves to point out how filmgoers are beguiled by the false (the story) rather than the real (actual history), ''and Godard struggles to expose how cinema's capacity to seduce and lull implicates it in certain atrocities of this century,'' Dieckmann wrote. In *Histoire(s),* she noted,''gritty newsreel footage of war mingles with an image of the 20th Century Fox logo and its sweeping klieg lights, with the none-too-covert message that these forms of spectacle aren't completely separate.''

Two Godard films were released in 1990: *Nouvelle Vague* (''New Wave''), a pastoral work filmed in the Swiss countryside, and *Allemagne Annee 90 Neuf Zero* (also known as ''Germany Year 90 Nine Zero''). Here Godard offers a sequel of sorts to *Alphaville,* set in a newly reunited Germany. Critics had once compared the bleak urban future-world of the 1965 film to the real East Berlin; in the latter work, Lemmy Caution tours the actual Berlin. In 1992, New York's Museum of Modern Art feted Godard with a retrospective of his work; not surprisingly, he did not attend his scheduled appearance, ostensibly because he was in the midst of finishing his next work, *Helas pour Moi.* The 1993 film starred Gerard Depardieu in the tale of the Greek deity Zeus and his transformation into human shape. *JLG/JLG,* released in 1995, shows Godard alone in a series of interviews. Some of it takes place in Switzerland, where the filmmaker has a home in Roulle with a large video studio and editing facilities.

Godard's 1963 film, *Le Mepris* (''Contempt''), was re-released in 1997. In this work, French actor Brigitte Bardot plays a woman married to a screenwriter, a man hired to adapt the Greek literary saga *The Odyssey.* Famed German moviemaker Fritz Lang plays the actual director of the fake film. Bardot hates her husband, a weak-willed man caught between Lang, who wants to remain faithful to the original story, and a crass American producer played by Jack Palance who wants nudity and mermaids. Godard's actual film had been partly bankrolled by a well-known Hollywood executive whom he hated, and Palance's character is an evident mockery of the real-life producer. The film was done in only 149 shots.

The year 1997 also marked the release of another work to American filmgoers, *For Ever Mozart.* Shot in 1995 in Sarajevo, Godard makes another film-within-a-film about a movie crew attempting to get their job done while battling the moral bankruptcy they feel all around, an after-effect of the former Yugoslavia's years-long civil war. ''After 40 years, Godard can still astonish and amuse in the cinematic shorthand he virtually created,'' wrote *Time* magazine's Corliss in reviewing *For Ever Mozart.* The critic lauded Godard's ''encyclopedic wit, the glamour of his imagery, the doggedness of a man who won't give up on modernism. His crabby films are, in truth, breathlessly romantic—because he keeps searching for first principles in the pettiest human affairs. Godard gazes at the intimate and finds the infinite.''

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Red Grange

Red Grange (1903–1991) made football history as one of the most remarkable amateur and professional gridiron athletes of all. He was called ''The Galloping Ghost,'' and it was his presence that brought pro football from the sandlots to the big time.

Harold Edward ''Red'' Grange was born on June 13, 1903 in Forksville, a village of about 200 people in an area of Pennsylvania lumber camps. He was the third child of Sadie and Lyle Grange, a lumber camp foreman. Grange was only five years old when his mother died. A few months later the family moved to Wheaton, Illinois, the home of his father's family. Grange's father opened a moving business. For a number of years, the Grange family lived with relatives until they could finally afford a home of their own. The main recreation of Grange and his friends was playing football in vacant lots around town, and basketball in converted barns. Although his doctor warned that he had a heart murmur, sports became the major part of young Grange's life.

Grange was a star player during his high school days at Wheaton Community High School, where he became known as the ''Wheaton Ice Man.'' By then his father had become the local policeman, and the family was well settled. In his final high school game for the DuPage County championship against Downers Grove, Grange scored forty-five points. It is a single player record that still stands in high school championship games.

A High School Injury

In Grange's senior year of high school, his team finally lost a game 39-0 to the powerful Scott High School in Toledo, Ohio. Part of the reason may have been that Grange was knocked unconscious during the game, and he remained so for the next two days. He had difficulty speaking for a time after that injury. This was the only time that Grange was ever seriously injured in a high school football game, despite the many hard tackles he received during those years.

Grange attended college at the University of Illinois, but decided not to play football. A four-letter sports star in high school, he considered either baseball or basketball to be his best way to earn a varsity letter in college. In 1922, when the call went out for freshmen football candidates to report to the field for practice, Grange didn't even answer. He admitted to friends that the other players were simply too big. Grange was not a large man by football standards. He weighed around 180 pounds during his career, and stood about five feet, ten inches tall. It was his Zeta Psi fraternity brothers who convinced him to try out for the team. He was placed on the first team after his coach saw him play.

Success at Illinois

Illinois was undefeated in its 1923 season, with Grange leading the team. Before the end of the year, he was named an All American and he was known across America. Grange is credited with the wave of interest Americans began to show in football. Until that time, the game had been generally ignored by all but students. Baseball was the national sport, and all other games were only important on the campuses where they were played. But when Grange began to play football, millions of Americans started following Illinois or their own area college teams. With his almost impossible runs on the field, Grange inspired people to take an interest in his game.

In 1922, the Illinois football program had been a disaster. The following year, with Grange on the team, it was undefeated. The team was named co-champion of the Big Ten. Grange continued this dominance of football through his entire college career.

The University of Michigan was the tough opponent for the University of Illinois in October 1924. The Michigan Wolverines were going for the National Championship. Illinois players knew they had a difficult job ahead of them if they expected to win. The team was playing their first game in the brand new University of Illinois Memorial Stadium. It was dedication day for the largest campus stadium in college sports, so local fans wanted a victory desperately. Illinois had lost its last game, and Michigan was undefeated, very skilled, and a big favorite to win.

When Michigan kicked off to start the game, Grange magically zigged and zagged and dodged, carrying the ball all the way back for a touchdown. The crowd in the huge stadium roared their approval. On the very next offensive play, Grange ran for a 67-yard touchdown. On his next carry, he ran 56 yards for yet another touchdown. He scored the three touchdowns in less than seven minutes against the powerful Michigan defense. Before the game was over, Grange ran back another kickoff for yet another touch down. He scored five touchdowns in all. Illinois won the game by a lopsided score of 39 to 14.

''The Galloping Ghost''

Grange was destined to become football's number one celebrity and to blaze his way into football history. Writing

about the game that October day, famed sportswriter Grantland Rice called Grange a ''whirling dervish runner,'' and named him ''The Galloping Ghost.'' It was a nickname that remained with Grange for the rest of his life, and was eventually emblazoned in the Professional Football Hall of Fame.

Jerry Liska, an Associated Press reporter, wrote in his book *Sports Immortals,* ''The autumn wind still whistles shrilly through cavernous Memorial Stadium at the University of Illinois, as if in perpetual tribute to college football's legendary Galloping Ghost.''

Professional Career

Professional football was a generally unpleasant sandlot game with few fans in 1925. The teams were part of what was called the National Football League, but the league was only four years old and barely drawing any fans to watch their games. Pro football was a game of ex-high school and college players, and a few walk-ons, men who either loved the game with a passion or who could do little else with their lives.

Grange signed a contract with the Chicago Bears the day after his last college game. The team was under the direction of player/manager George Halas, who knew a gold mine when he saw it. To the great disbelief of almost everyone in football, he agreed to pay Grange the staggering sum of one hundred thousand dollars a year and a share of the gate receipts. At this time, most professional football players were being paid 25 to 100 dollars a game, and the top stars were getting about five thousand dollars.

Halas quickly set up a tour, in order for the Bears to take advantage of Grange's name recognition. The tour made transformed professional football into a major sport. Everywhere the team played, they drew huge crowds. Grange drew an astounding sixty five thousand people to the Polo Grounds in New York with his amazing broken-field running. Later that same year, the Bears played to a record seventy five thousand people in the Los Angeles Coliseum. People came to see Grange, and he never disappointed them. He was best at running the ball, but he was also great at passing, kicking, and on defense.

Liska, in an Associated Press story, called Grange ''a picture of grace, balance and speed, the epitome of gridiron greatness, a Golden Twenties'' athletic peer of Babe Ruth's, Jack Dempsey's, Bobby Jones's and Bill Tildon's. Grange, whose magic name turned pro football from an ugly duckling to a present-day gilded and plush bird of paradise, will be remembered as long as football is played in America.''

He played with the Chicago Bears most of his career, but also spent a brief time with the New York Yankees football team, after helping to form the American Football League. He was in the spotlight wherever he played, even as his career was winding down. One of the last times he carried the ball for the Chicago Bears, he reversed and headed for the weak side of the line. A New York Giant lineman yelled loudly back at his linebackers, ''Look out! There goes the old man!''

He was right, for 32 year old Grange swivel-hipped around every younger player in the Giants backfield and ran 63 yards, all the way to the twenty-yard line before a faster runner finally stopped him. By then it was apparent, however, that age and recent injuries were taking their toll. Grange had missed the entire 1927 season due to an injury.

Retirement

When Grange retired from professional football in 1934, he became a well-known radio and television sportscaster, generally for the Chicago Bears. Grange also earned a good income from vaudeville and movie appearances. He was enshrined as a charter member in the Professional Football Hall of Fame in 1963. Grange spent his retirement years with his wife in Lake Wales, Florida. He died on January 28, 1991 in Lake Wales, at the age of 87. Most considered him to be not only one of the greatest players in history, but the man who established professional football as a fan attraction.

Grantland Rice wrote a flowery poem of tribute to Grange: ''A streak of fire, a breath of flame, a gray ghost thrown into the game. Eluding all who reach and clutch; That rival hands may never touch; A rubber bounding, blasting soul, whose destination is the goal. Red Grange of Illinois!''

Grange changed the face of American sports, especially the game of football. He carried the ball 4,013 times as a high school, college, and professional football player, gaining 33,820 yards or over nineteen miles. This is an amazing 8.4 yards per carry. He scored a total of 2,365 points in 247 games.

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Florence Griffith Joyner

Known for her outstanding athletic accomplishments as well as her sense of personal style, Florence Griffith Joyner (1959–1998) overcame difficult odds with her tenacious determination to achieve Olympic fame.

Born Florence Delorez Griffith on December 21, 1959 in Los Angeles. ''Dee Dee,'' as she was nicknamed in her youth, was the seventh of eleven children. Her mother, also named Florence, had married Dee Dee's father, Robert Griffith, after moving to California in search of a modeling career. The large family was settled in the Mojave Desert when the elder Florence decided that she needed to improve the educational opportunities for her

children. She left Robert in 1964 and moved the eleven children back to Los Angeles, into a neighborhood known as Watts. A single mother raising such a large family was a tough challenge but Dee Dee's mother always kept her hopes up for her children. Dee Dee recalls her mother saying, ''I just want to get you guys out of here. This is not home.''

Doing Things Her Own Way

Dee Dee's personal style for fashion developed early in her childhood. She became known in grade school for her unusual hairstyles. Taught by her grandmother, who worked as a beautician, Dee Dee used her creativity to show her independence through her personal style, which would later become as well known as her athletic abilities. Most children would be happy to blend in with their peers, but Dee Dee wanted to stand out and be noticed. Griffith recalled in an interview for *Sporting News:* ''We learned something from how we grew up. It has never been easy, and we knew it wouldn't be handed to us, unless we went after it.''

Dee Dee's tenacious attitude and goal-setting ability was demonstrated on a trip to visit her father in the Mojave Desert. She caught a jackrabbit that attempted to outrun the determined child. Dee Dee's mother noticed her daughter's talent for moving with a graceful athleticism. When Dee Dee expressed an interest in running, her mother wholly supported her. At the age of seven, Dee Dee entered the Sugar Ray Robinson Youth Foundation running competition and defeated her opponent soundly. At the age of fourteen, she won the Jesse Owens National Youth Games competition. She continued her track career into high school where she not only found success in competition but also in her academics. This led her to apply for admission to California State University at Northridge (Cal State).

Griffith's freshman year was filled with business courses and competing in 200-meter and 400-meter events for the track team. Although she proved that she could compete athletically and academically at this level, money became an issue and she was forced to leave school. Her coach, Bob Kersee, talked her into returning after he helped her find monetary support through financial aid.

A Difficult Decision

In 1980, Griffith had a tough choice to make. Kersee left Cal State to work at the University of California at Los Angeles (UCLA), a school that had won renown for its track teams. In an interview for *Sports Illustrated,* Griffith recalls the dilemma ''I had a 3.25 grade point average in business, but UCLA didn't even offer my major. I had to switch to psychology. But my running was starting up, and I knew that Bobby was the best coach for me. So, it kind of hurts to say this, I chose athletics over academics.''

Griffith's choice was confirmed when her success under Coach Kersee continued. She was invited to the Olympic trials in 1980 and just missed qualifying for the team by seconds. This defeat only increased her determination. In 1982, she won the 200-meter race at the National Collegiate Athletic Association (NCAA) championship. The following year she won the 400-meter event at the NCAA. Griffith's flair for fashion began to match her running ability. She was known for her long fingernails that were polished with brilliant colors. Griffith's running outfits also captured attention as she began to wear skin-tight ensembles.

At the 1984 Olympic trials, Griffith won a spot on the track team and competed in the Olympic Games held in Los Angeles. With friends and family attending the competition to cheer her on, Griffith won the silver medal in the 200-meter race. She also was in contention for a position on the sprint-relay team, but U.S. officials at the games would not allow her to participate because of the length of her nails, which they felt would interfere with the baton hand-off. Griffith was disappointed with her own performance at the Olympics and took time off from competitive running to work as a beautician and a customer representative for a bank.

In the mid-1980s, Griffith began dating fellow Olympic athlete Al Joyner, who won a gold medal at the 1984 Olympics in the triple-jump competition. Joyner had come to California to train with Kersee for the 1988 Olympic trials. Al's sister, Jackie, was also training at the time with Kersee, who she eventually married. With the influence of Joyner, her interest in running competitively was re-ignited and she began to train again. Her sights were set on the 1988 Olympics in Seoul, South Korea. A formidable partnership was established on October 10, 1987, when Griffith and Joyner married.

The Stage Is Set for the Olympics

Griffith Joyner found success at the 1987 World Games held in Rome, Italy. She won the silver in the 200-meter race and the gold as a member of the 400-meter relay team.

Over the next few months, Griffith Joyner concentrated on conditioning her body and mind by following a demanding training schedule. Urged on by her husband and Kersee, Griffith arrived at the Olympic trials in 1988 poised to set a record. In the 100-meter dash she achieved a time of 10.49 seconds—.27 seconds faster than the former record set by Evelyn Asford. There was no doubt that Griffith Joyner was setting the stage for a memorable performance at the Seoul Olympics. While her record-setting time brought Griffith Joyner accolades, it was her brightly colored running outfits designed by herself that gained her media attention and the nickname ''Flo Jo.''

Running in the 100-meter sprint at the Olympic Games in 1988, Griffith Joyner won the gold medal in a time of 10.54. She won another gold medal in the 200-meter race and set a new world record with a time of 21.34. Griffith Joyner also participated as a member of the 1,600-meter relay team that captured the silver. She ran this race after only a half-hour rest from a previous heat and with a thigh injury. Greg Foster, a world champion hurdler, commented in an article for the *Los Angeles Times Sports Update* regarding Griffith Joyner's personality: ''The strength was there. A lot of times in track and field it is just believing in yourself.'' Her participation in the relay event demonstrated that belief in herself.

After the Olympics, Griffith Joyner received numerous awards, such as the U.S. Olympic Committee's Sportswoman of the Year, Jesse Owens Outstanding Track and Field Athlete, Sports Personality of the Year by the Tass News Agency, UPI Sportswoman of the Year, Associated Press Sportswoman of the Year, and *Track and Field Magazine*'s Athlete of the Year. Griffith Joyner was also awarded the Sullivan Trophy for being the top amateur American athlete.

Griffith Joyner began to spread her creative talent off the track. She developed a clothing line, created nail products, dabbled in acting, and authored children's books. Along with her husband, Griffith Joyner established the Florence Griffith Joyner Youth Foundation in 1992 to aid disadvantaged youth. In 1993, President Bill Clinton appointed her to the position of co-chairperson for the President's Council on Physical Fitness along with U.S. congressman Tom McMillen. Griffith Joyner commented on her appointment in an interview for *The New York Times:* ''I love working with kids, talking with them and listening to them. I always encourage kids to reach beyond their dreams. Don't try to be like me. Be better than me.'' In 1995, she was inducted into the U.S. Track and Field Hall of Fame. The most important post-Olympic event, however, was the birth of a daughter, Mary Ruth.

Tragedy Struck

Griffith Joyner attempted a career comeback at the Atlanta Olympic Games in 1996, but an injury ended that pursuit. Keeping busy with her various business endeavors, she was flying to St. Louis, Missouri in 1996 when she suffered an apparent seizure and was hospitalized. She recovered with no apparent health problems. The world was shocked when Griffith Joyner suffered an epileptic seizure while sleeping at her home in Mission Viejo, California on September 21, 1998. She died at the age of 38. Thousands paid their last respects to an inspirational woman who captured much attention, not only for her athletic talent, but also for her community-oriented endeavors.

Throughout most of her career, Griffith Joyner had to deal with ugly rumors of steroid use for peak performance. She always denied these rumors and never once failed a drug test. An autopsy found no trace of any suspicious substances, finally putting to rest any notion of drug use. Hybl commented on the findings, ''We now hope that this great Olympic champion, wife, and mother can rest in peace, and that her millions of admirers around the world will celebrate her legacy to sport and children every day. It is time for the whispers and dark allegations to cease.''

A Tribute to a Legend

As a tribute to his late wife's determination, Al Joyner announced that the clothing line that Griffith Joyner had been working on would be continued. In addition, partial proceeds would go towards supporting the Florence Griffith Joyner Memorial Empowerment Foundation. In an interview with *Sports Illustrated,* Joyner recalled that ''Florence had long dreamed of having her own signature line. As with everything in her life, she put a tremendous amount of time, energy, and passion into making this line a success. By continuing the work she started, we are adding to her legacy.''

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Bacharuddin Jusuf Habibie

An aeronautical engineer who became Indonesia's minister of technical development and eventually its president, B.J. Habibie (born 1936) was a lifelong devotee of Indonesian dictator Suharto. When student riots and economic turmoil forced Suharto from office, he named Habibie as his successor.

Known as a big-government free-spender and a proponent of bizarre economic theories, Habibie seemed an unlikely candidate to bail out Indonesia from its severe economic crisis of the late 1990s. He was closely identified with Suharto's corrupt policies and distrusted by students, the military, and foreign investors. Yet he instituted reforms and steered the country toward free elections, remaining in power longer than most observers expected.

Father Figure

Bacharuddin Jusuf Habibie was born on June 25, 1936 in the sleepy seaside town of Pare Pare in the Indonesian state of South Sulawesi. The fourth of eight children, he was nicknamed ''Rudy'' at an early age. His father, Alwi Abdul Jalil Habibie, was a government agricultural official who promoted the cultivation of cloves and peanuts. His grandfather was a Muslim leader and an affluent landowner.

As a child Habibie liked swimming, reading, singing, riding his father's racehorses, and building model airplanes. In 1950, when Rudy was 13, his father suffered a heart attack and died. Suharto, then a young military officer billeted across the street, was present at his father's deathbed and became Habibie's protector and substitute father. Habibie later wrote of Suharto: ''I regarded him as an idol, who could serve as an example for all people . . . a young, taciturn brigade commander, with great humane feelings, and a fierce fighting spirit.'' Suharto's autobiography said Habibie ''regards me as his own parent. He always asks for my guidance and takes down notes on philosophy.''

Habibie's interest in building model planes continued while he excelled in science and mathematics at the Bandung Institute of Technology. His mother, R.A. Tuti Marini Habibie, arranged for him to continue his studies in Germany. At the Technische Hochschule of Aachen, Habibie studied aircraft construction engineering.

In 1962, on a visit home to Indonesia, he married H. Hasri Ainun Besari, a doctor. They had two children, Ilham Akbar and Thareq Kemal, both born in Germany. While Habibie was abroad, Suharto, who had become a general, succeeded General Sukarno as Indonesia's ruler in 1966.

After graduating with a doctoral degree from the Aachen Institute in 1965, Habibie joined the aircraft manufacturing firm Messerschmitt-Boelkow-Bluhm, rising to the rank of vice-president. As a research scientist and aeronautical engineer, he helped design several planes, including the DO-31, an innovative vertical takeoff and landing craft. He specialized in solutions for aircraft cracking, gaining the nickname ''Mr. Crack'' as one of the first scientists to calculate the dynamics of random crack propagation. He also became involved in international aircraft marketing activities and NATO's defense and economic development.

Indonesia's Technology Czar

In 1974, Suharto asked Habibie to return to Indonesia to help establish an industrial base. Habibie jump-started an aircraft construction industry and a state airline company.

Soon he became Suharto's chief advisor for high-technology development. Habibie exploited the relationships he had developed in Germany and NATO to engineer a myriad of controversial deals involving aircraft, ships, heavy industry, and economic development.

As minister of research and technology, Habibie promoted the importation of high-tech goods and services. He liked to ''leapfrog'' over low-skill industries and move straight into high-tech ventures, spurning the basic development which might have brought needed employment to Indonesia's low-skilled masses. Habibie spent billions in public money on his strategic companies. His pet project was a national airplane, the propeller-driven N-250. Its producer was IPTN, a state company whose vice-president was Habibie's son. The national airplane venture consumed $2 billion in public funds, diverted from a project to save Indonesian forests.

Habibie often used his influence with Suharto to broker favorable deals for his family companies. For example, he pressured Merpati Airlines to buy 16 of IPTN's CN-235 airplanes, which were so poorly built they could fly for only an hour with a full load. Never popular with the military, Habibie angered officials by buying 100 German naval vessels without consulting top brass; the ships needed $1 billion in repairs.

For two decades, Habibie was a top insider in Suharto's corrupt, nepotistic regime. Like Suharto, whose family controlled much of Indonesia's economy, Habibie's relatives had their own business monopolies, often in partnership with Suharto's children. According to *Philadelphia Inquirer* reporter Trudy Rubin, ''The state set up Habibie's 'strategic industries' in fields such as steel, shipbuilding and, especially, aircraft manufacture. His relatives were all involved as middlemen, agents, and supp liers.'' Habibie's family came to control two conglomerates—the Timsco Group, named after his brother Timmy, and the Repindo Panca Group, headed by his second son, Tareq Kamal Habibie. The conglomerate's 66 companies benefited from lucrative government contracts awarded by minister Habibie.

Habibie was widely known as a free-spending eccentric and an advocate of expensive government programs. His high-tech ventures failed to strengthen Indonesia's economy. Many of his projects lost millions of dollars. A relentless self-promoter, Habibie was known for talking endlessly in shrill tones while gesturing wildly. When he visited Tokyo to talk to Japanese bankers about refinancing Indonesia's $80 billion debt, he lectured them for two hours about what was wrong with the Japanese economy and came home empty-handed.

A small, wiry man, Habibie enjoyed classical music, motorcycle riding and swimming in his pool at his home on Jalan Cibubur. A devout Muslim, he founded the Indonesian Association of Muslim Intellectuals in 1990.

Suharto's Man

Throughout his long tenure as technology minister, Habibie remained slavishly loyal to Suharto, and Suharto considered him his most reliable supporter. Habibie told *Newsweek* that Suharto was his ''close friend'' who ''treated me like his own brother.'' Habibie often called the dictator ''SGS,'' for ''Super-Genius Suharto.''

Eventually, Suharto's policies brought Indonesia's economy to the brink of disaster. In March 1998, as student demonstrations and civil unrest increased in intensity, Suharto installed Habibie as vice-president. As the economy collapsed, bloody student riots led to increasing calls from international allies for Suharto's resignation. Hundreds died in the civil unrest that finally forced Suharto from office in May 1998. Before he left the presidential palace, Suharto installed Habibie as his hand-picked successor.

The appointment of Habibie to head the troubled country seemed to appease no one. Protesters saw him as firmly tied to Suharto's system. Even after Suharto stepped down, the general's family members still controlled commerce and industry in the country. Foreign investors worried that Habibie's free-spending policies would exacerbate Indonesia's problems. The military distrusted him because, unlike previous Indonesian presidents, Habibie did not rise through their ranks.

On taking power, Habibie tried to distance himself somewhat from his lifelong idol. He pledged to build ''a clean government, free from inefficiency, corruption, collusion, and nepotism.'' Soon after, Habibie's brother resigned from his leadership of an industrial development authority. He also freed high-profile political prisoners; lifted controls on the press, political parties and labor unions, and pledged negotiations to end the long conflict in the Indonesian state of East Timor.

Most observers doubted he could retain his power for several reasons. His reputation for wild spending came at a time when the failing Indonesian economy needed a bailout. The bankrupt Indonesian currency, the *rupiah,* fell in value by 36 percent when Habibie took office. Most of the country identified him closely with Suharto's regime and its policies, which had brought unbearable hyper-inflation and food lines.

''Indonesia's problems are so difficult to solve that not even an extraordinarily clever politician bolstered by overwhelming public support would find it easy to take over,'' observed *Time* magazine. ''And Habibie . . . seems the least likely candidate. He has no political base, nor can he necessarily count on the long-term backing of the powerful military. Economists and stock analysts around Asia question Habibie's ability to bring sensible change to Indonesia's choking economy . . .''

Many foreign investors found a Habibie presidency frightening. One reason was Habibie's advocacy of a strange ''zig-zag theory'' of economics. He believed that cutting interest rates, then doubling them, then slashing them again, would reduce inflation. Critics scoffed at his abilities. ''He is a clown, a joker, an entertainer,'' said Jusuf Wanandi, director of the Centre for Strategic and International Studies in Jakarta. Yet Habibie managed to consolidate his control over the country, primarily because the opposition was fragmented and frequently squabbling. The military, involved in government at every level, was deeply divided. Never modest, Habibie told *Time*: ''There are two ways of making history: from within the elite—or from the outside. Being inside doesn't mean you're a puppet.''

As Habibie maintained a grip on power, the economic decline of his country worsened, with one-fifth of the work force unemployed by the end of 1998. Unrest continued, and there were reports of the torture of dissidents by the military and new assaults on rebel sympathizers in East Timor. During renewed demonstrations by student protesters against the government in November 1998, 16 people died. Habibie enraged students by arresting a small group of dissidents and blaming them for provoking soldiers. Protesters demanded that Habibie step down. The armed forces insisted only rubber bullets and blanks had been used against protesters, but it was discovered that at least one student had been killed by live ammunition, a ''dum-dum'' bullet outlawed under the Geneva Convention's international rules of warfare. The military then tried to appease the protesters by announcing prosecutions of 163 soldiers and police. Habibie tried to downplay the conflict. ''Our society still has not had the chance to live under the rule of law,'' Habibie told *Newsweek.* ''The police do not understand the limits, though they are learning.''

Renewed hostilities by Islamic militants against Indonesia's ethnic Chinese Christian minority raised questions about Habibie's goals. His religious supporters dreamed of him instituting a fundamentalist Muslim state. But Habibie told *Newsweek:* ''The burning of churches and mosques is a criminal act we all condemn. . . . As a religious and intellectual man, I will be among the first who will fight against any attempt to make this country a religious state.'' Asked about Chinese Indonesians who feared an Islamic wave of repression, Habibie replied: ''I wish we could change that like turning off the light. But it's not that easy. . . . The Chinese, I love them as I love the others. I only hate criminals.''

Against all odds, Habibie retained power. He vowed to continue investigating Suharto and his dealings. He also promised to hold parliamentary and presidential elections in the spring and summer of 1999. A popular Indonesian magazine, *Tempo,* showed only seven percent of those polled would vote for Habibie.

Displaying for the world his high self-regard, Habibie opened his own web site on the Internet, including an extensive list of awards and personal achievements. In a fawning account posted on the web site, *B.J. Habibie: His Life and Career,* biographer A. Makmur Makka wrote: ''He is the idol and the dream of all parents, who wish their offspring to become another Habibie. . . . He is an intelligent person, even a genius, and out of the 190 million inhabitants, there is only one B.J. Habibie.'' Makka also wrote: ''B.J. Habibie seemed to possess supernatural power, which made him succeed in everything he did.''

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Henry John Heinz

Henry J. Heinz (1844–1919) went bankrupt due to an overabundance of one very pungent herb, but he came roaring back with his ''57 Varieties'' of food products and eventually built his new company into a multi-billion dollar corporation.

Henry J. Heinz was born in Pittsburgh, Pennsylvania on October 11, 1844. As a child, he worked in the basement of his Pittsburgh home, helping his father grind spices for his mother's pickles. Everybody in town loved the pickles, and after they were canned, young Henry would take them around to buyers. He became particularly adept at grinding the horseradish, and his later fortune rose and fell with this powerful herb. To make a living, he worked in his father's brick-manufacturing firm, eventually becoming a partner in the business.

The call of pickles and other prepared foods was too great, and Heinz left brick making to return to grated horseradish, one of his mother's most popular products. Heinz packed the horseradish in clear glass bottles to reveal it's purity. This was the first of many brilliant ideas that would eventually lead to his success. He built a model factory complex along the Allegheny River in Pennsylvania and

transformed a 19th century garden into a multi-billion dollar global food service business.

Early Struggles

Heinz joined with a friend named Clarence Noble to peddle vegetables from the family garden to neighbors in the area. He was 25 years of age when the two formed the Pittsburgh partnership of Heinz and Noble, to produce ''pure and superior'' grated horseradish and other bottled products. Heinz was an excellent salesman and within a year his company had been solidly established. Everybody loved his horseradish. The only thing that threatened his business was an oversupply of horseradish. That is exactly what happened. In 1875, the price of this powerful herb fell to almost nothing. Heinz and Noble were forced to declare bankruptcy. It was a blow to young Heinz. Nobody wanted to pay his price when they could get horseradish elsewhere for next to nothing.

Never one to give up, Heinz plunged back into the bottled food business. He led his company with such maxims as: ''Heart power is less than horse power.'' Heinz motivated his people by treating them well. The working conditions at his plant surpassed what many employees had at home.

The Heinz Hitch

Heinz and his employees delivered products to customers first with a hand basket and later by pushcart. By the turn of the century, as demand and product line increased, a huge horse drawn wagon called the ''Heinz Hitch'' was used.

Many years later, Heinz's original Studebaker rig was found in an old storage shed in central Pennsylvania. It had deteriorated with wood rot and rust, and a tree was growing through a huge hole in its floorboards. The wagon was completely refurbis hed and became a popular attraction at fairs, expositions, and parades throughout the country.

A Growing Business

The bright red product seen on every store shelf, on almost every restaurant table, and in most homes, was created by Heinz to get his second business going in 1876. He introduced a new type of tomato ketchup that was extremely successful in the marketplace. With this ketchup and his other products, including celery sauce, pickled cucumbers, sauerkraut, and vinegar, the business continued to grow. All were made with the very finest ingredients, according to his personal orders.

Heinz was certain he knew what the public wanted, so he soon added pickles, jams, jellies, and other condiments to his line of food products. Every vegetable and herb was picked when it was at its absolute peak of freshness, carefully sorted for best quality, then packed in a very clean factory. Heinz, himself, invented the ''factory tour'' for people who were interested in watching the process. This brilliant publicity move spread to hundreds of other companies after executives saw the public reaction to Heinz' idea.

World's Largest Tomato Processor

Heinz soon became the world's largest tomato processor, even going so far as calling itself ''tomato-obsessed.'' The company eventually provided more than one half the ketchup in the world, all based on Heinz' original recipe. It carefully studied the ''lycopene'' chemical found in tomatoes, trying to determine how much this substance can help to prevent cancer.

Always the promoter and forever thinking of new ways to acquaint the public with his products, Heinz introduced his famous ''pickle pin'' at the Chicago World's Fair in 1893. The little pin became one of the most popular promotional pieces in the history of American business. It was all free advertising, except for the minor cost of the pin. Original pickle pins became valuable in later years as collector items.

''57 Varieties''

As the number of his products grew, Heinz began to consider a slogan. According to the H.J. Heinz Company, ''While most advertising slogans come from 'creatives' on Madison Avenue, the creation of the renowned Heinz advertising phrase is surrounded in great mystery. A visionary, Heinz was inspired by the number 57. In reality, when Henry Heinz created '57 Varieties' in 1896, the company already had over 60 varieties of products. For reasons no one will ever know, Henry Heinz' mind was stuck on the number 57, and his phrase has stuck ever since.''

The number was wrong, and over the years it would become far too low, but Heinz liked it. The fact that the company had more than 57 products didn't seem to matter. The ''magic'' number became synonymous with the H.J. Heinz Company, and continued long after Heinz turned over leadership of his vast empire to his son. Heinz plastered his name all over billboards, in magazines, and in newspapers, in a further effort to gain recognition for his company's products.

Heinz had become known as the ''pickle king'' by 1896. He was a millionaire and a national celebrity. It was difficult to go anywhere without seeing his name, and that was exactly how Heinz planned it to be. In advertising, and on store shelves, the bright red products were obvious.

International Operations

''Our field is the world,'' Heinz had declared in 1886, after making the first overseas sale. He sent his sales force around the world, to every inhabited continent including Africa, the Orient, Australia, Europe and South America. Eventually the company manufactured more than 6000 varieties in over 200 countries and territories. Nearly half of the company sales came from non-U.S. operations.

The H.J. Heinz Company eventually went public as it acquired StarKist, Ore-Ida frozen potatoes, Weight Watchers International, and other subsidiaries under the direction of Heinz and his sons and grandsons. Nearly 70% of all sales were from products without the Heinz brand name.

The company also expanded into pet foods, celebrating its 100th anniversary with ''Morris,'' the cat with nine lives. To help preserve the environment, Heinz Italia introduced its farm-to-factory ''ecological oasis'' for its baby food products in 1986. Heinz USA introduced the first fully recyclable plastic ketchup bottle in 1990, and StarKist became the first ''dolphin safe'' tuna.

Heinz son, Howard, guided the company successfully through the critical years of 1919 to 1941. By refusing to burden the company with debt during the speculative 1920's, by exercising great care during the depression years, and by introducing baby food and ready-to-serve soup, he allowed H.J. Heinz & Co. to survive and prosper. Following in his entrepreneur father's footsteps, he also increased promotion while he cut costs (but not wages. During the Second World War, under the direction of Heinz' grandson Henry John ''Jack'' Heinz, the company continued to grow.

Henry John Heinz died in Pittsburgh on May 14, 1919, pleased with his own efforts and those of his son. He would certainly have been pleased with his grandson, as well.

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Marguerite Henry

Marguerite Henry (1902–1997) is one of the best-known writers of animal stories for children. Her books continue to be widely read, and her legacy of exciting, touching stories will long be remembered.

Marguerite Henry was born Marguerite Breithaupt on April 13, 1902, in Milwaukee, Wisconsin. She was the youngest of five children of Louis Breithaupt and Anna (Kaurup) Breithaupt. Her father owned a publishing business. Although Henry grew up in a home without any pets, she developed an early love for animals. She also took a keen interest in books and writing. She sold her first magazine article at the age of eleven, and worked for a time repairing books at the local library.

Early Works

After graduation from Riverside High School in Milwaukee, Henry attended the Milwaukee State Teachers College and the University of Wisconsin in Milwaukee. On May 5, 1923, at the age of 21, she married Sidney Crocker Henry, a sales manager (he died in 1987).

Henry's writing career started rather slowly. She sold a few articles to the *Saturday Evening Post* and wrote several minor stories and information books for children. Her first full-length book, published in 1940, was titled *Auno and Tauno: A Story of Finland.* It was inspired by two Finnish friends who recounted their childhood experiences to her. This was followed by several other children's books, including *Dilly Dally Sally* (1940), *Geraldine Belinda* (1942), and *Their First Igloo on Baffin Island* (with Barbara True, 1943). The 16-volume ''Pictured Geographies'' series, illustrated by Kurt Wiese, was published in 1941 and 1946. Some of the titles included *Alaska in Stories and Pictures* (1941), *Canada in Stories and Pictures* (1941), *Mexico in Stories and Pictures* (1941), and *Australia in Stories and Pictures* (1946).

Breakthrough Book

Henry's first book to win critical acclaim was *Justin Morgan Had a Horse,* published in 1945. The story is set in the late eighteenth century and tells the history of the Morgan horse, beginning with its founding sire in rural Vermont. After finishing the story, Henry went to the local library and scanned children's books, looking for the right illustrator. When she happened upon *Flip,* a book written and illustrated by Wesley Dennis, she knew she had found the right person to draw for her stories. She sent a copy of *Justin Morgan* to Dennis. When they met, according to *Something About the Author,* Wesley said, ''I'm dying to do the book and I don't care whether I get paid for it.'' Thus began a long and successful partnership between Henry and Dennis, during which time they produced more than 20 books.

The Legacy of *Misty*

A second endeavor for Henry and Dennis, *Misty of Chincoteague* (1947), became one of their most popular

and enduring works. Like most of Henry's books, the story is based on fact. Every year the residents of Chincoteague Island, off the coast of Virginia, round up wild horses on nearby Assateague Island and auction them off. Henry's story is about two children who long to own one of these wild ponies. Their dream horse is a mare called the ''Phantom,'' who has resisted capture during the past two round-ups. Because the mare has a newborn foal, she becomes slower than usual. As a result, one of the children is able to catch her in his first year as a ''roundup man.'' The mare becomes tame enough to win a race, but later escapes to her home island, leaving the children with her foal, Misty.

Misty was a real filly whom Henry spotted during Pony Penning Day at Chincoteague. The pony lived with Henry for several years, while her book was being written. Eventually Misty was sent back to the Beebe Ranch for breeding. After publication of the book, the pony became an instant celebrity and was even invited to a conference of the American Library Association. Later, a movie was made about her life. When her first colt needed a name, thousands of children wrote to Henry with suggestions. The popularity of Misty seemed to be universal. *Misty of Chincoteague* was named a Newbery Honor Book and won the Lewis Carroll Shelf Award in 1961. Miriam E. Wilt, in *Elementary English,* called *Misty* ''one of the finest horse stories ever written.''

Other books based on Misty and the Chincoteague ponies followed, including *Sea Star: Orphan of Chincoteague* (1949), *Stormy, Misty's Foal* (1963), and *Misty's Twilight* (1992), all illustrated by Dennis. In 1990, the Misty of Chincoteague Foundation, Inc., was formed with the help of Henry. This nonprofit organization is dedicated to preserving the legend of the Assateague ponies. The foundation's goals include purchasing parts of the land where the original Misty and Stormy were raised and establishing a museum on the Island of Chincoteague.

Merging History and Imagination

A characteristic of Henry's writing that made her ''one of the twentieth century's finest writers of horse stories,'' as she is called in *Children's Books and Their Creators,* is ''the historical authenticity of her plots and the vigor of her writing.'' Henry spent months researching each of her books. She also made trips to each story's locale and used interviews and letters to gather details before starting to write. For example, when preparing to write *Justin Morgan Had a Horse,* Henry corresponded with a 98-year-old resident of Virginia named David Dana Hewitt. Henry said of him in *Newbery Medal Books,* ''In his fine, steady handwriting he made me see Virginia. Not the Virginia that greets you from paved highways, but the Virginia that lies deep in the soul of its people.''

In *Twentieth-Century Children's Writers,* the editor states that ''it is the magical appeal of history—the merging of fact with imagination with legend—that gives the Henry books their trademark.'' In addition, Henry was able to give both the people and the animals in her stories ''character.'' Even though the animals are not made to seem like humans, they are depicted as having qualities such as courage, loyalty, and determination.

The aspects of Henry's writing that made her distinctive were even more apparent in the book she published the year after *Misty.* The idea for *King of Wind* initially came from Dennis, who illustrated the book. A breeder of thoroughbreds, Walter Chrysler, had asked Dennis to draw a head of the Godolphin Arabian, the founding sire of the thoroughbred breed, which the breeder wanted to use on his stationery. While researching what this horse may have looked like, Dennis learned the story of the horse who had lived in the early eighteenth century and been abused and neglected for years before becoming one of the three founding sires of the thoroughbred breed. Dennis related his findings to Henry, who was fascinated. Despite being warned by family members about the amount of research required to write a story that went from Morocco to France to England, Henry took on the project. ''With great excitement I began to probe and pry into the life of this famous stallion who had rubbed shoulders with sultans and kings, with cooks and carters,'' Henry said in *Children's Literature Review.* To put herself ''into the long ago and far away,'' Henry tacked up in her study photocopies of pictures from the time and place of the stallion's life. Soon, she said, ''It was the present that grew dim and the long ago that became real!''

King of the Wind, published in 1948, won the Newbery Medal in 1949 and the Young Readers Choice Award in 1951. In addition to being historically accurate, the book was an exciting adventure story. It described how a mute stable boy cared for the Moroccan colt, which was later presented to the young king of France. Rejected by royalty,

the stallion was forced to endure years of hard labor and abuse before becoming the famous sire.

Other Works

Henry wrote many other horse books, several of which won awards. Some of these include *Born to Trot* (1950), *Black Gold* (1957), *Guadenzia: Pride of the Palio* (1960), *White Stallion of Lipizza* (1964), *Mustang: Wild Spirit of the West* (1966), and *San Domingo: The Medicine Hat Stallion* (1972). Horses were not the only heroes in Henry's stories. In 1953, she published *Brighty of the Grand Canyon,* a book about a burro whose loyalty and perseverance in the face of many trials endeared him to young readers. *Brighty* won the William Allen White Award in 1956. Other animals featured in Henry's books include dogs (*A Boy and a Dog,* 1944; *Muley-Ears: Nobody's Dog,* 1959); birds (*Birds at Home,* 1942); foxes (*Cinnabar: The One O'Clock Fox,* 1956); and cats *Benjamin West and His Cat Grimalkin,* a fictional biography, 1947).

In addition to her fictional animal stories, Henry wrote nonfiction as well. *Robert Fulton: Boy Craftsman* (1946) is believed by some to be the best of the series called ''The Childhood of Famous Americans.'' Another nonfiction book by Henry is *Album of Horses* (1951), which describes many different breeds of horses, their histories and characteristics. Henry also wrote an *Album of Dogs* (1955). *The Little Fellow* (1945), though fiction, is aimed toward younger children and uses animal characters to help children learn about growing up and getting along with others. In addition to her books, Henry contributed to several magazines, including *Delineator, Forum, Nations' Business, Reader's Digest,* and *Saturday Evening Post.* She also wrote for *World Book Encyclopedia.*

Some of Henry's most popular books were made into movies. These films include *Misty* (Twentieth-Century Fox, 1961); *Brighty of the Grand Canyon* (Feature Film Corporation, 1967); *Justin Morgan Had a Horse* (Walt Disney Productions, 1972); *Peter Lundy and the Medicine Hat Stallion* (National Broadcasting Company, 1977, based on the book *San Domingo: The Medicine Hat Stallion*); and *King of the Wind* (HTV, London, 1990).

Henry enjoyed her work. As she said in *Newbery Medal Books,* ''The doing is always so much more fun than the getting through. The only really dismal days in my life are those when I turn in a manuscript. I am suddenly bereft. . . . And then, oh happy relief! In a little while the manuscript is back home, with blessed little question marks along the margin. Then once again, I'm happy, I've got work to do!''

Last Book

In 1996, Henry completed her last book, *Brown Sunshine of Sawdust Valley.* The story is about a ten-year-old girl who longs to own a horse. She and her father purchase a broken-down old mare at an auction, and with love and care from the girl, Lady Sue begins to thrive. She gives birth to Brown Sunshine, a spirited mule, who is crowned king of the Mule Day Celebration.

Henry died at her home in Rancho Sante Fe, California, on November 26, 1997; she was 95 years old. By the time of her death she had published more than 60 books for children. Her books continue to be widely read, and her legacy of exciting, touching animal stories for children will long be remembered.

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Jim Henson

Influential children's entertainer Jim Henson (1936–1990) is best known for inventing the Muppets, a softer versions of puppets. His characters were a key component of *Sesame Street,* the children's educational television program seen worldwide. Henson's creations also appeared in their own program, *The Muppet Show,* as well as a number of other television programs and films.

Henson was born on September 24, 1936 in Greenville, Mississippi, and grew up in the nearby town of Leland. His father worked for the federal government as an agronomist. When Henson was about ten years old, his family moved to suburban Maryland when his father's job took him to Washington, D.C. While in high school, Henson became intrigued by television and its possibilities. He was a fan of early puppet television shows *Kukla, Fran and Ollie* and *Life with Snarky Parker,* and their creators Burr Tillstrom and Bil and Cora Baird, respectively. Henson became involved in a local puppetry club. During the summer of 1954, a local television station, WTOP in Washington, D.C., needed a puppeteer for one of their children's programs. Henson and a friend put together several puppets and worked there for a short time.

Created the First Muppets

In 1955, Henson entered the University of Maryland where he studied theater arts. He also landed a job as a puppeteer for another television station, WRC-TV, an NBC affiliate in Washington, D.C. Within a few months, Henson had his own show called *Sam and Friends.* The five-minute long program aired twice daily before two of the network's most popular shows for six years. While working on the show Henson met his future wife, another University of Maryland student named Jane Nebel. They eventually had five children together, who often accompanied their parents

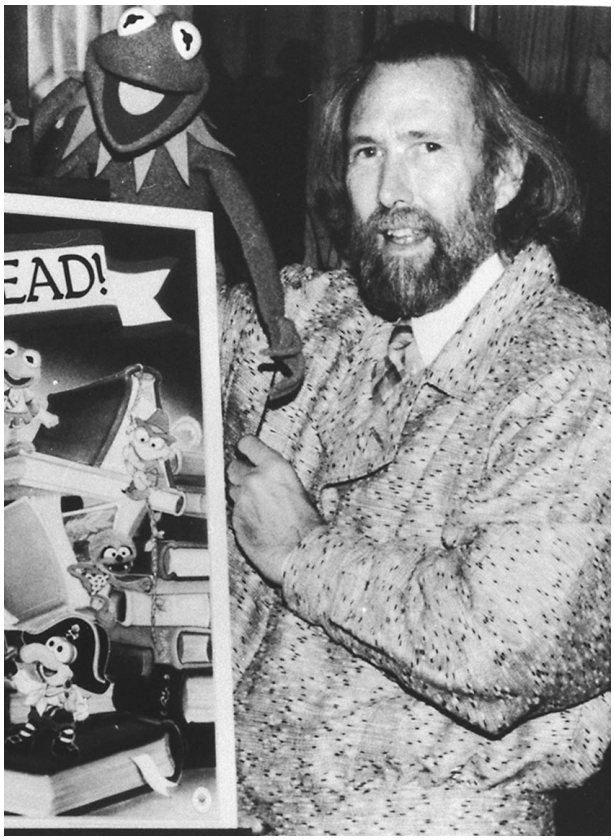

to work. *Sam and Friends* also marked the beginning of the Muppets, Henson's own invention.

Unlike puppets, who have solid, unchanging heads, Muppets were softer, with mouths that moved and expressive eyes. The Muppets were more animated than puppets. As was written in *Broadcasting* magazine: ''Jim Henson was the first and the best to create a new form of puppetry tailored to the technical constraints and newfound freedoms of television.'' One of Henson's most famous Muppets, Kermit the Frog, was introduced on *Sam and Friends* in 1955. The original Kermit was made from Henson's mother's old spring coat and a ping pong ball cut in half. Kermit did not begin as a frog but evolved into one. Similarly, Kermit's character gradually became more complex. As Stephen Harrigan wrote in *Life* magazine: ''he [Henson] did not just perform Kermit, he was Kermit.'' Harrison Rainie in *U.S. News & World Report* quoted Henson as calling Kermit ''literally my right hand.''

In addition to Kermit, Henson created over 2000 Muppets in his lifetime. James Collins of *Time* wrote, ''The beauty of the Muppets . . . was that they were cuddly but not too cuddly, and not only cuddly. There is satire as sly wit. . . . By adding just enough tartness to a sweet overall spirit, Henson purveyed a kind of innocence that was plausible for the modern imagination. His knowningness allowed us to accept his real gifts: wonder, delight, optimism.''

Henson took six years to graduate from the University of Maryland because of the demands of his television show. However, the success of *Sam and Friends* gave Henson the money to pay his way through college. On graduation day in 1960, Henson bought a Rolls Royce automobile to take himself to graduation. He then turned his attention to the Muppets full time. They were featured in commercials for Wilkins coffee, their first nation-wide exposure in the late 1950s and early 1960s. Throughout the 1960s, Henson and his Muppets appeared on television variety shows such as *The Ed Sullivan Show, The Steve Allen Show,* and *The Jimmy Dean Show* as well as NBC's *The Today Show*.

Moved to *Sesame Street*

In 1969, Henson was approached by the Children's Television Workshop for a new show they were creating called *Sesame Street.* Henson hesitated at first, because he did not want to be just a children's entertainer. But he eventually signed on and developed some of his most memorable Muppets: Grover, Big Bird, the Count, and Bert and Ernie, among others. Older Muppets like Kermit the Frog also made appearances. Henson's Muppets contributed to the popularity of the show. *Sesame Street* appeared in 100 countries in 14 different languages. Its international success made Henson famous throughout the world. As Eleanor Blau wrote in the *New York Times,* ''the Muppets helped youngsters learn about everything from numbers and the alphabet to birth and death. They were role models and they imparted values.''

By the mid-1970s, Henson wanted his own television show, but had problems getting one on American network television. Henson created two pilots for ABC under the title of *The Muppet Show: Sex and Violence* in the mid-1970s, but all major networks eventually passed on the project. Brian Henson told David Owen of *The New Yorker,* ''The show was so wacky, so out of left field, that the networks didn't want anything to do with it.'' Still Henson managed to expand his Muppet empire in other ways. Muppets appeared in the first seven episodes of NBC's *Saturday Night Live* during its first season in 1975.

Henson's pilot was viewed by a British producer named Lew Grade. He agreed to fund the first season of what became known as *The Muppet Show*. The first episodes aired in 1976, appearing in syndication in the United States. *The Muppet Show* used both Muppets and Hollywood stars in a parody of the backstage antics. *The Muppet Show* also introduced another popular Muppet, the femme fatale pig named Miss Piggy, who was perpetually in love with Kermit. At its peak, the show had 235 million viewers each week in over 100 countries, making it one of the most widely watched programs in history. After five years, Henson voluntarily ended the show in 1981, when he feared the quality might begin to diminish. As Henson Associates Vice President Michael Firth told Kristin McMurran of *People Weekly,* ''every time he reaches a plateau, he rumbles around and comes up with something new.''

Henson's horizons expanded in a number of ways after *The Muppet Show.* He created new television programs. In 1983, *Fraggle Rock* was introduced, featuring completely new Muppet characters. Airing on HBO in the United States, the program featured three species living below

ground, the Fraggles, the Gords, and the Dozers. The show primarily followed five Fraggles, including Gobo and Mokey, and promoted harmony in living. *Fraggle Rock* aired for four season in the United States, Canada and several other countries. It was eventually syndicated in 96 countries. Of his experience on the show, producer Duncan Kenworthy told Kristin McMurran of *People Weekly,* ''When Jim directs, there is an excitement and a delight. He draws the best from everyone. He keeps track of the small things that are so key to all puppet work on television.'' Henson also produced a successful cartoon based on *The Muppet Show* called *The Muppet Babies,* beginning in 1984, as well as numerous television specials.

Henson also produced television shows that were relatively unsuccessful, including *Jim Henson's The Storyteller,* a rather dark show which featured adapted folktales and stories from mythology. It was canceled after only a few episodes. In 1989, Henson produced a variety show called *The Jim Henson Hour.* It was canceled after ten episodes, though it eventually won an Emmy award. He also created a show for HBO called *The Ghost of Faffner Hall,* which featured music, Muppets, and special celebrity guests.

Henson had done some corporate work beginning in the late 1960s, when he produced short films and videos for IBM that touched on business topics. Beginning in 1985, Henson expanded his corporate work and produced more than two dozen short films and videos designed for business meetings, continually adding new titles. He also designed characters and creatures for other films via the Jim Henson Creature Shop, based in London, England. For example, he designed the face masks for the movie version of *The Teenage Mutant Ninja Turtles.*

Henson also dabbled in his own feature films. Characters from *The Muppet Show* were featured in a trio of films beginning in 1979 with *The Muppet Movie.* It was followed by 1981's *The Great Muppet Caper,* which was also Henson's directorial debut, and 1984's *The Muppets Take Manhattan.* All three movies did extremely well at the box office. His subsequent efforts, however, did not fare as well. *The Dark Crystal,* with all new Muppets, made a poor box office showing in 1982. The dark fantasy, *Labyrinth*, was also a box office failure. These failings affected Henson deeply, though he was wealthy and had had good business sense throughout his career. Though a quiet, kind man, Henson was also a strong leader who valued employees and let them have fun with their jobs. Harrigan of *Life* magazine described him as ''a quiet, authoritative, beloved man without a trace of aggression but with a whim of steel.''

In 1989, Henson began negotiating a merger with Disney Corporation to reduce the pressure of running his own business. Had the sale been completed, Henson's already large fortune would have increased by an estimated $100 to $180 million. Puppeteer Kevin Clash told Harrigan of *Life,* ''He wanted those characters [the Muppets] to be around when he wasn't and the main company that could do that was Disney.'' Henson had doubts about the merger because Disney's corporate policies were quite the opposite of his. As Owen of *The New Yorker* explained, ''To Henson and his associates, the Muppets were not products; they were friends.''

While the negotiations were still in progress, Henson became seriously ill. A kind and patient man, Henson did not alert a doctor or visit a hospital because he did not believe he was sick; nor did he want to bother anyone. He had been raised as a Christian Scientist, a religion that does not subscribe to conventional health care practices. By the time he sought medical attention, it was too late to treat him. Henson died an untimely death from an aggressive form of pneumonia called Group A streptococcus in New York City on May 16, 1990.

Henson left his company to his children, as he and his wife had separated in 1986. His son Brian continued the family tradition by becoming a puppeteer and president of Jim Henson Productions. The deal with Disney was never completed, but the companies did do some business together, most notably by including the Muppets in Walt Disney World and producing one of Henson's last ideas, the television show, *Dinosaurs.* At the time of Henson's death, James Collins in *Time* magazine wrote, ''Through his work, he helped sustain the qualities of fancifulness, warmth and consideration that have been so threatened by our coarse, cynical age.''

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Milton Hershey

After enduring years of failure, Milton Hershey (1857–1945) built a business empire as the world's first mass producer of chocolate bars. Through generous donations, he used his entire fortune to help those less fortunate than himself.

Milton Snavely Hershey was born on a central Pennsylvania farm in Derry Township, on September 13, 1857, to Henry H. Hershey and Fannie B. Snavely. Hershey inherited the entrepreneurial spirit from his father who moved the family often, attempting a variety of business ventures, including farming and cough

drop manufacturing. Because of all the moves, Hershey's early schooling was haphazard, ending after the fourth grade.

At the age of 14, Hershey went to work as an apprentice with the printer of a German-American newspaper in Lancaster, Pennsylvania. After dropping a tray of type, made up of the hundreds of tiny metal pieces once used to print newspaper pages, he was fired. His mother found him a second apprenticeship, this time with Joseph H. Royer, a confectioner in Lancaster, Pennsylvania. From 1872 to 1876, Hershey helped Royer with his candy-making business and ice cream parlor, learning skills that would later help him build his own candy empire.

Tried and Tried Again

At the age of 19, Hershey parted company with Royer and started his own candy business in Philadelphia. He hoped to find an eager buying public in the thousands of people visiting the city for the Great Centennial Exposition celebrating the 100th anniversary of the Declaration of Independence. With money he borrowed from his uncle and the help of his mother and aunt, Hershey began making taffy and caramels, which were sold from a pushcart. The business scraped by for six years. In 1882, Hershey collapsed from the strain of working all day (selling the candy) and all night (manufacturing it). Forced to admit failure, Hershey closed up shop.

Hershey decided to seek his fortune in Denver, Colorado, along with his father, who had also moved west. He worked for a candy company in Denver, where he learned how to improve the quality of his chocolate by adding fresh milk. With his father, he moved to Chicago, and opened yet another candy business. Like the others, it also failed.

Moving to New York City in the spring of 1883, Hershey worked for a candy business called Huyler and Company, and started manufacturing Hershey's Fine Candies. Unfortunately, sugar prices increased and Hershey lost his candy-making machinery. In 1885, he returned to Lancaster, Pennsylvania.

After so many failures, his aunt and uncle refused to loan Hershey any more money. He became partners with William Henry Lebkicher, a man he had hired in Philadelphia. The two men scraped together enough money to start the Lancaster Caramel Company, where Hershey devised a formula using fresh milk to make ''Hershey's Crystal A'' caramels. Finally, he found success. An English importer ordered $2,500 worth of caramels to ship to England. The proceeds allowed Hershey to expand his business.

Borrowing $250,000 from the Importers and Traders Bank of New York City, Hershey expanded once again. The Jim Cracks, Roly Polies, Melbas, Empires, Icelets, and Cocoanut Ices sold very well. By 1893, the Lancaster Caramel Company had opened candy-making plants in Mount Joy, Pennsylvania, Chicago, and Geneva, Illinois, employing 1,400 people.

Established Hershey Chocolate Company

Hershey used the World's Columbian Exposition in Chicago—celebrating the 400th anniversary of Christopher Columbus's arrival in the New World—as an opportunity to study chocolate making as it was practiced in Europe. He examined chocolate-rolling machinery from the J.M. Lehmann Company of Dresden, Germany, finally deciding to buy it for his own company. At that time, milk chocolate was regarded as a luxury imported item, made by hand in a secret Swiss process. Hershey was confident that he could mass-produce enough chocolate to satisfy the demand of the American public. In 1894, he opened the Hershey Chocolate Company, producing breakfast cocoa, baking chocolate, and sweet chocolate coatings for the caramels.

After perfecting his recipe, Hershey expanded the business to produce 114 kinds of chocolates, including novelty items like chocolate cigars and chocolate bicycles. In order to focus all his attention on the chocolate business, Hershey sold the Lancaster Caramel Company in 1900 for one million dollars to his competitor, the American Caramel Company. He kept exclusive rights to supply dipping chocolate to the company, however, and used the money from the sale to build a new chocolate factory.

In 1897, Hershey purchased the Derry Church homestead where he had been born, intending to give the farm to his parents. Instead, he decided to use the rural Dauphin County land to build his chocolate plant, since it was ideally situated in an area full of dairies, and had plenty of fresh water necessary for cooling the factory's output. He bought 1,500 acres of adjacent property and, in 1903, began construction on the chocolate plant. Hershey knew his workers would need a place to live and raise their families. In conjunction with the new factory he planned and built an entire utopian community, complete with houses, a post office, churches, shops, schools, and even a trolley car for transportation.

Hershey planned that his new factory would mass-produce only one product, making it affordable for everyone. Working with his recipe makers, he developed a formula for milk chocolate that allowed for mass production. In February 1900, he introduced the milk chocolate Hershey Bar, which sold for pennies and brought affordable chocolate to the masses. The bars were so popular that Hershey found he did not need to advertise. Although the company continued its no advertising policy until 1968, Hershey was fond of the occasional self-promotion. One of the first automobiles in Pennsylvania bore the Hershey name painted on its side, drawing attention and orders for the Hershey salesmen who zoomed around at the car's top speed of nine miles per hour. Despite its cost of $2,000, a huge sum at that time, the electric car generated crowds and headlines wherever it went.

The company and the town prospered. In 1908, the Hershey Chocolate Company incorporated. By 1915, the plant had expanded to cover 35 acres, with sales growing just as quickly. Within 20 years, sales had increased to $20 million. The community, with its chocolate-related street names, offered housing, sewerage, electricity, schools, stores, a hospital, and fire department, a park and zoo, as

well as a trolley line to bring in workers from neighboring towns.

In the years following the collapse of the stock market in 1929, nearly one third of United States workers lost their jobs. Anxious to help his own employees—plus take advantage of the Depression's low construction costs—Hershey embarked on a building project in 1930 that included a hotel, a high school, community building, sports arena, and a new air-conditioned office building. The Hotel Hershey incorporated his favorite details from hotels worldwide. Hershey would later note proudly that none of his workers were ever laid off during the Depression; in fact, he hired 600 additional laborers. The company diversified and branched out, making different kinds of candy, including the foil-wrapped Hershey's Kisses (introduced in 1907), Mr. Goodbar, the Krackel Bar, and Hershey's Miniatures. After losing money on a sugar deal, Hershey bought land in Cuba, where he began growing and processing his own sugar cane.

Despite efforts to anticipate his workers' every need, some employees attempted to form a union in 1937, to protest working conditions that included a 60-hour work week. The Congress of Industrial Organizations (CIO) shut down the factory with a strike that only ended when local dairy farmers, whose livelihoods depended on selling milk to the company, physically attacked the workers. By 1940, the American Federation of Labor (AFL) had organized a union at the plant, creating an association to promote and protect the rights of the workers.

Hershey's Living Legacy

In 1898, Milton Hershey married Catherine Elizabeth ''Kitty'' Sweeney, an Irish-Catholic from Jamestown, New York. Anxious to use their wealth to help those less fortunate than themselves, the Hersheys founded a school for orphaned boys in 1909. Originally called the Hershey Industrial School, it was designed to train boys in farming and industrial trades so they would become able to support themselves. After Kitty Hershey died in 1915, Hershey donated his entire fortune—$60 million—in a trust to the school. It was renamed the Milton Hershey School and expanded to serve children of both sexes from disrupted homes from kindergarten through high school. The 10,000-acre school, through its trust, owns 40 percent of the stock of Hershey Foods, and controls 75 percent of the corporation's voting shares. ''I don't think I'd be alive today without that place,'' Hershey School graduate Randy Zerr told Eric Ries of *Techniques.* ''If there's anything I can do for the school, I will.'' Zerr took advantage of the school's horticultural program and works as a groundskeeper at Franklin and Marshall College in Lancaster, Pennsylvania. Many Hershey graduates go on to college. Some have even graduated to executive positions within the Hershey Chocolate Company.

The Hershey Chocolate Company continued to create new products. During World War II, they developed an unmeltable, four-ounce bar with extra calories and vitamins, which could be used as emergency provisions for soldiers and sailors. The company made more than a billion of the ''Field Ration D'' bars. In 1942, the U.S. government gave Hershey the Army/Navy E award for his civilian contribution to the war effort. In 1995, he was honored once again by being pictured on a postage stamp commemorating him as part of the U.S. Postal Service's Great Americans series.

Hershey died in Hershey, Pennsylvania on October 13, 1945, one year after his retirement as chairman of the board. He was 88 years old. By the end of his life Hershey had donated most of his money to his town and the school he built. After his death, the sale of Hershey's personal possessions raised less than $20,000. The chocolate factory he built in Hershey, Pennsylvania, remains the largest in the world. In 1963, the Hershey Chocolate Corporation donated $50 million to build the Milton S. Hershey Medical Center of Pennsylvania State University, which houses a hospital, medical school, clinics, and research facilities.

The town of Hershey, Pennsylvania is still home to about 12,000 people and draws more than 30 million visitors each year. They come to see Hershey Park, which boasts a roller coaster, Ferris wheel, other rides, and a visitor's center. The center, built in 1973 to accommodate the massive crowds packing the factory tours, draws more visitors annually than the White House. Guests can take a tour through a mock chocolate factory that includes a ride through a simulated roasting oven, and culminates with samples of Hershey chocolate.

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Tommy Hilfiger

Tommy Hilfiger (born 1952) has brought the fashion industry to its knees with his enormous success in the retail clothing market. His all-American designs appeal simultaneously to everyone from 60-year-old golfers to gangsta rappers, a near-impossible feat in the demographics-oriented rag trade. But the key to Hilfiger's professional triumph isn't the clothes; it's the label.

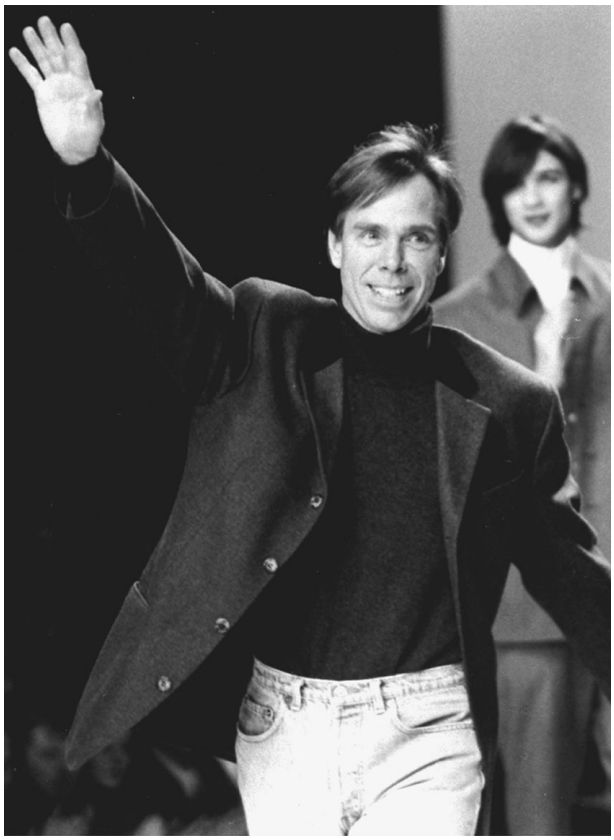

Tommy Hilfiger has been referred to as the Ralph Lauren of a new generation, but he has clearly come unto his own in the world of fashion. With successful lines of men's clothing, women's clothing, home furnishings, and a unisex fragrance, Hilfiger became the fashion guru of the 1990s and the biggest thing to hit the fashion industry in a decade. An enticement to a wide variety of consumers, his designs are casual while his prices remain moderate. Hilfiger's most praiseworthy achievement, however, is his precision of brand execution. Alan Millstein, editor of *The Fashion Network Report* trade magazine, described the method behind Hilfiger's success to *USA Today*: ''It's a combination of great marketing, merchandising, and hype. He's packaged better than any designer since Ralph Lauren.''

Small-Time Start in Retail

Tommy Hilfiger was born in 1952. The second of nine children, he grew up in Elmira, New York where he devoted hours to studying the music and styles that were popular in the glamour centers of culture like New York and London. He idolized rock stars, especially Mick Jagger. But Hilfiger didn't possess any extraordinary talents or an academic background that would propel him to success. However, he did have a certain charm and style that he supposedly inherited from his father, Richard ''Hippo'' Hilfiger, a watchmaker by trade. Although, Hilfiger has described himself as a scrawny, dyslexic kid who became the class clown to mask his embarrassment over less-than-average grades.

Hilfiger was still a high school senior when he set out to provide the young people of Elmira with bellbottom jeans. In 1969, he drove to New York City where he spent his life savings of $150 on 20 pairs of Landlubber jeans. He brought them back to Elmira and opened a hippie clothing shop called The People's Place. By the time he was 26, this shop had expanded into a chain of seven stores, scattered throughout upstate New York and catering to the college campus crowds. Hilfiger ran the stores for ten years, until the retail market went into an economic slump and he went bankrupt. Hilfiger discussed his business' failure with Lisa Armstrong of the *London Times.* ''I was hard on myself,'' he said. ''I vowed never to fall into sloppy work habits again. Money, after a certain point, is not what drives me.'' He admitted that fear of failure is his impetus to succeed.

Hilfiger never went to design school, but he began to experiment with fashion design in the early 1970s, while he was running The People's Place. By 1979, he had sold his business and moved to Manhattan with his wife Susan Cirona, who had been a creative director of his People's Place boutiques. He began to work as a freelancer and befriended a number of people in the business, including the late designer Perry Ellis. Within five years Hilfiger was working under contract with Asian textile mogul Mohan Murjani, the man behind the trendy Gloria Vanderbilt jeans. In 1986, Murjani and Hilfiger placed a billboard on Times Square that announced Hilfiger would soon dominate men's clothing, although at the time he was hardly known. Under Murjani's management, the Tommy Hilfiger menswear collection grossed $5 million in the first year and $10 million in the second. However, these were modest sales by fashion industry standards. In 1988, Hilfiger bought out Murjani and joined Silas Chou, a Hong Kong clothing manufacturer. By that time, the company was bringing in around $25 million a year. They began their new endeavor cautiously, hiring experienced executives from well-known companies like Ralph Lauren and Liz Claiborne. Three years later they took the company public. By 1999 the company was grossing more than half a billion dollars and was the highest-valued clothing stock on the exchange.

An All-American Look

Although he is not readily acknowledged as a true designer, Hilfiger is incessantly compared to fellow American designers Calvin Klein and Ralph Lauren. He has admitted to redesigning and updating clothes rather than creating brand new fashions, but that hardly matters to the throngs who adore the red, white, and blue rectangular Tommy label. Hilfiger threads inspire devotion from consumers who love his all-American chinos, chambray shirts, knit polo shirts, jeans, and other wardrobe essentials. Jodie L. Ahern summed up the allure in her *Minneapolis Star Tribune* report: ''His clothes are classic, comfortable, high-quality garb that appeal to young and old and are priced in the upper-moderate range. It's really that simple.'' Hilfiger consciously eschews the virtuoso fashion-designer image, following the lead of mainstream retail stores like The Gap and Banana Republic, which provide stylish, well-made clothing at reasonable prices. Nonetheless, he was gratified to win Menswear Designer of the Year in 1995 after having

been snubbed the year before when the Council of Fashion Designers of America left the category unawarded.

Though some disdain Hilfiger's designs, challenging his status as a true ''designer,'' it is difficult to criticize the businessman behind the brand name. ''Tommy will never be on the designer rack,'' Millstein admitted to *USA Today.* ''But he's powerful enough to have become a brand name. That's what every designer really wants to be.'' Hilfiger understands the difference between designers and ''brands.'' He admitted to the *Minneapolis Star Tribune,* ''I treat my company the way the French designers treat their Saint-Laurent or House of Chanel. We do fashion shows, we use the best photographers, the best models, we hire the best people, we believe the show is very important. But beyond that facade we make sure that we're very tedious in building our brand. It's a designer brand. Calvin and Ralph and Donna (Karan) and Armani are designer brands, but some of the other designers are not designer brands. Once you become a recognized brand the licensing becomes incredibly profitable.'' Most designers take the traditional route to fashion fame, beginning with an expensive couture line, which few ordinary women buy. They generally cash in on their fame later by lending their name to mass market clothes. Hilfiger used music videos like a catwalk to reach the young, fashionable crowd. The aggressive construction of his empire and the advertising onslaught, which costs up to $20 million a year, are what has made Hilfiger a household name.

People are attracted the sense of fashion they get from the everyday clothes. The distinctive Tommy label gives them the recognition and acceptance they crave. Hilfiger, who built his company on a brand, is very particular about what the Tommy logo represents. ''It is important that my logo communicates who I am to the consumer,'' he tells the *Minneapolis Star Tribune.* ''It has to say, 'I am about movement, energy, fun, color, quality, detail, American spirit, status, style, and value.' The brand must relate to the consumers' sensibilities. Whether they are based upon sports, music, entertainment, politics, or pop culture—it must have the cool factor.''

Celebrity Chic

One of a designer's best marketing tools is dressing celebrities. Hilfiger established himself first with young rappers whose influence was glorified through music videos and television. In 1992, he dressed Snoop Doggy Dogg for a Saturday Night Live appearance. Other artists soon adopted his clothes, and the relationship between clothes and music became so tight that Hilfiger wound up in rap lyrics. Since then, Hilfiger's trendy status has attracted many more big names to his designs. He has dressed music stars like the Fugees, Bruce Springsteen, Mariah Carey, David Bowie, and TLC. Michael Jackson wore a Hilfiger sweater in promotions for his album *HIStory.* Some of his fans include celebrities like Leonardo DiCaprio, Sidney Poitier, and Quincy Jones. He's also used names to sell his merchandise in print ads. Errol Flynn's grandson, Luke, and Jackson Browne's son, Ethan, were used to sell Hilfiger's fragrance. Hilfiger originally set out to dress celebrities and has specifically targeted the young, up-and-coming, cool crowd. This has been an enormously successful strategy for the designer whose company experiences a surge in sales whenever a name like DiCaprio appears in Hilfiger clothes.

Celebrities lend their assets to Hilfiger's merchandise, but his real customer base is with real people, especially kids. Hilfiger may appeal to all ages, but what sets him apart from other designers is his lock on the youth market. Hilfiger is known to be a kid at heart, a favorable prerequisite to selling to kids. His love of all things fun is manifested in his office decor: a red leather jacket signed by Bruce Springsteen, photos of Mick Jagger and John Lennon, electric Gibson guitars, a Superbowl football signed by Floyd Little, and books on trains, vintage convertibles, and sports.

Hilfiger has also been anointed as fashion's nice guy by the national press. The image is supported by his philanthropic deeds. He has been involved in the raising of money for multiple sclerosis research (one of his sisters suffers from the disease), sponsoring T-shirt sales during one of Sheryl Crow's concert tours and then donating the money for breast cancer research, and raising money for a youth center serving lower-income families.

Hilfiger says he would like to be known as an important American designer. With a $600 million a year business, some would consider him pretty important. He owns a quarter of the company and is personally valued at around $100 million. However, Hilfiger's popularity with the masses may be a signal that his decline as an innovator for young style-setters is imminent. The Hilfiger name has saturated the market and is already becoming passe in the urban environments that often define what is up-and-coming. Nevertheless, Wall Street continues to show enthusiasm for Hilfiger stock. The company is hoping to stay on top of its brand development, which will include a broad expansion of the product line and more overseas sales. Hilfiger maintains to the *Albany Times Union,* ''the key is to keep coming back, but coming back in different ways.''

Hilfiger and his wife have four children and live in a 22-room estate on a converted farm in Greenwich, Connecticut. He also owns homes on Nantucket and the Caribbean island of Mustique.

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Barron Hilton

Barron Hilton (born 1927), son of the founder of Hilton Hotels, became head of the company in 1966. Disparaged by some as the lucky son of Conrad

Hilton, he led the company into the gaming industry and was one of the first in the hotel industry to use management leaseback deals.

Conrad N. Hilton bought a small Texas inn in 1919. From that purchase grew the Hilton Hotels Corporation. Hilton's philosophy about the hotel business was that no hotel should be built unless there was a need for it. Once need was determined, the right location had to be chosen and construction had to be financed in a conservative manner. Conrad Hilton's sons, William Barron (known as Barron), born on October 23, 1927 in Dallas, Texas, and Eric, born in 1930, followed their father into business.

In 1959, Conrad Hilton started the Carte Blanche credit card business, with Barron Hilton in charge. The company lost $2 million in six years, before it was sold to Citibank. Barron Hilton was very interested in making gambling a part of the Hilton empire. This led him to move the company's focus away from hotels. In 1964, the company spun off its international hotels to shareholders because Barron argued that the parts were worth more than the whole, a move that some questioned. In 1967, Barron convinced his father, the biggest stockholder of Hilton International, to sell his shares to Trans World Airlines (TWA) in exchange for that company's stock. Barron, an aviation enthusiast, thought the TWA stock would go up in value, but instead it plummeted. Barron Hilton took over as president and chief executive officer of the Hilton Hotels Corporation in February 1966. When Conrad died in 1979, at the age of 91, Barron became the new chairman of the board.

Started Leasebacks

Hilton was one of the first businesspeople to use management leaseback deals. In 1975, the company sold half its equity in six major hotels, but continued to manage the properties in return for a percentage of room revenues and gross profits. This was one of the first management leaseback deals in the hotel industry. He received $83 million in the deal, which was used to buy back 20 percent of the company's stock. This turned out to be a smart purchase because the stock increased in value sevenfold.

In 1972, Hilton bought control of two Las Vegas casinos, paying $112 million for them. Growth in the hotel part of his empire came from expanding the number of hotels it franchised. His strategy of owning very few properties outright was later imitated by other hotel companies in the 1980s.

Seemingly a contrarian in the 1980s, Hilton sold many of his assets when others in the industry were building. Other hotel chains developed new formats such as suite hotels and vacation ownership resorts. He watched and waited. Some critics viewed him as being overly conservative, but his waiting paid off. When he saw which of the new formats were successful, he came up with similar products of his own. This watch and wait strategy caused the company's stock to increase in value.

When his father died in 1979, he left Hilton several hundred thousand dollars in cash. The bulk of his fortune, almost 13.5 million shares of Hilton Hotels stock, went to the Conrad Hilton Foundation to help Roman Catholic nuns worldwide. Hilton controlled another 3.4 percent of the 25 million shares. He claimed his father's will gave him the option to buy the stake from the foundation at the 1979 price of $24 a share, a total of $330 million less than the 1988 market price. A California superior court ruled against Hilton in 1986. The settlement, reached in November of 1989, gave four million shares to Hilton outright, 3.5 million shares to the foundation, and six million shares to a trust, with Hilton serving as executor. He was allowed to keep 60 percent of any dividends paid on the trust's shares for the next 20 years. After the year 2008, those payments and ownership of the shares revert to the foundation. The settlement meant that Hilton could vote the foundation's shares, giving him control of over 25 percent of the outstanding stock in the company. In April 1998, the Securities and Exchange Commission approved the sale of as many as 24 million Hilton shares from the charitable trust he controls.

Took a Gamble

Hilton, an avid poker player, wanted to increase his company's involvement in the gaming industry. He was denied a gaming license in Atlantic City by the New Jersey Casino Control Commission in 1985, when alleged ties to organized crime were discovered. The commission stated that Hilton's 13-year relationship with Sidney Korshak, a Chicago labor attorney associated with organized crime

figures, was the main reason the gaming license was denied. Hilton had already spent $320 million to build the casino, ''the largest undertaking in the company's history,'' according to the 1984 annual report. Hilton sold his newly built property to Donald Trump, a real estate and casino czar. Hilton ended relations with Korshak in 1984, because the New Jersey authorities made it clear that Korshak was an obstacle to getting a license in Atlantic City. In 1991, Hilton finally received permission to operate a casino in Atlantic City.

Describing Hilton's caution in hotels and boldness in gaming, Amy Barrett wrote in *Financial World* in 1992, ''Barron Hilton has been agonizingly prudent. During the past decade, while much of the hotel industry took part in a frenzy of overbuilding and outrageously priced buying . . . Hilton Hotels quietly passed. . . . Hilton actually sold assets in the second half of the Eighties. . . . But within the past year, Barron Hilton has undergone an awesome change in style, trading in his cautious stance for a gambler's studied swagger. His . . . company is leading the charge to build new casinos as a wave of legalized gaming rolls across the U.S. Readying a riverboat casino in New Orleans and joining two other gaming heavyweights . . . Hilton is no longer content to sit back and let others test the waters.'' In 1991, over half of the company's $185 million in operating income came from gaming.

Bollenbach Took Helm

In the 1990s, the question of choosing a successor arose. Hilton's son David, born in 1952, and head of operations at the Flamingo Hilton in Las Vegas, was a possibility. His brother, Eric, who runs the company's international real estate development, was also under consideration. In 1996, Stephen Bollenbach, the former finance chief at Walt Disney Co., was named CEO of Hilton Hotels, becoming the first non-family CEO in the company's history. *Fortune* said of Bollenbach's new job, ''Lazy and indecisive, Hilton has rested on its name in hotels and gaming while rivals such as Marriott and Promus rapidly expanded their franchises—and profits. Bollenbach will drive for growth in hotels, an industry that is reviving rapidly. Hilton carries a conservative amount of debt, seemingly odd for a company that owns casinos but catnip for Bollenbach, an apostle of leverage. He's going to roll the dice, pledging not only to buy big urban hotels but to challenge Marriott as well by building a slew of suburban inns. 'Now that the excess supply is gone,' he says, 'this is a wonderful time to grow in the hotel business.'''

In the late 1990s, Hilton Hotels was the third-largest lodging company in the world. It owned, managed, and franchised more than 250 hotels worldwide, including New York City's Waldorf-Astoria, Hilton Hawaiian Village, and Chicago's Palmer House Hilton. The company plans on expanding the Hilton Garden Inns, targeted at budget-conscious business travelers. In 1998, the company purchased the Mississippi gaming operations of Grand Casinos. Hilton then split into two companies so it could focus solely on hotels. The new company, Park Place Entertainment, now owns all of Hilton's gambling operations. Hilton had considered a split for years, hoping to boost his company's stock price by capitalizing on investors' willingness to pay much higher prices for lodging firms than for gaming companies.

Recreational Activities

Hilton has been a private pilot since 1947 with multi-engine, helicopter, glider, and lighter-than-air ratings. He served on the Experimental Aircraft Association Museum Board. In 1956, Hilton formed the Air Finance Corporation for the purpose of leasing aircraft to commercial airlines. He and his wife, Marilyn, own a Nevada ranch. There they fly a hot-air balloon, a helicopter, and various airplanes. Hilton also enjoys shooting clay pigeons and fishing for trout and bass in his two private ponds.

Hilton is a director of The Conrad N. Hilton Foundation, The Southern California Visitors Council, and the Executive Council on Foreign Diplomats. He is an honorary director of the Boy Scouts of America and of the Great Western Council. Hilton is a Trustee of the City of Hope, Saint John's Hospital and Health Center Foundation in Santa Monica, California, the World Mercy Fund, the Eisenhower Medical Center, and the Criminal Justice Legal Foundation. He is a Chevalier of Confrerie de la Chaine Des Rotisseurs, a Magisterial Knight of the Sovereign Military Order of Malta, a member of Conquistadores del Cielo, the International Order of St. Hubert, the PEACE Foundation Council, and the National Honorary Advisory Committee of the Naval Aviation Museum Foundation. In 1986, the University of Houston conferred an honorary degree of Doctor of Humane Letters, and he was inducted into the Culinary Institute of America's Hall of Fame.

In 1998, Hilton received the honorary title of Knight Commander of St. Gregory the Great, a Catholic honor. He and his wife are generous donors to Catholic causes. Hilton has also received the Ellis Island Medal of Honor and the Freedom of Flight Award. On the list of the 400 Richest People in America, hotelier William Barron Hilton came in last, with a fortune of $500 million.

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Ben Hogan

Frequently revered, yet often misunderstood, Ben Hogan (1912–1997) carried a mystique and popularity in golfing circles experienced by few others. He became a phenomenon in the 1940s and 1950s, taking considerable numbers of Professional Golfers Association (PGA) events. Hogan gained a reputation for hard work and excellence both on the links and off.

Hogan was born in Dublin, Texas, on August 13, 1912, to Chester and Clara Hogan. Hogan's father, a blacksmith, took his own life when Ben was nine. His mother moved the family to Fort Worth shortly after her husband died. Hogan went to Fort Worth schools but never finished high school, opting for work instead. He sold newspapers at the train station and would caddy at Glen Gardens Country Club in Fort Worth whenever he could get the work. Jerry Potter, writing for *USA Today,* said that sometimes Hogan would save two newspapers and make a bed in the bunker near the 18th green. He would sleep there, so he would be first in the caddie line the next morning.

Potter quoted former PGA Tour player Gardner Dickinson, a Hogan student: ''Ben was a little bitty fellow, so they'd throw him to the back of the line,'' Dickinson said. ''That's how he got so mean.'' While some would call Hogan mean, others would say he just kept to himself. There is no question that, while polite on the course, Hogan was often brusque at other times, developing an enduring reputation as a tight-lipped competitor. It could be argued that his demeanor simply illustrated his penchant for action instead of words. Hogan was certainly not a natural when it came to golf. He would diligently work on his game, striving for perfection.

Early Struggles

There could be only one reason for Hogan's perseverance: he loved the game. In 1929, 17-year-old Hogan turned pro and began playing in PGA tournaments full time two years later with little more than pocket change. According to Potter, his early efforts were totally frustrating. ''He had a long, loose swing that produced shots that were wild,'' explained Potter. ''First he hit a big hook, then he hit a big slice.'' Hogan would not win a PGA tour event until 1938, seven years after turning pro.

In 1931 and again in 1937, Hogan attempted major tournaments without success. John Omicinski, writing for Gannett News Service, said that Hogan's game did not improve until he switched from a right-handed to a left-handed swing in the late 1930s and got ''some rather simple grip tips from friend Henry Picard.'' He then ''lost his duckhook and start smashing shots of such purity that people came from miles around just to watch them fly.''

In 1937, Hogan and his wife, Valerie (whom he married in 1935), were down to their last $5 when he won $380 at the PGA tournament in Oakland, California. Although he only placed second, it was the incentive Hogan needed to keep at his game. Asked why he worked so hard, Hogan once explained to Potter: ''I was trying to make a living. I'd failed twice to make the Tour. I had to learn to beat the people I was playing.'' Hogan claimed he never had a golf lesson, instead learning everything he could be watching experienced golfers at their game. ''I watched the way they swung the club, the way they hit the ball,'' Hogan explained to Potter. Hard work on the practice green has become commonplace in a touring pro's regime, but it was unheard of in Hogan's day.

Money Board Leader

Hogan was the leader on the money boards in 1940, winning the PGA's Harry Vardon trophy for his $10,656 income that year. Between 1939 and 1941 he finished in the money in 56 consecutive tournaments. In the PGA Oakland Open in 1941 Hogan tied the course record at the time with a 62. He was leader on the money board again in 1941 and in 1942, but had a two-year break from golf when he was inducted into the Army Air Force in 1943.

Hogan came on strong after his release from the Army. Some of his earliest wins after returning stateside were paid in war bonds. Hogan had a bout with influenza, however, that set him back, and he suffered through a serious putting slump. Jamie Diaz, writing in *Sports Illustrated,* said, ''In 1946, Hogan suffered what some consider to be the most devastating back-to-back losses in major championship history. At the Masters, he had an 18-foot putt to win his first major PGA tournament. Hogan ran his first putt three feet past the hole, then missed coming back. Two months later at the U.S. Open at Canterbury in Cleveland, he was in an identical situation on the final green. Hogan three-putted again. Instead of ending his career, Hogan went on to the PGA Championship at Portland Golf Club and won, beginning his never-equaled hot streak in the majors.''

Hogan was again the top money winner in 1946, and two years later became the first golfer to win three majors in the same year: the Western Open, the National Open, and the U.S. Open. He had finally hit his stride. Hogan would win nine of the 16 majors he entered from the 1946 PGA through the 1953 British Open. Still, Diaz claimed,

"because of his inscrutable manner, there was always a sense that he carried something deep within that was even more interesting than his talent."

A Devastating Accident

Perhaps it was Hogan's equanimity in defeat that so impressed the gallery. He possessed a grace and resilience that are emulated by many even today. Or perhaps it was his childhood poverty and his diligent effort to master his game that served to strengthen his character and his resolve. One of his most challenging bouts with adversity came early in 1949, a year that had started with Hogan winning two of the first four events of the season. On February 2, while he and his wife were driving his Cadillac back to Fort Worth, Hogan was hit head-on by a Greyhound bus. To protect his wife, Hogan threw his body over to the right, avoiding the steering column that could have easily crushed him. Instead, he suffered such severe injuries that doctors predicted he would never walk again. Hogan had another near brush with death before surgeons operated to stop blood clots from entering his heart.

Hogan not only taught himself to walk again, he also taught himself to play golf again. In rehabilitation treatment for ten months, some have claimed that Hogan practiced his swing until his hands bled. A mere 16 months after the head-on collision, Hogan walked through excruciating leg cramps to win the U.S. Open at Merion. As a testament to his dogged determination, Hogan was named Player of the Year in 1950. Sam Snead had earned the money title, won 11 events, and set a scoring-average record that clearly entitled him to the honor. But according to Diaz, "Snead was a golfer, and a great one. Hogan, because of his dedication and courage, was a hero."

The Hogan Mystique

His fabulous on-the-course performances coupled with his silent, often aloof behavior created a mystique around Hogan that lives on today. He was often portrayed as stoic and severe, even downright rude by some. But Hogan actually preferred his actions to speak louder than his words. Often cutting young golfers off before they could complete a sentence, he would refer those seeking tips to one of his books. Hogan was always the consummate professional, never showing emotion on the course or suffering from distraction. His unwavering focus and ability to place the ball precisely where he intended contributed to the almost eerie presence he brought to the greens.

There are countless stories of his kindness to kids, his affability with some reporters, and his integrity and personal code of honor. Some say the harrowing experience of actually witnessing his father's suicide deeply impacted Hogan's ability to get close to people. Even players like Byron Nelson, who drove with Hogan to tournaments and grew up with him in Fort Worth, would say that they had a hard time keeping in touch. But his regard and admiration for his wife was widely known. Hogan's reputation as a superb athlete and the mystery of his subdued persona made him appealing to the masses. In 1951, Glenn Ford stared in *Follow the Sun,* a biographical film about Hogan and his wife.

Won Three Major Tournaments

Hogan won six major championships after his car accident. In 1948, his book, *Power Golf,* a collection of golf do's and don'ts, was published; it was followed in 1957 by the best-selling *Five Lessons: The Modern Fundamentals of Golf,* co-authored with Herbert Warren Wind. In 1953, he won the Masters, U.S. Open, and British Open—returning to New York City for a ticker-tape parade. The same year, he started the Ben Hogan Co., a golf club manufacturing business.

Despite his success, the auto accident had made walking the courses particularly difficult for Hogan. Although he limited himself to seven tournaments a year since the accident, chronic pain would impede his future golf efforts. After his win in the 1953 British Open at Carnoustie, Diaz notes that Hogan "endured bitter disappointment in pursuit of a record fifth U.S. Open title."

Hogan's final PGA title victory came at the 1959 Colonial Open. In 1960, Hogan sold his golf-club company to AMF. According to Ron Sirak of the *Associated Press,* Hogan "tied for the lead in the 1960 U.S. Open until, gambling for the pin, he hit a ball that spun backward off the green and into the water on the next-to-last hole. Arnold Palmer won the tournament, with 20-year-old Jack Nicklaus finishing second. Hogan had passed the title of Greatest in the Game to a new generation."

Hogan became even more reclusive in his later years, and was rarely seen in public after his last PGA event in 1971. He retired to his hometown of Fort Worth, where the Colonial Country Club still bears a statue of his likeness at the entry plaza. Hospitalized for two months with pneumonia in 1987, Hogan dropped 30 of his scant 140 pounds. In 1995, he underwent emergency surgery for colon cancer and never really regained his previous vigor. His wife remained his constant companion and caregiver, even after Hogan was diagnosed with Alzheimer's disease. Hogan died on July 25, 1997 in Fort Worth, Texas, after suffering a major stroke. He was 84 years old.

With 63 victories, nine major championships, four U.S. Open titles, the career Grand Slam, and the winner of three professional Grand Slam events in a single season, Hogan enjoyed a stellar professional career that spanned five decades. Before Hogan there was little concept of the driving range. But Hogan's dedication to practice changed all that. He epitomized determination and courage. Although the game has moved on, Hogan's reputation for perfection and perseverance remains.

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Herman Hollerith

Herman Hollerith (1860–1929) was the inventor of the punched card tabulating machine—the precursor of the modern computer—and one of the founders of modern information processing. His machine was used to gather information for the 1890 census more efficiently. Hollerith's company later became part of International Business Machines (IBM).

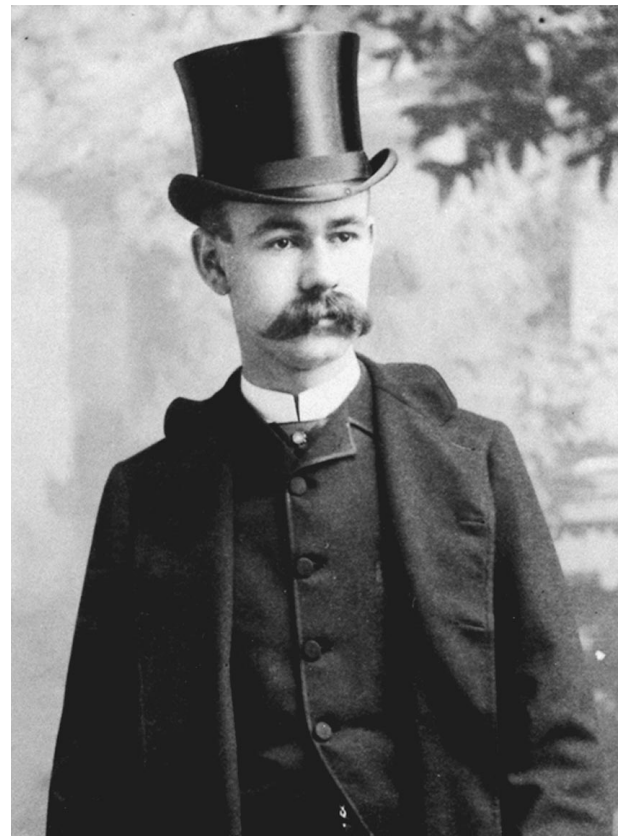

Herman Hollerith was born to German immigrants, George and Franciska (Brunn) Hollerith, on February 29, 1860 in Buffalo, New York. He began his university education at the City College of New York at the age of 15, and graduated from the Columbia School of Mines with distinction in 1879. While at Columbia, Hollerith took the standard course of study which required both classes and practical work. As an engineering student, he took chemistry, physics, and geometry, as well as courses in surveying and graphics, and surveying and assaying. Hollerith was also required to visit local industries, such as metallurgical and machine shops, in order to understand how they functioned.

Shortly after graduation, Hollerith got a job at the U.S. Census Bureau as an assistant to his former teacher, William Petit Trowbridge. He worked as a statistician, compiling information on manufacturers. His article, ''Report on the Statistics of Steam and Water-Power Used in the Manufacture of Iron and Steel,'' was published in 1888 in the Census Bureau's *Report on Power and Machinery Employed in Manufacture.* His work revealed the problems of dealing with large amounts of data by hand. The 1880 census took seven and a half years to complete. Because of the large numbers of people immigrating to the U.S., the 1890 and 1900 censuses were expected to take much longer.

At the Census Bureau, Hollerith met Kate Sherman Billings, daughter of Dr. John Shaw Billings, head of the Department of Vital Statistics. In addition to his work at the Bureau, Billings designed seven medical institutions and the New York Public Library, was chair of the Carnegie Institution, member of the National Board of Health, and oversaw publication of the *Index Medicus,* which contained abstracts of medical publications. Because Billings liked to help talented young men, and because Hollerith was dating his daughter, Billings took an interest in him.

It was Billings who was thought to have provided Hollerith with the inspiration for the punched card tabulating machine. Hollerith acknowledged near the end of his life the help that Billings had given him. While Billings denied providing much assistance, it is clear that he relied heavily on Billing's design concept. Hollerith thought he could design the machine, and later offered to include Billings in the project.

In 1882, Hollerith became an instructor of mechanical engineering at the Massachusetts Institute of Technology (MIT). Because he disliked working with students, he left to go to St. Louis, Missouri, where he experimented with and designed an electrically activated brake system for railroads. The railroads, however, chose a steam-actuated brake system which had been designed by Westinghouse. In 1884, Hollerith got a job with the U.S. Patent Office in Washington, D.C., where he remained until 1890.

Invented the Tabulating Machine

Hollerith continued to experiment with the elements for a punched card tabulating machine. Billings had recommended that he study a Jacquard loom, a mechanical loom or weaving machine, for inspiration. Jacquard had realized that weaving required a number of repetitive tasks which could be automated. ''He conceived a system that relied on stiff pasteboard cards with various patterns of punched holes. At each throw of the shuttle, a card was placed in the path of the rods. The pattern of holes in the card determined which rods could pass through and thus acted as a program for the loom. This control system allowed for flexibility and various levels of complexity in the patterns,'' noted Mark Russo, in *The World's First Statistical Engineer.*

From the Jacquard loom, Hollerith deduced the pattern for his first attempt at constructing his tabulating machine. He used a single, continuous paper feed with holes punched in it, something like a player piano. The position of the hole on a line of the paper determined what it stood for. For example, a hole in one position indicated a male, in another a female; a hole in another position indicated that the person was born in the U.S., one in another, the person was a foreigner. As the roll of paper was fed through the

tabulating machine, the holes would pass over a drum, completing an electrical circuit for each hole. Counters connected to the machine registered each electrical current caused by a hole as a hit for that statistic. Because it used electricity, Hollerith's tabulating machine anticipated the advent of computers. Also, the hole punching system is analogous to the binary system of zeros and ones, which is found in the digital data storage of computers. The continuous strip which Hollerith initially used was similar to the tapes used in early computers.

The problems with Hollerith's continuous paper strip were that it was easy to tear, it was difficult to find a specific piece of information on the strip, and it was almost impossible to re-sort information. For these reasons, Hollerith decided to use a card similar to the Jacquard cards used on the looms. The cards, which came to be called Hollerith cards, were small stiff-paper cards, the size of one dollar bills. The advantage of the cards was their relatively small size, and the fact that they could be sorted or re-sorted, and corrected. The drum was replaced by a press which sandwiched the cards. Pins over the holes would pass through the cards to be submerged in mercury, which created electrical circuits that yielded hits on counters.

In 1884, Hollerith was awarded his first patent and a contract to test the merits of his new machine. In spite of some problems, the test of mortality statistics at the Baltimore Office of Registration was successful enough that the machine was subsequently used in New Jersey and New York City for similar purposes. In 1885, Hollerith's machine was first used by the U.S. Navy. This military use gave Hollerith added prestige, increased sales, and the financial resources needed to make improvements.

The 1880 census was still not completed by 1885. Hollerith felt that his machine would speed the counting of the 1890 census. The Census Bureau was worried that they might have to count two censuses at the same time, because of the length of time it took to count them. The Bureau held a competition which proved Hollerith's machine much faster than any of its competitors. By the time of the 1890 census, Hollerith had made more improvements. He increased the categories which the machine could count, and adding a mechanical feeding device and a sorting box with a number of compartments. With Hollerith's machine, the counting for the 1890 census was completed in six weeks. The census was finished in two and a half years rather than the seven and a half years needed for the previous one. Hollerith had saved the U.S. five million dollars in expenses.

On September 15, 1890, Hollerith married Lucia Beverly Talcott. The couple subsequently had six children: Lucia, Nannie, Virginia, Herman, Richard, and Charles. Also in 1890, he was awarded the Elliott Cresson medal from the Franklin Institute of Philadelphia for the outstanding invention of the year.

Expanded Uses of Machine

By 1891, Hollerith's machines were being used to gather census information in Canada, Austria, and Norway. Between 1890 and 1900, he expanded the commercial uses of his machines to include railroad freight statistics and agricultural data. In 1896, Hollerith started the Tabulating Machine Company, to make his machines and sell the cards needed for them. Although business was good, Hollerith was suffering from emotional exhaustion. His employees never knew what he was going to do next. It was rumoured that he had extra strong doors installed in his home so that they would not fly off their hinges during his fits. His emotional state led to a falling out with the director of the census, which now handled much more statistical data for the government. After this incident, Hollerith devoted himself entirely to commercial work.

Never a man to leave things as they were, Hollerith immediately found new markets for his machines in the business world. Within 18 days after his machines were removed from the Census Bureau, he had placed them at the shops of the Atchison, Topeka, & Santa Fe Railroad and at the Denver Gas & Electric Co. Between 1905 and 1909, he substantially developed his business as he won over a number of large accounts and introduced an updated version of his machines.

In 1911, his company merged with two other companies, the Computing Scale Company of America and the International Time Recording Company, to become the Computing-Tabulating-Recording Company. Hollerith stayed at the merged company as a consulting engineer until he retired in 1921. In 1924, under the leadership of Thomas Watson, Sr., the merged company changed its name to International Business Machines (IBM). The machine that Hollerith developed was the initial reason for IBM's success. In his last years, Hollerith suffered from heart disease. He died at home in Washington, D.C. on November 17, 1929.

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Whitney Houston

Award-winning singer Whitney Houston (born 1963) made her name with her powerful voice and emotional renditions of love songs, becoming one of rhythm and blues' most popular stars and selling hundreds of millions of albums. She later branched out into acting and eventually became a business mogul, setting up production and recording studios as she continued to deliver pop music performances.

Though her style is characteristic of the vocal athleticism of rhythm and blues music in the post-hip-hop era, Whitney Houston has a star quality that recalls the entertainment dynamos of a previous generation: elegant, professional, and versatile. Despite criticism from some corners that she conveys more technique than feeling in her music, Houston has scored enough commercial victories in the mercurial pop world to gladden the heart of any music executive.

From the beginning of her career—with the highest-selling solo debut album in history—Houston went on to sell millions of copies of her subsequent releases and win numerous music awards. In 1992 she made her acting debut in a major motion picture, *The Bodyguard,* which became one of the most successful films in its company's history; her contributions to the film's soundtrack were also phenomenally popular. If there remained any show-business frontiers for Houston to conquer, none seemed beyond her reach. Yet, in the wake of a high-profile marriage and well-publicized motherhood, the entertainer has remained philosophical. ''I almost wish I could be more exciting,'' she told *Entertainment Weekly,* ''that I could match what is happening out there to me.''

Music Was In Her Roots

Houston was born in East Orange, New Jersey on August 9, 1963, the daughter of John R. Houston—who would one day manage her production company—and acclaimed gospel singer Cissy Houston. Music was very much a part of her childhood. Her cousin Dionne Warwick was another successful chanteuse, and Houston grew up around such star vocalists as Aretha Franklin, Gladys Knight, and Roberta Flack. ''When I used to watch my mother sing, which was usually in church, that feeling, that soul, that thing—it's like electricity rolling through you,'' she recalled to Anthony DeCurtis of *Rolling Stone.* ''If you have ever been in a Baptist church or a Pentecostal church, when the Holy Spirit starts to roll and people start to really feel what they're doing, it's . . . it's incredible. That's what I wanted. When I watched Aretha sing, the way she sang and the way she closed her eyes, and that riveting thing just came out. People just . . . ooooh, it could stop you in your tracks.''

Houston first sang publicly at the age of eight, performing ''Guide Me, O Thou Great Jehovah'' for a spellbound congregation at the New Hope Baptist Church. Four years later she was singing backups on recordings for such major stars as Chaka Khan and Lou Rawls. ''I sound like my mother when my mother was my age,'' she told DeCurtis, ''though I truly think my mother has a greater voice than me, because she's the master, I'm the student.''

When she was 17, Whitney took a detour into modeling, appearing in magazines like *Glamour* and *Seventeen.* Her beauty and talent also got her acting jobs in episodes of two then-popular television programs, *Silver Spoons* and *Gimme a Break.* Houston ultimately found the fashion runway ''degrading,'' as *Ebony* reported, and made her way back to music. She signed a management contract in 1981 and began seriously performing—both alone and with her mother. She was given the chance to sing the lead on the song ''Life's a Party,'' which was recorded by the Michael Zager Band; Zager was so impressed by her voice that he offered her a record deal. Cissy declined the opportunity for her daughter, which turned out to be a wise decision. At a showcase performance in 1983, Arista Records president Clive Davis heard Houston perform and offered her a contract. This time Cissy's advise was to accept the offer, and Houston signed on.

First Album Reaped Awards

Davis took the new singer under his wing. Though she sang a duet with soul superstar Teddy Pendergrass that hit the charts in 1984, Houston would spend much of the next two years working with her mentor. Davis gathered successful songwriters and producers and helped put together the ''package'' that would make Houston a star. He calculated correctly: her self-titled debut album, released in March 1985, began a gradual ascent to the top of the charts. The first single, ''You Give Good Love,'' made its way to the number three position and the second, a cover of the late-'70s hit ''Saving All My Love for You,'' hit number one later that year. Houston received the 1986 Grammy award for best pop vocal performance and came home with five trophies from the US music awards as well. Two more singles also topped the charts: ''How Will I Know'' and ''The Greatest Love of All.''

Whitney Houston finally hit the top of the U.S. album chart a year after its release; a number of singles also topped the U.K. charts. Accolades for the singer continued: Houston received an Emmy for work in a television variety pro-

gram and commenced touring. Her concerts sold out throughout both the U.S. and Europe. Though Houston was suddenly showered in acclaim, she had her share of detractors. Her choice of material was generally safe, critics complained. Houston's voice, though a remarkable instrument, failed to convey much emotion. As music commentator Nelson George opined to *Newsweek,* ''There's not a wisp of soul on those singles.''

Second Album Debuted at Number One

The simultaneously belittling and affectionate term ''Prom Queen of Soul''—a parody of the royal sobriquet earned by fellow singer Aretha Franklin—was hard for Houston to shake. Yet the vocalist had only begun her meteoric rise. Her sophomore effort, *Whitney,* appeared in 1987 and debuted at the number one position on the *Billboard* chart—the first album by a female artist to do so. Its first single, ''I Wanna Dance With Somebody (Who Loves Me),'' rocketed to the top, followed by three other number-one hits: ''Didn't We Almost Have It All,'' ''So Emotional,'' and ''Where Do Broken Hearts Go.'' The single ''Love Will Save the Day'' was a disappointment only when measured against Houston's other hits; it only made it to number nine. Meanwhile, ''One Moment in Time,'' a ballad recorded by Houston for Arista's 1988 Olympics tribute album of the same name, topped the charts after Whitney ended its run. She continued to rack up awards, taking home the 1988 Grammy for ''I Wanna Dance With Somebody'' and, in January 1989, garnering both the female pop and soul/rhythm and blues vocal honors at the American Music Awards.

In addition to her activities in the musical arena, Houston has used her high public profile to aid causes she personally supports. She took time out of a busy schedule to headline at a birthday gala for South African leader Nelson Mandela at London's Wembley Arena.

Married Bobby Brown

It was at the Soul Train Music Awards in 1989 that Houston crossed paths with someone who would have a lasting effect on her life. She made the acquaintance of singer Bobby Brown, a popular ''New Jack Swing'' performer in his own right. The two didn't hit it off immediately. Houston later recalled in the interview with DeCurtis: ''I always get curious when somebody doesn't like me. I want to know why.'' She invited Brown to a party; he accepted. As they got to know each other better, they realized their feelings surpassed mere friendship. ''After a year or so, I fell in love with Bobby,'' Houston explained after detailing her rebuff of his first proposal. ''And when he asked to marry me the second time, I said yes.'' The couple was married in July 1992.

Prior to this, Houston recorded and released *I'm Your Baby Tonight.* The album was a slight disappointment; it didn't perform as well as its predecessors and stopped climbing when it reached the number three position. Even so, *I'm Your Baby,* which featured the chart-topping single ''All the Man That I Need,'' achieved triple platinum status. She received the 1990 Hitmaker Award at the Songwriters Hall of Fame and an invitation to the White House from President George Bush.

Around the same time, Houston was approached about a movie called *The Bodyguard.* Actor Kevin Costner, who planned to star in the film, was set on Houston for his female costar. He felt so certain that Houston was right for the role of imperiled singer Rachel Marron that he agreed to wait as long as she wanted—as long as she'd agree to do the film. ''There are certain singers that occupy that territory that includes a world-class voice, real elegance, and a physical presence,'' Costner explained to *Ebony.* ''Diana Ross and Barbra Streisand are two. Whitney Houston is another.'' But Houston would keep Costner waiting for quite some time.

Meanwhile, the singer was busy with other things. She sang the national anthem at the 1991 Super Bowl, a performance that crystallized strong patriotic sentiment during the period of U.S. involvement in the Persian Gulf War. There was a great demand for both a single and video of her rendition. She later sang the ''Star Spangled Banner'' again for returning troops at Norfolk Naval Air Station. However, Houston's prestige and success as an entertainer didn't protect her from rumors she found infuriating. These included speculation that she and Brown had a less-than-harmonious marriage. He had gained a reputation as ''the bad boy of the business,'' and she was known as ''the good girl.''

Bodyguard Combined Acting and Singing

After two years, Houston went ahead with plans to star in *The Bodyguard.* ''I kind of waited too long for Kevin,'' she told DeCurtis, recalling her decision to appear in the film. ''He called one day and said, 'Listen, are you going to do this movie with me or not?' I told him about my fears. I said: 'I don't want to go out there and fall.' His response was: 'I promise you I will not let you fall. I will help you.' And he did.'' In exchange for help with her acting, Houston gave her costar tips on singing.

The Bodyguard is about a singer (played by Houston) who requires the protection of a bodyguard (Costner) after being harassed by an obsessive fan; a romance then develops between the star and her protector. Although *Entertainment Weekly* included *The Bodyguard* in a list of films exploring ''interracial romance,'' color mattered little to the audience and was not even addressed in the film. ''Whitney, in a sense, is to music and now to film what [actor-comedian Bill] Cosby was to television,'' noted *Entertainment Weekly's* Sheldon Platt. ''The American middle class looks upon her as a person, and they extinguish other ethnic or racial boundaries.'' Houston herself observed, ''I don't think it's a milestone that a black person and a white person made a movie together. I think for people to look at this color-blind is a milestone.''

Critical response to the film was mixed. ''Houston, the Olympian pop-soul diva, has moments of quickness and humor; she shows more thespian flair than many musicians,'' stated Owen Gleiberman in *Entertainment Weekly.* ''Her presence, though, is defined by the same glassy perfection that makes her singing, for all its virtuosity, seem fundamentally anonymous. Whitney Houston is a diamond

without flaws: Her cat-faced Mayan beauty is like a mask, and beneath it one never senses a glimmer of vulnerability, pain, doubt.'' Houston rebuffed such evaluations in *Rolling Stone:* ''People loved this movie—the critics dogged it, but people loved it.'' Houston was pregnant for most of the period of the film's media blitz, and becoming a mother overshadowed any negative reviews. ''There's been nothing more incredible in my life than having her,'' she declared of her daughter, Bobbi Kristina.

Mixed reviews didn't affect *The Bodyguard*'s box-office success. It grossed $390 million worldwide by mid-1993. The soundtrack album, which featured six Houston performances, sold about 24 million copies. The biggest single generated from the soundtrack—and the longest-running number one single ever—was her rendition of Dolly Parton's ''I Will Always Love You,'' which earned Houston two of her three Grammys in 1994.

In addition to her impressive showing at the Grammys, Houston took several other honors in 1994, including two Soul Train Awards, entertainer of the year honors at the National Association for the Advancement of Colored People's Image Awards, and seven American Music Awards. *Entertainment Weekly* had rated Houston number five among the top ''Entertainers of the Year'' for 1993. At the height of her professional game and happy with her new family, Houston was, in the magazine's phrase, ''enjoying a success so relentless that nothing but sledge-hammered shards of conventional wisdom are left in its wake.''

Success Tainted by Rumors

Despite success, Houston's life was not pure bliss in 1994. *Redbook* declared it her ''toughest year of all.'' She had experienced a miscarriage while engaged in a demanding 22-city tour, weathered a barrage of criticism about how she was raising her daughter, and had to deal with a persistent stalker. In addition, some media pieces questioned her relationship with her female assistant, wondering if the two were sexually involved. Reports highlighted some of her allegedly impatient and odd behavior, such as snapping at fans that sought autographs. Rumblings of marital difficulties continued into 1995, compounded by the fact that Brown had spent time at the Betty Ford Clinic for alcohol abuse.

In late 1995, Houston starred in *Waiting to Exhale,* an adaptation of a popular novel by Terry McMillan about four black women struggling to find harmony in their lives. The soundtrack featured three songs by Houston and was produced by Kenneth ''Babyface'' Edmonds. Both the movie and its soundtrack were popular, with Houston holding her own in an ensemble cast also featuring Angela Bassett, Lela Rochon, and Loretta Devine. The following year she starred in *The Preacher's Wife,* about a young woman who is having difficulty in her marriage to a minister as they try to build a new church together. Though it was not critically well-received, she earned an NAACP Image Award in 1997 as outstanding lead actress for this role.

Houston announced in November of 1996 that she was pregnant again, but suffered another miscarriage that December. The following year saw her play the Fairy Godmother in a pet project of hers, the highly-rated CBS television movie *Cinderella,* which won an Emmy Award. However, the scrutiny of her behavior continued, spotlighting the fact that she canceled an appearance on the *Rosie O'Donnell Show* in November of 1997. She blamed her absence on a bout of stomach flu, but was seen out and about with her husband later that day. Also that year, she and Brown separated for about a month, but were soon back together. The next year, rumors escalated about possible drug use on the part of both of them, which Houston denied.

Despite having to bear more than an average share of celebrity gossip, Houston kept her career sailing nicely into the late 1990s. In late 1998, she recorded a new album while managing to run a record label, Better Place Records, and a film production company, Whitney's BrownHouse Productions. In the meantime, she kept up with television appearances and charity events—she formed the Whitney Houston Foundation for Children in 1989 and also lent her support to the United Negro College Fund, the Children's Diabetes Foundation, St. Jude's Children's Research Hospital, and various AIDS-related causes. The performer reflected on the years she invested in her craft in an *Upscale* magazine piece: ''I started out working in little night clubs—sometimes getting paid, sometimes not—sometimes performing for 200 people, other times working in front of ten. Today, it's like people just want to jump out there and immediately become stars, but it takes time and it takes not giving up. It takes believing in one's self in spite of negativity and what people say.''

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Ron Howard

Former child actor Ron Howard (born 1954) may be remembered by some for his roles as Opie on *The Andy Griffith Show* and Richie Cunningham on *Happy Days.* He has also carved a niche for himself in Hollywood as a highly regarded director and producer.

Ron Howard doesn't remember a time in his life when people didn't ask him for autographs. He appeared in his first movie at the age of 18 months, and remained in the entertainment industry throughout his life. He became well-known over the years for his role as freckle-faced Opie Taylor on *The Andy Griffith Show,* as redheaded Richie Cunningham on *Happy Days,* and later as a respected director of films, including *Splash, Parenthood,* the acclaimed *Apollo 13,* and *Ransom.* Despite living a life in the public eye, Howard has garnered a reputation as a ''nice guy'' and describes himself as reserved. ''I've always been a little shy, tended to keep to myself, was never sure what other people think of me, not real easy to get to know,'' Howard told Todd McCarthy in *Film Comment.*

Ron Howard was born in Duncan, Oklahoma on March 1, 1954, to parents with theatrical careers. His father, Rance Howard, worked as an actor and director of plays, and his mother, Jean Howard, was also an actress. Young Howard (then called Ronny) appeared in his first movie, *Frontier Woman,* when he was just 18 months old. He appeared on stage at the age of two in *The Seven Year Itch.* His father directed the summer stock performance at the Hilltop Theatre in Baltimore, Maryland. In 1956, Howard appeared on television in episodes of *Kraft Television Theatre* and *The Red Skelton Show.*

Three years later, Howard was cast in a feature film called *The Journey,* starring Yul Brynner and Deborah Kerr. In order to perform in the film, Howard was required to travel to Ireland. ''My parents talked it over and decided that since my dad would be there and since it was in Europe, it might be a good experience,'' Howard later told Peter Gethers in *Esquire.* ''If it wasn't, then I simply wouldn't have to do it again.'' Howard enjoyed the experience and continued acting in two CBS teleplays: ''Black December,'' on *Playhouse 90,* and ''Barnaby and Mr. O'Malley,'' on *General Electric Theatre.* Ronald Reagan hosted the production on *General Electric Theatre* and made special mention of Howard's contribution as Barnaby. Television producer Sheldon Leonard saw the production and wanted to cast him in *The Andy Griffith Show.*

The Andy Griffith Show

On October 3, 1960, six-year-old Howard began a successful eight-year run as Opie Taylor on *The Andy Griffith Show.* Even when he would become a famous director, many still referred to Howard as ''Opie.'' His parents supported his career, but wanted him to have as normal a childhood as possible and, therefore, kept him enrolled in public schools. ''They didn't care how much money there was to be made,'' Howard told Darlene Arden in the *Saturday Evening Post.* ''They wanted me only to do the Griffith show and maybe one thing during the off-season, and that was that.''

Howard's off-season projects in the 1960s consisted mostly of films, including *Five Minutes to Live, The Music Man, The Courtship of Eddie's Father,* and *Village of the Giants.* By the time Howard was 15 years old, he had set his sights on becoming a director. He began shooting movies with a Super-8 camera and asking questions on the sets.

In January 1969, Howard played the son of a police detective in the television drama *The Smith Family,* starring Henry Fonda. Later in the year, he was featured, along with his younger brother Clint, in the film *The Wild Country.* Howard graduated from high school in 1972 and enrolled in the film program at the University of Southern California. During the same year, he starred in an episode of the comedy anthology *Love American Style,* called ''Love and the Happy Day.'' The episode became the pilot for the *Happy Days.* television series.

In 1973, Howard gained momentum as a teenage actor. He appeared in the horror film *Happy Mother's Day, Love George* with Patricia Neal and Cloris Leachman. Soon after, he starred in his first box-office smash, *American Graffiti,* directed by George Lucas. The movie received an Academy Award nomination for best picture, along with four other nominations.

A Decade of *Happy Days*

The first episode of the hit television series, *Happy Days,* aired in January 1974. Howard played the starring role of Richie Cunningham and continuing with the series until 1982. He also appeared in two 1974 television movies, *The Migrants* and *Locusts,* and one major motion picture, *The Spikes Gang.* Around this time he left his studies at USC in order to learn the filmmaking business on the job.

In 1975, Howard began to steer his career toward directing. After an appearance in John Wayne's last film, *The Shootist,* Howard met Hollywood B-movie producer Roger Corman, who agreed to help him direct his first

feature. In exchange, Howard would star in Corman's movie *Eat My Dust.* ''I hated *Eat My Dust,* hated the script, but from my film-school days at USC, I knew that Roger Corman was like a ray of hope for student film makers,'' Howard told Todd McCarthy in *Film Comment.* ''He was one guy who would take chances on directors.'' To Howard's surprise, *Eat My Dust* became a hit and Corman planned a sequel. He gave Howard the opportunity to develop a script with his father and direct the follow-up movie, *Grand Theft Auto.* Released in 1977, the film was shot in 22 days for $602,000. *Grand Theft Auto* ended up grossing $15 million, and opened the door to Howard's career as a director. He started his own company, Major H Productions, appointing his father as vice-president and his brother Clint as secretary. The following year, Howard directed the television movie *Cotton Candy.*

Moved Behind the Camera

In 1979, Howard appeared in *More American Graffiti,* which became his last major acting credit. He signed a three-year exclusive contract with NBC to become a full-time executive producer-director in 1980. He directed *Through the Magic Pyramid* and *Skyward,* the latter starring Bette Davis, in 1981. The year became a landmark in Howard's life: he met his future partner, Brian Grazer. The two had met at Paramount Pictures while Howard was directing *Skyward.*

In 1982, Howard directed *Night Shift,* with Grazer producing. The film starred *Happy Days* co-star Henry Winkler, as well as the up-and-coming Michael Keaton. ''Ron just sort of has this glow,'' Grazer told Christopher Connelly in *Premiere.* ''When I hired him to do *Night Shift,* I'd never seen anything he'd directed. But I met him, and . . . you just don't imagine that anything bad could happen; If you're in an airplane with him, you just don't think if your going down.'' Two years later, Howard worked with Grazer again when he directed *Splash,* starring Daryl Hannah, Tom Hanks, and John Candy. The fantasy/romantic comedy became the hit that launched Howard's reputation as a director.

Howard further enhanced his reputation in 1983 when he directed *Cocoon* for Twentieth Century-Fox. The star-studded cast included Jessica Tandy, Maureen Stapleton, Hume Cronyn, Wilford Brimley, Don Ameche, and Jack Gilford. It is a fantasy about senior citizens that come into contact with extra-terrestrials. ''I'd like *Cocoon* audiences to have the sense that something good can be right around the corner, and can happen to you if you're ready for it,'' Howard told Diana Maychick in *Mademoiselle.* ''That's always been my attitude. I haven't changed much emotionally since I was 14. I talked to a lot of older people for this film, and they told me the same thing. You get your personality, whatever it is, early on. It doesn't alter that much over the years.''

By the end of 1985, Howard had decided to move his family, which then included his wife Cheryl and three daughters, from Los Angeles to Connecticut. Though he had started out his life in show business, he didn't necessarily want his children to follow the same path. ''I wouldn't allow them to be kid actors, knowing what I know,'' Howard told Sheryl Kahn in *McCalls.* ''I am a rarity. I think my parents did a wonderful job, but I'm not sure that it's something you can guarantee.''

Formed Production Firm

Howard and Grazer cemented their business relationship officially in 1986, when they formed Imagine Entertainment. The film and television production company went public, initially selling 1.7 million shares at eight dollars each. By the end of its first day on the market, the price jumped to $18.25. ''When I was 17, I wanted to go door-to-door in my neighborhood in Los Angeles to try and raise money to make a film,'' Howard told Peter Gethers in *Esquire.* ''When Imagine came up, my mom reminded me of that.''

Later that same year, Howard appeared in a made-for-television reunion of *The Andy Griffith Show* called *Return to Mayberry.* ''Andy was like a wonderful uncle to me,'' Howard recalled to Jane Hall in *People.* ''He created an atmosphere of hard work and fun that I try to bring to my movies.'' Howard also directed and produced the social comedy, *Gung Ho,* starring Michael Keaton. He went on to direct the $50 million fairy tale movie, *Willow,* in 1988. The following year, Howard co-wrote and directed the successful film *Parenthood,* which climbed to number one at the box office. The idea for the movie came from screenwriters Lowell Ganz and Babaloo Mandel on a trip to Argentina with Howard and Grazer for the filming of *Gung Ho.* The four men, along with their wives, devised lists of 20 experiences or feelings about their kids (which totaled 15 among the four couples), and the story went from there.

In 1991, Howard directed *Backdraft,* another high-budget film that featured a popular cast, including Kurt Russell, William Baldwin, Donald Sutherland, Scott Glenn, Jennifer Jason-Leigh, Rebecca De Mornay, Jason Gedrick, and Robert de Niro. The film became an immediate hit for its insights into the lives of firefighters and enjoys its own attraction at Universal Studios in Hollywood.

Howard's first box-office failure came in 1992. *Far and Away,* starring Tom Cruise and Nicole Kidman, barely broke even after it was released for worldwide distribution and Howard was stunned. ''We always scored high at test screenings,'' he told Merideth Berkman in *Entertainment Weekly.* ''Then we got some bad reviews I wasn't braced for. Because I wanted to make [the movie] for so long, it felt like a conclusion to the first phase of my career.'' However, the film didn't slow Howard's momentum. By 1994, his films had grossed a total of nearly $500 million. He and Grazer had worked out an arrangement to privatize Imagine Entertainment. Later that year, Howard released his third work with Michael Keaton, *The Paper,* which also featured Robert Duvall, Glenn Close, and Marisa Tomei.

Apollo 13 a Soaring Success

Howard's 1995 film, *Apollo 13,* starring Tom Hanks, Kevin Bacon, and Bill Paxton, returned him to the top ranks of Hollywood directors. ''The bittersweet quality of Jim Lovell's experience definitely drew me in,'' Howard ex-

plained to Jeffrey Ressner in *Time.* ''Here was a guy, arguably the best-equipped individual to walk on the moon, and the opportunity was pulled out from under him. It was devastating, and we can all relate to that kind of disappointment.'' *Apollo 13* received nine Academy Award nominations, including one for best picture.

Howard's November 1996 release, *Ransom,* starred Mel Gibson, Rene Russo, and Gary Sinise. Despite a strong cast, some critics felt that the film didn't realize its potential. Leah Rozen wrote in her review for *People:* ''This is a confident piece of commercial filmmaking, but when the final credits roll, you'll wonder if director Ron Howard and the screenwriters couldn't have tried a wee bit harder to give the characters as much dimension as the chase scenes.'' Owen Gleiberman commented in an *Entertainment Weekly* review, ''In *Ransom,* Howard is trying for a tone of tense malevolence he doesn't appear to be fully comfortable with.''

Howard co-produced *From the Earth to the Moon,* which won an Emmy Award for outstanding miniseries. This was followed by the series *Sports Night* and *Felicity,* both of which first aired in 1998. In 1999, Howard produced the innovative Eddie Murphy animated program *The PJs.* He returned to directing with 1999's *EDtv,* which he also produced with Grazer. It featured a young man who agreed for his entire life to be televised around the clock. Though it bore an uncanny resemblance to the 1998 hit *The Truman Show, Edtv* was more of an upbeat comedy than a cynical commentary. As Howard described its theme to Jeannie Williams of *USA Today,* he might as well have been commenting on his own rich and longstanding fame. He explained that the film outlined how being a celebrity is ''sometimes painful, sometimes kind of embarrassing, but it can also be thrilling and rewarding.''

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Richard Hughes

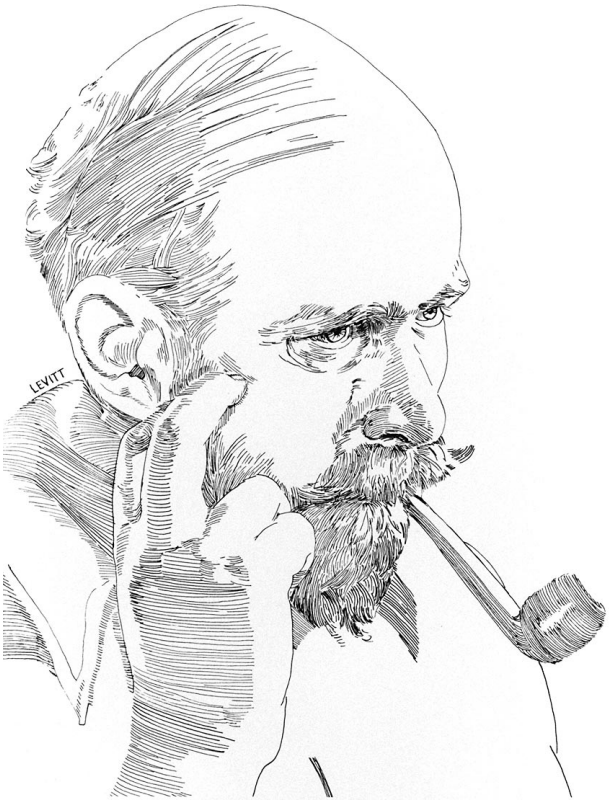

The British author Richard Hughes (1900–1976) rose to fame in the late 1920s and 1930s upon the publication of his best-selling and critically acclaimed first novel, *A High Wind in Jamaica.* By the end of his life he had completed four novels—along with a selection of plays, poems, and children's tales—and held a prominent place among his literary contemporaries.

Richard Hughes was born in the the English town of Caterham, Surrey on April 19, 1900. Although he wrote fondly of his childhood in England, Hughes became acquainted with mortality and loss at an early age. His birth preceded the death of a brother, Arthur Warren Collingwood Hughes, by only eight days. His older sister, Grace Margaret Lilias, died in 1902. When the boy was five years old he lost his father, Arthur Hughes, who had worked in the Public Record Office. The elder Hughes had undergone cauterization of his vocal cords as a treatment for cancer of the throat, but his end came suddenly as a result of pneumonia. This final and significant loss left Hughes and his mother, Louise Grace Warren Hughes, in a poor financial situation that the widow strove to rectify by writing fiction for magazines.

Louise Hughes amused her son with stories that captured his imagination. She told him about Jamaica, the wild and beautiful island where she had lived until she was a girl of ten. It wasn't long before young Hughes began to create his own compositions. In fact, he began to ''write'' before he learned how to read or to pen the words, reciting newly minted poems to his mother, who would then commit them

to paper. By the age of seven he was composing rhymed quatrains that demonstrated a powerful knack for visualization and, it would seem, a wisdom beyond his years.

Educated traditionally, Hughes embarked on a study of Greek as a ten-year-old in preparatory school. He also learned Latin, to which he had been introduced at an even earlier age. The boy's godfather, Charles Johnson, was a scholar of Medieval Latin and, like Hughes' father, worked in the Public Record Office. He served as a model and mentor for Hughes, who excelled in academics. Awarded a scholarship, Hughes was invited to attend Charterhouse, a reputable secondary school, in 1913. Hughes was groomed at Charterhouse to become a military cadet; he attended an Army training camp upon graduation. Although Hughes expected to be posted in France and perhaps to die on the battlefield during World War I, an abrupt and welcome armistice saved the young man from such a fate.

Published Stories, Poems, and Plays

Hughes was now free to resume his studies. Following his wishes, he matriculated at Oriel College, Oxford, in 1919. Here he kept company with many up-and-coming writers of his day, including Robert Graves, Aldous Huxley, and T. E. Lawrence. At Oxford Hughes published many of his own compositions, including essays, poems, short stories, and reviews. He gained considerable recognition as a playwright. Several of his plays were staged and he joined in an effort to create a Welsh National Theatre (Hughes considered himself to be, at heart, more Welsh than English). He served as co-editor (with Robert Graves and Alan Porter) of *Oxford Poetry* in 1921, and was credited with writing the first radio play, entitled *Danger,* which aired on the British Broadcasting Corporation (BBC) in 1924. The latter experience cemented an association with the BBC that Hughes would enjoy all his life. The radio network broadcast his stories and plays, as well as talks with the author.

While the 1920s was a time of growth and progress for Hughes as a writer, it was also a period in which he began to satisfy an appetite for world travel. He voyaged to America in a ship packed densely with European emigrants seeking a new life. After a three-week stay in New York and New Jersey, he returned to England to publish *The Diary of a Steerage Passenger,* a chronicle of his experiences both on board and off. He also traveled to Canada, Africa, and the Balkans, always preferring to see a rougher side of life and working to shed a British gentility that he found limiting.

Hughes' wanderlust, however, never exceeded his desire to write. The British publisher Chatto and Windus approached him when he finished his studies at Oxford, contracting him to produce a first novel, which he chose not to begin until reaching the age of 25. Prior to starting his novel, Hughes arranged for the publication of his early works, sending three manuscripts to the press: *Confessio Juvenis,* a collection of poetry; *The Sisters' Tragedy,* a selection of plays; and *A Moment of Time,* a book of short stories.

Literary Fame

In his 25th year, as planned, he began writing what was to become *A High Wind in Jamaica,* a novel chronicling the 19th-century escapades of a group of children who are captured by pirates while sailing home to England. Here the extravagant tales recounted by his mother entered fully into Hughes' fictional work. The author had never visited Jamaica (though he would do so later in life), yet he insisted that lack of firsthand knowledge only enhanced his ability to write about the place. There was no disputing that *A High Wind in Jamaica,* originally published in 1929 as *The Innocent Voyage,* was an enchanted work—and one that catapulted Hughes to literary fame and widespread popularity.

The novel's readers, however, would remain largely unaware of a certain hardship that the author encountered while writing this celebrated work. Just as he was to begin the novel, Hughes suffered a nervous breakdown. Its onset was sudden and acute, though little else is known of his condition at the time, since Hughes declined to write or speak at length about his affliction. In his work *Richard Hughes: Novelist,* biographer and critic Richard Poole bases his understanding of Hughes' illness on the little writing that Hughes later devoted to the topic, commenting: ''[The nervous breakdown] appears to have been brought on in part by living with his mother, in part by the demands of writing. . . . '' The breakdown of 1925 was only the most prolonged manifestation of a psychic complaint which troubled him on and off during his twenties. He was fond of remarking that the illness acted on him like a stimulant, claiming that *The Sisters' Tragedy* was written during an attack of appendicitis. . . . The illness of 1925 was not to be trifled with, however. Hughes's infirmity marked an interruption—not a termination—of his work on the novel. When he was ready to begin writing again he did so very slowly. Ultimately, Hughes traveled to generate a jolt of energy. He restarted the novel in earnest during a six-month stay on an island in the Adriatic, and he concluded it in a frame house in New Milford, Connecticut. Thus, four years after his convalescence, Hughes produced the novel that created an instant sensation upon its appearance on the literary scene.

Hughes was not one to bask in the limelight of his widespread fame; rather, he almost immediately took the opportunity to travel again, preferring Morocco to the as yet unexplored terrain of celebrity. He did not turn away from the many new career possibilities that opened up to him after his success, however. Throughout the 1930s, he wrote regularly as a columnist and a reviewer for the *Spectator,* the *New Statesman,* and other renowned publications. His second novel, *In Hazard,* absorbed him during this time, as did his courtship and marriage, in 1932, to Frances Bazley, a painter from Gloucestershire.

The couple lived briefly in Tangier, then returned to England to start a family. A son, Robert, and two daughters, Penelope and Lleky Susannah, entered the world prior to their father's publication of *In Hazard,* another adventure at sea, which he completed in 1938. (The bulk of the novel was written atop an 18th-century watchtower in Laugharne Castle where the family lived.) Another daughter, Catherine Phyllida, and a son, Owain Gardener Collingwood, arrived in the early 1940s, during which time Hughes joined the Admiralty (the administrative department that governed

British naval affairs) as a civil servant. He was eventually named chief priority officer and carried out his duties until the end of the Second World War.

The Human Predicament

Although Hughes had a chance to further explore his interest in maritime culture through his involvement with the Admiralty, the wartime climate was not conducive to writing, and the author's craft suffered from disuse during this period. He did, however, conceive the idea for a trilogy of novels, *The Human Predicament,* which he would not begin to write for several years. After the war he took part in the writing of an official history of the Admiralty, a dry work that, though useful to historians and war administrators, did little to exercise Hughes' imaginative powers as a writer.

Hughes had a chance to put his creative skills to use once again when, in 1950, a British filmmaking studio asked him to script a story that it had purchased. Although he refused to write love scenes (a woman was called in to do these), and although he disliked the offhand manner in which his script was later revised and altered, Hughes developed a penchant for the art of screenplay writing. He doctored a script that the studio had set aside, and he conceived and wrote *The Divided Heart,* a screenplay of his own. When the studio closed in 1954, however, Hughes' short-lived career in film came to an end. Eleven years later he was to see his own story, *A High Wind in Jamaica,* adapted for the screen.

It seemed that Hughes' writing pace slowed as the years went on. He delivered a series of lectures on the art of fiction and contemporary literary theory at Gresham College of the University of London in the mid-1950s, during which time he finally began to work on *The Human Predicament,* a trilogy that would absorb him for the next 20 years of his life. From 1955 to 1961 he wrote the first volume, *The Fox in the Attic,* which was received warmly by critics, some of whom compared him to epic novelist, Leo Tolstoy. But Hughes spent twice as many years writing his second volume, *The Wooden Shepherdess,* which finally appeared in 1973. The trilogy was to span the years between the two world wars, but Hughes never lived to complete it.

By December 1975 Hughes had become too ill to write any longer, and by March of the following year he was hospitalized for leukemia, the disease that would ultimately take his life. He died, surrounded by a family, in Moredrin, Wales on April 28, 1976, at the age of 76. In his obituary, the *New York Times* printed a 1962 quote in which the author described writing as ''a race between the publisher and the undertaker.'' Although the undertaker won out before the final volume of *The Human Predicament* went to press, the publisher had triumphed enough previously to leave the world with a rich (albeit slim) legacy of Hughes' works.

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Faisal Husseini

Palestinian political leader Faisal Husseini (born 1940) began his career in the 1960s with the Palestinian Liberation Organization when it was known for its terrorist activities. He managed to shed that image over the years to emerge as an advocate for peace in the region. After spending the turbulent 1980s in and out of jail and under house arrest for being a member of the PLO, Husseini has gained acceptance in the peace process as a moderate negotiator.

As a senior official in the Palestinian National Authority headed by Yasir Arafat, Husseini champions compromises between Palestinians and Israel, hoping that one day Palestine can coexist as a state and hold Jerusalem as its capital. Extremists on both sides denounce his work and offer death threats, but he has persisted. He even visualizes that Israel and Palestine can someday join forces with other Middle Eastern nations to form a regional entity that works together for the good of all.

Political Background

Husseini was born in 1940 in Baghdad, Iraq, and moved to Jerusalem as a child. His father, Abdul Kader Husseini, was a war hero who led Arab resistance forces against the creation of the Israeli state. He was killed in the 1948 Arab-Israeli conflict and was subsequently regarded as a martyr among Palestinians. Husseini's grandfather, Musa Kasim Pasha Husseini, was a prominent Palestinian nationalist leader during British rule. Another relative, Haj Amin Husseini, was the top political and Islamic religious leader—known as the Grand Mufti—of Palestine from 1921 until 1948. He vociferously opposed Jewish settlement in Palestine and the British occupation, and was eventually exiled. He settled in Germany and supported the Nazis.

Husseini and others in his family, waited in Egypt, like many wealthy citizens, while war ravaged their country. About 350 villages were wiped out and about half the population—perhaps 800,000 Palestinians—left the nation in 1948. Husseini attended college at the University of Baghdad and the University of Cairo, where he became friendly with Yasir Arafat, an engineering student who had started the liberation group ''Fatah,'' in the mid-1950s. He would later become leader of the Palestinian Liberation Organization (PLO). Fatah supported the use of violent means in order to command attention for the Palestinian cause. Husseini became involved with Fatah and attended a military college in Syria. He graduated in 1967 and became an officer in the fledgling Palestine Liberation Army.

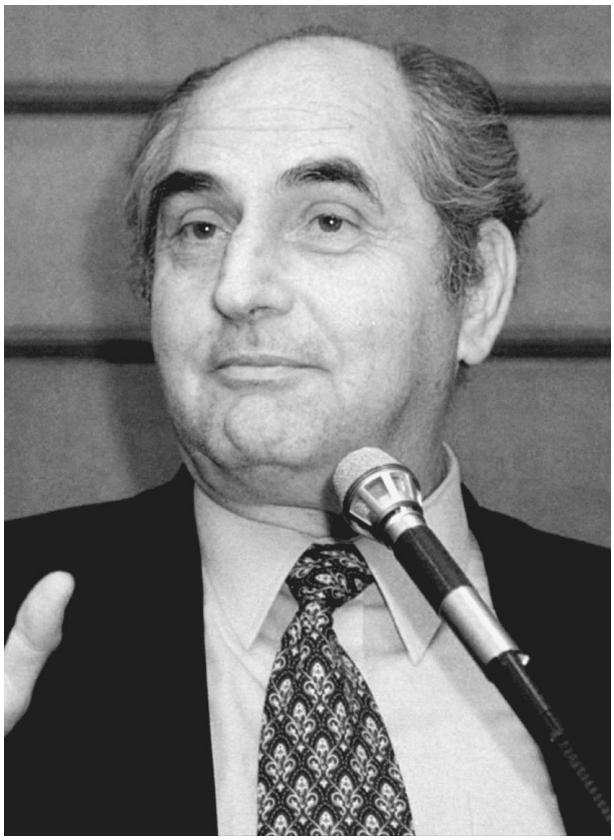

Husseini set up a training camp in Lebanon and assisted with other ''military activities,'' according to an article in the *Christian Science Monitor,* which ''included bombings and hijackings most of the world saw as terrorism.'' Husseini said later that although he did not approve of the tactics, they were effective in publicizing the situation.

Returned to Jerusalem

On June 5, 1967, Israeli forces began what was later referred to as the ''Six-Day War.'' Israel captured the Golan Heights from Syria; the West Bank and East Jerusalem from Jordan; and the Gaza Strip form Egypt. Since then, the ownership of those areas has been in dispute. Husseini moved back to Jerusalem and was soon arrested by Israeli soldiers for having two submachine guns in his home. He was jailed for a year. Throughout the 1970s, turmoil continued in the region, with another conflict breaking out in 1973. Husseini separated himself from terrorist activities and became more involved in politics. He held public forums with influential Israelis and helped with cooperative protests in conjunction with Israeli groups. Dedicating himself to peaceful solutions, he founded the Arab Studies Society in East Jerusalem in 1979, an institute for researching Palestinian history. In 1974, the Arab Summit named the PLO as the official representative body for Palestine. It was given observer status at the United Nations. Arafat, heading the PLO, signed the Camp David peace accords with Israel in 1978.

In 1982, Israel invaded Lebanon, where Arafat and other PLO officials held offices. Husseini was arrested and jailed numerous times from 1982 to 1987 for his PLO membership and was not allowed to travel outside of the country. In December 1987, a Palestinian uprising known as the *intifada* began on the West Bank and Gaza Strip. This revolt against the Israeli occupation was marked with violence and demonstrations. The Israeli army retaliated by striking back hard at the rioters and locking up Palestinian leaders, including Husseini, who was accused of inciting riots. The military also closed down his Arab Studies Society, though he later reopened it in his home. During Husseini's year-long prison term, he used his time to study Hebrew and English. His release was taken as a sign that Israeli defense minister, Yitzhak Rabin, was willing to compromise in order to defuse tensions in the area. Husseini, however, redirected Rabin to the PLO. That December, Husseini was placed under house arrest, purportedly because his public speeches fueled uprisings.

Named Minister of Jerusalem Affairs

During the 1991 Gulf War, the PLO supported Saddam Hussein and Iraq. After the war, the United States worked to establish peace in the region and arranged a conference in Madrid, Spain, in late October 1991. Israeli prime minister Yitzhak Shamir, however, refused to negotiate with any known PLO members, so Husseini instead acted as a consultant to the Palestinian delegates. After Rabin took over as prime minister in 1992, he expressed willingness to discuss peace with the PLO, and Husseini was called to the table. However, Husseini and two other negotiators quit the talks in 1993 over differences with Arafat. He refused to accept their resignations. Subsequently, Israel officially recognized the PLO, and it was revealed that Rabin had begun secret discussions with the PLO in Oslo, Norway. In 1993, a peace agreement was signed in Washington, D.C., that allowed Palestinian autonomy in the Gaza Strip and Jericho, a town on the West Bank. It also set up a temporary authority, the Palestinian National Authority. Arafat returned to Gaza and named Husseini the minister of Jerusalem affairs for the Palestinian National Authority.

Rabin was assassinated in 1994 by a right-wing Israeli gunman. Benjamin Netanyahu, a right-of-center Likud Party member, was his replacement. This leadership change put new strains on the peace process. Netanyahu supported Jewish settlements in the region, including the construction of two Jewish housing projects in East Jerusalem. This point of contention sparked protests and violence. Husseini was injured in June 1998 when he was hit on the head by a rock. Other disputes involved residency permits and the plans for Israel to extend Jerusalem's boundaries. In addition, relations between Husseini and Arafat seemed to have soured, though Husseini continued to support the PLO publicly. As the fighting raged on into 1998, Husseini was doubtful that peace could be achieved as long as Netanyahu was prime minster. Husseini remained committed to the idea that Palestine should join with other Middle Eastern countries such as Israel, Jordan, Lebanon, Syria, and Egypt to form a larger, regional group, like the European Union.

Husseini is married and has two sons. Some observers feel he is being pushed out of the top ranks of the PLO due to

his differences with Arafat, especially on human rights issues. Other argue that he could be in line as a successor, though Husseini denies the talk. He insists that if Jerusalem is not the capital of Palestine, then he will not become its leader.

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I

Mike Ilitch

Michael ''Mike'' Ilitch (born 1929) began the Little Caesars Pizza empire in 1959 with one store in Garden City, Michigan. His business expanded to about 4000 stores by 1999. One of the 400 wealthiest people in the United States, Ilitch invested the fortune he made in his hometown of Detroit. He bought several major professional sports teams, including the Detroit Red Wings (professional hockey) and the Detroit Tigers (professional baseball), as well as other local enterprises in an effort to revitalize the city.

Ilitch was born on July 20, 1929, in Detroit, Michigan, the son of Macedonian immigrants. Ilitch's father, Sotir, worked in the automobile industry as a tool-and-die maker for the Chrysler Corp. After graduation from Cooley High School, the Detroit Tigers professional baseball team offered Ilitch a $5000 bonus to sign. Ilitch requested double that amount, which the Tigers refused pay. Instead Ilitch spent four years in the U.S. Marine Corps, from 1948 until 1952, where he played baseball on base. When his tour of duty was over, Ilitch signed with the Tigers for $5000 and spent three years in the Detroit Tigers farm system, playing short-stop for the Tampa Smokers, among other teams. His family, however, did not support his career choice. According to Michael Oneal of *Business Week,* ''Sotir Ilitch thought baseball was a bum sport.''

In 1954, Sotir Ilitch arranged a blind date for his son with Ilitch's future wife Marian, then a Delta Airlines reservation clerk. They married the following year and eventually raised seven children: Denise, Ron, Michael Jr., Lisa, Atanas, Christopher, and Carole. Ilitch's career in baseball floundered. After breaking a leg, his career was over. To support the family, Ilitch worked for a cement company. He also worked as a door-to-door salesman for a dinnerware company and sold aluminum awnings. Ilitch thought his future was secure when he became a partner in an awning business. This, however, did not last long as his two partners insisted on buying him out.

The Pizza Business

Ilitch founded Little Caesars Pizza in 1959 with $10,000 he had saved. Ilitch had previously made pizzas to support himself when he was playing in the minor leagues. Of his initial interest in the pizza business, Ilitch told Pat Jordan of the *New York Times Magazine,* ''I was fascinated by water and flour. You knead it into dough, put it in the oven, and it comes out baked. Wow!'' Originally, Ilitch wanted to call his restaurant Pizza Treat, but his wife thought the name should be snappier and suggested Little Caesars, based on her nickname for her husband. When their restaurant opened in a strip mall in Garden City, Michigan, Ilitch handled the pizza production, menu, and marketing, while his wife handled the cash flow. By 1962, they had their first franchise.

Little Caesars expanded throughout the Midwest. By not offering delivery and keeping staff to a minimum, Little Caesars had low overhead. In the mid-1970s, Ilitch came up with a marketing idea that changed the pizza industry and greatly increased his fortune: ''Pizza! Pizza!'' Little Caesars sold two pizzas for one relatively inexpensive price. In 1980, the company had over 200 franchises, still primarily in the Midwest. By 1983, the company had 300 restaurants and a year later, their sales totaled $290 million. The com-

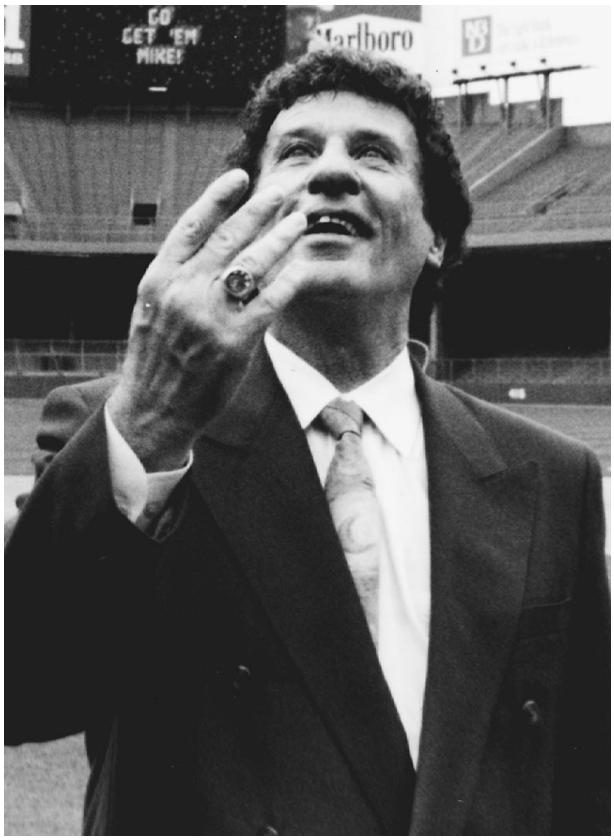

pany exploded with their first national advertising campaigns in the mid-1980s.

Between 1987 and 1992, Little Caesars grew at a compounded annual rate of 42 percent. By the 1990s, Little Caesars was an international enterprise, with stores all over North America and parts of Europe. The chain had $2.15 billion in sales and 4000 stores in 1993, making it the third largest pizza chain behind Pizza Hut and Dominos. Little Caesars owns and operates one quarter of those restaurants. By 1994, the number of restaurants swelled to over 4500 in the United States and Europe. Ilitch's personal fortune stood at $300 million in 1993; by 1998, it was estimated at $630 million.

Ilitch retained private ownership of Little Caesars from the beginning, and was active in many aspects of the operation through early the 1990s. The entire Ilitch family was involved in the business. His wife, Marian, was the company's chief financial officer. Each of the seven children worked for the company at one time or another, and many important business decisions were made sitting around the kitchen table. Such family involvement was not always easy. Michael Oneal of *Business Week* wrote, ''Arguments flare up, and boundaries between family and work break down. Mike Sr. says it's often a struggle to balance the roles of CEO and father. As Little Caesars has grown, consultants have sometimes raised red flags about the company's family structure.''

Ilitch used the profits from his pizza empire to promote urban development in his hometown. Since 1982, Ilitch has invested over $200 million in revitalizing downtown Detroit. He bought and renovated the Fox Theater, a 1920s movie palace, in 1987. He turned the Fox Theater into one of the most profitable venues of that size and moved the headquarters of Little Caesars into buildings attached to the Fox. Ilitch told Keith Gave of the *Detroit Free Press,* ''I was born in Detroit and raised here. I came from zero. This community helped make me. It's nice to give something back.''

Purchased Sports Teams

Ilitch's first venture into professional team ownership came in 1982, when he bought the Detroit Red Wings hockey club for $8 million. One of the National Hockey League's original six franchises, the Detroit Red Wings had not generated much interest, but Ilitch saw potential. Jack Falla in *Sports Illustrated* quoted Ilitch as saying, ''This franchise is a sleeping giant waiting for someone to do something with it.'' He pumped money into the team and brought it back to life. By 1986, annual ticket sales surged from an anemic 1500 (less than 10% of the Joe Louis Arena's capacity) to near-sellouts. Within five years, the Red Wings regularly won their division championships and were contenders for hockey's ultimate prize, the Stanley Cup. In 1991, the National Hockey League awarded Ilitch the Lester Patrick trophy for his service to professional hockey. The value of his franchise was estimated at $200 million by the mid-1990s.

Ilitch and his family were enthusiastic about the sport, sponsoring youth hockey in the metro Detroit area. Falla in *Sports Illustrated* said Ilitch called himself ''a fan with an owner's pocketbook.'' Ilitch was generous to his professional players, giving them unexpected bonuses. The only thing lacking in Ilitch's ownership experience was winning the Stanley Cup. He was ecstatic when the Red Wings finally captured the Cup in 1997 and 1998. Ilitch told Keith Gave of the *Detroit Free Press,* ''This is the hardest job I've ever had in my life. Sometimes I wondered if we'd see it through to the end. But one of my strengths is perseverance and we hung in there.'' He would need these qualities when he bought the Detroit Tigers.

Took on the Tigers

Ilitch bought the Detroit Tigers in 1993 for $85 million in cash from rival magnate Tom Monaghan, owner of Dominos Pizza. Monaghan had outbid Ilitch for the team in 1983. Baseball fans expected Ilitch to do great things for the team, reviving the dormant Tigers as he had the Red Wings. Unfortunately, this was not easily accomplished, due in part to the differences between the two professional leagues. Ilitch found that he had to fight those already in place within his own organization. Baseball also featured higher salaries than hockey and different revenue sharing arrangements. Some of the Tigers high-priced early signings did not work out. Ilitch lost money for several years.

After a few seasons, Ilitch regretted buying the team. As Pat Jordan wrote in the *New York Times Magazine,* ''Ilitch's experience with the Tigers has so soured him on the game he has always loved that he admits, if he had to do it all over

again, he wouldn't. 'I should have done more research,' he says. 'But I got excited.'''

Still, Ilitch remained determined. He gave up many of his duties at Little Caesars in 1993 to concentrate on his sports teams, especially the Tigers. One of his first orders of business was constructing a new stadium. This decision met with some resistance. Conservationists argued that Tiger Stadium, built in 1902, was one of the oldest and most beloved baseball parks in the league. Though Ilitch finally got the deal he wanted for his stadium in downtown Detroit, some locals believed he was greedy. They were critical of the manner in which the land was acquired, how the stadium would be financed, and the special treatment he received at the hands of the city government. Ilitch told Pat Jordan of the *New York Times Magazine,* ''My problem is that I'm not politically astute. I have no chits to call in from politicians. I never needed anything from them. I just made my pizzas. I resent being tabbed as greedy. I could handle dumb.''

Ilitch also invested in other local sports ventures. In 1988, he bought the Detroit Drive franchise in the Arena Football League. In 1993, he bought a professional soccer franchise in the Professional Soccer League, the Detroit Rockers. Ilitch also bought a farm team for his Detroit Red Wings, the Adirondack Red Wings as well as the management company, Olympia Arenas, Inc., that runs the Joe Louis Arena. He continued to expand his Detroit entertainment empire as well. Near his Fox Theater, he opened up a branch of the Second City Comedy Club. In 1996, Ilitch formed Olympia Development, Inc., a company that focused on developing real estate and entertainment in downtown Detroit. He also opened several upscale restaurants in the area.

After Ilitch turned his attentions away from his pizza business, Little Caesars began to suffer. Ilitch was forced to refocus his attention by 1997. When sales slumped and restaurants closed, he devised a new marketing plan and new products, closely analyzing the way Little Caesars did business to regain his share of the market.

Though Ilitch was very wealthy and successful, he was always seen as an average guy. Professor David J. Brophy told Oneal of *Business Week,* ''Mike Ilitch is the kind of guy you'd like to have a beer with.'' Oneal went on to say, ''Ilitch has never lost his Michigan twang or bar-stool wit.'' Another writer, Pat Jordan of the *New York Times Magazine* called him ''timid,'' going on to say ''Yet he acts less like a Caesar and more like a low-level employee who is terrified of his boss.'' Ilitch himself successfully lived by this philosophy, quoted by Oneal in *Business Week,* ''Be humble and never toot your own horn. If you do something good, people will find out.''

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Mahalia Jackson

Throughout her celebrated career, gospel singer Mahalia Jackson (1911–1972) used her rich, forceful voice and inspiring interpretations of spirituals to move audiences around the world to tears of joy. In the early days, as a soloist and member of church choirs, she recognized the power of song as a means of gloriously reaffirming the faith of her flock. And later, as a world figure, her natural gift brought people of different religious and political convictions together to revel in the beauty of the gospels and to appreciate the warm spirit that underscored the way she lived her life.

The woman who would become known as the ''Gospel Queen'' was born on October 26, 1911 into a poor family in New Orleans, Louisiana. The Jacksons' Water Street home, a shack between the railroad tracks and the levee of the Mississippi River, was served by a pump that delivered water so dirty that cornmeal had to be used as a filtering agent. Jackson's father, like many blacks in the segregated south, held several jobs; he was a longshoreman, a barber, and a preacher at a small church. Her mother, a devout Baptist who died when Mahalia was five, took care of the six Jackson children and the house, using washed-up driftwood and planks from old barges to fuel the stove.

Sounds of New Orleans

As a child, Mahalia was taken in by the sounds of New Orleans. She listened to the rhythms of the woodpeckers, the rumblings of the trains, the whistles of the steamboats, the songs of sailors and street peddlers. When the annual festival of Mardi Gras arrived, the city erupted in music. In her bedroom at night, young Mahalia would quietly sing the songs of blues legend Bessie Smith.

But Jackson's close relatives disapproved of the blues, a music indigenous to southern black culture, saying it was decadent and claiming that the only acceptable songs for pious Christians were the gospels of the church. In gospel songs, they told her, music was the cherished vehicle of religious faith. As the writer Jesse Jackson (not related to the civil rights leader) said in his biography of Mahalia, *Make a Joyful Noise Unto the Lord!,* ''It was like choosing between the devil and God. You couldn't have it both ways.'' Mahalia made up her mind. When Little Haley (the nickname by which she was known as a child) tried out for the Baptist choir, she silenced the crowd by singing ''I'm so glad, I'm so glad, I'm so glad I've been in the grave an' rose again. . . . '' She became known as ''the little girl with the big voice.''

At 16, with only an eighth grade education but a strong ambition to become a nurse, Jackson went to Chicago to live with her Aunt Hannah. In the northern city, to which thousands of southern blacks had migrated after the Civil War to escape segregation, she earned a living by washing white people's clothes for a dollar a day. After searching for the right church to join, a place whose music spoke to her, she ended up at the Greater Salem Baptist Church, to which her aunt belonged. At her audition for the choir, Jackson's thunderous voice rose above all the others. She was invited to be a soloist and started singing with a quintet that per-

formed at funerals and church services throughout the city. In 1934, she received $25 for her first recording, ''God's Gonna Separate the Wheat from the Tares.''

Though she sang traditional hymns and spirituals almost exclusively, Jackson continued to be fascinated by the blues. During the Great Depression, she knew she could earn more money singing the songs that her relatives considered profane and blasphemous. But when her beloved grandfather was struck down by a stroke and fell into a coma, Jackson vowed that if he recovered she would never even enter a theater again, much less sing songs of which he would disapprove. He did recover, and Mahalia never broke that vow. She wrote in her autobiography, *Movin' On Up:* ''I feel God heard me and wanted me to devote my life to his songs and that is why he suffered my prayers to be answered—so that nothing would distract me from being a gospel singer.''

Later in her career, Jackson continued to turn down lucrative requests to sing in nightclubs—she was offered as much as $25,000 a performance in Las Vegas—even when the club owners promised not to serve whisky while she performed. She never dismissed the blues as anti-religious, like her relatives had done: it was simply a matter of the vow she had made, as well as a matter of inspiration. ''There's no sense in my singing the blues, because I just don't feel it,'' she was quoted as saying in *Harper's* magazine in 1956. ''In the old, heart-felt songs, whether it's the blues or gospel music, there's the distressed cry of a human being. But in the blues, it's all despair; when you're done singing, you're still lonely and sorrowful. In the gospel songs, there's mourning and sorrow, too, but there's always hope and consolation to lift you above it.''

Singing Career Blossomed

In 1939, Jackson started touring with renowned composer Thomas A. Dorsey. Together they visited churches and ''gospel tents'' around the country, and Jackson's reputation as a singer and interpreter of spirituals blossomed. She returned to Chicago after five years on the road and opened a beauty salon and a flower shop, both of which drew customers from the gospel and church communities. She continued to make records that brought her fairly little monetary reward. In 1946, while she was practicing in a recording studio, a representative from Decca Records overheard her sing an old spiritual she had learned as a child. He advised her to record it, and a few weeks later she did. ''Move On Up a Little Higher'' became her signature song. The recording sold 100,000 copies overnight and soon passed the two million dollar mark. ''It sold like wildfire,'' Alex Haley wrote in *Reader's Digest.* ''Negro disk jockeys played it; Negro ministers praised it from their pulpits. When sales passed one million, the Negro press hailed Mahalia Jackson as 'the only Negro whom Negroes have made famous.'''

Jackson began touring again, only this time she did it not as the hand-to-mouth singer who had toured with Dorsey years before. She bought a Cadillac big enough for her to sleep in when she was performing in areas with hotels that failed to provide accommodations for blacks. She also stored food in the car so that when she visited the segregated South she wouldn't have to sit in the backs of restaurants. Soon the emotional and resonant singing of the ''Gospel Queen,'' as she had become known, began reaching the white community as well. She appeared regularly on Studs Terkel's radio show and was ultimately given her own radio and television programs.

On October 4, 1950, Jackson played to a packed house of blacks and whites at New York's Carnegie Hall. She recounted in her autobiography how she reacted to the jubilant audience. ''I got carried away, too, and found myself singing on my knees for them. I had to straighten up and say, 'Now we'd best remember we're in Carnegie Hall and if we cut up too much, they might put us out.''' In her book, she also described a conversation with a reporter who asked her why she thought white people had taken to her traditionally black, church songs. She answered, ''Well, honey, maybe they tried drink and they tried psychoanalysis and now they're going to try to rejoice with me a bit.'' Jackson ultimately became equally popular overseas and performed for royalty and adoring fans throughout France, England, Denmark, and Germany. One of her most rewarding concerts took place in Israel, where she sang before an audience of Jews, Muslims, and Christians.

Participated in Civil Rights Struggles

In the late 1950s and early 1960s, Jackson's attention turned to the growing civil rights movement in the United States. Although she had grown up on Water Street, where black and white families lived together peacefully, she was

well aware of the injustice engendered by the Jim Crow laws that enforced racial segregation in the South. At the request of the Reverend Martin Luther King, Jr., Jackson participated in the Montgomery bus boycott. This action had been prompted by Rosa Parks's refusal to move from a bus seat reserved for whites. During the famous March on Washington in 1963, seconds before Dr. King delivered his celebrated ''I Have a Dream'' speech, Jackson sang the old inspirational, ''I Been 'Buked and I Been Scorned'' to over 200,000 people.

Jackson died in Chicago on January 27, 1972, never having fulfilled her dream of building a nondenominational temple, where people could sing, celebrate life, and nurture the talents of children. *Christian Century* magazine reported that her funeral was attended by over six thousand fans. Singer Ella Fitzgerald described Jackson as ''one of our greatest ambassadors of love . . . this wonderful woman who only comes once in a lifetime.''

Jackson considered herself a simple woman: she enjoyed cooking for friends as much as marveling at landmarks around the world. But it was in her music that she found her spirit most eloquently expressed. She wrote in her autobiography: ''Gospel music is nothing but singing of good tidings—spreading the good news. It will last as long as any music because it is sung straight from the human heart. Join with me sometime—whether you're white or colored—and you will feel it for yourself. Its future is brighter than a daisy.''

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Derek Jacobi

Considered heir to a generation of British stage actors best known for their interpretations of Shakespearean heroes and villains, Derek Jacobi (born 1938) is also greatly respected for his film roles and television work.

Jacobi was born on October 22, 1938, in the East London area of Leytonstone. His father, Alfred Jacobi, was a German immigrant to England and the manager of a department store. Derek was the only child of Alfred and Daisy Masters Jacobi, a secretary. When he was just four, his parents took him to a pantomime performance of *Cinderella*

at the London Palladium where Jacobi was one of several young audience members selected to come on stage. He was awed by the experience, and soon made his debut in the tough dual role of *The Prince and the Swineherd* at the age of six in a kindergarten-cast production staged at his local library. A few years later, Jacobi survived a childhood bout with rheumatic fever that left him unable to walk for a time; when he regained the use of his legs, he worked determinedly to recover his physical strength through vigorous exercise.

Cambridge in the 1950s

Jacobi continued to act throughout his teens, and garnered favorable press for his debut as Hamlet in the 1955 National Youth Theatre production of the Shakespearean tragedy at the Edinburgh Festival. After graduating from Leyton County High School, Jacobi entered St. John's College at Cambridge University on a scholarship. He promptly enrolled in the university's venerable Amateur Dramatic Club as well as its Marlowe Society, the latter named in honor of the Elizabethan playwright and first English dramatist to write in blank verse.

Though Jacobi was officially a student in history, Cambridge was well-established as a training ground for the London stage. He recalled those spirited university days in a 1979 interview with Ruth Hamilton in the *New York Times.* ''We acted all the time. It was like being in [repertory theater]. You fitted in your academic work between engagements,'' Jacobi reminisced. ''What mistakes you made, you made in public—not the classroom.'' Both Ian McKellen

and Trevor Nunn, later fellow luminaries in British drama as well, were friends of Jacobi's at Cambridge. The Marlowe Society's annual production was a much-anticipated event at the college, and Jacobi's senior year lead in *Edward II* landed him a job with the Birmingham Repertory Company in 1960.

Talent Recognized by Olivier

In Birmingham, Jacobi moved from Jacobean and Elizabethan drama to roles in modern experimental theater. A stint in Birmingham was considered a stepping stone to the prestigious Royal Shakespeare Company. When Jacobi received what he believed was his RSC offer, he resigned from Birmingham and went to Stratford-upon-Avon. He was surprised to learn that he was simply being asked to audition; terrified at his blunder, he performed poorly and summarily received a rejection letter. Fortunately, he was able to return to the Birmingham company.

One of his idols, Laurence Olivier, had also achieved early fame in the Birmingham Company, and Olivier's attendance at a performance of Shakespeare's *Henry VIII* one day in 1963 propelled Jacobi to minor stardom when the veteran actor offered him roles in two productions that he was directing for the Chichester Festival Theater. Jacobi accepted, resigned again from the Birmingham Repertory, and later that year was also invited by Olivier to join the upstart National Theatre Company. He was just 24, and the only unknown member of the octet that had been hand-picked by Olivier.

Jacobi spent eight years with the National Theatre, which provided him with ample opportunity to take on an array of important roles from the annals of drama. These included the Shakespearean staples *Othello* and *Much Ado About Nothing,* as well as more contemporary works such as Chekhov's *Three Sisters* and plays by George Bernard Shaw and Noel Coward. *Othello* was even filmed by Warner Brothers and released for the screen in 1966. But over the decade, London's obstinate theater critics gave Jacobi mixed reviews for his work, and a poor reception at one 1971 production caused Jacobi to resign. He returned to the Birmingham Repertory and the following season won enthusiastic praise for his mad king in *Oedipus Rex.*

Increasingly Diverse Roles

A serious film offer came for Jacobi in *The Day of the Jackal* in 1973; an assassination thriller set in France and based on the Frederick Forsyth novel of the same name. Jacobi also appeared in *The Odessa Files* and in an acclaimed film version of *Three Sisters* directed for the stage by Olivier. In addition to the forays into film, Jacobi also became involved with another respected and innovative drama group, the Prospect Theater Company. He appeared in several of its outstanding productions of classical, Elizabethan, and modern dramas both in London and in foreign locations.

Jacobi also began appearing in television projects, the first of which was a British production of a seven-part series for ABC-TV in 1973 on the Viennese waltz master, Johann Strauss and his family. But North American audiences came to know Jacobi through two series originally produced for British networks and then aired on public television. The first was *The Pallisers,* an adaptation of Anthony Trollope's work of fiction. Like other British imports on PBS during this era, it became surprisingly popular with American viewers. Jacobi was then cast as a doomed Roman emperor in the 13-part *I, Claudius,* based on the novels by Robert Graves. It debuted on PBS in 1977 to excellent reviews and very high ratings, and was periodically re-broadcast over the next few years.

Jacobi as the Danish Prince

In November of 1979, the Prospect Theater Company became the first British troupe to perform in communist China, and Jacobi electrified Chinese audiences with his lead in *Hamlet.* It was also broadcast on live television, and 100 million Chinese reportedly tuned in as well. The following year, Jacobi finally made his Broadway debut in a play called *The Suicide* by Nikolai Erdman. Set in Moscow during the repressive Stalinist era, Jacobi's performance was widely reviewed and commended in the press. *The Suicide,* however, was an expensive production and box office receipts were less than expected; it closed less than two months later.

Also in 1980, Jacobi appeared as one of a notorious trio of elite Britons unmasked as Soviet spies in the Granada Television docu-drama *Philby, Burgess and MacLean.* The production won rave reviews on both sides of the Atlantic. But at mid-career as primarily a stage actor, Jacobi was most readily identified with his title role in *Hamlet,* which he reprised once more for a BBC-PBS production. Jacobi's interpretation of the inexperienced prince would become the definitive version of the popular Shakespearean tragedy for his generation; ironically, Olivier had gained fame himself decades before with his portrayal; a future colleague of Jacobi's, Kenneth Branagh, would inherit the crown later. Jacobi admitted it was difficult for a stage-trained actor to work in the electronic medium. ''The main difficulty is the lack of an audience. The plays were intended for the theater,'' Jacobi said of *Hamlet* and other Shakespearean works to Hamilton. ''They were written in such a way—certainly, with the great tragedies—that the actor reaches peaks and valleys and charts his way through the play in a series of rhythms. It's like a piece of music. In television, this, naturally, is cut up.''

''Absolute Stark Terror''

Jacobi finally received the long-awaited offer from the Royal Shakespeare Company in 1982. With the company, he returned to Broadway in 1984 for a dual tour of *Cyrano de Bergerac* and *Much Ado about Nothing.* The two roles were scheduled to run simultaneously, with Jacobi enacting the swashbuckler with the prominent nose during the matinee of *Cyrano de Bergerac,* and then readying for a hesitant Shakespearean lover for the evening's performance in *Much Ado about Nothing.* Initially, he was wary of accepting the roles, since he had been heavily involved in television work for the past few years. ''I knew I had to get back to the theater, but I was afraid I was losing my nerve and never

would,'' Jacobi told Leslie Bennetts of the *New York Times.* ''I'll never forget opening night of *Much Ado* in Stratford—wearing high heels on a steeply raked glass stage. I knew the part backwards and forwards, but suddenly I thought I didn't know anything, and it was the worst moment of my life. My costume turned black with sweat. Stage fright is too mild a word for it; it is absolute stark terror.''

Jacobi continued to work with the RSC and take the occasional film role. He was cast as Nicodemus in the 1982 film *The Secret of NIMH.* He won his first Antoinette Perry Award in 1988 for *Breaking the Code* as Alan Turing, the real-life English cryptographer who deciphered a vital enemy transmission code during World War II. That same year, he directed Branagh in the young actor's stage debut in *Hamlet,* and the following year appeared in Branagh's film version of *Henry V.* In 1996, Jacobi appeared as himself in the small independent film by Al Pacino, *Looking for Richard,* an exploration on the role of Shakespeare's *Richard II.*

Unsure about Tonsure

Jacobi returned to PBS with great success in the mid-1990s as the lead in the *Mystery!* series *Brother Cadfael.* He played a twelfth-century crime-solving monk in Shrewsbury, England, an informally trained physician and veteran of one of the Crusades who solves local murder mysteries—at times against the orders of his religious superiors—using his extensive knowledge of botany. Based on the novels of Ellis Peters, the *Cadfael* series, which ran from 1994 to 1999, was filmed in Hungary and called for Jacobi to shave his head into the distinctive Benedictine tonsure. ''They can get people on the moon but they can't create a state-of-the-art tonsured wig,'' Jacobi said in an interview with Patricia Brennan of the *Washington Post.* ''I will only do three-and-a half inch diameter, no more—it's like being mutilated. I think one of the reasons [the monks] did it was self-mutilation, or the crown of thorns, or so that God can see your thoughts easier.''

In 1998, Jacobi played the notoriously ill-tempered British painter Francis Bacon in the biopic *Love Is the Devil,* based on one of the artist's romantic involvements that ended in a suicide. ''Jacobi projects Bacon's legendary charisma and cruelly cutting charm,'' said Robert Sklar in an *ARTnews* review. In 1999, the actor was scheduled to appear in *Joan of Arc: The Virgin Warrior.* Knighted by Queen Elizabeth in 1994, Jacobi also received several honors in 1997 in Washington, D.C. as part of an anniversary gala for the Folger Shakespeare Library. He attended a reception at the White House, was honored with a National Press Club luncheon forum, and was presented with the Sir John Gielgud Award for Excellence in the Dramatic Arts by the Shakespeare Theater.

Somewhat ironically, Jacobi is a firm believer that the part-time actor and corn merchant known as William Shakespeare did not actually write the plays credited to him. He and many scholars believe that the works were instead penned by the far more worldly and learned 17th Earl of Oxford, Edward Devere. Jacobi is far from a traditionalist regarding interpretations of the bard's plays, and has been showered throughout his career with critical affection for bringing a modern feel to the centuries-old dramas. ''Shakespeare is not easy, and the more accessible it can be made without ruining the ideas, the better,'' Jacobi told the *Washington Post.* ''There is such a world of treasure to be found that the plays will never be exhausted. Each generation finds new truths, each actor finds new interpretations. There can't ever be a definitive production. [With each new production] you bring out another relevance, and make them understandable.''

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Jackie Joyner-Kersee

Multitalented athlete Jackie Joyner-Kersee (born 1962) was one of the top American track stars of the 1980s and 1990s, winning numerous Olympic medals and setting or tying records in several events.

She was the first American ever to win a gold medal in the long jump and the first woman in history to earn more than 7,000 points in the grueling seven-event heptathlon. She won three Olympic gold medals, one silver, and two bronze, and she established a world record in the heptathlon. Her achievements are so astounding—and her personality so engaging—that she has become one of America's favorite track athletes. According to Kenny Moore in *Sports Illustrated,* Joyner-Kersee, ''like her name, is a blend. Her years of hard, thoughtful training are the Kersee part, the expression of her husband-coach Bob Kersee's hatred of talent lying fallow. The Joyner half is Jackie in competition. She wants to win, but having won, wants to go on. She wants to impress, but having performed gloriously, still wants to go on. The Joyner gift is her open joy in practiced, powerful movement, in improvement for its own sake, and it causes observers to presume, in error, that what she does is without personal cost.''

Indeed, Joyner-Kersee has often found herself in competition with only the clock and the yardstick, having left her competitors in the dust. Not satisfied just to win, she struggles for records, for solid recognition that she dominates her sport. She has won championships—Olympic and otherwise—with hamstring injuries, has broken world records in heat that would stagger a camel, and has managed through it all to maintain a stable relationship with her husband-coach Bob Kersee. As Ken Denlinger put it in the *Washington Post,* Joyner-Kersee ''smokes the world's playgrounds as no other female athlete in history.''

Before Joyner-Kersee set her sights on it, the heptathlon was a virtually unknown event in America. It has since become a track and field favorite, especially during the Olympics. For the heptathlon, athletes amass points by running a 200-meter dash, completing both high and long jumps, throwing a javelin and a shot put, running the 100-meter hurdles, and finishing an 800-meter run, all in the space of two days. The seven-event series demands skills in a variety of areas that most athletes choose as specialties.

Joyner-Kersee has been a star in the heptathlon since 1984, when she won a silver medal after losing the 800-meter run by a fraction of a second. In the 1988 and 1992 Olympics she won a gold in the event. Even more remarkable, she has managed to single out one specialty—the long jump—and win Olympic medals in that event as well. In 1988, she earned a gold medal for a jump; in both 1992 and 1996 she settled graciously for a bronze. A drug-free athlete sometimes faced with steroid-enhanced competitors, Joyner-Kersee is the first American woman ever to win an Olympic long jump competition.

Aspired to Succeed

Born on March 3, 1962, Joyner-Kersee grew up in East St. Louis, Illinois, a poverty-stricken city on the Mississippi River. Her parents, Alfred and Mary Joyner, were barely in their teens when they got married. Mary was only 14 when her first child, Al, was born and just 16 when she gave birth to Jackie, in 1962. Both parents worked hard to provide for their growing family, Alfred in construction and on the railroads and Mary as a nurse's aid. The couple's salaries were hardly adequate, and the Joyners knew real desperation. Moore in *Sports Illustrated* wrote: ''Their house was little more than wallpaper and sticks, with four tiny bedrooms. During the winters, when the hot-water pipes would freeze, they had to heat water for baths in kettles on the kitchen stove. Their great-grandmother (on their father's side) lived with them until she died on the plastic-covered sofa in the living room while Jackie was at the store buying milk.''

The Joyner family—especially Jackie—wished desperately for better circumstances. A grandmother had named her ''Jacqueline,'' after Jacqueline Kennedy Onassis, the wife of former U.S. president John F. Kennedy, hoping that the youngster would someday be ''first lady'' of something. Joyner-Kersee's brother Al, himself an Olympic gold medalist, told *Sports Illustrated:* ''I remember Jackie and me crying together in a back room in that house, swearing that someday we were going to make it. Make it out. Make things different.'' Their mother encouraged Joyner-Kersee and her brother to improve. Having been a teenaged parent herself, Mary Joyner told the children they could not date until the age of 18 and spurred their interest in other activities.

As a child, Joyner-Kersee began to study modern dance at the local community center. One day she saw a sign advertising a new track program and decided to give it a try. At first Joyner-Kersee lost every race, but soon she was winning. In 1976, she watched the Olympics on television and later recalled in the *Chicago Tribune,* ''I decided I wanted to go. I wanted to be on TV, too.'' After that she tried harder and became a tremendously versatile athlete at a very tender age. The first competitor she beat regularly was her older brother, Al. The two siblings began to spur one another on to greater and greater achievements, growing very close in the process.

At the age of 14, Joyner-Kersee won the first of four straight national junior pentathlon championships. Track and field events were only part of the weapons in her arsenal, however. In high school she was a state champion in both track and basketball. Her Lincoln High School basketball team won games by an average of 52.8 points during her senior year. Joyner-Kersee also played volleyball and continued to encourage her brother in his sporting career. Her athletic achievements notwithstanding, she was an excellent student who finished in the top ten percent of her graduating class.

Took to the Track

Joyner-Kersee was heavily recruited by high-ranking colleges and chose the University of California at Los Angeles. She began school there in 1980 on a basketball scholarship. Tragedy struck in her freshman year when her mother developed a rare form of meningitis and died at the age of 37. Stunned by the sudden and unexpected loss, both Jackie and Al Joyner dedicated themselves to athletics with new resolve. Having returned to UCLA, Joyner-Kersee became a starting forward for the Bruins and worked with the track team as a long jumper. She was rather surprised to find herself singled out by an assistant track coach named Bob Kersee, who detected untapped possibilities in the young collegian. ''I saw this talent walking around the campus that

everyone was blind to,'' he told *Sports Illustrated.* ''No one was listening to her mild requests to do more. So I went to the athletic director and made him a proposition.''

Kersee literally put his own job on the line, demanding to coach Jackie Joyner in multi-events, or he would quit. The university athletic department agreed to his plan. The coach remarked in *Sports Illustrated,* ''By 1982, I could see she'd be the world record holder.'' Joyner-Kersee was already a powerhouse in the long jump and the 200-meter sprint. She was also a top scoring forward on the basketball team, so her endurance was excellent. Al Joyner taught her how to run the hurdles and to throw the javelin—a type of spear—and the shot put—a heavy palm-sized metal ball.

By 1983, Joyner-Kersee qualified for the world track and field championships in Helsinki, Finland. Her first chance to be a world champion ended in disaster, however, when she pulled a hamstring muscle and could not complete the heptathlon. Ironically, her brother Al was also present, and he too was injured. Al Joyner told *Sports Illustrated* that he consoled his sister by telling her, ''It's just not our time yet.'' In 1984, both Jackie and Al Joyner qualified for the U.S. Olympic team. Having recovered from her injuries, Jackie was a favorite to win the heptathlon. Al, on the other hand, was not considered likely to win his event, the triple jump.

Confounding all predictions, Jackie won the silver medal in the heptathlon, missing the gold by only .06 seconds in her final event, the 800-meter run. Meanwhile, Al Joyner became the first American in 80 years to win the Olympic triple jump. The tears Jackie shed at the end of the day were not for her hair's-breadth loss, but rather for joy at her brother's victory. Both of them knew that Jackie would be back to compete another day.

Set Records in Long Jump and Heptathlon

The depths of Joyner-Kersee's potential began to be apparent in 1985, when she set a U.S. record with a long jump measuring 23 feet 9 inches. By then she had quit playing basketball and was devoting herself exclusively to track, under the guidance of Bob Kersee. Their relationship became romantic after years spent working together as friends, and they were married on January 11, 1986. When Al Joyner was wed to a sprinter named Florence Griffith, the stage was set for the emergence of a track and field ''family'' of champions: Jackie Joyner-Kersee and Florence Griffith Joyner. The two women were among an elite cadre of track stars coached by Bob Kersee in preparation for the 1988 Olympic Games.

In 1985, Joyner-Kersee was ranked third in the world heptathlon. She changed that ranking forever at the 1986 Goodwill Games in Moscow. There she set a world record in the event with 7,148 points—more than 200 points higher than her nearest competitor in history. Just three weeks later she broke her own record with a score of 7,161 points in Houston, Texas, where temperatures reached 100 degrees during competition. Her devotion to the heptathlon was recognized by numerous awards, including the 1986 Sullivan Award for best amateur athlete and the coveted Jesse Owens Award.

Joyner-Kersee's performance at the 1988 Olympics was nothing short of phenomenal. Not only did she win a gold medal in the heptathlon, she also took the gold medal in the long jump, flying 24 feet, 3.5 inches. Her heptathlon score of 7,291 points was her fourth world record, and many predicted it would probably stand for several years. Joyner-Kersee's achievement in the 1988 Olympics was particularly exciting because multi-event track competitions and the long jump had been dominated by countries of the former Soviet Bloc, where steroid use among athletes was acceptable. Joyner-Kersee became not only the first American woman to win a gold medal in the Olympic long jump, she also became the first athlete in 64 years to win a gold in both a multi-event and a single event.

Much attention has been focused over the years on the relationship between Jackie Joyner-Kersee and her coach and husband, Bob. The pair have been spotted quarreling during competition. Kersee is an exacting man who makes his demands well known. The coach told the *Chicago Tribune* that he and his wife try not to take their disagreements home with them at night. ''We want to make it in terms of the coach-athlete relationship, and we want to stay married for the rest of our lives,'' he said. ''So we've got rules in terms of our coach-athlete relationship and our husband-wife relationship.'' He added: ''I'm surprised it works as well as it does, and I'm happy it does for both of us. We enjoy sports so much, and we enjoy one another so much, it would be a shame if we let track and field get in the way of our personal life, or our personal life get in the way of track and field.''

Joyner-Kersee has not been able to break her 1988 Olympic heptathlon record. Since then she has re-injured her hamstring and had moments when she lacked the resolve to continue. The incessant prodding of Kersee has kept her at the top of the world standings, however. In 1992, she sought to become the fourth woman in Olympic history to win four gold medals. Her performance in the heptathlon earned her another gold, but she could only turn in a bronze medal performance in the long jump. The 30-year-old Joyner-Kersee was gracious about her defeat in the long jump, because the winner was her close friend, Heike Drechsler, of Germany. Joyner-Kersee told the *Los Angeles Times* that she was thrilled for her rival. ''With other athletes, even though you're fierce competitors, you get a sense of them as people, whether they're nice,'' she said. ''You still want to beat them, but when the competition is over, you realize that there's more to life than athletics.''

Olympic Performance Slowed, but Career Flourished

Into the 1990s, Joyner-Kersee continued to compete in track and field, stating that she wanted to end her Olympic career on American soil. She entered the 1996 Olympics in Atlanta, Georgia, but was suffering from an injury to her right hamstring. She came away with another bronze in the long jump and withdrew from the heptathlon. Although she did not plan to compete in another set of Olympic games,

Joyner-Kersee had no plans to abandon the sport. For some time, Joyner-Kersee had indicated that she might look to other sports besides track and field. In 1996, she signed a one-year contract with the Richmond Rage, a professional team in the newly formed American Basketball League (ABL). She did not end up spending much time on the court, though, and left in mid-season due to concerns over possible injuries.

Joyner-Kersee continued to compete in track and field events once she gave up her basketball career while also keeping busy with other projects. She functioned as a spokesperson for Nike's PLAY (Participate in the Lives of America's Youth) program, helping to raise funds for youth activity centers and providing scholarship money to youth through the Joyner-Kersee Community Foundation. She also worked with children in her hometown of East St. Louis, Illinois. After many years of trying to rebuild the crumbling Mary E. Brown Community Center, she announced in 1997 that the Joyner-Kersee Community Foundation would provide funds to build a new recreational facility on 37 acres in the center of East St. Louis. In addition to basketball courts, ball fields, and indoor and outdoor tracks, the center was to be equipped with computers, a library, and other educational resources.

Joyner-Kersee published her autobiography, *A New Kind of Grace,* in 1997. She registered to become an agent with the National Football League Players Association in 1998 and founded a sports management company to represent athletes in a number of sports. By the end of the year she had signed three NFL players to her list. In addition, she won the heptathlon in the Goodwill Games in July of 1998, marking the end of her illustrious career. She officially retired at age 36 on August 1, 1998, with a long jump in her hometown that was mostly ceremonial. Up until and after her final event, she remained legendary not only for her extraordinary skill, but also for her charming personality. *Los Angeles Times* reporter Randy Harvey wrote of Joyner-Kersee: ''She is one of the warmest, most even-tempered persons in athletics. The next bad word that anyone who knows her, including her competitors, says about her will be the first.''

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Grace Kelly

As a talented young film star, Grace Kelly (1929–1982) captured the imagination of the American public when she married Prince Ranier III of Monaco, to become Grace, Princess of Monaco. Her tragic and untimely death in 1982 touched the entire world.

Grace, Princess of Monaco was born Grace Patricia Kelly on November 12, 1929 in Philadelphia, Pennsylvania. She aspired to an acting career in her teens, and was a major motion picture star by the age of 25. Kelly became acquainted with Prince Ranier Grimaldi III of the principality of Monaco during a photo session arranged by *Paris Match* in 1955. The couple was married in the spring of 1956, and they raised three children. Princess Grace brought a special aura of excitement and sophistication to Monaco that contributed to the growth of the principality into a major tourist haven and a playground for the rich and famous. She was noted for the manner in which she adapted her American ways to her lifestyle as a royal mother. It wasn't long before she won the love and respect of the entire world.

The fairy tale romance came to a tragic conclusion in 1982 when the princess suffered a debilitating stroke while driving her car on a twisting mountain road. The car, along with Princess Grace and her daughter, Stephanie, plunged 150 feet, causing fatal injuries to Princess Grace. Her daughter survived the ordeal, but the Grimaldi family, along with Monaco and the entire world, were left with only memories of the beloved Grace, Princess of Monaco.

The woman who would become the princess of Monaco was the granddaughter of the Kelly family patriarch, John Henry Kelly, who immigrated to America from Ireland in 1867. He fathered six sons, including George Kelly, a Pulitzer Prize winner; Walter C. Kelly, a vaudevillian personality; and John B. ''Jack'' Kelly, Sr., father of Grace Patricia Kelly. Jack Kelly was an Olympic sculler and a self-made millionaire. Her mother was Margaret Majer Kelly, a former model. Jack and Margaret Kelly had four children: Margaret ''Peggy'' (Baba) Kelly Conlan, born in 1925; John B. (Kell) Kelly, Jr., born in 1927; Grace Kelly, born in 1929; and Lizanne LeVine, born in 1933. All of the Kelly children were born and raised in Philadelphia.

The issue of religion was critical to the Irish-Catholic Kelly clan. Margaret Kelly converted from her Lutheran faith after her marriage, and the Kellys maintained a strict Catholic household. Jack Kelly held a reputation as an uncultured man who placed great emphasis on athletic prowess. Grace Kelly's brother took after his father and was an accomplished world class oarsman. Grace Kelly enjoyed playing hockey and swimming, but was not a passionate athlete. She preferred instead to practice ballet, to read, and to study theatrical arts.

Kelly attended the Catholic Ravenhill Academy in East Falls, Pennsylvania and eventually transferred to Stevens School, a secular academy. She was extremely reserved and quiet as a youngster, but was popular among her high school friends.

Kelly was always a stunning beauty, even as an infant. After graduating from high school in 1947, she attended the American Academy of Dramatic Arts in New York City. During her years at the Academy she lived at a hotel for women called the Barbizon. She supported herself through modeling and was in great demand as a cover girl.

After graduating in 1949, it was Kelly's desire to act on the live stage—not to make movies and television appearances. She worked in theaters in New York and Colorado, and, most notably, she performed with Raymond Massey in *The Father* before signing with agent Edith Van Cleve. To experts, including the great actress Helen Hayes, Kelly was unsuited to live stage acting because of her shallow voice. At Van Cleve's urging, Kelly studied privately under Sanford Meisner at the Neighborhood Playhouse in New York, and worked summer stock until Van Cleve—fully aware of Kelly's film potential—moved the young actress into television work. Kelly acted in 60 teleplays in New York, mostly between 1950 and 1951. Over the course of the next five years she made 11 movies. Some critics, including gossip columnist Hedda Hopper, accused Kelly of employing adulterous liaisons to further her film career. Others presumed that Jack Kelly's prominent position and political connections were in part responsible for his daughter's show business success. Jack Kelly, a Democratic Party boss in his native Philadelphia, was well acquainted with some of the most prominent figures of the times, including President Franklin Roosevelt. Powerful personalities such as Isaac Levy, founder of the Columbia Broadcasting System (CBS), were also counted among the Kelly associates. Regardless, Grace Kelly was determined to succeed without special considerations and did little if anything to ''pull strings'' of any nature in order to further her career.

Film Career

In 1950, Grace Kelly made her feature film debut in a movie called *Fourteen Hours.* Her next film, *High Noon,* with Gary Cooper in 1952, marked the beginning of a string of motion pictures over the course of the next four years. To Kelly's displeasure, each of her films generated rumors of a love affair between Kelly and her co-star. Friends of the actress maintain that, in actuality, it was an actor named Gene Lyons who attracted Kelly's attention during those years. The two enjoyed a romance that matured during the filming of *High Noon* and later disintegrated while Kelly was on location in Africa for the filming of *Mogambo,* a 1953 release with Clark Gable. In 1954, Kelly starred in Alfred Hitchcock's *Dial M for Murder,* with Ray Milland. This was followed by a second Hitchcock thriller, *Rear Window* with Jimmy Stewart. *The Bridges at Toko-Ri,* with William Holden was completed in 1954. That same year, Kelly appeared with Bing Crosby in *Country Girl,* the film that earned her an Academy Award for Best Actress.

In 1955, Kelly starred in *Green Fire* with Stewart Granger, followed by *To Catch a Thief* with Cary Grant. In 1956, she starred in a musical adaptation of *Philadelphia Story* called *High Society,* with Bing Crosby and Frank Sinatra. The final film of her brief but intense career, *The Swan,* was released in 1956. She co-starred with Alec Guinness and received top billing for the first and only time in her career. During the years when Kelly was under contract with Metro-Goldwyn-Mayer, she shared her time between the incessant demands of Hollywood and her chosen home in New York City, where she aspired to find work on the Broadway stage.

A Meeting in Monaco

In 1955, Kelly was in Monaco for the filming of Hitchcock's *To Catch a Thief* with Cary Grant. An introduction was arranged between the young American actress and the bachelor prince of Monaco as part of a publicity stunt by *Paris Match.* The pair met initially at the Cannes Film Festival in order to be photographed together for the magazine. The event was well publicized, down to the shimmering black cotton dress worn by Kelly. Later in 1955, the prince and the movie star spent Christmas together in Philadelphia with Kelly's family. Less than one week after the holidays, on January 5, 1956, Kelly and the prince announced their engagement from her parent's home. Kelly and the prince were wed in Monaco, where the ceremonies and festivities lasted for two days—April 18 and 19, 1956. A Catholic nuptial ceremony was celebrated at the Cathedral of St. Nicholas in Monaco. The prince and princess honeymooned aboard a royal yacht.

The royal couple's eldest child, Princess Caroline Louise Marguerite, was born in January of 1957. Their next child, Crown Prince Albert Alexandre Louis Pierre, was born in March of the following year. Their youngest child, Princess Stephanie Marie Elisabeth, was born in February of 1965. Princess Grace lived with her husband and children in a 200-room palace and maintained a private retreat in France at Roc Agel. Even as princess of Monaco, Kelly never shunned her American roots. She commuted regularly be-

tween Europe and Philadelphia, if for no other reason than to see her doctor, dentist, and bankers.

At home in Monaco, Princess Grace ran the palace to the best of her ability as a normal home. She expended great effort to stay intrinsically involved with her children and to personally tend to their needs. She cooked meals for her family, especially breakfast for her children. Despite her great wealth, she never succumbed to needless or excess extravagance. The populace of Monaco loved Princess Grace dearly, as did her film audiences in the United States. After she married, Princess Grace became involved in charitable pursuits and public service organizations. She served as president of the Garden Club of Monaco, president of the Red Cross of Monaco, and president of the organizing committee of the International Arts Foundation. Her fondest benevolent association was The Princess Grace Foundation, established to foster involvement among young people in the creative arts, especially to provide scholarships for eligible young students.

Princess Grace brought positive and long overdue changes to the social climate of Monaco. Her presence revitalized the mood of the principality, encouraged tourism, and endowed a dogged state with renewed hope and energy.

Not long after the birth of her youngest daughter, it was rumored that Princess Grace had grown increasingly unhappy and become homesick for the more casual atmosphere of the United States. She moved to an apartment in Paris, joined the board of directors of 20th Century Fox productions, and traveled frequently to the U.S. During the final years of her life, she involved herself in dramatic readings and pressing flower designs for linens, in addition to her royal responsibilities and her many charitable pursuits.

Untimely Death

Princess Grace died unexpectedly from injuries incurred at the wheel of her own car, a Rover 3500, when it careened from a cliff and crashed 150 feet down the mountainside. The accident occurred at the Grimaldi's private retreat at Roc Agel. Princess Grace remained unconscious for two days before she died in Monte Carlo on September 14, 1982, following the removal of life-support apparatus. Later reports confirmed that she suffered a stroke at the time of the crash and would have been paralyzed on one side had she survived. Funeral services were held at the Cathedral of St. Nicholas in Monaco, the same church where she had been married in 1956.

The death of Princess Grace was felt around the world. The family of the princess acknowledged the receipt of tens of thousands of letters and cards of condolence. Mourners continued to leave flowers at the site of the auto crash for months afterward. Prince Ranier III admitted to ''a heaviness of heart that I don't think will change in my lifetime,'' as quoted by writer Roger Bianchini in *Ladies Home Journal.* Ranier went forward with his wife's intended plan to build a house on Kelly ancestral lands in Ireland.

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Joseph Kennedy

Considered by many to be America's version of the ''royal family,'' the Kennedys of Boston, Massachusetts have enjoyed success and seen tragedy during the 20th century. The family patriarch, Joseph Patrick Kennedy (1888–1969) instilled values of dedication to public service, determination to succeed, and loyalty to family.

Kennedy, a second-generation American of Irish descent, was born in Boston, Massachusetts, on September 6, 1888. His father, Patrick Joseph, was a well-to-do saloonkeeper. Patrick also was active in Boston politics, as Irish ward boss, state representative (five times), and state senator (one time).

Kennedy's parents were anxious for their son to succeed. But in the Boston social climate of the time, success was difficult to achieve for people of their background. It was Kennedy's mother, Mary Augusta, who decided that her son should be called Joseph Patrick rather than Patrick Joseph, after his father. She feared that ''Patrick Kennedy'' sounded ''too Irish.'' Mary Augusta believed that in Brahmin Boston (a term used to describe Boston's social elite), being Irish and Catholic were impediments to entry into ''better'' society.

She arranged for her son to work for a millinery shop, delivering hats to well-to-do women. She instructed her son that, if asked his name, to reply simply ''Joseph,'' so as to avoid drawing attention to his ethnic background. Both parents were aware that entry to the higher levels of Boston society dictated that Kennedy mix with those outside his Irish community. They sent their son to Catholic schools for his early education. When he was a bit older, however, he attended Boston Latin School and Harvard University, to be educated with Boston's elite Protestant families.

Few Friends at Harvard

Although he made some friends at Harvard—especially among the few Irish students there—and was popular with young Irish women, Kennedy never was accepted by a majority of the students. Anti-Irish, anti-Catholic sentiment was strong. One friend warned Kennedy to be very careful in his behavior because Boston Brahmins were watching for any sign that would justify their prejudices. Kennedy's determination to ingratiate himself with the socially prominent Protestants was viewed by some as dis-

agreeable and pretentious. He was never invited to join any of Harvard's better clubs. Friends attested to what they felt was one of Kennedy's more admirable qualities: his adherence to the tenets of his religious upbringing. His Catholic faith was important to him and he attended mass regularly. On one occasion, he even hired a buggy so that all of his friends could ride with him to church.

Business Success

Kennedy was a shrewd money maker. He showed an entrepreneurial spirit and an appreciation for money at an early age. Kennedy held a number of jobs as a youngster, including candy vendor, newspaper hawker, and play producer. He also performed jobs for Orthodox Jews, whose faith prohibited them from working on their holy days. During his student days at Harvard, he and a friend bought a bus and began operating sightseeing tours. Kennedy negotiated with another tour operator to share working hours. He was successful at this, earning $5,000 over the course of several summers.

Marriage and Family

In 1914, two years after his graduation, Kennedy accepted a job as president of Columbia Trust Company Bank. At 25 years of age, he was the youngest bank president in the United States. During that same year, he married Rose Fitzgerald, daughter of Boston's mayor. Kennedy and Rose bought a small home in Brookline, Massachusetts, and started their family. In all, they had nine children: Joseph Jr., John (Jack), Rosemary, Kathleen, Eunice, Patricia, Robert (Bobby), Jean, and Edward (Ted). Several of his children went on to develop distinguished political careers, including two U.S. senators and one president.

Kennedy supported his large family through numerous successful business ventures. He joined an investment banking firm, bought a chain of New England movie theaters, gained control of a film production company, bought and sold many properties in New York, invested in the stock market, and controlled a franchise on Scotch whiskey and British gin. All of these ventures proved lucrative. He may have earned as much as $5 million in three years from his motion picture work. He earned $8.5 million when he sold the alcohol franchise, which he had purchased for $118,000 13 years earlier. He always made a substantial profit on the properties he bought and sold.

Movie Producer

Kennedy's career as a motion picture executive earned him kudos from some observers. He was wise enough not to tamper with a company that already was profitable. *Photoplay* magazine writer Terry Ramsaye said of him: ''Now comes this banking person Kennedy and a very young person with freckles on his face and nonchalance in his manner. And he comes not as an angel hopefully backing a star-to-be nor by many of the other sidedoor entrances but bolting in the main gate, acting as though he knows just what he is doing. Apparently he does.'' In 1926, Kennedy's company FBO produced 50 films.

In Hollywood, Kennedy became friends with many well-known actors, Gloria Swanson among them. He became her adviser, consultant, and lover. Swanson named her adopted son after Kennedy. Their relationship lasted several years, but was broken off abruptly, according to Swanson, because she ''questioned his judgment'' and ''he did not like to be questioned.''

Involved With His Children

Although his work as a motion picture executive meant that he frequently was away from his wife and children for long periods of time, Kennedy's interest in and concern for his children remained constant. The children lined up every Sunday to talk with him when he called—in part because their mother insisted on it. Kennedy apparently was happy to talk about his children with his friends in Hollywood; when Joe Jr. had measles, Kennedy told actor Tom Mix about it. Mix sent a telegram to Joe Jr., in which he described his own bout with measles.

Kennedy was concerned about the physical and emotional welfare of his children, too. When his son Jack became ill with scarlet fever, Kennedy spent several days in church praying for his son's recovery. When Robert was of school age, Kennedy complimented him on his efforts to distinguish himself from his two successful, older brothers.

Political Ambitions

Kennedy's own political involvement began in 1932, when he supported the Democratic presidential nomination of Franklin Delano Roosevelt. He worked as campaign contributor, lender, and fundraiser. In return, President Roo-

sevelt rewarded him with the position of first chairman of the Securities & Exchange Commission, a decision that was not popular in some circles. A *Newsweek* article asserted ''Mr. Kennedy, former speculator and pool operator, will now curb speculation and prohibit pools.'' The *New Republic* characterized him as ''the worst of all parasites, a Wall Street operator.'' Still, Kennedy did a thorough and honest job. Despite his wish to become secretary of the treasury, Roosevelt appointed him chairman of the Maritime Commission. Kennedy eventually resigned from the post, tired of dealing with unions and ship-owners. In 1938, Kennedy was appointed ambassador to England. During this sensitive period just prior to World War II, Kennedy made a number of unfortunate mistakes. He was an isolationist, and gave speeches that implied agreement with policies designed to appease Hitler. He announced plans to resettle 600,000 German Jews in other parts of the world—a strategy he had not discussed with President Roosevelt. There also was speculation in some newspapers that Kennedy was thinking of a run for the Presidency in 1940—speculation that irritated Roosevelt, although Roosevelt may have planted the story. Amidst mounting pressure, Kennedy was forced to resign his post in 1940.

Kennedy's life was fraught with tragedy during the 1940s. His eldest son, Joseph, Jr., was killed in action during World War II. His favorite daughter, Kathleen, was killed in a plane crash four years after the death of her husband. His son, Jack, was seriously wounded when his boat was attacked by the Japanese.

After World War II, Kennedy concentrated his efforts on getting his sons elected to political office. He began by working on Jack's campaign for representative in the 11th District of Massachusetts. Kennedy was a quiet but effective campaigner. He contacted every powerful person he knew to assist him—with votes and campaign contributions. The tactic—and his personal $50,000 contribution—proved successful. Kennedy employed the same successful strategy in 1952, when Jack ran for the state Senate.

A Kennedy in the White House

Kennedy's next project—getting his son elected as the first Roman Catholic president of the United States—was launched in the late 1950s. His tactics caused considerable controversy during his son's run for the presidency. Kennedy was accused of influencing delegates at the National Democratic Convention and of buying the nomination for his son. Jack himself once observed ''Dad is a financial genius all right, but in politics, he is something else.'' Kennedy distanced himself from his son during the period prior to and during the nomination process, and did not return to Massachusetts until the election took place. His wife, Rose explained: ''He has been a controversial figure all of his life and he thinks it's easier for his sons if he doesn't appear on the scene.''

Jack Kennedy won the presidential election in 1960, fulfilling his father's dream. But Kennedy's reaction was modest: ''I have a strong idea that there is no other success for a father and a mother except to feel that they have made some contributions to the development of their children.''

Tragic Years

Despite suffering a stroke in 1961, Kennedy remained active and interested in the lives of his grown children. However, tragedy continued to plague his last years. His son Jack was assassinated in 1963, before completing his first term as president. His son, Robert, was shot and killed in 1968, while campaigning for the Democratic presidential nomination. His youngest son, Ted, was involved in a scandal with a young woman who drowned while in his company.

Kennedy bore his sorrows with stoicism and courage until his death on November 19, 1969, at Hyannis Port, Massachusetts. The words of his longtime friend, Cardinal Cushing, best express Kennedy's importance in American life: ''His exceptional abilities were generously placed for many years in the service of his country. He instilled a sense of pride in his family so that all its members extended their increasing maturity into careers of unparalleled public service and achievement.

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William Kennedy

Author William Kennedy (born 1928) rose from literary obscurity to national renown following the publication of his 1983 novel *Ironweed.* Taken together, his gritty, downbeat novels form an intricate cycle spanning the history of his native Albany, New York. Kennedy has been awarded numerous literary honors and been hailed as one of America's most accomplished novelists.

William Joseph Kennedy was born on January 16, 1928 in Albany, New York. His parents, William Joseph and Mary Elizabeth (McDonald) Kennedy, were descended from Irish immigrants who had settled in North Albany in the 19th century. Kennedy grew up in an Irish-Catholic neighborhood known locally as the North End or Limerick. As a child, he served as an altar boy at the Sacred Heart Church, and entertained dreams of one day becoming a Catholic priest.

Kennedy attended grade school at Public School 20. While in the seventh grade, he became fascinated by the world of print journalism. He began drawing cartoons and even started his own newspaper. Upon entering high school at the Christian Brothers Academy, he wrote articles for the school newspaper.

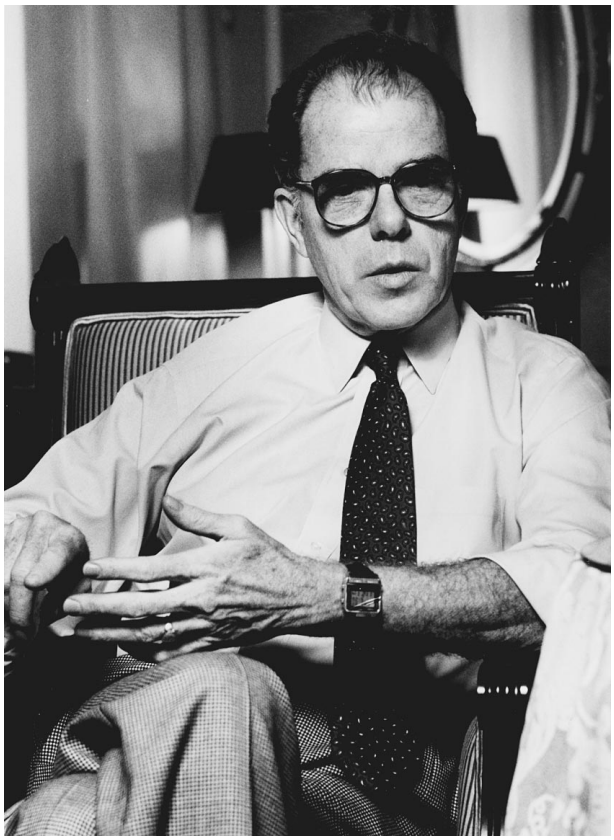

The allure of a career in journalism dovetailed nicely with one of Kennedy's other adolescent passions: politics. North Albany was a hotbed of Irish Democratic political activity. The area was dominated by a political machine organized by Daniel Peter O'Connell, whom Kennedy later used as the model for the character of Patsy McCall in his novel *Billy Phelan's Greatest Game*. Many of Kennedy's relatives held political jobs. His great-grandfather, ''Big Jim'' Carroll, served as a ward leader. His father worked the polls for the machine and occasionally took William Jr. to Democratic Party rallies. Two of his mother's brothers also served as political operatives.

A Career in Journalism

Kennedy left Albany after high school to enroll at nearby Siena College in upstate New York. He was named executive editor of the *Siena News*, the college newspaper. Upon earning his degree, he took a job as sports editor and columnist for the Glens Falls *Post Star*. In 1950, he was drafted into the U.S. Army and assigned to the Fourth Division in Europe. But his journalistic skills did not go to waste here either. Kennedy worked on the division's newspaper until his discharge in 1952.

Kennedy returned to his home town in 1952, securing a job at the Albany *Times-Union*. He remained there for the next four years, at which time he accepted an offer to work for the *Puerto Rico World Journal*. However, that paper went out of business nine months later, leaving Kennedy temporarily out of work. He eventually landed a job at the *Miami Herald* and lived in that city for a time, but he returned to Puerto Rico in 1957. There, two years later, Kennedy was named the first managing editor of a new paper, the *San Juan Star*.

Changed Course

While in Puerto Rico, Kennedy met and married Ana Daisy (Dana) Segarra, a dancer, singer, and actress. Together they would have three children. During this period, Kennedy also began turning his attention to writing fiction. He enrolled in a creative writing class taught by the acclaimed novelist Saul Bellow at the University of Puerto Rico at Rio Piedras. Bellow was impressed with Kennedy's early attempts at fiction and encouraged him to continue developing his talent. For a time, Kennedy tried to write stories about Puerto Rico. However, he found it difficult to write authoritatively about an adopted land without sounding like a tourist. He soon found his muse urging him to the more familiar ground of his native Albany. After two years with the *San Juan Star*, Kennedy quit journalism altogether to concentrate on his creative writing.

Kennedy moved back to Albany in 1963. He was 35 and had climbed as high as he had ever aspired in the world of print journalism. His father's health was deteriorating, however, so Kennedy accepted a job as a part-time feature writer at the Albany *Times-Union* in order to pay the bills while he worked on his creative endeavors. He first earned public acclaim for a series of features he crafted about his home city, its history, politics, and colorful characters. These pieces later served as the genesis for Kennedy's 1983 collection *O Albany!*. In 1965, Kennedy was nominated for a Pulitzer Prize for a series of articles he wrote about Albany's poor neighborhoods.

Another lucrative avenue for Kennedy's writing talents was the world of book reviewing. From 1964 to 1972, he contributed 37 reviews to the *National Observer*. In the early 1970s, Kennedy also wrote for such prestigious national publications as *Life*, *The New Republic*, *Saturday Review*, and the *New York Times*. Despite all this success, however, Kennedy was becoming convinced that his real interest lay in writing novels.

Early Novels

In 1969, Kennedy realized a dream when his first novel, *The Ink Truck*, was published. Inspired by a real-life labor dispute at the *Times-Union*, the book follows the exploits of Bailey, a columnist embroiled in a newspaper strike. Working in a sardonic prose style, Kennedy was able to weave into the narrative many of his observations about Irish Catholic life in Albany. Critics generally lauded *The Ink Truck* as a promising first novel, though they pointed to its somewhat sloppy construction and artistic debt to previous authors as shortcomings.

For his next work, Kennedy turned to Albany history for inspiration. *Legs* (1975) told the story of the final days of gangster Jack ''Legs'' Diamond, who died in a shootout with his enemies in an Albany boarding house in 1931. To bring the underworld milieu to life for his readers, Kennedy spent several years doing research on Diamond and the Prohibition era. It took eight drafts to get the level of verisimilitude

he desired. This is a process he did not attempt again because, he admitted that too much research can overburden the imagination. Critics responded favorably to Kennedy's efforts, as *Legs* received mostly positive reviews.

Prohibition-era Albany provided the setting for Kennedy's next novel, *Billy Phelan's Greatest Game* (1978). This time, however, the milieu Kennedy chose to explore—Democratic machine politics—was closer to home and did not require such extensive research. The book is told from the point of view of a journalist, Martin Daugherty, and revolves around the unsuccessful attempt to kidnap the son of a prominent political boss. The title character, Billy Phelan, is a pool shark and ward operative who becomes entangled in a web of corruption. Once again, critics praised Kennedy, this time for his facility with the speech patterns and manners of Albany's political subculture.

Greatest Work

Five years after *Billy Phelan's Greatest Game*, Kennedy completed *Ironweed*, the novel many critics believe is his masterpiece. Set in the Depression-ravaged Albany of 1938, the book traces the dissolute wanderings of Francis Phelan (father of Billy from Kennedy's previous novel). Relentlessly downbeat, the manuscript was originally rejected by Viking Press, Kennedy's publisher, on the grounds that it would not sell. Similar demurrals came from thirteen other publishing houses, prompting Kennedy's old friend and mentor, Saul Bellow, to intervene on his behalf. Bellow wrote a scathing letter to Viking executives urging them to publish *Ironweed* and assuring them it would be both a commercial and critical success.

After Viking acceded to Bellow's request, he was proved right on both counts. *Ironweed* was hailed as a masterwork and awarded both the Pulitzer Prize and the National Book Critics Circle Award for Fiction. Most gratifying for Kennedy, who had to struggle to make ends meet through the publication of his first three novels, was the fact that the novel sold 100,000 copies over the course of two years. Its artistic achievement earned Kennedy a MacArthur Foundation grant worth $264,000 over five years. The struggling novelist who had labored in relative obscurity was now a literary celebrity with the financial security he had long desired.

Literary Celebrity

After the triumph of *Ironweed*, Kennedy did not rest on his laurels. He returned immediately to the life of letters, accepting appointment by New York governor, Mario Cuomo, to head a New York State Writers Institute. A collection of Kennedy's new and old essays about his home city, *O Albany!* was published later in 1983. In 1987, Kennedy wrote the screenplay for a film version of *Ironweed*, directed by Hector Babenco. The well-received adaptation was filmed on location in Albany and starred Jack Nicholson as Francis Phelan.

In interviews and addresses about his novels, Kennedy began openly referring to them as part of a cycle in which all the events and characters were somehow interconnected. His next two works fit into that pattern perfectly. The 1988 novel, *Quinn's Book*, was set in Civil War-era Albany and featured characters related to those in his previous novels. *Very Old Bones* (1992) expanded on the history of the Phelan family.

Fruitful 1990s

In 1993, Kennedy was elected to the American Academy of Arts and Letters, a group of 250 prominent American artists, architects, writers, and composers. A non-fiction collection, *Riding the Yellow Trolley Car*, comprised of essays, memoirs, reviews, and reportage from his days as a reporter for the Albany *Times-Union*, appeared in 1993. Three years later, Kennedy diversified his artistic portfolio when his first play, *Grand View*, premiered at Capital Repertory Company in Albany. Although he adopted a different medium, Kennedy did not stray too far from his familiar turf. The play dramatizes the clash between the two major political parties vying for control of Albany's government.

In addition to his acclaimed novels and non-fiction collections, Kennedy has also co-authored two children's books with his son Brendan, *Charlie Malarkey and the Belly Button Machine* (1986) and *Charlie Malarkey and the Singing Moose* (1993). He returned to his familiar milieu for the next novel in the cycle, 1996's *The Flaming Corsage*. The book, which spans the period from the 1880s to 1912, concerns a tragic couple: Edward Daugherty, a brilliant playwright, and his equally headstrong wife, Katrina, whose lives are shaped by a 1908 murder-suicide in a Manhattan hotel room. Kirkus Reviews called it "the most impressive entry in the Albany Cycle since *Ironweed*."

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Jack Kevorkian

Jack Kevorkian (born 1928) became known as "Dr. Death," in part, because he assisted many people in committing suicide. Kevorkian considered the right to die to be a basic personal right, having nothing to do with government laws. He felt there could be a time when a suffering person may choose death and that physicians should be allowed to assist.

Jack Kevorkian originally wanted to be a baseball radio broadcaster, but his Armenian immigrant parents felt that he should have a more promising career. So he became a doctor, specializing in pathology. Kevorkian worked primarily with deceased people, performing autop-

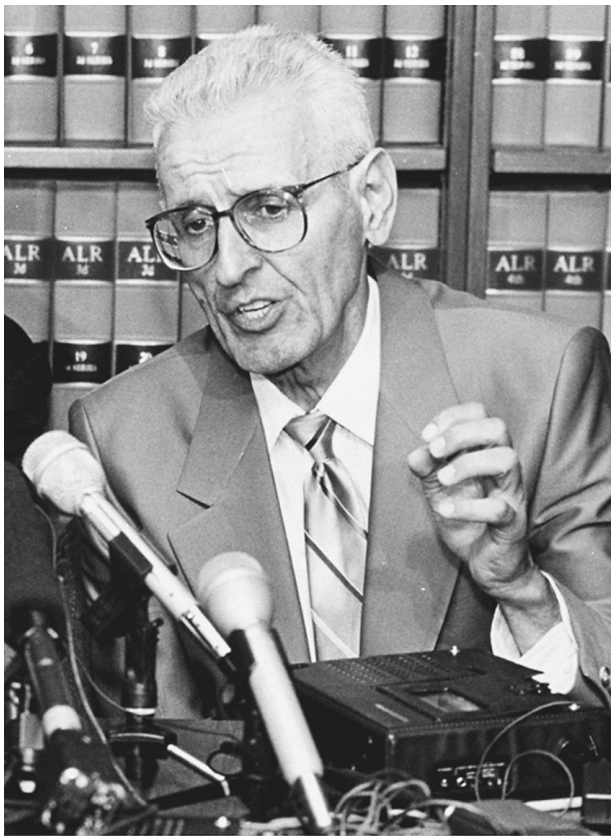

sies in order to study the essential nature of diseases. His parents never imagined that he would be the one to design the first modern *Thanatron* (Greek for ''death machine'') nor that he would be the first to help people use this machine.

Kevorkian was born on May 28, 1928, in Pontiac, Michigan. He was raised in an Armenian, Greek, and Bulgarian neighborhood. Kevorkian attended the University of Michigan medical school and graduated in 1952. Kevorkian initially received his macabre nickname, ''Dr. Death,'' for his pioneering medical experiments in the 1950's. He photographed the eyes of dying patients in order to determine the exact time of death. He believed that this precise knowledge would yield valuable information about diseases. Kevorkian served as associate pathologist in three Michigan hospitals: St. Joseph's, Pontiac General, and Wyandotte General. He also worked as a pathologist in some Los Angeles hospitals. Kevorkian was the founder and director of the Checkup Multi-Phase Medical Diagnostic Center in Southfield, Michigan and Chief of Pathology at the Saratoga General Hospital in Detroit. He published more than 30 professional journal articles and booklets, including *Prescription Medicine: The Goodness of Planned Death.*

As Kevorkian witnessed the suffering of terminally ill patients, he became convinced that they had a moral right to end their lives when the pain became unbearable, and that doctors should assist in this process. To that end, he designed and constructed a machine that started a harmless saline intravenous drip into the arm of a person wishing to die. When the patient was ready, he or she would press a button that would stop the flow of the harmless solution and begin a new drip of thiopental. This chemical would put the patient into a deep sleep, then a coma. After one minute, the timer in the machine would send a lethal dose of potassium chloride into the patient's arm, stopping the heart in minutes. The patient would die of a heart attack while in a deep sleep. The death, according to Kevorkian, would be quick, painless and easy. For a person suffering from the pain of terminal cancer or some other disease, the machine would provide what Kevorkian called a painless ''assisted suicide.''

First Assisted Suicide

In June 1990, Kevorkian assisted in the first of many physician-assisted suicides. He used his machine to hasten the death of Janet Adkins, a 54-year-old woman from Portland, Oregon, who was suffering from Alzheimer's disease. The State of Michigan immediately charged him with murder, although the case was later dismissed, largely due to the unclear state of Michigan law on assisted suicide. By 1999, Kevorkian had been present at the death of nearly 130 people. In each case he made his assistance known to the public, as part of a determined campaign to change attitudes and laws on physician-assisted suicide.

Public Reaction

Many agreed with what Kevorkian was doing. On June 21, 1996, during an interview with a Detroit radio station, famed broadcast journalist Mike Wallace said, ''I am an old man. I'd be the first, if necessary, to go to Kevorkian.'' Wallace said he could imagine seeking Kevorkian's services if he were suffering from a painful and lingering disease. ''You have the right as a human being to do what you want to do with yourself,'' said Wallace.

Others disagreed with this opinion. The National Spinal Cord Injury Association opposed assisted suicide because there were better ways around the problem. ''Refusing medical treatment is your choice to die how you wish—in your own home with your family or in your hospital bed. Assisted suicide is you giving somebody the power to take your life away. A person is given the power to kill.''

Legal Issues

Despite constant legal problems, Kevorkian continued to assist with suicides. In 1994, he faced murder charges in the death of Thomas Hyde, who suffered from a terminal nerve illness known as Lou Gehrig's disease. Jurors agreed with the argument that there was no statute against assisted suicide in the state of Michigan, and thus Kevorkian could not be found guilty.

The Kevorkian team of defense lawyers won yet another acquittal. They successfully argued that a person may not be found guilty of criminally assisting a suicide if that person had administered medication with the ''intent to relieve pain and suffering,'' even it if did hasten the risk of dying. Kevorkian was prosecuted four times in Michigan for assisted suicides, and he was acquitted in three of those cases; a mistrial was declared in the fourth.

In 1998, the Michigan legislature enacted a law making assisted suicide a felony punishable by a maximum five year

prison sentence or a $10,000 fine. This law went into effect months before a ballot proposition legalizing assisted suicide was defeated by Michigan voters. It closed the loophole on relief of pain and suffering, which Kevorkian's lawyer's relied upon to obtain acquittals. The statute provides that a person who knows another intends to kill himself and provides the means, participates in the suicide, or helps to plan the suicide, is guilty of a felony.

Kevorkian proceeded with what he thought was right, and challenged authorities to arrest and prosecute him. On September 17, 1998 he took the ultimate step in the assisted suicide of Thomas Youk. Instead of asking the patient to press the button to inject the fatal dose of drugs, Kevorkian, after speaking gently to the man suffering from Lou Gehrig's disease, administered the drug himself. Furthermore, he videotaped the entire event so there would be no doubt of what he had done. He then gave the tape to the television show *60 Minutes.* The episode was aired for the whole world to see.

Shortly thereafter, Kevorkian was arrested in Michigan for first-degree murder. In this case, when he injected Thomas Youk with the lethal drugs, he committed euthansia, or mercy killing, not assisted suicide. Kevorkian was also charged under the felony law that bans assisted suicide, which went into effect approximately two weeks before Youk's death. Kevorkian decided to represent himself in the Youk murder trial. On March 26, 1999, he was convicted of the lesser offense of second degree murder by a Michigan jury.

In the maelstrom of opinion created by his beliefs, Kevorkian continued his campaign for legalized physician-assisted suicides. He expected to be arrested, and he often was. He felt he was doing his best for people who were terminally ill and suffering great discomfort. In so doing, Kevorkian raised national awareness of assisted suicide and forced the courts and legislatures to make decisions on this controversial issue.

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Mary-Claire King

In 1990, after 17 years of painstaking work, geneticist Mary-Claire King (born 1946) announced that she was close to pinpointing the location of a gene that is responsible for some cases of inherited breast and ovarian cancer. Her work cleared the path for future research aimed at predicting who might be at higher risk for developing the disease and possibly devising better treatments.

Mary-Claire King was born on February 27, 1946, in Evanston, Illinois, a suburb of Chicago, to Harvey W. and Clarice King. The family included a brother Paul, who later became a mathematician and business consultant, as well as a stepbrother and stepsister. King's father worked at Standard Oil of Indiana managing the personnel department. King studied mathematics at Carleton College in Northfield, Minnesota, graduating Phi Beta Kappa in 1966. Eager for a challenge, she enrolled in graduate school studying biostatistics at the University of California at Berkeley, where she planned to use her math background in the field of medicine. After a course with geneticist Curt Stern, King found she enjoyed the concrete applications of genetics and changed her major. She was granted a National Science Foundation fellowship from 1968 to 1972 for her graduate studies.

Pursued Political and Social Causes

During the turbulent Vietnam War era, King organized a letter-writing campaign and petition drive at the University of California, protesting the American invasion of Cambodia. After then-governor Ronald Reagan sent the National Guard to the campus to remove students from the buildings, King became dismayed and dropped out. For a while, she worked with consumer watchdog, Ralph Nader, investigating the effects of pesticides on farm workers. He offered her a job in Washington, D.C., and she weighed the option heavily. She told her friend Allan Wilson, a professor of biochemistry and molecular biology at Berkeley, that she was disappointed with her academic research. "'I can never get my experiments to work,' I said," recalled King in *Omni*. "'I'm a complete disaster in the lab.' And Allan said, 'If everyone whose experiments failed stopped doing science, there wouldn't be any science.' So I went to work in his lab."

At the time, Wilson was looking into the genetic differences between chimpanzees and humans. King worked with him, despite doubts, and finished her dissertation outlining the fact that the DNA of humans and chimps is 99 percent identical. This indicated that the two species possibly had a common ancestor about five million years ago, a time estimate about ten million years sooner than previously thought, based on fossil evidence. The researchers were pictured on the cover of *Science* magazine in April 1975 for their discovery. Meanwhile, King received her doctorate from the University of California in 1973 and married Robert Colwell, a zoologist. They later had a daughter, Emily, but divorced when she was five. The couple went to the Universidad de Chile to teach. In September, after the assassination of Socialist government leader Salvador Allende, many left-wing supporters were killed, went into hiding, or left Chile. These included some of King's friends and students.

Launched Breakthrough Cancer Research

Returning to the United States, King worked for a year in epidemiology at the University of California in San Francisco, then was hired as an assistant professor in that discipline at the Berkeley campus in 1976. She was promoted to

associate professor in 1980 and professor in 1984. King spent her time studying 1,579 women, trying to prove that some breast cancer cases could be traced to a single gene. Aware of the fact that breast cancer sometimes runs in families, she studied chromosomes of related women who had the disease. After tedious work dating from 1974, a new technology breakthrough in the early 1980s made it possible to search for pieces of DNA from blood samples. In 1990, she presented her findings at the American Society of Human Genetics annual meeting in Cincinnati. King had narrowed the possibilities to a gene located on chromosome 17.

Following this remarkable news, a kind of ''holy grail'' search ensued in the scientific community, with about a dozen teams of researchers fervently trying to isolate the gene, dubbed BRCA1. In September 1994, Mark Skolnick and his colleagues at the University of Utah Medical Center won the race. King and her group, however, did not fail in their mission. Her original research, coupled with ongoing studies of BRCA1 and BRCA2 (another gene that was found a year later), had succeeded in raising awareness of breast cancer and the need for further study. King noted at a 1996 conference in Paris that immense achievements had been made in figuring out how the gene worked. She and some researchers at Vanderbilt University discovered that healthy genes may be able to halt, or even reverse, the effects of the mutant gene. This opened up the possibility of using gene therapy—correcting or replacing the gene—as a future method of treatment. Well into the 1990s, however, scientists still had few clues as to why breast cancer rates were increasing in developed nations such as the United States, Canada, and across Europe.

King's breast cancer research paved the way to determining whether other diseases could be inherited. ''Before BRCA1, there was a widespread view that diseases like breast cancer were caused by multiple genes that interact with environmental factors. This didn't provide geneticists with a clear road ahead,'' noted Maynard Olson, a professor with the University of Washington, in *Columns,* the university's alumni magazine. ''In the midst of that, Mary-Claire's initial report was a jolt. She told a different story: that in carefully selected families she could find a fairly simple genetic link for breast cancer. It provided us with a powerful path forward. We now know that many important diseases can be attacked in the same way.''

Crusaded for Argentina's ''Disappeared''

King combined her activist zeal and her education in genetics to assist grandmothers in Argentina who had lost their grandchildren during the civil war of the 1970s. After a coup in 1975, the military began kidnapping huge numbers of people in order to instill terror. Many of the ''disappeared,'' as they came to be known, were pregnant women or women with children. Older children were killed, and pregnant women were tortured. Their babies were sold or adopted by military members, after which the mothers were killed. The new parents would claim the children as their own, despite no sign of pregnancy by the military wives. Through subversive contacts, such as midwives and obstetricians who were coerced to deliver the babies, family members tried to keep track of the relatives they had lost. By 1977, families began forming human rights groups to find the missing children.

In 1983, members of *Abuelos de Plaza de Mayo* asked the American Association for the Advancement of Science to provide a geneticist who could help determine if certain youngsters were their grandchildren. King went to Argentina in June 1984 to identify remains as well as perform HLA (human leukocyte antigens) typing on living children, a test that analyzes blood proteins. Thanks to King's help, dozens of children were reunited with their biological families. She also assisted with performing DNA tests on exhumed remains in order to initiate criminal cases against the murderers. In similar projects, King has helped the U.S. government and the United Nations identify the remains of soldiers who had been missing in action.

In the mid-1990s, King began doing AIDS research, trying to determine whether genetics plays a part in why some people quickly develop full-blown AIDS, while others live for years with the disease. At this time, she accepted a position at the University of Washington, where she teaches in the departments of medicine and genetics. King has worked with the Human Genome Project, a government-sponsored program to map and analyze all 100,000 human genes. In addition, she has served on the Special Commission on Breast Cancer of the President's Cancer Panel; the advisory board of the National Institutes of Health Office of Research on Women's Health; and on committees of the National Academy of Sciences and the National Institute of Medicine.

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Phil Knight

Phil Knight (born 1938) is the founder and head of Nike, Inc., the number one athletic shoe company in the world. Already a legend in the retail and marketing worlds, Knight has turned into something of a mainstream hero, the subject of admiring articles in popular magazines. It is a reputation Knight has

earned over the years as both a visionary businessman and a hard-nosed CEO.

The man whom *The Sporting News* named the ''most powerful'' person of the year in sports for 1993 was no athlete, coach, or commissioner. Rather, it was the man who for nearly 30 years has shod the great sports stars as well as the Saturday-afternoon ''jocks''—Nike founder and CEO Philip ''Phil'' Knight. The former college track runner refers to Nike's world headquarters as a campus and runs it that way. ''His every move is now scrutinized as carefully as the glamorous superstars who wear his sneakers,'' reported Frank Deford in a *Vanity Fair* profile.

Knight was born in Portland, Oregon, on February 24, 1938, the son of William H. and Lola (Hatfield) Knight. Oregon's only billionaire ''forged his go-it-alone philosophy while growing up in Portland, the son of a domineering but loving father who was publisher of the now defunct *Oregon Journal,*'' noted Susan Hauser in *People* magazine. Though too small to excel in contact sports, young Knight took refuge in track. When his father refused to give him a summer job at his newspaper, believing his son should find work on his own, Knight went to the rival *Oregonian,* where he worked the night shift tabulating sports scores and every morning ran home the full seven miles.

New Running Shoe

That interest in sports—and especially track—gave Knight the impetus to study the way track shoes were being made and marketed in the late 1950s. For assistance he consulted his coach, the University of Oregon's famed Bill Bowerman, who himself would become a senior member of the Nike team. Together they determined that American shoes were inferior in style and quality, too heavy, and too easily damaged. The Japanese, on the other hand, were experimenting with new, trimmed-down styles fashioned in lightweight, hardy nylon. Knight wrote his Stanford business-school term paper on the subject, then a few years later got involved personally by visiting Japan and arranging to import new-design running shoes himself.

''Knight ran Blue Ribbon Sports [named for a beer label] out of a storefront hole-in-the-wall next to the Pink Bucket Tavern in a working-class section of Portland,'' noted *Sports Illustrated* writer Donald Katz. ''From the beginning Knight's animating idea was to promote high-quality, low-cost Japanese shoes, at a time when high quality was rarely associated with Japanese products, and to eventually displace [rival brand] Adidas, the triple-striped German shoes worn by all serious track and field athletes at the time.''

''In the early days, anybody with a glue pot and a pair of scissors could get into the shoe business,'' Knight told Geraldine Willigan in a *Harvard Business Review* interview. ''So the way to stay ahead was through product innovation. We were also good at keeping our manufacturing costs down. The big, established players like Puma and Adidas were still manufacturing in high-wage European companies. But we knew that wages were lower in Asia.'' This fact has garnered criticism for Knight and Nike by those who point out the vast difference between the wages earned by a factory worker in Indonesia compared to the salary drawn by a Nike celebrity endorser. But Knight insisted in the *Sports Illustrated* article that ''we're not gouging anybody. . . . A country like Indonesia is converting from farm labor to semiskilled—an industrial transition that has occurred throughout history. There's no question in my mind that we're giving these people hope.''

Knight's reputation in the track and field world also helped him gain an early edge. ''We just tried to get our shoes on the feet of runners,'' he said in Willigan's article. ''And we were able to get a lot of great ones under contract—people like [distance stars] Steve Prefontaine and Alberto Salazar—because we spent a lot of time at track events and had relationships with the runners, but mostly because we were doing interesting things with our shoes.''

Unique Image and New Technology

From the start, Knight's shoes sported their own look (including the distinctive ''swoosh'' logo that still appears today) and their own attitude. An early effort to promote the newly dubbed ''Nike''—pronounced NY-kee and named for the Greek goddess of victory—included a now-classic advertisement set at the 1972 Olympic track trials in Eugene, Oregon. The copy boasted that four of the top seven marathoners wore Nikes. As a *Time* writer pointed out, the ads conveniently ''neglected to mention that runners wearing [Adidas] shoes placed first, second and third.''

By the mid-1970s Nike was at the cutting edge of workout-shoe technology. For instance, it was Bowerman, the former track coach, who poured some liquid latex into his wife's waffle iron, thereby inventing the famous sole that made the earliest Nikes feel like bedroom slippers. Nike didn't exactly burst from the gate in profit, though. Major sports stars demanded major compensation for wearing Knight's brand. A turning point came in the 1980s, when tennis star Jimmy Connors won Wimbledon in a pair of Nikes and John McEnroe ''hurt his ankle, [and] started wearing an obscure three-quarter [Nike] model that had sold all of 10,000 pairs that year. Because of McEnroe's strained ligaments,'' noted a *Vanity Fair* writer, ''the model sold a million two the very next year. It was about that time when Knight woke up one morning worth $178 million.''

There was one area in which Nike made a serious misstep. Knight acknowledged in a *Sports Illustrated* article that his company ''lost its way'' when it came to aerobics shoes. The longstanding boys-club atmosphere of the Nike boardroom saw little promise in a lightweight shoe for women to wear to their exercise classes. In fact, the notion of aerobics was laughed away as just the conceit of ''a bunch of fat ladies dancing to music,'' as Hauser quoted in the *People* article. That lack of insight opened the door for an upstart company called Reebok, which then virtually cornered the market in this burgeoning subsection of the athletic shoe industry. That was the beginning of a longstanding rivalry between Nike and Reebok for market dominance.

Though sales slipped and profits fell during the mid-1980s, Nike regained its place at the top of the market in 1984, when Knight returned from a fact-finding trip to Asia. Knight is a firm believer in the Japanese way of doing business and conducting life: ''He often greets his secretary with a courtly bow or 'moshi, moshi,' the Japanese equivalent of hello, and pads around behind sliding screen doors in a pair of cotton slippers,'' reported Hauser.

Celebrity Athlete Endorsements

Known as a taskmaster CEO, Knight is also particular when it comes to matters of promotion. ''Hi, I'm Phil Knight and I don't believe in advertising,'' was the way Nike's ad agency president remembered meeting his new client. Signing up perhaps the greatest basketball player of all time, the former Chicago Bulls' superstar Michael Jordan, was only one of the breakthrough strategies that made Nike-wearers the envy of schoolyard pickup games everywhere. Nike slogans—''Bo Knows,'' ''It's Gotta Be the Shoes,'' and especially ''Just Do It''—have entered the pop-culture lexicon. The Nike image has been linked closely with notable ''bad boys''—names like McEnroe, Andre Agassi, and Charles Barkley—as well as icons like the Beatles (through Nike's controversial use of the song ''Revolution'') and Bugs Bunny.

But the world of sports endorsements is a brutal one, as the public learned at the 1992 summer Olympic games in Barcelona. America's basketball ''dream team'' swept the field to win the gold medal, but faced screaming headlines and heated debate when several members threatened not to appear in a medal ceremony unless they were wearing their Nike apparel—to the consternation of Reebok, the team's ''official'' sponsor. (Dream Team member Barkley ably summed up the controversy, said Katz in *Sports Illustrated,* when he told a reporter that he had ''two million reasons not to wear Reebok.'')

For all the controversy Knight has helped engender in his company, he points out that the tradeoff is an increased awareness by the media, whose stories about the shoes and those who endorse them are the kind of publicity that money can't buy. As he told Willigan, the athletic shoe industry, ''and Nike in particular, gets a lot more press than many others because it's more fun to talk about us than about a company that makes widgets. On the one hand, we don't mind the attention; we like getting our name in the press. On the other hand, the company usually gets treated in a superficial, lighthearted way, which is not what we're all about. Nike is not about going to a ball game. It's a business.''

A later addition to the business was sports management. Simply put, it ensured that Nike endorsers maintained consistency outside the company—most importantly, by not endorsing any other product that would interfere with the Nike image. Sports management was born after Knight caught Nike endorser Andre Agassi in a commercial for Canon cameras. While cameras themselves don't conflict with shoes, the message in the commercial certainly did. ''When Agassi looked into the camera and said, 'Image is everything,' Knight flipped,'' says Katz. ''It was 180 degrees from our imagery,'' Knight told the *Sport Illustrated* writer. ''We work hard to convey that performance, not image, is everything.''

Nike realized that image did count for something when it released a shoe displaying a logo that resembled the Arabic word for ''Allah,'' or God. Many members of the Muslim faith were upset, and in June 1997 Nike recalled 38,000 pairs of the shoes and issued an apology. The company noted that the logo was an oversight and issued a statement saying they did not mean to offend anyone with it.

Asian Labor Issues

The company came under increasing scrutiny for its wages and working conditions in Indonesia, China, and Vietnam. United Nations Ambassador, Andrew Young, released a report finding no issue with Nike's factories, noting that facilities were ''clean, organized, adequately ventilated and well lit,'' according to a *Reuters Business Report* article. However, human rights groups charged that Indonesian workers were incessantly striking over low wages; Nike workers received $2.46 per day in a nation that counted $4 per day as the minimum subsistence wage.

Independent filmmaker Michael Moore, whose 1989 documentary *Roger and Me* depicted a heartless corporate mindset at General Motors, turned his cameras on Nike, among numerous other firms. Moore addressed the issue of how Nike treats its workers and requested jobs for people in his depressed hometown of Flint, Michigan. Knight countered that American workers do not want jobs in shoe factories, but Moore was able to find a crowd of jobless workers

in Flint who would be happy to make Nikes. For his part, Knight was the only CEO to agree to appear in the Moore film.

The uproar over the Asian workers dragged on for Nike, and they eventually raised wages a small amount. Some American women's groups, protested that female employees—the bulk of Nike's Asian work force—were still working 100 to 200 hours overtime at Nike just to pay their bills. They issued statements accusing Nike of corporal punishment and sexual harassment in the shops as well. By mid-1998, Knight announced in a speech to the National Press Club that Nike was ''dedicated to giving American consumers assurances that the products they buy are not manufactured under abusive circumstances,'' according to a *Gannett News Service* article. He added that he had been branded as a ''corporate crook,'' and defended his business practices, citing ''misinformation and misunderstanding'' as reasons for the media assault on Nike. Knight noted that a number of policies were going to be implemented in their production facilities, including raising the working age to 16 at clothing factories and 18 at shoe factories; using safer, non-toxic glues when possible; adopting stricter, U.S.-dictated air quality standards; instituting on-site education programs, and more.

In addition to the Asian labor issues, many people remained outraged over Nike's escalating costs, especially since a large market for the products are poor, inner-city youth. One shoe endorsed by basketball player, Anfernee Hardaway, was tagged at $180, and the Air Jordans touted by superstar Michael Jordan had always been priced at over $100. Perhaps this combination of issues served to cause a slump. Sales and profits fell in 1998, and Nike laid off 1,900 employees. However, the company remained the world's largest shoemaker. It won a lawsuit in early 1999 that had accused the firm of lying to consumers about ''sweatshop'' conditions in Asian factories. Human rights groups remained unconvinced.

When not at the helm, Knight enjoys the fruits of his success. He and his wife Penelope ''Penny'' Parks have two grown sons and one foster daughter. They live in non-ostentatious comfort in Oregon, with a gaggle of pets and Knight's ''only personal concession to flash: [a] black Lamborghini (vanity plates: NIKE MN) and red Ferrari,'' as Hauser noted in *People.* The workplace is also the scene of fun and comfort: Nike World Campus features three restaurants, plus fitness center, beauty salon, laundry service, jogging facilities, a day-care center, and other amenities.

Knight can't help but see success in Nike's future, as the company expands its product line to include a wide range of apparel and accessories. As a *Forbes* writer noted, the man who built an empire on a pair of shoes still cherishes the words of his track coach: ''Play by the rules, but be ferocious.''

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Ernie Kovacs

To many, Ernie Kovacs (1919–1962) was the most brilliant comedian in history. His zany, visual humor was unlike any other performer of his day. His motion pictures were a combination of slapstick and bits of humor that took intelligence to enjoy. Kovacs' television performances were even more unusual, and demanded greater concentration from the viewer.

Ernie Kovacs was born in Trenton, New Jersey on January 23, 1919. As a youngster, he was drawn to the theater and the world of entertainment. Kovacs attended the New York School of Theatre and began acting in stock companies. He avoided military service during the Second World War because of a serious illness that hospitalized him for 18 months. Between 1945 and 1950, he earned a modest living as a columnist for the *Trentonian* newspaper and worked as a disc jockey for a local radio station.

During his performing life from 1951 until his death in 1962, Kovacs worked in over a dozen motion pictures and several very successful television series, including the immensely popular *Ernie Kovacs Show* and *It's Time for Ernie.* His television career began with a cooking program on station WPTZ in Philadelphia. The show was called *Deadline for Dinner,* but Kovacs generally referred to it as ''Dead Lion for Breakfast.'' He also appeared as a guest performer on many other television programs.

The Nairobi Trio

Those who knew, insisted that Kovacs was always one of the three silly and senseless entertainers known as the ''Nairobi Trio.'' These performers were disguised as monkeys and appeared as a weekly segment on the Kovacs television program for many years. The remaining two Trio members were generally other famous entertainers of the day such as Sammy Davis, Jr., Dean Martin, or even Frank Sinatra. Unidentified and unacknowledged, top stars fought for the honor of being a Trio member.

Each monkey would elaborately play an instrument, with the ''star'' being the drummer. Throughout the heavy beats of the simple and basic music, the drummer would

slowly turn and beat a quick measure on the piano player's head. The piano player, equally slow and also to the beat of the music, would turn and look up at the drummer. By then the drummer had turned away. That was the entire act. It never changed, week after week. Although it was done precisely the same way each time, with the same costumes and the same slow beat music, and although every viewer knew exactly what was going to happen, it was hilarious. Viewers couldn't seem to wait for the Nairobi Trio segment of the show. They would start laughing the moment the three monkeys appeared on the set. The Nairobi Trio continued to prove Kovacs' theory that repetition was funny.

Successful Television Career

Because Kovacs' shows were full of antics such as the Nairobi Trio, they were a major success. It was not at all unusual to see a bent and broken file cabinet, or a shellacked chicken, or a variety of kitchen utensils dancing to weird and wacky music on a Kovacs show. A roasted turkey might wiggle across the set to some twisted melody.

Kovacs might come before the cameras as a cowboy readying for a ''quick draw'' against a ''bad guy'' in an old west town. Always in this type of very fast comedy sketch, and also in his famed Dutch Master's cigars commercials, the background music would be the lovely ''Haydn's String Quartet, Opus 33, Number 5,'' the ''Sarabande.'' But at the last instant Kovacs' gun would fall off or misfire, or his pants would fall down, or something else very visual would happen. He could draw laughter with a look, a gesture, or a flick of his huge cigar. His performances were known for satire, zany originality, and visual gags.

''Percy Dovetonsils'' was one of Kovacs' regular characters. With thick glasses and a silk smoking jacket, while sipping wine in a plush study, the lispy Percy would softly read poetry. Viewers had to listen to the words to get the humor Kovacs intended, but just seeing him every week was very funny to many. Some of his audience roared with laughter at the poetry, others invariably missed the point of the whole skit.

Family Life

Kovacs was married to Bette Wilcox in 1945. They had two daughters, Bette Lee (Elisabeth) Andrea, born in 1947, and Kip ''Kippy'' Raleigh, born in 1949. The couple divorced in 1954 after an extended separation, with Kovacs retaining custody of his children. He married prominent entertainer Edie Adams in 1955, and lived with her and their daughter until his death in 1962.

Kovacs wrote two books. The first, *Zoomar,* was a witty but deeply felt autobiographical novel in his own inimitable style. It was published at the height of his popularity, in 1956. The other, published in 1962, was *How to Talk at Gin.* Kovacs was a compulsive ''doodler'' and some of the doodlings most admired by his daughter are reproduced in the latter book.

A Tragic Accident

On January 12, 1962, Kovacs spent a long day working on one of his regular ABC television specials. Then he attended a party to celebrate the christening of fellow-comedian Milton Berle's son. He left around 1:30 in the morning, driving his new Corvair station wagon. While turning from Beverly Glen to Santa Monica Boulevard in Los Angeles, he lost control and spun into a utility pole. A passerby noted that the engine in the car was still running, so he reached in to shut it off. While doing that he discovered that the man slumped halfway out of the driver's seat was the famous comedian, Ernie Kovacs.

Kovacs died in the crash in Los Angeles on January 13, 1962—just ten days short of his 43rd birthday. Few of his saddened fans will forget the front-page newspaper photo of one of his cigars lying half-smoked along the curb at the scene of his death. For days following his accident, tributes appeared in newspapers around the world. New York Times columnist J. Gould wrote, ''Sometimes Kovacs' point of view was wildly hilarious, sometimes thoroughly puzzling, but there was never a doubt about whose point of view it was. The loss of the man with the mustache, the cigar, and the smile not only deprives both the viewer and television of an artist who contributed the elusive and precious commodity of laughter, but also of a free and irreverent spirit who had many friends he never met.''

Since the death of Kovacs, there has been one major biography, a television movie about his life, many tributes in the form of screenings and articles, and dozens of videotapes. When the videotapes are viewed, it is obvious that his comedic genius will perhaps never be matched. His use of video trickery was masterful, but it was always used as a

means to the end he intended, and not merely for its own sake.

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Maggie Kuhn

Maggie Kuhn (1905–1995) became one of the most radical social activists of the last three decades of the 20th century. The Gray Panthers, an organization she helped to found, was instrumental in bringing about significant national reforms, including nursing home reform, the prohibition of forced retirement, and fighting health care fraud.

Maggie Kuhn was born on August 3, 1905, in Buffalo, New York. Her family was conservative and middle class. They moved to Cleveland, Ohio, where Kuhn lived from 1916 until 1930. She attended the Western Reserve University's College for Women in Cleveland. Kuhn noted in a 1993 interview with Sandra Erlanger published in *CWRU Magazine,* that her activism had its beginnings in college. ''I think it began with my sociology courses. . . . '' said Kuhn. ''Sociology, for me, related the community to the individual, and showed us a way to act responsibly in groups.'' With her sociology class, Kuhn visited jails, sweatshops, and slums. Kuhn described what she saw as ''illuminating and shocking.'' She felt that her college career had a profound effect on who she became. ''I'm eternally grateful for the education I got. . . . I was inspired by some very gifted women who were indeed part of the women's movement. And the memory lingers,'' Kuhn told Erlanger.

Kuhn majored in English with minors in sociology and French, graduating with honors. She accepted a job with the Young Women's Christian Association (YWCA), which was at the time, as Kuhn recalled, ''the foremost advocate for working women. The women in the Y in those days were wonderfully radical. They were all socialists. They influenced me profoundly,'' Kuhn told Erlanger. Kuhn worked with the YWCA in Cleveland until 1930. When her father was transferred to Philadelphia, she continued working with the organization there. In 1941, she transferred to the New York City YWCA. This was the first time she lived away from her family.

Forced Retirement Prompted Action

In New York, Kuhn studied social work and theology at Columbia University's Teachers' College and Union Theological Seminary. At the YWCA, Kuhn organized educational and social activities for young working-class women. During World War II, women replaced men in factories. Kuhn worked with the YWCA's USO division to improve working conditions for those women. In 1948, the USO division was phased out, so Kuhn took a job with the General Alliance for Unitarian and Other Liberal Christian Women, in Boston. Eager to rejoin her ailing parents in Philadelphia, Kuhn took an executive position with the Presbyterian Church of the USA in 1950. She became assistant secretary of the Social Education and Action Department. During her years with the church, she edited the journal *Social Progress.* It encouraged Presbyterians to become involved with social issues, such as desegregation, urban housing, McCarthyism, the Cold War, nuclear arms, equality for women, and problems of the elderly.

In 1970, after 20 years on the job and seven months before her 65th birthday, Kuhn was asked to retire. ''Truthfully, in those years I didn't think of myself as about to enter the ranks of the nation's old. . . . I was just me—neither young, old, nor middle-aged,'' she wrote in her autobiography, *No Stone Unturned: The Life and Times of Maggie Kuhn.* ''I had never given retirement much thought.'' Kuhn tried to talk her supervisors out of the forced retirement, but they would not listen to her. ''I felt dazed and suspended,'' she wrote. ''I was hurt and then, as time passed, outraged. . . . Something clicked in my mind and I saw that my problem was not mine alone. . . . Instead of sinking into despair, I did what came most naturally to me: I telephoned some friends and called a meeting.'' Each of the six friends was also being forced into retirement. At the meeting, ''we discovered we had new freedom as a result of

retiring,'' Kuhn noted. ''We had no responsibility to a corporation or organization. We could take risks, speak out. We said, 'With this new freedom we have, let's see what we can do to change the world.'''

Founding of the Gray Panthers

Kuhn and her friends wondered how to participate actively with young people in protests against the Vietnam War and how to resist forced retirement. In dealing with the issues of political commitment and aging, Kuhn and her friends created a new movement, which fought against ageism, racism, sexism, and militarism. One hundred people attended the group's first public meeting. From its beginning, the group included members of all ages, brought together by their interest in liberal political and social causes. ''We established ourselves firmly for justice and peace, and not as an isolated group by chronological age,'' said Kuhn in her interview with Erlanger. ''This gave us an immediate intergenerational emphasis and point of view, which we've never lost.''

At first called the Consultation of Older and Younger Adults for Social Change, the group was dubbed the Gray Panthers by a talk show host after the radical African American organization, the Black Panthers. The new name caught on. The group's motto was: ''Age and Youth in Action.'' Kuhn held the title of national convener.

The Gray Panthers got its first national recognition in 1971, by organizing a ''Black House Conference'' to protest the lack of African American representatives at the first White House Conference on Aging. In 1972, Kuhn spoke at a press conference at the United Presbyterian Church general assembly. She caught the attention of reporters with her knowledgeable comments on retirement, nursing homes, sex at age 75, and social justice. Stories about her appeared in major newspapers and on television and radio stations across the United States. The popularity of the Gray Panthers rose rapidly as a result.

The organization under Kuhn's leadership peaked at 120 local networks in 38 states by 1979. Chapters, or networks as they are called, also exist in Tokyo, Dublin, Paris, Stuttgart, Sydney, and Basel. While most of the organization's work is done at the grassroots level, the Panthers have brought about national changes. They persuaded the National Association of Broadcasters to amend the Television Code of Ethics to include age, along with race and sex, to encourage media sensitivity. The Gray Panthers also helped found the National Citizens Coalition for Nursing Home Reform. Kuhn told Erlanger, ''Our thrust has broadened over the years. It now recognizes our international impact and responsibility. We have not only observer status but also consultative status with the United Nations. We have direct access to all the specialized agencies of the Economic and Social Council.'' The group regularly advised the World Health Organization. In 1992, the International Year of Aging, the Panthers' UN representative chaired the 10th anniversary celebration of the UN Action Plan on Aging.

The Gray Panthers focused on three main issues in the 1990s: urban society, discrimination, and international policy. ''We need to save the cities!'' related Kuhn to Erlanger. ''In urban policy we need to look at housing, including shared housing.'' In shared housing, older people, who often have homes that are too big for themselves and who need companionship, share their homes with younger people who need inexpensive housing. To bring about social change, the Gray Panthers first organized task forces to research issues. Kuhn noted, ''You don't take to the streets until you've done your homework.'' Having adopted a position, the members tried to increase public awareness of the issue and influence public opinion and policy makers by writing letters and contacting elected officials. Because they are a nonprofit organization, the Panthers were not permitted to lobby.

The Panthers foresaw many of the issues regarding aging in America. Fifteen years before catastrophic health care became an issue in Congress, they demanded a decentralized national health service similar to the Canadian system. Before the public was aware of homelessness as a problem, the Gray Panthers advocated and practiced intergenerational home sharing, beginning with Kuhn's own house in Philadelphia. The Panthers have long fought for the abolition of forced retirement and to have older workers share their expertise with younger ones in radically restructured jobs. They differ from other advocacy groups for older people in that they do not pit the interests of the elderly against those of the younger generation. The Gray Panthers are one of the few radical social action groups from the Vietnam War era to survive.

The Panthers have demonstrated at meetings of the American Medical Association and the National Gerontological Society. They have monitored planning commissions, zoning boards, courts, banks, and insurance companies. They have physically ''liberated'' people from unsafe nursing homes. The group organized ongoing local and national ''Media Watches'' to eliminate all ageist programs and commercials from the air.

Lived Her Beliefs

Kuhn practiced what she preached. She had housemates who were in their twenties and thirties. She provided them with low-cost housing and they shopped for her and took her to meetings. Kuhn engaged in almost nonstop public speaking, protesting, and testifying before Congress, state legislatures, and international bodies as the representative of seniors for social change. Although she sometimes used a wheelchair pushed by a travel companion, toward the end of her life Kuhn still traveled thousands of miles each year. Dressed in black athletic shoes, an elegant wool suit and a stylish hat, the petite, wispy-haired activist delivered lectures to motivate people to change American society. To make sure the audience listened, Kuhn sprinkled her lectures with shocking remarks. ''One of the things I say in my speeches is there are three things I like about being old,'' said Kuhn. ''I can speak my mind—and I do. I'm surprised with what I can get away with—that the audience doesn't boo and hiss! Second, that I've outlived much of my opposition; and third, I can reach out to the young. Many, many old people retire from their jobs and

retire from life. They have no objective, no purpose. Every one of us needs to have a goal, a passionate purpose. . . . It's possible to have new roles and a new value system [in old age]. The five M's are what I talk about with old people: Taking on the role of the mentor; mediator; monitor of public bodies, watching city hall, the president and the statehouse; motivator; and mobilizer,'' Kuhn told Erlanger.

On her 80th birthday, Kuhn made a vow to do something outrageous at least once a week. In her late eighties she increased it to at least once a day. ''You get people's attention that way. You get energized, you can make an impact, and it's just fun,'' she noted. A feminist from her youth, Kuhn devoted herself to work and social causes and helped change the way society views old age. Despite a variety of love affairs and two engagements, which she documented in her 1991 autobiography, Kuhn never married. She was the author of several books, including *You Can't Be Human Alone, Let's Get Out There and Do Something About Injustice,* and *Maggie Kuhn on Aging.* In 1979, Garson Kanin wrote about Kuhn in *Quest* magazine. ''Those who fired her, fired her into the social atmosphere in the manner of a space missile, propelling her into fame and usefulness and glory.'' Kuhn died at her home in Philadelphia on April 22, 1995, at the age of 89.

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Lewis Latimer

In the late 19th century, despite the seemingly insurmountable obstacles facing the son of a former slave, Lewis Latimer (1848–1928) contributed many technological advances in the field of electricity.

Lewis H. Latimer was born on September 4, 1848, in Chelsea, Massachusetts. Latimer was the youngest of four children born to George and Rebecca Latimer. His father had obtained his freedom only six years earlier. George Latimer worked as a slave for various owners in Virginia until late 1842, a few months after marrying Rebecca Smith. The young couple decided that escaping to the free states north of the Mason-Dixon line to avoid slavery was the only way to ensure that their future children would have better opportunities.

Escape to Freedom

The couple hid as stowaways aboard a ship headed for Maryland. Upon reaching the city of Baltimore, George and Rebecca began a perilous train journey to New York. Using his fair complexion to his advantage, George pretended to be a white slave owner with Rebecca posing as his slave. Reaching New York without incident, the couple then made their way to Boston, Massachusetts. Although at last residing in a free state, the couple was still concerned about slave catchers. Soon after the Latimers' escape from Virginia, James Gray, George's former owner, ran advertisements in various newspapers describing the young man to slave catchers. Consequently, after their arrival in Boston, George was identified as a runaway slave. He was arrested and Gray notified.

At the time, Boston was a center for the abolitionist movement, which opposed slavery on moral grounds. Taking up the cause of freedom for George were many famous abolitionists, including Frederick Douglass and William Lloyd Garrison. Even though there was a large public outcry in support of George, the Massachusetts Supreme Court ruled that he must be returned to his owner. After this tragic defeat, George's supporters met with Gray and offered to buy his slave. Gray agreed and George became a free man in late 1842.

Fighting for an Education

After gaining his freedom, George and Rebecca settled in Chelsea, Massachusetts and started a family. Young Lewis Latimer attended Phillips Grammar School in Chelsea, where he showed much promise in the fields of mathematics and drafting. Because the family often needed money, Latimer sometimes left school to work with his father.

In 1858, Latimer's father left the family and his mother found work aboard a ship. With no parents at home, Latimer was sent to Farm School. His two older brothers attended the state-run school where students were taught vocational skills such as farming. Latimer quickly made plans with one of his older brothers, William, to escape to Boston, where they both hoped to find work. After reaching Boston, the two boys discovered that their mother had returned home.

Although he was reunited with his family, Latimer had to find work to help support himself, his mother, and his brother. Finding only opportunities in manual labor, Latimer searched for a job that would allow him to grow intellectually. He finally secured a job with a law firm and was quite happy. Unfortunately, the start of the American Civil War interrupted his career.

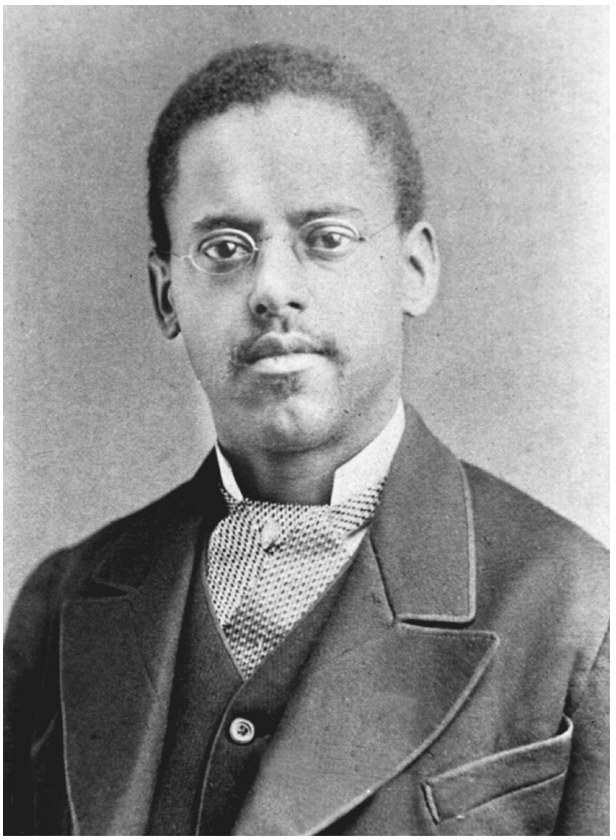

The Civil War began on April 16, 1861, and Latimer left his position with the law firm to join the Union effort. At the young age of 16, Latimer served onboard a gun-ship that protected Union shipping traffic on the eastern seaboard. Four years later, at the end of the war, Latimer was honorably discharged from the service.

A Self-Made Man

Even with the passage of the Thirteenth Amendment to the U.S. Constitution, which prohibited slavery anywhere in the country, Latimer found it difficult to obtain a position that would offer him the opportunities and mental challenges that he sought. He applied for and received work in the office of Crosby and Gould, a patent law firm. While he did menial tasks at first, Latimer studied the technical patent drawings made by the men who worked as draftsmen. Drawings of inventions were needed before patent applications were submitted to the U.S. Patent Office. Upon confirmation of the invention, patents were issued to the inventor; the drawing protected his invention from counterfeiters who hoped to make money from someone else's hard work. While draftsmen usually obtained their skills from schooling, Latimer was never offered that opportunity. Instead, he created his own. With used drafting tools and books, Latimer studied at night and during the day he carefully watched as draftsmen created technical drawings. After much studying, Latimer presented his work to one of his bosses, who was impressed with his talent and offered him a job as a draftsman. Eventually, Latimer was promoted to the chief draftsman position and remained with the firm for eleven years.

Met Alexander Graham Bell

Latimer married Mary Wilson on December 10, 1873. It was a happy time for the young couple, as Latimer found success in his work and personal life. While still working for Crosby and Gould, he began to tinker with his own inventions. In 1874, Latimer received a patent for improving the mechanics of toilets, then known as water closets, on railway cars.

It was at this time that Latimer met and began working with the inventor, Alexander Graham Bell. Bell was trying to change human voices into electrical pulses that could be sent over wires. His work would eventually lead to the invention of the telephone. Because Bell's work was so intensive, he found it difficult to keep up his technical drawing submissions to the U.S. Patent Office. He went to Crosby and Gould and met Latimer, who completed the complicated drawing for Bell and sent them quickly to the Patent Office. Latimer's talent and speed paid off for Bell, who was granted a patent for the telephone on March 7, 1876.

In 1879, Crosby and Gould closed their offices and Latimer found himself without a job. On the advice of his sister, Latimer and his wife moved to Bridgeport, Connecticut, in search of employment opportunities. Latimer obtained a position as a draftsman at the Follandsbee Machine Shop. While working there he met Hiram Maxim, an inventor who developing an improved light bulb. Thomas Edison had just received the patent for the light bulb, but there was a flaw. It could only emit light for a few hours before it burned out. Maxim was interested in improving the life of the light bulb and recognized that, with Latimer's help, he would be in a better position to do just that.

After accepting a position with Maxim's company, U.S. Electric Lighting, Latimer immersed himself in the study of electrical technology. In 1881, Latimer and a co-worker, Joseph V. Nichols, developed an improved process for the manufacturing of the carbon filament that increases the life of the light bulb. This new procedure made the use of light bulbs more cost effective for the general public. Their patent on the new invention was granted in 1882 and paved the way for further development of the light bulb.

Latimer travelled to many major cities in North America, supervising the installation of electric street lights and electric light plants. At one point, Latimer was overseeing electrical installations in Montreal, where workers spoke only French. Typical of his dogged determination, Latimer taught himself French and was able to translate work orders for the laborers. Latimer became the chief electrical engineer for the U.S. Electric Lighting Company. He worked briefly in London, supervising the Maxim-Westin Electric Light Company, which later would be known as the Westinghouse Company.

After returning to the U.S. in 1882, Latimer was disappointed to find that the leadership of the U.S. Electric Lighting Company had changed, leaving him without a job. He found work at various electric companies, but devoted most

of his talent and creativity towards developing an improved lamp. Meanwhile, on June 12, 1883, his daughter Emma Jeanette was born.

Worked with Thomas Edison

In 1884, Latimer was offered an engineering position with the Edison Electric Light Company. The company's founder, Thomas Alva Edison, was devoting much time to improving electrical lighting systems. Latimer helped the legal department defend the company from outsiders who claimed Edison's inventions as their own. In 1890, Latimer revised an out-of-date technical manual entitled *Incandescent Electric Lighting: A Practical Description of the Edison System.* The book received enthusiastic reviews and became a standard in the field of electrical engineering. Latimer found success at work and great joy at home as his second daughter, Louise Rebecca, was born on April 19, 1890.

In 1896, Latimer served on the Board of Patent Control, which was formed by select individuals from the Westinghouse Company and General Electric Company. General Electric was created when Edison merged with one of its rivals, Thomson-Houston. The Board of Patent Control was formed to protect against costly lawsuits regarding inventions and patents, but was abolished in 1911. Edwin Hammer, a patent lawyer, offered Latimer a position as a patent consultant for the firm of Hammer and Schwarz. Hammer's brother, William, was collecting information on individuals who had pioneered in the field of electricity with the Edison Company. Latimer was selected as one of only twenty-eight men who were honored with membership to a group called the Edison Pioneers. Membership in this group represented the highest honor to individuals in the electrical field. On February 11, 1918, the Edison Pioneers met for the first time, on the seventy-first birthday of Thomas Edison.

While Latimer focused most of his attention on discoveries in the electric industry, he also found time for other activities. He developed an early version of a window air conditioner and a locking rack for hats, coats, umbrellas. Latimer won renown as a poet and many of his literary creations were published during his lifetime. He remained active in the cause of civil rights for African Americans. In a letter to fellow civil rights supporter Richard Greener, the first African American to graduate from Harvard University, Latimer said he was ''heart and soul into the movement.'' Latimer was active in the Grand Army of the Republic (GAR), an organization which tried to keep alive the history of the Civil War veterans. Latimer died in Flushing, New York on December 11, 1928, at the age of 80.

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Norman Lear

While much of television's history is filled with banality, writer/producer Norman Lear (born 1922) is credited with enlarging the scope of the medium. With such groundbreaking television series as *All in the Family, Maude,* and *Sanford and Son* to his credit, Lear helped usher in an age of enlightenment in American entertainment, where sensitive social and political issues could be discussed without awkwardness.

Norman Milton Lear was born in New Haven, Connecticut on July 27, 1922. His father Herman was a securities broker; mother Jeanette was a homemaker. Lear attended Boston's Emerson College, but dropped out in September 1942 to join the U.S. Air Force during World War II. Writing a war memoir for *People* magazine in 1995, Lear, an avowed pacifist, admitted he ''just had to get into it. I was Jewish and I wanted to kill Germans.'' Lear received a Decorated Air Medal for his wartime accomplishments. Upon leaving the Air Force in 1945, Lear married and got a public relations job in New York City with George and Dorothy Ross, making $40 a week.

In 1949, Lear moved his family to Los Angeles, California where he entered the world of television, working as a writer for shows such as *The Colgate Comedy Hour,* and for such comedians as Martha Raye and George Gobel. Several years after arriving in Los Angeles, he divorced his first wife and, in 1956, married Frances Loeb. In 1959, Lear and partner Bud Yorkin created Tandem Productions, which produced motion pictures such as *Come Blow Your Horn* (1963), *Divorce American Style* (1967), *The Night They Raided Minsky's* (1968) and *Start the Revolution Without Me* (1969).

Broke the TV Mold

In the early 1970s, Lear created a popular situation comedy series that would have a major impact upon television programming. Tandem Productions' new comedy was based on a British series called *Until Death do Us Part.* Lear and Yorkin secured the American rights to the show and, on January 12, 1971, *All in the Family* aired on CBS, breaking the taboos of television comedy with hilarious aplomb. Carroll O'Connor was cast as Archie Bunker, a cranky, self-assured working class bigot; Jean Stapleton played Edith Bunker, Archie's dim-witted, doting, and big-hearted wife; Sally Struthers was cast in the role of daughter Gloria; and Rob Reiner took the role of Mike Stivic, Gloria's liberal husband who was in constant conflict with Archie.

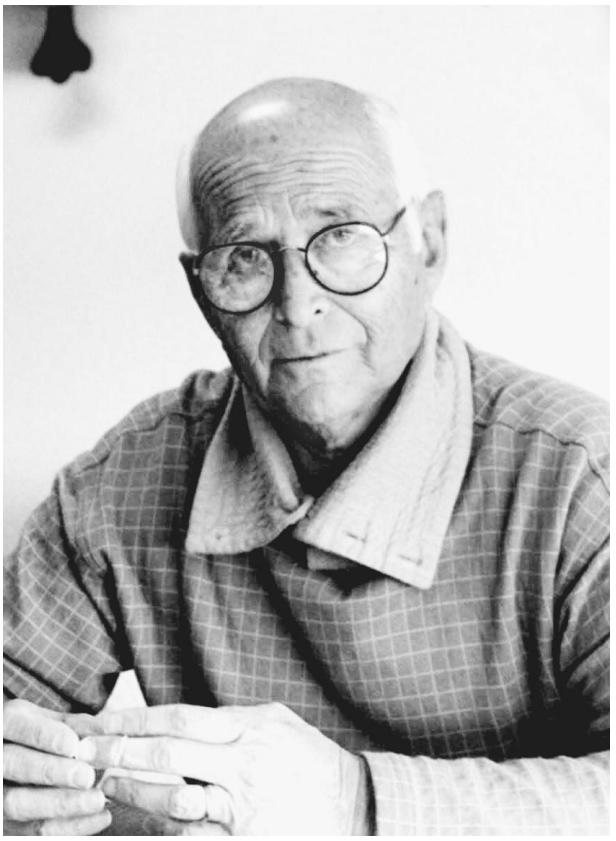

In a March 1999 interview on the news program *Dateline NBC*, Lear addressed the blandness permeating television at the time. ''The biggest problem in comedy was Mom's dented the car, and how do we keep Dad from finding out, or the boss is coming to dinner and the lamb roast is ruined. We paid attention to our children. We paid attention to our marriages. We paid attention to the newspapers we read and the culture. And we chose our subjects from all these things that were influencing us.'' Lear received many professional and humanitarian awards, ranging from the William O. Douglas Award and a Man of the Year Award from the National Academy of Television Arts and Sciences.

Both critics and television historians agree that *All in the Family* had the most impact of any of Lear's productions. After living through the socially and politically charged climates of the 1960s, Lear pulled his stories out of the nation's newspapers and news broadcasts and made them relevant to viewers from all walks of life. The episodes caused controversy, but not at the expense of entertaining the nation. The show explored such charged issues as prejudice, rape, sexual dysfunction, menopause, homosexuality, and religion. As a result, it became a bastion of popular culture, spawning such consumer goods as soundtrack records, T-shirts, and board games. Carroll O'Connor's portrayal of Archie, the working-class bigot, struck a chord with viewers, who made his colorful vocabulary, ''Meathead'' (referring to his son-in-law) and ''Dingbat'' (his wife), part of the national lexicon. But while the Archie character was an icon for working class Americans, the show also raised the public consciousness about women's issues through Stapleton and Struthers' characters. Although often overshadowed by her boorish husband, many of the show's strongest episodes revolved around the Edith Bunker character. The role of daughter Gloria closely paralleled the views of the women's movement in the United States at the time.

Despite the accolades and attention given to him in the wake of the show's success, Lear stressed that he did not intend to remedy societal ills. In a 1990 interview with the *Los Angeles Times,* he explained that the purpose of his show was to ''lift up the apparent. They were saying far worse things than this in the schools and on the playgrounds. If I had any sense that this little half-hour situation comedy was going to reverse or change or even seriously affect 2000 or 2500 years of bigotry, I would have to be some kind of fool.''

Launched Spin-Off Shows

Lear and Yorkin created several successful spin-off shows based upon characters that originally debuted on *All in the Family*. *Maude* featured Bea Arthur as a thoroughly liberated modern woman. Lear's wife, Frances, took credit for the character. In a 1975 *People* magazine interview she explained that ''a great deal of 'Maude' comes from my consciousness being raised by the women's movement; and from Norman's being raised by me.'' *The Jeffersons* dealt with African-American bigot, George Jefferson, (played by Sherman Helmsley) and his travails as a successful businessman in white America. Lear created other shows with varying degrees of success, including the Afro-centric comedy *Sanford and Son*, and its spin-off, *Grady*; the suburban, surrealist dark comedy *Mary Hartman, Mary Hartman*; *Good Times*; and *Hot L Baltimore*.

Formed Political and Business Ventures

In addition to his television programs, Lear found other ways to express his political convictions. In 1981, he formed People for the American Way, a liberal coalition that promoted pluralism and raised public awareness about issues related to the First Amendment. Lear raised the ire of conservatives by creating a commercial featuring movie star Gregory Peck decrying the 1987 nomination of Judge Robert Bork to the U.S. Supreme Court. Lear scripted a 1982 TV special, *I Love Liberty*, which promoted liberal politics while acting as a salute to the Bill of Rights.

While Lear has creatively expressed his political viewpoints, his business acumen has made him a wealthy man. Residuals from his various shows have allowed him to amass a $225 million empire. When he dissolved his partnership with Yorkin, Lear started TAT Communications, which was later developed into Embassy Communications. In 1986, Lear and then-partner Jerry Perenchio sold Embassy to the Coca-Cola Company for $485 million. With the proceeds from his share of the sale, Lear financed a new company, Act III, which acquired trade magazines, television stations, and multiplex movie theater chains in secondary markets, in addition to bankrolling motion pictures. Two of the features that the company funded, *Stand By Me*

and *The Princess Bride,* were directed by *All in the Family* star, Rob Reiner. When Lear divorced his wife of 29 years in 1986, she walked away with $112 million.

Despite a self-imposed retirement from the world of television in 1977, Lear returned in 1984 with ideas that tried to recapture the thought-provoking climate that made *All in the Family* and *Maude* such commercial successes. A situation comedy, *a.k.a. Pablo,* starring Hispanic comedian Paul Rodriguez stalled. Other Lear shows such as 1991's *Sunday Dinner* and 1994's *704 Hauser Street* failed to capture the success of his previous ventures. In a 1984 interview with the *Washington Post,* Lear decried the business trends prevalent in the television industry. ''God forbid anything be an acquired taste. There's no chance for the public to acquire a taste because they yank it so quickly. As a result of America's fixation and obsession with short-term thinking, everything suffers. In every business, we innovate less and experiment less because of the need not to diminish a current profit statement but to have one that exceeds the last. Wherever we look.''

Lear is still active in political and social groups such as People for the American Way and Common Cause. He married his third wife, psychologist Lyn Davis Lear, in 1987, and readily acknowledges that she is a conduit for his inner spiritual growth. In 1989, he founded the Business Enterprise Trust to promote social consciousness and vision in business. The following year, Lear showed support for the NAMES Project's AIDS memorial quilt by making a donation towards its maintenance. He has three daughters; Ellen, Kate and Maggie (from his first two marriages), and a stepson, Benjamin Davis (from Lyn Davis Lear's previous marriage). Lear resides in Mandeville Canyon, California. In late 1998, Lear told reporters he was working on a new show similar to *Sunday Dinner* that would explore human spirituality. ''Every member of the species from the beginning of time has been seeking some understanding of why we're here and what [life is] all about,'' he told National Public Radio in 1994. ''The varieties of religious experience are infinite.''

When a reporter from the *Washington Post* asked Lear if he was worried that his reputation would diminish if each new project wasn't as successful as *All in the Family*, Lear gave a lucid response. ''Of course it crosses my mind. But if you're sufficiently busy, you don't think about it. And I am sufficiently busy. I wake up every morning of my life hopeful, and I believe in the possible.''

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Suzanne Lenglen

Suzanne Lenglen (1899–1938) was a French national hero and became royalty to a generation of admirers in both Europe and America. She dominated women's tennis from 1919 to 1926, winning both Wimbledon and French singles titles six times.

Through her parents' forceful persuasion, Langlen developed into one of the best female tennis players in the history of the game. She was a fragile woman, who lived for tennis and the good life. Lenglen expressed a joy for living that was infectious, but relied on her father's decisions when she was on the court. She had style and technique and a simplicity of form that made her tennis game seem effortless.

Early Athletic Ability

Suzanne Rachel Flore Lenglen was born in Compiegne, France, on May 24, 1899. Her family was said to be of French and Flemish origins. Lenglen was raised in a comfortable, middle class family by her father, Charles, and her mother, Anais. By the age of eight, Lenglen showed early signs of athletic ability. She was an excellent runner, swimmer, and bicyclist. Her father believed that her ability at diabolo, a game played with a top balanced on a string between two sticks, contributed to her later poise under pressure at tennis tournaments.

On the French Riviera, Lenglen and her father admired the tennis players both for their skill and their social stature. Her father ardently studied the tactics and maneuvers of the players. However, when Lenglen requested a racket, he bought her an inexpensive one with the idea that hers was a passing fancy. Within a month, he purchased a more expensive racket, and had a special backboard constructed for her to practice against. Since there were not many tennis instructors around, her father decided to teach her himself. After observing the women of the time playing a patient, careful placement style of game, he decided it was not right for his energetic, enthusiastic daughter. After observing the men's style of more aggressive play, he decided to teach his daughter accordingly. The unintended result was that her father revolutionized women's tennis. Having no female role model for his daughter, he taught her to play with the strength and speed of a man, but with the grace of a woman.

By the fall of 1910, Charles Lenglen had enough confidence in his daughter to apply for a membership at the famous Nice Tennis Club. She was the first child to be given a provisional membership. Her father devised a training regimen, which included not only hitting the same shot over

and over again until it was perfected, but also such physical conditioning activities as jumping rope, running wind sprints, and swimming. He also found male players to hit with her. Frequently, his methods drove his daughter to exhaustion.

Both parents motivated Lenglen by means of psychological intimidation. When she performed well, they gave her love and rewards. When she did badly, they cursed at her and embarrassed her in public. The result was an emotionally battered tennis genius, dependent upon her parents for love and support. In spite of her outward portrayal of of assurance, she lacked self confidence and was desperately afraid of failure. Her only escape from her parents regimen was to get sick; so she did often.

A French Hero

By 1912, Lenglen was winning regional championships. In 1913, she won the Nice Tennis Club championship, and then won an Italian championship as well. Stories of the young girl's prowess on the court were beginning to spread through the Mediterranean. In 1914, after she won the Carlton Club tournament in Nice against a seasoned Wimbledon player, she was known throughout Europe. The same year, she won the World Hard Court Championships in singles and doubles. Lenglen was becoming the most popular sports hero in France.

While many thought Lenglen was ready for Wimbledon, her father had seen the English champion play, and thought she was too strong for his daughter. Shortly thereafter, World War I began and most tennis tournaments were suspended. Nevertheless, Lenglen was able to play with a number of male tennis stars who were recuperating from their wounds in Nice, and she was able to maintain her strict regimen of practice. After the war ended, the former combatants became sports fanatics. Lenglen became a national hero and an example for French women.

Exciting Women's Final

When Lenglen and her father decided that she was ready for Wimbledon in 1919, she carried French national pride with her. Like other women players of the time, she wore a wide brimmed bonnet for sun protection, a short sleeved white blouse, and a mid-calf white cotton skirt, but she did not wear a corset or heavy underwear. Her attire was to change dramatically.

Before the final round at Wimbledon, her only real competition was Elizabeth Ryan, an American expatriate living in England, who would eventually win 19 doubles titles at Wimbledon. In a fiercely fought contest that seemed to go first for Lenglen and then for Ryan, rain halted the match for an hour. After Lenglen's father remonstrated her, she went back on the court and won quickly. In the final match, she faced the seven-time Wimbledon champion, Lambert Chambers, in what has been called ''the greatest and most exciting women's final ever played.'' In a match that might have gone either way, Lenglen won the first set 10-8, while Chambers rallied to win the second 6-4. In the third set, Chambers had double match point, but Lenglen fought back each time, finally beating Chambers 8-6. Their match took 44 games to play, a record that held until 1970.

After the match, both players stated that they had played extremely well. But in later years, Chambers said the match was a tragedy for both of them. It was tragic for her because she was a point away from winning the match twice; tragic for Lenglen because it made her feel invincible. Chambers stated that this invincibility brought Lenglen ''a subsequent compulsion for it, which brought endless sacrifices and unnatural unhappiness, out of all proportion to the rewards of her fame.'' After Lenglen's success, the British press loved her.

In the 1920 Wimbledon finals, Lenglen easily beat Chambers. But the big news was her change in appearance. She now wore full makeup, a full length coat of ermine or mink, and a scandalously short skirt with a tight-fitting top. The American tennis star Bill Tilden said of her in 1921, ''her costume struck me as a cross between a prima donna's and a streetwalker.''

The Match of the Century

For the next three years, Lenglen won handily at Wimbledon. She had times of depression and illness, and times of being relentlessly upbeat. By the end of 1921, she was considered to be the dominant woman in tennis, although she had been beaten once in the United States by Molla Mallory. The match ended in a default because Lenglen claimed to be ill, possibly because her father had not accompanied her on the trip. In 1922, however, she demolished Mallory at Wimbledon, and gave similar treat-

ment to an English champion at Wimbledon in 1923. Failure to recover from jaundice caused her to withdraw from Wimbledon in 1924. But by the following year, she recovered and completely dominated her games at Wimbledon.

In 1925, Lenglen beacame the first female athlete to transcend athletics and become a celebrity. She dropped her training regimen and acquired a retinue of camp followers. In 1926, she played the young American Helen Wills at Cannes in what has been described as ''The Match of the Century.'' According to a contemporary journalist, Ferdinand Tuohy, the match was ''a simple game of tennis, yet a game which made continents stand still and was the most important sporting event of modern times, exclusively in the hands of the fairer sex.'' While bookies had Lenglen as a 3-1 favorite, many people thought Wills would be lucky to win two games. Wills, who had previously won three singles titles at Forest Hills in the U.S., fought valiantly. While Lenglen won the first set 6-3, her game seemed somewhat off. Having ignored her father's advice not to play Wills, Lenglen struggled in the second set. Wills won three of the first four games, but Lenglen finally evened the score at 4-4 after a dubious call by a referee rattled Wills. Next it was Lenglen's turn to be rattled when a spectator announced that one of Will's shots was out at match point, causing Lenglen to mistakenly believe the game was over. Lenglen finally rallied to win the set at 8-6, and the match.

Because she had not decisively beat Wills, Lenglen's status diminished and she became increasingly depressed. She tried to play tennis, but her play was erratic at best. Lenglan never played Wills again. At Wimbledon in 1926, she withdrew after the crowds turned against her because of her inconsistency and an inadvertent snubbing of the Queen. This was to be her last Wimbledon appearance.

Health Problems Took Over

Because of her father's failing health and his inability to protect her interests, Lenglen decided to give up her amateur states and become a professional player in 1926. However, she was not able to make the amount of money she needed or wanted. Her illnesses and nervousness worsened. The amateur clubs and associations tried to force her to remain an amateur, but she departed for a professional tennis tour of the U.S. and Canada. After the tour fell apart, she tried to tour with several others, but nothing came of them. Lenglen also tried to be reinstated as an amateur, but was denied this status.

Lenglen remained a celebrity, but looked increasingly unwell and unhappy. Her father's death in 1929 was a crushing blow. During her final years, she ran a tennis camp for the children of Paris which was financed by the French government. In 1934, she almost died of acute appendicitis. On July 4, 1938, at the age of 39, Lenglen died in Paris of pernicious anemia. In an obituary, the *London Times* called her the greatest woman tennis player of her time, and said that she made Wimbledon the greatest tournament in the world. The *New York Times* stated that she was the greatest female player who ever lived, ''a flashing, tempestuous figure vibrant with life. . . . She never had a rival in accuracy and scientific placement.''

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Oscar Levant

If George Gershwin had an alter-ego, most people would agree that it was Oscar Levant (1906–1972), film composer and arranger. Levant, who was best known as a jazz pianist, was considered to have been the most accomplished interpreter of the vast songbook of U.S. composer George Gershwin, and was the first performer to record ''Rhapsody in Blue'' after Gershwin. He also scored numerous Broadway plays and Hollywood films, composed classical music, authored several books, and contributed numerous articles on musical topics.

Levant was born in Pittsburgh, Pennsylvania on December 27, 1906 to Max and Annie Levant, Orthodox Russian Jews. His talent with music was recognized early in his life, but he was a troublesome child to his music teachers and his parents, displaying a constant aversion to people who represented authority. His father, a demanding parent, insisted that all of his sons receive musical training and perform at family recitals, exactly as he commanded. He was meticulous in his plans for these recitals, dictating what each boy would play and how each piece was to be performed. In one instance, Levant rebelled, performing a piece of his own choice as an encore. His father's anger resulted in a humiliating slap in the face, and the beginning of his life-long loathing of authority figures.

Levant's formal education concluded at the age of 15 when his father died and he moved to New York in order to find the freedom to pursue his music in his own way. He was quick to find work in the Prohibition nightclubs and speakeasies of New York. It was 1921, the Great Depression was still a song away, and Broadway was thriving. A talented young man with his musical skills was soon absorbed into the spirit of the theater district, where popular stars included Al Jolson and Fanny Brice, were themselves children of Jewish immigrant parents. Although trained in classical music, Levant quickly picked up on current musical trends and played them to his advantage. It was not long before Levant became a regular at Lindy's, one of the more popular city nightspots. His satiric wit and skills at the keyboard soon became fodder for gossip columnists such as Walter Winchell, who recognized the value of Levant's caustic remarks.

Friendship with Gershwin

Levant first heard Gershwin's music when he was 12 years old, and was soon inspired to compose his own music.

It was not surprising that during his time in New York, Levant and Gershwin would strike up a friendship—a friendship that would prove to be both intense and distressing. This relationship would extend through many years of a love-hate dependence on both sides. Levant, while personally insecure about his own talents, seemed driven to surpass Gershwin. Were it not for his neurotic insecurity, he might have done just that. His association with Gershwin was a blend of envy and hero worship; they had a deep mutual regard for one another that thrived on competitiveness.

Levant and Gershwin came from similar backgrounds. Levant was born of immigrant Jewish parents and raised in Pittsburgh, while Gershwin was an immigrant boy raised on New York's Lower East Side. Gershwin astutely understood that he would have quicker success if he cast off his background, affecting an upper-class bearing. Levant, on the other hand, remained the rumpled sidekick with the European accent. Levant knew that Gershwin could never change what he was, but that was little comfort to a man who remained trapped in the insecurities of his own immigrant background. Throughout his life, Levant was incapable of moving out of Gershwin's shadow, a fact that caused him considerable frustration and fed his neuroses. It was after Gershwin's untimely death in 1937 that Levant became his foremost interpreter.

With Gershwin's death, Levant picked up his friend's music and soon became known as one of the best interpreter's of Gershwin's compositions in the business. It was as a result of his love for this music and his ability to interpret it through subsequent recordings that Levant quickly became one of the highest paid musical artists in the United States. He would have enjoyed, and most likely commented on, the irony of having achieved this recognition not through his own compositions and arrangements, but through those of his friend and rival.

A Man of Many Careers

Levant truly had five vocations: composer, pianist, actor, author, and arranger. He studied music under Sigismund Stojowski from 1935 to 1937 and studied composition under Arnold Schoenberg, where he composed several classical pieces, including his piano concerto. He received high praise for his talents from the likes of Vladimir Horowitz. Levant's composition skills extended through many forms of music, including classical, jazz, and Broadway musicals. Among his own compositions are ''Blame It on My Youth,'' ''Lady Play Your Mandolin,'' and his classical ''Sonatina: First Movement: Con ritmo.'' He recorded numerous works by other composers and, in addition to his best-known recording of Gershwin's ''Rhapsody in Blue,'' he recorded Gershwin's ''Prelude I,'' ''Prelude II,'' and ''Prelude III.'' He did not stray too far from his classical background as a listen to his recordings of Ravel's ''Menuet,'' Shostakovitch's ''Prelude in A Minor,'' and Debussy's ''Jardins Sous La Pluie'' reveal. Levant's recording of Gershwin's serious concert piano pieces raised an awareness of Gershwin's many musical talents beyond the New York area.

Levant appeared as a soloist with the New York Philharmonic and the Cleveland, Pittsburgh, Philadelphia, Rochester, Los Angeles, and Montreal orchestras, among others. In Hollywood he applied his talents as a composer of motion-picture music and, for a time, was the ''Music Expert'' on the *Information Please* radio program.

Levant frequently served as a sidekick in movies, where his sardonic wit played well against the hero. He was always cast to type and audiences identified him with objects such as smoldering ashtrays and full coffee cups. He appeared in 13 movies, among them *Rhythm on the River, Kiss the Boys Goodbye, Humoresque, The Barkleys of Broadway,* and *An American in Paris,* the last a biography of his friend, George Gershwin. Levant stretched his talents to include authorship when he wrote *A Smattering of Ignorance* in 1940, *Memoirs of an Amnesiac* in 1965, and *The Unimportance of Being Oscar* in 1968. He contributed to such magazines as *Good Housekeeping, Harper's, Town & Country,* and *Vogue.* Regardless of his many talents and throughout his multi-faceted career, Levant never stayed with one thing long enough to build his reputation beyond that of second string.

Personal Devils

Levant began to make the circuit of radio and television shows where his biting wit delighted listeners across America. In 1950, he suffered a heart attack and subsequently developed an addiction to the pain medication, Demerol. Despite his exceptional musical skills and quick wit, Levant was plagued with lifelong uncertainty and depression. As

his bouts with depression progressed, he turned these sad episodes into biting commentary about himself, drawing out his lack of self-confidence for the world to see.

In the early 1950s, Levant hosted his own television talk show with guests of the stature of authors Aldous Huxley and Christopher Isherwood. He even brought his own psychiatrist, Dr. George Wayne, on the show from time to time. Television in its infancy was live. No one could be sure what Levant would do or say as the program progressed, and this show was often considered ''must see TV'' for everyone in Hollywood. His wit was notorious and, while he frequently used it against others, he more often used it against himself. Although Levant had the potential for becoming a success in this new medium, his increasing episodes of depression took their toll on his career. He recognized the affect his addictions had on his health and checked himself into Mt. Sinai Hospital each day after his show, but with little or no positive effects. He soon began to fade from the public's view.

In 1958, television host Jack Paar convinced Levant to appear on his program. For the next six years the composer appeared with regularity, amusing viewers with his neurotic satire. Levant both shocked and intrigued viewers with his open discussions about his neuroses and his addiction to painkillers. While his illnesses became more apparent with each appearance as his speech slowed, his wit remained as sharp as ever. His openness about his illnesses was unheard of during these early years of television and Paar was severely criticized for allowing Levant to appear when his deteriorating mental condition seemed at its worst. However, Levant's self-deprecating comments seemed to endear him to the public. He spoke at a time when others hid their problems or those of their families, and his frank approach to his addictions and illnesses was curious, amusing, and often sad. Fans could view their own problems through his eyes, a means of avoiding the essential confrontation at home.

In her biography *A Talent for Genius,* co-author Nancy Schoenberger described Levant as ''the first public dysfunctional celebrity . . . that shocked and also amused because Oscar was funny when he talked about . . . group therapy.'' Schoenberger repeats Levant's satiric reference to a group trip to Disneyland: ''To hell with Disneyland. I have my own hallucinations.''

A Troubled Personal Life

Levant married twice during his life. His first marriage to Barbara Smith, on January 5, 1932, lasted less than seven years. On December 1, 1939 Levant again dove into marital waters when he married June Gale. They had three daughters, Marcia Ann, Lorna, and Amanda. The marriage was often explosive and the couple frequently found their private lives the topic of newspaper articles. There were moments of physical abuse, once when Levant charged that June threatened him with scissors. Yet through all of the marital problems that racked their life together, Levant's wife of 33 years remained with him until his death.

On August 14, 1972, Levant, a man who spoke openly about the devils that plagued him, died peacefully. He was buried in Westwood Memorial Park, West Los Angeles, California. A man who never got beyond the shadow of his best friend during his lifetime, may well have taken that very step with the legacy of music he left behind. He would have enjoyed that irony.

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William Levitt

William Levitt (1907–1994) gained national attention as the man who mass produced houses at a rate of one every 16 minutes. He was introduced to Americans on the July 3, 1950 cover of *Time* magazine as the ''cocky rambunctious hustler'' prone to exaggeration. Levitt touted his community as a new form of ideal American life.

William Levitt's father, Abraham Levitt, was the son of a poor rabbi who immigrated from Eastern Europe. Abraham Levitt left school at age 10, but educated himself. At the age of 20 he entered law school, specializing in real estate law. He married Pauline Biederman in 1906. Their first son, William Jaird was born on February 11, 1907 in Brooklyn, New York. Five years later the couple had another son, Alfred Stuart. As a child, William Levitt would put on a suit, run into the living room and announce his plans to go to Manhattan to make money and live well. Levitt attended Public School 44 and Boys High School in Bedford-Stuyvesant. He played lacrosse and was on the swim team. Levitt majored in mathematics and English at New York University, but left in his junior year.

Abraham Levitt represented real estate clients and occasionally bought and sold properties. He used money that his wife made from sewing to buy vacant lots in Brooklyn. Around 1925, he received 100 plots in Rockville Centre from a bankrupt client and financed builders who bought the land and started to construct houses there. When the builders went out of business, he had to take control of the partially finished houses. Abraham encouraged his sons to finish the homes, with existing crews.

In 1929, Abraham founded Levitt and Sons, Inc. William Levitt became company president at the age of 22, handling the advertising, sales, and financing. Alfred Levitt, still a teenager, became vice president of design and drafted plans for the first Levitt house, a six bedroom, two bathroom Tudor style home that sold for over $14,000 in 1929. The Levitts sold 600 of these upper middle class homes, part of the Strathmore project, in four years, even though it was during the Great Depression.

In November 1929, William Levitt married Rhoda Kirshner. The couple had a son, William Jr., in 1933. Levitt

earned a reputation as the person to see for high-end, custom homes on Long Island, New York's North Shore, called the Gold Coast. The company built 200 homes in the North Strathmore development in Manhasset, which sold for $9,100 to $18,500. The Levitts built another 1,200 homes in Manhasset, Great Neck, and Westchester County. Radio stars, prominent journalists, surgeons, business people, and lawyers bought the upscale Levitt houses. Selling these homes made the Levitt family rich.

William Levitt, the grandson of a rabbi, did not sell these upscale homes to Jews. ''Sure, he went along with the local practice of real-estate agents not selling to Jews. History should show that Levitt was part of the ugly gentlemen's agreement,'' noted Paul Townsend, Levitt's former public relations man. ''Gentlemen's agreement'' refers to the unspoken agreement among gentiles to discriminate against Jews. Levitt saw the policy as the unfortunate cost of doing business. Although Levitt opposed what he referred to as ''institutionalized religion,'' those who knew him say he was not anti-Semitic. Levitt made large contributions to Israel. In 1947, he handed a $1 million check to Teddy Kollek (the future mayor of Jerusalem) as a loan for weapons. During his life, Levitt donated millions of dollars to Jewish charities.

Mass Production of Houses

In 1941, the Levitts won a government contract to provide 2,350 housing units for defense workers in Norfolk, Virginia. While building these units, the brothers learned valuable lessons about the mass producing of houses. In 1944, William Levitt, then 36 years old and father of a 10-year-old son and a baby, James, was sent to Oahu, Hawaii as a lieutenant in the Navy Seabees. He was the personnel manager for 260 men in the Navy construction unit, but spent most of World War II gambling, drinking, and playing jazz piano. He also thought about what he would do after the war, knowing that his father and brother were making plans for him. Levitt felt that anyone who built a lot of low-cost housing after the war was going to be very wealthy. Wartime shortages had crippled the housing industry, but veterans were eager to buy homes and take advantage of government loans after the war.

While William Levitt was in Hawaii, his father took over as company president and planned to build a community of 6,000 low-priced homes in Nassau County, much larger than any other U.S. development. The company bought 1,000 acres of potato farms on Long Island. On July 1, 1947, Levitt broke ground on the $50 million development, Levittown, which ultimately included 17,000 homes on 7.3 square miles of land. Alfred Levitt created the mass production techniques and designed the homes and the layout of the development, with its curving streets. Abraham directed the landscaping, whose focus was two trees to each front yard, all planted exactly the same distance apart. William was the financier and promoter, who persuaded lawmakers to rewrite the laws that made Levittown possible. The houses, which were in the Cape Cod and ranch house styles, sat on a seventh-of-an-acre lot. They had 750 square feet with two bedrooms, a living room and a kitchen, an unfinished second floor and no garage.

To mass produce the houses, the company broke the construction process down into 27 operations. Specialized teams repeated each operation at each building site. Twenty acres formed an assembly point, where cement was mixed and lumber cut. Trucks delivered parts and material to homesites placed 60 feet apart. Then carpenters, tilers, painters and roofers arrived in sequence. One team used white paint, another red. One worker's only duty was to bolt washing machines to floors. The Levitts built up to 180 houses a week when most builders were constructing four or five homes a year.

Levitt revolutionized the home construction industry by sifting through outdated building codes and union rules and using new technologies to get quality building jobs completed quickly and cheaply. To save money on lumber, the Levitts bought forests and built a sawmill in Oregon. They purchased appliances directly from the manufacturer, cutting out the middleman. They even made their own nails.

The mass production methods kept costs so low that in the first years the houses sold for $7,990, a price that still allowed a profit of about $1,000. (In the late 1990s they sold for about $155,000.) When the Levitt homes went on the market in March 1949, eager buyers lined up to purchase them. On the first day, Levitt sold 1,400 homes. They could be bought for a $58 downpayment, and included a free washing machine and television. The success of Levittown depended on huge government assistance. The Federal Housing Administration guaranteed the loans that banks made to builders. The Veterans Administration provided

buyers with low-interest mortgages to purchase those houses, thus the risk to the lenders was small.

Levittown later became racially mixed, but for years Levitt's sales contracts forbade resale to African Americans. He once offered to build a separate development for blacks but refused to integrate his white Levitt developments. ''We can solve a housing problem, or we can try to solve a racial problem,'' Levitt said. ''But we can't combine the two.'' In 1963, his all-white policies led to civil rights protests at another Levitt development, in Bowie, Maryland.

Sold Business to ITT

Levitt and Sons built 15 other projects throughout Long Island. In 1952, they brought their mass production operation to Bucks County, Pennsylvania. After that development was completed in 1958, Levitt went to Delaware and constructed a 12,000-home Willingboro, New Jersey project.

Relations among the Levitt family fell apart in 1951 after Alfred divorced his wife, to marry a 19-year-old fashion model he met on a trip to Paris. The brothers split their business affairs in 1954. Alfred developed Queens apartment complexes and Suffolk housing developments. He died in 1966, at the age of 54.

William Levitt took his company public in 1960, but lost $1.4 million a year later as housing demand fell and huge tracts of land near metropolitan areas grew scarce. He quickly changed tactics, branching out to Chicago, Washington, D.C., and even France and Puerto Rico. Levitt reduced the scale of projects, dabbled in townhouses, and delegated authority and decentralized management. He posted a 20 percent average annual increase in sales into the late 1960s.

After he had built over 140,000 houses around the world, Levitt sold the company to the International Telephone & Telegraph Corp. for $92 million in July 1967. At the age of 60, he became incredibly wealthy, getting $62 million in the form of ITT stock. ITT changed the name of its new subsidiary to Levitt Corp. and Levitt agreed not to build in the United States for ten years. He entered the agreement thinking he would play a role in ITT affairs, but executives felt Levitt was too old to take on more responsibility.

Lost Fortune

While he was married, Levitt had an ongoing love affair with his secretary, Alice Kenny. He married her in 1959, divorcing his wife after 29 years of marriage. In 1969, Levitt divorced his second wife and married Simone Korchin, an art dealer from France.

Levitt bought a 237-foot yacht, a 30-room mansion in Mill Neck, New York, $3 million in jewelry, paintings by Renoir, Monet, Degas, and Chagall, and a Rolls Royce. To avoid paying taxes, he had not converted his ITT stock to cash. Instead, he borrowed against it to build subdivisions in places like Iran, Venezuela, and Nigeria. When the ITT shares crashed, Levitt's holdings lost about 90 percent of their original value. Chase Manhattan Bank seized Levitt's stock as collateral. When the foreign projects floundered, he was millions of dollars in debt.

Regulators forbade Levitt from doing business in New York. They said he took homeowners' deposits for Florida homes and money that should have been used for repairs and maintenance. Investigators claimed that Levitt also looted at least $17 million from his family's charities to cover personal expenses. He was forced to sell his mansion.

Levitt died in Manhasset, New York on January 28, 1994, on the verge of bankruptcy and unable to pay his bills. In an interview shortly before his death, Levitt said he would like to be remembered as ''a guy that, I suppose, gave value for low-cost housing. Not somebody that gave value for half-million-dollar houses. Anybody can do that.'' Levitt saw himself as more than a real estate developer. He sold people the American Dream, in its cold war guise. ''No man who owns his own house and lot can be a communist,'' Levitt once said. ''He has too much to do.''

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Candy Lightner

Candy Lightner (born 1946) transformed a personal tragedy into a crusade against drunk driving. She founded Mothers Against Drunk Driving, a grassroots organization dedicated to curbing alcohol-related traffic deaths.

Lightner was born May 30, 1946, to Dykes Charles Dodderidge and Katherine Dodderidge in Pasadena, California. She graduated from high school in 1964. After attending American River College in Sacramento, she married Steve Lightner, who was a U.S. Air Force serviceman like her father. Together they had three children. After her divorce from Steve, Candy Lightner supported herself by selling real estate in Fair Oaks, California. She had lived there for eight years when her life was turned upside down by tragedy on May 3, 1980.

Lightner's 13-year-old daughter Cari, while walking down a quiet street, was struck from behind by a car. The impact threw Cari 125 feet, knocking off her shoes and mutilating her body so badly that it was not possible to save her organs for donation. Clarence William Busch, the driver of the car, did not stop. At the time of the crash, Busch had four previous drunk driving convictions, for which he had

served, at most, 48 hours in jail. He had been arrested for another hit-and-run accident just two days before hitting Cari.

Cari's death was the most tragic event in Lightner's life, but not the first time an impaired driver had injured her children. Earlier, when Cari and her identical twin sister, Serena, were 18 months old, Lightner's mother's station wagon had been rear-ended by a drunk driver. In that wreck, Serena was bruised and covered with glass cuts. Six years later, Lightner's son, Travis, then four, had been run over while playing in front of the family's house. Travis was temporarily paralyzed on one side, and suffered a collapsed lung, broken ribs, a broken leg, and a fractured skull. He spent several days slipping in and out of a coma and required surgery multiple times to repair damage to his body. His head injury caused permanent brain damage. The driver, who was unlicensed, was impaired by tranquilizers at the time she hit Travis, but did not even receive a ticket.

Lightner was overwhelmed with anger when, several days after the catastrophe, she learned that the driver who had caused her daughter's death would likely serve little or no time in jail. ''I was furious,'' Lightner recalled in her book *Giving Sorrow Words.* ''I felt enraged and helpless.'' After learning the details of the accident from a highway patrolman, Lightner sat in a restaurant bar with friends, and watched her fury light the spark of action. ''I'm going to start an organization because people need to know about this,'' Lightner angrily told her friends. One suggested a name for the group: MADD, Mothers Against Drunk Drivers.

One day she was a divorced mother of three selling real estate in California, not even registered to vote. Within months, Lightner was testifying before legislatures. ''I had become a personality and a crusader with a cause,'' she recounted in *Giving Sorrow Words.* ''The texture of my days changed enormously.''

Mothers Against Drunk Driving

By the time Clarence William Busch was sentenced to two years in prison, Lightner had breathed her passion into MADD. Scraping together seed money from sources including Cari's insurance policy and her own savings, Lightner quit her job and plunged into lobbying for tougher drunk driving laws. Her goal was to eliminate what she called ''the only socially accepted form of homicide.'' Alcohol abuse resulted in an estimated 240,000 traffic deaths in the 1980s. ''I had in mind twenty women marching on the Capitol in California,'' Lightner told *Vogue's* Lorraine Davis. ''But within two months we were about one hundred people marching on the White House in Washington.''

Fueled by her intense rage, Lightner turned over her life to MADD, to the exclusion of everything, including her surviving children. ''I was unstoppable,'' she recalled in *Giving Sorrow Words.* ''I was so obsessed that, in many ways, I did not permit life to go on outside of MADD.'' Lightner traveled the country giving speeches, rallying volunteers, and testifying in favor of tougher drunk driving legislation.

Lightner put her obsessive determination to work lobbying Governor Jerry Brown of California to create a state commission for studying drunk driving. After several months of daily visits to the governor's office, Brown formed the commission and made Lightner its first member. In 1982, President Ronald Reagan asked Lightner to serve on the National Commission on Drunk Driving. By 1984, MADD had successfully lobbied the U.S. Congress to raise the national legal drinking age to 21, a change said to save approximately 800 lives annually. Inspired by her mother's activism, Lightner's daughter, Serena, formed school-based SADD, Students Against Drunk Driving. Like MADD, the organization formed chapters across the country.

Over the next five years, as president and chairman of the board of MADD, Lightner appeared on radio and television shows including *Nightline* and *Good Morning America.* Her life was even the subject of a 1983 NBC made-for-television movie called *Mothers Against Drunk Drivers—The Candy Lightner Story.* During her career as an activist, she has served with many organizations, including the Sacramento County Task Force on Drunk Driving, Presidential Commission on Drunk and Drugged Driving, National Commission on Drunk Driving, National Partnership for Drug Free Use, and the National Highway Safety Commission. For her service, Lightner was awarded many honors, including honorary degrees in public service from Kutztown University in Johnstown, Pennsylvania, and Marymount College in Johnstown, Pennsylvania.

Even after Lightner moved on, MADD continued to grow as a national force. By 1999, the group had become the largest victim-advocate and anti-drunk driving activist

organization in the world, with approximately three million members in more than 600 chapters throughout the United States, Canada, Australia, New Zealand, and Great Britain. Instead of trying to eliminate drinking entirely, the group focuses its attention on curbing drunk driving.

Grieving Process Began

After leaving MADD, Lightner realized that by constantly being so busy, she had avoided experiencing the grieving process. She began to understand that she had never healed emotionally from her daughter's death, even though many years had passed. Lightner chronicled her grieving process in her 1990 book, *Giving Sorrow Words: How to Cope with Grief and Get on with Your Life,* which she co-wrote with Nancy Hathaway. ''For five and a half years, instead of focusing on my grieving, I concentrated on the manner in which she died,'' Lightner wrote. ''Practically everything I did was centered on the fact that she was killed by a drunk driver rather than the fact that she died.'' The book, which contains interviews with dozens of people who have coped with the death of a loved one, offers readers suggestions on how to deal with their own grief.

In addition to writing her book, Lightner continued to speak out against drunk driving in lectures across the country. In 1992, she founded a group called Victims in Action and its legislative arm, the Victims in Action Political Action Committee. In 1994, Lightner drew fire from MADD for lobbying on behalf of the American Beverage Institute, a trade group of restaurant and hotel executives. She took sides against her former allies over states wanting to pass laws lowering the blood alcohol level at which a driver is considered legally drunk from .10 to .08. Lowering the limit would not get the most dangerous drivers off the road, Lightner argued. Drivers with blood alcohol levels above .10, she asserted, cause more than 80 percent of drunk driving deaths. ''The man who killed my daughter kept on driving drunk,'' Lightner told Katherine Griffin of *Health* magazine. ''He has since been arrested several more times. In each case his blood alcohol content has been .20 or above. A small segment of our drinking/driving population causes the majority of the fatalities. So why aren't we going after them?''

Challenging rumors that she'd gone soft on drunk driving, Lightner maintained that she favored enforcement of existing laws that allow police to take away the cars of repeat drunk drivers. ''I am still amazed that the man who killed my daughter is barred from ever owning a handgun,'' she told Griffin, ''but he can own a car.''

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Viola Liuzzo

Viola Liuzzo (1925–1965) was the first white woman killed during the American civil rights movement. Inspired by the efforts of African Americans in the South to obtain the right to vote, she left her home in Detroit and participated in the Selma-to-Montgomery, Alabama march for black voting rights in 1965. While shuttling marchers in her car, she was shot and killed by members of the Ku Klux Klan, a white supremacist organization determined to keep segregation alive.

Viola Gregg Liuzzo was born on April 11, 1925 in the small town of California, Pennsylvania. Her father, Heber Ernest Gregg, worked in a coal mine until his right hand was blown off in a mining explosion. He left school in the eighth grade, but taught himself to read. Her mother, Eva Wilson Gregg, had a teaching certificate from the University of Pittsburgh, but finding work was not always easy for her. Viola was the couple's first child. Her sister, Rose Mary, was born eleven years later. During the Great Depression, the family moved from Georgia to Tennessee, where Eva Gregg found a teaching position. The family was very poor and lived in one-room shacks with no running water. The schools Liuzzo attended did not have adequate supplies and the teachers were too busy to give extra attention to children in need. Because the family moved so often, Liuzzo never began and ended the school year in the same place. Although her parents argued against it, Liuzzo dropped out of school in the tenth grade. She and her father often argued about her social activities and, at the age of 16, Liuzzo ran away and married a much older man. The marriage lasted only one day.

New Beginnings in Michigan

Liuzzo moved to Michigan with her family, where her mother found work in a bomb factory and then at a Ford Motor plant. Liuzzo worked as a waitress. She met and married George Argyris when she was 18. In 1946, their daughter Penellipi (Penny) was born and, in 1948, Mary Eva followed. After seven years of marriage, the couple divorced and Liuzzo received custody of the girls. Being a single mother proved difficult, and the girls were sent to live with their grandparents.

While working as a waitress in Detroit, Liuzzo met Anthony James (Jim) Liuzzo, a business agent for the Teamsters Union. Liuzzo converted to Catholicism and married him in 1950. The girls came to live with them and the couple soon had two sons, Thomas in 1951 and Anthony, Jr., in 1955. A daughter, Sally, was born in 1958 with severe

health problems, which she overcame with the help of her mother's care and attention. The family lived in a middle class, racially integrated neighborhood. Liuzzo had a reputation for helping others. She took particular pleasure in teaching her children about nature and would take them on walks and camping trips. Liuzzo loved to read philosophy and history. She read to her children from Henry David Thoreau's works and taught them the meaning of civil disobedience. Sarah Evans, the family's African American housekeeper and friend, taught Liuzzo how hard her life was because of racism and encouraged Liuzzo to join the National Association for the Advancement of Colored People (NAACP).

Liuzzo regretted dropping out of high school. In 1961, she enrolled in night classes at a career training school, the Carnegie Institute of Detroit. There she studied to become a medical laboratory assistant. She graduated in 1962, an honor student who received a gold trophy for her outstanding academic work. Using her new skills and knowledge, Liuzzo went to work for the Parkview Medical Center. She felt that labor practices at Parkview were unfair and tried to expose them to public scrutiny. Liuzzo claimed to have stolen a microscope and insisted on being taken to the police station. This action attracted media attention since her husband had become a local labor leader. Liuzzo next found part-time work at Sinai Hospital. In May 1962, she enrolled at Wayne State University, taking English and philosophy, among other courses. The university exposed Liuzzo to political ideas of the time, including debates about the Vietnam War and discussions on civil rights.

Time for Action

In February 1965, a night demonstration for voting rights at the Marion, Alabama courthouse turned very ugly. State troopers clubbed marchers and beat and shot a 26-year-old African American named Jimmie Lee Jackson, who later died. His death spurred on the fight for civil rights in Selma, Alabama. The Southern Christian Leadership Conference (SCLC) scheduled a protest march for Sunday, March 7. Governor George Wallace banned the march, but the ban was ignored. Six hundred marchers headed for the arched Edmund Pettus Bridge that crossed the Alabama River. As the protesters reached the crest of the bridge, they saw a terrifying sight on the other side: state troopers armed with clubs, whips, and tear gas, and a sheriff's posse on horseback. When told to stop and disperse, the marchers refused. The troopers advanced on the marchers, clubbing and whipping them, fracturing bones and gashing heads. Seventeen people were hospitalized on the day later called ''Bloody Sunday.''

At Wayne State University, 250 students held a protest demonstration on March 12. They marched to the federal building in Detroit singing ''We Shall Overcome,'' a civil rights song. Liuzzo participated in that march, becoming actively involved for the first time in the civil rights movement.

A march was scheduled for Sunday, March 21, beginning in Selma and ending at the state capital of Montgomery, 54 miles away. Marchers hoped to meet Governor Wallace to discuss the voting rights of black people. On the Tuesday before the event, Liuzzo packed a few things in a shopping bag and told Sarah Evans that she was going to Selma to help with the march. Evans begged her not to go, but Liuzzo was insistent. That night she called her husband and told him her plan. He tried to dissuade her, as did her daughter Penny, who told her, ''Mom, I have a terrible feeling I'm not going to see you anymore.'' Liuzzo replied, ''I need to be there . . . .'' In Selma, Liuzzo greeted new arrivals for the march at the Brown Chapel reception desk. There she met Leroy Moton, a 19-year-old civil rights activist.

More than 3,000 people began the march on Sunday, March 21, including blacks, whites, doctors, nurses, working class people, priests, nuns, rabbis, homemakers, students, actors, and farmers. Many famous people participated including Dr. Martin Luther King, Ralph Bunche, Coretta Scott King, Ralph Abernathy, and Andrew Young. It took five days for the protesters to reach their goal. Liuzzo marched the first full day and returned to Selma for the night. On Wednesday she rejoined the march four miles from the end, where a festival was held with performances by many popular entertainers of the day, including Sammy Davis, Jr., Joan Baez, and Dick Gregory. Liuzzo helped at the first aid station. On Thursday, Liuzzo and other marchers reached the state capitol building, with a Confederate flag flying above it. Martin Luther King addressed the crowd of 25,000, calling the march, a ''shining moment in American history.''

Violent End to Peaceful Protest

After the march, Liuzzo insisted on helping shuttle people from Montgomery back to Selma. After dropping passengers in Selma, she and Moton headed back to Montgomery. Liuzzo stopped at a red light, and a car with four white men pulled up alongside her. They saw a white woman and a black man in a car together. Because of segregation, blacks and whites in the South did not share public facilities and race mixing often led to violence. These men belonged to the Ku Klux Klan (KKK), a group that supported the continuation of segregation. They followed Liuzzo, who tried to outrun them. They caught up with her car and opened fire. She was shot in the head and died in Lowndesboro, Alabama on March 25, 1965.

The Liuzzo family was shattered to learn of her death. Adding to their grief were the phone calls and hate mail they received. The children were taunted in the streets with cries of ''nigger lover.'' Yet many others called and wrote to express love and sympathy. President Lyndon Johnson appeared on television the next day to discuss the murder and arrest of the four Klansmen. Johnson told the American people, ''Mrs. Liuzzo went to Alabama to serve the struggle for justice. She was murdered by the enemies of justice, who for decades have used the rope and the gun and the tar and feathers to terrorize their neighbors.'' Johnson announced that he planned to send an anti-KKK bill to Congress to demand an investigation into the ''hooded society of bigots.'' Johnson used Liuzzo's murder to encourage Congress to pass the Voting Rights Act, which he signed into law in August of 1965.

Justice on Trial

On May 3, 1965, the trial of Liuzzo's killers began. One of the men in the car, Gary Thomas Rowe, Jr., was an FBI informant and thus was protected by the FBI. The three others were indicted on a state charge of murder and a federal charge of civil rights violation. The all-white jury could not come to a decision and a mistrial was declared. The second trial began in October. The defense attorney attacked the credibility of the informant, Rowe, stating that he fabricated information. The men were found not guilty of murder. In the federal trial the defendants were found guilty of conspiracy to violate the civil rights of Liuzzo and were sentenced to ten years in prison, a landmark in Southern legal history.

In 1978, investigations revealed that Rowe, the FBI informant, may have been involved in the bombing of a church in 1963 where four black girls were killed. In November of 1978, a grand jury indicted Rowe for the murder of Liuzzo, but he fought the extradition proceedings against him. In 1980, an FBI file revealed that Rowe had clubbed Freedom Riders and that the FBI had paid his medical bills and given him a $125 bonus. The Liuzzo children sued the FBI for $2 million, blaming Rowe and the FBI for the murder. A federal judge blocked Rowe's extradition to Alabama. In Ann Arbor, Michigan, the Liuzzos got Rowe into court, but the judge threw out the case and ordered the family to pay back the government $80,000 in court costs. The family appealed and the fine was voided.

Difficulties in obtaining FBI files in the Liuzzo case led to a strengthening of the Freedom of Information Act. *Playboy* magazine sued the Department of Justice to gain access to the task force report on Gary Thomas Rowe, Jr. It took two and a half years of legal wrangling before Judge Norma Holloway Johnson ordered the report turned over to *Playboy*. The lengthy court battle ended in a landmark decision which endorsed the public's right to know.

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Belva Lockwood

Belva Lockwood (1830–1917) was the first American female attorney and the first woman to run for president of the United States. She refused to accept discriminatory laws and asserted her right as a woman to plead cases before the U.S. Supreme Court. Lockwood waged a lifelong battle to attain equal rights for women, Native Americans, African Americans, and immigrants.

Belva Lockwood was born Belva Ann Bennet on October 24, 1830 in Royalton, New York. She was the daughter of farmers, Lewis and Hannah Bennet, and was raised in the hills of western New York. As a child, she loved history and dreamed of becoming a teacher. At the age of 14, Lockwood graduated from the local public school and spent the summer teaching for $7 a week. She saved her money and used it to pay tuition at the Girls Academy in Royalton, New York. She graduated at 18 and married Uriah McNall. The couple had one child, a daughter named Lura.

Lockwood was 22 when McNall died. In order to support herself and her young daughter, she applied for a teaching position. When Lockwood discovered that she could earn only $8 a week while male teachers earned $16 to $20 a week for the same work, she refused to accept the discriminatory wage. She sold some of her late husband's property and used the proceeds to pay her tuition at Genesee Wesleyan Seminary, later called Syracuse University. Lura McNall went to live with her grandparents while Lockwood pursued a higher education. She studied science, mathematics, political economy, and the U.S. Constitution. She learned about the social causes of the day, including abolitionism, temperance, and equal rights for women. Lockwood graduated from the two-year program in 1857 and became head of the Lockport Union School District, where her progressive ideas shocked the other teachers and

parents. She insisted, for example, that girls be allowed to enroll in public speaking and physical education classes. After two years at the school district, she became head mistress at the Gainesville Female Seminary.

Resolute in her conviction to change the course of women's lives, Lockwood moved herself, her daughter, and her sister, Inverno, to Washington, D.C. in 1865. They established a school for young ladies as a means of support, and McNall involved herself in the administration of the school. Lockwood spent a portion of her time speaking out for women's rights and contacting legislators. She wrote letters to congressmen, observed the workings of the Congress, and attended meetings for social activism. Yet she felt increasingly abandoned by the elected officials in the federal government. It seemed to her that many had forgotten the words of the U.S. Constitution. She became outraged by the fact that female civil service employees made two to three times less than their male counterparts and drafted a bill to equalize the salaries of all civil service employees. The bill passed and became law. In order to further test the power of the courts, Lockwood decided to become a lawyer. She was refused admission at two law schools because off her sex. Finally she met William Wedgewood, vice chancellor of the National University Law School, who agreed to give her private instruction in law.

Legal Career

In May 1873, at the age of 43, Lockwood completed her law studies, but was refused a diploma. She wrote to President Ulysses S. Grant, the titular head of the law school, and demanded her diploma. It arrived within a week. In September of that same year, she was admitted to the bar of the District of Columbia. She opened a law practice in her home and quickly established a clientele. Lura McNall assisted her mother by performing secretarial duties.

Lockwood discovered while working on a case of patent infringement, that women were not allowed to plead cases before the U.S. Court of Claims, without special permission. She requested permission, but was refused. She then petitioned Congress to grant women permission to practice before the Supreme Court. Congress passed the appropriate legislation five years later, in 1879. On March 3 of that year, Lockwood was granted permission to argue cases before the highest court in the United States. Three days later she was granted access to the U.S. Court of Claims, where she won some of her more memorable cases.

Among the significant litigation that Lockwood presented before the Court of Claims was a suit brought by Jim Taylor, a Native American from the Cherokee tribe. Taylor requested help to collect money owed to the Cherokee people by the U.S. government since the Treaty of New Echota of 1835. Lockwood fought for many years to help them collect the interest on that money. She pleaded the case before the U.S. Supreme Court and won an award of $5 million. At the time, It was considered to be the most important case, in terms of monetary compensation, ever brought before the U.S. Court of Claims and the Supreme Court.

Lockwood worked with the Universal Peace Union, in a struggle to attain equal rights for minorities. She contributed her talents to the cause of southerner, Samuel Lowery, who became the first African American to be admitted before the bar of the Supreme Court.

Presidential Candidate and Diplomat

Lockwood was continually frustrated by the Republican Party and its apparent lack of interest in protecting the rights of women. She wrote to Marietta Stow, the editor of the *Women's Herald of Industry* in California. Lockwood stated, ''Even if women in the United States are not permitted to vote, there is no law against their being voted for and, if elected, filling the highest office . . . Why not nominate women for important places?. . .The Republican Party . . . has little but insult for women when they appear before its conventions. It is time we had our own party, our own platform and our own nominees.'' Stow replied to Lockwood's letter with a startling proposition, ''We have the honor to congratulate you [Lockwood] as the first woman ever nominated for the office of president of the United States.'' The Equal Rights Party had selected her as a presidential nominee to run in the election of 1884. The party awaited her reply.

Lockwood accepted the nomination and formulated her platform. She would seek to place women in public offices including the Supreme Court. Lockwood resolved to protect and foster American industries, to promote temperance laws, and to fight for full citizenship rights for Native Americans. Reporters and cartoonists poked fun at

her while the most ardent of feminists, Susan B. Anthony and Elizabeth Stanton, disapproved of Lockwood's presidential campaign, fearing that such a hapless endeavor might only serve to dilute the cause of women's rights. Lockwood herself took the campaign seriously; she visited many cities and states on a grueling campaign schedule. Her ideas reached many citizens through the newspapers.

Lockwood received at least 6,161 votes. There were more votes in her favor that the election judges refused to tabulate. In 1888, the Equal Rights Party of Iowa nominated her for the presidency once more, and again she campaigned in earnest.

During the 1880s and 1890s Lockwood realized a lifelong dream of traveling abroad. In 1885, the State Department appointed her as a delegate to the Congress of Charities, the first world pacifist gathering, in Geneva Switzerland. At the Congress Lockwood read a proposal for the formation of a world court, a suggestion that met with great approval. The following year, she became the official representative to the Second International Peace Conference in Budapest, Hungary. In 1889, Lockwood attended the Universal Peace Congress in Paris, and the following year she read a paper on disarmament at the International Peace Conference in London. In 1892, Lockwood was a member of the International Peace Bureau, which met in Bern, Switzerland.

Personal Glimpse

Shortly after arriving in Washington, a toothache led to an acquaintance with Dr. Ezekiel Lockwood. She married the dentist in 1868 and gave birth to a daughter the following year. The couple named the little girl Jessie. Sadly, the child died of typhoid fever at a young age. When Lockwood opened her private law practice in the couple's home, her husband retired from dentistry to become a notary public and claims agent. He died in 1877. Lockwood's oldest daughter, Lura McNall, died during the years when Lockwood's life was absorbed by the North Carolina Cherokee claim recovery case. McNall left behind a young son, Forest, whom Lockwood continued to raise.

Lockwood assisted in the establishment of the Universal Franchise Association, and served as president to that organization. In 1869, she helped found the Equal Rights Association of Washington, an organization whose mission was to secure equal rights for all Americans regardless of race, color, or sex. Lockwood was often frustrated when hecklers disrupted the association meetings. Her words at one meeting were quoted in the *Washington Star:* ''We cannot stop fighting until such legislation is passed, no matter what ridicule and humiliation we suffer doing so.''

In 1912, at the age of 81, Lockwood retired from the practice of law, to devote her time to social causes. Three years later, she made her last trip to Europe, to send a message of peace to the women of the world. Lockwood died on May 19, 1917 in Washington, DC—three years before American women received the right to vote. In the 1980s, the U.S. Postal Service issued stamps to honor Lockwood. In the 1990s, a crater on the planet Venus was named in her honor. The perseverance and eloquence of Belva Lockwood enabled her to accomplish many goals and to overturn a number of prejudicial barriers.

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Hugh Lofting

A childhood love of animals shaped the writing career of Hugh Lofting (1886–1947). His work was chiefly built around the creation of a fictional character, Doctor John Dolittle, who sought to help animals by learning their language. Lofting used this character to illustrate to his young readers that communication with others, even those who appear to be the most foreign, can go a long way toward creating a more harmonious world.

Doctor John Dolittle was the protagonist in Hugh Lofting's long-running juvenile series. He promoted the idea that different entities (people and animals alike) could live compatibly and that this philosophy was most effectively passed on by reaching young children before biased attitudes were ingrained in them. If he could reach children with his message, he might point at least a portion of the population in the direction of world peace; this appeared to be his ultimate dream.

Hugh John Lofting was born at Maidenhead in Berkshire, England, on January 14, 1886. His parents were both Roman Catholic; but his mother, Elizabeth Agnes, was Irish, and his father, John Brien Lofting, was English. He had four brothers and one sister. By the age of eight Lofting had been sent to Mount Saint Mary, a Catholic boarding school, where he remained for the next ten years. Little is known either about his school days or about his childhood prior to that.

Although Lofting may have preferred to strike out on his own to pursue a writing career, he and his brothers were expected to seek professions that were more secure and dependable. Therefore, he decided to study civil engineering with a focus on architecture. In 1904, Lofting journeyed to the United States, where he enrolled at the Massachusetts Institute of Technology. By 1906, he had returned to England to complete coursework at London Polytechnic. During his college years he whetted his creative thirst by writing plays and short stories. After earning a degree in 1907, Lofting sought employment in the areas for which he had been trained.

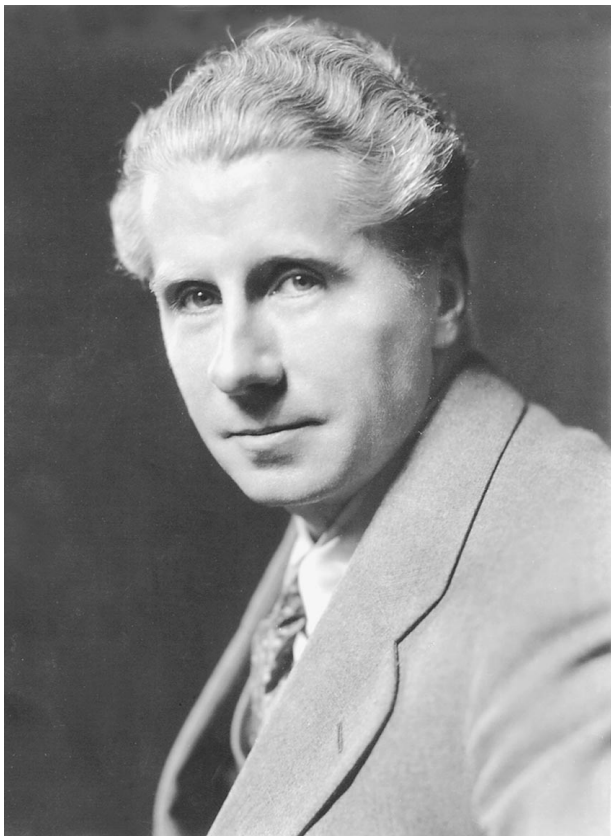

Changed Careers

Those early years saw Lofting changing jobs frequently. First he practiced architecture, then he prospected for gold and worked as a surveyor in Canada. During the next couple of years he traveled to West Africa and Cuba, where he served as a railway engineer. By 1912, he was back in the States, having firmly decided that engineering was not for him. He moved to New York and married Flora Small that year. He also began sending manuscripts of articles and short stories to magazines. Flora bore him, in quick succession, his first two children, Elizabeth and Colin. Despite taking up residence in the U.S., Lofting never became a naturalized American citizen. He remained a British subject throughout his entire life.

Due to the outbreak of the First World War, Lofting's writing career was temporarily put on hold. However, the events of the war were to have a considerable impact on him. Initially, he worked for the British Ministry of Information at its New York base. Two years later, in 1916, he joined the British army, becoming a member of the Irish Guards. Lofting saw combat in France and Flanders. It was his response to what he observed there that changed his life.

Doctor Dolittle Created

Lofting's children looked forward to letters from their father. They wanted to know what things were like in the trenches. Lofting thought about what he could send them. Either his days were tediously spent and of no interest to a child or the events were so horrific they might inspire nightmares. He noticed in particular the cold, indifferent manner in which the war-employed animals were treated. Unlike wounded soldiers who were medically treated, any wounded animals were automatically killed and discarded as no longer useful. Out of Lofting's disgust over this apparent disrespect for the animals, Doctor Dolittle was born. Lofting created a doctor who decided to stop treating humans and to turn his attention to the medical treatment of animals. He determined that this was best achieved by learning their language. He sent the stories back home to entertain the children.

In 1917, Lofting was wounded in France. Two years later he was discharged and sent home to his family in the United States. They moved to Connecticut, and Lofting devoted his attention to his writing. His wife and children encouraged him to turn his stories into a book. His idea was well-received by the publisher, Frederick A. Stokes and a manuscript was completed in 1920. The public became enthralled with *The Story of Doctor Dolittle*. The exotic settings and fast-paced plotting, which included chases, captures, escapes, rescues, and a return-trip home, made for quick reading. The original idea of the doctor who talked to animals in order to help them generated much notice.

Newbery Medal Award

In 1923, Lofting's second book, *The Voyages of Doctor Dolittle,* was published and received critical acclaim. It won a Newbery Medal that year. Reviewers found the story to be fuller and the writing to be more sophisticated, although still appealing for its intended audience. Doctor Dolittle grew as a protagonist who could perform fantastic feats. Lofting revealed some of the history of Dolittle's life, as well. He continued to focus on characters who might otherwise have been overlooked or dismissed. He turned a literary magnifying glass on the misfits and humanized them—even the animals. An important element was also added. The addition of the young character,Tommy Stubbins, provided the young readers with someone to whom they could relate more closely.

Encouraged by the enthusiastic reception of his first two books, Lofting put out four more. He also chose this time to contribute articles to the *Nation* magazine. Lofting tried to dispel the folk tales and legends of war heroes which ''keep alive race hatreds,'' as related in *Something about the Author.*

Tragic Losses

In 1927, Lofting's wife, Flora, died. The following year he married Katherine Harrower (also known as Katherine Harrower-Peters). Just a few months after their wedding she contracted influenza and died. Lofting's physical well-being began to decline, perhaps in response to his personal losses. He wrote some children's books outside the realm of his Dolittle series. After five years he produced *Doctor Dolittle's Return.* Although he had been ready to retire the doctor, his readers were clamoring for another installment in the series and Lofting decided to oblige them. This was considered by many to be his last quality work.

In 1935, he married his third and last wife, Josephine Fricker. They moved to Topanga, California. The following year their son, Christopher, was born. Lofting continued to write, but not with the fervor of his early days. The outbreak of the Second World War seemed to inject him with a growing pessimism about the state of the world, which was reflected in his writing. The first of three posthumous novels, *Doctor Dolittle and the Secret Lake,* depicted the biblical story of the flood from the animals' point of view. It included death and destruction, but ultimately friendship prevailed. Hugh Lofting died in Santa Monica, California on September 26, 1947, after a two-year illness.

Blacklisted, Then Revised

His 12 Doctor Dolittle books went out of favor and out of print during the 1970s. They were blacklisted for almost two decades because some passages were construed as racist. It would seem probable that Lofting was unaware that his passages were both racist and condescending. In 1988, revised editions of the books were released. Some purists argue that the books should have remained intact. Lofting's son, Christopher, on the other hand, supported the revisions, even proclaiming that his father would have altered the objectionable passages himself.

Some of the books from the Dolittle series reflected an uneven quality of writing. The apparent intent of Lofting was that they should be taken as a whole, though. This was not a planned series. It evolved to reflect the growth of its creator as well as that of its main character. Consistent to the series, however, was the theme running through each book—that, by reaching out to one another through the offer of communication and friendship, anything was possible. Lofting fervently hoped that, with the right attitude and the right tools, living together in harmony was not such an outlandish idea.

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Malcolm Lowry

Malcolm Lowry (1909–1957) is best known for his one and only masterpiece, an autobiographical novel entitled *Under the Volcano.* It weaves together themes of alienation, love, political idealism, and myth. An uncontrolled alcoholic, Lowry's life was marked by self-destruction and desolation.

Lowry was born on July 28, 1909, in New Brighton, near Liverpool, England, the fourth son of Arthur Osborne Lowry and Evelyn Boden Lowry. His father was a wealthy Liverpool cotton broker who provided Lowry with a conventional English upper-class childhood. He was

sent away to boarding school when he was eight years old and later briefly attended a public school where he wrote poems and stories for the *Leys Fortnightly,* the school magazine.

Later in his life, Lowry would lament frequently about his abysmal childhood. Most biographers attribute this to Lowry's tendency to embellish and fictionalize events to serve his own purposes. For example, he claimed that the noticeable scar on his knee, the outcome of a childhood bicycle accident, was the result of a gunfight during the Chinese civil war. Lowry did suffer from chronic constipation as a child and battled a bout of conjunctivitis as a preteen that affected the sight in both his eyes temporarily. He began abusing alcohol by the time he was 14 years old.

Although his father expected him to attend Cambridge and then take his place in the family business like his three older brothers, Lowry wanted some worldly experience to draw on for his writing. In May 1927, having finally secured his father's reluctant consent, Lowry set sail from Liverpool bound for Yokohama as a deckhand on the freighter *S. S. Pyrrhus.* He returned five months later with material for several stories that he would eventually expand into his first novel.

Lowry was particularly influenced by American writer Conrad Aiken and his 1927 novel, *Blue Voyage.* Precipitated by a fan letter, Lowry moved to Boston in the summer of 1929 in order to learn from Aiken. This apprenticeship financed by Lowry's father. Lowry was also very interested in the Norwegian writer, Nordahl Grieg, and his dark novel

about a young man's adventures at sea entitled *The Ship Sails On.*

In the fall of 1929, Lowry attempted to placate his parents by enrolling at Cambridge University. His career as a student was unspectacular. He remained remote and aloof, spending most of his time working on drafts of his first novel *Ultramarine.* In his first term, he was deeply shaken by the suicide death of his roommate, Paul Fitte. Although the details of their relationship are unclear, Lowry was long haunted by the death. He later claimed responsibility for the tragedy and references to the incident appeared in his fiction. By the time he graduated from Cambridge in 1932, Lowry had earned a reputation as an excellent writer and a heavy drinker. Despite his unrelenting drinking, coupled with self-doubt, detachment, and despair, Lowry had a charm and a charisma that drew others to him, particularly in the barrooms.

Ultramarine

Ultramarine, the first of two major works published in Lowry's lifetime, appeared in 1933. Lowry was 24 years old. It tells the story of an educated young man, Dad Hilliot, and his psychological and social development during his voyage to the Far East. Because of his upper-class background and sexual inexperience, Hilliot is rejected and ridiculed by the crew. Nonetheless, he is able to win their approval, after weeks of loneliness and internal anguish. The story is supposedly based on Lowry's experiences on the *S.S. Pyrrhus,* although he never achieved the level of acceptance his character did.

The reviews of *Ultramarine* were less than enthusiastic. According to critics, the main problem was a narrative line that could not sustain itself over the course of the novel. An additional problem was that Lowry attributed an undue significance to Hilliot's experiences. He also received criticism for his perfunctory treatment of the ports and countries encountered by Hilliot, preferring to focus on the inner psyche of his character. Although some critics saw evidence of Lowry's potential for extraordinary writing, *Ultramarine* was for all practical purposes a failure. Of the 1,500 copies printed, only half were sold. Later, Lowry would concur that the novel was not exceptional. He often spoke of rewriting it, but only a few minor revisions were ever made.

After leaving Cambridge, Lowry spent several months in London where he developed relationships with other writers, including Dylan Thomas. In April 1933, his restless spirit took hold and he began traveling through Europe with friend and mentor Aiken. While in Spain, Lowry met American writer Jan Gabrial and, after a brief romance, the two were married in Paris on January 6, 1934. However, the relationship was marked with conflict. Eventually Gabrial left Lowry in France and returned to New York. He published two stories about their tumultuous marriage as ''Hotel Room in Chartres'' and ''In Le Havre.'' During this time Lowry also wrote a 1,000-page manuscript titled ''In Ballast to the White Sea,'' a story with psychological overtones about a Cambridge student and his relationships with those around him. He never found a publisher for the novel, and years later the manuscript was destroyed in a fire.

In 1935, Lowry moved to New York. His out-of-control drinking precipitated a two-week stay in the psychiatric ward at Bellevue Hospital. The next year Lowry and his wife reconciled. They moved to Los Angeles, where they lived briefly before moving to Cuernavaca, Mexico. By 1937 Lowry's obsessive drinking had fractured his relationship with Gabrial for good; she left him and they never saw each other again. Already suffering from deep emotional and mental turmoil, Lowry sank deeper into despair. His drinking went unabated, and Lowry was jailed in Oaxaca. When he was ultimately deported in July 1938, he returned to Los Angeles.

Although his time in Mexico had been exceptionally painful and disturbed, it was also a time of inspiration and insight. His anguish became the subject matter for his one and only masterpiece, an autobiographical novel entitled *Under the Volcano,* which he began working on in 1936. After completing three drafts, Lowry was still unable to find a publisher. In the midst of his struggles, and shortly after arriving in California, Lowry met and fell in love with Margerie Bonner, an aspiring American writer and former child-star of silent films. When Lowry moved across the border into Canada after his American visa expired, Bonner went with him. They were married on December 2, 1940. For nearly 15 years, they lived in a squatter's cabin at Dollarton on the Burrard Inlet, near Vancouver. The shack burned down in 1944, and the manuscript of ''In Ballast to the White Sea'' was destroyed, but other works in progress were saved. After a time living with friends, they returned and rebuilt.

Under the Volcano

On Christmas Eve in 1944, Lowry finished his final draft of *Under the Volcano.* It tells the tragic story of the last 12 hours in the life of Geoffrey Firmin. The entire novel takes place on November 2, 1938, with the exception of the first chapter, set in 1939. An alcoholic consumed by his vice, Firmin had been the British consul in Quauhnahuac, Mexico, but was removed after Britain severed diplomatic relations in 1938, over the oil crisis. His crumbling life served to reflect the political upheaval in Mexico at the time. Yvonne, Firmin's ex-wife, returns unexpectedly, but their attempts to reconcile are undercut by Firmin's continued drinking and abusiveness. The scene is further complicated by the arrival of two of Yvonne's ex-lovers, Firmin's half-brother and one of his friends, a French film director. Firmin spends the last hours of his life drinking and reflecting on his life. At the climax, Firmin is gunned down by a Mexican fascist who mistakes him for a criminal, and Yvonne is trampled to death by a runaway horse.

Under the Volcano weaves together themes of alienation, love, political idealism, and myth. In defense of his manuscript to London publisher Jonathan Cape, Lowry explained the significance of Firmin's doomed state: ''The drunkenness of the consul is used, on one plane, to symbolize the universal drunkenness of mankind during the [Second World] War, or during the period immediately preceding it, . . . and what profundity and final meaning there is in his fate should be seen also in its universal relationship to

the ultimate fate of mankind.'' The novel is a story of the pathetic deterioration of an alcoholic and the view of those who love him; it is also a study of Mexico, its politics, landscape, and place in history during the 1930s.

Lowry spent the next year drinking heavily while awaiting word from the publishers about *Under the Volcano.* He and Bonner took a trip to Mexico. Lowry wanted to show his wife the places he wrote about in the novel and he wanted to renew his friendship with a previous drinking companion. The trip did not go well. Lowry received unflattering comments from the publisher, and he discovered his old friend had been killed several years earlier in a barroom gunfight. Once again in the depths of despair, Lowry attempted suicide. Finally, the couple was deported from Mexico when Lowry refused to pay a small bribe to an immigration official.

Under the Volcano was finally published in 1947. The publicity he received from the book did not inspire Lowry to develop his talents. Although he continued to write and rewrite previous manuscripts, Lowry would not be published again during his lifetime. Still drinking heavily, he traveled with his wife extensively from 1946 to 1949. Finally returning to Canada, Lowry decided to try his hand at writing screenplays even though he had no experience. He completed a 455-page script based on Scott Fitzgerald's *Tender is the Night.* It was the first manuscript Lowry had actually finished in almost six years.

The Last Years

By 1954, Lowry had been released by his publisher, Random House. One of his last unfinished works, *October Ferry to Gabriola,* takes place in the mind of unemployed lawyer, Ethan Llewelyn, as he journeys from Dollarton to Gabriola Island, just off the coast of British Columbia. The Random House editor complained about the book's lack of focus and clarity. Despondent over the termination of his contract, Lowry sought psychiatric treatment in 1955, but it seemed to do him little good. In February 1956, Lowry and his wife settled in Ripe, on the south coast of England. The couple argued. When Lowry threatened his wife with a broken gin bottle, she fled the house. She returned to their home in Ripe, England on the morning of June 27, 1957 to find Lowry dead from an overdose of sleeping pills.

Many of Lowry's unfinished and unpublished works were edited and published under the direction of his widow. *Hear Us O Lord From Heaven Thy Dwelling Place,* published in 1961, is a volume of seven short stories. Two of the stories drew attention: ''Through the Panama'' and ''The Forest Path to the Spring,'' a recounting of Lowry's time in Vancouver, were heralded as Lowry's best work since *Under the Volcano. Dark As the Grave Wherein My Friend is Laid,* (1968), is an autobiographical novel of Lowry's return to Mexico to look for his friend Marquez. *Lunar Caustic,* (1968), also autobiographical, is based on the time Lowry spent in Bellevue. Named for silver nitrate, the substance once used to treat syphilis, the novella is a shocking story of alcoholic Bill Plantegenet's time in Bellevue Hospital and his encounters with three other patients. His unfinished novel *October Ferry to Gabriola,* (1970), was considered thin and much more a remembrance of Lowry's time in Vancouver than a complete novel.

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George Lucas

American filmmaker George Lucas (born 1944) was responsible for the creation of a number of the most profitable movies in history, including the *Star Wars* and *Indiana Jones* trilogies. Lucas is also responsible for many technical innovations in filmmaking, especially special effects.

Lucas was born in Modesto, California on May 14, 1944, the only son among George and Dorothy Lucas's four children. His father sold office supplies and equipment and owned a walnut farm. George Lucas Sr. found his son difficult to understand and quite stubborn. Lucas enjoyed racing cars and was the proud owner of a souped-up Fiat in high school. He was not a good student, and barely made passing grades. Shortly before graduating from high school, Lucas was involved in a serious car accident and nearly died from his injuries. With broken ribs, Lucas spent three months in the hospital. This experience seriously affected his outlook on life. Lucas decided that he wanted to go to art school. His parents refused to support this decision, however, so Lucas instead studied social sciences at Modesto Junior College.

While at Modesto, Lucas developed an interest in photography and film. He began making films with an 8mm camera, though he knew little about the art and its history. Lucas combined his new interest with an old one when he began to photograph car races. He also became involved in the building of race cars. One was built for Haskell Wexler, a famous cinematographer, who befriended Lucas. With the cinematographer's help, Lucas entered the film program at the University of Southern California (USC). Lucas had a variety of interests in film school. He began in animation, then moved on to cinematography and editing. Lucas was determined to succeed as a filmmaker, and produced eight student films. One of these films, 1965's *THX-1138: 4EB* won several awards, including a first prize at the National Student Festival. In this short film, Lucas explored his version of the future.

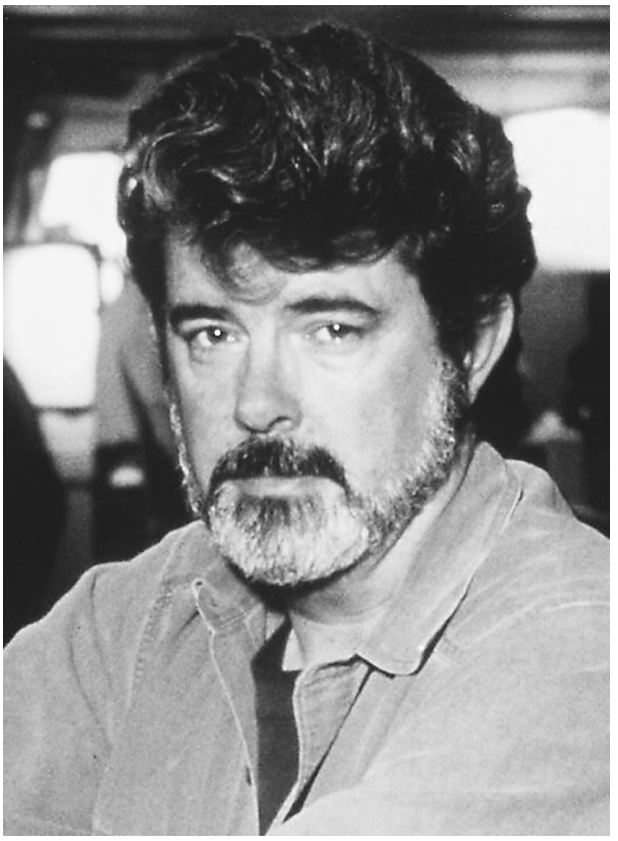

Lucas graduated from USC in 1967 and worked on the fringes of the film industry for several years, holding odd jobs. He spent time as a cameraman for Saul Bass, filmed part of the infamous 1968 Rolling Stones concert in Altamonte, California, and worked as an editor for documentaries produced by the United States Information Agency. While working for the USIA he met Marcia Griffin, a film editor. They married in 1969, and adopted a child in 1981. The couple divorced in 1984 and Lucas later adopted two children on his own.

Met Coppola

In 1969, Lucas won a scholarship from Warner Bros., which allowed him to watch a film being made. He was on the set of a film directed by Francis Ford Coppola entitled *Finian's Rainbow.* Lucas and Coppola developed a strong friendship. Lucas became an advisor on *Finian's Rainbow* and assisted in the editing room. This was the break he needed. Lucas worked on Coppola's next film, *The Rain People,* and made a documentary about the production called *Filmmaker.*

First Feature Film

Through Coppola's newly founded film studio and independent production company, San Francisco's American Zoetrope, Lucas made his first feature, *THX-1138.* Based on the short film he made as a student, the full length movie took the futurism to an extreme. With an intelligent story, and no real special effects, Lucas's version of the future was not unlike George Orwell's *1984* with some elements of his future hit, *Star Wars.* Though produced through Zoetrope, the financing for *THX-1138* were provided in part by Warner Bros. The studio did not like the film, and wanted their money back. Coppola convinced them to reconsider. After Warner Bros. edited five minutes off the film, *THX-1138* finally saw a limited release in 1971. It was never promoted by the studio. *THX-1138* was not a commercial success and received mixed reviews. Critics praised the technical aspects, but found the story to be derivative of other science fiction films. In 1978, *THX-1138* was re-released with the missing minutes restored, and it quickly became a cult classic.

Success with *American Graffiti*

In 1973, Lucas experienced his first real success as a filmmaker with *American Graffiti.* The film was a nostalgic look at the early 1960s as Lucas remembered it, down to the most exacting details. The story focused on one summer night in 1962, and followed teenage boys and their cars. Lucas co-wrote the script and directed it, with Coppola serving as a co-producer. *American Graffiti* had a budget of a little more than $750,000 and was filmed in less than a month. Initially Universal, the studio which financed the production, was not happy with the finished product. Coppola offered to buy the film and release it himself. Although the studio did not believe it would make a profit, *American Graffiti* was released nonetheless. It took several months for the film to build a following, but *American Graffiti* became the sleeper hit of the year. By 1975, the film had grossed over $50 million; by 1998, $115 million. *American Graffiti* was one of the most profitable films of the 1970s, and received five Academy Award nominations and a Golden Globe for best comedy. Lucas was honored with several best screenplay awards.

Star Wars Redefined Blockbuster

As soon as *American Graffiti* was completed, Lucas began working on the script for *Star Wars.* He planned his space fantasy as three sequential, interrelated trilogies, of which *Star Wars* was the first episode of the middle trilogy. This science fiction film included aspects of westerns, soap operas, serial swashbucklers, and other genres as well. Lucas told Gerald Clarke of *Time,* "I wanted *Star Wars* to have an epic quality, so I went back to the epics. Whether they are subconscious or unconscious, whatever needs they meet, they are stories that have pleased or provided comfort to people for thousands of years." The Lucas-directed *Star Wars* was released to near universal praise in May 1977. His very personal vision appealed to a mass audience. The film smashed all box-office records as audiences viewed it repeatedly.

One of the reasons for the success of *Star Wars* was its spectacular special effects and definitive production design. As with his earlier films, Lucas paid particular attention to details. *Star Wars* won Academy Awards for its special effects and technical aspects. Though *Star Wars* was made for about $10.5 million, the film grossed $400 million worldwide before its re-release in 1997. Despite this success, the experience of making the film left Lucas exhausted. A retiring man with simple pleasures, he found directing the

massive set of *Star Wars* to be overwhelming at times. Lucas did not direct another film for twenty years.

Despite his experience directing *Star Wars,* Lucas proved to be a wise businessman. He declined to take a director's fee for his work on the film, in exchange for rights to merchandising. Lucas also retained the rights to the *Star Wars* sequels. It was the former, however, that made him immediately rich. Lucas merchandised *Star Wars* in every conceivable way, through books, toys, kits, and consumer items. Between 1977 and 1980, Lucas made $500 million off of *Star Wars* merchandise. He managed the merchandising through his company (LucasFilm Ltd.), established in 1979. Lucas set up other companies to deal with organizing his burgeoning film empire.

By 1980, the second installment in the trilogy was released. In the production of *The Empire Strikes Back,* Lucas was only the executive producer and wrote the story on which the script was based. There was some critical debate over the merits of the more complex story, but many noted that the special effects were technically better. *The Empire Strikes Back* earned $365 million at the box office. After his hands-off approach, Lucas returned to a more active role in 1983's *The Return of the Jedi.* He co-wrote the script with Lawrence Kasden, and again served as executive producer. Reviews were even more mixed than with *The Empire Strikes Back.* While special effects were excellent, critics thought they were overused and overwhelmed the characters and the story. As a whole, the trilogy grossed $1 billion. Their merchandising licenses, however, brought in over $3 billion.

Created Indiana Jones

At the time Lucas began developing his concept for *Star Wars,* he had the idea that eventually led to another trilogy of films. The Indiana Jones series was developed as an homage to Saturday matinee serials and adventure films of the 1940s. Lucas conceived the story for the first Indiana Jones movie, entitled *Raiders of the Lost Ark,* and served as producer. His story again found mass appeal, both from critics and audiences. Lucas's involvement decreased in the next two Indiana Jones movies. He wrote the story for 1984's *Indiana Jones and the Temple of Doom* and produced *Indiana Jones and the Last Crusade.* Both of these films were not as popular as the first installment, with many critics finding the films to be derivative. Lucas used the Indiana Jones character in a 1992 series he produced for television. Entitled *The Young Indiana Jones Chronicles,* Lucas conceived of all the stories, but the show only lasted for one season.

Throughout the 1980s and most of the 1990s, Lucas primarily worked as a producer, with mixed success. Movies such as *Labyrinth* (1985), *Howard the Duck* (1986), and *Radioland Murders* (1994) were box office failures. Other films were more successful creatively and at the box office, such as *Tucker: The Man and His Dream* (1988) and *Willow.* (1988)

With profits from his film successes and LucasFilm, Ltd., Lucas founded Skywalker Ranch, a production facility near the Bay Area in California. Lucas based all of his companies there, which covered every aspect of film. One in particular changed the face of the film industry. Originally founded to handle the special effects for *Star Wars,* Industrial Light and Magic (ILM) advanced film technology through research and development. ILM branched out to do innovative special effects for other movies, such as *Star Trek* and *E.T. the Extra Terrestrial.* ILM was responsible for THX, a digital sound system found in many theaters. Despite his contributions to the film industry, some critics believe that the emphasis on special effects overwhelmed the stories they were supposed to enhance. Lucas disagreed telling Richard Zoglin of *Time,* ''Special effects are just a way of visualizing something on screen. They have expanded the limits of storytelling enormously.''

Returned to *Star Wars*

Though many doubted the other two *Star Wars* trilogies would ever be made, in 1994, Lucas began writing the scripts for the prequel trilogy. To prepare audiences, Lucas and Twentieth Century Fox reissued enhanced ''special editions'' versions of the original *Star Wars* trilogy in theaters beginning in 1997. Using the technology developed by his companies, Lucas fixed some of the errors in the first films and included scenes that technological limitations had previously prevented. In total, he added four and a half minutes to *Star Wars.*

In May 1999, Lucas released *The Phantom Menace,* the first installment of the prequel trilogy. Lucas directed this film and wrote the script. Because of the success of the *Star Wars* trilogy, a bidding war developed over the rights to release what would be guaranteed profit makers as well as the rights to make the toys. Because Lucas tapped into a childhood consciousness that was universal, his films have changed the world's standards for entertainment.

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Lucky Luciano

Although he was once called "one of the 20 most influential builders and titans of the 20th century," Charles "Lucky" Luciano (1897–1962) was a mobster. His advice was sought after by world leaders, but he was still a kingpin of crime. He eventually died in Italy as a deported criminal.

Luciano was born in Palermo, Italy on November 27, 1897. His parents, Antonio and Rosalia Cuania, brought their four children to New York City in 1907. His father, a sulphur pit worker in Italy, hoped to find a better life for his family. Luciano attended Public School 19, completing sixth grade. Arrested at the age of ten for shoplifting, he was released to the custody of his embarrassed parents. The arrest neither frightened him nor did it teach him a lesson. He was arrested several more times for minor theft. By 1915, Luciano had become a tough teenage hoodlum on the Lower East Side of New York.

A Natural Leader

Luciano soon had a gang of tough Italian boys following him. He taught his gang the "protection" racket, and they spent their time collecting pennies from local Jewish boys who paid to keep from getting beat up. One young boy, Meyer Lansky, refused to be intimidated and instead laughed at the tough Italians. That bold defiance impressed Luciano. The unlikely pair became best friends and were able to merge the Italian and Jewish gangs on the Lower East Side. Their friendship resulted in a successful crime partnership that would last until their deaths. Lansky would eventually became the architect of Luciano's criminal empire in New York and around the world.

Luciano took a job delivering hats for a Jewish hat maker named Max Goodman. The relatively successful Goodman exposed Luciano to a middle-class lifestyle. But Luciano didn't plan to work as hard as Goodman. He soon realized that if he slipped some drugs into the hatbands, he could kill two birds with one stone. He also learned one of the most valuable lessons of his life, that of making money behind a legal "front." Soon he was making more money than he had ever seen before as a drug dealer. He even served a term at Hampton Farms for selling drugs. It was after his release from this state facility for youthful offenders that he changed his name. He felt that his given name of "Salvatore" or "Sal" was a girl's name, so he became known as "Charlie."

At first Luciano and Lansky, along with friends Frank Costello and Benny "Bugsy" Siegel, committed simple robberies to make ends meet. Eventually the ruthless natural leadership style of each man enabled them to rise to the top of their chosen profession. It was said of the Luciano organization that when they "downsized" some of their colleagues, the move was permanent.

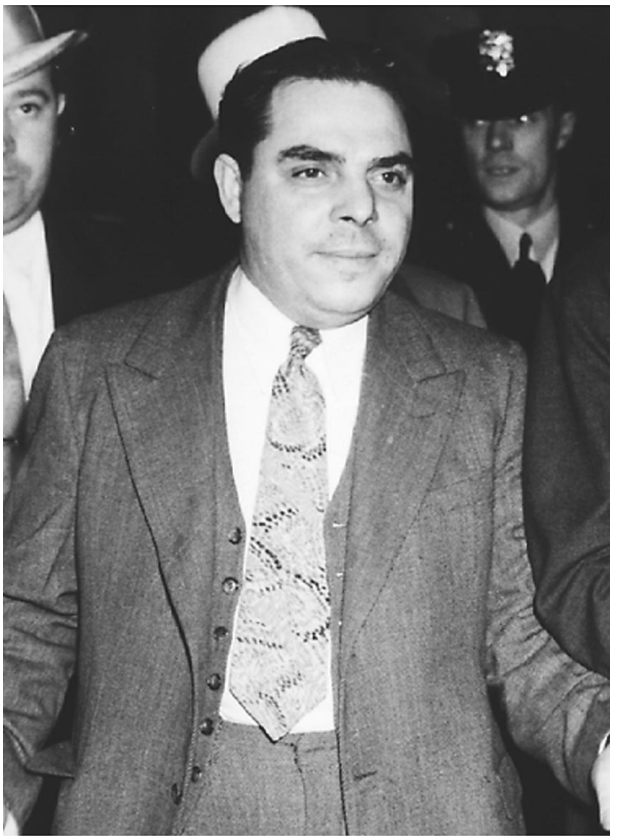

Prohibition Era

An action by the United States government gave Luciano the idea that propelled him to the top of the underworld. In 1919, the sale of alcoholic beverages was outlawed. It became clear that the demand for alcohol was still large and whoever could provide the drinks would become very rich. By 1920, he and Lansky were supplying alcoholic beverages to all the Manhattan "speakeasies" (bars).

As Luciano's fame grew, a war was being fought between major local gangs in New York. Luciano, at 23, aligned himself with the largest Mafia family, that of Guisseppe ("Joe the Boss") Masseria. He continued with his bootlegging empire, and controlled plants, distilleries, trucks, and warehouses for the sale of illegal alcohol. Some of his partners included Guisseppe ("Joe Adonis") Doto, "Waxey" Gordon, and Arnold Rothstein, who "fixed" the 1918 World Series.

Boss of Bosses

Luciano began to reconsider his alliance with Guisseppe Masseria, who he realized wasn't the most powerful of the two major families. There are many different stories about the attempted murder of Luciano, who was becoming a problem for both bosses. Some reports indicate that gangsters in an Irish mob beat him nearly to death. Other reports claim it was police officers looking for a payoff, or federal officers who caught him with illegal alcohol, or the father of a girl Luciano had impregnated. Whoever was responsible,

Luciano was beaten severely, cut across the face with a knife, and dropped off as dead in a river on Staten Island. Having survived this vicious beating, he earned the nickname ''Lucky.''

Luciano realized that the war had to end, and that he should be in charge of all the gangs in New York City. He had to figure a way to get the two main bosses to kill each other, since Mafia ''soldiers'' on both sides of the continuing war were being killed every day. He realized that the continuing bloodshed between gangs was attracting more and more of the attention of authorities, and disrupting his lucrative businesses. He contacted the other boss, Salvatore Maranzano, and an arrangement was made to assassinate Masseria. Luciano met with his boss at a Coney Island restaurant to discuss plans to eliminate Maranzano. Masseria was delighted that his top lieutenant was forming such a plan against his old enemy. Luciano excused himself to use the rest room and four men entered the restaurant: Bugsy Siegel, Al Anastasia, Vito Genovese, and Joe Adonis. They shot Masseria to death. When Luciano emerged from the rest room the four men had disappeared and the police had no case against him.

Next on the list was Maranzana, who didn't know that most of his ''underbosses'' and ''capos'' had given their loyalty to Luciano. They saw that Luciano was a better businessman, who would bring them more profits. Maranzana invited Luciano to a meeting, where he planned to have him killed. Luciano didn't show up for the meeting, but four ''tax men'' did. Maranzana had been having tax problems, so the four were brought all the way to his inner offices. By the time his personal bodyguards realized what was happening, Maranzana was dead. They fled in fear, and the way was clear for Luciano to become the most powerful of all crime figures, the New York ''boss of bosses.''

Luciano adopted the efficient idea of ''crime families,'' appointing faithful supporters to head each one. He wanted to establish order. With the help of his longtime friend, Meyer Lansky, he created ''the commission'' or ''Unione Siciliano.'' A group of his Sicilian friends sat on the board, and all organized crime activities in the 1930s were decided by this commission.

Top crime bosses were also popular society figures. Luciano was often seen at restaurants and the theater with well known civic leaders, entertainers, and other notables. Although he had bodyguards with him, he didn't really need them. Luciano was clearly in charge of organized crime and nobody dared to challenge his authority.

Prosecution

Law enforcement officials also knew who was the top crime figure in the U.S. In 1936, New York district attorney, Thomas E. Dewey, brought charges against Luciano for running a prostitution ring. Even though Luciano had once saved Dewey from an assassination plot, that did not stop Dewey from prosecuting him. Luciano insisted that he was not involved in prostitution. However, a series of witnesses testified against him and the district attorney won his case. Luciano received a 30 to 50-year prison sentence, the longest ever handed down for such a crime. He was incarcerated in Dannemora, the so-called ''Siberia'' of organized crime.

Deported to Italy

Efforts to secure his release proved futile until the Japanese attacked Pearl Harbor on December 7, 1941, and the U.S. declared war. The U.S. Navy feared submarine attacks and needed the cooperation of all waterfront workers to prevent this. Since Luciano still maintained complete control over the New York waterfront, even from prison, he was in a position to bargain for his freedom. In exchange for getting the dock workers to help the U.S. Navy and ordering the Italian Mafia to work against Benito Mussolini, back in Italy, Luciano was promised a parole. However, he had to agree to return to Italy and remain there for the rest of his life. When he left prison in 1946, Luciano was taken to Ellis Island and sent back to Italy. Although he promised to return to his adopted country, that never happened. Luciano died of a heart attack in Naples, Italy on July 26, 1962.

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Shannon Lucid

Astronaut Shannon Lucid (born 1943) set the U.S. record for spaceflight endurance by staying aboard the Mir station for 188 days in 1996. This also set the record for the longest time a woman remained in space.

Lucid made aeronautic history after spending 188 days and 75.2 million miles in space, longer than any other American astronaut or any woman in the world. A Russian cosmonaut set the world's record for staying in space—439 days—but Lucid broke the female record, previously set by Russian Elena Kondakova, who was in orbit for just under 170 days. Lucid's stay on Mir was covered heavily in the American media, which played up her time away from her husband and three grown children, as well as her craving for the candy M&Ms. However, articles also pointed out that she was, at the time, the most experienced NASA member, holding a doctorate in biochemistry and having gone on four previous space flights. Her longest stint in space came at a high point in a life and career that, according to *People*'s Richard Jerome, ''reads like a collective work of Pearl S. Buck, Sinclair Lewis and Arthur C. Clarke.''

Lucid was born in China in 1943. Her parents, J. Oscar and Mary Wells, were American missionaries in China. Lucid spent her early childhood in a Japanese internment

camp before the family was freed in a prisoner exchange and eventually settled near Oklahoma City. As a young girl she discovered a book on Robert Goddard, the father of rocketry, and it solidified her future. Lucid earned her pilot's license following high school. She then received her B.S. in chemistry from the University of Oklahoma, followed by a master's and doctoral degree in biochemistry, also from Oklahoma. Not even the birth of her second child, the day before an important exam, could stop Lucid from completing her requirements. She has three children—Kawai Dawn, Shandra Michelle, and Michael Kermit—with her husband, Michael F. Lucid.

Became Astronaut in 1979

In 1973, ''when NASA finally began recruiting women for the astronaut corps, Lucid scrambled to submit an application,'' wrote Sharon Begley in *Newsweek.* ''NASA took her, one of the first American-born six women . . . ever selected for astronaut training.'' She was selected in January of 1978 and became an astronaut in August of the following year. Begley added that while undertaking the rigorous physical and psychological tests, Lucid and the other women recruits ''proved that the Right Stuff does not reside in the Y chromosome.''

While Lucid was not the first American woman astronaut in space—that distinction belongs to her fellow recruit, Sally Ride—she became America's most experienced astronaut, male or female. Lucid undertook her maiden voyage on the shuttle *Discovery* in 1985 and also logged three flights prior to Mir, in 1989, 1991, and 1993, in addition to several orbital trips.

When Lucid was chosen for the Mir mission, she joined two male cosmonauts who became known in the American press as ''the two Yuris''—Yuri Onufrienko and Yuri Usachev. She blasted off from the Kennedy Space Center in Florida on March 22, 1996. Living in the equipment-packed, 100-foot shuttle was an experience Lucid compared to ''living in a camper in the back of your pickup with your kids . . . when it's raining and no one can get out.'' A biochemist, Lucid studied the effects of the space environment on living tissue. She also received an object lesson in international diplomacy when a Russian general remarked that with Lucid on board the shuttle should look tidier because ''women love to clean.'' Lucid responded by saying that the three crew members worked as a team to maintain order on Mir. Similarly, when the two Yuris were perceived by the press to have insulted Lucid by placing tape over controls they hadn't wished her to touch, the astronaut replied that she would have done the same if she were the captain of the ship.

Set Record on Mir

While Lucid had signed on for the long mission aboard Mir, the stint wasn't intentionally designed to be a record setter. Seven weeks were added to her flight time, first because of a mechanical glitch in the pickup shuttle, then because of Hurricane Fran's effect on the next shuttle launch. The shuttle *Atlantis* was originally scheduled to retrieve her on July 31, but it was pushed back to September. Lucid occupied her time by reading novels and histories of the American West sent up on supply ships, and by working on her experiments (including how protein crystals grow and how quail embryos develop in zero gravity).

Life on Mir was an adjustment. Lucid took only sponge baths the whole six months on board, and could only wash her hair every three days using a special no-rinse shampoo that NASA devised. She did manage to have privacy, because she had a separate module and toilet from the men. Lucid combated loneliness by excercising, sending frequent e-mail messages to her husband and children, and participating in press conferences and teleconferences. Though she eagerly awaited the next shipment of potato chips and M&Ms dropped off by the Russian robot supply ship *Progress,* she noted that the fruit and vegatable deliveries caused a bad odor in the ship. But she did enjoy the fresh tomatoes and onions, and their Sunday night Jell-O ritual was also a treat.

Finally, in late September 1996, Lucid left Mir for her pickup shuttle. After her craft touched down in Florida on September 26, Lucid was attended by doctors and assistants who meant to carry her to a medical transporter. But Lucid surprised the experts by standing and walking ''wobbly and woozy,'' as she described it—to her vehicle. When Lucid reached the transporter, a *Newsweek* writer reported, ''physicians began exhaustive tests to determine how weightlessness had affected her heart, muscles, bones, blood, urine, saliva, balance, strength, aerobic capacity—in short, anything that can be measured, observed, titrated,

counted or otherwise quantified.'' In this way Lucid became ''the most important body of data—literally—that NASA ever got its stethoscopes on.'' She would spend three years being monitored.

''A day after returning to Earth,'' Begley writes, ''Lucid left [Cape] Canaveral aboard NASA 1 and landed at Ellington Field outside Houston. President Clinton met the entire Atlantis crew, where the commander in chief praised Lucid's achievement as 'a monument to the human spirit.' Lucid smiled on the podium behind him, a big Stars and Stripes fluttering in the stiff breeze behind her. To no one's surprise this time, either, she was still standing tall.'' Lucid was awarded a Space Medal of Honor in December 1996, and in February of 1997, received a Free Spirit Award from the Freedom Forum.

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Sean MacBride

Sean MacBride (1904–1988), who began his career with forerunners of the Irish Republican Army, later earned fame as a diplomat who worked 70 years for peace. His efforts focused on working toward a united Ireland, nuclear disarmament, and human rights.

Sean MacBride was born in Paris to Irish exile parents on January 26, 1904. His father was Major John MacBride, who fought against the British in South Africa's Boer War of 1899-1902, struggling to free the country from British colonialism. MacBride grew up among his parents' intellectual friends until returning to Ireland in 1916, shortly after his father was executed by the British. Both were leaders of the 1916 Easter Uprising in Dublin, a week-long battle sparked on Easter Monday, in which Irish rebels hoped to defeat British troops to establish home rule for Ireland.

MacBride's mother was Maud Gonne, the daughter of a British army colonel. Gonne was a ''beautiful Irish actress and revolutionary'' wrote William G. Blair in the *New York Times.* ''She was called the Joan of Arc of Ireland and was celebrated in the poetry of William Butler Yeats, who at one time was in love with her.'' Like her husband and later her son, Gonne fought for Irish nationalism, spending time in jail for her activities on behalf of Irish independence.

Shortly after returning to Ireland, MacBride began to follow in his parents' revolutionary footsteps. He lied about his age in order to join the Irish Volunteers, an underground army fighting to drive British colonizers out of the country. In 1918, at the age of 13, MacBride was arrested by the British. Before the end of his career with the Volunteers, and later the Irish Republican Army, he would be sent to prison twice again, in 1922 and 1930.

Ireland has been a colony of Britain since being conquered in the 1600s. The Government of Ireland Act, passed in 1920, turned Ireland into two states, Northern Ireland and Southern Ireland. Southern Ireland, largely populated by Catholics, became a self-governing country but Northern Ireland remained a British colony. Many Irish citizens wanted to reunite the entire country and become independent from Britain, although some Irish citizens, especially Northern Ireland Protestants, prefer alliance with Britain.

Despite arrests and imprisonment, MacBride stayed with the IRA, and at 24 years of age became its chief of staff. He also worked as a journalist and studied law at the National University in Dublin. He was admitted to the Irish bar in 1937, at which point he left the IRA. Even though he denounced the group's increasingly violent tactics, he continued to defend IRA members in order to show the world how horrible and harsh Irish jails were. He became a successful trial lawyer in Dublin, becoming a senior counsel in only seven years.

Stepped into Politics

From his vantage point as a lawyer, MacBride saw opportunities to further the notion of national independence from Britain by becoming a politician. He formed a radical nationalist party, called the Republican Party, or *Clann na Poblachta*, and challenged the party of Prime Minister Eamon de Valera, which was called *Fianna Fail*. Together with several other opposition parties, MacBride's Republican Party ousted *Fianna Fail*. He served in parliament from 1947 to 1958, and held an appointment to the Foreign

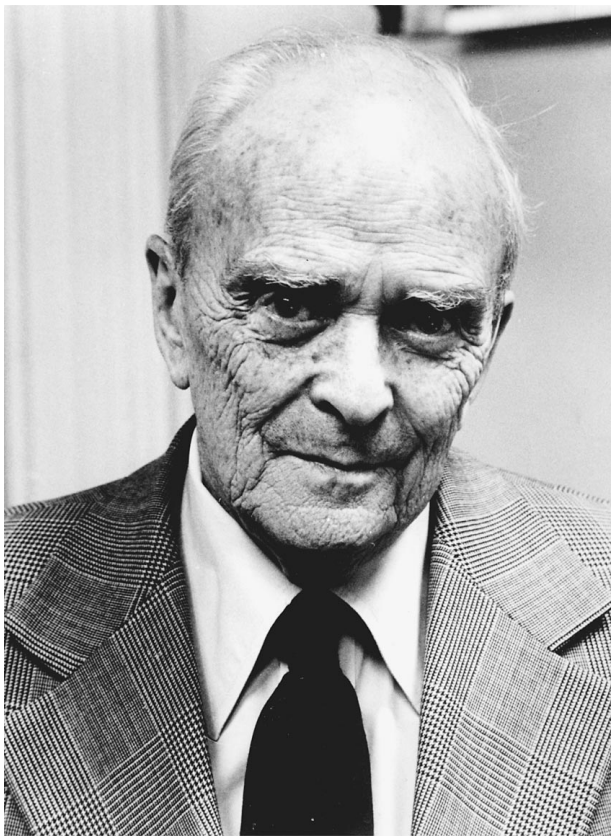

Ministry from 1948 to 1951. The Republican Party itself faded by 1965.

As part of the Marshall Plan, a U.S.-sponsored effort to help rebuild Europe after the destruction of World War II, MacBride served as vice president of the Organization for European Economic Cooperation, which later evolved into the European Economic Community. At the same time, he was tapped in 1950 as the president of the Council of Foreign Ministers of the Council of Europe.

Path to Peace

MacBride's interests evolved to embrace the notion of peace in other countries and worldwide. He became assistant secretary general to the United Nations, and served as the United Nations commissioner for Namibia from 1973 to 1976. Experienced because of his work in Ireland, MacBride worked to help Namibia become free. As stated in *Sechaba,* at MacBride's funeral, President Tambo of the African National Congress called him ''a great beacon, guiding and assisting oppressed people to the path of national liberation and self-determination.'' Tambo said, ''Sean MacBride will also be remembered for the concrete leadership he provided to the liberation movements and peoples of Namibia and South Africa, driven by personal and political insight, arising out of the cause of national freedom in Ireland. We recall our debt to him in the brilliant way in which he focused the attention of the world on the grim process of colonialism and exploitation in Africa in particular. Our debt to him can never be repaid.''

MacBride worked as president of the International Peace Bureau in Geneva, Switzerland from 1972 to 1985. The IPB works to attain worldwide nuclear disarmament. After MacBride died, the group established the Sean MacBride Peace Prize, to honor others who have ''done outstanding work for peace, disarmament or human rights.'' Recipients have included The Committee of Soldiers' Mothers of Russia, a group opposed to the civil war in Chechnya; Selim Beslagic, a proponent of a multi-ethnic solution to the Bosnian crisis; and a British group that disarmed an aircraft going to Indonesia.

In 1961, MacBride helped found Amnesty International, a worldwide human rights monitoring organization. He served as the group's chairman until 1975. He was also secretary general of the International Commission of Jurists, another human rights group, from 1963 until 1970, and a member until he died.

MacBride's tireless work for human rights were recognized in 1974 when he was awarded the Nobel Peace Prize with Prime Minister Eisaku Sato of Japan. In 1977, MacBride became one of the few Westerners to win the International Lenin Prize for Peace Among Nations for his work in Namibia. He was only the second person to win both.

Tireless Fighter for Justice

Still going strong at the age of 80, MacBride in 1984 helped draft and sponsor a code of behavior known as the MacBride Principles, aimed at forcing American companies who work in Northern Ireland to hire Roman Catholics and Protestants in equal numbers. The U.S. publication *National Catholic Reporter* noted that Catholics make up ''about 42 percent of Northern Ireland's population but suffer unemployment at twice the rate of Protestants, according to the Washington-based Irish National Caucus.''

The MacBride Principles were an effort to make American companies take responsibility for the employment practices of its factories in Northern Ireland. American companies such as American Brands, Du Pont, General Motors and Ford employ huge numbers of people in Northern Ireland. Companies that signed onto the principles would agree to make ''every reasonable lawful effort to increase the representation of underrepresented religious groups at all levels of its operations in Northern Ireland,'' reported Steve Lohr of the *New York Times.* Tacked onto a budget bill, the MacBride Principles became part of U.S. policy when they were signed by President Bill Clinton on October 21, 1998. Clinton's budget also included $19.6 million in aid to the International Fund for Ireland.

MacBride died from pneumonia at the age of 83, January 15, 1988, at his home in Dublin, Ireland. His wife of 50 years, Catalina Bulfin, had died in 1976. MacBride is survived by his two children, Tiernan and Anna.

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Connie Mack

Connie Mack (1862–1956) was a patrician figure who managed more games than anyone else in baseball history. He led the Philadelphia Athletics to nine American League pennants and five World Series championships. Reserved and dignified, Mack left an indelible stamp on baseball.

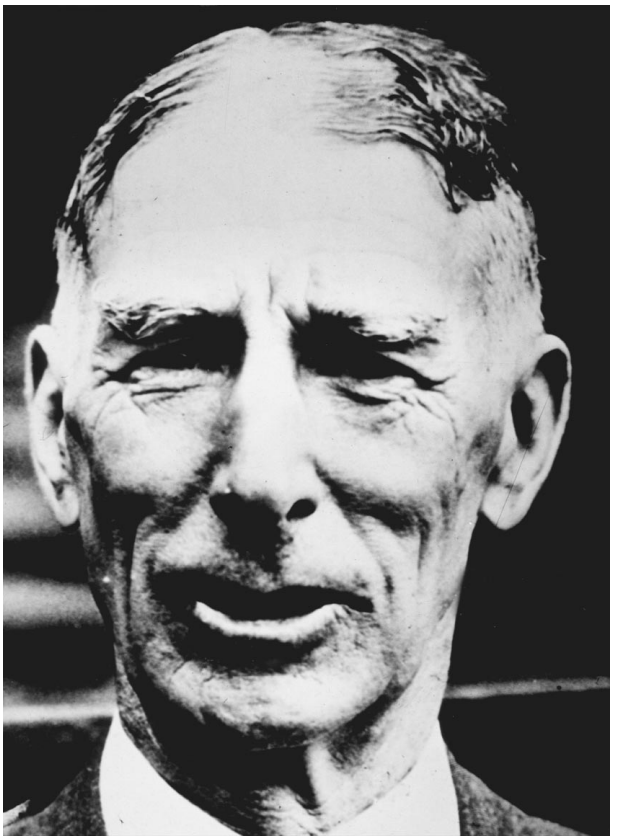

In his playing days, Connie Mack was a star catcher for Washington in the 1880s and the Pittsburgh Pirates in the 1890s. He managed the Pittsburgh team before taking over the Philadelphia Athletics in 1901. Mack eventually became sole owner of the Athletics and did not retire until 1950, at the age of 87.

Early Years in Baseball

Cornelius McGillicuddy was born in East Brookfield, Massachusetts, on December 22, 1862, to Mary (McKillop) and Michael McGillicuddy. By the time he was nine, the tall, thin boy, nicknamed ''Slats,'' was working at a cotton mill. His father died when Cornelius was a teenager, and he became the family breadwinner. At 16, he began work in a shoe factory and became a foreman by the time he was 20.

While working at the factory, McGillicuddy played semi-pro baseball for East Brookfield. When he was 21, the Meriden club in the Connecticut State League offered him $90 a month to play catcher. At that time it was a hefty salary. Meriden shortened his name to ''Connie Mack'' to fit on scorecards, and the nickname stuck. Mack went on to play for Hartford and then Newark, two other minor league teams. Then, along with four other players, he was sold for the then enormous sum of $3,500 to the Washington team in the National League.

In 1886, Mack played in ten games for Washington and hit .361. But after that season there was a key rule change: batters could no longer call for the pitcher to throw a high or low pitch. When pitchers learned that Mack couldn't hit low pitches, his batting average sunk to .201 in 1887 and to .187 in 1888. He was never a good hitter after that, but he was a good enough fielder that he hung on for eleven seasons as a big-league player. In 1890, he played for Buffalo (in the short-lived Players League), and from 1891 through 1896 he was a catcher for Pittsburgh.

At six foot one, Mack was a tall man for his era, commanding attention with his quiet, deliberate speech. He knew so much about baseball strategy that he quickly became a respected leader. At a time when baseball was a rowdy, disreputable sport, Mack always projected the aura of a gentleman. Devoutly religious, he never swore or drank. After Mack assumed the post of manager at Pittsburgh in 1894, he forbade his players from drinking alcohol during the season. In 1897, he played his last games while managing Milwaukee in the Western League. He managed four years for Milwaukee's owner, Ban Johnson, the pioneer organizer who soon turned the Western League into the American League.

American League Stalwart

Mack was the major force behind the establishment of a Philadelphia club in the American League. The new league wanted to challenge the supremacy of the established National League, represented in Philadelphia by the Phillies. Mack recruited Benjamin Shibe, a manufacturer of baseball equipment, to become president and the club's chief financier. Shibe Park was built for a home field. Some critics derided the new club as the city's ''white elephant,'' a useless acquisition, but Mack turned the insult into a logo, and for decades the team sported white elephants on its uniforms.

Under the leadership of Mack and Rube Waddell, a hard-throwing pitcher Mack had signed in 1900, the Athletics rose quickly to the top, winning the American League pennant in 1902. Mack led the team to a second pennant in 1905 and to its first appearance in the World Series, in which the Athletics lost to John McGraw's New York

Giants. In 1903, 1907 and 1909, Mack's club finished second in the league.

In 1910, Mack married Katherine Hallahan. From a previous marriage, he had three sons, Roy, Earle and Connie Jr., all of whom eventually became executives with the Athletics. The club would become virtually a Mack family business.

In 1910 and 1911, the Athletics returned to the World Series and became world champions, beating the Chicago Cubs and then the Giants. The team was anchored by its famous ''$100,000 infield'' of Hall of Famers Frank Baker, Eddie Collins, Jack Barry, and Stuffy McInnis. Mack said the 1912 team was one of his best, though it finished third. During that season the owners of the New York Highlanders (later renamed the Yankees) offered Mack the manager's job there, but he remained loyal to Shibe and Philadelphia. Again in 1913, the Athletics beat the Giants in the World Series. They repeated as league champions in 1914 but were upset by the Boston Braves in the Series.

Mack often was contrasted with McGraw, the fiery leader of the Giants, because their personalities and leadership styles were so opposite. ''Mack, tall, thin as a beanpole, even-tempered, mild-mannered . . . was as much a father to his players as their manager,'' wrote baseball historians Lawrence Ritter and Donald Honig. According to historian Harold Seymour, Mack was ''serene, mild-mannered, seldom ruffled . . . the stoically patient leader . . . inspiring affection and regard.'' Collins was among many who praised Mack for expressing strong confidence in his players' abilities. ''You would have to comb the world to find a man possessed of such ability to make human beings extend themselves,'' Collins said.

Peaks and Valleys

In his first 14 seasons at Philadelphia, Mack's Athletics finished in first place six times and in second place three times. They had only one losing season. But with the rival Federal League luring star players away and the club's finances dwindling due to indifferent attendance, Mack suddenly sold off all his aging stars. This move forever gained the cautious Mack the reputation in Philadelphia of being a skinflint who cared more about profits than pennants.

In 1914, Mack's team won 99 games and lost 53. The next year, the Athletics won 43 games and lost 109. Mack hunkered down to survive the lean years of World War I. Starting in 1916, his club finished in last place for seven consecutive years before making a slow climb back to contention in the mid-1920s.

Philadelphia became a baseball powerhouse again in the period from 1925 through 1933, led by such Hall of Famers as pitcher Lefty Grove, catcher Mickey Cochrane and slugging outfielder Jimmie Foxx, all players whom Mack had recruited and carefully nurtured. He worked hard to learn about promising young players and sign them, and always made a long-term commitment to their success. Mack prized intelligent, hard-working, self-motivated gentlemen, much like himself, and stocked his teams with former college players.

During the nine years of Mack's second dynasty, the Athletics finished in third place twice, in second four times, and won three pennants, from 1929 through 1931. In 1929, Mack stunned fans and baseball experts by passing up Grove to start journeyman Howard Ehmke in the World Series opener against the Cubs. Ehmke struck out thirteen batters and won the game, and Mack used Grove in the bullpen throughout the Series, which Philadelphia won. After the season, Mack was awarded Philadelphia's prestigious Bok Prize for service to the city; it had never before been given to a sports figure.

The Athletics repeated as world champions in 1930, then lost the World Series in 1931. Mack had what he called ''the highest-priced ball club in the history of the game,'' but once again, Philadelphia fans seemed to tire quickly of all the winning. With the Great Depression deepening, attendance continued to fall. Mack again broke up his team, selling four of his stars to Boston in 1935. ''It has hurt me worse to break up my great teams than it has the fans,'' Mack wrote in an article in 1936 for the *Saturday Evening Post*. But, as he explained in more hard-nosed terms in his autobiography: ''Baseball is strictly a competitive business that must be conducted on sound business principles.''

A Symbol of Baseball

In 1937, Mack became the Athletics' president and treasurer. With his own finances tied even more closely to those of the club, he continued to spend little on acquiring established players. In Mack's final 16 seasons, his club became the laughingstock of baseball, never finishing higher than fourth place, and ending up in last place ten times.

Nonetheless, Mack's popularity grew. Fans would come to games just to see him standing in the dugout, waving his scorecard to signal his players on the field. He was named to the Baseball Hall of Fame at its inception as one of fifteen ''Builders of Baseball.'' The Pennsylvania government set aside May 17 as Connie Mack Day. Philadelphia's George M. Cohan wrote a song, ''Connie Mack Is the Grand Old Name.'' In 1941, against his wishes, the name of Shibe Park was changed to Connie Mack Stadium.

In a 1944 poll, Mack was voted the favorite manager of players and sportswriters. That year, a tribute to Mack was held before a home game. He was showered with accolades, and a baseball ''dream team'' as named by Mack appeared in their old uniforms. Still, Mack refused to retire from the game he loved.

In Mack's later years, he would not appear in the dugout until the game started, always dressed in his crisp blue suit with his high stiff collar. Decades before, most other managers had begun wearing team uniforms; Mack never did. He projected the formality and dignity of a bygone era, and was looked upon as a living baseball relic. Though he was still formally manager, his son Earle and others coaches actually ran the team in Mack's later years. Sometimes he could be heard ordering the names of bygone players into the game.

Historians argue that Mack's dismal final 16 seasons shouldn't diminish his credentials as one of baseball's great-

est managers. ''Like John McGraw, Mack had a staggering command of the details of the game,'' baseball researcher Bill James wrote.

Mack didn't retire until after the 1950 season, when he was almost 88. His 53 years as a major-league manager gave him career figures not approached by any other manager. He managed 7,755 big-league regular-season games and 43 World Series games, nearly 3,000 more than McGraw, who is second to Mack in games and victories. Mack's teams won 3,731 games and lost 3,948. He managed almost twice as many losses as anyone else in history; second was Bucky Harris with 2,218. With his refusal to give up despite losing season after losing season, Mack became the enduring, implacable symbol of baseball's resiliency and relentless optimism.

Mack remained president of the Athletics until 1954. After the season, Mack stepped down at the age of 92, and the Athletics moved to Kansas City, almost as if they could not bear to remain in Philadelphia without their founder and symbol. Mack died in Germantown, Pennsylvania on February 8, 1956.

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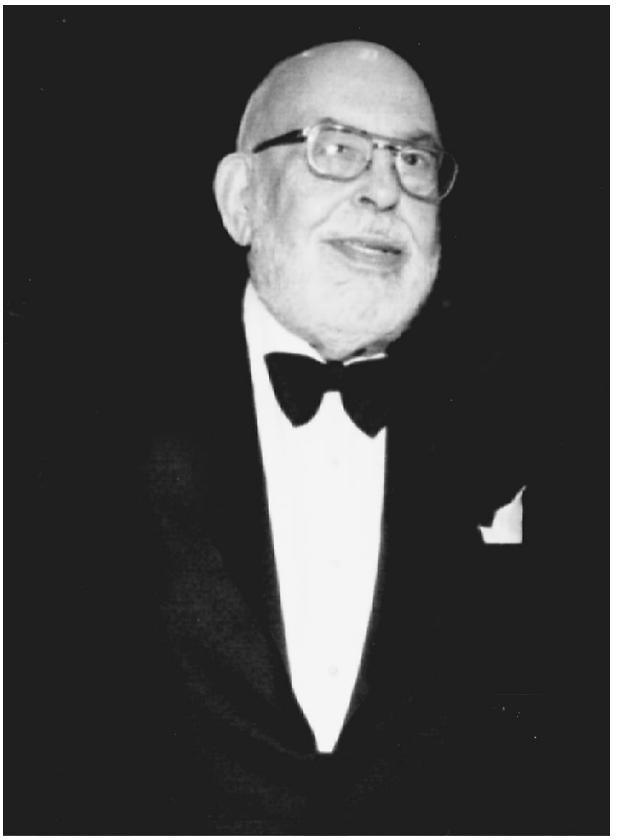

Stanley Marcus

Retailing genius Stanley Marcus (born 1905) expanded his father's specialty shop into a full-service department store. Under his management, the Neiman-Marcus Department Store became one of the most renowned retail chains in the world, and developed a reputation for both the highest quality merchandise and unflagging customer service.

Stanley Marcus was born in Dallas, Texas on April 20, 1905. He was one of four sons born to Herbert Marcus and his wife, the former Minnie Lichtenstein. Marcus's paternal grandparents were Jewish immigrants from Germany. His maternal grandparents, also immigrants, were Russian Jews. Herbert Marcus, along with his sister Carrie Neiman and her husband Al Neiman, founded the clothing store of Neiman-Marcus in 1907. It was a new innovation for customers to walk into a store and buy clothing, because most apparel was still sewn by dressmakers and tailors. Young Stanley spent a great deal of time at the family store, where his mother brought him frequently and left him to play. He was a bright and innovative boy who made toys from empty thread boxes and spools that he found in the alteration department of the store. At home, in the Marcus family, education was of primary importance. Marcus's parents supervised his homework, and his mother sent him to private elocution lessons where he became adept at public speaking. He had few friends as a child, and experienced bouts of anti-Semitism. The first such incident happened when he was still quite young. A gang of boys chased him home from school, and called him derisively ''little Jew-boy.''

Although Marcus failed the college entrance examination, his father sought an eastern prep school for him to attend. Many of the schools refused to accept the 16-year-old Marcus because of his Jewish heritage, a fact that shocked and stunned Marcus. When a friend offered to arrange for Marcus's admittance to Amherst, a small college in New England, Marcus accepted. However, his year at Amherst proved disappointing. The fraternities refused to admit him, again because of his religion, and he became alienated. He left for Harvard and joined an all-Jewish fraternity. At Harvard, Marcus enjoyed his English classes in particular. He was especially intrigued by the world of rare books when he enrolled in a class called, ''The History of the Printed Book.'' At that time, Marcus decided to go into the book business, as a printer, publisher, or dealer. He even started his own mail order book service and acquired customers through letters of solicitation. As he explained in his memoir, ''My moderate success through selling by letter proved to me that a letter was a very potent selling tool, if written interestingly and with a psychological understand-

ing of its potential readers. Later, in my retail career, I used letters to sell millions of dollars of furs, jewels, books, golf balls, and antiquities through the mail.'' During summer vacations, Marcus worked at the family store, selling ladies' shoes.

As college graduation approached, Marcus discussed his publishing plans with his father. Although Herbert Marcus had no doubt that his son would follow him in the family business, Stanley Marcus feared that a career in retail sales would restrict his political self-expression. His father, a political conservative, assured his son that he would be free to express his liberal views and reminded him that the retail business would prove more lucrative than the book business. The extra income could be used to acquire a personal book collection. At his father's suggestion, Marcus went on to Harvard Business School to prepare for a career in retail. There he studied accounting, statistics, advertising, and finance.

Learned the Ropes

In the summer of 1928, Herbert and Minnie Marcus went to Europe; they left their son in Texas to work at the store with his uncle, Al Neiman. Upon their return Neiman sold his interest in the family business back to his brother-in-law. Only Stanley Marcus and his father remained to manage the store. Marcus assumed control of merchandising and had financial control over two buyers, Carrie Neiman and Moira Cullen. Marcus' brother Edward joined the store in 1928, after leaving Harvard. That same year, the store introduced its personalized gift-wrapping service, which became a hallmark of the Neiman-Marcus retail chain. Marcus also introduced weekly in-store fashion shows, bridal fashion shows, and Man's Night. The two brothers came up with the idea of promoting the store through national advertising in *Vogue* and *Harper's Bazaar.* In one of his earliest promotions Marcus coordinated his effort with the State Fair of Texas. He developed a line of clothes and accessories based on the colors and motifs of the southwest. The store introduced the clothes at the first ever Neiman-Marcus evening fashion show, to which Marcus invited Edna Woolman Chase, editor of *Vogue.* Chase accepted the invitation and was very impressed.

In 1937, the store received major publicity in an article published in *Fortune.* Articles in *Collier's, Life,* and other magazines followed. Soon Marcus hired the store's first public relations director, Marihelen McDuff. In 1938, the store established the Neiman-Marcus Award for Distinguished Service in the Field of Fashion, a totally new sales promotion device. The following year, Marcus published his first article in *Fortune.* After the article appeared, he received solicitation for a number of speaking engagements and interviews. During World War II he worked for the federal government in Washington on a project to develop fabric conservation programs.

By 1944, all four Marcus brothers worked at the store. To distinguish the four siblings they were called Mr. Stanley, Mr. Herbert, Mr. Edward, and Mr. Lawrence. After the death of Herbert Marcus, Sr., the store board of directors elected Carrie Neiman to be chairman of the board. Stanley Marcus was named president and CEO, and his brother, Edward, was named executive vice-president. Marcus carried on the business philosophy he learned from his father. He encouraged his sales staff to be honest with customers and let them know if merchandise was not appropriate for their requirements.

''Junk for Christmas''

Marcus was ever on the lookout for publicity opportunities for the store. He knew that if he listed unusual and exotic gifts in the Christmas catalogue, then radio, television, newspapers, and magazines would report the catalogue as news. With this in mind he devised such gifts as ''his and her'' airplanes, miniature submarines, parasols, camels, Chinese junks, and authentic Egyptian mummy cases. These ''stunt'' pages attracted significant publicity and generated increases in the store's mail order sales. Not every exotic item was a success. One memorable failure was an inventory of custom-designed watches with Chinese characters on the faces instead of numerals. As ordered, the Chinese characters on the watches would have referenced an ancient Chinese legend. Instead the characters on the watch read, ''We shall take over America by force.''

Marcus liked to be recognized for his progressive political viewpoints. In 1966, he defended three teenage boys who were expelled from a Dallas high school for wearing their hair too long. Marcus believed that the boys' constitutional rights were violated and offered them financial aid to fight the decision in court. Also in the 1960s, Marcus conscientiously retrained his staff to insure that African American customers would receive equal treatment alongside white customers.

Life Outside the Store

Marcus and his wife, Mary ''Billie'' Cantrell had two daughters and a son. The couple entertained many celebrities, including the late Lyndon and Lady Bird Johnson, Prince Rainier and the late Princess Grace of Monaco, Christian Dior, Lord Mountbatten, and the late Coco Chanel, in their 12,000-square-foot-home filled with their collections of art, books, masks, pre-Columbian pottery, Middle Eastern ceramics, and architect-designed furniture.

In 1968, the 27 Neiman-Marcus stores were bought by a conglomerate called Carter Hawley Hale. Marcus remained actively involved in the business for another ten years, retiring at the age of 72. He kept active by consulting with local business and international clients, such as Harrod's Department Store in London—charging $200,000 for 24-hour access to his wisdom. He also kept occupied in speechmaking, and writing. He wrote several books and, for over a decade, contributed a weekly column for the *Dallas Morning News.* In celebration of his 80th birthday, Marcus fulfilled a lifelong dream—to perform in the circus as a clown. He celebrated his 90th birthday at a lavish party attended by 1,200 guests, who joined him from as far away as Italy, Denmark, and Japan.

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Wynton Marsalis

Successful jazz trumpeter Wynton Marsalis (born 1961) is America's top modern purist of the genre. Influenced by the jazz artists from the early 1900s through the 1960s and annoyed with the music labeled "jazz" in the 1970s, Marsalis took on the mission of not only creating "true" jazz, but teaching its definition as well.

A successful jazz and classical musician and composer, Marsalis had won more than eight Grammy awards and released over 30 albums in both genres by the late 1990s. In 1997, he received the first Pulitzer Prize ever awarded for nonclassical music. He also co-founded and directed the ground-breaking jazz program at New York's Lincoln Center, and became an influential jazz educator for America's youth.

Marsalis was born into a family of musicians on October 18, 1961, in New Orleans. His father, Ellis Marsalis, played piano and worked as a jazz improvisation instructor at the New Orleans Center for the Creative Arts. Before dedicating her life to raising her six sons, Dolores Marsalis sang in jazz bands. The second eldest child, Wynton's older brother Branford set the stage as the family's first musical prodigy. Branford Marsalis played both clarinet and piano by the time he entered the second grade, and eventually became a professional saxophonist.

Wynton Marsalis didn't follow his brother's lead quite as diligently, however. When he was six years old, his father played with Al Hirt, who gave the young Marsalis one of his old trumpets. Wynton Marsalis made his performing debut at the tender age of seven when he played "The Marine Hymn" at the Xavier Junior School of Music. As a child, Marsalis didn't take practicing the trumpet very seriously. He spent more time with his school work, playing basketball, and participating in Boy Scout activities.

Discovered Influences in Two Genres

When Marsalis was 12, his family moved from Kenner, Louisiana, to New Orleans. When he listened to a recording by jazz trumpeter Clifford Brown, he was moved to take his trumpet seriously. "I didn't know someone could play a trumpet like that," Marsalis later told Mitchell Seidel in *Down Beat*. "It was unbelievable." Soon after, a college student gave Marsalis an album by classical trumpet player Maurice Andre, which also sparked his interest in classical music.

Marsalis began taking lessons from John Longo in New Orleans, who had an interest in both genres, as well. "I hardly ever even paid him," Marsalis recalled to Howard Mandell in *Down Beat*, "and he used to give me two- and three-hour lessons, never looking at the clock."

Marsalis attended Benjamin Franklin High School in New Orleans, where he graduated with a 3.98 grade point average on a 4.0 scale. He became a National Merit Scholarship finalist and received scholarship offers from Yale University, among other prestigious schools. He also attended the New Orleans Center for the Creative Arts. At the age of 14, he won a Louisiana youth competition. This award granted him the opportunity to perform with the New Orleans Philharmonic Orchestra as a featured soloist.

During his high school years, he played a variety of music with a number of groups, including first trumpet with the New Orleans Civic Orchestra, the New Orleans Brass Quintet, an a teenage funk group called the Creators, along with his brother Branford. In 1977, Marsalis won the "Most Outstanding Musician Award" at the Eastern Music Festival in North Carolina.

Started Spreading the News

He went on to study music at the Berkshire Music Center at Tanglewood in Massachusetts, where he received

their Harvey Shapiro Award for the outstanding brass player. He turned down the scholarship offers from Ivy League schools to attend New York's Juilliard School of Music on full scholarship. While in school, he played with the Brooklyn Philharmonia and the Mexico City Symphony. He supported himself with a position in the pit band for *Sweeney Todd* on Broadway.

In 1980, Art Blakey asked Marsalis to spend the summer touring with his Jazz Messengers. His performances began to attract national attention, and he eventually became the band's musical director. While on the road with Blakey, Marsalis decided to change his image and began wearing suits to his performances. ''For us, it was a statement of seriousness,'' Marsalis told Howard Reich in *Down Beat*. ''We come out here, we try to entertain our audience and play, and we want to look good so they can feel good.''

The following year, Marsalis decided to leave Juilliard to continue his education on the road. He played with Blakey and received an offer to tour with Herbie Hancock's V.S.O.P. quartet. Marsalis jumped at the chance, as the V.S.O.P. included bassist Ron Carter and drummer Tony Williams, who had both played with Miles Davis. ''I knew he was only 19, just on the scene—it's a lot to put on somebody,'' Hancock told Steve Bloom in *Rolling Stone*. ''But then I realized if we don't hand down some of this stuff that happened with Miles, it'll just die when we die.''

Warmed up Career

Marsalis performed throughout the United States and Japan with the V.S.O.P. and played on the double album *Quartet*. The increased attention led to an unprecedented recording contract with Columbia Records for both jazz and classical music. He released his self-titled debut album as a leader in 1981. Later that year, he formed his own jazz band with his brother Branford, Kenny Kirkland, Jeff Watts, and bassists Phil Bowler and Ray Drummond. His success didn't go unnoticed in his hometown, either. New Orleans Mayor Ernest Morial proclaimed a Wynton Marsalis Day in February of 1982.

Wynton Marsalis recorded one side of an album with his father Ellis and Branford Marsalis, called For Fathers and Sons. The other side was recorded by saxophonist Chico Freeman and his father Von Freeman. In 1983, Marsalis released jazz and classical LPS simultaneously. The jazz record, *Think of One*, marked the debut of his jazz quintet and sold nearly 200,000 copies, about ten times what was considered a successful jazz album. The recording and Marsalis received many comparisons to Miles Davis and other musicians of the 1960s. ''We don't reclaim music from the 1960s; music is a continuous thing,'' Marsalis explained to Mandell in *Down Beat*. ''We're just trying to play what we hear as the logical extension. . . . A tree's got to have roots.''

He recorded his classical debut, *Trumpet Concertos*, in London with Raymond Leppard and the National Philharmonic Orchestra. In 1984, Marsalis set another precedent by becoming the first artist to be nominated or win two Grammy awards in two categories during the same year.

Big Sounds in the Big Apple

He won another Grammy award in 1987 for his album *Marsalis Standard Time Vol. 1.* During the same year, he cofounded the Jazz at Lincoln Center program in New York City. When the program began, Marsalis became the artistic director for the eleven-month season. As part of his contract, he had to compose one piece of music for each year. Despite his new position, he continued to record and tour in both jazz and classical music.

He released *Majesty of the Blues* in 1989 and *The Resolution of Romance* in 1990. He dedicated the latter to his mother, and it included contributions from his father Ellis and his brother Delfeayo. ''If you are really dealing with music, you are trying to elevate consciousness about romance,'' Marsalis explained to Dave Helland in *Down Beat.* ''Music is so closely tied up with sex and sensuality that when you are dealing with music, you are trying to enter the world of that experience, trying to address the richness of the interaction between a man and a woman, not its lowest reduction.''

Marsalis' study of New Orleans styles resulted in a trilogy called *Soul Gestures in Southern Blue* in 1990. Describing the set, Howard Reich wrote in *Down Beat*, ''the crying blue notes of 'Levee Low Moan,' the church harmonies of 'Psalm 26,' the sultry ambiance of 'Thick in the South' all recalled different settings and epochs in New Orleans music. And yet the tautness of Marsalis' septet, the economy of the motifs, and the adventurousness of the harmonies proclaimed this as new music, as well.''

Using history to create his present sound became Marsalis' goal, along with exploring the rich tapestry of the different eras and styles of jazz. His first commission for the jazz program at Lincoln Center, *In This House, On This Morning* was performed in 1993. In it, he used the music of the African-American church as his primary inspiration.

Evolved into Jazz Spokesman

In the fall of 1994, Marsalis announced that his septet had disbanded. However, he continued composing, recording, and performing. The following year, he produced a four-part video series called *Marsalis on Music,* which aired on PBS. In May of 1995, his first string quartet, *(At the) Octoroon Balls* debuted at the Lincoln Center.

He continued to release classical works as well. He rerecorded the Haydn, Hummel, and Leopold Mozart concertos from *Trumpet Concertos* in 1994. Two years later, he released *In Gabriel's Garden,* which he recorded with the English Chamber Orchestra and Anthony Newman on harpsichord and organ.

''I want to keep developing myself as a complete musician,'' Marsalis told Ken Smith in *Stereo Review*,'' so I take on projects either to teach me something new or else to document some development. With this new Baroque album, I felt that I'd never really played that music before with the right authority or rhythmic fire.'' Marsalis produced the Olympic Jazz Summit at the 1996 Olympics in Atlanta, and won 1996 Peabody Awards for both *Marsalis on Music* and for his National Public Radio Show ''Wynton Marsalis:

Making the Music.'' At the end of 1996, *Time* magazine named him one of America's 25 Most Influential People.

A major part of his influence went out to the country's youth. When he's not working on his own music, he traveled to schools across the country to talk about music in an effort to continue the tradition of jazz. ''I'm always ready to put my own neck on the line for change,'' Marsalis told Lynn Norment in *Ebony*. ''No school is too bad for me to go to. . . . I'll try to teach anybody. We are all striving for the same thing, to make our community stronger and richer. That's what the jazz musician has always been about.''

Won Pulitzer Prize

In April of 1994, his biggest piece, *Blood on the Fields*, had its debut performance at the Lincoln Center. Marsalis composed the oratorio for three singers and a 14-piece orchestra, and it described the story of two Africans, Leona and Jesse, who found love despite the difficulties of American slavery. ''I wanted to orchestrate for the larger ensemble and write for voices—something I'd never done,'' Marsalis said to V.R. Peterson in a *People* magazine interview. ''I wanted to make the music combine with the words, yet make the characters seem real.''

With *Blood on the Fields*, Marsalis won the first non-classical Pulitzer Prize award in history. Because of his piece, the selection board changed the criteria from ''for larger forms including chamber, orchestra, song, dance, or other forms of musical theater'' to ''for distinguished musical composition of significant dimension.'' Columbia Records released the oratorio on a three-CD set in June of 1997.

He followed the release with recordings of two other previously performed works on one album. His collaboration with New York City Ballet director, Peter Martins' *Jazz/Six Syncopated Movements* and *Jump Start* written for ballet director, Twyla Tharp, were both included on the record. Marsalis' work in jazz and classical music combined with his often outspoken attitude toward musical integrity surrounded him with controversy throughout his career. Despite the criticism, his talent was never questioned. As Eric Alterman described in *The Nation*, he's ''a man universally acknowledged to be a master musician and perhaps the most ambitious composer alive.''

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Ngaio Marsh

Ngaio Marsh (1899–1982) was one of the most prolific mystery writers of her time. During her 50-year career, Marsh wrote 32 novels, several plays, and many short stories. She was also a noted theatrical producer and many of her mysteries involve theaters and actors.

Edith Ngaio Marsh was born on April 23, 1899 (some sources say 1895), in Christchurch, New Zealand. She was the only child of parents who were avid readers, campers, and, most important for Marsh's future, amateur actors. The name Ngaio (pronounced ''Nye-o''), by which she chose to be known, was reportedly suggested by her uncle, who was a missionary. In the native Maori language of New Zealand, ''ngaio'' was the name of a flowering tree, but also had many other meanings, including clever, light on the water, and a small insect.

Marsh developed an early interest in history and the theater, and also liked to paint. At 15, she entered art school at Canterbury University, and painted many New Zealand landscapes. Throughout her life, Marsh was very private about personal details, but around this time she is believed to have lost her fiance in World War I. Soon Marsh's love of the theater became the focus of her life. Inspired by a performance of *Hamlet,* she wrote a play called *The Medallion,* and by 1920, she was part of a theater company touring

New Zealand. She spent several years teaching speech and working on theater productions.

First Mystery Published

In 1928, Marsh took her first trip to England, bringing the first chapters of a novel manuscript. Her mother came for a visit and became ill. While caring for her, Marsh read mystery stories and decided to convert her novel into a mystery. She worked on the manuscript until 1932, then returned to New Zealand where her mother soon died. Marsh spent the next few years writing, painting, producing plays, traveling in Europe, and caring for her elderly father.

The mystery she had begun in England, *A Man Lay Dead,* was published in 1934. It introduced the character who would reappear in her succeeding mystery novels and short stories, Scotland Yard Chief Inspector Roderick Alleyn. Marsh chose this name as a tribute to her father, who had attended Dulwich College, founded by Elizabethan actor Edward Alleyn. Roderick Alleyn, like the famous Lord Peter Wimsey character created by Dorothy Sayers, is a nobleman. But Alleyn was not quite as eccentric as Wimsey; although he was an Oxford graduate, Alleyn chose to join the police force as a constable and worked his way up through the ranks. Nevertheless, he retained his gentlemanly nature and was noted for his intellectual knowledge and charm as he investigated a murder. Alleyn, like Marsh, had a passion for Shakespeare, and often quoted his plays in the midst of an investigation. Marsh went on during her career to write 31 more full-length mysteries and numerous short stories. She was considered part of the ''British Golden Age'' of mystery writing, along with such authors as Agatha Christie, Dorothy L. Sayers, and Margery Allingham.

Wrote Prolifically

After the publication of *A Man Lay Dead,* which received favorable reviews, Marsh quickly completed and published *Enter a Murderer* (1935), and co-authored *The Nursing-Home Murder* (1936).*Vintage Murder* (1937) was her first mystery to be set in New Zealand. Other works of the 1930s included *Death in Ecstasy* (1936), *Artists in Crime* (1938), *Death in a White Tie* (1938), and *Overture to Death* (1939).

Marsh worked at a slower pace during the 1940s because she served as a volunteer ambulance driver during World War II. However, she still had seven published mysteries during that decade: *Death of a Peer* (1940), *Death at the Bar* (1940), *Death and the Dancing Footman* (1941), *Colour Scheme* (1943), *Died in the Wool* (1945), *Final Curtain* (1947), and *A Wreath for Rivera* (1949).

During the 1950s and 1960s, Marsh remained extremely popular, and published many more murder mysteries: *Night at the Vulcan,* (1951), *Spinsters in Jeopardy* (1953), *Scales of Justice* (1955), *Death of a Fool* (1956), *Singing in the Shrouds* (1958), *False Scent* (1959), *Hand in Glove* (1962), *Dead Water* (1963), *Killer Dolphin* (1966), and *Clutch of Constables* (1968).

Marsh also continued to write and produce plays throughout her career as a mystery writer. One of the most unusual productions was a 1946 performance of *Macbeth,* set to bagpipe music. She also wrote and co-wrote plays based on several of her mysteries, including *The Nursing-Home Murder, Surfeit of Lampreys, False Scent*, and *Murder Sails at Midnight,* (based on *Singing in the Shrouds*).

Marsh remained active as a producer and writer into her final years. She produced Shakespeare's *Henry V* in 1972, and wrote and produced her last theatrical effort, *Sweet Mr. Shakespeare,* in 1976. During the 1970s and 1980s, she wrote several more mysteries, among them *When in Rome* (1970), *Tied Up In Tinsel* (1972), *Black As He's Painted* (1975), *Last Ditch* (1977), and *Grave Mistake* (1978). Her thirty-first mystery, *Photo Finish* was published in 1980 on the fiftieth anniversary of the Collins Crime Club.

Mysteries Had Unique Qualities

Despite Marsh's roots in New Zealand, many of her mysteries were set in the English countryside. Most also have connections to the theater, some even having the murders committed during performances. Several critics have noted that Marsh's murderers often dispatch their victims in dramatic fashion befitting a play, using such methods as impaling, suffocation in a bale of wool, and spraying with weedkiller.

Marsh's mysteries also managed to combine a sense of elegance with a dose of social conscience. Although of upper class white origin herself, she was one of the first mystery writers to become an advocate of racial tolerance, perhaps because of her experiences in New Zealand, where the native Maori were an oppressed minority. Despite the often fiendish murderers in her books, Marsh was personally opposed to the death penalty. Occasionally she would have her character, Alleyn, express her opinions on this subject.

Added strengths of Marsh's writing were an attentiveness to the details of police procedures and a strong sense of humor. She kept a large library of reference works on law, pathology, and poisons. And, as she told *Australian Women's Weekly* in 1949, ''I always make a point of keeping the most pleasant-sounding name for the murderer. As he or she is bound to come to an unpleasant end, it seems the very least the author can do.''

Although some of her mysteries have been criticized for following a set formula and being a bit outdated, Marsh was quite happy to stick to her original style. Fans continued to support her efforts by responding enthusiastically to each new mystery. An example of her popularity was the ''Marsh Million'' day in 1949, when a million copies of her mysteries were published on a single day in London. As she was quoted in her *New York Times* obituary, she considered her work to be ''in the line of the original detective story, where a crime is solved calmly.'' And even though she wrote so many books and stories in which Alleyn appeared, Marsh apparently continued to enjoy creating each new story. Marsh never married. She modelled Alleyn's eventual wife after herself; Troy, a painter, was a very independent woman who appeared in several of the Alleyn mysteries.

Honored in Final Years

Marsh's autobiography, *Black Beech and Honeydew,* was published in 1965. She was made a dame of the British

Empire in 1966. But perhaps equally important to her was an honor she received the following year, when the Ngaio Marsh Playhouse was dedicated at Canterbury University in her hometown of Christchurch, New Zealand. She produced Shakespeare's *Twelfth Night* as the opening performance. In 1978, Marsh was honored with the Grand Master Award by the Mystery Writers of America.

Marsh died in Christchurch, New Zealand, on February 18, 1982. Her thirty-second and final mystery, *Light Thickens,* was completed only a few weeks before her death. It revolves around one of her greatest theatrical passions, Shakespeare's *Macbeth.* The Christchurch home in which she lived from the age of ten has been established as a historic site, and is filled with her collection of antiques. On her desk lies a fountain pen filled with green ink, her long-time writing tool.

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Marlee Matlin

Marlee Matlin (born 1965) won an Academy Award for her role as Sarah Norman in *Children of a Lesser God* in 1987. Just 21 years old, Matlin was the youngest performer ever to receive the ''best actress'' award, as well as the first hearing-impaired person to be given the honor. Since then, Matlin has performed regularly in films and television, and founded her own production company.

Matlin was born on August 4, 1965 in Morton Grove, a suburb of Chicago. She had normal hearing at birth, but contracted roseola (measles) at the age of 18 months. The illness produced a high fever and serious complications, including the loss of most of her hearing. Today, Matlin wears a hearing aid and communicates by reading lips and using sign language. Unlike some hearing-impaired people, Matlin can speak, but relies on an interpreter for business meetings and interviews. ''When I was young I knew I was deaf,'' she told *People* magazine in 1986. ''I couldn't accept it. I was very angry until I did accept it, which wasn't until maybe two years ago.''

Her parents, Libby and Donald Matlin, learned sign language, along with her two older brothers, Eric and Marc. ''The children in the neighborhood didn't accept her,'' her mother told *Redbook.* To help her daughter find a supportive community, Matlin's mother encouraged her to spend free time at Chicago's Center of Deafness, where she began acting in the Children's Theater for the Deaf. At eight years of age, Matlin appeared in productions of *The Wizard of Oz* and *Peter Pan.*

Matlin attended John Hersey High School in Arlington Heights, also near Chicago. She was among the first generation of hearing-impaired children to attend public schools rather than institutions for the deaf. The school offered academic programs for the hearing-impaired and Matlin was soon participating in both the hearing and non-hearing worlds. In high school, her interest in acting waned. As she explained in an interview with the *Christian Science Monitor,* ''I had no thought of becoming an actress, because I thought there were no opportunities.'' Instead, Matlin enrolled in Harper Junior College and began to pursue studies in criminal justice, but left feeling that ''there wouldn't be enough deaf criminals out there to keep me working.'' Soon after, a friend encouraged her to audition for the Chicago revival of Mark Medoff's award winning play, *Children of a Lesser God.* Matlin went reluctantly, and was given the role of Lydia, a minor character. Her performance came to the attention of producers who were casting the film version of the play. When offered this opportunity, Matlin was initially hesitant, afraid of failing: ''I said, 'The film version of *Children of a Lesser God*?' No-no-no-no-no. My mind wasn't open to it. I had no idea how many deaf actors were out there auditioning for the lead role.''

Sudden Success

Matlin's intense energy and her obvious chemistry with co-star William Hurt won her the role of Sarah Norman, an angry young deaf woman who refuses to speak because the hearing world refuses to sign. Medoff adapted the screenplay from his theater script, which he wrote for Phyllis Frelich, another hearing-impaired actress. The film tells the story of Sarah Norman's encounter with a teacher of the deaf, played by Hurt who, over the course of the film, falls in love with Sarah and learns to respect and appreciate her silent world. Matlin's performance, an entirely non-speaking role, earned her an Academy Award for best actress in 1987. ''I think this film will open up the world to hearing-impaired people who are actors and actresses,'' Matlin said when the film opened. By 1997, Matlin was more realistic: ''It's hard to find roles, period, regardless of whether I'm deaf or a woman,'' she told the *New York Post*. ''My deafness is obviously an added difficulty, but you try to break whatever barriers you can.''

The year after her Academy Award triumph, Matlin returned to present the 1988 Best Actor award. She began her presentation by signing with an interpreter, but stopped signing to read the list of nominations aloud; it was the first time Matlin had spoken on camera. She worked diligently with a speech therapist to perfect her presentation, but her effort proved controversial, angering many in the hearing-impaired community who thought Matlin was suggesting that speech was preferable to signing. Though Matlin has found it difficult to please some critics, her work on behalf of the hearing impaired has been a significant part of her professional life. ''I'm trying to tell young people that you should give your time to others because there are people out there who really need it . . . particularly when the government is giving less,'' she told the Montreal *Gazette* in 1996. Matlin is spokesperson for the National Captioning Institute and has worked with a number of charitable organizations, including the Pediatric Aids Foundation and the Starlight Foundation.

During rehearsals for *Children of a Lesser God,* Matlin began a relationship with actor, William Hurt. Soon after filming ended, Matlin left her parents' home in Chicago to live with Hurt in Manhattan. The relationship lasted two years and, by all accounts, it was a volatile one. During this time she had little contact with her family or friends and became increasingly alienated from Hurt. Her self-esteem plummeted in the face of critics who argued that Matlin did not deserve the Academy Award because she was a deaf person playing a deaf person. Matlin's relationship with Hurt ended in 1987. She moved to California and lived, for a time, with Henry Winkler, best known for his role on the television situation comedy ''Happy Days,'' and his wife, Stacey.

Reasonable Doubts

Matlin's next few films, *Walker* in 1988, *Bridge to Silence* in 1989, *Man in the Golden Mask* in 1990, and *The Linguini Incident* in 1991, received little critical attention, though *Bridge to Silence* marked her debut in a speaking role. In 1991, Matlin turned to series television and landed the starring role of Tess Kaufman in the dramatic series *Reasonable Doubts,* which ran for two seasons before it was cancelled in 1993. Though she made a guest appearance in a 1990 episode of the popular situation comedy, *Seinfeld, Reasonable Doubts* offered Matlin the opportunity to develop a significant dramatic role as an assistant district attorney who happens to be hearing impaired. Executive producer Robert Singer had pitched the series to NBC with a hearing actress in mind, but then he met Matlin. ''Right after meeting her I knew I wanted her to do it,'' he recalls. ''She has a star quality that's unmistakable,'' he told the *New York Times.* In an interview with the *Washington Post,* Singer called Matlin ''remarkable. She can do more saying nothing than most people can talking. . . . She really will take nuance and direction. You can make subtle adjustments with her and she just gets it. You tell her something and you see this light go on, and the next take, she has it. She has great instincts.''

Matlin, the first hearing impaired actor to star in a dramatic television series, relished the new acting challenge. ''At first, I could see that the writers were caught off guard,'' Matlin told the *New York Times.* ''It takes time for people to assimilate ideas about deafness.'' For courtroom scenes, the writers provided her character with an interpreter; for other scenes Matlin used a combination of sign language and speech, conferring with the writers about what words were easier or more difficult for her to pronounce. She also coached co-star Mark Harmon, whose character needed to be fluent in sign language. Off camera, Matlin's bawdy sense of humor and irrepressible energy charmed the crew. Singer notes that ''she has to look at you to know what you're saying. Because she can't inflect with her voice the way other actresses can, she compensates with body language and tremendous facial expression. And that comes across very strong, both on film and in life.''

Reasonable Doubts was quite popular with the hearing-impaired community, although Matlin found herself once again caught up in controversy. Her signing wasn't clearly visible in all camera shots, a fact that angered some. Others had even more stringent requirements. ''I even got a letter from a guy quite respected in the deaf community. He was worried about the image I present of deaf people. He told me I should stop swearing and I should stop using sexual connotations on my show because, hey, deaf people don't swear, deaf people don't have sex, deaf people don't get involved with violence. Well, there are plenty of deaf people who do, and why can't I represent that? You have to get real sometimes,'' Matlin told the *New York Times.*

After a cameo role in Robert Altman's *The Player* in 1992, Matlin went on to star in *Hear No Evil* in 1993 and *Against Her Will: The Carrie Buck Story* in 1994. In *Against Her Will,* Matlin played a hearing person for the first time in her career. The film was based on the true story of Carrie Buck, a developmentally challenged woman at the center of a landmark case that, in 1927, was heard by the Supreme Court. Their decision legalized the forced sterilization of such women. Matlin was drawn to Buck's story: ''I was proud to portray her because I felt such an amazing instinct to protect her, to represent her in a positive way, while at the

same time highlighting such a negative issue,'' she told the *Los Angeles Times* in 1994. Matlin was pleased with her work in the film, particularly because she was able to portray a hearing woman so convincingly.

Matlin returned to episodic television, with a guest appearance on *Picket Fences* as Laurie Bey, the ''dancing bandit.'' The part earned her an Emmy nomination and Matlin counts it among her favorite roles. From 1992 to 1996, Matlin was a guest star on some of the most popular television shows, including *ER, The Larry Sanders Show, Spin City,* and *The Outer Limits.* From 1996 until 1999 she also appeared in a half dozen films: *It's My Party,* (1996), *Dead Silence,* (1997), *When Justice Fails,* (1998), *Two Shades of Blue,* (1998), and *In Her Defense,* (1998). A 1999 feature, *Freak City,* for the Showtime network, was ''a cross between *One Flew Over the Cuckoo's Nest* and *Awakenings,* '' Matlin told the Mining Co.'s Jamie Berke. In addition, Matlin, along with longtime interpreter Jack Jason, ran Solo One Productions. The company gave Matlin the control and autonomy she needed to pursue her career. Two television projects developed in 1999 were *Ninety Days at Hollyridge,* for the Lifetime cable network and *Isabel Crawford of Saddle Mountain* for CBS.

In the fall of 1993, Matlin married Kevin Grandalski, a police officer in Los Angeles. Grandalski learned to sign at Fresno State College, where he earned a bachelor's degree in criminal justice in 1988. The couple had a baby girl, Sarah Rose, on January 19, 1996. They plan to teach Sarah to speak with her hands as well as with her voice. In 1998, Matlin spoke to an audience about what she has learned from her disability: ''The real handicap of deafness is not in the ear but in the mind,'' she said. ''We all have challenges in life of one kind or another. We can achieve much more if we focus on our abilities rather than our perceived disabilities.''

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Konosuke Matsushita

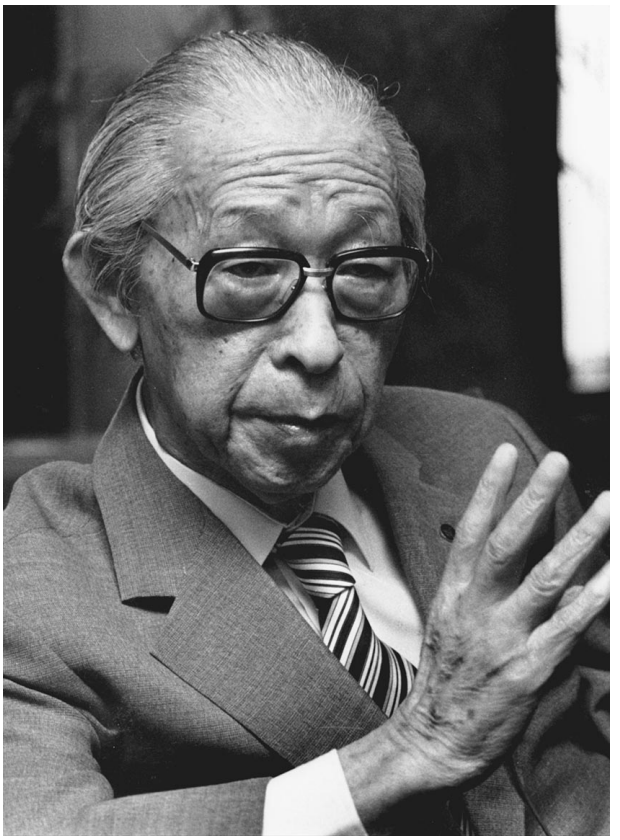

Konosuke Matsushita (1894–1989) started with nothing but an idea for an electric plug, and created a vast business empire that spread around the world. As the owner of Panasonic Corporation and other profitable business ventures, he amassed a personal fortune valued at more than three billion dollars.

Since his name has never been prominently displayed, Konosuke Matsushita is not as well known as Sam Walton or Henry Ford or Honda or any of the other business giants who used their names on their products. But his company, Matsushita Electric Industrial Co. Ltd., generated more revenue during his lifetime than any of the others. Although he was generally unknown outside his native land of Japan, his company's sales eventually exceeded sixty three billion dollars every year.

Humble Beginnings

Matsushita was born into humble circumstances in the Japanese village of Wasa, on November 27, 1894. He grew into a nervous, rather sickly young adult with an unpromising future. At a time when you had to be well educated, charismatic, even rich, to succeed, he seemed destined for a life of struggle. The youngest of eight children, Matsushita had a father who gambled away the family's money. At the age of nine, he took a job as an apprentice in a bicycle shop to help the family survive.

One of the traits that followed Matsushita throughout his career was a willingness to take risks. He did that when he quit his bicycle shop job to accept employment at Osaka

Light, an electric utility company. Matsushita was quickly promoted and eventually became an inspector, a respectable job at which many might have stayed until retirement. Perhaps Matsushita even considered that. However, while working at Osaka Light, he had managed to create a new type of light socket, one that was better than anything available at the time. Matsushita showed the invention to his boss, who was unimpressed.

Matsushita had no money and no real business experience, but he did have drive and ambition. So, in 1917, he decided to manufacture the device himself. With the help of his wife and three eager assistants, Matsushita began his business. The combined education of the five amounted to less than a high school education, and none had any experience in manufacturing an electric plug. But they had ambition. In a cramped two-room tenement house, they worked long hours, seven days a week. After several very lean months, they had completed a few samples of the new product.

Wholesalers generally rejected his new style electric plug. They told him it was acceptable, even innovative, but that he needed far more than one single item for the large wholesalers and retailers to be interested in his company. He persevered, and gradually people began to buy the plug, when they saw that it was better in quality and almost 50% lower in price. Matsushita kept his business afloat by taking on contracts for other items, such as insulator plates. By 1922, his firm was introducing new items every month. He was also developing business strategies that made him stand out from his competitors. He learned that a new product had to be 30% better and 30% less expensive, than one already on the market. By giving his products away, he could eventually sell many more of them. He also pioneered an effective after sale service program.

Designed Bicycle Lamps

Bicycle lamps, a very necessary item in Japan, had bad reputations. They seemed to constantly fail. Matsushita realized that an efficient lamp for the millions of bicycles in his country could become a popular item. So he designed one. Although it wasn't an immediate success, his ''bullet lamp'' eventually became the standard by which the entire industry was judged. Matsushita's battery powered lamp became so successful that many people bought them for use in their homes to replace the traditional kerosene lamps. Matsushita Electric was on the way to becoming a giant in the industry.

The 1923 bullet-lamp was followed by an electric space heater, an electrically heated table, and a new type of thermostat. The first Matsushita radio, a 3 vacuum tube model, was introduced in 1931. It won first prize in the Tokyo Broadcasting Station radio contest. Other inventions followed, including electric motors and electric fans.

Hard Times

Times were not entirely smooth along the way. Although refrigerators, washing machines, air conditioners, color television sets, and stereo equipment would eventually be produced, there were some setbacks. With the Great Depression of the 1930s, Matsushita saw sales fall dramatically. But unlike other companies, he didn't lay off his growing number of employees, people he considered a part of his family. Instead, he shifted them about, moving factory workers to sales positions. At the same time he cut production schedules. Still, his warehouses were full of unsold merchandise.

Matsushita would not change his mind when managers insisted that the company must lay off employees and shut down facilities in order to survive. He cut work hours by half, but continued to pay his employees full wages. He also asked his workers to help sell the backlog of stock, and they responded. As other companies were failing, Matsushita Electric held on.

World War Two

Matsushita's company was beginning to recover, when the Second World War brought devastation to his country. It is difficult to say how Matsushita felt about the war since he was a very private man, but his company did manufacture materials for the Japanese war machine. When Japan was defeated and the Allied powers took control, Matsushita was ordered to cease all production. Since his company had manufactured products to help Japan in the war effort, Matsushita Electric was burdened with severe restrictions. It appeared to be the end of his company, as it was with many other Japanese companies who never recovered after the war. Matsushita, himself, was nearly removed from the leadership of the company he created. His employees petitioned the military government to allow him to stay.

Matsushita convinced General Douglas MacArthur and other military governors that his company should be allowed to resume production of peacetime products. He promised that Japan would once again be a world power, but this time by peaceful means. He believed that his country could lead the world in electronics. The military governors, realizing that such a strategy would help Japan recover from the devastation of war, permitted Matsushita's company to reopen. Matsushita and his management team began to rebuild. Soon Matsushita Electric was back in production and making a profit. Morale among employees was strong.

Matsushita Electric continued to expand, acquiring many other companies. In 1952, it offered consumers the first black and white television sets. By 1959, Matsushita had established not only the Kyushu Matsushita Electric Company, the Osaka Precision Machinery Company (later renamed Matsushita Seiko), and the Matsushita Communication Industrial group (which manufactured the first tape recorder), but also Matsushita Electric Corporation of America. The company's first color television sets was marketed in 1960, as it continued to spread around the world with brand names like ''National'' and ''Panasonic.''

Paternal Management Philosophy

When Matsushita began his company with a handful of nondescript electric plugs, few could have predicted the phenomenal success that lay ahead. He believed that a company should create wealth for society as well as for shareholders, and should always work to alleviate poverty.

Matsushita's business philosophy led to the Japanese ''paternal management'' tradition, whereby employees are viewed as being part of a ''family'' within the company, and are assured of lifetime employment, without fear of layoffs.

Outside the office of the Matsushita company, engraved in stone, is the creed and basic management objective of its creator and long-time president. The plaque says, ''Recognizing our responsibilities as industrialists, we will devote ourselves to the progress and development of society and the well-being of people through our business activities, thereby enhancing the quality of life throughout the world.''

One of the most lasting of Matsushita's business sayings was, ''If we cannot make a profit, that means we are committing a sort of crime against society. We take society's capital, we take their people, we take their materials, yet without a good profit, we are using precious resources that could be better used elsewhere.'' His companies always made a profit. At one point, an American shopping for a video cassette recorder might look at GE, RCA, Sylvania, Magnavox, Montgomery Ward, Quasar and Panasonic without the knowledge that every one of these models was made by Matsushita.

Konosuke Matsushita was 94 years old when he died in Tokyo on April 27, 1989, leaving behind a vast manufacturing empire.

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Jan Matzeliger

Jan Matzeliger (1852–1889) revolutionized the shoemaking industry with his invention of the lasting machine. This invention reduced the cost of manufacturing shoes by one-half. He is remembered for his persistence and optimism in the face of prejudice and ill health.

Jan Ernst Matzeliger was born on the northern coast of South America in Paramaribo, Dutch Guiana (now the Republic of Suriname) on September 15, 1852. He was the son of a Dutch engineer in charge of government machine shops and a Surinamese black woman, who was a slave. In 1855, Matzeliger went to live with his paternal aunt. At the age of ten, he was apprenticed in the machine shops run by his father, where Matzeliger developed an interest in machinery and mechanics. At 19, he went to sea on an East Indian merchant ship. When the ship docked in Philadelphia, Matzeliger decided to take up residence in the town. He worked at odd jobs including that of shoemaker's apprentice, and then moved to Boston in 1876. The following year, he settled in Lynn, Massachusetts, a manufacturing center on the north shore of Massachusetts Bay, ten miles northeast of Boston. Shoemaking began as a cottage industry in Lynn in 1635 and developed into factory production by 1848, when the first shoe-sewing machine was introduced.

Matzeliger found work in the Harney Brothers' shoe factory where he operated a McKay sole-sewing machine. He also ran a heel-burnisher and a buttonhole machine, and cleaned the floors. Matzeliger took night classes and studied English on his own to improve his fluency. He held great respect for learning and collected a personal library of scientific and practical books with which he educated himself, studying physics and other subjects. In addition to his mechanical ability, Matzeliger was a talented artist. He painted pictures, which he gave to his friends, and he taught classes in oil painting.

Persistance Paid Off

The methods of shoe production changed with the advent of the Industrial Revolution. Shoemakers used machines to attach inner and outer soles with pegs, and used devices to sew uppers to lowers. Cobblers cut, sewed, and tacked shoes with machines. One part of shoe manufacturing, the lasting, remained a manual operation. Many believed that it was impossible to design a machine to perform this final and important step. In 1880, Matzeliger became determined to devise a machine to perform this manual operation. The lasting process involved the mechanical shaping of the shoe upper leather over the last, which is a block or form shaped like a human foot, and attaching the shoe upper to the sole. He refused to believe that it was impossible to automate the task.

Matzeliger watched the hand lasters in the shoe factory during the day. At night, with scraps he salvaged from the factory, he tried to duplicate movements of the lasters. Secretly, Matzeliger made drawings. He experimented with a simple machine made of wire, wood, and cigar boxes, which took him six months to construct. Matzeliger's employer offered $50 for the machine, even before it was perfected. Matzeliger rejected the offer. He then tried making a lasting machine out of scrap iron, a project that took him four years. Matzeliger received an offer of $1,500 for his iron laster. Again he refused the offer and continued to perfect his lasting machine in a vacant corner of the factory where he was employed. He spent only five or six cents a day on food in order to conserve money for his experiments, and he sacrificed sleep. Matzeliger spent ten years in the development of his lasting machine and received little encouragement. When the secret of his project became known, in fact, the public laughed at him, but Matzeliger refused to be discouraged.

When the time was right, Matzeliger sought out investors to help finance a patent, and defray the cost of demonstrating and perfecting the machine. Charles H. Delnow and Melville S. Nichols agreed to provide capital for Matzeliger's invention in return for two-thirds ownership of the device. With sufficient financial backing, Matzeliger applied for a patent. The first diagrams of the machine that Matzeliger sent to the Patent Office in Washington, D.C. were so complex that officials could not decipher them. A representative from the patent office went to Lynn to observe the machine personally in order to comprehend how it worked. On March 20, 1883 Matzeliger received a patent for the lasting machine which could adjust a shoe, drive in the nails, and produce a finished product in one minute.

Matzeliger continued to improve his machine until it was ready for an initial factory test. The first public operation of the machine took place on May 29, 1885, when the machine broke a record by lasting 75 pairs of shoes.

Matzeliger, Delnow, and Nichols secured additional capital from George A. Brown and Sidney W. Winslow in order to finance the production of the lasting machine. Delnow, Nichols, Brown, and Winslow formed the Consolidated Lasting Machine Company. Matzeliger sold his patent rights to the investors in exchange for stock. The company grew rapidly. In the late 1890s, it merged with several small companies to form the United Shoe Machinery Corporation, which soon dominated the U.S. shoemaking industry. Sixty-five years later, the company was worth over one billion dollars.

Besides his lasting machine, Matzeliger patented several other inventions, including a mechanism for distributing tacks, nails, etc. in 1888. Additional patents were awarded after his death in 1889. In 1890, his nailing machine and a tack separating and distributing mechanism received a patent; in 1891 a patent was approved on another lasting machine.

An Early Death

Matzeliger attempted to join the Episcopal, Unitarian, and Catholic churches in Lynn, but every congregation rejected him for reason of his skin color. Eventually, he joined the Christian Endeavor Society at the North Congregational Church, where he regularly attended services and took part in many church activities. At the church he made many friends with whom he spent time in outdoor excursions—exploring ponds, climbing rocks, and visiting a nearby island. There are no existing records to show that Matzeliger ever courted or married.

In the summer of 1886, Matzeliger fell ill with what he believed was a cold. He learned later that he suffered from tuberculosis. He remained active; even when confined to bed, he continued to paint and experiment. Matzeliger died on August 24, 1889 in Lynn, Massachusetts, one month shy of his 37th birthday. He was buried in the Pine Grove Cemetery in Lynn. Matzeliger left a large portion of his estate to the North Congregational Church. Years later, when the North Church suffered financial hardship, it was learned that the stock bequeathed by Matzeliger had increased greatly in value. The church was rescued from debt through the sale of that stock.

Honored After Death

Matzeliger did not live long enough to see the true impact of his lasting machine on the shoe industry. The revolutionary invention enabled production of 150 to 700 pairs of shoes per day. In contrast, hand lasters could complete no more than 50 pairs in a day. The lasting machine cut the cost of shoe manufacturing by one half and thus reduced the price of shoes as well. Conditions in the shoe industry improved for workers and wages doubled. Lynn, Massachusetts, came to be known as ''The Shoe Capital of the World.'' A school founded in Lynn to train young men to run the lasting machine graduates more than 200 students each year who in turn educated others in the United States and abroad in the use of the lasting machine.

Matzeliger was recognized for his efforts only after he died, when he was awarded the Gold Medal and Diploma at the Pan-American Exposition of 1901. In 1967, a series of radio dramas called ''The Great Ones'' was produced in recognition of the contributions of African Americans in science, art, and industry. The show broadcast a drama featuring the life of Jan Matzeliger. The U.S. Postal Service issued a stamp in his honor in 1991, as part of the Black Heritage Collection. A statue was erected in his honor in Lynn, and a life-size portrait of Matzeliger hangs on the wall of the North Congregational Church.

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Louis Burt Mayer

Louis B. Mayer (1885–1957) was one of Hollywood's original ''moguls,'' a movie house pioneer who helped found one of the film industry's most prominent studios, Metro-Goldwyn-Mayer. From 1924 until 1951, Mayer ruled over a vast film empire, producing a string of classic hits and discovering countless stars. Mayer never strayed from a promise he made early in his career to create what he called ''decent, wholesome pictures'' the whole family could enjoy.

Louis Burt Mayer was born Eliezer Mayer in Minsk, Russia, on July 4, 1885. The product of a working-class Jewish family, he moved with his parents and two brothers in 1888, first to New York, then to St. John, New Brunswick, Canada. There, Mayer's mother peddled chickens door to door, while his father worked as a dealer in scrap metal. Upon completing grade school, Louis briefly joined his father's business before moving to Boston in 1904 to start his own junk enterprise. That same year he married Margaret Shenberg, the daughter of a kosher butcher.

Entered Film Business

Mayer's arrival in Boston coincided with the nickelodeon craze that was sweeping the nation. Intrigued by the commercial potential of these ''flickers,'' Mayer began a side business buying up and renovating rundown nickelodeon arcades, starting with The Gem in Haverhill, Massachusetts in 1907. The huge crowds that turned out that Christmas season to see Pathe's hand-tinted *Passion Play* convinced Mayer for all time of the mass appeal of wholesome family entertainment. Promising to show ''only pictures that I won't be ashamed to have my children see'' in his refurbished auditoriums, Mayer turned a tidy profit and was able to leave the junk business entirely. He formed a partnership with Nat Gordon, another theater owner, and began acquiring movie houses all over New England. Within seven years, the two men had assembled the region's largest theater chain.

Mayer's next goal was to acquire distribution rights to the films themselves. His first foray into this arena was an overwhelming success. Without having seen it, Mayer paid filmmaker D.W. Griffith $25,000 for exclusive northeast distribution rights for Griffith's Civil War epic *Birth of a Nation* (1915). At the time, it was the highest bid ever made for the exhibition of a single film. The arrangement eventually netted Mayer more than $100,000.

Early Days in Hollywood

Having conquered exhibition and distribution, Mayer next moved into production. He joined the Alco Company (later Metro Pictures) in New York City, but was dissatisfied with the type of films the company was producing. He left Alco in 1917, moved to Los Angeles, and formed his own production house, The Mayer Company. The new company produced numerous romantic melodramas, many featuring starlet Anita Stewart. In 1923, Mayer hired Universal's Irving Thalberg as his production chief. The following year, at the instigation of Metro head Marcus Loew, Mayer merged his company with Metro Pictures and The Goldwyn Company and became West Coast head of the newly formed Metro-Goldwyn-Mayer (MGM). Thalberg was named production supervisor. *The Big Parade* (1926) and *Ben-hur* (1926) were among their early projects for the studio.

Mayer ran MGM with a ruthless efficiency. With wise use of resources and a strong promotional apparatus (including the slavish devotion of the Hearst newspapers), Mayer kept the studio profitable throughout the lean years of the 1930s. He discovered many of the era's top stars and

got many others to swear an oath of fealty to the studio. Together with Thalberg, he helped launch the careers of such performers as Clark Gable, Jean Harlow, Spencer Tracy, Joan Crawford, Judy Garland, and Charles Laughton, along with numerous writers, directors, and producers. One of Mayer's personal ''discoveries,'' Greta Garbo, went on to become a legendary Hollywood icon. The assemblage of talent paid off in the form of a string of classic features, including the first ''talkie,'' 1927's *The Jazz Singer,* and such hits as *Grand Hotel* (1932), *Dinner at Eight* (1933), and *Camille* (1936).

The MGM Style

While Mayer thought of himself primarily as a businessman, and professed not to have any interest in motion pictures as an art form, he did exert enormous influence over the style and content of MGM films. ''He likes vast, glittering sets,'' wrote Henry F. Pringle in a profile of Mayer published in *The New Yorker*. ''He approves of gorgeous gowns, pretty girls, lingerie sequences, and expensive assignations.'' Escapist musicals, sumptuous costume dramas, and screwball comedies accounted for the bulk of MGM's output under Mayer's aegis, a reflection of his earlier pledge to produce only those pictures his children could see. Mayer's creative influence reached its apex with the Andy Hardy series, a string of hits starring Mickey Rooney that were as successful as they were saccharine. To its critics, MGM's output during Mayer's reign was formulaic pap, but to Mayer it was just the kind of wholesome family entertainment Depression-era audiences wanted.

Influential Figure

Few at MGM saw fit to argue with success, and for many of his 27 years there, Mayer was the highest-paid individual in the country. His annual salary, including bonuses, exceeded $1.25 million, a princely sum for the time. As his bankbook swelled, so did Mayer's influence—both inside and outside the film community. He took a leadership role within the movie industry, helping to found the Academy of Motion Picture Arts and Sciences in 1927. A staunch conservative, Mayer also became active in politics, at one point serving as state chairman of the California Republican Party. He formed a close personal friendship with President Herbert Hoover, who offered him the post of U.S. ambassador to Turkey in 1929. The mogul wisely declined. In 1934, Mayer threw the weight of his considerable influence behind California gubernatorial candidate Frank F. Merriam, in his campaign against muckraking author Upton Sinclair. Mayer produced a series of faux ''newsreels'' for Merriam (featuring paid actors) that were widely credited with swinging the election in favor of the Republican.

Though feared and respected, Mayer was little loved by his colleagues in Hollywood. Hot-tempered and imperious, Mayer made numerous enemies during his career. He was quick to punish those who did not accede to his wishes. When Clark Gable went to Mayer to ask for a raise, for example, Mayer threatened to tell Gable's wife about the actor's affair with Joan Crawford. Gable settled for a much lower figure than he originally requested. Others saw their careers cut off because of some perceived or actual slight to the great mogul. On at least one occasion, retribution was physical. Mayer reportedly struck one of MGM's biggest silent film stars, John Gilbert, for disparaging remarks Gilbert made about co-star Mae Murray.

Still other stars benefited from Mayer's largesse. Ann Rutherford, an MGM ingenue of the 1930s and 1940s, once successfully extracted a raise from the sentimental Mayer by lamenting her inability to buy a house for her aged mother. Perhaps Mayer recognized in her plea one of his own favorite tactics, using charm to gain his objective. Actor Robert Taylor fell victim to Mayer's charms when, upon asking for his raise, the weepy mogul hugged him and advised him to work hard and respect his elders and in due time he would get all that he deserved. Clark Gable had Mayer to thank for his freedom after the intoxicated star struck and killed a pedestrian with his car. Mayer reportedly convinced the district attorney to blame the homicide on a minor MGM executive (who was rewarded with a lucrative lifetime salary by the studio in exchange for his cooperation).

Decline of Influence

Some may have questioned Mayer's methods, but not many dared complain too loudly while he was still at the top of the heap. Mayer reigned as the most powerful man in Hollywood throughout the 1930s and early 1940s. At that point, his influence began to wane. Inexorably, MGM began to lose its edge in the studio wars. Mayer's top lieutenant, Irving Thalberg, died in 1936, leaving MGM bereft of visionary leadership. Public taste began to turn against the wholesome escapist that Mayer favored. With few hits to back up Mayer's bluster, patience started running thin with the studio chief's despotic style.

In 1951, MGM's East Coast executives ousted Mayer after a brief power struggle. A defiant Mayer issued a statement denying he was through in Hollywood. But Mayer never returned to his former position of influence. He became an adviser for the Cinerama group, and spent his last years relentlessly lobbying stockholders of MGM's parent company, Loew's Inc., to overthrow the studio's management team. His efforts proved unsuccessful. He contracted leukemia and died in Los Angeles on October 29, 1957.

That Mayer was widely reviled in the Hollywood of his time as a crass, cruel vulgarian does not diminish one whit from his influence on the history of film. In fact, it was precisely his willingness to use his immense power in the pursuit of his vision of family entertainment that made him the prototypical Hollywood mogul.

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Anthony McAuliffe

Anthony McAuliffe (1898–1975) exhibited superior ability commanding airborne and regular army troops during the Normandy Invasion, Operation Market Garden, and the Battle of the Bulge, three of the most critical military engagements for the Western Allies against Nazi Germany during World War II. McAuliffe was also instrumental in the racial integration of the U.S. Army, for which he was particularly proud.

Born on July 2, 1898 in Washington, DC, to a father employed by the government, Anthony McAuliffe seemed destined for a career in the service of his country. He attended public schools in Washington, DC, and secured admittance to West Virginia University in 1916. McAuliffe embarked on his life's work following the U.S. entry into World War I, transferring to the War Emergency Course offered by the U.S. Military Academy in June 1917. He completed the course in November 1918, just days before the end of the war, and reentered the Academy as an officer cadet. McAuliffe graduated 29th in a class of 284 in June 1919.

Peace Time Career

The years immediately following the war were a time of downsizing in the United States military. American participation in World War I, the ''war to end all wars,'' was seen as an aberration. It appeared extremely unlikely that American military intervention would be required overseas in the foreseeable future. As such, the size of the American army was drastically decreased, and promotions for military personnel were few and far between. Against this backdrop, McAuliffe managed to advance his career, showing the promise that he was later able to fulfill under the pressure of battle.

Following his graduation from West Point, McAuliffe entered the Army Field Artillery School in Camp Zachary, Kentucky. He also married his high school sweetheart, Helen Willet Whitman, on August 23, 1920. The couple would eventually have two children. Upon finishing his artillery training, McAuliffe was transferred to the West Coast, serving from 1920 until 1922 at Fort Lewis, Washington, and the Presidios of San Francisco and Monterrey, California. He was promoted to first lieutenant and began a three-year stint at Schofield Barracks on the island of Oahu, Hawaii, in 1923. Upon his return to the mainland, McAuliffe was transferred to Fort Riley, Kansas, before settling at Fort Hoyle, Maryland from 1927 until 1932. McAuliffe returned to Hawaii from 1932 until 1936. He served as a general's aide until 1935, when he was promoted to captain.

Although his career path had led him to specialize in artillery operations and staff work, McAuliffe was determined to secure a position commanding combat troops. To this end, he enrolled in the Army Command and General Staff School at Fort Leavenworth, Kansas in 1936, completing the program the following year. He then served as an instructor at the Artillery School at Fort Still, Oklahoma, until 1939.

McAuliffe's career as a staff officer continued despite his desire for combat command. He was appointed to a study group examining race relations in the Army at the Army War College at Carlisle Barracks, Pennsylvania in 1940. This study group recommended that the Army become more fully integrated, an objective that McAuliffe remained committed to throughout his military career. His participation in the study group earned McAuliffe promotion to the rank of major and a transfer to the Army General Staff. He received a further promotion prior to the U.S. entry into World War II, becoming a lieutenant colonel in 1941.

Field Command

The United States entered World War II on December 8, 1941, the day following the Japanese attack on Pearl Harbor. Officers with thorough training and experience quickly became a prized commodity. Overnight, the military embarked on an unprecedented expansion to meet the requirements of a global war. Given his success as a staff officer and desire to command troops, McAuliffe was promoted to colonel in 1942 and placed in command of the artillery elements of the newly formed 101st Airborne Division, which was slated to participate in the Allied liberation of France.

D-Day

While U.S. forces battled the Axis powers in the Pacific and in North Africa and Italy during 1942 and 1943, the invasion of German-held France was forced to wait. The difficulties present in amphibious operations, and the anticipated strength of the German defense of the French, Belgian, and Dutch coasts, necessitated a large and meticulously planned buildup prior to invasion, which was not completed until spring of 1944.

Allied plans for the invasion of France, relied heavily on airborne troops in the initial stages of the operation. Allied airborne forces were to drop behind the invasion beaches of Normandy in the early morning hours of June 6, 1944, and secure vital roads and rail lines that the main body of the invasion force would require. The airborne forces would also delay the transfer of German reserve forces to the invasion area. This was to prove no simple task, given the technological limitations faced by airborne operations at the time. Without accurate navigation and positioning systems, most of the Allied airborne forces were dropped several miles from their planned landing zones. Many men and much equipment were lost during the risky night jump. In McAuliffe's case, his troops and equipment landed three miles from their intended landing zone and his immediate commander, Brigadier General D. F. Pratt, was killed during his parachute drop. Despite this disastrous beginning to the operation, McAuliffe quickly assumed Pratt's position and organized the capture and defense of a vital bridge over the Vire River and the key village of Pouppeville. His forces linked with invading troops, pressing inland on the morning of June 6, 1944.

In the days following the invasion, McAuliffe led a successful attack on the town of Carentan in support of the expansion of the Allied beachhead. McAuliffe's participation in the D-Day invasion and subsequent operations demonstrated his command abilities, as the 101st Airborne achieved most of its objectives despite encountering difficult and unforeseen obstacles. His confidence in his own abilities and those of his troops was evidenced in his behavior prior to the operation. As his men boarded their planes for the night parachute drop, McAuliffe had each of them exchange signed 100-franc notes so that they could all treat each other to a celebratory drink following their victory. Despite their bravery and determination, Allied airborne troops suffered heavier than expected casualties during the invasion of Normandy. The effectiveness of airborne operations, in general, came under some doubt. These doubts were to be confirmed by the failure of the next major Allied airborne operation.

Market Garden

The 101st Airborne Division, and the rest of the Allied airborne forces, rested and replaced their losses in the months following the Normandy invasion. Other Allied forces pressed forward from the invasion area to liberate most of France and Belgium, and a portion of the Netherlands by the end of August 1944. Although the pace of the Allied advance had been swift after the invasion, it slowed to a standstill in the face of the natural obstacles presented by the Rhine River and its major tributaries. Many strategies for placing a large force on the eastern bank of the Rhine were debated by the Allied General Staff. A plan proposed by British Field Marshall, Bernard Montgomery, was approved by the overall commander of the Allied forces in the West, General Dwight D. Eisenhower. Montgomery, normally a very conservative general, had come up with a daring and innovative plan for using airborne forces to secure a series of critical bridges crossing the Rhine and Maas rivers, the Wilhelmina Canal, and several other large waterways crossing a 37-mile long area in the central Netherlands. In conjunction with this airborne operation, forces of the British XXXth Corps, comprising one armored and two infantry divisions, would drive along roadways linking the bridges secured by the airborne forces, thus breaking through the German lines on the lower Rhine.

Montgomery's plan, code-named Operation Market Garden, would employ the U.S. 101st and 82nd Airborne Divisions, the British 1st Airborne Division and 52nd (Airportable) Division, and the Polish 1st Parachute Brigade in its initial phase. McAuliffe, and the rest of the 101st Airborne Division, were scheduled to drop on the city of Eindhoven at the furthest point from the Allied lines, on September 17, 1944.

The 101st Airborne made its drop successfully and secured the town of Eindhoven. However, they were unable to prevent the Germans from destroying one of its key objectives, a large bridge over the Wilhelmina Canal. Other parts of Market Garden did not go even this smoothly. Allied intelligence failed to detect the presence of a German armored division in the operational area. Also, the Germans captured a complete draft of the plans for the operation. As such, the planned advance of the British XXXth Corps never materialized, leaving the Allied airborne forces trapped behind enemy lines. Under the leadership of General Maxwell Taylor, the 101st Airborne Division succeeded in making its way back to Allied territory, fighting a fierce battle at the town of Veghel at which McAuliffe provided distinguished service. His part in the battles led McAuliffe to be promoted to Brigadier General in the aftermath of Market Garden.

Market Garden ended in complete failure for the Allies, who suffered heavy casualties and wound up precisely where they started when the operation began. The operation also cooled any enthusiasm that might have still existed regarding the use of airborne troops. For the rest of the war, airborne troops were used in the same manner as normal infantry formations. Despite the eventual failure of Market Garden, the operation remains one of the more ambitious uses of airborne troops in military history, and was the subject of the film *A Bridge Too Far.*

The Battle of the Bulge

In the wake of their heavy losses in Market Garden, the 101st Airborne Division was transferred to the Ardennes region, straddling southeastern Belgium, Luxembourg, and a portion of northeastern France. This region was believed to be a quiet region due to its geography, which was very hilly and heavily forested, and its road network, which was

relatively undeveloped by western European standards. The region was viewed as unsuited to armored actions and was chosen as a good place for the 101st to rest and recuperate.

Despite its terrain and poor roads, the Ardennes was not impossible for armored units to cross, as the German army had proven in 1940 by using the region as a springboard for their surprisingly easy conquest of France. In fact, with the Allies now threatening to invade Germany itself, and the Russians preparing to enter East Prussia, the German high command had once again, at Hitler's insistence, identified the Ardennes as an ideal avenue for a surprise attack. The German Ardennes offensive was designed to catch the numerically superior Allied forces off guard, open a large hole in the Allied lines, and enable German armored formations to cross the Meuse River and capture the Allied supply nexus at Antwerp, Belgium. Although its chances for success were slim, the Germans committed the last of their reserves to the offensive, which was viewed as their last realistic chance to throw the Allies back and forestall the imminent invasion of Germany.

To have any chance of reaching its objectives, the German offensive had to be conducted in poor weather, which would negate the overwhelming aerial superiority of the Allies. As such, the German forces massed opposite the Ardennes waited in early December 1944 for a long-range forecast of several days of bad weather before launching their attack. Conditions were at last judged to be favorable on December 16, and the attack commenced that evening. German surprise was complete, and the Allied forces in the Ardennes were sent reeling for several days. The 101st Airborne Division, stationed just to the south of the German offensive, was ordered into battle in an attempt to patch some of the numerous holes that were developing in the Allied lines. Despite their initial successes, however, the Germans were met with heroic resistance all along their attack routes. Their armored columns were creating gigantic traffic jams on the Ardennes' overworked roads, leading them to fall dangerously behind their proposed timetable from the outset.

On the morning of December 18, 1944, elements of the 101st Airborne Division, the 10th Armored Division, the 705th Tank Destroyer Battalion, and the 755th Field Artillery Battalion, converged on the small town of Bastogne, Belgium, a critical road junction directly in the path of the German advance. Brigadier General McAuliffe assumed command of these forces and established a defense of the town. Although Bastogne was held during initial attacks, German forces encircled the town on December 20, leaving McAuliffe's troops isolated from reinforcement and supplies. By this point in the battle, because the Germans had fallen well behind their timetable, the capture of Bastogne had become the key to the battle. Try as they might, German forces could not dislodge McAuliffe and his scratch force over the next two days. Finally, on December 22, 1944, the commander of German forces encircling Bastogne offered McAuliffe the chance to surrender his forces. McAuliffe's one-word reply to this offer, a sarcastic ''Nuts,'' was much celebrated in the Allied countries, summing up as it did their resolve to defeat the Germans regardless of cost.

The following day saw a break in the weather, allowing Allied aircraft to operate over the battlefield and provide air-dropped supplies to the hard-pressed defenders of Bastogne. Although the Germans attempted to reach the Meuse River for the next three days, the clear weather ensured that their offensive would fail. Elements of the 4th Armored Division, led by General George Patton, relieved the siege of Bastogne on December 26, 1944, and the Germans had retreated by December 29. His performance in what came to be known as the Battle of the Bulge secured McAuliffe's status as an international hero.

War's End

McAuliffe was transferred to the 103rd Infantry Division in January 1945. He participated in the crossing of the Rhine River and the subsequent operations of the Allied forces in southern Germany and Austria. Troops under McAuliffe's command liberated the Brenner Pass linking Austria and Italy, and the Austrian city of Innsbruck. At the end of the war in Europe, in April 1945, McAuliffe was placed in command of the 79th Infantry Division for a short while, and then transferred to command the airborne center at Fort Bragg, North Carolina later the same year.

The Atomic Age

In July 1946, McAuliffe was named the army ground forces advisor for Operation Crossroads, the experimental above-ground detonation of an atomic bomb on Bikini Atoll in the Pacific Ocean. His position regarding nuclear weapons was quite a conventional one for the time. He believed that the U.S. should stockpile atomic bombs as a deterrent to their use by any other power. His knowledge of artillery and familiarity with nuclear devices led McAuliffe to be appointed Army Secretary of the Joint Research and Development Board, in which capacity he served from August 1946 until December 1947. He then served as deputy director for research and development of the Army logistics division from 1947 until 1949, but yearned for another field command.

Desegregation of the Army

McAuliffe was restored to field command in March 1949 as head of the 24th Infantry Division, stationed in occupied Japan. He was promoted to Major General in October of the same year and was transferred to become chief of the Army chemical corps. In this post he became an expert on chemical and biological weapons and the means to counter their use. By the outbreak of the Korean War, in the spring of 1951, McAuliffe was named assistant chief of staff for personnel of the Army and was promoted to lieutenant general. In this post, he was responsible for addressing the issue of race relations within the army, drafting recommendations for the inclusion of African-American troops in military formations.

During World War II, African-Americans had served with distinction, although most of them were placed in service and transportation units. African-American combat formations did exist, but were fully segregated from their white counterparts. This internal segregation of the army

persisted into the Korean War, but was scheduled for review. In initial examinations of the racial composition of the Army, undertaken in 1950, McAuliffe recommended that African-Americans continue to be placed in segregated units, given the racial attitudes of American society as a whole. Existing African-American units were already overstaffed, however, so McAuliffe proposed creation of additional African-American formations. Manpower needs during the Korean War quickly dictated a review of these recommendations. The necessities of war had already led to the integration of several combat units operating in Korea. The performance of these units had been satisfactory and their integration had caused no serious morale problems, leading McAuliffe to revise his position and recommend full integration of the Army in the summer of 1951. By December of that year, he ordered all major commanders in the Far East to prepare and submit integration plans for their forces. These orders were extended to include European commands in 1952. Although desegregation would not proceed unhindered in the coming years, the Army would become one of the most integrated organizations in American society by the 1970s. Of all his accomplishments, McAuliffe was most proud of his role in eliminating racial segregation in the U.S. Army.

Retirement

McAuliffe was transferred to Europe and placed in command of the 7th Armored Division in 1953, following a short stint as deputy chief for Army operations. He received a further promotion to four-star general in 1955, and was named commander in chief of the U.S. Army in Europe later that same year. McAuliffe retired from the Army in 1956.

As a civilian, McAuliffe drew on his military background in chemical warfare, taking a position on the board of directors of the American Cyanamid Company, a major manufacturer of chemicals. He also continued to apply his knowledge and skills to public service, acting as chairman of the New York State Civil Defense Commission from 1959 until 1963, at which time he retired to Chevy Chase, Maryland. McAuliffe spent his last years playing golf and bridge at the Army-Navy club. He died on August 11, 1975 in Washington, DC.

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Elijah McCoy

Elijah McCoy (1843?-1929) made important contributions to the design of railroad locomotives after the Civil War. He kept pace with the progress of locomotive design, devising new lubricating systems that served the steam engines of the early twentieth century. These were demanding indeed, for they operated at high temperatures and pressures.

The date of McCoy's birth is not known; various sources give it as March 27, 1843; May 2, 1843; and May 2, 1844. His parents, George McCoy and the former Mildred Goins, were fugitive slaves who had escaped to Canada from Kentucky. At the time, Canada was part of the British Empire, which had abolished slavery in 1833. When the Canadian leader, Louis Riel, launched a rebellion in 1837, the British government used troops to defeat the rebels. George McCoy enlisted with the British force. In return for his loyal service, he received 160 acres of farmland near Colchester, Ontario. Here, he raised a family of 12 children.

His father's ties to Britain proved useful as young McCoy pursued his education. As a boy, he was fascinated with tools and machines. At the age of 16, he traveled to Edinburgh, Scotland, to serve an apprenticeship in mechanical engineering. In Edinburgh, McCoy won the credentials of a master mechanic and engineer. Following the Civil War, the McCoys returned to the United States and settled near Ypsilanti, Michigan, outside of Detroit. Young Elijah sought work as an engineer, but met with defeat due to racial prejudice. Nevertheless, he obtained a job as a fireman and oiler on the Michigan Central Railroad in 1870. This was a responsible position, for service as a fireman was a customary prelude to promotion to the post of locomotive driver. Work as a fireman was a far cry from engineering, and it proved to be a physically demanding job. As a fireman, McCoy had to shovel coal into the firebox of his locomotive, at the rate of two tons per hour. He also had to walk around the locomotive and lubricate its moving parts using an oilcan during frequent stops, while it took on water.

Pioneer in Automatic Lubrication

Locomotives were heavy, and subjected their moving parts to considerable wear. Lubrication was essential for these parts—many of which were applied to railroad axles. These axles carried the full weight of locomotives and railroad cars, and were particularly subject to wear. But engineers had arranged for them to rotate within oil-filled chambers. The rotation of the axle carried oil into its bearing, and the oiled bearing allowed the axle to turn freely while reducing wear to a minimum. However, the direct use of oil-filled chambers did not apply to a locomotive's steam engine, which provided its power. Many parts of this engine operated under the pressure of steam, which acted to push oil away from the moving parts. This made it necessary to stop the engine when oiling it. McCoy saw that he could

keep the engine running by using steam pressure to pump the oil where it was needed.

Working in a home-built machine shop in Ypsilanti, McCoy devised an invention that became known as the lubricating cup. It relied on a piston set within an oil-filled container. Steam pressure pushed on the piston and thereby drove the oil into channels that carried it to the engine's operating parts. McCoy received a United States patent for this device on June 23, 1872. He took his invention to officials of the Michigan Central Railroad and received their support. Installed on operating locomotives, it provided lubrication that was more regular and even than could be achieved by the old method of using an oilcan during intermittent stops. This proved to be quite useful, for locomotives lasted longer and needed less maintenance. McCoy's lubricating cup proved adaptable to other types of steam engines, which were used in factories and at sea. Versions of this cup became standard components on many types of heavy machinery, entering service on railways of the West, on Great Lakes steamships, and even on transatlantic liners.

New Lubricators Served Powerful Engines

McCoy left the Michigan Central in 1882 and moved to Detroit, where he devoted a great deal of time to his inventions. He also worked as an industrial consultant, assisting the Detroit Lubricator Company and other firms. The technical demands of railroads soon provided him with further challenges.

With the increase of industry and passenger travel, railroad companies needed larger locomotives. James J. Hill, builder of the Great Northern Railroad, introduced monsters that were up to four times larger than their predecessors, along with large-capacity freight cars. Such locomotives burned coal in large amounts, and demanded high horsepower, while using less coal. The solution lay in the use of superheated steam, with high temperature and pressure. Superheating boosted the engines' efficiency, allowing a locomotive to get more miles per ton of coal. It also brought new problems in lubrication.

The author Robert C. Hayden, in his book *Eight Black American Inventors*, quoted an article in the *Engineer's Journal*: ''There is no denying the fact that our present experience in lubricating the cylinders of engines using superheated steam is anything but satisfactory . . . If the oil feed was made regular so the steam would distribute it over the bearing surface of cylinder while the engine was working, these bearing surfaces would be better protected than is now otherwise possible.''

Rather than use oil alone as a lubricant, designers preferred to mix the oil with powdered graphite, a form of carbon. Powdered graphite is soft and greasy, and easily withstands high temperatures. However, because it is a powder rather than a liquid, it can clog an engine. In April 1915, McCoy received a patent for what he called a ''Locomotive Lubricator.'' Within his patent application, he claimed that this invention would permit the use of graphite ''without danger of clogging.''

Hayden cites a letter from a railroad superintendent: ''We have found the McCoy Graphite Lubricator to be of considerable assistance in lubrication of locomotives equipped with superheaters. . . . There is a decided advantage in better lubrication and reduction of wear in valves and piston rings, and as a well lubricated engine is more economical in the use of fuel, there is unquestionably a saving in fuel.''

The Real McCoy

In reviewing the life of this inventor, writers and essayists often note that railroad purchasing agents commonly insisted on buying ''the real McCoy.'' Other inventors were offering lubricators that competed with those of McCoy, but these agents would accept no substitutes. Many of these authors assert that the phrase ''real McCoy'' passed out of the specialized world of railroad engineering and entered general usage, where it came to mean ''the genuine article.''

While McCoy's inventions made millions of dollars, little of this money reached his pockets. Lacking the capital with which to build his lubricators in large numbers, he sold many of his patent rights to well-heeled investors. In return, he was given only the modest sums that allowed him to continue his work. McCoy received at least 72 patents during his lifetime, most of which dealt with lubricating devices, but retained ownership of only a few of them.

In 1868, McCoy married Ann Elizabeth Stewart; she died in 1872, at the age of 25. A year later, he married Mary Eleanora Delaney. This marriage lasted half a century, but did not produce children.

In 1920, at the age of 77, McCoy joined with investors and founded the Elijah McCoy Manufacturing Company in Detroit, serving as vice-president. The firm manufactured and sold his graphite lubricators, including an advanced version that also lubricated a railroad train's air brakes. Soon afterward, he and his wife, Mary, were involved in a traffic accident. Mary received injuries from which she never fully recovered, and which hastened her death. She died in 1923.

For McCoy, the end now approached as well. His health deteriorated and, in 1928, he entered an infirmary. Suffering from hypertension and senile dementia, McCoy died on October 10, 1929 in Eloise, Michigan.

McCoy was remembered in Detroit long after his death. In 1975, the city celebrated Elijah McCoy Day, as officials placed a historic marker at the site of his home. The city also named a street for him. These posthumous honors were modest, but they came a century after his invention of the lubricating cup, and demonstrated his enduring legacy.

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Scott McNealy

Scott McNealy (born 1954), co-founder, president, and CEO of Sun Microsystems, is an outspoken Silicon Valley maverick. He made his fortune by challenging the computer industry dominance of Bill Gates and Microsoft and championing a network-based computer system based on Sun's Java software, a universal programming language.

McNealy is an unlikely Silicon Valley visionary. He is no technocrat. He didn't drop out of college to found Sun Microsystems. In fact, his background is in Midwestern manufacturing, where his father worked as a top executive in Detroit's automotive industry. Since a twist of fate brought him to California and the helm of Sun, McNealy has worked tirelessly to build the company into one of the world's leading corporations, based on the idea of network computing and a universal operating language. For more than a decade, he nearly single-handedly led the fight against Microsoft and Bill Gates and helped persuade the Justice Department to file historic antitrust charges against the software giant.

Rustbelt Roots

McNealy is a product of the Rustbelt, but with an Ivy League twist. Born in Columbus, Indiana, on November 13, 1954, he was raised in the upper-class suburb of Bloomfield Hills, Michigan. McNealy attended Cranbrook Kingswood School, a prep school north of Detroit. A model student and athlete, McNealy captained the school's championship tennis team and excelled on the golf and hockey teams.

McNealy's early business education came at the hands of his father, William McNealy, a vice-chairman at American Motors Corporation. As a youngster, McNealy spent evenings at home discussing company strategy with his father. On weekends, while his dad caught up on paperwork, McNealy would walk around the factory floor. He picked up more lessons in corporate wisdom on the golf course, joining golf outings with famous automotive executives such as Lee Iacocca. Early on, McNealy recognized that AMCs troubles stemmed from an insufficient market share. The car manufacturer did not have the financial, marketing, or technological firepower to shape the direction of the industry.

Following in his father's footsteps, McNealy attended Harvard University and majored in economics, but he now jokes that he minored in beer and golf. In fact, he captained the Harvard golf team and missed the cut for the 1976 NCAA championship by one stroke. After a less than stellar undergraduate career, McNealy tried to get into business school, but was turned down by Harvard and declined twice by Stanford. Always deeply interested in manufacturing, he took a job as a foreman at the Rockwell International Corporation plant in Ashtabula, Ohio in 1976. The company, which built truck hoods, was preparing for an impending strike. The young manager worked 14-hour days

for two months, landing in the hospital for six weeks with a case of hepatitis.

Go West Young Man

McNealy's work record helped him get accepted at Stanford, although his study habits didn't really improve. Classmates remembered him preferring golf to attending classes. He even focused on manufacturing courses at a time when they were out of fashion. After graduating, his first job was with FMC Corporation, a defense contractor that made tanks. Later, he joined minicomputer maker Onyx Systems. McNealy had no desire to become a high-powered CEO after watching his parents' marriage dissolve as a result of the long hours that his father had to work. Instead, McNealy dreamed of running a small family machine shop that he could turn over to his children and take an early retirement.

In 1982, McNealy's life would change forever. He received a call from a former Stanford classmate, Vinod Khosla, who asked him to join with Bill Joy and Andreas Bechtolsheim to form a computer company called Sun (for Stanford University Network, where Bechtolsheim built the first workstation). The company focused on building high-performance computers based on readily available, inexpensive components and the UNIX operating system. McNealy and Sun leaders based their vision on the idea that computers reached their full potential only by working together in networks. Soon, Sun would become the largest company to build computers with its own design, own Sparc chip, and own operating system, called Solaris.

McNealy's manufacturing expertise helped the young company keep up with demand as sales jumped from $9 million in 1983 to $39 million in 1984. Sun grew so quickly, in fact, that expansion outpaced cash supply. McNealy found a benefactor in J. Philip Samper, then executive vice president at Eastman Kodak. On Samper's recommendation, Kodak pledged $20 million to Sun. In turn, they required that McNealy take over as president. In 1984, when Khosla left the company after a dispute with the board of directors, McNealy was named president. Considered too young for the job, the directors looked for a replacement, but McNealy's early success leading Sun secured his position as CEO.

Typical of many Silicon Valley success stories, Sun developed an irreverent corporate culture based on McNealy's own motto: ''Kick butt and have fun.'' An admitted ice hockey junky, McNealy played on several teams near the Sun headquarters in Palo Alto, California. Dick Boyce, a Stanford classmate, told *Business Week* writer Robert D. Hof that McNealy ''would be happy to be described as Joe Six-Pack working hard to get the job done.''

Although Sun has a casual work environment and is noted for its laid back atmosphere, McNealy is an intense competitor. He explained to *Industry Week*'s Charles R. Day Jr., ''There is nothing casual about Sun. We are intense, disciplined, driven, focused, at times even maniacal. Our culture is doing things that matter. And I'm an absolute believer in what we're doing. As the CEO you must be, or you ought to be shot for not changing the company into what it ought to be doing.''

The Network is the Computer

Sun went public in 1986 and two years later had annual sales of $1 billion. However, like many successful young companies, Sun grew too fast. Recognizing the problems, McNealy revamped Sun's manufacturing systems and pared its product line. Attention was focused on workstations built around the high-powered processor, the Sparc chip. This reorganization helped Sun reach sales of $3 billion by 1992.

In the early 1990s, however, Sun's vision of the industry based on the UNIX system and networked computers lagged behind the Microsoft and Intel (Wintel) alliance. Microsoft already equipped more than ten million personal computers. McNealy realized his primary adversary was Bill Gates and Microsoft when Gates began touting Windows NT, a system that would match UNIX. He began a full-scale assault on Microsoft. McNealy unleashed numerous one-liners directed at Gates and the public perception of Microsoft's dominance. He ridiculed his competitors products as overly complex and unreliabe. Sun's new slogan, ''The network is the computer,'' was an effort to diminish the importance of the PC and establish the network-based system Sun favored.

McNealy didn't consider himself to be a visionary or intellectual. He claimed that Sun's strategies were borrowed from other industries. ''Our whole concept of the computer as a network device,'' he told *Fortune*'s Brent Schlender, ''is grounded in a business model that was stolen from every other large utility on the planet. You don't have a power-generating plant in your home; you're connected to a power grid.''

McNealy's years of criticizing Bill Gates raised Sun's visibility and, in some sense, played on corporate America's fear of its reliance on Microsoft products. Some of these fears led to the Justice Department filing antitrust charges against Microsoft. McNealy claimed that opening competition in the software industry would lead to new innovations and choices for the consumer.

Java Propels the Internet

The Internet has revolutionized the way the world conducts business. McNealy viewed the Internet as the third wave of computing, after the mainframe era and personal computer. Since its introduction in May 1995, Sun has been able to generate excitement over Java, a software language that can run on any hardware or operating system, thus bypassing Microsoft's Windows, which runs 90 percent of the world's personal computers. Sun formed an early alliance with Netscape. When Internet users downloaded Netscape Navigator, they were downloading Java as well.

The idea of Java was so original that few in the computer industry knew how to handle the concept. Soon, companies ranging from IBM to Netscape, and even rival Microsoft, licensed Java. Gates's browser war with Netscape forced him to match the Java feature Netscape used. Industry analyst, Jim Moore, explained to *Fortune*

magazine, ''Sun has suddenly become a thought leader for the whole industry.''

Java allowed computer programmers to write a program once and run it without modification on any kind of computer. McNealy, understating the Java strategy, confessed to *Fortune*'s Schlender, ''The concept that every computer should be able to speak and understand one universal language that nobody owned was stolen from cavemen who wrote on walls.''

McNealy was quick to point out that the hottest Internet companies in the world, Amazon.com, eBay, and AOL, all ran on the network server and Java ideology that Sun had championed since its earliest days. Sun, however, is not willing to rest on its laurels. McNealy explained the company's competitiveness to *VAR Business* writer Lawrence Aragon, ''We run scared, we run nervous, we run anxious, we run paranoid, we run at full speed. But we run for the long term. We don't have a strategy of the day. We have been giving our customers ongoing migration, ongoing enhancements and performance without blowing up their installed base.''

Sun, with the Java programming language, has quickly grown into a formidable threat to Microsoft's operating system dominance. Sun has fortified itself for a long battle by forming alliances and partnerships with some of the world's strongest companies, such as IBM, AOL, Royal Philips Electronics, and Intel. Sun has also acquired more than a dozen companies since 1996, using the acquisitions to move into other technologies and consumer products.

''Work Hard and Have Fun''

McNealy, clean cut with a toothy smile, is a self-professed workaholic. He routinely works 80-hour weeks and sets a frenetic pace, which insiders say often leads to ''Sunburn.'' His work ethic is summed up by a favorite one-liner ''have lunch or be lunch.'' McNealy describes the company as ''very nervous inside'' and he uses that anxiety to constantly reassess where Sun is headed. ''The two pillars that we live on are open interfaces and the network computing model,'' McNealy explained to *Computer Reseller News,* ''The rest of the time, its work hard and have fun.''

McNealy's hard-charging leadership has paid off for Sun. The company's 1997 revenues reached almost $9 billion, while its net income jumped 60 percent over the previous year to $762 million. His personal value is estimated to reach $500 million.

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Chico Mendes

Martyred activist Chico Mendes (1944–1988) devoted much of his life to bring literacy to the natives of the Amazon jungle, and was the guiding force behind the movement to organize the laborers of the rubber plantations in the South American rainforest. He alerted the world to the danger of ongoing deforestation in the Amazon jungle.

Francisco ''Chico'' Mendes was a native of the Amazon rubber plantations and a rubber tapper by trade. As an adolescent he developed a keen awareness of the injustice imposed on his family and his community by wealthy rubber barons who owned the rainforest lands. Despite a stringent ban against education for the rubber workers, Mendes learned to read and spent much of his life in sharing that knowledge with other members of his community. He organized the plantation workers into labor unions, and brought their cause to the attention of the entire world when cattle ranchers—at the invitation of the Amazonian government—began a systematic deforestation of the precious rainforest lands that contribute a critical function in stabilizing the world climate.

Tapped the Rubber Trees

Chico Mendes was born Francisco Alves Mendes on December 15, 1944, in the Brazilian village of Porto Rico. Mendes was the eldest of 17 siblings of whom only six survived into adulthood. The Mendes family lived in the state of Acre in Amazonia, the forest surrounding the Amazon River. They earned their living as rubber tappers,workers who extract latex from rubber trees and cure the substance for sale in the production of rubber. The Mendes family lived in extreme poverty; both parents and children worked to contribute to the support of the family. His father suffered from clubbed feet, a painful ailment that caused serious discomfort. By the age of eight Chico Mendes accompanied his father into the forest every day to assist in the latex tapping. The pair regularly left home before sunrise. During a typical day they walked 8 to 11 miles of trail. Along the path they made incisions in the bark of the rubber trees and attached cups to the trunks to collect the oozing latex (rubber sap). Deep in the forest the pair hunted tapir, peccary, armadillo, rat porcupine, and monkey to feed the family. In the afternoon they retraced their steps and collected the latex. In the rainforest there were no schools, and Mendes harvested latex full time by the time he was eleven years old. After the harvest they collected nuts to subsidize their income, and between the nut and rubber harvests they grew subsistence crops. Mendes was 17 when his mother

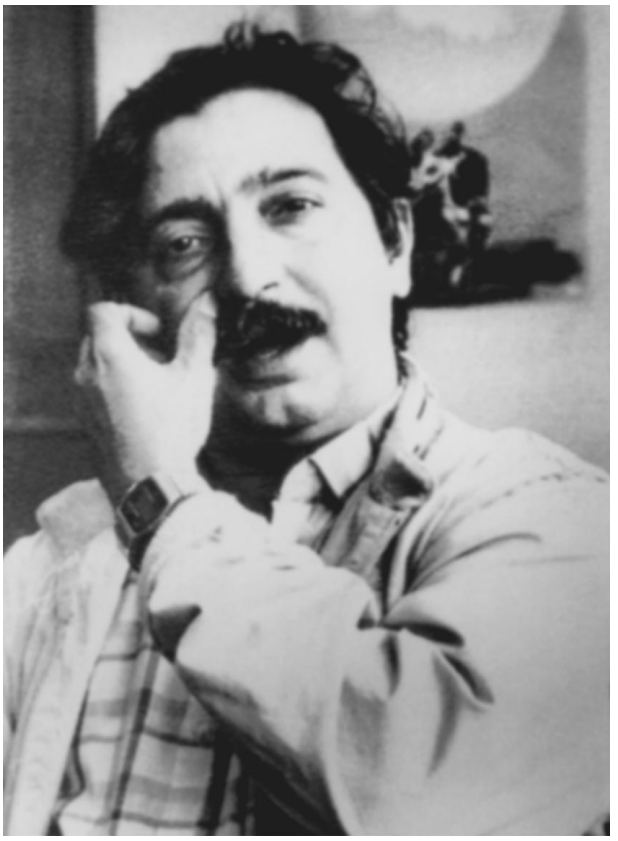

died in childbirth. In order to survive, his father tended the family crops, while Mendes cared for the children and harvested rubber six days a week.

Life in the rainforest was both difficult and dangerous. Health services were non-existent. Although the natives treated themselves with healing plants from the forest, the tappers habitually contracted lung diseases from the irritating fumes of the fires used to cure the latex. The wildlife and the terrain were equally treacherous—deadly plants and animals lurked in the foliage. The rubber barons who owned the plantations feared an uprising over the inhumane working conditions and prohibited the workers from learning to read, in order to perpetuate ignorance. Mendes's father was among the few tappers who could read, and he passed the knowledge on to his son. When Mendes was 12 years old he made the acquaintance of an escaped political prisoner, a communist revolutionary named Euclides Fernandes Tavora. Mendes frequented Tavora's residence for five years and learned about the teachings of Marx and Lenin, and the political history of Brazil. Before Tavora left the jungle he gave Mendes a radio, so that the boy could listen to Radio Moscow, and advised Mendes that the tappers should organize a labor union.

Turned Activist

Initially, Mendes attempted to bring about change through a direct appeal. He sent a series of letters to the president of Brazil, describing the subhuman conditions imposed upon the rubber tappers. He denounced the bosses, who robbed the workers and charged inflated prices for goods—a practice that kept the workers in debt. Mendes complained that tappers were forbidden from attending school. Although his letters were largely ignored, Mendes was able to bring an end to the rent assessments paid by tappers for the use of forest trails among the rubber trees.

The 1970s and late 1980s were characterized by sporadic union violence in the regions of the rainforest, a situation that developed as the popularity of synthetic rubber surged and world demand for latex decreased. Consequently, the latex industry failed and the economy declined. In an effort to invigorate the economy the regional government offered incentives to cattle ranchers, to take over the rainforest lands previously allocated to the cultivation of rubber trees. Cattle ranchers responded and purchased the rainforest land from the rubber barons. The ranchers cleared the terrain for grazing. They cut and burned rainforest land and displaced rubber workers and other natives. Local priests responded by attempting to organize the displaced natives. They created ''base communities'' to provide education and political indoctrination. Mendes became involved in an effort to educate adults at a school near Xapuri in 1971. In his free time he harvested rubber for other tappers to earn extra money.

By the mid-1970s, the concepts of unionism began to take hold and an organized movement pervaded the area. Mendes abandoned his job as a teacher and moved to the city of Xapuri, where he worked as a clerk and devoted more of his time to organizing the unions. He also ran for and won a seat on the city council. In 1978, the unions of several towns in the state of Acre successfully formed an alliance and created an association of unions. In time the association's enrollment grew to 30,000 members.

As the unions gained strength, the workers sought to prevent the destruction of the rainforest. To accomplish this they embraced a tactic called *empate,* or blockade. *Empate* was a system devised by martyred union organizer Wilson Pinheiro, to prevent the destruction of the trees. It involved large bands of tappers who traveled to the forest areas that were scheduled for imminent destruction. They occupied the forest, wrecked the shacks of the cutting crews, and forced the crews out of the area. The ranchers retaliated and hired police to strong-arm the tappers. In one of his last interviews Mendes said: ''We organized 45 *empates*. About 400 of us were arrested and about 40 tortured, and a few were killed, but we succeeded in keeping more than three million hectares of the forest from being destroyed. Thirty of our blockades failed and 15 worked, but it was worth it.'' Although few were killed during the *empates,* the ranchers singled out activist priests, lawyers, union presidents, and certain squatters, who were murdered by hired gunmen. In 1980, Mendes' lost his good friend and fellow union organizer, *empate* originator Wilson Pinheiro, who was slain in the turmoil. Mendes cautioned the protesters to remain nonviolent, but some tappers sought vengeance and murdered a rancher in retaliation for the death of Pinheiro. In response, the police rounded up and tortured over 100 tappers.

Activist Horizons Expanded

In 1981, Mendes became president of the rural workers' union in Xapuri. He persuaded the tappers to form cooperative businesses, to sell the latex direct and eliminate the bosses and other middlemen who kept most of the profit. This system proved to be quite successful. Mendes established the Nazare School on a rubber plantation to train teachers who, in turn, started other schools. In 1984, at the national rural workers' organization convention in Brasilia, Mendes proposed a land system that would create rural land modules for the tappers, but the proposals were rejected. In 1985, Mendes and a colleague, Maria Allegretti, spent five months organizing a national meeting of the Rubber Tappers of Amazonia, which included seminars, cultural events, and strategy meetings. One hundred and twenty rubber tappers attended the affair in Brasilia, many of whom had never been more than a few miles from their homes. Mendes, Allegretti, and the tappers embraced a new approach that focused world attention on their plight. Mendes influenced the rubber workers to position themselves as defenders of the rainforest: to forego the issue of declining rubber production—to politicize instead for the preservation of the rainforest environment; and to stress to the world the value of other forest products including oils, nuts, and cocoa. At the Brasilia meeting the tappers established a national council and called for a system of land reform based on Mendes's earlier proposal of rural land modules. The system created extractive reserves, and allocated areas of the rainforest for rubber and nut harvesting.

An Untimely Death

Mendes left Brasilia and returned to Acre to publicize the system of extractive reserves and to solicit support for the ecology measures discussed at the convention. He continued his work, built more schools, and supported the *empate* offensives until December 22, 1988, when he stepped from his house in the Brazilian town of Xapuri and into the path of a bullet.

The murder of Chico Mendes drew international attention, and over 1,000 mourners attended his funeral. The Brazilian government was compelled by the worldwide publicity to seek out the killer. After two years of stalling, the gunman, Darci Alves da Silva, went to trial. He was convicted of the murder along with his father, Darly, who was convicted for his role in plotting the murder.

Mendes died one week after his 44th birthday, leaving a wife and children. His first marriage to Maria Eunice Feitosa in 1969, ended in divorce. The couple had two daughters of whom only Angela, the eldest, survived past infancy. This marriage lasted a brief two years because his devotion to the cause of the tappers kept Mendes away from his family. In the 1980s, Mendes married a woman named Ilzamar, whom he had taught as a young girl on one of the rubber plantations. They had two children: Elenira, and Sandino.

International Impact

Before his death, in 1987, Mendes traveled to the United States, where he spoke in Miami and in Washington, D.C. He explained that cattle ranchers systematically destroyed the rainforest and created hardship for the natives and rubber tappers. Mendes won two awards in 1987 for his efforts to preserve the environment: the Global 500 Award and Protection of the Environment Medal. His untimely death served to focus greater attention on the plight of the rainforest and, in 1989, a contingency of U.S. senators flew to Acre to discuss the issue. Brazil passed laws to protect the rainforest and approved a plan to replant 2.5 million acres of forest that had been destroyed. The government further agreed to create extractive reserves in the Amazon region. The first was named the Chico Mendes Extractive Reserve, and served as a home and refuge to 3,000 families of tappers and farmers.

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James Michener

James Michener (1907–1997) is best known for his many epic historical novels, which have sold an estimated 75 million copies worldwide. He was also a noted philanthropist, having contributed more than $100 million to universities, libraries, museums, and other charitable causes.

James Michener could be said to represent the classic ''rags-to-riches'' story. He was born in Doylestown, Pennsylvania, on February 3, 1907, and abadoned by his parents. Mabel Michener, a poor widow, took him in. His foster mother made a scant living by taking in laundry and sewing. As Michener told Steve Wartenberg of the *Intelligencer-Record,* ''We never had a sled, a baseball glove, or a bicycle.'' In the same article his boyhood friend Lester Trauch noted that ''he was the poorest boy in school, but the brightest boy. He was the only boy who wore sneakers; the rest wore shoes. They were so worn his toes stuck out of the holes at the end, and the laces were so knotted you wondered how he ever got them on in the morning.'' At times, Michener was even sent to the local poorhouse to live temporarily while his foster mother struggled to make ends meet.

In 1921, Michener began what would become a lifelong inclination toward travel when he went on a hitchhiking tour that took him through 45 states. That fall he entered Doylestown High School, where his chief interest

was sports, especially basketball. Upon graduation in 1925, he won a scholarship to Swarthmore College. He graduated from college *summa cum laude* in 1929 with a bachelor's degree in English and history. His first job was as an English teacher at Hill School in Pottstown, Pennsylvania, where he worked from 1929 to 1931. He then received a Lippincott Travel Fellowship and, for the next two years, traveled in Europe. His studied in Scotland, England, and Italy, worked on a Mediterranean cargo ship, and toured Spain with a troupe of bullfighters. Upon returning to the United States in 1933, Michener accepted a teaching position at George School in Doylestown. While there he met Patti Koon; they were married in 1935. The following year, Michener was offered an associate professorship at the Colorado State College of Education in Greeley, where he taught until 1939. He also obtained his master's degree in English in 1937. His next move was to Harvard University's School of Education, where he was a visiting professor from 1939 to 1940. In 1940, he began a nine-year stint as a social studies editor at Macmillan.

Began a Prolific Writing Career

In 1943, an event occurred that would drastically change Michener's life, although perhaps not in the way he expected. He had enlisted as an apprentice seaman in the United States Naval Reserve when World War II broke out and, in 1943, was called to active duty. He was sent to the South Pacific in 1944, where he traveled from island to island, learning about local culture and history and hearing stories from the residents. Michener developed an idea for a book and began to spend his nights tapping it out with two fingers on an old typewriter, using the backs of letters from home, old envelopes, and official Navy correspondence. Ultimately the recording of his experiences became his first well-known book, *Tales of the South Pacific,* published in 1947. ''I was hoping,'' Michener told Steve Wartenberg of the *Intelligencer-Record,* ''I could write a series of stories that would tell men who were drafted into the military in those difficult years what life was like. I gambled that when they returned home and demobilized, they would remember their experiences as the most vital of their lives, and they would want to read about it, and my book would be there.'' Michener's gamble paid off—*Tales of the South Pacific* won a Pulitzer Prize in 1948 and was adapted by Rogers and Hammerstein into the popular musical comedy, *South Pacific* in 1949.

The Epic Novels

In 1948, Michener and his first wife were divorced and he married Vange Nord, an aspiring writer. The couple bought some property and built a new house, and Michener proceeded to publish several more books, including *The Fires of Spring* (1949), *Return to Paradise* (1951), *The Bridges at Toko-Ri* (1953), and *Sayonara: The Floating World* (1954). In addition, Michener began working as a roving editor for *Readers Guide,* an endeavor he continued until 1970. In 1955, he and his second wife divorced and Michener married Mari Yoriko Sabusawa. Although they had no children of their own, throughout their 39-year marriage Michener and his third wife housed and cared for many underprivileged children.

With the publication of his first historical novel, *Hawaii,* in 1959, Michener's writing career took on greater challenges. Like many such novels that were to follow, *Hawaii* was based on extensive research into the social, cultural, economic, and political history of a particular region and spanned generations of a family. Others of this kind included *Caravans,* about a romantic American girl in Afghanistan (1963); *Centennial,* which presented the history of Colorado from prehistory through the twentieth century (1974); *Chesapeake,* a depiction of 400 years of history on Maryland's eastern shore (1978); and *The Covenant,* a full history of South Africa (1980). *Poland* (1983), *Texas* (1985), *Alaska* (1988), and *Caribbean* (1989) were others among the more than 40 books Michener published. *Space,* published in 1982, dealt with NASA and space exploration and was one of Michener's most popular books. His novels sold an estimated 75 million copies worldwide. Several were made into motion pictures, including *Tales of the South Pacific, Hawaii, Texas,* and *Space*.

Despite the popularity of his novels, Michener received mixed critical reviews. Some called him mediocre and long-winded, relying too much on trivial historical detail and not enough on imaginative language and subtlety. Others praised his ability to mold the vast amount of research into a story that taught about cultural diversity. Said Nelson DeMille in *People Weekly,* ''He's the grand old man of historical fiction'' who ''didn't play with the facts. He got them across in such a way that you actually learned something.''

Other Writings

Although Michener was best known for his novels, they were not his only products. His earliest work, which consisted of 15 articles on teaching social studies published between the years 1936 and 1942, provided examples of the way in which Michener used fiction as a teaching device. In his book *Return to Paradise* (1951), Michener alternated essays about Asia with stories designed to exemplify the essays. *The Novel* (1991), though fiction, taught about art and the craft of writing. Michener also wrote books about Japanese art: *Japanese Prints (From the Early Masters to the Modern,* 1959, and *Modern Japanese Prints,* 1962), the electoral college (*Presidential Lottery: The Reckless Gamble in Our Electoral System,* 1969), sports (*Sports in America,* 1976), and the 1970 shooting at Kent State (*Kent State: What Happened and Why,* 1971). He published his memoirs, titled appropriately *The World is My Home,* in 1992. In 1994, he wrote *Recessional,* about retirement life in Florida and gave readers insight into Michener's own thoughts and feelings at that point in his life.

Political Activities

Michener first became active in politics when he was chairman of the Bucks County, Pennsylvania, campaign for John F. Kennedy in the 1960 presidential election. In 1962, he lost his run for Congress as a Democrat. He served as secretary of the Pennsylvania Constitutional Convention in 1967-1968, during which a new state constitution was written. Michener also served as a correspondent for President Richard Nixon during his 1972 trips to the Soviet Union and China.

A Generous Philanthropist

Michener is known for his generous contributions to various organizations, estimated to be at least $100 million. Examples include $7.2 million to his alma mater, Swathmore College; $64.2 million to the University of Texas at Austin; and $9.5 million to the James A. Michener Art Museum in Doylestown, Pennsylvania. In addition, Michener designated the royalties from many of his books to various charitable organizations. In 1997, *Fortune* magazine listed Michener as the previous year's twenty-first most generous philanthropist. His response was characteristically humble. He said in the *Intelligencer-Record,* ''I had been educated with free scholarships. I went to nine different universities, always at public expense, and when you have that experience, you are almost obligated to give it back. It's as simple as that.'' He phrased his position in another way in the Austin *American-Statesman* in 1996: ''The decent thing to do,'' Michener stated, ''is to get rid of some of this money.''

A Humble Recipient

Throughout his long career, Michener received numerous awards. Some of the most noteworthy include the Einstein Award from Einstein Medical College in 1967, the Medal of Freedom (the highest honor that can be bestowed on a civilian) from President Gerald Ford in 1977, the Pennsylvania Society Gold Medal in 1978, the Franklin Award and Spanish Institute Gold Medal in 1980, and an award for Outstanding Philanthropist by the National Society of Fund Raising Executives in 1996. He has also received honorary degrees from more than 30 universities and has had libraries and museums named after him, even though Bruce Katsiff, director of the James A. Michener Art Museum, told the *Intelligencer-Recorder,* ''He never wanted anything to be named after him.'' Another honor came in the form of a television series on PBS called *The World of James A. Michener,* a program that explored some of the regions in which his novels were set.

The Last Years

In the midst of his professional achievements, Michener suffered a severe loss when his wife died of cancer in 1994. By this time Michener himself was in poor health; he had undergone hip surgery, major bypass surgery, and suffered from severe kidney problems which required dialysis treatments three times a week. Despite these ailments, Michener continued to write, publishing *This Noble Land: My Vision for America* in 1996 and *A Century of Sonnets* in 1997. In October 1997, Michener stated in a *Newsweek,* article that he had ''accomplished what he wanted to accomplish'' and had decided to unhook himself from the lifesaving dialysis machine. He died in his home in Austin, Texas, on October 16, 1997, at the age of 90.

Although Michener's generous donations undoubtedly helped many people, it may be the message he tried to convey in his books for which he should be most appreciated. That message was simple but clear: All people are the same, regardless of where they come from. As Michener stated in the *Intelligencer-Recorder,* ''I really believe that every man on this Earth is my brother. He has a soul like mine, the ability to understand friendship, the capacity to create beauty. In all the continents of this world, I have met such men.''

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Michael Milken

Michael Milken (born 1946) was nicknamed the ''junk bond king,'' after he pled guilty to charges that he amassed hundreds of millions of dollars through

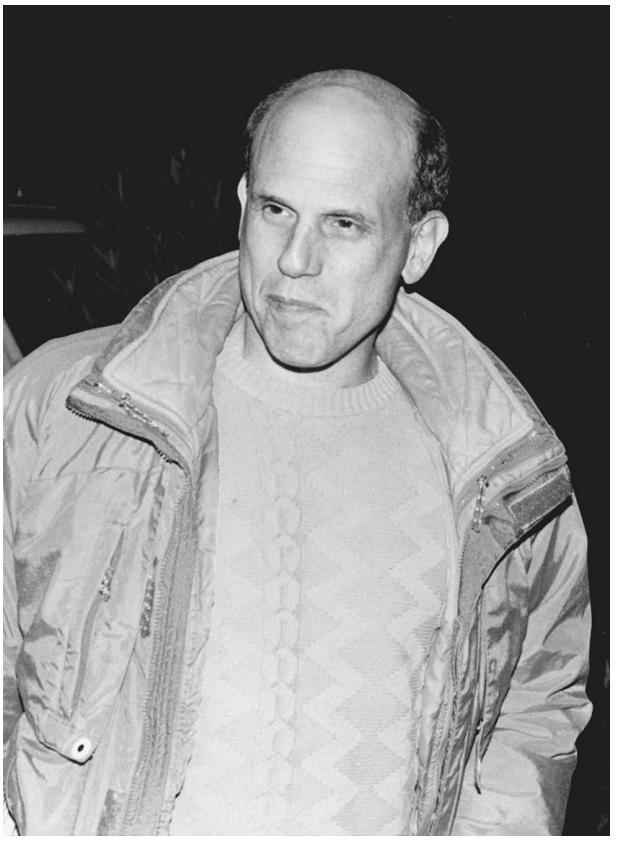

questionable financial dealings involving high-yield bonds. Milken served prison time then embarked on a life of legitimate business and philanthropic activity.

Michael Milken acquired a dubious reputation during the 1980s, when he pled guilty to illegal financial dealings that reaped millions of dollars in profits. He emerged from prison as a legitimate entrepreneur. His probation officer, Michalah Bracken, praised Milken and wrote in a probation report that ''[Milken] has contributed a significant portion of his earnings to charitable concerns, while retaining a modest lifestyle without obvious trappings of wealth. . . . Among Milken's strengths are his inability to accept defeat, his total commitment, . . . and his vision concerning business and society . . . despite his fall, Milken is an individual still able to contribute to society and to create positive changes in the future.''

Ideal Beginnings

Michael Robert Milken was born in Los Angeles on July 4, 1946 and grew up in Encino, California. Milken's paternal grandparents were Jewish immigrants from Poland. His mother, Ferne Milken, was energetic and ambitious. His father, Bernard Milken, worked for an accounting firm. At tax time, the entire Milken family helped Bernard Milken with his work. Michael Milken, an excellent math student, helped with the tax returns by the age of ten. School held little challenge for young Milken, who was extremely bright as a child. His teenage ambition was to become a millionaire by the age of 30. Sports came easily to Milken as well, and he excelled at baseball.

Milken attended the University of California at Berkeley during the height of the Free Speech Movement. Initially he majored in mathematics, but changed to business in hopes of finding a challenge. Milken graduated from the University of California with highest honors.

Milken began his financial career at the university, informally as a fraternity member, when he invested money for his fraternity brothers in return for 50 percent of the profits. With no returns on losses to his clients, Milken had virtual assurance of profitability. He was also a student at Berkeley when he developed a theory about low-grade ''junk'' bonds—He believed that under a revised rating system junk bonds might pose a worthwhile risk. Conventional bond ratings ranked bonds on the basis of past performance—a company's respective ratio of debt to equity was used to determine whether its securities qualified as investment grade. Milken questioned this limited method of rating bonds. He believed that it was inaccurate and that other issues factored heavily into the potential for return on investments: cash flow, business plans, personnel, and corporate vision among others.

In August 1968, Milken married his high school sweetheart, Lori Hackel. The couple moved to Philadelphia, where Milken attended the Wharton School at the University of Pennsylvania. In 1970, he went to work for Drexel Corporation as assistant to the chairman and later became head of bond research. When Drexel merged with Burnham and Company in 1973, Milken headed the non-investment-grade bond-trading department, an operation that earned a remarkable 100 percent return on investment. By 1976, Milken's income was estimated at $5 million a year.

In 1977, Milken returned to his home state of California. He moved his High-Yield Bond Department to Los Angeles and purchased a house in Encino formerly owned by the movie star, Clark Gable. Milken's younger brother, Lowell, also worked at the Los Angeles office. In the early 1980s, Drexel-Burnham sponsored junk-bond-financed leveraged buyouts and hostile takeovers. Milken eventually made over $500 million by manipulating the junk bond and high-yield bond markets. In the mid-1980s, Drexel-Burnham began using a new technique, called the ''highly confident'' letter, a correspondence designed to convince commercial banks to finance corporate takeovers. The letters of confidence stated that Drexel was ''highly confident'' that the funds could be raised to finance the deal. During the company's first attempt at this scheme, Milken raised $1.5 billion in 48 hours.

Shady Dealings with Boesky

In 1982, Drexel-Burnham took on a new client, financier Ivan Boesky. Milken's dealings with Boesky violated the securities laws, and Boesky later accused Milken of insider trading. In 1985, when the Securities and Exchange Commission (SEC) investigated hostile takeovers and ''insider'' trading (stock trading based on illegally obtained confiden-

tial information), the investigation focused on 12 transactions, eight of which involved Drexel-Burnham.

In June 1989, Milken resigned from Drexel to form his own company, International Capital Access Group. This new venture was supposed to help workers and companies in building businesses, but Milken's legal problems with the SEC prevented him from achieving his goal at that time. Milken initially decided to fight the SEC case but eventually pled guilty to six counts of violating federal securities and tax laws in the 98-count indictment. Milken was convicted and sentenced in 1990. At his trial he relied on a defense strategy that stressed his generous and philanthropic interests. He showed ''deep remorse'' for his crimes, and requested to perform community service rather than to serve prison time. He issued an apology and admitted that he cheated clients and plotted with Boesky to accomplish a corporate raid. Judge Kimba Wood sentenced Milken to probation on one count and two years of prison time for each of the five other counts (ten years total). Milken received a further sentence to perform 1800 hours of community service each year, for three consecutive years following his release from prison.

By March 1991, Milken was in prison at a minimum security work camp in Pleasanton, California. He served 22 months for securities fraud and other crimes and paid $600 million in fines to the government. The Federal Deposit Insurance Corporation (FDIC) sued Milken for $10 billion for crimes against the savings and loan industry. In a prison interview with Jesse Kornbluth, author of *Highly Confident: The Crime and Punishment of Michael Milken,* Milken justified his mistakes on a philosophical level. He explained that, ''I believed in giving anonymously, praising others, and only speaking well of others. You can't live in this country today with those beliefs . . . When people find out, your philanthropy becomes tainted, you did it 'for some other purpose' . . . All those years, I thought the marketplace or the customer was the final judge. I was wrong. In the short run, it's the media.''

Back to Business

Milken completed his prison time in 1993 and resumed business dealings. He co-founded a company called Education Entertainment Network, that produces business videos and CD/ROMs. In 1996, he and Larry Ellison founded Knowledge Universe, a company dealing in a diverse variety of goods and services, including day care, executive education, corporate training, and toys. By March 1998, the SEC investigated Milken once again. He admitted to no wrongdoing and, instead, agreed to pay a fine of $47 million in response to SEC accusations that he served as a broker in violation of an SEC order that banned him from such activity. The SEC cited deals involving MCI, Rupert Murdoch's News Corp., and Ron Perelman's New World Entertainment.

Cancer Threat

At the age of 46 Milken was diagnosed with advanced prostate cancer. He discussed his illness with *Time* journalist Leon Jaroff, ''To say that the biopsy results were devastating would be an understatement. I remember lying in bed with my wife and talking about the 'Book of Job,' wondering how many more challenges were coming my way. I was in a state of depression.'' Milken took drugs to inhibit his body from producing testosterone and underwent supplementary radiation therapy that put the cancer into remission. The potentially fatal experience inspired Milken to focus on healthy living, and to alter his eating habits. He eliminated meat from his diet and, in 1998 along with co-author Beth Ginsberg, published a cancer-fighting cookbook that stressed low-fat, low-calorie recipes.

Public recollection of Milken's dubious business dealings often overshadowed the potential impact of his generous spirit. Although he tried to improve society through fund-raising and philanthropy, public suspicion lingered and hampered his efforts. In 1995, he donated $5 million to a large Jewish secondary school in Los Angeles. In gratitude the school was to be renamed Milken Community High School of Stephen Wise Temple until parents and students at the institution raised concerns about the name change. They questioned the sound judgment of naming a high school for Michael R. Milken, a federal felon of dubious character. Detractors of Milken speculated that his unethical business practices contributed to rampant corporate takeovers and may have slowed U.S. economic growth and contributed to recession. As Milken himself noted, far less media coverage focused on his legitimate activity, as in 1995 when he established a foundation to encourage the search for a cure for cancer. He pledged $25 million in support to the organization over a five-year period. The program, designated to increase public awareness of cancer and to support research on the disease, provides funds for basic and clinical research, recruits scientists, sponsors scientific meetings, and strives to increase public awareness of cancer.

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Glenn Miller

With his orchestra, bandleader Glenn Miller (1904–1944) synthesized all the elements of big band jazz and gave a generation of young people the perfect example of smooth, sophisticated dance music. Miller's popularity as a music maker began in 1939 and continued with standards such as "Moonlight Serenade," "In the Mood," and "Tuxedo Junction."

Miller was one of the most popular musicians of his time. Moreover, he was extremely patriotic and took his personal definition of "duty" very seriously. He used his power to create a successful military band on his terms. Then, just as he finally convinced the military to send his band to places where it could truly boost morale, he disappeared. Rumors circulated almost immediately, but Miller's fate remains a mystery.

Music in his Blood

Alton Glenn Miller was born on March 1, 1904 in Clarinda, Iowa. His parents, Lewis Elmer and Mattie Lou (Cavender) Miller, raised four children. The family moved quite often during his youth, to places including North Platte, Nebraska and Grant City, Oklahoma. In the latter town, Miller milked cows at the age of thirteen in order to earn enough money to purchase a trombone. According to Geoffrey Butcher in *Next to a Letter from Home,* his mother was the "main strength of the family," and Miller inherited his strong character and love of music from her.

Miller did not, apparently, count on music to be his career, because he finished high school and attended classes at the University of Colorado. During his time in college, though, he continued playing the trombone and worked briefly with Boyd Senter's band in Denver during the mid-1920s. The lure of music proved too strong and Miller left the university after three terms to try his luck on the West Coast.

A Promising Start

Miller played with a few small bands in Los Angeles until 1927, when he joined Ben Pollack's orchestra as trombonist and arranger. This was a wonderful opportunity for Miller since Pollack's band was well-known and respected. Pollack and his musicians moved to New York, and Miller was able to find so many opportunities to perform that he decided to strike out on his own. In addition to playing the trombone, he did arragements for Victor Young, Freddy Rich, and many others. Miller felt optimistic enough about his burgeoning career by 1928, that he decided to marry Helen Burger, a woman he had met in his student days at the University of Colorado.

For the next ten years Miller gained experience by organizing bands and arranging or playing for them. This included serving as the trombonist and arranger for the Dorsey Brothers, as well as organizing a band for the internationally famous Ray Noble, who had come to the United States from Great Britain. Miller not only organized a band for him, he also arranged and played for it. As Dave Dexter, Jr. related in *Down Beat* magazine, "it was with Ray Noble's band that he first earned national attention."

The Glenn Miller Orchestra was Formed

Despite his success with Noble, Miller wanted to have a big band of his own, and turned down a lucrative job with the Metro-Goldwyn-Mayer film company to work on this project. In March 1937, Miller's dream became reality when he put together musicians such as Charlie Spivak, Toots Mondello, and Maurice Purtill to form the Glenn Miller Orchestra. Though Purtill soon left to play with Tommy Dorsey, the orchestra carried on for the rest of the year, playing one-night stands in various cities.

In 1938, Miller temporarily suspended the band. Purtill's absence brought about problems with the orchestra's rhythm section that continued to plague its leader. The members were not meshing with one another the way Miller had hoped. He wanted to achieve a full ensemble sound, rather than spotlighting a soloist. Miller decided to reorganize, using only a few of the band's original members. Later that year the Glenn Miller Orchestra added singer, Marion Hutton, to its roster. By 1939, the band was playing to standing-room-only crowds in New York City. They made radio broadcasts and recordings, which did much to spread the Glenn Miller sound across the country. Their most famous recordings included "Moonlight Serenade," "In the Mood," and "Chatanooga Choo Choo."

Miller's orchestra was famous for its well-blended balanced sound. Critics have noted that it was not a vehicle for star soloists, but rather that emphasis was placed on the output of the entire band. Miller was known to discourage musicians who stood out from the rest of the orchestra, and praise those who combined well with their fellows. The Glenn Miller Orchestra was acclaimed by a large variety of fans because it played many different types of big band music—everything from hot jazz to popular ballads. Miller and his band had appeared in two motion pictures for Twentieth Century Fox: *Sun Valley Serenade* and *Orchestra Wives.* They had achieved both fame and wealth.

Wartime Activities

In 1942, during the Second World War, Miller decided to break up his orchestra in order to accept the rank of captain in the U.S. Army Air Corps. He was past the age when he might expect to be called to service. Nonetheless, Miller felt that he could and should do more to contribute to the war effort than play on the radio, safe from the action. He did not want to use his fame to excuse himself from what he felt was his patriotic duty. On October 7th, Miller enlisted in the army and invited members of his band to join him. They declined.

Upon his induction into the Army Air Forces (AAF), Miller was named director of bands training for the Technical Training Command. He was initially thwarted from implementing some his more creative plans. Several months later, though, after helping to organize almost 50 other bands, he was permitted to form a band of his own.

Miller wanted to incorporate string instruments into his band, in order to transcend the conventional sound of a dance band, which usually only included brass, reed, and rhythm sections. This was a highly innovative concept, and not all of the military bandleaders were open to his idea. In fact, he was reprimanded for an interview he gave to *Time* magazine in their September 6, 1943 issue, in which he criticized army band music of the time. He asserted that it should be up-to-date, so that the soldiers could enjoy it. He was also quoted as specifically criticizing the compositions of Sousa, which were standards for the army bands. Naturally bandleaders who were admirers of Sousa's works took offense. Miller later claimed he had been misquoted, but the magazine declined to print a retraction.

In November 1943, Miller was released from his other band responsibilities, leaving him free to concentrate on the growth and development of his own band. He wanted an ensemble sound, so improvisation by individual musicians was not tolerated. Miller also refused to give furloughs for band members. He felt that they were living the easy life, compared to soldiers out on the front lines. On the other hand, he was always willing to help musically talented servicemen find their way into a band, if he could manage it.

Overseas Assignment

Miller was anxious to go overseas. After repreated requests, he received permission in June 1944 to take his band to England. They performed in conjunction with the British Broadcasting Corportaion (BBC). Wartime London was the site of air raid warnings, rations on most items, and demolished buildings. Appalled by the conditions and concerned for the safety of his band, Miller made arrangements to move to nearby Bedford. Besides their weekly BBC broadcasts, the band also visited military hospitals and airfields to perform. The applause they received gave Miller and his band immense satisfaction.

Miller again grew restless. His next mission was to have the band sent to France. Once more, he met with opposition from the AAF, not to mention the BBC, which was concerned about their weekly program featuring the band. By November 15, he finally received approval.

A Mysterious Disappearance

Miller decided to fly to Paris to make arrangements before the arrival of his band. A Colonel Baessell was leaving for France and offered to let Miller ride along. They took off in a Norseman plane on the stormy afternoon of December 15, 1944. The plane, the pilot, and its passengers were never seen again. The plane never landed in France, according to flight records; nor was any wreckage found. The most-widely accepted theory asserted that the plane went down over the English Channel. Two months after his disappearance the Bronze Star was presented to Miller's wife, in recognition of his contribution to the war effort. On June 5, 1945, Glenn Miller Day was declared in the United States as a national tribute.

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Billy Mills

Billy Mills (born 1938) won what sports writers called the most sensational race ever run in Olympic history. A relative unknown, he came from behind to beat world champion runners in the 1964 Tokyo Olympic Games. Miller later became one of the most noted of motivational speakers.

Mills was born on June 30, 1938 on the Pine Ridge Reservation in South Dakota. The young Native American ran like the wind over the prairies and hills near his Lakota Sioux Reservation home. His mother, who was one quarter Sioux, died when Mills was seven year old. His father, who was three quarters Sioux, died five years later. Native Americans considered him to be of mixed blood. The white world called him a Native American. Mills

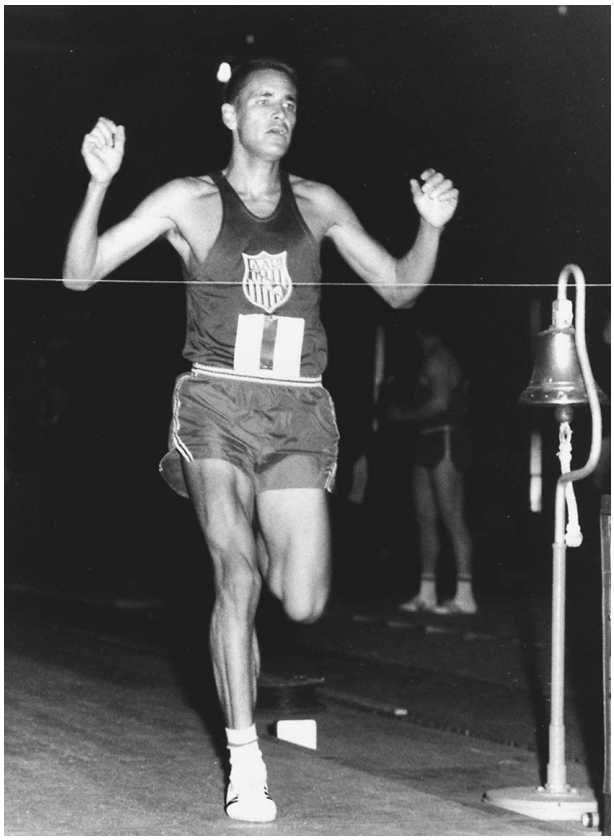

claimed that running helped him to find his identity and to blunt the pain of rejection.

As a youngster, Mills admired the great war chief, Crazy Horse. This spiritual leader of the Lakota challenged him to follow his dreams, reach for goals, and succeed in life. Crazy Horse was a warrior, who led his life through responsibility, humility, the power of giving, and spirituality. Mills tried to live by the knowledge, the wisdom, and the integrity of Crazy Horse. After breaking many high school track records on the reservation, Mills received a scholarship to attend Kansas University. He then became an officer in United States Marine Corps.

As a young Marine lieutenant, Mills had been allowed to train for the 1964 Olympics, held in Tokyo, Japan. He qualified for the team in both the 10,000-meter race and the marathon, but was not expected to win either race. No American had ever won the 10,000-meter race in the Olympics. But Mills had always lived according to the teachings of his father, who had challenged him to live his life as a warrior and assume responsibility for himself.

Australia's Ron Clarke was world famous as a runner in the 10,000-meter event and was the odds-on favorite to win a gold medal. Mohamed Gammoudi, a Tunisian runner, was expected to finish in second place for the silver medal. Any of the other runners were capable of taking a third place bronze medal, according to the experts. It was thought that none of the other runners could win.

Mills, a believer in visualization or ''imagery,'' did not permit a negative thought to enter his head as he worked toward the biggest race of his life. He had for some time before been visualizing a young Native American boy winning the 10,000-meter event at the 1964 Olympics. He created that picture in his mind over and over again. If a thought about not winning came into his mind, he would spend hours erasing the negativity. There could be only one result!

As Mills lined up, there was only one thing on his mind, and that was to win. The gun cracked and the field broke away from the starting grid. As expected, Clarke and Gammoudi fell into first and second place. Mid-pack jostling and shoving allowed the leaders to pull away and Mills dropped back. It appeared he was out of contention and few paid any attention to the sleek Native American who was well back in the field. If they had looked, they would have seen him running as smoothly as the wind, without effort, in perfect control. Near the end of the race, Clarke and Gammoudi remained in the lead. The Japanese crowd cheered politely at what they had known all along was going to happen.

But suddenly the smooth running Mills stepped up his pace. He was closing on the leaders. The crowd fell silent. Mills increased his smooth, even pace, and drew closer to the leaders. With the three runners speeding down the last homestretch, Mills made a spectacular, totally unexpected move. He surged in front of Clarke, who was still running in second place, then Gammoudi, who was leading. At the tape, it was Mills, Gammoudi and Clarke. Mills had beaten Gammoudi by three yards and Clarke by a full second. He had completed the race in a new Olympic record time of 28:24.4, a full 46 seconds better than his best previous time.

The crowd went wild with cheering, for they had seen the impossible happen. They had seen an underdog, an unknown, a runner who wasn't given a chance to win, beat the favorite. They had witnessed one of the greatest upsets in Olympic history. After his great running victory at Tokyo, Mills was honored with the warrior name of 'Makata Taka Hela' by the Lakota Nation. It means ''love your country'' and ''respects the earth.''

Although he was never sent to Vietnam because of his rigorous training schedule in the Marines, Mills was deeply affected by the many combat deaths of men from his unit. He felt that he could not participate in a sport when people were being killed in Vietnam. Mills finished his Marine Corps tour of duty as a captain, then reentered civilian life as an official of the Department of the Interior. He followed this with a very successful career as an insurance salesman. Mills retired from his insurance business in 1994 and became a motivational speaker.

Mills, who was elected to the U.S. Olympic Hall of Fame in 1984, moved with his wife, Pat, and their three daughters, Christy, Lisa, and Billie JoAnne, to Fair Oaks, a Sacramento, California, suburb. He devoted all of his time to speaking to Native American youths and raising money for charities, such as Christian Relief Services.

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Alan Alexander Milne

A.A. Milne (1882–1956) worked as an essayist, a playwright, a poet, and an adult novelist, in addition to his important contribution as an author of juvenile books. Although he attempted to excel in all literary genres, he was master of Christopher Robin and Winnie-the-Pooh. His nature defied labels, such as "writer of children's literature," even though that was where he excelled.

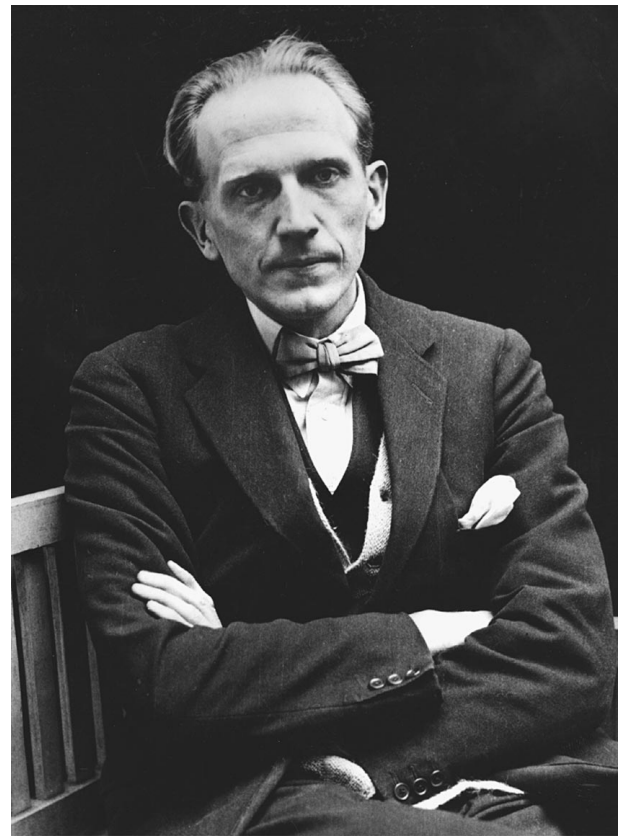

Modern-day readers might be surprised to learn that A.A. Milne did more than just write children's books, specifically the four books which remain popular today: *When We Were Very Young*, *Winnie-the-Pooh*, *Now We Are Six*, and *The House at Pooh Corner*. Milne jumped from one creative venture to another, reluctant to concentrate his attention in one field for any extended period of time.

Educated in Style

Born Alan Alexander Milne on January 18, 1882, in London, England, he was the youngest child of Sarah Maria Heginbotham and John Vine Milne. His father was the headmaster at Henley House, a private school, where Milne received his early education. He shared a special kinship with his brother, Kenneth, and they remained close throughout their lives. At the age of nine, Milne and Kenneth, along with a childhood friend, dramatized a novel they had read. This exercise awakened his love of theater.

In 1893, Milne began his studies at Westminster School as a Queen's Scholar. Next he attended Cambridge University, following in his brother's footsteps. He was elected the editor of the literary magazine, *Granta*. Milne also wrote light verse for this publication. In 1903, he graduated with third honors in mathematics from Trinity College at Cambridge.

Lucky Offers

After completing his college education, Milne began a career as a freelance writer. Within a short time, he was hired as an assistant editor for *Punch* magazine. His weekly essays were consistently light in tone, but tended to ramble. Milne had two goals: to please himself and then to entertain others. During this period he also published his first novel, *Lovers in London*, a collection of sketches. It was considered a critical failure and has since gone out of print.

Milne became active in London society. Although he was not born into the aristocracy, it fascinated him. At times he was known to have satirized the social elite, but he was also drawn to it. Considered to be an eligible bachelor, mothers of marriageable daughters sought him out. He was a frequent guest at weekend country estates.

Loved to Make Them Laugh

On June 4, 1913, Milne married Dorothy de Selincourt. Later their son, Christopher, would write in *The Enchanted Places* that the couple had very few interests in common, but she laughed at his jokes. He seemed to have a need for her reassurance. The year following their wedding, Milne joined the army to offer his services at the beginning of the First World War.

Milne began as a signaling officer for the Fourth Royal Warwickshire Regiment and later served as an instructor on the Isle of Wight. Two years later he was stationed in France, where he wrote comical plays to lift the morale of the soldiers. His military service was interrupted when Milne contracted a serious fever and was sent home to recover.

Critical Acclaim

In 1917, *Wurzel-Flummery,* Milne's first play was produced in London. He also published *Once on a Time,* which was originally written as an adult fairy tale for himself and his wife. Later, it was reclassified as a juvenile fairy tale. When Milne retired from the army in 1918, he decided to continue writing plays for a living and settled in London with his family. The following year, Milne achieved his greatest success as a playwright with *Mr. Pim Passes By.* It was produced in Manchester, London, and New York City. Both audiences and critics loved it.

Milne's only child, Christopher Robin, was born on August 21, 1920. He drew from his young son's life, in order to create the fictional character, Christopher Robin. It was meant as a tribute, but his son grew resentful of his fame-by-association later in life. The first book of the famous four, *When We Were Young,* was dedicated to his son. Shortly after the birth of Christopher, Milne purchased Cotchford Farm, which became the setting for subsequent Pooh stories. Most of the animals in the series were inspired by his son's stuffed animal collection. The teddy bear was originally named after their pet swan, Pooh. Only the characters of Rabbit and Owl sprang from Milne's imagination.

Stale Drawing Rooms

Milne wanted to continue writing plays. However, after the success of the Pooh books, interest in his drawing room satires had waned. He sometimes ventured beyond the drawing room genre, but for the most part Milne seemed to fall back on what had worked for him in the past. Unfortunately, times were changing, and his lucky star was fading. No one was interested in the old-hat comedy of manners when fresh dramas from playwrights like Eugene O'Neill were being staged. Audiences turned their backs on his plays, which became increasingly mediocre. Publishers wanted more children's stories from Milne. The one exception was *The Red House Mystery,* which was well-received and remained a classic among mysteries.

By the 1940s, Milne shifted his energies toward writing novels, short stories, and war pamphlets. His financial situation was secure enough to permit the hiring of a cook and gardener. Milne spent his days writing from mid-morning until dinner, aside from breaks for lunch and tea. After dinner he enjoyed playing golf and completing crossword puzzles. Milne's life was pleasant, if not exciting or adventurous. Some critics have suggested that if he had not lived such a conventional life, his writing might have contained more passion.

Milne's Private World

Milne was a very reserved person. His privacy affected not only his writing but also the relationship he had with his son. Since he was not an emotionally expressive man, it was difficult for Milne to reach out to his son. He may have made an attempt through the Pooh series, by basing the Christopher Robin character on traits that he observed in his son. While they did not interact a great deal, they did enjoy occasional activities together.

Throughout his life, Milne maintained a strong sense of loyalty to friends and family. As Charlotte F. Otten writes in *Dictionary of Literary Biography,* ''Milne valued loyalty to one's friends and relations, displaying his own loyalty to, and love for, his brother Ken, by supporting him financially during his debilitating illness. Milne continued to support Ken's family after Ken's death.'' His high regard for friendship carried over as a strong theme in the Pooh books. One could not overlook the strong bond between Piglet and Pooh.

In 1952, Milne suffered a stroke, which rendered him partially paralyzed. He wrote little, if anything, after that. He died in the English town of Hartfield, Sussex on January 31, 1956.

Although Milne's first priority was to write for his own pleasure, he did enjoy the praise of an audience. He was determined to escape the limits of a label and did so by becoming prolific in many different genres. However, despite other moderate successes, Milne achieved greatness in one area alone. His Winnie-the-Pooh character has delighted children throughout the world. Even college students, considerably older than the target audience, responded with Pooh Societies. His legacy lived on in the form of animated movies, songs, and merchandise for infants and adults alike. Translations of his famous four books were produced almost immediately after *Winnie-the-Pooh* was first published. The little honey bear had firmly established itself as an enduring classic.

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Lisette Model

During the first half of the 20th century, the artistic life of America underwent a variety of profound changes. Lisette Model (1906–1983), with her stark realism and search for truth through photography, was at the forefront of these changes.

Lisette Model (nee Seyberg), was born into a wealthy family in Vienna, Austria on November 10, 1906. Her Jewish father and French Catholic mother raised her, her older brother, and her younger sister in the gentility of upper-class Austrian society. At the insistence of her mother, Model was raised in the Catholic faith. Fluent in three languages, she traveled extensively and received her formal education through private tutors.

As a child, Model was sexually molested by her father, a medical doctor and military man. While it was a situation Model did not dwell on, close acquaintances would verify her recollections of this experience. He father died of cancer in 1924. By this time much of the family fortune had disappeared.

Near the time of her father's death, Model studied music with composer, Arnold Schoenberg. She spent much of her time with the composer or traveling in his circle of acquaintances. Model regarded Schoenberg as one of her greatest friends.

Moved to Paris

In 1926, Model moved to Paris, where she planned to transfer her musical studies from piano to voice. She re-

ferred to these studies as a concentration on audio senses. By the early 1930s, Model decided to give up music, but felt a need to continue artistic studies in some vein. While living in Paris, she met and married the Russian artist, Evsa Model. It was at this time that she began the photographic odyssey that would define the rest of her life.

By 1934, Model's mother and sister Olga, were living in Nice, France. Olga, an experienced photographer, taught her older sister the technical aspects of photography, including darkroom work. During her visit to France in 1934, Model took a series of portraits on the Promenade des Anglais that eventually became some of her most widely exhibited pieces and were referred to as the ''Riviera'' series. Although Model did not acknowledge having her work produced in Europe, this series of portraits was first published in the Communist magazine *Regards* in 1935.

Interested in art and married to a painter, Model's natural path was to explore her artistic side beyond music, and she entered into a career that would consume her for the remainder of her life. During her years as a teacher of her craft, Model shared her philosophy with her students. She believed that you should never take a picture of anything that you are not passionately interested in.

Moving to New York City in 1938 with her husband, Model was stunned by the city. There was a freshness to New York that overwhelmed her. During her first year and a half in America, she did not take any pictures. Instead she took in her surroundings, absorbing the many settings she encountered along the way.

Success in America

Model attempted to support herself through her photography. She experienced her first success when *Cue* magazine published a series of her photographs in late 1940. The pictures were an artistic look at Fifth Avenue shops through plate-glass reflections. Her ''Riviera'' photos were printed some time later in *PM* magazine, and it was this exposure that introduced her style to the world. Although depending upon photography as her sole means of support was a difficult undertaking, Model was successful. Her success with *Cue* opened other doors, including that of Alexy Brodovitch, art director of *Harper's Bazaar.* Her work appeared with regularity in that periodical. Model became a premier photographer of New York City's dark underside, frequenting the Lower East Side and its small bistros. She was often compared with talented photographers like Berenice Abbott. In 1942, her photographs of an open-air patriotic rally, accompanied by blank verse written by Carl Sandburg, were published in *Look* magazine. As her reputation grew, her photos appeared in such magazines as *Ladies' Home Journal, Vogue, Saturday Evening Post,* and *Cosmopolitan* among others.

Developed Unique Style

Model had a passionate relationship with her camera and her subjects. Edward Steichen, one-time director of photography at the Museum of Modern Art, considered her to be one of the foremost photographers of our time. Known for her stark, biting portraits of people on the street, Model was capable of displaying a softer side through her work, as seen in her series' ''Running Legs'' and ''Reflections.''

Model had the ability to approach her subjects with a candor that many photographers never achieve. A physically large woman, she wanted to define the dignity of the stereotypical overweight immigrant woman. She found that the best way to achieve this was to compare women at different social levels—the social elite to the working class.

Model's attraction to the ''common man,'' could be seen in her early pictures on the Promenade des Anglais and later in her pictures capturing the inhabitants of Manhattan's Lower East Side. Through these people she sought out life's extremes, exposing humanity in its baser forms yet touching on its heightened sensibilities. She was brilliant in her use of shadows, angles, grains, and other means available to expose the complexities of her subjects. Model was also willing to try new techniques. She experimented with cropped negatives, an approach many photographers would not think of taking, preferring to leave their negatives intact. By cropping her negatives, Model was able to manipulate the image in order to tell a story from her perspective, even if the original picture showed something different.

Exhibited Worldwide

Model's photographs appeared on display in a number of shows, both individual and with others. She was a favorite at the Museum of Modern Art, where she had 13 one-woman shows between 1940 and 1962. Other sites where her work was displayed included New York City's Photo League, the Art Institute of Chicago, the California Palace of the Legion of Honor, New York's Limelight Gallery, the National Gallery of Canada in Ottawa, the Smithsonian Institution, Galerie Zabriskie in Paris, the San Francisco Museum of Art, Yale University's School of Art, Boston's Vision Gallery, Amsterdam's Galerie Fiolet, London's Photographers Gallery, and Austria's Tiroler Landesmuseum Ferdinandium.

A Master Teacher

In 1950, Model became a master teacher of photography at the New School for Social Research in New York City and remained there until 1983. She developed close friendships with many of those she mentored and taught. Other well-known photographers that learned from her were David Bruce Cratlsey, who captured New York's gay and lesbian side; Leon Levenstein, a New York street photographer whose photographs marked the changing scene of the city; Joan Roth, best known for her sensitivity toward women and who credits Model with giving her the encouragement to see people she might not have noticed before; and Diane Arbus, who moved from the realm of fashion photography to chronicling the humanity that lives on the edge: the junkies, midgets, and giants of the world.

Model's relationship with Arbus was probably the deepest of all those she had with her students. By 1957, the year Arbus appeared at the New School, Model had already developed a reputation as both an inspiring teacher and a tough task-master. Although both women looked for the dark realities of the world around them, Model's work had

been described as establishing generalizations as a means of creating a visually active image. Arbus, on the other hand, produced photographs grounded in intense, unsparing reality. While Arbus did not seek close friendships with other women photographers, she and Model shared an interest in exploring the extremes of humanity through the photograph.

The Final Chapter

During the later years of her life, Model was a popular guest lecturer throughout Europe and the United States. She no longer actively sought work from publishers, preferring to remain in her teaching position. Model put aside many of her works, no longer cropping the negatives and manipulating the images that many considered to be excellent work, even in their untouched state. Reported to have recovered from a bout with uterine cancer in the mid-1960s, Model remained with the New School until her death in New York City on March 29, 1983.

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Tom Monaghan

A strong work ethic and intense desire to make something of his life, led Tom Monaghan (born 1937) from the orphanages of Michigan to the creation of the second-largest pizza chain in the world. His business grew from a single $500 store in Ypsilanti, Michigan, to over 6,100 franchised and company-owned stores in 64 countries, with revenue of over one billion dollars.

Until 1998, when he sold Domino's Pizza to Bain Capital for a billion dollars, Thomas S. Monaghan was known as the driving force that built the world's second-largest pizza company, behind Pizza Hut Inc. Monaghan was an innovator in the pizza industry and set the standards for other companies. He developed dough trays, the corrugated pizza box, insulated bags to transport pizzas, the pizza screen, a conveyor oven and a unique franchise system enabling managers and supervisors to become franchisees. He was also a flamboyant spender, who bought and sold the Detroit Tigers baseball team, Drummond Island, the biggest Frank Lloyd Wright collection in the world, a multi-million dollar collection of automobiles, a helicopter, and several airplanes. He devoted his vast resources to helping Catholic causes. Monaghan donated $3.5 million to the rebuilding of the cathedral in Managua, Nicaragua, and supported a mission in the Honduran mountain town of San Pedro Sula. According to an interview in *The New York Times,* February, 14, 1999, Monaghan stated, ''I don't want to take my money with me when I go, and I don't want to leave it for others. I want to die broke.''

Sent to Orphanage as Child

Tom Monaghan was born in the university town of Ann Arbor, Michigan on March 25, 1937, to Francis Monaghan, a truck driver, and Anna (Geddes) Monaghan. The family lived in a small farmhouse built by his father on land purchased from his grandmother. Water came from a near-by stream until they could afford a pump. When he was four years old, his father died of peritonitis on Christmas Eve, 1941.

Since his mother earned only $27.50 a week, she was forced to send Monaghan and his brother to a foster home and finally to the St. Joseph Home for Boys. He lived there for six and a half years, until his mother was able to reclaim him. From this experience, Monaghan developed his love for the Catholic church, an appreciation of architecture from taking care of the huge old mansion where he lived, and a sense that he could achieve anything from his beloved teacher, Sister Berarda. In other respects, the high spirited young man did not like the regimentation of life in an orphanage, which he equated to prison in his autobiography *Pizza Tiger*.

His mother completed nursing school when he was in the sixth grade. She began work at Munson Hospital in Traverse City, Michigan, and brought the boys to live with her. Monaghan helped financially by growing and selling vegetables from the backyard, catching and selling fish from Lake Michigan, and selling the Traverse City *Record Eagle* in front of Miliken's Department Store in the center of town. By this time he had become difficult to manage and was never able to live with his mother for long periods of time without disrupting the household.

Monaghan was sent to a foster home and attended St. Francis High School in Traverse City. As he stood knee deep in manure in his foster home's barnyard, he had a revelation that he wanted to be a priest. His parish priest arranged for him to enter St. Joseph's Seminary in Grand Rapids, Michigan, but he could not handle the discipline and was asked to leave in less than a year, for pillow fights and talking in chapel. In *Pizza Tiger* Monaghan admitted, ''Never before or since have I felt so crushed. I am no stranger to failure, but no other setback devastated me as this one did, because it was so final.''

Struggled at School

After leaving the seminary, Monaghan returned to Traverse City and and attended St. Francis High School for a short time. His mother, becoming exasperated with his antics, placed him in a juvenile detention home. When his aunt and uncle found out, they were able to get him refleased into their custody. Monaghan finished forty-fourth

in a class of forty-four at St. Thomas High School in Ann Arbor, Michigan. He hoped to go to college, but his grades were poor and he had no money. Monaghan enrolled in architectural trade school at Ferris State College in Big Rapids, Michigan, and worked at odd jobs to pay his tuition. He hoped to transfer to the University of Michigan, but lacked the funds. A poster advertised paid college tuition if he joined the army. This caught his attention and he filled out all the paperwork before realizing that he had joined the Marines.

After successfully completing his three year tour of duty in the Marines on July 2, 1959, Monaghan naively invested the $2,000 he had saved for tuition in a get-rich-quick oil scheme. He never saw his money again. Monaghan planned to attend the University of Michigan in the fall of 1959, but became ill with an infected eardrum and did not earn enough money to even afford the text books. He tried again in the spring of 1960, but dropped out after only three weeks.

Pizza Business

From this inauspicious beginning one would not expect Monaghan to become a billion dollar businessman and philanthropist. In September 1960, his brother, Jim, heard that a pizza shop in Ypsilanti, Michigan, was up for sale. The owner was asking $500.00 plus about $400.00 in debts. The brothers bought the business, naming it Domino's Pizza. They had no intention of making this a life long career. Jim kept his post office job and Tom intended to return to the University of Michigan. Jim soon sold his half of the business to his brother for a 1959 Volkswagen Beetle that had been used as a delivery vehicle. Monaghan threw himself into the business of making the best pizza in the world. He created a very simple menu. He investigated what made the best sauce, purchased the highest quality toppings, made the freshest dough, used the most expensive flour and cheese, and guaranteed delivery as rapidly as possible. Business did well enough to open a second store in Mt. Pleasant, Michigan, catering to college studentds. Working 18-hour days and visiting more than 300 rival pizzerias, Monaghan utilized the best techniques and invented his own when none existed to stay in the forefront of the industry. In 1967, he sold his first franchise.

All Did Not Go Smoothly

As the business continued to grow, Monaghan had to face a number of challenges. In 1967, a fire destroyed his anchor store in Ypsilanti, which supplied the other stores with food, as well as the company's offices. Most of the damage was not covered by insurance. By 1970, unrestrained expansion had put Domino's into $1.5 million dollars of debt. Monaghan turned the company over to Ken Heavlin, a local businessman on May 1, 1970, to avoid bankruptcy. Within a year he regained control and by 1973 Domino's had recovered. In September 1975, Amstar Corporation, the manufacturer of Domino Sugar, sued for infringement of trademark. That lawsuit continued until 1980 when a federal Court of Appeals judge ruled that the name Domino's Pizza was unlikely to be confused with Domino Sugar.

As Monaghan became distracted by other interests, his company began a gradual decline. In 1990, he was forced to to sell some of his prized possessions and focus more attention on his business in order to return it to profitability. Domino's lost $78 million dollars in a court case to a woman injured by a company driver. As a result, the company decided to give up its guarantee of ''delivery in thirty minutes or the pizza is free.'' Monaghan survived a boycott by the National Organization of Women because of his support of conservative candidates who were against abortion. He also faced opposition from various gay rights groups because of his support of the Catholic Church's position on homosexuality.

Bought and Sold Detroit Tigers

Realizing a boyhood dream, Monaghan was able to purchase the Detroit Tigers baseball franchise in 1983 from John E. Fetzer for $53 million. He won a World Series in his first season as owner. According to Charlie Vincent, a columnist for the *Detroit Free Press*, February 14, 1992, ''He reveled in the glory for a while, then said Detroit fans were the worst in the world.'' Vincent added, ''Nothing was done to develop the people of Detroit as fans or the kids of Detroit as baseball players or baseball lovers.'' He fired Ernie Harwell, Detroit's favorite sportscaster and demanded that the taxpayers finance a new stadium, at a location of his choice. In 1992, Monaghan sold the team to his rival in the pizza business, Mike Ilitch, owner of Little Caesars Pizza.

Frank Lloyd Wright Collection

As as a result of his lifelong love of architecture, Monaghan amassed one of the world's largest collections of furniture and artifacts created by Frank Lloyd Wright. At its peak, his collection had more than 300 items valued at $30 million. Monaghan established the National Center for the Study of Frank Lloyd Wright and built a 10,000 square-foot museum to hold the collection. In 1993, Monaghan closed and emptied the museum and began to sell the collection. He retained the ''Prairie House'' on the grounds of Domino Farms, which was built in the style of Wright's prairie houses.

At one point in his career, Monaghan owned over 250 antique automobiles, including an eight million dollar 1932 Bugatti Royale, housed in an museum especially built for them. He purchased Drummond Island, a resort on the Michigan-Ontario border with its own golf course called Pepperoni Links. Monaghan also owned five boats, three planes, and various other companies.

Dedication to the Catholic Church

In 1998, Monaghan sold Domino's Pizza for a billion dollars, intending to devote the rest of his life and his money to spreading the Christian gospel, especially to the business elite. According to a February 14, 1999 article that appeared in the *New York Times,* a book changed the direction of his life. After reading *Mere Christianity* by C.S. Lewis,

Monaghan decided to give up his sin of pride and rededicate himself to God.

After meeting Pope John Paul in 1987, Monaghan founded *Legatus* (Latin for ''ambassador''), to encourage Catholic executives to spread the Faith in their business and personal lives. *Legatus* now has 25 American chapters with more than 1,300 members, as well as groups in Canada, Mexico, and Honduras. The organization is funded through another of his charities, the Mater Christe Foundation. Monaghan also provided funding for the Ave Maria College; the conservative newspaper, *Credo*; a radio station; and the Thomas Moore Law Center. All are based in the Ann Arbor, Michigan area.

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Robert Mondavi

Robert Mondavi (born 1913) has brought prestige to American wines and helped to popularize wine drinking across the nation. Since opening his own vineyard in 1966, he has seen California's Napa Valley develop into one of the finest wine-making regions in the world.

Before Robert Mondavi, American wine was ''understood . . . to be the stuff of skid-row jokes,'' wrote Paul Lukacs in the *Washington Times*. Most wines made in the country were low-priced table wine at best, not to be held in comparison with the excellent vintages from France. Frustrated, Mondavi set out to change that; he wanted to make Napa Valley wines competitive internationally. Most thought his aspirations were too lofty, but he broke away from his family's long-running business and founded his own firm in 1966 with his oldest son. At first, he simply hoped to produce world-class Napa wines, but eventually, his mission expanded to educating the American drinking public about the joys of wine consumption and promoting the industry as a whole. This gained him the reputation of being ''the ambassador of wine'' and earned him the nickname ''The Patriarch.'' Mondavi's sales and marketing efforts have gone a long way to transforming the image of quality wine from being a bastion of the elite to being an unpretentious, regular part of a good meal.

Mondavi was born on June 18, 1913, in Virginia, Minnesota. His parents, Cesare and Rosa (Grassi) Mondavi, were Italian immigrants. His mother ran a boarding house for local Italian laborers and while his father was the proprietor of a grocery store and later, a saloon. However, Prohibition law was enacted in 1919, which outlawed the sale of beer and liquor, threatening Cesare Mondavi's business. The law allowed for individuals to produce up to 200 gallons of wine, though, so Mondavi's father decided to become a grape wholesaler for the many Italian families who wanted to continue enjoying their traditional wine with meals.

Headed West

Cesare Mondavi's business often took him to the West Coast. So, in the early 1920s, the family relocated to Lodi, California, south of Sacramento. The clan included Mondavi; his older sisters, Mary and Helen; and his younger brother, Peter. Mondavi and his brother helped with the business, nailing together wooden crates for shipping wine. Early on, Mondavi showed a strong desire to succeed, playing on the Lodi High School football team even though he was a slight 140 pounds. When his team reached the regional championships, Mondavi was chosen ''most valuable player.'' He also served as president of his class one year, and was on the swim team.

After high school, Mondavi was accepted at Stanford University and graduated in 1937. With guidance from his father, he began to study business, in anticipation of building a career in the wine industry. He also took chemistry classes to understand more about the technical side of wine making. In the fall of 1936, Mondavi got a job at the

Sunnyhill Winery, later called Sunny St. Helena. His father was a partner in the business. When Mondavi heard that the Charles Krug Winery, the oldest in Napa Valley, was up for sale in 1943, he convinced his father to buy it on the condition that he would work with his brother to build it up.

Departed Family Business

For 23 years, Robert and Peter Mondavi ran Krug together. Throughout the years, Robert Mondavi remained dissatisfied with the quality of their output. He yearned to produce top-shelf products, such as those from the Beaulieu or Inglenook vineyards. More than that, he wanted his wines to be the best, striving for excellence in his work as he did in the rest of his life. Peter Mondavi, on the other hand, was content with churning out safe products and did not want to invest money on higher-quality production techniques or expensive promotion. In 1965, the brothers came to physical blows, and Robert Mondavi decided it was time to start his own winery.

The split from his family business resulted in litigation, literally pitting brother against brother. Mondavi sued Peter as well as his own mother for his share of the business. The case was settled in 1978, with Mondavi receiving an undisclosed sum and some parcels of vineyard. In 1966, Mondavi and some partners founded the Robert Mondavi winery, and set out to produce the kind of drink that would make him proud. In his first year, he produced an especially successful crop of sauvignon blanc grapes, and set a precedent by releasing it under the name Fume Blanc, a twist on the French name of ''blanc fume.''

Mondavi did not want to just imitate the European wines. He was sure that California could produce distinctive bottles that would compete against any from France, Italy, Germany, Spain, or Portugal. Mondavi was zealous in promoting his wares. He conversed regularly with wine writers in the United States and London, becoming a spokesman for the burgeoning fine wine industry in the Napa Valley. In addition to pushing his own products, Mondavi vocally supported efforts to change American attitudes about wine. For years, it had been thought of as either a very low-class beverage of derelicts or as a special occasion drink. He wanted people to imbibe as his Italian family did: regularly and in moderation, as part of daily life.

American Wines Earned Respect

American wines, even good ones, still could not compete with the French. They were relegated to a lower caste and lacked the cachet of a French name. In 1976, this situation began to change. A British wine enthusiast named Steven Spurrier held a blind tasting in Paris featuring wines of California and France. All nine judges were respected French wine critics, sommeliers, and other oenophiles. The results were astounding. Though Mondavi did not attend the tasting, he was thrilled with the outcome. Of the whites, three out of four of the top-rated choices were from Napa; the top-ranked red was from Napa; many others ranked in the top ten. Mondavi wrote in his autobiography, *Harvests of Joy,* ''Ten years before, I had made a bold claim and I had staked my future on it: that we in California could make wines that would stand proudly alongside the very best in the world. Now here we were, proving just that, on French soil, no less.'' Even more amazing, some of the winning wines were undervalued in the United States, selling for $6 or $7 a bottle because the winemakers figured that Americans would refuse to pay any more than that. (A little later, good quality California wines would retail for about $50 a bottle, though most winemakers such as Mondavi would also produce decent products in the $10-$15 range as well.)

Following the Parisian tasting, the reputation of California wines received a deserved boost. In 1979, Mondavi purchased a facility in Woodbridge. The same year, he undertook a venture with the fabled Baron Philippe de Rothschild of Chateau Mouton Rothschild in France to produce Opus One. At the outset, this was designed to be a masterwork. The first case ever to be offered for sale was purchased at the 1981 Napa Valley Wine Auction for $24,000. It took some time for the new brand to catch on among wine lovers, but after some marketing efforts that allowed gourmet restaurant customers to sample the wine for about $10 a glass, Mondavi saw sales boom, and the Opus One label became the highest-priced wine in Napa.

Mondavi Empire Boomed

The Mondavi Winery kept expanding, purchasing Vichon Winery in 1985 and Byron Vineyard & Winery in 1990. They introduced their Robert Mondavi Coastal wines, a moderately priced line, in 1994, and Italian varietals in 1995. Also in 1995, the Mondavis teamed up with Italy's Marchese de' Frescobaldi, and the next year, entered a joint venture with the Eduardo Chadwick family of Chile to produce and market the Caliterra brand. In 1996, the firm announced that they were moving the Vichon wines to France, introducing the Vichon Mediterranean line the following year. Mondavi stock went public in 1993, selling additional shares in 1995; but the family still controlled 92 percent of the voting power.

Mondavi married Marjorie Declusin in 1937. The marriage produced three children, Michael, Timothy, and Marcia. He and his wife divorced in 1979, and he married Margrit Biever the following year. Mondavi's children began running the winery in the 1980s, but Mondavi continued to make a lot of the decisions, much to their consternation. He transferred executive responsibilities to his two sons in 1990. Michael functions as the CEO, Timothy is managing director and wine grower, and Marcia is on the board of directors.

Relished Role as Spokesperson

Into the late 1990s, Mondavi continued to function as a spokesperson for the firm and the wine industry as a whole. He raised the ire of Napa locals with his aggressive campaign to polish the area's tourism industry, backing a plan to build, using some public funds, a $50 million cultural complex in 2001 featuring upscale restaurants, art spaces, and an amphitheater. Mondavi has long promoted wine in conjunction with a love of the arts, hosting an annual summer music festival in Napa, literary readings in the tasting rooms, seminars on the details of wine making, and more. How-

ever, it is all part of his dedication to spreading the ''gospel'' of wine. ''We have come a long way,'' Mondavi remarked to Lukacs in the *Washington Times* in 1998, ''but we still have much more to do. But I'm optimistic. I believe that we will make more progress in the next few years than we have in the last ten.''

Active in touting the benefits of wine while warning of the dangers of alcohol abuse, Mondavi started the Robert Mondavi Mission Program in 1988. Its educational programs focus on positive attributes of wine, featuring speakers ranging from sociologists and anthropologists to religious and governmental leaders, as well as scientific and medical researchers. This stemmed from Mondavi's dismay at the government's request to put warning labels on alcoholic beverages during the 1990s. As the decade progressed, he worked diligently to prove that moderate wine consumption was, in fact, a benefit to health. The popular media widely reported studies backing this claim. These messages helped to spur sales, especially of red wine. It was shown to have clear benefits, including a reduction in cholesterol levels.

Mondavi was instrumental in linking the consumption of wine with fine cuisine. In 1976, he started the Great Chefs of France program that brought chefs to his winery for cooking demonstrations and seminars. Mondavi was a founding co-chairman of the American Institute of Food & Wine, along with his good friend Julia Child. He also participates in a number of wine organizations.

Innovative Production Methods

In addition to his public role as someone who has popularized wine drinking among Americans, Mondavi has been an innovator in production methods. He was one of the first to recognize the importance of using small oak barrels, as the Europeans did, in fermentation for high-quality bottles. However, his company also got the reputation of being a ''test-tube'' winery because of all the innovations they tried in order to improve their products. In the late 1960s, he borrowed an idea from the dairy industry and introduced the use of refrigerated stainless steel vats for fermenting large quantities of the drink. By 1993, Mondavi decided to consult with NASA to use data they collected by remote sensing. He was interested in photographs taken from a digital camera at an elevation of about 14,000 feet that would hopefully shed more light on which areas of the vineyards were infested with diseases, and which areas should be harvested at which times in order to prevent overripening of grapes. In addition, the Mondavi company created a capsule-free bottle design in 1994, as part of its environmental research.

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Stan Musial

Stan Musial (born 1920), one of baseball's greatest hitters, enjoyed an extraordinary career with the St. Louis Cardinals from 1941 through 1963. Called ''Stan the Man'' because of his intimidating presence at the plate, Musial won seven batting championships and three Most Valuable Player awards.

Accommodating to fans and the media both during and after his playing career, Musial was considered one of the game's most gentlemanly and down-to-earth ambassadors. He came from rural Pennsylvania, never graduated from high school, and sometimes stammered in public. His love for baseball overcame all obstacles, however, and he became known nationwide as a symbol of batting excellence. ''I was a poor boy who struck it rich in many ways through the wonders of baseball,'' Musial said in his autobiography.

Meteoric Rise

The Cardinals' greatest player was born Stanislaus Musial in Donora, a mill town in southwestern Pennsylvania's Monongahela Valley on December 21, 1920. His father, Lukasz Musial, was a shy Polish immigrant who worked in the shipping department of a local mill. The parents of his mother, Mary Lancos, had migrated from Czechoslovakia, and her father was a coal miner. Mary and Lukasz Musial had four girls before their son, Stanislaus, was born in 1920. Stan also had a younger brother, who played minor league baseball after World War II.

Musial, a bashful boy, became interested in baseball because he had a neighbor who played semi-pro ball. ''I could always hit,'' Musial told the *Sporting News.* ''I learned to hit with a broomstick and a ball of tape and I could always get that bat on the ball.'' Musial, who batted and threw left-handed, acquired the habit of hitting to the opposite field while playing for the Donora Zinc Works team in 1937. At the hometown field, trolley tracks shortened the distance to the left-field fence, so Musial tried to aim that way. The ability to go the opposite way became one of his greatest weapons.

Musial was 16 and a flame-throwing but erratic pitcher when he signed his first professional contract. Pittsburgh never courted him. Instead, he signed with the St. Louis Cardinals, whose owner Branch Rickey was known for his scouting system. In the winter of 1937-1938, Musial starred on Donora High School's basketball team. The next two summers he pitched for Williamson, WV, in the Class D Mountain States League of the low minors. In 1939, the Williamson manager, Harrison Wickel, reported to the Cardinals that Musial, who had struck out 85 batters and walked 84 others in 91 innings, was the wildest pitcher he

had ever seen. He recommended Musial be released. But an injury to an outfielder forced Musial into the lineup, and he batted .352.

After the 1939 season, Musial married his high school sweetheart, Lillian Labash. They would have an enduring marriage and four children: son Dick and daughters Gerry, Janet and Jeanie.

In 1940, playing for Class D Daytona Beach in the Florida State League, Musial hit .311, playing the outfield between pitching assignments. During one game he injured his shoulder trying to make a diving catch in center field. It ruined his pitching arm, and his career seemed in jeopardy. But the Cardinals organization had recognized his remarkable hitting ability.

In 1941, Musial went from being an unknown, minor league player to a hitter who won a regular job in the major leagues. He was quickly promoted from Class C Springfield (Missouri), where he hit .379 with 24 home runs in 87 games, to Class B Rochester (New York). After Rochester finished its season, Musial was called up to St. Louis. He had six hits in a doubleheader and hit .426 in 12 games. No one ever asked him to pitch again.

The Cardinals' Man

The next season, Musial was installed in left field for the Cardinals. At 21, he was the youngest player on a youthful, carefree squad. ''There were more small-town and farm boys then and fewer college men,'' Musial recalled in his autobiography, *Stan Musial: ''The Man's'' Own Story.* ''They horsed around more, cut up with hillbilly songs and musical instruments. . . . I never had the courage to try my harmonica outside my hotel room, but I could make my share of noise with that slide whistle and coat hanger. I always thought it helped to laugh it up before a game, not to become too tense.''

Led by Musial's hot bat, the loose, inexperienced Cardinals surprised everyone by winning 106 games, including 43 of their last 52, to claim the National League pennant. Then St. Louis beat the favored Yankees in the World Series, and Musial was on a world championship team in his first full season.

Musial was disliked by Brooklyn Dodgers' fans, who bestowed his nickname. Groaning when he came up to bat in key situations, they would yell: ''Oh no. Here comes that Man again.'' From then on, he was always ''Stan the Man.'' Musial didn't find out till after he retired that Dodgers' shortstop, Pee Wee Reese, often used to steal his bat before games.

Musial had an unorthodox batting stance. He crouched down to make the strike zone smaller, held his hands back until the last possible instant, and punched many of his hits the opposite way. ''A lot of guys saw my hitting style and said I'd never hit in the big leagues,'' Musial recalled. In fact, Musial feasted on all types of pitching. ''I learned early to hit the curveball,'' Musial wrote in his autobiography. ''From the beginning I was a natural fastball hitter, so they started throwing me curves, so many of them that I sharpened up against the breaking ball.''

Musial contended that the most important aspects of hitting were relaxation and concentration. ''It's necessary to have mental tenacity at the plate, but to avoid physical tension,'' he wrote. ''If I freed my mind of all distracting thoughts, I could tell what a pitch was going to be when it got about halfway to the plate.'' In a later interview, Musial told the *Sporting News* he could always tell when a pitcher was going to throw him a fastball, his favorite pitch to hit: ''I had a sixth sense. I don't know what else you call it, but it never deceived me.''

The Cardinals had been a decent team, but with Musial batting third in the lineup they became a perennial powerhouse. Led by Musial's league-leading .357 average in 1943 and his .347 mark in 1944, the Cardinals won two more pennants during years when baseball's player ranks were being depleted by World War II. The Cardinals lost the World Series to the Yankees in 1943 and to their cross-town rivals, the St. Louis Browns, in 1944.

Musial was drafted in 1945, joined the Navy, and served on a ship repair unit in Pearl Harbor, Hawaii. He played baseball every afternoon on a base team to entertain service personnel. Without Musial, the Cardinals faltered in 1945. Musial returned in 1946 and resumed his incredible hitting, leading the league with a .365 mark and taking St. Louis to the World Series again. The Cardinals defeated Boston in a thrilling seven-game series billed as a showdown between Musial and Red Sox slugger, Ted Williams, to whom Musial was often compared. The Cardinals would never win another pennant during Musial's long tenure, though they came close several times.

In 1948, Musial had his best year, batting .376 with 39 home runs and 131 runs batted in and a league-leading .702 slugging percentage. That year, he became the first National League player to win the Most Valuable Player award three times. Musial was a hitting machine—dependable and productive. He excelled at the two most important aspects of batting—getting on base and driving in runners. He liked light, thin-handled bats that he could whip around quickly. He would scrape the handles all season to thin the bats even more. Players around the league feared his screaming line drives.

Quiet and shy, Musial kept his opinions to himself. He generally stayed away from controversy. But when the Cardinals took advantage of his easygoing demeanor to hold down his salary, he staged several holdouts. Baseball experts agreed he and Williams were the best hitters of their era, and two of the best in baseball history. However, compared to later players like Mickey Mantle, who spent their careers in the New York limelight, Musial was relatively underpaid and under-recognized by the public.

Enjoyed the Game

Playing outside a major media market throughout the 1950s and into the 1960s, Musial symbolized the workaday ballplayer who loved baseball and delighted loyal fans with his steady play. He became an institution in St. Louis, opening a restaurant in 1949 and remaining in the public eye throughout his career and after his retirement.

In May 1954, Musial hit five home runs in a doubleheader at Busch Stadium in St. Louis. About that time, Musial, never blessed with great speed, began playing more games at first base than in the outfield. He was never known as an outstanding fielder, but he worked hard to become an adequate one. His hitting, however, overshadowed all else. For 16 consecutive seasons, Musial batted over .300. Only Ty Cobb had more years in a row hitting .300. Musial led the National League in hitting seven times, and only Cobb and Honus Wagner won more batting titles.

After he failed to hit .300 in 1959, Musial considered retirement. However, to the surprise of many, he played four more seasons, getting frequent rests to nurse a myriad of injuries. He returned to the outfield to make room for first baseman Bill White. In 1962, at the age of 41, Musial played left field and hit .330. ''I was having too much fun hitting to want to quit,'' Musial recalled.

In 1963, his last season, Musial contributed as the Cardinals mounted a furious drive at the end of the season. He hit his last major league home run to tie the score in a key game against the Dodgers, but the Cardinals' pennant bid fell short. In his last day as a Cardinals player, Musial had two hits after being honored in pre-game ceremonies. ''My heart is filled with thanks for so many who made these 22 years possible,'' he told the crowd.

Musial finished with 1,951 runs batted in, fourth on the all-time list, and with 6,134 total bases, second-highest in history. He also ranked in the Top Ten in career hits (3,630), runs scored (1,949), doubles (725), walks (1,599), and games (3,026). Though not a bona fide power hitter, he finished with 475 home runs. He led the league in hits six times, in doubles eight times, in triples five times, in runs five times, and in runs batted in twice.

Retirement

After his retirement, ''Stan the Man'' remained a popular figure in St. Louis, running his restaurant and speaking frequently. When the Cardinals opened a new stadium, local baseball writers staged a testimonial dinner and raised $40,000 to erect a statue of Musial at the ballpark. In 1969, he was elected to the Hall of Fame in his first year of eligibility. His career had spanned the era from before World War II to the 1960s. ''I believe I played in the most exciting era of baseball,'' Musial recalled in his autobiography. ''I saw the game change from day to night, from regional to national, from long train trips to short plane flights, from cabbage leaves under the cap in hot weather to air-conditioned dugouts. . . .

''I say baseball was a great game, is a great game, and will be a great game. I'm extremely grateful for what it has given me—in recognition and records, thrills and satisfaction, money and memories. I hope I've given nearly as much as I've gotten from it.''

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Chuichi Nagumo

Chuichi Nagumo (1887–1944) commanded the Japanese aircraft carrier striking force during the early stages of the Second World War. He lead this force in the raid on the U.S. Pacific Fleet at Pearl Harbor and the battles of Midway, Eastern Solomons, and Santa Cruz Islands.

Chuichi Nagumo was born in Japan in 1887, during a crossroads period in Japanese history. The island nation had existed as an almost completely closed society for two hundred years, following the defeat of Shogun Hideoshi's invasion of Korea in 1596. By the early 19th century, small European settlements had been established in Japan, but trade with the outside world was nonexistent. All this changed overnight in 1854, when Commodore Perry sailed into Tokyo Bay and forced the Japanese to open their borders to international trade.

Rush to Modernity

In the wake of Perry's exploits, Japanese authorities began a remarkable effort to develop a modern navy. They were assisted by European navies eager to sell their equipment and expertise. By 1873, the Imperial Japanese Navy operated its own dockyard, sent cadets for education at the U.S. Naval Academy, and established its own naval college in Tokyo. The Japanese naval college was operated with British assistance and the Imperial Japanese Navy would continue to maintain British seafaring traditions, including the playing of Western music on ceremonial occasions and the use of Western utensils during shipboard meals, throughout World War II. At the turn of the century the Japanese naval college had moved to the island of Etajima, off Hiroshima. Japanese orders for warships exceeded those of all countries except England. The Japanese navy was also beginning to build its own modern warships. In less than 50 years, it had become a modern force, capable of competing with minor naval powers. For ambitious young men, the navy offered opportunity for advancement. Seeking a promising career, Nagumo entered the naval college at Etajima in 1904.

Tsushima

Territorial disputes touched off the Russo-Japanese War the same year that Nagumo entered Etajima. The Japanese navy began the war with a devastating surprise attack on the Russian Pacific Fleet at Port Arthur. While the war on land quickly became a stalemate, the Russian Baltic and Black Sea fleets traveled to Asian waters to avenge Port Arthur. The Russian and Japanese fleets met in the Straits of Tsushima on May 27, 1904, and the new Japanese navy annihilated the Russians in one of the most decisive naval battles in history.

Nagumo completed his naval training in 1908, specializing in torpedo warfare, and rose steadily through the ranks during the next twenty years. He served as captain of the light cruiser *Naka,* the heavy cruiser *Takao,* and the battleship *Yamashiro,* before receiving a promotion to rear admiral and being transferred to the naval general staff for arms limitation negotiations with Britain and the United States in 1930.

Empire

Japanese success in the Russo-Japanese War marked Japan as a naval competitor with the major European powers for the first time in its history. Japan's position was further

enhanced by its conquest of German possessions during World War I, including the Mariana, Marshall, and Gilbert Islands, and Truk Atoll. By the late 1920s, Britain and the United States were becoming concerned about the growth of Japanese naval strength and convened the first London Conference in 1930, in an effort to avoid a naval arms race in the Pacific. Nagumo served on the Japanese delegation to the conference, where he helped secure the right of the Japanese navy to build as many submarines and light cruisers as any other country. He was promoted to the rank of admiral in 1935.

The China Incident

Throughout the 1930s, Japanese involvement in China expanded steadily. Using the pretense of protecting Japanese nationals and their property, the Japanese army gradually occupied substantial territories within China, arousing a storm of international protest. What became known as the ''China Incident'' also created a division within the Japanese armed forces between those who favored expanding the war in China and those who urged withdrawal. Nagumo, who became the naval general staff chief of operations in 1936, was staunchly in favor of expanding the war. He also opposed the results of the second London Conference in 1934, at which Japan had agreed to limit its building of capital ships (battleships, battle cruisers, and aircraft carriers) to 60% of those built by the United States and Britain. By 1937, the China Incident had developed into a full-scale war, and diplomatic relations between Japan and the Western powers steadily worsened.

Pacific War

Japan further distanced itself from Britain and the United States by signing the Tripartite Pact with fascist powers, Germany and Italy on September 27, 1940. Continued Japanese expansion in China eventually led the United States to stop exporting oil to Japan on July 26, 1941. Without oil, Japan would have been unable to continue military operations in China. Therefore, Japanese military leaders decided to conquer the Netherlands East Indies (now Indonesia), an oil-rich region, to supply its needs. The conquest of the Netherlands East Indies would entail operations near the shores of the U.S. territory of the Philippines and British Malaysia. It was, therefore, decided to attack U.S. and British forces, in conjunction with the with the move against the Dutch.

Japan's military leadership, aware that a war with the United States would be difficult to win, devised a daring strategy to knock the U.S. out of the war at its outset and secure U.S. acquiescence in Japan's conquest of the Netherlands East Indies. Their plan involved a massive air attack on the U.S. Pacific Fleet based at Pearl Harbor on the island of Oahu, Hawaii. Nagumo opposed the plan due to his doubts regarding the effectiveness of aircraft against warships. However, the head of the combined fleet, Isoroku Yamamoto, insisted that the operation go forward. Ironically, Nagumo was appointed to lead the attack due to his seniority.

Pearl Harbor

Nagumo's fleet, comprising three battleships, six large aircraft carriers, and numerous smaller vessels, left Japanese waters to attack Hawaii in late November 1941. Despite rough seas north of Hawaii, Japanese carriers launched their planes without incident on the morning of December 7, and complete surprise was achieved in the initial attack. By the time the first raid was completed, the U.S. Pacific Fleet had suffered a staggering defeat, with four battleships sunk and nearly every aircraft on Oahu destroyed on the ground. Japanese losses amounted to 29 aircraft. Nagumo's unfamiliarity with naval aviation showed itself, however, when he opposed the launching of further raids, which could have destroyed millions of gallons of fuel stored at Pearl Harbor, Nagumo later summarized his reasons for the withdrawal by stating, ''1. The first attack had inflicted all the damage we had hoped for. Another attack could not be expected greatly to increase the extent of the damage. 2. Enemy fire had been surprisingly prompt even though we took them by surprise. Another attack would meet strong opposition. This would make our losses disproportionate to the additional destruction that might be inflicted. 3. Intercepted enemy messages indicated at least fifty large planes still operational. Also we did not know the whereabouts of the enemy carriers, cruisers, and submarines.'' On their return from Pearl Harbor, Nagumo's air forces also assisted in the Japanese conquest of Wake Island.

Ceylon

Nagumo was hailed as a national hero following the Pearl Harbor raid, and he was granted an audience with the

Emperor. After a brief stay ashore, Nagumo and his carrier striking force embarked for the Indian Ocean. There Nagumo's forces attacked merchant shipping, bombed the British naval bases at Trincomalee and Colombo on the island of Ceylon (now Sri Lanka), and won a naval air engagement with a British fleet, sinking the aircraft carrier *Hermes* on April 9, 1942. Nagumo's performance during this operation was effective, as his confidence had been boosted by the success of the Pearl Harbor venture. In fact, many Japanese leaders were infected with what was termed ''victory disease,'' a form of overconfidence leading to carelessness, at this time.

Midway

Despite the success of the Japanese during the Pearl Harbor raid, the United States showed no intention of giving up. American resistance led Admiral Yamamoto to devise another plan to draw the U.S. fleet into a decisive action, this time by attempting to occupy Midway Island in the central Pacific. Once again Nagumo opposed Yamamoto's plan, but was placed in command of the operation nonetheless. His striking force, this time comprising four fleet carriers and supporting ships, was assigned the dual mission of bombing the military facilities on Midway Island and destroying any U.S. fleets that appeared to oppose the invasion. In contrast with the Pearl Harbor raid, security was quite lax during preparations for the Midway operation and U.S. code-breakers were able to deduce when and where the Japanese would attack. Furthermore, in simulations of the Midway invasion plan, Nagumo and his staff foresaw a dilemma that could arise if American carriers should enter the battle while Japanese carrier aircraft were engaged in bombing the island, and this is exactly what came to pass on the morning of June 4, 1942.

Nagumo launched a raid on Midway Island at first light and had been attacked by planes from the island later in the morning. While his aircraft were preparing for a second attack on Midway, Japanese scout aircraft spotted an American carrier force. Nagumo was faced with the decision he dreaded: to rearm the planes already prepared to attack Midway, or to send them on their way and fail to respond to the challenge posed by the presence of the American carrier force. He chose to rearm his planes. While this process was underway, and his carriers' decks were loaded with aircraft, fuel lines, and armaments, he was attacked by American carrier-based planes. In a matter of minutes, three of Nagumo's four carriers, including his flagship, were in sinking condition. Nagumo at first refused to leave his stricken ship, but was physically dragged to safety by his staff. The battle continued throughout the day, resulting in the eventual loss of one U.S. fleet carrier, and the fourth and last of Nagumo's fleet carriers. Yamamoto called off the Midway operation, with Nagumo's agreement, in the early morning hours of June 5. The Japanese defeat was total, and the initiative in the Pacific War would soon turn to the Allies.

Guadalcanal

Following the disaster at Midway, Yamamoto considered relieving Nagumo of his command. He feared, however, that Nagumo would commit suicide if removed from his post. The losses suffered at Midway forced the Japanese navy to abandon its quest for a decisive encounter with U.S. forces and concentrate instead on supporting land operations on Guadalcanal, in the Solomon Islands. In late August 1942, Nagumo's striking force, now comprising two fleet carriers and a smaller carrier, approached Guadalcanal while guarding troop transports sent to reinforce Japanese forces on the island. The American force was also comprised of two fleet carriers. In the ensuing battle, the Japanese lost their small aircraft carrier while heavily damaging one of the American fleet carriers. This battle at sea was inconclusive but Japanese land operations on Guadalcanal failed miserably. Nagumo was unable to avenge his defeat at Midway, but had performed competently and was to be given one last chance.

Battle of the Santa Cruz Islands

The land battle on Guadalcanal continued into the fall, and the Japanese navy made one of its last attempts to support land operations on October 22, 1942. Although he was not in overall command of this mission, Nagumo did command its carrier forces, which comprised two fleet carriers and one smaller carrier. Once again, the Americans had two fleet carriers. The opponents made contact with each other on October 25 and launched attacks on the following morning. This battle ended in a marginal victory for the Japanese, who sank one American fleet carrier at the cost of suffering heavy damage to one of their fleet carriers and the loss of Nagumo's smaller carrier. This incomplete victory did not allow the Japanese to adequately reinforce their troops on Guadalcanal, and they evacuated the island in February 1943.

Admiral Yamamoto died when his plane was shot down in April 1943, and in the ensuing reorganization of the Japanese naval command structure, Nagumo was ''promoted'' to command the Central Pacific Area Fleet based on Saipan in the Northern Marianas Islands. This fleet existed only on paper, however, and Nagumo would not command any significant forces again in the war.

Final Defeat

Nagumo remained on Saipan and assisted in the island's defense against the U.S. invasion, which commenced on June 15, 1944. Although Japanese forces offered suicidal resistance, their inferiority in numbers and firepower left the issue in no doubt, and American forces steadily overran the island. With nearly all of Saipan in U.S. hands and no escape possible, Nagumo committed suicide on the night of July 6, 1944.

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Condé Nast

Condé Montrose Nast (1873–1942) was one of the world's most successful magazine publishers. Through his avant-garde periodicals, including *Vogue* and *Vanity Fair,* he set a new standard of fashion and home decorating for American women. He pioneered new techniques in marketing, printing, and magazine content, and nurtured the evolution of "cafe society," a blend of artists and elite society, that had never before come together.

Condé Nast was born on March 26, 1873 in New York City, the son of William Nast and Esther Benoist. When Nast was three, his father left for Europe, where he spent the next 13 years. Esther Nast took her four children to live in St. Louis, Missouri, with her family. Although she was a descendant of French aristocracy, she raised her children on a dwindling personal fortune, with little financial contribution from her husband. The Nast children learned to play musical instruments and studied languages. They were raised in their mother's religion, Catholicism. Nast attended public school in St. Louis. A wealthy aunt paid for his college education at Georgetown University, where he excelled in rational philosophy and mathematics. There Nast met Robert J. Collier, whose father owned a weekly magazine called *Collier's.* Together the friends edited the school newspaper and performed at musical events. Nast went on to earn a law degree from Washington University.

In 1897, Collier offered Nast a job on the staff of his father's magazine in New York City, for a $12 weekly salary. Nast expanded the magazine's readership from a circulation of approximately 19,000 to over 568,000 over the course of ten years. Advertising revenues went from $5,600 to more than one million dollars in the same period. Nast introduced a number of innovations at *Collier's,* such as color pages, two-page spreads, and the "special number" (an issue devoted to one topic). Nast also divided the United States into marketing regions, noting that certain products sold more readily in certain areas of the country. When Nast resigned from *Collier's* his salary was $40,000 per year.

In 1902, Nast married Clarisse Couder, a society woman of French descent. Their son, Charles, was born in 1903 and a daughter, Natica, in 1905. In 1906, Clarisse took the children to live in France, where she socialized with artists, poets, and photographers, such as Rodin, Rilke, and Steichen. After a year, the children returned home, but Clarisse stayed in Europe for another year. Although his wife's background gave Nast an entrance into New York society, the marriage did not last. Clarisse moved out of their Park Avenue apartment in 1919, and the couple divorced in 1925. Nast gave her an annual income of $10,000, even after she remarried and divorced again.

Vogue Set the Standard for Women's Fashions

Shortly after Nast married Couder, in 1905, he began negotiations for the purchase of *Vogue,* a magazine aimed at an elite stratum of society. He successfully acquired the magazine in 1909, with a circulation of 14,000 and advertising revenues of $100,000. His goal was to make it "the technical adviser—the consulting specialist—to the woman of fashion in the matter of her clothes and of her personal adornment."

Nast made many changes to *Vogue.* He converted the magazine from a weekly into a semi-monthly publication. He raised the price of an issue from 10 to 15 cents, added color covers, more advertising space, more clothing patterns, more society pages, and more fashion. The magazine reported news of an elite echelon of society—what they did and what they cared about: vacations, marriages, charity events, tennis tournaments, country clubs, horseback riding, summer homes, boarding schools, and garden clubs. Nast charged higher advertising rates in *Vogue* than did

competing magazines. His justification for the high advertising rates were that, ''*Vogue* is the elimination of waste circulation for the advertiser of quality goods. I determined to bait the editorial pages in such a way as to lift out of all the millions of Americans just the 100,000 cultivated people who can buy these quality goods.''

In 1911, Nast bought interests in two other magazines, *House & Garden,* and *Travel.* Two years later, he wrote an article for the *Merchants' and Manufacturers' Journal,* wherein he described his own theory for creating a successful magazine—rather than appeal to the greatest number of people, a magazine should address the interests of a particular group of people. ''A 'class publication' is nothing more nor less than a publication that looks for its circulation only to those having in common a certain characteristic marked enough to group them into a class. . . . The publisher, the editor, the advertising manager and circulation man must conspire not only to get all their readers from the one particular class to which the magazine is dedicated, but rigorously to exclude all others.'' By publishing a magazine that was aimed at the American upper class, Nast defined what it meant to be a member of that class. He also gave those who hoped to join that class lessons on what was needed to be a part of that select group.

The Woman Who Was *Vogue*

Edna Chase began working in the circulation department at *Vogue* when she was 18 years old, in 1895. In 1914 she became the magazine's editor. Chase had high expectations of her staff. Women had to wear black silk stockings, white gloves, hats, and closed-toed shoes. On one occasion a *Vogue* editor tried to commit suicide by throwing herself in front of a subway train. Chase admonished the employee (who survived) and said, ''We at *Vogue* don't throw ourselves under subway trains, my dear. If we must, we take sleeping pills.''

Nast and Chase believed that the editorial and advertising areas of the magazine should be separated, and that advertised fashions should have no bearing on clothing styles featured in the articles. During the Great Depression this distinction grew more difficult to maintain. Advertisers expected to receive editorial coverage, in return for the exorbitant cost of advertisements. In 1934, Bergdorf Goodman spent over $16,000 for about 16 pages of advertising; the magazine gave the store over 60 pages of editorial space.

When World War I began, Chase worried that the fashion content of the magazine might dwindle, since most fashion originated in Paris at that time. She came up with the revolutionary idea of holding a charity fashion show featuring the work of New York designers. The idea of a fashion show ''benefit'' presentation was new, and Chase was uncertain as to whether or not society women might be attracted to such a venture. She managed to convince Mrs. Stuyvesant Fish to endorse the event, and thus many society women attended. There were no professional models in the United States, and so dressmakers' models were trained to walk down a runway. *Vogue* devoted 17 pages to coverage of the highly successful event. In so doing, *Vogue* opened the market for American designers and ushered in a new era in fashion—one that was no longer dominated exclusively by Paris.

Nast was the first publisher to produce international editions of his magazine. Through British, French, Spanish, and German editions of *Vogue,* the magazine evolved, as one advertisement stated, ''. . . [into] a living force in all of the civilized corners of the world.''

Vanity Fair Appealed to the Intellect

In 1913, Nast added two magazines to his publishing empire, *Dress,* and *Vanity Fair.* Around this time he met Frank Crowninshield and asked him to be editor of *Vanity Fair.* Crowninshield accepted on the condition that the magazine would contain nothing about women's fashion. Crowninshield intended that the mission of the magazine should be to cover the theater, art, literature, and sports. Of women readers he wrote, ''For women, we intend to do . . . something which . . . has never before been done for them by an American magazine. We mean to make frequent appeals to their intellects. . . . '' Crowninshield despised advertisements, and he intensely disliked a particular feature in his magazine called the ''Well-Dressed Man.'' He believed that merchandising columns prostituted the magazine. When Crowninshield reduced space for the column to just four pages a year, Nast demanded the cut pages be replaced. Nast was well aware that editorial material focused on fashion greatly pleased his advertisers.

In 1921, Crowninshield moved into Nast's Park Avenue apartment. The two went to parties, openings, the theater, operas, and nightclubs. They entertained, traveled, golfed, and joined clubs together. They gave parties that brought together artists and society folk and initiated a concept called ''cafe society.'' The relationship between the two men gave rise to gossip, although the two were never sexually involved. Crowninshield was not known to have had a physical relationship with anyone. Nast had two wives and several girlfriends. While Nast was still married to Clarisse Couder he became involved with Grace Moore, an opera singer. His other romantic interests were actresses, models, and debutantes. In 1928, Nast, then 55 years old, married a 20-year-old woman named Leslie Foster. In 1930, the couple had a daughter whom they also named Leslie. They divorced in the early 1930s. Nast was involved with Helen Brown Norden between 1932 and 1936.

Financial Ruin

Nast changed the face of fashion photography forever. He hired well-respected photographers and urged them to take more realistic, relaxed, and informal photos. To ensure high quality publications, Nast purchased and renovated a printing plant in Connecticut. The Condé Nast Press earned a reputation for technical excellence, and Nast made several innovations in printing technology. When the stock market ''crashed'' in 1929, Nast no longer commanded the resources to indulge his perfectionist ideas of printing or anything else. He was ruined. On October 29, 1929, the stock value of Condé Nast Publications plummeted from $93 per share to $4.50. Nast owed two million dollars to a

bank. He lost control of his publishing empire and within a few years was in debt for almost $5 million.

In 1930, Clare Boothe Brokaw (later Luce) went to work for Condé Nast Publications. By 1933, she was the managing editor of *Vanity Fair.* She suggested to Nast that he buy *Life,* a humorous magazine, and change the format to a pictorial magazine. Nast, who was devastated by his losses, rejected her advice. When Brokaw married Henry Luce, she persuaded him to follow her plan, and in 1936, Luce's new *Life* appeared on the scene. The publication became one of the world's most successful magazines.

In 1936, *Vanity Fair* merged with *Vogue.* Three years later, Nast started a new magazine called *Glamour.* Its objective was to recognize the Hollywood influence on fashion, beauty, and charm, and to bring those trends to the average woman. Nast used a new layout format for this magazine, the ''crowded'' page. Prior to this time, Nast publications presented stark, white pages with only one or two photos per page. The new *Glamour* magazine and its imaginative format were highly successful.

A Sad End

In 1941, Nast developed health problems. His blood pressure soared, his heart began to fail, and he became dependent upon the use of an oxygen tank. He kept his failing health a secret from most people, until he suffered one heart attack in December of 1941 and another in September of 1942. He died in New York City on September 19, 1942. Eight hundred people attended his funeral. In January 1943, his possessions were auctioned off to pay his debts.

Nast believed that women should have the opportunity to have the prettiest clothes, the prettiest surroundings, and every known method to make themselves more attractive. His magazines still exist today. In 1998, the circulation of *Vogue* was 1,136,000. *Vanity Fair,* reestablished in 1983, had a circulation of 1,200,000 in 1998. Several other publications bear the famous name, such as *Condé Nast Bride's, Condé Nast Traveler,* and *Condé Nast Sports for Women.*

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Patricia Neal

Patricia Neal (born 1926) is almost as well known for the events of her own life as she is for her career on stage and screen. In 1963, after winning her first Academy Award for Best Actress, Neal suffered three massive strokes. Her struggle to come back was both more dramatic and more triumphant than any of her roles on stage or screen.

Patsy Louise (''Patricia'') Neal was born in Packard, Kentucky on January 20, 1926. Her father, William Burdette Neal, was raised on a tobacco plantation in Virgina, and worked at the South Coal and Coke Company. Her mother, Eura Mildred Petrey Neal, was the daughter of Packard's town doctor, Pascal Gennings Petrey. She had an older sister, Margaret Ann, and a younger brother, William Petrey, whom they called ''Pete.'' In 1929, the family moved to Knoxville, Tennessee where William Neal had gotten a new job.

Drama Classes for Christmas

Although Neal was raised as a Baptist, she frequently attended the Methodist church with friends. On one of those occasions, during a Christmas program in 1936, she heard her grammar school teacher, Cornelia Avanti, present a monologue. She was so impressed that she wrote a letter to Santa explaining she wanted to study ''dramatics'' for her Christmas present. Her Aunt Maude's sister-in-law, Emily Mahan, had just returned from New York and opened her own drama school, so Neal's parents sent her to study with Mahan. Soon, Neal was organizing neighborhood productions, and presenting shows on the Neal family front porch. By high school, she was performing monologues in her Aunt Maude's sitting room. Word of mouth spread, and soon she was in demand for dramatic readings at local groups like the Knoxville Social Club. She won many awards for her readings, including the Tennessee State Award for dramatic reading. She also performed with the Tennessee Valley

Players. It was during this time that Neal decided that acting was the career path she would follow.

Neal enrolled in the drama school at Northwestern University in 1943. That following summer, she acted with a fledgling summer theater troupe in Eagles Mere, Pennsylvania. By the end of the summer, she had decided to quit school and went to New York with 300 dollars in her pocket. She moved to a West side apartment with three friends and began auditioning. She eventually landed the part of understudy for both lead roles in *The Voice of the Turtle,* and, at the suggestion of the show's producer, changed her name to ''Patricia.''

From New York to Hollywood

The next year, Neal won the starring role in Lillian Hellman's *Another Part of the Forest.* The show opened at the Fulton Theater in New York on November 20, 1946. Neal was a critical success and won several awards including the Donaldson Award, the Drama Critics Award and the Antoinette Perry Award.

The silver screen was next. Neal accepted a contract from Warner Brothers, and later worked with MGM and 20th Century Fox. In her first role she played Mary in the 1949 movie version of *John Loves Mary.* This, as well as her next two films, *The Fountainhead* (1949) and *Bright Leaf* (1950), with Gary Cooper, were critical failures. The tide turned, however, in 1950 when she starred alongside Ronald Reagan in *The Hasty Heart.*

Shortly after arriving in Hollywood, Neal met and fell in love with Gary Cooper, who was married at the time. She and Cooper had an affair that began as the shooting of *The Fountainhead* ended. The low point of the affair came when Neal discovered she was pregnant. The two decided an abortion was the best solution to that problem. It was a decision she always regretted. The event hastened the end of their relationship in 1951.

Neal returned to New York, taking her own apartment on Park Avenue. She auditioned for Lillian Hellman and Kermit Bloomgarden in *The Children's Hour,* and was accepted for either of the two leading roles. She chose Martha. Just before rehearsals began for the play, she was introduced to Roald Dahl at a party at Hellman's home. The children's author, now famous for contributions like *Chitty Chitty, Bang Bang, Charley and the Chocolate Factory* and *James and the Giant Peach,* had come to the United States in 1942 to work in espionage for the British embassy in Washington. He soon after became a feature writer, contributing to several magazines including *The New Yorker.* Neal was not particularly interested in Dahl, but he persisted. ''Deliberate is a good word for Roald Dahl. He knew exactly what he wanted and he quietly went about getting it. I did not yet realize, however, that he wanted me,'' Neal wrote in her autobiography, *As I Am.*

Neal wanted to settle down and start a family, so she married Dahl on July 2, 1953, though she would later admit that she didn't love him then. The couple eventually had five children. After the wedding, they purchased a home called Gipsy House, 30 miles from London, in Great Missenden. They would live there in the spring and summer, and in New York the rest of the year while she was acting.

Neal continued to do stage work in both England and the United States throughout the 1950s, performing in *A Roomful of Roses, Suddenly Last Summer, Cat on a Hot Tin Roof,* and *The Miracle Worker.* She returned to the screen, too, performing in Elia Kazan's *A Face in the Crowd* in 1957. In 1961, she played the part of 2E in Truman Capote's *Breakfast At Tiffany's,* a supporting role to George Peppard and Audrey Hepburn's leads. In 1963, Neal co-starred with Paul Newman in the Elia Kazan film, *Hud.* She won an Academy Award, the New York Film Critics Award, and the British Motion Picture Award for ''best foreign actress.''

Tragedy Came in Threes

All was not well in Neal's private life. A series of tragedies, beginning in the early 1960s, would put her career on hold for a few years. The first tragedy to hit the Dahl family was an accident. Five-month-old Theo suffered severe brain damage after being struck by a taxi while in his pram. Shortly thereafter, in 1962, the Dahl's oldest child, Olivia, came down with encephalitis and died. She was seven years old.

In 1965, during the filming of *Seven Women,* Neal suffered three strokes while pregnant with daughter, Lucy. She was 39. After surgery to remove blood clots on her brain, she fell into a 21-day coma. Newspapers prematurely published her obituary, but Neal was still fighting. The strokes left her paralyzed on her right side and greatly diminished her speech. The tragedy brought out Dahl's best and worst traits. As a stroke victim, he knew that Neal had a year or less to re-learn most of her basic skills. When she returned home from the hospital he forced her to ask for things by their proper names or go without them. They worked together for ten months. At the end of that time, the only remaining infirmity was a loss of vision in her right eye.

A Triumphant Return

Neal returned to acting at Dahl's urging. In 1965, she won a British Film Academy Award for best foreign actress for *In Harm's Way.* In 1968, she was nominated for an Academy Award for her role in *The Subject was Roses.* In 1971, Neal was nominated for an Emmy Award for her performance in the film *The Homecoming: A Christmas Story.* It became the pilot for *The Waltons* television series.

Around this time, Neal met a young widow at the David Ogilvy advertising agency, Felicity Crosland. The two became friends and Crosland was invited to stay at Great Missenden. She eventually betrayed that friendship by becoming Dahl's mistress. When Neal learned of the affair, she was devastated and returned to New York, this time for good. She had come to depend on Dahl, and even love him. The couple divorced in 1983.

Neal eventually converted to Catholicism. On the advice of Gary Cooper's daughter, she entered the Regina Laudis Abbey, a New England Benedictine retreat. The nuns encouraged her to keep a journal of her memories and rediscover herself. The therapy was also intended to improve her memory, which had been affected by the strokes.

The journal became the basis for Neal's autobiography, *As I Am,* which was published in 1988. It helped her to come to terms with the divorce.

Never one to rest on her laurels, Neal has turned the knowledge she gained from being a stroke victim into a way to help others. The Patricia Neal Rehabilitation Center was opened in 1978 in Knoxville, Tennessee. The 72-bed facility is nationally recognized for its rehabilitation of patients with stroke, spinal cord, and traumatic brain injuries. Neal and Dahl had created a recovery system that is recognized worldwide. Thirty stroke centers in England now use those methods.

Life On Her Own

In 1981, Anthony Harvey and Larry Schiller directed and produced *Gypsy House: The Patricia Neal Story,* staring Glenda Jackson and Dirk Bogarde for CBS television. Robert Anderson (*Tea and Sympathy*) wrote the script, which both Neal and Dahl reviewed and approved before shooting began. Jackson was nominated for an Emmy for her performance.

Neal continued to perform in several made-for-TV movies throughout the 1980s and co-starred with Shelley Winters in the ironically titled, *An Unremarkable Life,* in 1989. In 1999, Neal played the role of Cookie in the Robert Altman film, *Cookie's Fortune,* a murder-mystery involving two sisters in a small Mississippi town. Neal also took two cruises with the Theater Guild's Theater-at-Sea programs. She performed in one hour plays, read stories, and related incidents from her life.

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John Nordstrom

Nordstrom stores are known for outstanding customer service and product selection. The Seattle-based department store began as a small shoe store co-founded by Swedish immigrant John W. Nordstrom (1871–1963) in 1901.

John W. Nordstrom endured many hardships before becoming a successful shoe retailer in the early 20th century. A difficult childhood, immigration to the United States, and a series of back-breaking jobs gave Nordstrom the drive he needed to succeed and taught him the value of hard work.

The founder of Nordstrom stores was born Johan W. Nordstrom on February 15, 1871, in Alvik Neder Lulea, Sweden, just 60 miles from the Arctic Circle. Nordstrom's father, a blacksmith, wagon maker, and part-time farmer, died when Nordstrom was eight. Three years later, Nordstrom's mother took him out of school to work on the family farm. Nordstrom, the third of five children, described his childhood as unhappy. His mother expected him to do as much work as his brother, who was ten years older.

Nordstrom left Sweden with two friends when he was 16. They traveled by boat to Hull, England, and then by train to Liverpool, where they began a ten-day voyage as steerage passengers to New York. From there, Nordstrom took a train to Stambaugh, Michigan, where a cousin helped him get a job loading iron ore onto railroad cars. This was the first of many manual jobs he held over the next five years. Nordstrom moved westward through Iowa, Colorado, California, and Washington, performing such back-breaking work as logging, coal mining, gold and silver mining, loading railroad ties, and carting bricks. In 1896, he settled in Arlington, Washington, about 50 miles north of Seattle. Nordstrom was one of many Swedish immigrants in the town. He started a potato farm on 50 acres of land and began courting a Swedish woman named Hilda Carlson.

A year later, the *Seattle Port-Intelligencer* reported that gold had been found in the Yukon territory. Like many West Coast residents, Nordstrom traveled north to seek his fortune. He took a coal freighter to Port Valdez, Alaska, and then traveled 1,000 miles on horse and on foot to Dawson in the heart of the gold fields. Accustomed to hard work, Nordstrom toiled in the gold fields for two years before striking pay dirt. When another miner challenged his claim, Nordstrom sold his share to the other miner rather than fight him in a corrupt arbitration process. He returned to Seattle with $13,000.

Settled in Seattle

Nordstrom, who had changed his given name to John, married Hilda Carlson in 1900. The couple had five children: Everett, Elmer, Lloyd, Mabel, and Esther.

Nordstrom wanted to invest his earnings in a business. A Klondike friend, Carl F. Wallin, worked as a shoemaker and suggested that he and Nordstrom open a shoe store. Nordstrom invested $5,000 in the business; Wallin added $1,000. Their store, Wallin & Nordstrom, opened in 1901 in a 20-foot-wide Seattle storefront. The two Swedes, who barely spoke English, began their business with a $3,500 inventory of shoes, ranging in price from $1.95 to $4.95. Nordstrom knew nothing about selling shoes, as he recalled

in his memoir, ''Opening day, we had not had a customer by noon, so my partner went to lunch. He had not been gone but a few minutes when our first customer, a woman, came in for a pair of shoes she had seen in the window. I was nervous and could not find the style she had picked out in our stock. I was just about ready to give up when I decided to try on the pair from the window, the only pair we had of that style.'' The customer bought the shoes.

The partners relied on traveling salesmen to stock the store. At first, they bought only medium widths. But they soon realized that their Swedish customers required larger sizes, and they began keeping wider widths in stock. Little did they know at the time, the successor to their tiny store would one day have a national reputation for its extensive inventory.

Wallin & Nordstrom's first day sales totaled $12.50. Within a few months, Saturday sales reached $100. By 1905, the store's annual sales were $47,000. That year, the partners expanded for the first time. They bought a second shoe store and relocated their business. The business expanded several times, but it continued to carry conservative shoes, including many corrective ''health'' shoes, rather than fashion styles.

Second Generation

Nordstrom's sons, Everett and Elmer, began working in the store as stock boys when they were young. By 1928, Nordstrom and Wallin's partnership was strained and Nordstrom sold his interest in the store to his sons. *The Nordstrom Way* describes the sons' ownership as ''only on paper because their father had loaned them the money for the purchase and had co-signed a bank note to ensure them working capital.'' Although officially retired at age 57, John Nordstrom maintained an office at the store for the rest of his life. Wallin retired in 1929 and sold his share of the business to the Nordstrom sons, who renamed the store Nordstrom's. John Nordstrom's third son, Lloyd, joined the company in 1933.

Many years later, John Nordstrom was asked if he had taken a big risk when he turned his business over to his relatively inexperienced sons. He responded, ''I only went through the sixth grade in grammar school in Sweden. My boys are college graduates. They must be a lot smarter than I ever was.''

Nordstrom's survived the Depression, when retail prices dropped, forcing the business to sell twice as many shoes to maintain its sales volume. During World War II, shoes were strictly rationed. Because leather was reserved for Army boots, retailers were given quotas of shoes to sell and customers were issued ration stamps. They were allowed only three pairs per year. The Nordstroms traveled the country to maintain the inventory their customers were accustomed to, including odd sizes and women's work boots, which were in demand during the war.

Between the 1920s and the 1950s, Nordstrom developed the customer service philosophy for which the store is known today. Everett, Elmer, and Lloyd Nordstrom ran their business with a high level of personal service. According to *The Nordstrom Way,* they stocked high-quality merchandise and worked with suppliers to obtain the best values, unique items and a wide selection of styles and prices. Buyers were sticklers for quality and were known to examine merchandise scrupulously. Salespeople were taught to understand the products they sold.

Ironically, the company's customer service attitude could not change the owners' salesmanship abilities. In *The Nordstrom Way,* Lloyd Nordstrom said that he, his brothers, and his father were the store's worst salesmen, but they succeeded by providing good value and quality, and by hiring salespeople to move the merchandise out of the store. Today, everyone who works for Nordstrom's begins his or her career as a salesperson; managers are not hired from outside the company. Management believes the only way to learn how to care for customers is to grow up inside the company culture.

Under the management of Nordstrom's three sons, his business grew to be the largest independent shoe chain in the United States. By the early 1960s, the company had expanded to eight stores in Washington and Oregon and operated 13 leased shoe departments in other stores. Nordstrom's four-story Seattle store was the largest shoe store in the United States. The company's 1961 sales volume reached $12 million.

Expanded into Apparel

Nordstrom's diversified into apparel when it bought Best's Apparel Inc., a fashionable Seattle women's clothing store in 1961. Six years later, annual sales were $40 million. Shoes accounted for half of sales.

During the 1960s, Nordstrom's became the first clothing retailer to pay its salespeople meaningful commissions. The Nordstrom family believed that cash incentives encouraged salespeople to work harder and to build customer loyalty.

Shortly after the purchase of Best's, on October 11, 1963, John Nordstrom died in Seattle, Washington of a cerebral hemorrhage, at the age of 92. He had visited his office at the company headquarters throughout his retirement to play cards or cribbage or just to walk around the store.

In 1968, Nordstrom's sons turned the business over to their sons. A plan was considered to sell the business to another retailer. Instead, the third generation took the company public in 1971. Nordstrom Inc. subsequently expanded into Alaska, California, and the East Coast. This expansion was considered risky because Nordstrom was not well known outside the Pacific Northwest. In 1995, six members of the fourth generation of Nordstrom's were named co-presidents of what had become a nationwide chain.

Today, the small shoe store founded by hard-working John Nordstrom in 1901 has grown into a nationwide fashion specialty chain known for its renowned services, generous size ranges, and a selection of fine apparel, shoes, and accessories for men, women, and children. Nordstrom has been called ''America's Number One Customer Service Company'' based on its policies of empowering salespeople

to make decisions favoring the customer over the company. While the company's growth and expansion were largely orchestrated by the descendents of John W. Nordstrom, he founded the company on the principles that have fueled its success: exceptional quality, selection, service and value.

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Paavo Nurmi

Paavo Nurmi (1897–1973) was one of the greatest distance runners of all time. Known as ''The Flying Finn'' and ''The King of Runners,'' he dominated long-distance running throughout the early part of the twentieth century, setting 25 world records at distances from 1,500 meters to 20,000 meters and winning nine gold and three silver medals at three Olympic Games from 1920 through 1928.

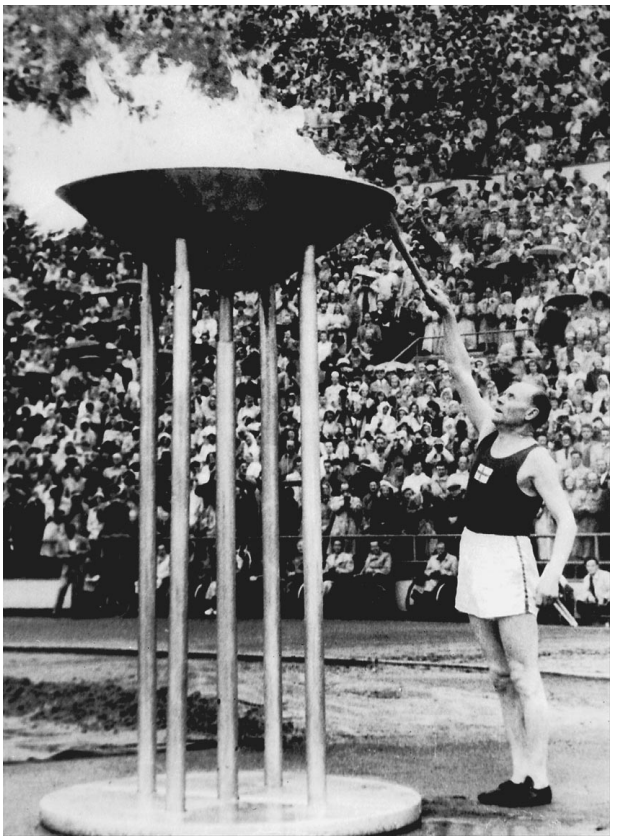

Born on July 13, 1897 in Turku, a port town on the southwest coast of Finland, Nurmi was the son of a carpenter and began running through the Finnish forests when he was nine. He later claimed that he grew up eating black bread and dried fish. If he did, this meager diet made him a champion. His father died in 1910 and Nurmi finished his schooling with an average of 9.38 out of a possible 10. He worked on docks and was a filer in an engineering shop for the next four years.

Nurmi was inspired to become a runner by the incredible performance of Finnish runner, Hannes Kolehmainen, at the 1912 Stockholm Olympics. Kolehmainen brought his small country to international attention by winning three gold medals in long-distance events. Nurmi was 15 years old at the time. He soon bought his first real pair of running shoes and started training.

Disciplined Training

Nurmi was one of the first athletes ever to take a systematic approach to training. Although this approach is common today, in Nurmi's time no one had yet thought to train with a stopwatch to measure pace and time, or to cross-train by combining running, walking, and calisthenics. His major innovation in training was to run most of the race at an even pace. Because he ran with a watch, Nurmi, unlike other athletes, knew what his pace was while he was running and could plan his winning strategy. Before this, runners had run fairly slow laps around the track, conserving their strength until the last lap when they sprinted to the finish. The Sports Museum Foundation of Finland quoted him as saying, ''When you race against time, you don't have to sprint. Others can't hold the pace if it is steady and slow to the finish.''

Nurmi's discipline took precedence over everything else in his life. ''Success in sport as in almost anything comes from devotion,'' he said, according to Joe Brady in *Virtual Finland,* ''The athlete must make a devotion of his specialty.'' Nurmi certainly did that, critically analyzing his daily training schedule, combining long, slow runs and long walks. Obsessed with running, he seemed to observers not to have any personality at all. Nurmi appeared to be a remote, cold, and inhuman running machine. He did not socialize with other athletes, never gave interviews, disliked publicity, and seemed never to let anyone get to know him, throughout a long career.

As Brady noted, ''Nurmi was an introvert. To many observers he seemed bleak and remote, interested only in his running.'' Nurmi's inward intensity was a part of his personality, but also came from the fact that he was determined to leave records that would never be broken. According to the Sports Museum Foundation of Finland, Finnish journalist Martti Jukola wrote of him in 1935: ''There was something inhumanly stern and cruel about him but he conquered the world by pure means: with a will that had supernatural power.''

Began to Race

In 1914, Nurmi joined Turun Urheiluliitto, a Turku sports club that he represented throughout his career. On

May 29 his training paid off—running at Turku, he set his first national record by running 3000 meters in 8 minutes, 36.2 seconds. There were no Olympic Games in 1916 because of World War I, but in 1920 Nurmi ran at the Olympic Games in Antwerp, Belgium. In the 5,000 meters, his first race, he lost to Joseph Guillemot of France. This would be the only defeat to a foreigner in an Olympic final during his entire career. He won gold medals in the 10,000 meters and the individual and team cross-country events, and a silver in the 5,000 meters.

After the Antwerp Olympics, Nurmi continued to win. He set his first world record on June 22, 1921, in Stockholm by running the 10,000 meters in 30 minutes, 40.2 seconds. After that, he set a new world record in distances ranging from 1,500 meters to 10,000 meters, racing with his stopwatch in hand, adhering to a rigid schedule he had planned beforehand. Instead of concerning himself with what his competitors were doing, Nurmi was more concerned with meeting his own high goals, set by his watch. By the end of 1923, Nurmi held world records in the mile, the 5,000 meter, and the 10,000 meter races, a feat that has never been done before or since.

At the 1924 Paris Olympics, the Flying Finn won five gold medals in six days. Nurmi won the 1,500 and the 5,000 meters within an hour of each other, won the cross-country race as an individual and as part of a team and won the 3,000-meter team race. In the 1,500-meter event, he ran 800 meters in 14:31:2, killing all opposition by effectively winning long before the race was over. He was so confident that he tossed his stopwatch onto the grass and cruised easily to the finish. In the 5,000 meters, he tried a different tactic. His rivals, Ville Ritola of Finland and Edvin Wide of Sweden, started with a fast pace. Nurmi ran steadily 40 meters behind them, waited for them to fade (meanwhile checking the pace with his watch), and then passed them. In the cross-country race, he stunned everyone with his seemingly superhuman performance—on a day so hot and humid that 24 of the 39 entrants collapsed along the way, Nurmi seemed untouched and won the race by two minutes.

In that same Olympiad, Finnish authorities barred Nurmi from competing in the 10,000 meters because they wanted to give Finnish runner Ville Ritola a chance to win a gold. This angered Nurmi, so he went to another track and ran alone, recording his time on his stopwatch. It was faster than the official time set by the gold medal winner.

American Tours

In 1925, Nurmi embarked on a tour of the United States, running mostly on indoor tracks. In five months, he raced 55 times, won 53 of the races, lost once, and opted out of the race once.

Perhaps this tour tired him because Nurmi lost some of his edge. He began winning by shorter margins and he never bettered the three world records he had set in 1924 in the 1,500, 5,000, and 10,000-meter events. Despite the decline, Nurmi went to the 1928 Olympic Games in Amsterdam. If he performed well, it would open the door for him to enter the potentially lucrative American track circuit. He won a gold medal in the 10,000 meters and took silver in the 5,000 meters and the 3,000 meters.

According to the Sports Museum Foundation of Finland, when he was 31, Nurmi told a Swedish newspaper reporter, ''This is absolutely my last season on the track. I am beginning to get old. I have raced for fifteen years and have had enough of it.'' Nevertheless, he continued to run and, in 1929, went on his second American tour. By 1930, he had regained some of his old energy and form and set world records in six miles and in 20 kilometers.

Barred from Olympic Competition

In 1932, Nurmi headed for the Olympic Games in Los Angeles, determined to defend his 10,000 meter record against rivals. He also hoped to win a gold medal in the marathon, just as his hero Hannes Kolehmainen had done in 1920. The IAAF barred him from Olympic competition because, they claimed, he was no longer an amateur: he had been paid travel expenses for a tour through Germany in 1925. At that time, athletes could only compete in the Olympics if they had not made money from their sport, so Nurmi was out.

Nurmi went to Los Angeles anyway, stayed in the Olympic village and kept training. Runners who saw him reported that he suffered from a foot injury and was barely able to walk. However, his determination was so great that Nurmi ran anyway. Other runners scheduled to compete in the marathon pleaded with IAAF officials to let Nurmi run, but their pleas were ignored. Barred from running, Nurmi could not bring himself to watch the 10,000 meters or the marathon. He later claimed that, if allowed to compete, he would have won the marathon by five minutes.

Last Race

Because he had competed as a professional runner, Nurmi was no longer allowed to compete in international amateur events. In Konigsberg, Germany, on October 4, 1931, he won his last event outside Finland, a 5,000-meter race. He continued to run in Finland after that, and was known as the ''national amateur.'' He ran his last race in Viipuri, Finland, on September 16, 1934, winning the 10,000 meters.

After retiring from running, Nurmi became a businessman and building contractor. He had saved and invested his money since the 1920s and now made a great deal more, mostly through house building; 40 townhouses that his company built are still standing in Helsinki today. In addition to business, Nurmi sometimes trained other Finnish runners. He hated publicity, but when World War II began and Finland was threatened by the Soviet Union, he went to the United States to gain support for the Finnish cause.

Lighted the Olympic Flame

In 1952, the Olympic Games were held in Helsinki. As was the tradition, a relay of runners had carried a torch with the Olympic flame from Greece to Finland. No one new who the last runner would be, the one who would bring the torch into the stadium to light the Olympic flame for these Games. When the electric scoreboard flashed, ''The Olym-

pic torch will be brought into the stadium by Paavo Nurmi,'' the 70,000-person home crowd was stunned into silence. Then a huge roar filled the stadium and many Finns burst into tears.

Nurmi worked hard all his life and never retired, although an attack of coronary thrombosis slowed him down in the late 1950s. In 1967, he experienced another attack. The following year, he used his hard-earned money to set up a foundation to study that disease, providing buildings for the researchers to do their work and a large sum of money.

Nurmi died in Helsinki on October 2, 1973. On October 11, he was given a state funeral with full honors and was buried in his hometown of Turku. Since his death, statues of him have been erected all over Finland and at the International Olympic Committee headquarters in Switzerland. Medals and stamps have been issued in his honor and an asteroid was named after him. In 1987, Finland issued a tenmark note with Nurmi on one side and the Olympic stadium on the other, making Nurmi the only Olympic athlete ever to be pictured on any nation's currency.

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Gordon Parks

Multi-faceted photojournalist, Gordon Parks (born 1912), documented many of the greatest images of the 20th century. He expanded his artistic pursuits from visual images to literature with his first novel, *The Learning Tree,* which he then adapted into an award-winning motion picture. Over the years, his works have included musical composition, orchestration, and poetry. The limit of Parks' talent remains to be discovered as he evolves with characteristic grace into the era of digital photography.

Gordon Roger Alexander Buchanan Parks was born in Fort Scott, Kansas on November 30, 1912. He was the youngest of 15 siblings, the children of Andrew and Sarah (Ross) Jackson Parks. The rumor survives, more than eight decades later, that Parks was born dead. In what must have seemed a miracle, the attending physician was able to revive the infant. The physician, Dr. Gordon, acquired a namesake in the process.

The Parks family members were victims of extreme poverty. Andrew Parks was a dirt farmer whose wife passed away when Gordon was only 15. Following the death of Sarah Parks, members of the Parks family dispersed, and Gordon went to St. Paul, Minnesota to stay with an older sister. In St. Paul he attended Central High and Mechanical Arts High School, but the hardships of adult life set in before he received a diploma. Parks had failed to establish a congenial relationship with his brother-in-law. Thus, life became difficult. The relationship grew increasingly strained until Parks abruptly left his sister's household. Still in high school and jobless, he carried few belongings with him into the frigid Minnesota winter. He survived by taking odd jobs and tried to finish his education, but soon dropped out and drifted in search of work.

Young Artist on His Own

Even as a very young child, Parks sensed his own gift of music. As a youngster, he played an old Kimball piano whenever he could find the time. He was, in fact, able to pick and play most instruments that crossed his path. That innate sense of music enabled Parks to secure work as a piano player, albeit in the setting of a brothel. In time Parks joined the Larry Funk Orchestra and went on tour until the band dissolved in New York, at which point he found himself in Harlem and jobless once again. Parks joined the Civilian Conservation Corps in 1933 and used that employment to return to Minnesota, where he married Sally Alvis. In 1935 Parks went to work for the railroad.

Parks was a porter on the Northern Pacific Railroad in the late 1930s when he purchased a 35mm camera, a Voightlander Brilliant, from a pawn shop in Seattle. He carried the $10 camera to Puget Sound and shot some pictures of seagulls. Those first pictures were impressive, and they were on display at the developer's shop within weeks. Soon Parks secured a professional ''shoot'' for a woman's apparel store in St. Paul. Eventually his work was seen by Marva Louis, wife of prize-fighter Joe Louis. In 1941, she convinced Parks to move to Chicago, where she used her influence to procure photography assignments for him. In his spare time, Parks photographed the urban ghettos, and again his work was impressive. Within the year, Parks received a fellowship from the Julius Rosenwald Foundation to study photography. He used the opportunity to apprentice with Roy Stryker at the Farm Services Admin-

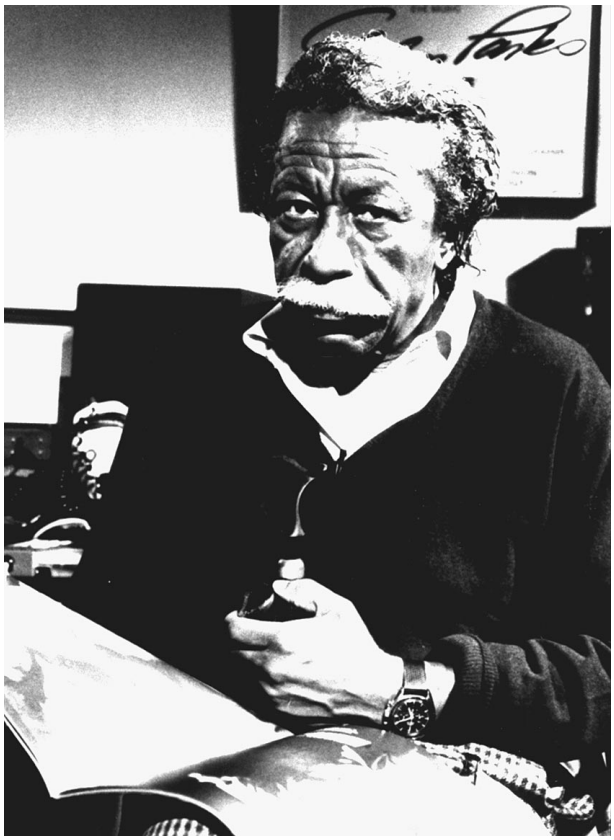

istration (FSA) in Washington, D.C., beginning in January 1942. Parks documented images of the Great Depression. His first FSA picture, taken in 1942, was called ''Washington, D.C. Government Charwoman.'' The classic photograph depicted a government employee, Ella Watson, who worked at one of the federal buildings in Washington, standing with a mop and broom against a backdrop of the American Flag. Parks found Watson to be an expressive subject, and he shot 85 pictures of her. The original photo of Watson, which is alternately titled ''American Gothic, Washington, D.C.'' was one of over 200 works that Parks donated to Washington's Corcoran Art Gallery in 1998.

By 1943, Parks was a valued employee of Roy Stryker. When Stryker transferred to the Office of War Information, Parks went along. His assignment with the War Office was to document through photography the activities of the 332nd Fighter Group, the Tuskegee Airmen. He remained on that assignment until 1945 when he changed employers, again to work with Stryker. The pair went to work at Standard Oil in New Jersey where Parks photographed small towns and other urban views.

Parks was still employed by the federal government in 1944 when he accepted a freelance assignment from *Vogue* magazine to shoot some fashion sets. The *Vogue* assignments continued for several years. In 1947, Parks found the time to write a how-to book called *Flash Photography.* He followed with a second book called *Techniques and Principles of Documentary Portraiture* in 1948. Also in 1948, Parks embarked on what evolved into a 20-year career as a member of the photography staff of *Life* magazine. That publication availed itself of his expressive artistry as well as his cultural background. As an African American, Parks received assignments few others would accept, including a moving and eloquent photographic documentary about the urban gangs in Harlem. Among the most expressive of the photographs in that work was a 1948 shot called ''Red Jackson and Herbie Levy Study Wounds on Face of Slain Gang Member Maurice Gaines.''

Brings Color to *Life*

During his career with *Life,* Parks photographed some of the most beautiful scenery and people in the world. In 1950, he spent two years in Paris, as the European correspondent for *Life.* He worked in the exclusive areas that bordered the Mediterranean Sea—France, Italy, Spain, and Portugal. Parks was privileged to photograph world aristocracy and celebrities, including Duke Ellington, Ingrid Bergman and Roberto Rosselini, Gloria Vanderbilt, and Louis Armstrong. As *Life* opened new doors, Parks expanded his technical horizons. The growing popularity of film and television during the 1950s beckoned Parks to enlarge his creative arena. In 1958, he began his initial work with color photography, and the following year he added poetry to his repertoire. *Life* published a series of photographs by Parks, enhanced with verses of his own poems.

Parks went on to produce memorable photojournalism during the 1960s. In a 1961 essay on poverty in Brazil, his article centered on the family of Flavio Da Silva. Flavio, a twelve-year-old Brazilian boy at the time of the feature, was gravely ill, which put the welfare of his entire family into jeopardy. The Flavio Da Silva Story was hailed as a benchmark of journalism, partly because of the unanticipated outpouring of assistance provided to the Da Silva family in response to Parks' story.

Parks' work continued to profoundly influence the lives of his photographic subjects as well as his own family. In 1965, Parks documented the rift that occurred between civil rights leader Malcolm X and his church, the Nation of Islam. His work incensed the Nation of Islam, and *Life* was forced to provide security protection for Parks. His family left the country for a time, until the animosity subsided. In an earlier piece, in 1956, Parks described the plight of ''Willy Causey and Family, Shady Grove, Alabama.'' The Causeys, too, were forced to flee their home under threats of retribution for Parks' honest yet disturbing journalism. The Causey essay, shot near Mobile, Alabama, was a documentary on the plight of segregated African Americans. In 1967, Parks documented a poverty-stricken family, the Fontenelles, from the tenements of Harlem. With intervention by Parks, the Fontenelles were assisted with $35,000 from *Life.* The money enabled the family to move to Long Island, although a series of tragedies continued to plague them.

Between 1968 and 1976, Parks worked in Hollywood as a screenwriter and film director. Beginning in 1968 and into 1969, he wrote the screenplay, produced the film, directed the filming, and composed the score for *Learning Tree.* The movie, which is autobiographical in nature, was filmed in Parks' hometown of Fort Scott, Kansas. Following the critical success of his first film, Parks made two films

about the character Shaft, in the 1970s. In 1976 he filmed a movie, *Leadbelly,* about the life of the folk singer and guitarist, Huddie Ledbetter.

Lengthy List of Credits

The resume of Gordon Parks reads impressively, with 14 books, eight films, 12 musical compositions, a ballet, exhibitions, photographs, and paintings to his credit. He donated a vast archive of his creative work to the U.S. Library of Congress in 1995, because he ''wanted it all stored under one roof and a roof that I [Parks] could respect,'' he was quoted in *Jet.* James Billington, the librarian of Congress, graciously accepted Parks' offer.

September 17, 1997 marked the first ceremony of the Gordon Parks Independent Film Awards. Chris Williams won the directing award for *Asbury Park* and Sheldon Sampson won the screenwriting award for *Two Guns.* In 1988, Parks made a documentary for the Public Broadcasting System (PBS) entitled ''Gordon Parks: Moments without Proper Names.'' In August of that same year, he received the National Medal of the Arts from President Ronald Reagan. At that ceremony the Washington Press Corps honored Parks with a standing ovation.

In 1989, at the age of 76, Parks penned a ballet entitled, ''Martin,'' about Martin Luther King, Jr. The following year, Parks was inducted into the Journalism Hall of Fame by the National Association of Black Journalists. He also embarked on the exploration of a new artistic medium—digital ink-jet printing. Parks used the art form to create abstractions, many of which are based on photographs of landscapes; but other objects, even paintings, are used as well. With this new art form, Parks placed great emphasis on light and dark.

In addition to *The Learning Tree,* Parks penned three autobiographies: *A Choice of Weapons,* (1966); *To Smile in Autumn,* (1979); and *Voices in the Mirror,* (1990). His numerous poetry anthologies include *Gordon Parks: A Poet and His Camera, Arias of Silence,* and *Glimpses Toward Infinity.*

Among the many exhibitions of Parks' works were ''Moments Without Proper Names,'' in 1996 at the Afro-American Historical and Cultural Museum in Philadelphia; and the retrospective ''Half Past Autumn: The Art of Gordon Parks,'' which opened in September 1997 at the Corcoran Art Gallery in Washington, D.C. ''Half Past Autumn'' went on to St. Paul, New York City, Detroit, Memphis, West Palm Beach, Atlanta, New Orleans, Los Angeles, Cincinnati, and Chicago.

Parks has been the recipient of honorary degrees from a score of universities and art institutions. He was further honored by the Stockton School of East Orange, New Jersey—a communications media magnet, which was renamed the Gordon Parks Academy.

First Black

The prairie country where Parks spent his childhood was replete with segregated public schools, racially motivated killings, and even segregated cemeteries. Parks himself, on one occasion, was left to drown in a river because of his race, but survived the attack. He learned from his parents to avoid the ''decay'' of racism. He was quoted in *Life,* ''The anger and bitterness are there, but you use those emotions to help you do what you want to do.'' In adulthood, Parks was the first African American photographer at *Life* and earlier the first African American at FSA. He witnessed, during his early career in Washington, the segregation of lunch counters, theaters, and other public buildings. Parks' production of *The Learning Tree* was the first ''studio-financed'' Hollywood motion picture directed by an African American.

Parks presented his reflections on racism through selected works. *Born Black,* a collection of his photographic essays for *Life* on the topic of black activism, was published in 1971. Parks directed the movie, *Odyssey of Solomon Northrup* in 1988. It tells the story, based in fact, about a free black man from the North who was taken into slavery by Southerners in the 1800s.

Close-Up

In contrast to his youth, Parks makes his home in a serene studio in Manhattan, overlooking the East River. He was quoted in *Life* concerning his latest creative outlet of painting, ''I paint how I feel when I wake up. I may feel gentle, or very abrupt, like a dragon out of the sky.''

Through nearly 50 years of married life, Parks maintained friendships with a trio of ex-wives. He and Sally Alvis Parks divorced in 1961 after 28 years of marriage. The following year, he married Elizabeth Campbell Rollins. They divorced in 1973. Later that year, on August 26, Parks married Genevieve Young. That final marriage lasted six years; the couple divorced in 1979.

Parks has three children from his first marriage: David, Leslie, and Toni Parks Parsons. An older son, Gordon Jr., was killed in a plane crash in 1979. Parks has two grandsons: Alain and Gordon III, and was honored to be named the godfather of Malcolm X's daughter, Qubilah Shabazz.

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Alice Paul

Credited with revitalizing the movement for women's suffrage, Alice Paul (1885–1977) mobi-

lized a generation of women who had grown impatient with the incremental measures being taken toward gaining the vote. Paul helped to found the Congressional Union (later the National Woman's Party) and led a movement dedicated to the passage of a constitutional amendment for women's suffrage. Her tactics led to the passage of the 19th Amendment to the U.S. Constitution in 1919.

Paul was born in Moorestown, New Jersey on January 11, 1885, just five years before the National American Woman Suffrage Association (NAWSA) was founded by Elizabeth Cady Stanton and Susan B. Anthony. Though her vision of women's rights was never as comprehensive as that of Stanton, Paul always remained committed to women's freedom. The oldest of four children, Paul grew up in a family committed to social justice. Her parents, William M. Paul, a businessman and president of the Burlington County Trust Company, and Tacie Parry, belonged to the Society of Friends and instilled in Paul the Quaker values of discipline, service, honesty, and equality between the sexes. Paul's forbears also included, on her mother's side, the Quaker leader William Penn, who advocated religious tolerance, and on her father's side, the Winthrops of Massachusetts. Her mother, one of the first women to attend Swarthmore College in Pennsylvania, took her daughter to her first suffrage meeting when she was just a child.

When Paul was 16, her father died suddenly of pneumonia. The family, though financially secure, accepted the guidance and authority of a male relative, whose conservative views created some tension in the household. Paul, who had attended a Quaker school in Moorestown, left home to attend Swarthmore College where she studied biology because, according to Christine A. Lunardini in *From Equal Suffrage to Equal Rights: Alice Paul and the National Woman's Party: 1910-1928,* ''it was something about which she knew nothing.'' She discovered politics and economics in her senior year. Professor Robert Brooks recommended her for a College Settlement Association fellowship at the New York School of Philanthropy. When she graduated from Swarthmore in 1905, Paul spent a year there studying social work. She later earned a master's degree in sociology at the University of Pennsylvania and became interested in the problems raised by women's inferior legal status. She went on to earn a Ph.D. in 1912 from the University of Pennsylvania with a dissertation on the legal status of women, a law degree in 1922 from Washington College of Law, and a second Ph.D. in law in 1928 from American University.

Seeds of Militancy

Paul's shift from social work to law reflected a more profound shift in her political sensibilities. In the fall of 1907, Paul interrupted her studies at the University of Pennsylvania to accept a fellowship in social work at the Quaker training school in Woodbridge, England. While she was studying at the University of Birmingham, Christabel Pankhurst, the daughter of the famous British suffragist Emmeline Pankhurst, was prevented from addressing a university audience there by a hostile crowd. Paul had never before witnessed outright opposition to the suffrage cause, and was shocked. The event radicalized her. On the invitation of the Charity Organization Society of London, she became a caseworker in Dalston and attended her first suffrage parade there in 1908. For the next two years, she worked closely with the Women's Social and Political Union, participating in the more militant strategies of British feminism: demonstrations, imprisonment, and hunger strikes.

The National Association of Woman Suffrage Association

Paul left England after a brief incarceration at Halloway Prison for her suffrage activities and returned to the University of Pennsylvania in 1910. She resumed her studies, but with a new determination to change the legal status of women. At the NAWSA convention in 1910, Paul lectured on ''The English Situation'' in an attempt to bring the new militancy across the Atlantic. NAWSA resisted Paul's commitment to direct action, but a younger generation of activists found Paul's new optimism captivating. In 1913, she and Lucy Burns, a graduate of Vassar College whom she had first met in a police station in London, assumed leadership of NAWSA's Congressional Committee and began a campaign for a constitutional amendment that would enfranchise women across the nation.

For a federal campaign to succeed, Paul believed, it needed to have the support of the president. Paul selected March 3, 1913, the day before Woodrow Wilson's inauguration, for a massive suffrage parade on Pennsylvania Avenue, in Washington, D.C. Not only would the suffragists gain important publicity for their cause, they would also inform the president that they were willing to hold the party in power responsible for women's enfranchisement. Over 8,000 marchers participated; over a half million people gathered along the parade route. When President Wilson arrived at the train station that afternoon, few were there to greet him; instead they had gone to Pennsylvania Avenue to watch the suffrage parade. Though Paul had done her part to organize an ordered and peaceful march, an unruly crowd assaulted the suffragists while police stood by and did nothing. The near-riot resulted in a special Senate investigation that resulted in the removal of the superintendent of police. A few days after the parade, a Congressional committee sent a delegation to the White House to meet with the president, who politely asked for more time to consider the matter of women's suffrage. Nevertheless, Paul's first major organizing effort had met with some success.

National Woman's Party

Despite the success of the suffrage parade, Paul encountered increasing resistance from NAWSA over the next several months. NAWSA members feared that Paul's political strategy of holding the Democratic Party responsible for enfranchisement would upset the tentative gains they had made at the state level. In addition, NAWSA had never really embraced Paul's vision of a constitutional amendment. By the summer of 1914, after a divisive struggle within NAWSA, Paul and Burns left to form a newly independent Congressional Union for Woman Suffrage, later renamed the National Woman's Party (NWP). By 1916, the struggle for women's suffrage had shifted to the federal level and Paul's militant tactics, which included picketing the White House, required a group of enthusiastic and dedicated suffragists. The members of NWP were mostly white, middle-class, enfranchised women who were willing to risk respectability, comfort, and even freedom to extend the franchise nationally. For the next two years, many members of NWP, including Paul, endured harassment, imprisonment, forced feedings, and threats, but continued to pursue the goal of a constitutional amendment with dogged determination.

White House Pickets

In January 1917, the NWP stationed members in front of the White House in Washington, D.C. On the eve of America's involvement in the First World War, the tactic was confrontational and audacious; the NWP was the first group ever to picket the White House. Opponents would argue that it bordered on treason. For Paul, whose single-mindedness about women's equality had never wavered, America's involvement in a war for democracy had no moral ground if the nation refused to grant all of its citizens the right to vote. The NWP picketed the White House for 18 months. Thousands of local women, unaffiliated with the NWP, volunteered for the picket lines. While the public initially supported the picketers, by April 1917 Wilson had declared war and support plummeted. The threat of arrest became imminent.

In June, NWP members Lucy Burns and Katherine Morey were arrested by district police, charged with obstruction of traffic, and released. Twenty-seven more women were arrested over the next several weeks. Soon, heavier sentences were handed down and 16 women were required to serve 60 days at Occoquan Workhouse, in Virginia. By September, the House voted to establish a House Committee on Woman Suffrage, and for the first time both branches of Congress had standing committees to consider the question of enfranchisement for women. Picketers were bolstered by the news and more women continued to risk arrest and imprisonment. Conditions at Occoquan differed little from conditions at most prisons in the early part of the twentieth century. Cells were small, dark, and unsanitary. Food was infested with mealworms. Prisoners were routinely harassed and intimidated. Soon, however, it became apparent that the suffragists, and especially their leaders, were being singled out by authorities frustrated by the picketers' tenacity.

In October, Paul was arrested on the picket line and sent to Occoquan. By the end of the month, she and fellow suffragist Rose Winslow began a hunger strike in order to secure their rights as political prisoners. Over the next three weeks, three times each day, Paul and Winslow were force fed; tubes were pushed into their noses and down their throats. In addition, Paul was moved to a psychiatric ward where she was monitored day and night by an attendant holding a flashlight up to her face. Lunardini notes that ''prison psychiatrists interviewed her on several occasions and it was made clear to her that one signature on an admission form was all that was necessary to have her committed to an insane asylum.''

By November 1917, the ordeal was over and the women were released from prison. President Wilson, who was wearied by the tactics of the NWP, announced his support for the suffrage amendment in January 1918. When the Senate refused to pass the bill, Paul once again resumed her picket campaign. When 48 suffragists were arrested, a public outcry prompted the women's release.

Victory

By 1919, the amendment had passed both houses. Paul, however, continued to lobby until it was ratified in 1920. The passage of the 19th Amendment, for so long the focus of Paul's efforts, prompted the NWP to reconsider its political goals. Though she gave up leadership of the NWP after 1920, Paul's ideas still dominated. She drafted an Equal Rights Amendment (ERA), which was introduced in Congress in 1923. Her notion that ''men and women shall have equal rights throughout the United States,'' was a controversial one. Many feminists worried that it would invalidate labor laws that protected women in the workplace, but Paul continued to insist on the simple principle of equality instilled in her by her Quaker upbringing.

Paul continued to struggle for women's equal rights throughout the middle decades of the 20th century. During

World War II, when the war effort required a temporary suspension of protective labor laws, the ERA was revived once again, endorsed by both parties, and debated in Congress. In the 1950s, Paul lobbied Congress to include sex discrimination among the equal protections advanced by the Civil Rights bill and succeeded in securing equal rights for women in employment in 1964.

Paul died on July 9, 1977 in Moorestown, New Jersey, convinced that organizers would be successful in securing the three states needed to ratify the ERA. The amendment, however, was defeated, ending the movement to provide women with a constitutional right to equal justice. Often rigid and conservative, Paul never embraced a broad social platform for women's rights. But her single-minded devotion to legal equality shaped the feminist movement over much of the twentieth century.

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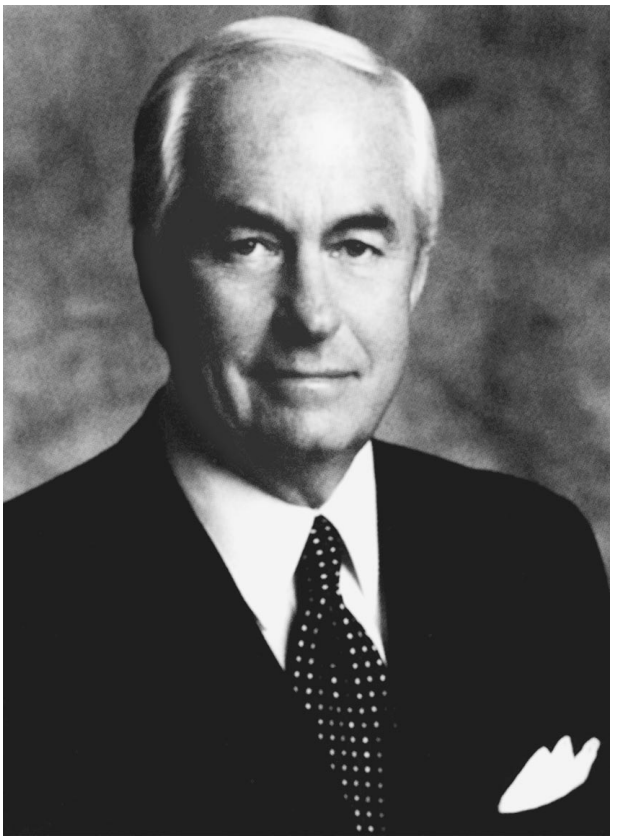

Roger Penske

Roger Penske (born 1937) became a rich man as the owner of Penske Corporation, a multi-billion dollar company involved in many things, including motor racing. Once a successful racecar driver himself, Penske seemed to have a sixth sense about race strategy. He became one of the most winning car owners of all time in the major forms of auto racing.

The pit crew always called Roger Penske ''Captain'' during a race. Penske managed his racing teams with military precision, just as his pit crew serviced the car whenever it stopped. Penske was always cool, calm and collected, rarely becoming upset or agitated regardless of what was happening on the track. Considered to be a perfectionist, Penske was still easy to work for. If, that is, you planned to work hard toward a goal. For he was driven to perfection in business, in sports, and in his personal life, and he expected those around him to give the same dedication regardless of how much time or effort the job demanded.

A Passion for Sports

Roger Penske was born in Red Bank, New Jersey on February 20, 1937. When he was young, the family moved to Ohio, and Penske attended Shaker Heights High School in suburban Cleveland. He was a member of the football team until a motorcycle accident shattered his ankle. Doctors debated whether to amputate his foot, but finally decided to give the shattered bones time to recover.

After several months of rehabilitation, Penske taught himself to walk, then to run. He was finally well enough to return to football the next season. In his first game, he blocked two punts, falling on one for a touchdown, and Shaker Heights beat their rival, by a score of 23-14. Penske was the hero of the game.

Penske graduated from Lehigh University, with a degree in business administration. By then he had become very involved in automobile racing. He loved the sport with a passion. By checking into the university infirmary on Fridays to claim illness, he was excused so he could go to the track. Penske became a top Sports Car Club of America driver in his 1957 Corvette, but his father didn't like it.

''The worst thing that could happen to him would be to win a race,'' J.H. Penske told the *Cleveland Plain Dealer* sports editor, Hal Lebovitz, before Penske's amateur racing career really started. ''Then,'' continued the father, ''the worst thing happened.''

Named ''Driver of the Year''

Penske went on to win *Sports Illustrated* magazine's ''Driver of the Year'' award, and to be named by Frank Blunk, the late motor sports writer for the *New York Times,* as ''North American Driver of the Year'' in 1962. Penske's victory in three races during Nassau Speed Week capped a near-perfect season, in which he also won the *Los Angeles Times'* Grand Prix at Riverside Raceway in California,

against an international field. He had suddenly achieved worldwide recognition as a racecar driver.

Penske was a racecar driver who always studied the rules carefully. Once at Riverside, he arrived with a slim car that had much less resistance to air than the others. The rules said the cars in that series had to have two seats, even if the second seat wasn't usable. So most of the cars were built with seats side by side. Not in Penske's car. The rules only said ''two seats,'' they didn't say where the seats had to be. Penske put his smaller seat behind him in the driver's compartment, not beside him. His car was sleeker and faster, and he won the race. That was how Penske operated, and how his so-called ''unfair advantage'' reputation began. He always seemed to be one step ahead of his competitors.

Penske was racing the legends. Only a year after his Riverside win, he overcame a bad start in his first stock car race (he was bumped off the track by another car) to duel wheel-to-wheel with top driving stars, Joe Weatherly and Darel Dieringer. He defeated them and won his first and only NASCAR (National Association of Stock Car Auto Racing) Grand National Race in the Riverside event. Soon after, he retired from driving. Penske had plans that would not allow racing. Typical of him, he gave up an activity he loved to begin one he felt would be just as successful.

Managed Successful Racing Team

Penske teamed with a young engineer by the name of Mark Donohue, a relationship that would bring Penske some of his highest and lowest moments. Together, the two dominated American road racing with a series of 1960s championships in Trans-Am, the US Road Racing Circuit, and SCCA endurance racing. This was the beginning of a racing team that won a Trans-Am title for American Motors and led to SCCA professional racing, the thundering Can-Am series, Indianapolis-style open wheel racing, and world class Formula One. With Donohue in the cockpit and Penske managing the team, the two won in every series in which they raced. The pinnacle was reached when the Penske-Donohue team won the famous Indianapolis 500 mile Speedway Race in 1972.

Created the Penske Corporation

While building his reputation as a meticulous and tireless racing team manager, Penske was also creating a dynamic, fast growing company known as the Penske Corporation. He started his business career after college by joining the Alcoa Company as a sales engineer. In 1964, he left that position to become general manager of McKean Chevrolet in Philadelphia, and then bought out the owner when he retired in 1965. This was the beginning of Penske's business empire, which grew to include many auto dealerships and other, much larger companies. The Penske Corporation became a multi-billion dollar industry, employed more than 28,000 people, and had more than 1,800 facilities throughout the world.

Worst Day in Racing

Penske and Donohue took on Formula One racing in Europe. This is said by racing experts to be the type of racing that demands the most skill and dedication. They were doing well, and Donohue was becoming known as a world champion driver, when a 1975 practice accident before the Austrian Grand Prix ended the adventure. Donohue flipped off the track due to a deflating tire. His bouncing car killed one course marshal and injured another in the violent crash, but Donohue seemed to have escaped unharmed. Two days later he collapsed. The young driver died during brain surgery. Penske was devastated.

However, Penske's racing involvement continued. Working over the next few years in various racing series with top drivers, his cars won many races. His drivers included Gary Bettenhausen, Bobby Allison, Tom Sneva, John Watson, Rick Mears, Bobby and Al Unser, Sr., Danny Sullivan, Al Unser, Jr., Paul Tracy, and World Driving Champions Mario Andretti and Emerson Fittipaldi. Penske's cars won in NASCAR and in Formula One races. In the 25 Indianapolis 500 races that Penske entered, his cars won an amazing ten times. He set records for winning that will probably never be equaled. In Championship Auto Racing Teams (CART) racing, an organization Penske created and managed with a cooperative board of directors, his cars won almost 100 races. His cars won nine National Championships, and more than 30 races on the NASCAR circuit. Penske was far and away the most winning car owner of all.

Penske always insisted upon designing and building his own cars for each series, especially the open-wheel ''Indy-type'' racing cars. He often said he got far more pleasure out of winning with a car that he had designed than winning with cars everybody else was driving. This sometimes held his teams back, as they sorted out the problems in new designs and innovative construction. But eventually the Penske cars would begin winning. When others began imitating Penske, he would design new ones, with even more innovative features. Once he re-designed a Mercedes engine with very short push rods for the Indianapolis race, and his car dominated the event. The next year he came back with yet another design and, to the surprise of racing fans everywhere, Penske's cars didn't even qualify for the race considered to be one of the most important in the world.

Acquired Race Tracks

As he continued to build his business empire, Penske acquired racetracks. He became the owner of Michigan Speedway, Nazareth (Pennsylvania) Speedway, North Carolina Motor Speedway and, in 1997, he built the state-of-the-art California Speedway, a few miles from Los Angeles. The holdings of the Penske Corporation came to include Detroit Diesel Corporation, Diesel Technology Company, Penske Truck Leasing Company, Penske Automotive Group, Penske Auto Centers (the automotive service centers in K-Mart stores throughout the United States) and Penske Motorsports, handling the motor racing activities. Penske also became the co-owner of cars belonging to other racing teams that he thought were innovative, or could win.

Penske always exuded a ''star quality,'' standing calm and self-assured in his racing pits, but he tended to avoid crowds and publicity. He was recruited to succeed Lee Iacocca at Chrysler Corporation, a job he did not take. He

sat on the board of directors of General Electric and Philip Morris. Unlike most other chief executive officers of billion dollar corporations, Penske continued to don a fire suit so that he could personally manage the racing teams he loved.

Penske settled in Bloomfield Hills, Michigan, with his wife. His two oldest sons from a previous marriage became executives in his corporation. Penske also had two daughters with his second wife, Kathryn. He continued to travel extensively in order to manage his many enterprises, but enjoyed returning home to relax. Penske has been consistently listed as one of the top ''power players'' in the world of motor sports, and is recognized throughout the world for his businesses and business connections.

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Walker Percy

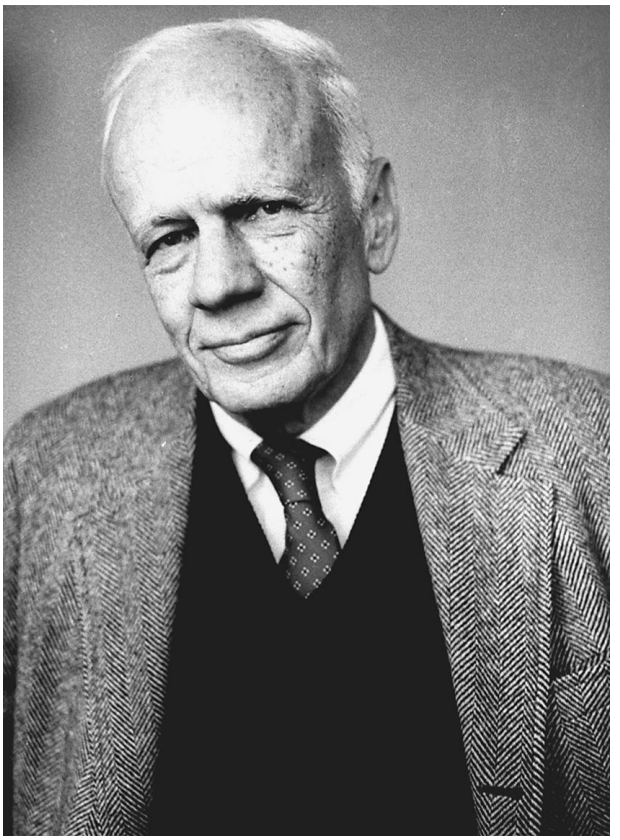

Walker Percy (1916–1990) won the National Book Award for fiction in 1961 for his first published novel, *The Moviegoer*. In five subsequent novels and numerous essays, he explored his chosen theme of ''the dislocation of man in the modern age.'' His work combined a distinctly southern sensibility with existential philosophy and a deeply-felt Catholicism.

Walker Percy was born in Birmingham, Alabama, on May 28, 1916. He was a descendant of a distinguished Mississippi Protestant family that counted congressmen and Civil War heroes among its members. Before he was born, Percy's grandfather killed himself with a shotgun, setting a pattern of tragic death that would haunt the boy throughout his life.

Early Influences

In 1929, Percy's father committed suicide with a shotgun. Percy, his mother, and his two brothers, Phin and Roy, then moved to Athens, Georgia. Two years later, Percy's mother was killed when she drove her car off a country bridge and into a bayou—an accident that Percy later came to consider a suicide. At the invitation of his bachelor uncle, Percy and his orphaned brothers moved to Greenville, Mississippi. There he finished his last three years of high school.

His uncle, William Alexander Percy, would exert a profound influence on his oldest nephew. Percy later called him ''the most extraordinary man I have ever known.'' The urbane Uncle Will was a poet and writer, best known for his 1941 memoir, *Lanterns on the Levee*. An inveterate romantic, he once advised his nephew to set his poems ''in some long-ago time'' in order to keep them free of ''irrelevant photographic details.'' William Alexander Percy counted among his friends such ''agrarian'' poets as Allen Tate and John Crowe Ransom. He shared their resentment of the encroaching industrial and secular North, though he found the modernist technique of their verse unattractive.

Friendship with Foote

When Percy was an adolescent, his uncle invited a local boy named Shelby Foote over to keep him company. Foote, a self-confident young man who had literary aspirations, became one of Percy's closest friends. Their lifelong friendship included voluminous correspondence, the literary record of which was later collected in book form. Foote later became a novelist and historian whose work greatly influenced Percy. His three-volume history of the Civil War is considered one of the definitive chronicles of that conflict.

Foote and Percy both attended the University of North Carolina at Chapel Hill. There the two undergraduates argued the merits of racial segregation. At the time, Percy favored the policy of separation of the races as true to the traditions of the South. The socially progressive Foote opposed the practice as backward and unfair. Percy was moved by Foote's argument and moderated his views over time. Percy also aspired to match Foote's literary prowess, with embarrassing results. He flunked his placement exam in English composition when he copied the style of William Faulkner.

Life-Changing Illness

After graduating from college, Percy decided to embark on a medical career. He enrolled at Columbia University's medical school. Upon completing his education, he accepted an internship at New York's Bellevue Hospital. There Percy contracted tuberculosis. He spent most of the next four years recuperating at the Trudeau Sanitorium on Saranac Lake in the Adirondack Mountains of New York and in Wallingford, Connecticut. During this period of reflection, Percy began to question the ability of science to explain the basic mysteries of human existence. He read the works of Danish existentialist writer, Soren Kierkegaard, and the Russian novelist, Fyodor Dostoevsky. These works proved revelatory and inspired Percy to become a writer rather than a physician—a pathologist of the soul rather than the body.

Percy returned to his native South and lived, for a time, in Sewanee, Tennessee. In 1946, he married Mary Bernice (''Bunt'') Townsend, a medical technician, and moved to New Orleans. Supported by a family trust fund, Percy spent the next seven years writing two novels that were never published. He studied semantics under the influence of Susanne Langer's *Philosophy in a New Key.* Percy converted to Catholicism, partly, he acknowledged, because of reading St. Augustine. He wrote scholarly articles for learned journals about existentialism and the philosophy of language, earning some notoriety in these fields. However, he realized that he could reach a wider audience and make more money by writing fiction.

Emerged as Novelist

In 1961, Percy's first successful novel, *The Moviegoer,* was published by Knopf after long and creative editing and much rewriting in collaboration with editor, Stanley Kauffman. Percy later described the novel as the story of ''a young man who had all the advantages of a cultivated old-line southern family: a feel for science and art, a liking for girls, sports cars, and the ordinary things of the culture, but who nevertheless feels himself quite alienated from both worlds, the old South and the new America.'' The book's protagonist, Binx Bolling, attempts to numb himself from this creeping alienation by attending movies and enjoying casual sex with his secretary, but he suffers an existential breakdown while attending the annual *Mardi Gras* celebration with his neurotic cousin, Kate. In its structure, the novel owed a debt to Albert Camus' *The Stranger,* a similar tale of a man confronting the emptiness of his life. But the dry, laconic voice was Percy's alone. He had found the style he would use for all subsequent works of fiction. *The Moviegoer* won the National Book Award and established Walker Percy as a major new talent in American fiction.

Percy's second novel, *The Last Gentleman,* explored similar philosophical terrain. It told the story of Williston ''Bibb'' Barrett, an old-fashioned southern gentleman living in New York. Barrett suffers from a recurring sense of *deja vu* and seems lost in the ultra-modern secular North. He returns to the South and takes a position as tutor to a terminally ill boy. Barrett's return to his roots is meant as an allegory of man's search for identity in an increasingly complicated world, stripped of the traditions and rituals that once gave life meaning. The book won high praise in literary circles and is generally considered Percy's most mature exploration of his core themes.

Darker Visions

In 1971, Percy's work moved toward the surreal with the publication of *Love in the Ruins.* This was a satire about the descendant of a 16th century English saint living in the hyper-developed consumer society of the South in the near future. Inspired in equal parts by Aldous Huxley, George Orwell, and Kurt Vonnegut, the novel signaled a shift away from semi-autobiography toward a more socially critical fiction. The broad comic strokes of *Love in the Ruins* pleased some critics, but left others scratching their heads.

Percy continued on in this vein with his next novel, *Lancelot,* published in 1977. The story of a man fascinated by the courtly traditions of Arthurian romance and obsessed with discovering his wife's infidelity, it was Percy's darkest and most disturbing vision to date. The violent novel ended with a fire that destroyed the murderous narrator's gothic southern plantation house—a symbol, perhaps, of the consumption of the old value system of honor, chivalry, and social convention by the modern world. While this searing tale impressed many critics, it also left some wondering at the state of Percy's mental health.

Last Works

Percy took five years off before producing his next novel, *The Second Coming,* in 1982. It saw the return of Will Barrett, the protagonist of *The Last Gentleman.* Now a retired widower, Barret lived in an exclusive North Carolina suburb where he had become ''the world's most accomplished golf amateur.'' When his golf game turned sour, however, ''hidden memories'' popped up, including the truth about his father's suicide, previously thought to be a hunting accident. While Will is struggling with these revelations he meets Allison, a neurotic young woman who has escaped from a mental hospital and is living in an abandoned greenhouse. This semi-autobiographical novel returned Percy to the style of his earlier works. Its exploration of a father's suicide was perhaps the novelist's most direct attempt to confront his own tragic family history.

Percy's last novel, *The Thanataos Syndrome,* was published in 1987. It was a follow-up to *Love in the Ruins* that saw that book's hero, Dr. Tom More, investigating some mysterious personality changes in his wife and children. With the help of his scientist cousin, More discovers that a group of industrialists are releasing heavy sodium into the water supply to ''improve'' the social welfare. Perhaps Percy's most ambitious novel, *The Thanataos Syndrome* revisits old themes found in his previous works, while providing a forum for his biting commentary upon the post-modern predicament. The novel moves from existential themes found in his earlier novels to those subjects that most concerned him as a Catholic near the end of his life.

Later Life

In his later years, Percy, his wife, and their two daughters lived in Covington, Louisiana, across Lake Ponchartrain from New Orleans. He once remarked, apropos of the suicide of his father and grandfather, that his longevity made him ''the oldest male Percy in history . . . so what lies ahead is virgin territory; imagine a Percy with arthritis! senility! Parkinsonism, shuffling along, fingers rolling pills, head agoing! I don't know whether I'm looking forward to doing a great thing like Kant and Spinoza and Verdi in the 1980s or whether I'll jump in the Bogue Falaya next week with a sugar kettle on my head.'' He died at his home in Covington, Louisiana on May 10, 1990.

Over the course of 26 years, Percy published six novels and two collections of nonfiction. He enjoyed both critical and financial success and established himself as America's leading Catholic novelist. Percy's consistent themes were the decline of the old Southern order—with its paternalism, code of honor, and sentimentality—and its succession by the New South: a sterile Hollywood-like pursuit of the American Dream. His work influenced the efforts of novelists as diverse as John Hawkes and Richard Ford, and kept alive the rich tradition of southern fiction dating back through Welty, O'Connor, and Faulkner.

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Thomas Boone Pickens, Jr.

T. Boone Pickens (born 1928) started the Mesa Petroleum Company with a $2,500 investment and built it into the largest independent oil and gas company in America. Then he shook corporate America with a series of hostile takeover attempts that earned him a reputation as a corporate raider. Pickens' ideas about corporate restructuring, and the tactics he used for achieving them, were controversial during the 1980s, but have become standard procedure in executive suites today.

Fortune magazine called him the ''most hated man in America'' during the 1980s, but Pickens was a folk hero to many stockholders, who welcomed his criticism of large corporate executives whom he said were more concerned with their own salaries and perquisites than with shareholders.

Thomas Boone Pickens Jr. was born on May 22, 1928, in Holdenville, Oklahoma, the only child of Thomas Boone and Grace Pickens. Pickens' father was an oil company lawyer who claimed a distant kinship to Daniel Boone. Pickens' mother ran the Office of Price Administration (OPA) for three Oklahoma counties during World War II. The OPA was responsible for rationing gas and other goods that were in short supply during the war.

Pickens' parents, along with a grandmother and aunt who lived next door, instilled the young boy with old-fashioned values. They encouraged him to work hard and use his time and money productively. Pickens, who was known as ''Boone,'' filled his time with Boy Scout activities, clarinet practice, sports, and a newspaper route.

In 1944, the family moved to Amarillo, Texas, where Pickens' father took a job in the land acquisitions division of Phillips Petroleum Company. In his 1987 autobiography, *Boone*, Pickens described how overwhelmed he felt in the city. He had been well known in tiny Holdenville High School; he felt anonymous at Amarillo High. He begged his grandmother to allow him to move back to Holdenville and live with her, but she accused him of not wanting to ''face the competition in Amarillo.'' Looking back on the experience, Pickens said, ''Moving to Amarillo was probably the best thing that ever happened to me, for I discovered I could compete on an equal footing without feeling inadequate.'' Within a year, Pickens earned a starting position on the school's basketball team.

Pickens attended Texas A&M University for one year, then transferred to Oklahoma A&M at Stillwater, majoring in geology. In 1949, he married Lynn O'Brien, whom he had dated on and off since high school. Within a year, their

first child, Deborah, was born. The couple had three more children, Pam, Mike, and Thomas Boone III.

Pickens graduated in 1951 and took a job as an on-site geologist with Phillips Petroleum in Bartlesville, Oklahoma. By 1954, Pickens was frustrated with work in the fields. He quit his job and worked for a while as an independent oilman. In 1956, he invested $2,500 and, with two partners, formed Petroleum Exploration, Inc. (PEI).

Shrewd Financier

Financial World described PEI's early years as ''a series of successful ventures in which [Pickens] demonstrated shrewd financial instincts and a creative approach to raising capital.'' The company went public in 1964 and was renamed Mesa Petroleum. During its first year, Mesa had revenues of $1.5 million and a net income of $435,310.

In 1969, Mesa merged with Hugoton Production Company, giving Mesa the leverage it needed to expand exploration and production operations. Pickens considered the acquisition the most important deal Mesa ever made. The next year, Mesa failed to take over Southland Royalty. Three years later, Mesa bought Pubco Petroleum. In 1976, he was outbid by Southland in his attempt to purchase Aztec, a gas company.

Pickens divorced in 1971 and a year later, he married Beatrice Carr Stuart, a divorcee with four daughters, whom he had first met in 1952. Bea was by Pickens' side throughout his subsequent career, serving as a confidante, adviser, and sounding board, according to his autobiography.

Spotted Trends

Pickens' ability to spot trends helped Mesa grow. PEI began oil exploration in Canada in 1959. Twenty years later, according to *Financial World*, Mesa ''got out of Canada . . . at a time when the country looked like fertile ground for American oil concerns. But it wasn't long before Canada took everyone else by surprise by implementing a new energy policy greatly favoring Canadian enterprises.'' Pickens left the country with more than $600 million. Also in 1979, Pickens withdrew from the North Sea, netting $65 million. When he left, he avoided a new British tax on North Sea oil production.

Pickens formed the first large, publicly traded oil royalty trust using Mesa properties in 1979. Stockholders were issued one trust unit per Mesa share. Under this arrangement, the cash flow of properties held in trust are distributed to stockholders. Management cannot spend the cash flow from those properties.

By 1981, Mesa was a major independent oil company with assets of more than $2 billion. Oversupplies of oil at this time caused prices to drop and Pickens looked for new ways to make money. According to William C. Wertz of *Financial World*, ''He [Pickens] became a financier instead of an oilman and turned dealmaking on Wall Street into a highly lucrative enterprise that inspired many imitators.''

Pickens launched a series of attempts to take over other, often larger, oil companies. Among his targets were Cities Service, Superior Oil, General American Oil of Texas, and KN Energy. None of the acquisitions succeeded, but Pickens' overtures drove up the prices of his targets' stocks, netting him and other investors millions of dollars. Pickens became known as a greedy corporate raider and ''greenmailer,'' an investor who threatens to take over a company by buying large blocks of stock, then selling the stock back for huge profits. Pickens preferred to describe himself as an advocate for stockholders. He targeted companies that he believed were mismanaged by executives who held little stock in their own companies.

His first large takeover attempt was Cities Service, a company 23 times as large as Mesa. In early 1981, Pickens owned four million shares of Cities Service stock, representing about five percent of the total. When Cities Service's management rebuffed his attempt at a merger, he sought partners for a hostile takeover. What followed was an 18-month struggle between the two oil companies. Mesa prepared a tender offer for 51 percent of Cities' stock. A tender offer was one of the takeover strategies of the 1980s in which a company offered stockholders of a target company a premium price for their stock. Before Mesa could make its offer, Cities Service made an offer for Mesa, putting Pickens in danger of losing his company. Pickens, who was a master at public relations, was now viewed in the media as an underdog. Eventually, both companies' offers fell through and Cities Service was acquired by Occidental Petroleum. Pickens made $30 million on his four million shares of Cities Service stock.

Battled Gulf Oil

In 1983, Pickens embarked on the most highly publicized deal of his career when he began acquiring stock in Gulf Oil. Gulf was the sixth largest oil company in America, with annual revenues of $30 billion. But the company's oil reserves were low and its stock was undervalued. Like many other oil companies, Gulf was investing a lot of money in exploration with little results. High Organization of Petroleum Exporting Countries (OPEC) prices had maintained oil companies' cash flows in previous years, but by 1983, prices were down, leaving the oil companies in trouble. Peter Nulty reported in the December 26, 1983, issue of *Fortune*, that Pickens described oil companies as being in a ''state of liquidation'' and suggested that they liquidate efficiently by ''pipelining more cash flow to shareholders as a return of capital, and less to exploration and diversification.'' This, Pickens said, would force the companies' undervalued stocks to go up. The large oil companies disagreed with Pickens, arguing that oil prices would eventually go back up and that there would be more large oil finds and alternative energy sources to develop.

Pickens believed the oil industry needed to restructure and he set about being a catalyst for change. In the biggest fight of his career, he targeted Gulf Oil for ''restructuring.'' He formed the Gulf Investment Group (GIG), which acquired 11 percent of Gulf stock. As Gulf's largest stockholder, GIG asked management to place part of its domestic oil and gas-producing properties in a royalty trust. Since Mesa created the first royalty trust, other oil companies had done the same. Stock prices for oil companies whose prop-

erties were put in trusts were generally higher than those without. Pickens stood to gain $219 million in profit on the plan. Management refused GIG's request and initiated a proxy fight, in which stockholders were asked to vote for or against management's decision.

The battle between Pickens and Gulf Oil was one of the most publicized business stories of the year and made Pickens' name synonymous with ''corporate takeover.'' Gulf management told stockholders that Pickens had ''a history of hit-and-run tactics'' and that a royalty trust was a ''get rich quick scheme'' that would ''cripple the company and severely penalize the majority of the stockholders.''

Pickens had positioned himself as a champion of oil company shareholders, many of whom were retirees and pension holders. *Texas Monthly's* Gregory Curtis said that Pickens claimed to be ''warring on the lazy or ineffective corporate managers who seemed to think they owned the company themselves rather than the stockholders, managers who cared more about their own salary and perquisites than they did about the best interests of the stock-holders. . . . It was a message the country was ready to hear.''

When the proxy votes were counted in December 1983, Gulf Oil management won by a narrow margin. Within six months, Gulf was bought by Standard Oil of California. Gulf's 400,000 shareholders reaped profits of $6.5 billion, including GIG's $760 million profit.

The federal government reacted to the merger-mania when Congress attempted to pass a bill that would curb oil company mergers. Pickens lobbied against the bill, saying it was not the government's responsibility to protect companies with weak management. He also believed that the oil industry should be allowed to restructure itself. The bill was defeated.

Pickens subsequently battled other oil companies, including Phillips and Unocal, reaping millions for Mesa Petroleum. He later failed in an attempt to gain a seat on the board of a Japanese auto parts manufacturer. In August 1986, Pickens launched the United Stockholders' Association (USA), a non-profit group dedicated to defending shareholders' rights. Within three months, USA had 3,000 members.

Declining Popularity

Pickens' demonstrated his competitive spirit away from Wall Street as well. He has enjoyed tennis and racquetball throughout his life. He also plays golf and poker and hunts quail. He and his wife, Bea, were active in Amarillo. Bea worked on a project to build an ambulatory cancer center in the city. Pickens, a Republican, campaigned for Texas politicians and considered running for governor in 1990.

Pickens' popularity declined in the late 1980s. He became embroiled in political disputes and led a boycott of the Amarillo newspaper. He angered many people when he backed an unpopular president of West Texas State University, where he was chairman of the board of regents. Pickens moved Mesa from Amarillo to Dallas in 1989, disparaging the town he had lived in since he was a boy.

In 1996, after several years of debt, Pickens was forced to resign as Mesa's chairman. He and Bea divorced around the same time. Pickens retained two businesses, a natural gas trading company and a Southern California fueling firm, which he continues to operate. When Pickens left Mesa after 40 years, Joseph Nocera of *Fortune* noted that the once-controversial chairman, who dominated the front pages of newspapers ten years previously, had faded into obscurity. Nocera wrote, ''more than any other raider . . . Boone changed the world.'' While corporate raiders have largely disappeared, takeovers are now even more common than in Boone's heyday, and they are largely driven by the CEOs who opposed Boone in the 1980s.

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Bill Pickett

Known as the ''Dusky Demon,'' Bill Pickett (1870–1932) was the best-known African American rodeo performer of all time. He invented the rodeo sport of bulldogging, now known as steer wrestling, and entertained millions of people around the world with his riding and roping skills.

Western legend, Bill Pickett, was only five feet, seven inches tall and weighed only 145 pounds, but he was all muscle, a larger-than-life Western legend in his own time. His rodeo career spanned more than 40 years. He rode wild broncos and bulls, and was a professional cowboy and rodeo champion. Pickett performed all over the world in wild west shows, circuses. world's fairs, and worked for 25 years with the 101 Ranch's Wild West Show in Oklahoma.

Invented Steer Wrestling

Steer wrestling, which is still a major event at all rodeos, was invented by Pickett. In this event, a 500- to 600-pound steer is released from a chute. One cowboy, called the ''hazer,'' rides alongside it to force it to run straight, and the contestant is timed while he rides up along side the animal, which weighs twice as much as he does, grabs its horns and head, plants his feet on the ground to slow it down, and wrestles it to the ground. When the steer is on its side, with all four of its feet pointing in the same direction, the cowboy has won. A good cowboy can wrestle a steer to the ground in five to eight seconds, making the sport the fastest event in rodeo.

Pickett's signature move was to grab the steer by the horns, twist its neck, and bite the steer on one lip, then fall

backward and pull the shocked animal to the ground. This event has since been modified to lessen the danger and hurt to the animal. Pickett got the idea for ''bulldogging,'' or steer wrestling, when he was ten years old and working as a cowboy in Texas. Frequently, the cowboys would have to catch a single animal, but there was so much brush nearby that ropes would snag and roping was impossible. In this situation, they had to wrestle the steer to the ground by brute strength or wrap its tail around their saddle horn before throwing it to the ground. Pickett, wrestling with a tough and determined longhorn cow, remembered a big dog he had seen, which brought down steers by gripping their noses in his teeth. Pickett bit the cow's lip as he had seen the dog do, and immediately brought her down. He used his biting trick to hold calves down while they were being branded, and to catch wild cattle in the brush. In the late 1880s, he began performing his stunts at county fairs and other public events.

An African American Cowboy

Although there were thousands of African American cowboys who helped to shape the history of the American West, their stories have largely been left out of accounts of that time. Only recently have historians reclaimed this important part of American history. Pickett's great-grandson, Frank S. Phillips, Jr., has helped to fill in some of the missing information about Pickett. Phillips was raised by his grandmother, Bessie Pickett Phillips, Bill Pickett's second-oldest daughter. She told Phillips many stories about Pickett and other cowboys of Texas and Oklahoma. ''As I grew older,'' Phillips recalled in his foreword to Cecil Johnson's book *Guts: Legendary Black Rodeo Cowboy Bill Pickett,* ''I went to the movies and saw most of the cowboys she mentioned, but no Bill Pickett and no black cowboys at all, not even in disparaging roles. There was no mention of black cowboys, in the wild west magazines or in any of the western novels. I could not understand why.''

Pickett was the second of 13 children born on December 5, 1870 in Travis County, Texas, to Thomas Jefferson Pickett, a former slave, and his wife Mary (Janie) Virginia Elizabeth Gilbert. He attended school until the fifth grade but then left to become a full-time ranch hand and improve his roping and riding abilities.

On December 2, 1890, Pickett married Maggie Turner. The couple eventually had nine children. To support his growing family, he began performing more widely, at bigger events, sometimes with his brothers. In 1905, a newspaper, *Leslie's Illustrated Weekly,* described him as ''a man who outdoes the fiercest dog in utter brutality.'' This sensationalism surely drew the crowds of the time to see him.

Joined the 101 Ranch

In 1907, Pickett went to Fort Worth, Texas, to wrestle some steers, make some money, buy a few presents for his wife and children and visit a cousin. He had no idea that Colonel Zack Miller of the Miller Brothers' 101 Ranch had come to town specifically to see his act.

The 101 Ranch was founded by seven men who realized that land in what was known as the ''Cherokee Strip'' was good for cattle. They leased 60,000 acres from the Cherokee Tribe and later added 100,000 acres leased from the Ponca Tribe. G. W. Miller, the founder, had created a ranching empire with over 200 cowboys by the time he died. When his three sons inherited the ranch most of their cowboys were not allowed to enter rodeos because they were too skilled and would be unfair competition. The Miller brothers decided to hold their own exhibition rodeos with their own cowboys—one of whom would soon be Bill Pickett.

Pickett began working for the 101 Ranch, and according to Cletus Johnson, was later described by Colonel Zack Miller as having ''guts, bull strength, and the same peculiar sense of timing that makes art out of dancing.'' Pickett became the act's star attraction and appeared with the show for ten years. He traveled all over North America as well as in Argentina and England, where he performed for the British Royal Family. During this time, bulldogging, the sport he had invented, became a major rodeo event. It was modified because most cowboys did not want to take a big mouthful of a steer's lip or nostrils and because humane societies objected to the practice. Pickett often pretended to bite the animal while wrestling it down and was sometimes fined for cruelty to animals because of this convincing pretense.

An Exciting Career

At a show at Madison Square Garden in New York City, a steer was frightened by the noise of the crowd, stampeded right out of the chute, jumped over the arena fence and thundered up into the stands. The steer climbed up the seats,

as people scattered right and left in front of it. The legendary American humorist, Will Rogers, was Pickett's partner and the hazer for this event. He got the steer to turn around at the third balcony and Pickett rode his horse up into the stands, among the panicked people, and grabbed the steer by the lip. Rogers then roped the steer by the leg and dragged both steer and Pickett back down into the arena.

Some people claimed that Pickett had wrestled a buffalo bull and a bull elk with full horns to the ground. This may have been just publicity, but whether or not it's true, it is certain that none of the animals he threw ever tried to gore him after he got them on the ground.

In 1890, Pickett performed in a Mexican bullfighting ring after one of the Miller brothers bet 5,000 pesos that Pickett could ride a Mexican fighting bull for five minutes. He stayed on the animal for seven and a half minutes, winning the bet, but his horse was gored and Pickett broke three ribs and was severely gashed. Men from the 101 Ranch ran into the ring and roped the bull. The Mexican crowd, angered by what they saw as disrespect for their bullfighting tradition, threw bottles and trash at Pickett and the other cowboys until mounted police stopped them.

Richard E. Norman, a traveling filmmaker, made a feature film about African American cowboys called *The Bull Dogger,* starring Bill Pickett. Norman used extra footage from shooting this movie to make another film called *The Crimson Skull,* which also included scenes with Pickett. When the films were released, they were a big hit among African Americans who had heard of, but had never seen, African American cowboys.

Retired from Performing

In 1916, Pickett retired from performing and lived on a small ranch he bought near Chandler, Oklahoma. When the 101 Ranch ran into financial troubles in 1931, he returned to help. In March 1932, Pickett tripped while roping a stallion and fell under the horse, which kicked him in the head. For the next 11 days he clung to life with a fractured skull. Finally, on April 2, 1932, he died in a hospital in Ponca City, Oklahoma.

Pickett's funeral was one of the largest ever held in Oklahoma. He was buried high on a hill at White Eagle Monument, where the Cherokee Strip Cowboy Association set up a limestone marker in his memory. According to Frank Billings, Colonel Zack Miller of the 101 Ranch called him ''the greatest sweat-and-dirt cowhand that ever lived,'' and wrote a poem in his honor.

A Legend of the West

The United States Post Office issued a stamp honoring Pickett as part of its ''Legends of the West'' series. After the stamps had been distributed, someone discovered that the image on the stamp was actually that of Pickett's brother Ben. The Postal Service recalled the incorrect stamps and then printed new ones with Pickett's photo. By that time a few sheets of the stamps had been sold and, because they were rare, were worth thousands of dollars. Other stamp collectors demanded that the Postal Service issue the incorrect sheets so that they could have a chance to own the rare stamps, while the lucky few who already owned them sued the Post Office, hoping to prevent them from allowing other collectors to have the stamps. The lawsuits were a failure and the Postal Service finally organized a lottery to distribute 150,000 sheets of the ''Ben Pickett'' stamps to collectors.

Pickett was the first African American cowboy ever inducted into the National Rodeo Cowboy Hall of Fame. A statue of him wrestling a steer is on display at the Cowboy Coliseum in Fort Worth, Texas. A yearly event, the Bill Pickett Invitational Rodeo, is named after him. It has been running for more than 15 years in Los Angeles and is one that city's largest African American events. ''My great-grandfather's principal memorial,'' wrote Frank S. Phillips, Jr. in his book *Guts* ''is the rodeo event he created without which, although in a drastically modified form, no rodeo is complete.''

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Mary Pickford

Mary Pickford (1893–1979) was the first star of American cinema. Immensely popular in the silent era of motion pictures, Pickford was also a savvy businesswoman and the first female movie mogul. She and three other film legends (including one-time husband Douglas Fairbanks, Sr.) formed United Artists to produce and distribute their work.

Pickford was born Gladys Louise Smith on April 8, 1893 in Toronto, Canada. Her father, John Charles Smith, was an alcoholic laborer who abandoned his

family. He died of a cerebral hemorrhage in 1898 after an accident at work. Her mother, Charlotte (maiden name, Hennessey) Smith, took in borders and sewing to support her family, which included Pickford's younger brother Jack and younger sister Lottie. One of Charlotte Smith's lodgers was the manager of a theater company in Toronto. Though her mother was initially leery of being involved with the theater, Pickford began acting at the age of six to support her family. She worked primarily in stock company melodramas in Toronto and tours across Canada. Pickford only attended school for three to six months, with Charlotte Smith educating her children at home. Pickford once quipped that road-side billboards taught her how to read. She had no real childhood.

In 1907, Pickford traveled to New York City by herself at the age of 14 to seek work, when the Canadian stock company production tours grew too demanding. She decided that if she could not be a Broadway actress, she would become a dress designer and quit show business. She managed an audition with a famous stage producer/mogul, David Belasco. Belasco and Pickford came up with the name Mary Pickford (Pickford being her paternal grandmother's name) and he cast her in his Broadway production of *The Warrens of Virginia.* The play was successful, and Pickford's acting improved. She later claimed that this experience taught her to act with heart and feeling.

Turned to Film

By 1909, Pickford was lured by the movies. At the time, movies were still regarded as cheap entertainment, far inferior to the stage. Her mother urged her to try movies because the family needed the money if they were to stay together. She was hired by D.W Griffiths at Biograph, appearing in her first film *The Lonely Villa* (or *Her First Biscuits* depending on the source) only after insisting on better terms than Griffiths originally offered. From the first, Pickford knew her worth as an actress and expected to be paid accordingly. Deborah G. Felder in *The 100 Most Influential Women of All Time* quoted producer Samuel Goldwyn as saying, ''It took longer to make one of Mary's contracts than it did to make one of her pictures.'' This was a hallmark of her career, though it was considered unladylike and aggressive at the time. Pickford was still her family's primary source of income.

The public began to notice Pickford, dubbed ''Little Mary'' after some of the titles in the films. (There were no credits in films at this time.) She had a rare ability to silently express emotion. Pickford became known as the ''Biograph Girl'' and she appeared in over 100 Biograph films. Pickford was typecast as the moppet girl with hair full of curls (some of which were fakes bought from prostitutes for $50). As Felder wrote in *The 100 Most Influential Women,* ''Her screen image—childlike, sweet, demure, with a touch of mischievousness, and a great deal of spunk—belongs to a completely different era. In an age which prided itself on its innocence, 'Little Mary,' was acclaimed as the feminine ideal.'' Many of Pickford's silent films paralleled her own life. She often played a girl who was trying to find her absent father and bring her family together.

In 1910, Pickford briefly defected from Biograph to a different film company, Independent Motion Picture Company. Here, she wrote a script (credited as Catherine Hennessey, her grandmother's name) entitled *The Dream* and appeared in the film. (Pickford wrote about 30 scripts over her career.) She also did five films for another company, Majestic, but returned to Biograph for a while. In 1911, Pickford secretly married an alcoholic Biograph actor named Owen Moore. They divorced after a shaky marriage in 1920.

Returned to Stage

By 1913, Pickford severed ties completely with Biograph. She was back on the stage for one production (a Broadway play staged by Belasco entitled *A Good Little Devil*) before signing with Famous Players, owned by Adolph Zukor. He made her ''America's Sweetheart.'' Pickford's salary was $500 per week, a princely sum at the time. In 1915, Pickford appeared in twelve films, including one, *The Foundling,* on which she served as producer. By 1916, Pickford was receiving $10,000 a week and a percentage of the profits as her salary. She invested much of the money wisely, especially in real estate. Though Zukor made a fortune off Pickford, her demands as an actress proved so exacting that he once offered her a quarter of a million dollars to retire. Still, Pickford later said these were the happiest years of her life. However, her childhood haunted her. She was always afraid of losing everything she had earned and did not enjoy the money.

Career Reached New Heights

Between 1917 and 1919, Pickford appeared in higher quality films and was at the peak of her career and popularity. She made some of her best known movies and was in control of many aspects of production. She could pick and choose her scripts and directors, for example. Pickford also helped develop lighting techniques by insisting that Charles Rosher act as her cameraman for every movie. Pickford similarly furthered film narrative techniques. Despite this savvy, she was still cast as the little moppet girl. For example, in 1917, Pickford played a 12-year-old in *The Little Princess* though she was 24 years of age. Pickford continually challenged herself as an actress, playing more than one role in a film or roles that were physically demanding. In 1918, she and her mother formed the Mary Pickford Film Corporation, making her the first female film star to head her own film company.

In 1919, Pickford was lured away from Famous Players by First National, which offered her a $675,000 per year salary and 50% of the profits made by her movies. That year, Pickford also was one of the four principals who founded United Artists with famous actors Douglas Fairbanks (her fiancé) and Charlie Chaplin, as well as director D.W. Griffiths.

On March 28, 1920, Pickford and Fairbanks married, after a three-year affair. Their marriage was idealized by their adoring fans, and they were considered the first couple of Hollywood. Publicly, the couple encouraged this. Pickford and Fairbanks were the first stars to imprint their footprints in front of Grauman's Chinese Theater in Los Angeles. The private reality of their marriage was far from the myth. Fairbanks was jealous and had numerous extramarital affairs. Pickford also had affairs, as well as a problem with alcohol.

In the early 1920s, Pickford wanted to cultivate a more adult screen presence. To that end, she arranged for a European director, Ernst Lubitsch, to come to the United States. She appeared in his first American effort, *Rosita*, though she did not like working with him. Despite this and other efforts to be cast as an adult, Pickford was forced to do juvenile roles, like playing the son and the mother in *Little Lord Fauntleroy,* to please her audience. While Pickford wanted to take on more creative roles, she wanted to increase her box office receipts more.

The quality of her films began to decline as Pickford tried to escape her typecast moppet image. She appeared in her first, and most successful, sound picture in 1929. *Coquette* was the subject of controversy for fans because Pickford cut off her curls and bobbed her hair in the style of the flapper that she played. She won an Academy Award for best actress, although this decision was even more controversial. At the time, voting for the Oscars was done by the Academy's central board of judges. Pickford was a co-founder of the Academy and Fairbanks was its president. She used Fairbanks' position as leverage in her aggressive campaign to obtain the prize. As a result of this incident, voting for the awards was done by all Academy members from that year forward. Still, *Coquette* was one of the most successful films of Pickford's career, earning $1.3 million at the box office.

Retired from Acting

Pickford's acting career faltered after her Academy Award victory, although she always tried to give the audience what it wanted. Pickford retired from acting in 1933, after an appearance in *Secrets,* her last film and a box office failure. Pickford believed her audience wanted her to always play the young girl and this was no longer possible at the age of 40.

In the 1930s, Pickford kept herself busy in a number of ways. She served as a vice president at United Artists from 1935 until 1937. She also produced films such as 1936's *The Gay Desperado.* Pickford continued to work as a film producer until 1948's *Sleep, My Love.* She was also active in charity work (especially the Motion Picture Relief Fund and Home), wrote books (an autobiography and a novel), and appeared on her own, short-lived radio show. Despite the end of her acting career, Pickford retained her popularity. Upon a visit to Toronto in 1934, more people came to see her than Prince Edward, the future king of England.

Pickford's personal life was not as rosy. Her drinking increased after her divorce from Fairbanks in 1936. The following year, she married her third and last husband, Charles ''Buddy'' Rogers, an actor and bandleader. They adopted two children, Ronald and Roxanne, in the mid-1940s. Her alcoholism grew more pronounced over the years, in part because she was still in love with Fairbanks.

Pickford had several offers to act in the 1950s, most notably in *Sunset Boulevard* and *Storm Center,* but she ultimately turned them down. In 1953, she and Chaplin, the only survivors of the four who founded United Artists, sold their shares for $3 million each. By 1972, Pickford had become quite reclusive. She was given an honorary Academy Award for her contributions to the cinema in 1975, but refused to appear in person at the ceremony. Pickford died of a cerebral hemorrhage on May 29, 1979, in Santa Monica, California. Her estate's net worth was estimated at $50 million. Richard Corliss in *Film Comment* wrote ''Best to remember Mary Pickford as her fans did: part Eve, part angel, total evangelist for the blooming art of cinema.''

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Paul Poiret

Paul Poiret (1879–1944) was an influential French fashion designer during the early twentieth century. He led a fashion renaissance that introduced free-flowing dresses, replaced tight corsets with brassieres, and added a new standard of artistic value to his fashion plates.

Poiret was born on April 20, 1879 in Paris. His father was a cloth merchant, and Poiret lived with his parents and his three sisters in an apartment above the shop. Poiret's parents had an interest in the arts and embellished their home with whatever art works they could afford. The family also owned a country house outside of Paris, at Billancourt, where Poiret spent his spare time constructing fountains, pressing petals from the garden, and gathering odd bits of iron and junk into what he called his antique collection.

When Poiret was 12, he and his family moved to Rue des Halles in Paris, where Poiret attended Ecole Massillon. When his sisters contracted scarlet fever, he was sent away to boarding school in order to avoid the illness He was only an average student and was often homesick. Poiret was already interested in fashion and found pleasure in scanning magazines and catalogs; he also enjoyed going to the theater and art exhibits. After his graduation, at the age of 18, his father sent him to an umbrella maker to learn the trade. Poiret hated the business and continued to pursue his interest in fashion by drawing and sewing designs in his spare time, using a small wooden mannequin his sisters had given him.

The Maison Doucet

Poiret's big break came when a friend encouraged him to take some of his designs to a woman named Mademoiselle Choruit, at the Maison Raundnizt Soeurs. Mme. Choruit was impressed with Poiret's work and bought 12 designs from him, encouraging him to return with more. From there, Poiret started to gain other clients and to visit other dress houses. In 1896, a designer named Doucet offered Poiret a full time job. Poiret had to take his disbelieving father to Doucet's studio in order to convince him that the offer was real.

Poiret thrived at the Maison Doucet, which was at the height of its prosperity. His first design was a red cloak; 400 copies sold and customers demanded the design in other colors. Thus Poiret's position in the designing business was secured. At Doucet's, Poiret created new designs every week, which were then exhibited by ladies at the horse races on Sundays. Poiret also designed costumes for various theatrical productions, which he enjoyed greatly.

Encouraged by Doucet, who expressed appreciation and admiration for his employee's designs, Poiret threw himself into his work. People began to recognize his name and his designs. He was encouraged to venture out into Parisian society a little more. Upon doing so, Poiret met Madame Potiphar, with whom he began a love affair. Relations with his father became tense, as Poiret developed a taste for independence. His relationship with Doucet suffered a similar strain because of some professional indiscretions. As a result, Poiret left the Maison Doucet, but was relieved to learn that his mentor did not bear a grudge. Poiret always respected Doucet and considered him to be a friend.

Moved Up in the World of Design

Two months after leaving the Maison Doucet, Poiret was recruited into the army and spent the next year in military service. He did not enjoy this time, but did manage to gain a short leave of absence during which he returned to Paris and again engaged in, as Poiret explained in his autobiography, *King of Fashion: The Autobiography of Paul Poiret,* ''the study of what pleased me: feminine elegance.''

After fulfillment of his military obligations, Poiret returned to Paris and accepted a position at the dressmaking firm of Maison Worth, which was run by two brothers, Gaston and Jean Worth. Here, Poiret began to design dresses for the general public, rather than the high-society ladies of Paris. The result was a reformation in fashion that freed the body from constricting forms. Poiret's new dresses were simple in design, featuring a classical-style high waistline, tubular shape, and long skirt. The colors were plain and bold, often with very small designs, which were popular at the time.

Gaston Worth appreciated the profit Poiret's designs brought. His brother Jean, on the other hand, hated the lowering of standards he perceived Poiret was bringing upon their business. At one point Poiret presented some designs to a Russian princess, who was appalled with them. Discouraged at his inability to please such an audience, and becoming more interested in designing for the general market, Poiret left the Maison Worth and set out on his own.

With some financial help from his mother (his father had passed away by this time), Poiret set up shop at No. 5, Rue Auber, in Paris. His shop was modest, but Poiret gained the attention of passers-by with elaborate and colorful window displays. Within a month, his dress shop became popular. Poiret perfected the cloak that the Russian princess had scorned and that eventually became so popular that, as he said in his autobiography, ''Every woman bought at least one.'' He called it ''Confucius,'' and credited it with the beginning of the Asian influence in fashion.

This was the age of the corset, and Poiret waged war upon it. He popularized the brassiere, which gave women much more freedom and comfort. At the same time, however, he also created the innovative and popular tight skirt. Neither of these inventions were initially profitable because of his dishonest bookkeeper. The bookkeeper's response to Poiret's accusations of theft was to suggest that they visit a psychic, who promptly identified him as the man who was stealing money from Poiret. Thus the bookkeeper was dismissed, and Poiret was able to move on with his business in a more successful way. Eventually the shop at Rue Auber became too small to contain Poiret's growing business, and he moved into a house on Rue Pasquier. A dressmaker operating out of his home was not a common occurrence at that time, and Poiret raised many eyebrows and endured many slanderous comments because of his unusual business practices. None of the criticism, however, affected his growing reputation.

Poiret was becoming increasingly popular with the public, but was somewhat dissatisfied with his personal life. He had drifted in and out of love affairs and now longed for something more stable. He decided to begin a family and married a simple country girl whom he had known as a child. Poiret and his new wife traveled throughout Europe, learning more about the arts.

A Strong Influence

In his autobiography, Poiret stated, ''People have been good enough to say that I have exercised a powerful influence over my age, and that I have inspired the whole of my generation. I dare not make the pretension that this is true . . .''; however, he goes on to say that what influence he did have was not in the creation of new styles or restoring of color to a woman's wardrobe, both of which he did, but rather, he says, ''It was in my inspiration of artists, in my dressing of theatrical pieces, in my assimilation of and response to new needs, that I served the public of my day.'' Fashion design had come under the influence of photography and the high standard of artistic influence, as revealed in the fashion plates of such publications as the *Journal des Dames et des Modes,* had disappeared. Poiret was refreshingly innovative in his approach to design, restoring the artist as an important and creative force in fashion.

An important example of Poiret's artistic influence was in his work with Paul Iribe. With Iribe creating the drawings that pictured Poiret's dresses, they produced a publication for the elite society titled *Les Robes de Paul Poiret, racontees par Paul Iribe.* Poiret produced a similar album with artist Georges Lepape two years later titled *Les choses de Paul Poiret vues par Georges Lepape.* Both publications were tremendously successful. In these ways, Poiret helped artists gain exposure in the public eye and helped them develop their talents. Consequentially, fashion illustration and literature once again became very popular. New publications appeared, such as the monthly *Gazette du Bon Ton,* which featured many of Poiret's designs.

Poiret also promoted the careers of several actresses, who gained recognition partly because of the costumes he designed for them. Poiret was the first costume designer to consider the lighting and the background of each scene when creating dresses for a theatrical performance. For the first time, the costume creator and the scenic artists of the theater worked together to create a visual impression that was an experience in and of itself.

Expanding Interests

Poiret continued to promote his own career. He said in his autobiography, ''I did not wait for my success to grow by itself. I worked like a demon to increase it, and everything that could stimulate it seemed good to me.'' One of the ways he did this was by organizing a tour of the main capitals of Europe with nine models, showing his designs. The tour, taken in two automobiles, took Poiret and the women to such cities as Berlin, St. Petersburg, Moscow, and Bucharest.

Poiret's interests included painting, boating, and participating in the Mortigny Club, a group of artists and dignitaries. He also established a school of decorative art in 1912, which he named *Martine* and which later provided Poiret with the inspiration for his founding of the Maison Martine. His school provided young Parisian women the opportunity to learn about design. The curriculum was unstructured, and the women were allowed to create as they wished, without criticism. The school gained the attention of many artists, including Raoul Dufy. Dufy and Poiret struck up a friendship, and Poiret sponsored Dufy in his artistic endeavors. Poiret even ventured into the world of art exhibition in 1924, when he exhibited Dufy's work. The endeavor proved to be unsuccessful, and Poiret did not pursue it further.

Perfumery and Parties

Poiret's career was temporarily halted when he was called into the military at the outbreak of World War I. He was released from service in 1917, after which he spent several months in Morocco, trying to recuperate from the experience of war. He then resumed his dressmaking business in Paris. By now he had established himself in the businesses of perfumery and interior decoration. Poiret also began conducting business with firms in America.

One of Poiret's favorite pastimes was giving parties, something that he had developed a passion for as a child. These huge *fetes* were elaborate and well attended and covered every gamut of entertainment, from dancers and orchestras to immense buffets and hundreds of carafes filled with exotic drinks. One party even featured a python, a monkey merchant, and a garden of wild animals. Some were based on themes, and others revolved around a performance in the ''Oasis,'' a theater Poiret had created in his garden. Poiret also planned parties and balls for other people, events that were long remembered and talked about by those who attended.

Poiret spent his latter years indulging in his love of painting. He died on April 30, 1944 in Paris.

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Ferdinand Porsche

Though he and his son founded the high-performance sports car firm that bears the family name, Ferdinand Porsche Sr. (1875–1951) is also remembered as the visionary who created the Volkswagen Beetle in the 1930s. Already a renowned automotive designer, Porsche's dream was to create a small, affordable car for the European mass market. The rise of the German Nazi Party made this ''people's car'' a government-subsidized reality.

Ferdinand Porsche was born in the village of Maffersdorf on September 3, 1875. Later renamed Leberec when it reverted to Czechoslovakia, Maffersdorf was at the time part of Bohemia, an area heavily settled by German-speaking tradespeople and part of the Austro-Hungarian empire. Porsche's father, Anton, had a metalsmithing business in Maffersdorf. When his older brother was killed in an accident, it was expected that Ferdinand begin to train for the business. Metalwork did not wholly interest the young Porsche. One day, on a delivery errand to a neighboring town, he saw an electric light plant created to power a carpet factory, and was fascinated by it. The owner gave him a tour, explaining some basic principles of electricity. At home, Porsche began conducting his own rudimentary experiments with acids and batteries. His acumen increased to such a degree that, by 1893, his family home became the first in Maffersdorf to have electric light.

The Horseless Carriage

Porsche was sent to the Imperial Technical School in nearby Reichenberg for a time and, at the age of sixteen, moved to Vienna. There he worked as a student employee at an electrical engineering company called Egger, while taking courses at Vienna's Technical High School. He also began dating a bookkeeper at the company, Louise Kaes, whom he would eventually marry.

Porsche was promoted to Egger's testing and experimental department, where he became interested in electric vehicles. In 1898, he was hired as chief designer for a coach builder's new automotive division. At Lohner he created two noteworthy cars, including the first front-wheel drive vehicle in history. Porsche was called for military duty in the Imperial Reserves around 1902, and served as a staff driver for the top-ranking officers of the Austro-Hungarian army. He even chauffeured the Archduke Franz Ferdinand, whose later assassination sparked World War I.

Back in civilian life, the gifted Porsche advanced rapidly. In 1905, he became technical director of a car company called Austro-Daimler. He continued to work on a more reliable gasoline engine, and often raced his prototypes in European track and endurance competitions. The company set up a division for the design of engines for the new airships and other early airborne conveyances, and he became involved in this as well. In 1909, Porsche set an altitude record for ballooning.

Wealthy and Honored Innovator

By this point Porsche was married with two children—daughter Louise, and son Ferdinand Jr., nicknamed ''Ferry.'' As a pioneer in automotive design, he earned quite a good

salary. The family enjoyed a summer home called ''Louisenhuette'' in Austria's Rosalie Mountains, where Porsche drove a car he had built. He also plied the waters of nearby lakes in a boat, also self-built, named the *Argonaut.* Even his son was driving his own miniature vehicle by the age of ten. With the outbreak of World War I, Porsche concentrated on designing aircraft engines at Austro-Daimler. He also created the heavy artillery vehicles, known as *Motor-Moerser,* used by the German military to invade Belgium. For this and other innovations, he was promoted to managing director of Austro-Daimler in 1916 and awarded several government accolades. Porsche was most pleased, however, by the honorary doctorate in engineering given to him by Vienna University in 1917.

After the war's end, and the dissolution of both the Austro-Hungarian and German empires, Austro-Daimler fell into financial trouble. Porsche was hopeful that the company could emerge from this period with a small, affordable automobile that could be mass-produced in large numbers. He looked toward the very profitable success of the Ford Motor Company's Model T, assembled at vast and modern factories in Detroit, as a model. In 1921, Porsche had another hit with a car he designed for a wealthy Austrian count and film maker, Sascha Kolowrat. The ''Sascha'' was an open-air two-seater that reached speeds of 90 miles per hour, an extreme at the time. It also successfully made the 900-mile trip back from an Italian auto race, and received a great deal of press for this achievement. Porsche hoped to apply Sascha's technological innovations to the design of a mass-production vehicle for Austro-Daimler. Its board of directors said no, however, and so he resigned.

Daimler-Benz Era

Porsche and his family moved to Stuttgart, Germany in the spring of 1923, where he took a job with Daimler Motor Works (no connection with Austro-Daimler) as its technical director. He was responsible for designing the famed Mercedes-Benz roadsters, the SS and SSK, both supercharged racing cars with very loud engines. In 1926, the company merged with another German automaker to become Daimler-Benz. Once more, Porsche encountered difficulties in convincing company executives of the feasibility of a small, mass-produced car.

Once again, Porsche decided to resign. He returned to Austria in early 1929, where he took a post with another automaker, Steyr—a comeback greatly heralded in the Vienna papers. During his brief stint at Steyr, Porsche developed an eight-cylinder engine for a model called the ''Austria,'' which featured an innovative rear suspension that yielded superlative handling. He would later copy this design for use in the forerunner to the Volkswagen Beetle. Porsche left Steyr when a merger made it part of Austro-Daimler, and returned to Stuttgart. There, in December 1930, he founded his own firm with his friend Karl Rabe, another engineer. His son Ferry, who had inherited his father's passion for car design, was also on staff.

The Porsche company's first design contract came for a large touring car for Wanderer, a German automaker in Chemnitz. They also did engine and suspension work for various European automakers. In 1932, Porsche visited the Soviet Union at the request of Josef Stalin, who offered him a post as chief construction director, complete with generous compensation, a villa, and the transfer of his entire Stuttgart staff. He was also promised unlimited development funds to build a small car. Porsche, who still loved to race his own cars on the track, declined the offer since the European Grand Prix circuit did not extend to Communist Russia.

The ''People's Car''

Back in Stuttgart in the early 1930s, one of the projects that Porsche took on was a prototype for a sports car with a rear-mounted engine. A consortium of German automakers, including Audi and Wanderer, had formed the Auto-Union Company to build such a car to compete with Mercedes vehicles on the racetrack. Through this involvement, Porsche first met the new German chancellor, Adolf Hitler, at an Auto-Union meeting in March 1933.

A second connection to the Fuhrer came through a Daimler-Benz associate named Jakob Werlin. Hitler bought his first car from Werlin in 1923, when Nazi Party offices in Munich shared building space with a Mercedes dealership. In turn, Werlin later came to know Porsche when both were at Daimler-Benz. Despite his personal preference for the luxury sedan, Hitler was hoping that Germany could create a *Volks-wagen,* or ''People's Car,'' that fit in with his political and economic agenda. The fascist National Socialist Party had strong-armed its way to power in the early 1930s, and offered desperate Germans a plan to salvage their economy and national identity by various measures, including stripping German Jews of their citizenship and resurrecting an armaments sector banned by the 1919 treaty that concluded World War I. In the fall of 1933, Werlin invited Porsche to a meeting at Berlin's Hotel Kaiserhof, at which Hitler was also present. They discussed the creation of an affordable and reliable German car that might sell for under a thousand marks.

Massive Factory Built

Porsche designed a prototype and submitted it to government offices in January 1934. A contract was drawn up between the RDA, the official association of German automakers, and Porsche's Stuttgart firm. To help reduce the cost of raw materials without direct government subsidies, a fund was created that eventually ballooned to $67 million. Marketed through the efficiently pervasive Nazi Party organization, the fund was essentially a state-sanctioned savings plan: thousands of German workers bought five-mark savings stamps weekly, which would later be redeemed for their own ''KdF-Wagen,'' as the vehicle would be called. The acronym stood for *Kraft durch Freude,* or ''Strength through Joy.'' Extensive testing of Porsche's prototypes began in 1936. Ground was broken by Hitler himself in May 1938 for the Volkswagen factory complex, ''KdF-City,'' situated near the town of Wolfsburg.

Very few KdF-Wagens (later rechristened as the *Kaefer,* German for ''beetle'') came off the assembly line before the outbreak of World War II in 1939. The huge Wolfsburg complex was easily converted over to the production of

military vehicles and staffed with prisoners-of-war. During these years Porsche served as head of the German Tank Commission, for which he designed massive artillery vehicles so loud they shattered all nearby windows—and received numerous Nazi honors. He also traveled regularly to France to oversee production at the Peugeot autoworks, seized by the German occupation forces in 1940.

Imprisoned in France

When Stuttgart was heavily bombed by Allied planes in 1944, Porsche and his family had already returned to their summer home in Austria's Zell am See. At the war's end he was placed under house arrest. French military authorities then invited the aged and distinguished designer back to Germany to discuss the possibility of manufacturing a Volkswagen-type car for France. It proved to be a ruse and Porsche was arrested as a war criminal for the Peugeot visits. He was 71 at the time, and imprisoned in Dijon. To secure his father's release, Ferry Porsche—also incarcerated for some months—spent a year working for the Italian racing consortium Cisitalia to build a Grand Prix Formula I car with Porsche technology. Cisitalia then secured, via various means, the exorbitant bond money—about $62,000—that France wanted in exchange for the elder Porsche's freedom. A year after his September 1947 release, the French war-crimes tribunal found him not guilty as charged, but the bond money was never refunded.

Porsche returned to his Austrian home, and was legally banned from traveling to Germany. Meanwhile, Allied occupation powers had taken over the Volkswagen plant, after first trying to sell it and then toying with the idea of demolishing it altogether. Because there was such a shortage of vehicles, permission was granted to begin producing the small, economical vehicle again. Several thousand were on the road in Germany by 1949, when their creator was allowed to return for a visit. He was reportedly surprised to see so many of them on the road, but saddened that his dream for a ''people's car'' had gone so awry. He died in Stuttgart, Germany on January 30, 1951 following a stroke. Porsche was buried in a chapel at Zell am See.

Ferry Porsche kept the Porsche firm going, having already launched a manufacturing company in 1948 with his father's help. From that point on Porsche would create a series of outstanding high-performance sports cars, including the 911 and the Boxster. The Wolfsburg autoworks—also VW's world headquarters—is still operational, and the Beetle would become the most successful and ubiquitous car in history. In 1998, the company introduced a re-designed Beetle that still featured many enduring—and endearing—features of Ferdinand Porsche's first prototype. At the time of Ferry Porsche's death in 1998, his nephew Ferdinand Piech was chair of Volkswagen.

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Hal Prince

A director and producer whose long list of credits includes the musical blockbusters *West Side Story, Fiddler on the Roof, Cabaret, Evita,* and *The Phantom of the Opera,* as well as groundbreaking works with lyricist/composer Stephen Sondheim, Hal Prince (born 1928) is one of the towering figures in the American theater of the second half of the twentieth century.

Proving that artistic and commercial success are not always mutually exclusive, Hal Prince has frequently managed to simultaneously please critics, audiences, and investors. ''He's the best around by far. He has a sense of the function of music in a show. . . . He takes it seriously and is more daring, imaginative and endlessly creative. He likes to take chances. He has a sense of dignity of the musical theater and thinks it's the highest form of theater and I happen to agree with him,'' Sondheim said of Prince in an interview with Carol Ilson, author of *Harold Prince: From Pajama Game to Phantom of the Opera.*

A Native New Yorker

Harold Smith Prince, known to his friends and colleagues as Hal, was born in New York City on January 30, 1928. He was the son of Milton Prince, a stockbroker, and Blanche Stern Prince. ''We were privileged, upper-middle, lower-rich class, Jewish, both parents of German families which settled here soon after the Civil War,'' Prince wrote in his memoir *Contradictions.* His parents divorced when he was a small child and Prince was brought up in Manhattan by his mother and stepfather, also a stockbroker. He was taken to the theater often and saw many of the top stars and productions of the 1930s, such as Orson Welles in *Julius Caesar,* Tallulah Bankhead in *The Little Foxes,* and Burgess Meredith in *Winterset.*

As a teenager, Prince began attending the theater by himself. ''I was weaned on the second balcony. Do you know how terrific it is to sit in the second balcony?'' Prince was quoted in the *New Yorker* as telling a master class at the Manhattan School of Music. In 1944, after graduating from the Franklin School, a private school on the Upper West Side of Manhattan, Prince enrolled at the University of Pennsylvania in Philadelphia. Intending to become a playwright, he took a liberal arts course heavy on literature and history and wrote, acted, and directed plays for the student group, the Penn Players.

Receiving his bachelor's degree in 1948, Prince returned to New York where he attempted to sell his plays to theatrical producers. Though he found no takers for his plays, Prince did find a job through director George Abbott, a Broadway legend whose career began in the early twentieth century. ''He was a young fella out of college and I put him to work. He was a very bright fellow, and he had a great deal of talent,'' Abbott said of Prince to a reporter from *Forbes.* While working days in Abbott's office running the

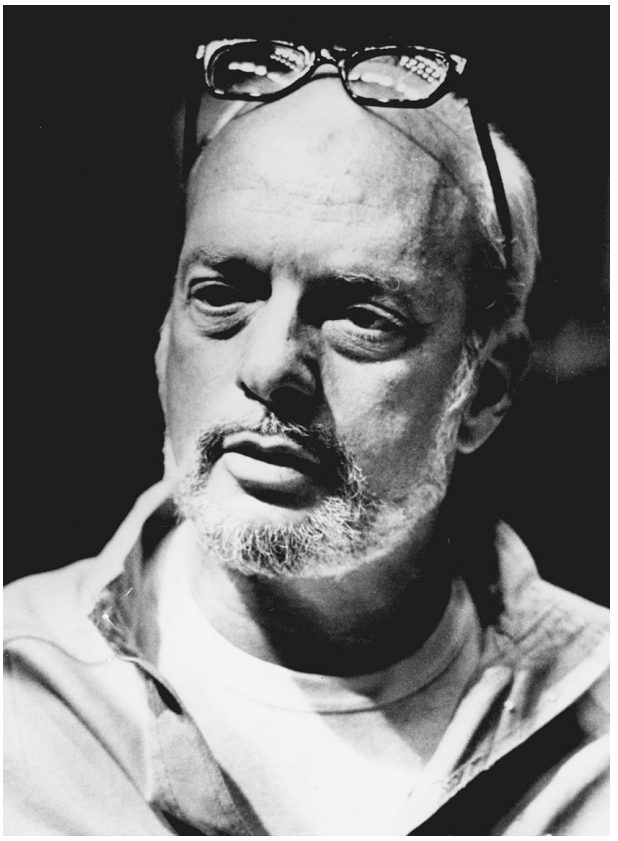

switchboard and delivering messages, Prince spent his nights as an assistant stage manager for the Abbott directed revue *Touch and Go.* He then was an assistant stage manager on the musical *Tickets, Please.*

In 1950, Prince was drafted into the U.S. Army and assigned to an anti-aircraft artillery battalion in West Germany. ''I slept practically the whole two years, not just in bed but on my feet. . . . Actually it was not such a bad time. Being thwarted in 'progress' tranquilized me. I still think of those two years as real years. My life before and since hasn't been too heavy in the reality factor,'' Prince wrote of his military service in *Contradictions.*

Broadway Producer at 26

Having been promised a job with Abbott when his army duty was up, he was immediately made an assistant stage manager in 1952 on the new musical Abbott was directing, *Wonderful Town,* starring Rosalind Russell. *Wonderful Town* opened on Broadway in the spring of 1953 and was a major success.

During the run of the show, Prince and Robert Griffith, *Wonderful Town's* principal stage manager and Abbott's chief assistant, decided to become producing partners and chose, as their first project, a musical version of *7 « Cents,* Richard Bissell's comic novel about a strike at a pajama factory. Building the show from scratch, Prince and Griffith hired the pop songwriting team of Richard Adler and Jerry Ross to compose the score, asked Bissell to write a libretto from his novel, and engaged an aspiring young choreographer, Bob Fosse, to work out dance routines. They also convinced Abbott to direct. Prince and Griffith raised money for the show, renamed *The Pajama Game,* from one hundred sixty-one backers, including several *Wonderful Town* chorus members who invested small sums.

Opening on Broadway with little fanfare in May 1954, at the end of the theatrical season, *The Pajama Game,* garnered rave reviews. ''*The Pajama Game* wound up the season with as exuberant high spirits as New Year's Eve winds up the year. . . . There are the kind of peppy dance numbers that suggest a cheerleaders carnival, and there is a great deal of music with an infectious, elementary lilt,'' wrote a reviewer for *Time. The Pajama Game* won a Tony Award for best musical and ran for 1,063 performances.

Prince and Griffith re-teamed with Adler, Ross, Fosse, and Abbott on *Damn Yankees,* a musical about a middle aged baseball fan's magical transformation into a young slugger for his favorite team, the perennially losing Washington Senators. Opening in May 1955, *Damn Yankees* repeated the success of *The Pajama Game.* It ran for 1,019 performances and also won the Tony Award for best musical. ''I had this absolutely charmed first couple of years. I really thought all you do is have hits; it never occurred to me that it could ever be another way,'' Prince said of his early producing career to Jeremy Gerard of the *New York Times* in 1987.

Although Prince and Griffith's production of *New Girl in Town,* a musical version of Eugene O'Neill's play *Anna Christie* starring Gwen Verdon, was only a minor success. In the spring of 1957, they were back on the hit-making track with *West Side Story,* a musical retelling of Shakespeare's *Romeo and Juliet* set in a New York City slum, and *Fiorello!,* a musical based on the early life of Fiorello LaGuardia, New York City's mayor in the 1930s and 1940s.

Opening in September 1957, and featuring music by Leonard Bernstein and lyrics by Stephen Sondheim, the now-classic *West Side Story* received mixed reviews at its premiere. Some critics celebrated its innovative blending of music and dance with a serious, contemporary storyline, while others were put off by its dark and gritty attitude. Coming to Broadway in November 1959, *Fiorello!*—with music by Jerry Bock and lyrics by Sheldon Harnick, received almost unanimous praise by critics and won the Tony Award for best musical. It also won the Pulitzer Prize for drama—an honor rarely bestowed upon a musical.

Prince and Griffith's style differed from that of many other producers in that they concentrated on one show at a time and personally involved themselves in all aspects of a production. ''We're too involved with every detail to produce on an assembly line. We've noticed that other producers have people called 'production assistants,' but we can't comprehend what the job is. It doesn't exist here. We're our own 'production assistants,'" Prince told John S. Wilson of *Theatre Arts* in 1960.

Became a Director

Prince's deep involvement with the creative side of his productions increased his interest in becoming a director. His move to direction was complicated by his older and

more experienced partner, Griffith also having directorial aspirations. ''Bobby had always wanted to direct himself and he'd never done it. So I couldn't either,'' Prince told *Forbes.* Prince's dilemma came to a sad resolution in 1961 when Griffith died suddenly of a heart attack. Almost immediately, Prince began accepting directing offers. With the exception of *She Loves Me,* a minor success in 1963, Prince's initial efforts at directing a Broadway musical were both critical and commercial failures.

Prince continued to produce shows directed by others, and his magic touch as a producer remained in evidence. Prince's production of *A Funny Thing Happened on the Way to the Forum,* Sondheim's musical take on Roman farce, opened in May 1962. *Fiddler on the Roof,* opened in September 1964, and told the story of Jewish villagers in turn of the century Russia, with music and lyrics by Fiorello's Bock and Harnick. Both were triumphs. *Fiddler,* which went on to a record-breaking run of 3,242 performances, was originally seen by many as too ethnic to please most audiences. Even Prince considered its potential limited. ''There are at least three million Jews in New York, and I thought that should be enough to keep the show running for a couple of seasons. But I never foresaw that *Fiddler* would run the way it did,'' Prince told *Forbes.*

It was *Cabaret,* a tale of Berlin on the eve of the Nazi takeover of Germany with music by John Kander and lyrics by Fred Ebb, that established Prince as an important director. ''Instead of telling a little story about the decadence of Berlin just before Hitler came to power into which casual musical numbers can be sandwiched whenever politeness permits, *Cabaret* lunges forward to insist on music as mediator between audience and characters. . . . We are inside music looking out, tapping our feet to establish a cocky rhythm and a satanically grinning style to which the transient people of the narrative must accommodate themselves,'' wrote Walter Kerr of the *New York Times.*

Prince also produced the show which opened in November 1966 and ran for 1,165 performances. *Cabaret* won the Tony Award for best musical and earned Prince his first best director award. His version of *Cabaret* was an ensemble piece and differed greatly from choreographer-turned-director Bob Fosse's 1972 film version of *Cabaret,* which was designed to show off the talents of its star, Liza Minnelli. Prince abhorred ''star vehicles'' and throughout his career has generally avoided working with big name performers. ''Broadway doesn't need stars. They have a way of influencing material,'' Prince said to Hubert Saal of *Newsweek.*

Prince considered George Abbott, who died in 1995 at the age of 107, the primary influence on his directorial style and he emulated Abbott's cool, businesslike approach towards actors and other personnel. ''George Abbott has no tolerance for histrionics or emotional bloodletting and neither have I. I demand punctuality and absolute quiet or I get growly. But that's as far as I go,'' Prince told Louis Botto of *Look.*

In other areas, Prince sees his directorial style as different from Abbott's, especially in regard to what constitutes a worthwhile evening at the theater. ''I have a darker sensibility. . . . I'm political, he's not. I'm issue-oriented, he's not. He really unabashedly wants people to have a good time, and sometimes I don't give a damn,'' Prince explained in an *A & E Biography* cable television documentary quoted by Ilson.

Frequent Collaborations with Sondheim

Some of Prince's most influential work as a director has come in his collaborations with Stephen Sondheim. Beginning in 1970 with *Company,* a look at contemporary marriage seen through the eyes of a commitment-wary bachelor, Prince and Sondheim brought the musical to higher levels of subtlety and sophistication. Dubbed ''concept musicals'' by critics, Prince and Sondheim's shows were built around themes and ideas rather than a narrative plot, and were the biggest innovation in the musical theater since the early 1940s when Rodgers and Hammerstein pioneered the ''book musical,'' which integrated music and dance with a relatively complicated storyline.

Among the grandest of Prince and Sondheim's collaborations is *Follies,* in which a reunion of former chorus girls serves as a device to examine the aging process and the vagaries brought about by the passage of time. In his review of *Follies,* Jack Kroll of *Newsweek* wrote—''How many theater people in this country have the talent, taste, inventiveness, resourcefulness and high professional standards of Prince?. . . . With *Cabaret, Company,* and *Follies,* Harold Prince has created a generation of musicals which capture much of our time in a form that, in his hands, refuses to die.''

Opening in April 1971, *Follies* was a financial disaster that, despite a respectable run of 522 performances and a best director Tony Award for Prince, never came close to recouping its fabulous production costs. Though Prince is noted for his cost-consciousness as both a director and producer, he is not opposed to spending large sums when such spending seems called for artistically. ''Everything can't be modest in size—some things just cry out to be musicals. Big musicals. And why shouldn't they be?'' Prince told Gerard.

Prince's other collaborations with Sondheim produced *A Little Night Music* in 1973, a wistful look at romantic relationships that was their most commercially successful joint venture and *Pacific Overtures* in 1976, an exquisitely mounted production about Western contact with Japan in the nineteenth century. In 1979, *Sweeney Todd,* a bleak, melodramatic tale of the murdering ''demon barber of Fleet Street,'' won several Tony Awards, including best musical.

Apart from Sondheim, Prince had other major successes during this period with *On the Twentieth Century* in 1978, a musical version of the 1932 comedy play *Twentieth Century,* with music by Cy Coleman, and lyrics by Adolph Green and Betty Comden, and *Evita* in 1979 (also in London in 1978), about the life of Eva Peron, the charismatic wife of Argentinian dictator, Juan Peron. *Evita* featured music by Andrew Lloyd Webber and lyrics by Tim Rice. Prince won yet another Tony Award for his direction of *Evita.*

Brought the Phantom to Broadway

The critical and commercial failure of *Merrily We Roll Along* in 1981 caused Prince and Sondheim to go their

separate ways. Though they have remained friends, they have not worked together since. After his break with Sondheim, Prince's career faltered with the expensive and well publicized flops *A Doll's Life* in 1982, and *Grind* in 1985. On the subject of failure, Prince told Sylviane Gold of the *New York Times*—''Does it matter? Yeah, it matters some. Then you move on. A certain amount of denial is very important to a life in the theater. And you can't play God. You can't always make things work out the way you want them to.''

In the 1970s, Prince, who had never really enjoyed producing, generally limited his producing activities to shows he was also directing. In the 1980s, he eased out of producing entirely. Prince had always relied primarily on the backing of many small investors or ''angels'' genuinely interested in the theater. This method became obsolete as his group of long time backers began to pass away and Broadway finances became dominated by big spending corporate investors looking for large profits.

Prince's fortunes turned upward when reteamed with composer Lloyd Webber to direct *The Phantom of the Opera,* an extraordinarily popular musical version of a 1911 novel about a disfigured man who haunts a Paris opera house and makes a star out of the young singer he adores. Prince directed both the London production which opened in October 1986, and the New York production, which opened in January 1988. ''*Phantom* powerfully delivers . . . a brilliantly manipulated journey,'' wrote William A. Henry III of *Time.* Many critics credited Prince with giving the melodramatic *Phantom* an intelligent edge and a genuinely romantic sensibility. ''I wanted the show to have some depth. I wasn't looking to do Dracula with music,'' Prince explained to Patricia Morrisroe of *New York. The Phantom of the Opera* earned Prince another Tony Award for best director.

Prince scored yet another success when he joined forces with *Cabaret's* Kander and Ebb on *Kiss of the Spider Woman,* a musical version of Manuel Puig's novel about the bond that forms between two men when they are thrown together in a prison cell. *Spider Woman* was initially developed by Prince and his collaborators in a 1990 production at the State University of New York at Purchase. It enjoyed a long run in Toronto before coming to Broadway under the aegis of Canadian impresario, Garth Drabinsky in 1993. ''I love Broadway. I owe by life to Broadway. But there's no question that, because of the high costs, there are all sorts of pressures now—and there have been for at least the last ten years—that encumber the spirit with which you do your work . . . in the future there are going to be shows that have played all over the world and have never played on Broadway. That has rarely happened yet, but it's going to happen at lot,'' Prince told Mervyn Rothstein of the *New York Times* in 1990.

In 1993, Prince directed a Drabinsky-produced revival of the classic 1927 musical *Show Boat.* The highly praised production, which originated in Toronto, opened in New York in 1994. Undaunted by a troubled experience directing *Whistle Down the Wind,* an Andrew Lloyd Webber musical which had its New York premiere canceled after poor reviews in Washington in early 1997, Prince immediately turned his attention to a revival of Leonard Bernstein's *Candide* that reached Broadway in the spring of 1997. ''I never stop working,'' Prince told Gerard.

In 1998, Prince was back on Broadway yet again, this time with *Parade,* a work by young composer/lyricist Jason Robert Brown about the 1915 Georgia lynching of Leo Frank, a Jewish man whose death sentence for rape and murder had been commuted to life imprisonment by the governor.

Prince has been married since 1962 to Judith Chaplin with whom he has a son and a daughter. Prince remains a vital force in the theater. He is more interested in looking forward to new challenges than in looking back on past triumphs. As Prince told Jerry Tallmer of *Playbill*—''What I've learned over the years is that the impossibly difficult ideas are the best ideas. . . . It's the easy, can't-miss ideas that are always a problem for me.''

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William Cooper Procter

William Cooper Procter (1862–1934) rose to the chairmanship of the Procter & Gamble Corporation and never sacrificed his ideals of humane business management. He devoted a great deal of attention to devising systems that would reward employees for both loyalty and efficiency. Procter was remembered for his ''radical'' labor practices, including the five-day workweek and an employee profit-sharing plan.

Procter came into the family business as a production laborer and worked his way up through the ranks. In 1907, he was named president and chief executive of Procter & Gamble, following the tragic suicide of his father, William Alexander Procter. As William Cooper Procter rose through the company ranks, he developed close emotional ties and concerns for the lowliest of the workers. He strove throughout his lifetime to ease their burden. It was his belief that such a business ethic would maximize profits for all concerned. Procter felt that financial benefits would naturally accrue to a company when the work force shared in the profits.

Started At the Bottom

William Cooper Procter was born in Glendale, Ohio on August 25, 1862. He was the grandson of Procter & Gamble co-founder, William Procter, and was the only son of Procter & Gamble heirs, William Alexander and Charlotte Elizabeth (Jackson) Procter. He attended Princeton University before going to work at Procter & Gamble in 1883.

Despite his background and higher education, Procter started at the bottom of his family's business, as a production laborer. Despite his prestigious family ties, Procter mingled freely with his fellow workers. He sat on the factory floor and ate lunch from a paper sack, without pretense or pride. In time, he noted an overwhelming sense of despair among the employees of his grandfather's company, and was compelled to approach his family with concerns about the employees' grueling six-day work schedule (69 hours per week). At young Procter's suggestion, in 1885, the senior Procters agreed to roll back the work hours with no loss of pay to the workers, a radical innovation in labor policy, and one that set a precedent for American industry. Procter's goal was to foster loyalty among the workers and to create incentives for all, in order to improve efficiency and to maximize profits. He wrote in his business diary, ''Any worthwhile change in the conduct of a business must first and last have the element of lessening the cost.''

Despite the reduced work hours, union agitators at Procter & Gamble challenged management continually, for the loyalty of the factory workers. The employees staged walkouts on several occasions. This concerned Procter, who took it upon himself to devise a profit-sharing plan for the employees. Procter presented his profit-sharing plan to the company owners and, in April 1887, the company announced that every employee would receive a semi-annual dividend based on the ratio of personal wages earned to total company wages paid. The new and radical idea attracted attention from the press. Reporters visited the factory to interview Procter about his ideas. *Industrial Relations* reported that, ''When William Cooper Procter suggested that it would benefit employer and employee alike to permit the employee to share in the company's profits, the family thought he had lost his senses. Such a thing was unheard of.'' Like the Procter family, the company workforce received news of the profit-sharing program with skepticism. They suspected Procter's motives, until he reminded them that, ''The first job we have is to turn out quality merchandise that consumers will buy and keep on buying. If we produce it efficiently and economically, we will earn a profit, in which you will share.''

Incorporation

Both the Procter and the Gamble families agreed that William Cooper Procter was the most promising candidate among the third generation of heirs to one day assume control of the company. In October 1887, they awarded him a five-percent partnership interest in Procter & Gamble. By 1889, he headed the entire Ivorydale factory in Cincinnati, Ohio. Procter prudently foresaw the need for additional plants, new equipment, and the development of new products, all of which required capital expenditures beyond the means of the company's resources. At Procter's suggestion, the company became a corporation and issued company stock valued at $4,500,000, in an effort to generate capital. At the first meeting of Procter & Gamble stockholders on July 17, 1890, Procter was named general manager.

Following the early retirement of Procter's uncle, Harley Thomas Procter, William Cooper Procter ran the corporation along with his father. One contemporary business publication dubbed the father-son team as the ''architects of growth,'' because the Procters sought to bring more managers into the organization. They hired both from inside and outside the company and dispatched management recruiters to college campuses in search of the most qualified candidates.

Increased Benefits to Workers

As Procter assumed greater power in the company, he continually addressed concerns over the employees' welfare. Although Procter and his father were known to help those employees in need, Procter was aware that the employees remained limited in their ability to set aside a portion of their wages toward retirement. He attempted to restructure the profit-sharing plan in such a way that every employee who contributed conscientiously toward maximizing profits would receive twice the normal profit-sharing dividend, while those with marginal enthusiasm would receive a standard share of profits. Ambivalent employees would receive only one-half of the standard share of profits, and disinterested workers would not share in the profits at all. Procter's plan, which was founded on a subjective appraisal at the discretion of company supervisors, failed to create the intended result because it lacked objectivity.

Undeterred, Procter went on to implement a revolutionary new stock-purchase plan for the employees, whereby workers could purchase one share of stock over a two-year period, with a $10 down payment. That plan failed to generate interest, because the workers feared the speculative risks of stock purchase. In 1896, Procter responded to the reticent employees with a precedent-setting policy—he guaranteed his employees against any loss, up to $1000, on any investment they made in the company through the stock purchase plan. In an announcement to the employees about the revised stock plan, Procter & Gamble issued a statement that, ''[T]he plan forms a practical means of bringing the employer and employee nearer together, by inducing the employees to become part owners in the business. The plan

furnishes you with an absolutely safe investment . . . and through your efforts you may increase both the dividends and the value of the stock you buy.'' In 1903, Procter further refined his plan by coordinating the profit-sharing plan with the Procter & Gamble stock purchase plan. For every dollar an employee might save, Procter & Gamble agreed to contribute four dollars towards the purchase of company stock. Procter & Gamble further guaranteed to buy back any employee stock at a minimum of the original purchase price, regardless of market value. Procter's combined profit-sharing/stock purchase incentives were well received by employees.

In 1917, workers at one Procter & Gamble plant organized a strike to demand a reduction of hours from a ten-hour workday to eight hours, with no cut in pay. Procter acquiesced to the strikers and established the Conference Plan in order to avert future strikes. He explained to a reporter, ''The Plan is, I believe, the first move of its kind in business history. . . . We worked out the idea of having the employees elect by secret ballot a conference committee to meet monthly with management in order to bring to our attention matters that seemed to need correction. . . . The chief problem of big business today is to shape its policies so that each worker . . . will feel he is a vital part of his company with a personal responsibility for its success and a chance to share in that success.''

A few years later the complex and inconsistent product demands of the wholesale grocery industry threatened to create a bottleneck in the Procter & Gamble workforce. Procter resolved the confusion by initiating direct commerce with the retail grocery industry. As a result of ceasing to do business with the wholesale grocers in 1923, Procter & Gamble was able to guarantee with confidence to its employees a minimum of 48 weeks of work each year.

''A Life of Noble Simplicity''

Procter was a man of seemingly extraordinary energy; he spoke quickly and demanded attention. In 1930, an aging Procter—nearly 70 years old andsuffering from arthritis, backache, asthma, and other ailments—assumed the newly-created position of chairman of Procter & Gamble. Four years later, in the spring of 1934, his health worsened and he was confined to bed. His wife stayed at his bedside for days. He died on May 2, 1934 at the age of 71 and was buried in the Spring Grove Cemetery in Cincinnati, Ohio. Employees and former employees financed the creation of a life-sized marble statue to honor William Cooper Procter. It stands near the Ivorydale plant and bears the inscription, ''He lived a life of noble simplicity, believing in God and the inherent worthiness of his fellow men.'' An editorial in the *Cincinnati Enquirer* read, ''[T]he whole nation pays homage to his memory because his restless intellect and driving energy brought about, in our industrial fabric, startling innovations which set the pace for a growing nation.''

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Richard Pryor

Richard Pryor (born 1940) was one of the most influential stand-up comedians of his generation, and starred in a number of hit films and comedy recordings. He created a new type of humor, one that blended self-effacing statements about being African American with sharp political insights.

Richard Pryor was born on December 1, 1940 in Peoria, Illinois to LeRoy Pryor, Jr. (also known as Buck Carter) and Gertrude Thomas. A tough, streetwise kid, Pryor's father won a Golden Gloves tournament in Chicago at the age of 18. His mother worked as a prostitute and bookkeeper. Both parents were violent and alcoholic. Born out of wedlock, Richard suffered not only the stigma of illegitimacy, but also that of racism.

Pryor's youth was spent in a house of prostitution run by his grandmother, Marie Carter. His mother often disappeared for months at a time, and finally abandoned him when he was ten. His father rarely saw him. Therefore, Pryor's grandmother was his sole means of support as a child. She was strict and beat him when he misbehaved. Pryor frequented pool halls and was often in trouble. He was also the victim of physical and sexual abuse. When he was six, he was molested by a teenage pedophile named ''Bubba,'' who, many years later, brought his own son to Pryor for an autograph. Rather than dwelling on his anger over the incident, Pryor worried that the pedophile's son was being subjected to abuse.

Discovered His Talent

Around the age of ten, Pryor realized that he could make people laugh and pay attention to him. ''I was a skinny little black kid with big eyes that took in the whole world and a wide smile that begged for more attention than anyone had time to give,'' Pryor wrote in his 1995 autobiography, *Pryor Convictions and Other Life Sentences*. In searching for love, he turned to comedy. By intentionally falling off a porch railing, he got people to laugh. On a rare outing with his father to a Jerry Lewis movie, Pryor saw his father break up with laughter. He decided to try to make his father and others laugh to win their approval and love.

One teacher in the several elementary schools he attended encouraged him. Marguerite Parker allowed him to stand in front of the class and entertain if he arrived on time. Another teacher, Juliette Whittaker at the Carver Community Center, gave him a chance to act. While at the Center, the 11 year old Pryor observed a rehearsal of *Rumpelstiltskin*. Telling Whittaker he would take any part, he proceeded to memorize all the parts. From Whittaker's plays, he received self esteem. She stated, ''This child had a drive to be; he loved making people laugh, the spotlight, the attention you get. He needed that, the feeling of self-esteem he got. He was somebody.'' His comic abilities also created enemies who wanted to beat him up. He defused their envy with his jokes. Pryor was expelled from high school, but at

the Carver Community Center, he was the star of a number of Ms. Whittaker's plays.

A Start in Stand-Up Comedy

By the age of 17, Pryor had fathered an illegitimate daughter, Renee. To escape from his responsibilities and his neighborhood, and to better his station in life, he joined the army the following year. Like the comedians Dick Gregory and Bill Cosby, Pryor saw the armed forces as an opportunity for advancement. His army career was undistinguished until he was discharged for slashing another soldier with a switchblade.

Shortly thereafter, he walked into Harold's Club in Peoria, and talked himself into a job. For the next several years, he acquired a reputation as a stand-up comedian in the black clubs of Chicago, Cleveland, and Buffalo. By 1963, he was a stand-up comedian in New York City. His hero and obsession was Bill Cosby. Pryor appeared on the Ed Sullivan and Merv Griffin television shows. He was one of the first black comedians to use the painful events from his own life for his comedy monologue. After his father's death, his memories of the hustlers, prostitutes, junkies, and winos of his youth took over his comedy routine. *People Weekly* noted, ''Pryor had found his own stand-up persona, which grafted the profane edge of Lenny Bruce onto the pathos of Charlie Chaplin's Little Tramp.'' Pauline Kael portrayed him as ''a master of lyrical obscenity; the only great poet-satirist among our comics.'' During the mid-1960s, Pryor's increased success brought more money and more stress, leading to a $200 a day cocaine habit.

Pryor moved to Los Angeles where he began to get small parts in movies. His big break came in 1972, when he played opposite Diana Ross in *Lady Sings the Blues*, for which he received an Academy Award nomination for best supporting actor. From 1974 until 1980 he starred in a number of hit movies, including *Uptown Saturday Night*, *Car Wash*, *Silver Streak*, *Richard Pryor: Live in Concert*, and *Stir Crazy*. During this time, Pryor also wrote comedy for the television shows, *Sanford and Son*, and *The Flip Wilson Show,* and aided Mel Brooks in writing *Blazing Saddles.*

Drugs and Violence Out of Control

While his public persona was a success, his private life was a disaster. Although he was making millions of dollars, he was using large amounts of drugs and becoming self destructive. In 1977, he suffered a heart attack. Shortly after the death of his grandmother, in 1980, he attempted to commit suicide by dousing himself with cognac and igniting himself with a cigarette lighter. Although he initially claimed it was an accident caused when he was high on cocaine, he later admitted that he intended to kill himself. He spent six weeks in a burn unit, which he described as one of the worst experiences of his life.

Pryor had a history of violence going back to his youth. When he was high on cocaine, he frequently beat the women he was involved with. He almost beat to death his fourth wife, Jennifer Lee, in 1979, while both were under the influence of alcohol and drugs. In his autobiography, he stated, ''Uninterested in relationships, I caught women as if they were taxis.'' In other words, he got in and out of relationships very quickly.

Pryor married six times, the last two marriages to the same woman. He has seven children: Renee, Richard, Jr., Elizabeth Anne, Rain, Steven, Franklin, and Kelsey, although he doesn't currently acknowledge Renee. He also has a grandchild, Randis.

Cleaned Up His Act

In 1982, Pryor attempted to rehabilitate himself by joining a drug program to fight his addictions. The following year, after making the film *Superman III*, for which he received $4 million, he returned to abusing drugs and women. His daughter, Rain, recounted a turning point in his life ''My dad was a very scared, closed person. Dad spent most of my childhood locked away in his room with his women and his drugs. He lived in his own reality. He trusted no one.'' In 1993, in Hawaii, Pryor had an epiphany and then a symbolic baptism. He threw his cocaine pipe in the garbage and allowed Rain to lead him into the ocean and immerse him in the water, although he was phobic about water. Rain stated, ''For my dad, letting me lead him into the water was an expression of trust, almost unheard of for him. I think he was willing to trust me because I was a child. Why would I want to hurt him?''

The Lowest Point

With his life starting to get on track, Pryor wrote, directed and starred in *Jo Jo Dancer, Your Life is Calling*, a semi-autobiographical movie. In 1986, he was stricken with

multiple sclerosis (MS), a disease that destroys the protective sheath around the nerves. MS affects the ability to balance and walk; eventually an MS victim cannot even move. Pryor discovered that something was wrong while filming the movie *Critical Condition.* When the director, Michael Apted, asked Pryor to walk over to him. Pryor's body would not respond. When he was diagnosed with MS, Pryor was devastated. ''I was depressed; it was the lowest point of my life. But I struggled with hope . . .'' In 1990, he had a minor heart attack and his MS got worse. He could not get out of bed. Pryor stated, ''We take so much for granted, but man, lose the movement of your legs and you begin to take a closer look at life.'' With the aid of a personal trainer, he was able to walk again. ''Since the earthquakes . . . didn't kill me, the drugs didn't kill me, the fire didn't kill me (although it hurt like a bitch), and my ex-wives (God bless them all) didn't kill me, there is no way I'm going to let the MS kill me.'' In his last film, *Another You*, released in 1991, Pryor appeared clearly ailing, a fragile shell of his former manic self. In 1991, he suffered a massive heart attack, and needed quadruple bypass surgery.

Pryor received a star on the Hollywood Walk of Fame in 1993. In 1995, his autobiography *Pryor Convictions and Other Sentences*, was published. He was awarded the first Mark Twain Prize to celebrate American humor in 1998. Too weak to rise from his wheelchair, Pryor could barely whisper ''thank you'' when he accepted his award. The comedian wrote in a statement, ''Two things people throughout history have had in common are hatred and humor. I am proud that, like Mark Twain, I have been able to use humor to lessen people's hatred.''

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Q

Mary Quant

With her introduction of the miniskirt and new ''mod'' look, Mary Quant (born 1934) began a fashion revolution. Although her designs eventually faded in popularity, Quant's business expanded to include everything from carpet to swimsuits to toys.

Mary Quant was born February 11, 1934 in London, England to Welsh teachers. Her childhood was disrupted and colored by World War II—for the better, she later recalled in her 1966 autobiography *Quant by Quant.* ''Almost my first clear memory is the day we were evacuated from Blackheath to a village in Kent,'' she wrote. That village, on the east coast of England, placed the family directly beneath the path of enemy planes flying over the coast on their way to bomb London. ''Because we had no understanding of the grim tragedies of war,'' she remembered, ''this was tremendous fun.'' She would run with her brother, Tony, and friends to investigate and ransack crashed planes, taking everything they could carry. ''Our prize possession was some poor pilot's thumb which had been shot off and which we carefully preserved in vinegar in an airtight bottle,'' she gleefully noted.

Quant's schooling was random as her parents moved the family around the countryside, seeking teaching jobs and safety. At one point, Quant's parents sent her away to a ''very proper, very correct, absolutely heartless'' boarding school near Tunbridge Wells. Normally, however, she was near her family, finding all manner of mischief with Tony. While living on the coast one summer, Quant and her brother formed a business teaching rich visitors to sail. When the weather didn't allow boating, Quant wrote in *Quant by Quant,* she stayed home and sewed. ''I think I always knew that what I wanted to do most of all was to make clothes . . . clothes that would be fun to wear. As a very small child, I had idolized a little girl we knew who took tap dancing lessons and wore very skinny black sweaters, short black pleated skirts and long black tights, white ankle socks and black patent ankle strap shoes,'' Quant recalled. ''How I envied her!'' Her artistic expression was flavored with the same measure of mischief found in her other pursuits. ''When I was about six and in bed with measles,'' she wrote, ''I spent one night cutting up the bedspread with nail scissors. Even at that age I could see that the wild color of the bedspread would make a super dress.''

After completing her primary education in 1951, Quant's parents encouraged her to begin pursuing a career. ''It was made absolutely clear to both of us from the start that we would have to earn our own livings,'' she wrote. ''My parents never even considered the possibility that marriage might be a way out for girls. I was made terribly aware that it was entirely my own responsibility to make a success of my life.''

Enrolled in Art School

Unfortunately, Quant's idea of a career path didn't quite match her parents' expectations. They wanted her to choose a sturdy, practical vocation. ''It was only with the greatest difficulty that I ever persuaded them to allow me to go to art school,'' she related in *Quant by Quant.* ''It was only when I managed to win a scholarship to Goldsmiths' that I was able to persuade them to agree to a compromise . . . if they would allow me to go to Goldsmiths', I would take the Art Teachers' Diploma.''

With her parents' qualified permission, Quant enrolled at Goldsmiths' College of Art in London. Almost immedi-

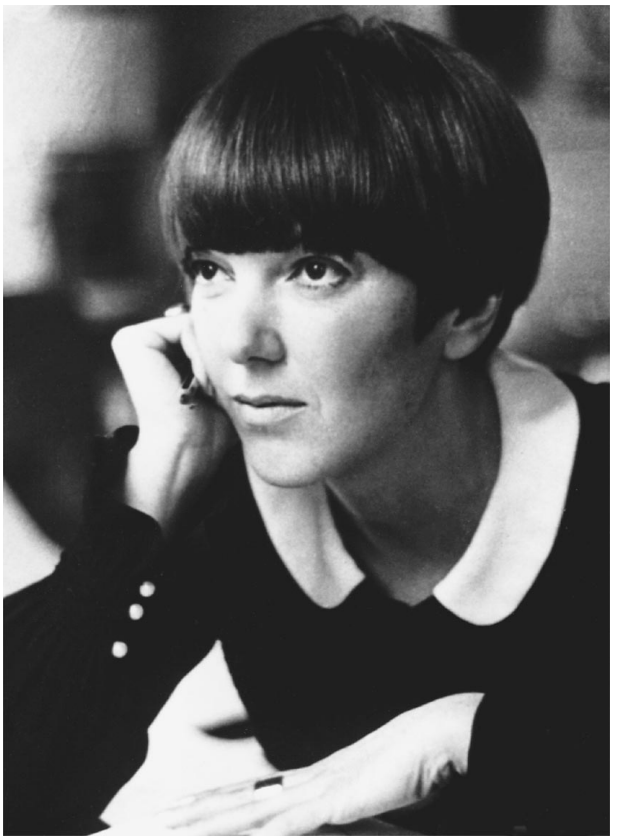

ately she met Alexander Plunket Greene, who became her business partner and, later, husband. Her classmates, including Greene, were an education unto themselves, she wrote. ''It was only when I went to Goldsmiths' that, for the first time in my life, I realized that there are people who give their lives to the pursuit of pleasure and indulgence of every kind in preference to work,'' Quant marveled. ''At first it was a shock even to me; to my parents, such a thing was incomprehensible.'' Quant spent several years reveling in the atmosphere of Goldsmiths', but left after failing to earn her Art Teachers' Diploma. She took a job working for a Danish milliner, earning such a tiny salary she ate only occasionally.

Opened Bazaar

Meanwhile, Greene and Quant had paired up with a friend named Archie McNair. When Greene inherited 5,000 pounds on his 21st birthday, the three decided to go into business together. They rented Markham House, a three-story building on King's Road in London's artist district, Chelsea. In Markham House, they opened a boutique on the first floor and a restaurant in the basement. They called the boutique *Bazaar*. Its owners knew little about the business beyond Quant's fashion philosophy: ''I can't bear over-accessorization . . . a white hat worn with white gloves, white shoes and a white umbrella,'' she declared in *Quant by Quant.* ''Rules are invented for lazy people who don't want to think for themselves.''

True to her philosophy, Quant searched for the clothes she herself wanted to wear, selling miniskirts, funky dresses, bright tights and bras called Booby Traps to young people. The shop capitalized on the buying power of baby boomers, those born during the sharp increase in birthrate following the end of World War II, who were beginning to grow into teenagers.

Naive about the mechanics of running a retail business, Quant and her partners sold their wares with a markup much smaller than any nearby store, without realizing they were actually taking a loss on many items. ''It was no wonder we did such a roaring trade the moment we opened,'' she later wrote. ''The shop was constantly stripped bare—sometimes we hardly had enough to dress the window—because we never bought enough of anything.''

Quant quickly discovered that manufacturers weren't making the kinds of clothes she wanted to sell, so she set up her own manufacturing outfit in her apartment, hiring a dressmaker to come during the day and help. Quant herself sewed dresses at night to sell the next day in the shop. ''I had to sell one day's output before I had the money to go out and buy more material,'' she recalled, noting that at first, ''I didn't think of myself as a designer. I just knew that I wanted to concentrate on finding the right clothes for the young to wear and the right accessories to go with them.''

Struggling to make ends meet and suffering ridicule from the press and some passers-by, Quant persevered. In less than ten years, her clothing designs was world famous, selling in 150 shops in Britain, 320 stores in the United States, and throughout the world: France, Italy, Switzerland, Kenya, South Africa, Australia, Canada, and more.

Branched Out

In 1957, Quant and her business partner, Alexander Plunket Greene, were married. In 1970, they had a son, Orlando. ''We had an awful wedding,'' she recounted in *Quant by Quant.* ''The Registrar, or whoever it was, put on a sanctified Dearly Beloved voice; he treated us in an impossibly pompous manner and went purple in the face with the effort.''

Shortly thereafter, they decided to take another plunge, and opened a second shop, this one in the more swank Knightsbridge neighborhood. Soon, their production shifted into even higher gear when, in 1963, Quant was approached to design a line for J.C. Penney, at that time the biggest retail chain in the United States. Quant was selected to give the stores a more up-to-date image, with her bright, geometric printed dresses. ''It was the first time ever that the clothes of a named British designer had been promoted throughout a large chain of stores across the States,'' Quant recalled. ''It was exciting but worrying too.''

Mod Look is Worldwide Phenomenon

She needen't have worried. Suddenly available on a mass scale, the ''mod'' look took the fashion world by storm. ''I really believe that when the whole thing had first been planned, it had been looked upon purely as a promotional idea,'' she disclosed in *Quant by Quant.* The store's managers decided to stick with Quant as they watched sales soar.

With the flood of Quant designs came a change in the way women dress. ''Fashion had always been dictated from above, by Parisian couturiers and other authorities,'' wrote William L. O'Neill in *Coming Apart: An Informal History of America in the 1960s.* Fashion ''was a monopoly of the rich. But in the sixties it was the young, and relatively unknown designers like Quant and Gernreich who catered to them, who set the pace. . . . Not since the 1920s had women's clothing changed so radically. No one could remember when the flow of fashion had been reversed on such a scale.'' Quant herself, in her autobiography, echoed the same sentiment. ''There was a time when clothes were a sure sign of a woman's social position and income group. Not now,'' she wrote in 1966. ''Snobbery has gone out of fashion, and in our shops you will find duchesses jostling with typists to buy the same dress.''

Even as she was changing the look of women worldwide, Quant was getting a crash course in the fashion business. ''We were not the first to find out it doesn't always pay to be first in the field,'' she wrote. ''The pioneer is the one who makes the mistakes, discovers the snags and prepares the ground for those who more cautiously follow after.'' Case in point was Quant's foray into clothing made from PVC, a vinyl material. She designed a line in PVC and orders piled up, but Quant's manufacturers' machines couldn't sew the material.

Despite the setbacks, Quant won a prestigious Sunday *Times* Fashion Award, shocking an entire industry that had previously been ruled by couture houses selling expensive, made-to-order clothes by famous designers. Quant's place in fashion history was secured when the London Museum mounted its 1973 retrospective exhibit, ''Mary Quant's London.''

Quant Empire Grew

Although Quant's designs eventually faded in popularity, the business continued to expand to include everything from carpet to swimsuits to toys. In 1983, she launched ''Mary Quant at Home,'' a line of household furnishings featuring wall paper and china, based around a chosen color scheme. Color, in the form of cosmetics, was her lasting passion. In *Quant by Quant,* she explained her entrance into the field: ''In the fifties, there was no makeup around that I wanted to wear,'' she told *Vogue's* Gully Wells. ''So I started experimenting with crayons. The best were Caran d'Ache colored pencils. . . . Then the models started using theatrical makeup to get the look they wanted, so finally I decided to start producing my own line in 1966.'' Quant ultimately focused her energy almost entirely on her cosmetics line, which sold worldwide but was most popular in Japan, where, by the mid-1990s, Quant had more than 200 stores. Besides her autobiography, she had penned two additional books: *Colour by Quant,* published in 1984, and *Quant on Make-up,* in 1986.

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R

Ma Rainey

The first popular stage entertainer to incorporate authentic blues in her song repertoire, Ma Rainey (1886–1939) performed during the first three decades of the twentieth century. Known as the ''Mother of the Blues,'' she enjoyed mass popularity during the blues craze of the 1920s. Described by African American poet Sterling Brown in *Black Culture and Black Consciousness* as ''a person of the folk,'' Rainey recorded in various musical settings and exhibited the influence of genuine rural blues.

Ma Rainey was born Gertrude Pridgett in Columbus, Georgia, on April 26, 1886, to minstrel troupers—Thomas Pridgett, Sr. and Ella Allen-Pridgett. Rainey worked at the Springer Opera House in 1900, performing as a singer and dancer in the local talent show, ''A Bunch of Blackberries.'' On February 2, 1904, Pridgett married comedy songster William ''Pa'' Rainey. Billed as ''Ma'' and ''Pa'' Rainey the couple toured Southern tent shows and cabarets. Though she did not hear blues in Columbus, Rainey's extensive travels had, by 1905, brought her into contact with authentic country blues, which she worked into her song repertoire. ''Her ability to capture the mood and essence of black rural southern life of the 1920s,'' noted Daphane Harrison in *Black Pearls: Blues Queens* ''quickly endeared her to throngs of followers throughout the South.''

Met Bessie Smith

While performing with the Moses Stokes troupe in 1912, the Raineys were introduced to the show's newly recruited dancer, Bessie Smith. Eight years Smith's senior, Rainey quickly befriended the young performer. Despite earlier historical accounts crediting Rainey as Smith's vocal coach, it has been generally agreed by modern scholars that Rainey played less of a role in the shaping of Smith's singing style. ''Ma Rainey probably did pass some of her singing experience on to Bessie,'' explained Chris Albertson in the liner notes to *Giants of Jazz*, ''but the instruction must have been rudimentary. Though they shared an extraordinary command of the idiom, the two women delivered their messages in styles and voices that were dissimilar and manifestly personal.''

Around 1915, the Raineys toured with Fat Chappelle's Rabbit Foot Minstrels. Afterward, they were billed as the ''Assassinators of the Blues'' with Tolliver's Circus and Musical Extravaganza. Separated from her husband in 1916, Rainey subsequently toured with her own band, Madam Gertrude Ma Rainey and Her Georgia Smart Sets, featuring a chorus line and a Cotton Blossoms Show, and Donald McGregor's Carnival Show.

Entered Recording Industry

With the help of Mayo ''Ink'' Williams, Rainey first recorded for the Paramount label in 1923 (three years after the first blues side recorded by Mamie Smith). Already a popular singer in the Southern theater circuit, Rainey entered the recording industry as an experienced and stylistically mature talent. Her first session, cut with Austin and Her Blue Serenaders, featured the traditional number ''Bo-Weevil Blues''. Fellow blues singer, Victoria Spivey, later said of the recording, as quoted in *The Devil's Music*, ''Ain't

nobody in the world been able to holler 'Hey Boweevil' like her. Not like Ma. Nobody.'' 1923 also saw the release of Rainey's side ''Moonshine Blues,'' with Lovie Austin, and ''Yonder Comes the Blues'' with Louis Armstrong. That same year, Rainey recorded ''See See Rider,'' a number that, as Arnold Shaw observed in *Black Popular Music in America*, emerged as ''one of the most famous and recorded of all blues songs. [Rainey's] was the first recording of that song, giving her a hold on the copyright, and one of the best of the more than 100 versions.''

In August 1924, Rainey—along with the twelve string guitar of Miles Pruitt and an unknown second guitar accompanist—recorded the eight bar blues number ''Shave 'Em Dry.'' In the liner notes to *The Blues*, folklorist W.K. McNeil observed that the number ''is typical of Rainey's output, a driving, unornamated vocal propelled along by an accompanist who plays the number straight. Her artistry brings life to what in lesser hands would be a dull, elementary piece.''

A Shrewd Businesswoman

Unlike many other blues musicians, Rainey earned a reputation as a professional on stage and in business. According to Mayo Williams, as quoted in the liner notes to *Ma Rainey's Black Bottom*, ''Ma Rainey was a shrewd business woman. We never tried to put any swindles on her. During Rainey's five-year recording career at Paramount she cut nearly ninety sides, most of which dealt with the subjects of love and sexuality—bawdy themes that often earned her the billing of ''Madam Rainey.'' As William Barlow explained, in *Looking Up at Down*, her songs were also ''diverse, yet deeply rooted in day-to-day experiences of black people from the South. Ma Rainey's blues were simple, straightforward stories about heart break, promiscuity, drinking binges, the odyssey of travel, the workplace and the prison road gang, magic and superstition—in short, the southern landscape of African Americans in the Post-Reconstruction era.''

With the success of her early recordings, Rainey took part in a Paramount promotional tour which featured a newly assembled back-up band. In 1924, pianist and arranger Thomas A. Dorsey recruited members for Rainey's touring band, The Wild Cats Jazz Band. Serving as both director and manager, Dorsey assembled able musicians who could read arrangements as well as play in a down ''home blues'' style. Rainey's tour debut at Chicago's Grand Theater on State Street marked the first appearance of a ''down home'' blues artist at the famous southside venue. Draped in long gowns and covered in diamonds and a necklace of gold pieces, Rainey had a powerful command over her audiences. She often opened her stage show singing ''Moonshine Blues'' inside the cabinet of an over-sized victrola, from which she emerged to greet a near-frantic audience. As Dorsey recalled, in *The Rise of Gospel Blues*, ''When she started singing, the gold in her teeth would sparkle. She was in the spotlight. She possessed listeners; they swayed, they rocked, they moaned and groaned, as they felt the blues with her.''

Until 1926, Rainey performed with her Wild Jazz Cats on the Theater Owner's Booking Association circuit (TOBA). That year, after Dorsey left the band, she recorded with various musicians on the Paramount label—often under the name of Ma Rainey and her Georgia Jazz Band which, on various occasions, included musicians such as pianists Fletcher Henderson, Claude Hopkins, and Willie the Lion Smith, reed players Don Redman, Buster Bailey and Coleman Hawkins, and trumpeters Louis Armstrong and Tommy Ladnier. In 1927, Rainey cut sides such as ''Black Cat, Hoot Owl Blues'' with the Tub Jug Washboard Band. During her last sessions, held in 1928, she sang in the company of her former pianist Thomas ''Georgia Tom'' Dorsey and guitarist Hudson ''Tampa Red'' Whittaker, producing such numbers as ''Black Eye Blues,'' ''Runaway Blues'' and ''Sleep Talking Blues.'' As Bruce Cook noted in *Listen to the Blues*, these numbers ''are as good as anything she ever recorded. Her voice is rich and full; she really sounds like the ''Mother of the Blues.''

Retirement

Though the TOBA and vaudeville circuits had gone into decline by the early 1930s, Rainey still performed, often resorting to playing tent shows. Following the death of her mother and sister, Rainey retired from the music business in 1935 and settled in Columbus. For the next several years, she devoted her time to the ownership of two entertainment venues—the Lyric Theater and the Airdome—as well as activities in the Friendship Baptist Church. Rainey died in Rome, Georgia—some sources say Columbus—on December 22, 1939.

A great contributor to America's rich blues tradition, Rainey's music has served as inspiration for African American poets such as Langston Hughes and Sterling Brown, the latter of whom paid tribute to the majestic singer in the poem ''Ma Rainey,'' which appeared in his 1932 collection *Southern Road*. More recently, Alice Walker looked to Ma Rainey's music as a cultural model of African American womanhood when she wrote the Pulitzer Prize-winning novel, *The Color Purple*. In *Black Pearls*, Daphane Harrison praised Rainey as the first great blues stage singer: ''The good-humored, rollicking Rainey loved life, loved love, and most of all loved her people. Her voice bursts forth with a hearty declaration of courage and determination—a reaffirmation of black life.''

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Richard Joshua Reynolds, Jr.

Richard Joshua Reynolds, Jr. (1906–1964), son of the founder of R.J. Reynolds Tobacco Company, was a very successful businessman. He was involved with a variety of business ventures throughout his lifetime, and was also a generous philanthropist and active politician. Reynolds spent much of his fortune on a lavish personal lifestyle, but also founded several charitable organizations and contributed to many more.

Richard Joshua Reynolds, Jr., was born on April 4, 1906, in Winston-Salem, North Carolina, to Richard Joshua Reynolds and Mary Katherine (Smith) Reynolds. His father had started a tobacco company in the 1870s, which was formally established as the R.J. Reynolds Tobacco Company in 1890. This company, which is now a part of the RJR-Nabisco Corporation, produced the popular Prince Albert tobacco and Camel cigarettes. By the time Reynolds, Jr., was born, his father was a very wealthy man, and the Reynolds name was well known in Winston-Salem.

Early Ventures

Reynolds attended public schools in Winston-Salem as well as Culver Military Academy in Indiana, the Tome School in Maryland, and Woodberry Forest in Virginia. After graduation from high school, he studied mechanical engineering and played football at North Carolina State College. His first business venture involved the establishment of a weekly local newspaper titled *The Three-Cent Pup,* which he started in 1917 with his friends Bill Sharpe and Bosley Crowther.

Reynolds had a strong interest in aviation and, at the age of 18, obtained his pilot's license. He was convinced that air passenger and freight transport held great economic opportunity and purchased Curtiss Field (later Roosevelt Field) on Long Island, New York. This was the airfield from which Charles Lindbergh took off for his famous transatlantic flight to Paris in 1927. Reynolds established the Ireland Amphibian Company of Mineola, New York, in 1926, and actively participated in the development of the first amphibian planes produced in the United States. He also served as president of Reynolds Aviation from 1927 to 1929.

At the age of 21, Reynolds gained access to a trust income of $100,000 and used it to live lavishly. He bought expensive cars, frequented fashionable cafes in New York, and showered women with extravagant gifts. In 1927, he mysteriously disappeared, generating rumors that something had happened to him. He was later found in St. Louis, where he had gone with a woman. He paid for his boisterous lifestyle when, in 1929, he killed a man while driving drunk. Reynolds was convicted of manslaughter and spent five months in jail. He bought an 1800-ton steam freighter and, from 1929 to 1932, captained the ship throughout the seas of North and South America and southern Europe.

Business and Politics

Reynolds returned to Winston-Salem in 1932, and on January 1, 1933, married Elizabeth McGaw Dillard, daughter of another tobacco tycoon. Before divorcing in 1946, the couple had four sons: Richard Joshua, III, John Dillard, Zachary Taylor, and William Neil.

During the 1930s and early 1940s, Reynolds participated in a variety of business ventures. In 1935, he established Precision Films, Inc., a laboratory that developed color motion picture film, and served as president of the company for a time. In 1940, he purchased the bankrupt American Mail Line of Seattle, a shipping company, which he owned until 1951. Scrapping the old ships and building new ones, Reynolds was able to take advantage of the wartime shipping needs in the Pacific. He also saved Delta Airlines from financial troubles by buying a large share of its stock in 1940. Previously he had been a major stockholder in Eastern Airlines, but when Eastern refused to make Winston-Salem the hub of its Carolina operations, Reynolds sold some of his stock and invested instead in Delta, thus enabling Delta to remain competitive.

Reynolds began a public service career with his election as mayor of Winston-Salem in 1940. One of his goals was the clearing of the slums. Despite opposition from local slumlords, Reynolds was able to obtain a grant from the U.S. Housing Authority to finance this project. His political activity was extended beyond the local level in 1941, when Reynolds became chairman of the finance committee for the national Democratic Party.

His political activities were interrupted when Reynolds joined the U.S. Navy at the start of World War II. He served as chief navigator on the *USS Makin Island* and later was awarded the Bronze Star for the navigational skill he exhibited at Iwo Jima and in the Philippines. He was released to inactive duty in 1945 with the rank of lieutenant commander. After the war he took full financial responsibility for the production of a publication titled *The Escort Carriers in Action,* a volume of photographs and text that described the activities of warships in the Pacific. His contributions also included the donation of his own yacht to the Navy.

On August 7, 1946, Reynolds married Marianne O'Brien, an actress. He had two sons with O'Brien, Patrick Cleaveland and Michael Randolph. (Ironically, Patrick would later become known for his campaign against the tobacco industry and establishment of the anti-smoking group, Citizens for a Smoke-free America.) The couple divorced in 1952, and Reynolds remarried the same year to Muriel (Marston) Greenough in McIntosh County, Georgia. His third marriage lasted eight years, after which time Reynolds was divorced once again. His fourth and final marriage was to Annemarie Schmitt, whom he married in Muralto, Switzerland, on July 10, 1961 (some sources say 1963). She and Reynolds had a daughter, Irene Sabina, who was born two days after her father's death in 1964.

Generous Donations in the South

As a philanthropist, Reynolds contributed to many causes. In 1936, he and his sisters founded the Z. Smith Reynolds Foundation (ZSRF), created from the estate of their brother, Zachary S. Reynolds. Reynolds' brother was shot to death in 1932, but the perpetrator was never identified. Reynolds served as president of this foundation, which contributed funds to many health-related and educational causes in the Carolinas and Georgia. The ZSRF's first major project was a program to combat syphilis, a common disease in the south. Later the federal government modeled a national campaign after the ZSRF program.

Reynolds also established the Sapelo Island Research Foundation (SIRF) at the University of Georgia in 1949. It was developed for the furthering of scientific research, specifically in the fields of marine biology, oceanography, and limnology. Other organizations that benefitted from Reynolds' generosity included the New York Maritime College in the Bronx and Wake Forest University, which was moved to a new campus in Winston-Salem (formerly part of the Reynolds' estate) in 1956. Reynolds also served as a trustee of the University of North Carolina. He helped fund several capital projects in Winston-Salem, including Tanglewood Park, Reynolds Park, Smith-Reynolds Airport, the Forsyth Country Club, the Young Women's Christian Association, the Wachovia Historical Society, and the City and Baptist hospitals. In 1948, Reynolds donated his family home to Winston-Salem for a library. In Darien, a town near his Georgia home, he contributed to the construction of an American Legion hall, a gymnasium for an African American public school, and a swimming pool.

A Wide Range of Interests

Reynolds had a wide range of interests, including poetry, yacht racing, sailing, trotting horses, and skeet shooting. He was a member of the Reynolds Presbyterian Church and the New York Yacht Club. Reynolds was also a participant in many other groups and organizations, including the Quiet Birdmen of America and the Royal Ocean Racing Club of London, England. He maintained residences in North Carolina, New York, Florida, Georgia, and Europe, although he always considered his 44,000-acre estate on Sapelo Island, Georgia, to be his ''real'' home.

Reynolds' last years were characterized by some rather eccentric behavior. While living on Sapelo Island with his third wife, he constructed a pond that was to represent the world's oceans and the seven continents. It was rumored that Reynolds buried bags of gold in his backyard. Dissatisfied with his life in America and troubled by his turbulent family relationships, Reynolds settled in Lucerne, Switzerland in 1962. Before leaving, he called his four oldest sons together and reprimanded them for living off the family fortune rather than holding down jobs. Reynolds deeded most of his land at Sapelo to the SIRF, sold off his American assets, gave up his board membership with Delta Airlines, and dug up the bags of gold from his backyard in Georgia. Reynolds died on December 14, 1964, in Lucerne, Switzerland.

Although a major stockholder in R.J. Reynolds Tobacco Company, the only time Reynolds participated in the family business was when he served as director from 1942 to 1947. He was never employed by the company. However, he

certainly made his mark in many other business ventures and helped many charitable causes, especially in his home states of North Carolina and Georgia.

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Jean Rhys

Jean Rhys (1890–1979) is best known for her novel, *Wide Sargasso Sea,* which was published in 1966 when she was 76. Rhys's life was profoundly marked by a sense of exile, loss, and alienation—dominant themes in her novels and short stories. Despite critical acclaim at the end of her life, Rhys died in 1979 still doubting the merit of her work.

Rhys was born Ella Gwendolen Rhys (sometimes spelled Rees) Williams on August 24, 1890 in Roseau, on the Caribbean island of Dominica. Her father, Rhys Williams, was a Welshman who had been trained in London as a doctor and emigrated to the colonies. Her mother, Minna Lockhart, was a third-generation Dominican Creole. According to her biographer, Carole Angier, Rhys associated her mother with conformity and the ''civilizing'' mission of the English in the colonies at the end of the Victorian period. Her mother, Rhys claimed, was cold, disapproving, and distant. In one of the notebooks she kept during her life, Rhys recorded a time when her mother, after an attempt to discipline her daughter, gave her ''a long, sad look,'' and said, '''I've done my best, it's no use. You'll never learn to be like other people.''' Rhys writes, ''There you are, there it was. I had always suspected it, but now I knew. That went straight as an arrow to the heart, straight as the truth. I saw the long road of isolation and loneliness stretching in front of me as far as the eye could see, and further. I collapsed and cried as heartbrokenly as my worst enemy could wish.''

As a child and adolescent, Rhys was, according to her own account, ''alone except for books'' and voices that ''had nothing to do with me. I sometimes didn't even know the words. But they wanted to be written down, so I wrote them down.'' Finding little comfort at home, Rhys explored other worlds available to her. At a convent school that she attended, Rhys, an Anglican Protestant, was drawn to the ritual of Catholic worship. In addition to being fascinated by the sheer sensual component of the service, Rhys noted that ''instead of the black people sitting in a different part of the church, they were all mixed up with the white and this pleased me very much.'' For Rhys, the black women who worked in her house as servants offered her access to a secret world and a secret language, both far different from the disinterestedness of her mother. In her writing, Rhys would explore the tension between the ordered world of colonial life and the seductive world of island sensuality. But in her life, her sense of abandonment remained acute. ''Gradually,'' she wrote, ''I came to wonder about my mother less and less until at last she was almost a stranger and I stopped imagining what she felt or what she thought.''

A Life of Exile

In 1907, Rhys left Dominica for England, where she enrolled in the Perse School for Girls in Cambridge. The departure was typical for young colonial women of her station who were encouraged to finish their educations abroad. Although Rhys embraced the journey with a sense of adventure, the contrast between the cold and damp English climate and the lush surroundings of her island home would haunt Rhys throughout her life. At the Perse School, according to Angier, she was tormented by classmates who disapproved of her Creole background and her quick mind. Rhys spent two years at the Perse School before enrolling in the Academy of Dramatic Art in 1909, intending to become an actress. Her stay was brief, but before she left, Rhys signed a contract to become a chorus girl. When her father died and money became scarce, she began touring England with a theater troupe. Neither the life of the theater nor the drab towns in which she performed held much charm for Rhys, but she did find a sort of camaraderie among the chorus girls. According to Angier, ''the girls spoke a secret language, like the ones at home—the ser-

vants' patois, or the Carib women's language, which the men didn't know.'' Rhys, writes Angier, ''shared their reliance on mascots, superstition, lucky charms. Above all she shared their simple division of the sexes. Men were either protectors or exploiters; women were either winners or losers, and what they won or lost was men.''

Rhys would be linked to a succession of men all of her life. Her emotional and financial dependence on them was exacerbated by her life-long alcoholism. ''When slightly tight,'' Rhys wrote later in her life, ''I can relax—also there are red letter days when I feel that after all I'm as much fun as the next woman really. However this doesn't happen often.'' Rhys's first love affair, her most traumatic and defining, began in 1910 when she met a distinguished and respectable Englishman named Lancelot Hugh Smith. Smith's power and charm captivated Rhys, but she was devastated when he ended the affair and arranged to pay Rhys a monthly allowance. Alone with her despair, Rhys began to write diaries and notebooks recording her emotional states; it was her first attempt since she was a girl in Dominica to order her experience through writing. In the voice of Julia, the protagonist of her second novel *After Leaving Mr. Mackenzie,* Rhys wrote, ''I knew that if I could get to the end of what I was feeling it would be the truth about myself and about the world and about everything that one puzzles and pains about all the time.'' Rhys packed these notebooks away in the bottom of an old suitcase and they remained hidden for years, but the idea of writing had taken hold.

Rhys continued to receive money from Smith and for the next few years lived a meager life in a London boarding house. In 1917, she met Jean Lenglet to whom she became engaged after a few short weeks. Her relationship to Lenglet reinforced a pattern of exile and rupture that would become a familiar one to Rhys. By 1919, they had married and moved to Holland, where Rhys worked in a office. Shortly after, they moved to Paris. Rhys, now pregnant, worked for a time as an English tutor. She gave birth to a son, William Owen, who died within a few weeks. Lenglet, who had by this time become involved in a number of clandestine and illegal activities, continued to travel across Europe, at times to elude authorities. From 1919 to 1922, Rhys followed Lenglet to Vienna, Budapest, Brussels, and Paris, all the while working at odd jobs in offices and dress shops or translating articles into English to help support her husband. In Brussels, Rhys had another child, Maryvonne.

Early Literary Career

In 1923, Lenglet was finally arrested and extradited. Rhys, alone and desperate, turned for support to the writer Ford Madox Ford, who had published some of her short stories in the *Transatlantic Review.* Rhys became involved in a complicated and, by her own account, abusive relationship with Ford and his mistress, Stella Bowen. She wrote about this relationship in her first novel, *Quartet,* published in 1929. When the affair ended, she returned for a short time to her husband and daughter, who were now in Amsterdam, but Lenglet's suspicions about her relationship with Ford and Bowen brought the marriage to an end. When Lenglet and Rhys separated, Rhys left Maryvonne in her father's care. Though her affair with Ford Madox Ford helped to end her marriage, and brought her much unhappiness and pain, the encounter nonetheless allowed Rhys entry into the contemporary literary world. Her career as a writer was finally launched.

During the next ten years, Rhys would write three more novels, *After Leaving Mr. Mackenzie,* (1930); *Voyage in the Dark,* (1935); and *Good Morning Midnight,* (1939). In 1992, Ann Hulbert, a reviewer for the *New Republic,* described Rhys's early work: ''The style of her novels is pristinely pared down in describing depravity and excess, perfectly balanced in evoking instability; she is a master of dialogue between characters for whom communication is mostly a lost cause.'' After the publication of *Quartet,* Rhys met Leslie Tilden Smith, a literary agent who helped her find publishers for her novels. They married in 1934, after living together for five years. During the time she wrote most of her early novels, Rhys depended on Smith to type her manuscripts, subsidize trips to Paris, and manage her writing life. The process of writing for Rhys was always a difficult one; over the course of these years she became severely depressed.

With the start of World War II in 1939, Smith was gone much of the time. The short stories Rhys produced during this period, none of which were published until later in her life, are marked by violence and paranoia. In 1945, Smith died suddenly, leaving Rhys completely alone and virtually helpless. Two years later, she married Smith's cousin and estate executor, a soliciter named Max Hamer. Like Rhys's first husband, he became involved in illegal financial dealings. By this time, Rhys had virtually disappeared from public view; her novels went out of print and she was presumed dead. By 1949, Rhys, as she put it, ''cracked'' and assaulted a neighbor who was rude to her. She spent a week on the hospital ward of Holloway prison before being released on probation. Shortly after this, Hamer was arrested for stealing checks. While he served his prison term, Rhys lived in poverty and continued to drink.

A Brief Renaissance

By 1950, luck had changed for Rhys when she answered an advertisement placed by Selma Vaz Dias, an actress who had adapted *Good Morning, Midnight* for the radio and needed Rhys's permission to perform it. The BBC initially rejected the adaptation, and *Good Morning, Midnight* wasn't broadcast until 1957. At that time, Rhys once again caught the attention of literary agents, this time Francis Wyndham, an admirer of her work who would later become her most competent promoter. He was interested in gaining publishing rights to *Wide Sargasso Sea,* a novel Rhys had begun almost 20 years before, in 1939. They agreed that she would deliver the novel in nine months, but it took another eight years for her to finish the manuscript. *Wide Sargasso Sea,* a retelling of Charlotte Bronte's *Jane Eyre* from the perspective of Bertha Mason, Rochester's mad Creole wife whom he locks in the attic, was psychologically and structurally complicated for Rhys. In order to finish the novel, Rhys had to return to the scenes of her past, to the

island she had left as a girl and to the abandonment she had suffered as a young woman. The novel was a critical success, winning the W. H. Smith literary award for excellence. She was 76 years old.

Despite this stunning achievement after a decade of obscurity and poverty, Rhys retreated further into the pain that had come to define her life. Though she produced two volumes of short stories, *Tigers Are Better-Looking* in 1968 and *Sleep It Off, Lady* in 1976, as well as a volume of autobiographical sketches in 1975 called *My Day,* Rhys regarded her later work as ''no good, no good, magazine stories.'' She died on May 14, 1979 in Exeter, England. Though at times bitter and self-pitying, Rhys was also aware that her profound isolation intimately informed her work. ''I have only ever written about myself,'' she once wrote, ''people have always been shadows to me.''

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Maurice Richard

Maurice ''Rocket'' Richard (born 1921) was one of the greatest hockey players in the history of the game. For 18 seasons, he struck fear into the hearts of his opponents, terrorizing them with his hard hitting and goal scoring. His 50 goals in 50 games during the 1944-45 season, created a record that stood for 36 years. Richard led the Montreal Canadiens to eight Stanley Cup championships, including five consecutive victories from 1956 to 1960.

Richard was born on August 4, 1921 in the Bordeaux section of Montreal. He began to play hockey soon after he learned to walk. As a child, he skated on a rink built by his father in the yard behind their house. Richard worked his way through the minor leagues, as many young hockey players who dream of playing in the National Hockey League (NHL) have done. He sometimes played for several teams at one time, while he also studied at Montreal Technical School to become a machinist. When he was 18 years old and playing for the Paquette junior team, he scored 133 of the team's 144 goals during the season.

In 1940, when Richard was 19 years old, he became a player on the farm club team of the Montreal Canadiens, in the Senior Hockey League of Quebec. He was on his way to the NHL and, to prove it, he scored two goals in his first game in the Senior League. However, in the third period of this game, he went down with a broken wrist and had to sit on the bench for the rest of the season. Despite that setback,

he earned a tryout with the parent club, and joined the Montreal Canadiens for the 1942-43 season.

As a ''Hab,'' the nickname used by Canadien fans for the Montreal team members, Richard scored five goals and collected six assists in his first 16 games. Despite this impressive start, he suffered a broken ankle and many feared that Richard might be injury-prone. However, coach Dick Irvin had faith in Richard, and kept him on the disabled list.

On the ''Punch Line''

Returning for the 1943-44 season, Richard scored 32 goals in 46 games. He was naturally left-handed, but could shoot from either side. Therefore, he was put on the right wing of one of the most famous front lines in hockey history, the so-called ''Punch Line.'' This line had Richard on the right, Elmer Lach at center, and ''Toe'' Blake on the left side. He won the title as the top scorer in the league, making 50 goals in the first 50 games and earning 73 points. With Blake's 67 points, the Canadiens had the highest scoring line in hockey that season.

Richard, who was known to have a quick temper on the ice, continued his scoring streak. By 1945 he was well known as ''The Rocket.'' ''From the blue line to the net, he was unequalled,'' said referee Bill Chadwick, a member of the Hockey Hall of Fame. ''He possessed Herculean strength, and I once saw him score with a defenseman on his back,'' continued Chadwick. Many said he looked like ''a small ox on skates.'' Richard was a small player in a big man's game, standing less than six feet tall and weighing

only 180 pounds. Even at this size, many of the other teams in the NHL assigned two players to guard him.

Richard had a powerful drive to win. For 18 seasons, he struck fear into the hearts of his opponents, terrorizing them with his hard hitting and goal scoring. His 50 goals in 50 games during the 1944-45 season, created a record that stood for 36 years. He led his team to eight Stanley Cup championships, including five consecutive victories from 1956 to 1960. Richard led the NHL in scoring five times and had 544 regular-season goals. He finished his career with 82 playoff goals, scoring five goals in one playoff game.

In one game against the Boston Bruins, Richard was hit so hard that he lay motionless on the ice, blood pouring from his head. Fans thought he was dead, as the Canadiens' medical staff rushed him off the ice. The score was 1-1. Soon a dazed Richard was back on the bench, half-blind from blood running into his eyes. Suddenly he skated back into the game, grabbed the puck and raced up the ice. Bruin players tried to defend against the bloody, glassy-eyed Richard, but he closed in on Bruin goalie, Jim Henry, and managed to flip the puck into the goal.

An Official is Struck

In a 1955 game between the Canadiens and the Boston Bruins, Richard was certain that Hal Laycoe had fouled him, so he hit Laycoe several times with his stick. Officials generally jump in and separate the players, one or both are sent to the penalty box, and the game goes on. When Cliff Thompson tried to stop the fight, Richard hit him, knocking him to the ice.

In hockey, players are allowed to hit each other, but never is a player allowed to hit an official. NHL president, Clarence Campbell, suspended Richard after an official hearing between all of those involved. However, this was not an ordinary one or two game suspension. Campbell removed Richard from the team for the rest of the season, including the Stanley Cup playoffs.

All of Canada was shocked. Montreal was especially upset, since hockey fans believed they needed ''The Rocket'' to win the coveted cup. Richard, himself, was stunned. He spoke to fans on a radio show, asking them to be calm. Hockey was a national passion, and Richard was one of the great heroes of the game. Many fans wondered how Campbell could do such a thing. His office was overwhelmed with calls, letters, and telegrams. Fans took up petitions and submitted them to the Canadian government in the hope that a politician could convince Campbell to change his mind and lift the suspension. Richard had been working on an all-time scoring title, and needed to be in the games to win it. Of even greater importance, the Stanley Cup finals were coming. None of the politicians wanted to get involved.

A Full Scale Riot

After suspending Richard, Campbell attended the next game at Montreal and was attacked by a fan. It took a squad of police to restore order in the rink. The fans grew restless, then angry, and someone threw a smoke bomb onto the ice. Violence exploded in the grandstands, and soon debris was showered onto the ice. Tear gas bombs were exploded and the crowd turned into an angry mob. Campbell was rushed out of the arena. When officials decided to forfeit the game, pandemonium broke out. Fans poured out onto the streets in a violent mood. They started smashing windows in the Forum, the ice arena where the Canadiens played. Gunshots rang out, stores were looted, and a full scale riot was underway.

Eventually, fans calmed down and left the area. It was the worst riot in Montreal history, with more than $100,000 in damage to the main shopping area of the city. Campbell did not back down. The suspension was not lifted. Richard did not play for the rest of the season and failed to win the scoring title that year.

Retirement

Richard ended his playing career in 1960, at the age of 39. He became a front office official for the Canadiens and continued his popular Sunday column in *Le Journal de Montreal* newspaper. Richard was inducted into the Hockey Hall of Fame in 1961. This is an honor usually granted to a player at least five years after he has retired. Richard was selected as an immortal of the game only nine months after he retired. In 1997, the city of Montreal unveiled a statue of Richard in front of the Maurice Richard Arena.

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Sugar Ray Robinson

Sugar Ray Robinson (1921–1989) was one of the first African American athletes who became well-known outside the boxing arena. He was the world welterweight champion from 1946 to 1951, won the middleweight title five times between 1951 and 1960, and has been universally acclaimed as one of the greatest boxers in the history of the sport.

Born Walker Smith, Jr., in Detroit, Michigan on May 3, 1921, Robinson became interested in boxing as a teenager, when he moved to New York City with his parents. When he was 13, he fought in the Police Athletic League competition, and by the time he was 15 he was fighting unlicensed amateurs. At the beginning of his career, he used his real name and was known as ''Smitty'' to his friends. One night he showed up for an amateur fight, but did not have the official identity card he needed to fight. He

borrowed the boxing card from a friend named Ray Robinson. From then on, he used that name.

According to Ron Borges in *HBO World Championship Boxing* sportswriter Jack Case, who saw a young Robinson fight at the Salem Crescent Gym in New York in 1939, told Robinson's manager, George Gainford, ''That's a sweet fighter you've got there.'' ''Sweet as sugar,'' answered Gainford. The nickname ''Sugar Ray,'' like manager Gainford, would be with Robinson for the rest of his career.

Robinson was married three times. His first marriage, when Robinson was still a teenager, produced one son, Ronnie Smith. The marriage was later annulled. He then married Edna Mae Holly and they had one son, Ray Jr., in 1949. Robinson married Millie Bruce in 1965, and the two would remain together for the rest of his life.

Early Professional Career

Robinson became a professional boxer in 1940. His first fight, against Joe Echevarria, ended with Robinson's victory in the second round.

Robinson served in the U.S. Army during World War II, but his major battles during that time were with a boxing rival named Jake LaMotta. Robinson had been unbeaten in his first 40 fights. The 41st was against LaMotta. Robinson had easily beaten LaMotta in a 10-round match in New York City, but at a rematch in Detroit, LaMotta won. This was the first defeat of his career. Three weeks later, Robinson avenged himself by beating LaMotta again. This would be a pattern that repeated itself throughout his career; when another boxer beat him (and it happened rarely), Robinson came back in a rematch and pounded the other boxer into defeat.

''That was the thing about Robinson,'' boxing trainer and historian Teddy Atlas told writer Borges. ''He not only won his rematches, he stopped the guy. . . . He was magnificent after a loss. . . . He corrected his mistakes and took his opponent apart if they fought again.'' Atlas also told Borges, ''If I had a guy who beat Ray Robinson I'd be sure to do one thing. Don't give him a rematch. Ray had more than talent. He had genius.''

After defeating LaMotta in the rematch, Robinson would continue to win for the next eight years. In 1945, Robinson beat LaMotta twice more, prompting LaMotta to say, according to Ron Flatter of *ESPN.com,* ''I fought Sugar Ray so often, I almost got diabetes.'' LaMotta also said, ''No one else wanted to fight him. And no one else wanted to fight me, so thank God he was around so we fought each other.''

World Welterweight Champ

In December 1946, Robinson beat Tommy Bell after 15 rounds, earning the welterweight championship. In defending his title in 1947, Robinson knocked out Tommy Doyle in eight rounds. Doyle, who had sustained brain injuries in a previous match, never woke up. Ron Flatter, in *ESPN.com,* reported that when the police investigated the death and asked Robinson if he had meant to get Doyle ''in trouble,'' Robinson replied, ''Mister, it's my business to get him in trouble.'' Some people said that Robinson had dreamed, the night before this match, that he would kill his opponent, and that when Doyle did die, Robinson lost his ''killer instinct.'' Even so, Robinson remained an incredible fighter.

A Flamboyant Style

Robinson lived in larger-than-life style, with a pink Cadillac convertible, fur coat, and flashy diamond jewelry. He was the owner of a Harlem nightclub where jazz legends like Charlie Parker and Miles Davis played. Robinson was surrounded by an entourage of assistants, including a barber, secretary, voice coach, masseur, trainers, women, and his manager, George Gainford. He was an entrepreneur when that was an unheard-of thing for African Americans to do and at a time when many African Americans were not even allowed to vote. Robinson was a shrewd businessman and hard bargainer. Ron Flatter noted that he was ''as much a part of the New York scene in the forties and fifties as the Copa and Sinatra.'' Fan Tallulah Dancier recalled in *Colored Reflections,* ''I remember seeing pictures of him in *Ebony* magazine and *Jet* magazine with flashy diamonds, a huge fur coat, sitting on a Rolls Royce. But everybody liked him.''

''St. Valentine's Day Massacre''

In 1951, Robinson went up against Jake LaMotta again, in a match known as the ''St. Valentine's Day Massacre.'' The referee stopped the fight in the 13th round, when LaMotta could barely stand and no longer had the strength to punch back.

Boxing had its shady side, and Robinson refused to give in to the Mob. He failed to obey the directives of what writer Ron Borges described as ''a group of characters to whom legitimate business was only a figure of speech,'' and ''carry'' LaMotta through more rounds in that fight. As a result, Robinson was forced to leave the United States for a while because Jim Norris, a Mob-connected character who ran boxing in those days, froze him out of U.S. fighting. He headed to Europe, where his streak of 91 fights without a defeat ended when British boxer Randy Turpin took the welterweight title by winning a 15-round decision in London. Two months later, however, Robinson regained the title by beating Turpin in a 10-round technical knock out (TKO).

In 1952, Robinson went up for the light-heavyweight championship against Joey Maxim in Yankee Stadium. It was a hot night and the temperature in the ring was over 100 degrees. The heat, more than his opponent, wore Robinson down. By the 14th round, he couldn't get up to fight when the bell rang. Six months later, he announced that he was retiring from the sport.

Returned to Boxing

For a short time, Robinson entertained audiences by tap dancing in a nightclub act and undertook various business ventures. But two years later, he was back in the ring, regaining the middleweight championship by beating Carl ''Bobo'' Olsen three times. He lost the title in 1957 in a bout against Gene Fullmer, but won it back four months later in a rematch. Robinson knocked Fullmer out in the fifth round with a left hook; it was the first time Fullmer had ever been knocked out.

Later that year, Robinson lost the title again, and won it back in a bloody battle against Carmen Basilio. Robinson gained an early advantage in the first fight, cutting open Basilio's eye and nose. An angered Basilio fought back furiously, leading to a split decision in Basilio's favor. Like many other boxers Robinson had beaten, Basilio hated Robinson and claimed that he wouldn never admit how hard he had been punched. ''Robinson wouldn't tell the truth to God,'' Basilio said, according to Ron Flatter.

Robinson hated losing, and followed his classic pattern In a rematch six months later, even though he was sick with a virus, Robinson hit Basilio so hard he couldn't use his left eye and won a split decision, winning the middleweight championship for the fifth and last time.

Career Declined

Robinson didn't fight for two more years. When he finally reentered the ring, he lost the title for good. On January 22, 1960, in a 15-round split decision against Paul Pender, the referee decided in favor of Pender. Ron Flatter reported that when Robinson's manager, George Gainford, complained, Robinson told him, ''No beefs, George. Sometimes we got the best of it in the past.''

Robinson made about $4 million during his career, but by the mid-1960s his lavish lifestyle had reduced his finances to nothing. In 1965, Robinson, broke and 44 years old—ancient in the grueling, youth-oriented sport of boxing—had to fight five times in 35 days, receiving as little as $1,100 per fight. After losing ten rounds to Joey Archer, he announced his retirement and this time he meant it.

Robinson turned from boxing to show business, and recouped his financial losses, through acting and singing. He appeared on television and in movies and also started a youth foundation in 1969. Robinson moved to California with his third wife, Millie. In one of his last public appearances, Robinson was the best man at the 1986 wedding of his old rival, Jake LaMotta.

Robinson suffered from Alzheimer's disease and diabetes. He died in Culver City, California, on April 12, 1989, at the age of 67.

An Enduring Legacy

Robinson's lifetime record was 175 wins, 19 losses, 6 draws, 2 no-contests, and 109 knockouts. That record has not been forgotten, nor has his incredible grace, speed, and flamboyant style, both in and out of the ring.

Ron Borges quoted trainer and historian Teddy Atlas, who said, ''The great ones are pioneers in some way. That's what Ray was. He took speed and combination punching and a certain smoothness when it wasn't all connected and he connected it. Everything he did, he did with more meaning and more accuracy. He didn't just throw flurries, he threw tighter, harder combinations that were all meaningful.'' Trainer Eddie Futch told Borges, ''He had marvelous balance and speed and superb reflexes. He was just as dangerous with either hand when going backwards and he knew almost everything there was to know about how to box.''

The Ring magazine chose Robinson as the best boxer in its entire 75 years of publication, and said that ''pound for pound'' he was the best boxer in the history of the sport.

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Arthur Rock

Arthur Rock (born 1926) was the first venture capitalist. He invested in Fairchild Semiconductor, Intel, Apple Computer, and numerous other high-technology companies. His investments helped create many successful Silicon Valley companies.

Arthur Rock was born in Rochester, New York, on August 19, 1926, the son of Hyman and Reva (Cohen) Rock. He earned a bachelors degree in business administration from Syracuse University in 1948 and a masters degree from Harvard in 1951.

Invented the Term 'Venture Capital'

After graduating from Harvard, Rock joined the Wall Street firm of Hayden Stone & Co., where he worked as a securities analyst in the investment banking department, underwriting new stock issues. He was quite successful at picking applied science stocks in the late 1950s and early 1960s. In discussing that time, Rock said in *Charged Bodies: People, Power, and Paradox in Silicon Valley*, ''It was a different era; there was really no one putting together money to go into high technology. Even the term 'venture capital' was unknown until 1965. I think I was the first one to use it. I can't remember anyone using it before that.''

In 1956, engineers Robert Noyce and Gordon Moore helped William Shockley, the inventor of the transistor, set up Shockley Semiconductor Laboratories. One year later, eight engineers walked out on Shockley, fed up with his difficult temperament. The ''traitorous eight,'' as they were called, wanted to set up their own transistor company, but needed investors. One of the eight young men had a father with an account at Hayden Stone. The man mentioned his son's predicament to someone at the investment banking firm. Soon after, a partner at the firm and Rock flew to California, met with the eight, and agreed to find the financing for their venture. It took Rock 35 tries before he found a company that would supply the money they needed. Fairchild Camera and Instrument, a company in Syosset, New York, put up $1.5 million in return for the right to buy the new company for $3 million if it succeeded. The company, called Fairchild Semiconductor, did succeed. Two years later Fairchild bought out the founders for $250,000 in Fairchild stock, worth $1.35 million in 1997.

Rock and Hayden Stone got involved with Teledyne soon after the company's founding in 1960 by Henry E. Singleton. Rock found the financing and became a member of the executive committee. Singleton found Rock to be ''extremely brainy, perceptive, quick to grasp the essentials and reach a conclusion.''

The San Francisco Bay Area was where all the high technology deals were taking place, so Rock moved to San Francisco in 1961. He set up a business with Thomas J. Davis, Jr. as his general partner. To fund the business, Rock assembled capital of $3.5 million from 25 limited partners, including Henry E. Singleton and Fayez Sarofim, a Harvard classmate. Davis & Rock existed from 1961 to 1968. This company was the first limited venture capital partnership.

Davis & Rock invested in 15 companies, including Anadex Instruments, Inc., General Capacitor, Astrodata, Teledyne, Benrus Watch Co., and Scientific Data Systems (SDS), founded by the mathematician Max Palevsky. Rock's company put $257,000 into SDS; the investment rose in value to $60 million and the company's sales went from $1 million to $100 million. The incredible success of SDS earned Rock a reputation as a great prognosticator of high-tech companies in which to invest. SDS was acquired by Xerox Corporation in 1969. Rock's share of Xerox stock was worth $4.6 million in 1970.

Rock, who does not have a technical background, chose SDS because he had confidence in Palevsky's drive to succeed. Rock recalled in *Business Week*, ''I was convinced that he was going to make money. Very few people turn me on the way he did.'' Palevsky said that Rock's talent is ''an ability to listen, not so much to what people say, because that may be technical, but to what people are expressing about themselves. He has a great deal of intuition.''

Funded Intel

By 1968, Noyce, Moore, and another Fairchild employee named Andy Grove, were ready to start a new company, Intel. They hoped to produce semiconductors used for computer memory. Noyce called his good friend Rock, with whom he used to hike and camp. Rock described how Intel began. ''Bob (Noyce) just called me on the phone. We'd been friends for a long time. . . . Documents? There was practically nothing. Noyce's reputation was good enough. We put out a page-and-a-half little circular, but I'd raised the money even before people saw it.'' Rock made 15 phone calls in one afternoon and raised $2.5 million. C. Richard Kramlich, with whom Rock had founded Arthur Rock and Associates in 1969, recalled that it took Rock about two hours to raise the money. The raising of that much money in that short amount of time turned Rock into a legend. Rock was looking for more than investors. He also wanted people who could make a contribution to the company in the way of expertise. Rock himself invested $300,000 in the company and served as its first chairman.

In 1978, Mike Markulla of Apple Computer hooked up Steve Jobs and Steve Wozniak with Rock. Rock bought 640,000 shares of Apple Computer for nine cents a share, an investment of about $57,000, and he became a director of the company. Three years later, when Apple went public, his shares were worth $14 million, a return of 23,000 percent, further enhancing Rock's reputation.

In the late 1970s, Rock began working on his own under the name Arthur Rock & Co. His only employee was his secretary of many years, Marie Getchel. Rock helped launch Diasonics, a manufacturer of medical instruments. He was the company's founding chairman. When it went public in 1983, it was worth over $1 billion. Rock made $3.1 million when he sold 150,000 shares at the initial public offering. Rock also invested in ELXSi International, a computer company, and Rational Machines, a company that sells computer systems used to design software.

''An Incredible Intuition''

Rock once described the role of a venture capitalist as someone who hunts for entrepreneurial dreamers possessed of ''the potential to change the world.'' Rock analyzed the potential of a young company by focusing on the entrepreneur. ''People, people, people,'' said Rock, in describing how he chooses companies to invest in.

Larry Mohr, a Silicon Valley venture capitalist, described what Rock looked for in an entrepreneur: ''He wants to see fire in the belly and intellect. A lot of people would invest in just intellect. Not Arthur. He hates sloppiness and does not suffer fools gladly.'' Once Rock invests in a venture, he is very loyal. He often joins the board of directors and provides a steady stream of advice. ''His individual contribution has been the difference between success and failure for us,'' said Paul Levy, co-founder of Rational.

Rock has few private investors as clients. He invests his own fortune and the money of a few friends, making three or four deals a year. The companies he finances are close to his office so he does not have to travel much. Rock searches for ideas, people, and products that together would create a new industry. He makes up his mind quickly, acts decisively, and moves silently. Palevsky said of him, ''Arthur has an incredible intuition. His nose never ceases to amaze me.''

Concerned with Social Problems

Rock married lawyer Toni Rembe, his second wife, on July 19, 1975. They have a home overlooking San Francisco Bay. The couple has no children. Rock spends much of the winter in Aspen, Colorado, where he and his wife own a three-story condominium. He exercises for an hour every morning and skis most of the winter. Rock is a great fan of the San Francisco Giants baseball team. He also supports San Francisco's opera, ballet, and Museum of Modern Art. His personal art collection includes works by Robert Motherwell and Hans Hofmann. Rock enjoys hosting dinner parties with guests such as Opera Impresario Kurt Herbert Adler and *Rolling Stone* magazine editor Jann Wenner.

Rock has become very wealthy as a venture capitalist. In 1984, his personal fortune was estimated at $200 million, but he does not like discussing it. He told *Time*, ''I don't like people to count my money. That isn't what turns me on.'' Rock does not like publicity and is so secretive ''that he amounts to a sort of mysterious force in the financial world,'' according to journalist Michael Moritz.

Rock's main interest outside of work has been social problems. As far back as 1970 he spent time advising minority businesspeople. In 1998, he told *Forbes*, ''Most successful men and women give generously to their universities, but it seems to me that those gifts increase the distance between the haves and the have-nots. We need to be doing something about inner-city education at early levels.''

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Jimmie Rodgers

Jimmie Rodgers (1897–1933), known as ''The Mississippi Blue Yodeler'' and ''The Singing Brakeman,'' was the first nationally-known country music star. He influenced many later performers from Hank Snow and Ernest Tubb to Lefty Frizzell and Merle Haggard. Rodgers was the first musician to be inducted into the Country Music Hall of Fame.

Born in Meridian, Mississippi, on September 8, 1897, Rodgers grew up in hard times. He was the third son of Aaron Rodgers, a maintenance-of-way railroad foreman for the Mobile & Ohio Railroad. His mother died when he was four and Rodgers went to live with his mother's sister, a former teacher who had degrees in music and English. She introduced him to many kinds of music, including vaudeville, pop, and dance hall ditties. He was a wild boy and, when he returned to his father in 1912, he hung out in pool halls and seedy bars, though never got into serious trouble.

At the age of 12, he sang ''Steamboat Bill'' at a talent contest and won. It was his first taste of fame and he decided to start his own traveling show. His father tracked him down and brought him home, but Rodgers ran away again to join a medicine show—a traveling combination of entertainment and live commercials for mostly-useless and often dangerous medical remedies. By the time his father tracked him down again, Rodgers had had enough of life on the road. When his father gave him the choice of going to school or working on the railroad, Rodgers chose the railroad. He taught himself to play banjo, ukelele, and guitar and learned train songs, barroom ballads, slave songs, and blues tunes from the other railway men.

Rodgers worked as a brakeman for the New Orleans & Northeastern railroad for the next ten years, traveling along the south and west coasts. This was how he earned his nickname, ''The Singing Brakeman.''

Two Marriages

In May, 1917, he married Sandra Kelly, whom he had known for only a few weeks. By the fall, they were already separated, even though she was pregnant. Two years later they officially were divorced and Rodgers met Carrie Williamson, a high-school student and preacher's daughter. They married in April, 1920, while she was still in school.

Soon after the marriage, Rodgers was laid off by the railroad and the couple entered some hard times. Rodgers took odd jobs and sang whenever he could. He was on the road performing when he received word that their second daughter, who was only six weeks old, had died of diphtheria.

In 1923, Rodgers contracted pneumonia and the following year was diagnosed with tuberculosis. Despite his doctor's advice, he left the hospital and formed a trio with fiddler Slim Rozell and his sister-in-law Elsie McWilliams. Rodgers had taught himself to play and sing, and was not able to read or write music; he relied on McWilliams for help. The two collaborated on writing the songs that Americans would be singing throughout the late 1920s and 1930s.

Rodgers sang with the trio, performed comedy skits in medicine shows, and continued to work for the railroad. Because he believed that a warm, dry climate would help his tuberculosis, he moved his family to Tucson, Arizona, and continued to sing there. The railroad, saying his performing interfered with his job, fired him.

Rodgers and his family then moved to Meridian, Mississippi, where they lived with Carrie's parents before moving again, this time to Asheville, North Carolina, in 1927. Although Rodgers planned to take another railroad job, his tuberculosis had advanced to the point where he was unable to do the work, and he took odd jobs as a janitor and cab driver, sang on a local radio station and took whatever other singing jobs he could find.

Recorded with RCA Victor

Rodgers moved to Johnson City, Tennessee, where he joined a string band called the Tenneva Ramblers. This group was a trio before Rodgers arrived but he convinced them to let him be the lead performer because he already had a regular radio show back in Asheville. The group performed regularly on the radio and at local concerts.

Ralph Peer, a talent scout for RCA Victor records, came to Bristol, Tennessee, to record country and string bands. These recording sessions were the first time anyone had made an effort to record white rural music, known as ''hillbilly music,'' for nationwide sale. The recordings, including those of Rodgers and the Carter Family, encouraged the beginnings of the country music industry.

Rodgers heard about the auditions and convinced the band to travel to Bristol. On the night before the audition, they had a heated argument about whose name should be billed first and the Tenneva Ramblers broke away from Rodgers, telling him to sing on his own. According to a biography on the *Jimmierodgers.com*, website, Rodgers said, ''All right . . . I'll just sing one myself,'' and went to the audition anyway. He wanted to sing his signature song, ''T for Texas,'' but Peer rejected that and instead recorded two songs, ''The Soldier's Sweetheart'' and ''Sleep, Baby, Sleep.'' For these recordings, he was paid $100.

The record was released in October 1927. Although it wasn't a hit, Victor Records agreed to record more of Rodgers' songs. In November 1927, he recorded four songs, including ''T for Texas,'' which was retitled ''Blue Yodel,'' a song that gave Rodgers another nickname. ''Blue Yodel,'' one of a very few early country records that sold over a million copies, led to success for Rodgers. He would eventually record 14 variations of ''Blue Yodel,'' which Tom Piazza described in *www.sony.music* as ''Loosely strung outlaw blues lyrics, sung in a sly, jaunty manner, alternated with Rodgers' trademark yodel in a unique overlay of the Southern rounder and the Western cowboy, literally and symbolically representing a blending of the streams of white and black rural music.''

Unique Style

Other singers of the Appalachian mountain music known as ''Old Time Music'' stayed within their traditional folk-music boundaries. But Rodgers blended country, gospel, jazz, blues, pop, cowboy, and folk and wrote most of his own best-loved songs. He also brought his distinctive yodeling style into his music. A biography in the Alabama Music Hall of Fame remarks, ''Although Rodgers wasn't the first to yodel on records, his style was distinct from all the others. His yodel wasn't merely sugar-coating on the song, it was as important as the lyric, mournful and plaintive or happy and carefree, depending on a song's emotional content.'' He sometimes sang to his guitar only, but on other songs he had a full jazz band, including horns—very different from the traditional mountain string band.

Rodgers' songs spoke to Americans, many of whom had endured hard times. Fans responded to his humble background, honest singing and playing, and his drive to

overcome poverty and illness. In addition, his songs were simple and easy to understand. As Tom Piazza wrote, ''His career was a meeting point for images and folk material from the American South and West, from black and white traditions, and it offered clues to ways in which that material could be blended into the mainstream of popular music. . . . His songs. . .evoked both the expansive frontier spirit and the longing, backward glance toward home. Along with the Carter Family and others, he was both a preserver and a popularizer of a precious body of expression.''

First Country Music Star

Rodgers moved his family to Washington, D.C. He began singing on a weekly radio show as the ''Singing Brakeman.'' Rodgers recorded more songs, including the four hits ''Way Out on the Mountain,'' ''Blue Yodel No. 4,'' ''Waiting for a Train'' and ''In the Jailhouse Now.'' Ralph Peer and Rodgers experimented with the accompaniment, sometimes recording him with unlikely combinations such as a jazz band that included Louis Armstrong, jug bands, orchestras, and a Hawaiian combo.

By 1929, Rodgers was a star. He made a short film, titled *The Singing Brakeman,* recorded more songs, and made national tours. Although he was financially successful, all the money in the world couldn't stop the progress of his tuberculosis. He worked hard anyway, perhaps knowing that he would die young and wanting to make more money for his family's future. He recorded more songs, toured with Will Rogers on a Red Cross fund-raising mission to help farmers affected by a long drought in the southern states and built a home for his family in Kerrville, Texas.

Rodgers was deeply affected by the decline in the American economy. The Great Depression brought concert bookings and record sales to a virtual halt. Despite these difficulties, he continued to record new songs. In the six short years of his career, he recorded 127 songs.

Health Declines

In 1932, Rodgers recorded with the original Carter Family, but was so ill by then that he could barely lift his guitar. Mother Maybelle Carter played and sang for him. ''I had to play like him, you know, so everybody would think it was him. But it was me,'' she said, according to the *Jimmie Rodgers Home Page.*

Rodgers knew his health was rapidly declining and, according to the Alabama Music Hall of Fame, told his wife Carrie, ''I want to die with my shoes on.'' He kept performing wherever he could, at vaudeville shows and radio programs. At one radio program in San Antonio, Texas, he collapsed from exhaustion and ended up in the hospital. Knowing death was near, he called Peer and told him to set up one more recording session in New York City in May of 1933. In this, his last recording session, tuberculosis had left him so weak and ill that a cot had to be set up in the studio so he could rest in between songs. In eight days, he recorded twelve songs.

Rodgers slipped into a coma and died of a massive lung hemorrhage in New York City on May 26, 1933. He was 35 years old. His body was taken to Meridian by train in a converted baggage car. The train's engineer blew its whistle throughout the journey. In Meridian, hundreds of country music fans were waiting. His body lay in state for several days to allow the fans to pay tribute to their beloved idol.

Lasting Influence

A brass plaque dedicated to Rodgers in the Country Music Hall of Fame records that ''Jimmie Rodgers' name stands foremost in the country music field as the man who started it all.'' His influence can still be heard in today's country singers, rock and rollers and blues greats like Blind Boy Fuller and Peetie Wheatstraw. Fans can visit the Jimmie Rodgers Memorial and Museum in Meridian, Mississippi, and attend the Jimmie Rodgers Festival, which is held in Kerrville, Texas, each year.

Bob Dylan wrote in the liner notes to a 1997 tribute album: ''Jimmie Rodgers, of course, is one of the guiding lights of the twentieth century, whose way with song has always been an inspiration to those of us who have followed the path. . . . He was a performer of force without precedent with a sound as lonesome and mystical as it was dynamic. He gives hope to the vanquished and humility to the mighty.''

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Pete Rozelle

Pete Rozelle (1926–1996) served as commissioner of the National Football League (NFL) from 1960 until 1989, leading the League to unprecedented profitability and popularity.

Born in the small California town of South Gate, outside of Los Angeles, on March 1, 1926, Alvin Ray ''Pete'' Rozelle took an early interest in sports. He played basketball and tennis for Compton High School, from which he graduated in 1944. Upon graduation, Rozelle enlisted in the U.S. Navy, serving until 1946. He

then enrolled in Compton Junior College and returned to the world of sports as the college's athletic news director. Rozelle also covered high school basketball for local newspapers. The same year that he entered Compton Junior College, the NFL's Cleveland Rams moved to Los Angeles and chose the college as the site of their training camp. Rozelle showed an interest in the team and became an assistant to Maxwell Stiles, the Rams' public relations director. Rozelle made a good impression on the Rams' administration, but his position was strictly temporary. In 1948, he left to finish his degree at the University of San Francisco (USF).

Rozelle graduated from USF in 1950 and became the University's athletic news director, a part-time position. He was able to attend major sporting events and made many contacts that would help him professionally in the years to come. One such contact was Tex Schramm, general manager of the Los Angeles Rams, who hired Rozelle to serve as the Rams' public relations director in 1952. Rozelle remained in that position until 1955, when he left to join the public relations firm of P.K. Macker in San Francisco. While in this capacity, Rozelle represented Australian athletes and sports firms during Australia's hosting of the 1956 Olympic Games.

While Rozelle advanced his career in public relations, the Los Angeles Rams were experiencing administrative difficulties. Fifty percent of the team was owned by Dan Reeves, and the other half was owned by two people who could not get along with him. To escape this strife, Schramm left the Rams in 1957, and the club was without a general manager. NFL commissioner Bert Bell offered the position to Rozelle, who overcame initial misgivings and took the post before the end of the year. He proved an immediate success with the Rams, using his talents as a public relations professional to soothe the turmoil within the organization. In the process, he greatly impressed Reeves.

State of the Game

The popularity of football had increased steadily throughout the 1950s. In 1958, the sport received a gigantic boost when one of its first nationally televised championship games (featuring the Baltimore Colts and the New York Giants) turned into one of the most well-played and exciting games of all time. Although interest in football had increased, a 1960 Gallup poll revealed that 34 percent of Americans named baseball as their favorite sport, with just 21 percent preferring football.

When the owners of NFL franchises met for their annual meeting in 1960, their league faced serious challenges. Bell, who had served as commissioner of the League since 1946, had died suddenly the previous year, and a rival professional league, the American Football League (AFL), had been established. The AFL promised to compete with NFL teams for both players and markets. Various factions among the 12 NFL owners advanced candidates to fill Bell's position as commissioner, but after ten days and 23 ballots, no candidate had secured a majority. Finally, Reeves put forward his employee, Pete Rozelle, as a compromise candidate. Rozelle was elected, but was opposed by some of the NFL's most established and influential owners.

''League Think''

Upon becoming commissioner, Rozelle immediately set out to revolutionize the administration of professional football. Borrowing from the stated intention of the AFL owners, Rozelle proposed that all NFL teams pool revenues they received from television contracts and advertising, and then distribute them evenly. This approach to the distribution of media revenues was not popular with owners in large markets such as New York and Los Angeles, but Rozelle saw a collective approach as essential to the survival of teams operating in smaller markets, such as Green Bay, Wisconsin. Furthermore, by presenting a collective front, the NFL would be able to secure better national television contracts. Rozelle referred to his collective approach as ''League Think.'' Although League owners soon saw the benefits of Rozelle's tactics, legal obstacles to his plan still existed. In order to pool their television revenues, the NFL would need a partial exemption from the Sherman Antitrust Act, which prohibits monopolistic business practices. Rozelle argued the NFL's case before the U.S. Congress and secured the required exemption in September 1961.

Rise of the AFL

Under Rozelle's leadership, NFL television revenues tripled between 1962 and 1964 to $14 million per year, and the popularity of football began to increase rapidly. The AFL had also benefited from football's increased popularity and soon began to pose a serious threat to the NFL's prosperity. Competition between the leagues resulted in greatly in-

creased salaries for players, which in turn began to effect the financial health of both leagues. The situation had become intolerable by 1966, and Rozelle was forced to act. First, he convinced the team owners in both leagues to allow the AFL to merge into an expanded NFL. Rozelle then convinced Congress to grant a further Sherman Antitrust Act exemption for the NFL to enable the merger to proceed. This merger also resulted in the creation of an end-of-season game between the champions of the NFL and the AFL, which soon became known as the Super Bowl. The first Super Bowl, matching the Green Bay Packers of the NFL and the Kansas City Chiefs of the AFL, was played in January 1967.

Prosperity

The reconstituted NFL enjoyed unprecedented popularity throughout the 1960s and 1970s. Television revenues continued to rise and Monday Night Football, first shown on the ABC network in 1970, soon became a national institution. Gallup conducted another poll in 1972 that revealed football was the favorite sport of 36 percent of Americans while just 21 percent favored baseball. Despite the growth of the NFL during the 1970s, new challenges emerged. Players threatened to strike in 1974 for the right to become free agents when their contracts expired. Also, another rival league, the World Football League (WFL), came into existence the same year, but went defunct in 1975 due to insufficient financial backing. By 1980, the NFL comprised 28 teams, up from 12 in 1960, and had reached new heights in both profitability and popularity.

Labor and Legal Challenges

Rozelle's ''League Think'' strategy had succeeded beyond the owners' wildest dreams, but the economic realities of sports were beginning to change again in the 1980s. Although the NFL's television revenues continued to rise, reaching an all-time high of $2.1 billion for the 1987 season, the importance of stadium leases, concessions, and the sale of ''luxury boxes'' became an increasingly important part of team revenues. Luxury boxes were private blocks of seats featuring amenities including televisions, bars, and buffets, which are normally sold to corporate clients for an entire season. Older stadiums, which lacked luxury boxes and were often owned by the home team's city, generated far less revenue than newer venues. Furthermore, cities desperate for a professional football franchise were willing to build stadiums at public expense and offer generous payments to teams willing to leave their traditional markets. Owners received offers they literally could not refuse. One of the League's most storied and profitable franchises, the Oakland Raiders, moved to Los Angeles after securing a favorable stadium lease in 1980. Rozelle opposed the move in the courts, as did the city of Oakland, but they were unable to prevent the Raiders from moving. The courts eventually ruled that the NFL would violate antitrust laws if it barred its owners from moving their franchises to secure more lucrative arrangements in new cities. Following the resolution of this case the Baltimore Colts, another of the NFL's most famous teams, moved to Indianapolis, Indiana, for the 1984 season.

The contractual rights of players continued to haunt the NFL during the 1980s. Throughout the League's history, players had, in effect, been the property of their teams. When a player's contract expired, he was forced to renegotiate only with his own team, rather than being able to market his skills to all NFL teams. This meant that players were forced to take whatever salary their teams were willing to pay, which had the effect of holding salaries down. In the heyday of the AFL, a sort of free agency had existed, since AFL teams felt free to offer contracts to NFL players, and salaries had risen dramatically. Following the incorporation of the AFL into the NFL, competition between franchises for players became almost nonexistent once again. Rozelle had done his best to secure this arrangement by instituting what became known as the Rozelle Rule, which required any team that signed a player previously belonging to another team to offer compensation for the lost player. The effect of the Rozelle Rule was to make signing a free agent a very risky prospect for a team, which would only find out after the fact what type of compensation they would be required to make to the player's original team. Under these circumstances, player salaries stagnated throughout the 1970s and the mood of the players became increasingly militant. Players struck in 1982 and 1987 to secure some form of free agency, or at least a modification of the Rozelle Rule. Eventually, a very controlled form of free agency was put into place, a salary cap installed, and the Rozelle Rule suspended. This compromise solution is still in effect today, although it had been made with some acrimony, alienating fans and hurting the League's popularity.

In addition to its labor and legal troubles, the NFL was increasingly confronted with the problem of substance abuse among its players. The use of steroids to enhance on-field performance, which had been condoned by many teams, became anathema due to public outrage and the discovery of the physical side-effects of steroid abuse. Additionally, off-the-field use of recreational drugs by players caused a seemingly unending series of embarrassing incidents. Rozelle was shocked by the pervasiveness of drug abuse in the League, as was the public, and by 1986, the NFL's television ratings were beginning to drop for the first time during his tenure.

Another Rival

A new rival professional league, the United States Football League (USFL), came into existence in 1981. The USFL enjoyed far more secure financial backing than had the WFL, including among its owners multi-millionaire Donald Trump. Despite the fact that the USFL avoided direct competition with the NFL by playing its games in the spring, the very existence of the new league had the usual effect of creating a form of free agency and causing players' salaries to rise dramatically. The USFL enjoyed several years of prosperity before eventually moving its games to the fall in an attempt to compete directly with the NFL. It combined this move with the filing of an antitrust lawsuit against the NFL, seeking $1.5 billion in damages for what it alleged was the NFL's restraint of trade within the business of football. Under Rozelle's direction, the NFL successfully defended itself against the USFL's competitive and legal challenges.

The new league folded shortly after it lost the preliminary judgment in its court case against the NFL in 1987.

Rozelle guided the NFL through the troubled 1980s, with television revenues per team climbing from $69 million to $493.5 million between 1977 and 1986, but at a high personal cost. By the end of the decade, he was having difficulty sleeping and was smoking three packs of cigarettes per day. Rozelle's influence and effectiveness were officially recognized when he was elected to the NFL Hall of Fame in 1985. Despite this honor, the perception that the League's popularity and profitability were stagnating was beginning to undermine Rozelle's support among owners in the late 1980s. In 1989, with more than two years remaining on his contract, Rozelle decided that he had had enough and resigned as commissioner of the NFL.

Rozelle served briefly on the board of directors of NTN Communications, Inc. of Carlsbad, California, in 1994, before retiring due to his failing health. He died of cancer on December 6, 1996 in Rancho Mirage, California.

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Colonel Sanders

Colonel Sanders (1890–1980) created the Kentucky Fried Chicken fast food chain at the age of 66. Pride in his product, high standards, and brilliant marketing help to establish him as an innovator in the fast food industry.

Harland David Sanders was born on a farm in Henryville, Indiana on September 9, 1890. His parents, Wilbert Sanders, a butcher, and Margaret Ann Dunleavy, a homemaker, also had two younger children. Sanders' father died when he was five, so his mother took a job peeling tomatoes in a canning factory and earned extra money by sewing at night. Sanders had to take care of his siblings, learning how to cook so he could feed them. He held his first job at the age of ten, working on a nearby farm. Because the family was so poor, Sanders left school after sixth grade so he could work full time. His mother, desperate to improve the financial situation of her family, married a produce farmer and moved the family to suburban Indianapolis when Sanders was 12. Sanders fought often with his new stepfather. Within a year, his mother sent him back to Clark county, Indiana.

Sanders worked as a farmhand for $15 a month, plus room and board, until he was 15 years old. He was then able to get a job as a streetcar conductor in New Albany, Indiana. In 1906, while still under age, Sanders enlisted in the U.S. Army and spent a year as a soldier in Cuba. After completing his military service, Sanders married Josephine King in Jasper, Alabama. The couple had three children. During the early years of their marriage, Sanders and his family moved to Alabama, Tennessee, Arkansas, and finally back to Indiana. They divorced in 1947.

Launched First Company

Sanders held a variety of jobs. He sold insurance in Jeffersonville, Indiana. Then he started a steamboat ferry company that operated on the Ohio River between Jeffersonville and Louisville, Kentucky. Eventually, Sanders took a job as secretary of the Columbus chamber of commerce. There he met an inventor who discovered how to operate natural gas lamps on a gas derived from carbide. Sanders bought the patent rights and launched a manufacturing company. Unfortunately, a rural electrification program made his company's product obsolete.

While working as a railroad man for the Illinois Central Railroad, Sanders took a correspondence course that allowed him to earn a law degree from Southern University. A local judge permitted him to use his law library and local lawyers helped his studies by explaining law terminology. When he lost his job with the railroad, Sanders began practicing law. He had some success in the legal field from about 1915 to the early 1920s, working in the Justice of the Peace courts in Little Rock, Arkansas. Sanders ruined his legal career, however, by getting into a brawl with a client in the courtroom. Although found innocent of assault and battery, Sanders' legal practice was through.

Became an Honorary Colonel

In 1929, Sanders moved to Corbin, Kentucky, a small town at the edge of the Appalachian Mountains, and opened a gas station along U.S. Route 25. When tourists and traveling salespeople asked Sanders where they could get something to eat nearby, he got the idea of opening a small restaurant next to the gas station. The restaurant had one

table and six chairs and specialized in Southern cooking such as pan fried chicken, ham, vegetables, and biscuits. Sanders moved his establishment across the street to a bigger location, with room for 142 seats, a motel and a service station. He took an eight-week course in restaurant and hotel management from Cornell University to learn more about the business. Sanders' café had a homey atmosphere, with no menu, but good food. But when restaurant critic, Duncan Hines, listed Sanders' place in *Adventures in Good Eating* in the 1930s, its popularity increased.

In 1935, the popular café so impressed Governor Ruby Laffoon that he made Sanders an honorary Kentucky colonel for his contribution to state cuisine. In 1937, Sanders tried to start a restaurant chain in Kentucky, but his attempt failed. Two years later, he opened another motel and restaurant in Asheville, North Carolina, but this too failed.

Sanders continued to alter his chicken recipe to get the seasonings just right. In 1939, he devised a method to cook chicken quickly because customers would not wait 45 minutes for a batch to be fried up in an iron pan. Sanders used a pressure cooker, a new invention at the time, to cook chicken in nine minutes. He found that chicken cooked in this manner turned out to be moist and flavorful. Sanders' method is still being used today.

In 1949, Sanders was once again honored with the title of Kentucky colonel, this time by Lieutenant Governor Lawrence Weatherby. Sanders began using the title of ''Colonel'' and dressing in a white suit, white shirt, black string tie, black shoes, white mustache and goatee, and a cane—giving himself the appearance of a gentleman from the Old South. In 1949, Sanders married Claudia Ledington, an employee.

During World War II, gas rationing meant less travel, so Sanders had to shut down his motel. It reopened when the war ended. By 1953, his café was worth $165,000. In the early 1950s, Sanders signed up a few restaurant owners in an early form of franchise. He would ship them his seasoning, made from a secret recipe of eleven herbs and spices, if they agreed to pay him five cents for every chicken cooked with it. Pete Harman, a Utah restaurant owner who had met Sanders in Chicago at a seminar for restaurateurs, was his first franchisee. Harman, already a successful businessman, is credited with creating the marketing strategies that made Sanders' business a success. Harman is also responsible for inventing the name ''Kentucky Fried Chicken,'' introducing the takeout bucket, and creating the slogan, ''finger lickin' good.''

In 1956, the federal government made plans to build a new highway, bypassing Corbin. The value of Sanders' site plummeted, and he auctioned off the property for $75,000 to pay his debts. At the age of 66 he was almost broke, living off a monthly Social Security check of $105 and some savings. Sanders then moved to Shelbyville, Kentucky.

A Secret Recipe Spelled Success

With nothing to lose, Sanders took his spices and pressure cooker and traveled throughout the U.S. in his 1946 Ford. He visited restaurants, trying to convince the owners to use his recipe. Sanders had no luck with the better restaurants, said John Neal, a franchisee. ''They all threw him out of their places. He found a lot of wonderful hard-working men and women who operated various and sundry restaurants who took his methods and paid him a nickel a head. The Colonel shipped them the seasoning. That's literally how he got started.''

By 1960, Sanders had 400 franchisees, and his image was being used to sell chicken throughout the country. By 1963, he made $300,000 a year in profits, before taxes. In 1996, the number of franchises had grown to over 5,000 units in the U.S. and 4,500 overseas. Sanders carefully guarded his secret recipe of herbs and spices, hiring two different suppliers to mix up batches, which he would then combine himself and mail to franchisees.

Sanders was a perfectionist. He often burst into a restaurant's kitchen to scold an employee for not cooking his gravy correctly. Sanders would then show him how to cook it right. ''The thing I remember about the Colonel is that he was very particular about doing things right,'' said Jackie Trujillo, chairman of Harman Management. ''He used to visit us often,'' she said. ''Service, quality and cleanliness was No. 1. He never backed down from that.''

Sold Company to Investors

In 1964, Sanders sold out to a group of investors, including John Y. Brown, Jr. and Jack Massey, for $2 million. He had been concerned about selling the business because he feared that the new owners might not maintain a high quality product. Friends and family finally persuaded the 74-year-old to part with his company. On January 6, 1964, he closed the deal. Besides the $2 million, he received a lifetime salary of $40,000 a year (later raised to $75,000). Sanders served as the company spokesman, making personal appearances and television commercials. He held on to his Canadian rights in the company and established a foundation in Canada, turning over his profits to charities, such as churches, hospitals, the Boy Scouts, and the Salvation Army. He also adopted 78 foreign orphans.

Kentucky Fried Chicken went public in 1969, and was acquired by Heublein Inc. two years later. In 1974, Sanders sued the company because he did not like changes they had made to the product. The suit was settled out of court for over a million dollars. R.J. Reynolds Industries acquired Kentucky Fried Chicken in 1982. It then passed to PepsiCo in 1986 for $840 million.

Honored with Museum and Landmark

In 1974, Sanders published his autobiography, *Life As I Have Known It Has Been Finger Lickin' Good*. His daughter, Margaret Sanders, published *Eleven Herbs and a Spicy Daughter: Col. Sanders' Secret of Success,* in 1994.

Though he is said to have had a bad temper, Sanders inspired many in the restaurant industry by helping his franchisees, introducing a love for his product, and maintaining high standards. He has had a lasting impact on fast food, something he helped create. Industry leaders credit Sanders with being a stellar marketer. His innovations included selling busy people buckets of chicken to take home and using a character, himself, to sell a product.

Sanders died in Shelbyville, Kentucky on December 16, 1980, after a seven-month battle with leukemia. The Colonel Sanders Museum at Kentucky Fried Chicken headquarters in Louisville contains a life-sized statue of Sanders in a small theater, his office—exactly as he left it, his white linen suit, cane, shirt and tie, one of his wife's dresses, and his original pressure cooker. In 1972, his first restaurant was named a Kentucky historical landmark.

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Gerhard Schroder

In 1998, Gerhard Schroder (born 1944) became the first challenger since World War II to unseat an incumbent chancellor in Germany. He defeated Helmut Kohl, who had been chancellor for 16 years. Schroder promised to continue social programs and reinstate mild cuts in worker benefits that Kohl had made, but he also pledged to modernize policy so that Germany could remain a global economic force.

When Germans went to the polls in 1998, they were reluctant to make major changes. However, the Social Democratic candidate, Gerhard Schroder, convinced them that he was not an extremist. Although his party's leftist policies could offer benefits, he would not always tow the party line. He supported the working class, but also understood the importance of championing business. He patterned his image after that of American president Bill Clinton and British prime minister Tony Blair, both of whom claimed office after years of control by opposition parties.

While serving as a premier in the state of Lower Saxony from 1990 to 1998, Schroder emerged on the national scene as a charismatic, telegenic personality capable of stirring popular support for his party, which was eager to unseat Kohl's Christian Democrats. Despite a much-publicized divorce from his third wife in 1997, the charming Schroder, with his designer suits, cigars, and witty remarks, remained a favorite with the public. Many commentators professed skepticism about his leadership abilities, giving the opinion that Schroder was more interested in getting to the top than in effecting needed policy changes in the government. The country's generous social spending and rigid labor laws were making it difficult to compete in a world market, and critics wondered if Schroder would be willing to push

through the unpopular, but necessary, reforms that Kohl had begun. The majority of Germans, however, were willing to try a fresh face, and were anxious to see if he could follow through on his promise of balancing social programs and economic stability.

Early Years

Schroder was born in the German town of Mossenburg on April 7, 1944, just a few days after his father was killed in Romania during World War II. His mother, Erika, remarried, but her second husband suffered from tuberculosis. In order to support her family of five children, she cleaned barracks for British occupation forces in the town of Lemgo, in northern Germany. Schroder began toiling in the fields at the age of 12 to bring in money. He quit school at 14 to take sales jobs in a china shop and then a hardware store. Schroder was an eager student, who paid for night courses in order to finish high school. Imre Karacs in the *Independent* reported that Schroder often told his mother, ''One day I'll take you away from all this in a Mercedes.'' He went on to Gottingen University, where he studied law and joined the Young Socialists, a youth branch of the Social Democratic Party (SPD). Schroder became the group's leader in the district of Hannover, the state capital of Lower Saxony, in 1977. The following year he became the national chairman of the SPD Young Socialists. Meanwhile, Schroder pursued post-graduate work and obtained a law degree in 1976; he was a practicing attorney from 1976 to 1980.

Schroder combined his profession and his politics, becoming noted for defending Red Army Faction terrorist

Horst Mahler in a parole hearing, and also for his association with Willy Brandt, the former SPD chancellor. By 1978, he had completely embraced mainstream Marxism and was busy organizing protests against the United States and the deployment of NATO missiles in Germany. In 1980, Schroder won a seat in the *Bundestag*—the National Assembly branch of the legislature—as a member of the SPD from the district of Hannover. Shortly after that election, an incident occurred that became something of a folk legend in German politics. Schroder, according to Barry Came Wosnitza in *Maclean's*, was out drinking with friends one night and happened to walk past the government offices of Chancellor Helmut Schmidt. He climbed up the iron gates and shook them as he hung on, yelling, ''I want to get in here,'' until police showed up and ordered him to get down.

Premier of Lower Saxony

After six years in the Bundestag, Schroder returned to Lower Saxony in 1986, serving until 1990 as opposition leader in the parliament and chairman of the SPD Party Group. He made an unsuccessful bid to become premier of the state government of Lower Saxony in 1986. He ran again in 1990 and won the election. As he began his rise, Schroder's views became more moderate. This undoubtedly helped his success in 1990, as did the assistance of his third wife, Hiltrud, nicknamed ''Hillu.'' As an environmentalist, vegetarian, and animal-rights proponent, she forged important relationships with members of the Green Party. According to Wosnitza in *Maclean's*, one of Schroder's associates noted, ''She gave him the credibility he needed among the tree huggers and their friends.'' The pair became known as the German equivalent of the Clintons, a political power couple who were young, attractive, and on the move.

As the premier of Lower Saxony, Schroder formed what was dubbed a ''red-green coalition,'' a combination of the socialist SPD party and the environmentalist Green party. He became nationally known through his popularity with the public, rather than his leadership abilities within his party. In fact, he built a reputation as a leader unafraid to cross party lines, rather than one bound to ideology. Though he held to socialist programs such as nationalizing some failing industries, he was viewed as being more pro free-market than most Social Democrats, thus earning him the tag of the ''German Tony Blair.'' Media-savvy and good-looking, many felt Schroder could be the new face of Germany.

In 1996, his marriage dissolved after Schroder became involved with Doris Kopt, a journalist who had a daughter out of wedlock while she was living in New York. The German media, normally rather stoic on such matters, turned the event into a circus. Hillu Schroder subsequently wrote a scathing exposé of the relationship accusing her ex-husband of being mean, egotistical, cowardly, and opportunistic. Schroder countered in the media, claiming that she tried to force him to become a vegetarian, a serious offense in a nation that enjoys eating meat. He managed to emerge with his popularity intact. Schroder married Kopf three weeks after his divorce in 1997. ''I'm a constant guy,'' Schroder once quipped, according to Wosnitza in *Maclean's*. ''I may swap wives every 12 years, but I'm faithful in between.'' His fourth wife quickly remarked, ''Next time, you'll need somebody to push your wheelchair.''

Challenged Kohl

Schroder won reelection as premier of Lower Saxony in March of 1998 with a populist platform. ''It makes sense that politicians think of people's feelings,'' he once announced to a cheering crowd, according to Lucian Kim in the *Christian Science Monitor*. By that time, he made it clear that he wanted to challenge longtime incumbent, Helmut Kohl, in a bid for the chancellorship. The SPD, long the underdog to the Christian Democratic Union, had managed to gain seats in 1994 and saw a chance to finally topple Kohl. Schroder lobbied to win his party's nomination against Oskar Lafontaine, the SPD chair. Lafontaine was more dedicated to the party's leftist politics, but Schroder was more popular among German voters. Though some criticized his state's fast-growing debt and high unemployment, Schroder pointed out that he suppressed the rise in unemployment by saving jobs. Again, critics observed that his methods included costly government bailouts. Schroder replied to a crowd, ''It's always better to invest in jobs than to invest in unemployment,'' according to Mary Williams Walsh in the *Los Angeles Times*.

Schroder was ahead in the opinion polls and continued to win fans with his brief, ten-minute speeches. ''People don't want to listen to hour-long oratory anymore,'' he commented, according to Jordan Bonfante of *Time* magazine. In fact, most of Schroder's campaign was marked by his willingness to give the people what they wanted. Observers noted that his reticence to discuss specific issues made it impossible to determine what he really stood for. He would appeal to the working classes, but he also held the title of the ''Comrade of Business'' due to his willingness to forge relationships with heads of industry. He promised to continue social programs and reinstate the mild cuts in worker benefits that Kohl had made, but he also pledged to modernize policy in order to remain a global economic force. Schroder also tapped into voters' reluctance to usher in an unproven leader after living with Kohl for 16 years. Not entirely happy with the way their country was heading, especially in terms of the double-digit unemployment, the conservative Germans were nonetheless concerned that a change could be for the worse. As a result, the SPD developed the slogan, ''We won't change everything—we'll just do things better.''

Schroder unseated Kohl in September 1998, making him the first candidate to oust an incumbent chancellor since the end of World War II. He won by a surprisingly wide margin of about six percentage points in an election that saw 81.5 percent voter turnout. The Christian Democrats suffered their worst numbers in over 40 years, taking just 35 percent of seats in the *Bundestag*, while the Social Democrats reaped about 41 percent. This was not enough to give the SPD a majority, so Schroder was expected to form another ''red-green'' coalition with the Green Party, who earned 6.7 percent of the seats. This put Schroder under

some scrutiny, as the Green Party consisted of both pragmatic and extremist wings. It was possible that their radical elements could strain the partnership.

Schroder faced a number of challenges upon taking office, including participating in the unification of Europe with a common monetary system, balancing social justice and fiscal concerns, establishing ties with France, and promoting economic development in Russia. He also faced the task of establishing a policy on immigration (the SPD has generally taken a liberal stance in accepting non-Germans), as well as battling the high unemployment rate, especially in the former East Germany.

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Delmore Schwartz

Poet and critic Delmore Schwartz (1913–1966) stunned the literary world with the breathtaking achievement of his first published volume in 1938, earning him adulation as "the American Auden." His early success raised critical expectations that Schwartz could never fulfill. Depression and alcoholism marked his later years. Through both his art and his tragic death, Schwartz influenced such literary legatees as John Berryman and Robert Lowell.

Delmore Schwartz was born in Brooklyn, New York on December 8, 1913. His parents, Harry and Rose (Nathanson) Schwartz, were immigrants from Romania, part of the first great wave of Jewish emigration from Eastern Europe. Harry Schwartz grew prosperous in the real estate business, enabling the couple to move to an affluent Brooklyn neighborhood. When their first son was born, they gave him a traditional Jewish middle name, David, but a first name, Delmore, they intended to sound sophisticated and "American." Always sensitive about his first name, Schwartz would later deal with the issue in his poetry. Rose Schwartz gave birth to a second child, Kenneth, in 1916. Marital problems, caused in part by Harry Schwartz's philandering, plagued their relationship. The couple separated for a time in 1923.

A precocious child with a flair for mimicry, Delmore Schwartz nonetheless had a difficult time in grade school. His only good subject was English, because it engaged his active imagination. His parents' tumultuous marriage, which ended in divorce in 1927, gave the boy plenty of material for morose reflection. He spent his time writing about his feelings in a series of journals. Early in childhood, Schwartz decided to become a poet.

Teachers who read Schwartz's early writing encouraged him to develop his talents. As a teenager, he began to identify with the European avant-garde. His early verses were published for the first time in the *Poet's Pack of George Washington High School* in 1929. That same year, Schwartz's family lost much of its savings in the stock market crash. His father died in June 1930. An unscrupulous executor embezzled the small amount of money that remained in hie estate after the collapse. At the age of 16, Delmore Schwartz was left practically penniless and without an inheritance. His mother now provided his only means of support

College Years

After graduating from high school, Schwartz enrolled in a college prep course at New York's Columbia University. In 1931, he transferred to the University of Wisconsin, where he was exposed to Marxist philosophy and the bohemian ethic. Schwartz did not apply himself too diligently to his studies, however, and he left the university in June 1932, without completing his final exams.

Schwartz returned to New York City and enrolled at New York University. Schwartz took courses in classical, analytical, and contemporary philosophy. He graduated with a bachelor's degree in philosophy in 1935. While at NYU, Schwartz and a group of fellow students founded *Mosaic,* a literary magazine devoted to Marxist aesthetics. Norman Macleod, R.P. Blackmur, and William Carlos Williams were a few of the prominent poets and critics who had their work published in *Mosaic*. As editor, Schwartz used the publication as a vehicle to air his own critical opinions. His essays earned the attention of the New York literary community.

Working Writer

After completing his undergraduate degree, Schwartz began graduate study in philosophy at Harvard University. He remained there for the better part of two years, but left without receiving any kind of degree. During that time, Schwartz continued to write poems and critical essays, including some well-received translations of the French symbolist poet, Arthur Rimbaud. His work was published in *Poetry* magazine, and he was awarded the Bowdoin Prize for best essay by a graduate student in the humanities. In 1936, his poem *Choosing Company* was published in *American Caravan* magazine. Schwartz later explained that this poem illustrated the two difficulties he struggled with in

his work: ''trying to make a dramatic image of an idea'' and ''trying to make dramatic poetry out of American speech.''

During his second year at Harvard, Schwartz's mother informed him that she could no longer support him financially. So, in March 1937, Schwartz returned once more to New York City. He was now devoted to working full-time as a writer and critic. Later that year, editor James Laughlin included some of Schwartz's poems in his annual anthology *New Directions in Prose and Poetry*. Schwartz's criticism, fiction, and poetry also appeared in the pages of such eminent literary magazines as *Poetry* and *Partisan Review*.

Rising Star

Although Schwartz had yet to publish his first collection of poems, he was already being singled out as one of America's most promising young writers. Critics likened him to W.H. Auden and Hart Crane. In 1938, he attempted to meet those lofty expectations with his debut collection *In Dreams Begin Responsibilities*. The book, whose title was inspired by a line from William Butler Yeats, included a short story and a play, alongside numerous poems. It was widely praised as an audacious mix of styles and forms, proof positive of Schwartz's virtuoso mastery of the language. ''[N]o first book of this decade in American poetry has been more authoritative or more significant than this one,'' wrote critic G.M. O'Donnell in the pages of *Poetry* magazine.

Still only 25, Schwartz was now recognized as one of America's pre-eminent poets. In June 1938 he married Gertrude Buckman, a high school friend. The couple divorced six years later. Schwartz's lofty reputation suffered the following year, when his translation of Rimbaud's *A Season in Hell* was criticized for its many verbal and grammatical errors. A shame-faced Schwartz was forced to revise the translation for publication the following year.

Literary Fixture

In 1940, Schwartz was appointed Briggs-Copeland Instructor in English Composition at Harvard. He was granted a Guggenheim Fellowship, a cash grant which allowed him the freedom to complete the manuscript of a new verse play, *Shenandoah*. The new work, which was published in 1941, examined the naming rites of a Jewish child in the Bronx. Reviews were mostly negative, causing some to question whether Schwartz would ever live up to the promise of *In Dreams Begin Responsibilities*.

Schwartz was named the poetry editor for the *Partisan Review* in 1943. He remained with the magazine for the next four years, using the influential position to publish the works of other young poets. Schwartz also continued to write his own poetry. His semi-autobiographical piece *Genesis: Book One*, intended as the first book of a multi-volume epic, was his most ambitious work to date. Critics responded unfavorably, however, causing Schwartz to doubt his own creative abilities.

A better reception greeted *The World Is A Wedding*, a collection of Schwartz's short stories which appeared in 1948. ''In so far as authenticity means truth, these short stories are the most authentic I have read in a long time,'' declared critic John Hay in the pages of *Commonwealth*. Shortly before the book's publication, Schwartz stepped down from his teaching post at Harvard and gave up the editorship at *Partisan Review*. He retained the post of associate editor and lectured on a visiting basis at such institutions as New York University, Princeton University, and the University of Chicago. Schwartz married for the second time, to Elizabeth Pollett, in June 1949.

Later Works

In 1950, Schwartz published his next major volume of poetry, *Vaudeville for a Princess and Other Poems*. The 56 poems reflected a prevailing sense of failure and regret, which some critics attributed to Schwartz's inability to live up to the potential of his earlier work. Whether he was disappointed in the critical response to this volume or not, Schwartz spent most of the next decade writing only occasionally for magazines and anthologies. In 1955, he left the *Partisan Review* to take over as poetry editor of the *New Republic*, where he remained until 1957. His marriage to Elizabeth Pollett ended in divorce in 1955.

A retrospective collection of Schwartz's work *Summer Knowledge: New and Selected Poems, 1938-1958* was published in 1959. More than half the poems in the collection were drawn from *In Dreams Begin Responsibilities*, with only three coming from *Vaudeville for a Princess and Other Poems*. Schwartz personally re-ordered and re-titled some of the poems, and included a few of his more recent efforts. For the most part, critics dismissed these newer works as embarrassingly sentimental and labored, but praised the collection as a whole.

Long out of critical fashion, Schwartz enjoyed a brief revival of his reputation in the early 1960s. *Summer Knowledge: New and Selected Poems, 1938-1958* received the Shelley Memorial Prize, earning Schwartz a $1100 award. In 1960, the poet was awarded the Bollingen Prize for Poetry, and with it a stipend of $2500. A second volume of Schwartz's short fiction, *Successful Love and Other Stories* appeared in 1961.

Final Years

Despite these accolades, Schwartz remained a troubled, unhappy man. He believed that critical recognition had come too late to save his tattered reputation as a poet who had showed early promise, but failed to live up to it. He wrote very little during the final six years of his life. In place of poetry, Schwartz filled his life with a diet of liquor, barbiturates, and amphetamines. His physical and mental condition deteriorated precipitously. Friends and supporters repeatedly tried to steer Schwartz away from his chemical dependencies, but their efforts proved fruitless. Novelist Saul Bellow, a friend of Schwartz's, based the title character of his classic *Humboldt's Gift* on the despondent, ruined poet.

Schwartz's condition became so grave that he was repeatedly committed for psychiatric treatment at New York's Bellevue Hospital. He resisted all treatment, however, and in January 1966 he left home to take up lodging in a succession of dilapidated hotels across the state of New York. On

the morning of July 11, 1966 Schwartz suffered a massive heart attack while riding an elevator in New York City. His body lay in the morgue for two days before being identified. Coroners later determined that a lethal mixture of alcohol and drugs probably caused the poet's death.

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Maurice Sendak

Award winning illustrator and author, Maurice Sendak (born 1928), has been a major force in the evolution of children's literature since 1960. He is considered by many critics and scholars to be the first artist to deal openly with the emotions of children in his drawings both in books and on the stage, in his opera and ballet sets and costumes. This ability to accurately depict raw emotion is what makes him so appealing to children.

Most people born in the last half of the twentieth century have read at least one of the more than 80 children's books written or illustrated by Sendak. Some critics contend that his drawings depict emotions too strongly for children to handle. In spite of this criticism, he has won almost every major American and international award for children's books and has been a major influence on several generations of children's writers.

A Sickly Child

Sendak was born in Brooklyn, New York on June 10, 1928. He was the youngest son of Phillip and Sarah Schindler Sendak, Polish immigrants from small Jewish villages outside of Warsaw. Along with his sister Natalie, and brother, Jack, he grew up in a poor section of Brooklyn. His family moved to a new apartment every time one of their landlords decided to paint because his mother could not stand the smell of fresh paint. Suffering from measles, double pneumonia, and scarlet fever between the ages of two and four, Sendak was very rarely allowed outside to play. Between the frequent moves and the many illnesses, he did not make many friends and spent most of his time in bed, watching the other children play.

To pass the time, Sendak drew pictures and read comic books. His favorite was Walt Disney's Mickey Mouse. When he was well enough, he and his parents attended the local movie houses. Occasionally his older sister would take him to Manhattan to see movies at the Roxy or Radio

City Music Hall. Films of the 1930s, including the Busby Berkeley musicals and Laurel and Hardy comedies, had a profound influence on some of his illustrations.

The other great influence on his young life was his background as the son of Jewish immigrants from Poland. A portrait of his bearded maternal grandfather, who had died before Sendak's birth, was a prominent memory, as were his parents' stories of life in Poland. His mother told of hiding in the basement during attacks by the Cossacks on her village, while his father shared memories of a more comfortable middle class life. Sendak developed a rather pessimistic view of life from his parents' tales, which found its way into many of his own stories. Though his family was not particularly religious, they did attend services on High Holy Days and lived in an immigrant Jewish neighborhood. These were the people who populated his first illustrations, which some reviewers criticized as being too European. According to Sendak in Lane's *Down the Rabbit Hole: Adventures and Misadventures in the Realm of Children's Literature,* ''There is not a book I have written or picture I have drawn that does not, in some way, owe [those neighborhood children] its existence.''

School proved difficult for the young Sendak. He was obese and sometimes stammered. Creativity was not encouraged. Sendak was not a particularly good student and only excelled in his art classes. At home, he and his brother Jack made up their own storybooks by combining newspaper photographs or comic strip segments with drawings they made of family members. Sendak's father had the ability to create wonderful, imaginative tales that sometimes lasted

for several nights. Both boys inherited this storytelling gift which they would later use to create books of their own.

World War II contributed to Sendak's view of the world as a dark and frightening place. All of his aunts and uncles in Poland died in the Holocaust; Natalie's fiancé was killed; and Jack was stationed in the Pacific. Sendak spent the war years in high school, working on the school yearbook, literary magazine, and newspaper. After school, he worked at All-American Comics, drawing background details for the *Mutt and Jeff* comic strip.

The summer of 1946 to the summer of 1948 were the happiest two years in Sendak's young life. He worked in the warehouse of a Manhattan window-display company called Timely Service and lived away from home for the first time. Sendak met the kinds of people he had not known in Brooklyn—real artists, who considered their work for Timely Service just a job that allowed them to paint seriously at night.

After leaving his first full time job in 1948, Sendak and his brother Jack created models for six wooden mechanical toys in the style of German eighteenth-century lever-operated toys. They were designed to portray parts in nursery rhymes and fairy tales. Jack engineered the toys, and Sendak did the painting and carving. Natalie sewed the costumes. The brothers took the models to the F.A.O. Schwartz toy store, where the prototypes were admired but considered too expensive to produce. Richard Nell, the window-display director, was impressed with Sendak's talent and hired him as an assistant in the window display department. This enabled Sendak to earn a living in the daytime and attend the Art Student's League at night. He took classes in oil painting, life drawing, and composition. He also spent time in the children's book department studying the great nineteenth-century illustrators (George Cruikshank, Walter Crane, and Randolph Caldecott) as well as the new postwar European illustrators (Hans Fischer, Felix Hoffmann, and Alois Carigiet).

Illustrated First Book

While at Schwartz, Sendak met Ursula Nordstrom, the distinguished children's book editor at Harper and Brothers. She liked his work and offered him the chance to illustrate his first book, Marcel Ayme's *The Wonderful Farm.* They formed a close relationship, which would last for many years. According to Sendak in *The Art of Maurice Sendak,* ''My happiest memories, in fact, are of my earliest career, when Ursula was my confidante and best friend. She really became my home and the person I trusted most.'' Sendak's first great success as the illustrator for Ruth Krauss's award winning *A Hole Is to Dig* was arranged by Nordstrom. Sendak was able to give up his full time job at Schwartz, move into an apartment in Greenwich Village, and become a free-lance illustrator.

The years between 1951 and 1962 are considered by Sendak to be his apprenticeship. He illustrated as many books as he could and learned to be flexible and adapt his drawings to the style of the text. According to Sendak, ''I was going to learn how to draw in a variety of styles. I think my books are identifiable, but they all look different because illustrators are secondary to the text. If you insist on being primary to the text, then you're are bad illustrator.'' His own books during this period were not outstanding, with the exception of *The Sign on Rosie's Door* written in 1960. He based Rosie on a real girl he knew from his old neighborhood, and created a model for the typical Sendak character: strong-willed, honest, and imaginative.

Where the Wild Things Are

With the publication of *Where the Wild Things Are* in 1963, Sendak felt that he had ended his apprenticeship. His childhood experiences, years of illustrations for other authors' books, and psychoanalysis came together in the fantasies of Max, the boy in the story who is sent to bed without his supper, and the monsters he encounters in the world of the wild things. The story is rooted in the very real fears that children have of being left alone or not cared for by their parents. Many critics and child psychologists, such as Bruno Bettelheim, felt that the book was too scary for sensitive children. Sendak was vindicated when the book won the Caldecott Medal in 1964. In his acceptance speech, he said, ''. . .from their earliest years children live on familiar terms with disrupting emotions, fear and anxiety are an intrinsic part of their everyday lives, they continually cope with frustrations as best they can. And it is through fantasy that children achieve catharsis. It is the best means they have for taming Wild Things.''

Just as Sendak's life appeared to finally be on track, disaster struck. In 1967, he learned that his mother had developed cancer, he suffered a major coronary attack, and his beloved dog Jenny died. In spite of his troubles, he completed *In the Night Kitchen* in 1972. This book generated more controversy because he showed a boy in full frontal nudity. Librarians drew diapers over the child. ''It's as if my book contains secret information that kids would be better off not knowing. This whole idea, of course, is ridiculous.'' Sendak moved to Ridgefields, Connecticut, in 1972. There he worked ten-hour days on other authors' books as well as his own. *Outside Over There*, which he considers one of his more significant books, was written during this period.

Opera Beckoned

By 1980, Sendak felt that he had done all that he could in children's literature and was ready to try something new. He was invited to design the sets and costumes for the Houston Grand Opera's production of Mozart's *The Magic Flute*. This was a wonderful opportunity, since Mozart was Sendak's favorite composer. He designed sets that he called ''subterranean and bedeviled.'' This began a long collaboration which included fourteen works, the latest being *Hansel and Gretel* in 1998. Children, lost and alone, who are ultimately rescued and returned to their parents was a perfect Sendak theme. In *TCI* Sendak explains, ''My main purpose in doing this opera, and doing it now, at this age [69], is that I'm overwhelmed by the abuse of children. *Hansel and Gretel* is a powerful analogy to modern day child abandonment and cruelty, an opera about pertinent forms of neglect. To mount it in a cutesy German forest is to

limit it. Why is the fairy tale so famous? Because it's terrifying.''

Sendak also designed sets for ballets, most notably *The Nutcracker*, which he rewrote to suit his own vision of the story, and his own *Where the Wild Things Are*. A shy man who dislikes crowds, Sendak rarely attends the opera or ballet himself.

Sendak sanctioned the first museum exhibit of his art at the Please Touch Museum in Philadelphia in 1995. Oversize characters from four of his most popular books, including *Where the Wild Things Are* are included in the permanent exhibit. He has also collaborated on films and television projects involving his work. Sendak will never be mistaken for Walt Disney. Through the years he has remained true to his vision of life as seen through the eyes of a child.

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Nawaz Sharif

Nawaz Sharif (born 1949) led his party to victory and became the prime minister of Pakistan in 1990. Supporters claim his political success lay in his business background. While most of Pakistan's political players were of the landed elite, Sharif's family built its fortune on a steel smelting factory. He took full advantage of his industrialist credentials, using a liberal reformist stance to attract votes from the business class.

Niam Nawaz Sharif was born in Lahore, Pakistan on December 25, 1949, one year after the new nation's founding. He came from a family of industrialists who made their fortune in the politically significant province of Punjab. His father and six uncles controlled and operated an iron foundry in Amritsar. Sharif graduated from the Government College of Lahore, a recruiting source for the civil service. He received his bachelor of law degree from the Punjab University Law College, also in Lahore. Sharif helped establish the Ittefaq Islamic Academy in Lahore, where students receive religious instruction in addition to their secular training. A practicing Moslem, Sharif comes from a religious family and has said he would make the teaching of the *Koran*, the Moslem holy book, a compulsory subject up to the secondary level.

Sharif and his male cousins expanded his father's iron foundry only to lose it to a 1972 nationalization policy launched by the former prime minister, Zulfikar Ali Bhutto. It was re-established in 1977 as Ittefaq Industries in Lahore. The business was returned after Sharif developed political links with then-president, Mohammad Zia ul-Haq. It was General Zia who brought down Bhutto in 1975, executing him two years later on charges of conspiracy. By 1990, Ittefaq Industries was one of Pakistan's most affluent conglomerates, with more than $450 million in annual revenues, up from about $16 million in 1981. It included the country's largest private steel mill, a sugar mill, and four textile factories. With upwards of ten thousand employees, Ittefaq has played a significant role in the development and growth of industry in Pakistan. It has likely influenced Sharif's political career and pro-business stance as well.

Began Political Career

Sharif began his political career in the early 1980s, while serving as director of the Ittefaq Group of Industries. In 1981, Sharif was appointed finance minister of Punjab Province by the Zia government. He used his newfound political authority to promote his pro-business stance and presented four successive development-oriented budgets targeting the improvement of socio-economic conditions in rural areas. Sharif raised the appropriation of funds for the development of these rural areas to nearly 70 percent of the province's annual development program. Four years later, Sharif became the Punjab's chief minister in a general election. He now had a great deal of influence over the province's industrial and agricultural power.

When Zia was killed in a 1985 plane crash, Benazir Bhutto, daughter of former prime minister Zulfikar Ali

Bhutto, assembled a coalition government. Sharif fiercely opposed this act. As a result, he became a leader of the newly formed Islami-Jahmoree-Itehad (IJI), a rightist coalition led by the Moslem League. He won both national and provincial assembly seats in 1988 general elections. Sharif eventually vacated the national assembly seat and returned to his role as chief minister of Punjab. A dispute with Bhutto over the distribution of government funds in Punjab vaulted him into the national spotlight.

Became Prime Minister

Sharif's perseverance and political clout placed him in the vanguard of Bhutto adversaries. He proceeded to crush Bhutto's Pakistan People's Party (PPP) in the October 1988 election. Sharif was elected a Member of Parliament in the October 24, 1990 general elections, after leading a ten-party Islamic Democratic Alliance (IDA), an affiliation of liberal groups and rightist Islamic militants. On November 3, he was nominated by the IJI as its candidate for the premiership and was soon after sworn in as Pakistan's new prime minister. For three months prior to his victory Pakistan's top generals, bureaucrats and business leaders had been systematically stripping Bhutto's PPP of nearly all political power.

Pakistan's transition to democracy was a difficult undertaking, but Sharif's election proved a turning point. After having endured a long history of military dictatorship, Pakistan had elected a politician without roots among the country's traditional power brokers, the landed aristocracy. Sharif's election marked a major shift in Pakistan's geopolitical balance of power toward a new generation of entrepreneurial elites.

Most of Sharif's reforms were aimed at deregulating and liberalizing the economy. He quickly dismantled the socialist-style economy by selling off inefficient and bankrupt state enterprises, opening the stock market to foreign capital, and loosening foreign exchange restrictions. He took criticism for bold initiatives, such as providing unemployed youths easy installment loans to run duty-free imported taxis. Sharif also launched legislation that would make the Islamic code the supreme law of Pakistan. But it was his economic reforms, such as the lifting of control on foreign exchange and the start of privatization, that won accolades and support from the World Bank and the International Monetary Fund.

Ousted from Parliament

Sharif became the target of many of the traditional landed interests, including Bhutto, because his policies deeply affected Pakistan's political and economic power structure. But his ouster came with an attempt to weaken the power of President Ghulam Ishaq Khan. Sharif had long been considered compliant, willing to quietly take orders from the president, but the two had clashed over reports of corruption in Sharif's government. The president dismissed Sharif in April 1993, after months of political turmoil. Army troops surrounded the state-controlled radio and television stations shortly after dark. An hour later, the president dissolved parliament, accusing Sharif of corruption and mismanagement. Sharif's family business had allegedly grown in value by about 20 billion rupees during his 30-month term as prime minister. He was dismissed under Pakistan's controversial Eight Amendment, that gives the president the power to discharge an elected government. The corruption charges against Sharif were later proven to have been false, and the Supreme Court restored him. But he and Khan were eventually manipulated into resigning due to their continuing hostility toward each other.

Bhutto was elected prime minister once again and Sharif served as opposition leader during her rule. But on November 5, 1996, President Farooq Leghari removed Bhutto from office on charges of corruption. This gave Sharif the opportunity to regain power. He engineered his political resurgence by converting himself into a populist leader. An electorate tired of corruption, inflation, and unemployment found his simple, straightforward approach in the election campaign appealing. He claimed his Pakistan Muslim League (PML) government was intent on taking drastic action to restore the national economy, root out corruption, afford easy justice and job opportunities on merit, set healthy democratic traditions, and restore Pakistan's sullied reputation. ''Pakistan needs now to project a new image in the world,'' Sharif told Reuters in a pre-election interview. ''We have become a laughing stock where every time the president and prime minister are fighting one another. This must now come to an end.''

Re-elected in Landslide Victory

On February 17, 1997, Sharif led the PML to a landslide victory (177–16), crushing Bhutto in the process. Sharif's Muslim League won a decisive parliamentary victory, winning 134 seats in the 217-seat parliament. Bhutto's PPP was second, winning 18 seats. The PML commanded around 165 seats when combined with its small-party allies, giving it a solid working majority. He stepped into office with the responsibility of reviving a crisis-laden economy. Domestically, Sharif was faced with boosting an economy plagued by budget deficits, 30 billion dollars of foreign debts, high inflation, and a nation with very high expectations for relief and a clean administration. On foreign affairs, he faced tensions with India and festering dissension in Afghanistan.

After retaking Parliament's highest seat, Sharif intended to focus on removing the obstacles blocking the economic development of Pakistan, namely corruption. But his endeavors were brought to a standstill by terrorist acts committed during the first six months of 1997. These acts forced Sharif to reevaluate his agenda, and he began to concentrate on establishing law and order. One of his first acts was to dismiss members of his own government, including a chief minister who belonged to Sharif's PML party.

Sharif has spent a great deal of his administration embroiled in a nuclear arms race with India. Estimates have placed Pakistan's nuclear arsenal of uranium at 200 kilograms, enough for 15 to 25 bombs. Sharif made an effort to allay Western fears of further expansion of its stockpile and possible nuclear weapons trading in a *U.S. News and World Report* article. ''We have not and will not transfer sensitive technology to other states or entities,'' he was reported to

have said. But it was feared that possible sanctions against the country would create an incentive. Pakistan was later condemned by the world for testing its nuclear weapons in an underground blast in June 1998.

Sharif has proven his ability to emerge as a strong leader. His first ousting marked the most important point in his career, by showing the skeptics that he wouldn't crumble under pressure. His stint as opposition leader and his eventual comeback affirmed that he could gain popular support on his own rather that with the backing of the army and bureaucracy. In his 1999 address to the nation cited in the *BBC Summary of World Broadcasts,* Sharif declared, ''I have neither hankered after power before nor is it my goal today. My goal is to make Pakistan a strong nation. My mission is to ensure our people's prosperity and to build a magnificent future for our youth.''

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William Shawn

During a career with the *New Yorker* magazine that spanned more than 50 years, William Shawn (1907–1992) shaped its distinctive content and style, influencing writers across the U.S. and helping to mold public opinion on important issues of the day.

Described by a reporter for *Time* magazine as ''a quiet tyrant of talent and taste,'' William Shawn made his mark as the longtime editor of the *New Yorker,* a weekly publication known for witty cartoons, quality fiction, trend-setting nonfiction, and thoughtful social commentary. Nothing on its pages escaped Shawn's careful attention; his painstaking attention to detail and unwavering commitment to truth, logic, and clarity were legendary. So, too, was his gentle, courtly, and self-effacing demeanor, which endeared him to his staff. As an anonymous *New Yorker* staff member declared upon Shawn's death, ''No editor ever ruled a large and complex magazine as absolutely as he ruled this one; yet no editor, perhaps, ever imparted to so many writers and artists as powerful a sense of freedom and possibility.''

A Comfortable Childhood

A native of Chicago, Illinois, William Shawn was the youngest of six children born on August 31, 1907 to Benjamin W. Chon, a salesman, and his wife, Anna Bransky Chon, both non-observant Jews of Eastern European origin. (Early in his writing career, Shawn followed in the footsteps of one of his older brothers and changed the spelling of his surname.) Benjamin Chon was a self-made man who had started out as a street peddler and worked his way up to become the owner of a successful jewelry and cutlery store. He prospered along with the city's burgeoning meat packing industry during the early part of the twentieth century. As a result, he and his family enjoyed a comfortable life on the city's South Side.

The Chon household was a lively and happy one. All of the children took music lessons. William's instrument of choice was the piano; he subsequently developed into an above-average jazz pianist. He also liked sports, particularly baseball. Serious and shy, he was the quietest and most sensitive of his siblings and, as the youngest, he was smothered with attention. He was especially close to his mother, who was very protective of him, even more so after he survived a bout of scarlet fever during his teens.

Left College to Become a Writer

In 1925, after completing his secondary education at a Chicago-area private school, Shawn headed off to the University of Michigan. Campus life was not to his liking, however, and he dropped out early in his junior year. On the recommendation of one of his English professors, he decided to do some writing. Seeking a bit of adventure and a more hospitable climate, Shawn moved to Las Vegas, New Mexico. There, he turned out a few pieces of fiction, none of which he was able to sell to the magazines he contacted. To earn a living, he began working as a reporter for the local newspaper, the *Optic.*

Shawn remained with the *Optic* for about six months before returning to Chicago. He soon found a job with the Hearst-owned *International Illustrated News,* writing captions and headlines for photographs and sending them out by wire to newspapers around the country. In September 1928, he married a fellow journalist named Cecille Lyon. Several months later they journeyed to Paris on a delayed honeymoon financed by Shawn's father. They remained in Europe for nearly a year, arriving back in the United States not long before the stock market crashed in October 1929.

During the early years of the Depression, Shawn worked as a free-lance writer, producing advertising copy and even some short stories that were published in the *Chicago Daily News* under a pseudonym. By 1932, however, there was no such work to be had in Chicago. He and his wife then moved to New York, where he hoped to try his luck as a songwriter. Unsuccessful at that, Shawn found a job writing publicity for J. C. Penney. That did not last long either. By the end of the year, he was once again unemployed.

Joined the *New Yorker* Staff

Cecille Shawn had begun picking up some free-lance writing assignments from the *New Yorker,* which she promptly turned over to her husband to complete. This subterfuge continued until Shawn was officially hired in 1933 as a reporter for the publication's ''Talk of the Town''

section. Within two years, having demonstrated his conscientiousness and outstanding organizational skills, he was promoted to associate editor. In this role, Shawn was responsible for developing story and art ideas and writing captions.

In 1939, Shawn was named managing editor. Over the next dozen years, he worked in tandem with its founder and editor, Harold Ross. The legendary Ross was Shawn's opposite personality-wise but his spiritual soul mate in editorial matters. While Ross could be loud, melodramatic, and tactlessly blunt in his dealings with others, Shawn was mild-mannered, soft-spoken, exceedingly patient, and unfailingly courteous. He routinely addressed everyone—even people he had known for years—as ''Mr.,'' ''Miss,'' or ''Mrs.''; he in turn was always respectfully and affectionately known as ''Mr. Shawn.'' This helped create a certain distance between him and his colleagues; indeed, as one who never shared a personal observation of any kind, he remained in many ways a rather mysterious figure. He was also mildly eccentric, with a phobic dislike of crowds, fast driving, self-service elevators, and air conditioning.

However, both Ross and Shawn shared an ardent enthusiasm for their work and spent long hours striving to make each issue of the *New Yorker* the absolute best it could be. As managing editor, Shawn presided over the fact-checking department for nonfiction pieces, establishing and maintaining rigorously high standards for accuracy and thoroughness that mirrored Ross's own passionate devotion to clarity and truth. ''No 'fact' was ever taken for granted, if it could be independently verified,'' recalled William F. Buckley, Jr., in a *National Review* article in which he reminisced about his relationship with Shawn.

It was while serving as managing editor that Shawn began cultivating extremely close professional ties with a number of distinguished writers whose work appeared regularly in the pages of the *New Yorker.* After the Second World War, he greatly expanded this group and made some of them staff writers, paying each one a salary and providing office space as well.

Named Editor of the *New Yorker*

In 1952, shortly after Ross's death, Shawn was named to succeed him as editor of the *New Yorker.* It was a post he held for the next 35 years, a remarkably long tenure in a business known for its frequent and sometimes turbulent comings and goings. Over time, his stature eclipsed that of his former boss, and the *New Yorker* reigned as the nation's preeminent magazine of literary and social commentary, particularly during the 1960s and 1970s.

Under Ross's direction, the *New Yorker* had provided its readers—mainly sophisticated, upper-middle-class residents of New York and its suburbs—with witty, occasionally caustic, observations on modern life through a mix of cartoons, straight reporting, and short fiction, most of it produced by a number of trend-setting writers. Shawn broadened and deepened this vision, ultimately changing the magazine ''from a smarty-pants parish tip sheet into a journal that altered our experience instead of just posturing in front of it,'' according to *New York Times* book critic John Leonard. While the humor remained, especially in the much-admired cartoons, serious fiction and reflective journalism assumed a more prominent role.

With Shawn at the helm, the *New Yorker* tackled a variety of controversial issues, including the environment, racial prejudice, poverty, war, and nuclear proliferation. As Philip Hamburger (himself a longtime contributor to the magazine) observed in a *New Leader* article, ''He reached out to writers everywhere. No idea seemed alien to this man.'' In fact, many now-classic titles debuted in their entirety or were excerpted in the pages of the *New Yorker.*

Attracted Stellar Contributors

Many important works appeared in the *New Yorker* during Shawn's tenure as editor. They include: *Eichmann in Jerusalem*, Hannah Arendt's report on the trial of the famous Nazi war criminal; *Silent Spring*, Rachel Carson's warning about the use of chemical pesticides and their impact on the environment; *In Cold Blood*, Truman Capote's groundbreaking blend of fact and fiction that chronicled the vicious killings of a Kansas family; and several essays on race by James Baldwin that were eventually collected in his book *The Fire Next Time.* Also appearing regularly in the *New Yorker* were film reviews by Pauline Kael, baseball articles by Roger Angell, and short fiction by John Updike, J. D. Salinger, and John Cheever, and many others.

For the most part, the writers Shawn collaborated with adored him and gave him credit for sharpening their focus and otherwise improving their skills. He was a meticulous editor with an intuitive understanding of writing and sympathy for the way writers were inclined to think and work. He reportedly read every single word that appeared in the *New Yorker* at least three times—in the manuscript stage, in galleys, and in page proofs. Ever so tactfully, he then led writers through a reading of their own texts, subtly emphasizing what he felt needed to be reworked or clarified in some way. ''His style was to cause the author to acquiesce in the change, rather than to dictate the change,'' explained Buckley.

New Yorker Sold to Media Empire

In 1985, the *New Yorker* was sold to Advance Publishing, part of a huge, family-owned media conglomerate headed by S. I. Newhouse. The literary world was soon abuzz with speculation about the fate of the magazine's 77-year-old editor and who might succeed him. Several names periodically surfaced as candidates for the post, but Shawn showed little inclination to retire, and Newhouse made no move to get rid of him.

The *New Yorker* continued along despite mounting criticism that it had grown stodgy and that its busy urban audience had neither the time nor the desire to read the extremely long and often demanding articles and stories that typically filled its pages. This was reflected in its declining circulation numbers and a drop in advertising revenues during the mid-1980s. But such business concerns held no interest for Shawn, who was totally absorbed in editorial matters. In fact, according to Joseph Nocera in the *New Republic,* Shawn pointed out shortly after Newhouse

bought the *New Yorker* that he had ''never published anything in order to sell magazines, to cause a sensation, to be controversial, to be popular or fashionable, to be 'successful.'''

Forced Resignation

The end came in early 1987, when Newhouse forced a reluctant Shawn to quit and announced that his replacement would be Robert Gottlieb, the president and editor-in-chief at another Newhouse company, the New York-based book publisher Alfred A. Knopf. The news immediately sparked an angry revolt among more than 150 members of the *New Yorker* staff. They not only objected to what they regarded as Newhouse's shabby treatment of Shawn but also his refusal to appoint an insider to the job. (Gottlieb had never worked for the magazine.)

Their complaints fell on deaf ears, however, and Shawn quietly left his office for the last time on February 13, 1987. In a poignant farewell letter to his colleagues, he briefly reflected on his legacy, stating that out of love and a desire to discover and print the truth ''we have built something quite wonderful together.'' He then resumed his own long-neglected writing and also accepted a position as an editor for the publisher Farrar, Strauss & Giroux, where he remained until his death from a heart attack on December 8, 1992 in New York City, at the age of 85.

Like his departure from the *New Yorker* several years earlier, Shawn's passing did not completely erase his presence from the magazine he had served so devotedly. He lives on in its pages and elsewhere, if only in the work of those writers he once nurtured. ''Whatever we were when we came into his orbit, we became something more under his influence,'' asserted Gardner Botsford in a tribute piece to Shawn published in the *New Yorker*. ''He sharpened our thinking, brought us sternly back from our vacant musings, oiled our transitions, and turned us into professionals of a greater competence than we would ever have achieved on our own.'' By fulfilling such an important role, declared an anonymous commentator in the pages of the same magazine, Shawn ''became, while scarcely ever writing a word over his own name, one of the commanding figures of twentieth-century American letters.''

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Cindy Sherman

Cindy Sherman (born 1954) used photography to challenge images in popular culture and the mass media. Her work concentrated on examining the way women are viewed by society. She used herself as a model in the 1977-1980 series of 69 black-and-white photographs called ''Untitled Film Stills.'' Sherman's later series included themes of pornography, Old Master paintings, and fairy tales, as well as dismembered medical dummies in graphic poses.

Cynthia Morris Sherman was born in Glen Ridge, New Jersey, on January 19, 1954 and was raised in suburban Long Island, New York. Her father's hobby was collecting cameras and taking family photos. As a child Sherman spent a lot of time playing dress-up, an activity that she later used in her work. In 1972, Sherman enrolled at the State University College at Buffalo, New York, as an art education major, where she began studying painting. Sherman painted self-portraits and realistic images she found in magazines and photographs. She failed her introductory photography course because of difficulty with the technological aspects of print-making.

Introduced to Conceptual Art

In 1975, Sherman was introduced to conceptual art, which had a liberating effect on her. She returned to her childhood love of dress-up in her work, spending many hours trying to transform her appearance. She would then go out so that others could see her ''work.'' Sherman now saw the potential of using photography to unleash her creativity. In 1975, she produced a series entitled ''Cutouts'' in which she was the character in her made up plot. She then took the photographs and cut them out and arranged them on paper panels. These works were included in an exhibit of New York artists. By the end of her second photography class, Sherman realized she would never paint again.

Upon graduation in 1977, at the age of 23, Sherman moved to New York City. She continued her role-playing and began photographing herself in her apartment, outdoors in New York City, on Long Island, and in the Southwest. Sherman shot most of the photographs, but family and friends took others. She posed in a repertoire of images familiar from popular culture. The prints were small black-and-whites. There were 69 photographs in the series, entitled ''Untitled Film Stills,'' which Sherman created between 1977 and 1980.

Sherman's characters in the ''Untitled Film Stills'' were not specified, allowing viewers to construct their own narratives. She encouraged viewer participation by hinting, through the poses, that she was the object of someone's gaze. Her film stills looked and functioned just like real film stills, 8 x 10 inch glossies designed to lure the viewer into a drama, made all the more compelling because they were not real. ''She's good enough to be a real actress,'' said pop

artist Andy Warhol in comments included at the web site of the Museum of Modern Art in New York.

The entire series was first exhibited at the Hirshhorn Museum in Washington, DC, in 1995. It depicted the different identities that women have held since World War II. Similar characters appear in several photographs, forming mini-series within the larger group. The first six images depicted the same blond actress at different points in her career. In each shot, Sherman was alone, a familiar but unidentifiable film heroine in an appropriate setting. The portrayals included a floozy in a slip with a martini, a perky B-movie librarian, a secretary in the city, a voluptuous, a working class woman from an Italian neo-realist film, an innocent runaway, and a *film noir* victim. In some images, Sherman appears as a seductress. Amanda Cruz in *Cindy Sherman: Retrospective,* quotes Sherman as saying ''to pick a character like that was about my own ambivalence about sexuality—growing up with the women role models that I had, and a lot of them in films, that were like that character, and yet you were supposed to be a good girl.'' Through her work, she asked viewers to question the way media images influence our ideas about gender roles.

At the *Masters of Photography* website, critic Lisa Philips is quoted as saying that Sherman's photographs ''project a . . . mixture of desire, anticipation, victimization, and suffering,'' and as a photographer she deflected the gaze of the viewer away from her subject and ''toward reproduction itself, forcing the viewers to recognize their own conditioning.'' Sherman's use of photography is predicated on the uses and functions of photography in the mass media, in advertising, fashion, movies, pinups, and magazines. Cruz said ''Cindy Sherman began her now famous series ''Untitled Film Stills'' twenty years ago, at the end of 1977. Those small, black-and-white photographs of Sherman impersonating various female character types from old B movies and *film noir* spoke to a generation of baby boomer women who had grown up absorbing those glamorous images on television, taking such portrayals as cues for their future. With each subsequent series of photographs, Sherman imitated and confronted assorted representational tropes, exploring the myriad ways in which women and the body are depicted by effective contemporary image-makers, including the mass media and historical sources such as fairy tales, portraiture, and surrealist photography.''

As early as 1979, articles about Sherman's work appeared in *Arts Magazine* and *October*. In nearly ten years she had over 30 one-person shows at prestigious museums and galleries in the U.S. and abroad. Over 100 articles in such publications as *Life,* the *Village Voice, Vogue, Art Forum* and the *Wall Street Journal* have featured Sherman and her work.

Work Changed in Tone

In 1981, Sherman opened her first one-person show. As the 1980s progressed, her style began to change, becoming much darker. While Sherman worked for a clothing line, she produced photos that included very bizarre characters and poses. In the series ''Fairy Tales,'' the typical images of fairy tales were replaced with death and decay. Monsters and beings with grotesque body parts exaggerated the male and female stereotypes in Western art. Sherman looked at the violence and horror in fairy tales and their sexual underpinnings.

''Sex Pictures'' contained grotesque and surreal images created with mannequins and prosthetic devices. In Sherman's most graphic photos, she began to use body parts found at medical schools and incorporated them into her pictures. These body parts were intended to question the sexual tendencies of our culture.

Sherman turned to Old Master paintings for further inspiration, and created a series of photographs in which she was dressed as figures in famous works by Caravaggio, Raphael, and others. These photographs crossed the boundaries between postmodern playfulness and the exploration of self through portraiture. ''Historical Portraits'' is a photographic series devoted to reinventing classical high art using large color photographs. ''Salome and the head of John the Baptist'' was an important scene for the Symbolists of the late 1800s. Most artists painted this scene. Sherman also tried her hand at this subject. Her image ''Untitled #228'' shows Salome holding a knife and the severed head of a wrinkled old man.

''Untitled #204'' is a photograph based on Jean Auguste Dominique Ingres' ''Madame Moitessier.'' Ingres painted a middle-age woman reclining on a couch, dressed formally with elegant bracelets and a necklace. Sherman's interpretation is quite different. The face of Sherman's Madame is bruised and the clothes and jewelry are less elegant. Sherman juxtaposes how women were depicted in art with how women are actually treated. In one photo, Sherman exposes milk-swollen (plastic) breasts and holds a (false) pregnant belly under a shawl.

''Untitled Film Stills'' Bought for $1 Million

In 1978, Sherman received a National Endowment for the Arts fellowship. She also was given a MacArthur ''genius grant'' in 1995. The art market crash of the 1990s spared her, unlike many contemporaries. In December 1995, the Museum of Modern Art purchased the complete ''Untitled Film Stills'' for a reported $1 million, and exhibited the collection in 1997. The purchase insured that this landmark body of work would be preserved in its entirety in a single public collection.

Joining artist-directors like Robert Longo, Julian Schnabel, and David Salle, Sherman was signed in 1996 by Miramax to direct a low-budget film about an office worker turned serial killer.

Sherman's photographs can be found in a large number of museum collections and private galleries. Her work has been shown at the Ansel Adams Center of Photography in San Francisco and at A Gallery in New Orleans, but most of her showings are held in New York City. ''Cindy Sherman: Retrospective'' was exhibited at Chicago's Museum of Contemporary Art, in 1998. The show also traveled to Prague, London, Bordeaux, Sydney, and Toronto. Sherman lives in

New York and continues to produce personal work as well as commercial commissions.

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Walter Short

Walter Short (1880–1949) commanded the Hawaiian Department of the United States Army when the Japanese launched a surprise attack at Pearl Harbor on December 7, 1941. The attack came as a complete surprise and inflicted perhaps the most decisive defeat ever suffered by U.S. forces. Short was held responsible and forced to retire from the military.

Walter Campbell Short was born in the rural Illinois town of Fillmore on March 30, 1880. As the son of a physician, he enjoyed a comfortable upbringing. Short attended the University of Illinois, graduating in 1901. He then obtained a position as teacher of mathematics at the Western Military Academy for one year before accepting a commission in the U.S. Army in March 1902.

Short's progress through the military hierarchy was unremarkable but fairly impressive for a peacetime period. After a brief stint at the Presidio in San Francisco, California, he spent a five-year period with the 25th Infantry Division, based at Ft. Reno, Oklahoma. During this time, Short became acquainted with George Marshall, who would later become Army chief of staff during World War II. Short was posted overseas to the U.S. territory of the Philippines in 1907-1908 and then served with commands in Nebraska, California, and the territory of Alaska. He received promotions to the posts of secretary of the Army School of Musketry and commander in the 12th Infantry Division at Ft. Sill, Oklahoma, in the fall of 1914. He married in November of that year.

Short's first action assignment was with the 16th Infantry Division during the U.S. pursuit of Pancho Villa in Mexico in March 1916. Following this operation, he was assigned to train troops in the use of small arms and was subsequently transferred to Georgia. Upon the U.S. entry into World War I in 1917, Short went to France with the 1st Infantry Division, where he served with distinction as a staff officer and received the Distinguished Service Medal for his work in the development of machine gun tactics and the training of machine gunners. Short saw combat in several of the largest battles involving U.S. forces during that war and was promoted to the temporary wartime rank of lieutenant colonel. In April 1918, Short was transferred to the training section of the Army General Staff, the position in which he served until war's end in November.

Immediately after the war, Short was named the assistant chief of staff for training in the Third Army. He was transferred to Ft. Leavenworth, Kansas in 1919 to become an instructor in the Army General Services School. Shortly thereafter, Short's temporary promotion expired, and he was reassigned with the rank of captain as the assistant chief of staff for operations and supply of the 6th Division, based in Illinois.

Short's slow but steady progress continued in the 1920s. He was promoted to major in July 1920, and completed the Army School of the Line the following year. In 1922, Short published a military textbook on machine gun use and tactics. He served in the Far Eastern Section of the Military Intelligence Division from 1920 until 1923. Following this service, Short was promoted to lieutenant colonel and attended the Army War College, from which he graduated in 1925. He served as an instructor at the Army Command and General Staff School at Ft. Leavenworth from 1928 until 1930. He was assistant chief of insular affairs and an officer in the Sixth Infantry Division at Jefferson Barracks, Missouri, before becoming assistant commandant of the Army Infantry School at Ft. Benning, Georgia. Short was promoted to brigadier general in December 1936. He took command of the Second Infantry Brigade at Ft. Ontario,

New York in February 1938. He was reassigned to command of the First Infantry Brigade at Ft. Wadsworth in June 1938, becoming commander of a larger force, the First Infantry Division, in 1939. Short received a further promotion, to major general, in 1940 and was reassigned to Columbia, South Carolina. He was selected to command a corps during army maneuvers later in the year.

In February 1941, Short's old acquaintance George Marshall, now Army chief of staff, appointed him to command the Army's Hawaiian Department and promoted him to the temporary rank of lieutenant general. In this position, Short was responsible for the ground defense of the Hawaiian Islands and jointly responsible with the U.S. Navy for the Islands' aerial defense.

On the eve of World War II, Short had enjoyed a successful military career. He had extensive experience as a staff and training officer, and some experience as a commander of troops. His rise through the ranks had been steady and somewhat rapid given the peacetime stagnation of the U.S. armed forces.

Pearl Harbor

In the fall of 1941, tensions between the Japanese, the United States, and the European powers in the Pacific were reaching the breaking point. Code breakers in the United States were able to decode significant portions of Japanese diplomatic and naval communications, and were certain that an attack would be forthcoming. As such, war warnings were issued to all commanders in the Pacific, including Short and Admiral Kimmel on November 27, 1941. Short misinterpreted the message, which was vague in recommending a course of action to field commanders, as a warning to guard against sabotage of his forces by local Japanese sympathizers. The Japanese attacked Pearl Harbor on December 7, 1941, achieving complete surprise and inflicting perhaps the most decisive defeat ever suffered by U.S. forces.

The defeat at Pearl Harbor spurred the U.S. to enter World War II and fueled a national passion for revenge that would contribute to the eventual defeat of Japan. It also created feelings of shock and shame as armed forces personnel, government officials, and civilians wondered how American forces could have been surprised so completely, given the universally recognized tense political climate in the Pacific in the days prior to the raid. In such an atmosphere, the search for scapegoats was inevitable, and General Short and Admiral Kimmel were the most obvious targets for blame.

Aftermath

On December 16, 1941, President Roosevelt appointed a commission to investigate the events leading up to the defeat at Pearl Harbor, and he relieved both Kimmel and Short of their commands on December 18. The commission's report, issued in January 1942, cited both Hawaiian commanders for errors in judgment and authorized Chief of Staff Marshall to retire them from active service. Marshall acted upon this recommendation. Short was demoted to the rank of major general and forced to retire on February 28, 1942. He was not allowed to testify in his own behalf during these proceedings.

A military inquiry into the defeat also began early in 1942 and came to its conclusion in October 1944. This inquiry found Short responsible in part for the lack of preparation at Pearl Harbor, but also found fault with Chief of Staff Marshall for issuing vague and contradictory orders regarding preparations for war with Japan.

After his retirement from the military, Short took a position as a traffic manager for the Ford Motor Company in Dallas, Texas, where he remained until 1946. At that time he was able to testify before a congressional committee investigating the Pearl Harbor battle. In his testimony, Short argued that important information that could have averted the surprise had been withheld from him by both political and military agencies. He also freely admitted personal errors in judgment that had made the defeat more decisive than it otherwise would have been. Despite his testimony, the congressional committee concluded that Short and Kimmel were responsible for the defeat.

Verdict of History

In the years since the disaster at Pearl Harbor, historians have found less fault with Short and Kimmel than did their peers. Preparedness orders issued by Marshall on November 27, 1941, were indeed vague. These orders led to Short's decision to bunch his aircraft on the ground making them easier to defend against sabotage by local Japanese sympathizers, but also easy targets for the military attackers. Revisionists have also postulated that President Roosevelt knew where and when the Japanese attack would occur and deliberately withheld this information from Short to ensure that they would attack and draw the U.S. into the war. Although code breakers in the U.S. knew that an attack was coming somewhere in the Pacific near the end of 1941, there is no hard evidence to verify that anyone knew that the attack would fall on Hawaii or any other U.S. territory. Furthermore, there is plentiful evidence that Marshall and Roosevelt were as shocked as everyone else when Pearl Harbor was attacked, although neither one may have regretted the subsequent U.S. entry into the war. Finally, it must be noted that the potential of naval aviation was grossly underrated by virtually all military establishments in 1941, and that many Japanese admirals opposed the Pearl Harbor raid on the basis that naval aircraft would not be able to decisively defeat a land or surface force.

As Gordon Prange so aptly stated in *Pearl Harbor: The Verdict of History,* ''One may sympathize with Short, understand his motives, and agree that Washington (DC) did not give him all the facts in its possession. But these things cannot mitigate the fact that Short failed in the event for which his whole professional life had been a preparation. He was a good man and a competent general who meant all his actions for the best. However, according to the adage, the road to hell is paved with good intentions. And the private hell in which Short spent the rest of his life had at least some paving stones of his own quarrying.'' Short died in Dallas, Texas, on March 9, 1949.

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Eunice Kennedy Shriver

Eunice Kennedy Shriver (born 1920) was one of the founders of the Special Olympics, which provided physical training and competition to mentally challenged athletes. She worked tirelessly to improve the quality of life for mentally challenged people and to provide them with opportunities to achieve, to become productive citizens, and to be respected members of their communities.

Shriver was one of nine children born to Rose and Joseph Kennedy on July 10, 1920, in Brookline, Massachusetts. In her wealthy and politically powerful family, public service was an honored tradition. One of her brothers, John F. Kennedy, became president of the United States; two others, Robert F. and Edward M. Kennedy, were U.S. senators. All the Kennedy children were expected to compete and excel. Harrison Rainie and John Quinn, in their book *Growing Up Kennedy: The Third Wave Comes of Age,* quoted her as saying, ''The important thing was win—don't come in second or third, that doesn't count—but win, win, win.''

Most of the children followed this advice, entering public service or other competitive occupations. One child, however, did not. Shriver's sister, Rosemary, was born with mild mental retardation. As time went on and the children grew up, it became more and more apparent to the entire family, and perhaps to Rosemary herself, that she would never be able to keep up with her siblings. Gradually, Rosemary became more difficult to handle, hitting people and smashing things and, on one occasion, attacking her grandmother.

Rosemary underwent brain surgery in an effort to make her more calm. According to Peter Collier and David Horowitz in *The Kennedys: An American Drama,* the operation did reduce her rage, but it ''made her go from being mildly retarded to very retarded.'' Rosemary, now unable to function except at a very childlike level, needed constant care. Joe and Rose Kennedy decided to commit their daughter to St. Coletta's, an institution in Wisconsin.

Everyone in the family was affected by Rosemary's condition; they all became more aware of the needs of mentally challenged people. Shriver, in particular, saw that mentally challenged people can often accomplish quite a lot. ''Of all the family,'' Rainie and Quinn remarked, ''Eunice is the one who has been the most attentive to seeing and occasionally caring for Rosemary.''

A Sense of Social Justice

Shriver was a devoted Catholic and had a strong sense of social justice. When she was 26, she ran a juvenile agency. Later she lived in a West Virginia prison so that she could understand the prisoners' lives. When prisoners were let out on work release, she welcomed them to her home, even after one of them robbed her. Shriver married R. Sargent Shriver, founder of the Peace Corps and U.S. ambassador to France. He shared her religious views as well as her sense of social responsibility and commitment to helping mentally challenged people.

Shriver's brother, President John F. Kennedy, also had a vision of helping mentally challenged people and their families. In 1961, Shriver helped to establish the Presidential Committee on Mental Retardation. In a news conference on October 11, 1961, Kennedy said, ''This condition strikes those least able to protect themselves from it. . . . At one time, there was practically no effective program in the field of mental retardation. Whenever possible, the children were committed to institutions. They were segregated from normal society and forgotten, except by members of their family. . . . They suffered from lack of public understanding and they suffered from lack of funds.''

Camp Timberlawn

In June 1963, Shriver and her husband began a summer day camp at Timberlawn, the Rockville, Maryland home that they rented. The house was a huge Civil War-era mansion with over 200 acres of grounds. For five weeks every summer, 50 to 60 mentally challenged children and adults came to Camp Timberlawn. The camp had a song, a flag-raising ceremony, and many activities including swimming, baseball, soccer, volleyball, and an obstacle course. All campers had companions, usually teenagers, who helped them with activities and made sure they didn't get hurt.

The day camp was so successful in showing that mentally challenged people could benefit from sports and recreational programs, that Shriver, with the help of the Joseph P. Kennedy Jr. Foundation, decided to expand it throughout the United States. The Kennedy family had created the Joseph P. Kennedy Jr. Foundation in 1946 to honor the memory of Shriver's oldest brother, who was killed in a plane crash while serving in World War II. The foundation aimed to prevent mental retardation and to improve the lives of mentally challenged people.

In 1962, Shriver created the Joseph P. Kennedy Jr. Awards in Mental Retardation, and the National Institutes for Child Health and Human Development. Between 1963 and 1968, the Foundation provided grants to aid more than 80 public and private organizations in creating and administering similar day camps for mentally challenged people.

The Kennedy administration began testing the fitness of American school children, giving those who passed the Presidential Physical Fitness Award. Shriver was inspired to give similar tests to physically challenged children, providing silver, gold, and champ awards. This led to the idea of a physical training program and Olympic competition for physically challenged people.

Since 1964, the Chicago Park District had been an enthusiastic participant in the day camp programs. In January 1968, the District asked for a grant to fund an event to be held in a Chicago park. Shriver invited the District's representatives to Washington, where she told them that she approved their plan, but wanted to expand it to an international competition that would be called the ''Special Olympics.'' The Foundation awarded the Chicago Park District a grant to develop and run the first Special Olympics Games.

The Special Olympics

The first International Special Olympics Games were held on July 19 and 20, 1968, at Chicago's Soldier Field, with funding from the Joseph P. Kennedy Jr. Foundation and the Chicago Park District. One thousand athletes from 26 U.S. states and Canada competed in track and field events, hockey, and aquatic sports. Shriver, perhaps remembering her father's overemphasis on winning at all costs, modified the definition of ''winning'' for these games. All competitors in the Special Olympics were ''winners,'' simply because they entered the competition. ''Let me win. But if I cannot win, let me be brave in the attempt,'' is the oath taken by athletes in the Special Olympics. Shriver's son, Tim, told Rainie and Quinn, ''The best way to describe it is that you are expected to push, push, push, and do your best.'' As he told interviewer Oprah Winfrey, ''Special Olympics is about . . . saying it's not what you're born with but what you bring to the table. If you run that race with everything God gave you, you've won.''

Frank Gifford, in a foreword to the book *Skill, Courage, Sharing, Joy: The Stories of Special Olympics,* explained, ''No person is too handicapped to take part in Special Olympics. Each competes to the extent of his or her abilities. And no achievement is too small, no time too slow. What these true Olympians may lack in speed or strength, they more than make up for with their effort and determination.'' He quoted Shriver, who said, ''In a world where poverty, war, and oppression have dimmed people's hopes, Special Olympic athletes rekindle that hope with their spiritual strength, their excellence, and achievements. For as we hope for the best in them, hope is reborn in us.''

Shriver wrote in her foreword to *Readings in Special Olympics,* ''Special Olympians and their families are challenging the common wisdom that says only intellectual achievement is the measure of human life. They have proved that the common wisdom is wrong. Special Olympians and their families—more than one million of them—are proof that the value of human life should be measured in many ways.''

The Games were so successful that in December 1968, Special Olympics International became an official nonprofit organization and a Special Olympics chapter was organized in every U.S. state, as well as in Canada and France. The program has grown phenomenally and is now known around the world. In the 1995 World Summer Games in New Haven, Connecticut, almost 7,000 athletes from 130 countries competed with the help of 2,000 coaches, 15,000 family members and friends, 450,000 volunteers, 500,000 spectators and 1,500 media members. Millions of people watched the games on television. As of 1999, more than one million athletes in 50 U.S. states and 150 countries competed in 26 sports; more than 15,000 games, meets, and tournaments were held during the year.

The Special Olympics movement embodies quality training and high levels of sportsmanship. Because of its commitment, it is the only sports organization that has received approval from the International Olympic Committee to use the word ''Olympics'' in its title. Its goals have expanded as society began to realize what mentally challenged people could accomplish. Currently, Special Olympics athletes also coach, officiate at events, give speeches, and hold regular jobs. As the Special Olympics *Quarterly Newsletter* from Spring/Summer of 1998 notes, ''They surprise the world around them with their abilities! Today's Special Olympics movement does not exist for the athlete, but with the athlete—for they are the future, the leaders, the heroes as the movement reaches out to people with mental retardation all over the world.''

The Eunice Kennedy Shriver Center

In 1969, the Eunice Kennedy Shriver Center was founded. It was one of the first mental retardation and developmental disabilities research centers and university-

affiliated programs in the United States. The Center conducts basic research to determine how biological and environmental factors influence human development, with a special influence on mental retardation and other developmental disabilities. In addition, the Center provides training and service programs for people with developmental disabilities and their families. President Ronald Reagan awarded Shriver the Presidential Medal of Freedom for her work ''on behalf of America's least powerful people, the mentally retarded.''

Gratitude and Admiration

In 1995, Shriver was scheduled to speak to a gathering at Yale University as the 1995 Kiphuth Fellowship Speaker. The Kiphuth Foundation honors people who are distinguished in sports, literature, or the arts. Because she was ill at the time, her husband spoke for her. Mr. Shriver spoke about the beauty and purity of the Special Olympics, comparing them to professional sports. ''The professional athlete doesn't really play the sport any more, but just goes out there to do his job and earn a living'' he told Richard Seltenreich of the *Yale Daily News*. He praised his wife's dedication to expanding the lives of people with mental retardation through sports: ''Through sports she brought out the best in others, giving them a friend and now a coach.''

Quinn and Rainie quoted Shriver's nephew, Bobby Kennedy, who said, ''She should have been president. She is the most impressive figure in the family. She has a carefully constructed set of values and she will not budge from them. She is highly principled in ways that are more sophisticated than anyone in the family. If you ask, most of my brothers, sisters, and cousins would say they'd like to be like her.''

When a Toronto reporter asked Shriver how she felt about the athletes who take part in the games, she said, ''I feel a sense of gratitude, a sense of admiration. I am very energized by them.''

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Shel Silverstein

Although Shel Silverstein (1932–1999) did not intend to become a children's writer, he is best known for his poetry for children. *The Giving Tree, Where the Sidewalk Ends,* and *A Light in the Attic* are some of his most notable works.

Shel Silverstein was born in 1932 in Chicago, Illinois. He started drawing and writing in his early teens because, according to him, he was not popular with the girls and was not good at sports. He did not have a lot of influences when he started to write and draw. But as he told Jean F. Mercier of *Publishers Weekly,* ''I was also lucky that I didn't have anyone to copy, be impressed by. I had developed my own style.'' Indeed, that style is what has made him what some call a ''literary cult figure.''

Silverstein served with the U.S. armed forces in the 1950s, spending time in Korea and Japan. While in the service he drew cartoons for the *Pacific Stars and Stripes.* In 1952, he began his career as a writer and cartoonist for *Playboy* magazine. He was introduced to the distinguished book editor at Harper and Brothers, Ursula Nordstrom, who convinced him he could write for children.

A Unique Style

Silverstein's poetry for children is often silly, humorous, and a little strange. The accompanying black-and-white illustrations, amusing and sometimes rather morbid, are an integral part of the poetry, often needed in order to interpret the poem itself. Silverstein has been compared to poets such as Edward Lear, A. A. Milne, and Dr. Seuss. Many of his poems are adapted from his song lyrics, and the influence of his song-writing background is apparent in the poems' meters and rhythms. Eric A. Kimmel, in *Twentieth-Century Children's Writers,* characterized Silverstein this way: ''His poems read like those a fourth grader would write in the back of his notebook when the teacher's eye was turned.'' Kimmel goes on to say: ''that may be precisely their appeal.''

To say there is more than one interpretation of Silverstein's work is an understatement. Some believe it is simply amusing and fun; others contend that the silliness hides deeper symbolism. That symbolism has been classified by some as educational; by others as harmful to children. Regardless of the mixed critical reaction, Silverstein's books seem to be everywhere: libraries, classrooms, chil-

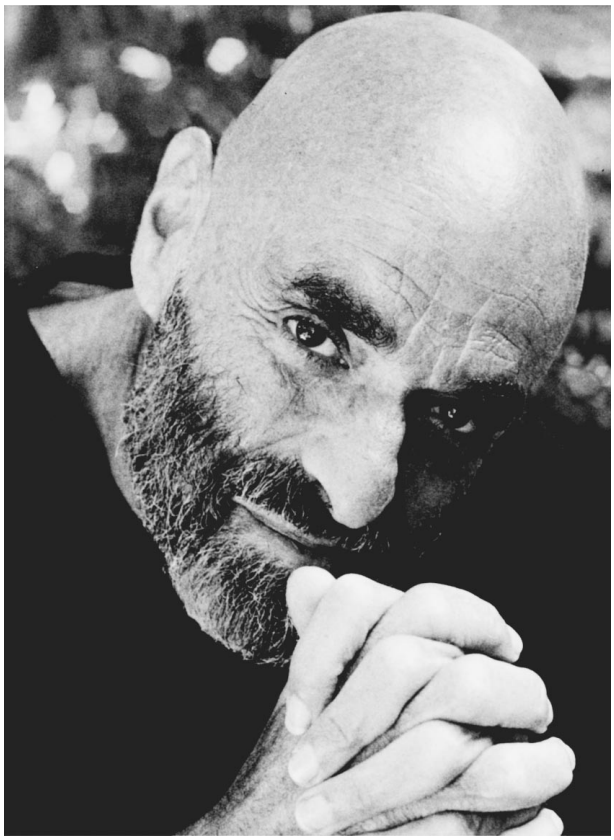

dren's bookshelves, and they are being widely used in elementary schools to teach poetry.

Silverstein's first book for children, *Uncle Shelby's ABZ Book: A Primer for Tender Minds,* was published in 1961. This was followed by *Uncle Shelby's Story of Lafcadio, the Lion Who Shot Back* in 1963, about a lion who had kept a gun from an earlier encounter with a hunter and with practice became a good marksman. Zena Sutherland, in *Bulletin of the Center for Children's Books,* called the book ''daft'' and described it as ''a nonsense story about utter success.''

The Giving Tree

One of Silverstein's most successful early books was *The Giving Tree* (1964). At first, publishers rejected the story. They thought that it fell between child and adult literature and would not sell. The story begins simply: ''Once there was a tree . . .'' and tells the story of a tree who gives everything to the boy she loves (the tree is characterized as female in the story). As a child the boy plays in the tree, gathers its leaves, swings on its branches, and eats its apples. Later he carves his and a girl's initials in its trunk, and as a young man he takes the tree's branches to build a house. As an old man, he needs a boat to take him away from it all, so the tree tells him to cut it down and make a boat, which the old man does. The tree, now just a stump, tells the man when he returns, now very old, to ''Sit down and rest,'' and the tree is happy. But, as is common in Silverstein's work, it is not a happy ending. The tree has given up everything to the boy, who is now a bitter old man.

The story has been interpreted in many ways. Silverstein states in *Something About the Author* that it simply represents ''a relationship between two people: one gives and the other takes.'' Barbara A. Schram classified it as ''dangerous'' due to its sexism and called it a ''glorification of female selflessness and male selfishness,'' while William Cole called its message ''a backup of 'more blessed to give than to receive.'''' Christian ministers read it in terms of Christian self-sacrifice, and Alice Digilio assumed the tree represented the selfless love of parents and the boy the ingratitude of children (*Children's Literature Review*). Despite some negative reviews and some concerns that the book may be too advanced for children, it put Silverstein on the best-seller list for the first time.

Where the Sidewalk Ends Brought Continued Popularity

Silverstein published three other children's books in 1964, in addition to *The Giving Tree.* They include *A Giraffe and a Half, Uncle Shelby's Zoo: Don't Bump the Glump,* and *Who Wants a Cheap Rhinoceros?* It was not until ten years later that he wrote his next children's book, but it became an instant success. *Where the Sidewalk Ends: The Poems and Drawings of Shel Silverstein* (1974) is considered a classic by many. Kimmel in *Twentieth-Century Children's Writers* asserts that, ''No discussion of children's poetry can ignore *Where the Sidewalk Ends* and *A Light in the Attic.* [1981]. For better or worse, the monumental success of these two books has transformed the way poetry is taught in American schools.'' Myra Cohn Livingston in the *New York Times Book Review* compared one of Silverstein's poems in *Where the Sidewalk Ends,* part of which reads, ''But the taste of a thumb / Is the sweetest taste yet,'' to Heinrich Hoffmann's 1846 piece ''Little Suck-a-Thumb,'' in which children hear about ''the scissors-man,'' who cuts off the offending thumbs of those who exercise this horrible habit. Unlike Hoffmann, Silverstein placed himself in the child's place much of the time, and his poetry, according to some, makes children feel like they have found a grown-up who understands them.

Where the Sidewalk Ends won the Michigan Young Readers' Award in 1981. The book was immensely popular, despite some content that was deemed ''indelicate.'' For example, the collection includes poems about belching, nose picking, and smelly, disgusting garbage. Some critics continued to point out that Silverstein was ''by no stretch of the imagination, a great poet'' (Kimmel in *Twentieth-Century Children's Writers*). Still, Bernice E. Cullinan credited *Where the Sidewalk Ends* with making more children into poetry-lovers than any other book. Kimmel agreed that Silverstein's greatest contribution was in ''convincing millions of children that poetry is neither difficult nor threatening.''

The ''Missing Piece'' Stories

Silverstein provided another challenge of interpretation to readers when he published the two books *The Missing Piece* (1976) and *The Missing Piece Meets the Big O* (1981). In the first, the ''character'' of the book is a circle with a wedge-shaped piece missing who is rolling along in search

of its mate. When it does come across the missing piece, however, it is rolling too fast and goes right by it. Instead of ending the book there, Silverstein makes a point of telling the reader that the circle continues on, singing and still searching. Critics have approached the story from many angles, from accrediting it with a life-is-a-journey theme, to condemning it for suggesting that being alone is better than committing to another. In *The Missing Piece Meets the Big O,* the character is the wedge-shaped piece, first introduced in the previous book, who is looking for an object into which it can insert itself and thus gain a free ride in the world. Acting on the advice of the Big O, the wedge discovers that it can get around by itself after all and does not need someone to carry it. Most assume the message deals with the issue of independence, but not all agree whether such a message is more appropriate for children or divorced adults.

Another Best-Seller

In 1981, Silverstein published another collection of poems and drawings, *A Light in the Attic.* This book was chosen by *School Library Journal* as one of the best books of 1981. Leigh Dean in *Children's Literature Review* credited it with making Silverstein the guru of elementary school teachers' poetry units. It remained on the *New York Times* best-seller list for more than three years. Containing 136 poems and 175 pages, *A Light in the Attic* again incorporates sometimes bizarre drawings with light, humorous rhymes about the fears and fantasies of children.

Music and Film

Although Silverstein is best known for his children's poetry, he is also a folksong composer and has written dozens of songs. Some of these include ''A Boy Named Sue,'' ''One's on the Way,'' ''Boa Constrictor,'' and ''So Good to So Bad.'' Many artists have performed his work, including Johnny Cash, Lynn Anderson, and Jerry Lee Lewis. Silverstein also collaborated with the band Dr. Hook, producing a series of successful singles and albums. In 1980, he produced a folksong album titled *The Great Conch Train Robbery.* Albums of Silverstein's songs recorded by others include *Freakin' at the Freaker's Ball* (Columbia, 1972); *Sloppy Seconds* (Columbia, 1972); and *Bobby Bare Sings Lullabys, Legends, and Lies: The Songs of Shel Silverstein* (RCA Victor, 1972). In addition, Silverstein wrote the music for the films *Ned Kelly* (1970) and *Who is Harry Kellerman and Why is He Saying Those Terrible Things About Me?* (1971); and co-wrote the music for *Theives* (1977) and *Postcards from the Edge* (1990). A song from the latter film, ''I'm Checkin' Out,'' written by Silverstein, received nominations for an Academy Award and a Golden Globe Award in 1991. Silverstein's other venture into the motion picture world came when he wrote the screenplay for *Things Change,* which was produced as a movie in 1988. Another achievement was the 1981 production of his one-act play ''The Lady or the Tiger?'' It was produced at the Ensemble Studio Theatre in New York City and starred Richard Dreyfus.

Something for Everyone

Silverstein continued to work as a roving reporter and cartoonist. He was divorced and had one daughter. Because he kept a low profile and avoided publicity in general, little more is known about his personal life. He was a ''free spirit,'' as is evidenced by his statement to Jean F. Merier in *Publishers Weekly:* ''I'm free to leave . . . go wherever I please, do whatever I want; I believe everyone should live like that. Don't be dependent on anyone else—man, woman, child, or dog. I want to go everywhere, look at and listen to everything. You can go crazy with some of the wonderful stuff there is in life.'' As mentioned in *Something About the Author,* he did ''hope that people, no matter what age, would find something to identify with in my books, pick one up and experience a personal sense of discovery.'' Silverstein died at his home in Key West, Florida on May 10, 1999.

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Wallis Simpson

The romance between Wallis Simpson (1896–1986) and the Duke of Windsor caused one of the biggest scandals in the history of the British monarchy. She was a twice-divorced American, and ''David,'' as she called the man who briefly reigned as King Edward VIII, was forced to abdicate his throne in order to marry her.

Simpson was born Bessie-Wallis Warfield on June 19, 1896, in Blue Ridge Summit, Pennsylvania, a spa town where her parents had gone to help cure her father's tuberculosis. It was a futile attempt, for Teackle Wallis Warfield died just a few months later, leaving Alice Montague Warfield an impoverished widow. Both families hailed from the Old South, but the Montagues of Virginia had lost their fortune after the Civil War. Ironically, Wallis Warfield Simpson's genealogy gave her technically more English blood than members of the British royal family, who later shunned her. Until World War I, the House of Windsor had actually been called the House of Saxe-Coburg-Gotha, a line created by several intermarriages between English and German royal cousins.

An Impoverished Childhood

Teackle Warfield had been an unsuccessful Baltimore businessman. After his death, Alice and Bessie-Wallis moved in with her mother-in-law in Baltimore. Hostilities between the women quickly escalated and they were forced to relocate to a dismal section of the city, where Alice Warfield was the proprietress of a boardinghouse for a time. In the end, however, the women were supported by the charity of Teackle's wealthy brother, Solomon Warfield. It was this uncle who paid the tuition for the private schools that Wallis attended.

By the time she was eighteen, Wallis had become an attractive young woman, known for her poised manners and vivacious personality. On a visit to Florida in 1916, she met a young naval lieutenant, Earl Winfield Spencer, and the two quickly fell in love. A native of Chicago, Spencer was one of the first twenty men in the U.S. Navy to earn pilot's wings. They married in November 1916. The brief courtship had not revealed Spencer's fondness for drink. The couple lived on the Pensacola naval base, which Wallis, as she was then known, detested. A deafening crash gong would sound whenever one of the base's planes had gone down. Once it tolled for her husband, who was fortunately unhurt when his aircraft dove into the bay. From these experiences she acquired a hatred of planes, and would suffer from a lifelong fear of flying.

Lived in Asia

Wallis eventually separated from Spencer and settled in Washington near her mother. Her uncle forbade her to petition for divorce, which was a very scandalous legal act at the time. When Spencer was posted to the Far East, she conducted an affair with a dashing Argentinean diplomat. After he tired of her, she was brokenhearted, and joined Spencer in China in 1924. Though the marriage soon disintegrated once more, Wallis remained in China for over two years. She lived with some friends, American raconteurs by the name of Herman and Katherine Rogers, and supplemented her meager income as a naval officer's wife with poker-game winnings.

In 1926, Wallis defied her family and moved to Virginia for a year, in order to obtain a divorce. When her uncle died, she inherited a small trust fund that yielded $60 a month. She had probably counted on a more generous sum, since it was nearly impossible for a woman of her well-heeled, but unskilled and uneducated status to earn any income on her own in 1927. Instead, her disapproving uncle had directed that the bulk of his fortune be used to establish a home for ''aged and indigent gentlewomen,'' where, according to the terms of his will, a room was to be reserved permanently for his niece, should she need it.

Second Marriage

Before her divorce became final, in late 1927, Wallis had already met Anglo-American businessman, Ernest Simpson. This well-to-do, cultured Harvard alumnus had also extracted himself from an unhappy marriage. He moved to London to run his family's shipping business, while she stayed with friends in the south of France. Before long, she accepted Simpson's proposal of marriage, having few other alternatives. They married in July 1928.

In London, the Simpsons fell into a circle of well-connected American expatriates, and became friendly with Thelma, Viscountess Furness, who—though married—was also the mistress of the Prince of Wales, heir to the British throne. Simpson was known for her scathing wit and clever banter as a dinner guest. She and the prince probably met in January 1931. ''David,'' as the prince was known, was a charming, affable man two years her senior, described as the world's most eligible bachelor. Though perhaps not in possession of a keen intelligence, the future king was a good soul who enjoyed gardening, bagpipe-playing, and charming women.

Hand of Fate Forced Resolution

The prince soon became a frequent dinner guest at the Simpson home on Bryanston Square, and even bestowed upon Wallis a cairn puppy as a gift, after noticing her fondness for his own dogs. They began traveling together. Buckingham Palace courtiers were becoming distressed by the affair of the king's eldest son with a married, once-divorced American woman. The prince appeared to be deeply in love with Simpson. When she learned that her husband was having an affair in New York, Simpson hired a lawyer recommended by the prince.

Their blithe romance suddenly became a critical matter when King George V died on January 20, 1936. The Prince of Wales ascended to the British throne as Edward VIII, but the coronation would not take place until the spring of 1937, after an appropriate period of mourning. Despite his new duties as ruler of 486 million subjects, he and Simpson continued to be inseparable. In late 1936, the prime minister, Stanley Baldwin, confronted the new king over the affair. Edward firmly declared his intention to marry Simpson once her divorce was finalized. As rumors began trickling out in the British press, public and conservative clerical furor escalated. A constitutional crisis was feared. If the king disregarded parliamentary ''advice'' regarding suitable spouses for the royal family, there was the possibility of the entire government resigning in protest. Parliament would then have to be dissolved, and a general election called. The very end of the monarchy itself was predicted.

As word of her impending divorce leaked, Simpson began receiving abusive letters. Crowds gathered outside her London apartment. Her divorce would be final in April 1937, and the coronation was slated for May 12. The new king planned to boycott the ceremony unless he was allowed to marry Simpson, since no actual statute barred him from marrying anyone of his choosing, except a Roman Catholic. The king's surprising new sympathies toward millions of unemployed Welsh miners further alienated him from the ruling Tory government. Simpson departed England and tried to dissuade him from placing his throne in jeopardy.

Abdication

A firm display of political opposition finally drove the exhausted and distraught king to abdicate his throne. On December 10, 1936, Edward announced his intentions in a radio broadcast to the nation. He declared: ''I have found it impossible to carry out the heavy burden of responsibility and to discharge my duties as king as I would wish to do, without the help and support of the woman I love.'' This concluded one of the most heavily reported media stories of the decade. The former king was given the title Duke of Windsor, while his brother ''Bertie,'' ascended to the throne. The new duke agreed to never return to England without permission of the reigning sovereign, in exchange for a generous annual income.

After a separation of several more months, before her divorce was final, Simpson and the Duke were wed at a chateau in France. The terrier that the duke had once given her, was sent to Simpson as their day of reconciliation neared. Shortly after the dog's arrival in France, he was bitten by a snake and died. Simpson considered it an ominous sign and wept profusely.

Simpson and the duke were married on June 3, 1937. The Anglican cleric who performed the ceremony was formally reprimanded. No member of the royal family attended the festivities. The duke received a letter from his brother, the new king, stating that any children resulting from his marriage to Simpson would not be royal and that his new bride would be denied the title of ''Her Royal Highness (HRH).''

Fear of Abduction

After their marriage, the Windsors toured Nazi Germany and were received by Adolf Hitler, a trip which further eroded popular support. When war erupted between England and Germany in 1939, the duke was immediately recalled to England and given a military commission in France. When the German army invaded France, they fled to neutral Spain and then Portugal. Winston Churchill, now prime minister, offered the duke a government post, but he dallied before accepting it in an attempt to win the ''HRH'' title for his wife. British leaders were concerned that the couple's previous display of Nazi sympathy made them vulnerable. The Germans, it was feared, could abduct the Windsors and re-install the duke on the British throne after a successful invasion of the British Isles.

The duke was safely ensconced as governor of the Bahamas in August 1940. He and the duchess lived there for five years and very much disliked the heat. Her only consolation was the occasional shopping trip to New York or Palm Beach. In 1941, it was reported that she and the duke visited a Canadian ranch with 146 pieces of luggage. This incident sparked a period of negative publicity about the Duchess of Windsor and her extravagant tastes in clothes and jewelry.

A Life of Glamorous Leisure

Following the war's end, the Windsors lived primarily in France, eventually settling several miles outside of Paris at a home on the Bois de Boulogne. They each penned autobiographies in the 1950s (hers was titled *The Heart Has Its Reasons*) and she regularly appeared on lists of the world's best-dressed women. By the late 1960s, the duke had reconciled somewhat with his family. In 1967, he and the duchess returned to England for a formal visit. The duke had been a lifelong smoker, and was diagnosed with throat cancer in 1971. Queen Elizabeth visited the couple at their Paris home. The duke died on May 28, 1972 and his widow was invited to stay at Buckingham Palace for the funeral. A telephoto lens captured her watching the annual Trooping of the Colors, always held on the queen's birthday, from a window at the palace. She looked utterly bereft.

Back in Paris, the duchess rarely entertained after her husband's death. She began to suffer increasing health problems, including coronary artery disease. In the 1980s she lived in near-total seclusion, rarely seen in public. She died at home in Paris on April 24, 1986. The bulk of her estate was left to the Pasteur Institute, a leader in HIV/AIDS research. She is buried alongside the duke in the royal mausoleum at Frogmore.

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Cornelia Otis Skinner

During her lifetime Cornelia Otis Skinner (1901–1979) received recognition as a talented writer, actor, and monologuist. Her writing varied widely, and included comical essays about herself, in-depth studies of women from a wide range of social and economic backgrounds, memoirs, and biographies. Her intelligent style, combined with her wit, allowed her to succeed in many genres. She was also a gifted actress, performing one-woman monologues that were unique to her time.

Cornelia Otis Skinner was born on May 30, 1901, in Chicago to Otis Skinner and Maud Durbin Skinner, both actors. In 1906, the family moved to Bryn Mawr, Pennsylvania, and Skinner's mother retired from the stage. Her father continued to tour, receiving widespread recognition and great fame, especially for his role in *Kismet.* As a child, Skinner was immersed in the theatre. She was continually surrounded by actors. Her father, often away on tour, wrote her long letters about his profession.

In 1918, Skinner attended Byrn Mawr College, where she became involved in theatre productions and played Lady Macbeth. During her sophomore year she left Byrn Mawr and moved to Paris. Skinner attended the Sorbonne and studied acting at the Jacques Copeau School and the Comedie Francaise, where she came under the influence of Emile Dehelly. Skinner, fluent in French, was very fond of Paris. This was reflected in her later writings.

Early Roles in the Theatre

Skinner returned to the United States in 1921. She made her dramatic debut as Dona Sarasate in the stage adaptation of Blasco-Ibanez's *Blood and Sand* (1921). Over the next five years Skinner established a reputation for her stage acting with roles in *Will Shakespeare* (1923), *Tweedles* (1923), *The Wild Wescotts* (1923), *In His Arms* (1924), and *White Collars* (1925).

In 1925, Skinner wrote her first play for her father titled *Captain Fury,* which was produced off-Broadway. In the same year she wrote and performed her first one-woman show. Skinner used sharp wit and keen observation to create characters that fascinated audiences. Over the next several years she traveled the across the United States, performing her monologues. In 1928, she married Alden S. Blodget; the couple had one son. She made her debut in England at the St. James Theatre in 1929.

The Monologues

During the early 1930s, Skinner focused on her interest in historical women. Researching her characters extensively, she wrote and portrayed a range of unique women in her monodramas, which included *The Wives of Henry VIII* (1931), *The Empress Eugenie* (1932), *The Loves of Charles II* (1933), and *The Mansion on the Hudson* (1935). Skinner earned considerable recognition for her adaptation of Margaret Ayer Barne's novel *Edna, His Wife,* which toured London in 1937 and the United States in 1938. Skinner wrote the one-woman play *Paris '90* in 1952 along with Kay Swift, who provided the music and lyrics. The show, in which Skinner played fourteen different characters, was very successful. It also proved to be quite popular when released in a book adaptation as *Elegant Wits and Grand Horizontals* in 1962.

Skinner enthralled her audiences with her uncanny ability to switch characters with only a simple prop or a slight change in posture. Although many of her monodramas were set in places foreign to her audiences, Skinner enjoyed touring the United States, performing in small towns for people seldom exposed to the theatre. Her sharp wit and insightful humor into the everyday occurrences in life appealed to a wide audience. It was this insight that made Skinner a monologuist unmatched in her day.

Traditional Theatre

In 1939, Skinner earned critical acclaim for her performance in the lead role of George Bernard Shaw's *Candida* during its 1937 London production and 1939 U.S. tour. When Shaw saw Skinner's performance, he cabled her the simple message ''Excellent-greatest'' to which Skinner replied, ''Undeserving of such praise.'' The response from Shaw read, ''Meant the play,'' and Skinner answered, ''So did I.'' Skinner also played important roles in other classic theatre productions, including Angelica in *Love for Love* (1940), Emily Hazen in Lillian Hellman's *The Searching*

Wind (1944), and Mrs. Erlynne in *Lady Windermere's Fan* (1946). In 1952, Skinner won the Barter Theatre Award for outstanding acting on the Broadway stage.

The Pleasure of His Company

The Pleasure of His Company (1958), co-written with Samuel Taylor, was a unique story for its time. In the story, Jessica Poole lives in San Francisco with her mother (played by Skinner) and stepfather, Kate and Jim Doughtery. She is about to be married to a handsome, wealthy rancher in a high-society wedding when her runabout, jet-setting father, Pogo Poole, appears on the scene, much to the dismay of Kate. Pogo, who wishes to be the father he never was, disapproves of the marriage. Jessica's grandfather agrees, believing that his intelligent granddaughter is being ''cut down in the prime of her life by marriage.'' He adds to Kate's annoyance by questioning time-honored traditions, such as giving away the bride. ''Why give her to somebody to use? She hasn't begun to use herself!'' Although her husband-to-be is not a bad character, his obsession with ranching and bulls cannot compare to her father's exciting, adventurous life, and when Pogo and her grandfather suggest that she call off the wedding and go explore the world with her father, she can not resist. Kate, distraught over the upheaval in plans, reluctantly concedes, and the scene ends as Jessica and Pogo rush out the door.

Reviewers gave high praise to *The Pleasure of His Company,* particularly for its uncommon wit and intelligent dialogue. During a time when many theatre productions were deep psychological sketches of men, *The Pleasure of His Company* offered light comedy, filled with irony and satire. Interestingly, the play introduced a rather controversial idea in a manner that was not offensive to the audience. The idea that a young woman should aspire to a life filled with experiences and adventures and not look solely to marriage and motherhood as her source of identity was innovative for the late 1950s. The play was also critical of intelligent young women who married men of good looks and substantial wealth but without any interest in the arts or culture. Using satire, the authors challenged the role of women in society. When Kate defends her lifestyle by suggesting that she gives the best dinner parties in San Francisco, the audience hears its hollow ring, but they are never lectured or berated. Not only a critical success, *The Pleasure of His Company* was a popular success; it played on Broadway for a year and then toured the United States. The production was also made into a movie, starring Fred Astaire and Lilli Palmer.

The Essays

After touring with *The Pleasure of His Company* in 1960, Skinner gave her last performance in 1964 in *The Irregular Verb to Love.* Although retired from the theatre, she continued to write. Over her lifetime she contributed numerous essays to publications such as *The New Yorker, Ladies' Home Journal, Vogue, Life, Harper's Bazaar,* and *Reader's Digest.* Many of her writings were a satirical look at her own life. In her essay ''Where to Look'' she discussed her acute sense of unease when she encountered a ''where-to-look'' situation, such as waiting for an elevator: ''The act of waiting for an elevator brings out a suspicious streak in people. You arrive before the closed landing door and push a button. Another person comes along and, after a quick glance of mutual appraisal, you both look quickly away and continue to wait, thinking the while uncharitable thoughts of one another. The new arrival suspecting you of not having pushed the button and you wondering if the new arrival is going to be a mistrusting old meanie and go give the button a second shove; . . . an unspoken tension which is broken by one or the other of you walking over and doing just that. Then back to positions of waiting and the problem of where to look.''

Compilations of Skinner's essays included: *Tiny Garments* (1932), *Excuse It, Please!* (1936), *Dithers and Jitters* (1938), and *Soap Behind the Ears* (1941). Selections from these publications appeared in *That's Me All Over* (1948), which contained drawings by Constantin Alajálov. In the 1950s, three more volumes appeared, also with Alajálov's drawings: *Nuts in May* (1950), *Bottoms Up!* (1955), and *The Ape in Me* (1959). These essays focused on Skinner's personal insights into the comic nature of life and employed a great deal of self-deprecating humor. In *The Ape in Me* she writes about her days in college: ''I was known as the Tall Girl of my set and the few callow youths who 'dated' me would hardly have been able to let linger a kiss on any feature much above my chin . . . even if I thrust it forward in the manner of an amorous heifer.''

When Our Hearts Were Young and Gay

Skinner's highly celebrated autobiographical work, *When Our Hearts Were Young and Gay,* (1942) told the story of her experiences with her friend Emily Kimbrough, during their time together in Paris in the 1920s. Written with Kimbrough, *When Our Heart Were Young and Gay* takes a comical look at the two naive women and their encounters with such unexpected experiences as bed bugs and brothels. Once again told with Skinner's wit and talent for seeing the interesting in the ordinary, the book was a critical and popular success. It was a bestseller for eight weeks and sold over a million copies. In 1944, the book was made into a movie; in 1948, Jean Kerr developed it into a play.

Skinner completed her memoirs in 1948, focusing on her career and that of her father. The book was published in the United States as *Family Circle* and in England as *Happy Family.* In 1962, Skinner published *Elegant Wits and Grand Horizontals,* adapting and further developing material from her one-woman play *Paris '90.* Her next writing project once again earned praise from reviewers. *Madame Sarah* (1967), a biography of Sarah Bernhardt, was both a critical and popular success. *Life with Lindsay and Crouse,* a biography of Howard Lindsay and Russell Crouse, was Skinner's final book. It was published in 1976, when Skinner was 75 years old. She died on July 9, 1979 in New York City.

Throughout her career Skinner made significant inroads for women in the theatre. Her one-woman monodramas were innovative and demonstrated her extraordinary ability to bring the women she portrayed to life in front of her audience. As a playwright, actress, essayist,

and author, she earned the admiration of her peers, the critics, and her fans.

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W. Eugene Smith

W. Eugene Smith (1918–1978) is considered one of the masters of modern photojournalism. He created some of the most poignant images of war ever made. Smith's photo essays chronicling social injustice deeply moved the American public. His images of the devastating effects of mercury poisoning in Japan were some of his most evocative works.

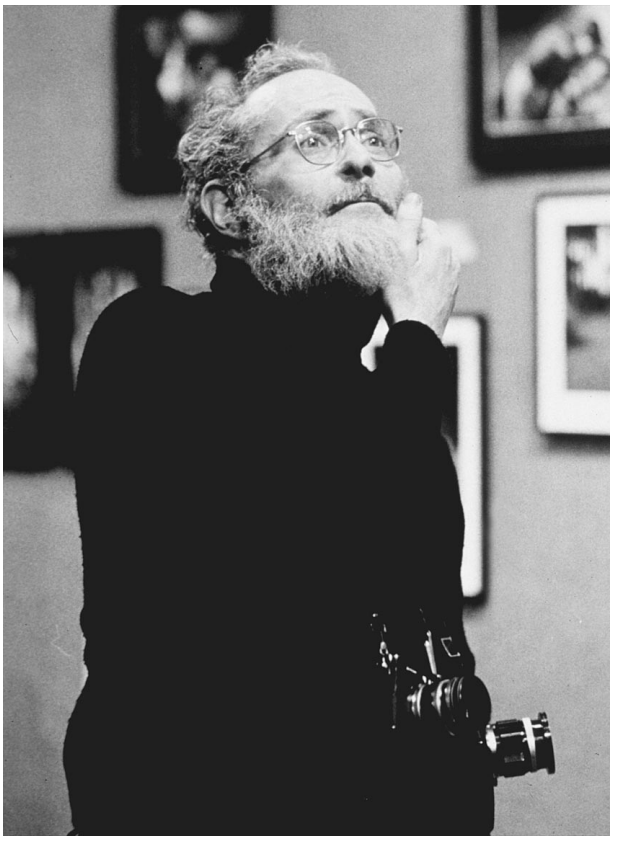

William Eugene Smith was born in Wichita, Kansas on December 30, 1918. He attended Catholic elementary and high schools there from 1924 to 1935. Smith took his first photographs between 1933 and 1935. Wichita press photographer, Frank Noel, encouraged him to contribute occasional photographs to local newspapers.

When Smith's father committed suicide, newspaper accounts of the incident greatly distorted the actual circumstances. This made him question the standards of American journalism. Smith vowed to become a photojournalist, applying the highest standards to his own career. He was determined to seek absolute personal honesty in his own documentary work.

Smith studied photography on a scholarship at the University of Notre Dame, in Indiana, from 1936 to 1937. After graduation, he worked for the *Wichita Eagle* and the *Wichita Beacon* and then became a *Newsweek* staff photographer in New York. He was fired because he used what was considered a miniature camera, a 2.5 inch format twin-lens reflex. From 1938 to 1939 Smith worked as a freelance photographer for the Black Star Agency, publishing photographs in *Life, Collier's, Harper's Bazaar,* and other periodicals, including the *New York Times*. He worked with miniature cameras, creating an innovative flash technique that allowed him to produce indoor photographs that had the appearance of natural or lamp light. Smith accepted a position as a staff photographer with *Life* and worked there from 1939 to 1941.

Chronicled the Horrors of War

Smith visited Japan three times. His first visit was during World War II. From 1942 to 1944 Smith was a war correspondent in the Pacific theater for *Popular Photography* and other publications. In 1944, he returned to *Life* as a correspondent and photographer. Idealistic and emotional, Smith went to cover the battles of World War II filled with patriotism. He was so horrified by what he saw that he gave up determining who was right or wrong and dedicated himself to showing the horror and suffering he saw.

In 1944, from Saipan, an island in the western Pacific Ocean, Smith said in *W. Eugene Smith: Shadow and Substance: The Life and Work of an American Photographer,* ''. . . each time I pressed the shutter release it was a shouted condemnation hurled with the hope that the pictures might survive through the years, with the hope that they might echo through the minds of men in the future—causing them caution and remembrance and realization.'' Later, he said, ''I would that my photographs might be, not the coverage of a news event, but an indictment of war—the brutal corrupting viciousness of its doing to the minds and bodies of men; and that my photographs might be a powerful emotional catalyst to the reasoning which would help this vile and criminal stupidity from beginning again.''

Smith was assigned to the U.S. aircraft carrier Bunker Hill in 1944 and photographed bombing raids on Tokyo, the invasion of Iwo Jima, and the battle of Okinawa. His dramatic photo essays produced a collection of timeless, evocative images, including that of a tiny, fly covered, half-

dead baby held up by a soldier after being rescued from a cave in Saipan; a wounded soldier, hideously bandaged, stretched out in Leyte Cathedral; and a decaying Japanese body on an Iwo Jima beach. Smith's photographic record of the Pacific theater of World War II is considered among the grimmest and most powerful visual indictments of war. On a ridge along the coast of Okinawa in 1945, Smith was hit by a shell fragment that ripped through his left hand, his face, and his mouth. He was unable to work for two years.

Set Standard for Photo Essays

After a long recuperation from his war wounds, Smith worked for *Life* between 1947 and 1954. His first photograph was one of his most famous. ''A Walk to Paradise Garden'' was an image of his two children walking toward a sunlit area on a wooded path. It was chosen as the final work in the *Family of Man* exhibition at the Museum of Modern Art in New York City in 1955. Working for *Life,* Smith published many important photo essays, including ''Trial by Jury'' in 1948, ''The Country Doctor'' in 1948, ''Nurse Midwife'' in 1951, ''The Reign of Chemistry'' in 1953, and ''Spanish Village.'' These features set a new standard for evocative picture stories. They showed essential human experiences such as compassion, pride, daily labor, birth, and death, with strength, clarity, and beauty. His images were viewed as universal symbols. Smith's photo essay on the work of nurse-midwife, Maude Callen, touched American readers, who donated money to build her clinic in South Carolina. Photographers felt Smith represented the ideal of personal creative expression in the service of journalism. ''A Man of Mercy,'' a profile of Dr. Albert Schweitzer as a medical missionary to lepers in Africa came out in 1954.

Pittsburgh Project

Growing increasingly frustrated with the restrictions of working for *Life* magazine, Smith resigned at the end of 1954 and became a member of the Magnum Photo Agency in 1955. During the next three years he contributed photo essays to *Life, Sports Illustrated, Popular Photography,* and other periodicals.

Picture editor, Stefan Lorant, needed some photographs for a pictorial history of Pittsburgh. Proceeds from sales of the book would be used to support an urban renewal program. Smith was offered the assignment and received an advance of $500 with a final fee of $1,200. The job should have taken two to three weeks to complete. Instead Smith turned it into a three-year project that resulted in an essentially unfinished work, the ''Pittsburgh'' photo essay. He saw in this assignment the opportunity to expand the form of the photographic essay. Smith moved to Pittsburgh where he set up a darkroom in his apartment and hired an assistant and a local guide. Working intensely, he put a lot of his own money into the project. Smith created 11,000 negatives during five months in 1955 and a few weeks in 1957. This project faltered because of Smith's often self-destructive personality, his stubbornness, and legal complications. Lorant's book finally appeared in 1964 and included 64 of Smith's images.

Attempting to salvage the work, Magnum arranged for publishing agreements with *Look* and *Life*. The deals fell apart because Smith was dissatisfied with the page layouts and kept changing them. He tried to create a complex set of themes and metaphors with many meanings. The ''Pittsburgh'' essay has never been published in any form approaching Smith's book-length vision. The most complete version, in his own layout, includes 88 photographs covering 37 pages. It was published in *1959 Photography Annual.* Smith considered the work a failure, but the Pittsburgh project is regarded as a remarkable accomplishment that did much to push the photographic essay into a larger dimension.

During this time, Smith's marriage ended, his health deteriorated, and he was threatened with a lawsuit. He ran up huge debts with the Magnum Photo Agency and went bankrupt. This left his family in dire straits, despite the fact that Smith had received two successive Guggenheim Fellowships.

Other assignments followed. In 1956, Smith was commissioned by the American Institute of Architects to photograph contemporary American architecture in color. Smith's second trip to Japan was at the invitation of the Hitachi Corporation in 1961. He was asked to photograph the company and its employees and stayed for one year. In an essay written for the *Masters of Photography* website, Tony Hayden recalled seeing Smith at the Woodstock Festival in August 1969. Smith arrived at Woodstock after photographing singer Bob Dylan in New York City. Smith and Hayden spent the afternoon of the first day of the festival together walking around and taking photos. Hayden recalled that Smith seemed very sympathetic with the peace movement time and felt right at home at Woodstock. Hayden noted, ''He was so humble that he could melt into the camera, be the camera and be a part, and subject, of whatever he chose to photograph.''

Mercury Poisoning in Minamata

In 1971, Smith returned to Japan for a third time and lived in the small fishing village of Minamata, with his wife Aileen. Although they planned to stay for only three months, the couple stayed for three years. Smith's photos on a mercury poisoning scandal in Minamata were published in *Asahi Camera, Camera 35,* and *Life* in an article called ''Death-Flow from a Pipe,'' and in a book called *Minamata*. The photos brought world attention to the Minamata disease caused by mercury being released into the ocean by a company called Chisso. The most famous photo was that of Kamimura Tomoko in the bath, cradled by her mother. Born in 1956, Tomoko suffered from mercury poisoning. Mercury had entered her bloodstream through the placenta, leaving her blind, deaf, and with useless legs. Smith heard about Tomoko's daily afternoon bath and asked her mother if he could photograph them. He carefully checked the bath's lighting, which came through a dark window. Smith determined that three in the afternoon would be the best time, and took the famous photo in December 1971.

Smith and his wife were attacked and injured in January 1972 during a confrontation between mercury poison-

ing victims and Chisso employees at the factory in Goi. Victims were violently evicted from Chisso property. Smith had to seek medical treatment in the U.S. for his injuries. Ken Kobre described the attack in an essay at the *Masters Exhibition* website: ''Smith almost lost his eyesight covering the story. He and his wife, armed with camera and tape-recorder, accompanied a group of patients to record a meeting the group expected to have with an official of the company. The official failed to show up. ''But,'' Smith related, ''suddenly, a group of about 100 men, on orders from the company, crowded into the room. They hit me first. They grabbed me and kicked me in the crotch and snatched the cameras, then hit me in the stomach. Then they dragged me out and picked me up and slammed my head on the concrete.'' Smith survived, but with limited vision in one eye.

This was Smith's last major story. It contained several of his most moving images. Smith said, ''Photography is a small voice, at best, but sometimes—just sometimes—one photograph or a group of them can lure our senses to awareness. Much depends on the viewer; in some, photographs can summon enough emotion to be a catalyst to thought. Someone—or perhaps many—among us may be influenced to heed reason, to find a way to right that which is wrong, and may even search for a cure to an illness. The rest of us may perhaps feel a greater sense of understanding and compassion for those whose lives are alien to our own. Photography is a small voice. I believe in it. If it is well conceived, it sometimes works.'' Smith died in Tucson, Arizona on October 15, 1978.

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Thomas Sowell

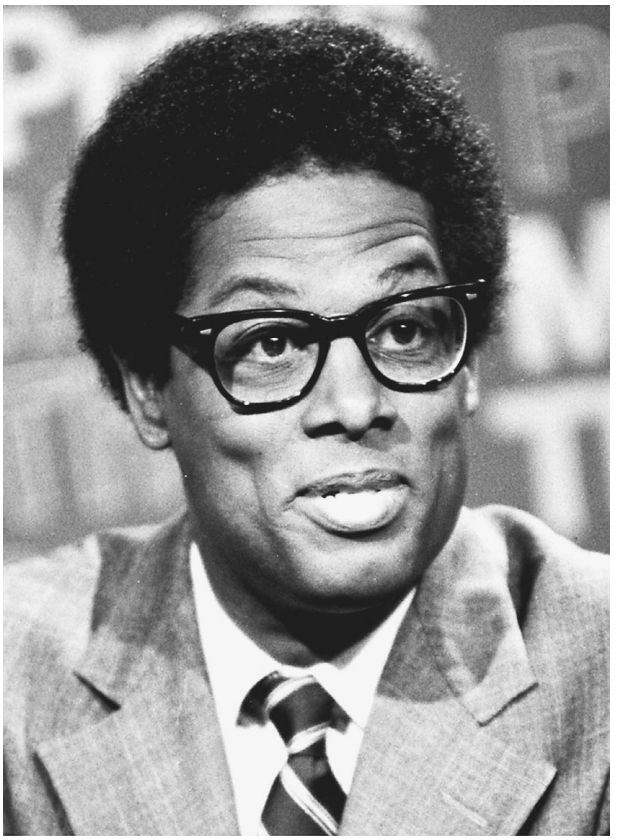

Thomas Sowell (born 1930) is noted for his conservative views on social and economic issues. An African American author and economist, Sowell opposes such programs as affirmative action, busing, racial quotas, minimum wage, and welfare. He has drawn fire from liberals and a number of African American leaders, while generating applause from fellow conservatives.

Sowell is an advocate of the ''pull yourself up by the bootstraps'' philosophy, which encourages people to improve their positions not by government intervention, but by personal ambition and hard work. He believes that government initiatives to ensure a fair playing field for African Americans have actually hurt their chances for equality. Regardless of whether or not one agrees with his views, Sowell is respected as a top economist, having published extensively in economic journals and general periodicals. He also spent the better part of three decades teaching in prestigious academic institutions. Into the 1990s, his name was commonly seen in a weekly column for *Forbes* magazine and on his syndicated column appearing in newspapers nationwide. Sowell is the author of over 20 books and has edited or contributed to others. ''The word 'genius' is thrown around so much that it's becoming meaningless,'' remarked renowned economist Milton Friedman in *Forbes,* ''but nevertheless I think Tom Sowell is close to being one.''

Sowell was born June 30, 1930, in Gastonia, North Carolina, and spent much of his youth in Charlotte, North Carolina. Being a very private person, not much is known about his family or early years, except that he moved to Harlem in New York City with his parents at around the age of eight or nine. His father worked in the construction industry. Sowell attended classes for gifted students and was ranked at the top of his class at the prestigious Stuyvesant

High School. He left school in tenth grade and worked for the next four years in a factory, as a delivery person, and as a Western Union messenger. These lean early years would heavily influence his politics later in life and provide him with arguments during debates with liberal leaders.

Higher Education

Sowell completed high school by attending night classes, then was drafted to serve in the U.S. Marine Corps in 1951. He spent two years at Camp Lejeune, North Carolina, where he worked as a photographer. Thanks to the G.I. Bill, he enrolled at Howard University in Washington, D.C., a majority African American institution, while working part-time as a photographer and a civil service clerk for the General Accounting Office. After three semesters, Sowell transferred to Harvard University. There, he wrote his senior thesis on the German political philosopher, Karl Marx. Sowell graduated *magna cum laude* with a bachelor's degree in economics in 1958. A Marxist sympathizer as an undergraduate, Sowell gradually became more conservative as he pursued his master's degree at Columbia University. He continued his education at the University of Chicago, where he studied under economist and Nobel laureate, Milton Friedman, and George Stigler. Sowell obtained his Ph.D. from the University of Chicago in 1968.

Academic and Government Employment

Sowell began his illustrious professional career as a summer intern in 1960, then as an employee of the U.S. Department of Labor in 1960-61 as an economist. From there, he taught at Rutgers (1962–63) and Howard (1963–64) universities, later taking a post as an economic analyst with AT&T from 1964-65. Sowell taught from 1965-69 as an assistant professor of economics at Cornell and spent the summer of 1968 there as the director of the Summer Intensive Training Program in Economic Theory. After teaching from 1969-70 at Brandeis, Sowell went to the University of California, Los Angeles (UCLA) as an associate professor of economics, where he was promoted to full professor in 1974. He also served as project director of the Urban Institute from 1972-74. Sowell stayed at UCLA until 1980 and also taught there from 1984-89. In 1980, he was named a senior fellow at Stanford University's Hoover Institution.

In 1980, Ronald Reagan took control of the presidency and ushered in a conservative political era that would last most of the decade. It seemed that Sowell's time had come. He organized a Black Alternatives Conference in San Francisco to publicize the conservative voice of African Americans. About 100 Republican business professionals and educators attended, advocating right-wing policies such as lowering the minimum wage, doing away with rent control, and reorganizing federal programs. After that event, Edwin Meese III, then the director of Reagan's transition team, announced that the new president would appoint African Americans to his cabinet and other high-level positions. Sowell was offered a cabinet post, but did not even entertain the notion. According to a *Newsweek* piece from the time, ''Such active participation in politics . . . would only damage his scholarly reputation.'' In February 1981, Sowell agreed to serve on the White House Economic Advisory Board, but resigned after one meeting. The distance between Washington, D.C. and his home in Palo Alto, California, was ''too much of a strain,'' as *People Weekly* reported.

Wrote for Mass Media

Sowell continued working at the Hoover Institute, teaching at UCLA for part of the decade, and penning his controversial ideas. A prolific writer for much of his career, Sowell has churned out books nearly every year since 1971 and has contributed regularly to scholarly economic journals as well as periodicals, such as the *New York Times Magazine* and *Spectator.* His topics range from law to education in addition to economics and race relations. In 1984, Sowell began writing a newspaper column, believing that if George Will could make a point in 750 words, so could he. He was a regular columnist for the Scripps-Howard news service from 1984-90, then began writing a column for the weekly *Forbes* magazine as well as newspaper columns for the Creators Syndicate in 1991. He has been criticized by fellow economists who think his academic papers are not ''formal'' enough, but *Forbes* defended him by saying that his work was readable and not bogged down in algebraic formulas. A biography of Sowell on the web explained his desire to publish in the mass media: ''Writing for the general public enables him to address the heart of issues without the smoke and mirrors that so often accompany academic writing.''

Controversial Views

Readers have also been taken aback by Sowell's authorship. His conservative opinions have been the cause of dissent. One of Sowell's often-targeted beliefs is that poverty among minority groups is less a result of racial and social discrimination than of a group's values, ethics, and attitudes. He contends that if discrimination is to blame for a group's lack of progress, then many of the Japanese, Chinese, and Jewish groups in America would never have reached the level of prosperity that they enjoy. As an example, he says that Chinese immigrants from a certain province have had more success in America than those from other areas. Those older immigrants from the Toishan district of the Kwantung Province are affluent, whereas newer immigrants from various other areas work in sweatshops and live in poverty. As he asserted in *U.S. News & World Report,* ''The two have different cultures, and that accounts for the contrast in their situations. . . . The enormous difference between the groups cannot in any way be attributed to how the larger society treats Chinese people, because the average American employer cannot tell the two apart.'' He also cited statistics on West Indian blacks, who have higher incomes than whites in the United States, yet cannot be distinguished from other African Americans.

Sowell believes that government programs such as busing black children to white schools, welfare, affirmative action programs, and other social programs have hurt blacks by causing them to rely too heavily on government safety nets instead of using their own motivation to succeed. He also has said that government programs will harm Afri-

can Americans by fueling racist sentiments of whites upset by busing, quotas, and other laws that Sowell feels discriminate against the majority. He claimed in *U.S. News and World Report* that the status of African Americans was rising prior to the Civil Rights Act of 1964 and that they were making strides in housing integration and career advancement. Thus the act did not really have the impact that people thought it did.

Sowell's 1990 book, *Preferential Policies: An International Perspective,* dealt specifically with the issue of affirmative action. In it, he vehemently opposed quotas in college admissions and jobs, using examples not just from American society, but from around the world. He argued that preferential treatment led to relaxed standards, which caused people to fail to reach their true potential. Quotas caused underprepared members of minority groups to suffer frustration and a higher drop-out rate, or may be a reason they were steered to ''softer'' fields of concentration instead of more practical pursuits at schools that fit their pace. Sowell also believed that quotas led to more interracial tension on campuses. Andrew Hacker in the *New York Times Book Review* related Sowell's claims that policies such as affirmative action make the ''trendy middle classes'' feel virtuous, as if they were somehow making up for slavery or for overrunning a native culture. Sowell disagreed with those who called for reparations to be paid by the government to African Americans for the slavery they endured, arguing that African Americans today should progress to thinking about the present, not the past.

Not surprisingly, many liberal African American leaders, including Jesse Jackson and Benjamin Hooks, as well as left-wing whites took offense with Sowell's arguments, saying, ironically, that he is the one promoting racism, and that his arguments are too simplistic. Economist Bernard Anderson of the University of Pennsylvania's Wharton School asserted in *Newsweek,* ''We cannot separate the incredible gains that have been made [by blacks] from the strong role that the government has played.'' He added that the U.S. government is the largest single employer of middle-class African Americans in the nation. *People Weekly* reported that Carl T. Rowan charged that Sowell gave ''aid and comfort to America's racists,'' but that ''Sowell has dismissed Rowan as an 'idiot' whose 'dumb remarks' intimidate blacks holding differing views.''

Sowell also expressed strong opinions in 1995, after publication of the controversial study, *The Bell Curve*. Emotions were highly charged when the book was released asserting that intelligence quotient (IQ) is genetic and that blacks scored lower on IQ tests than whites. Though it was derided by many as having a cultural bias, Sowell defended much of the study, detailing his arguments in a lengthy article in *American Spectator.* He did point out aspects that troubled him, but overall, he stated, ''Contrary to much hysteria in the media, this is not a book about race, nor is it trying to prove that blacks are capable only of being hewers of wood and drawers of water.''

With the repealing of affirmative action laws and the ensuing debates in the late 1990s, Sowell's works were more salient than ever. He continued to write a weekly column for Forbes, publish books, and make numerous appearances on the lecture circuit. Divorced from his first wife, Alma Jean Parr, he married again in the early 1980s, but remained secretive about his personal life; his name was not even posted on his office door at the Hoover Institute. He was reputed to be blunt and impatient, but humorous and outgoing among friends. Indeed, his wit often showed through in his writing. Known for his satire as well as his serious messages, Forbes once reprinted Sowell's ''glossary of common political terms'' as published in *National Review,* which included gems such as ''Equal opportunity: Preferential treatment,'' ''Stereotypes: Behavior patterns you don't want to think about,'' ''Demonstration: A riot by people you agree with,'' ''Mob violence: A riot by people you disagree with,'' ''A proud people: Chauvinists you like,'' and ''Bigots: Chauvinists you don't like.''

Sowell's intent not to be swayed by voices of dissent among other African American leaders may be illustrated by one of his favorite quotations, as listed on his own home page and attributed to David Ricardo: ''I wish that I may never think the smiles of the great and powerful a sufficient inducement to turn aside from the straight path of honesty and the convictions of my own mind.''

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Carl Spaatz

Carl Spaatz (1891–1974) was an early advocate of the military applications of air power. He directed U.S. strategic bombing campaigns in both Europe and the Pacific during World War II.

The career of Carl Spaatz paralleled the development of military air power during the twentieth century. He entered the military in the early days of aviation and ended his career in the era of jet engines, rocketry, and nuclear weapons. Spaatz played several roles in this development, first as a proponent of aircraft as a weapon, and finally in refining the techniques and objectives of strategic aerial operations.

Carl Andrew Spaatz was born into a German immigrant family in Boyerstown, Pennsylvania on June 28, 1891. His

father was a printer who also participated in local politics, once holding the position of state senator. Spaatz graduated from the U.S. Military Academy at West Point in 1914, where he acquired the nickname, ''Tooey,'' which was to remain with him for the rest of his life. After leaving the Academy, Spaatz was assigned to Schofield Barracks in Hawaii. Spaatz's second posting was to San Diego, where he learned to fly.

Birth of Military Aviation

During the U.S. pursuit of the forces of Pancho Villa in Mexico in 1916, Spaatz served as one of America's first military aviators. At the time, the Army did not view aircraft as a means for delivering weapons to a target, but instead used them strictly for reconnaissance purposes. In fact, the Army Air Service was a part of the Signal Corps prior to World War I.

Spaatz was transferred to France following the U.S. entry into World War I in 1917. He was assigned to a training program to learn about the more aggressive uses of military aviation being made by both Allied and German forces. Bored by his training, Spaatz flew unauthorized missions with a British combat air unit and managed to shoot down two German aircraft during one of his flights. Despite his insubordination, Spaatz was awarded the Distinguished Service Cross for this exploit. By war's end, he had been promoted to the rank of colonel.

In the years following World War I, military leaders debated the role of aircraft in future conflicts. Technological limitations restricted aircraft to relatively low speeds, altitudes, and payloads. It was extremely difficult to hit targets with bombs dropped from a plane. In such an atmosphere, many experts felt that aircraft would never be capable of playing a major military role, while others thought that technological advances would make aircraft the decisive factor in future conflicts.

The major early advocate of air power in the U.S. Army was the controversial Billy Mitchell, who staged a dramatic demonstration of offensive capabilities of aircraft by bombing captured German battleships in the early 1920s. Mitchell's activities angered the military establishment, and he was subjected to a court martial. Spaatz appeared as a witness on his behalf. Mitchell's eventual conviction represented a victory for opponents of expanded use of air power. Spaatz's identification with Mitchell ensured that promotions would be rare until the Army's overall attitude changed.

Throughout the 1920s and early 1930s, Army aviators staged a series of publicity flights to set aviation records and demonstrate to the public, and to their own superior officers, the expanding capabilities of aircraft. Spaatz participated in several such flights, including a 1929 endurance flight that featured 151 consecutive hours in the air and several in-flight refuelings. This sort of practical demonstration, combined with the continued development of military aircraft by other world powers, eventually led to the adoption of many of Mitchell's concepts and ensured the continuing development of U.S. military aviation.

As the U.S. military gradually accepted a broader role for aircraft, Spaatz was appointed to the Army Command and General Staff College in Leavenworth, Kansas, in 1935. This represented an opportunity to advance his career, but was considered a less desirable appointment than command of a field unit or a posting to the Tactical School at Maxwell Field. Spaatz completed his course and was recognized as one of the Army's leading experts on the uses of airpower on the eve of World War II.

Strategic Bombing

Although the use of aircraft to bomb targets on the land and sea was generally accepted by military authorities in the 1930s, debate still raged on the question of the strategic uses of air power. Advocates of strategic bombing, which targets the enemy's economic infrastructure, argued that such bombing could win a war on its own. Opponents, however, doubted the ability of aircraft to create enough damage to appreciably affect the military capabilities of a large nation. The debate regarding the efficacy of strategic bombing continues to the present day.

Battle of Britain

Advocates of strategic bombing had been successful enough to ensure that all belligerent nations possessed at least some strategic bombing capabilities at the outset of World War II. Furthermore, the Spanish Civil War and the Sino-Japanese conflict during the 1930s had shown yet another use for strategic aircraft: terror bombing against civilian targets to lessen a nation's will to resist. This form of

bombing was also practiced in the early stages of World War II by the German *Luftwaffe*, which conducted terror operations against Rotterdam in the Netherlands and London, England. Given his interest in, and advocacy of, strategic bombing, Spaatz was assigned to London at the height of the Battle of Britain during the spring and summer of 1940. His assignment was to observe the tactics and affects of the German bombing campaign, and the countermeasures employed by the British to stop it.

The eventual German defeat in the Battle of Britain demonstrated the limitations of terror bombing as a means of defeating a belligerent nation. Furthermore, German attacks on British economic and military infrastructure, while somewhat more successful, also failed to produce a decisive result. Analysis of the battle by British military aviation expert Sir Solly Zuckerman revealed that increased use of aerial photography to both identify targets for strategic bombing and analyze the extent of damage caused by such bombing could have increased the effectiveness of the German aerial offensive. Spaatz became a proponent of systematic analysis as proposed by Zuckerman, and following his tenure in England, he was promoted to the position of chief of the Army Air Forces Materiel Division. He served in this capacity until the U.S. entry into the war in December 1941.

World War II—Europe

Spaatz was promoted to the rank of major general in January 1942, and was placed in command of the Eighth U.S. Army Air Force, operating out of England, in July of that year. The Eighth Air Force commenced bombing raids on targets in continental Europe the following month. With his new command scarcely up-and-running, Spaatz was transferred to the position of Allied Air Forces Commander, to support the amphibious landing of U.S. troops in North Africa in November 1942. This command was reorganized in February 1943, and Spaatz became subordinate to British Air Marshall Tedder. However, he nonetheless received a promotion to the rank of lieutenant general in March 1943. In December of that year, Spaatz was transferred back to England and named commander-in-chief of the U.S. Strategic Air Forces in Europe.

Spaatz's experiences in the Mediterranean, which had included the suffering of heavier-than-expected losses in the attempt to bomb the German oil production facilities at Ploesti, Romania, had led him to demand the development of a long-range fighter aircraft capable of protecting bombers throughout their missions. Such an aircraft, the P-51 Mustang, became available in 1944, and the Allied strategic bombing program against Germany accelerated.

Zuckerman and Spaatz, drawing on their experiences early in the war, advocated precision daylight bombing of carefully selected targets designed to cripple Germany's fuel production and transportation capabilities. This approach was in direct contrast to that used by the British earlier in the war. The British had used nighttime bombing of entire areas of German cities, a method which combined elements of both strategic and terror bombing, while minimizing British losses. Furthermore, the British had focused on destroying military manufacturing facilities. The development of long-range fighter aircraft greatly reduced the risk of daylight bombing and made Spaatz's approach more viable as the war progressed. Nevertheless, the British continued their night area bombing campaign throughout the war with Spaatz's approval, since this, in conjunction with the U.S. daylight campaign, made the bombing of Germany continuous. Unfortunate byproducts of strategic bombing, even the ''precision'' bombing done by Spaatz's command during the daylight hours, were the killing of civilians and the destruction of civilian properties.

To facilitate the amphibious invasion of France, all Allied air forces were placed under the direct command of Dwight Eisenhower from April to October 1944, thus putting Spaatz's strategic bombing campaign on hold for a time. During the Normandy battles, airpower scored one its most significant victories over ground troops during the reduction of the Falaise Pocket. Shortly after the D-Day landings on June 6, 1944, Allied air superiority over the battlefield was so complete that Spaatz's forces were authorized to continue their attacks on German fuel production facilities and transportation hubs. These attacks continued until the war's end in May 1945, with a level of success that is debated to this day. In June 1945, Spaatz was transferred to oversee U.S. strategic bombing operations in the Pacific.

World War II—Pacific

Strategic bombing of Japan had proven a difficult prospect. Although Japanese defenses against U.S. bombers were nearly nonexistent, the fragmentation of Japanese industry into small facilities and the sheer size of Japanese cities made targeting nearly impossible. General Curtis Lemay, who commanded the strategic bombing effort in the Pacific until Spaatz's arrival, devised a macabre solution to the problem. By test bombing a replica of a Japanese village constructed in the Nevada desert, Lemay discovered that typical Japanese houses, which were constructed of wood and paper, were particularly vulnerable to a combination of fragmentation bombs followed by incendiaries. Lemay's methods took area bombing to its most devastating form, destroying Japanese industry by burning huge portions of Japanese cities. Civilian losses caused by this type of bombing were catastrophic, exceeding 80,000 killed in one raid on Tokyo alone. Spaatz approved Lemay's methods upon taking command. He also presided over the use of the atomic bomb on Hiroshima and Nagasaki in August 1945. Significantly, the Japanese did not surrender immediately upon realizing that Hiroshima had been attacked with a nuclear device, since fewer people had been killed than in many of the earlier, conventional firebombing raids.

Postwar

In the years following World War II, Spaatz continued to advocate strategic bombing as a method of warfare. Although postwar analyses revealed that German and Japanese military production had continued to increase nearly until war's end, despite the visible destruction of their national infrastructures, the advent of nuclear weapons made strategic bombing a more potent weapon than ever before. Spaatz was made commander of the U.S. Army Air Force in

1946. He became the first chief of staff of the U.S. Air Force following its establishment as a separate service in 1947. Spaatz retired from the Air Force in 1948 and became a national security affairs correspondent for *Newsweek* magazine. He also served as chairman of the Civil Air Patrol and the International Reserve Committee following his retirement. Spaatz died in Washington, DC on July 13, 1974.

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Albert Speer

Albert Speer (1905–1081) may have known of the atrocities committed in Germany during the Nazi era, but claimed he did not. He insisted that he was only "following orders" and had no knowledge of the details. Speer received a 20-year prison sentence at the Nuremberg war crimes trials at the end of World War II.

Speer was born in Mannheim, Germany, on March 19, 1905, but grew up in the German city of Heidelberg. His father was an architect. Although Speer wanted to be a mathematician, he studied hard and became an architect in order to please his father. His girlfriend and eventual wife, Margarethe Weber, waited for him to complete his studies. Speer's family made it clear that Margarethe did not, in their opinion, measure up to the social standards of the Speer family, but the young couple ignored them and were eventually married.

Germany was in political and economic chaos following their defeat in World War I, and had not recovered years after the war's end. Adolf Hitler, who had been released from jail in 1925, after serving nine months of a five-year sentence, had reclaimed his leadership of the National Socialist German Workers' (Nazi) party. While in jail, Hitler wrote his political mandate, *Mein Kampf.* The party and Hitler's book appealed to young Speer. He joined the Nazi party in 1931 and was soon designing and building for the Nazis. Speer was pleased with the high level of responsibility given to such a young architect. In a Germany with high levels of unemployment, especially for architects, Speer was doing what he loved and being paid for it.

A Budding Friendship

In 1933, the Nazi party was swept into power on a rising tide of German nationalism and economic discontent. Hitler was named chancellor and assumed the title of *fuhrer* (supreme leader). Speer was advancing rapidly in the party heirarchy. Hitler had a deep interest in architecture, and the two men became friends and collaborators on many projects. Hitler wanted buildings in Germany that would last one thousand years, and he felt Speer was the man who could design and build them. When Hitler wanted a balcony built so that he could appear before his people, he would draw a very skillful sketch. Then Speer would take the sketch, make up the blueprints, and oversee its construction. It was a comfortable partnership between two men who liked and respected each other.

By the age of 28, Speer was in the "inner circle" of power. Where Hitler went, he went. He designed the vast stadiums where Hitler held his great rallies and many other Nazi monuments.

No order for a building was too impossible for Hitler to give, and no challenge was too great for Speer to accept. Hitler wanted a new Reichs Chancellery in Berlin, and he ordered that it be one of the largest and most splendid office buildings of its day. Furthermore, he wanted it completed in only one year. With an army of laborers working in day and night shifts, and with Speer handling every detail of the planning and building, the architect finished the great building ahead of schedule. He proved to his *fuhrer* that he was an organizer as well as a builder, for the building was ready

to be used when Hitler walked in on the first day. If there was any doubt of Speer's skill, it was gone.

The two men began to plan an entirely new Berlin. They had elaborate models constructed showing various buildings and street layouts. It was planned to be the most beautiful city in all of Europe. World War II stopped the plans, although both Hitler and Speer felt that the delay would be only temporary. Despite later claims to the contrary, Speer had become a dedicated party member who supported whatever Hitler wanted to do.

Minister of Armaments and Munitions

When German troops moved into neighboring countries, Allied nations became increasingly disturbed. The invasion of Poland on September 1, 1939 led to a declaration of war. As battles against Allied troops were being fiercely fought, Hitler lost one of his most experienced munitions experts. Doctor Todt, the genius behind the *autobahns* and other projects in Germany, was killed in a plane crash. Hitler asked Speer, to take over as minister of armaments and munitions. It was a job that required the organization of industry. Although Speer didn't really want the assignment, he knew that his leader needed him. He accepted.

As the organizer of the German wartime economy, Speer held an extremely powerful position. Instead of ordering, commanding, and punishing, he approached industries in a friendly way. This led Speer to be accepted by the German workers, who labored twice as hard as before. His attempts to avoid bureaucracy worked well. He kept the wishes of working men and women in mind and, in the process, won many new friends. In spite of severe and constant Allied bombing of German factories, Speer did his job well and production continued until close to the end of the war.

A Change of Heart

It was a disillusioned Speer, who violated Hitler's ''scorched earth'' orders near the end of the war. Hitler ordered the destruction of roads, factories, bridges, entire cities, in an effort to delay the end. Speer sided with the generals who refused to destroy Paris and other cities. Hitler would issue ruthless orders, then Speer, who had the power and the respect of those in charge of the army, would countermand them. Speer felt the German people would need the things that Hitler wanted to destroy. In his book, *Inside the Third Reich,* Speer explained that he could see no need to hurt the civilian population needlessly, since he knew the war was lost.

Hitler committed suicide in his bunker in 1945 as the Russian army approached Berlin. Admiral Karl Doenitz took over as the new leader in Berlin, but there was still an army-occupied area in northern Germany. Speer and others were in charge there. They attempted to negotiate a peace treaty with the Allies, but were unsuccessful and finally had to surrender.

The Nuremberg War Crimes Trials

Soon after the war ended, the world was riveted by the war crimes trials held in the German city of Nuremberg between November 1945 and October 1946. Nazi leaders, including Speer, were put on trial for the crimes they had committed. He said later that he was certain he would be convicted and hanged, as was the fate of many of his Nazi high-command friends. He even confessed and pleaded guilty to what the Nazis had done, although he said he didn't really know all the details. Still, he was shown to have been one of the first to provide the labor needed to keep the war plants operating. He personally provided a labor force of 75,000 German Jews. Many experts believe that this group represented the first stage of the Holocaust, though Speer denied that he was aware of the killing of millions of Jews in concentration camps. He claimed that he was an ''unwitting collaborator'' in the horror.

Speer received a 20-year prison sentence and was sent to Germany's Spandau Prison. With the exception of three life sentences, Speer received the longest prison sentence of any Nazi leader. He was released in 1966, and began writing *Inside the Third Reich.* The book was published and quickly became a best seller. In 1976, he wrote another successful book, titled *Spandau: The Secret Diaries.* Speer died in London on September 1, 1981.

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Wallace Stegner

Although sometimes categorized as merely a ''western writer,'' Wallace Stegner (1909–1993) was more than that: he wrote 30 books, both fiction and nonfiction, served as a mentor to many young writers, and worked in support of conservation issues throughout his lifetime.

Wallace Stegner was born on February 18, 1909, in the rural community of Lake Mills, Iowa. Most of his childhood was spent moving from place to place as his father, George Stegner, a restless schemer, searched for a way to get rich quick. The family finally settled in Saskatchewan, Canada, although Stegner's father alternated between living with his wife and two sons to roaming the frontier, in search of his ultimate opportunity. George Stegner's life ended violently when he killed a woman he was with and then took his own life. Stegner purposely set out to be unlike his father by becoming bookish. Reading and writing gave him a hold on the world. As he said later, ''What I most wanted was to belong to something'' (*Audubon*). His father became, for Stegner, the

model for many characters in his books: characters who relentlessly and thoughtlessly sought personal gain without any consideration for who or what they destroyed in the process.

Making His Own Way

As a young man Stegner worked his way through the University of Utah, graduating with a bachelor's degree in 1930. He went on to earn an master's degree in 1932 and a doctorate in 1935 from the State University of Iowa. In between his stints in graduate school and for the next several years after, he worked as an instructor at various institutions, including Augustana College in Rock Island, Illinois, the University of Utah at Salt Lake City, and the University of Wisconsin at Madison. In 1937, Stegner published his first novel, *Remembering Laughter,* which won first prize in a contest sponsored by the publishing company Little, Brown. He won $2500, which at that time was a fortune. The book became a literary and financial success and helped gain Stegner a position as an instructor at Harvard University, where he taught composition from 1939 to 1945. Stegner married Mary Stuart Page in 1934. The couple enjoyed a 59-year marriage and had one son, Stuart Page.

Writer and Mentor

Stegner wrote several more books over the next few years, including the novels *On a Darkling Plain,* a story about a Canadian veteran who seeks peace on the prairie (1940), and *Fire and Ice,* about a college student who temporarily joins the communist party (1941). *Mormon Country,* published in 1942, was a nonfiction account of the Mormon culture. None of the books achieved the success of his first novel until the publication of *The Big Rock Candy Mountain* in 1943. The novel is largely autobiographical, telling the story of a family's travels over the American and Canadian West as the father, Bo, relentlessly searches for the opportunity that will earn him his fortune. The character of Bo is obviously based on Stegner's own father, and the book, according to Mark Mardon of *Sierra* magazine, ''expressed the dim view he [Stegner] held of those who exploit the West in their elusive dreams of grandeur.''

At the end of World War II, Stegner returned to the West and became a professor of English at Stanford University in California, where he remained until 1969. At Stanford he set up what would become one of the most elite writing programs in the country and directed that program until 1971. Stegner established himself as what Peter Collier of *Audubon* magazine called ''the leading teacher of writing of his generation.'' Some of the writers Stegner taught, who would eventually become well known, were Larry McMurty, Wendell Berry, Tillie Olsen, Edward Abbey, Ken Kesey, Robert Stone, and future U.S. poet laureate, Robert Haas. In addition to his teaching achievements, Stegner was named a Guggenheim Fellow twice, in 1949 and 1959; was awarded a Rockefeller fellowship to teach writers in the Far East in 1950-1951; gained a Wenner-Gren Foundation grant in 1953; received a Center for Advanced Studies in the Behavioral Sciences fellowship in 1956; and received several honorary degrees from various institutions. He also continued to write, publishing the novels *Second Growth,* which compared the lives of residents and visitors in New Hampshire (1947); *The Preacher and the Slave,* (1950); *A Shooting Star,* which told about the lives of wealthy northern Californians (1961); and *All the Little Live Things,* which contrasted the lives of an older cultured man and a young hippie (1967).

The Pulitzer Prize

Stegner left Stanford in 1971 and devoted his time to writing. In 1972, he won the Pulitzer Prize for his novel *Angel of Repose,* a work that James D. Houston of the *Los Angeles Times Book Review* said is now ''recognized as a masterpiece.'' It was also made into an opera by Oakley Hall and Andrew Imbrie in 1976. The book tells the story of a retired history professor in California who is editing the papers of his grandmother, a writer and illustrator of the nineteenth century. The professor has taken on the project to forget his own marital and health problems, and as he imagines the lives of his grandparents, he reflects on, and comes to an understanding of, his own life. This blending of past and present is vital to Stegner's major works and was apparent again in Stegner's 1976 novel *The Spectator Bird,* which won the National Book Award for Fiction in 1977. In *The Spectator Bird,* the older man first introduced in *All the Little Live Things* recounts a romantic event of his youth.

Stegner's concern with the past's influence on the present and a societal sense of identity is most apparent, though, in his nonfiction books. In discussing his love for the writing

of history and his book *The Sound of Mountain Water: The Changing American West,* published in 1969, Stegner told David Dillon of the *Southwest Review,* ''I think to become aware of your life, to examine your life in the best Socratic way, is to become aware of history and of how little history is written, formed, and shaped. I also think that writers in a new tradition, in a new country, invariably, by a kind of reverse twist of irony, become hooked on the past, which in effect doesn't exist and therefore has to be created even more than the present needs to be created.'' In his personal and public history of the ''last plains frontier,'' where Montana and Saskatchewan meet and where Stegner grew up, titled *Wolf Willow: A History, a Story, and Memory of the Last Plains* (1962), Stegner searches for his own identity: ''I may not know who I am,'' Stegner says in the book, ''but I know where I came from.''

Although Stegner is often classified as a regional writer, and many would agree with Daniel King of *World Literature Today* that Stegner is ''the greatest writer of the West,'' others assert that he is much more than that. Richard H. Simpson of the *Dictionary of Literary Biography* maintains that his ''main region is the human spirit'' and ''the central theme of all of his work is the quest for identity, personal and regional, artistic and cultural.'' James Hepworth in *The Quiet Revolutionary* points out that not all of Stegner's fiction is set in the West but that, certainly, ''his impact, historically and environmentally, is Western.''

Environmental Concerns

Stegner's childhood experiences and the respect he developed for the wilderness while living in Saskatchewan undoubtedly had an influence on his future involvement in environmental and social issues. The first sign of what he might very reluctantly called activism came when he published the nonfiction work *One Nation* in 1945. The book criticized the racial and religious lines that were being drawn in the United States and was a foreshadowing of the social commentary Stegner would make in his later years. *One Nation* was recognized for its important message and won the Houghton-Mifflin Life-in-America Award and the Ainsfield-Wolfe Award, both in 1945. In 1953, he was convinced by a friend who was an editor at *Harper's Magazine* to write an article about the threats to the U.S. public lands. The following year Stegner published a biography about John Wesley Powell, a Colorado River explorer. The book gained the attention of David Bower, who was working to save the Dinosaur National Monument in Colorado and Utah, which was in danger of being flooded behind proposed dams on the Green River. *This is Dinosaur,* published in 1955, was Stegner's contribution to that cause, which helped keep the river flowing freely.

In 1960, Stegner wrote his famous *Wildnerness Letter,* which was originally delivered as a speech to David Pesonen of the University of California's Wildlands Research Center, who was conducting a national wilderness inventory for a presidential commission. In this speech Stegner said, ''I want to speak for the wilderness idea as something that has helped form our character and that has certainly shaped our history as a people. Something will have gone out of us as a people if we ever let the remaining wilderness be destroyed'' (*Sierra*). Stegner did not think his message was extraordinary at the time, but it became a mission statement harked by conservationists around the world, despite its distinctly American references. It was also used to introduce the bill that established the National Wilderness Preservation System in 1964.

Stegner's involvement in environmental causes intensified when he was invited to be an assistant to the secretary of the interior, Stewart Udall, in 1961. Stegner spent three months in Washington, D.C. and, as a result of his research, published *The Quiet Crisis* (1963). In 1962, Udall appointed Stegner to the National Parks Advisory Board. This was followed by a three-year term on the Board of Directors of the Sierra Club, an organization on which Stegner had a profound effect and in which he participated for nearly 40 years. Vice-president of the Club, Edgar Wayburn, told *Sierra* magazine that Stegner ''captured the possibilities and spirit of the American West. He understood what it could be.''

Stegner's Legacy

Despite great efforts in the conservation movement, Stegner considered himself first and foremost to be a writer. He continued to write both fiction and nonfiction until his death. Stegner published a *Collected Stories* edition in 1990, and his *Where the Bluebird Sings to the Lemonade Springs, Living and Writing in the West* (1992) consists of 16 essays on everything from family memories to environmental concerns. His last novel, *Crossing to Safety,* prompted Doris Grumbach of the *New York Times Book Review* to state that ''Clearly Mr. Stegner has not gone unnoticed. But neither is he a household name, as he deserves to be.''

Stegner died of injuries resulting from a car accident in Santa Fe, New Mexico, on April 13, 1993. He left a legacy as a teacher, an environmentalist, and, above all, a writer. Simply put by Daniel L. Dustin of the *Journal of Leisure Research,* he was ''a highly gifted writer who practiced what he preached.''

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George Steinbrenner

George Steinbrenner (born 1930), the Cleveland shipbuilding magnate who purchased the New York Yankees in 1973, has been one of professional sports

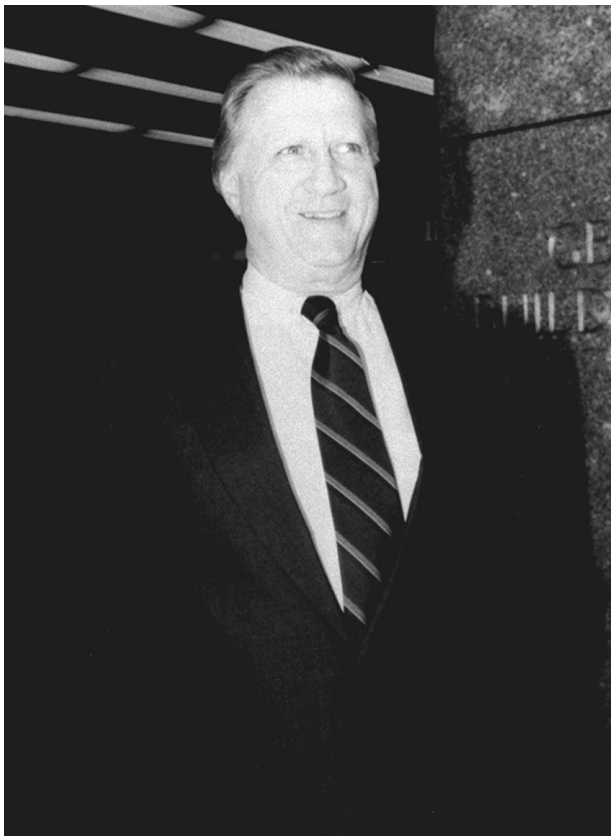

most controversial and quotable figures. Twice suspended by baseball for legal and ethical violations, Steinbrenner nevertheless earned the respect of his fellow owners for his record of success on the field. The Yankees won multiple championships under Steinbrenner's aggressive style of leadership.

George Steinbrenner was born on July 4, 1930, in Rocky River, Ohio. His father, Henry Steinbrenner, owned a Great Lakes shipping company. His mother, Rita, managed their home in Bay Village, the suburb of Cleveland where Steinbrenner spent his formative years. As a child, Steinbrenner delivered eggs to earn spending money. His father, a former collegiate track and field star, instructed him to work hard and urged him to try competitive athletics.

At age twelve, Steinbrenner took up hurdling. Whenever he finished second in a track meet, his father appeared instantly at his side, demanding to know: ''What the hell happened? How'd you let that guy beat you?'' These scoldings instilled a perfectionist streak in the young Steinbrenner that he often cited as the key to his later success.

Education and Early Career

Steinbrenner was educated at the Culver Military Academy in Indiana. He then went on to Williams College in Massachusetts where he continued to run track and edited the sports section of the campus newspaper. In the glee club, he stood directly behind future Broadway legend Stephen Sondheim and—by his own account—outsang him. After earning his bachelor's degree in 1952, Steinbrenner joined the United States Air Force. There he took charge of a succession of successful projects that showed his emerging leadership skills. He established a sports program and set up his own food service business on the base.

After three years in the military, Steinbrenner got a job coaching high school football in Columbus, Ohio. He later moved on to the college level, becoming an assistant at Northwestern and then at Purdue, but his Big Ten coaching career was to be short-lived. In 1957, at the request of his father, Steinbrenner returned to the shipyard, where he was put to work counting rivets in crawl spaces. He married the former Elizabeth Zweig on May 12, 1956, and seemed set to take over his father's business. The lure of big-time sports proved too powerful, however, and Steinbrenner invested a considerable sum of money into his first pro franchise, basketball's Cleveland Pipers. The team failed, and Steinbrenner lost all his savings.

Builds Fortune

Urged to file for bankruptcy, Steinbrenner instead worked to pay off his debt. When his father retired in 1963, he took control of the family shipping business and helped turn around its sagging fortunes. With the money he made, he formed a partnership with a group of investors and bought into the American Ship Building Company. Elected to the company's presidency in 1967, Steinbrenner fetched his father out of retirement to help him run the operation. American Shipbuilding flourished under Steinbrenner's leadership and made him a multimillionaire.

In the late 1960s, Steinbrenner began to exert his newfound influence on the national level. He used his political connections to become the chief fundraiser for the Democratic Congressional Campaign Committee, raising nearly $2 million over a two-year period. The election of Republican Richard Nixon to the presidency in 1968 made Steinbrenner fear reprisals against himself or his business. In order to hedge his bets, the shipbuilder contributed to Nixon's 1972 re-election campaign. Unfortunately for Steinbrenner, his donations violated several campaign finance laws. He eventually pleaded guilty to all counts and was fined a total of $35,000.

Yankee Owner

These charges came just as Steinbrenner was embarking on a new career as a major league baseball owner. In January 1973, Steinbrenner joined with a group of investors to purchase the New York Yankees for $10 million. Once baseball's hallmark franchise, the Yankees had slipped to second-division status in recent years under the ownership of CBS, and a management team headed by Mike Burke. Steinbrenner, who at first announced he would ''stick to building ships'' and let others run the team, promptly forced Burke out and hired Cleveland Indians' general manager Gabe Paul to supervise the rebuilding process.

In November 1974, baseball commissioner Bowie Kuhn did briefly return Steinbrenner to the shipyards when he issued him a two-year suspension for his campaign finance transgressions. In Steinbrenner's absence, Paul made a series of shrewd trades and personnel decisions that laid the groundwork for the Yankees return to prominence. By the time Steinbrenner returned from exile in 1976, the Yankees had a top-flight club poised to contend for a world title. The team won its division going away that season, then relied on a clutch ninth-inning, game-winning home run by Chris Chambliss to secure the American League pennant in a five-game playoff against the Kansas City Royals. Only a four-game sweep at the hands of the Cincinnati Reds in the World Series dampened the spirit of rejuvenation surrounding the Yankees.

Championship Seasons

In 1977, Steinbrenner opened his checkbook to bring in free agent slugger Reggie Jackson, the former star of the Oakland Athletics. Jackson added considerable star power and clutch hitting to the team, but also heightened dissension in the clubhouse. He had a stormy relationship with manager Billy Martin and was considered selfish by his teammates. Nevertheless, the talented, if volatile, team survived these distractions to make it to the World Series for a second year in a row. This time they were victorious, ousting the Los Angeles Dodgers in six games. Steinbrenner had fulfilled his promise to bring a championship to New York.

He brought a second world title in 1978, though again at a high cost in terms of hostility. The simmering Martin-Jackson feud bubbled over in mid-season, prompting Steinbrenner to fire his manager. On his way out the door, Martin took a few parting shots at both Jackson and the team's owner. ''One's a born liar, the other's convicted,'' Martin observed—an apparent reference to Steinbrenner's campaign finance activity. Relations between the two men would forever be colored by this ugly incident.

Controversial Figure

Over the next few years, the Yankees continued to contend for the American League pennant. Steinbrenner's increasingly meddlesome management style was blamed for a lack of stability that doomed the team's best efforts. He hired Billy Martin back as manager again in 1979—only to fire him at season's end. It was the first of four instances in which the erratic Martin was invited back to take control of the club, only to be let go with assurances that he would never be hired again. In 1980, the Yankees won 103 games under manager Dick Howser, but Steinbrenner fired him after the team was beaten in the playoffs.

In 1981, the Yankees returned to the World Series. However, after beating the Los Angeles Dodgers in the first two games, the Yankees dropped the next three. Following Game Five, Steinbrenner called a late-night press conference to hold up a flimsily bandaged hand and announce that he had defended the Yankee honor by beating up two Dodger fans in an elevator. The Yankees failed to take a ''get tough'' cue from their owner and lost the sixth and deciding game. Before the game was even completed, Steinbrenner ordered the Yankee publicity department to issue an apology to the people of New York City for the club's lackluster performance.

Decline and Exile

The rest of the 1980s proved to be a bleak period for the Yankees and their fans. Steinbrenner signed many high-priced players, but with seemingly little regard for their adaptability to the pressures of playing in New York. Managers were put under intense pressure to succeed, subject to dismissal at any time according to the owner's whims. Three men were hired and fired during the 1982 season alone. Steinbrenner engaged in protracted contract squabbles with one star player, Don Mattingly, and publicly belittled another, Dave Winfield, by comparing him unfavorably to the departed Reggie Jackson. By 1990, the Yankees were one of the worst teams in baseball—thanks in large part to the instability wrought on the club by its owner.

By that time, Steinbrenner's relationship with Winfield had deteriorated to the point where he reportedly hired a known gambler to dig up information that would destroy the slugger's reputation. Acting on evidence of this plot, baseball commissioner Fay Vincent suspended Steinbrenner from baseball on July 30, 1990. Control of the Yankees was handed over to limited partner Robert Nederlander for an indefinite period. Yankee management used this period of ''exile'' to rebuild the team's shattered minor league system and make a few judicious trades. When Steinbrenner was allowed to regain control of the team in 1994, it was once again ready to contend for a world championship.

Successful Return

Many observers expected Steinbrenner to return to his imperious ways and jeopardize the club's progress, but banishment seemed to have mellowed Steinbrenner. He changed his management style, showing a renewed willingness to let his ''baseball people'' run the team. Other than ousting manager Buck Showalter after the 1995 season, he made few personnel changes and largely avoided making the kind of public comments that had generated controversy in the past. Under new manager Joe Torre, the team capped a stellar 1996 season with a come-from-behind upset victory over the Atlanta Braves in the World Series. Two years later, the Yankees posted the best record in American League history, going 114-48. They then completed an impressive playoff run by sweeping the San Diego Padres in four games in the World Series.

During this period of success, Steinbrenner turned his attention more frequently toward the future of the Yankees. He lobbied city and state officials in New York for the construction of a new stadium, or at least the refurbishing of the old one. He engaged in negotiations to sell the team to a local cable company, but the talks broke down when the potential buyers would not agree to let him continue to run the team. In early 1999, Steinbrenner did reach a deal with the National Basketball Association's New Jersey Nets to merge business operations with the Yankees. The agreement would allow Steinbrenner to investigate the possibility of creating his own regional sports programming network,

something that could generate the revenues necessary to keep meeting the Yankees' high payroll. Steinbrenner has repeatedly said that, no matter what ownership arrangement is struck, he will continue running baseball's premier franchise into the foreseeable future.

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Casey Stengel

Baseball's clown genius, Casey Stengel (1890–1975) was known as much for his hilarious double-talk as he was for managing the New York Yankees and Mets. Nicknamed "The Old Perfessor," Stengel hid a fierce competitive drive behind his practical jokes and rambling monologues. His 14-year playing career was overshadowed by his 25-year career managing some of the best and worst teams in history.

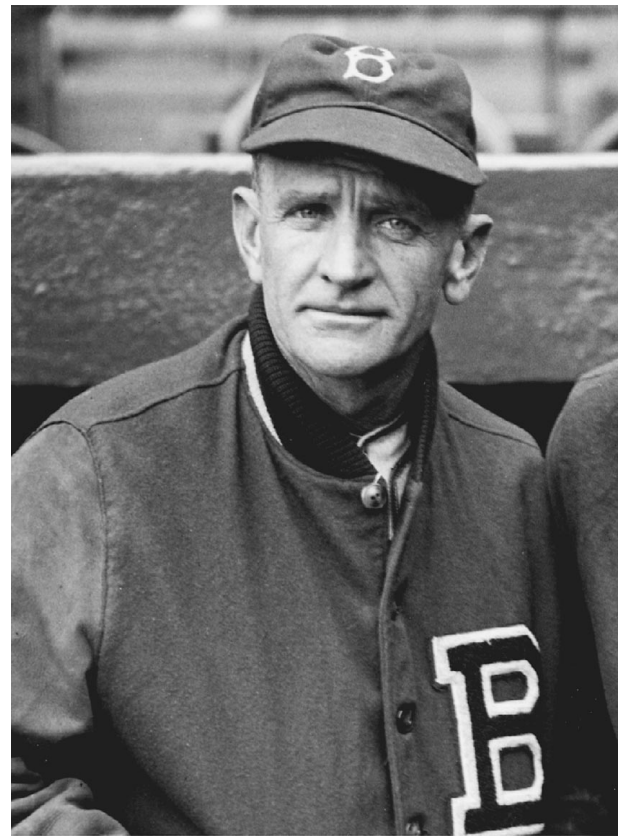

When Yankees owner George Weiss picked Casey Stengel to take over as manager in 1948, reporters ridiculed his choice. During Stengel's playing days, he was known more for his antics than his baseball acumen. In nine years managing the Brooklyn Dodgers and Boston Braves, his teams had nine losing seasons. But Weiss's choice proved inspired. Stengel became the most popular and influential manager in baseball, a star in New York City and a national celebrity. Along the way, he won more World Series games than any manager in history.

Played the Clown

Charles Dillon Stengel was the last of three children born in Kansas City, Missouri on July 30, 1890, to Jennie Jordan, a cook, and Louis E. Stengel, an insurance agent. At Central High School, he played football, basketball and baseball. A left-handed thrower, Stengel pitched and also played third base and second base, positions rarely handled by lefties.

Stengel planned to be a dentist and went to dental college in the off-season, while playing ball in the summer. After playing for the semi-pro Kansas City Red Sox in 1908 and 1909, Stengel began his professional career in 1910 as a pitcher with Kankakee, Illinois, in the Northern Association. Soon he switched to the outfield, even though he had rarely played there before. Stengel spent five years in the minor leagues, playing for four teams. Even in those early days, he was a clown. During one game at Montgomery, Alabama, in 1912, he disappeared into a drainage hole in the outfield and popped up just in time to catch a fly ball.

Stengel debuted in the major leagues with the Brooklyn Dodgers near the end of the 1912 season. In his first game he had four hits and a walk, and in his first week he batted .478. *The Sporting News* exclaimed: "Charlie Stengel has come into the league with a tremendous crash, and appears to be the real thing."

Stengel soon acquired the nickname "KC" because he had grown up in Kansas City. Also at the time, the famous poem "Casey at the Bat" was a hit on the vaudeville circuit. When Stengel struck out a caustic fan might yell: "Hey, there's Casey at the bat!" From then on Stengel was Casey.

Stengel was a speedy, sometimes spectacular outfielder. He worked hard on his fielding, coming to Ebbets Field early and bouncing balls off the right field wall to learn the caroms. He was one of the first outfielder to wear sunglasses. As a hitter, he showed occasional power but was streaky, with long slumps. "I was very erratic," Stengel said in his 1961 autobiography *Casey at the Bat.* "Some days I was amazing, some days I wasn't."

During much of his career Stengel was a part-time player. Brooklyn manager Wilbert Robinson rarely let him play against left-handed pitchers, an early example of platooning, a system Stengel would later popularize as a manager. Stengel spent six seasons with Brooklyn, including an appearance in the World Series in 1916, then two with the Pittsburgh Pirates and two more with the Philadelphia Phillies.

Stengel's antics overshadowed his abilities. Sometimes he'd draw laughs by catching easy fly balls behind his back.

In 1919, Stengel was playing for Pittsburgh at Ebbets Field. He doffed his cap to the crowd and out flew a sparrow. He repeated the trick in 1920 in Philadelphia.

In 1921, Stengel was being traded to the powerhouse New York Giants. Legendary Giants manager John McGraw, a fiery, brilliant tactician, took Stengel under his wing. McGraw often used Stengel as a first-base coach and had him work with younger players. Stengel often visited McGraw's home and talked baseball.

In 1922 and 1923, Stengel hit .368 and .339 and appeared in two World Series with the Giants. He was a hero in the 1923 Series, winning the first game with a two-out, inside-the-park, ninth-inning home run and scoring the only run of the third game with a home run into the bleachers. Stengel's were the first World Series home runs ever hit in Yankee Stadium. In his three World Series games as a player, Stengel hit a robust .393.

Despite McGraw's affection for Stengel, he could see that leg injuries were slowing him. He traded his protégé to the Boston Braves. Stengel retired as a player in 1925, ending a career during which he batted .284 and averaged only 300 at-bats a season.

Ups and Downs

In 1924, Stengel married Edna Lawson, an accountant he met at a ball game in 1923. They established a home in Glendale, California, where Lawson's father was a contractor. They had no children. Stengel poured his fatherly instincts into working with hundreds of young players.

In 1925, Stengel took his first managerial job, at Worcester in the Eastern League. In 1926, he took over at Toledo, an American Association club. He managed the Mud Hens for six years, bringing the franchise its first championship in 1927, and hitting a game-winning grand slam home run as a pinch-hitter in one game. But the club faltered after that. In Toledo, Stengel had frequent run-ins with umpires. And one day he forgot to put his pants on before going on the field for pre-game practice. From then on, fans yelled, ''Casey, where are your pants?''

Stengel returned to New York in 1932 as a coach for Brooklyn. He took over as manager in 1934. During his three years there, the Dodgers were a losing team, but Stengel kept the fans entertained. In 1938, Stengel began a six-year stint with the Boston Braves, but the club finished seventh four years in a row.

In 1944, Stengel returned to the minor leagues to manage Milwaukee. He took over at Kansas City in 1945, and ran the Oakland team from 1946 through 1948. All were minor-league teams in cities that later would have major-league clubs. In his autobiography, *Casey at the Bat: The Story of My Life in Baseball,* Stengel admitted there were ''half a dozen times . . . that I was going to quit baseball altogether.''

A Yankee Institution

Nothing in Stengel's career suggested what lay ahead when he took the helm of the Yankees in 1949. To baseball's premiere club, Stengel brought only a lackluster managerial record and a reputation for silliness. But he soon made his mark. Despite an injury which sidelined Joe DiMaggio for 65 games, Stengel brought the Yankees a world championship in his first season.

During the 12 years Stengel managed the Yankees, they appeared in ten World Series, winning seven of them. Stengel holds the record for most World Series wins by a manager, 37, and most Series games managed, 63. He became a Yankee institution, as famous as his star players, Joe DiMaggio, Mickey Mantle, and Yogi Berra.

Stengel may not have invented platooning, but he popularized it. Until his Yankee days, most clubs stayed with a set lineup day in and day out. Stengel juggled lineups regularly, often playing a catcher in the outfield or an outfielder at first base, trying to get the most out of his 25-man roster and allowing slumping or injured players to rest.

Players had mixed feelings about Stengel. Clubhouse meetings might last an hour or more, with Stengel talking non-stop. ''He confused a lot of players,'' complained star shortstop Phil Rizzuto. He also confused reporters, but they learned to love him. With his tortured syntax that became known as ''Stengelese,'' the beak-nosed manager made great copy. He became a national celebrity, the subject of features in popular magazines, and a legend in his own time. Stengel was a clownish philosopher who proved winning and having fun were compatible.

Stengel anecdotes are abundant. One time, Stengel went to the mound to remove a pitcher. ''I'm not tired,'' said the pitcher. Stengel replied: ''I'm tired of you.'' Watching Jerry Lumpe in batting practice he told reporters: ''He looks like the greatest hitter in the world until you play him.'' Another time he sat down next to Bob Cerv and told him: ''Nobody knows this, but one of us has just been traded to Kansas City.''

In vintage Stengelese, he once said of a speedy, weak-hitting player: ''That feller runs splendid but he needs help at the plate, which coming from the country chasing rabbits all winter gives him strong legs, although he broke one falling out of a tree, which shows you can't tell, and when a curve ball comes he waves at it, and if pitchers don't throw curves you have no pitching staff, so how is a manager going to know whether to tell boys to fall out of trees and break legs so he can run fast even if he can't hit a curve ball?''

Stengel often performed clubhouse routines, practical jokes and pantomimes, one time sliding across a Detroit hotel lobby to illustrate his game-winning 1923 Series home run. Comedian George Gobel said: ''If he turned pro, he'd put us all out of business.'' In *Casey: The Life and Legend of Charles Dillon Stengel*, biographer Joseph Durso summarized Stengel as ''a national figure, an average player, a controversial coach . . . a mixture of Santa Claus and Jimmy Durante as he duck-walked out to home plate with his lineup card.''

Rizzuto said Stengel ''had two tempers, one for the public and writers, and one for the players under him. The players were frequently dressed down in the dugout and clubhouse. He could charm the shoes off you, if he wanted

to, but he could also be rough.'' Stengel had plenty of other critics, too. A frequent charge was that he ''over-managed'' players. Some said anybody could have won with the great Yankee clubs of the 1950s.

In 1958, Stengel testified before a United States Senate committee which was investigating baseball's anti-trust exemption. His 45-minute, 7,000-word ''Stengelese'' monologue had senators and reporters scratching their heads and laughing uproariously. *Sports Illustrated* called the testimony ''an amazingly frank, cheerful, shrewd, patriotic address that left the senators stunned, bewildered, and delighted.''

After the 1960 season, Yankee officials announced they were letting Stengel go. Club executive Dan Topping explained later: ''I'm just sorry Casey isn't fifty years old. . . . It's best for the future to make a change.'' Casey said: ''I'll never make the mistake of being seventy again.''

Casey turned down an offer to manage the Detroit Tigers. Then, at 74, he signed a contract to manage a new team, the New York Mets. Talking about his age and his health at a press conference, he noted: ''Most people my age are dead at the present time.'' The Mets wanted Stengel as a distraction. ''The idea was that the Mets would entertain the public with a kind of Circus Maximus,'' Durso wrote. ''The ringleader: Casey Stengel.''

On taking the reins, Stengel announced: ''Come see my amazin' Mets, which in some cases have only played semi-pro ball.'' The name stuck, and the Mets became known as the ''Amazin's,'' because of how frequently and ingeniously they lost. During Stengel's four years, the Mets won 194 games and lost 452. The zanier and more inept the club grew, the more attendance soared. Stengel often mocked his own players. ''I been in this game a hundred years but I see new ways to lose I never knew existed before,'' he said.

After Stengel suffered a broken hip in 1965, he retired at the age of 75. His career as a baseball manager spanned 25 years and included three bad ball clubs and one great club. His teams won 1,905 games and lost 1,842. The baseball writers waived the standard five-year waiting rule and immediately elected Stengel unanimously to the Hall of Fame. Stengel died of lymphatic cancer in Glendale, California on September 29, 1975.

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Helen Stephens

Helen Stephens (1918–1994) was only a teenager when she became an track star, winning two gold medals in the 1936 Olympic Games. She set world, Olympic, American, and Canadian records in running, broad jump, and discus. Stephens later became the first female owner of a women's semiprofessional basketball team.

Stephens was born on February 3, 1918 in Fulton, Missouri. She grew up on a 115-acre farm, the daughter of Frank E. Stephens and Bertie Mae Stephens. She was tall, slender and seemed born to run. As a child, she routinely raced boys on a mile-long run home from the schoolhouse, winning every time. Her cousin rode a horse and Stephens would trot along with them. ''There were a couple of ditches on the way to school,'' Richard D. Mandell quotes her as saying in his 1971 book, *The Nazi Olympics,* ''and the horse and I would take them together.'' Because she grew up on a farm and had a rugged, outdoor upbringing Stephens had been taught to use a rifle and was a good shot. But she thought it was more challenging and fun to hunt rabbits by running them down instead of shooting them.

When Stephens entered high school in Fulton, the athletic director discovered her running talent. In 1933, when she was 15 years old, all the students had to run the 50-yard

dash in physical education class. The coach, Burton W. Moore, measured her time—an incredible 5.8 seconds. That time matched the current world record set by Elizabeth Robinson. An incredulous Moore went to town and had his watch checked for accuracy by a jeweler, who verified that it was keeping correct time. Moore was astounded but unsure how to handle this prodigy who was not even fully-grown and who seemed to run so easily. In gym class she matched the current women's world record for the standing broad jump, but she loved to run more than anything. Moore decided she would make a good sprinter and began training her for international competition. He coached her in the sprinter's technique of starting in a tight crouch and leaning forward as she ran, using her strong arms like pistons to drive herself forward.

The Fastest Woman in the World

Stephens' first major competition took place in the summer of 1935 at an Amateur Athletic Union (AAU) Indoor Championship meet in St. Louis. The 17-year-old Stephens was so new to track and field competition that she had to borrow a sweatshirt and shoes for the meet. Although she was unknown, 4,000 fans showed up to see Stella Walsh, ''the fastest woman in the world.'' Walsh set world records in almost every track event in which women ran. In the final heat Stephens ran against Walsh and set a U.S. record of 6.6 seconds for the 50-meter dash. When spectators congratulated her for beating Walsh, Stephens joked, ''Who is Stella Walsh?''

During the rest of that meet, Stephens won the standing broad jump with a distance of 8 feet, 8 1/4 inches and won the women's shotput event with a distance of 39 feet, 7 1/4 inches. Fans began calling her the ''Fulton Flash'' and the ''Missouri Express'' and began talking about her potential for an Olympic career. Walsh, offended at the attention that was being given to Stephens, called her ''that greenie from the sticks,'' igniting a career-long grudge between the two runners.

In that same year, at the Missouri Indoor Interscholastic Championships, Stephens set a new world record for the 50-meter dash with a time of 5.9 seconds, but the time was later disqualified because she had used starting blocks. At the 1935 Missouri Outdoor Interscholastic Championships, Stephens set a high school world record of 5.9 seconds for 50 yards and matched the world record for the 100-yard dash—10.8 seconds.

Stephens did a lot of running that year. She set a new U.S. women's record for the 100-meter race at the 1935 Ozark AAU district championships, with a time of 11.8 seconds. She also set a U.S. record in the 200-meter race with a time of 24.4 seconds and won the discus throw with a distance of 129 feet, 1 inch. At an exhibition 100 meters at another AAU event Stephens she set an unofficial world record with a time of 11.6 seconds.

Stephens entered William Woods College in Florissant, Missouri. In addition to track she competed in basketball, bowling, fencing and swimming. While still in college she won 12 national Amateur Athletic Union (AAU) titles and was the 1936 AAU champion in the shot put, 100 meters, and discus. At the 1936 AAU Indoor Championships she kept her title in the 50 meters with a world record time of 6.4 seconds. Stephens also set a U.S. record in the shot put with 41 feet, 7 1/2 inches and set a record in the standing broad jump with a distance of 8 feet, 8 1/2 inches. She never lost a sprint event in her entire career.

The 1936 Olympics

Stephens was viewed as one of the top women contenders at the 1936 Olympics. Women were not allowed to enter more than three Olympic events at the time. Stephens' best field events were the shot put and the standing broad jump. Women were not allowed to compete in these events at the Olympics so Stephens qualified for the discus, the 100-meter race, and as a team member on the 4 x 100 relay. She had not been seriously coached for the discus event and when she reached Berlin only threw it 112 feet, 7 1/2 inches. Her personal best for discus was 133 feet, 6 1/2 inches, nowhere near the record of 156 feet, 3 3/16 inches set by Gisela Mauermayer.

By this time, however, Stephens' fame as a runner had spread around the world and the spectators were waiting for her at the track. As she warmed up for the qualifying heat in the 100-meter race the spectators watched her. She was six feet tall, narrowly built and had a rangy, relaxed way of moving—until she started running. She finished ten meters ahead of everyone else in the race with a time of 11.4 seconds, half a second better than the time Stella Walsh had set at the 1932 Olympics. However, the judges decreed that she had been aided by a strong wind and disqualified her time. Her time in the final event was 11.5 seconds, which set a world record. This record would last for the next 24 years, until Wilma Rudolph broke it at the 1960 Olympics. Walsh, perhaps spurred on by the competition with Stephens, set her best time ever at 11.7 seconds. Now Stephens, not Walsh, held the title of ''The World's Fastest Woman.'' Stephens also ran the anchor leg of the 400-meter relay at the Berlin Olympics, winning a gold medal in that event as well.

Stephens's incredible speed led Walsh to accusations that Stephens must really be a man—the logic being that no woman could run that fast. Stephens submitted to a physical exam by German officials who verified that she was female. Years later, Walsh was accidentally shot and killed as an innocent bystander in a Cleveland, Ohio robbery. An autopsy revealed that it was she, not Stephens, who was not what she seemed. Walsh had a genetic condition known as ''mosaicism,'' which meant that she had a mostly male chromosome balance.

After the Olympics

Stephens was named the Associated Press Athlete of the Year for 1936. The Associated Press polled sports editors across the United States in 1950 and asked them who they thought were the greatest athletes in the first 50 years of the 20th century. Stephens was named as one of the ten greatest female athletes of that period.

Stephens was never defeated in any running event. However, she retired from amateur sports after two and a

half years, because she was bored by the lack of good competition. By that time she had won 14 AAU track and field titles, had never been defeated in any running event, and won top awards in the 50 meters, 200 meters, and the shot put.

Stephens toured with the House of David basketball team and gave exhibitions at half-time of her talents in running and heaving the shot put. Audiences were not always kind. When male spectators hooted at her, she stood still, tossed the heavy iron ball from hand to hand, and used the public address system to challenge any man present to compete with her in the shot put. Few men ever took her up on the offer and those who did always lost, silencing others who might have harassed her. She also challenged spectators to footraces, which she always won.

Stephens made her living playing basketball with the Professional (All-American) Redheads and founded her own semiprofessional women's basketball team, ''The Helen Stephens Olympic Co-Eds'' in 1938 when she was 20 years old. She was the first woman to create, own, and manage a semi-pro basketball team. The team played until 1952. Stephens also played semiprofessional softball and coached, managed, and owned some teams.

Stephens joined the Marines, serving during World War II. After the war she took a job with the Defense Mapping Agency Aerospace Center in St. Louis, Missouri, where she worked for 26 years.

Still Undefeated

After retiring from the Aerospace Center, Stephens returned to William Woods College to be an advisor to the track and field program and to work as an assistant coach. From 1980 until her death she was a member of the board of the Senior Olympics Honorary Advisory Committee and was on the board of directors of the Senior Olympics Programs in 1980 and 1981. She was also active in Senior Olympics competition. David L. Porter reported in *Biographical Dictionary of American Sports,* ''In seven years of Senior Olympic competition, Stephens has won over 50 medals in various sports and still has not lost a footrace. Clearly a pioneer in women's sport, the 1936 Olympic champion was the first woman inducted into the Missouri Sports and National Track and Field halls of fame.'' Stephens died on January 17, 1994 in St. Louis, Missouri.

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Isaac Stern

Isaac Stern (born 1920) is one of the foremost violinists in the world. He is renowned for his great musical talent, for his great energy, and for his enormous heart.

Violinist Isaac Stern made his formal debut with the San Francisco Symphony as a teen-ager. Since that time he has played countless concerts around the globe. His world tours are an annual event. The crux of Stern's talent lies in his total mastery of each piece. Critics are amazed at his tone and his effortless style. Yet Stern is more than an accomplished musician, he is a great benefactor of the arts. He took it upon himself to spearhead the rescue of Carnegie Hall in New York City in 1960 when the building was slated for demolition. As founder and chairman of the Jerusalem Music Center, he travels regularly to Israel to sponsor master classes and workshops. Stern is well known for his efforts in mentoring young people and in sponsoring programs to encourage music for youth. Some noteworthy Isaac Stern students include violinist Itzhak Perlman, cellist Yo-Yo Ma, and Pinchas Zukerman.

Isaac Stern was born on July 21, 1920 to Solomon and Clara Stern, in the town of Kremenets in the Russian Ukraine. Stern's father was a contractor; his mother, a musician, attended the Imperial Conservatory in St. Petersburg. Fleeing the political upheaval in their native land, Stern's parents immigrated with their young son to the United States in 1921. Stern was ten months old at the time. The family made their home in San Francisco. In time Clara Stern began to share her love for music with her young son. She taught the boy to play the piano when he was six, and he started playing the violin at the age of eight. Stern was never labeled a prodigy, but his parents enrolled him at the San Francisco Conservatory of Music when he was ten years old. He studied there from 1930 until 1937 under Naoum Blinder, who was the concertmaster of the San Francisco Symphony. Blinder was very liberal in his teaching style; he never burdened Stern with tiresome hours of practicing scales. Instead, Stern learned to play as he listened to others perform; he learned to imitate the quality of the sounds he heard.

Accounts vary as to the progression of Stern's career as a virtuoso. He played his first recital in 1934 at the age of 13, and most likely it was two years later when he debuted with the San Francisco Symphony under Conductor Pierre Monteux. On October 11, 1937 he debuted in New York at Town Hall. Critics praised his performance, and he ac-

quired a manager, noted impresario Sol Hurok. Stern played seven concerts during his first year of tours; the following year that number doubled. On January 8, 1943 he debuted with a recital at Carnegie Hall. That concert earned critical acclaim and thereafter Stern was recognized worldwide as a master violinist. He was renowned for his style and flexibility, for his tone, and for the sure movement of his fingers and hands. So memorable was his first performance at Carnegie Hall, that 25 years later, in 1968, he performed a silver anniversary encore concert at Carnegie to mark the occasion.

Stern signed his first record contract in 1945 with a company that was then called CBS Masterworks, now Sony Classical Records. He remained with that record label throughout his career.

New Horizons

In the 1940s, during the Second World War, Stern played for the Allied Armies in Greenland, Iceland, and the South Pacific. In 1944, he debuted with the New York Philharmonic under conductor Arthur Rodzinski. Stern's film debut was in 1946, in Warner Brothers' *Humoresque,* with Joan Crawford. Stern recorded the soundtrack for the film. His hands were superimposed in the stead of co-star John Garfield's when the script called for Garfield to play the violin. In 1952, Stern appeared in a film biography about his own manager, Sol Hurok, called *Tonight We Sing.*

Stern, began touring the globe in the late 1940s. He debuted in 1948 at the Lucerne Festival in Switzerland under Charles Munch. He performed 120 concerts in 1949 alone, including a tour in South America. That same year he made his first visit to Israel. Stern played the Prades Festival with premiere cellist Pablo Casals from 1950 through 1952. In 1956, he became the first American musician since World War II to perform in the Soviet Union. That occasion also marked Stern's first return to Russian soil since he left with his family for the United States. After that initial trip, Stern visited and performed in the Soviet Union on various occasions during the 1960s. Eventually, he boycotted the Soviet regime and was grateful to return in 1997, after the Communist government collapsed. Quoted by ITAR-TASS news agency, he said, ''I am glad to meet the Muscovites again.''

Throughout his career Stern was the guest soloist with every major orchestra in the world. He performed his famous chamber music concerts at virtually all of the major festivals. The Istomen-Stern-Rose (chamber) Trio, co-founded by Stern in 1961, played through the early 1980s. It featured Stern, Leonard Rose on cello, and Eugene Istomen on piano. The group embarked on a world tour from 1970 to 1971, in commemoration of the 200th anniversary of the birth of composer, Ludwig Von Beethoven. Stern also collaborated with Emanuel Ax, Jaime Laredo, and cellist Yo-Yo Ma. Stern toured South America, Eastern Europe, the United Kingdom, Denmark, and France with the Franz Liszt Chamber Orchestra. He contributed to countless television specials during the 1970s and 1980s, including his work on the two series, *Tonight at Carnegie Hall,* and *Live from Lincoln Center.*

Stern celebrated his 60th birthday in 1980 by performing 60 concerts across four countries during the course of the year. Stern, who plays modern as well as classical music, was honored on multiple occasions to offer the premiere performances of compositions by William Schuman, Leonard Bernstein, Paul Hindemith, and other modern composers. Since his first visit to Israel, Stern maintained close ties with that nation. He returned frequently to perform, and to hold workshops and master classes.

In 1981, Stern filmed a documentary of his Chinese tour. The film, *From Mao to Mozart—Isaac Stern in China* won an Academy Award for best full-length documentary. The feature also received a special mention at the Cannes Film Festival. In 1987, Stern filmed *Carnegie Hall: The Grand Reopening,* a film which earned him an Emmy Award.

Six Decades of Music

In 1993, the Arts & Entertainment Network (A&E) featured a biographical piece on Isaac Stern in a program called *Isaac Stern—A Life.* He made numerous television appearances, including *60 Minutes, Sesame Street, Live from Lincoln Center, Good Morning America,* and *Today.* Stern, along with Yefim Bronfman, toured the United States and the Far East during 1993 and 1994. The pair undertook a collaborative project to record the complete Mozart violin sonatas. They toured Russia in 1991, where they recorded a live performance of the Brahms Violin Sonata, the same

piece that Stern performed during his debut with the San Francisco Symphony in the early 1930s.

In May 1993, Stern hosted a two-day chamber music workshop at Carnegie Hall, and another in Israel that same year. The Israeli workshop, called the Jerusalem International Music Encounter, attracted students from around the world. Stern reprised the event in 1995.

Stern celebrated his 75th birthday in 1995, and Sony marked the occasion with a set of 44 compact disks, entitled *Isaac Stern: A Life in Music (1946–82).* After six decades of making music, Stern continues to perform in scores of concerts every year. His notable appearances in the 1990s included a performance with students at the San Francisco Conservatory and another at the Philadelphia Academy of Music. In 1994 and 1995 Stern toured with Yefim Bronfman and Robert McDonald.

Stern is devoted to humanity and finds that music is a natural form of expression for him. Quoted in the *Jerusalem Post,* he said, ''We can sing, act, pray and do many things with music and all without one word. That is its real magic. Music can be violent because it grows in a violent world.''

Civic Duties

During the administration of President John F. Kennedy, Stern organized the National Council on the Arts, a program that evolved into the National Endowment for the Arts (NEA) under President Lyndon Johnson. In 1973, Stern founded the Jerusalem Music Centre where he held many master classes taught by international musicians. He also served as chairman of the American-Israel Cultural Foundation.

Stern voiced his political opinions in support of a boycott against a Greek military junta in 1967. He celebrated the end of the Six-Day War in Israel by performing a concert on Mount Scopus with Leonard Bernstein and the Israel Philharmonic. The concert was filmed as *A Journey to Jerusalem.*

Stern campaigned against Soviet opposition to the United Nations Educational Scientific and Cultural Organization (UNESCO) in 1974. He became a Commander of the French *Ordre de la Couronne* in 1974, and received the French *Légion d'honneur* in 1977 and Commander's Cross of the Danish Order of Dannebrog in 1985. Stern was named a fellow of Jerusalem in 1986. His biography, *Isaac Stern: A Life,* appeared in 1991. He was named the 1996 Honorary Fellow of the Diaspora Museum during a trip to Tel Aviv to perform for the 60th anniversary celebration of the Israel Philharmonic.

Three times married, Stern wed ballerina Nora Kaye on November 10, 1948 and divorced soon afterward. He then married Vera Lindenblit on August 17, 1951, following a truly whirlwind courtship—the couple met in Israel and married less than three weeks later. They divorced after 43 years, in 1994. They had three children: daughter Shira, and sons Michael and David; and three grandchildren. Stern married his third wife, Linda, shortly before the dedication of the Isaac Stern Auditorium at Carnegie Hall on January 28, 1997.

Renowned for his tireless energy, Stern loves to play tennis—with gloves to minimize blisters to his violin-playing hands. By his own admission he is not a disciplined individual; he accepts his spontaneous spirit, and concedes that the secret to the sensual character of his violin playing lies in the inability to limit his desires and wants. Stern plays his instrument, an Alard Guarnerius ''del Gesu'' violin, for hours on end, especially into the night.

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Martha Stewart

Martha Stewart (born 1941) has become more than an author, entertainer, or businesswoman—she is an American icon. She has turned herself into one of the world's strongest brand names and sits atop a $200 million empire built around the ideas of domesticity, style, and elegance.

Born Martha Kostyra on August 3, 1941 into a large Polish-American working class family in Nutley, New Jersey, Stewart's parents raised her to be self-sufficient. Both of her parents were teachers, and they were strict and disciplined at home. These values instilled a strong work ethic in the Kostyra children. At an early age, Stewart helped her three brothers and two sisters trap muskrats and sell the skins for extra money. Stewart's first thoughts about entertaining can be traced to the large Sunday dinners the Kostyras held each week with friends and family. Other chores performed under the watchful eyes of her parents, such as gardening, cooking, and sewing, were necessities to make ends meet in the lean years of her youth.

An excellent student, Stewart began modeling while in high school. In an interview with Morley Safer of *60 Minutes,* Stewart recalled those years: ''Instead of going to the football games with my friends, I spent my time modeling clothes at Bonwit Teller on 57th Street. I was making, at first, $15 an hour, which was a lot better than the $1 an hour we were getting babysitting.'' Her girl-next-door appearance and photogenic face made her a favorite with photographers. The money she earned modeling helped Stewart make her way through Barnard College in New York, one of the nations top women's colleges.

While at Barnard, Stewart studied art history. Driven to succeed, she continued modeling, and eventually began appearing in major national and international magazines. Stewart was named one of the ten best-dressed college women in America by *Glamour* magazine, in 1961. Model-

ing helped pay her tuition, but she was constantly strapped for money, nonetheless. Stewart took a live-in maid position for two elderly widowed sisters on Fifth Avenue so she could move away from home.

Marriage and Wall Street

Andy Stewart, a young Yale Law School student, entered Stewart's life early in her college years. Described as ''love at first sight,'' the whirlwind courtship ended in marriage on July 1, 1961. They began life as penniless newlyweds living in New York City. Soon, Stewart interrupted her education at Barnard to help support her husband as he finished up at Yale.

By early 1965, Stewart was pregnant. She gave birth to a daughter, Alexis Gilbert, in September. A month later, the Stewarts bought a rundown 19th century schoolhouse in Middlefield, Massachusetts that had no running water or plumbing. Stewart would later recall planting gardens in front of the little house and in *Martha Stewart's New Old House,* she wrote about ''lugging water in large pails from the stream to cook with, wash up with, and drink.'' It took the Stewarts five years to renovate the house. After her daughter's birth, Stewart's modeling career tapered off. She began looking for other moneymaking ventures.

One evening in 1968, Stewart brought up her career search with some friends and one suggested she call one of his stockbroker friends in New York. Stewart's mix of beauty and brains impressed Andy Monness, a partner in the firm. He hired her on the spot because she was bright, aggressive, and hungry for success. Stewart passed the broker's exam easily and was registered with the New York Stock Exchange in 1968, right after her 27th birthday.

Stewart was successful and soon made a six-figure salary. She traveled to both coasts and led a celebrity lifestyle. Eventually tiring of the city life in New York, the Stewarts bought an old farmhouse in Westport, Connecticut that required more renovation. The house, dubbed Turkey Hill Farm by Stewart, would play a major role in her later career as a caterer and budding lifestyle expert.

Into the early 1970s, Stewart continued her string of successes on Wall Street, while her husband worked as a high-powered corporate attorney. However, the heightening Watergate scandal and uneasiness it caused on Wall Street led to problems for Stewart and the upstart firm where she worked. Unable to deal with the fluctuating market and unhappy that her accounts began losing money, Stewart resigned in 1973.

Catering Queen

At age 32, Stewart once again found herself without a career. She retreated to Turkey Hill to decide what she should do next. Turkey Hill proved to be her inspiration. She threw herself into remodeling efforts and ways to improve the old farmhouse. Obsessive cleaning and home improvement projects served as a therapeutic escape for Stewart after the wild years spent on Wall Street.

No one had any idea at the time that Stewart's next move would launch her into the living rooms of millions of people and land her atop a $200 million multimedia empire. The accounts differ regarding Stewart's entry into the catering business: she has said that it grew out of cooking classes held for Alexis and her school friends, while others said it happened after long discussions with friends from Westport. Regardless, catering was an ideal choice for Stewart, ever the perfectionist and very concerned with details.

With partner Norma Collier, the catering company named ''Uncatered Affair'' was born. For several years, the two friends catered parties and taught cooking classes around Westport. The relationship soured, however, when Stewart's controlling instincts dominated the business. Her need to reign over everything around her proved the old adage about too many cooks in the kitchen.

Stewart's next effort was at the Westport Common Market, which combined an upscale mall and food court. Stewart approached the owners of the mall about running the area and serving freshly prepared food. After charming the owners over lunch at Turkey Hill, Stewart was given the job and a $250 a week salary. She renamed the food area the ''Market Basket,'' and turned the store into a moneymaker. She hired women to cook the food at home and then resold it at the store. Stewart went too far, however, when she told a *New York Times* reporter that she was the ''proprietor'' of the shop. The owners fired her shortly after the story ran. Stewart kept this a secret and let people believe she left on her own to spend more time running her catering business.

Stewart got her first taste of national media exposure when *People* magazine ran a story on her and Andy, who had left legal work to become a publishing executive. The article mentioned how she catered parties for famous Westport residents like Robert Redford and Paul Newman. As her reputation spread, Stewart began getting further national press from *Mademoiselle, Bon Appetit, Good Housekeeping,* and *Country Living.* Stewart was hired to be the freelance food editor for *House Beautiful,* a national magazine that helped solidify her growing reputation.

Best-Selling Author

Alan Mirken, president of Crown Publishing Group, attended several parties Stewart arranged and was taken by her style, good looks, and talent. After several attempts, Mirken convinced Stewart to write a book and paid her an advance of $35,000, a sum her husband negotiated using his knowledge of the book industry. The resulting book, *Entertaining,* became a bestseller and propelled Stewart to dizzying heights.

No longer just a successful caterer, she was on her way to becoming a national symbol of good taste and style. With the publication of her second book, *Quick Cook,* Jerry Oppenheimer wrote in his unauthorized biography *Just Desserts,* her publisher's goal ''was to make her as recognizable as Betty Crocker.'' Putting out a book a year, Stewart's reputation spread across the nation.

Stewart's first national television appearances were with Willard Scott on the *Today* show. Scott visited Turkey Hill and viewers saw the Stewarts as they prepared for Thanksgiving. Stewart's true goal, however, was to have her own television show, like her idol, Julia Child. Her first television special and mail-order video appeared in 1986, called *Holiday Entertaining with Martha Stewart.* Several years later, Stewart would have her own television show, estimated to reach 97 percent of the country.

Stewart's seemingly perfect life has included some sour moments. In early 1987, Andy left her and began divorce proceedings. Years later, recalling the painful split on *60 Minutes,* Stewart said, ''I know a lot of successful women who are not, at the present time, married. I hope that we could all find a balance, that you could balance a career, you can balance success, you can balance having a garden and having a husband at the same time.''

Regardless of her personal situation, Stewart continued to build her business empire. She made a deal with media conglomerate Time Warner to produce her own magazine, *Martha Stewart Living,* which first appeared in late 1990. The company tied in appearances on the highly popular *Today* show. Stewart stayed with the program until January 1997 when she left to join CBS's *This Morning* as part of a package deal with CBS.

Martha Stewart Omnimedia

Always demanding to take full control of her own destiny, Stewart left Time Warner in 1997 to form her own multimedia company. As a result, Stewart was Chairman and CEO of Martha Stewart Omnimedia, a $200 million dollar company. The cornerstone of the company was Stewart herself. Her television show, which appeared on 185 stations, and her radio show, which was carried on 260 stations, were both produced by Omnimedia.

Stewart achieved every goal she has set. Arguably, she was more recognizable than Betty Crocker. *Martha Stewart Living* magazine had a circulation of 2.1 million. She got 925,000 visitors to her web site every week. Revenues for her K-Mart-sponsored Martha Stewart Everyday collection reached $1 billion. In her free time, Stewart continued to write books (also released in several foreign languages) and had more than 25 bestsellers to her credit.

Like most popular culture icons, Stewart had her supporters and detractors. She was parodied relentlessly on *Saturday Night Live* and inspired the farcical magazine, *Is Martha Stewart Living?* However, the number of viewers, readers, and listeners do not lie. Stewart told MSNBC's Matt Lauer, ''My whole business has been based on the pursuit of perfection and the pursuit of accuracy and good information and good inspiration. So if I am ever, you know, called difficult to work for, it's by people who really don't care about those qualities in work. But my whole life is based on those qualities.''

Labeled ''the world's No. 1 living mega-brand'' by *Fortune* magazine, Stewart sits atop an empire built on the simple premise that domesticity is good and should play an important role in society. Perhaps Stewart's entire life can be summed up by the assertion she wrote in her high school yearbook, ''I do what I please and I do it with ease.''

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Paul Strand

Paul Strand (1890–1976) was one of the most important figures in American twentieth-century photography. His work is characterized by great richness of surface detail. Strand photographed a variety of subject matter, including landscapes, portraits, architecture, and abstraction. In the 1950s and 1960s, he traveled throughout France, Italy, Egypt, and Ghana, producing a series of photography books.

Paul Strand was born on October 16, 1890 in New York City. He was the only child born to parents of Bohemian-Jewish descent. Strand developed an early interest in photography and enrolled in the Ethical

Culture School in 1907. He attended the class taught by Lewis W. Hine, a pioneer in the field of photojournalism. Hine took Strand and other students to visit the Little Galleries of the Photo-Secession, better known as ''291'' after its address at 291 Fifth Avenue in New York. There he met Alfred Stieglitz, the leader of the Photo-Secession Group. On display were the atmospheric, soft-focus photographs, by the leading pictorialists of the day. These moody, richly-toned prints aspired to achieve the stature of painting.

Within a few years, Strand was ''whistlering,'' as he called the technique of overlaying a fuzzy Romanticism onto views composed with flattened space, pattern, and high contrast. Other photographers using this style were Edward Steichen, Gertrude Kasebier, Clarence White, Alvin Langdon Coburn, and Karl Struss. When applied to the rhythms of city life, this ''space-filling'' approach created highly elegant images, such as ''Winter, Central Park'' in 1913-14. In this photograph, a tree's dark branches were shown against a snowy field while framing a single figure in the distance.

After graduation and a brief trip to Europe, Strand became a self-employed commercial photographer. He did his own photographic work on the side, experimenting with soft-focus lenses, and generally working in a pictorialist style. His work was exhibited at both the New York Camera Club and the London Salon. Strand brought his portfolio to Stieglitz in 1915 and was offered a show at the 291 gallery.

At the galleries Strand now saw the avant-garde paintings of Picasso, Cézanne, and Braque—which greatly influenced his work. In the next few years Strand was exposed to new abstract painting and sculpture exhibited by Stieglitz, as well as the photography of nineteenth-century masters such as David Octavius Hill and Julia Margaret Cameron. Strand also saw the works of such contemporary photographers as Edward Steichen. Although he was active for a brief period at the Camera Club, whose darkrooms he continued to use for two decades, Strand's ideas derived first from the people around Stieglitz and then from the group that evolved around the Modern Gallery in 1915, including Charles Sheeler.

Stieglitz and Strand—A Common Influence

From 1915 to 1917, Stieglitz and Strand were in close contact and greatly influenced each other's work. At the end of this period Strand produced a body of sharp-focus work, including somewhat abstracted images of kitchen bowls and cityscapes. Steiglitz recognized the breakthrough this work represented. The last two issues of *Camera Work* were devoted to the most recent work of Strand. Stieglitz gave Strand a one-man show at the 291 gallery. Strand also exhibited at the Modem Gallery and the Camera Club, and won prizes at the Wanamaker Photography exhibitions.

Strand gradually rejected the soft-focus, manipulated, ''painterly'' pictorialism that was in vogue in the early 1920s. Instead, he viewed photography as a means for direct statements about life, nature, and the passing scene. In ''Blind Woman, New York'' (1916) Strand looks uncompromisingly at sightlessness, avoiding any attempt to reduce the harsh impact of eyes that are open but cannot see. He favored the rich detail and subtle tonal range made possible by the use of large-format cameras. The purity and directness of Strand's images of natural forms and architecture foreshadowed the work of other American photographers seeking to express abstract formal values through the unadorned photographic image.

Strand became known as an advocate of the new realism called ''straight'' photography. He wrote *Photography and the New God* in 1917, and claimed that it was necessary for the photographer to ''evolve an aesthetic based on the objective nature of reality and on the intrinsic capabilities of the large-format camera with sharp lens,'' as stated by Naomi Rosenblum in *A World History of Photography.* During this period, Strand took some of his best known photographs, such as ''Shadow Pattern, New York'' and ''Wall Street'' in 1915. Leah Ollman wrote in the *Los Angeles Times* that ''Wall Street'' remains the most startling of the group, not just un-romanticized but sinister; not just an image but an icon, a warning, a symbol as well as a document. In the photograph, a trickle of suited men and women, their long shadows dragging behind them, walks alongside the recently built J.P. Morgan Co. building, whose huge, dark recesses dwarf the passersby with the imposing powers of uniformity and anonymity. After more than 80 years, the image has stayed both tough and current.'' In one of the boldest photographs of the period, ''White Fence'' in 1916, Strand deliberately destroyed perspective to build a powerful composition from tonal planes and rhythmic pattern. Strand combined realism and abstraction in photographs of landscapes and close-ups of rocks and plants. By doing this he achieved a synthesis in a style he described as organic realism.

Strand was one of the first to use the candid-camera technique. Using a camera with a false lens mounted at a 90-degree angle to the real one, so that his subjects did not know they were being photographed, he experimented with human subjects. Strand extracted ''a quality of being'' from men and women with disabilities. During the 1920s, he photographed urban sites, continued with the machine forms begun earlier, and turned his attention to nature, using 5 x 7 and 8 x 10 inch view cameras and making contact prints on platinum paper. In these works, form and feeling were inseparable and intense.

Motion Picture Work

Strand served in the Army Medical Corps during World War I, where he was introduced to X-ray and other medical camera procedures. On his return home, Strand worked as a freelance motion picture cameraman, photographing sports and medical films. He collaborated with Charles Sheeler on the short film *Mannahatta,* released as *New York the Magnificent* in 1921. He soon purchased an Akeley movie camera and worked as a freelance cinematographer until the early 1930s, when the industry for making news and short features moved from New York to California. While working as a motion picture cameraman, he spent his free time doing still photography, revealing the beauty of natural forms in Colorado in 1926 and Maine in 1927-28. In his

photographs of Quebec's Gaspé Peninsula in 1929 and of New Mexico in 1930, he revealed a deep awareness of what he called ''the spirit of place.'' In 1925, Strand was one of the photographers represented in the Seven Americans exhibition at the Anderson Galleries. Also in 1925, he began his famous series of close-ups of vegetation and other natural forms.

The 1930s was a time of political concern and activism for Strand. Aware of the revolutionary social ideas in Mexico through his visits to the Southwest, Strand was appointed chief photographer and cinematographer by the Mexican government in 1933. There he made still photographs and produced the government-sponsored documentary film *Redes,* (*The Wave,*) released in 1934. The film depicted the economic problems confronting a fishing village near Vera Cruz. Strand visited the Soviet Union where he met Russian director Sergei Eisenstein and other key Russian avant-garde artists. He futilely attempted to assist Eisenstein in 1935. Strand also worked with Pare Lorentz on the government-sponsored documentary film *The Plow that Broke the Plains* in the U.S.

A humanist with wide-ranging sympathies, Strand and other progressive filmmakers organized the nonprofit company, Frontier Films, to produce a series of pro-labor and anti-Fascist movies. He was active as a producer for Frontier Films on many projects. Of their seven films, Strand photographed the most ambitious production, *Native Land*. This film evolved from a congressional hearing into anti-labor activities, and was released in 1941. On the eve of World War II, its message was considered politically divisive. His newsreels became classics, exhibiting the same qualities that marked Strand's still photography: simple subjects, such as windows and doorways, machine forms, driftwood, cobwebs, rocks, the human face, presented with sharp precision and directness, but also with concern for abstract formal values.

During this time Strand also worked in Mexico, gathering images for *The Mexican Portfolio,* published with hand-pulled gravures in 1940. In 1943, he ended his film production and returned to still photography full-time.

Combined Text with Images

The Museum of Modern Art in New York mounted its first full-scale retrospective of a contemporary photographer with the work of Strand in 1945. Unable to finance filmmaking after World War II, Strand turned to the printed publication for a format that might integrate image and text in a matter akin to the cinema. From 1946 to 1947 he collaborated with Nancy Newhall on the classic *Time in New England,* in which excerpts from various texts were joined with Strand's images of New England's artifacts, architecture, and regional attributes, seeking to evoke a sense of past and present.

Strand continued this type of work after he moved to Europe in 1950. His most famous later works were eloquent portraits of peasants and villagers he encountered while traveling in France, Italy, and the Outer Hebrides. Strand produced *La France de profil* (A Profile of France) with Claude Roy, 1952; *Un Paese* (A Village) with Cesare Zavattini, 1954; *Tir a 'Mhurain: Outer Hebrides* with Basil Davidson, 1968; *Living Egypt,*1969; and *Ghana: An African Portrait,* 1976. He closely supervised the second printing of *The Mexican Portfolio* in 1967.

In 1971, the Philadelphia Museum of Art organized a major retrospective of Strand's work. A two-volume monograph from the years 1915-1968 was published by Aperture. Strand received many awards and honors in the last 20 years of his life: Honor Roll of the American Society of Magazine Photographers in 1963, David Octavius Hill Medal in 1967, Swedish Photographers Association and Swedish Film Archives Award in 1970. Major retrospectives were held at the New York Metropolitan Museum of Art and the Los Angeles County Museum in 1973. During his last years, Strand worked in close collaboration with his third wife, Hazel Kingsbury. He died after a long illness on March 31, 1976 at his home in Orgeval, France.

In 1990, the National Gallery of Art had a retrospective of Strand's work. His photographs from 1915 through the mid-1970s were exhibited at the Whitney Museum of American Art in New York in 1992. The Metropolitan Museum of Modern Art, New York, exhibited Strand's work in 1998, as did San Francisco's Museum of Modern Art.

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Preston Sturges

Preston Sturges (1898–1959) was the first writer-turned-director in the history of talking movies, and one of the greatest film directors of any variety. He is best known for the comedies he made in the early 1940s. His films are distinguished by a zany wit and brilliant, madcap dialogue.

Preston Sturges was born Edmund Preston Biden on August 29, 1898 in Chicago, Illinois. His was not a traditional upbringing. His mother, Mary, had several husbands and lovers. She was also a close friend of the dancer Isadora Duncan, sharing with her a lifestyle that might be described as ''loose.'' In the autobiography, *Preston Sturges by Preston Sturges,* the director describes his mother as having a ''vivid fantasy life . . . anything she said three times she believed fervently.'' In turn, his father, Edmund Biden, was an alcoholic.

By 1900, two years after Edmund Preston was born, his parents had divorced. Mary had earlier begun a relationship with Solomon Sturges, a wealthy Chicago stockbroker, whom she married in October 1901. In January 1902, Solomon formally adopted her son, who was thereafter known as Preston Sturges.

Sturges's mother soon found life as the wife of a Chicago stockbroker too restrictive. The couple agreed that Mary would spend half her time in Europe, half in Chicago. With her friend Isadora, she cavorted around the Continent, leaving Preston parked with various acquaintances, and, later, at various boarding schools. In 1911, Solomon Sturges filed for divorce. Even though he was not Preston's birth father, he still treated him as a son and the two remained extremely close—in contrast to Preston's relationship with his real dad, who only reappeared much later in his life to ask for money.

The Young Continental

There were advantages to Sturges's bohemian childhood. As Donald Spoto wrote in *Madcap: The Life of Preston Sturges,* ''[As a teenager], he had an easy poise and engaging charm, for his innate intelligence and quickness of wit had been naturally augmented by an exposure to the widest variety of cosmopolitan influences . . . he had become, in fact, a young Continental, with a keen appreciation of good food and wine, of wit, sensuality and sociability.''

In his later teens, Sturges lived in New York, attending school on and off, and working in his mother's cosmetics business. In 1918, he reported as a cadet in the aviation section of the U.S. Signal Corps. He served for 14 months and received his commission as a second lieutenant. After completing his military service, he returned to New York and the cosmetics business. Sturges became interested in science and enjoyed playing with gadgets. For the next few years, he spent much of his time working for his mother and trying his hand at inventing.

Sturges was tall and handsome, and eventually stole 19-year-old Estelle Godfrey away from her rich husband. Godfrey, who was well-off financially, married Sturges in 1923. The two purchased a house in Westchester, New York. Between 1924 and 1926, they alternated between country life in the suburbs and an avid social life in the city; however, the marriage ended in 1927.

A Late Bloomer

It was not until Sturges was about 30 that he began his writing career. An aspiring actress had ended an affair with Sturges, telling him that she had only dated him to find material for a play she wanted to write. Sturges told her that he could write a better play than she could. In three weeks, he produced a comedy based on the affair called *The Guinea Pig.*

While getting a play produced in the United States has never been easy, New York in the late 1920s offered many opportunities for a young playwright. Between Broadway and small theaters, about 250 plays were produced each year. Hoping to meet a prospective producer, Sturges entered the theater world as an assistant stage manager. Soon he met a lawyer, Charles Abramson, who told him that a playwright could produce a play himself for as little as $2,500, plus theater rental. A wealthy friend of his mother's lent him the money, and Sturges opened his play in early January 1929. Most of the New York papers gave it good reviews, and, for a small production, the show made a nice profit.

First Big Success

Within a few months, Sturges had written his next play, *Strictly Dishonorable.* The plot revolved around an Italian opera star and ladies' man who seduces the innocent fiancee of an uptight prig. However, what begins as sexual conquest becomes love, and the play ends with the two set to travel the world and have 11 children. As Spoto writes in *Madcap,* the play ''. . . had all the characteristics of Preston Sturges's best achievements of the stage and screen: the witty, pointed conversation; the acute sense of social satire; the deftly developed characters; and action as well as dialogue that typically derives from those characters—never from an imposed theme or labored thesis.'' The play was a big hit with audiences and made Sturges a wealthy man—at least temporarily.

With a successful show, Sturges was soon sought out by film studios to polish scripts. He was paid $10,000 to provide a few lines for the *The Big Pond,* which took him just a couple of days to complete. He also quickly wrote

another play, *Rapture,* which opened in January 1930. The reviews were poor, and it closed after 24 performances. In November, his fourth play, *The Well of Romance,* lasted just eight days. After his fifth play, *Child of Manhattan,* was released, a *The New York Times* review stated, ''The more young Mr. Preston Sturges continues to write follow-ups to *Strictly Dishonorable,* the more we wonder who wrote *Strictly Dishonorable.''*

Perhaps Sturges was distracted by his affair with Eleanor Post Hutton, a wealthy socialite. Her family was fiercely critical of the alliance, and the two eloped in April 1930. This marriage did not last either, and the couple parted in 1932.

Go West, Young Writer

In December 1932, with a string of failed plays and in debt, Sturges headed West. He signed on for three months as a contract writer at Universal Studios for $1,000 a week. He was put to work on the film *The Invisible Man,* but the proposed director was unhappy with his work, and his option was dropped.

On his own, Sturges wrote *The Power and the Glory.* The film received mostly good reviews, but it did not do well at the box office. The unusual and powerful screenplay did, however, enhance Sturges's reputation significantly. In fact, it did much more. Not only did the film introduce Spencer Tracy to filmgoers, it was also sold on a royalty basis with the provision that it not be changed by the director—a first for Hollywood. Sturges was on the set throughout filming and had a major hand in the final product, acting much more like a playwright than screenwriter. Additionally, the experience made Sturges realize that it really was the director who held sway on the set, and it confirmed his ambition to direct his own films someday.

Over the next several years—while living with a fiery beauty, Bianca Gilchrist—Sturges worked as a screenwriter, spending a few months at one studio, then moving on to another. Columbia, Universal, and others all paid him handsomely to work on their pictures. Paramount was especially hospitable to writers, and it was there that Sturges perfected his skills as a writer of screwball comedies in films like *Easy Living.* By 1938, he was making $2,750 a week; he was one of the highest paid writers in Hollywood. That year, he married his third wife, Louise Sargent Tevis, who would give Sturges his first son in 1941, Solomon Sturges IV. The marriage was a relatively long one for Sturges, ending almost nine years later in 1947.

Other Endeavors

With his improved financial situation, Sturges indulged his love for mechanical contraptions and established the Sturges Engineering Company in 1935. It sold an improved design of the internal combustion engine. Sturges was not a passive investor; he would stop by the factory to talk with the foreman and maintained a keen interest in technical developments. The company survived during World War II, but was liquidated soon afterwards.

Sturges also became involved in the restaurant business, financing Snyder's Restaurant in 1936. In 1940, he opened another, much bigger restaurant, The Players. It became a hangout for Hollywood celebrities, like Billy Wilder and Ernst Lubitsch. Both restaurants were money-losers. Snyder's closed in 1938; The Players lasted until 1953, but only with Sturges making up significant deficits.

The Great Director

As the 1930s drew to a close, Sturges finally realized his dream of directing. He sold *The Great McGinty* to Paramount for $1 (eventually upped to $10 by the studio's legal department), with the condition that he would be allowed to direct it. While writer/directors, like Billy Wilder and John Huston, were to become common, in Sturges's day they were unheard-of. A political satire, *McGinty* was about, as Diane Jacobs wrote in *Christmas in July: The Life and Times of Preston Sturges,* ''the American dream rebuked by American reality. About the inexorableness of character, the dire consequences of romantic love, the inadequacy of justice, and the quarrel between free will and destiny.'' Despite a bout with pneumonia, Sturges brought the film in ahead of schedule and under budget. *McGinty* was a resounding critical and financial success when it opened in 1940.

Over the next five years, Sturges would direct the string of comedy hits that movie watchers continue to adore: *Christmas in July, The Lady Eve, Sullivan's Travels, The Palm Beach Story, The Miracle of Morgan's Creek,* and *Hail the Conquering Hero.* These films, as David Everitt wrote in *The New York Times,* ''were peopled with such characters as the man-crazy bobby-soxer Trudy Kockenblocker, the bemused millionaire John D. Hackensacker 3d, and a would-be war hero saddled with the moniker Woodrow Lafayette Pershing Truesmith.'' The movies are replete with brilliant, hilarious dialogue, like the repartee between gal-on-the-make Barbara Stanwyck and millionaire ophiologist (snake scientist) Henry Fonda in *The Lady Eve.* Geoffrey O'Brien wrote of Sturges in *The New York Review of Books,* ''He breaks every rule of movies by putting language at the center and making the whole film swirl around it.''

Decline and Fall

Hail the Conquering Hero, released in 1944, marked the high point of Sturges's career. Soon afterwards, his *The Great Moment,* opened to mixed reviews and was a commercial failure. The following year, he joined with the tycoon Howard Hughes to form the California Pictures Corporation. Sturges was to make films; Hughes would make airplanes and supply the money for both. The venture soon went sour and Hughes ended the partnership.

The film that probably ended Sturges's career was *Unfaithfully Yours,* made for movie mogul Daryl Zanuck at Fox in 1948. It opened to only mildly positive reviews and was a commercial flop. Not only was the film expensive to make, but it was the victim of poor luck. Its plot includes a scene where the lead character, played by Rex Harrison, kills his wife. Just before the film was set for release, actress Carole Landis, apparently grief-stricken over a doomed, much-publicized affair with Harrison, committed suicide. There was no way Fox could show the picture under the circumstances, and its release was postponed for several

months. Shortly afterward, another Sturges film, *The Beautiful Blonde from Bashful Bend,* also proved disappointing.

In 1951, Sturges married his fourth wife, Anne Margaret Nagle, known as ''Sandy.'' They had two sons, Preston and Thomas Preston. Professionally, the 1950s were punctuated by failure. Sturges did manage to write and direct one movie for a French production company, which was released in America under the title *The French They Are a Funny Race.* The film did well in Europe and made a modest profit in the United States, but it did little to rehabilitate Sturges's reputation.

In February 1959, Sturges began work on his autobiography, commissioned by the publishers Henry Holt. In his *New York Review* article, Geoffrey O'Brien writes, ''It was somehow in keeping with Sturges's destiny to have the rare privilege of scripting his own death scene.'' While working on his autobiography, Sturges wrote ''[I have] a bad case of indigestion . . . I am well-versed in the remedy: ingest a little Maalox, lie down, stretch out, and hope to God I don't croak.'' As O'Brien reports, he died twenty minutes later, on August 6, 1959 in New York City.

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Ed Sullivan

Over the course of two decades, Ed Sullivan (1902–1974) brought 10,000 performers into the homes of American viewers on his Sunday night television program. Some of America's favorite stars gained national exposure for the first time after appearing on his show, most notably The Beatles, but also Woody Allen, Jackie Mason, Phyllis Diller, the Singing Nun, Richard Pryor, and Rowan and Martin.

Ed Sullivan was a stone-faced, awkward man who brought more talent and sparkle to television than perhaps anyone else, reigning as TV's ''king of variety'' for 23 years. He had a knack for picking the acts that America would enjoy. He could read an audience. If his test audience did not like the performer in question, the rest of the country would not see that performance on their televisions on Sunday night.

Early Influences

Edward Vincent Sullivan was born in an Irish and Jewish section of Harlem in New York City on September 28, 1902. His father, Peter Sullivan, was the son of an Irish immigrant, the oldest of eight children, who never finished high school. He worked as a customs inspector. His mother, Elizabeth Smith Sullivan, was an amateur painter. Sullivan was a twin, but his brother, Danny, died before their first birthday. When Ed was five, the family moved to Port Chester, New York. There, his childhood was filled with the music his parents loved, and a blend of ethnic culture that included Gypsies and the Catholic Church. Growing up, he witnessed the disappearance of horses and carriages from the streets and their replacement by automobiles. This transformation would make our country seem smaller, much in the same way as Sullivan would later bring us a ''consensus culture.'' He attended St. Mary's High School in Port Chester where he worked on the school newspaper and earned letters in four varsity sports. Sullivan turned down a chance to attend college, even though an uncle had offered to pay his tuition, and chose to go into the newspaper business instead.

The early years of his career saw him moving in rapid succession from job to job: from 1918-1919 he was a reporter for the *Port Chester Daily Item;* in 1919 he moved on to the *Hartford Post;* then, in 1920, he went to the *New York Evening Mail* where he stayed until the paper ceased publication. In 1924 and 1925, he wrote for the *New York World.* During the next two years he wrote for the *New York*

Morning Telegraph and the *Philadelphia Ledger,* following which he wrote for the *World and Bulletin* in New York. In 1927-1929, he served as sports editor at the *New York Evening Graphic,* the same paper at which Walter Winchell, developed his celebrated gossip column. Sullivan coveted Winchell's influence and wanted to move in the same circles. When Winchell left for the *Mirror* in 1931, Sullivan stepped in as the new columnist. A year later, the *Graphic* closed its doors. His journalism career stabilized when he began writing his ''Little Old New York'' column for the *New York Daily News* from 1932 until his death in 1974.

Sullivan took on radio interview shows on NBC and CBS to compensate for the pay cut of $175 a week that he took to work at the *Daily News.* Already wielding some influence, Sullivan introduced Jack Benny as the first radio entertainer on WABC, a CBS affiliate, in 1932. From 1936 to 1952, he had his own radio show on CBS called ''Ed Sullivan Entertains.'' He also worked as a theater emcee at the Paramount and Loews' State Theaters. He also hosted dances and benefits like the 1947 Harvest Moon Ball, sponsored by the *New York Daily News* at Madison Square Garden. There, at the age of 46, Sullivan was discovered by an advertising man, Marlo Lewis.

The Toast of the Town

On June 20, 1948, Sullivan hosted his first television show on CBS, *Toast of the Town,* sponsored by Emerson Radio. The show brought vaudeville to the small screen in living rooms across the country. It was an instant success. The sponsor was not convinced, however, and quickly dropped the show. The show continued when Lincoln-Mercury agreed to sponsor it. Sullivan is rumored to have been so grateful to the Ford Motor Company that he would send postcards to dealers when he was traveling. The show's name was changed to *The Ed Sullivan Show.* The formula remained the same for over twenty years: give America a pastiche of high, low, and middlebrow entertainment. It was a mix for the common man. Dean Martin and Jerry Lewis performed on that first show, along with dancer Kathryn Lee, pianist Eugene List, Rogers and Hammerstein, and a dance troupe, the Toastettes.

Part of Sullivan's success was that he never upstaged the talent he brought on the show. In fact, he was often criticized for having no personality. The *Celebrity Register* reported, ''the secret of his success is that he has no style to go out of.'' Likewise, in 1955, *Time* magazine reported that Sullivan moved about the stage like a sleepwalker. ''His smile is that of a man sucking a lemon; his speech is frequently lost in a thicket of syntax; his eyes pop from their sockets or sink so deep in their bags that they seem to be peering up at the camera from the bottom of twin wells. Yet, instead of frightening the children, Ed Sullivan charms the whole family.'' Much of Sullivan's strange demeanor owed to the fact that he had a stomach ulcer that he treated with belladonna, which also caused his eyes to dilate. He had also been in a car accident in 1956 that damaged his teeth and ribs. As he grew older, Sullivan developed coronary artery disease and a hearing loss.

''Ladies and Gentleman, The Beatles!''

Sullivan had the most popular acts on his show, but the musical entertainers often generated the biggest audience response. Elvis Presley appeared on the show three times. Despite his somewhat scandalous reputation as ''Elvis the pelvis,'' he was shown only from the waist up on his third appearance, aired on January 6, 1957, due to public outcry. Originally, Sullivan did not want Elvis on the show, deeming him too vulgar. But when Elvis had been a hit on Steve Allen's show, Sullivan decided to bring him on, working out a $50,000, three-performance deal with Presley's manager, Colonel Parker. Just as the appearances on *The Ed Sullivan Show* helped Presley's career, one appearance made the Beatles' career in America. Their debut on Sullivan's program (on February 9, 1964), gained the largest television audience in history at that time. The group sang ''I Want To Hold Your Hand'' and ''She Loves You'' to an audience of 73 million. America had just succumbed to the first wave of the ''British Invasion.''

The *Ed Sullivan Show* was also responsible for adding several ''catch phrases'' to the American vocabulary. Many comedians who appeared on the show, including Rich Little, Jackie Mason, and John Byner enjoyed impersonating Sullivan and would pick up on ''Sullivanisms'' like ''a really big shew.'' Also, frequent character guests like puppeteer Maria Prego's Italian mouse Topo Gigo would say things like ''Hey Eddie, kess-a-me goodnight!'' And Pedro, a head-in-a-box hand puppet created by Senor Wences, who would say, ''S'all right? S'all right!''

Sullivan's private life was as unconventional as his public life. He married Sylvia Weinstein on April 28, 1930. They were always on the go and lived in a world of convenience and artifice. The two lived in a suite of rooms at Manhattan's Delmonico Hotel. She never cooked. They always ate at restaurants or clubs. The hotel maid did the cleaning. Their daughter Elizabeth (''Betty'') ate dinner with a paid companion at a restaurant until she was twelve. John Leonard wrote of the Sullivans in *Smoke and Mirrors: Violence, Television and Other American Cultures,* ''Ed and Sylvia were children of the Roaring Jazz Age Twenties, that nervy postwar adrenaline-addicted Charleston state of mind confabulated in New York by admen, poets and promoters and then nationally syndicated by Broadway columnists like Damon Runyon, Walter Winchell, Louis Sobol, and Ed himself—men who had gone to newspapers instead of college.''

Sullivan carried on some well-publicized feuds. First and perhaps most notably was his feud with Walter Winchell, but also with Steve Allen, Frank Sinatra, Jack Paar, Nat ''King'' Cole, and Arthur Godfrey. But he was generous to those he liked. For example, he paid for the funeral of dancer Bill ''Bojangles'' Robinson who was completely destitute at the time of his death.

Sullivan would use his name and influence for a good cause. Already the first ''king of all media,'' with his own newspaper column, radio and television shows, Sullivan was also the first to organize and produce shows to benefit wounded servicemen. He put on 46 shows for Army Emergency Relief during World War II. Sullivan was also an

active supporter of racial equality. He refused to drop African American acts from the show when his sponsors suggested he try doing so to get a larger Southern audience. In 1951, he wrote an article posing the question, ''Can T.V. crack America's color line?'' for *Ebony* magazine. In the 1960s, he also added an African American dancer to his chorus line—she was the first in television history.

Sullivan made television biographies of Rogers and Hammerstein, Helen Hayes, Beatrice Lilley, Walt Disney, Cole Porter, and specials like ''The Story of A.S.C.A.P.,'' ''The Story of Samuel Goldwyn,'' and ''The Story of Robert E. Sherwood.'' He also took roles on screen in films including *Mr. Broadway* in 1933, *Big Town Czar* in 1939, *Bye Bye Birdie* in 1963 and *The Singing Nun* in 1965.

Sullivan was a complex character, who, whether you loved or hated him, could not be dismissed. He was very much a man of his time, yet his contributions to popular culture continue to resonate, even after he lost a battle against cancer and died on October 13, 1974 in New York City.

Sullivan left his legacy on America's popular culture. On August 30 1993, The Ed Sullivan Theater became the new home of *The David Letterman Show.* The theater, built in 1927 and christened the Oscar Hammerstein Theater, was the home of Sullivan's show from the night it debuted as *Toast of the Town* in 1948. Letterman often referenced Sullivan in his first monologues there. In March 1998, CBS presented ''A Really Big Show: Ed Sullivan's 50th Anniversary,'' hosted by the Smothers Brothers. The show melded together reminiscences of the late, great, showman, as well as clips from the old shows. That same night, United Paramount Network (UPN) offered a pilot of it's computer-generated Ed hosting a new variety show produced by Andrew Solt, ''The Virtual Ed Sullivan Show.'' If Sullivan had not been creepy before, he was now floating about the screen like Max Headroom, his computer-generated image floating over the movements of comedian John Byner. Also in 1998, the cable T.V. channel VH-1 presented 20 episodes of Ed Sullivan's Rock and Roll Classics, clipping together musical acts from the show in themed segments like Motown and The British Invasion.

Tom Smothers, of the Smothers Brothers comedy duo, said it well, ''Ed Sullivan was almost like a non-host. He didn't have all the slick moves and stuff. But what he gave you was entertainment in its purest form. No ulterior motives, no hidden agenda. Just unadulterated presentations from the best performing artists of the time.''

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Arthur Sulzberger, Jr.

The *New York Times* has been published for over 100 years, since Adolph Ochs purchased the newspaper in 1896. In 1992, his great-grandson, Arthur Sulzberger, Jr. (born 1951), became the fifth relative to act as its publisher and has since established himself as a strong yet personable manager and something of a pioneer at the old ''Gray Lady.''

Sulzberger was born to Arthur Ochs and Barbara Winslow Grant Sulzberger in Mount Kisco, New York, on September 22, 1951. His parents divorced in 1956, but Sulzberger and his sister, Karen, still spent time with their father, often at their grandparents' estate near Stamford, Connecticut. The 262-acre property included a private lake taking up five acres, an Olympic-size swimming pool, and an indoor tennis court. As an adolescent, Sulzberger decided to go to Manhattan to live with his father and stepmother, Carol Fox Fuhrman, in their Fifth Avenue apartment. There he enrolled in a college preparatory academy, the Browning School, where he was on the debating club, played junior varsity football, and spent three years on the school newspaper. Though he went through a rebellious adolescence that lasted into his college years—growing his hair long, donning his father's old Marine Corps jacket, and getting arrested at peace rallies—he remained close to his supportive father.

Sulzberger completed high school in 1970 and attended college at Tufts University in Medford, Massachusetts. He graduated in 1974 with a bachelor's degree in political science. On breaks, he worked at the Boston *Globe* and Vineyard *Gazette* newspapers in Massachusetts, knowing that his future was in publishing. He told Alex S. Jones in the *New York Times,* ''I was not pushed to do it either by myself or some strange sense of responsibility. It was something I wanted to do as long as I can recall.'' Sulzberger officially started his professional career at the Raleigh *Times* in North Carolina as a reporter in 1974.

Married Girl Next Door

While visiting his mother in Topeka, Kansas, during a Thanksgiving holiday, Sulzberger met the girl next door, literally. She was Gail Gregg, also a journalist. They were married in 1975 and moved to London the following year, where they held wire service jobs. Although Gregg was adept as a journalist, often beating her husband to stories, she opted for a change when the couple moved back to America in 1978, and became an artist. Sulzberger knew, when he returned to the United States, that he was preparing for a permanent career at the *New York Times.* He did not fraternize with staff members, causing a rift between him and some who used to be friends. ''When I moved back to

New York, I decided for my own mental health that my closest friends should be outside the *Times*,'' Sulzberger told Margaret Carlson in a *Time* magazine interview. ''They can afford to be honest with me.''

Learned the Publishing Business

Sulzberger held a variety of increasingly responsible positions on the newspaper. From 1978 until 1992 he was Washington correspondent, city hall reporter, assistant metro editor, group manager of the advertising department, senior analyst in corporate planning, production coordinator, assistant publisher, and deputy publisher. Although he knew that a path would be cleared for his advancement, Sulzberger did not take this for granted. He quickly established a reputation for being a down-to-earth, hard-working journalist. *New York Times* columnist Anna Quindlen told Carlson, ''From the moment he walked in the door, there were people desperately trying to dislike him. It proved to be impossible.''

After working in the Washington, D.C., bureau from 1978 to 1981, Sulzberger returned to Manhattan as a general reporter on the metropolitan beat, where he covered the second term of Mayor Edward Koch, among other stories. He was promoted to assignment editor in 1982, which he called ''the single most exhausting job I ever had,'' according to Carlson. As a rookie manager, he endeared himself to the reporters, operating a democratic newsroom and being available to his workers. He also learned that motivation was the key duty of a solid manager. After gaining exposure to the editorial operations of the newspaper, Sulzberger transferred to the business side. In 1983, he began selling advertising and overseeing a team of sales people. Around this time, he seriously began considering his future role in the paper's management and assessing his own style of supervision. As he told Alex S. Jones in the *New York Times,* ''I don't think leadership demands yes or no answers; I think leadership is providing the forum for making the right decision, which doesn't demand unanimity.''

In 1985, Sulzberger spent some time as a senior analyst in corporate planning before taking the job of production coordinator. In that capacity, he spent two nights a week supervising the printing of the paper. He was named assistant publisher in 1987, dealing with budget issues. His father promoted him to deputy publisher just over a year later. In that capacity, he was in charge of both the news and business sides. He had a hand in redesigning the metro and sports sections and also worked to infuse color into the ''Gray Lady.'' Sulzberger was eager to bring more women and minorities on board. Female employees had filed a discrimination lawsuit against the *New York Times* in 1978. Into the 1990s, senior management positions were still held by white males. Sulzberger was committed to the concept of diversity in the workplace.

Named Publisher

On January 16, 1992, Sulzberger was chosen to replace his father as publisher of the *New York Times.* He immediately pledged to continue the paper's outstanding quality, but also turned his attention to its financial health. Sulzberger announced in early 1993 that the paper needed to trim ten percent of its workforce. Also in 1993, the *New York Times* bought the Boston *Globe* for well over one billion dollars. In late 1995, executives reported that another 190 jobs would be cut. Despite the job losses, Ken Auletta in the *New Yorker* remarked that Sulzberger eagerly worked to democratize the office climate. He hoped to wage a war ''against an authoritarian decision-making process that exists on both the news and the business sides of the *Times*—a process that he believes breeds insularity and saps initiative.'' Auletta noted that Sulzberger and his executive editor, Max Frankel had introduced many improvements. They ''have improved the writing in the *Times,* have provided readers with more analytical stories, have sharpened the Sunday magazine and the sports and metropolitan sections, have hired more women and minorities for the newsroom, and have given individual writers greater freedom in how they write.'' Auletta added, however, that employees thought Sulzberger still appeared to focus too much on how far the paper still had to go, rather than how far it had come.

Although in 1993, the *New York Times* only boasted about ten percent women executives on the news side of its masthead, some workers pointed out that Sulzberger's pace was not to blame. Auletta quoted Rebecca Sinkler, editor of the *New York Times Book Review,* as saying, ''The *Times* is so big and powerful that changing it is like teaching a hippopotamus how to tango. Moving the hippopotamus around is frustratingly slow,'' confounding even the publisher, Auletta commented. To help effect change more quickly, Sulzberger has held numerous retreats in order to encourage greater communication. ''He believes that self-discovery and candor flow from conflict and adversity and that improved teamwork will follow,'' Auletta explained, noting that Sulzberger's theories seemed to stem from his experiences with the group Outward Bound, of which he was chairman for the New York City center. Sulzberger also actively recruited minorities by holding dinners at National Association of Black Journalists conventions, and noticeably stepped up coverage of gay issues.

One of Sulzberger's boldest decision was to introduce color into the newspaper's main sections late in 1997. Other newspapers had been adding color to their pages for over 30 years, but the Times never followed suit. Worried that some traditionalists would protest, Sulzberger nevertheless saw the need to give the ''Gray Lady'' a makeover in order to keep the readers' interest and attract newer, younger subscribers. ''We admit we're taking a risk,'' he told Lee Berton in the *Columbia Journalism Review.* ''But we feel that not changing would be even riskier with our readers and advertisers.'' Sulzberger also assured shareholders, Berton reported, that ''color design will reflect the taste and moderation that have always distinguished the Times's news judgment.''

When Sulzberger's father turned 70 in 1996, many were anxious to see who would become the company's chairman and chief executive officer. Though he had certainly earned the title with the sweat he had poured into the paper, Sulzberger also had four male cousins and a female

cousin in executive positions at the *New York Times.* The *New Yorker* reported at the time that although ''Punch'' Sulzberger would probably like to move his son up into the position, he shared with his three sisters 85 percent of the controlling stock, and they may have other ideas. The senior Sulzberger remained tight-lipped about it before finally stepping down on October 16, 1997 and announcing that his son would assume duties as chairman while company president, Russell T. Lewis, would become chief executive officer.

Despite Sulzberger's privileged background as heir apparent to the *New York Times,* Margaret Carlson in *Time* magazine characterized him as making a conscious effort to be an ''average Joe.'' Carlson noted that Sulzberger used public transportation, toured Europe on a used motorcycle, helped at homeless shelters, and preferred inexpensive eateries. However, his veneer is not quite so humble. Known as a dapper dresser, a friend of Sulzberger's at the *New Yorker* mentioned that he looked like ''an English gentleman.'' Sulzberger, in his free time, enjoyed rock climbing and *Star Trek: The Next Generation*. He and his wife have two children, Arthur Gregg and Ann Alden. The family lived on the Upper West Side of Manhattan in New York City since the early 1980s.

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T

Arthur Tedder

Arthur William Tedder (1890–1967) may have been born into the elite of English society, but his was not a pampered life. He served his country as a hero, seeing action in two world wars and accepting the full responsibility of command over Allied air forces during World War II.

Arthur Tedder was born on July11, 1890 in the Scottish town of Glenguin. He began his military career in 1913 when he joined the British Army. In 1916, he transferred to the Royal Air Force (RAF), serving during World War I in France from 1915 until 1917 and Egypt from 1918 to 1919. He received his permanent commission in the RAF in 1919 and remained there after the war, serving as a director of training from 1934 to 1936. In 1936, Tedder was promoted to RAF commander in the Far East where he remained until 1938, when he became director general of research in the Air Ministry.

The Middle East

Tedder's early experience with the RAF would prove invaluable during the war years. In his role as commander in the Far East, he would amass even more knowledge of military strategy. One of his first opportunities to apply his strong planning skills came in May 1941, when Tedder participated in the British evacuation of Crete. As German strength grew in the Middle East, British troops were forced back toward Canea and an evacuation of Crete was ordered. While the Royal Air Force at Egypt, under Tedder's command, promised fighter cover for the ships evacuating British ground troops, support was limited by the fact that few aircraft at his disposal had the necessary range to fly from Egypt to Crete. The operation suffered many casualties.

In November 1941, Tedder participated in Operation ''Crusader,'' in Africa. The plans for attack on Tobruk were scheduled for November 23, 1941. On the 19th, Tedder reported to Prime Minister Winston Churchill that the initial air battle of November 18th had gone satisfactorily, although bad weather had adversely affected plans for neutralizing the enemy. He assured Churchill that the weather had also limited German action against the Allies during the first two days of the battle.

In the spring of 1942, when Germany's General Erwin Rommel launched an attack of Gazala west of Tobruk. Tedder communicated to Churchill that he had foreseen the attack and was ready for it. Rommel's attack on Tobruk failed and his troops were pummeled by Tedder's air forces. Unfortunately, the victory was short-lived, as Rommel turned the tide of battle from defeat to victory. With the loss of the tank battle, an immediate withdrawal of the 1st South African and 50th Division was ordered. The success of that withdrawal was due, in large measure, to the protection of Allied troops by the RAF.

In the summer of 1942, Churchill commended Tedder for his successful direction of the RAF. During August Tedder accompanied Churchill to Moscow where they met with Russian leader, Josef Stalin. Churchill proposed placing British and U.S. air troops at Russia's southern flank as a means of strengthening Russian air power and showing air superiority. Tedder's proposed plan received approval from Churchill with a recommendation that a similar proposal be drafted for presentation to U.S. President Franklin D. Roosevelt.

The Battle of El Alamein

In October 1942, the battle against Rommel's forces for El Alamein [in North Africa] was launched. In contrast to battles fought earlier that same year, the British had the advantage of far superior forces. On the ground, Sherman tanks arrived from the United States, outnumbering the equipment of the enemy. In the air, Tedder, now air commander-in-chief in the Middle East, had air squadrons that included U.S., South African, Rhodesian, Australian, Greek, French, and Yugoslav forces assisting the RAF. The planes at his disposal numbered over 1,500, with 1,200 of those based in Egypt and Palestine in support of a ground attack on Alamein. By comparison, German and Italian serviceable aircraft numbered only 350.

Tedder applied this superior air capability to harassing the *Panzerarmee* supply flow, while also protecting the supplies of the Eighth Army. Working closely with the Royal Navy, he extended the harassment of the *Panzerarmee's* sea-artery supply and aided in the sinking of German supply ships. By September 1942, a third of Germany's supplies had failed to cross the Mediterranean, either sunk or returned to their source. The following month more than half of Germany's supplies failed to arrive. In a memo from Churchill to Tedder, the prime minister commended the commander for his leadership.

The Casablanca Conference

During the Casablanca Conference at the beginning of 1943, Roosevelt and Churchill's combined chiefs of staff agreed that taking Tunis should be the next point of focus. It was at this conference that leadership of the Allied forces was conferred upon General Dwight D. Eisenhower. Naval command was placed under Admiral Cunningham and Tedder was named air marshal. Tedder assumed command of the front in February 1943, with the Battle of Tunisia at its height. Roosevelt suggested that it would be strategically advantageous for the Allies to stress these appointments and ensure that the leader's plans and duties be filtered to the enemy. Churchill agreed, but expressed concern that no favoritism be shown toward Eisenhower at the expense of commanders Alexander and Tedder, lest the general public be discouraged.

The Italian Campaign

In May 1943, Tedder, Alexander, and Cunningham met and voiced agreement with Churchill and Brooke that Italy should be invaded. To convince Eisenhower, they met with Eisenhower, Marshall, and Bedell Smith to discuss the proposed taking of the island of Pantilleria as the southern assault on Sicily to begin this campaign.

By the summer Tedder's command had solidified in preparation for the invasion of Sicily. His forces included those of General Spaatz, U.S. Army Air Force; and Air Marshal Coningham. With a driving need to take ports and airfields early in the attack, Tedder argued to narrow the attack and seize the southeastern group of airfields. This was successfully employed through the use of amphibious load carriers.

As 1943 came to a close, Churchill proposed to Roosevelt a remodeling of leadership after discussion with Eisenhower, Alexander, and Tedder. For Operation ''Overlord''—also known as ''D-Day''—Churchill recommended Tedder as Eisenhower's deputy supreme commander because of the role planned for the air forces. Roosevelt gladly accepted this recommendation. As plans for D-Day began to solidify, Tedder's role became even more vital. Recent experiences had proven that success could best be achieved through a cooperative effort of all the military forces.

D-Day Approached

The next step was implementing the ''Transportation Plan.'' This operation was designed to use bombers to paralyze the French railway on the eve of Overlord. Eisenhower had worked closely with Tedder in the Mediterranean and he liked and admired the man enormously. Despite some opposition to the plan, he named Tedder to personally supervise the campaign. Tedder identified over 70 railroad targets in France and Belgium, intentionally directing traffic away from lower Normandy in order to maintain secrecy about the invasion site. Although opposition remained strong, Eisenhower was convinced that the Transportation Plan was necessary to the success of Overlord. The success of these attacks, in turn, convinced Tedder that they should be continued into Germany, where the collapse of the German rail system would result in the collapse of its economy.

With only hours left before the final decision had to be made on whether to begin Operation Overlord, bad

weather raged across the English Channel and Eisenhower solicited his subordinates for their opinions. Tedder recommended postponement, concerned that poor visibility would have a devastating affect on the ability of his bombers to provide the cover needed. The decision, however, was to move ahead on June 6.

Historians generally agree that under the direction of Tedder, the Allied air forces commanded the skies. Their paralyzing effect on the enemy was a decisive factor in getting the Allied troops to shore on June 6. By destroying bridges over the Seine and Loire rivers, they effectively isolated Normandy, forcing the Germans into long detours and endless delays.

The Aftermath

In the immediate aftermath of Overlord, additional operations were planned to keep the enemy off balance. One of these, which Montgomery had characterized as a major ''break-out,'' resulted in the Allies' failure to take advantage of heavy enemy casualties. In an attempt to break through enemy lines and open the way to Paris, Eisenhower pushed Montgomery to take action and was assured that a ''big show'' would occur on July 9. Montgomery asked for and got air support from Tedder. However, Montgomery's attack failed and he called it off, angering both Eisenhower and Tedder. Two days later, Montgomery again promised an offensive he named Operation ''Goodwood.'' Tedder arranged for a sensational show of support, bringing together 1,600 British and U.S. heavy bombers and 400 medium bombers, dropping a total of 7,800 tons of bombs on German defenses; 2,500 tons sited for the German fortifications at Caen; and 650 tons for Cagny. Tedder carefully coordinated the air attack with ground attacks in order to avoid any lulls that could give the enemy an opportunity to regroup.

The saturation bombing started the offensive, but it quickly failed. After sustaining heavy losses, Montgomery called it off. Tedder was furious at this second failure and demanded that Montgomery be fired, which did not come to pass.

The Tide Turns

Throughout the last year of the war, the Allies achieved air superiority and the success of D-Day turned the tide of the war in Europe. In January 1945, Eisenhower sent Tedder to Moscow to seek assistance from the Russians, as a way of relieving pressure on Allied forces in the west. By May a total and unconditional surrender occurred with formal ratification by the German High Command in Berlin. Tedder signed on behalf of Eisenhower, Marshal Zhukov signed for Russia, and Field-Marshal Keitel signed for Germany.

Peacetime Honors

In 1942, Tedder had been knighted. At the war's end, in 1946, he was elevated to the peerage and named a baron. Tedder served as Great Britain's first peacetime chief of air staff and as a senior member of the Air Council from 1946 until 1950. In 1950, he became chancellor of Cambridge University. Tedder published his memoirs, *With Prejudice: The War Memoirs of Marshal of the Royal Air Force, Lord Tedder.* in 1966.

Tedder was married to Rosalinde Maclary, who died in 1943. At Rosalinde's request Tedder married again, to his young service driver, ''Toppy'' Seton. In his last years he became severely crippled with Parkinson's disease and died at Well Farm in Banstead, Surrey, England, on June 3, 1967.

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Helen Thomas

Regarded as the dean of the Washington, D.C., press corps, reporter Helen Thomas (born 1920) has served as White House bureau chief for United Press International (UPI) since 1974.

To those who regularly watch presidential press conferences, Helen Thomas is a familiar figure. Usually dressed in red (a tradition dating back to the administration of Ronald Reagan) and always seated in the front row, she is invariably the first or second reporter the president calls upon. It is an honor she has earned by virtue of her long and distinguished career in Washington, and it is one she relishes. Besides, it affords her the perfect opportunity to do what she does best—bluntly challenge the president (and other public officials) to tell the plain, unvarnished truth. ''We (reporters) are not there to curry presidential favor, nor can we respond to efforts at presidential intimidation,'' she asserted in her memoir, *Dateline: White House.* ''Our priority is the peoples' right to know—without fear or favor. We are the peoples' servants.''

Parents Valued Hard Work and Education

Helen Thomas was born in Winchester, Kentucky on August 4, 1920, the seventh of nine children. Her Lebanese immigrant parents, George and Mary Thomas, had arrived in the United States in 1903 with a mere $17 in their pockets. Living at first in Lexington, Kentucky, where several relatives had already settled, George Thomas supported his growing family as a door-to-door peddler of food and household items. Eventually, he was able to open his own

grocery store and move his family to the Kentucky town of Winchester. They later moved to Detroit, Michigan, where Helen Thomas was raised.

All of the Thomas children were brought up to value education, and all were expected to make something of themselves—''even us girls, as uncommon as that thinking was in those days,'' Thomas explained in an interview with Alan Ebert published in *Good Housekeeping.* She made up her mind while she was still in high school to become a reporter after a stint as a writer for the student newspaper. ''A teacher praised my work,'' recalled Thomas in her memoir, ''and I liked the bylines!'' She pursued her dream of a career in journalism at Detroit's Wayne University (now Wayne State University), where she majored in English and once again worked on the school paper.

After receiving her bachelor's degree in 1942, Thomas headed straight for Washington, D.C., in search of a newspaper job. Before long, she landed one as a copy girl at the now-defunct *Washington Daily News,* where her duties in the male-dominated newsroom included fetching coffee and doughnuts for the paper's reporters and editors. The eager young woman nevertheless found the atmosphere exciting and stimulating and was convinced she had made the right career choice. Her mother kept asking her when she was coming home, but Thomas knew she had found what she has described as ''a journalist's paradise'' in Washington and that she was in the nation's capital to stay.

Joined UPI Staff

Not long after she received a promotion to cub reporter, Thomas found herself without a job when a labor-management dispute at the *Daily News* resulted in massive staff cutbacks. Making the rounds once again, she was hired by United Press International in 1943. For the next dozen years, she wrote local news stories for UPI's radio wire service on subjects deemed to be of interest to women (the only topics female reporters were allowed to cover in those days). Beginning in the late 1940s, however, Thomas picked up some additional writing assignments, including the ''Names in the News'' column for UPI, which featured interviews with famous Washingtonians. From time to time, she also wrote about the comings and goings of President Harry S Truman's wife, Bess.

Thomas moved on to more serious reporting in 1955 when she was assigned to cover the U.S. Department of Justice. Her federal government beat later expanded to include the Federal Bureau of Investigation, the U.S. Department of Health, Education, and Welfare (now the Department of Health and Human Services), and Capitol Hill. She thrived professionally in other ways as well, serving as president of the Women's National Press Club in 1959-60.

Covered Kennedy White House

Her big break came shortly after the 1960 presidential election when she was sent to Palm Beach, Florida, to report on the vacation of President-elect John F. Kennedy and his family. Determined to ferret out the details not only of their public moments but of their private ones as well, Thomas followed the Kennedys everywhere and talked to anyone she could find who had had some kind of contact with them. She focused in particular on the glamorous but aloof First-Lady-to-be, Jacqueline, a figure of endless fascination to the American public. Jackie did everything she could to thwart such intense scrutiny, but to no avail; Thomas interviewed caterers, hairdressers, and even employees of the diaper service company the family used to obtain the inside information she wanted. This relentless pursuit of the ''story behind the story,'' combined with Thomas's bold tactics, her pointed questions, and sometimes biting sarcasm, have since become hallmarks of her reporting style and still occasionally annoy and exasperate the newsmakers she covers.

Once Kennedy took office, Thomas shifted her focus from the president's family to his policies. She began attending the daily press briefings at the White House as well as presidential press conferences, instituting the tradition of closing such sessions by saying, ''Thank you, Mr. President'' (a custom that endures to the present day). She enjoyed an especially friendly rapport with Kennedy, whom she had known since the early 1950s when he was a young, unmarried senator. ''I liked JFK,'' Thomas told Ebert. ''He had a marvelous wit, and I loved how he inspired young people. And he was a doting, loving father.'' As for his infidelities, she said, ''in those years, that kind of inside information only circulated among the men. We women were excluded, almost as if the men had formed a protective shield against

harm coming to a president because he proved to be 'human.'"

Named UPI Bureau Chief

Before long, Thomas had expanded the scope of her coverage to include other U.S. government officials and world leaders, yet the White House remained her primary beat. During the early 1970s she posted a string of major accomplishments, both professional and personal. In 1970, she was named UPI's chief White House correspondent, and in 1974 she became chief of UPI's White House bureau, making her the first woman ever to hold that position for any of the wire services. The following year, she reached two more important milestones when she became the first woman admitted to the Gridiron Club (Washington's most exclusive press club) as well as the first woman elected president of the White House Correspondents Association. She also was the first female officer of the National Press Club, an all-male bastion that did not vote to accept women members until 1971. That same momentous year, Thomas married Douglas B. Cornell, a reporter for the rival Associated Press (AP) news organization.

Thomas has covered every president since Kennedy, noting in her memoir that "my sense of awe at the responsibility I have assumed has grown with the years. Presidents are human beings, and I have always tried to be conscious of that fact, trying not only to be accurate, but compassionate. . . . I have seen presidents in moments of glory, bursting with their own sense of being, caught up in public adulation. I have also seen presidents in despair, overburdened, brooding, emotional, seeking understanding."

Kennedy's successor, Lyndon Johnson, had a rocky, love-hate relationship with the Washington press corps. If Thomas wrote something he did not like, "he would walk right by me as though I wasn't there," she remarked to Ebert. At other times, he could be brimming with folksy friendliness and earthy candor. In his complexity, Thomas noted, he was "an incomparable combination of medicine man, evangelist, and statesman."

Accompanied Nixon to China

Richard Nixon was among her least favorite presidents (although his wife, Pat, was one of her favorite first ladies). Their relationship started out as one of mutual respect, but as the Watergate scandal unfolded, Nixon became more and more hostile toward the press. Prior to that troubled time, however, Thomas was among those reporters handpicked by the White House to accompany the president on his historic visit to China in 1972. She was one of only three women out of 87 journalists granted permission by the Chinese government to make the trip.

Thomas characterized Nixon's successor, Gerald Ford, as a decent man who as president was approachable, accessible, and at ease with the office he held. She greatly admired his wife, Betty, whom she found to be "a no-nonsense, straightforward woman," as she told Ebert. "Many Republicans feared Betty's seeming liberalism and thought it might hurt the president and the party. But President Ford never panicked or interfered. He handled things well. He matched his wife's courage. I thought he was a real man to her real woman."

Thomas always sensed Jimmy Carter felt out of place in Washington, "never quite connected, even to his own party," as she explained to Ebert. "But today, in terms of compassionate contribution to society, he certainly has proven to be our best past president." His wife, Rosalynn, "was never quite at ease with the press," reported Thomas. But the veteran White House correspondent described her as "a doer, very knowledgeable and intelligent."

Critical of Reagan-Bush Years

As for Ronald Reagan and George Bush, Thomas found them both lacking in compassion. "All of us who covered the Reagans agreed that President Reagan was personable and charming. But I'm not so certain he was nice," she told Ebert. Nancy Reagan, Thomas opined, was "well-intentioned" but "insecure" and "the kind of woman who would never take credit but would want her husband to have it all." President Bush was a genuinely nice man, according to Thomas, but "he was not Ronald Reagan, and the ultra-right. . .never believed he was a true conservative. . . . I believe if he'd walked his own road, he would have been a very different president, and a better one." Thomas found his wife, Barbara, to be similar to Nancy Reagan in that "she often put her husband's views and feelings before her own because she believed her job was to support Mr. Bush in all things."

Thomas's initial impression of Bill and Hillary Clinton was a positive one, although the president at first seemed taken aback by this diminutive older woman with a habit of springing out from behind a bush to fire a question at him while he was on his early-morning run. "He's accomplished a lot more than people give him credit for," Thomas said to Kay Mills in a 1996 *Modern Maturity* article. Hillary she found to be much like Rosalynn Carter—dynamic, compassionate, well informed, and more than willing to speak her mind.

But in the wake of the impeachment battle that concluded in early 1999, Thomas described Bill Clinton in a UPI "Washington Window" news release as a man with "a big job ahead. He must repair his credibility, not just for his own sake, to be believed again, but for the United States." As for Hillary, Thomas noted in another UPI news release, she has "a lot of hang-ups about the press. . . . Not that she can't handle any question put to her, but she ignores even the simplest inquiry as if it was an intrusion. . . . The first lady is going to have to come to terms with the press if she really wants to make a run for a [political] post."

Over the years, Thomas found her job "exciting, demanding, inspiring—and sometimes depressing," but never boring. And she insisted that she still experienced a sense of wonder when she walked through the White House gates on her way to yet another briefing, press conference, or interview. With no plans to retire, she remained committed to seeking out answers to difficult questions and took very seriously her duty to "keep an eye on the president." Declared Thomas in her memoir: "As a reporter, I do not sit in judgment (although it may sometimes seem otherwise), but I

do believe that our democracy can endure only if the American people are informed. The people decide, and therein lies the transcending greatness of the land we love.''

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Jackie Torrence

With animated language and facial expressions, hisses, shrieks, and other homespun vocal effects, Jackie Torrence (born 1944) has breathed new life into the age-old art of storytelling. Her retelling of African-American folktales and classic ghost stories, as well as her delivery of modern tales, has established Torrence as a strong presence among contemporary storytellers worldwide.

Hailing from an extended family of tale spinners, Torrence learned everything she needed to develop her craft from her grandparents, aunts, and uncles. She was born on February 12, 1944, in Chicago, Illinois, but raised in the South. Torrence spent her early childhood on Second Creek in the North Carolina countryside, where she lived on a farming settlement with her grandparents. Jim Carson, Torrence's grandfather, regaled the family with traditional tales told to him by his own father, a former slave. It was from Carson that Torrence first heard many of the narratives her audiences enjoyed—the ''Br'er Rabbit'' parables (which recount the adventures of a furry friend) and other African-American tales that have been passed along from generation to generation by descendants of slaves in America's rural South.

Overcame Childhood Speech Impediment

Torrence left her grandparents' farming settlement when she was ready to attend school in nearby Salisbury, where she lived with an unmarried aunt. As a schoolgirl, she discovered that she had a speech impediment and had to withstand the taunting and laughter of her classmates. She was a lonely child, and the speech impediment might have destroyed her self-confidence were it not for the nurturing attention and coaching given to her by two extraordinary teachers. One of these, grammar school English teacher Pauline Pharr, invited Torrence to write stories and offered to read them out loud to the class, giving the shy child a ''voice''—and a creative presence—in the schoolroom.

Just before she entered high school, Torrence discovered that she had impacted teeth, an uncommon condition in which a second set of teeth develops, cramping space in the mouth and obstructing speech. With corrective dental work, she was able to overcome her speech difficulties, though progress was slow and came only with persistent effort. A high school teacher, Abna Aggrey Lancaster, stepped in to offer the support and encouragement that Torrence needed, coaching her during and after school, and even on weekends. Soon Torrence was reading the Scriptures to audiences that gathered during school assemblies, gaining valuable experience for a future career that she would never have anticipated for herself.

After high school, she attended Livingstone College and joined the drama club, taking her newly found flair for public speaking to another level. But Torrence did not remain a coed for long. Before graduating, she met and married a ministerial student. The young couple began a life on the road, traveling from state to state and visiting church communities in the rural South. When Torrence told Bible stories to church members, she did not realize she was honing skills that would later come in handy.

Torrence gave birth to a child, whom she named Lori, but her marriage to the little girl's father did not last. Needing to find a job to support herself and her child, she left Lori with her mother in Granite Quarry, North Carolina. An opportunity for employment presented itself in the town of High Point, where the director of the public library hired her as an uncertified reference librarian. With her $99 paychecks, which she received every two weeks, she had barely enough money to make ends meet. But it was at the library where Torrence was to discover that her talent for storytelling could be put to professional—and even lucrative—use.

Dubbed ''The Story Lady''

It all started one winter day in 1972 when the children's librarian called in sick and the library director begged Torrence to put aside her other tasks and read a few of Richard Chase's *Grandfather Tales* to the rambunctious crowd of three- and four- year-olds that had gathered for story time. Torrence reluctantly agreed and was virtually thrown into what was to become her new role, as a teller of tales. With her irresistible manner and engaging expressions and gestures, she soon had the youngsters transfixed. In fact, the children were so taken with Torrence that she was named the library's regularly featured storyteller, with a reputation that was quick to grow. Soon larger-than-ever audiences filled the library's children's department, eager to hear tales from the one they called ''The Story Lady.''

Torrence's gift for tale telling was a boon not only for the library but also for Torrence herself, who discovered that demand for her services could relieve her from the burden

of poverty. Off-hours, parents sought her out to entertain at their children's birthday parties. ''When I found storytelling and realized that I could make that extra money, and pay my bills, and feed and clothe my child—I went after that job with a passion,'' she told Mary Whited in an interview for *Storytelling Magazine* in January 1999. ''Storytelling meant that I didn't have to go on welfare or food stamps. In the beginning, I worked for anything. If someone had $5 to pay, I'd go. If they had $500 to pay, I'd go. If they had $2 to pay or even a box of canned food . . . I'd go.''

When invitations poured in from people who wanted The Story Lady to work her magic at events in local and neighboring communities, it came time for Torrence to choose between her job at the library and a freelance profession that seemed promising, yet risky. She chose the latter, seizing every opportunity to build her career, which led once again to a life on the road. After an article about her appeared in the *Charlotte Observer,* word of The Story Lady spread to the National Storytelling Association, which invited her to attend a convention in Memphis. There, Torrence booked 50 engagements in one day, setting the fast pace of her career. Appearances at festivals and schools, as well as performances on radio and television, kept her moving from state to state, and eventually from country to country. Audiences welcomed her in Canada, England, and Mexico, and record companies released recordings of her storytelling.

After these dynamic days of her early fame, which grew steadily throughout the 1970s, 1980s, and 1990s, Torrence found the time to translate her highly visual, performance-based artistry to the page. In 1992, she wrote *Bluestory*, a play about blues music, legends, and poetry (she performed in the staged version, which opened to good reviews in London). In 1994, she published *The Importance of Pot Liquor*, a book that showcases the stories told to her by her grandparents. In 1998, she came out with *Jackie Tales: The Magic of Creating Stories and the Art of Telling Them*, which features 16 tales of all kinds, with storytelling tips and close-up photographs of Torrence that show how facial expressions and other tricks can make a story come alive.

But Torrence's stories do more than just entertain. Her ''Br'er Rabbit'' tales—and other African-American ''animal tales'' passed down to her from descendants of slaves—are rich with history and illuminating evocations of a lost age. They also document the antique dialect of the slaves, a mixture of African mother tongues and white English learned on southern plantations (''Br'er,'' for example, means ''brother'' or ''mister''). On one level the tales serve as moral parables, in which wisdom is prized and greed is penalized, and on another they're instruments of insurrection, rife with seemingly nonsensical code words and phrases that signaled secret places where slaves would meet to escape north via the Underground Railroad. ''Now people are realizing that the heritage of Br'er Rabbit is more than little kiddie stories,'' Torrence told *Seattle Times* reporter Mary Elizabeth Cronin in May 1998. ''[T]hese stories were important to the making of history.''

Supported by the Storytelling Community

Torrence could keep up the hectic pace of her career for only so long before it began to take a toll on her health. A case of arthritis worsened in 1993, leaving her dependent on a wheelchair. Nevertheless, she kept going, scheduling six or eight appearances each month. But over the next five years, a series of disparate health problems escalated. In June 1998, she was hospitalized for Pickwickian Syndrome, a relatively rare, serious condition involving congestive heart failure, high blood pressure, diabetes, respiratory and pulmonary complications, weight control problems, and distressed or nonfunctional muscles and bones. Her condition left her immobile, and she had to learn once again how to walk and feed herself. A therapeutic regimen, which included oxygen treatment, physical therapy, and weight reduction, put her on the road to recovery. After losing 150 pounds and making strides in her rehabilitation, she was able to leave the hospital in October.

While she was hospitalized her medical bills piled up, depleting her health insurance coverage as well as her personal funds. She sank deep into debt—until the storytelling community rallied on her behalf, establishing the Jackie Torrence Medical Fund and raising thousands of dollars from supporters. At the 1998 National Storytelling Festival, where Torrence had been scheduled to perform, the storytellers who appeared in her stead donated their stipends to the fund. Other participants and attendees made contributions as well, yielding more than $5,700 at the festival alone. Though a gifted speaker, Torrence struggled to find the words to express her deep-felt gratitude in the pages of *Storytelling Magazine*: ''I haven't worked since June, so I haven't made a cent. But my bills have been paid. I'm not eloquent enough to find the words to thank people for what they've done for me.''

To Torrence's fans, however, her eloquence remains undisputed. Preserved on audio and video tape as well as in print, her vast repertoire of stories—which runs the gamut from hair-raising scary to knee-slapping silly—continues to delight audiences. She has taken her responsibility as a storyteller seriously, choosing her heroes and villains very carefully (in Torrence's world, stepmothers, who are far more plentiful in these days of broken families, no longer come across as evil). And her influence is far-reaching: Both Disney and Steven Speilberg's DreamWorks team have approached her for advice on telling stories better, while corporations like IBM and AT & T have learned from her how to sharpen their communications skills.

Although Torrence has benefited greatly from the support of others, particularly in recent times, she does not forget the years of struggle in which she relied solely upon herself. These are the realities that so many classic fairy tales neglect to impart—which is why you'll be hard-pressed to find a story like ''Snow White'' among Torrence's cache of tales. Relating a childhood anecdote in which an aunt told her, ''Snow White, baby, you ain't never gonna be,'' Torrence explained to the *Seattle Times*: ''It wasn't meant that because I'm black I'm never going to be white. It meant . . . whatever I get, there isn't going to be a prince getting it for me. I've got to make my own way.''

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David Trimble

David Trimble (born 1944) was a member of the British parliament and a key figure in the historic Northern Ireland peace agreement of 1998. He was honored for this accomplishment with the Nobel Peace Prize.

David Trimble began his career as a hard-line Protestant Unionist. To the surprise of most involved, he became a key figure in an historic peace agreement in violence-plagued Northern Ireland. After a long career as a law professor, he was elected in 1990 as a member of Britain's parliament. Trimble became leader of the pro-British Ulster Unionist Party in 1995. His tough stance against the Irish Republican Army (IRA), which struggled for the independence of Northern Ireland, aligned him well with the ideals of his party. His election was seen as a blow to the peace process in the region. No one expected that the temperamental member of the Orange Order would take center stage in forging a deal with his longtime enemies, setting aside personal skepticism to reach an agreement that would end three decades of conflict. In April 1998, Trimble was instrumental in hammering out the Good Friday compromise that was approved by a democratic vote on May 22, 1998. It established an independent legislative council for Northern Ireland and bridged a relationship with the Irish Republic, but allowed the region to remain part of Britain. Trimble was elected first minister of Northern Ireland in the new assembly. That December, Trimble and John Hume, of the Social Democratic and Labour Party (SDLP), were awarded the Nobel Peace Prize ''for their efforts to find a peaceful solution to the conflict in Northern Ireland,'' according to the official Nobel Prize web site.

Trimble was born William David Trimble on October 15, 1944, in Belfast, Northern Ireland, to William and Ivy Trimble, whose roots were English Protestant. He grew up in a comfortable middle-class home and attended Bangor Grammar School, then studied law at Queen's University Belfast (QUB) in the late 1960s. A quiet and serious student, he completed his law degree and took a position at QUB as a lecturer in 1968. Though called to the Bar of Northern Ireland in 1969, he did not practice, preferring to stay on at QUB for much of his career. He was promoted to senior lecturer in 1977, and held that post until 1990. He also served as assistant dean of the law school.

Political Beginnings

Trimble first entered politics in the early 1970s by joining a group called Vanguard. This organization sought to merge a number of splinter factions into one political party. It was created out of the philosophy of Northern Ireland's largest and most important Protestant party, the Ulster Unionist Party (UUP). Vanguard's leader, William Craig, became a controversial figure at the time for his statements opposing civil rights and promoting the use of deadly force—particularly against Catholics—in establishing a pro-British semi-independent Irish state. The paramilitary group's massive motorcycle rallies were a trademark, and Trimble is remembered for his support of a 1974 loyalist strike during which Protestants protested a power-sharing agreement. Trimble, however, often did not seem to agree with the group's inflammatory stance. In 1975, Trimble was elected to the Northern Ireland Convention from South Belfast, representing Vanguard. At one point, Craig reversed course and came out in support of a voluntary coalition with a major party, causing a rift in the ranks of Vanguard. Trimble stayed aligned with Craig and was named the party's deputy leader. Eventually, though, he drifted toward the mainstream and joined the UUP in 1978.

Elected to Parliament

Although he spent many more years in academia, Trimble began serving as the UUP's honorary secretary. He was also chairman of the Lagan Valley Unionist Association and chairman of the Ulster Society from 1985 to 1990. These right-wing groups organized protests against the Anglo-Irish Agreement of 1985, which gave the Catholic Irish Republic a consultative voice in Northern Ireland politics. Trimble was then elected to the British Parliament from Upper Bann in a 1990 by-election. He established himself as an active politician, holding frequent meetings with other lawmakers in Ireland, England, and the United States. However, he was not known for his charm or compromising ways. Instead, he was viewed as a outspoken and rather undiplomatic personality, who was prone to rises in temper.

Peace talks ensued between Britain, Protestant and Catholic parties in Ireland, and Sinn Fein, the political arm of the IRA. Britain announced that, unless a majority wanted to keep the status quo, it was not interested in maintaining Ireland as a part of Great Britain. In 1993, the Downing Street Declaration was signed, which entitled Sinn Fein to participate in deciding the fate of Northern Ireland if the IRA agreed to renounce violence. Specific points came under debate for many months, but the IRA declared a cease-fire, and there seemed to be some progress toward a peaceful future for Ireland.

Led Ulster Unionist Party

In 1995, much to the surprise of observers, Trimble was elected leader of the UUP over the more moderate, John Taylor. Several months prior to the 1995 election, an event occurred which cemented Trimble's reputation as a militant and increased his popularity within the ranks of the UUP. He was instrumental in opposing a police ban that tried to prevent a march of the Orange Order (a coalition of Protestant groups) in a Catholic district in Portadown, Armagh County. This event became known as ''the siege of Drumcree.'' The following year, Trimble again attended the march in his Orange sash and bowler, and again the police were ordered to halt the march, but eventually relented. Trimble was seen on television walking down Garvaghy Road while throngs of Catholic protestors were beaten back by police. To the UUP, Trimble was a solid representative of Protestant loyalties and strength under duress. But to others, Trimble was seen as an extremist. His election was considered a blow to any hope of reaching an agreement.

After a temporary halt, talks with Sinn Fein commenced in Belfast in June 1996. Former U.S. senator, George Mitchell, was dispatched to Ireland to chair the peace talks, despite grumblings that he was pro-Catholic. After another pause, the talks geared up in September, despite the fact that a bombing by a splinter faction of the IRA killed 29 and injured more than 200 in Omagh. Also playing a large part in the talks was John Hume, leader of the Social Democratic and Labour Party (SDLP), the moderate Catholic party. He had been heavily involved with the peace talks for many years. Trimble remained firmly in favor of Ireland continuing to be part of Britain, but recognized a duty to sit at the table and discuss peace for the violence-weary region, both for moral and political reasons. For years, he refused to sit in the same room as Sinn Fein representatives. ''We could have stayed back and waited for the talks to collapse without us,'' Trimble remarked, according to Barry Hillenbrand in *Time* magazine. ''But then we would have been accused of blocking peace.''

Peace Agreement Reached

As the talks dragged on into 1998, Mitchell became concerned, as violence appeared to be increasing in the region. He worried that one of the leaders in the talks might be assassinated. Therefore, he and British prime minister, Tony Blair, set a deadline of May to either finalize an agreement or give up the effort. The parties set a new deadline of Thursday, April 9, 1998, at midnight (the day before the Christian holiday of Good Friday), although negotiations stretched out for 17 hours past that time. A landmark settlement that was reached on April 10, outlined a compromise. Northern Ireland would have its own assembly, thus governing itself, while remaining a province of Great Britain. A representative number of Catholics and Protestants would serve in this new legislature. In addition, the Republic of Ireland agreed not to claim the area as part of its own territory, although it would provide some guidance with issues such as tourism, transportation, and the environment. With this compromise, Catholics could forge a closer relationship with Ireland, while Protestants would be pleased that the region remained part of Britain. Subsequently, a majority vote from both sides was required for the treaty to become official. On May 22, 1998, the plan was approved by 94 percent of voters in the Irish Republic. In Northern Ireland, the vote was 71 percent approval.

Trimble took a considerable risk, both personally and politically, with his role in the peace talks. A large portion of Ulster Unionists and other Orange Order groups felt that he had betrayed their interests. After the vote, the region experienced some violent uprisings by disgruntled opponents of the plan from both sides. In some parts of his Portadown district, people were so angered that it was not safe for Trimble to visit. Despite these reactions, he was elected first minister of Northern Ireland at the new assembly's first meeting. Perhaps to allay the concerns of Protestants, he announced that the IRA would have to start decommissioning weapons before they would be allowed to participate in the provincial assembly. Sinn Fein was perturbed, countering that the stipulation of disarmament was not part of the original treaty, but Trimble disagreed. He offered to meet directly with Sinn Fein leaders, along with other party leaders, for discussion on moving forward. This was a major step in relations between the groups.

In September 1998, Trimble met and spoke with Sinn Fein leader, Gerry Adams, to discuss the future of the nation and the possibility of sharing power. Trimble labeled the meeting ''civilized and workmanlike,'' according to Marjorie Miller in the *Los Angeles Times*. It marked the first time since 1922 that Irish Protestant leaders from Northern Ireland had met fact-to-face with Catholic leaders from the Irish Republic. Throughout prior peace talks, Trimble refused to make eye contact with Adams, and the two com-

municated entirely through intermediaries. Earlier in the week they had spoken to each other directly for the first time with others in the room. However, Trimble refused to shake hands with Adams until the IRA agreed to disarmament. Adams reportedly told Trimble that Sinn Fein has distanced itself from the IRA and is not even able to give such orders.

For their roles in the peace talks, Trimble and Hume were awarded the Nobel Peace Prize in a December 1998 ceremony. The winners split the cash, worth roughly $950,000. Adams was noticeably left out; but expressed support for the winners. Some commentators, and Trimble himself, worried that the honor was premature. Violence had persisted in the region and the IRA steadfastly refused to give up its weapons. If Trimble adopted a hard-line approach, the fragile arrangement could be threatened. On the other hand, a conciliatory attitude would surely serve to further divide his party. After the Nobel Prize winners were announced in the fall of 1998, Trimble, noted to the BBC, ''We know that while we have got the makings of a peace, it is not wholly secure yet.''

Though Trimble holds an extremely public place in world affairs, he is an intensely private man. He was married once and divorced. In 1978, he married Daphne Orr, one of his former law students. They have two sons and two daughters. Trimble enjoys reading and listening to opera; his favorites include Verdi, Strauss, and Wagner.

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Lana Turner

The rise of Lana Turner (1920–1995) from humble origins to Hollywood stardom made her an inspiration to a generation of young American women. She achieved great popular acclaim during her acting career, but her personal life was marred by a series of failed marriages and scandals.

Lana Turner was born on February 8, 1920 into a financially strained family that lived in the rural area of Wallace, Idaho. Her father, Virgil, held a variety of jobs, including miner, insurance salesman, and bootlegger. As the family struggled to make ends meet, they moved often and Turner's education suffered. In 1928, her parents separated, and she moved with her mother to stay with friends in Modesto, California. Turner's mother took a job in San Francisco and was reunited with her daughter after discovering that friends in Modesto had physically abused the child. In 1930, while Turner and her mother were in California, Virgil was killed after winning a high-stakes craps game. Turner and her mother remained in San Francisco for three years before moving to Los Angeles in 1933.

Miraculous Discovery

The Turners did not have an easy life in Los Angeles. It was difficult for a single parent to make a living during the Great Depression, but Turner's mother made her daughter attend high school instead of taking a job to supplement the family income. Turner did not apply herself fully as a student, but that cavalier attitude had a totally unexpected consequence. One afternoon in 1936, she decided to have lunch at a nearby restaurant instead of attending classes. Accounts differ as to where she was eating, but it is thought that she was either at Schwab's drugstore (as Hollywood

publicists later insisted), the Top Hat Cafe, or Currie's Ice Cream Parlor. As she ate her meal, Turner was noticed by Billy Wilkerson, publisher of the *Hollywood Reporter.* Wilkerson was so taken by her wholesome good looks that he introduced Turner to Zeppo Marx, a member of the Marx Brothers comedy team, who also ran a casting agency for the film industry. Marx immediately recognized what Wilkerson had seen in Turner and introduced her to Warner Brothers' film director Mervyn LeRoy, who in turn decided to cast her in his upcoming film *They Won't Forget.* LeRoy suggested that Turner adopt the first name of ''Lana,'' advice which she readily accepted. In a matter of days Turner had gone from being a poor high school student to a film actress earning $50 per week, a handsome sum at the time.

Turner's first film appearance was as a little-noticed extra in the classic, *A Star is Born,* but her second performance in *They Won't Forget* had an electrifying effect. As Turner herself recounted years later, she and her mother attended the first screening of the film and were mortified by the whistles from men in the audience when Turner appeared onscreen wearing a tight fitting sweater. In fact, Turner would come to be known as the original ''Sweater Girl.'' Although the enthusiastic male response may have embarrassed Turner, to Hollywood filmmakers, such reaction meant only one thing—box office success.

Professional Success and Personal Strife

During the next two years, Turner continued to make films while completing her high school education at studio schools. LeRoy transferred to Metro-Goldwyn-Mayer Studios (MGM) in 1938, and was followed by Turner. She completed her high school studies in 1939, and began spending more time making movies. Turner was given her first starring role later the same year in *The Dancing Coed.* As Turner's career progressed, she began making a name for herself among Hollywood's party set. In 1940, she married bandleader, Artie Shaw, on a whim in Las Vegas. Shortly thereafter turner became pregnant. MGM officials did not wish to see their sexy starlet assume a more maternal look and convinced Turner to obtain an abortion, an illegal medical procedure at the time. Her marriage to Shaw ended after only four months.

Turner's loyalty to MGM was rewarded, as she received increasingly important roles in the early 1940s. Her social life was also very active. She was reported to have dated such notable figures as actors Clark Gable and Robert Stack, bandleader Tommy Dorsey, and movie producer, aviation pioneer, and oilman Howard Hughes. Despite having had these highly publicized relationships, Turner's second marriage was to the relatively unknown Stephen Crane, a restaurateur from Indiana. Once again Turner became pregnant, only to discover that Crane was still legally married to his first wife. She was inclined to leave Crane, but at the studio's insistence, and after suicide attempts by Crane, she agreed to marry him again after his divorce was finalized in 1943. Their daughter, Cheryl, was born later in the year. Turner sued Crane for divorce in 1944. Despite personal turmoil, Turner continued to receive good parts, including the role of Cora Smith in *The Postman Always Rings Twice* in 1945. She also became a favorite ''pin-up'' of servicemen during World War II.

Turner's personal life made bigger headlines than her movies during the late 1940s. Her involvement with actor Tyrone Power, who was married at the time, was widely followed by the popular press, as was her association with legendary singer Frank Sinatra. After Power divorced his wife in 1948, only to marry someone else, Turner immediately married Henry J. Topping, a businessman. Their marriage did not prove to be a happy one. Turner suffered a miscarriage, sued Topping for divorce, and made an attempt on her own life in 1951. Her fourth husband, actor Lex Barker, sexually abused Turner's ten-year-old daughter, Cheryl Crane. When Turner discovered Barker's crime in 1957, she immediately divorced him. According to Cheryl, Turner held a loaded gun to his head as he slept, before deciding that his life was not worth her incarceration.

Indignity and Rejuvenation

Despite the turmoil of her personal life, Turner's career continued to thrive throughout the 1950s. Her performance as an abused starlet in *The Bad and the Beautiful* brought her first critical recognition. She also received an Academy Award nomination for her 1957 portrayal of Constance MacKenzie in *Peyton Place.* Her professional success was once again eclipsed by her life off screen, however. Turner confided to her daughter in 1958 that she feared that her current lover, small-time mobster Johnny Stompanato, would become violent with her. Shortly after this discussion, Stompanato threatened to cut Turner's face with a coat hanger. Upon hearing this threat from an adjoining room Cheryl found a large knife and went to her mother's defense. In the ensuing struggle, Cheryl fatally stabbed Stompanato in the chest. The stabbing was eventually ruled a justifiable homicide but the entire affair, including Turner's testimony at the coroner's inquest, was highly publicized. This negative publicity threatened to make Turner too controversial for any studio to hire. Under these circumstances Turner's next contract for *Imitation of Life* in 1959 called for her to be paid almost exclusively in royalties rather than the more customary salary. In this way the studio would not have to pay her much if the film proved a commercial failure. The strategy backfired however when *Imitation of Life* proved a tremendous success and eventually netted Turner $1 million. The success of the film demonstrated that Turner was still a popular actress. She continued to work steadily until the late 1960s.

Denouement

By the end of the 1960s, Turner's age made her unsuitable for the type of role that she had played throughout her career. She still maintained an active and turbulent social life, marrying rancher Fred May in 1960. The marriage lasted for two years. Her sixth marriage, to producer Robert Eaton ended in 1969. Turner attempted to broaden her acting horizons by appearing on television but her series, *The Survivors,* lasted only 15 weeks in 1969. Shortly prior to the series' cancellation Turner entered her seventh and final marriage, to nightclub hypnotist, Ronald Dante. The mar-

riage ended after just a few months, when Dante walked out on Turner and allegedly defrauded her of $35,000. For the rest of her life, Turner would remain single. In the wake of the failure of her marriage and *The Survivors,* Turner attempted to perform on stage. She was so painfully shy in front of a live audience, however, that she found it difficult to talk, much less perform. Her last feature film appearance was in *Bittersweet Love* in 1974. Turner enjoyed a final acting stint on the prime-time television drama *Falcon Crest* in the early 1980s. She retired from acting in 1983 and moved into a two-bedroom condominium in Los Angeles.

Turner's personal life improved during her later years. In 1985, her daughter Cheryl wrote an autobiography, *Detour: A Hollywood Story,* detailing the travails of her childhood. Although the book was highly critical of Turner as a mother, talking about its contents brought mother and daughter closer. Turner lived a quiet life, out of the public eye, during the 1980s. A heavy smoker throughout her life, Turner was diagnosed with throat cancer in the early 1990s. The cancer spread to her jaw and lungs by 1992, and she died at her home in Los Angeles on June 29, 1995.

Lana Turner exemplified Hollywood stardom during the 1940s and 1950s. Her improbable discovery and ongoing popularity made her a major public figure throughout her life. The notoriety of her off-screen activities did nothing to lessen her fame.

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U

Matt Urban

Matt Urban (1919–1995) was the most decorated soldier in U.S. military history, receiving 29 medals and awards for bravery during his 20 months of service in Europe during World War II.

Matt Urban was born in Buffalo, New York, on August 25, 1919, just after the end of World War I. He excelled at sports, particularly boxing, and dreamed of a career as an athletic coach. Urban graduated from Cornell University with a degree in history and government. His career plans were interrupted by the entry of the U.S. into World War II in December 1941.

Glory

While in college, Urban joined the Reserve Officer Training Corps and was an early draftee. His first assignment was as Morale and Special Services Officer with the 9th Infantry Division, which was to participate in the invasion of North Africa in November 1942. During the unit's first action, Urban exhibited the courage and willingness to take independent actions that were to make him an outstanding soldier.

While the 9th Division boarded landing craft to invade North Africa, Urban was ordered to remain aboard ship to prepare entertainment for troops returning from the battle. Upon hearing that heavy resistance was being met on the beach, Urban defied his orders and rowed himself to shore in a rubber raft to participate in the battle. While he was preparing to leave the ship, his colonel threatened him with a court martial for disobeying orders. Urban insisted that his rightful place was at the side of his friends who were in danger, and defied a direct order. Upon reaching the beach, Urban replaced a wounded platoon leader and was promoted to executive officer of the F Company of the 2nd Battalion for his exploits.

By March 1943, U.S. forces had advanced to Tunisia, where they and the British Eighth Army had trapped the remnants of the Afrika Corps. In an attempt to break out of their entrapment, German troops attacked U.S. positions in the vicinity of the Kasserine Pass, in the first major action involving American ground forces in World War II. Urban distinguished himself in these engagements, knocking out a German observation post single-handedly and then leading F Company in a successful frontal assault on a strong enemy position. He suffered injuries to his hand and arm during these operations. Urban's unit also repelled numerous German attacks on their positions. For his efforts in the Battle of Kasserine Pass, Urban received two Silver Stars, a Bronze Star, and two Purple Hearts.

Following the Allied victory in North Africa, the 9th Division was shifted to Britain and participated in the invasion of Normandy. On June 14, 1944, Urban's unit became involved in an engagement near the town of Renouf, France, just inland from Utah Beach. During this fight, Urban used a bazooka to destroy a German tank and suffered a severe injury to his left leg. On the following day, he was shot through the right forearm, and was evacuated to England to recuperate.

While confined to a hospital in southern England, Urban read a newspaper account of his unit's exploits near the town of St. Lo, France. When he heard that the 2nd Battalion had suffered heavy casualties, Urban discharged himself from the hospital and made his way to the front, still limping from his leg wound. Upon his arrival at the front, Urban was immediately engaged in a furious firefight. With the 2nd

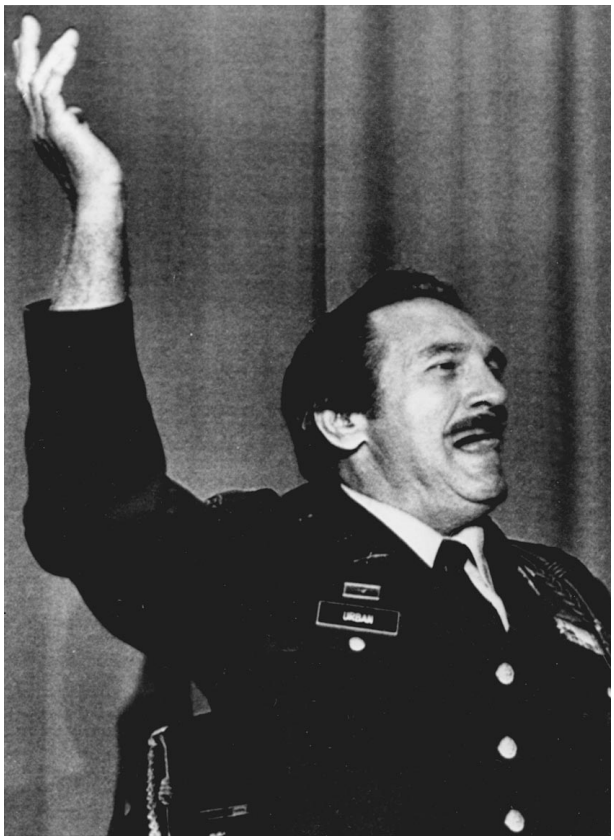

Battalion pinned down by heavy artillery fire and threatened with encirclement, Urban led his force forward, helped man a tank that had suffered crew losses, and eventually brought the battalion to safety. Shortly after this battle, the commander of the 2nd Battalion was killed, and Urban was promoted to become his replacement. When subsequently wounded by shrapnel in the lower back and chest, Urban refused hospitalization to remain in action with his unit. Marveling at his ability to return to action after being wounded, Urban's fellow soldiers nicknamed him ''The Ghost.''

Soldiers who were not familiar with Urban could find his motivation and initiative in combat baffling. In after-action reports of Urban's conduct in the battles near St. Lo, one soldier referred to him as ''one of the craziest officers'' who was ''probably a replacement'' given his seemingly foolhardy lack of fear during fierce combat. The same soldier went on to report that Urban's heroics, despite their apparent craziness, inspired his unit to move forward and fight their way to safety.

Allied forces broke out of the Normandy Peninsula during the summer of 1944 and raced across France and into Belgium, Luxembourg, and the Netherlands. By September, Urban and his unit were involved in fighting in the vicinity of Philippeville, Belgium. As the 2nd Battalion attacked German defensive positions, Urban was hit in the neck by a machine gun bullet. His injuries appeared so severe that he was administered last rites by a priest on the scene. Urban managed to survive his injuries; however, he suffered permanent damage to his vocal chords. By the time he had recovered from this injury, in February 1946, World War II had ended. At the end of the war, Urban had accumulated 11 medals for participation and valor, but there were many more to come.

A colonel and a staff sergeant who had witnessed the limping Urban returning to the front to lead his men near St. Lo had filled out paperwork recommending that Urban be awarded the Congressional Medal of Honor. Unfortunately, the colonel was killed in action shortly thereafter, and the paperwork was lost in the Army bureaucracy where it would remain, unseen, for more than 35 years.

A reporter conducting research on Urban's military service in the late 1970s discovered the lost Medal of Honor recommendations. The Army began conducting investigations of his conduct to determine his worthiness for the Medal. Upon locating several eyewitnesses to Urban's exploits, the recommendation was upheld. On July 19, 1980, President Jimmy Carter presented Urban with the Congressional Medal of Honor. With receipt of this medal, Urban became the most decorated soldier in the history of the U.S. armed forces.

Urban's Medal of Honor citation was unusual for a reason other than its tardiness: it cited him not for one act of bravery alone, but for consistent bravery exhibited over several actions. As reprinted in the *Congressional Record* it reads: ''Captain Urban's personal leadership, limitless bravery and repeated extraordinary exposure to enemy fire served as an inspiration to his entire battalion. His valorous and intrepid actions reflect the utmost credit on him and uphold the noble traditions of the United States Army.''

After leaving the army, Urban secured a position as a writer on veterans' affairs for *Liberty Magazine.* After three years as a writer, Urban returned to the field of athletics and recreation as the city recreation director for Port Huron, Michigan, a position he held from 1949 until 1956. He then served as the director of the Monroe, Michigan community center for 16 years before becoming director of the Holland, Michigan civic center and recreation department in 1972. Urban became a devoted softball player and enthusiast, and was known around Holland as ''Mr. Softball.'' He retired in 1989, stating that he might well have become a lawyer or public speaker had his vocal chords not been damaged in combat. Urban remained active in veteran's affairs and provided assistance to young people embarking on military careers. Urban died on March 4, 1995, in Holland, Michigan. The city of Holland named a public park and a recreation complex in his honor later that year.

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V

Atal Behari Vajpayee

Indian prime minister, Atal Behari Vajpayee (born 1926), served briefly as India's head of state in 1996. Two year later he reclaimed that leadership role when the Bharatiya Janata Party (BJP) mustered enough support in parliament to lead a coalition government. Vajpayee was a popular leader who spent his entire career in service to his country. He was known to distance himself from Hindu extremists within his party.

Vajpayee was born December 25, 1926, in the central Indian city of Gwalior, Madahya Pradesh. He was one of seven children of Shri Krishna Behari, a secondary school teacher and Hindu scholar. The family belonged to the Brahmin caste, the highest social level in Indian society. As a teenager, Vajpayee joined *Rashtriya Swayamsevak Sangh* (RSS), a secret right-wing Hindu youth organization whose name means ''National Voluntary Service.'' He participated in the movement to liberate India from British colonial rule. As a result, he was imprisoned in 1942 and jailed for 24 days. Vajpayee graduated from Victoria College (now called Laximbai College) in Gwalior and went on to earn a master's degree in political science from Dayanand Anglo-Vedic (D.A.V.) College in Kanpur.

Vajpayee started taking courses for a law degree in Lucknow, the capital of Uttar Pradesh, but left school to take a job as the editor of a magazine published by the RSS. According to John F. Burns in the *New York Times,* the RSS ''is considered the fountainhead of Hindu nationalism.'' On its own party's web site, the group reveals that the ''RSS has always been dubbed 'communal,' 'reactionary,' and what not by its detractors.'' It was founded in 1925 and was nurtured in the 1940s by M.S. Golwalkar, who opposed Mahatma Gandhi's position of ''Muslim appeasement.'' Although the RSS had ''the greatest respect for the Mahatma,'' according to the BJP web site, 17,000 members of the group, including the leader, were accused of conspiracy in his murder. One Hindu nationalist, Naturam Vinayak Godse, was found guilty of the 1948 assassination, just a few months after Gandhi helped free India from British control.

Elected to Parliament

In 1951, Vajpayee, who always wanted to become a journalist, ''came into politics by mistake,'' as he told Hari Ramachandran in the Reuters news service. He joined an early conservative political party, *Jana Sangh*, which was heavily influenced by Hindu nationalism, and served as private secretary to its founder and president, Shyama Prasad Mukherjee. When Mukherjee died in 1953, Vajpayee stood out as a top name in the party, especially since he had also kept busy editing and writing for party publications, in addition to spending some time as a social worker. He became leader of the *Jana Sangh* party (which was the predecessor to the BJP) in 1957 and was elected to the lower house of parliament, *Lok Sabha* (House of the People) that same year. During this time, the country's leader was Jawaharlal Nehru, who led India from its independence in 1947 until his death in 1964.

In 1962, Vajpayee was elected to the other house of parliament, *Rajya Sabha*, or Council of States, where he served until 1967, and again from 1986 to 1991. The legislator served as president of his party, *Jana Sangh*, until 1977, spending the whole time as leader of the opposition in par-

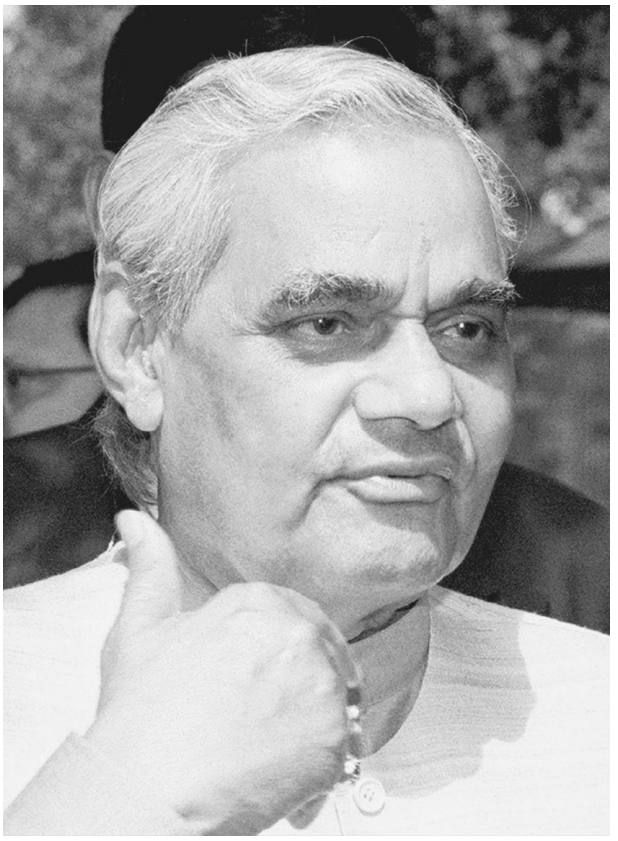

liament. On June 26, 1975, he was arrested during Prime Minister Indira Gandhi's ''emergency,'' a point at which she outlawed the RSS and arrested thousands. In 1977, Vajpayee became minister of external affairs, or foreign minister. He held that post until 1980, when he helped found the BJP, serving as its president from 1980 to 1986. Vajpayee was elected to the *Rajya Sabha* again in 1986, serving until 1991. In 1992, Vajpayee's party suffered a serious blow when Hindu extremists destroyed a sixteenth-century mosque in the northen town of Ayodhya, spurring nationwide riots that ended in more than 3,000 deaths.

Vajpayee had cultivated a moderate position within the staunchly pro-Hindu BJP and built an impressive resume of government activity. He served on the Indian Delegation to Commonwealth Parliamentary Association meetings held in Canada in 1966, Zambia in 1980, and the Isle of Man (Britain) in 1984. He held positions on the Committee on Government Assurances from 1966 to 1967 and the Committee on Public Accounts from 1969 to 1970. An avid traveler, he attended a parliamentary goodwill mission to East Africa in 1965, a parliamentary delegation to Australia in 1967, and an Indian delegation to an Inter-Parliamentary Union Conference held in Japan in 1974, Sri Lanka in 1975, and Switzerland in 1984. In addition, he was part of a parliamentary delegation to the European Parliament in 1983 and went along on a delegation to the United Nations General Assembly in 1988, 1989, 1990, and 1991. He also served on the National Integration Council in 1958-62, 1967-73, 1986, and again beginning in 1991.

Became Prime Minister

Vajpayee briefly held the seat of prime minister in 1996, when the BJP took the most number of seats in parliament. Since no party held a majority, BJP was given the first shot at establishing a new government. In order to gain control, the BJP would have to form a coalition with other parties. However, a rift developed with the two other mainstream parties, the Congress Party and United Front, who feared that the BJP would be too divisive, given its strong pro-Hindu stance. Though Vajpayee had cultivated a reputation as a moderate, who put great distance between himself and the nationalistic elements within his party, the BJP could not garner enough support. After just 13 days in office, Vajpayee was forced to step down. The United Front, a loose coalition of left-wing and regional parties, was sworn in. In November 1997, the Congress party withdrew its support and Prime Minister I.K. Gujral's government fell. The president subsequently dissolved the *Lok Sabha*.

Early in 1998, India held elections once again. No party emerged with a clear majority, but the BJP roused enough support to lead a coalition government and, once again, Vajpayee was named prime minister. This time, after taking the oath, he won a vote of confidence from parliament and maintained his position.

Nuclear Testing

In May 1998, the world was stunned to discover that India had detonated three nuclear devices in a series of underground tests. Shortly thereafter, neighboring Pakistan, India's major rival, responded with tests of their own. Many nations around the globe condemned the tests. The United States was embarrassed that it had not been able to anticipate the impending detonations, citing a massive failure on the part of American intelligence.

In the face of economic sanctions from America and other nations, Vajpayee defended the action, stating in *India Today,* ''The decision to carry out these tests was guided by the paramount importance we attach to national security.'' He later added in the interview, ''I would like to assure the people of the world, especially in our part of the world, that there is no cause for worry at all, much less any alarm, on account of India's action.'' He insisted that hundreds of nuclear tests have been performed by various countries, with no violent repercussions, and admitted that no further tests were scheduled. Vajpayee remarked, ''Millions of Indians have viewed this occasion as the beginning of the rise of a strong and self-confident India,'' and brushed off threats of political and economic effects, saying, ''Yes, our action has entailed a price. But we should not worry about it. India has an immense reservoir of resources and inner strength. . . . Sanctions cannot and will not hurt us.''

Vajpayee has never married. Since the late 1950s, he has lived with the daughter of a close friend, Namita Bhattachariya; her husband, Ranjan; and their daughter, Neharika; first on the campus of Delhi University and later in a white colonial in central Delhi. He has adopted her family as his own and is secretive about his private life. Vajpayee is a noted poet and has published several volumes of verse. He is also revered as a colorful orator who never

prepares a speech, preferring to speak extemporaneously. Collections of some of his addresses have been published. The statesman and poet's favorite activities are reading and writing. He also enjoys travel, the arts, film, gardening, and fine cuisine. Vajpayee is opposed to the caste system and promotes women's liberation efforts.

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Gloria Vanderbilt

''Little Gloria'' Vanderbilt (born 1924) was the center of the most sensational custody battle in U.S. history. The girl who stuttered and could hardly put her feelings into words grew into a woman who discovered herself through acting, writing, drawing, painting, and designing. Her efforts led to the creation of a world-famous line of goods, all bearing her highly recognizable name.

Gloria Vanderbilt, the great-great-great granddaughter of shipping magnate, Cornelius Vanderbilt, has been in the limelight since childhood, when her mother and aunt fought a very public custody battle over the ''poor little rich girl.'' Vanderbilt first published a book of poetry in 1955 and has since published her memoirs and fiction. She married four times, only the last time happily. Vanderbilt made a name for herself as a very successful designer of jeans, perfume, shoes, linens, accessories, and even a frozen dessert. Then, tragedy struck when her 23-year-old son committed suicide before his mother's eyes.

Confusing Beginnings

Gloria Laura Vanderbilt, born February 20, 1924, in New York City, came from a long line of wealthy and famous people. She was a descendant of shipping baron Cornelius Vanderbilt. In her mother's family were diplomats and judges. Vanderbilt's father, Reginald Vanderbilt, a railroad heir, horse breeder, playboy, and alcoholic gambler, died when his daughter was 17 months old. Vanderbilt's mother, Gloria Morgan Vanderbilt, was a renowned beauty who took her daughter to live in Europe after her husband died. Her mother loved the cities and beaches of Europe and moved around quite a bit, living in Paris, Monte Carlo, Biarritz, and London. She socialized with many men, including a married businessman and a German prince, a member of the Mountbatten family, to whom she became engaged. Young Gloria spent much of this time with her grandmother, Laura Kilpatrick Morgan, and nurse, Emma Keislich, whom she called ''Dodo.''

Morgan became determined that her granddaughter would not live in Germany and plotted to have the girl live in America with her aunt, Gertrude Vanderbilt Whitney. At the age of ten, Vanderbilt became the subject of a bitter and public custody battle between her mother and her aunt. The battle captured the imagination of the American people, who read avidly about the proceedings in the daily newspapers. A newspaper article in the *Daily News* described Dodo's testimony: ''For five hours Mrs. Gloria Morgan Vanderbilt . . . listened to a tight-lipped nurse denounce her with virtuous relish as a cocktail-crazed dancing mother, a devotee of sex erotica, and the mistress of a German prince.'' Custody of ''Little Gloria'' was given to Vanderbilt's aunt, but she could see her mother on weekends and for the month of July. Gloria spent the next seven years living on the east coast with her aunt.

A Series of Husbands

Vanderbilt's aunt was aloof and old-fashioned, insisting that her niece be constantly chaperoned. In June 1941, at the age of 17, Vanderbilt went to California to visit her mother in Beverly Hills, where she felt like a bird released from a cage. There she dated movie stars and the rich and famous, including Howard Hughes. Not wanting to return to her life back east, and not wanting to remain with her mother, Vanderbilt decided to marry Pasquale (''Pat'') De Cicco, a 32-year-old Hollywood agent. De Cicco spent his wedding night drinking and gambling. For the next three years he verbally and physically abused his wife. The couple eventually divorced.

Soon after Vanderbilt married the conductor, Leopold Stokowski. Stokowski had the reputation of being a ladies' man and had been involved with the actress Greta Garbo. He had been married twice. He and Vanderbilt lived quietly, in a small flat, for the first few years of their marriage. They had two sons, Stanislaus and Christopher. After five years of marriage, Vanderbilt began to see an analyst who advised her to express herself. She rented a studio where she wrote poetry and painted. She also began taking acting lessons and performing professionally for a short while. The Stokowskis divorced after ten years of marriage and fought a custody battle over their sons. Vanderbilt won. Vanderbilt later married Sidney Lumet, a television director. They remained married for seven years; when she ended the union, Lumet attempted suicide. Vanderbilt's fourth marriage to Mississippi writer, Wyatt Cooper, lasted 14 years, until Cooper's death in 1978, after a series of heart attacks. The couple had two sons, Carter and Anderson.

A Commercial Success

Vanderbilt began her career as a commercial designer in 1971 when Don Hall of the Hallmark company saw Vanderbilt's drawings in an art gallery. The drawings were used in a line of paper goods. A collection of scarves was adapted from her paintings. Vanderbilt went on to design a line of blouses and a highly successful line of jeans. In 1980, she earned $10 million. Her name was seen on such products as perfume, sheets, shoes, leather goods, liqueurs, and accessories. In the mid-1980s, she launched a tofu-based frozen dessert. Vanderbilt was one of the first designers to make public appearances, a difficult thing for her because of her shyness.

Friends of Vanderbilt, who wished to remain anonymous, told *People* magazine in 1985, ''There has always been a vulnerable, childlike quality about her. She has had despair and aloneness, and maybe as a result she has terminal narcissism. A whole slice of her is a dreamy child. . . . Sometimes she can hardly speak, she is so shy. But when something interests her she may get on a run and bore you to death about a great piece of lace or something.''

In the 1980s, Vanderbilt began publishing her memoirs, *Once Upon a Time.* Vanderbilt said in an interview with *People,* that she did not write it as a form of therapy to resolve the pain she felt at her mother's indifference. ''I did it because I'm a natural-born writer. I consider it a piece of work, not therapy. I always knew I would do the book, and it fell onto the page.'' Her second book, *Black Knight, White Knight,* tells of her marriages to De Cicco and Stokowski. In it she wrote of Stokowski, ''With time, bitterness and pain gently slipped away, and a mysterious loving light shines strongly through the crystal of memory. Because as I have come to understand myself—I have also come to understand him. My mother, too, I have come to understand . . . And although I still search for her, and part of me probably always will, it is an ache I have learned to live with, and we have found, she and I, a place of peace where we rest together: closer perhaps in death than we ever were in life.''

A Mother's Tragedy

In July 1988, Vanderbilt experienced the worst nightmare of her life. Her son Carter Cooper, age 23, plummeted from the terrace of her 14th-floor penthouse to his death as she watched powerlessly. Vanderbilt contended that her son was not depressed or suicidal, but was disoriented from asthma medication he had taken. At first she was unable to accept his death. Six weeks later she joined a suicide support group, which she credits with saving her life. ''The Waspy background I came from, if you cried, you went into the bathroom and shut the door. Rich people do it differently. They don't communicate. The group met once a week. I wish it had met every day. You walk in, and it's a roomful of strangers—all rock bottom. There was someone who'd had it happen two days before; another to whom it had happened ten years ago. You could look at him and say, ''It's been ten years, and he's alive and okay.'' It took three years for Vanderbilt to believe that she would survive her grief. In 1996, Vanderbilt published *A Mother's Story,* about her son's suicide. She is very close to her youngest son, Anderson Cooper, and delights in her two granddaughters Abra and Aurora Stokowski, the children of Stan Stokowski.

A Stab at Fiction

In 1989, Vanderbilt published her first work of fiction, *Never Say Good-Bye: A Novel.* Book reviewer Joanne Kaufman called the work ''an exercise in self-indulgence. . . . .There is an effortful quality to Vanderbilt's writing, that of someone trying far too hard for a literary patina.'' Her 1994 novel, *The Memory Book of Starr Faithfull,* received better reviews. Kathleen Hughes noted in *Booklist* that ''Vanderbilt has persuasively re-created the life of an introspective child and the tormented woman she later became. The novel works both as an absorbing portrait of the sumptuous lifestyle of the privileged classes in the 1920s and 1930s and as the sad chronicle of an anguished life that slowly spiraled into madness.''

New Problems

In the 1990s, Vanderbilt sued her former lawyer and business manager, claiming that he and her psychiatrist formed an illegal company that defrauded her of $2 million. Because the lawyer failed to pay her taxes, when he should have, Vanderbilt was forced to sell her Southampton, New York, summer home and her Manhattan townhouse to pay the money she owed the Internal Revenue Service.

''I Am Determined to Survive''

Vanderbilt has experienced more triumph, tragedy, and public exposure than most people can ever imagine. She sees herself as a role model for others who have suffered loss. I remember a visit from a friend whose daughter had taken her own life about three years before. She said to me, ''You will laugh, and you will live again.'' Her words meant nothing to me. It was inconceivable. But of course she was right. It's almost nine years later now, and I've laughed and lived. But I'll never be the same. I am determined to survive because it will help others to know that if I can survive the worst thing that can happen, they can too.''

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Vercingetorix

Celtic chieftain Vercingetorix (c. 75 BC-c. 46 BC) battled valiantly to keep the Roman army from overrunning the territory of Gaul, as France was then called. His troops were defeated at Alesia and Vercingetorix was forced to surrender.

Revered in France as its first national hero, Vercingetorix managed to unite several sovereign Celtic tribes to do battle against the aggressive Romans. Vercingetorix was an Arverni, one of the many Celtic tribes who ruled over what is France today, northern Germany, the Benelux countries, and the British Isles. Originally a migratory race, scholars theorize that the Celts hailed from what is now southern Germany. During the Iron Age, they settled across much of the western European continent, and were known to be skilled on horseback and fierce in battle; they were also excellent goldsmiths. By the fifth and fourth centuries BC, Celtic iron tool culture was firmly established across much of the European continent from Spain to parts of Asia minor.

Developed but Disunited

The Celts conducted a system of trade with one another, and launched the viticulture industry in the Bordeaux area of France, still famous two millennia later for its wines. Culturally, Celtic Europe spoke similar dialects and shared a common faith in Druidism. This religion held that spirits lived in the natural world, in its forests and streams. A powerful caste of priests conducted Druidic rites and rituals, which in some cases involved human sacrifice. Despite their numbers, the Celts were not politically united, and this was to prove their fatal flaw. Instead, tribes such as the Arverni were ruled by chiefs with absolute sovereignty over their peoples.

The Celtic world into which Vercingetorix was born in about 75 BC had evolved into a complex society which made military success and economic stability dependent on peasant agricultural labor, and vice versa. This system was the precursor of feudalism, a noble-peasant economic dependency that would dominate Europe for much of the Middle Ages. Vercingetorix hailed from a noble ruling family likely situated in what is now the town of Auvergny—a name reflecting its Celtic Arverni origins—in south-central Gaul, as France was then called. He inherited the chieftainship of the Arverni from his father, Celtillus, who had attempted to ascend to a kingship over several other Celtic tribes during a time of political uncertainty in central France. As a result, Celtillus was likely slain by a conspiracy of nobles and chiefs in opposition to him. Ironically, his son would advance to the position of leader of several Celtic tribes, but only when the necessity of an alliance became apparent, when a determined Roman army threatened.

Trained to Lead

As befitting the son of a Celtic noble and member of the warrior class, Vercingetorix was likely provided with military training from an early age. He was probably schooled in Druid beliefs and rites as well. During his lifetime, the Druids had become a powerful force in Celtic civilization, and were an adamantly conservative element very much opposed to Roman encroachment. Other Celtic tribes, such

as the Boii, were more receptive to the economic promise and infrastructure development that Roman conquest offered.

In southern Italy, the Roman republic was evolving, through a series of wars, conquests, and personal betrayals, into an empire. Julius Caesar was a popular democratic leader, one of the men of the first Triumvirate who ruled around 60 BC, but departed from the comforts of the urbanized and highly developed capital to conquer Gaul. This decade-long military campaign is chronicled in his *De Bello Gallico* (''The Gallic Wars''), from which the story survives as an account of Vercingetorix and his times.

Caesar grouped all the Celts who lived in France as the ''Gauls,'' though he recognized there were separate kingdoms such as Belgae, Alemanni, Boii, and Arverni, among many others. In 59 BC, Caesar named himself governor of Cisalpine Gaul, the section of northwest Italy that lies below the Alps. From here he and Roman soldiers began making incursions into the rest of Gaul on the other side of the mountains. He conquered the Suevi, a Germanic tribe of southwestern Germany, whose name lends itself to the modern term for this region, Swabia. Caesar and the armies then overran the Helvetii—the Celtic tribe who inhabited present-day Switzerland—then battled the Belgae, another powerful group of Celts centered in what is today northern France and Germany. The Romans also gained an important foothold after vanquishing the Veneti of northwest France, whose lands lay along the coast of the Atlantic. This allowed Caesar an opportunity for successful incursions to the British Isles in 55 and 54 BC.

Roman Advances Increased

Varying tribes of Celts had been long threatened by the menace of Germanic peoples like the Suevi. The Germans periodically emerged from what was a vast and, to the Romans, mysterious forest that spread across Central Europe. At first Caesar helped the Celts of central Gaul repel German encroachments, and also acted as arbitrator between Celtic tribes and their enemy, but began attacking central Gaul's tribes such as the Arverni. Because of the harsh treatment Romans sometimes unleashed on those they conquered, Celtic uprisings in northern Gaul began in 54 BC and continued through the following year. During the winter of 53-52 BC, Caesar returned to Rome, but left a garrison of soldiers stationed in central Gaul.

An uprising of Celts, led by the Carnutes, slaughtered several Roman officials and traders at Cenabum (now Orleans, France) that winter. According to Caesar's chronicle, the news of the victory was shouted from Celtic settlement to settlement, and reached the borders of Vercingetorix's Arverni lands by the morning light. In his early twenties at that time, Vercingetorix wished to command a legion of Arverni and join with the Celts of central Gaul; his uncle, Gobannito, and several other elders thought this unwise, and so Vercingetorix was cast out of his capital, Gergovia, near what is today Clermont, France.

A New Military Alliance

Caesar wrote respectfully of his Celtic foe in *The Gallic Wars,* noting that the exiled but determined Vercingetorix then gathered a militia of beggars and outcasts, and began convincing Arverni nobles to listen to his plan. Eventually he staged a coup in Gergovia and cast out those leaders who had rejected an offensive attack on the well-equipped, well-organized Romans.

Vercingetorix then sent out emissaries to secure an allegiance, via the enforced handover of hostages, with several other Celtic tribes who ruled over sections of Gaul. These included the Senones, Parisii, Pictones, Cadurci, Turoni, Aulerci, Lemovice, and Andi, among others. He was named commander-in-chief. That winter, with Caesar still in Rome, Vercingetorix and Celtic armies began battling Roman garrisons in northern France. Caesar returned immediately upon learning of the attacks, though crossing over the Alps with an army, horses, and supplies was no easy task during the winter months. Roman legions began attacking Celtic settlements in vulnerable southern Gaul, many of whose men and arms had been sent north with Vercingetorix. Meanwhile, Vercingetorix had launched an assault on Gorgorbina, a town of Celtic Boii already loyal to Rome.

Vercingetorix and his army were defeated at Vallaunodunum (modern Montargis), and then Caesar retook Cenabum from the Celts, and burnt it to the ground. Caesar was in the process of taking the town of Noviodunum, whose Celtic Bituriges were handing over tribute and men, when the army of Vercingetorix was spotted in the distance. The Bituriges quickly shut their gates on the Romans, and a battle with Roman cavalry followed. Noviodunum then fell to the Romans, who planned to take the city of Avaricum (Bourges) next.

United with Aedui

As a result of these setbacks, Vercingetorix called a summit at Bibracte, the stronghold of the Aedui, another great Celtic tribe who ruled over the lands to the north and east of the Arverni. The Aedui, according to the classical historian Plutarch in *Lives of the Noble Grecians and Romans,* ''had styled themselves brethren to the Romans, and had been much honoured by them.'' This last great alliance in effect made Vercingetorix the first—and last—leader of a unified Celtic nation.

Vercingetorix and his followers decided to burn their own settlements along the way, making it impossible for the Romans to obtain food in hostile territory. Twenty cities across the land of the Bituriges were set afire, and some in other areas as well. They decided not to burn Avaricum and defend it instead. But the Romans laid siege to Avaricum for several months, and eventually defeated the Celts in a bloody battle.

Next on the Roman agenda was Gergovia. Vercingetorix recovered sufficiently from the setback of Avaricum to defend his hometown with renewed troops and determination. When the situation degenerated into a stalemate, Caesar's armies began marching toward Lutetia

(Paris), burning everything Celtic they encountered along the way. Vercingetorix was forced to move against this, suffered an attack by the Roman cavalry, and had to retreat to Alesia. The walled center of the Celtic Mandubi tribe, Alesia was set on a hill and was theoretically easy to defend. The Romans built a massive fortification around it, however, with their usual marvels of defensive engineering constructed—towers, battering rams, screens on wheels—on the side facing the hill. They also constructed walls at the rear to protect it from Celts arriving as reinforcements, for Vercingetorix had sent out emissaries in the middle of the night back to their own home states for additional men, arms, and horses. Caesar wrote that a quarter-million Celts arrived to do battle at Alesia. Plutarch places this number at 300,000, and notes that inside Alesia's walls was already a Celtic force of about 170,000.

Vercingetorix Surrendered

But the Romans, who also had dug deep trenches, simply waited for Vercingetorix and the Celtic army to run out of provisions. Vercingetorix sent out sorties to battle the Roman soldiers, but poor communication and coordination of efforts plagued the poorly-organized Celts, and they suffered numerous reverses. Vercingetorix's cousin, Vercassivellaunus, battled from the rear in one coordinated attack, but failed to break the Roman line. The Celtic troops facing the Romans from outside saw the futility of the effort, and abandoned Alesia.

When Alesia surrendered, Caesar demanded not just all arms of the Celts but their leader as well. Vercingetorix told his colleagues that they could either deliver him dead or alive to the Romans, according to their wishes. Alive, it was decreed. According to Plutarch, Vercingetorix prepared by ''putting his best armour on, and adorning his horse, [then] rode out of the gates, and made a turn about Caesar as he was sitting, then quitting his horse, threw off his armour, and remained quietly sitting at Caesar's feet until he was led away to be reserved for the triumph.'' It was his last act as a free man as he was then taken into custody and returned with Caesar to Rome, where a 20-day public thanksgiving was called for the not-insignificant conquest of Gaul. Vercingetorix was allegedly dragged behind Caesar's chariot in the official victory parade. He died in Rome about 46 BC.

Caesar's conquest of Gaul resulted in the geographical boundaries of modern France. Moreover, the establishment of Roman government in the vast lands of the Celts would have other significant repercussions. Cities grew in size, connected by sturdy Roman roads initially built for military purposes, and the new Roman Gauls began to prosper from access to pan-European trade. Latin was imposed as a language, but a slang version (Vulgar Latin) was spoken by the soldiers and people. Its mixture with existing Celtic words developed into the French language.

Alesia is today the town of Alesia-St. Reine, and a large statue of Vercingetorix sits at Mont Auxois there. It was dedicated in the nineteenth century at a time when France rediscovered this long-forgotten Celt and declared him a figure of French resistance to the aggression of other European powers.

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Gianni Versace

One of the most innovative fashion designers of the 20th century, Gianni Versace (1946–1997) startled the world with his clothes made from metal, plastic, and leather, and delighted ballet and opera lovers with his stunning theatrical costumes. Versace socialized with celebrities, who loved and wore his expensive clothing. The world was shocked when the designer was murdered outside his Florida mansion in 1997.

Gianni Versace was born on December 2, 1946 in the industrial town of Reggio di Calabria, in southern Italy. His parents, Antonio, an appliance salesperson, and Francesca, a dressmaker and clothing store owner, had three children—Santo, Gianni, and Donatella. Gianni Versace spent much time in his mother's shop as a child. He watched her make clothes and admired the chic women who came into the shop. He knew at a young age that he would become a fashion designer. Versace also drew inspiration from the area where he lived. He often wandered among the ancient Greek and Roman ruins, which would later provide him with themes for his clothing. Although he loved clothes, art, and music, Versace studied architectural drafting. At the age of 18, while he was in school, he also worked for his mother as a buyer, going to fashion shows throughout Europe.

Made a Name for Himself

Versace started designing clothes when he was 22. A local garment maker hired him to design a collection that was sold in Francesca Versace's store. Fashion models from Rome and Milan came to southern Italy to perform in runway shows. Soon Versace's name was heard in Milan, the center of Italian fashion.

On February 5, 1972, Versace flew north to Milan. Salvatore Chiodini and Ezio Nicosia of the Florentine Flowers clothing mill had asked Versace to hurry there to design a collection that had to be rushed. Versace designed some ''instant'' summer wear, which was so successful that he earned not only his four million lira wage, but also a Volks-

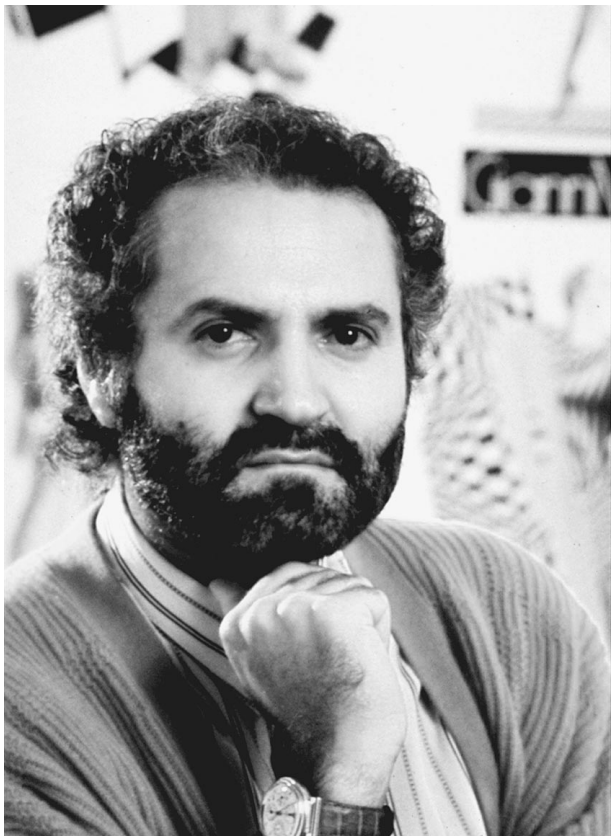

wagen convertible. He then designed Florentine Flowers' fall and winter collections.

During the early 1970s, ''Made in Italy'' clothing was just beginning to surface. Milan had just become the fashion capital and was the logical place for the emerging ready-to-wear industry. Chiodini and Ezio Nicosia's hiring of Versace marked a turning point in the fashion industry. They realized that clothes could not continue to be anonymous. Increasingly sophisticated buyers demanded a personal touch.

The work for Florentine Flowers was Versace's first independent assignment. Shortly thereafter he designed for De Parisini of Santa Margherita. In 1973, Versace designed women's ready-to-wear clothing for Callaghan, known for its knitwear and Genny, which featured leather and suede. In 1974, Versace created and developed his own line—Complice. Although he wasn't yet working under his own name, Versace already had his own label. Under the Complice name, Versace designed an all-leather collection. He was one of the few designers to feature leather at this time.

A Family Business

In 1976, Santo Versace, Gianni's older brother, left his management consultant's practice in Reggio di Calabria and moved to Milan. Santo had earned a degree in business administration from the University of Messina in 1968. He and his designer brother set out to create the Gianni Versace label. In 1977, Donatella Versace Beck joined the business. Her husband, Paul Beck, also worked for the company, overseeing the menswear line. At the beginning of 1978, the company opened its first Versace shop in Via Spiga, Milan, but it sold only Genny, Callaghan, and Complice lines as Versace's first fall women's collection had not yet been released. Versace's first signature collection was presented in March 1978. His first menswear collection followed in September. The collection was characterized by a stylish nonchalance and the use of pastel colors.

Versace decided to remain independent, becoming one of the few big labels in control of the entire product cycle, from design to retailing. Creative and marketing operations were handled through the company. On the manufacturing side, the company had a controlling interest in its production facility. Control of manufacturing was necessary in order to monitor quality and image. Eighty percent of the styles that reached the runway were produced by Alias. Retailing through boutiques was handled directly for image purposes in Paris, London, New York, Madrid, and Milan or through exclusive franchising and multi-label boutiques. To smooth distribution, buyers viewed the collections and placed their wholesale orders out of the company's Milan showroom. Retail operations were franchised.

Awards and Artistry

In 1979, Versace, who was always greatly concerned with his image, began a collaboration with the American photographer Richard Avedon. In 1982, Versace won the first of a series of awards, ''L'Occhio d'Oro,'' (Golden Eye) for the best fashion designer of the 1982-83 fall/winter collection for women. In this collection he displayed his famous metal garments, now a classic feature of his fashion. His metal mesh dress was inspired by the punk fashions he saw in London in 1980. To develop the mesh material, Versace worked with German engineers. In later collections, metal dresses were made in bright colors. In the 1980s, Versace introduced another technological innovation, the bonding of leather to rubber using lasers.

That same year, Versace began collaborating with the Teatro alla Scala and designing costumes for the Richard Strauss' ballet ''Josephlegende.'' Versace felt that his involvement with costume design gave his clothing a new attitude. In his ready-to-wear line, many of his clothes reflected those needed for dance, allowing unrestricted movement. In 1983, at the show ''E' Design,'' Versace displayed the synthesis of his technological research. The following year, Versace designed the costumes for Donizetti's opera *Don Pasquale* and for the ballet *Dyonisos* choreographed by the Belgian, Maurice Bejart. Bejart created a triptych dance in honor of the launch of the fragrance for men, ''Versace l'Homme.''

The National Field Museum in Chicago presented a major retrospective show of Versace's work in 1986. Versace designed the costumes for Richard Strauss' opera, *Salome* in 1987. On April 7, the book *Versace Teatro* was published. Two months later, Versace went to Russia with Bejart, for whom he designed the costumes of the *Ballet du XX Siecle.* In September 1988, Versace opened a 600-square-meter showroom in Madrid, his first boutique in Spain.

In 1989, the film *The Fortune of Friendship* was shown. It recounted the relationship between Versace and Maurice Bejart. In Milan, Versace presented ''Versus,'' a new line for young people, which explored informal themes and served as an alternative to so-called conventional ways of dressing.

On October 21, 1990, the San Francisco opera season opened with Richard Strauss' *Capriccio,* with costumes designed by Versace. The following year the fragrance ''Versus'' was debuted and ''Signature,'' Versace's classic line, was launched. Elton John, an ardent admirer of Versace, began his world tour for which Versace designed the costumes. In New York, for the Italian Trade Commission, Versace inaugurated the charity Gala ''Rock'N Rule,'' with profits given to the Amfar anti-AIDS Association. A retrospective show at the Fashion Institute of Technology featured Versace's work.

The ''Home Signature'' line was launched in 1993, which included dinnerware, carpets, quilts, and cushions. Versace's spring collection for 1993 shocked many with its sadomasochistic styles. In 1994, the book *The Man Without Tie* came out. In 1995, Versace and Elton John held a party for the Elton John Aids Foundation. Versace opened his world flagship store in a 28,000-square-foot restored Vanderbilt townhouse on Fifth Avenue in Manhattan in 1996.

A Violent End

Versace owned four homes around the world, including a mansion on Ocean Drive in Miami Beach, a villa on Lake Como in Italy, and a 15th-century palazzo in downtown Milan. He enjoyed listening to music and reading, especially biographies of musicians.

On July 15, 1997, Versace was shot in front of his Miami Beach, Florida home by Andrew Cunanan, who had crossed the U.S. on a killing spree. It is thought that Versace and Cunanan met in San Francisco when Versace was there designing costumes for the opera. After a private service in Miami, Versace's remains were cremated and brought back to Italy by his siblings. In Milan, 2,000 mourners attended a memorial mass held in the city's gothic cathedral. Many celebrities attended the funeral including Princess Diana, Elton John, Versace's favorite supermodel, Naomi Campbell, and Maurice Bejart. Versace's fashion colleagues paid their respects, including his archrival Giorgio Armani. Versace's companion Antonio D'Amico also attended.

The three Versace siblings controlled the company, with Gianni owning 45 percent, Santo 35 percent, and Donatella 20 percent. She had taken over more of the designing in the last five years of her brother's life because of his bout with cancer of the ear. Four days before his murder, Versace signed a contract to take his company public. Versace left his shares in the company, worth a reported $800 million, to his 11-year-old niece, Allegra, and a $28,500 monthly allowance to his companion.

In her book *Vulgar Favors: Andrew Cunanan, Gianni Versace and the Largest Failed Manhunt in U.S. History,* journalist Maureen Orth claimed that Versace had the AIDS virus when he was murdered. The Versace family won a legal battle in 1998 to exclude the designer's medical history from the police report on the crime. The family called the allegation in Orth's book an invasion of privacy and a ''scurrilous attack on the reputation of someone who was a victim of a horrible crime and is not here to defend himself.''

Versace Remembered

Robin Givhan wrote of Versace in the *Washington Post,* ''Designer Gianni Versace is being mourned by the fashion industry as a fallen titan. Before Versace, there were no supermodels, no celebrities at shows and in advertising, no screaming fans. Fashion was not entertainment, it was merely clothes. . . . Over time, his work was celebrated not only in fashion annals for its brashness but also in museums because of the ways it reflected the culture and re-energized the Old World artistry of the . . . seamstress of the couture. . . . Versace understood the importance of marketing. He loved celebrities and knew that they not only attracted the attention of the press, but they also helped to set trends.''

An exhibition celebrating the major themes of Gianni Versace's career in high fashion took place at The Costume Institute of the Metropolitan Museum of Art from December 11, 1997 to March 22, 1998. The exhibition began with ''Versace: The Landmarks,'' a mini-retrospective of the designer's major themes, including the prints, the white suit on the cover of *Time* magazine on April 17, 1995, and Elizabeth Hurley's safety-pin dress. In the second gallery, the theme ''Versace and Art'' traced his inspirations from Warhol and modern abstract art. The third and largest gallery, ''Versace and History'' revealed his appreciation of ancient Greece and Rome, Byzantine crosses, madonnas, 18th-century court-style silhouettes, and 1920s and 1930s themes of the Vienna Secession, Vionnet, and Madame Grès. ''Versace and Experiment'' in the fourth gallery presented new materials, including plastic dresses, leather, including the 1992 ''bondage'' collection, and the metal-mesh dresses. The final gallery, ''Versace: The Dream,'' featured clothing for the theater. Richard Martin, curator of The Costume Institute called the exhibit an ''extraordinary reckoning, a moment of assessment and farewell.''

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Elisabeth Vigee LeBrun

A favorite of the French queen, Marie Antoinette, Elisabeth Vigee LeBrun (1755–1842) began to support her mother and brother by painting portraits when she was only 15. She was one of the few women admitted to the Academie Royale in France. Perhaps best known for her portraits of members of Europe's royal families, many critics have called her "a woman before her time."

Vigee LeBrun's most famous client was Marie Antoinette, France's much maligned queen. When the two met in 1778, Vigee LeBrun's art-dealer husband had gambled away his wife's earnings. Still, she was dauntless and set out to establish her own salon where she would court royal clients. In a November 1982 article for *Art in America,* Brooks Adams noted that in her memoirs, Vigee LeBrun said that her much sought-after salon was, "a place where art and society mixed, where noblemen and ministers were content to sit on the floor, to avoid the stiff, formal court entertainments at Versailles." In time, her portraits and memoirs alike painted a portrait of Vigee LeBrun as a woman born to contend with anyone.

Unfortunate Circumstances

Marie Louise Elisabeth Vigee LeBrun was born in 1755 in Paris. Her father was Louis Vigee, a little-known portrait artist who worked in pastels. From the time she was small, he taught his daughter the skills of the trade. She proved to be somewhat of a prodigy. Her parents placed Vigee LeBrun in the convent of La Trinite, directly behind the Bastille. Her earliest memories were of drawing so frantically on the walls of her dormitory that the sisters regularly punished her.

When her father died, Vigee LeBrun was only 12. He had been her biggest supporter. For an article in *Antiques,* magazine in November 1967, Ilse Bischoff quoted Vigee LeBrun's father after he saw a drawing she had done as a small child. It was the head of a bearded man with the light of a lamp falling on his face. She took care to observe light and shade, and showed skill beyond her years. Her father had exclaimed, "You will be a painter if I ever saw one."

By the time she was 15, Vigee LeBrun had established a business as a painter that provided major financial support for her family. Her mother was a hairdresser from Luxembourg, who remarried not long after her first husband's death. Her stepfather soon began to squander her earnings. When she was only 21, she married an art dealer named Pierre LeBrun. It was clearly a marriage more of convenience, than of love. They had one daughter, Julie, born in 1780.

Vigee LeBrun's marriage helped her gain access to a world normally restricted to men. Although she was denied access to a male apprentice system, and was unable to participate in classes at the major art academies around the city, she gained admission to the lesser salon of the Academie de Saint Luc. However, the Academie Royale was closed to her without proper connections. In those days, being shown in lesser salons kept a painter away from the financial benefits to be gained from wealthier clients who frequented the prestigious Academie Royale.

When Vigee LeBrun was finally admitted to the Royale in 1783, her critics were not kind. She was accused of using her husband and the palace, most particularly her friendship with Queen Marie Antoinette. Another unfortunate rumor was that she had a long-standing sexual affair with the finance minister, Calonne. Her accusers contended that he aided her in squandering much of the Royal Treasury. That was never proven. Still, it was clear that she capitalized on her associations with the queen and the rest of the royal family. The aristocracy longed to be seen as simple, especially as unrest grew among the people outside of the palace confines. One portrait of Marie Antoinette was considered so scandalously informal, that it was withdrawn from the salon in the midst of her debut at the Academie Royale.

Vigee LeBrun's arch-rival was a woman painter named Madame Labille Guiard. They were admitted to the Academie Royale on the same day. For the rest of the decade, before the French Revolution erupted in 1789, the two women maintained their rivalry. At the time of the academy's biennial exhibitions, the bitterness they felt toward each other had reached the height of its intensity.

Vigee LeBrun painted one of her most acclaimed works in 1784. It was the portrait of Marie-Gabrielle de Gramont, Duchess of Caderousse. That was the same year she suffered a miscarriage, and painted only five portraits. Her usual output far exceeded that. The portrait was shown at the Salon of 1785 to much acclaim and became one of the artist's most celebrated works. In her memoirs, written fifty years later, Vigee LeBrun recalled the painting. "As I detested the female style of dress then in fashion, I bent all my efforts upon rendering it a little more picturesque, and was delighted when, after getting the confidence of my models, I was able to drape them according to my fancy. Shawls were not yet worn, but I made an arrangement with broad scarfs lightly intertwined around the body and on the arms, which was an attempt to imitate the beautiful drapings of Raphael and Domenichino . . . I could not endure powder . . . persuaded the Duchess to put none on for her sittings."

Thrived in Exile

Vigee LeBrun was not immune to the anxious rumbling that became the French Revolution. What had begun on that fateful night of July 14, 1789, erupted further when mobs stormed the palace at Versailles on the following October 6. Vigee LeBrun had been in disfavor for her association with Marie Antoinette for some time and was considered to be a royal sympathizer. In her article in *Antiques,* Bischoff described the dramatic escape the artist made that night. "Vigee LeBrun escaped with her daughter, Julie, and a governess by public coach from Paris to Lyons and over the Alps to Italy. She left Paris disguised as a working woman, terrified of being recognized, since her self-portrait had been exhibited at the Academie Royale salon only two months earlier." During the next twelve

years in exile, Vigee LeBrun traveled to Italy, Austria, and then to St. Petersburg, Russia, where she stayed six years, before going to England. The fame that came to her during the previous decade had preceded her. She was best-known as a painter of French women, one who had even managed to make Marie Antoinette look stunningly beautiful and loving.

Her reputation during her years abroad enabled Vigee LeBrun to amass a second fortune. Her husband divorced her in order to protect his own French citizenship. Yet, Vigee LeBrun managed to retain control of her money. In Rome she reacquainted herself with members of the French nobility who had fled into exile. In Naples she met and painted a portrait of Countess Skarvonsky, the beautiful niece and mistress of the Russian prince, Potemkin. In Russia, Vigee LeBrun was a favorite of Empress Catherine II. However, when a portrait of the Empress' granddaughters did not please her, royal patronage was withdrawn. Still, Vigee LeBrun managed to charm the rest of St. Petersburg society.

Vigee LeBrun's French citizenship was restored in 1802. She was then able to return for a brief visit to Paris, but soon moved to London. There she painted such noteworthy figures as Lord Byron and the Prince of Wales. Vigee LeBrun reportedly disliked London, yet found such support there she decided to stay. Among the circle of French exiles, Vigee LeBrun continued to enjoy the exclusive privileges of a wealthy lifestyle. In 1805, at the age of 50, she returned permanently to France.

Memoirs were Published

Vigee LeBrun lived to the age of 87—remarkable for a woman of her era. In 1835, at the age of 80, she published her memoirs. She continued painting portraits into her later years, although none received the acclaim of her earlier work. Instead, it was her memoirs that would bring her greater notoriety. Vigee LeBrun revealed herself in her memoirs in a way her paintings never could.

When describing her exile, she was quick to comment of her displeasure at the noise and cooking smells that emerged from the households and markets of Naples. Her visit to Venice illustrated the vast differences between 18th and 19th century Europe. She presented an account of her pleasure in meeting Denon, a stylish character around town. Vigee LeBrun wrote, too, about his charming mistress, a woman named Isabella Marini, who later married Count Albrizzi. Vigee LeBrun painted her portrait, as well. Marini permitted Denon to serve as her escort, since she would have been unable to go to any cafe without one. In her memoirs, Vigee LeBrun recounted a conversation with Marini. ''People will think,'' Marini said to her, ''I have broken up with him and this will go on the whole time you are here, because you cannot go about without an escort.'' Even for an independent woman such as Vigee LeBrun, restrictions of behavior were often severe.

Heralded as a heroine of the modern-day women's movement, Vigee LeBrun enjoyed renewed interest at the end of the 20th century. Some argued that it was her skill as a major portrait artist that deservedly brought her fame, not her gender. French writer and feminist, Simone de Beauvoir, complained as early as 1949 that women artists and writers ''very often continued to be torn between their narcissism and an inferiority complex . . . Vigee LeBrun never wearied of putting her smiling maternity on her canvases.'' Endless critiques of her work continued to argue her true merit as an artist. As with any popular artist, painting such familiar subjects, many suggested that her work did not merit such applause. Had she not been a woman of such intrigue, at such odds with her place in time, perhaps Vigee LeBrun would have been destined for obscurity. Nancy Heller wrote in *Women Artists: An Illustrated History,* that ''Vigee LeBrun's best portraits are vibrant evocations of individual personalities and vividly preserve a way of life that was fading even as she painted it.''

What Vigee LeBrun offered to the generations that followed her was an intimate glimpse into a way of life that departed soon after she painted it. Her pictures bring pleasant punctuation to the memory of an era of indulgence and luxury among the upper classes. The vigor with which she lived, and how well she was able to support herself, might have been testimony enough to her place in history. Vigee LeBrun was not a woman who dared to let anyone forget her.

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W

Stella Walsh

Stella Walsh (1911–1980) lived in the United States, but ran for her native country of Poland in track events ranging from the U.S. National Championships to the Olympics. Walsh set 20 world records and won 41 U.S. national titles between 1930 and 1954. She won the gold medal in the 100 meter race in the 1932 Olympics and took silver for the same event in the 1936 Olympics.

Born Stanislawa Walasiewiczowna on April 3, 1911 in the Polish town of Wierchowina, Walsh came to the United States with her parents when she was two years old. The family settled in Cleveland, Ohio, and Walsh changed her name when she began school. Her career was long for a track athlete, lasting 24 years, from 1930, when she won her first AAU event, until 1954. Walsh won the 100 meters, 200 meters, and long jump events at three U.S. national championships—the first time in 1930 and the last time in 1948. Since her three-time sweep of the event, only one athlete, Marion Jones, has swept the events even once.

Walsh ran 100 yards in 10.8 seconds in 1930, becoming the first woman to run the distance in under 11 seconds. All eyes were on her at the Olympic trials at Chicago's Soldier Field in early July of 1932. Walsh was the main runner on the New York Central Railroad's Cleveland team. She wore sweatshirts with ''Twentieth Century Limited''—the name of a fast train between New York and Chicago—printed on the back.

Runs for Poland

Just before the Olympic trials, Walsh announced that she intended to become a U.S. citizen. At the same time, she lost her file clerk job with the railroad. Her main focus was finding a way to make a living. The city of Cleveland offered her a job in its Recreation Department, but she turned it down. At that time, athletes could only compete in the Olympics if they were amateurs and had not made money from their sport. If Walsh accepted the job, she would be disqualified from the Olympics. And the job did not pay well.

On July 12, one day before she planned to take out naturalization papers, Walsh took a job in the Polish Consulate in New York City and decided to run for Poland in the Olympics. She received heavy criticism in the press for this decision. One athlete benefited from Walsh's decision not to run for the United States. Babe Didrickson, an all-around athlete from Dallas, planned to qualify for several Olympic events. Because Walsh was no longer aiming for the U.S. team, this eliminated competition and cleared the way for Didrickson to become a star.

Walsh was accepted on the Polish Olympic team and competed in the 100 meters in the 1932 Olympics in Los Angeles. She had set a world record of 11.9 for this event in the trials the day before and was expected to win. Canada's Hilda Strike took her by surprise, taking the lead at the start and keeping it for 40 meters. Walsh caught her there, and the two were tied until the 80-meter mark, when Walsh swung into an intense finishing kick and won the race, matching her previous day's record time of 11.9.

After winning the gold, Walsh left immediately. This was a habit of hers; other athletes remarked on it, and did not understand why she was such a private person. She came to meets with her running clothes on, never changed

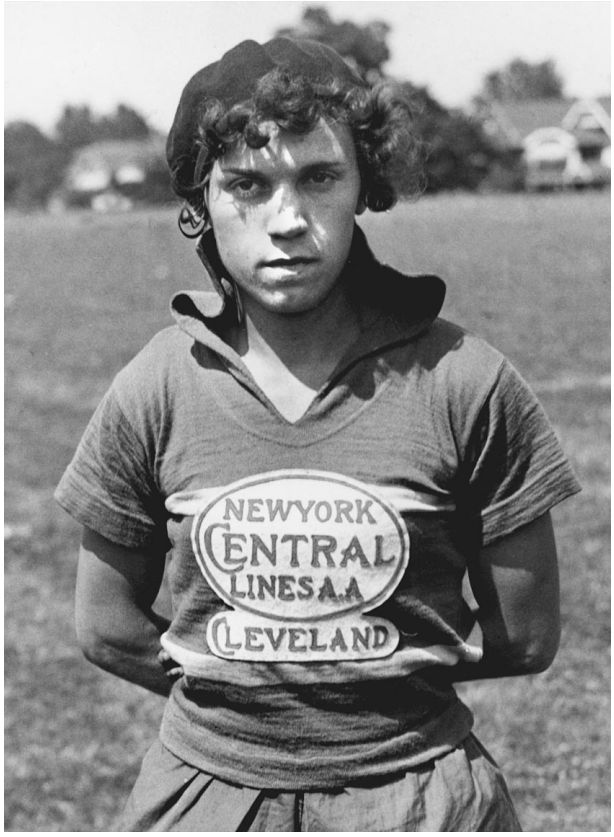

in the dressing room and left as soon as the meet was over. In her book *Their Day in the Sun: Women of the 1932 Olympics,* Doris H. Pieroth quotes reporter Muriel Babcock, who remarked, ''She sneaked off from the stadium before her [Polish] team-mates did.'' Some athletes felt sorry for her because she was always alone but others were unsympathetic, angered by the fact that she lived in the United States and ran for another country.

Rivalry with Helen Stephens

In a broadcast on National Radio on July 17, 1998, author Pat Shiel discussed his book, *Olympic Babylon,* with interviewer Amanda Smith. ''One of the truly most bizarre stories from the Olympic annals,'' he said, ''is that of the rivalry between the sprinters Helen Stephens and Stella Walsh.'' Walsh and Stephens had been rivals throughout their track-and-field careers. Walsh first encountered the American sprinter in 1935, where the farm girl and running prodigy was making her first major public appearance. No one had heard of Stephens and most of the spectators were on hand to see Walsh, who was known as ''the fastest woman in the world.'' She would not keep the title for long. In the 50-meter event Stephens not only beat Walsh but also tied the record time for the event. Stephens also set a new world record for the 200 meters, a new world record in the standing broad jump, and won the shot put event. When spectators congratulated her on being the new ''fastest woman in the world'' and on beating Stella Walsh, she asked, ''Who is Stella Walsh?'' which angered Walsh. After this meet, Stephens was never defeated in a footrace and regularly beat Walsh. According to Shiel, ''Stella was not impressed by this and made it generally known that she thought the reason that Helen Stephens was beating her all the time was that Helen was a boy.''

Walsh set a world record of 11.7 seconds in the 100 meters in 1934. In 1935, she set a world record of 24.3 seconds for 220 yards and in 1938 set a another world record of 19 feet, 9 3/4 inches for the long jump. In the 1936 Olympic Games in Berlin, Walsh ran for Poland again, setting a time of 11.7 seconds. But American runner Helen Stephens beat Walsh with her world-record time of 11.5 seconds. Walsh was angry at the loss. She protested to officials and the Polish press supported her. She claimed that Stephens was really a man, falsely running as a woman because no woman could run that fast. German officials performed a physical examination of Stephens and confirmed that she was a woman.

Walsh became a U.S. citizen in 1947, after her peak running career was over. She remained active, playing semiprofessional basketball and softball and running exhibition races. Apart from her Social Security check, these sporting events were her only source of income. In the late 1970s she became the editor of the sports section of a Polish newspaper in Chicago, and finally took a job with the Cleveland Recreation Department, where she organized track and field events and women's sports events.

An Unexpected End

Walsh's life ended tragically on December 4, 1980, when she was 69 years old. On a shopping trip in Cleveland, Ohio she was in the wrong place at the wrong time—in the parking lot of a discount store, unloading her shopping cart during a robbery attempt. An innocent bystander, she was shot and killed by a stray bullet. The results of her autopsy by the Cuyahoga County Coroner's Office were startling and confusing. According to the autopsy, Walsh had a condition known as mosaicism, which meant that, chromosomally, she was mostly, but not all, male. Ironically, she suffered from the very condition she had accused Stephens of having. This condition, which is still not fully understood, has been the source of much confusion about Walsh. Some sources report that Walsh had both ovaries and testicles, while others say that she was ''really'' a man. It seems clear that she did have some level of physical androgyny but lived as a woman.

The confusion regarding Walsh has not abated. She is still widely regarded as an Olympic ''cheater'' and a man posing as a woman. Although her androgyny was the result of a medical condition and not a deliberate attempt to ''cheat,'' Walsh was not inducted into the Ohio Hall of Fame. (Although she was admitted into the National Track and Field Hall of Fame, the Ohio Senior Citizens Hall of Fame, the Ohio Women's Hall of Fame, and the Cleveland Sports Hall of Fame). Some of the members on the induction committee felt that her genetic androgyny gave her an ''unfair advantage'' over other female athletes.

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Jack Warner

With his three brothers, Jack Warner (1892–1978) founded Warner Brothers movie studio, one of Hollywood's premiere forces during the studio era. Warner was also an influential movie producer, responsible for 5,000 films over the course of his career.

Born on August 2, 1892, in London, Ontario, Canada, Warner was the ninth of twelve children born to Benjamin and Pearl Leah Eichelbaum, and the youngest son of the seven children to survive into adulthood. Warner's parents were Jewish immigrants from Poland. Warner's father worked as a butcher, cobbler, and peddler to support his family. When Warner was two years old, the family moved to Youngstown, Ohio. In 1907, the family name was changed to ''Warner.'' Jack Warner only had a fourth grade education and was a poor student while in school. This left him with life-long feelings of inferiority. His son Jack Warner, Jr., later told Jean Stein of *The New Yorker,* ''I always felt, what the hell, he's a cum laude in his field, he doesn't have to feel negative about it. But he did have a great inferiority complex.''

As a child, Warner wanted to be an entertainer, singing and telling jokes. When he was a teenager, he performed in vaudeville and at a local opera house under the name Leon Zuardo. Over his lifetime, he developed a reputation for telling bad jokes. Warner's niece, Betty Warner Sheinbaum, told Jean Stein of *The New Yorker* that ''He was cute and funny and he wanted to be in show business; he was a pest from the day he was born.''

Warner's elder brothers, including the eldest Harry as well as Sam and Albert, entered the movie exhibition business while Warner was a teenager. In 1906, these four Warner brothers and their sister Rose, moved to New Castle, Pennsylvania where they ran a movie theater. Jack continued to exercise his desire to entertain by singing between movies as a ''chaser'' to rid the theater of its audience between films. In 1907, the Warner clan moved into distribution with its Duquesne Amusement Supply Company, which rented films to theaters. They were forced to sell the business in 1910 because Thomas Edison, the inventor of many technical aspects of film production, held many patents through which he tried to control the burgeoning film industry. The Warners temporarily turned to movie making. Warner and his brother Sam went to St. Louis to make a film, *The Perils of the Plains* which was of poor quality and did not do well at the box office. After Edison's trust was legally broken, the Warners returned to distribution temporarily and then, in 1912, tried to get production started again. Warner represented the family's interests in San Francisco at the time.

First Warner Studio

World War I broke out and Warner and his brother Sam served in the Air Corps. During this time, Warner appeared in his only lead role in a military training film on the dangers of sexually transmitted diseases. By 1917, their efforts were

concentrated on production, away from distribution. Warner moved to Los Angeles to start up a studio and worked as head of production for the new studio. The Warners' first hit was 1918's *My Four Years in Germany.* In 1920, Warner produced a 15-episode serial. Between 1920 and 1922, Warner produced about six feature-length films.

Warner Bros. Studio is Born

In 1922, the Warners moved into a bigger studio, and the company officially became known as Warner Bros. in 1923, with Warner serving as head of production. The studio's earliest star was a dog named Rin Tin Tin. Warner Bros. slowly built up their stock of actors and the number of features the company released each year. By 1925, Warner was at the head of 30 features. Warner's importance in the studio grew throughout the 1920s as his responsibilities increased and he was making day-to-day decisions about who would work on what pictures. The studio however was not making much of a profit, though they had the theaters to show their pictures. In fact, Warner Bros. was deeply in the red.

Gambled on Sound

To salvage the company, Warner Bros. became the first studio to take a chance on a new technology: sound. This was a risky proposition in 1925, when they first announced their intentions. First, Warner Bros. tried Vitaphone, which allowed for a synchronized soundtrack and special effects, but no dialogue. In 1926, the company released *Don Juan* in this format, but it did not do well. Audiences were already used to orchestras accompanying silent films. In 1927, the Warners made a bigger gamble by putting out *The Jazz Singer,* the first movie to feature sound which included dialogue. *The Jazz Singer* was the most expensive movie Warner Bros. made up until that time, but the risk paid off because their innovation changed the industry. Warner Bros. became a major studio, and had a huge jump on their competition. Unfortunately for the family, Sam Warner died the night before the premiere. Sam was Warner's favorite brother, the buffer between Jack and his eldest brother, Harry.

With the success of *The Jazz Singer,* Warner Bros. was able to acquire a better studio and bigger stars. In the 1930s, Warner oversaw plant operations and the studio. As the Warner representative on the lot, he was officially the vice president and chief of production. He made most of the artistic and financial decisions, and was highly concerned with keeping the movies under budget. One way he accomplished this was by focusing on one star (usually male) in each picture. Richard Schikel of *Fortune* wrote, ''Efficiency was an obsession with crude, shrewd Jack Warner, who supervised production while his brother attended to more boring matters, like distribution and finance. Jack was known to prowl the lot looking for lights that had been left on unnecessarily.''

Warner's penchant for thrift aside, Warner Bros. was amazingly successful in the 1930s. The company had a reputation for being intelligent, making socially aware films that have transcended time. Their film stars included James Cagney, Humphrey Bogart, Paul Muni, and Edward G. Robinson. As Warner Bros. thrived, Warner became a prominent social figure. Yet he was regarded as undignified and coarse when compared with the other studio heads. He became a fixture on the gossip pages, mostly for his personal life.

In 1916, Warner met and married Irma Solomon while living in San Francisco. Together they had a son, Jack Warner, Jr. Over the course of his marriage, Warner had many affairs, including one in the 1930s with a sometimes actress named Ann Paige that lasted for three years. Warner eventually divorced his wife and married Paige in 1936. Together, they had a daughter named Barbara. The Warner family, especially Harry, did not approve of Warner's second wife, which deepened the already cavernous rift. Harry Warner treated his brother badly, in a very controlling way. Warner's niece Betty Warner Sheinbaum told Stein of *The New Yorker,* ''Jack was constantly rebelling, and everything he did was just shocking to my father. He treated Jack as if he were a bad little boy, and they were constantly at odds. It wasn't that their relationship deteriorated—it was just always bad.'' For his part, Warner lied to his brothers, except for Sam when he was alive, and cheated them on deals.

In the 1940s, Warner tried to increase his power in the studio and Hollywood, but faced increasing problems within his studios employees and its stars. Warner worked people hard, expecting much from them. His stubbornness in labor negotiations ended up costing the studio money. Such unnecessary outlays did not extend to Warner Bros. films. The studio developed a new film style called *film noir,* in part because it was cost effective to shoot everything in fog so that whole sets would not have to be built. Warner Bros. also produced star vehicles, among them 1943's *Casablanca.*

Testified About Communism

During World War II, Warner again supported the war effort. He joined the Army Air Force and reached the rank of lieutenant colonel. The Warner Bros. studio also cooperated with the war effort. Warner was extremely patriotic, and very afraid of Communism. In the late 1940s, Warner testified before the House Un-American Activities Committee investigating Communist activity in Hollywood. Warner Bros. had made what could be read as a pro-Russian film at the request of President Roosevelt when the Russians were still American allies. After the war ended, Warner Bros. had to defend the fact that they had made the film. Warner said that he wanted to send Communists back to Russia, and would contribute to any fund that would remove them from the United States. Warner also gave the Committee several names of people he believed were Communists, but later had to retract them. Warner Bros. went on to make one of the first anti-fascist films, *Confessions of a Nazi Spy.*

In the 1950s, the fight between Warner and his brother Harry reached its peak. In 1956, Warner deceived his brother into selling off the studio. In fact, Warner had arranged a deal to sell both of their shares after the initial buyout was complete. Jack Warner put himself in charge of Warner Bros. as studio president. At the time, he was spend-

ing half the year gambling in the south of France. Warner's relationship with his wife Ann was also problematic. Though she was the only person he trusted, he treated her poorly, having many affairs. They lived separate lives. However, Warner did not divorce her because he was afraid that she might get half of the studio. Betty Warner Sheinbaum told Stein of *The New Yorker,* ''The sad thing was that Jack didn't have friends. He had yes-men. He loved people who lived like kings. But although he sought out society, he always seemed so uneasy and defensive when he was in it.''

In 1958, Harry Warner suddenly died. Within days, Warner was involved in a serious car accident in the Cap d'Antibes, France. Authorities believed Warner probably fell asleep at the wheel and lost control of his car. He was in a coma for nearly a week and full recovery took months. His family believed he was going to die. When Warner later learned Jack Warner, Jr., had said something to this effect to the press, he broke off the relationship with his son for the rest of his life. In 1966, at the age of 74, Warner sold his studio for $32 million to Seven Arts productions, a holding company. Warner retained his position as the head of the studio until 1969 when he finally retired.

Though Warner had retired from the studio, he did not retire from the entertainment industry, but instead branched out into theater and independent film production. First, he financed a Broadway musical *Jimmy* which totally failed and cost him $1.5 million. Then Warner produced two independent movies in 1972, *Dirty Little Billy* and *1776,* both of which fared poorly at the box office. In 1974, Warner took a fall on a tennis court which left him injured for the rest of his life. Warner suffered a stroke in 1977 and another the next year. He died from edema on September 9, 1978 in his Los Angeles home. As Leah Rozen wrote in *People Weekly,* ''Jack Warner wasn't the brightest, the smoothest or the best of Hollywood's founding studio moguls, but he was the one who lasted the longest.''

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Thomas J. Watson, Jr.

Thomas J. Watson, Jr. (1914–1993) assumed control of International Business Machines (IBM) from his father in 1956. Under his leadership, IBM entered the computer market, focusing on sales, service, and adaptation. He also changed IBM's management style and invested in new plants and laboratories. Toward the end of his life, Watson became involved in arms control and Soviet-U.S. relations, serving as the ambassador to the Soviet Union in 1979.

Thomas J. Watson, Jr. was born on January 14, 1914 to Thomas J. Watson, Sr. and Jeannette Watson, in Short Hills, New Jersey. The Watsons later had two daughters, Jane and Helen, and another son, Arthur. Thomas Watson, Sr. began managing the Computin g-Tabulating-Recording Company (CTR) in 1914. In the 1920s, Thomas Watson, Sr. became chief executive officer and renamed the company IBM.

Trouble at School

Thomas Watson, Jr. was a poor student and often in trouble. He embarrassed his father, a member of the school board, by putting skunk odor in the school's ventilating system, forcing the school to close for the day. Watson had trouble reading and had little self-confidence. The greatest moment of his childhood was when he flew in an airplane for the first time, at age ten, and saw his first film with sound, both on the same day. Although his father always told him he was free to choose any career, Thomas Watson, Sr. groomed his son from an early age to take over IBM, taking him to sales conventions, factories, and meetings.

Because his grades were poor, Watson needed his father's help getting into college. He attended Brown University, where he also received poor grades, but managed to graduate. In September of his freshman year, Watson learned to fly, gaining a great deal of self-confidence. Be-

sides flying, Watson spent his time at college drinking and socializing. In his senior year, Watson decided that he wanted to work for IBM. He began as a sales trainee that fall, after spending the summer of 1937 traveling to Asia, Germany, and Russia.

Trained at IBM School

Watson began his sales training at IBM's school in Endicott, New York. The IBM school strove to inspire enthusiasm, loyalty, and high ideals in its trainees. Over the front door the motto ''THINK'' was written. Students and teachers alike wore the company ''uniform,'' dark business suits with white shirts. When Watson went to a bar for a drink after school, the bartender asked ''Doesn't your father have a big policy about liquor?'' Watson recalled in his autobiography, *Father, Son & Co.* The policy applied to drinking on the job or on IBM property, but Watson felt Endicott was a rather unpleasant place, where he was singled out as the boss' son.

Watson spent most of his training time learning about IBM's punch card system, an automated accounting system. Although he did poorly in school, he graduated and was given a prime sales territory, the western half of Manhattan's financial district. He did very well, but felt it was because of who he was, not what he did. His three years in sales were full of self doubt. By 1940, Watson made some sales calls in the morning and spent the rest of the day flying airplanes. His evenings were spent drinking and dancing in nightclubs. His behavior caused a stir at IBM, but his father did not say much as Watson managed to stay out of the gossip columns.

Flew for His Country

In early 1940, war seemed inevitable. Watson knew he wanted to fly planes for his country, but wanted to avoid flight school and military discipline. He joined the National Guard and during the week ''marked time'' at IBM. On weekends he practiced flying with his squadron. In September 1940, the National Guard was mobilized, and Watson became a military pilot at Fort McClellan in Alabama.

After the bombing of Pearl Harbor, Watson married Olive Cawley, a model he had met in 1939. He was transferred to California, where his squadron flew along the coast, looking for Japanese submarines. He disliked his commander, and asked his father to help him. A week later Watson was transferred to the Command and General Staff School at Fort Leavenworth, Kansas. Watson became the aide-de-camp of Major General Follett Bradley. Together they traveled to Moscow where they set up the Alaska-Siberia ferry route to bring planes to the Soviets. Watson held other positions during the war, flying about 2,500 hours in five years.

In 1942, Olive gave birth to a baby boy, who died at the age of two months. In 1944, their son Tom was born. The couple also had five daughters.

Headed IBM

After the war, Watson returned to IBM to work as the assistant to Charles Kirk, IBM's executive vice president. Watson became a vice president, one of only five, in 1946. By 1950, Watson and Al Williams were running the company, with Thomas Watson, Sr. occasionally making a major decision. In 1952, Watson became president; his father was chairman of the board. Four year later, he became the official head of IBM. One month later, his father died.

Watson's management style differed from his father's. Watson wanted managers to use their imaginations and to make decisions without always checking in with him. Although Watson could be harsh, he tried to loosen things up at IBM. Soft collars on shirts, rather than hard ones, were now allowed. IBM employees could have an occasional drink. Watson also decentralized the company's administration, encouraged more research and development, and increased the company's debt.

Watson saw that IBM's punch cards would need to be replaced by computers. The success of IBM's 604 Electronic Calculator convinced Watson that the field of electronics would be expanding rapidly, so he enlarged the company's research department. In six years, the company increased the number of engineers and technicians from 500 to over 4,000. In the early 1950s, Watson worried about the UNIVAC computer, produced by Remington Rand. He wanted to create a computer to compete with it. In 1953, IBM unveiled the 701, a computer for scientific use. The IBM 702, an accounting computer, was up and running by 1956. In 1954, the company started delivering a small business computer, the 650, which could perform complex accounting operations.

In the early 1960s, IBM began developing a new computer, the System/360. Development took longer and cost more than expected, with hundreds of computer programmers having to write millions of lines of code. The development of this software alone cost half a billion dollars. The new computers used integrated circuits, an innovation at the time. In 1964, Watson announced the System/360, even though it was not fully developed. By 1966, the System/360 was running with the long awaited software. System/360, a compatible multiple model system, was revolutionary. The feature of compatibility did not yet exist in computers. System/360 would allow any of the computers in this ''family'' to use the same software, disk drivers, and printers as any other computer in the family. A business could start with a small, inexpensive model and move up to bigger, more powerful ones by mixing and matching components from IBM's catalog.

In 1974, IBM's president, Frank Cary, set up a part of IBM called General Systems, to develop minicomputers. He established major research centers in San Jose, California and Boulder, Colorado. The San Jose center became known for its informality and unusual methods of problem solving. Watson approved of the innovations because he felt IBM needed change.

Chose Health over IBM

In 1952, the Antitrust Division of the Justice Department brought a restraint of trade case against IBM. Watson went over his father's head, allowing IBM's lawyers to settle the case by signing a consent decree in January 1956. In

1969, the Justice Department filed an antitrust complaint accusing IBM of monopolizing the computer industry. The government wanted IBM broken up. This was one of the biggest antitrust cases ever. The government felt that IBM's marketing tools were used to destroy their competition. Six months after the suit was filed, IBM gave up the marketing practice of bundling—selling everything a computer customer would need for one price. Instead, each component was sold separately. The government's case dragged on until 1981, when the Reagan administration finally dropped it.

Although Watson intended to retire from IBM in 1974, he had a heart attack in late 1970 that caused him to reconsider the decision. After he recovered, he decided that he wanted to live more than he wanted to run IBM. Thomas Learson assumed the chairmanship and Frank Cary took over as president and CEO. Watson remained as the head of the board's executive committee, where he could retain some control. During his time at IBM, Watson oversaw the remarkable growth of the company. In 1957, the company hit $1 billion in sales. When he resigned in 1971, the company had sales of $7.5 billion a year.

An Active Retirement

While still in the hospital, Watson began making plans for a new sailboat. When he recovered, Watson and his crew sailed around Newfoundland. In 1974, he made a major voyage off the coast of Greenland, over 500 miles above the Arctic Circle.

Because he was one of the few liberal businessmen of the times, Watson became involved with government during the Kennedy years. He served on several committees and commissions, including the Advisory Committee on Labor-Management Policy, which dealt with unemployment, and the Peace Corps steering committee. Watson and his wife attended many social events at the White House. President Johnson asked Watson to be his secretary of commerce, but Watson turned him down. In 1977, President Jimmy Carter asked Watson to chair the General Advisory Committee on Arms Control and Disarmament (GAC). This commission advised the president on nuclear strategy. In 1978, GAC reported to Carter that the MX missile should not be developed because it was impractical.

In 1979, Watson became the U.S. ambassador to Moscow. He felt like a pawn in U.S.-Soviet relations, which at that time were quite bad. The Soviet Union had invaded Afghanistan. In response, the U.S. ended grain sales and boycotted the Moscow Olympics. When Carter lost the election to Ronald Reagan, Watson's stint in diplomacy ended. He then founded the Center for Foreign Policy Development at Brown University.

On his return from his ambassadorship, Watson began speaking and writing about arms control. In 1987, he flew across the Soviet Union, retracing the route he took during WW II, when he helped set up the Alaska-Siberia ferry route to bring planes to the Soviets. In 1990, he published his autobiography.

For over three decades, Watson amassed one of the best scrimshaw collections in the country, including 200 intricately carved pieces, all made of whalebone by American whalers. The collection was kept in his home in Greenwich, Connecticut, and at his summer home on North Haven Island, Maine. Watson sailed and flew planes, helicopters, and stunt planes. He had a personal fleet that included a Lear jet, a Breezy, a Twin King Air, a Taylor Cub, and a Bell jet 206 helicopter. His favorite was his stunt plane, a high-tech model, weighing only 850 pounds. Watson perfected a stunt show featuring inward loops and upside down flying. He rode a motorcycle around the island, dodging mouflon sheep. He also tinkered with antique cars, and had four Ford Model T automobiles. He kept them on the island to teach his grandchildren how to drive. Watson died of complications following a stroke on December 31, 1993 in Greenwich, Connecticut.

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Pat Weaver

Sylvester "Pat" Weaver (born 1908) was responsible for some of the most innovative and entertaining programming on both radio and television. He saw radio through its infancy and then moved on to television. Weaver was the creative force behind Fred Allen's popular radio show *Town Hall Tonight* in the 1930s. As an executive with the National Broadcasting Company (NBC) in the 1950s, he created such enduring programs as the *Today* show and the *Tonight* show.

Pat Weaver was born in Los Angeles on December 21, 1908, one of four children of Sylvester L. Weaver and Isabel Dixon Weaver. Weaver's father was a successful roofing manufacturer. As a young man, Weaver worked in his father's Los Angeles sales office and New York business office, but he did not enjoy the business.

In 1926, his father enrolled him at Dartmouth, despite Weaver's desire to attend Stanford. By the end of his freshman year, Weaver informed his father that he did not want to join the family business; he wanted to become a writer. During his time at Dartmouth, he made friends with several influential people, including Nelson Rockefeller. He also indulged his love of movies, seeing almost every show that played at the local theater during his four years as a student. In 1930, Weaver graduated magna cum laude and Phi Beta Kappa.

Weaver traveled extensively as a young man. He spent a summer during his college years with his family in Europe. His father rented a house in Oxford. Although the family ventured to Paris, Brussels, and Geneva, they spent most of their weekends in London. Weaver, who already had a love for Broadway, became enthralled with English theatre. This experience was influential in his decision not to join his father's roofing business. After graduating from Dartmouth, Weaver traveled to Europe again, this time with his friend Jerome Pearre.

The Radio Years

Upon his return to the United States in 1931, Weaver began searching for employment. Still desiring to become a writer, Weaver was well aware that the economic situation of the early 1930s made employment opportunities limited. He finally landed a job as a writer and salesperson with a direct mail advertising agency, Young and McCallister Printing Company. He soon moved on to become editor of the Los Angeles Advertising Club's newsletter, *The Blue Pencil.* His comedic writings came to the attention of Don Lee, who owned several Columbia Broadcasting System (CBS) radio stations on the West Coast. In 1932, Weaver accepted a job at Lee's CBS radio station KHJ as a comedy writer for $150 a month.

Radio was in its infancy. Although Weaver had been hired to write comedy, he soon found himself involved in almost all aspects of the radio business. Much of the radio station's programming was done in-house, forcing Weaver and his coworkers to perform the duties of producers, writers, directors, actors, announcers, and sound-effects creators as they were needed. He also became involved in selling advertising time to commercial businesses and often served as the station's newscaster. As a result, Weaver was immersed in the radio business, gaining a wealth of experience. While at KHJ, he helped create such popular radio shows as *The Merrymakers* and *Calling All Cars.*

Radio and Advertising

After a year at a sister station in San Francisco, Weaver decided to relocate to New York. At the time, radio programming was created and owned by advertising agencies, not radio stations. Through old Dartmouth friends, Weaver became acquainted with Chester LaRoche, the president of the prestigious advertising firm Young and Rubicam. In the fall of 1935, LaRoche asked Weaver to produce a newly acquired, already popular and successful NBC show, *Town Hall Tonight,* featuring Fred Allen. Weaver, who admired Allen deeply, jumped at the chance to work with him.

For the next two years, Weaver worked closely with Allen to produce *Town Hall Tonight.* In 1937, Weaver's responsibilities expanded to include all of Young and Rubicam's shows. With this promotion, Weaver's perception of his position changed. ''Until then, I had considered myself a radio man, even though I worked for an advertising agency. From now on, I would have to regard myself primarily as an advertising executive, even though I was involved in more radio production than ever.'' In late 1937, he was appointed manager of the radio division and named to the board of directors.

American Tobacco Company and the War

Not yet 30 years old, Weaver was preparing to become the thirty-eighth stockholder in Young and Rubicam at the end of 1938, with the promise of a vice presidency soon to follow. However, the American Tobacco Company, a client of Young and Rubicam, managed to lure Weaver away by offering him a position as an advertising manager. Although the position paid about one half of his salary at Young and Rubicam, Weaver was enticed by the challenge of revamping one of the company's main products, Lucky Strike cigarettes. The first thing he did was change the brand of his three-pack a day smoking habit to Lucky Strikes.

In less than three years, Weaver had maneuvered Lucky Strikes back to the top, surpassing its main competition, Camel and Chesterfield, in sales. By that time, war was looming, and Weaver was anxious to do his part. He worked approximately nine months setting up Spanish-speaking radio programming to bring propaganda to Latin America. During this time, while working out of Los Angeles, he began courting Elizabeth Inglis, an actress. Soon after the bombing of Pearl Harbor on December 7, 1941, Weaver enlisted in the Navy and asked Inglis to marry him; they were married on January 23, 1942. In the spring, Weaver received his orders from the Navy and subsequently spent two years at sea on a sub chaser, but never saw any action. In November 1944, he was reassigned to the Armed Forces Radio Service in Hollywood, where he remained as a producer until the end of the war.

NBC Television

After being discharged in early 1945, Weaver returned to New York City with his wife, who was pregnant with their first child, Trajan Victor Charles. He returned to his job at the American Tobacco Company. In June 1947, Weaver quit smoking cigarettes and returned to Young and Rubicam as vice president in charge of radio, television, and movies. He also became a member of the plans board, a stockholder, and a member of the elite five-person executive board that controlled the agency. Weaver was anxious to get involved with the new phenomenon, television. His idea was that the networks, not the advertisers, would develop television programming. When his advertising cohorts did not enthusiastically receive his thoughts, he took his plans to NBC. In his autobiography, Weaver remembered telling the NBC executives, ''I won't come to NBC just to sell time to ad agencies. I'll come only if we can create our own shows and own them, and if we can sell every kind of advertising to support the program service.'' As a result, in June 1949, Weaver left Young and Rubicam once again, this time to become the NBC vice president in charge of television, and director of a new television network. In the same year, Weaver's wife became pregnant with their second child, Susan Alexandra (who would later become known as actress Sigourney Weaver).

When he arrived at NBC, most of the television shows were produced by sponsors, and NBC's productions usually went on without advertisers. On his first day at work, he discovered that a show called *Meet the Press* was being taken off the air because NBC could not find a sponsor to buy it. Weaver instantly called the producer and re-hired the show as an NBC production. *Meet the Press* is television's longest running show to date. Over the next several years, Weaver worked diligently to create shows that came under contract with NBC and were sponsored by numerous advertisers. His first success came with the dramatic show *Robert Montgomery Presents.*

Your Show of Shows and *Today*

Weaver's next big project was to program an entire evening of television. What ultimately came to fruition was the program *Your Show of Shows* followed by *Caesar's Hour.* The Saturday evening shows featured such talented writers and performers as Sid Caesar, Carl Reiner, Mel Brooks, Neil Simon, and eventually Woody Allen. The shows became so popular that their success broke down much of the resistance to Weaver's determination to have multiple sponsors for a show. Weaver, who is seldom shy about noting his own successes, stated in his autobiography, ''All jokes aside, the revolution I had envisioned in the whole system of ownership, sponsorship, and control of television programming was underway.'' However, he continued to be considered a traitor for promoting the network over the advertising agencies by many of his former advertising buddies.

In 1951, Weaver finally sold an idea for a show he had been developing for several years: an early morning news show that both educated and entertained. Weaver named the show *Today.* After finally convincing the network that people would watch television that early in the morning, Weaver began the creation of *Today.* The first show aired at 7:00 a.m. in New York on January 14, 1952. Although the critics disliked it, the viewers loved it, and the audience base grew steadily, as did sponsorship. *Today* is the second-longest running television show in history, behind *Meet the Press.*

Conflicts Led to Resignation

In late 1952, Weaver was passed over for the position of president of NBC. Threatening to quit, he was enticed to stay under the terms of his contract. He agreed to a five-year deal that stipulated that he could not be fired, nor could he quit. He was promoted to vice president of the network, but had little to do. Eight months later, in September 1953, the president of the network, Frank White, resigned due to poor health. Weaver was named the new president of NBC.

Back in power, Weaver turned his attention to his next project, a late-night comedy show that would become the *Tonight* show. After developing the concept as a show based on an ad-lib format with some rehearsal for certain segments, Weaver convinced Steve Allen to act as host. The first *Tonight* show aired on September 27, 1954, and was a huge success from the outset.

In December 1955, David Sarnoff, president of Radio Corporation of America, which owned NBC, appointed his son Bobby Sarnoff as president of NBC in place of Weaver. Not completely surprised by this, Weaver did not have a good relationship with David Sarnoff. He stayed on as chairperson of the board until September 1956 when he finally resigned.

After NBC

Unable to find work at another network, Weaver started his own independent network, Program Service. The adventurous attempt folded two years later. Weaver also worked as a consultant on several projects, including the hit western show *Maverick.* He oversaw Nelson Rockefeller's bid for governor in 1958 and worked as his personal advisor for all his subsequent campaigns.

In 1958, Weaver accepted a position with the McCann Erickson advertising agency, which became Interpublic, where he remained until 1963. In that year, Weaver once again jumped at the innovative and unknown by becoming involved with the first pay television operation. The California pay television station offered three channels, including movies, sports, and performing arts. The project was met with strong protest by the networks and theatres, and it was plagued by lawsuits. Nonetheless, the stock climbed over 17 points. Getting back into advertising and television, Weaver started consulting on a part-time basis for a variety of enterprises including Westinghouse, Comsat, and Disney. He also continued to develop ideas for innovative television.

Weaver lives in Santa Barbara, California, and he continues to use his creative energies to envision the future of television and beyond. He ended his autobiography by writing, ''I am proud of what I have accomplished in broadcasting and cable, but the future of communications is so

fascinating, I wish I had another lifetime to help in realizing its potential.''

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Jack Welch

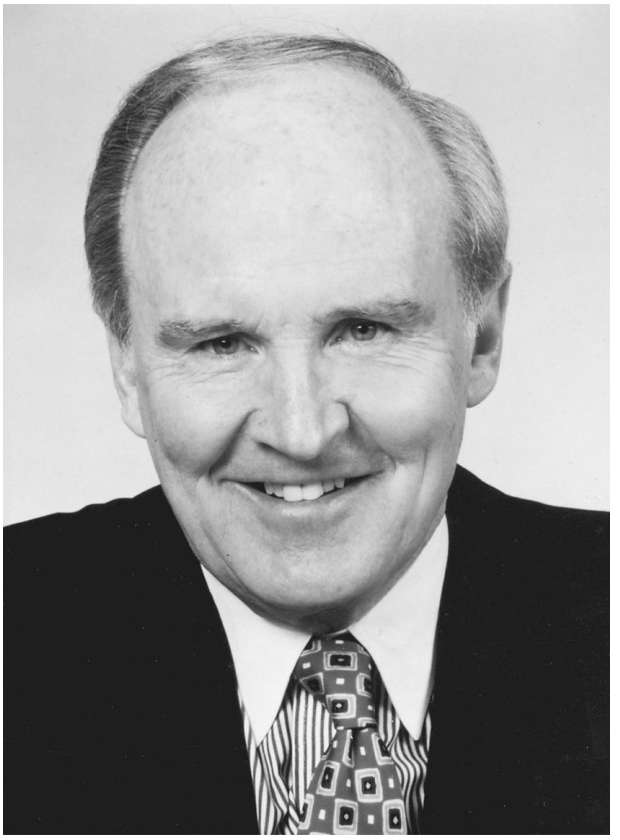

John F. ''Jack'' Welch Jr. (born 1935) rose from the ranks of General Electric (GE) to be named the company's youngest ever chief executive officer in 1981. After making difficult personnel decisions early in his tenure, which included shedding more than 100,000 employees, Welch began a period of growth and success that is unparalleled in business history. As the new millennium dawns, GE, under Welch's leadership, is the largest company in the world and a symbol of American ingenuity and power.

Bold, competitive, and controversial are all traits that describe Jack Welch, one of the world's most powerful business leaders. Although he is now worth countless millions, Welch was born on November 19, 1935 into a middle class family in Peabody, Massachusetts, the only child of a train conductor/union leader and a strong-willed mother, Grace. Welch's father worked grueling hours to support his family, often leaving the house at 5:30 a.m. and not getting home until 7:30 p.m. Grace and the boy used to wait for the elder Welch at the train station. Welch recalls that the talks he had with his mother at the station served as his early education.

Welch's competitive fires can be traced back to his teenage years playing hockey, basketball, and baseball. In high school, Welch was co-captain of the golf team, lettered in hockey, and served as treasurer of the senior class. The five foot eight inch Welch was known as a feisty competitor whose will to win was limitless. Welch's mother also instilled in him a fierce will to achieve through long discussions and games of blackjack and gin rummy. ''I had a pal in my mom,'' Welch told John A. Byrne of *Business Week*. ''We had a great relationship. It was a powerful, unique, wonderful, reinforcing experience.''

Welch combined popularity and intelligence with a quick wit. He was the class jokester. With his mother encouraging him, Welch studied chemical engineering at the University of Massachusetts, becoming the first person in his family to go to college. Several professors acted as Welch's mentors and persuaded him to attend graduate school. He then went on to earn a doctorate from the University of Illinois in 1960. When he got the degree, his mother was so proud that she called the Salem newspaper to report that ''Dr. Welch'' received his Ph.D.

Joined General Electric

After graduate school, Welch joined General Electric as a junior engineer in Pittsfield, Massachusetts. Frustrated by the company's bureaucracy, Welch quit a year later. He saw little room for advancement at GE. His boss, Reuben Gutoff, recognized Welch's talent, and talked him into staying. Gutoff even promised Welch that he would provide him a more entrepreneurial work environment, although supported with all the resources of a corporate giant.

As Welch climbed the corporate ladder, he was convinced that even a huge corporation like GE could remain nimble. By 1967, Welch was among the rising young stars in the GE plastics division. He kept the small company mentality close to heart and would later lead the charge to erase the big company malaise that could stifle ideas and action. In his early years, he helped GE Plastics explode from a $28 million after-thought into a billion dollar business.

The ''Neutron Jack'' Years

Welch moved through several different divisions as he progressed. Eventually, at age 42, he moved to the corporate headquarters in Fairfield, Connecticut, when he was named one of three vice-chairmen. After a fierce competition for the top spot, Welch was named chairman in 1981, the youngest CEO ever appointed at GE. ''I think I'm the

most happy man in America today,'' Welch told Thomas C. Hayes of *The New York Times,* ''and I'm certainly the most fortunate.''

Welch attracted controversy almost immediately. He was much different than his predecessor, the British gentleman Reginald H. Jones. Welch was brash and told managers that if they did not move quickly enough, he would ''kick ass.'' The new leader was obsessed with turning GE into a flexible, lean business that ranked first or second in every industry in which it did business.

An early spotlight was thrust on Welch when GE purchased RCA, the parent company of NBC, in late 1985 for $6.3 billion in cash. At the time, it was the largest corporate acquisition in history and brought RCA back into the family. GE had founded RCA in 1919, but had to sell the subsidiary in 1933 because of antitrust threats. After the initial euphoria surrounding the deal wore off, Welch realized that NBC was losing $150 million a year, despite dominating prime time television and news rating. Welch set high financial goals for NBC and turned the business around by cutting costs and replacing unhappy network executives. By 1997, after more than a decade of Welch's cajoling, NBC became the undisputed leader of network television. GE transformed NBC into a profitable company that still provided high quality.

Welch and GE were successful economically across the board. However, during his first seven years as CEO, Welch cast off more than 100,000 workers, nearly 25 percent of GE's workforce. The mass layoffs earned Welch the derogatory nickname ''Neutron Jack.'' Critics equated his name with corporate greed, arrogance, and contempt for workers. GE sold off many of its traditional businesses, such as housewares and televisions, and moved into high-tech manufacturing, broadcasting, and investment banking. Welch was willing to take risks and change the company's ingrained corporate culture to fit his strategic vision.

Welch's supporters countered by noting GE's amazing return on equity. In Welch's first six years, GE's total return to shareholders reached 273 percent. Welch told Russell Mitchell of *Business Week* that he wanted GE ''to become the most competitive business enterprise in the world.''

World's Greatest CEO

Despite picking up other monikers, such as ''Trader Jack,'' based on his love of acquisitions, Welch transformed his image as GE's fortunes improved. Soon, he was becoming widely regarded as the best CEO in the world. The company had always been heavily watched by business analysts for the latest management trends, but under Welch's tenure, GE came to define successful business management.

Part of Welch's improving image was his emphasis on GE's Management Development Institute corporate training program. The center at Croton-on-Hudson (Crotonville), known within GE as ''The Pit,'' was a showcase for Welch. The company spent $500 million a year on education and training at Crotonville. He appeared at the center more than 250 times over 17 years and worked with 15,000 GE managers and executives. ''The students see all of Jack here,'' wrote Byrne of *Business Week.* ''The management theorist, strategic thinker, business teacher, and corporate icon who made it to the top despite his working class background.''

In recent years, Welch has turned his attention to ''people'' issues and has worked to create informality at the company. This push has allowed communications to open across layers and fostered a sense of entrepreneurship at the world's largest corporation. Throughout the year, Welch met with managers across several levels of leadership. As Byrne wrote, the meetings also allowed Welch ''to make his formidable presence and opinions known to all.''

When Welch needed information, he often slipped into factories and plants unexpectedly. A Welch trademark has been the handwritten notes he dashes off to employees. Welch wrote them out and then faxed them all over the company. Welch saw this extra effort as another way of breaking through the bureaucracy that initially hindered his progress at GE. ''The idea flow from the human spirit is absolutely unlimited,'' Welch told Byrne, ''All you have to do is tap into that well. I don't like to use the word efficiency. It's creativity. It's a belief that every person counts.''

Since taking over in 1981, Welch has used the company's economic diversity as a tool to move into other industries with fast-growing profits. He has reshaped GE with more than 500 acquisitions worth $53.2 billion. Welch was also instrumental in the mid- to late 1980s movement among American companies to get leaner, tougher, and globally competitive. GE's non-U.S. sales grew to 45 percent in 1994, up from 22 percent in 1986. *Forbes* writer James R. Norman wrote, ''Nearly every one of its (GE's) major products has become a growth business with the stepped-up development overseas.''

The Future of GE

Welch's newest strategy was called ''Six Sigma,'' which was a quality program that generated fewer than 3.4 defects per million operations in a manufacturing or service process. Despite the program's huge investment in training thousands of employees, Welch believed Six Sigma will save GE billions. In 1995, Welch launched the program with 200 projects, but the next year it grew to 3,000 and then 6,000 in 1997. The productivity gains and profit of $320 million exceeded Welch's expectations.

Welch was both revered and feared within GE. While not a cult personality, Welch realized what his leadership symbolized. To many, Welch was as synonymous with GE as Thomas Edison. In 1997, Welch was named to the National Business Hall of Fame in Cincinnati.

The GE that Welch has led since 1981 is a company that employs between 240,000 and 260,000 people in more than 100 countries. Shareholders have been rewarded throughout Welch's tenure. A $100 dollar investment in GE the day Welch took over would have been worth over $2,000 in 1998. He also achieved his goal of making GE the company with the highest market value in the world. In 1997, GE's stock value eclipsed $200 billion.

It is impossible to pin down exactly how Welch has achieved all the lofty goals set year in and year out at GE.

Perhaps, it is simply the fact that Welch may be the hardest working CEO ever. While leading a company worth more than $200 billion, he also found the time to know by sight the names and responsibilities of the top one thousand people at GE. In fact, the CEO met and interacted with several thousand employees each year.

Characteristically, Welch summed up his thoughts in a few short sentences in an interview with *Fortune* magazine, ''I have the greatest job in the world. We go from broadcasting, engines, plastics, the power system—anything you want, we've got a game going. So from an intellectual standpoint, you're learning every day.''

Welch will retire in 2000 when he hits GE's mandatory retirement age of 65. Do not, however, think Welch will fade into the sunset or even slow down. He may play much more golf (one of his lifelong passions), but Welch will also remain an important figure in corporate America. Nearly akin to an ex-president, like Jimmy Carter, Welch's retirement will allow him to redefine the way an ex-CEO operates.

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Helmut Werner

Helmut Werner (born 1936) made a name for himself as a brilliant and innovative manager during his four years as chief executive officer and chairperson of the board of Mercedes-Benz. When Werner joined Mercedes-Benz in 1993, sales were declining and production costs were soaring. Through cost-cutting measures, new car designs, and revamped marketing, Werner almost single-handedly returned Mercedes-Benz to a profitable force in the automotive industry.

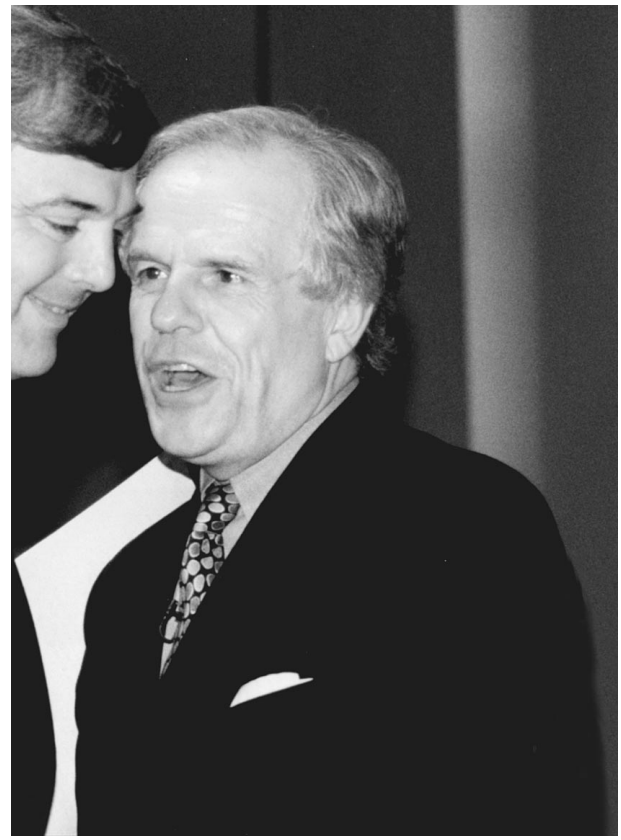

Werner was born on September 2, 1936, in Cologne, Germany, the eldest son of a prominent bank director. In 1956, he graduated from the Abiture Beethoven-gymnasium, and went on to earn a business degree from the University of Cologne in 1961. Werner intended to be an auditor, but only completed the initial stages of the seven-year training program. Following his graduation from college, Werner took a position with Englebert & Co. He found himself well suited to the challenges and rewards of sales, and he became the sales manager in 1969. A year later, Werner moved on to become the general product manager for Uniroyal Europe in Liege, Belgium. In 1978, he was hired as the company's managing director. He served on the executive board of Continental Gummi-Werke AG in Hannover, Germany, in 1979, and was the company's chairperson from 1982 to 1987.

At Mercedes-Benz

In 1987, Werner became a member of the executive board of Daimler-Benz, the parent company of Mercedes-Benz. His time at Mercedes-Benz brought him recognition as a brilliant and crafty manager. He became chief executive officer (CEO) of Mercedes-Benz on May 27, 1993. Over the next four years, he recreated Mercedes-Benz's image and turned the company around, from losing money to once again gaining a substantial profit.

When Werner came on the scene in the early 1990s, Mercedes-Benz was the world's largest producer of luxury cars. However, for several years, sales had been falling, and production costs were rising rapidly. It was clear to Werner

that Mercedes-Benz could not continue to depend on high-performance, expensive cars to sustain the company. Even before he was officially in his new position as CEO in 1993, Werner announced drastic changes and a new direction for the company. Noting the affects of worsening traffic congestion and environmental concerns, he suggested that the prestigious image of Mercedes-Benz's cars was meaningless. His plan called for a new line of vehicles aimed at a lower-priced market. Werner also began focusing on cutting production costs, reducing development time, and taking the company global. When he announced his intentions for the company, many in the auto industry were skeptical of his ability to fulfill these goals.

In a 1990 study done by the Massachusetts Institute of Technology's International Motor Vehicle Program, Mercedes-Benz was confronted with the harsh reality that a 35 percent productivity gap had developed between it and Toyota, as well as other Japanese producers. Mercedes-Benz appeared to be moving in the wrong direction, and the numbers bore that out. In 1992, Mercedes-Benz produced 530,000 cars—48,000 fewer than the year before. In 1993, the German car company experienced an $800 million loss. Its biggest seller, the E-Class model, was eight years old, and another mainstay, the C-Class model, was 10 years old. Production numbers were falling, and losses were growing. Werner needed to act quickly.

Increased Productivity

Werner set out to train his production and managerial staff to think differently. One of the first actions he took was to reduce the number of management levels between his office and the production floor from six to four. In an exercise to make a point about every manager's expendability, Werner had every one of them draft a letter of resignation, thus sending the message: be productive or leave. He also made plant managers responsible for operating within budgetary limits. In the past, Mercedes-Benz's development and production strategy began with the engineers who would set out to design the best car possible. Cost and time were not considered. After the vehicle was designed, the sticker price was determined by adding a profit to the cost of the car. Werner turned that around, first setting a target sticker price and then building the car accordingly. In an interview with reporter Diana Kurylko of *Automotive News* in November 1993, Werner commented, ''We have to combine the good old qualities with what is necessary to really deal with the future demands of customers. Cost comes very much into the discussion. People in our company have really started to understand what kind of challenge is being presented by this new formula.''

Mercedes-Benz engineers had a reputation for extended design time, taking months to make simple changes such as a headlight. Werner wiped out the mentality that each new car needed to be heavier, equipped with more technology, and increasingly expensive. He also pressured his engineers to work faster. By 1996, productivity rose over 30 percent, saving an estimated $2.3 billion.

Werner's cost-cutting measures also had an immediate impact. The company saved 4 billion marks ($2.34 billion) in 1993, and the labor force was reduced by over 11,000 to 148,500 workers. In 1994, Werner led cost-cutting measures that equaled $2.75 billion. As a result of these changes, Mercedes-Benz was able to offer models over the next for years that were priced competitively with its main rivals, such as Toyota's high-end Lexus division. The sticker price of the 1996 C-Class in the United States was $29,900, which was $700 less than Lexus's comparable ES300 model. Just five years earlier, the Baby Benz 190 cost over $9,000 more than its counterpart, the Lexus ES250. Over the course of three years, Werner turned the loss of $800 million in 1993 to a gain in 1996 of almost $1.5 billion.

New Models, New Image

Besides creating a new environment that focused on increased productivity and reduced cost, Werner also moved to give the company a make-over in image and offer smaller, more affordable models. His goal was to introduce models into every market, not just high-priced luxury cars. He envisioned compact cars, minivans (or ''people carriers'' as they are referred to in Europe), and sports utility vehicles. New and redesigned models introduced during Werner's reign included the 1996 SLK, a roadster with a base price of $35,300. The car was immediately popular with affluent forty-somethings, and the first production run of 35,000 was sold out until 1998. Werner also made plans to introduce a small car, the A-Class, which would measure only 11 feet and sell for about $20,000 in Germany. In 1996, the V-Class, a van, was introduced for $35,400 base price. Mercedes-Benz included the M-class, an off-the-road vehicle, with a base price of $35,000, into its 1997 lineup. The next year held plans for the Smart micro-car, just 7.5 feet long, in a joint venture with Switzerland's SMH Swatch watchmaker, selling for $10,000 to $14,500. Although Werner refused to comment on the reports, the rumor circulated around the automotive industry that Mercedes-Benz planned for nearly 30 new models to be in the market by 2008.

Werner also worked to increase a sluggish market for Mercedes-Benz in the United States. Advertising in the United States was revamped to appeal to the baby boomers. One spot featured the phrase penned by the 1960s cultural icon Janis Joplin, ''Lord, won't you buy me a Mercedes-Benz.'' Additionally, new models of the E-class included cup holders, not a popular feature for Germans, but considered a basic necessity by Americans. As a result, Mercedes-Benz sales increased in the United States in 1996 by over 17 percent.

Globalization

Werner's strategy also included the globalization of Mercedes-Benz. In his interview with Diana Kurylko of *Automotive News,* Werner said, ''In the automotive industry you can only survive in the long run on a global basis. This is a global market.'' New markets targeted by Werner and Mercedes-Benz included Latin America (specifically Brazil and Argentina), India, Thailand, Vietnam, and China. He also looked for new locations that would facilitate less costly production and cheaper parts. In 1996, only five

percent of the company's automobiles were made outside of Germany. Werner's goal was to increase that number to 25 percent within 10 years, without reducing the production numbers in Germany. Mercedes-Benz already maintained a plant in Mexico, and plans were made for the minivan model to be produced in Spain and the sport utility vehicle to be produced in the United States at the company's plant in Alabama.

Resigned from Mercedes-Benz

Werner had stunned the auto world by doing much of what he had promised when he became CEO at Mercedes-Benz. While the company was celebrating its success, its mother company, Daimler-Benz, was not doing well. Jurgen Schrempp had become chairperson of the money-losing conglomerate in May 1995. He sold or shut down one-third of Daimler-Benz's businesses, including much of its aerospace business. By 1996, the Mercedes-Benz division, which had up to then run almost independently from Daimler-Benz, accounted for 75 percent of Daimler-Benz's sales of 105 billion marks ($65 billion dollars), and almost all of its profits. With its workload diminished by the downsizing, the Daimler-Benz board had more time to turn its attention to Mercedes-Benz, and the Mercedes-Benz board, including Werner, began to be perceived as an unnecessary layer of leadership. Rumors began to fly that Schrempp was moving to push Werner out.

The rumors proved to be true, and in early 1997, the Mercedes-Benz board was dissolved and Schrempp took control of Mercedes-Benz. On January 16, 1997, Werner officially resigned from Mercedes-Benz. During his almost four years at Mercedes-Benz, Werner is credited with eliminating huge losses suffered in 1993, restoring profit growth, and increasing productivity dramatically. He also prepared the way for the merger between Daimler Benz AG and Chrysler Corporation in May 1998. The new Daimler-Chrysler company is expected to be one of the largest automakers in the world, with sales of $130 billion and 421,000 employees.

After leaving Mercedes-Benz, Werner served as the chairperson of the Supervisory Board of the Expo 2000 and as a member of the supervisory boards of Alcatel Alsthom, IBM Deutschland GmbH, Gerling-Konzern Versicherungs-Beteilgungs AG, and BASF AG. Werner was named a principal in Penske Capital Parners, L.L.C., a company that acquires businesses in the transportation industry. In 1998, he became chair of the industrial and trading group Metallgesellschaft. He also sat on the board of directors of the JP Morgan Germany Advisory Council.

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Mae West

Mae West (1893–1980) played the sultry, provocative woman in numerous popular films and plays. Her sexuality and off-color comments made her films and plays the frequent target of censors. West also wrote and produced several plays and recorded albums.

Mae West was born Mary Jane West on August 17, 1893, in Brooklyn, New York. Her father, John, held various jobs as a livery stableman, a detective, a salesman, and a prizefighter. Her mother, Matilda, was a model and dressmaker. By the age of seven, West was singing and dancing in amateur performances and winning local talent shows. She soon left behind formal education and joined a professional stock company headed by Hal Clarendon, where she played the character of ''Little Nell'' in a long-running melodrama.

In her early teens, West joined a vaudeville company, where she met Frank Wallace, who soon became her song-and-dance partner. Unknown to the public for more than 30 years, she and Wallace married in 1911 when West was only 16. Both the relationship and the stage partnership soon ended, but West and Wallace did not divorce until 1942.

Became Vaudeville and Stage Star

While still a teen-ager, West became a star on the vaudeville stage. Her first Broadway appearances were in 1911, in the revues *A la Broadway* and *Hello Paris.* The following year she appeared in *A Winsome Widow,* produced by Florenz Ziegfeld, Jr. In 1918, West took a role in the musical comedy *Sometime,* in which she introduced a dance known as the ''Shining Shawabble.'' She soon became a hit on the New York vaudeville stage, becoming known for her flashy and tight-fitting clothing as well as her provocative comments, delivered in dialects or a throaty voice. Her costumes would typically include an assortment of rhinestones, leopard skins, and huge plumed hats, all worn on her five-foot-tall body. West was unique in being one of the few women who performed solo in vaudeville, and even at her young age, she commanded a salary of several hundred dollars per week.

Plays Caught Censors' Attention

In 1926, West wrote a play that was co-produced on Broadway by Jim Timony, a lawyer who was reportedly also her lover. The aptly named *Sex* became both a popular success and the target of censorship groups such as the Society for the Suppression of Vice. As described in *Becoming Mae West,* the play included ''prostitutes caught in arousing embraces, guns, knockout drinks, a jewelry heist, cops, an offstage suicide, bribery, and the threat of a shootout.'' In the 41st week of its run, police arrested the cast and West was found guilty of corrupting the morals of

youth. She was sentenced to ten days in a New York City prison but was released two days early for good behavior.

West's second play, *The Drag* in 1926, sympathetically tackled a subject that was not discussed on stage at the time—homosexuality. After a two-week run in New Jersey, West was persuaded not to bring it to Broadway. Her third play, *Adamant Lil* in 1928, was a great success. West played the title role of an 1890s saloon singer with underworld connections. In this play, she uttered her famous line to a Salvation Army captain: ''Why don't you come up and see me sometime?'' Two other plays, *Pleasure Man* in 1928 and *The Constant Sinner* in 1931, were also targeted by the censors; *Pleasure Man* was closed by the police after its first performance and never reopened; *The Constant Sinner* closed after two performances when the district attorney threatened to bring charges.

Launched Hollywood Film Career

In the early 1930s, after the constant struggles with censorship of her plays, West decided to move to Hollywood and embark on a film career, hoping that she would enjoy more freedom there. Her popularity with the public was already so great that even though the Great Depression had begun, she won a $5,000-per-week contract with Paramount Pictures. In her first film, *Night After Night* in 1932, West portrayed the girlfriend of a gangster played by George Raft. When a woman comments, ''Goodness, what beautiful diamonds,'' West gives her famous response: ''Goodness had nothing to do with it.''

West's next film, *She Done Him Wrong* in 1933, was a film adaptation of her play, *Adamant Lil.* It was a huge public success, and was also noteworthy for introducing a young actor, Cary Grant, who was found by West and chosen for the male lead. Later that year, Grant also co-starred with West in *I'm No Angel,* an even bigger box office smash. In this film, West (playing a circus performer) got to act out a lifelong fantasy of being a lion tamer. Refusing a double, she went into the cage herself carrying a whip.

During the mid-1930s West became one of the most popular and highly paid actors in Hollywood. She also became a shrewd real estate investor, once making a profit of almost $5 million on a $16,000 investment. Her film career reached its peak, with two more successes in *Go West, Young Man* in 1936 and *Every Day's a Holiday* in 1938, in which she played a character named Peaches O'Day who used her wiles to sell the Brooklyn Bridge to a naive man.

Then came one of her best-known films, *My Little Chickadee* in 1940, in which West and her co-star, W.C. Fields, gave one of the all-time great film comedy performances; she also wrote the screenplay. West's character, Flower Belle Lee, was a woman of dubious reputation who decided to enter into a sham marriage to become respectable. As her husband, she chose the con man and card shark Cuthbert J. Twillie, played by Fields. Perhaps as a joke on the censors, on their ''wedding'' night, Fields discovered that West has vanished, and in her place in their bed is a tied-up goat. They agree to go their separate ways, and his parting line to her is, ''Come up and see me sometime.''

Career Declined in the 1940s

In the 1940s, West's popularity declined. She also finally acknowledged the marriage she had walked away from while a teen-ager. In the mid-1930s, her husband Frank Wallace had begun to tour the country with a nightclub act in which he called himself ''Mae West's husband.'' Then, in 1942, Wallace filed for divorce and sought alimony from West. She eventually settled the case with an undisclosed private financial agreement.

West starred in the 1943 film musical *The Heat's On,* but reviews were not particularly favorable. She decided to return to the stage where her career had begun, and wrote and starred in *Catherine Was Great,* a risque play about the Russian empress that played on Broadway in 1944, and then went on a national tour. In 1948, West starred in *Ring Twice Tonight* (later retitled *Come On Up*), in which she played the unlikely role of an FBI agent masquerading as a nightclub singer. The play never reached Broadway after initial performances in Los Angeles. This project was followed by a stage revival of *Adamant Lil,* in which West travelled between New York and London from 1948 to 1951.

An Elderly Siren

In the early 1950s, when West was over 60, she tried to revive her career by creating a nightclub act, ''Mae West and Her Adonises,'' that still portrayed her as a sultry siren. A group of young, handsome bodybuilders dressed in loincloths assisted her in the act. Paul Novak, one of the

bodybuilders, became her companion for the last 26 years of her life.

West's autobiography, *Goodness Had Nothing To Do With It,* was published in 1959, and contains humorous stories about her career and her love life. In the 1960s, she recorded an album of Bob Dylan and Beatles songs, *Way Out West,* plus a holiday album, *Wild Christmas.* West's film career was briefly reborn when she appeared in two films that have been ranked among the worst ever made. *Myra Breckinridge* (1970), based on the Gore Vidal novel, was notable chiefly for being the film in which future stars Farrah Fawcett and Tom Selleck were introduced to the public. In *Sextette* (1977), made when West was 84, her husband was played by the young Timothy Dalton.

Despite her ''loose'' professional image, West did not drink or smoke, and made her home in the same modest Los Angeles apartment for half a century. West began to decline in her later years, and was rumored to have slept in makeup in case she had to leave her home in an emergency. She became increasingly interested in paranormal events, and insisted she was in contact with a pet monkey who had died. It has also been reported that West feared being reincarnated. After suffering a stroke, she died on November 22, 1980 in Los Angeles. As she said in her autobiography, West had no regrets about her life: ''I freely chose the kind of life I led because I was convinced that a woman has as much right as a man to live the way she does if she does no actual harm to society.''

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Edward Weston

In the 1930s, Edward Weston (1886–1958) helped form the influential Group f/64 with other notable photographers such as Ansel Adams, Imogen Cunningham, and Willard van Dyke. His sharp, brilliantly printed images are some of the finest twentieth-century photographic works. Weston's work helped photography gain recognition as an art form in its own right.

Edward Weston was born on March 24, 1886 in Highland Park, Illinois. As a child, he saved pennies to buy used photographic equipment. At the age of 16, his father gave him a Kodak Bulls-Eye number two camera. Weston began to take pictures at his aunt's farm and in the parks of Chicago. In 1903, at the age of 17, Weston first exhibited his work at the Chicago Art Institute.

After the earthquake and fire in San Francisco on April 19, 1906, Weston traveled to California to take a job as a surveyor for San Pedro, Los Angeles, and the Salt Lake Railroad. Weston returned to Chicago to attend the Illinois College of Photography, but soon returned to California to visit a sister living in a small town near Los Angeles. Remaining in California, Weston helped found the Camera Pictorialists of Los Angeles. In 1909, he married Flora Chandler, with whom he had four sons. Edward Chandler Weston was born in 1910 and Theodore Brett Weston in 1911. The Westons' third son, Laurence Neil Weston, was born in 1916 and Cole Weston in 1919.

Weston owned a portrait studio in Glendale, California. His soft-focus, diffused images and sentimental approach was popular at that time and his business did well. He also began to publish articles in magazines, including *American Photography, Photo Era,* and *Photo-Miniature.*

Changed His Style

Weston became unhappy with what he felt was just a mechanical imitation of painting styles. Richard Lacayo, in *Time* magazine described Weston's early career. ''By the early 1920s he had already established an international reputation for mildly swoony images in gray-beige tones. He had also grown restless with pictorialism, which took its

inspiration from impressionism, symbolism. . . . In time, he found a new expressive vocabulary in the angles and hard lines of constructivism and cubism, which he matched to a new photographic method. The focus was sharp. The prints were made directly from the negative, without an enlarger. The chemical manipulations that produced the soulful fogs of pictorialism were forgotten.''

Although Weston was married and a father of four, he strained against the conventions of family life. His friends were members of the West Coast counterculture, people who shared his interest in vegetarianism and his love of modern art. Shortly after the birth of his fourth son, he met Tina Modotti. This was the beginning of their long relationship and photographic collaborations. Her husband was a political radical in Mexico who died in 1922. Weston traveled to Ohio to visit his sister in 1922. While there he took photographs of the Armco Steel Plant. From Ohio he traveled to New York and met Alfred Stieglitz, Paul Strand, Charles Sheeler, and Georgia O'Keefe. At this point in his career, Weston gave up pictorialism and started a transition period of self-analysis and self-discipline.

In 1923 Weston went to Mexico with Modotti and one of his sons. For the next three years he socialized with several artists including Diego Rivera, José Clemente Orozco, Jean Charlot, and David Alfano Siqueiros. He took pictures, including many portraits. The Mexican portraits illustrate what Weston had learned from photographer Alfred Stieglitz, ''maximum of detail with a maximum of simplification.'' Some of the photographs that Weston and Modotti made in Mexico appeared in the book *Idols Behind Altars* by Anita Brenner.

Detailed Studies Defined Style

In 1926, Weston came back to California. There he started work on a series of highly detailed studies of cabbages, peppers, rock formations, sand dunes, trees bent by the wind, twisted kelp, water, cacti, and seashells. His most famous photographs are exquisitely detailed, richly toned shots of peppers, shells, and cypress trees. He also created studies of the human figure. His technique was uncluttered and direct. Weston used an 8 x 10 inch view camera, always in natural daylight. He used four-hour exposures to capture detail. He never enlarged, cropped, or retouched his photographs. The pictures he made at this time were crucially important in separating him from his previous style. Richard Lacayo wrote in *Time,* ''The pictorialists used soft focus for atmospheric purposes but also as a way to make the particular stand for the general. With these radiant close-ups, Weston kept their goal but reversed the approach, bearing down on the details as a new way to make the mundane suggest the divine. . . . The forward-looking sectors of the American art audience were waiting for pictures like these, sensuous and sharp. . . . For all their shimmer, they had a just-the-facts quality that proposed the romantic impulse as the highest form of lucidity. (That they could also be sexually voluptuous, something Weston claimed was unintended, did not hurt.)'' Weston said of his work, ''The camera should be used for rendering the very substance and quintessence of the thing itself, whether it be polished steel or palpitating flesh.''

Weston moved up the Pacific Coast to Carmel, California, in 1929. There he photographed the rocky beaches and cypress trees at Point Lobos. Near Carmel, Weston also discovered the sand dunes that inspired some of his most important images. His love of nature strengthened his friendship with Ansel Adams, the famous nature photographer, whom he had met a few years earlier.

Weston kept journals or ''day books'' of his activities and ideas. He first published some of these writings as *From My Day Book* in 1928. Others were published after he died. In 1930, Weston exhibited his work in New York for the first time at the Delphic Studios Gallery and later at Harvard Society of Contemporary Arts with Walker Evans, Eugene Atget, Sheeler, Stieglitz, and Modotti. Weston was a founding member of Group f/64 that formed in 1932 and included Ansel Adams, Imogen Cunningham, Consuelo Kanaga, and Willard van Dyke. This influential group was dedicated to the highly detailed prints that resulted from using a large camera with a very small aperture. They set their lenses to that aperture, f/64, to gain maximum image sharpness of both foreground and distance. Even though he had several large exhibitions, Weston still did not earn a lot of money. In 1935 he started the ''Edward Weston Print of the Month Club'' selling photographs at $10 each.

Married Charis Wilson

In 1937 Weston received the first Guggenheim Foundation fellowship in photography. Using his prize money he traveled through the western United States, taking along his model and assistant Charis Wilson. Weston and Wilson married in 1938. On the trip west, Weston took pictures that later appeared in his book *California and the West,* published in 1940, with text by Charis Wilson Weston. The relationship between Weston and Wilson helped form his vision of the naked female form as a photographic subject. Critic Susan Sontag was quoted in *Time* as saying, ''The peppers Weston photographed are voluptuous in a way his female nudes rarely are. In fact, he made nude photography respectable.''

In 1940 he participated in the U.S. Camera Yosemite Photographic Forum with Ansel Adams and Dorothea Lange. He was commissioned by the Limited Editions Club to illustrate a new edition of Walt Whitman's *Leaves of Grass,* published in 1941. In 1951 Weston became an honorary fellow of the Photographic Society of America.

In 1946 Weston began experiencing the symptoms of Parkinson's disease, an illness characterized by muscle tremors, slowing of movement, and weakness. Weston took his last photographs at Point Lobos in 1948. In 1952 his *Fiftieth Anniversary Portfolio* was published with his images printed by his son Brett. In 1955 Weston chose several of what he called ''Project Prints'' and had his sons Brett and Cole and Dody Warren print them under his supervision. Lou Stoumen released the film *The Naked Eye* in 1956 in which several of Weston's prints and footage of Weston himself appeared. Edward Weston died at his home in Carmel Highlands, California, on January 1, 1958.

Work Remains Popular

Weston's work influenced many photographers such as Minor White, Paul Caponigro, Wynn Bullock, Cole Weston, and Brett Weston. In 1975 the Museum of Modern Art in New York City held a major retrospective of his work.

The centennial of Weston's birth in 1986 was marked by three museum shows. The J. Paul Getty Museum in Malibu, California, exhibited 45 of his pictures. Sixty were shown at the Art Institute of Chicago. The San Francisco Museum of Modern Art held a retrospective of 237 prints. The exhibition traveled for two years to a dozen other cities, including New York, Washington, Los Angeles, and Atlanta. The centennial of his birth was noted on the Monterey Peninsula by two major shows as well as by a lecture and seminar by his son, photographer Cole Weston. At the Friends of Photography Gallery in Carmel, his trademark works, close-ups of seashells, the rocks and trees of Point Lobos, nudes, and sand dunes were shown. At the Monterey Peninsula Museum of Art ''The Monterey Photographic Tradition: The Weston Years'' exhibited some 100 works by Edward Weston, his sons Brett and Cole, and others including Ansel Adams, Morley Baer, Al Weber, and Minor White. By juxtaposing photographs of similar subjects by different artists, the exhibition illustrated how the photographers influenced one another.

Commenting on the San Francisco exhibit, Lacayo noted ''his photographs' unique confidence, force and completeness. Seen today, in a time of crayoned prints, tableaux arranged for the camera and photographs about photography, they bear the stamp of a grand and lucid purpose.'' *Weston's Westons: Portraits and Nudes,* an exhibition of his work at New York's International Center of Photography, was shown in 1990. An exhibit, *The Garden of Earthly Delights: The Photographs of Edward Weston and Robert Mapplethorpe,* was shown at the midtown Manhattan branch of the International Center of Photography in 1995.

Weston's goals for his work were clear yet complex: ''To photograph a rock, have it look like a rock, but be more than a rock.'' Weston's greatest achievement was affirming photography's complete independence from painting, thus establishing it as a modern art in its own right.

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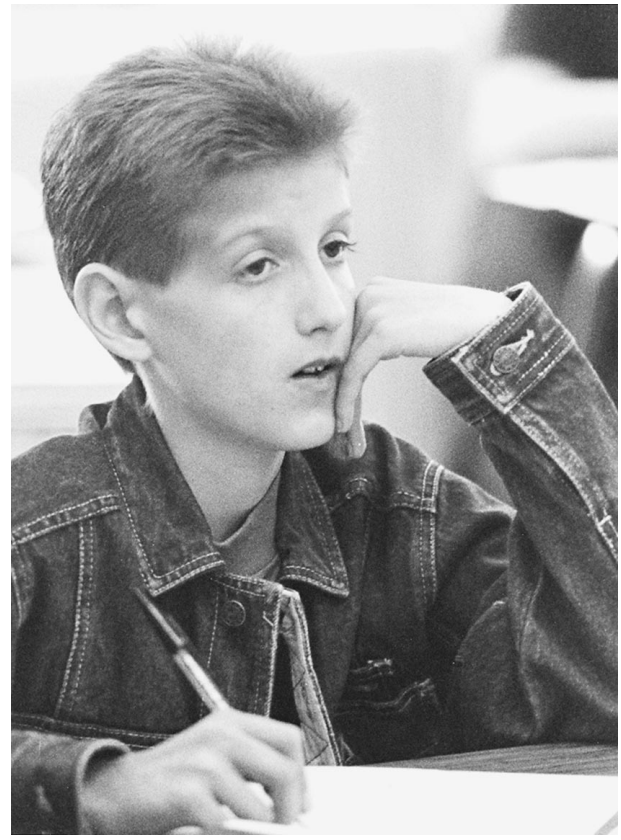

Ryan White

Ryan White (1971–1990) contracted AIDS through a blood transfusion when he was 13 and worked to educate people about the disease until his death at age 18. As a result of his efforts, and those of his mother Jeanne, Congress passed the Ryan White Comprehensive AIDS Resources Emergency Care (CARE) Act, which provides health care resources to Americans with HIV/AIDS who have no insurance or not enough insurance to get proper care.

Ryan White was born on December 6, 1971 in Kokomo, Indiana. When he was three days old, doctors informed his parents that he had hemophilia, an inherited disease in which the blood does not clot. People who have this disease are vulnerable, since an injury as simple as a paper cut can lead to dangerous bleeding. Fortunately for White and his parents, a new treatment, called Factor VII, recently had been approved by the U.S. Food and Drug Administration. This treatment is made from blood and contains the clotting agent that allows healthy people to heal quickly from wounds.

Even with the treatment, White had to be very careful. He bled easily and the most dangerous and painful bleeds occurred when a blood vessel bled in a joint. ''A bleed occurs from a broken blood vessel or vein,'' White ex-

plained in his testimony before the President's Commission on AIDS. ''The blood then had nowhere to go so it would swell up in a joint. You could compare it to trying to pour a quart of milk into a pint-sized container of milk.'' He was in and out of the hospital for the first six years of his life but despite this managed to live a fairly normal childhood.

In December 1984, when he was 13, White contracted pneumonia and had surgery to remove part of his left lung. After two hours of surgery, his doctors told his parents that he had contracted the incurable disease of Acquired Immunodeficiency Syndrome, or AIDS, through his Factor VII blood transfusions. Someone with the disease had donated blood, and the virus had been in the blood that White received. (Since that time, better screening procedures have been put in place to make blood transfusions safer). ''I spent Christmas and the next thirty days in the hospital,'' White told the President's Commission on AIDS. ''A lot of my time was spent searching, thinking and planning my life. I came face to face with death at 13 years old.''

White's doctors told him that he had six months to live, but White decided that he would continue to live a normal life, attend school, and spend time with his friends. ''I hate the idea of anything that makes me seem sick forever. Maybe I have an incurable disease, but I don't have to be a permanent invalid,'' he said in his book *Ryan White: My Own Story.*

Struggles Against Ignorance and Hatred

White had not counted on the ignorance, fear, and hatred he would encounter in his small home town of Kokomo, Indiana. At first, people there claimed that there were no health guidelines for a person with AIDS to attend a normal school. Even after the Indiana State Board of Health set guidelines saying it would be safe for the other children if White attended school, the school board, his teachers, and the principal tried to keep him out of school. They feared he would spread the disease, even though it was known by that time that AIDS cannot be spread by casual contact. White and his mother took the case to court. Eventually they agreed to meet some of their neighbors' concerns by having White use a separate restroom, not take gym class, drink out of a separate water fountain, and use disposable eating utensils and trays at lunch. Even so, 20 students were pulled out of school by their parents, who started their own school to keep their children from having any contact with White.

Ryan later told the Commission that his townspeople's ignorance and fear regarding AIDS led him to become the target of jokes and some spread lies about him biting people, spitting on vegetables and cookies (and thus supposedly spreading the disease), restaurants throwing away dishes he had eaten from and students vandalizing his locker and writing obscenities and anti-gay slurs (because at that time, AIDS was believed to be a disease primarily of gay men) on his books and folders. An even more frightening incident occurred when someone fired a bullet into White's home.

White told the Commission, ''I was labeled a troublemaker, my mom an unfit mother and I was not welcome anywhere. People would get up and leave so they would not have to sit anywhere near me. Even at church, people would not shake my hand.'' This lack of acceptance, even in church, was a blow to the Whites, who were committed Christians. As White's mother told Phil Geoffrey Bond in *Poz,* a magazine for people with HIV and AIDS, ''I worked with a Pentecostal [person] who told me, 'You know, Ryan wouldn't have AIDS if he went to my church.'''

Ryan wrote in his book, ''I had plenty of time back then to think about why people were being mean. Of course it was because they were scared. Maybe it was because I wasn't that different from everybody else. I wasn't gay; I wasn't into drugs; I was just another kid from Kokomo. . . . I didn't even look sick. Maybe that made me more of a goblin to some people.''

White's Story is Publicized

White's ordeal was soon publicized and he began receiving enormous amounts of media attention. He received thousands of letters supporting his right to go to school, and met politicians, movie stars, and top athletes, all of whom supported him. He appeared on numerous television programs, including *CBS Morning News,* the *Today Show, Sally Jessy Raphael, Phil Donohue, Hour Magazine,* the *Home Show,* Peter Jennings' ''Person of the Week,'' *Nightline, West 57th Street, P.M. Magazine, Entertainment Tonight,* and *Prime Time Live.* White was also featured on the cover of the *Saturday Evening Post, Picture Week,* and *People* magazines.

Meanwhile, White's family was struggling with his medical expenses. As White became more ill, his mother had to miss more days from her work at General Motors and the family couldn't pay their bills. His sister Andrea, a championship roller skater, dropped her lessons and travel to competitions because the family simply did not have the money for them, or for anything else. White's health was steadily declining and he was being tutored at home. He dreamed of his family moving into a larger house and being accepted in a community. This dream became a reality when an ABC movie, *The Ryan White Story,* was made about his life. Ryan acted in the movie, playing his best friend, Chad. ''I wanted to make that movie because I was hoping that what we went through will never happen to anyone else,'' White wrote in his book.

In 1987, using the money from the movie, White's family moved to Cicero, Indiana, where they found acceptance. ''For the first time in three years,'' Ryan told the Commission, ''we feel we have a home, a supportive school, and lots of friends. . . . I am a normal, happy teenager again. I have a learner's permit. I attend sports functions and dances. My studies are important to me. I made the honor roll just recently, with two As and two Bs . . . I believe in myself as I look forward to graduating from Hamilton Heights High School in 1991.''

AIDS Activism

Before White's experience was publicized, there had been no public reports of children who had AIDS. Following his diagnosis, White and his mother Jeanne became two of the world's best-known AIDS activists and educators. Jeanne founded the Ryan White Foundation, the only na-

tional organization in the United States devoted to HIV (human immunodeficiency virus, the virus that causes AIDS) and AIDS education for young people. They realized that much of the hatred aimed at White was the result of ignorance. ''It was difficult, at times, to handle, but I tried to ignore the injustice,'' White wrote in his book, ''because I knew the people were wrong. My family and I held no hatred for those people because we realized they were victims of their own ignorance. We had great faith that, with patience, understanding, and education, my family and I could be helpful in changing their minds and attitudes around.''

When White was 16, he testified before the President's Commission on AIDS, describing his experience with bigotry as well as the financial difficulties his family had experienced as a result of his illness. White was a compelling spokesman but he was not alone. By 1991, local health departments, hospital emergency rooms and other health care providers experienced a surge in the number of patients who desperately needed care but could not pay for it. As the number of cases increased, many areas in the United States reported becoming overburdened with the cost of caring for people with AIDS who had little or no health insurance.

White died on April 8, 1990 in Cicero, Indiana. During his short 18-year life he accomplished more than many people who live long, healthy lives. His activism and legacy of concern for others with AIDS remains. ''I've seen how people with HIV/AIDS are treated and I don't want others to be treated like I was,'' he said. Shortly after his death, White's mother went to Congress to speak to politicians on behalf of people with AIDS. She spoke to 23 representatives, although Jesse Helms of North Carolina refused to speak to her even when she was alone with him in an elevator. Most representatives, however, were sympathetic to her story.

White's activism, and that of his mother Jeanne, helped AIDS patients all over the United States receive care that they otherwise could not have afforded. The public was also educated about the nature of the disease. In 1990, just a few months after White's death, Congress passed P.L. 101-381, the Ryan White Comprehensive AIDS Resources Emergency Care (CARE) Act. The Act is administered by the Health Resources and Services Administration and aims to improve the quality of care for low-income or uninsured individuals and families with HIV and AIDS who do not have access to care. The Act supports locally developed care systems and is founded on partnership between the U.S. federal government, states, and local communities. It emphasizes outpatient, primary, and preventive care in order to prevent overuse of expensive emergency room and inpatient facilities.

Between the Act's authorization in 1991, and May of 1996, nearly $2.8 billion in federal funds were appropriated to provide care to more than 500,000 low-income Americans living with HIV or AIDS. From 1993 to 1996, funding for the program increased from $348 million to $738.5 million. The Act was reauthorized in May 1996 and continues to provide care to Americans living with HIV and AIDS.

White's mother, Jeanne, has collaborated with writer Susan Dworkin to write a book about her experiences with White, *Weeding Out the Tears: Mother's Story of Love, Loss and Renewal,* published in 1997. White wrote in his book, ''. . . I drifted back to a question some kid asked me once. 'Would you give up all your fame to get rid of AIDS?' he wanted to know. How dumb can you get! I snapped my fingers at him. ''Like that, I'd give it up like that.'''

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Ted Williams

Ted Williams (born 1918) was one of baseball's most fearsome hitters. Despite five seasons lost to military service in World War II and the Korean War, the ''Splendid Splinter'' of the Boston Red Sox hit 521 home runs in his career and batted .344.

Always pursuing perfection in his sport's most difficult task, Ted Williams was nearly unstoppable in hitting major league pitches. He perennially led baseball in the two most important aspects of hitting—getting on base and driving in runners. He was the last player to hit .400, achieving that mark in 1941. For his total absorption in the game he loved, Williams was nicknamed ''Teddy Ballgame.'' Long after his career ended, he continued to symbolize excellence in hitting and dedication to baseball.

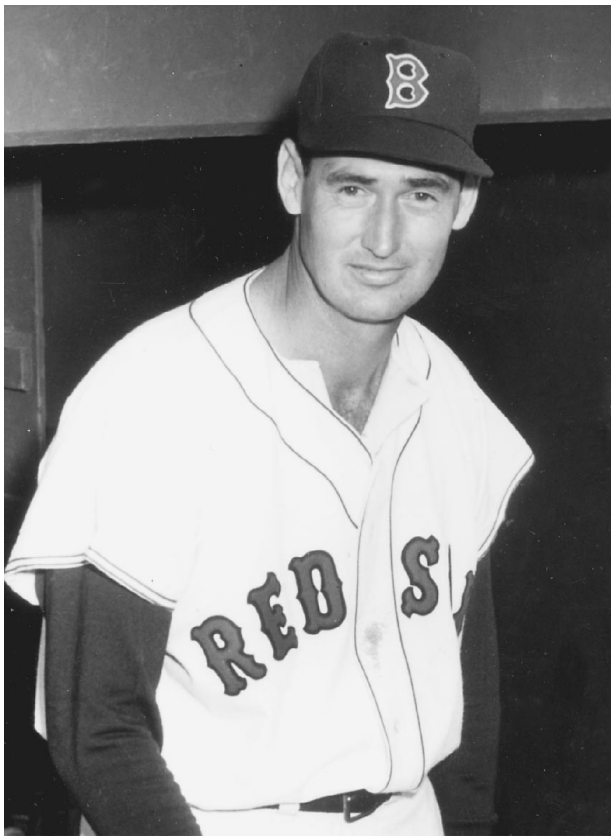

Enjoyed Hitting the Ball

''The most fun in baseball is hitting the ball,'' Ted Williams told Dave Kindred of *Sports Illustrated*. ''That's all I did . . . for 20 years of my early life.'' Williams was born on August 30, 1918 in San Diego, California. Growing up during the Great Depression, he played pickup baseball in a neighborhood park year-round. His mother worked tirelessly for the Salvation Army and his father ran a passport photography shop and worked late hours, allowing young Williams the freedom to play ball until dark. He even took his bat to school. He was a tall, thin teenager who pitched and played outfield in junior high school, American Legion and sandlot teams, and at Herbert Hoover High School. In his autobiography, *My Turn at Bat,* Williams said ''there was nobody who had any more opportunities than I had, along with the God-given physical attributes and the intense desire.''

As a teenager, Williams learned not to swing at balls that were out of the strike zone. Try as they might, pitchers could never get him to chase bad pitches. ''Getting on base is how you score runs,'' Williams explained. ''Runs win ball games. I walked a lot in high school, and in the minors I walked 100 times. . . . You start swinging at pitches a half-inch outside, the next one's an inch out and pretty soon you're getting nothing but bad balls to swing at.''

Williams began his professional career with the San Diego Padres, then a minor league team, in 1936. In December 1937 the Padres sold him to the Boston Red Sox. ''The Red Sox didn't mean a thing to me,'' Williams wrote in his autobiography. ''A fifth-, sixth-place club, the fartherest [sic] from San Diego I could go.'' Yet Williams would become synonymous with Red Sox baseball.

When he first came to spring training with the Red Sox in 1938, he was 19 and extremely cocky. The legend is that someone told him ''Wait'll you see Jimmie Foxx hit'' and Williams replied ''Wait till Foxx sees me hit.'' In his autobiography Williams debunked the myth: ''I never said that, but I suppose it wouldn't have been unlike me.''

For all his bombast, Williams was a driven, obsessed young man. ''I thought the weight of the damn world was always on my neck, grinding on me,'' he recalled. ''I wanted to be the greatest hitter who ever lived. . . . Certainly nobody ever worked harder at it. It was the center of my heart, hitting a baseball.''

A Smashing Debut

In 1938, at the Red Sox's farm club in Minneapolis, Williams led the league in hitting but almost ended his career when he smashed his fist into a water cooler. ''I was impetuous, I was tempestuous,'' he recalled. ''I blew up . . . I'd get so damned mad, throw bats, kick the columns in the dugout so that sparks flew, tear out the plumbing, knock out the lights, damn near kill myself.''

Williams had a smashing rookie season in 1939, hitting 31 home runs and driving in 145 runs. His fielding was indifferent, but his hitting was electrifying. He had only one apparent weakness—an inability to hit to the opposite field. Standing close to the plate but refusing to swing at outside pitches, the left-handed-batting Williams pulled almost all his hits to right field. Many opposing managers eventually defended against him with the ''Williams Shift''—moving the shortstop to the right-field side of second base. But even that didn't stop him.

''Hitting is a correction thing,'' Williams told Kindred. ''Every swing you're changing. Every thought you're correcting. Every time up, you're thinking. My whole life was hitting.'' If he was battling a slump, Williams might have stayed up all night thinking about what to change.

In 1941, only his third season in the majors, Williams captivated the nation by chasing a .400 season batting average. For part of the year, Williams' quest was overshadowed by New York Yankee star Joe DiMaggio's record 56-game hitting streak. In the All-Star Game in Detroit that year, Williams hit a game-winning home run. On the last day of the season, Williams was hitting exactly .400, and Red Sox manager Joe Cronin offered him the chance to sit out a doubleheader. ''I told Cronin I didn't want that,'' Williams recalled. ''If I couldn't hit .400 all the way I didn't deserve it.'' He got six hits and finished at .406, a mark most experts believed would never be equaled. DiMaggio was named the league's Most Valuable Player that season, as the Red Sox finished second to the Yankees.

Hit the Top

The 1941 season was the first of six times that Williams won the American League batting championship. That year, he also won the first of four home run titles. He led the

league in walks eight times and in runs scored six times. No batter other than Babe Ruth had so excelled in the three most important aspects of offense—hitting for a high batting average (.344 career mark), hitting for power (521 home runs) and getting on base.

''No hitter ever had more confidence at the plate than Ted Williams, every bit of it fully justified,'' observed baseball historians Lawrence Ritter and Donald Honig in *The Image of their Greatness*. ''No player ever had better eyesight, better judgment of a pitched ball, a purer swing, more power, more intense concentration.'' Legends grew about Williams' 20/10 vision. He said he could see the rotation of baseballs pitched to him, discerning whether the pitch was a fastball or a curve.

In every at-bat, he was gathering new data. ''A trip to the plate was an adventure for me, one that I could reflect on and store up information,'' Williams said in his autobiography. ''I honestly believe I can recall everything there was to know about my first 300 home runs—who the pitcher was, the count, the pitch itself, where the ball landed. I didn't have to keep a written book on pitchers—I lived a book on pitchers.''

After the 1942 season, Williams joined the Marines as a fighter pilot and flight instructor. He missed three seasons because of World War II, and the Red Sox faltered without him. In 1946, with Williams back in the lineup, Boston won the American League pennant and Williams won the Most Valuable Player award. Williams appeared in the World Series for the only time in his career, but hit a disappointing .200 with only one RBI, and the Red Sox lost to the St. Louis Cardinals.

The Red Sox just missed a pennant in 1948 by losing a one-game playoff to Cleveland. In 1949, they again came close, losing on the last day of the season to the Yankees. That year, Williams hit .343 with 43 homers and 159 runs batted in and was again Most Valuable Player. But in 1950, he crashed into an outfield fence chasing a fly ball during the All-Star Game, and suffered bone chips in his elbow which bothered him the rest of his career.

Pursuit of Perfection

At a peak salary of $125,000, Williams was the highest-paid player of his era. He became known as the ''Splendid Splinter,'' ''The Thumper,'' and later in his career, ''Teddy Ballgame,'' because of his intense concentration on the game. *Sports Illustrated* reporter S.L. Price observed that Williams ''bent his life into a furious pursuit of perfection.''

Gruff and prickly, Williams had an explosive temper. Price characterized his speech as a ''uniquely cadenced blend of jock, fishing and military lingo, marked by constant profanity'' and described him as ''alternately cold and warm, bitter and sentimental, obnoxious and funny, tough and generous—but always savagely independent.''

In Boston, he was loved and loathed, with critics picking on his defensive lapses and me-against-the-world attitude. Fans sometimes called him ''Terrible Ted.'' After being booed in one game for dropping a fly ball, he spat toward the stands. He never tipped his hat to the crowd or acknowledged their cheers. After hitting a home run in his last at-bat in Boston in 1960, he refused to take a curtain call.

''I should have had more fun in baseball than any player who ever lived,'' Williams said. ''My twenty-two years in baseball were enjoyable, but many times they were unhappy too. . . . I felt a lot of people didn't like me. I did things I was ashamed of. . . . I was not treated fairly by the press.'' Critics said he wasn't a clutch hitter or a team player, walked too often, and didn't hustle. ''They didn't think I was tryin','' he told Price. ''God almighty, I was tryin'. But I was a long, skinny guy, couldn't run.''

What he could do, like almost no one else who ever lived, was hit. ''He lived to swing a bat, this tall, brash, fidgety youngster with the Hollywood good looks,'' wrote Ritter and Honig. ''He seemed to be never without a bat in his hands, be it on the field, in the dugout, in the clubhouse, and even in his hotel room, where one day an errant practice swing accidentally smashed a dresser mirror to pieces.''

Criticizing ''gutless'' politicians and ''unfair'' draft laws, Williams went back into the service during the Korean War. He missed most of the 1952 and 1953 seasons. Battling injuries, he announced he was retiring after the 1954 season, but changed his mind. In 1957, nearly 40 years old, Williams had an incredible season, hitting .388 and becoming the oldest player ever to win a batting championship. But he was miserable. ''I spent the season being mad at the world for one reason or another,'' he said. ''I don't think I said two words to the Boston writers all year.'' After the 1960 season, Williams, 42, retired, even though he had hit .316 that year. Historians would forever debate how high his career totals might have soared if he hadn't missed those seasons in the prime of his career.

Lived with Memories

In 1966, Williams was inducted into the Baseball Hall of Fame. From 1969 through 1971, he managed the Washington Senators and stayed on as manager when they moved and became the Texas Rangers in 1972. They were a lackluster team and Williams had little success as a manager. With his baseball career over, he poured much of his energies into his love of fishing.

Williams remained active and outspoken after retiring to Florida. Despite three strokes in his 70s that left him partially blind, he led a petition campaign to get Shoeless Joe Jackson into the Hall of Fame. Williams was bilked by a scam-artist partner in the sports memorabilia craze of the late 1980s and lost nearly $2 million. His clean, readable signature was easily forged. His son, John-Henry, cruised stores nationwide to uncover forgeries, then opened a family-run memorabilia business. In 1994, Williams established the Ted Williams Museum and Hitters Hall of Fame in Hernando, Florida, and established his own annual Greatest Hitters Award. In 1995, Boston named a tunnel under Boston Harbor after him.

Fishing and fending off frequent interview seekers, Williams watched Red Sox games on television. He told one reporter: ''No one pulls harder for them than I do . . . I'll always be a die-hard Red Sox fan.'' And he added: ''. . . look at what a great game it is. . . . It's strong, and I'm like a kid

sitting in front on my TV watching. . . . Baseball will always survive.''

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Helen Wills

Helen Wills (1905–1998) was one of the dominant American and international female tennis players during the late 1920s and most of the 1930s. She won 31 major international tennis championships. In her prime, she won 180 straight matches against the best women in tennis without losing a single set. In 1938, she retired from tennis and became an artist, exhibiting her paintings and drawings throughout the U.S. and Europe.

Born in Centerville, California, on October 6, 1905 to Clarence Wills, a surgeon, and Catherine Wills, a teacher, Helen Newington Wills was raised in an environment of high expectations. She was tutored at home by her mother until she was eight years old. She later graduated from the top ranked Anna Head School in Berkeley, and attended the University of California at Berkeley where she became Phi Beta Kappa because of her academic excellence.

Wills and her mother were always the best of friends. When she was on the tennis circuit, her mother was her chaperone, friend, and support. Just the presence of her mother in the stands provided Wills with the strength she needed. As a child, the future tennis champion was not strong. In fact, her health was somewhat fragile. To counter this, her father attempted to interest her in outdoor activities. First, she started swimming. When her father bought her a horse, she began riding. Helen also accompanied her father when he was shooting duck and quail. When she was eight, her father bought her a tennis racket and played with her every day. According to Helen, she did not fall in love with tennis right away. ''I spent most of my time until thirteen outdoors running with dogs, playing cowboys and Indians, riding horses.'' Her father pushed her towards tennis, most likely because it was the unofficial state sport of California and a state-supported building program of tennis courts allowed people of varying economic backgrounds the opportunity to play. The gentle climate and the public support, both economically and spiritually, produced many national and international champions.

Played in the Park

Tennis started Wills' physical development. She would later claim that tennis was far more strenuous than any sport, other than rowing. During World War I, her father was a U.S. Army physician in Europe. Wills and her mother spent that year in Vermont, during which time she did not play tennis. The following year, the family returned to California and settled in Berkeley, where Wills played tennis with her father and other children at Live Oak Park. There, her game improved substantially. To Wills, tennis was a fun game that mirrored real life. While playing in the park, she was spotted by William ''Pop'' Fuller of the Berkeley Tennis Club. She was invited to join so that she could get some instruction and play against better players. In 1919, before her 14th birthday, she was a member. Fuller rapidly guided Wills and arranged matches for her. She had a great ability to concentrate and shut out the world. Wills was determined to win, but did not bemoan losing. She started to beat all the club members. She was an excellent observer, developed speed and power, and was able to anticipate her opponents' moves.

Began Competing

Wills began competing in tennis tournaments in 1919. That year, she won the Bay Region tournament and competed in the California State Tennis Championships. In 1920, she met Hazel Wightman, a tennis star, who coached her for several weeks and later played unbeaten doubles with her on the national and international circuits. After

winning the California Women's Championship in 1921, Wills went to the East Coast with her mother to play in other tournaments. She won the National Girls Championship, but lost in another tournament. At this time, she was only five feet tall, but a power house. She was impressive, but still had a long way to go. That year was the first time Wills saw world tennis star, Suzanne Lenglen, play.

In 1922, Wills won the California Women's Championship for the second time, and the National Junior Tournament. She also advanced to the final round of the National Women's Singles, where she was defeated by Molla Mallory, the dominant female player in American tennis. Wills then proceeded to win the national doubles title by defeating Mallory and her partner. She came close to defeating Mallory several other times that summer, and began to get a sympathetic audience at matches. By the end of 1922, Wills was ranked third among American women.

In 1923, Wills graduated from the private Anna Head School and enrolled at Berkeley to study art. Between 1922 to 1923, she had gained 5 inches and 25 pounds. At 17, she now stood 5 feet 7 inches tall and weighed 150 pounds. Her strength and speed had improved, and she had the best serve among American female players. In 1923, 17-year-old Wills beat Molla Mallory, who had won seven national championships, in the National Women's Singles by a score of 6-1, 6-2.

In 1924, she represented the U.S. in the English-American Wightman Cup tournament, in the Olympic games, and at Wimbledon. In the latter two contests, she hoped to meet Suzanne Lenglen, who had come to England to see Wills play. Wills, however, played erratically, losing in the first and second rounds of the singles of the Wightman Cup, but took the doubles with her old tutor Hazel Wightman. At Wimbledon, Lenglen withdrew, becoming hysterical and claiming that she had jaundice, and Wills lost in the finals to a British opponent. However, she and Wightman won the doubles. A week later Lenglen also withdrew from the Olympics, which Wills proceeded to win by earning a gold medal.

Returning home, Wills won the national singles, doubles, and mixed doubles titles. In 1925 she did not go to Europe, and Lenglen won the European titles. Surprisingly, in an eastern tournament, Wills was beaten in the finals by Elizabeth Ryan, an expatriate American who was a frequent doubles partner of Lenglen. In the Wightman Cup, which was held in the U.S. that year, she won with some difficulty. In the nationals, she also won the singles with some difficulty, indicating that she was not yet a match for Lenglen.

''The Match of the Century''

In February 1926, Wills finally met Lenglen in Cannes, France, in what has been called ''The Match of the Century.'' Wills, accompanied by her mother, had negotiated her own way over to France, ostensibly to paint and continue her education but, in reality, to challenge the best female tennis player in the world. The newspapers began a maelstrom of publicity. Wills was portrayed as the sweet, virginal 20-year-old versus the lascivious, worldly and jaded 26-year-old Lenglen. Somewhat surprisingly, the French public also took a liking to Wills, even though she was the opponent. Wills played a number of smaller tournaments in southern France to warm up for the battle with Lenglen. After it seemed the two would never meet in singles competition, the two arranged to play at the Carlton Club in Cannes. Lenglen was considered to be the overwhelming favorite. While Wills lost the first set 6-3, she was clearly challenging Lenglen's game. In the second set, Wills started to take control 3-1, but a fault line call against Wills rattled her, and she lost her lead. Wills eventually lost the second set 8-6, but not before a series of exceptionally hard fought games. While Wills had lost the battle, she began to win the war. The world public began to realize that Lenglen was not unbeatable. After Lenglen went professional, the two never played again.

While in France to play Lenglen, Wills met a young businessman and stockbroker named Frederick Moody whom she married in 1929, and divorced in 1937. Two years later she married Irish polo player Aiden Roark. She divorced him in the 1970s.

Aside from Lenglen, there was no one who could stop Wills. From 1927 to 1933, she won every singles match she entered. During this period she played against the best female tennis players, and had a run of 180 matches in which she never lost a set. A back injury in 1935 forced Wills to stop playing for three years. After being told that she was not strong enough, and having everything to lose and nothing to gain, Wills entered her last Wimbledon competition in 1938. Having lost twice in preliminary tournaments elsewhere, she fought her way to the finals at Wimbledon, facing unseeded Helen Jacobs, who had shoulder and leg injuries. According to a tournament official, Wills was having trouble winning matches, ''and anyone could see that time was catching up with her.'' In what appeared to be evenly matched early play, Jacobs tore her Achilles tendon, and thereafter played in great pain, and with a loss of mobility. She remained in the match, but lost almost every point thereafter. After winning her eighth Wimbledon singles championship, Wills retired permanently from tennis.

Besides being shy, there was a cool side to Wills' personality. She had a lingering feud with competitor Helen Jacobs, and she was cold to tennis star Alice Marble. She was, however, very kind and considerate to her friends. Wills' coldness on the courts was attributed to her utter concentration and ability to shut out the world.

A Quiet Retirement

Wills wrote three books, including a tennis instruction book, a mystery novel, *Death Serves an Ace,* and her autobiography, *15-30: The Story of a Tennis Player,* published in 1937.

After her marriage to Roark, Wills moved first to the Los Angeles area and in the 1950s to Carmel Valley in central California. She continued her art work, and occasionally played tennis, but was a private person and generally stayed out of the limelight.

Wills died at the Carmel Convalescent Hospital in Carmel, California on January 1, 1998, at the age of 92. She left

her estate to the University of California at Berkeley. In March 1999, a number of her books, including many inscribed to her by the authors, were auctioned. The inscribed copies were mostly from literary figures of the 1920s and 1930s, but also from Presidents Hoover and Nixon.

Wills believed that tennis was a war rather than a social engagement. *Time* magazine described Wills as an ''imperturbable tennis ace. . . . Her trademark white eyeshade set an enduring fashion trend, but there was nothing frivolous about Little Miss Poker Face, as she was known. She stood her ground like a tank, drilling out bullet serves and powerful baseline drives.''

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Stevie Wonder

Stevie Wonder (born 1950) is one of the most cherished rhythm-and-blues singers and songwriters of his generation. The 19-time Grammy winner is known for his soulful voice and catchy tunes as well as for his commitment to political and humanitarian causes.

In the course of following Stevie Wonder on his relentless travels, journalists have come to realize just how beloved an entertainer he is. ''It dawned on me,'' wrote Giles Smith in the *New Yorker,* ''that a substantial part of Stevie Wonder's public life consists of the voices of complete strangers telling him they love him.'' *Rolling Stone*'s David Ritz had a similar opinion. ''Following Stevie Wonder around New York is exhilarating work,'' he wrote. ''I get the feeling that he loves being Stevie Wonder. He loves the attention, the adulation, the chance to perform.'' Ritz also remarked that Wonder's ''optimism is infectious.''

It is believed that Wonder, born Stevland Judkins Morris in Saginaw, Michigan on May 13, 1950, was blinded due to an overabundance of oxygen in his incubator shortly after his premature birth. ''I vaguely remember light and what my mother looks like,'' he said in a 1986 *Life* interview, ''but I could be dreaming.'' His father left the family early on. He and his five siblings were raised by their mother. She moved the family to Detroit, where they struggled to survive. Though he has spoken good-naturedly in adulthood about the limitations of his blindness, Wonder told Ritz that as a child he soothed his mother's tears by telling her that he ''wasn't sad.'' He recalled, ''I believed God had something for me to do.'' Along with his siblings, Wonder sang in the Whitestone Baptist Church choir and demonstrated a gift for playing the piano, harmonica, and drums by age eleven.

Thanks to the intercession of a friend, Wonder was introduced to Berry Gordy, president of Detroit-based Motown Records, and Gordy's producer Brian Holland. Gordy placed the exceptional youngster's career in the hands of his associate Clarence Paul, whom he designated as Wonder's mentor. Gordy told Paul, according to Ritz, that his job was to ''bring out his genius. This boy can give us hits.'' Handed the show business moniker ''Little Stevie Wonder,'' the prodigious adolescent—signed to the Motown offshoot label Tamla—did indeed yield hits.

Motown Encouraged Discipline

Wonder's fourth single, ''Fingertips Part 2,'' appeared in 1963 and became the first live performance of a song to reach the top of the U.S. pop chart. Also that year, Wonder became the first recording artist to reach the number one position on the *Billboard* Hot 100 and Rhythm & Blues singles charts simultaneously. Unable to attend a regular Detroit school because of his schedule, Wonder was sent to the Michigan School for the Blind at Motown's expense.

''Motown meant discipline to me,'' Wonder recalled to Ritz. ''The attitude was 'Do it over. Do it differently. Do it until it can't be done any better.''' Under such demanding circumstances the young performer grew up fast and he put aside the ''little'' label in 1964. Over the next few years he churned out hits like ''Uptight,'' ''Nothing's Too Good for My Baby,'' ''I Was Made to Love Her,'' and ''For Once in My Life.'' By 1968, his label had amassed enough chart-toppers to fill his first greatest hits album.

In 1969, Wonder met President Richard Nixon at the White House, where he received a Distinguished Service Award from the President's Committee on Employment of Handicapped People. Meanwhile, he continued to produce hits like ''My Cherie Amour,'' which sold over a million copies, and ''Signed Sealed Delivered (I'm Yours).'' In 1970, Wonder married Syreeta Wright, a Motown employee and aspiring singer; the two wrote together, and Wonder produced several successful records for her. The marriage was short-lived, however; they divorced in 1972. Wright has said that Wonder's music was her chief rival. ''He would wake up and go straight to the keyboard,'' she recalled in a *New Yorker* interview. ''I knew and understood that his passion was music. That was really his No. 1 wife.'' Wonder fathered children by three other women over the next couple of decades, though he did not remarry. ''I was at the birth of two of my children,'' he confided in *Life.* ''I felt them being born—it was amazing.''

When Wonder turned 21, he was due the money he had earned as a minor through an arrangement stipulated in a previous agreement. But Motown only paid him $1 million of the $30 million he had earned during that time. After considerable legal wrangling he managed to attain a unique degree of artistic and financial autonomy. ''At 21, Stevie was interested in being treated well and in controlling his life and in presenting his music, and all those things were extraordinary things for a young man to ask at that point,'' explained Johanan Vigoda, Wonder's long-time attorney, in the *New Yorker.* ''It wasn't the freedom to be dissolute or undisciplined. He wanted to be free so that he could bring the best of himself to the table.''

What Wonder brought to the table—with the establishment of his own music publishing company and near-total creative freedom—was an increasingly sophisticated body of work that managed to fuse the high spirits of classic soul, the syncopations of funk, exquisite melodies, and his own introspective and increasingly politicized lyrics. He demonstrated the versatility of the synthesizer when it was still something of a novelty in the rhythm & blues world.

Accident Redoubled Commitment

Wonder's momentum was almost stopped permanently by a 1973 automobile accident that nearly claimed his life and left him with deep facial scars. If anything, however, this event caused him to become more focused. Virtually all of Wonder's work during the early to mid-1970s was essentially pop, most notably his albums *Talking Book, Innervisions, Fulfillingness' First Finale,* and the epic *Songs in the Key of Life.* His songs from that period, including ''Superstition'' and ''Higher Ground,'' ''Boogie on Reggae Woman,'' ''Sir Duke,'' ''I Wish,'' and ''You Are the Sunshine of My Life,'' were unrivaled both artistically and commercially. ''What artist in his right mind,'' mused singer-songwriter and soul icon Marvin Gaye to *Rolling Stone*'s Ritz, ''wouldn't be intimidated by Stevie Wonder?''

In 1979, Wonder released *Journey through the Secret Life of Plants,* the theme of which many listeners found eccentric. ''It was a consideration of the physical and spiritual relationships between human beings and plants,'' Wonder explained to Ritz, quipping that ''some called it shrubbish.'' Though he increasingly failed to match the sales peaks of the preceding decades, Wonder was still a giant presence in the world of pop. His *Hotter Than July,* with its reggae-driven hit ''Master Blaster (Jammin'),'' indicated his continuing creative restlessness. ''That Girl,'' his love song ''I Just Called to Say I Love You''—which won an Academy Award for best song and stands as Motown's top-selling single internationally—and his duet with ex-Beatle Paul McCartney on the anti-racism anthem ''Ebony and Ivory,'' all achieved great success.

Delved Into Politics and Charity Work

Over the years Wonder became progressively more involved in politics, lobbying for gun control, against drunk driving, against the apartheid system enforced by South Africa's white minority, and on behalf of a national holiday in recognition of civil rights martyr Martin Luther King, Jr. He played a number of benefits and made public service announcements, often winning honors for his advocacy. The slogan under his picture on a poster for Mothers Against Drunk Driving read: ''Before I ride with a drunk, I'll drive myself.'' He also contributed his labor to the Charge Against Hunger campaign organized by American Express.

Wonder was less musically prolific in the 1980s, but still achieved a great amount of success. He won a Grammy for *In Square Circle* in 1986 and was inducted into the Rock and Roll Hall of Fame in 1989. He won praise for his work on the soundtrack to Spike Lee's 1991 film *Jungle Fever.* It was said that Wonder composed the material in just three weeks. ''Movies are always a good challenge,'' he told Neil Strauss of the *New York Times,* ''because it's taking what's happening visually and, even though I'm not able to see it, getting a sense of the movie and finding a new way to work with it.'' His work for *Jungle Fever* preempted the release of a collection of songs he had been crafting while living in the African nation of Ghana; the resulting disc did not hit stores for several years.

In 1992, Wonder signed a unique lifetime pact with Motown. ''This is a guy you don't ever want to see recording for anyone else,'' company president Jheryl Busby told the *New Yorker* in 1995. ''I worked hard to make Stevie see that we had his interests at heart. Stevie is what I call the crown jewel, the epitome. I wasn't looking at Stevie as an aging superstar but as an icon who could pull us into the future.'' Wonder himself seemed to share this sense of his eternal newness: ''I'm going to be 45,'' he reflected to Ritz, ''but I'm still feeling new and amazed by the world I live in. I was in the Hard Rock Cafe in Tokyo last week, and they started playing my records, and I started crying, crying like a little kid, thinking how God has blessed me with all these songs.''

Conversation Peace Met with Mixed Reactions

When *Conversation Peace*—the album on which Wonder had been working for nearly eight years—was released in 1995, it garnered a range of reactions. *Vibe* deemed it ''a decidedly mixed bag, leapfrogging back and forth between divine inspiration and inoffensive profession-

alism.'' Reviewer Tom Sinclair took particular exception to the ''cloying sentimentality'' of some of the songs, as did other critics. *Entertainment Weekly* praised the album's sound, but noted that ''the song selection here, while frisky, is thin, making this comeback small Wonder.'' *Time*'s Christopher John Farley, however, while allowing that the recording ''isn't a slam dunk,'' called it ''another winner for Wonder.'' In 1996, Wonder added two more Grammy Awards to his extensive collection, receiving another best male rhythm & blues vocal performance honor and one for best rhythm & blues song for the tune ''For Your Love'' off of *Conversation.* In addition, he was given a Lifetime Achievement Award that year.

Wonder's 1995 concert tour garnered acclaim. ''Running 2 1/4 hours, it was an outstanding show—full of pure, old-fashioned R & B,'' declared *Los Angeles Times* writer Dennis Hunt of Wonder's performance at the Universal Amphitheatre. Pondering the performer's endurance and the disappearance of most of his contemporaries from the scene, Hunt observed, ''Some may point to exquisite taste as the key to Wonder's success, but the real secret is his ability to stay current, to be fluent in the R & B style of the moment.'' Not surprisingly, critics were virtually unanimous about Wonder's 1995 live double CD, *Natural Wonder,* which *Rolling Stone* called ''an important and revelatory statement.''

Wonder remained in the limelight, performing at a White House dinner for Prime Minister Tony Blair of Britain in February of 1998, and appearing as a White House guest later that year. Also in 1998 he performed on the soundtrack of the animated Disney film *Mulan.* In January 1999, Wonder provided a dazzling halftime show during the Super Bowl. He was awarded yet another Grammy in 1999—his nineteenth—for best male rhythm & blues vocalist. In addition, he continued his humanitarian work, establishing along with German firm SAP, the SAP/Stevie Wonder Vision Awards. These awards recognized efforts to aid blind people in the workplace.

Wonder has continued his songwriting between other projects, and has expressed the desire to do a gospel album. But regardless of the genre he pursues, his music will undoubtedly reflect his spirituality. He has inspired a new generation of artists, including rock group the Red Hot Chili Peppers, who made their bid for mainstream popularity with a version of ''Higher Ground,'' Lenny Kravitz and Michael Franti of Spearhead. However, he nonetheless expressed his determination to keep growing. ''You're influenced all the time,'' he said in the *New York Times,* ''and the day that you cannot be influenced by anything good is the day that you really have let your art die.''

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Steve Wozniak

Steve Wozniak (born 1950) invented the Apple computer and helped found the Apple Computer Company. One of the wealthiest and most famous inventors in the U.S., Wozniak left behind the world of business to spend his time teaching children about computers.

Stephen Gary Wozniak was born on August 11, 1950 in San Jose, California, to Margaret Wozniak, a homemaker, and Jerry Wozniak, an electrical engineer. When he was eight, the family, including two other children, Leslie and Mark, moved to nearby Sunnyvale to be closer to his father's job at Lockheed Missiles and Space Company. Wozniak became interested in mathematics when he was in the fourth grade. The recognition and encouragement of a teacher helped to improve his self esteem. Wozniak loved to read; his favorite books were about Tom Swift, Jr., a young engineer who worked with his father inventing airplanes and rocket ships. In the fifth grade, after reading a book about a ham radio operator, Wozniak built his own radio transmitter and receiver from a kit. At 11, he built a machine he called a ''ticktacktoe'' computer. He also played on an all-star Little League team and ran in races. In junior high, Wozniak received a letter for swimming.

At Cupertino Junior High School, Wozniak won a blue ribbon for the best electronics project at the Bay Area Science Fair. He designed a binary adding and subtracting computer. At Homestead High School, Wozniak was too advanced for the electronics and math courses. His electronics teacher sent him to Sylvania, a large electronics company, to program its computers. He won an award as the best math student at Homestead in 1966, attended seminars at the University of Santa Clara, and scored an 800 on his math Scholastic Aptitude Test.

Wozniak attended the University of Colorado his freshman year of college. There he preferred skiing to studying. Because his parents could not afford the high out-of-state tuition, Wozniak returned to California to attend DeAnza Community College. For his junior year, he went to the University of California, at Berkeley. There, with the help of a high school friend named Steve Jobs, who was later to be his business partner at Apple Computer, he designed a ''little blue box,'' a device for making illegal free telephone calls. They sold them to fellow students for $150. Wozniak, who had a talent for mimicry, said he used the box to call the Vatican, where only a sharp-eared bishop prevented him from talking to the pope by stating, ''You are not Henry Kissinger.''

The Birth of Apple

At the end of his junior year, and short on money, Wozniak got a job at Hewlett-Packard (HP), an electronics company in Palo Alto, California. Within several months, he was a full engineer. At the center of the computer revolution, HP suited Wozniak because of its advanced technology and its laid-back atmosphere. The company allowed employees to work on their own projects at night. Doing so, Wozniak created some of the first graphics for computers and computer games. Steve Jobs, who worked at Atari, invited him to help design a spin-off of Pong called ''Breakout.'' In four days, the two had designed it and split the $750 bonus offered by Atari. Wozniak learned many years later that Jobs had received substantially more money than he had. This discovery factored into the breakup of their friendship.

Wozniak and Jobs attended meetings of the Homebrew Computer Club where the Silicon Valley engineers exchanged ideas and showed off their inventions. These meetings led Wozniak to design an inexpensive personal computer. He decided that it should be easy to program, affordable, and fun. Wozniak also started a Dial-a-Joke service, where people could call for a joke of the day. One day he talked with Alice Robertson, a woman whom he married in January 1976.

Working at night at HP, Wozniak completed his computer design. When Jobs saw it, he thought it could be a commercial success and wanted to market it. While Wozniak would not leave his day job, he agreed to form a computer company with Jobs. According to Wozniak, ''We never expected to make any money, but it was a chance to have a business once in our lives.'' Jobs came up with the name ''Apple,'' because he had once worked in an apple orchard when he had experimented with vegetarianism in India. The Apple Computer Company was officially started on April 1, 1976. Having sold personal possessions to raise money, they decided to work in Jobs family's garage. By luck and determination, one month later they received an order for 100 computers for a total of $50,000. When he showed the computer at work, management decided that his personal computer did not match its business focus. The partners eventually sold 175 Apple I computers.

Apple II A Great Success

While Wozniak was still working for HP, he spent his nights improving the Apple, while Jobs figured out how to market it. Through contacts, Jobs recruited Mike Markkula, a marketing genius who had retired at age 33, to help run the company. After a short time, Wozniak's night-time efforts paid off in a much improved Apple II that was aimed at the average person rather than the electronic expert. It had sound, computer animation, high resolution images, and expanded game playing ability. The experienced Markkula wrote a business plan in which he anticipated sales of $500 million within ten years, and invested $250,000 of his own money in the venture. Finally, in October of 1976, Wozniak resigned from HP.

In January of 1977, the trio incorporated Apple Computer. The company moved to larger quarters twice, recruited an ever-growing staff, and acquired an eye-catching logo—a rainbow-colored apple with a bite taken out of it. The launch of the Apple II was scheduled to coincide with the first West Coast Computer Faire. Priced at only $1,298, the computer was a great success. By the end of its first year, the company had made almost three quarters of a million dollars in sales with a profit of $42,000.

At the same time that his business was taking off, Wozniak's marriage was floundering. His lack of social skills and his obsession with computers made his wife Alice feel increasingly isolated. Although they tried counseling for a year, they divorced after four years of marriage. Alice got one-third of Wozniak's Apple stock in a divorce settlement which quickly grew into a fortune.

After the initial separation, Wozniak became a workaholic. During this time, he developed a way to connect the Apple computer to a printer, thereby making it more useful. He also developed the floppy disk, a removable plastic disk with information on it that can be put into the computer memory for storage or for accessing without being stored. These innovations greatly increased the ability of average people to use the Apple computer. By the end of 1978, Apple sales had increased ten times, making Apple one of the fastest growing companies in the United States. Apple computers were now stocked by more than 300 dealers. By 1979, Apple employed one thousand people.

At this point, both Wozniak and Jobs were being eased out of the power structure by business people such as Markkula. Because Wozniak was so well known, he was fre-

quently asked to give lectures and interviews with the press and television. While the Apple II was now the world's best selling computer, the company decided to plan ahead by developing the Apple III, a small business computer comparable to the IBM personal computer. Although it was priced at just under $3,000, the computer did not sell well because it experienced hardware failures, leading to bad reviews. Not much software was developed for it.

Away From Apple

Frustrated with Apple management, Wozniak took up flying, and started courting Candi Clark, a former Olympic kayaker and accountant at Apple. In December 1980, Apple stock went public and was sold out in minutes. Within a month, Wozniak was worth about $50 million. In February 1981, while flying Clark and other companions to Los Angeles, Wozniak crashed his plane, nearly killing everyone on board. He married Clark four months later and decided to take a leave of absence from Apple in order to return to college. Frustrations with Apple management and nearly losing his life made him reconsider his priorities. ''The company had become big business, and I missed tinkering. I just wanted to be an engineer,'' Wozniak told *People* magazine.

Wozniak returned to Berkeley in 1981 to earn a computer science degree under the pseudonym of ''Rocky Clark,'' the first name from one of his dogs, and the last from his new wife. Several credits shy of graduation, he left Berkeley, but received equivalency credits for work done at Apple. Wozniak was officially awarded a degree several years later, in 1986.

In 1982 and 1983, Wozniak produced two music concerts, called the US Festival, which combined the best music groups with the best computer stuff, a ''hot tunes and high tech'' event. Although he lost a lot of money on the festivals, he felt they were a success because both he and the concert goers had fun.

Returned to Develop the Macintosh

In 1982, Wozniak returned to the Apple II section of Apple Computers. In-fighting at the company was becoming bitter. Wozniak started designing a new computer called the Lisa, a cheaper version of which was later called the Macintosh. It had a mouse, folders, and pull-down menus and displayed pictures. However, the company had lost the camaraderie Wozniak liked so much. The development of the Macintosh led to more friction between the department led by Jobs and the Apple II department. There were strained relations between Jobs and Wozniak, who was hurt that the Apple II had not received its due recognition as a computer that had a billion dollars in sales by 1982. Jobs felt that the Apple II was obsolete. In February 1985, Wozniak left Apple for good.

Wozniak helped start a new company, CL9, to develop an infrared remote control device that would control household appliances. He continued to feud with Jobs, who felt betrayed because Wozniak had left Apple. When Wozniak discovered that Jobs had not evenly split the money earned from the development of the Breakout game, their relationship was further strained.

In 1989, Wozniak sold the unsuccessful CL9. Since then, he has spent most of his time donating money to various charitable organizations in San Jose, including the Tech Museum of Innovation, the Children's Discovery Museum, and the San Jose-Cleveland Ballet.

Wozniak and Candi Clark had three children, Jesse, Sara, and Gary; they were divorced in 1987. In 1989, he met Suzanne Mulkern, a mother of three, who shared his shyness, love of children, and sense of humor. They married in 1990. Wozniak now spends his time teaching children about the wonders of computers.

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Chien-Shiung Wu

Among the team of experimental physicists who developed the first atomic bomb for the U.S. government during World War II, Chien-Shiung Wu (1912–1997) spent 37 years as a leading researcher at Columbia University. She was noted for her meticulous experimental work in studying radioactive interactions. Her most famous experiment overturned what long had been considered a fundamental law of nature, the principle of conservation of parity.

Throughout her life, Wu battled the gender bias which belittled the accomplishments of women in science. Despite her remarkable achievements, boundless professional energy, and brilliant problem-solving skills, Wu was often slow to be rewarded for her work, particularly in the early stages of her career. Known as a thorough and precise experimenter, Wu was always in demand because of her trusted ability to test new theories. Many thought Wu should have won the Nobel Prize for leading the experiments which disproved the principle of conservation of parity. Instead, the prize was awarded to her two male colleagues who had proposed, but not conducted, the experiments.

Encouraged to Excel

Wu was born in Liu Ho, near Shanghai, China, on May 31, 1912. Her father, Wu Zhongyi, had been an engineer. In 1911, he abandoned that profession to take part in the revolution that overthrew the Manchu dynasty. After the revolution, he opened a school for girls in Liu Ho. His wife,

Fan Fuhua, became a tutor, and the couple became known as strong advocates for education. They encouraged their daughter to put her utmost effort into academic excellence.

Wu attended her father's elementary school until she was nine, then enrolled in a teacher training program at the Suzhou Girls' School, about fifty miles from home. She soon became frustrated at the lack of science instruction there, and taught herself physics, chemistry, and mathematics using books and notes of students enrolled in other programs at Suzhou. She was active in political causes and became a class leader. Other politically minded students realized that Wu was immune to dismissal due to her stellar academic performance. She graduated as valedictorian with the highest grades in her class.

Selected to attend the National Central University in Nanjing, Wu prepared by continuing to teach herself physics. She began at the university as a mathematics major but soon switched to physics. She earned a bachelor's degree in 1934, and for two years after that taught physics at the university level and did research in X-ray crystallography.

In 1936, encouraged by her academic advisor to continue her studies in the United States, Wu left China. Her intention was to enroll at the University of Michigan, finish her doctorate quickly, and return to China. But when she reached San Francisco, she was offered an opportunity to attend the University of California at Berkeley. Faculty members in the physics department included Robert Oppenheimer, who would later lead the Manhattan Project that developed the first atomic bomb, and Ernest Lawrence, inventor of the atom-smashing machine known as the cyclotron. She enrolled at Berkeley and, in 1940, earned her doctorate in physics. Her studies and some post-doctoral work at Berkeley immediately established her as an expert in nuclear fission.

Worked on the Bomb

Wu's achievements at Berkeley clearly merited a faculty appointment there. At the time, however, there were no women teaching physics at any major American universities, and she was not offered a job. In 1942, she married physicist Luke Yuan, whom she had met at Berkeley, and they moved to the East Coast. Yuan worked on radar devices at RCA laboratories and Wu took up a teaching position at Smith College in Northampton, Massachusetts.

Wu was not entirely happy at Smith and remained there only a year. She was eager to continue her research. With a shortage of physicists due to World War II, the gender bias against women relaxed, and Wu received job offers from Columbia University, Massachusetts Institute of Technology, and Princeton. Wu accepted a job at Princeton, becoming that school's first female instructor. For a few months, she taught introductory physics to naval officers.

Wu had barely settled at Princeton before she was recruited to join Columbia University's Division of War Research. There, the U.S. Army's secret effort to develop an atomic bomb (dubbed the ''Manhattan Project''), was under way. Top scientists had decided that Wu's expertise was needed, and they were right. When an atomic chain reaction stopped unexpectedly during testing, the legendary scientist Enrico Fermi was puzzled. Wu was familiar with a rare gas produced by nuclear fission that had halted the reaction. Her knowledge cleared up the problem and enabled the research to proceed. Wu also helped develop a process to enrich uranium ore to produce large quantities of uranium fuel for the bomb. Her work was vital to the historic effort.

After World War II, Wu stayed on as a senior researcher at Columbia. In 1947, her son, Vincent Wei-chen Yuan, was born; he would grow up to become a nuclear scientist himself. Wu and her husband were both offered positions at National Central University in China. They decided not to return to a country that was now Communist-ruled, and became American citizens in 1954.

At Columbia, Wu was passed over several times for faculty positions before she was finally appointed to the physics faculty in 1952. She would not become a full professor until 1958. Wu was always enthusiastic about her work and spent long days in the laboratory. Her demand for hard work and excellence from her students earned her the nickname ''The Dragon Lady.''

Landmark Experiment

Wu became an expert in radioactive beta decay, the process by which an atom emits electrons. Her precise and thorough experiments clarified many highly technical aspects of beta theory. Her first accomplishment was to confirm Fermi's theory that most of the electrons ejected from the nucleus in beta decay traveled at extremely high veloci-

ties. Other experimenters had not been able to prove this fact because they had used radioactive films of uneven thickness. Wu's ability to solve such problems gained her a reputation as a top experimenter.

For 30 years, physicists had remained wedded to the principle of conservation of parity, which held that nature does not distinguish between left and right in nuclear reactions. Researchers made all their observations fit this theory, even though no experiments had ever solidly confirmed it. In 1956, Tsung-Dao Lee of Columbia and Chen Ning Yang of Princeton suggested that the principle might not apply to interactions between subatomic particles involving the ''weak force,'' one of the four basic forces of nature. They approached Wu to conduct an experiment.

Wu joined forces with a team of researchers at the National Bureau of Standards in Washington, D.C., which had one of the few laboratories in the nation that could chill materials to the very low temperatures required for the experiment. Laboring tirelessly for six months in difficult conditions, Wu and her colleagues worked with cobalt 60, a radioactive isotope, cooled to minus 459 degrees Fahrenheit, measuring precisely what happened when the cobalt nuclei broke down during atomic interactions. To the surprise of Wu, who had given the radical theory only a one-in-a-million chance of being confirmed, her research found that more particles flew off in the direction opposite the spin of the nuclei, like a left-handed screw. That proved parity did not apply to weak subatomic interactions, showing that beta decay is not always symmetrical.

In January 1957, Wu and her colleagues announced their startling result. The discovery changed thinking about the basic structure of the physical world, and it precipitated an avalanche of studies about the weak interactions of subatomic particles. According to biographer Ursula Allen, her finding ''stunned the scientific world. . . . Wu's experiment was a milestone in nuclear physics.'' Wu later wrote of her landmark experiment: ''These were moments of exhilaration and ecstacy! A glimpse of this wonder can be the reward of a lifetime. Could it be that excitement and ennobling feelings like these have kept us scientists marching forward forever?''

Yang and Lee were awarded the Nobel Prize in Physics in 1957 for their work in challenging the principle of parity. Wu did not share in the award, even though her work was essential to proving the men's theory.

Delayed Recognition

As a result of the parity experiment, Wu began getting the recognition she deserved. In 1958, Wu was the first woman to get an honorary doctorate in science from Princeton. In 1964, Wu became the first woman to receive the National Academy of Science's prestigious Cyrus B. Comstock Award.

Her work included the first successful measurements of low-energy electrons emitted by beta decay. In 1963, in collaboration with Columbia research physicists Y.K. Lee and L.W. Mo, Wu's experiments proved the R.P. Feynman and Murray Gell-Mann theory of conservation of vector current in beta decay, supporting Fermi's basic theory of weak interactions in the nucleus. Wu's thorough work, *Beta Decay,* published in 1965, became a standard reference book for nuclear physicists.

Wu was known for the daring of her experimental ventures. One of her most creative experiments came when she tested beta decay in a 2,000-foot-deep salt mine under the city of Cleveland. She also extensively studied X-rays in the 1960s at the Brookhaven National Laboratory. Her innovative work continued for decades. In the late 1970s, though already at retirement age, Wu was doing experimental research on nuclear interactions using Columbia's cyclotron.

In 1972, Wu became a member of the American Academy of Arts and Sciences. Three years later, she became the first woman to be elected president of the American Physical Society. That same year, she received the National Medal of Science, the nation's highest award for scientific achievement.

Wu retired in 1981 and became a professor emeritus at Columbia. In her 70s, she lectured widely and taught special courses in many places, expanding her observations beyond pure science, to matters of public policy. Wu often remarked on the lack of women in sciences, maintaining that it was not the intellectual capacity or socioeconomic status of women that was the reason, but the bedrock tradition of the hard sciences that impeded their way. On February 16, 1997, she died of a stroke at a hospital near her home in Manhattan, New York.

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Darryl F. Zanuck

Darryl F. Zanuck (1902–1979) produced some of the most important and controversial films in Hollywood. He co-founded 20th Century-Fox studios and helped entertain moviegoers as a producer for over 50 years. Three of his films won Academy Awards for best motion picture and many more received nominations.

Zanuck was born on September 5, 1902 in Wahoo, Nebraska, the son of an alcoholic hotel clerk, Frank Zanuck, and Louise Torpin. His parents quarreled often about Frank's drinking and gambling. Soon after a huge fight with his father over her promiscuity with a traveling salesman, Louise Zanuck left the family and moved to Arizona. Her son moved in with his grandparents, the Torpins. After his mother remarried and moved to California, his father left town without telling young Zanuck. Rejoining his mother and new stepfather, Joseph Norton, in California, Zanuck became part of an abusive, dysfunctional family. Norton was a violent alcoholic who beat his wife and flung Zanuck across the room when he tried to protect his mother. Norton insisted that Zanuck be enrolled at a military academy. The boy was eight years old. Zanuck was so bored and lonely there that he began running away. On the streets of Los Angeles he ran into his father, who convinced him to return to the academy and began taking him to movies twice a week. But one day his father failed to show up for their visit. Zanuck never saw or heard from him again.

Wandering the streets of Los Angeles looking for his father, Zanuck was picked up by the police and brought to his mother. She made it clear she did not want her 12-year-old son around and shipped him back to Nebraska to be raised by his Torpin grandparents. When he was 15, Zanuck lied about his age and joined the U.S. Army. There he began boxing as a flyweight, but never saw battle. Returning to Nebraska after the war, Zanuck told his grandmother that he was going to California to rejoin his mother. She bought him a bus ticket and gave him a hundred dollars for emergencies. At the age of 17, Zanuck arrived in Pasadena with no intention of seeing his mother. He had one goal in mind: to become a writer.

A Dream Come True

Zanuck sold his first story to a pulp fiction magazine and then decided to sell the story to a film studio. His girlfriend suggested he join the Los Angeles Athletic Club to make contacts with movie people. When Zanuck attempted to join, however, he was rejected. He had been blackballed because people thought he was Jewish (he was not), and the club did not admit Jews. Zanuck later used the experience to produce the Academy Award winning, *Gentleman's Agreement,* Hollywood's first film dealing with anti-Semitism.

At the age of 19, Zanuck wrote and sold his first Hollywood screenplay. At age 20 he became a gag writer for Mack Sennet and later for Charlie Chaplin and Harold Lloyd. Working for Warner Brothers, Zanuck wrote the scripts for the highly popular Rin Tin Tin movies, which starred a German shepherd. At 23, Zanuck became head of production for Warner Brothers. Two years later he produced the movie *The Jazz Singer,* often called the first ''talkie'' or movie with sound. In reality it was a silent movie with several sound musical and talking sequences, but it

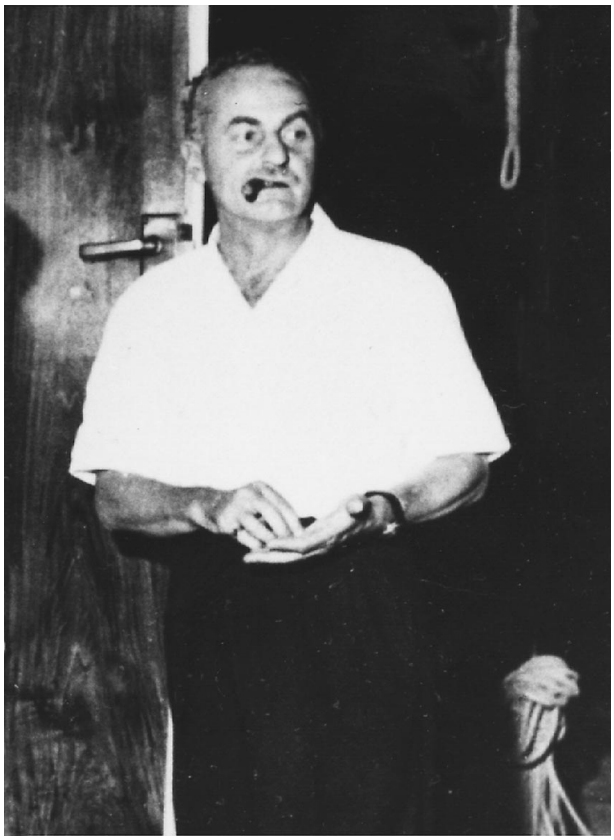

brought about the end of the silent film era and changed the nature of the film industry forever. Leonard Mosley, author of *Zanuck: The Rise and Fall of Hollywood's Last Tycoon,* called the movie, ''probably the most momentous movie in the history of the motion picture industry.'' Zanuck added sound to all his subsequent movies. The new talking pictures made Warner Brothers the most successful studio in Hollywood.

Zanuck made another wise choice when he cast James Cagney, a song-and-dance man, in the starring role in *The Public Enemy,* a gangster movie released in 1931. Zanuck came up with the idea for the famous ''grapefruit scene'' in which Cagney pushes half a grapefruit into his girlfriend's face. Although very successful, critics attacked the film as immoral.

Zanuck married an actress named Virginia Fox in 1924. The couple's new financial security led Virginia Zanuck to decide that the time was now right for starting a family. In 1931, she gave birth to Darrylin and had a second daughter, Susan, two years later. Richard was born in 1934. Although it was very unusual at the time, Darryl Zanuck was present at the birth of all his children, whom he adored. Marriage, for Zanuck, did not include fidelity. He is said to have had numerous affairs with actresses.

A New Venture

In April 1933, after Zanuck realized he would never be more than an employee at Warner Brothers, he left to form 20th Century Films with Joseph Schenck and William Goetz. The new studio made many successful films such as *The Bowery* and *Call of the Wild.*. The studio's biggest money-maker was *The House of Rothschild,* about a wealthy Jewish family from Vienna, and the anti-Semitism they experienced. The movie was controversial at the time because the Nazis had just come to power in Germany. *The House of Rothschild* cemented Zanuck's reputation as Hollywood's boldest and most enterprising producer.

The Birth of 20th Century-Fox

Feeling frustrated with the distribution of their films, Schenck and Zanuck engineered the merger of their studio with Fox Films, which had the best distribution in the industry and a chain of movie theaters across the U.S. The new studio was called 20th Century-Fox, and Zanuck was vice president in charge of production. Through the merger Zanuck gained some big-name stars, such as Shirley Temple, Will Rogers, and Janet Gaynor. Zanuck was considered the most hands-on of the major studio moguls, exhibiting great talent in re-making movies in the cutting room. Besides making hundreds of routine pictures, Zanuck also produced several films based on liberal causes, such as *The Grapes of Wrath* and *Wilson.* He continued making films on controversial subjects, such as *Gentlemen's Agreement* and *Pinky.* Many of his movies were sentimental, content-rich dramas such as the Academy Award winning, *How Green Was My Valley* and *Twelve O'Clock High.*

After more than three decades together, Zanuck's wife threw him out of the house when she learned he was having an affair with Bella Darvi. Zanuck gave up day-to-day control of the studio and went to Paris with Darvi. There he started an independent film company. Many of his later films made in Europe were produced in part to help the careers of his mistresses—Darvi, Juliette Greco, Irina Demick and Genevieve Gilles. None of these actresses were popular with directors, critics, or audiences and most of the movies he made there failed, with the exception of *The Longest Day.* Darvi accumulated large gambling debts and eventually committed suicide. Zanuck had a stroke in Paris and was depressed and alone.

Leadership Tensions

In 1962, Zanuck returned as president of 20th Century-Fox. He appointed his son, Richard, head of production at the Hollywood studio. Although the headquarters of the company was in New York, Zanuck continued living in France. Tensions arose between father and son over the making of the movie *Patton.* In 1969, the board of 20th Century-Fox suggested that Richard become president of the company and Darryl become chairman of the board. Zanuck agreed to the change, but later felt he had been manipulated. In December 1970, Zanuck got his revenge. He coldly and cruelly humiliated his son at a board of directors meeting and replaced Richard as president of the company with himself. Virginia Zanuck, outraged at her husband's behavior, threw her support and 100,000 shares of stock behind a group of dissident shareholders, who had grown tired of Zanuck's penchant for mingling business with pleasure.

The Bitter End

In May 1971, the board of directors of 20th Century-Fox forced Zanuck out. His health deteriorated, leading to hospitalization. Richard began visiting his father and the two reconciled. Zanuck and his girlfriend, Genevieve Gilles, went to his home in Palm Springs so that he could recover. Much to their surprise, Virginia Zanuck had left her Santa Monica home and had gone to Palm Springs to await the return of her husband. Gilles was thrown out. Virginia and Darryl celebrated their 50th wedding anniversary in January 1974 with a few friends and family members.

Zanuck's death on December 22, 1979 in Palm Springs, California, ignited a feud over his will. Gilles was outraged to learn that she would inherit nothing and tried to fight the will in court. In October 1982, Virginia Zanuck died of a lung infection complicated by emphysema. Richard was shocked to learn that she had virtually cut his two sons out of her will. Richard tried to fight the will, but he and his sister settled the matter out of court.

Milton Sperling, one of Zanuck's employees, wrote in a letter, ''His vulgarity made me laugh, as it was intended to. His cruelty impressed me with its manliness. His insatiable appetites awed me. . . . He was a role model and in unconsciously emulating him, I caused myself no end of trouble. . . . He loved film, made instant decisions, encouraged talent. He'd deride today's committee-ridden, computer-oriented, agent-accountant management apparatus.'' Darryl Zanuck's death ended the era of the all-powerful Hollywood movie mogul.

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Adolph Zukor

Adolph Zukor (1873–1976) was known as the ''father of the feature film in America.'' From running penny arcades to creating Paramount Pictures Corporation, Zukor had a hand in the development of every aspect of the film industry. He worked at Paramount every day until his 100th birthday, and held the title of chairman emeritus until his death at the age of 103.

Adolph Zukor was born in the rural village of Risce, Hungary on January 7, 1873. His parents ran a small store and grew crops. Zukor did not remember his father, who died when the boy was one year old and his brother Arthur was three. Their mother was the daughter of a rabbi. She remarried, but died when Zukor was eight. The two brothers went to live with an uncle. Zukor was an

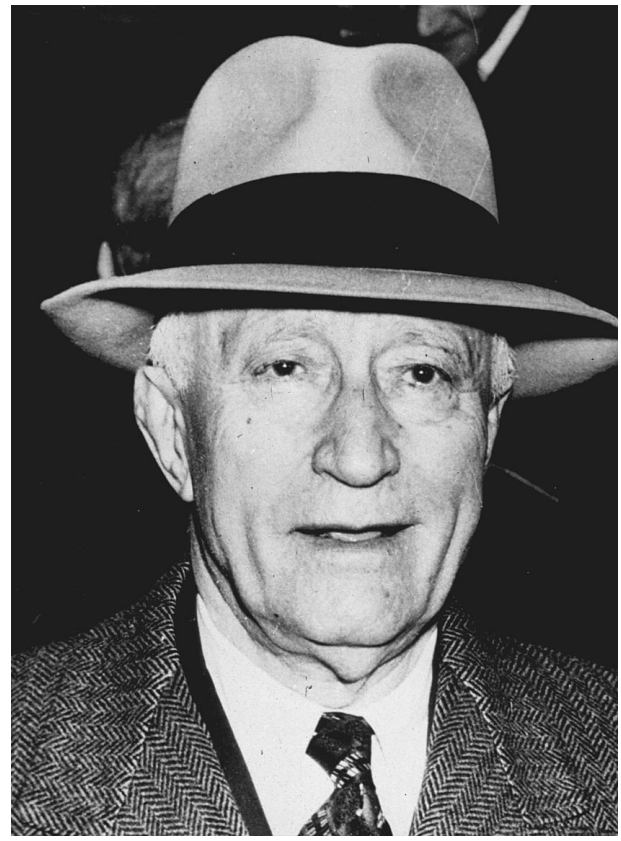

unexceptional student. At the age of 12, he was apprenticed to a store owner for whom he swept, ran errands, and did chores. He attended night school twice a week. Zukor got paid nothing for his work, but received clothes and shoes from an orphans' fund. Learning of America from letters sent by immigrants, Zukor decided that he wanted to travel there. In 1888, he asked the orphans' fund for the money to travel to America. He received enough for a steamship ticket and $40, which he sewed inside his vest.

In New York, Zukor found work as an apprentice in a fur shop for $4 a week. With other immigrant boys, he boxed, played baseball, and sang Hungarian songs. He also attended night school. Over the years he saved several thousand dollars. Around age 21, he returned to Hungary for a visit and saw some of Europe. He married Lottie Kaufman, also a Hungarian immigrant, in 1897. The couple had two children, Mildred and Eugene. Zukor started a fur business with his wife's uncle, Morris Kohn. The partners, with two other men, started a penny arcade, complete with peep machines, a shooting gallery, punching bags, stationary bicycles, and candy. The business did very well, bringing in $500 to $700 a day. Zukor decided to get out of the fur business and devote all his time to the arcade. He worked closely with Marcus Loew at this time, becoming treasurer of his company.

Zukor put in a motion picture theater on the floor above the arcade. Called the Crystal Hall, it had a glass staircase with water cascading inside it over colored lights. It cost five cents to see a movie. Zukor developed his own brand of ''talking'' pictures. He had actors stand behind the movie

screen and say their lines in synchronization with the silent action on the screen, which they could see in reverse.

Film Finds an Audience

At this time, movies, or ''flickers'' as they were called, were very short, no more than about 12 minutes. People in the industry felt that American audiences would not want to see anything longer. Zukor disagreed. He felt that audiences would sit through a movie for an hour or more, if it had a good story. Zukor tested his theory by buying the rights to a three-reel European religious movie, *Passion Play*. Zukor described the audience's reaction in his autobiography: ''The scene was one of the most remarkable I have ever witnessed. Many women viewed the picture with religious awe. Some fell to their knees. I was struck by the moral potentialities of the screen.'' The film had a good run and proved to Zukor that Americans would sit through longer pictures.

Zukor learned of a French producer, Louis Mercanton, who wanted to make a four-reel movie starring the famous French actress Sarah Bernhardt, in her successful play *Queen Elizabeth.* Mercanton's project was being delayed for lack of funds. Zukor advanced Mercanton $40,000 to secure the North American rights to the movie. He was taking a great risk, but he wanted to see how American audiences reacted to a film of this length. On July 12, 1912, the movie premiered. Zukor noted, ''To begin with, the audience had not been restless despite the hour and a half running time. . . . The performance was of historical importance because it went a long way toward breaking down the prejudice of theatrical people toward the screen.''

While he had waited for the French film to be made, Zukor tried producing feature films in the U.S. His idea was to make movies of ''Famous Players in Famous Plays.'' However, he had difficulty raising money for the venture. To do so, in 1912 he sold part of his stock in Loew's company and stepped down as treasurer. His other problem was finding stage actors who would appear in films. Zukor discussed the matter with Daniel Frohman, a theatrical producer, who seemed open to the idea of bringing stage actors to the screen. Zukor wrote, ''Frohman made no commitments. But I have always placed that night as one of the most important in the history of motion pictures. Thereafter Frohman was a powerful advocate of the movies in the theatrical world.'' Frohman joined Zukor in business and helped set up the opening of *Queen Elizabeth.*

Famous Players Film Company

Zukor formed a partnership with Edwin S. Porter, a screen director who agreed to furnish his experience, talent, and prestige, but no money. With him, in their Manhattan studio, the Famous Players Film Company made America's first feature-length film. *The Prisoner of Zenda,* opened successfully in 1914.

Mary Pickford, a famous stage actress, began working for Zukor. She, her mother, and Zukor opened a film studio in California to take advantage of the sunny winters. ''Why Hollywood? There was no particular reason. It was an undeveloped suburb of Los Angeles, mostly orange and lemon groves. The chief attraction was a rentable farmhouse suitable for dressing rooms, a small laboratory, and offices. We threw up a rude stage at what is now the corner of Sunset and Hollywood Boulevards.'' Many movies were still made in the New York studio to be near the stage players, but Zukor spent much time in Hollywood.

In 1916, Famous Players merged with the Jesse L. Lasky Feature Play Company to form the Famous Players-Lasky Corporation, with Samuel Goldwyn as chairman of the board, Cecil De Mille as director-general, Zukor as president, and Lasky as vice-president. In 1914, W.W. Hodkinson founded Paramount Pictures Corporation, whose purpose was to distribute films. When disagreements over policy arose, the stockholders chose Zukor to head the company, feeling that he was best equipped to guide features to success. Once in control, Zukor arranged for a loan of ten million dollars to improve and buy theaters, thus giving Paramount control over the creation, distribution, and exhibition of movies. In the 1920s, Famous Players-Lasky began releasing their films under the Paramount name.

Zukor built the modern film industry using the star system. Players with star potential were tried out in small parts. By studying audience reaction, box-office figures, and fan mail, the studio attempted to determine which player people wanted to see on the screen. If the audience liked a player, the studio would supply the right roles and publicity. Often the audience surprised the studio by favoring an actor not thought to be star material. Zukor noted that the idea of a producer ''discovering'' a star is ''nonsense.'' ''Stardom is a matter over which only audiences have any real control.''

To keep an eye on things, Zukor made a habit of visiting movie sets every morning. This way he got to know the players and technicians. ''Besides putting me closer to production, I hoped that such visits would make everybody feel that the business office was more than a place where we made contracts and counted the money. The fact was that we kept as close tabs on the human element as on box-office receipts. Also, I was secretly envious of those who had an intimate hand in production. . . . ''

In 1928, the first all-talking movie was released. Paramount began using a sound system called Photophone for some of its films. Since it took a while for movie theaters to acquire and install sound systems, Paramount continued to make silent pictures, which were often made into talkies later. In the *1929 Film Daily Year Book,* Zukor stated, ''The year will be memorable for the proper development of the talking picture. The year will see the balance struck between talking pictures, sound pictures, and silent pictures. By no means is the silent picture gone or even diminished in importance. Yet there is no doubt that sound pictures have entered permanently to serve as a vital screen force. . . . There have always been subjects which could not be augmented in value and strength by the addition of sound and dialogue. Such subjects will always continue to be made in their natural form: —Silence.''

Guided Paramount Through Hard Times

During the Depression, the company fell on hard times and many failed attempts were made to get rid of Zukor. In 1932, he restructured the company. Four years later, he became the chairman of the board. He retained that honorary title until his death. In 1948, Zukor received a special Academy Award for his services to the industry over a period of 40 years. He died in Los Angeles on June 10, 1976, at the age of 103.

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HOW TO USE THE *SUPPLEMENT* INDEX

The *Encyclopedia of World Biography Supplement* Index is designed to serve several purposes. First, it is a cumulative listing of biographies included in the entire set (volumes 1-19). Second, it locates information on thousands of specific topics mentioned in volume 19 of the encyclopedia—persons, places, events, organizations, institutions, ideas, titles of works, inventions, as well as artistic schools, styles, and movements. Third, it classifies the subjects of *Supplement* articles according to shared characteristics. Vocational categories are the most numerous—for example, Artists, Authors, Military leaders, Philosophers, Scientists, Statesmen. Other groupings bring together disparate people who share a common characteristic.

The structure of the *Supplement* Index is quite simple. The biographical entries are cumulative and often provide enough information to meet immediate reference needs. Thus, people mentioned in the *Supplement* Index are identified and their life dates, when known, are given. Because this is an index to a *biographical* encyclopedia, every reference includes the *name* of the article to which the reader is directed as well as the volume and page numbers. Below are a few points that will make the *Supplement* Index easy to use.

Typography. All main entries are set in boldface type. Entries that are also the titles of articles in *EWB* are set entirely in capitals; other main entries are set in initial capitals and lowercase letters. Where a main entry is followed by a great many references, these are organized by subentries in alphabetical sequence. In certain cases—for example, the names of countries for which there are many references—a special class of subentries, set in small capitals and preceded by boldface dots, is used to mark significant divisions.

Alphabetization. The Index is alphabetized word by word. For example, all entries beginning with *New* as a separate word *(New Jersey, New York)* come before *Newark.* Commas in inverted entries are treated as full stops *(Berlin; Berlin, Congress of; Berlin, University of; Berlin Academy of Sciences).* Other commas are ignored in filing. When words are identical, persons come first and subsequent entries are alphabetized by their parenthetical qualifiers (such as *book, city, painting*).

Titled persons may be alphabetized by family name or by title. The more familiar form is used—for example, *Disraeli, Benjamin* rather than *Beaconsfield, Earl of.* Cross-references are provided from alternative forms and spellings of names. Identical names of the same nationality are filed chronologically.

Titles of books, plays, poems, paintings, and other works of art beginning with an article are filed on the following word *(Bard, The).* Titles beginning with a preposition are filed on the preposition *(In Autumn).* In subentries, however, prepositions are ignored; thus *influenced by* would precede the subentry *in* literature.

Literary characters are filed on the last name. Acronyms, such as UNESCO, are treated as single words. Abbreviations, such as *Mr., Mrs.,* and *St.,* are alphabetized as though they were spelled out.

Occupational categories are alphabetical by national qualifier. Thus, *Authors, Scottish* comes before *Authors, Spanish,* and the reader interested in Spanish poets will find the subentry *poets* under *Authors, Spanish.*

Cross-references. The term *see* is used in references throughout the *Supplement* Index. The *see* references appear both as main entries and as subentries They most often direct the reader from an alternative name spelling or form to the main entry listing.

This introduction to the *Supplement* Index is necessarily brief. The reader will soon find, however, that the *Supplement* Index provides ready reference to both highly specific subjects and broad areas of information contained in volume 19 and a cumulative listing of those included in the entire set.

INDEX

A

AALTO, HUGO ALVAR HENRIK (born 1898), Finnish architect, designer, and town planner **1** 1–2

AARON, HENRY LOUIS (Hank; born 1934), American baseball player **1** 2–3

ABBA ARIKA (circa 175–circa 247), Babylonian rabbi **1** 3–4

ABBAS I (1571–1629), Safavid shah of Persia 1588–1629 **1** 4–6

ABBAS, FERHAT (born 1899), Algerian statesman **1** 6–7

ABBOTT, BERENICE (1898–1991), American artist and photographer **1** 7–9

ABBOTT, GRACE (1878–1939), American social worker and agency administrator **1** 9–10

ABBOTT, LYMAN (1835–1922), American Congregationalist clergyman, author, and editor **1** 10–11

ABBOUD, EL FERIK IBRAHIM (1900–1983), Sudanese general, prime minister, 1958–1964 **1** 11–12

ABC
see American Broadcasting Company

ABD AL-MALIK (646–705), Umayyad caliph 685–705 **1** 12–13

ABD AL-MUMIN (circa 1094–1163), Almohad caliph 1133–63 **1** 13

ABD AL-RAHMAN I (731–788), Umayyad emir in Spain 756–88 **1** 13–14

ABD AL-RAHMAN III (891–961), Umayyad caliph of Spain **1** 14

ABD EL-KADIR (1807–1883), Algerian political and religious leader **1** 15

ABD EL-KRIM EL-KHATABI, MOHAMED BEN (circa 1882–1963), Moroccan Berber leader **1** 15–16

Abdications (politics)
Great Britain
Simpson, Wallis **19** 343–345

ABDUH IBN HASAN KHAYR ALLAH, MUHAMMAD (1849–1905), Egyptian nationalist and theologian **1** 16–17

ABDUL RAHMAN, TUNKU (1903–1990), Former prime minister of Malaysia **18** 340–341

ABDUL-HAMID II (1842–1918), Ottoman sultan 1876–1909 **1** 17–18

'ABDULLAH AL-SALIM AL-SABAH, SHAYKH (1895–1965), Amir of Kuwait (1950–1965) **1** 18–19

ABDULLAH IBN HUSEIN (1882–1951), king of Jordan 1949–1951, of Transjordan 1946–49 **1** 19–20

ABDULLAH IBN YASIN (died 1059), North African founder of the Almoravid movement **1** 20

ABE, KOBO (born Kimifusa Abe; also transliterated as Abe Kobo; 1924–1993), Japanese writer, theater director, photographer **1** 20–22

ABEL, IORWITH WILBER (1908–1987), United States labor organizer **1** 22–23

ABELARD, PETER (1079–1142), French philosopher and theologian **1** 23–25

ABERDEEN, 4TH EARL OF (George Hamilton Gordon; 1784–1860), British statesman, prime minister 1852–55 **1** 25–26

ABERHART, WILLIAM (1878–1943), Canadian statesman and educator **1** 26–27

ABERNATHY, RALPH DAVID (born 1926), United States minister and civil rights leader **1** 27–28

ABIOLA, MOSHOOD (1937–1998), Nigerian politician, philanthropist, and businessman **19** 1–3

ABRAHAMS, ISRAEL (1858–1925), British scholar **1** 29

ABRAMOVITZ, MAX (born 1908), American architect **18** 1–3

ABRAMS, CREIGHTON W. (1914–1974), United States Army commander in World War II and Vietnam **1** 29–31

ABRAVANEL, ISAAC BEN JUDAH (1437–1508), Jewish philosopher and statesman **1** 31

ABU BAKR (circa 573–634), Moslem leader, first caliph of Islam **1** 31–32

ABU MUSA (born Said Musa Maragha circa 1930), a leader of the Palestinian Liberation Organization **1** 32–33

ABU NUWAS (al-Hasan ibn-Hani; circa 756–813), Arab poet **1** 33–34

ABU-L-ALA AL-MAARRI (973–1058), Arab poet and philosopher **1** 32

ABZUG, BELLA STAVISKY (1920–1998), lawyer, politician, and congresswoman **1** 34–35

Academy of Motion Picture Arts and Sciences (United States, established 1927)
Fairbanks, Douglas **19** 107–108

ACHEBE, CHINUA (born 1930), Nigerian novelist **1** 35–37

ACHESON, DEAN GOODERHAM (1893–1971), American statesman **1** 37–38

Acquired immune deficiency syndrome (AIDS)

White, Ryan **19** 421–423

ACTION, JOHN EMERICH EDWARD DALBERG (1834–1902), English historian and philosopher **1** 38

Activists
Brazilian
Mendes, Chico **19** 243–245
Chinese
Chai Ling **19** 67–68
Irish
MacBride, Sean **19** 218–220

Activists, American
AIDS
White, Ryan **19** 421–423
civil rights
Clemente, Roberto **19** 70–72
Liuzzo, Viola **19** 203–205
drunk driving
Lightner, Candy **19** 201–203
Wonder, Stevie **19** 428–430
environmental
Stegner, Wallace **19** 356–358
gun control
Wonder, Stevie **19** 428–430
Hispanic American issues
Clemente, Roberto **19** 70–72
social reform
Doctorow, Edgar Laurence **19** 89–91
Kuhn, Maggie **19** 188–190
Lightner, Candy **19** 201–203
Lockwood, Belva **19** 205–207
Special Olympics
Shriver, Eunice Kennedy **19** 339–341
women's rights
Paul, Alice **19** 277–280
women's suffrage
Lockwood, Belva **19** 205–207

Actors and entertainers, American
comedians
Bruce, Lenny **19** 39–41
Kovacs, Ernie **19** 186–188
Pryor, Richard **19** 300–302
filmmakers/directors
Cukor, George **19** 82–84
Howard, Ron **19** 155–158
Parks, Gordon **19** 275–277
Sturges, Preston **19** 371–374
film stars
Chaney, Lon **19** 68–70
Crawford, Joan **19** 80–82
Fairbanks, Douglas **19** 107–108
Houston, Whitney **19** 152–155
Howard, Ron **19** 155–158
Kelly, Grace **19** 174–176
Kovacs, Ernie **19** 186–188
Matlin, Marlee **19** 228–230
Neal, Patricia **19** 268–270
Pickford, Mary **19** 288–290
Turner, Lana **19** 388–390
West, Mae **19** 417–419
monologists
Skinner, Cornelia Otis **19** 346–348
puppeteers
Henson, Jim **19** 140–142
radio
Sullivan, Ed **19** 374–376
rodeo cowboys
Pickett, Bill **19** 286–288
singers
Houston, Whitney **19** 152–155
Rainey, Ma **19** 306–308
Wonder, Stevie **19** 428–430
stage performers
Bruce, Lenny **19** 39–41
Neal, Patricia **19** 268–270
Skinner, Cornelia Otis **19** 346–348
West, Mae **19** 417–419
stage directors
Prince, Hal **19** 295–298
storytellers
Torrence, Jackie **19** 384–386
television
Bruce, Lenny **19** 39–41
Matlin, Marlee **19** 228–230
Sullivan, Ed **19** 374–376
vaudeville
West, Mae **19** 417–419

Actors and entertainers, European
• GREAT BRITAIN
film stars
Jacobi, Derek **19** 168–170
stage performers
Jacobi, Derek **19** 168–170
television performers
Jacobi, Derek **19** 168–170
• THE CONTINENT
actors
Godard, Jean-Luc **19** 126–128
filmmakers/directors
Godard, Jean-Luc **19** 126–128

ADAM, JAMES (1730–1794), British architect **1** 38–40

ADAM, ROBERT (1728–1792), British architect **1** 38–40

ADAMS, ABIGAIL (Abigail Smith; 1744–1818), American first lady **18** 3–7

ADAMS, ANSEL (1902–1984), landscape photographer and conservationist **1** 40–41

ADAMS, CHARLES FRANCIS (1807–1886), American diplomat and politician **1** 41–42

ADAMS, GERALD (born 1948), president of the Sinn Fein Irish political party **1** 42–44

ADAMS, HANK (born 1944), Native American activist **1** 45

ADAMS, HENRY BROOKS (1838–1918), American historian and author **1** 45–47

ADAMS, HERBERT BAXTER (1850–1901), American historian and teacher **1** 47

ADAMS, JAMES LUTHER (1901–1994), American social ethicist, theologian, and defender of religious and political liberalism **1** 47–48

ADAMS, JOHN (1735–1826), American statesman and diplomat, president 1797–1801 **1** 48–51

ADAMS, JOHN COUCH (1819–1892), English mathematical astronomer **1** 51–52

ADAMS, JOHN QUINCY (1767–1848), American statesman and diplomat, president 1825–29 **1** 52–54

ADAMS, PETER CHARDON BROOKS (1848–1927), American historian **1** 54

ADAMS, SAMUEL (1722–1803), American colonial leader and propagandist **1** 55–56

ADAMSON, JOY (Friederike Victoria Gessner; 1910–1980), Austrian naturalist and painter **18** 7–9

ADDAMS, JANE (1860–1935), American social worker, reformer, and pacifist **1** 56–57

ADDISON, JOSEPH (1672–1719), English essayist and politician **1** 57–58

ADDISON, THOMAS (1793–1860), English physician **1** 58–59

ADENAUER, KONRAD (1876–1967), German statesman, chancellor of the Federal Republic 1949–63 **1** 59–61

ADLER, ALFRED (1870–1937), Austrian psychiatrist **1** 61–63

ADLER, FELIX (1851–1933), American educator and Ethical Culture leader **1** 63–64

ADONIS ('Ali Ahmad Said; born 1930), Lebanese poet **1** 64–65

ADORNO, THEODOR W. (1903–1969), German philosopher and leader of the Frankfurt School **1** 65–67

ADRIAN, EDGAR DOUGLAS (1st Baron Adrian of Cambridge; 1889–1977), English neurophysiologist **1** 67–69

Adventurers
Branson, Richard **19** 34–36

Advertising industry
Bernbach, William **19** 20–22
Burnett, Leo **19** 45–47
Ford, Eileen **19** 113–115
Mondavi, Robert **19** 258–260
Weaver, Pat **19** 410–413

ADZHUBEI, ALEKSEI IVANOVICH (1924–1993), Russian journalist and editor **18** 9–11

AELFRIC (955–circa 1012), Anglo-Saxon monk, scholar, and writer **1** 69–70

AESCHYLUS (524–456 B.C.), Greek playwright **1** 70–72

AFFONSO I (1460?–1545), king of Kongo **1** 72

AFINOGENOV, ALEKSANDR NIKOLAEVICH (1904–1941), Russian dramatist **1** 72–73

'AFLAQ, MICHEL (born 1910), Syrian founder and spiritual leader of the Ba'th party **1** 73–74

African American art
see African American history (United States)

African American history (United States)
• 'SIXTIES and 'SEVENTIES
civil rights leaders
Jackson, Mahalia **19** 166–168
• SOCIETY and CULTURE
comedians
Pryor, Richard **19** 300–302
economic analysis/development
Sowell, Thomas **19** 350–352
inventors
Latimer, Lewis **19** 191–193
McCoy, Elijah **19** 239–241
motivational speakers
Brown, Les **19** 36–39
music
Houston, Whitney **19** 152–155
Jackson, Mahalia **19** 166–168
Marsalis, Wynton **19** 224–226
Wonder, Stevie **19** 428–430
photography
Parks, Gordon **19** 275–277
science
Matzeliger, Jan **19** 232–234
sports
Campanella, Roy **19** 55–57
Joyner-Kersee, Jackie **19** 170–173
Pickett, Bill **19** 286–288
Robinson, Sugar Ray **19** 313–315
storytelling
Torrence, Jackie **19** 384–386
television
Brown, Les **19** 36–39

African Americans
see African American history (United States)

AGA KHAN (title), chief commander of Moslem Nizari Ismailis **1** 74–76

AGASSIZ, JEAN LOUIS RODOLPHE (1807–1873), Swiss-American naturalist and anatomist **1** 76–78

AGEE, JAMES (1909–1955), American poet, journalist, novelist, and screenwriter **1** 78–79

AGESILAUS II (circa 444–360 B.C.), king of Sparta circa 399–360 B.C. **1** 79–80

AGHA MOHAMMAD KHAN (circa 1742–1797), shah of Persia **1** 80–81

AGIS IV (circa 262–241 B.C.), king of Sparta **1** 81–82

AGNELLI, GIOVANNI (born 1920), Italian industrialist **1** 82–83

AGNEW, SPIRO THEODORE (1918–1996), Republican United States vice president under Richard Nixon **1** 83–85

AGNON, SHMUEL YOSEPH (1888–1970), author **1** 85–86

AGOSTINO (1557–1602) **1** 86

AGOSTINO DI DUCCIO (1418–1481?), Italian sculptor **1** 86

AGRICOLA, GEORGIUS (1494–1555), German mineralogist and writer **1** 86–87

AGUINALDO, EMILIO (1869–1964), Philippine revolutionary leader **1** 88

AHAD HAAM (pseudonym of Asher T. Ginsberg, 1856–1927), Russian-born author **1** 88–89

AHERN, BERTIE (Bartholomew Ahern; born 1951), Irish Prime Minister **18** 11–13

AHIDJO, AHMADOU (1924–1989), first president of the Federal Republic of Cameroon **1** 89–90

AIKEN, CONRAD (1889–1973), American poet, essayist, novelist, and critic **1** 90–91
Lowry, Malcolm **19** 209–211

AILEY, ALVIN (1931–1989), African American dancer and choreographer **1** 91–94

AILLY, PIERRE D' (1350–1420), French scholar and cardinal **1** 94

AITKEN, WILLIAM MAXWELL (Lord Beaverbrook; 1879–1964), Canadian businessman and politician **1** 94–96

AKBAR, JALAL-UD-DIN MOHAMMED (1542–1605), Mogul emperor of India 1556–1605 **1** 96

AKHMATOVA, ANNA (pseudonym of Anna A. Gorenko, 1889–1966), Russian poet **1** 96–97

AKIBA BEN JOSEPH (circa 50–circa 135), Palestinian founder of rabbinic Judaism **1** 97–98

AKIHITO (born 1933), 125th emperor of Japan **1** 98–99

ALAMÁN, LUCAS (1792–1853), Mexican statesman **1** 99–100

ALARCÓN, PEDRO ANTONIO DE (1833–1891), Spanish writer and politician **1** 100–101

ALARCÓN Y MENDOZA, JUAN RUIZ DE (1581?–1639), Spanish playwright **1** 101

ALARIC (circa 370–410), Visigothic leader **1** 101–102

ALA-UD-DIN (died 1316), Khalji sultan of Delhi **1** 102–103

ALAUNGPAYA (1715–1760), king of Burma 1752–1760 **1** 103

ALBA, DUKE OF (Fernando Álvarez de Toledo; 1507–1582), Spanish general and statesman **1** 103–104

AL-BANNA, HASSAN (1906–1949), Egyptian religious leader and founder of the Muslim Brotherhood **1** 104–106

Albany (city, New York State)
Kennedy, William **19** 178–180

ALBEE, EDWARD FRANKLIN, III (born 1928), American playwright **1** 106–108

ALBÉNIZ, ISAAC (1860–1909), Spanish composer and pianist **1** 108–109

ALBERDI, JUAN BAUTISTA (1810–1884), Argentine political theorist **1** 109–110

ALBERS, JOSEPH (1888–1976), American artist and art and design teacher **1** 110

ALBERT (1819–1861), Prince Consort of Great Britain **1** 110–112

ALBERT I (1875–1934), king of the Belgians 1909–1934 **1** 112

ALBERT II (born 1934), sixth king of the Belgians **1** 112–113

ALBERTI, LEON BATTISTA (1404–1472), Italian writer, humanist, and architect **1** 113–115

ALBERTI, RAFAEL (born 1902), Spanish poet and painter **18** 13–15

ALBERTUS MAGNUS, ST. (circa 1193–1280), German philosopher and theologian **1** 115–116

ALBRIGHT, MADELEINE KORBEL (born 1937), United States secretary of state **1** 116–118

ALBUQUERQUE, AFONSO DE (circa 1460–1515), Portuguese viceroy to India **1** 118–119

ALCIBIADES (circa 450–404 B.C.), Athenian general and politician **1** 119–120

ALCORN, JAMES LUSK (1816–1894), American lawyer and politician **1** 120–121

ALCOTT, AMOS BRONSON (1799–1888), American educator **1** 121

ALCOTT, LOUISA MAY (1832–1888), American author and reformer **1** 122

ALCUIN OF YORK (730?–804), English educator, statesman, and liturgist **1** 122–123

ALDRICH, NELSON WILMARTH (1841–1915), American statesman and financier **1** 123–124

ALDRIN, EDWIN EUGENE, JR. (Buzz Aldrin; born 1930), American astronaut **18** 15–17

ALEICHEM, SHOLOM (Sholom Rabinowitz; 1859–1916), writer of literature relating to Russian Jews **1** 124–125

ALEIJADINHO, O (Antônio Francisco Lisbôa; 1738–1814), Brazilian architect and sculptor **1** 125–126

ALEMÁN, MATEO (1547–after 1615), Spanish novelist **1** 126

ALEMÁN VALDÉS, MIGUEL (1902–1983), Mexican statesman, president 1946–1952 **1** 126–127

ALEMBERT, JEAN LE ROND D' (1717–1783), French mathematician and physicist **1** 127–128

ALESSANDRI PALMA, ARTURO (1868–1950), Chilean statesman, president 1920–1925 and 1932–1938 **1** 128–129

ALESSANDRI RODRIGUEZ, JORGE (born 1896), Chilean statesman, president 1958–1964 **1** 129–130

ALEXANDER I (1777–1825), czar of Russia 1801–1825 **1** 130–132

ALEXANDER II (1818–1881), czar of Russia 1855–1881 **1** 132–133

ALEXANDER III (1845–1894), emperor of Russia 1881–1894 **1** 133–134

ALEXANDER VI (Rodrigo Borgia; 1431–1503), pope 1492–1503 **1** 134–135

ALEXANDER, SAMUEL (1859–1938), British philosopher **1** 141

ALEXANDER OF TUNIS, 1ST EARL (Harold Rupert Leofric George Alexander; born 1891), British field marshal **1** 135–136

ALEXANDER OF YUGOSLAVIA (1888–1934), king of the Serbs, Croats, and Slovenes 1921–1929 and of Yugoslavia, 1929–1934 **1** 136–137

ALEXANDER THE GREAT (356–323 B.C.), king of Macedon **1** 137–141

ALEXIE, SHERMAN (born 1966), Native American writer, poet, and translator **1** 141–142

ALEXIS MIKHAILOVICH ROMANOV (1629–1676), czar of Russia 1645–1676 **1** 142–143

ALEXIUS I (circa 1048–1118), Byzantine emperor 1081–1118 **1** 143–144

ALFARO, JOSÉ ELOY (1842–1912), Ecuadorian revolutionary, president 1895–1901 and 1906–1911 **1** 144–145

ALFIERI, CONTE VITTORIA (1749–1803), Italian playwright **1** 145–146

ALFONSÍN, RAUL RICARDO (born 1927), politician and president of Argentina (1983–) **1** 146–148

ALFONSO I (Henriques; 1109?–1185), king of Portugal 1139–1185 **1** 148

ALFONSO III (1210–1279), king of Portugal 1248–1279 **1** 148–149

ALFONSO VI (1040–1109), king of León, 1065–1109, and of Castile, 1072–1109 **1** 149

ALFONSO X (1221–1284), king of Castile and León 1252–1284 **1** 150–151

ALFONSO XIII (1886–1941), king of Spain 1886–1931 **1** 151

ALFRED (849–899), Anglo-Saxon king of Wessex 871–899 **1** 151–153

ALGER, HORATIO (1832–1899), American author **1** 153–154

ALGREN, NELSON (Abraham; 1909–1981), American author **1** 154–155

ALI (circa 600–661), fourth caliph of the Islamic Empire **1** 155–156

ALI, MUHAMMAD (Cassius Clay; born 1942), American boxer **1** 156–158

ALI, SUNNI (died 1492), king of Gao, founder of the Songhay empire **1** 158–159

ALIA, RAMIZ (born 1925), president of Albania (1985–) **1** 159

ALINSKY, SAUL DAVID (1909–1972), U.S. organizer of neighborhood citizen reform groups **1** 161–162

All in the Family (television series)
Lear, Norman **19** 193–195

ALLAL AL-FASSI, MOHAMED (1910–1974), Moroccan nationalist leader **1** 162

ALLEN, ETHAN (1738–1789), American Revolutionary War soldier **1** 163–164

ALLEN, FLORENCE ELLINWOOD (1884–1966), American lawyer, judge, and women's rights activist **1** 164–165

ALLEN, PAULA GUNN (born 1939), Native American writer, poet, literary critic; women's rights, environmental, and antiwar activist **1** 165–167

ALLEN, RICHARD (1760–1831), African American bishop **1** 168

ALLEN, WOODY (born Allen Stewart Konigsberg; b. 1935), American actor, director, filmmaker, author, comedian **1** 169–171

ALLENBY, EDMUND HENRY HYNMAN (1861–1936), English field marshal **1** 171–172

ALLENDE, ISABEL (born 1942), Chilean novelist, journalist, dramatist **1** 172–174

ALLENDE GOSSENS, SALVADOR (1908–1973), socialist president of Chile (1970–1973) **1** 174–176

ALLSTON, WASHINGTON (1779–1843), American painter **1** 176–177

ALMAGRO, DIEGO DE (circa 1474–1538), Spanish conquistador and explorer **1** 177–178

ALP ARSLAN (1026/32–1072), Seljuk sultan of Persia and Iraq **1** 178–179

ALTAMIRA Y CREVEA, RAFAEL (1866–1951), Spanish critic, historian, and jurist **1** 179

ALTDORFER, ALBRECHT (circa 1480–1538), German painter, printmaker, and architect **1** 179–180

ALTGELD, JOHN PETER (1847–1902), American jurist and politician **1** 180–182

ALTHUSSER, LOUIS (1918–1990), French Communist philosopher **1** 182–183

ALTIZER, THOMAS J. J. (born 1927), American theologian **1** 183–184

ÁLVAREZ, JUAN (1780–1867), Mexican soldier and statesman, president 1855 **1** 184–185

ALVAREZ, JULIA (born 1950), Hispanic American novelist, poet **1** 185–187

ALVAREZ, LUIS W. (1911–1988), American physicist **1** 187–189

AMADO, JORGE (born 1912), Brazilian novelist **1** 189–190

AMBEDKAR, BHIMRAO RAMJI (1891–1956), Indian social reformer and politician **1** 190–191

AMBLER, ERIC (born 1909), English novelist **1** 191–192

AMBROSE, ST. (339–397), Italian bishop **1** 192–193

AMENEMHET I (ruled 1991–1962 B.C.), pharaoh of Egypt **1** 193–194

AMENHOTEP III (ruled 1417–1379 B.C.) pharaoh of Egypt **1** 194–195

American art
photography
Cunningham, Imogen **19** 84–86

Eisenstaedt, Alfred **19** 100–102
Model, Lisette **19** 254–256
Sherman, Cindy **19** 335–337
Smith, William Eugene **19** 348–350
Strand, Paul **19** 369–371
Weston, Edward **19** 419–421
stage sets
Sendak, Maurice **19** 329–331

American Association of Retired Persons
Andrus, Ethel **19** 5–7

American Broadcasting Company (United States)
Eisner, Michael **19** 102–104

American Express Co.
Gerstner, Lou **19** 121–124

AMERICAN HORSE (aka Iron Shield; 1840?–1876), Sioux leader **1** 195–198

American literature
autobiographical novels
Skinner, Cornelia Otis **19** 346–348
autobiography
Neal, Patricia **19** 268–270
Parks, Gordon **19** 275–277
Beat generation
Bowles, Paul **19** 31–34
biography
Berryman, John **19** 22–25
children's literature
Henry, Marguerite **19** 138–140
Kennedy, William **19** 178–180
Sendak, Maurice **19** 329–331
Silverstein, Shel **19** 341–343
Torrence, Jackie **19** 384–386
crime stories
Cain, James **19** 50–52
criticism
Schwartz, Delmore **19** 327–329
essays
Percy, Walker **19** 282–284
folk themes
Courlander, Harold **19** 78–80
historical fiction
Kennedy, William **19** 178–180
Michener, James **19** 245–247
histories
Stegner, Wallace **19** 356–358
humor
Skinner, Cornelia Otis **19** 346–348
motivational
Brown, Les **19** 36–39
mysteries
Cain, James **19** 50–52
poetry
Berryman, John **19** 22–25
Dickey, James **19** 87–89
Schwartz, Delmore **19** 327–329
Silverstein, Shel **19** 341–343
political commentary
Courlander, Harold **19** 78–80
psychological novels
Doctorow, Edgar Laurence **19** 89–91
Percy, Walker **19** 282–284
self-help
Ford, Eileen **19** 113–115
Stewart, Martha **19** 367–369
social commentary
Kuhn, Maggie **19** 188–190
Stegner, Wallace **19** 356–358
storytelling
Torrence, Jackie **19** 384–386
westerns
Stegner, Wallace **19** 356–358

American music
20th century
blues
Rainey, Ma **19** 306–308
country and western
Rodgers, Jimmie **19** 317–319
gospel
Jackson, Mahalia **19** 166–168
incidental music
Bowles, Paul **19** 31–34
jazz and blues
Dorsey, Jimmy **19** 93–95
latin jazz and salsa
Feliciano, José **19** 109–110
military bands
Miller, Glenn **19** 250–251
patriotic
Miller, Glenn **19** 250–251
popular and show music
Wonder, Stevie **19** 428–430
rock and roll
Feliciano, José **19** 109–110
Rodgers, Jimmie **19** 317–319
rhythm and blues
Houston, Whitney **19** 152–155
Wonder, Stevie **19** 428–430
swing
Dorsey, Jimmy **19** 93–95
violin
Stern, Isaac **19** 365–367

America Online
Andreessen, Marc **19** 3–5
Case, Steve **19** 61–64

AMES, ADELBERT (1835–1933), American politician **1** 198

AMES, FISHER (1758–1808), American statesman **1** 199–200

AMHERST, JEFFERY (1717–1797), English general and statesman **1** 200–201

AMIET, CUNO (1868–1961), Swiss Postimpressionist painter **1** 201–202

AMIN DADA, IDI (born circa 1926), president of Uganda (1971–1979) **1** 202–204

AMORSOLO, FERNANDO (1892–1972), Philippine painter **1** 204

AMOS (flourished 8th century B.C.), Biblical prophet **1** 205

AMPÈRE, ANDRÉ MARIE (1775–1836), French physicist **1** 205–206

AMUNDSEN, ROALD (1872–1928), Norwegian explorer **1** 206–207

AN LU-SHAN (703–757), Chinese rebel leader **1** 239–240

ANAN BEN DAVID (flourished 8th century), Jewish Karaite leader in Babylonia **1** 207–208

ANAXAGORAS (circa 500–circa 428 B.C.), Greek philosopher **1** 208–209

ANAXIMANDER (circa 610–circa 546 B.C.), Greek philosopher and astronomer **1** 209–210

ANAXIMENES (flourished 546 B.C.), Greek philosopher **1** 210

ANCHIETA, JOSÉ DE (1534–1597), Portuguese Jesuit missionary **1** 210–211

ANDERSEN, DOROTHY (1901–1963), American physician and pathologist **1** 212

ANDERSEN, HANS CHRISTIAN (1805–1875), Danish author **1** 212–214

ANDERSON, CARL DAVID (1905–1991), American physicist **1** 214–215

ANDERSON, JUDITH (1898–1992), American stage and film actress **1** 215–216

ANDERSON, JUNE (born 1953), American opera singer **1** 216–218

ANDERSON, MARIAN (1902–1993), African American singer **1** 218–219

ANDERSON, MAXWELL (1888–1959), American playwright **1** 219–220

ANDERSON, SHERWOOD (1876–1941), American writer **1** 220–221

ANDO, TADAO (born 1941), Japanese architect **18** 17–19

ANDRADA E SILVA, JOSÉ BONIFÁCIO DE (1763–1838), Brazilian-born statesman and scientist **1** 221–222

ANDRÁSSY, COUNT JULIUS (1823–1890), Hungarian statesman, prime minister 1867–1871 **1** 222–223

ANDREA DEL CASTAGNO (1421–1457), Italian painter **1** 223–224

ANDREA DEL SARTO (1486–1530), Italian painter **1** 224–225

ANDREA PISANO (circa 1290/95–1348), Italian sculptor and architect **1** 225–226

ANDRÉE, SALOMON AUGUST (1854–1897), Swedish engineer and Arctic balloonist **1** 226

ANDREESSEN, MARC (born 1972), American computer programmer who developed Netscape Navigator **19** 3–5

ANDREOTTI, GIULIO (born 1919), leader of Italy's Christian Democratic party **1** 226–228

ANDRETTI, MARIO (born 1940), Italian/American race car driver **1** 228–230

ANDREW, JOHN ALBION (1818–1867), American politician **1** 230–231

ANDREWS, CHARLES McLEAN (1863–1943), American historian **1** 231

ANDREWS, FANNIE FERN PHILLIPS (1867–1950), American educator, reformer, pacifist **1** 231–232

ANDREWS, ROY CHAPMAN (1884–1960), American naturalist and explorer **1** 232–233

ANDROPOV, IURY VLADIMIROVICH (1914–1984), head of the Soviet secret police and ruler of the Soviet Union (1982–1984) **1** 233–234

ANDROS, SIR EDMUND (1637–1714), English colonial governor in America **1** 234–235

ANDRUS, ETHEL (1884–1976), American educator and founder of the American Association of Retired Persons **19** 5–7

ANGELICO, FRA (circa 1400–1455), Italian painter **1** 235–236

ANGELL, JAMES ROWLAND (1869–1949), psychologist and leader in higher education **1** 236–237

ANGELOU, MAYA (Marguerite Johnson; born 1928), American author, poet, playwright, stage and screen performer, and director **1** 238–239

Anheuser-Busch
Busch, Adolphus **19** 47–49

ANNA IVANOVNA (1693–1740), empress of Russia 1730–1740 **1** 240–241

ANNAN, KOFI (born 1938), Ghanaian secretary-general of the United Nations **18** 19–21

ANNE (1665–1714), queen of England 1702–1714 and of Great Britain 1707–1714 **1** 241–242

ANOKYE, OKOMFO (Kwame Frimpon Anokye; flourished late 17th century), Ashanti priest and statesman **1** 242–243

ANOUILH, JEAN (1910–1987), French playwright **1** 243–244

ANSELM OF CANTERBURY, ST. (1033–1109), Italian archbishop and theologian **1** 244–245

ANTHONY, ST. (circa 250–356), Egyptian hermit and monastic founder **1** 246–248

ANTHONY, SUSAN BROWNELL (1820–1906), American leader of suffrage movement **1** 246–248

ANTIGONUS I (382–301 B.C.), king of Macedon 306–301 B.C. **1** 248–249

ANTIOCHUS III (241–187 B.C.), king of Syria 223–187 B.C. **1** 249–250

ANTIOCHUS IV (circa 215–163 B.C.), king of Syria 175–163 B.C. **1** 250

ANTISTHENES (circa 450–360 B.C.), Greek philosopher **1** 250–251

ANTONELLO DA MESSINA (circa 1430–1479), Italian painter **1** 251–252

ANTONIONI, MICHELANGELO (born 1912), Italian film director **1** 252–253

ANTONY, MARK (circa 82–30 B.C.), Roman politician and general **1** 253–254

ANZA, JUAN BAUTISTA DE (1735–1788), Spanish explorer **1** 254–255

AOUN, MICHEL (born 1935), Christian Lebanese military leader and prime minister **1** 255–257

APELLES (flourished after 350 B.C.), Greek painter **1** 257

APGAR, VIRGINIA (1909–1974), American medical educator, researcher **1** 257–259

APITHY, SOUROU MIGAN (1913–1989), Dahomean political leader **1** 259–260

APOLLINAIRE, GUILLAUME (1880–1918), French lyric poet **1** 260

APOLLODORUS (flourished circa 408 B.C.), Greek painter **1** 261

APOLLONIUS OF PERGA (flourished 210 B.C.), Greek mathematician **1** 261–262

APPELFELD, AHARON (born 1932), Israeli who wrote about anti-Semitism and the Holocaust **1** 262–263

APPIA, ADOLPHE (1862–1928), Swiss stage director **1** 263–264

Apple Computer Company
Rock, Arthur **19** 316–317
Wozniak, Steve **19** 430–432

APPLEGATE, JESSE (1811–1888), American surveyor, pioneer, and rancher **1** 264–265

APPLETON, SIR EDWARD VICTOR (1892–1965), British pioneer in radio physics **1** 265–266

APPLETON, NATHAN (1779–1861), American merchant and manufacturer **1** 266–267

AQUINO, BENIGNO (''Nino''; 1933–1983), Filipino activist murdered upon his return from exile **1** 267–268

AQUINO, CORAZON COJOANGCO (born 1933), first woman president of the Republic of the Philippines **1** 268–270

ARAFAT, YASSER (also spelled Yasir; born 1929), chairman of the Palestinian Liberation Organization **1** 270–271

ARAGON, LOUIS (1897–1982), French surrealist author **1** 271–272

ARANHA, OSVALDO (1894–1960), Brazilian political leader **1** 272–273

ARATUS (271–213 B.C.), Greek statesman and general **1** 273–274

ARBENZ GUZMÁN, JACOBO (1913–1971), president of Guatemala (1951–1954) **1** 274–276

Arbitration, industrial
see Labor unions

ARBUS, DIANE NEMEROV (1923–1971), American photographer **1** 276–277
Model, Lisette **19** 254–256

ARCHIMEDES (circa 287–212 B.C.), Greek mathematician **1** 277–280

ARCHIPENKO, ALEXANDER (1887–1964), Russian-American sculptor and teacher **1** 280–281

Architecture
Foster, Norman **19** 115–117

ARDEN, ELIZABETH (Florence Nightingale Graham; 1878?–1966), American businesswoman **1** 281–282

ARENDT, HANNAH (1906–1975), Jewish philosopher **1** 282–284

ARENS, MOSHE (born 1925), aeronautical engineer who became a leading Israeli statesman **1** 284–285

ARÉVALO, JUAN JOSÉ (1904–1951), Guatemalan statesman, president 1944–1951 **1** 285–286

ARIAS, ARNULFO (1901–1988), thrice elected president of Panama **1** 286–287

ARIAS SANCHEZ, OSCAR (born 1941), Costa Rican politician, social activist, president, and Nobel Peace Laureate (1987) **1** 287–289

ARIOSTO, LUDOVICO (1474–1533), Italian poet and playwright **1** 289–290

ARISTARCHUS OF SAMOS (circa 310–230 B.C.), Greek astronomer **1** 290–291

ARISTIDE, JEAN-BERTRAND (born 1953), president of Haiti (1990–91 and 1994–95); deposed by a military coup in 1991; restored to power in 1994 **1** 291–293

ARISTOPHANES (450/445–after 385 B.C.), Greek playwright **1** 293–294

ARISTOTLE (384–322 B.C.), Greek philosopher and scientist **1** 295–296

ARIUS (died circa 336), Libyan theologian and heresiarch **1** 297–298

ARKWRIGHT, SIR RICHARD (1732–1792), English inventor and industrialist **1** 298

ARLEN, HAROLD (born Hyman Arluck; 1905–1986), American jazz pianist, composer, and arranger **19** 7–9

ARMANI, GIORGIO (1935–1997), Italian fashion designer **1** 299–301

ARMINIUS, JACOBUS (1560–1609), Dutch theologian **1** 301–302

ARMOUR, PHILIP DANFORTH (1832–1901), American industrialist **1** 302

Arms control
see Nuclear arms control

ARMSTRONG, EDWIN HOWARD (1890–1954), American electrical engineer and radio inventor **1** 302–303

ARMSTRONG, LOUIS DANIEL (1900–1971), African American jazz musician **1** 303–304

ARMSTRONG, NEIL ALDEN (born 1930), American astronaut **1** 304–306

ARMSTRONG, SAMUEL CHAPMAN (1839–1893), American educator **1** 306–307

Army, United States
see United States Army

ARNE, THOMAS AUGUSTINE (1710–1778), English composer **1** 307–308

ARNIM, ACHIM VON (Ludwig Joachim von Achim; 1781–1831), German writer **1** 308–309

ARNOLD, GEN. BENEDICT (1741–1801), American general and traitor **1** 309–310

ARNOLD, HENRY HARLEY (Hap; 1886–1950), American general **1** 310–311

ARNOLD, MATTHEW (1822–1888), English poet and critic **1** 311–313

ARNOLD, THOMAS (1795–1842), English educator **1** 313–314

ARNOLD, THURMAN WESLEY (1891–1969), American statesman **1** 314

ARNOLD OF BRESCIA (circa 1100–1155), Italian religious reformer **1** 314–315

ARNOLFO DI CAMBIO (1245?–1302), Italian sculptor and architect **1** 315–316

ARON, RAYMOND (1905–1983), academic scholar, teacher, and journalist **1** 316–317

ARP, JEAN (Hans Arp; 1887–1966), French sculptor and painter **1** 317–318

ARRHENIUS, SVANTE AUGUST (1859–1927), Swedish chemist and physicist **1** 318–320

ARTAUD, ANTONIN (1896–1948), developed the theory of the Theater of Cruelty **1** 320–321

ARTHUR, CHESTER ALAN (1830–1886), American statesman, president 1881–1885 **1** 321–323

ARTIGAS, JOSÉ GERVASIO (1764–1850), Uruguayan patriot **1** 323

Artists, American
fashion designers
Vanderbilt, Gloria **19** 395–397
illustrators (20th century)
Sendak, Maurice **19** 329–331
Silverstein, Shel **19** 341–343
photographers
Cunningham, Imogen **19** 84–86
Eisenstaedt, Alfred **19** 100–102
Model, Lisette **19** 254–256
Parks, Gordon **19** 275–277
Sherman, Cindy **19** 335–337
Smith, William Eugene **19** 348–350
Strand, Paul **19** 369–371
Weston, Edward **19** 419–421
stage set designers
Sendak, Maurice **19** 329–331

Artists, English
architects (20th century)
Foster, Norman **19** 115–117
caricaturists
Beerbohm, Max **19** 16–18
fashion designers
Quant, Mary **19** 303–305
illustrators
Caldecott, Randolph **19** 52–55

Artists, French
fashion designers
Poiret, Paul **19** 291–293
illustrators
Brunhoff, Jean de **19** 41–42
painters (19th century)
Bonheur, Rosa **19** 29–31
Vigee Lebrun, Elisabeth **19** 402–403
photography
Cartier-Bresson, Henri **19** 59–61

Artists, German
architects (20th century)
Speer, Albert **19** 355–356

Artists, Italian
fashion designers
Versace, Gianni **19** 399–401

Arverni (Gallic tribe)
Vercingetorix **19** 397–399

ASAM, COSMAS DAMIAN (1686–1739), German artist **1** 323–324

ASAM, EGID QUIRIN (1692–1750), German artist **1** 323–324

ASBURY, FRANCIS (1745–1816), English-born American Methodist bishop **1** 324–325

ASCH, SHALOM (1880–1957), Polish-born playwright and novelist **1** 325–326

ASH, MARY KAY WAGNER (born circa 1916), cosmetics tycoon **1** 326–327

ASHARI, ABU AL- HASAN ALI AL- (873/883–935), Moslem theologian **1** 327–328

ASHE, ARTHUR ROBERT, JR. (1943–1993), world champion athlete, social activist, teacher, and charity worker **1** 328–330

Ashikaga shogunate
see Japan—1338–1573

ASHIKAGA TAKAUJI (1305–1358), Japanese shogun **1** 330–332

ASHLEY, LAURA (Mountney; 1925–1985), British designer of women's clothes and home furnishings **1** 332–333

ASHLEY, WILLIAM HENRY (circa 1778–1838), American businessman, fur trader, and explorer **1** 333–334

ASHMORE, HARRY SCOTT (1916–1998), American journalist **1** 334–335

ASHMUN, JEHUDI (1794–1828), American governor of Liberia Colony **1** 335–336

ASHRAWI, HANAN MIKHAIL (born 1946), Palestinian spokesperson **1** 336–338

ASHURBANIPAL (died circa 630 B.C.), Assyrian king 669–ca. 630 **1** 338

ASIMOV, ISAAC (1920–1992), American author **1** 338–341

ASOKA (ruled circa 273–232 B.C.), Indian emperor of the Maurya dynasty **1** 341–342

ASPIN, LES (1938–1995), United States congressman and secretary of defense **1** 342–344

ASPLUND, ERIC GUNNAR (1885–1945), Swedish architect **1** 344

ASQUITH, HERBERT HENRY (1st Earl of Oxford and Asquith; 1852–1928), English statesman, prime minister 1908–1916 **1** 344–346

ASSAD, HAFIZ (born 1930), president of Syria **1** 346–348

ASTAIRE, FRED (Frederick Austerlitz; 1899–1987), dancer and choreographer **1** 348–350

ASTON, FRANCIS WILLIAM (1877–1945), English chemist and physicist **1** 350–351

ASTOR, JOHN JACOB (1763–1848), American fur trader, merchant, and capitalist **1** 351–352

ASTOR, NANCY LANGHORNE (1879–1964), first woman to serve as a member of the British Parliament (1919–1945) **1** 352–354

Astronauts
Lucid, Shannon **19** 215–217

ASTURIAS, MIGUEL ANGEL (born 1899), Guatemalan novelist and poet **1** 354–355

ATAHUALPA (circa 1502–1533), Inca emperor of Peru 1532–1533 **1** 355–356

ATATÜRK, GHAZI MUSTAPHA KEMAL (1881–1938), Turkish nationalist, president 1923–1938 **1** 356–357

ATCHISON, DAVID RICE (1807–1886), American lawyer and politician **1** 357–358

ATHANASIUS, ST. (circa 296–373), Christian theologian, bishop of Alexandria **1** 358–359

Athletes
Canadian
Richard, Maurice **19** 312–313
Finnish
Nurmi, Paavo **19** 272–274
French
Lenglen, Suzanne **19** 195–197
Polish
Walsh, Stella **19** 404–406

Athletes, American
baseball managers
Mack, Connie **19** 220–222
baseball players
Campanella, Roy **19** 55–57
Clemente, Roberto **19** 70–72
Gehrig, Lou **19** 119–121
Mack, Connie **19** 220–222
Musial, Stan **19** 260–262
Stengel, Casey **19** 361–363
Williams, Ted **19** 423–426
baseball managers
Stengel, Casey **19** 361–363
basketball players
Stephens, Helen **19** 363–365
boxers
Robinson, Sugar Ray **19** 313–315
football players
Gipp, George **19** 124–126
Grange, Red **19** 128–130
golfers
Hogan, Ben **19** 148–150
Special Olympics
Shriver, Eunice Kennedy **19** 339–341
swimmers
Chadwick, Florence **19** 64–66
Ederle, Gertrude **19** 98–100
tennis players
Connolly, Maureen **19** 72–74
track and field athletes
Griffith Joyner, Florence **19** 130–133
Joyner-Kersee, Jackie **19** 170–173
Mills, Billy **19** 251–253
Stephens, Helen **19** 363–365

Atomic bomb
development
Wu Chien-Shiung **19** 432–434

Atomic energy, peaceful use of
see United Nations—atomic energy

ATTAR, FARID ED-DIN (circa 1140–circa 1234), Persian poet **1** 359–360

ATTENBOROUGH, RICHARD SAMUEL (born 1923), English actor and filmmaker **18** 21–23

ATTILA (died 453), Hun chieftain **1** 360

ATTLEE, CLEMENT RICHARD (1st Earl Attlee; 1883–1967), English statesman, prime minister 1945–1951 **1** 361–362

ATWOOD, MARGARET ELEANOR (born 1939), Canadian novelist, poet, critic, and politically committed cultural activist **1** 362–364

AUBERT DE GASPÉ, PHILIPPE (1786–1871), French-Canadian author **1** 364

AUDEN, WYSTAN HUGH (1907–1973), English-born American poet **1** 364–366

AUDUBON, JOHN JAMES (1785–1851), American artist and ornithologist **1** 366–367

AUGUSTINE, ST. (354–430), Christian philosopher and theologian **1** 367–370

AUGUSTINE OF CANTERBURY, ST. (died circa 606), Roman monk, archbishop of Canterbury **1** 370–371

AUGUSTUS (Octavian; 63 B.C.–A.D. 14), Roman emperor 27 B.C.–A.D. 14 **1** 371–373

AUGUSTUS II (1670–1733), king of Poland and elector of Saxony **1** 373–374

AULARD, ALPHONSE FRANÇOIS VICTOR ALPHONSE (1849–1928), French historian **1** 374

AUNG SAN (1915–1947), Burmese politician **1** 374–375

AUNG SAN SUU KYI (born 1945), leader of movement toward democracy in Burma (Myanmar) and Nobel Peace Prize winner **1** 375–376

AURANGZEB (1618–1707), Mogul emperor of India 1658–1707 **1** 377

AUSTEN, JANE (1775–1817), English novelist **1** 377–379

AUSTIN, JOHN LANGSHAW (1911–1960), English philosopher **1** 379–380

AUSTIN, STEPHEN FULLER (1793–1836), American pioneer **1** 380–381

Authors, American
autobiographies
Neal, Patricia **19** 268–270
Parks, Gordon **19** 275–277
Vanderbilt, Gloria **19** 395–397
White, Ryan **19** 421–423
biographers (20th century)
Berryman, John **19** 22–25
children's books
Henry, Marguerite **19** 138–140
Sendak, Maurice **19** 329–331
Silverstein, Shel **19** 341–343
columnists
Marcus, Stanley **19** 222–224
Sowell, Thomas **19** 350–352
Sullivan, Ed **19** 374–376
critics (20th century)
Schwartz, Delmore **19** 327–329
essayists (20th century)
Percy, Walker **19** 282–284
Skinner, Cornelia Otis **19** 346–348
motivational
Brown, Les **19** 36–39
nonfiction writers
Ford, Eileen **19** 113–115
Stewart, Martha **19** 367–369
novelists (20th century)
Bowles, Paul **19** 31–34
Cain, James **19** 50–52
Courlander, Harold **19** 78–80
Dickey, James **19** 87–89
Doctorow, Edgar Laurence **19** 89–91
Kennedy, William **19** 178–180
Levant, Oscar **19** 197–199
Michener, James **19** 245–247
Percy, Walker **19** 282–284
Stegner, Wallace **19** 356–358
playwrights (20th century)
Skinner, Cornelia Otis **19** 346–348
Sturges, Preston **19** 371–374
West, Mae **19** 417–419
poets (20th century)
Berryman, John **19** 22–25
Dickey, James **19** 87–89
Schwartz, Delmore **19** 327–329
scriptwriters (20th century)
Lear, Norman **19** 193–195
Pickford, Mary **19** 288–290
Pryor, Richard **19** 300–302
Sturges, Preston **19** 371–374
social commentary
Kuhn, Maggie **19** 188–190
Lightner, Candy **19** 201–203
Stegner, Wallace **19** 356–358
translators
Bowles, Paul **19** 31–34

Authors, English
autobiographers
Quant, Mary **19** 303–305
children's-story writers
Lofting, Hugh **19** 207–209
Milne, Alan Alexander **19** 253–254
critics (20th century)
Beerbohm, Max **19** 16–18
essayists (20th century)

Beerbohm, Max **19** 16–18
novelists (20th century)
Beerbohm, Max **19** 16–18
Hughes, Richard **19** 158–160
Lowry, Malcolm **19** 209–211
Milne, Alan Alexander **19** 253–254
Rhys, Jean **19** 310–312
playwrights (20th century)
Milne, Alan Alexander **19** 253–254
screenwriters
Lucas, George **19** 211–213
short-story writers
Henson, Jim **19** 140–142

Authors, French
autobiographers
Vigee Lebrun, Elisabeth **19** 402–403
children's books
Brunhoff, Jean de **19** 41–42
screenwriters
Godard, Jean-Luc **19** 126–128

Authors, German
nonfiction writers
Speer, Albert **19** 355–356

Authors, Indian (Asia)
poets
Vajpayee, Atal Behari **19** 393–395

Authors, Irish
novelists
Donleavy, James Patrick **19** 91–93
playwrights
Donleavy, James Patrick **19** 91–93

Authors, New Zealander
Marsh, Ngaio **19** 226–228

Automobile industry
Bendix, Vincent **19** 18–20
Buick, David **19** 44–45
Ford, Bill **19** 110–113
Porsche, Ferdinand Sr. **19** 293–295
Werner, Helmut **19** 415–417

Automobile racing
Penske, Roger **19** 280–282

AVEDON, RICHARD (born 1923), American fashion photographer **1** 381–382
Versace, Gianni **19** 399–401

AVERROËS (1126–1198), Spanish-Arabian philosopher **1** 382–383

AVERY, OSWALD THEODORE (1877–1955), Canadian/American biologist and bacteriologist **1** 384–386

Aviation industry
Bendix, Vincent **19** 18–20

AVICENNA (circa 980–1037), Arabian physician and philosopher **1** 386–387

ÁVILA CAMACHO, GEN. MANUEL (1897–1955), Mexican president 1940–1946 **1** 387–388

AVOGADRO, LORENZO ROMANO AMEDO CARLO (Conte di Quaregna e di Cerreto; 1776–1865), Italian physicist and chemist **1** 388–389

AWOLOWO, CHIEF OBAFEMI (born 1909), Nigerian nationalist and politician **1** 389–390

AX, EMANUEL (born 1949), American pianist **1** 391

AYCKBOURN, ALAN (born 1939), British playwright **18** 23–25

AYER, ALFRED JULES (1910–1989), English philosopher **1** 391–393

AYLWIN AZÓCAR, PATRICIO (born 1918), leader of the Chilean Christian Democratic party and president of Chile **1** 393–395

AYUB KHAN, MOHAMMED (1907–1989), Pakistani statesman **1** 395–396

AZAÑA DIAZ, MANUEL (1880–1940), Spanish statesman, president 1936–1939 **1** 396–397

AZARA, FÉLIX DE (1746–1821), Spanish explorer and naturalist **1** 397–398

AZCONA HOYO, JOSÉ (born 1927), president of Honduras (1986–1990) **1** 398–399

AZHARI, SAYYID ISMAIL AL- (1898–1969), Sudanese president 1965–1968 **1** 399–401

AZIKIWE, NNAMDI (born 1904), Nigerian nationalist, president 1963–1966 **1** 401–402

AZUELA, MARIANO (1873–1952), Mexican novelist **1** 402

B

BA MAW (1893–1977), Burmese statesman **1** 480–481

BAADER and MEINHOF (1967–1976), founders of the West German "Red Army Faction" **1** 403–404

BAAL SHEM TOV (circa 1700–circa 1760), founder of modern Hasidism **1** 404–405

BABAR THE CONQUEROR (aka Zahir-ud-din Muhammad Babur; 1483–1530), Mogul emperor of India 1526–1530 **1** 405–407

Babar the elephant (literary character)
Brunhoff, Jean de **19** 41–42

BABBAGE, CHARLES (1791–1871), English inventor and mathematician **1** 407–408

BABBITT, BRUCE EDWARD (born 1938), governor of Arizona (1978–1987) and United States secretary of the interior **1** 408–410

BABBITT, MILTON (born 1916), American composer **1** 410

BABCOCK, STEPHEN MOULTON (1843–1931), American agricultural chemist **1** 410–411

BABEL, ISAAC EMMANUELOVICH (1894–1941), Russian writer **1** 411–412

BABEUF, FRANÇOIS NOEL ("Caius Gracchus"; 1760–1797), French revolutionist and writer **1** 412

BACA-BARRAGÁN, POLLY (born 1943), Hispanic American politician **1** 412–414

BACH, CARL PHILIPP EMANUEL (1714–1788), German composer **1** 414–415

BACH, JOHANN CHRISTIAN (1735–1782), German composer **1** 415–416

BACH, JOHANN SEBASTIAN (1685–1750), German composer and organist **1** 416–419

BACHE, ALEXANDER DALLAS (1806–1867), American educator and scientist **1** 420

BACKUS, ISAAC (1724–1806), American Baptist leader **1** 420–421

BACON, SIR FRANCIS (1561–1626), English philosopher, statesman, and author **1** 422–424

BACON, FRANCIS (1909–1992), English artist **1** 421–422

BACON, NATHANIEL (1647–1676), American colonial leader **1** 424–425

BACON, ROGER (circa 1214–1294), English philosopher **1** 425–427

Bacteriology (science)
medical
Evans, Alice **19** 104–106

BAD HEART BULL, AMOS (1869–1913), Oglala Lakota Sioux tribal historian and artist **1** 427–428

BADOGLIO, PIETRO (1871–1956), Italian general and statesman **1** 428–429

BAECK, LEO (1873–1956), rabbi, teacher, hero of the concentration camps, and Jewish leader **1** 429–430

BAEKELAND, LEO HENDRIK (1863–1944), American chemist **1** 430–431

BAER, KARL ERNST VON (1792–1876), Estonian anatomist and embryologist **1** 431–432

BAEZ, BUENAVENTURA (1812–1884), Dominican statesman, five time president **1** 432–433

BAEZ, JOAN (born 1941), American folk singer and human rights activist **1** 433–435

BAFFIN, WILLIAM (circa 1584–1622), English navigator and explorer **1** 435–436

BAGEHOT, WALTER (1826–1877), English economist **1** 436–437

BAGLEY, WILLIAM CHANDLER (1874–1946), educator and theorist of educational "essentialism" **1** 437–438

BAHR, EGON (born 1922), West German politician **1** 438–440

BAIKIE, WILLIAM BALFOUR (1825–1864), Scottish explorer and scientist **1** 440

BAILEY, F. LEE (born 1933), American defense attorney and author **1** 441–443

BAILEY, FLORENCE MERRIAM (1863–1948), American ornithologist and author **1** 443–444

BAILEY, GAMALIEL (1807–1859), American editor and politician **1** 444–445

BAILLIE, D(ONALD) M(ACPHERSON) (1887–1954), Scottish theologian **1** 445

BAILLIE, JOHN (1886–1960), Scottish theologian and ecumenical churchman **1** 445–447

BAKER, ELLA JOSEPHINE (1903–1986), African American human and civil rights activist **18** 26–28

BAKER, HOWARD HENRY, JR. (born 1925), U.S. senator and White House chief of staff **18** 28–30

BAKER, JAMES ADDISON III (born 1930), Republican party campaign leader **1** 447–448

BAKER, JOSEPHINE (1906–1975) Parisian dancer and singer from America **1** 448–451

BAKER, NEWTON DIEHL (1871–1937), American statesman **1** 451

BAKER, RAY STANNARD (1870–1946), American author **1** 451–452

BAKER, RUSSELL (born 1925), American writer of personal-political essays **1** 452–454

BAKER, SIR SAMUEL WHITE (1821–1893), English explorer and administrator **1** 454–455

BAKER, SARA JOSEPHINE (1873–1945), American physician **1** 455–456

BAKHTIN, MIKHAIL MIKHAILOVICH (1895–1975), Russian philosopher and literary critic **1** 456–458

Bakufu (shogun military government)
see Japan—1185–1867

BAKUNIN, MIKHAIL ALEKSANDROVICH (1814–1876), Russian anarchist **1** 458–460

BALAGUER Y RICARDO, JOAQUÍN (born 1907), Dominican statesman **1** 460–461

BALANCHINE, GEORGE (1904–1983), Russian-born American choreographer **1** 461–462

BALBOA, VASCO NÚÑEZ DE (circa 1475–1519), Spanish explorer **1** 462–463

BALBULUS, NOTKER (circa 840–912), Swiss poet-musician and monk **11** 434–435

BALCH, EMILY GREENE (1867–1961), American pacifist and social reformer **1** 463–464

BALDWIN I (1058–1118), Norman king of Jerusalem 1100–1118 **1** 464–465

BALDWIN, JAMES ARTHUR (1924–1987), African American author, poet, and dramatist **1** 465–466

BALDWIN, ROBERT (1804–1858), Canadian politician **1** 466–468

BALDWIN, STANLEY (1st Earl Baldwin of Bewdley; 1867–1947), English statesman, three times prime minister **1** 468–469

BALFOUR, ARTHUR JAMES (1st Earl of Balfour; 1848–1930), British statesman and philosopher **1** 469–470

Bali (island)
see Indonesia

BALL, GEORGE (1909–1994), American politician and supporter of an economically united Europe **1** 470–471

BALL, LUCILLE (Lucille Desiree Hunt; 1911–1989), American comedienne **1** 472–473

BALLA, GIACOMO (1871–1958), Italian painter **1** 473–474

BALLADUR, EDOUARD (born 1929), premier of the French Government **1** 474–475

BALLARD, ROBERT (born 1942), American oceanographer **19** 10–12

BALLIVIÁN, JOSÉ (1805–1852), Bolivian president 1841–1847 **1** 475

Balloon (aircraft)
hot air
Branson, Richard **19** 34–36

BALMACEDA FERNÁNDEZ, JOSÉ MANUEL (1840–1891), Chilean president 1886–1891 **1** 475–476

BALTHUS (Balthasar Klossowski; born 1908), European painter and stage designer **1** 476–477

BALTIMORE, DAVID (born 1938), American virologist **1** 477–478

BALZAC, HONORÉ DE (1799–1850), French novelist **1** 478–480

BAMBA, AMADOU (1850–1927), Senegalese religious leader **1** 481–482

BAMBARA, TONI CADE (1939–1995), African American writer and editor **1** 482–483

BANCROFT, GEORGE (1800–1891), American historian and statesman **1** 483–484

BANCROFT, HUBERT HOWE (1832–1918), American historian **1** 484–485

BANDA, HASTINGS KAMUZU (1905–1997), Malawi statesman **1** 485–486

BANDARANAIKE, SIRIMAVO (also Sirima) RATWATTE DIAS (born 1916), first woman prime minister in the world as head of the Sri Lankan Freedom party government (1960–1965, 1970–1976) **1** 486–488

BANERJEE, SURENDRANATH (1848–1925), Indian nationalist **1** 488

BANKS, DENNIS J. (born 1932), Native American leader, teacher, activist, and author **1** 488–489

BANKS, SIR JOSEPH (1743–1820), English naturalist **1** 489–490

BANNEKER, BENJAMIN (1731–1806), African American mathematician **1** 490–491

BANNISTER, EDWARD MTICHELL (1828–1901), African American landscape painter **1** 491–493

BANTING, FREDERICK GRANT (1891–1941), Canadian physiolgist **1** 493–494

BANZER SUÁREZ, HUGO (born 1926), Bolivian president (1971–1979) **1** 494–496

BAO DAI (born 1913), emperor of Vietnam 1932–1945 and 1949–1955 **1** 496–497

BAR KOCHBA, SIMEON (died 135), Jewish commander of revolt against Romans **2** 5

BARAK, EHUD (born 1942), Israeli prime minister **1** 497–498

BARAKA, IMAMU AMIRI (Everett LeRoi Jones; born 1934), African American poet and playwright **1** 498–499

BARANOV, ALEKSANDR ANDREIEVICH (1747–1819), Russian explorer **1** 499–500

BARBER, SAMUEL (1910–1981), American composer **1** 500–501

BARBIE, KLAUS (Klaus Altmann; 1913–1991), Nazi leader in Vichy France **1** 501–503

BARBOSA, RUY (1849–1923), Brazilian journalist and politician **1** 503–504

BARDEEN, JOHN (1908–1991), American Nobel physicist **2** 1–3

BARENBOIM, DANIEL (born 1942), Israeli pianist and conductor **2** 3–4

BARENTS, WILLEM (died 1597), Dutch navigator and explorer **2** 4–5

BARLACH, ERNST (1870–1938), German sculptor **2** 5–6

BARLOW, JOEL (1754–1812), American poet **2** 6–7

BARNARD, CHRISTIAAN N. (born 1922), South African heart transplant surgeon **2** 7–8

BARNARD, EDWARD EMERSON (1857–1923), American astronomer **2** 8–9

BARNARD, FREDERICK AUGUSTUS PORTER (1809–1889), American educator and mathematician **2** 9–10

BARNARD, HENRY (1811–1900), American educator **2** 10

BARNES, DJUNA (a.k.a. Lydia Steptoe; 1892–1982), American author **2** 11–13

BARNUM, PHINEAS TAYLOR (1810–1891), American showman **2** 13–15

BAROJA Y NESSI, PÍO (1872–1956), Spanish novelist **2** 15–16

BARON, SALO WITTMAYER (1895–1989), Austrian-American educator and Jewish historian **2** 16–17

BARRAGÁN, LUIS (1902–1988), Mexican architect and landscape architect **2** 17–19

BARRAS, VICOMTE DE (Paul François Jean Nicolas; 1755–1829), French statesman and revolutionist **2** 19

BARRE, RAYMOND (1924–1981), prime minister of France (1976–1981) **2** 19–20

BARRÈS, AUGUSTE MAURICE (1862–1923), French writer and politician **2** 20–21

BARRIE, SIR JAMES MATTHEW (1860–1937), British dramatist and novelist **2** 21–22

BARRIENTOS ORTUÑO, RENÉ (1919–1969), populist Bolivian president (1966–1969) **2** 22–23

BARRIOS, JUSTO RUFINO (1835–1885), Guatemalan general, president 1873–1885 **2** 23–24

BARRY, JOHN (1745–1803), American naval officer **2** 24–25

BARRY, MARION SHEPILOV, JR. (born 1936), African American mayor and civil rights activist **2** 25–28

BARRYMORES, American theatrical dynasty **2** 28–30

BARTH, HEINRICH (1821–1865), German explorer **2** 30–31

BARTH, KARL (1886–1968), Swiss Protestant theologian **2** 31–32

BARTHÉ, RICHMOND (1901–1989), African American sculptor **2** 33–34

BARTLETT, SIR FREDERIC CHARLES (1886–1969), British psychologist **2** 34–35

BARTÓK, BÉLA (1881–1945), Hungarian composer and pianist **2** 35–36

BARTON, BRUCE (1886–1967), American advertising business executive and congressman **2** 36–37

BARTON, CLARA (1821–1912), American humanitarian **2** 37–39

BARTON, SIR EDMUND (1849–1920), Australian statesman and jurist **2** 39–40

BARTRAM, JOHN (1699–1777), American botanist **2** 40–41

BARTRAM, WILLIAM (1739–1823), American naturalist **2** 41–42

BARUCH, BERNARD MANNES (1870–1965), American statesman and financier **2** 42–43

BARYSHNIKOV, MIKHAIL (born 1948), ballet dancer **2** 43–44

Baseball Hall of Fame (Cooperstown, New York State)
Campanella, Roy **19** 55–57
Clemente, Roberto **19** 70–72
Gehrig, Lou **19** 119–121
Musial, Stan **19** 260–262
Stengel, Casey **19** 361–363
Williams, Ted **19** 423–426

Baseball players
see Athletes

Baseball's Hall of Fame (Cooperstown, New York State)
Mack, Connie **19** 220–222

BASEDOW, JOHANN BERNHARD (1724–1790), German educator and reformer **2** 44–45

BASHO, MATSUO (1644–1694), Japanese poet **2** 45–48

BASIE, COUNT (William Basie; 1904–1984), pianist and jazz band leader **2** 48–49

BASIL I (circa 812–886), Byzantine emperor 867–886 **2** 49–50

BASIL II (circa 958–1025), Byzantine emperor 963–1025 **2** 50–51

BASIL THE GREAT, ST. (329–379), theologian and bishop of Caesarea **2** 51–52

Basketball (United States)
see Athletes

BATES, DAISY MAE (née O'Dwyer; 1861–1951), Irish-born Australian social worker **2** 52–53

BATES, HENRY WALTER (1825–1892), English explorer and naturalist **2** 53–54

BATES, KATHARINE LEE (1859–1929), American poet and educator **2** 54–55

BATESON, WILLIAM (1861–1926), English biologist concerned with evolution **2** 55–57

BATISTA Y ZALDÍVAR, FULGENCIO (1901–1973), Cuban political and military leader **2** 57–58

BATLLE Y ORDÓÑEZ, JOSÉ (1856–1929), Uruguayan statesman and journalist **2** 58–59

BATTLE, KATHLEEN (born 1948), American opera and concert singer **2** 59–60

BATU KHAN (died 1255), Mongol leader **2** 60–61

BAUDELAIRE, CHARLES PIERRE (1821–1867), French poet and art critic **2** 61–63

BAUER, EDDIE (1899–1986), American businessman **19** 13–14

BAULIEU, ÉTIENNE-ÉMILE (Étienne Blum; born 1926), French physician and biochemist who developed RU 486 **2** 63–66

BAUM, HERBERT (1912–1942), German human/civil rights activist **2** 66–73

BAUM, L. FRANK (1856–1919), author of the Wizard of Oz books **2** 73–74

BAUR, FERDINAND CHRISTIAN (1792–1860), German theologian **2** 74–75

BAUSCH, PINA (born 1940), a controversial German dancer/choreographer **2** 75–76

BAXTER, RICHARD (1615–1691), English theologian **2** 76–77

BAYLE, PIERRE (1647–1706), French philosopher **2** 77–78

BEA, AUGUSTINUS (1881–1968), German cardinal **2** 79

BEACH, MOSES YALE (1800–1868), American inventor and newspaperman **2** 79–80

BEADLE, GEORGE WELLS (1903–1989), American scientist, educator, and administrator **2** 80–81

BEALE, DOROTHEA (1831–1906), British educator **2** 81–83

Bean, Leon Leonwood (L.L. Bean; 1872–1967), American businessman **19** 14–16

BEARD, CHARLES AUSTIN (1874–1948), American historian **2** 84

BEARD, MARY RITTER (1876–1958), American author and activist **2** 85–86

BEARDEN, ROMARE HOWARD (1914–1988), African American painter-collagist **2** 86–88

BEARDSLEY, AUBREY VINCENT (1872–1898), English illustrator **2** 88–89

Beat Generation (American literature) Bowles, Paul **19** 31–34

BEATLES, THE (1957–1971), British rock and roll band **2** 89–92

BEATRIX, WILHELMINA VON AMSBERG, QUEEN (born 1938), queen of Netherlands (1980–) **2** 92–93

BEAUMARCHAIS, PIERRE AUGUST CARON DE (1732–1799), French playwright **2** 93–94

BEAUMONT, FRANCIS (1584/1585–1616), English playwright **2** 95

BEAUMONT, WILLIAM (1785–1853), American surgeon **2** 95–96

BEAUREGARD, PIERRE GUSTAVE TOUTANT (1818–1893), Confederate general **2** 96–97

BECARRIA, MARCHESE DI (1738–1794), Italian jurist and economist **2** 97–98

BECHTEL, STEPHEN DAVISON (1900–1989), American construction engineer and business executive **2** 98–99

BECK, LUDWIG AUGUST THEODOR (1880–1944), German general **2** 99–100

BECKER, CARL LOTUS (1873–1945), American historian **2** 100–101

BECKET, ST. THOMAS (1128?–1170), English prelate **2** 101–102

BECKETT, SAMUEL (1906–1989), Irish novelist, playwright, and poet **2** 102–104

BECKMANN, MAX (1884–1950), German painter **2** 104–105

BECKNELL, WILLIAM (circa 1797–1865), American soldier and politician **2** 105–106

BECKWOURTH, JIM (James P. Beckwourth; c. 1800–1866), African American fur trapper and explorer **2** 106–107

BÉCQUER, GUSTAVO ADOLFO DOMINGUEZ (1836–1870), Spanish lyric poet **2** 107–108

BECQUEREL, ANTOINE HENRI (1852–1908), French physicist **2** 108–109

BEDE, ST. (672/673–735), English theologian **2** 109–110

BEDELL SMITH, WALTER (1895–1961), U.S. Army general, ambassador, and CIA director **18** 30–33

BEECHER, CATHARINE (1800–1878), American author and educator **2** 110–112

BEECHER, HENRY WARD (1813–1887), American Congregationalist clergyman **2** 112–113

BEECHER, LYMAN (1775–1863), Presbyterian clergyman **2** 113

BEERBOHM, MAX (Henry Maximilian Beerbohm; 1872–1956), English author and critic **19** 16–18

BEETHOVEN, LUDWIG VAN (1770–1827), German composer **2** 114–117

BEGAY, HARRISON (born 1917), Native American artist **2** 117–118

BEGIN, MENACHEM (1913–1992), Israel's first non-Socialist prime minister (1977–1983) **2** 118–120

BEHN, APHRA (1640?–1689), British author **18** 33–34

BEHRENS, HILDEGARD (born 1937), German soprano **2** 120–121

BEHRENS, PETER (1868–1940), German architect, painter, and designer **2** 121–122

BEHRING, EMIL ADOLPH VON (1854–1917), German hygienist and physician **2** 122–123

BEHZAD (died circa 1530), Persian painter **2** 123

BEISSEL, JOHANN CONRAD (1690–1768), German-American pietist **2** 123–124

BELASCO, DAVID (1853–1931), American playwright and director-producer **2** 124–125

BELAÚNDE TERRY, FERNANDO (born 1912), president of Peru (1963–1968, 1980–1985) **2** 125–126

BELGRANO, MANUEL (1770–1820), Argentine general and politician **2** 126–127

BELINSKY, GRIGORIEVICH (1811–1848), Russian literary critic **2** 128

BELISARIUS (circa 506–565), Byzantine general **2** 128–129

BELL, ALEXANDER GRAHAM (1847–1922), Scottish-born American inventor **2** 129–131

BELL, ANDREW (1753–1832), Scottish educator **2** 131–132

BELL, DANIEL (Bolotsky; born 1919), American sociologist **2** 132–133

BELL BURNELL, SUSAN JOCELYN (born 1943), English radio astronomer **2** 133–134

BELLAMY, EDWARD (1850–1898), American novelist, propagandist, and reformer **2** 134–135

BELLARMINE, ST. ROBERT (1542–1621), Italian theologian and cardinal **2** 135–136

BELLECOURT, CLYDE (born 1939), Native American activist **2** 136–137

BELLINI, GIOVANNI (circa 1435–1516), Itlaian painter **2** 137–138

BELLINI, VINCENZO (1801–1835), Italian composer **2** 138–139

BELLO, ALHAJI SIR AHMADU (1909–1966), Nigerian politician **2** 139–140

BELLO Y LÓPEZ, ANDRÉS (1781–1865), Venezuelan humanist **2** 140–141

BELLOC, JOSEPH HILAIRE PIERRE (1870–1953), French-born English author and historian **2** 141

BELLOW, SAUL (born 1915), American novelist and Nobel Prize winner **2** 141–143

BELLOWS, GEORGE WESLEY (1882–1925), American painter **2** 143

BELLOWS, HENRY WHITNEY (1814–1882), American Unitarian minister **2** 143–144

BEMBO, PIETRO (1470–1547), Italian humanist, poet, and historian **2** 144–145

BEN AND JERRY ice cream company founders **18** 35–37

BEN BADIS, ABD AL-HAMID (1889–1940), leader of the Islamic Reform Movement in Algeria between the two world wars **2** 147–148

BEN BELLA, AHMED (born 1918), first president of the Algerian Republic **2** 148–149

BENDIX, VINCENT (1881–1945), American inventor, engineer, and industrialist **19** 18–20

BEN-GURION, DAVID (born 1886), Russian-born Israeli statesman **2** 160–161

BEN-HAIM, PAUL (Frankenburger; 1897–1984), Israeli composer **2** 161–162

BEN YEHUDA, ELIEZER (1858–1922), Hebrew lexicographer and editor **2** 181–182

BENALCÁZAR, SEBASTIÁN DE (died 1551), Spanish conquistador **2** 145–146

BENAVENTE Y MARTINEZ, JACINTO (1866–1954), Spanish dramatist **2** 146–147

BENCHLEY, ROBERT (1889–1945), American humorist **2** 150–151

BENDA, JULIEN (1867–1956), French cultural critic and novelist **2** 151–152

BENEDICT XV (Giacomo della Chiesa; 1854–1922), pope, 1914–1922 **2** 153–154

BENEDICT, RUTH FULTON (1887–1948), American cultural anthropologist **2** 154–155

BENEDICT, ST. (circa 480–547), Italian founder of the Benedictines **2** 154–155

BENEŠ, EDWARD (1884–1948), Czechoslovak president 1935–1938 and 1940–1948 **2** 155–157

BENÉT, STEPHEN VINCENT (1898–1943), American poet and novelist **2** 157–158

BENETTON, Italian family (Luciano, Giuliana, Gilberto, Carlo and Mauro) who organized a world-wide chain of colorful knitwear stores **2** 158–159

BENEZET, ANTHONY (1713–1784), American philanthropist and educator **2** 159–160

BENJAMIN, ASHER (1773–1845), American architect **2** 162–163

BENJAMIN, JUDAH PHILIP (1811–1884), American statesman **2** 163–164

BENN, GOTTFRIED (1886–1956), German author **2** 164

BENN, TONY (Anthony Neil Wedgewood Benn; born 1925), British Labour party politician **2** 164–166

BENNETT, ALAN (born 1934), British playwright **2** 166–167

BENNETT, ENOCH ARNOLD (1867–1931), English novelist and dramatist **2** 167–168

BENNETT, JAMES GORDON (1795–1872), Scottish-born American journalist and publisher **2** 168–169

BENNETT, JAMES GORDON, JR. (1841–1918), American newspaper owner and editor **2** 169–170

BENNETT, JOHN COLEMAN (1902–1995), American theologian **2** 170–171

BENNETT, RICHARD BEDFORD (1870–1947), Canadian statesman, prime minister 1930–1935 **2** 171–172

BENNETT, RICHARD RODNEY (born 1936), English composer **2** 172

BENNETT, WILLIAM JOHN (born 1943), American teacher and scholar and secretary of the Department of Education (1985–1988) **2** 172–174

BENNY, JACK (Benjamin Kubelsky; 1894–1974), American comedian and a star of radio, television, and stage **2** 174–176

BENTHAM, JEREMY (1748–1832), English philosopher, political theorist, and jurist **2** 176–178

BENTLEY, ARTHUR F. (1870–1957), American philosopher and political scientist **2** 178

BENTON, SEN. THOMAS HART (1782–1858), American statesman **2** 178–179

BENTON, THOMAS HART (1889–1975), American regionalist painter **2** 178–179

BENTSEN, LLOYD MILLARD (born 1921), senior United States senator from Texas and Democratic vice-presidential candidate in 1988 **2** 180–181

BENZ, CARL (1844–1929), German inventor **2** 182–183

BERCHTOLD, COUNT LEOPOLD VON (1863–1942), Austro-Hungarian statesman **2** 183–184

BERDYAEV, NICHOLAS ALEXANDROVICH (1874–1948), Russian philosopher **2** 184–185

BERELSON, BERNARD (1912–1979), American behavioral scientist **2** 185–186

BERG, ALBAN (1885–1935), Austrian composer **2** 186–187

BERG, PAUL (born 1926), American chemist **2** 187–189

BERGER, VICTOR LOUIS (1860–1929), American politician **2** 189–190

BERGMAN, (ERNST) INGMAR (born 1918); Swedish film and stage director **2** 190–191

BERGSON, HENRI (1859–1941), French philosopher **2** 191–192

BERIA, LAVRENTY PAVLOVICH (1899–1953), Soviet secret-police chief and politician **2** 192–193

BERING, VITUS (1681–1741), Danish navigator in Russian employ **2** 193–194

BERIO, LUCIANO (born 1925), Italian composer **2** 194–195

BERISHA, SALI (born 1944), president of the Republic of Albania (1992–) **2** 195–197

BERKELEY, GEORGE (1685–1753), Anglo-Irish philosopher and Anglican bishop **2** 197–198

BERKELEY, SIR WILLIAM (1606–1677), English royal governor of Virginia **2** 198–199

BERLE, ADOLF AUGUSTUS, JR. (1895–1971), American educator **2** 199–200

BERLE, MILTON (born 1908), American entertainer and actor **18** 37–39

BERLIN, IRVING (1888–1989), American composer **2** 200–201

BERLIN, ISAIAH (1909–1997), British philosopher **2** 201–203

BERLIOZ, LOUIS HECTOR (1803–1869), French composer, conductor, and critic **2** 203–205

BERMEJO, BARTOLOMÉ (Bartolomé de Cárdenas; flourished 1474–1498), Spanish painter **2** 205

BERNANOS, GEORGES (1888–1948), French novelist and essayist **2** 206–207

BERNARD, CLAUDE (1813–1878), French physiologist **2** 208–210

BERNARD OF CLAIRVAUX, ST. (1090–1153), French theologian, Doctor of the Church **2** 207–208

BERNARDIN, CARDINAL JOSEPH (1928–1996), Roman Catholic Cardinal and American activist **2** 210–211

BERNAYS, EDWARD L. (1891–1995), American public relations consultant **2** 211–212

BERNBACH, WILLIAM (1911–1982), American advertising executive **19** 20–22

BERNHARDT, SARAH (Henriette-Rosine Bernard; 1844–1923), French actress **2** 212–214

BERNINI, GIAN LORENZO (1598–1680), Italian artist **2** 214–216

BERNOULLI, DANIEL (1700–1782), Swiss mathematician and physicist **2** 216

BERNSTEIN, DOROTHY LEWIS (born 1914), American mathematician **2** 217

BERNSTEIN, EDUARD (1850–1932), German socialist **2** 218

BERNSTEIN, LEONARD (1918–1990), American composer, conductor, and pianist **2** 218–219

BERRI, NABIH (born 1939), leader of the Shi'ite Muslims in Lebanon **2** 220–222

BERRIGAN, DANIEL J. (born 1921), activist American Catholic priest **2** 222–223

BERRUGUETE, ALONSO (1486/90–1561), Spanish sculptor **2** 223–224

BERRY, CHUCK (born 1926), African American performer **2** 224–226

BERRY, MARY FRANCES (born 1938), African American human/civil rights activist and official **2** 226–229

BERRYMAN, JOHN (John Allyn Smith, Jr.; 1914–1972), American poet and biographer **19** 22–25

BERTHOLLET, CLAUDE LOUIS (1748–1822), French chemist **2** 229–230

BERTILLON, ALPHONSE (1853–1914), French criminologist **2** 230–231

BERTOLUCCI, BERNARDO (born 1940), Italian film director **18** 39–41

BERZELIUS, JÖNS JACOB (1779–1848), Swedish chemist **2** 231–233

BESANT, ANNIE WOOD (1847–1933), British social reformer and theosophist **2** 233–234

BESSEL, FRIEDRICH WILHELM (1784–1846), German astronomer **2** 234–235

BESSEMER, SIR HENRY (1813–1898), English inventor **2** 235–236

BEST, CHARLES HERBERT (1899–1978), Canadian physiologist **2** 236–237

BETANCOURT, RÓMULO (1908–1990), Venezuelan statesman **2** 237–238

BETHE, HANS ALBRECHT (born 1906), Alsatian-American physicist **2** 238–239

BETHMANN HOLLWEG, THEOBALD VON (1856–1921), German statesman **2** 239–240

BETHUNE, HENRY NORMAN (1890–1939), Canadian humanitarian physician **2** 240–241

BETHUNE, MARY MCLEOD (1875–1955), African American educator **2** 241–242

BETI, MONGO (Alexandre Biyidi; born 1932), Cameroonian novelist **2** 242–243

BETJEMAN, JOHN (1906–1984), Poet Laureate of Britain 1972–1984 **2** 243–245

BETTELHEIM, BRUNO (1903–1990), Austrian-born American psychoanalyst and educational psychologist **2** 245–246

BETTI, UGO (1892–1953), Italian playwright **2** 246

BEUYS, JOSEPH (1921–1986), German artist and sculptor **2** 246–248

BEVAN, ANEURIN (1897–1960), Labour minister responsible for the creation of the British National Health Service **2** 248–249

BEVEL, JAMES LUTHER (born 1936), American civil rights activist of the 1960s **2** 250–251

BEVERIDGE, WILLIAM HENRY (1st Baron Beveridge of Tuccal; 1879–1963), English economist and social reformer **2** 251–252

BEVERLEY, ROBERT (circa 1673–1722), colonial American historian **2** 252

BEVIN, ERNEST (1881–1951), English trade union leader and politician **2** 252–253

BHABHA, HOMI JEHANGIR (1909–1966), Indian atomic physicist **2** 253–254

BHAKTIVEDANTA PRABHUPADA (Abhay Charan De; 1896–1977), Hindu religious teacher who founded the International Society for Krishna Consciousness **2** 254–255

Bharatiya Janata Party (India) Vajpayee, Atal Behari **19** 393–395

BHASHANI, MAULANA ABDUL HAMID KHAN (1880–1976), Muslim leader who promoted nationalism in Assam, Bengal, and Bangladesh **2** 255–257

BHAVE, VINOBA (born 1895), Indian nationalist and social reformer **2** 257–258

BHUMIBOL ADULYADEJ (born 1927), king of Thailand (1946–) representing the Chakri Dynasty **2** 258–259

BHUTTO, BENAZIR (born 1953), prime minister of Pakistan (1988–1990) **2** 259–261

BHUTTO, ZULFIKAR ALI (1928–1979), Pakistan's president and later prime minister (1971–1979) **2** 261–262

BIALIK, HAYYIM NAHMAN (1873–1934), Russian-born Hebrew poet **2** 262–263

BICHAT, MARIE FRANÇOIS XAVIER (1771–1802), French anatomist, pathologist, and physiologist **2** 263–264

BIDDLE, NICHOLAS (1786–1844), American financier **2** 264–265

BIDWELL, JOHN (1819–1900), American pioneer and agriculturist **2** 265

BIEBER, OWEN (born 1929), American union executive **2** 266–268

BIENVILLE, SIEUR DE (Jean Baptiste Le Moyne; 1680–1768), French colonizer and administrator **2** 268–269

BIERCE, AMBROSE GWINETT (1842–1914?), American journalist and author **2** 269–270

BIERSTADT, ALBERT (1830–1902), American painter **2** 270–271

BIGELOW, JOHN (1817–1911), American journalist, editor, and diplomat **2** 271–272

BIGGE, JOHN THOMAS (1780–1843), English judge and royal commissioner **2** 272

BIGGS, HERMANN MICHAEL (1859–1923), American physician **2** 272–273

BIKO, STEVE (Stephen Bantu Biko; 1946–1977), political activist and writer and father of the Black Consciousness movement in the Union of South Africa **2** 273–274

BILLINGS, WILLIAM (1746–1800), American composer **2** 274–275

BILLINGTON, JAMES HADLEY (born 1929), American scholar and author **2** 275–276

BILLY THE KID (W.H. Bonney; 1859–1881), American frontiersman and outlaw **2** 277

BINET, ALFRED (1857–1911), French psychologist **2** 277–278

BINGHAM, GEORGE CALEB (1811–1879), American painter **2** 278–279

BIRD, LARRY (born 1956), American basketball player **2** 279–281

BIRD, ROBERT MONTGOMERY (1806–1854), American dramatist and novelist **2** 281–282

BIRDSEYE, CLARENCE (1886–1956), American naturalist, inventor, and businessman **19** 25–27

BIRENDRA (Bir Bikram Shah Dev; born 1945), King of Nepal (1972–) **2** 282–283

BIRINGUCCIO, VANNOCCIO (1480–1539), Italian mining engineer and metallurgist **2** 283

BIRNEY, JAMES GILLESPIE (1792–1857), American lawyer and abolitionist **2** 283–284

BIRUNI, ABU RAYHAN AL- (973–circa 1050), Arabian scientist and historian **2** 284–285

BIRYUKOVA, ALEKSANDRA PAVLOVNA (1929–1990), a secretary of the Central Committee of the Communist party of the Soviet Union and a deputy prime minister (1986–1990) **2** 285–287

BISHARA, ABDULLAH YACCOUB (born 1936), Kuwaiti statesman and first secretary-general of the Gulf Cooperative Council **2** 287–288

BISHOP, BRIDGET (died 1692), Salem, Massachusetts, witch trial defendant **2** 288–290

BISHOP, ELIZABETH (1911–1979), American poet **2** 290–292

BISHOP, MAURICE (1944–1983), leader of the New Jewel Movement and prime minister of Grenada (1979–1983) **2** 292–293

BISMARCK, OTTO EDUARD LEOPOLD VON (1815–1898), German statesman **2** 294–296

BITRUJI, NUR AL-DIN ABU ISHAQ AL (circa 1150–1200), Spanish Moslem astronomer **2** 296

BIYA, PAUL (born 1933), president of Cameroon **18** 41–43

BIZET, GEORGES (1838–1875), French composer **2** 296–297

BJELKE-PETERSEN, JOHANNES (''Joh;'' born 1911), Australian politician **2** 297–299

BJØRNSON, BJØRNSTJERNE (1832–1910), Norwegian author **2** 299–300

BLACK, CONRAD MOFFAT (born 1944), Canadian-born international press baron **2** 300–301

BLACK, HUGO LAFAYETTE (1886–1971), American jurist **2** 301–303

BLACK, JOSEPH (1728–1799), British chemist **2** 303

BLACK, SHIRLEY TEMPLE (born 1928), American actress and public servant **2** 303–305

BLACK ELK, NICHOLAS (1863–1950), Oglala Sioux medicine man **2** 305–306

BLACK HAWK (1767–1838), Native American war chief **2** 308

BLACKBURN, ELIZABETH HELEN (born 1948), Australian biologist **18** 43–45

BLACKETT, PATRICK M.S. (1897–1974), British physicist **2** 306–307

BLACKMUN, HARRY (born 1908), United States Supreme Court justice **2** 309–310

Blacks
see African American history (United States); Africa

BLACKSTONE, SIR WILLIAM (1723–1780), English jurist **2** 310–311

BLACKWELL, ELIZABETH (1821–1910), American physician **2** 311–312

BLACKWELL, EMILY (1826–1910), American physician and educator **19** 27–29

BLAINE, JAMES GILLESPIE (1830–1893), American statesman **2** 312–313

BLAIR, FRANCIS PRESTON (1791–1876), American journalist and politician **2** 313–315

BLAIR, JAMES (1655–1743), British educator and Anglican missionary **2** 315–316

BLAIR, TONY (born 1953), British prime minister **18** 45–47

BLAKE, WILLIAM (1757–1827), English poet, engraver, and painter **2** 316–318

BLAKELOCK, RALPH ALBERT (1847–1919), American painter **2** 318

BLANC, LOUIS (1811–1882), French journalist, historian, and politician **2** 318–319

BLANC, MEL (1908–1989), American creator of and voice of cartoon characters **2** 319–320

BLANCO, ANTONIO GUZMÁN (1829–1899), Venezuelan politician, three-times president **2** 320–321

BLANDIANA, ANA (born Otilia-Valeria Coman, 1942), Romanian poet **2** 321–322

BLANDING, SARAH GIBSON (1898–1985), American educator **2** 322–323

BLANQUI, LOUIS AUGUSTE (1805–1881), French revolutionary **2** 323–324

BLEDSOE, ALBERT TAYLOR (1809–1877), American lawyer, educator, and Confederate apologist **2** 324–325

BLEULER, EUGEN (1857–1939), Swiss psychiatrist **2** 325

BLIGH, WILLIAM (1754–1817), English naval officer and colonial governor **2** 325–326

Blind
musicians
Wonder, Stevie **19** 428–430

BLOCH, ERNEST (1880–1959), Swiss-born American composer and teacher **2** 326–327

BLOCH, ERNST (1885–1977), German humanistic interpreter of Marxist thought **2** 327–328

BLOCH, FELIX (1905–1983), Swiss/American physicist **2** 328–330

BLOCH, KONRAD (born 1912), American biochemist **2** 330–332

BLOCH, MARC (1886–1944), French historian **2** 332–333

BLOCK, HERBERT (Herblock; born 1909), American newspaper cartoonist **2** 333–334

BLOK, ALEKSANDR ALEKSANDROVICH (1880–1921), Russian poet **2** 335

Blood on the Fields (jazz opera)
Marsalis, Wynton **19** 224–226

BLOOM, ALLAN DAVID (1930–1992), American political philosopher, professor, and author **2** 335–337

BLOOMER, AMELIA JENKS (1818–1894), American reformer and suffrage advocate **2** 337

BLOOMFIELD, LEONARD (1887–1949), American linguist **2** 338

BLOOR, ELLA REEVE (''Mother Bloor''; 1862–1951), American labor organizer and social activist **2** 338–340

BLÜCHER, GEBHARD LEBERECHT VON (Prince of Wahlstatt; 1742–1819), Prussian field marshal **2** 340–341

Blues (music)
Rainey, Ma **19** 306–308

BLUFORD, GUION STEWART, JR. (born 1942), African American aerospace engineer, pilot, and astronaut **2** 341–343

BLUM, LÉON (1872–1950), French statesman **2** 343–344

BLUME, JUDY (born Judy Sussman; b. 1938), American fiction author **2** 344–345

BLUMENTHAL, WERNER MICHAEL (born 1926), American businessman and treasury secretary **2** 345–346

BLY, NELLIE (born Elizabeth Cochrane Seaman; 1864–1922), American journalist and reformer **2** 346–348

BLYDEN, EDWARD WILMOT (1832–1912), Liberian statesman **2** 348–349

BOAS, FRANZ (1858–1942), German-born American anthropologist **2** 349–351

BOCCACCIO, GIOVANNI (1313–1375), Italian author **2** 351–353

BOCCIONI, UMBERTO (1882–1916), Italian artist **2** 353–354

BÖCKLIN, ARNOLD (1827–1901), Swiss painter **2** 354–355

BODE, BOYD HENRY (1873–1953), American philosopher and educator **2** 355–356

BODIN, JEAN (1529/30–1596), French political philosopher **2** 356–357

BOEHME, JACOB (1575–1624), German mystic **2** 357

BOEING, WILLIAM EDWARD (1881–1956), American businessman **2** 357–358

BOERHAAVE, HERMANN (1668–1738), Dutch physician and chemist **2** 358–359

BOESAK, ALLAN AUBREY (born 1945), opponent of apartheid in South Africa and founder of the United Democratic Front **2** 359–360

BOETHIUS, ANICIUS MANLIUS SEVERINUS (480?–524/525), Roman logician and theologian **2** 360–361

BOFFRAND, GABRIEL GERMAIN (1667–1754), French architect and decorator **2** 361

BOFILL, RICARDO (born 1939), post-modern Spanish architect **2** 362–363

BOGART, HUMPHREY (1899–1957), American stage and screen actor **2** 363–364

BOHEMUND I (of Tarantò; circa 1055–1111), Norman Crusader **2** 364

BOHLEN, CHARLES (CHIP) EUSTIS (1904–1973), United States ambassador to the Soviet Union, interpreter, and presidential adviser **2** 364–366

BÖHM-BAWERK, EUGEN VON (1851–1914), Austrian economist **2** 366

BOHR, NIELS HENRIK DAVID (1885–1962), Danish physicist **2** 366–368

BOIARDO, MATTEO MARIA (Conte di Scandiano; 1440/41–1494), Italian poet **2** 369

BOILEAU-DESPRÉAUX, NICHOLAS (1636?–1711), French critic and writer **2** 369–371

BOK, DEREK CURTIS (born 1930), dean of the Harvard Law School and president of Harvard University **2** 371–372

BOK, SISSELA ANN (born 1934), American moral philosopher **2** 372–374

BOLEYN, ANNE (1504?–1536), second wife of Henry VIII **18** 47–49

BOLINGBROKE, VISCOUNT (Henry St. John; 1678–1751), English statesman **2** 374–375

BOLÍVAR, SIMÓN (1783–1830), South American general and statesman **2** 375–377

BOLKIAH, HASSANAL (Muda Hassanal Bolkiah Mu'izzaddin Waddaulah; born 1946), Sultan of Brunei **18** 49–51

BÖLL, HEINRICH (1917–1985), German writer and translator **2** 377–378

BOLTWOOD, BERTRAM BORDEN (1870–1927), American radiochemist **2** 378–379

BOLTZMANN, LUDWIG (1844–1906), Austrian physicist **2** 379–380

BOMBAL, MARÍA LUISA (1910–1980), Chilean novelist and story writer **2** 380–381

BONAPARTE, JOSEPH (1768–1844), French statesman, king of Naples 1806–1808 and of Spain 1808–1813 **2** 381–382

BONAPARTE, LOUIS (1778–1846), French statesman, king of Holland 1806–1810 **2** 382–383

BONAVENTURE, ST. (1217–1274), Italian theologian and philosopher **2** 383–384

BOND, HORACE MANN (1904–1972), African American educator **2** 384–386

BOND, JULIAN (born 1940), civil rights leader elected to the Georgia House of Representatives **2** 386–387

BONDFIELD, MARGARET GRACE (1873–1953), British union official and political leader **2** 388–389

BONDI, HERMANN (born 1919), English mathematician and cosmologist **18** 51–52

BONHOEFFER, DIETRICH (1906–1945), German theologian **2** 389–391

BONHEUR, ROSA (Marie Rosalie Bonheur; 1822–1899), French artist **19** 29–31

BONIFACE, ST. (circa 672–754), English monk **2** 391

BONIFACE VIII (Benedetto Caetani; 1235?–1303), pope 1294–1303 **2** 392–393

BONIFACIO, ANDRES (1863–1897), Filipino revolutionary hero **2** 393–394

BONINGTON, RICHARD PARKES (1802–1828), English painter **2** 394–395

BONNARD, PIERRE (1867–1947), French painter **2** 395–396

BONNIN, GERTRUDE SIMMONS (Zitkala-Sa; Red Bird; 1876–1938), Native American author and activist **18** 52–54

BONO, SONNY (Salvatore Bono; 1935–1998), American entertainer and U.S. Congressman **18** 54–56

BONVALOT, PIERRE GABRIEL ÉDOUARD (1853–1933), French explorer and author **2** 396

BOOLE, GEORGE (1815–1864), English mathematician **2** 396–397

BOONE, DANIEL (1734–1820), American frontiersman and explorer **2** 397–398

BOORSTIN, DANIEL J. (born 1914), American historian **2** 398–400

BOOTH, CHARLES (1840–1916), English social scientist **2** 400–401

BOOTH, EDWIN (1833–1893), American actor **2** 401–402

BOOTH, EVANGELINE CORY (1865–1950), British/American humanist **2** 402–403

BOOTH, JOHN WILKES (1838–1865), American actor **2** 404

BOOTH, JOSEPH (1851–1932), English missionary in Africa **2** 404–405

BOOTH, WILLIAM (1829–1912), English evangelist, Salvation Army founder **2** 405–406

BOOTHROYD, BETTY (born 1929), first woman speaker in Great Britain's House of Commons **2** 406–407

Bootleggers (United States)
Luciano, Lucky **19** 214–215

BORAH, WILLIAM EDGAR (1865–1940), American statesman **2** 408

BORDEN, GAIL (1801–1874), American pioneer and inventor of food-processing techniques **2** 409

BORDEN, SIR ROBERT LAIRD (1854–1937), Canadian prime minister, 1911–1920 **2** 409–411

BORGES, JORGE LUIS (1899–1986), Argentine author and critic **2** 411–412

BORGIA, CESARE (1475–1507), Italian cardinal, general, and administrator **2** 412–413

BORGIA, LUCREZIA (1480–1519), Italian duchess of Ferrara **2** 413–416

BORGLUM, JOHN GUTZON DE LA MOTHE (1867–1941), American sculptor and engineer **2** 416–417

Borinquén
see Puerto Rico

BORJA CEVALLOS, RODRIGO (born 1935), a founder of Ecuador's Democratic Left (Izquierda Democratica) party and president of Ecuador (1988–) **2** 417–418

BORLAUG, NORMAN ERNEST (born 1914), American biochemist who developed high yield cereal grains **2** 418–420

BORN, MAX (1882–1970), German physicist **2** 420–421

Borneo (island)
see Indonesia

BOROCHOV, DOV BER (1881–1917), early Zionist thinker who reconciled Judaism and Marxism **2** 421–422

BORODIN, ALEKSANDR PROFIREVICH (1833–1887), Russian composer **2** 422–423

BORROMEO, ST. CHARLES (1538–1584), Italian cardinal and reformer **2** 423–424

BORROMINI, FRANCESCO (1599–1667), Italian architect **2** 424–425

BOSANQUET, BERNARD (1848–1923), English philosopher **2** 425–426

BOSCH, HIERONYMUS (1453–1516), Netherlandish painter **2** 426–428

BOSCH, JUAN (born 1909), Dominican writer, president, 1963 **2** 428–429

BOSE, SIR JAGADIS CHANDRA (1858–1937), Indian physicist and plant physiologist **2** 430–431

BOSE, SUBHAS CHANDRA (1897–1945), Indian nationalist **2** 430–431

BOSSUET, JACQUES BÉNIGNE (1627–1704), French bishop and author **2** 431–432

Boston Red Sox (baseball team)
Williams, Ted **19** 423–426

BOSWELL, JAMES (1740–1795), Scottish biographer and diarist **2** 432–434

BOTHA, LOUIS (1862–1919), South African soldier and statesman **2** 434–436

BOTHA, PIETER WILLEM (born 1916), prime minister (1978–1984) and first executive state president of the Republic of South Africa **2** 436–438

BOTHE, WALTHER (1891–1957), German physicist **2** 438–439

BOTTICELLI, SANDRO (1444–1510), Italian painter **2** 439–440

BOUCHER, FRANÇOIS (1703–1770), French painter **2** 440–442

BOUCICAULT, DION (1820–1890), Irish-American playwright and actor **2** 442–443

BOUDICCA (Boadicea; died 61 A.D.), Iceni queen **18** 56–58

BOUGAINVILLE, LOUIS ANTOINE DE (1729–1811), French soldier and explorer **2** 443–444

BOULEZ, PIERRE (born 1925), French composer, conductor, and teacher **2** 444–445

BOUMEDIENE, HOUARI (born 1932), Algerian revolutionary, military leader, and president **2** 445–446

BOURASSA, JOSEPH-HENRI-NAPOLEON (1868–1952), French-Canadian nationalist and editor **2** 446–447

BOURASSA, ROBERT (born 1933), premier of the province of Quebec (1970–1976 and 1985–) **2** 447–449

BOURDELLE, EMILE-ANTOINE (1861–1929), French sculptor **2** 449–450

BOURGEOIS, LÉON (1851–1925), French premier 1895–1896 **2** 450–451

BOURGEOIS, LOUISE (born 1911), American sculptor **2** 451–452

BOURGEOYS, BLESSED MARGUERITE (1620–1700), French educator and religious founder **2** 452–453

BOURGUIBA, HABIB (born 1903), Tunisian statesman **2** 453–455

BOURKE-WHITE, MARGARET (1904–1971), American photographer and photojournalist **2** 455–456

BOURNE, RANDOLPH SILLIMAN (1886–1918), American pacifist and cultural critic **2** 456–457

BOUTROS-GHALI, BOUTROS (born 1922), Egyptian diplomat and sixth secretary-general of the United Nations (1991–) **2** 457–458

BOUTS, DIRK (1415/20–1475), Dutch painter **2** 458–459

BOWDITCH, HENRY INGERSOLL (1808–1892), American physician **2** 459–460

BOWDITCH, NATHANIEL (1773–1838), American navigator and mathematician **2** 460–461

BOWDOIN, JAMES (1726–1790), American merchant and politician **2** 461–462

BOWEN, ELIZABETH (1899–1973), British novelist **2** 462–463

BOWERS, CLAUDE GERNADE (1878–1958), American journalist, historian, and diplomat **2** 463

BOWIE, DAVID (David Robert Jones; born 1947), English singer, songwriter, and actor **18** 58–60

BOWLES, PAUL (born 1910), American author, musical composer, and translator **19** 31–34

BOWLES, SAMUEL (1826–1878), American newspaper publisher **2** 464

BOWMAN, ISAIAH (1878–1950), American geographer **2** 464–465

BOXER, BARBARA (born 1940), U.S. Senator from California **2** 465–468

Boxers
see Athletes, American—boxers

Boycott
see Labor unions

BOYER, JEAN PIERRE (1776–1850), Haitian president 1818–1845 **2** 468–469

BOYLE, ROBERT (1627–1691), British chemist and physicist **2** 469–471

BOYLSTON, ZABDIEL (1679–1766), American physician **2** 471

BOZEMAN, JOHN M. (1837–1867), American pioneer **2** 471–472

BRACKENRIDGE, HUGH HENRY (1749–1816), American lawyer and writer **2** 472–473

BRADBURY, RAY (born 1920), American fantasy and science fiction writer **2** 473–474

BRADDOCK, EDWARD (1695–1755), British commander in North America **2** 474–475

BRADFORD, WILLIAM (1590–1657), leader of Plymouth Colony **2** 475–476

BRADFORD, WILLIAM (1663–1752), American printer **2** 476–477

BRADFORD, WILLIAM (1722–1791), American journalist **2** 477

BRADLAUGH, CHARLES (1833–1891), English freethinker and political agitator **2** 478

BRADLEY, ED (born 1941), African American broadcast journalist **2** 478–481

BRADLEY, FRANCIS HERBERT (1846–1924), English philosopher **2** 481–482

BRADLEY, JAMES (1693–1762), English astronomer **2** 482–483

BRADLEY, MARION ZIMMER (born 1930), American author **18** 60–62

BRADLEY, OMAR NELSON (1893–1981), American general **2** 483–484

BRADLEY, TOM (born 1917), first African American mayor of Los Angeles **2** 484–485

BRADMAN, SIR DONALD GEORGE (born 1908), Australian cricketer **2** 485–486

BRADSTREET, ANNE DUDLEY (circa 1612–1672), English-born American poet **2** 486–487

BRADY, MATHEW B. (circa 1823–1896), American photographer **2** 487–488

BRAGG, SIR WILLIAM HENRY (1862–1942), English physicist **2** 488–489

BRAHE, TYCHO (1546–1601), Danish astronomer **2** 489–490

BRAHMS, JOHANNES (1833–1897), German composer **2** 490–492

BRAILLE, LOUIS (1809–1852), French teacher and creator of braille system **2** 492–493

BRAMANTE, DONATO (1444–1514), Italian architect and painter **2** 493–494

BRANCUSI, CONSTANTIN (1876–1957), Romanian sculptor in France **2** 494–496

BRANDEIS, LOUIS DEMBITZ (1856–1941), American jurist **2** 496–497

BRANDO, MARLON (born 1924), American actor **2** 497–499

BRANDT, WILLY (Herbert Frahm Brandt; 1913–1992), German statesman, chancellor of West Germany **2** 499–500

BRANSON, RICHARD (born 1950), British entrepreneur **19** 34–36

BRANT, JOSEPH (1742–1807), Mohawk Indian chief **2** 500–501

BRANT, MARY (1736–1796), Native American who guided the Iroquois to a British alliance **2** 501–503

BRANT, SEBASTIAN (1457–1521), German author **2** 503–504

BRAQUE, GEORGES (1882–1967), French painter **2** 504–505

BRATTAIN, WALTER H. (1902–1987), American physicist and co-inventor of the transistor **2** 505–507

BRAUDEL, FERNAND (1902–1985), leading exponent of the *Annales* school of history **2** 507–508

BRAUN, FERDINAND (1850–1918), German recipient of the Nobel Prize in Physics for work on wireless telegraphy **2** 508–509

Brazil, Federative Republic of (nation; South America)
rainforest preservation
Mendes, Chico **19** 243–245

BRAZZA, PIERRE PAUL FRANÇOIS CAMILLE SAVORGNAN DE (1852–1905), Italian-born French explorer **2** 509–510

BREASTED, JAMES HENRY (1865–1935), American Egyptologist and archeologist **2** 510–511

BRÉBEUF, JEAN DE (1593–1649), French Jesuit missionary **2** 511–512

BRECHT, BERTOLT (1898–1956), German playwright **2** 512–514

BRENNAN, WILLIAM J., JR. (born 1906), United States Supreme Court justice **2** 514–515

BRENTANO, CLEMENS (1778–1842), German poet and novelist **2** 515–516

BRENTANO, FRANZ CLEMENS (1838–1917), German philosopher **2** 516–517

BRESHKOVSKY, CATHERINE (1844–1934), Russian revolutionary **2** 517–519

BRETON, ANDRÉ (1896–1966), French author **2** 519–520

BREUER, MARCEL (1902–1981), Hungarian-born American architect **2** 520–521

BREUIL, HENRI EDOUARD PROSPER (1877–1961), French archeologist **2** 521–522

Breweries
Busch, Adolphus **19** 47–49
Coors, Adolph **19** 76–78

BREWSTER, KINGMAN, JR. (1919–1988), president of Yale University (1963–1977) **2** 522–523

BREWSTER, WILLIAM (circa 1566–1644), English-born Pilgrim leader **2** 523–524

BREYER, STEPHEN (born 1938), U.S. Supreme Court justice **2** 524–527

BREZHNEV, LEONID ILICH (1906–1982), general secretary of the Communist party of the Union of Soviet Socialist Republics (1964–1982) and president of the Union of Soviet Socialist Republics (1977–1982) **2** 527–528

BRIAN BORU (940?–1014), Irish king **18** 62–64

BRIAND, ARISTIDE (1862–1932), French statesman **2** 528–529

BRICE, FANNY (1891–1951), vaudeville, Broadway, film, and radio singer and comedienne **3** 1–2

BRIDGER, JAMES (1804–1881), American fur trader and scout **3** 2–3

BRIDGES, HARRY A.R. (1901–1990), radical American labor leader **3** 3–5

BRIDGMAN, PERCY WILLIAMS (1882–1961), American physicist **3** 5–6

BRIGHT, JOHN (1811–1889), English politician **3** 6–7

BRIGHT, RICHARD (1789–1858), English physician **3** 7–8

BRIGHTMAN, EDGAR SHEFFIELD (1884–1953), philosopher of religion and exponent of American Personalism **3** 8–9

BRISBANE, ALBERT (1809–1890), American social theorist **3** 9

BRISTOW, BENJAMIN HELM (1832–1896), American lawyer and Federal official **3** 9–10

British India
see India (British rule)

BRITTEN, BENJAMIN (1913–1976), English composer **3** 10–11

BROAD, CHARLIE DUNBAR (1887–1971), English philosopher **3** 12

BROCK, SIR ISAAC (1769–1812), British general **3** 12–13

BRODSKY, JOSEPH (Iosif Alexandrovich Brodsky, 1940–1996), Russian-born Nobel Prize winner and fifth United States poet laureate **3** 13–15

BRONTË, CHARLOTTE (1816–1855), English novelist **3** 17–18
Rhys, Jean **19** 310–312

BRONTË, EMILY (1818–1848), English novelist **3** 18–19

BRONZINO (1503–1572), Italian painter **3** 19

BROOK, PETER (born 1925), world-renowned theater director **3** 19–21

BROOKE, SIR JAMES (1803–1868), British governor in Borneo **3** 21–22

BROOKE, RUPERT (1887–1915), English poet **3** 22–23

Brooklyn Dodgers (baseball team)
Campanella, Roy **19** 55–57

BROOKNER, ANITA (born 1928), British art historian and novelist **3** 23–24

BROOKS, GWENDOLYN (born 1917), first African American author to receive the Pulitzer Prize for Literature **3** 24–26

BROOKS, PHILLIPS (1835–1893), American Episcopalian bishop **3** 26

BROTHERS, JOYCE (Joyce Diane Bauer; born 1927), American psychologist who pioneered radio phone-in questions for professional psychological advice **3** 26–28

BROUDY, HARRY SAMUEL (born 1905), American philosopher, teacher, and author **3** 28–29

BROUWER, ADRIAEN (1605/06–1638), Flemish painter **3** 29–30

BROWDER, EARL RUSSELL (1891–1973), American Communist leader **3** 30–31

BROWN, ALEXANDER (1764–1834), American merchant and banker **3** 31–32

BROWN, BENJAMIN GRATZ (1826–1885), American politician **3** 32–33

BROWN, CHARLES BROCKDEN (1771–1810), American novelist **3** 33

BROWN, CHARLOTTE EUGENIA HAWKINS (born Lottie Hawkins; 1882–1961), African American educator and humanitarian **3** 34

BROWN, GEORGE (1818–1880), Canadian politician **3** 35–36

BROWN, HELEN GURLEY (born 1922), American author and editor **3** 36–37

BROWN, JAMES (born 1928), African American singer **3** 37–39

BROWN, JOHN (1800–1859), American abolitionist **3** 39–41

BROWN, JOSEPH EMERSON (1821–1894), American lawyer and politician **3** 41–42

BROWN, LES (Leslie Calvin Brown; born 1945), American motivational speaker, author, and television host **19** 36–39

BROWN, MOSES (1738–1836), American manufacturer and merchant **3** 42–43

BROWN, RACHEL FULLER (1898–1980), American biochemist **3** 43–44

BROWN, RONALD H. (1941–1996), African American politician, cabinet official **3** 44–47

BROWN, TINA (Christina Hambly Brown; born 1953), British editor who transformed the English magazine *Tatler*, then the United States magazines *Vanity Fair* and the *New Yorker* **3** 47–48

BROWN, WILLIAM WELLS (1815/16–1884), African American author and abolitionist **3** 48–49

BROWNE, SIR THOMAS (1605–1682), English author **3** 49–50

BROWNER, CAROL M. (born 1955), U.S. Environmental Protection Agency administrator **3** 50–52

BROWNING, ELIZABETH BARRETT (1806–1861), English poet **3** 52–53

BROWNING, ROBERT (1812–1889), English poet **3** 53–55

BROWNLOW, WILLIAM GANNAWAY (1805–1877), American journalist and politician **3** 55–56

BROWNMILLER, SUSAN (born 1935), American activist, journalist, and novelist **3** 56–57

BROWNSON, ORESTES AUGUSTUS (1803–1876), American clergyman and transcendentalist **3** 57–58

BRUBACHER, JOHN SEILER (1898–1988), American historian and educator **3** 58–59

BRUBECK, DAVE (born 1920), American pianist, composer, and bandleader **3** 59–61

BRUCE, BLANCHE KELSO (1841–1898), African American politician **3** 62–63

BRUCE, DAVID (1855–1931), Australian parasitologist **3** 63

BRUCE, JAMES (1730–1794), Scottish explorer **3** 63–64

BRUCE, LENNY (Leonard Alfred Schneider; 1925–1966), American comedian **19** 39–41

BRUCE OF MELBOURNE, 1ST VISCOUNT (Stanley Melbourne Bruce; 1883–1967), Australian statesman **3** 61–62

Brucellosis
see Undulant fever

BRUCKNER, JOSEPH ANTON (1824–1896), Austrian composer **3** 64–65

BRUEGEL, PIETER, THE ELDER (1525/30–1569), Netherlandish painter **3** 65–67

BRÛLÉ, ÉTIENNE (circa 1592–1633), French explorer in North America **3** 67–68

BRUNDTLAND, GRO HARLEM (1939–1989), Norwegian prime minister and chair of the United Nations World Commission for Environment and Development **3** 68–69

BRUNEL, ISAMBARD KINGDOM (1806–1859), English civil engineer **3** 69–70

BRUNELLESCHI, FILIPPO (1377–1446), Italian architect and sculptor **3** 70–72

BRUNER, JEROME SEYMOUR (born 1915), American psychologist **3** 72–73

BRUNHOFF, JEAN de (1899–1937), French author and illustrator **19** 41–42

BRUNNER, ALOIS (born 1912), Nazi German officer who helped engineer the destruction of European Jews **3** 73–74

BRUNNER, EMIL (1889–1966), Swiss Reformed theologian **3** 74–75

BRUNO, GIORDANO (1548–1600), Italian philosopher and poet **3** 75–76

BRUTON, JOHN GERARD (born 1947), prime minister of Ireland **3** 76–77

BRUTUS, DENNIS (born 1924), exiled South African poet and political activist opposed to apartheid **3** 77–78

BRUTUS, MARCUS JUNIUS (circa 85–42 B.C.), Roman statesman **3** 79–80

BRYAN, WILLIAM JENNINGS (1860–1925), American lawyer and politician **3** 80–82

BRYANT, PAUL (''Bear;'' 1919–1983), American college football coach **3** 82–83

BRYANT, WILLIAM CULLEN (1794–1878), American poet and editor **3** 83–85

BRYCE, JAMES (1838–1922), British historian, jurist, and statesman **3** 85

BRZEZINSKI, ZBIGNIEW (1928–1980), assistant to President Carter for national security affairs (1977–1980) **3** 85–87

BUBER, MARTIN (1878–1965), Austrian-born Jewish theologian and philosopher **3** 87–89

BUCHALTER, LEPKE (Louis Bachalter; 1897–1944), American gangster **19** 42–44

BUCHANAN, JAMES (1791–1868), American statesman, president 1857–1861 **3** 89–90

BUCHANAN, PATRICK JOSEPH (born 1938), commentator, journalist, and presidential candidate **3** 90–91

BUCK, PEARL SYDENSTRICKER (1892–1973), American novelist **3** 91–93

BUCKINGHAM, 1ST DUKE OF (George Villiers; 1592–1628), English courtier and military leader **3** 93–94

BUCKINGHAM, 2D DUKE OF (George Villiers; 1628–1687), English statesman **3** 94–95

BUCKLE, HENRY THOMAS (1821–1862), English historian **3** 95–96

BUCKLEY, WILLIAM F., JR. (born 1925), conservative American author, editor, and political activist **3** 96–97

BUDDHA (circa 560–480 B.C.), Indian founder of Buddhism **3** 97–101

BUDDHADĀSA BHIKKHU (Nguam Phanich; born 1906), founder of Wat Suan Mokkhabalārama in southern Thailand and interpreter of Theravāda Buddhism **3** 101–102

BUDÉ, GUILLAUME (1467–1540), French humanist **3** 102–103

Budweiser
Busch, Adolphus **19** 47–49

BUECHNER, FREDERICK (born 1926), American novelist and theologian **3** 103–105

BUEL, JESSE (1778–1839), American agriculturalist and journalist **3** 105

BUFFALO BILL (William Frederick Cody; 1846–1917), American scout and publicist **3** 105–106

BUFFETT, WARREN (born 1930), American investment salesman **3** 106–109

BUFFON, COMTE DE (Georges Louis Leclerc; 1707–1788), French naturalist **3** 109–111

BUGEAUD DE LA PICONNERIE, THOMAS ROBERT (1784–1849), Duke of Isly and marshal of France **3** 111

BUICK, DAVID (1854–1929), American inventor and businessman **19** 44–45

BUKHARI, MUHAMMAD IBN ISMAIL AL- (810–870), Arab scholar and Moslem saint **3** 111–112

BUKHARIN, NIKOLAI IVANOVICH (1858–1938), Russian politician **3** 112–113

BUKOWSKI, CHARLES (1920–1994), American writer and poet **3** 113–115

BULATOVIC, MOMIR (born 1956), president of Montenegro (1990–1992) and of the new Federal Republic of Yugoslavia (1992–) **3** 115–116

BULFINCH, CHARLES (1763–1844), American colonial architect **3** 116–117

BULGAKOV, MIKHAIL AFANASIEVICH (1891–1940), Russian novelist and playwright **3** 117

BULGANIN, NIKOLAI (1885–1975), chairman of the Soviet Council of Ministers (1955–1958) **3** 118–119

BULTMANN, RUDOLF KARL (1884–1976), German theologian **3** 119–120

BUNAU-VARILLA, PHILIPPE JEAN (1859–1940), French engineer and soldier **3** 120–121

BUNCHE, RALPH JOHNSON (1904–1971), African American diplomat **3** 121–122

BUNDY, McGEORGE (born 1919), national security adviser to two presidents **3** 122–124

BUNIN, IVAN ALEKSEEVICH (1870–1953), Russian poet and novelist **3** 124

BUNSEN, ROBERT WILHELM (1811–1899), German chemist and physicist **3** 124–125

BUNSHAFT, GORDON (1909–1990), American architect **3** 125–127

BUÑUEL, LUIS (1900–1983), Spanish film director **3** 127–128

BUNYAN, JOHN (1628–1688), English author and Baptist preacher **3** 128–129

BURBANK, LUTHER (1849–1926), American plant breeder **3** 129–131

BURCHFIELD, CHARLES (1893–1967), American painter **3** 131–132

BURCKHARDT, JACOB CHRISTOPH (1818–1897), Swiss historian **3** 132–133

BURCKHARDT, JOHANN LUDWIG (1784–1817), Swiss-born explorer **3** 133

BURGER, WARREN E. (1907–1986), Chief Justice of the United States Supreme Court (1969–1986) **3** 133–136

BURGESS, ANTHONY (John Anthony Burgess Wilson; 1917–1993), English author **3** 136–137

BURGOYNE, JOHN (1723–1792), British general and statesman **3** 137–138

BURKE, EDMUND (1729–1797), British statesman, political theorist, and philosopher **3** 138–141

BURKE, KENNETH (born 1897), American literary theorist and critic **3** 141–142

BURKE, ROBERT O'HARA (1820–1861), Irish-born Australian policeman and explorer **3** 142–143

BURKE, SELMA (1900–1995), African American sculptor **3** 143–144

BURLINGAME, ANSON (1820–1870), American diplomat **3** 144–145

BURNE-JONES, SIR EDWARD COLEY (1833–1898), English painter and designer **3** 145–146

BURNET, SIR FRANK MACFARLANE (1899–1985), Australian virologist **3** 146–147

BURNET, GILBERT (1643–1715), British bishop and historian **3** 147

BURNETT, FRANCES HODGSON (Frances Eliza Hodgson Burnett; 1849–1924), English-born American author **18** 64–67

BURNETT, LEO (1891–1971), American advertising executive **19** 45–47

BURNEY, FRANCES "FANNY" (1752–1840), English novelist and diarist **3** 147–148

BURNHAM, DANIEL HUDSON (1846–1912), American architect and city planner **3** 148–149

BURNHAM, FORBES (1923–1985), leader of the independence movement in British Guiana and Guyana's first prime minister **3** 149–151

BURNS, ANTHONY (1834–1862), African American slave **3** 151

BURNS, ARTHUR (1904–1987), American economic statesman **3** 151–153

BURNS, GEORGE (born Nathan Birnbaum; 1896–1996), American comedian and actor **3** 153–155

BURNS, ROBERT (1759–1796), Scottish poet **3** 155–156

BURR, AARON (1756–1836), American politician, vice president 1801–1805 **3** 156–159

BURRI, ALBERTO (1915–1995), Italian painter **3** 159–160

BURRITT, ELIHU (1810–1879), American pacifist, author, and linguist **3** 160

BURROUGHS, EDGAR RICE (1875–1950), American author **18** 67–68

BURROUGHS, JOHN (1837–1921), American naturalist and essayist **3** 160–161

BURROUGHS, WILLIAM S. (1914–1997), American writer **3** 162–163

BURTON, RICHARD (Richard Jenkins; 1925–1984), British actor **3** 163–164

BURTON, SIR RICHARD FRANCIS (1821–1890), English explorer, author, and diplomat **3** 164–166

BURTON, ROBERT (1577–1640), English author and clergyman **3** 166–167

BUSCH, ADOLPHUS (1839–1913), American brewer and businessman **19** 47–49

BUSH, GEORGE (George Herbert Walker Bush; born 1924), United States vice president (1981–1989) and president (1989–1993) **3** 167–169

BUSH, VANNEVAR (1890–1974), American scientist and engineer **3** 169–171

BUSHNELL, HORACE (1802–1876), American Congregational clergyman **3** 171–172

BUSIA, KOFI ABREFA (1914–1978), Ghanaian premier and sociologist **3** 172–173

Business and industrial leaders
British
Branson, Richard **19** 34–36
Quant, Mary **19** 303–305
Italian
Versace, Gianni **19** 399–401
Japanese
Matsushita, Konosuke **19** 230–232
Nigerian
Abiola, Moshood **19** 1–3
Pakistani
Sharif, Nawaz **19** 331–333

Business and industrial leaders, American
advertising industry
Bernbach, William **19** 20–22
Burnett, Leo **19** 45–47
Ford, Eileen **19** 113–115
automobile industry
Bendix, Vincent **19** 18–20
Buick, David **19** 44–45
Ford, Bill **19** 110–113
aviation industry
Bendix, Vincent **19** 18–20
beer and wine industry
Busch, Adolphus **19** 47–49
Coors, Adolph **19** 76–78
Mondavi, Robert **19** 258–260
communications industry
Eisner, Michael **19** 102–104
computer industry
Hollerith, Herman **19** 151–152
McNealy, Scott **19** 241–243
Rock, Arthur **19** 316–317
Watson, Thomas J. Jr. **19** 408–410
Wozniak, Steve **19** 430–432
construction industry
Levitt, William **19** 199–201
corporate managers
Gerstner, Lou **19** 121–124
electrical industry
Welch, Jack **19** 413–415
entertainment industry
Eisner, Michael **19** 102–104
Lear, Norman **19** 193–195
Lucas, George **19** 211–213
Stewart, Martha **19** 367–369
Warner, Jack **19** 406–408
Weaver, Pat **19** 410–413
Zanuck, Darryl F. **19** 435–437
Zukor, Adolph **19** 437–439
fashion industry
Bauer, Eddie **19** 13–14
Hilfiger, Tommy **19** 144–146
financial services industry
Dow, Charles **19** 95–97
financiers (20th century)
Kennedy, Joseph **19** 176–178
Milken, Michael **19** 247–249
Penske, Roger **19** 280–282
Pickens, Thomas Boone Jr. **19** 284–286
Reynolds, Richard Joshua Jr. **19** 308–310
Rock, Arthur **19** 316–317
food and beverage industry
Birdseye, Clarence **19** 25–27
Busch, Adolphus **19** 47–49
Coors, Adolph **19** 76–78
Heinz, Henry John **19** 136–138
Hershey, Milton **19** 142–144
Ilitch, Mike **19** 163–165
Monaghan, Tom **19** 256–258
Sanders, Colonel **19** 323–325
footwear industry
Bean, Leon Leonwood **19** 14–16
Knight, Phil **19** 183–186
Nordstrom, John **19** 270–272
gaming industry
Hilton, Barron **19** 146–148
hotel industry
Hilton, Barron **19** 146–148
Internet services industry
Andreessen, Marc **19** 3–5
Case, Steve **19** 61–64
McNealy, Scott **19** 241–243
oil industry
Pickens, Thomas Boone Jr. **19** 284–286
printing industry
Sulzberger, Arthur Ochs Jr. **19** 376–378
real estate
Levitt, William **19** 199–201
retail marketing
Bauer, Eddie **19** 13–14
Fuller, Alfred **19** 117–118
Marcus, Stanley **19** 222–224
Nordstrom, John **19** 270–272
soap industry
Procter, William Cooper **19** 298–300
sports equipment
Bauer, Eddie **19** 13–14
tobacco industry
Reynolds, Richard Joshua Jr. **19** 308–310
venture capitalists
Rock, Arthur **19** 316–317

BUSONI, FERRUCCIO BENVENUTO (1866–1924) Italian musician **3** 173–174

BUSSOTTI, SYLVANO (born 1931) Italian composer **3** 174–175

BUSTAMANTE, WILLIAM ALEXANDER (1884–1977), Jamaican labor leader and first prime minister (1962–1967) **3** 175–177

BUTE, 3D EARL OF (John Stuart; 1713–1792), British statesman, prime minister 1762–1763 **3** 177–178

BUTHELEZI, MANGOSUTHU GATSHA (born 1928), chief of the Zulu ''homeland'' and an important figure in the struggle to end apartheid in South Africa **3** 178–179

BUTLER, JOHN (1728–1796), British Indian agent and Loyalist leader **3** 180

BUTLER, JOSEPH (1692–1752), English philosopher and theologian **3** 180–181

BUTLER, NICHOLAS MURRAY (1862–1947), American educator **3** 181

BUTLER, OCTAVIA E. (born 1947), African American novelist and essayist **3** 182–183

BUTLER, SAMUEL (1613–1680) English poet **3** 183–184

BUTLER, SAMUEL (1835–1902), English novelist and essayist **3** 183

BUTTERFIELD, JOHN (1801–1869), American financier and politician **3** 184–185

Butterfield, Wasson and Company *see* American Express

BUXTEHUDE, DIETRICH (1637–1707), Danish composer and organist **3** 185–186

BYRD, RICHARD EVELYN (1888–1957), American admiral and polar explorer **3** 186–187

BYRD, WILLIAM (1543?–1623), English composer **3** 187–188

BYRD, WILLIAM (1652–1704), English colonial planter and merchant **3** 188–189

BYRD, WILLIAM II (1674–1744), American diarist and government official **3** 189–190

BYRNE, JANE (born 1934), first woman mayor of Chicago **3** 190–191

BYRNES, JAMES FRANCIS (1879–1972), American public official **3** 191–192

BYRON, GEORGE GORDON NOEL (6th Baron Byron; 1788–1824), English poet **3** 193–194

C

CABELL, JAMES BRANCH (1879–1958), American essayist and novelist **3** 195–196

CABET, ÉTIENNE (1788–1856), French political radical **3** 196

CABEZA DE VACA, ÁLVAR NÚÑEZ (circa 1490–circa 1557), Spanish explorer **3** 197

CABEZÓN, ANTONIO (1510–1566), Spanish composer **3** 197–198

CABLE, GEORGE WASHINGTON (1844–1925), American novelist **3** 198–199

CABOT, JOHN (flourished 1471–1498), Italian explorer in English service **3** 199–200

CABOT, RICHARD CLARKE (1868–1939), American physician **3** 200

CABOT, SEBASTIAN (circa 1482–1557), Italian-born explorer for England and Spain **3** 200–201

CABRAL, AMÍLCAR LOPES (1924–1973), father of modern African nationalism in Guinea-Bissau and the Cape Verde Islands **3** 202–203

CABRAL, PEDRO ÁLVARES (1467/68–1520), Portuguese navigator **3** 203–204

CABRILLO, JUAN RODRÍGUEZ (died 1543), Portuguese explorer for Spain **3** 204–205

CABRINI, ST. FRANCES XAVIER (1850–1917), Italian-born founder of the Missionary Sisters of the Sacred Heart **3** 205

CACCINI, GIULIO (circa 1545–1618), Italian singer and composer **3** 205–206

CADAMOSTO, ALVISE DA (circa 1428–1483), Italian explorer **3** 206–207

CADILLAC, ANTOINE DE LAMOTHE (1658–1730), French explorer and colonial administrator **18** 69–71

CAESAR, (GAIUS) JULIUS (100–44 B.C.), Roman general and statesman **3** 207–210
invasion of Gaul
Vercingetorix **19** 397–399

CAESAR, SHIRLEY (born 1938), African American singer **3** 210–211

CAGE, JOHN (1912–1992), American composer **3** 211–214

CAHAN, ABRAHAM (1860–1951), Lithuanian-American Jewish author **3** 214

CAILLIÉ, AUGUSTE RENÉ (1799–1838), French explorer **3** 214–215

CAIN, JAMES (1892–1977), American journalist and author **19** 50–52

CAJETAN, ST. (1480–1547), Italian reformer; cofounder of the Theatines **3** 215–216

CALAMITY JANE (Martha Jane Cannary; 1852–1903), American frontier woman **3** 216

CALDECOTT, RANDOLPH (1846–1886), English artist and illustrator **19** 52–55

CALDER, ALEXANDER (1898–1976), American sculptor **3** 216–218

CALDERA RODRÍGUEZ, RAFAEL (born 1916), president of Venezuela (1969–1974) **3** 218–219

CALDERÓN, ALBERTO P. (1920–1998), Hispanic American mathematician **3** 219–220

CALDERÓN, PEDRO (1600–1681), Spanish poet and playwright **3** 221–222

CALDERÓN FOURNIER, RAFAEL (born 1949), president of Costa Rica (1990–) **3** 222–223

CALDICOTT, HELEN BROINOWSKI (born 1938), Australian physician and activist **18** 71–73

CALDWELL, ERSKINE (1903–1987), American novelist **3** 223–224

CALDWELL, SARAH (born 1924), long-time artistic director, conductor, and founder of the Opera Company of Boston **3** 224–226

CALHOUN, JOHN CALDWELL (1782–1850), American statesman **3** 226–228

California (state, United States)
wine industry
Mondavi, Robert **19** 258–260

CALIGULA (12–41), Roman emperor 37–41 **3** 228–229

CALLAGHAN, EDWARD MORLEY (1903–1990), Canadian novelist **3** 229–230

CALLAGHAN, LEONARD JAMES (born 1912), Labor member of the British Parliament and prime minister, 1976–1979 **3** 230–231

CALLAHAN, DANIEL (born 1930), American philosopher who focused on biomedical ethics **3** 231–233

CALLAS, MARIA (Cecilia Sophia Anna Maria Kalogeropoulos; 1923–1977), American opera soprano **18** 73–75

CALLEJAS ROMERO, RAFAEL LEONARDO (born 1943), president of Honduras (1990–) **3** 233–234

CALLENDER, CLIVE ORVILLE (born 1936), African American surgeon **18** 75–77

CALLES, PLUTARCO ELÍAS (1877–1945), Mexican revolutionary leader **3** 234–235

CALLIMACHUS (circa 310–240 B.C.), Greek poet **3** 235–236

CALLOWAY, CAB (1907–1994) American singer, songwriter, and bandleader **3** 236–238

CALVERT, CHARLES (3rd Baron Baltimore; 1637–1715), English proprietor of colonial Maryland **3** 238

CALVERT, GEORGE (1st Baron Baltimore; circa 1580–1632), English statesman, founder of Maryland colony **3** 238–239

CALVIN, JOHN (1509–1564), French Protestant reformer **3** 239–242

CALVIN, MELVIN (1911–1986), American chemist **3** 242–243

CALVINO, ITALO (1923–1985), Italian author **3** 243–244

Cambridge University (England)
chancellors
Tedder, Arthur **19** 379–381

CAMDESSUS, MICHEL (born 1933), French civil servant and managing director of the International Monetary Fund **3** 244–246

Camera
see Photography

CAMERON, SIMON (1799–1889), American politician **3** 246–247

CAMOËNS, LUIS VAZ DE (1524–1580), Portuguese poet **3** 247–249

CAMPANELLA, ROY (1921–1993), American baseball player **19** 55–57

CAMPANELLA, TOMMASO (Giovanni Domenico Campanella; 1568–1639), Italian philosopher, political theorist, and poet **3** 249

CAMPBELL, ALEXANDER (1788–1866), Irish-born American clergyman **3** 249–250

CAMPBELL, AVRIL PHAEDRA DOUGLAS (KIM) (born 1947), Canada's first woman prime minister **3** 250–252

CAMPBELL, BEN NIGHTHORSE (born 1933), Native American United States senator from Colorado **3** 252–253

CAMPBELL, JOSEPH (1904–1987), American editor and popularizer of comparative mythology **3** 253–255

CAMPIN, ROBERT (circa 1375/80–1444), Flemish painter **3** 255

CAMPOS, ROBERTO OLIVEIRA (born 1917), Brazilian economist and diplomat **18** 77–79

CAMUS, ALBERT (1913–1960), French novelist, essayist, and playwright **3** 255–257

CANALETTO (1697–1768), Italian painter **3** 257–258

Cancer research
King, Mary-Claire **19** 182–183

CANISIUS, ST. PETER (1521–1597), Dutch Jesuit **3** 258

CANNING, GEORGE (1770–1827), English orator and statesman **3** 258–260

CANNON, ANNIE JUMP (1863–1941), American astronomer **3** 260–261

CANNON, JOSEPH GURNEY (1836–1926), American politican **3** 261–262

CANOT, THEODORE (1804–1860), French-Italian adventurer and slave trader **3** 262–263

CANOVA, ANTONIO (1757–1822), Italian sculptor **3** 263–264

CANTOR, EDDIE (Isador Iskowitz; 1892–1964), American singer and comedian **3** 264–265

CANTOR, GEORG FERDINAND LUDWIG PHILIPP (1845–1918), German mathematician **3** 265–266

CANUTE I THE GREAT (c. 995–1035), Viking king of England and Denmark **3** 266–269

CAPA, ROBERT (Endre Friedmann; 1913–1954), Hungarian-American war photographer and photojournalist **3** 269–271

ČAPEK, KAREL (1890–1938), Czech novelist, playwright, and essayist **3** 271–272

Capitol (United States)
see Washington, D.C.—Capitol

CAPONE, AL (Alphonso Caponi, a.k.a. "Scarface;" 1899–1947), American gangster **3** 272–273

CAPOTE, TRUMAN (born Truman Streckfus Persons; 1924–1984), American author **3** 273–275

CAPP, AL (Alfred Gerald Capp; 1909–1979), American cartoonist and satirist **3** 275–276

CAPRA, FRANK (1897–1991), American film director **3** 276–278

CAPRIATI, JENNIFER (born 1976), American tennis player **3** 278–281

CARACALLA (188–217), Roman emperor **3** 281–282

CARAVAGGIO (1573–1610), Italian painter **3** 282–284

CARAWAY, HATTIE WYATT (1878–1950), first woman elected to the United States Senate in her own right **3** 284–285

CARDANO, GERONIMO (1501–1576), Italian mathematician, astronomer, and physician **3** 285–286

CARDENAL, ERNESTO (born 1925), Nicaraguan priest, poet, and revolutionary **19** 57–59

CÁRDENAS, LÁZARO (1895–1970), Mexican revolutionary president 1934–1940 **3** 286–287

CÁRDENAS SOLORZANO, CUAUHTÉMOC (born 1934), Mexican politician **3** 287–288

CARDIN, PIERRE (born 1922), French fashion designer **18** 79–81

CARDOSO, FERNANDO HENRIQUE (born 1931), sociologist and president of Brazil **18** 81–83

CARDOZO, BENJAMIN NATHAN (1870–1938), American jurist and legal philosopher **3** 288–290

CARDUCCI, GIOSUÈ (1835–1907), Italian poet **3** 290–291

CAREW, ROD (born 1945), Panamanian baseball player **3** 291–292

CAREY, GEORGE LEONARD (born 1935), archbishop of Canterbury **3** 293–294

CAREY, HENRY CHARLES (1793–1879), American writer on economics **3** 294–295

CAREY, PETER (born 1943), Australian author **3** 295–297

CAREY, WILLIAM (1761–1834), English Baptist missionary **3** 297

CAREY THOMAS, MARTHA (1857–1935), American educator **3** 297–298

CARÍAS ANDINO, TIBURCIO (1876–1969), Honduran dictator (1932–1949) **3** 298–299

CARISSIMI, GIACOMO (1605–1674), Italian composer **3** 299–300

CARLETON, GUY (1st Baron Dorchester; 1724–1808), British general and statesman **3** 300–301

CARLIN, GEORGE (born 1937), American comedian **3** 301–303

CARLSON, CHESTER F. (1906–1968), American inventor of the process of xerography **3** 303–304

CARLYLE, THOMAS (1795–1881), Scottish essayist and historian **3** 304–305

CARMICHAEL, STOKELY (born 1941), African American civil rights activist **3** 305–308

CARNAP, RUDOLF (1891–1970), German-American philosopher **3** 308–309

CARNEADES (circa 213–circa 128 B.C.), Greek philosopher **3** 309

CARNEGIE, ANDREW (1835–1919), American industrialist and philanthropist **3** 309–312

CARNEGIE, HATTIE (born Henrietta Kanengeiser; 1889–1956), American fashion designer **3** 313

Carnegie Hall (New York City)
Stern, Isaac **19** 365–367

CARNOT, LAZARE NICOLAS MARGUERITE (1753–1823), French engineer, general, and statesman **3** 313–314

CARNOT, NICHOLAS LÉONARD SADI (1796–1832), French physicist **3** 315

CARO, ANTHONY (born 1924), English sculptor **3** 316

CARO, JOSEPH BEN EPHRAIM (1488–1575), Jewish Talmudic scholar **3** 316–317

CAROTHERS, WALLACE HUME (1896–1937), American chemist **3** 317–318

CARPEAUX, JEAN BAPTISTE (1827–1875), French sculptor and painter **3** 318–319

CARR, EMILY (1871–1945), Canadian painter and writer **3** 319

CARR-SAUNDERS, SIR ALEXANDER MORRIS (1886–1966), English demographer and sociologist **3** 333–334

CARRANZA, VENUSTIANO (1859–1920), Mexican revolutionary, president 1914–1920 **3** 321–322

CARREL, ALEXIS (1873–1944), French-American surgeon **3** 322–323

CARRERA, JOSÉ MIGUEL (1785–1821), Chilean revolutionary **3** 323–324

CARRERA, JOSÉ RAFAEL (1814–1865), Guatemalan statesman, president 1851–1865 **3** 324–325

CARRIER, WILLS (1876–1950), American inventer who was the "father of air conditioning" **3** 325–326

CARRINGTON, BARON (born 1919), British politician and secretary-general of the North Atlantic Treaty Organization (1984–1988) **3** 326–327

CARROLL, ANNA ELLA (1815–1893), American political writer and presidential aide **3** 327–331

CARROLL, JOHN (1735–1815), American Catholic bishop **3** 331–332

CARROLL, LEWIS (pseudonym of Charles Lutwidge Dodgson; 1832–1898), English cleric and author **3** 332–333

CARSON, BEN (born 1951), African American surgeon **18** 83–85

CARSON, CHRISTOPHER "KIT" (1809–1868), American frontiersman **3** 334–335

CARSON, JOHNNY (born 1925), American television host and comedian **3** 335–337

CARSON, RACHEL LOUISE (1907–1964), American biologist and author **3** 337–338

CARTER, ELLIOTT COOK, JR. (born 1908), American composer **3** 338–339

CARTER, JAMES EARL ("Jimmy" Carter; born 1924), United States president (1977–1981) **3** 339–342

CARTIER, SIR GEORGE-ÉTIENNE (1814–1873), Canadian statesman **3** 342–343

CARTIER, JACQUES (1491–1557), French explorer and navigator **3** 343–344

CARTIER-BRESSON, HENRI (born 1908), French photographer and painter **19** 59–61

CARTWRIGHT, PETER (1785–1872), American Methodist preacher **3** 344–345

CARUSO, ENRICO (1873–1921), Italian operatic tenor **3** 345

CARVER, GEORGE WASHINGTON (1864–1943), African American agricultural chemist **3** 346–347

CARVER, JONATHAN (1710–1780), American explorer and writer **3** 347–348

CASALS, PABLO (born Pau Carlos Salvador Casals y Defill; 1876–1973), Spanish cellist, conductor, and composer **3** 348–350

CASANOVA, GIACOMO JACOPO GIROLAMO, CHEVALIER DE SEINGLAT (1725–1798), Italian adventurer **3** 350–351

CASE, STEVE (born 1958), American businessman **19** 61–64

CASEY, WILLIAM J. (1913–1987), American director of the Central Intelligence Agency (CIA) **3** 351–353

CASH, JOHNNY (born 1932), American singer and songwriter **3** 353–355

Casinos
Hilton, Barron **19** 146–148

CASS, LEWIS (1782–1866), American statesman **3** 355–356

CASSATT, MARY (1845–1926), American painter **3** 356–357

CASSIODORUS, FLAVIUS MAGNUS AURELIUS, SENATOR (circa 480–circa 575), Roman statesman and author **3** 357–358

CASSIRER, ERNST (1874–1945), German philosopher **3** 358–359

CASTELO BRANCO, HUMBERTO (1900–1967), Brazilian general, president 1964–1966 **3** 359–360

CASTIGLIONE, BALDASSARE (1478–1529), Italian author and diplomat **3** 360–361

CASTILLA, RAMÓN (1797–1867), Peruvian military leader and president **3** 361

CASTLE, IRENE and VERNON (1910–1918), ballroom dancers **3** 361–363

CASTLEREAGH, VISCOUNT (Robert Stewart; 1769–1822), British statesman **3** 363–364

CASTRO ALVES, ANTÔNIO DE (1847–1871), Brazilian poet **3** 364–365

CASTRO RUZ, FIDEL (born 1926), Cuban prime minister **3** 365–368

CATHER, WILLA SIBERT (1873–1947), American writer **3** 368–369

CATHERINE OF ARAGON (1485–1536), Spanish princess, first queen consort of Henry VIII of England **18** 85–88

CATHERINE OF SIENA, ST. (1347–1380), Italian mystic **3** 369–370

CATHERINE THE GREAT (1729–1796), Russian empress 1762–1796 **3** 370–372

Catholic Church
see Roman Catholic Church

CATILINE (Lucius Sergius Catilina; circa 108–62 B.C.), Roman politician and revolutionary **3** 372–373

CATLIN, GEORGE (1796–1872), American painter **3** 373–374

CATO, MARCUS PORCIUS, THE ELDER (234–149 B.C.), Roman soldier, statesman, and historian **3** 375

CATO THE YOUNGER (Marcus Porcius Cato Uticensis; 95–46 B.C.), Roman politician **3** 374–375

CATT, CARRIE CHAPMAN (1859–1947), American reformer **3** 375–376

CATTELL, JAMES McKEEN (1860–1944), American psychologist and editor **3** 376–377

CATULLUS, GAIUS VALERIUS (circa 84–circa 54 B.C.), Roman poet **3** 377–378

CAUCHY, AUGUSTIN LOUIS (1789–1857), French mathematician **3** 378–380

CAVAFY, CONSTANTINE P. (Konstantinos P. Kabaphēs; 1863–1933), first modernist Greek poet **3** 381–382

CAVALCANTI, GUIDO (circa 1255–1300), Italian poet **3** 382

CAVALLI, PIETRO FRANCESCO (1602–1676), Italian composer **3** 382–383

CAVENDISH, HENRY (1731–1810), English physicist and chemist **3** 383–384

CAVOUR, CONTE DI (Camillo Benso; 1810–1861), Italian statesman **3** 385–386

CAXIAS, DUQUE DE (Luiz Alves de Lima e Silva; 1803–1880), Brazilian general and statesman **3** 386

CAXTON, WILLIAM (1422–1491), English printer **3** 386–387

CEAUSESCU, NICOLAE (1918–1989), Romanian statesman **3** 387–388

CECIL OF CHELWOOD, VISCOUNT (Edgar Algernon Robert Cecil; 1864–1958), English statesman **3** 388–389

CELA Y TRULOCK, CAMILO JOSÉ (born 1916), Spanish author **3** 389–390

CÉLINE, LOUIS FERDINAND (pen name of Ferdinand Destouches; 1894–1961), French novelist **3** 390–391

CELLINI, BENVENUTO (1500–1571), Italian goldsmith and sculptor **3** 391–392

CELSIUS, ANDERS (1701–1744), Swedish astronomer **3** 392

CELSUS, AULUS CORNELIUS (circa 25 B.C.–A.D. 45?), Roman medical author **3** 393

Celts (European people)
Vercingetorix **19** 397–399

Census, United States Bureau of the
Hollerith, Herman **19** 151–152

Central America
see Latin America

CEREZO AREVALO, MARCO VINICIO (born 1942), president of Guatemala (1986–1991) **3** 393–395

CERVANTES, MIGUEL DE SAAVEDRA (1547–1616), Spanish novelist **3** 395–398

CÉSPEDES, CARLOS MANUEL DE (1819–1874), Cuban lawyer and revolutionary **3** 398–399

CESTI, PIETRO (Marc'Antonio Cesti; 1623–1669), Italian composer **3** 399–400

CETSHWAYO (Cetewayo; circa 1826–1884), king of Zululand 1873–1879 **3** 400

CÉZANNE, PAUL (1839–1906), French painter **3** 400–402

CHADLI BENJEDID (born 1929), president of the Algerian Republic (1979–) **3** 402–404

CHADWICK, FLORENCE (1918–1995), American swimmer **19** 64–66

CHADWICK, SIR EDWIN (1800–1890), English utilitarian reformer **3** 404–405

CHADWICK, SIR JAMES (1891–1974), English physicist **3** 405–406

CHADWICK, LYNN RUSSELL (born 1914), English sculptor **18** 88–90

CHAGALL, MARC (1887–1985), Russian painter **3** 406–407

CHAI LING (born 1966), Chinese student protest leader **19** 67–68

CHAIN, ERNST BORIS (1906–1979), German-born English biochemist **3** 407–408

CHALMERS, THOMAS (1780–1847), Scottish reformer and theologian **3** 408–409

CHAMBERLAIN, ARTHUR NEVILLE (1869–1940), English statesman **3** 409–411

CHAMBERLAIN, HOUSTON STEWART (1855–1927), English-born German writer **3** 411

CHAMBERLAIN, JOSEPH (1836–1914), English politician **3** 411–413

CHAMBERLAIN, WILT (born 1936), American basketball player **3** 413–415

CHAMBERLIN, THOMAS CHROWDER (1843–1928), American geologist **3** 415–416

CHAMBERS, WHITTAKER (Jay Vivian; 1901–1961), magazine editor who helped organize a Communist spy ring in the United States government **3** 416–417

CHAMORRO, VIOLETA BARRIOS DE (born 1930), newspaper magnate, publicist, and first woman president of Nicaragua (1990) **3** 417–419

CHAMPLAIN, SAMUEL DE (circa 1570–1635), French geographer and explorer **3** 419–421

CHAMPOLLION, JEAN FRANÇOIS (1790–1832), French Egyptologist **3** 421

CHANCELLOR, RICHARD (died 1556), English navigator **3** 422

CHANDLER, ALFRED DU PONT, JR. (born 1918), American historian of American business **3** 422–423

CHANDLER, RAYMOND, JR. (1888–1959), American author of crime fiction **3** 423–425

CHANDLER, ZACHARIAH (1813–1879), American politician **3** 425–426

CHANDRAGUPTA MAURYA (died circa 298 B.C.), emperor of India 322?–298 **3** 426

CHANDRASEKHAR, SUBRAHMANYAN (1910–1995), Indian-born American physicist **3** 426–429

CHANEL, COCO (born Gabrielle Chanel; 1882–1971), French fashion designer **3** 429

CHANEY, LON (Alonzo Chaney; 1883–1930), American actor **19** 68–70

CHANG CHIEN (1853–1926), Chinese industrialist and social reformer **3** 429–430

CHANG CHIH-TUNG (1837–1909), Chinese official and reformer **3** 430–431

CHANG CHÜ-CHENG (1525–1582), Chinese statesman **3** 431–432

CHANG CHÜEH (died 184), Chinese religious and revolutionary leader **3** 432–433

CHANG HSÜEH-CH'ENG (1738–1801), Chinese scholar and historian **3** 433

CHANG PO-GO (died 846), Korean adventurer and merchant prince **3** 433–434

CHANG TSO-LIN (1873–1928), Chinese warlord **3** 434–435

CHANNING, EDWARD (1856–1931), American historian **3** 435

CHANNING, WILLIAM ELLERY (1780–1842), Unitarian minister and theologian **3** 435–436

CHAO MENG-FU (1254–1322), Chinese painter **3** 436–437

CHAPIN, F(RANCIS) STUART (1888–1974), American sociologist **3** 437–438

CHAPLIN, CHARLES SPENCER (1889–1977), Anglo-American film actor, director, and writer **3** 438–440

CHAPMAN, GEORGE (1559/60–1634), English poet, dramatist, and translator **3** 440–441

CHAPMAN, SYDNEY (1888–1970), English geophysicist **3** 441

CHARCOT, JEAN MARTIN (1825–1893), French psychiatrist **3** 442

CHARDIN, JEAN BAPTISTE SIMÉON (1699–1779), French painter **3** 442–443

CHARGAFF, ERWIN (born 1905), American biochemist who worked with DNA **3** 444–445

CHARLEMAGNE (742–814), king of the Franks, 768–814, and emperor of the West, 800–814 **3** 445–447

CHARLES (born 1948), Prince of Wales and heir apparent to the British throne **3** 448–450

CHARLES I (1600–1649), king of England 1625–1649 **3** 450–452

CHARLES II (1630–1685), king of England, Scotland, and Ireland 1660–1685 **3** 452–454

CHARLES II (1661–1700), king of Spain 1665–1700 **3** 454

CHARLES III (1716–1788), king of Spain 1759–1788 **3** 454–455

CHARLES IV (1316–1378), Holy Roman emperor 1346–1378 **3** 455–456

CHARLES IV (1748–1819), king of Spain 1788–1808 **3** 456–457

CHARLES V (1337–1380), king of France 1364–1380 **3** 459–460

CHARLES V (1500–1558), Holy Roman emperor 1519–1556 **3** 457–459

CHARLES VI (1368–1422), king of France 1380–1422 **3** 460–461

CHARLES VII (1403–1461), king of France 1422–1461 **3** 461–462

CHARLES VIII (1470–1498), king of France 1483–1498 **3** 462–463

CHARLES X (1757–1836), king of France 1824–1830 **3** 463–464

CHARLES XII (1682–1718), king of Sweden 1697–1718 **3** 464–466

CHARLES XIV JOHN (1763–1844), king of Sweden 1818–1844 **2** 205–206

CHARLES, RAY (Robinson; born 1932), American jazz musician—singer, pianist, and composer **3** 469–470

CHARLES ALBERT (1798–1849), king of Sardinia 1831–1849 **3** 466

CHARLES EDWARD LOUIS PHILIP CASIMIR STUART (1720–1788), Scottish claimant to English and Scottish thrones **3** 466–467

CHARLES THE BOLD (1433–1477), duke of Burgundy 1467–1477 **3** 467–469

CHARNISAY, CHARLES DE MENOU (Seigneur d'Aulnay; circa 1604–1650), French governor of Acadia **3** 470–471

CHARONTON, ENGUERRAND (circa 1410/15–after 1466), French painter **3** 471

CHARPENTIER, MARC ANTOINE (1634–1704), French composer **3** 471–472

CHARRON, PIERRE (1541–1603), French philosopher and theologian **3** 472

CHASE, PHILANDER (1775–1852), American Episcopalian bishop and missionary **3** 472–473

CHASE, SALMON PORTLAND (1808–1873), American statesman and jurist **3** 473–475

CHASE, SAMUEL (1741–1811), American politician and jurist **3** 475–476

CHASE, WILLIAM MERRITT (1849–1916), American painter **3** 476–477

CHATEAUBRIAND,VICOMTE DE (1768–1848), French author **3** 477–479

CHATICHAI CHOONHAVAN (1922–1998), prime minister of Thailand (1988–1990) **3** 479–480

CHATTERJI, BANKIMCHANDRA (1838–1894), Bengali novelist **3** 480–481

CHATTERTON, THOMAS (1752–1770), English poet **3** 481–482

CHAUCER, GEOFFREY (circa 1345–1400), English poet **3** 482–485

CHAUNCY, CHARLES (1705–1787), American Calvinist clergyman and theologian **3** 485–486

CHÁVEZ, CARLOS (1899–1978), Mexican conductor and composer **3** 486

CHAVEZ, CESAR (1927–1993), American labor leader **3** 486–487

CHÁVEZ, DENNIS (1888–1962), Hispanic American politician **3** 488–489

CHAVEZ, LINDA (born 1947), Hispanic American civil rights activists **3** 489–491

CHAVIS, BENJAMIN (born 1948), African American religious leader, civil rights activist, labor organizer, and author **3** 491–493

CHEEVER, JOHN (1912–1982), American short-story writer **3** 493–494

Chek Lap Kok (airport; Hong Kong) Foster, Norman **19** 115–117

CHEKHOV, ANTON PAVLOVICH (1860–1904), Russian author **3** 494–497

CHELMSFORD, 1st VISCOUNT (Frederic John Napier Thesigner Chelmsford; 1868–1933), English statesman **3** 497

CH'EN TU-HSIU (1879–1942), Chinese statesman and editor **3** 501–502

CHENEY, RICHARD B(RUCE) (born 1941), U.S. secretary of defense under George Bush **3** 497–499

CHENG HO (1371–circa 1433), Chinese admiral **3** 500

CHÉNIER, ANDRÉ MARIE (1762–1794), French poet **3** 500–501

CHERENKOV, PAVEL ALEKSEEVICH (1904–1990), Russian physicist **3** 502–503

CHERNENKO, KONSTANTIN USTINOVICH (1911–1985), the Soviet Union general secretary from February 1984 to March 1985 **3** 503–504

CHERNYSHEVSKY, NIKOLAI GAVRILOVICH (1828–1889), Russian journalist, critic, and social theorist **3** 504–505

CHERUBINI, LUIGI CARLO ZANOBI SALVATORE MARIA (1760–1842), Italian-born French composer **3** 505–506

CHESNUT, MARY BOYKIN (1823–1886), Civil War diarist **3** 506–508

CHESTERTON, GILBERT KEITH (1874–1936), English author and artist **3** 508–509

CH'I PAI-SHIH (1863–1957), Chinese painter and poet **3** 526–527

CHIA SSU-TAO (1213–1275), Chinese statesman **3** 514–515

CHIANG CHING-KUO (1910–1988), chairman of the Nationalist party and president of the Republic of China in Taiwan (1978–1988) **3** 509–510

CHIANG KAI-SHEK (1887–1975), Chinese nationalist leader and president **3** 510–513

CHIARI, ROBERTO (born 1905), president of Panama (1960–1964) **3** 513–514

CHICAGO, JUDY (Judith Cohen; born 1939), American artist and activist **3** 515–516

Chicago Bears (football team) Grange, Red **19** 128–130

CHICHERIN, GEORGI VASILYEVICH (1872–1936), Russian statesman **3** 516–517

CHIEPE, GAOSITWE KEAGAKWA TIBE (born 1926), intellectual, educator, diplomat, politician, and cabinet minister of external affairs of Botswana **3** 517

CHIFLEY, JOSEPH BENEDICT (1885–1951), Australian statesman **3** 518

CHIH-I (Chih-k'ai, 538–597), Chinese Buddhist monk **3** 518–519

CHILD, JULIA McWILLIAMS (born 1912), chef, author, and television personality **3** 519–520

CHILD, LYDIA MARIA FRANCIS (1802–1880), American author and abolitionist **3** 520–521

CHILDE, VERE GORDON (1892–1957), Australian prehistorian and archeologist **3** 521–522

Children's literature
see Literature for children

Children's Television Workshop
Cooney, Joan Ganz **19** 74–76
Henson, Jim **19** 140–142

CHILDRESS, ALICE (1920–1994), African American dramatist, author, and poet **3** 522–524

CH'IN KUEI (1090–1155), Chinese official **3** 524–525

China (nation, East Asia)
• OTHER HISTORY
Tiananmen Square massacre (1989)
Chai Ling **19** 67–68

CHINN, MAY EDWARD (1896–1980), African American physician **3** 525–526

CHIPPENDALE, THOMAS (1718–1779), English cabinetmaker **4** 1–2

CHIRAC, JACQUES (born 1932), French prime minister **4** 2–3

CHIRICO, GIORGIO DE (1888–1978), Italian painter **4** 4

CHISHOLM, CAROLINE (1808–1877), British author and philantropist **4** 4–7

CHISHOLM, SHIRLEY ANITA ST. HILL (born 1924), first African American woman to serve in the United States Congress **4** 7–9

CHISSANO, JOAQUIM ALBERTO (born 1939), a leader of Mozambique's war for independence and later president of Mozambique (1986–) **4** 9–11

CHISUM, JOHN SIMPSON (1824–1884), American rancher **4** 11

CH'I-YING (circa 1786–1858), Chinese statesman and diplomat **4** 12

CHMIELNICKI, BOGDAN (1595–1657), Cossack leader of Ukrainian revolt **4** 12–13

CH'OE CH'UNG-HON (1149–1219), Korean general **4** 13

CHOMSKY, NOAM AVRAM (born 1928), American linguist and philosopher **4** 13–15

CHONG CHUNG-BU (1106–1179), Korean general **4** 15

CHONGJO (1752–1800), king of Korea **4** 15–16

CHOPIN, FRÉDÉRIC FRANÇOIS (1810–1849), Polish-French composer and pianist **4** 16–18

CHOPIN, KATHERINE (''Kate''; born Katherine O'Flaherty; 1851–1904), American writer, poet, and essayist **4** 18–20

CHOU EN-LAI (1898–1976), Chinese Communist premier **4** 20–22

CHOU KUNG (flourished circa 1116 B.C.), Chinese statesman **4** 22–23

CHRESTIEN DE TROYES (flourished 12th century), French poet **4** 23–24

CHRÉTIEN, JOSEPH-JACQUES-JEAN "JEAN" (born 1934), French Canadian politician and Canada's 20th prime minister **4** 24–25

CHRISTIE, AGATHA (Agatha Mary Clarissa Miller; 1890–1976), best selling mystery author **4** 25–26

CHRISTINA OF SWEDEN (1626–1689), queen of Sweden 1632–1654 **4** 26–29

CHRISTINE DE PISAN (1364/65–circa 1430), French author **4** 29–30

CHRISTO (Christo Vladimiroff Javacheff; born 1935), Bulgarian-born sculptor noted for large-scale environmental artworks **4** 30–31

CHRISTOPHE, HENRI (1767–1820), Haitian patriot and king **4** 32

CHRISTOPHER, WARREN MINOR (born 1925), United States secretary of state **4** 32–33

CHRISTUS, PETRUS (circa 1410–1472/73), Flemish painter **4** 33–34

CHRISTY, EDWIN P. (1815–1862), American minstrel **4** 34–35

CHRYSIPPUS (circa 280–circa 206 B.C.), Greek Stoic philosopher **4** 35–36

CHRYSLER, WALTER PERCY (1875–1940), American manufacturer **4** 36–37

CHU, PAUL CHING-WU (born 1941), Chinese-American experimentalist in solid-state physics **4** 37–39

CHU HSI (Chu Fu-tzu; 1130–1200), Chinese scholar and philosopher **4** 40–43

CHU TEH (1886–1976), Chinese Communist military leader **4** 54–55

CHULALONGKORN (Rama V; 1853–1910), king of Thailand 1868–1910 **4** 43–45

CHUN DOO HWAN (born 1931), army general turned politician and president of the Republic of Korea (South Korea); 1981–1988 **4** 45–47

CHUNG, CONNIE (born 1946), American correspondent and resporter **4** 47–48

CHUNG-SHU, TUNG (circa 179–104 B.C.), Chinese man of letters **4** 48–49

CHURCH, FREDERICK EDWIN (1826–1900), American painter **4** 49–50

Church of Rome
see Roman Catholic Church

CHURCHILL, WINSTON (1871–1947), American novelist **4** 50–51

CHURCHILL, SIR WINSTON LEONARD SPENCER (1874–1965), English statesman **4** 51–53

CHURRIGUERA, JOSÉ BENITO DE (1665–1725), Spanish architect and sculptor **4** 53–54

CICERO, MARCUS TULLIUS (106–43 B.C.), Roman orator and writer **4** 55–58

CID, THE (Cid Campeador; 1043–1099), Spanish medieval warrior **4** 58–59

CILLER, TANSU (born 1946), prime minister of Turkey (1993–) **4** 59–60

CIMABUE (flourished late 13th century), Italian painter **4** 60–61

CIMAROSA, DOMENICO (1749–1801), Italian opera composer **4** 61–62

CINQUE, JOSEPH (circa 1813–circa 1879), West African slave leader **4** 62

Cisalpine Gaul
see Gaul

CISNEROS, HENRY G. (born 1947), first Hispanic mayor in Texas **4** 62–64

CISNEROS, SANDRA (born 1954), Hispanic American short story writer and poet **4** 64–65

CISSÉ, SOULEYMANE (born 1940), Malian filmmaker **4** 65–66

CITROËN, ANDRÉ-GUSTAVE (1878–1935), French automobile manufacturer **4** 66–68

Civil rights movement (United States)
and the military services
McAuliffe, Anthony **19** 236–239
supporters (white)
Liuzzo, Viola **19** 203–205
Sullivan, Ed **19** 374–376

CLAIBORNE, LIZ (Elizabeth Claiborne Ortenberg; born 1929), American businesswoman and clothing designer **4** 68–69

CLANCY, TOM (born 1947), American author **4** 70–71

CLAPHAM, SIR JOHN HAROLD (1873–1946), English economic historian **4** 71

CLAPP, MARGARET ANTOINETTE (1910–1974), American author, educator, and president of Wellesley College (1949–1966) **4** 71–72

CLAPPERTON, HUGH (1788–1827), Scottish explorer of Africa **4** 72–73

CLAPTON, ERIC (born 1945), English guitarist, singer, and songwriter **18** 90–92

CLARENDON, 1ST EARL OF (Edward Hyde; 1609–1674), English statesman and historian **4** 73–75

CLARK, GEORGE ROGERS (1752–1818), American Revolutionary War soldier **4** 75–76

CLARK, JOHN BATES (1847–1938), American economist **4** 76–77

CLARK, JOHN MAURICE (1884–1963), American economist **4** 77–78

CLARK, KENNETH B. (born 1914), American social psychologist **4** 78–79

CLARK, KENNETH M. (Lord; 1903–1983), English art historian **4** 79–80

CLARK, MARK WAYNE (1896–1984), American general **4** 80–81

CLARK, TOM CAMPBELL (1899–1977), President Harry S. Truman's attorney general and Supreme Court justice **4** 81–82

CLARK, WILLIAM (1770–1838), American explorer and soldier **4** 82–83

CLARK, WILLIAM ANDREWS (1839–1925), American copper entrepreneur and politician **4** 83–85

CLARKE, ARTHUR CHARLES (born 1917), English author **18** 92–94

CLARKE, KENNETH HARRY (born 1940), Conservative politician and Great Britain's chancellor of the exchequer (1993–) **4** 85–87

CLARKE, MARCUS ANDREW HISLOP (1846–1881), English-born Australian journalist and author **4** 87–88

CLARKE, SAMUEL (1675–1729), English theologian and philosopher **4** 88

CLAUDE LORRAIN (1600–1682), French painter, draftsman, and etcher **4** 89–90

CLAUDEL, PAUL LOUIS CHARLES (1868–1955), French author and diplomat **4** 90–91

CLAUDIUS GERMANICUS, TIBERIUS (Claudius I; 10 B.C.–A.D. 54), emperor of Rome 41–54 **4** 91–92

CLAUSIUS, RUDOLF JULIUS EMANUEL (1822–1888), German physicist **4** 92–94

CLAVER, ST. PETER (1580–1654), Spanish Jesuit missionary **4** 94

CLAY, HENRY (1777–1852), American lawyer and statesman **4** 94–96

CLAYTON, JOHN MIDDLETON (1796–1856), American lawyer and statesman **4** 96–97

CLEAVER, LEROY ELDRIDGE (1935–1998), American writer and Black Panther leader **4** 97–98

CLEISTHENES (flourished 6th century B.C.), Athenian statesman **4** 98–99

CLEMENCEAU, GEORGES (1841–1929), French statesman **4** 99–101

CLEMENS NON PAPA, JACOBUS (circa 1510–circa 1556), Flemish composer **4** 101

CLEMENT V (1264–1314), pope 1304–1314 **4** 101–102

CLEMENT OF ALEXANDRIA (circa 150–circa 215), Christian theologian **4** 102–103

CLEMENTE, ROBERTO (1934–1972), Hispanic American baseball player **19** 70–72

CLEOMENES I (flourished circa 520–490 B.C.), Spartan king **4** 103

CLEOMENES III (circa 260–219 B.C.), king of Sparta 235–219 **4** 103–104

CLEON (circa 475–422 B.C.), Athenian political leader **4** 104–105

CLEOPATRA (69–30 B.C.), queen of Egypt **4** 105–106

CLEVELAND, JAMES (1932–1991), African American singer, songwriter, and pianist **4** 106–108

CLEVELAND, STEPHEN GROVER (1837–1908), American statesman, twice president **4** 108–110

CLINE, PATSY (born Virginia Patterson Hensley; 1932–1963), American singer **4** 110–112

CLINTON, DeWITT (1769–1828), American lawyer and statesman **4** 112–113

CLINTON, GEORGE (1739–1812), American patriot and statesman **4** 113–114

CLINTON, SIR HENRY (1738?–1795), British commander in chief during the American Revolution **4** 114–115

CLINTON, HILLARY RODHAM (born 1947), American politician and first lady **4** 115–117

CLINTON, WILLIAM JEFFERSON ("Bill" Clinton; born 1946), 42nd president of the United States **4** 117–119

CLIVE, ROBERT (Baron Clive of Plassey; 1725–1774), English soldier and statesman **4** 119–120

CLODION (1738–1814), French sculptor **4** 121

CLODIUS PULCHER, PUBLIUS (died 52 B.C.), Roman politician **4** 121–122

Clothing industry
Bauer, Eddie **19** 13–14
Hilfiger, Tommy **19** 144–146
Knight, Phil **19** 183–186

CLOUET, FRANÇOIS (circa 1516–circa 1572), French portrait painter **4** 122–123

CLOUET, JEAN (circa 1485–circa 1541), French portrait painter **4** 122–123

CLOUGH, ARTHUR HUGH (1819–1861), English poet **4** 123–124

CLOVIS I (465–511), Frankish king **4** 124

COBB, TYRUS RAYMOND (1886–1961), baseball player **4** 124–126

COBBETT, WILLIAM (1763–1835), English journalist and politician **4** 126–127

COBDEN, RICHARD (1804–1865), English politician **4** 127–128

COCHISE (circa 1825–1874), American Chiricahua Apache Indian chief **4** 128

COCHRAN, JACQUELINE (Jackie Cochran; 1910–1980), American aviator and businesswoman **18** 94–96

COCHRAN, JOHNNIE (born 1937), African American lawyer **4** 128–131

COCKCROFT, JOHN DOUGLAS (1897–1967), English physicist **4** 131–132

COCTEAU, JEAN (1889–1963), French writer **4** 132–133

COEN, JAN PIETERSZOON (circa 1586–1629), Dutch governor general of Batavia **4** 133

COETZEE, J(OHN) M. (born 1940), white South African novelist **4** 133–135

COFFIN, LEVI (1789–1877), American antislavery reformer **4** 135

COFFIN, WILLIAM SLOANE, JR. (born 1924), Yale University chaplain who spoke out against the Vietnam War **4** 135–137

COHAN, GEORGE MICHAEL (1878–1942), American actor and playwright **4** 137–138

COHEN, HERMANN (1842–1918), Jewish-German philosopher **4** 138–139

COHEN, MORRIS RAPHAEL (1880–1947), American philosopher and teacher **4** 139–140

COHEN, WILLIAM S. (born 1940), American secretary of defense **18** 96–98

COHN-BENDIT, DANIEL (born 1946), led ''new left'' student protests in France in 1968 **4** 140–141

COKE, SIR EDWARD (1552–1634), English jurist and parliamentarian **4** 141–142

COLBERT, JEAN BAPTISTE (1619–1683), French statesman **4** 142–143

COLBY, WILLIAM E. (1920–1996), American director of the Central Intelligence Agency (CIA) **4** 143–145

COLDEN, CADWALLADER (1688–1776), American botanist and politician **4** 145–146

COLE, GEORGE DOUGLAS HOWARD (1889–1959), English historian and economist **4** 146–147

COLE, JOHNNETTA (born 1936), African American scholar and educator **4** 147–149

COLE, NAT (a.k.a. Nat ''King'' Cole, born Nathaniel Adams Coles; 1919–1965), American jazz musician **4** 149–151

COLE, THOMAS (1801–1848), American painter **4** 151–152

COLEMAN, BESSIE (1892–1926), first African American to earn an international pilot's license **4** 152–154

COLERIDGE, SAMUEL TAYLOR (1772–1834), English poet and critic **4** 154–156

COLES, ROBERT MARTIN (born 1929), American social psychiatrist, social critic, and humanist **4** 156–157

COLET, JOHN (circa 1446–1519), English theologian **4** 157–158

COLETTE, SIDONIE GABRIELLE (1873–1954), French author **4** 158–159

COLIGNY, GASPARD DE (1519–1572), French admiral and statesman **4** 159–160

Collective bargaining
see Labor unions

College campus disorders
see Student rebellions

COLLIER, JOHN (1884–1968), American proponent of Native American culture **4** 160–162

COLLINGWOOD, ROBIN GEORGE (1889–1943), English historian and philosopher **4** 162

COLLINS, EDWARD KNIGHT (1802–1878), American businessman and shipowner **4** 162–163

COLLINS, EILEEN (born 1956), American astronaut **4** 163–165

COLLINS, MARVA (born Marva Deloise Nettles; b. 1936), African American educator **4** 165–167

COLLINS, MICHAEL (1890–1922), Irish revolutionary leader and soldier **4** 167–168

COLLINS, WILLIAM (1721–1759), English lyric poet **4** 168–169

COLLINS, WILLIAM WILKIE (1824–1889), English novelist **4** 169–170

COLLOR DE MELLO, FERNANDO (born 1949), businessman who became president of Brazil in 1990 **4** 170–172

COLT, SAMUEL (1814–1862), American inventor and manufacturer **4** 172–173

COLTRANE, JOHN (1926–1967), African American jazz saxophonist **4** 173–174

COLUM, PADRAIC (1881–1972), Irish-American poet and playwright **4** 174–175

COLUMBA, ST. (circa 521–597), Irish monk and missionary **4** 175–176

COLUMBAN, ST. (circa 543–615), Irish missionary **4** 176

Columbia College (New York City)
see Columbia University (New York City)

Columbia University (New York City)
physics
Wu Chien-Shiung **19** 432–434

COLUMBUS, CHRISTOPHER (1451–1506), Italian navigator, discoverer of America **4** 176–179

COLWELL, RITA R. (born 1934), American marine microbiologist **4** 179–180

COMANECI, NADIA (Nadia Conner; born 1961), Romanian gymnast **18** 98–100

COMENIUS, JOHN AMOS (1592–1670), Moravian theologian and educational reformer **4** 180–181

COMINES, PHILIPPE DE (circa 1445–1511), French chronicler **4** 181

COMMAGER, HENRY STEELE (1902–1998), American historian, textbook author, and editor **4** 181–183

COMMONER, BARRY (born 1917), American biologist and environmental activist **4** 183–185

COMMONS, JOHN ROGERS (1862–1945), American historian **4** 185

Communist party (United States)
government investigations
Warner, Jack **19** 406–408

COMNENA, ANNA (1083–1148), Byzantine princess and historian **4** 185–186

COMPTON, ARTHUR HOLLY (1892–1962), American physicist **4** 186–188

Computers and calculating machines
Hollerith, Herman **19** 151–152
Watson, Thomas J. Jr. **19** 408–410
Wozniak, Steve **19** 430–432
programming of
McNealy, Scott **19** 241–243

COMSTOCK, ANTHONY (1844–1915), American antivice crusader **4** 188–189

COMSTOCK, HENRY TOMPKINS PAIGE (1820–1870), American gold prospector **4** 189

COMTE, AUGUSTE (1798–1857), French philosopher **4** 189–191

CONABLE, BARBER B., JR. (born 1922), head of the World Bank (1986–1991) **4** 191–192

CONANT, JAMES BRYANT (1893–1978), American chemist and educator **4** 192–193

CONDÉ, PRINCE DE (Louis II de Bourbon 1621–1686), French general **4** 193–194

CONDILLAC, ÉTIENNE BONNOT DE (1715–1780), French philosopher and educator **4** 194–195

CONDORCET, MARQUIS DE (Marie Jean Antoine Nicolas Caritat; 1743–1794), French philosopher and mathematician **4** 195–196

CONE, JAMES HALL (born 1938), American theologian **4** 196–197

CONFUCIUS (551–479 B.C.), Chinese teacher and philosopher **4** 197–200

Congressional Medal of Honor (United States)
Urban, Matt **19** 391–392

CONGREVE, WILLIAM (1670–1729), English dramatist **4** 200–201

CONKLING, ROSCOE (1829–1888), American politician **4** 201–202

CONNALLY, JOHN BOWDEN, JR. (born 1917), Texas governor, political adviser, and confidant to presidents **4** 202–204

CONNERY, SEAN (Thomas Connery; born 1930), Scottish actor **18** 100–102

CONNOLLY, CYRIL (1903–1974), British novelist and literary and social critic **4** 204–205

CONNOLLY, MAUREEN (1934–1969), American tennis player **19** 72–74

CONRAD, JOSEPH (1857–1924), Polish-born English novelist **4** 205–207

CONSTABLE, JOHN (1776–1837), English landscape painter **4** 208–209

CONSTANTINE I (circa 274–337), Roman emperor 306–337 **4** 209–211

CONSTANTINE XI (Palaeologus; 1405–1453), Byzantine emperor 1448–1453 **4** 211–212

Construction industry
Levitt, William **19** 199–201

Consulate (France; 1799–1804)
see France—1799–1804

CONTI, NICCOLÒ DE' (circa 1396–1469), Venetian merchant-adventurer **4** 212–213

CONWAY, JILL KATHRYN KER (born 1934), historian interested in the role of women and president of Smith College **4** 213–214

COOK, JAMES (1728–1779), English explorer, navigator, and cartographer **4** 214–215

COOKE, JAY (1821–1905), American merchant banker **4** 215–216

COOLEY, CHARLES HORTON (1864–1929), American social psychologist, sociologist, and educator **4** 216–217

COOLIDGE, JOHN CALVIN (1872–1933), president of the United States 1923–1929 **4** 217–219

COOMBS, HERBERT COLE (Nugget; born 1906), Australian economist **4** 219–220

COONEY, JOAN GANZ (born 1929), American television program producer and publicist **19** 74–76

COOPER, JAMES FENIMORE (1789–1851), American novelist and social critic **4** 220–223

COOPER, PETER (1791–1883), American inventor and manufacturer **4** 223–224

COOPER, THOMAS (1759–1839), English-born American scientist and educator **4** 224

COORS, ADOLPH (Adolph Herrman Kohrs; 1847–1929), American brewer and businessman **19** 76–78

COPEAU, JACQUES (1879–1949), French dramatic theorist, director, and actor who established the Vieux Colombier **4** 225

COPERNICUS, NICOLAUS (1473–1543), Polish astronomer **4** 226–227

COPLAND, AARON (1900–1990), American composer **4** 227–228
Bowles, Paul **19** 31–34

COPLEY, JOHN SINGLETON (1738–1815), American portrait painter **4** 228–230

COPPOLA, FRANCIS FORD (born 1939), American filmmaker and author **18** 102–104

CORELLI, ARCANGELO (1653–1713), Italian composer and violinist **4** 230–231

CORI, GERTY T. (born Gerty Theresa Radnitz; 1896–1957), American biochemist **4** 231–234

CORINTH, LOVIS (1838–1925), German artist **4** 234

CORNEILLE, PIERRE (1606–1684), French playwright **4** 234–236

CORNELL, EZRA (1807–1874), American financier and philanthropist **4** 236–237

CORNELL, JOSEPH (1903–1972), American artist **4** 237–238

CORNING, ERASTUS (1794–1872), American merchant and financier **4** 238–239

CORNPLANTER (c. 1732–1836), Seneca village leader **4** 239–241

CORNWALLIS, CHARLES (1st Marquess Cornwallis; 1738–1805), British soldier and statesman **4** 241–243

CORONA, BERT (born 1918), Hispanic American union organizer **4** 243–247

CORONADO, FRANCISCO VÁSQUEZ DE (1510–1554), Spanish explorer and colonial official **4** 247

COROT, JEAN BAPTISTE CAMILLE (1796–1875), French painter **4** 247–249

CORREGGIO (circa 1494–1534), Italian painter **4** 249–251

CORRIGAN, MICHAEL AUGUSTINE (1839–1902), American Catholic archbishop **4** 253

CORRIGAN and WILLIAMS founders of the women's peace movement in Northern Ireland **4** 251–253

CORT, HENRY (1740–1800), English ironmaster **4** 254

CORTE REÁL, GASPAR AND MIGUEL, Portuguese explorers **4** 254–255

CORTÉS, HERNÁN (1485?–1547), Spanish conquistador **4** 255–256

CORTONA, PIETRO DA (1596–1669), Italian painter and architect **4** 256

COSBY, WILLIAM HENRY, JR. (''Bill'' Cosby; born 1937), American entertainer **4** 257–258

COSGRAVE, LIAM (born 1920), Irish foreign minister and prime minister (1973–1977) **4** 258–260

COSIO VILLEGAS, DANIEL (1898–1976), Mexican teacher, civil servant, and author of studies of Mexican history **4** 260–261

Cosmetic industry
Quant, Mary **19** 303–305

COTTEN, ELIZABETH (''Libba''; born Elizabeth Nevills; 1892–1987), African American musician **4** 261–263

COTTON, JOHN (1584–1652), American Congregationalist clergyman **4** 263–265

Cotton Club (Harlem, New York City)
Arlen, Harold **19** 7–9

COUGHLIN, CHARLES EDWARD (1891–1979), Canadian-American priest and politician **4** 265–266

COULOMB, CHARLES AUGUSTIN DE (1736–1806), French physicist **4** 266–267

COULTON, GEORGE GORDON (1858–1947), English historian **4** 267

COUNTS, GEORGE S(YLVESTER) (1889–1974), American educator and educational sociologist **4** 267–269

COUPER, ARCHIBALD SCOTT (1831–1892), British chemist **4** 269–270

COUPER, JAMES HAMILTON (1794–1866), American agriculturist **4** 270

COUPERIN, FRANÇOIS (1668–1733), French composer, organist, and harpsichordist **4** 270–271

COURBET, JEAN DESIRÉ GUSTAVE (1819–1877), French painter **4** 271–273

COURLANDER, HAROLD (1908–1996), American folklorist and author **19** 78–80

COURNOT, ANTOINE AUGUSTIN (1801–1877), French mathematician, philosopher, and economist **4** 273

COUSIN, VICTOR (1792–1867), French educator and philosopher **4** 273–274

COUSINS, NORMAN (1912–1990), editor-in-chief of the *Saturday Review* and advocate for world peace **4** 274–276

COUSTEAU, JACQUES-YVES (1910–1997), undersea explorer, photographer, inventor, writer, television producer, and filmmaker **4** 276–277

COVERDALE, MILES (1488–1568), English Puritan **4** 278

COVILHÃO, PEDRO DE (circa 1455–circa 1530), Portuguese explorer and diplomat **4** 278–279

COWARD, NOEL (1899–1973), English playwright, actor, and composer **4** 279–280

COWELL, HENRY DIXON (1897–1965), American composer and pianist **4** 280–281

COWLEY, ABRAHAM (1618–1667), English writer **4** 281–282

COWPER, WILLIAM (1731–1800), English poet **4** 282

COX, ARCHIBALD (born 1912), American lawyer, educator, author, labor arbitrator, and public servant **4** 283–284

COX, HARVEY (born 1929), American theologian and author **4** 284–285

COXE, TENCH (1755–1824), American political economist and businessman **4** 285–286

COXEY, JACOB SECHLER (1854–1951), American reformer and businessman **4** 286–287

COYSEVOX, ANTOINE (1640–1720), French sculptor **4** 287–288

CRABBE, GEORGE (1754–1832), English poet **4** 288

Craft unions
see Labor unions

CRAIG, EDWARD GORDON (1872–1966), European actor, designer, director, and theoretician **4** 288–289

CRANACH, LUCAS, THE ELDER (1472–1553), German painter, engraver, and designer of woodcuts **4** 289–290

CRANDALL, PRUDENCE (1803–1890), American educator **4** 291

CRANE, HART (1899–1932), American poet **4** 291–293

CRANE, STEPHEN (1871–1900), American writer and poet **4** 293–295

CRANMER, THOMAS (1489–1556), English reformer, archbishop of Canterbury **4** 295–296

CRASHAW, RICHARD (1612/1613-49), English poet **4** 296

CRASSUS DIVES, MARCUS LICINIUS (circa 115–53 B.C.), Roman financier and politician **4** 296–297

CRAVEIRINHA, JOSÉ (born 1922), Mozambican journalist and lyric poet **4** 297–299

CRAWFORD, JOAN (Lucille Fay LeSueur; 1906–1977), American actress **19** 80–82

CRAWFORD, WILLIAM HARRIS (1772–1834), American politician **4** 299–300

CRAXI, BETTINO (born 1934), statesman and prime minister of the Italian republic (1983–1987) **4** 300–301

CRAY, SEYMOUR (1925–1996), American computer engineer **4** 301–303

CRAZY HORSE (circa 1842–1877), American Indian, Oglala Sioux war chief **4** 303–304

CREEL, GEORGE (1876–1953), American writer and journalist **4** 304–305

CRÉMAZIE, OCTAVE (1827–1879), Canadian poet **4** 305–306

CRERAR, THOMAS ALEXANDER (1876–1975), Canadian political leader **4** 306

CRESSON, EDITH (born 1934), first woman prime minister of France **4** 306–307

CRÈVECOEUR, ST. JOHN DE (1735–1813), French-American farmer and writer **4** 307–308

CRICHTON, (JOHN) MICHAEL (a.k.a. Michael Douglas, Jeffrey Hudson, and John Lange; b. 1942), American novelist, screenwriter, and director **4** 308–310

CRICK, FRANCIS HARRY CROMPTON (born 1916), English molecular biologist **4** 310

Crime novel
see Mystery fiction

Criminals, American
Buchalter, Lepke **19** 42–44
Luciano, Lucky **19** 214–215
Milken, Michael **19** 247–249

CRISPI, FRANCESCO (1819–1901), Italian statesman **4** 310–311

CRISTIANI, ALFREDO (''Fredy'' Cristiani; born 1947), president of El Salvador (1989–) **4** 311–313

CROCE, BENEDETTO (1866–1952), Italian philosopher, critic and educator **4** 313–314

CROCKETT, DAVID (1786–1836), American frontiersman **4** 314–316

CROLY, HERBERT DAVID (1869–1930), American editor and author **4** 316–317

CROMER, 1ST EARL OF (Evelyn Baring; 1841–1907), English statesman **4** 317

CROMWELL, OLIVER (1599–1658), English statesman and general **4** 317–320

CROMWELL, THOMAS (Earl of Essex; circa 1485–1540), English statesman 1532–1540 **4** 320–321

CRONKITE, WALTER LELAND, JR. (born 1916), American journalist and radio and television news broadcaster **4** 321–322

CROOK, GEORGE (1828–1890), American general and frontiersman **4** 322–323

CROOKES, SIR WILLIAM (1832–1919), English chemist and physicist **4** 323–324

CROSBY, HARRY LILLIS (Bing; 1903–1977), American singer and radio and television personality **4** 324–326

CROWLEY, ALEISTER (1875–1947), English author and magician **18** 107–109

CROWTHER, SAMUEL ADJAI (circa 1806–1891), Nigerian Anglican bishop **4** 326

CRUMB, GEORGE (born 1929), American composer and teacher **4** 326–328

CRUZ, OSWALDO GONÇALVES (1872–1917), Brazilian microbiologist and epidemiologist **4** 328–329

CUAUHTEMOC (circa 1496–1525), Aztec ruler **4** 329

CUBBERLEY, ELLWOOD PATTERSON (1868–1941), American educator and university dean **4** 329–331

CUDWORTH, RALPH (1617–1688), English philosopher and theologian **4** 331

CUFFE, PAUL (1759–1817), African American ship captain and merchant **4** 331–332

CUGOANO, OTTOBAH (circa 1757-after 1803), African abolitionist in England **4** 332–333

CUKOR, GEORGE (1899–1983), American film director **19** 82–84

CULLEN, COUNTEE (1903–1946), African American poet **4** 333–334

CULLEN, MAURICE GALBRAITH (1866–1934), Canadian painter **4** 334

CUMMINGS, EDWARD ESTLIN (1894–1962), American poet **4** 334–336

CUNHA, EUCLIDES RODRIGUES PIMENTA DA (1866–1909), Brazilian writer **4** 336–337

CUNNINGHAM, IMOGEN (1883–1976), American photographer **19** 84–86

CUNNINGHAM, MERCE (born 1919), American dancer and choreographer **4** 337–338

CUOMO, MARIO MATTHEW (born 1932), Democratic New York state governor **4** 338–339

CURIE, ÈVE (Eve Curie Labouisse; born 1904), French musician, author and diplomat **18** 109–111

CURIE, MARIE SKLODOWSKA (1867–1934), Polish-born French physicist **4** 339–341

CURIE, PIERRE (1859–1906), French physicist **4** 341–344

CURLEY, JAMES MICHAEL (1874–1958), American politician **4** 344–345

CURRIE, SIR ARTHUR WILLIAM (1875–1933), Canadian general **4** 345

CURRIER AND IVES (1857–1907), American lithographic firm **4** 345–346

CURRY, JABEZ LAMAR MONROE (1815–1903), American politician **4** 346–347

CURTIN, ANDREW GREGG (1815–1894), American politician **4** 347–348

CURTIN, JOHN JOSEPH (1885–1945), Australian statesman, prime minister **4** 348–349

CURTIS, BENJAMIN ROBBINS (1809–1874), American jurist, United States Supreme Court justice **4** 349

CURTIS, GEORGE WILLIAM (1824–1892), American writer and reformer **4** 349–350

CURTISS, GLENN HAMMOND (1878–1930), American aviation pioneer **4** 350–351

CURZON, GEORGE NATHANIEL (1st Marquess Curzon of Kedleston; 1859–1925), English statesman **4** 351–352

CUSA, NICHOLAS OF (1401–1464), German prelate and humanist **4** 352–353

CUSHING, HARVEY WILLIAMS (1869–1939), American neurosurgeon **4** 353–354

CUSHMAN, CHARLOTTE (1816–1876), American actress **4** 354–355

CUSTER, GEORGE ARMSTRONG (1839–1876), American general **4** 355–356

CUTLER, MANASSEH (1742–1823), American clergyman, scientist, and politician **4** 356–357

CUVIER, BARON GEORGES LÉOPOLD (1769–1832), French zoologist and biologist **4** 357–359

CUVILLIÉS, FRANÇOIS (1695–1768), Flemish architect and designer **4** 359–360

CUYP, AELBERT (1620–1691), Dutch painter **4** 360–361

CYPRIANUS, THASCIUS CAECILIANUS (died 258), Roman bishop of Carthage **4** 361–362

CYRIL (OF ALEXANDRIA), ST. (died 444), Egyptian bishop, Doctor of the Church **4** 362

CYRIL, ST. (827–869), Apostle to the Slavs **4** 362

CYRUS THE GREAT (ruled 550–530 B.C.), founder of the Persian Empire **4** 363–364

D

DAGUERRE, LOUIS JACQUES MANDÉ (1787–1851), French painter and stage designer **4** 365–366

DAHL, ROALD (1916–1990), Welsh-born English author **4** 366–367
Neal, Patricia **19** 268–270

DAIGO II (1288–1339), Japanese emperor **4** 367–368

DAIMLER, GOTTLIEB (1834–1900), German mechanical engineer **4** 368

DALADIER, ÉDOUARD (1884–1970), French statesman **4** 369

DALAI LAMA (Lhamo Thondup; born 1935), 14th in a line of Buddhist spiritual and temporal leaders of Tibet **4** 369–371

DALE, SIR HENRY HALLETT (1875–1968), English pharmacologist and neurophysiologist **4** 371–373

DALEY, RICHARD J. (1902–1976), Democratic mayor of Chicago (1955–1976) **4** 373–375

DALHOUSIE, 1ST MARQUESS OF (James Andrew Broun Ramsay; 1812–1860), British statesman **4** 375–376

DALI, SALVADOR (1904–1989), Spanish painter **4** 376–377

DALLAPICCOLA, LUIGI (1904–1975), Italian composer **4** 377–378

DALTON, JOHN (1766–1844), English chemist **4** 378–379

DALY, MARCUS (1841–1900), American miner and politician **4** 379–380

DALY, MARY (born 1928), American feminist theoretician and philosopher **4** 380–381

DALZEL, ARCHIBALD (or Dalziel; 1740–1811), Scottish slave trader **4** 381–382

DAM, CARL PETER HENRIK (1895–1976), Danish biochemist **4** 382–383

DAMIEN, FATHER (1840–1889), Belgian missionary **4** 383

DAMPIER, WILLIAM (1652–1715), English privateer, author, and explorer **4** 384

DANA, CHARLES ANDERSON (1819–1897), American journalist **4** 384–385

DANA, RICHARD HENRY, JR. (1815–1882), American author and lawyer **4** 385–386

DANDOLO, ENRICO (circa 1107–1205), Venetian doge 1192–1205 **4** 386–387

DANDRIDGE, DOROTHY (1922–1965), African American actress and singer **18** 112–114

DANIELS, JOSEPHUS (1862–1948), American journalist and statesman **4** 387

D'ANNUNZIO, GABRIELE (1863–1938), Italian poet and patriot **4** 388

DANQUAH, JOSEPH B. (1895–1965), Ghanaian nationalist and politician **4** 388–389

DANTE ALIGHIERI (1265–1321), Italian poet **4** 389–391

DANTON, GEORGES JACQUES (1759–1794), French revolutionary leader **4** 391–393

DARÍO, RUBÉN (1867–1916), Nicaraguan poet **4** 393–394

DARIUS I (the Great; ruled 522–486 B.C.), king of Persia **4** 394–395

DARROW, CLARENCE SEWARD (1857–1938), American lawyer **4** 396–397

DARWIN, CHARLES ROBERT (1809–1882), English naturalist **4** 397–399

DARWIN, ERASMUS (1731–1802), English physician, author, botanist and inventor **18** 114–116

DARWISH, MAHMUD (born 1942), Palestinian poet **4** 399–401

DAS, CHITTA RANJAN (1870–1925), Indian lawyer, poet, and nationalist **4** 401–402

DAUBIGNY, CHARLES FRANÇOIS (1817–1878), French painter and etcher **4** 402

DAUDET, ALPHONSE (1840–1897), French novelist and dramatist **4** 402–403

DAUMIER, HONORÉ VICTORIN (1808–1879), French lithographer, painter, and sculptor **4** 403–405

DAVENPORT, JOHN (1597–1670), English Puritan clergyman **4** 405–406

DAVID (ruled circa 1010–circa 970 B.C.), Israelite king **4** 406–407

DAVID I (1084–1153), king of Scotland **4** 407

DAVID, JACQUES LOUIS (1748–1825), French painter **4** 407–409

DAVIES, ARTHUR BOWEN (1862–1928), American painter **4** 409–410

DAVIES, RUPERT (1917–1976), British actor **18** 116–117

DAVIES, WILLIAM ROBERTSON (1913–1995), Canadian author **18** 117–119

DAVIGNON, VISCOUNT (ETIENNE) (born 1932), an architect of European integration and unity through the Commission of the European Communities **4** 410–411

DAVIS, ALEXANDER JACKSON (1803–1892), American architect **4** 411

DAVIS, ANGELA (Angela Yvonne Davis; born 1944), African American scholar and activist **4** 412–413

DAVIS, ARTHUR VINING (1867–1962), general manager of the Aluminum Company of America (ALCOA) **4** 413–414

DAVIS, BENJAMIN O., SR. (1877–1970), first African American general in the regular United States Armed Services **4** 414–415

DAVIS, BETTE (1908–1989), American actress **18** 119–121

DAVIS, HENRY WINTER (1817–1865), American lawyer and politician **4** 415–416

DAVIS, JEFFERSON (1808–1889), American statesman, president of the Confederacy 1862–1865 **4** 416–418

DAVIS, JOHN (circa 1550–1605), English navigator **4** 419

DAVIS, MILES (1926–1991), jazz trumpeter, composer, and small-band leader **4** 419–421

DAVIS, OSSIE (born 1917), African American playwright, actor, and director **4** 421–422

DAVIS, RICHARD HARDING (1864–1916), American journalist, novelist, and dramatist **4** 422–423

DAVIS, SAMMY, JR. (1925–1990), African American singer, dancer, and actor **4** 423–424

DAVIS, STUART (1894–1964), American cubist painter **4** 424–425

DAVIS, WILLIAM MORRIS (1850–1934), American geographer and geologist **4** 425–426

DAVY, SIR HUMPHRY (1778–1829), English chemist and natural philosopher **4** 426–427

DAWES, HENRY LAURENS (1816–1903), American politician **4** 427

DAWSON, WILLIAM LEVI (1899–1990), African American composer, performer, and music educator **4** 427–428

DAY, DOROTHY (1897–1980), a founder of the Catholic Worker Movement **4** 428–429

DAYAN, MOSHE (1915–1981), Israeli general and statesman **4** 429–431

DAYANANDA SARASWATI (1824–1883), Indian religious leader **4** 431

DE ANDRADE, MARIO (Mario Coelho Pinto Andrade; born 1928), Angolan poet, critic, and political activist **4** 434–435

DE BEAUVOIR, SIMONE (1908–1986), French writer and leader of the modern feminist movement **4** 440–441

DE BOW, JAMES DUNWOODY BROWNSON (1820–1867), American editor and statistician **4** 441–442

DE BROGLIE, LOUIS VICTOR PIERRE RAYMOND (1892–1987), French physicist **4** 442–444

DE FOREST, LEE (1873–1961), American inventor **4** 459–460

DE GASPERI, ALCIDE (1881–1954), Italian statesman, premier 1945–1953 **4** 462–463

DE GAULLE, CHARLES ANDRÉ JOSEPH MARIE (1890–1970), French general, president 1958–1969 **4** 463–465

DE KLERK, FREDRIK WILLEM (born 1936), state president of South Africa (1989–) **4** 466–468

DE KOONING, WILLEM (1904–1997), Dutch-born American painter **4** 468–469

DE LA MADRID HURTADO, MIGUEL (born 1934), president of Mexico (1982–1988) **4** 471–472

DE LA ROCHE, MAZO LOUISE (1879–1961), Canadian author **4** 474–475

DE LEON, DANIEL (1852–1914), American Socialist theoretician and politician **4** 479–480

DE L'ORME, PHILIBERT (1510–1570), French architect **9** 519

DE MILLE, AGNES (1905–1993), American dancer, choreographer, and author **4** 486–488

DE SANCTIS, FRANCESCO (1817–1883), Italian critic, educator, and legislator **4** 505

DE SMET, PIERRE JEAN (1801–1873), Belgian Jesuit missionary **4** 509–510

DE SOTO, HERNANDO (1500–1542), Spanish conqueror and explorer **4** 510–511

DE VALERA, EAMON (1882–1975), American-born Irish revolutionary leader and statesman **4** 514–515

DE VRIES, HUGO (1848–1935), Belgian botanist in the fields of heredity and the origin of species **4** 516–518

Deaf, the
deafness victims
Matlin, Marlee **19** 228–230

DEÁK, FRANCIS (1803–1876), Hungarian statesman **4** 431–432

DEAKIN, ALFRED (1856–1919), Australian statesman **4** 432–433

DEAN, JAMES (James Byron Dean; 1931–1955), American actor and cult figure **4** 433–434

DEANE, SILAS (1737–1789), American merchant lawyer and diplomat **4** 435–437

DEB, RADHAKANT (1783–1867), Bengali reformer and cultural nationalist **4** 437

DEBAKEY, MICHAEL ELLIS (born 1908), American surgeon **4** 437–438

DEBARTOLO, EDWARD JOHN, SR. and JR., real estate developers who specialized in large regional malls **4** 438–440

DEBS, EUGENE VICTOR (1855–1926), American union organizer **4** 444–445

DEBUSSY, (ACHILLE) CLAUDE (1862–1918), French composer **4** 445–447

DEBYE, PETER JOSEPH WILLIAM (1884–1966), Dutch-born American physical chemist **4** 447–448

DECATUR, STEPHEN (1779–1820), American naval officer **4** 448–449

DEE, RUBY (born Ruby Ann Wallace; b. 1924), African American actor **4** 449–452

DEER, ADA E. (born 1935), Native American social worker, activist, and director of Bureau of Indian Affairs **4** 452–454

DEERE, JOHN (1804–1886), American inventor and manufacturer **4** 455

DEERING, WILLIAM (1826–1913), American manufacturer **4** 455–456

DEES, MORRIS S., JR. (born 1936), American civil rights attorney **4** 456–457

DEFOE, DANIEL (1660–1731), English novelist, journalist, and poet **4** 457–459

DEGANAWIDA (also DeKanahwidah; c. 1550–c. 1600), Native American prophet, leader, and statesman **4** 460–461

DEGAS, (HILAIRE GERMAIN) EDGAR (1834–1917), French painter and sculptor **4** 461–462

DEKKER, THOMAS (circa 1572–circa 1632), English playwright and pamphleteer **4** 465–466

DELACROIX, (FERDINAND VICTOR) EUGÈNE (1798–1863), French painter **4** 469–471

DELANCEY, STEPHEN (1663–1741), American merchant and politician **4** 473

DELANY, MARTIN ROBINSON (1812–1885), African American army officer, politician, and judge **4** 473–474

DELAUNAY, ROBERT (1885–1941), French abstract painter **4** 475–476

DELBRÜCK, MAX (1906–1981), German-born American molecular biologist **4** 476–478

DELCASSÉ, THÉOPHILE (1852–1923), French statesman **4** 478–479

DELLINGER, DAVID (born 1915), American pacifist **4** 480–481

DELORIA, VINE, JR. (born 1933), Native American author, poet, and activist **4** 481–484

DELORS, JACQUES (born 1925), French president of the European Commission and chief architect of Western Europe's drive toward market unity by 1992 **4** 484–486

DEL PILAR, MARCELO H. (1850–1896), Philippine revolutionary propagandist and satirist **4** 486

DEMILLE, CECIL BLOUNT (1881–1959), American film director and producer **4** 488–490

DEMIREL, SÜLEYMAN (born 1924), Turkish politician, prime minister, and leader of the Justice party **4** 490–493

DEMOCRITUS (circa 494–circa 404 B.C.), Greek natural philosopher **4** 493–494

DEMOIVRE, ABRAHAM (1667–1754), Franco-English mathematician **4** 494–495

DEMOSTHENES (384–322 B.C.), Greek orator **4** 495–496

DEMPSEY, JACK (William Harrison Dempsey; 1895–1983), American boxer **4** 496–497

DEMUTH, CHARLES (1883–1935), American painter **4** 497–498

DENG XIAOPING (Teng Hsiao-p'ing; 1904–1997), leader in the People's Republic of China (PRC) in the 1970s **4** 498–500

DENKTASH, RAUF (born 1924), president of the Turkish Republic of Northern Cyprus (1985–) **4** 500–502

DEODORO DA FONSECA, MANOEL (1827–1892), Brazilian statesman, president 1890–1891 **4** 502

DERAIN, ANDRÉ (1880–1954), French painter **4** 503

DERRIDA, JACQUES (born 1930), French philosopher **4** 503–505

DESCARTES, RENÉ (1596–1650), French philosopher and mathematician **4** 505–508

Designers
clothing
Bauer, Eddie **19** 13–14
Bean, Leon Leonwood **19** 14–16
Hilfiger, Tommy **19** 144–146
Nast, Condé **19** 266–268
Poiret, Paul **19** 291–293
Quant, Mary **19** 303–305
Vanderbilt, Gloria **19** 395–397
Versace, Gianni **19** 399–401
footwear
Bean, Leon Leonwood **19** 14–16
Knight, Phil **19** 183–186
home furnishings
Poiret, Paul **19** 291–293
Quant, Mary **19** 303–305
Vanderbilt, Gloria **19** 395–397
Versace, Gianni **19** 399–401
stage sets
Poiret, Paul **19** 291–293
Sendak, Maurice **19** 329–331

DESSALINES, JEAN JACQUES (1758–1806), Haitian nationalist and politician **4** 511–512

Detective stories
see Mystery fiction

Detroit (city, Michigan)
development
Ilitch, Mike **19** 163–165
Red Wings (hockey team)
Ilitch, Mike **19** 163–165
Tigers (baseball team)
Ilitch, Mike **19** 163–165

Detroit Lions (football team)
Ford, Bill **19** 110–113

DETT, ROBERT NATHANIEL (1882–1943), African American composer, conductor, and music educator **4** 512

DEUTSCH, KARL WOLFGANG (1912–1992), American political scientist **4** 512–514

DEVLIN, BERNADETTE (McAliskey; born 1947), youngest woman ever elected to the British Parliament **4** 515–516

DEVRIES, WILLIAM CASTLE (born 1943), American heart surgeon **4** 518–519

DEW, THOMAS RODERICK (1802–1846), American political economist **4** 519

DEWEY, GEORGE (1837–1917), American naval officer **4** 520

DEWEY, JOHN (1859–1952), American philosopher and educator **4** 520–523

DEWEY, MELVIL (1851–1931), American librarian and reformer **4** 523–524

DEWEY, THOMAS EDMUND (1902–1971), American lawyer and politician **4** 524
Buchalter, Lepke **19** 42–44

DEWSON, MARY WILLIAMS (Molly; 1874–1962), American reformer, government official, and organizer of women for the Democratic party **4** 525

DIAGHILEV, SERGEI (1872–1929), Russian who inspired artists, musicians, and dancers to take ballet to new heights of public enjoyment **4** 525–527

DIAGNE, BLAISE (1872–1934), Senegalese political leader **4** 527

DIAMOND, DAVID (born 1915), American composer and teacher **4** 527–529

DIANA, PRINCESS OF WALES (born Diana Frances Spencer; 1961–1997),

member of British royal family **4** 529–533

DIAS DE NOVAIS, BARTOLOMEU (died 1500), Portuguese explorer **4** 533–534

DÍAZ, PORFIRIO (José de la Cruz Porfirio Díaz; 1830–1915), Mexican general and politician **4** 534–536

DÍAZ DEL CASTILLO, BERNAL (circa 1496–circa 1584), Spanish soldier and historian **4** 536–537

DÍAZ ORDAZ, GUSTAVO (1911–1979), president of Mexico (1964–1970) **4** 537–538

DICKENS, CHARLES JOHN HUFFAM (1812–1870), English author **4** 538–541

DICKEY, JAMES (1923–1997), American poet **19** 87–89

DICKINSON, EMILY (1830–1886), American poet **4** 541–543

DICKINSON, JOHN (1732–1808), American lawyer, pamphleteer, and politician **4** 543–544

DIDEROT, DENIS (1713–1784), French philosopher, playwright, and encyclopedist **5** 1–2

DIEBENKORN, RICHARD (born 1922), American abstract expressionist painter **5** 2–4

DIEFENBAKER, JOHN GEORGE (1895–1979), Canadian statesman **5** 4–5

DIELS, (OTTO PAUL) HERMANN (1876–1954), German organic chemist **5** 5–6

DIEM, NGO DINH (1901–1963), South Vietnamese president 1955–1963 **5** 6–7

DIESEL, RUDOLF (1858–1913), German mechanical engineer **5** 7

DIKE, KENNETH (Kenneth Onwuka Dike; 1917–1983), African historian who set up the Nigerian National Archives **5** 7–8

DILLINGER, JOHN (1903–1934), American criminal **5** 9

DILTHEY, WILHELM CHRISTIAN LUDWIG (1833–1911), German historian and philosopher **5** 10

DIMAGGIO, JOE (born Giuseppe Paolo DiMaggio, Jr.; b. 1914), American baseball player **5** 10–11

DIMITROV, GEORGI (1882–1949), head of the Communist International (1935–1943) and prime minister of Bulgaria (1944–1949) **5** 11–13

DINESEN BLIXEN-FINECKE, KAREN (a.k.a. Isak Dinesen; 1885–1962), Danish author **5** 13–14

DINGANE (circa 1795–1840), Zulu king **5** 14–15

DINKINS, DAVID (born 1927), African American politician and mayor of New York City **5** 15–18

DINWIDDIE, ROBERT (1693–1770), Scottish merchant and colonial governor **5** 18–19

DIOCLETIAN (Gaius Aurelius Valerius Diocletianus; 245–circa 313), Roman emperor 284–305 **5** 19–20

DIOGENES (circa 400–325 B.C.), Greek philosopher **5** 20–21

DIOP, CHEIKH ANTA (1923–1986), African historian **5** 21–22

DIOR, CHRISTIAN (1905–1957), French fashion designer **5** 22

Diplomats, American
20th century (in England)
Kennedy, Joseph **19** 176–178
20th century (in Union of Soviet Socialist Republics)
Watson, Thomas J. Jr. **19** 408–410

DIRAC, PAUL ADRIEN MAURICE (1902–1984), English physicist **5** 23–24

DIRKSEN, EVERETT McKINLEY (1896–1969), Republican congressman and senator from Illinois **5** 24–26

DISNEY, WALTER ELIAS (1901–1966), American film maker and entrepreneur **5** 26–27

DISRAELI, BENJAMIN (1st Earl of Beaconsfield; 1804–1881), English statesman, prime minister 1868 and 1874–1880 **5** 27–29

District of Columbia
see Washington, D.C.

DIVINE, FATHER (born George Baker?; c. 1877–1965), African American religious leader **5** 29–32

DIX, DOROTHEA LYNDE (1802–1887), American reformer **5** 32–33

DIX, OTTO (1891–1969), German painter and graphic artist **5** 33–34

DJILAS, MILOVAN (1911–1995), Yugoslavian writer **5** 34

DO MUOI (born 1917), prime minister of the Socialist Republic of Vietnam (1988–) **5** 53–55

DOBELL, SIR WILLIAM (1899–1970), Australian artist **5** 34–35

DOBZHANSKY, THEODOSIUS (1900–1975), Russian-American biologist who studied natural selection **5** 35–37

DOCTOROW, EDGAR LAURENCE (born 1931), American author **19** 89–91

DODGE, GRACE HOADLEY (1856–1914), American feminist, philanthropist, and social worker **5** 37–38

DODGE, JOHN FRANCIS (1864–1920), AND HORACE ELGIN (1868–1920), American automobile manufacturers **18** 121–123

DOE, SAMUEL KANYON (1951–1990), Liberian statesman **5** 38–39

DOI TAKAKO (born 1928), chairperson of the Japan Socialist party **5** 39–41

DOLE, ELIZABETH HANFORD (born 1936), American lawyer, politician, and first female United States secretary of transportation **5** 41–43

DOLE, ROBERT J. (born 1923), Republican Senator **5** 43–46

DOLE, SANFORD BALLARD (1844–1926), American statesman **5** 46

Dolittle, Doctor John (fictional character)
Lofting, Hugh **19** 207–209

DOLLFUSS, ENGELBERT (1892–1934), Austrian statesman **5** 47

DÖLLINGER, JOSEF IGNAZ VON (1799–1890), German historian and theologian **5** 47–48

DOMAGK, GERHARD JOHANNES PAUL (1895–1964), German bacteriologist **5** 48–50

DOMINGO, PLACIDO (born 1941), Spanish-born lyric-dramatic tenor **5** 50–51

DOMINIC, ST. (circa 1170–1221), Spanish Dominican founder **5** 51–52

Domino's Pizza
Monaghan, Tom **19** 256–258

DOMITIAN (Titus Flavius Domitianus Augustus; 51–96), Roman emperor 81–96 **5** 52–53

DONATELLO (Donato di Niccolò Bardi; 1386–1466), Italian sculptor **5** 55–56

DONATUS (died circa 355), schismatic bishop of Carthage **5** 56–57

DONG, PHAM VAN (born 1906), premier first of the Democratic Republic of Vietnam (DRV) and after 1976 of the Socialist Republic of Vietnam (SRV) **5** 57–59

DONIZETTI, GAETANA (1797–1848), Italian opera composer **5** 59–60

DONLEAVY, JAMES PATRICK (born 1926), Irish author and playwright **19** 91–93

DONNE, JOHN (1572–1631), English metaphysical poet **5** 60–61

DONNELLY, IGNATIUS (1831–1901), American politician and author **5** 62

DONNER, GEORG RAPHAEL (1693–1741), Austrian sculptor **5** 63

DONOSO, JOSÉ (1924–1996), Chilean writer **5** 63–65

DOOLITTLE, HILDA (1886–1961), American poet and novelist **5** 65–66

DOOLITTLE, JAMES HAROLD (1896–1993), American transcontinental pilot **5** 66–68

DORIA, ANDREA (1466–1560), Italian admiral and politician **18** 123–125

DORR, RHETA CHILDE (1868–1948), American journalist **5** 68–69

DORSEY, JIMMY (James Dorsey; 1904–1957), American musician and bandleader **19** 93–95

DOS PASSOS, RODERIGO (1896–1970), American novelist **5** 69–71

DOS SANTOS, JOSÉ EDUARDO (born 1942), leader of the Popular Movement for the Liberation of Angola and president of Angola **5** 71–72

DOS SANTOS, MARCELINO (born 1929), Mozambican nationalist insurgent, statesman, and intellectual **5** 72–74

DOSTOEVSKY, FYODOR (1821–1881), Russian novelist **5** 74–77

DOUGLAS, DONALD WILLS (1892–1981), American aeronautical engineer **5** 77

DOUGLAS, GAVIN (circa 1475–1522), Scottish poet, prelate, and courtier **5** 77–78

DOUGLAS, SIR JAMES (1286?–1330), Scottish patriot **5** 80–82

DOUGLAS, MARY TEW (born 1921), British anthropologist and social thinker **5** 79–80

DOUGLAS, STEPHEN ARNOLD (1813–1861), American politician **5** 80–82

DOUGLAS, THOMAS CLEMENT (1904–1986), Canadian clergyman and politician, premier of Saskatchewan (1944–1961), and member of Parliament (1962–1979) **5** 82–83

DOUGLAS, WILLIAM ORVILLE (1898–1980), American jurist **5** 83–85

DOUGLASS, FREDERICK (circa 1817–1895), African American leader and abolitionist **5** 85–86

DOVE, ARTHUR GARFIELD (1880–1946), American painter **5** 86–87

DOVE, RITA FRANCES (born 1952), United States poet laureate **5** 87–89

DOW, CHARLES (1851–1902), American journalist **19** 95–97

DOW, NEAL (1804–1897), American temperance reformer **5** 89–90

Dow Jones & Company (New York City)
Dow, Charles **19** 95–97

DOWLAND, JOHN (1562–1626), British composer and lutenist **5** 90

DOWNING, ANDREW JACKSON (1815–1852), American horticulturist and landscape architect **5** 90–91

DOYLE, SIR ARTHUR CONAN (1859–1930), British author **5** 91–92

DRAGO, LUIS MARÍA (1859–1921), Argentine international jurist and diplomat **5** 92–93

DRAKE, DANIEL (1785–1852), American physician **5** 93–94

DRAKE, SIR FRANCIS (circa 1541–1596), English navigator **5** 94–96

Drama (literature)
criticism
Beerbohm, Max **19** 16–18

DRAPER, JOHN WILLIAM (1811–1882), Anglo-American scientist and historian **5** 96–97

DRAYTON, MICHAEL (1563–1631), English poet **5** 97–98

Dream Songs, The (poem series)
Berryman, John **19** 22–25

DREISER, (HERMAN) THEODORE (1871–1945), American novelist **5** 98–100

DREW, CHARLES RICHARD (1904–1950), African American surgeon **5** 100–101

DREW, DANIEL (1797–1879), American stock manipulator **5** 101–102

DREXEL, KATHERINE (1858–1955), founded a Catholic order, the Sisters of the Blessed Sacrament **5** 102–103

DREYFUS, ALFRED (1859–1935), French army officer **5** 103–105

DRIESCH, HANS ADOLF EDUARD (1867–1941), German biologist and philosopher **5** 105

DRUSUS, MARCUS LIVIUS (circa 124–91 B.C.), Roman statesman **5** 105–106

DRYDEN, JOHN (1631–1700), English poet, critic, and dramatist **5** 106–107

DRYSDALE, SIR GEORGE RUSSELL (1912–1981), Australian painter **5** 107–109

DUANE, WILLIAM (1760–1835), American journalist **5** 109

DUARTE, JOSÉ NAPOLEÓN (1926–1990), civilian reformer elected president of El Salvador in 1984 **5** 109–111

DUBČEK, ALEXANDER (1921–1992), Czechoslovak politician **5** 112–113

DUBE, JOHN LANGALIBALELE (1870–1949), South African writer and Zulu propagandist **5** 113

DU BELLAY, JOACHIM (circa 1522–1560), French poet **5** 113–114

DUBINSKY, DAVID (1892–1982), American trade union official **5** 114–115

DUBNOV, SIMON (1860–1941), Jewish historian, journalist, and political activist **5** 115–116

DU BOIS, WILLIAM EDWARD BURGHARDT (1868–1963), African American educator, pan-Africanist, and protest leader **5** 116–118

DU BOIS-REYMOND, EMIL (1818–1896), German physiologist **5** 118–119

DUBOS, RENÉ JULES (1901–1982), French-born American microbiologist **5** 119

DUBUFFET, JEAN PHILLIPE ARTHUR (born 1901), French painter **5** 119–120

DUCCIO DI BUONINSEGNA (1255/60–1318/19), Italian painter **5** 121–122

DUCHAMP, MARCEL (1887–1968), French painter **5** 122–123

DUCHAMP-VILLON, RAYMOND (1876–1918), French sculptor **5** 123

DUDLEY, BARBARA (born 1947), American director of Greenpeace **5** 123–124

DUDLEY, THOMAS (1576–1653), American colonial governor and Puritan leader **5** 124–125

DUFAY, GUILLAUME (circa 1400–1474), Netherlandish composer **5** 125–126

DUFF, ALEXANDER (1806–1878), Scottish Presbyterian missionary **5** 126–127

DUGAN, ALAN (born 1923), American poet **5** 127–128

DUGDALE, RICHARD LOUIS (1841–1883), English-born American sociologist **5** 128–129

DUHEM, PIERRE MAURICE MARIE (1861–1916), French physicist, chemist, and historian of science **5** 129

DUKAKIS, MICHAEL (born 1933), American governor of Massachusetts **5** 130–133

DUKE, JAMES BUCHANAN (1856–1925), American industrialist and philanthropist **5** 133–134

DULL KNIFE (born Morning Star; c. 1810–1883), Northern Cheyenne tribal leader **5** 135–136

DULLES, JOHN FOSTER (1888–1959), American statesman and diplomat **5** 134–135

DUMAS, ALEXANDRE (1803–1870), French playwright and novelist **5** 136–138

DUMAS, JEAN BAPTISTE ANDRÉ (1800–1884), French Chemist **5** 138–139

DU MAURIER, DAPHNE (Lady Browning; 1907–1989), English author **18** 125–127

DUNANT, JEAN HENRI (1828–1910), Swiss philanthropist **5** 139–141

DUNBAR, PAUL LAURENCE (1872–1906), African American poet and novelist **5** 141–142

DUNBAR, WILLIAM (circa 1460–circa 1520), Scottish poet and courtier **5** 142–143

DUNBAR, WILLIAM (1749–1810), Scottish-born American scientist and planter **5** 143–144

DUNCAN, ISADORA (1878–1927), American dancer **5** 144–145

DUNHAM, KATHERINE (born 1910), African American dancer, choreographer, and anthropologist **5** 145–146

DUNMORE, 4TH EARL OF (John Murray; 1732–1809), British colonial governor **5** 147

DUNNE, FINLEY PETER (1867–1936), American journalist **5** 147–148

DUNNING, WILLIAM ARCHIBALD (1857–1922), American historian **5** 148–149

DUNS SCOTUS, JOHN (1265/66–1308), Scottish philosopher and theologian **5** 149–150

DUNSTABLE, JOHN (circa 1390–1453), English composer **5** 150–151

DUNSTAN, ST. (circa 909–988), English monk and archbishop **5** 151–152

DUNSTER, HENRY (circa 1609–1659), English-born American clergyman **5** 152–153

DUONG VAN MINH (born 1916), Vietnamese general and politician **18** 285–287

DUPLEIX, MARQUIS (Joseph François; 1697–1763), French colonial administrator **5** 153

DU PONT, ÉLEUTHÈRE IRÉNÉE (1771–1834), French-born American manufacturer **5** 154

DU PONT, PIERRE SAMUEL (1870–1954), American industrialist **5** 154–155

DU PONT DE NEMOURS, PIERRE SAMUEL (1739–1817), French political economist **5** 155–156

DURAND, ASHER BROWN (1796–1886), American painter and engraver **5** 156–157

DURANT, THOMAS CLARK (1820–1885), American railroad executive **5** 157–158

DURANT, WILLIAM CRAPO (1861–1947), American industrialist **5** 158

DÜRER, ALBRECHT (1471–1528), German painter and graphic artist **5** 159–161

DURHAM, 1ST EARL OF (John George Lambton; 1792–1840), English statesman **5** 161–162

DURKHEIM, ÉMILE (1858–1917), French philosopher and sociologist **5** 162–163

DURRELL, LAWRENCE (1912–1990), British author of novels, poetry, plays, short stories, and travel books **5** 163–164

DÜRRENMATT, FRIEDRICH (1921–1990), Swiss playwright **5** 164–165

Dutch East Indies
see Indonesia—Dutch East Indies

DUVALIER, FRANÇOIS (Papa Doc; 1907–1971), Haitian president 1957–1971 **5** 165–166

DUVALIER, JEAN CLAUDE (Baby Doc; born 1949), president of Haiti (1971–1986) **5** 166–168

DVOŘÁK, ANTONIN (1841–1904), Czech composer **5** 168–169

DWIGHT, TIMOTHY (1752–1817), American educator and Congregational minister **5** 169

DYLAN, BOB (born Robert Allen Zimmerman; b. 1941), American singer, songwriter, and guitarist **5** 170–171

DYSON, FREEMAN JOHN (born 1923), British-American physicist **5** 171–173

DZERZHINSKY, FELIX EDMUNDOVICH (1877–1926), Soviet politician and revolutionary **5** 173–174

E

EADS, JAMES BUCHANAN (1820–1887), American engineer and inventor **5** 175–176

EAKINS, THOMAS (1844–1916), American painter **5** 176–177

EARHART, AMELIA MARY (1897–1937), American aviator **5** 177–179

EARL, RALPH (1751–1801), American painter **5** 179

EARLE, SYLVIA A. (Born Sylvia Alice Reade; b. 1935), American marine biologist and oceanographer **5** 180–181

EARP, WYATT BARRY STEPP (1848–1929), gun-fighting marshal of the American West **5** 181–182

EAST, EDWARD MURRAY (1879–1938), American plant geneticist **5** 182–183

EASTMAN, CHARLES A. (1858–1939), Native American author **5** 183–185

EASTMAN, GEORGE (1854–1932), American inventor and industrialist **5** 186

EASTMAN, MAX (Max Forrester Eastman; 1883–1969), American poet, radical editor, translator, and author **5** 187–188

EASTWOOD, CLINT (born 1930), American movie star and director **5** 188–190

EATON, DORMAN BRIDGMAN (1823–1899), American lawyer and author **5** 190–191

EBAN, ABBA (Abba Solomon Eban; born 1915), Israeli statesman, diplomat, and scholar **5** 191–192

EBBINGHAUS, HERMANN (1850–1909) German psychologist **5** 192–193

EBERT, FRIEDRICH (1871–1925), German president 1919–1925 **5** 193–194

EBOUÉ, ADOLPHE FELIX SYLVESTRE (1885–1944), African statesman, governor of French Equatorial Africa **5** 194

ECCLES, SIR JOHN CAREW (1903–1997), Australian neurophysiologist **5** 195–196

ECEVIT, BÜLENT (born 1925), Turkish statesman and prime minister **5** 196–197

ECHEVERRÍA, JOSÉ ESTÉBAN (1805–1851), Argentine author and political theorist **5** 197–198

ECHEVERRIA ALVAREZ, LUIS (born 1922), president of Mexico (1970–1976) **5** 198–200

ECK, JOHANN MAIER VON (1486–1543), German theologian **5** 200

ECKHART, (JOHANN) MEISTER (circa 1260–circa 1327), German Dominican theologian **5** 200–201

ECO, UMBERTO (born 1932), Italian scholar and novelist **18** 128–130

Economics (social science)
demographic economics
Sowell, Thomas **19** 350–352

EDDINGTON, SIR ARTHUR STANLEY (1882–1944), English astronomer **5** 201–202

EDDY, MARY BAKER (1821–1910), American founder of the Christian Science Church **5** 202

EDELMAN, MARIAN WRIGHT (born 1939), lobbyist, lawyer, civil rights activist, and founder of the Children's Defense Fund **5** 202–204

EDEN, ANTHONY (1897–1977), English statesman, prime minister 1955–1957 **5** 204–205

EDERLE, GERTRUDE (born 1906), American swimmer **19** 98–100

EDGEWORTH, MARIA (1767–1849), British author **5** 205–206

EDISON, THOMAS ALVA (1847–1931), American inventor **5** 206–208
associates
Latimer, Lewis **19** 191–193

Editors, American
magazines and journals (20th century)
Shawn, William **19** 333–335

Education (United States)
art and music
Marsalis, Wynton **19** 224–226
computer science
Wozniak, Steve **19** 430–432
medical
Blackwell, Emily **19** 27–29
of women
Blackwell, Emily **19** 27–29
photography
Model, Lisette **19** 254–256
teachers organizations
Andrus, Ethel **19** 5–7
writing
Stegner, Wallace **19** 356–358

EDWARD I (1239–1307), king of England 1272–1307 **5** 208–210

EDWARD II (Edward of Carnarvon; 1284–1327), king of England 1307–27 **5** 210

EDWARD III (1312–1377), king of England 1327–77 **5** 211–212

EDWARD IV (1442–1483), king of England 1461–70 **5** 212–213

EDWARD VI (1537–1553), king of England and Ireland 1547–53 **5** 213–214

EDWARD VII (1841–1910), king of Great Britian and Ireland 1901–10 **5** 214–215

EDWARD VIII (1894–1972), King of England (1936) and Duke of Windsor after abdicating his throne **5** 215–217

EDWARD THE BLACK PRINCE (1330–1376), English soldier-statesman **5** 217–218

EDWARD THE CONFESSOR (died 1066, last king of the house of Wessex, reigned 1042–1066) **5** 218–219

EDWARD THE ELDER (died 924), king of England 899–924 **5** 219–220

EDWARDS, JONATHAN (1703–1758), American Puritan theologian **5** 220–222

EDWARDS, MELVIN (born 1937), African-American sculptor **5** 222–223

EGGLESTON, EDWARD (1837–1902), American Methodist minister and historian **5** 223–224

EHRENBURG, ILYA GRIGORIEVICH (1891–1967), Russian author **5** 224–225

EHRLICH, PAUL (1854–1915), German bacteriologist **5** 225–226

EICHMANN, ADOLF (1906–1962), German Nazi war criminal **5** 226–227

EIFFEL, ALEXANDRE GUSTAVE (1832–1923), French engineer **5** 227–228

EIJKMAN, CHRISTIAN (1858–1930), Dutch physician and biologist **5** 228

EINSTEIN, ALBERT (1879–1955), German-born American physicist **5** 228–231

EISAI (1141–1215), Japanese Buddhist monk **5** 231–232

EISELEY, LOREN COREY (1907–1977), American interpreter of science for the layman **5** 232–233

EISENHOWER, DWIGHT DAVID (1890–1969), American general and statesman, president 1953–61 **5** 233–236

EISENHOWER, MAMIE DOUD (1896–1979), American First Lady **5** 236–237

EISENHOWER, MILTON (Milton Stover Esisenhower; 1899–1985), American adviser to U.S. presidents and college president **5** 237–238

EISENMAN, PETER D. (born 1932), American architect **5** 239–240

EISENSTAEDT, ALFRED (1898–1995), American photographer and photojournalist **19** 100–102

EISENSTEIN, SERGEI MIKHAILOVICH (1898–1948), Russian film director and cinema theoretician **5** 240–242

EISNER, MICHAEL (born 1942), American businessman **19** 102–104

EITOKU, KANO (1543–1590), Japanese painter of the Momoyama period **5** 242

EKWENSI, CYPRIAN (born 1921), Nigerian writer **5** 242–243

ELDERS, JOYCELYN (born 1933), first African American and second woman U.S. surgeon general **5** 243–246

ELEANOR OF AQUITAINE (circa 1122–1204), queen of France 1137–52, and of England 1154–1204 **5** 246–247

Electricity (physics)
applications
Latimer, Lewis **19** 191–193

ELGAR, SIR EDWARD (1857–1934), English composer **5** 247–248

ELGIN, 8TH EARL OF (James Bruce; 1811–63), English governor general of Canada **5** 248–249

ELIADE, MIRCEA (1907–1986), Rumanian-born historian of religions and novelist **5** 249–250

ELIAS, TASLIM OLAWALE (1914–1991), Nigerian academic and jurist and president of the International Court of Justice **5** 250–251

ELIJAH BEN SOLOMON (1720–1797), Jewish scholar **5** 251–252

ELION, GERTRUDE B. (born 1918), American biochemist and Nobel Prize winner **5** 252–254

ELIOT, CHARLES WILLIAM (1834–1926), American educator **5** 254

ELIOT, GEORGE (pen name of Mary Ann Evans; 1819–80), English novelist **5** 254–256

ELIOT, JOHN (1604–1690), English-born missionary to the Massachusetts Indians **5** 256–258

ELIOT, THOMAS STEARNS (1888–1965), American-English poet, critic, and playwright **5** 258–261

ELIZABETH (Elizabeth Petrovna; 1709–61), empress of Russia 1741–61 **5** 261–263

ELIZABETH I (1533–1603), queen of England and Ireland 1558–1603 **5** 263–266

ELIZABETH II (born 1926), queen of Great Britain and Ireland **5** 266–269

ELIZABETH BAGAAYA NYABONGO OF TORO (born 1940), Ugandan ambassador **5** 269–271

ELIZABETH BOWES-LYON (Elizabeth Angela Marguerite Bowes-Lyon; born 1900), queen of Great Britain and Ireland (1936–1952) and Queen Mother after 1952 **5** 261–263

ELIZABETH OF HUNGARY (1207–1231), saint and humanitarian **5** 271–272

Elizabethan literature
see English literature—Elizabethan

ELLINGTON, "DUKE" EDWARD KENNEDY (born 1899), American jazz composer **5** 273–274

ELLISON, RALPH WALDO (1914–1994), African American author and spokesperson for racial identity **5** 274–275

ELLSBERG, DANIEL (born 1931), U.S. government official and Vietnam peace activist **5** 275–277

ELLSWORTH, LINCOLN (1880–1951), American adventurer and polar explorer **5** 277

ELSASSER, WALTER MAURICE (1904–1991), American physicist **5** 277–278

EMERSON, RALPH WALDO (1803–1882), American poet, essayist, and philosopher **5** 278–280

EMINESCU, MIHAIL (1850–1889), Romanian poet **5** 280–281

EMMET, ROBERT (1778–1803), Irish nationalist and revolutionary **5** 281–282

EMPEDOCLES (circa 493–circa 444 B.C.), Greek philosopher, poet, and scientist **5** 282

ENCINA, JUAN DEL (1468–1529?), Spanish author and composer **5** 283

ENDARA, GUILLERMO (born 1936), installed as president of Panama by the U.S. Government in 1989 **5** 283–284

ENDECOTT, JOHN (1588–1655), English colonial governor of Massachusetts **5** 284–285

ENDERS, JOHN FRANKLIN (1897–1985), American virologist **5** 285–286

ENGELS, FRIEDRICH (1820–1895), German revolutionist and social theorist **5** 286–288

ENGLAND, JOHN (1786–1842), Irish Catholic bishop in America **5** 288

English art and architecture
architecture
Foster, Norman **19** 115–117
illustration
Caldecott, Randolph **19** 52–55

English literature
children's literature
Caldecott, Randolph **19** 52–55
Lofting, Hugh **19** 207–209
Milne, Alan Alexander **19** 253–254
drama criticism
Beerbohm, Max **19** 16–18
essays (19th–20th century)
Beerbohm, Max **19** 16–18
modern (novel)
Hughes, Richard **19** 158–160
Lowry, Malcolm **19** 209–211
Rhys, Jean **19** 310–312

ENNIN (794–864), Japanese Buddhist monk **5** 288–289

ENNIUS, QUINTUS (239–169 B.C.).Roman poet **5** 289

ENSOR, JAMES (1860–1949), Belgian painter and graphic artist **5** 289–290

Environmental activists (Brazil)
Mendes, Chico **19** 243–245

EPAMINONDAS (c. 425–362 B.C.), Theban general and statesman **5** 291–292

EPHRON, NORA (born 1941), American author, screenwriter and film director **18** 130–132

EPICTETUS (circa 50–circa 135), Greek philosopher **5** 292

EPICURUS (circa 342–270 B.C.), Greek philosopher, founder of Epicureanism **5** 292–294

EPSTEIN, ABRAHAM (1892–1945), Russian-born American economist **5** 294–295

EPSTEIN, SIR JACOB (1880–1959), American-born English sculptor **5** 295–296

Equal Rights Amendment (United States; proposed constitutional amendment)
Paul, Alice **19** 277–280

Equal Rights Party (United States)
Lockwood, Belva **19** 205–207

EQUIANO, OLAUDAH (1745–circa 1801), African author and former slave **5** 296–297

ERASISTRATUS (c. 304 B.C.–c. 250 B.C.), Greek physician and anantomist **5** 297–298

ERASMUS, DESIDERIUS (1466–1536), Dutch author, scholar, and humanist **5** 298–300

ERASMUS, GEORGES HENRY (born 1948), Canadian Indian leader **5** 300–301

ERATOSTHENES OF CYRENE (circa 284–circa 205 B.C.), Greek mathematician, geographer, and astronomer **5** 301–302

ERCILLA Y ZÚÑIGA, ALONSO DE (1533–1594), Spanish poet, soldier, and diplomat **5** 302

ERHARD, LUDWIG (1897–1977), German statesman, West German chancellor 1963–66 **5** 302–304

ERIC THE RED (Eric Thorvaldsson; flourished late 10th century), Norwegian explorer **5** 304

ERICKSON, ARTHUR CHARLES (born 1924), Canadian architect and landscape architect **5** 304–306

ERICSON, LEIF (971–circa 1015), Norse mariner and adventurer **5** 306–307

ERICSSON, JOHN (1803–1889), Swedish-born American engineer and inventor **5** 307–308

ERIGENA, JOHN SCOTUS (circa 810–circa 877), Irish scholastic philosopher **5** 308–309

ERIKSON, ERIK HOMBURGER (1902–1994), German-born American psychoanalyst and educator **5** 309–310

ERLANGER, JOSEPH (1874–1965), American physiologist **5** 310–311

ERNST, MAX (born 1891), German painter **5** 311–312

ERSHAD, HUSSAIN MOHAMMAD (born 1930), Bengali military leader and president of Bangladesh (1982–1990) **5** 312–314

ERTÉ (Romain de Tirtoff; 1892–1990), Russian fashion illustrator and stage set designer **5** 314–316

ERVIN, SAM J., JR. (1896–1985), lawyer, judge, U.S. senator, and chairman of the Senate Watergate Committee **5** 316–317

ERVING, JULIUS WINFIELD (a.k.a. Dr. J.; b. 1950), African American basketball player **5** 317–319

ERZBERGER, MATTHIAS (1875–1921), German statesman **5** 319–320

ESCALANTE, JAIME (born 1930), Hispanic American educator **5** 320–321

ESCHER, MAURITS CORNELIS (M.C. Escher; 1898–1972), Dutch graphic artist **18** 132–134

ESENIN, SERGEI ALEKSANDROVICH (1895–1925), Russian poet **5** 321

ESSEX, 2D EARL OF (Robert Devereux; 1567–1601), English courtier **5** 321–322

ESTES, RICHARD (born 1932), American realist painter **5** 322–323

ESTEVAN (a.k.a. Estabanico, Estevanico the Black; c. 1500–1539), Moroccan explorer **5** 324–325

ESTRADA CABRERA, MANUEL (1857–1924), Guatemalan president 1898–1920 **5** 325–326

ESTRADA PALMA, TOMÁS (1835–1908), Cuban president 1902–1906 **5** 326–327

ETHELRED THE UNREADY (968?–1016), Anglo-Saxon king of England 978–1016 **5** 327

EUCLID (flourished 300 B.C.), Greek mathematician **5** 327–329

EUDOXUS OF CNIDUS (circa 408–circa 355 B.C.), Greek astronomer, mathematician, and physician **5** 329–330

EUGENE OF SAVOY (1663–1736), French-born Austrian general and diplomat **5** 330–331

EULER, LEONARD (1707–1783), Swiss mathematician **5** 331–332

EURIPIDES (480–406 B.C.), Greek playwright **5** 332–334

EUTYCHES (circa 380–455), Byzantine monk **5** 335

EVANS, ALICE (1881–1975), American bacteriologist **19** 104–106

EVANS, SIR ARTHUR JOHN (1851–1941), English archeologist **5** 335–336

EVANS, EDITH (1888–1976), English actress who portrayed comic characters **5** 336–337

EVANS, GEORGE HENRY (1805–1856), American labor and agrarian reformer **5** 337–338

EVANS, OLIVER (1755–1819), American inventor **5** 338

EVANS, WALKER (1903–1975), American photographer of American life between the world wars **5** 339

EVANS-PRITCHARD, SIR EDWARD EVAN (1902–1973), English social anthropologist **5** 340

EVARTS, WILLIAM MAXWELL (1818–1901), American lawyer and statesman **5** 340–341

EVATT, HERBERT VERE (1894–1965), Australian statesman and jurist **5** 341–343

EVELYN, JOHN (1620–1706), English author **5** 343–344

EVERETT, EDWARD (1794–1865), American statesman and orator **5** 344

EVERGOOD, PHILIP (1901–1973), American painter **5** 345

EVERS, MEDGAR (1925–1963), African American civil rights leader **5** 345–348

EVERS-WILLIAMS, MYRLIE (born Myrlie Louise Beasley; b. 1933), civil rights leader, lecturer, and writer **5** 348–350

EWING, WILLIAM MAURICE (1906–1974), American oceanographer **5** 350–351

EWONWU, BENEDICT CHUKA (born 1921), Nigerian sculptor and painter **5** 351–352

EYCK, HUBERT VAN (died 1426), Flemish painter **5** 352–354

EYCK, JAN VAN (circa 1390–1441), Flemish painter **5** 352–354

EYRE, EDWARD JOHN (1815–1901), English explorer of Australia **5** 354

EZANA (flourished 4th century), Ethiopian king **5** 354–355

EZEKIEL (flourished 6th century B.C.), Hebrew priest and prophet **5** 355–356

EZRA (flourished 5th century B.C.), Hebrew priest, scribe, and reformer **5** 356–357

F

FABIUS, LAURENT (born 1946), prime minister of France in the 1980s **5** 358–359

FACKENHEIM, EMIL LUDWIG (born 1916), liberal post-World War II Jewish theologian **5** 359–361

Factory system (manufacturing) *see* Industrial Revolution—factory system

FADIL AL-JAMALI, MUHAMMAD (born 1903), Iraqi educator, writer, diplomat, and politician **5** 361–362

FADLALLAH, SAYYID MUHAMMAD HUSAYN (born 1935), Shi'i Muslim cleric and Lebanese political leader **5** 362–364

FAHD IBN ABDUL AZIZ AL-SAUD (born 1920), son of the founder of modern Saudi Arabia and king **5** 364–366

FAHRENHEIT, GABRIEL DANIEL (1686–1736), German physicist **5** 366

FAIDHERBE, LOUIS LÉON CÉSAR (1818–1889), French colonial governor **5** 366–367

FAIRBANKS, DOUGLAS (Douglas Elton Ulman; 1883–1939), American actor and producer **19** 107–108
Pickford, Mary **19** 288–290

FAIRCLOUGH, ELLEN LOUKS (born 1905), Canadian Cabinet minister **5** 367–368

FAIRUZ (née Nuhad Haddad; born 1933), Arabic singer **5** 368–369

FAISAL I (1883–1933), king of Iraq 1921–33 **5** 370–371

FAISAL IBN ABD AL AZIZ IBN SAUD (1904–1975), Saudi Arabian king and prominent Arab leader **5** 371–372

FALCONET, ÉTIENNE MAURICE (1716–1791), French sculptor **5** 372

FALLA, MANUEL DE (1876–1946), Spanish composer **5** 372–373

FALLETTA, JOANN (born 1954), American conductor **5** 373–375

FALWELL, JERRY (born 1933), fundamentalist religious leader who also promoted right-wing political causes **5** 375–376

FAN CHUNG-YEN (989–1052), Chinese statesman **5** 376–377

FANEUIL, PETER (1700–1743), American colonial merchant and philanthropist **5** 377

FANFANI, AMINTORE (born 1908), Italian statesman and prime minister **5** 378–379

FANON, FRANTZ (1925–1961), Algerian political theorist and psychiatrist **5** 379–380

FARADAY, MICHAEL (1791–1867), English physicist and chemist **5** 380

FARGO, WILLIAM GEORGE (1818–1881), American businessman **5** 380–381

FARLEY, JAMES A. (1888–1976), Democratic Party organizer and political strategist **5** 381–383

FARMER, FANNIE MERRITT (1857–1915), American authority on cookery **5** 383

FARMER, JAMES (born 1920), civil rights activist who helped organize the 1960s "freedom rides" **5** 383–385

FARMER, MOSES GERRISH (1820–1893), American inventor and manufacturer **5** 385

FARNSWORTH, PHILO T. (1906–1971), American inventor of the television **5** 386–387

FAROUK I (1920–1965), king of Egypt 1937–1952 **5** 387–388

FARRAGUT, DAVID GLASGOW (1801–1870), American naval officer **5** 388–389

FARRAKHAN, LOUIS (Louis Eugene Walcott, born 1933), a leader of one branch of the Nation of Islam popularly known as Black Muslims and militant spokesman for Black Nationalism **5** 389–390

FARRELL, JAMES THOMAS (1904–1979), American novelist and social and literary critic **5** 390–391

FARRELL, SUZANNE (née Roberta Sue Ficker; born 1945), American classical ballerina **5** 391–393

Fast food industry
Sanders, Colonel **19** 323–325

"Father of. . ."
see Nicknames

FAULKNER, BRIAN (1921–1977), prime minister of Northern Ireland (1971–1972) **5** 393–395

FAULKNER, WILLIAM (1897–1962), American novelist **5** 395–397

FAURÉ, GABRIEL URBAIN (1845–1924), French composer **5** 397–398

FAWCETT, MILLICENT GARRETT (1847–1929), British feminist **5** 398–400

FAYE, SAFI (born 1943), Senegalese filmmaker and ethnologist **5** 400–401

FECHNER, GUSTAV THEODOR (1801–1887), German experimental psychologist **5** 401–402

FEE, JOHN GREGG (1816–1901), American abolitionist and clergyman **5** 402–403

FEIFFER, JULES RALPH (born 1929), American satirical cartoonist and playwright and novelist **5** 403–404

FEIGENBAUM, MITCHELL JAY (born 1944), American physicist **5** 404–405

FEIGL, HERBERT (born 1902), American philosopher **18** 135–137

FEIJÓ, DIOGO ANTÔNIO (1784–1843), Brazilian priest and statesman **5** 405–406

FEININGER, LYONEL (1871–1956), American painter **5** 406–407

FEINSTEIN, DIANNE (Goldman; born 1933), politician, public official, and San Francisco's first female mayor **5** 407–408

FELICIANO, JOSÉ (born 1945), Hispanic American singer and guitarist **19** 109–110

FELLINI, FEDERICO (1920–1993), Italian film director **5** 408–409

FELTRE, VITTORINO DA (1378–1446), Italian humanist and teacher **5** 409–410

Feminist movement
see Women's rights

FÉNELON, FRANÇOIS DE SALIGNAC DE LA MOTHE (1651–1715), French archbishop and theologian **5** 410–411

FENG KUEI-FEN (1809–1874), Chinese scholar and official **5** 411–412

FENG YÜ-HSIANG (1882–1948), Chinese warlord **5** 412–413

FERBER, EDNA (1887–1968), American author **5** 413

FERDINAND (1865–1927), king of Romania 1914–1927 **5** 413–414

FERDINAND I (1503–1564), Holy Roman emperor 1555–1564, king of Hungary and Bohemia 1526–64 and of Germany 1531–1564 **5** 414–415

FERDINAND II (1578–1637), Holy Roman emperor 1619–1637, king of Bohemia 1617–1637 and of Hungary 1618–1637 **5** 415

FERDINAND II (1810–1859), king of the Two Sicilies 1830–1859 **5** 415–416

FERDINAND III (1608–1657), Holy Roman emperor 1637–1657, king of Hungary 1626–1657 and of Bohemia 1627–1657 **5** 416–417

FERDINAND V (1452–1516), king of Castile 1474–1504, of Sicily 1468–1516, and of Aragon 1479–1516 **5** 417–418

FERDINAND VII (1784–1833), king of Spain 1808 and 1814–1833 **5** 418–420

FERGUSON, ADAM (1723–1816), Scottish philosopher, moralist, and historian **5** 420–421

FERGUSON, HOWARD (born 1908), Irish musician and composer **18** 137–138

FERMAT, PIERRE DE (1601–1665), French mathematician **5** 421–422

FERMI, ENRICO (1901–1954), Italian-American physicist **5** 422–424

FERNÁNDEZ DE LIZARDI, JOSÉ JOAQUIN (1776–1827), Mexican journalist and novelist **5** 424–425

FERNEL, JEAN FRANÇOIS (circa 1497–1558), French physician **5** 425–426

FERRARO, GERALDINE (born 1935), first woman candidate for the vice presidency of a major U.S. political party **5** 426–428

FERRER, GABRIEL MIRÓ (1879–1930), Spanish author **5** 428

FERRER, JOSÉ FIGUÉRES (born 1906), Costa Rican politician **5** 428–429

FERRERO, GUGLIELMO (1871–1942), Italian journalist and historian **5** 429–430

FERRY, JULES FRANÇOIS CAMILLE (1832–1893), French statesman **5** 430

FEUCHTWANGER, LION (1884–1958), post-World War I German literary figure **5** 430–432

FEUERBACH, LUDWIG ANDREAS (1804–1872), German philosopher **5** 432

FEYNMAN, RICHARD PHILLIPS (1918–1988), American physicist **5** 432–434

FIBONACCI, LEONARDO (circa 1180–circa 1250), Italian mathematician **5** 434–435

FICHTE, JOHANN GOTTLIEB (1762–1814), German philosopher **5** 435–436

FICINO, MARSILIO (1433–1499), Italian philosopher and humanist **5** 436–437

FIEDLER, ARTHUR (1894–1979), American conductor of the Boston Pops **5** 437–438

FIELD, CYRUS WEST (1819–1892), American merchant **5** 438–439

FIELD, DAVID DUDLEY (1805–1894), American jurist **5** 439–440

FIELD, MARSHALL (1834–1906), American merchant **5** 440–441

FIELD, STEPHEN JOHNSON (1816–1899), American jurist **5** 441–442

FIELDING, HENRY (1707–1754), English novelist **5** 442–444

FIELDS, W. C. (stage name of William Claude Dukenfield; 1879–1946), American comedian **5** 444

FIGUEIREDO, JOÃO BATISTA DE OLIVEIRA (born 1918), Brazilian army general and president (1979–1985) **5** 445–446

FILLMORE, MILLARD (1800–1874), American statesman, president 1850–1853 **5** 447–448

FILMER, SIR ROBERT (died 1653), English political theorist **5** 448

FINKELSTEIN, RABBI LOUIS (born 1895), American Jewish scholar and head of Conservative Judaism **5** 448–450

FINLAY, CARLOS JUAN (1833–1915), Cuban biologist and physician **5** 450

FINNEY, CHARLES GRANDISON (1792–1875), American theologian and educator **5** 450–451

FIRDAUSI (934–1020), Persian poet **5** 451–452

FIRESTONE, HARVEY SAMUEL (1868–1938), American industrialist **5** 452–453

FIRST, RUTH (1925–1982), South African socialist, anti-apartheid activist, and scholar **5** 453–454

FISCHER, BOBBY (born 1943), American chess player **5** 454–456

FISCHER, EMIL (1852–1919), German organic chemist **5** 456–457

FISCHER, HANS (1881–1945), German organic chemist **5** 457–459

FISCHER VON ERLACH, JOHANN BERNHARD (1656–1723), Austrian architect **5** 459–461

FISH, HAMILTON (1808–1893), American statesman **5** 461–462

FISHER, ANDREW (1862–1928), Australian statesman and labor leader **5** 462

FISHER, IRVING (1867–1947), American economist **5** 462–463

FISHER, SIR RONALD AYLMER (1890–1962), English statistician **5** 463–464

FISK, JAMES (1834–1872), American financial speculator **5** 464–465

FISKE, JOHN (1842–1901), American philosopher and historian **5** 465–466

FISKE, MINNIE MADDERN (Mary Augusta Davey; 1865–1932), American ''realistic'' actress who portrayed Ibsen heroines **5** 466–467

FITCH, JOHN (1743–1798), American mechanic and inventor **5** 467–468

FITZGERALD, ELLA (1918–1996), American jazz singer **5** 468–469

FITZGERALD, FRANCES (born 1940), American author **5** 469–470

FITZGERALD, FRANCIS SCOTT KEY (1896–1940), American author **5** 470–472

FITZGERALD, GARRET (born 1926), Irish prime minister (1981–1987) **5** 472–474

FITZHUGH, GEORGE (1806–1881), American polemicist and sociologist **5** 474

FITZPATRICK, THOMAS (1799–1854), American trapper, guide, and Indian agent **5** 474–475

FIZEAU, HIPPOLYTE ARMAND LOUIS (1819–1896), French physicist **5** 475

FLAHERTY, ROBERT (1884–1951), American documentary filmmaker **5** 476–477

FLAMININUS, TITUS QUINCTIUS (circa 228–174 B.C.), Roman general and diplomat **5** 477

FLAMSTEED, JOHN (1646–1719), English astronomer **5** 477–478

FLANAGAN, HALLIE (1890–1969), American director, playwright, and educator **5** 478–479

FLANNAGAN, JOHN BERNARD (1895–1942), American sculptor **5** 480

FLAUBERT, GUSTAVE (1821–1880), French novelist **5** 480–482

FLEISCHMANN, GISI (1894–1944), Czechoslovakian leader who rescued many Jews from the Nazi Holocaust **5** 482–483

FLEMING, SIR ALEXANDER (1881–1955), Scottish bacteriologist **5** 485–486

FLEMING, SIR SANDFORD (1827–1915), Scottish-born Canadian railway engineer **5** 485–486

FLETCHER, ALICE CUNNINGHAM (1838–1923), American anthropologist **5** 486–487

FLETCHER, JOHN (1579–1625), English playwright **5** 487

FLETCHER, JOSEPH FRANCIS (1905–1991), American philosopher who was the father of modern biomedical ethics **5** 488–489

FLEXNER, ABRAHAM (1866–1959), American educational reformer **5** 489–490

FLINDERS, MATTHEW (1774–1814), English naval captain and hydrographer **5** 490

FLORES, CARLOS ROBERTO (Carlos Roberto Flores Facussé;born 1950), Honduran politician **18** 138–140

FLORES, JUAN JOSÉ (1801–1864), South American general, president of Ecuador **5** 491

FLOREY, HOWARD WALTER (Baron Florey of Adelaide; 1898–1968), Australian pathologist **5** 491–492

FLORY, PAUL (1910–1985), American chemist and educator **5** 492–494

FLOYD, CARLISLE (born 1926), American composer of operas **5** 494–496

FLYNN, ELIZABETH GURLEY (1890–1964), American labor organizer **5** 496–497

FLYNN, JOHN (1880–1951), founder and superintendent of the Australian Inland Mission **5** 497–498

FO, DARIO (born 1926), Italian playwright and actor **18** 140–143

FOCH, FERDINAND (1851–1929), French marshal **5** 498–499

FOLEY, TOM (born 1929), Democratic representative from the state of Washington and Speaker of the U.S. House of Representatives (1989–1995) **5** 499–501

Folklore (literature)
Courlander, Harold **19** 78–80

FONDA, JANE (born 1937), actress whose career included films, television, exercise videocassettes, and writing **5** 501–502

FONG, HIRAM LEONG (born 1907), American politician and businessman **18** 143–144

FONSECA, RUBEM (born 1925), Brazilian author **5** 502–504

FONTANE, THEODOR (1819–1898), German author **5** 504

FONTEYN, DAME MARGOT (Margaret ''Peggy'' Hookham; 1919–1991), classical ballerina who devoted her career to the Royal Ballet in England **5** 504–505

Food industry
Birdseye, Clarence **19** 25–27
Heinz, Henry John **19** 136–138
Hershey, Milton **19** 142–144
Ilitch, Mike **19** 163–165

FOOT, MICHAEL (born 1913), left-wing journalist and British Labour Party member of Parliament **5** 505–507

Football (sport)
Gipp, George **19** 124–126
Grange, Red **19** 128–130
Rozelle, Pete **19** 319–322

FOOTE, HENRY STUART (1804–1880), American politician **18** 144–146

FOOTE, SHELBY (born 1916), American author **18** 146–148

Footwear industry
Knight, Phil **19** 183–186
Matzeliger, Jan **19** 232–234
Nordstrom, John **19** 270–272

FORBES, JOHN (1710–1759), British general **5** 507–508

FORBES, MALCOLM (1919–1990), American businessman and publisher **5** 508–509

FORBES, ROBERT BENNET (1804–1889), American merchant and shipowner **5** 509–510

FORD, BILL (William Clay Ford, Jr.; born 1957), American businessman **19** 110–113

FORD, EDSEL BRYANT (1893–1943), American auto designer and industrialist **18** 148–150

FORD, EILEEN (Eileen Otte; born 1922), American businesswoman and author **19** 113–115

FORD, FORD MADOX (1873–1939), English author and editor **6** 1–2

FORD, GERALD (Leslie Lynch King, Junior; born 1913), U.S. Republican vice president (1973) and president (1974–1976) **6** 2–5

FORD, HENRY (1863–1947), American industrialist **6** 5–6

FORD, HENRY, II (born 1917), American industrialist **6** 6–7

FORD, JOHN (1586–1639?), English playwright **6** 7–8

FORD, JOHN SEAN O'FEENEY (circa 1890–1973), American film director **6** 8–9

FORD, PAUL LEICESTER (1865–1902), American bibliographer and novelist **6** 9–10

Ford Motor Co. (automobile firm)
Ford, Bill **19** 110–113

FORMAN, JAMES (born 1928), writer, journalist, political philosopher, and leader of the Student Nonviolent Coordinating Committee **6** 10–11

FORREST, EDWIN (1806–1872), American actor **6** 11–12

FORREST, JOHN (1st Baron Forrest of Bunbury; 1847–1918), Australian explorer and politician **6** 12–13

FORREST, NATHAN BEDFORD (1821–1877), American Confederate general **6** 13–14

FORRESTAL, JAMES VINCENT (1892–1949), American statesman **6** 14

FORSTER, EDWARD MORGAN (1879–1970), English novelist and essayist **6** 14–16

FORTAS, ABE (1910–1982), noted civil libertarian who served four years on the Supreme Court (1965–1969) **6** 16–17

FORTEN, JAMES (1766–1842), African American abolitionist and inventor **6** 17–18

FORTUNE, TIMOTHY THOMAS (1856–1928), African American journalist **6** 18–21

Forty-niners
see California—gold rush (1849)

FOSCOLO, UGO (1778–1827), Italian author, poet, and patriot **6** 21

FOSDICK, HARRY EMERSON (1878–1969), American Presbyterian minister **6** 21–22

FOSSE, BOB (1927–1987), American director, choreographer, and dancer **6** 22–23

FOSSEY, DIAN (1932–1985), world's leading authority on the mountain gorilla **6** 23–24

FOSTER, ABIGAIL KELLEY (1810–1887), American reformer **6** 25

FOSTER, NORMAN (born 1935), British architect **19** 115–117

FOSTER, STEPHEN COLLINS (1826–1864), American composer **6** 25–27

FOSTER, WILLIAM ZEBULON (1881–1961), American Communist party leader **6** 27–28

FOUCAULT, JEAN BERNARD LÉON (1819–1868), French physicist **6** 28–29

FOUCAULT, MICHEL (1926–1984), French philosopher, critic, and historian **6** 29–30

FOUCHÉ, JOSEPH (1759–1820), French statesman **6** 30–31

FOUQUET, JEAN (ca. 1420–ca. 1480), French painter **6** 31

FOURIER, FRANÇOIS CHARLES MARIE (1772–1837), French socialist writer **6** 31–32

FOURIER, BARON JEAN BAPTISTE JOSEPH (1768–1830), French mathematical physicist **6** 32–33

FOWLES, JOHN (born 1926), English novelist **6** 33–35

FOX, CHARLES JAMES (1749–1806), English parliamentarian **6** 35–37

FOX, GEORGE (1624–1691), English spiritual reformer **6** 37–38

FRAGONARD, JEAN HONORÉ (1732–1806), French painter **6** 38–39

FRANCE, ANATOLE (1844–1924), French novelist **6** 39–40

France (French Republic; nation, Western Europe)
pre-Roman period
Vercingetorix **19** 397–399

Franchise
see Suffrage

Francia
see France

FRANCIS I (1494–1547), king of France 1515–1547 **6** 40–43 art patronage

FRANCIS II (1768–1835), Holy Roman emperor 1792–1806 and emperor of Austria 1804–1835 **6** 43–44

FRANCIS FERDINAND (1863–1914), archduke of Austria **6** 44

FRANCIS JOSEPH (1830–1916), emperor of Austria 1868–1916 and king of Hungary 1867–1916 **6** 45–46

FRANCIS OF ASSISI, SAINT (1182–1226), Italian mystic and religious founder **6** 46–47

FRANCIS OF SALES, SAINT (1567–1622), French bishop **6** 47

FRANCIS XAVIER, SAINT (1506–1552), Spanish Jesuit missionary **6** 48

FRANCK, CÉSAR (1822–1890), French composer **6** 48–49

FRANCK, JAMES (1882–1964), German physicist **6** 49–52

FRANCO BAHAMONDE, FRANCISCO (1892–1975), Spanish general and dictator **6** 52–54

FRANCO OF COLOGNE (Franco of Paris; flourished circa 1250–1260), French music theorist **6** 52

FRANK, ANNE (1929–1945), 16-year-old holocaust victim who kept a famous diary **6** 54–56

FRANKENTHALER, HELEN (born 1928), American painter **6** 56–57

FRANKFURTER, FELIX (1882–1965), American jurist **6** 57

FRANKLIN, ARETHA (born 1942), African American singer and songwriter **6** 58–60

FRANKLIN, BENJAMIN (1706–1790), American statesman, diplomat, and inventor **6** 60–64

FRANKLIN, SIR JOHN (1786–1847), English explorer **6** 68–69

FRANKLIN, JOHN HOPE (born 1915), pioneer African American historian **6** 65–67

FRANKLIN, MILES (1879–1954), Australian novelist **6** 68–69

FRANKLIN, ROSALIND ELSIE (1920–1958), British physical chemist and molecular biologist **6** 67–68

FRANKLIN, WILLIAM (circa 1731–1813), American colonial administrator **6** 69–70

FRASER (PINTER), LADY ANTONIA (born 1932), popular British biographer, historian, and mystery novelist **6** 70–71

FRASER, MALCOLM (born 1930), prime minister of Australia (1975–1983) **6** 71–73

FRASER, PETER (1884–1950), New Zealand prime minister 1940–49 **6** 73–74

FRASER, SIMON (1776–1862), Canadian explorer and fur trader **6** 74–75

FRAUNHOFER, JOSEPH VON (1787–1826), German physicist **6** 75–76

FRAZER, SIR JAMES GEORGE (1854–1941), Scottish classicist and anthropologist **6** 76

FRAZIER, EDWARD FRANKLIN (1894–1962), African American sociologist **6** 77

FRÉCHETTE, LOUIS-HONORÉ (1839–1908), French-Canadian poet **6** 77–78

FREDERICK I (1123–1190), Holy Roman emperor 1152–1190 **6** 78–79

FREDERICK II (1194–1250), Holy Roman emperor 1215–1250 **6** 79

FREDERICK II (1712–1786), king of Prussia 1740–1786 **6** 81–84

FREDERICK III (1415–1493), Holy Roman emperor and German king 1440–1493 **6** 84–85

FREDERICK WILLIAM (1620–1688), elector of Brandenburg 1640–1688 **6** 85–86

FREDERICK WILLIAM I (1688–1740), king of Prussia 1713–1740 **6** 86–87

FREDERICK WILLIAM III (1770–1840), king of Prussia 1797–1840 **6** 87

FREDERICK WILLIAM IV (1795–1861), king of Prussia 1840–1861 **6** 87–88

Free French (World War II)
see France—1940–46

FREED, JAMES INGO (born 1930), American architect **6** 88–90

FREEH, LOUIS J. (born 1950), director of the Federal Bureau of Investigation (FBI) **6** 90–91

FREEMAN, DOUGLAS SOUTHALL (1886–1953), American journalist **6** 91–92

FREEMAN, ROLAND L. (born 1936), American photographer of rural and urban African Americans **6** 92–93

FREGE, GOTTLOB (1848–1925), German mathematician and philosopher **6** 93–94

FREI MONTALVA, EDUARDO (born 1911), Chilean statesman **6** 94–95

FREIRE, PAULO (born 1921), Brazilian philosopher and educator **6** 95–96

FRELINGHUYSEN, THEODORUS JACOBUS (1691–circa 1748), Dutch Reformed clergyman and revivalist **6** 96–97

FRÉMONT, JOHN CHARLES (1813–1890), American explorer and politician **6** 97–98

FRENCH, DANIEL CHESTER (1850–1931), American sculptor **6** 98–99

French art
illustration
Brunhoff, Jean de **19** 41–42
photography
Cartier-Bresson, Henri **19** 59–61
portraiture
Vigee Lebrun, Elisabeth **19** 402–403
sculpture
Bonheur, Rosa **19** 29–31

French literature
children's literature
Brunhoff, Jean de **19** 41–42
memoirs
Vigee Lebrun, Elisabeth **19** 402–403

FRENEAU, PHILIP MORIN (1752–1832), American poet and journalist **6** 99–100

FRERE, SIR HENRY BARTLE EDWARD (1815–1884), English colonial administrator **6** 100–101

FRESCOBALDI, GIROLAMO (1583–1643), Italian composer and organist **6** 101–102

FRESNEL, AUGUSTIN JEAN (1788–1827), French physicist **6** 102–103

FREUD, ANNA (1895–1982), British psychoanalyst **18** 150–153

FREUD, SIGMUND (1856–1939), Viennese psychiatrist, founder of psychoanalysis **6** 103–106

FREYRE, GILBERTO (1900–1987), Brazilian sociologist and writer **6** 106–107

FREYTAG, GUSTAV (1816–1895), German novelist, dramatist, and critic **6** 107–108

FRICK, HENRY CLAY (1849–1919), American industrialist and financier **6** 108–109

FRIEDAN, BETTY (Betty Naomi Goldstein; born 1921), women's rights activist and author **6** 109–111

FRIEDMAN, MILTON (born 1912), American economist **6** 111–112

FRIEDRICH, CARL JOACHIM (1901–1984), German-born educator who became a leading American political theorist **6** 113–114

FRIEDRICH, CASPAR DAVID (1774–1840), German romantic painter **6** 114–115

FRIEL, BERNARD PATRICK (born 1929), author, teacher, and playwright from Northern Ireland **6** 115–116

FRIES, JAKOB FRIEDRICH (1773–1843), German philosopher **6** 116–117

FRISCH, KARL VON (1886–1982), Austrian zoologist **6** 117–118

FRISCH, MAX (born 1911), Swiss novelist and dramatist **6** 118–119

FRISCH, OTTO ROBERT (1904–1979), Austrian-British nuclear physicist **6** 119–120

FROBERGER, JOHANN JAKOB (1616–1667), German composer and organist **6** 120–121

FROBISHER, SIR MARTIN (circa 1538–1594), English explorer **6** 121–122

FROEBEL, FRIEDRICH WILHELM AUGUST (1782–1852), German educator and psychologist **6** 122–123

FROHMAN, CHARLES (1860–1915), American theatrical producer **6** 123–124

FROISSART, JEAN (circa 1337–after 1404), French priest, poet, and chronicler. **6** 124–125

FROMM, ERICH (1900–1980), German writer in the fields of psychoanalysis,

psychology, and social philosophy **6** 125–127

FRONDIZI, ARTURO (1908–1995), leader of the Argentine Radical Party and Argentine president (1958–1962) **6** 127–128

FRONTENAC ET PALLUAU, COMTE DE (Louis de Buade; 1622–1698), French colonial governor **6** 128–130

FRONTINUS, SEXTUS JULIUS (circa 35–circa 104), Roman magistrate, soldier, and writer **6** 130

FROST, ROBERT LEE (1874–1963), American poet **6** 130–133

FROUDE, JAMES ANTHONY (1818–1894), English historian **6** 133–134

FRUNZE, MIKHAIL VASILIEVICH (1885–1925), Soviet military leader **6** 134

FRY, ELIZABETH (1780–1845), British refromer **6** 134–136

FRY, WILLIAM HENRY (1813–1864), American composer **6** 136–137

FRYE, NORTHROP (Herman Northrop Frye; born 1912), Canadian literary scholar **6** 137–139

FUAD I (1868–1936), king of Egypt 1922–1936 **6** 139

FUCHS, SIR VIVIAN (born 1908), English explorer and geologist **6** 140

FUENTES, CARLOS (born 1928), Mexican author and political activist **6** 141–142

FUGARD, ATHOL (born 1932), South African playwright **6** 142–143

Fugitive slaves
see African American history (United States)

FUJIMORI, ALBERTO KEINYA (born 1938), president of Peru **6** 143–145

FUJIWARA KAMATARI (614–669), Japanese imperial official **6** 145

FUJIWARA MICHINAGA (966–1027), Japanese statesman **6** 145–146

FUKUYAMA, FRANCIS (born 1952), American philosopher and foreign policy expert **6** 146–147

FULBRIGHT, JAMES WILLIAM (1905–1995), American statesman **6** 147–149

FULLER, ALFRED (1885–1973), American businessman and inventor **19** 117–118

FULLER, MILLARD (born 1935), American lawyer and social activist **18** 153–155

FULLER, RICHARD BUCKMINISTER (born 1895), American architect and engineer **6** 149–150

FULLER, SARAH MARGARET (1810–1850), American feminist **6** 150–151

Fuller Brush Company (United States) Fuller, Alfred **19** 117–118

FULTON, ROBERT (1765–1815), American inventor, engineer, and artist **6** 151–152

FURPHY, JOSEPH (1843–1912), Australian novelist **6** 152–153

FUSELI, HENRY (1741–1825), Swiss painter **6** 153–155

FUSTEL DE COULANGES, NUMA DENIS (1830–1889), French historian **6** 155

FUX, JOHANN JOSEPH (1660–1741), Austrian composer, conductor, and theoretician **6** 155–156

G

GABLE, WILLIAM CLARK (1901–1960), American film actor **6** 157–158

GABO, NAUM (1890–1977), Russian sculptor and designer **6** 158–159

GABOR, DENNIS (1900–1979), Hungarian-British physicist who invented holographic photography **6** 159–160

GABRIEL, ANGE JACQUES (1698–1782), French architect **6** 160–161

GABRIELI, GIOVANNI (circa 1557–1612), Italian composer **6** 161–162

GADAMER, HANS-GEORG (born 1900), German philosopher, classicist, and interpretation theorist **6** 162–163

GADDAFI, MUAMMAR AL- (born 1942), head of the revolution that set up the Libyan Republic in 1969 **6** 163–165

GADSDEN, JAMES (1788–1858), American soldier and diplomat **6** 165–166

GAGARIN, YURI ALEXEIVICH (1934–1968), Russian cosmonaut **6** 166–167

GAGE, MATILDA JOSLYN (1826–1898), American reformer and suffragist **6** 167–169

GAGE, THOMAS (1719/20–1787), English general **6** 169–170

GAGNÉ, ROBERT MILLS (born 1916), American educator **6** 170

GAINSBOROUGH, THOMAS (1727–1788), English painter **6** 170–172

GAISERIC (died 477), king of the Vandals 428–477 **6** 172

GAITÁN, JORGE ELIÉCER (1898–1948), Colombian politician **6** 172–173

GAITSKELL, HUGH (1906–1963), British chancellor of the exchequer (1950–1951) and leader of the Labour Party (1955–1963) **6** 173–174

GALBRAITH, JOHN KENNETH (born 1908), economist and scholar of the American Institutionalist school **6** 174–177

GALDÓS, BENITO PÉREZ (1843–1920), Spanish novelist and dramatist **6** 177–178

GALEN (130–200), Greek physician **6** 178–180

GALILEO GALILEI (1564–1642), Italian astronomer and physicist **6** 180–183

GALLATIN, ALBERT (1761–1849), Swiss-born American statesman, banker, and diplomat **6** 183–184

GALLAUDET, THOMAS HOPKINS (1787–1851), American educator **6** 185

GALLEGOS FREIRE, RÓMULO (1884–1969), Venezuelan novelist, president 1948 **6** 185–186

GALLOWAY, JOSEPH (circa 1731–1803), American politician **6** 186–187

GALLUP, GEORGE (1901–1984), pioneer in the field of public opinion polling and a proponent of educational reform **6** 187–189

GALSWORTHY, JOHN (1867–1933), English novelist and playwright **6** 189–190

GALT, SIR ALEXANDER TILLOCH (1817–1893), Canadian politician **6** 190–191

GALT, JOHN (1779–1839), Scottish novelist **18** 156–158

GALTIERI, LEOPOLDO FORTUNATO (born 1926), president of Argentina (1981–1982) **6** 191–193

GALTON, SIR FRANCIS (1822–1911), English scientist, biometrician, and explorer **6** 193–194

GALVANI, LUIGI (1737–1798), Italian physiologist **6** 194–195

GÁLVEZ, BERNARDO DE (1746–1786), Spanish colonial administrator **6** 195–196

GÁLVEZ, JOSÉ DE (1720–1787), Spanish statesman in Mexico **6** 196

GALWAY, JAMES (born 1939), Irish flutist **18** 158–160

GAMA, VASCO DA (circa 1460–1524), Portuguese navigator **6** 196–198

GAMBETTA, LÉON (1838–1882), French premier 1881–1882 **6** 198–199

GAMOW, GEORGE (1904–1968), Russian-American nuclear physicist, astrophysicist, biologist, and author of books popularizing science **6** 199–200

GANDHI, INDIRA PRIYADARSHINI (1917–1984), Indian political leader **6** 200–201

GANDHI, MOHANDAS KARAMCHAND (1869–1948), Indian political and religious leader **6** 201–204

GANDHI, RAJIV (1944–1991), Indian member of Parliament and prime minister **6** 204–205

GARBO, GRETA (1905–1990), Swedish-born American film star **6** 205–207

GARCIA, CARLOS P. (1896–1971), Philippine statesman, president 1957–61 **6** 207–208

GARCÍA MÁRQUEZ, GABRIEL (born 1928), Colombian author **6** 208–209

GARCÍA MORENO, GABRIEL (1821–1875), Ecuadorian politician, president 1861–1865 and 1869–1875 **6** 209–210

GARCILASO DE LA VEGA, INCA (1539–1616), Peruvian chronicler **6** 210–211

GARDINER, SAMUEL RAWSON (1829–1902), English historian **6** 211

GARDNER, JOHN W. (born 1912), American educator, public official, and political reformer **6** 211–213

GARFIELD, JAMES ABRAM (1831–1881), American general, president 1881 **6** 213–214

GARIBALDI, GIUSEPPE (1807–1882), Italian patriot **6** 215–217

GARLAND, HANNIBAL HAMLIN (1860–1940), American author **6** 217–218

GARLAND, JUDY (1922–1969), super star of films, musicals, and concert stage **6** 218–219

GARNEAU, FRANÇOIS-XAVIER (1809–1866), French-Canadian historian **6** 219–220

GARNIER, FRANCIS (Marie Joseph François Garnier; 1839–1873), French naval officer **6** 220–221

GARNIER, JEAN LOUIS CHARLES (1825–1898), French architect **6** 221–222

GARRETT, JOHN WORK (1820–1884), American railroad magnate **6** 225

GARRETT, THOMAS (1789–1871), American abolitionist **6** 225–226

GARRETT (ANDERSON), ELIZABETH (1836–1917), English physician and women's rights advocate **6** 222–225

GARRISON, WILLIAM LLOYD (1805–1879), American editor and abolitionist **6** 226–228

GARVEY, MARCUS MOSIAH (1887–1940), Jamaican leader and African nationalist **6** 228–229

GARY, ELBERT HENRY (1846–1927), American lawyer and industrialist **6** 229–230

GASCA, PEDRO DE LA (circa 1496–1567), Spanish priest and statesman **6** 230–231

GASKELL, ELIZABETH (1810–1865), English novelist **6** 231–232

GATES, WILLIAM HENRY, III (''Bill''; born 1955), computer software company co-founder and executive **6** 232–234

GATLING, RICHARD JORDAN (1818–1903), American inventor of multiple-firing guns **6** 234–235

GAUDÍ I CORNET, ANTONI (1852–1926), Catalan architect and designer **6** 235–236

GAUGUIN, PAUL (1848–1903), French painter and sculptor **6** 236–238

Gaul (ancient European nation)
opponents to Roman invasion of
Vercingetorix **19** 397–399

GAULLI, GIOVANNI BATTISTA (1639–1709), Italian painter **6** 238–239

GAULTIER, JEAN PAUL (born 1952), French avant-garde designer **6** 239–240

GAUSS, KARL FRIEDRICH (1777–1855), German mathematician and astronomer **6** 240–242

GAVIRIA TRUJILLO, CESAR AUGUSTO (born 1947), president of Colombia **6** 242–243

GAY, JOHN (1685–1732), English playwright and poet **6** 243–244

GAYLE, HELENE DORIS (born 1955), African American epidemiologist and pediatrician **6** 244–245

GAY-LUSSAC, JOSEPH LOUIS (1778–1850), French chemist and physicist **6** 245–246

GEDDES, SIR PATRICK (1854–1932), Scottish sociologist and biologist **6** 246–247

GEERTGEN TOT SINT JANS (Geertgen van Haarlem; circa 1460/65–1490/95), Netherlandish painter **6** 248

GEERTZ, CLIFFORD (born 1926), American cultural anthropologist **6** 248–249

GEHRIG, LOU (Henry Louis Gehrig; 1903–1941), American baseball player **19** 119–121

GEHRY, FRANK O. (née Goldberg; born 1929), American architect **6** 250–251

GEIGER, HANS (born Johannes Wilhelm Geiger; 1882–1945), German physicist **6** 251–253

GEISEL, ERNESTO (1908–1996), Brazilian army general, president of Brazil's national oil company (Petrobras), and president of the republic (1974–1979) **6** 253–255

GEISEL, THEODOR (a.k.a. Dr. Seuss; 1904–1991), American author of children's books **6** 255–256

GELLER, MARGARET JOAN (born 1947), American astronomer **6** 256–257

GELL-MANN, MURRAY (born 1929), American physicist **6** 257–258

GEMAYEL, AMIN (born 1942), Lebanese nationalist and Christian political leader; president of the Republic of Lebanon (1982–1988) **6** 258–259

GEMAYEL, PIERRE (1905–1984), leader of the Lebanese Phalangist Party **6** 259–261

Gene (biology)
see Genetics

General Association of German Workers
see Social Democratic party (Germany)

General Electric Company
Welch, Jack **19** 413–415

General Motors Corporation
subsidiaries
Buick, David **19** 44–45

GENET, EDMOND CHARLES (1763–1834), French diplomat **6** 261–262

GENET, JEAN (1910–1986), French novelist and playwright **6** 262–263

Genetics (biology)
and disease
King, Mary-Claire **19** 182–183
DNA
King, Mary-Claire **19** 182–183

GENGHIS KHAN (1167–1227), Mongol chief, creator of the Mongol empire **6** 263–265

GENSCHER, HANS-DIETRICH (born 1927), leader of West Germany's liberal party (the FDP) and foreign minister **6** 265–266

GENTILE, GIOVANNI (1875–1944), Italian philosopher and politician **6** 267

GENTILE DA FABRIANO (Gentile di Niccolò di Giovanni di Massio; circa 1370–1427), Italian painter **6** 266–267

GEOFFREY OF MONMOUTH (circa 1100–1155), English pseudohistorian **6** 268

GEORGE I (1660–1727), king of Great Britain and Ireland 1714–1727 **6** 268–269

GEORGE II (1683–1760), king of Great Britain and Ireland and elector of Hanover 1727–1760 **6** 269–270

GEORGE III (1738–1820), king of Great Britain and Ireland 1760–1820 **6** 270–272

GEORGE IV (1762–1830), king of Great Britain and Ireland 1820–1830 **6** 272–273

GEORGE V (1865–1936), king of Great Britain and Northern Ireland and emperor of India 1910–1936 **6** 273–275

GEORGE VI (1895–1952), king of Great Britain and Northern Ireland 1936–1952 **6** 275

GEORGE, HENRY (1839–1897), American economist and social reformer **6** 276

GEORGE, JAMES ZACHARIAH (1826–1897), American politician and jurist **6** 276–277

GEORGE, STEFAN (1868–1933), German symbolist poet **6** 277–278

GEPHARDT, RICHARD ANDREW (born 1941), Democratic majority leader in the House of Representatives **6** 278–280

GÉRICAULT, JEAN LOIS ANDRÉ THÉODORE (1791–1824), French painter **6** 280–281

German architecture
Third Reich
Speer, Albert **19** 355–356

German Confederation (1815–1866)
see Germany—German Confederation

Germany (nation; Europe)
• SINCE REUNIFICATION (1990–)
politicians
Schroder, Gerhard **19** 325–327

GERONIMO (1829–1909), American Apache Indian warrior **6** 281–282

Gerontology
living conditions of retired persons
Andrus, Ethel **19** 5–7

GERRY, ELBRIDGE (1744–1814), American patriot and statesman **6** 282–283

GERSHOM BEN JUDAH (circa 950–1028), German rabbi, scholar, and poet **6** 283–284

GERSHWIN, GEORGE (1898–1937), American composer **6** 284–285
Levant, Oscar **19** 197–199

GERSON, JOHN (1363–1429), French theologian **6** 285–286

GERSTNER, LOU (Louis Vincent Gerstner, Jr.; born 1942), American businessman **19** 121–124

GESELL, ARNOLD LUCIUS (1880–1961), American psychologist and pediatrician **6** 286–287

GESNER, KONRAD VON (1516–1565), Swiss naturalist **6** 287

GESUALDO, DON CARLO (Prince of Venosa; circa 1560–1613), Italian composer **6** 287–288

GETTY, JEAN PAUL (1892–1976), billionaire independent oil producer **6** 288–290

GHAZALI, ABU HAMID MUHAMMAD AL- (1058–1111), Arab philosopher and Islamic theologian **6** 290–291

GHIBERTI, LORENZO (circa 1381–1455), Italian sculptor, goldsmith, and painter **6** 291–292

GHIRLANDAIO, DOMENICO (1449–1494), Italian painter **6** 292–293

GHOSE, AUROBINDO (1872–1950), Indian nationalist and philosopher **6** 293–294

GIACOMETTI, ALBERTO (1901–1966), Swiss sculptor and painter **6** 294–295

GIANNINI, A. P. (Amadeo Peter; 1870–1949), Italian-American financier and banker **6** 295–297

GIAP, VO NGUYEN (born 1912), Vietnamese Communist general and statesman **6** 297–299

GIBBON, EDWARD (1737–1794), English historian **6** 299–300

GIBBONS, JAMES (1834–1921), American Roman Catholic cardinal **6** 300–301

GIBBS, JAMES (1682–1754), British architect **6** 301–302

GIBBS, JOSIAH WILLARD (1839–1903), American mathematical physicist **6** 302–303

GIBRAN, KAHLIL (1883–1931), Lebanese writer and artist **6** 303–305

GIBSON, ALTHEA (born 1927), African American tennis player **6** 305–306

GIBSON, WILLIAM (born 1914), American author **6** 306–307

GIDDINGS, FRANKLIN HENRY (1855–1931), American sociologist **6** 307–308

GIDE, ANDRÉ (1869–1951), French author **6** 308–309

GIELGUD, JOHN (born 1904), English Shakespearean actor **6** 310–311

GIERKE, OTTO VON (1841–1921), German jurist **6** 311–312

GIGLI, ROMEO (born 1949), Italian designer **6** 312

GILBERT, SIR HUMPHREY (circa 1537–1583), English soldier and colonizer **6** 313

GILBERT, WILLIAM (1544–1603), English physician and physicist **6** 313–314

GILBERT, SIR WILLIAM SCHWENCK (1836–1911), English playwright and poet **6** 314–315

GILBRETH, LILLIAN (born Lillian Evelyn Moller; 1878–1972), American psychologist and industrial management consultant **6** 315–317

GILES, ERNEST (1835–1897), Australian explorer **6** 317–318

GILKEY, LANGDON BROWN (born 1919), American ecumenical Protestant theologian **6** 318–319

GILLESPIE, DIZZY (born John Birks Gillespie; 1917–1993), African American jazz trumpeter, composer, and band leader **6** 320–322

GILLIAM, SAM (born 1933), American artist **6** 322–323

GILMAN, CHARLOTTE ANNA PERKINS (1860–1935), American writer and lecturer **6** 323–325

GILMAN, DANIEL COIT (1831–1908), educator and pioneer in the American university movement **6** 325–326

GILPIN, LAURA (1891–1979), American photographer **6** 326–327

GILSON, ÉTIENNE HENRY (1884–1978), French Catholic philosopher **6** 327–328

GINASTERA, ALBERTO EVARISTO (1916–1983), Argentine composer **6** 328–329

GINGRICH, NEWT (born 1943), Republican congressman from Georgia **6** 329–332

GINSBERG, ALLEN (1926–1997), American poet **6** 332–333

GINSBURG, RUTH BADER (born 1933), second woman appointed to the United States Supreme Court **6** 333–336

GINZBERG, ASHER (Ahad Ha-Am; means "one of the people;" 1856–1927), Jewish intellectual leader **6** 336–337

GINZBERG, LOUIS (1873–1953), Lithuanian-American Talmudic scholar **6** 337–338

GINZBURG, NATALIA LEVI (1916–1991), Italian novelist, essayist, playwright, and translator **6** 338–339

GIOLITTI, GIOVANNI (1842–1928), Italian statesman **6** 339–340

GIORGIONE (1477–1510), Italian painter **6** 340–341

GIOTTO (circa 1267–1337), Italian painter, architect, and sculptor **6** 342–345

GIOVANNI, YOLANDE CORNELIA, JR. (born 1943), African American poet **6** 346–347

GIOVANNI DA BOLOGNA (1529–1608), Italian sculptor **6** 345–346

GIPP, GEORGE (1895–1920), American football player **19** 124–126

GIRARD, STEPHEN (1750–1831), American merchant and philanthropist **6** 347–348

GIRARDON, FRANÇOIS (1628–1715), French sculptor **6** 348–349

GIRAUDOUX, JEAN (1882–1944), French novelist, playwright, and diplomat **6** 349–350

GIRTY, SIMON (1741–1818), American frontiersman **6** 350

GISCARD D'ESTAING, VALÉRY (born 1926), third president of the French Fifth Republic **6** 350–352

GIST, CHRISTOPHER (circa 1706–1759), American frontiersman **6** 352–353

GIULIANI, RUDOLPH WILLIAM (born 1944), mayor of New York City **6** 353–355

GLACKENS, WILLIAM (1870–1938), American painter **6** 355–356

GLADDEN, WASHINGTON (1836–1918), American clergyman **6** 356–357

GLADSTONE, WILLIAM EWART (1809–1898), English statesman **6** 357–360

GLASGOW, ELLEN (1873–1945), American novelist **6** 360–361

GLASHOW, SHELDON LEE (born 1932), American Nobel Prize winner in physics **6** 361–362

GLASS, PHILIP (born 1937), American composer of minimalist music **6** 362–364

GLENDOWER, OWEN (1359?–1415?), Welsh national leader **6** 364–365

GLENN, JOHN HERSCHEL, JR. (born 1921), military test pilot, astronaut, businessman, and United States senator from Ohio **6** 365–367

GLIGOROV, KIRO (born 1917), first president of the Republic of Macedonia **6** 367–369

GLINKA, MIKHAIL IVANOVICH (1804–1857), Russian composer **6** 369–370

GLOUCESTER, DUKE OF (1391–1447), English statesman **6** 370–371

GLUBB, SIR JOHN BAGOT (1897–1986), British commander of the Arab Legion 1939–56 **6** 371–372

GLUCK, CHRISTOPH WILLIBALD (1714–1787), Austrian composer and opera reformer **6** 372–374

GLUCKMAN, MAX (1911–1975), British anthropologist **6** 374–375

GM
see General Motors Corporation

GOBINEAU, COMTE DE (Joseph Arthur Gobineau; 1816–1882), French diplomat **6** 375–376

GODARD, JEAN-LUC (born 1930), French actor, film director, and screenwriter **19** 126–128

GODDARD, ROBERT HUTCHINGS (1882–1945), American pioneer in rocketry **6** 376–377

GÖDEL, KURT (1906–1978), Austrian-American mathematician **6** 377–379

GODFREY OF BOUILLON (circa 1060–1100), French lay leader of First Crusade **6** 379

GODKIN, EDWIN LAWRENCE (1831–1902), British-born American journalist **6** 380

GODOLPHIN, SIDNEY (1st Earl of Godolphin; 1645–1712), English statesman **6** 380–381

GODOY Y ÁLVAREZ DE FARIA, MANUEL DE (1767–1851), Spanish statesman **6** 381–382

GODUNOV, BORIS FEODOROVICH (circa 1551–1605), czar of Russia 1598–1605 **6** 382–383

GODWIN, WILLIAM (1756–1836), English political theorist and writer **6** 383–384

GOEBBELS, JOSEPH PAUL (1897–1945), German politician and Nazi propagandist **6** 384–385

GOEPPERT-MAYER, MARIA (1906–1972), American physicist **6** 385–387

GOETHALS, GEORGE WASHINGTON (1858–1928), American Army officer and engineer **6** 387–388

GOETHE, JOHANN WOLFGANG VON (1749–1832), German poet **6** 388–391

GOGOL, NIKOLAI (1809–1852), Russian author **6** 391–393

GOH CHOK TONG (born 1941), leader of the People's Action Party and Singapore's prime minister **6** 393–395

GOIZUETA, ROBERTO (1931–1997), Cuban American businessman and philanthropist **18** 160–162

GÖKALP, MEHMET ZIYA (1875/76–1924), Turkish publicist and sociologist **6** 395–396

GOKHALE, GOPAL KRISHNA (1866–1915), Indian nationalist leader **6** 396

GOLD, THOMAS (born 1920), American astronomer and physicist **18** 162–164

GOLDBERG, ARTHUR JOSEPH (1908–1990), U.S. secretary of labor, ambassador to the United Nations, and activist justice of the U.S. Supreme Court **6** 397–398

GOLDBERG, WHOOPI (born Caryn E. Johnson; born 1949), African American actress **6** 398–402

GOLDEN, HARRY (1902–1981), Jewish-American humorist, writer, and publisher **6** 402–403

GOLDIE, SIR GEORGE DASHWOOD TAUBMAN (1846–1925), British trader and empire builder **6** 404

GOLDING, WILLIAM (1911–1993), English novelist and essayist **6** 404–406

GOLDMAN, EMMA (1869–1940), Lithuanian-born American anarchist **6** 406–407

GOLDMARK, JOSEPHINE (1877–1950), advocate of government assistance in

improving the lot of women and children **6** 407–408

GOLDONI, CARLO (1707–1793), Italian dramatist, poet, and librettist **6** 408–409

GOLDSMITH, JAMES MICHAEL (1933–1997), British-French industrialist and financier **6** 409–411

GOLDSMITH, OLIVER (1730–1774), British poet, dramatist, and novelist **6** 411–413

GOLDSMITH, OLIVER (1794–1861), Canadian poet **6** 411

GOLDWATER, BARRY (1909–1998), conservative Republican U.S. senator from Arizona (1952–1987) **6** 413–415

GOLDWYN, SAMUEL (1882–1974), Polish-born American film producer **6** 416

Golf
Hogan, Ben **19** 148–150

GOMBERT, NICOLAS (circa 1500–1556/57), Franco-Flemish composer **6** 416–417

GÓMEZ, JUAN VICENTE (1857–1935), Venezuelan dictator **6** 417–418

GÓMEZ, MÁXIMO (1836–1905), Dominican-born Cuban general and independence hero **6** 418–419

GÓMEZ CASTRO, LAUREANO ELEUTERIO (1889–1965), Colombian statesman, president **6** 419–420

GOMPERS, SAMUEL (1850–1924), American labor leader **6** 420–422

GOMULKA, WLADISLAW (1905–1982), Polish politician **6** 422–424

GONCHAROV, IVAN ALEKSANDROVICH (1812–1891), Russian novelist **6** 424

GONCHAROVA, NATALIA (1881–1962), Russian painter and theatrical scenery designer **6** 424–426

GONCOURT BROTHERS (19th-century French writers) **6** 426–427

GÓNGORA Y ARGOTE, LUIS DE (1561–1627), Spanish poet **6** 427–428

GONZÁLEZ, JULIO (1876–1942), Spanish sculptor **6** 428–429

GONZÁLEZ MARQUEZ, FELIPE (born 1942), Socialist leader of Spain **6** 429–431

GONZÁLEZ PRADA, MANUEL (1848–1918), Peruvian essayist and poet **6** 431

GONZALO DE BERCEO (circa 1195–after 1252), Spanish author **6** 431–432

GOOCH, GEORGE PEABODY (1873–1968), British historian and political journalist **6** 432–433

GOODALL, JANE (born 1934), British scientist who studied primates **6** 433–434

GOODLAD, JOHN INKSTER (born 1917), American education researcher and prophet **6** 434–436

GOODMAN, BENNY (Benjamin David Goodman; 1909–1986), jazz clarinetist and big band leader (1935–1945) **6** 436–438

GOODMAN, ELLEN HOLTZ (born 1941), American journalist **6** 438–439

GOODNIGHT, CHARLES (1836–1926), American cattleman **6** 439

GOODPASTER, ANDREW JACKSON (born 1915), American Army officer active in organizing NATO forces in Europe and adviser to three presidents **6** 439–441

GOODYEAR, CHARLES (1800–1860), American inventor **6** 441

GORBACHEV, MIKHAIL SERGEEVICH (born 1931), former president of the Union of Soviet Socialist Republics. **6** 441–444

GORBACHEV, RAISA MAXIMOVNA (née Titorenko; born 1932), first lady of the Soviet Union **6** 444–446

GORDEEVA, EKATERINA (born 1971), Russian ice skater and author **18** 164–166

GORDIMER, NADINE (born 1923), South African author of short stories and novels **6** 446–447

GORDON, AARON DAVID (1856–1922), Russian-born Palestinian Zionist **6** 447–448

GORDON, CHARLES GEORGE (1833–1885), English soldier and adventurer **6** 448–449

GORDON, JOHN BROWN (1832–1904), American businessman and politician **6** 449–450

GORDON, PAMELA (born 1955), Bermudan politician **18** 166–167

GORDY, BERRY, JR. (born 1929), founder of the Motown Sound **6** 450–451

GORE, ALBERT, JR. (born 1948), Democratic U.S. representative, senator, and 45th vice president of the United States **6** 452–453

GORGAS, JOSIAH (1818–1883), American soldier and educator **6** 453–454

GORGAS, WILLIAM CRAWFORD (1854–1920), American general and sanitarian **6** 454–455

GORGES, SIR FERDINANDO (1568–1647), English colonizer and soldier **6** 455–456

GORGIAS (circa 480–circa 376 B.C.), Greek sophist philosopher and rhetorician **6** 456

GÖRING, HERMANN WILHELM (1893–1946), German politician and air force commander **6** 457–458

GORKY, ARSHILE (1905–1948), American painter **6** 458

GORKY, MAXIM (1868–1936), Russian author **6** 458–460

GORTON, SAMUELL (circa 1592–1677), English colonizer **6** 460

GOSHIRAKAWA (1127–1192), Japanese emperor **6** 460–461

Gospel music
Jackson, Mahalia **19** 166–168

GOTTFRIED VON STRASSBURG (circa 1165–circa 1215), German poet and romancer **6** 461–462

GOTTLIEB, ADOLPH (1903–1974), American Abstract Expressionist painter **6** 462–463

GOTTSCHALK, LOUIS MOREAU (1829–1869), American composer **6** 463–464

GOTTWALD, KLEMENT (1896–1953), first Communist president of Czechoslovakia (1948–1953) **6** 464–466

GOUDIMEL, CLAUDE (circa 1514–1572), French composer **6** 466

GOUJON, JEAN (circa 1510–1568), French sculptor **6** 466–467

GOULART, JOÃO (1918–1976), Brazilian statesman **6** 467–469

GOULD, GLENN (1932–1982), Canadian musician **6** 469–470

GOULD, JAY (1836–1892), American financier and railroad builder **6** 470–472

GOULD, STEPHEN JAY (born 1941), American paleontologist **6** 472–473

GOUNOD, CHARLES FRANÇOIS (1818–1893), French composer **6** 473–474

GOURLAY, ROBERT (1778–1863), British reformer in Canada **6** 474

GOURMONT, REMY DE (1858–1915), French author, critic, and essayist **6** 475

GOWER, JOHN (circa 1330–1408), English poet **6** 475–476

GOYA Y LUCIENTES, FRANCISCO DE PAULA JOSÉ DE (1746–1828), Spanish painter and printmaker **6** 476–478

GOYEN, JAN VAN (1596–1656), Dutch painter **6** 478–479

GRACCHUS, GAIUS SEMPRONIUS (ca. 154–121 B.C.) member of a Roman plebeian family referred to as the Gracchi; flourished 3rd–2nd century B.C. **6** 479–480

GRACCHUS, TIBERIUS SEMPRONIUS (ca. 163–133 B.C.) member of a Roman plebeian family referred to as the Gracchi; flourished 3rd–2nd century B.C. **6** 479–480

GRACE, WILLIAM RUSSELL (1832–1904), Irish-born American entrepreneur and politician **6** 480–481

GRACIÁN Y MORALES, BALTASAR JERÓNIMO (1601–1658), Spanish writer **6** 481–482

GRADY, HENRY WOODFIN (1850–1889), American editor and orator **6** 482–483

GRAETZ, HEINRICH HIRSCH (1817–1891), German historian and biblical exegete **6** 483

GRAHAM, KATHARINE MEYER (born 1917), publisher who managed *The Washington Post* **6** 483–485

GRAHAM, MARTHA (1894–1991), American dancer and choreographer **6** 485–486

GRAHAM, SYLVESTER (1794–1851), American reformer and temperance minister **6** 486–487

GRAHAM, WILLIAM FRANKLIN, JR. (''Billy''; born 1918), American evangelist **6** 487–488

GRAMSCI, ANTONIO (1891–1937), Italian writer and Communist leader **6** 488–489

GRANADOS, ENRIQUE (1867–1916), Spanish composer and pianist **6** 489–490

GRANGE, RED (Harold Edward Grange; 1903–1991), American football player **19** 128–130

GRANT, CARY (born Archibald Alexander Leach; 1904–1986), English actor **6** 490–492

GRANT, ULYSSES SIMPSON (1822–1885), American general, president 1869–1877 **6** 492–494

GRANVILLE, EVELYN BOYD (born 1924), African American mathematician **6** 494–496

GRASS, GÜNTER (born 1927), German novelist, playwright, and poet **6** 496–497

GRASSELLI, CAESAR AUGUSTIN (1850–1927), third generation to head the Grasselli Chemical Company **6** 497–498

GRATIAN (died circa 1155), Italian scholar, father of canon law **6** 498–499

GRATTAN, HENRY (1746–1820), Irish statesman and orator **6** 499

GRAU SAN MARTIN, RAMÓN (1887–1969), Cuban statesman and physician **6** 499–500

GRAVES, MICHAEL (born 1934), American Post-Modernist architect **6** 500–502

GRAVES, NANCY STEVENSON (1940–1995), American sculptor **6** 502–504

GRAVES, ROBERT RANKE (1895–1985), English author **6** 504–506

GRAY, ASA (1810–1888), American botanist **6** 506–507

GRAY, HANNAH HOLBORN (born 1930), university administrator **6** 507–508

Gray Panthers (United States; organization established 1971)
Kuhn, Maggie **19** 188–190

GRAY, ROBERT (1755–1806), American explorer **6** 508–509

GRAY, THOMAS (1716–1771), English poet **6** 509–510

GRAY, WILLIAM H., III (born 1941), first African American to be elected House Whip for the U.S. House of Representatives **6** 510–511

Great Britain (United Kingdom of Great Britain and Northern Ireland; island kingdom; northwestern Europe)
- SINCE 1901 (WINDSOR)
  1936 (Edward VIII)
  Simpson, Wallis **19** 343–345

Greater New York
see New York City (New York State)

GRECO, EL (1541–1614), Greek-born Spanish painter **6** 511–514

GREELEY, ANDREW M. (born 1928), American Catholic priest, sociologist, and author **6** 514–515

GREELEY, HORACE (1811–1872), American editor and reformer **6** 515–517

GREELY, ADOLPHUS WASHINGTON (1844–1935), American soldier, explorer, and writer **6** 517–518

GREEN, CONSTANCE McLAUGHLIN (1897–1975), American author and historian **6** 518–519

GREEN, EDITH STARRETT (1910–1987), United States congresswoman from Oregon (1954–1974) **6** 519–520

GREEN, THOMAS HILL (1836–1882), British philosopher **6** 520–521

GREEN, WILLIAM R. (1872–1952), American labor union leader **6** 521

GREENAWAY, KATE (Catherine; 1846–1901), English author and illustrator **18** 168–169

GREENBERG, CLEMENT (1909–1994), American art critic **6** 521–523

GREENE, GRAHAM (born 1904), English novelist and dramatist **6** 523–524

GREENE, GRAHAM (born ca. 1952), Canadian-Native American actor **6** 524–525

GREENE, NATHANAEL (1742–1786), American Revolutionary War general **6** 525–526

GREENSPAN, ALAN (born 1926), American economist **6** 526–528

GREER, GERMAINE (born 1939), author and authoritative commentator on women's liberation and sexuality **6** 528–530

GREGG, WILLIAM (1800–1867), American manufacturer **6** 530–531

GREGORY I, SAINT (circa 540–604), pope 590–604 **6** 531–532

GREGORY VII (circa 1020–1085), pope 1073–85 **6** 532–534

GREGORY XII (Angelo Corrario; c. 1327–1417), pope 1406–1415 **18** 169–171

GREGORY XIII (1502–1585), pope 1572–1585 **6** 534

GREGORY, LADY AUGUSTA (1852–1932), Irish dramatist **6** 535–536

GREGORY, DICK (Richard Claxton Gregory; born 1932), comedian and civil rights and world peace activist **6** 536–537

GREGORY OF TOURS, SAINT (538–594), Frankish bishop and historian **6** 534–535

GRETZKY, WAYNE (born 1961), Canadian hockey star **6** 537–539

GREUZE, JEAN BAPTISTE (1725–1805), French painter **6** 539

GREY, CHARLES (2nd Earl Grey; 1764–1845), English statesman, prime minister 1830–1834 **6** 539–540

GREY, SIR GEORGE (1812–1898), English explorer and colonial governor **6** 540–541

GRIEG, EDVARD HAGERUP (1843–1907), Norwegian composer **6** 541–542

GRIERSON, JOHN (1898–1972), Canadian and British filmmaker **6** 542–543

GRIFFES, CHARLES TOMLINSON (1884–1920), American composer **6** 543–544

GRIFFITH, DAVID WARK (1875–1948), American film maker **6** 544–545
Fairbanks, Douglas **19** 107–108

GRIFFITH, SIR SAMUEL WALKER (1845–1920), Australian statesman and jurist **6** 545–546

GRIFFITH JOYNER, FLORENCE (1959–1998), American athlete **19** 130–133

GRILLPARZER, FRANZ (1791–1872), Austrian playwright **6** 546–547

GRIMKÉ, ANGELINA EMILY (1805–1879) AND SARAH MOORE (1792–1873), American abolitionists and women's rights agitators **7** 1–2

GRIMKÉ, ARCHIBALD HENRY (1849–1930), American editor, author, and diplomat **7** 1–2

GRIMM, JAKOB KARL (1785–1863) AND WILHELM KARL (1786–1859), German scholars, linguists, and authors **7** 3–4

GRIMMELSHAUSEN, HANS JAKOB CHRISTOFFEL VON (1621/22–1676), German author **7** 4–5

GRIS, JUAN (1887–1927), Spanish painter **7** 5–6

GRISHAM, JOHN (born 1955), American author and attorney **7** 6–8

GROMYKO, ANDREI ANDREEVICH (1909–1988), minister of foreign affairs and president of the Union of Soviet Socialist Republic (1985–1988) **7** 9–11

GROOMS, RED (born 1937), American artist **7** 11–12

GROOTE, GERARD (1340–1384), Dutch evangelical preacher **7** 12–13

GROPIUS, WALTER (1883–1969), German-American architect, educator, and designer **7** 13–14

GROS, BARON (Antoine Jean Gros; 1771–1835), French romantic painter **7** 14–15

GROSSETESTE, ROBERT (1175–1253), English bishop and statesman **7** 15

GROSSINGER, JENNIE (1892–1972), American hotel executive and philanthropist **7** 15–17

GROSZ, GEORGE (1893–1959), German-American painter and graphic artist **7** 17–18

GROTIUS, HUGO (1583–1645), Dutch jurist, statesman, and historian **7** 18–19

GROTOWSKI, JERZY (born 1933), founder of the experimental Laboratory Theatre in Wroclaw, Poland **7** 19–20

Group f/64
Weston, Edward **19** 419–421

GROVE, ANDREW (András Gróf; born 1936), American businessman **18** 171–174

GROVE, FREDERICK PHILIP (circa 1871–1948), Canadian novelist and essayist **7** 20–21

GROVES, LESLIE (1896–1970), military director of the Manhattan Project (atom bomb) during World War II **7** 21–22

GRÜNEWALD, MATTHIAS (circa 1475–1528), German painter **7** 23–24

GUARDI, FRANCESCO (1712–1793), Italian painter **7** 24–25

GUARINI, GUARINO (1624–1683), Italian architect, priest, and philosopher **7** 25–26

GUCCIONE, BOB, JR. (born ca. 1956), American publisher **7** 26

GÜEMES, MARTÍN (1785–1821), Argentine independence fighter **7** 26–27

GUERCINO (Giovanni Francesco Barbieri; 1591–1666), Italian painter **7** 27

GUERICKE, OTTO VON (1602–1686), German physicist **7** 27–28

GUERIN, VERONICA (1959–1996), Irish investigative reporter and journalist **18** 174–176

GUERRERO, VICENTE (1783–1831), Mexican independence fighter, president 1829 **7** 28–30

GUEVARA, ERNESTO (''Che''; 1924–1967) Argentine revolutionary and guerrilla theoretician **7** 30–31

GUEYE, LAMINE (1891–1968), Senegalese statesman **7** 31

GUGGENHEIM, MEYER (1828–1905), Swiss-born American industrialist **7** 31–32

GUICCIARDINI, FRANCESCO (1483–1540), Italian historian and statesman **7** 32–33

GUIDO D'AREZZO (circa 995–circa 1050), Italian music theorist **7** 33

GUILLAUME DE LORRIS (circa 1210–1237), French poet **7** 33–34

GUILLÉN, NICOLÁS (born 1902), Cuban author **7** 34–35

GUILLÉN Y ALVAREZ, JORGE (1893–1984), Spanish poet **7** 35–36

GUINIZZELLI, GUIDO (1230/40–1276), Italian poet **7** 36–37

GUINNESS, ALEC (born 1914), British actor of the stage, films, and television **7** 37–38

GÜIRÁLDEZ, RICARDO (1886–1927), Argentine poet and novelist **7** 38–39

GUISCARD, ROBERT (1016–1085), Norman adventurer **7** 39–40

GUISEWITE, CATHY (born 1950), American cartoonist and author **18** 176–177

GUIZOT, FRANÇOIS PIERRE GUILLAUME (1787–1874), French statesman and historian **7** 40–41

GUMPLOWICZ, LUDWIG (1838–1909), Polish-Austrian sociologist and political theorist **7** 41

GUNN, THOM (born 1929), English poet **18** 177–178

GÜNTHER, IGNAZ (1725–1775), German sculptor **7** 41–42

GUSTAVUS I (Gustavus Eriksson; 1496–1560), king of Sweden 1523–1560 **7** 42–43

GUSTAVUS II (Gustavus Adolphus; 1594–1632), king of Sweden 1611–1632 **7** 43–45

GUSTAVUS III (1746–1792), king of Sweden 1771–1792 **7** 45–46

GUSTON, PHILIP (1913–1980), American painter and a key member of the New York School **7** 47–48

GUTENBERG, JOHANN (circa 1398–1468), German inventor and printer **7** 48–49

GUTHRIE, EDWIN RAY (1886–1959), American psychologist **7** 49–50

GUTHRIE, TYRONE (1900–1971), English theater director **7** 50–51

GUTHRIE, WOODROW WILSON (''Woody''; 1912–1967), writer and performer of folk songs **7** 51–52

GUTIÉRRÉZ, GUSTAVO (born 1928), Peruvian who was the father of liberation theology **7** 52–53

GUY DE CHAULIAC (circa 1295–1368), French surgeon **7** 54

H

HABASH, GEORGE (born 1926), founder of the Arab Nationalists' Movement (1952) and of the Popular Front for the Liberation of Palestine (PFLP; 1967) **7** 55–56

HABER, FRITZ (1868–1934), German chemist **7** 56–58

HABERMAS, JÜRGEN (born 1929), German philosopher and sociologist **7** 58–60

HABIBIE, BACHARUDDIN JUSUF (born 1936), president of Indonesia **19** 134–136

HADRIAN (76–138), Roman emperor 117–138 **7** 60–61

HAECKEL, ERNST HEINRICH PHILIPP AUGUST (1834–1919), German biologist and natural philosopher **7** 61–62

HAFIZ, SHAMS AL-DIN (circa 1320–1390), Persian mystical poet and Koranic exegete **7** 63

HAGEN, UTA THYRA (born 1919), American actress **18** 179–180

HAGUE, FRANK (1876–1956), American politician **7** 63–64

HAHN, OTTO (1879–1968), German chemist **7** 64–65

HAIDAR ALI (1721/22–1782), Indian prince, ruler of Mysore 1759–1782 **7** 65–66

HAIG, ALEXANDER M., JR. (born 1924), American military leader, diplomat, secretary of state, and presidential adviser **7** 66–67

HAIG, DOUGLAS (1st Earl Haig; 1861–1928), British field marshal **7** 67–68

HAILE SELASSIE (1892–1975), emperor of Ethiopia **7** 68–70

HAKLUYT, RICHARD (1552/53–1616), English geographer and author **7** 70

HALBERSTAM, DAVID (born 1934), American journalist, author and social historian **18** 180–183

HALDANE, JOHN BURDON SANDERSON (1892–1964), English biologist **7** 70–71

HALE, EDWARD EVERETT (1822–1909), American Unitarian minister and author **7** 71–72

HALE, GEORGE ELLERY (1868–1938), American astronomer **7** 72–74

HALE, SARAH JOSEPHA (née Buell; 1788–1879), American editor **7** 74–75

HALES, STEPHEN (1677–1761), English scientist and clergyman **7** 75

HALÉVY, ÉLIE (1870–1937), French philosopher and historian **7** 76

HALEY, ALEX (1921–1992), African American journalist and author **7** 76–78
Courlander, Harold **19** 78–80

HALEY, MARGARET A. (1861–1939), American educator and labor activist **7** 78–79

HALFFTER, CHRISTÓBAL (born 1930), Spanish composer **7** 79–80

HALIBURTON, THOMAS CHANDLER (1796–1865), Canadian judge and author **7** 80

HALIDE EDIP ADIVAR (1884–1964), Turkish woman writer, scholar, and public figure **7** 80–82

HALIFAX, 1ST EARL OF (Edward Frederick Lindley Wood; 1881–1959), English statesman **7** 82–83

HALL, ASAPH (1829–1907), American astronomer **7** 83–84

HALL, DONALD (born 1928), New England memoirist, short story writer, essayist, dramatist, critic, and anthologist as well as poet **7** 84–85

HALL, GRANVILLE STANLEY (1844–1924), American psychologist and educator **7** 85–86

HALLAJ, AL-HUSAYN IBN MANSUR AL (857–922), Persian Moslem mystic and martyr **7** 86–87

HALLAM, LEWIS, SR. AND JR. (Lewis Sr. ca. 1705–55; Lewis Jr. 1740–1808), American actors and theatrical managers **7** 87

HALLER, ALBRECHT VON (1708–1777), Swiss physician **7** 87–88

HALLEY, EDMUND (1656–1742), English astronomer **7** 88–89

HALS, FRANS (1581/85–1666), Dutch painter **7** 89–91

HALSEY, WILLIAM FREDERICK (1882–1959), American admiral **7** 91–92

HAMANN, JOHANN GEORG (1730–1788), German philosopher **7** 92

HAMER, FANNIE LOU (born Townsend; 1917–1977), American civil rights activist **7** 93–94

HAMILCAR BARCA (circa 285–229/228 B.C.), Carthaginian general and statesman **7** 94–95

HAMILTON, ALEXANDER (1755–1804), American statesman **7** 95–98

HAMILTON, ALICE (1869–1970), American physician **7** 98–99

HAMILTON, SIR WILLIAM ROWAN (1805–1865), Irish mathematical physicist **7** 99–100

HAMMARSKJÖLD, DAG (1905–1961), Swedish diplomat **7** 100–101

HAMM-BRÜCHER, HILDEGARD (born 1921), Free Democratic Party's candidate for the German presidency in 1994 **7** 101–103

HAMMER, ARMAND (1898–1990), American entrepreneur and art collector **7** 103–104

HAMMERSTEIN, OSCAR CLENDENNING II (1895–1960), lyricist and librettist of the American theater **7** 104–106

HAMMETT, (SAMUEL) DASHIELL (1894–1961), American author **7** 106–108

HAMMOND, JAMES HENRY (1807–1864), American statesman **7** 108–109

HAMMOND, JOHN LAWRENCE LE BRETON (1872–1952), English historian **7** 108–109

HAMMOND, LUCY BARBARA (1873–1961), English historian **7** 109

HAMMURABI (1792–1750 B.C.), king of Babylonia **7** 109–110

HAMPDEN, JOHN (1594–1643), English statesman **7** 110–111

HAMPTON, WADE (circa 1751–1835), American planter **7** 111–112

HAMPTON, WADE III (1818–1902), American statesman and Confederate general **7** 112

HAMSUN, KNUT (1859–1952), Norwegian novelist **7** 113–114

HAN FEI TZU (circa 280–233 B.C.), Chinese statesman and philosopher **7** 124–125

HAN WU-TI (157–87 B.C.), Chinese emperor **7** 136

HAN YÜ (768–824), Chinese author **7** 136–137

HANAFI, HASSAN (born 1935), Egyptian philosopher **7** 114

HANCOCK, JOHN (1737–1793), American statesman **7** 114–116

HAND, BILLINGS LEARNED (1872–1961), American jurist **7** 116

HANDEL, GEORGE FREDERICK (1685–1759), German-born English composer and organist **7** 116–119

HANDKE, PETER (born 1942), Austrian playwright, novelist, screenwriter, essayist, and poet **7** 119–121

HANDLIN, OSCAR (born 1915), American historian **7** 121–122

HANDSOME LAKE (a.k.a. Hadawa' Ko; ca. 1735–1815), Seneca spiritual leader **7** 122–123

HANDY, WILLIAM CHRISTOPHER (1873–1958), African American songwriter **7** 123–124

HANKS, NANCY (1927–1983), called the "mother of a million artists" for her work in building federal financial support for the arts and artists **7** 126–127

HANNA, MARCUS ALONZO (1837–1904), American businessman and politician **7** 127–128

HANNIBAL BARCA (247–183 B.C.), Carthaginian general **7** 128–130

Hanover dynasty (Great Britain) *see* Great Britain—1714–1901 (Hanover)

HANSBERRY, LORRAINE VIVIAN (1930–1965), American writer and a major figure on Broadway **7** 130–131

HANSEN, ALVIN (1887–1975), American economist **7** 131–132

HANSEN, JULIA BUTLER (1907–1988), American politician **7** 132–133

HANSON, DUANE (1925–1990), American super-realist sculptor **7** 133–135

HANSON, HOWARD (1896–1981), American composer and educator **7** 135–136

HAPGOOD, NORMAN (1868–1937), American author and editor **7** 137–138

HARA, KEI (1856–1921), Japanese statesman and prime minister 1918–1921 **7** 138

HARAND, IRENE (born Irene Wedl; 1900–1975), Austrian political and human rights activist **7** 139–145

HARAWI, ILYAS AL- (Elias Harawi; born 1930), president of Lebanon **7** 145–146

HARDENBERG, PRINCE KARL AUGUST VON (1750–1822), Prussian statesman **7** 146–147

HARDIE, JAMES KEIR (1856–1915), Scottish politician **7** 147–148

HARDING, WARREN GAMALIEL (1865–1923), American statesman, president 1921–1923 **7** 148–149

HARDY, HARRIET (1905–1993), American pathologist **7** 150

HARDY, THOMAS (1840–1928), English novelist, poet, and dramatist **7** 150–152

HARE, ROBERT (1781–1858), American chemist **7** 152–153

HARGRAVES, EDWARD HAMMOND (1816–1891), Australian publicist **7** 153–154

HARING, KEITH (1958–1990), American artist tied to New York graffiti art of the 1980s **7** 154–155

HARJO, SUZAN SHOWN (born 1945), Native American activist **18** 183–185

HARKNESS, GEORGIA (1891–1974), American Methodist and ecumenical theologian **7** 155–156

HARLAN, JOHN MARSHALL (1833–1911), American jurist **7** 156–157

HARLAN, JOHN MARSHALL (1899–1971), U.S. Supreme Court justice **7** 157–159

HARLEY, ROBERT (1st Earl of Oxford and Earl Mortimer; 1661–1724), English statesman **7** 159–160

HARNACK, ADOLF VON (1851–1930), German theologian **7** 160

HARNETT, WILLIAM MICHAEL (1848–1892), American painter **7** 160–161

HAROLD I (circa 840–933), king of Norway 860–930 **7** 161–162

HAROLD II (Harold Godwinson; died 1066), Anglo-Saxon king of England of 1066 **7** 162

HAROLD III (1015–1066), king of Norway 1047–1066 **7** 163

HARPER, FRANCES (Frances Ellen Watkins Harper; 1825–1911), African American author, abolitionist and women's rights activist **18** 185–187

HARPER, WILLIAM RAINEY (1856–1906), American educator and biblical scholar **7** 163–164

Harper's Bazaar (magazine) Model, Lisette **19** 254–256

HARRIMAN, EDWARD HENRY (1848–1909), American railroad executive **7** 164–165

HARRIMAN, PAMELA (1920–1997), American ambassador and patrician **18** 187–189

HARRIMAN, W. AVERELL (1891–1986), American industrialist, financier, and diplomat **7** 165–166

HARRINGTON, JAMES (1611–1677), English political theorist **7** 166–167

HARRINGTON, MICHAEL (1928–1989), American political activist and educator **7** 167–169

HARRIS, ABRAM LINCOLN, JR. (1899–1963), African American economist **7** 169–171

HARRIS, BARBARA CLEMENTINE (born 1930), African American activist and Anglican bishop **7** 171–172

HARRIS, FRANK (1856–1931), Irish-American author and editor **7** 172–173

HARRIS, JOEL CHANDLER (1848–1908), American writer **7** 173–174

HARRIS, LADONNA (born 1931), Native American activist **18** 189–191

HARRIS, PATRICIA ROBERTS (1924–1985), first African American woman in the U.S. Cabinet **7** 174–175

HARRIS, ROY (1898–1979), American composer **7** 175–176

HARRIS, TOWNSEND (1804–1878), American merchant and diplomat **7** 176–177

HARRIS, WILLIAM TORREY (1835–1909), American educator and philosopher **7** 177–178

HARRISON, BENJAMIN (1833–1901), American statesman, president 1889–1893 **7** 178–179

HARRISON, PETER (1716–1775), American architect and merchant **7** 179–180

HARRISON, WILLIAM HENRY (1773–1841), American statesman, president 1841 **7** 180–181

HARSHA (Harshavardhana; circa 590–647), king of Northern India 606–612 **7** 181–182

HART, GARY W. (born 1936), American political campaign organizer, U.S. senator, and presidential candidate **7** 182–184

HARTE, FRANCIS BRET (1837–1902), American poet and fiction writer **7** 184–185

HARTLEY, DAVID (1705–1757), British physician and philosopher **7** 185

HARTLEY, MARSDEN (1877–1943), American painter **7** 186

HARTSHORNE, CHARLES (born 1897), American theologian **7** 186–187

HARUN AL-RASHID (766–809), Abbasid caliph of Baghdad 786–809 **7** 188

HARUNOBU, SUZUKI (ca. 1725–1770), Japanese painter and printmaker **7** 188–189

HARVEY, WILLIAM (1578–1657), English physician **7** 189–190

HASAN, IBN AL-HAYTHAM (ca. 966–1039), Arab physicist, astronomer, and mathematician **7** 190–191

HASKINS, CHARLES HOMER (1870–1937), American historian **7** 191–192

HASSAM, FREDERICK CHILDE (1859–1935), American impressionist painter **7** 192

HASSAN, MOULEY (King Hassan II; born 1929), inherited the throne of Morocco in 1961 **7** 194–195

HASSAN, MUHAMMAD ABDILLE (1864–1920), Somali politico-religious leader and poet **7** 194–195

HASTINGS, WARREN (1732–1818), English statesman **7** 195–196

HATCH, WILLIAM HENRY (1833–1896), American reformer and politician **7** 196

HATSHEPSUT (ruled 1503–1482 B.C.), Egyptian queen **7** 196–197

HATTA, MOHAMMAD (1902–1980), a leader of the Indonesian nationalist movement (1920s–1945) and a champion of non-alignment and of socialism grounded in Islam **7** 197–199

HAUPTMANN, GERHART JOHANN ROBERT (1862–1946), German dramatist and novelist **7** 199–201

HAUSHOFER, KARL (1869–1946), German general and geopolitician **7** 201

HAUSSMANN, BARON GEORGES EUGÈNE (1809–1891), French prefect of the Seine **7** 201–202

HAVEL, VACLAV (born 1936), playwright and human rights activist who became the president of Czechoslovakia **7** 202–205

HAWKE, ROBERT JAMES LEE (born 1929), Australian Labor prime minister **7** 205–206

HAWKING, STEPHEN WILLIAM (born 1942), British physicist and mathematician **7** 206–208

HAWKINS, COLEMAN (1904–1969), American jazz musician **7** 208–210

HAWKINS, SIR JOHN (1532–1595), English naval commander **7** 210–211

HAWKSMOOR, NICHOLAS (1661–1736), English architect **7** 211–212

HAWTHORNE, NATHANIEL (1804–1864), American novelist **7** 212–215

HAY, JOHN (1838–1905), American statesman **7** 215–216

HAYA DE LA TORRE, VICTOR RAUL (born 1895), Peruvian political leader and theorist **7** 216–217

HAYDEN, THOMAS EMMET (born 1939), American writer and political activist **7** 217–219

HAYDN, FRANZ JOSEPH (1732–1809), Austrian composer **7** 219–221

HAYEK, FRIEDRICH A. VON (1899–1992), Austrian-born British free market economist, social philosopher, and Nobel Laureate **7** 221–223

HAYES, HELEN (1900–1993), American actress **7** 223–224

HAYES, CARDINAL PATRICK JOSEPH (1867–1938), American cardinal **7** 224–225

HAYES, ROLAND (1887–1977), African American classical singer **7** 225–227

HAYES, RUTHERFORD BIRCHARD (1822–1893), American statesman, president 1877–1881 **7** 227–228

HAYFORD, J. E. CASELY (1866–1903), Gold Coast politician, journalist, and educator **7** 228–230

HAYKAL, MUHAMMAD HUSAIN (born 1923), Egyptian journalist and editor of *al-Ahram*(1957–1974) **7** 230–231

HAYNE, ROBERT YOUNG (1791–1839), American politician **7** 231–232

HAYWOOD, WILLIAM DUDLEY (1869–1928), American labor leader **7** 232–233

HAYWORTH, RITA (born Margarita Carmen Cansino; 1918–1987), American actress **7** 233–235

HAZLITT, WILLIAM (1778–1830), English literary and social critic **7** 235–236

HEAD, EDITH (1898–1981), American costume designer **18** 191–193

HEADE, MARTIN JOHNSON (1819–1904), American painter **7** 236

HEALY, BERNADINE (born 1944) American physician and administrator **7** 237–238

HEANEY, SEAMUS JUSTIN (born 1939), Irish poet, author, and editor **7** 238–240

HEARN, LAFCADIO (1850–1904), European-born American author **7** 240

HEARNE, SAMUEL (1745–1792), English explorer **7** 241–242

HEARST, GEORGE (1820–1891), American publisher and politician **7** 242

HEARST, PATRICIA (born 1954), kidnapped heiress who became a bank robber **7** 242–243

HEARST, WILLIAM RANDOLPH (1863–1951), American publisher and politician **7** 243–244

HEATH, EDWARD RICHARD GEORGE (born 1916), prime minister of Great Britain (1970–1974) **7** 244–246

HEAVYSEGE, CHARLES (1816–1876), Canadian poet and dramatist **7** 246

HEBBEL, FRIEDRICH (1813–1863), German poet and playwright **7** 247

HEBERT, JACQUES RENÉ (1757–1794), French journalist and revolutionist **7** 247–248

HECHT, BEN (1894–1964), American journalist, playwright, and Hollywood scriptwriter **7** 248–250

HECKER, ISAAC THOMAS (1819–1888), American Catholic religious founder **7** 250–251

HECKLER, MARGARET MARY O'SHAUGHNESSY (born 1931), American attorney, congressional representative, secretary of health and human services, and ambassador **7** 251–252

HEDIN, SVEN ANDERS (1865–1952), Swedish explorer and geographer **7** 252–253

HEFNER, HUGH (born 1926), founder and publisher of Playboy magazine **7** 253–254

HEGEL, GEORG WILHELM FRIEDRICH (1770–1831), German philosopher and educator **7** 254–256

HEIDEGGER, MARTIN (1889–1976), German philosopher **7** 257–258

HEIDENSTAM, CARL GUSTAF VERNER VON (1859–1940), Swedish author **7** 258–259

HEINE, HEINRICH (1797–1856), German poet and essayist **7** 259–260

HEINRICH, ANTHONY PHILIP (1781–1861), American composer **7** 261

HEINZ, HENRY JOHN (H.J. Heinz; 1844–1919), American businessman **19** 136–138

HEISENBERG, WERNER KARL (born 1901), German physicist **7** 261–263

HELLER, JOSEPH (born 1923), American author **7** 263–265

HELLER, WALTER (1915–1987), chairman of the Council of Economic Advisors (1961–1964) and chief spokesman of the ''New Economics'' **7** 265–266

HELLMAN, LILLIAN FLORENCE (born 1905), American playwright **7** 267–268

HELMHOLTZ, HERMANN LUDWIG FERDINAND VON (1821–1894), German physicist and physiologist **7** 268–269

HELMONT, JAN BAPTISTA VAN (1579–1644), Flemish chemist and physician **7** 269–271

HELMS, JESSE (born 1921), United States Senator from North Carolina **7** 271–272

HELPER, HINTON ROWAN (1829–1909), American author and railroad promoter **7** 272–273

HELVÉTIUS, CLAUDE ADRIEN (1715–1771), French philosopher **7** 273–274

HEMINGWAY, ERNEST MILLER (1898–1961), American novelist and journalist **7** 274–277

HÉMON, LOUIS (1880–1913), French-Canadian novelist **7** 277

HENDERSON, ARTHUR (1863–1935), British statesman **7** 277–278

HENDERSON, RICHARD (1735–1785), American jurist and land speculator **7** 278–279

HENDRIX, JIMI (born Johnny Allen Hendrix; 1942–1970), African american guitarist, singer, and composer **7** 279–283

HENG SAMRIN (born 1934), Cambodian Communist leader who became president of the People's Republic of Kampuchea (PRK) in 1979 **7** 283–285

HENRY I (876–936), king of Germany 919–936 **7** 285–286

HENRY I (1068–1135), king of England 1100–1135 **7** 286–287

HENRY II (1133–1189), king of England 1154–1189 **7** 287–289

HENRY III (1017–1056), Holy Roman emperor and king of Germany 1039–1056 **7** 290

HENRY III (1207–1272), king of England 1216–1272 **7** 290–292

HENRY IV (1050–1106), Holy Roman emperor and king of Germany 1056–1106 **7** 292

HENRY IV (1367–1413), king of England 1399–1413 **7** 292–293

HENRY IV (1553–1610), king of France 1589–1610 **7** 293–295

HENRY V (1081–1125), Holy Roman emperor and king of Germany 1106–1125 **7** 295–296

HENRY V (1387–1422), king of England 1413–1422 **7** 296–297

HENRY VI (1421–1471), king of England 1422–61 and 1470–1471 **7** 298–299

HENRY VII (1274–1313), Holy Roman emperor and king of Germany 1308–1313 **7** 299–300

HENRY VII (1457–1509), king of England 1485–1509 **7** 300–302

HENRY VIII (1491–1547), king of England 1509–1547 **7** 302–305

HENRY, AARON (born 1922), African American civil rights activist **7** 306–307

HENRY, JOSEPH (1797–1878), American physicist and electrical experimenter **7** 307–308

HENRY, MARGUERITE (Margurite Breithaupt; 1902–1997), American author **19** 138–140

HENRY, O. (pseudonym of William Sydney Porter; 1862–1910), American short-story writer **7** 308–309

HENRY, PATRICK (1736–1799), American orator and revolutionary **7** 309–311

HENRY THE NAVIGATOR (1394–1460), Portuguese prince **7** 305–306

HENSON, JIM (James Maury Henson, 1936–1990), American puppeteer, screenwriter, and producer **19** 140–142

HENSON, JOSIAH (1789–1883), African American preacher and former slave **7** 311–312

HENSON, MATTHEW A. (1866–1955), African American Arctic explorer **7** 312–314

HENZE, HANS WERNER (born 1926), German composer **7** 314

HEPBURN, AUDREY (born Edda Van Heemstra Hepburn-Ruston; 1929–1993), Swiss actress and humanitarian **7** 314–316

HEPBURN, KATHARINE (born 1907), American actress on the stage and on the screen **7** 316–317

HEPPLEWHITE, GEORGE (died 1786), English furniture designer **7** 317–318

HEPWORTH, BARBARA (1903–1975), English sculptor **7** 318–319

HERACLIDES OF PONTUS (circa 388–310 B.C.), Greek philosopher **7** 319–320

HERACLITUS (flourished 500 B.C.), Greek philosopher **7** 320

HERACLIUS (circa 575–641), Byzantine emperor 610–641 **7** 320–321

HERBART, JOHANN FRIEDRICH (1776–1841), German philosopher-psychologist and educator **7** 321–322

HERBERG, WILL (1906–1977), Jewish theologian, social thinker, and biblical exegete **7** 322–323

HERBERT, EDWARD (1st Baron Herbert of Cherbury; 1583–1648), English philosopher, poet, diplomat, and historian **7** 324

HERBERT, GEORGE (1593–1633), English metaphysical poet and Anglican priest **7** 324–326

HERDER, JOHANN GOTTFRIED VON (1744–1803), German philosopher, theologian, and critic **7** 327–328

HERNÁNDEZ, JOSÉ (1834–1886), Argentine poet **7** 328–329

HERNÁNDEZ COLÓN, RAFAEL (born 1936), Puerto Rican governor **7** 329–330

HEROD THE GREAT (circa 73–4 B.C.), king of Judea **7** 333–334

HERODOTUS (circa 484–circa 425 B.C.), Greek historian **7** 330–333

HERON OF ALEXANDRIA (flourished circa 60), Greek engineer, mathematician, and inventor **7** 334–335

HERRERA, JUAN DE (circa 1530–1597), Spanish architect **7** 335

HERRERA LANE, FELIPE (1922–1996), Chilean banker and economist **7** 336

HERRICK, ROBERT (1591–1674), English poet and Anglican parson **7** 336–339

HERRIOT, ÉDOUARD (1872–1957), French statesman and author **7** 339–340

HERSCHEL, SIR JOHN FREDERICK WILLIAM (1792–1871), English astronomer **7** 340–341

HERSCHEL, SIR WILLIAM (1738–1822), German-born English astronomer **7** 341–343

HERSHEY, ALFRED DAY (1908–1997), American microbiologist **7** 343–345

HERSHEY, MILTON (1857–1945), American businessman and philanthropist **19** 142–144

HERSKOVITS, MELVILLE JEAN (1895–1963), American anthropologist **7** 345

HERTZ, HEINRICH RUDOLF (1857–1894), German physicist **7** 346–347

HERTZOG, JAMES BARRY MUNNIK (1866–1942), South African prime minister 1924–39 **7** 347–348

HERUY WÄLDÄ-SELLASÉ (1878–1938), Ethiopian writer and government press director **7** 348–349

HERZBERG, GERHARD (born 1904), German-born Canadian chemist/physicist **7** 349–350

HERZEN, ALEKSANDR IVANOVICH (1812–1870), Russian author and political agitator **7** 351–352

HERZL, THEODOR (1860–1904), Hungarian-born Austrian Zionist author **7** 352–354

HERZOG, CHAIM (1918–1997), president of the state of Israel **7** 354–355

HERZOG, ROMAN (born 1934), president of the German Federal Constitutional Court (1987–1994) and president of Germany **7** 355–357

HESBURGH, THEODORE MARTIN (born 1917), activist American Catholic priest who was president of Notre Dame (1952–1987) **7** 357–358

HESCHEL, ABRAHAM JOSHUA (1907–1972), Polish-American Jewish theologian **7** 358–359

HESELTINE, MICHAEL (born 1933), British Conservative politician **7** 359–361

HESIOD (flourished circa 700 B.C.), Greek poet **7** 361–362

HESS, VICTOR FRANCIS (1883–1964), Austrian-American physicist **7** 362–363

HESS, WALTER RICHARD RUDOLF (1894–1987), deputy reichsführer for Adolf Hitler (1933–1941) **7** 363–365

HESS, WALTER RUDOLF (1881–1973), Swiss neurophysiologist **7** 365

HESSE, EVA (1936–1970), American sculptor **7** 365–367

HESSE, HERMANN (1877–1962), German novelist **7** 367–369

HESSE, MARY B. (born 1924), British philosopher **7** 369–371

HEVESY, GEORGE CHARLES DE (1885–1966), Hungarian chemist **7** 371

HEWITT, ABRAM STEVENS (1822–1903), American politician and manufacturer **7** 371–372

HEYERDAHL, THOR (born 1914), Norwegian explorer, anthropologist and author **18** 194–196

HEYSE, PAUL JOHANN LUDWIG (1830–1914), German author **7** 372–373

HEYWOOD, THOMAS (1573/1574–1641), English playwright **7** 373–374

HICKOK, JAMES BUTLER (''Wild Bill''; 1837–1876), American gunfighter, scout, and spy **7** 374–375

HICKS, EDWARD (1780–1849), American folk painter **7** 375

HIDALGO Y COSTILLA, MIGUEL (1753–1811), Mexican revolutionary priest **7** 375–377

HIDAYAT, SADIQ (1903–1951), Persian author **7** 377–378

HIGGINS, MARGUERITE (1920–1966), American journalist **7** 378–380

HIGGINSON, THOMAS WENTWORTH (1823–1911), American reformer and editor **7** 380

HILDEBRANDT, JOHANN LUCAS VON (1663–1745), Austrian architect **7** 380–381

HILDRETH, RICHARD (1807–1865), American historian and political theorist **7** 382

HILFIGER, TOMMY (born 1952), American fashion designer **19** 144–146

HILL, ANITA (born 1956), African American lawyer and professor **7** 382–385

HILL, ARCHIBALD VIVIAN (1886–1977), English physiologist **7** 385–386

HILL, BENJAMIN HARVEY (1823–1882), American politician **7** 386–387

HILL, HERBERT (born 1924), American scholar and civil rights activist **7** 387–388

HILL, JAMES JEROME (1838–1916), American railroad builder **7** 388–389

HILLARY, EDMUND (born 1919), New Zealander explorer and mountaineer **7** 389–390

HILLEL I (circa 60 B.C. –circa 10 A.D.), Jewish scholar and teacher **7** 390–391

HILLIARD, NICHOLAS (circa 1547–1619), English painter **7** 391–392

HILLMAN, SIDNEY (1887–1946), Lithuanian-born American labor leader **7** 392–393

HILLQUIT, MORRIS (1869–1933), Russian-born American lawyer and author **7** 393–394

HILLS, CARLA ANDERSON (born 1934), Republican who served three presidents as lawyer, cabinet member, and U.S. trade representative **7** 394–396

HILTON, BARRON (William Barron Hilton; born 1927), American businessman **19** 146–148

HIMMELFARB, GERTRUDE (born 1922), American professor, writer, and scholar **7** 396–398

HIMMLER, HEINRICH (1900–1945), German Nazi leader **7** 398–399

HINDEMITH, PAUL (1895–1963), German composer **7** 399–400

HINDENBURG, PAUL LUDWIG HANS VON BENECKENDORFF UND VON (1847–1934), German field marshal, president 1925–1934 **7** 400–401

HINES, GREGORY OLIVER (born 1946), American dancer and actor **7** 401–403

HINOJOSA, ROLANDO (born 1929), Hispanic-American author **7** 403–405

HINSHELWOOD, SIR CYRIL NORMAN (1897–1967), English chemist **7** 405–406

HINTON, SUSAN ELOISE (born 1950), American novelist and screenwriter **7** 406–407

HIPPARCHUS (flourished 162–126 B.C.), Greek astronomer **7** 407–408

HIPPOCRATES (circa 460–circa 377 B.C.), Greek physician **7** 408–410

HIROHITO (1901–1989), emperor of Japan **7** 410–412

HIROSHIGE, ANDO (1797–1858), Japanese painter and printmaker **7** 412–413

HISS, ALGER (1904–1996), U.S. State Department official convicted of having provided classified documents to an admitted Communist **7** 413–415

HITCHCOCK, ALFRED (1899–1980), English-born film director **7** 415–416

HITCHCOCK, GILBERT MONELL (1859–1934), American publisher and politician **7** 416–417

HITLER, ADOLF (1889–1945), German dictator, chancellor-president 1933–1945 **7** 417–420
domestic economy
Porsche, Ferdinand Sr. **19** 293–295
supporters
Speer, Albert **19** 355–356

HO CHI MINH (1890–1969), Vietnamese revolutionary and statesman **7** 426–428

HOBART, JOHN HENRY (1775–1830), American Episcopal bishop **7** 420–421

HOBBES, THOMAS (1588–1679), English philosopher and political theorist **7** 421–423

HOBBY, OVETA CULP (1905–1995), American government official and businesswoman **7** 423–425

HOBHOUSE, LEONARD TRELAWNY (1864–1929), English sociologist and philosopher **7** 425–426

HOBSON, WILLIAM (1793–1842), British naval commander and colonial governor **7** 426

Hochelaga (Indian village)
see Montreal

Hockey
Richard, Maurice **19** 312–313

HOCKING, WILLIAM ERNEST (1873–1966), American philosopher **7** 428–429

HOCKNEY, DAVID (born 1937), English photographer and artist **7** 429–431

HODGKIN, ALAN LLOYD (born 1914), English physiologist **7** 431–432

HODGKIN, DOROTHY CROWFOOT (1910–1964), English chemist **7** 432–434

HODLER, FERDINAND (1853–1918), Swiss painter **7** 434–435

HOE, RICHARD MARCH (1812–1886), American inventor and manufacturer **7** 435–436

HOFFA, JAMES R. (''Jimmy''; 1913–1975) American union leader **7** 436–437

HOFFMAN, ABBIE (1936–1989), American writer, activist, and leader of the Youth International Party **7** 437–439

HOFFMANN, ERNST THEODOR AMADEUS (1776–1822), German author, composer, and artist **7** 439–440

HOFFMANN, JOSEF (1870–1956), Austrian architect and decorator **7** 440–441

HOFHAIMER, PAUL (1459–1537), Austrian composer, and organist **7** 441

HOFMANN, AUGUST WILHELM VON (1818–1892), German organic chemist **7** 441–442

HOFMANN, HANS (1880–1966), German-American painter **7** 442–443

HOFMANNSTHAL, HUGO VON (1874–1929), Austrian poet and dramatist **7** 443–444

HOFSTADTER, RICHARD (1916–1970), American historian **7** 444–445

HOGAN, BEN (1912–1997), American golfer **19** 148–150

HOGARTH, WILLIAM (1697–1764), English painter and engraver **7** 446–447

HOKUSAI, KATSUSHIKA (1760–1849), Japanese painter and printmaker **7** 447–448

HOLBACH, BARON D' (Paul Henri Thiry; 1723–1789), German-born French encyclopedist and philosopher **7** 448–449

HOLBEIN, HANS, THE YOUNGER (1497/98–1543), German painter and graphic artist **7** 449–450

HOLBROOK, JOSIAH (1788–1854), American educator **7** 450–451

HÖLDERLIN, JOHANN CHRISTIAN FRIEDRICH (1770–1843), German poet **7** 451–452

HOLIDAY, BILLIE (1915–1959), American jazz vocalist **7** 452–453

HOLLAND, JOHN PHILIP (1840–1914), Irish-American inventor **7** 453–454

HOLLERITH, HERMAN (1860–1929), American inventor and businessman **19** 151–152

HOLM, HANYA (née Johanna Eckert; born 1893), German-American dancer and teacher **7** 454–455

HOLMES, ARTHUR (1890–1965), English geologist and petrologist **7** 455–456

HOLMES, JOHN HAYNES (1879–1964), American Unitarian clergyman **7** 456–457

HOLMES, OLIVER WENDELL (1809–1894), American physician and author **7** 457–458

HOLMES, OLIVER WENDELL, JR. (1841–1935), American jurist **7** 458–459

HOLST, GUSTAV (1874–1934), English composer **7** 459–460

HOLYOAKE, KEITH JACKA (1904–1983), New Zealand prime minister and leader of the National Party **7** 460–462

HOLZER, JENNY (born 1950), American Neo-Conceptualist artist **7** 462–463

HOMANS, GEORGE CASPAR (1910–1989), American sociologist **7** 463–465

HOMER (ancient Greek epic poet) **7** 468–469

HOMER, WINSLOW (1836–1910), American painter **7** 468–469

HONDA, SOICHIRO (1906–1991), Japanese automaker **7** 469–470

HONECKER, ERICH (1912–1994), German Communist Party leader and head of the German Democratic Republic (1971–80s) **7** 471–472

HONEGGER, ARTHUR (1892–1955), Swiss composer identified with France **7** 472–473

HONEN (1133–1212), Japanese Buddhist monk **7** 473

Hong Kong & Shanghai Bank building (Hong Kong)
Foster, Norman **19** 115–117

HOOCH, PIETER DE (1629–after 1684), Dutch artist **7** 473–474

HOOK, SIDNEY (1902–1989), American philosopher and exponent of classical American pragmatism **7** 474–475

HOOKE, ROBERT (1635–1703), English physicist **7** 475

HOOKER, RICHARD (1554–1600), English theologian and Church of England clergyman **7** 475–476

HOOKER, THOMAS (1586–1647), English Puritan theologian, founder of Connecticut Colony **7** 476–477

HOOKS, BELL (born Gloria Jean Watkins, born 1952) African American social activist, feminist, and author **7** 477–481

HOOKS, BENJAMIN LAWSON (born 1925), executive director of the NAACP and first African American commissioner of the FCC **7** 481–483

HOOVER, HERBERT CLARK (1874–1964), American statesman, president 1929–1933 **7** 483–485

HOOVER, JOHN EDGAR (1895–1972), American lawyer, criminologist, and FBI director **7** 485–487

HOPE, BOB (born Leslie Townes Hope; born 1903), entertainer in vaudeville, radio, television, and movies **7** 487–489

HOPE, JOHN (1868–1936), African American educator and religious leader **7** 489–490

HOPKINS, ANTHONY (Philip Anthony Hopkins; born 1937), Welsh actor **18** 196–198

HOPKINS, ESEK (1718–1802), American Revolutionary patriot **7** 490–491

HOPKINS, SIR FREDERICK GOWLAND (1861–1947), English biochemist **7** 496

HOPKINS, GERARD MANLEY (1844–1889), English Jesuit poet **7** 492–494

HOPKINS, HARRY LLOYD (1890–1946), American statesman **7** 494–495

HOPKINS, MARK (1802–1887), American educator **7** 495–496

HOPKINS, SAMUEL (1721–1803), American clergyman and theologian **7** 496

HOPKINSON, FRANCIS (1737–1791), American politician, writer, and composer **7** 496–497

HOPPER, EDWARD (1882–1967), American realist painter **7** 497–498

HOPPER, GRACE (born Grace Brewster Murray; 1906–1992), American computer scientist **7** 498–500

HORACE (Quintus Horatius Flaccus; 65–8 B.C.), Roman poet and satirist **7** 500–503

HORNE, HERMAN HARRELL (1874–1946), American philosopher and educator **7** 503–504

HORNE, LENA (born 1917), popular entertainer **7** 504–506

HORNER, MATINA SOURETIS (born 1939), American scholar and administrator **7** 506–508

HORNEY, KAREN DANIELSEN (1885–1952), German-born American psychoanalyst **7** 508–509

HOROWITZ, VLADIMIR (1904–1989), American pianist **7** 509–510

HORTHY DE NAGYBÁNYA, NICHOLAS (1868–1957), Hungarian admiral and statesman, regent 1920–44 **7** 510–512

HOSEA (flourished 750–722 B.C.), Hebrew prophet of the kingdom of Israel **7** 512

HO-SHEN (1750–1799), Manchu official in China **7** 512–513

HOSTOS, EUGENIO MARÍA DE (1839–1903), Puerto Rican philosopher, educator, and writer **7** 513–514

HOUDINI, HARRY (born Erich Weiss; 1874–1926), American magician and illusionist **7** 514–516

HOUDON, ANTOINE (1741–1828), French sculptor **7** 516–517

HOUNSFIELD, GODFREY (born 1919), English biomedical engineer **7** 517–519

HOUPHOUËT-BOIGNY, FELIX (1905–1993), Ivorian statesman 1960 **7** 519–520

HOUSE, EDWARD MANDELL (1858–1938), American diplomat **7** 520–521

HOUSMAN, ALFRED EDWARD (1859–1936), English poet **7** 521–522

HOUSSAY, BERNARDO ALBERTO (1887–1971), Argentine physiologist **7** 522–523

HOUSTON, CHARLES HAMILTON (1895–1950), African American lawyer and civil rights leader **7** 523–526

HOUSTON, SAMUEL (1793–1863), American statesman and soldier **7** 526–527

HOUSTON, WHITNEY (born 1963), American singer and actress **19** 152–155

HOVLAND, CARL I. (1912–1961), American psychologist **7** 527–528

HOWARD, JOHN WINSTON (born 1939), Australian prime minister **18** 198–200

HOWARD, OLIVER OTIS (1830–1909), American Union general **7** 528–529

HOWARD, RON (born 1954), American actor, director, and producer **19** 155–158

HOWE, EDGAR WATSON (1853–1937), American author and editor **7** 529

HOWE, ELIAS (1819–1867), American inventor **7** 529–530

HOWE, FLORENCE ROSENFELD (born 1929), feminist American author, publisher, literary scholar, and historian **7** 530–531

HOWE, GEOFFREY (Richard Edward; born 1926), British foreign secretary **7** 531–532

HOWE, GORDIE (born 1928), Canadian hockey player **7** 532–534

HOWE, JOSEPH (1804–1873), Canadian journalist, reformer, and politician **7** 534–535

HOWE, JULIA WARD (1819–1910), American author and reformer **7** 535–536

HOWE, RICHARD (Earl Howe; 1726–1799), English admiral **7** 536–537

HOWE, SAMUEL GRIDLEY (1801–1876), American physician and reformer **7** 537

HOWE, WILLIAM (5th Viscount Howe; 1729–1814), British general **7** 538–539

HOWELLS, WILLIAM DEAN (1837–1920), American writer **7** 539–541

HOWELLS, WILLIAM WHITE (born 1908), American anthropologist **7** 541–542

HOXHA, ENVER (1908–1985), leader of the Communist Party of Albania from its formation in 1941 until his death **8** 1–3

HOYLE, FRED (born 1915), English astronomer and author **18** 200–202

HRDLIČKA, ALEŠ (1869–1943), American physical anthropologist **8** 3–4

HSIA KUEI (flourished 1190–1225), Chinese painter **8** 4–5

HSIEH LING-YÜN (385–433), duke of K'ang-lo, Chinese poet **8** 5–6

HSÜAN TSANG (circa 602–664), Chinese Buddhist in India **8** 6–7

HSÜAN-TSUNG, T'ANG (685–762), Chinese emperor **8** 7–8

HSÜN-TZU (Hsün Ch'ing; circa 312–circa 235 B.C.), Chinese philosopher **8** 8

HU SHIH (1891–1962), Chinese philosopher **8** 63–65

HUAC
see Un-American Activities, House Committee on

HUANG CH'AO (died 884), Chinese rebel leader **8** 8–9

HUANG TSUNG-HSI (1610–1695), Chinese scholar and philosopher **8** 9–10

HUBBARD, L. RON (1911–1986), American author and founder of Scientology **18** 202–204

HUBBLE, EDWIN POWELL (1889–1953), American astronomer **8** 10–11

HUCH, RICARDA (1864–1947), German novelist, poet, and historian **8** 11–12

Hud (movie)
Neal, Patricia **19** 268–270

HUDSON, HENRY (flourished 1607–1611), English navigator **8** 12–13

HUERTA, DOLORES (born 1930), Hispanic American labor activist **18** 204–207

HUERTA, VICTORIANO (1854–1916), Mexican general and politician **8** 13–14

HUGGINS, SIR WILLIAM (1824–1910), English astronomer **8** 14–15

HUGHES, CHARLES EVANS (1862–1948), American jurist and statesman **8** 15–16

HUGHES, HOWARD ROBARD (1905–1976), flamboyant American entrepreneur **8** 16–17

HUGHES, JOHN JOSEPH (1797–1864), Irish-American Catholic archbishop **8** 17–18

HUGHES, LANGSTON (1902–1967), African American author **8** 18–19

HUGHES, RICHARD (1900–1976), English author **19** 158–160

HUGHES, TED (born 1930), English poet laureate **8** 19–21

HUGHES, WILLIAM MORRIS (1864–1952), Australian prime minister 1915–1923 **8** 21–22

HUGO, VICOMTE VICTOR MARIE (1802–1885), French author **8** 22–25

HUI-TSUNG (1082–1135), Chinese emperor and artist **8** 25

HUI-YÜAN (334–416), Chinese Buddhist monk **8** 25–26

HUIZINGA, JOHAN (1872–1945), Dutch historian **8** 26–27

HULAGU KHAN (Hüle'ü; circa 1216–1265), Mongol ruler in Persia **8** 27–28

HULL, CLARK LEONARD (1884–1952), American psychologist **8** 28

HULL, CORDELL (1871–1955), American statesman **8** 28–29

HULL, WILLIAM (1753–1825), American military commander **8** 29–30

Human Predicament, The (book trilogy)
Hughes, Richard **19** 158–160

Human rights
activists for
MacBride, Sean **19** 218–220

Humanitarians
Clemente, Roberto **19** 70–72
Shriver, Eunice Kennedy **19** 339–341
Wonder, Stevie **19** 428–430

HUMBOLDT, BARON FRIEDRICH HEINRICH ALEXANDER VON (1769–1859), German naturalist and explorer **8** 30–31

HUMBOLDT, BARON WILHELM VON (1767–1835), German statesman and philologist **8** 31

HUME, DAVID (1711–1776), Scottish philosopher **8** 31–34

HUMPHREY, HUBERT HORATIO, JR. (1911–1978), mayor of Minneapolis, U.S. senator from Minnesota, and vice-president of the U.S. **8** 34–36

HUN SEN (born 1951), Cambodian prime minister **8** 39–42

HUNDERTWASSER, FRIEDENSREICH (Friedrich Stowasser; born 1928), Austrian-born visionary painter and spiritualist **8** 36–37

HUNG HSIU-CH'ÜAN (1814–1864), Chinese religious leader, founder of Taiping sect **8** 37–38

HUNG-WU (1328–1398), Chinese Ming emperor 1368–98 **8** 38–39

HUNT, H. L. (1889–1974), American entrepreneur **8** 42–44

HUNT, RICHARD MORRIS (1827–1895), American architect **8** 44

HUNT, WILLIAM HOLMAN (1827–1910), English painter **8** 44–45

HUNTER, FLOYD (born 1912), American social worker and administrator, community worker, professor, and author **8** 45–46

HUNTER, MADELINE CHEEK (1916–1994), American educator **8** 47–48

HUNTER, WILLIAM (1718–1783), Scottish anatomist **8** 48–49

HUNTINGTON, COLLIS POTTER (1821–1900), American railroad builder **8** 49

HUNTLEY AND BRINKLEY (1956–1970), American journalists and radio and television news team **8** 49–51

HUNYADI, JOHN (1385–1456), Hungarian military leader, regent 1446–1452 **8** 51–52

HURD, DOUGLAS (born 1930), English Conservative Party politician and foreign secretary **8** 52–55

HURSTON, ZORA NEALE (1903–1960), African American folklorist and novelist **8** 55–56

HUSÁK, GUSTÁV (born 1913), president of the Czechoslovak Socialist Republic (1975–1987) **8** 59–61

HUSAYN, TAHA (1889–1973), Egyptian author, educator, and statesman **8** 61–62

HUSAYNI, AL-HAJJ AMIN AL- (1895–1974), Moslem scholar/leader and mufti of Jerusalem (1922–1948) **8** 62–63

HUSEIN IBN ALI (circa 1854–1931), Arab nationalist, king of Hejaz 1916–1924 **8** 63

HUSSEIN IBN TALAL (born 1935), king of the Hashemite Kingdom of Jordan (1953–80s) **8** 65–67

HUSSEINI, FAISAL (born 1940), Palestinian political leader **19** 160–162

HUSSERL, EDMUND (1859–1938), German philosopher **8** 67–68

HUTCHINS, ROBERT MAYNARD (1899–1977), American educator **8** 68–69

HUTCHINSON, ANNE MARBURY (1591–1643), English-born American religious leader **8** 69–71

HUTCHINSON, THOMAS (1711–1780), American colonial governor **8** 71–72

HUTTEN, ULRICH VON (1488–1523), German humanist **8** 72–73

HUTTON, JAMES (1726–1797), Scottish geologist **8** 73–74

HUXLEY, ALDOUS LEONARD (1894–1963), English novelist and essayist **8** 74–75

HUXLEY, JULIAN (1887–1975), English biologist and author **8** 75–77

HUXLEY, THOMAS HENRY (1825–1895), English biologist **8** 77–79

HUYGENS, CHRISTIAAN (1629–1695), Dutch mathematician, astronomer, and physicist **8** 79–81

HUYSMANS, JORIS KARL (1848–1907), French novelist **8** 81–82

HYDE, DOUGLAS (1860–1949), Irish author, president 1938–45 **8** 82–83

HYMAN, LIBBIE HENRIETTA (1888–1969), American zoologist **8** 83–84

HYPATIA OF ALEXANDRIA (370–415), Greek mathematician and philosopher **8** 85

I

IACOCCA, LIDO (LEE) ANTHONY (born 1924), American automobile magnate **8** 86–88

IBÁÑEZ DEL CAMPO, CARLOS (1877–1960), Chilean general and president **8** 88

ÍBARRURI GÓMEZ, DOLORES (1895–1989), voice of the Republican cause in the Spanish Civil War **8** 88–90

IBERVILLE, SIEUR D' (Pierre le Moyne; 1661–1706), Canadian soldier, naval captain, and adventurer **8** 90–91

IBM
see International Business Machines

IBN AL-ARABI, MUHYI AL-DIN (1165–1240), Spanish-born Moslem poet, philosopher, and mystic **8** 91

IBN BATTUTA, MUHAMMAD (1304–1368/69), Moslem traveler and author **8** 91–92

IBN GABIROL, SOLOMON BEN JUDAH (circa 1021–circa 1058), Spanish Hebrew poet and philosopher **8** 92

IBN HAZM, ABU MUHAMMAD ALI (994–1064), Spanish-born Arab theologian and jurist **8** 93

IBN KHALDUN, ABD AL-RAHMAN IBN MUHAMMAD (1332–1406), Arab historian, philosopher, and statesman **8** 93–94

IBN SAUD, ABD AL-AZIZ (1880–1953), Arab politician, founder of Saudi Arabia **8** 94–95

IBN TASHUFIN, YUSUF (died 1106), North African Almoravid ruler **8** 95–96

IBN TUFAYL, ABU BAKR MUHAMMAD (circa 1110–1185), Spanish Moslem philosopher and physician **8** 96

IBN TUMART, MUHAMMAD (circa 1080–1130), North African Islamic theologian **8** 96–97

IBRAHIM PASHA (1789–1848), Turkish military and administrative leader **8** 97–98

IBSEN, HENRIK (1828–1906), Norwegian playwright **8** 98–100

ICKES, HAROLD LECLAIRE (1874–1952), American statesman **8** 100–101

ICTINUS (flourished 2nd half of 5th century B.C.), Greek architect **8** 101

IDRIS I (1889–1983), king of Libya 1950–69 **8** 102

IDRISI, MUHAMMAD IBN MUHAMMAD AL- (1100–1165?), Arab geographer **8** 102–103

IGLESIAS, ENRIQUE V. (born 1930), Uruguayan economist, banker, and public official **8** 106–107

IGNATIUS OF ANTIOCH, SAINT (died circa 115), Early Christian bishop and theologian **8** 107–108

IGNATIUS OF LOYOLA, SAINT (1491–1556), Spanish soldier, founder of Jesuits **8** 108–109

IKEDA, DAISAKU (born 1928), Japanese Buddhist writer and religious leader **8** 109–110

IKHNATON (ruled 1379–1362 B.C.), pharaoh of Egypt **8** 110–111

ILIESCU, ION (born 1930), president of Romania (1990–) **8** 111–112

ILITCH, MIKE (born 1929), American businessman **19** 163–165

ILLICH, IVAN (born 1926), theologian, educator, and social critic **8** 112–114

IMAM, ALHADJI ABUBAKAR (1911–1981), Nigerian writer and teacher **8** 114–115

IMAOKA, SHINICHIRO (1881–1988), progressive and liberal religious leader in Japan **8** 115

IMHOTEP (ca. 3000 B.C.–ca. 2950 B.C.), Egyptian vizier, architect, priest, astronomer, and magician-physician **8** 116–117

India, Republic of (nation, southern Asia)
- SINCE 1947 (REPUBLIC)
  prime ministers
    Vajpayee, Atal Behari **19** 393–395

Indiana Jones (film series)
Lucas, George **19** 211–213

Indians (North American)
athletes
  Mills, Billy **19** 251–253
culture
  Courlander, Harold **19** 78–80

Indonesia, Republic of (nation, southeast Asia)
post-Suharto
  Habibie, Bacharuddin Jusuf **19** 134–136

Industrial revolution
shoe industry
  Matzeliger, Jan **19** 232–234

INGE, WILLIAM RALPH (1860–1954), Church of England clergyman, scholar, social critic, and writer **8** 118–119

INGENHOUSZ, JAN (1730–1799), Dutch physician, chemist, and engineer **8** 119–120

INGERSOLL, ROBERT GREEN (1833–1899), American lawyer and lecturer **8** 120–121

INGRES, JEAN AUGUSTE DOMINIQUE (1780–1867), French painter **8** 121–123

INNESS, GEORGE (1825–1894), American painter **8** 123–124

INNIS, HAROLD ADAMS (1894–1952), Canadian political economist **8** 124–125

INNOCENT III (Lothar of Segni; 1160/1161–1216), pope 1198–1216 **8** 125–127

INÖNÜ, ISMET (1884–1973), Turkish military man, statesman, and second president **8** 127–129

INSULL, SAMUEL (1859–1938), English-born American entrepreneur **8** 130

Integration (racial, United States)
see African American history

Intel Corporation
Rock, Arthur **19** 316–317

International Business Machines (IBM)
Gerstner, Lou **19** 121–124
Hollerith, Herman **19** 151–152
Watson, Thomas J. Jr. **19** 408–410

International Peace Bureau (Geneva, Switzerland)
MacBride, Sean **19** 218–220

International Tennis Hall of Fame
Connolly, Maureen **19** 72–74

Internet
Andreessen, Marc **19** 3–5
McNealy, Scott **19** 241–243
Case, Steve **19** 61–64

INUKAI, TSUYOSHI (1855–1932), Japanese journalist and statesman **8** 130–131

IONESCO, EUGÈNE (1912–1994), Franco-Romanian author **8** 131–132

IQBAL, MUHAMMAD (1877?–1938), Indian Moslem poet and philosopher **8** 132–133

IRELAND, JOHN (1838–1918), American Catholic archbishop **8** 133–134

IRELAND, PATRICIA (born 1945), president of the National Organization for Women (NOW) **8** 134–135

IRENE OF ATHENS (ca. 752–803), Byzantine empress 797–802 **8** 135–138

IRIGOYEN, HIPÓLITO (circa 1850–1933), Argentine statesman, twice president **8** 139–140

Irish literature
fiction
Donleavy, James Patrick **19** 91–93
plays
Donleavy, James Patrick **19** 91–93

Ironweed (book)
Kennedy, William **19** 178–180

IRVING, KENNETH COLIN (''K. C.''; 1899–1992), Canadian industrialist, the ''Paul Bunyan of New Brunswick'' **8** 140–141

IRVING, WASHINGTON (1783–1859), American author and journalist **8** 141–143

ISAAC, HEINRICH (circa 1450–1517), Flemish composer **8** 143–144

ISAACS, JORGE (1837–1895), Colombian novelist **8** 144

ISABELLA I (1451–1504), queen of Castile 1474–1504 **8** 144–145

ISABELLA II (1830–1904), queen of Spain 1833–1868 **8** 145–146

ISAIAH (flourished circa 740–701 B.C.), Hebrew prophet **8** 146–147

ISHERWOOD, CHRISTOPHER (1904–1986), British-born American writer of fiction, drama, film, travel, and autobiography **8** 147–149

ISIDORE OF SEVILLE, SAINT (560–636), Spanish cleric and encyclopedist **8** 149–150

ISMAIL PASHA (1830–1895), khedive of Egypt 1863–1879 **8** 150–151

ISOCRATES (436–338 B.C.), Athenian orator **8** 151

ISOZAKI, ARATA (born 1931), Japanese architect **8** 152–153

Israel, State of (nation; southwestern Asia)
Palestinians
Husseini, Faisal **19** 160–162

ITO, HIROBUMI (1841–1909), Japanese statesman **8** 153–155

ITURBIDE, AGUSTÍN DE (1783–1824), Mexican military leader **8** 155–156

IVAN III (1440–1505), grand duke of Moscow 1462–1505 **8** 156–157

IVAN IV (1530–1584), grand duke of Moscow, czar of Russia 1547–1584 **8** 157–159

IVES, CHARLES EDWARD (1874–1954), American composer **8** 159–160

IWAKURA, TOMOMI (1825–1883), Japanese statesman **8** 160–161

IZETBEGOVIC, ALIJA (born 1926), president of the eight-member presidency of the Republic of Bosnia-Herzegovina **8** 161–163

J

JA JA OF OPOBO (ca. 1820–1891), Nigerian politician **8** 201–204

JABBAR, KAREEM ABDUL (Ferdinand Lewis Alcinor, Junior; born 1947), American basketball player **8** 164–165

JABER AL-SABAH, JABER AL-AHMAD AL- (born 1926), amir of Kuwait **8** 166–167

JABIR IBN HAYYAN (flourished latter 8th century), Arab scholar and alchemist **8** 167

JABOTINSKY, VLADIMIR EVGENEVICH (1880–1940), Russian Zionist **8** 167–168

JACKSON, ANDREW (1767–1845), American president 1829–1837 **8** 168–172

JACKSON, HELEN HUNT (1830–1885), American novelist **8** 172

JACKSON, HENRY MARTIN (Scoop; 1912–1983), United States senator and proponent of anti-Soviet foreign policy **8** 172–174

JACKSON, JESSE LOUIS (born 1941), U.S. civil rights leader and presidential candidate **8** 174–176

JACKSON, MAHALIA (1911–1972), American singer **19** 166–168

JACKSON, MAYNARD HOLBROOK, JR. (born 1938), first African American mayor of Atlanta, Georgia (1973–81 and 1989–1993) **8** 176–178

JACKSON, MICHAEL JOE (born 1958), one of the most popular singers in history **8** 178–180

JACKSON, REGINALD ''REGGIE'' MARTINEZ (born 1946), African American baseball player **8** 180–182

JACKSON, ROBERT HOUGHWOUT (1892–1954), American jurist **8** 182–183

JACKSON, SHIRLEY ANN (born 1946), African American physicist **8** 183–184

JACKSON, THOMAS JONATHAN (''Stonewall''; 1824–1863), American Confederate general **8** 184–185

JACOB, JOHN EDWARD (born 1934), African American activist and president of the National Urban League **8** 185–188

JACOBI, ABRAHAM (1830–1919), American physician **8** 188–189

JACOBI, DEREK (born 1938), British actor **19** 168–170

JACOBI, FRIEDRICH HEINRICH (1743–1819), German philosopher **8** 189–190

JACOBI, MARY PUTNAM (1834–1906), American physician **8** 188–189

JACOBS, HARRIET A. (1813–1897), runaway slave and abolitionist **8** 190–193

JACOBSEN, JENS PETER (1847–1885), Danish author **8** 193–194

JACOPONE DA TODI (circa 1236–1306), Italian poet and mystic **8** 194

JAGGER, MICHAEL PHILIP (''Mick''; born 1944), lead singer for the Rolling Stones **8** 194–196

JAHANGIR (1569–1627), fourth Mughal emperor of India **8** 196–199

JAHN, HELMUT (born 1940), German-American architect **8** 199–201

JAMES I (1394–1437), king of Scotland 1406–1437 **8** 206–207

JAMES I (James VI of Scotland; 1566–1625), king of England 1603–1625 **8** 204–206

JAMES II (1633–1701), king of England, Scotland, and Ireland 1685–1688 **8** 207–208

JAMES III (1451–1488), king of Scotland 1460–1488 **8** 208–209

JAMES, DANIEL, JR. (''Chappie''; 1920–1978), first African American man in the U.S. to become a four star general **8** 209–211

JAMES, HENRY (1843–1916), American novelist **8** 211–212

JAMES, JESSE WOODSON (1847–1882), American outlaw **8** 212–213

JAMES, P. D. (born 1920), British crime novelist **8** 213–215

JAMES, WILLIAM (1842–1910), American philosopher and psychologist **8** 215–217

JAMESON, SIR LEANDER STARR (1853–1917), British colonial administrator **8** 218

JAMI (Maulana Nur al-Din Abd al-Rahman; 1414–1492), Persian poet **8** 218–219

JANÁČEK, LEOŠ (1854–1928), Czech composer **8** 219

Jane Eyre (novel)
Rhys, Jean **19** 310–312

JANET, PIERRE MARIE FÉLIX (1859–1947), French psychologist **8** 220

JANSEN, CORNELIS (1585–1638), Dutch Roman Catholic theologian **8** 220–221

Japan (island nation; eastern Asia)
since 1945 (economic recovery)
Matsushita, Konosuke **19** 230–232

JAQUES-DALCROZE, EMILE (1865–1950), Swiss teacher and composer who developed eurhythmics **8** 221–222

JARRELL, RANDALL (1914–1965), American poet and critic **8** 222–223

JARUZELSKI, WOJCIECH WITOLD (born 1923), career soldier who became Poland's head of state (1981–1990) **8** 223–225

JASPERS, KARL (1883–1969), German philosopher **8** 225–226

JAURÈS, JEAN (1859–1914), French Socialist and politician **8** 226–227

Java (computer language)
McNealy, Scott **19** 241–243

Java (island)
see Indonesia

JAWARA, SIR DAUDA KAIRABA (born 1924), Gambian statesman **8** 227–228

JAWLENSKY, ALEXEJ VON (1864–1941), Russian Expressionist painter **8** 228–229

JAWORSKI, LEON (1905–1982), American lawyer and independent prosecutor of Watergate **8** 229–230

JAY, JOHN (1745–1829), American diplomat and jurist **8** 230–232

JAY, WILLIAM (1789–1858), American reformer **8** 232–233

JAYEWARDENE, JUNIUS RICHARD (JR; 1906–1996), leader of the nationalist movement in Ceylon and president of Sri Lanka **8** 233–234

Jazz (music)
Arlen, Harold **19** 7–9
Dorsey, Jimmy **19** 93–95
Levant, Oscar **19** 197–199
Marsalis, Wynton **19** 224–226

JEAN DE MEUN (circa 1240–1305), French author **8** 234–235

JEANS, SIR JAMES HOPWOOD (1877–1946), English mathematician, physicist, and astronomer **8** 235–236

JEFFERS, JOHN ROBINSON (1887–1962), American poet **8** 236–237

JEFFERSON, JOSEPH (1829–1905), American actor **8** 237

JEFFERSON, THOMAS (1743–1826), American philosopher and statesman, president 1801–1809 **8** 238–241

JEFFREYS, SIR HAROLD (1891–1989), English mathematician, astronomer, and philosopher **8** 241–242

JELLICOE, JOHN RUSHWORTH (1859–1935), English admiral **8** 242–243

JEMISON, MAE C. (born 1956), African American physician and astronaut **8** 243–244

JENKINS, ROY HARRIS (born 1920), British Labour politician and author **8** 244–245

JENNER, EDWARD (1749–1823), English physician **8** 245–246

JENNINGS, ROBERT YEWDALL (born 1913), British judge who was president of the International Court of Justice **8** 246–247

JEREMIAH (flourished late 7th–early 6th century B.C.), Hebrew priest and prophet **8** 247–248

JEROBOAM I (ruled circa 931–circa 910 B.C.), king of the northern kingdom of Israel **8** 248–249

JEROME, ST. (circa 345–420), Early Christian biblical scholar **8** 249

JESSEL, GEORGE (1898–1981), American screen, stage, radio, and television actor and comedian and film director, composer, and screenwriter **8** 249–251

JESUS BEN SIRA (Sirach; flourished circa 170 B.C.), Jewish sage and author **8** 251

JESUS OF NAZARETH (circa 4 B.C.–29/30A.D.), founder of the Christian faith **8** 251–255

JEVONS, WILLIAM STANLEY (1835–1882), English economist, logician, and statistician **8** 255–256

JEWETT, SARAH ORNE (1849–1909), American novelist **8** 256

JHABVALA, RUTH PRAWER (born 1927), English screenwriter and novelist **18** 208–210

JIANG QING (Madame Mao Zedong; 1914–1991), Chinese revolutionary and leader of the Great Proletarian Cultural Revolution **8** 256–260

JIANG ZEMIN (born 1927), general secretary of the Chinese Communist Party Central Committee **8** 260–261

JIMÉNEZ, JUAN RAMÓN (1881–1958), Spanish symbolist poet **8** 261–262

JIMÉNEZ DE QUESADA, GONZALO (1509–1579), Spanish conquistador **12** 509–510

JINNAH, MOHAMMAD ALI (1876–1948), Pakistani governor general 1947–1948 **8** 262–263

JOACHIM OF FIORE (circa 1132–1202), Italian mystic **8** 263–264

JOAN OF ARC (1412?–1431), French national heroine **8** 264–265

JOBS, STEVEN (born 1955), American computer designer and co-founder of Apple Computers **8** 265–267

JODL, ALFRED (1892?–1946), German general **18** 210–212

JOFFRE, JOSEPH JACQUES CÉSAIRE (1852–1931), French marshal **8** 267–268

JOFFREY, ROBERT (born Abdullah Jaffa Anver Bey Khan; 1930–1988), American dancer and choreographer **8** 268–270

JOGUES, ST. ISAAC (1607–1646), French Jesuit missionary and martyr **8** 270–271

JOHANAN BEN ZAKKAI (flourished circa 70 A.D.), Jewish teacher **8** 271–272

JOHANNES IV (1836–1889), Ethiopian emperor 1872–1889 **8** 272–273

JOHN (1167–1216), king of England 1199–1216 **8** 274–275

JOHN II (1319–1364), king of France 1350–1364 **8** 275–276

JOHN III (John Sobieski; 1629–1696), king of Poland **8** 276–277

JOHN XXIII (Angelo Giuseppe Roncalli; 1881–1963), pope 1958–1963 **8** 277–280

JOHN, AUGUSTUS EDWIN (1878–1961), Welsh painter **8** 291

JOHN, ELTON HERCULES (Reginald Kenneth Dwight; born 1947), English singer, songwriter and humanitarian **18** 212–214

JOHN, ST. (flourished 1st century A.D.), Christian Apostle and Evangelist **8** 273–274

JOHN CHRYSOSTOM, ST. (circa 347–407), bishop of Constantinople **8** 280–281

JOHN MAURICE OF NASSAU (1604–1679), Dutch governor general of Netherlands Brazil **8** 281–282

JOHN OF DAMASCUS, ST. (circa 680–750), Syrian theologian **8** 282

JOHN OF GAUNT (5th Duke of Lancaster; 1340–1399), English soldier-statesman **8** 282–283

JOHN OF LEIDEN (1509–1536), Dutch Anabaptist **8** 283

JOHN OF PIANO CARPINI (circa 1180–1252), Italian Franciscan monk **8** 284

JOHN OF SALISBURY (1115/20–1180), English bishop and humanist **8** 284–285

JOHN OF THE CROSS, ST. (1542–1591), Spanish Carmelite mystic **8** 285

JOHN PAUL I (Albino Luciani; 1912–1978), Roman Catholic pope (August 26–September 28, 1978) **8** 286–287

JOHN PAUL II (Karol Wojtyla; born 1920), cardinal of Krakow, Poland, and later Roman Catholic pope **8** 287–290

JOHN THE BAPTIST, ST. (flourished circa 29 A.D.), New Testament figure, forerunner of Jesus of Nazareth **8** 290

JOHNS, JASPER (born 1930), American painter and sculptor **8** 291–293

JOHNSON, ALVIN SAUNDERS (1874–1971), American economist and editor **8** 293–294

JOHNSON, ANDREW (1808–1875), American statesman, president 1865–1869 **8** 294–295

JOHNSON, BETSEY (born 1941?), American fashion designer **8** 295–296

JOHNSON, CHARLES SPURGEON (1893–1956), African American educator and sociologist **8** 296–297

JOHNSON, EARVIN, JR. (''Magic''; born 1959), popular African American star of the Los Angeles Lakers basketball team **8** 297–299

JOHNSON, GUY BENTON (1901–1991), sociologist, social anthropologist, and archaeologist who was a student of African American culture and an advocate of racial equality **8** 299–300

JOHNSON, HIRAM WARREN (1866–1945), American politician **8** 300–301

JOHNSON, JACK (1878–1946), African American boxer **8** 301–304

JOHNSON, JAMES WELDON (1871–1938), African American author and lawyer **8** 304–305

JOHNSON, SIR JOHN (1742–1830), American loyalist in the American Revolution **8** 305–306

JOHNSON, JOHN HAROLD (born 1918), American entrepreneur and founder of the Johnson Publishing Company **8** 306–308

JOHNSON, JONATHAN EASTMAN (1824–1906), American painter **8** 308

JOHNSON, LYNDON BAINES (1908–1973), American statesman, president 1963–1969 **8** 308–312

JOHNSON, MARIETTA LOUISE PIERCE (1864–1938), founder and 30-year teacher of an Alabama experimental school **8** 312–313

JOHNSON, PHILIP (born 1906), American architect, critic, and historian **8** 313–314

JOHNSON, SAMUEL (1696–1772), American clergyman and educator **8** 314–315

JOHNSON, SAMUEL (1709–1784), English author and lexicographer **8** 315–317

JOHNSON, TOM LOFTIN (1854–1911), American entrepreneur and politician **8** 317

JOHNSON, VIRGINIA E. (born 1925), American psychologist and sex therapist **8** 317–319

JOHNSON, SIR WILLIAM (1715–1774), British colonial administrator **8** 319–320

JOHNSON, WILLIAM H. (1901–1970), African American painter of the Black experience **8** 320–322

JOHNSTON, HENRY HAMILTON (Sir Harry Johnston; 1858–1927), English administrator, explorer, and author **8** 322–323

JOHNSTON, JOSEPH EGGLESTON (1807–1891), American Confederate general **8** 323

JOHNSTON, JOSHUA (a.k.a. Joshua Johnson; ca. 1765–ca 1830), African American portrait artist **8** 323–325

JOHNSTON, LYNN (born 1947), Canadian cartoonist and artist **18** 214–216

JOINVILLE, JEAN DE (1224/25–1317), French author **8** 325

JOLIOT-CURIE, IRÈNE (1897–1956), French chemist and physicist **8** 325–327

JOLIOT-CURIE, JEAN FRÉDÉRIC (1900–1958), French physicist **8** 327–328

JOLLIET, LOUIS (1645–1700), French-Canadian explorer, hydrographer, and fur trader **8** 328–329

JOLSON, AL (Asa Yoelson; 1886–1950), American vaudeville, theater, and radio singing performer and film actor **8** 329–330

JONATHAN, CHIEF JOSEPH LEABUA (1914–1987), Lesothoan statesman **8** 330–331

JONES, ERNEST ALFRED (1879–1958), British psychologist **8** 331–332

JONES, FAY (born 1921), American architect **8** 332–333

JONES, INIGO (1573–1652), English architect and designer **8** 333–334

JONES, JAMES EARL (born 1931), African American actor **8** 334–337

JONES, JOHN PAUL (1747–1792), American Revolutionary War naval officer **8** 337–338

JONES, MARY HARRIS (''Mother''; 1830–1930), Irish immigrant who devoted her life to improving conditions of the working class **8** 338–339

JONES, QUINCY DELIGHT, JR. (born 1933), African American musician-composer-arranger-producer-film and television executive **8** 339–341

JONES, ROBERT EDMOND (1887–1954), American designer of scenes for the theater **8** 341–342

JONES, ROBERT TYRE (Bobby; 1902–1971), American golf great **8** 342

JONES, SAMUEL MILTON (1846–1904), American manufacturer and political reformer **8** 342–343

JONG, ERICA (born 1942), American author **18** 216–219

JONSON, BEN (1572–1637), English playwright and poet **8** 343–345

JOPLIN, SCOTT (1868–1917), African American composer and instrumental musician **8** 345–347

JORDAENS, JACOB (1593–1678), Flemish painter **8** 347–349

JORDAN, BARBARA CHARLINE (1936–1996), attorney and U.S. congresswoman from Texas **8** 349–350

JORDAN, DAVID STARR (1851–1931), American scientist and educator **8** 350–351

JORDAN, JUNE (born 1936), Jamaican-American poet and activist **8** 351–353

JORDAN, LOUIS (1908–1975), African American bandleader, singer, and instrumentalist **8** 353–355

JORDAN, MICHAEL (born 1963), African American basketball superstar of the Chicago Bulls **8** 355–357

JORDAN, VERNON (born 1935), American civil rights leader **8** 357–358

JOSEPH (circa 1840–1904), American Nez Percé Indian chief **8** 358–359

JOSEPH II (1741–1790), Holy Roman emperor 1765–1790 **8** 359–360

JOSEPHUS FLAVIUS (circa 37–100), Jewish historian, diplomat, and military leader **8** 360–361

JOSQUIN DES PREZ (circa 1440–1521), Franco-Flemish composer **8** 361–363

JOULE, JAMES PRESCOTT (1818–1889), English physicist **8** 363–364

Journalists, American
19th century
Dow, Charles **19** 95–97
photojournalists
Eisenstaedt, Alfred **19** 100–102
Smith, William Eugene **19** 348–350
20th century
Cain, James **19** 50–52
Thomas, Helen **19** 381–384

JOWETT, BENJAMIN (1817–1893), English educator and Greek scholar **8** 364–365

JOYCE, JAMES (1882–1941), Irish author **8** 365–367

JOYNER-KERSEE, JACKIE (born 1962), American track and field athlete **19** 170–173

JUAN CARLOS I (born 1938), king of Spain **8** 368–369

JUANA INÉS DE LA CRUZ, SISTER (1651–1695), Mexican nun, poet, and savant **8** 367–368

JUÁREZ, BENITO (1806–1872), Mexican statesman, president 1857–1872 **8** 369–372

JUDAEUS, PHILO (circa 20 B.C. –circa A.D. 45), Hellenistic Jewish philosopher **12** 282–283

JUDAH I (circa 135–circa 220), Jewish scholar **8** 372–373

JUDAH, THEODORE DEHONE (1826–1863), American engineer and railroad promoter **8** 373–374

JUDAH HALEVI (circa 1085–circa 1150), Spanish Hebrew poet **8** 373

JUDAS MACCABEUS (died 160 B.C.), Jewish patriot and revolutionary **8** 374–375

JUDD, CHARLES HUBBARD (1873–1946), psychologist and education reformer **8** 375–376

JUDD, DONALD (1928–1994), American sculptor and art writer **8** 376–377

JUDSON, ADONIRAM (1788–1850), American Baptist missionary in Burma **8** 377–378

JULIAN (The Apostate; Flavius Claudius Julianus; 331–363), Roman emperor 361–363 **8** 378–379

JULIAN, PERCY LAVON (1899–1975), African American chemist and civil rights activist **18** 219–221

JULIAN OF NORWICH (1342–after 1416), English mystic **8** 381

JULIANA (born 1909), queen of the Netherlands (1948–1980) **8** 379–380

JULIAS OF ROME, THE (Julia Domna, ca. 169–ca. 217; Julia Maesa, ca. 164–225; Julia Soamias, died 222; and Julia Mammaea, died 234), empresses of the so-called Severan Dynasty of Rome **8** 381–384

JULIUS II (Giuliano della Rovere; 1443–1513), pope 1503–1513 **8** 384–386

July Monarchy (France)
see France—1830–1848

JUMBLATT, KAMAL (1917–1977), Lebanese ideologue and Druze leader **8** 386–387

JUNAYD, ABU AL-QASIM IBN MUHAMMAD AL (circa 830–910), Islamic mystic **8** 388

JUNG, CARL GUSTAV (1875–1961), Swiss psychologist and psychiatrist **8** 388–389

JUNG, LEO (1892–1987), American Orthodox Jewish Rabbi **8** 390–391

JÜNGER, ERNST (1895–1998), German author **8** 391–392

Jurists, American
• LAWYERS
19th–20th century
Lockwood, Belva **19** 205–207

JUST, ERNEST (1883–1941), American marine biologist **8** 392–393

JUSTIN MARTYR, (circa 100–circa 165), Early Christian apologist **8** 395–396

JUSTINIAN I (circa 482–565), Byzantine emperor 527–565 **8** 393–395

JUSTO, AGUSTIN PEDRO (1876–1943), Argentine general, president 1932–1938 **8** 396

JUVARA, FILIPPO (1678–1736), Italian architect and designer **8** 396–397

JUVENAL (Decimus Junius Juvenalis; died after 127), Roman satirist **8** 397–399

Juvenile literature
see Literature for children

K

KABALEVSKY, DMITRI (1904–1987), Soviet composer, pianist, and conductor **8** 400–401

KABILA, LAURENT (born 1939), Congolese revolutionary and president **18** 222–224

KADALIE, CLEMENTS (circa 1896–1951), South Africa's first Black national trade union leader **8** 401–402

KÁDÁR, JÁNOS (born 1912), Hungarian statesman **8** 402–403

KAFKA, FRANZ (1883–1924), Czech-born German novelist and short-story writer **8** 403–406

KAHLO, FRIDA (1907–1954), Mexican painter **8** 406–407

KAHN, ALBERT (1869–1942), American architect **8** 407–408

KAHN, LOUIS I. (1901–1974), American architect **8** 408–410

KAIFU TOSHIKI (born 1931), Japanese prime minister (1989–1991) **8** 410–411

KAISER, GEORG (1878–1945), German playwright **8** 411–412

KAISER, HENRY JOHN (1882–1967), American industrialist **8** 412–413

KALAKAUA, DAVID (1836–1891), king of Hawaiian Islands 1874–1891 **8** 413–414

KALIDASA (flourished 4th–5th century), Indian poet and dramatist **8** 414–415

Kamakura Period
see Japan—1185–1338

KAMARAJ, KUMARASWAMI (1903–1975), Indian political leader **8** 415

KAMEHAMEHA I (circa 1758–1819), king of the Hawaiian Islands 1795–1819 **8** 416

KAMEHAMEHA III (circa 1814–1854), king of the Hawaiian Islands 1825–1854 **8** 416–417

KAMENEV, LEV BORISOVICH (1883–1936), Russian politician **8** 417–418

KAMERLINGH ONNES, HEIKE (1853–1926), Dutch physicist **8** 418–420

KAMMU (737–806), Japanese emperor 781–806 **8** 420

KANDINSKY, WASSILY (1866–1944), Russian painter **8** 420–422

KANE, JOHN (1860–1934), Scottish-born American primitive painter **8** 422

KANE, PAUL (1810–1871), Canadian painter and writer **8** 422–423

K'ANG YU-WEI (1858–1927), Chinese scholar and philosopher **8** 426–428

K'ANG-HSI (1654–1722), Chinese emperor 1661–1722 **8** 423–426

KANISHKA (ca. 78–ca. 103), Kashan ruler **8** 428–429

KANT, IMMANUEL (1724–1804), German philosopher **8** 430–432

KAO-TSUNG (1107–1187), Chinese emperor **8** 433

KAPITSA, PYOTR LEONIDOVICH (born 1894), Soviet physicist **8** 433–435

KAPLAN, MORDECAI MENAHEM (1881–1983), American Jewish theologian and educator **8** 435–436

KAPP, WOLFGANG (1858–1922), German nationalist politician **8** 436

KAPTEYN, JACOBUS CORNELIS (1851–1922), Dutch astronomer **8** 436–437

KARADZIC, RADOVAN (born 1945), leader of the Serbian Republic **8** 437–440

KARAMANLIS, CONSTANTINE (1907–1998), Greek member of parliament, prime minister (1955–1963; 1974–1980), and president (1980–1985) **8** 440–441

KARAMZIN, NIKOLAI MIKHAILOVICH (1766–1826), Russian historian and author **8** 441–442

KARAN, DONNA (born 1948), American fashion designer and businesswoman **8** 442–444

KARENGA, MAULANA (born Ronald McKinley Everett; born 1941), African American author, educator, amd proponent of black culturalism **8** 444–447

KARIM KHAN ZAND (died 1779), Iranian ruler, founder of Zand dynasty **8** 447

KARLE, ISABELLA (born 1921), American chemist and physicist **8** 447–449

KARLSTADT, ANDREAS BODENHEIM VON (circa 1480–1541), German Protestant reformer **8** 449

KARMAL, BABRAK (born 1929), Afghan Marxist and Soviet puppet ruler of the Democratic Republic of Afghanistan (1979–1986) **8** 449–451

KÁRMÁN, THEODORE VON (1881–1963), Hungarian-born American physicist **8** 451–452

KARUME, SHEIKH ABEID AMANI (1905–1972), Tanzanian political leader **8** 452–453

KASAVUBU, JOSEPH (circa 1913–1969), Congolese statesman **8** 453–455

KASSEBAUM, NANCY (born 1932), Republican senator from Kansas **8** 455–457

KATAYAMA, SEN (1860–1933), Japanese labor and Socialist leader **8** 457

KAUFMAN, GEORGE S. (1889–1961), American playwright **8** 457–458

KAUFMAN, GERALD BERNARD (born 1930), foreign policy spokesman of the British Labour Party **8** 458–460

KAUFMANN, EZEKIEL (1889–1963), Jewish philosopher and scholar **8** 460

KAUNDA, KENNETH DAVID (born 1924), Zambian statesman **8** 460–461

KAUTILYA (4th century B.C.), Indian statesman and author **8** 462

KAUTSKY, KARL JOHANN (1854–1938), German-Austrian Socialist **8** 462–463

KAWABATA, YASUNARI (1899–1972), Japanese novelist **8** 463–464

KAWAWA, RASHIDI MFAUME (born 1929), Tanzanian political leader **8** 464–465

KAZAN, ELIA (born 1909), American film and stage director **8** 465–466

KAZANTZAKIS, NIKOS (1883–1957), Greek author, journalist, and statesman **8** 466–468

KEARNEY, DENIS (1847–1907), Irish-born American labor agitator **8** 468

KEARNY, STEPHEN WATTS (1794–1848), American general **8** 468–469

KEATING, PAUL JOHN (born 1944), federal treasurer of Australia (1983–1991) **8** 469–470

KEATS, JOHN (1795–1821), English poet **8** 470–472

KEFAUVER, CAREY ESTES (1903–1963), U.S. senator and influential Tennessee Democrat **8** 472–474

KEITA, MODIBO (1915–1977), Malian statesman **8** 474–475

KEITEL, WILHELM (1882–1946), German general **18** 224–226

KEITH, SIR ARTHUR (1866–1955), British anatomist and physical anthropologist **8** 475–476

KEITH, MINOR COOPER (1848–1929), American entrepreneur **8** 476–477

KEKULÉ, FRIEDRICH AUGUST (1829–1896), German chemist **8** 477–478

KELLER, GOTTFRIED (1819–1890), Swiss short-story writer, novelist, and poet **8** 478–479

KELLER, HELEN ADAMS (1880–1968), American lecturer and author **8** 479–480

KELLEY, FLORENCE (1859–1932), American social worker and reformer **8** 483–484

KELLEY, HALL JACKSON (1790–1874), American promoter **8** 480

KELLEY, OLIVER HUDSON (1826–1913), American agriculturalist **8** 480–481

KELLOGG, FRANK BILLINGS (1856–1937), American statesman **8** 481

KELLOR, FRANCES (1873–1952), American activist and politician **8** 481–482

KELLY, ELLSWORTH (born 1923), American artist **8** 482–483

KELLY, GENE (born Eugene Curran Kelly; 1912–1996), American actor, dancer, and choreographer **8** 484–486

KELLY, GRACE (Grace, Princess; 1929–1982), princess of Monaco **19** 174–176

KELLY, PETRA (born 1947), West German pacifist and politician **8** 486–487

KELLY, WILLIAM (1811–1888), American iron manufacturer **8** 487–488

KELSEY, HENRY (circa 1667–1724), English-born Canadian explorer **8** 488

KELVIN OF LARGS, BARON (William Thomson; 1824–1907), Scottish physicist **8** 488–489

KEMAL, YASHAR (born 1922), Turkish novelist **8** 489–491

KEMBLE, FRANCES ANNE (Fanny Kemble; 1809–1893), English actress **8** 491

KEMP, JACK FRENCH, JR. (born 1935), Republican congressman from New York and secretary of housing and urban development **8** 491–493

KEMPIS, THOMAS À (circa 1380–1471), German monk and spiritual writer **8** 493–494

KENDALL, AMOS (1789–1869), American journalist **8** 494

KENDALL, EDWARD CALVIN (1886–1972), American biochemist **8** 495

KENDREW, JOHN C. (1917–1997), English chemist and Nobel Prize winner **8** 495–496

KENEALLY, THOMAS MICHAEL (born 1935), Australian author **18** 226–228

KENNAN, GEORGE F. (born 1904), American diplomat, author, and scholar **8** 496–498

KENNEDY, ANTHONY M. (born 1936), United States Supreme Court justice **8** 498–500

KENNEDY, EDWARD M. (Ted; born 1932), U.S. senator from Massachusetts **8** 500–502
Kennedy, Joseph **19** 176–178

KENNEDY, JOHN FITZGERALD (1917–1963), American statesman, president 1960–1963 **8** 502–506
family
Kennedy, Joseph **19** 176–178

KENNEDY, JOHN PENDLETON (1795–1870), American author and politician **8** 506–507

KENNEDY, JOHN STEWART (1830–1909), American financier and philanthropist **8** 507–508

KENNEDY, JOSEPH (1888–1969), American financier, ambassador, and movie producer **19** 176–178

KENNEDY, ROBERT FRANCIS (1925–1968), American statesman **8** 508–509
Kennedy, Joseph **19** 176–178

KENNEDY, WILLIAM (born 1928), American author **19** 178–180

KENNY, ELIZABETH (Sister Kenny; 1886–1952), Australian nursing sister **8** 509–510

KENT, JAMES (1763–1847), American jurist **8** 510–511

KENT, ROCKWELL (1882–1971), American painter and illustrator **8** 511

Kentucky Fried Chicken (fast food chain)
Sanders, Colonel **19** 323–325

KENYATTA, JOMO (circa 1890–1978), Kenyan statesman **8** 512–514

KEOHANE, NANNERL OVERHOLSER (born 1940), American feminist activist and university chancellor **18** 229–230

KEPLER, JOHANNES (1571–1630), German astronomer **8** 514–516

KERENSKY, ALEKSANDR FEDOROVICH (1881–1970), Russian revolutionary and politician **8** 516–517

KERN, JEROME DAVID (1885–1945), American composer **8** 517–518

KEROUAC, JEAN-LOUIS LEBRIS DE (Jack; 1922–69), American writer of autobiographical fiction **8** 518–519

KERR, CLARK (born 1911), American economist, labor/management expert, and university president **8** 519–521

KERREY, J. ROBERT (born 1943), Democratic senator from Nebraska and 1992 presidential candidate **8** 521–522

KESSELRING, ALBERT (1885–1960), German field marshal **8** 522–523

KESSLER, DAVID A. (born 1951), commissioner of the Food and Drug Administration **8** 523–524

KETTERING, CHARLES F. (1876–1958), American engineer, industrial pioneer, and apostle of progress **8** 524–525

KEVORKIAN, JACK (born 1928), American pathologist who practiced assisted suicide **19** 180–182

KEY, FRANCIS SCOTT (1779–1843), American poet and attorney **8** 525–527

KEY, VLADIMIR ORLANDO, JR. (1908–1963), American political scientist **8** 527–528

KEYNES, JOHN MAYNARD (1st Baron Keynes of Tilton; 1883–1946), English economist **8** 528–530

KHACHATURIAN, ARAM ILICH (or Khachaturov; 1903–1978), Russian composer **8** 530–531

KHALIL, SAYYID ABDULLAH (1892–1970), Sudanese general, prime minister 1956–1958 **8** 531–532

KHAMA, SIR SERETSE M. (born 1921), Botswana political leader **8** 532–533

KHAMENEI, AYATOLLAH SAYYID ALI (born 1939), supreme spiritual and political leader of the Islamic Republic of Iran **8** 533–535

KHOMEINI, AYATOLLAH RUHOLLAH MUSAVI (born 1902), founder and supreme leader of the Islamic Republic of Iran **8** 535–537

KHORANA, HAR GOBIND (born 1922), Indian organic chemist **8** 537–538

KHOSROW I (died 579), Sassanid king of Persia 531–576 **8** 538–539

KHRUSHCHEV, NIKITA SERGEEVICH (1894–1971), Soviet political leader **8** 539–540

KHUFU (ruled 2590–2568 B.C.), Egyptian king **8** 540–541

KHWARIZMI, MUHAMMAD IBN MUSA AL- (died circa 850), Arab mathematician, astronomer, and geographer **8** 541

KIDDER, ALFRED VINCENT (1885–1963), American archeologist **8** 541–542

KIDMAN, SIDNEY (1857–1935), ''The Cattle King'' of Australia **8** 542–544

KIEFER, ANSELM (born 1945), German artist **8** 544–546

KIENHOLZ, EDWARD (born 1927), American Pop artist **8** 546–547

KIERKEGAARD, SØREN AABYE (1813–1855), Danish philosopher **8** 547–549

KILPATRICK, WILLIAM H. (1871–1965), American educator, college president, and philosopher of education **9** 1–3

KIM DAE-JUNG (born 1925), worked for the restoration of democracy and human rights in South Korea after 1971 **9** 3–4

KIM IL-SUNG (born 1912), North Korean political leader **9** 4–6

KIM JONG IL (born 1941), heir-apparent of Kim Il-sung, the founder and leader of the Democratic People's Republic of Korea **9** 6–7

KIM OK-KYUN (1851–1894), Korean politician **9** 7–8

KIM PUSIK (1075–1151), Korean statesman, historian, and general **9** 8–9

KIM YOUNG SAM (born 1927), South Korean statesman **9** 9–10

KINDI, ABU-YUSUF YAQUB IBN-ISHAQ AL- (died 873), Arab philosopher **9** 10–11

KING, B. B. (born Riley B. King; born 1925), African American blues musician, singer, and songwriter **9** 11–14

KING, BILLIE JEAN (born 1943), international tennis star **9** 14–15

KING, CLARENCE (1842–1901), American geologist and mining engineer **9** 15–16

KING, CORETTA SCOTT (born 1929), American advocate of civil rights, nonviolence, international peace, full employment, and equal rights for women **9** 16–17

KING, ERNEST JOSEPH (1878–1956), American admiral **9** 17–18

KING, FREDERIC TRUBY (1858–1938), New Zealand doctor and founder of the Plunket Society **9** 18–19

KING, MARTIN LUTHER, JR. (1929–1968), African American minister and civil rights leader **9** 20–22

KING, MARY-CLAIRE (born 1946), American geneticist **19** 182–183

KING, RUFUS (1755–1827), American statesman and diplomat **9** 22–23

KING, STEPHEN (a.k.a. Richard Bachmand and John Swithen; born 1947), American horror novelist **9** 23–25

KING, WILLIAM LYON MACKENZIE (1874–1950), Canadian statesman **9** 25–26

King's College
see Columbia University

KINGSFORD SMITH, SIR CHARLES (''Smithy''; 1897–1935), Australian long-distance aviator **9** 26–28

KINGSLEY, CHARLES (1819–1875), English author and Anglican clergyman **9** 28

KINGSTON, MAXINE HONG (Maxine Ting Ting Hong; born 1940), Asian-American feminist author **18** 231–232

KINNOCK, NEIL (born 1942), British Labour Party politician **9** 29–30

KINO, EUSEBIO FRANCISCO (1645–1711), Spanish missionary, explorer, and cartographer **9** 30–31

KINSEY, ALFRED C. (1894–1956), American zoologist **9** 31–32

KIPLING, JOSEPH RUDYARD (1865–1936), British poet and short-story writer **9** 32–33

KIRCHHOFF, GUSTAV ROBERT (1824–1887), German physicist **9** 33–34

KIRCHNER, ERNST LUDWIG (1880–1938), German expressionist painter **9** 34–35

KIRKLAND, JOSEPH LANE (born 1922), American labor union movement leader **9** 35–37

KIRKLAND, SAMUEL (1741–1808), American Congregationalist missionary **9** 37

KIRKPATRICK, JEANE J. (born 1926), professor and first woman U.S. ambassador to the United Nations **9** 37–39

KIRSTEIN, LINCOLN (1906–1996), a founder and director of the New York City Ballet **9** 39–41

KISHI, NOBUSUKE (1896–1987), Japanese politician **9** 41–43

KISSINGER, HENRY ALFRED (born 1923), U.S. secretary of state and co-winner of the Nobel Peace prize **9** 43–45

KITCHENER, HORATIO HERBERT (1850–1916), British field marshal and statesman **9** 45–46

KIWANUKA, BENEDICTO KAGIMA MUGUMBA (1922–1972), Ugandan politician **9** 46–47

KLEE, PAUL (1879–1940), Swiss painter and graphic artist **9** 47–49

KLEIN, A. M. (1909–1972), Canadian journalist, lawyer, novelist, and poet **9** 49–50

KLEIN, CALVIN (born 1942), American fashion designer **9** 50–52

KLEIN, MELANIE (1882–1960), Austrian psychotherapist **9** 52

KLEIST, HEINRICH VON (1777–1811), German author **9** 52–53

KLIMA, VIKTOR (born 1947), Austrian chancellor **18** 232–234

KLIMT, GUSTAV (1862–1918), controversial Austrian painter **9** 53–55

KLINE, FRANZ (1910–1962), American painter **9** 55

KLOPSTOCK, FRIEDRICH GOTTLIEB (1724–1803), German poet **9** 55–56

KLUCKHOHN, CLYDE (1905–1960), American anthropologist **9** 56–57

KLYUCHEVSKY, VASILY OSIPOVICH (1841–1911), Russian historian **9** 57–58

KNAPP, SEAMAN ASAHEL (1833–1911), American educator and agricultural pioneer **9** 58

KNIGHT, FRANK HYNEMAN (1885–1972), American economist **9** 58–59

KNIGHT, PHIL (born 1938), American businessman **19** 183–186

KNIPLING, EDWARD FRED (born 1909), American entomologist **9** 59–60

KNOPF, ALFRED A. (1892–1984), American publisher **9** 60–61

KNOPF, BLANCHE WOLF (1894–1966), American publisher **9** 61–62

KNOWLES, MALCOLM SHEPHERD (1913–1997), American adult education theorist and planner **9** 62–64

KNOX, HENRY (1750–1806), American Revolutionary War general **9** 64

KNOX, JOHN (circa 1505–1572), Scottish religious reformer **9** 65–66

KNOX, PHILANDER CHASE (1853–1921), American statesman **9** 66–67

KNUDSEN, WILLIAM S. (1879–1948), American auto industry leader **9** 67–68

KOCH, EDWARD I. (born 1924), New York City mayor **9** 68–69

KOCH, ROBERT HEINRICH HERMANN (1843–1910), German physician and bacteriologist **9** 69–70

KODÁLY, ZOLTÁN (1882–1967), Hungarian composer **9** 71

KOESTLER, ARTHUR (1905–1983), author of political novels **9** 71–73

KOHL, HELMUT (born 1930), chancellor of West Germany (1982–1990) and first chancellor of a united Germany since World War II **9** 73–74

KOJONG (1852–1919), Korean king **9** 74–75

KOKOSCHKA, OSKAR (1886–1980), Austrian painter, graphic artist, and author **9** 75–76

KOLAKOWSKI, LESZEK (born 1927), philosopher who wrote on broad themes of ethics, metaphysics, and religion **9** 76–77

KOLCHAK, ALEKSANDR VASILIEVICH (1873–1920), Russian admiral **9** 77–78

KOLLONTAI, ALEKSANDRA MIKHAILOVNA (1872–1952), Soviet diplomat **9** 79

KOLLWITZ, KÄTHE (1867–1945), German expressionist graphic artist and sculptor **9** 79–81

KONEV, IVAN STEFANOVICH (1897–1973), Soviet marshal **9** 81–82

KONOE, PRINCE FUMIMARO (or Konoye; 1891–1945), Japanese premier 1937–1939 and 1940–1941 **9** 82–83

KOONS, JEFF (born 1955), American artist **9** 83–84

KOOP, C. EVERETT (born 1916), American surgeon general **18** 235–237

KÖPRÜLÜ, AHMED (Köprülüzade Fazil Ahmed Pasha; 1635–76), Turkish statesman and general **9** 84–85

KORNBERG, ARTHUR (born 1918), Americna biochemist **9** 85–87

KORNILOV, LAVR GEORGIEVICH (1870–1918), Russian general **9** 87–88

KOSCIUSZKO, TADEUSZ ANDRZEJ BONAWENTURA (1746–1817), Polish patriot, hero in the American Revolution **9** 88

KOSSUTH, LOUIS (1802–1894), Hungarian statesman **9** 88–90

KOSYGIN, ALEKSEI NIKOLAEVICH (1904–1980), chairman of the U.S.S.R. Council of Ministers and head of the Soviet government (1964–1980) **9** 90–91

KOTZEBUE, OTTO VON (1787–1846), Russian explorer **9** 91–92

KOVACS, ERNIE (1919–1962), American comedian **19** 186–188

KOZYREV, ANDREI VLADIMIROVICH (born 1951), Russian minister of foreign affairs and a liberal, pro-Western figure in Boris Yeltsin's cabinet **9** 92–93

KRASNER, LEE (Lenore; 1908–1984), American painter and collage artist **9** 93–94

KRAVCHUK, LEONID MAKAROVYCH (born 1934), president of the Ukraine (1991–1994) **9** 94–95

KREBS, SIR HANS ADOLF (1900–1981), German-British biochemist **9** 95–97

KREISKY, BRUNO (1911–1983), chancellor of Austria (1970–1983) **9** 97–98

KRENEK, ERNST (born 1900), Austrian composer **9** 98–99

KREPS, JUANITA MORRIS (born 1921), economist, university professor, United States secretary of commerce (1977–1979), and author **9** 99–101

KRIEGHOFF, CORNELIUS (1815–1872), Dutch-born Canadian painter **9** 101

KRISHNAMURTI, JIDDU (1895–1986), Indian mystic and philosopher **9** 101–103

KROC, RAYMOND ALBERT (1902–1984), creator of the McDonald's chain **9** 103–104

KROCHMAL, NACHMAN KOHEN (1785–1840), Austrian Jewish historian **9** 104–105

KROEBER, ALFRED LOUIS (1876–1960), American anthropologist **9** 105–106

KROGH, SCHACK AUGUST STEENBERG (1874–1949), Danish physiologist **9** 106

KROPOTKIN, PETER ALEKSEEVICH (1842–1921), Russian prince, scientist, and anarchist **9** 107–108

KRUGER, STEPHANUS JOHANNES PAULUS (''Paul''; 1825–1904), South African statesman **9** 108–109

KRUPP FAMILY (19th–20th century), German industrialists **9** 109–111

KU CHIEH-KANG (born 1893), Chinese historian **9** 120–121

KUHN, MAGGIE (1905–1995), American activist and founder of the Gray Panthers **19** 188–190

KU K'AI-CHIH (circa 345–circa 406), Chinese painter **9** 125–126

Ku Klux Klan (secret society; United States)
victims of
Liuzzo, Viola **19** 203–205

KUANG-HSÜ (1871–1908), emperor of China 1875–1908 **9** 111–112

KUANG-WU-TI (6 B.C.–57 A.D.), Chinese emperor ca. 25–57 **9** 112–113

KUBITSCHEK DE OLIVEIRA, JUSCELINO (1902–1976), president of Brazil 1956–1961 **9** 113–115

KUBLAI KHAN (1215–1294), Mongol emperor **9** 115–118

KÜBLER-ROSS, ELISABETH (born 1926), Swiss-born American psychiatrist **9** 118–120

KUBRICK, STANLEY (1928–1999), American filmmaker **18** 237–239

KUCAN, MILAN (born 1941), President of the Republic of Slovenia **18** 239–242

KUHN, THOMAS SAMUEL (1922–1996), American historian and philosopher of science **9** 121–123

KUK, ABRAHAM ISAAC (1865–1935), Russian-born Jewish scholar **9** 123–124

KUKAI (774–835), Japanese Buddhist monk **9** 124–125

KUKRIT PRAMOJ, MOMRAJAWONG (M.R.; born 1911), literary figure and prime minister of Thailand (1975–1976) **9** 126–127

KUMARAJIVA (344/350–409/413), Indian Buddhist monk **9** 127

KUNDERA, MILAN (born 1929), Czech-born author **9** 128–129

KÜNG, HANS (born 1928), Swiss-born Roman Catholic theologian **9** 129–130

KUNIN, MADELEINE MAY (born 1933), first woman governor of Vermont **9** 130–131

KUNSTLER, WILLIAM M. (1919–1995), American civil rights attorney and author **9** 131–133

KUO MO-JO (born 1892), Chinese author **9** 133–134

KUPKA, FRANTISEK (Frank; 1871–1957), Czech painter and illustrator **9** 134–135

KUROSAWA, AKIRA (born 1910), Japanese film director **9** 135–137

KUTUZOV, MIKHAIL ILARIONOVICH (1745–1813), Russian field marshal **9** 137–138

KUZNETS, SIMON (1901–1985), American economist, researcher, and author **9** 138–139

KWANGGAET'O (375–413), Korean statesman, king of Koguryo **9** 139–140

KWANGJONG (925–975), Korean statesman, king of Koryo **9** 140

KYD, THOMAS (1558–1594), English dramatist **9** 140–141

KYPRIANOU, SPYROS (born 1932), president of the Republic of Cyprus **9** 141–143

L

LA BRUYÈRE, JEAN DE (1645–1696), French man of letters and moralist **9** 145

LA FARGE, JOHN (1835–1910), American artist and writer **9** 149–150

LA FAYETTE, COMTESSE DE (Marie Madeleine Pioche de la Vergne; 1634–93), French novelist **9** 150–151

LA FLESCHE, FRANCIS (1857–1932), Native American ethnologist **9** 152–154

LA FLESCHE, SUSETTE (1854–1903), Native American activist and reformer **9** 152–154

LA FOLLETTE, ROBERT MARION (1855–1925), American statesman **9** 155–156

LA FONTAINE, JEAN DE (1621–1695), French poet **9** 156–157

LA GUARDIA, FIORELLO HENRY (1882–1947), American politician, New York City mayor **9** 166–167

LA METTRIE, JULIEN OFFRAY DE (1709–1751), French physician and philosopher **9** 179–180

LA ROCHEFOUCAULD, FRANÇOIS, DUC DE (1613–1680), French moralist **9** 208–209

LA SALLE, SIEUR DE (René Robert Cavelier; 1643–1687), French explorer and colonizer **9** 210–211

LA TOUR, GEORGE DE (1593–1652), French painter **9** 222

LA VERENDRYE, SIEUR DE (Pierre Gaultier de Varennes; 1685–1749), French-Canadian soldier, explorer, and fur trader **9** 239–240

Labor-management negotiation
Procter, William Cooper **19** 298–300

Labor unions (United States)
and organized crime
Buchalter, Lepke **19** 42–44

LABROUSTE, PIERRE FRANÇOIS HENRI (1801–1875), French architect-engineer **9** 144

LACAN, JACQUES (1901–1981), French psychoanalyst **9** 145–147

LACHAISE, GASTON (1882–1935), French-born American sculptor **9** 147

LACOMBE, ALBERT (1827–1916), Canadian missionary priest **9** 147–148

LACORDAIRE, JEAN BAPTISTE HENRI (1802–1861), French Dominican preacher **9** 148

LADD, WILLIAM (1778–1841), American pacifist **9** 149

LAFAYETTE, MARQUIS DE (Marie Joseph Paul Yves Roch Gilbert du Motier; 1757–1834), French general and statesman **9** 151–152

LAFONTAINE, SIR LOUIS-HIPPOLYTE (1807–1864), Canadian politician **9** 157–158

LAFONTAINE, OSKAR (born 1943), German politician **9** 158–160

LAFORGUE, JULES (1860–1887), French poet **9** 160–161

LAGERFELD, KARL (born 1938), German-French designer of high fashion **9** 161–162

LAGERKVIST, PÄR FABIAN (born 1891), Swedish author **9** 162–163

LAGERLÖF, SELMA OTTILIANA LOVISA (1858–1940), Swedish author **9** 163–164

Lagos (former British colony)
see Nigeria

LAGRANGE, JOSEPH LOUIS (1736–1813), Italian-born French mathematician **9** 164–166

LAHR, BERT (Irving Lahrheim; 1895–1967), performer and comedian in burlesque, vaudeville, musical comedy, film, and television **9** 167–168

LAIRD, MELVIN R. (born 1922), U.S. congressman and secretary of defense **9** 168–170

LALIBELA (ruled circa 1181–circa 1221), Ethiopian king and saint **9** 170

LAMAR, LUCIUS QUINTUS CINCINNATUS (1825–1893), American politician and jurist **9** 170–171

LAMARCK, CHEVALIER DE (Jean Baptiste Pierre Antoine de Monet; 1744–1829), French naturalist **9** 171–173

LAMARTINE, ALPHONSE MARIE LOUIS DE (1790–1869), French poet and diplomat **9** 173–175

LAMAS, CARLOS SAAVEDRA (1878–1959), Argentine scholar, statesman, and diplomat **9** 175–176

LAMB, CHARLES (1775–1834), English author, critic, and minor poet **9** 176–177

LAMBSDORFF, OTTO GRAF (born 1926), West German minister of economics **9** 177–179

LAMENNAIS, HUGUES FÉLICITÉ ROBERT DE (1782–1854), French priest and political writer **9** 179

LAMPMAN, ARCHIBALD (1861–1899), Canadian poet **9** 180–181

LAMPRECHT, KARL (1856–1915), German historian **9** 181

LAMY, JEAN BAPTISTE (1814–1888), French archbishop in the United States **9** 181–182

LANCASTER, JOSEPH (1778–1838), English educator **9** 182–183

LAND, EDWIN HERBERT (1909–1991), American physicist, inventor, and manufacturer **9** 183–184

LANDAU, LEV DAVIDOVICH (1908–1968), Soviet theoretical physicist **9** 184–185

LANDINI, FRANCESCO (circa 1335–1397), Italian composer and poet **9** 185–186

LANDOR, WALTER SAVAGE (1775–1864), English poet, essayist and critic **9** 186–187

LANDOWSKI, MARCEL (born 1915), French composer of lyric works **9** 187–188

LANDSTEINER, KARL (1868–1943), Austrian-born American immunologist **9** 188–189

LANE, FITZ HUGH (1804–1865), American marine painter **9** 189

LANFRANC (circa 1010–1089), Italian theologian, archbishop of Canterbury **9** 189–190

LANG, FRITZ (1890–1976), film director **9** 190–192

LANG, JOHN THOMAS (1876–1975), Australian politician **9** 192–193

LANGE, DOROTHEA (1895–1965), American photographer **9** 193–194

LANGLAND, WILLIAM (circa 1330–1400), English poet **9** 194–195

LANGLEY, SAMUEL PIERPONT (1834–1906), American scientist **9** 195–196

LANGMUIR, IRVING (1881–1957), American chemist **9** 196–197

LANGSTON, JOHN MERCER (1829–1897), American educator and diplomat **9** 197

LANIER, JARON (born ca. 1961), American computer engineer **9** 198–199

LANIER, SIDNEY (1842–1881), American poet, critic, and musician **9** 199–200

LANSING, ROBERT (1864–1928), American lawyer and statesman **9** 200

LAO SHÊ (1899–1966), Chinese novelist **9** 200–201

LAO TZU (flourished 6th century B.C.), Chinese philosopher **9** 201–202

LAPLACE, MARQUIS DE (Pierre Simon; 1749–1827), French mathematician **9** 202–204

LARDNER, RINGGOLD WILMER (1885–1933), American author **9** 204–205

LARIONOV, MIKHAIL (1881–1964), Russian artist **9** 205–206

LARKIN, PHILIP (1922–1986), English poet **9** 206–207

LARKIN, THOMAS OLIVER (1802–1858), American merchant and diplomat **9** 208

LARSEN, NELLA (1893–1963), Harlem Renaissance writer **9** 209–210

LARSON, JONATHAN (1961–1996), American playwright, composer, and lyricist **18** 243–145

LAS CASAS, BARTOLOMÉ DE (1474–1566), Spanish Dominican missionary and historian **9** 211–212

LASCH, CHRISTOPHER (1932–1994), American historian and social critic **9** 212–214

LASHLEY, KARL SPENCER (1890–1958), American neuropsychologist **9** 214–215

LASKI, HAROLD J. (1893–1950), English political scientist and Labour party leader **9** 215–216

LASSALLE, FERDINAND (1825–1864), German socialist leader **9** 216

LASSUS, ROLAND DE (1532–1594), Franco-Flemish composer **9** 216–218

LASSWELL, HAROLD DWIGHT (born 1902), American political scientist **9** 218–219

LÁSZLÓ I, KING OF HUNGARY (ca. 1040–1095), king of Hungary and saint **9** 219–221

LATIMER, HUGH (circa 1492–1555), English Protestant bishop, reformer, and martyr **9** 221

LATIMER, LEWIS (1848–1928), American inventor and electrical engineer **19** 191–193

Latin America
culture
Feliciano, José **19** 109–110

LATROBE, BENJAMIN HENRY (1764–1820), English-born American architect **9** 222–224

LAUD, WILLIAM (1573–1645), English archbishop of Canterbury **9** 224–225

LAUDER, ESTEE (née Josephine Esthe Menzer, born ca. 1908), founder of an international cosmetics empire **9** 225–226

LAUREL, SALVADOR H. (Doy; born 1928), member of the Philippine Congress and vice-president **9** 226–227

LAUREN, RALPH (Ralph Lipschitz; born 1939), American fashion designer **9** 228–229

LAURENCE, MARGARET (Jean Margaret Wemyss; 1926–1987), Canadian writer **9** 229–230

LAURENS, HENRI (1885–1954), French sculptor **9** 230–231

LAURENS, HENRY (1724–1792), American merchant and Revolutionary statesman **9** 232

LAURIER, SIR WILFRID (1841–1919), Canadian statesman, prime minister 1896–1911 **9** 232–234

LAURO, ACHILLE (1887–1984), Italian business and political leader **9** 234–235

LAUTARO (circa 1535–1557), Araucanian Indian chieftain in Chile **9** 235

LAVAL, FRANCOIS XAVIER DE (1623–1708), French bishop in Canada **9** 235–236

LAVAL, PIERRE (1883–1945), French politician, chief Vichy minister **9** 237–238

LAVALLEJA, JUAN ANTONIO (1778–1853), Uruguayan independence leader **9** 238–239

LAVIGERIE, CHARLES MARTEL ALLEMAND (1825–1892), French cardinal **9** 240

LAVISSE, ERNEST (1842–1922), French historian **9** 241

LAVOISIER, ANTOINE LAURENT (1743–1794), French chemist **9** 241–244

LAW, JOHN (1671–1729), Scottish monetary theorist and banker **9** 244–245

LAW, WILLIAM (1686–1761), English devotional writer **9** 245–246

LAWRENCE, ABBOTT (1792–1855), American manufacturer and diplomat **9** 246

LAWRENCE, DAVID HERBERT (1885–1930), English novelist, poet, and essayist **9** 247–248

LAWRENCE, ERNEST ORLANDO (1901–1958), American physicist **9** 248–250

LAWRENCE, JACOB (born 1917), African American painter **9** 250–251

LAWRENCE, JAMES (1781–1813), American naval officer **9** 251–252

LAWRENCE, SIR THOMAS (1769–1830), English portrait painter **9** 252–253

LAWRENCE, THOMAS EDWARD (1888–1935), British soldier and author **9** 253–254

LAWSON, HENRY (1867–1922), Australian poet and short-story writer **9** 254–255

LAWSON, THOMAS WILLIAM (1857–1925), American entrepreneur and reformer **9** 255–256

LAYAMON (flourished circa 1200), English poet **9** 256–257

LAYE, CAMARA (1928–1980), Guinean novelist **9** 257–259

LAZARSFELD, PAUL F. (1901–1976), American sociologist **9** 259–260

LAZARUS, EMMA (1849–1887), American poet and playwright **9** 260–261

LE BON, GUSTAVE (1841–1931), French social scientist and philosopher **9** 268–269

LE BRUN, CHARLES (1619–1690), French painter, decorator, and draftsman **9** 269–270

LE CARRE, JOHN (born David Cornwell, 1931), British spy novelist **9** 270–271

LE CORBUSIER (Charles Édouard eanneret-Gris; 1887–1965), Swiss architect, city planner, and painter **9** 274–275

LE DUAN (1908–1986), North Vietnamese leader and later head of the government of all Vietnam **9** 278–280

LE GUIN, URSULA KROEBER (born 1929), American author **18** 249–251

LE JEUNE, CLAUDE (circa 1530–1600), Flemish composer **9** 314–315

LE NAIN BROTHERS, 17th-century French painters **9** 321–322

LE NÔTRE, ANDRÉ (or Le Nostre; 1613–1700), French landscape architect **9** 328–329

LE PEN, JEAN MARIE (born 1928), French political activist of the radical right **9** 348–350

LE PLAY, GUILLAUME FRÉDÉRIC (1806–1882), French sociologist and economist **9** 350–351

LE VAU, LOUIS (1612–1670), French architect **9** 360–361

LEA, HENRY CHARLES (1825–1909), American historian **9** 261–262

LEAKEY, LOUIS SEYMOUR BAZETT (1903–1972), British anthropologist **9** 262

LEAKEY, MARY DOUGLAS (1913–1996), English archaeologist **9** 263–264

LEAKEY, RICHARD ERSKINE FRERE (born 1944), Kenyan researcher in human prehistory and wildlife conservationist **9** 264–265

LEAR, EDWARD (1812–1888), English writer and artist **9** 265–266

LEAR, NORMAN (born 1922), American author and television director and producer **19** 193–195

LEARY, TIMOTHY (1920–1996), American psychologist, author, lecturer, and cult figure **9** 266–267

LEASE, MARY ELIZABETH CLYENS (1853–1933), American writer and politician **9** 268

LEBED, ALEXANDER IVANOVICH (born 1950), Russian general and politician **18** 245–247

LECKY, WILLIAM EDWARD HARTPOLE (1838–1903), Anglotrish historian and essayist **9** 271–272

LECLERC, JACQUES PHILIPPE (1902–1947), French general **9** 272–273

LECONTE DE LISLE, CHARLES MARIE RENÉ (1818–1894), French poet **9** 273–274

LEDERBERG, JOSHUA (born 1925), Nobel Prize winning geneticist **9** 275–277

LEDOUX, CLAUDE NICOLAS (1736–1806), French architect **9** 277–278

LEE, MOTHER ANN (1736–1784), religious and social reformer and founder of the Shakers **9** 289–290

LEE, ARTHUR (1740–1792), American statesman and diplomat **9** 288–289

LEE, BRUCE (1940–1973), Asian American actor and martial arts master **18** 247–249

LEE, MING CHO (born 1930), American scene designer for theater and opera **9** 289–290

LEE, RICHARD HENRY (1732–1794), American patriot and statesman **9** 291–292

LEE, ROBERT EDWARD (1807–1870), American army officer and Confederate general in chief **9** 292–294

LEE, SPIKE (born Sheldon Jackson Lee; born 1957), African American actor, author, and filmmaker **9** 295–299

LEE, TSUNG-DAO (born 1926), Chinese-born American physicist **9** 299–300

LEE HSIEN LOONG (born 1952), Singaporean soldier and deputy prime minister **9** 280–281

LEE KUAN YEW (born 1923), prime minister of Singapore (1959–1988) **9** 281–283

LEE TENG-HUI (born 1923), president of the Republic of China (1988–) **9** 283–285

LEEUWENHOEK, ANTON VAN (1632–1723), Dutch naturalist and microscopist **9** 300–301

LEFEBVRE, GEORGES (1874–1959), French historian **9** 301–302

Legatus (Catholic lay organization) Monaghan, Tom **19** 256–258

LÉGER, FERNAND (1881–1955), French painter **9** 302–303

LEGHARI, SARDAR FAROOQ AHMED KHAN (born 1940), president of the Islamic Republic of Pakistan **9** 303–305

LEGUÍA Y SALCEDO, AUGUSTO BERNARDINO (1863–1932), Peruvian president 1908–12 and 1919–30 **9** 305–306

LEHMAN, HERBERT HENRY (1878–1963), American banker and statesman **9** 306–307

LEHMBRUCK, WILHELM (1881–1919), German sculptor **9** 307

LEIBNIZ, GOTTFRIED WILHELM VON (1646–1716), German mathematician and philosopher **9** 307–310

LEIBOVITZ, ANNIE (born 1949), Ameircan photographer **9** 310–312

LEICESTER, EARL OF (Robert Dudley; 1532?–1588), English politician **9** 312–313

LEIGH, VIVIEN (Vivian Mary Hartley; 1913–1967), British actress **18** 251–253

LEISLER, JACOB (1640–1691), American colonial leader **9** 313–314

Leland Stanford Junior University *see* Stanford University

LELY, SIR PETER (1618–1680), German-born painter active in England **9** 315

LEMAÎTRE, ABBÈ GEORGES ÉDOUARD (1894–1966), Belgian astronomer **9** 315–316

LEMAY, CURTIS E. (1906–1990), United States combat leader (World War II) and Air Force chief of staff **9** 316–318

LEMBEDE, ANTON (1913–1947), leader of black resistance to white supremacy in South Africa **9** 318–319

LEMNITZER, LYMAN LOUIS (Lem; 1899–1988), American soldier-statesman and strategist and NATO architect **9** 319–320

L'ENFANT, PIERRE CHARLES (1754–1825), French-born American architect **9** 322–323

L'ENGLE, MADELEINE (born 1918), American author **18** 253–255

LENGLEN, SUZANNE (1899–1938), French tennis player **19** 195–197

LENIN, VLADIMIR ILICH (1870–1924), Russian statesman **9** 323–326

LEO I (circa 400–461), saint and pope 440–461 **9** 329–330

LEO III (the Isaurian; circa 680–741), Byzantine emperor 717–741 **9** 330–332

LEO IX, Saint (Bruno of Egisheim; 1002–1054), pope 1049–1054 **9** 332

LEO X (Giovanni de' Medici; 1475–1521), pope 1513–1521 **9** 332–334

LEO XIII (Vincenzo Gioacchino Pecci; 1810–1903), pope 1878–1903 **9** 334–336

LEON, MOSES DE (circa 1250–1305), Jewish mystic **9** 336

LEONARD, DANIEL (1740–1829), American loyalist lawyer and essayist **9** 336–337

LEONARDO DA VINCI (1452–1519), Italian painter, sculptor, architect, and scientist **9** 337–340

LEONIDAS I (ca. 530 B.C. – 480 B.C.), Spartan king **9** 340–343

LÉONIN (Leoninus; flourished circa 1165–1185), French composer **9** 343–344

LEOPARDI, CONTE GIACOMO (1798–1837), Italian poet **9** 344–345

LEOPOLD I (1790–1865), king of Belgium 1831–1865 **9** 345–346

LEOPOLD II (1747–1792), Holy Roman emperor 1790–1792 **9** 346

LEOPOLD II (1835–1909), king of Belgium 1865–1909 **9** 346–347

LEOPOLD III (1901–1983), king of Belgium 1934–1951 **9** 347–348

LERDO DE TEJADA, MIGUEL (1812–1861), Mexican liberal politician **9** 351–352

LERMONTOV, MIKHAIL YURIEVICH (1814–1841), Russian poet and prose writer **9** 352–353

LESAGE, ALAIN RENÉ (1668–1747), French novelist and playwright **9** 353–354

LESCOT, PIERRE (1500/1515–1578), French architect **9** 354

LESSEPS, VICOMTE DE (Ferdinand Marie; 1805–1894), French diplomat **9** 354–355

LESSING, DORIS (Doris May Taylor; born 1919), South African expatriate writer **9** 355–357

LESSING, GOTTHOLD EPHRAIM (1729–1781), German philosopher, dramatist, and critic **9** 357–359

LETCHER, JOHN (1813–1884), American politician **9** 359–360

LEVANT, OSCAR (1906–1972), American composer and pianist **19** 197–199

LEVERRIER, URBAIN JEAN JOSEPH (1811–1877), French mathematical astronomer **9** 361–362

LÉVESQUE, RENÉ (1922–1987), premier of the province of Quebec, Canada (1976–1985) **9** 362–363

LEVI BEN GERSHON (1288–circa 1344); French Jewish scientist, philosopher, and theologian **9** 363–364

LEVI, CARLO (1902–1975), Italian writer and painter **9** 364

LEVI, PRIMO (1919–1987), Italian author and chemist **9** 365–366

LEVI-MONTALCINI, RITA (born 1909) Italian and American biologist who discovered the nerve growth factor **9** 366–368

LÉVI-STRAUSS, CLAUDE GUSTAVE (born 1908), French social anthropologist **9** 371–372

LEVINAS, EMMANUEL (1906–1995), Jewish philosopher **9** 368–369

LEVINE, JAMES (born 1943), American conductor and pianist **9** 369–371

LEVITT, WILLIAM (1907–1994), American real estate developer **19** 199–201

LEVY, BERNARD-HENRI (born 1948), French moralist and political philosopher **9** 372–373

LEVY, DAVID (born 1937), Israeli minister of foreign affairs and deputy prime minister **9** 373–374

LÉVY-BRUHL, LUCIEN (1857–1939), French philosopher and anthropologist **9** 374–375

LEWIN, KURT (1890–1947), German-American social psychologist **9** 375–376

LEWIS, ANDREW (circa 1720–1781), American general in the Revolution **9** 376–377

LEWIS, CARL (born Frederick Carlton Lewis; born 1961), African American track and field athlete **9** 377–380

LEWIS, CECIL DAY (1904–1972), British poet and essayist **9** 380

LEWIS, CLARENCE IRVING (1883–1964), American philosopher **9** 381

LEWIS, CLIVE STAPLES (C.S.; 1898–1963), British novelist and essayist **9** 381–382

LEWIS, ESSINGTON (1881–1961), Australian industrial leader **9** 382–384

LEWIS, GILBERT NEWTON (1875–1946), American physical chemist **9** 384–385

LEWIS, HARRY SINCLAIR (1885–1951), American novelist **9** 385–387

LEWIS, JOHN LLEWELLYN (1880–1969), American labor leader **9** 387–388

LEWIS, JOHN ROBERT (born 1940), United States civil rights activist and representative from Georgia **9** 388–390

LEWIS, MATTHEW GREGORY (1775–1818), English novelist and playwright **9** 390–391

LEWIS, MERIWETHER (1774–1809), American explorer and army officer **9** 391–392

LEWIS, OSCAR (1914–1970), American anthropologist **9** 392–393

LEWITT, SOL (born 1928), American Minimalist and Conceptualist artist **9** 393–395

LI HUNG-CHANG (1823–1901), Chinese soldier, statesman, and industrialist **9** 407–409

LI PENG (born 1928), premier of the People's Republic of China **9** 433–435

LI PO (701–762), Chinese poet **9** 437–439

LI SSU (280?–208 B.C.), Chinese statesman **9** 442–443

LI TA-CHAO (1889–1927), Chinese Communist revolutionist **9** 447

LI TZU-CH'ENG (circa 1606–1645), Chinese bandit and rebel leader **9** 452

LIANG CH'I-CH'AO (1873–1929), Chinese intellectual and political reformer **9** 395–396

LIANG WU-TI (464–549), Chinese emperor of Southern dynasties **9** 396–397

LIAQUAT ALI KHAN (1896–1951), Pakistani statesman **9** 397

LIBBY, WILLARD FRANK (1908–1980), American chemist **9** 397–398

LICHTENSTEIN, ROY (1923–1997), American painter, sculptor, and printmaker **9** 398–399

LIE, TRYGVE HALVDAN (1896–1968), Norwegian statesman and UN secretary general **9** 400–401

LIEBER, FRANCIS (circa 1798–1872), German American political scientist **9** 401–402

LIEBERMANN, MAX (1847–1935), German painter **9** 402–403

LIEBIG, BARON JUSTUS VON (1803–1873), German chemist **9** 403–404

Life (magazine)
Eisenstaedt, Alfred **19** 100–102
Parks, Gordon **19** 275–277
Smith, William Eugene **19** 348–350

LIGACHEV, YEGOR KUZ'MICH (born 1920), member of the Central Committee of the Communist Party of the Soviet Union (1966–1990) **9** 404–406

LIGETI, GYÖRGY (born 1923), Austrian composer **9** 406–407

LIGHTNER, CANDY (born 1946), American activist and founder of Mothers Against Drunk Driving **19** 201–203

LILBURNE, JOHN (1615–1657), English political activist and pamphleteer **9** 409–410

LILIENTHAL, DAVID ELI (1899–1981), American public administrator **9** 410–411

LILIUOKALANI, LYDIA KAMAKAEHA (1838–1917), queen of the Hawaiian Islands **9** 411–412

LIMBOURG BROTHERS (flourished circa 1399–1416), Netherlandish illuminators **9** 412–413

LIN, MAYA YING (born 1959), American architect **9** 413–415

LIN PIAO (1907–1971), Chinese Communist military and political leader **9** 429–430

LIN TSE-HSÜ (1785–1850), Chinese official **9** 431–432

LINCOLN, ABRAHAM (1809–1865), American statesman, president 1861–1865 **9** 415–418

LINCOLN, BENJAMIN (1733–1810), American military officer **9** 418–419

LIND, JAKOV (Heinz "Henry" Landwirth; born 1927), Austrian autobiographer, short-story writer, novelist, and playwright **9** 419–420

LINDBERGH, ANNE MORROW (born 1906), American author and aviator **9** 420–421

LINDBERGH, CHARLES AUGUSTUS (1902–1974), American aviator **9** 421–423

LINDSAY, JOHN VLIET (born 1921), U.S. congressman (1959–1965) and mayor of New York (1966–1973) **9** 423–424

LINDSAY, VACHEL (1879–1931), American folk poet **9** 424–425

LINDSEY, BENJAMIN BARR (1869–1943), American jurist and reformer **9** 425–426

LINH, NGUYEN VAN (1915–1998), secretary-general of the Vietnamese Communist Party (1986–1991) **9** 426–427

LINNAEUS, CARL (Carl von Linné; 1707–1778), Swedish naturalist **9** 427–429

LINTON, RALPH (1893–1953), American anthropologist **9** 431

LIPCHITZ, JACQUES (1891–1973), Lithuanian-born American sculptor **9** 432–433

LIPPI, FRA FILIPPO (circa 1406–1469), Italian painter **9** 439

LIPPMANN, WALTER (1889–1974), American journalist **9** 439–440

LIPPOLD, RICHARD (born 1915), American Constructivist sculptor **9** 440–442

LIST, GEORG FRIEDRICH (1789–1846), German economist **9** 443–444

LISTER, JOSEPH (1st Baron Lister of Lyme Regis; 1827–1912), English surgeon **9** 444–445

LISZT, FRANZ (1811–1886), Hungarian composer **9** 445–447

Literature for children
England
Caldecott, Randolph **19** 52–55
Lofting, Hugh **19** 207–209
Milne, Alan Alexander **19** 253–254
France
Brunhoff, Jean de **19** 41–42
United States
Henry, Marguerite **19** 138–140
Silverstein, Shel **19** 341–343
Torrence, Jackie **19** 384–386

LITTLE, ROYAL (born 1896), American textile tycoon **9** 449–451

Little Caesars Pizza
Ilitch, Mike **19** 163–165

LITTLE RICHARD (Richard Penniman; born 1932), American rock 'n' roll musician **9** 447–449

LITTLE WOLF (1818?–1904), Cheyenne chief **18** 255–257

LITVINOV, MAXIM MAXIMOVICH (1876–1951), Soviet diplomat **9** 451–452

LIU HSIEH (circa 465–522), Chinese literary critic **9** 452–453

LIU PANG (Han Kao-tsu or Liu Chi; 256 B.C.–195 B.C.), Chinese emperor **9** 453

LIU SHAO-CH'I (born 1900), Chinese Communist party leader **9** 453–455

LIU TSUNG-YÜAN (773–819), Chinese poet and prose writer **9** 455–456

LIUZZO, VIOLA (1925–1965), American civil rights activist **19** 203–205

LIVERPOOL, 2ND EARL OF (Robert Barks Jenkinson; 1770–1828), English statesman, prime minister 1812–1827 **9** 456–457

LIVIA (ca. 58 B.C.–29 A.D.), Roman empress, wife of Augustus **9** 457–460

LIVINGSTON, EDWARD (1764–1836), American jurist and statesman **9** 460–461

LIVINGSTON, ROBERT (1654–1728), American colonial politician **9** 461–462

LIVINGSTON, ROBERT R. (1746–1813), American jurist and diplomat **9** 462–463

LIVINGSTONE, DAVID (1813–1873), Scottish missionary and explorer in Africa **9** 463–465

LIVY (Titus Livius; circa 64 B.C.–circa 12 A.D.), Roman historian **9** 465–467

LLERAS CAMARGO, ALBERTO (1906–1990), Colombian statesman, twice president **9** 467

LLEWELYN AP GRUFFYDD (died 1282), Prince of Wales **9** 468

LLOYD, HENRY DEMAREST (1847–1903), American social reformer **9** 468–469

LLOYD GEORGE, DAVID, (1st Earl of Dwyfor; 1863–1945), English statesman, prime minister 1916–1922 **9** 469–471

LLOYD-JONES, ESTHER MCDONALD (born 1901), school personnel specialist who focused on development of the whole person **9** 471–472

LOBACHEVSKII, NIKOLAI IVANOVICH (1792–1856), Russian mathematician **9** 472–474

LOBENGULA (died circa 1894), South African Ndebele king **9** 474–475

Local color (American literature) *see* Regionalism and local color

LOCHNER, STEPHAN (circa 1410–1451), German painter **9** 475

LOCKE, ALAIN (1886–1954), African American educator, editor, and author **9** 475–478

LOCKE, JOHN (1632–1704), English philosopher and political theorist **9** 478–480

LOCKWOOD, BELVA (1830–1917), American lawyer, suffragist, and reformer **19** 205–207

LODGE, DAVID (born 1935), English novelist **9** 480–482

LODGE, HENRY CABOT (1850–1924), American political leader **9** 482–483

LODGE, HENRY CABOT, JR. (1902–1985), American congressman, senator, ambassador, and presidential adviser **9** 483–485

LOESSER, FRANK (Francis Henry Loesser; 1910–1969), American lyricist **18** 257–259

LOEW, MARCUS (1870–1927), founder of a theater chain and Metro-Goldwyn-Mayer **9** 485–486

LOEWI, OTTO (1873–1961), German-American pharmacologist and physiologist **9** 486–487

LOFTING, HUGH (1886–1947), British author of children's books **19** 207–209

LOGAN, JAMES (1674–1751), American colonial statesman and jurist **9** 487–488

LOGAN, SIR WILLIAM EDMOND (1798–1875), Canadian geologist **9** 488–489

LOISY, ALFRED FIRMIN (1857–1940), French theologian and biblical historian **9** 489–490

LOMBARD, PETER (circa 1095–1160), Italian bishop and theologian **9** 490–491

LOMBARDI, VINCE (1913–1970), American football coach **9** 491–492

LOMBROSO, CESARE (1835–1909), Italian criminologist **9** 493

LOMONOSOV, MIKHAIL VASILEVICH (1711–1765), Russian chemist and physicist **9** 494

LONDON, JACK (1876–1916), American author **9** 494–495

LONG, CRAWFORD WILLIAMSON (1815–1878), American physician **9** 495–496

LONG, HUEY PIERCE (1893–1935), American politician **9** 496–497

LONG, IRENE D. (born 1951), African American aerospace medicine physician **9** 497–498

LONGFELLOW, HENRY WADSWORTH (1807–1882), American poet **9** 499–500

LONGINUS (flourished 1st or 3rd century), Latin author and rhetorician **9** 500–501

LONSDALE, KATHLEEN (born Kathleen Yardley; 1903–1971), Irish crystallographer **9** 501–502

LOOS, ADOLF (1870–1933), Viennese architect **9** 502–503

LOPE FÉLIX DE VEGA CARPIO (1562–1635), Spanish dramatist **9** 503–506

LÓPEZ, CARLOS ANTONIO (1792–1862), Paraguayan president-dictator 1844–1862 **9** 506–507

LÓPEZ, FRANCISCO SOLANO (1826–1870), Paraguayan president-dictator **9** 507–508

LÓPEZ, NARCISO (1798–1851), Venezuelan military leader **9** 508

LÓPEZ DE AYALA, PEDRO (1332–1407), Spanish statesman, historian, and poet **9** 508–509

LÓPEZ MATEOS, ADOLFO (1910–1970), president of Mexico (1958–1964) **9** 509–510

LÓPEZ PORTILLO, JOSÉ (born 1920), president of Mexico (1976–1982) **9** 510–511

LORCA, FEDERICO GARCÍA (1898–1936), Spanish poet and playwright **9** 511–513

LORDE, AUDRE (1934–1992), African American poet **9** 513–515

LOREN, SOPHIA (Sofia Villani Scicolene; born 1936), Italian actress and author **18** 259–261

LORENTZ, HENDRIK ANTOON (1853–1928), Dutch physicist **9** 515–516

LORENZ, KONRAD Z. (1903–1989), animal psychologist **9** 516–517

LORENZETTI, PIERRE AND AMBROGIO (flourished 14th century), Italian painters **9** 517–518

LOTI, PIERRE (1850–1923), French novelist **9** 519–520

LOTT, TRENT (Chester Trent Lott; born 1941), American congressman **18** 262–264

LOTTO, LORENZO (circa 1480–1556), Italian painter **9** 520–521

LOTZE, RUDOLF HERMANN (1817–1881), German idealist philosopher **9** 521–522

LOUIS I (778–840), Holy Roman emperor and king of France and Germany 814–840 **9** 522–523

LOUIS VI (1081–1137), king of France 1108–1137 **9** 523–524

LOUIS VII (circa 1120–1180), king of France 1137–1180 **9** 524–525

LOUIS IX (1214–1270), king of France 1226–1270 **9** 525–526

LOUIS XI (1423–1483), king of France 1461–1483 **9** 526–528

LOUIS XII (1462–1515), king of France 1498–1515 **9** 528–529

LOUIS XIII (1601–1643), king of France 1610–1643 **9** 529–531

LOUIS XIV (1638–1715), king of France 1643–1715 **9** 531–533

LOUIS XV (1710–1774), king of France 1715–1774 **9** 533–534

LOUIS XVI (1754–1793), king of France 1774–1792 **9** 534–535

LOUIS XVIII (1755–1824), king of France 1814–1824 **9** 535–536

LOUIS, JOE (Joe Louis Barrow; 1914–1981), American boxer **9** 537–538

LOUIS, MORRIS (Bernstein; 1912–1962), American painter **9** 538–539

LOUIS, PIERRE CHARLES ALEXANDRE (1787–1872), French physician **9** 540

LOUIS PHILIPPE (1773–1850), king of the French 1830–1848 **9** 536–537

LOVE, NAT (1854–1921), African American champion cowboy **10** 1–2

LOVE, SUSAN M. (born 1948), American surgeon and medical researcher **10** 2–3

LOVECRAFT, H. P. (1890–1937), American author **10** 3–6

LOVEJOY, ARTHUR ONCKEN (1873–1962), American philosopher **10** 6

LOVEJOY, ELIJAH PARISH (1802–1837), American newspaper editor and abolitionist **10** 6–7

LOVELACE, ADA BYRON (Countess of Lovelace, Augusta Ada King Byron; 1815–1852), English mathematician and author **18** 264–266

LOVELACE, RICHARD (circa 1618–circa 1657), English Cavalier poet **10** 7–8

LOVELL, SIR ALFRED CHARLES BERNARD (born 1913), English astronomer **10** 8–9

LOW, JULIETTE GORDON (born Juliette Magill Kinzie Gordon; 1860–1927), American reformer and founder of the Girl Scouts **10** 10–11

LOW, SETH (1850–1916), American politician and college president **10** 11–12

LOWELL, ABBOTT LAWRENCE (1856–1943), American educator and political scientist **10** 12–13

LOWELL, AMY (1874–1925), American poet, critic, and biographer **10** 13

LOWELL, FRANCIS CABOT (1775–1817), American merchant and manufacturer **10** 13–14

LOWELL, JAMES RUSSELL (1819–1891), American poet and diplomat **10** 14–15

LOWELL, JOSEPHINE SHAW (1843–1905), American social reformer and philanthropist **10** 15–16

LOWELL, ROBERT TRAIL SPENCE, JR. (1917–1977), American poet **10** 16–17

LOWIE, ROBERT HARRY (1883–1957), Austrian-born American anthropologist **10** 18

LOWRY, MALCOLM (1909–1957), English author **19** 209–211

LU CHI (261–303), Chinese poet and critic **10** 24

LU CHIU-YUAN (Lu Hsiang-shan; 1139–1193), Chinese philosopher **10** 24–25

LU HSÜN (pen name of Chou Shu-jen; 1881–1936), Chinese author and social critic **10** 35–37

LUBITSCH, ERNST (1892–1947), German-American film director **10** 18–19

LUCARIS, CYRIL (1572–1637), Greek Orthodox patriarch and theologian **10** 20

LUCAS, GEORGE (born 1944), American filmmaker **19** 211–213

LUCAS VAN LEYDEN (1494–1533), Dutch engraver and painter **10** 20–21

LUCE, CLARE BOOTHE (1903–1987), playwright and U.S. congresswoman **10** 21–23

LUCE, HENRY ROBINSON (1898–1967), American magazine editor and publisher **10** 23–24

LUCIAN (circa 120–circa 200), Greek satirist **10** 25–26

LUCIANO, LUCKY (Charles Luciano, Salvatore Lucania; 1897–1962), Italian American mobster **19** 214–215

LUCID, SHANNON (born 1943), American astronaut **19** 215–217

LUCRETIUS (Titus Lucretius Carus; circa 94–circa 55 B.C.), Latin poet and philosopher **10** 26–27

LUDENDORFF, ERICH FRIEDRICH WILHELM (1865–1937), German general **10** 27–28

LUDLUM, ROBERT (a.k.a. Jonathan Ryder and Michael Shepherd; born 1927), American suspense novelist **10** 28–29

LUDWIG, DANIEL KEITH (1897–1992), American shipping magnate **10** 29–31

LUDWIG, KARL FRIEDRICH WILHELM (1816–1895), German physiologist **10** 31

LUGARD, FREDERICK JOHN DEALTRY (1st Baron Lugard; 1858–1945), British soldier and colonial administrator in Africa **10** 31–32

LUHAN, MABEL DODGE (1879–1962), American writer, salon hostess, and patron of artists, writers, and political radicals **10** 32–34

LUHMANN, NIKLAS (born 1927), German sociologist who developed a general sociological systems theory **10** 34–35

LUKÁCS, GYORGY (1885–1971), Hungarian literary critic and philosopher **10** 37–38

LUKE, Saint (flourished A.D. 50), Evangelist and biblical author **10** 38

LUKS, GEORGE BENJAMIN (1867–1933), American painter **10** 38–39

LULL, RAYMOND (1232/35–1316), Spanish theologian, poet, and missionary **10** 39–40

LULLY, JEAN BAPTISTE (1632–1687), Italian-born French composer **10** 40–41

LUMIÈRE BROTHERS (Auguste Marie Louis, 1862–1954, and Louis Jean, 1864–1948), French inventors **10** 41–43

LUMUMBA, PATRICE EMERY (1925–1961), Congolese statesman **10** 43–45

LUNDY, BENJAMIN (1789–1839), American journalist **10** 45–46

LUNS, JOSEPH (born 1911), West European political leader **10** 46–47

LURIA, ISAAC BEN SOLOMON ASHKENAZI (1534–1572), Jewish mystic **10** 47–48

LUTHER, MARTIN (1483–1546), German religious reformer **10** 48–51

LUTHULI, ALBERT JOHN (1898–1967), South African statesman **10** 51–52

LUTOSLAWSKI, WITOLD (1913–1994), Polish composer **10** 52–53

LUTYENS, EDWIN LANDSEER (1869–1944), English architect **10** 54–55

LUXEMBURG, ROSA (1870–1919), Polish revolutionary **10** 55–56

LUZ, ARTURO ROGERIO (born 1926), Philippine painter and sculptor **10** 56–57

LUZHKOV, YURI MIKHAYLOVICH (born 1936), mayor of Moscow **18** 266–268

LUZZATO, MOSES HAYYIM (1707–1747), Jewish mystic and poet **10** 57–58

LUZZI, MONDINO DE' (circa 1265/70–1326), Italian anatomist **10** 58

LWOFF, ANDRÉ (1902–1994), French microbiologist and geneticist **10** 58–59

LY, ABDOULAYE (born 1919), Senegalese politician and historian **10** 60

LYAUTEY, LOUIS HUBERT GONZALVE (1854–1934), French marshal and colonial administrator **10** 60–61

LYDGATE, JOHN (circa 1370–1449/50), English poet **10** 61–62

LYELL, SIR CHARLES (1797–1875), Scottish geologist **10** 62–63

LYND, HELEN MERRELL (1896–1982), American sociologist and educator **10** 63–64

LYND, ROBERT STAUGHTON (1892–1970), American sociologist **10** 64–65

LYND, STAUGHTON (born 1929), historian and peace militant **10** 65–66

LYNDSAY, SIR DAVID (circa 1485–1555), Scottish poet and courtier **10** 66–67

LYON, MARY (1797–1849), American educator, religious leader, and women's rights advocate **10** 67–69

LYONS, JOSEPH ALOYSIUS (1879–1939), Australian statesman, prime minister 1932–39 **10** 69–70

LYSANDER (died 395 B.C.), Spartan military commander and statesman **10** 70

LYSENKO, TROFIM DENISOVICH (1898–1976), Soviet agronomist and geneticist **10** 71

M

MAATHAI, WANGARI MUTA (born 1940), Kenyan environmental activist **18** 269–271

MABILLON, JEAN (1632–1707), French monk and historian **10** 72

MABINI, APOLINARIO (1864–1903), Filipino political philosopher **10** 72–73

MABUCHI, KAMO (1697–1769), Japanese writer and scholar **10** 73–74

MACAPAGAL, DIOSDADO P. (born 1910), Filipino statesman **10** 74–76

MACARTHUR, DOUGLAS (1880–1964), American general **10** 76–78

MACARTHUR, JOHN (circa 1767–1834), Australian merchant, sheep breeder, and politician **10** 78

MACAULAY, HERBERT (1864–1945), Nigerian politician **10** 78–79

MACAULAY, THOMAS BABINGTON (1st Baron Macaulay of Rothley; 1800–1859), English essayist, historian, and politician **10** 79–80

MACBETH (died 1057), king of Scotland 1040–1057 **10** 81

MACBRIDE, SEAN (1904–1988), Irish statesman **19** 218–220

MACDONALD, DWIGHT (1906–1982), American editor, journalist, essayist, and critic **10** 81–83

MACDONALD, ELEANOR JOSEPHINE (born 1906), American epidemiologist **10** 83–84

MACDONALD, JAMES RAMSAY (1866–1937), British politician **10** 84–85

MACDONALD, SIR JOHN ALEXANDER (1815–1891), Canadian statesman **10** 85–87

MACDOWELL, EDWARD ALEXANDER (1861–1908), American pianist and composer **10** 87–88

MACEO, ANTONIO (1845–1896), Cuban general and patriot **10** 88–90

MACH, ERNST (1838–1916), Austrian physicist **10** 90–91

MACHADO DE ASSIS, JOAQUIM MARIA (1839–1908), Brazilian novelist **10** 91–92

MACHADO Y MORALES, GERARDO (1871–1939), Cuban general and president **10** 92–93

MACHAUT, GUILLAUME DE (circa 1300–1377), French composer and poet **10** 93–94

MACHEL, SAMORA MOISES (1933–1986), socialist revolutionary and first president of Mozambique **10** 94–96

MACHIAVELLI, NICCOLÒ (1469–1527), Italian author and statesman **10** 97–99

MacINTYRE, ALASDAIR CHALMERS (born 1929), Scottish-born philosopher and ethicist **10** 99–100

MACIVER, ROBERT MORRISON (1882–1970), Scottish-American sociologist, political philosopher, and educator **10** 100–101

MACK, CONNIE (Cornelius Alexander McGillicuddy; 1862–1956), American baseball player and manager **19** 220–222

MACKAY, JOHN WILLIAM (1831–1902), American miner and business leader **10** 101–102

MACKE, AUGUST (1887–1914), Expressionist painter **10** 102–103

MACKENZIE, SIR ALEXANDER (circa 1764–1820), Scottish explorer, fur trader, and businessman **10** 103–104

MACKENZIE, ALEXANDER (1822–1892), Scottish-born Canadian statesman, prime minister 1873–1878 **10** 104

MACKENZIE, WILLIAM LYON (1795–1861), Scottish-born Canadian journalist, politician, and rebel **10** 104–106

MACKILLOP, MARY (1842–1909), first Australian candidate for sainthood in the Roman Catholic Church and foundress of the Sisters of Saint Joseph of the Sacred Heart **10** 106–107

MACKINTOSH, CHARLES RENNIE (1868–1928), Scottish artist, architect, and interior/furniture/textile designer **10** 107–108

MACLEAN, GEORGE (1801–1847), Scottish soldier and agent of British expansion **10** 108–109

MACLEISH, ARCHIBALD (born 1892), American poet, playwright, and public official **10** 109–110

MACLENNAN, HUGH (1907–1990), Canadian novelist, essayist, and academic **10** 110–111

MACMILLAN, DONALD BAXTER (1874–1970), American explorer and scientist **10** 111–112

MACMILLAN, HAROLD (born 1894), British statesman **10** 112–113

MACNEICE, LOUIS (1907–1964), British poet **10** 113–114

MACON, NATHANIEL (1758–1837), American statesman **10** 114–115

MACQUARIE, LACHLAN (1762–1824), British officer, governor of New South Wales 1810–1822 **10** 115–116

MACQUARRIE, JOHN (born 1919), Anglican theologian **10** 116–117

MADERNO, CARLO (1556–1629), Italian architect **10** 117–118

MADERO, FRANCISCO INDALECIO (1873–1913), Mexican politician, president 1911–13 **10** 118–119

MADISON, DOLLY (wife of James Madison, born Dorothea Payne; 1768–1849), American First Lady **10** 119–121

MADISON, JAMES (1751–1836), American statesman, president 1809–1817 **10** 121–123

MADONNA (Madonna Louise Veronica Ciccone, born 1958), American singer and actress **10** 123–125

MAETERLINCK, COUNT MAURICE (1863–1949), Belgian poet, dramatist, and essayist **10** 125–126

MAGELLAN, FERDINAND (1480–1521), Portuguese explorer **10** 126–127

MAGNASCO, ALESSANDRO (1667–1749), Italian painter **10** 127–128

MAGRITTE, RENÉ (1890–1967), Surrealist painter **10** 128–130

MAGSAYSAY, RAMON (1907–1957), Philippine statesman, president 1953–1957 **10** 130–131

MAHAL, HAZRAT (Iftikarun-nisa; 1820?–1879), Indian revolutionary **18** 271–273

MAHAN, ALFRED THAYER (1840–1914), American naval historian and strategist **10** 131–132

MAHARISHI MAHESH YOGI (born 1911?), Indian guru and founder of the Transcendental Meditation movement **10** 132–133

MAHATHIR MOHAMAD (born 1925), prime minister of Malaysia **10** 134–135

MAHDI, THE (Mohammed Ahmed; circa 1844–1885), Islamic reformer and Sudanese military leader **10** 137–138

MAHENDRA, KING (Bir Bikram Shah Dev; 1920–1972), ninth Shah dynasty ruler of Nepal (1955–1972) **10** 138–139

MAHERERO, SAMUEL (ca. 1854–1923), Supreme Chief of the Herero naion in southwest Africa **10** 139–142

MAHFUZ, NAJIB (born 1912), Egyptian novelist **10** 142–144

MAHLER, GUSTAV (1860–1911), Bohemian-born composer and conductor **10** 144–145

MAHMUD II (1785–1839), Ottoman sultan 1808–1839 **10** 145–147

MAHMUD OF GHAZNI (971–1030); Ghaznavid sultan in Afghanistan **10** 147

MAHONE, WILLIAM (1826–1895), American politician and Confederate general **10** 147–148

MAILER, NORMAN KINGSLEY (born 1923), American author, producer, and director **10** 148–150

MAILLOL, ARISTIDE (1861–1944), French sculptor **10** 150–151

Mail-order merchandising
Bean, Leon Leonwood **19** 14–16

MAIMONIDES (1135–1204), Jewish philosopher **10** 151–152

MAINE, SIR HENRY JAMES SUMNER (1822–1888), English legal historian and historical anthropologist **10** 152

MAISONEUVE, SIEUR DE (Paul de Chomedey; 1612–1676), French explorer and colonizer in Canada **10** 153

MAISTRE, JOSEPH DE (1753–1821), French political philosopher **10** 153–154

MAITLAND, FREDERIC WILLIAM (1850–1906), English historian, lawyer, and legal scholar **10** 154–155

MAJOR, JOHN (born 1943), British prime minister **10** 155–157

MAKARIOS III (Michael Christodoulou Mouskos; 1913–1977), archbishop and ethnarch of the Orthodox Church of Cyprus and first president of the Republic of Cyprus (1959–1977) **10** 157–158

MAKEMIE, FRANCIS (1658–1708), Irish-born Presbyterian missionary **10** 158–159

MAKI, FUMIHIKO (born 1928), Japanese architect **10** 159–161

MAKIBI, KIBI-NO (693–775), Japanese courtier and statesman **10** 161

MÄKONNEN ENDALKAČÄW (1892–1963), Ethiopian writer and official **10** 161–162

MALAMUD, BERNARD (1914–1986), American novelist and short-story writer **10** 162–163

MALAN, DANIEL FRANCOIS (1874–1959), South African pastor, journalist, and prime minister 1948–1954 **10** 163–164

MALCOLM III (died 1093), king of Scotland 1058–1093 **10** 164–165

MALCOLM X (1925–1965), African American civil rights leader **10** 165–166

MALEBRANCHE, NICOLAS (1638–1715), French philosopher and theologian **10** 166–167

MALENKOV, GEORGY MAKSIMILIANOVICH (1902–1988), head of the Soviet government and leader of its Communist Party (1953) **10** 168

MALEVICH, KASIMIR (1878–1935), Russian painter **10** 168–169

MALHERBE, FRANÇOIS DE (1555–1628), French poet **10** 169–170

MALINOWSKI, KASPAR BRONISLAW (1884–1942), Austrian-born British social anthropologist **10** 170–171

MALIPIERO, GIAN FRANCESCO (1882–1973), Italian composer **10** 171

MALKAM KHAN, MIRZA (1831–1908), Persian diplomat **10** 172

MALLARMÉ, STÉPHANE (1842–1898), French poet **10** 172–173

MALLE, LOUIS (1932–1995), French film director and producer **18** 273–275

MALONE, DUMAS (1892–1986), American historian and editor **10** 174–175

MALORY, SIR THOMAS (flourished 15th century), English author **10** 175–176

MALPIGHI, MARCELLO (1628–1694), Italian anatomist **10** 176–178

MALRAUX, ANDRÉ (1901–1976), French novelist, essayist, and politician **10** 178–180

Malta fever
see Undulant fever

MALTHUS, THOMAS ROBERT (1766–1834), English economist **10** 180–181

MAMET, DAVID ALAN (born 1947), American author **10** 181–182

MAMUN, ABDALLAH AL- (786–833), Abbasid caliph **10** 183

MANASSEH BEN ISRAEL (1604–1657), Dutch rabbi and theologian **10** 183–184

MANCINI, HENRY (Enrico Mancini; 1924–1994), American composer, pianist, and film music scorer **18** 275–276

MANCO CAPAC (circa 1500–1545), Inca emperor **10** 184–185

MANDELA, NELSON ROLIHLAHLA (born 1918), South African leader **10** 185–186

MANDELA, WINNIE (Nomzamo Winifred Madikizela; born 1936), South African anti-apartheid leader **10** 187–189

MANDELBROT, BENOIT B. (born 1924), Polish-born French-American mathematician who invented fractals **10** 189–191

MANDELSTAM, OSIP EMILYEVICH (1891–1938), Russian poet **10** 191

MANDEVILLE, BERNARD (circa 1670–1733), English satirist and moral philosopher **10** 192

MANDEVILLE, SIR JOHN (flourished 14th century), pen name of English author **10** 192–193

MANET, ÉDOUARD (1832–1883), French painter **10** 193–194

MANGAS COLORADAS (ca. 1790–1863), Apache military leader **10** 194–196

MANI (216–276/277), Persian prophet **10** 196–197

MANIN, DANIELE (1804–1857), Venetian patriot **10** 197–198

MANKILLER, WILMA (born 1945), Native American activist and Cherokee chief **10** 198–199

MANLEY, MICHAEL NORMAN (1924–1997), Jamaican prime minister (1972–1980) **10** 200–201

MANN, HEINRICH (1871–1950), German novelist, essayist, and social critic **10** 201–202

MANN, HORACE (1796–1859), American educational reformer and humanitarian **10** 202–204

MANN, THOMAS (1875–1955), German novelist and essayist **10** 204–207

MANNERHEIM, BARON CARL GUSTAV EMIL VON (1867–1951), Finnish military leader and statesman, president 1944–46 **10** 207–208

MANNHEIM, KARL (1893–1947), Hungarian-born sociologist and educator **10** 208–209

MANNING, HENRY EDWARD (1808–1892), English cardinal **10** 209–210

MANNIX, DANIEL (1864–1963), Irish-born Australian archbishop **10** 210

MANRIQUE, JORGE (1440?–1478), Spanish poet and soldier **10** 210–211

MANSART, FRANÇOIS (1598–1666), French architect **10** 211

MANSART, JULES HARDOUIN (1646–1708), French architect **10** 212

MANSFIELD, KATHERINE (born Kathleen Mansfield Beauchamp; 1888–1923), New Zealander short-story writer and poet **10** 213–214

MANSUR, ABU JAFAR IBN MUHAMMAD AL (712–775), Abbasid caliph **10** 214–215

MANTEGNA, ANDREA (circa 1430–1506), Italian painter and engraver **10** 215–216

MANTLE, MICKEY (1931–1995), American baseball player **10** 216–218

MANUEL I (1469–1521), king of Portugal 1495–1521 **10** 219–220

MANUEL I COMNENUS (circa 1123–1180), Byzantine emperor 1143–1180 **10** 218–219

MANUELITO (1818–1894), Navajo tribal leader **10** 220–222

Manufacturers
see Business and industrial leaders

MANZONI, ALESSANDRO (1785–1873), Italian novelist and playwright **10** 222–224

MANZÙ, GIACOMO (born 1908), Italian sculptor **10** 224–225

MAO ZEDONG (1893–1976), Chinese statesman **10** 225–227

MAPPLETHORPE, ROBERT (1946–1989), controversial American photographer **10** 227–228

MARAGHI, AL-MUSTAFĀ (1881–1945), Egyptian jurist and educator **10** 228–229

MARAT, JEAN PAUL (1743–1793), French journalist and political leader **10** 230–231

MARC, FRANZ (1880–1916), German painter **10** 231

MARCEAU, MARCEL (born 1923), world's greatest practitioner of pantomine **10** 231–233

MARCEL, GABRIEL (1889–1973), French philosopher **10** 233–234

March on Washington for Jobs and Freedom (1963)
Jackson, Mahalia **19** 166–168

MARCHAND, JEAN-BAPTISTE (1863–1934), French explorer and soldier **10** 234–237

MARCIANO, ROCKY (1923–1969), American boxer **10** 237–238

MARCION (flourished mid-2nd century), Christian theologian **10** 238–239

MARCONI, GUGLIELMO (1874–1937), Italian inventor **10** 239–240

MARCOS, FERDINAND (1917–1989), president of the Republic of the Philippines (1965–1986) **10** 240–242

MARCOS, IMELDA ROMUALDEZ (born 1930), wife of Philippine President Ferdinand Marcos and governor of Metro Manila **10** 242–243

MARCOS DE NIZA, FRIAR (circa 1500–1558), Franciscan missionary in Spanish America **10** 240

MARCUS AURELIUS ANTONINUS (121–180), Roman emperor 161–180 **10** 243–245

MARCUS, STANLEY (born 1905), American businessman **19** 222–224

MARCUSE, HERBERT (1898–1979), German-American philosopher **10** 245–247

MARCY, WILLIAM LEARNED (1786–1857), American statesman **10** 247–248

MARENZIO, LUCA (1553/54–1599), Italian composer **10** 248

MARGAI, SIR MILTON AUGUSTUS STRIERY (1895–1964), Sierra Leonean physician and statesman **10** 248–249

MARGARET OF ANJOU (1430–1482), queen consort of Henry VI of England **10** 249–250

MARGARET OF DENMARK (born Margaret Valdemarsdottir; 1353–1412), queen of Denmark **10** 250–252

MARGARET OF SCOTLAND, Saint (1045–1093), wife of Malcolm III of Scotland **10** 252–253

MARGULIS, LYNN (born 1938), American biologist **10** 253–254

MARIA THERESA (1717–1780), Holy Roman empress 1740–1780 **10** 256–258

MARIANA, JUAN DE (1536–1624), Spanish Jesuit historian **10** 254–255

MARIÁTEGUI, JOSÉ CARLOS (1895–1930), Peruvian writer **10** 255–256

MARIE ANTOINETTE (1755–1793), queen of France 1774–1793 **10** 258–259
Vigee Lebrun, Elisabeth **19** 402–403

MARIE DE FRANCE (flourished late 12th century), French poet **10** 259

MARIN, JOHN, III (1870–1953), American painter **10** 259–260

Marine engineering (science)
Ballard, Robert **19** 10–12

MARINI, MARINO (1901–1980), Italian sculptor **10** 260–262

MARION, FRANCIS (1732–1795), American Revolutionary War leader **10** 262–263

MARITAIN, JACQUES (1882–1973), French Catholic philosopher **10** 263

MARIUS GAIUS (circa 157–86 B.C.), Roman general and politician **10** 264–265

MARIVAUX, PIERRE CARLET DE CHAMBLAIN DE (1688–1763), French novelist and dramatist **10** 265–266

MARK, Saint (flourished 1st century), Apostle of Jesus **10** 266–267

MARKHAM, EDWIN (1852–1940), American poet **10** 267

MARKIEVICZ, CONSTANCE (1868–1927), Irish nationalist, labor activist, and feminist **10** 267–271

Marlboro Man
Burnett, Leo **19** 45–47

MARLBOROUGH, 1ST DUKE OF (John Churchill; 1650–1722), English general and statesman **10** 271–272

MARLOWE, CHRISTOPHER (1564–1593), English dramatist **10** 272–274

MÁRMOL, JOSÉ (1817–1871), Argentine writer and intellectual **10** 274

MARQUETTE, JACQUES (1637–1675), French Jesuit, missionary and explorer **10** 274–275

MARSALIS, WYNTON (born 1961), American trumpeter and bandleader **19** 224–226

MARSH, NGAIO (Edith Ngaio Marsh; 1899–1982), New Zealander author and playwright **19** 226–228

MARSH, OTHNIEL CHARLES (1831–1899), American paleontologist **10** 275–276

MARSH, REGINALD (1898–1954), American painter and printmaker **10** 276–277

MARSHALL, ALFRED (1842–1924), English economist **10** 277–278

MARSHALL, GEORGE CATLETT (1880–1959), American soldier and statesman **10** 278–279

MARSHALL, JOHN (1755–1835), American jurist, chief justice of United States. Supreme Court 1801–1835 **10** 279–281

MARSHALL, PAULE BURKE (born 1929), American author **10** 281–282

MARSHALL, THURGOOD (1908–1993), African American jurist **10** 282–284

MARSILIUS OF PADUA (1275/80–1342), Italian political philosopher **10** 284

MARTEL, CHARLES (circa 690–741), Frankish ruler **10** 285

MARTÍ, JOSÉ (1853–1895), Cuban revolutionary, poet, and journalist **10** 285–286

MARTIAL (Marcus Valerias Martialis; circa 38/41–circa 104), Roman epigrammatist **10** 286–287

MARTIN V (Oddone Colonna; 1368–1431), pope 1417–1431 **10** 287–288

MARTIN, AGNES (born 1912), American painter **10** 288–289

MARTIN, LUTHER (1748–1826), American lawyer and Revolutionary patriot **10** 289–290

MARTIN, LYNN MORLEY (born 1939), Republican representative from Illinois and secretary of labor under George Bush **10** 290–292

MARTIN, MARY (1913–1990), popular stage actress, singer, and dancer and a television and film star **10** 292–293

MARTIN, WILLIAM MCCHESNEY, JR. (1906–1998), American business executive and federal government official **10** 293–295

MARTIN DU GARD, ROGER (1881–1958), French author **10** 295–296

MARTINEAU, HARRIET (1802–1876), English writer and philosopher **10** 296–297

MARTÍNEZ, MAXIMILIANO HERNÁNDEZ (1882–1966), president of El Salvador (1931–1944) **10** 297–298

MARTINEZ, VILMA SOCORRO (born 1943), Hispanic American attorney and activist **18** 276–279

MARTINI, SIMONE (flourished 1315–1344), Italian painter **10** 298–299

MARTINU, BOHUSLAV (1890–1959), Czech composer **10** 299–300

MARTY, MARTIN E. (born 1928), Lutheran pastor, historian of American religion, and commentator **10** 300–301

MARVELL, ANDREW (1621–1678), English poet and politician **10** 301–303

MARX, KARL (1818–1883), German political philosopher **10** 304–308

MARX BROTHERS, 20th-century American stage and film comedians **10** 303–304

MARY, QUEEN OF SCOTS (1542–1587), queen of France and Scotland **10** 308–309

MARY, SAINT (Blessed Virgin Mary; late 1st century B.C.–1st century A.D.), New Testament figure, mother of Jesus **10** 308–309

MARY I (1516–1558), queen of England 1553–1558 **10** 308–309

MARY II (1662–1694), queen of England, Scotland, and Ireland 1689–1694 **10** 309–310

MASACCIO (1401–1428), Italian painter **10** 312–313

MASARYK, TOMÁŠ GARRIGUE (1850–1937), Czech philosopher and statesman, president 1919–1935 **10** 314–315

MASINISSA, KING OF NUMIDIA (240 B.C. – 148 B.C.), prince of the Massylians who consolidated the Numidian tribes to form a North African kingdom **10** 315–317

MASIRE, QUETT KETUMILE (born 1925), a leader of the fight for independence and president of Botswana **10** 318–319

MASON, GEORGE (1725–1792), American statesman **10** 319–320

MASON, JAMES MURRAY (1796–1871), American politician and Confederate diplomat **10** 320–321

MASON, LOWELL (1792–1872), American composer and music educator **10** 321–322

MASSASOIT (1580–1661), Native American tribal chief **10** 322–324

MASSEY, WILLIAM FERGUSON (1856–1925), New Zealand prime minister 1912–1925 **10** 324

MASSINGER, PHILIP (1583–1640), English playwright **10** 324–325

MASSYS, QUENTIN (1465/66–1530), Flemish painter **10** 325–326

MASTERS, EDGAR LEE (1869–1950), American author and lawyer **10** 326–327

MASTERS, WILLIAM HOWELL (born 1915), American psychologist and sex therapist **10** 327–328

MASUDI, ALI IBN AL- HUSAYN AL- (died 956), Arab historian **10** 328–329

MATAMOROS, MARINO (1770–1814), Mexican priest and independence hero **10** 329–330

MATHER, COTTON (1663–1728), American Puritan clergyman and historian **10** 330–332

MATHER, INCREASE (1639–1723), American Puritan clergymen, educator, and author **10** 332–333

MATHIEZ, ALBERT (1874–1932), French historian **10** 333–334

MATISSE, HENRI (1869–1954), French painter and sculptor **10** 336–337

MATLIN, MARLEE (born 1965), American actress **19** 228–230

MATSUNAGA, SPARK MASAYUKI (1916–1990), Asian American U.S. senator **18** 279–281

MATSUSHITA, KONOSUKE (1918–1989), Japanese inventor and businessman **19** 230–232

MATTEI, ENRICO (1906–1962), Italian entrepreneur **10** 337–339

MATTEOTTI, GIACOMO (1885–1924), Italian political leader **10** 339–340

MATTHEW, SAINT (flourished Ist century), Apostle and Evangelist **10** 340–341

MATTHEW PARIS (circa 1200–1259), English Benedictine chronicler **10** 341–342

MATTINGLY, GARRETT (1900–1962), American historian, professor, and author of novel-like histories **10** 342–344

MATZELIGER, JAN (1852–1889), American inventor and shoemaker **19** 232–234

MAUGHAM, WILLIAM SOMERSET (1874–1965), English author **10** 344–345

MAULBERTSCH, FRANZ ANTON (1724–1796), Austrian painter **10** 345

MAULDIN, BILL (born 1921), cartoon biographer of the ordinary GI in World War II **10** 345–346

MAUPASSANT, HENRI RENÉ ALBERT GUY DE (1850–1893), French author **10** 347

MAURIAC, FRANÇOIS (1885–1970), French author **10** 347–348

MAURICE, JOHN FREDERICK DENISON (1805–1872), English theologian and Anglican clergyman **10** 349–350

MAURICE OF NASSAU, PRINCE OF ORANGE (1567–1625), Dutch general and statesman **10** 348–349

MAURRAS, CHARLES MARIE PHOTIUS (1868–1952), French political writer and reactionary **10** 350–351

MAURY, MATTHEW FONTAINE (1806–1873), American naval officer and oceanographer **10** 351–352

MAUSS, MARCEL (1872–1950), French sociologist and anthropologist **10** 352–353

MAWDUDI, ABU-I A'LA (1903–1979), Muslim writer and religious and political leader in the Indian subcontinent **10** 353–354

MAWSON, SIR DOUGLAS (1882–1958), Australian scientist and Antarctic explorer **10** 354–355

MAXIM, SIR HIRAM STEVENS (1840–1916), American-born British inventor **10** 355–356

MAXIMILIAN I (1459–1519), Holy Roman emperor 1493–1519 **10** 356–357

MAXIMILIAN II (1527–1576), Holy Roman emperor 1564–1576 **10** 357–358

MAXIMILIAN OF HAPSBURG (1832–1867), archduke of Austria and emperor of Mexico **10** 358–360

MAXWELL, IAN ROBERT (née Ludvik Hock; 1923–1991), British publishing magnate **10** 360–361

MAXWELL, JAMES CLERK (1831–1879), Scottish physicist **10** 361–364

MAYAKOVSKY, VLADIMIR VLADIMIROVICH (1893–1930), Russian poet **10** 364–365

MAYER, JEAN (born 1920), nutritionist, researcher, consultant to government and international organizations, and president of Tufts University **10** 365–366

MAYER, LOUIS BURT (Eliezer Mayer; 1885–1957), American motion picture producer **19** 234–235

MAYNARD, ROBERT CLYVE (1937–1993), African American journalist and publisher **10** 366–367

MAYO, WILLIAM J. (1861–1939) and CHARLES H. (1865–1939), American physicians **10** 367–369

MAYOR ZARAGOSA, FEDERICO (born 1934), Spanish biochemist who was director-general of UNESCO (United Nations Educational, Scientific, and Cultural Organization) **10** 369–371

MAYO-SMITH, RICHMOND (1854–1901), American statistician and sociologist **10** 371–372

MAYR, ERNST (born 1904), American evolutionary biologist **10** 372–374

MAYS, BENJAMIN E. (1894–1984), African American educator and civil rights activist **10** 374–376

MAYS, WILLIE (William Howard Mays, Jr.; born 1931), African American baseball player **10** 376–379

MAZARIN, JULES (1602–1661), French cardinal and statesman **10** 379–380

MAZEPA, IVAN STEPANOVICH (circa 1644–1709), Ukrainian Cossack leader **10** 381

MAZZINI, GIUSEPPE (1805–1872), Italian patriot **10** 381–383

M'BOW, AMADOU-MAHTAR (born 1921), director general of UNESCO (United Nations Educational, Scientific, and Cultural Organization) **10** 383–384

MBOYA, THOMAS JOSEPH (1930–1969), Kenyan political leader **10** 384–385

MCADOO, WILLIAM GIBBS (1863–1941), American statesman **10** 385–386

MCAULIFFE, ANTHONY (1898–1975), American army officer **19** 236–239

MCCARTHY, EUGENE JOSEPH (born 1916), American statesman **10** 386–388

MCCARTHY, JOSEPH RAYMOND (1908–1957), American politician **10** 388–389

MCCARTHY, MARY T. (born 1912), American writer **10** 389–391

MCCLELLAN, GEORGE BRINTON (1826–1885), American general **10** 391–392

MCCLELLAN, JOHN LITTLE (1896–1977), U.S. senator from Arkansas **10** 392–393

MCCLINTOCK, BARBARA (1902–1992), geneticist and winner of the Nobel Prize in physiology **10** 393–394

MCCLINTOCK, SIR FRANCIS LEOPOLD (1819–1907), British admiral and Arctic explorer **10** 394–395

MCCLOSKEY, JOHN (1810–1885), American cardinal **10** 395

MCCLUNG, NELLIE LETITIA (1873–1951), Canadian suffragist, social reformer, legislator, and author **10** 396–397

MCCLURE, SIR ROBERT (1807–1873), English explorer and navy officer **10** 398–399

MCCLURE, SAMUEL SIDNEY (1857–1949), American editor and publisher **10** 398–399

MCCORMACK, JOHN WILLIAM (1891–1980), U.S. congressman and Speaker of the House **10** 399–400

MCCORMICK, CYRUS HALL (1809–1884), American inventor, manufacturer, and philanthropist **10** 400–401

MCCORMICK, ROBERT RUTHERFORD (1880–1955), American publisher **10** 401–402

MCCOSH, JAMES (1811–1894), Scottish-American minister, philosopher, and college president **10** 402–403

MCCOY, ELIJAH (1843–1929), American engineer and inventor **19** 239–241

MCCOY, ISAAC (1784–1846), American Indian agent and missionary **10** 403

MCCOY, JOSEPH GEITING (1837–1915), American cattleman **10** 403–404

MCCULLERS, CARSON (Lula Carson Smith; 1917–1967), American novelist and playwright **18** 281–283

MCCULLOCH, HUGH (1808–1895), American banker and lawyer **10** 404–405

MCDANIEL, HATTIE (1898–1952), African American actress **10** 405–408

MCDUFFIE, GEORGE (1790–1851), American statesman **10** 408

MCENROE, JOHN PATRICK, JR. (born 1959), American tennis player **10** 408–411

MCGILL, RALPH EMERSON (1898–1969), American journalist **10** 411–412

MCGILLIVRAY, ALEXANDER (circa 1759–1793), American Creek Indian chief **10** 412

MCGOVERN, GEORGE STANLEY (born 1922), American statesman **10** 412–414

MCGUFFEY, WILLIAM HOLMES (1800–1873), American educator **10** 414–415

MCINTIRE, SAMUEL (1757–1811), American builder and furniture maker **10** 415

MCKAY, CLAUDE (1890–1948), African American poet and novelist **10** 416

MCKAY, DONALD (1810–1880), American ship builder **10** 416–417

MCKIM, CHARLES FOLLEN (1847–1909), American architect **10** 417–418

MCKINLEY, WILLIAM (1843–1901), American statesman, president 1897–1901 **10** 418–420

MCKISSICK, FLOYD B., (1922–1991), African American civil rights leader **10** 420–422

MCLEAN, JOHN (1785–1861), American jurist and politician **10** 422–423

MCLOUGHLIN, JOHN (1784–1857), Canadian pioneer and trader **10** 423–424

MCLUHAN, MARSHALL (Herbert Marshall McLuhan; 1911–1980), Canadian professor of literature and culture **10** 424–426

MCMASTER, JOHN BACH (1852–1932), American historian **10** 426–427

McMILLAN, TERRY (born 1951), African American novelist and short story writer **10** 427–428

MCMURRAY, BETTE CLAIR (1924–1980), American inventor and businesswoman **10** 429

MCNAMARA, ROBERT S. (born 1916), U.S. secretary of defense and president of the World Bank **10** 429–431

MCNAUGHTON, ANDREW (1887–1966), Canadian soldier and diplomat **10** 431–432

MCNEALY, SCOTT (born 1954), American businessman **19** 241–243

MCNICKLE, D'ARCY (born William D'Arcy McNickle; 1904–1977), Native American author, historian, and activist **10** 433

MCPHERSON, AIMEE SEMPLE (1890–1944), American evangelist **10** 434

MCQUEEN, BUTTERFLY (born Thelma McQueen; 1911–1995), African American actress **10** 434–437

MEAD, GEORGE HERBERT (1863–1931), American philosopher and social psychologist **10** 437–438

MEAD, MARGARET (1901–1978), American anthropologist **10** 438–440

MEADE, GEORGE GORDON (1815–1872), American general **10** 440–441

MEANS, RUSSELL (born 1939), Native American activist **10** 441–444

MEANY, GEORGE (1894–1980), American labor leader **10** 444

MECIAR, VLADIMIR (born 1942), Slovak prime minister **18** 283–285

Medal of Honor
see Congressional Medal of Honor

MEDAWAR, PETER BRIAN (1915–1987), British zoologist **10** 444–445

MEDICI, CATHERINE DE' (1519–1589), Italian queen of France **10** 445–449

MEDICI, COSIMO DE' (1389–1464), Italian statesman and merchant prince **10** 449–450

MEDICI, LORENZO DE' (1449–1492), Italian statesman, ruler of Florence 1469–1492 **10** 450–451

Medicine
assisted suicide
Kevorkian, Jack **19** 180–182
clinical
Blackwell, Emily **19** 27–29

MEDILL, JOSEPH (1823–1899), American abolitionist editor and publisher **10** 451–452

Mediterranean fever
see Undulant fever

Meet the Press (television show)
Weaver, Pat **19** 410–413

MEHMED THE CONQUEROR (a.k.a. Mehmed II and Mehmed Celebi; ca. 1432–1481), Turkish sultan **10** 452–454

MEHTA, SIR PHEROZESHAH (1845–1915), Indian statesman **10** 455

MEHTA, ZUBIN (born 1936), India born American conductor **10** 455–456

MEIER, RICHARD (born 1934), New York architect **10** 456–458

MEIGGS, HENRY (1811–1877), American railroad builder **10** 458–459

MEIGHEN, ARTHUR (1874–1960), Canadian lawyer, prime minister 1920–21, 1926 **10** 459–460

MEINECKE, FRIEDRICH (1862–1954), German historian **10** 460–461

MEINESZ, FELIX ANDRIES VENING (1887–1966), Dutch geodesist and geophysicist **10** 461

MEINONG, ALEXIUS RITTER VON HANDSCHUCHSHEIM (1853–1920), Austrian philosopher **10** 461–462

MEIR, GOLDA (1898–1978), Israeli prime minister **10** 462–463

MEITNER, LISE (born Elise Meitner; 1878–1968), Austrian-born American nuclear physicist **10** 463–466

MELANCTHON, PHILIP (1497–1560), German theologian and humanist **10** 466–467

MELAND, BERNARD EUGENE (born 1899), American historian of liberal theology **10** 467–468

MELBOURNE, 2ND VISCOUNT (William Lamb; 1779–1848), English statesman, prime minister 1834 and 1835–1841 **10** 468–469

MELLON, ANDREW WILLIAM (1855–1937), American businessman **10** 469–470

MELNIKOV, KONSTANTIN STEPANOVICH (1890–1974), Russian avant-grant architect **10** 470–471

MELVILLE, GEORGE WALLACE (1841–1912), American naval officer and explorer **10** 472

MELVILLE, HERMAN (1819–1891), American author **10** 472–476

MEMLING, HANS (circa 1440–1494), German-born painter active in Flanders **10** 476

MEMMINGER, CHRISTOPHER GUSTAVUS (1803–1888), American politician **10** 476–477

MENANDER (342–291 B.C.), Athenian comic playwright **10** 477–478

MENCHÚ, RIGOBGERTA (born 1959), Guatemalan human rights activist who won the Nobel Peace Prize **10** 479–480

MENCIUS (circa 371–circa 289 B.C.), Chinese philosopher **10** 480–481

MENCKEN, HENRY LOUIS (1880–1956), American journalist, editor, critic, and philologist **10** 481–483

MENDAÑA DE NEYRA, ÁLVARO DE (1541–1595), Spanish explorer **10** 483

MENDEL, JOHANN GREGOR (1822–1884), Moravian natural scientist and Augustinian abbot **10** 483–486

MENDELEEV, DMITRII IVANOVICH (1834–1907), Russian chemist **10** 486–488

MENDELSOHN, ERICH (1887–1953), German architect **10** 488

MENDELSSOHN, MOSES (1729–1786), German Jewish philosopher **10** 488–489

MENDELSSOHN-BARTHOLDY, FELIX JAKOB LUDWIG (1809–1847), German composer **10** 489–491

MENDENHALL, DOROTHY REED (1874–1964), American physician **10** 491–492

MENDES, CHICO (Francisco Mendes; 1944–1988), Brazilian environmental activist **19** 243–245

MENDÈS FRANCE, PIERRE (1907–1982), French prime minister (1954–1955) and politician **10** 492–493

MENDES PINTO, FERNAO (1509–1583), Portugese adventurer **10** 493–494

MENDOZA, ANTONIO DE (1490–1552), Spanish viceroy in Mexico and Peru **10** 494–495

MENELIK II (born Sahle Mariam; 1844–1913), Ethiopian emperor 1889–1913 **10** 495–497

MENEM, CARLOS SÁUL (born 1930), Peronist president of Argentina **10** 497–499

MENÉNDEZ DE AVILÉS, PEDRO (1519–1574), Spanish seaman and colonizer **10** 499–500

MENES (King of Egypt; ca. 3420 B.C.–3345 B.C.), unifier of Egypt **10** 500–502

MENGELE, JOSEF (1911–1979), German physician and war criminal **10** 502–503

MENGISTU HAILE MARIAM (born 1937), head of state of Ethiopia **10** 503–505

MENGS, ANTON RAPHAEL (1728–1779), German painter **10** 505

MENNO SIMONS (circa 1496–1561), Dutch reformer **10** 505–506

MENOCAL, MARIO GARCIA (1866–1941), Cuban statesman, president 1913–1921 **10** 506–507

MENON, VENGALIL KRISHNAN KRISHNA (born 1897), Indian statesman **10** 507–509

MENOTTI, GIAN CARLO (born 1911), Italian-born American composer **10** 509–510

Mental retardation
Shriver, Eunice Kennedy **19** 339–341

MENZIES, SIR ROBERT GORDON (born 1894), Australian statesman **10** 510–511

MERCATOR, GERHARDUS (1512–1594), Flemish cartographer **10** 511–512

Mercedes-Benz
Werner, Helmut **19** 415–417

MEREDITH, GEORGE (1828–1909), English novelist and poet **10** 512–513

MEREDITH, JAMES H. (born 1933), African American civil rights activist and politician **10** 514–515

MEREZHKOVSKY, DMITRY SERGEYEVICH (1865–1941), Russian writer and literary critic **10** 515–516

MERGENTHALER, OTTMAR (1854–1899), German-American inventor of the Linotype **10** 516–517

MÉRIMÉE, PROSPER (1803–1870), French author **10** 517

MERLEAU-PONTY, MAURICE (1908–1961), French philosopher **10** 518

Merovingian dynasty
see France—481–751

MERRIAM, CHARLES EDWARD (1874–1953), American political scientist **10** 518–519

MERRILL, CHARLES E. (1885–1956), founder of the world's largest brokerage firm **10** 519–520

MERRILL, JAMES (1926–1995), American novelist, poet, and playwright **10** 521–522

MERTON, ROBERT K. (born 1910), American sociologist and educator **10** 522–523

MERTON, THOMAS (1915–1968), Roman Catholic writer, social critic, and spiritual guide **10** 523–525

MERULO, CLAUDIO (1533–1604), Italian composer, organist, and teacher **10** 525–526

Mesa Petroleum Company
Pickens, Thomas Boone Jr. **19** 284–286

MESMER, FRANZ ANTON (1734–1815), German physician **10** 526–527

MESSALI HADJ (1898–1974), founder of the Algerian nationalist movement **10** 527–528

MESSIAEN, OLIVIER (1908–1992), French composer and teacher **10** 528–529

METACOM (a.k.a. King Philip; 1640–1676), Wampanoag cheiftain **10** 529–531

METCALFE, CHARLES THEOPHILUS (1st Baron Metcalfe; 1785–1846), British colonial administrator **10** 531–532

METCHNIKOFF, ÉLIE (1845–1916), Russian physiologist and bacteriologist **10** 532–533

METHODIUS, SAINT (825–885), Greek missionary and bishop **4** 362–363

Metro-Goldwyn-Mayer (film studio)
Cukor, George **19** 82–84
Mayer, Louis Burt **19** 234–235
Turner, Lana **19** 388–390

METTERNICH, KLEMENS VON (1773–1859), Austrian politician and diplomat **10** 533–536

MEYERBEER, GIACOMO (1791–1864), German composer **10** 536–537

MEYERHOF, OTTO FRITZ (1884–1951), German biochemist **10** 537–539

MEYERHOLD, VSEVOLOD EMILIEVICH (1874–1942?), Russian director **10** 539

MFUME, KWEISI (born Frizzell Gray; born 1948), African American civil rights activist and congressman **10** 539–542

MGM
see Metro-Goldwyn-Mayer

MI FEI (1051–1107), Chinese painter, calligrapher, and critic **11** 12–13

MICAH (flourished 8th century B.C.), prophet of ancient Israel **10** 542–543

MICHAEL VIII (Palaeologus; 1224/25–1282), Byzantine emperor 1259–1282 **11** 1–2

MICHELANGELO BUONARROTI (1475–1564), Italian sculptor, painter, and architect **11** 2–5

MICHELET, JULES (1798–1874), French historian **11** 5–6

Michelob
Busch, Adolphus **19** 47–49

MICHELOZZO (circa 1396–1472), Italian architect and sculptor **11** 6–7

MICHELSON, ALBERT ABRAHAM (1852–1931), American physicist **11** 7–8

MICHENER, JAMES (1907–1997), American author **19** 245–247

Microsoft
McNealy, Scott **19** 241–243

MIDDLETON, THOMAS (1580–1627), English playwright **11** 8–9

MIDGELY, MARY BURTON (born 1919), British philosopher who focused on the philosophy of human motivation and ethics **11** 9–10

Midway, battle of (1942)
Nagumo, Chuichi **19** 263–266

MIES VAN DER ROHE, LUDWIG (1886–1969), German-born American architect **11** 10–12

MIKULSKI, BARBARA (born 1936), United States senator from Maryland **11** 13–15

MILÁN, LUIS (circa 1500–after 1561), Spanish composer **11** 15–16

MILES, NELSON APPLETON (1839–1925), American general **11** 16–17

MILHAUD, DARIUS (born 1892), French composer and teacher **11** 17–18

Military leaders, American
• ARMY AND AIR FORCE
Air Force chiefs of staff
Spaatz, Carl **19** 352–355
Army generals (20th century)
McAuliffe, Anthony **19** 236–239
Short, Walter **19** 337–339
Spaatz, Carl **19** 352–355
Army lieutenants
Urban, Matt **19** 391–392

Military leaders, British
• AIR FORCE
Tedder, Arthur **19** 379–381

Military leaders, Celtic
Vercingetorix **19** 397–399

Military leaders, Japanese
admirals
Nagumo, Chuichi **19** 263–266

MILIUKOV, PAVEL NIKOLAYEVICH (1859–1943), Russian historian and statesman **11** 18–19

Milk (dairy production)
pasturization of
Evans, Alice **19** 104–106

MILK, HARVEY BERNARD (1930–1978), American politician and gay rights activist **11** 19–21

MILKEN, MICHAEL (born 1946), American businessman **19** 247–249

MILL, JAMES (1773–1836), Scottish philosopher and historian **11** 21

MILL, JOHN STUART (1806–1873), English philosopher and economist **11** 21–23

MILLAIS, SIR JOHN EVERETT (1829–1896), English painter **11** 23–24

MILLAY, EDNA ST. VINCENT (1892–1950), American lyric poet **11** 24–25

MILLER, ARTHUR (born 1915), American playwright, novelist, and film writer **11** 25–26

MILLER, GLENN (Alton Glenn Miller; 1904–1944), American musician **19** 250–251

MILLER, HENRY (born 1891), American author **11** 26–27

MILLER, JOAQUIN (1837–1913), American writer **11** 27–28

MILLER, PERRY (1905–1963), American historian **11** 28–29

MILLER, SAMUEL FREEMAN (1816–1890), American jurist **11** 29–30

MILLER, WILLIAM (1782–1849), American clergyman **11** 30–31

MILLET, JEAN FRANÇOIS (1814–1875), French painter **11** 31

MILLET, KATE (born 1934), American feminist author and sculptor **11** 31

MILLIKAN, ROBERT ANDREWS (1868–1953), American physicist **11** 33–35

MILLS, BILLY (Makata Taka Hela; born 1938), Native American runner and businessman **19** 251–253

MILLS, C. WRIGHT (1916–1962), American sociologist and political polemicist **11** 35–36

MILLS, ROBERT (1781–1855), American architect **11** 36–37

MILNE, ALAN ALEXANDER (A.A. Milne; 1882–1956), British author **19** 253–254

MILNE, DAVID BROWN (1882–1953), Canadian painter and etcher **11** 37–38

MILNER, ALFRED (1st Viscount Milner; 1854–1925), British statesman **11** 38–39

MILOSEVIC, SLOBODAN (born 1941), president of Serbia **11** 39–40

MILOSZ, CZESLAW (born 1911), Nobel Prize winning Polish author and poet **11** 40–42

MILTIADES (circa 549–488 B.C.), Athenian military strategist and statesman **11** 42–43

MILTON, JOHN (1608–1674), English poet and controversialist **11** 43–46

MIN (1851–1895), Korean queen **11** 46–47

MINDON MIN (ruled 1852–1878), Burmese king **11** 47

MINDSZENTY, CARDINAL JÓZSEF (1892–1975), Roman Catholic primate of Hungary **11** 47–49

MINK, PATSY TAKEMOTO (born 1927), Asian American congresswoman **18** 287–289

MINTZ, BEATRICE (born 1921), American embryologist **11** 49–50

MINUIT, PETER (1580–1638), Dutch colonizer **11** 50

MIRABEAU, COMTE DE (Honoré Gabriel Victor de Riqueti; 1749–1791), French statesman and author **11** 51–52

MIRANDA, FRANCISCO DE (1750–1816), Latin American patriot **11** 52–53

MIRÓ, JOAN (1893–1983), Spanish painter **11** 53–54

MISHIMA, YUKIO (1925–1970), Japanese novelist and playwright **11** 54–55

MISTRAL, GABRIELA (1889–1957), Chilean poet and educator **11** 55–56

Misty of Chincoteague (book)
Henry, Marguerite **19** 138–140

MITCHELL, GEORGE JOHN (born 1933), Maine Democrat and majority leader in the United States Senate **11** 56–58

MITCHELL, JOHN (1870–1919), American labor leader **11** 58–59

MITCHELL, MARGARET (Munnerlyn; 1900–1949), American author of Gone With the Wind **11** 59–60

MITCHELL, MARIA (1818–1889), American astronomer and educator **11** 61

MITCHELL, WESLEY CLAIR (1874–1948), American economist **11** 61–62

MITRE, BARTOLOMÉ (1821–1906), Argentine historian and statesman, president 1862–1868 **11** 62–63

MITTERRAND, FRANÇOIS (born 1916), French politician and statesman and president (1981–1990) **11** 63–66

MIZRAHI, ISAAC (born 1961), American designer **11** 66–67

MLADIC, RATKO (born 1943), Bosnian Serb military leader **11** 68–69

MOBUTU SESE SEKO (Joseph Désiré Mobuto; 1930–1997), Congolese president **11** 69–71

MODEL, LISETTE (nee Lisette Seyberg; 1906?–1983), American photographer and educator **19** 254–256

MODERSOHN-BECKER, PAULA (1876–1907), German painter **11** 71–72

MODIGLIANI, AMEDEO (1884–1920), Italian painter and sculptor **11** 72–73

MOFOLO, THOMAS (1876–1948), Lesothoan author **11** 74

MOGILA, PETER (1596/1597–1646), Russian Orthodox churchman and theologian **11** 74–75

Mogul empire
see India—1000–1600

MOHAMMAD REZA SHAH PAHLAVI (1919–1980), king of Iran **11** 75–76

MOHAMMED (circa 570–632), founder of Islam **11** 76–78

MOHAMMED V (Mohammed Ben Youssef; 1911–1961), king of Morocco **11** 79–81

MOHAMMED ALI (1769–1849), Ottoman pasha of Egypt 1805–1848 **11** 81–82

MOHOLY-NAGY, LÁSZLÓ (1895–1946), Hungarian painter and designer **11** 82–83

MOI, DANIEL ARAP (born Daniel Toroitich arap Moi; born 1924), president of Kenya **11** 83–86

MOLIÈRE (1622–1673), French dramatist **11** 86–88

MOLINARI, SUSAN K. (born 1958), American newscaster **18** 289–291

MOLINOS, MIGUEL DE (1628–1696), Spanish priest **11** 88–89

MOLOTOV, VYACHESLAV MIKHAILOVICH (1890–1986), Soviet statesman **11** 89–90

MOLTKE, COUNT HELMUTH KARL BERNARD VON (1800–1891), Prussian military leader **11** 90–91

MOLTMANN, JÖURGEN (born 1926), German Protestant theologian **11** 91–92

MOMADAY, N. SCOTT (born 1934), Native American author **11** 92–94

MOMMSEN, THEODOR (1817–1903), German historian and philologist **11** 94–95

Momoyama Period
see Japan—1573–1603

Monaco (principality; southern Europe)
Kelly, Grace **19** 174–176

MONAGHAN, TOM (Thomas Stephen Monaghan; born 1937), American businessman and philanthropist **19** 256–258

MONASH, JOHN (1865–1931), Australian soldier, engineer, and administrator **11** 95–96

MONCK, GEORGE (1st Duke of Albemarle; 1608–1670), English general and statesman **11** 96–97

MONDALE, WALTER F. (Fritz; born 1928), United States senator and vice president **11** 97–99

MONDAVI, ROBERT (born 1913), American winemaker **19** 258–260

MONDLANE, EDUARDO CHIVAMBO (1920–1969), Mozambican educator and nationalist **11** 100–101

MONDRIAN, PIET (1872–1944), Dutch painter **11** 101–102

MONET, CLAUDE (1840–1926), French painter **11** 102–104

MONGKUT (Rama IV; 1804–1868), king of Thailand 1851–1868 **11** 104

MONK, THELONIOUS (1917–1982), African American jazz musician **11** 104–108

MONMOUTH AND BUCCLEUGH, DUKE OF (James Scott; 1649–1685), English claimant to the throne **11** 108–109

MONNET, JEAN (1888–1979), French economist and diplomat **11** 109–110

MONOD, JACQUES (1910–1976), French biologist who discovered messenger RNA **11** 110–111

MONROE, JAMES (1758–1831), American diplomat and statesman, president 1817–1825 **11** 111–113

MONROE, MARILYN (Norma Jean Baker; 1926–1962), film actress **11** 113–114

MONTAGNIER, LUC (born 1932), French virologist **11** 114–116

Mont Réal
see Montreal

MONTAGU, MARY WORTLEY (1689–1762), English poet **18** 291–293

MONTAIGNE, MICHEL EYQUEM DE (1533–1592), French essayist **11** 116–117

MONTALE, EUGENIO (1896–1981), Italian poet and critic **11** 117–118

MONTALEMBERT, COMTE DE (Charles Forbes; 1810–1870), French political writer **11** 118–119

MONTALVO, JUAN MARÍA (1832–1889), Ecuadorian writer **11** 119–120

MONTANA, JOE (born 1956), American football player **11** 120–121

MONTANUS (flourished 2nd century), Early Christian founder of schismatic sect **11** 122

MONTCALM DE SAINT-VÉRAN, MARQUIS DE (1712–1759), French general in Canada **11** 122–123

MONTESQUIEU, BARON DE (Charles Louis de Secondat; 1689–1755), French man of letters **11** 123–125

MONTESSORI, MARIA (1870–1952), Italian educator and physician **11** 125–126

MONTEVERDI, CLAUDIO GIOVANNI ANTONIO (1567–1643), Italian composer **11** 126–128

MONTEZUMA II (1466?–1520), Aztec emperor 1502–1520 **11** 128–129

MONTEZUMA, CARLOS (born Wassaja; ca. 1865–1923), Native American physician and political leader **11** 129–132

MONTFORT, SIMON DE (6th Earl of Leicester; 1208–1265), English statesman and soldier **11** 132–133

MONTGOLFIER, JACQUES ÉTIENNE (1745–1799), French inventor and industrialist **11** 133–134

MONTGOLFIER, JOSEPH MICHEL (1740–1810), French inventor and industrialist **11** 133–134

MONTGOMERY, BERNARD LAW (1st Viscount Montgomery of Alamein; born 1887), English field marshal **11** 135–136

MONTGOMERY, LUCY MAUD (1874–1942), Canadian author **11** 136–138

MONTGOMERY, RICHARD (1736–1775), colonial American general **11** 138–139

Montreal (city; Canada)
riots (1849)
Richard, Maurice **19** 312–313

Montreal Canadiens (hockey team)
Richard, Maurice **19** 312–313

MONTREUIL, PIERRE DE (flourished circa 1231–1266/67), French architect **11** 139

MONTT TORRES, MANUEL (1809–1880), Chilean statesman, president 1851–1861 **11** 139–140

MOODIE, SUSANNA (1803–1885), Canadian poet, novelist, and essayist **11** 140–141

MOODY, DWIGHT L. (1837–1899), American evangelist **11** 141–142

MOON, SUN MYUNG (born 1920), founder of the Unification Church **11** 142–143

MOORE, CHARLES WILLARD (1925–1993), American architect and educator **11** 143–145

MOORE, CHARLOTTE E. (1898–1990), American astrophysicist **11** 145–146

MOORE, GEORGE EDWARD (1873–1958), English philosopher **11** 146

MOORE, HENRY (1898–1986), English sculptor **11** 146–148

MOORE, MARIANNE (1887–1972), American poet and translator **11** 148–149

MORALES, LUIS DE (circa 1519–1586), Spanish painter **11** 150

MORALES-BERMÚDEZ CERRUTI, FRANCISCO (born 1921), president of Peru (1975–1980) **11** 150–151

MORAN, THOMAS (1837–1926), American painter and graphic artist **11** 151–152

MORANDI, GIORGIO (1890–1964), Italian painter of still lifes **11** 152–153

MORAVIA, ALBERTO (1907–1990), Italian author **11** 153–155

MORAZÁN, JOSÉ FRANCISCO (1792–1842), Central American general and statesman **11** 155

MORE, SIR THOMAS (1478–1535), English humanist and statesman **11** 156–157

MORELOS, JOSÉ MARÍA (1765–1815), Mexican priest and revolutionary leader **11** 157–158

MORGAGNI, GIOVANNI BATTISTA (1682–1771), Italian anatomist **11** 158–159

MORGAN, CONWAY LLOYD (1852–1936), English psychologist **11** 159–160

MORGAN, DANIEL (circa 1735–1802), American soldier and tactician **11** 160–161

MORGAN, GARRETT A. (1877–1963), African American inventor and publisher **11** 161–162

MORGAN, JOHN (1735–1789), American physician **11** 162–163

MORGAN, JOHN PIERPONT (1837–1913), American banker **11** 163–165

MORGAN, JOHN PIERPONT, II (1867–1943), American banker **11** 165

MORGAN, JULIA (1872–1957), American architect **11** 165–166

MORGAN, JUNIUS SPENCER (1813–1890), American banker **11** 166–167

MORGAN, LEWIS HENRY (1818–1881), American anthropologist **11** 167–168

MORGAN, ROBIN (born 1941), feminist writer, editor, poet, and political activist **11** 168–170

MORGAN, THOMAS HUNT (1866–1945), American zoologist and geneticist **11** 170–171

MORGENTHAU, HANS J. (1904–1979), American political scientist **11** 171–172

MORGENTHAU, HENRY, JR. (1891–1967), American statesman **11** 172–173

MORIN, PAUL (1889–1963), French-Canadian poet **11** 174

MORÍNIGO, HIGINIO (1897–1985), Paraguayan statesman **11** 174–175

MORISON, SAMUEL ELIOT (1887–1976), American historian and biographer **11** 175–176

MORITA, AKIO (born 1921), Japanese industrial leader **11** 176–178

MORLEY, JOHN (Viscount Morley of Blackburn; 1838–1923), English statesman and author **11** 178–179

MORLEY, THOMAS (circa 1557–1602/08), English composer and organist **11** 179–180

MORO, ALDO (1916–1978), leader of Italy's Christian Democratic Party **11** 180–181

MORRICE, JAMES WILSON (1865–1924), Canadian painter **11** 181–182

MORRILL, JUSTIN SMITH (1810–1898), American legislator **11** 182

MORRIS, GOUVERNEUR (1752–1816), American statesman and diplomat **11** 182–183

MORRIS, LEWIS (1671–1746), American colonial official **11** 183–184

MORRIS, MARK (born 1956), American choreographer **11** 184–185

MORRIS, ROBERT (1734–1806), American financer and statesman **11** 185–187

MORRIS, WILLIAM (1834–1896), English man of letters, artist, and politician **11** 187–188

MORRISON, JIM (James Douglas Morrison; 1943–1971), American singer and songwriter **18** 293–295

MORRISON, TONI (Chloe Anthony Wofford; born 1931), African American novelist **11** 188–190

MORROW, DWIGHT WHITNEY (1873–1931), American banker and diplomat **11** 190–191

MORSE, JEDIDIAH (1761–1826), American geographer and clergyman **11** 191–192

MORSE, SAMUEL FINLEY BREESE (1791–1872), American artist and inventor **11** 192–193

MORSE, WAYNE L. (1900–1974), United States senator from Oregon **11** 193–194

MORTIMER, JOHN CLIFFORD (born 1923), British author of novels, stories, and plays for radio, stage, television, and film **11** 194–195

MORTON, NELLE KATHERINE (1905–1987), activist for racial justice, teacher of Christian educators, and proponent of feminist theology **11** 195–197

MORTON, OLIVER HAZARD PERRY THROCK (1823–1877), American politician **11** 197–198

MORTON, WILLIAM THOMAS GREEN (1819–1868), American dentist **11** 198–199

MOSELY-BRAUN, CAROL (born 1947), African American Democratic senator from Illinois **11** 199–200

MOSES (circa 1392–circa 1272 B.C.), Hebrew prophet and lawgiver **11** 200–201

MOSES, GRANDMA (Anna Mary Robertson; 1860–1961), American painter **11** 201–202

MOSES, ROBERT (1888–1981), New York City's builder of public works **11** 202–203

MOSHWESHWE (Moshesh; circa 1787–1868), South African king **11** 203–205

MOSQUERA, TOMÁS CIPRIANO DE (1798–1878), Colombian statesman **11** 205–206

MOSSADEGH, MOHAMMAD (Musaddiq; 1882–1967), Iranian nationalist politician and prime minister (1951–1953) **11** 206–207

MÖSSBAUER, RUDOLF (born 1929), German physicist **11** 208–209

Mothers Against Drunk Driving
Lightner, Candy **19** 201–203

MOTHERWELL, ROBERT (1915–1991), American painter **11** 210–211

Motion pictures (Europe)
Godard, Jean-Luc **19** 126–128

Motion pictures (United States)
comedy
Cukor, George **19** 82–84
Sturges, Preston **19** 371–374
development
Warner, Jack **19** 406–408
Zanuck, Darryl F. **19** 435–437
Zukor, Adolph **19** 437–439
directors
Cukor, George **19** 82–84
Howard, Ron **19** 155–158
Lucas, George **19** 211–213
Sturges, Preston **19** 371–374
documentaries
Parks, Gordon **19** 275–277
family entertainment
Mayer, Louis Burt **19** 234–235
filmmakers
Lucas, George **19** 211–213
Strand, Paul **19** 369–371
makeup artists
Chaney, Lon **19** 68–70
music for
Dorsey, Jimmy **19** 93–95
Levant, Oscar **19** 197–199
producers
Eisner, Michael **19** 102–104
Henson, Jim **19** 140–142
Howard, Ron **19** 155–158
Kennedy, Joseph **19** 176–178
Matlin, Marlee **19** 228–230
Mayer, Louis Burt **19** 234–235
Pickford, Mary **19** 288–290
Warner, Jack **19** 406–408
Zanuck, Darryl F. **19** 435–437
Zukor, Adolph **19** 437–439
screenwriters
Lucas, George **19** 211–213
Sturges, Preston **19** 371–374
West, Mae **19** 417–419
silents
Chaney, Lon **19** 68–70
Crawford, Joan **19** 80–82
Fairbanks, Douglas **19** 107–108
Pickford, Mary **19** 288–290
Warner, Jack **19** 406–408
''talkies'' and after
Crawford, Joan **19** 80–82
Cukor, George **19** 82–84
Houston, Whitney **19** 152–155
Howard, Ron **19** 155–158
Kelly, Grace **19** 174–176
Matlin, Marlee **19** 228–230
Neal, Patricia **19** 268–270
Turner, Lana **19** 388–390
West, Mae **19** 417–419

Motivation (psychology)
Mills, Billy **19** 251–253

MOTLEY, CONSTANCE BAKER (born 1921), African American judge and attorney **18** 295–297

MOTLEY, JOHN LOTHROP (1814–1877), American historian and diplomat **11** 211–212

MOTT, JOHN R. (1865–1955), American Protestant leader **11** 212

MOTT, LUCRETIA COFFIN (1793–1880), American feminist and abolitionist **11** 212–213

MOUNT, WILLIAM SIDNEY (1807–1868), American painter **11** 213–214

MOUNTBATTEN, LOUIS FRANCIS ALBERT VICTOR NICHOLAS (1900–1979), English Navy officer and viceroy of India **18** 297–299

MOYERS, BILLY DON (''Bill''; born 1934), television journalist, author, and press secretary to president Lyndon B. Johnson **11** 214–216

MOYNIHAN, DANIEL PATRICK (''Pat''; born 1927), United States senator from New York **11** 216–218

MOZART, WOLFGANG AMADEUS (1756–1791), Austrian composer **11** 218–221

MPHAHLELE, EZEKIEL (a.k.a. Bruno Eseki; born 1919), South African author and scholar **11** 221–223

MQHAYI, SAMUEL EDWARD KRUNE (1875–1945), South African novelist and poet **11** 223

MUAWIYA IBN ABU SUFYAN (died 680), Umayyad caliph **11** 223–224

MUBARAK, HOSNI (born 1928), president of Egypt **11** 225–226

MUELLER, OTTO (1874–1930), German expressionist painter **11** 226–227

MUGABE, ROBERT GABRIEL (born 1924), Zimbabwe's first elected black prime minister **11** 227–229

MUHAMMAD, ELIJAH (Poole; 1897–1975), leader of the Nation of Islam (''Black Muslims'') **11** 230–231

MUHAMMAD BIN TUGHLUQ (ruled 1325–1351), Moslem sultan of Delhi **11** 229

MUHAMMAD TURE, ASKIA (circa 1443–1538), ruler of the West African Songhay empire **11** 231–232

MÜHLENBERG, HEINRICH MELCHIOR (1711–1787), German-born American Lutheran clergyman **11** 232–233

MUHLENBERG, WILLIAM AUGUSTUS (1796–1877); American Episcopalian clergyman **11** 233–234

MUIR, JOHN (1838–1914), American naturalist **11** 234

MUJIBUR RAHMAN, SHEIK (1920–1975), Bengal leader who helped found Bangladesh **11** 234–236

MULDOWNEY, SHIRLEY (born ca. 1940), American race car driver **11** 236–238

MULLER, HERMANN JOSEPH (1890–1967), American geneticist **11** 238–239

MÜLLER, JOHANNES PETER (1801–1858), German physiologist and anatomist **11** 239–240

MÜLLER, KARL ALEXANDER (born 1927), Swiss-born solid-state physicist **11** 240–241

MÜLLER, PAUL HERMANN (1899–1965), Swiss chemist **11** 241–242

MULRONEY, MARTIN BRIAN (born 1939), prime minister of Canada **11** 242–246

MUMFORD, LEWIS (1895–1990), American social philosopher and architectural critic **11** 246–247

MUNCH, EDVARD (1863–1944), Norwegian painter and graphic artist **11** 247–248

MUNDELEIN, GEORGE WILLIAM (1872–1939), American Roman Catholic cardinal **11** 248–249

MUÑOZ MARÍN, JOSÉ LUÍS ALBERTO (1898–1980), Puerto Rican political leader **11** 249–250

MUÑOZ RIVERA, LUÍS (1859–1916), Puerto Rican political leader **11** 250

MUNSEY, FRANK ANDREW (1854–1925), American publisher **11** 251

MÜNZER, THOMAS (1489?–1525), German Protestant reformer **11** 251–252

Muppet Show (television series)
Henson, Jim **19** 140–142

MURASAKI SHIKIBU (circa 976–circa 1031), Japanese writer **11** 252–253

MURAT, JOACHIM (1767–1815), French marshal, king of Naples 1808–1815 **11** 253–254

MURATORI, LODOVICO ANTONIO (1672–1750), Italian historian and antiquary **11** 254–255

MURCHISON, SIR RODERICK IMPEY (1792–1871), British geologist **11** 255–256

Murder, Inc.
Buchalter, Lepke **19** 42–44

Murder victims
United States
Versace, Gianni **19** 399–401
Walsh, Stella **19** 404–406

MURDOCH, JEAN IRIS (born 1919), British novelist **11** 256–257

MURDOCH, RUPERT (born 1931), Australian newspaper publisher **11** 257–258

MURILLO, BARTOLOMÉ ESTEBAN (1617–1682), Spanish painter **11** 258–259

Muromachi shogunate
see Japan—1338–1573 (Ashikaga shogunate)

MURPHY, AUDIE (1924–1971), American army officer and actor **18** 299–301

MURPHY, CHARLES FRANCIS (1858–1924), American politician **11** 259–260

MURPHY, FRANK (1890–1949), American jurist and diplomat **11** 260–261

MURRAY, JAMES (1721–1794), British general **11** 261–262

MURRAY, JOSEPH (born 1919), American physician **18** 301–303

MURRAY, LESLIE ALLAN (born 1938), Australian poet and literary critic **11** 262–263

MURRAY, PHILIP (1886–1952), American labor leader **11** 264–265

MURROW, EDWARD ROSCOE (1908–1965), American radio and television news broadcaster **11** 265–266

MUSA MANSA (died 1337), king of the Mali empire in West Africa ca. 1312–1337 **11** 266

MUSGRAVE, THEA (born 1928), Scottish-born composer **11** 266–268

MUSIAL, STAN (Stanislaus Musial, Stanley Frank Musial; born 1920), American baseball **19** 260–262

Musicals (United States)
directors
Prince, Hal **19** 295–298
librettists/lyricists
Arlen, Harold **19** 7–9
producers
Prince, Hal **19** 295–298

Musicians, American
bandleaders
Dorsey, Jimmy **19** 93–95
Marsalis, Wynton **19** 224–226
Miller, Glenn **19** 250–251
blues singers
Rainey, Ma **19** 306–308
composers (20th century)
Arlen, Harold **19** 7–9
Bowles, Paul **19** 31–34
Levant, Oscar **19** 197–199
gospel singers
Jackson, Mahalia **19** 166–168
guitarists
Feliciano, José **19** 109–110
lyricists
Rodgers, Jimmie **19** 317–319
Silverstein, Shel **19** 341–343
Wonder, Stevie **19** 428–430
pianists
Arlen, Harold **19** 7–9
Levant, Oscar **19** 197–199
saxophonists
Dorsey, Jimmy **19** 93–95
singers
Arlen, Harold **19** 7–9
Feliciano, José **19** 109–110
Houston, Whitney **19** 152–155
Rodgers, Jimmie **19** 317–319
Wonder, Stevie **19** 428–430
trombone players
Miller, Glenn **19** 250–251
trumpeters
Marsalis, Wynton **19** 224–226
violinists
Stern, Isaac **19** 365–367

MUSIL, ROBERT EDLER VON (1880–1942), Austrian novelist, dramatist, and short story writer **11** 268–269

MUSKIE, EDMUND SIXTUS (1914–1996), United States senator and Democratic vice-presidential nominee **11** 269–271

MUSSET, LOUIS CHARLES ALFRED DE (1810–1857), French poet, dramatist, and fiction writer **11** 271–272

MUSSOLINI, BENITO (1883–1945), Italian Fascist dictator 1922–1943 **11** 272–274

MUSSORGSKY, MODEST PETROVICH (1839–1881), Russian composer **11** 274–276

MUSTE, ABRAHAM JOHANNES (1885–1967), American pacifist and labor leader **11** 276–277

Mute, the
see Deaf, the—deaf-mutes

MUTESA I (circa 1838–1884), African monarch of Buganda **11** 277

MUTESA II (1924–1969), Monarch of Buganda **11** 277–278

MUTIS, JOSÉ CELESTINO (1732–1808), Spanish-Colombian naturalist **11** 278–279

MUTSUHITO (a.k.a. Meiji; 1852–1912), Japanese emperor **11** 279–282

MWANGA (circa 1866–1901), Monarch of Buganda **11** 282–283

My Little Chickadee (film)
West, Mae **19** 417–419

MYDANS, CARL (born 1907), American photojournalist **11** 283–284

MYRDAL, KARL GUNNAR (1898–1987), Swedish economist and sociologist **11** 284

MYRON (flourished circa 470–450 B.C.), Greek sculptor **11** 285

Mystery fiction (literary genre)
Marsh, Ngaio **19** 226–228
Milne, Alan Alexander **19** 253–254

MZILIKAZI (circa 1795–1868), South African warrior leader **11** 285–286

N

NABOKOV, VLADIMIR (1899–1977), Russian-born American writer, critic, and lepidopterist **11** 287–288

NABUCO DE ARAUJO, JOAQUIM AURELIO (1849–1910), Brazilian abolitionist, statesman, and author **11** 288–289

NADELMAN, ELIE (1882–1946), Polish-American sculptor and graphic artist **11** 289–290

NADER, RALPH (born 1934), American lawyer and social crusader **11** 290–291

NAGEL, ERNEST (1901–1985), American philosopher of science **11** 291–292

NAGUMO, CHUICHI (1887–1944), Japanese admiral **19** 263–266

NAGY, IMRE (1896–1958), prime minister of Hungary (1953–55, 1956) **11** 292–293

NAHMANIDES (1194–1270), Spanish Talmudist **11** 293–294

NAIDU, SAROJINI (1879–1949), Indian poet and nationalist **11** 294–295

NAIPAUL, V. S. (born 1932), Trinidadian author of English-language prose **11** 295–296

Nairobi Trio (comedy act)
Kovacs, Ernie **19** 186–188

NAJIBULLAH, MOHAMMAD (born 1947), Soviet-selected ruler of the Republic of Afghanistan **11** 296–298

NAKASONE, YASUHIRO (born 1918), prime minister of Japan (1982–1987) **11** 298–300

NAMATJIRA, ALBERT (1902–1959), Australian Aboriginal artist **11** 300–301

NAMIER, SIR LEWIS BERNSTEIN (1888–1960), English historian **11** 301–303

NANAK (1469–1538), Indian reformer, founder of Sikhism **11** 303

NANSEN, FRIDTJOF (1861–1930), Norwegian polar explorer, scientist, and statesman **11** 304–305

NAOROJI, DADABHAI (1825–1917), Indian nationalist leader **11** 305

NAPIER, JOHN (1550–1617), Scottish mathematician **11** 306

NAPOLEON I (1769–1821), emperor of the French 1804–1815 **11** 306–310

NAPOLEON III (Louis Napoleon; 1808–1873), emperor of the French 1852–1870 **11** 310–312

NARAYAN, JAYAPRAKASH (1902–1979), Indian nationalist and social reformer **11** 312–313

NARAYAN, R. K. (Narayanswami; born 1906), Indian author **11** 313–314

NARIÑO, ANTONIO (1765–1823), Colombian patriot **11** 314–315

NARVÁEZ, PÁNFILO DE (1478?–1528), Spanish soldier and explorer **11** 315

NASH, JOHN (1752–1835), English architect and town planner **11** 316

NASH, OGDEN (Frediric Ogden Nash; 1902–1971), American poet **18** 304–306

NASMYTH, JAMES (1808–1890), Scottish engineer and inventor **11** 316–317

NASSER, GAMAL ABDEL (1918–1970), Egyptian statesman, president 1956–1970 **11** 317–318

NAST, CONDÉ (1873–1942), American publisher **19** 266–268

NAST, THOMAS (1840–1902), American caricaturist and painter **11** 318–319

NATHAN, GEORGE JEAN (1882–1958), American author, editor, and critic **11** 319–321

NATION, CARRY AMELIA MOORE (1846–1911), American temperance reformer **11** 321–322

National Broadcasting Company (NBC)
Weaver, Pat **19** 410–413
Welch, Jack **19** 413–415

National Endowment for the Arts (United States)
Stern, Isaac **19** 365–367

National Football League (United States)
Rozelle, Pete **19** 319–322

National Retired Teachers Association
Andrus, Ethel **19** 5–7

National Rodeo Cowboy Hall of Fame (Fort Worth, Texas)
Pickett, Bill **19** 286–288

National Socialism
see Nazism

National Woman's Party (United States)
Paul, Alice **19** 277–280

National Women's Hall of Fame (Seneca Falls, New York State; 1969)
Kuhn, Maggie **19** 188–190
Stephens, Helen **19** 363–365

NATIVIDAD, IRENE (born 1948), Asian American activist and women's rights advocate **11** 322–324

NATSUME, SOSEKI (or Kinnosuke; 1867–1916), Japanese novelist and essayist **11** 324–325

NAVRATILOVA, MARTINA (born 1956), American tennis player **11** 325–327

NAYLOR, GLORIA (born 1950), African American novelist **11** 328–329

Nazi party
see Nazism

Nazism (National Socialism)
Germany (supporters)
Speer, Albert **19** 355–356

NAZZAM, IBRAHIM IBN SAYYAR AL- (died circa 840), Moslem thinker and theologian **11** 329

NBC
see National Broadcasting Co.

NE WIN (born 1911), Burmese political leader **11** 364–365

NEAL, PATRICIA (Patsy Louise Neal; born 1926), American actress **19** 268–270

NEBUCHADNEZZAR (ruled 605–562 B.C.), king of Babylon **11** 330

NECKER, JACQUES (1732–1804), French financier and statesman **11** 330–331

NEFERTITI (flourished first half 14th century B.C.), Egyptian queen **11** 331–332

Negro League (United States baseball)
Campanella, Roy **19** 55–57

NEHRU, JAWAHARLAL (1889–1964), Indian nationalist, prime minister 1947–1964 **11** 332–334

NEHRU, MOTILAL (1861–1931), Indian lawyer and statesman **11** 334–335

NEILL, ALEXANDER SUTHERLAND (1883–1973), Scottish psychologist **11** 335–336

NELSON, HORATIO (Viscount Nelson; 1758–1805), English admiral **11** 336–338

NEMEROV, HOWARD (1920–1991), American author and third poet laureate of the United States **11** 338–340

NERI, ST. PHILIP (1515–1595), Italian reformer **11** 340

NERNST, WALTHER (born Hermann Walther Nernst; 1864–1941), German chemist and inventor **11** 340–342

NERO CLAUDIUS CAESAR (37–68), Roman emperor 54–68 **11** 342–344

NERUDA, PABLO (Neftalí Ricardo Reyes Basoalto; 1904–73), Chilean poet, Nobel prize winner 1971 **11** 344–345

NERVAL, GÉRARD DE (1808–1855), French poet **11** 345–346

NERVI, PIER LUIGI (1891–1979), Italian architect and engineer **11** 346–348

NESSELRODE, COUNT KARL ROBERT (1780–1862), Russian diplomat **11** 348–349

NESTORIUS (died circa 453), Syrian patriarch of Constantinople and heresiarch **11** 349–350

NETANYAHU, BINYAMIN (born 1949), Israeli ambassador to the United Nations (1984–1988), head of the Likud Party, and prime minister **11** 350–351

NETO, ANTÓNIO AGOSTINHO (1922–1979), Angolan intellectual and nationalist and first president of the People's Republic of Angola **11** 351–352

Netscape
Andreessen, Marc **19** 3–5

NEUFELD, ELIZABETH F. (born 1928), American biochemist **11** 352–353

NEUMANN, BALTHASAR (1687–1753), German architect **11** 354–355

NEUTRA, RICHARD JOSEPH (1892–1970), Austrian-born American architect **11** 355–356

NEVELSON, LOUISE (1900–1988), American abstract sculptor **11** 356–357

NEVIN, JOHN WILLIAMSON (1803–1886), American Protestant theologian **11** 357

NEVINS, ALLAN (1890–1971), American historian **11** 357–359

NEVSKY, ALEXANDER (ca. 1220–1262), Russian grand duke and prince **11** 359

New Amsterdam
see New York City

New York City (New York State)
• MODERN PERIOD
crime
Luciano, Lucky **19** 214–215
organized crime
Buchalter, Lepke **19** 42–44
photographs of
Model, Lisette **19** 254–256

New York Infirmary for Women and Children (est. 1857)
Blackwell, Emily **19** 27–29

New York Times (newspaper)
Sulzberger, Arthur Ochs Jr. **19** 376–378

New York Yankees (baseball team)
Gehrig, Lou **19** 119–121
Stengel, Casey **19** 361–363

New Yorker (magazine)
editors
Shawn, William **19** 333–335

New Zealand (island nation; Southern Pacific Ocean)
culture
Marsh, Ngaio **19** 226–228

NEWBERY, JOHN (1713–1767), English publisher **11** 360–361

NEWCOMB, SIMON (1835–1909), American astronomer **11** 361–362

NEWCOMEN, THOMAS (1663–1729), English inventor and engineer **11** 362

NEWHOUSE, SAMUEL IRVING (1895–1979), American media tycoon **11** 362–364

NEWMAN, BARNETT (1905–1970), American painter **11** 365

NEWMAN, JOHN HENRY (1801–1890), English cardinal and theologian **11** 365–367

NEWMAN, PAUL LEONARD (born 1925), American actor and humanitarian **18** 306–308

NEWTON, HUEY P. (born 1942), co-founder of the Black Panther Party **11** 367–369

NEWTON, SIR ISAAC (1642–1727), English scientist and mathematician **11** 369–372

NEXØ, MARTIN ANDERSON (1869–1954), Danish author **11** 372

NEY, MICHEL (1769–1815), French marshal **11** 372–373

NGALA, RONALD GIDEON (1923–1972), Kenyan politician **11** 373–374

NGATA, SIR APIRANA TURUPA (1874–1950), Maori leader, politician, and scholar **11** 374–375

NGUGI WA THIONG'O (James Ngugi; born 1938), Kenyan writer **11** 375–376

NI TSAN (1301–1374), Chinese painter **11** 400

Nicaragua, Republic of (nation; Central America)
Sandinistas
Cardenal, Ernesto **19** 57–59

Nicaraguan literature
Cardenal, Ernesto **19** 57–59

NICHIREN (1222–1282), Japanese Buddhist monk **11** 376–377

NICHOLAS I (1796–1855), czar of Russia 1825–1855 **11** 377–378

NICHOLAS II (1868–1918), czar of Russia 1894–1917 **11** 378–380

NICHOLAS OF ORESME (circa 1320–1382), French bishop, writer and translator **11** 380

NICHOLSON, BEN (1894–1982), English painter **11** 380–381

NICHOLSON, SIR FRANCIS (1655–1728), English colonial governor **11** 381–382

NICKLAUS, JACK (born 1940), American golfer **11** 382–383

Nicknames

Dr. Death
Kevorkian, Jack **19** 180–182
dusky demon
Pickett, Bill **19** 286–288
father of country music
Rodgers, Jimmie **19** 317–319
father of the feature film
Zukor, Adolph **19** 437–439
father of the modern picture book
Brunhoff, Jean de **19** 41–42
father of the picture book
Caldecott, Randolph **19** 52–55
Flo Jo
Griffith Joyner, Florence **19** 130–133
flying Finn
Nurmi, Paavo **19** 272–274
galloping ghost
Grange, Red **19** 128–130
king of Hollywood
Fairbanks, Douglas **19** 107–108
king of runners
Nurmi, Paavo **19** 272–274
king of stop and go
Bendix, Vincent **19** 18–20
little Mary
Pickford, Mary **19** 288–290
man of a thousand faces
Chaney, Lon **19** 68–70
Mississippi blue yodeler
Rodgers, Jimmie **19** 317–319
mother of the blues
Rainey, Ma **19** 306–308
motivator, the
Brown, Les **19** 36–39
old perfessor
Stengel, Casey **19** 361–363
pickle king
Heinz, Henry John **19** 136–138
pride of Puerto Rico
Clemente, Roberto **19** 70–72
singing brakeman
Rodgers, Jimmie **19** 317–319
splendid splinter
Williams, Ted **19** 423–426
Stan the Man
Musial, Stan **19** 260–262
story lady
Torrence, Jackie **19** 384–386
Teddy Ballgame
Williams, Ted **19** 423–426
Uncle Shelby
Silverstein, Shel **19** 341–343

NICOLSON, HAROLD GEORGE (1886–1968), British diplomat, historian, biographer, critic and journalist, and diarist **11** 383–384

NICOLSON, MARJORIE HOPE (1894–1981), American educator **11** 384–385

NIEBUHR, BARTHOLD GEORG (1776–1831), German historian and statesman **11** 385–386

NIEBUHR, HELMUT RICHARD (1894–1962), American Protestant theologian **11** 386–387

NIEBUHR, REINHOLD (1892–1971), American Protestant theologian **11** 387–388

NIELSEN, CARL AUGUST (1865–1931), Danish composer **11** 388–389

Nieman-Marcus
Marcus, Stanley **19** 222–224

NIEMEYER SOARES FILHO, OSCAR (born 1907), Brazilian architect **11** 389–390

NIETZSCHE, FRIEDRICH (1844–1900), German philosopher and poet **11** 390–392

Nigeria, Federal Republic of (nation; West Africa)
military rule versus democracy
Abiola, Moshood **19** 1–3

NIGHTINGALE, FLORENCE (1820–1910), English nurse **11** 392–393

NIJINSKY, VASLAV (1890–1950), Russian ballet dancer **11** 393–395

Nike, Inc. (United States shoe company)
Knight, Phil **19** 183–186

NIKON, NIKITA MINOV (1605–1681), patriarch of the Russian Orthodox Church 1652–1666 **11** 395

NIMITZ, CHESTER WILLIAM (1885–1966), American admiral **11** 395–396

NIN, ANAIS (1903–1977), American author **11** 397–398

NIN-CULMELL, JOAQUÍN MARÍA (born 1908), American composer, pianist, and conductor **11** 398

NIRENBERG, MARSHALL WARREN (born 1927), American biochemist **11** 399–400

NIWANO, NIKKYO (Shikazo Niwano; born 1906), Buddhist Japanese religious leader **11** 400–401

NIXON, RICHARD MILHOUS (1913–1994), president of the United States (1969–1974) **11** 401–404

NIZAMI, KHALIQ AHMAD (born 1925), Indian historian, religious scholar, and diplomat **11** 405

NKOMO, JOSHUA MQABUKO (born 1917), leading African nationalist in former colony of Rhodesia and president of the Zimbabwe African People's Union **11** 405–407

NKOSI, LEWIS (born 1936), South African author and literary critic **11** 407–408

NKRUMAH, KWAME (Francis Nwa Nkrumah; 1909–1972), Ghanaian statesman, president 1960–1966 **11** 408–410

NOBEL, ALFRED BERNHARD (1833–1896), Swedish chemist **11** 410–411

Nobel Prize winners
peace
MacBride, Sean **19** 218–220
Trimble, David **19** 386–388

NOBILE, UMBERTO (1885–1978), Italian explorer and airship designer **11** 411–412

NOBUNAGA, ODA (1534–1582), Japanese general and statesman **11** 413–414

NOETHER, EMMY (born Amalie Emmy Noether; 1882–1935), German American mathematician **11** 414–416

NOGUCHI, ISAMU (1904–1988), American sculptor and designer **11** 416–418

NOLAN, SIDNEY ROBERT (1917–1992), Australian expressionist painter **11** 418

NOLAND, KENNETH (born 1924), American color-field painter **11** 418–419

NOLDE, EMIL (1867–1956), German expressionist painter **11** 419–420

NONO, LUIGI (1924–1990), Italian composer **11** 420–421

NORDENSKJÖLD, BARON NILS ADOLF ERIK (1832–1901), Finnish-Swedish polar explorer and mineralogist **11** 421–422

NORDENSKOLD, NILS OTTO GUSTAF (1869–1928), Swedish polar explorer and geologist **11** 422–423

NORDSTROM, JOHN (Johan W. Nordstrom; 1871–1963), American shoe retailer **19** 270–272

NORFOLK, 3D DUKE OF (Thomas Howard; 1473–1554), English soldier and councilor **11** 423

NORIEGA, MANUEL A. (born 1934), strongman of Panama (1980s) forced out in 1989 by the United States **11** 423–425

NORMAN, JESSYE (born 1945), American singer **11** 425–427

NORRIS, BENJAMIN FRANKLIN, JR. (1870–1902), American novelist and critic **11** 427–428

NORRIS, GEORGE WILLIAM (1861–1944), American statesman **11** 428–429

NORTH, FREDERICK (2nd Earl of Guilford; 1732–1792), English statesman **11** 429–430

Northern Ireland (nation; United Kingdom)
MacBride, Sean **19** 218–220
Trimble, David **19** 386–388

Northern Nigeria
see Nigeria

NORTHROP, JOHN HOWARD (1891–1987), American biological chemist **11** 430–431

NORTHUMBERLAND, DUKE OF (John Dudley; circa 1502–1553), English soldier and statesman **11** 431–432

NOSTRADAMUS (born Michel de Notredame; 1503–1566), French physician, astrologist, and author **11** 432–434

Notre Dame, University of (Indiana)
Gipp, George **19** 124–126

NOVALIS (1772–1801), German poet and author **11** 435

NOVELLO, ANTONIA (Antonia Coello; born 1944), Puerto Rican American pediatrician **18** 308–310

NOYCE, ROBERT (1927–1990), American physicist and inventor **11** 436–437

NOYES, JOHN HUMPHREY (1811–1886), American founder of the Oneida Community **11** 437–438

NOZICK, ROBERT (born 1938), American philosopher and polemical advocate of radical libertarianism **11** 438–439

NU, U (1907–1995), Burmese statesman **11** 439–441

Nuclear arms control
Watson, Thomas J. Jr. **19** 408–410

Nuclear physics (science)
atomic nucleus
Wu Chien-Shiung **19** 432–434

Nuclear power
military uses
Vajpayee, Atal Behari **19** 393–395

NUJOMA, SHAFIIHUNA (''Sam''; born 1929), first president of independent Namibia **11** 441–443

NUNN, SAM (born 1938), United States senator from Georgia **11** 443–444

NUREDDIN (Malik al-Adil Nur-al-Din Mahmud; 1118–1174), sultan of Syria and Egypt **11** 444–445

Nuremberg trials (Germany)
Speer, Albert **19** 355–356

NUREYEV, RUDOLPH (born 1938), Russian-born dancer and choreographer **11** 445–446

NURI AL-SA'ID (1888–1958), Iraqi army officer, statesman, and nationalist **11** 446–447

NURMI, PAAVO (1897–1973), Finnish runner **19** 272–274

NYERERE, JULIUS KAMBERAGE (born 1922), Tanzanian statesman **11** 447–449

NYGREN, ANDERS (1890–1978), Lutheran bishop of Lund and representative of the so-called Lundensian school of theology **11** 449–451

NZINGA NKUWU (died 1506), king of Kongo **11** 451–452

O

OAKLEY, ANNIE (1860–1926), American markswoman and Wild West star **11** 453–454

OATES, JOYCE CAROL (born 1938), American author **11** 454–456

OATES, TITUS (1649–1705), English leader of the Popish Plot **11** 456

OBOTE, APOLO MILTON (born 1925), Ugandan politician **11** 457

OBRECHT, JACOB (1450–1505), Dutch composer **11** 457–458

OBREGÓN, ÀLVARO (1880–1928), Mexican revolutionary general and president **11** 458–459

O'CASEY, SEAN (1880–1964), Irish dramatist **11** 459–460

Oceanography (science)
Ballard, Robert **19** 10–12

OCHOA, ELLEN (born 1958), Hispanic American electrical engineer and astronaut **11** 460–461

OCHOA, SEVERO (1905–1993), Spanish biochemist **11** 461–464

OCHS, ADOLPH SIMON (1858–1935), American publisher and philanthropist **11** 464

OCKEGHEM, JOHANNES (circa 1425–1495), Netherlandish composer **11** 464–465

O'CONNELL, DANIEL (1775–1847), Irish statesman **11** 465–467

O'CONNOR, (MARY) FLANNERY (1925–1964), American author of short stories and novels **11** 467–468

O'CONNOR, SANDRA DAY (born 1930), United States Supreme Court justice **11** 468–470

ODETS, CLIFFORD (1906–1963), American playwright and film director **11** 470–471

ODINGA, AJUMA JARAMOGI OGINGA (born 1912), Kenyan politician **11** 471–473

ODOACER (433–493), Germanic chieftain **11** 473

ODRIÁ AMORETTI, MANUEL APOLINARIO (1897–1974), Peruvian army officer, dictator-president, and politician **11** 473–474

ODUM, HOWARD WASHINGTON (1884–1954), American sociologist, educator, and academic administrator **11** 474–476

ODUMEGWU OJUKWU, CHUKWUEMEKA (born 1933), Nigerian army general and rebel **18** 311–313

OERSTED, HANS CHRISTIAN (1777–1851), Danish physicist **11** 476–478

OFFENBACH, JACQUES (1819–1880), German-French composer **11** 478–479

OGATA, SADAKO (born 1927), United Nations High Commissioner for Refugees **11** 479–480

OGBURN, WILLIAM FIELDING (1886–1959), American sociologist **11** 480

OGDEN, PETER SKENE (1794–1854), Canadian fur trader and explorer **11** 480–481

OGILVY, DAVID MACKENZIE (born 1911), British-American advertising executive **11** 481–482

OGLETHORPE, JAMES EDWARD (1696–1785), English general and colonizer **11** 482–483

OGOT, GRACE EMILY AKINYI (born 1930), Kenyan author and politician **11** 483–484

O'HAIR, MADALYN MURRAY (born 1919), American atheist author and radio commentator **11** 484–485

O'HARA, JOHN (1905–1970), American novelist **11** 485

O'HIGGINS, BERNARDO (1778–1842), Chilean soldier and statesman **11** 486

OHM, GEORG SIMON (1789–1854), German physicist **11** 486–487

O'KEEFFE, GEORGIA (1887–1986), American painter **11** 487–489

OKUBO, TOSHIMICHI (1830–1878), Japanese statesman **11** 489–490

OKUMA, SHIGENOBU (1838–1922), Japanese statesman **11** 490

OLAF I TRYGGVASON (968–1000), Viking warrior and king of Norway **11** 490–493

OLAF II (circa 990–1030), king of Norway **11** 493–494

OLBRICH, JOSEPH MARIA (1867–1908), Austrian Art Nouveau architect and a founder of the Vienna Secession **11** 494–495

OLDENBARNEVELT, JOHAN VAN (1547–1619), Dutch statesman **11** 495–496

OLDENBURG, CLAES (born 1929), American artist **11** 496–498

OLDS, RANSOM ELI (1864–1950), American inventor and automobile manufacturer **18** 313–315

OLIPHANT, PATRICK BRUCE (born 1935), American newspaper editorial cartoonist **11** 498–500

OLIVER, JAMES (1823–1908), American inventor and manufacturer **11** 500–501

OLIVETTI, ADRIANO (1901–1960), Italian manufacturer of typewriters, calculators, and computers **11** 501–502

OLIVIER, LAURENCE (1907–1989), English actor and director **11** 502–503

OLMSTED, FREDERICK LAW (1822–1903), American landscape architect **11** 503–504

OLNEY, RICHARD (1835–1917), American statesman **11** 504–505

OLSON, CHARLES (1910–1970), American poet **11** 505–506

Olympic Games
athletes
Ederle, Gertrude **19** 98–100
Griffith Joyner, Florence **19** 130–133
Joyner-Kersee, Jackie **19** 170–173
Mills, Billy **19** 251–253
Nurmi, Paavo **19** 272–274
Stephens, Helen **19** 363–365
Walsh, Stella **19** 404–406

OLYMPIO, SYLVANUS E. (1902–1963), first president of the Republic of Togo **11** 506–507

OMAR AL-MUKHTAR (circa 1860–1931), national hero of Libya and member of the Senusy **11** 507–508

OMAR IBN AL-KHATTAB (died 644); second caliph of the Moslems **11** 508–509

OMAR IBN SAID TAL, AL-HAJJ (circa 1797–1864), West African Moslem leader **11** 509–510

OMAR KHAYYAM (1048–circa 1132), Persian astronomer, mathematician, and poet **11** 510–511

ONASSIS, JACQUELINE LEE BOUVIER KENNEDY (1929–1994), American First Lady **11** 511–513

OÑATE, JUAN DE (circa 1549–circa 1624), Spanish explorer **11** 513–514

ONDAATJE, MICHAEL (Philip Michael Ondaatji; born 1943), Canadian author and poet **18** 315–317

O'NEILL, EUGENE (1888–1953), American dramatist **11** 514–516

O'NEILL, TERENCE MARNE (1914–1990), Northern Ireland prime minister **11** 516–517

O'NEILL, THOMAS P. (''Tip''; 1912–1994), American politician **11** 517–519

ONG TENG CHEONG (born 1936), Singapore's fifth president **11** 519–520

ONSAGER, LARS (1903–1976), American chemist **11** 520–523

OORT, JAN HENDRIK (1900–1992), Dutch astronomer **11** 523–524

OPPENHEIM, MERET (1913–1985), Swiss Surrealist artist **11** 524–525

OPPENHEIMER, J. ROBERT (1904–1967), American physicist **11** 525–526

ORCAGNA (1308?–1368?), Italian painter, sculptor, and architect **11** 526–527

ORELLANA, FRANCISCO DE (circa 1511–1546), Spanish explorer **11** 527–528

Organized Crime (United States)
Buchalter, Lepke **19** 42–44
Luciano, Lucky **19** 214–215

ORIGEN (Origenes Adamantius; circa 185–circa 254), Early Christian theologian **11** 528–529

ORLANDO, VITTORIO EMMANUELE (1860–1952), Italian statesman **11** 529–530

ORLÉANS, CHARLES (1394–1465), French prince and poet **11** 530

ORLÉANS, PHILIPPE II (1674–1723), French statesman, regent 1715–23 **11** 530–531

OROZCO, JOSÉ CLEMENTE (1883–1949), Mexican painter **12** 1–2

ORR, BOBBY (Robert Gordon Orr; born 1948), Canadian hockey player **12** 2–4

ORR, JOHN BOYD (1st Baron Orr of Brechin; 1880–1971), Scottish nutritionist and UN official **12** 4–5

ORTEGA, DANIEL (born 1945), leader of the Sandinista National Liberation Front and president of Nicaragua **12** 5–7

ORTEGA Y GASSET, JOSÉ (1883–1955), Spanish philosopher and essayist **12** 7–8

ORTELIUS, ABRAHAM (Abraham, Ortels; 1527–1598), Flemish cartographer **12** 8–9

ORTIZ, SIMON J. (born 1941), Native American author and storyteller **12** 9–12

ORTON, JOHN KINGSLEY (''Joe;'' 1933–1967), British playwright **12** 12–14

ORWELL, GEORGE (1903–1950), British novelist and essayist **12** 14–15

OSBORNE, JOHN (1929–1994), English playwright **12** 16–17

OSBORNE, THOMAS MOTT (1859–1926), American reformer **12** 17–18

OSCEOLA (circa 1800–1838), Seminole Indian war chief **12** 18

OSGOOD, HERBERT LEVI (1855–1918), American historian **12** 18–19

OSLER, SIR WILLIAM (1849–1919), Canadian physician **12** 19–20

OSMAN I (Othman; 1259–1326), Turkish warrior-leader who established the Ottoman state as an independent entity **12** 20–22

OSMEÑA, SERGIO (1878–1961), Philippine lawyer and statesman **12** 22–24

OTIS, ELISHA GRAVES (1811–1861), American manufacturer and inventor **12** 24

OTIS, HARRISON GRAY (1765–1848), American statesman **12** 25

OTIS, JAMES, JR. (1725–1783), American Revolutionary statesman **12** 25–27

OTTERBEIN, PHILIP WILLIAM (1726–1813), American clergyman **12** 27–28

OTTO I (912–973), Holy Roman emperor 936–973 **12** 28–29

OTTO III (980–1002), Holy Roman emperor 996–1002 and German king 983–1002 **12** 29–30

OTTO, LOUIS KARL RUDOLF (1869–1937), German interpreter of religion **12** 30–32

OTTO OF FREISING (circa 1114–1158), German historiographer and philosopher of history **12** 30

OUD, JACOBUS JOHANNES PIETER (1890–1963), Dutch architect **12** 32

OUSMANE, SEMBENE (born 1923), Senegalese novelist and film maker **12** 32–33

Outlaws
see Criminals

OU-YANG HSIU (1007–1072), Chinese author and statesman **12** 33–34

OVID (Publius Ovidius Naso; 43 B.C.–circa. A.D. 18), Roman elegiac and epic poet **12** 34–36

OVINGTON, MARY WHITE (1865–1951), civil rights reformer and a founder of the National Association for the Advancement of Colored People **12** 36–37

OWEN, DAVID ANTHONY LLEWELLYN (born 1938), English peace envoy in former Yugoslavia for the European Community **12** 37–39

OWEN, SIR RICHARD (1804–1892), English zoologist **12** 39

OWEN, ROBERT (1771–1858), British socialist pioneer **12** 39–40

OWEN, ROBERT DALE (1801–1877), Scottish-born American legislator **12** 40–41

OWEN, RUTH BRYAN (1885–1954), American congresswoman, diplomat, and author **12** 41–43

OWENS, JESSE (1913–1980), African American track star **12** 43–44

OXENSTIERNA, COUNT AXEL GUSTAFSSON (1583–1654), Swedish statesman **12** 44–45

OZ, AMOS (born 1939), Israeli author **12** 45–47

OZAL, TURGUT (born 1927), Turkish prime minister and president **12** 47–49

OZAWA, SEIJI (born 1935), Japanese musician and conductor **12** 49–51

P

PA CHIN (pen name of Li Fei-kan; born 1904), Chinese novelist **12** 53–54

PACHELBEL, JOHANN (1653–1706), German composer and organist **12** 52

PACHER, MICHAEL (circa 1435–98), Austro-German painter and wood carver **12** 53

PACKARD, DAVID (1912–1996), cofounder of Hewlett-Packard Company and deputy secretary of defense under President Nixon **12** 54–56

PADEREWSKI, IGNACE JAN (1860–1941), Polish pianist, composer, and statesman **12** 56–57

PADMORE, GEORGE (1902/03–1959), Trinidadian leftist political activist **12** 57–58

PÁEZ, JOSÉ ANTONIO (1790–1873), Venezuelan general and president 1831–46 **12** 58

PAGANINI, NICCOLO (1782–1840), Italian violinist and composer **12** 58–59

PAGE, THOMAS NELSON (1853–1922), American author and diplomat **12** 59–60

PAGE, WALTER HINES (1855–1918), American journalist and diplomat **12** 60–61

PAGELS, ELAINE HIESEY (born 1943), historian of religion **12** 61–62

PAIGE, SATCHEL (Leroy Robert Paige; 1906–1982), African American baseball player **12** 62–65

PAINE, JOHN KNOWLES (1839–1905), American composer **12** 65

PAINE, THOMAS (1737–1809), English-born American journalist and Revolutionary propagandist **12** 66–67

PAISLEY, IAN K. (born 1926), political leader and minister of religion in Northern Ireland **12** 67–69

Pakistan, Islamic Republic of (nation, Southern Asia)
after 1971
Sharif, Nawaz **19** 331–333

Pakistan Muslim League (political parties)
Sharif, Nawaz **19** 331–333

PALACKÝ, FRANTIŠEK (1798–1876), Czech historian and statesman **12** 69–70

PALAMAS, KOSTES (1859–1943), Greek poet **12** 70

Palestine (region, South Western Asia)
since 1948
Husseini, Faisal **19** 160–162

Palestinian Liberation Organization (PLO)
Husseini, Faisal **19** 160–162

PALESTRINA, GIOVANNI PIERLUIGI DA (circa 1525–94), Italian composer **12** 70–72

PALEY, WILLIAM (1743–1805), English theologian and moral philosopher **12** 72

PALEY, WILLIAM S. (1901–1990), founder and chairman of the Columbia Broadcasting System **12** 72–75

PALLADIO, ANDREA (1508–1580), Italian architect **12** 75–77

PALMA, RICARDO (1833–1919), Peruvian poet, essayist, and short-story writer **12** 77

PALMER, ALEXANDER MITCHELL (1872–1936), American politician and jurist **12** 77–78

PALMER, ARNOLD DANIEL (born 1929), American golfer **12** 78–80

PALMER, NATHANIEL BROWN (1799–1877), American sea captain **12** 80–81

PALMERSTON, 3D VISCOUNT (Henry John Temple; 1784–1865), English prime minister 1855–65 **12** 81–83

PAN KU (32–92), Chinese historian and man of letters **12** 86–87

Panasonic Corporation
Matsushita, Konosuke **19** 230–232

PANDIT, VIJAYA LAKSHMI (1900–1990), Indian diplomat and politician **12** 83–84

PANETTA, LEON E. (born 1938), Democratic congressman from California and chief of staff to President Clinton **12** 84–85

PANKHURST, EMMELINE (1858–1928), English reformer **12** 85–86

PANNENBERG, WOLFHART (born 1928), German Protestant theologian **12** 87–88

PAPANDREOU, ANDREAS (1919–1996), Greek scholar and statesman and prime minister **12** 88–91

PAPINEAU, LOUIS-JOSEPH (1786–1871), French-Canadian radical political leader **12** 91

PARACELSUS, PHILIPPUS AUREOLUS (1493–1541), Swiss physician and alchemist **12** 91–93

Paramount Pictures (film studio)
Eisner, Michael **19** 102–104
Zukor, Adolph **19** 437–439

PARBO, ARVI (born 1926), Australian industrial giant **12** 93–94

PARÉ, AMBROISE (1510–1590), French military surgeon **12** 94–95

PARETO, VILFREDO (1848–1923), Italian sociologist, political theorist, and economist **12** 95–96

Paris, School of (art)
see French art—School of Paris

PARIZEAU, JACQUES (born 1930), Canadian politician and premier of Quebec **12** 96–99

PARK, CHUNG HEE (1917–1979), Korean soldier and statesman **12** 99–102

PARK, MAUD WOOD (1871–1955), suffragist and first president of the League of Women Voters **12** 102

PARK, ROBERT E. (1864–1944), American sociologist **12** 102–104

PARK, WILLIAM HALLOCK (1863–1939), American physician **12** 104–105

PARKER, CHARLES CHRISTOPHER, JR. (Charlie Parker; 1920–55), American jazz musician **12** 105–106

PARKER, DOROTHY ROTHSCHILD (1893–1967), American writer **12** 106

PARKER, ELY SAMUEL (Ha-sa-no-an-da; 1828–1895), Native American tribal leader **12** 106–108

PARKER, HORATIO WILLIAM (1863–1919), American composer **12** 109

PARKER, QUANAH (c. 1845–1911), Native American religious leader **12** 109–112

PARKER, THEODORE (1810–1860), American Unitarian clergyman **12** 112–113

PARKES, SIR HENRY (1815–1896), Australian statesman **12** 113

PARKMAN, FRANCIS (1823–1893), American historian **12** 113–115

PARKS, GORDON (born 1912), American photographer, composer, and filmmaker **19** 275–277

PARKS, ROSA LEE MCCAULEY (born 1913), American civil rights leader **12** 115–116

PARMENIDES (flourished 475 B.C.), Greek philosopher **12** 116–117

PARMIGIANINO (1503–1540), Italian painter **12** 117

PARNELL, CHARLES STEWART (1846–1891), Irish nationalist leader **12** 117–119

Parochial schools (United States) *see* Education (United States)

PARRINGTON, VERNON LOUIS (1871–1929), American historian **12** 119–120

PARSONS, SIR CHARLES ALGERNON (1854–1931), British engineer **12** 120–121

PARSONS, FRANK (1854–1908), American educator and reformer **12** 121–122

PARSONS, TALCOTT (1902–1979), American sociologist **12** 122

PASCAL, BLAISE (1623–1662), French scientist and philosopher **12** 122–124

PASHA, ENVER (1881–1922), Turkish soldier and Young Turk leader **5** 290–291

PASHA, TEWFIK (1852–1892), khedive of Egypt 1879–92 **15** 157–158

PASTERNAK, BORIS LEONIDOVICH (1890–1960), Russian poet, novelist, and translator **12** 124–125

PASTEUR, LOUIS (1822–1895), French chemist and biologist **12** 125–127

PATCHEN, KENNETH (1911–1972), American experimental poet and novelist **12** 128–129

PATEL, VALLABHBHAI (1875–1950), Indian political leader **12** 129–130

PATER, WALTER HORATIO (1839–1894), English author **12** 130–131

PATERSON, ANDREW BARTON (1864–1941), Australian folk poet **12** 131–132

PATERSON, WILLIAM (1745–1806), American jurist **12** 132–133

PATIÑO, SIMÓN ITURRI (1862–1947), Bolivian industrialist and entrepreneur **12** 133–134

PATON, ALAN STEWART (1903–1988), South African writer and liberal leader **12** 134–135

PATRICK, JENNIE R. (born 1949), African American chemical engineer **12** 136–137

PATRICK, RUTH (born 1907), American limnologist **12** 137–138

PATRICK, ST. (died circa 460), British missionary bishop to Ireland **12** 135–136

PATTEN, SIMON NELSON (1852–1922), American economist **12** 138–139

PATTERSON, FREDERICK DOUGLAS (1901–1988), African American educator **12** 139–140

PATTON, GEORGE SMITH, JR. (1885–1945), American Army officer **12** 140–141

PAUL I (1754–1801), Russian czar 1796–1801 **12** 143–144

PAUL III (Alessandro Farnese; 1468–1549), pope 1534–49 **12** 144–145

PAUL IV (Giampietro Carafa; 1476–1559), pope 1555–59 **12** 145–146

PAUL VI (Giovanni Battista Montini; 1897–1978), pope **12** 146–148

PAUL, ALICE (1885–1977), American feminist and women's rights activist **19** 277–280

PAUL, ST. (died 66/67), Christian theologian and Apostle **12** 141–143

PAULI, WOLFGANG ERNST (1900–1958), Austrian theoretical physicist **12** 149

PAULING, LINUS CARL (born 1901), American chemist **12** 150–152

PAVAROTTI, LUCIANO (born 1935), Italian tenor **12** 152–154

PAVESE, CESARE (1908–1950), Italian novelist, poet, and critic **12** 154–155

PAVLOV, IVAN PETROVICH (1849–1936), Russian physiologist **12** 155–157

PAVLOVA, ANNA (1881–1931), Russian ballet dancer **12** 157–159

PAYNE, JOHN HOWARD (1791–1852), American actor, playwright, and songwriter **12** 159

PAYNE-GAPOSCHKIN, CECILIA (1900–1979), American astronomer **12** 159–161

PAZ, OCTAVIO (1914–1998), Mexican diplomat, critic, editor, translator, poet, and essayist **12** 161–162

PAZ ESTENSSORO, VICTOR (born 1907), Bolivian statesman and reformer **12** 163–164

PAZ ZAMORA, JAIME (born 1939), president of Bolivia (1989–) **12** 165–167

PÁZMÁNY, PÉTER (1570–1637), Hungarian archbishop **12** 164–165

PEABODY, ELIZABETH PALMER (1804–1894), American educator and author **12** 167–168

PEABODY, GEORGE (1795–1869), American merchant, financier, and philanthropist **12** 168

PEACOCK, THOMAS LOVE (1785–1866), English novelist and satirist **12** 169

PEALE, CHARLES WILLSON (1741–1827), American painter and scientist **12** 169–171

PEALE, NORMAN VINCENT (1898–1993), American religious leader who blended psychotherapy and religion **12** 171–172

PEALE, REMBRANDT (1778–1860), American painter **12** 172–173

Pearl Harbor (city; Hawaii)
Japanese attack (1941)
Nagumo, Chuichi **19** 263–266
Short, Walter **19** 337–339

PEARSE, PATRICK HENRY (1879–1916), Irish poet, educator, and revolutionary **12** 173–174

PEARSON, LESTER BOWLES (1897–1972), Canadian statesman and diplomat, prime minister **12** 174–175

PEARY, ROBERT EDWIN (1856–1920), American explorer **12** 175–176

PECHSTEIN, HERMANN MAX (1881–1955), German Expressionist painter and graphic artist **12** 176–177

PECK, ROBERT NEWTON (born 1928), American author of children's literature **12** 177–178

PEDRARIAS (Pedro Arias de Ávila; circa 1440–1531), Spanish conqueror and colonial governor **12** 179

PEDRO I (1798–1834), emperor of Brazil and king of Portugal **12** 179–180

PEDRO II (1825–1891), emperor of Brazil 1831–89 **12** 180–181

PEEL, SIR ROBERT (1788–1850), English statesman, prime minister 1834–35 and 1841–46 **12** 181–183

PÉGUY, CHARLES PIERRE (1873–1914), French poet **12** 183–184

PEI, I. M. (Ieoh Ming Pei; born 1917), Chinese-American architect **12** 184–187

PEIRCE, CHARLES SANDERS (1839–1914), American scientist and philosopher **12** 187–188

PEIXOTO, FLORIANO (1839–1895), Brazilian marshal, president 1891–94 **12** 188–189

PELAGIUS (died circa 430), British theologian **12** 189–190

PELE (Edson Arantes Do Nascimento Pele; born 1940), Brazilian soccer player **12** 190–191

PELLI, CESAR (born 1926), Hispanic American architect and educator **12** 191–192

PELTIER, LEONARD (born 1944), Native American activist **12** 193–195

PENDERECKI, KRZYSZTOF (born 1933), Polish composer **12** 195–197

PENDLETON, EDMUND (1721–1803), American political leader **12** 197–198

PENDLETON, GEORGE HUNT (1825–1889), American politician **12** 198

PENFIELD, WILDER GRAVES (1891–1976), Canadian neurosurgeon **12** 198–200

PENN, WILLIAM (1644–1718), English Quaker, founder of Pennsylvania **12** 200–202

PENNEY, J. C. (James Cash Penney; 1875–1971), American chain store executive and philanthropist **12** 202–203

PENROSE, BOIES (1860–1921), American senator and political boss **12** 203–204

PENROSE, ROGER (born 1931), British mathematician and physicist **12** 204–205

PENSKE, ROGER (born 1937), American businessman and race car team owner **19** 280–282

PEPPER, CLAUDE DENSON (1900–1989), Florida attorney, state representative, U.S. senator, and U.S. representative **12** 205–206

PEPPERELL, SIR WILLIAM (1696–1759), American merchant and soldier **12** 206–207

PEPYS, SAMUEL (1633–1703), English diarist **12** 207–208

PERCY, WALKER (1916–1990), American author **19** 282–284

PEREGRINUS, PETRUS (flourished 1261–69), French scholastic and scientist **12** 208

PERELMAN, S. J. (Sidney Jerome Perelman; 1904–1979), American cartoonist, satirist, and parodist **12** 209–210

PERES, SHIMON (born 1923), head of the Israel Labour Party and Israeli prime minister (1984–1986) **12** 210–211

PERETZ, ISAAC LOEB (1851–1915), Jewish poet, novelist, and playwright **12** 212

PÉREZ, CARLOS ANDRÉS (born 1922), president of Venezuela (1989–1993) **12** 212–214

PÉREZ DE CUELLAR, JAVIER (born 1920), Peruvian foreign service officer and secretary general of the United Nations (1982–) **12** 214–215

PÉREZ ESQUIVEL, ADOLFO (born 1931), Argentine artist and human rights activist **12** 215–217

PÉREZ JIMENEZ, MARCOS (born 1914), Venezuelan dictator **12** 217–218

PERGOLESI, GIOVANNI BATTISTA (1710–1736), Italian composer **12** 218–219

PERICLES (circa 495–429 B.C.), Athenian statesman **12** 219–221

PERKINS, FRANCES (1882–1965), American statesman and social worker **12** 221–222

PERKINS, WILLIAM MAXWELL EVARTS (1884–1947), American editor of fiction who discovered and developed brilliant authors **12** 222–223

PERLE, GEORGE (born 1915), American musician **12** 223–224

PERLMAN, ITZHAK (born 1945), American musician **18** 318–320

PERÓN, EVA (MARÍA) DUARTE DE (1919–1952), the second wife and political partner of President Juan Perón of Argentina **12** 225–226

PERÓN, ISABEL MARTINEZ DE (born 1931), first woman president of Argentina (1974–1976) **12** 226–228

PERÓN, JUAN DOMINGO (1895–1974), Argentine statesman, president 1946–55 **12** 228–230

PEROT, HENRY ROSS (born 1930), American businessman and activist **12** 230–231

PÉROTIN (Perotinus; flourished circa 1185–1205), French composer and musician **12** 231–232

PERRAULT, CLAUDE (1613–1688), French scientist and architect **12** 232–233

PERRET, AUGUSTE (1874–1954), French architect **12** 233

PERRIN, JEAN BAPTISTE (1870–1942), French physicist **12** 233–236

PERRY, HAROLD ROBERT (1916–1991), African American Roman Catholic bishop **12** 236–237

PERRY, MATTHEW CALBRAITH (1794–1858), American naval officer **12** 237–239

PERRY, OLIVER HAZARD (1785–1819), American naval officer **12** 239

PERRY, RALPH BARTON (1876–1957), American philosopher **12** 239–240

PERRY, WILLIAM JAMES (born 1927), President Clinton's secretary of defense (1994–) **12** 240–242

PERSE, SAINT-JOHN (Alexis Saint-Léger Léger; 1887–1975), French poet and diplomat **12** 242–243

PERSHING, JOHN JOSEPH (1860–1948), American general **12** 243–244

PERTH, 16TH EARL OF (James Eric Drummond; 1876–1951), English statesman **12** 244–245

PERUGINO (circa 1450–1523), Italian painter **12** 245–246

PERUTZ, MAX (born 1914), English crystallographer and biochemist **12** 246–248

PESOTTA, ROSE (1896–1965), American union organizer **12** 248–249

PESTALOZZI, JOHANN HEINRICH (1746–1827), Swiss educator **12** 249–250

PÉTAIN, HENRI PHILIPPE (1856–1951), French general and statesman **12** 250–252

PETER I (Peter the Great; 1672–1725), czar of Russia 1682–1725 **12** 253–256

PETER I (1844–1921), king of Serbia 1903–18, and of the Serbs, Croats, and Slovenes 1918–21 **12** 256

PETER III (Pedro; circa 1239–85), king of Aragon 1276–85 **12** 256–257

PETER, ST. (died circa 65), Apostle and bishop of Rome **12** 252–253

PETERS, CARL (1856–1918), German explorer and colonizer **12** 257–258

PETERSON, EDITH R. (born Edith Elizabeth Runne; 1914–1992), American medical researcher **12** 258–259

PETO, JOHN FREDERICK (1854–1907), American painter **12** 259

PETRARCH (Francesco Petrarca; 1304–74), Italian poet **12** 259–261

PETRIE, SIR WILLIAM MATTHEW FLINDERS (1853–1942), English archeologist **12** 261–262

PETRONIUS ARBITER (died circa 66), Roman author **12** 262–263

PEVSNER, ANTOINE (1886–1962), Russian sculptor and painter **12** 263–264

PHIBUN SONGKHRAM, LUANG (1897–1964), Thai statesman, prime minister 1938–44 and 1948–57 **12** 264–265

PHIDIAS (flourished circa 475–425 B.C.), Greek sculptor **12** 265–267

Philadelphia Athletics (baseball team)
Mack, Connie **19** 220–222

Philanthropists, American
19th–20th century
Hershey, Milton **19** 142–144
Procter, William Cooper **19** 298–300
20th century
Hilfiger, Tommy **19** 144–146
Hilton, Barron **19** 146–148
Michener, James **19** 245–247
Milken, Michael **19** 247–249
Monaghan, Tom **19** 256–258
Reynolds, Richard Joshua Jr. **19** 308–310
Wozniak, Steve **19** 430–432

Philanthropists, Nigerian
Abiola, Moshood **19** 1–3

PHILIP (died 1676), American Wampanoag Indian chief 1662–76 **12** 267–268

PHILIP II (382–336 B.C.), king of Macedon 359–336 **12** 269–271

PHILIP II (Philip Augustus; 1165–1223), king of France 1180–1223 **12** 268–269

PHILIP II (1527–1598), king of Spain 1556–1598 **12** 271–273

PHILIP III (1578–1621), king of Spain 1598–1621 **12** 273–274

PHILIP IV (the Fair; 1268–1314), king of France 1285–1314 **12** 274

PHILIP IV (1605–1665), king of Spain 1621–65 **12** 275

PHILIP V (1683–1746), king of Spain 1700–46 **12** 276–277

PHILIP VI (1293–1350), king of France 1328–50 **12** 277–278

PHILIP THE GOOD (1396–1467), duke of Burgundy 1419–67 **12** 278–279

PHILLIP, ARTHUR (1738–1814), English governor of New South Wales **12** 279–280

PHILLIPS, DAVID GRAHAM (1867–1911), American journalist and novelist **12** 280–281

PHILLIPS, WENDELL (1811–1884), American abolitionist and social reformer **12** 281–282

PHIPS, SIR WILLIAM (1650/51–95), American shipbuilder and colonial governor **12** 283

PHOTIUS (circa 820–891), Byzantine patriarch **12** 283–284

Photography
and advertising
Nast, Condé **19** 266–268
as art form
Cartier-Bresson, Henri **19** 59–61
Cunningham, Imogen **19** 84–86
Eisenstaedt, Alfred **19** 100–102
Model, Lisette **19** 254–256
Sherman, Cindy **19** 335–337
Strand, Paul **19** 369–371
Weston, Edward **19** 419–421

Photojournalism
Cartier-Bresson, Henri **19** 59–61
Eisenstaedt, Alfred **19** 100–102
Parks, Gordon **19** 275–277
Smith, William Eugene **19** 348–350

PHYFE, DUNCAN (1768–1854), American cabinetmaker **12** 284–285

PIAF, EDITH (Edith Giovanna Gassion; 1915–63), French music hall/cabaret singer **12** 285–287

PIAGET, JEAN (1896–1980), Swiss psychologist and educator **12** 287–288

PIANKHI (ruled circa 741–circa 712 B.C.), Nubian king **12** 288–289

Piano (musical instrument)
Arlen, Harold **19** 7–9

PIANO, RENZO (born 1937), Italian architect, lecturer, and designer **12** 289–291

PICABIA, FRANCIS (1879–1953), French artist, writer, and bon vivant **12** 291–292

PICASSO, PABLO (1881–1973), Spanish painter, sculptor, and graphic artist **12** 292–295

PICASSO, PALOMA (born 1949), Spanish fashion designer **12** 295–297

PICCARD, AUGUSTE (1884–1962), Swiss scientist **12** 297–298

PICCARD, JACQUES ERNEST JEAN (born 1922), Swiss explorer, scientist, oceanographer, and engineer **18** 320–322

PICKENS, THOMAS BOONE JR. (T. Boone Pickens; born 1928), American businessman **19** 284–286

PICKERING, EDWARD CHARLES (1846–1919), American astronomer **12** 298

PICKERING, TIMOTHY (1745–1829), American Revolutionary soldier and statesman **12** 298–299

PICKETT, BILL (1870–1932), American rodeo cowboy **19** 286–288

PICKFORD, MARY (Gladys Louise Smith; 1893–1979), Canadian-American actress, screenwriter, and film producer **19** 288–290
Fairbanks, Douglas **19** 107–108

PICO DELLA MIRANDOLA, CONTE GIOVANNI (1463–1494), Italian philosopher and humanist **12** 299–300

PIERCE, FRANKLIN (1804–1869), American statesman, president 1853–57 **12** 300–301

PIERO DELLA FRANCESCA (circa 1415/20–92), Italian painter **12** 301–302

PIGOU, ARTHUR CECIL (1877–1959), English economist **12** 302

PIKE, ZEBULON (1779–1813), American soldier and explorer **12** 302–304

PILLSBURY, CHARLES ALFRED (1842–1899), American businessman **12** 304

Pillsbury Dough Boy
Burnett, Leo **19** 45–47

PILON, GERMAIN (circa 1535–90), French sculptor **12** 305

PILSUDSKI, JOSEPH (1867–1935), Polish general, president 1918–21 **12** 305–306

PINCHBACK, PINCKNEY BENTON STEWART (1837–1921), African American politician **12** 306–308

PINCHOT, GIFFORD (1865–1946), American conservationist and public official **12** 308–309

PINCKNEY, CHARLES (1757–1824), American politician and diplomat **12** 309–310

PINCKNEY, CHARLES COTESWORTH (1745–1825), American statesman **12** 310

PINCUS, GREGORY GOODWIN (1903–1967), American biologist **12** 310–312

PINDAR (552/518–438 B.C.), Greek lyric poet **12** 312–313

Pine Ridge Indian Reservation (South Dakota)
Mills, Billy **19** 251–253

PINEL, PHILIPPE (1745–1826), French physician **12** 313–314

PINERO, ARTHUR WING (1855–1934), English playwright **18** 322–324

PINKERTON, ALLEN (1819–1884), American detective **12** 314–315

PINOCHET UGARTE, AUGUSTO (born 1915), Chilean military leader and dictator **12** 315–317

PINTER, HAROLD (born 1930), English playwright **12** 317–318

PINTO, ISAAC (1720–1791), Jewish merchant and scholar **12** 318

PIPPIN, HORACE (1888–1946), African American painter **12** 318–319

PIRANDELLO, LUIGI (1867–1936), Italian playwright novelist, and critic **12** 319–321

PIRANESI, GIOVANNI BATTISTA (1720–1778), Italian engraver and architect **12** 321–322

PIRENNE, JEAN HENRI (Jean Henri Otto Lucien Marie Pirenne; 1862–1935), Belgian historian **12** 322–323

PISANELLO (Antonio Pisano; before 1395–1455), Italian painter and medalist **12** 323–324

PISANO, GIOVANNI (circa 1250–1314/17), Italian sculptor **12** 324–325

PISANO, NICOLA (Nicola d'Apulia; circa 1220/25–1278/84), Italian sculptor **12** 325

PISSARO, CAMILLE (1830–1903), French painter **12** 326–327

PISTON, WALTER (born 1894), American composer **12** 327–328

PITT, WILLIAM, THE ELDER (1708–1778), English statesman **12** 328–329

PITT, WILLIAM, THE YOUNGER (1759–1806), English statesman **12** 329–331

Pittsburgh Pirates (baseball team)
Clemente, Roberto **19** 70–72

PIUS II (Enea Silvio de'Piccolomini; 1405–64), pope 1458–64 **12** 331

PIUS IV (Giovanni Angelo de' Medici; 1499–1565), pope 1559–65 **12** 332

PIUS V (Antonio Ghislieri; 1504–72), pope 1566–72 **12** 332–333

PIUS VI (Gianangelo Braschi; 1717–99), pope 1775–99 **12** 333–334

PIUS VII (Luigi Barnabà Chiaramonti; 1740–1823), pope 1880–23 **12** 334–335

PIUS IX (Giovanni Maria Mastai-Ferretti; 1792–1878), pope 1846–78 **12** 335–336

PIUS X (Giuseppe Melchiorre Sarto; 1835–1914), pope 1903–14 **12** 336–337

PIUS XI (Ambrogio Damiano Achille Ratti; 1857–1939), pope 1922–39 **12** 337–339

PIUS XII (Eugenio Maria Giuseppe Pacelli; 1876–1958), pope 1939–58 **12** 339–340

PIZARRO, FRANCISCO (circa 1474–1541), Spanish conquistador in Peru **12** 340–341

PLAATJE, SOLOMON TSHEKISHO (1878–1932), South African writer **12** 341–342

PLANCK, MAX KARL ERNST LUDWIG (1858–1947), German physicist **12** 342–344

PLATH, SYLVIA (1932–1963), American poet and novelist **12** 344–345

PLATO (428–347 B.C.), Greek philosopher **12** 345–347

PLATT, THOMAS COLLIER (1833–1910), American politician **12** 347–348

PLAUTUS (circa 254–circa 184 B.C.), Roman writer **12** 348–350

PLAZA LASSO, GALO (1906–1987), Ecuadorian statesman **12** 350–351

PLEKHANOV, GEORGI VALENTINOVICH (1856–1918), Russian revolutionist and social philosopher **12** 351–352

PLENTY COUPS (c. 1848–1932), Native American tribal leader and Crow chief **12** 352–355

PLINY THE ELDER (23/24–79), Roman encyclopedist **12** 355–356

PLINY THE YOUNGER (circa 61–circa 113), Roman author and administrator **12** 356

PLISETSKAYA, MAYA MIKHAILOVNA (born 1925), Russian ballet dancer **12** 356–358

PLOTINUS (205–270), Greek philosopher, founder of Neoplatonism **12** 358–359

PLUTARCH (circa 46–circa 120), Greek biographer **12** 359–360

PO CHÜ-I (772–846), Chinese poet **12** 362–363

POBEDONOSTSEV, KONSTANTIN PETROVICH (1827–1907), Russian statesman and jurist **12** 360–361

POCAHONTAS (circa 1595–1617), American Indian princess **12** 361–362

POE, EDGAR ALLAN (1809–1849), American writer **12** 363–365

POINCARÉ, JULES HENRI (1854–1912), French mathematician **12** 365–366

POINCARÉ, RAYMOND (1860–1934), French statesman **12** 366–368

POIRET, PAUL (1879–1944), French fashion designer **19** 291–293

POITIER, SIDNEY (born 1927), African American actor and director **12** 368–370

POL POT (1928–1998), Cambodian Communist and premier of Democratic Kampuchéa (1976–1979) **12** 382–384

POLANYI, JOHN CHARLES (born 1929), Canadian scientist and Nobel Prize winner **12** 370–372

POLANYI, KARL (1886–1964), Hungarian economic historian **12** 372

POLANYI, MICHAEL (1891–1976), Hungarian medical doctor, physical

chemist, social thinker, and philosopher **12** 372–373

POLIZIANO, ANGELO (Politian; 1454–94), Italian poet **12** 373–374

POLK, JAMES KNOX (1795–1849), American statesman, president 1845–49 **12** 374–376

POLK, LEONIDAS LAFAYETTE (1837–1892), American agrarian crusader and editor **12** 376–377

POLLAIUOLO, ANTONIO (circa 1432–98), Italian painter, sculptor, goldsmith, and engraver **12** 377–378

POLLARD, ALBERT FREDERICK (1869–1948), English historian **12** 378

POLLOCK, JACKSON (1912–1956), American painter **12** 379–380

POLO, MARCO (circa 1254–circa 1324), Venetian traveler and writer **12** 380–382

POLYBIOS (circa 203–120 B.C.), Greek historian **12** 384–385

POLYKLEITOS (flourished circa 450–420 B.C.), Greek sculptor **12** 385–386

POMBAL, MARQUÊS DE (Sebastião José de Carvalho e Mello; 1699–1782), Portuguese statesman **12** 386–387

POMPEY (106–48 B.C.), Roman general and statesman **12** 387–389

POMPIDOU, GEORGES (1911–1974), second president of the French Fifth Republic (1969–1974) **12** 389–390

POMPONAZZI, PIETRO (1462–1525), Italian Aristotelian philosopher **12** 390–391

PONCE DE LEÓN, JUAN (1460?–1521), Spanish conqueror and explorer **12** 391–392

PONIATOWSKA, ELENA (born 1933), Mexican journalist, novelist, essayist, and short-story writer **12** 392–393

PONTIAC (circa 1720–69), Ottawa Indian chief **12** 393–394

PONTORMO (1494–1556), Italian painter **12** 394–395

POPE, ALEXANDER (1688–1744), English poet and satirist **12** 395–397

POPE, JOHN RUSSELL (1874–1937), American architect in the classical tradition **12** 397–399

POPHAM, WILLIAM JAMES (born 1930), American educator active in educational test development **12** 399–401

POPOVA, LIUBOV SERGEEVNA (1889–1924), Russian and Soviet avant-garde artist **12** 401–402

POPPER, SIR KARL RAIMUND (1902–1994), Austrian philosopher **12** 402

PORSCHE, FERDINAND SR. (1875–1951), Austrian German automobile designer and engineer **19** 293–295

PORTA, GIACOMO DELLA (circa 1537–1602), Italian architect **12** 402–403

PORTA, GIAMBATTISTA DELLA (1535–1615), Italian scientist and dramatist **12** 403–404

PORTALES PLAZAZUELOS, DIEGO JOSÉ VÍCTOR (1793–1837), Chilean statesman **12** 404

PORTER, COLE ALBERT (1891–1964), American composer **12** 405–406

PORTER, KATHERINE ANNE (1890–1980), American writer **12** 406–407

PORTINARI, CÂNDIDO (1903–1962), Brazilian painter **12** 407–408

PORTOLÁ, GASPAR DE (circa 1723–1784), Spanish explorer and colonial governor **12** 408

Portrait . . . (painting)
Vigee Lebrun, Elisabeth **19** 402–403

PORTZAMPARC, CHRISTIAN DE (born 1944), French architect **18** 324–326

POST, CHARLES WILLIAM (1854–1914), American pioneer in the manufacture and mass-marketing of breakfast cereals **12** 408–409

POST, EMILY PRICE (1873–1960), American authority on etiquette **12** 409–410

Postman Always Rings Twice, The (novel)
Cain, James **19** 50–52

POTEMKIN, GRIGORI ALEKSANDROVICH (1739–1791), Russian administrator and field marshal **12** 411–412

POTTER, BEATRIX (Helen Beatrix Potter; 1866–1943), English author and illustrator **18** 326–328

POTTER, DAVID M. (1910–1971), American historian **12** 412

POTTER, DENNIS (1935–1994), British essayist, playwright, screenwriter, and novelist **12** 412–414

POULENC, FRANCIS (1899–1963), French composer **12** 414–415

POUND, EZRA LOOMIS (1885–1972), American poet, editor, and critic **12** 415–417

POUND, ROSCOE (1870–1964), American jurist and botanist **12** 417–418

POUSSIN, NICOLAS (1594–1665), French painter **12** 418–420

POWDERLY, TERENCE VINCENT (1849–1924), American labor leader **12** 420–421

POWELL, ADAM CLAYTON, JR. (1908–1972), African American political leader and Baptist minister **12** 421–422

POWELL, ANTHONY (born 1905), English novelist **12** 422–423

POWELL, COLIN LUTHER (born 1937), African American chairman of the Joint Chiefs of Staff **12** 424–425

POWELL, JOHN WESLEY (1834–1902), American geologist, anthropologist, and explorer **12** 425–426

POWELL, LEWIS F., JR. (born 1907), U.S. Supreme Court justice (1972–1987) **12** 426–428

POWERS, HIRAM (1805–1873), American sculptor **12** 428–429

POWHATAN (circa 1550–1618), Native American tribal chief **12** 429–430

PRADO UGARTECHE, MANUEL (1889–1967), Peruvian statesman **12** 430–431

PRAETORIUS, MICHAEL (circa 1571–1621), German composer and theorist **12** 431–432

PRAN, DITH (born 1942), Cambodian American journalist and activist **18** 328–331

PRANDTAUER, JAKOB (1660–1726), Austrian baroque architect **12** 432

PRASAD, RAJENDRA (1884–1963), Indian nationalist, first president of the Republic **12** 433

PRAXITELES (flourished circa 370–330 B.C.), Greek sculptor **12** 433–434

PREBISCH, RAÚL (1901–1986), Argentine economist active in the United Nations **12** 434–436

PREGL, FRITZ (1869–1930), Austrian physiologist and medical chemist **12** 436–437

PREM TINSULANONDA (born 1920), military leader and prime minister of Thailand (1979–1988) **12** 437

PREMADASA, RANASINGHE (born 1924), president of Sri Lanka (1988–) **12** 437–439

PREMCHAND (1880–1936), Indian novelist and short-story writer **12** 439

PREMINGER, OTTO (1895–1986), Austrian filmmaker and theater producer/director **18** 331–332

PRENDERGAST, MAURICE BRAZIL (1859–1924), American painter **12** 440

PRESCOTT, WILLIAM HICKLING (1796–1859), American historian **12** 440–441

PRESLEY, ELVIS ARON (1935–1977), American singer and actor **12** 441–442

PRESTES, LUIZ CARLOS (1898–1990), Brazilian revolutionary and Communist leader **12** 442–444

PRETORIUS, ANDRIES (1798–1853), South African politician and general **12** 444–445

PREVIN, ANDRE (Andreas Ludwig Priwin; born 1929), German American composer and conductor **18** 333–334

PRÉVOST, ABBÉ (1697–1763), French novelist, journalist, and cleric **12** 445–446

PRICE, LEONTYNE (Mary Leontyne Price; born 1927), American prima donna soprano **12** 446–447

PRICE, RICHARD (1723–1791), English Nonconformist minister and political philosopher **12** 447–448

PRICHARD, DIANA GARCÍA (born 1949), Hispanic American chemical physicist **12** 448–449

PRIDI PHANOMYONG (1901–1983), Thai political leader **12** 449

PRIEST, IVY MAUDE BAKER (1905–1975), treasurer of the United States (1953–1960) **12** 450–451

PRIESTLEY, J(OHN) B(OYNTON) (1894–1984), English author of novels, essays, plays, and screenplays **12** 451–452

PRIESTLEY, JOSEPH (1733–1804), English clergyman and chemist **12** 452–453

PRIMATICCIO, FRANCESCO (1504–1570), Italian painter, sculptor, and architect **12** 453–454

PRIMO DE RIVERA Y ORBANEJA, MIGUEL (1870–1930), Spanish general, dictator 1923–30 **12** 454–455

PRINCE, HAL (Harold Smith Prince; born 1928), American theatrical producer and director **19** 295–298

PRITCHETT, V(ICTOR) S(AWDON) (born 1900), English short story writer, novelist, literary critic, journalist, travel writer, biographer, and autobiographer **12** 455–457

Prizefighters
see Athletes, American

PROCLUS DIADOCHUS (born 410), Byzantine philosopher **12** 457

PROCOPIUS OF CAESAREA (circa 500–circa 565), Byzantine historian **12** 457–458

PROCTER, WILLIAM COOPER (1862–1934), American businessman **19** 298–300

Procter & Gamble (United States business)
Procter, William Cooper **19** 298–300

PROKOFIEV, SERGEI SERGEEVICH (1891–1953), Russian composer **12** 458–460

PROSSER, GABRIEL (circa 1775–1800), Afro-American slave rebel **12** 460–461

PROTAGORAS (circa 484–circa 414 B.C.), Greek philosopher **12** 461

PROUDHON, PIERRE JOSEPH (1809–1864), French anarchist political philosopher and journalist **12** 461–463

PROULX, E. ANNIE (born 1935), American author **12** 463–465

PROUST, MARCEL (1871–1922), French novelist **12** 465–467

PROXMIRE, WILLIAM (born 1915), Democratic senator for Wisconsin **12** 467–468

PRUD'HON, PIERRE PAUL (1758–1823), French painter **12** 469

PRYOR, RICHARD (born 1940), American entertainer **19** 300–302

PRZHEVALSKY, NIKOLAI MIKHAILOVICH (1839–1888), Russian general and traveler **12** 469–470

PTOLEMY I (367/366–283 B.C.), Macedonian general, king of Egypt 323–285 **12** 470–472

PTOLEMY II (308–246 B.C.), king of Egypt 285–246 **12** 472–473

PTOLEMY, CLAUDIUS (circa 100–circa 170), Greek astronomer and geographer **12** 473–474

Public Broadcasting Service (PBS; television network)
Brown, Les **19** 36–39

Public relations industry
Rozelle, Pete **19** 319–322

Public school (United States)
see Education (United States)

Publishers, American
magazines
Nast, Condé **19** 266–268
newspapers
Dow, Charles **19** 95–97
Sulzberger, Arthur Ochs Jr. **19** 376–378

PUCCINI, GIACOMO (1858–1924), Italian composer **12** 474–476

Puerto Rico (United States commonwealth; island, Greater Antilles)
Clemente, Roberto **19** 70–72

PUFENDORF, BARON SAMUEL VON (1632–1694), German jurist and historian **12** 477–478

PUGACHEV, EMELYAN IVANOVICH (1742–1775), Russian Cossack soldier **12** 478–479

PUGIN, AUGUSTUS WELBY NORTHMORE (1812–1852), English architect **12** 479–480

PULASKI, CASIMIR (1747/48–79), Polish patriot **12** 480–481

PULCI, LUIGI (1432–1484), Italian poet **12** 481

PULITZER, JOSEPH (1847–1911), American editor and publisher **12** 481–482

Pulitzer Prize winners
Berryman, John **19** 22–25
Kennedy, William **19** 178–180
Marsalis, Wynton **19** 224–226
Michener, James **19** 245–247
Stegner, Wallace **19** 356–358

PULLMAN, GEORGE MORTIMER (1831–1897), American industrial innovator **12** 482–483

PUPIN, MICHAEL IDVORSKY (1858–1935), Serbo-American physicist and inventor **12** 483–484

Puppetry
Henson, Jim **19** 140–142

PURCELL, HENRY (1659–1695), English composer and organist **12** 484–485

PURVIS, ROBERT (1810–1898), African American abolitionist **12** 485–486

PURYEAR, MARTIN (born 1941), African American artist **12** 486–487

PUSEY, EDWARD BOUVERIE (1800–1882), English clergyman and scholar **12** 488–489

PUSHKIN, ALEKSANDR SERGEEVICH (1799–1837), Russian poet and prose writer **12** 489–491

PUTNAM, ISRAEL (1718–1790), American Revolutionary War general **12** 491–492

PUVIS DE CHAVANNES, PIERRE (1824–1898), French painter **12** 492–493

PYLE, ERNIE (Earnest Taylor Pyle; 1900–1945), American war correspondent during World War II **12** 493–494

PYM, FRANCIS (Francis Leslie Pym; born 1922), British statesman **12** 494–495

PYM, JOHN (1584–1643), English statesman **12** 495–496

PYNCHON, THOMAS (Thomas Ruggles Pynchon, Jr.; born 1937), American writer **12** 496–498

PYTHAGORAS (circa 575–circa 495 B.C.), Greek philosopher, scientist, and religious teacher **12** 498–499

PYTHEAS (c. 380 B.C.–c. 300 B.C.), Greek explorer **12** 499–500

Q

QABOOS IBN SA'ID (born 1940), ruler of the Sultanate of Oman **12** 501–502

QUANT, MARY (born 1934), British fashion designer and businesswoman **19** 303–305

QUASIMODO, SALVATORE (1901–1968), Italian poet, translator, and critic **12** 506

QUAY, MATTHEW STANLEY (1833–1904), American politician **12** 507

QUAYLE, J(AMES) DANFORTH (born 1947), vice president under George Bush **12** 507–509

QUERCIA, JACOPO DELLA (1374?–1438), Italian sculptor and architect **12** 509

QUÉTELET, LAMBERT ADOLPHE JACQUES (1796–1874), Belgian statistician and astronomer **12** 510–511

QUEVEDO Y VILLEGAS, FRANCISCO GÓMEZ DE (1580–1645), Spanish poet, satirist, and novelist **12** 511

QUEZON, MANUEL LUIS (1878–1944), Philippine statesman **12** 511–513

QUINE, WILLARD VAN ORMAN (born 1908), American philosopher **12** 514–515

QUINTILIAN (circa 35–circa 99), Roman rhetorician and literary critic **12** 518–519

QUIRINO, ELPIDIO (1890–1956), Philippine statesman **12** 519–520

QUIROGA, HORACIO (1878–1937), Uruguayan writer **12** 520–521

QUIROGA, JUAN FACUNDO (1788/1790–1835), Argentine caudillo **12** 521–522

R

RABEARIVELO, JEAN JOSEPH (1901–1937), Malagasy poet **12** 523–524

RABELAIS, FRANÇOIS (circa 1494–circa 1553), French humanist, doctor, and writer **12** 524–526

RABI, ISIDOR ISAAC (1898–1988), American physicist **12** 526–527

RABIN, YITZCHAK (1922–1995), Israeli statesman **12** 527–529

RACHMANINOV, SERGEI VASILIEVICH (1873–1943), Russian composer, pianist, and conductor **12** 531–532

RACINE, JEAN BAPTISTE (1639–1699), French dramatist **12** 532–535

RADCLIFFE-BROWN, A(LFRED) R(EGINALD) (1881–1955), English anthropologist **12** 535–536

RADEK, KARL BERNARDOVICH (1885–1939), Russian Communist leader **12** 536–537

RADHAKRISHNAN, SARVEPALLI (1888–1995), Indian philosopher and statesman **12** 537–538

RADIN, PAUL (1883–1959), American anthropologist and ethnographer **12** 538–539

Radio (communications)
development
Weaver, Pat **19** 410–413
sportscasters
Grange, Red **19** 128–130

RADISSON, PIERRE-ESPRIT (circa 1636–1710), French explorer **12** 539–540

RAFFLES, SIR THOMAS STAMFORD (1781–1826), English colonial administrator **13** 1–2

RAFSANJANI, AKBAR HASHEMI (born 1934), president of Iran **13** 3–4

RAHNER, KARL (1904–1984), German Catholic theologian **13** 4–5

RAI, LALA LAJPAT (1865–1928), Indian nationalist leader **13** 5–6

Railroads (United States)
equipment
McCoy, Elijah **19** 239–241

RAINEY, MA (Gertrude Pridgett; 1886–1939), American singer **19** 306–308

Rainforests, preservation of
Mendes, Chico **19** 243–245

RAINIER III, PRINCE OF MONACO (born 1923), ruler of the principality of Monaco **18** 335–337

RAJAGOPALACHARI, CHAKRAVARTI (1879–1972), Indian nationalist leader **13** 6–7

RAJARAJA I (985–1014), Indian statesman **13** 7

RAJNEESH, BHAGWAN SHREE (Rahneesh Chandra Mohan; 1931–1990), Indian religious leader **13** 7–9

RALEIGH, SIR WALTER (or Ralegh; circa 1552–1618), English statesman, soldier, courtier, explorer, and poet **13** 9–11

RAMA KHAMHAENG (circa 1239–circa 1299), king of Sukhothai in Thailand **13** 11

RAMAKRISHNA, SRI (1833–1886), Indian mystic, reformer, and saint **13** 11–13

RAMAN, SIR CHANDRASEKHAR VENKATA (1888–1970), Indian physicist **13** 13–14

RAMANUJAN AIYANGAR, SRINIVASA (1887–1920), India mathematician **13** 14–15

RAMAPHOSA, MATEMELA CYRIL (born 1952), general secretary of the National Union of Mineworkers (NUM) in South Africa and secretary general of the African National Congress **13** 15–16

RAMEAU, JEAN PHILIPPE (1683–1764), French music theorist and composer **13** 17–18

RAMOS, FIDEL VALDEZ (born 1928), president of the Philippines (1992–) **13** 18–19

RAMPHAL, SHRIDATH SURENDRANATH (born 1928), Guyanese barrister, politician, and international civil servant **13** 19–20

RAMSAY, DAVID (1749–1815), American historian **13** 21

RAMSAY, SIR WILLIAM (1852–1916), British chemist and educator **13** 21–22

RAMSES II (ruled 1304–1237 B.C.), pharaoh of Egypt **13** 22–23

RAMSEY, ARTHUR MICHAEL (1904–1988), archbishop of Canterbury and president of the World Council of Churches **13** 23–25

RAMSEY, FRANK PLUMPTON (1903–1930), English mathematician and philosopher **13** 25

RAMSEY, NORMAN FOSTER, JR. (born 1915), American physicist **13** 25–27

RAMUS, PETRUS (1515–1572), French humanist, logician and mathematician **13** 27–28

RANDOLPH, A. PHILIP (1889–1979), African American labor and civil rights leader **13** 28–29

RANDOLPH, EDMUND (1753–1813), American statesman **13** 29–30

RANDOLPH, JOHN (1773–1833), American statesman **13** 30

RANDOLPH, PEYTON (1721–1775), American statesman **18** 337–339

RANGEL, CHARLES B. (born 1930), Democratic U.S. representative from New York City **13** 31–32

RANJIT SINGH (1780–1839), ruler of the Punjab **13** 32–33

RANK, OTTO (1884–1939), Austrian psychotherapist **13** 33

RANKE, LEOPOLD VON (1795–1886), German historian **13** 33–35

RANKIN, JEANNETTE PICKERING (1880–1973), first woman elected to the U.S. Congress **13** 35–37

RANNARIDH, PRINCE NORODOM (born 1944), first prime minister of Cambodia **13** 37–39

RANSOM, JOHN CROWE (1888–1974), American poet and critic **13** 39–40

RAPHAEL (1483–1520), Italian painter and architect **13** 40–42

RAPP, GEORGE (1757–1847), German-American religious leader **13** 42–43

RASHI (1040–1105), French Jewish scholar and commentator **13** 43

RASMUSSEN, KNUD JOHAN VICTOR (1879–1933), Danish Arctic explorer and ethnologist **13** 44

RASPUTIN, GRIGORI EFIMOVICH (1872–1916), Russian monk **13** 44–45

RATANA, TAUPOTIKI WIREMU (1870–1939), spiritual and political leader of the New Zealand Maori people **13** 46

RATHBONE, ELEANOR (Eleanor Florence Rathbone; 1872–1946), British politician and social reformer **13** 47–48

RATHENAU, WALTHER (1867–1922), German industrialist and statesman **13** 48–49

RATTLE, SIMON DENIS (born 1955), conductor of England's City of Birmingham Symphony Orchestra **13** 49–50

RATZEL, FRIEDRICH (1844–1904), German geographer **13** 50–51

RAU, JOHANNES (born 1931), German Social Democrat politician **13** 51–52

RAUSCHENBERG, ROBERT (born 1925), American painter and printmaker **13** 52–53

RAUSCHENBUSCH, WALTER (1861–1918), American Baptist clergyman **13** 53–54

RAVEL, MAURICE JOSEPH (1875–1937), French composer **13** 54–55

RAWLS, JOHN (born 1921), American political philosopher **13** 55–56

RAY, DIXY LEE (1914–1994), marine biologist and governor of Washington **13** 56–57

RAY, JOHN (1627–1705), English naturalist **13** 57–59

RAY, MAN (1890–1976), American painter, photographer, and object maker **13** 59–60

RAY, SATYAJIT (1921–1992), Indian film director **13** 60–61

RAYBURN, SAMUEL TALIAFERRO (1882–1961), American statesman **13** 61–62

RAYLEIGH, 3D BARON (John William Strutt; 1842–1919), English physicist **13** 62

RAZI (Abu Bakr Muhammad ibn Zakariya al-Razi; circa 865–925), Persian physician **13** 63–64

READING, 1ST MARQUESS OF (Rufus Daniel Isaacs; 1860–1935), English lawyer and statesman **13** 64

REAGAN, RONALD W. (born 1911), governor of California (1967–1975) and U.S. president (1981–1989) **13** 65–68

Real estate developers
Levitt, William **19** 199–201

Realism (art)
American
Bonheur, Rosa **19** 29–31

RECORDE, ROBERT (1510–1558), English mathematician **13** 68–69

RECTO, CLARO M. (1890–1960), Philippine nationalist and statesman **13** 69–70

RED CLOUD (1822–1909), American Oglala Sioux Indian chief **13** 70–71

RED JACKET (Sagoyewatha; 1758–1830), Seneca tribal leader **13** 71–73

REDFIELD, ROBERT (1897–1958), American anthropologist **13** 73–74

REDFORD, ROBERT (Charles Robert Redford, Jr.; born 1937), American actor, producer, and director **18** 339–342

REDGRAVE, VANESSA (born 1937), British actress and political activist **13** 74–75

REDON, ODILON (1840–1916), French painter and graphic artist **13** 75–76

REED, JOHN SILAS (1887–1920), American revolutionist, poet, and journalist **13** 76–77

REED, THOMAS BRACKETT (1839–1902), American statesman and parliamentarian **13** 77

REED, WALTER (1851–1902), American military surgeon **13** 78

REES, LLOYD FREDERIC (1895–1988), Australian artist **13** 78–79

REEVE, CHRISTOPHER (born 1952), American actor and activist **18** 342–344

REEVE, TAPPING (1744–1823), American jurist **13** 79–80

Reform, social
see Social reform

Reformers, economic
American
Procter, William Cooper **19** 298–300
Pakistani
Sharif, Nawaz **19** 331–333

Reformers, political
Chinese
Chai Ling **19** 67–68

Reformers, social
American (19th–20th century)
Lockwood, Belva **19** 205–207
American (20th century)
Kuhn, Maggie **19** 188–190

REGAN, DONALD (Donald Thomas Regan; born 1918), American secretary of the treasury and White House chief of staff under Reagan **13** 80–81

REGIOMONTANUS (1436–1476), German astronomer and mathematician **13** 81–82

Regionalism and local color (American literature)
Northeast
Kennedy, William **19** 178–180
South
Percy, Walker **19** 282–284

REHNQUIST, WILLIAM HUBBS (born 1924), U.S. Supreme Court chief justice **13** 82–84

REICH, STEVE (born 1936), American composer **13** 84–85

Reichstag (building, Berlin)
Foster, Norman **19** 115–117

REICHSTEIN, TADEUS (1897–1996), Polish-Swiss chemist **13** 85–87

REID, THOMAS (1710–1796), Scottish philosopher, clergyman, and teacher **13** 87–88

REID, WILLIAM RONALD (Bill Reid; 1920–1998), Canadian artist **13** 88–89

REINHARDT, MAX (Max Goldman; 1873–1943), Austrian stage director **13** 89–90

Religious leaders, Catholic (since 1517) political activists
Cardenal, Ernesto **19** 57–59

REMARQUE, ERICH MARIA (Erich Paul Remark; 1898–1970), German novelist **13** 91

REMBRANDT HARMENSZ VAN RIJN (1606–1669), Dutch painter and etcher **13** 91–95

REMINGTON, FREDERIC (1861–1909), American painter, sculptor, and illustrator **18** 344–346 91–95

REMOND, CHARLES LENNOX (1810–1873), American black abolitionist **13** 95

RENAN, ERNEST (1823–1892), French author and philologist **13** 95–96

RENDELL, RUTH (Ruth Grasemann Rendell; born 1930), English writer of mysteries and suspense thrillers **13** 96–97

RENI, GUIDO (1575–1642), Italian painter **13** 97–98

RENNER, KARL (1870–1950), Austrian statesman, president 1945–50 **13** 98–99

RENO, JANET (born 1938), U.S. attorney general (1993–) **13** 99–101

RENOIR, PIERRE AUGUSTE (1841–1919), French impressionist painter **13** 101–102

RENWICK, JAMES (1818–1895), American architect **13** 102–103

RESPIGHI, OTTORINO (1879–1936), Italian composer **13** 103–104

RESTON, JAMES BARRETT (''Scotty''; born 1909), American journalist and political commentator **13** 104–105

RETIEF, PIETER (1780–1838), South African Boer leader **13** 105–106

REUCHLIN, JOHANN (1455–1522), German humanist and jurist **13** 106–107

REUTHER, WALTER PHILIP (1907–1970), American labor leader **13** 107–108

REVEL, BERNARD (1885–1940), Talmudic scholar and educator **13** 108–109

REVELS, HIRAM RHOADES (1822–1901), African American clergyman, statesman, and educator **13** 109–110

REVERE, PAUL (1735–1818), American patriot, silversmith, and engraver **13** 110–111

REVILLAGIGEDO, CONDE DE (Juan Vicente Güemes Pacheco y Padilla; 1740–1799), Spanish colonial administrator, viceroy of New Spain **13** 111–112

REYES, ALFONSO (1889–1959), Mexican author and diplomat **13** 112–113

REYES, RAFAEL (1850–1920), Colombian military leader, president 1904–09 **13** 113

REYNOLDS, ALBERT (born 1932), prime minister of Ireland **13** 113–115

REYNOLDS, RICHARD JOSHUA JR. (R.J. Reynolds; 1906–1964), American businessman and philanthropist **19** 308–310

REYNOLDS, SIR JOSHUA (1723–1792), English portrait painter **13** 115–116

REZA SHAH PAHLAVI (Reza Khan; 1878–1944), Shah of Iran 1925–41 **13** 116–117

RHEE, SYNGMAN (1875–1965), Korean independence leader, South Korean president 1948–60 **13** 117–120

RHETT, ROBERT BARNWELL (1800–1876) American statesman **13** 120

RHODES, CECIL JOHN (1853–1902), English imperialist and financier **13** 120–122

RHODES, JAMES FORD (1848–1927), American historian **13** 122

RHYS, JEAN (Ella Gwendolen Rees Williams; 1890–1979), English author **19** 310–312

RIBERA, JUSEPE DE (1591–1652), Spanish painter **13** 122–123

RICARDO, DAVID (1772–1823), English economist **13** 123–124

RICCI, MATTEO (1552–1610), Italian Jesuit missionary **13** 124–125

RICE, ANNE (born 1941), American author **13** 125–126

RICE, ELMER (1892–1967), American playwright and novelist **13** 126–127

RICE, JOSEPH MAYER (1857–1934), American education reformer **13** 127–128

RICH, ADRIENNE (born 1929), American poet **13** 128–130

RICHARD I (1157–1199), king of England 1189–99 **13** 130

RICHARD II (1367–1400), king of England 1377–99 **13** 130–131

RICHARD III (1452–1485), king of England 1483–85 **13** 132–133

RICHARD, MAURICE (''Rocket'' Richard; born 1921), Canadian hockey player **19** 312–313

RICHARDS, ANN WILLIS (born 1933), Democratic governor of Texas **13** 133–134

RICHARDS, ELLEN H. (born Ellen Henrietta Swallow; 1842–1911), American chemist and educator **13** 134–136

RICHARDS, IVOR ARMSTRONG (1893–1979), English-born American semanticist and literary critic **13** 137

RICHARDS, THEODORE WILLIAM (1868–1928), American chemist **13** 137–138

RICHARDSON, HENRY HANDEL (pen name of Ethel Florence Lindesay Richardson; 1870–1946), expatriate Australian novelist **13** 139

RICHARDSON, HENRY HOBSON (1838–1886), American architect **13** 139–141

RICHARDSON, SAMUEL (1689–1761), English novelist **13** 141–142

RICHELIEU, ARMAND JEAN DU PLESSIS DE (1585–1642), French statesman and cardinal **13** 142–144

RICHET, CHARLES ROBERT (1850–1935), French physiologist **13** 144–145

RICHIER, GERMAINE (1904–1959), French sculptor **13** 145–146

RICHTER, CHARLES F. (1900–1985), American seismologist **13** 146–148

RICHTER, CONRAD MICHAEL (1890–1968), American novelist and short-story writer **13** 148–149

RICHTER, HANS (Johann Siegried Richter; 1888–1976), German-born film director **13** 149–150

RICHTER, JOHANN PAUL FRIEDRICH (1763–1825), German humorist and prose writer **13** 150–151

RICIMER, FLAVIUS (died 472), Germanic Roman political chief **13** 151–152

RICKENBACKER, EDWARD VERNON (1890–1973), World War I fighter pilot and airline president **13** 152–153

RICKEY, WESLEY BRANCH (1881–1965), innovative baseball executive **13** 153–155

RICKOVER, HYMAN GEORGE (1900–1986), U.S. Navy officer **13** 155–157

RICOEUR, PAUL (born 1913), French exponent of hermeneutical philosophy **13** 157–158

RIDE, SALLY (born 1951), American astronaut and physicist **13** 158–160

RIDGWAY, MATTHEW BUNKER (1895–1993), American general **13** 160–161

RIEFENSTAHL, LENI (born 1902), German film director **13** 161–163

RIEL, LOUIS (1844–1885), Canadian rebel **13** 163–164

RIEMANN, GEORG FRIEDRICH BERNARD (1826–1866), German mathematician **13** 164–165

RIEMENSCHNEIDER, TILMAN (1468–1531), German sculptor **13** 166

RIENZI, COLA DI (or Rienzo; 1313/14–1354), Italian patriot, tribune of Rome **13** 166–167

RIESMAN, DAVID (born 1909), American sociologist, writer, and social critic **13** 167–168

RIETVELD, GERRIT THOMAS (1888–1964), Dutch architect and furniture designer **13** 169

RIIS, JACOB AUGUST (1849–1914), Danish-born American journalist and reformer **13** 169–170

RILEY, JAMES WHITCOMB (1849–1916), American poet **13** 170–171

RILKE, RAINER MARIA (1875–1926), German lyric poet **13** 171–172

RIMBAUD, (JEAN NICOLAS) ARTHUR (1854–1891), French poet **13** 172–174

RIMMER, WILLIAM (1816–1879), American sculptor, painter, and physician **13** 174

RIMSKY-KORSAKOV, NIKOLAI ANDREEVICH (1844–1908), Russian composer and conductor **13** 174–175

RINGGOLD, FAITH (Faith Jones; born 1930), African American painter, sculptress, and performer **13** 175–177

RIO BRANCO, BARÃO DO (José Maria da Silva Paranhos; 1845–1912), Brazilian political leader **13** 177

RIORDAN, RICHARD JOSEPH (born 1930), American politician; mayor of Los Angeles **13** 177–179

RIPKEN, CAL, JR. (Calvin Edwin Ripken, Jr.; born 1960), American baseball player **18** 346–349

RIPLEY, GEORGE (1802–1880), American Unitarian minister and journalist **13** 179–180

RITSCHL, ALBRECHT BENJAMIN (1822–1889), German theologian **13** 180

RITTENHOUSE, DAVID (1732–1796), American astronomer and instrument maker **13** 180–181

RITTER, KARL (1779–1859), German geographer **13** 181–182

RIVADAVIA, BERNARDINO (1780–1845), Argentine independence leader, president 1826–27 **13** 182–183

RIVAS, DUQUE DE (Angel de Saavedra; 1791–1865), Spanish poet, dramatist, and statesman **13** 398

RIVERA, DIEGO (1886–1957), Mexican painter **13** 183–184

RIVERA, FRUCTUOSO (circa 1788–1854), Uruguayan statesman **13** 184–185

RIVERA, JOSÉ EUSTACIO (1888–1928), Colombian novelist **13** 185–186

RIVERS, LARRY (Yitzroch Loiza Grossberg; born 1923), American artist **13** 186–187

RIVLIN, ALICE M. (born 1931), American economist and political advisor **18** 349–350

RIZAL, JOSÉ (1861–1896), Philippine national hero **13** 187–189

RJR Nabisco Inc.
Gerstner, Lou **19** 121–124

ROBBE-GRILLET, ALAIN (born 1922), French novelist **13** 189–190

ROBBIA, LUCA DELLA (1400–1482), Italian sculptor **10** 19–20

ROBBINS, JEROME (Rabinowitz; 1918–1998), American director and choreographer **13** 190–192

ROBERT I (1274–1329), king of Scotland 1306–29 **13** 192–194

ROBERT II (1316–1390), king of Scotland 1371–90 **13** 194

ROBERT III (circa 1337–1406), king of Scotland 1390–1406 **13** 194–195

ROBERT, SHAABAN (1909–1962), Tanzanian author who wrote in the Swahili language **14** 128–129

ROBERTS, FREDERICK SLEIGH (1st Earl Roberts of Kandhar, Pretoria, and Waterford; 1832–1914), British field marshal **13** 195–196

ROBERTSON, SIR DENNIS HOLME (1890–1963), English economist **13** 196

ROBERTSON, MARION G. (Pat Robertson; born 1930), television evangelist who founded the Christian Broadcasting Network and presidential candidate **13** 196–198

ROBESON, PAUL LEROY (1898–1976), American singer, actor, and political activist **13** 198–199

ROBESPIERRE, MAXIMILIEN FRANÇOIS MARIE ISIDORE DE (1758–1794), French Revolutionary leader **13** 199–201

ROBINSON, EDDIE (born 1919), African American college football coach **18** 351–352

ROBINSON, EDWIN ARLINGTON (1869–1935), American poet and playwright **13** 201–202

ROBINSON, FRANK, JR. (born 1935), African American baseball player and manager **13** 202–203

ROBINSON, HARRIET HANSON (1825–1911), American author and suffragist **13** 203–207

ROBINSON, JACK ROOSEVELT (Jackie Robinson; 1919–72), African American baseball player; first African American player in the major leagues **13** 207–208

ROBINSON, JAMES HARVEY (1863–1936), American historian **13** 208

ROBINSON, JOAN VIOLET MAURICE (1903–1983), English economist **13** 209–210

ROBINSON, SIR JOHN BEVERLEY (1791–1863), Canadian political leader and jurist **13** 215–217

ROBINSON, JULIA (1919–1985), American mathematician **13** 210–211

ROBINSON, MARY BOURKE (born 1944), first woman president of Ireland **13** 211–213

ROBINSON, MAX (1939–1988), African American television news anchor **13** 213–215

ROBINSON, SMOKEY (born 1940), African American performer and composer **13** 215–217

ROBINSON, SUGAR RAY (Walker Smith Jr.; 1921–1989), American boxer **19** 313–315

ROBINSON, THEODORE (1852–1896), American painter **13** 217

ROCA, JULIO ARGENTINO (1843–1914), Argentine general and president **13** 218

ROCARD, MICHEL (born 1930), French left-wing politician **13** 218–220

ROCHAMBEAU, COMTE DE (Jean Baptiste Donatien de Vimeur, 1725–1807), French general **13** 220–221

ROCHBERG, GEORGE (born 1918), American composer **13** 221–222

ROCHE, KEVIN (born 1922), Irish-American architect **13** 222–224

ROCK, ARTHUR (born 1926), American businessman **19** 316–317

ROCKEFELLER, DAVID (born 1915), chairman of the Chase Manhattan Bank **13** 224–225

ROCKEFELLER, JOHN D., JR. (1874–1960), American philanthropist and industrial relations expert **13** 225–226

ROCKEFELLER, JOHN DAVISON (1839–1937), American industrialist and philanthropist **13** 226–228

ROCKEFELLER, NELSON ALDRICH (1908–1979), four-term governor of New York and vice-president of the United States **13** 228–230

ROCKINGHAM, 2D MARQUESS OF (Charles Watson-Wentworth; 1730–82), English statesman **13** 230–231

ROCKNE, KNUTE (1888–1931), American football coach **13** 231
Gipp, George **19** 124–126

ROCKWELL, NORMAN PERCEVEL (1894–1978), American illustrator **13** 231–233

RODCHENKO, ALEXANDER MIKHAILOVICH (1891–1956), Russian abstract painter, sculptor, photographer, and industrial designer **13** 233–234

Rodeo (cowboys)
Pickett, Bill **19** 286–288

RODGERS, JIMMIE (James Charles Rodgers; 1897–1933), American musician **19** 317–319

RODGERS, RICHARD CHARLES (1902–1972), American composer **13** 234–236

RODIN, AUGUSTE (1840–1917), French sculptor **13** 236–238

RODINO, PETER WALLACE, JR. (born 1909), Democratic U.S. representative from New Jersey **13** 238–239

RODNEY, GEORGE BRYDGES (1st Baron Rodney; 1718–92), British admiral **13** 239–240

RODÓ, JOSÉ ENRIQUE (1872–1917), Uraguayan essayist and literary critic **13** 240–241

ROEBLING, JOHN AUGUSTUS (1806–1869), German-born American engineer **13** 241–242

ROEBLING, WASHINGTON AUGUSTUS (1837–1926), American engineer and manufacturer **13** 243

ROETHKE, THEODORE (1908–1963), American poet and teacher **13** 243–244

ROGER II (1095–1154), king of Sicily 1130–54 **13** 244–245

ROGERS, CARL RANSOM (1902–1987), American psychotherapist **13** 245–247

ROGERS, EDITH NOURSE (1881–1960), U.S. congresswoman from Massachusetts **13** 247–248

ROGERS, FRED (''Mr.'' Rogers; born 1928), American television host **18** 352–354

ROGERS, JOHN (1829–1904), American sculptor **13** 248

ROGERS, RICHARD (born 1933), British architect **13** 248–250

ROGERS, ROBERT (1731–1795), American frontiersman and army officer **13** 250–251

ROGERS, WILL (1879–1935), American actor, humorist, journalist, and performer **13** 251–252

ROH TAE WOO (born 1932), president of the Republic of Korea **13** 253–255

ROHDE, RUTH BRYAN OWEN (1885–1954), U.S. congresswoman **13** 252–253

ROJAS PINILLA, GUSTAVO (1900–1975), Colombian general and politician **13** 255–256

ROLAND, MADAME (Marie-Jeanne Phlipon; 1754–1793), French author and revolutionary **13** 256–259

ROLFE, JOHN (1585–1622), English colonist in Virginia **13** 259–260

ROLLAND, ROMAIN (1866–1944), French writer **13** 260

ROLLE OF HAMPOLE, RICHARD (circa 1290–1349), English prose and verse writer **13** 260–261

ROLLING STONES, THE (formed in 1963), rock and roll band **13** 261–264

ROLLO (Rolf; circa 860–circa 932), Viking adventurer **13** 264–265

RÖLVAAG, OLE EDVART (1876–1931), Norwegian-American writer **13** 265

Roman Catholic Church
Nicaragua
Cardenal, Ernesto **19** 57–59
20th century
Monaghan, Tom **19** 256–258

ROMANOV, ANASTASIA NICHOLAIEVNA (1901–1918), Russian grand duchess **18** 354–357

ROMERO, ARCHBISHOP OSCAR (1917–1980), archbishop of San Salvador **13** 265–267

ROMERO BARCELÓ, CARLOS (born 1932), Puerto Rican political leader and governor **13** 267–268

ROMMEL, ERWIN (1891–1944), German field marshal **13** 268–269

ROMNEY, GEORGE (1734–1802), English painter **13** 269–270

RÓMULO, CARLOS P. (1899–1985), Filipino journalist and diplomat **13** 270–271

RONDON, CANDIDO MARIANO DA SILVA (1865–1958), Brazilian militarist **13** 271

RONSARD, PIERRE DE (1524–1585), French poet **13** 271–273

RÖNTGEN, WILHELM CONRAD (1845–1923), German physicist **13** 273–275

ROOSEVELT, ANNA ELEANOR (1884–1962), American lecturer and author, first lady 1933–45 **13** 275–277

ROOSEVELT, FRANKLIN DELANO (1882–1945), American statesman, president 1933–45 **13** 277–280

ROOSEVELT, THEODORE (1858–1919), American statesman, president 1901–09 **13** 280–283

ROOT, ELIHU (1845–1937), American statesman **13** 283–284

ROREM, NED (born 1923), American composer of art songs **13** 284–286

RORSCHACH, HERMANN (1884–1922), Swiss psychiatrist **13** 286–288

RORTY, RICHARD (born 1931), American philosopher and man of letters **13** 288–289

ROSA, SALVATOR (1615–1673), Italian painter and poet **13** 289–290

ROSAS, JUAN MANUEL DE (1793–1877), Argentine dictator 1829–52 **13** 290–291

ROSENBERG, JULIUS AND ETHEL (died 1953), Americans executed for atomic espionage **13** 291–293

ROSENWALD, JULIUS (1862–1932), American retailer and philanthropist **13** 293

ROSENZWEIG, FRANZ (1886–1929), Jewish philosopher and writer **13** 294

ROS-LEHTINEN, ILEANA (born 1952) Hispanic American U.S. congresswoman **13** 294–296

ROSMINI-SERBATI, ANTONIO (1797–1855), Italian philosopher and priest **13** 296–297

ROSS, BETSY (Elizabeth Griscom; 1752–1836), American upholsterer who made the first U.S. flag **13** 297–298

ROSS, DIANA (born 1944), African American singer **13** 298–300

ROSS, EDWARD ALSWORTH (1866–1951), American sociologist **13** 300

ROSS, HAROLD (Harold Wallace Ross; 1892–1951), founder and editor of the *New Yorker* magazine **13** 300–302

ROSS, SIR JAMES CLARK (1800–1862), English admiral and polar explorer **13** 302–303

ROSS, JOHN (1790–1866), American Cherokee Indian chief **13** 303–304

ROSS, MARY G. (born 1908), Native American aerospace engineer **13** 304–305

ROSS, NELLIE TAYLOE (1876–1977), American politician **13** 305–306

ROSSETTI, CHRISTINA GEORGINA (1830–1894), English poet **13** 307–308

ROSSETTI, DANTE GABRIEL (1828–1882), English painter and poet **13** 308–309

ROSSI, ALDO (born 1931), Italian architect **13** 309–310

ROSSI, LUIGI (circa 1598–1653), Italian composer **13** 310–311

ROSSINI, GIOACCHINO (1792–1868), Italian composer **13** 311–312

ROSSO, IL (Giovanni Battista di Jacopo; 1495–1540), Italian painter **13** 312–313

ROSSO, MEDARDO (1858–1928), Italian sculptor **13** 313–315

ROSTOVTZEFF, MICHAEL IVANOVICH (1870–1952), Russian-born American historian and classical scholar **13** 315

ROSTOW, WALT WHITMAN (born 1916), American educator, economist, and government official **13** 315–317

ROSTROPOVICH, MSTISLAV LEOPOLDOVICH (Slava Rostropovich; born 1927), Russian cellist and conductor **13** 317–318

ROTH, PHILIP (born 1933), American author **13** 318–320

ROTHKO, MARK (1903–1970), American painter **13** 320–321

ROTTMAYR, JOHANN MICHAEL (1654–1730), Austrian painter **13** 321

ROUAULT, GEORGES (1871–1958), French painter and graphic artist **13** 321–322

ROUS, FRANCIS PEYTON (1879–1970), American pathologist and virologist **13** 322–323

ROUSSEAU, HENRI (1844–1910), French painter **13** 323–324

ROUSSEAU, JEAN JACQUES (1712–1778), Swiss-born French philosopher and author **13** 324–328

ROUSSEAU, THÉODORE (1812–1867), French painter and draftsman **13** 328

ROUSSEL, ALBERT (1869–1937), French composer **13** 328–329

ROWAN, CARL T. (born 1925), American journalist, author, and ambassador **13** 329–330

ROWLAND, HENRY AUGUSTUS (1848–1901), American physicist **13** 330–331

ROXAS, MANUEL (1892–1948), Filipino statesman, president 1946–48 **13** 331–332

ROY, RAM MOHUN (1772–1833), Bengali social and religious reformer **13** 18

Royal Air Force (United Kingdom) Tedder, Arthur **19** 379–381

ROYBAL-ALLARD, LUCILLE (born 1941), Hispanic American U.S. congresswoman **13** 332–334

ROYCE, JOSIAH (1855–1916), American philosopher **13** 334–335

ROYDEN, AGNES MAUDE (1876–1956), British preacher, lecturer, and author **13** 335–337

ROYKO, MIKE (1932–1997), American columnist **13** 337–339

ROZELLE, PETE (Alvin Ray Rozelle; 1926–1996), American commissioner of the National Football League (NFL) **19** 319–322

Rubber industry (United States) Mendes, Chico **19** 243–245

RUBENS, PETER PAUL (1577–1640), Flemish painter and diplomat **13** 339–342

RUBENSTEIN, HELENA (1870–1965), Polish-born beauty expert and businesswoman **13** 342–343

RUBENSTEIN, RICHARD L. (born 1924), American Jewish theologian and writer **13** 343–344

RUBIN, JERRY (1938–1994), activist, writer, lecturer, and businessman **13** 344–346

RUDKIN, MARGARET FOGARTY (1897–1976), founder and president of Pepperidge Farm Inc. **13** 346–347

RUDOLF I (Rudolf of Hapsburg; circa 1218–91), Holy Roman emperor-elect 1273–91 **13** 347–348

RUDOLPH, PAUL MARVIN (1918–1997), American architect **13** 348–350

RUDOLPH, WILMA (1940–1994), African American track and field athlete and coach **13** 350–352

RUEF, ABRAHAM (1864–1936), American political boss **13** 352–353

RUETHER, ROSEMARY RADFORD (born 1936), American church historian, theologian, writer, and teacher specializing in the area of women and religion **13** 353–354

RUFFIN, EDMUND (1794–1865), American agriculturist **13** 354–355

RUGG, HAROLD (1886–1960), American teacher, historian, and educational theorist **13** 355–357

RUISDAEL, JACOB VAN (1628/29–82), Dutch landscape painter **13** 357–358

RUÍZ, JOSÉ MARTÍNEZ (1873–1967), Spanish writer **13** 358

RUIZ, JUAN (1283?–1350?), Spanish poet **13** 358–359

RUIZ CORTINES, ADOLFO (1890–1973), president of Mexico (1952–1958) **13** 359–360

RUMFORD, COUNT (Benjamin Thompson; 1753–1814), American-born British physicist **13** 360–362

RUMI, JALAI ED-DIN (1207–1273), Persian poet and Sufi mystic **13** 362–363

RUNDSTEDT, KARL RUDOLF GERD VON (1875–1953), German field marshal **13** 363–364

RURIK (died circa 873), Norman warrior **13** 364

RUSH, BENJAMIN (1745–1813), American physician **13** 364–365

RUSH, WILLIAM (1756–1833), American sculptor **13** 365–366

RUSHDIE, AHMED SALMAN (born 1947), Indian/British author **13** 366–368

RUSK, DAVID DEAN (1909–1994), American secretary of state (1961–1969) **13** 368–370

RUSKA, ERNST AUGUST FRIEDRICH (1906–1988), German engineer **13** 370–371

RUSKIN, JOHN (1819–1900), English critic and social theorist **13** 371–372

RUSSELL, BERTRAND ARTHUR WILLIAM (3rd Earl Russell; 1872–1970), British mathematician, philosopher, and social reformer **13** 373–374

RUSSELL, CHARLES EDWARD (1860–1941), American journalist and reformer **13** 374–375

RUSSELL, CHARLES MARION (1864–1926), American painter **13** 375–376

RUSSELL, CHARLES TAZE (1852–1916), American religious leader **13** 376–377

RUSSELL, ELIZABETH SHULL (born 1913), American geneticist **13** 377–379

RUSSELL, JAMES EARL (1864–1945), educator and college dean who developed Teachers College **13** 379–380

RUSSELL, JOHN (1792–1878), English statesman, Prime minister 1846–52 **13** 380–381

RUSSWURM, JOHN BROWN (1799–1851), African American and Liberian journalist, educator, and governor **13** 381–382

RUSTIN, BAYARD (1910–1987), American social activist **13** 382–383

RUTH, GEORGE HERMAN, JR. (Babe Ruth; 1895–1948), American baseball player **13** 384

RUTHERFORD, ERNEST (1st Baron Rutherford of Nelson; 1871–1937), British physicist **13** 384–387

RUTLEDGE, JOHN (1739–1800), American jurist and statesman **13** 387–388

RUYSBROECK, JAN VAN (1293–1381), Flemish mystic **13** 388–389

RYAN, LYNN NOLAN (born 1947), American baseball player and author **13** 389–391

RYDER, ALBERT PINKHAM (1847–1917), American painter **13** 391–392

RYERSON, (ADOLPHUS) EGERTON (1803–1882), Canadian Methodist clergyman and educator **13** 392–393

RYLE, GILBERT (1900–1976), English philosopher **13** 393–394

S

SÁ, MEM DE (1504–1572), Portuguese jurist and governor general of Brazil **13** 395

SAADIA BEN JOSEPH AL-FAYUMI (882–942), Jewish scholar **13** 396

SAARINEN, EERO (1910–1961), Finnish-American architect and industrial designer **13** 396–398

SAARINEN, ELIEL (1873–1950), Finnish-American architect and industrial designer **13** 396–398

SABATIER, PAUL (1854–1941), French chemist **13** 398–399

SÁBATO, ERNESTO (born 1911), Argentine novelist and essayist **13** 399–400

SABBATAI ZEVI (1626–1676), Jewish mystic and pseudo-Messiah **13** 400–401

SABIN, ALBERT BRUCE (1906–1993), Polish-American physician and virologist who developed polio vaccine **13** 401–402

SABIN, FLORENCE RENA (1871–1953), American anatomist **13** 402–405

SACAJAWEA (c. 1784–c. 1812), Native American translator/interpreter, and guide **13** 405–408

SACCO, NICOLA (1891–1927), AND VANZETTI, BARTOLOMEO (1887–1927), Italian-born American anarchists **13** 408–410

SACHS, HANS (1494–1576), German poet **13** 410–411

SACHS, NELLY (1891–1970), German-born Jewish poet and playwright **13** 411–412

SADAT, ANWAR (1918–1981), Egyptian president **13** 412–414

SADAT, JIHAN (born 1933), Egyptian women's rights activist **13** 414–415

SADDAM HUSSEIN (born 1937), socialist president of the Iraqi Republic and strongman of the ruling Ba'th regime **13** 415–416

SADE, COMTE DE (Donatien Alphonse François, Marquis de Sade; 1740–1814), French writer **13** 416–418.

SA'DI (circa 1200–1291), Persian poet **13** 418–419

SADR, MUSA AL- (Imam Musa; 1928–?), Lebanese Shi'ite Moslem religious and political leader **13** 420–422

SAFIRE, WILLIAM (born 1929), American journalist **13** 422–424

SAGAN, CARL E. (born 1934), American astronomer and popularizer of science **13** 424–425

SAGER, RUTH (1918–1997), American biologist and geneticist **13** 425–426

SAICHO (767–822), Japanese Buddhist monk **13** 426–428

SAID, SEYYID (1790–1856), Omani sultan **13** 428–429

SAIGO, TAKAMORI (1827–1877), Japanese rebel and statesman **13** 429

St. Charles Borromeo, Church of *see* Karlskirche, The (church, Vienna)

ST. CLAIR, ARTHUR (1736–1818), Scottish-born American soldier and politician **13** 429–430

ST. DENIS, RUTH (1878?–1968), American dancer and choreographer **13** 430–431

ST. LAURENT, LOUIS STEPHEN (born 1882), Canadian statesman **13** 434

St. Louis Cardinals (baseball team; United States)
Musial, Stan **19** 260–262

SAINTE-BEUVE, CHARLES AUGUSTIN (1804–1869), French literary critic **13** 438

SAINT-EXUPÉRY, ANTOINE DE (1900–1944), French novelist, essayist, and pilot **13** 431–432

SAINT-GAUDENS, AUGUSTUS (1848–1907), American sculptor **13** 432

SAINT-JUST, LOUIS ANTOINE LÉON DE (1767–1794), French radical political leader **13** 433

SAINT-PIERRE, ABBÉ DE (Charles Irénée Castel; 1658–1743), French political and economic theorist **13** 434–435

SAINT-SAËNS, CHARLES CAMILLE (1835–1921), French composer **13** 435–436

SAINT-SIMON, COMTE DE (Claude Henri de Rouvroy; 1760–1825), French social philosopher and reformer **13** 436–437

SAINT-SIMON, DUC DE (Louis de Rouvroy; 1675–1755), French writer **13** 436

SAIONJI, KIMMOCHI (1849–1940), Japanese elder statesman **13** 438–439

SAKHAROV, ANDREI (1921–1989), Russian theoretical physicist and "father of the Soviet atomic bomb" **13** 439–441

SALADIN (Salah-ad-Din Yusuf ibn Aiyub; 1138–93), Kurdish ruler of Egypt and Syria **13** 441–442

SALAZAR, ANTÓNIO DE OLIVEIRA (1889–1970), Portuguese statesman **13** 442–443

SALIH, ALI'ABDALLAH (born 1942), president of the Yemeni Arab Republic (North Yemen) and first president of the United Republic of Yemen **13** 443–445

SALINAS DE GORTARI, CARLOS (born 1948), president of Mexico (1988–) **13** 445–447

SALINGER, J. D. (born 1919), American author **13** 447–448

SALISBURY, HARRISON EVANS (born 1908), American journalist **13** 449–451

SALISBURY, 3D MARQUESS OF (Robert Arthur Talbot Gascoyne-Cecil; 1830–1903), English statesman and diplomat **13** 448–449

SALK, JONAS EDWARD (1914–1995), American physician, virologist, and immunologist **13** 451–452

SALLE, DAVID (born 1952), American artist **13** 452–453

SALLUST (Gaius Sallustius Crispus; 86–circa 35 B.C.), Roman statesman and historian **13** 454

SALOMON, CHARLOTTE (1917–1943), German artist **13** 454–455

SALVEMINI, GAETANO (1873–1957), Italian historian **13** 455–456

SAMUEL (circa 1056–1004 B.C.), Hebrew prophet, last judge of Israel **13** 457–458

SAMUELSON, PAUL ANTHONY (born 1915), American economist **13** 458–459

SAN MARTÍN, JOSÉ DE (1778–1850), Argentine soldier and statesman **13** 468–469

SANCTORIUS (1561–1636), Italian physician and physiologist **13** 459

SAND, GEORGE (1804–1876), French novelist **13** 459–461

SANDBURG, CARL (1878–1967), American poet, anthologist, and biographer **13** 461–462

SANDERS, COLONEL (Harland David Sanders; 1890–1980), American businessman **19** 323–325

Sandinista National Liberation Front (Frente Sandinista de Liberación Nacional; Nicaragua)
Cardenal, Ernesto **19** 57–59

SANDINO, AUGUSTO C. (1894–1934), Nicaraguan guerrilla leader **13** 462–463

SANDYS, SIR EDWIN (1561–1629), English statesman and colonizer in America **13** 463–464

SANGALLO FAMILY (flourished late 15th–mid-16th century), Italian artists and architects **13** 464–466

SANGER, FREDERICK (born 1918), English biochemist **13** 466–467

SANGER, MARGARET HIGGINS (1884–1966), American leader of birth control movement **13** 467–468

SANMICHELI, MICHELE (circa 1484–1559), Italian architect and military engineer **13** 469–470

SANSOVINO, JACOPO (1486–1570), Italian sculptor and architect **13** 470–471

SANTA ANA, ANTONIO LÓPEZ DE (1794–1876), Mexican general and statesman, six times president **13** 471–472

SANTA CRUZ, ANDRÉS DE (1792–1865), Bolivian general and statesman, president 1829–39 **13** 472–473

SANTAMARIA, BARTHOLOMEW AUGUSTINE (born 1915), Australian Roman Catholic publicist and organizer **13** 473–474

SANTANA, PEDRO (1801–1864), Dominican military leader, three times president **13** 474–475

SANTANDER, FRANCISCO DE PAULA (1792–1840), Colombian general and statesman **13** 475

SANTAYANA, GEORGE (Jorge Agustin de Santayana; 1863–1952), Spanish-American philosopher **13** 475–477

SANTOS-DUMONT, ALBERTO (1873–1932), Brazilian inventor **13** 477–478

Sapelo Island Research Foundation (SIRF)
Reynolds, Richard Joshua Jr. **19** 308–310

SAPIR, EDWARD (1884–1939), American anthropologist **13** 478–479

SAPPHO (circa 625–570 B.C.), Greek lyric poet **13** 479–480

SAPRU, SIR TEJ BAHADUR (1875–1949), Indian lawyer and statesman **13** 480–481

SARANDON, SUSAN (Susan Abigail Tomalin; born 1946), American actress and activist **18** 358–360

SARGENT, JOHN SINGER (1856–1925), American portrait painter **13** 481–482

SARGON II (ruled 722–705 B.C.), king of Assyria **13** 482

SARGON OF AGADE (circa 2340–2284 B.C.), first Semitic king of Mesopotamia **13** 483

SARIT THANARAT (1908–1963), Thai army officer, prime minister 1957–63 **13** 483–484

SARMIENTO, DOMINGO FAUSTINO (1811–1888), Argentine statesman, president 1868–74 **13** 484–485

SARNOFF, DAVID (1891–1971), American television and radio broadcasting executive **13** 485–486

SAROYAN, WILLIAM (1908–1981), American short-story writer, dramatist, and novelist **13** 486–487

SARPI, PAOLO (1552–1623), Italian prelate and statesman **13** 487–488

SARRAUTE, NATHALIE TCHERNIAK (born 1900), French author of novels, essays, and plays **13** 488–490

SARTON, GEORGE (1884–1956), Belgian-born American historian of science **13** 490–491

SARTRE, JEAN PAUL (1905–1980), French philosopher and author **13** 491–492

SASSETTA (circa 1400–50), Italian painter **13** 492

SASSOON, SIEGFRIED (1886–1967), English poet **13** 492–493

SATANTA (White Bear; 1830–1878), Native American orator and leader of the Kiowa tribe **13** 493–494

SATIE, ERIK (1866–1925), French composer **13** 494–495

SATO, EISAKU (1901–1975), Japanese statesman, prime minister 1964–72 **13** 495–496

Saturday Review (magazine)
Beerbohm, Max **19** 16–18

SAUER, CARL ORTWIN (1889–1975), American geographer and anthropologist **13** 496–497

SAUGUET, HENRI (born 1901), French composer, writer, and thinker on art and music **13** 497–498

SAUL (circa 1020–1000 B.C.), first King of Israel **13** 498

SAUNDERS, SIR CHARLES EDWARD (1867–1937), Canadian cerealist **13** 498–499

SAVAGE, AUGUSTA CHRISTINE (born Augusta Christine Fells; 1892–1962),

African American sculptor and teacher **13** 499–501

SAVAGE, MICHAEL JOSEPH (1872–1940), New Zealand labor leader, prime minister 1935–40 **13** 501–502

SAVIGNY, FRIEDRICH KARL VON (1779–1861), German jurist **13** 502–503

SAVIMBI, JONAS MALHEIROS (born 1934), founder and leader of UNITA (National Union for the Total Independence of Angola) **13** 503–505

SAVONAROLA, GIROLAMO (1452–1498), Italian religious reformer and dictator of Florence **13** 505–506

SAW MAUNG (born 1928), leader of armed forces that took power in Burma (now Myanmar) in a 1988 military coup **13** 506–507

SAXE, COMTE DE (1696–1750), marshal of France **13** 507–508

Saxe-Coburg-Gotha dynasty (Great Britain)
see Great Britain-since 1901 (Windsor)

SAY, JEAN BAPTISTE (1767–1832), French economist **13** 508–509

SAYRE, FRANCIS BOWES (1885–1972), American lawyer and administrator **13** 509

SAYYID QUTB (1906–1966), Egyptian writer, educator, and religious leader **13** 509–511

SCALFARO, OSCAR LUIGI (born 1918), Christian Democratic leader and president of the Italian Republic **13** 511–512

SCALIA, ANTONIN (born 1936), U.S. Supreme Court justice **13** 513–514

SCARGILL, ARTHUR (born 1938), president of the British National Union of Mineworkers **13** 514–515

SCARLATTI, DOMENICO (1685–1757), Italian harpsichordist and composer **13** 515–517

SCARLATTI, PIETRO ALESSANDRO GASPARE (1660–1725), Italian composer **13** 517–518

SCHACHT, HJALMAR HORACE GREELEY (1877–1970), German economist and banker **13** 518–519

SCHAFF, PHILIP (1819–1893), Swiss-born American religious scholar **13** 519–520

SCHAPIRO, MIRIAM (born 1923), Artist **13** 520–521

SCHARNHORST, GERHARD JOHANN DAVID VON (1755–1813), Prussian general **13** 521–522

SCHARPING, RUDOLF (born 1947), minister-president of Rhineland-Palatinate and chairman of the German Social Democratic Party **13** 522–524

SCHECHTER, SOLOMON (1849–1915), Romanian-American Jewish scholar and religious leader **13** 524

SCHEELE, KARL WILHELM (1742–1786), Swedish pharmacist and chemist **13** 525–526

SCHELLING, FRIEDRICH WILHELM JOSEPH VON (1775–1854), German philosopher **13** 526–527

SCHIELE, EGON (1890–1918), Austrian Expressionist painter and draftsman **14** 1–2

SCHIESS, BETTY BONE (born 1923), American Episcopalian priest **18** 360–362

SCHIFF, JACOB HENRY (1847–1920), German-American banker **14** 2–3

SCHILLEBEECKX, EDWARD (born 1914), Belgian Roman Catholic theologian **14** 3–4

SCHILLER, JOHANN CHRISTOPH FRIEDRICH VON (1759–1805), German dramatist, poet, and historian **14** 4–7

SCHINDLER, OSKAR (1908–1974), German businessman and humanitarian **18** 362–365

SCHINDLER, SOLOMON (1842–1915), German-American rabbi and social theorist **14** 7–8

SCHINKEL, KARL FRIEDRICH (1781–1841), German architect, painter and designer **14** 8

SCHLAFLY, PHYLLIS (born 1924), American political activist and author **14** 9–10

SCHLEGEL, FRIEDRICH VON (1772–1829), German critic and author **14** 10–11

SCHLEIERMACHER, FRIEDRICH ERNST DANIEL (1768–1834), German theologian and philosopher **14** 11–12

SCHLEMMER, OSKAR (1888–1943), German painter, sculptor, and stage designer **14** 12–13

SCHLESINGER, ARTHUR MEIER (1888–1965), American historian **14** 13

SCHLESINGER, ARTHUR MEIER, JR. (born 1917), American historian and Democratic party activist **14** 13–15

SCHLESINGER, JAMES RODNEY (born 1929), American government official **14** 15–16

SCHLICK, FRIEDRICH ALBERT MORITZ (1882–1936), German physicist and philosopher **14** 16–17

SCHLIEMANN, HEINRICH (1822–1890), German merchant and archeologist **14** 17–18

SCHLÜTER, ANDREAS (circa 1660–1714), German sculptor and architect **14** 18–19

SCHMIDT, HELMUT (born 1918), Social Democrat and chancellor of the Federal Republic of Germany (the former West Germany), 1974–82 **14** 19–21

SCHMOLLER, GUSTAV FRIEDRICH VON (1838–1917), German economist **14** 21

SCHNEIDERMAN, ROSE (1882–1972), labor organizer and activist for the improvement of working conditions for women **14** 22–23

SCHNITZLER, ARTHUR (1862–1931), Austrian dramatist and novelist **14** 23–24

SCHOENBERG, ARNOLD (1874–1951), Austrian composer **14** 24–26

SCHOLEM, GERSHOM (1897–1982), Jewish scholar **14** 26

SCHONGAUER, MARTIN (circa 1435–91), German engraver and painter **14** 26–28

SCHÖNHUBER, FRANZ XAVER (born 1923), German right-wing political leader **14** 28–29

School of Paris (art)
see French art—School of Paris

SCHOOLCRAFT, HENRY ROWE (1793–1864), American explorer and ethnologist **14** 29

SCHOPENHAUER, ARTHUR (1788–1860), German philosopher **14** 29–31

SCHOUTEN, WILLIAM CORNELIUS (circa 1580–1625), Dutch explorer and navigator **14** 31

SCHRODER, GERHARD (born 1944), German chancellor **19** 325–327

SCHRÖDINGER, ERWIN (1887–1961), Austrian physicist **14** 31–33

SCHROEDER, PATRICIA SCOTT (born 1940), first U.S. congresswoman from Colorado **14** 33–35

SCHUBERT, FRANZ PETER (1797–1828), Austrian composer **14** 35–37

SCHULLER, GUNTHER (born 1925), American musician **14** 37–38

SCHULZ, CHARLES M. (born 1922), American cartoonist and creator of "Peanuts" **14** 38–39

SCHUMACHER, KURT (1895–1952), German socialist statesman **14** 40–41

SCHUMAN, ROBERT (1886–1963), French statesman **14** 41

SCHUMANN, ROBERT ALEXANDER (1810–1856), German composer and critic **14** 41–43

SCHUMPETER, JOSEPH ALOIS (1883–1950), Austrian economist **14** 43–44

SCHURZ, CARL (1829–1906), American soldier, statesman, and journalist **14** 44–45

SCHUSCHNIGG, KURT VON (1897–1977), Austrian statesman, chancellor of Austria 1934–38 **14** 45–46

SCHÜSSLER FIORENZA, ELIZABETH (born 1938), biblical scholar and theologian **14** 46–48

SCHÜTZ, HEINRICH (1585–1672), German composer **14** 48–49

SCHUYLER, PHILIP JOHN (1733–1804), American Revolutionary War general **14** 49–50

SCHWAB, CHARLES MICHAEL (1862–1939), American industrialist **14** 50–51

SCHWANN, THEODOR (1810–1882), German biologist **14** 51–52

SCHWARTZ, DELMORE (1913–1966), American poet **19** 327–329

SCHWARZKOPF, NORMAN (born 1934), American army general **14** 52–54

SCHWEITZER, ALBERT (1875–1965), Alsatian-German philosopher and medical missionary **14** 55–56

SCHWENCKFELD, KASPER VON (1489/90–1561), Silesian nobleman and theologian **14** 56–57

SCHWIMMER, ROSIKA (1877–1948), Hungarian women's rights activist **14** 57–60

SCHWITTERS, KURT (1887–1948), German painter, collagist, typographer, and poet and creator of MERZ-art **14** 60–61

Scientists, American
bacteriologists
Evans, Alice **19** 104–106
computer scientists
Andreessen, Marc **19** 3–5
Case, Steve **19** 61–64
engineers
Bendix, Vincent **19** 18–20
engineers (electrical)
Latimer, Lewis **19** 191–193
geneticists
King, Mary-Claire **19** 182–183
inventors (19th century)
Matzeliger, Jan **19** 232–234
inventors (19th–20th century)
Buick, David **19** 44–45
Latimer, Lewis **19** 191–193
McCoy, Elijah **19** 239–241
inventors (20th century)
Bendix, Vincent **19** 18–20
Hollerith, Herman **19** 151–152
Wozniak, Steve **19** 430–432
oceanographers
Ballard, Robert **19** 10–12
pathologists
Kevorkian, Jack **19** 180–182
physicians (19th–20th century)
Blackwell, Emily **19** 27–29
physicists (20th century)
Wu Chien-Shiung **19** 432–434

Scientists, Austrian
engineers
Porsche, Ferdinand Sr. **19** 293–295
inventors
Porsche, Ferdinand Sr. **19** 293–295

Scientists, German
engineers
Porsche, Ferdinand Sr. **19** 293–295
inventors
Porsche, Ferdinand Sr. **19** 293–295

Scientists, Japanese
Matsushita, Konosuke **19** 230–232

SCIPIO AFRICANUS MAJOR, PUBLIUS CORNELIUS (236–184/183 B.C.), Roman general **14** 61–62

SCIPIO AFRICANUS MINOR, PUBLIUS CORNELIUS AEMILIANUS (185/184–129 B.C.), Roman general **14** 62–63

SCORSESE, MARTIN (born 1942), American filmmaker and screenwriter **14** 63–65

SCOTT, DRED (1795–1858), African American revolutionary **14** 65–66

SCOTT, FRANCIS REGINALD (1899–1985), Canadian poet, political activist, and constitutional theorist **14** 66–67

SCOTT, ROBERT FALCON (1868–1912), English naval officer and polar explorer **14** 67–68

SCOTT, SIR WALTER (1771–1832), Scottish novelist and poet **14** 68–70

SCOTT, WINFIELD (1786–1866), American general **14** 70–71

SCRIABIN, ALEXANDER NIKOLAYEVICH (1871–1915), Russian composer and pianist **14** 71–72

SCRIPPS, EDWARD WYLLIS (1854–1926), American newspaper publisher **14** 72–73

SCULLIN, JAMES HENRY (1876–1953), Australian politician **14** 73

SEABORG, GLENN THEODORE (born 1912), American chemist and chairman of the Atomic Energy Commission **14** 74–76

SEABURY, SAMUEL (1729–1796), American theologian **14** 76

SEALE, ROBERT GEORGE (Bobby; born 1936), militant activist and a founder of the Black Panther Party **14** 77–78

SEAMAN, ELIZABETH COCHRANE (1864–1922), American journalist and reformer **14** 78–80

SEATTLE (c. 1788–1866), Native American tribal chief **14** 80–81

Securities and Exchange Commission (United States)
Milken, Michael **19** 247–249

SEDDON, RICHARD JOHN (1845–1906), New Zealand politician **14** 81–82

SEDGWICK, ADAM (1785–1873), English geologist **14** 82–83

SEEGER, PETE (born 1919), American folksinger and activist **14** 83–84

SEFERIS, GEORGE (Georgios Seferiadis; 1900–71), Greek poet and statesman **14** 84–85

SEGAL, GEORGE (born 1924), American sculptor **14** 85–87

SEGOVIA, ANDRÉS (1893–1987), Spanish guitarist **14** 87–88

Segregation (racial, United States)
see African American history (United States)

SEIBERT, FLORENCE B. (1897–1991), American biochemist **14** 89–90

SEJO (1417–1468), king of Korea 1453–68 **14** 90–91

SEJONG (1397–1450), king of Korea 1418–50 **14** 91–92

SELENA (Selena Quintanilla-Perez; 1971–1995), Hispanic-American singer **18** 365–367

SELEUCUS I (circa 358–281 B.C.), Macedonian general, king of Babylonia and Syria **14** 92–93

SELIGMAN, EDWIN ROBERT ANDERSON (1861–1939), American economist and editor **14** 93–94

SELIM I (circa 1470–1520), Ottoman sultan 1512–20 **14** 94–95

SELIM III (1761–1808), Ottoman sultan 1789–1807 **14** 95–96

SELKIRK, 5TH EARL OF (Thomas Douglas; 1771–1820), Scottish colonizer in Canada **14** 96

SELLARS, WILFRED (1912–1989), American philosopher **14** 96–98

SELLERS, PETER RICHARD HENRY (1925–1980), British comedy genius of theater, radio, television, and movies **14** 98–99

SEMENOV, NIKOLAI NIKOLAEVICH (1896–1986), Russian physicist and physical chemist **14** 101

SEMMELWEIS, IGNAZ PHILIPP (1818–1865), Hungarian physician **14** 101–102

SEMMES, RAPHAEL (1809–1877), American Confederate naval officer **14** 102–103

SEN, RAM CAMUL (1783–1844), Bengali intellectual and entrepreneur **13** 16–17

SENDAK, MAURICE (born 1928), American author, artist, and illustrator **19** 329–331

SENECA THE YOUNGER, LUCIUS ANNAEUS (circa 4 B.C.–A.D. 65), Roman philosopher **14** 103–105

SENFL, LUDWIG (circa 1486–circa 1543), Swiss-born German composer **14** 105–106

SENGHOR, LÉOPOLD SÉDAR (born 1906), Senegalese poet, philosopher, and statesman **14** 106–107

Senior Olympics
Stephens, Helen **19** 363–365

SENNACHERIB (ruled 705–681 B.C.), king of Assyria **14** 108

SENNETT, MACK (1884–1960), American film producer and director **14** 108–109

SEQUOYAH (circa 1770–1843), American Cherokee Indian scholar **14** 110–111

SERRA, JUNIPERO (Miguel José Serra; 1713–84), Spanish Franciscan missionary, founder of California missions **14** 111–112

SERRANO ELÍAS, JORGE ANTONIO (born 1945), president of Guatemala (1991–1993) **14** 112–113

SERVAN-SCHREIBER, JEAN-JACQUES (born 1924), French journalist and writer on public affairs **14** 113–115

SERVETUS, MICHAEL (circa 1511–53), Spanish religious philosopher **14** 115–116

Sesame Street (television series)
Cooney, Joan Ganz **19** 74–76
Henson, Jim **19** 140–142

SESSHU, TOYA (1420–1506), Japanese painter and Zen priest **14** 116–117

SESSIONS, ROGER HUNTINGTON (1896–1985), American composer **14** 117–118

SETON, ELIZABETH ANN BAYLEY (1774–1821), American Catholic leader **14** 118–119

SETON, ERNEST THOMPSON (1860–1946), Canadian author and co-founder of the Boy Scouts of America **14** 119–120

SETTIGNANO, DESIDERIO DA (1428/31–1464), Italian sculptor **4** 509

SEURAT, GEORGES PIERRE (1859–1891), French painter **14** 120–122

SEVERINI, GINO (1883–1966), Italian painter **14** 122

SEVERUS, LUCIUS SEPTIMIUS (146–211), Roman emperor 193–211 **14** 109–110

SEVIER, JOHN (1745–1815), American frontiersman, soldier, and politician **14** 122–123

SEWALL, SAMUEL (1652–1730), American jurist and diarist **14** 123–124

SEWARD, WILLIAM HENRY (1801–1872), American statesman **14** 124–125

SEXTON, ANNE (Anne Gray Harvey; 1928–74), American ''confessional'' poet **14** 125–126

SEYMOUR, HORATIO (1810–1886), American politician **14** 126–127

SEYMOUR, JANE (1509–1537), third wife and queen consort of Henry VIII of England **18** 367–368

SFORZA, LODOVICO (1452–1508), duke of Milan **14** 127–128

SHABAKA (ruled circa 712–circa 696 B.C.), Nubian king, pharaoh of Egypt **14** 130

SHABAZZ, BETTY (1936–1997), African American educator, activist, and health administrator **14** 130–132

SHACKLETON, SIR ERNEST HENRY (1874–1922), British explorer **14** 132–133

SHAFFER, PETER LEVIN (born 1926), English/American playwright **14** 133–135

SHAFTESBURY, 1ST EARL OF (Anthony Ashley Cooper; 1621–83), English statesman **14** 135–136

SHAFTESBURY, 3D EARL OF (Anthony Ashley Cooper; 1671–1713), English moral philosopher **14** 136–137

SHAFTESBURY, 7TH EARL OF (Anthony Ashley Cooper; 1801–85), English social reformer **14** 137–138

SHAH JAHAN (1592–1666), Mogul emperor of India 1628–58 **14** 138–139

SHAHN, BEN (1898–1969), American painter, graphic artist, and photographer **14** 139–140

SHAHPUR II (310–379), king of Persia **14** 140–141

SHAKA (circa 1787–1828), African Zulu military monarch **14** 141–142

SHAKESPEARE, WILLIAM (1564–1616), English playwright, poet, and actor **14** 142–145
biographies of
Berryman, John **19** 22–25

SHALIKASHVILI, JOHN MALCHASE DAVID (born 1936), chairman of the U.S. Joint Chiefs of Staff **14** 145–147

SHAMIR, YITZCHAK (Yizernitsky; born 1914), Israeli prime minister and leader of the Likud Party **14** 147–149

SHAMMAI (flourished 1st century B.C.), Jewish sage **14** 149

SHANG YANG (circa 390–338 B.C.), Chinese statesman and political philosopher **14** 149–150

SHANKARA (Shankaracharya; circa 788–820), Indian philosopher and reformer **14** 150–151

SHANKER, ALBERT (1928–1977), American education leader **14** 151–153

SHANNON, CLAUDE ELWOOD (born 1916), American mathematician **14** 153–154

SHAPEY, RALPH (born 1921), American composer, conductor, and teacher **14** 154–155

SHAPLEY, HARLOW (1885–1972), American astronomer **14** 155–156

SHARIATI, ALI (1933–1977), ''Ideologue of the Iranian Revolution'' **14** 156–157

SHARIF, NAWAZ (Niam Nawaz Sharif; born 1949), Pakistani prime minister **19** 331–333

SHARON, ARIEL (Arik; born 1928), Israeli politician and defense minister **14** 157–159

SHARPTON, AL (born 1954), African American civil rights leader and minister **14** 159–162

SHAW, ANNA HOWARD (1847–1919), American suffragist leader, reformer, and women's rights activist **14** 162–163

SHAW, GEORGE BERNARD (1856–1950), British playwright, critic, and pamphleteer **14** 163–164

SHAW, LEMUEL (1781–1861), American jurist **14** 164–165

SHAW, MARY (born 1943), American computer science professor **14** 165–167

SHAW, RICHARD NORMAN (1831–1912), British architect **14** 167–168

SHAWN, WILLIAM (1907–1992), American editor **19** 333–335

SHAYS, DANIEL (circa 1747–1825), American Revolutionary War Captain **14** 168

SHCHARANSKY, ANATOLY BORISOVICH (born 1948), prominent figure of the Helsinki Watch Group **14** 168–170

SHEELER, CHARLES (1883–1965), American painter **14** 170–171

SHEEN, FULTON J. (1895–1979), American Roman Catholic bishop and television host **14** 171–172

SHELDON, CHARLES M. (1857–1946), American social reformer who also wrote *In His Steps* **14** 172–174

SHELLEY, MARY WOLLSTONECRAFT (1797–1851), English author **14** 174–176

SHELLEY, PERCY BYSSHE (1792–1822), English romantic poet **14** 176–178

SHEPARD, ALAN (1923–1998), American astronaut **14** 178–180

SHEPARD, SAM (Samuel Shepard Rogers VII; born 1943), American playwright, rock performer, and film actor **14** 180–181

SHERATON, THOMAS (1751–1806), English furniture designer **14** 181–182

SHERIDAN, PHILIP HENRY (1831–1888), American general **14** 182–183

SHERIDAN, RICHARD BRINSLEY (1751–1816), British playwright and orator **14** 183–184

SHERMAN, CINDY (Cynthia Morris Sherman; born 1954), American photographer **19** 335–337

SHERMAN, JOHN (1823–1900), American politician **14** 184–185

SHERMAN, ROGER (1721–1793), American patriot **14** 185–186

SHERMAN, WILLIAM TECUMSEH (1820–1891), American general **14** 186–187

SHERRINGTON, SIR CHARLES SCOTT (1857–1952), English physiologist **14** 187–189

SHERWOOD, ROBERT EMMET (1896–1955), American playwright **14** 189–190

SHESTOV, LEV (Lev Isaakovich Schwarzmann; 1866–1938), Russian Jewish thinker and literary critic **14** 190–191

SHEVARDNADZE, EDUARD AMVROSEVICH (born 1928), foreign minister of the U.S.S.R. (1985–1990) **14** 191–193

SHIH KO-FA (died 1644), Chinese scholar-soldier **14** 194–195

SHIH LE (274–333), Chinese emperor 330–333 **14** 195

SHIHAB, FU'AD (1903–1973), Father of the Lebanese Army and president of Lebanon (1958–1964) **14** 193–194

SHILS, EDWARD ALBERT (born 1911), American sociologist **14** 195–197

SHINRAN (1173–1262), Japanese Buddhist monk **14** 197

Ship building
see Marine engineering

SHIPPEN, EDWARD (1728–1806), American jurist **14** 197–198

SHIRER, WILLIAM L. (born 1904), American journalist and historian who wrote on the history of Nazi Germany **14** 198–199

SHOCKLEY, WILLIAM (1910–1989), American physicist **14** 200–202

Shogunate (Japan)
see Japan—1185–1867

SHOLEM ALEICHEM (Sholem Rabinowitz; 1859–1916), Russian-born American author **14** 202–203

SHOLOKHOV, MIKHAIL ALEKSANDROVICH (1905–1984), Russian novelist **14** 203–204

SHORT, WALTER (1880–1949), American army officer **19** 337–339

SHOSTAKOVICH, DMITRI DMITRIEVICH (1906–1975), Russian composer **14** 204–205

SHOTOKU TAISHI (573–621), Japanese regent, statesman, and scholar **14** 205–207

SHREVE, HENRY MILLER (1785–1851), American steamboat designer and builder **14** 207

SHRIVER, EUNICE KENNEDY (born 1921), American activist **19** 339–341

SHUBERT BROTHERS (1883–1963), theatrical managers **14** 207–209

SHULTZ, GEORGE PRATT (born 1920), labor and economics specialist, educator, businessman, and international negotiator **14** 209–211

SIBELIUS, JEAN JULIUS CHRISTIAN (1865–1957), Finnish composer **14** 211–212

SICKERT, WALTER RICHARD (1860–1942), English painter **14** 212–213

SIDGWICK, HENRY (1838–1900), English philosopher and moralist **14** 213

SIDNEY, SIR PHILIP (1554–1586), English poet, courtier, diplomat, and soldier **14** 214–215

SIEBERT, MURIEL (born 1932), American businesswoman **18** 368–370

SIEGEL, BENJAMIN (''Bugsy''; 1906–1947), American gangster **14** 215–216

SIENKIEWICZ, HENRYK (1846–1916), Polish novelist and short-story writer **14** 216–217

SIERRA, JUSTO (1848–1912), Mexican educator, writer, and historian **14** 217

SIEYÈS, COMTE EMMANUEL JOSEPH (1748–1836), French statesman and political writer **14** 217–218

SIFTON, SIR CLIFFORD (1861–1929), politician who helped turn the Canadian West into a premier agricultural area **14** 219–220

SIGISMUND (1368–1437), Holy Roman emperor 1411–37, king of Bohemia 1420–37, and king of Hungary 1385–1437 **14** 220–221

SIGNORELLI, LUCA (circa 1445/50–1523), Italian painter **14** 221–222

SIHANOUK, PRINCE NORODOM (born 1922), Cambodian nationalist and political leader **14** 222–223

SIKORSKY, IGOR (1889–1972), Russian-American aeronautical engineer, aircraft manufacturer, and inventor **14** 223–224

SILBER, JOHN (born 1926), American philosopher and educator **14** 224–226

SILES ZUAZO, HERNAN (1914–1996), Bolivian politician **18** 370–373

SILKO, LESLIE (Leslie Marmon Silko; born 1948), Native American author and poet **14** 226–227

SILKWOOD, KAREN (1946–1974), American antinuclear activist **14** 227–229

SILLIMAN, BENJAMIN (1779–1864), American chemist, naturalist, and editor **14** 229–230

SILLS, BEVERLY (Belle Miriam Silverman; born 1929), American child performer, coloratura soprano, and operatic superstar **14** 230–231

SILONE, IGNAZIO (1900–1978), Italian novelist and essayist **14** 231–232

SILVER, ABBA HILLEL (1893–1963), American rabbi and Zionist leader **14** 232–233

SILVERSTEIN, SHEL (1932–1999), American author and poet **19** 341–343

SIMENON, GEORGES (1903–1989), Belgian novelist **14** 233–234

SIMMEL, GEORG (1858–1918), German sociologist and philosopher **14** 234–235

SIMMS, WILLIAM GILMORE (1806–1870), American author **14** 235–236

SIMON, HERBERT ALEXANDER (born 1916), American Nobelist in economics **14** 236–237

SIMON, JULES FRANÇOIS (1814–1896), French philosopher, writer, and statesman **14** 237–238

SIMON, NEIL (Marvin Neil Simon; born 1927), American playwright **18** 373–374

SIMON, PAUL (born 1928), newspaper publisher, Illinois state legislator, lieutenant governor, and U.S. representative and senator **14** 238–239

SIMONOV, KONSTANTIN MIKHAILOVICH (1915–1979), Soviet poet and novelist **14** 239–240

SIMPSON, GEORGE GAYLORD (1902–1984), American paleontologist **14** 240–242

SIMPSON, LOUIS ASTON MARANTZ (born 1923), American poet, critic, and educator **14** 243–244

SIMPSON, WALLIS (Bessie Wallis Warfield Simpson, Duchess of Windsor; 1896–1986), American socialite and wife of Edward VIII, King of England **19** 343–345

SIMS, WILLIAM SOWDEN (1858–1936), American admiral **14** 244

SIN, JAIME L. (born 1928), Filipino cardinal of the Roman Catholic Church **14** 244–245

SINAN, KODJA MIMAR (1489–1578), Ottoman architect **14** 245–246

SINATRA, FRANCIS ALBERT (Frank Sinatra; 1915–1998), American singer **14** 246–248

SINCLAIR, UPTON BEALE, JR. (1878–1968), American novelist and political writer **14** 248–249

SINGER, ISAAC BASHEVIS (1904–1991), Polish-American author **14** 249–250

SINGER, ISAAC M. (1811–1875), American inventor of the sewing machine **14** 250

SINGER, MAXINE (born Maxine Frank, 1931), American biochemist and geneticist **14** 251–252

SINGER, PETER ALBERT DAVID (born 1946), Australian philosopher and author of Animal Liberation **14** 253–254

SINGH, VISHWANATH PRATAP (born 1931), prime minister of India (1989–1990) **14** 254–256

SIQUEIROS, DAVID ALFARO (1896–1974), Mexican mural painter **14** 256

SIRICA, JOHN JOSEPH (1904–1992), U.S. district court judge who presided over the Watergate affair **14** 257–258

SISMONDI, JEAN CHARLES LÉONARD SIMONDE DE (1773–1842), Swiss-born historian and political economist **14** 258–259

SISULU, NONTSIKELELO ALBERTINA (born 1918), leader of the anti-apartheid movement in South Africa **14** 259–261

SISULU, WALTER MAX ULYATE (born 1912), leader of the African National Congress (ANC) of South Africa **14** 261–262

SITHOLE, NDABANINGI (born 1920), African nationalist **14** 262–264

SITTING BULL (circa 1834–90), American Indian leader and medicine man **14** 264–265

SITWELL, DAME EDITH (1887–1964), English poet and critic **14** 265–266

ŚIVAJT (1627–1680), Indian warrior and leader of a Hindu nation **14** 266–267

SIXTUS V (Felice Perreti; 1520–90), pope 1585–90 **14** 267–268

SIZA, ALVARO (Alvaro Joaquim Melo Siza Vieria; born 1933), Portugese architect **18** 375–376

SKELTON, JOHN (circa 1460–1529), English poet and humanist **14** 268–269

SKINNER, BURRHUS FREDERIC (1904–1990), American experimental psychologist **14** 269–270

SKINNER, CORNELIA OTIS (1901–1979), American actress and author **19** 346–348

SLÁNSKÝ, RUDOLF SALZMANN (1901–1952), founding member of the Czechoslovak Communist Party and vice-premier of the former Czechoslovakia **14** 270–271

SLATER, SAMUEL (1768–1835), English-born American manufacturer **14** 272–273

SLIDELL, JOHN (1793–1871), American politician **14** 273

SLIM, WILLIAM JOSEPH (a.k.a. Anthony Mills; 1891–1970), English general and governor-general of Australia **18** 377–378

SLOAN, ALFRED PRITCHARD, JR. (1875–1966), American automobile executive **14** 274

SLOAN, JOHN (1871–1951), American painter **14** 274–275

SLUTER, CLAUS (circa 1350–1405/1406), Dutch-Burgundian sculptor **14** 275–276

SLYE, MAUD (1879–1954), American pathologist **14** 276–277

SMALL, ALBION WOODBURY (1854–1926), American sociologist and educator **14** 277

SMALLS, ROBERT (1839–1916), African American statesman **14** 277–278

SMEAL, ELEANOR (Eleanor Marie Cutri Smeal; born 1939), American women's rights activist and president of the National Organization for Women **14** 278–280

SMEATON, JOHN (1724–1792), English civil engineer **14** 280–281

SMETANA, BEDŘICH (1824–1884), Czech composer **14** 281–282

SMIBERT, JOHN (1688–1751), Scottish-born American painter **14** 282

SMITH, ADAM (1723–1790), Scottish economist and moral philosopher **14** 283–284

SMITH, ALFRED EMMANUEL (1873–1944), American politician **14** 284–285

SMITH, BESSIE (1894–1937), African American blues singer **14** 285–287

SMITH, DAVID (1906–1965), American sculptor **14** 287–288

SMITH, DEAN EDWARDS (born 1931), American college basketball coach **18** 378–380

SMITH, DONALD ALEXANDER (1st Baron Strathcona and Mount Royal; 1820–1914), Canadian politician and philanthropist **14** 288–289

SMITH, DORA VALENTINE (1893–1985), American educator **14** 289–290

SMITH, GERRIT (1797–1874), American philanthropist and reformer **14** 290–291

SMITH, IAN DOUGLAS (born 1919), African prime minister **14** 291–293

SMITH, JAMES MCCUNE (1813–1865), African American physician and author **14** 293–294

SMITH, JEDEDIAH S. (1799–1831), American trapper, fur trader, and explorer **14** 294–295

SMITH, JOHN (circa 1580–1631), English colonist in America **14** 295–297

SMITH, JOSEPH (1805–1844), American Mormon leader **14** 297–298

SMITH, LILLIAN EUGENIA (1897–1966), Southern writer and critic of white supremacy and segregation **14** 298–299

SMITH, MARGARET CHASE (1897–1995), first woman elected to both houses of Congress **14** 299–300

SMITH, WILLIAM (1727–1803), American educator and churchman **14** 301

SMITH, WILLIAM EUGENE (1918–1978), American photojournalist **19** 348–350

SMITHSON, ROBERT (1938–1973), American sculptor, essayist, and filmmaker **14** 301–303

SMOHALLA (1815–1895), Native American warrior, medicine man, and spiritual leader **14** 303–305

SMOLLETT, TOBIAS GEORGE (1721–1771), English novelist and satirist **14** 305–307

SMUIN, MICHAEL (born 1938), American dancer-choreographer-director **14** 307–309

SMUTS, JAN CHRISTIAN (1870–1950), South African soldier and statesman **14** 309–310

SNOW, CHARLES PERCY (1905–1972), English novelist and physicist **14** 311–312

SNOW, EDGAR (1905–1972), American journalist and author **14** 312–313

SNOWE, OLYMPIA (born Olympia Jean Bouchles, 1947), U.S. congresswoman and senator **14** 313–314

SOANE, SIR JOHN (1753–1837), English architect **14** 314–315

SOARES, MÁRIO (Mário Alberto Nobre Lopes Soares; born 1924), first socialist president of Portugal **14** 315–316

SOBCHAK, ANATOLY ALEXANDROVICH (born 1937), popular democratic leader of Russia elected mayor of St. Petersburg in 1990 **14** 317–318

SOBUKWE, ROBERT MANGALISO (1924–1978), South African politician **14** 318–319

Social Democratic party
Germany
Schroder, Gerhard **19** 325–327
Nigeria
Abiola, Moshood **19** 1–3

Social reform
United States
Kuhn, Maggie **19** 188–190

Social scientists, American
economists (20th century)
Sowell, Thomas **19** 350–352

SOCRATES (469–399 B.C.), Greek philosopher and logican **14** 320–321

SODDY, FREDERICK (1877–1956), English chemist **14** 321–323

SÖDERBLOM, NATHAN (Lars Jonathan Söderblom; 1866–1931), Swedish Lutheran archbishop **14** 323–324

SOELLE, DOROTHEE (born 1929), German theologian, political activist, and feminist **14** 324–325

SOL CH'ONG (circa 680–750), Korean Confucian scholar **14** 325–326

SOLÍS, JUAN DÍAZ DE (circa 1470–1516), Spanish explorer **14** 326

SOLOMON (ruled circa 965–circa 925 B.C.), king of the ancient Hebrews **14** 326–327

Solomon Islands (West Pacific Ocean)
Nagumo, Chuichi **19** 263–266

SOLON (active 594 B.C.), Greek statesman and poet **14** 327–328

SOLOVEITCHIK, JOSEPH BAER (1903–1993), Jewish theologian and philosopher **14** 328–329

SOLOVIEV, VLADIMIR SERGEEVICH (1853–1900), Russian philosopher and religious thinker **14** 329–330

SOLZHENITSYN, ALEXANDER ISAYEVICH (born 1918), Soviet novelist **14** 330–332

SOMBART, WERNER (1863–1941), German economic historian **14** 332–333

SOMERSET, DUKE OF (Edward Seymour; 1506–52), English statesman **14** 333–334

SOMERVILLE, EDITH ANNE ŒNONE (1858–1949), Irish author **14** 334–335

Somerville and Ross (pseudonym) *see*Edith Anna OEnone Somerville

SOMOZA, ANASTASIO (1896–1956), Nicaraguan dictator and military leader **14** 335–336

SOMOZA DEBAYLE, ANASTASIO (1925–1980), president of Nicaragua (1967–1979) **14** 336–337

SONDHEIM, STEPHEN (born 1930), American composer and lyricist **14** 337–338
Prince, Hal **19** 295–298

SONG SISTERS (Ailing Song, 1890–1973; Meiling Song, 1898–1919; and Qingling Song, 1890–1981) Chinese political and social activists **14** 338–341

SONJO (1552–1608), king of Korea 1567–1608 **14** 341–342

SONTAG, SUSAN (born 1933), American essayist **14** 342–343

SOPHOCLES (496–406 B.C.), Greek playwright **14** 343–345

SOPWITH, THOMAS OCTAVE MURDOCH (1888–1989), British aviation industrialist and pioneer pilot **14** 345–346

SOREL, ALBERT (1842–1906), French diplomatic historian **14** 346–347

SOREL, GEORGES (1847–1922), French philosopher **14** 347–348

SOROKIN, PITIRIM A. (1889–1968), Russian-American sociologist **14** 348–349

SOTATSU, TAWARAYA (circa 1570–circa 1643), Japanese painter **14** 349

SOUFFLOT, JACQUES GERMAIN (1713–1780), French architect **14** 349–350

SOULAGES, PIERRE (born 1919), French painter **14** 350–351

SOULÉ, PIERRE (1801–1870), American politician and diplomat **14** 351–352

SOUSA, HENRIQUE TEIXEIRA DE (born 1919), Cape Verdean novelist **14** 352–353

SOUSA, JOHN PHILIP (1854–1932), American bandmaster and composer **14** 353–354

SOUSA, MARTIM AFONSO DE (circa 1500–64), Portuguese colonizer and statesman **14** 354–355

SOUTER, DAVID H. (born 1939), U.S. Supreme Court justice **14** 355–356

South America
see Latin America

South Carolina, University of
Dickey, James **19** 87–89

SOUTHEY, ROBERT (1774–1843), English poet and author **18** 381–382

SOUTINE, CHAIM (1894–1943), Russian painter **14** 356–357

SOUVANNA PHOUMA (1901–1984), Laotian prince and premier **14** 357–358

SOWELL, THOMAS (born 1930), American economist and author **19** 350–352

SOYINKA, WOLE (Oluwole Akinwande Soyinka; born 1934), first African to win the Nobel Prize for Literature (1986) **14** 358–359

SPAAK, PAUL HENRI (1899–1972), Belgian statesman and diplomat **14** 359–360

SPAATZ, CARL (1891–1974), American army and air force officer **19** 352–355

SPALLANZANI, LAZZARO (Abbé Spallanzani; 1729–99) Italian naturalist **14** 360–361

Spanish America
see Latin America

SPARK, MURIEL SARAH (born 1918), British author **14** 361–362

SPARKS, JARED (1789–1866), American historian **14** 363

SPARTACUS (died 71 B.C.), Thracian galdiator **14** 363–364

SPAULDING, CHARLES CLINTON (1874–1952), African American business executive **14** 364–365

Special Olympics Movement
Shriver, Eunice Kennedy **19** 339–341

SPEER, ALBERT (1905–1981), German architect and Nazi **19** 355–356

SPEKE, JOHN HANNING (1827–1864), English explorer **14** 366–367

SPELLMAN, CARDINAL FRANCIS JOSEPH (1889–1967), Roman Catholic archbishop **14** 367

SPEMANN, HANS (1869–1941), German experimental embryologist **14** 368–369

SPENCER, HERBERT (1820–1903), English philosopher **14** 369–370

SPENDER, STEPHEN HAROLD (born 1909), English poet and critic **14** 370–371

SPENER, PHILIPP JAKOB (1635–1705), German theologian **14** 372

SPENGLER, OSWALD (1880–1936), German philosopher **14** 372–373

SPENSER, EDMUND (circa 1552–99), English poet **14** 373–376

SPERANSKI, COUNT MIKHAIL MIKHAILOVICH (1772–1839), Russian statesman and reformer **14** 376–377

SPERRY, ELMER A. (1860–1930), American inventor **14** 377–379

SPIELBERG, STEVEN (born 1947), American filmmaker **14** 379–381

SPINOZA, BARUCH (Benedict Spinoza; 1632–77), Dutch philosopher **14** 381–383

SPOCK, BENJAMIN McLANE (1903–1998), American pediatrician and political activist and author of *Baby and Child Care* **14** 383–385

Sports
see Athletes, American

SPOTSWOOD, ALEXANDER (1676–1740), British general and colonial governor **14** 385

SPRAGUE, FRANK JULIAN (1857–1934), American electrical engineer and inventor **14** 385–386

SSU-MA CH'IEN (145–circa 90 B.C.), Chinese historian **14** 388–389

SSU-MA HSIANG-JU (circa 179–117 B.C.), Chinese poet **14** 389–390

SSU-MA KUANG (1019–1086), Chinese statesman **14** 390–391

STAËL, GERMAINE DE (1766–1817), French-Swiss novelist and woman of letters **14** 391–392

STAËL, NICOLAS DE (1914–1955), French painter **14** 392

STAHL, GEORG ERNST (1660–1734), German chemist and medical theorist **14** 392–393

STALIN, JOSEPH (1879–1953), Soviet statesman **14** 393–396

STANDISH, MYLES (circa 1584–1656), English military adviser to the Pilgrims **14** 396–397

STANFORD, LELAND (1824–1893), American railroad builder and politician **14** 397–398

Stanford University (Palo Alto, California)
Stegner, Wallace **19** 356–358

STANISLAVSKY, CONSTANTIN (1863–1938), Russian actor and director **14** 398–399

STANLEY, SIR HENRY MORTON (1841–1904), British explorer and journalist **14** 399–400

STANLEY, WENDELL MEREDITH (1904–1971), American virologist **14** 400–401

STANTON, EDWIN McMASTERS (1814–1869), American statesman **14** 401–402

STANTON, ELIZABETH CADY (1815–1902), American feminist and reformer **14** 402–403

Star Wars (film trilogy)
Lucas, George **19** 211–213

STARHAWK (Miriam Simos; born 1951), theoretician and practitioner of feminist Wicca (witchcraft) in the United States **14** 403–404

Statesmen, English
duchesses
Simpson, Wallis **19** 343–345

Statesmen, German
chancellors
Schroder, Gerhard **19** 325–327

Statesmen, Indian (Asian)
prime ministers
Vajpayee, Atal Behari **19** 393–395

Statesmen, Indonesian
Habibie, Bacharuddin Jusuf **19** 134–136

Statesmen, Irish
Trimble, David **19** 386–388

Statesmen, Nigerian
Abiola, Moshood **19** 1–3

Statesmen, Pakistani
Sharif, Nawaz **19** 331–333

Statesmen, Palestinian
Husseini, Faisal **19** 160–162

STEEL, DANIELLE (born 1947), American author and poet **14** 404–406

STEEL, DAVID MARTIN SCOTT (born 1938), Scottish member of Parliament and leader of the Liberal Party **14** 406–407

STEEL, DAWN (1946–1997), American movie producer and studio executive **18** 383–384

STEELE, SIR RICHARD (1672–1729), British essayist, dramatist, and politician **14** 407–409

STEFANSSON, VILHJALMUR (1879–1962), Canadian-American Arctic explorer and scientist **14** 409–410

STEFFENS, LINCOLN (1866–1936), American journalist **14** 410–411

STEGNER, WALLACE (1909–1993), American author **19** 356–358

STEICHEN, EDWARD (1879–1973), American photographer, painter, and museum curator **14** 411–412

STEIN, EDITH (1891–1942), German philosopher **14** 412–414

STEIN, GERTRUDE (1874–1946), American writer **14** 414–415

STEIN, BARON HEINRICH FRIEDRICH KARL VOM UND ZUM (1757–1831), Prussian statesman **14** 415–416

STEINBECK, JOHN ERNST (1902–1968), American author **14** 416–417

STEINEM, GLORIA (born 1934), American feminist and journalist **14** 418–419

STEINMETZ, CHARLES PROTEUS (Karl August Rudolf Steinmetz; 1865–1923), German-born American mathematician and electrical engineer **14** 419–420

STELLA, FRANK (born 1936), American painter **14** 420–422

STELLA, JOSEPH (1877–1946), Italian-born American painter **14** 422

STENDHAL (Marie Henri Beyle; 1783–1842), French author **14** 422–425

STENGEL, CASEY (Charles Dillon Stengel; 1890–1975), American baseball player and manager **19** 361–363

STENO, NICOLAUS (Niels Stensen; 1638–86), Danish naturalist **14** 425–426

STEPHEN (1096?–1154), king of England 1135–54 **14** 426–427

STEPHEN I, KING OF HUNGARY (c. 973–1038) **14** 427–428

STEPHEN, SIR LESLIE (1832–1904), English historian **14** 429

STEPHEN HARDING, ST. (died 1134), English abbot and monastic reformer **14** 428–429

STEPHENS, ALEXANDER HAMILTON (1812–1883), American statesman **14** 429–430

STEPHENS, HELEN (1918–1994), American athlete **19** 363–365

STEPHENS, JAMES (1882–1950), Irish novelist and poet **14** 430–431

STEPHENS, URIAH (1821–1882), American labor leader **14** 431–432

STEPHENSON, GEORGE (1781–1848), English railway engineer **14** 432–433

STEPHENSON, ROBERT (1803–1859), English railway engineer **14** 432–433

STEPINAC, ALOJZIJE (1898–1960), Croatian nationalist, Catholic, and anti-Communist **14** 433–435

STERN, ISAAC (born 1920), American violinist **19** 365–367

STERN, OTTO (1888–1969), German-born American physicist **14** 435

STERNE, LAURENCE (1713–1768), British novelist **14** 435–437

STETTINIUS, EDWARD R., JR. (1900–1949), American industrialist and statesman **14** 437–438

STEUBEN, BARON FREDERICK WILLIAM AUGUSTUS VON (1730–1794), German officer in the American Revolution **14** 438–439

STEVENS, JOHN (1749–1838), American engineer and inventor **14** 439–440

STEVENS, JOHN PAUL (born 1920), U.S. Supreme Court justice **14** 440–441

STEVENS, NETTIE MARIA (1861–1912), American biologist and geneticist **14** 441–442

STEVENS, THADDEUS (1792–1868), American politician **14** 442–443

STEVENS, WALLACE (1879–1955), American poet **14** 443–445

STEVENSON, ADLAI EWING (1900–1965), American statesman and diplomat **14** 445–446

STEVENSON, ROBERT LOUIS (1850–1894), Scottish novelist, essayist and poet **14** 446–448

STEWART, ALEXANDER TURNEY (1803–1876), American dry-goods merchant **14** 448–449

STEWART, DUGALD (1753–1828), Scottish philosopher **14** 449

STEWART, JIMMY (James Maitland Stewart; 1908–1997), American actor **18** 385–386

STEWART, MARTHA (nee Martha Kostyra; born 1941), American author, entertainer, and businesswoman **19** 367–369

STEWART, POTTER (1915–1985), liberal U.S. Supreme Court justice **14** 449–451

STIEGEL, HENRY WILLIAM (1729–1785), German born American iron founder and glassmaker **14** 451

STIEGLITZ, ALFRED (1864–1946), American photographer, editor, and art gallery director **14** 451–452

STILICHO, FLAVIUS (died 408), Roman general **14** 452–453

STILL, CLYFFORD (1904–1980), American Abstract Expressionist artist **14** 453–454

STILL, WILLIAM (1821–1902), African American abolitionist, philanthropist, and businessman **14** 454–455

STILL, WILLIAM GRANT (born 1895), African American composer **14** 455–456

STILWELL, JOSEPH WARREN (1883–1946), American general **14** 456–457

STIMSON, HENRY LEWIS (1867–1950), American lawyer and statesman **14** 457–458

STIRLING, JAMES (1926–1992), British architect and city planner **14** 458–459

STIRNER, MAX (1806–1856), German philosopher **14** 459–460

STOCKHAUSEN, KARLHEINZ (born 1928), German composer **14** 460–461

STOCKTON, ROBERT FIELD (1795–1866), American naval officer and politician **14** 461–462

STODDARD, SOLOMON (1643–1728/29), American colonial Congregational clergyman **14** 462–463

STOKER, BRAM (Abraham Stoker; 1847–1912), Irish author **14** 463–464

STOKES, CARL B. (1927–1996), African American politician **14** 464–465

STOLYPIN, PIOTR ARKADEVICH (1862–1911), Russian statesman and reformer **14** 465–466

STONE, EDWARD DURRELL (1902–1978), American architect, educator, and designer **14** 466–468

STONE, HARLAN FISKE (1872–1946), American jurist; chief justice of U.S. Supreme Court 1914–46 **14** 468–470

STONE, I. F. (Isador Feinstein; 1907–1989), American journalist **14** 470–471

STONE, LUCY (1818–1893), American abolitionist and women's suffrage leader **14** 471–472

STONE, OLIVER (born 1946), American filmmaker **14** 472–475

STONE, ROBERT ANTHONY (born 1937), American novelist **14** 475–476

STOPES, MARIE (1880–1958), British scientist and birth control advocate **14** 476–478

STOPPARD, THOMAS (Thomas Straussler; born 1937), English playwright **14** 478–479

STORM, THEODOR (1817–1888), German poet and novelist **14** 479–480

STORY, JOSEPH (1779–1845), American jurist and statesman **14** 480–481

STOSS, VEIT (circa 1445–1533), German sculptor **14** 481–482

STOUFFER, SAMUEL A. (1900–1960), American sociologist and statistician **14** 482–483

STOVALL, LUTHER McKINLEY (born 1937), American silkscreen artist **14** 483–484

STOWE, HARRIET ELIZABETH BEECHER (1811–1896), American writer **14** 484–485

STRABO (circa 64 B.C.–circa A.D. 23), Greek geographer and historian **14** 485–486

STRACHAN, JOHN (1778–1867), Canadian Anglican bishop **14** 486–487

STRACHEY, GILES LYTTON (1880–1932), English biographer and critic known for his satire of the Victorian era **14** 487–488

STRADIVARI, ANTONIO (circa 1644–1737), Italian violin maker **14** 488–490

STRAFFORD, 1ST EARL OF (Thomas Wentworth; 1593–1641), English statesman **14** 490–491

STRAND, MARK (born 1934), fourth Poet Laureate of the United States **14** 491–493

STRAND, PAUL (1890–1976), American photographer **19** 369–371

STRANG, RUTH MAY (1895–1971), American educator **14** 493–494

STRASBERG, LEE (Israel Strasberg; 1901–82), American acting instructor, director, and founding member of the Group Theatre **14** 494–495

Strategic Air Command (United States military organization)
Spaatz, Carl **19** 352–355

STRAUS, ISIDOR (1845–1912), American merchant **14** 496

STRAUSS, DAVID FRIEDRICH (1808–1874), German historian and Protestant theologian **14** 496–497

STRAUSS, FRANZ JOSEF (1915–1988), West German politician **14** 497–498

STRAUSS, JOHANN, JR. (1825–1899), Austrian composer **14** 498–499

STRAUSS, LEO (1899–1973), German Jewish Socratic political philosopher **14** 499–500

STRAUSS, RICHARD (1864–1949), German composer and conductor **14** 500–501

STRAUSS, ROBERT SCHWARZ (born 1918), Democratic fundraiser and strategist **14** 501–502

STRAVINSKY, IGOR FEDOROVICH (1882–1971), Russian-born composer **14** 502–506

STRAWSON, SIR PETER FREDRICK (born 1919), English philosopher **14** 506–507

STREETON, SIR ARTHUR ERNEST (1867–1943), Australian landscape painter **14** 507–508

STREISAND, BARBRA (Barbara Joan Streisand; born 1942), American entertainer **18** 386–388

STRESEMANN, GUSTAV (1878–1929), German statesman and diplomat **14** 508–509

STRINDBERG, AUGUST (1849–1912), Swedish author **14** 509–511

STROESSNER, ALFREDO (born 1912), Paraguayan statesman **14** 511–512

STRONG, JOSIAH (1847–1916), American clergyman and social activist **14** 512–513

STRUVE, FRIEDRICH GEORG WILHELM VON (1793–1864), German-born Russian astronomer and geodesist **14** 513

STUART, GILBERT (1755–1828), American painter **14** 513–515

Stuart, House of
see Great Britain—1603–1714; Scotland

STUART, JAMES EWELL BROWN (Jeb; 1833–64), Confederate cavalry officer **14** 515–516

Student protest
China
Chai Ling **19** 67–68

STUDI, WES (born Wesley Studie; born circa 1944), Native American actor **15** 1–2

STURGES, PRESTON (Edmund Preston Biden; 1898–1959), American playwright, screenwriter, director, and businessman **19** 371–374

STURLUSON, SNORRI (1179–1241), Icelandic statesman and historian **14** 310–311

STURT, CHARLES (1795–1869), British officer, explorer, and colonial administrator **15** 2–3

STURTEVANT, A. H. (Alfred Henry Sturtevant; 1891–1970), American geneticist **15** 3–5

STUYVESANT, PETER (circa 1610–72), Dutch colonial administrator **15** 5–6

STYRON, WILLIAM (born 1925), American southern writer of novels and articles **15** 6–8

SUÁREZ, FRANCISCO (1548–1617), Spanish philosopher and theologian **15** 8

SUAZO CÓRDOVA, ROBERTO (born 1927), physician and president of Honduras (1982–1986) **15** 8–10

SUCKLING, SIR JOHN (1609–1642), English poet and playwright **15** 10–11

SUCRE, ANTONIO JOSÉ DE (1795–1830), Venezuelan general, Bolivian president 1826–28 **15** 11–12

SUDERMANN, HERMANN (1857–1928), German dramatist and novelist **15** 12–13

SUETONIUS TRANQUILLUS, GAIUS (circa 70–circa 135), Roman administrator and writer **15** 13

Suffrage (voting rights)
United States (19th–20th century)
Paul, Alice **19** 277–280

SUHARTO (born 1921), second president after Indonesia's independence **15** 14–15
Habibie, Bacharuddin Jusuf **19** 134–136

SUI WEN-TI (541–604) Chinese emperor **15** 16–18

Suicide, assistance in
Kevorkian, Jack **19** 180–182

SUIKO (554–628), empress of Japan 593–628 **15** 15–16

SUKARNO (1901–1970), Indonesian statesman, president 1945–66 **15** 18–20

SULEIMAN I (the Magnificent; 1494–1566), Ottoman sultan 1520–66 **15** 20–21

SULLA, LUCIUS CORNELIUS I (138–78 B.C.), Roman general, dictator 82–79 B.C. **15** 21–22

SULLIVAN, ED (Edward Vincent Sullivan; 1902–1974), American television emcee, screenwriter, and author **19** 374–376

SULLIVAN, SIR ARTHUR SEYMOUR (1842–1900), English composer **15** 23

SULLIVAN, HARRY STACK (1892–1949), American psychiatrist **15** 23–24

SULLIVAN, JOHN LAWRENCE (1858–1918), American boxer **15** 24–25

SULLIVAN, LEON HOWARD (born 1922), African American civil rights leader and minister **15** 25–27

SULLIVAN, LOUIS HENRI (1856–1924), American architect **15** 27–28

SULZBERGER, ARTHUR OCHS (born 1926), publisher of the *New York Times* **15** 28–30

SULZBERGER, ARTHUR OCHS JR. (born 1951), American newspaper publisher **19** 376–378

Sumatra (island)
see Indonesia

SUMNER, CHARLES (1811–1874), American statesman **15** 30–31

SUMNER, WILLIAM GRAHAM (1840–1910), American sociologist and educator **15** 32

Sun Microsystems
McNealy, Scott **19** 241–243

SUN YAT-SEN (1866–1925), Chinese statesman, leader of republican revolution **15** 35–39

SUNDAY, WILLIAM ASHLEY (''Billy''; 1862–1935), American evangelist **15** 32–33

SUNDIATA KEITA (circa 1210–circa 1260), founder of Mali empire in West Africa **15** 33–34

SU-SHIH (Su Tung-p'o; 1037–1101), Chinese author and artist **15** 39–40

Suspense story
see Mystery fiction

SUTHERLAND, GRAHAM (1903–1980), English painter **15** 40–41

SUTTER, JOHN AUGUSTUS (1803–1880), German-born American adventurer and colonizer **15** 41–42

SUTTNER, BERTHA VON (born Countess Bertha Kinsky; 1843–1914), Austrian author and activist **15** 42–44

SUVOROV, ALEKSANDR VASILIEVICH (1730–1800), Russian general **15** 44–45

SUZMAN, HELEN (born 1917), member of the South African House of Assembly for the Progressive Party **15** 45–46

SUZUKI, DAISETZ TEITARO (1870–1966), Japanese translator, teacher, and interpreter of Zen Buddhist thought **15** 46–47

SVEVO, ITALO (pseudonym of Ettore Schmitz; 1861–1928), Italian novelist **15** 47–48

SWAMMERDAM, JAN (1637–1680), Dutch naturalist **15** 48–49

SWEDENBORG, EMANUEL (1688–1772), Swedish scientist, theologian, and mystic **15** 49–50

SWEELINCK, JAN PIETERSZOON (1562–1621), Dutch composer, organist, and teacher **15** 50–51

SWIFT, JONATHAN (1667–1745), English-Irish poet, political writer, and clergyman **15** 51–54

Swimming (sport)
Chadwick, Florence **19** 64–66
Ederle, Gertrude **19** 98–100

SWINBURNE, ALGERNON CHARLES (1837–1909), English poet, dramatist, and critic **15** 54–55

SWITZER, MARY E. (1900–1971), American champion of rehabilitation **15** 55–56

SWOPE, GERARD (1872–1957), president of General Electric **15** 56–58

SYDENHAM, BARON (Charles Edward Poulett Thomson; 1799–1841), English merchant and politician **15** 59–60

SYDENHAM, THOMAS (1624–1689), English physician **15** 59–60

SYED AHMED KHAN (1817–1898), Moslem religious leader, educationalist, and politician **15** 60

SYLVIS, WILLIAM (1828–1869), American labor leader **15** 60–61

SYNGE, EDMUND JOHN MILLINGTON (1871–1909), Irish dramatist **15** 61–62

Syphilis (medical)
Reynolds, Richard Joshua Jr. **19** 308–310

SZENT-GYÖRGYI, ALBERT VON (1893–1986), Hungarian-American biochemist **15** 62–64

SZILARD, LEO (1898–1964), Hungarian-born nuclear physicist **15** 64–66

SZOLD, HENRIETTA (1860–1945), American Jewish leader **15** 66–67

SZYMANOWSKI, KAROL (1882–1937), Polish composer **15** 67–68

T

TABARI, MUHAMMAD IBN JARIR AL- (839–923), Moslem historian and religious scholar **15** 69–70

TABOR, HORACE AUSTIN WARNER (1830–1899), American mining magnate and politician **15** 70

TACITUS (56/57–circa 125), Roman orator and historian **15** 70–72

TAEUBER-ARP, SOPHIE (1889–1943), Swiss-born painter, designer, and dancer **15** 73–74

TAEWON'GUN, HŬNGSON (1820–1898), Korean imperial regent **15** 74–75

TAFAWA BALEWA, SIR ABUBAKAR (1912–1966), Nigerian statesman, prime minister 1957–1966 **15** 75

TAFT, LORADO (1860–1936), American sculptor **15** 75–76

TAFT, ROBERT ALPHONSO (1889–1953), American senator **15** 76–78

TAFT, WILLIAM HOWARD (1857–1930), American statesman, president 1909–1913 **15** 78–81

TAGORE, RABINDRANATH (1861–1941), Bengali poet, philosopher, social reformer, and dramatist **12** 529–531

TAHARQA (reigned circa 688–circa 663 B.C.), Nubian pharaoh of Egypt **15** 81–82

TAINE, HIPPOLYTE ADOLPHE (1828–1893), French critic and historian **15** 82–83

T'AI-TSUNG, T'ANG (600–649), Chinese emperor **15** 83–84

TAKAHASHI, KOREKIYO (1854–1936), Japanese statesman **15** 84–85

TAL, JOSEF (Josef Gruenthal; born 1910), Israeli composer, pianist, and professor of music **15** 85–86

TALBERT, MARY MORRIS BURNETT (1866–1923), American educator, feminist, civil rights activist, and lecturer **15** 86–88

TALLCHIEF, MARIA (born 1925), Native American prima ballerina **15** 88–89

TALLEYRAND, CHARLES MAURICE DE (Duc de Tallyrand-Périgord; 1754–1838), French statesman **15** 89–90

TALLIS, THOMAS (circa 1505–85), English composer and organist **15** 91

TALON, JEAN (1626–1694), French intendant of New France **15** 91–92

TAMBO, OLIVER REGINALD (1917–1993), serves as acting president of the African National Congress **15** 92–94

TAMERLANE (1336–1405), Turko-Mongol conqueror **15** 94–95

TAN, AMY (born 1952), American author **15** 95–96

TANAKA, KAKUEI (1918–1993), prime minister of Japan (1972–1974) **15** 96–98

Tanden Productions
Lear, Norman **19** 193–195

TANEY, ROGER BROOKE (1777–1864), American political leader, chief justice of U.S. Supreme Court **15** 98–99

TANGE, KENZO (born 1913), Japanese architect and city planner **15** 99–101

TANGUY, YVES (1900–1955), French painter **15** 101

TANIZAKI, JUNICHIRO (1886–1965), Japanese novelist, essayist, and playwright **15** 101–102

TANNER, HENRY OSSAWA (1859–1937), African American painter **15** 102–103

T'AO CH'IEN (365–427), Chinese poet **15** 104–105

TAO-AN (312–385), Chinese Buddhist monk **15** 103–104

TAO-HSÜAN (596–667), Chinese Buddhist monk **15** 105

TAPPAN BROTHERS (19th century), American merchants and reformers **15** 105–106

TAQI KHAN AMIR-E KABIR, MIRZA (circa 1806–52), Iranian statesman **15** 106–107

TARBELL, IDA MINERVA (1857–1944), American journalist **15** 107–108

TARDE, JEAN GABRIEL (1843–1904), French philosopher and sociologist **15** 108–109

TARKINGTON, NEWTON BOOTH (1869–1946), American author **15** 109

TARLETON, SIR BANASTRE (1754–1833), English soldier; fought in American Revolution **15** 110

TARSKI, ALFRED (1902–1983), Polish-American mathematician and logician **15** 110–111

TARTAGLIA, NICCOLO (1500–1557), Italian mathematician **15** 111–112

TARTINI, GIUSEPPE (1692–1770), Italian violinist, composer, and theorist **15** 112–113

TASMAN, ABEL JANSZOON (circa 1603–59), Dutch navigator **15** 113–114

TASSO, TORQUATO (1544–1595), Italian poet **15** 114–116

TATE, ALLEN (1899–1979), American poet, critic and editor **15** 116

TATLIN, VLADIMIR EVGRAFOVICH (1885–1953), Russian avant garde artist **15** 117–118

TAUSSIG, HELEN BROOKE (1898–1986), American physician **15** 118–120

TAWNEY, RICHARD HENRY (1880–1962), British economic historian and social philosopher **15** 120–121

TAYLOR, BROOK (1685–1731), English mathematician **15** 121–122

TAYLOR, EDWARD (circa 1642–1729), American Puritan poet and minister **15** 122–123

TAYLOR, EDWARD PLUNKET (1901–1989), Canadian-born financier and thoroughbred horse breeder **15** 123–124

TAYLOR, ELIZABETH ROSEMUND (born 1932), American film actress **15** 124–125

TAYLOR, JOHN (1753–1824), American politician and political theorist **15** 126

TAYLOR, MAXWELL (1901–1987), American soldier-statesman-scholar **15** 126–127

TAYLOR, SUSIE KING (1848–1912), African American nurse **15** 127–128

TAYLOR, ZACHARY (1784–1850), American statesman; president 1849–50 **15** 128–130

TCHAIKOVSKY, PETER ILYICH (1840–1893), Russian composer **15** 130–132

TCHEREPNIN, ALEXANDER (Nikolayevich; 1899–1977), Russian-French and later American composer **15** 132–133

TE KANAWA, KIRI (born 1944), lyric soprano from New Zealand **15** 136–137

TECUMSEH (circa 1768–1813), American Shawnee Indian tribal chief **15** 133

TEDDER, ARTHUR (1890–1967), British military leader **19** 379–381

TEGGART, FREDERICK J. (1870–1946), comparative historian, librarian, sociologist, and educator who initiated sociology at the University of California **15** 133–134

TEILHARD DE CHARDIN, MARIE JOSEPH PIERRE (1881–1955), French theologian and paleontologist **15** 134–136

TELEMANN, GEORG PHILIPP (1681–1767), German composer **15** 137–138

TELESIO, BERNARDINO (1509–1588), Italian philosopher of nature **15** 138–139

Television (Great Britain)
personalities
Jacobi, Derek **19** 168–170

Television (United States)
executives
Eisner, Michael **19** 102–104
Weaver, Pat **19** 410–413
personalities
Brown, Les **19** 36–39
Howard, Ron **19** 155–158
Kovacs, Ernie **19** 186–188
Matlin, Marlee **19** 228–230
Stewart, Martha **19** 367–369
Sullivan, Ed **19** 374–376
producers
Cooney, Joan Ganz **19** 74–76
Henson, Jim **19** 140–142
Lear, Norman **19** 193–195
scriptwriters for
Pryor, Richard **19** 300–302
Lear, Norman **19** 193–195
sportscasters
Grange, Red **19** 128–130

TELLER, EDWARD (born 1908), Hungarian-American physicist **15** 139–141

TEMPLE, WILLIAM (1881–1944), ecumenicist and archbishop of Canterbury **15** 141–143

TENGKU, ABDUL RAHMAN (''the Tengku''; born 1903), first prime minister of the Federation of Malaya and later of Malaysia **15** 340–341

TENNENT, GILBERT (1703–1764), American Presbyterian clergyman and evangelist **15** 143–144

Tennis (sport)
Connolly, Maureen **19** 72–74
Lenglen, Suzanne **19** 195–197
Wills, Helen **19** 426–428

TENNYSON, ALFRED (1st Baron Tennyson; 1809–92), English poet **15** 144–146

TER BORCH, GERARD (1617–1681), Dutch painter **15** 146

TERENCE (Publius Terentius After; 195–159 B.C.), Roman comic playwright **15** 146–148

TERESA (Mother Teresa; Agnes Gonxha Bojaxhiu; 1910–1997), Catholic nun and missionary; Noble Prize for Peace recipient **15** 148–151

TERESHKOVA, VALENTINA (born 1937), Russian cosmonaut **15** 151–152

TERKEL, LOUIS (''Studs''; born 1912), American radio personality and author **15** 152–153

TERMAN, LEWIS MADISON (1877–1956), American psychologist **15** 153–154

TERRA, GABRIEL (1873–1942), Uruguayan politician, president 1933–38 **15** 154–155

TERTULLIAN (Quintus Septimius Florens Tertullianus; circa 160–circa 220), North African theologian and apologist **15** 155–156

TESLA, NIKOLA (1856–1943), Croatian-American inventor and electrical engineer **15** 156–157

TEWODROS II (1820–1868), emperor of Ethiopia **15** 158–159

THACKERAY, WILLIAM MAKEPEACE (1811–1863), British novelist **15** 159–161

THALES (circa 624–circa 545 B.C.), Greek natural philosopher **15** 161

THANT, U (1909–1974), Burmese statesman and UN secretary general **15** 161–162

THARP, MARIE (born 1920), American geologist and oceanographic cartologist **15** 162–164

THARP, TWYLA (born 1941), American dancer and choreographer **15** 164–165

THATCHER, MARGARET HILDA (born 1925), prime minister of Great Britain (1979–1990) **15** 165–168

THAYER, ELI (1819–1899), American reformer, agitator, and promoter **15** 168

THAYER, SYLVANUS (1785–1872), American educator and engineer **15** 168–169

Theater
directors
Prince, Hal **19** 295–298
one-woman plays
Skinner, Cornelia Otis **19** 346–348

THEILER, MAX (1899–1972), American epidemiologist and microbiologist **15** 169–170

THEMISTOCLES (circa 528–462 B.C.), Athenian politician **15** 170–171

THEOCRITUS (circa 310–circa 245 B.C.), Greek poet **15** 171–172

THEODORIC THE GREAT (453/454–526), king of the Ostrogoths **15** 175–176

THEODOSIUS (circa 346–395), Roman emperor 379–395 **15** 176

THEORELL, AXEL HUGO THEODOR (born 1903), Swedish biochemist **15** 176–177

THERESA, ST. (Theresa of Ávila; 1515–82), Spanish nun **15** 178–179

THEROUX, PAUL (born 1941), expatriate American writer of fiction and of chronicles of train travels **15** 179–180

THIBAUT IV (Thibaut I of Navarre; 1201–53), Count of Champagne and Brie **15** 180–181

THIERS, LOUIS ADOLPHE (1797–1877), French journalist, historian, and statesman **15** 181–182

THIEU, NGUYEN VAN (born 1923), South Vietnamese president **15** 182–183

THOMAS, CLARENCE (born 1948), U.S. Supreme Court justice **15** 186–188

THOMAS, DAVE (R. David Thomas; born 1932), American businessman **18** 389–397

THOMAS, DYLAN MARLAIS (1914–1953), British poet **15** 188–190

THOMAS, GEORGE HENRY (1816–1870), American general **15** 190–191

THOMAS, HELEN (born 1920), American journalist **19** 381–384

THOMAS, NORMAN MATTOON (1884–1968), American Socialist politician, author, and lecturer **15** 191–192

THOMAS, THEODORE (1835–1905), American orchestral conductor **15** 192–193

THOMAS, WILLIAM ISAAC (1863–1947), American sociologist and educator **15** 193

THOMAS AQUINAS, ST. (circa 1224–74), Italian philosopher and theologian **15** 183–186

THOMASIUS (1655–1728), German philosopher and jurist **15** 193–194

THOMPSON, DAVID (1770–1857), Canadian explorer, cartographer, and surveyor **15** 194–195

THOMPSON, DOROTHY (1894–1961), conservative American journalist **15** 195–196

THOMPSON, HUNTER STOCKTON (born 1939), American journalist **15** 196–198

THOMSON, SIR GEORGE PAGET (1892–1975), English atomic physicist **15** 198–199

THOMSON, JAMES (1700–1748), British poet **15** 199–200

THOMSON, SIR JOSEPH JOHN (1856–1940), English physicist **15** 200–201

THOMSON, KENNETH (born 1923), Canadian print and broadcast journalism magnate **15** 201–202

THOMSON, TOM (1877–1917), Canadian painter **15** 202

THOMSON, VIRGIL (1896–1989), American composer, critic, and conductor **15** 202–203

THOREAU, HENRY DAVID (1817–1862), American writer and transcendentalist **15** 203–205

THOREZ, MAURICE (1900–1964), headed the French Communist Party from 1930 to 1964 **15** 206–207

THORN, GASTON (born 1928), prime minister of Luxembourg **15** 207–208

THORNDIKE, EDWARD LEE (1874–1949), American psychologist and educator **15** 208–209

THORPE, JIM (James Francis Thorpe; 1888–1953), American track star and professional football and baseball player **15** 209–211

THUCYDIDES (circa 460–circa 401 B.C.), Greek historian **15** 211–212

THUKU, HARRY (1895–1970), Kenyan politician **15** 212–213

THURBER, JAMES GROVE (1894–1961), American writer and artist **15** 213–214

THURMOND, JAMES STROM (born 1902), American lawyer and statesman **15** 214–215

THURSTONE, LOUIS LEON (1887–1955), American psychologist **15** 215–216

THUTMOSE III (1504–1450 B.C.), Egyptian king **15** 216–217

Tiananmen Square massacre (China; 1989)
Chai Ling **19** 67–68

TIBERIUS JULIUS CAESAR AUGUSTUS (42 B.C.–A.D. 37), emperor of Rome 14–37 **15** 217–218

TIECK, LUDWIG (1773–1853), German author **15** 218–219

TIEPOLO, GIOVANNI BATTISTA (1696–1770), Italian painter **15** 219–220

TIFFANY, LOUIS COMFORT (1848–1933), American painter and designer **15** 220–221

TIGLATH-PILESER III (ruled 745–727 B.C.), king of Assyria **15** 221–222

TILDEN, SAMUEL JONES (1814–1886), American politician **15** 222–223

TILLEY, SIR SAMUEL LEONARD (1818–1896), Canadian statesman **15** 223–224

TILLICH, PAUL JOHANNES (1886–1965), German-American Protestant theologian and philosopher **15** 224–225

TILLMAN, BENJAMIN RYAN (1847–1918), American statesman and demagogue **15** 225–226

TIMERMAN, JACOBO (born 1923), Argentine journalist and human rights advocate **15** 226–228

TINBERGEN, JAN (1903–1994), Dutch economist **15** 228–229

TINBERGEN, NIKOLAAS (1907–1988), English ethologist and zoologist **15** 229–230

TINGUELY, JEAN (1925–1991), Swiss sculptor **15** 230–232

TINTORETTO (1518–1594), Italian painter **15** 232–234

TIPPETT, MICHAEL KEMP, SIR (1905–1998), English composer and conductor **15** 234–235

TIPPU TIP (Hamed bin Mohammed bin Juma bin Rajab el Murjebi; circa 1840–1905), Zanzibari trader **15** 235–236

TIPU SULTAN (1750–1799), Moslem ruler of Mysore **15** 236

TIRADENTES (José Joaquim da Silva Xavier; 1748–92), Brazilian national hero **15** 237

TIRSO DE MOLINA (1584–1648), Spanish dramatist **15** 237–238

TISCH BROTHERS (1923–), real estate developers **15** 238–240

TISELIUS, ARNE WILHELM KAURIN (1902–1971), Swedish biochemist **15** 240–241

Titanic (ship)
Ballard, Robert **19** 10–12

TITCHENER, EDWARD BRADFORD (1867–1927), English-American psychologist **15** 241–242

TITIAN (1488/90–1576), Italian painter **15** 242–244

TITO, MARSHAL (1892–1980), Yugoslav president **15** 244–246

TITULESCU, NICOLAE (1882–1941), Romanian statesman **15** 246–247

TITUS FLAVIUS VESPASIANUS (39–81), Roman general, emperor 79–81 **15** 247–248

TOBA SOJO (1053–1140), Japanese painter-priest **15** 248–249

Tobacco (plant)
Reynolds, Richard Joshua Jr. **19** 308–310

TOBEY, MARK (1890–1976), American painter **15** 249–250

TOCQUEVILLE, ALEXIS CHARLES HENRI MAURICE CLÉREL DE (1805–1859), French statesman and historian **15** 250–251

Today (television show)
Weaver, Pat **19** 410–413

TODD, ALEXANDER (1907–1997), English chemist **15** 251–253

TODD, REGINALD STEPHEN GARFIELD (born 1908), prime minister of Southern Rhodesia and supporter of Zimbabwean independence **18** 391–393

TOGLIATTI, PALMIRO (1893–1964), Italian statesman and a founder of the Italian Communist Party **15** 253–254

TOJO, HIDEKI (1884–1948), Japanese general, premier 1941–44 **15** 254–256

TOKUGAWA IEYASU (1542–1616), founder of Tokugawa shogunate **8** 103–106

Tokugawa shogunate
see Japan—1603–1867

TOLAND, JOHN (1670–1722), British scholar **15** 256

TOLEDANO, VICENTE LOMBARDO (1894–1968), Mexican intellectual and politician **15** 256–257

TOLEDO, FRANCISCO DE (1515–1584), Spanish viceroy of Peru **15** 257–259

TOLKIEN, J. R. R. (1892–1973), English author **15** 259–261

TOLLER, ERNST (1893–1939), German playwright **15** 261

TOLMAN, EDWARD CHACE (1886–1959), American psychologist **15** 261–262

TOLSTOY, LEO (1828–1910), Russian novelist and moral philosopher **15** 262–265

TOMONAGA, SIN-ITIRO (1906–1979), Japanese physicist **15** 265–266

TÖNNIES, FERDINAND (1855–1936), German sociologist **15** 266–267

TOOMBS, ROBERT AUGUSTUS (1810–1885), American statesman **15** 267–268

TORRENCE, JACKIE (born 1944), American storyteller **19** 384–386

TORRICELLI, EVANGELISTA (1608–1647), Italian mathematician and physicist **15** 268–269

TORRIJOS, OMAR (1929–1981), Panamanian strongman **15** 269–270

TOSCANINI, ARTURO (1867–1957), Italian conductor **15** 270–271

TOSOVSKY, JOSEF (born 1950), banker and prime minister of the Czech Republic **18** 393–395

TOULMIN, STEPHEN EDELSTON (born 1922), British-American ethical philosopher **15** 271–273

TOULOUSE-LAUTREC, HENRI DE (1864–1901), French painter **15** 273–274

TOURAINE, ALAIN (born 1925), French sociologist **15** 274–275

TOURÉ, SAMORY (1830–1900), Sudanese ruler and state builder **15** 275–277

TOURÉ, SÉKOU (1922–1984), African statesman, president of Guinea **15** 275–277

TOURGÉE, ALBION WINEGAR (1838–1905), American jurist and writer **15** 277–278

TOUSSAINT L'OUVERTURE, FRANÇOIS DOMINIQUE (1743–1803), Haitian military leader **15** 278–279

TOWER, JOAN (born 1938), American composer **15** 279–281

TOWNES, CHARLES HARD (born 1915), American physicist **15** 281–282

TOWNSEND, FRANCIS EVERITT (1867–1960), American physician **15** 282–283

TOYNBEE, ARNOLD JOSEPH (1889–1975), English historian and philosopher of history **15** 283–284

TOYODA, EIJI (born 1913), Japanese automobile manufacturing executive **15** 284–286

TOYOTOMI HIDEYOSHI (1536–1598), Japanese warrior commander **15** 286–289

Track and field sports
Griffith Joyner, Florence **19** 130–133
Joyner-Kersee, Jackie **19** 170–173
Mills, Billy **19** 251–253
Nurmi, Paavo **19** 272–274
Stephens, Helen **19** 363–365
Walsh, Stella **19** 404–406

TRACY, SPENCER BONAVENTURE (1900–1967), American film actor **15** 289–290

Trade unions
see Labor movement; Labor unions

TRAILL, CATHARINE PARR (1802–1899), Canadian naturalist and author **15** 291

TRAJAN (Marcus Ulpius Trajanus; circa 53–117), Roman emperor 98–117 **15** 291–292

Trapassi, Pietro
*see*Metatasio

TRAVIS, WILLIAM BARRET (1809–1836), American cavalry commander **15** 292–293

TREITSCHKE, HEINRICH VON (1834–1896), German historian and publicist **15** 293–294

TREVELYAN, GEORGE MACAULAY (1876–1962), English historian **15** 294–295

TREVOR, WILLIAM (born 1928), British novelist, television dramatist, playwright, and short-story writer **15** 295–297

TRIMBLE, DAVID (William David Trimble; born 1944), Irish political leaders **19** 386–388

TRIPPE, JUAN TERRY (1899–1981), American overseas aviation industry pioneer **15** 297–298

TRIST, NICHOLAS PHILIP (1800–1874), American lawyer and diplomat **15** 298–299

TROELTSCH, ERNST (1865–1923), German theologian, historian, and sociologist **15** 299–300

TROGER, PAUL (1698–1762), Austrian painter **15** 300

TROLLOPE, ANTHONY (1815–1882), English novelist **15** 300–302

TROTSKY, LEON (1879–1940), Russian revolutionist **15** 302–305 associates

TROTTER, MILDRED (1899–1991), American anatomist **15** 305–306

TROTTER, WILLIAM MONROE (1872–1934), African American newspaper editor and protest leader **15** 306–307

TRUDEAU, GARRETSON BEEKMAN (''Garry''; born 1948), comic-strip artist, playwright, and animator **15** 308–309

TRUDEAU, PIERRE ELLIOTT (born 1919), leader of the Liberal Party and Canada's prime minister (1968–1984) **15** 309–311

TRUFFAUT, FRANÇOIS (1932–1984), French film director and critic **15** 311–313

TRUJILLO MOLINA, RAFAEL LEONIDAS (1891–1961), dictator of the Dominican Republic **15** 313–314

TRUMAN, HARRY S. (1884–1972), American statesman, president 1945–53 **15** 314–316

TRUMBULL, JOHN (1756–1843), American painter **15** 316–317

TRUMBULL, LYMAN (1813–1896), American statesman **15** 317–318

TRUMP, DONALD JOHN (born 1946), American real estate developer **15** 318–319

TRUONG CHINH (1909–1988), Vietnamese Communist leader **15** 319–320

TRUTH, SOJOURNER (circa 1797–1883), African American freedom fighter and orator **15** 320–321

TRYON, WILLIAM (1729–1788), English colonial governor in America **15** 321

TS'AI YÜAN-P'EI (1867–1940), Chinese educator **15** 322

TS'AO TS'AO (155–220), Chinese general, statesman, and folk hero **15** 322–323

TSCHERNICHOWSKY, SAUL (1875–1943), Hebrew poet, translator, and physician **15** 323

TSENG KUO-FAN (1811–1872), Chinese statesman, general and scholar **15** 324–325

TSHOMBE, MOÏSE KAPENDA (1919–1969), Congolese political leader **15** 325–326

TSIOLKOVSKY, KONSTANTIN EDUARDOVICH (1857–1935), Russian scientist **15** 326–328

TSO TSUNG-T'ANG (1812–1885), Chinese general and statesman **15** 328–329

TSOU YEN (flourished late 4th century B.C.), Chinese philosopher **15** 329–330

TU FU (712–770), Chinese poet **15** 335–336

TUBMAN, HARRIET ROSS (circa 1820–1913), African American Underground Railroad agent **15** 330–331

TUBMAN, WILLIAM VACANARAT SHADRACH (1895–1971), Liberian statesman, president 1943–71 **15** 331

TUCHMAN, BARBARA (born 1912), American Pulitzer Prize-winning historian and journalist **15** 331–332

TUCKER, C. DELORES (Cynthia DeLores Nottage; born 1927), African American civil rights activist **18** 395–397

TUCKER, GEORGE (1775–1861), American historian **15** 332–333

TUCKER, PRESTON (1903–1956), American businessman and automobile designer **18** 397–399

TUDJMAN, FRANJO (born 1922), Yugoslavian statesman and Croatian president **15** 333–335

TUGWELL, REXFORD GUY (1891–1979), American politician, educator, and public servant **15** 336–339

TUNG CH'I-CH'ANG (1555–1636), Chinese calligrapher, painter, and historian **15** 339–340

TÚPAC AMARU, JOSÉ GABRIEL (1742–1781), Peruvian revolutionist, last of the Incas **15** 341

TUPOLEV, ANDREI NIKOLAEVICH (1888–1972), Soviet aeronautical engineer and army officer **15** 341–342

TUPPER, SIR CHARLES (1821–1915),Canadian statesman, prime minister 1896 **15** 342–343

TURA, COSIMO (1430–1495), Italian painter **15** 343–344

TURABI, HASSAN ABDULLAH AL- (born 1932), major leader of the Sudan's Islamic fundamentalist movement **15** 344–345

TURGENEV, IVAN SERGEYEVICH (1818–1883), Russian novelist, dramatist, and short-story writer **15** 345–348

TURGOT, ANNE ROBERT JACQUES (Baron de l'Aulne; 1721–81), French economist **15** 348–349

TURING, ALAN MATHISON (1912–1954), British mathematician **15** 349–350

TURNER, FREDERICK JACKSON (1861–1932), American historian **15** 350–351

TURNER, HENRY MCNEAL (1834–1915), African American racial leader **15** 351–352

TURNER, JOSEPH MALLORD WILLIAM (1775–1851), English painter **15** 352–354

TURNER, LANA (Julia Jean Mildred Frances Turner; 1920–1995), American actress **19** 388–390

TURNER, NATHANIEL (1800–1831), African American slave leader **15** 354

TURNER, TED (Robert Edward Turner; born 1938), American television entrepreneur **15** 355–357

TURNER, TINA (Anna Mae Bullock; born 1939), African American singer, dancer, and actress **15** 357–359

TUTANKHAMEN (reigned 1361–1352 B.C.), twelfth king of the Eighteenth Egyptian Dynasty **15** 359–360

TUTU, ARCHBISHOP DESMOND (born 1931), South African Anglican archbishop and opponent of apartheid **15** 360–361

TUTUOLA, AMOS (born 1920), Nigerian writer **15** 361–362

TWACHTMAN, JOHN HENRY (1853–1902), American painter **15** 362–363

TWAIN, MARK (Samuel Langhorne Clemens; 1835–1910), American humorist and novelist **15** 363–366

TWEED, WILLIAM MARCY (1823–1878), American politician and leader of Tammany Hall **15** 366–367

Twentieth Century-Fox (film company)
Zanuck, Darryl F. **19** 435–437

TYLER, ANNE (born 1941), American author **15** 367–368

TYLER, JOHN (1790–1862), American statesman, president 1841–45 **15** 368–369

TYLER, MOSES COIT (1835–1900), American historian **15** 369–370

TYLER, RALPH W. (born 1902), American educator/scholar **15** 370–371

TYLER, ROYALL (1757–1826), American playwright, novelist, and jurist **15** 371–372

TYLOR, SIR EDWARD BURNETT (1832–1917), English anthropologist **15** 372–373

TYNDALE, WILLIAM (circa 1495–1536), English biblical scholar **15** 373–374

TYNDALL, JOHN (1820–1893), Irish physicist **15** 374

TYRRELL, GEORGE (1861–1909), Irish-English Jesuit priest and theologian **15** 374–375

TZ'U-HSI (1835–1908), empress dowager of China 1860–1908 **15** 375–376

U

UBICO Y CASTAÑEDA, GENERAL JORGE (1878–1946), president of Guatemala (1931–1944) **15** 377–378

UCCELLO, PAOLO (1397–1475), Italian painter **15** 378–379

UEBERROTH, PETER VICTOR (born 1937), Former baseball commissioner **15** 379–381

UHLENBECK, KAREN (born 1942), American mathematician **15** 381–382

ULANOVA, GALINA (1910–1998), Russian ballerina **15** 382–383

ULBRICHT, WALTER (1893–1973), East German political leader **15** 383–384

ULFILAS (circa 311–circa 382), Arian bishop of the Visigoths **15** 384

ULPIAN, DOMITIUS (died 228), Roman jurist **15** 385–386

Ulster Unionist party (Northern Ireland)
Trimble, David **19** 386–388

Un-American Activities, House Committee on (HUAC; United States)
Warner, Jack **19** 406–408

UNAMUNO Y JUGO, MIGUEL DE (1864–1936), Spanish philosopher and writer **15** 386–387

UNÁNUE, JOSÉ HIPÓLITO (1755–1833), Peruvian intellectual, educator, and scientist **15** 387–388

Under the Volcano (book)
Lowry, Malcolm **19** 209–211

Underground Railroad
see African American history—Slavery and abolition (Underground Railroad)

UNDERHILL, JOHN (circa 1597–1672), American military leader and magistrate **15** 388

Underwater exploration
Ballard, Robert **19** 10–12

UNDSET, SIGRID (1882–1949), Norwegian novelist **15** 388–389

Undulant fever (medical)
Evans, Alice **19** 104–106

UNGARETTI, GIUSEPPE (1888–1970), Italian poet **15** 389–390

Unions (labor)
see Labor movement; Labor unions

United Artists (film studio)
Fairbanks, Douglas **19** 107–108
Pickford, Mary **19** 288–290

United Kingdom
see Great Britain; Northern Ireland

United Nations
secretariat officials
MacBride, Sean **19** 218–220

United Press International (UPI)
Thomas, Helen **19** 381–384

United Shoe Machinery Corporation
Matzeliger, Jan **19** 232–234

United States Army
Congressional Medal of Honor recipients
Urban, Matt **19** 391–392
integration of
McAuliffe, Anthony **19** 236–239

UPDIKE, JOHN (born 1932), American author of poems, short stories, essays, and novels **15** 390–392

UPJOHN, RICHARD (1802–1878), English-born American architect **15** 392

URBAN II (Otto de Lagery; 1042–99), pope 1088–99 **15** 393

URBAN VI (Bartolomeo Prignano; 1318–89), pope 1378–89 **15** 394

URBAN, MATT (1919–1995), American solider **19** 391–392

UREY, HAROLD CLAYTON (1893–1981), American chemical physicist and geochemist **15** 394–396

URQUIZA, JUSTO JOSÉ (1801–1870), Argentine dictator, general, and statesman **15** 396–397

UTAMARO, KITAGAWA (1753–1806), Japanese printmaker **15** 397

UTHMAN DON FODIO (1755–1816), Moslem teacher and theologian **15** 397–398

V

VAJPAYEE, ATAL BEHARI (born 1926), prime minister of India **19** 393–395

VALDEZ, LUIS (born 1940), Hispanic American playwright and filmmaker **15** 399–400

VALDIVIA, PEDRO DE (circa 1502–53), Spanish conquistador and professional soldier **15** 400–401

VALENTI, JACK JOSEPH (born 1921), presidential adviser and czar of the American film industry **15** 401–403

VALERA Y ALCALÁ GALIANO, JUAN (1824–1905), Spanish novelist and diplomat **15** 403

VALERIAN (Publius Licinius Valerianus; circa 200–circa 260), Roman emperor 253–260 **15** 404–405

VALÉRY, PAUL AMBROISE (1871–1945), French poet, philosopher, and critic **15** 405–406

VALLA, LORENZO (circa 1407–57), Italian humanist **15** 406

VALLANDIGHAM, CLEMENT LAIRD (1820–1871), American politician **15** 406–407

VALLE INCLÁN, RAMÓN MARIA DEL (circa 1866–1936), Spanish novelist, playwright, and poet **15** 407–408

VALLEJO, CÉSAR ABRAHAM (1892–1938), Peruvian poet **15** 408–409

VAN BUREN, MARTIN (1782–1862), American statesman, president 1837–41 **15** 410–411

Van Dahorst, Anthonis Mor *see*Moro, Antonio

VAN DER GOES, HUGO (flourished 1467–82), Flemish painter **15** 416–417

VAN DIEMEN, ANTHONY MEUZA (1593–1645), Dutch colonial official and merchant **15** 420

VAN DOESBURG, THEO (1883–1931), Dutch painter **15** 421

VAN DONGEN, KEES (Cornelis Theodorus Marie Van Dongen; 1877–1968), Fauvist painter, portraitist, and socialite **15** 421–422

VAN DUYN, MONA (born 1921), first woman to be appointed poet laureate of the United States **15** 422–423

VAN DYCK, ANTHONY (1599–1641), Flemish painter **15** 423–425

VAN EEKELEN, WILLEM FREDERIK (born 1931), Dutch secretary-general of the Western European Union **15** 426–427

VAN GOGH, VINCENT (1853–1890), Dutch painter **15** 427–429

VAN HORNE, SIR WILLIAM CORNELIUS (1843–1915), American-born Canadian railroad entrepreneur **15** 429–430

VAN RENSSELAER, KILIAEN (circa 1580–1643), Dutch merchant and colonial official in America **15** 430–431

VAN VECHTEN, CARL (1880–1964), American writer and photographer **18** 400–402

VANBRUGH, SIR JOHN (1664–1726), English architect and dramatist **15** 409–410

VANCE, CYRUS R. (born 1917), American secretary of the army and secretary of state **15** 411–413

VANCE, ZEBULON BAIRD (1830–1894), American politician **15** 413–414

VANCOUVER, GEORGE (1758–1798), English explorer and navigator **15** 414–415

VANDER ZEE, JAMES (1886–1983), photographer of the people of Harlem **15** 418–419

VANDERBILT, CORNELIUS (1794–1877), American financier, steamship and railroad builder **15** 415–416

VANDERBILT, GLORIA (born 1924), American designer, artist, and author **19** 395–397

VANDERLYN, JOHN (1775–1852), American painter **15** 417

VANE, SIR HENRY (1613–1662), English statesman **15** 425–426

Vanity Fair (magazine)
Cunningham, Imogen **19** 84–86
Nast, Condé **19** 266–268

VAN'T HOFF, JACOBUS HENDRICUS (1852–1911), Dutch physical chemist **15** 431–432

VARDHAMANA MAHAVIRA (circa 540–470 B.C.), Indian ascetic philosopher **10** 135–137

VARÈSE, EDGARD (1883–1965), French-American composer **15** 432–433

VARGAS, GETULIO DORNELLES (1883–1954), Brazilian political leader **15** 433–434

VARGAS LLOSA, MARIO (born 1936), Peruvian novelist, critic, journalist, screenwriter, and essayist **15** 434–436

VARMUS, HAROLD ELIOT (born 1939), medical research expert and director of the National Institutes of Health (1993–) **15** 436–437

VARNHAGEN, FRANCISCO ADOLFO DE (1816–1878), Brazilian historian **15** 437–438

VARRO, MARCUS TERENTIUS (116–27 B.C.), Roman scholar and writer **15** 438–439

VARTHEMA, LUDOVICO DI (circa 1470–circa 1517), Italian traveler and adventurer **15** 439–440

VASARELY, VICTOR (1908–1997), Hungarian-French artist **15** 440–442

VASARI, GIORGIO (1511–1570), Italian painter, architect, and author **15** 442–443

VASCONCELOS, JOSÉ (1882–1959), Mexican educator and author **15** 443–444

VAUBAN, SEBASTIEN LE PRESTRE DE (1633–1707), French military engineer **18** 402–404

VAUDREUIL-CAVAGNAL, MARQUIS DE (Pierre Fransçois de Regaud; 1698–1778), Canadian-born governor of New France **15** 444

VAUGHAN, HENRY (1621/22–95), British poet **15** 444–445

VAUGHAN, SARAH LOIS (1924–1990), jazz singer **15** 445–446

VAUGHAN WILLIAMS, RALPH (1872–1958), English composer **15** 446–447

VAVILOV, NIKOLAI IVANOVICH (1887–1943), Russian botanist and geneticist **15** 447–448

VÁZQUEZ, HORACIO (1860–1936), president of the Dominican Republic 1903–04 and 1924–30 **15** 448–449

VEBLEN, THORSTEIN BUNDE (1857–1929), American political economist and sociologist **15** 449–450

VELASCO, JOSÉ MARÍA (1840–1912), Mexican painter **15** 450–451

VELASCO, LUIS DE (1511–1564), Spanish colonial administrator **15** 450–451

VELASCO ALVARADO, JUAN (1910–1977), Peruvian army officer who seized power in 1968 **15** 451–452

VELASCO IBARRA, JOSÉ MARÍA (1893–1979), Ecuadorian statesman, five time president **15** 452–454

VELÁZQUEZ, DIEGO RODRÍGUEZ DE SILVA Y (1599–1660), Spanish painter **15** 454–456

VELÁZQUEZ, NYDIA MARGARITA (born 1953), Hispanic American politician **15** 456–459

VELÁZQUEZ DE CUÉLLAR, DIEGO (circa 1465–1523), Spanish conqueror, founder of Cuba **15** 459

VELDE, HENRY VAN DE (1863–1957), Belgian painter, designer, and architect **15** 419–420

Venezia, Domenico di Bartolomeo da *see*Domenico Veneziano

VENEZIANO, DOMENICO (Domenico di Bartolomeo da Venezia; 1410?–1461), Italian painter **15** 459–460

VENIZELOS, ELEUTHERIOS (1864–1936), Greek statesman **15** 460–461

Venture capital
Rock, Arthur **19** 316–317

VENTURI, ROBERT (born 1925), American architect **15** 461–463

Vera Cruz, Ilha de
see Brazil

VERCINGETORIX (circa 75–circa 46 B.C.), Celtic chieftain and military leader **19** 397–399

VERDI, GIUSEPPE FORTUNINO FRANCESCO (1813–1901), Italian opera composer **15** 463–465

VERLAINE, PAUL MARIE (1844–1896), French poet **15** 465–466

VERMEER, JAN (1632–1675), Dutch painter **15** 466–467

VERNE, JULES (1828–1905), French novelist **15** 467–469

VERONESE, PAOLO (1528–1588), Italian painter **15** 469–470

VERRAZANO, GIOVANNI DA (circa 1485–circa 1528), Italian navigator and explorer **15** 470–471

VERROCCHIO, ANDREA DEL (1435–1488), Italian sculptor and painter **15** 471–472

VERSACE, GIANNI (1946–1997), Italian fashion designer **19** 399–401

VERWOERD, HENDRIK FRENSCH (1901–1966), South African statesman, prime minister 1958–66 **15** 472–473

VESALIUS, ANDREAS (1514–1564), Belgian anatomist **15** 473–475

VESEY, DENMARK (1767–1822), American slave leader **15** 475

VESPASIAN (9–79), Roman emperor 69–79 **15** 475–476

VESPUCCI, AMERIGO (1454–1512), Italian navigator **15** 476–478

VIANNEY, ST. JEAN BAPTISTE (1786–1859), French priest **15** 478–479

VICENTE, GIL (circa 1465–circa 1536), Portuguese dramatist and poet **15** 479–480

Vichy France
see France—1940–46

VICO, GIAMBATTISTA (1668–1744), Italian philosopher and jurist **15** 480–481

VICTOR AMADEUS II (1666–1732), Duke of Savoy, king of Sicily, and king of Sardinia **15** 482–483

VICTOR EMMANUEL II (1820–1878), king of Sardinia 1849–61 and of Italy 1861–78 **15** 483–484

VICTOR EMMANUEL III (1869–1947), king of Italy 1900–46 **15** 484–485

VICTORIA (1819–1901), queen of Great Britain and Ireland 1837–1901 and empress of India 1876–1901 **15** 485–487

VICTORIA, TOMÁS LUIS DE (circa 1548–1611), Spanish composer **15** 487–488

Victorian literature
see English literature—Victorian

VIDAL, EUGENE LUTHER GORE (born 1925), American author of novels, essays, plays, and short stories **15** 488–490

VIDAL DE LA BLACHE, PAUL (1845–1918), French geographer **15** 490

VIDELA, JORGE RAFAÉL (born 1925), military president of Argentina (1976–1981) who violated human rights **15** 490–492

VIEIRA, ANTÔNIO (1608–1697), Portuguese orator and Jesuit missionary **15** 492

VIGEE LEBRUN, ELISABETH (1755–1842), French painter **19** 402–403

VIGNOLA, GIACOMO DA (1507–1573), Italian architect **15** 493–494

VIGNY, COMTE DE (Alfred Victor Vigny; 1797–1863), French poet **15** 494–495

VILLA, PANCHO (Francisco Villa; 1878–1923), Mexican revolutionary **15** 495–496

VILLA-LOBOS, HEITOR (1887–1959), Brazilian composer **15** 496–497

VILLANI, GIOVANNI (circa 1270–1348), Italian chronicler **15** 497–498

VILLARD, OSWALD GARRISON (1872–1949), American journalist **15** 498–499

Ville Marie (Canada)
see Montreal

VILLEHARDOUIN, GEFFROI DE (circa 1150–1213), French historian and soldier **15** 499

VILLON, FRANÇOIS (1431–after 1463), French poet **15** 499–501

Vincent, Edgar
*see*D'Abernon, 1st Viscount

VINCENT, JOHN HEYL (1832–1920), American educator and religious leader **15** 502–503

VINCENT DE PAUL, ST. (1581–1660), French priest **15** 501–502

VINOGRADOFF, SIR PAUL GAVRILOVITCH (1854–1925), Russian educator and historian **15** 503

VINSON, FRED (Frederic Moore Vinson; 1890–1953), chief justice of the U.S. Supreme Court **15** 503–505

Violin (musical instrument)
Stern, Isaac **19** 365–367

VIOLLET-LE-DUC, EUGÈNE EMMANUEL (1814–1879), French architect and theorist **15** 505–506

VIRCHOW, RUDOLF LUDWIG CARL (1821–1902), German medical scientist, anthropologist, and politician **15** 506–507

VIRGIL (Publius Vergilius Maro; 70–19 B.C.), Roman poet **15** 507–510

Virgin Airways
Branson, Richard **19** 34–36

Virgin Records
Branson, Richard **19** 34–36

VISCONTI, GIAN GALEAZZO (Duke of Milan; 1351–1402), Italian despot **15** 510–511

VISSER 'T HOOFT, WILLEM ADOLF (1900–1985), Reformed churchman and ecumenist who was the first general secretary of the World Council of Churches **15** 511–512

VITORIA, FRANCISCO DE (circa 1483–1546), Spanish theologian and political theorist **16** 1–2

VITRY, PHILIPPE DE (1291–1360), French poet, composer, and churchman-statesman **16** 2

VITTORINI, ELIO (1908–1966), Italian novelist, editor, and journalist **16** 2–3

VIVALDI, ANTONIO (1678–1741), Italian violinist and composer **16** 3–4

VIVEKANANDA (1863–1902), Indian reformer, missionary, and spiritual leader **16** 4–5

VLADIMIR I (died 1015), grand prince of Kievan Russia 980–1015 **16** 5–6

VLAMINCK, MAURICE (1876–1958), French painter **16** 6

VOEGELIN, ERIC (1901–1985), German-Austrian political theorist **16** 6–8

VOGEL, HANS-JOCHEN (born 1926), West German political leader **16** 8–9

VOGEL, SIR JULIUS (1835–1899), New Zealand statesman, twice prime minister **16** 9–10

VOGELWEIDE, WALTHER VON DER (circa 1170–1229), German poet, composer, and singer **16** 10–11

Vogue (magazine)
Nast, Condé **19** 266–268

VOLCKER, PAUL (born 1927), chairman of the U.S. Federal Reserve Board (1979–1987) **16** 11–12

Volkswagen (German company)
Porsche, Ferdinand Sr. **19** 293–295

VOLTA, ALESSANDRO (1745–1827), Italian physicist **16** 12–14

VOLTAIRE (1694–1778), French poet, dramatist, historian, and philosopher **16** 14–16

VON BRAUN, WERNHER (1912–1977), German-born American space scientist **16** 17–18

VON FURSTENBERG, DIANE (Diane Simone Michelle Halfin; born 1946), American fashion designer and businesswoman **16** 20–21

VON HÜGEL, BARON FRIEDRICH (1852–1925), philosopher of Christianity **16** 21–22

VON LAUE, MAX (1879–1960), German physicist **16** 23–24

VON MEHREN, ROBERT BRANDT (born 1922), American lawyer who helped create the International Atomic Energy Agency **16** 24–25

VON MISES, LUDWIG (born 1881), Austrian economist and social philosopher **16** 25

VON NEUMANN, JOHN (1903–1957), Hungarian-born American mathematician **16** 27–28

VON PAPEN, FRANZ (1879–1969), conservative German politician who helped prepare the way for the Third Reich **16** 28–29

VON RAD, GERHARD (1901–1971), German theologian **16** 29–30

VONDEL, JOOST VAN DEN (1587–1679), Dutch poet and dramatist **16** 19–20

VONNEGUT, KURT, JR. (born 1922), American author **16** 25–27

VORSTER, BALTHAZAR JOHANNES (1915–1983), South African political leader **16** 30–32

VOS SAVANT, MARILYN (born 1946), American columnist and consultant **16** 32–33

Voting rights
see Suffrage; Women's suffrage

Voting Rights Act (1965)
Liuzzo, Viola **19** 203–205

VUILLARD, JEAN ÉDOUARD (1868–1940), French painter **16** 36

VYSHINSKY, ANDREI (1883–1954), state prosecutor in Stalin's purge trials and head of the U.S.S.R.'s foreign ministry (1949–1953) **16** 36–37

W

WAALS, JOHANNES DIDERIK VAN DER (1837–1923), Dutch physicist **15** 417–418

WADE, BENJAMIN FRANKLIN (1800–1878), American lawyer and politician **16** 38–39

WAGNER, OTTO (1841–1918), Austrian architect and teacher **16** 39–40

WAGNER, RICHARD (1813–1883), German operatic composer **16** 40–43

WAGNER, ROBERT F. (1910–1991), New York City Tammany Hall mayor (1954–1965) **16** 44–45

WAGNER, ROBERT FERDINAND (1877–1953), American lawyer and legislator **16** 43

WAINWRIGHT, JONATHAN MAYHEW (1883–1953), American general **16** 45–46

WAITE, MORRISON REMICK (1816–1888), American jurist, chief justice of U.S. Supreme Court 1874–88 **16** 46

WAITE, TERRY (born 1939), official of the Church of England and hostage in Lebanon **16** 47–48

WAKEFIELD, EDWARD GIBBON (1796–1862), British colonial reformer and promoter **16** 48–49

WAKSMAN, SELMAN ABRAHAM (1888–1973), American microbiologist **16** 49–50

WALCOTT, DEREK ALTON (born 1930), West Indian poet and dramatist **16** 50–51

WALD, GEORGE (born 1906), American biochemist interested in vision **16** 51–53

WALD, LILLIAN (1867–1940), American social worker and reformer **16** 53–54

WALDHEIM, KURT (born 1918), Austrian statesman and president **16** 54–55

WALDO, PETER (flourished 1170–84), French religious leader **16** 55–56

WALDSEEMÜLLER, MARTIN (circa 1470–circa 1518), German geographer and cartographer **16** 56

WALESA, LECH (born 1943), Polish Solidarity leader and former president **16** 57–59

WALKER, ALICE MALSENIOR (born 1944), African American novelist, poet, and short story writer **16** 59–61

WALKER, C. J. (Sarah Breedlove; 1867–1919), African American entrepreneur **16** 61–62

WALKER, DAVID (1785–1830), African American pamphleteer and activist **16** 62–63

WALKER, JOSEPH REDDEFORD (1798–1876), American fur trader **16** 63–64

WALKER, LEROY TASHREAU (born 1918), U.S. sports official, university chancellor, educator, and track coach **16** 64–65

WALKER, MAGGIE LENA (1867–1934), American entrepreneur and civic leader **16** 65–66

WALKER, MARGARET (born 1915), American novelist, poet, scholar, and teacher **16** 67

WALKER, ROBERT JOHN (1801–1869), American politician **16** 67–68

WALKER, WILLIAM (1824–1860), American adventurer and filibuster **16** 68–69

Wall Street Journal (newspaper)
Dow, Charles **19** 95–97

WALLACE, ALFRED RUSSEL (1823–1913), English naturalist and traveler **16** 69–70

WALLACE, DeWITT (1889–1981), American publisher and founder of *Reader's Digest* **16** 70–71

WALLACE, GEORGE CORLEY (born 1919), American political leader **16** 71–72

WALLACE, HENRY (1836–1916), American agricultural publicist and editor **16** 73

WALLACE, HENRY AGARD (1888–1965), American statesman, vice-president 1940–44 **16** 73–74

WALLACE, LEWIS (1827–1905), American general and author **16** 74–75

WALLACE, SIR WILLIAM (circa 1270–1305), Scottish soldier **16** 75–76

WALLACE-JOHNSON, ISAAC THEOPHILUS AKUNNA (1895–1965), West African political leader and pan-Africanist **16** 76–77

WALLAS, GRAHAM (1858–1932), English sociologist and political scientist **16** 77–78

WALLENBERG, RAOUL (1912–?), Swedish diplomat **16** 78–80

WALLENSTEIN, ALBRECHT WENZEL EUSEBIUS VON (1583–1634), Bohemian soldier of fortune **16** 80–81

WALLER, THOMAS WRIGHT (Fats; 1904–43), American jazz singer, pianist, organist, bandleader, and composer **16** 81–82

WALPOLE, ROBERT (1st Earl of Oxford; 1676–1745), English statesman **16** 82–84

WALRAS, MARIE ESPRIT LÉON (1834–1910), French economist **16** 84–85

WALSH, STELLA (Stanislawa Walasiewiczowna; 1911–1980), Polish American athlete **19** 404–406

WALSH, THOMAS JAMES (1859–1933), American statesman **16** 85–86

Walt Disney Productions
Eisner, Michael **19** 102–104

WALTER, JOHANN (1496–1570), German composer **16** 86

WALTERS, BARBARA (born 1931), American network newscast anchor **16** 86–88

WALTON, ERNEST (1903–1995), Irish physicist **16** 88–90

WALTON, IZAAK (1593–1683), English writer and biographer **16** 90–91

WALTON, SAM MOORE (1918–1992), American businessman who co-founded Wal-Mart **16** 91–92

WALTON, SIR WILLIAM TURNER (1902–1983), English composer **16** 91–92

WANG, AN (1920–1990), Chinese-American inventor, electronics expert, and businessman **16** 93–95

WANG AN-SHIH (1021–1086), Chinese reformer, poet, and scholar **16** 95–97

WANG CHING-WEI (1883–1944), Chinese revolutionary leader **16** 98

WANG CH'UNG (27–circa 100), Chinese philosopher **16** 98–99

WANG FU-CHIH (1619–1692), Chinese philosopher **16** 99–101

WANG KON (877–943), Korean king **16** 101

WANG MANG (45 B.C.–A.D. 23), Chinese statesman, emperor 9–23 **16** 101–103

WANG MING (Chen Shaoyu; 1904–74), leader of the ''Internationalist'' group within the Chinese Communist Party **16** 103–104

WANG PI (226–249), Chinese philosopher **16** 104–105

WANG T'AO (1828–1897), Chinese reformer and scholar **16** 105–106

WANG WEI (699–759), Chinese poet and painter **16** 106–108

WANG YANG-MING (1472–1529), Chinese philosopher and government official **16** 108–109

War crimes trials
Speer, Albert **19** 355–356

WARBURG, OTTO (1883–1970), German biochemist **16** 109–111

WARBURG, PAUL MORITZ (1868–1932), German-American banker **16** 111–112

WARD, AARON MONTGOMERY (1843–1913), American merchant **16** 112

WARD, ARTEMUS (1834–1867), American journalist and humorist **16** 112–113

WARD, LESTER FRANK (1841–1913), American paleobotanist and sociologist **16** 113–114

WARHOL, ANDY (Andrew Warhola; ca. 1927–1987), American pop artist and film maker **16** 114–115

WARNER, JACK (Jacob Eichelbaum; 1892–1978), American film producer and studio executive **19** 406–408

Warner Brothers (film studio)
Warner, Jack **19** 406–408
Zanuck, Darryl F. **19** 435–437

WARNOCK, HELEN MARY WILSON (born 1924), British philosopher **16** 115–117

WARREN, EARL (1891–1974), American jurist, chief justice of U.S. Supreme Court 1953–69 **16** 117–120

WARREN, MERCY OTIS (1728–1814), American writer **16** 120–121

WARREN, ROBERT PENN (1905–1989), American man of letters **16** 121–122

WARWICK AND SALISBURY, EARL OF (Richard Neville; 1428–71), English military and political leader **16** 122–123

WASHAKIE (circa 1804–1900), Native American Shoshoni tribal leader **16** 123–125

WASHINGTON, BOOKER TALIAFERRO (1856–1915), African American educator and racial leader **16** 125–126

Washington, D.C. (federal city)
press corps
Thomas, Helen **19** 381–384

WASHINGTON, GEORGE (1732–1799), American Revolutionary commander in chief, president 1789–97 **16** 126–129

WASMOSY, JUAN CARLOS (born 1939), president of Paraguay (1993–) **16** 129–130

WASSERMANN, JAKOB (1873–1934), German author **16** 130–131

WATERHOUSE, BENJAMIN (1754–1846), American physician **16** 131–132

WATERS, MAXINE (born 1938), African American congresswoman **16** 132–134

WATERS, MUDDY (born McKinley Morganfield; 1915–1983), African American blues musician **16** 134–136

WATSON, ELKANAH (1758–1842), American merchant and banker **16** 136

WATSON, JAMES DEWEY (born 1928), American biologist **16** 137–138

WATSON, JOHN BROADUS (1878–1958), American psychologist **16** 138–139

WATSON, THOMAS EDWARD (1856–1922), American lawyer and politician **16** 139

WATSON, THOMAS J. (1874–1956), American business executive **16** 140

WATSON, THOMAS J. JR. (1914–1993), American businessman **19** 408–410

WATSON-WATT, SIR ROBERT ALEXANDER (1892–1973), British scientific civil servant **16** 140–141

WATT, JAMES (1736–1819), British instrument maker and engineer **16** 141–143

WATTEAU, ANTOINE (1684–1721), French painter **16** 143–144

WATTLETON, FAYE (Alyce Faye Wattleton, born 1943), African American women's rights activist **18** 405–407

WATTS, ALAN WILSON (1915–1973), naturalized American author and lecturer **16** 144–145

WATTS, J.C. (Julius Caesar Watts, Jr.; born 1957), African American politician **18** 407–409

WAUGH, EVELYN ARTHUR ST. JOHN (1903–1966), English author **16** 145–147

WAUNEKA, ANNIE DODGE (1910–1997), Navajo nation leader and Native American activist **18** 409–410

WAVELL, ARCHIBALD PERCIVAL (1st Earl Wavell; 1883–1950), English general, statesman, and writer **16** 147–148

WAYLAND, FRANCIS (1796–1865), American educator and clergyman **16** 148–149

WAYNE, ANTHONY (1745–1796), American soldier **16** 149–150

WAYNE, JOHN (Marion Mitchell Morrison; 1907–79), American actor **16** 150–151

WEAVER, JAMES BAIRD (1833–1912), American political leader **16** 151–152

WEAVER, PAT (Sylvester Laflin Weaver, Jr.; born 1908), American television executive **19** 410–413

WEAVER, ROBERT C. (1907–1997), first African American U.S. cabinet officer **16** 152–153

WEBB, BEATRICE POTTER (1858–1943), English social reformer **16** 153–154

WEBB, SIDNEY JAMES (Baron Passfield; 1859–1947), English social reformer, historian, and statesman **16** 154–155

WEBBER, ANDREW LLOYD (born 1948), British composer **16** 155–156

WEBER, CARL MARIA FRIEDRICH ERNST VON (1786–1826), German composer and conductor **16** 156–157

WEBER, MAX (1864–1920), German social scientist **16** 157–160

WEBER, MAX (1881–1961), American painter **16** 160

WEBERN, ANTON (1883–1945), Austrian composer **16** 160–162

WEBSTER, DANIEL (1782–1852), American lawyer, orator, and statesman **16** 162–164

WEBSTER, JOHN (circa 1580–circa 1634), English dramatist **16** 164

WEBSTER, NOAH (1758–1843), American lexicographer **16** 164–166

WEDEKIND, FRANK (Benjamin Franklin Wedekind; 1864–1918), German dramatist, cosmopolite, and libertarian **16** 166–167

WEDGWOOD, CICELY VERONICA (1910–1997), British writer and historian **16** 167–168

WEDGWOOD, JOSIAH (1730–1795), English potter **16** 168–169

WEED, THURLOW (1797–1882), American politician **16** 169–170

WEEMS, MASON LOCKE (1759–1825), American Episcopal minister and popular writer **16** 170

WEGENER, ALFRED LOTHAR (1880–1930), German meteorologist, Arctic explorer, and geophysicist **16** 170–171

WEI HSIAO-WEN-TI (467–499), Chinese emperor **8** 5

WEI JINGSHENG (born 1950), Chinese human rights activist **18** 410–412

WEI YÜAN (1794–1856), Chinese historian and geographer **16** 180–181

WEIDENREICH, FRANZ (1873–1948), German anatomist and physical anthropologist **16** 171–172

WEIL, SIMONE (1909–1943), French thinker, political activist, and religious mystic **16** 172–174

WEILL, KURT (1900–1950), German-American composer **16** 174–175

Weimar Republic
see Germany—Republic

WEINBERG, STEVEN (born 1933), Nobel Prize-winning physicist **16** 175–177

WEINBERGER, CASPER WILLARD (born 1917), U.S. public official under three presidents **16** 177–178

WEISMANN, AUGUST FREIDRICH LEOPOLD (1834–1914), German biologist **16** 178–180

WEIZMAN, EZER (born 1924), Israeli air force commander and president of Israel (1993–) **16** 181–182

WEIZMANN, CHAIM (1874–1952), Israeli statesman, president 1949–52 **16** 183–184

WELCH, JACK (John Francis Welch, Jr.; born 1935), American businessman **19** 413–415

WELCH, ROBERT (1899–1985), founder of the John Birch Society **16** 184–185

WELCH, WILLIAM HENRY (1850–1934), American pathologist, bacteriologist, and medical educator **16** 185–186

WELD, THEODORE DWIGHT (1803–1895), American reformer, preacher, and editor **16** 186

WELDON, FAY BIRKINSHAW (born 1931 or 1933), British novelist, dramatist, essayist, and feminist **16** 186–188

WELENSKY, SIR ROY (1907–1991), Rhodesian statesman **16** 188

WELLES, GIDEON (1802–1878), American statesman **16** 188–190

WELLES, ORSON (1915–1985), Broadway and Hollywood actor, radio actor, and film director **16** 190–191

WELLES, SUMNER (1892–1961), American diplomat **16** 191–192

WELLESLEY, RICHARD COLLEY (1st Marquess Wellesley; 1760–1842), British colonial administrator **16** 192–193

WELLINGTON, 1ST DUKE OF (Arthur Wellesley; 1769–1852), British soldier and statesman **16** 193–195

WELLS, HERBERT GEORGE (1866–1946), English author **16** 195–196

WELLS, HORACE (1815–1848), American dentist **16** 196

WELLS, MARY GEORGENE BERG (born 1928), American businesswoman **16** 197–198

WELLS-BARNETT, IDA B. (1862–1931), American journalist and activist **16** 198–199

WELTY, EUDORA (born 1909), American author and essayist **16** 199–201

WEN T'IEN-HSIANG (1236–1283), Chinese statesman **16** 203

WENCESLAUS (Wenceslaus IV of Bohemia; 1361–1419), Holy Roman emperor 1376–1400, and king of Bohemia 1378–1419 **16** 201–202

WEN-HSIANG (1818–1876), Manchu official and statesman **16** 202–203

WENTWORTH, WILLIAM CHARLES (1790–1872), Australian statesman, writer, and explorer **16** 203–204

WERFEL, FRANZ (1890–1945), Austrian poet, novelist, and playwright **16** 204–205

WERNER, ABRAHAM GOTTLOB (1749–1817), German naturalist **16** 205–207

WERNER, HELMUT (born 1936), German business executive **19** 415–417

WERTHEIMER, MAX (1880–1943), German psychologist **16** 207–208

WESLEY, CHARLES (1707–1788), English hymn writer and preacher **16** 208–209

WESLEY, JOHN (1703–1791), English evangelical clergyman, preacher, and writer **16** 209–210

WEST, BENJAMIN (1738–1820), English American painter **16** 210–212

WEST, CORNEL (born 1953), American philosopher **16** 212–213

WEST, MAE (Mary Jane West; 1893–1980), American actress **19** 417–419

WEST, NATHANAEL (1903–1940), American novelist **16** 213–214

West Side Story (musical) Prince, Hal **19** 295–298

WESTHEIMER, RUTH KAROLA (a.k.a. ''Dr. Ruth;'' born 1928), German American psychologist, author, and media personality **16** 214–215

WESTINGHOUSE, GEORGE (1846–1914), American inventor and manufacturer **16** 215

Westinghouse Electric Corp. Latimer, Lewis **19** 191–193

WESTMORELAND, WILLIAM CHILDS (born 1914), commander of all American forces in the Vietnam War (1964–1968) and chief of staff of the U.S. Army **16** 216–217

WESTON, EDWARD (1886–1958), American photographer **19** 419–421

WESTWOOD, VIVIENNE (born 1941), British designer **16** 217–218

WEXLER, NANCY (born 1945), American psychologist **16** 218–219

WEYDEN, ROGIER VAN DER (1399–1464), Flemish painter **16** 219–221

WHARTON, EDITH (1861–1937), American author **16** 221

WHEATLEY, PHILLIS (circa 1753–84), African American poet **16** 221–222

WHEELOCK, ELEAZAR (1711–1779), American clergyman and educator **16** 222–223

WHEELWRIGHT, WILLIAM (1798–1873), American entrepreneur **16** 223–224

WHIPPLE, GEORGE HOYT (1878–1976), American pathologist **16** 224–225

WHISTLER, JAMES ABBOTT MCNEILL (1834–1903), American painter, etcher, and lithographer **16** 225–226

WHITE, ANDREW DICKSON (1832–1918), American educator and diplomat **16** 226–227

WHITE, BYRON R. (born 1917), deputy U.S. attorney general and associate justice of the U.S. Supreme Court **16** 227–228

WHITE, E. B. (Elwyn Brooks White; 1899–1985), American essayist and author of children's books **16** 228–230

WHITE, KEVIN H. (born 1929), mayor of Boston (1967–1983) **16** 231–232

WHITE, LESLIE A. (1900–1975), American anthropologist **16** 232–233

WHITE, PATRICK VICTOR MARTINDALE (1912–1990), Australian novelist and playwright **16** 233–235

WHITE, RYAN (1971–1990), American AIDS activist **19** 421–423

WHITE, STANFORD (1853–1906), American architect **16** 235–236

WHITE, T. H. (1915–1986), American journalist **16** 236–237

WHITE, WALTER FRANCIS (1893–1955), general secretary of the National Association for the Advancement of Colored People **16** 238–239

WHITE, WILLIAM ALANSON (1870–1937), American psychiatrist **16** 239–240

WHITE, WILLIAM ALLEN (1868–1944), American journalist **16** 240–241

WHITEFIELD, GEORGE (1714–1770), English evangelist **16** 241–242

WHITEHEAD, ALFRED NORTH (1861–1947), English-American mathematician and philosopher **16** 242–244

WHITLAM, EDWARD GOUGH (Gof; born 1916), prime minister of Australia (1972–1975) **16** 244–245

WHITMAN, CHRISTINE TODD (born c. 1947), American politician **16** 245–248

WHITMAN, MARCUS (1802–1847), American physician, missionary, and pioneer **16** 248–249

WHITMAN, WALT (1819–1892), American poet **16** 249–251

WHITMIRE, KATHRYN JEAN NIEDERHOFER (born 1946), first female mayor of Houston, Texas (1982–1992) **16** 252–253

WHITNEY, ELI (1765–1825), American inventor and manufacturer **16** 253–254

WHITNEY, JOSIAH DWIGHT (1819–1896), American chemist and geologist **16** 254–255

WHITTAKER, CHARLES EVANS (1901–1973), U.S. Supreme Court justice **16** 255–256

WHITTIER, JOHN GREENLEAF (1807–1892), American poet **16** 256–257

WHITTLE, SIR FRANK (1907–1996), English Air Force officer and engineer **16** 257–258

WIDNALL, SHEILA E. (born 1938), American aeronautical engineer **16** 258–259

WIELAND, CHRISTOPH MARTIN (1733–1813), German poet and author **16** 260–261

WIEMAN, HENRY NELSON (1884–1975), American philosopher and theologian **16** 261–262

WIENER, NORBERT (1894–1964), American mathematician **16** 262–263

WIESEL, ELIE (born 1928), writer, orator, teacher, and chairman of the United States Holocaust Memorial Council **16** 263–264

WIESENTHAL, SIMON (born 1908), Ukrainian Jew who tracked down Nazi war criminals **16** 264–266

WIGGLESWORTH, MICHAEL (1631–1705), American Puritan poet and minister **16** 266–267

WIGMAN, MARY (Marie Wiegmann; 1886–1973), German dancer, choreographer, and teacher **16** 267–268

WIGNER, EUGENE PAUL (1902–1995), Hungarian-born American physicist **16** 268–269

WILBERFORCE, WILLIAM (1759–1833), English statesman and humanitarian **16** 269–270

WILBUR, RICHARD PURDY (born 1921), translator and poet laureate of the United States (1987–1988) **16** 271–272

Wild Sargasso Sea (novel) Rhys, Jean **19** 310–312

WILDE, OSCAR FINGALL O'FLAHERTIE WILLS (1854–1900), British author **16** 272–273

WILDER, AMOS NIVEN (1895–1993), American New Testament scholar, poet, minister, and literary critic **16** 273–274

WILDER, LAURA INGALLS (1867–1957), American author and pioneer **18** 413–414

WILDER, LAWRENCE DOUGLAS (born 1931), first African American elected governor in the United States **16** 274–276

WILDER, THORNTON NIVEN (1897–1975), American novelist and playwright **16** 276–277

WILEY, HARVEY WASHINGTON (1844–1930), American chemist **16** 277–278

WILHELMINA (1880–1962), queen of the Netherlands 1890–1948 **16** 278–279

WILKES, CHARLES (1798–1877), American naval officer **16** 279–280

WILKES, JOHN (1727–1797), English politician **16** 280–281

WILKINS, SIR GEORGE HUBERT (1888–1958), Australian explorer, scientist, and adventurer **16** 281–282

WILKINS, MAURICE HUGH FREDERICK (born 1916), English biophysicist **18** 415–416

WILKINS, ROY (1901–1981), African American civil rights leader **16** 282–283

WILKINSON, ELLEN (1891–1947), British Labour politician and crusader for the unemployed **16** 283–284

WILKINSON, JAMES (1757–1825), American army general and frontier adventurer **16** 284–286

WILL, GEORGE FREDERICK (born 1941), syndicated columnist and television commentator **16** 286–287

WILLAERT, ADRIAN (circa 1480–1562), Franco-Flemish composer active in Italy **16** 287–288

WILLARD, EMMA HART (1787–1870), American educator and author **16** 288–289

WILLARD, FRANCES ELIZABETH CAROLINE (1839–1898), American temperance and women's suffrage leader **16** 289–290

WILLIAM I (the Conqueror; 1027/28–1087), king of England 1066–1087 **16** 290–291

WILLIAM I (1772–1843), king of the Netherlands 1815–40 **16** 291–292

WILLIAM I (1797–1888), emperor of Germany 1871–88 and king of Prussia 1861–88 **16** 292–293

WILLIAM II (William Rufus; circa 1058–1100), king of England 1087–1100 **16** 293–294

WILLIAM II (1859–1941), emperor of Germany and king of Prussia 1888–1918 **16** 294–295

WILLIAM III (1650–1702), king of England, Scotland, and Ireland 1689–1702 **16** 295–296

WILLIAM IV (1765–1837), king of Great Britain and Ireland 1830–37 **16** 296–297

WILLIAM OF MALMESBURY (circa 1090–circa 1142), English historian **16** 297–298

WILLIAM OF OCKHAM (circa 1284–1347), English philosopher and theologian **16** 298–299

WILLIAM OF TYRE (circa 1130–84/85), French archbishop, chancellor of the Latin Kingdom of Jerusalem **16** 299–300

WILLIAM THE SILENT (1533–1584), prince of Orange and stadholder of the Netherlands **16** 300–302

WILLIAMS, DANIEL HALE (1856–1931), African American surgical pioneer **16** 302–303

WILLIAMS, HENRY SYLVESTER (1869–1911), Trinidadian lawyer and pan-African leader **16** 303–304

WILLIAMS, ROGER (circa 1603–83), Puritan clergyman in colonial America **16** 304–305

WILLIAMS, SHIRLEY VIVIEN TERESA BRITTAIN (born 1930), British politician **16** 305–306

WILLIAMS, TED (Theodore Samuel Williams; born 1918), American baseball player **19** 423–426

WILLIAMS, TENNESSEE (Thomas Lanier Williams; born 1914), American dramatist and fiction writer **16** 306–308

WILLIAMS, WILLIAM CARLOS (1883–1963), American poet and pediatrician **16** 308–309

WILLS, HELEN (1905–1998), American tennis player **19** 426–428

WILMOT, DAVID (1814–1868), American politician **16** 312–313

WILSON, ALEXANDER (1766–1813), Scottish-American ornithologist and poet **16** 313–314

WILSON, AUGUST (Frederick August Kittell; born 1945), African American playwright **16** 314–316

WILSON, CHARLES ERWIN (1890–1961), engineer, businessman, and secretary of defense **16** 316–317

WILSON, CHARLES THOMSON REES (1869–1959), Scottish physicist **16** 317–318

WILSON, EDMUND (1895–1972), American critic **16** 318–319

WILSON, EDWARD OSBORNE (born 1929), American biologist **16** 319–320

WILSON, HARRIET E. (circa 1827–circa 1863), African American author **16** 320–322

WILSON, HENRY (1812–1875), American politician **16** 322–323

WILSON, JAMES (1742–1798), American statesman **16** 323–324

WILSON, JAMES HAROLD (born 1916), English statesman, prime minister 1964–70 **16** 324–325

WILSON, JOSEPH CHAMBERLAIN (1909–1971), American businessman **16** 325–326

WILSON, PETE (born 1933), American politician **16** 326–329

WILSON, RICHARD (1713/14–82), British painter **16** 329–330

WILSON, THOMAS WOODROW (1856–1924), American statesman, president 1913–21 **16** 330–332

WINCKELMANN, JOHANN JOACHIM (1717–1768), German archeologist **16** 332–333

Windsor (royal house)
see Great Britain

Windsor, Duchess of
see Simpson, Wallis

Windsor dynasty (Great Britain)
see Great Britain—since 1901 (Windsor)

Wineries
Mondavi, Robert **19** 258–260

WINFREY, OPRAH GAIL (born 1954), America's first lady of talk shows **16** 333–336

WINNEMUCCA, SARAH (a.k.a. Thocmetony; circa 1844–1891), Native American rights activist **16** 336–338

Winnie the Pooh (fictional character)
Milne, Alan Alexander **19** 253–254

WINSLOW, EDWARD (1595–1655), Pilgrim leader in colonial America **16** 338–339

WINTHROP, JOHN (1588–1649), American colonial politician and historian **16** 339–341

WINTHROP, JOHN (1606–1676), American colonial statesman and scientist **16** 341

WINTHROP, JOHN (1714–1779), American educator and scientist **16** 341–342

WISE, ISAAC MAYER (1819–1900), American Jewish religious leader **16** 342–343

WISE, JOHN (1652–1725), American Congregational minister **16** 343–344

WISE, STEPHEN SAMUEL (1874–1949), American Jewish religious leader **16** 344–345

WISEMAN, FREDERICK (born 1930), American documentary filmmaker **16** 345–346

WITHERSPOON, JOHN (1723–1794), Scottish-born American Presbyterian divine and educator **16** 346–348

WITT, JOHAN DE (1625–1672), Dutch statesman **16** 348–349

WITTE, COUNT SERGEI YULYEVICH (1849–1915), Russian statesman **16** 349–350

WITTGENSTEIN, LUDWIG (1889–1951), Austrian philosopher **16** 350–351

WITZ, KONRAD (circa 1410–46), German painter **16** 351–352

WO-JEN (1804–1871), Chinese official **16** 352

WOLF, FRIEDRICH AUGUST (1759–1824), German classical scholar and philologist **16** 352–353

WOLFE, JAMES (1727–1759), English general **16** 354–355

WOLFE, THOMAS CLAYTON (1900–1938), American novelist **16** 355–356

WOLFE, THOMAS KENNERLY, JR. (''Tom''; born 1931), American journalist and novelist **16** 356–357

WOLFF, BARON CHRISTIAN VON (1679–1754), German philosopher **16** 358

WOLFF, HUGH (born 1953), American conductor **16** 358–360

WOLFRAM VON ESCHENBACH (circa 1170–circa 1230), German writer **16** 360–361

WOLFSON, HARRY AUSTRYN (1887–1974), American scholar and educator **16** 361–362

WOLPE, STEFAN (1902–1972), German-born composer **16** 362–364

WOLSEY, THOMAS (circa 1475–1530), English statesman and cardinal **16** 364–366

Women artists, French
Bonheur, Rosa **19** 29–31

Women astronauts
Lucid, Shannon **19** 215–217

Women athletes
Chadwick, Florence **19** 64–66
Connolly, Maureen **19** 72–74
Ederle, Gertrude **19** 98–100
Lenglen, Suzanne **19** 195–197
Stephens, Helen **19** 363–365
Walsh, Stella **19** 404–406
Wills, Helen **19** 426–428

Women authors
English
Rhys, Jean **19** 310–312
New Zealander
Marsh, Ngaio **19** 226–228

Women business leaders
Ford, Eileen **19** 113–115

Women educators
Blackwell, Emily **19** 27–29

Women lawyers
Lockwood, Belva **19** 205–207

Women organizers
Lightner, Candy **19** 201–203

Women scientists
Blackwell, Emily **19** 27–29
Evans, Alice **19** 104–106
King, Mary-Claire **19** 182–183
Wu Chien-Shiung **19** 432–434

Women's rights
economic equality
Paul, Alice **19** 277–280

Women's Sports Foundation Hall of Fame
Connolly, Maureen **19** 72–74

Women's suffrage (United States)
leaders
Lockwood, Belva **19** 205–207
Paul, Alice **19** 277–280

WONDER, STEVIE (Stevland Judkins Morris; born 1950), American singer, songwriter, and musician **19** 428–430

WONG, ANNA MAY (born Wong Liu Tsong; 1905–1961), Asian American actress **16** 366–367

WOOD, FERNANDO (1812–1881), American politician **16** 367–368

WOOD, GRANT (1891–1942), American painter **16** 368–369

WOOD, LEONARD (1860–1927), American Army officer and colonial administrator **16** 369–370

WOOD, ROBERT ELKINGTON (1879–1969), American Army officer and business executive **16** 370–371

WOODHULL, VICTORIA C. (1838–1927), American women's rights activist **16** 371–372

WOODRUFF, ROBERT W. (1889–1985), American businessman and philanthropist **16** 372–374

WOODS, ROBERT ARCHEY (1865–1925), American social worker **16** 374

WOODS, TIGER (born 1975), African American/Asian American golfer **18** 416–418

WOODSON, CARTER GODWIN (1875–1950), African American historian **16** 374–376

WOODSWORTH, JAMES SHAVER (1874–1942), Canadian humanitarian, reformer, and political leader **16** 376

WOODWARD, COMER VANN (born 1908), American historian **16** 378–379

WOODWARD, ELLEN S. (1887–1971), director of work relief programs for women during the New Deal **16** 379–381

WOODWARD AND BERNSTEIN, investigative reporting team of Woodward, Robert Upshur (born 1943), and Bernstein, Carl (born 1944) **16** 376–378

WOOLF, VIRGINIA STEPHEN (1882–1941), English novelist, critic, and essayist **16** 381–382

WOOLMAN, JOHN (1720–1772), American Quaker merchant and minister **16** 382–383

WOOLWORTH, FRANK WINFIELD (1852–1919), American merchant **16** 383–384

WOOTTON, BARBARA ADAM (1897–1988), British social scientist and member of Parliament **16** 384–385

WORDSWORTH, WILLIAM (1770–1850), English poet **16** 385–388

WORK, MONROE (1866–1945), American sociologist and publisher **16** 388–389

World War II (1939–1945)
- ALLIES
  Allied air forces
  Tedder, Arthur **19** 379–381
  Great Britain (military)
  Tedder, Arthur **19** 379–381
  United States (army)
  McAuliffe, Anthony **19** 236–239
  Spaatz, Carl **19** 352–355
  Urban, Matt **19** 391–392
- AXIS
  Germany
  Speer, Albert **19** 355–356
  Japan
  Nagumo, Chuichi **19** 263–266

World Wide Web
Andreessen, Marc **19** 3–5
Case, Steve **19** 61–64

WORNER, MANFRED (born 1934), West German statesman **16** 389–390

WOVOKA (a.k.a Jack Wilson; circa 1856–1932), Native American religious leader and mystic **16** 390–393

WOZNIAK, STEVE (Stephen Gary Wozniak; born 1950), American inventor and computer designer **19** 430–432

WREN, SIR CHRISTOPHER (1632–1723), English architect **16** 393–394

WRIGHT, CARROLL DAVIDSON (1840–1909), American statistician and social economist **16** 396

WRIGHT, ELIZUR (1804–1885), American reformer **16** 396–397

WRIGHT, FRANCES (1795–1852), Scottish-American socialist, feminist, and reformer **16** 397–398

WRIGHT, FRANK LLOYD (1869–1959), American architect **16** 398–401

WRIGHT, RICHARD (1908–1960), African American author **16** 401–402

WRIGHT, WILBUR (1867–1919) AND ORVILLE (1871–1948), American aviation pioneers **16** 394–396

WU CHIEN-SHIUNG (1912–1997), American physicist **19** 432–434

WU P'EI-FU (1874–1939), Chinese warlord **16** 404–405

WU TAO-TZU (circa 689–after 758), Chinese painter **16** 405–406

WU TSE-T'IEN (623–705), empress of China **16** 408

WU WANG (died circa 1116 B.C.), first ruler of the Chou dynasty of China 1122–1116 B.C. **16** 408–409

WUNDT, WILHELM MAX (1832–1920), German psychologist and philosopher **16** 402–403

WUORINEN, CHARLES (born 1938), American composer, conductor, and pianist **16** 404

WU-TI (a.k.a. Han Wuti; 156 B.C.–circa 87 B.C.), Chinese emperor **16** 406–408

WYANT, ALEXANDER HELWIG (1836–1892), American painter **16** 409–410

WYATT, SIR THOMAS (1503–1542), English poet and diplomat **16** 410–411

WYCHERLEY, WILLIAM (circa 1640–1716), English dramatist **16** 411–412

WYCLIF, JOHN (1330/32–84), English theologian and reformer **16** 412–413

WYETH, ANDREW NEWELL (born 1917), American painter **16** 413–415

WYTHE, GEORGE (1726–1806), American jurist **16** 415

X

XENAKIS, IANNIS (born 1922), Greek-French composer and architect **16** 416–418

XENOPHON (circa 430–circa 355 B.C.), Greek historian, essayist, and military expert **16** 418–420

XERXES (ruled 486–465 B.C.), king of Persia **16** 420

XIANG JINGYU (born Xiang Qunxian; 1895–1928), Chinese feminist **16** 421–422

XU GUANGQI (a.k.a. Kuang-ch'i Hsü; 1562–1633), Chinese politician **16** 422–425

Y

YAKUB AL-MANSUR, ABU YUSUF (reigned 1184–99), Almohad caliph in Spain **16** 426

YALOW, ROSALYN S. (Sussman; born 1921), American physicist who developed radioimmunoassay **16** 427–428

YAMAGATA, ARITOMO (1838–1922), Japanese general **16** 428–429

YAMAMOTO, ISOROKU (born Takano Isoroku; 1884–1943), Japanese admiral **16** 429–433

YAMANI, AHMED ZAKI (born 1930), Saudi Arabian lawyer and minister of petroleum and mineral resources (1962–1986) **16** 433–435

YAMASHITA, TOMOYUKI (1885–1946), Japanese general **16** 435–436

YANCEY, WILLIAM LOWNDES (1814–1863), American politician **16** 436–437

YANG, CHEN NING (born 1922), Chinese-born American physicist **16** 437–438

YARD, MARY ALEXANDER (''Molly''; born 1912), American feminist, political organizer, and social activist **16** 438–439

YASUI, MINORU (1917–1987), Asian American attorney **16** 440–444

YEAGER, CHUCK (born 1923), American pilot **16** 444–445

YEATS, WILLIAM BUTLER (1865–1939), Irish poet and dramatist **16** 445–447

YEH-LÜ CH'U-TS'AI (1189–1243), Mongol administrator **16** 447–449

YEKUNO AMLAK (ruled circa 1268–1283), Ethiopian king **16** 449

YELTSIN, BORIS NIKOLAEVICH (born 1931), president of the Russian Republic (1990–) **16** 449–452

YEN FU (1853–1921), Chinese translator and scholar **16** 452

YEN HSI-SHAN (1883–1960), Chinese warlord **16** 452–453

YEN LI-PEN (died 673), Chinese painter **16** 453–454

YERKES, ROBERT MEARNS (1876–1956), American psychologist **16** 454–455

YEVTUSHENKO, YEVGENY ALEXANDROVICH (born 1933), Soviet poet **16** 455–456

YI HWANG (1501–1570), Korean philosopher, poet, scholar, and educator **16** 457

YI SNG-GYE (1335–1408), Korean military leader, founder of the Yi dynasty **16** 458–459

YI SUNSIN (1545–1598), Korean military strategist and naval hero **16** 459–461

YO FEI (Yo P'eng-chü; 1103–41), Chinese general **16** 462

YOGANANDA (Mukunda Lal Ghose; 1893–1952), Indian yogi **16** 462–463

YÔNGJO (1694–1776), king of Korea 1724–76 **16** 461–462

YORITOMO, MINAMOTO (1147–1199), Japanese warrior chieftain **16** 463–464

YOSHIDA, SHIGERU (1878–1967), Japanese diplomat and prime minister **16** 464–465

YOSHIMUNE, TOKUGAWA (1684–1751), Japanese shogun **16** 465–466

YOULOU, FULBERT (1917–1972), Congolese president **16** 466–467

YOUNG, ANDREW JACKSON JR. (born 1932), African American preacher, civil rights activist, and politician **16** 467–469

YOUNG, BRIGHAM (1801–1877), American Mormon leader and colonizer **16** 469–470

YOUNG, COLEMAN ALEXANDER (1918–1997), first African American mayor of Detroit **16** 470–471

YOUNG, LESTER WILLIS (''Prez'';1909–59), American jazz musician **16** 471–473

YOUNG, OWEN D. (1874–1962), American industrialist and monetary authority **16** 473–474

YOUNG, STARK (1881–1963), drama critic, editor, translator, painter, playwright, and novelist **16** 474–475

YOUNG, THOMAS (1773–1829), English physicist **16** 475–476

YOUNG, WHITNEY MOORE, JR. (1921–1971), African American civil rights leader and social work administrator **16** 476–477

YOUNGHUSBAND, SIR FRANCIS EDWARD (1863–1942), English soldier and explorer **16** 477

YOURCENAR, MARGUERITE (Marguerite Antoinette Ghislaine; 1903–87), French novelist, poet, essayist, dramatist, world traveller, and translator **16** 477–479

YÜAN, MA (flourished circa 1190–circa 1229), Chinese painter **10** 379

YÜAN MEI (1716–1798), Chinese author **16** 479–480

YÜAN SHIH-K'AI (1859–1916), Chinese military leader **16** 480–481

YUKAWA, HIDEKI (1907–1981), Japanese physicist **16** 481–482

YUN SONDO (1587–1671), Korean sijo poet **16** 483

YUNG-LO (1360–1424), Chinese emperor **16** 482–483

Z

ZADKINE, OSSIP JOSELYN (1890–1967), Russian sculptor **16** 484

ZAGHLUL PASHA, SAAD (1859–1927), Egyptian political leader **16** 485–486

ZAH, PETERSON (born 1937), Native American leader and activist **16** 486–487

ZAHARIAS, MILDRED DIDRIKSON (''Babe''; 1913–56), Olympic athlete and golfer **16** 487–488

ZANGWILL, ISRAEL (1864–1926), Jewish author and philosopher **16** 488–489

ZANUCK, DARRYL F. (1902–1979), American film producer and executive **19** 435–437

ZAPATA, EMILIANO (circa 1879–1919), Mexican agrarian leader and guerrilla fighter **16** 489–490

ZARLINO, GIOSEFFO (1517–1590), Italian music theorist and composer **16** 490–491

ZAYID BIN SULTAN AL-NAHYAN (born 1923), president of the United Arab Emirates (1971–) **16** 491–492

ZEAMI, KANZE (1364–1444), Japanese actor, playwright, and critic **16** 492–493

ZEDILLO PONCE DE LEON, ERNESTO (born 1951), president of Mexico **16** 493–495

ZEFFIRELLI, FRANCO (born 1923), Italian stage, opera, and film director, set designer, and politician **18** 419–421

ZELAYA, JOSÉ SANTOS (1853–1919), Nicaraguan statesman, three-time president **16** 495–496

ZEMURRAY, SAMUEL (1877–1961), Russian-born U.S. fruit importer **16** 496–497

ZENGER, JOHN PETER (1697–1746), American printer **16** 497–498

ZENO OF CITIUM (335–263 B.C.), Greek philosopher **16** 499–500

ZENO OF ELEA (born circa 490 B.C.), Greek philosopher and logician **16** 500

ZENOBIA (died 273), queen of Palmyra **16** 500–503

ZETKIN, CLARA (1857–1933), German political activist **16** 504–505

ZHAO KUANG-YIN (a.k.a. Song Tai Zu or Sung T'ai Tsu; 927–976), Chinese emperor **16** 505–508

ZHAO ZIYANG (Zhao Xiusheng; born 1919), Chinese statesman **16** 508–509

ZHIRINOVSKY, VLADIMIR VOLFOVICH (born 1946), Russian politician **16** 509–510

ZHIVKOV, TODOR (born 1911), leader of the Bulgarian Communist Party and head of the Bulgarian government (1962–) **16** 510–512

ZHUKOV, GEORGI KONSTANTINOVICH (1896–1974), Russian general **16** 512–513

ZIA, HELEN (born 1952), Asian American activist and journalist **18** 421–423

ZIA UL-HAQ, MOHAMMAD (1924–1988), president of Pakistan (1978–1988) **16** 513–515

ZIAUR RAHMAN (1936–1981), Bangladesh president (1975–1981) **16** 515–516

ZIEGFELD, FLORENZ (1869–1932), American musical producer **16** 516–517

ZIMMERMANN, BERND ALOIS (1918–1970), German composer **16** 517–518

ZIMMERMANN BROTHERS, German artists **16** 518

ZINDEL, PAUL (born 1936), American children's author and playwright **18** 423–425

ZINE EL ABIDINE BEN ALI (born 1936), president of Tunisia **16** 518–520

ZINN, HOWARD (born 1922), American political scientist and historian **16** 520–521

ZINOVIEV, GRIGORI EVSEEVICH (1883–1936), Soviet politician **16** 521–522

ZINZENDORF, COUNT NIKOLAUS LUDWIG VON (1700–1760), German-born Moravian clergyman **16** 522–523

ZNANIECKI, FLORIAN (1882–1958), Polish-American sociologist and educator **16** 523–524

ZOË (circa 978–1050), Byzantine empress 1028–34 **16** 524–525

ZOG I (Ahmed Bey Zog; 1895–1961), Albanian king **16** 525–526

ZOLA, ÉMILE (1840–1902), French novelist **16** 526–528

ZORACH, WILLIAM (1887–1966), American sculptor and painter **16** 528

ZOROASTER (flourished 1st millennium B.C.), prophet and founder of Iranian national religion **16** 528–530

ZORRILLA DE SAN MARTIN, JUAN (1855–1931), Uruguayan poet and newspaperman **16** 530–531

ZOSER (flourished circa 2686 B.C.), Egyptian king **16** 531

ZUKOR, ADOLPH (1873–1976), American film producer and executive **19** 437–439

ZUMÁRRAGA, JUAN DE (circa 1468–1548), Spanish churchman, first archbishop of Mexico **16** 531–532

ZUMWALT, ELMO RUSSELL, JR. (''Bud''; born 1920), commander of U.S. naval forces in Vietnam **16** 532–534

ZUNZ, LEOPOLD (1794–1886), German-born Jewish scholar **16** 534

ZURBARÁN, FRANCISCO DE (1598–1644), Spanish painter **16** 534–535

ZWILICH, ELLEN TAAFFE (born 1939), American composer **16** 536–537

ZWINGLI, HULDREICH (1484–1531), Swiss Protestant reformer **16** 537–538

ZWORYKIN, VLADIMIR KOSMA (1889–1982), Russian-American physicist and radio engineer **16** 539–540

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20

ENCYCLOPEDIA OF WORLD BIOGRAPHY

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20

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CONTENTS

INTRODUCTION vii
ADVISORY BOARD ix
ACKNOWLEDGMENTS xi
OBITUARIES xiii
TEXT 1
HOW TO USE THE INDEX 423
INDEX 425

INTRODUCTION

The study of biography has always held an important, if not explicitly stated, place in school curricula. The absence in schools of a class specifically devoted to studying the lives of the giants of human history belies the focus most courses have always had on people. From ancient times to the present, the world has been shaped by the decisions, philosophies, inventions, discoveries, artistic creations, medical breakthroughs, and written works of its myriad personalities. Librarians, teachers, and students alike recognize that our lives are immensely enriched when we learn about those individuals who have made their mark on the world we live in today.

Encyclopedia of World Biography Supplement, Volume 20, provides biographical information on 200 individuals not covered in the 17-volume second edition of *Encyclopedia of World Biography (EWB)* and its supplements, Volumes 18 and 19. Like other volumes in the *EWB* series, this supplement represents a unique, comprehensive source for biographical information on those people who, for their contributions to human culture and society, have reputations that stand the test of time. Each original article ends with a bibliographic section. There is also an index to names and subjects, which cumulates all persons appearing as main entries in the *EWB* second edition, the Volume 18 and 19 supplements, and this supplement—nearly 7,600 people!

Articles. Arranged alphabetically following the letter-by-letter convention (spaces and hyphens have been ignored), the articles begin with the full name of the person profiled in large, bold type. Next is a boldfaced, descriptive paragraph that includes birth and death years in parentheses. It provides a capsule identification and a statement of the person's significance. The essay that follows is approximately 2000 words in length and offers a substantial treatment of the person's life. Some of the essays proceed chronologically while others confine biographical data to a paragraph or two and move on to a consideration and evaluation of the subject's work. Where very few biographical facts are known, the article is necessarily devoted to an analysis of the subject's contribution.

Following the essay is a Further Reading section. Bibliographic citations contain books and periodicals as well as Internet addresses for World Wide Web pages, where current information can be found.

Portraits accompany many of the articles and provide either an authentic likeness, contemporaneous with the subject, or a later representation of artistic merit. For artists, occasionally self-portraits have been included. Of the ancient figures, there are depictions from coins, engravings, and sculptures; of the moderns, there are many portrait photographs.

Index. The *EWB Supplement* Index is a useful key to the encyclopedia. Persons, places, battles, treaties, institutions, buildings, inventions, books, works of art, ideas, philosophies, styles, movements—all are indexed for quick reference just as in a general encyclopedia. The Index entry for a person includes a brief identification with birth and death dates *and* is cumulative so that any person for whom an article was written who appears in volumes 1 through 19 (excluding the volume 17 index) as well as volume 20 can be located. The subject terms within the Index, however, apply only to volume 20. Every Index reference includes the title of the article to which the reader is being directed as well as the volume and page numbers.

Because *EWB Supplement*, Volume 20, is an encyclopedia of biography, its Index differs in important ways from the indexes to other encyclopedias. Basically, this is an Index of people, and that fact has several interesting consequences. First, the information to which the Index refers the reader on a particular topic is always about people associated with that topic. Thus the entry 'Quantum theory (physics)' lists articles on

people associated with quantum theory. Each article may discuss a person's contribution to quantum theory, but no single article or group of articles is intended to provide a comprehensive treatment of quantum theory as such. Second, the Index is rich in classified entries. All persons who are subjects of articles in the encyclopedia, for example, are listed in one or more classifications in the index—abolitionists, astronomers, engineers, philosophers, zoologists, etc.

The Index, together with the biographical articles, make *EWB Supplement* an enduring and valuable source for biographical information. As school course work changes to reflect advances in technology and further revelations about the universe, the life stories of the people who have risen above the ordinary and earned a place in the annals of human history will continue to fascinate students of all ages.

We Welcome Your Suggestions. Mail your comments and suggestions for enhancing and improving the *Encyclopedia of World Biography Supplement* to:

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OBITUARIES

The following people, appearing in volumes 1-19 of the *Encyclopedia of World Biography,* have died since the publication of the second edition and its supplements. Each entry lists the volumes where the full biography can be found.

BOURGUIBA, HABIB (born 1903), Tunisian statesman, died in Monastir, Tunisia, April 6, 2000 (Vol. 2).

BOWLES, PAUL (born 1910), American author and composer, died of heart failure in Morocco, November 18, 1999 (Vol. 19).

CRAXI, BETTINO (born 1934), Italian prime minister, died of heart failure in Tunisia, January 19, 2000 (Vol. 4).

ELION, GERTRUDE B. (born 1918), American biochemist and Nobel laureate who helped create drugs to treat leukemia and herpes, died at the University of North Carolina Hospital in Chapel Hill, North Carolina, February 21, 1999 (Vol. 5).

FANFANI, AMINTORE (born 1908), Italian prime minister, died in Rome, Italy, November 20, 1999 (Vol. 5).

FARMER, JAMES (born 1920), American civil rights activist who led the 1961 "freedom rides" to desegregate interstate buses and terminals, died of congestive heart failure at Mary Washington Hospital in Fredericksburg, Virginia, July 9, 1999 (Vol. 5).

FERGUSON, HOWARD (born 1908), Irish musician and composer, died in Cambridge, England, November 1, 1999 (Vol. 18).

FUCHS, SIR VIVIAN (born 1908), English explorer and geologist who led the first expedition to cross Antarctica by land, died in Cambridge, England, November 11, 1999 (Vol. 6).

GORBACHEV, RAISA MAXIMOVNA (born 1932), first lady of the Soviet Union and wife of President Mikhail Gorbachev, died of leukemia in Muenster, Germany, September 20, 1999 (Vol. 6).

HASSAN II (born 1929), Moroccan king who was a voice of moderation in Middle Eastern politics during his 38-year reign, died of pneumonia at Avicennes Hospital in Rabat, Morocco, July 23, 1999 (Vol. 7).

HELLER, JOSEPH (born 1923), American author whose novel, *Catch-22*, defined the paradox of the no-win situation, died of heart failure in East Hampton, New York, December 12, 1999 (Vol. 7).

HUNDERTWASSER, FRIEDENSREICH (born 1928), Austrian-born painter and spiritualist, died of heart failure while on board the cruise ship, *Queen Elizabeth II,* February 19, 2000 (Vol. 8).

KIRKLAND, JOSEPH LANE (born 1922), American labor leader who served as president of the AFL-CIO from 1979 to 1995, died of lung cancer in Washington, DC, August 14, 1999 (Vol. 9).

KNIPLING, EDWARD (born 1909), American entomologist, died in Arlington, Virginia, March 17, 2000 (Vol. 9).

NKOMO, JOSHUA MQABUKO (born 1917), vice president of Zimbabwe and a leader of his country's struggle for independence from colonial rule, died of prostate cancer in Harare, Zimbabwe, July 1, 1999 (Vol. 11).

OGILVY, DAVID MACKENZIE (born 1911), American advertising executive who founded the international advertising agency Ogilvy and Mather, died in Touffou, France, July 21, 1999 (Vol. 11).

POWELL, ANTHONY (born 1905), English novelist, died in Frome, England, March 28, 2000 (Vol. 12).

SARRAUTE, NATHALIE TCHERNIAK (born 1900), French novelist who gained fame as a member of the "Nouveau Roman" movement in the late 1950s, died in Paris, France, October 19, 1999 (Vol. 13).

SCHULZ, CHARLES (born 1922), American cartoonist who created the "Peanuts" comic strip, died of colon

cancer in Santa Rosa, California, February 12, 2000 (Vol. 14).

SEABORG, GLENN THEODORE (born 1912), American chemist who discovered ten atomic elements and was awarded a Nobel Prize in 1951, died in Lafayette, California, February 25, 1999 (Vol. 14).

SOBCHAK, ANATOLY (born 1937), Russian politician who was elected mayor of St. Petersburg in 1990, died of heart failure in Kaliningrad, Russia, February 20, 2000 (Vol. 14).

TIMERMAN, JACOBO (born 1923), Argentine author who chronicled his experiences as a political prisoner, died of heart failure in Buenos Aires, Argentina, November 11, 1999 (Vol. 15).

TUDJMAN, FRANJO (born 1922), Croatian president who led his country to independence from Yugoslavia and became its first popularly elected leader, died in Zagreb, Croatia, December 10, 1999 (Vol. 15).

ZUMWALT, ELMO (born 1920), American naval officer who commanded U.S. forces in Vietnam, died in Durham, North Carolina, January 2, 2000 (Vol. 16).

A

Niels Abel

Niels Henrik Abel (1802-1829) was a Norwegian mathematician who proved that fifth and higher order equations have no algebraic solution. Had he not died prematurely, it is speculated that he might have become one of the most prominent mathematicians of the 19th century. He provided the first general proof of the binomial theorem and made significant discoveries concerning elliptic functions

Abel was born in Finnöy, on the southwestern coast of Norway, on August 5, 1802. He was the second son of Sören Georg Abel, a Lutheran minister, and Anne Marie nee Sorensen, the daughter of a wealthy merchant. Abel's father was appointed to a new parish in 1804, and the family moved to the town of Gjerstad, in southern Norway. Abel received his early education from his father. In 1815, he was sent to the Cathedral School in Oslo, where he soon developed a passion for mathematics. In 1818, a new instructor, Berndt Holmboe, arrived at the school and fueled Abel's interest further, introducing him to the works of such European masters as Isaac Newton, Joseph–Louis Lagrange, and Leonhard Euler. Holmboe was to become a lifelong friend and advocate, eventually helping to raise money that allowed Abel to travel abroad and meet the leading mathematicians of Germany and France.

Abel graduated from the Cathedral School in 1821. His father had died a year earlier and his older brother had developed mental illness. The responsibility of providing for his mother and four younger siblings fell largely on Abel. To make ends meet, he began tutoring. Meanwhile, he took the entrance examination for the university. His performance in geometry and arithmetic was distinguished and he was offered a free dormitory room. In an exceptional move, members of the mathematics faculty, who were already aware of Abel's promise, contributed personal funds to cover his other expenses. Abel enrolled at the University of Kristiania (Oslo) at the age of 19. Within a year he had completed his basic courses and was a degree candidate.

Proved Impossibility of Solutions for Quintic Problem

During his final year at the Cathedral School, Abel had become intrigued by a challenge that had occupied some of the best mathematical minds since the 16th century, that of finding a solution to the ''quintic'' problem. A quintic equation is one in which the unknown appears to the fifth power. Abel believed he had discovered a general solution and presented his results to his teacher Holmboe, who was wise enough to realize that the mathematical reasoning of Abel was beyond his full comprehension. Holmboe sent the solution to the Danish mathematician Ferdinand Degen, who expressed skepticism but was unable to determine whether Abel's argument was flawed. Degen asked Abel to provide examples of his general solution, and was eventually able to discover the error in his approach. Abel would remain obsessed with the quintic problem for the next few years. Finally, in 1823, he hit upon the realization and derived a proof that an algebraic solution was impossible. Abel sent a paper describing his proof to Johann Karl Friedrich Gauss, who reportedly ignored the treatise. Meanwhile, Abel began working on what would become the first proof of an integral equation, and went on to provide the first general proof of the binomial theorem, which until then had only been proved for special cases. He also investigated elliptic

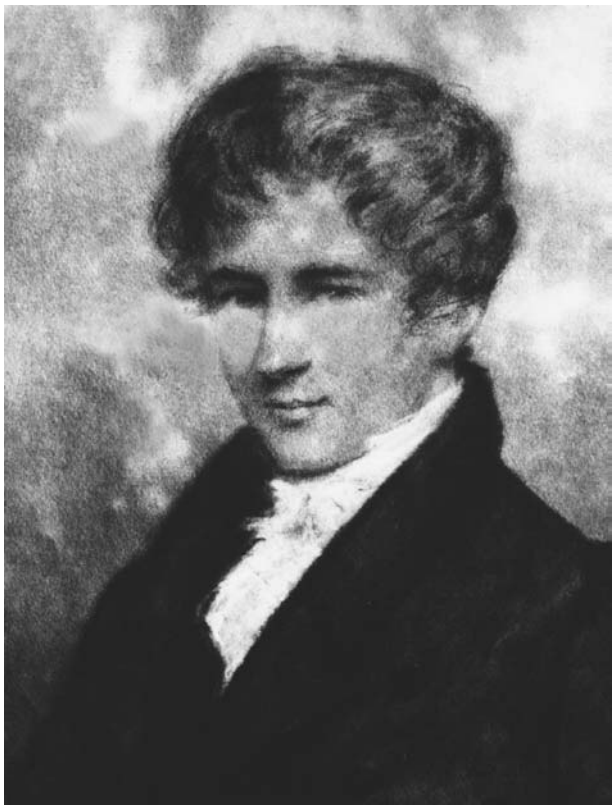

integrals and developed a novel way of examining them through the use of inverse functions.

In 1825, Abel left home and traveled to Berlin, where he met August Leopold Crelle, a civil engineer and the builder of the first German railroad. Crelle had a strong reverence for mathematics, and was about to publish the first edition of *Journal for Pure and Applied Mathematics*, the first periodical devoted entirely to mathematical research. Recognizing in Abel a man of genius, Crelle asked if the young man would contribute to the premiere edition. Abel obliged, providing Crelle with a manuscript that described his proof that an algebraic solution to the general equation of the fifth and higher degrees was impossible. The paper would insure both Abel's fame and the success of Crelle's fledgling journal. From Germany, Abel toured southern Europe. He then traveled to France, where he made the acquaintance of Adrien Marie Legendre, Augustin Louis Cauchy, and others. In their company, he wrote the *Memoir on a General Property of a Very Extensive Class of Transcendental Functions*, which was submitted to the Paris Académie Royale des Sciences. The memoir expounded on Abel's earlier work on elliptical functions, and proposed what has come to be known as Abel's theorem. Unfortunately, it was received poorly, rejected by Legendre because it was ''illegible,'' then temporarily lost by Cauchy. Two years after Abel's death, the manuscript finally resurfaced, but it was not published until 1841.

By 1827, Abel had run out of money and was forced to return to Norway. He had hoped to take up a university post, but could only find work as a tutor. At this time, he discovered that he had contracted tuberculosis. Later in 1827, he wrote a lengthy paper on elliptic functions for Crelle's journal and began working for Crelle as an editor.

Abel died on April 6, 1829, while visiting his Danish fiancée, Christine Kemp, who was living in Froland. A few days later, unaware of Abel's death, Crelle wrote to say he had secured a position for him at the University of Berlin. Abel was honored posthumously, in 1830, when the French Académie awarded him the Grand Prix, a prize he shared with Karl Jacobi.

Further Reading

Bell, E.T., *Men of Mathematics,* Simon and Schuster, 1986.
Ore, Oystein, *Niels Henrik Abel: Mathematician Extraordinary,* University of Minnesota Press, 1957.
''Niels Henrik Abel,'' *MacTutor History of Mathematics Archive.* http://www–groups.dcs.st–and.ac.uk/~history/Mathematics/abel.html (March 1997). □

Ralph Abercromby

Ralph Abercromby (1734-1801) was considered to be the top soldier of his generation. Along with Sir John Moore, he was known for restoring discipline and the reputation of the British soldier. His restructuring of the army led to the ultimate defeat of Napoleon Bonaparte in 1815.

Born at Menstry, near Tullibody, Scotland, on October 7, 1734, Ralph Abercromby was the son of George Abercromby of Birkenbog, the chief whig landowner in County Clackmannan. He was educated at Rugby and studied law at the universities of Edinburgh and Leipzig. Lacking an interest in the law, Abercromby persuaded his father to purchase a commission for him in the Third Dragoon Guards in 1756. Two years later his regiment was transferred to Germany where it joined the English force under the command of Prince Ferdinand of Brunswick in the Seven Years' War. He became aide-de-camp to General Sir William Pitt. He was now involved in active warfare and was able to study the advantages and essentials of the strictly disciplined Prussian troops. Abercromby was promoted to lieutenant in 1760 and captain in 1762. After the Treaty of Hubertusburg was signed, he was transferred to Ireland with his regiment. In 1767, Abercromby married into the Menzies family; it was generally considered to be a happy match. Promotions continued for the young officer. He became a major in 1770 and a lieutenant-colonel in 1773.

Elected to Parliament

The Abercromby family had represented the county of Clackmannan for many years. As an eldest son, they decided that it was Ralph Abercromby's turn to seek public office. The election campaign was violent and climaxed in a duel between Abercromby and Colonel Erskine, who was

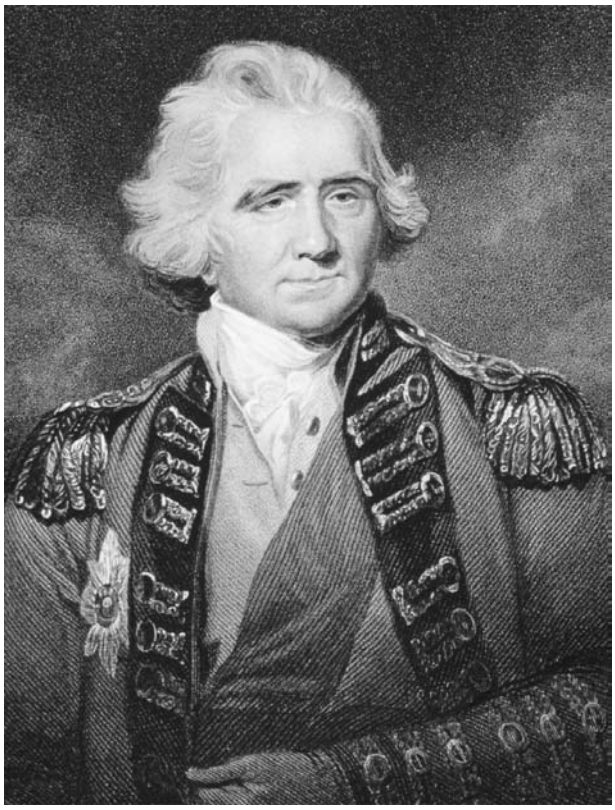

supported by the Jacobite families. No lives were lost, and Abercromby's maternal relative, Sir Lawrence Dundas, insured his victory. Abercromby entered Parliament in 1773 and served until 1780. He refused to vote as his patron desired and, as a result, ruined his chance for political advancement. Abercromby did not believe that British forces should oppose the American colonists in their struggle for independence. His brothers disagreed. James Abercromby died at Brooklyn, New York, while Robert successfully commanded a regiment for the British army. Ralph Abercromby had enough of politics and decided to retire. His brother Burnet, who had made a fortune in India, took over his seat in Parliament. Abercromby retired to Edinburgh and devoted himself to the education of his family.

Recalled to Military Service

England was at war with France. In 1793, Abercromby asked to be reinstated in the British army and given a command. Having maintained a good record and a acquired certain amount of influence within Parliament, he was given a command and posted to Flanders. The war did not go well under the command of the Duke of York. However, in every battle in which he was involved, Abercromby acquitted himself well. He commanded the storming column at the siege of Valenciennes. His military expertise was especially evident when the British retreated from the advancing republican army in the winter of 1794-1795. Abercromby was able to get his dispirited troops away from the enemy. He was one of the few British generals to emerge from this debacle with his reputation intact. For this achievement, he was awarded the Knight of the Bath in 1795. Abercromby believed that the army failed because they had been sapped of strength during the American Revolution and had no real desire to fight the French Republican Army. The officers owed their rank to political influence. The ordinary soldier felt neglected, as the government skimped on provisions and pay.

West Indies Campaign

Abercromby was sent to the West Indies in November 1795 with 15,000 men to take the French sugar islands. He reached Jamaica in 1796. He took St. Lucia first, and moved on to Demerara, St. Vincent, and Grenada. Concerned with the health of his soldiers in the West Indian climate, Abercromby ordered that their uniforms be altered for the hot climate, forbade parades in the heat, established mountain stations and sanitariums. He restored discipline within the ranks of the army and disposed of dishonest and inefficient officers. He also rewarded regular soldiers and officers with bonuses and small civil posts. Abercromby took Trinidad, but lacked sufficient troops to capture Puerto Rico. He returned to England in poor health.

Back to Ireland

In December 1797, Abercromby returned to Ireland to command the troops. Having served there before, he was aware of the political intrigue in which both the British and the Irish engaged. The militia had no discipline and had run rampant over the Irish population. Abercromby refused to allow the militia to continue its rampage, and issued a statement that the militia was more dangerous to its friends than to its enemies. The authorities at Dublin Castle soon decided that he must go. Abercromby resigned his commission and returned home, where he was appointed commander of the forces in Scotland.

In 1799, Abercromby was drawn into the French war on the continent once again. His assignment was to command the first division and capture what was left of the Dutch fleet that had been beaten at Camperdown. He was to create a diversion so that the Archduke Charles and Suwaroff could invade France. His role in the diversion was successful, but the whole operation failed due to the inadequacy of the Russians and incompetence of the other columns. In disgust, Abercromby refused to become a peer and returned to Scotland.

Last Battle

Though he was growing older and his eyesight was failing, Abercromby was given command of the troops in the Mediterranean in 1800. His assignment was to invade Egypt and capture the French army left by Napoleon or drive them out. He proceeded to Gibraltar with his troops to reinforce soldiers under the command of Sir James Pulteney. Abercromby was supposed to land at Cadiz with the cooperation of Vice Admiral Lord Keith. When he arrived at Cadiz, he realized that his men could not off-load safely. He then headed for Malta, which he felt would make an excellent headquarters for the Mediterranean army. On December 27, 1800, he arrived at Minorca, where he spent the next six weeks practicing landing exercises until the force

could land in a single day. On March 8, 1801, he sailed into Aboukir Bay and landed approximately 15,600 men in one day. The French general, Menou, attacked on March 21, 1801, but was beaten back. The English lost only 1464 men, one of whom was Abercromby. He took a bullet in the thigh, while riding at the front of his troops. His character was revealed by the comment he made to one of the aides treating him. He asked what was being placed under his head. When told that it was only a soldier's blanket, he told the aide to make haste and return it to the soldier. He died on board the flagship *Foudroyant* on March 28, 1801, off the coast of Alexandria, Egypt. Abercromby was buried at Malta.

The extent of Abercromby's influence on the British army was not realized until historians began adding up the number of officers trained by him. That training enabled more famous generals, such as Wellington, to defeat the French army. Abercromby was respected by his superiors and loved by his men. His influence enabled the British army to become the dominant military force of the nineteenth century.

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Maria Agnesi

One of the great figures of Italian science, Maria Gaëtana Agnesi (1718-1799) was born and died in the city of Milan. Her principal work, *Analytical Institutions,* introduces the reader to algebra and analysis, providing elucidations of integral and differential calculus. Among the prominent features of Agnesi's work is her discussion of a curve, subsequently named the "Witch of Agnesi."

In early childhood, Agnesi demonstrated extraordinary intellectual abilities, learning several languages, including Greek, Latin, and Hebrew. Her father, who taught mathematics at the University of Bologna, hired a university professor to tutor her in mathematics. While still a child, Agnesi took part in learned discussions with noted intellectuals who visited her parents' home. Her knowledge encompassed various fields of science, and to any foreign visitor, she spoke fluently in his language.

Her brilliance as a multilingual and erudite conversationalist was matched by her fluency as a writer. When she was 17 years old, Agnesi wrote a memoir about the Marquis

de l'Hospital's 1687 article on conic sections. Her *Propositiones Philosophicae,* a book of essays published in 1738, examines a variety of scientific topics, including philosophy, logic, and physics. Among the subjects discussed is Isaac Newton's theory of universal gravitation.

Following her mother's death, Agnesi wished to enter a convent, but her father decided that she should supervise the education of her numerous younger siblings. As an educator, Agnesi recognized the educational needs of young people, and eloquently advocated the education of women.

Witch of Agnesi

Agnesi's principal work, *Instituzione analitiche ad uso della gioventu' italiana* (1748), known in English as her *Analytical Institutions,* is a veritable compendium of mathematics, written for the edification of Italian youth. The work introduces the reader to algebra and analysis, providing elucidations of integral and differential calculus. Praised for its lucid style, Agnesi's book was translated into English by John Colson, Lucasian Professor of Mathematics at Cambridge University. Colson, who learned Italian for the express purpose of translating Agnesi's book, had already translated Newton's *Principia mathematica* into English. Among the prominent features of Agnesi's work is her discussion of a curve, subsequently named the "Witch of Agnesi," due in part to an unfortunate confusion of terms. (The Italian word *versiera,* derived from the Latin *vertere,* meaning "to turn," became associated with *avversiera,* which in Italian means "devil's wife," or "witch.") Studied

previously by Pierre de Fermat and by Guido Grandi, the ''Witch of Agnesi'' is a cubic curve represented by the Cartesian equation $y(x^2 + a^2) = a^3$, where ''a'' represents a parameter, or constant. For ''a'' = 2, as an example, the maximum value of y will be 2. As y tends toward 0, x will tend, asymptotically, toward $\pm\infty$.

Received Papal Recognition

In 1750, Pope Benedict XIV named Agnesi professor of mathematics and natural philosophy at the University of Bologna. As David M. Burton explained, it is not quite clear whether she accepted the appointment. Considering the fact that her father was gravely ill by 1750, there is speculation that she would have found the appointment difficult to accept. At any rate, after her father's death in 1752, Agnesi apparently lost all interest in scientific work, devoting herself to a religious life. She directed charitable projects, taking charge of a home for the poor and infirm in 1771, a task to which she devoted the rest of her life.

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Agnodice

Agnodice (born ca. 300 BC) is credited with practicing medicine in ancient Greece, at a time when women were legally barred from that occupation. Some question the likelihood that she was an historical figure. Little is known about her life, other than information supplied by Hyginus, a first century Latin author.

According to legend, Agnodice wanted to learn medicine. By cutting her hair and wearing men's clothing, she was able to become a student of the famous Alexandrian physician, Herophilus. After her studies were completed, she heard a woman crying out in the throes of labor and went to her assistance. The woman, thinking Agnodice was a man, refused her help. However, Agnodice lifted up her clothes and revealed that she was a woman. The female patients then allowed Agnodice to treat them. When the male doctors discovered that their services were not wanted, they accused Agnodice of seducing their patients. They also claimed that the women had feigned illness in order to get visits from Agnodice.

When Agnodice was brought to trial, she was condemned by the leading men of Athens. At this point, their wives became involved. According to Hyginus, they argued that ''you men are not spouses but enemies, since you're condemning her who discovered health for us.'' Their argument prevailed and the law was amended so that freeborn women could study medicine.''

Antiqua Medicina commented on the legend of Agnodice by noting that, ''. . . it is highly unlikely that Hyginus' account is based upon fact.'' Archaeologists have unearthed a number of figurines identified as the mythical woman Baubo. According to Greek legend, she amused the goddess Demeter by pulling up her dress over her head and exposing her genitals. It may be that the story of Agnodice may simply be an explanation for such a figure. The article went on to note that the name itself, Agnodice, was translated in Ancient Greek to mean ''chaste before justice,'' a device ''not uncommon in Greek literature.''

Whether or not her tale is based on fact, it is one to which the world of medicine has long ascribed. Agnodice will be remembered as the first female gynecologist.

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Agrippina the Younger

Niece and fourth wife of Emperor Claudius, Agrippina the Younger (15-59 AD) was suspected of having him and his son assassinated in order to secure the throne for her own son, Nero. Through him she hoped to dominate Rome.

On her mother's side, Agrippina was the great-granddaughter of Augustus, who molded the Roman Empire from the ashes of the Roman Republic. Her father Germanicus was the nephew and designated heir of Augustus's successor Tiberius. In the year 20 AD, Germanicus met an untimely death. Agrippina undoubtedly retained childhood memories of the subsequent mistreatment suffered by her mother and older brothers at the hands of Emperor Tiberius, who was only a stepson of Augustus. She would have learned at her mother's knee to despise ''usurpers'' who were not direct descendants of Augustus. Historians have long suspected that a childhood spent steeped in fear and resentment may have warped Agrippina's brother, Caligula. Perhaps it also drove Agrippina in her determination to rule rather than suffer the whims of a ruler.

Her mother Agrippina the Elder was a model of the old-fashioned Roman wife and mother, except for her practice

of accompanying her husband on his military tours, even those which took him to the frontiers of the Roman world. In 15 AD, the younger Agrippina was born in a military camp on the frontier of the Roman Empire, near the German tribes. (Following her later marriage to Claudius, Agrippina the Younger would award special municipal honors to the village that grew on the site.)

At the age of 33, Germanicus, a son of Emperor Tiberius's younger brother, was the most attractive and popular member of the imperial family. When he died after a brief and undiagnosed illness while touring the eastern Mediterranean provinces, the Roman people were convinced that Tiberius had ordered his assassination out of jealousy and fear. Agrippina the Elder was also certain that Tiberius was responsible for her husband's death. The four-year-old Agrippina, who was brought to the village of Tarracina to meet her mother and accompany her father's ashes on their journey home, could not have remembered him or her austere mother well. The agonizing public procession to Rome, however, through crowds running wild with grief and anger at the death of their favorite, surely left an indelible impression. Her mother's dignified but clearly heartfelt grief caught the imagination of the Roman people and won popular esteem for the widow and her children. If Tiberius had not felt jealous and uneasy earlier, he now had good cause for worry.

Agrippina the Elder was too ambitious to spend the rest of her life in quiet widowhood with her children. Her relationship to Tiberius was further complicated by her status: as a granddaughter of Augustus, she was heir to political connections and influence, making any second husband an automatic threat to Tiberius's plans for the succession. In such a thoroughly political household, it is likely that the young Agrippina would have been aware of the trial of her father's accused assassin (who ended inquiries by committing suicide). She would also have known of the deepening public hostility between her mother and Emperor Tiberius, who had not even come to the ceremony when the ashes of Germanicus were placed in the tomb of Augustus. Attending state dinners, Agrippina the Elder ostentatiously took precautions against poison in her dishes. In 26 AD, she finally asked Tiberius for permission to remarry, but he neglected to reply.

Modern historians of Rome are more inclined than their ancient counterparts to believe that the model matron Agrippina the Elder was aggressor, as well as victim, and that she was providing aid and support to the enemies of Tiberius even if she wasn't actively plotting against him. In a move to reduce the family's potential for making alliances, Tiberius decided that Agrippina the Younger would marry the much older Cnaeus Domitius Ahenobarbus in 28 AD. (Betrothal of 13-year-old girls, with marriage to follow shortly, was common among Romans.) Suetonius described Agrippina's new husband as a ''wholly despicable character'' who was ''remarkably dishonest.''

Agrippina was only 14 when her mother and oldest brother were arrested in 29 AD and exiled to prison islands. Though her second brother had supplied evidence against them, he was the next to be arrested. Held in the imperial palace, he was starved to death. As for the third brother, Caligula, Tiberius alternated between ignoring and honoring him. In 33 AD, Agrippina the Elder starved herself to death, while her son Caligula's portrait was put on coins.

Caligula Gained Power

The year 37 AD saw the death of Tiberius, the accession to the throne of Caligula, and the birth of Agrippina the Younger's only child, Nero. But if Agrippina thought she was finally safe, she was wrong. Initially, Caligula heaped honors upon his sisters, as only they and he had survived childhood diseases and the hatred of Tiberius. Receiving all of the privileges and public honors previously reserved for Vestal Virgins, the three sisters were included in the annual vows of allegiance to the emperor. Their portraits were also put on coins. Caligula was especially devoted to his sister Drusilla who died in 38 AD.

Disaster struck in 39 AD when the imperial family visited and inspected the armies on the Rhine frontier. While they were still in the north, Caligula became convinced that both of his surviving sisters were involved in a love affair and a conspiracy against him with Drusilla's widower, Marcus Aemilius Lepidus. Though it seems unlikely that both sisters were dallying with Lepidus, it is possible that Lepidus and the two women had decided that Caligula was becoming unstable and an increasing threat to them. In any case, after retrieving his oldest brother's ashes from the island of Ponti, Caligula sent Agrippina into exile there. Suetonius believed that he was planning to execute his two sisters at the time of his death. Miriam Griffin has observed astutely that Agrippina's ''childhood and youth would have warped the most sanguine nature, as her prospects fluctuated between extremes.'' She must have breathed a sigh of relief at the assassination of Caligula in 41 AD and applauded the accession of a crippled, elderly paternal uncle who was not descended from Augustus. The new emperor, Claudius, recalled her and her only surviving sister from exile.

Reign of Claudius

Agrippina's son, Nero, had been left in near poverty during her exile, when Caligula used the excuse of her husband's death to seize most of their assets. Although Claudius returned the property taken from the two sisters, mere prosperity and imperial connections were not enough for Agrippina. She immediately tried to raise the stakes. Gossip reported that her first target was the extremely wealthy and well-born Servius Sulpicius Galba, but he escaped Agrippina's matrimonial snares and survived to later succeed Nero as emperor. She had apparently arranged a marriage with another rich senator, Gaius Sallustius Passienus Crispus, by the time of his death in 47 AD, despite the fact that he was already married to her sister-in-law, Domitia. Agrippina and Nero were remembered generously in Crispus's will, but rumors that she had poisoned him were probably inspired by her later treatment of Claudius and Britannicus.

Agrippina's campaign to become imperial consort might well have preceded the scandal which led to the

suicide of Emperor Claudius's third wife, Messallina, in 47 AD. Messallina had favored sending Agrippina's sole surviving sister, Livilla, back into exile. Agrippina was thought to have been flirting with her uncle in order to obtain protection against Messallina. Also, Messallina was apparently worried about Nero's popularity as a descendant of both Augustus and Germanicus, who was still fondly remembered. By the time Messallina was apprehended in a plot to put her lover on the throne and murder Claudius, Agrippina had already made friends in the court and was ready to make her move.

Claudius's prestige had been badly damaged by the scandal. He desperately needed a public relations triumph. As always in matters of serious business, Claudius consulted his chief executive secretary, a freedman named Pallas who was devoted to Agrippina (many, in fact, believed they were lovers). He and others of Agrippina's party in the court convinced Claudius that what he needed was Agrippina. Marriage between uncle and niece was considered incestuous in Rome, and it took a senatorial decree to legalize the marriage. Still, Agrippina was of the bloodline of Augustus and was popularly idolized as the daughter of Germanicus. Her son Nero could be adopted to secure the survival of the dynasty, since Claudius's own son Britannicus was not past the high mortality years of childhood. In 49 AD, Agrippina and her uncle, Claudius, were married.

Control Through Alliances

Griffin describes how Agrippina ''had achieved this dominant position for her son and herself by a web of political alliances,'' which included Claudius's chief secretary and bookkeeper Pallas, his doctor Xenophon, and Afranius Burrus, the head of the Praetorian Guard (the imperial bodyguard), who owed his promotion to Agrippina. Neither ancient nor modern historians of Rome have doubted that Agrippina had her eye on securing the throne for Nero from the very day of the marriage—if not earlier. Dio Cassius's observation seems to bear that out: ''As soon as Agrippina had come to live in the palace she gained complete control over Claudius.''

Agrippina did not, however, concentrate on advancing her son to the point of neglecting herself. She was the only living woman to receive the title ''Augusta'' since Livia, the wife of Augustus, and Livia had not been allowed to use the name during her husband's lifetime. Levick describes Agrippina's conduct in the court of Claudius: ''Certainly from 51 onwards she appeared at ceremonial occasions in a gold-threaded military cloak, and on a tribunal (distinct from that of her husband, however), greeted ambassadors.'' Roman men's full nomenclature usually included a reference to their fathers, as in ''son of Marcus.'' One official religious record listed Nero as ''son of Agrippina'' before putting in the usual reference to his father. Tacitus said that Narcissus, another influential secretary of Claudius, tried to warn others about Agrippina's plans: ''There is nothing she will not sacrifice to imperial ambition-neither decency, nor honor, nor chastity.'' Writes Dio: ''No one attempted in any way to check Agrippina; indeed, she had more power than Claudius himself.''

In 50 AD, Nero became the adoptive son of Claudius as well, sealing the fate of Claudius and his son Britannicus, though Agrippina could afford to wait for the most opportune moment. Claudius probably feared the results if he were to exclude a grandson of Germanicus from the succession, and he certainly needed loyal military commanders rising through the ranks. While Claudius undoubtedly hoped that the adoption would secure the loyalty of both Nero and those who adored Germanicus, hindsight certainly revealed his error. The last months of his life were characterized by disputes with Agrippina over the advancement of Nero and Britannicus. Tacitus reports that Agrippina became afraid when she heard Claudius mutter while drunk that ''it was his destiny first to endure his wives' misdeeds and then to punish them.'' Events were rapidly escalating. Custom dictated that Britannicus would assume a toga and be considered a man early in the spring of 55 AD.

In 54 AD, the frail 64-year-old Claudius died. His contemporaries assumed that Agrippina had poisoned him, and recent scholars have largely shared their conviction. The death of Claudius was particularly timely: he had survived long enough to award formal honors and recognition to Nero, who had used those years to make himself more popular and better known (as well as simply becoming older and more qualified to rule). Yet Claudius died before Britannicus could be set on the same track. Britannicus did not live to assume a man's toga. He died shortly after attending a dinner party with the rest of the imperial family—an event that no one thought a coincidence.

Tacitus claimed that Agrippina foresaw the end to all her plotting. Having consulted astrologers several years before, she had been told that Nero would become emperor but kill his mother. She supposedly replied, ''Let him kill me—provided he becomes emperor.'' Nero tried to justify her subsequent murder after the fact by claiming that she intended to rule Rome, using him as her puppet. His speech to the Senate, as reported in Tacitus, might well have put it fairly: ''She had wanted to be co-ruler-to receive oaths of allegiance from the Guard, and to subject Senate and public to the same humiliation [of swearing allegiance to a woman].''

Seneca Tutored Nero

Given those claims, it is ironic that Tacitus and others ascribe the good aspects of Nero's reign to Agrippina. She had already had Lucius Annaeus Seneca, the noted Stoic rhetorician and philosopher, recalled from exile and made Nero's tutor. After Nero became emperor, she encouraged Seneca and Burrus, the commander of the Praetorian Guard, to function as virtual regents. Unfortunately for her, she had made a mistake rather like that of Claudius. Seneca and Burrus thought it their duty to act for the good of their emperor. They believed that charge required them to ease Agrippina out before her blatant attempts to assert power evoked hostility against her son and the dynasty itself. In one dramatic incident at the end of 54 AD, she attempted to join Nero on his dais to receive ambassadors from Armenia. Even Claudius had made her sit on a separate throne when receiving. Seneca and Burrus nudged Nero into stepping

down to greet her in an apparent gesture of respect, which allowed him to escort her to a separate, lower seat.

Influence Declined

The power and influence she had sought for so long continued to wane through the next year. Seneca and Burrus encouraged Nero in an affair with a woman of low birth of whom Agrippina did not approve. They favored anything that reduced his mother's influence over him. While they convinced Nero to dismiss his mother's partisan, Pallas, from his powerful administrative post, they were not implacably hostile to Agrippina. As Griffin has commented, ''It was not the intention of Seneca and Burrus that Agrippina be removed from the scene. Their influence over Nero depended largely on the fact that they provided a refuge from her tactless and arrogant demands.''

Gossip had it that Agrippina had even tried to seduce Nero in order to hold his loyalty and might have succeeded. In any case, Nero understood better than Burrus and Seneca that while Agrippina might be killed, she would never be quietly subdued. Having been separated from his mother in early childhood, as an older child and adolescent Nero had been her partner in deadly conspiracy. He had acquired his political morality from her. Agrippina and her son understood each other well; she began taking preemptive doses of antidotes against common poisons.

When Nero first began to plan Agrippina's death, Burrus kept Nero's confidence by agreeing to carry out his plan if there were actual evidence that she was conspiring against her son. While such evidence did not surface, the issue did not go away. Nero called in Seneca and Burrus for emergency counsel after another plot to kill Agrippina in the preplanned collapse of a pleasure boat failed. Agrippina swam to shore, and Nero was terrified of his mother's wrath. Whereas Burrus and Seneca conceded that an angry Agrippina who knew that her son was her deathly enemy could not safely be left alive, they escaped actual complicity in Agrippina's murder by warning Nero that the Praetorians probably would not follow orders to kill her. After all, not only was she descended from Augustus and Germanicus, but she had selected many of the Guard's officers for their positions. Thus, Nero was forced to call in a contingent from the navy to stab his mother in the bedroom of her villa.

A Significant Legacy

Among Agrippina's lasting accomplishments was her recall of Seneca from exile. She provided him residence in Rome and the financial resources that facilitated his completion of many works of significant influence on the Stoic tradition. She also left her own memoirs and, though they do not survive today, Tacitus used them extensively in constructing his picture of the reigns of the final Julio-Claudians. Nero, who had believed himself incapable of living with Agrippina, found that he was unable to live happily without her. Regardless of her private life and motives, Agrippina tried to ensure that Nero governed well and observed the proprieties. Tacitus characterized the rest of his reign: ''Then he plunged into the wildest improprieties, which vestiges of respect for his mother had hitherto not indeed repressed, but at least impeded.'' Perhaps Nero's notorious misconduct was an effort to find distraction or a respite from guilt. Dio reported that he frequently saw his mother's ghost and rarely had a good night's sleep.

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Ama Ata Aidoo

(Christina) Ama Ata Aidoo (born 1942) explored the social conscience of her African peers through her writing, speaking, and teaching endeavors.

Ghanaian writer and educator, Ama Ata Aidoo delved the soul of African traditions through her literary works. As a novelist, poet, dramatist, critic, and lecturer, she voiced concerns over a variety of social and political issues at the forefront of Ghanaian society in the wake of a mid-20th century independence movement in her country. She uttered repeated concerns for the plight of womanhood in Ghanaian culture. She endowed the female characters in her literary works with strong wills and distinct personalities. Through her depictions of the traditional norms of society, she helped to expose the exploitation and disenfranchisement of women, not only from their careers but from the essence of their own identities.

Ama Ata Aidoo was born Christina Ama Aidoo on March 23, 1942. She was the daughter of royalty, a princess among the Fanti people of the town of Abeadzi Kyiakor in the south central region of Ghana. Aidoo's homeland, at the time of her birth, was under the oppression of a resurgent neocolonialism as a result of British aggression during the late 19th century. In the home of her parents, Chief Nana Yaw Fama and Maame Abba, anti-colonial sentiment was an unavoidable emotion in the wake of the murder of Aidoo's grandfather by neocolonialists. Yet in spite of the murderous tragedy, Fama acknowledged the superiority of Western education and sent his daughter to attend the Wesley Girls High School in the southern seaport town of Cape Coast, Ghana. She went on to study at the University of Ghana, beginning in 1961. In 1964, she graduated cum laude (with honors), earning a Bachelor of Arts degree in English.

Academic Career

At the University of Ghana, Aidoo became involved with the Ghana Drama Studio, founded by Efua Sutherland. Aidoo participated in writers workshops and contributed her work to the school of drama. During her years in undergraduate studies, she in fact completed two plays and

a collection of short stories. Aidoo continued at the University of Ghana for an additional two years after graduation, through a fellowship to that school's Institute of African Studies. On fellowship in 1965 she published one of her most famous writings, and her first major dramatic work, *The Dilemma of a Ghost. Ghost* was one of only two dramas that she published by the end of the century. The play depicts the conflict of an African student, Ato, who studied abroad and returned home to Ghana with an African American wife. In *The Dilemma of a Ghost,* Aidoo delved into her concerns over pan-Africanism and the plight of Ghanaians who travel abroad in search of an education. The play exposes the conflicts that confront students in resolving their African traditions in the midst of Western culture.

In 1966, Aidoo traveled to the United States where she attended the Harvard International Seminar and spent time at Stanford University. She returned to Ghana in 1969. Between 1970 and 1982, Aidoo taught English at the University College at Cape Coast and completed research on her native Fanti drama. Over the years Aidoo taught and lectured at many universities in the United States and in Africa, including the University of Nairobi in Kenya.

Political Agenda

When Ghana gained its independence in March of 1956, the event precipitated a pan-African backlash. The resultant political tension simmered for over a decade and erupted in the 1970s. That decade was marred by an era of repression. Conservative attitudes prevailed, and many intellectuals were persecuted for their beliefs. In a 1997 interview, Aidoo commented to Jeanette Toomer of *New York Amsterdam News* regarding the nature and the extent of the oppression. Aidoo maintained that she endured not only incarceration but intimidation by jailers who threatened her with death. Her vocal and written expressions over the plight of women in traditional Ghanaian society, combined with her commentaries on pan-Africanism, left her vulnerable to scathing censorship policies and regulation. During that time, from 1970 until 1977, she published very little. She occupied herself in part as a consulting professor in the Washington Bureau of Phelps-Stokes's Ethnic Studies Program in 1974 and 1975.

Following her return to Ghana, Aidoo served as the national minister of education in 1982 and 1983 under the government of Jerry Rawlings. She remained prominent in Ghanaian academic affairs until 1983 when she once again abandoned the country for self-imposed political exile. She moved to Harare in Zimbabwe and remained there throughout the 1990s. In Zimbabwe Aidoo worked at the curriculum development unit of the Ministry of Education. She continued with her teaching as well as her writing, and established ties with the Zimbabwe Women Writers Group.

In 1988, Aidoo received a Fulbright Scholarship. She spent the following year at the University of Richmond, Virginia as a writer in residence. She returned to Africa in 1990 and for two years served as the chairperson of the African Regional Panel of the Commonwealth Writers' Prize.

Messages in Art

Among Aidoo's most respected publications was her 1970 collection of stories entitled, *No Sweetness Here.* The stories represent the psychological bondage of the neocolonial period. That work is structured within a loose but cohesive framework that illustrates Aidoo's message through the eyes of working class characters over a period of a few years. As with other of Aidoo's writings, the stories focus on urbanized women, female characters who are rarely affluent—but neither are they destitute or in financial conflict. Aidoo's female protagonists turn their attention instead toward a universal search, each for her own elusive soul and for a female identity that has been usurped by an oppressive environment. Aidoo portrays a class of women that is overburdened by the insensitivity of men but is accepting—or at least cognizant of—specific gender issues that create the cultural environment. Aidoo tacitly summons other writers to the urgency of their obligation, to address and to publicize the moral wrongs of the society in order to realize social progress. As Aidoo noted to interviewers Rosemary Maranoly George and Helen Scott of *Novel* regarding such issues as are presented by the author in *No Sweetness Here,* ''The situation . . . The way the novel ends means that the story is not finished, as the issue is not resolved.'' She further emphasized her concerns for women and their lack of so-called homes, ''For these women it is hard to have a home of their own . . . there is always the possibility that it can be taken away . . . the instability of dependence.''

Aidoo's second major drama, after *Ghost,* was *Anowa.* The play, published in 1970, makes a disparaging examination of the value of love within the confines of a marriage and further creates a metaphor between the keeping of slaves and the keeping of wives. Also among Aidoo's published works in the feminist arena is her 1977 semi-autobiographical novel, *Our Sister Killjoy.*

Between 1991 and 1993 Aidoo wrote and published *Changes,* a tale of a woman from the Ghanaian capitol of Accra and her personal battles. As the plot unwinds, the main character, a government data analyst, endures rape by her husband and is forced to confront her own destiny. Naadu I. Blankson of *Quarterly Black Review* applauded the effort by Aidoo, wherein she ''. . . weave[s] the passions of two women, three men, and a host of [others] . . . quite respectably.'' As a literary work the novel artfully enmeshes the passions of upward mobility, the plight of African women in the workplace, and the role of the African female as the designated pawn of a polygamous society. It was Aidoo's contention, which she furthered through her writing, that sexism was a learned behavior on the part of the African male and clearly a consequence of the neocolonial environment. In *Research in African Literatures,* Nada Elia quoted Aidoo's rebuttal to those critics of African feminism, ''I really refuse to be told I am learning feminism from abroad.''

In a 1994 work, *The Art of Ama Ata Aidoo: Polylectics and Reading Against Neocolonialism* (University Press of Florida), Vincent O. Odamtten commented that Aidoo ''. . . radically transforms the Western literary genres,'' with her

depth. He made further note of the disparity between the ''narrowly formulated'' feminist movements of Western cultures and the vital aura of feminism as demonstrated by Aidoo in her writing. Similarly Frank M. Chipasla noted in *Kenyon Review,* that her poetry ''. . . continues to play functional and aesthetic roles . . . [in] the female literary traditions. In 1997, Aidoo appeared at Barnard College as a speaker in the Gildersleeve Lecture Series, in conjunction with the institution's Million Woman March. Toomer quoted Aidoo's personal observation that, ''We are called feminists because we make it possible for our women characters to be themselves.'' Aidoo is averse to what she terms a ''Western perception that the African (especially Ghanaian) female is a downtrodden wretch.''

George and Scott said of Aidoo that perhaps, '' . . . because of her own wealthy background . . . Aidoo spends less time addressing the material co-ordinates of Ghana and . . . focuses on the cultural dynamics . . . Aidoo has stressed the importance of artists and intellectuals being accountable, and calls for writers to retain their integrity . . .''

Certainly Aidoo's social-political apprehension transcends a spectrum of issues, among them the circumstances that served to fuel the emigration of African scholars and intellectuals from Ghana and which kept women oblivious to the full extent of their own oppression. In a provocative commentary to George and Scott in 1993 Aidoo said, ''I'm published in the West. [And] There is something that makes [me] very uncomfortable about that. The people among whom [I] lived and grew up have no access to [my] products. . . . So it haunts the African writer . . .'' By her remark she referred to the censorship of female authors in Ghana and elsewhere on the African continent. In 1994, Aidoo joined with others in founding the Women's World Organization for Rights Development and Literature to campaign on behalf of women's rights by means of publishing and other resources. In August 1999, the issue was at the forefront among representatives of that organization who gathered at the International Book Fair in Harare, Zimbabwe. Aidoo joined with others in reiterating their concerns. She was quoted by the Inter Press Service English News Wire in her vocal confirmation of the severity of the crisis. She rebuked a system where, ''For African women, the struggle begins with the right to be born as a girl child . . . to have a whole body . . . to go to school; the right to be heard.''

Aidoo published several works of poetry including her 1985, *Someone Talking to Sometime,* which addresses a variety of issues, and *Birds and Other Poems,* published in 1987. Her children's book, *The Eagle and the Chickens and Other Stories,* appeared in 1986, and she contributed to numerous anthologies and magazines including *Black Orpheus, Journal of African Literature,* and *New African.* Among her other works, *An Angry Letter in January* was published in 1992.

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Howard Aiken

A noted physicist and Harvard professor, Howard Aiken (1900-1973) designed and built the Mark I calculator in the late 1930s and early 1940s. The first large-scale digital calculator, the Mark I provided the impetus for larger and more advanced computing machines. Aiken's later conceptions, the Mark II, Mark III, and Mark IV, each surpassed its previous model in terms of speed and calculating capacity.

Howard Hathaway Aiken was born on March 8, 1900, in Hoboken, New Jersey, and was raised in Indianapolis, Indiana. Because of his family's limited resources, he had to go to work after completing the eighth grade. He worked twelve-hour shifts at night, seven days a week, as a switchboard operator for the Indianapolis Light and Heat Company. During the day he attended Arsenal Technical High School. When the school superintendent learned of his round-the-clock work and study schedule, he arranged a series of special tests that enabled Aiken to graduate early. In 1919, Aiken entered the University of Wisconsin at Madison and worked part-time for Madison's gas company while he attended classes. He received his Bachelor of Science degree in 1923 and, upon graduation, was immediately promoted to chief engineer at Madison's gas company. Over the next twelve years he became a professor at the University of Miami and later went into business for himself. By 1935, he decided to return to school. Aiken began his graduate studies at the University of Chicago before going on to Harvard. He received a master's degree in physics in 1937 and was made an instructor. He wrote his dissertation while he was teaching and received his doctorate in 1939.

Proposed Design for First Modern Computer

As a graduate student in physics, Aiken completed a great deal of work, requiring many hours of long and tedious

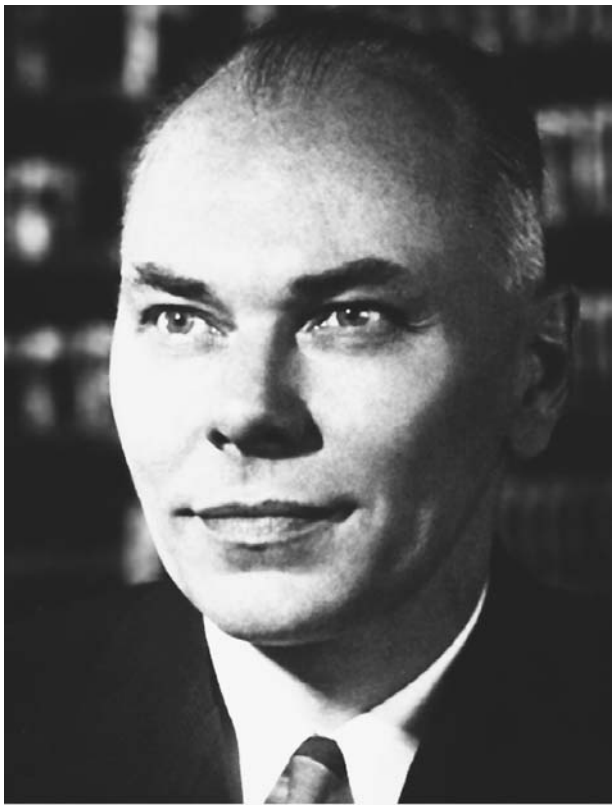

calculations. It was at that time that he began to think seriously about improving calculating machines to reduce the time needed for figuring large numerical sequences. In 1937, while at Harvard, Aiken wrote a 22-page memorandum proposing the initial design for a computer. His idea was to build a computer from existing hardware with electromagnetic components controlled by coded sequences of instructions—and one that would operate automatically after a particular process had been developed. Aiken proposed that the punched-card calculators then in use (which could carry out only one arithmetic operation at a time) could be modified to become fully automated and to carry out a wide range of arithmetic and mathematical functions. His original design was inspired by the description of a more powerful calculator in the work of Charles Babbage, an English mathematician who had devoted nearly forty years to developing a calculating machine.

Although Aiken was by then an instructor at Harvard (and was to become an associate professor of applied mathematics in 1941 and a full professor in 1946), the university offered little support for his initial idea. He therefore turned to private industry for assistance. Although his first attempt to muster corporate support was turned down by the Monroe Calculating Machine Company, its chief engineer, G. C. Chase, approved of Aiken's proposal. He suggested that Aiken contact Theodore Brown, a professor at the Harvard Business School. Brown, in turn, put Aiken in touch with someone at IBM. Aiken's idea impressed the IBM executive enough that he agreed to finance the construction of what became known as the Mark I. In 1939, IBM president, Thomas Watson, Sr., agreed to build the computer under Aiken's supervision, with additional financial backing from the U.S. Navy. At the time IBM only manufactured office machines, but its management wanted to encourage research in new and promising areas and was eager to establish a connection with Harvard. During that same year, Aiken became a officer of the Naval Warfare School at Yorktown. When the Mark I contract was worked out he was made officer in charge of the U.S. Navy Computing Project. The Navy agreed to support Aiken's computer because the Mark I offered a great deal of potential for expediting the complex mathematical calculations involved in aiming long-range guns onboard ship. The Mark I provided a solution to the problem by calculating gun trajectories in a matter of minutes.

Built Mark I-IV

With a grant from IBM and a Navy contract, Aiken and a team headed by Clair D. Lake began work at IBM's laboratories in Endicott, New York. Aiken's machine was electromechanical—mechanical parts, electrically controlled—and used ordinary telephone relays that enabled electrical currents to be switched on or off. The computer consisted of thousands of relays and other components, all assembled in a 51-foot-long and 8-foot-high (1554 cm x 243 cm) stainless steel and glass frame that was completed in 1943 and installed at Harvard a year later. Seventy-two rotating registers formed the heart of this huge machine, each of which could store a positive or negative 23-digit number. The telephone relays established communication between the registers. Instructions and data input were entered into the computer by means of continuous strips of IBM punch-card paper. Two electrical typewriters hooked up to the machine printed output. The Mark I did not resemble modern computers, either in appearance or in principles of operation. The machine had no keyboard, for instance, but was operated with approximately 1,400 rotary switches that had to be adjusted to set up a run. Seemingly clumsy by today's computer standards, the Mark I nevertheless was a powerful improvement over its predecessors in terms of the speed at which it performed a host of complex mathematical calculations. Many scientists and engineers were eager for time on the machine, underscoring the project's success and giving added impetus for continued work on improved models. However, a dispute developed with IBM over credit for the computer. Subsequently, the company withdrew support for all further efforts. A more powerful model was soon undertaken under pressure from competition from ENIAC, the much faster computer then being built at Columbia University.

Mark I was to have three successors, Mark II through IV. It was with the Mark III that Aiken began building electronic machines. He had a conservative outlook with respect to electronic engineering and sacrificed the speed associated with electronic technology for the dependability of mechanics. Only after World War II did he begin to feel comfortable using electronic hardware. In 1949, Aiken finished the Mark III with the incorporation of electronic components. Data and instructions were stored on magnetic drums with a capacity of 4,350 sixteen-bit words and roughly 4,000 instructions. With Aiken's continued concern

for reliability over speed, he called his Mark III ''the slowest all-electronic machine in the world,'' as quoted by David Ritchie in *The Computer Pioneers: The Making of the Modern Computer.* The Mark III's final version, however, was not completely electronic; it still contained about 2,000 mechanical relays in addition to its electronic components. The Mark IV, which followed on the heels of the Mark III, was considerably faster.

Aiken contributed to the early computing years by demonstrating that a large, calculating computer could not only be built but could also provide the scientific world with high-powered, speedy mathematical solutions to a plethora of problems. Aiken remained at Harvard until 1961, when he moved to Fort Lauderdale, Florida. He went on to help establish a computer science program and computing center at the University of Miami, where he became Distinguished Professor of Information. At the same time he founded a New York-based consulting firm, Howard Aiken Industries Incorporated. Aiken disliked the idea of patents and was known for sharing his work with others. He died on March 14, 1973.

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Robert Altman

As a filmmaker, Robert Altman (born 1925) was known as a risk taker and a nonconformist, who was committed at all cost to his own vision. While this led to what many critics consider a highly uneven output, successes like *M*A*S*H* (1971), *Nashville* (1975) and *The Player* (1991) were instrumental in cementing his strong international reputation.

Altman was born on February 20, 1925, in Kansas City, Missouri. He was the oldest of three children, and only son of Bernard Clement ''B.C.'' Altman, (an insurance salesman), and his wife Helen (nee Mathews). Altman's family was socially prominent in the Kansas City area, though B.C. Altman had problems with both gambling and alcohol, as would his son later in life. Of German descent, the Altmans were a Roman Catholic family, and Altman received much of his education in Jesuit schools. By the time he reached high school, Altman experienced some difficulties. He was transferred first to public schools, and then to the Wentworth Military Academy, in Lexington, Missouri.

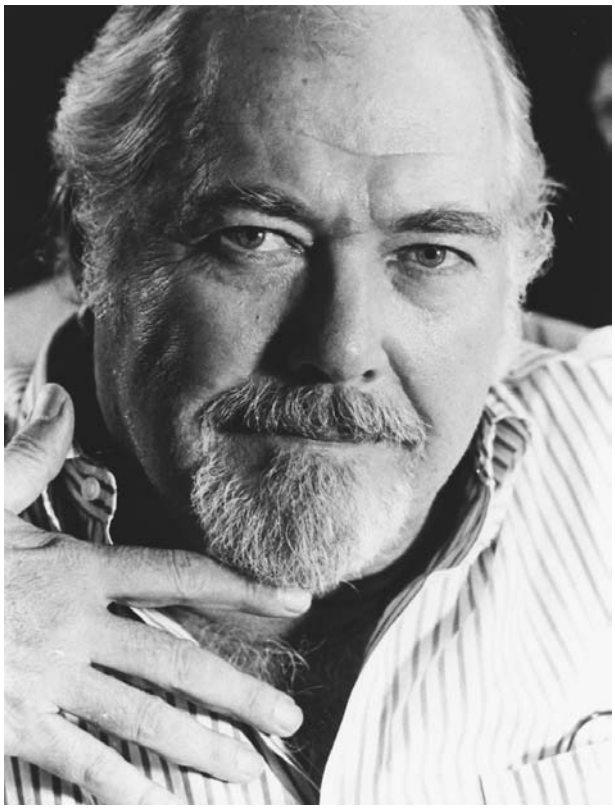

Joined Air Force

In 1943, when Altman was 18 years old, he joined the United States Air Force. He was trained as a bomber pilot at March Field, near Riverside, California. While stationed there, Altman got a first look at Hollywood, the city that would play a significant role in his future. After his training was complete, Altman was stationed in Morotai, The Philippines, where he flew bombing missions in B-24s. He reached the rank of lieutenant before his discharge in 1947. After leaving the service, Altman returned home to his wife, La Vonne Elmer, a telephone operator in Kansas City, and their daughter, Christine.

Altman pursued a number of career avenues in Kansas City. He sold insurance for a short while, then studied engineering at the University of Missouri, Columbia, for three years. Altman started a dog tattooing business intended to provide an indelible identification of the animal's owner, but the enterprise eventually failed.

Altman visited his parents, who were then living in California, and met a screenwriter named George W. George. Together they wrote a story which was sold to RKO for a movie called *The Bodyguard* (1948). Altman also lived in New York City for a while, trying to find work as a writer of screenplays and stories, but was unsuccessful. Instead, his film career began in his hometown of Kansas City.

Altman talked his way into a directing job at the Calvin Company, which made industrial films in Kansas City. Five years at Calvin, taught Altman every aspect of the filmmaking process. In addition to directing, he also produced and wrote films, and acted as cinematographer, designer,

and editor. His experience at Calvin led to work directing local commercials. Altman also wrote a country-and-western musical, *Corn's-a-poppin',* which was produced locally. At this time, Altman divorced his first wife, and married Lotus Corelli. Together they had two sons, Stephen and Michael. The marriage only lasted a few years, and the couple divorced in 1957. Within a short time, Altman married Kathryn Reed, a former showgirl and film extra, with whom he had two more sons, Robert and Matthew.

Made First Feature Film

In the mid-1950s, Altman was approached by the backer of *Corn's-a-poppin',* Elmer Rhoden, Jr., about making a feature film. The result was *The Delinquent,* a movie about juvenile delinquency which Altman wrote, produced, and directed. *The Delinquent* gave Altman his ticket to Hollywood. It was picked up by United Artists for $150,000, and released in 1955. The first piece that Altman wrote in Hollywood was a 1957 documentary about the recently deceased actor, James Dean. Altman co-produced and co-directed *The James Dean Story* with his old friend, George W. George. However, the film was a disaster, both artistically and at the box office.

The James Dean Story did catch the attention of Alfred Hitchcock, who offered Altman a job directing episodes of his television show, Alfred Hitchcock Presents. Altman would spend the next eight years directing television, as well as some writing and producing. However, his time with Hitchcock was short: Altman was fired after only two episodes. It would not be the last time he was fired from television work because of his penchant for experimentation, including improvisation and, what would later become his trademark, overlapping dialogue. Altman continued to be hired because he was competent and completed his work on or under budget. In addition to *Alfred Hitchcock Presents,* he directed episodes of *The Whirlybirds, The Roaring Twenties*, *Combat*, *Maverick,* and *Bonanza.*

Altman's work on television led to his return to film. ''Nightmare in Chicago,'' a two-part episode of *Kraft Mystery Theater,* was made into a feature film. In 1963, Altman founded a film production company, Lion's Gate, with Ray Wagner. Two years later, he left television, not to return for two decades. While his company found its footing, Altman paid the bills by making commercials and short films. By 1968, he was directing features, making about a movie a year. The first was *Countdown,* which was released by Warner Bros. The documentary-like movie explored the politics of the American space program via two astronauts played by James Caan and Robert Duvall. Altman was angered that the film was re-edited before its release, but *Countdown* did garner some critical acclaim. His second film, *Cold Day in the Park* (1969), got a similar reaction.

*M*A*S*H* Cemented Reputation

In 1970, Altman produced his first critical and creative triumph, *M*A*S*H.* The black comedy-drama commented on the absurdities of the Vietnam War, though it was set during the Korean war. The film used many techniques that became hallmarks of Altman's style. They included overlapping dialogue, an episodic structure, and use of improvisation. *M*A*S*H* was nominated for six Academy Awards, and won the Cannes Film Festival's Palme d'Or. Though it was a box office success, Altman was only paid $75,000 and saw no money from the hit television series based on the film.

Altman's subsequent films were not as popular with audiences, but were critically and artistically important. He reworked several genres, making them realistic and character driven. The 1970 film *Brewster McCloud* was a fantasy focusing on a man who lives inside Houston's Astrodome and longs to fly inside it. In 1971, he made *McCabe and Mrs. Miller,* a so-called ''anti-western.'' The unromantic movie made the previously heroic westerner type into an opportunistic capitalist. It also featured some of Altman's trademarks, including overlapping dialogue on the soundtrack. He took on the film noir genre with *The Long Goodbye* (1973), using the Raymond Chandler detective character, Phillip Marlowe. Altman's Marlowe was far from the hard-boiled detective. He was effete and unethical. In 1974's *Thieves Like Us,* a gangster movie set in the Depression era, Altman de-romanticized the outlaw heroes, like Bonnie and Clyde. As Altman grew as a director, he tended to use many of the same actors, actresses, and crew.

Directed Ambitious *Nashville*

In 1975, Altman produced what many deemed to be the best movie of the 1970s, *Nashville.* An ensemble piece with more than 20 major characters, *Nashville* focused on their actions during a weekend in that city. Altman used the business of country music, as well as politics, to satirically comment on contemporary American life via an intersecting set of stories. One element of *Nashville* that was consistently praised was Altman's use of music, which often underscored the action. An artistic triumph, *Nashville* was also a box office success.

Altman continued to churn out movies in the late 1970s, but none matched the success of *M*A*S*H* or *Nashville.* His follow-up was 1976's *Buffalo Bill and the Indians, or Sitting Bull's History Lesson,* about Buffalo Bill Cody's Wild West Show. Though the film starred Paul Newman, it was a flop and closed within two weeks of its release. Subsequent films also failed at the box office. *A Wedding* (1978), which featured 40 characters, was not successful. Altman continued to push the boundaries of genres with movies like *Quintet* (1979), a science fiction murder mystery, but it also did not catch on. With *H.E.A.L.T.H.* (1980), Altman used a format similar to *Nashville,*—all the action takes place at a health food convention, which he used to comment on modern day society. It too failed to attract much of an audience. Altman did not limit himself to directing. He also began producing at this time, beginning with *Welcome to L.A.,* a film by protege, Alan Randolph.

Altman's career as a film director declined in 1980, after the release of *Popeye.* Though the film was a box office success, his reputation in Hollywood was ruined . Altman's live-action *Popeye* was dark, although it was a big budget

film ($20 million) for Disney. While he never regarded *Popeye* as an artistic failure, many critics did. In 1981, Altman sold his production company, Lion's Gate, for $2.3 million. In the same year, he made his debut as a stage director with a production at Los Angeles' Actors Theatre. At the time he told Leticia Kent of *The New York Times,* ''I haven't quit films, I'm merely taking a sabbatical and I'm doing something that I've wanted to do for years and years. I also believed that after two or three theater pieces, when I go to do a film I'll be better.''

Throughout the 1980s, Altman used the stage as an artistic home base, directing many plays, then movies based on stage plays. For example, he directed the Broadway production of *Come Back to the Five & Dime, Jimmy Dean, Jimmy Dean,* then made a film of it. The film, which was critically lauded, was produced for only $800,000. Altman gave stage plays such as Sam Shepard's *Fool for Love* and Christopher Durang's *Beyond Therapy* similar film treatments. He experimented with other genres as well. Altman directed his first opera at the University of Michigan. In the mid-1980s, he returned to television. While living in Paris, he directed *The Laundromat* (1985) for Canadian television. In 1988, he made the limited series, *Tanner '88,* an acclaimed pseudo-documentary on the presidential election, for Home Box Office (HBO).

Revitalized Directing Career

In the 1990s, Altman returned to form as a film director. While his 1990 offering, *Vincent and Theo,* was not considered typical Altman, he received much acclaim for his sensitive portrayal of the relationship between Vincent Van Gogh and his brother Theo. His next film, *The Player* reestablished his reputation in Hollywood. The movie, which focused on the dealings of Hollywood from an insider's point of view, was arguably Altman's most successful film. His next successful venture was 1994's *Short Cuts,* a film based on short stories by Raymond Carver. As with *Nashville, Short Cuts* featured a large cast and intertwined stories. Altman tried to do for the fashion world what he had done with Hollywood and Nashville in 1994's *Ready to Wear,* but the film was only a modest success.

Altman continued to look to his past for inspiration. In 1996, he made a gangster-jazz movie entitled *Kansas City,* set in the time of his youth. He also flirted with more mainstream fair. In the summer of 1997, Altman was the creative force behind *Gun,* a short-lived television anthology series whose main character was a firearm that was passed from story to story. He ended the decade with two non-traditional Altman films. *The Gingerbread Man* (1998) was based on a John Grisham script, while *Cookie's Fortune* (1999) was a gently comic Southern drama. None of these films were big budget affairs, but they allowed Altman artistic freedom. As he told Sharon Waxman of *The Washington Post,* ''There's not a filmmaker who's had a better shake than I have. In 30 years, every film I've made has been of my own choosing. I don't get rich, but I have a lot of fun.''

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Mary Anning

Mary Anning (1799-1847) made several important discoveries as an amateur fossil collector in the first half of the nineteenth century, including a nearly complete skeleton of an Ichthyosaur. Her findings were key to the development paleontology as a scientific discipline in Britain.

Anning was born on May 21, 1799, in Lyme Regis, Dorset, England, the daughter of Richard and Mary Moore Anning. The Annings had nearly ten children, but only Mary and her elder brother Joseph survived to adulthood. On August 19, 1800, Anning narrowly escaped death during a lightening storm. She was one of four people who found shelter under an elm tree in Rack Field near Lyme Regis. Only Anning survived when the tree was struck by lightening. Local legend had it that her intelligence increased significantly after the incident.

Richard Anning made his living as a cabinet maker and carpenter. As a hobby and for extra income, he collected fossils. They were cleaned, polished, and sold to summer tourists. The area in which the Annings lived was rich with fossils. Their hometown, Lyme Regis, was located on the southwest coast of England. About 200 million years earlier, the region had been a sea bottom, where numerous dinosaur remains were fossilized after their death. As sea level fell, these fossils could be found on the beach and above it, especially in the exposed rocky cliffs. Richard Anning was among the first to take advantage of the tourist trade, which

increased as Lyme Regis became a summer resort seaside town in the late 1700s. A popular item was what the locals dubbed ''curiosities,'' a coiled shell. Later, it was determined that these shells were ammonites, a type of mollusk that lived in the Jurassic Period.

Richard Anning was not the only townsperson to sell collected fossils, but he did interest his whole family in the enterprise, including daughter Mary. Anning had only a limited education, perhaps only a few years in a parish school, but she learned much about the business and the fossils from her father. She developed extraordinary skills in fossil collecting. Her abilities came in handy when Richard Anning died in 1810, leaving his family destitute and in debt for £120. He had been suffering from consumption and had fallen off a cliff before his death. Her brother Joseph was already working as an apprentice to an upholsterer, so the burden of providing an income for the family fell to Anning and her mother. Anning viewed fossil collecting as their only means of support, except for charity given to the family by their local parish from 1811 until 1815.

Discovered Ichthyosaur

In 1811 or 1812, Anning made her first important discovery. Though sources differ on the sequence of events and who was involved, it is clear that Anning was primarily responsible for the finding of a well-preserved, nearly complete skeleton of what came to be called an Ichthysaurus (''fish-lizard''). Some said that her brother Joseph found the skull first, or they found the head together, separate from the rest of the body. Others believed that Anning found the whole fossil on her own. Anning then hired workers to dig out the block in which it was embedded. In any case, the ten-meter (30 feet) long skeleton created a sensation and made Anning famous. She sold it to Henry Hoste Henley, a local collector, for £23. Eventually it made its way to the London Museum of Natural History, and a debate ensued over what to name the creature, a marine reptile with a long body and tail, small limbs, and trim head. It was dubbed Ichthysaurus in 1817.

This discovery was important to science as well as Anning's livelihood. Though life in the Anning family was difficult for the next decade, Anning herself was developing important skills. She became a good observer, who could provide vital information to scientists. She knew the area well and became expert at predicting where fossils might be found after storms. Anning also became adept at removing the fossils without causing ant damage. Though Anning and her mother were the primary fossil hunters, they was often accompanied by her brother or a local friend, Henry De le Beche, who later became a geologist. The family was also aided by Thomas James Birch, who helped them sell many of their fossils before Anning became an adult.

Discovered Complete Plesiosaurus

In 1823, Anning made another important discovery, perhaps her greatest. She found the first complete Plesiosaurus (''near lizard''). This was a reptile that was nine-feet long and lived in the sea. It had a long neck, short tail, small head, and four flippers that were pointed and shaped like paddles. They were very rare, and Anning's discovery led to the creation of a new genus. The specimen was sold to Richard Grenville for about £100, though sources differ and the amount could have been as much as $pound;200. Anning and her mother developed a reputation for being effective negotiators with those who wanted to buy their specimens.

By this time, Anning's contributions and skills were being recognized by those in the field. She had her own retail shop in Lyme Regis. The shop was a tourist attraction that also drew interested scientists. Anning shared her knowledge with both segments of society when they visited Lyme Regis. Many were surprised at the level of her understanding of fossils. Anning also held an extensive correspondence with experts in the field, both in Britain and other countries. Yet, for Anning, this was also a business. She had a shrewd business sense and came to know her market well. She often sought out specialists or museums that paid more for her unusual fossil. With each major discovery, Anning started a bidding war. For example, her second complete Plesiosaurus was sold to the London Natural History Museum for £100.

In 1828, Anning made two major findings. She found the anterior sheath and ink bag of a Belemnosepia, an invertebrate. This was her first finding in invertebrate paleontology. The same year Anning also discovered a Pterodactylus macronyx, British pterosaur (''wing finger''), the first pterodactyl of the Dimorphodon genus. An Oxford University professor named this fossil. The discovery brought Anning even more attention, on a nation-wide level. It was this celebrity that might have prompted her visit to London in 1829, the only recorded leave she took of Lyme Regis. Anning continued to make important discoveries in 1829 and 1830. In the former, she found the fossil of Squaloraja, a fish that seemed to be an evolutionary step between rays and sharks. In 1830, Anning discovered a Plesiosaurus macrocephalus, which was bought for £200 by William Willoughby.

Earned Accolades

In 1838, Anning's income from her shop began to be supplemented by a grant of £25 per year. This was paid for by the British Association for the Advancement of Science and government funds approved by William Lamb, Lord Melbourne, Britain's prime minister. Later in her life, the Geological Society of London granted Anning an honorary membership. In 1846, the Society also gave her further funds when it was learned that she had developed cancer. That same year the Dorset County Museum named her its first honorary member.

Anning died of breast cancer on March 9, 1847, in Lyme Regis. She never married, and the only immediate family left was her brother and his wife, Amelia. The town of Lyme Regis suffered financial losses after her death because fewer tourists were drawn there without its star attraction. However, the fossils she collected can still be found in museums around the world, including the Natural History Museum in London and Oxford University. Yet Anning's name is essentially unknown. Geologist Hugh Torrens told

Gail Vines of *New Scientist,* ''Lord Gnome, who bought Anning's fossil, is honoured-she, as workman and tradesman, is invisible.''

Anning's legacy has remained alive over the years. A tongue twister (''she sells seashells by the seashore'') was believed to have been written about her. About 15 years after her death, the scientists of the Geological Society of London gave the church in Lyme Regis a stained-glass window in her honor. It depicted the six corporal acts of mercy. By the late twentieth century, the Lyme Regis Museum stood where a home of Anning's once stood. Its primary purpose was preserving Anning's legacy. Scientific historian, Hugh Torrens, wrote this of Anning, ''If I could create my own myth about Mary Anning, it would be to equate her with Diana as the hunter.''

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William Apess

William Apess (1798-1839) was the first Native American to write and publish his own autobiography, *A Son in the Forest,* and was the most prolific nineteenth century Indian writer in the English language. He internalized the values of the conquering Americans, but utilized a religious zeal to construct a renewed sense of Native American identity and selfhood.

As a Pequot Indian, Apess inherited the legacy of defeat and nearly total annihilation of his people during the Pequot War of 1637. Survivors of this war were sold into slavery in the West Indies or were dispersed to live a hidden existence in southeastern Connecticut. By the late eighteenth century, the Pequots lived on two reservations, where they took care of their families through

day labor and domestic work, and where a vanquished sense of tribal pride made them ripe victims for alcohol abuse and depression. Yet, Native Americans were among the general population that responded during the eighteenth and early nineteenth centuries to evangelical Christianity. Apess was one of several Native Americans who became prominent as ministers, and he is remembered for his prolific literary talent.

Apess was born on January 31, 1798, in Colrain, Massachusetts. His father, William, a half-blooded descendant of King Philip, was a shoemaker by trade. His mother, Candace, was a Pequot who may have had part African ancestry. Nineteenth-century records show that the spelling of the surname was ''Apes'' with one ''s'' until son William inexplicably added the letter for his later publications. Apess' parents went to Colrain from Colchester, Connecticut, and Apess biographer Barry O'Connell speculates one reason for this was to elude Candace Apes' slave master, who did not manumit her until 1805. Eventually, the family returned to its former home where, upon the parents' separation, young William lived with his maternal grandparents.

Life with his grandparents was marked by abuse resulting in a severely broken arm, indenture to neighboring households, occasional friendships with local ruffians, and little formal schooling. Around 1809, at the height of the Second Great Awakening, an extremely sensitive religious disposition began to emerge. Apess sought to attend revivalist meetings and was impressionably receptive to the rhetorical conventions espoused by Calvinists. The youthful Apess found himself more inclined toward what he called the ''noisy Methodists.'' Their fervor stimulated his growing personal convictions about the rightness of spontaneous expression in worship, the loving grace of Christ as the

savior of mankind, and about Native Americans as one of the Ten Lost Tribes of Israel.

The religious zeal of Apess contributed to his confused identity as an Indian. When berry-picking one afternoon with an adoptive white family, he encountered sun-tanned white women whom he thought were cruel Indians, and fled. His interest in Christianity did not prevent a periodic flogging by various masters, who vacillated in permitting Apess to attend Methodist meetings. In early 1813, Apess finally ran away to New York City with another indentured youth and, prodded by unscrupulous drinking soldiers, enlisted in the Army as a drummer. Initially Apess opposed their blasphemies, as he said in his autobiography, *A Son of the Forest*, ''in little time I became almost as bad as any of them, could drink rum, play cards, and act as wickedly as any. I was at times tormented with the thoughts of death, but God had mercy on me and spared my life.''

Apess' militia unit marched to Plattsburgh, New York, to prepare a siege of Montreal. Although he was officially a drummer as well as being under the legal age for Army service, Apess saw action in a few battles. After mustering out of his militia, he traveled and worked in southern Canada, socializing with several Native American families there. Eventually he worked his way southward, through Albany en route to Connecticut.

By the age of 19, Apess faced anew the ravages of sinful behavior and resumed earnestly attending religious meetings. One outstanding experience confirmed his religious faith more than previous conversion experiences. Leaving the southeastern Connecticut home of maternal relatives to visit his father, who had resettled in Colrain, Apess became lost one night in a swamp. This experience became profoundly significant for his convictions. He felt himself called to preach the Gospel and increasingly, even before his baptism in 1818, received opportunities to exhort congregations of Native Americans, whites, and blacks to repent and seek salvation. Although at this time he was legally forbidden to preach without a license, he proselytized throughout Connecticut and in the Albany area. In December 1821, Apess married Mary Wood, of Salem, Connecticut, a self-effacing woman ten years his senior. Religious exhorting and the need to support his wife and growing family forced him into lengthy separations from them. Only on a few occasions, such as one preaching tour in the Albany area, was his family able to be near him. Apess preached to worshippers on Long Island, in New York City, in the Albany-Troy region, in Utica, and in southern and coastal New England. In 1829, after the Methodist Episcopal church refused to ordain him, he was befriended by the Protestant Methodists who performed his ordination.

Writing, Preaching, and Activism

In 1829, the first edition of Apess' autobiography, *A Son of the Forest*, was published. This record of his life up to that time can best be described as a conversion narrative. Apess drew attention to how his childhood hardships and later behavioral excesses shaped his personality for baptism and his quest for heavenly reward. Conversion narratives, or testimonies, are a kind of spiritual memoir demonstrating to the reader how the author arrives at a state of grace. *A Son of the Forest* had no precedence as a published full-length personal narrative written by an Indian. Its very title creates a literary appeal for audiences who looked upon literacy among peoples of color in the United States as an exotic phenomenon and as proof that Native Americans and African Americans were capable of becoming civilized according to the white man's way.

The literary style of Apess is similar to that of his religious and political contemporaries. Its maturity and clarity are remarkable for someone who could only attend school during the winter months for only six years. That he slightly revised the 1831 edition of *A Son of the Forest* and the second editions of his other writings attests to his concern for detail and a desire to represent himself as literarily and humanly respectable. Apess came to preaching and writing in an era when white politicians, educators, and religious leaders intensely debated the fate of the Indian and the slave. He lived amidst schemes for Indian removal from the South and the repatriation of slaves to Africa. Apess was acutely aware that his congregations included as many repentant sinners as curious onlookers who simply wanted to witness an Indian preacher.

A Son of the Forest includes a lengthy Appendix in which Apess rearranged and paraphrased much of the text of a book entitled *A Star in the West*, published in 1816 by Elias Boudinot (not the Cherokee writer-editor of the same name). The argument advanced concerns about the similarities between the biblical Hebrews and Native Americans according to customs and character traits, and Apess used this text because he agreed with its Ten Lost Tribes thesis.

In the 1830s, Apess wrote prolifically about religious, historical, and political issues. *The Increase of the Kingdom of Christ: A Sermon* was printed in 1831 with an appendix, *The Indians: The Ten Lost Tribes*. John the Baptist, the preacher in the wilderness and forerunner of Christ, is the model for *The Increase* as Apess presents a detailed and cogently organized statement on the theme of the Native American as among God's chosen people.

Another book, *The Experiences of Five Christian Indians of the Pequot Tribe*, was published in 1833. It revealed Apess' skills as a writer, life historian, and editor. Its five testimonies confront the legacy of degradation imposed on Pequots as a people and as tribal individuals. Apess' personal statement, opening this collection, condenses what he wrote in *A Son of the Forest* while forcefully challenging whites about their racism. In the second testimony, his wife Mary describes her parents and presents her own observations about the advantages of piety. In the third, Apess rendered the statement of a Hannah Caleb. The remaining two testimonies are remarkable in singular ways. ''The Experience of Sally George,'' about a woman who was related to Apess, may have been written prior to *A Son of the Forest*, and it is written partly in her voice and partly from an objective point of view. In ''The Experience of Ann Wampy,'' he describes the title character's life and includes a passage approximating her speech patterns. It is an early example of oral history, a method of historical inquiry that faithfully presents a record of the spoken word. The first

edition of *Experiences* also includes Apess' militant essay, ''An Indian's Looking-Glass for the White Man.'' Here Apess attacks the racial hypocrisy of white Christians who live in a world overwhelmingly populated by peoples of color and proceeds to remind Christians of the non-white identity of Jesus. The acuity of his remarks in this daring essay recalls David Walker's *Appeal* (1829) and the statements of Malcolm X in the twentieth century.

Apess responded to disparate rumors about conditions affecting the Mashpee Wampanoag Indians on Cape Cod by visiting their community in 1833. He quickly became embroiled in the ''Mashpee Revolt'' against the Commonwealth of Massachusetts and its energetic efforts to deny the right of this tribe any form of self-government and representation while it tacitly encouraged corruption and greed by white landowners and squatters. Apess served a 30-day jail sentence for leading a group of Indian men in removing timber from a trespassing white man's wagon. In his annotations to *On Our Own Ground: The Complete Writings of William Apess, A Pequot*, Barry O'Connell describes Apess as playing a catalytic role to advance Indian rights rather than being the revolt's architect. After a peaceful solution was achieved, Apess published a documentary history and exposé of the incident, *Indian Nullification of the Unconstitutional Laws of Massachusetts Relative to the Marshpee Tribe; or, The Pretended Riot Explained* in 1835. It consisted of his observations in addition to the reprinting of letters, depositions, and petitions to governing officials by the Wampanoag selectmen, and letters reprinted from regional newspapers. The *Indian Nullification* is one of the outstanding legal-related documents by a private individual in the nineteenth century.

The final extant writing by Apess, *Eulogy on King Philip, as Pronounced at the Odeon, in Federal Street, Boston*, was initially printed in 1836. By this time, he began to use the additional 's' in documents for his name: the 1837 edition of *Experiences* (which happens to exclude the ''Looking-Glass'' essay), also carries this unexplained alteration. The *Eulogy* is a long speech attributing to the seventeenth-century Wampanoag leader the qualities befitting a martyred American patriot slain in the process of defending his country from invaders.

For many years, Apess scholars could only speculate about his fate after 1838, for which an inventory of his household goods survives as the result of a debt action in Barnstable, not far from the Mashpee community. However, in recent years a published obituary came to light describing Apess' death in late April 1839 in New York City from ''apoplexy.'' Details of his autopsy suggest a head injury possibly related to alcohol, which he managed to avoid for two decades. Whatever the circumstances, William Apess in his last years gained little consolation that Native Americans would receive justice in their lost country.

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Nicolas Appert

Nicolas Appert (1749-1841) may not have understood the science behind food preservation, yet his canning process is directly responsible for the multitude of prepared foods that sit on grocery store shelves around the world.

Nicolas Appert was born on November 17, 1749 at Chalons-sur-Marne, France. The son of an innkeeper, he received no formal education. He had an interest in food preservation and, at an early age, learned how to brew beer and pickle foods. Appert served an apprenticeship as a chef at the Palais Royal Hotel in Chalons, France. In 1780, he moved to Paris, where he excelled as a confectioner, delighting customers with his delicious pastries and candies.

Inspired by War

During the late eighteenth century, Napoleon Bonaparte expanded his quest to conquer the world. As French troops invaded neighboring countries, it soon became apparent to the government that world conquest would not be within its grasp without the ability to carry foods for an extended time without spoilage. The executive branch, known as the Directory, offered a prize of 12,000 francs to anyone who could develop a practical means of preserving food for the army during its long forays.

Appert began a fourteen-year quest, determined to win the prize. Chemistry at this time was a little known science and there was virtually no knowledge of bacteriology. Appert's experiments on the preservation of meats and vegetables for winter use was conducted through trial-and-error. He had little reference on which to rely since there was only one published work on food preservation through sterilization, written by Lazzaro Spallanzani (1729-1799). Appert based his process on heating foods to temperatures in excess of 100o C (212o F), the temperature at which water boils. To do this, Appert used an autoclave, a device that uses steam under extreme pressure to sterilize foods.

In 1804, Appert opened the world's first canning factory in the French town of Massy, south of Paris. By 1809, he had succeeded in preserving certain foods and presented his

findings to the government. Before awarding the prize, the government required that his findings be published. In 1810, he published *Le Livre de tous les Menages, ou l'Art de Conserver pendant plesieurs annees toutes les Substances Animales et Vegetables. (The Art of Preserving All Kinds of Animal and Vegetable Substances for Several Years).* Upon publication, the Directory presented him with the 12,000 franc award. His work received critical acclaim and a gold medal from the *Societe d'Encouragement pour l'Industrie Nationale*. (Society for the Encouragement of National Industry.)

The entire process was time consuming, taking about five hours to complete the sterilization. It involved placing food in glass bottles, loosely stopped with corks and immersing them in hot water. Once the bottles were heated, they were removed and sealed tightly with corks and sealing wax, then reinforced with wire. Appert demonstrated that this process would keep food from spoiling for extended periods of time, provided the seals were not broken. It was used to preserve soups, meats, vegetables, juices, various dairy products, jams, jellies, and syrups. Although Appert could never explain why his food preservation process succeeded, he is, nevertheless, credited with being the father of canning. It would be another half century before his countryman, Louis Pasteur, explained the relationship between microbes and food spoilage, further validating Appert's basic processes.

Appert used his winnings to finance his canning factory at Massy, which continued to operate for another 123 years, until 1933. When canned foods were studied in England, it became apparent that glass bottles posed a problem because of breakage. In 1810, Peter Durand patented metal containers. Twelve years later, Appert advanced his process from the use of glass jars to cylindrical tin-plated steel cans. This innovation increased the portability of food for both the English and French military.

In addition to perfecting the autoclave, Appert was responsible for numerous inventions, including the bouillon cube. He also devised a method for extracting gelatin from bones without using acid. Despite his success in the field of food preservation and the recognition he received from his government, Appert died in poverty on June 3, 1841 in Massy, France. He was buried in a common grave.

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Lucius Apuleius

The influence of Lucius Apuleius (c.124-170) on the development of Western prose fiction can not be overestimated. His *Metamorphoses,* the only surviving novel in Latin, has provided a model stylistically, thematically, and structurally, for many of the great writers of Europe and America.

Apuleius was born sometime around the year 124 in the city of Madaura (near modern Mdaourouch in Algeria) in the Roman province of Numidia, during the reign of Hadrian. He also lived during the reigns of emperors Antoninus Pius and Marcus Aurelius. His father was a *duumvir* (a colonial official) of Madaura, and upon his death left Apuleius and his brother small fortunes. Apuleius admitted spending nearly all of his inheritance on his twin passions: travel and study. He was fluent in Greek and Latin and well versed in literature written in both languages. His early education was most likely acquired in Madaura. Apuleius continued his studies of literature, grammar, rhetoric, and philosophy in Carthage, Athens, and Rome. (The Carthage in which Apuleius lived and studied was not the traditional adversary of Rome, which had been obliterated as a result of the Third Punic War, but a completely Romanized city rebuilt during the time of Augustus.) Besides the usual subjects for a scholar of his era, Apuleius had an

almost anthropological interest in the Mediterranean religions of his time, especially the eastern Mediterranean region where he traveled. This brought him into contact with the beliefs and ceremonies surrounding the Egyptian goddess Isis, which he later made use of in the *Metamorphoses.* So eloquent are the passages dealing with Isis and her priesthood rites that scholars have been led to believe that Apuleius himself was a priest of Isis.

After living and teaching for a time in Rome, Apuleius's desire for travel led him to Alexandria. On the way he stopped in the town of Oea (near modern Tripoli). There he met an old student friend from Athens, Sicinius Pontianus, who convinced Apuleius to marry his widowed mother, Aemilia Pudentilla. The untimely death of Pontianus set all of Pudentilla's relatives against Apuleius. They brought suit against him, charging that he used magic to persuade Pudentilla to marry him in order to inherit her fortune. To this charge, Apuleius responded with what has become known as the *Apologia,* or *De Magia.*

The *Apologia*

The *Apologia* was delivered at Sabrata c. 156-158 when proconsul Claudius Maximus held court there. Apuleius had gone to Sabrata to defend his wife in a lawsuit, but was instead accused of murdering Pontianus and using magic to win Pudentilla. Sicinius Aemilianus, Pudentilla's brother-in-law, brought the charge of murder, was dropped within a few days. At this point, Pudentilla's younger son, Pudens, charged Apuleius with use of magic and assorted minor offenses. Because of its many digressions, some have argued that the *Apologia* was handed down is a reworked text. Others, notably Elizabeth Hazelton Haight, in *Apuleius and His Influence,* have claimed that ''under the development of the sophist's art, juridical oratory may well have been considerably modified.'' The digressions provide insight into everyday provincial life in the period: education, manners, inheritance, the position of women, and the notion of magic.

Apuleius began the *Apologia* by describing the character of his accusers and explaining why he felt it necessary to answer the charges. Then he rebuts the lesser charges—writing love poems and poverty—before going on to answer the charge of magic. The final section of the *Apologia* is an eloquent argument that leaves no one in doubt of Apuleius's innocence while at the same time explaining his interest in magic. Since Claudius Maximus's decision has been lost, scholars are divided as to whether or not Apuleius was acquitted. However, it is known that Apuleius returned to Carthage and resumed his career.

Apuleius's considerable fame during his lifetime rested on his oratory, for which statues in his honor were erected in Carthage, Oea, and elsewhere. Outstanding selections of Apuleius's oratory are collected in *Florida* (''Flowers''). These are fragments of his public speeches, made in various African cities, and collected during ancient times, possibly by Apuleius himself. Their subjects cover testimonials to great cities and men (such as Alexander the Great and Socrates), historical and mythological anecdotes, fables, geography (the topography of Samos), natural history (habits of the parrot), ethnography (characteristics of the Indians), and the art of sophistry. At least three of the speeches were delivered between the years 161 and 169. The exact date of Apuleius's death is unknown, though most believe it was around 170.

Philosophical Writings

Apuleius was also a Platonic philosopher. His writings in this field include *De Deo Socrates* (''On the God of Socrates''), *De Platone et Eius Dogmate* (''On Plato and His Doctrine'') and *De Mundo* (''On the World''). Apuleius himself termed *De Deo Socrates* an *oratio* as opposed to a *philosophus,* thus linking it closer to the spirit of Socrates, who never wrote but lectured in public, as well as to his own public speeches. It deals with the concept of spirits or demons that mediate between the gods and the human race. This was not a new concept. Prior to Apuleius, this doctrine had been touched on by Hesiod, Pythagoras, Plato, and Plutarch.

De Platone et Eius Dogmate is an attempt to convey Plato's teachings and a brief sketch of his life to Apuleius's contemporaries who were unable to read the Greek. It is a collection of translations and abridgments, the first section dealing with the *Timaeus,* and the second section the *Gorgias,* the *Republic,* and *Laws.* A third section, on dialectic, has been appended to the text but it is generally believed to be a later addition by someone other than Apuleius.

De Mundo is a translation of a treatise that was incorrectly thought to have been written by Aristotle. The text, which Apuleius was using as his source, has been identified

as having been written during the first century. Outside of adding a few personal fragments, Apuleius remained true to the original, making *De Mundo* interesting only to a select number of scholars.

Metamorphoses

Apuleius's posthumous fame rests with his satirical masterpiece, *Metamorphoses,* or *The Golden Ass,* as it is known in English. Though there has been some debate as to whether it was written before or after Apuleius delivered the *Apologia,* there is considerable textual evidence indicating that it was written in Rome before Apuleius was married. Written entirely in prose (thus making it one of the earliest novels in existence) and set in Greece and Rome, it tells the story of Lucius, the narrator, who is magically turned into an ass. He then embarks upon various adventures until the goddess Isis restores him to his proper form. The adventures are a collection of short stories revolving around the plot of Lucius seeking to regain his humanity. Scholars have divided them into five groups: magic, crime, love (which is further subdivided into comedy, tragedy and fairy tale), adventure, and religion. Lucius's adventures as an ass move back and forth from one to another of these themes, making the structure of the work quite complex. Apuleius not only gave the hero his own name (which has served to complicate the tale's origin in the eyes of scholars), but he wrote autobiographical parts into his romantic fable.

The most well-known section of the *Metamorphoses,* one that has been often anthologized, is the fairy-tale love story of Cupid and Psyche. It makes up nearly one quarter of the *Metamorphoses* and contains, as Elizabeth Hazelton Haight noted in *Apuleius and His Influence,* ''all the marks of a folk-lore tale . . .: beautiful, neglected princess, marriage to a husband whom she must not see, jealous elder sisters, disappearance of husband when this prohibition is neglected, jealousy of husband's mother who sets the bride dangerous and cruel tasks, accomplishment of tasks by supernatural aid, final re-union of bride and husband.''

There is much debate over the source material for the *Metamorphoses,* but many scholars recognize that Apuleius was indebted to Aristides for his *Milesiaca,* or *Milesian Tales,* a collection of ancient ribald stories. A second possible source has attributed the original version of Apuleius's *Metamorphoses* to the ancient Greek writer Lucian, others to a lost text by one Lucius of Patrae. The argument is further complicated by the fact that Lucius of Patrae, as it has come down in the writings of others, is actually the hero of the lost *Metamorphosis* and that nowhere is the author named. Other scholars, critics, and translators, reject Lucian's version as the source material for Apuleius's *Metamorphoses.*

That the work has exerted great influence over the centuries is undeniable. The tale of Cupid and Psyche has inspired numerous imitators. Giovanni Boccaccio's *The Decameron,* and Miguel de Cervantes's *Don Quixote* owe much to the *Metamorphoses,* stylistically and in their treatment of earthy themes. Until the latter part of the twentieth century, modern readers had tended to overlook Apuleius's great work. However, since the late 1960s scholars and translators have rediscovered the *Metamorphoses,* and have mined it for the literary treasure trove that it is. Composers, too, have rediscovered it. 1999 saw the premiere performance of an operatic version of *The Golden Ass,* composed by Randolph Peters with a libretto by Robertson Davies.

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John Atanasoff

John Atanasoff (1903-1995) was a pioneer in the field of computer science. In the late 1930s, while teaching at Iowa State University, he designed and built an electronic computing machine with one of his graduate students, Clifford Berry. The Atanasoff-Berry Computer (ABC) was probably the first machine to use vacuum tubes to perform its calculations.

John Vincent Atanasoff was born on October 4, 1903, in Hamilton, New York. He was the son of Ivan (John) Atanasoff, a Bulgarian immigrant who worked as a mining engineer, and an American mother, who taught school. Atanasoff became interested in calculating devices at an early age—he began studying his father's slide rule when he was only nine, and read technical books on mathematics, physics, and chemistry. He decided to be a theoretical physicist while in high school, and went on to the University of Florida, obtaining a degree in electrical engineering. He then received a graduate assistantship at Iowa State College (now Iowa State University), earning a master's degree in mathematics, with a minor in physics, in 1929. Atanasoff completed his doctoral work at the University of Wisconsin, and received his Ph.D. in 1930. He then returned to Iowa State to teach both physics and mathematics.

Constructed a Calculating Machine

Atanasoff's interest in building a calculating machine arose from his need to solve partial differential equations without doing the number crunching by hand, a very slow method. He decided that his machine would have to use base two, in which the only two digits are zero and one, a convention that may be represented electronically in a number of different ways. In particular, the machine that Atanasoff and Berry built did arithmetic electronically, using vacuum tubes to perform the arithmetic operations and capacitors to store the numbers. Numbers were input with

punched cards. The primary innovation was that numbers in the computer were digital, and not analog, in nature. The difference between an analog computer—several working versions of which existed at the time—and a digital one is that an analog machine stores its data in terms of position, such as the exact degree of rotation of a numbered wheel, but a digital computer stores its data as a series of binary digits, the zeros and ones of base two. Atanasoff claims to have originated the term ''analog'' in this application.

The Atanasoff-Berry Computer (ABC) was never expanded or used other than as a calculator. Although Atanasoff and Berry had plans to create a larger machine using the ABC as a building block, those plans were set aside because of World War II, and were never resumed. During the war, Atanasoff worked at the Naval Ordnance Laboratory in Maryland. His only connection with computers at this time occurred when the Navy needed a computer and asked Atanasoff to construct it. Eventually, however, the Navy gave up on the project. Atanasoff then left the computer field. In 1952, he started a firm of his own, Ordnance Engineering Corp., in Frederick, Maryland. Four years later, his firm was sold to Aerojet General Corp. Atanasoff became the firm's vice president and manager of its Atlantic division. He retired from Aerojet in 1961 to become a consultant in package handling automation. Atanasoff then founded another company, Cybernetics, Inc., which his son oversaw.

Won Sperry Rand-Honeywell Suit

Atanasoff became involved with computers again in 1971 when a suit was filed by Sperry Rand, which held a patent for the Electronic Numerical Integrator and Computer (ENIAC) built during the War. The suit alleged that Honeywell had violated the ENIAC patent by not paying Sperry Rand royalties. Honeywell filed a counter-suit charging, among other things, that the inventors of the ENIAC machine were not the inventors of the electronic computer but that Atanasoff was. If accepted by the court, this fact would render the ENIAC patent invalid. The judge handed down his decision on October 19, 1973, finding for Honeywell and also specifically ruling that Atanasoff was the inventor of the electronic computer.

This decision touched off a great deal of controversy. Many people believe that Atanasoff did not really invent the computer but that he was responsible for designing and building a number of early computer components (such as a memory drum). It is recognized that Atanasoff did make significant contributions to the development of the electronic computer despite the fact that he never built a general-purpose computing machine. After his retirement, Atanasoff worked on a variety of projects. Among his completed inventions is a phonetic alphabet for computers. He died on June 15, 1995, in Frederick, Maryland. Atanasoff's honors include, five honorary doctoral degrees, the Navy's Distinguished Civilian Service Award, the Computer Pioneer Medal of the Institute of Electrical and Electronic Engineers, and the Holley Medal of the American Society of Mechanical Engineers. Other honors included the Distinguished Citation of Iowa State University, membership in the Iowa Inventors' Hall of Fame, membership in the Bulgarian Academy of Science, and Bulgaria's highest science award. In 1990, he received the National Medal of Technology from President George Bush.

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Leopold Auer

The career of Leopold Auer (1845-1930) spanned two centuries. Not only did this gifted musician create memorable performances of his own, he also taught some of the world's most renowned violinists, including Jascha Heifetz.

Auer's life in Russia extended from the rule of the czars until the early days of the 1917 Bolshevik revolution. The last 13 years of his life were spent in the United States, where he continued performing and teaching. The man whose acquaintances included most of

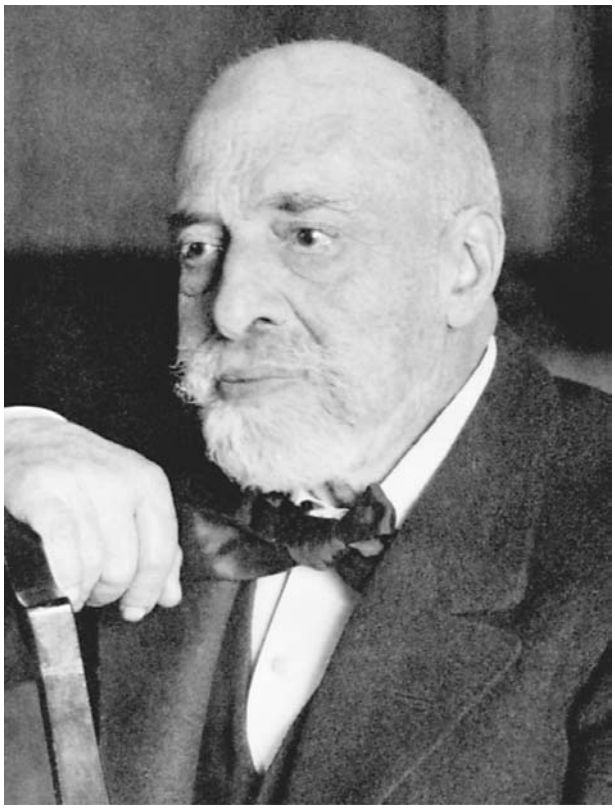

the celebrated musicians of 19th century Europe, from Johann Strauss to Clara and Robert Schumann and Peter Ilyich Tchaikovsky, ended his life believing that the future of music would be in America.

A Talented Prodigy

Leopold Auer was born in the small Hungarian town of Veszprem on June 7, 1845. His father's skill as a house painter, both of exterior work and interior (when the craft of painting walls was an artist's realm), took him into the most elite social circles of his day. Auer's father was popular among aristocrats and the rich citizens of the town, as well as among the wealthy clergy in the surrounding countryside. In the course of conversations with his aristocratic patrons, he would mention that he had a son with a gift for music. Auer attended school in Veszprem until the age of eight, when he was sent to the Budapest Conservatory to study the violin. From there he went to the conservatory in Vienna, studying with Professor Joseph Helmesberger, a renowned quartet player. Auer also began harmony and orchestra ensemble classes.

In 1858, when he was 13 years old, Auer began his performance career. Without the money available to continue his studies, he began travelling as a child prodigy in order to earn money for his family's support in Hungary. Auer describes those days in his memoir when he notes that, ''We had neither money nor any fixed plan, and knew nothing at all about conducting an enterprise such as the one we had in mind. . . . We found a pianist as needy as ourselves to share our scanty meals, and with this acquisition were ready to play the part of ambulant artists in search of a fortune in Hungary. . .'' Their first stop was the city of Gran, only a few hours from Vienna. With a famous cathedral where the cardinal-primate of Hungary resided, Gran seemed a good choice for someone with limited funds for travel. In order to make contacts among the local elite, they enlisted the assistance of the town pharmacist. Because no music store or orchestra hall existed, he was the likeliest choice to introduce and promote Auer and his music. Publicity came from those in whose drawing rooms he had entertained. The trio traveled by horseback, kept away from the larger cities along the railroad, moving throughout Hungary this way for two years. Auer had only his papers from the Vienna Conservatory and spoke of Paris as his destination in order to win over anyone who might be skeptical of his gift or intent. Their journey took them to Germany and Holland

Auer and his father arrived in Paris in 1861. They dropped their cards of introduction at the home of Jean-Delphin Alard, the most renowned professor of violin at the Paris Conservatory. It was a common practice in educated and polite society of that era for visitors to leave cards, not unlike modern-day business cards, when stopping by to see a friend or stranger. Auer's plans to stay in Paris were interrupted a few months later when friends who were in touch with violin master, Joseph Joachim, encouraged him to come to Hanover, Germany. Auer spent time there among the greatest musicians of his day including, Richard and Johann Strauss, and Johannes Brahms.

A Russian Appointment

1868 was an important year in the life of the young musician. Nicolai Zaremba, director of the St. Petersburg (Russia) Conservatory of Music, interviewed Auer and offered him a three-year contract as a professor at the Conservatory and a place as soloist in the court of the Grand Duchess Helena. Auer accepted both positions, recalling that the court of the Grand Duchess was where Rubinstein himself had begun his career.

Auer remained in Russia, eventually becoming a subject of the Czar, an equivalent to establishing citizenship. He established an illustrious career as a professor at the Conservatory. He sat on the Imperial Russian Musical Society board that awarded Peter Ilyich Tchaikovsky a prize of 500 rubles for his opera, *Kunets Vakula,* in 1876. That same year, during his first visit to Warsaw, he met the remarkable pianist, Jean Paderewski. Auer also established the first string quartet in Russia.

Auer's students and musician acquaintances he made in St. Petersburg came to read like a list of the world's finest musicians. In 1902, Efrem Zimbalist and Mischa Elman entered the Conservatory. Later in that decade, Jascha Heifetz and Nathan Milstein became beneficiaries of his teaching expertise. During those years in Russia he was able to meet one of his longtime idols, the composer Franz Liszt. Auer was witness to history when the distribution of a gift to peasants at the royal coronation of Czar Nicholas II and Czarina Alexandra incited a riot. Hundreds of peasants were trampled to death.

Life in America

The Russian Revolution of 1917 changed the face of Russia forever and forced Auer's depature the following year. He left for New York on February 7, 1918, arriving ten days later. Auer was 73 years old. He carried with him two trunks and his Stradivarius violin. His many former pupils greeted him with open arms and a warm reception, including Mischa Elman, Efrem Zimbalist, Jascha Heifetz, and Max Rosen. Performances in New York, Boston, Chicago, and Philadelphia were enormously acclaimed. Auer went on to teach at the Institute of Musical Art in New York City and at the Curtis Institute of Music in Philadelphia.

In 1926, Auer became a U.S. citizen, once again finding a niche to satisfy his talent and passion for his art. When he put his memories into a book, *My Long Life in Music,* in 1924, Auer said, ''All that remains is my recollections, those memories deeply graven in my mind, an invisible cupboard lined with innumerable drawers, from which I have taken out and set down in the following pages whatever seemed worthy of recording for those interested in the musical life of Russia since the middle of the nineteenth century.'' Auer died on July 15, 1930 in New York City at the age of 85.

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B

Barboncito

Barboncito (1820-1871) was a Native American chief who led the Navajo resistance of the mid-1860s. A staunch but peaceful opponent of white encroachment on Indian homelands, Barboncito was beloved among his people for his eloquence, his leadership skills, and his inspirational role as a religious singer. He is remembered for having signed the 1868 treaty that insured Navajos the lands on which they still live today.

Barboncito was born in 1820 to the Ma'iideeshgiizhnii [''Coyote Pass''] clan at Cañon de Chelly, in present-day northeastern Arizona. The mountains of this area produced a major stronghold for the Navajos, ensuring them a formidable defensive position. Barboncito quickly rose to become one of the council chiefs of the Navajo people.

Signed First Treaty

When the United States occupied Santa Fe, in New Mexico territory, around the time of the Mexican War, the Navajos signed their first treaty with the white settlers. Barboncito was one of the chiefs to sign the Doniphan Treaty of 1846, agreeing to peaceful relations and beneficial trade with the whites. Despite the treaty, fighting continued between Navajos and whites because Doniphan had failed to obtain all the signatures of all the Navajo chiefs. Furthermore, the U.S. Army did not possess sufficient military strength to quell skirmishes between Navajos and nearby Spanish-Mexicans, who sought to enslave the Indians. Although leaders on both sides tried to put an end to the traditional warfare, their efforts proved to be of no avail. Attacks and negotiations by U.S. troops sent mixed signals to Navajos, who believed the Anglo-American settlers were unlawfully seizing Indian land.

Barboncito, also known as ''The Orator'' and ''Blessing Speaker,'' did not participate in these skirmishes. In the late 1850s, he acted as a mediator between the Navajos and the whites and argued for putting an end to the escalating warfare. Navajos and whites fought over the grazing lands of Canyon Bonito near Fort Defiance, located in what is now the eastern part of the state of Arizona. The Navajos had let their horses graze in these pastures for centuries, but the newcomers also wanted the lands for their horses. In 1860, U.S. soldiers slaughtered a number of Navajo horses, leading the Navajos to raid army herds in order to replenish their losses. The U.S. forces responded by destroying the homes, crops, and livestock of the Navajo people.

Retaliated Against White Aggression

The Anglo-American attack on the Navajos forced Barboncito to action. He soon earned the war name *Hashké yich'i' Dahilwo* [''He Is Anxious to Run at Warriors.''] He led over 1,000 Navajo warriors in a retaliatory attack on Fort Defiance. The great skills of Barboncito nearly won them the fort, but he was driven off by the U.S. Army and pursued into the Chuska Mountains. In the mountains, the U.S. troops were unable to withstand the Navajo hit-and-run attacks.

Stalemated, Indians and whites sat down at a peace-council once again. Barboncito, Manuelito, Delgadito, Armijo, Herrero Grande, and 17 other chiefs met Colonel Edward R. S. Canby at Fort Fauntleroy, 35 miles south of Fort Defiance. They all agreed to the terms of a treaty in

1861. For a time, the Navajos and the whites tried to forge the bonds of friendship. Despite the treaty, an undercurrent of distrust caused conflict between the two groups to continue.

When the military diverted most of its forces east for the Civil War, the Navajos increased their efforts at what the whites considered to be ''cattle-rustling and general marauding.'' The United States led an extensive campaign to ''burn-and-imprison'' the Navajos, administered by Colonel Christopher ''Kit'' Carson and Ute mercenaries, traditional enemies of the Navajos. Barboncito made peaceful overtures to General James H. Carleton, Carson's commanding officer, in 1862, but the assault against the Navajo people dragged on.

When this ruthless practice proved unsuccessful, Carleton ordered Carson to bodily move the entire nation of Navajo clans from their homes in the Arizona area to a region known as Bosque Redondo, in the arid lowlands of southeastern New Mexico—all despite protests from the Indian Bureau and Carson himself. Carleton is widely quoted as having said that he aimed to transform the Navajos from ''heathens and raiders'' to ''settled Christians'' under the watchful eye of troops stationed at nearby Fort Sumner.

Carleton met with Barboncito and other chiefs in April 1863. He informed the Navajos that they could prove their peaceful intentions by going to Bosque Redondo. Barboncito replied, as quoted in *Bury My Heart at Wounded Knee:* ''I will not go to the Bosque. I will never leave my country, not even if it means that I am killed.'' And despite army efforts to force him from his home, Barboncito stayed.

Last Holdout in Resistance Movement

Barboncito led the resistance movement at Cañon de Chelly against Carson and the whites with the aid of Delgadito and Manuelito. Again, Carson launched a scorched earth campaign against the Navajos and *Dinetah* [''Navajo Land'']. Carson destroyed fields, orchards, and hogans—an earth-covered Navajo dwelling—and he confiscated cattle from the Continental Divide to the Colorado River. Though only 78 of the 12,000 Navajo people were killed, Carson's efforts crushed the Navajo spirit. By 1864, he had devastated Cañon de Chelly, hacking down thousands of peach trees and obliterating acres of corn fields. Eventually, a shortage of food and supplies forced the Navajos to surrender their sacred stronghold.

That same year, the ''Long Walk'' began, in which 8,000 Navajo people—two-thirds of the entire tribe—were escorted by 2,400 soldiers across 300 miles to Bosque Redondo, New Mexico. Almost 200 of the Indians died en route. The remaining 4,000 Navajos escaped west with Manuelito, who eventually surrendered in 1866 (two months before Barboncito). Barboncito was the last Navajo chief to be captured and led to Bosque Redondo. Once he found conditions there worse than imagined, he escaped and returned to Cañon de Chelly, but he was recaptured.

The ''Long Walk'' to Bosque Redondo was horrifying and traumatic for the Navajos. Disease, blight, grasshoppers, drought, supply shortages, infertile soil, and quarrels with Apaches plagued the tribe. An estimated 2,000 people died of hunger or illness at the relocation settlement. As a ceremonial singer with knowledge of his people's ancient beliefs, Barboncito knew that it went against the wisdom of tradition for the Navajo to leave their sacred lands, to cross the rivers, or to abandon their mountains and shrines. Forced to do so—forced to become dependent on whites for food and other supplies—was spiritually destructive for the Navajo tribespeople and for Barboncito. He stayed as long as he could in the sacred lands, but on November 7, 1866, he led his small band of 21 followers to Bosque Redondo.

During their stay, Barboncito led ceremonies that the Navajos believed would help them to return home. The most frequently practiced ceremony of that time was called *Ma'ii Bizee naast'a* [''Put a Bead in Coyote's Mouth'']. According to historical records, the Indians formed a large circle with Barboncito and a female coyote, facing east, in the center. Barboncito caught the coyote and placed in its mouth a white shell, tapered at both ends with a hole in its center. As he set the coyote free, she turned clockwise and walked westward. This was seen as a sign that the Navajo people, the *Dine*, would be set free.

Negotiated for Lasting Peace

In 1868, Barboncito, Manuelito, and a delegation of chiefs traveled to Washington, D.C., after General Carleton had been transferred from Fort Sumner at Bosque Redondo and could no longer inflict his policies on the Navajo. Barboncito was granted great status by the whites—more authority than would have been accorded him by tribal custom. He played a leading role in negotiations with General William T. Sherman and Colonel Samuel F. Tappan, telling them that the creator of the Navajo people had warned the tribe never to go east of the Rio Grande River. He explained the failures of Bosque Redondo: even though they dug irrigation ditches, the crops failed; rattlesnakes did not warn victims away before striking as they did in Navajo Country; people became ill and died. Barboncito told the white negotiators that the Navajos wished to return home.

However, the U.S. government was not inclined to return all their land to the Navajos. Sherman provided Barboncito and the other chiefs with three choices: go east to Oklahoma (then known as Indian Territory), relocate in New Mexico and be governed by the laws of that territory, or return to a diminished portion of their original lands. The Navajos chose the last option. On June 1, 1868, the Navajo leaders, including Barboncito, signed a treaty with the U.S. government. As reprinted in Wilcombe Washburn's *American Indian and the United States: A Documentary History,* the agreement begins: ''From this day forward all war between the parties to this agreement shall forever cease.''

Although he was the last to surrender, Barboncito was the first to sign the document with his ''X'' mark. He died on March 16, 1871, at Cañon de Chelly, Arizona, having established himself as a distinguished chief and a skillful negotiator. The Navajo still live at Cañon de Chelly.

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Laura Bassi

Italian physicist Laura Bassi (1711-1778) was the first woman to become a physics professor at a European university. Though Bassi did not publish much of her work, she continued to conduct experiments and teach until her death. Alberto Elena wrote in *Isis,* "she was a figure of the greatest importance in the intellectually flourishing Bologna of the eighteenth century."

Bassi was born in Bologna, Italy, on November 29, 1711. She was the only child in the Bassi family who survived to maturity. Her father, who was from Modena, was a lawyer of non-noble origins. Bassi showed an intellectual prowess early in her life. Beginning at the age five, she was instructed in Latin, French, and mathematics by Father Lorenzo Stegani, her cousin. She learned quickly, mastering both languages. When Bassi was 13, she began to be tutored by the family doctor and local scholar, Gaetano Tacconi. For the next seven years, he taught her philosophy, metaphysics, logic, and natural philosophy. Bassi's intellectual abilities were soon known throughout the city of Bologna. Scholars visited the Bassi home to meet the child who was wise beyond her years.

Public Recognition

The year 1732 was important for 20-year-old Bassi. On March 20, she became a member of the Bologna Academy of Science. On April 17, she was convinced by family and friends to participate in a public philosophy debate against five notable Bolognese scholars. The event was held in Bologna's Palace of the Senators because so many wanted to witness the event. Bassi proved to be an effective debater, impressing the many luminaries, from Bologna and beyond. Those present included the papal legate, Cardinal Grimaldi and Cardinal Prospero Lambertini, who later became Pope Benedict XIV. The latter called on Bassi at her home the next day, encouraging her to continue her studies. Lambertini gave her much needed support throughout her career.

Within a month of this triumph, on May 17, the University of Bologna awarded Bassi an honorary doctorate, because of her obvious intellectual abilities. The event was celebrated in Communal Palace's Hall of Hercules with an ornate ceremony. Bassi received a silver laurel wreath and gave an acceptance speech in Latin. Poetry was written in her honor. She was soon offered a teaching position at the university. In order to earn a professorship, Bassi was asked to undergo yet another public examination. On June 27, she was again successful, earning the 25th chair of physics at the university. Bassi became the first woman to earn a professorship in physics at any university in Europe. Although several Italian universities had employed female faculty members dating back to the thirteenth century, none had yet taught physics.

When Bassi was hired by the University of Bologna, her salary was 500 lire annually. She gave her first lecture in October 1732. Many, from both within and outside of the academic community, attended the lecture, entitled "De aqua corpore naturali elemento aliorum corporum parte universi." It was later published. To commemorate the event, the Senate of Bologna produced a medal in her honor. She was shown on one side and Minerva on the other, with the inscription "Soli cui fas vidisse Minervam."

There was some critical debate over Bassi's true status at the university. Some scholars argued that she did not teach regularly, but was only limited to certain occasions. Others claimed that she had a full lecture load and attracted a diverse group of European students and scientists. In either case, most agreed that Bassi continued her studies in diverse areas such as natural history, Greek, mechanics, and hydraulics. Although she had continued to work with her childhood tutor Tacconi, they parted company when he would not allow her be more intellectually independent. Instead, she spent three years learning higher mathematics from Gabriele Manfredi. Bassi also studied poetry, a pursuit she would continue throughout her life.

As Bassi delved further into higher mathematics and developed a deeper understanding of more complex areas of physics, she became intrigued by the ideas of Sir Isaac Newton, although some of his theories were very controversial at the time. Bassi's status as a serious scholar was confirmed in 1735 when she was given access to a special collection of essential books in the Vatican. Access to the *Index Liborum Prohibitorium* was limited to those scientists over 24 years of age, though women scholars were usually excluded. Despite Bassi's dedication to improving herself as a scientist, gossip relating to her status as a single female was seen as inhibiting her progress.

Married Veratti

Bassi married Giovanni Guiseppe Veratti (Verati in some sources), doctor and professor of natural philosophy at the University of Bologna, on February 7, 1738 in the basilica of San Petronio. The couple eventually had a large family (anywhere from 8 to 12 children, depending on the source). Most believed that they had eight children, based on local baptismal records. Three died in infancy, two girls named Caterina and one son named Flaminio. Five lived to adulthood: Giovanni, Ciro, Giacomo, Paolo, and a third daughter named Caterina. In addition to domestic concerns, Bassi and her husband shared a pursuit of science, conducting experiments together. Veratti may have been responsible for Bassi's growing interest in experimental physics.

Taught Physics in Home

Bassi's new household arrangement also helped further her career. As early as 1738 (or as late as 1750, depending on the source), Bassi began teaching and carrying out experiments in her home. She may have begun with mathematics, but soon began to lecture in physics. The arrangement was beneficial in a number of ways. She could teach whatever she wanted in the manner she so chose without the university's interference. Also, it allowed her to pursue her own research in her own time and using her own methodology. Bassi's teaching also gave her funds to buy the equipment necessary for these experiments. Because of her reputation, Bassi's students expanded from younger students to different kinds of scholars of all ages. Among her students was a cousin, Lazzaro Spallanzani, who later became a scientist with her help. Bassi's salary at the University of Bologna also increased because of her home lectures, in recognition of her work.

Though she conducted much of her work at home, Bassi's reputation was firmly entrenched throughout Europe. She corresponded with the leading figures of the day, including French philosopher/author, Voltaire. In 1744-45, she helped him become a member the Bologna Academy of Science, to which she had belonged since 1932. Bassi herself was given membership in a newly formed scientific academy in 1745. She had to lobby for admittance to the Benedettina Academy, an elite group of 24 within the greater academy. Bassi became an additional twenty-fifth member. Membership in this group was important to Bassi for a number of reasons: it added to her yearly income; it gave her another means of collaboration; and it gave her a place to present her work, since members were required to give an annual presentation.

Bassi began presenting annual papers to the Academy beginning in 1746. By the time of her death, she had presented a total of 31 papers. Though many of these papers were unpublished and the topics lost to time, several have remained. Some scholars claimed that Bassi did not publish many articles or do much original research. Others believed her total output was comparable to other scientists in her time period and circumstances. In 1746, she presented *De aeris compressione* (*On the Compression of Air*), which described her experiments to determine if air had any elasticity. *On the Bubbles Observed in Free Flowing Liquids* was presented in 1747. A year later, Bassi submitted *De immixito fluidis aere* (*On Bubbles of Air that Escape from Fluids.* This paper studied different kinds of liquids and examined the causes of bubble formation when they were housed in certain kinds of glass containers.

In 1757, the Academy published two of Bassi's dissertations in Latin. They were *De problemate quodam mechanico* (a study of a certain kind of trajectory motion of two bodies on a curve) and *De problemate quodam hydrometrico* (alternate solutions to a complex hydrometrical problem). In the 1760s, Bassi's research focused primarily on electricity and related phenomenon. As early as 1746, she and her husband purchased an electrical machine to use in experiments. Bassi also conceived her own devices for electricity experiments.

Gained New Teaching Positions

Though it was unclear how much Bassi taught formally at the University of Bologna, she was considered a member of the staff throughout her life. By 1760, her salary was the highest, equal to the most famous staff member, at 1200 lire. Bassi added an additional teaching position to her schedule in 1766. That year, she became the preceptor for experimental physics for students attending the Collegio Montalto. The Collegio was not a traditional learning institution like the University of Bologna. Its students, primarily those from the March Province, were taught in professors' homes. The college was basically a free seminary, founded by Pope Sixtus V, whose students earned degrees in theology, law, or both.

Two years before her death, Bassi received another chance to teach outside of her home. The Institute of Science, which was connected to the Academy, had an open-

ing in experimental physics when Paola Battista Balbi died. Bassi's husband had been his assistant, and could have taken over the job. But he lacked the higher mathematics necessary. With some lobbying, Bassi was given Balbi's vacated chair. Her husband was named her assistant.

Bassi died on February 20, 1778, in Bologna, leaving her husband and four of their children. Outside of science, Bassi was known for her strong religious convictions, her devotion to the less fortunate, and her poetry, though she believed she did not have much talent in that pursuit. But her legacy was primarily scientific. As Gabriella Berti Logan wrote in *American Historical Review,* ''What made Bassi unique was that she made use of rewards, that would normally have remained symbolic, to carve out a position for herself in the scientific community of her town and to contribute to its intellectual life through her research and teaching.''

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Margaret Beaufort

Margaret Beaufort (1443-1509) survived the violent conflicts of the Wars of the Roses and went on to become the matriarch of one of England's most prominent royal dynasties. Her son, Henry VII, took the throne in 1485, becoming the first of the Tudor monarchs who would rule England until 1603.

Beaufort lived during one of the most turbulent periods in English history: the age of the Wars of the Roses. Two powerful families, the Yorks (symbolized by a white rose) and the Lancasters (symbolized by a red rose), were immersed in schemes, murders, and battles as they fought for the throne of England. As the great-granddaughter of John of Gaunt, Duke of Lancaster, Beaufort was part of this great struggle.

Born in 1443, the only surviving child of John Beaufort, Duke of Somerset, Margaret became a rich heiress at the age of eight, upon her father's death. The Lancastrian king, Henry VI, bestowed wardship of the girl on his half-brother Edmund Tudor, Earl of Richmond; his brother Jasper, Earl of Pembroke; and a Welsh clerk of the wardrobe, Owen Tudor. The new arrangements changed the course of Margaret's future. As a small child, she had been engaged to John de la Pole, son of the Duke of Suffolk, but when informed of the change in custody arrangements, eight-year-old Margaret sought the advice of a trusted older woman who suggested she pray to St. Nicholas for guidance. Margaret stayed awake praying that very night, until ''about four o'clock in the morning one appeared to her arrayed like a bishop, and naming unto her Edmund Tudor, bade her take him as her husband.''

Ready to obey her heavenly visitor, Beaufort agreed to the match, but the wedding was postponed until 1455, when she reached the more mature age of 12. Edmund Tudor, 13 years her senior, died in November of the following year, leaving his 13-year-old wife seven months pregnant. Beaufort moved to Pembroke Castle, home of her brother-in-law Jasper, where on January 28, 1457, she gave birth to a son, Henry Tudor.

A small and sickly infant, in an age when over half of all children died before the age of five, Henry was given little hope for survival. But the young Countess of Richmond showed her son untiring care, and young Henry survived-only to face even greater danger with the changing fortunes of the Lancastrian clan in the Wars of the Roses. In 1461, Yorkist king Edward IV successfully took the throne, after having the Lancastrian Henry VI imprisoned as a lunatic. Pembroke castle was confiscated and given to a Yorkist sympathizer, and Henry's wardship sold to another Yorkist, Lord Herbert of Raglan. Although it was doubtless very painful for Beaufort to be separated from her five-year-old son, at least Henry's welfare was assured. Intending for Henry to marry his daughter Maud, Lord Herbert took great care to ensure his safety and education.

In 1461, Beaufort married another distant cousin of royal ancestry named Henry Stafford. Whether or not she held feelings of affection for her new husband remains unknown, but as a propertied young widow, with Jasper Tudor no longer in favor, she needed a male protector. This marriage lasted until Stafford's death ten years later, but Beaufort never conceived again. Henry Tudor would be her only child, and she poured out all her love, attention, and ambition on him—obsessed with securing his ''glory and well-doing.''

Though Henry VI briefly regained the throne in 1470, the Yorks again seized the reigns of government after the Battle of Tewkesbury in 1471, forcing the hand of disaster upon the Lancastrian line. At 15, Henry Tudor suddenly became the only surviving male of the House of Lancaster, ''the only imp now left of Henry VI's blood.'' Consequently, Henry's life was in great danger from Yorkist plots, so his enterprising uncle Jasper spirited him out of England in June of 1471 and settled the boy in Brittany.

Worked for Return of Her Son

For the next 12 years, though Beaufort did not see her beloved son, she never tired in her efforts to secure his

return. At first, her attempts centered on convincing the House of York that Henry represented no real threat to their interest. But Edward IV died suddenly in 1483, before she could gain his goodwill. Edward left two young sons behind, the eldest of which was crowned Edward V. Their uncle, Edward IV's brother Richard, was not content with his position in 13-year-old Edward V's regency, however, and seized power. He imprisoned his two nephews in the Tower while declaring them illegitimate. Eventually, the two Yorkist heirs were quietly murdered, and Richard was crowned Richard III. After the coup, Henry Tudor became the only living rival to the English throne.

Following Richard III's usurpation, Margaret began plotting in earnest to secure the overthrow of the Yorks and the return of her son, this time to claim his right to the English Crown. She married again, this time to Thomas, Lord Stanley, head of a powerful Yorkist family. The first obstacle Beaufort faced was to convince her husband and his family to support her son in a coup against Richard—a delicate task that took her two years to accomplish. In the meantime, she set out to make an agreement with Edward IV's widow Elizabeth Woodville. After Edward's death, Woodville had been treated unmercifully by Richard. Along with the murder of her two sons, Richard had declared Woodville's marriage invalid and stripped her of her dower rights. Woodville and her five daughters had fled into hiding at Westminster, when Beaufort approached her with an interesting offer. Through a trusted messenger, Beaufort proposed to marry her son Henry to Woodville's eldest daughter, Elizabeth of York, in return for the queen's promise of the support from the Woodville clan in Henry's bid for power. This union of the Lancastrian heir with the Yorkist heiress would bring with it a promise for the end of the destructive family quarrel that had cost so many royal lives. Woodville quickly pledged her support—not only would the plan provide her an opportunity to regain her rights as Edward IV's widow, but it also promised revenge against her unscrupulous brother-in-law Richard III.

Contributing a large portion of her personal fortune to the scheme, Beaufort sent messengers to canvass disaffected aristocratic families for further support; she also personally convinced the Duke of Buckingham, formerly a staunch Yorkist, to back the scheme. All went well until September 1483 when Richard uncovered the plot and executed Buckingham for treason. Surprisingly, Richard dealt more leniently with Beaufort; unwilling to antagonize her husband's powerful family, Richard confiscated Beaufort's personal property and transferred it to her husband, warning him to keep his wife under strict observation to prevent her further plotting against the king. Less surprisingly, Lord Stanley did a rather ineffective job of keeping Beaufort under control. Forced to work more discreetly, she nevertheless continued her efforts on her son's behalf.

Crowned King of England

Finally, by the summer of 1485, all was ready for Henry Tudor's return. In August, he landed in South Wales, defeating Richard's army at the Battle of Bosworth. Richard himself did not survive the battle, and Henry emerged as undisputed heir to the throne. As he was crowned Henry VII, it is recorded that his mother wept continually, overjoyed to see her son ''the king crowned in all that great triumph and glory,'' but fearful that ''in that prosperity . . . the greater it was, the more she dreaded adversity.'' Fortunately, her fears proved to be unfounded; three months later, Henry married Elizabeth of York, thus uniting two royal houses locked so long in a blood feud.

Beaufort profited materially from her son's rise in fortune. Henry VII's first Parliament conferred upon her the rights and privileges of a ''sole person, not wife nor covert of any husband,'' allowing her personal control over her extensive properties ''in as large a form as any woman now may do within the realm.'' As ''my Lady the King's mother,'' she had the right to sign herself ''Margaret R.'' and in court held the place of honorary Queen Dowager. Henry also gave his mother the wardship of Edward Stafford, son of her late ally, the Duke of Buckingham, whose welfare she guarded as carefully as if he were her own son. The support of the Stanleys at Bosworth having been a deciding factor in the outcome of the battle, Lord Stanley was also rewarded with the Earldom of Derby.

With her son's fortune secure, Beaufort, now Countess of Richmond and Derby, retired from her active role in politics and turned her talents to overseeing the royal household. She devised a series of ordinances related to the lying-in of the queen—a crucial element in the continuation of England's peace and prosperity—and supervised the running of the royal nursery. When not making her somewhat imposing presence known at court, she occupied herself with the administration of her vast estates and the education of the young Duke of Buckingham. She became renowned as a patroness of the University of Cambridge and as a great benefactor to the poor.

Next to Henry, the most important thing in Beaufort's life was her faith. Her interests in charity and education sprang from deep religious convictions. A devout woman, she spent several hours a day in prayer and meditation, hearing at least four Masses a day on her knees. ''My Lady the King's mother'' was also known to observe fast days meticulously and even to wear a hair shirt to mortify the flesh, on occasion. To ensure that the Church had a well-trained clergy, she spent lavishly on colleges and universities.

Beaufort lived to see her granddaughter and namesake become queen of Scotland when the 12-year-old Margaret married the king of Scotland, James IV, in 1502. She also lived long enough to see her only surviving grandson become king of England. His father Henry VII, exhausted by the arduous supervision of every detail of government, began complaining of poor health by his mid-40s. Two great personal tragedies—the loss of his eldest son in 1502 and of his beloved wife in 1503—hastened his decline. He died six years later, in 1509, ''of a consuming sickness,'' at the age of 52. He left a stable and solvent throne to his 18-year-old son Henry VIII.

Beaufort, who had remained healthy and active for 66 years, did not long survive her beloved son. Traveling to London in 1509 to see her grandson crowned, she died

there in July. Her lifelong friend, John Fisher, bishop of Rochester, preached the funeral service at her Requiem Mass. He spoke movingly of her great contribution to all of England, especially to: ''the poor creatures that were wont to receive her alms . . . the students of both the Universities, to whom she was as a mother; all the learned men of England, to whom she was a very patroness; all the virtuous and devout persons, to whom she was as a loving sister; . . . all the good priests and clerics, to whom she was a true defendress; all the noble men and women, to whom she was a mirror, an example of honour; all the common people of this realm, for whom she was in their causes a common mediatrix, and took right great pleasure for them.''

In an age when women were excluded from virtually all roles of responsibility and leadership, Beaufort stands out as a bold and courageous personality, who used the limited means at her disposal to leave her mark on the world and to give birth to a dynasty.

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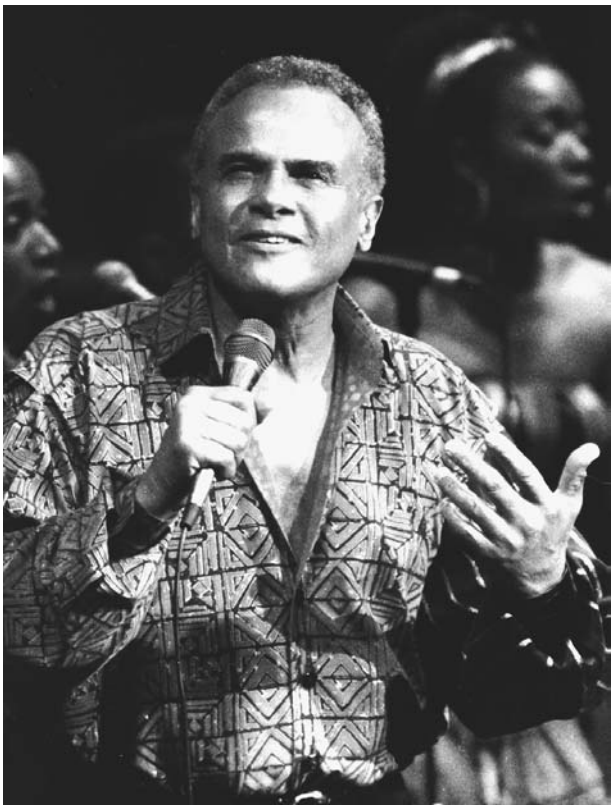

Harry Belafonte

Harry Belafonte (born 1927), triumphed over a difficult childhood and racial barriers, as an African American growing up in the United States. His songs were extremely popular in middle class American households in the mid-1950s, and helped to popularize calypso music throughout the world.

Harry Belafonte stands out as one of the best-loved singers and entertainers of the 20th century. His dream began in December 1945, when he saw his first play and enrolled in acting classes with Marlon Brando and Walter Matthau. In 1949, he sang for the first time at New York's Royal Roost. This appearance opened the way to his first recording contract. Later, a two-week singing engagement at the Village Vanguard, a showcase for the premier blues, jazz, and folk artists of the 1950s and 1960s, was extended to 14-weeks. From that point, both Hollywood and Broadway took notice. Belafonte made an impact on screen, in addition to his recordings and stage performance. These achievements assisted him in his most vital passion: the civil rights cause. However much he loved to sing or act, Belafonte was most grateful for the access it gave him to large audiences, with whom he could make the biggest impact. By the end of the 1990s, he worked as a director and producer on film projects, breaking racial barriers and creating new opportunities for African Americans in the entertainment industry.

Two Marriages, Many Different Lives

Harold George Belafonte, Jr. was born in New York City, on March 1, 1927. He was baptized as an infant into the Roman Catholic faith. His father, Harold, Sr., was from the Caribbean island of Martinique, in the French West Indies. His mother, Melvine Love, was from Jamaica. Both were products of racially mixed marriages. In Arnold Shaw's biography, *Belafonte,* the singer explained: ''On both sides of my family, my aunts and uncles intermarried. If you could see my whole family congregated together, you would see every tonality of color, from the darkest black, like my Uncle Hyne, to the ruddiest white, like my Uncle Eric, a Scotsman.'' He had one brother, named Dennis. His father was gone often, working for British merchant boats as a chef. When Belafonte was six, his father left his mother for a white woman, which was thought to have added to his own hostility toward whites as a child. At the age of nine, his mother sent him and his brother to her native Kingston, Jamaica, where she thought it would be safer than the restless streets of a poverty-stricken, Depression-era Harlem. There he attended private British boarding schools, where caning for misbehavior was a common practice. As a boy with darker skin, he was not always treated well by his lighter-skinned relatives. Still, he enjoyed the sounds of calypso music, which would influence his later career. In Shaw's biography, Belafonte noted his thoughts about of life in Jamaica: ''I still have the impression of an environment

that sang. Nature sang and the people sang, too. The streets of Kingston constantly rang with the songs of piping peddlers or politicians drumming up votes in the lilting singsong of the island. I loved it. I loved also night gazing. I used to climb up a mango tree and lie back and munch mangoes and gaze through the leaves at the star-filled sky.'' When he was 13, Belafonte returned to New York, where he was a star on the track team at George Washington High School. In 1944, he left school to join the Navy. That same year, he met his first wife, Margurite Byrd.

Belafonte married Byrd on June 18, 1948. They had two daughters, Adrienne and Shari. Shari would grow up to be an actress. The troubled marriage eventually ended in divorce. In 1957, Belafonte married Julie Robinson. They had a son, David, and a daughter, Gina. Gina became an actress, as well, starring in the 1980s hit television series, ''The Commish.''

Belafonte first studied acting at a dramatic workshop affiliated with the New School for Social Research and run by German director, Erwin Piscator. Among his classmates were Marlon Brando, Tony Curtis, and Sidney Poitier. Belafonte's recording of ''Calypso,'' with RCA Victor in 1955, was the first recording ever to sell over one million copies. That same year he won a Tony award on Broadway for his performance in a musical revue, ''Three for Tonight.'' Belafonte had completed two movies by that time, *Bright Road,* in 1953, and *Carmen Jones,* in 1954. *Carmen Jones,* was the first movie with an entirely black cast to become a box office success. In a 1972 interview with Guy Flatley of *The New York Times,* Belafonte discussed his success with the public. ''From the beginning, I cut a certain figure on stage, a figure that has come to mean something specific in the minds and hearts of people around the world. I'm the guy in the cutaway shirt and the tight pants, the guy doing all those catchy songs. People have always brought this image of me into the theater with them, and no matter what I've felt internally, they just wouldn't buy a lot of the things I was trying to project.''

Whether Belafonte appeared on television, film or live concerts, the American public was unaware of his anger. He received Grammy awards for recordings in 1960, 1961, and 1965. In 1989, he was recognized as a Kennedy Center Honoree, the annual award recognizing careers of distinction in the arts. Some of his films included, *Buck and the Preacher,* in 1972; *Island in the Sun,* 1957; *White Man's Burden,* 1995, and the made-for television movie, *Swing Vote,* 1999. His complete recording history numbers in the thousands. His soft melodic voice crossed any barriers of racial prejudice, whether or not he approached that subject directly.

After completing work on the light-hearted comedy, ''Uptown Saturday Night'' in 1972, Belafonte made few films, until he was approached by director Robert Altman in 1996. When Altman asked him to play the role of Seldom Seen in his film, ''Kansas City,'' Belafonte was surprised. It was unlike any role he had ever taken—breaking his stereotype as a happy, easy-going character. ''Here I had to play this rather debased, degenerate, complicated, evil man. To have Bob Altman believe that I could do it strongly enough never to let the audience even think of the 'Belafonte' they're familiar with, but just to stick completely to what the character does, was an enormous trust. And an enormous challenge,'' Belafonte told Henri Behar in a 1999 interview for *Film Scouts.* By the late 1990s, Belafonte was making his way as a director and producer. His work as executive producer for a television mini-series, *Parting the Waters,* premiered in 2000. In his interview with Behar, Belafonte discussed his consciousness as a black person in Hollywood, trying to make a difference. ''I'm denied to the degree that all black people are denied that. I don't mean me Harry personally. I'm denied it because nobody has done it. Sidney Poitier had a certain level of work, Spike Lee has a certain level of work, Denzel Washington has a certain level of work. I have a certain level of work. But if you take a good look at black life, and its diversity, and how much there is in that life. . . . There is a life in Brazil, a life in Africa, a life in Paris. There's a very intense black life in Paris and in England. We tell very little of that canvas. It's so small it hardly equates.''

Leading the Struggle

Belafonte was constantly visible to anyone with a television set in the 1960s. He was photographed on the pages of *Time,* and *Life,* magazines, often arm-in-arm with Martin Luther King and others, as they marched for civil rights in the United States. Belafonte was convinced that nonviolence was the only means to affect change for African Americans. The ongoing struggle to improve the lives of African Americans and blacks throughout the world occupied a great deal of his time and attention. In June 1998, Belafonte was present at Newcastle Upon Tyne University in Northern England when that institution memorialized his friend Martin Luther King, with a permanent plaque. They also honored Belafonte with an honorary doctorate, only the second person in the school's history to be so honored. Dr. King had been the first.

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Walter Benjamin

Walter Benjamin (1892-1940), a German philosopher and critic, published widely on such topics as

technology, language, literature, the arts, and society. He left a large body of mostly unfinished work that has been slowly published in his native country. Since the 1980s, this fragmented work has elicited much commentary, including several thousand studies.

"We must expect great innovations to transform the entire technique of the arts, thereby affecting artistic invention itself and perhaps even bringing about an amazing change in our very notion of art," wrote the French poet and essayist, Paul Valery, in his work *Pieces Sur L'Art.* Benjamin used that thought as the basis for what became one of his most famous essays, *The Work of Art in the Age of Mechanical Reproduction.* It served as a foundation for the evolution of thought that emerged from the Postmodern school philosophy. In the face of Nazi oppression, the world lost Benjamin to suicide at the age of 48. Those who study the work of Benjamin can only speculate about how much more he might have produced had he not died at such an early age.

A Prosperous Family

Walter Benjamin was born into an affluent Jewish family in Berlin, Germany on July 15, 1892, the son of an art dealer. He was a perennial student until the age of 28, studying philosophy at universities in Berlin, Freiburg, and Munich, Germany. Benjamin graduated from the University of Bern, in Switzerland, earning a Ph.D. in 1919. He had a certain expectation of what his family's wealth could provide. Had events not altered plans for many German Jews during the Nazi era, he might have remained a privileged scholar in his parents' home. Gershom Scholem, the leading authority on Jewish Mysticism and a longtime friend of the philosopher, recalled his first encounter with Benjamin at a 1964 lecture at the Leo Baeck Institute in New York. The experience is described in his book, *On Jews and Judaism in Crisis,* published in 1976. "I first set eyes on Walter Benjamin late in the autumn of 1913 at a discussion between the Zionist youth and Jewish members both of Wynecken's 'Anfang' and the Free German Student Association, which he attended as the main spokesman of the latter group. I have forgotten what he said but I have the most vivid memory of his bearing as a speaker. This left a lasting impression because of his way of speaking extempore without so much as a glance at his audience, staring with a fixed gaze at a remote corner of the ceiling which he harangued with much intensity, in a style incidentally that was, as far as I remember, ready for print . . . he was considered the best mind in that circle in which he was fairly active during the two years before the First World War, for awhile as president of the Free Student Association at Berlin University." By the time the two men met and began their friendship, Scholem said, Benjamin had abandoned that social circle and was living almost entirely in seclusion, harshly casting aside his former friends without warning. He was completely absorbed in his studies by then. "What thinking really means I have experienced through his living example," noted Scholem.

In 1920, Benjamin began work as a literary critic and translator in Berlin. He had considered an academic career, but that pursuit was cut short when the University of Frankfurt rejected his doctoral thesis, *The Origin of German Tragic Drama,* in 1928. The rise of Hitler in 1933, caused Benjamin to leave Germany permanently and settle in Paris, where he wrote radio scripts, as well as essays and criticism for literary journals. He married at this time and had a son. The marriage was not successful, however, and the couple eventually divorced. Benjamin's decision to remain in Paris in 1939 rather than join friends in Palestine proved to be a fateful one when German troops invaded France. He soon found himself in German-occupied territory.

Benjamin and a group of refugees managed to escape from an increasingly hostile Paris and travel to Spain en route to the United States. When the group was not allowed to board a boat and a local official threatened him with extradition to France, Benjamin took an overdose of morphine and refused medical attention. He died on September 27, 1940 in Port Bou, Spain. As he lived his life in seclusion, so, too, did he die—without hinting to the others of his intentions.

Fascination with Judaism

Benjamin was an avid student of Marx and traveled to the Soviet Union in 1927 in order to view the communist system firsthand. Yet his efforts to understand his own faith and culture remained his persistent passion. Benjamin's Zionist leanings led him to consider resettling in Palestine for many years. By 1930, however, his attempts to immerse himself in the study of historical materialism as a basis for his literary work, kept him from doing so. Still, his love of books, particularly children's books, occupied much of his attention. Benjamin felt that it was the French novelist, Marcel Proust, whose work most exemplified the point at which the child and the adult came together. In the 1930s, his own book, *A Berlin Childhood Around 1900,* which appeared in the *Frankfurter Zeitung,* dealt with his own recollections of childhood. In discussing his work, Scholem had these recollections of Benjamin: "Though lacking in all the attributes of a German patriot, Benjamin had a deep love for Berlin. It was as a Jewish child whose forefathers had settled in the regions of Mark, Brandenburg, Rhineland, and West Prussia that he experienced his native city. In his description the city flagstones and its hidden corners, which open themselves up before the child's eye, are transformed back into a provincial island in the heart of the metropolis." As a scholar who would generate thousands of commentaries on his work decades after his death, that reflection provided a glimpse into the way his logic was formed. "In my childhood I was a prisoner of the old and the new West, the two city quarters my clan inhabited at the time in an attitude of defiance mingled with self-conceit. This attitude turned the two districts into a ghetto upon which the clan looked as its fief." Benjamin's small and self-contained world of his childhood prepared him for the solitary life of a thinker, traversing cultures, eras, and a future in which he would lay the groundwork for others to understand.

In 1921, Benjamin obtained *Angelus Novus,* a painting by Paul Klee. It would remain his most precious possession for the next 20 years. As early as July 1932, when he considered taking his own life, Benjamin bequeathed that picture to Scholem. According to Scholem, it represented more than an object of meditation, or memento of a spiritual vocation: ''. . . the *Angelus Novus* also represented something else for him: an allegory in the sense of the dialectical tension uncovered in allegories by Benjamin in his book about tragic drama.'' Benjamin spoke and wrote about the picture often. ''If one may speak of Walter Benjamin's genius, then it was concentrated in this angel,'' remarked Scholem.

Prolific Writer

Benjamin is best known in the United States for his literary and cultural criticism, though his political, philosophical, and religious essays have been studied in greater detail by European commentators. Benjamin was first introduced to the American public in 1968 by Hannah Arendt in a lengthy *New Yorker* article. According to R. Z. Sheppard in *Time,* Arendt claimed that he ''. . . was the most important German critic between the world wars.'' In addition to those noted previously, his many works included, [titles here translated into English, noting the original German publication date, not the later publication of the English translations] *One-Way Street, and Other Writings,* 1928; *A Short History of Photography,* 1931; *Theses on the Philosophy of History,* 1942; *Illuminations,* 1961; *Understanding Brecht,* 1966; *Moscow Diary,* 1968. His works that have not yet been translated into English are, *Goethes ''Wahiverwandtschaften'',* 1924-25 (title translated as: ''Goethe's 'Elective Affinities' ''); *Berlliner Kindheit un Neunzehnhundert,* (memoirs) 1950; and *Derr Beegriff der Kunstkritik in der deutschen Romaantik,* (criticisms) 1973. The full scope of his work was not realized even 60 years after his death, in part due to the slowness in publishing and translating hundreds of his works. Critics are in general agreement that Benjamin possessed a uniquely intuitive and keen mind. He was perhaps the most brilliant intellectual of his generation.

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Bernard Berenson

Bernard Berenson (1865-1959) was the world's foremost expert on Italian Renaissance art. His expertise resulted in the acquisition of some superb works of art for American collectors and dealers.

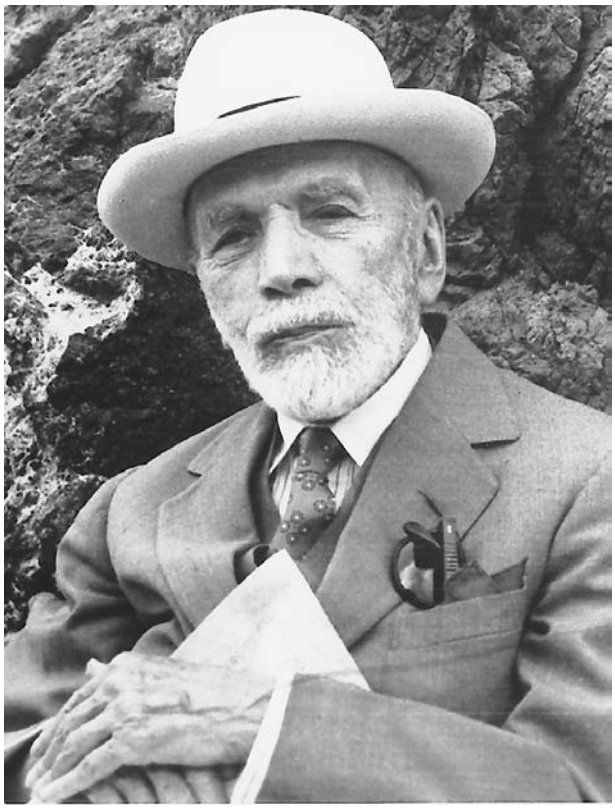

Bernard Berenson was born on June 26, 1865 in the Lithuanian village of Butrimonys, near the larger city of Vilnius. His father, Albert Valvrojenski (name later changed to Berenson) and his mother, Judith Mickleshanski, were married in 1864. At the time of their marriage his father was 19; his mother 17. Bernard was their first child, followed three years later by his sister, Senda. In 1873, his brother Abraham was the last of the Berenson children born in Europe. His sisters, Rachel and Elizabeth, were born in Boston after the family moved to America.

According to Ernest Samuels, in *Bernard Berenson: The Making of a Connoisseur*, Berenson was ''an extraordinarily precocious child with large eyes, beautiful features, and long delicate fingers,'' quickly becoming the favorite of his extended-family. His parents reported that he could read German by the age of three, and was versed in the Romantic writers before he was 12. Berenson sensed his privileged position early in life, and expected that his life would be full of much notoriety. The memories of his childhood, before he immigrated to America with his family at the age of ten, remained in his mind. ''At the foot of his maternal grandfather's garden,'' Samuels wrote, ''the little streamlet of the Plausaupe meandered through the undulating landscape, dotted with clumps of birch and pine, toward the Nieman, a half dozen miles away. There the log rafts, seaward bound, hinted at other worlds and tantalized a boy's imagination. . . . The poignant memory of that far-off time never left Berenson.''

The raging anti-Semitism that followed the Crimean War was made worse for Jews living in Czarist Russia during

the financial panic of 1873. Berenson's father left for America, settling in Boston in 1874. His wife and three children joined him the next year. Once in America, Berenson abandoned the Jewish studies his grandfather had encouraged. He was not given a Bar Mitzvah when he reached the age of 13. By that time, the elder Berenson had joined a group of Jews in the north end of Boston who were pronouncedly anti-religious. Even on Yom Kippur, the holy day of atonement and fasting, this group would gather near the synagogue and eat ham sandwiches (forbidden in Jewish dietary laws) in order to horrify their observant fellow Jews. This influence had a profound effect on the young adolescent. Berenson's increasing preference to be thought of as a prosperous German Jew, rather than a poor Slavic Jew was evident even in later years. ''At the same time, he was never to forget his boyhood resentment of the cruel condescension of the German Jews,'' Samuels noted. They had ''. . . scorned him for his Lithuanian origin. In his old age he confided to an intimate that his treatment bred the desire in him to avenge himself by rising above them and compelling their admiration.''

Berenson attended Harvard University, where he published his first literary essay on the writer, Gogol, for the *Harvard Monthly,* during his sophomore year. He went on to write several more articles as a contributing editor, and was elected editor-in-chief his senior year.

Collector and Critic in Demand

When Berenson graduated from Harvard in 1887, Isabel Stewart Gardner, a well-known Boston socialite, commissioned him to buy art for her in Europe. She recognized his talents early in their acquaintance and sent him on a series of ''art-seeing'' trips. Berenson spent nearly $3 million for her during the ten years of his commission. Many of those purchases would become the focus of her ''Fenway Court'' collection in Boston. Berenson met his wife, Mary Smith Costelloe, while in England. She was a married woman with two young children when they first became acquainted. They were legally married ten years later, after the death of her first husband in 1900. Berenson recalled that he and Costelloe were forced to live a furtive life prior to their marriage, with few friends except those who were able to accept their situation. The couple had no children together. They spent most of their lives at I Tatti, a villa located southeast of San Domenico, below the Italian village of Settignano. Berenson retained his American citizenship throughout his life, even while living abroad. By the time of World War II, he had converted to Roman Catholicism. Berenson bequeathed his Italian villa to Harvard University. It would serve as a center for the study of Italian Renaissance art long after his death on October 6, 1959 in Settignano, Italy.

Writings Gained International Reputation

Berenson published his first book, *Venetian Painters of the Renaissance,* in 1894, and followed quickly with other books on the painters of Florence and central and northern Italy, *Florentine Painters of the Renaissance,* 1896, and *Central Italian Painters of the Renaissance,* 1897. Along with a book he wrote in 1907, *North Italian Painters of the Renaissance,* all of his early works were collected into one volume in 1930, *The Italian Painters of the Renaissance.* That book served as the definitive authority on Italian Renaissance painting throughout the 20th century. Other books he published included: *The Study and Criticism of Italian Art,* three volumes, 1901, 1902, 1916; and *Italian Pictures of the Renaissance,* in 1932, listing the principal artists, their works, and an index of locations.

Lord Joseph Duveen, a renowned English art dealer, hired Berenson as a consultant in 1906. His skill at art authentication increased, and he worked for Duveen for 30 years. His methods were based upon an extensive knowledge of the painters themselves, and their particular characteristics. His opinions were often sought in the purchase of paintings as well. Many masterpieces found in American museums were bought upon his recommendation.

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Ingrid Bergman

Swedish actress Ingrid Bergman (1915-1982) was known for her luminous beauty and enigmatic talent. Though she appeared on both stage and television, Bergman's film work—*Casablanca* (1942) and *Notorious* (1946)—cemented her international reputation.

Bergman was born on August 29, 1915, in Stockholm, Sweden. She was the daughter and only child of Justus Samuel Bergman, a Swede, and his wife, Friedel Adler Bergman, a native of Hamburg, Germany. Bergman's mother died when she was a toddler, and her father, who ran a photography shop, was responsible for raising the young child. Bergman had an active fantasy life as a child, creating many imaginary friends. Justus Bergman encouraged his daughter's artistic interests, taking her to the theater at a young age. These excursions inspired Bergman to pursue an acting career. Bergman's father died when she was about 12 years old. After living for a short time with a maiden aunt, she moved in with the family of an uncle who did not want her to become an actress.

Despite the wishes of her guardian, Bergman worked towards her goal and appeared as a film extra as a teenager. While attending a private academy, Lyceum Flickor, Bergman appeared in many stage productions. In 1932, she played the leading role in a school production that she also

wrote and directed. Bergman graduated from Lyceum Flickor in 1933 and entered the Royal Dramatic Theater School in Stockholm. Though she only studied there for one year, she made her professional stage debut while still a student. Two years later, Bergman appeared in her first film role, as a maid in *Munkbrogreven* (also known as *Count from Munkbro* and *The Count of the Monk's Bridge*). Her dramatic abilities were noticed by Swedish film director Gustaf Molander, who signed Bergman to a contract in 1935.

Within a short time, Bergman had become one of Sweden's up and coming actresses, with increasingly large roles in films such as Astrid in *Swedenhielms* (*The Family Swedenhielms;* 1936). The movie that propelled her star higher was *Intermezzo* (1936). In that film, Bergman played pianist Anita Hoffman, who has an illicit affair with a famous, but still married, violin player. After a period together, Bergman's character ultimately gives him up and he goes back to his wife and family. After the success of *Intermezzo,* Bergman appeared in three more films directed by Molander in 1937: *Swedenhielms* (1937), *Dollar* (1937), and *Pa Solsidan.* She was married on June 10, 1937 to Petter Lindstrom, a dentist who later became a neurosurgeon. The couple had a daughter, Pia, in 1938.

Came to Hollywood

Bergman's performance in *Intermezzo* was brought to the attention of Hollywood movie producer, David O. Selznick. He bought the rights for an American remake of the film, with Bergman attached to the project. However, Bergman was undecided about the offer. She had film opportunities in Germany as well, and made *Die Vier Gesellen* in 1937. After making two more films in Sweden with Moldander—*En Enda Natt* (*Only One Night;* 1938) and *En Kvinnas Ansikte* (*A Woman's Face;* 1938)—Bergman went to the United States in 1939. Based on the the acclaim for her work in the film, *Intermezzo: A Love Story* (1939), Selznick signed her to a seven-year contract.

After a brief return to Sweden to make *Juninatten* (*A Night in June;* 1940), Bergman spent the next eight years in the United States. While Selznick had Bergman under contract, he wanted her to play wholesome roles. Yet she actually only made two films for him, while the rest were productions to which Selznick loaned her services. Under Selznick's guidance, Bergman became a beloved figure in the United States in the 1940s, and was regarded as a saint. Her first roles—*Adam Had Four Sons* and *Rage in Heaven* (both 1941)—set the tone.

Bergman hoped to play more than just idealized women. When she was cast as the rich fiancee of Dr. Jekyll in a version of *Dr. Jekyll and Mr. Hyde* (1941), she and costar Lana Turner approached director, Victor Fleming, and movie studio *Metro-Goldwyn-Mayer* about switching roles. Bergman showed her range by playing a lewd barmaid. Though many believed that this was ultimately a good move for her career, some contemporary critics believed the role was wrong for her and that her performance was not successful. Bergman made other career choices that were important to her future. She insisted on doing some theater, making her Broadway debut in 1940 while appearing in *Liliom* for three months. In 1941, she also appeared on stage in Eugene O'Neill's *Anna Christie.* The production was produced by the Selznick Company.

Throughout the 1940s, Bergman played characters both dark and refined. In 1942, she appeared in one of her best known and most beloved roles, *Casablanca,* with Humphrey Bogart. As Ilsa Lund Lazlo, a woman torn between two lovers, Bergman displayed her talent for playing women in tormented, suffering romances. While films like *Casablanca* were a success creatively and at the box office, not all had both qualities. *For Whom the Bell Tolls* (1943) did well at the box office, though it was not a great movie. Critics made similar arguments for *Rage in Heaven* (1945), *Saratoga Trunk* (1945)—in which Bergman unconvincingly played a Creole—and *Bells of St. Mary* (1945). Though Bergman won several awards for her role as nun in *Bells,* the movie was considered rather light.

Bergman did make other movies that attracted a large audience while being artistically challenging. She won awards for her work in the thriller *Gaslight* (1944), in which she played a wife driven to the brink of insanity. Bergman also appeared in two films directed by Alfred Hitchcock. In *Spellbound* (1945), Bergman played a psychiatrist. Some critics believed that her best acting work came in his *Notorious* (1946), an espionage film. Her character's descent into alcoholism and other means of self-destruction is halted only by a federal agent (played by Cary Grant) who falls in love with her. *Notorious* was the last movie made

under Bergman's contract with Selznick. She was finally free to make her own career moves.

Bergman's decision to play Joan of Arc in the 1946 Broadway production of *Joan of Lorraine* was one of her best. In its 25-week appearance, box-office receipt records were shattered and critics were nearly unanimous in their praise. Bergman's work also led to her first Antoinette Perry (Tony) Award. Her next three films featured mediocre performances and failed at the box office. Bergman was forgettable as a hooker in *Arch of Triumph* (1948). She then played Joan of Arc in a movie based on the same source as her successful stage play. Though this was Bergman's favorite film role, the film lost $3 million. Unhappy in Hollywood, Bergman returned to Europe to make another film with Hitchcock in London. *Under Capricorn* (1949), in which she played a drunken Irish aristocrat, was also unsuccessful.

Affair with Rossellini Caused Scandal

Bergman had admired the work of Italian neo-realist director, Roberto Rossellini, for several years before sending him a fan letter. In the note, she told him she was available for any film roles he might have. Bergman hoped that making a film with Rossellini would jump start her career. Rossellini rewrote a part in his new script for her. The movie was *Stromboli* (1949). During the course of making the film, Bergman and Rossellini had a love affair, though both were married to other people. Bergman had had numerous affairs during her years in Hollywood, and had been seriously unhappy in her marriage as early as 1946. Rossellini was separated from his wife Marcella de Marchis, but seriously involved with another actress, Anna Magnani. When Bergman became pregnant with Rossellini's child, they both sought divorces from their respective spouses. Bergman's husband did not want a divorce, but eventually agreed, though Bergman lost custody of her daughter. Just before marrying Rossellini in 1950, Bergman gave birth to a son, Roberto Guisto Guiseppe. Two years later they had twin daughters, Isabella Fiorella Elettra Giovanna (who became an actress and model) and Isotta Ingrid Frieda Giuliana.

The affair did more than throw Bergman's personal life into turmoil. She was vilified in the United States for her actions and unable to find work in Hollywood for seven years. Senator Edward C. Johnson denounced her and the film company who distributed *Stromboli* on the Senate floor. He proposed a licensing system for foreign actors so they could be thrown out of the country on immoral grounds. Further, the six films Bergman made with Rossellini were all box office failures. Only a couple of them were artistic successes for Bergman. The first *Stromboli* (1949) was among them. In the movie, she played a Lithuanian immigrant who tries to build a new life on an island off of Sicily. The film explored her reaction to this unfamiliar world. Bergman's work in *Europa '51* (1952) and *Viaggio in Italia* (*Voyage in Italy;* 1953) was also noteworthy.

In the first five years of their marriage, Rossellini did not allow Bergman to work with anyone else. In 1955, he permitted her make a film with the famed French director, Jean Renoir. *Elena et les hommes* (*Paris Does Strange Things*) helped to reestablish Bergman's reputation. At the same time, her relationship with Rossellini had soured. They separated in 1956, and their marriage was annulled the following year.

Returned to Hollywood

Bergman returned to Hollywood in 1956 and played the title role in *Anastasia,* for which she won an Academy Award. Though she would continue to work regularly in film throughout the 1950s and 1960s, it was not until the 1970s that she made great movies again. Bergman was remarried to Lars Schmidt, a Swedish theatrical producer. In 1959, she made her television debut, and would appear often in the medium for several years. She won an Emmy for her television appearance as Miss Giddens in *The Turn of the Screw.* By the mid-1960s, Bergman returned to the stage. She made her London stage debut in 1965 with A Month in the Country. In 1967, she appeared on the American stage for the first time in 21 years in More Stately Mansions.

In the 1970s, Bergman continued to appear on stage and television, but it was in film that she received most acclaim. In 1974, she appeared in *Murder on the Orient Express* and won an Oscar for best supporting actress. In 1978, Bergman worked with Swedish director Ingmar Bergman in his *Autumn Sonata.* Many thought this was one of Bergman's best performances, playing a talented pianist who failed as a mother. Her work won multiple awards. Around the time she divorced her third husband, in 1975, Bergman was diagnosed with breast cancer and underwent a double mastectomy. While she fought the disease, Bergman continued to work—but only if the role interested her. She told Murray Schumach of *The New York Times,* ''Cancer victims who don't accept their fate, who don't learn to live with it, will only destroy what little time they have left.''

Bergman's last role was on television in 1982. She played Israeli prime minister, Golda Meir, in the miniseries *A Woman Called Golda.* Though Bergman was ill, she received critical kudos for her accurate performance. Bergman finally succumbed to cancer on her 67th birthday, August 29, 1982, in London, England. She had told Judy Kelmesrud of *The New York Times* a couple of years before her death, ''I'm happy it all happened to me. I've had a very rich life. There was never a dull moment. When I was very young in Sweden, I used to pray 'God, please don't let me have a dull life.' And He obviously heard me.''

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Busby Berkeley

Cinematic director Busby Berkeley (1895-1976) pioneered the use of dynamic angles in the art of filmmaking. He is most widely recognized as the man who orchestrated the magnificent dance extravaganzas that characterized Hollywood musicals between 1930 and 1960.

In the 1930s Hollywood director Busby Berkeley brought exciting new perspectives to the budding art of motion picture production. Although he never had a dance lesson he ingeniously choreographed and filmed elaborate dance productions and created outrageous kaleidoscopic effects through the use of dynamic camera angles in filming the dancers. His natural bent for conceiving visual effects and turning those ideas into reality through inventive dance routines, costumes, and filming techniques lay at the heart of his genius. Berkeley was the first director to take advantage of the motion picture camera's ability to rove around the set. In so doing he brought previously untapped visual perspectives to the viewing audience, perspectives beyond the conventional ''front row'' theater views employed by early motion picture directors. Berkeley routinely engineered and jury-rigged his own equipment in order to obtain innovative camera angles for filming lavish dance productions.

Busby Berkeley was born William Berkeley Enos in Los Angeles, California on November 29, 1895. He was the second child of Wilson Enos, a theatrical director, and Gertrude Berkeley Enos, an actress. The couple moved to New York City shortly after the birth of their second child. William Enos adopted the stage name of Busby Berkeley later in his professional career by combining the surname of a popular actress, Amy Busby, with his mother's maiden name of Berkeley.

Berkeley reportedly made a stage debut when he was five years old, although he was not raised to be a performer. He was only eight when his father died, and his mother sent him to boarding schools and camps in order to accommodate her own touring schedules as an actress. At the age of 12 he transferred to the Mohegan Lake Military Academy outside New York City. At the academy Berkeley was active in sports; he graduated in 1914 and moved to Massachusetts where he apprenticed in a shoe factory in the town of Athol for three years. During that time he played semi-professional baseball, managed a band, and acted in local stage productions. When the United States entered the fray of World War I in April 1917, Berkeley enlisted in the army. Following a brief assignment to the 312th Field Artillery's 79th Division, he was assigned to train troops to perform for military exhibitions and parades in Chaumont, France. When the war ended Berkeley was re-assigned to Coblenz, Germany as a member of the U.S. 3rd Army of Occupation as an assistant entertainment officer. In retrospect, Berkeley regarded his military experience as a form of apprenticeship for his later work as a dance director for film productions.

After the war Berkeley returned to New York City and toured with various companies as an actor. He also worked behind the scenes as a director and stage manager. He toured the country in a production called, *The Man Who Came Back,* and later, on November 18, 1919, he opened in the New York production of *Irene.* By 1921, Berkeley's career was in full swing. He traveled throughout New England and the mid-Atlantic states, wherever an opportunity presented itself. He directed, and often performed in, theatrical productions at a profitable pace—as many as one show per week. In October 1925, he staged his first Broadway production, a musical called *Holka Polka.* He went on to direct other shows, including *A Connecticut Yankee* in 1927, and *Present Arms* and *Good Boy* in 1928. He directed *Street Singer* in 1929, and *The International Review* in 1930. He worked in various capacities during that time—as a director, producer, and dance director—frequently assuming more that than one function for a respective production. Berkeley became known as a ''show doctor,'' a man who could turn a failing production into a successful and profitable show.

Called to Hollywood

Berkeley's career as a film choreographer took root when he arrived in Hollywood in 1930, at the request of Samuel Goldwyn. Goldwyn hired Berkeley to direct the dancers in a United Artists' film version of the Ziegfeld production, *Whoopee,* starring Eddie ''Banjo Eyes'' Cantor. Berkeley instinctively appreciated the potential of the motion picture camera. He studied camera angles and filming techniques, and adopted a policy of filming entire productions through the eye of a single camera that was constantly in motion around the sound stage. In that manner he gave the viewing audience a new and exciting ''whirlwind'' perspective of the show. Berkeley's zestful approach to cinematography served as a focal point for his productions and took precedence over the simplistic plots and story lines of the shows that he directed. In his musical productions he used overhead camera angles in particular, combined with colorful costume designs, to create kaleidoscopic views of the dancers as they waved their extremities in outlandish formation to form geometric patterns on the screen. In 1931 he directed the Goldwyn movie, *Palmy Days. The Kid from Spain,* and *Roman Scandals* appeared later.

In 1932, Warner Brothers was on the brink of bankruptcy, and the studio hired Berkeley to direct *Forty-second Street* starring Dick Powell and Ruby Keeler. Berkeley's creative dance settings combined with the outstanding visual effects that he devised for filming resulted in a hit movie that became a film classic and reportedly brought the studio back to financial solvency. Admittedly, Berkeley's ingenious dance routines were produced at considerable expense, but the payoff at the box office outweighed the cost of production. While at Warner Brothers, Berkeley's creative genius evolved further as he experimented with the use of mirrors, water fountains, and other sets and props. The *Gold Diggers of 1933* included a fanciful chorus line of dancers with glowing violins that reflected from strategically located overhead mirrors. He used the mirrors that same year in *Footlight Parade.* The movie featured a scene

with a cascaded fountain set into a pool of water that was fitted with mirrors. ''Dancers'' swam in formation around the pool, and the camera captured the glittering spectacle from overhead. Berkeley, in describing his own work, emphasized the notion that it was the camera that did the dancing throughout his production numbers. In *Wonder Bar,* Berkeley positioned mirrors into an octagonal barrier to create reflections that rebounded literally into infinity. His *Gold Diggers of 1935* featured a dance number with 56 dancers performing with 56 baby grand pianos for props. Mike Steele in *Star Tribune* noted the ''. . . wonderful excessiveness of . . . [Berkeley's] waltzing waterfalls and polkaing pianos.''

In addition to the glitzy glitter, many creative military-inspired dance productions were indelibly stamped into the trademark of Berkeley extravaganzas. In *Gold Diggers of 1937* the grand finale featured 70 dancers in military helmets bearing flags and playing drums, a classic scene that ranked among the most lavish marching numbers to Berkeley's credit.

Berkeley ended his affiliation with Warner Brothers in 1938. Beginning in 1939, he worked at MGM studios with the greatest musical stars of that era, including Judy Garland, Gene Kelly, and Ann Miller. Berkeley created the Mickey Rooney and Judy Garland movie classic *Babes in Arms* in 1939, and *Babes on Broadway* with Carmen Miranda in 1941. Berkeley directed Gene Kelly in *Take Me Out to the Ball Game* in 1949. The musical numbers in the 1951 Betty Grable classic, *Call Me Mister,* were also Berkeley accomplishments.

In 1952, Berkeley staged two exotic water ballets in the film, *Million Dollar Mermaid,* that featured aquatic movie star, Esther Williams. A follow-up movie, *Easy to Love,* in 1953 made an even bigger splash with its grand finale that involved 100 water skiers, swimming dancers, and a Florida-shaped swimming pool. Esther Williams appeared on a trapeze that hung from a helicopter.

In all, Berkeley staged and directed over 50 Hollywood musicals between 1930 and 1954, including three *Gold Diggers* films in 1933, 1935, 1937—and a fourth, *Gold Diggers in Paris,* in 1938. In addition, he directed the non-musical drama, *They Made Me a Criminal,* in 1939 with John Garfield. During the 1950s and 1960s the demand for surreal Hollywood musicals declined steadily as cinematic realism gained popularity. Berkeley made only one movie, *Jumbo,* with Doris Day and Jimmy Durante, in the 1960s. A collection of his work comprised the subject of a film retrospective in San Francisco and New York in 1965, and the show eventually crossed the Atlantic Ocean to be viewed in Europe as well. In 1971, at the age of 75, Berkeley reprised an old 1925 musical, *No, No, Nanette,* with Ruby Keeler as the dancing lead. The live stage show was a major hit on Broadway.

Throughout his career he prided himself on his ability to film spectacular choreography from exotic angles, using only a single camera. His use of the single-camera technique was not only effective, but also efficient. It was rare that he ever re-shot a scene and, given the unusually elaborate preparations involved in so many of his dance numbers, the time and money lost in re-takes might have been unreasonable. Berkeley insisted on complete control of camera angles and often constructed scaffolding, drilled holes in ceilings or floors, or rigged mechanical devices such as trams to transport the camera to the appropriate vantage point for filming. Some critical appraisals of Berkeley's films suggested that an extraordinary amount of sexual innuendo inspired the formations of the dancers and other visual effects of Berkeley's presentations. David Thomson commented that in Berkeley's productions, ''Sexual daydream had found its medium.'' Thomson went on to name Berkeley a ''lyricist of eroticism,'' and repeated Jean Comolli's observation that Berkeley's camera was ''shameless.'' Conversely, in Berkeley's personal estimation, his movies appealed because the audiences truly enjoyed the lavish spectaculars which served as an escape from life's daily problems. It stands as a tribute to Berkeley's art that his name became synonymous with elaborate musical extravaganzas. The term, ''busby berkeley,'' in fact, appeared in the listing of the *American Thesaurus of Slang.*

A Marrying Man

Berkeley married six times and divorced five times. His first marriage, in 1929, to an actress named Esther Muir, ended in divorce in 1931. He was also married to silent movie star Merna Kennedy, from 1934 until 1935. His sixth and final marriage, on January 23, 1958, to Etta Dunn, lasted until his death in 1976. The two settled in the small town of Palm Desert, California, outside of Palm Springs, and lived quietly away from the ''maddening crowds.''

Berkeley died on March 14, 1976 in Palm Desert.

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Emile Berliner

Although Emile Berliner (1851-1929) may not be as well known as Thomas Edison or Alexander Graham Bell, his contributions to modern technology are equally significant. Berliner's inventions led to audio recording and playback techniques that were in use throughout the twentieth century. His discoveries and innovations—the first discs or records-have steadily increased in value as collectors' treasures.

On May 20, 1851, Emile Berliner was born in Wolfenbuttel, a town near Hannover, Germany. His father, Samuel, was a salesman, while his mother, Sarah, cared for young Emile and his ten siblings. At the age of 14, Berliner worked for a printer in order to contribute to the family finances. Shortly after, he found a job in a tie shop, where he was able to utilize his first invention—a power loom. When Berliner was still a teen, a friend of his father's who had recently immigrated to the United States, extended an invitation to come to Washington, D.C. and work in his store. Berliner left for the U.S. in 1870, in order to avoid obligatory service in the Prussian military.

A hardworking, brilliant young man, Berliner struggled against an economic climate of recession, as well as the language and cultural barriers faced by new immigrants. He spent a great deal of time at the Cooper Institute Library in Washington, studying the science related to sound and electricity. Determined to improve on existing technology, he set up a rudimentary laboratory in his apartment and began testing his ideas.

Pioneer in Audio Technology

In 1876, Alexander Graham Bell presented his telephone at an exhibition at the centennial celebration in Philadelphia. Berliner recognized that he could improve the quality of the telephone's sound transmission. By experimenting with a telephone he had assembled in his apartment, Berliner invented a telephone transmitter in 1877—an innovation that would lead to the first microphone and clear, long-distance telephone communication. He patented the device on June 4, 1877. Being in need of cash, Berliner sold the rights to his invention to the Bell Telephone Company of Boston three months later for $75,000 (some sources report $50,000). He also took a salaried position at Bell as an engineer. In 1881, Berliner returned to Germany and joined his brother, Joseph, in founding the first European telephone company—the Telephon-Fabrik Berliner.

After returning to the U.S., Berliner left the telephone business in 1883 and set to work in his Washington laboratory. He studied the work of Charles Croz and Thomas Edison in order to learn as much as he could about sound recording. At that time, recordings were generally made on cylinders. Based on Croz's discoveries, Berliner began recording sound on disc. Although this technology was already in use, it required an up and down groove playback method. Berliner introduced the lateral method, whereby, the needle moves from left to right in vibrating rhythm. His first discs were wax-coated zinc pieces, upon which a sound diaphragm was coded. The discs were dipped in acid, which burned the pattern into the metal, and the wax was stripped. On September 26, 1887, Berliner patented his entire playback apparatus as the ''gramophone.''

Berliner displayed his invention at the Franklin Institute of Philadelphia in 1888, but first marketed it in Germany. He engaged the services of a toy manufacturer, Kummerer & Reinhardt of Waltershausen, to produce his gramophones. At this time, his apparatus was powered manually with a crank. After returning to his U.S. lab, Berliner set out to improve the power base for playback and his disc replication technique. He employed several musicians to record on his discs. He began making discs from a new material composed of shellac, soot, and fur. In 1893, Berliner secured investment from friends and acquaintances to found the United States Gramophone Company in order to market the gramophone and control its patent rights. In late 1895, investors contributed another $25,000 to launch the Berliner Gramophone Company, a manufacturing enterprise. Initially, sales of this new technology were sluggish. However, when Eldridge R. Johnson of New Jersey introduced a wind-up spring motor to replace the tedious hand-crank in 1896, sales improved dramatically. Over the next four years, nearly 25,000 of these motors were manufactured for the Berliner Gramophone Company.

Early Berliner discs offered turn-of-the-century American recordings, such as tracks by Buffalo Bill Cody, Cal Stewart, Len Spencer, Arthur Collins, Vess Ossman, and Harry Macdonough. The type of music that Berliner recorded later became known as Tin Pan Alley and Ragtime. On November 1, 1894, ''After the Ball,'' a tune associated with and immortalized through the 1927 musical *Show Boat,* was recorded on a Berliner disc.

Despite the success of his corporation, Berliner only retained minority stockholder status. His gramophone patent became corporate property. The Berliner Gramophone Company hired Frank Seaman of New York to head the company's marketing effort, leading to the creation of the Seaman National Gramophone Company. Berliner's inventions were now controlled and split among three compa-

nies: The United States Gramophone Company in Washington, the Berliner Gramophone Company in Philadelphia, and the Seaman National Gramophone Company in New York.

A New Start in Montreal

In 1900, Seaman National signed a contract with American Gramophone and Columbia Phonograph to produce the Zonophone. Berliner perceived this move as a breech of a mutually understood and secure exclusivity agreement. According to a biography on Berliner offered by the Canadian Communications Foundation, an injunction filed by Seaman National against Berliner Gramophone on June 25, 1900, prevented Berliner from further marketing his product in the United States. This led to his establishment of a new company in Montreal. However, that assertion was refuted by Berliner's grandson, Oliver, in a 1992 issue of the *Antique Phonograph News.* He explained that his grandfather chose to set up in Montreal because of that city's strategic location in direct rail contact with Philadelphia.

Berliner's Canadian company was established on 2315 St. Catherine Street in Montreal. Its headquarters and retail outlet were housed at the same location and managed by Emmanuel Blout. A factory was built on Aqueduc Street. The newly established Berliner Gram-O-Phon Company began advertising in magazines during late 1900. Ads included the claim that a ''child can operate it perfectly'' and the warning: ''Beware of trashy imitations.'' Earlier that year, Berliner registered his company's trademark, which would become an icon in the music industry for the remainder of the century. He purchased and enlisted Francis Barraud's image of his dog, Nipper, listening to his master's voice. The first record this image appeared on was number 402, or the track of ''Hello My Baby'' by Frank Banta. Berliner's new company manufactured 2,000 records during its first year of business, and sold over two million records in 1901. In 1904, Berliner set up a recording studio and relocated the factory within Montreal. By 1906, the company produced various models of its gramophone, including the Ideal, the Bijou, and the Grand. A few years later the famous Victrola model was introduced.

The company continued to grow rapidly. In 1908, its headquarters moved to a newly constructed, modern brick structure. A large image of Nipper was mounted over the main entrance with the words: ''The Home of the Victrola.'' The company saw continued growth and expansion into the 1920s. By this time Berliner's son, Herbert, worked for his father's company and was instrumental in bringing the Victrola and Berliner records into radio. In 1924, the Berliner Gram-O-Phone Company was acquired by Victor Talking Machine, which became a part of RCA through a 1929 merger.

A Wide Range of Interests

An avowed agnostic, Berliner wrote a book (*Conclusions*) explaining his views, which was published in 1889. Being of Jewish heritage, he gave financial support for the rebuilding of Palestine and was instrumental in the founding of the Hebrew University of Jerusalem.

Berliner was fascinated with the development of the helicopter and built three of his own models. He developed and tested his helicopters with his son, Henry, who was president of Berliner Aircraft, Inc. from 1930 until 1954. After suffering a heart attack, Berliner died on August 3, 1929.

Three of the world's largest music companies were spawned from Berliner's early companies. His German Gramophone Company became Polygram. His British Gramophone Company became HMV (His Master's Voice), which was absorbed by EMI as its central interest. The Berliner Gram-O-Phone Company became the Victor Talking Machine Company and later the RCA Victor Company. It was purchased by BMG in 1987. At the end of the twentieth century, the Nipper image still appeared on BMG-owned American RCA Victor labels. However, with increasingly complex legal stipulations restricting the Nipper trademark, Nipper appeared on fewer discs as the century drew to a close. The author of an Internet article on the history of the Nipper image declared, ''Nipper . . . is as much of an anachronism as a memory that works for longer than a week. The modern record industry is the cumulative product of many technically and commercially inventive people. But if one person deserves more credit than any other for our ability to hear Fats Waller sing and play in our living rooms today, that person is Emile Berliner. Little Nipper serves as a reminder of the history that continues to enrich us all.''

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Tim Berners-Lee

Tim Berners-Lee, who invented the software program known as the World Wide Web in 1989, is a

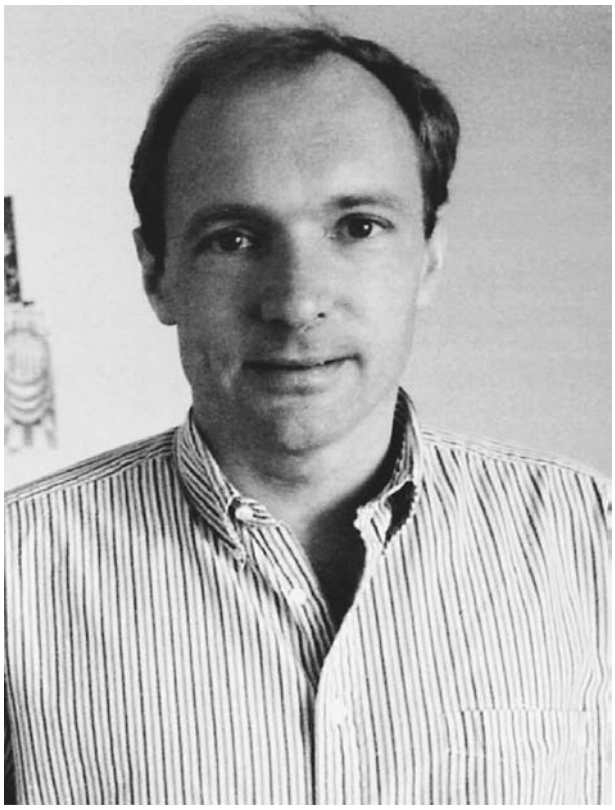

scientist in the true sense of the word—idealistic, interested in the pure pursuit of knowledge, and uncomfortable in the media spotlight. Yet his invention, which provides an easy way to access the Internet, has made a huge impact on modern business and communications. Some experts claim that the World Wide Web has revolutionized the ability of computer users around the world to connect to each other.

Simply put, the Web provides a way to retrieve and access documents on the Internet, the bare-bones network devised by the Pentagon that links computers around the world. On the original Internet, there were no easy ways to retrieve data. But Berners-Lee developed software that contained processes for encoding documents (HTML, hypertext markup language), linking them (HTTP, hypertext transfer protocol), and addressing them (URL, universal resource locator). Documents could then be linked worldwide. He posted this software, free of charge to anyone who wanted it, on the Internet.

The Web has become a way for many businesses to sell themselves or their products and has made money for some computer scientists. Berners-Lee, however, refused to cash in on his invention. He remained a conscientious scientist, and an advocate for using the Web as a way to link the world for the benefit of all. To that end, he heads the World Wide Web Consortium, a group of 120 companies that set standards and guide the growth of the Web.

Developed Affinity for Computers

Berners-Lee developed a hunger for knowledge and a fascination with computers early in his life. His English parents helped design the first computer that was commercially available worldwide, the Ferranti Mark I. As a boy, he spent his time making toy computers out of boxes. He remembers conversations at the dinner table as centering around mathematics; it was more likely to be about the square root of four than the neighbors down the block.

As a teenager, Berners-Lee read science fiction voraciously and was fascinated with Arthur C. Clarke's short story ''Dial F for Frankenstein,'' in which computers are networked together to form a living, breathing human brain. It was only a short step from this type of fiction to his study of physics and computers at Oxford University's Queen's College. There he built his first computer with a soldering iron, an M6800 processor (the ''brain'' that runs the computer), and an old television.

Created the Building Blocks of the Web

After graduating from Queens College in 1976, with a degree in physics, Berners-Lee got his first job with Plessey Telecommunications, Ltd., in Dorset. In 1980, after working at D.G. Nast Ltd. in Dorset, he served a six-month stint as an independent consultant at the European particle physics laboratory, CERN, which sits on the French-Swiss border. When he realized that he had to master the lab's huge and confusing information system in six months, he created a software program called Enquire. It allowed him to put words in a document that, when clicked, would send the user on to other documents with a fuller explanation. This device, which Berners-Lee used to assist his memory, is now known as ''hypertext.'' It was not a new concept but, like most hypertext software of the 1980s, it needed a centralized database to eliminate links that went nowhere. In such a system, if one document was deleted all the links to it would be deleted. Because of this need for a centralized clearinghouse, hypertext documents couldn't be linked worldwide.

It was not until the birth of the Internet in 1989, that Berners-Lee proposed that CERN's computer resources—whether graphics, text, or video—could be linked with software based on Enquire. Eventually the system could go worldwide, he proposed.

It wasn't long before it did. After developing a language to encode documents, a way to link documents, and a way to address documents (the www.whatever address seen on Web pages), Berners-Lee posted his property on the Internet. The software, accompanied by a simple browser (a device that helps the user cruise the Web, looking for subject matter) was put on the Internet.

Appointed Director of Web Consortium

Over the next several years, Berners-Lee continued working on his design for the Web, accepting feedback from people who used the system. In 1994, as the popularity of

the Web really began growing, he joined the Laboratory for Computer Science at the Massachusetts Institute of Technology. There he became director of the W3 Consortium. His dream is to ensure the stability of the Web by making sure it remains a tool that can evolve with the times.

Berners-Lee is most proud of the achievements of his W3 Consortium over the last few years. It has made the encoding language HTML 3.2 a widely used standard, which helps make traveling the Web easy for the average computer user. It has also proposed a chip that would let parents keep offending Web sites from their computers—and their children's eyes. Individual parents could use the chip and get ratings of Web sites by subscribing to a rating service of their choice.

Campaigned for Better Web

The growing lack of intimacy and the increasing number of companies who charge for access to their Web sites, are two developments that disappointed Berners-Lee. ''The Web was supposed to be a creative tool, an expressive tool,'' he said. Berners-Lee remains an avid campaigner for keeping the Web open, for making sure no one company dominates it. ''He has a real commitment to keep the Web open as a public good, in economic terms,'' the director of the MIT computer science lab, Michael Dertouzos, explained in a 1995 *New York Times* article. Berners-Lee considered trying to commercialize the Web as he was designing it and was approached by several software companies who wanted to buy it. But in the end, he remained an idealist and refused all offers, instead making the Web available to all.

One of his biggest fears about the Internet is that various competing browsers or competing programming languages could all set up their own turf, so that users would need several types of browsers or languages to access the entire Web. ''The navigation of the Web has to be open,'' he insists. ''If the day comes when you need six browsers on your machine, the World Wide Web will no longer be the World Wide Web.''

Received Awards for Web Work

Berners-Lee has his own Web site (www.W3.org/People/Berners-Lee). He is continually bombarded by requests from the press for interviews and gets many questions from inveterate Web users. Berners-Lee has received numerous awards for his work on the Web, including the Kilby Foundation's ''Young Innovator of the Year Award'' in 1995. He has honorary degrees from the Parsons School of Design and Southhampton University and is a Distinguished Fellow of the British Computer Society. Yet in public he remains a diffident man, who reveals very little personal information in interviews. He is married to Nancy Carlson, an American. They met in Europe while both were taking an acting class; she was then working for the World Health Organization. They have two children, one born in 1991, the other in 1994. Despite his diffidence with the press, he is a warm, artistic man who can be the life of a party, his friends say.

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Louis Alexandre Berthier

Louis-Alexandre Berthier (1753-1815) is recognized as the only man to have fought in two revolutionary wars, on two continents, within a span of less than ten years. He gained valuable experience while serving with Lafayette during the American Revolution. This training served him well during the French Revolution and the Napoleonic Wars.

Louis-Alexandre Berthier was born on November 20, 1753, in Versailles, France. He was one of four sons born to Jean-Baptiste Berthier, a court surveyor and military engineer. Berthier followed in his father's footsteps, learning the craft of mapmaking, which he applied during his time in America with the French army officers, Rochambeau and Lafayette.

Berthier began his military training in 1777, at the age of twenty-four. In 1780, he attained the rank of captain and requested assignment to Rochambeau's army, which was preparing to leave for America. Berthier missed sailing with Rochambeau's troops and proceeded to America by way of the West Indies, where he met the army on September 30, 1780 at Newport, Rhode Island. His journals, in the form of letters to a friend, relate chronicle his experiences beginning with his departure from France in 1780 through his return to France in April 1783.

In January 1781, Berthier was assigned to the staff of General Rochambeau as *aide marechal general des logis surnumeraire.* He accompanied the army as it marched from Newport, Rhode Island to Yorktown, Virginia and back to Boston. From Boston he continued on to the West Indies and then on to France. He stayed in America from September 30, 1780 until December 24, 1782.

Berthier prepared at least 111 known maps, from Newport, Rhode Island to Yorktown, Virginia on a southward march and a second set describing the daily marches from Newport to Elkton, Maryland in 1781. Berthier's maps of the American Revolutionary War campaigns reflect the work of a proficient cartographer and are representative of the highest standards of his day. Both Berthier and one of his younger brothers, Charles-Louis, are credited with providing the excellent maps of the American Revolution that survive today. The brothers are mentioned by the Abbe Robin, a chaplain with Rochambeau's army, in his *Travels:* ''. . . to this gentleman and his brother we are indebted for an exact map of the country, containing the whole route of the French army from Newport to York in Virginia.''

Returned to France

Berthier earned frequent promotions throughout his military career. In 1783, after his return to France, he was sent to Prussia on a military mission. In 1789, Berthier was named major general of the National Guard of Versailles. In this role he was able to help two aunts of Louis XVI to flee the French Revolution and provided some protection to the royal family. During this time he again saw active service as survey and staff officer and finally as chief of staff from 1791 to 1792. In 1793, Berthier was sent to fight royalists in western France, but was recalled after four months of dangerous service, when he was driven underground by the Revolutionary Terror.

Berthier met Napoleon Bonaparte in 1796, and they developed a close and trusting relationship. That same year, Berthier accompanied Bonaparte during the Italian campaign, occupying Rome in February 1798. He later joined Bonaparte in Egypt.

Berthier was established himself as a strong administrator and diplomat. In 1799, he participated in the coup d'etat of the 18th Brumaire, which established the Consulate. He received the post of minister of war, which he held until 1808. In this role he demonstrated his expertise in organizing the military. Berthier also proved to be an able diplomat who successfully negotiated a peace agreement with Spain. In 1804, after declaring himself Emperor Napoleon I, Bonaparte chose Berthier as one of 18 army officers to be named Marshal of the Empire. Berthier was briefly given leadership of the Grande Armee in 1809, during the Austrian campaign. Not considered by most to have been a great commander in the field, he did not conduct the campaign well and had to be rescued by Napoleon. Still, Napoleon liked and trusted Berthier and named him chief of staff of the Grande Armee, a position he held from 1808 to 1814. Berthier's devotion to Napoleon was never in question. He remained loyal through many campaigns, including Austerlitz, Jena and Friedland; the Peninsular campaign (1808), the Austrian campaign (1809), in Russia (1812), Germany (1813) and France (1814). Berthier was accorded several titles during his illustrious military career including Duc de Valangin, sovereign Prince de Neufchatel (1806), and Prince de Wagram (1809).

The Tide Turned

As Napoleon began to experience one defeat after another, Berthier's loyalties began to waver. In 1814, when Bonaparte abdicated, Berthier accepted the restoration of the Bourbon monarchy, submitting to the cause of Louis XVIII. He was named a peer of France. But the relationship with the Bourbons was short-lived when, in 1815, Napoleon returned from exile on Elba. Berthier now experienced divided loyalties and retreated to his wife's family castle at Bamberg in Bavaria. On June 1, 1815, just a few short weeks before Napoleon's defeat at Waterloo, Berthier died as the result of a fall from his castle. The circumstances of his death are curious and it is not known whether he committed suicide, was murdered, or fell by accident.

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Abebe Bikila

Ethiopian track and field athlete, Abebe Bikila (1932-1973), was the first black African to win an Olympic medal, and the first man ever to win two Olympic marathons. Known for his grace and stamina, he was considered the most perfect example of a naturally talented distance runner.

Abebe Bikila, the son of a shepherd, did not begin running until he was 24 years old. Bikila was born in the mountains of Ethiopia. When he was old

enough, Bikila became a private in the army and bodyguard of Haile Selassie, the emperor of Ethiopia. As part of his training, he was sent to a camp that the government had set up after World War II. At the camp, Swedish coach, Onni Niskanen recognized that Bikila had exceptional talent in running. In the 6,000-foot high mountains, he led Bikila and the others through grueling workouts. Runs of up to twenty miles and repeated sprints of 1,500 meters were common. Often, Bikila and the other recruits ran barefoot over the tough, rocky soil.

Bikila won his first marathon in Ethiopia's capital city of Addis Ababa in July 1960. Because Ethiopia was an isolated country and kept its borders closed to the rest of the world, people outside did not take much notice of Bikila. In addition, his winning time was 2 hours, 21 minutes, and 23 seconds, not particularly impressive compared to other runners. In August, Bikila ran a second marathon in Addis Ababa. His improved winning time was dramatic, as was the fact that both marathons were run at a high altitude and he had won them only a month apart, with little rest in between. Niskanen was convinced that Bikila could win the Olympic marathon, which would be held that same year, in Rome.

Conquered Rome

The marathon route was planned to show the world as much as possible of Rome's architecture, splendor, and history. For the first time ever, the race would not start or end in the Olympic Stadium, and for the first time, it would be run at night. The runners began at 5:30 p.m. in the Campidoglio, a square designed by Michelangelo, on Capitoline Hill, and wound through Rome. The later section of the race would be run in the dark, with the route lit by Roman soldiers holding torches. The last few miles would be run on the Appian Way, a road built by the ancient Romans, where Roman troops had marched thousands of years ago.

The group of runners assembled for the race was impressive, and Bikila was not expected to win. He would probably not have been noticed at all were it not for the fact that he chose to wear no running shoes. Used to running barefoot in Ethiopia, Bikila would run the entire 26.2 miles in bare feet. He had tried to run a few practice miles on the Roman streets with shoes, but found that they pinched his feet.

As the race began, four runners moved to the front of the pack: Keily of Great Britain, Vandendriessche of Belgium, Rhadi of Morocco, and Bikila. At six miles, two more runners caught up, but Sergie Popov of the Soviet Union (who held the world record and was expected to win) was still behind. By 16 miles, Bikila and Rhadi were in front. Previously, Bikila had decided that he would not take the lead until after the 12-mile mark, and now he was there. At 18 miles, he was still battling Rhadi for the lead. Unlike everyone else, Bikila and his coach had assumed that he would be in the lead at the end of the race. In the last few miles, Bikila looked for a place where he could decisively overtake Rhadi.

A little more than a mile from the finish, Bikila saw a statue known as the Obelisk of Axum, which had originally come from Ethiopia, and which had been stolen by invading Italian troops during World War II. For Bikila, it was symbolic. As he and Rhadi passed the obelisk, he surged forward so strongly that Rhadi could no longer keep up. Dodging a motor scooter whose driver had mistakenly driven onto the course, he beat Rhadi by 25 seconds, with a finishing time of 2:15:16.2. With this time, he won the gold medal, beat Popov's previous world record by eight tenths of a second, and beat the Olympic record for the marathon by almost 8 seconds. Newspapers the next day commented that it had taken an entire Italian army to conquer Ethiopia, but only one Ethiopian soldier to conquer Rome.

Bikila's gold medal was the first Olympic medal won by a black African. This achievement, with Rhadi's silver medal, marked the beginning of a new era in international competition, in which African athletes would come to dominate distance running. Bikila achieved instant fame around the world. He was known as the Ethiopian who had conquered Rome.

In 1961, Bikila won marathon races in Greece, Japan, and Czechoslovakia. Still holding the world record, he returned to Ethiopia in October and did not take part in international competition for two more years.

In 1963, he ran in the Boston Marathon, and lost for the first time in his career, finishing fifth. After this race he went back to his army job in Ethiopia, disappearing from international view once again. Rumors circulated that he was running and competing in Ethiopia. Others claimed that he had been posted to the Somali border with Ethiopia because of

tensions between the two countries. In 1964, he won a marathon in Addis Ababa, with a time of 2:23:14. Observers speculated that the relatively slow time was a result of the high altitude of the race.

Won a Second Gold Medal

On August 3, 1964, the Ethiopian Olympic trials took place in Addis Ababa. Bikila ran to a strong win with an incredible time of 2:16:18—amazing for that altitude. He won the race by only four-tenths of a second over Mamo Wolde. The third place finisher, Demissie Wolde, came in at 2:19:30. Other runners around the world suddenly became aware that there was not one, but three world-class marathon runners from Ethiopia.

Six weeks before the Tokyo Olympics, in 1964, Bikila underwent surgery for appendicitis. Although he planned to go to Tokyo with the team, he was not expected to compete. Between the operation and the day of the marathon, he had not run at all. Nevertheless, he took his place at the start, this time wearing shoes. Bikila and coach Niskanen had decided that he would use the same strategy he used in the 1960 marathon: stay with the lead runners until the 12-mile mark, and then move to the front.

Although Bikila was very popular with fans, he was not expected to win because of his surgery. At the halfway point, however, he was in the lead by five seconds. As Charlie Lovett wrote in *Olympic Marathon: A Centennial History of the Games' Most Storied Race,* ''For Bikila, no more strategy was necessary. He slowly increased his lead, running with total concentration and precision—the ultimate image of the perfect marathoner. There was no indication that either his surgery or the extreme humidity was having the slightest effect on his race. His body seemed to float down the streets. Niskanen had taught him how to run using the least amount of energy and Bikila's smooth strides and motionless head made the race appear effortless.'' By the time he had run 22 miles, he was two and a half miles ahead of the nearest competitor. He entered the stadium alone, while 70,000 spectators cheered. He had set a new record of 2:12:11. Even at the end of the race, he seemed fresh and rested. Bikila performed a set of stretching exercises to prevent his muscles and joints from becoming stiff after the race. The crowd marveled at his ease and flexibility. He later said that he could have kept running for six more miles. Richard Benyo wrote in *The Masters of the Marathon,* ''His running is seemingly effortless; he is frail but incredibly strong. He is like a personification of everything the marathon runner should be. He is the most natural world-class runner anyone has ever seen.'' With this victory, Bikila became the first man ever to win an Olympic marathon twice.

Mexico City, 1968

In 1965 and 1966, Bikila ran three marathons and won them all. An injury in July had forced him to drop out of a race and he was still nursing a stress fracture in his foot when he arrived in Mexico City to compete in the 1968 Olympics. The course was a high-altitude one—1,000 feet higher than Bikila's home course. However, he thought the altitude would give him an advantage over other runners.

Bikila started out in the lead pack as usual, but had to drop out in the tenth mile. Despite his incredible ability, even Bikila could not run with a broken bone in his foot. Later, his countryman Mamo Wolde said that if Bikila had not been injured, he would have won. Bikila would never compete again.

A Tragic Accident

Emperor Haile Selassie gave him a promotion to captain. In 1969, he was driving a Volkswagen in Addis Ababa when his car collided with another vehicle. Although Haile Selassie sent him to England for medical treatment, the doctors there could do nothing for him. He was paralyzed from the waist down. When he was brought back to Ethiopia on a stretcher, huge crowds gathered to welcome him home and cheer for him. Bikila turned to paraplegic sports, focusing on archery. He never walked again.

In 1972, Bikila was invited to the Munich Olympic Games as a special guest. Sitting in his wheelchair, he watched American Frank Shorter win the marathon. Shorter received his medal, then went to Bikila to shake his hand.

According to Raymond Krise and Bill Squires in *Fast Tracks: The History of Distance Running,* Bikila talked about his automobile accident in a 1983 interview. He said, ''Men of success meet with tragedy. It was the will of God that I won the Olympics, and it was the will of God that I met with my accident. I accepted those victories as I accept this tragedy. I have to accept both circumstances as facts of life and live happily.''

In 1973, Bikila died from a brain hemorrhage. He was 41 years old and left a wife and four children. His career included fifteen marathon races, with twelve victories. After his death, Haile Selassie proclaimed a national day of mourning; 65,000 people attended the funeral.

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Hiram Bingham

Hiram Bingham (1875-1956) was an American explorer who discovered the famous Inca ruins of Machu Picchu and other important Inca sites.

Hiram Bingham was born in Honolulu, Hawaii, on November 19, 1875, the son of retired missionaries from an old Hawaiian family. He graduated from Yale University and then returned to Hawaii for a short time. He decided on an academic career and received his

Master of Arts degree from the University of California at Berkeley. He completed his studies at Yale, earning a doctorate in Latin American history.

In 1905, Bingham made his first trip to South America, following the route of Simón Bolivar, from Caracas, Venezuela to Bogotá, Colombia. He wrote about his journey in *The Journal of an Expedition Across Venezuela and Colombia*. He returned in 1908 and retraced the Spanish trade route from Buenos Aires to Lima. While in Peru, in February, 1909, he visited Choqquequirau, a recently discovered Inca site that had once been thought to be the last refuge of the Inca rulers after they were defeated by the Spanish explorer, Francisco Pizarro. This visit inspired him with the desire to find the legendary ''lost city of the Incas.''

In 1911, Bingham went back to Peru with two goals: to climb Mount Coropuna to see whether it was higher than Mount Aconcagua and to seek out the last capital of the Incas, the almost mystical city of Vilcabamba. Arriving in Arequipa, in June 1911, he decided that it would not be wise to try to make the climb in winter and instead decided to look for ruins in the valley of the Rio Urubamba. According to legend, the last Inca ruler, Manco II, had established his capital, Vitcos, in the Vilcabamba range. Various stories of ruins circulated, but the best opinions fixed the capital somewhere in the valleys of the Vilcabamba and Urubamba rivers.

Setting out with a mule train, Bingham left Cuzco in July 1911. He traveled through the terraces of the valley of Yucay and past the gardens of Ollantaitambo. At Salapunco in the Urubamba valley he saw the ruins of a small fortress of pre-European origin. One night, Bingham camped between the road and the Urubamba River. The owner of a nearby hut, Melchor Arteaga, came out to see who the stranger was and told him about some nearby ruins called Machu Picchu. On the next morning, July 24, 1911, Bingham persuaded Arteaga to take him there. After a walk of 45 minutes, they left the main road, crossed the rapids of the Urubamba River on a rickety bridge, and climbed up a rough path through the forest. They ate lunch in the hut of some Native Americans who were farming on ancient Inca terraces.

Leaving the hut, Bingham spent an hour and twenty minutes climbing to the top of row upon row of terraces almost 1,000 feet high. He crossed the terraces, went through a nearby forest, and came upon a vast complex of granite houses constructed with extremely careful stonework. There he also saw a three-sided temple that rivaled any that had ever been found in Peru. This was Machu Picchu, the most famous of all the Inca ruins.

Bingham did not stay long at Machu Picchu because he felt that he could still find the capital city of Vitcos, which was supposed to be marked by a white boulder over a spring of water. At Huadquiña Bingham learned of ''important ruins'' a few days' journey down the Urubamba River. They turned out to be merely the ruins of a small Inca storehouse. He then traveled up the Vilcabamba River to the village of Lucma, where he consulted Evaristo Morovejo, the subprefect of the village. Morovejo's brother was supposed to have found some ruins while hunting for buried treasure in 1884.

Morovejo took Bingham to the small village of Puquiura, three miles from Lucma. The ruins they saw were of a Spanish mill. However, on a hill above Puquiura, called Rosaspata by the locals, there were more ruins that Bingham went to investigate. They turned out to be the remains of a fortress containing 14 rectangular Inca buildings, including a ''long palace'' that had 15 doors along one side. Bingham was convinced that this was Vitcos. On the second day, August 8, 1911, Morovejo showed him a white boulder and, some distance away, a spring. Bingham followed the stream to an open spot where he saw what he had been looking for—a gigantic white boulder with Inca carvings on its side overlooking a pool near the ruins of an Inca temple. Bingham had found Vitcos.

From Vitcos, Bingham went to the small Spanish town of Vilcabamba (named after, but not the same as, the Inca city of Vilcabamba). He traveled from there into the surrounding jungle lowlands and reached a remote sugar plantation on August 15, 1911. Its owner took him on a two-day trip into the forest to a spot called Espíritu Pampa (the Plain of the Spirits). Here they found more Inca ruins, which later were found to be those of a large town. Bingham's guides and porters were impatient, however, and he was not able to stay long at the site.

After these incredible discoveries within the space of a few weeks, Bingham's climb up Mount Coropuna was anticlimactic. He made the climb with an American mountaineer, H.L. Tucker, a British naturalist, an American astronomer, and a Peruvian guide. The astronomer was

injured and forced to return to Arequipa. Since they were going to altitudes not previously scaled, their guide was not much help, and the muleteers demanded extra pay before they would climb past the snow line. The Native American guide went with Tucker and Bingham to the peak, which they reached from a base camp they had set up at 17,300 feet. They were clothed warmly enough that they did not have to worry about frostbite, but they did suffer from *soroche*, the illness caused by lack of oxygen. The three men reached the summit on October 14 after a climb of six and one-half hours. The mountain turned out to have three peaks, and it was only by chance that they had climbed the highest one. Once they got to the top and made their measurements, Bingham was disappointed to learn that it was not as high as Aconcagua. He left feeling that he had conquered the second highest peak in the Andes. In later years, however, it was established that Coropuna is only the nineteenth highest peak in the Andes.

Bingham led expeditions back to the Vilcabamba region in 1912 and 1915, to clear the ruins he had discovered and to make further explorations and scientific studies in the area. These expeditions found many small Inca ruins in the hills near Machu Picchu, and traces of Inca roads and buildings at various places along the mountain range. As a result of these expeditions, Bingham became more and more convinced that Machu Picchu was the lost city of Vilcabamba and supported this view until his death. More recent expeditions and interpretations make it seem more likely that Vilcabamba should be identified with Bingham's other great discovery at Espíritu Pampa.

Following the 1915 expedition, Bingham made no further trips to South America. He volunteered to serve in World War I and became the chief of air personnel in the air service after learning how to fly. He then entered Republican politics and was elected lieutenant governor of Connecticut in 1922. He ran for governor in 1924 and won that race as well. However, he served for only one day. During the election campaign, one of the Connecticut senators committed suicide, and a special election was held to replace him. Bingham entered the race and won once again. He served as United States senator from 1925 to 1933.

While in the Senate, Bingham became involved in a scandal when it was revealed that he was using a paid lobbyist to help him draft legislation and had taken him to closed committee meetings as a staff member. He was censured by the Senate and lost the next election. He spent the following years writing and serving on the boards of several large corporations. He was recalled to Washington by President Truman and put in charge of the Loyalty Review Board of the Civil Service Commission in 1951. This was during the anti-Communist ''Red Scare'' of the early 1950s, and the Board's job was to search out possibly disloyal employees. Bingham carried out his distasteful job with notable zeal. He left the board in 1953 and died three years later on June 6, 1956 in Washington, D.C.

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Vilhelm Bjerknes

Vilhelm Bjerknes (1862-1951), a pioneer of modern meteorology, was especially known for his studies in hydrodynamics and thermodynamics and their relation to atmospheric motion. Following the steps of his father and even improving on his work, he devised a program of weather analysis and forecasting and founded the Geophysical Institute and Weather Service of Bergen.

Vilhelm Bjerknes was born on March 14, 1862, to Carl Anton Bjerknes, a respected mathematician and physicist, and Aletta Koren, a minister's daughter, in Kristiania (later renamed Oslo), Norway. Bjerknes' father was a devoted researcher of hydrodynamics. He had been a respected teacher of physics, but turned his focus towards the study of fluid-related movement, and also researched comparable studies in electro-dynamic phenomena. The younger Bjerknes was equally devoted to his father, and started working alongside him early in his scientific career. Although he assisted his father in his research, it was not long before he set out on his own to eclipse his father as a geophysicist.

Bjerknes began his formal education in mathematics and physics at the University of Kristiania in 1880. He studied hydrodynamics until 1887 when he started his M.S. degree. Upon completion of his degree, Bjerknes went to Paris on a state fellowship and began taking lectures by Jules Henri Poincare on electrical wave diffusion. It was then that he became acquainted with Heinrich Hertz's studies on the same subject.

In 1890, Bjerknes traveled to Bonn and attended the university there for two years. He was fortunate enough to become the assistant and first collaborator to Heinrich Hertz himself. Significant research during this period resulted in contributions in resonance and oscillatory circuit theory. Further research with resonance curve experiments also helped to validate Hertz's own theory and experiments. Wanting to return his focus to electrodynamics, Bjerknes returned to Norway in 1892 where he completed his Ph.D.

Shortly thereafter, in 1893, he secured a lectureship at Stockholm's School of Engineering. His career further advanced when he procured a position as professor of applied mechanics and mathematical physics at the University of Stockholm in 1895. That same year he married Honoria Sophia Bonnevie, a Norwegian science student in Kristiania. Their son, Jacob Aall Bonnevie Bjerknes was born in 1897. Jacob was destined to not only follow in his father's footsteps in the study and discovery of meteorology, but to further his findings and expand on his father's knowledge. While the new family lived in Stockholm, Bjerknes ceased active research in electrodynamics and returned once more to his father's hydrodynamic studies. In 1902, he published *Vorlesungenuber hydrodynamische Fernkrafte (1900-1902),* a summary of his work in hydrodynamics.

Established Meteorology Foundations

By 1898, Bjerknes had combined personal mechanical research with a general analysis of the two primitive circulation theorems of absolute motion derived by British mathematician and physicist William Thomson Kelvin and German physicist Hermann Helmholtz. These two theorems dealt with velocities of circulation and the conservation of a circular vortex, which describes the remarkable stability of vortex motion. Applying his own changes to these theorems to the atmosphere and the ocean, the world's two biggest fluid systems, Bjerknes devised the theory of physical hydrodynamics. These were important finding as Bjerknes realized that atmospheric motion can be best understood when hydrodynamics and thermodynamics are combined. He knew that the heat of the sun is transformed into motion in our atmosphere. The friction of that atmospheric motion also generates heat, which is also turned into motion. Hence, thermodynamic laws are intertwined with fluid mechanics and this combination is necessary to fully understand the phenomena of the atmosphere.

Because motion in the atmosphere creates weather patterns, Bjerknes' findings entertained tremendous possibilities in meteorological forecasting. Until then, forecasting was unreliable at best, even though certain progressions of weather systems were observable and understood and important in that forecasting. Long-term outlooks were particularly difficult. Bjerknes' discoveries, however, presented a more structured atmospheric dynamic that enabled meteorologists to forecast more predictably and accurately, especially in the longer term. These offerings were based on a detailed three-dimensional analysis of atmospheric conditions. According to Arnt Eliassen, ''He put forward the view that weather forecasting should be dealt with as an initial value problem of mathematical physics and carried out by numerical or graphical integration of the governing equations. This is nothing more than treating the atmosphere as a physical system, but at the time it was a revolutionary idea.''

Bjerknes knew his findings were paramount to weather forecasting and realized that economic support was necessary to both continue and share his research. In 1905, he traveled to the United States to present his program of lectures at the Massachusetts Institute of Technology and to seek funding for continued study. He shared his vision for forecasting and was enthusiastically received. He received a research associateship and was awarded a yearly grant from the Carnegie Institute in Washington, D.C. This was continued until the U.S went to war in 1941. Eliassen explained, ''The money could hardly have found a better use; it enabled Vilhelm to employ and educate a considerable number of research assistants, all of whom became well-known geophysicists.'' It was certainly the case, for Bjerknes was an ideal collaborative partner for younger students, as his history of assistants and their future histories would prove.

Bjerknes moved, in 1907, to the University of Kristiania, where he served as professor of applied mechanics and mathematical physics. In 1909, he began a series of lectures that called for an awareness of the importance of new techniques in the science world as they related to weather forecasting and atmospheric understanding. He wrote and published the first volume of *Dynamic Meteorology and Hydrography,* that dealt with the fixed state of the atmosphere and fluids, with his new assistant, Johann Wilhelm Sandstrom. Bjerknes published a second volume the next year with his new assistants Theodor Hesselberg and Olav M. Devik. This substantial work dealt with massless movement of fluids and the atmosphere. The third and final volume would not be published until 1951, and was written by Bjerknes' collaborators. In 1911, another collaborator arrived to join his work, Harald Ulrik Sverdrup, a fellow Norwegian who would become an important polymathic geophysicist. German scientists were impressed with Bjerknes' work and, in 1912, they offered him a professorship and a position as director of the new geophysics institute at the University of Leipzig. This recognition made Bjerknes' geophysical work more visible.

At the start of his stay at the German university, research was successful. Bjerknes had brought along T. Hesselberg and H.U. Sverdrup, who worked with him in addition to the several German research assistants and students. When World War I broke out, however, he lost many of his student assistants to war service. He also lost Hesselberg and Sverdrup, which left him in serious need for assistants. His son, Jacob, left his studies in Kristiania to join his father, along with Halvor Solberg. Even with reinforcements to assist, the war made research and living more difficult in Leipzig. About this time, a zoologist and Arctic explorer, Fridtjof Nansen, and oceanographer, Bjorn Helland-Hansen, offered him the opportunity to establish his own geophysical institute at the new University of Bergen. Bjerknes accepted. This would prove to be the most productive season of his career.

Founded the Weather Service of Bergen

Bjerknes and his assistants, including his son Jacob, began immediately with their research programs at the new Weather Service. He started research in the dynamic theory of atmospheric movement, systematic daily observation of the basic meteorological conditions, intensive calculation of predictions and graphic representation of meteorological change, and timely weather forecasts.

By the end of the war it was increasingly clear that Bjerknes' work would be indispensable. The Norwegian government set up a weather observation network based on Bjerknes' applications in response to the need. By July 1918, while the new techniques were still experimental, the Western Bergen Weather Service began reporting daily for the government and military. Once the usefulness of the service was more widely recognized, increasingly refined forecasts became accessible to farmers, fisherman, and the newly developing aviation business.

Besides the growing public need and enthusiasm for the dissemination of forecasts, Bjerknes' team welcomed other major research advances. The group's work resulted in the polar front theory, the theory of motion in cyclone systems, and the elaborate upper front theory. These were all major advances of the time and greatly advanced the science of modern meteorology. Jacob, or Jack as he became known, was instrumental in the developments during this time. Building on the research of his father, he recognized that the air masses named by his father had their own cycle. In a paper, ''On the Structure of Moving Cyclones'' written in the fall of 1918, he stated that ''warm air ascends along the sloping frontal surfaces, causing bands of clouds and precipitation to form along the fronts, whereas the cold air sinks and spreads out along the ground.'' He also noted that ''these vertical motions represent a reduction of the potential energy, which could account for the formation of the cyclone's kinetic energy.'' Bjerknes also continued to publish abundantly. His crowning achievement, *On the Dynamics of the Circular Vortex with Applications to the Atmosphere and to Atmospheric Vortex and Wave Motion*, was released in 1921. Another, *Physical Hydrodynamics*, a work completed with Jacob, Solberg, and Bergeron, was published in 1933. The many collaborators and assistants Bjerknes was fortunate to have with him enthusiastically disseminated the Bergen meteorological approach when they, in their turn, left the team and spread out in different countries, including the United States.

Bjerknes accepted a position as professor of mechanics and mathematical physics at the University of Oslo, and left the Geophysical Institute of Bergen to Sverdrup, his son Jacob, and other collaborators he had trained. At the University of Oslo he taught theoretical physics and hoped to write a series of texts on that subject. In 1929, he published his first book on vector analysis and kinematics. In addition, he returned to his father's studies and looked into his hydromagnetic theories. He was unable, however, to resolve the problems with his father's theories.

In addition to his myriad research efforts, he was a powerful spokesman for the theoretical and practical side of meteorology. He remained so even after he retired from the University of Oslo in 1932, at the age of 70. His son, Jacob, continued in the research footsteps of his father grandfather, and furthered the study of modern meteorology. Bjerknes died of heart failure in Oslo, Norway on April 9, 1951

The result of 100 years of research done collectively by Carl, Vilhelm, and Jacob Bjerknes has helped to transform meteorology from a science of random observation to that of data collection and weather forecasting based on physical and mathematical principles.

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Fanny Blankers-Koen

Fanny Blankers-Koen (born 1918) was known as the ''first queen of women's Olympics.'' She remains the first and only woman ever to win four gold medals at a single Olympics. When Blankers-Koen began her sports career, Norman Giller noted in *The 1984 Olympic Handbook,* ''women's athletics had been something of a sideshow. . . . She, more than anybody, made women athletes worthy of respect and attention, with a series of stunning performances in the London Olympics.''

Fanny Blankers-Koen was born Francina Elsje Koen, the daughter of a government inspector in the Dutch city of Amsterdam in 1918. Her talent in sports was evident from a very young age. Blankers-Koen came from an athletic family that encouraged her to swim, skate, and play tennis. When she was six, she joined a local sports club, where she became known as an excellent runner and swimmer. When Blankers-Koen was 14, her father encouraged her to specialize in track and field. In 1935, when she was 17, she told everyone, ''I've made up my mind to go for sport.'' Blankers-Koen became a member of the Amsterdam Dames' Athletic Club, and rode her bicycle 18 miles each way from her home in Hoofdorp to the gymnasium. She did not have an outdoor track to train on, so she ran indoors, in the gymnasium hallway.

Blankers-Koen's first competition was in 1935, in a 200-meter race in Groningen. She did not place well at that meet, but within a month she beat the Dutch national champion in the 800-meters. At that meet, she met Jan Blankers, a talented track coach and former triple-jumper who had won an AAA scholarship in Britain. He was the track coach for the Dutch Olympic team, and he invited her to join the team. Strangely, although she was so talented in the 800-meters, this race, like other longer distances, was considered ''too difficult'' for women and was barred from the Olympic competition.

Blankers-Koen made her Olympic debut at age the age of 18 in Berlin, where she finished in a tie for sixth in the

high jump and fifth in the 100 meter relay. For her, a highlight of the competition was meeting American athlete, Jesse Owens, who won four gold medals in Berlin.

In 1940 she married the Olympic track coach, Jan Blankers, and they had a son, Jan, the following year. Blankers-Koen continued to train, even through the oppressive Nazi occupation of Holland. Because of World War II, the Olympics were canceled in 1940 and 1944, and she was unable to enter international competitions. Nevertheless, she set world records in the high jump and the long jump at Dutch meets.

When Blankers-Koen gave birth to her daughter Fanneke, in 1945, she had been out of training for a while. Nevertheless, seven months later she ran in the European championships, where she won the 80-meter hurdles, ran the anchor leg for the Dutch women's team's victory in the 4 (100-meter relay, and came in fourth in the high jump. Just before the 1948 Olympics, she set a world record in the 100-meters, with a time of 11.5 seconds.

By the time the 1948 Olympic Games convened in London, Blankers-Koen was the world record holder in the 100 meter race, the hurdles, the high jump, and the long jump. She was also 30 years old and the mother of two children. People said that her age and motherhood would slow her down, and that she should be home taking care of her children instead of out running on the track. That kind of talk, she said, ''was just the thing to rouse me,'' according to Len Johnson in *theage.com,* ''to make me go out there and prove to them that, even if I was 30 years old and the mother of two children, I could still be a champion.'' She had been waiting 12 years to compete in the Olympics again, and she wasn't about to miss her chance. While Blankers-Koen was training for the Games, she wheeled a baby carriage to the Amsterdam stadium and parked it near the track, so she could watch her baby while she ran.

No one has collected statistics on how having children affects a woman's performance in sports and how many mothers have competed in the Olympics, but it is generally believed that Fanny Blankers-Koen is the only woman in Olympic track history to have won a gold medal after having more than one child, and the only woman with more than one child even to have been on an Olympic track-and-field team.

London Olympics, 1948

Like Babe Didrickson Zaharias, another famous female athlete, Blankers-Koen was skilled in more events than the official Olympic rules allowed an athlete to compete in, with world records in the 100-yard dash, the 80-meter hurdles, the long jump, the high jump, and two relay events. Official rules limited her to competing in three individual events, and she chose to run in the 100-meters, 200-meters, 80-meter hurdles, and to be a team member for the 4 (100-meter relay. Modestly, according to Bert Rosenthal in *Nando.net*, she said many years later at a Metropolitan Track Writers' lunch, ''I didn't expect I would [win a gold] because there were other very good [competitors]. I said I hope to come in the finals.''

She did much more than that. In all, Blankers-Koen competed 12 times in nine days—running heats to get into the final races, as well as the final races—and won every time. She won the 100 meters by three yards over Britain's Dorothy Manley on a wet track in 11.9 seconds. Afterward, she wanted to celebrate. According to Rosenthal, after the event her husband found her sitting on a sidewalk with other women competitors. ''I said to him I would like to have a party,'' she said later. ''He said, 'Oh no, you are going to bed. Tomorrow you have the hurdles.' I said 'I already have an Olympic gold medal.''' Her husband won, and she went to bed.

The next day, she had a bad start in the 80-meter hurdles and caught up with the leader, 19-year-old Maureen Gardner of Great Britain, halfway through the race. Just as Blankers-Koen was about the take the lead, she hit a hurdle and staggered, as she said, ''like a drunkard.'' The finish was so close that she didn't know whether or not she had won, and when the Olympic band began playing ''God Save the King'' she believed Gardner had won. But the band was only playing because King George VI had entered the stadium, and immediately afterward they played the Dutch national anthem to honor her gold medal win. She and Gardner had both run the race in the world record time of 11.2 seconds, but she had been declared the winner.

The tension of that race got to her, and just before she was scheduled to run the semifinal in the 200 meters, she was crying in the locker room, ready to drop out. She was exhausted and felt the pressure to win. She disliked the 200-meter race, an event that was being run by women for the

first time in the Olympics, and she also missed her children. ''I was having such a bad time,'' she said later. ''I wanted to go back home to my children.'' Her husband told her, ''If you don't want to run, it's all right. But I'm afraid you'll be sorry afterward.'' Blankers-Koen realized that all her life, all she had ever wanted to do was be the best. She decided to run.

Blankers-Koen won the semifinal in the Olympic record time of 24.3 seconds. Then, on another wet track, she won the final by 7 yards, in 24.4 seconds. She won her fourth gold medal in five days of running in the anchor leg of the 4 (100 relay for the Dutch team. When Blankers-Koen took the baton, her team was in third place, but she made up the huge deficit and caught Australia's Joyce King, who was in the lead, in the last two strides of the race.

Although Blankers-Koen was the world record holder in the high jump and long jump, she didn't compete in these events. ''I didn't like the high jump,'' she said, ''and the long jump almost coincided with a hurdles heat, and I preferred one gold medal to two silvers.'' If she had competed in the high jump and long jump, however, she would probably have won two more gold medals, since the winners in these events all won with distances that were far short of the world records—which had been set by Blankers-Koen.

After Her Olympic Wins

After her Olympic victories, people compared her to African-American athlete, Jesse Owens, who had stunned the Nazis by winning gold medals in four track events in the 1936 Berlin Games. When she returned to Amsterdam, her country treated her to a huge parade. Blankers-Koen, who rode next to her husband in an open coach pulled by four white horses, was amazed by all the excitement, and kept saying, ''All I did was win some foot races.''

Blankers-Koen became known as the ''Flying Dutch Housewife'' because people considered it unusual that a married woman and mother was a world-class athlete. ''After her great success,'' wrote Janet Woolum in *Outstanding Women Athletes: Who They Are and How They Influenced Sports in America,* ''the media played up her role as wife and mother, sometimes overshadowing her athletic achievements. However, the image they created of her as housewife/mother/athlete helped to dispel the myth that women would lose their femininity while competing in world class track and field races.''

Running in the 1950 European championships, Blankers-Koen again won the 100-meters, 200-meters, and 80-meter hurdles, and won a second as a member of the Dutch relay team. When she was 34, Blankers-Koen wanted to compete in the 1952 Olympics in Helsinki. Although she started the 80-meter hurdles, she was not able to qualify for the finals. She withdrew from the Games because of a boil on her leg that led to blood poisoning and severe illness. In 1955, she officially retired from competition at the age of 37. She coached others and was the manager of the Dutch team at the 1968 Olympic Games in Mexico City.

During her almost-twenty-year career in sports, Blankers-Koen set 20 world records in seven events ranging from sprints to hurdles, long jump, high jump, and the pentathlon. No woman in the history of track has ever won as many national medals. In 1948, she was chosen as the Associated Press Female Athlete of the Year. In 1980, Blankers-Koen was inducted into the International Women's Sports Hall of Fame. In 1998, she was invited to New York to receive the Jesse Owens Award. Now in her eighties, Blankers-Koen still enjoys good health and athletic vigor. She plays tennis almost every day.

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Satyendranath Bose

Satyendranath Bose (1894-1974) was a major figure in the development of quantum statistics and theoretical physics. Albert Einstein built upon his ideas to develop a system of quantum mechanics that became known as Bose-Einstein statistics. Bosons, subatomic particles of finite mass studied in quantum physics, were named after him.

Satyendranath was born in Calcutta, India, on January 1, 1894, to Surendranath Bose and Amodini Raichaudhuri. As the only son and eldest of seven children, Bose was raised comfortably as a member of the Kayastha caste. His father, an accountant in the executive engineering department of the East India Railways, later was a founder of the Indian Chemical and Pharmaceutical Works. His mother had little formal education but was able to manage a large family. His primary education began in the local English language school established by the British during the colonial period in India. When the British decided to divide the province of Bengal into two administrative units in 1907, his father transferred Bose to a Bengali-

language secondary school. There he was encouraged in his interest in science by his headmaster and his mathematics teacher.

After graduation from secondary school, Bose completed a Master of Science degree in mathematics at Presidency College in Calcutta in 1915, ranking first in his class. An early influence was his physics teacher Jagadischandra Bose (no relation). Because Indians were not allowed to enter administrative government service, Bose continued to study physics on his own despite a lack of current textbooks and laboratory materials. Two years later Bose became a lecturer in physics at the University of Calcutta in the college of science that had been established in 1914. This was the first college in India that offered advanced degrees in science. Bose helped establish the physics department and saw that it was properly equipped and had current textbooks. After reading a book by J. Willard Gibbs concerning phase space and Boltzmann statistics, Bose developed a special interest in statistical mechanics. In 1914, Bose married Ushabala Ghosh. The union eventually produced two sons and five daughters.

During the years he taught at the University of Calcutta, Bose worked with Meghnad Saha. In 1919, the two men coauthored one of the first anthologies in English of Einstein's scientific papers on relativity. The next year, Bose published his first paper on quantum statistics in the *Philosophical Magazine.*

Created Ground Breaking Theory for Quantum Statistics

Bose became a reader in physics at the newly created University of Dacca in East Bengal in 1921. He turned his attention to the statistics of photons, a quantum of electromagnetic energy that has no charge or mass but carries energy, such as light and x-rays, in both wave and particle form. By now he had studied Planck's theory of heat radiation. He became interested in Plank's radiation formula, the expression that gives the distribution of energy in the radiation from a black body. Bose commented in an interview with American physicist William A. Blanpied in the *American Journal of Physics,* that he had ''spent many sleepless nights'' contemplating Planck's law. Finally, while teaching a class, he thought of a new theory for quantum mathematics. By 1923, he had written *Planck's Law and the Hypothesis of Light Quanta,* but was unable to get it published. Bose was able to substantiate Einstein's proposal that electromagnetic radiation had an atomic structure made up of a measurable, or quantum, amount of electromagnetic energy. Even Einstein had been unable to prove his own theory.

The subject of Bose's paper was how to derive Planck's black body radiation law, in which the black body is a theoretical ideal body that absorbs all radiation and reflects none. Planck's equation describes the spectral energy distribution from such a body. Einstein's 1905 paper questioned Planck's assumption that his law could be applied ad hoc to classical electrodynamics (a discipline concerned with the inter-relatedness of electric and other currents and magnets). In Einstein's thermodynamic approach, the quantum structure of electromagnetic radiation could be viewed the same as an ordinary gas and its atomic structure. Without reference to classical electrodynamics, Bose used a phase space approach that treated radiation as an ideal gas in order to show that Einstein's model was consistent with Planck's law. This ultimately pointed the way for future developments in electrodynamics. Because his background was in mathematics, Bose failed to see the far-reaching ramifications his work had in the field of physics, especially in the areas of electrodynamics and quantum gasses. As a result, he did not gain the prestige that Einstein and Planck did.

Bose and Einstein

Though his paper was only four pages long, it had far reaching consequences. In fact, it was his single greatest contribution to science. Isolated in India and unable to get his paper published, Bose turned to Albert Einstein and asked him to examine his work and see if he could help. Though he had never met Bose, Einstein was impressed. The paper was translated it into German and Einstein used his considerable clout to get it published in *Zeitschrift fur Physik* in 1924. Einstein stated in the journal, ''In my opinion, Bose's derivation of the Planck formula signifies an important advance. The method used also yields the quantum theory of the ideal gas as I will work out in detail elsewhere.'' This paper and support from Einstein established Bose's place in the world of physics. It enabled him to get a two-year paid leave of absence from Dacca University in order to study in France, where he met Langevin, Madame Curie, and the de Broglies and in Germany where he heard talks by Max Born about the new quantum mechanics. In 1925, Bose was able to meet briefly with Einstein. He had hoped to work closely with Einstein, but that never materialized. Einstein continued to build upon Bose's work and developed the foundation for the Bose-Einstein statistics. This approach to quantum physics was the first of two approaches to determine the distribution of certain subatomic particles among the various possible energy values. Depending on the approach used, the particles that adhere to these mathematical laws are known as bosons—named after Bose—or fermions, named after Enrico Fermi.

Revered Scientific Leader in India

Bose returned to Dacca in 1926 as professor and head of the physics department. He devoted himself to teaching and was named Khaira professor of physics at Calcutta University in 1945. His students considered him an inspiring teacher and his ability to deliver lectures without notes was legendary. This was a skill he developed as a young man because of his poor vision. Bose became the dean of the Faculty of Sciences from 1952 to 1956. He left Calcutta to become vice-chancellor of Visva-Bharati University in West Bengal, and served in this position for three years. Bose was president of the National Institute of Sciences of India in 1949-1950. He also founded the Science Association of Bengali in 1948. This organization was dedicated to popularizing science in his native language.

Indian Nationalist

Throughout his life, Bose was an ardent nationalist. He supported the independence of India from Great Britain. When given the opportunity, Bose served in the upper house of the Indian parliament from 1952 to 1958. He received the *Padma Vibhushan,* or national professor of India award from the government of India in 1958. That same year, he was elected fellow of the British Royal Society. Between 1918 and 1956, Bose published only twenty-six original scientific papers, most of which dealt with mathematical statistics, electromagnetic properties of the ionosphere, x-ray crystallography, thermoluminescence, and the unified field theory. He loved poetry, which he could read and recite fluently in Bengali, English, French, and Sanskrit. He was a member of the Bengali cultural renaissance, presided over by Rabindranath Tagore, all of his adult life. Bose died in Calcutta, on February 4, 1974, at the age of eighty. Jagadish Sharma, who studied physics under him, commented in *Physics Today* that his rise to ''the highest echelons of science'' must be viewed in the context of an India that was ruled by Great Britain and that offered few opportunities in science for the native Indian.

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Mary Musgrove Bosomworth

Mary Musgrove Bosomworth (1700-1765), sometimes called the ''Empress of the Creek Nation,'' played a vital role in the founding of Georgia in colonial America. The daughter of a Creek Indian mother and a white father, Mary (whose Creek name is Cousaponokeesa) was a shrewd negotiator and a successful trader. As an interpreter for James Edward Oglethorpe, the founder of Georgia Colony, she helped maintain alliances between the Creek nation and the British at a time when British, French, and Spanish interests in the region were often in conflict.

Mary Musgrove Bosomworth was born in 1700 at Coweta Town on the Ockmulgee River, in what later became part of the state of Georgia. She was born to the Creek Indian (Muscogean) tribe known as the Wind Clan. Her father was an English-born trader from South Carolina and her mother was a Creek princess, whose brother led an unsuccessful effort to force Europeans out of the region in 1715. Mary lived with her mother's people until the age of ten when she was brought to South Carolina to spend some years with her father's family. She was, in her own words, ''there baptized, educated, and bred up in the principles of Christianity.'' Mary returned to Coweta in 1715.

In the early eighteenth-century, the southeastern region of North America was home to several Native American tribes, including the Creek, Cherokee, and Seminole nations. The Creek were the dominant tribe of a loosely confederated group that numbered about 30,000. By this time, pre-colonial Georgia had also been settled by Spanish missionaries and French and English traders. Each nation hoped to exploit the resources of this rich territory. Gaining the support of the Creek nation was critical for this mission. In 1716, the British government commissioned Colonel Musgrove, a South Carolina official, to visit and establish a treaty of peace between the English and Creek Nation. The Colonel's son, John, accompanied his father on the trip and there met Mary, who was about 16 years old. They married and set up a trading post on the Yamacraw Bluff overlooking the Savannah River. The young couple enjoyed a trading monopoly in the area. Both the Creeks and Charleston merchants used their services to facilitate trade.

Oglethorpe's Arrival

James Edward Oglethorpe, the founder of Georgia Colony, was a British philanthropist and a member of parliament. He argued that a colony should be established as a refuge for imprisoned debtors and as a buffer against the Spanish, French, and Native American encroachment into the colony of South Carolina. In 1732, Oglethorpe and nineteen associates were granted a royal charter, making them trustees of the colony of Georgia. The following year, Oglethorpe and 116 emigrants landed in Charleston and sailed up the Savannah River to found the colony of Savannah. At Yamacraw Bluff, he solicited the help of Mary as an interpreter for his initial meeting with the chief of the Yamacraw tribe, Tomochichi.

Service to the Early Colony

Oglethorpe soon realized that Mary could offer him the information and alliances he needed to secure British interests in the area. Her broad acquaintance with the leaders of the Creek Nation was unmatched. Oglethorpe hired her at a salary of one hundred pounds sterling, or about $500 per year. Soon after, she and her husband established a second trading post at Mount Venture on the Altamaha River. In addition to acting as an interpreter, Mary assisted Oglethorpe in establishing treaties and in securing warriors to fight the Spanish.

When she and her husband moved to Savannah, Mary's social prominence grew. Important Native American visitors who came to do business with the colonial authorities would pay formal visits to her home. English guests were also common and included a young Anglican rector, John Wesley, who later broke from the Church of England to found Methodism. During this time, Mary managed to acquire considerable wealth by supplying the early colonists with food and liquor. She also acted as an agent for the

British government and, at Oglethorpe's request, made several trips to Frederica, then Georgia's southern outpost, to gain intelligence about Spanish activities.

In 1739, John Musgrove died after contracting malaria. Some accounts also report that Mary lost four sons to the disease at about the same time. Musgrove left his wife a 500-acre plantation, a large number of cattle and horses, ten indentured servants, and a deerskin trade. She was one of the wealthiest women in the colony. In that same year, she married Jacob Matthews, who had been a servant of her former husband. Jacob was a colorful figure known as a critic of English authority, a successful planter, and a heavy drinker. The colonists especially disapproved of his camaraderie with the Creek. William Stephens, later governor of Georgia Colony, wrote in his journal in 1740 that it was useless ''to foul more Paper in tracing Jacob Matthews through his notorious Debauches; and after his spending whole Nights in that Way, reeling home by Light of the Morning, with his Banditti about him.'' Matthews was responsible for defending Mount Venture and commanded a small group of Georgia rangers. When fighting broke out between the Spanish and the British in 1742, the Creeks supported the British, largely due to Mary's influence. An army made up of Creek warriors and Georgia soldiers successfully drove back the Spanish forces. When Matthews died in 1742, her wealth had increased substantially. The following year, Oglethorpe returned to England for good. Upon parting from Mary, he thanked her with a gift of a diamond ring and 200 pounds.

Marriage to Thomas Bosomworth

The following year, Mary married Thomas Bosomworth, a figure even more controversial than Matthews. He came to Georgia in 1741 to clerk for William Stevens, the man who would later be governor of Georgia Colony. He decided instead to join Oglethorpe's troops on a mission to help defeat the Spanish. While in service he wrote essays and ''Lyricks.'' He soon tired of camp life and returned to England in 1743 to be ordained. He was appointed to minister to the colonists of Georgia for a term of three years and returned to America. Bosomworth left before completing his term of service, returning to England once again in 1745, without his wife. He returned to Georgia the following year and was assigned agent to the Creek Nation by the colony of South Carolina. Bosomworth and Mary established a trading post at ''The Forks,'' the confluence of the Ockmulgee and Oconee Rivers where the Altamaha is formed.

Controversy over Ownership of Property

Scholars generally agree that Mary received land grants from the Creek tribes for her assistance as an interpreter and peace negotiator. Some scholars contend, however, that she also obtained land grants through Thomas Bosomworth's shrewd manipulations. In 1747, Bosomworth encouraged Mary's brother, Chief Malatchee, to proclaim himself supreme King of the Creeks. Bosomworth then procured a deed from Malatchee that granted ownership of various lands in return for promises of cloth, ammunition, and cattle. Bosomworth needed the British government to recognize these claims as well. In order to do so, he gained the support of Commander Heron at Frederica by convincing him that an Indian uprising was imminent and only Bosomworth and Mary could prevent it. In response, Heron forwarded documents that set forth Mary's claims to the Trustees of Georgia. It would take almost ten more years for her claims to be recognized by British authorities. Some scholars argue that this was because of differences in British and Creek ideas about property and inheritance. Under the British system, a patrimonial one, property passed from the father to the eldest male in the family. In Creek society, property passed from mother to daughter. Scholars argue that the British, blind to this essentially matrilineal system, were unlikely to recognize the legitimacy of Mary's claim to these lands. While some historians believe that Bosomworth was trying to advance Mary's cause with the British government, other scholars believe that he was largely self-serving and wanted the wealth that the disputed properties could bring.

Conflict with the Colonists

In 1749, Bosomworth was heavily in debt from an investment in cattle that he had made on credit. That year, he demanded that the colonists at Savannah pay Mary for past services rendered to Oglethorpe. They also asked the British government to recognize the legality of the land transfers that Mary's kinsmen had made to her in the past. To make their point, Mary and Thomas marched on Savannah with a force of Creek warriors. Although there are confusing accounts of what occurred during this show of force, several facts are clear: Mary was temporarily arrested; there was no bloodshed between colonists and Creeks; and Mary and Thomas Bosomworth did not receive any payment for services.

A Successful Conclusion

Bosomworth eventually took Mary's suit to the British Board of Trade, where he finally prevailed. In 1758, the Crown settled by giving the Bosomworths proceeds from the sale of Sapelo and Ossabaw Islands and granting them St. Catherine's Island. Mary's additional claims, put forth by Bosomworth, were settled. They included reimbursement for goods expended in the King's service and services as an agent. Even though the British government granted the Islands to Mary for services to the Crown, it never recognized her legitimate ownership of them. Mary Bosomworth went to live on St. Catherine's Island and died there in 1765. All of her property passed to Bosomworth and his heirs, according to English law.

Mary Bosomworth's work on behalf of James Oglethorpe and the English Crown played a vital part in the founding of the Georgia Colony. She was recognized for this accomplishment on March 11, 1993, when she was named a ''Georgia Woman of Achievement.''

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Nadia Boulanger

One of the major influences on modern classical music was the strong-willed French music teacher, Nadia Boulanger (1887-1979). She bagan her career as a composer, but gave it up at the age of 33 to devote her time to teaching. Her students included more than 1,200 musicians, including Aaron Copland, Virgil Thompson, and Walter Piston.

Juliette Nadia Boulanger was born on September 16, 1887 in the famed Paris neighborhood of Montmartre to a Russian mother, Raissa Myschetsky Shuvalov, and French father, Ernest Boulanger. The couple had four daughters, two of whom died in infancy. Nadia, as she was called, was the second daughter. Her surviving sister, Marie Juliette (known as Lili), was born in 1893.

Background and Schooling

Music was in Boulanger's blood. Her father was a composer, conductor, and professor at the Paris Conservatory. Her mother had taken voice lessons at the Conservatory after seeing Ernest perform in St. Petersburg. Among their acquaintances were Gounod, Massenet, Saint-Saens, and Tchaikovsky.

As a child, Boulanger was initially repelled by music, but gradually became more interested. Her father retired from the Conservatory in 1895 and devoted himself to teaching his daughter. In 1886, Boulanger began studying solfége (sight reading, singing and application of the sol-fa syllables in relation to the musical scale and melody) at the Conservatory as well as organ and composition under Louis Vierne. Under her mother's ever-watchful eye, Boulanger devoted all her energy to her musical studies and, in 1897, was awarded a first prize in solfége. Raissa not only maintained stern discipline, she also taught her daughters to strive for perfection. In 1898, Boulanger studied harmony at the Conservatory under Auguste Chapuis.

Her father's death in 1900 only encouraged Boulanger to devote more energy to her musical studies. That fall she studied accompaniment with Paul Vidal and, in 1901, enrolled in a composition class taught by the renowned composer, Gabriel Faure. She took a second prize in harmony at the Conservatory in 1901 and, the following year, studied organ with Alexandre Guilmant. By 1903 she was sitting in as Faure's substitute organist. Boulanger was also awarded the first prize in harmony.

In 1904, not yet 17 years of age, Boulanger took first prize in organ, piano accompaniment, fugue, and composition. A few days before the awards ceremony she had earned her first money as a professional musician, playing the organ for the primary class presentation at the Trocadero Palace with the president of the French Republic in the audience.

Boulanger was helped by the celebrated pianist, Raoul Pugno. By 1905, she was giving lessons herself and Pugno (among others) began directing students to her. Boulanger also continued her performing career (in Paris) as soloist and accompanist. She performed with Pugno and they later collaborated on compositions. Despite her success, Boulanger also met with some disappointment during this period, failing in 1906 and 1907 to win first prize for composition in the Prix de Rome competition. At that time no woman had ever been awarded first prize.

Prix de Rome Controversy

Boulanger returned to competition in 1908 and caused a controversy that nearly eliminated her from the finals. She composed a fugue for string quartet rather than for singers as was required; it was titled *La Sirene.* There is little doubt that this controversy combined with her gender held her back from winning the first prize once again. Instead, she was had to accept a second prize. The next few years were marked by hard work as a composer. Among her works at this time, Boulanger collaborated with Pugno on the music for *La Ville morte,* by Gabriele d'Annunzio. She was also introduced to Stravinsky.

Boulanger experienced both triumph and disappointment as a teacher of music. Her prize pupil was her sister, Lili. In 1910 Lili decided to concentrate on composing. When it came to composition, Lili was more talented than her older sister. Many critics considered her to have been a genius. She began studying at the Conservatory in 1912 and, the following year, became the first woman to capture first prize for composition in the Prix de Rome competition. She was nineteen years old and had been studying composition for only three years.

Boulanger went on tour with Pugno in 1913, traveling to Berlin and Moscow. Pugno was too ill to perform and a desperate request was sent to Sergei Rachmaninov to take his place. The request went unheeded and the concert had to be canceled. Pugno died 11 days later, leaving Boulanger temporarily adrift.

The death of her sister Lili, five years later, had an even more profound effect. Besides her teaching and performing, Boulanger would devote the rest of her life to promoting Lili's memory and work. ''She was so superior morally and spiritually, so pure . . . . She became an example for me;'' Boulanger said, as quoted by Jerome Spycket in *Nadia Boulanger*.

Connections with the United States

The next important person in Boulanger's life was Walter Damrosch, head of the New York Symphony Orchestra, who came to France in July 1918 to conduct a benefit concert for the Red Cross. Boulanger was the organist for this concert. A year earlier, Damrosch had created the American Friends of Musicians in France, which became allied with an organization Boulanger had cofounded, the *Comite franco-americain du Conservatoire*. Damrosch and Boulanger became immediate friends and Damrosch suggested that she visit the United States. However, that trip was delayed for many years.

The *Ecole normale de musique* was founded in 1919. Boulanger was a member of the faculty and taught harmony, counterpoint, organ, and composition. She was the first woman to teach composition at a Paris conservatory. Despite this accomplishment and the fact that she was on the board of the prestigious *Societe Musicale Independente,* Boulanger was rebuffed in her bid to win a professorship at the more prestigious national conservatory.

The Franco-American Conservatory, known also as the *Ecole de Fontainebleu,* opened on June 26, 1921, with Damrosch, Saint-Saens, and Boulanger in attendance. Boulanger taught harmony and her name appeared second on the faculty list. One of her first students at Fontainebleu was Aaron Copland.

Boulanger's teaching philosophy had been developed. In 1920, she wrote in *Le Monde musical,* ''My goal is to awaken my students' curiosity, and then to show them how to satisfy that curiosity. I want to make it clear that their dedication to music must come first, before their dedication to their own careers. My personal opinion is not what matters: it has no importance whatsoever.'' It was during this period that Boulanger decided to give up composing and concentrate on teaching and performing. She was quoted by Spycket as having explained: ''My music wasn't good enough to be beautiful, nor bad enough to be amusing.''

Triumph in the United States

Boulanger's first trip to America during the 1924-25 concert season, was arranged by Damrosch. Between January 9 and February 25, 1925, Boulanger gave 26 concerts and numerous lectures. The trip was a major success, generating job offers (which she turned down because of her mother's failing health) as well as important contacts.

In the intervening years Boulanger cemented her international reputation as a teacher—her students became known as the ''Boulangerie.'' They included Virgil Thomson, Walter Piston, Roy Harris, and Elliot Carter. It was Boulanger who advised Astor Piazzola, later the Argentinian tango king, to give up symphonic music and concentrate on the tango. And it was Boulanger who, in 1928, rejected as a student one of America's most important composers, George Gershwin. ''What could I give you that you haven't already got?'' she asked him. Earlier Boulanger's friend, Maurice Ravel, had come to the same conclusion. Also during this time she cultivated the friendship of Princess de Polignac (born Winaretta Singer), Stravinsky's patron. When the flow of American students to Ecole de Fontainebleu slowed down after the 1929 stock market crash, Boulanger devoted more time to friends of the princess. In 1936, the princess arranged for Boulanger to have the honor of being the first woman to conduct London's Royal Philharmonic Orchestra. In 1937, she recorded the Monteverdi madrigals with a choral group that included Hughes Cuenod. The group also accompanied her on her second trip to America. Alan Kendall wrote in *The Tender Tyrant,* ''The 1937 recording of the Monteverdi is one of the landmarks in the history of recording, and also in the history of Monteverdi's rediscovery.''

Boulanger sailed for America in January 1938, where she once again thrilled an eager public, performing in 40 concerts and delivering 60 lectures between February and May. The crowning achievement of the 1938 tour came when Boulanger took the baton from Serge Koussevitsky and became the first woman to conduct the Boston Symphony Orchestra.

On her third trip to the United States on February 11, 1939, Boulanger conducted the New York Philharmonic in Carnegie Hall. On that same tour, she conducted the Philadelphia Orchestra and in March established the Lili Boulanger Memorial Fund in Boston. The following year, after the surrender of France to Nazi Germany, Boulanger made her way across Spain and Portugal and eventually took passage on an American liner. Coincidentally, Ignacy Jan Paderewski was on the same ship. She arrived on December 6, 1940 and stayed in the U.S. until January 3, 1946. She kept busy with performances and teaching—at Wellesley, Radcliffe, and the Julliard School. Toward the end of her stay in America, she received the news that she had been appointed to the faculty of the Conservatory, without even applying.

Boulanger the Legend

In the summer of 1946, the *Ecole de Fontainebleu,* which had been closed during the war, partially reopened. In addition to her duties there and at the Conservatory, she gave private lessons and maintained her famous Wednesday sessions at her apartment on rue Ballu. In 1950, Boulanger was named director of the Music School at Fontainebleu. Three years later, she became head of the entire school. Boulanger remained its director for the rest of her life.

Boulanger's reputation continued to grow over the next two decades, with praise from her former pupils, who had gone on to achieve fame in their own right. Yet Boulanger was always interested in cultivating new talent. Leonard Bernstein paid tribute to her. She also championed Pierre Boulez; she and Stravinsky exchanged letters concerning his career. In 1958, she made another tour of the United States. There would be no piano or organ playing as arthritis had forced her to discontinue public performances four years earlier, but she lectured, conducted, and taught in various East Coast universities. Before her death, Boulanger made two more trips to the United States. In 1962, at Leonard Bernstein's request, she conducted the New York Philharmonic in four sold-out performances. In 1964, she visited the United States briefly for the last time.

Boulanger also taught at Yehudi Menuhin's school in Surrey, England. Indeed, from 1960 to 1976 she made more than 30 trips to Britain, teaching also at the Royal Academy of Music and the Royal College of Music, as well as conducting. After 1976, however, she ventured from Paris only to Fontainebleu.

Boulanger had been awarded the Legion of Honor as far back as 1932, and on February 9, 1977, President Valery Giscard d'Estaing made her a Grand Officer of the Legion of Honor. For the next two and one-half years her health deteriorated. In the final months of her life, too frail to teach, her students at Fontainebleu consoled her by singing Schubert, Schumann, and Mozart. Leonard Bernstein visited her on her ninety-second birthday. On October 5 she was transported by ambulance back to Paris where she died on October 22, 1979. A newspaper headline announcing her death simply read: ''Mademoiselle is no more.''

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Joseph Bramah

Joseph Bramah (1749-1814) is considered to be one of the most important inventors of his day. The hydraulic press was his foremost contribution. The world also recognizes him for improving and patenting the flushing toilet.

Joe Bremmer was born on April 13, 1749 to a Yorkshire farmer and his wife in the town of Stainborough, near Barnsley, England. He was expected to take over the family farm. However, an accident at the age of 16 left Bremmer lame, and prevented him from continuing work on the farm. He turned to woodworking and cabinetry, and became apprenticed to a carpenter. Upon completing his apprenticeship, he moved to London where he set up his own carpenter and cabinetry business.

Flushed Out Ideas

Bremmer was an inventive person, always looking for a better way to make things work. While installing toilets for his customers, he realized the existing valve system was unsatisfactory and set about redeveloping the mechanism. In 1778, he patented his own device, improving upon its flushing system. While waiting for approval of the patent, he changed his name from Joe Bremmer to Joseph Bramah, believing it to sound more elegant and professional.

His second noteworthy contribution was the development of the Bramah lock. Specifically designed to foil thieves, Bramah placed one of the locks in the window of his shop and offered a reward of 200 guineas to anyone who could successfully pick the lock. He did not live to see anyone meet his challenge. The lock remained secure for

the next 67 years, from 1784 until 1851, when an American mechanic named Alfred Hobbs finally succeeded, after 51 hours of work. The lock was complex. Bramah knew that manufacturing it in large quantities would require the further development of a set of well-designed and precisely engineered machine tools. To accomplish this, he hired Henry Maudslay, a nineteen-year-old blacksmith, as an apprentice. Maudslay proved to be a mechanical genius.

Contributed to the Industrial Revolution

The collaboration of Bramah and Maudslay was extremely successful and resulted in the development of numerous important inventions. In 1794, they developed the slide rest, a crucial improvement to the lathes of the day. The slide rest eliminated the need to hand hold a cutting tool against the metal to be cut. The iron fist of the slide rest now held the tool firmly in place against the metal and provided uniform movement along a carriage, permitting greater accuracy and improved output in metal working.

The following year, Bramah invented the hydraulic press. This device was capable of exerting pressure to several thousand tons, for the purpose of shaping heavy pieces of iron and steel. The press offered the first practical application of hydraulic principles to manufacturers and builders, increasing production capabilities ten-fold. It set the standard for an entire technology. Modern applications of this invention include the car-jack, presses for baling waste paper and metal, and the hydraulic braking system for vehicles. The hydraulic press is considered to be one of the greatest contributions to the industrial revolution.

Other Inventions

Bramah's inventiveness and creativity took many turns throughout his life. He secured a total of 18 patents. Early in his career, Bramah was intrigued by the idea of using water as a means of propulsion. In 1785, he proposed the concept of moving ships by means of screws. His suggestion was the first step toward the replacement of the paddle wheel with propellers for improved and faster movement of ships. Bramah's other inventions included a machine for numbering bank notes, a wood-planing machine, a beer pump, machines for making paper, a machine which made nibs for pens, and a machine to aerate water.

Joseph Bramah died on December 9, 1814 in London, England. He is recognized as one of the fathers of the British machine-tool industry. Without such contributions as the hydraulic press and the concept of water propulsion with screws, builders such as Robert Stephenson and Isambard Brunell could not have built their tubular bridges or launched the largest steam vessel of its time.

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Alan Francis Brooke

Considered a master strategist, Alan Francis Brooke (1883-1963) was instrumental in orchestrating the victory of Allied forces in the Second World War. As chief of the Imperial General Staff, Brooke was the chief military spokesman for the British government and the Allies.

Born on July 23, 1883, in Bagneres de Bigorre, France, Alan Francis Brooke was the sixth son and ninth child of Sir Victor Brooke, third baronet of Colebrooke in county Fermanagh, and Alice Bellingham Brooke, second daughter of Sir Alan Edward Bellingham, third baronet, of Castle Bellingham in County Louth. Both parents belonged to the Protestant Ascendancy class in Ireland. The Brookes of Colebrooke had fought for the British Crown from before 1641. His ancestor, Sir Henry Brooke of Donegal, was awarded 30,000 acres of Fermanagh for his part in suppressing the native uprising in Ireland. As his mother preferred sunny southern France to the Irish climate, Brooke was raised near Pau, in southern France. His father died when he was eight years old. Brooke was privately educated and spoke fluent French and German before he mastered English. He was also an excellent horseman, hunter, and fisherman.

At the age of eighteen, Brooke entered the Royal Military Academy at Woolwich, a traditional English school. He was shy, delicate and introspective, but did well enough to follow the family tradition by embarking on a military career. Brooke joined a battery of Royal Field Artillery in Ireland in 1902. His first four years were spent in Ireland. In 1906, he joined the prestigious Royal Horse Artillery. Three years later, he was sent to India, where he proved to be a highly efficient officer—considerate of his men and kind to his horses. Brooke was well liked and considered to be quick-witted and amusing. He was a gifted draftsman and caricaturist, and a skilled mimic. His hobbies in India were big-game hunting and horseracing. Brooke married Jane Richardson, daughter of Colonel John Richardson, in 1914. He had one son and one daughter from this marriage. His wife died after an auto accident in 1925.

Distinguished Service in World War I

During World War I, Brooke was commanding Canadian and Indian artillery units on the western front. He fought in the battle of the Somme and introduced the French ''creeping barrage'' system. It ensured that the ground between the enemy's trench lines was covered and minimized the amount of exposure by advancing infantry to machine-gun fire. Brooke's work was considered to be outstanding in all engagements and, by 1918, he was a brevet lieutenant

colonel and was awarded the Distinguished Service Order and bar.

After the war, Brooke was sent to the Staff College at Camberley and later became an instructor there. In 1929, he married Benita Lees, daughter of Sir Harold Pelly and widow of Sir Thomas Lees. This second marriage brought a calming influence to his high strung temperament and was a source of strength, especially during World War II. Brooke kept a diary that he intended to be read only by his wife. The diary later provided material for several books including Arthur Bryant's *The Turn of the Tide, 1939-1943* and *Triumph in the West, 1943-1946.* By 1929, he was commandant of the School of Artillery. He also attended the Imperial Defense College, and later returned as an instructor. In the 1930s Brooke commanded first an infantry brigade, and later a mobile division-which foreshadowed the armored divisions of World War II. He was promoted to lieutenant-general and placed in charge of Britain's anti-aircraft corps and eventually the entire anti-aircraft command. Brooke was responsible for organizing and expanding this division and preparing it to meet the ominous growth of the German Luftwaffe. In this undertaking, he worked closely with Air Marshall Sir Hugh Dowding.

In August 1939, Brooke was made commander-in-chief of the Southern Command and sent to lead the Second Army Corps of the British Expeditionary Force (BEF). The following month, he moved to the Franco-Belgian frontier with his untrained and poorly equipped troops. As they took up their positions during a lull in the fighting, Brooke tried to get his soldiers into the best condition he could. Despite his efforts, he still believed that his men were not well equipped and not trained as well as they needed to be. Brooke felt that French morale was weak and that Gort, the commander-in-chief, was not a good military strategist. The Allied forces were isolated in northern France and Belgium and fell back to the sea at Dunkirk. When the Belgians surrendered the British Expeditionary Force retreated. Brooke was forced to turn over command of his troops on the beach at La Panne and returned to England.

The British prime minister, Winston Churchill, asked Brooke to return to France in order to bolster the fighting forces. He arrived in Cherbourg and soon concluded that the French had lost their will to fight. Brooke realized that England did not have enough troops to defeat the vastly superior German forces. He convinced Churchill to withdraw nearly 140,000 British troops before it was too late.

Guided the Allies to Victory

In July 1940, Brooke was put in charge of the home forces and worked out plans to defeat a German attack on England. The Royal Air Force won its battle for air supremacy and the Germans postponed their invasion. In December 1941, Japanese forces bombed the American naval base at Pearl Harbor, Hawaii. As a result, America joined the conflict and Japan attacked British positions in the Pacific. Churchill asked Brooke to become Chief of the Imperial General Staff (CIGS) in late 1941. In this position, Brooke proved to be most effective. Churchill had a strong-willed personality and tended to set unrealistic goals. Brooke was able to keep Churchill restrained until the Allies had sufficient troop strength to defeat the Germans. He persuaded Churchill to send Field Marshal Sir John Dill to Washington, as head of the British military mission. Dill was able to smooth out many difficulties between the Americans and the British. Brooke was himself able to use common sense in his dealings with Britain's allies. The Americans wanted to invade France from England in the fall of 1942 by crossing the English Channel. He convinced them that it was necessary to weaken the Germans by fighting in Africa and Russia before such an invasion could succeed. He also believed that the war in Europe must be won before dealing with the Japanese. Therefore, his strategy required liberating North Africa and Italy, while conducting a saturation bombing campaign against the Germans in order to weaken their will and ability to continue the war.

Brooke and Churchill

Brooke spent most of 1943 at Churchill's side defending the British point of view at conferences in Casablanca, Washington, Quebec, Moscow, Cairo, and Teheran. Though he admired Churchill, Brooke wrote in his diary that he was the most difficult man with whom he had ever worked. His role was to turn Churchill's visionary ideas into military realities. The two men made a great team. Churchill was the stocky fiery politician while Brooke, the aloof, strong-willed field marshal with a lean, athletic figure and closely trimmed mustache, created the balance. Brooke was able to maintain cordial relations with the leaders of the Allied forces, including Stalin. He did not trust Stalin but

knew that his forces were needed in order to keep the Germans occupied and away from Britain. The American president, Franklin Roosevelt and General George Marshall, both respected him. Marshall described Brooke as being determined in his position, but agreeable to negotiation, open minded, and a delightful friend.

In January 1944, Brooke was promoted to field marshal. His staff drew up plans for the invasion of Normandy. Brooke desperately wanted to lead the invasion, but agreed that the American general, Dwight Eisenhower, should be given this role since most of the troops were American.

Selecting the right officers to lead men into battle is an important responsibility, and Brooke demonstrated unerring good judgment. Men like Bernard Law Montgomery and Harold Rupert Alexander may have gotten the most acclaim, but the fact was that he chose them and they reported to him. Brooke was considered to be a tower of strength, a man whose inner power radiated confidence. All were glad that he was the one in charge. After the war was won, Brooke received many honors: he was named Baron Alanbrooke in 1945 and Viscount Alanbrooke in 1946. In addition, he was Knight of the Garter, Royal Order of Merit, most distinguished member of the Royal Regiment of Artillery, and Master Gunner of St. James's Park, all in 1946. The governments of Poland, Belgium, France, Denmark, Czechoslovakia, Greece, Portugal, Ethiopia, the Soviet Union, and Sweden honored him for his service in World War II.

After retiring from active service, Brooke devoted himself to his love of ornithology. He was president of the London Zoological Society from 1950 to 1954. He also became a director of the Midland Bank and sat on the boards of numerous companies. On June 17, 1963, Brooke died at his home in Hartley Wintney, Hampshire, England. Researchers interested in the inner working of the British command during World War II, still turn to his journals for insight into the decision-making processes. Marshall and Eisenhower may have finished the war, but Brooke laid the foundation for their efforts.

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Robert Brown

Although Scottish botanist Robert Brown (1773-1858) was responsible for discovering the nucleus of a cell, he is perhaps best known for his discovery of the random movement of microscopic particles in a surrounding solution, later referred to as "Brownian motion." He also developed alternative plant classification systems.

Robert Brown was born in Montrose, Scotland—the son of an Episcopalian minister. Although he later discarded his religious faith, Brown gained an appreciation for high intellectual standards from his father. He studied at Marischal College in Aberdeen, and completed his medical studies at Edinburgh University in 1795.

Met Future Collaborator

Immediately after graduation, Brown served as an assistant surgeon in the Fifeshire Regiment of Fencibles, an army regiment stationed in Northern Ireland. His journal entries during this period suggest that Brown's military duties did not demand much of his time. Not one to waste time, Brown's intellectual curiosity led him to study the German language. He also continued his botanical pursuits, memorizing the structures of various plants such as ferns and mosses. His knowledge of German later helped Brown recognize a significant scientific work in that language (*Geheimniss der Natur im Bau und in der Befruchtung der Blumen*, by C.K. Sprengel, 1793) and bring it to the attention of peer and fellow scientist, Charles Darwin, in 1841.

During a 1798 military recruiting trip to London, Brown was introduced to Sir Joseph Banks. Banks was a prominent lover of botany who used the resources in his home (which included a large library and plant room) to

create a botanical center for enthusiasts in the region. Banks was particularly interested in meeting Brown, who had been highly recommended by a peer, Jose Correa da Serra. Both Banks and his current botanist librarian were impressed with Brown's intellectual tenacity. The meeting between Brown and Banks was fortuitous and would later provide the young Scottish botanist with opportunities that would enhance his career. Brown continued to serve as an army official in London during 1798, but was not forgotten by Banks.

A Notable Expedition

A few years after their original meeting, Banks chose Brown to serve as a naturalist for an expedition by sea (beginning in 1801). The chief purpose of the expedition was to study the flora and fauna of the north and south coasts of Australia. Banks used his influence with the Admiralty (who sponsored the voyage) to secure the position for Brown. In typical fashion, Brown spent much of his time preparing for the expedition by studying what was known about the plants of Australia. Captain Matthew Flinders led the expedition. The team of naturalists made several stops including King George Sound (which proved to host a wealth of previously undiscovered plant species), and Port Jackson. Brown spent ten months in Port Jackson, while the ship returned to Timor for provisions. By the time Brown returned to London in 1805, he had collected over 4,000 samples of plants, supplemental drawings, and specimens for zoological research. Banks convinced the Admiralty to give him a salary for classifying and describing the plant samples that had been collected. The task took Brown an additional five years. Brown's collection included 2,200 species of plants, at least 1,700 new species, and 140 new plant genera.

Publication Proved Disappointing

While Brown catalogued his collection from the expedition, he also served as librarian for the Linnean Society, beginning in 1806. He also served as Banks' librarian, beginning in 1810. During that year, Brown published *Prodromus Florae Novae Holandiae et Insulae Van Diemen,* a study of Australian flora. The study modified one of the prevailing systems of plant classification (the Jussiaean system) by adding new families and genera and including observations about plants worldwide. Even though the study was well received by peers and botanists, Brown had to pay the costs of publication and was only able to sell 24 of 250 printed copies. This effort appeared to have discouraged him and Brown never completed a companion volume that would have covered other plant families from the expedition. Fortunately, Brown's botanical observations were also recorded in his memoirs, such as his ''General Remarks, Geographical and Systematical, on the Botany of Terra Australis''; a piece that was published in Flinders' *A Voyage to Terra Australis* in 1814. Brown's disappointing experience while publishing his study of Australian flora affected the style of his future work. He attempted no further broad syntheses, but instead published his discoveries or thoughts as appendages to other works or as pieces of his memoirs.

A Parting Gift

Banks, who had already provided the botanist with opportunities and resources for advancement, gave Brown one final gift. When he died in 1820, Banks' entire library and all collections were left to Brown. According to the terms of the Banks will, these library collections were to be transferred to the British Museum after Brown's death. However, Brown did not wait until his own death to share the wealth of information that Banks had left. With typical pragmatism, Brown took it upon himself, in 1827, to convince staff at the British Museum to establish a new botanical department, comprised of the Banks collection. They agreed, and Brown ran the botanical department until his death. The collection was notable for being the first nationally owned collection of such material in Britain that was available to the public as a resource.

An Important Discovery

During microscopic research performed in 1827, Brown made his biggest discovery. While observing the sexual organs of plants under the microscope, the scientist found that pollen grains seemed to be darting around in a random manner. Curious, Brown studied other substances under the microscope in search of the same movement. He discovered that if particles were of a certain size (or smaller), that the movement continued to occur. Brown observed the same movement in glass and rock particles, and theorized that the movement was not limited to living matter. The botanist concluded that the movement was caused by some phenomenon of physics and named the phenomenon ''Brownian motion.'' In 1905, Albert Einstein suggested that Brownian motion was the result of the particles colliding with molecules. Nobel Prize winner, Jean Perrin, proved that Einstein's thesis of Brownian motion was correct. Brown's discovery provided the first evidence that proved the existence of atoms. The phenomenon of Brownian motion also led scientists to quantify Avagadro's number—a physical constant for describing random motion.

Brown continued his work in botanical research, focusing especially on work with a microscope. He led the field on research that studied fossils under the microscope, and was particularly interested in studying pollination among the higher plant species. His microscopic research led him to discover the nucleus of the cell (1831), which he observed in plant tissue and which he named. The presentation of this discovery was typical of much of Brown's work-he imbedded this discovery in a pamphlet which focused on the sexual organs of orchids.

A Dedicated Botanist

In his personal life, Brown was known as a witty, yet quiet man who associated mainly with his peers. He never married and lived a home bequeathed to him by Banks until his death. Because of Brown's broad range of knowledge that would have been difficult to synthesize, his published work often suggested questions and possibilities for further research. Darwin, a peer of Brown's remarked on the ''minuteness of [Brown's] observations and their perfect accuracy''. Darwin claimed that when Brown died, much of

his knowledge ''died with him, owing to his excessive fear of never making a mistake.'' Brown appeared to have been untroubled by financial worries during his lifetime, and turned down three professorships. He continued his lifelong passion for botany and hiked to the top of a Scottish mountain (where he had studied plants 60 years earlier) five years before his death. Brown died in London on June 10, 1858.

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Ken Burns

As a prolific documentary filmmaker, Ken Burns (born 1953) explored topics large and small in American history. In such miniseries as *The Civil War* (1990) and *Baseball* (1994), he did not seek to answer a specific historical question, but instead explored the times through personal stories.

Gary Edgerton, in the *Journal of Popular Film and Television* wrote, ''More than anyone before him, Ken Burns has made the historical documentary a popular and gripping form for large segments of the American viewing public. He has successfully seized the attention of the mass audience through the topics he chooses, as well as created a stylistic approach that is well suited to his subjects and his ideological outlook.''

Burns was born July 29, 1953 in Brooklyn, New York, the older of two sons born to Robert Kyle and Lyla Smith (nee Tupper) Burns. At the time of his son's birth, Robert Burns was a graduate student studying cultural anthropology at Columbia University. The family moved frequently when Burns was a child. As an infant, he lived in St Veran, France, and Baltimore, Maryland. When his father got a teaching position at the University of Delaware, Burns spent several years in Newark, Delaware. At the age of ten, the family moved to Ann Arbor, Michigan, where his father taught at the University of Michigan. His mother died of cancer while they were living in Michigan, an event that left Burns more sensitive.

Burns shared his father's love of photography, and was also passionate about baseball and the movies, especially those by director John Ford. With a camera purchased for him by his father, Burns made a documentary film as a high school project. After graduating from high school in 1971, Burns entered Hampshire College, in Amherst, Massachusetts. He intended to follow in Ford's footsteps and become a film director. At Hampshire, Burns studied still photography with Jerome Liebling and Elaine Mayes, as well as film. He took only one history class. For his senior directing project, Burns made a documentary about a historical subject in Sturbridge Village, Massachusetts. He graduated from Hampshire with a B.A. in film studies and design in 1975.

Formed Production Company

After graduation, Burns and two colleagues formed their own production company, Florentine Films, in New York City. He did free-lance work and produced short documentaries to cover expenses while contemplating his own future documentaries. Burns often worked with his younger brother Ric, and his future wife, Amy Stechler. He moved his headquarters from New York City to New Hampshire in 1978. Burns and Stechler were married on July 10, 1982, and later had two daughters, Sarah and Lily.

Burns released his first project with Florentine in 1981, after four years of work. The film was a documentary entitled *Brooklyn Bridge,* about the world's first steel-wire vehicular suspension bridge. The 60-minute piece covered the bridge and its construction from 1869 to 1883. After its appearance at a number of film festivals, *Brooklyn Bridge* was shown on Public Broadcasting System (PBS) in 1982. Many of Burns' documentaries would air on this public television station.

Burns next attempted several very different documentary topics simultaneously. The first to be released was *The*

Shakers: Hands to Work, Hearts to God (1984). This film explored the religious beliefs of an unusual nineteenth century sect, which is better known today for its furniture than its creed. Burns also produced a four-hour documentary on the American symbol of freedom, *The Statute of Liberty* (1985). The film did not limit itself to the statue's history or recent restoration, but used the symbol as a launching pad to discuss the American idea of liberty. *The Statue of Liberty* aired on PBS in 1985.

On the suggestion of a professor at Louisiana State University, Burns made the 90-minute *Huey Long* (1985) about the autocratic governor of Louisiana from 1928 until 1935. Burns served as the film's producer, director, and primary cameraman. His wife edited *Huey Long* while historian Geoffrey C. Ward wrote it. Ward would later work on many of Burns' projects. *Huey Long* appeared on PBS in 1986, and won numerous awards. The *New Republic*'s Ken Bode wrote ''*Huey Long* is a masterful combination of oral and video history, using still photography from Huey's early years, newsreel and private film, and mini-commentaries from critics and supporters. This is not a docudrama. Huey Long plays himself, and everything you see actually happened. Yet the film is so skillfully crafted that apprehension creeps through the audience as the inevitable assassination approaches.''

Propelled into National Spotlight

While working on his most ambitious project, *The Civil War* (1990), Burns completed two smaller documentaries, *Thomas Hart Benton* (1988) and *The Congress* (1988). But it was *The Civil War* that propelled him into the national spotlight. Burns had begun work on the project as early as 1985. He wanted to cover the conflict from all sides. Burns told Majorie Rosen of *People Weekly,* ''I realized the power that the Civil War still exerted over us. If we look at the history of a country the way we would an individual, then the Civil War is the traumatic event of our childhood. I was compelled to find out what it was all about.'' Though other filmmakers and historians told him he was taking on too much, Burns spent five and a half years pursuing his goal. Eventually, the 11-hour documentary was produced for $3.5 million with grants from the National Endowment for the Arts and the General Motors Corporation.

The Civil War aired on PBS on five consecutive nights in 1990—125 years after the conflict ended. It was the highest-rated series ever presented on PBS, with 14 million viewers each night. Approximately 39 million people saw at least one episode. Burns was able to make people from this remote time seem understandable to modern viewers. He employed photographs and quotations from real journals and historical readings. Many prominent actors read roles. Burns shot 16,000 old photographs from some 160 archives, though he used only 3,000 in the final version. He also edited 150 hours of film and 500 hours of sound. Gary Edgerton, in the *Journal of Popular Film and Television* wrote, ''The effect of this collage of techniques is to create the illusion that the viewer is being transported back in time, literally finding an emotional connection with the people and events of America's past.''

Many praised what Burns had accomplished with *The Civil War.* Historian Shelby Foote told Richard Zoglin of *Time,* ''People who see the series will have a much better understanding of what made this country what it is.'' General Motors agreed to underwrite much of Burns' work through the year 2000. Despite his success, the work took its toll on his personal life. Amy Burns told Rosen of *People Weekly,* ''There were some points where he got so worn down, I didn't know how he could have gone on. If it wasn't for his willfulness, it would have been much harder.'' Burns and his wife separated after *The Civil War* was finished, and his brother also left to work on his own.

Though *The Civil War* had left Burns drained, he kept his goals focused. Turning down many offers to go to Hollywood, Burns chose to stay with PBS and enjoy the freedom it offered to him. Burns told John Milus of *The New York Times,* ''I find myself unable to go forward in documentary except in something joyous. And so, we are doing a history of baseball. And there I will take pleasure in exposing the activities of men playing on the field rather than dying on it.''

Burns' documentary on baseball was not the first to be released. In 1992, PBS aired his documentary on the development of radio, *Empire of the Air: The Men Who Made Radio.* This film was harder to produce because radio is not visual, though Burns made it interesting. He portrayed radio as a medium in which creativity and commerce are joined. However, Burns thought American history was better explored through baseball. He explained to Steve McClellan of *Broadcasting and Cable,* ''I felt the Civil War was this sort of defining epic moment, like the American 'Iliad.' But if you really wanted to know over the whole arc of American history who we were, there was no better metaphor, or past to follow, than the story of baseball.''

Success With *Baseball*

Burns spent four and a half years putting together his documentary on the history of baseball. *Baseball* (1994) was 20 hours long and aired over nine nights. It was produced on a larger budget than *The Civil War*, approximately $7 million, and was primarily underwritten by General Motors. Narrated by television anchorman, John Chancellor, *Baseball* featured about 4,000 stills, culled from 250 picture collections. Burns used the sport as a filter through which to explore social history, labor history, race relations, and the ideas of immigration and assimilation in the United States. Ironically, the documentary aired during a season when professional baseball was shut down by a strike.

After *Baseball,* Burns focused on smaller projects. Though he was involved with an eight-part, 12-hour-long documentary, *The West* (1996), Burns served only as co-producer and executive director. Long-time collaborator Stephen Ives did much of the day-to-day work on the project. Ives told Michelle Y. Green of *Broadcasting & Cable,* ''If the Civil War was an adolescent, violent episode in our national experience, the West was our coming into maturity, and so I was intrigued by it. The story had traditionally been told through stereotypes; then it was turned on its ear as a catalogue of conquests. The truth is infinitely

more compelling.'' Like other Burns-related projects, *The West* focused on personal stories to illustrate sweeping historical points. However, because of the scope of the topic, the history of the American West, the film was not as tightly drawn.

Burns also produced a documentary on an American West-related project himself, 1997's *Lewis & Clark.* The four hour-long piece traced the explorers' 1804-06 journey into the Pacific Northwest. In 1999, Burns produced two documentaries. One was on architect *Frank Lloyd Wright,* while the other explored the lives of early feminists Elizabeth Cady Stanton and Susan B. Anthony. Entitled *Not for Ourselves Alone: The Story of Elizabeth Cady Stanton and Susan B. Anthony,* Burns told the story of the origins of the women's movement. He was inspired to make this documentary by his daughters. By covering such a wide range of topics, large and small, with eloquence and style, Burns has confirmed this declaration by Richard Zoglin of *Time*: ''Burns has firmly established himself as the master film chronicler of America's past.''

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C

Caedmon

Old English poetry appears in two forms: heroic and Christian. Heroic poetry is based in Germanic legend and history. Christian or religious poetry adapts biblical narrative and uses the poetic form to present a moral perspective. Caedmon (died ca. 680) is recognized as being among the earliest of the Christian poets.

Information about Caedmon's life is sketchy. The English theologian, St. Bede the Venerable (673-735), captured what little information was available and published it in the *Ecclesiastical History of the English Nation,* around 730. Bede lived in the generation following Caedmon and was his closest contemporary and most accurate observer. Caedmon's date of birth is unknown. According to Bede, Caedmon was a herdsman and lay brother at Whitby, a monastery founded in 657 by St. Hilda. As a lay brother, he did not have the responsibilities of a monk, but rather served the monks by tending to their livestock. Reports indicated that Caedmon was illiterate and demonstrated no particular talents.

The story of how he developed his talent is wrapped in the mist of folklore. It is said that his talent sprang from a dream. It was a common practice of the time for those present at any feast or gathering to take turns performing and entertaining. Caedmon had, on many occasions, slipped quietly from the crowd as the harp made its way toward him and it appeared that a song would be demanded. One evening at the monastery, Caedmon was faced with just such a challenge. Acutely aware that he had no talents as a poet or musician, he knew he would be embarrassed when it was his time to perform. As he had on other occasions when faced with this challenge, he left his friends rather than face the humiliation of being forced to sing. He retired to his place in the stable, preferring solitude rather than embarrassment.

During the night Caedmon was visited by the vision of a man who commanded him to sing. Caedmon refused, claiming that he could not sing. But the visitor would not be put off. He requested that Caedmon sing of the creation. To Caedmon's surprise, he sang beautifully in praise of God. It was from this divine inspiration that Caedmon began to write religious poetry.

The next morning he remembered every detail of his dream and went on to add additional verses. He told Hilda and the learned men at Whitby of his dream, and repeated his verses. He was closely examined and everyone agreed that he did, indeed, receive a Divine gift. Throughout his life, Caedmon took sacred stories that had been supplied to him, as well as those related to him, and turned them into verse. Hilda implored him to join the monastery and take up a monastic life to which he agreed. He was told additional holy stories, ranging from the creation of the world to the Last Judgment, which he put to verse. Caedmon's creations were strictly religious and contained no frivolous verse.

Poetry Credited to Caedmon

The form of verse popular during this period was a Germanic style of oral poetry. It was not written down but passed from one generation to another by memory. As related by Bruce Mitchell and Fred C. Robinson in *A Guide to Old English*, ''When Caedmon's Anglo-Saxon forebears migrated from the Continent to the British Isles, they brought with them a well-developed poetic tradition shaped by cen-

turies of oral improvisation . . . (a) tradition rich with legends and characters . . . a highly formalized poetic. . .system of versification.''

Bede later recorded a poem said to have been written by Caedmon entitled ''Caedmon's Hymn.'' The ''Hymn of Creation'' is the only poem that can be accurately attributed to Caedmon. It was composed around 670 and is only nine lines in length. This Hymn attests to the time when the two poetic styles (heroic and Christian) proved to be compatible and began to merge. The poem praises God and was recorded in Latin by Bede, although there are later Old English versions in alliterative verse.

The exact date of Caedmon's death is unknown, but is said to be around 680. William of Malmesbury, in 1125, wrote that Caedmon was most likely buried at Whitby. He was later canonized, his sanctity attested to by numerous miracles.

The Caedmon Poems

In 1655, Francis Junius (du Jon), librarian to the Earl of Arundel and friend of the poet John Milton, first published and credited to Caedmon, a unique tenth century manuscript, *The Caedmon Poems.* This manuscript consisted of a series of poems, ''Genesis,'' ''Exodus,'' and ''Daniel,'' and another collection of poems, written in a different hand, now referred to as ''Christ and Satan.'' The manuscript, which contains these poems, can be found in the Bodleian Library. Additional entries in the manuscript are the ''Fall of the Angels,'' the ''Descent into Hell,'' the ''Resurrection,'' the ''Ascension,'' the ''Last Judgment,'' and the ''Temptation in the Wilderness.'' Later Anglo-Saxon scholars questioned Caedmon's authorship of these works. Most authorities agree that the nine lines quoted by Bede are probably the only surviving works that can be accurately credited to Caedmon.

A Noble Line

Caedmon was the first of a series of Anglo-Saxon religious poets. Many English writers of sacred verse attempted to imitate his style, but none were able to equal him. His sacred stories have been retold and pondered in great depth. Caedmon painted a vivid picture in each story and drew inspiration from English life and the surrounding landscape for much of his colorful background. His action stories echo the true sense of battle—with the excitement of the encampment and the apprehension of the ensuing fight. In ''Christ and Satan,'' Caedmon portrayed Satan in a clear, sharp manner. Whether the poems were truly developed by Caedmon, or whether they came from one of his imitators, scholars agree that their style is representative of a long and noble line of Old English poetry.

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Harry Callahan

Considered to be one of the most influential photographers of the twentieth century, Harry Callahan (1912-1999) helped to bring photography into the mainstream of the art world. He was one of the few photographers who worked as well in color as he did in black and white.

Born in Detroit, Michigan on October 22, 1912, Harry Callahan grew up in the suburb of Royal Oak, where he graduated from the public schools. His parents were farmers who moved to Detroit in order to find work in the auto industry. Callahan attended Michigan State College in East Lansing for three semesters and studied engineering. He left school in 1933 and obtained a job as a shipping clerk with Chrysler Parts Corporation. The same year, Callahan met his future wife, Eleanor Knapp. He considered this one of the two great events of his life; the other being the purchase of his first camera in 1938. His dentist showed him a movie camera and he wanted to buy one. They were too expensive, so he bought a Rolleicord still camera instead.

Photography as a Hobby

Callahan began taking pictures as a hobby. He joined the Chrysler Camera Club and later the Detroit Photo Guild. He had no formal training as a photographer except for a few workshops. According to Callahan's own writings, he was terrifically naive, which he considered his great strength. He felt that he had fresh eyes because he didn't have any training. He wrote that photography was an adventure just as life was an adventure. When the noted photographer, Ansel Adams, gave a workshop in 1941 at the Detroit Photo Guild, Callahan was impressed. Adams showed examples of his own work and introduced members to the work of Alfred Stieglitz. Though Callahan liked all of Adams' work, he was most interested in his close-ups of plants and the ground. This was a turning point in Callahan's life—he believed that he too was an artist with the camera. He left the Detroit Photo Guild shortly after this experience, believing that photography clubs were too limiting. Like Adams, Callahan began using a huge view camera loaded with 8-by10 inch negatives that he could print by laying them directly on photosensitive paper and exposing them to light. He was totally self-motivated, extremely curious about technique, and continually willing to try new approaches. He worked with extreme contrast, collage, multiple and time exposures, camera motion, and unique lighting.

By 1944, Callahan was a processing assistant at the General Motors Photographic Laboratories in Detroit. He realized that his urban background influenced the subjects he chose. For instance, he chose small things like tree branches and set them against big cityscapes. Callahan met Alfred Stieglitz in 1942, but was reluctant to show the master photographer any of his own work. On a later trip, in 1946, Callahan brought his portfolio. According to Callahan, Steiglitz was stunned. After viewing Stieglitz photographs of his wife, the painter Georgia O'Keeffe, Callahan began taking many intimate pictures of his wife Eleanor, and of his daughter, Barbara. A portrait called ''Eleanor, Chicago'' (about 1953) was one of his most admired. He also appeared to have followed Stieglitz's cloud abstractions with a series of abstract water photographs. During this period, he took some of his most enduring pictures, held his first exhibit, and saw his photographs displayed at the Museum of Modern Art in New York.

Employment at the Institute of Design

By this time Callahan had left his position with General Motors and needed a job to support his family. The hard-edged abstractionist, Laszlo Moholy-Nag, saw Callahan's portfolio and hired him to teach at the Institute of Design in Chicago, which became part of the Illinois Institute of Technology in 1949. There he remained from 1946 to 1961, heading the department in 1949. The family found an apartment in the ballroom of an old mansion on Chicago's north side. Callahan set up a darkroom and began turning out black and white silver prints in the kitchen sink. His first prints sold for five dollars each. The Institute of Design, based upon the German Bauhuas laboratory of art and design of the 1930s, was considered to be somewhat unorthodox. It was one of the few colleges that included photography as an academic discipline. Photographers concentrated on personal themes, nature studies, and abstractions. The Bauhaus school embodied the utopian ideal of joining creative design and mass technology to bring art to everyday life. Callahan supported the idea that an art form like photography was as much machine-made as it was man made. An analysis of Callahan's style in *Contemporary Photographers,* concluded that ''. . . his photographs can be viewed as a lifelong challenge to the camera's eye, a series of never ending questions on the nature of the medium itself.''

Eleanor and Barbara

Subjects from everyday life were Callahan's choice through most of his career. His first photographs were very small, often the size of a postcard. Richard Lacayo suggested in a *Time* article that ''. . . Callahan shared with the Abstract Expressionist painters a penchant for the sublime, but he worked toward it from a different direction. They preferred wall-size canvases, a match for the presumed immensities of the spiritual realm; he made pictures the size of an intuition.'' No examination of Callahan's work would be complete without a discussion of the photos of his wife, Eleanor. In 1984, the San Francisco Museum of Art hosted a retrospective exhibit of his photographs of his wife and daughter entitled *Eleanor and Barbara,* taken from 1940 to 1960. The 78 prints revealed the variety of techniques that Callahan used during those years, including multiple exposures, silhouette, high key abstractions and unmanipulated images. *Eleanor, Chicago, 1949* shows Eleanor rising from the water in stark black and white. According to Julia Scully who reviewed the exhibit for *Modern Photography,* ''. . . each photograph has a spare elegance, an exactness of composition combined with masterly techniques.'' Most of Callahan's famous images were made close to home. In Detroit, he photographed weeds in snow and water, while in Chicago he utilized images of city streets and buildings. Wherever he was, he photographed Eleanor. Callahan identified almost all of his photographs by place and year. Very few are titled.

Rhode Island School of Design

Callahan had not done much traveling when he received a fellowship in 1958 to work in France. The subjects he photographed continued to be very personal—many included his wife. When he returned to America after fifteen months, he felt that he had outgrown Chicago and accepted a position as director of the photography department at the Rhode Island School of Design. The change of scene gave him a new canvas to explore. In the 1970s, Callahan produced his Cape Cod images of sea, sand, and beaches that were quite different from his earlier work. Toward the end of his career, Callahan worked with more color film, taking pictures in Rhode Island as well as Morocco, Portugal, and Ireland. He also began to develop color negatives that he had taken decades ago. His color work was considered as impressive as his black and white images. Callahan's sub-

ject matter continued to be his wife and daughter, or whatever else was near at had.

Callahan was married to the same woman all of his adult life and was devoted to his family. He was one of the first photographers to earn a successful living in the profession. Callahan was considered to be an excellent teacher. The Institute of Design was one of only two schools granting degrees in photography when Callahan began teaching. Many of his students took university jobs throughout the United States, spreading the influence of their teacher. When he died of cancer at his home in Atlanta, Georgia on March 15, 1999, Callahan left a huge body of work. The Callahan archive is located at the Center for Creative Photography, in Tucson, Arizona. It contains approximately 20,000 prints, 5,000 slides, and 100,000 negatives.

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Julia Margaret Cameron

At the age of 48, Julia Margaret Cameron (1815-1879) received a camera from her daughter and son-in-law as a birthday gift. Little did she and her family suspect that it would mark the beginning of a celebrated artistic career. Quick to gain mastery of the nascent art of photography, Cameron developed into one of its most noteworthy pioneers and innovators. With her hallmark soft-focus lens and dramatic lighting effects, she remains known for her unique portraits of famous men and her romantic, allegorical images of women.

Cameron was born on June 11, 1815 in Calcutta, India. She was the second of seven daughters born to affluent parents who raised their children in India. Her father, James Pattle, was an Englishman who held posts with the financial and judicial departments of the Bengal Civil Service. Her mother, Adeline Pattle (nee de l'Etang), who was of French descent. Cameron was distinguished among her sisters by her boundless generosity, her ardent enthusiasms, and later, by her artistic talents.

High-Society Grand Dame

Before she possessed a camera, Cameron channeled her passions into the rich family life and social responsibilities that she shared with her sisters, and subsequently into those that she shared with Charles Hay Cameron, the man who became her husband in 1838. A jurist who held a place as the fourth Member of Council at Calcutta, and a philosopher who had written a treatise on the sublime and the beautiful, Charles was a prominent figure in British-colonized India. For ten years the Camerons lived and raised a family in Ceylon (now known as Sri Lanka), where Charles took on the task of codifying the Indian legal system. A man of considerable means, he also purchased several coffee plantations. Among Europeans living in India, the couple occupied a position near the very top of the social hierarchy, and Cameron gracefully grew into her role as a high-society grand dame. She was known for her love of bestowing lavish gifts upon her friends, as well as for her ardent, prolific letter-writing.

Cameron was by no means idle during the 48 years that preceded her foray into photography. Before marrying, she had traveled to France to be educated. While her education was not of the formal kind that was available to men of her day, it left her well acquainted with the world of arts and letters. Her first love was literature. In addition to translating works from German, she wrote some poetry and fiction of her own. She gave birth to six children, five sons and one daughter, expanding what was already a large extended family. In 1848, her husband retired and the family relocated to England. They took up residence first in London and later on the Isle of Wight. Among their friends were the poet Alfred Tennyson and the painter G. F. Watts. In later years, the writer Virginia Woolf would claim Cameron as her great-aunt.

''Gifted'' with a Camera

Before the fateful birthday on which her daughter and son-in-law presented her with a camera, Cameron had been keeping abreast of the new art of photography through her friend, Sir John Herschel. An astronomer by training, who also pursued an interest in photography, Herschel had begun to send Cameron examples of early Talbotype images by 1841. Yet it was without first-hand experience that she tried her hand at photography in 1863. ''I began with no knowledge of the art,'' she reminisced in *Annals of My Glass House,* a brief memoir that she wrote in 1874. ''I did not know where to place my dark box, how to focus my sitter, and my first picture I effaced to my consternation by rubbing my hand over the filmy side of the glass.'' Nevertheless, she took to the new art zealously, rounding up family, friends, gardeners, maids, and even passersby to sit perfectly still before her lens. By the time a year had passed, Cameron had compiled albums for the enjoyment of loved ones and had become an elected member of the Photographic Society in London.

In 1860, the Camerons had purchased property with two adjacent cottages near Freshwater Bay on the Isle of Wight, not far from the residence of Tennyson and his wife. A central tower was built to link together the two cottages, and the Camerons dubbed the structure Dimboula Lodge after their family estates in Sri Lanka. It was on this property that Cameron did some of her most important work as a photographer. Converting the coal shed into a darkroom and the hen house into a studio, Cameron pursued her art with obsessive energy. The Isle was a favorite destination for the artists and thinkers of Victorian England. The presence of Tennyson, who was then England's poet laureate, was magnetic. Many eminent people of the day, including author and photographer Lewis Carroll and pre-Raphaelite painter William Holman Hunt, visited him at his Farringford House estate. Those who frequented the area became part of what was known as the Freshwater Circle, a group of artists, writers, and intellectuals, with Tennyson at its center.

Cameron is often credited for her instrumental role in gathering together the members of this illustrious group. All of them received invitations to visit Dimboula, where they were coaxed into Cameron's glass-walled studio to have their portraits taken. It is for these unique, historically relevant photographs that Cameron is perhaps most well known. The poets Henry W. Longfellow and Robert Browning, the essayist Thomas Carlyle, and the naturalist Charles Darwin were among her most distinguished sitters. To these photographs, Cameron brought all of her characteristic techniques. She used daylight to great effect, bathing her subjects in a glow that intensified during a long exposure time. She preferred a soft-focus lens because it allowed her to achieve a painterly result.

Cameron enjoyed photographing beautiful women, whom she often had dressed in costumes and portrayed as allegorical or historical figures. The majority of her work consists of such portraits and vignettes using women as subjects. May Hillier, the parlor maid that Cameron was said to have chosen for her beauty, posed as the Greek poet Sappho and as the Madonna with Child (the infant that Hillier held was probably a grandchild of Cameron's). Julia Jackson, the mother of Virginia Woolf and Cameron's niece, and May Prinsep, another relative, posed for the camera time and again; the latter Cameron often portrayed as poetic heroines such as Christabel and Beatrice.

On occasion Cameron would create photographic ''illustrations'' of contemporary poetry by such figures as Charles Kingsley and her beloved Tennyson. These portraits usually required a cast of characters, and to fill these roles she would enlist family, friends, household servants, and guests. For Tennyson's epic ''Idylls of the King,'' Cameron planned to create a series of vignettes representing dramatic moments in the poem. Costumes were sewn and fitted to sitters, and sets were assembled. Like amateur theater productions, these works were not always successful, especially when Cameron's husband, dressed in a hooded robe with his white beard flowing, could not help laughing during the shoot. Yet the results pleased Tennyson and, when the second volume of ''Idylls'' was published in 1875, Cameron's photographs accompanied the verses. ''It is immortality for me to be bound up with you, Alfred,'' wrote Cameron in one of her many letters to the poet.

Returned to Ceylon

The coffee plantations that Charles had purchased years ago in Ceylon were floundering. The couple's style of living at Freshwater, where guests were always treated extravagantly, was a constant drain to finances. Thus it was decided that, in their weakened financial state, the Camerons would leave Freshwater and return to Ceylon. Charles had been pining for the warm climate and the Eastern landscape that he so loved, and two of the couple's sons had taken up residence in their former homeland. Announcing to surprised friends that they would be setting off to join their sons, the Camerons arranged to leave by boat from Southampton. Among their transported belongings were two coffins (purchased in the event that they would be hard to find in the East), in which the china and glassware were packed. Clearly, there was an air of finality to the journey.

Once she and Charles had settled in the fishing village of Kalutara, Cameron took to her photography again. ''The walls were covered with magnificent pictures which tumbled over the tables and chairs and mixed in picturesque confusion with books and draperies,'' describes Virginia Woolf in the introduction to a 1926 book of photographs by Cameron. But the height of her career, which was linked so strongly to her sense of place and of community at Freshwater, was coming to an end. Her most enduring photographs would be those taken in the former setting, where she had felt so much at home. Cameron was able to relish a fame that she had left behind in England. Exhibitions of her work appeared in London and Bournemouth. The demand for her photographs was so high that the Autotype Company had reissued 70 of her prints in red, brown, and black editions.

When Cameron died on January 26, 1879,in Kalutara, Ceylon, it was with a sense of deep fulfillment and pride. ''It is a sacred blessing which has attended my photography,'' she wrote to Tennyson's wife in one of her last letters. ''It gives a pleasure to millions and a deeper happiness to very

many.'' For several years after her death, those pleasures abated, and Cameron's work nearly fell into obscurity. At the beginning of the twentieth century, the photographer Alfred Stieglitz and his followers, known as the ''Photo Secessionists,'' rediscovered and championed her work. This new generation of photographers admired the psychological intensity of her portraits. In her other works they drew parallels to the British pre-Raphaelite painters with whom she had cavorted at Freshwater.

Cameron's work continues to intrigue students of photography and of Victorian England. A traveling exhibition of her work entitled ''Julia Margaret Cameron's Women'' opened at the Art Institute of Chicago in the fall of 1998, then filled the galleries of the Museum of Modern Art in New York and the San Francisco Museum of Modern Art during the following year. Her words of 1874, printed in the memoir *Annals of My Glass House,* best explain what motivated Cameron to create this rich artistic legacy: ''I longed to arrest all beauty that came before me, and at length the longing has been satisfied.''

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Colin Campbell

Sir Colin Campbell (1792-1863) rose through the ranks of the British army to lead several key military campaigns, including the Battle of Balaklava and the Indian Mutiny. He was known for his cautious and logical strategies, which earned him respect and minimized casualties.

Colin Campbell was born in Glasgow, Scotland on October 20, 1792, the son of a carpenter and cabinet maker with the surname of Macliver. In the late eighteenth century, British military officers were generally drawn from the ranks of the aristocracy. Because of his humble origins, young Colin would normally have been barred from such a career. However, the maternal side of his family had aristocratic connections and an uncle was able to secure a commission for him in the Ninth Foot (Infantry) Regiment in 1802. His uncle registered the boy with the name of Campbell, a respected surname at the time. Young Colin kept the new name as his own.

Recognized for Bravery

By 1808, Campbell had become an ensign in the British army. During that year he set sail for Portugal and fought in the Peninsular War under Sir Arthur Wellesley and Sir John Moore. Campbell participated in a number of military campaigns and was recognized for bravery. He contracted malaria at this time, which would affect his health throughout the rest of his life. In 1809, Campbell served in an expedition to Walcheren. Between 1810 and 1813 he returned to the Peninsular War and earned distinctions at Barrosa (March 5, 1811), Vitoria (June 21, 1813), the siege of San Sebastian (July 25-August 31, 1813), and Bidassoa (October 7-8, 1813). He continued to serve until ordered to return to England to recover from three serious wounds, acquired during combat at San Sebastian during 1813. Campbell, who had already been wounded twice, rose to lead another battle, where he was wounded a third time.

By 1813, Campbell had been promoted to captain. He had also received a wound pension of 100 British pounds annually-considered significant at a time when monetary awards or promotions were usually reserved for the rich or noble-born. Campbell sailed to America in 1814 to fight in the last days of the War of 1812. His service there included the unsuccessful (from the British perspective) attack on New Orleans between December 1814 and January 1815. With the end of the War of 1812 and the defeat of Napoleon on European soil, the era of rapid military advancement was over. Campbell spent the next three decades serving garrison duty at various locations including Gibraltar, Barba-

dos, and England. He also assisted in quenching the Demerara uprising that had erupted in British Guiana.

Brief Political Career

Campbell was promoted to major in 1825. Nine years later, he was appointed lieutenant governor of Halifax, Nova Scotia. Although Campbell was better suited to military service than to politics, he was well respected during his six-year tenure in the province. He was promoted to lieutenant colonel and given command of the 9th Foot in 1835, after nearly 30 years of military service. His tenure as governor in Halifax ended in 1840. Political unrest had increased in the province, due in part to Campbell's belief that the inhabitants deserved more rights than they had received under his predecessor. The House of Assembly petitioned for Campbell's recall to military service. Two years later, with a promotion to colonel, he transferred to and commanded the 98th Foot, participating in the Opium War between 1841-1843. His service during this campaign gained him accolades and recognition for his leadership qualities and bravery. Campbell gradually became widely known to the British public.

Tenacious Leadership During Crimean War

Campbell was instrumental in leading military campaigns in India between 1848 to 1852. He served as a chief subordinate of General Sir Hugh Gough and fought at Chilianwala (January 13, 1849) and Gujarat (February 21, 1849), including the Second Sikh War between 1848 and 1849. Campbell was also highly recognized for his role as a major general in command of the Highland Brigade during the Crimean War. In preparing for this campaign, he demonstrated fierce determination and developed a well-planned strategy. The campaign reached a pinnacle on October 25, 1854 when his command - the 93rd Highlanders - faced off against enormous forces of Russian cavalry troops. Campbell told his troops that ''There is no retreat from here, men! You must die where you stand!'' Amazingly, the Highlanders held their position and defeated the oncoming Russian cavalry, in a military event which later became known as ''the thin red line'', or the Battle of Balaklava. Campbell's amazing performance served to enhance his status as a military hero in his homeland.

Restored British Dominance in Northern India

During 1857, Campbell was ordered to repress the Sepoy Mutiny in India. While he was criticized by some of his peers for being too cautious and was referred to as ''Sir Crawling Camel'' or ''Old Careful,'' Campbell succeeded in putting down the mutiny with a minimum of British casualties. He recaptured Lucknow by November 16, 1857 and coordinated the withdrawal of British troops. Campbell led forces at Cawnpore III on December 6, 1857 and occupied Fategarh on January 6, 1858. By March 21, 1858, he had again captured Lucknow and dispatched a message with a pun stating ''nunc fortunatus sum'' or ''I am in luck now''. By 1859, Campbell had earned the rank of full general and reestablished British control over the entire northern part of the Indian subcontinent.

Recognition for Leadership

Campbell was rewarded for his Indian victory in 1858 with the title of Baron Clyde and an annual pension of 2,000 British pounds. He also received the official thanks of the houses of Parliament. In 1862, Campbell was named a field marshal.

Although Campbell appeared to be overly cautious in his military strategies, he was responsible for introducing new approaches. He stressed the importance of physical conditioning and mental health among his forces. He instigated workouts for physical fitness and made sure that lines of communication remained open among the men during stressful battle situations. Campbell kept abreast of the latest developments in artillery, and refined his strategies in leading formations. He used peace time to drill his troops, using field exercises in movement, formation, and reinforcement.

Campbell exhibited individuality and vision in his military strategy. While other commanders favored close range combat with bayonets, Campbell required that his men become proficient in musket marksmanship from a distance. He reasoned that battles could be fought as effectively in this fashion, but with less loss of life. When his soldiers at the Battle of Balaklava wanted to fight the Russians at extremely close range, Campbell angrily ordered his men to ''damn that eagerness'' of theirs. He held his position, using musket and artillery rather than close combat with bayonets.

After his celebrated service, Campbell was welcomed home as a hero in 1860. He died on August 14, 1863 at Chatham, England, after more than 50 years of distinguished military service. Campbell was buried at Westminster Abbey. He was known as a man who rose through the military ranks with sheer determination and tenacity, and produced victory at a relatively low cost of life. Campbell was remembered for his dedication to his men, his careful planning, and his ability to motivate.

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Luisa Capetillo

A leader in the political and labor struggles of the working class at the beginning of the twentieth century, Luisa Capetillo (1879-1922) condemned the exploitation of workers by political parties, religious institutions, and capitalism. She was also a crusader for the rights of women.

Luisa Capetillo was born in Arecibo, Puerto Rico, on October 28, 1879. Her mother, Margarita Perón, was French, and her father, Luis Capetillo, was Spanish. Her biographers agree that, while she might have had some formal schooling, she was primarily self-taught. The knowledge of French she gained from her mother, for example, enabled her to read the works of French writers. History remembers her as the first woman to wear pants in public, which could be considered symbolic of the personal freedom she expressed in her actions and writings.

Championed the Cause of Female Workers

Capetillo lived at a time when the industrialization of Puerto Rico had just begun; wages were low for men and still lower for women. She believed that good wages were a worker's right. Better pay would result in happier families, less domestic violence, and more educational opportunities for children. While she acknowledged that men were as oppressed as women, she was especially concerned with the plight of the female worker. Her skill was in the way she managed to relate and interweave the issues of the private world (such as the family, single motherhood, and women's rights in general) with those of the public world (such as politics, wages, and education).

As Edna Acosta-Belén observes in *The Puerto Rican Woman: Perspectives on Culture, History and Society,* during Capetillo's lifetime the women's movement was ''characterized by two major trends: the petit bourgeois and the proletarian.'' Although Capetillo was supportive and understanding of both groups, she definitely focused on the world from the perspective of the proletarian or working woman, rather than her middle-class sisters. In her book *Mi opinión sobre las libertades, derechos y deberes de la mujer como compañera, madre y ser independiente*, she pointed out that affluent women were never touched by the problems that affected working women, mainly because they didn't have to take jobs outside the home to help support their families and they always hired another woman to take care of their children.

Joined Labor Movement

Capetillo's involvement in the labor movement began when she participated in a 1907 strike in Arecibo's tobacco factories. Within a year she was an active member of the Federation of Free Workers (FLT). In 1910, she became a reporter for the federation's newspaper. That same year, she founded *La mujer*, a newspaper which addressed women's issues.

Over the next few years, Capetillo traveled extensively. She visited New York in 1912 and contributed some articles to the newspaper *Cultura Obrera.* Capetillo collaborated with some union workers in Florida in 1913 and gave lectures on how to start cooperatives in Cuba from 1914 until 1916. By 1918 she was back in Puerto Rico, organizing strikes by agricultural workers in Ceiba and Vieques. That same year, Capetillo was arrested for violence, disobedience, and being insubordinate to a police officer.

Writings Reveal Philosophical Basis for Her Activism

A thorough examination of Capetillo's writings from her activist days provides some insight into her opinions and the ideas for which she fought all her life. In many ways she was so far ahead of her time that the society she envisioned could exist only in her imagination. *Ensayos libertarios* appeared in 1907. Dedicated to all workers, male and female, it is a compilation of articles that Capetillo originally published between 1904 and 1907. In 1910, in *La humanidad en el futuro*, she described a utopian society in detail and from a broad perspective. She also discussed the power of the church and the state, the institution of marriage, and private common property. In her 1911 work, entitled *Mi opinión sobre las libertades, derechos y deberes de la mujer como compañera, madre y ser independiente*, she analyzed the situation of women in society, focusing on what she viewed as the oppression and slavery of women and affirming that education is the key to freedom.

Among Capetillo's writings are several dramas. According to Angelina Morfi in *Historia critica de un siglo de teatro puertorriqueño,* the theater provided Capetillo with an alternative way to express her ideas effectively, especially her opinions about the oppression of women and the moral codes that strangle them culturally and socially.

On April 10, 1922, Capetillo died of tuberculosis in Río Piedras, Puerto Rico, at the age of 42, leaving three children, Manuela, Gregorio, and Luis. As Yamila Azize declares in *Luchas de la mujer en Puerto Rico,* ''The more we know the life of this woman and become familiar with her ideas and

writings, we confirm the special importance of Capetillo in our history.''

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Howard Carter

Howard Carter (1874-1939), the renowned archaeologist who discovered the tomb of King Tutankhamun, was a private and stubborn man whose perfectionism frequently got him into trouble. Had he been more diplomatic, he might have avoided much personal misery, but then he might never have discovered the tomb.

Howard Carter was born in London, England, on May 9, 1874, to a lower middle class family. The youngest of 11 children of Samuel John Carter, a painter of animals and an illustrator for the *Illustrated London News,* and Martha Joyce Sands, he was raised in the small English village of Swaffham by two aunts. Because he was frequently ill as a youth, he was partially tutored at home. His father taught him how to draw. Carter felt his education to be minimal, which frequently frustrated him. His defensiveness and abruptness with people might have stemmed from his insecurity about this lack of a formal education.

Carter's artistic talent was noticed by Egyptologist, Percy Newberry, at 17 years of age. Carter went to Egypt to help Newberry draw tombs from 1892 to 1893. In 1892, Carter also worked at Tell el Amarna with the famous archaeologist, William Flinders Petrie. He next worked as a draftsman for Swiss Egyptologist, Edouard Naville, on the exquisite mortuary temple of the female pharaoh Hatshepsut at Thebes.

Worked for the Egyptian Government

Because of his potential, and probably because of the recommendation of Naville, Gaston Maspero, the head of the Egyptian Antiquities service, appointed Carter to the newly established position of Inspector-General of Monuments of Upper (southern) Egypt. At this time, Carter began to take an active interest in the vast cemeteries on the West Bank of Thebes, known as the Theban necropolis.

As Inspector, he supervised the clearance of several newly discovered tombs, including that of Hatshepsut, one of only four women pharaohs, who reigned from 1478 to 1458 BC, and that of King Tuthmosis IV, who reigned from 1401 to 1390 BC. At this time, Carter was working not only for the Antiquities Service for also for the rich American, Theodore Davis. Carter was so interested in working in the Theban necropolis, that when Maspero wanted to appoint him to the more prestigious position of Inspector-General of Monuments of Lower (northern) Egypt, Carter demurred for a year.

While based in the north at Saqqara, Carter became involved in an incident with some French tourists that was to change his life. Because of his stubbornness and his sense of propriety, he ejected some French tourists who were drunk and had been fighting with the Egyptian guards at the burial vaults of the sacred bulls. When the French tourists complained, Carter was asked to give an apology, which he adamantly refused to do. Maspero was eventually forced to transfer Carter to the Delta, the area where the Nile River empties into the Mediterranean Sea, from where Carter resigned his position with the Egyptian government.

For the next year and a half, Carter made a living as a watercolorist and as an antiquities dealer. He sold scenes of both ancient and modern Egypt to tourists, and sold antiquities predominantly to wealthy English people. While today, such activity would be frowned upon or chastised, at the turn of the twentieth century, such behavior was condoned.

Carter and Carnarvon

When the fifth Earl of Carnarvon, an Englishman who was in Egypt for his health, wanted to dig at Thebes, Maspero recommended Carter. In their first season together in 1907, Carter excavated the tomb of a late 16th century BC mayor and a written tablet dealing with the expulsion from Egypt of the Hyksos, who were foreign invaders. In succeeding years, Carter and Carnarvon made other impressive discoveries. These included two so-called ''lost'' temples, that of Hatshepsut and of Rameses IV (ca. 1154-1148 BC), as well as a number of significant nobles' tombs dating from 2000-1500 BC. A sumptuous publication in vellum, called *Five Years' Explorations at Thebes, a record of work done 1907-1911,* appeared in 1912.

In 1912, Carter and Carnarvon decided to extend their digging at Thebes to include sites in the Delta. The results were far less fruitful. Carter discovered nothing more than a large nest of poisonous snakes. In 1913, he did find a hoard of Graeco-Roman jewelry, but the water table was high and the exposed ground was hard, so the excavations were soon abandoned.

In 1914, Carter heard that local Egyptians at Thebes had discovered the cliff tomb of Amenhotep I (ca. 1526-1506 BC) outside of the Valley of the Kings, where most of the New Kingdom pharaohs had been buried. By bribing one of the Egyptians, Carter was led to the tomb, which he subsequently excavated.

Closer to Tutankhamun's Tomb

Also in 1914, old and ailing American businessman, Theodore Davis, finally gave up his rights to excavate in the Valley of the Kings—rights which Carter and Carnarvon had long coveted. According to an excavator working for Davis, the American came within a few feet of discovering the tomb of Tutankhamun, the pharaoh who ruled Egypt from ca. 1333 to 1323 BC, but stopped because he was afraid of undermining a nearby road. Carter and Carnarvon took over Davis' concession, but little work was done for the next few years (1914 -17) because of World War I.

Carter, however, did manage to excavate the already-known tomb of Amenhotep III (ca. 1390-1352 BC), and a cliff tomb of Hatshepsut made before she became pharaoh. From 1917 to 1922, Carter and Carnarvon dug in the Valley of the Kings with limited results. By 1922, Carnarvon thought they had found everything there was to find. Only Carter's offer to pay for more excavation with his own money shamed Carnarvon into financing one last season.

The Discovery

Time was running out for Carter. He had only about a month to locate the tomb of Tutankhamun. He had already spent almost ten years searching. During that time, his workers had moved over 200,000 tons of rubble by hand. Although he had explored almost every inch of the Valley of the Kings, a 30-foot mound of rubble still stood within his own camp. Carter wanted to see what was under that mound before giving up.

In November 1922, Carter and his workers uncovered 12 steps that led to a tomb entrance, still sealed after 30 centuries. The seal impressions did not tell whose tomb it was. Carter desperately wanted to keep digging, because as he wrote in his book *The Tomb of Tutankhamen,* ''Anything, literally anything might lie beyond that passage, and it needed all my self-control to keep from breaking down the doorway and investigating then and there.'' Instead, he refilled the stairway with rubble, sailed across the Nile River, and telegraphed the news to Carnarvon.

Carter, waiting an agonizing 20 days for Carnarvon and his daughter Evelyn to arrive from England, wondered the whole time if he had not just dreamt of finding the tomb. Finally, Carter excavated the entire stairway of 16 steps, revealing the seal of Tutankhamun. He noted with disappointment that someone had broken into the tomb. The first seals he had seen were re-sealings. Tomb robbers had gotten in thousands of years ago.

The next day the sealed door was removed, revealing a passageway filled with rubble. This too showed signs of robbers. Carter excavated the tunnel into the night, but still could not locate a door to a chamber.

In the middle of the next afternoon, 30 feet down from the outer door, Carter found a second doorway. Finally, as he wrote in *The Tomb of Tutankhamen,* ''The decisive moment arrived. With trembling hands I made a tiny breach. . . . At first I could see nothing . . . but presently, as my eyes grew accustomed to the light, details of the room within emerged slowly from the mist, strange animals, statues, and gold—everywhere the glint of gold. . . . I was struck dumb with amazement, and when Lord Carnarvon, unable to stand the suspense any longer, inquired anxiously, 'Can you see anything?' it was all I could do to get out the words, 'Yes, wonderful things.'''

As Carter and the others looked through the hole, the flashlight revealed gold covered couches in the shape of monstrous animals. The excavators also saw statues of the king, caskets, vases, black shrines, one with a golden snake peeking out, bouquets of flowers, beds, chairs, a golden throne, boxes, chariots—everything except a mummy. But Carter noticed another sealed doorway.

The next day, on entering the room called the Antechamber, Carter's first thought was of the sealed door. Looking closely, he discovered that a small breach had been made, filled, and re-sealed in ancient times. Carter's natural impulse was to break down the door and see what was inside, but the archaeologist in him knew this might damage the objects in the Antechamber. Carter noticed another hole under one of the couches in yet another sealed doorway. Crawling under the couch and peering in, he saw a chamber, smaller than the one he was in, but crammed with objects. This room, called the Annex, was in total confusion, just as thieves had left it millennia ago. Carter had no idea how he would clear out this room. In the Annex the excavators saw beautiful objects—a painted box, a gold and ivory chair, vases, an ivory game board, and much more, but still no mummy.

Until Carter could get a thick steel gate from Cairo, the tomb had to be hidden. One month after the discovery of

the steps, the tomb was filled in to the surface. Two weeks later the gate was in place, and the experts set to work photographing, drawing plans, and experimenting with preservatives. It took two and a half months to remove everything from the Antechamber.

Finally, the day had come to enter the next room. In February 1923, as 20 guests watched, Carter slowly began removing the sealed doorway. He had to work carefully so as not to damage whatever lay beyond it. When he shown a lamp in, Carter saw a solid wall of gold. This was a huge gold-covered shrine built to protect Tutankhamun's sarcophagus. Carter opened the doors of the shrine and within it found a second shrine, with seal intact. The tomb robbers had not reached the mummy, but Carter could not reach it either. There were four shrines, each within the other, that had to be taken apart first. The huge stone lid of the sarcophagus had to be lifted with special equipment, and the three coffins, nesting inside each other, had to be opened and carefully removed.

Finally, on October 28, 1925, almost three years after the discovery of the stairway, Carter gazed with awe and pity upon the mummy of Tutankhamun. ''The beaten gold mask, a beautiful and unique specimen of ancient portraiture, bears a sad but calm expression suggestive of youth overtaken prematurely by death,'' Carter wrote in *The Tomb of Tutankhamen.*

Carnarvon, already in very frail health, died of an infected mosquito bite and pneumonia shortly after the opening of the tomb in 1923. Without his powerful patron, and due to his stubbornness, Carter soon got into trouble with the Egyptian authorities who temporarily took his concession away from him. He finally completed his work on the clearing and the conservation of the tomb objects in 1932. A three-volume work on the discovery of the tomb and its contents, called *The Tomb of Tutankhamen,* much of it ghost written by Carter's friend Percy White, appeared between 1923 and 1933. Carter was preparing a definitive report on the tomb in six volumes, when he died in London on March 2, 1939. Although Carter died both famous and wealthy, he was given no public honors by either the British or other governments.

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Roger Casement

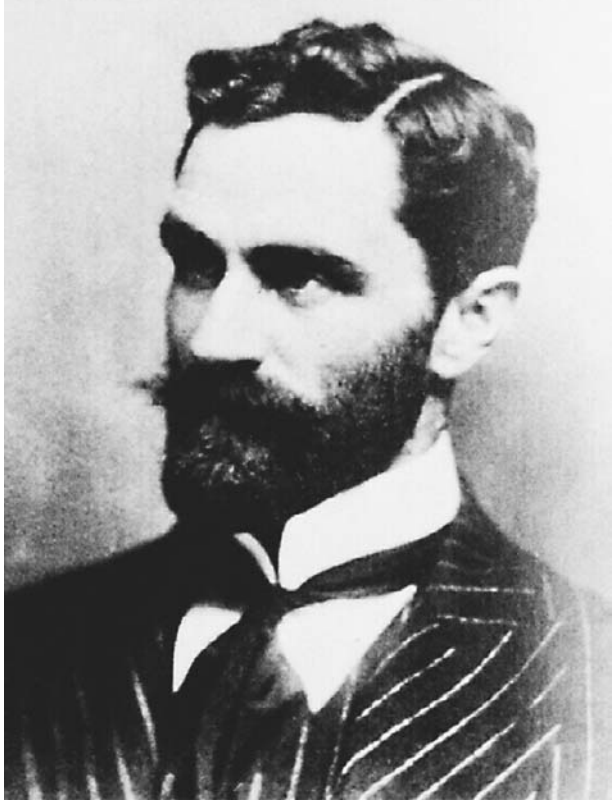

Roger Casement (1864-1916) was an Irish nationalist and British consular official, whose attempt to secure aid from Germany in the struggle for Irish independence led to his execution by the British for the crime of high treason.

Born on September 1, 1864, in Kingstown, Ireland, to a Protestant father and Catholic mother, Roger David Casement was heir to two radically different traditions in Ireland. As the son of a landed Protestant gentleman, Casement had definite cultural links to England that the majority of his poorer Catholic countrymen did not. Yet, as the son of a Catholic, Casement's heritage was bound up with that of Irish men and women who had fought English Protestant rule in their country for hundreds of years.

Casement was the youngest of four children; his sister, Nina, was eight years his elder, and brothers Thomas and Charles were one and three years older, respectively. In 1868, when Casement was barely four, his mother had all her children secretly baptized into the Catholic faith. Unknown to the children's father (and probably little understood by the children themselves), the baptism took place while the family was vacationing in North Wales. However, Casement thought of himself as a Protestant for most of his life, converting to Catholicism only a short while before his death.

The event that most shaped Casement's childhood was the death of his mother in 1873. He was deeply shaken by the loss. His father moved the children to the family estate, Magherintemple House, where Casement stayed for only a short time before being sent off to boarding school. Not quite four years later, Casement's father also died. Now

orphans, the children were taken in by relatives. For the most part, Casement and his sister stayed with their mother's sister, Grace Bannister, and her family, while Charles and Thomas remained with their uncle, John Casement.

Grace and Edward Bannister lived in Liverpool, England, with their three children. Like her sister, Grace had married a Protestant. She, however, had converted to her husband's religion and raised her children and her sister's children in the Protestant faith. It is rumored that Grace was only nominally Protestant, and that she provided a quietly Catholic environment for the children. A seeming proof of this can be found in the eventual conversion of both Casement and Gertrude Bannister, one of Grace's own children.

Casement thrived in his aunt's home and was adored by his cousins. Although she was nine years younger, Gertrude was his favorite. In a pleasing baritone, Casement would sing traditional Irish songs for her and spin Irish fairy tales. He also loved reading, especially history and poetry. There is evidence that even as a teenager living in England, he was interested in the Irish nationalist cause. Not only did he devour books on Ireland, but he is said to have covered the walls of his room with political cartoons that dealt with the issue. Despite his nationalist leanings, however, he did not return to Ireland when he finished school. Instead, after a brief and unhappy apprenticeship as a junior office clerk at the Elder Dempster Shipping Company, Casement embarked on the first of many voyages to Africa.

His first position, in 1883, was as purser on board the *SS Bonny,* an Elder Dempster ship that traded with West Africa. Making four round-trips aboard the *Bonny* over the following year, he became completely enamored of the African continent. In 1884, he began to serve with the International Association, a Belgian-run group of national committees seeking to bring European civilization to the Congo. Leopold II of Belgium had recently taken over the association, which was soon to become an entirely Belgian operation. Casement worked primarily as a surveyor, exploring land previously unknown to the Europeans and often making friends with native Africans along the way. One of his supervisors reported in despair that Casement refused to haggle over prices with the natives.

In 1890, Casement left the Belgian Congo, having become more uncomfortable with an enterprise that was no longer international but strictly Belgian. While working briefly as a surveyor for a railroad company, he met Captain Korzeniowski, a young Polish ship worker who would later become known as author, Joseph Conrad. Conrad's experience in the Congo formed the basis for his famous and haunting work, *Heart of Darkness.* Casement does not figure in that work, despite its autobiographical cast; in fact, Conrad spoke of his meeting with Casement as one of his few good experiences in the Congo.

In 1892, Casement, at long last, found himself working for the British. The Niger Coast Protectorate employed him as a surveyor, and enlisted him with a great variety of other tasks, including that of the acting director-generalship of customs. Casement's interactions with the natives were not always friendly during these survey expeditions; at one point, shouting warriors surrounded him and he was only rescued when a native woman intervened. Casement spent three years in Niger and, though he was usually quite busy with surveys and other work, he still found time to write. Poetry was one of his great loves, and he also tried his hand at short stories. Unlike his friend Conrad, however, Casement's skills as a creative writer were never to be recognized (and were not, in fact, particularly worthy of recognition).

Appointed Consul by Foreign Office

In 1895, when Casement returned to Britain briefly on leave, he discovered that his reports from Niger had been published as a Parliamentary White Paper. Casement had become a public figure, and the Foreign Office scrambled to claim him as an employee. He was appointed consul to the port of Lorenco Marques in Portuguese East Africa, near what is now South Africa. His primary task was to protect British subjects and promote British interests, but an additional duty involved overseeing the political situation in the area, which was to erupt within a few years into the Boer War. Casement was unhappy in Lorenco Marques; it was a miserably inadequate, run-down place, and the climate disagreed with his health. Used to the free life of exploration, he hated consular routine.

Casement grew ill and returned to England to recover. When he learned that the Foreign Office expected him to return to his hated post, he delayed and detoured on his way back to Lorenco Marques until told by a doctor to return to England immediately for an operation. Casement's first round of consular service was ended. Despite his unhappiness, the Foreign Office found him to be, for the most part, a capable, hard-working, clever, and confident representative of the British government.

Casement was sent to West Africa in 1898 to investigate claims of ill-treatment of British subjects. He spent the next several years documenting grossly illegal and vicious treatment of the natives by Belgians. Interested only in extracting as much rubber as possible from the Upper Congo, Belgium had employed terrorist methods in order to force natives to work. In the process, they had reduced populations by 80% and more. In one area, the number of natives had fallen in ten years from about 5,000 to 352. The Belgians claimed that sleeping sickness was killing the natives. While the disease did indeed kill great numbers of people, the huge declines in population had more to do with the extreme labor the people were forced into, the rough punishments inflicted when rubber quotas were not met, the lack of proper food, and the ever-present fear of Belgian overseers. Belgian soldiers mutilated many natives, causing them to lose hands or feet as punishment for minor or even imagined wrongs. Casement documented beatings, floggings, imprisonments, mutilations, and other forms of mistreatment to such an extent that he himself was horrified.

Casement's report, when published in England in 1904, did not cause quite the sensation one might have expected. Leopold of Belgium denied everything, and Casement was portrayed by the Belgians as being in the pay of British rubber companies. Nevertheless, there were calls for an international investigation of the Congo. Casement was

greatly disappointed that the British Foreign Office did not back up his charges to the fullest extent their own records would have allowed, but political considerations of the time did not allow such a step.

Casement took a leave of absence that almost turned into an early retirement. It was fully two years later that the Foreign Office was able to convince him to take up the post of consul in Santos, Brazil. In 1908, he was promoted to consul general of Brazil and moved to Rio de Janeiro. Rumors of atrocities associated with yet another rubber company came to his attention, and Casement once more embarked on an exhaustive inquiry. His 1912 Putumayo Report exposed the cruel and exploitative treatment of Brazilian Indians by a Peruvian company and set a precedent for the British Consulate to intervene on behalf of native peoples. Until the Putumayo Report, it had been possible to think of events in the Congo as a strange aberration in colonial practices; now it was becoming clearer that abuse of colonized countries and natives was a serious problem.

Taking an extended medical leave of absence, Casement returned to Britain when his report was published. He had been knighted on his return to Britain, in recognition of the extraordinary work that led to the Putumayo Report. His health had never been good, and he was seriously considering retirement.

Involvement with Irish Nationalists

Casement went to Ireland and quickly became involved with Irish nationalists. He was an effective speaker and fundraiser for the Irish Volunteers. When Britain and Germany went to war in 1914, he saw a new way to put pressure on the British. He called on the Irish public to support Germany while he conceived a plan for an uprising. His intentions: to recruit Irish soldiers who had fought for Britain and had been captured by Germany. Traveling to Germany, Casement was well received by German leaders who promised to help him in raising an Irish Brigade. Germany even issued a declaration in favor of Irish independence—which Britain, of course, ignored.

Casement's recruiting efforts among captured soldiers did not go well: he soon discovered that German offers of assistance were hardly more than ploys to keep the English busy with worries of German troops in Ireland. Casement had been promised that 200,000 rifles, along with German officers and soldiers, would accompany him and the Irish Brigade back to Ireland. As things turned out, there were no Germans heading for Ireland and only one-tenth of the promised rifles. Since Irish leaders had planned an uprising based on projected German assistance, they decided to go ahead without it. Knowing such an uprising would fail miserably, Casement attempted to return in time to stop it, convincing the Germans to bring him to Ireland by U-boat. He also knew that his activities in Germany were well known to the British, and that he would be subject to arrest for treason if he were to return to Ireland (which still was British territory). Still, he made the desperate effort to return home and prevent a hopeless civil war. British intelligence was aware of his impending arrival, and Casement was captured shortly after he landed on Irish soil.

Immediately imprisoned, Casement was soon brought to England for trial. In his final speech from the dock, he stated unequivocally that he had never sought to aid the king's enemies, but only his own country—Ireland; how can a man, he asked, be condemned for treason on such grounds? His pleas to be tried in Ireland and judged by Irishmen went unheard, and an English jury in an English court condemned him for treason. Despite appeals on his behalf from many quarters, he was sentenced to hang.

For a brief time, there was hope of a reprieve from the Crown. However, Casement's diaries had been discovered by this time. Copies circulated to King George V, members of Parliament—anyone with influence. The diaries revealed that Casement was a practicing homosexual and had been for many years. The shock and scandal accompanying this revelation precluded any possibility of a reprieve.

In Casement's last weeks in prison, he acknowledged his lifelong semi-association with the Catholic Church by formally converting. Thus, Casement died a Catholic. Brought to the scaffold in London on August 3, 1916, he was said to have met death calmly.

Casement's story, it would appear, is a contradictory one. After years of faithful service to the British Empire, he suddenly became enamored of Ireland and betrayed Britain for this new love. Yet that is an overly simplified version of what happened, and is, in effect, wrong. Casement saw, in his service of the Empire, a service in the name of both Ireland and England, and it is certain that he had always valued his Irish heritage. His interest in Irish nationalism was nothing new in 1913; it was, however, the first time that he had had the chance to act on his beliefs. His attempt to work with Germany was not in contradiction to his previous work, but in keeping with his efforts to struggle against oppression. In Africa, in Brazil, and in Ireland, Casement saw colonial powers being abused; for his efforts in Africa and Brazil, he was hailed as a hero. It was only when he tried to awaken the British to their own failings that he was pronounced a traitor. Casement died as he had lived: in service to his country.

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Charles Waddell Chesnutt

The novels and short stories of Charles W. Chesnutt (1858-1932) earned him a prominent place in American literary history. He also wrote many essays and

newspaper articles in which he spoke out strongly against serious injustices committed against African Americans, including lynching practices and disenfranchisement.

Charles Waddell Chesnutt was born June 20, 1858, in Cleveland, Ohio. Because he spent many of his formative years in Fayetteville, North Carolina, his experiences there also provided motivation and material for his literary career. Chesnutt's family roots were set deeply in North Carolina. The Fayetteville area was the home of both sets of his grandparents. Both of his grandfathers were white. Chesnutt's paternal grandfather provided property for his African American family members (Chesnutt's grandmother and her children).

In the mid-1800s, North Carolina enacted laws which restricted the rights of free people of color. Chesnutt's grandmothers, Ann Chesnutt and Chloe Sampson, and their children were among those who left North Carolina in 1856, bound for the more promising North. Chesnutt's parents, Andrew Jackson ''Jack'' Chesnutt and Ann Maria Sampson traveled to Cleveland with their individual families as part of the migration. After a brief period in Indiana, Jack Chesnutt returned to Cleveland, where Sampson was living. Jack Chesnutt and Ann Maria Sampson were married there in 1857. Charles Waddell Chesnutt was their first child. Two other children also lived past infancy, Lewis and Andrew Jr.

In Cleveland, Jack Chesnutt was a horse-car conductor. Chesnutt's mother was a ''born educator'' who taught slave children clandestinely in defiance of the law, according to Sylvia Lyons Render in her biography, *Charles W. Chesnutt.* Young Chesnutt received some of his early public education in Cleveland. When he was eight years old, the family moved back to North Carolina. The Civil War had ended, and Jack Chesnutt, who had been a teamster in the Union army, was able to have a home for his family and to open a grocery store. (Chesnutt's paternal grandfather provided financial backing.) In Fayetteville, Charles attended the newly founded Howard School, established through the Freedman's Bureau.

Ann Maria Chesnutt died in 1871, when Charles was 13. Chesnutt's father remarried the following year. Jack Chesnutt and his second wife, Mary Ochiltree Chesnutt, had six children. Not long after Ann Maria Chesnutt's death, Jack Chesnutt's grocery store failed. The family moved to the country, and Charles's schooling was jeopardized, since he was needed to assist the family financially. That problem was alleviated when Robert Harris, the principal of the Howard School, hired Chesnutt, who was only 14, as ''a salaried pupil-teacher'' at the school.

Although Chesnutt never officially graduated from the school, he was a disciplined and independent learner. He enhanced his education significantly through his teaching experience. He studied Greek and German largely on his own, and was well versed in English literature. He taught briefly in Spartanburg, South Carolina, and for two years (from 1875 until 1877), he taught in Charlotte, North Carolina. This experience included some time as a public school principal. He returned to Fayetteville in 1877 as assistant principal of the newly established State Colored Normal School, a development of the Howard School. (The State Colored Normal School was in turn the forerunner of Fayetteville State University.)

In 1878, Charles Chesnutt married Susan W. Perry, a teacher at the Howard School. A native of Fayetteville, she was the daughter of a well-to-do barber. Between 1879 and 1890, Charles and Susan Chesnutt had four children: Ethel, Helen, Edwin, and Dorothy. Once the Chesnutts began a family, Charles grew even more dissatisfied with the limitations of life in Fayetteville. During his summer vacation in 1879, as noted in Render's biography, he made a ''fruitless job-hunting trip'' to Washington, D.C. Even though he recognized that city's shortcomings, he also enjoyed the lively cultural atmosphere. In 1882, he wrote in his journal: ''I get more and more tired of the South. I pine for civilization and 'equality'. And I shudder to think of exposing my children to the social and intellectual proscription to which I have been a victim. Is not my duty to them paramount?'' As a result, Chesnutt moved to New York City, where he worked as a stenographer and a reporter in the summer of 1883. In November, he moved on to Cleveland, where he worked for the Nickel Plate Railroad Company, first as a clerk and then as a stenographer.

Professional Career

Chesnutt's family joined him in Cleveland in 1884. The following year, he began to study law with Judge Samuel E. Williamson, the legal counsel for Nickel Plate Railroad Company. Chesnutt had performed stenographic work for Judge Williamson. Render's biography noted that he passed the Ohio bar examination in 1887 ''with the highest grade in his group,''; and in 1888 he opened his ''own office as a court reporter.'' Between 1899 and 1901, he closed the office to devote full time to writing. Following the poor success of his first novel, *The Marrow of Tradition,* he reopened the business in 1901. Chesnutt's legal training thus provided a firm livelihood when needed.

Chesnutt traveled to Europe in 1896 and again in 1912. He also traveled extensively within the United States. In 1901, he gave lectures throughout the South, and published several articles describing his impressions. As a part of that lecture tour, he conducted research in Wilmington, North Carolina for *The Marrow of Tradition,* which is based to a great extent on the riots that occurred there in 1898.

The bulk of Chesnutt's literary work was published between 1899 and 1905. In addition to short fiction and novels, he also published many essays. His works include ''What is a White Man?,'' published in the *New York Independent* on May 4, 1889 and ''The Disenfranchisement of the Negro,'' a chapter in *The Negro Problem: A Series of Articles by Representative American Negroes of Today* published in 1903. Chesnutt's series of articles on the ''Future American'' in the *Boston Evening Transcript* in 1900 carried these subtitles: ''A Complete Race Amalgamation Likely to Occur,'' ''A Stream of Dark Blood in the Veins of Southern Whites,'' and ''What the Race is Likely to Become in the Process of Time.''

Chesnutt's professional contacts and distinctions were many. He was well acquainted with both Booker T. Washington and W. E. B. Du Bois and, in 1904, was named to Booker T. Washington's group of advisors called the Committee of Twelve. At the 70th birthday party of noted author, Mark Twain, Chesnutt was among the guests. In 1912, he became a member of the Cleveland Chamber of Commerce. He was one of the founders in 1914 of the drama group Playhouse Settlement, famous later as Karamu House. In 1928, the National Association of Colored People (NAACP) awarded him the Spingarn Medal. Chesnutt died in Cleveland, Ohio on November 15, 1932.

Literary Career

Chesnutt's journal, kept sporadically from 1874 to 1882, reveals his growing interest in writing and provides examples of his early attempts at fiction. In a journal entry in 1880, Chesnutt summarized his literary aim: ''The object of my writings would not be so much the elevation of the colored people as the elevation of the whites—for I consider the unjust spirit of caste which is so insidious as to pervade a whole nation, and so powerful as to subject a whole race and all connected with it to scorn and social ostracism—I consider this a barrier to the moral progress of the American people; and I would be one of the first to head a determined, organized crusade against it. Not a fierce indiscriminate onslaught; not an appeal to force, for this is something that force can but slightly affect; but a moral revolution which must be brought about in a different manner.''

That ''different manner'' included the artist's ability to entertain the development of themes of marked significance with respect to his times. Within a period of seven years, Chesnutt published two short story collections, a biography, and three novels. The short story collections were *The Conjure Woman* in 1899, and *The Wife of His Youth and Other Stories of the Color Line* in 1900. The biography, *Frederick Douglass,* was also published in 1899. In 1900, he completed his first novel *The House Behind the Cedars,* and in 1901 *The Marrow of Tradition. The Colonel's Dream* appeared in 1905. Throughout his career, Chesnutt published approximately 30 essays, articles, and columns. Approximately 80 selections of short fiction have been collected by Sylvia Lyons Render in *The Short Fiction of Charles Chesnutt.* Render's collection includes ten previously unpublished stories. Unpublished materials by Chesnutt are found in the Fisk University Special Collections. These include six novels, early versions of his first novel, plus a drama, and miscellaneous works of fiction.

Chesnutt's first major publication was ''The Goophered Grapevine,'' which appeared in *Atlantic* in 1887. The story features the wise and wily Uncle Julius. Uncle Julius speaks in dialect, but it is not a crude literary dialect characteristic of the plantation school of fiction of white writers such as John Pendleton Kennedy or Thomas Nelson Page; nor is Uncle Julius an Uncle Remus in the tradition of Joel Chandler Harris. Uncle Julius uses storytelling to achieve his own ends and to convey subtly but clearly the cruelty of slavery. His stories are self-contained within the frames of the overall larger narrative. The narrator of the ''outer story'' is a naïve Northerner, who often misses or chooses to downplay the implications that his more empathetic wife discerns. Other stories featuring Uncle Julius were ''Po' Sandy,'' first published in the May 1888 issue of the *Atlantic,* and two stories published in 1899: ''The Conjurer's Revenge'' in *Overland Monthly,* and ''Dave's Neckliss'' in the *Atlantic Monthly.*

In 1899, Houghton Mifflin published Chesnutt's first book, *The Conjure Woman.* Along with the Uncle Julius stories this volume includes ''Mars Jeems's Nightmare,'' ''Sis Becky's Pickanniny,'' ''The Gray Wolf's Ha'nt,'' and ''Hot—Foot Hannibal'' In *The Literary Career of Charles Chesnutt,* William Andrews notes that *The Conjure Woman* was well-received critically, and that sales were adequate. In Chesnutt's biography, Sylvia Lyons Render deems *The Conjure Woman* ''Chesnutt's most popular work.'' Render points out as well that Chesnutt's *Frederick Douglass,* also published in 1899 as part of the Beacon Biographical Series, is ''brief but excellent.''

Although he never tried to conceal his background, Chesnutt's racial identity was not widely known at the time when ''The Goophered Grapevine'' was first published. Chesnutt qualified as a ''voluntary Negro,'' meaning that he was so light-skinned that he could have passed for white had he chosen to do so. His experiences and perceptiveness

made him especially well qualified to address the ''unjust spirit of caste'' resulting from racial intermarriage (miscegenation).

''The Wife of His Youth,'' picked up by *Atlantic Monthly* in July 1898, was the first of his stories of the ''color line'' to be published in a major periodical. Chesnutt was well acquainted with the type of people he depicted in this story as members of the Blue Vein Society. Membership in this exclusive group was possible only for those so light-skinned that their veins could be easily seen. Such persons were often given more education and other benefits as a result of being the offspring or descendants of mixed race liaisons. In ''The Wife of His Youth,'' the Blue Vein Society members were not merely snobbish social climbers; they conclude that Mr. Ryder, the story's protagonist, should acknowledge the old, dark-skinned woman, the wife he had under slavery, and who comes back into his life. At the same time, the story makes clear that the old woman was a marriage partner in Mr. Ryder's youth—slavery, that the marriage was not a love relationship, and that that portion of Mr. Ryder's life is closed. In ''The Sheriff's Children,'' published in the *New York Independent* in 1899, the white sheriff's mulatto son carries deep emotional scars. Typically, in both ''The Wife of His Youth'' and ''The Sheriff's Children,'' Chesnutt captures, without preaching, the reality and complex effects of miscegenation.

Chesnutt's second book, published in 1900 also by Houghton Mifflin, was *The Wife of His Youth and Other Stories of the Color Line.* The volume includes ''The Wife of His Youth'' and ''The Sheriff's Children'' plus ''Her Virginia Mammy,'' ''A Matter of Principle,'' ''Cicely's Dream,'' ''The Passing of Grandison,'' ''Uncle Wellington's Wives,'' ''The Bouquet,'' and ''The Web of Circumstance.'' *The Wife of His Youth* was less popular and less commercially successful than *The Conjure Woman.* However, the literary importance of the book is unmistakable. In *The Literary Career of Charles Chesnutt,* William Andrews notes, ''As a literary 'pioneer of the color line,' Chesnutt made a crucial break with conventional literary sensibility in judging many ignored aspects of Afro-American life worthy of literary treatment and revelatory of profound social and moral truths.'' As a result of such perceptive treatment, Andrews notes further that, ''[T]he stories of *The Wife of His Youth* showed . . . Chesnutt was a writer of national significance.''

Chesnutt published three novels shortly after the turn of the century. *The House Behind the Cedars* in 1900, *The Marrow of Tradition* in 1901, and *The Colonel's Dream* in 1905. *The House Behind the Cedars* draws extensively on Chesnutt's knowledge of Fayetteville, called Patesville in most of Chesnutt's fiction. Like the Waldens in the novel, the Chesnutts lived in a house with cedars lining the front. Like his protagonist, Rena, Chesnutt could have passed for white, but chose not to do so. Rena has more scruples about passing than does her brother, John, who does pass. Rena has several suitors; only as she is dying does she understand that the most worthy is the faithful, brown-skinned Frank.

In *The Marrow of Tradition* Chesnutt draws extensively on the 1898 Wilmington, North Carolina race riot. The plot explores the interconnections of the white and mulatto branches of the Carteret families. At the novel's conclusion, the mulatto family's generosity of spirit makes possible the reconciliation of the two families. The novel presents an alternate attitude through the highly militant character, Josh Green, whose father was killed by the Ku Klux Klan in an incident long before the riot. When urged to acquiesce since whites outnumber blacks, Josh answers in *Marrow* with statements prefiguring Claude McKay's ''If We Must Die'' ''Dey're gwine ter kill us anyhow. . .; an' we're tired er bein' shot down like dogs, widout jedge er jury. We'd ruther die fightin' dan be stuck like pigs in a pen!'' William Andrews in *Literary Career* notes that neither *The Marrow of Tradition* nor *The Colonel's Dream* was a commercial success.

The title of *The Colonel's Dream* refers to the reform efforts of a white during the Reconstruction era. The colonel's efforts are not successful, and he gives up—perhaps too readily, the novel implies. The novel did not appeal to the critics; many felt the book was too controversial.

Chesnutt's best story is ''Baxter's Procrustes,'' according to Render in *Short Fiction.* The story was first published in *Atlantic Monthly* in June 1904 and is ''universally considered'' to be among Chesnutt's finest, wherein he deftly satirizes the pretensions of exclusive clubs. The tale was based on the Rowfant Club in Cleveland, which had failed to accept Chesnutt as a member in 1902. Eight years later he was finally invited to join the club, and he did so.

Over the course of his literary career, Chesnutt interacted extensively with Albion Tourgee, George Washington Cable, and William Dean Howells. While still in North Carolina, Chesnutt had read Tourgee's *A Fool's Errand,* and Chesnutt's decision to become a writer was influenced ''by the knowledge that he had an even more thorough understanding of Southern life than did Tourgee, a native of the North. Cable and Howells provided encouragement, although they did not always demonstrate complete understanding of Chesnutt's work.

Chesnutt's best fiction dealt with the issues of his day in a realistic and gripping fashion. Despite the preconceptions and expectations of his intended audiences, he avoided stereotypes. He handled satire and humor deftly and entertainingly. In his nonfiction works and speeches, he spoke out with directness and insight. His achievements, especially in their historical context, are impressive indeed, and they establish his place as a major American author.

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Louis Chevrolet

Louis Chevrolet (1878-1941) was a fearless automobile racer who displayed little concern for his own safety when the outcome of a race was in doubt. Chevrolet's driving skills attracted the attention of auto executive, William Durant. The two men combined their talents to form the Chevrolet Motor Company. Chevrolet designed a stylish six-cylinder touring car, which became an immediate marketing success and proved that his design abilities matched his racing skills.

Louis Joseph Chevrolet was born on December 25, 1878 in La Chaux-de-Fonds, Switzerland. He was the second son of Joseph Felician Chevrolet, a watch and clockmaker, and Angelina Marie (Mahon) Chevrolet. Young Louis grew up with six brothers and sisters. The family moved to Beaune, a small town in the Burgundy region of France, when Louis was about six. His father taught him basic mechanical skills and stressed the importance of precision in the manufacture of machine parts, which later contributed to his skill as an engine designer. To help with the family finances, Chevrolet got a job as a guide in a local wine cellar. Deciding that the method of decanting wine from one cask to another was too slow, Chevrolet designed a wine barrel pump which brought him local accolades and was used in the Burgundy region for decades.

Bicycle racing was a great weekend sport in Beaune and this is where Chevrolet developed his interest in speed. He experimented with gear ratios until he found the one best suited to his physical ability. While still in his teens and just out of grammar school, Chevrolet became an apprentice in a bicycle shop. The owner had a 1.25 bhp de Dion tricycle that was usually broken. Chevrolet bought repair manuals and worked on the bike in his spare time. He soon found the trouble, sent away for parts from the manufacturer, and had it in working order. Next he began building bicycles in the winter and selling them in the summer to tourists under the name Frontenac, after the seventeenth century governor of France's North American colonies. He later used the same name in America for the automobile company he began. About this time, Chevrolet saw his first automobile and was fascinated with the new invention.

His bicycle manufacturing business was not very successful, and Chevrolet became an apprentice at the Darracq, Hotchkiss, and Dion Bouton auto factories. In 1898, he got a job with the Mors Auto Company, and was sent to an auto dealership in Montreal, Canada, in 1899, at the age of twenty-one. Chevrolet worked as a chauffeur-mechanic for six months and then moved to Brooklyn, New York. He worked for the DeDion Bouton Motorette Company and soon was given the opportunity to be a substitute racecar driver for Fiat in New York City. In 1901, after his father's death, he brought the rest of his family to America. Chevrolet became a citizen in 1915.

In the early days of the auto industry, car companies got publicity for their products by winning road, track, hill-climbing, and endurance races. Chevrolet got his big break by defeating Barney Oldfield and Walter Christie, two outstanding racers, at the old Hippodrome in New York's Morris Park on May 20, 1905. Driving a 90-horse powered Fiat, he raced around the track at a record-setting 68 miles per hour, barely slowing down at the curves. Later that year, he beat Walter Christie and Henry Ford in a one-mile race at Cape May, New Jersey. Also in 1905, he married Suzanne Treyvoux. They had two sons, Charles Louis and Alfred Joseph.

Joined Buick Racing Team

The twenty-seven year old Chevrolet became an instant celebrity and eventually attracted the attention of William Durant, founder of General Motors. Durant invited Chevrolet and his younger brother, Arthur, to Flint, Michigan, in 1907 to try out for a job as his chauffeur. In the early days of auto racing, drivers won more glory than money and often worked in the auto industry to support themselves and

their families. Durant staged a race behind the Buick plant in Flint. Arthur got the chauffeur's job because he was a more careful driver. Louis Chevrolet, who easily won the race, was asked to join the Buick racing team. For the next three years, Chevrolet won many victories for the Buick team, including the 158-mile race for the Yorick Trophy in Lowell, Massachusetts. According to auto racing historians of the era, the only reason Chevrolet lost a race was because his equipment failed. Between 1905 and 1920 Chevrolet spent the equivalent of three years recovering from serious accidents. Because of his many accidents, he added a stake to the middle of the car. The stake saved his life many times, but did not save the lives of his riding mechanics. Ultimately, he invented the roll bar, which is now mandatory in all racecars.

In 1909, Chevrolet opened a garage in Detroit, Michigan, where he began to design, build, and test four and six cylinder automobile engines. His friends described him as a perfectionist and an incredibly hard worker, who usually put in a sixteen-hour workday. He hated to delegate authority and preferred to do most of the important work himself. Chevrolet was also described as impatient and quick-tempered. He didn't like taking orders from others, although he was extremely loyal to his family and friends.

Designed First Chevrolet Automobile

When Durant was forced out of General Motors in 1910 because of a stockholders' dispute, Chevrolet followed him and offered to design a small, luxurious touring car. The result was a six-cylinder automobile (named the Chevrolet) that demonstrated his skill as a designer. The new car, which was priced at a high $2,150, sold 3,000 units in 1912. It made a profit of $1.3 million on the sale of 16,000 vehicles in the next two years. His car had the counterbalanced crankshaft, the first gearshift lever in the middle of the floor, and the first out-of-the-way emergency brake, under the dashboard. Chevrolet decided to leave the company in 1914 when Durant added a cheaper car to the Chevrolet nameplate, in order to compete with Ford. He did not want to be associated with inexpensive cars, and he was anxious to return to racing. He sold his stock in the Chevrolet automobile to Durant, before it had appreciated in value.

Founded Frontenac Motor Car Company

Chevrolet became a successful independent designer of racecars. He founded the Frontenac Motor Company in 1914 and built four racecars. All three Chevrolet brothers entered the 1916 Indiana 500 classic, but none of his Frontenacs finished the race. In 1915, Chevrolet constructed a new car, the Cornelian, for the Blood Brothers Machine Company. He had begun to work with alloys instead of steel. He emphasized the importance of better power-to-weight ratios, with a small four-cylinder vehicle, weighing less than 1,000 pounds. From 1916 to 1919 most industrial countries were involved with the production of materials to support the war in Europe. Chevrolet began to experiment with airplane engines. He also served as vice president and chief engineer for American Motors.

After the war ended, Chevrolet returned to the racing business. He nearly caused a disaster for himself and his racers when he picked up his new vanadium steel steering arms before they had been heat- treated. All of the steering arms failed except the one on the car driven by his brother, Gaston. His 1920 straight eight-cylinder Frontenac won the Indianapolis race with Gaston at the wheel. This was the first American-built car to win a race at the Indianapolis Derby since 1912. American racing fans went wild. Chevrolet continued to race until his younger brother, Gaston, was killed in a Los Angeles race in November 1920. Another Chevrolet-designed car, a Monroe-Frontenac, driven by Tommy Milton, won the Indianapolis race in 1921.

Soon after this, the Frontenac Motor Company failed and C. W. VanRanst, a former Duesenberg engineer, convinced the Chevrolet brothers to build and sell special cylinder heads for souped-up Model-T Fords, called Fronty-Fords. At their peak, they turned out sixty heads a day. When the Model A came out, the Chevrolet brothers were put out of business.

Chevrolet was not an astute businessman. In addition to being unable to benefit from the impressive growth of the Chevrolet Motor Company and its subsequent integration with General Motors, he also lost a large amount of money in his attempt to produce a line of Frontenac passenger cars. Allan A. Ryan and the Stutz Motorcar Company invested one million dollars to produce a new line of Frontenac passenger cars as part of the Stutz line. The depression of 1922 cut short production and Chevrolet had to assume all the debt acquired by Ryan's Frontenanc Corporation of Delaware. However, he held the U.S. patent for inventing the flexible steering wheel and was the first manufacturer to install four-wheel brakes on a car. He also had a brief involvement with Albert Champion, who founded the Champion and AC spark plug empires. Instead of making a fortune with Champion, the two men had a monumental argument over a personal matter which led to a physical altercation.

Although automobiles were his enduring passion, Chevrolet had other interests as well. He experimented with speedboat racing in 1925, and won a regatta in Miami, Florida. He also enjoyed trapshooting and golf, at which he won many amateur tournaments.

Built Prototype for the Modern Airplane Industry

The Chevrolet brothers began producing an efficient aircraft engine called the Chevrolair 333. Bad management ended that business and caused a rift between the brothers. Chevrolet then joined Baltimore Ford dealer, Glenn L. Martin, in new aircraft company, but lost out to Martin in the stock market crash of 1929. Martin later built a successful company around this engine, which he called the Martin 4-333 or the Martin bomber. In 1934, Chevrolet became a consultant at the Chevrolet division of General Motors, where he remained until he suffered a cerebral hemorrhage and was forced to retire in 1938.

His later years were marked by sadness. His eldest son died in 1934. Most of his memorabilia and engineering

drawings were destroyed when his sister's home in New Jersey burned. Chevrolet died on a visit to Detroit, Michigan from his retirement home in Florida on June 6, 1941. He was buried next to his brother, Gaston, at the Holy Cross Cemetery near the Indianapolis Speedway. His pioneering achievements were recognized in 1969, when Chevrolet was elected to the Automotive Hall of Fame.

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Deepak Chopra

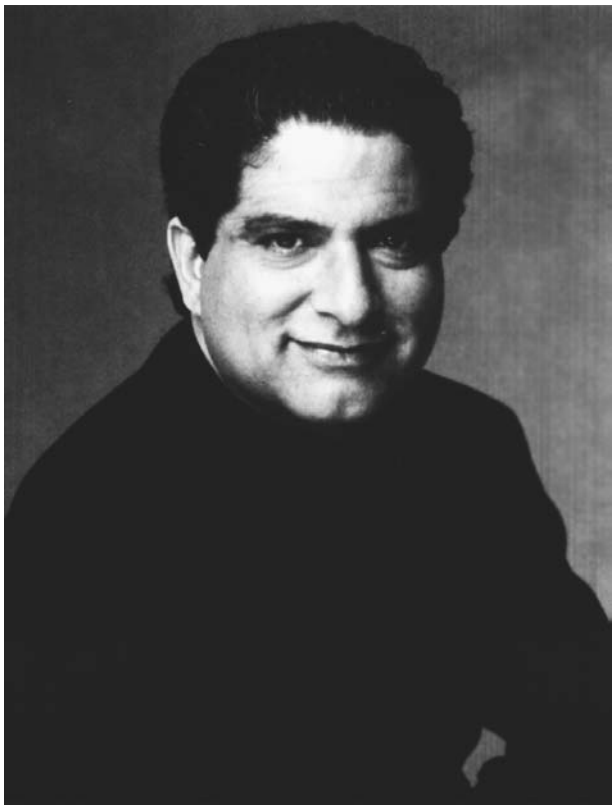

Deepak Chopra (born 1946) is an alternative medicine expert to some, and a money-making guru to others. He has sold over 10 million books in 30 languages, and is a friend and advisor to celebrities. His core belief, as Richard Acello of the *San Diego Business Journal* noted, is "that the human body and spirit are intimately connected."

Born in New Delhi, India in 1946, Deepak Chopra was the eldest son of Krishan Chopra, a prominent cardiologist who served as the dean of a local hospital and a lieutenant in the British army. Chopra and his younger brother Sanjiv were raised in a privileged Hindu household. They read the classics of British literature and memorized the streets of London.

In high school, Chopra wanted to be a journalist or an actor. It was a character in the Sinclair Lewis story *Arrowsmith,* that inspired him to become a doctor. In his 1988 autobiography, *Return of the Rishi,* Chopra described the Lewis novel: "It had what I needed—the hero was a doctor and the doctor was a hero. At moments he was almost a god, bringing healing to skeptical mortals like an angelic doctor."

Chopra attended the All India Institute of Medical Sciences. He also developed an interest in existentialist philosophy. In 1995, he told Chip Brown in an *Esquire,* magazine interview, "I was motivated by an idealistic fever to find what you would call, for lack of any other expression, the meaning of life. I'm still struggling with that."

Practiced Medicine in the United States

Chopra spent his first six months after completing medical school treating rural villagers in India. In 1970, at the age of 23, he came to the United States with his new wife, Rita. Chopra served as an intern for $200 a month at a 400-bed hospital in Plainfield, New Jersey. The hospital needed replacements for staff members who had been sent to Vietnam. His first duty as a doctor in the U.S. was to declare a patient dead. As he shared in *Return of the Rishi,* he soon learned that being a doctor had "little to do with healing and making people happy."

Three years later, Chopra was board-certified in internal medicine and endocrinology, serving as a teaching and research fellow in endocrinology at a hospital affiliated with Tufts University. He worked in Boston-area hospitals, later spending a year in Everett, Massachusetts. In 1980, Chopra went to New England Memorial Hospital, where he was named chief-of-staff by the age of 35.

Smoking too many cigarettes and drinking too much coffee and alcohol in an effort to relieve the stress of his busy life, Chopra decided that he had to make a change. He turned to his philosophical interests, reading a book on transcendental meditation (TM). The practice of TM helped him quit drinking, quit smoking, and unwind.

Two Life-Changing Meetings

In 1981, while on a trip to New Delhi, a friend took him to see a master Ayurvedic physician, Brihaspati Dev Triguna. *Ayurveda* is a Sanskrit word meaning "science of life," and focuses on balancing the flow of energy in the

body. Triguna advised him to spend more time with his family and to take more time to sit quietly, among other things. The ancient wisdom of the Indian sages, or *rishis,* provided the basis for Chopra's new path. His visit to Triguna and its benefits to his own life, sparked his interest in pursuing an Ayurvedic approach to medicine.

In 1985, Chopra met the founder of the TM movement, Maharishi Mahesh Yogi, in Washington, D.C. The Maharishi, once a regular guest on the *Tonight Show* and spiritual advisor to the Beatles, had been promoting Ayurvedic medicine and marketing products for it. Chopra and his wife were invited by a colleague at Harvard to attend a lecture given by the Maharishi.

After listening for several hours, the Chopras discreetly got up and walked into the lobby. Moments later, the Maharishi approached them, handing each a flower. He asked them to come up to his room. The two hesitated, knowing they would miss the last flight to Boston that night, but went anyway. They talked for two hours. ''Maharishi did not lay out the details of Ayurveda for us that night, but he made the theme vividly clear. Health and disease are connected like variations on one melody. But disease is a wrong variation, a distortion of the theme,'' Chopra recalled in *Return of the Rishi.*

Left Traditional Medicine

Chopra left his endocrinology practice to become the Maharishi's corporate officer and run an Ayurvedic clinic in Lancaster, Massachussets. In explaining why he left traditional medicine, Chopra told Acello, ''I think it was just the fact that there is a lot of frustration when all you do is prescribe medication, you start to feel like a legalized drug pusher. That doesn't mean that all prescriptions are useless, but it is true that 80 percent of all drugs prescribed today are of optional or marginal benefit.''

Chopra did not give up material or personal success by leaving traditional medicine. He was the sole stockholder of Maharishi Ayur-Veda Products International until 1987, and was also a millionaire. In 1989, the Maharishi gave him a title that translated into ''Lord of Immortality.'' Chopra's prolific writing career began soon after. In 1989, he published *Quantum Healing: Exploring the Frontiers of Mind/Body Medicine,* which argued that one can overcome disease and stall the aging process through meditation and clean living. The next year, Chopra wrote *Perfect Health: The Complete Mind/Body Guide.* This was followed in 1991 by Unconditional Life: Discovering the Power to Fulfill Your Dreams. Chopra appeared on the popular television talk show, the Oprah Winfrey Show, to promote his latest book. Shortly after that appearance, it sold 130,000 copies in one day and Chopra was featured on the cover of *People* magazine.

Opportunities in California

In 1993, Chopra decided to go into business for himself, leaving the Maharishi's company. Of his break with the Maharishi, he told Brown in 1995, ''Maharishi more or less told me I should stop writing books and doing workshops. I should either stay with him and join him in proselytizing, or leave.'' Chopra decided the time was right for a change. He and his wife and children, daughter Mallika, and son Gautama, left for La Jolla, California.

Chopra went to work for Sharp HealthCare in San Diego County. The Sharp Institute for Human Potential and Mind-Body Medicine was opened, with Chopra as its executive director. A $30,000 grant from the Office of Alternative Medicine in the National Institutes of Health helped fund a study of the impact of Ayurvedic methods in controlling blood pressure, cholesterol, weight, and stress. Chopra's plan for a book proving the efficacy of Ayurvedic methods was postponed, however. Having undergone a change in ownership in 1996, Sharp ended its association with Chopra and the Institute. Not long after, Chopra opened the Chopra Center of Well Being, a 14,000-square-foot facility on Fay Avenue in downtown La Jolla.

Chopra never applied for a California medical license. He wanted to be free to teach and write, among other things, so he quit using ''M.D.'' at the end of his name and started writing fiction. Chopra explored Celtic folklore in *The Return of Merlin.* He set up companies that would manage his seminars, media, and television appearances, as well as produce and sell Ayurvedic products. Chopra also set up a cable television station, the Global Healing Channel. He now has a multimedia company with six subsidiaries and over 100 employees called Infinite Possibilities International.

Controversy and Lawsuits

In 1991, *The Journal of the American Medical Association* (JAMA) printed a rejoinder to an article Chopra and two other Indian-born physicians had written about the benefits of Ayurveda and herbal medicines. The *JAMA* editors expressed their concerns when they discovered that the authors were linked to the commercial Ayurvedic venture and accused them of misrepresentation. Chopra, as president of an association of Ayurvedic physicians, sued the *Journal,* accusing it of defamation and religious bigotry. The multimillion dollar lawsuit was settled out of court for an undisclosed amount two years later.

Other doctors have been opposed to Chopra's methods. Dr. Stephen Barret, author of *The Health Robbers: A Close Look at Quackery in America* and William Jarvis, professor of public health at Loma Linda University and president of the National Council Against Health Fraud, have asserted that Chopra's theories are not subject to peer review.

Tony Perry, writing for the *Los Angeles Times* noted that charges of sexual harassment, plagiarism, and libel have been leveled against the controversial physician. ''Chopra is an aggressive adversary,'' he wrote. In 1997, the *Weekly Standard,* a Washington DC-based political magazine, was forced to issue an apology to Chopra, who had been referred to as a ''huckster'' and a ''Hindu televangelist'' in a feature story.

Alternative Medicine Gained Legitimacy

Many are impressed by Chopra and his beliefs. Members of the media have called him a ''New Age superstar''

and a ''one man healing machine.'' In a 1996 feature story, *Time* magazine offered praise for his contribution, ''Chopra may have done more than anyone else in the U.S. to create a vocabulary for the intersection of faith and medicine.'' Mainstream medicine has begun to listen. In November 1998, *JAMA* devoted an entire issue to alternative medicine.

''There's a whole grassroots movement in the United States that is dissatisfied with our prevailing system of medicine, where doctors have become superb technicians who know everything about the human body and really lousy healers because they know nothing about the human soul,'' Chopra told Lynn Sherr on *Good Morning America* on November 11, 1998.

Other Ventures

Chopra has also entered the recording industry—with some help from the pop superstar, Madonna. In the fall of 1998, raSa records, a label that has a joint partnership with the New York-based hip hop label, Tommy Boy, released *A Gift of Love.* The album featured Chopra and friends reading the poems of Jalaluddin Rumi, a 13th-century Muslim mystic. American celebrities reading on the album included Madonna, Demi Moore, Martin Sheen, Blythe Danner, Goldie Hawn, and Debra Winger, among others. Composers Adam Plack and Yaron Fuchs created subtle background music.

In addition to serving as the educational director of the Chopra Center for Well Being, Chopra also has a successful website (www.chopra.com) which features ''the online store of infinite possibilities.'' Much material is offered free of charge. A different universal law is explained and a new meditation is offered every day. As Uri Geller explained in the *Times of London,* ''Deepak believes in *dharma,* a force which directs your life when you agree to go with the flow. You cannot shape *dharma*—it happens. The multiple coincidences that appear to buffet your path are really synchronized aspects of destiny—synchrodestiny. It's an intriguing notion and one which he explains for free online.''

In looking at the success Chopra has enjoyed, *Time* reflected, ''Other American doctors preceded him in their insights about the spirit's healing power. But Chopra, by accident of birth and nationality, was ideally positioned to tap into an entire pre-existing cultural tradition.'' Perry added, ''People are listening to other voices, and Deepak Chopra is one of those voices.''

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Christian IV

Christian IV (1577-1648) was Denmark's most renowned king. He led his country through a period of political and cultural ascendancy, but also mired it in a costly war against Sweden and the devastating Thirty Years' War in Germany.

At Frederiksborg Castle in Hillerod, Denmark, the future Christian IV was born on April 12, 1577, to Frederick II, king of Denmark and Norway, and Sophia of Mecklenburg. The young boy was given an intense education typical of other European princes. Among his many subjects, he was instructed in the art of fencing, dancing, military command, and navigation; he also studied Latin, German, French, and Italian. In 1588, when 11-year-old Christian's father died, the young prince became king. He would have to wait until 1596, however, until he reached 19—the age of majority—for his coronation and the start of his personal rule. Meanwhile, Denmark was governed by a regency from the *rigsraad* (''privy council''), the very body which Christian IV would later battle for his political authority.

In 1597, Christian married Anna Catherine of Brandenburg. Though she died in 1612, she bore him a son and heir, the future King Frederick III. Three years later, Christian remarried, this time to a Danish woman named Kirsten Munk who was to bear him 12 children. But Christian eventually banished his second wife from the court for having committed adultery. Considering Christian's own reputation for promiscuity, this charge was, at the very least, incongruous.

Christian's personal life was renowned for his gambling and heavy drinking. An English visitor to the Danish court once noted, ''Such is the life of that king, to drink all day and lye with a whore every night.'' And such was the influence of Christian's personality that the customary heavy drinking of the Danish court became fashionable among other Protestant princes in Germany. Nevertheless, Christian attended to matters of much more seriousness, and his influence went well beyond mere indulgence.

Throughout his career, Christian's greatest concern was the protection and invigoration of the power of his crown. The aristocracy in Denmark had put itself in an enviable political position with respect to the monarchy. The *rigsraad,* which was dominated by the wealthy landowning nobility, held extensive powers, including the right to ap-

prove extraordinary taxes and the right to veto the declaration of war. Moreover, the regency government prior to 1596 had been reasonably successful in its management of finances, and landowners generally benefited handsomely from an overall prosperity in Denmark. Thus, from the outset of his personal rule, Christian was challenged to defend his authority against a powerful and wealthy nobility.

Christian undertook many projects aimed at improving the economy of his country. He realized that developing his financial strength was the most effective method of preserving his political independence. Among his many activities, the sound management of his personal finances was to be his most resounding success. Through land speculation (with many interests in north Germany) and by lending money, he accrued a vast personal fortune. In this way, he was able to bind much of the Danish nobility to him politically. For example, from 1618 to 1624 (a time of economic crisis) he provided much needed capital. It was his wealth (or, his ''ten tons of gold,'' as it was called), and the corresponding political independence that it afforded him, that was to make Christian one of the most powerful figures in early 17th-century Europe.

Crucial to Christian's personal finances was the control of narrow Danish waterways that gave the only access in and out of the Baltic Sea. Where the Sound is narrowest, the Danes had erected a number of castles, including one at Elsinore (Helsingör), as elaborate tollbooths on one of Europe's busiest channels. For 428 years, ships had to pay Sound dues (''a toll'') and dip their flag as they passed the castle. Much to the chagrin of neighboring countries, whenever Denmark needed revenue, it raised the tolls. In 1599, Christian headed to North Cape: in part, to exploit Danish holdings in the far north of Norway; in part, to prevent the discovery of a northerly sea route to Russia, which could bypass the Sound and weaken Danish control. Any such opening threatened both Denmark and Christian personally.

At this time, Sweden clearly presented the greatest challenge to Denmark. Up to 1570 (the Treaty of Stettin), Sweden had struggled to escape Danish control. Now, Sweden's growing military strength (including direct involvement in the eastern Baltic) actively threatened Danish dominance. Equally, an increasing Swedish presence (especially from 1606-09) jeopardized Denmark's presence in Norway. Despite the Danish Council's desire to maintain peace with Sweden and to pursue an isolationist foreign policy with respect to the maelstrom of European politics, Christian spent a considerable amount of money preparing for war. He built up a significant naval force and fortified important cities and fortresses along the Swedish frontier.

War with Sweden

Finally, on April 4, 1611, Christian had his way, and Denmark declared war on Sweden. Very quickly, the important holding of Kalmar fell to the Danes. By October, upon the death of the Swedish king Charles IX, it appeared that a precarious situation would be inherited by his successor, the illustrious Gustavus Adolphus. Over the next two years, Denmark continued to fight Sweden in order to protect its powerful interests in the Baltic and in the north. The Dutch, in whose interest it was to stabilize the Baltic and ultimately to free the Sound from the Danish monopoly, intervened to end the fighting and act as intermediaries between the belligerents. At the Peace of Knäred (January 1613), Sweden agreed to renounce its expansionist intentions and pay exacting reparations to Christian personally.

Christian was in a very favorable position. Having successfully controlled Danish foreign policy and established himself as a military figure of some note, he now enjoyed unprecedented fortune and independence. Yet his influence was not restricted to the Baltic. Christian was also the Duke of Holstein. As such, he held a great deal of influence among the other Lutheran princes of Germany. Thus, the Dutch and their allies increasingly hoped to involve this wealthy and newly powerful force in the Protestant struggle on behalf of Frederick V of the Palatinate against the emperor Ferdinand II and Catholic hegemony in Germany.

In 1624, when Gustavus Adolphus was invited to lead an allied army against the forces of the Catholic emperor, Ferdinand II, Christian perceived this as a threat to his position. On January 1625, he rashly offered to raise and lead an army himself. This he did over the protests of his Council and without securing the necessary assurance of support from his allies. Assuming the role of Defender of the Protestant Faith, he led an army of about 20,000 mercenary soldiers south in June of that year.

At the time, it looked as if the Danish invasion of Germany would be straightforward. Yet unbeknownst to

Christian, Ferdinand II had brought into his employ the wealthy Albrecht von Wallenstein, who had assembled an army of about 30,000 men. Threatened by this additional force, Christian was compelled to withdraw.

Defeated by Catholic Forces

The king lost much of his international support, but at the Hague Convention, in December 1625, the English and Dutch agreed to continue to back Christian's army. The next year, at a time when Wallenstein was distracted, Christian invaded again. By August he had set forth from Wolfenbuttel. After days of heavy fighting in the rain at Lutter-am-Barenberg, Christian was soundly defeated, losing half his men and artillery. After this disastrous defeat, Denmark was left vulnerable to foreign invasion. In a strangely matter-of-fact tone, however, Christian's diary entry for August 26, 1626, reads simply: ''Fought with the enemy and lost. The same day I went to Wolfenbuttel.''

Thereafter, Christian's fortunes did not improve greatly, whereas Wallenstein met with many successes against the Protestant forces, including a decisive rout of Christian's army at Wolgast in September 1628. While awaiting Christian's surrender, Wallenstein invaded and occupied the entire Jutland peninsula, enabling Ferdinand to issue enormous demands (Edict of Restitution). Christian was to renounce any claims to territory in Germany, cede all of Jutland, and pay overwhelming reparations. For their support of Christian, the dukes of Mecklenburg were stripped of their titles. These were given to Wallenstein.

All this, Christian and the Protestant cause could not allow. Even Sweden joined in a defensive alliance with the king early in 1629. Together, these reluctant allies successfully defended Straslund against Wallenstein in 1628. But Denmark was desperate for peace and reentered negotiations with Ferdinand II. By the Treaty of Lübeck of May 1629, Christian was allowed to regain his lost territories. Nevertheless, his military failures left him exhausted and utterly discredited.

This Danish phase of the Thirty Years' War cost Christian and Denmark enormously. The forests of Jutland were devastated, finances were drained, and the resentful population was forced to pay the occupying imperial army for which they suffered greatly. Heavy taxation, epidemic disease, and a bad harvest added to the people's misery. Personally, Christian no longer had the luxury of his fortune. Yet his ambitions were not satisfied, and he hoped to consolidate his position and to continue to spend on defense.

The Council was willing to raise more money for its king, but insisted that it control the collection and distribution. Initially, Christian was furious with any such attempt to restrict his authority and demanded an unconditional offer, even threatening to refuse to abide by the peace with Ferdinand II. Since further war would have been devastating, the Council agreed. By 1637, however, Christian had spent the new funds and was forced to accept the fact that the aristocracy would have significant control over the administration of taxes. To counter this dependence, Christian attempted to extract more revenue from the Sound tolls. Not surprisingly, this antagonized Sweden, whose power had grown notably after successful intervention in Europe from 1630. Once again Denmark was in serious danger.

To make matters worse, Christian again interfered in German affairs. He managed to persuade Ferdinand II to use him as the mediator between the German Empire and Sweden. If necessary, Christian suggested that he might even join forces with the Empire. In exchange, Christian hoped to gain control of Hamburg and the mouth of the Elbe, which his naval forces blockaded early in 1643. At the same time, Christian made overtures to Poland, Russia, and the German Emperor about an offensive alliance that he hoped to direct against Sweden. Under such provocation and pressure, Sweden declared war on Denmark on May 25, 1643.

Soon the Swedish forces in Bohemia headed toward Denmark and, in 1644, Jutland again was easily overrun. In a disastrous naval battle, in which the Dutch intervened on Sweden's behalf, Christian lost an eye. He also lost the islands of Oesel and Gotland. By the Peace of Bromsbero (August 25, 1645), Sweden won almost complete exemption from the Sound tolls. Moreover, Sweden was given important territory on its side of the Sound, effectively ending Denmark's exclusive control of the straits and its status as a major European power.

The withdrawal of Swedish forces was followed by renewed harvest failure and plague in Denmark from 1647 to 1651. The population fell by almost 20% in this period of general suffering. In February 1648, Christian died a broken man, conceding military defeat to his neighbors and political defeat to the aristocrats of his country. Indeed, his son had to bargain for months just to secure his election to the throne.

Although Christian failed in his attempts to be a great military leader, he was an industrious king who tried to epitomize the ideal of the Renaissance prince. He concerned himself with the minutest details in the administration of his country (not simply with military and naval hardware). He personally set Denmark's mercantilist policies and founded companies. His interests were varied. As a result, he brought many of the early Renaissance cultural influences to Denmark. Numerous cities were founded and built under Christian IV, including Kristiania (modern-day Oslo). He is even credited with considerable architectural achievement. Moreover, he subsidized students and built a residential college in Copenhagen. Notes historian Palle Lauring: ''He worked and he gave orders. More than 3,000 letters originating from his hand have been preserved. He was indefatigable. Nothing escaped his attention and he poked his nose into everything. He ruled his two kingdoms rather in the manner of a careful country squire, and completed one building after another in the manner of an efficient building contractor.''

Despite his military failures and their destructive legacy, Christian personally brought Denmark into the politics of Europe as a major power and led it through a period of greatness. He was a leader of tremendous influence, and he remains one of Denmark's most popular kings.

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Karl von Clausewitz

German military leader and strategist Karl von Clausewitz (1780-1831) has been called the "father of modern warfare." As a member of the officers' corps of the mighty Prussian army from an early age, Clausewitz witnessed some of the most decisive European battles of his century and culled his observations into a body of theories that were outlined in his 1832 tract, *On War.* Its most enduring statement, "War is a continuation of policy by other means," has been widely misconstrued.

Clausewitz was born Karl Philipp Gottlieb von Clausewitz on June 1, 1780 in the Prussian city of Burg, near Magdeburg, capital of Saxony-Anhalt. He was one of six children of Friedrich Gabriel von Clausewitz, a retired Prussian army officer. Though Prussia no longer exists as a sovereign nation, during Clausewitz's lifetime it was one of Europe's most formidable powers. It originated as a duchy in the seventeenth century, and eventually acquired enough territory and influence to crown a king. Prussia remained independent from the Holy Roman Empire, but enjoyed close ties to it. The military campaigns led by the armies of Frederick the Great greatly added to its territory.

Clausewitz's formal military training began at the age of twelve, when his father brought him to the headquarters of the 34th Infantry Regiment in Potsdam in 1792. Here he began his training as an officer cadet. Such early martial instruction was not uncommon in the Prussia of the late eighteenth century. His older brother, Wilhelm, was already a second lieutenant with the corps. Not long after his arrival at the barracks, Clausewitz witnessed his first battle, when his regiment was sent to liberate the cathedral city of Mainz from French occupying forces. Clausewitz's duties as a *Fahnenjunker,* or ensign, apart from carrying the regimental standard in marches, included visiting the wounded in the field hospitals and writing reports on them to his commanding officer.

At the King's Court

When the Prussian army withdrew from participation in the French Revolutionary Wars in 1795, Clausewitz was posted to a remote garrison for several years. He occupied his time by reading a great deal, and studying for the entrance examination to the Institute for Young Officers in Berlin. In 1801, he took the test and was accepted. Its director, Gerhard von Scharnhorst, would become a key figure in the modernization of the Prussian army. He implemented changes that would make it one of the most successful forces of the coming century.

Scharnhorst recognized Clausewitz's abilities and became the young officer's mentor. In 1803, Clausewitz graduated first in his class from the Institute, and was appointed military adjutant to the young Prussian prince, August. With this prime posting, he entered the rarefied world of the Berlin royal court, with its round of balls, banquets, and lavish official ceremonies. It was an enriching, but difficult time for Clausewitz. He was still a low-ranking officer with a correspondingly paltry pay rank. Many of his fellow officers were of noble birth and possessed independent family incomes. Still, Clausewitz became acquainted with many famous European political and cultural luminaries of the day here, and also met his future wife at a Berlin gathering late in 1803. Countess Marie von Bruhl came from an old, esteemed Saxon line of aristocrats. It took several years of engagement before her family would grant approval for her marriage to Clausewitz.

Prisoner of War

In France, Napoleon Bonaparte had exploited the political and economic chaos of the post-revolutionary years and seized power. He proclaimed himself emperor in 1804, and launched a war that added territory to France despite

opposition from a coalition of British, Austrian, Russian, and Swedish forces. Prussia joined the fight in 1806, but suffered devastating losses at Jena and Auerstadt. It would mark a turning point for both Clausewitz and Prussia. He and Prince August were captured in the area near Prenslau and taken as prisoners of war.

Clausewitz's captivity was not a punitive one. Officers who were taken into custody by a foreign power were usually allowed to move about freely; they only had to surrender their insignia and weapons, and swear an oath that they would not take up arms against the detaining army. Thus Clausewitz spent part of 1806 in Berlin and Neu-Ruppin, but was then sent with Prince August to Soissons, France, where he spent half of 1807. He began writing articles about the military debacles of the previous year. ''Observations on Prussia in its Great Catastrophe'' was finished in 1806. Its criticisms of how the Prussian regiments had lost at Jena and Auerstadt were considered so inflammatory that the work would not be published in Germany for another seven decades.

Sided with Russia

A major political capitulation occurred in 1807, when Prussian king Friedrich Wilhelm signed an agreement with Napoleon. The treaty handed over nearly half of Prussian land to the French. This was seen as a humiliating defeat and incensed many officers, including Clausewitz. Still, it meant that he and the prince were released from official detention. Clausewitz returned to Berlin to aid Scharnhorst, who had been named head of the newly created Prussian Ministry of War and was working to reorganize and reform the army. In 1810, Clausewitz was promoted to the rank of major and began teaching at Berlin's Kriegsschule, the newly reconstituted school from which he had himself graduated with top honors. His salary and good repute combined to finally win the approval of the von Bruhl family. He and the Countess were married at St. Mary's Church in Berlin on December 17, 1810.

Tension between Prussia and Napoleonic France became strained. In February 1812, King Friedrich Wilhelm approved a request to send a Prussian corps of 20,000 men to join Napoleon's march on Russia. Clausewitz wrote a severe denunciation of this act of treachery that went unpublished for several years. Then he resigned, (as did many other high-ranking officers), and took up arms on the Russian side. Before his departure, he left with Crown Prince Friedrich Wilhelm—for whom he served as military tutor—a manuscript for safekeeping. This work, containing many of his theories and tactics, was the forerunner of his later treatise, *On War.*

Victory at a Terrible Price

In Russia, Clausewitz participated in several infamous battles. The French army managed to reach Moscow, but was decimated by its long, harsh winter. In late November 1812, a turning point was reached when the French were routed at the Berezina River. In the last days of the calendar year, Clausewitz was involved in negotiations that came to be known as the Convention of Tauroggen. This changed the course of the war decisively. The entire Prussian army joined with the Russians to defeat the French, and won a great victory at Leipzig in October 1813. Paris was seized five months later, and Napoleon was banished to the Mediterranean island of Elba.

After Tauroggen, Clausewitz was reinstated in the Prussian army as a colonel. However, he still was disliked by King Friedrich Wilhelm, and was not appointed to any command position. In early 1815, Napoleon escaped from Elba and once again gathered a force that retook Paris and did battle with a combined force of Prussian, Austrian, British, and Russian troops. At the battle of Ligny, at which Clausewitz was present, the French inflicted great casualties. Napoleon was defeated that same week by the British at Waterloo, in Belgium.

A Low Profile

In October 1815, Clausewitz was appointed chief of staff for Prussia's Army of the Rhine. He and his wife lived in Koblenz, Germany at this time. In 1818, Clausewitz was promoted to the rank of general and became the administrative director of the Kriegsschule. He had been recommended for the post by another key figure in the Prussian military organization, August von Gneisenau. Clausewitz had come to known Gneisenau through Scharnhorst, and had served under him during the Napoleonic Wars.

The position was a rather dull one, however, and Clausewitz spent much of the 1820s writing his opus. Because of the continued disfavor of the king and a postwar mood of conservatism, he was not able to teach or implement any of his ideas at the officers' college. He kept a low profile, and was even known as somewhat of a recluse. There were rumors that he was a drinker, due to his ruddy complexion. But this was caused by dermatological damage he had suffered during the Russian winter of 1812, when battlefield temperatures sometimes dropped to forty degrees below zero.

In 1830, tensions erupted at Prussia's border with Poland. Clausewitz had harsh words for the Poles, whom he considered unfit for self-government. He was appointed chief of staff to Gneisenau, commander of Prussia's Army of the East, and departed for Breslau, to serve as an inspector near the border. Before he departed, he sealed all his manuscripts, including what would become *On War.*

War was averted, but a cholera epidemic struck the area in late 1831, and felled Gneisenau in Poznan. Clausewitz was quarantined for a time, but then allowed to return to Breslau. Ten days later, on November 16, 1831, he died of cholera. His wife edited the manuscripts and had them published in 1832.

Theories of Conflict

On War, the work's English title, is difficult reading in any language. Its eight sections bear headings such as ''On the Nature of War,'' ''The Engagement,'' ''Defense,'' and ''War Plans.'' Clausewitz believed that the time-tested mathematical strategies for battle were increasingly useless in his modern age. War, unlike mathematics, was mostly unpredictable. In his writing, Clausewitz draws upon his

own battlefield experiences in detailing innovative methods of retreat, flank positions, marches, and subsistence. He also wrote at length on more theoretical topics, such as his notion of what he called ''absolute war.'' This would become *On War*'s most infamous and misunderstood passage. According to Clausewitz, absolute war was violence unchecked by any controls, whose aim is to utterly annihilate the enemy. ''The destruction of the enemy's military force is the leading principle of war; . . . The results will be greatest when combats unite themselves into one great battle,'' he wrote. But Clausewitz went on to note that in reality, such abstract ''pure'' war did not exist, for political strategies and goals served to restrain such massive carnage.

On War belongs to a genre of controversial works that have, at times, been subject to many conflicting interpretations—Machiavelli's *The Prince* and *Das Kapital* by Karl Marx have earned a similar place on the bookshelves of history. Indeed, the Marxist-Leninist theory of war is culled significantly from Clausewitz's theories. It remains an important, though controversial text in military academics, and has been an integral part of the United States officers' curriculum since the aftermath of the Vietnam War.

Clausewitz's groundbreaking writings have prompted some to note wryly that as people became more civilized, warfare grows increasingly vicious. Despite the nature of his professional beliefs, Clausewitz was anything but a belligerent man. Extant images and memoirs reveal him as serious, shy, and, in appearance, closer to that of a poet or composer than the stereotypical Prussian general.

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□

Thomas Cochrane

Thomas Cochrane (1775-1860), the 10th Earl of Dundonald, rose through the ranks of the British navy to become an admiral. His career was marked by innovative sea victories, political scandal, and bold strategies that were considered radical by some of his peers.

Thomas Cochrane, born on December 14, 1775 in Annsfield, England, was the elder son of Archibald Cochrane, the 9th Earl of Dundonald, and Anne Gilchrist Cochrane. Young Thomas shared his father's intellectual curiosity and eccentricity; although he was destined to follow a different path than his scientist/inventor father. While his father had led the family into financial ruin with unsuccessful scientific experiments, young Thomas was headed for a military career. His father secured a military commission for Cochrane when he was still a child. By the time Cochrane was in his late teens, he had secured com-

missions in the army as well as the navy. In 1793, he served on a ship that was captained by his uncle, Alexander Cochrane. Two years later, Cochrane was appointed acting lieutenant of the ship, *Thetis,*'' and remained there until 1798. Cochrane developed a self sufficient, independent personality at a young age and never failed to irritate some of the men that he served with in the navy. Relatively early in his career, Cochrane was received a court martial for showing disrespect to a fellow first lieutenant. The trial was hurried by the more pressing need to get out to sea, and Cochrane received a minimal warning to ''avoid flippancy.''

Accomplished Much with Little

Young Cochrane soon established a reputation for success and daring in his blossoming naval career. He earned recognition when, in 1800, he was given the command of a ship called the *Speedy.* This relatively small 158-ton-vessel was crammed with 90 officers and other personnel. With this vessel, Cochrane captured the Spanish ship *El Gamo,* in 1801. The conquest of *El Gamo* was unusual in that the odds were stacked against the *Speedy.* The Spanish ship weighed almost six times more than Cochrane's vessel and carried at least three times as many men. The difficulties in transporting the large number of Spanish prisoners on the *Speedy*'' made this conquest even more unusual in naval history. After a long delay, Cochrane was rewarded and allowed to post rank. Apparently naval authorities were unsure whether the small number of casualties in the operation warranted recognition. Cochrane found the line of reasoning to be ironic. He noted that another peer had been made an earl in a naval incident that involved even fewer

casualties. Such remarks did little to earn Cochrane favor with the Admiralty.

In 15 months, Cochrane had collected more than 50 prizes from conquests with the *Speedy.* While captaining this ship, Cochrane managed to capture a Spanish frigate with fairly low casualties—3 killed and 18 injured. He was later captured by the French but was exchanged, receiving his freedom and becoming promoted to post-captain.

During a short period of peace in 1802, Cochrane pursued studies at the University of Edinburgh. In 1803, the navy ordered him to Plymouth. There he was to captain the ship *Arab,* which was being refitted for war. Cochrane found the vessel to be useless for this role and wrote a letter to the Admiralty, expressing his displeasure. He was soon sent to protect the coastal fisheries near Orkney, an assignment that lasted 15 months. Cochrane suspected that the Admiralty was giving him a show of their displeasure, since there were no fisheries to protect in the area. He was not allowed to return to England until the current admiral had stepped down and been replaced by a successor.

In a conciliatory attempt to recognize Cochrane for his service, he was given the command of the *Pallas* and the *Imperieuse* along the Spanish coast between 1803 and 1806. His capture of goods while he captained these frigates garnered him a large amount of prize money—roughly 75,000 English pounds. He spent the next few years (until 1808) at sea, protecting coastal areas from enemies and defending the Fort Trinidad at Rosas for 12 days with an unusually small force under his command.

In 1806, Cochrane was elected to Parliament, representing the district of Honiton. In 1807, he was elected to represent Westminster. Cochrane's appearance in politics was marked by a radical feistiness. He regularly attacked aspects of government with the same spirit he had shown during naval service. He continued serving in the navy as well.

A Damaged Reputation

In 1809, Cochrane was given charge (by Admiral Gambier) to lead the British naval force in the Bay of Biscay and to burn the French fleet that was blockaded in Aix Roads. Cochrane was able to destroy four of the French ships but was unable to get additional assistance from Gambier, who was stationed miles from the scene of action. Cochrane, who held that he would have been able to more effectively destroy the French fleet had Gambier been closer, protested the official honor that was bestowed upon Gambier by the Parliament. Although Cochrane had been knighted for his efforts at Aix Roads, he also demanded that Gambier be given a court martial for the way that he handled the destruction of the French fleet. The request for court martial was not well received by the Admiralty. Cochrane had a history of irking the government with his constant call for parliamentary reform. The Admiralty acquitted Gambier and, in a blow to Cochrane's naval career, prevented him from obtaining any further naval commands. Cochrane was discredited and received only half of his former pay.

Stock Exchange Scandal

Undaunted, Cochrane continued to speak out against naval corruption, fueled by his experience. While still serving in Parliament, he was implicated in a stock exchange scandal in 1814. Cochrane and several others were accused of driving the stock exchange upward by propagating a false rumor of the overthrow of Napoleon. They were suspected of taking advantage of the resultant stock boom to gain a gross profit of 10,000 English pounds. Although the other two men were generally believed to be guilty, Cochrane was considered innocent by some of his constituents. Nonetheless, he was sentenced to imprisonment for a year and fined 1,000 English pounds. In addition, Cochrane was removed from the navy lists, expelled from Parliament, and forced to give up his title. When he was briefly reelected to represent Westminster in 1815, Cochrane escaped from jail and appeared in the House. He was soon returned to prison, forced to serve the remainder of his sentence, and required to pay an additional fine.

Resumed Naval Career in South America

Anxious to continue his naval career, Cochrane moved to South America. Here he became admiral of the small Chilean naval force. He played a major role in various initiatives, which led to the eventual liberation of both Chile and Peru from Spanish control. In 1817, Cochrane assisted Chile in its war against Spain, capturing the stronghold of Valdivia and its 15 forts. He also captured the Spanish ship *Esmeralda* in Callao Harbor. The victories that Cochrane achieved along the South American coastline broke Spanish control of the region and facilitated the independence of Chile and Peru.

In 1823, Cochrane commanded the Brazilian navy in its struggle for independence from Portugal. Using his characteristic surprise tactics, he was able to destroy several Portuguese transports. By anticipating its next move, Cochrane was able to prevent the Portuguese convoy from landing at the port of Maranhao. Between 1823 and 1825, he assisted the Brazilian government to make the transition to newly won independence. His service was honored when several Latin American navies named their ships *Almirante Cochrane.*

Cochrane left South America in 1825, when he was asked to command the newly-assembled Greek navy. Despite his efforts, infighting and lack of personnel plagued the Greeks. In addition, supplies were slow in coming, especially steamships that Cochrane needed to attack the Turks during the siege of the Acropolis at Athens. He realized that steamships would provide an immeasurable advantage in the narrow waters. At one point, naval personnel could not be paid and refused to serve unless wages were promised. Cochrane was unable to get the men to commit to any service without pay in advance. He later called the collective Greek seamen ''the greatest cowards I have ever met with.'' Cochrane was never paid for his service to the Greeks, although his name was associated with the failure to build a strong navy. Cochrane left Greece, frustrated with the delays in obtaining supplies and the poor infrastructure.

Returned to England

Cochrane returned to his native country in 1828 and began to lobby for a return to his naval career. He was pardoned in 1832 and reinstated in the navy. In 1832, Cochrane received his father's title, becoming the 10th Earl of Dundonald. Between 1848 and 1851, he commanded the American and West Indies stations. He was promoted to admiral in 1851 and rear admiral in 1854. Passionate about naval activity throughout his life, Cochrane was upset when he was refused a post in the Crimean War at the age of 80.

Daring Innovations

Throughout his career, Cochrane was known as a risk taker with a generous ego. Some of his ideas may have been ahead of their time and were often perceived by the Admiralty as extremely radical. Cochrane insisted on reform or new ways of looking at things—whether in Parliament or in the navy. His initiatives—particularly as a captain—were marked by the ability to accomplish remarkable results with very few resources. He inherited an aptitude for inventiveness from his father, and was responsible for introducing inventions that improved naval operations, including improved lighting, steam propulsion systems, and boilers. He also introduced the concept of using steamships for attack. Cochrane's tactics relied on surprise and the use of new methods to carry out naval initiatives. His secret war plan—which involved the use of sulfur fumes to overwhelm enemy ships and forts—was considered too inhumane for use. The plan was not revealed publicly until 1908. Cochrane died in London on October 30, 1860. He was survived by his wife of 48 years, Katherine Corbett Barnes.

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Sebastian Coe

Sebastian Coe (born 1956) was one of Britain's greatest runners. He twice won Olympic gold medals in the 1,500-meter race, and was the second man ever to hold simultaneous records in the 800 meter, 1,500 meter, and mile races.

Sebastian Coe was born on September 29, 1956 in London, England. He was the oldest of four children born to Peter Coe, an engineer, and Angela Coe, an actress. The family was athletic: Peter Coe was a cyclist, and Coe's grandfather had been a sprinter. Coe was encouraged to play sports, but his family took him to the theater and museums as well.

Coe always loved to run. As a child, he preferred running to riding a bicycle on his trips around town. He took part in his first ''official'' run at the age of 12. Coe's father did not have experience in coaching or running. When he saw his son in that first run, however, he knew that Coe had great potential. He talked with people who knew about running, read all he could find on the subject, and became Coe's coach—using whatever ideas worked and discarding those that didn't. According to Michael Sandrock in *Running with the Pros,* he explained his method, ''There is nothing revolutionary in what I have done with Seb, but it has been tailor-made for his physique. An athlete to a great extent determines his own training by his response to the tasks you set for him and by his racing results. The coach must adjust to his athlete.''

When Coe was 14, he won the Yorkshire County 1,500-meter race with a time of 4:31. His father saw this victory as a seed for future greatness, and he set out a training plan that would have Coe running the same distance in 3:30, five seconds under the world record, and winning the gold medal at the 1980 Olympics, which were then ten years away. Predictions of future world records would be broken by his son were uncannily accurate. In 1970, he predicted that the 1980 world records would be 1:43 for 800 meters and 3:48 for the mile. According to Sandrock, his father said, ''When Seb was 14, I knew he was good; at 16, I had a strange kind of certainty that if I was patient I had a world beater.''

Because his father was not a trained coach, he had no preconceived notions about how to train, and was free to devise his own methods. In addition, he didn't have any preconceived ideas about what Coe could or could not do, so he believed in his son's unlimited potential as an athlete. He kept Coe's mileage low, concentrating on speed. He also added hill training, making Coe run repeatedly up the steep Yorkshire hills, but then meeting him at the top and driving him down, so that Coe's bones and joints would not be stressed by the pounding downhill. If Coe was injured, he stopped working out, unlike other runners who ''ran through'' an injury and often prolonged it.

Running only 30 miles a week, in comparison to other runners' 80 or 90 miles a week, Coe won the Yorkshire School Cross-Country Championships. He also came in tenth in the English Schools Cross-Country Championships. A runner named Steve Ovett placed second. Coe did not know him at the time, but he soon would. He also competed in British Amateur Athletic Association (BAAA) races, winning almost every race.

In 1973, at the age of 16, Coe won the English Schools Championship 3,000 meters and also won the BAAA youth title. He improved his times for the 400 and 800 meters as well. In 1975, Coe experienced a stress fracture and took time off from training. In the fall of that year, he enrolled at Loughborough University in Leicester. His father asked the

coach, George Gandy, to help Coe with weight training and to get him on the track team, running the 400-meter race.

When he was 18, Coe won the 1975 Northern Counties under-20 3,000 meters. This victory and others led him to be chosen for the European junior championships in Athens, where he won a bronze medal and set a personal record for the 1,500 meters. His father realized that Coe needed to add strength in order to have a strong, fast finish. Coe used weight training to build up his strength for that final kick. In 1977, the family made an unusual decision: instead of pushing Coe toward longer and longer distances, they would concentrate on shorter distances, where Coe had much more potential.

A Well-Rounded Athlete

Despite the fact that both Coe and his father were deeply involved in running, the family helped him to stay well-rounded. If he talked too much about running at family dinners, his siblings would chant ''boring, boring.'' Both Coe and his father deliberately tried not to think about track after they quit training for the day. According to Sandrock, ''Coe's family helped imbue him with that special British sense of becoming a well-rounded citizen of the world, combining the artistic background of his mother with his father's scientific bent. He developed an interest in jazz (his favorite style being Dixieland), literature, and the theater.

In 1978, Coe stepped in a hole and tore the ligaments in his leg. He recovered in time, and went to the European Championships in Prague, the biggest race he'd been in so far. Steve Ovett, the runner he had met several years before, was expected to win. He and Coe felt an intense rivalry. Both were surprised at the end of the 800 meters when another runner, Olaf Beyer, passed them both and took the gold, leaving Ovett in second and Coe in third.

Coe continued to attend Loughborough, and found it difficult to balance his studies and his training. He and his father continued their earlier training strategy of running fewer miles, but running them harder and faster, so that every mile counted. Other runners were doing 100 to 120 fairly slow miles each week in training; Coe ran only 60 to 75, but he ran them at times of 5:15 to 5:30 per mile. In addition, Coe did speed work. He ran 200 fast meters, then had a short recovery time, then ran the 200 meters again at a faster time with less recovery, until he was running them quicker and quicker with less recovery in between. This brought him incredible strength and speed. Runner Kenny Moore told Sandrock, ''We were running the 200s in 29 seconds. I was struggling, but keeping up, thinking 'this is great.' Then he starts running faster, and he did not look any different running 25 seconds instead of 29s. He just looked effortless. Others weren't like that.''

Rivalry with Ovett

By 1979, Coe was still not doing as well as Ovett, who had won the Europa Cup, World Cup, and European Championships in the 1,500 meters. Coe spent the long, rainy winter of 1979 studying and training. He ran a few races and, in July, was at the starting line of the Bislett Games. Done with school, his exams over, Coe set a world record in the 800 meters with a time of 1:42.33. At the BAAA championships, he ran 400 meters in 46.85, and then went back to Bislett to run the mile. Despite his recent record there, he was not favored to win. He had the slowest mile time in the field, and he was running against veteran mile racers, including world-record-holder John Walker and Eamonn Coghlan. Ovett, Coe's old rival, was scheduled to run but did not show up.

Amazingly, Coe not only won, but he beat the field by a huge margin, coming in with a time of 3:48.95. In the final straight he was running alone and, according to Sandrock, said later, ''I was afraid that someone could come surging up. I had a nagging doubt that I had done something wrong or unorthodox against a world-class field, and that a big kicker would come surging through.'' No one did. Coe knew Walker held the world record, but could not remember what Walker's time was, and was stunned when he learned that he had broken Walker's world record time of 3:49.4.

Coe raced in Zurich at the Weltklasse race in the 1,500 meters. Having set new records for the 800 meters and the mile, he was going for a third. According to Sandrock, Coe thought, ''The record is there if I want it.'' He wanted it, and pushed himself to a win with 3:32.1, setting another world record by a tenth of a second. This made Coe only the second person in the world, after Jim Ryun, to have records in the 800 meters, 1,500 meters, and mile at the same time.

Ovett, who had stayed out of the races in 1979, was spurred to new efforts by Coe's victories. Both began preparing for the 1980 Olympic Games in Moscow, while the press and public speculated about their rivalry and what would happen when they finally ran against each other. Coe was considered ''Mr. Nice'' by the media. Ovett, because he did not give interviews and seemed secretive, was called ''Mr. Nasty.''

Coe took a break from the publicity and from the adoring English crowds, and spent the winter training at a friend's estate in Italy. By the time the Games began, he was rested, fit, and ready to win. On July 1, at the Bislett Games, he set a new record in the 1,000 meters. Only an hour later, however, Ovett beat Coe's mile record, running the distance in 3:48.8. One week before the Olympics, Ovett tied Coe's record for the 1,500 meters, adding to the pressure.

1980 and 1984 Olympic Games

Sandrock wrote, ''As the Games got underway, Ovett and Coe could not have been more evenly matched. Each had two world records and [they] were co-owners of a third.'' The night before the 800-meter race, Sandrock noted that Coe wrote, ''I've never known pressure like it. I thought people had exaggerated, but they hadn't. There was no comparison.'' He stayed awake all night, lying in bed listening to his heartbeat, unable to sleep. In the morning he was clumsy, knocking over his orange juice and spilling the cream for his coffee. ''I was suddenly quiet, conscious of my own awkwardness,'' he wrote.

Finally, the race began. Coe stayed at the back, planning to come on strong in the end and surge to the front, but Ovett was ahead of him. Coe could not catch him on the

final stretch. Ovett won the gold, and Coe received the silver, upset at what he considered his inept performance. Coe and his father decided that, in the 1,500 meters, he would not stay in the back. He would, instead, run for the front and stay there. He settled into second place behind German Jurgen Straub, and the pace was slow. When half the race was run, Straub began to sprint, and Coe knew that now the race would be his kind of race: the same kind of hard, fast, intense and sustained running he did in training. He knew he could do that better than anyone else in the world, and he surged forward and kicked past Straub. According to Sandrock, he wrote, ''I was now running for the tape, the mental agony of knowing I had hit my limit, of not knowing what was happening back there behind me. I was not to know they were fading, too. The anxiety over the last 20 meter was unbearable, and it showed in my face as I crossed the line.''

Coe had won the gold. As he circled the track on his victory lap, he felt freed of the tension and weight of competition, as if he could retire from running now and be satisfied with what he had accomplished in the sport.

Coe did not retire, but he did take time off. He and Ovett avoided running in the same races for the next four years. In 1981, Coe beat his own 800-meter record with a time of 1:41.73. He and Ovett then traded record mile times back and forth throughout August of that year. Coe's record stood until 1985, when it was broken by Steve Cram.

In 1983-84, Coe was ill with a blood infection. Some believed he would not make it to the Los Angeles Olympics in 1984. Still recovering, he began training. Coe felt that he was so out of shape that he might not even make the team. He did make it, and went on to win the silver in the 800 meters and the gold in the 1,500 meters-his second Olympic gold medal in the event.

In 1986, Coe won a gold in the European championships, a win that satisfied him since Ovett had previously won the championships, and Coe wanted to match him. Although Coe did not make the 1988 Olympic team, he set his personal best in the 1,500 meters in that year. After the 1990 Commonwealth Games in New Zealand, he officially retired from competition. In 1992, he became a Member of Parliament from Falmouth and Camborne. He still runs to keep in shape, and has run a marathon in under three hours.

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Ferdinand Cohn

Considered to be the father of modern bacteriology, Ferdinand Cohn (1828-1898) began his studies as a botanist and ultimately made discoveries which led to the creation of a new field of study. He was the first scientist who believed that bacteria should be classified as plants. His contributions include a system of classification and the discovery of spores, with its implication for spontaneous generation. His journal, *Beitrage zur Biologie der Pflanzen,* contained the first essays on modern bacteriology.

Ferdinand Julius Cohn was born in the German Jewish ghetto of Breslau, Silesia (now Wroclaw, Poland), on January 24, 1828. His father, Issak Cohn, became a successful merchant and was able to support his son's intellectual talents. A child prodigy, Cohn could read at the age of two, began school at four, and entered the Breslau Gymnasium (high school) in 1835. A hearing defect slowed his progress in school and contributed to his shyness and sensitivity as a young man. Still, in 1842, he was able to enter the University of Breslau. Influenced by professors Heinrich Goeppert and Christian Nees von Esenbeck, Cohn developed an interest in botany. Because he was Jewish, he was barred from taking the degree examinations at Breslau. He applied for an exemption from this restriction, but was refused. Cohn went to Berlin in 1846, and studied under Eilhard Mitscherlich, Karl Kunth, Johannes Muller, and Christian Ehrenberg, who introduced him to the study of microscopic animals. On November 13, 1848, at the age of nineteen, he received his doctorate in botany. His thesis dealt with the concept that each country must establish institutes for plant physiology.

Returned to Breslau

In March 1848, Berlin was engulfed in a rebellion. Cohn supported the revolutionaries in spirit, although he did not actively participate. Because of his political opinions, and possibly because he was Jewish, Cohn was refused a teaching position in Berlin. He returned to Breslau in 1849 and obtained a teaching position at the University of Breslau, where he would remain for the rest of his life. He was appointed associate professor of botany in 1859 and married Pauline Reichenbach eight years later. In 1872, Cohn was became a full professor.

The mid-nineteenth century was an exciting time for botanists. Scientists such as Matthias Schleiden investigated cell theory and Hugo von Mohl described the protoplasm in a plant cell. Cohn decided to study the smallest organisms with a particular focus on protoplasm. Through his work on the unicellular algae, Protococcus pluvialis, he determined that the protoplasm in plants and the ''sarcode'' in animals were very similar. Cohn concluded that protoplasm contained the basic characteristics of all life. This view gained him a considerable amount of fame. Only at the end of the nineteenth century did scientists understand that protoplasm was a dynamic emulsion that could be further broken down into several different substances.

During this period Cohn, at the request of his former teacher Goeppert, did an extensive study of algae. By 1854, he had put together a work on the developmental history of microscopic algae and fungi. His conclusion, that algae and fungi belong to one class, turned out to be false. However, the section of the work which had lasting value dealt with a bacterium called Vibronia. Cohn insisted that Vibronia were plants because of their similarity to the development of algae. Vibronia had long been thought to be animals because they propelled themselves quickly by cilia or long tendrils. Cohn recognized that Vibronia were similar, yet different from fungi and algae. Also, they developed in much the same manner as algae. In an article on the unicellular algae, Sphaeroplea annulina, published in 1855, Cohn explored the sexuality of the algae, following the spermatozoa all the way to the egg.

Founded Institute for Plant Research

One of Cohn's top priorities for twenty years had been to create an institute of plant physiology. In 1866, the university obtained an old building that had been a prison and allowed him to develop the first institute for plant physiology in the world. Cohn was the director of the institute from the time it opened in 1869 until his death. Using a small marine aquarium, he cultivated and studied marine plants. Here he drew much of the material for his later work. Because the red algae of the Oscillaria family could survive in primitive environments in which other plants could not, Cohn believed that they must have been the first inhabitants of earth and the first plants. This led him to the classification of lower plants. His system of classification was a pioneering attempt, though not entirely successful

Produced Major Work

In order to publicize the work of his institute, Cohn began a journal, *Beitrage zur Biologie der Pflazen,* in 1872. This journal contained the first essays on modern bacteriology and provided an outlet for other pioneers in the field to publish their research. In 1872, Cohn published a paper that defined bacteria as ''chlorophyll-free cells of spherical oblong, or cylindrical form, sometimes twisted or bent, which multiply exclusively by transverse division and occur either isolated or in cell families.'' He classified bacteria into four groups, based on their constancy of external form. They included sphaerobacteria (round), microbacteria (short rods or cylinders), desmobacteria (longer rods or threads), and spirobacteria (screw or spiral). Cohn recognized six genera of bacteria, with at least one genus belonging to each group. He reiterated his conclusion of 1854 that bacteria belong to the plant kingdom because of their similarity to algae. He also suggested that there was no genetic relationship between bacteria and the fungi with which they were often grouped. This ground-breaking paper brought order to the new field of bacteriology.

Cohn studied plant nutrition and concluded that bacteria obtained their nitrogen from simple ammonia compounds, much like green plants. However, they were unable to take their carbon from carbonic acid, using carbohydrates and their derivatives instead. He also found that bacteria could be frozen without being killed. When thawed, they then returned to their former state. He also discovered that most bacteria would die if heated to 80 degrees Celsius. Cohn's conclusions were not universally accepted, and he continued to defend his research in subsequent essays published in his journal.

Spores that Survived Boiling

In 1875, Cohn published his second essay on bacteria and defended the theories outlined in his 1872 essay. New material included a long section on Bastian's experiments on turnip-cheese infusions. Bastian discovered that some bacteria survived boiling after ten minutes in a closed flask. Cohn theorized that there might be a special developmental stage or germ that survived the boiling. The bacteria that appeared after boiling in cheese infusions were not the common putrefactive bacteria, (B. terma), but rather, bacillus rods or threads, which he called Bacillus subtilis. After a short time many of them swelled at one end and became filled with oval, strongly refractive little bodies that multiplied continuously. Cohn believed that these bodies represented a stage in the life cycle of the bacilli and suggested that they were ''real spores, from which new Bacilli may develop.'' Since it was known that spores survived high temperature, he concluded that these must also be spores that survived the boiling and then germinated to form bacteria.

Cohn's last important contribution to bacteriology was published in 1876. He proved that thermoresistant endospores in Bacillus subtilis were capable of surviving strong heat and germinating to form new bacilli. There was no spontaneous generation in this process. He also showed that the presence of air was necessary for the formation of these

spores. Therefore, distinct genera of bacteria had different courses of development, different biological properties, and different fermentative activities. He also showed that spores that had already formed in heating of hay infusions of less than 100 degrees Celsius survived and retained their ability to develop even after three or four days of heating. After meeting with Robert Koch in April 1876, Cohn supported his paper on Bacillus anthracis. Koch brought his specimens and records and, for three days, showed Cohn his methods and results. Cohn immediately published what he had learned in his journal.

Although he broke no more new ground in the field of bacteriology, Cohn continued to publish monographs and treatises, lectures, and one book *Die Pflanzie,* in 1882. His book was very popular and contained history, biographical notes, and some poetry, as well as botany. Cohn returned to the study of plant physiology in the last fifteen years of his life. By the time of his death he had published the first three volumes of his Cryptogam-flora of Silesia. In 1887, the University of Breslau built a new institute of plant physiology in the Breslau botanical gardens. In the final years of his life, Cohn received many honors including an honorary doctorate from the faculty of medicine at the University of Tubingen. He was named a corresponding member of the Academia dei Lincei in Rome, the Institut de France in Paris, and the Royal Society of London. He also received the Leeuwenhoek Gold Medal in 1885 and the Gold Medal of the Linnean Society in 1895. Cohn died in Breslau on June 25, 1898, having made major contributions in the new field of bacteriology.

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Anna Botsford Comstock

Her love of nature led Anna Botsford Comstock (1854-1930) to become a natural science artist and educator. During the 1890s, she was instrumental in bringing nature study to elementary education in the United States.

Anna Botsford Comstock is said to have been a conservationist before people knew what conservation was. Her love of nature began on her parents' farm, where she and her Quaker mother spent many days examining the wildflowers, birds and trees in the countryside. These lessons helped instill in Comstock a love for nature that led her to a career as a natural science artist, writer and educator.

Anna Botsford was born on Sept. 1, 1854, in Otto, New York. Her parents, Marvin and Phebe Irish Botsford, were prosperous farmers. Botsford, an only child, was gracious, happy and loved to learn. After attending the Chamberlain Institute and Female College, a Methodist school in Randolph, New York, she returned to Otto and taught for a year.

Few women attended college in the 19th century, but Botsford chose to continue her education. In 1874, she enrolled at Cornell University, in Ithaca, New York, to study modern languages and literature. To round out her coursework, she enrolled in an invertebrate zoology class taught by John Henry Comstock, an up-and-coming entomologist. She took an interest in zoology and in Comstock. The two spent time studying the flora and fauna of the Finger Lakes region. Botsford studied at Cornell for two years before leaving without receiving her degree.

Botsford's interest in natural science continued. She took up insect illustration and drew diagrams for Comstock's lectures. Botsford and Comstock were married October 8, 1878 at her parents' home in Otto. The young couple lived on property leased from the university where they were surrounded by lakes, trees, and plants which they used for field studies. The couple had no children.

In 1879, Comstock moved to Washington D.C., where her husband took a job as chief entomologist at the United States Department of Agriculture. He traveled extensively, investigating reports of insect pests and gaining knowledge of the nation's insect problems. Comstock worked as his assistant in the office, typing and illustrating his field reports and doing clerical work. Her illustrations for her husband's 1880 *Report of the Entomologist* drew praise from a French scientist. Her reputation as a natural science artist was established.

Studied Wood Engraving

The Comstocks returned to Ithaca in 1882. Comstock re-enrolled at Cornell and completed her bachelor's degree in natural history in 1885. She tried her hand at wood engraving, taking classes from John P. Davis of Cooper Union, New York, who praised her drawings for their ''superlative accuracy.'' In 1888, Comstock's wood engravings were used to illustrate her husband's textbook, *An Introduction to Entomology.* Her engravings were widely praised and, in 1888, she was initiated into Sigma Xi, the national honor society of the sciences. Comstock was among the first four women to be so honored.

The Comstock's left for Europe, where they spent most of their time in Germany. When they returned, they resumed work on part two of John Comstock's textbook. For the next few years, they divided their time between Cornell and Stanford, where her husband lectured during the winters.

Comstock produced more than 600 plates for her husband's *A Manual for the Study of Insects,* which was published in 1895. Her work was exhibited at expositions in New Orleans in 1885; Chicago, 1893; Paris, 1900; and Buffalo, 1901, where she won a bronze medal. Her work earned her election to the American Society of Wood Engravers. She was the Society's third woman inductee.

Although Comstock had defied convention by obtaining a college degree and establishing a career of her own, her work generally centered around her husband's career. She had assisted him in the office and illustrated his books. She accepted this role as helpmate without question. She was socially active as a university professor's wife, remaining uninvolved in suffrage or other feminist activity.

The couple graciously opened their home to students, who often spent evenings listening to Comstock read poetry and prose aloud. Comstock loved literature. Her favorite writers were Whittier, Thoreau, and Kipling. Many foreign scholars and visitors to the university were welcomed in the Comstocks' home.

Nature Study Educator

In 1894, Comstock's career turned in a different direction. No longer a helpmate to her husband, she established a reputation as a nature study educator. That year, Comstock was elected to the New York Society for the Promotion of Agriculture, an organization established by New York City philanthropists who wanted to bring nature study to rural schools. The group believed that teaching rural children about nature would keep them interested in farming and slow the migration from farms to cities, that occurred during the agricultural depression of the 1890s.

Comstock helped establish the nature study curriculum in the Westchester County schools. The results were positive and, in 1896, the state legislature gave funds to the Cornell Extension Department to expand the program. Comstock took on the job of teaching the teachers about nature study. She wrote and illustrated leaflets and study guides; taught teachers how to teach nature classes, and persuaded the State Education Department the value of nature study. Despite resistance from people who believed nature study didn't belong in schools, Comstock expanded her efforts nationwide. She taught nature education in several states, lecturing at Stanford, Columbia, the University of California, the University of Virginia and many lesser-known schools.

In 1897, Comstock was named assistant in nature study at Cornell. Two years later, she became Cornell's first woman assistant professor. When conservative trustees objected to employing female professors, her title was changed to lecturer in 1900. Common sense prevailed and she regained the title of assistant professor the following year. She was named professor in 1920 and professor emeritus in 1922.

Prolific Writer and Illustrator

Comstock wrote and illustrated several books to train teachers in nature study. *Insect Life,* 1897, and *How to Know the Butterflies,* 1904, were written jointly with her husband. Comstock also wrote *Ways of the Six-Footed,* 1903; *How to Keep Bees,* 1905,*The Pet Book,* 1914, and *Trees at Leisure,* 1916. The autobiographical *The Comstocks of Cornell* was published after her death.

The Comstocks published so many books, they formed their own company, Comstock Publishing Company, whose motto was ''Nature Through Books.'' Comstock also wrote one volume of fiction, *Confessions of a Heathen Idol,* written under the pseudonym Marian Lee in 1906. The book told the story of a ''high-brow social life in the nineties with a university background'' and was based on Comstock's own diary, according to James G. Needham in *The Scientific Monthly.* Comstock used a pseudonym because she feared writing a ''scandalous'' novel would hurt her scientific reputation. It subsequently was reprinted under Comstock's name.

Her most famous book was *The Handbook of Nature-Study,* published in 1911. A compendium of previous work, it served as a teaching guide for elementary school teachers around the world well into the 1940s. The 900-page book was translated into eight languages and was published in 24 editions.

Comstock's writing is described as lively and accurate. She sometimes included anecdotal and literary materials and used human experience to describe animal behavior as a way to teach children. Comstock taught children to focus on their relationship with nature. Her approach was to ''cultivate the child's imagination, love of the beautiful and sense of companionship with life out-of-doors,'' according to *National Wildlife.*

Comstock was sensitive to children's reactions to nature and discussed their attitude toward death when dealing with predatory behavior. She taught the importance of observation and advocated returning living things to nature after study. Comstock contributed to many scientific and farming periodicals. Between 1903 and 1907, she edited *Boys and Girls,* a nature study magazine. She was contributing editor (1905-17) and editor (1917-23) of the *Nature-Study Review* until it merged with *Nature* magazine. Her love of literature led her to serve as poetry editor of *Country Life in America.*

National Reputation

Comstock retired from full-time teaching in 1922, but continued to lecture. She was very active in the American Nature Study Society and served as associate director of the American Nature Association. By 1923, Comstock was so well known that, in a poll by the League of Women voters, she was named one of America's 12 greatest living women. She was a trustee of Hobart and William Smith colleges and received an honorary degree from Hobart in 1930.

Comstock's husband suffered a stroke in 1926, which left him an invalid. She continued to nurse him, even after her own health failed. Comstock died of cancer on August 24, 1930, at her home in Ithaca, New York, seven months before the death of her husband.

Comstock's contributions to nature study education were not recognized until years after her death. During her life, she was often viewed as a gifted assistant to her entomologist husband. Her work as a conservationist was largely unappreciated until the conservation movement gained attention in the 1970s. In 1988, she was named to the National Wildlife Federation's Conservation Hall of Fame. The Federation called her the ''Mother of Nature Education.''

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Gonzalo Fernandez de Cordoba

The Spanish general Gonzalo Fernandez de Cordoba (1453-1515) led several successful military campaigns and was known as "El Gran Capitan" (The Great Captain). He revolutionized sixteenth century warfare by introducing a new firearm (called an arquebus) to his infantry forces. His innovative use of weaponry and strong organizational skills assured Spain more than 100 years of military superiority in Europe.

Gonzalo Fernandez de Cordoba was born into an aristocratic Spanish family in 1453. He became involved in military initiatives at a young age, fighting as a teenager to quell the Muslim occupation of Granada. In his younger years, Cordoba also served the Spanish royal court of Isabella of Castile, working as a page.

Moorish Conquests

Cordoba assumed military leadership between 1482 and 1492. He contributed to the initiative that eventually ousted the Moors from his country and ended Muslim occupation of Spain. These early years in Cordoba's career familiarized him with various military strategies and increased his understanding of possible tactics. Cordoba was recognized for his personal bravery during this time. In one battle, the siege of Montefrio, he penetrated the Moors' defenses using ladders to scale the opponents' walls. In 1492, Cordoba captured the city of Granada from the Moors, bringing an end to the war against the kingdom of Granada. To achieve this victory he staged small skirmishes, creating confusion and deliberately capturing small villages. Cordoba emerged from this experience with an understanding of how to integrate mobile military initiatives with technical tools, such as siege craft and explosives.

Italian Occupation

Cordoba's successful initiatives against the Moors attracted the favorable attention of the Spanish queen, Isabella of Castile, and her husband, Ferdinand of Aragon. In 1495, Isabella ordered Cordoba to lead an army of more than 2,000 soldiers into Italy. He was to assist the Italians in recapturing Naples from the French. Coordination efforts between the Italian and Spanish forces proved to be ineffective, and Cordoba's forces lacked the necessary training to prevail. Spain was defeated by the French at the Battle of Seminara.

Cordoba was inspired by the outcome of Seminara. He retreated temporarily in order to train his troops and rethink his strategy in dealing with the French occupation of Italian territory. Because Italian forces were much larger than Cordoba's forces, he employed effective guerrilla tactics to disrupt the movement of supplies to the French. Using such tactics, Cordoba was able to avoid large-scale battles that would have demolished his forces and to successfully disrupt French military operations in Italy. Cordoba used these tactics to gain a foothold in the country, and then move toward the French-occupied Italian cities. In less than a year, Cordoba had stopped the French initiative and captured Atella, taken the French commander (Montspensier) as prisoner, and recovered the Roman port of Ostia. He returned the captured territories to the Italians by 1498. The pope recognized Cordoba and expressed gratitude for his victory in Italy.

Applied Lessons from the Field

Cordoba returned to Spain and applied what he had learned in the field to his military operations. He used his knowledge to restructure his forces in ways that were to have larger implications for military strategy. Cordoba intro-

duced a new weapon to his forces—a heavy gun called an arquebus-which was fired from the shoulder and braced with supports. Cordoba realized that military operations would be more effective with increased flexibility. He assigned sections of his forces with strategic roles, rather than using them as one general force. He divided his forces into sections assigned to infantry, artillery, and cavalry. These new sections could operate and perform maneuvers more independently than they had previously done.

In 1503, Cordoba returned to Italy to expel the invading French. He faced a French army of 10,000 men. The Spanish force of 6,000 met the French near Cerignola, and quickly defeated them with the arquebuses. The French commander, the Duc de Nemours, was killed in this battle and power shifted to Cordoba's forces. This was the first time in military history that a battle had been won largely with firearms. Cordoba's explosives had been accidentally detonated during the battle, making firearms a crucial component of victory in this case.

Cordoba and his forces moved into Naples, occupying the city and pushing the French forces back to the Garigliano River. For awhile, neither side made any strategic progress toward victory, as they faced each other across the river. But Cordoba used his restructured forces to plan an offensive tactic. The Spanish army strung together pontoon bridges and crept across the river on the night of December 29, 1503. They successfully surprised the French forces. Surprise was particularly important in this attack since the French had assumed that the river was impassable. Cordoba and his army easily defeated the French with the powerful arquebuses as well as the use of pikes. Cordoba had also anticipated and prepared for coordination between his various section leaders in infantry, artillery, and cavalry. The French were again defeated in a smooth initiative that used advanced military strategy. Cordoba continued to pursue the French and captured the Italian city of Gaeta. The French initiative had lost its momentum after the defeat at the Garigliano River, and they were forced to sign the Treaty of Blois shortly after, relinquishing their hold on Naples.

Retired from Military Service

Cordoba gained immense popularity among his countrymen and was referred to as ''El Gran Capitan'' (The Great Captain). After Naples was returned to the Italians, King Ferdinand became threatened by Cordoba's popularity and ordered an end to his military career. Isabella of Castille had died, and Cordoba lost the support of his strong ally in the Spanish court. He returned to Spain at the King's orders and retired at his estate in Granada. On December 1, 1515, Cordoba died of malaria, an illness he had contracted during his military service in Italy.

Cordoba is remembered as a significant figure in military history because his introduction of firearms moved the army beyond fighting with pike and blade. The restructuring of his forces, was continued by successive Spanish military leaders, who were able to achieve dominance for the next 100 years.

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Paul Cullen

Paul Cullen (1803-1878) was the first Irish cardinal, who fundamentally shaped modern Irish Catholicism by bringing its church, its hierarchy, and its practices firmly in line with the Vatican's teachings.

Born on April 29, 1803, on the 76-acre farm called Prospect in the parish of Narraghmore, County Carlow, Ireland, Paul Cullen was one of 16 children (six were from his father's first marriage). During the late 18th century, the penal laws, which had long been imposed on Catholics in both Britain and Ireland, were beginning to be relaxed, if not removed. In the south of Ireland, Catholic families took advantage of this relaxation and began to buy land formerly reserved for Protestants. Hugh Cullen owned about 700 acres when his son Paul was born. This gave him the status of strong Catholic farmer, a class that greatly influenced 19th-century Irish society. They were fervent in their Catholicism and fearful of social unrest. That fear resulted from the human and material losses they suffered during the rising of the republican United Irishmen in 1798. Their fervent Catholicism provided financial support for the Church and younger sons for the priesthood.

Even though the Cullen family and others of their class were virulently anti-Protestant, young Paul was sent to the Quaker school in nearby Ballitore because it provided the best education available in the area and the Quakers had aided Hugh Cullen during the anarchy of the rising. In all, the Cullen clan sent nine of its members to this school, where the famous political philosopher, Edmund Burke, had received the rudiments of his training.

In 1816, at the age of 13, Cullen entered Carlow College. His natural academic gifts were soon recognized by his professors, many of whom would later hold prominent positions in the hierarchy of the Irish Catholic Church. On the recommendation of his godfather, James Maher, Cullen's family decided that the talented Paul should follow this strong-minded uncle to Rome. Ten years older, Maher was just completing his theological studies when the 17-year-old Paul arrived in Rome early in 1821 to enter Propaganda College.

It was the end of the pontificate of Pius VII, the pope who had stood up to Napoleon. The romantic hero of conservative Europe, Pius was revered as a symbol of all that

was worth preserving in the tumultuous 19th century. In the atmosphere following Napoleon's defeat, the Eternal City was once again alive. Scholars flocked to its colleges, libraries, galleries, and museums, and the royalty and aristocracy of Europe streamed to the city, especially for the great religious holidays. As a young man from rural Ireland, Cullen was enthralled by the dynamic life of Rome and by its great baroque churches filled with the spirit of the Counter-Reformation.

The grandeur of the liturgical observances, the magnificent processions, the rich dress, and notable personages had a profound impact on the young seminarian from Ireland where, due to the lingering effect of the penal laws and local tradition, Catholic worship was held without pomp and ceremony. Amid the triumph of Pius' reign and that of his successor Leo XII, Cullen formed his lifelong system of religious and ecclesiastical beliefs. He wholeheartedly supported the religious, ecclesiastical, and political conservatism of Leo XII (1823-29), Gregory XVI (1831-46), and Pius IX (1846-78). This support stemmed from Cullen's natural conservatism and his adherence to the Ultramontane belief that the pope truly was the universal pontiff, the focal point of Catholicism to whom all Catholics owed obedience.

While Cullen was a student, Daniel O'Connell's campaign to emancipate Irish Catholics was making rapid progress. Recognizing his intelligence, the Vatican asked Cullen to keep them abreast of developments back home. But Ireland was not the foremost thing on Cullen's mind, for he was preparing to defend his doctoral dissertation. On September 11, 1828, Cullen brilliantly defended his 224 theses before an audience that included Leo XII, the Cardinal Prefect of Propaganda, the future Gregory XVI, and nine other cardinals. Writing to his father, Cullen reported proudly that, ''Your son was the first among Irishmen who attempted to show his skill in theology in the presence of the Vicar of Christ.'' The Pope was so impressed that he personally conferred on Cullen the doctor's cap. To Cullen's delight, the Pope and others in the Vatican hierarchy then took him into their confidence on the affairs of the Irish Church. This spurred Cullen to begin an in-depth study of developments in Ireland about which he knew little.

Sometime in 1829 or 1830, Cullen was ordained a priest and appointed to the chairs of Greek and Oriental languages in the College of Propaganda. At this time, Europe was rocked by a series of political revolts. Many of the liberals prominent in these revolutions held anticlerical beliefs that frightened Cullen. Of special concern was the threat posed to the papacy's temporal possessions by the Young Italy movement founded by Giuseppe Mazzini in 1831. Holding to the Ultramontane belief in absolute papal supremacy, Cullen saw the liberal nationalist challenge to the papacy as a threat to Catholicism itself. From then on, Cullen was wary of all types of political agitation, especially ones led by oath-bound secret societies like Young Italy.

In February 1832, he was made vice rector of the Irish College in Rome and became rector when his predecessor died in June of that same year. The college, reestablished in 1826 after having been a barracks during the Napoleonic occupation, was in poor shape. Owing to his dedication, growing influence, and powerful personality, Cullen was soon able to build up the college's enrollment and endowment. He expected the Irish College to be instrumental in helping to bring Ireland into the Ultramontane camp. Under the strong guiding hands of Cullen and his vice rector and eventual successor, Tobias Kirby, the college was dedicated to molding young Irish priests who would then return home and lead in the reshaping of the Irish Catholic Church. Cullen was so committed that he passed up more prestigious job offers (i.e. bishop of Charleston, South Carolina) to remain at the head of the college, enforcing a rigid discipline.

Increased Influence in the Vatican

Papal authorities saw in Cullen a kindred soul, and his influence in the Vatican grew. In the 1830s, when the Irish bishops became aware of Cullen's influence, they began to seek his assistance. Cullen acted as their agent in transactions with the apostolic see. Both parties benefited from this relationship. The bishops gained an influential representative at the nucleus of the Church, while Cullen expanded his knowledge of Ireland and obtained information on Irish churchmen that would prove useful when he returned to Ireland in the 1850s as Apostolic Delegate.

The Irish bishops fell into two camps, which Cullen perceived as Gallican. First enunciated by the French Church in the 17th century, Gallicanism was the antithesis of the Ultramontanism. Gallicanism claimed limited autonomy from papal authority for national churches in alliance

with national governments. One group of Irish bishops, the old Gallicans or ''Castle bishops,'' allied themselves with the crown—as opposed to the pope—even though the Irish crown belonged to the Protestant monarch of Great Britain. The other group, the new Gallicans, were fervently opposed to the British government and professed loyalty to the Holy See, but resented taking direction from Rome. They wanted the Church to be free to identify with the liberal and national movements sweeping over Europe—movements that the Pope and Cullen feared. These clerics, led by John MacHale, the archbishop of Tuam, were deeply involved in Daniel O'Connell's drive to repeal the Union of Great Britain and Ireland, and did not wish to be told by a conservative Pope to stay out of politics.

Three great issues divided the Irish hierarchy during the years Cullen acted as agent in Rome. The divisions concerned the proper Catholic response to the 1831 government legislation which established a national system of secular primary education in Ireland, the Charitable Bequests Act of 1844 which reformed charity laws, and the nondenominational Queen's Colleges which were established in Belfast, Cork, and Galway in 1845. During the tumult following each of these contentious acts of Parliament, many bishops-especially the nationalists—solicited Cullen's and the Vatican's support.

The old Gallicans argued that the Catholics of Ireland would benefit from the educational and charitable institutions established by these acts. The followers of MacHale objected to the National Schools and Queen's Colleges as being either ''godless'' or establishments of proselytizing Protestantism. These bishops saw the three pieces of legislation as attempts by imperial Britain to encroach on the Irish Catholic Church and community. Cullen, like the MacHaleites, opposed all this legislation and gave support to these nationalist clerics. His opposition to these measures, however, stemmed not from a nationalist dislike of the British, but from his passionate Ultramontanism. In Cullen's eyes, schools, colleges, and charity boards controlled by the government and aided by the old Gallicans threatened to undermine whatever hold the papacy still had on overwhelmingly Catholic Ireland. Cullen believed such institutions would spread heretical ideas and make it that much harder for him to succeed in his nascent campaign to bring Ireland under Vatican discipline.

Appointed Archbishop

In 1849, while still negotiating to save Propaganda College from the forces of Mazzini that had captured Rome during the revolutions of 1848, Cullen was given a chance to carry his crusade to Ireland. During Holy Week of that year, William Crolly, archbishop of Armagh and primate of Ireland, died. Passing over the three nominated candidates, the pope appointed Cullen archbishop in December 1849. After his consecration in Rome in January 1850, he landed in Ireland in May. Meanwhile, in April, he had been made Apostolic Delegate and ordered by the pope to convoke a national synod as soon as he arrived in Ireland. An assembly of all the bishops and abbots in the land had not been held in Ireland since the 12th century. This gathering was intended not only to strengthen the ties between Ireland and Rome, but also to bring the bishops together in hopes of ending episcopal divisions.

When the synod was convoked at Thurles on August 22, 1850, the split over the Queen's Colleges was papered over but remained. Cullen succeeded in securing near unanimous approval of the papal recommendation to establish a Catholic university to compete with the ''godless colleges,'' but his proposal to forbid priests to accept posts in these colleges and to exhort Catholic parents not to enroll their children passed by only two votes. Although this confrontation provided much drama, it was the less controversial decisions which had a greater impact on the Church and the nature of Irish Catholicism.

At Thurles, Cullen strongly pushed for major changes in religious practice. At his request, decrees were passed which mandated that the sacraments of baptism, marriage, and confession take place in the church building and not at the recipient's home. These dictums were part of a reform policy begun by Cullen in Armagh and continued when he was transferred to the Dublin archdiocese in 1852. This program sought to make Irish religious practice more respectable by having it conform to Vatican teaching, which centered worship in the parish church. Cullen introduced church-centered Roman devotional practices like the novena, benediction, and 40-hours adoration of the Blessed Sacrament. He also endeavored to move some traditional Irish practices, like the stations of the cross, from lay people's houses into the confines of a church or chapel. Wakes, patterns, and pilgrimages, popular religious customs that could not be brought inside a church building, were discouraged and eventually replaced by church funerals and other ''respectable'' devotions.

In this drive, Cullen put himself at odds with his former nationalist allies. Many of these bishops, especially those in the West where churches and priests were thin, preferred the traditional Irish customs to what they saw as foreign innovations. In 1853, the antipathy of the MacHaleites increased when Cullen prohibited the clergy in the diocese of Dublin from participating in public political movements. He thought clergy should spend their time strengthening the faith of their congregations rather than participating in ill-fated movements to topple the British government. Although he opposed this government because, as a Protestant power, it was a threat to the faith of the Catholic population, he found revolutionary nationalist movements a greater threat—one that could lead Catholics to secularism and anticlericalism.

In 1859, Cullen had no such qualms about his clergy being involved in the organization of the Irish Brigade which went to Rome to help defend the pope's forces in the Papal States against the invading Italian nationalist armies. Cullen's opposition was not to political activity per se, but to movements that were secretive and/or potentially revolutionary. In the 1860s, he denounced and opposed the Fenian brotherhood because it was a secret society pledged to obtaining Irish independence through violent revolution. Meanwhile, in 1864, Cullen founded the National Association to press for limited rights for tenant farmers, the dises-

tablishment of the Protestant Church of Ireland, and government endowment of the Catholic University. It was basically a program which sought to strengthen the position of the Catholics vis-a-vis the Protestants in economic, religious, and educational terms.

Cullen saw the nationalist struggle in denominational terms. By becoming more Catholic, the Irish would set themselves apart from their British rulers. He did not want to destroy the British Empire, but rather to build an Irish one based on Catholicism. His political goal was to strengthen the position of Catholics within Ireland and the Empire. To this end, he aided in pressuring Prime Minister William Gladstone's Liberal government to pass some conciliatory measures. In 1870, a Land Act granting fixity of tenure and free sale to Irish tenant farmers was passed, and the Church of Ireland was disestablished in 1871. With the power of the government no longer supporting the Church of Ireland, Cullen, who was now a cardinal, continued his drive to make the reformed Catholic Church the true national church of Ireland.

Because of his influence with the Vatican and knowledge of the Irish clergy, Cullen was able to have most vacated bishoprics filled to his liking, thereby gaining unprecedented control over the Irish Church. During his tenure (1849-78), Catholicism began to touch every part of Irish life. The number of priests, nuns, and teaching brothers doubled and there was a tremendous spate of church, convent, and school building. Religious institutions spread the Ultramontane Catholicism into every corner of the land and to the emigrant communities overseas. The great bulk of Irish men and women became Catholics in practice as well as in name, their Catholicism an integral part of being Irish. Whether they remained at home or immigrated to foreign shores, they no longer identified themselves as ''Irish'' but as ''Irish Catholics.''

Throughout his life, Cullen remained an adamant Ultramontanist. For his service to the cause, in June 1866, he became the first Irishman raised to the rank of prince of the Church, taking the title of Cardinal San Pietro in Montorio. At the Vatican Council I in 1869, he was the main author of the document promulgating the dogma of papal infallibility. In 1875, he again presided over a national synod at Maynooth. This synod confirmed Cullen's influence over the Irish Church by reinforcing the mandates of Thurles to further Romanize Irish religious practice. In February 1878, Cullen received the news of Pius IX's death. Pio Nino had been pope longer than Cullen had been a bishop. Cullen departed from Ireland to pay his last respects, but arrived in Rome too late to participate in the election of a former Propaganda classmate to the papacy as Leo XIII. Soon after his return to Ireland, the 75-year-old Cullen died on October 24, 1878, in his office on Eccles Street, in Dublin.

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Cynewulf

The details of the life of Anglo-Saxon poet Cynewulf (flourished 8th or 9th century) are shrouded in mystery. What is known is that he was one of the earliest religious poets and wrote beautiful verses steeped in Christian belief.

Old English poetry can be identified in one of two styles: the Heroic, which is based in pre-Christian Germanic myth; and the Christian, which paraphrases biblical narrative in verse. Although very little of the Old English poetry survives, what does exist is considered by authorities to be of high literary quality. Christian poetry began to appear around the 7th century, with Caedmon and the subsequent school of Caedmon style. Cynewulf is recognized as the second Anglo-Saxon poet to write Old English Christian verse.

A Sketchy History

Cynewulf flourished around the mid-8th or early 9th century around the Anglo-Saxon kingdoms of Northumbria or Mercia. There are two schools of thought on his sketchy personal history. He is sometimes identified with Cynewulf, Bishop of Lindisfarne. Others claim an association with Cynulf, an ecclesiastic who may have been a priest of the Diocese of Dunwich, whose signature is found on the Decrees of the Council of Clovesho signed in 803. Regardless of which theory proves true, Cynewulf is undeniably the author of four poems, having signed his name to these manuscripts in runic letters. His writing is graceful and masters rhetoric. Yet his work is considered inferior to the heroic poems such as ''Beowulf,'' which is dramatic in its presentation and depicts the human character.

Cynwulf speaks of gifts he received in a celebration, which leads one to believe that he may have been a gleeman or minstrel at the court of one of the Northumbrian kings. He was converted to Christianity as an adult and, throughout his life, devoted himself to writing religious poems. In the pieces that are unquestionably credited to him, he left 2,600 lines of poetry.

Known Works

The four pieces with which Cynewulf is undoubtedly associated are the ''Christ,'' the ''Elene,'' the ''Juliana,'' and the ''Fates of the Apostles.'' The ''Christ'' is preserved in only one manuscript, *The Exeter Book* (a collection of poems in Exeter Cathedral, England, c. 975). This poem is a glorification of three themes. The first part relates to the Advent of Christ (Incarnation), and deals with a period of

devout expectancy and longing. The second part relates to the Ascension and is a sermon on Pope Gregory the Great. The last part is a powerful description of Christ's Second Coming upon Doomsday (the Last Judgment) and His impassioned address to sinners. In the ''Christ,'' he paraphrases several anthems known as the great O's in the Advent liturgy. Here he shows exceptional devotion to the Virgin Mary through beautifully written passages. This poem is also a testimony to the practice of confession. Cynewulf's poem ''Juliana'' is also preserved in *The Exeter Book* and is a poetical account of the acts of martyrdom of St. Juliana. It is a typical representation of the life of a saint that closely follows its Latin source.

The poem considered to be Cynewulf's masterpiece is the ''Elene.'' This manuscript, uncovered in Vercelli, Italy in 1836 with the discovery of the *Vercelli Book* (a collection of Old English Manuscripts) was written in both prose and poetry. It contains a narrative based on the Latin legends of the discovery of the true cross by St. Helena, mother of Constantine the Great. The subject would have had appeal to Cynewulf for two reasons—its deep religious roots and its adventurous location in faraway countries. In addition to ''Elene,'' other works found in the *Vercelli Book* include ''Andreas,'' ''The Fates of the Apostles'' and ''The Dream of the Rood.''

The final poem attributed to Cynewulf is the ''Fates of the Apostles.'' What passes down to us is only a fragment. Its importance is recognized for its connection between Cynewulf and the poem ''Andreas'' in the *Vercelli Book* manuscript. Although ''Andreas'' can not be incontrovertibly ascribed to Cynewulf, many authorities still assign it to him. It is believed that since ''The Fates of the Apostles'' followed ''Andreas'' in the *Vercelli Book*, the one may well have been an epilogue to the other. If this were held true, then the runic signature in ''The Fates of the Apostles'' would assign both poems to Cynewulf. If ''Andreas'' is not the work of Cynewulf, its style places it in the school of Cynewulf poets.

Additional Works

A fifth poem attributed to Cynewulf is ''Dream of the Rood.'' This work is an early example of a style known as ''dream vision,'' a style that later became popular in Middle English literature. This poem is considered to be one of the most beautiful of Old English Christian poems. It talks of the radiant vision of the Crucifixion. Although there is no certainty to the poem's authorship, most authorities credit Cynewulf as the poet, based on the style, mood, and subject.

Cynewulf may also be the author of several other works including ''The Wanderer,'' ''Guthlac,'' ''The Phoenix,'' ''Physiologus,'' ''The Ruin,'' ''Wulf and Eadwacer'' and ''The Wife's Complaint (Lament)'' but there is nothing more definite than style to associate these works with him. With the exception of ''The Wife's Complaint,'' these poems are sorrowful. They are defined by their metre. Each line has two half-lines separated by a break and joined by alliteration. Each line is two feet and each foot has an accented part and varying numbers of unaccented syllables. The alliteration, which joins these half-lines, falls on the accented syllables. ''The Phoenix'' is a two-part poem. The first part describes the Earthly Paradise, the beauty of the Phoenix, its flight to the palm-tree in Syria, the building of its nest and its death and rebirth. It is based on the Latin poem ''De Ave Phoenica'' and has been attributed to Lactantius. In the second part, the phoenix is seen as a symbol of Christian life in this world and the next, and has no basis in the poetry of Lactantius.

In *The Exeter Book* there are more than 80 ''riddles'' which have been attributed to Cynewulf in the past, but authorities now believe that he probably wrote few, if any, of them. The solution to the ''First Riddle,'' now known by the name ''Wulf and Eadwacer'' was originally credited to Cynewulf. As a result of this, many early authorities assumed that Cynewulf wrote the other riddles as well. Further study has raised questions about this assumption. Most students of Old English writing no longer hold this belief. Instead, it is thought that his work probably influenced later poets who wrote the remaining ''riddles'' found in *The Exeter Book*. Until additional information is uncovered, the true authorship of these last works will remain a mystery.

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Lorenzo Da Ponte

For nearly 150 years after his death the name of Lorenzo Da Ponte (1749-1838) languished in relative obscurity. It was only in the 1980s that he began to be recognized as one of the greatest librettists who ever lived. Of his 89 years, fewer than 20 were devoted to writing opera texts. Yet during this period, as poet first to the court of Joseph II in Vienna and then to the King's Theatre, the home of Italian opera in London, he wrote or adapted nearly 50 libretti for 19 different composers.

Lorenzo Da Ponte was born on March 10, 1749 in the Italian city of Ceneda, near Venice. His family was originally Jewish, but converted to Catholicism when Lorenzo was a young child. Da Ponte studied at the Ceneda Seminary and the Portogruaro Seminary, where he later obtained a teaching position (1770-73). He was ordained as a priest and administered sacraments for the first time in 1773. Da Ponte was a professor of rhetoric at Treviso from 1774 to 1776. He moved to Venice in 1776 but was banished for adultery three years later. In 1782, Da Ponte became the official poet to the Imperial Theater in Vienna, where he met and worked with Wolfgang Amadeus Mozart. He moved to London in 1793, becoming poet to the King's Theatre for the next five years. Da Ponte moved to the United States in 1805, where he taught Italian in New Jersey, Pennsylvania, and ultimately at Columbia College in New York (1825). He died in New York on August 17, 1838.

Da Ponte's texts can be divided into four categories: translations, of which there are only a handful; adaptations from ''straight'' plays, especially those of Goldoni; adaptations from existing libretti (*Don Giovanni*, partly based on a text by Bertati, is the best-known example); and original texts, of which there were few (for example, *L'arbore di Diana*, to music by Martín y Soler, and *Così fan tutte*, set by Mozart).

In his memoirs and in other writings, Da Ponte lists the many qualities that, in his view, were needed to make a good librettist: among them were feeling and heart, liveliness of affection, truth of characterization, grace of language, poetic imagery, and an understanding of how to alternate ''the gentle and the fierce, the light-hearted and the pathetic, the pastoral and the heroic.'' He was a born versifier, turning out rhymes as easily as he could breathe, and he had a vast knowledge of classical and contemporary literature to which he could turn for inspiration. He also had an ear attuned to verbal and musical harmony.

One of Da Ponte's favorite composers was Martín y Soler, for whom he wrote the text of *Una cosa rara*, which was among the most popular and successful operas of the last quarter of the eighteenth century. This was an *opera buffa*, like most of the works put on at the Burgtheater during the reign of Joseph II. Another excellent collaboration with Martín y Soler was *L'arbore di Diana*, though some critics lambasted it as being indecent. One of the few serious operas he wrote was *Axur, re d'Ormus*, based on a play by Beaumarchais, and set to music by Antonio Salieri, director of music at the court. The text is at its best when the action involves intrigue, disguise and misunderstanding; nevertheless, Da Ponte's adaptation is typically skillful and dexterous. Whether writing *seria* or *buffa* texts, one of his greatest skills was his versatility and his ability to adjust to the needs of his composer.

It was in his partnership with Mozart that Da Ponte produced his best libretti. Almost nothing is known of how the two men worked together. It is clear from Mozart's letters to his father how exacting the composer was in what he required from his collaborators, and that he liked to have a large hand in the libretti he set. It is, therefore, revealing that the texts of *Le nozze di Figaro, Don Giovanni* and *Così fan tutte* all, in important respects, contradict his views. He believed, for instance, that Italian opera should be as comic as possible, whereas Da Ponte was convinced that changes of mood were essential if the listener's sympathies were to be engaged. Such changes occur in all three operas, and it is partly this that has made them immortal, giving us the feeling that we are watching human beings with real emotions rather than stock characters. Mozart felt, too, that the comic element in *opera buffa* should be violent and often absurd, as it is in *Die Zauberflöte*, whereas Da Ponte never forgot the literary and cultured tradition which was so fundamental a part of his being.

Mozart detested rhymes for their own sake. ''Verses are indeed the most indispensable element for music,'' he wrote to his father, ''but rhymes, solely for the sake of rhyming, the most detrimental.'' Yet rhymes abound in all three operas, and to accompany them Mozart composed some of the most ravishing music that has ever been written. In *Così fan tutte* in particular, the complex rhyming pattern is so skillful that the words almost sing themselves.

All three Da Ponte librettos for Mozart show an intimate knowledge of literary and theatrical Italian tradition which Mozart can hardly have possessed. From the time he was fourteen, Da Ponte had read voraciously, including the Italian classics, Latin and French masterpieces, modern dramatists such as Goldoni, prose, poetry, and history. To help him in his search for source material he had also read hundreds of opera libretti. He knew some of the greatest writers of the day, including Gasparo Gozzi, famous as one of the ablest critics in Italy, as well as one of the purest and most elegant stylists. Thus all the evidence seems to show that Mozart was influenced by him to an extent which the composer would never have tolerated from any of his other librettists.

That the two men were friends outside their professional collaboration is improbable, so unlike were their personalities; but as working partners they had an extraordinary empathy. For indifferent composers Da Ponte sometimes wrote indifferent texts; but for ''the divine Mozart,'' as he called the composer in later years, he wrote libretti which are miracles of skill, poetry, and knowledge of the human heart.

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Abraham Darby

Abraham Darby (1677-1717) developed the coke burning blast furnace that made it possible to produce commercial grade iron cost-effectively. His work helped launch the Industrial Revolution and contributed to the development of the iron and steel industries.

Abraham Darby was born near Dudley, Worcestershire, England in 1677. The young Darby, son of a tenant farmer, was apprenticed to a malt-mill maker in Birmingham. After his apprenticeship was completed, Darby ran a malt-mill operation beginning in 1698.

Darby took a trip to Holland in 1704. Based on his observations of the iron industry in that country, he became intrigued with the idea of using cast iron instead of brass in the manufacture of items such as pots and other wares. In the later 1600s, the process of producing iron faced challenges that nobody had yet been able to overcome. Manufacturers were unable to produce the constant high heat needed for successful smelting. Iron was at that time produced by coal furnaces, which led to coal shortages as the demand for iron grew and drove up the price of the fuel.

Early Experiments

Darby was intrigued with the possibility of using coke to smelt iron. He had worked for a while in the copper smelting industry and observed that coke was used in that smelting process with success. Coke burned hotter and more steadily than coal and sustained the higher temperatures needed for smelting. Darby began to think about an iron smelting operation that would incorporate coke rather than coal.

In 1704, Darby established the Baptist Mills Brass Works at Bristol, England. Four partners provided him with the capital for the venture, but left the management of the operation entirely to Darby. He initially tried to substitute iron for brass by casting iron in sand. These attempts were unsuccessful, but a young employee named John Thomas offered a suggestion that improved the process. Thomas and his descendants later continued to serve as trusted advisors to Darby and his sons in their iron manufacturing ventures.

Successful Iron Smelting Process

In 1708, Darby had successfully refined his process to smelt iron in sand, and took a patent on the process. The fact that iron could now be smelted in this way was significant—pots and other iron wares could be sold to people of lower means since the process and materials were less costly than creating brass wares.

Between 1708-1709, Darby's original investment partners made the decision to pull out of his business, claiming that they were unwilling to continue funding his risky ventures. Darby continued to plan for the future. In 1708, he used his portion of the capital to lease a furnace in Coalbrookdale, where he later relocated. The choice of location was strategic—Coalbrookdale was located in a river valley in the west of England, with good availability of both coke and coal for smelting. It was here that he founded the Bristol Iron Works.

Darby demonstrated that using coke rather than coal to produce iron was a more cost-efficient method, since larger furnaces could be used. Thin castings (such as those used for hollow pots) could be manufactured more cheaply yet could compete with the quality of brassware. Cooking utensils and small tools were the first iron products derived from Darby's coke smelting operation. An initially large order from Thomas Newcomen for six-foot mine pumping engine cylinders provided ample income to get Bristol Irons Works off the ground. The first Newcomen steam engine was completed in 1712. Darby continued to do well in his business until his death in Coalbrookdale on March 8, 1717. The Bristol Iron Works brought progress, jobs, and economic growth to the entire region, although ultimately the coke and coal resources were depleted and contributed to degradation and pollution.

Legacy Continued

Darby's son, Abraham Darby II, continued to produce iron engine cylinders well after his father's death. The company had produced and delivered 100 of the cylinders by 1758. Darby's descendants continued to create innovation in the iron production process. Abraham Darby III assisted in the design of the Severn River Bridge by incorporating iron into the construction. The bridge, built in 1779, was the world's first iron bridge. After Abraham Darby III's death in the late 1700s, the company produced the first locomotive engine, which incorporated iron in the design of a high-pressure boiler. The company also produced such innovations as iron rails and an iron canal aqueduct. Iron and steel-making industries around the world owe their existence to the discoveries that Abraham Darby bought to the coke smelting process and the manufacturing of iron.

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Elsie De Wolfe

Elsie de Wolfe (1865-1950) was the first professional interior designer in America. She believed in achieving a single, harmonious, overall design statement, and felt that the decoration of the home should reflect the woman's personality, rather than simply the husband's earning power. De Wolfe introduced a startling freshness to the elaborate, heavily fringed and tasseled Victorian design sensibility of her time.

Before de Wolfe began helping her friends with home decoration around 1900, American homes had never been ''designed.'' Upper-class women called in curtain makers, furniture salesmen, wallpaper hangers and other craftsmen, and then attempted to arrange these elements themselves. While carrying on the tradition of decorative surfaces and harmonious color combinations, de Wolfe cleared away the thickly curtained and upholstered look of the nineteenth century. Having spent summers in France, she had come to prefer the light, gilded interiors of Versailles and the delicate lines of eighteenth-century French furniture.

Elsie de Wolfe was born in 1865 to a fashionable New York City family. In 1884, she began an acting career, appearing in *A Cup of Tea.* At this time she met Elisabeth Marbury, who would become a lifelong friend and companion. Never an unqualified success in the theater, de Wolfe continued to act in various productions in the United States and abroad until she was in her early forties. At one stage of her career, while she had her own theatrical company, she planned all the stage designs, impressing her audiences with her great fashion sense, her fine eye for color, and her ability to create a harmonious environment.

Early Design Projects

In the late 1890s, de Wolfe and Marbury moved into Washington Irving's former home in New York City. De Wolfe tried her hand at designing an interior from scratch, impressing her visitors. When these women asked for advice in decorating their own homes, de Wolfe gladly helped them in their attempts to create modern, beautiful, and harmonious interiors. Around the turn of the twentieth century, de Wolfe decided to retire from the stage and launch a career as a professional interior designer. She had cards printed with her logo, a wolf holding a flower in its paw, and opened an office in New York City.

In 1905, architect Stanford White commissioned de Wolfe to design interiors for the exclusive Colony Club, a retreat for upper-class women. To research the designs for her first large commission, she sailed to England and brought back flowered chintz (then considered an inexpensive, countrified fabric) and simple furniture, which she planned to use in white-painted rooms lined with trellises with real ivy growing on them. Her idea was to re-create an English cottage garden indoors, in a clean, light, comfortable interior. Although her ideas for the Colony Club stirred considerable controversy at first, de Wolfe quickly became one of the most sought-after designers of her generation.

A Signature Style

By the early 1910s, de Wolfe had developed her own distinctive style, which included bright colors, fresh paint, and easily maintainable surfaces. One visitor described de Wolfe's home as a ''model of simplicity in gold and white.'' De Wolfe covered dark wood with white paint, removed heavy draperies from windows to let in the light, and covered furniture in chintz. Her book *The House in Good Taste* (1913) has influenced several generations of designers. In addition to the Colony Club, de Wolfe's important design projects include the homes of Mrs. George Beckwith, Mr. and Mrs. William Crocker, the Barrymore, and Henry Clay Frick, as well as a dormitory for Barnard College in New York City.

In 1926, de Wolfe married Sir Charles Mendl and moved to Beverly Hills, California, where she continued to startle her contemporaries with her innovative designs. She was probably the first woman to dye her hair blue, to perform handstands to impress her friends, and to cover eighteenth-century footstools in leopard-skin chintzes.

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Anton Denikin

Anton Denikin (1872-1947) led the White Volunteer Army which in nearly succeeded in defeating the ''Red'' Bolshevik forces in 1919, during the Russian civil war.

Anton Ivanovich Denikin was born on December 7, 1872, in Shpetal Dolnyi village near the city of Wloclawek, in Warsaw Province, a section of Poland that had been absorbed by the Russian Empire in the 18th century. His father, Ivan Denikin, had been born a serf in the Russian province of Saratov, yet had worked himself up to the rank of major in the Russian frontier guards. Two years after retiring, in 1869, Ivan married a poor Catholic seamstress, Elizaveta Vrjesinski, who was supporting her aged father.

The pension of a retired major was not sufficient to support a family in circumstances other than abject poverty. Yet Ivan Denikin always had a charitable hand for others in need. Anton, an only child, was technically a Russian-

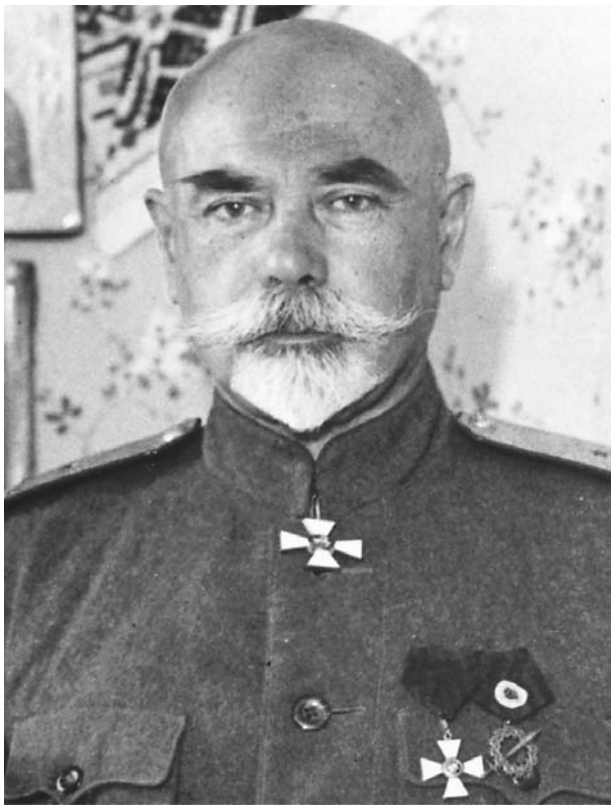

Polish ''half-breed,'' but his father's commitment to Russian patriotism and the Russian Orthodox Church provided the boy with a path eagerly followed. Indeed, at the age of 70, Denikin's father volunteered to fight in the Russo-Turkish War, and it seems clear that, from an early age, young Denikin had determined to become a soldier.

As a student, Denikin was capable, if not brilliant. He was admitted to secondary school at the age of nine. Four years later, after the death of his father, Denikin began tutoring younger boys so that the family could earn a tiny additional income. He became a proficient swimmer and local soldiers taught him how to use a rifle.

At the age of 18, Denikin began a course at the Kiev Junker School, a military college from which he graduated in 1892. As a newly commissioned officer, he was posted to the 2nd Field Artillery Brigade. During this initial assignment, Denikin prepared to take the entry examinations for the Academy of the General Staff, which he passed in 1895.

Life at the Academy in the Russian capital of St. Petersburg opened new vistas for this provincial young man in his early 20s. He met members of the intelligentsia, had occasion to read politically ''subversive'' left-wing material, and was able to make contact with persons from most walks of life and from all social classes. So much interested him outside the Academy that he graduated at the bottom of his class.

Due to an injustice in bureaucratic procedure, over which he petitioned Tsar Nicholas II, Denikin was not able to become an officer of the General Staff until 1902. Therefore, in 1900, he returned to his old artillery brigade in Warsaw Province and waited.

Two years later Denikin was transferred to the General Staff and was rotated through a series of positions considered beneficial for the development of his career. Serving at the lowest level as a squad leader in an infantry regiment, he was then attached to the headquarters of the 2nd Cavalry Corps, acquiring experience in each of the main branches of the army: artillery, infantry, and cavalry.

In 1904, when the Japanese staged a surprise attack on the Russian fleet at Port Arthur in the Far East, Denikin immediately volunteered for frontline duty and, according to Dimitry Lehovich, in *White Against Red: The Life of General Anton Denikin,* soon ''acquired a reputation for personal bravery and for the ability to make a quick assessment of combat situations.'' Action suited him better than staff work. In November, he distinguished himself during hand-to-hand attacks at Tsinchentchen and again the following year during a large cavalry raid behind enemy lines. In the course of the Russo-Japanese War, Denikin served with the border guards, the Trans-Baikal Cossacks, the Ural Trans-Baikal Division, and with the mounted troops of 2nd Army, rising to the rank of colonel.

Despite Denikin's personal success, the fate of the Russian military was tragic. Inadequate logistics and incompetent leadership robbed the gallant Russian soldiery of victory. Political unrest among soldiers and workers spilled over into the Revolution of 1905. After the war, it took Denikin one month to cross Russia from the Far East to St. Petersburg via the Trans-Siberian Railroad. At times, he and his traveling companions exchanged fire with revolutionary mobs as he made his way back to the 2nd Cavalry Corps near Warsaw.

By spring 1906, order had been restored in Russia. Before the close of the previous year, Tsar Nicholas II had proclaimed his October Manifesto which attempted to compromise with political dissidents by providing Russia with a parliament, or *duma.* For a military officer, Denikin's political views were atypical; he welcomed the Manifesto and a constitutional monarchy and advocated major political reforms.

From a military standpoint, this was a time for self-examination. From 1906 to 1913, Russian authorities replaced over half of the officer corps with abler men. Denikin introduced reforms while a member of the 57th Reserve Brigade at Saratov and as commander of the 17th Arkangelogorodsk Regiment near Kiev. While progress was measurable, domestic discontent and the pressure of international events conspired against the Tsar's government, which was never able to achieve a working relationship with the *Duma.* Radical left-oriented parties continued to grow, including the Social Revolutionaries, the Mensheviks, and the Bolsheviks. In 1911, terrorists assassinated the Russian premier, Peter Stolypin, thereby ending perhaps the best opportunity for a compromise between *Duma* and Tsar. Two wars broke out in southeastern Europe in 1912 and 1913, and Russia was embroiled more deeply in the dangerously entangled web of European diplomacy. Finally, in 1914, the assassination of Franz Ferdinand, the heir to the

Austro-Hungarian throne, pushed Europe into the First World War.

During the course of the four-year-long cataclysm, the Allies (Russia, France, Britain, Belgium, and Serbia) fought against the Central Powers (Germany, Austria-Hungary, and the Ottoman Empire). Italy, Rumania, and the United States would join the Allies, respectively in 1915, 1916, and 1917, and Bulgaria would follow the Central Powers in 1915. The Russians found themselves fighting each of the Central Powers along the length of the Eastern Front.

Despite a few glorious moments, the Russian road was one of successive defeat—from the 1914 disaster at Tannenburg to the 1917 revolutions and the 1918 civil war. The personal record of Anton Denikin, however, was laudable. In 1914, he was promoted to major-general and reorganized the staffs of 3rd and 5th Armies. Briefly attached to Alexei Brusilov, as deputy chief of staff in August, he volunteered for and received a frontline assignment as commander of the 4th Rifle ''Iron'' Brigade, which was expanded to a division in April 1915. Looking back with the benefit of hindsight, Denikin would say that his two years with the ''Iron'' Division were his most fulfilling. In the first months of war, he won both the Sword of St. George and the Cross of St. George, 4th Class, for bravery.

Throughout the first winter of World War I, Denikin's troops were deployed against the Austro-Hungarians in the snowy passes of the Carpathian Mountains. Not only was he able to maintain unit cohesion when so many other Russian units were breaking down, he also succeeded in invading Hungary, a feat which produced accolades from every corner of the Russian army.

In spring 1915, Russian morale was still high, but severe munitions shortages were threatening to make it impossible to continue the war. Sensing a military opportunity, the Germans threw their main offensive against Russian Poland and the ''great retreat'' of 1915 began. The Tsar, contrary to the advice of his chief counselors, assumed personal command of the armed forces. The talented and respected General M.V. Alexeev was appointed his chief of staff. By the end of 1915, however, many of the original and experienced Russian soldiers had been killed and the army primarily consisted of uniformed civilians who were already showing the strains of war. Denikin had fought two exemplary engagements at Lutsk and Chartoryisk, rising to lieutenant-general in the process.

1916 was a year of decision for the Russian military. In May, Brusilov led four armies in Russia's most famous offensive of the entire war. Denikin's ''Iron'' Division participated under General A.M. Kaledin's 8th Army and was instrumental in the breakthrough at Lutsk. In fact, Denikin was first into the town, an act of gallantry for which he would be awarded the rare Sword of St. George with Diamonds. In September, he was promoted to the command of 8th Corps and sent to help Russia's ally, Rumania. After spectacular gains, the Brusilov offensive lost momentum and suffered major reverses by the end of the year.

The fatal crucible for Russia and Denikin was 1917. The Royal Family had discredited itself through ineptitude and scandal so that political chaos and military defeat combined to herald the downfall of Tsar Nicholas. By February, a Provisional Government was established in the capital of St. Petersburg, the name of which had already been changed to Petrograd.

Appointed Chief of Staff

While taking a decidedly left-wing political turn, the Provisional Government, under Alexander Kerensky as minister of war, nevertheless sought to continue the war and fulfill treaty obligations previously contracted with the Allies. Denikin was appointed chief of staff to the supreme commander, a position he would hold for two tumultuous months. This elevation was sudden and unexpected. The government sought a talented combat general who had been critical of the old regime and who had welcomed the February Revolution. The government also reasoned that Denikin's peasant origins would endear him to the people.

Summer saw the end of the Russian army. A fresh offensive, carried out with more rhetoric than energy, was bathed in blood. Discipline and morale, already at a low point, vanished. Soldiers shot their own officers and entire regiments threw down their weapons and marched home to the Bolshevik rhythm of ''peace, land and bread.'' V.I. Lenin's Bolsheviks (Communists) were already undermining the Kerensky government from within.

During these unhappy months Denikin served under a succession of supreme commanders: Alexeev, Brusilov, and finally, Lavr G. Kornilov. Denikin and Kornilov were in full agreement that discipline had to be restored in the army and civil order established in Russia. From July to October, a series of intricate political maneuvers unfolded wherein Kornilov was pitted against Kerensky, who was simultaneously at odds with members of his own government.

At the end of August, after a brief, abortive coup, Kornilov and his sympathizers, including Denikin, were arrested and imprisoned. In order to defeat Kornilov, Kerensky had armed Lenin's Bolsheviks. This act was the prelude to the end of Kerensky's reign as head of state. In October, Lenin—aided by Leon Trotsky and assorted bands of workers, soldiers, sailors, and politicos-succeeded in toppling the remnants of governmental authority in that epoch-turning event known to history as the Russian Revolution.

In December 1917, by escaping from prison or eluding capture altogether, Denikin and several key army officers—including Kornilov and Alexeev-managed to meet in Don Cossack territory in southern Russia. There, painstakingly, the first small units of the White Volunteer Army were born. Three years of civil war ensued, during which Lenin's followers became known as ''Reds,'' while Denikin and other opponents were called ''Whites.''

Commanded White Volunteer Army

The original plan of the White Volunteer Army had been to unite with the Don Cossacks and liberate Russia. Unfortunately, the Reds overran the Don so that the Whites had to retreat south into the lands of the Kuban Cossacks in the hope of obtaining allies. For several weeks during the frozen winter and early spring of 1918, the Volunteer Army

fought their ''campaign of ice'' against vastly superior numbers. When Kornilov was killed in the desperate siege of Ekaterinodar in April, Denikin assumed command and led the brilliantly successful Second Kuban Campaign that summer and the North Caucasian Campaign in the autumn. By the end of the year, the Volunteer Army had grown significantly, despite its extremely heavy casualties. When the Kuban and Don Cossacks agreed to participate under a joint leader, Denikin became the commander in chief of the Armed Forces of South Russia (AFSR).

The tide of international events also had been swift. In March, the Bolsheviks had surrendered much of Russia to the Germans in the humiliating Treaty of Brest-Litovsk, and the Central Powers, in turn, had surrendered to the Allies in November. But if World War I had ended, the Russian civil war was set to enter its most virulent phase. White armies had sprung up in northern and western Russia and in Siberia. Several of the Allies advocated limited aid to the various disparate and disunited White groups; the British and French offered military assistance to Denikin.

In the spring of 1919, Denikin decided to launch one of the most spectacular advances in military history. For six months, from May to October, the world watched, breathless, as the fate of Russia and the Communist Revolution hung in the balance. In the first weeks, the Whites captured several hundred square miles of enemy territory. Other units of the AFSR took the critical city of Tsaritsyn (later called Stalingrad).

Encouraged, Denikin issued his famous ''Moscow Directive'' in June. Three wings of the AFSR were to move in a massive fan-shape up the Volga in the east and to the Polish border in the west, then shift in unison toward the common goal of Moscow—the ancient capital of Russia and contemporary seat of the Red Bolshevik government. It was an ambitious thrust, yet by October, Volunteer units had reached Orel, only 200 miles south of Moscow.

That summer, Lenin had ordered the concentration of every resource against Denikin, including a special Red cavalry army led by S.M. Budenny. In October, at the critical point of Denikin's offensive, the Red cavalry struck the AFSR in flank at Voronezh and drove a deep wedge between the Volunteers and the Don Cossacks.

The White defeat rapidly became a retreat and then a rout. Disease and winter snows ravaged the remnants of Denikin's armies. Survivors were evacuated by ship from Novorossiisk to the Crimea in southern Russia in March 1920. What had begun with so much hope and promise had ended in failure. Physically and emotionally exhausted, Denikin resigned in favor of his sharpest critic, General Baron P. N. Wrangel, who reconstructed a White Russian army. After a remarkable comeback, however, the Whites were decisively defeated in November 1920 and were forced to leave Russia. Denikin's involvement in Russian public affairs ended; he would spend his final 27 years in exile.

Early in his military career Denikin had established a reputation as a skilled orator and writer, qualities that were not wasted. His earliest publications were vignettes of military life. In particular, he attacked harsh punishments and the lack of progressiveness in the officer corps. When he went into exile and retirement, he applied himself to a five-volume work concerning Russia in the First World War, the Revolution, and the Civil War. Translated into English, Volume I has been published as *The Russian Turmoil*, while Volumes II-V have been substantially abridged into one book, *The White Army.* These comprise his most valuable work, but his *The Career of a Tsarist Officer: Memoirs, 1872-1916,* published after his death, provides significant insights into the Russian imperial army.

As commander in chief, Denikin had worn tattered uniforms. In exile, his only revenue came from his many books and lectures, but this was not enough to save his family from penury. (In 1918, he had married Xenia Vasilievna Chizh; their daughter was born the following year.) During these years, the Denikins lived in England, Belgium, Hungary, and France. When the Nazis invaded Soviet Russia during World War II, he warned expatriate White Russians not to participate alongside the Germans.

After the war, the Denikins emigrated from France to the United States and lived in New York City. On August 7, 1947, at the age of 74, Denikin died while vacationing near Ann Arbor, Michigan. Originally buried in Detroit, his remains were transferred to St. Vladimir's Cemetery in Jackson, New Jersey.

Communist propagandists have claimed Denikin was a dictator and an enemy of the Russian people who was born into a family of wealthy estate-owners near Kursk. His memoirs, backed by the historical facts, prove these accusations false. On the contrary, according to Dimitry Lehovich: ''In some ways Denikin invites comparison with Robert E. Lee, who in a different period and country, also suffered defeat in a civil war and emerged from it with his honor intact and with the respect of his contemporaries and of future historians.'' Indeed, until the end of his life Denikin hoped and believed that the Russian people would one day rise up and overthrow communism. In 1991, 44 years after his death, the Communist Party was outlawed in Russia.

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Laurie Dickson

Laurie Dickson (1860-1935), a young British inventor, developed some of the first machines for capturing and projecting moving images. His unique contributions to the development of motion pictures included a sprocket mechanism that could expose a strip of film at regular intervals, as well as an early experiment in combining moving images with sound. Dickson founded his own motion picture studio and launched the careers of early cinema actors and directors such as Edwin S. Porter, D.W. Griffith, Mary Pickford, and Lillian Gish.

William Kennedy Laurie Dickson was born to English parents in Minihic-sur-Ranse, France on March 16, 1860. At the age of nineteen he was fatherless, and living in London. Dickson read an article about the American inventor, Thomas Alva Edison, who had recently unveiled his most remarkable invention-the electric lightbulb. Edison was already famous for having invented the phonograph, a machine for recording sound. Dickson, an amateur photographer, had become fascinated by the possibility of recording moving images, and was captivated by Edison's brilliance and success. He sent a telegram to Edison in 1881, asking for work in the research laboratory that Edison had established at Menlo Park, New Jersey. Although Edison dismissed the telegram, Dickson was convinced that if he could speak with the famous inventor, he would find a place to pursue his ideas. By 1883, Dickson had earned the fare to travel to the United States. He arrived at Menlo Park seeking a job. Because Dickson demonstrated some knowledge of photography and photographic processes, Edison hired him as a laboratory assistant.

Worked at Menlo Park

For five years, Dickson worked on a variety of projects at Menlo Park. In 1888, Edison asked him to investigate the progress of inventors who were experimenting with recorded motion. In February of that year, the British photographer, Eaydward Muybridge arrived in Orange, New Jersey. He gave an ''illustrated lecture'' with the help of a ''zoopraxiscope,'' a machine that projected still photographs in a sequence until they seemed to merge into a single moving image. Muybridge met with Edison and suggested that they explore merging the technologies of his zoopraxiscope with the phonograph. The zoopraxiscope, however, proved to be impractical. It depended on hand painted images that were costly and time consuming to produce. Edison chose a more economical approach, and filed papers with the U.S. Patent Office. He prepared a document designed to prevent other parties from filing patents on Edison's idea. It read, in part: ''I am experimenting upon an instrument which does for the eye what the phonograph does for the ear, which is the recording and reproduction of things in motion, and in such a form as to be both cheap practical and convenient. This apparatus I call a Kinetoscope 'Moving View.' '' By 1889, Dickson was assigned to the project, along with Charles A. Brown, his chief assistant.

According to Charles Musser in *Before the Nickelodeon*, Edison initially conceived of the picture machine in terms of the phonograph he had invented several years earlier. Like Edison's phonograph, which recorded sound on a rotating cylinder, the first camera that Dickson and Brown devised depended on cylinders wrapped in celluloid sheets and photographic emulsion. In November 1890, they were able to record a series of moving pictures that they called, *Monkeyshines*. The experiment recorded the movements of Brown's assistant, Fred Ott, who was dressed in white and performed against a black background. The successful experiment secured Edison's full commitment to the project.

Dickson and Brown constructed a special building for the Kinetoscope project and other photographic work at the laboratory. Dickson was removed from the assignment for a time while he worked on an ore-milling experiment with Edison. He returned to the task with a new assistant, William Heise, who had extensive experience working with the automatic telegraph. They soon began work on a horizontal-feed motion picture camera, and this first Kinetoscope, the peephole viewer, was introduced to a convention of the Federation of Women's Clubs in 1891. The image viewed through the aperture was that of a man (Dickson) bowing and smiling while removing his cap. The filmstrip consisted of several images that passed in front of an illuminated lens and behind a spinning wheel. The film was three-quarters of an inch wide and ran through the apparatus by being drawn on a single row of small perforations along the bottom edge of the film, a process very similar to that of moving the paper tape in the early telegraph machine. A filmstrip gave the viewer a brief glance at each of about 40 pictures in the course of one second giving the illusion of lifelike motion. In 1891, they prepared and submitted patent applications for the Kinetograph and Kinetoscope.

With a true inventor's zeal, Dickson began to experiment with difference sizes and lengths of film, as well as different lenses. He developed a number of processes to refine the development of film and finally changed the system from a horizontal to a vertical-feed. By October 1892, Dickson and his team had established the modern day model of a film camera that used 35-millimeter film in a vertical-feed. Edison decided to launch the Kinetoscope on the commercial market. Anticipating a demand for film subjects, Dickson built a studio, the ''Black Maria,'' named after the slang expression for a police wagon. It was a wood-frame building covered by tarpaper and its roof could open to the sun. The entire building rested on a rotating track so that it could follow the sun throughout the day. The Black Maria, the world's first film studio, was completed by May 1893. The first film recorded there, *Blacksmith Scene,* was exhibited on Dickson's Kinetoscope on May 9, 1893 at the Brooklyn Institute of Arts and Sciences.

First Kinetoscope Parlor

By April 1894, the first Kinetoscope parlor was opened in New York City. A peek cost five cents and viewers had to purchase a series of five scenes for 25 cents. The Kinetoscope, designed for a single viewer, was, according to David Robinson, ''an upright wooden cabinet, 18 inches by 27 inches by 4 inches high, with a peephole with magnifying lenses in the top.'' The film, Robinson continues, ''was arranged around a series of spools. As each frame passed under the lens, the shutter permitted a flash of light so brief that the frame appeared to be frozen. This rapid series of apparently still frames appeared, thanks to the persistence of vision phenomenon, as a moving image.''

These early films often borrowed from Vaudeville, a popular form of entertainment frequented especially by working class people. Musser points out that the early Kinetoscope films often depicted male spaces, such as bar rooms, boxing matches, cock fights, or horse shoeing. When the Kinetoscope debuted in mid-town Manhattan, however, its cost restricted it to a middle class audience that consisted of as many women as men. Dickson and Edison began to provide more benign scenes, including highland dancers, organ grinders, and trained bears. The essential nature of the viewing experience remained private. Scenes of dancing girls were popular, and elicited stricter regulations that bordered on censorship. Musser maintains that ''sex and violence was at the core of almost every image.''

The Kinetoscope was a novelty and a success. However, Edison had failed to file for international patents, believing that the fees were too high for an invention that might never catch on. Soon competing versions of the Kinetoscope, often better ones, were being manufactured in Europe. This prompted a kind of race between the Americans and the Europeans to market the best motion picture device. The French unveiled a lighter weight hand-cranked version of the Kinetograph. The ''cinematographe'' assured their dominance in the market and introduced the word ''cinema'' into the English language.

The Kinetoscope business, though profitable, began to wane. Edison's business was continually threatened by other motion picture initiatives in the United States and abroad. The demand for a technology that would allow more than a single viewer to watch a film prompted inventors to begin experimenting with the first screen projector. Edison, however, saw no need to exhibit to large groups of people and was slow to embrace this idea. Dickson was finally able to convince Edison to acquire rights to a state-of-the-art ''screen machine.'' This device was developed by Thomas Armat, a young inventor from Washington, D.C., to project images onto a screen so that groups of people could view the images simultaneously. The Edison Vitascope premiered at Koster and Bial's music hall in 1896.

The KMCD Group

Dickson had left Edison in April 1895. The break resulted from a struggle for control of the Edison motion picture industry between Dickson and Edison's general manager, William Gilmore. For the last two years of his employment at Edison's laboratory, Dickson had been collaborating with competitors, surreptitiously assisting Woodville Latham and his sons with their early projector. Dickson accepted a 25 percent ownership interest in Latham's ''Lambda Company'' in 1894. Lambda's product, the eidoloscope projector debuted in New York on April 21, 1895. With Elias Bernard Koopman, Harry Norton Marvin, and Herman Casler, Dickson also helped develop ''the photoret,'' a detective camera about the size of a watch. The ''K.M.C.D.'' group, as they called themselves, introduced the camera in 1893 and made a small profit. They decided to continue their association by developing a cheaper, more efficient Kinetoscope. Dickson provided critical advice. Toward the end of 1894, the Mutoscope prototype was ready to be tested. The mutograph guided film through the camera using friction feed rather than sprockets.

In 1895, Dickson and his fellow K.M.C.D. associates founded the American Mutoscope Company, later the American Mutoscope and Biograph Company. Dickson recreated his own invention and dubbed it the Mutograph, making several design improvements and modifications that would permit the camera to work as a projector. The motion picture market place had become extremely competitive by 1895. All of Edison's Vitascope competitors became licensees rather than face continuous litigation. Dickson's company remained independent because the Mutograph was deemed to be different from the Vitascope in significant and substantial ways, thereby avoiding patent infringements. Dickson's first film was *Empire State Express*. The American Mutograph and Biograph Co. competed with the Edison Vitascope for the next 15 years. In 1897, Dickson sold his interest in the company and returned to England where he worked for Biograph's sister company, the British Mutograph and Biograph Co. When the company finally went out of business in 1904, Dickson returned to inventing. He died on September 28, 1935 in Twickenham, Middlesex, England.

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Joan Didion

Although she is perhaps best known as a precise and graceful essayist, Joan Didion (born 1934) has also triumphed as a novelist and, with her husband, as a screenwriter.

Joan Didion was born December 5, 1934, in Sacramento, California, the daughter of Frank Reese and Eduene (Jerrett) Didion. As a child, Didion followed her father, an officer in the Army Air Corps and a World War II veteran, to military bases in Colorado and Michigan. The family ultimately settled in California, where Didion graduated from the University of California at Berkeley in 1956.

After college, Didion moved to New York for a job as a promotional copywriter at *Vogue* magazine. Her subsequent moves between the east and west coasts of the United States have colored her writing. A contributor to *American Writers: A Collection of Literary Biographies,* asserted, ''A California native, Didion suffers the regional insecurities of those with ambitions defined by the Eastern publishing establishment. As the westward trek had weathered her ancestors, the journey back East tested her literary stamina and achievement without softening her Western perspective.''

During her eight years at *Vogue,* Didion rose to the post of associate features editor and had begun contributing book and film reviews to *National Review* and *Mademoiselle.* She moved to California with her husband, John Gregory Dunne, to launch her career as a freelance writer. Despite a rocky start, Didion soon drew acclaim for her essays.

Reputation as Essayist

Much of Didion's most celebrated writing has been in the form of essays. Her first collection, *Slouching Towards Bethlehem,* was published in 1968. The book was a collection of essays that had been previously published in such periodicals as *American Scholar, California Monthly, New York Times Magazine,* and the *Saturday Evening Post.* As noted in *American Writers,* Didion, along with such writers as Norman Mailer, Thomas Wolfe, Truman Capote, and Gore Vidal, were hailed as ''New Journalists,'' meaning the writers borrowed techniques from fiction to craft stylish, compelling non-fiction.

In her critical work *Joan Didion,* Katherine Usher Henderson observed that ''in both her essays and her fiction, Didion seeks to render the moral complexity of contemporary American experience, especially the dilemmas and ambiguities resulting from the erosion of traditional values by a new social and political reality. To this end,'' Henderson noted, ''she violates the conventions of traditional journalism whenever it suits her purpose, fusing the public and the personal, frequently placing herself in an otherwise objective essay, giving us her private and often anguished experience as a metaphor for the writer, for her generation, and sometimes for her entire society.''

As Didion herself explained in an oft-quoted passage from *Slouching Towards Bethlehem,* ''My only advantage as a reporter is that I am so physically small, so temperamentally unobtrusive, and so neurotically inarticulate that people tend to forget that my presence runs counter to their best interests. And it always does. That is one last thing to remember: writers are always selling somebody out.''

A second collection of Didion essays, *The White Album,* was published by Simon and Schuster in 1979. Also composed of writings originally published elsewhere, *The White Album* is named for the legendary, untitled Beatles album, which Didion said epitomized the 1960s for her. In the book, she recalled the months she spent in a psychiatric facility in Santa Monica. ''By way of comment,'' Didion wrote, ''I offer only that an attack of vertigo and nausea does not now seem to me an inappropriate response to the summer of 1968.''

Didion didn't let psychiatric troubles scare her away from writing. Published in 1983, Didion's nonfiction work *Salvador* chronicled personal observations of a grueling 1982 visit she took with her husband to the war-torn Latin American country of El Salvador. The book ''takes us on a journey to the heart of the Salvadorean darkness,'' wrote David Leppard in *The Listener.* ''This is a powerful and highly articulate indictment of the pervasive political repression which has become institutionalized in El Salvador today.''

Miami, Didion's 1987 nonfiction work, explored the intricacies of a city whose population, by the late 1980s, was 56 percent Cuban. The ripples stirred by Miami's volatile mix, Didion argued, reverberated throughout the United States, especially its government. The book is among Didion's most critically discussed, and incited passionate political debate. A writer for *Magill Book Reviews,* argued that ''by concentrating so heavily on the Cuban exiles in Miami, Didion provides only a partial portrait of a complex city.''

After Henry, Didion's 1992 nonfiction collection, is named for her editor, friend, and mentor Henry Robbins, who died in 1979. Released in the United Kingdom under the title *Sentimental Journeys,* the book showcased 12 es-

says. ''About half this collection deals with such Didion standbys as California's earthquakes, airheads, and the mayhem found on what she likes to call the freak-death pages of the newspapers,'' wrote R.Z. Sheppard in *Time.*

While the book garnered the usual rave reviews for Didion's sharp eye for detail, some critics blasted her for relying on newspapers for her sources. ''Didion works less with firsthand impressions, more with the texts that sift up from the culture,'' wrote Carol Anshaw in the *Village Voice,* ''which gives these essays an air of imposed distance, rather than self-imposed detachment from their subjects.''

Fiction Forays

While at *Vogue,* Didion composed her first novel, *Run River.* Published in 1963, and set in Didion's birthplace, Sacramento, California, *Run River* centered around the troubled marriage of protagonist Lily Knight McClellan. While the book received attention from large numbers of critics, a contributor to *American Writers* noted that ''reviewers on both coasts expressed boredom with characters too afflicted by ennui.''

Despite sometimes nasty reviews, Didion continued to explore the dark side of human nature with her novels. The controversial *Play It as It Lays,* was published in 1970. It became a bestseller and was nominated for a National Book Award. An *American Writers* contributor found the book thematically linked with Didion's cannon: ''Suffused with the neurotic tensions inspired by her nonfiction prose, *Play It as It Lays* unsettled even her editor, Henry Robbins, who [said]: ''It was a brilliant book but cold, almost icy. A devastating book. When I finished it, I wanted to call [Didion] up and ask her if she was all right.''

Didion's third novel was inspired by a disastrous 1973 trip she took with her husband to a film festival in Colombia. Ailing in her hotel room, Didion conceived *A Book of Common Prayer,* the story of a Californian whose daughter joins a terrorist group in a fictional Latin American nation. The book was published in 1977.

Democracy, Didion's 1984 book, became a national bestseller. Still, reviews revealed critics' frustration. *''Democracy,''* wrote Mary McCarthy in the *New York Times Book Review,* ''is deeply mysterious, cryptic, enigmatic, like a tarot pack of most of Didion's work.''

Published in 1996, the political thriller and love story *The Last Thing He Wanted* was Didion's first novel in 12 years. Set in the same, shadowy Latin American world as several of her previous books, it is the story of a middle-aged woman who takes her father's place in a Central Intelligence Agency scheme gone awry. ''Didion explores the hidden world behind the political looking glass, the world of conspiracies, assassinations, and quasi-military operations,'' observed David W. Madden in *Magill Book Reviews.*

Like some of her earlier works, the book won more praise for its style than for its substance. ''In the final analysis,'' wrote Paul Gray in *Time Australia,* the story ''seems to say more about Rodeo Drive angst than it does about illegal foreign policies.''

Scripting Spouses

Didion's partner in life and sometimes in work is writer John Gregory Dunne, whom she met around 1958. Married in 1964, the pair adopted a baby girl, Quintana Roo, in 1966, and spent 25 years in California. They have worked together intermittently ever since Dunne helped edit Didion's first book, *Run River.*

''Joan Didion and John Gregory Dunne are rare authors, able to move deftly between writing scripts for Disney and essays for *The New York Review of Books,*'' noted Josh Young in *Esquire.* Together Didion and Dunne have written dozens of essays for publications including *Esquire, Saturday Evening Post,* and *New York Time Book Review.* They have also penned about 20 scripts, five of which have made it to the big screen, including *Panic in Needle Park* in 1971, *A Star Is Born,* the 1976 film that featured Barbra Streisand, and *True Confessions* in 1981.

The writers spent eight years working on a script for the 1996 film *Up Close and Personal,* which starred Michelle Pfeiffer and Robert Redford. Writing about the late news anchor Jessica Savitch, Dunne and Didion battled with the movie studio and wrote more than 25 drafts before the film was finally produced, bearing little resemblance to the original story. Although Didion is by far the more famous spouse, she and Dunne seem to have a harmonious working relationship. ''He reads everything I write,'' Didion told Lewis Burke Frumkes in *Writer.* ''I read everything he writes.''

Work Critically Dissected

While they can always find something to denounce about her writing, critics agree that Didion is a key contemporary literary figure. ''Didion is one of the most interesting writers in America,'' claimed Vivian Gornick in *Women's Review of Books:* ''a writer whose prose continues to lure readers high and low with its powerful suggestiveness.''

A common complaint in early reviews of Didion's novels was that her female characters were more real than her male ones, argued Henderson in her critical study. ''Didion's fictional women engage her immense talents as a realistic novelist; she draws each of them with fine, sharp brush strokes that reveal every dimension of their personalities, every connection between character and action,'' Henderson continued, ''Although her men cannot be called flat characters, they do not fully compel the reader's credence, for their behavior is often inconsistent with their character as Didion has presented it.''

Applied to Didion's prose, even that which could be criticism, sometimes winds up complementary. Anne Tyler, for example, wrote in the *New Republic* that ''Joan Didion writes from a vantage point so remote that all she describes seems tiny and trim and uncannily precise, like a scene viewed through the wrong end of a telescope. That cleared space where she stands, that chilly vacuum that could either be intellectual irony or profound depression, gives her a slant of vision that is arresting and unique.''

''Few writers move back and forth between the essay and the novel with equal skill and talent,'' Gornick concluded. ''Joan Didion is one of them. In Didion, anxiety is

an organization principle that has resulted in some of the finest essays in American literature, and at least one enduring novel, *Play It As it Lays.*''

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Karl Doenitz

At the end of World War II, Grand Admiral Karl Doenitz (1891-1980) was hand-picked to succeed Adolph Hitler as reich president and supreme commander of the armed forces. He stood trial at Neuremberg for war crimes, but received the relatively light sentence of ten years in Spandau Prison. Throughout the trial and sentencing, Doenitz expressed surprise that he was being sentenced at all.

Karl Doenitz was born on September 16, 1891 in Berlin, Germany. He was the second son of Emil Doenitz and Anna Beyer. His father was an engineer with the firm of Karl Zeiss of Jena, a world leader in the field of optics. His mother died on March 6, 1895, when Karl was only three years old. By all accounts, he and his older brother, Friedrich, had a warm and personal relationship with their father. Emil Doenitz never remarried and kept the memory of his wife alive in the hearts of his sons.

At the age of six and a half, Doenitz attended a preparatory school outside Halensee, but remained there for only six months. When his father was transferred to his firm's headquarters, and both Karl and Friedrich were enrolled at the *Realschule,* a public school in the Duchy of Saxony-Weimer. The school was a model institution and the brothers received a well-rounded education in the standard courses as well as the arts.

Served with Submarine Fleet during World War I

Doenitz enrolled in the Imperial Navy in April 1910. Three years later, he became an officer, serving on the cruiser *SMS Breslau.* Doenitz was transferred to the naval air arm at the onset of World War I, where he became a flight observer and seaplane squadron leader. In 1916, he began service with the U-boat (submarine) fleet, remaining there until 1918, when he was captured near Malta after the sinking of his ship. Doenitz remained in British captivity for the next nine months.

After his release in 1919, Doenitz joined the German navy (*Reichsmarine*), becaming an inspector of torpedo boats. He remained in the *Reichsmarine* for the next 16 years, commanding the *Emden.* In the fall of 1935, Doenitz was appointed by Generaladmiral Raeder to raise and command the U-boat arm of the navy. On January 1, 1936 he was named the *Fuhrer der Unterseeboote* (FdU). By the fall of that year, his title was changed to *Befehlshaber der Unterseeboote* (BdU) .

Named Supreme Commander of the German Navy

Doenitz admired Adolph Hitler and was a strong supporter of the National Socialist German Workers' (Nazi) Party. In 1942, he received the Knight's Cross and was promoted to admiral. This was quickly followed, in 1943,

with a promotion to grand admiral. Doenitz succeeded Admiral Raeder as supreme commander of the German navy. Three months later he received the Oak Leaves of the Knight's Cross and on January 30, 1944 he was awarded the coveted Golden Party Badge for his loyalty to the party.

Doenitz is recognized by military experts for the important role he played during the war. His submarine tactics nearly won the war for Germany. A capable tactician, he directed the Battle of the Atlantic against Allied supply ships. By sinking more than 15 million tons of Allied shipping, his U-boat fleet proved to be one of Germany's most effective weapons. Doenitz developed the concept of the ''wolf pack'' in submarine warfare by grouping his U-boats to lay in wait for Allied convoys. His coordination of reconnaissance aircraft, re-supply vessels, and wolf packs allowed his U-boats to strike where they would inflict the greatest damage. By 1943, he commanded 212 operative U-boats, and had another 181 in training. His attacks remained successful until the invention of microwave radar, which allowed the Allies to find and wreak havoc on the U-boat wolf packs.

Hitler recognized that submarine warfare was essential to the war effort. Evidence reflects that Hitler and Doenitz consulted continuously, conferring on naval questions 120 times throughout the course of the war. In Hitler's last will, he named Doenitz as his successor. Upon hearing of Hitler's death, Doenitz was appointed Reich president and supreme commander of the armed forces. He set up his government in Flensburg-Murwik on the northern German border with Denmark. For a mere 20 days Doenitz served as the last leader of the Third Reich. On May 23, 1945 he was captured by the British.

Nuremberg Trials

Doenitz expressed surprised when he was brought to trial at Nuremberg at the close of World War II, and charged with war crimes. He succeeded in convincing his prosecutors that he had no knowledge of the atrocities directed by Hitler and that, in his role as grand general, he was only following orders. On October 1, 1946, he was found guilty of ''planning aggressive war'' and sentenced to ten years in Berlin's Spandau prison.

Upon his release in 1956, Doenitz lived in seclusion in the small town of Aumuhle, near Hamburg, Germany. In 1958, he published *Memoirs: Ten Years and Twenty Days,* maintaining that he had no knowledge of the crimes committed by Hitler. Ten years later, in 1968, he published a second volume of memoirs titled *Mein wechselvolles Leben (My Changeful Life).* Where he attempted to separate himself from war crimes in the first volume of his memoirs, he attacked the Nuremberg trial process in the second.

Personal Life

Karl Doenitz met and fell in love with Sister Ingeborg Weber, daughter of a German general. She was a fully trained nurse, described as distinctly modern, with a mind of her own. They married on May 27, 1916 and had three children, a daughter Ursula, a son Klaus, and a son Peter. Both sons were killed during the Second World War. Neither Doenitz nor his wife had strong religious convictions, but their children were raised in the Protestant (evangelical) faith.

Doentiz passed away on December 24, 1980 at his home near Hamburg. His funeral was held January 5, 1981 and was attended by thousands of his comrades. Among those attending were a hundred Knight's Cross holders. Attendees were forbidden to wear uniforms because members of the German government felt that Doenitz had been too deeply involved with the activities of the Third Reich.

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Alec Douglas-Home

Alec Douglas-Home (1903-1995) devoted his career to British politics. Serving in the Parliament for many years, he became prime minister in November 1963 and remained in office until the Conservative Party lost the 1964 elections.

Alexander Frederick Douglas-Home was born in London on July 2, 1903, the eldest son of Charles Cospatrick Archibald Douglas-Home and Lilian Lambton, daughter of the fourth Earl of Durham. According to his biographer, Kenneth Young, his family had played an important role in English history for centuries. As the future fourteenth earl of Home, he was heir to 134,000 acres of land and coal mines in Lanarkshire, Scotland. The eldest of seven children, his younger brothers included Henry, an ornithologist; William, a playwright, and Edward. Home was raised at Springhill House in Scotland for the first sixteen years of his life and returned there as an adult after his marriage. His father taught him to love nature and be of service to the poor. As a young boy, a governess taught him at home. In 1913, Home was sent to prep school at Ludgrove, New Barnett, Hertfordshire, where he excelled at

cricket. Like most aristocrats of his day, his education continued at Eton. According to Young, ''he was a natural leader, unassertively self-assured, cool and fair.'' Home received a degree is history from Christ Church College, Oxford, and played on the cricket team. He was popular with his peers but not a very good student. He had no particular interest in politics, but rather intended to live a traditional aristocratic life and look after various family interests. He became Lord Dunglass in 1918 when his father became the thirteenth earl of Home. His marriage to Elizabeth Hester Alington in 1936 produced one son, David Alexander Cospatrick, and three daughters, Lavinia, Meriel, and Diana.

Entered Public Service

After becoming aware of the poverty and unemployment near his ancestral home in Lanarkshire, Home decided to run for Parliament. He was not content to manage the family business affairs and did not feel that he was suited to the military. Although his father did not initially approve of this career choice, his mother came from a political family and supported his decision. Home failed in his first attempt, but was elected as a Conservative member from Lanarkshire in 1931. He felt that the Conservative Party would do more to end unemployment in Scotland than the Liberals. Britain, as well as the rest of the world, was locked in the grip of the Great Depression. After Home was returned to Parliament in 1935, he became first private secretary to ministers handling labor and Scottish questions. Neville Chamberlain, Chancellor of the Exchequer, asked Home to serve as his parliamentary private secretary in 1937. When Chamberlain replaced Stanley Baldwin as prime minister, Home was privy to the events leading to World War II. Although he did not make policy, Home was at Chamberlain's side at the Munich conference of 1938 when he agreed to the partition of Czechoslovakia in exchange for a guarantee of no further territorial claims from the German government of Adolf Hitler. Germany soon broke the agreement and seized the Sudentenland, causing an angry reaction from the British public.

Chamberlain's policy of appeasement had failed and the British people turned against him. Home was a casualty of this failed policy and his career appeared to be over. He later claimed to have learned three important lessons during his tenure with Chamberlain. He learned, in intimate detail, how the British political system worked. He learned that Britain could not negotiate as long as it had a weak military. Lastly, he learned that peace at all cost was a disastrous policy. Home realized that Britain could not win a war without a strong military and support from the French and Americans. The Americans were not ready to go to war and the French had backed out of their agreement with Czechoslovakia. Germany invaded Poland and Britain declared war on Germany on September 2, 1939. Home remained a member of the Chamberlain government until May 2, 1940, when Winston Churchill replaced him as prime minister.

Home intended to enter active service at the start of World War II, as an officer of the Lanarkshire Yeomanry. However, the Army Medical Board rejected his application for military service. When he consulted specialists in Edinburgh, the doctors discovered that he had a tubercular hole in his spine, which kept him out of the war. He became too ill to serve and resigned his commission. He spent the next two years recovering from spinal surgery. While lying flat on his back encased in a cast up to his neck, he tracked the progress of the war effort through reading and discussions with friends. He became convinced that Stalin intended to export Communism. If the Russians chose to be Communist, that was their business. However, if they intended to export their views to other parts of the world, Home intended to stand against it.

In 1944, Home returned to London and to the back benches of Parliament. On September 29, 1944, he delivered one of his most important speeches. Churchill had implied that he was letting Russia have Poland in return for helping to defeat the Germans. Home reminded Churchill that Britain had guaranteed Poland's independence in 1939 and that the treaty was still in effect. Churchill, along with the Americans, gave in to the Russian demands at Yalta. In 1945, Home served as the parliamentary under secretary at the foreign office for two months until the Conservatives lost office and Home lost his seat in the House of Commons. He was out of office for five years, until his party elected him as the Conservative member for Lanark in 1950. When his father died in 1951, he became the fourteenth Earl of Home and took his seat in the House of Lords. Churchill became prime minister again in October 1951, and appointed Home as his minister of state for Scotland. ''Home Sweet Home,'' Churchill's nickname for him, was an effective advocate for Scotland. The Crofter Act of 1955 injected

capital in the form of grants and loans into the farming system. Parliament was encouraged to give grants to reforest the area, and the Hydroelectric Development Act spread electricity to remote areas of Scotland. He was also able to get highway funds earmarked for the improvement of Scottish roads.

Flair for Foreign Policy

Home had learned a great deal in his years close to prime ministers, especially with regard to foreign policy. In 1955, he became secretary of state for Commonwealth relations in Anthony Eden's government. Though the post was a minor one, Home was noticed when Eden fumbled in the Suez crisis of 1956. Home held the Commonwealth together through intense criticism. With regard to the question of Rhodesian independence, Home advocated a multiracial government, but was unable to convince the white minority government. When Harold Macmillan became prime minister in 1960, he gave Home the post of foreign secretary, expecting him to be easy to dominate. This turned out not to be the case. After his experience with appeasement in Chamberlain's government, Home became one of Britain's most forceful hard-liners against the Soviet threat. He supported a strong defense against Russia and felt that Britain must join the European Common Market. However, Macmillan acted as his own foreign minister and only took advice as he desired it.

Became Prime Minister

When Macmillian became ill in October 1963, he maneuvered Home into the office of prime minister to avoid seeing it go to Rab Butler. This gave the appearance that Home was not democratically chosen by his party. He was forced to renounce his hereditary title and fight a nasty reelection battle in his home district. He returned to the House of Commons to give his first speech, after an absence of twelve years. The opposition, sensing his weakness, attacked him. Home also had to deal with television, which was a new media for him. His field of expertise was foreign affairs, not domestic policy. He served as prime minister for twelve months, when Harold Wilson and the Labor Party won the general elections of 1964 by a slim margin. After it was over, he reflected that he had a lot to learn in the craft of leadership. He had tried to lead in a straightforward manner, but felt that his term was a little like Daniel being thrown into the lion's den. Home vowed to change the way party leaders were chosen so that no future leader would have to go through what he had. He was only partially successful in party reform.

Home returned to the House of Lords and remained friendly with Heath, leader of the Conservative Party. When the Conservatives were returned to power in 1970, Heath placed him in the foreign office again. There he again worked to settle the situation in Rhodesia, but had no luck with Ian Smith, the leader of the white minority government. British influence in the Middle East was another area of interest, but he was unable to get Israel to abandon territory that it had acquired during the 1967 war. When the Conservative government fell in 1974, Home returned to the House of Lords. He retired in 1992.

In his later years, Home wrote a number of books including his autobiography *The Way the Wind Blows* in 1976, and *Border Reflections* in 1979. He served as chancellor of Heriot-Watt University. His hobbies included bird watching, hunting, and fishing at his ancestral homes of Hirsel or Castlemains. Taxes had reduced the family estates considerably, and Home was not among the richest border lords. He died in Berwickshire, Scotland, on October 9, 1995, having devoted a lifetime to British political service.

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Kim Eric Drexler

K. Eric Drexler (born 1955) has done more to raise public consciousness about molecular nanotechnology than any other scientist. He is chairman of the Foresight Institute, has lectured extensively, and has written three books on nanotechnology. Drexler also invented the high performance solar sail and a method for processing and fabricating metals in space.

Kim Eric Drexler was born on April 25, 1955, in Oakland, California, to Allan Barry Drexler, a management consultant, and Hazel Edna Gassmann, an audiologist and speech pathologist. He attended the Massachusetts Institute of Technology, receiving a bachelor's degree in Interdisciplinary Science in 1977, a master's degree in Engineering in 1979, and a doctorate in Molecular Nanotechnology in 1991. On July 18, 1981, he married Christine Louise Peterson, an MIT engineer.

Drexler became interested in predicting future technology while studying for his master's degree at MIT. Futurists try to come up with plausible pictures of the future and solve problems before they occur. Drexler got into the habit of planning concretely for ten years ahead and thinking seriously about what would be possible in twenty to thirty years. He also read books, articles, and took courses all across the technical landscape. Drexler was particularly interested in chemistry, materials science, and manufacturing. Nuclear biology appeared to open new realms of engineering possibilities. Nanometer-scale biomolecular machinery, under the guidance of data stored and read out by DNA and RNA, generate all the materials and structures of living things. According to Drexler, he began thinking

about molecular nanotechnology in the spring of 1977. The construction of analogous, nonbiological molecular machines for large-scale manufacturing on Earth and in space seemed possible. He began work as a research affiliate at the MIT Space Systems Laboratory from 1980 until 1986 and at the MIT Artificial Intelligence Laboratory from 1986 until 1987. His first paper, *Molecular Engineering: An Approach to the Development of General Capabilities for Molecular Manipulation,* was published in September 1981. It dealt with his vision of the benefits to be derived from nanotechnology as well as its possible downsides. The scientific community ignored him, but the *Smithsonian* magazine asked him to write a simplified version in 1982.

Initiated Studies in Molecular Nanotechnology

Emerging technologies and their consequences for the future became the focus of Drexler's research. He initiated studies in the field of molecular nanotechnology, a future technology based on molecular machines able to build objects to complex atomic specifications. Drexler did not coin the term *nanotechnology,* which means precision machining with tolerances of a micrometer or less. *Nano* comes from the Greek word for dwarf. Japanese researcher Norio Taniguchi put the definition together, but Drexler popularized it through his books. In the future, we can anticipate molecular manufacturing systems able to construct computers smaller than living cells, devices able to repair cells, and diamond-based structural materials. On the downside, germs could be programmed to kill people.

Drexler's first book *Engines of Creation: The Coming Era of Nanotechnology,* published in 1986, discussed some of these ideas and their consequences. He envisioned life-prolonging molecular machines that examine and repair cells in the human body. According to Drexler, the first nanomachines will be created for selective destruction. Cancers, infectious diseases, abnormal growths and deposits on arterial walls will be recognized by the nanomachine and destroyed. Diseases such as herpes will be cured when a repair device can be used to destroy the virus's genes. He also described solar-powered nanofactories that will remove greenhouse gases, like carbon dioxide, from the air and replace them with oxygen. These same nanofactories will be able to put carbon atoms back into coal and oil reservoirs. The book is divided into three parts. The first deals with engines of construction, principles of change, and predictions. The second part profiles the possible—engines of abundance, thinking machines, the world beyond earth, engines of healing, long life, the future, and limits to growth. The last third of the book deals with engines of destruction and strategies for survival.

In the spring of 1988, Drexler taught the first formal course in nanotechnology at Stanford University, where he was a visiting scholar from 1986 until 1991. He also founded the MIT Nanotechnology Study Group to discuss ways to cope with the unanticipated opportunities and dangers that may arise in this new field.

Foresight Institute

Drexler founded the Foresight Institute with his wife, Christine Thompson, in 1986. This organization has approximately 1,000 members. Drexler headed two conferences on nanotechnology in 1989 and 1991, and co-chaired a third in 1993. The purpose of the Institute, according to Drexler, is ''. . . to help society prepare for new and future technologies, such as nanotechnology, artificial intelligence, and large-scale space development, by promoting an understanding of these technologies and their consequences, formulating sound policies for gaining their benefits while avoiding their dangers, informing the public and decision makers, developing an organizational base for implementing these policies, and ensuring their implementation.'' The Foresight Institute publishes a quarterly newsletter, the *Foresight Update* to keep the public informed about technical and non-technical developments in nanotechnology. The Institute for Molecular Manufacturing (IMM) is another non-profit research organization founded in 1991 to promote research in nanotechnology and molecular manufacturing. The goal of this organization is to develop nanotechnology faster. Drexler, who is a research fellow at the institute, designed a simple pump, a fine motion controller for molecular assembly, and a molecular differential gear. The last member of the Foresight family is the Center for Constitutional Issues in Technology (CCIT), a non-profit California corporation created to pursue public policy issues arising from the emergence of new technologies. In 1992, Drexler testified at a Senate hearing for the Subcommittee on Science, Technology, and Space, on the topic of molecular manufacturing.

Drexler's second book, *Unbounding the Future: The Nanotechnology Revolution,* was written with his wife Chris Peterson and writer Gayle Pergamit, and published in 1991. It described molecular assemblers, which are robotic arms with clamps and swivels that are small enough to pick up and reposition atoms. These assemblers would be capable of manipulating atomic and molecular ingredients used for large-scale manufacturing on Earth or in space. This type of machinery has not yet been built. Many scientists do not believe that it will ever be built.

Nanosystems: Molecular Machinery, Manufacturing, and Computation, Drexler's third book, was published in 1992. This highly technical condensation of fifteen years of research in the field of nanotechnology won the Outstanding Computer Science Book Award given by the Association of American Publishers in 1992. It is divided into three parts: the fundamental physical processes, long-term technologies (including gears and bearings, more complex machines, and molecular manufacturing systems), and practical applications from current technologies to more advanced molecular manufacturing.

While some scientists are skeptical of Drexler's view of the future, he believes that it is inevitable. In fact he predicted that nanotechnology will probably be a reality within 30 years and will make developing a room-temperature superconductor look trivial by comparison. In addition to his books and technical papers, Drexler lectures around the world. Attendance at his conventions and seminars contin-

ues to grow. Many mainstream scientists are now presenting papers at these seminars. This increased interest indicates that people are beginning to think more about the future and the form it will take.

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Bernie Ebbers

Through a series of increasingly audacious business acquisitions, Bernie Ebbers (born 1941) has built a once-small business into a global communications powerhouse. An enigmatic person, the laid back and private Ebbers has masterminded some of the largest, headline-grabbing takeovers in business history.

Technological innovations like cellular phones, fiber optics, and the Internet have led to a sea change in the telecommunications industry. As the battle among a handful of competing firms becomes more pitched, Bernie Ebbers has emerged as a force. In a series of acquisitions, Ebbers has built his original company, LLDS, into MCI WorldCom, the second largest telecommunications company in the world with 22 million customers and over $34 billion in revenue. And, Ebbers is not done yet. In October 1999, he announced a merger with Sprint Corp. that will create a company with revenues of $54 billion and 42 million customers.

Humble Roots

Born in Edmonton, Alberta, Canada in 1941, Bernie Ebbers comes from a working-class family. An intensely private man, little is known about his past. After high school, he got a job as a milkman, but tired of the drudgery and the 30-below-zero weather. It did not take him long to find something else to do.

Apparently, the 6-foot, 4-inch Ebbers played basketball in high school. He escaped the cold weather by accepting a basketball scholarship at Mississippi College, a tiny Southern Baptist school in Clinton, Mississippi. He graduated in 1967 with a bachelor's degree in physical education. Ebbers has lived in Mississippi ever since.

Although a bench-warmer on the team, the college had a profound effect on Ebbers' spirituality. In 1996, he wrote in the alumni magazine, ''I came to have a fuller understanding of what my purpose was in life, what a personal relationship with Jesus Christ really meant, and how I would try to live my life from that point on.'' Crediting God for his success, Ebbers teaches Sunday school at his church.

After college, Ebbers held a number of jobs. He was a high school physical education teacher and basketball coach, then managed a garment warehouse. At one point, he was even a bouncer. Things began looking up in 1974, when he bought a motel in Colonel, Mississippi. After bringing in some investors, Ebbers was able to buy another in 1976. Eventually, he had a chain of nine Best Western motels. Although successful, the hotel business did not generate much cash.

Entered the Telecommunications Industry

When the federal government announced the forced divestiture of AT&T in 1982, many small companies leapt at the chance to enter the growing telecommunications industry. Ebbers had absolutely no experience in the long distance business, but jumped in on a small scale in 1983 when he and three friends borrowed $500,000 and bought a struggling phone company. With help from a waitress at their favorite coffee shop in Hattiesburg, Mississippi, they named it Long Distance Discount Service (LDDS). Initially, LDDS did not fare better under new management. The investors asked Ebbers to take over. He became CEO in 1985. Within six months, Ebbers had turned LDDS into a profitable venture.

In November 1983, LDDS was certified as a long distance carrier. Its first customer was the University of Southern Mississippi. Ebbers and the others were not willing to wait for growth. They embarked on an acquisition spree that followed Ebbers' philosophy of fast growth through acquisition. With each purchase, LDDS expanded operations from its small town base. The company went public in August 1989 through the purchase of Advantage Companies, Inc. This move allowed LDDS to provide long distance services to 11 Southern and Midwestern states.

Ebbers mapped a business strategy focused on providing corporations with a complete communications service. On the outside, it may have looked like Ebbers and LDDS were buying companies willy-nilly, but they acquired communications networks built with high-capacity fiber-optic cable and quickly expanded their service area. Each deal cut overhead of the combined company, thus saving money and increasing value.

In the early 1990s, Ebbers engineered the acquisition of several companies that would set the stage for the company's leap to national prominence. From 1992 to 1995, LDDS (renamed WorldCom in May 1995) bought corporations that expanded its service capabilities. Ebbers acquired Williams Telecommunications Group (WilTel) for $2.5 billion in 1995. The purchase brought into the WorldCom fold 10,000 miles of fiber and 1,000 miles of microwave transmission facilities. Now WorldCom could serve even the largest companies with both voice and advanced data communications systems. Two years later, the company could claim the position as fourth largest long-distance carrier.

A Global Leader

Ebbers grew WorldCom into one of the largest communications providers in the world, but he retained his small-town roots. A self-professed ''country boy,'' he enjoys wearing faded blue jeans and cowboy boots over expensive suits and takes cabs when he could be riding in chauffeured limousines. He downplays his role in the company's success, although he is the driving force behind the acquisitions. Make no mistake, it is Ebbers' vision that drives WorldCom.

In 1996, Ebbers orchestrated the $12.5 billion purchase of MFS Communications that gave WorldCom a truly global network. A hidden gem in the deal was that it included UUNet Technologies, which MFS had previously acquired, a leading Internet services company. With these moves, the world began paying attention to Ebbers, who was building a worldwide communications network to serve his business customers.

The publicity surrounding the MFS deal did not change Ebbers. He still ran his company out of Jackson, Mississippi and listened to Willie Nelson songs, even though his piece of WorldCom was worth $560 million in 1997. Ebbers did, however, force Wall Street to stand up and take notice. Analysts backed his moves with enthusiasm, which helped him continue his spending spree, because he bought companies with a mix of stock transactions and cash. Wall Street's faith in Ebbers kept WorldCom's stock price high and increased the value of the companies he bought. Through most of the 1990s, WorldCom stock rose 50 percent annually.

The vibrant economy of the late 1990s led to a wave of mergers and acquisitions in industries worldwide. The telecommunications sector, formerly a regulated monopoly before being dismantled by the federal government in 1984, has undergone a period of consolidation that guarantees to leave only a few multinational corporations controlling the entire industry. The Internet and wireless communications have had a profound impact on the communications sector and forced companies to grow or be eaten alive by a competitor.

Ebbers and WorldCom orchestrated three multi-billion dollar deals in 1998. The largest of these was a proposed merger with MCI Communications in 1997 for approximately $40 billion, at the time the largest merger in business history. In fact, Ebbers' bid for MCI was a daring move and completely destroyed British Telecommunications' takeover bid of $18 million. The MCI bid shocked most observers in the business world. When the offer was made, MCI was four times the size of WorldCom. Many people wondered how the number four corporation could buy the number two. The move only enhanced Ebbers' public personae as a ''Swashbuckling Dealmaker'' who will move quickly to close deals. His record of more than 65 mergers and acquisitions since 1983 further add to his legend. Reportedly, he named his boat ''Aqua-sition.''

The two companies completed the merger a year later, forming MCI WorldCom. Size and prestige, however, were not the reasons Ebbers acquired MCI. WorldCom execu-

tives saw two distinct strategic values. First, the power and efficiency of the merged company would be greater than the two working independently. Second, the companies had corresponding strengths and assets. Ebbers predicted that the merger would cut more than $2.5 billion a year in combined costs.

Ebbers has built his corporation around servicing business customers. The MCI deal gave WorldCom control of 60 percent of all U.S. lines to the Internet, in essence, becoming the world's leading provider of Internet services. The company continues growing in size and scale to compete directly with industry leader, AT&T and the regional Baby Bells.

Country Boy Turned Business Magnate

In October 1999, Ebbers made another startling announcement: MCI WorldCom would purchase Sprint Corp. for a remarkable $129 billion. The merger will make WorldCom (as the new company will be named), only slightly smaller than industry leading AT&T. 1999 estimates predict that AT&T will reach nearly $62 billion in revenue, while the combined Sprint and MCI WorldCom would top $54 billion. WorldCom's market capitalization of more than $200 billion would outdistance AT&T's $133 billion.

Amusingly, Sprint CEO Bill Esrey was riding his horse in the middle of Colorado when he and Ebbers agreed to the deal. They reached an agreement via a wireless phone system that works via satellite. Also an outdoorsman, Ebbers is known to raise cattle and do his own chores on a ranch near WorldCom headquarters. In 1998, *The Wall Street Journal* reported that Ebbers bought a 164,000-acre ranch with 20,000 head of cattle 120 miles northeast of Vancouver, British Columbia.

Clearly, Ebbers expects to battle AT&T for the top spot well into the 21st century. The Sprint acquisition gives Ebbers an entry into wireless communications and a stronger base of residential customers. Ebbers' strategy is clear: his company will still cater to the business consumer, providing every available means of communication services, from voice to Internet access and wireless and international calling. Essentially, Ebbers will be able to offer this lucrative market a one-stop package fulfilling all a customer's needs.

As with the MCI merger, the Sprint deal allows Ebbers to offer a wider array of services and cut overhead costs dramatically. Operating cost savings are expected to hit $3 billion when the two are fully integrated. Especially attractive to Ebbers is Sprint's wireless/cellular business, Sprint PCS, which added more than two million customers in 1999 alone. WorldCom is also excited about gaining direct access to millions of residential customers. The company is developing technology that will give home users high-speed connections through fiber optic lines, permitting them to be connected to cable, phone, fax, and the Internet on one line.

There are a variety of risks associated with two mergers of this size, particularly integrating the corporate cultures of all three. There are also questions about merging technologies. For his part, Ebbers downplays the differences. With his record of accomplishment, it would be difficult to bet against him.

Over the years, Ebbers has been skilled in retaining the entrepreneurial spirit of the companies he's acquired and keeping employees happy. As WorldCom continues growing this task will become more challenging. He's already proving capable of the job with MCI. His low-key personality and frugal practices are permeating the company. Ebbers told *Fortune's* Nelson D. Schwartz, ''I look at every single line item on the budget, it's an arduous process . . . they had their entourages and limos, but I always take a cab.''

Ebbers is committed to increasing shareholder value, the CEO buzzword of the 1990s, thus the cost-cutting methods. In turn, he has been rewarded for his success. Ebbers made nearly $25 million in bonuses in 1997 and 1998. *Forbes* magazine estimates Ebbers' fortune at $1.4 billion, making him one of the 400 wealthiest Americans.

Although still intensely private after years in the public spotlight, Ebbers is now being considered one of the most important business leaders in the world. His prestige in the telecommunications industry grows daily. Ebbers has been a catalyst for change and other business leaders are imitating his strategies. In a sweeping indictment of Ebbers' prominence, long-time industry analyst Jeffrey Kagan told *Fortune* magazine, ''Bernie Ebbers is the modern-day Theodore Vail.''

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John Presper Eckert

Electrical engineer J. Presper Eckert (1919-1995) invented the first general-purpose electronic digital computer, the ENIAC, with John William Mauchly. Further collaboration between the two engineers led to the development of the first commercial digital electronic computer, UNIVAC. Their combined efforts ushered in the commercial computer revolution that continues to change the world in profound ways.

John Presper Eckert, Jr., was born on April 9, 1919, in Philadelphia, Pennsylvania, to John Presper Eckert and Ethel Hallowell Eckert. His father was a self-made mil-

lionaire businessman, whose business interests would strongly influence his son's future. Eckert was an only child, and spent much of his youth building radios and other mechanical and electronic gadgets. He wanted to attend the Massachusetts Institute of Technology (MIT), but his mother did not want him to move so far away. To keep his son close to home, his father claimed that he could not afford to pay MIT's steep tuition. Therefore, Eckert settled on the Moore Engineering School at the University of Pennsylvania. Upon discovering his father's lie during his freshman year, Eckert became very angry, which had a negative effect on his grades. But he persisted at Moore, earning his undergraduate degree in electrical engineering in 1941 and his master's degree in 1943. On October 28, 1944, Eckert married Hester Caldwell. The couple had two sons, John Presper III and Christopher, before Hester died in 1952. Eckert married Judith A. Rewalt on October 13, 1962 and had two more children, Laura and Gregory.

Eckert was widely regarded as a superb engineer while at the Moore School. However, he could be stubborn, and his work habits were considered odd. As Robert Slater wrote in *Portraits in Silicon,* ''Eckert liked to work things out orally in the presence of someone; it didn't matter whether it was a technician or a night watchman. He was highly nervous and would rarely sit in a chair or stand still while thinking. Often he would crouch on top of a desk or pace back and forth.''

Invented First General Purpose Electronic Computer

The first of the four computers that Eckert built with Mauchly was the ENIAC (Electronic Numerical Integrator and Computer). The ENIAC was comprised of over 10,000 capacitors, 70,000 resistors, and 500,000 soldered connections. Separate wire panels defined each of its programs, which meant that operators had to change its wiring manually by turning dials, changing switches, and moving cables every time they changed to a new program. Adding to its complexity were nearly 18,000 vacuum tubes, any one of which could burn out at any time and stopped a calculation. An expert on electric organs, Eckert thought about this problem carefully. He knew that organs contained many vacuum tubes that could be used over long periods of time without burning out, and found that if he ran the computer's tubes at a low rate of power, they too would last a long time. Eckert also instituted careful standards for the computer's circuits. He designed each one individually and insisted, for the sake of simplicity, that only his circuits be used in all areas of the computer. This enabled everyone who worked on the computer to understand exactly how it worked very quickly, which minimized confusion.

At 80 feet (24 m) long, eight feet (2.4 m) high, and three feet (1 m) deep, the ENIAC occupied a total of 1,800 square feet (167 sq. m) and weighed 30 tons. Although it was enormous, power hungry, and slow compared to the average personal computer of the 1990s, its calculating speed was 1,000 times faster than any mechanical calculator built up to that time. ENIAC could calculate a trajectory for an artillery shell in 30 seconds, while it took a person using a mechanical desk calculator 20 hours to perform the same calculation, with the possibility of error. The ENIAC was a general-purpose computer that could add, subtract, multiply, divide, compare quantities, and extract square roots. It did not become operational until after World War II. The ENIAC passed its first full operational test on December 10, 1945, and was dedicated on February 16, 1946. In August 1947, it was used to solve trajectory problems and compute ballistics tables at the U.S. Army's Aberdeen Proving Ground, and was later engaged in the development of the hydrogen bomb. In 1944, while working as a research associate at the Moore School, Eckert began work with Mauchly on the EDVAC (Electronic Discrete Variable Automatic Computer), greatly advancing the functions of its predecessor. Completed in 1952, EDVAC had an internal memory for storing programs, used only 3,600 vacuum tubes, and took up a mere 490 square feet (45 sq. m).

Developed First Commercial Computer

Shortly before the end of World War II, Eckert and Mauchly, with grudging permission from the Moore School of Engineering, began the long process of patenting the ENIAC. However, subsequent administrators at the Moore School did not like the idea of their employees applying for patents on equipment developed for U.S. government projects. In early 1946, one administrator decided that the Moore School would retain future patents on all projects developed by employees of the school. When asked to sign

a form consenting to this, Eckert and Mauchly refused, and resigned in March 1946.

Though IBM had offered Eckert a job and his own lab for developing computers, Mauchly talked him into jointly starting the Electronic Control Company. Their first work, in 1946 and 1947, was with the National Bureau of Standards and the Census Bureau. They developed the specifications for a computer eventually known as the UNIVAC (Universal Automatic Computer)—the Electronic Control Co. took this as its name in 1948. Like most start-up companies developing complex hardware, Eckert and Mauchly ran into their share of financial problems, consistently underestimating the development costs for their computers. To raise money, they signed a contract in the fall of 1947 with the Northrop Aircraft Company to create a small computer for navigating airplanes—the BINAC (Binary Automatic Computer). The BINAC (completed in August 1949) and the UNIVAC were the first computers to employ magnetic tape drives for data storage. Smaller in size and comprised of fewer parts than the ENIAC, both machines had internal memories for storing programs and could be accessed by typewriter keyboards.

Eckert and Mauchly had been kept from bankruptcy by the support of Henry Straus, an executive for the American Totalisator Company, which manufactured the odds-making machines used at race tracks. When Straus was killed in a plane crash in October 1949, Eckert and Mauchly knew they had to sell UNIVAC. The Remington Rand Corporation acquired their company on February 1, 1950. Eckert remained in research to develop the hardware for UNIVAC, while Mauchly devoted his time to developing software applications. The first UNIVAC, delivered to the Census Bureau in March 1951, proved its value in the 1952 presidential election between Dwight Eisenhower and Adlai Stevenson, when it accurately predicted results less than an hour after the polls closed. Eckert and Mauchly's patent on the ENIAC was challenged during an infringement suit between Sperry-Rand (formerly Remington), who now owned the rights to the computer, and Honeywell. On October 19, 1973, the court invalidated the ENIAC patent and asserted that Iowa State University professor John Vincent Atanasoff was the true inventor of the digital electronic computer.

Eckert received his honorary doctorate from the University of Pennsylvania in 1964. He also received 87 patents and numerous awards for his innovations, including the Howard N. Potts and John Scott Medals (both of which he shared with Mauchly). President Lyndon B. Johnson presented him with the National Medal of Science in 1969. Eckert was elected to the National Academy of Engineering in 1967. He remained with the Remington Rand Corporation through a number of mergers, retiring in 1989. He later served as a consultant to UNISYS and to the Eckert Scientific International Corporation, based in Tokyo, Japan. At the time of his death, Eckert was a resident of Gladwyn, Pennsylvania. He died on June 3, 1995 in Bryn Mawr, Pennsylvania.

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Havelock Ellis

The pioneering studies in human sexuality of Havelock Ellis (1859-1939) challenged the taboos and hypocrisies of Victorian society and paved the way for greater openness that has characterized the modern era.

Born on February 2, 1859 in Croydon, England, Havelock Ellis was the son of a prosperous sea captain. Father and son went on a round-the-world voyage when Ellis was only seven years old. Ellis was a child prodigy. Reading soon became his passion. After having gone through the volumes of *Nature Displayed,* which he found at home, he proceeded to make his way through the works of several literary giants. At the age of twelve, he prepared a manuscript titled ''The Precious Stones of the Bible,'' which he intended to publish, but decided the cost of publication was prohibitive. He then planned a second book, about flowers, and wrote various essays.

Ellis was sent to the Poplars, an English boarding school. It was an average school for its day and though in some areas it stifled the young boy—Ellis learned no Greek and very little Latin—in others it allowed his natural curiosity and aptitude to expand. He quickly picked up French, German, and Italian. As an adult, this facility with modern languages enabled Ellis to remain on the cutting edge of contemporary thought. Shy at that age, Ellis was nevertheless intellectually fortified by literature and the world of ideas. It was at Poplars that he first became truly inspired by ideas and words. Unfortunately for Ellis, the school's curriculum was deficient in science. He had to discover the fundamentals of chemistry, geology, and botany on his own, through various manuals.

Traveled to Australia

Ellis left the Poplars at age sixteen and began tutoring his younger sisters at home, and reading poets such a Percy Bysshe Shelley and Algernon Charles Swinburne. Later that year (1875), he set off on another round-the-world voyage with his father. The ship eventually put in at Sydney, Australia (one of its main ports of call), and was to proceed from there to Calcutta. However Ellis, who had been ill since before leaving England, was advised to remain in Australia. In Sydney, he secured a job as an assistant school-master at Burwood. When he was fired after a month, he took a job as a private tutor. This time he lasted a year before accepting a position as assistant master at Crafton. When the headmaster died before the opening of the new term, Ellis was promoted to fill the position. However, Ellis was not cut out for the headmaster's role and resigned the position nine

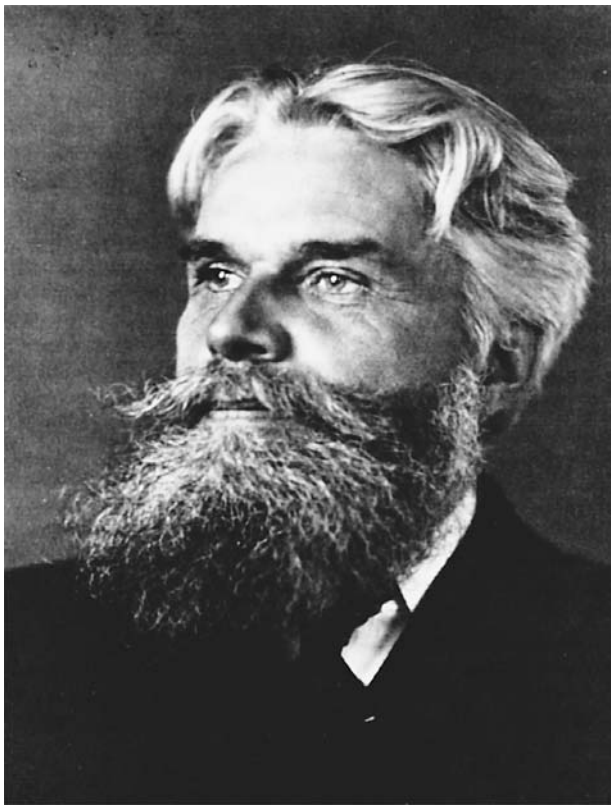

months later, returning to Sydney. He resolved to become certified as a teacher by the New South Wales Council of Education. Upon doing so, he was given a post at Sparkes Creek—a two-room schoolhouse: one room for classes and the other for his living quarters. It was a self-described pleasant isolation he lived.

Among the many books he read, one made a lasting impression. *Life in Nature* by James Hinton explained nature as a conscious being, a concept that appealed to Ellis's anti-materialistic notions. In *The Dance of Life* Ellis writes of the impact the book had upon him: ''My whole attitude towards the universe was changed. It was no longer an attitude of hostility and dread, but of confidence and love. My self was one with the Not-self, my will one with the universal will.''

Ellis spent a year at Sparkes Creek and four years all told in Australia, returning to England in 1879. He decided to study medicine. While searching for a means to pay for his education he took a job as assistant master in a Birmingham school. At this time, he made the acquaintance of the Hinton family, relatives of the author of *Life in Nature.* Caroline Haddon, a sister-in-law of the Hintons, hearing of his plight, loaned Ellis £200 to pay for his medical education. Ellis accepted the offer after some soul searching and began his medical training in 1881 at St. Thomas's Hospital in London.

Editor and Writer

Demanding as his medical studies were, medicine was not his only field of interest. Other interests included anthropology, archaeology, architecture, botany, ethics, ethnology, geology, history, literature, music, mythology, painting, philosophy, physics, and sculpture. Ellis's first noteworthy piece was an essay on the writer Thomas Hardy that elicited a letter of appreciation from Hardy himself and an invitation from the editor of the newspaper *Westminster Review.* After their meeting, Ellis was placed in charge of the theological and religion section of the paper, a post he held for a few years.

Ellis became involved with a group of young intellectuals known as The Fellowship of New Life. It was at the Fellowship meetings where he was introduced to George Bernard Shaw, Sidney Webb, and Arthur Symons. The Fellowship had a general socialist orientation that was geared toward an ethical lifestyle rather than politics. The more political members of the Fellowship formed an offshoot, which became the Fabian Society. The Fellowship of New Life, besides expanding his outlook, provided Ellis with important contacts that enabled him to earn a living as an editor of a literary series and a writer. He edited volumes for the ''Camelot Series'' and the ''Mermaid Series,'' which published seventeenth-century dramas. Ellis was also publishing his own work in periodicals such as *The Nineteenth Century* and *The Contemporary Review.* In 1889, he became editor of the ''Contemporary Science Series.'' The following year that series published his first book, *The Criminal.* It was an expansive sociological study that gained a reputation for the reforms that it advocated. In many of these reforms, Ellis proved to be ahead of his time. In 1890, Ellis published *The New Spirit,* containing essays on Denis Diderot, Heinrich Heine, Henrik Ibsen, Leo Tolstoy, and Walt Whitman.

In 1883, Ellis published in the *Indian Review* a review of a book titled, *The Story of an African Farm.* Ellis was sufficiently taken with the book that he wrote to the author, Olive Shreiner, and the two met and became close friends. In his biography of Ellis, John Stewart Collis noted that ''she was a great stimulus to him in finding himself, and so was he to her.'' It was Shreiner who pointed out to Ellis that literature and science, not medicine, would be his true calling. Nevertheless Ellis received his M.D. in 1889.

He married Edith Lees on December 19, 1891, but it was a marriage of intellectual rather than physical passion. In 1892, he published *The Nationalization of Health.* This was followed in 1894 by *Man and Woman.* The research for this book eventually led to Ellis's most important work, and the book itself serves as an introduction to *Studies in the Psychology of Sex.*

Studies in the Psychology of Sex

Studies in the Psychology of Sex is a seven-volume opus which Ellis worked on for the better part of his career. The volumes are titled: I: *The Evolution of Modesty, Sexual Periodicity, Auto-Eroticism;* II: *Sexual Inversion;* III: *The Analysis of the Sexual Impulse, Love and Pain, the Sexual Impulse in Women;* IV: *Sexual Selection in Man. Touch. Smell. Hearing. Vision;* V: *Erotic Symbolism, the Mechanism of Detumescence, the Psychic State in Pregnancy;* VI: *Sex in Relation to Society;* and VII: *Eonism and Other*

Supplementary Studies. This final volume was published in 1928. Victorian England, however, was not ready for the *Studies.* In what reads almost like a comic opera, in 1897 the first completed volume, *Sexual Inversion,* was brought out by a small publisher, Roland de Villiers, who was actually an international confidence man. De Villiers never cheated Ellis, though, and often assisted him. He placed the book with The Legitimization League, an organization that sought to legitimize children born out of wedlock. At the time, this organization was under surveillance by Scotland Yard for attracting anarchists. Eventually the book became the focal point for a celebrated obscenity court case. Ellis lost the case and the press turned away from him. Yet in the end, he and the *Studies* prevailed. An American publisher agreed to publish the *Studies,* with a slight change. *The Evolution of Modesty* became the first book in the series while *Sexual Inversion* was published as the second volume. Some legal restraints remained. Until 1935, only the medical profession had legal access to the *Studies.*

Ellis was a prolific writer. During the thirty-one-year span that it took him to complete *Studies in the Psychology of Sex,* he wrote sixteen other books that included poetry, a travel book (*The Soul of Spain*), hygiene, examinations of the nineteenth century, of dreams, of genius, a study of conflict, and his most famous book of this period, *The Dance of Life.* During his lifetime Ellis published thirty-six books (including the seven volumes of the *Studies*) and left behind manuscripts that evolved into five more books, including his autobiography, *My Life.* He was an incomparable essayist and thinker whose breadth of knowledge left men such as H. L. Mencken in awe. In 1924, Ellis again proved he was ahead of his time as he speculated about nuclear deterrence. In his third volume of *Impressions and Comments* he discussed the possibility of creating rudimentary nuclear weaponry, and of using such weaponry as a deterrence to war. He made no speculation on the psychological impact of the policy and therefore argued the point from a solely hypothetical view—a view that nevertheless favored life over death.

Ellis is best remembered as a pioneering sexual researcher who broke down barriers for others, such as Alfred Kinsey. His masterstroke was to place one of humanity's most elemental biological functions in the realm of the psychological. Despite the ensuing censorship, this turned a modern eye on the topic. It followed from this experience and from experiences of his life that he would champion women's rights and sex education, but in reality all of Ellis's work was an expression of his philosophy of liberation: of the mind, the body, and the soul. The irony of Ellis's life is not that most of his other work is often overlooked, but that his key notions of liberation are diminished. He died on July 8, 1939 in Washbrook, England.

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Eutropius

The historian Eutropius (fl. 4th century) is best known for his ten-book collection detailing the history of Rome from its start through to the death of the emperor Jovian in 364 AD. Besides writing a concise history, he also served in government, advancing to some of the highest offices in the State, under several different Roman emperors.

Not much has been written about the early life of Eutropius. There is even disagreement concerning his origins. Some historians credit him as a native of Burdigala (Bordeaux) in Gaul, where others say he was of Italian origin. Regardless of his origin, it appears that Eutropius enjoyed the benefit of a rhetorical or sophistic education. This would prove beneficial for his later work, *Breviarium ab Urbe Condita,* a sweeping yet detailed survey of Roman history.

Eutropius held several public offices during his career, many of them illustrious and powerful. These gave him the opportunity to observe the character of the emperors. He became secretary to Constantinius II, who ruled over Asia Minor, Syria, and Egypt after the empire was divided in 337 AD. When Constantinius died in 361 AD, his cousin Julian succeeded him and allowed Eutropius to retain his position. Julian had been given an education that combined Christian and Neoplatonic ideals. He became an able leader and successful combatant. Although he eventually abandoned Christianity, Julian issued edicts of religious toleration while making an unsuccessful attempt to reinstate paganism. His short reign [361-363] was just, and he was responsible for far-reaching legislation. Eutropius accompanied Julian on his Persian expedition, where the emperor was killed. These experiences all helped to shape Eutropius' standards for a good emperor. He would write about these ideas in his later epic history.

Served in Several Official Capacities

Shortly after Julian was killed, Eutropius served under the eastern emperor Valens. Over the next several years, he held many different and very important offices. In 369 AD, Eutropius was named secretary of petitions (*magister memoriae*). From 371 until 372 AD, he was proconsul of Asia. In 379 AD, Eutropius visited the court of Gratian, Roman emperor of the west who ruled Britain, Gaul, and Spain. He was a successful warrior against the barbarians and worked against paganism. Soon after his stay with Gratian, Eutropius became the prefect, a chief officer or magistrate, in Illyricum, where he stayed from 380 until 381 AD. He was named a consul in 387 AD, as the colleague of Valentinian II, Gratian's brother. It was through these personal experiences and competent observation that he was able to write such a complete history of Rome.

Breviarium ab Urbe Condita is Written

Historians have dated Eutropius' *Breviarium ab Urbe Condita* to approximately 370 AD. He was serving under the emperor Valens, who commissioned the work. The books are dedicated to this ruler of the Eastern Empire. They presented a survey of the story of Rome in ten short books. According to Michael Grant, author of *Greek and Latin Authors*, ''Starting with the legendary origins of the city under Romulus, the work reached the Civil War between Sulla and the Marians by the end of Book 5 and described the death of Julius Ceasar in Book 6. Books 7-10 cover the entire period of the emperors down to the death of Jovian (364).'' There are many opinions on the worthiness and artfulness of the history, but there is little doubt of its inclusiveness. In *Harper's Dictionary of Classical Literature and Antiquities* the author opined that ''it is a brief and dry outline, without either elegance or ornament, yet containing certain facts which are nowhere else mentioned.'' It is through these books that we are given a light into the character of Eutropius, perhaps better than any other historian or biographer could have captured.

Eutropius has been credited with writing a history that is commendably impartial, perhaps very difficult to accomplish by one who had served in so many different offices. Nevertheless, when summing up the accomplishments of rulers his opinions were fair. The attention Eutropius paid to the qualities and characters of the emperors reveal his own principles.

In the last sections of *Breviarium ab Urbe Condita,* Eutropius was able to bring to bear his own personal knowledge and experience of events. We are able to discover his own moral character through the treatment of his subjects. H.W. Bird, in his article *Roman Emperors: Eutropius' Perspective*, states that ''Eutropius does not appear to have been overly preoccupied with the cultural attainments of the emperors. Moral qualities and imperial competence were much more important to him than education and cultural abilities.'' In the tradition of Seutonius and Pliny, two major contributors to Roman history, Eutropius judged emperors according to certain standards and ethical behavior. Were they civil or conceited, opulent or lecherous, merciful or cruel? But even as he was fair in his account of history and the Roman rulers, his opinions do become apparent to the careful reader. As Bird states, ''He plainly loathed cruelty, excessive severity, greed and ingratitude. He did [however] admire military ability, efficient administration, moderation, liberality and civility.''

Eutropius kept his work clear and wrote with an unpretentious style, hoping to influence the emperor Valens. Bird contends that Eutropius' motivation for writing the history was, in part, to spur Valens on to achieve the greatness that had been demonstrated by earlier emperors. Eutropius wrote a scathing yet honest report of Nero, who ruled from 54-68 AD. He also gave negative accounts of Tiberius and Caligula for their excessive cruelty and greed. In dealing with the first century rulers, Eutropius repeatedly reported that ''good'' emperors maintained cordial relations with members of their Senate. While recording the story of Rome and its rulers, Eutropius magnified the qualities of reputable character. It is possible that he was, at least in part, protecting his own official interests, but that was not his main motivation. His character dictated moral behavior and fair treatment of the Senate.

There is no other individual found in the *Breviarium* who is more extensively recorded and esteemed than the emperor Trajan, who ruled from 98 to 117 AD. Eutropius obviously held Trajan in high regard, and went to exceptional lengths to portray him as a model for Valens. Bird believed that Eutropius had a two-pronged motivation for comparing Trajan with Valens: military and domestic. Eutropius pushed for an aggressive eastern policy and used the glory of Trajan to emphasize his point. In domestic matters, Eutropius likens civility with an emperor's Senate to prominent military battles; each are important and one need not preclude the other. These were paramount issues in the Roman empire.

In Book 10 of *Breviarium ab Urbe Condita* Eutropius wrote a radiant eulogy of the emperor Julian, a ruler he greatly admired. ''He possessed a great and ready eloquence and a most tenacious memory and was in some respects more like a philosopher. To the provincial peoples he was most just and he lowered the taxes as far as was possible. He was civil to all, only moderately concerned for the treasury, but he was eager for glory and through that for the most part he demonstrated too much courage. He was an excessive persecutor of the Christian religion, yet in such a way that he abstained from bloodshed, and not unlike Marcus Aurelius, whom he even strove to emulate.'' These words reveal what Eutropius looked for in a great ruler of the Roman Empire, and perhaps hoped that Valens would become. He hinted at lowered taxes, civility, and refraining from bloody persecutions—advice that any leader would do well to take. These arguments would be taken to heart by many subsequent rulers.

Eutropius' writing style, along with his practical summary, ensured the popularity of *Breviarium ab Urbe Condita* from the onset. It was translated into Greek by Paenanius around 380 AD and was adapted in the same language by Capito of Lycia, in the sixth century. Others drew on his work to either supplement their own histories or for other uses. Grant affirmed that ''in the eighth century [the history] served the Lombard historian Paul the Deacon as the basis for his much longer *Historia Miscella.'' Breviarium ab Urbe Condita* has been translated into Spanish and English and is still used today by many students as an introduction to Latin prose. At the close of the work, Eutropius announced his intent of continuing the narrative in a more elevated style, but was never able to carry out this plan. Still, his history has survived through the translations of others and is still studied today.

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F

James Rutherford Fair, Jr.

James Rutherford Fair (born 1920) focused his education and career on chemical engineering, and was particularly interested in heat transfer and chemical reactor design. He worked in the industry for many years and later taught chemical engineering at the university level.

James Rutherford Fair was born on October 14, 1920 in Charleston, Missouri, to James Rutherfold and Georgia (Case) Fair. Prior to college he studied at the Citadel between 1938 and 1940. Fair earned a bachelor's degree in chemical engineering from the Georgia Institute of Technology in 1942, a master's degree in chemical engineering from the University of Michigan in 1949, and a Ph.D. in chemical engineering from the University of Texas in 1954. He was married on January 14, 1950, to Merle Innis and fathered three children: James Rutherford III, Elizabeth, and Richard Innis.

Fair worked for Monsanto Company in Marshall, Texas as a chemist and research engineer (1942-1943), research and design engineer (1943-1945), and development associate (1945-1947). He was transferred to Texas City as a project leader and engineer (1947-1952) and St. Louis, Missouri as a research group and section leader (1956-1961), engineering manager (1961-1969), engineering director (1969-1979), and director of engineering (1969-1979). Fair also worked for the Shell Development Corporation of California as a process design engineer (1954-1956). He taught at the University of Texas in Austin as a professor of chemical engineering beginning in 1979.

Related Activities

Fair supplemented his career with related memberships and extracurricular involvement. He served as the McKetta Centennial Energy Chair at the University of Texas in Austin beginning in 1979. Fair was an affiliated professor with Washington University from 1964-1979. He held membership in the American Chemical Society, American Institute of Chemical Engineers, American Society of Engineering Education, the National Academy of Engineering, the National Society of Professional Engineers, and the Faculty Club of the University of Texas. Fair's research focused on areas including chemical reactor design, physical separation, heat transfer equipment, and hydrocarbon pyrolysis operations. In his leisure time he enjoyed collecting books and traveling.

Authored Books and Articles

Fair authored several books including *The North Arkansas Line* (1969), *Distillation* (1971) and *Advanced Process Engineering* (1979). He contributed more than 100 articles to professional journals and books on chemical engineering. His research focused on physical separation methods. Heat transfer, chemical reactor design, and hydrocarbon pyrolysis operations.

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Faisal II

Faisal II (1935-1958) became king of Iraq at a turbulent time in his nation's history. Although he began his reign with good intentions, his political support soon declined and Faisal's government was overthrown in a 1958 military coup.

Faisal was born on May 2, 1935 in Baghdad, Iraq. He was the only child of King Ghazi and Queen Aliya. When the boy was three years old, his father was killed in an automobile accident. Although Faisal was heir to the Iraqi throne, his uncle, Abdul Ilah acted as regent until the new king came of age. In April 1941, Abdul Ilah escaped a military revolt that apparently aimed to kill him and lead Iraq to join the Axis powers. Abdul Ilah fled to Jordan (ruled by his uncle Abdullah), while the young Faisal and his mother sought refuge outside Baghdad. However, the promised German aid did not arrive, and within a month the Royal Air Force, the (Jordanian) Arab Legion, and a small British force had defeated the Iraqi military. Abdul Ilah reassumed his regency of Iraq, and Faisal returned to the palace. Iraq resumed the British alliance, and joined the United Nations. Cabinets in Baghdad continued to rise and fall in rapid succession.

Ascended Throne at Age 18

As a child, Faisal was tutored at the palace with several Iraqi boys. After World War II the young king began his education in Britain, finishing at Harrow in 1952. The next year, on his 18th birthday, he ascended the throne as Faisal II. Faisal II began his reign with good intentions and a seriousness of purpose that his father had lacked.

For guidance, he continued to rely on Abdul Ilah and the veteran politician and nationalist, General Nuri al-Sa'id. With oil production now providing large revenues, the government determined to devote 70% of the wealth to development projects—sound economic sense, but one that reduced political support. More seriously, the political system of Iraq began to fracture. Though public security seemed assured, elections failed to represent popular dissatisfaction with conditions. The same landowners repeatedly dominated parliament and formed cabinets, little aware of the resentment rising against them as the gap widened rapidly between their wealth and the poverty of peasants and urban workers.

Important decisions taken by the government alienated modern, educated Iraqis and hastened its demise. First, Iraq joined the U.S.-inspired alliance against the Soviets; indeed, it was named the Baghdad Pact. No other Arab state joined the group. The increasingly attractive Egyptian revolutionary leader, Gamel Abdel Nasser, opposed it strongly. Arab nationalists argued fiercely that threats to the Arab lands came not from the Soviet Union, but from Israel. Despite ruthless police repression, the riots against the Baghdad Pact lasted three days.

Iraq also failed to support Egypt vigorously enough during the 1956 Suez War. To many Iraqis, a fellow Arab state had been attacked by Israel and Britain together, while the Iraqi monarchy allied with Britain.

With events in the Arab world moving rapidly, in early 1958 Egypt and Syria formed the United Arab Republic. Isolated, the Hashemite monarchies of Jordan and Iraq announced plans to unite as well. However, on July 14, 1958, a division of the Iraqi army under the command of General Abdul Karim Kassem (Qasim) marched on Baghdad and overthrew the monarchy. King Faisal II and his uncle, Emir Abdul Ilah, perished in the brief fighting, while General Nuri al-Sa'id was later butchered in the streets. Iraq became a republic, and Hashemite rule remained only in Jordan.

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Alessandro Farnese

Alessandro Farnese, the Duke of Parma (1545-1592), led the Spanish suppression of the Dutch Revolt. He doubled the size of Spain's holdings in the

Netherlands through his conquests and ensured Spanish rule in the southern provinces for another 129 years.

Serving as Spain's governor-general of the Netherlands from 1578 to 1592, Alessandro Farnese, the third duke of Parma, distinguished himself with a tolerance and restraint uncommon in his day. These qualities, combined with diplomatic acumen and military astuteness, made him Spain's most successful military leader during the Revolt of the Netherlands (1566-1648). Throughout his 15-year tenure, Farnese checked the redoubtable William of Orange, stymied the United Provinces, restored and cemented Spanish hegemony in the largely Catholic southern provinces, and crowned his considerable achievements with a devastating offensive.

Farnese was born the scion of a distinguished Italian family. His great-grandfather Pope Paul III had created the Duchy of Parma and Piacenza in 1534, carving it out of rich papal lands for one of his sons. Originally, the family had risen to prominence in Renaissance Italy as mercenaries who served the Roman pontiffs and married well politically. One such union matched Ottavio Farnese and Margaret of Austria, an illegitimate daughter of Charles V, Habsburg Holy Roman Emperor and king of Spain. On August 27, 1545, Margaret gave birth to a son named Alessandro.

In order to guarantee his father's questionable allegiance to the Spanish crown, the family sent the child to reside at the court of his uncle, Philip II of Spain. At the age of 20, Farnese journeyed to the Low Countries where his mother was serving as regent. Once there he married Maria, a princess of Portugal. After several quiet years, Farnese served Spain brilliantly at the epic naval Battle of Lepanto. With this experience, he returned to Parma but yearned for further military and political action. It was the revolt in the Netherlands that finally presented Farnese with his opportunity.

Acquired through marriage in 1506, Spain held all of the Netherlands intact and would continue to do so until the end of the Thirty Years' War in 1648. In Farnese's day, growing disaffection with the overbearing policies of Philip II, loss of privileges, and simmering religious animosities combined to trigger the 1566 armed Dutch Revolt against Habsburg rule. For seven years, Spain's notorious Duke of Alva acted as governor-general of the region. Despite Spanish military victories, the period was marked by the vicious repression of Protestant rebels and ''heretics'' by Alva's Council of Troubles—aptly dubbed the ''Council of Blood.'' Alva's arrest and execution of two rebel leaders did little to crush the revolt but went far toward fomenting a more rigid defiance of Philip. The executions of perhaps 12,000 other rebels effectively etched Alva's name in blood in the annals of European history.

Following Alva's recall in 1573, Philip installed his half-brother, Don John of Austria, hero of Lepanto, as the new ruler in the Netherlands. In 1577, Don John called upon his nephew, Alessandro Farnese, to help put down the rebellion in the Dutch provinces. The next year, Farnese distinguished himself at Gembloux as Spanish forces crushed the Dutch. Upon John of Austria's deathbed endorsement in 1578, Philip formally named 33-year-old Farnese to accede to the post of governor-general of the Netherlands.

Negotiated Treaty of Arras

That year, Farnese captured the French-speaking provinces of the Netherlands in rapid order. Demonstrating a thorough understanding of the diverse nature of the Dutch Revolt, he negotiated a tolerant agreement with the southern Walloon provinces at the May 1579 Treaty of Arras. The treaty, his first great diplomatic success, would keep the South solidly Spanish and Catholic until 1714. Only one month later, Farnese struck a tremendous blow to the prestige of his most prominent rival, William, Prince of Orange. On June 27, Parma's forces completed the successful seige of the powerful, walled town of Maastricht. Farnese was not to experience defeat of any kind for the next nine years.

Historians have described Alessandro Farnese in glowing terms: ''able and resourceful, rich and cultivated, subtle and shrewd.'' Garrett Mattingly depicted him as ''easily the first captain of his age.'' Simply put, the Duke of Parma embodied both military genius and diplomatic talent. He was shrewdly tolerant in a way that contrasted sharply with previous Spanish administrators such as Alva; still, he remained the most feared and respected military strategist and tactician of his day.

At Arras, the Spanish had made several vital concessions: in return for allegiance to Philip, Spain acceded to the

withdrawal of Farnese as governor and the evacuation of all foreign troops from his Army of Flanders. Left with only a pitiful remnant of mostly Walloon malcontents, Farnese—now strictly military commander in the Netherlands—avoided pitched battles and protracted sieges. Still, his policies continued to be successful.

The Walloon leaders themselves broke the impasse. Fearing an invasion from the northern Protestant provinces, and realizing the paralysis of Farnese's army without its Spanish complement, they appealed to Philip to recall both Farnese and his Spanish soldiers.

Describing this change of heart as ''a miracle,'' Farnese spent most of 1582 regrouping his famed infantry. Farnese called his troops ''asphalt soldiers—tough, disciplined and, born to fight with the people of the Netherlands.'' Indeed, Spain's feared infantry did not lose a pitched battle in any theater of the world for 150 years. Both admirers and adversaries considered them the ''pride of the Hapsburgs—the defence of Christendom—[and] the sole foundation of the Monarchy.'' By the following year, Farnese's preparations were complete, and he was ready to implement a strategy that would take over 30 fortified towns by 1585.

Success was instantaneous and spectacular. In July and August 1583, he took the walled towns of Dunkirk, Nieupoort, Veurne, Diksmuide, and Berges. In October, he moved his armies to the northeast and captured four large towns along the Scheldt estuary. Simultaneously, he sent a small army north to take various towns in Friesland. In the east and along the Rhine, other Dutch towns fell one after another.

For 1584, Farnese's strategy was to starve the great towns along the Scheldt into submission. Realizing their position as untenable, Aalst's English garrison sold the town in February. On April 7, Ypres surrendered after a six-month seige. Bruges soon followed suit. Dendermonde withstood one fierce Spanish assault, but it too fell in August. The next month, Farnese completed his pacification of Flanders when Ghent capitulated, and after subduing the large towns of the province of Brabant, he turned his attention to the great town of Antwerp.

Two noteworthy events took place before the Spanish invested Antwerp. The first was the June 10, 1584, death of Francis, duke of Anjou (brother of Henry III and the last Valois heir to the French throne), who had been made lord over the Netherlands by a desperate rebel States-General in 1581. Though Calvinist Holland and Zealand had protested the solicitation of a Catholic's aid, the majority of the States had hoped Francis would be able to shield the Dutch from Farnese's inexorable advance. Although Anjou had brought a French army to aid the rebels, he fared poorly against Farnese and could not prevent the Spaniards from taking five cities by 1582. The second significant event followed precisely one month after Anjou's death when an assassin killed William of Orange in his own home on the Delft. Although William too had been unable to withstand Farnese's assaults, he had been the great, spiritual leader of the rebels. His loss was considered insurmountable.

Prepared to Invade Antwerp

With the deaths of Anjou and Orange, and the remarkable success of his own campaigns, Farnese prepared to invade Antwerp in July 1584. The city-surrounded by walls five miles in circumference—was considered one of the most strongly fortified towns in Europe, as well as one of the richest. When Farnese ordered the construction of a pontoon bridge on the Scheldt below the city in order to cut Antwerp's access to the sea, Antwerp's leaders responded by opening the dikes. The land held by his army was flooded. The dikes themselves remained above water, and ''became the scene of bitter and bloody encounters between the picked men of the two sides.'' While the Spaniards enjoyed the better of these encounters, they had to brave the oncoming winter ''with bare legs and empty stomachs'' outside the city's gates.

Farnese meanwhile implored Philip to send more money for their survival. His letters often betrayed his frustration with his uncle's parsimony: ''The millions promised me have arrived in bits and morsels and with so many ceremonies that I haven't ten crowns at my disposal. The enterprise at Antwerp is so great and heroic that—if your Majesty knew [it] you would estimate what we have done more highly than you do, and not forget us so utterly, leaving us to die of hunger—God will grow weary of working miracles for us.''

In early March, news of the fall of Brussels helped lift the Spanish morale. About this same time, Farnese's men finished constructing their massive bridge, an engineering miracle for its day. At 2,400 feet long, the bridge rested on piles driven 75 feet deep by a machine invented expressly for this purpose. Regarding it as ''his sepulchre or his pathway into Antwerp,'' Farnese protected it with over 200 large cannon.

After Dutch fireships destroyed a 200-foot span of the bridge, blew up 800 Spanish troops, and nearly killed Farnese, the Spanish decided to act. On May 26, they clashed with the Dutch, English, and Scottish defenders of the city in the decisive Battle of Kowenstyn. For eight hours, over 5,000 men struggled on the slippery surface of the narrow, mile-long dike. Following a sharp engagement that favored the defenders, Farnese ''descended suddenly—like a deity from the clouds,'' inspiring the Spaniards to rally and rout the defenders. Though the English and Scottish soldiers resisted to the last man, most were cut to ribbons. About 2,000 of Antwerp's stout defenders lost their lives in the engagement. On August 17, 1585, Antwerp fell.

Farnese and the Spanish appeared unstoppable. The deaths of Anjou and Orange had been major blows, but the fall of Antwerp was even more frightening to Protestant leaders like Queen Elizabeth of England. To safeguard her own interests, Elizabeth realized that she somehow had to stop Farnese in the Netherlands. For Farnese, the path lay open to sweep into the northern provinces and crush the Dutch Revolt for good. Elizabeth knew she had to act. If Farnese completed his conquest of the Protestant provinces, England might be next. On August 20, 1585, just three days after the fall of Antwerp, Elizabeth reluctantly, and with

great fear, agreed to the Treaty of Nonsuch with the rebels—in effect, openly declaring war on Spain.

The English declined sovereignty over the Netherlands, but the queen sent her favorite, the earl of Leicester, to act as governor-general. By Christmas, 8,000 Englishmen were fighting in the Netherlands. There was no love lost between Protestant England and Catholic Spain. But along with this hatred also came the fear that the formidable power of Spain might swallow up England as the ''ravenous Crocodile doeth the smallest fish.''

Philip's reaction was fast and furious. In Spanish ports, he seized all English and Dutch shipping. He also ordered his advisers to prepare a study for the invasion of England. Meanwhile, Farnese continued to enjoy unimpeded success, concentrating his 1586 efforts along the Maas and the Rhine despite the English presence. ''Sadly outgeneraled'' by Farnese, Leicester gave up Grave, Meghen, Batenburg, Venlo, Neuss, and Mors; yet he consoled himself and his queen by exaggerating the losses of his nemesis. The English general had begun his defense of the Dutch by portraying Farnese as ''dejected—melancholy'' and ''out of courage.'' Farnese seemed only mildly amused by this assessment when he informed Philip that the ''English think they are going to do great things and already consider themselves masters of the field.'' The only real moment of concern for the Spanish came at Grave, where Farnese lost the hind half of his horse to a cannonball. Within a few weeks, the duke had swept the English out of every town in the area.

The Spanish spent most of 1587 preparing for the invasion of England. Accordingly, Philip sent orders for his nephew to mass his troops on the Flanders coast. There, his strategists foresaw a rendevous between Farnese's hand-picked army and the 130 ships of the Spanish Armada. In preparation, Farnese besieged the deep-water port of Sluys in August. Despite the resistance of England's best troops and commanders, the Spaniards took the town. Soon thereafter Devanter's Anglo-Irish garrison betrayed their town to Farnese. At Zutphen, the duke engaged Leicester in the Battle of Warnsfield, defeated him, and took that town also. By now it was apparent to all that Leicester's rule in the Netherlands was ''little short of a continuous disaster.''

Historians since Sir Walter Raleigh have speculated on what might have happened if Farnese's army had ever reached England. In 1614, Raleigh wrote that the English were ''of no such force to encounter an Armie like unto that.'' Geoffrey Parker concurred that Farnese's invasion force constituted the ''cream of the most famous and formidable army in Europe—The English were terrified of them.''

Spanish Formation is Broken

But disaster struck in the summer of 1588. England's admirals, assisted by a great ''Protestant Wind,'' managed to break the formation of the Spaniards. The Dutch and English bottled up Farnese's transport barges in their ports and prevented the crucial rendezvous with the fleet. Rightly or not, Farnese received much of the blame for the disaster. In Spain, his prestige plummeted.

On the heels of the armada debacle, Philip decided to intervene openly in the civil war raging in France over the succession of Henry III. Accordingly, he ordered Farnese to invade France. In 1590, literally ''sick to death,'' Farnese, at the head of a 20,000-man army, confronted Henry of Navarre near Paris and defeated the great French general, thereby lifting the seige of the city. Meanwhile, in the Netherlands, the rebels took advantage of his absence to seize Breda, their first success in over 12 years. Maurice of Nassau, the second son of William of Orange, also rose to prominence in Farnese's absence. Disregarding his uncle's urgent entreaties to continue subduing the French Protestants, Farnese rushed instead to the north of the Netherlands to turn back the rebel offensive at Nijmegen. He paused at home in July 1591 to inform the King of his disobedience. A furious Philip retaliated by slashing his nephew's economic support in order to compel his obedience. Instead of helping, this action led to the mutiny of 2,000 of Farnese's finest troops at Diest.

In August 1591, an exhausted and sick duke of Parma retired to Spato convalesce. By November he had raised another army of 22,000 and was preparing a second French invasion. With Farnese's absence in France, Henry Navarre's military reputation and victories had been steadily growing. But all of that was to change when the two met again at Rouen in 1592. Spanish troops wounded the Frenchman, and Farnese lifted his seige despite Navarre's English allies. After Rouen, Farnese laid seige to Caudebac, where he was severely wounded. Still, the town fell. Exhausted and ill, Farnese returned to the Netherlands late in the year. He died at Arras on December 3, 1592. Farnese's death brought immediate confusion and deterioration to the Spanish position in the Netherlands. One of Spain's most brilliant lights had been extinguished.

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Jessie Redmon Fauset

Jessie Redmon Fauset (1882-1961) had a career as a teacher, but she is best known for her writing and her contribution to the Harlem Renaissance as literary editor of the *Crisis*.

Fauset was born on April 27, 1882, in Camden, New Jersey. She was the seventh child born to Redmon Fauset, an African Methodist Episcopal minister, and Annie Seamon Fauset. After the death of Annie Fauset, Redmon Fauset married Bella Huff, a widow with three children. To this union three children were born, including writer Arthur Huff Fauset. Jessie Fauset grew up in cultured but economically poor circumstances in Philadelphia, graduating with honors from the High School for Girls in 1900 as the only black student. Officials at Bryn Mawr College, which Fauset sought to enter, obtained aid for her to go instead to Cornell University, from which she graduated in 1905 after a demanding course of study emphasizing languages (Latin, Greek, French, German, and English). She was the first black woman in the country elected to Phi Beta Kappa, and the only black graduate elected to that honor fraternity at Cornell before 1921.

After being denied a teaching job in Philadelphia because of her race, Fauset taught one year at the Douglass High School in Baltimore before moving to Washington, D.C., where she successfully taught French at the M Street High School (after 1916 called the Dunbar High School) for fourteen years. Highly intelligent, highly educated, and well-read, yet exceedingly modest and even shy in social circumstances, Fauset was an impressive and effective teacher, according to her students. One of them recalled 60 years later that she was the first person he heard use the word ''ubiquitous'' in ordinary conversation, and it sent him scurrying to the dictionary.

Fauset completed two graduate degrees, a master of arts in French at the University of Pennsylvania in 1929, after summer courses in 1901 and 1912 and a year's work in 1918-19; and a certificate at the Sorbonne, Paris, France, after six months of study there in 1925-26. She returned to teaching French at DeWitt Clinton High School in New York City after her tenure as literary editor of the NAACP's publication, the *Crisis*, from 1919 to 1926.

Became Influential Literary Editor

Fauset's amiability, intelligence, education, and interactive teaching skills made her an exceptional and highly influential literary editor during the height of the Harlem Renaissance period. Poet Langston Hughes called Fauset one of the three ''mid-wives'' who guided the artistic development into life.

In 1919 Fauset was brought from Washington, D.C., to New York City and the offices of the NAACP and the *Crisis* by W. E. B. Du Bois, editor of the magazine from its inception in 1911. By that time, Fauset had published numerous short stories, poems, articles, and book reviews in the journal and had been fleetingly involved with various NAACP legal cases. She had also been an admirer of Du Bois, fourteen years her senior, from her college days at Cornell, beginning a correspondence with him just when her own father died and obtaining Du Bois's aid in locating summer teaching jobs as a college student.

From 1919 to 1926 Fauset took over much of Du Bois's work connected with the *Crisis* and with his international Pan-African Movement meetings (her facility in French in fact made her indispensable to some of this activity). She did much work for which Du Bois has been given credit by himself and others, including the short-lived but delightful children's publication *The Brownies' Book* (1920-21). For the twenty-four issues of this publication, Fauset wrote hundreds of signed and unsigned stories, poems, dialogues, biographies, and articles, as well as handling all of the correspondence with contributors and all of the editing.

As literary editor of the *Crisis*, Fauset discovered or published very early in their careers Langston Hughes, Jean Toomer, Claude McKay, and Countee Cullen, as well as many lesser-known women writers with views ranging from radical to conservative on racial and sexual issues, and with widely-differing writing styles.

Fauset included in the magazine many articles dealing with literary movements of the day, putting the *Crisis* at the center of the 1920s debates on how ''the Negro'' should be portrayed in art. Explanatory articles on the nature and structure of short stories and plays were designed for the wide audience reached by the *Crisis* and were successful in encouraging new writers to enter competitions sponsored by the NAACP, such as the Amy Spingarn awards for black writers of poetry, drama, essays, and short stories.

Fauset's own writing for the *Crisis* before and during her tenure as literary editor includes a large number of poems and stories, one rather lengthy novelette, translations from French and West Indian and African writers, many essays, book reviews, and articles on topics ranging from Egyptian nationalism and Brazilian emancipation to reports on the Second Pan-African Congress in Europe in 1921, which she attended as a delegate of Delta Sigma Theta sorority, of which she was a member.

This range of writing reveals a woman thoroughly aware of the American social and literary scene, as well as of the relationships of American life to what was being lived and written in other countries. Her reviews cover a wide range of material appearing in periodicals as well as books, and include evaluations of English and French works of fiction, drama, poetry, folklore, journalism, biography, criticism, and literary history, many of them dealing with Africa and African literature. Fauset's standards of form are invariably high even when she is strongly moved by content. Her negative criticism is kind and polite while nevertheless clearly stated. She attempts to find something to praise even when the sum of a review is negative. Her assessments of works that have since become well-known do not differ significantly from those of subsequent critics, as, for example, in her praising James Weldon Johnson's anonymously-published *The Autobiography of an Ex-Colored Man* in 1912.

Essays Less Recognized Than Fiction

Fauset is a very good—and heretofore unrecognized—essayist, with her intelligence, precise language skill, wide-ranging interests, and sensitivity suited more to this form than to that for which she is usually recognized, her fiction. Five travel essays from France and Algeria in 1925-26, published in the *Crisis* demonstrate her skill. Fauset reveals deep interest in the lives and strengths of the poor in

''Yarrow Revisited,'' contrasting the Paris she knew as a student in 1913 and the Paris of the Second Pan-African Congress in 1922 with the ''workaday season'' she knows in a cheap pension in 1925. ''This Way to The Flea Market'' describes in detail the lives of the extreme poor of all nationalities clinging to the fringes of the fortifications of Paris. Here and in ''Dark Algiers and White'' she concentrates on the women, looking beneath the ''voluminous garments'' of the Arabians, for example, to see ''the misshapen bodies, broken and distorted by neglect, abuse and much beating of children.''

Fauset's essays reveal a strong and gentle woman with happy childhood memories, an intense intellectual life, and wide social contacts as well as a deep awareness of the lives of the poor and of women. Her imagery and figurative language is suitably sparse and effective; she makes her points subtly and entertainingly. The personal essay form was particularly suited to her thought and writing skills. Fauset explores opinions and experiences in her essays that are invariably ignored when her fiction is cursorily examined.

Fauset's poems, neither simplistic nor innovative, reveal personal delights and pains behind her more public concerns, many seeking consolation in nature after love is gone. Most frequently anthologized is a lighthearted exploration of love and pain and irony called ''La Vie C'est La Vie,'' first published in the *Crisis* in July 1922 (124). The poem's narrator sits ''quiescent'' in the park beside a man who loves her, idly watching the squirrels while his voice breaks ''with love and pain.''

Also anthologized, for example, in the Langston Hughes and Area Bontemps anthology, *The Poetry of the Negro: 1746-1949* (1949) and in James Weldon Johnson's *The Book of American Negro Poetry* (1931), are Fauset's very good translations of French West Indian poets. She was aware, writing about translating Haitian writers in 1920, that ''French poetry does not lend itself easily to our harsher, less flexible mould,'' making it difficult to convey the ''charm'' of the original, charm which nevertheless ranked, in her estimation, with the ''charm of the poetry of France'' (Sylvander, 129).

Most-Published Novelist of Harlem Renaissance

Fauset's short stories published in the *Crisis* lend some insight into themes of the fiction for which she is best known-she is, in fact, with her four novels, the most published novelist of the Harlem Renaissance period. ''Emmy'' shows her interest in the ironies of American discrimination based not only on skin color but on invisible ''Black blood,'' and her more extensive concern with what characters do within the constraints of their heritage. ''The Sleeper Wakes'' presents some of the race and sex issues later developed in her novel *Plum Bun* in 1929. ''Double Trouble'' is an early version of the barely-avoided incest of her novel *The Chinaberry Tree* of 1931. In each case, the movement from the shorter to the longer exploitations of the themes shows conscious artistic development in Fauset's fiction.

In the early 1920s, Fauset was inspired to write her first novel by what she thought to be inaccurate or incomplete depictions of black life in fiction. *There Is Confusion* was published in 1924 by New York publishers Boni and Liveright (who also published Jean Toomer's *Cane* and Eric Walrond's *Tropic Death*, as well as white writers Theodore Dreiser, Ezra Pound, T. S. Eliot, Hilda Doolittle, H. L. Mencken, William Faulkner, Sherwood Anderson, and Hart Crane). Fauset's novel was well reviewed and sold well, even being issued in a second edition in 1928.

There is Confusion presents the story of two families through the marriage of Joanna Marshall from one family and Peter Bye from the other. Fauset traces the lives of the main characters from childhood and provides extensive information about their ancestry, leading to a plethora of characters, descriptions, and leaps in time that are often confusing. For its themes, however, the novel is a worthwhile read, depicting the kinds of racial discrimination faced by northern, urban blacks, and the kinds of responsive actions possible given American slave history, racially-mixed heritage, and various environments.

Many formal improvements by the time Fauset published her second novel, *Plum Bun*, in 1929, make it in many ways her best work. Time transitions are shorter and smoother than in her first novel, and the limitation of the point of view to one character, Angela Murray, gives the reader depth without confusion. The plot is structured by the nursery rhyme, ''To Market, to Market, to buy a Plum Bun. Home again, Home again, Market is done.'' Angela is a young woman from a strong Philadelphia family of modest means. She and her mother can pass for white, her sister and her father cannot. In New York City as a struggling painter, Angela makes the choice to pass, becoming involved also with a rich white playboy (the ''Plum Bun'' section). ''Home Again,'' the longest section of the novel, explores Angela's attempts to establish meaningful relationships with men and women she carefully evaluates. In the final ''Market is Done'' section, Angela sacrifices an award of a trip to France by revealing her racial identity in response to reporters' badgering of a black woman. In fitting nursery rhyme fashion, Angela is then rewarded not only by getting to France anyway but by a Paris reunion with her true love, Anthony Cross, who has lingered in the background throughout the novel in triple disguise—poor, black, looking white.

Fauset uses the plot freedom of the American romance while satirizing traditional romantic assumptions in *Plum Bun*. Black blood is customarily a ''bar sinister'' in American romance. Angela sees it just that way at the beginning of the book; her romantic ideal of adventure and love points directly toward being white and marrying white as well as rich. But it is only after Angela sees skin color, money, and marriage in a transformed light that Roger, the rich playboy, arrives at her door with a marriage proposal.

Stylistic Elements of Earlier Novels Return

Unfortunately Fauset's final two novels, *The Chinaberry Tree*, 1931, and *Comedy: American Style*,

1933, return to some of the stylistic defects of her first. The Frederick A. Stokes Company, which had published *Plum Bun*, balked a bit at her third, deciding to do it only after writer Zona Gale agreed with Fauset to write an introduction. The readers at Stokes, Fauset said, ''declare plainly that there ain't no such colored people as these, who speak decent English, are self-supporting and have a few ideals'' (Jessie Fauset to Zona Gale, 20 October 1931). The Stokes Company went on to publish Fauset's fourth novel as well as her third.

Despite weaknesses in form, the two novels are nevertheless worth reading for their thematic relevance. In her foreword to the 1931 book, Fauset said she wanted to explore ''the homelife of the colored American who is not being pressed too hard by the Furies of Prejudice, Ignorance, and Economic Injustice.'' This she does through a story set in a small New Jersey community named Red Brook, in which white townspeople appear only once, as onlookers to a skating party.

Both *The Chinaberry Tree* and *Comedy: American Style* use formal structures from analogues to drama, implicit in the former with its suggestions of classical Greek tragedy and Shakespearean festive comedy, explicit in the latter with its formal divisions using dramatic terms. Fauset had been extremely involved with drama in her New York City social life throughout the 1920s, naming theater-going as her favorite recreation. Her fourth and final published novel, in 1933, is divided into elements of a play: ''the Plot,'' ''The Characters,'' ''Teresa's Act,'' ''Oliver's Act,'' ''Phebe's Act,'' and ''Curtain,'' with each of the theatrical terms acting as *double entendre*.

At the age of forty-seven, in 1929, Fauset married Herbert Harris, an insurance broker somewhat incapacitated by World War I injuries, and they made their home with Fauset's sister Helen Lanning, an elementary school teacher, in a cooperative apartment on Seventh Avenue in Harlem until Lanning's death in 1936. Fauset and Harris were separated for a time in 1931 and 1932, during which time Herbert Harris was named corespondent in the divorce suit of Harold McDonald. In the early 1940s the Harrises moved to 247 Orange Road in Montclair, New Jersey, where they lived until Herbert Harris's death in 1958. Following his death, Fauset returned to Philadelphia, where she lived with her half-brother, Earl Huff, until her death on April 30, 1961.

Fauset's achievements in American literary history are significant and are particularly noteworthy when one recognizes the many ways in which she was a courageous and successful pioneer in education, in employment, in editing, in translating, and in writing. Her last two novels were published when the Harlem Renaissance she had helped spur was over, and the Great Depression was on. She attempted to write and publish more after her retirement from her second career in teaching in the 1930s, but by then it was too late. It often seems that great artists are less than admirable people. Jessie Fauset is an example of an extremely admirable person who made the most of her opportunities but whose modesty and selflessness prevented her from becoming a major American literary figure.

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Henry Fonda

A star of both stage and screen for more than 50 years, Henry Fonda (1905-1982) was known for portraying the average ''every man'' with sincerity, integrity, and decency. Though Fonda occasionally played characters with a dark or impatient side, critics considered most all of his performances to be natural and unassuming. Despite spectacular performances in films such as *The Grapes of Wrath* (1940), Fonda did not receive an Academy Award until a shortly before his death.

Fonda was born in Grand Island, Nebraska, on May 16, 1905. He was the oldest of three children, born to William Brace Fonda and his wife, Herberta (nee Jaynes). William Fonda worked as a printer. When Fonda was still an infant, the family moved to Omaha, Nebraska, where his father opened a print shop. As a child, Fonda liked to write, winning a short story contest when he was ten years old. Two years later he began working in his father's shop after school.

Discovered the Theater

After graduating from Omaha Central High School in 1923, Fonda entered the University of Minnesota to study journalism. William Fonda insisted that his son hold a job while in college, and Fonda held two. He worked as a physical education instructor at a settlement house and for the telephone company. The strain of maintaining two jobs may have contributed to Fonda's dropping out of school after about two years. In 1925, Fonda returned to Omaha, to look for a job in journalism. A friend of his mother's, Dorothy Brando (mother of famous American actor Marlon Brando), offered him a chance to audition for a part at the Omaha Community Playhouse. Dorothy Brando was an amateur actress and very involved with the group. Despite his inexperience, Fonda was cast as Ricky in *You and I*. Though initially unsure of himself, Fonda grew to love the experience. Soon he was spending a significant amount of time at the Playhouse, performing odd jobs such as ushering and set building.

Fonda's father did not approve of his son's new career choice. He made Fonda take a job as a clerk in a credit company to support himself. Still, Fonda was cast in the lead role of *Merton of the Movies* at the Playhouse in 1926 or 1927. When William Fonda attended a performance, he

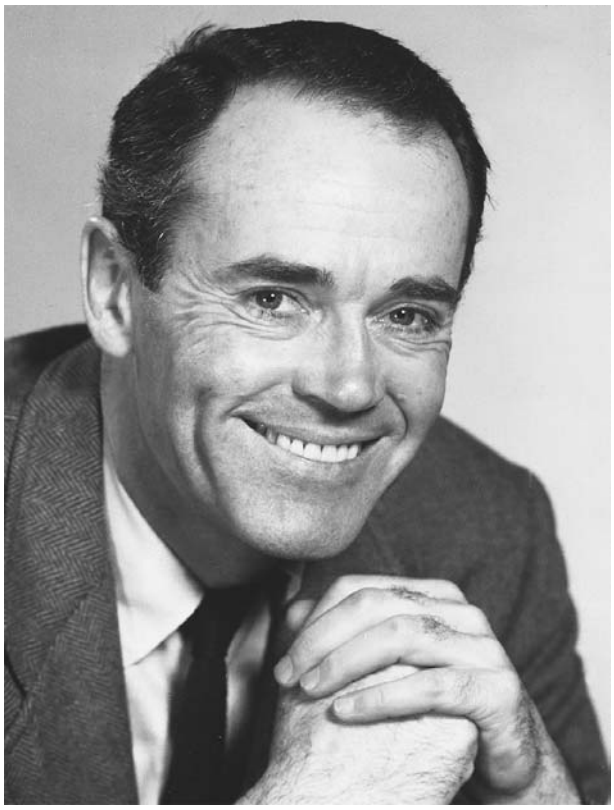

recognized his son's talent. Fonda got an early break in 1927 when he wrote a sketch for George Billings, a leading impersonator of former president Abraham Lincoln. The sketch featured a role for Fonda as Lincoln's secretary. He toured on the vaudeville circuit with Billings for three months. When he returned to Omaha at the end of the tour, Fonda became the assistant director at the Omaha Community Playhouse.

In 1928, Fonda moved to New York City to pursue a professional acting career. That summer, he worked in summer stock at the Cape Playhouse in Dennis, Massachusetts. He was the third assistant stage manager and had several small rolls. Fonda began an association with the University Players Guild, based in Falmouth, Massachusetts. He spent the next four summers (and one-year long season in Baltimore, Maryland) appearing in a number of University Players productions, first in smaller rolls, then in bigger ones. Not all were successes. Fonda's role as the dumb boxer in *Is Zat So?* was critically panned. As he had done in Omaha, Fonda performed other tasks for the Guild, including setting up the lighting and building and painting sets. Fonda liked to paint (primarily landscapes and still lifes), pursuing it as a hobby for the rest of his life.

Made Broadway Debut

Fonda's first appearance on Broadway was a small walk-on role in the 1929 production of *The Game of Life and Death.* The production closed after six weeks, and it would take several years for Fonda to establish himself in New York City. In addition to his summer work with the University Players Guild, Fonda appeared in many productions of the National Junior Theatre in Washington, D.C. He appeared in many productions in 1929 through 1931, including a stint as the Cowardly Lion in *The Wizard of Oz.* Fonda was married in 1931, to fellow actress, Margaret Sullivan. The marriage was short-lived, however, and the couple divorced in 1933.

By the early 1930s, Fonda appeared more regularly in productions in New York City. In 1932, for example, he played Eustace in *I Loved You Wednesday.* Critics began noticing Fonda in 1934 when he appeared in the revue *New Faces,* doing comic sketches with actress Imogene Coca. Through his work in summer stock, Fonda got a big break later in 1934 when he was cast as the farmer, Dan Harrow, in *The Farmer Takes a Wife.* After a run in Washington D.C., the play moved to New York City, where it was critically and commercially acclaimed. Producer, Walter Wanger offered Fonda a film contract. Although Fonda demanded $1000 per week, Wanger agreed to the terms. Instead of jumping immediately to films, Fonda appeared in the Broadway play *All Good Americans.*

Began Film Career

In 1935, Fonda made his film debut in *The Farmer Takes a Wife,* opposite co-star Janet Gaynor. Though he had created the role on stage, Fonda was not the first choice for the screen version. His work garnered widespread critical attention. In a review of the film, Andre Sennwald of *The New York Times* fortuitously wrote, ''Mr. Fonda, in his film debut, is the bright particular star of the occasion. As the virtuous farm boy, he plays with an immensely winning simplicity which will quickly make him one of our most attractive film actors.'' Fonda immediately began making American epic-type films including *The Trail of the Lonesome Pine* (1936) and was a recognized film star. Despite his Hollywood success, Fonda continued to appear both in films and in theater in New York City. He married his second wife, Frances Seymour Brokaw, in 1936. They had two children together, Jane and Peter, both of whom later became actors.

In 1939, Fonda first film with director John Ford, *Young Mr. Lincoln,* received much acclaim. This marked the beginning of fruitful creative association. Fonda appeared in many of Ford's films, as did another screen legend, John Wayne. After the pair made *Drums Along the Mohawk* (1939), Ford was eager to cast him as Tom Joad in a 1940 screen version of John Steinbeck's *The Grapes of Wrath.* To secure the role, however, Fonda had to sign a seven-year deal with 20th Century-Fox. The result was one of Fonda's best performances, one that cemented his reputation for emotionally honest and powerful acting. Unfortunately, the contract also meant that Fonda was forced to take roles he probably would not have agreed to otherwise. For example, he appeared in the 1941 comedy, *Lady Eve.* While he did receive some praise for this work, the genre as a whole was not his strong suit.

In the early 1940s, during the onset of American involvement in World War II, Fonda wanted to serve in the military. The head of 20th-Centur Fox, Darryl Zanuck,

worked behind the scenes to ensure this did not happen. After Fonda completed *The Immortal Sergeant* and *The Ox-Bow Incident* in 1942, he volunteered for the United States Navy, though he was exempt from serving. Fonda worked in operations and air combat intelligence. For his heroism, he earned the Bronze Star and a presidential citation. Before his discharge in 1945, Fonda reached the rank of lieutenant.

After his tour of duty was ended, Fonda briefly returned to film before concentrating on theater. After his calmly valiant turn as Wyatt Earp in John Ford's *My Darling Clementine* (1946), Fonda appeared in Ford's *Fort Apache* (1948). Fonda's role in *Fort Apache* showed a different side to his acting abilities: his character was darker, meaner, and a bit stuffy. It was his last starring film role for seven years.

In 1948, Fonda returned to Broadway and starred in *Mister Roberts.* He did not miss any of the long-running show's 1077 performances, and later claimed that this was one of his favorite roles. Fonda was praised for his accomplishments, receiving critical acclaim for his genuinene performances. He later recreated the role on a national tour. During the run of *Mister Roberts,* Fonda's tumultuous marriage to Frances Seymour Brokaw came to an end. Mentally unstable for much of their marriage, she committed suicide on October 14, 1950, when Fonda demanded a divorce. Fonda was married for a third time to Susan Blanchard, on December 28, 1950. He adopted her daughter, Amy, from a previous relationship. The couple divorced in 1956.

While Fonda continued to appear on Broadway in the 1950s, in such plays as *Point of No Return* (1951) and *The Caine Mutiny Court Martial* (1953), he also returned to film. His first project was a film version of *Mister Roberts* (1955). This was the last collaboration between Fonda and John Ford, who took over the directorial helm at Fonda's request. However, they had completely opposite opinions on interpretation, which resulted in physical clashes. Ford became ill and was unable to complete the work, so Mervyn Le Roy took over as director. Still, Fonda was never happy with the way the film turned out.

Fonda had mixed success with films throughout the 1950s, 1960s, and 1970s. Though many critics believed that he was miscast as Pierre, others praise his work in *War and Peace* (1956). The only time Fonda acted as a film producer was for 1957's *Twelve Angry Men,* in which he also had a starring role as the juror who saves the life of the accused man. He played political roles in several movies in the early 1960s, including a turn as the president of the United States in *Fail-Safe* (1963). Fonda continued to explore his dark side by playing villains several times, primarily in westerns such as *Firecreek* (1968) and Sergio Leone's *Once Upon a Time in the West* (1969). Fonda married his fourth wife, Countess Adfera Franchetti, on March 10, 1957. They divorced in 1962. Fonda married for the fifth and final time to model and stewardess Shirlee Adams, in 1965.

Professionally, Fonda concentrated on theater and television. In 1959, he was the co-producer and star of the short-lived series *The Deputy.* In 1962, he returned to Broadway to appear in *A Gift of Time* with Olivia De Havilland. Fonda took a second try at a television series in 1971-72 as the patriarch of *The Smith Family.* One of Fonda's last major theater roles was as *Clarence Darrow* in a one-man show. From 1974 until 1975, Fonda appeared in this role on Broadway and on a national tour. Before one performance, he collapsed backstage and was forced to have a pacemaker installed on his heart. This marked the beginning of frequent health problems. Despite frequent hospitalization, Fonda continued to work.

Fonda's last film role was one of his most memorable and acclaimed. In 1981, he appeared in *On Golden Pond* as an irascible old professor reflecting on his life, trying to make peace with his daughter (played by Fonda's daughter Jane), and face his own fears about death. Vincent Canby of *The New York Times* wrote ''Mr. Fonda gives one of the great performances of his long, truly distinguished career. Here is film acting of the highest order—As you watch him in *On Golden Pond,* you're seeing the intelligence, force and grace of a talent that has been maturing on screen for almost 50 years.'' Fonda won his only Academy Award for this role, a short time before his death. He died of heart failure on August 12, 1982, in Los Angeles, California. He was 77 years old.

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Betty Ford

Betty Ford (born 1918) was thrust into the public eye when her husband succeeded Richard Nixon as the 38th president of the United States. After leaving the White House in 1977, Ford battled alcoholism and drug dependency. Following her recovery, she co-founded a drug and alcohol treatment facility in Rancho Mirage, California., where she continues to serve as chairman of the board.

Betty Ford wanted to be a dancer, a wife and a mother. But she became much more. When her husband was appointed 38th president of the United States, she suddenly became a celebrity. She used her notoriety to promote humanitarian causes and to raise awareness of breast cancer, alcoholism and drug addiction, battles that she personally fought and was compelled to publicly acknowledge.

Betty Ford was born Elizabeth Ann Bloomer on April 8, 1918 in Chicago. She was the third child and only daughter of Hortense Neahr and William Stephenson Bloomer. The family lived in Chicago and Denver, before settling in Grand Rapids, Michigan, when Betty was two years old. William Bloomer sold conveyor belts for the Royal Rubber Co. The family spent summers at its cottage at Whitefish Lake in northern Michigan. In her 1978 autobiography, Ford described her childhood and high school years as filled with friends, dates, and social outings. Her mother was a stickler for etiquette and she enrolled her children in social dance classes. When Betty began the lessons at the age of eight, it was the beginning of a lifelong love for dance. Soon, she was learning Spanish, ballet, tap and acrobatic dance. She began teaching dance to young children at the age of 14. There were dark times in her childhood. The family lost money during the Depression, and when Betty was 16, her father died of carbon monoxide poisoning while working on a car.

Dreamed of Dancing

After graduating from high school, Bloomer worked as a fashion assistant for a department store in Grand Rapids and taught dance. She dreamed of dancing in New York, but her mother, with whom she had a close relationship, refused to allow her daughter to move to New York until she was 20. As a consolation, Bloomer studied for two summers at the Bennington School of Dance in Bennington, Vermont, where she met many well-known dancers, including Martha Graham. In 1938, Bloomer traveled to New York to study dance at Graham's school. To help support herself, she also worked as a model with the John Roberts Powers agency.

After about one year, Bloomer's mother persuaded her to return to Grand Rapids. She continued working at the department store, started her own dance group, worked with handicapped children, and maintained an active social life. Bloomer expected to return to New York to continue her studies with Graham, but her plans changed.

In 1942, she married Bill Warren, whom she'd known since grade school. Warren held a series of jobs, moving the young couple to Maumee, Ohio, and Syracuse, New York, before returning to Grand Rapids. Three years into the marriage, Bloomer realized the couple was incompatible. She wanted a home and a family; her husband spent a lot of time on the road. She decided to seek a divorce. Before she had the opportunity to share these thoughts with her husband, he fell into a diabetic coma, which left him unable to walk. Bloomer supported the household and visited her husband in the hospital until he recovered two years later. In 1947, when she was 29, the couple divorced.

In 1947, Bloomer met Gerald R. Ford, a Navy lieutenant who had recently returned from a tour of duty to resume his law practice. The young couple dated for a year before marrying on October 15, 1948. Two weeks later, her husband won election to the House of Representatives.

Life in Washington

The Fords moved to Washington, expecting to stay for one two-year term. They remained for 29 years. Ford immersed herself in her new life as the wife of a young Congressman. She learned how the legislature and Supreme Court operated and participated in the Congressional Wives Club.

The Fords had four children, Michael Gerald, born March 15, 1950; John Gardner, born March 16, 1952; Steven Meigs, born May 19, 1956; and Susan Elizabeth, born July 6, 1957. The family lived in Alexandria, Virginia. While her husband climbed through the ranks of the House, Ford was involved with her young children's activities, including Cub Scouts, Brownies, Sunday school and sports. She also remained active in the Congressional Wives Club, the 81st Congress Club, and the National Federation of Republican Women.

In 1964, at the age of 46, Ford suffered a pinched nerve in her neck, which caused debilitating pain. She was placed in traction and underwent physical therapy, but the condition remained. The pinched nerve combined with pain from arthritis prompted doctors to prescribe pain medication, which eventually caused dependence.

When her husband became minority leader of the House of Representatives in 1965, it put a strain on Ford's mental health. He traveled extensively, leaving her to care for the family almost exclusively. It was a difficult year for Ford. In her autobiography, she described herself as a fragile bottle that finally broke. She sought therapy to ease the strain.

White House Years

In 1973, as the Fords were planning for retirement, Vice President Spiro Agnew resigned and President Richard Nixon appointed Gerald Ford as his replacement. The family was suddenly thrust into the limelight and Ford had to adjust to the attention and the challenge of dealing with the media. She soon developed a reputation for candor. During an interview with television journalist Barbara Walters, she commented on the Supreme Court ruling on abortion, saying, it was time to bring abortion out of the backwoods and put it in the hospitals where it belonged.

Less than a year after being appointed vice president, Gerald Ford became president of the United States when Richard Nixon resigned. On August 9, 1974, Ford took on a new role-first lady. In her 1978 autobiography, Ford described her sudden fame: ''I was an ordinary woman who was called onstage at an extraordinary time. I was no different once I became first lady than I had been before. But, through an accident of history, I had become interesting to people.''

As first lady, Ford became known for her candor and forthrightness. She gained the public's admiration when, shortly after moving into the White House, she was diagnosed with breast cancer and underwent a mastectomy. At the time, cancer and mastectomy were subjects people didn't discuss publicly. Ford explained her reason for going public in an interview in *Ms.* magazine in 1984: ''We were in a position where my husband had been sworn into office during a very, very difficult time. There had been so much cover-up during Watergate that we wanted to be sure there would be no cover-up in the Ford Administration. So rather than continue this traditional silence about breast cancer, we felt we had to be public.'' The American people reacted with admiration. Breast detection clinics opened nationwide and women lined up for screenings.

Ford championed many other causes as first lady. She campaigned for the Equal Rights Amendment, the proposed Constitutional amendment that would have guaranteed equal rights to women. She encouraged the president to appoint women to high-level positions-secretary of Housing and Urban Development and ambassador to Great Britain. Ford was an advocate for the arts. She persuaded her husband to present the Presidential Medal of Freedom to Martha Graham. Ford remained a friend of Graham's until her death in 1991. Ford also worked for social causes. She supported Washington's Hospital for Sick Children, the Heart Association, Goodwill Industries, the Cancer and Arthritis foundations and No Greater Love, an organization which assisted children of soldiers lost or missing in action.

Ford's outspokenness continued to gain attention. During a television interview with Morley Safer on *Sixty Minutes,* she repeated her support for the right of pregnant women to decide whether they wished to have an abortion. She also raised no objections to young people of opposite genders cohabiting before marriage. Some people believed that the expression of Ford's liberal opinions was inappropriate for her position. Many others rallied behind her and her popularity rose.

Battled Alcohol and Drugs

After Jimmy Carter defeated Gerald Ford in the 1976 presidential race, the Fords retired to Palm Springs, California. They had spent their entire married life in Washington. Several years later, Ford acknowledged that the adjustment to private life and retirement was more difficult that she realized at the time. ''It was like cutting off one life and starting a completely new one,'' she said in a 1984 *Ms.* magazine interview.

Ford had been taking pain medication since 1964. She also took tranquilizers and sleep medication. Doctors had prescribed and recommended these drugs for many years. In addition, Ford has never stopped social drinking. The combination proved dangerous. In 1978, her family confronted her about her chemical dependency and Ford entered the Long Beach Naval Hospital for alcohol and drug treatment. She described her recovery in a 1987 book, *Betty A Glad Awakening.* After her recovery, she became an advocate for drug and alcohol awareness, education and treatment. In 1982, Ford and Leonard Firestone co-founded the Betty Ford Center in Rancho Mirage, California, to treat people with drug and alcohol dependencies. It is regarded one of the best treatment facilities in the United States. Ford is the center's chairman of the board.

No Rest in Retirement

The Fords live in Rancho Mirage. They have six grandchildren. Ford continues her work at the center and remains involved with handicapped children, the arts, breast cancer detection, arthritis, AIDS, and other women's issues. Ford's legacy is her openness and forthrightness in discussing her personal struggles. Her willingness to reveal her breast cancer raised the public's awareness of the disease and educated many women about early detection. She also spoke frankly about mental health and helped remove the stigma associated with alcoholism.

At a time of her life when she could be enjoying retirement, Ford works tirelessly to raise awareness about alcohol and drug education. She has been honored for her work related to cancer, arthritis, alcoholism, disabled people, women's rights, and women's health. In 1999, she and her husband received the Congressional Gold Medal for their dedication to public service and their humanitarian contributions.

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Milos Forman

A master of ironic comedy and sumptuous period dramas, film director Milos Forman (born 1932) has won two Academy Awards for directing the year's best pictures in 1975 and 1984. His works show a humanist empathy for people as victims of cruel systems over which they have little control.

Milos Forman was born on February 18, 1932 in Caslav, Czechoslovakia. His father, Rudolf, was a Jewish professor of education, while his mother, Ann Svabova, was a Protestant. Forman's parents introduced him to the cinema when he was a young boy, and he fell in love with American classics such as *Snow White and the Seven Dwarfs* and the westerns of John Ford. Forman was orphaned at the age of nine, when his parents died in Nazi concentration camps. His older brother Pavel, hunted by the Nazi secret police, took a job designing stage sets for a theater troupe that staged operettas. His brother took Forman backstage. ''It was a revelation to me and I decided there and then that the theater, this other world, would be my life,'' he later recalled.

In 1951, Forman enrolled at the Academy of Music and Dramatic Arts in Prague. That same year, he married actress Jana Brejchova. The marriage ended in divorce five years later, at the time Forman graduated from the Academy.

For several years, Forman worked in mixed-media ''magic lantern'' theater productions in Prague. His first film work was as a screenwriter for the film *Automobil* in 1956. He also worked as an assistant director on several films and was a writer and director for Czech television. In every medium, he had to wrestle with the Communist government's restrictions on art.

Forman's Czech films were fresher and less constrained than most Eastern European films of the era. Heavily influenced by Italian neo-realists, Forman liked stories of ordinary people and often used non-professional actors and improvised dialogue.

Three of Forman's movies were released in the West in the 1960s, displaying to the world his sardonic wit. They owed much stylistically to silent American comedies. Chaplin, Forman has said, was a big influence. His 1963 feature film, *Black Peter,* is the story of a disillusioned store detective. Next came *Loves of a Blonde,* an unorthodox romantic comedy, followed by *The Firemen's Ball*, a deft satire about a ceremony for a retiring fire chief which is interrupted by a beauty contest, a marching band, a raffle, a copulating couple, and an actual fire. Misunderstanding the humor, 40,000 Czech firemen walked off their jobs after the release of *The Firemen's Ball,* and Forman had to publicly apologize. Besides being a disarming comedy, the film was a satire on Stalinist excesses of the 1950s, with the firemen's bosses serving as a metaphor for the Czech government.

Though his work was at first attacked by Stalinist critics, it was soon embraced by the more liberal faction of the Communist Party that held power at the time in Czechoslovakia. Success at the box office in his own country and recognition at international film festivals made Forman the leader of a Czech cinematic ''New Wave'' that coincided with the radically humanist films coming out of other European countries.

Political events soon interfered with Forman's career and family. In 1964, he married singer Vera Kresadlova, and they had two children, Petr and Matej. Forman was scouting locations in Paris when Soviet troops rolled into Czechoslovakia in 1967. Forman decided to stay in the West, leaving behind his wife and two young sons. He was concerned about being imprisoned if he returned to his home. Vaclav Havel, later president of the Czech Republic and a close friend, became his hero for staying, resisting the invaders, and going to jail. The Soviet-backed regime which took power immediately banned *The Firemen's Ball.*

Triumphed in Hollywood

Forman came to Hollywood with a solid reputation but little command of the English language and few marketable ideas. He was unable to interest producers in a fanciful project that would have starred Jimmy Durante as a wealthy bear hunter in Czechoslovakia, or in an adaptation of Franz Kafka's scathing political satire, *Amerika*. In 1969, Forman made his first American film, *Taking Off,* which he co-wrote with playwright John Guare and others. Based on a newspaper story, *Taking Off* was a subversive comic examination of the generation gap through the eyes of a conservative couple whose hippie daughter had run away to Greenwich Village. His only American film based on his own original

idea, it was a critical success, but did poorly at the box office. Forman had trouble getting funding for other projects. In 1972, he directed one-eighth of an ensemble film about the Olympics called *Visions of Eight,* his segment focusing on decathalon athletes.

Forman spent the rest of his career working on literary or theatrical adaptations. In 1975, he came seemingly out of nowhere to direct a major success with a Bo Goldman screenplay adapted from a 1962 Ken Kesey novel, *One Flew Over the Cuckoo's Nest.* The film, which took great liberties with the Kesey story, was a huge commercial hit and swept the top five Academy Awards—best picture, director, screenplay, actor, and actress. That had been done only once before, with Frank Capra's *It Happened One Night,* in 1935. Oscars went to Jack Nicholson for his role as irrepressible con artist Randall P. McMurphy who works scams at a mental hospital and to Louise Fletcher for her performance as the stern nurse who battles against him. Like much of Forman's work, the movie is a portrait of an individual struggling against the system. Filmed at the Oregon State Hospital, it contained many segments with a quasi-documentary look.

Forman became a U.S. citizen in 1975. He was given a full professorship and made director of the film division at Columbia University in New York City.

In many of his films, Forman displayed an affinity for music. In 1965, he had adapted a jazz opera, *The Well-Paid Stroll,* for Czech television. In 1979, Forman filmed a long-anticipated film adaptation of the quintessential youth counter-culture musical *Hair.* However, he missed the opportunity to cast a young singer named Madonna, who was on the cusp of stardom, and the film seemed sadly anachronistic to most critics and many viewers.

Forman's next project was a film of E.L. Doctorow's historical novel, *Ragtime,* a handsomely mounted, wide-ranging examination of events of early 20th century America. Released in 1981, it garnered mixed reviews. David Thomson, author of *A Biographical Dictionary of Film,* called it ''an underrated film, true to Doctorow, complex and challenging, a movie about a time and its ideas.''

Ragtime was the first of three period pieces which Forman would direct in the 1980s. He returned to top form in 1984 with *Amadeus,* a moody, bracing biography of the composer Mozart, adapted by Peter Shaffer from his own stage play. It won eight Oscars, including best director and picture and a best actor award for F. Murray Abraham, who played Mozart's oily nemesis, Salieri. Filmed in Prague, the film is a lavish, lustrous, assured and mature but eccentric work. At 52, with two awards for best director in a ten-year period, Forman seemed to be at the pinnacle of his career. Few at the time would have imagined he would direct only two more feature films in the remainder of the century.

A Slow Pace

Despite his success, Forman seemed content to work sparingly and slowly. As a film student, he had read the sexually charged historical novel *Les Liaisons Dangereuses* by Choderlos de Laclos and had always wanted to film it. However, he was beat by director Stephen Fears, who signed big-name stars for his 1988 release *Dangerous Liaisons.* A year later, Forman's version of the story, entitled Valmont,/] was released, with a much less famous cast. Some felt it was better than the Fears film, which was generally regarded as cold. Most critics and audiences, however, were not impressed. While complaining that it was not very erotic, Playboy's Bruce Williamson called *Valmont* a ''spectacularly filmed, sumptuously costumed, visual feast.'' Critic Stuart Klawans derided the film as the equivalent of ''Wet T-Shirt Night at Lou's Ancien Regime,'' saying Forman ''removed the danger from the liaisons, leaving the viewer with a long, lavish snooze of a picture.''

In his post-*Amadeus* days, Forman seemed more interested in his academic duties at Columbia than in making movies. He appeared as an actor in several films, including a small role in *Heartburn* in 1986, a cameo as a janitor in *New Year's Day* in 1989, and a part in *Disclosure,* a film he was originally enlisted to direct. He also penned a memoir, *Turnaround,* released in 1994.

Forman mounted a comeback of sorts with the controversial 1996 film, *The People vs. Larry Flynt.* The film makes an unorthodox hero out of a pornographic magazine publisher who wages a long battle over his free-speech rights. Forman's sympathy toward his crude, annoying protagonist (played by Woody Harrelson) is obvious and probably can be traced to his early struggles against Communist censors. *Newsweek*'s Jonathan Alter said *The People vs. Larry Flynt* was ''proof that raunchy entertainment can be highly educational'' and called it ''a socially important film'' that illustrates the complexities of free speech rights. Film critic Stanley Kauffmann complained that Forman softened the rough edges of the story even while bringing out the best in his unusual cast.

Shot in Memphis, Tennessee, the film uses many Memphis citizens, both professionals and non-actors, including a local judge, D'Army Bailey, who plays a judge. Flynt himself plays another judge. Equally idiosyncratic was Forman's decision to use rock star Courtney Love to play Flint's wife, Althea Leasure. The studio wanted a rising young star such as Mira Sorvino to play Mrs. Flynt, but Forman wanted a fresher face. He tested Love and two others and sent the tests to Vaclav Havel and a few other close friends. Havel said he liked Love the best, and Forman agreed. Her performance was well-received.

Forman generally has been considered an actors' director. His films, while richly realized and warmly humane, are not generally regarded as highly innovative. Some critics say he does not have a coherent style. Kauffmann contends that ''one can't speak of a Forman film, only a film by Forman.'' But no one could dispute that Forman's successes were prodigious ones, and all his films are richly staged.

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Bert Fraser-Reid

The career of Bert Fraser-Reid (born 1934) in chemistry research focused on carbohydrate reactivities and organic compound synthesis from carbohydrates. His findings allowed the Canadian Forestry Service to use a biological means of pest control in timber management. Other research projects of Fraser-Reid (with oligosaccharides, a complex sugar) brought us closer to finding a cure for such immune deficiency diseases as AIDS.

Bertram Oliver Fraser-Reid was born in Coleyville, Jamaica, on February 23, 1934, to parents who both worked in the educational field. Fraser-Reid's father, William Benjamin Reid, served as a school principal. His mother (Laura Maria Fraser) was a teacher, who died during Fraser-Reid's first year of life.

By the time Fraser-Reid had completed secondary school in Jamaica, his education was equivalent to that of a second year college student in the United States. He was able to begin teaching—the field he had chosen for his career. Fraser-Reid served as a junior master at the secondary school that he had graduated from. In the next few years, he pondered whether teaching was really the career of his choice. An accomplished pianist and organist, Fraser-Reid considered switching to music. During this time, Fraser-Reid met Stanley Shepard, who had been hired to teach math, physics, and chemistry, but intensely disliked chemistry. Intrigued by his peer's feelings about chemistry, Fraser-Reid began to study the subject on his own, facilitated in part by a book which he read titled *Teach Yourself Chemistry.* Fraser-Reid became fascinated with chemistry as he learned more about this aspect of science. His curiosity was to shape the direction of his career.

Academic Study and Research

Fraser-Reid went on to study chemistry at Queen's University in Kingston, Ontario, Canada, after ruling out study in the United States during the racially charged 1950s. He began his studies in 1956 and assisted organic chemist J.K.N. Jones with research on sugar chemistry. The research had potentially far reaching implications, since sugar and related substances comprise most organic chemicals and since sugar can be broken down to provide animals with life-sustaining energy. Fraser-Reid began to gain recognition for his research in sugar chemistry and was rewarded with scholarships during his undergraduate years. He earned his bachelor's degree in 1959 and remained at the university to work toward a master's degree, continue his sugar chemistry research, and assist Professor Jones. Fraser-Reid was awarded his Master of Science degree in 1961.

Anxious to continue his education, Fraser-Reid began doctoral studies at the University of Alberta, Edmonton, Canada. For his doctoral research, Fraser-Reid studied the use of nuclear magnetic resonance in determining the structure of complex molecules. During his doctoral study, Fraser-Reid also became reacquainted with Lillian Lawrynyuk, a woman he'd met at Queen's University. Fraser-Reid and Lawrynyuk were married in 1963; they later had two children, Andrea and Terry. Fraser-Reid was awarded a Ph.D. in 1964. For the next two years, he worked in a postdoctoral position at the Imperial College in London, England. He was exposed to international chemistry research and began to think about the mechanics of carrying out ongoing research programs.

Manipulated Sugar Chemistry to Create Synthetics

Armed with experience from his postdoctoral position, Fraser-Reid returned to the University of Waterloo near Toronto, to continue his sugar chemistry research. He was interested in determining whether more complex materials could be synthesized from the sugar molecule. For the next 14 years (1966-1980), Fraser-Reid determined that sugar could be used to create many carbon-based chemicals, medicines, plastics, and paints. He also discovered that the chemical industry could rely on sugar cane and sugar beet derivatives, rather than petroleum, as a raw material. This was a significant finding in light of possible petroleum shortages. Fraser-Reid's research presented alternatives in the manufacture of plastic and pharmaceutical products.

Fraser-Reid's research in sugar chemistry led him to study insect chemistry, specifically pheromones which insects used to attract members of the opposite sex. He found that sugar chemistry could be used to duplicate pheromone qualities and to prevent certain wood-eating insects (such as the Pine Beetle) from destroying trees. The Canadian Forestry Service, thanks to the research of Fraser-Reid, was able to use synthetic pheromones to interrupt insect mating cycles in lieu of the dangerous and banned insecticide, DDT. His findings contributed to forest management practices and prevented timber damage.

Continued Academic Career

By the late 1970s, Fraser-Reid had developed a reputation as a productive research scientist and had attracted the interest of academic institutions in the United States. Initially reluctant to leave Canada, he eventually accepted a position with the University of Maryland at College Park in 1980. He remained there until 1982 and conducted re-

search on the chemical structure of materials that could be used to fight or slow cancer.

After his work in Maryland, Fraser-Reid accepted a professorial chair at Duke University, in North Carolina and began his work there in 1982. He continued his sugar chemistry research and worked on variations in assembling sugar-based synthetics. Fraser-Reid focused on sugar chemistry as it pertained to virus cell membranes—these viruses adjusted sugar content in their cell membranes when they invaded other cells. Fraser-Reid worked toward pinpointing a chemical process and adjustment that could thwart virus cells from producing this membrane. He continued his research at Duke into the 1990s. A prolific researcher, Fraser-Reid had published 250 papers by 1990. He also spent time traveling and speaking to audiences throughout the world.

During his tenure at Duke, Fraser-Reid focused on the biochemistry of oligosaccharides, which he called ''among the most important biological regulators in nature . . . they regulate the whole immune system.'' Through his research with oligosaccharides, he hoped to make strides toward a cure for immune deficiency diseases such as AIDS.

Mentor for Minority Students

As a black man, Fraser-Reid had a particular motivation in assisting minority students with an interest in chemistry. Due to his efforts, several minority students at the high school and college level were able to work alongside chemists at Duke University laboratories. Fraser-Reid recognized the value of mentorship in the scientific field. But he was quick to comment on the challenges of attracting minority students to science in America, noting that ''the black students in my classes are first and foremost Americans, and over the past 15 to 20 years Americans have not been going into science and engineering.''

Fraser-Reid supplemented his academic research with related professional activities. He served as a member of a chemistry study section for the National Institute of Health (NIH) from 1979 to 1982. He also served on pharmacological review panels for the NIH between 1984 and 1988, and served in a consulting capacity to firms like Burroughs-Wellcome, SCM Organic Chemistry, and Glaxo. Fraser-Reid served as a member of organizations including the Chemical Institute of Canada, the American Chemical Society, the American Institute of Chemistry, and the British Chemical Society. Fraser-Reid continued to pursue his passion as a keyboard musician and regularly performed international organ recitals. His research on oligosaccharides earned him a nomination for the Nobel Prize in chemistry.

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Fredegund

Slave attendant turned queen, Fredegund (c. 550-597) cleared the way for her son to rule a reunited Francia by her ruthless use of assassination as a political tool.

Among the enslaved women who attracted the attention of Merovingian monarchs while serving in the royal households, Fredegund was among the small number who became queens, not merely concubines. She survived political dangers which would have ended the careers of even wellborn queens and retained her husband's loyalty though unable to provide him with healthy sons. Developing innovative methods of assassination and the ability to persuade others—even monks and priests—to join her plots, Fredegund distinguished herself by sheer viciousness. By the standards of her day, she was a great success: she was honored by her royal husband, accumulated a great treasure chest, put her son on his throne, and even died a natural death.

It is impossible to recover any information about Fredegund's early life. She must have been in her mid-teens when she first attracted the attention of Chilperic, king of the Soissons, while attending his first wife Audovera. Quick to obtain influence over him, she displaced Audovera in his affection and in the intrigues of the court, even though Audovera had borne the king three sons. As a teenaged concubine, Fredegund must have been very clever, since Merovingian queens were able to acquire political authority independent of that exercised by their husbands. As Suzanne Wemple writes in *Women in Frankish Society*: ''They could participate in assemblies and issue donations and privileges—[T]hey received secular and ecclesiastical officials; they could also influence episcopal elections and draw upon the treasury to build a network of political loyalties.'' Audovera had plenty of time to organize a coterie of followers who could have opposed her political eclipse by a mere concubine. Nevertheless, she virtually dropped out of the dynasty's history once Fredegund became the center of Chilperic's court. She is heard of only later as one of Fredegund's victims.

Fredegund's own status is difficult to discern. While Merovingian kings were certainly not given to lifelong devotion to one woman, some scholars believe that they practiced ''serial monogamy.'' Once married, they took only concubines, not second and third wives, or they divorced one wife before acquiring the next. Others believe that they enjoyed the polygamy customarily practiced by Frankish kings. In any case, Fredegund was probably not married to Chilperic when, in 567, he married Galswinth, the older sister of his sister-in-law Brunhild, queen of Metz (later Austrasia) through her marriage to Chilperic's brother, King Sigibert. As the two sisters were from the royal family of Visigothic Spain, a second marriage to a second Frankish king must have been a carefully negotiated diplomatic event, with implications for Europe from the Atlantic to the Danube. Galswinth converted from Arianism to Roman Ca-

tholicism upon her marriage to Chilperic. Surely the Visigothic king would not have sent his oldest daughter to be the second wife of the Frankish king with the smallest territory, especially if the first wife were a former slave. Fredegund must have been a concubine at the time of his marriage, or she must have been temporarily repudiated. Very temporarily, since Chilperic found Galswinth dead, strangled in bed, shortly after the wedding.

The marriage had begun happily, since, as Gregory of Tours remarked, ''He loved her very dearly for she had brought a great dowry with her.'' Unfortunately, Gregory's account of her death is not altogether coherent. He believed that Galswinth had annoyed Chilperic with her constant jealousy of Fredegund and that Chilperic, consequently, had her strangled by a servant. Chilperic's discovery of the body seems odd in that context, but Gregory despised Fredegund and surely would have blamed her for the murder had he been able to discover any evidence to support the accusation. Whether Chilperic had Galswinth killed or Fredegund had suborned the murder and got away with it, Fredegund's powerful hold on Chilperic is clearly demonstrated. Gregory ends his account: ''King Chilperic wept for the death of Galswinth, but within a few days he asked Fredegund to sleep with him again.''

Contemporaries had no doubts, however, about Fredegund's role in the later events of 573. Chilperic's territorial ambitions had led him to make war on his brother Sigibert, and he was losing badly. Theudebert, one of his sons by Audovera, had been killed. Although they were under seige and in personal danger, Fredegund saved the situation when her agents approached Sigibert—just as his army was raising him triumphantly on their shields—and hacked him and his chamberlain to death with poisoned axes. Fredegund's talent for such well timed, impressively brutal assassinations might have endeared her to Chilperic. As Wemple writes: ''Her willingness to make arrangements through her own servants for assassinations, and for handling bribes, made her a political asset to the king.''

Brunhild, Sigibert's determined widow, quickly provided Fredegund with the opportunity to apply her special skills on Chilperic's behalf again. Brunhild married Merovech, another son of Chilperic and Audovera, and began plotting with him to take over the kingdoms of Soissons and Metz. Brunhild had long blamed Fredegund for the death of her sister, and Fredegund began to return her hatred. Fredegund had already contracted a secret alliance with Duke Guntram Boso of Metz. Although he had been Sigibert's right-hand man, he had killed Audovera's son Theudebert, and she liked him for that reason. As an enemy of Chilperic's, Guntram Boso was able to win Merovech's confidence and lure him out of sanctuary. However, Fredegund's assassins did not work so efficiently that time, and Chilperic would need to hunt down Merovech later. Nonetheless, this may have been just the kind of service which led Chilperic to depend on her. He would not have wanted to bear the opprobrium attached to conspiring with a man who had already killed one of his sons to do in another. But Fredegund could do it for him.

Fredegund did, however, still lack an important component of queenly power. Even highborn queens needed the leverage that came from having sons in the line of succession. As Janet L. Nelson notes in *Medieval Women*: ''A Merovingian ex-wife often cut a pathetic figure, especially if she was sonless, or if her sons quarreled with, or pre-deceased their father.'' What Fredegund most needed was a healthy son to enable Chilperic and Soissons to dispense with Audovera's sons. Gregory claimed that while Sigibert besieged them, Fredegund believed that she was dying from complications of childbirth when she bore Samson to Chilperic, and therefore wanted to have the boy killed. Presumably she did not want to leave a pawn for others to play. Chilperic refused and had Samson baptized. It must have been a great disappointment to Fredegund when the boy died shortly before his fifth birthday. With Theudebert and Merovech dead, and only Clovis in the way, Fredegund must have believed that her son had a good chance to succeed Chilperic.

She was not spared additional blows. An epidemic of lethal dysentery swept Gaul, nearly killing Chilperic and almost all the infants in that part of Francia. Fredegund's sons Chlodobert and Dagobert were among the victims. According to Gregory, Fredegund told Chilperic what the problem was: ''We still lay up treasures, we who have no one to whom we can leave them. Now we are losing the most beautiful of our possessions! Come, then, I beg you! Let us set light to all these iniquitous tax-demands!''

Their bonfire of records ended the first attempt at an orderly tax collection system in Gaul, and it apparently did not strike contemporaries, including Gregory, as odd that

Fredegund assumed that taxation was a greater sin than murder. Her ''conversion,'' as it came to be known, was too late to save their youngest son, who was deeply mourned. ''From this time onward,'' wrote Gregory, ''King Chilperic was lavish in giving alms to cathedrals and churches and to the poor, too.''

Never one to miss an opportunity, Fredegund promptly convinced Chilperic to send Audovera's last boy, Clovis, to a city where the dysentery was still raging. He stayed healthy, however, and joined Fredegund and Chilperic at the country estate where they were spending a month in mourning. There he made the mistake of gloating over what he would do to his enemies when he took the throne and thereby terrified Fredegund, who according to Gregory, was uncharacteristically vulnerable and deeply depressed over the loss of her own sons. Such vulnerability might have enticed her to listen to the sycophant who reported that Clovis, while sleeping with the daughter of one of her serving women, had persuaded that servant to kill Fredegund's young princes with black magic. Fredegund had the mother and daughter tortured and persuaded Chilperic to have Clovis arrested. He died in custody, and Chilperic accepted the story that he had somehow stabbed himself. In the sequel, Fredegund finally had Audovera tortured to death and the informer burned at the stake.

Fredegund bore another son, Theuderic, but similar events followed upon his death in infancy. Informers told her that he had been killed by witchcraft and that her old enemy, Mummolus the Prefect, was behind it. As a result, she had a large number of Parisian bourgeois wives tortured until they admitted that they were witches who had associated with Mummolus. They were then beheaded, burned alive, or tortured to death. Mummolus underwent a particularly varied torture. Again demonstrating that wealth was not an end in itself, according to Gregory, Fredegund burned everything associated with little Theuderic: ''All his clothes, some of them silk and others of fur. Any object in gold or silver was melted down in a furnace, so that nothing whatsoever remained intact to remind her of how she had mourned for her boy.''

Nor did Fredegund miss the destroyed wealth. When her daughter Rigunth was sent on an abortive expedition to marry into the Visigothic dynasty, Fredegund added to the dowry Chilperic provided ''a vast weight of gold and silver and many fine clothes.''

Assassination of Chilperic

Certainly Fredegund participated with Chilperic in all he did. In his obsequious poetry addressed to Chilperic, Venantius Fortunatus described Fredegund as an important aide and support to Chilperic, ascribing the prosperity of the royal house to her. There were those who suggested, however, that Fredegund was engaged in other activities about which Chilperic knew nothing. Count Leudast spread the rumor that Fredegund was having an affair with Bertram, the bishop of Bordeaux. Fredegund ordered that Count Leudast be beaten on the throat with a block of wood. The *Liber Historiae Francorum*—which was even more hostile to Fredegund than was Gregory—claimed that she had Chilperic assassinated in 584, because he had caught on to her affair with his mayor of the palace, Landeric. The chronicler Fredegar, on the other hand, believed that Brunhild was behind the assassination. Just months before the murder, Fredegund had born Chilperic a son, Chlothar. Chilperic ordered him hidden away in the countryside, apparently out of the belief that enemies had killed their other children. Fredegund may have been pregnant again at the time of the assassination, but nothing is heard of that child later.

Whether she had planned the assassination or had been surprised by it, Fredegund's immediate situation was extremely dangerous. Seeking sanctuary in the cathedral at Paris, along with her personal treasury and her infant son, she sent a message to Chilperic's brother King Guntram, placing her and her son, Chlothar, under his protection. He and her nephew-in-law King Childebert-son of her old enemies Sigibert and Brunhild—both converged on Paris. Luckily for Fredegund, Guntram got there first. Childebert's emissaries brought a simple message to Guntram: ''Hand over the murderess, the woman who garrotted my aunt, the woman who killed first my father, and then my uncle, and who put my two cousins to the sword.'' Guntram's eventual reply demonstrated the importance of sons of royal blood to a woman without powerful family to protect her: ''She has a king as her son, and she therefore cannot be surrendered.''

While Fredegund was still hiding in the cathedral, she began accusing various people of theft and worse, prompting Gregory to claim: ''Fredegund had no fear of God, in whose house she had sought sanctuary, and she was the prime mover in many outrages.'' Eventually Guntram sent her off to a manor near Rouen, where Chilperic's chieftains deposited her in the care of Bishop Melanius and set up a government under the infant Chlothar. Fredegund could hardly bear this quiet life of retirement in the countryside, since, wrote Gregory, ''She was very depressed because much of her power had come to an end, and yet she considered herself a better woman than Brunhild.'' She persuaded her household cleric to an assassination attempt on Brunhild. When he was caught and sent back to her, she had his hands and feet cut off. For her next project she sent two clerics, armed with swords specially grooved to hold poison, after both Brunhild and Brunhild's son King Childebert. Caught along with another of her agents, they were tortured, mutilated, and killed.

Attending church in Rouen, Fredegund had a hostile encounter with an old enemy, Bishop Praetextatus, whose words Gregory reports: ''In exile and out of exile I have always been a bishop. But when you give up your role as Queen you will be plunged into the abyss. It would be better for you to abandon your stupid malicious behavior.''

As one would expect, ''The Queen bore his words ill. She was extremely angry.'' So angry, in fact, that she had him stabbed while he said Easter Mass. After he had been carried still living to his bed, she called upon him under the pretext of offering her own doctors. Giving her one last lecture, Praetextatus died without further assistance. When a local leader came to call, expressing his opinion that she had gone too far, Fredegund offered him a hospitable drink

that killed him within an hour. She attempted to assassinate Leudovald, bishop of Bayeux, for trying to bring her to justice, and sent agents to try to kill King Guntram, when he too took a strong stand against the assassination of bishops during mass.

Meanwhile, having never made it to Spain with her large dowry, Fredegund's daughter Rigunth was stranded in Toulouse where her own situation was now perilous. Though Fredegund was finally able to rescue her daughter, they were unable to live together happily. Gregory claimed that ''she would often insult her mother to her face, and they often exchanged slaps and punches.'' Worst of all, Rigunth repeatedly reminded her mother of her servile origins by pointing out her own royal blood. Inviting Rigunth to lean over into the treasure chest and pick out whatever she liked, Fredegund tried to break her neck with the lid. Servants pulled her off just in time to keep Rigunth from being strangled. Clearly, there was little possibility that mother and daughter could live on their manor placidly after that, and Gregory described the aftermath: ''There were never-ending outbursts of temper and even fisticuffs. The main cause was Rigunth's habit of sleeping with all and sundry.''

Some of Fredegund's projects in Rouen prospered, while others did not. A team of 12 more assassins sent after King Childebert were caught, and some killed themselves in prison rather than face the torture and mutilation inflicted on the others. When a blood feud between two large families in Tournai became a hazard to public safety, Fredegund warned them to stop. When they would not, she invited them to a dinner of reconciliation. As all were seated at the table, the three survivors of the original quarrel were simultaneously beheaded by axemen. The problem, quite simply, was solved.

Fredegund Became Regent

Most important, she convinced Guntram to bring her son to Paris for baptism (which was then routinely delayed long past infancy) and to allow her to participate in the ceremony. From there it was a short step to replace the men around Chlothar and become regent herself, although she accepted an arrangement which left Guntram as Chlothar's godfather and protector.

Naturally, she did not remain in the background during her regency. In 593, the childless Guntram died, leaving his kingdom to King Childebert and touching off war between the two surviving royal families. The *Liber Historiae Francorum* claims that Fredegund took to the field herself after Landeric fell in battle. Fredegar associated her with the 12-year-old Chlothar in describing Neustria's victories in 596: ''Fredegundis and her son King Chlotar took possession of Paris and other cities after the barbarian fashion.'' Though Childebert's early death that same year left Brunhild vulnerable, Fredegund's own death the following year deprived her of enjoying the victory for which she had planned. She died unaware that the now aged, but heretofore astute, Brunhild would make the fatal error that would leave Fredegund's son, Chlothar II, the ruler of a reunited Francia.

In 612, Brunhild's grandson died, and she refused to partition the two kingdoms among his four sons or even to separate Burgundy from Austrasia again. Powerful dukes who wanted more recognition of their regional authority defected and in one campaign Chlothar reunited all of Francia, celebrating his victory by having the elderly Brunhild tied to horses and dragged to death in memory of his mother.

Nonetheless, Fredegund could not have been an altogether terrible mother, because Fredegar described her son as ''strong-minded and well-read, a god-fearing man, kindly disposed to all and full of piety.'' While it is true that Chlothar had been sent away from his mother for much of the first decade of his life, it is tempting to see Fredegund's influence in his later respect for women. Fredegar, in fact, regarded this as his main failing, commenting that he ''took too much notice of the views of women young and old.'' Although Chlothar never witnessed Chilperic's intense and long-term devotion to Fredegund, Fredegar did think that Chlothar's love for his second wife was eccentric in its intensity. Still, Nelson insisted: ''Fredegund's is probably the best-documented case of a king's passion giving his consort long-term political ascendance.''

Fredegund used her ascendance not only to accumulate wealth and power but also to contribute to some of the processes which were to transform Europe: the rise of the mayors of the palace, steps taken toward the creation of an exchequer, and the union (if only temporary this time) of Francia.

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Lucian Freud

At the end of the twentieth century, figurative painter Lucian Freud (born 1922) came to dominate the London art scene like few others before him. His controversial work was in much demand throughout the late 1980s and 1990s, often setting sales records.

Lucian Freud, grandson of the noted psychoanalyst Sigmund Freud, was born in Berlin on December 8, 1922, the second of three boys. He was named for his

mother, Lucie. His father, Ernst, was an architect. In Berlin, the Freuds led a comfortable middle-class life (in an era of grave political instability in Germany). When Hitler came to power in 1933, Lucian's parents saw how their lives could change, even for secular Jews. They immigrated to England that same year.

Freud became a naturalized British citizen in 1939. From an early age, young Freud had exhibited an interest in art, which was fostered by his family. Even his grandfather, Sigmund, acknowledged his inclination by giving him a set of color reproductions of Brueghel's *Months.* In London, Freud and his brothers were enrolled in a progressive coeducational private school, Dartington Hall. Freud proved to be a rebellious student, often skipping art class because he disliked the teacher. Instead of gaining an education at Dartington, all Freud acquired was a bad reputation. After two years, his parents enrolled him at Dane Court, a preparatory school that was intended to serve as an entree to Bryanston. While Bryanston was not coeducational, it was progressive enough to ban corporal punishment. Thus the unruly Freud, who loved the outdoors, spent many hours on so-called punishment runs. Eventually Bryanston tired of his rebellious behavior and expelled him. In 1937, Freud produced a remarkable sandstone carving of a three-legged horse. On the strength of this piece, he was accepted in the Central School of Arts and Crafts in London. Freud's truancy continued, though between bohemian adventures he produced some extraordinary artwork. Years later, when his fame was established, these and other early works were exhibited at the Gallery of Modern Art in Edinburgh. Critics were astounded at the maturity of the pieces, which were done when Freud was between fifteen and twenty-three years old. Martin Gayford noted in *The Daily Telegraph* that ''between 1937 and 1945 he was already producing work imbued indelibly with that characteristic and unmistakable intensity. He was still searching for his idiom. To an extent, at that stage he was trying on different styles and approaches to see what fitted best. Surprisingly loose handling alternated with the meticulous graphic sharpness that became characteristic of Freud in the late forties and early fifties.'' In the *Independent,* Richard Ingleby pointed out how some of the early work showed the influence of German expressionism.

In the late 1930s, Freud fell in with Stephen Spender, Peter Watson, and Cyril Connolly. The latter two were the founder and editor of the avant-garde magazine *Horizon,* which published Freud's drawings in 1939 and again in 1944. He also began attending the East Anglian School of Art though, as usual, his attendance over the next three years was erratic. There were two major interruptions in Freud's studies at East Anglian. The first came when the school caught fire (Freud's careless smoking was most likely the cause); the second in happened 1941. Freud won a prize of £25 for a textile design and used the money to travel to Liverpool where he joined the Merchant Marine. After a round-trip crossing of the Atlantic Ocean, Freud managed to get himself discharged from the service and promptly returned to the school.

His first exhibition was in 1944 at London's Lefevre Gallery. It contained most of the work that was shown more than fifty years later in Edinburgh. Critics and patrons were treated to an unknown talent that moved skillfully from expressionism to surrealism. In these early years, Freud produced portraits and still life's—the latter being mostly dead birds. One of these, *Dead Heron,* has been called by Bruce Bernard, in an essay on the painter, ''the first seriously beautiful painting that Freud achieved. Freud could never paint or draw an animal, however long dead, without conveying a sense of its once personal life.'' This is no idle comment when one considers the direction of Freud's work toward realism. After the Second World War, Freud traveled first to Paris then to Greece where he visited the painter John Craxton, with whom he shared an exhibition in 1947 at the London Gallery.

Arts Council Award

In 1947, Freud married Kitty Garman. For a time, she was his most important model. Her portraits demonstrate the refining of his style and subject matter. Much as Bernard perceived the subject's inner life in Freud's paintings of animals, Freud's realism would also be defined by his ability to transmit the inner personality of the subject. This was due, in part, to the fact that many of his models were friends and family members. Clearly Freud's star was rising. Between 1946 and 1951, his work was displayed in individual and group exhibitions nine times in London, as well as in Paris and Vancouver. Freud was awarded first prize by the Festival of Britain Arts Council in 1951 for *Interior in Paddington.* This work was the portrait of a friend, Harry Diamond, whose clenched fist and slightly disheveled

appearance perfectly captured the inner torment of a man at odds with his station in life. Diamond was the subject of four more paintings by Freud over the next nineteen years, until a falling out left them estranged.

1952 was something of a watershed year for Freud. The now-divorced painter married his second wife, Caroline Blackwood. He also produced two portraits that are considered to be early masterpieces. The subjects of these paintings were his friends, the artists Francis Bacon and John Minton. Freud and Bacon had met in the 1940s and remained friends until Bacon's death. They were often linked professionally, though their personalities would suggest theirs was something of an odd couple relationship. Bacon was the outrageous extrovert, while Freud preferred to shun the limelight. Freud's 1952 portrait of his friend, oil on copper, generated a great deal of excitement but unfortunately has not been seen in public since 1988 when it was stolen from Berlin's Nationalgalerie. Freud also did an interesting drawing of Bacon (1952) that reinforces his friend's scandalous reputation. The portrait of painter and illustrator Minton, is a shock to look at. The subtle tones and fixed stare of his subject reveal a general malaise that is conveyed to the viewer. In addition to these, Freud painted his wife, Caroline. She dominated his canvasses until 1954. That year he exhibited his work at the Venice Biennale along with Francis Bacon and Ben Nicholson.

In the mid-1950s Freud began to change his technique: hog's hair brushes replaced sable, and for a time there was an increased use of pigment. This was his most exploratory period. During this time he exhibited very little. By the mid-1960s he had moved toward the dominant, but by no means sole, theme of his work—naked women (and later men). Seeking for years to liberate his subjects, he did the obvious, but with Freud the obvious was never done tritely. His technique was to make one aware of the brush strokes and the paint. His realism in these naked portraits—Freud, himself, preferred the word naked over nude—was deemed existentialism by the critics. In fact, the portraits were not even portraits in the classical sense of the word, as Freud generally painted the whole body. He subverted the definition further in *Double Portrait* (1985-86) of a reclining young woman and a dog. The woman has her arm over her face. But these are certainly portraits in the Freudian sense. Michael Kimmelman in *Portraits: Talking with Artists at the Met, the Modern, the Louvre, and Elsewhere* quoted Freud as saying, ''Normally I underplay facial expression when painting the figure, because I want expression to emerge through the body. I used to do only heads, but came to feel that I relied too much on the face. I want the head, as it were, to be more like another limb.''

The ''School of London''

In the 1970s, Freud diverged from this philosophy by painting a series of portraits of his widowed mother that concentrated on her face, thereby showing the tortures of her loneliness. As for landscapes (or actually cityscapes) Freud, in this period, chose the waste grounds of Paddington. In the middle of the decade, the painter R. B. Kitaj coined the phrase ''School of London'' to refer to his work and that of Freud, Bacon, Michael Andrews, Frank Auerbach, and Leon Kossoff. Kitaj was referring to colleagues whom he felt were world-class painters though the label was so convenient that it stuck, despite the demurral of some critics. Whether a ploy or not, it benefited Freud's career as galleries began to show his work more often. In 1977, his work was exhibited at the Royal Academy of Arts and the Tate. This renaissance continued to gather steam in the 1980s. By the end of the decade the School of London was a hot item. Throughout, Freud affected a distance toward the public response to his work that was not dissimilar from the distance he as a painter affected toward his models.

International Prominence: The Met Retrospective

In the early 1990s, Freud enjoyed one of his most productive collaborations when he painted a series of naked portraits of the performance artist, Leigh Bowery. These portraits of the obese Bowery stand as Freud's response to his own previous series of naked women, for Freud has shunned the ideal at almost every turn and yet still managed to convey beauty and simplicity. Amidst this series, Freud was given a major retrospective by the Metropolitan Museum of Art (1993). Mark Swart, in the fourth edition of *Contemporary Artists,* wrote that this show ''brought to a head a long-standing debate surrounding Freud's approach to the figure. His advocates view him as an inheritor of a tradition that includes Watteau and Ingres, painters who managed to capture the elegance of the human form without losing its earthly qualities, while his opponents dismiss him as a skilled draftsman too mired in solipsism and egomania to express anything other than a monotone conception of depressing and humiliating sexuality.''

The notion of Freud's solipsism has dogged him throughout his career but he himself (as quoted by Marina Warner in a 1993 article in the *New York Times*) belies this: ''[Professional] models would have some idea of posing in itself—which is exactly what I'm trying not to do. I want them to be themselves. I don't want to use them for an idea I've got. I actually want to do them. Even their identical twin wouldn't do at all.''

Earlier that year, the reclusive Freud—he seldom traveled from London—had refused an honorary degree from Oxford, claiming he was neither an Oxford graduate nor a graduate of any university. He was simply, as art critic Robert Hughes declared, the greatest realist painter of his time.

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Leonhard Fuchs

Leonhard Fuchs (1501-1566) compiled the first significant glossary of botanical terms, which contributed to the development of modern botany. The plant genus Fuchsia was named for him.

Leonhard Fuchs was born on January 17, 1501, in Wemding, Bavaria. He was trained as a physician and had a particular interest in natural history. Fuchs served as a professor of medicine at Tubingen University from 1535-1566. He was especially interested in the medicinal properties of plants. In 1542, Fuchs published a plant manual titled *Historia stirpium,* or *History of Plants*. Also known by the title of *Concerning the Description of Plants,* this publication was illustrated with woodcuts and admired for its precise detail and attention to scholarship. The book was an important milepost in the developing science of natural history.

The plant genus Fuchsia was named after Fuchs in 1703 because he was the first to describe it. This genus comprised a group of shrubs that he described in his book. Later, the color of the flower on these shrubs, a sort of blue/red, also came to be referred as Fuchsia.

Fuchs also published *Mendendi Methodus* in 1541. As a physician he treated patients with success who suffered from plague.

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G

Ira Gershwin

Ira Gershwin (1896-1983) captivated audiences worldwide during the 1920s and 1930s with his provocative lyrics and librettos. His 1932 Pulitzer Prize was the first ever for a musical comedy. In the 1940s his lyrics enhanced the scores of several motion picture classics.

Ira Gershwin emerged as a master of musical comedy during the 1920s and 1930s, when vaudeville was golden. With his memorable lyrics, Gershwin charmed the audiences of stage and screen and inspired the most popular singing stars of America and Europe. He strummed heartstrings with his dazzling show-stopping tunes and caused critics to notice an art form they had never before taken seriously. In collaboration with his younger brother, composer George Gershwin, the elder Gershwin put lyrics to the scores of vaudeville reviews and Broadway plays beginning in 1918. In 1932 he shared a Pulitzer Prize for the musical satire, *Of Thee I Sing,* and he collaborated on light operas, including a libretto for the poignant *Porgy and Bess* in 1936.

Ira Gershwin was born Israel Gershvin on Manhattan's East Side on December 6, 1896. His father, Morris (Moishe) Gershovitz, changed the family name to Gershvin sometime after emigrating from St. Petersburg, Russia. Gershwin's mother, Rosa Bruskin, also emigrated from Russia, just four years before she married Gershovitz. A refreshingly informal attitude permeated the Gershvin household that accounted for the variation of surnames between children and parents. Such informality overflowed into virtually every aspect of the Gershvins' lives. Indeed, Ira Gershwin went by the name ''Izzy'' as a child and always believed his proper name to be Isidore, until he applied for a passport in 1928 and learned his true given name.

Gershwin was the oldest of four siblings. His brother, George, was two years younger, followed by another brother, Arthur, and a sister, Frances, who was born on Ira Gershwin's tenth birthday. His father changed jobs frequently and moved the family residence accordingly. Thus, Gershwin lived at dozens of addresses around New York City as a child. The children amused themselves by roller-skating and playing street games and, in adolescence, the boys frequented the billiard halls. Ira Gershwin attended P.S. 20 elementary school and Townsend Harris Hall. In 1914, he enrolled at City College of New York, but left two years later without a degree. He enrolled briefly in a pre-medical curriculum through the Columbia University extension system in 1918. During his college years, Gershwin held assorted odd jobs. He worked as a steam room attendant, a carnival helper, and a photographer's assistant.

Gershwin, who aspired to be a writer, published early works under a variety of pseudonyms including Bruskin Gershwin, which was the name he affixed to his short story ''The Shrine,'' when it appeared in February 1918 in *Smart Set,* an H.L. Mencken publication. His first published song was the whimsical ''You May Throw All the Rice You Desire but Please Friends, Throw No Shoes.'' He published many of his earliest song lyrics under the pseudonym of Arthur Francis, a name that he contrived from a combination of the first names of his youngest brother and his only sister. He chose to conceal his identity because of his naturally retiring nature and to eliminate confusion between himself and his younger brother, George Gershwin, who came to prominence as a composer around the same time. In the early 1920s, Ira Gershwin's song-writing efforts became

closely entwined with those of his brother. The two collaborated in earnest for over a decade, with Ira Gershwin writing lyrics for George Gershwin's musical scores. They wrote for vaudeville, as well as Broadway musicals, and operettas.

Early Works

Gershwin collaborated with Vincent Youmans as early as 1920. The two wrote ''Who's Who with You?'' and ''Mr. And Mrs.'' for *Piccadilly to Broadway,* and *Two Little Girls in Blue.* In 1921, as Arthur Francis, Gershwin wrote ''The Piccadilly Walk'' from *Pins and Needles* with Arthur Riscoe and Edward A. Horan. In 1922, he penned ''When All Your Castles Come Tumbling Down,'' for *Molly Darling,* with Milton E. Schwarzwald. Gershwin also contributed to the Schuyler Greene and Louis Silvers score of ''Fascination,'' from the picture of the same name.

Gershwin's earliest published collaboration with his younger brother was ''The Real American Folk Song,'' a tune they incorporated into *Ladies First,* which opened at the Broadhurst Theatre on October 24, 1918. Ira Gershwin continued to create song lyrics as Arthur Francis as late as 1922 when he and his brother collaborated on that year's version of George White's annual Broadway review, *Scandals.* That show featured their popular standard, ''I'll Build a Stairway to Paradise.'' That same year Ira Gershwin penned the lyrics for ''Someone'' and ''Tra-La-La,'' and collaborated with Arthur Jackson on ''French Pastry Walk'' for the show *For Goodness Sake,* a musical starring Fred and Adele Astaire. *For Goodness Sake* was a pivotal achievement for both Gershwins and led to a long-standing working relationship between the Gershwin brothers and the Astaire siblings. The show later debuted in London under the name *Stop Flirting.*

In 1924, Gershwin and his brother scored an operetta called *Primrose* in collaboration with Desmond Carter. The show debuted to favorable reviews on September 11, 1924, at the Winter Garden in London. Two months later the Gershwin brothers sealed their reputation in the musical world with their first complete and independent collaboration, an Alex Aarons/Vinton Freedley production called *Lady Be Good.* Starring the Astaires and backed by Otto Kahn, *Lady* premiered in Philadelphia on November 17, 1924. The play, which opened at the Liberty Theater in New York on December 1, continued for 184 performances and then played a profitable run in England. The Gershwins collaborated with Buddy De Sylva on the score of *Tell Me More,* which opened at the Gaity Theater on April 13, 1925. That production experienced success in London as well. Ira Gershwin had by then dropped his pseudonym and emerged as an accomplished lyricist in his own right. In 1926, the Gershwins contracted to write a musical for Gertrude Lawrence. The play, *Oh, Kay!* received outstanding reviews when it opened at Broadway's Imperial Theater on November 8; the show ran for 256 performances. Biographer Charles Schwartz, commenting on the Gershwin mystique, noted that he had ''the uncanny knack for coming up with the fresh and the novel ballads appropriate for their time and genre [with] wonderfully creative lyrics, songs of chivalric love and gallantry.''

Fame and Fortune

Gershwin married Leonore Strunsky on September 14, 1926. As he and his brother embarked on a lucrative professional career, they moved their entire family to an impressive five-story house at 316 West 103rd Street in Manhattan. Ira Gershwin lived with his wife on the fourth floor. The house was generally astir with a flurry of visitors: artistic colleagues, neighbors, and friends.

To escape the pandemonium of New York City, Gershwin retreated to the Chumleigh Farm, north of the city in Ossining in 1927. He and his brother spent the spring and summer months of that year on the rented estate as a respite from the hectic pace of vaudeville. At Chumleigh the brothers wrote a musical called *Strike Up the Band* which debuted later that summer. The show featured a future Gershwin classic, ''The Man I Love,'' but failed to attract pre-Broadway audiences in New Jersey and Philadelphia. After some revision by the Gershwins, the program ran a successful tour on Broadway in 1930. The Gershwins rewrote another show originally entitled *Smarty,* for producers Aarons and Freedley in November 1927. The reworked production, called *Funny Face,* starred the Astaires. Ira Gershwin implemented innovative lyrical devices with aplomb. In the hit song ''S Wonderful'' he cued the male lead to drop each line in mid-verse, leaving the female lead to complete the line in perfect time, without losing a beat. In that same song, Gershwin employed what Schwartz called a ''slurred-over, sibilant sound of its lyrics—with its 's wonderful,' 's marvelous,' 's paradise, a combination not easy to

ignore or to forget.'' The overhauled musical met with enormous success when it returned to Broadway the following year. It grossed $44,000 within a few weeks and enjoyed a Broadway run of 244 performances.

In 1928, Gershwin and his brother moved from the family home into adjoining penthouses on nearby Riverside Drive and 75th Street. That year, Gershwin updated the lyrics to some discarded compositions of his brother. He added some Sigmund Romberg tunes, and the result was a Flo Ziegfeld production, *Rosalie,* that opened on January 10, 1928 and ran for 335 performances on Broadway. A subsequent Ziegfeld review was cancelled that year, but the songs and score survived nonetheless and were incorporated into other Gershwin works, including the immensely popular ''Embraceable You,'' which went into *Girl Crazy* in 1930 and ''Blah, Blah, Blah,'' heard in the 1931 movie, *Delicious.* By 1929, the long-standing working relationship between the Gershwins and Ziegfeld ended in the wake of an overdone production called *Show Girl.* Six years later Ira Gershwin contracted one last time with Ziegfeld, to collaborate with Vernon Duke on the *Ziegfeld Follies of 1936.*

Great Escapes

Ira Gershwin along with his wife and sister accompanied George Gershwin on a European holiday in 1928. That trip was the inspiration for George Gershwin's orchestral, An American in Paris. The four travelers departed on March 11 and followed an itinerary through London, Paris, and Vienna. Upon their return to the United States the Gershwin brothers prepared a new Broadway musical, *Treasure Girl,* for Gertrude Lawrence, including such quality Gershwin tunes as ''I've Got a Crush on You,'' a favorite of many popular singers. In 1929, the Gershwins reprised *Strike Up the Band* for Boston's Schubert Theatre. The production opened on Broadway at Times Square Theater on January 14, 1930.

In 1932, Gershwin shared a Pulitzer Prize with writers George S. Kaufman and Morrie Ryskind for the satirical score of the musical comedy *Of Thee I Sing.* It was the first time that a Pulitzer Prize went to a songwriter, and it was the first time that a musical comedy was honored by an award of such magnitude. The award brought new respect to the musical comedy as an art form.

The Gershwin brothers rented a residence on Fire Island in 1935, along with Vernon Duke, Joseph Schillinger, and Moss Hart. There they wrote much of the opera *Porgy and Bess,* based on a DuBose Heyward novel set in Charleston's Catfish Row. Gershwin worked closely with Heyward on the libretto for that production which opened in Boston that same year.

Following the Broadway production of *Porgy and Bess,* Gershwin began to spend most of his time in Hollywood, working on motion pictures. The Gershwin brothers were under contract to complete another musical, the *Goldwyn Follies,* when George Gershwin became ill. After his death in July 1937, Ira Gershwin completed the final song for *Follies* in collaboration with Duke.

Family Matters

Ira Gershwin was a retiring person by nature and shunned the limelight. Jablonski and Stewart quoted Gershwin's sentiment, ''I always felt that if George hadn't been my brother and pushed me, I'd have been contented to be a bookkeeper.'' Indeed, Ira Gershwin spent a great deal of time maintaining the financial affairs of his younger brother and functioned, to a large extent, as a business manager for their collective interests. After the death of his brother George, Gershwin inherited the lucrative royalties from his brother's musical scores and a priceless collection of artworks, valued at untold millions of dollars.

After his brother's death, Gershwin collaborated with Jerome Kern and Harry Warren on the *Goldwyn Follies of 1938.* Other Gershwin/Kern collaborations remained unpublished until 1968, including ''Once There Were Two of Us,'' ''Now That We Are One,'' and ''No Question in My Heart.'' They worked on a movie score together, *Where Do We Go from Here?* and an operetta, *The Firebrand of Florence.* Gershwin and the German-born composer, Kurt Weill, became acquainted in 1935, and collaborated on *Lady in the Dark,* which opened on January 23, 1941 at the Alvin Theatre in New York City. In 1943, Gershwin worked on the score for Samuel Goldwyn's film, *North Star,* followed by the 1944 movie musical, *Cover Girl.* Gershwin's final Broadway musical, *Park Avenue,* opened at the Shubert Theatre on November 4, 1946. Ira Gershwin died on August 17, 1983 in Beverly Hills, California.

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Lillian Gish

Lillian Gish (1893-1993) was responsible for turning film acting into an art form. She appeared in such monumental works as *Birth of a Nation,* directed by the man who launched her career, D.W. Griffith. Gish became known as the ''First Lady of the Silent Screen.''

Lillian Diana Gish was born on October 14, 1893 (some sources say 1896), in Springfield, Ohio. She was the eldest of two daughters born to James Lee Gish and his wife, Mary Robinson McConnell. Gish's father was a candy salesman, who had previously worked in the grocery business. When his daughters were toddlers, he moved his family to Baltimore, Maryland, then deserted them and moved to New York City. Gish's mother soon relocated there as well. To support her daughters, Mary Gish worked at a candy stand in a department store and as a

boardinghouse manager. Continuing poverty drove her to appear on stage in the theater. She did so under the name Mae Bernard because she was ashamed of the acting profession. At the time, actors were regarded with disdain by society.

Made Stage Debut

The boardinghouse that Mary Gish managed was frequented by theater people. Mary Gish and her daughters shared a room with a young actress named Gladys Smith and her mother, with whom they became close friends. Through boardinghouse connections, Gish was put to work on stage as well in order to help support her family. She made her acting debut in a touring production of *In Convict Stripes,* in 1901 or 1902, when she was younger than ten years old. Gish, billed as ''Baby Lillian,'' was put in the care of an actress-friend of her mother's who also appeared in the play. This role led to others. In 1902, she appeared in *The Little Red Schoolhouse.* Gish received no training as an actress. She told Enid Nemy of *The New York Times,* ''The only acting lesson we ever had was to speak loud and clear. We were told that if we didn't, 'they'll get another little girl,' and they would have.''

Gish's burgeoning acting career meant that she often was separated from her mother and sister, and in the care of others. Occasionally, the family could find work in the same production. In 1903-04, for example, she toured with her mother and younger sister Dorothy in *Her First False Step.* Sometimes, however, Gish was taken by Elbridge Gery's Society for the Prevention of Cruelty to Children, until she was retrieved by her mother. Gish's education suffered. By the time she was 11 years old, she had only attended school for five months. However, she did manage to teach herself to read, and Gish's love of books lasted a lifetime.

Cast for Film by Griffith

In 1912, Gish and her sister visited New York City's Biograph Studios to see their old friend, Gladys Smith. Smith had become something of a star under the name Mary Pickford. Smith introduced her friends to director D.W. Griffith, who immediately gave them an unusual screen test. Without warning, he shot at them with a prop gun and then chased them around the room. Their reaction to the situation impressed Griffith enough to hire them at a salary of $5 per week. Gish and her sister made their screen debut that same year in his *An Unseen Enemy.* For the next nine years and 40 films, Griffith and Gish worked to legitimize film as an art form.

Gish primarily appeared in melodramas, often playing characters with innocence at their core. Griffith liked working with Gish because, though she had the look of an angel, there were complex feelings below the surface as well. To gain a better understanding of people, Griffith directed Gish to attend prizefights and visit insane asylums. To encourage emotional and physical responses in her acting, Gish also took lessons in voice, dancing, and fencing. Thus, when she appeared before the camera, Gish became a master at improvising meaningful small gestures. For example, in 1912's *Muskateers of Pig Alley,* she cradled her cheek with her hand. Gish also handled many of her own stunts.

Many of Gish's early films with Griffith were two-reel shorts. She usually appeared as a victimized character. For example in 1913's *The Mother Heart,* Gish played a 30-year-old woman whose baby had died. As Griffith's narratives grew longer and more intricate, Gish's acting ability bloomed. Though some critics said that she had a narrow emotional range, Gish's style was completely different than most actresses of the time. On stage and in film, the popular acting style emphasized exaggeration. Gish balanced restraint and dignity with unbridled passion.

Appeared in *The Birth of a Nation*

Gish made her best known and most artistically relevant films with Griffith after 1915. *The Birth of a Nation* (1915) was considered the first film of modern cinema. In *Intolerance* (1916), Gish played a small but key role as Mother Ages, who rocked the cradle of humanity. Gish's definitive turn as an angel-like waif came in 1919 when she played Lucy in *Broken Blossoms.* In the movie, Lucy's affectionate relationship with an Asian shopkeeper infuriates her Cockney father so much that he beats her to death. One of Gish's most memorable scenes as an actress was the death scene, as she twisted fitfully to avoid her father's blows. Another unforgettable Gish scene was found in *Way Down West* (1920). Gish floated down an icy river as she collapsed, with her hand and hair trailing in the frigid water. To get this shot, Gish laid for hours over a three-week period in the cold water in Long Island Sound. The stunt left her with permanent nerve damage in two of her fingers.

In 1920, Gish took on a new challenge when she directed her first and only film, *Remodeling Her Husband.*

The movie starred her sister Dorothy, who had become a successful comedic actress in her own right. The sisters had written the script together. Gish also edited the film, a skill that she learned from Griffith. She also learned how to set up lighting and choose costumes. Griffith and Gish had a collaborative working relationship. He allowed his star to direct screen tests for him. Gish even oversaw construction of his new studio. Her loyalty to Griffith was far-reaching: she followed him from Biograph to Mutual to what later became Paramount. However, Griffith and Gish made their final film together in 1921, *Orphans of the Storm.* Some speculated that the break was caused by Griffith's jealousy, because Gish was often given credit for the success of his films. Gish claimed that they had argued over money.

Gish had a bad experience with her next two movies, made for Inspiration Pictures. In her unusual contract, she received 15% of the profits, perhaps because she was one of the company's financial backers. After appearing in *The White Sister* (1923) and *Romola* (1924), Gish had questions about the finances for the first film. Her inquires led Charles Duell, president of Inspiration Pictures, to claim that she had promised to be his bride. Gish sued and won, her reputation remaining intact. Free of Inspiration, Gish signed a six picture contract with Metro-Goldwyn-Mayer worth about $800,000 to $1 million in 1925.

Asserted Creative Control

Gish's deal with Metro-Goldwyn-Mayer (MGM) was unprecedented for a female star of the time. She had the power to choose projects, directors, and co-stars. Two of Gish's films were literary adaptations. She played Mimi in a 1926 version of *La Boheme,* with director King Vidor. Gish was so dedicated to the role that she fasted for three days in order to play Mimi's death scene. Also in 1926, Gish played Hester Prynne in *The Scarlet Letter.* The film was not a financial success because its production costs were high. The only other film of significance that Gish made at MGM was *The Wind* (1928), her final silent film performance. The story focuses on a West Texas woman who goes insane after she is raped and kills her rapist. While the film was acclaimed in retrospect, studio executives found it too harsh and delayed its release.

MGM's reaction to *The Wind* was similar to its attitude towards Gish by 1928. Studio head Louis B. Mayer thought Gish's appeal was out of date. He wanted her to be involved in a scandal appropriate for the era of the flapper. When she refused, Mayer threatened to blacklist her and dropped her from MGM's payroll. Gish made two more films for other companies at the beginning of the sound era, *One Romantic Night* (1930) and *His Double Life* (1933), before returning to the stage.

Gish had appeared on stage intermittently while doing films with Griffith. Throughout the 1930s, she focused on her theatrical career and some radio appearances. Much of her work was critically acclaimed. She appeared in a Broadway production of *Uncle Vanya* in 1930, and of *Camille* in 1932. In 1936, she played Ophelia in *Hamlet.* In addition to national tours of certain plays, Gish appeared in the long-running comedy *Life with Father* on Broadway in 1939, and in Chicago for a 66 week run in 1941-42. Gish also made inroads into the literary circles of the day. She became friends with playwright Tennessee Williams, who wrote the role of Blanche DuBois for her in his play *A Streetcar Named Desire.* Gish was forced to turn down the role because she had to care for her ailing mother.

In the 1940s and 1950s, Gish did more film work, often playing supporting, character-type roles. In 1947, for example, she appeared in David O. Selznik's grandiose *Duel in the Sun.* In 1955, she appeared in *The Night of the Hunter* as a shotgun-carrying guardian of orphans. With the growth of commercial television in the late 1940s and 1950s, Gish found roles in the new medium, especially guest spots on episodic shows. She made her television debut in a 1948 episode of *Philco Playhouse,* ''The Late Christopher Bean.'' Gish returned to Broadway in 1960 when she was cast in *All the Way Home.*

Despite her successful career, Gish never forgot her roots. In 1969, she began lecturing on college campuses about the beginnings of the American film industry and her work with Griffith entitled ''Lillian Gish and the Movies: The Art of Film, 1900-28.'' Gish also became an advocate for film preservation, perhaps because her own directorial effort had been lost.

Gish continued to work until the late 1980s. In 1978, she appeared in Robert Altman's *The Wedding,* playing the family's matriarch who dies during a post-nuptial reception. In 1986, she appeared as a crazy mother in Alan Alda's *Sweet Liberty.* Gish earned an Academy Award nomination for her 105th film role opposite Bette Davis in *The Whales of August* (1987). In the last decades of her life, Gish was repeatedly honored for her accomplishments. She died of heart failure on February 27, 1993, at her home in New York City. Gish had never married, despite numerous proposals. She was never able to reconcile a career with a husband. In her will, Gish left funds to preserve the work of D.W. Griffith at The Museum of Modern Art.

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Maud Gonne

Nationalist leader, Maud Gonne (c. 1865-1953) was called the "Irish Joan of Arc," for her activities on behalf of Ireland's independence movement.

Born in England to English parents, Maud Gonne was the daughter of Edith Frith Cook and Thomas Gonne. Her mother was a member of the distinguished and wealthy Cook family, who manufactured silk, linen, woolen, and cotton goods and sold them throughout the world. The Cooks were also a military family, with younger sons joining the queen's service and daughters marrying officers. Edith Cook was no exception, for Thomas Gonne was a captain in the 17th Light Dragoons when they were married on December 19, 1865. It has been suggested that Maud was born the following day, or very soon thereafter. No record exists of her birth. Since it was illegal not to record the birth of a child, it is assumed that her parents wanted to hide the date. While Maud was often vague about her birthdate, she was quoted in an unpublished Dublin newspaper article as saying that she was born "near Aldershot Camp in 1865." Aldershot Camp, approximately 40 miles from London, was the military base at which her father was stationed.

In 1868, when Captain Gonne was assigned a post in Ireland, Maud and her younger sister Kathleen lived with their mother in a small fishing village north of Dublin Bay, while their father visited from the nearby army base on weekends. The girls did not attend school; instead, they spent their time climbing rocks on the coast and playing with the poor Irish children who lived a world apart from the wealthy English Gonnes. While the local children went off to school each day, Kathleen and Maud amused themselves under the watchful eye of their nurse.

The family moved to Donnybrook, a Dublin suburb. In 1871, Edith Gonne became ill with tuberculosis. Since the Irish climate was terrible for someone suffering from this disease of the lungs, Thomas Gonne soon decided to move his wife to Italy. But her illness had progressed too far, and she died during the trip. Gonne would later recall a comment of her father's, at the time of her mother's wake in London that had a profound effect: "You must never be afraid of anything," he told his six-year-old daughter, "not even of death."

Thomas Gonne left his daughters in the care of their mother's aunt for a short time, but Aunt Augusta was not the person to be raising two small girls. He then received notice of a posting to India and found a home and a nanny for the children in the south of France. The Frenchwoman who cared for them taught the girls French, history, and literature, as well as cooking skills; she also imbued them with an interest in art and radical politics.

But Maud did not become a child of the French countryside. She spent her summers in Switzerland and her winters in Italy. When her father became a military attaché, traveling throughout Europe, Gonne often met him in various cities. She had a truly cosmopolitan upbringing. Her independence and defiance of the norms were probably rooted in her unconventional youth and her exposure to places, people, and ideas that young English ladies rarely experienced.

As Gonne grew into her teens, it also became obvious that she was going to be stunningly beautiful. As an adult, she was six feet tall, and her figure, face, and wavy red hair classed her among the great beauties of the age. An aunt, the Comtesse de la Sizeranne, took great pride in showing her off and introducing her to Parisian high society. Gonne received several marriage proposals before she was 18; legend has it that when King Edward VII of England was the Prince of Wales, he saw her at a dance and longed to marry her.

By 1884, when Thomas Gonne was permanently posted to Dublin and his daughters joined him, Maud assumed her absent mother's role as hostess of the household. She held parties and teas to help her father's career, impressing higher-ranking officers and their wives. But this family life was not to last: Thomas Gonne contracted typhoid fever in the winter of 1886 and died within a week. His body was taken back to England for burial next to his wife, and Kathleen and Maud—now orphans—were taken in by relatives.

The next several months were stormy ones. Scheming relatives, aware of the large inheritance the girls were about to receive, wished to become their guardians in order to gain legal control over it. They informed the girls that their father had left them nothing, and that they would have to accept being adopted by an aunt. But the girls were determined to earn their own living. Kathleen decided to become a nurse, and Maud trained to be an actress. Neither succeeded in their plans, but their activities kept them busy until their father's will was probated in the spring of 1887 and each became financially independent. With the greedy relatives left behind, Gonne returned to her aunt, the Comtesse, in Paris.

Involvement in Irish Politics

It was there that Gonne met and eventually fell in love with Lucien Millevoye, a French political activist. Since Millevoye was already married, their relationship remained secret throughout her life. It was sharing in his political interests, however, that shaped Gonne's life more than their romantic liaison. Millevoye's passion for his homeland corresponded to his equally deep hatred for England. He urged Gonne to get involved in Ireland's independence movement as a way to strike at the English. She took him up on this and eagerly began spending time in Ireland, traveling through the countryside to see firsthand the oppression that the Irish were suffering under their English landlords. Witnessing the eviction of tenants who were asking for a fair rent and the starvation of those suffering during famines, she quickly got involved with famine relief efforts and the Land League, an organization dedicated to reforming tenancy laws. Gonne gave speeches, rallying the Irish and influencing the decisions and lawmaking of their English overlords.

Becoming involved in Irish politics meant meeting quite a circle of revolutionaries and leaders in Dublin. Gonne's most famous and influential acquaintance—though she didn't know it at the time—was William Butler Yeats, whom she met in 1889. Not yet the world-renowned poet but only a nondescript young man who wrote a bit of poetry, ''Willie'' Yeats failed to impress her. Though they became friends, her heart was in Paris with Millevoye. Yeats, on the other hand, was totally taken with Gonne's beauty, spirit, and passion for Ireland, and his love for her inspired much of his poetry.

In 1889, Gonne had her first daughter by Millevoye. Named Georgette, the child survived only three years. Devastated by her daughter's death, Gonne threw herself with renewed vigor into her work for Ireland. She founded lending libraries in remote rural areas of the country, thus promoting the cultural revival then going on. During most of English rule of Ireland, Gaelic (the native Irish language) had been suppressed: children were taught only English, English literature, and English history in the state-sponsored schools, and often learned nothing of the language, history, or literary heritage of their own land. The cultural revival of the Gaelic language and literature was a key element in Ireland's becoming a free state.

In 1896, Gonne had a second daughter by Millevoye, this one named Iseult. Shortly after, Gonne left Millevoye. The break became final in 1898, when she discovered that he had fallen in love with someone else. Iseult Gonne was raised by Maud as a niece.

Gonne traveled to the United States in an effort to raise money for Irish causes and to work for international condemnation of England's continued rule of Ireland. It was during one of these speaking tours that she met John MacBride, a veteran of the Boer War and an Irishman from County Mayo, who was also traveling through the U.S. on behalf of the Irish. In 1903, the two married, which was seen by many as a terrible mistake. MacBride's conservative, rural Irish background clashed terribly with Gonne's cosmopolitan ways: a quiet, homebound, obedient wife was something she could never be. By the time their son Sean was born the following year, the couple's problems had already begun. MacBride was a heavy drinker, and it was rumored that he abused his wife when he was drunk. It is also possible that he discovered that Iseult was Gonne's child. In 1905, in a separation agreement drawn up in France, Gonne was awarded custody of Sean, but she was forced to avoid Ireland almost completely for the next 11 years, fearful that if she brought her son there his father could take him away. She was also afraid to leave him for long in France due to his fragile health. In addition to worries about Sean, there was also the fact that many of the Irish people were appalled that she had left her husband. Ireland was a profoundly conservative Catholic country, and marriage was nothing to be trifled with. Shortly after the separation, when Gonne appeared in Dublin to speak, she was booed by those who had once adored her.

On Easter Monday in 1916, the Irish Republican Brotherhood attempted a revolution to rid the country of the English. The Easter Rising was a failure. When the English executed many of the captured Irish revolutionaries, John MacBride, now a martyr to the cause of Irish independence was among them. This meant that Gonne was free to stay in Ireland with Sean. She plunged once again into the work and agitation she had enjoyed in the past. In May 1918, Gonne was arrested, along with many other Irish nationalists, and imprisoned in England without charges being filed. Never extraordinarily healthy, having inherited her mother's tendency toward tuberculosis, Gonne did not adjust to prison life. By October, she was desperately ill. Rather than have another martyr on their hands, the English authorities released her. Despite the fact that she had been forbidden, Gonne returned to Ireland immediately.

Worked to Improve Prison Conditions

Spending the 1920s in efforts to improve conditions for Irish political prisoners, she visited prisons, wrote letters to prisoners, and continued to speak out as often as possible. By now Gonne was a fixture in Irish politics: she had been an influential voice for over 40 years. In 1932, the country honored her for her years of service to the cause of Irish nationalism. It would seem a fitting end to a career—but Gonne was far from finished.

The year 1919 had seen the founding of an independent Irish parliament, but it wasn't until 1932, when Eamon de Valera was elected prime minister of the Irish Free State,

that the most significant ties between Ireland and England were broken. Abolishing the oath of allegiance to the British Crown that all Irish officials were required to take, de Valera continued a unilateral revision of the treaty that established the relationship (and lack of one) between the two countries. Though Gonne had originally supported de Valera's efforts, she eventually decided that they were not radical enough. Despite the fact that her son Sean had worked for de Valera's election and was his secretary, Gonne began speaking against de Valera and his policies. She also continued to work tirelessly with the Women's Prisoners' Defense League and to agitate for free school lunches for children.

In 1949, the long process of wresting freedom from the English-piece by tiny piece—was finally over. On Easter Monday, when the Republic of Ireland was formally begun, Gonne was one of the great nationalists invited to the ceremonies in Dublin; she attended with her son, who was now an active figure in Irish politics. One of the last survivors of her generation, Gonne struggled through the next several years; age and illness were taking their toll. She wrote her memoirs and was interviewed several times for reminiscences about the glory days of the struggle for Irish freedom. On April 27, 1953, Gonne died quietly at home, with her daughter Iseult, her son Sean, and Sean's wife at her side.

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Zane Grey

Ask anyone to name a western writer and chances are the first name to come to mind will be Zane Grey (1872-1939). Considered to be the father of the modern American western novel, Grey was beloved by two generations of readers. His strength as a writer was in his descriptions of the Old West as only he remembered it.

During his career as a writer, Zane Grey produced a total of 89 books. These included 56 novels set in the West, one set in the East, three Ohio River-country novels, two novelettes, three collections of short stories, two hunting books, six juvenile books, two books of baseball stories, and eight fishing books. From 1915 to 1924 a Grey book was in the top ten on the best seller list every year except 1916. *Riders of the Purple Sage,* published in 1912, is considered by most readers of Western novels as the best of its kind and also holds the record as his highest selling book. Called the people's author, Grey was published in hard cover, serialized in magazines, and reissued

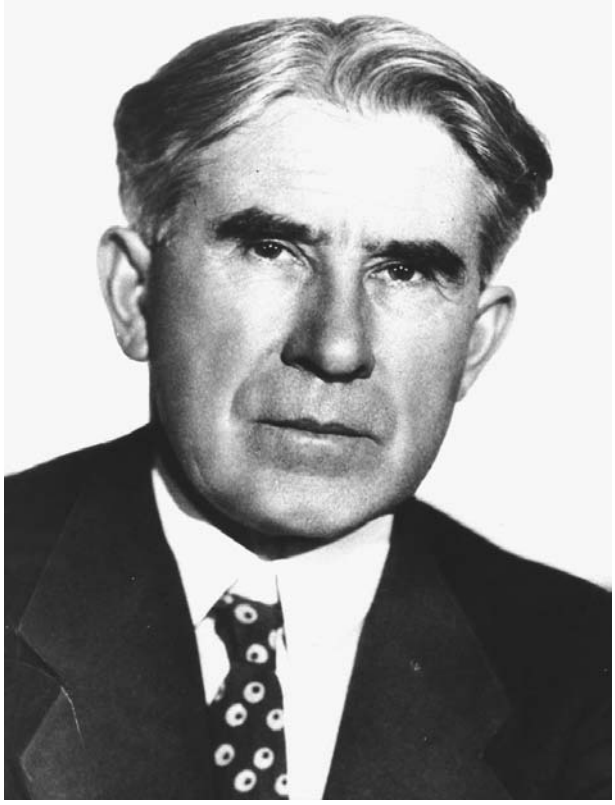

in paperback editions. Hollywood turned 46 of his books into movies beginning in 1912 and continuing into the present, with a new version of *Riders of the Purple Sage* for television. The television series, *The Zane Grey Western Theatre,* lasted from 1956 through 1960 and produced 145 episodes. His novels have been translated into 20 languages and are huge sellers in Europe and South America.

Pearl Zane Gray was the fourth of five children born to Lewis M. Gray and his wife Josephine Alice Zane Gray. His sisters Ella and Ida and his brother Lewis Ellsworth were older. Zane was closest to his brother Romer, who was only three years younger. His mother chose Pearl as his first name because she admired Queen Victoria and heard that pearl gray was her favorite color. The name caused him no end of trouble. When he became a professional writer he dropped Pearl and changed the spelling of his last name to Grey. Zanesville, the Ohio town where he was born, was named after his mother's family who founded the town. His family was not wealthy. His father made a living as a dentist and part time preacher, and fully intended that his second son would follow in his footsteps. He was a strict parent, and kept his children in line with the switch if necessary. Grey's main interests were fishing and baseball. As a teenager, girls became a focal point. Schoolwork ranked a distant fourth. He was later to regret this when he seriously began to write.

Early Influences

About the time he discovered fishing and baseball, Grey was introduced to books. He read Daniel Defoe's

Robinson Crusoe and George Fenimore Cooper's *Last of the Mohicans,* many times, as well as the Frank Castlemon books *Frank in the Mountains* and *Frank at Don Carlos' Rancho.* He also read *Our Western Border* and learned the history of Daniel Boone, Simon Kenton, and his own ancestors Colonel Zane, Betty Zane and Isaac Zane who married the Wyandotte Indian princess Myeera after she saved him from burning at the stake. These literary influences determined the direction that his early writing would take.

Grey's father had definite ideas about what was a suitable career for his son and tore up his first story when he found it hidden in a cave. He made Grey learn the dental business as his assistant on Saturdays. Later, Grey won a baseball scholarship to the University of Pennsylvania. His ability to sketch got him through his histology class and raised his grade level enough to get him on the baseball team. His pitching ability got him through dental school, not his grades.

Because New York City was the center of the writing and publishing world, Grey opened his dental office at 100 West 74th Street in 1896. It was at this time that he changed the spelling of his surname. Reluctantly, he practiced dentistry and wrote at night. He joined the Orange Athletic Club in East Orange, New Jersey, and played on their baseball team. The team was better than some professional teams, and Grey had a number of professional offers. He refused because his main ambition was to become a writer. His brother Romer, also a dentist, joined him in New York. Romer became a professional baseball player and the brothers remained close. The two were fishing and taking photographs on the Delaware River near Lackawaxen, Pennsylvania, one afternoon in 1900 when Grey photographed the seventeen year old girl who would later become his wife. Lina Elise Roth was the daughter of a successful New York doctor who had recently died. She and her mother were spending the summer at the Delaware House. Even though she was eleven years younger and had not yet completed her education, the two became close friends. Grey gave her the nickname of Dolly, which she retained for the rest of her life. They were married five years later and went on to have three children: Romer, Betty, and Loren.

First Works Published

Grey's first story, *A Day on the Delaware*, was published in 1902. It dealt with a day spent fishing on the Delaware River with his brother Romer. He was paid only ten dollars, but was so proud that he gave copies of the story to his patients. Grey completed his first novel, *Betty Zane*, during the winter of 1902-1903. Dolly corrected the manuscript and rewrote it in longhand. When every publisher to whom he submitted the work rejected it, Dolly paid to have it published. The book sold well in New York, but never made its publishing costs back. His second novel, *the Spirit of the Border*, written in 1904-1905, with much help and encouragement from Dolly, was finally sold to a publisher.

The turning point in Grey's life came when he met Buffalo Jones and persuaded Jones to take him to his Arizona ranch. His wife financed this trip with the last of her inheritance The result was a story about Jones called *Last of the Plainsmen*, which was promptly rejected by Harper's. The Outing Publishing Company accepted it with no advance. Grey depended on articles he sold to sporting magazines and loans from his brother Romer to feed the family. Finally, Harper's accepted *The Heritage of the Desert* and *Popular Magazine* agreed to serialize it. After years of struggle, Grey's determination paid off. His novel was a success. *The Heritage of the Desert* was the prototype of all the Zane Grey westerns to follow, including the Eastern tenderfoot, wild horses, the Mormons, Indians, outlaws, cattlemen, sheepherders, and cowboys.

Riders of the Purple Sage

Grey's next novel, *Riders of the Purple Sage* (1912), was one of his most complex and most enduring. Lassiter was the archetype of the western gunslinger-on the surface a killer, but underneath a good man motivated by injustice. Jane Withersteen, his heroine, was more complex than his usual women characters. She was twenty-eight, wealthy in her own right, and loyal to her Morman faith. The Mormon elders tried to force Jane to marry. Lassiter wanted to find out what happened to his sister. The two unite to fight the evil Elder Tull and Bishop Dyer. Morality is ambiguous in this novel, as outlaws are depicted as kind and churchmen revealed to be unbending and cruel. The story plays out against wonderfully described scenery and contains one of the most exciting horse races ever described in a novel. Harper's was reluctant to publish it for fear of offending members of the Mormon Church. Grey pled his case and Harper's relented. It became the most successful western novel ever published. *The Rainbow Trail*, which continued the story, was almost as popular.

With the success of his novels, Grey was becoming financially secure. He was now able to indulge in his favorite hobby, fishing. Grey enjoyed fishing in the Florida Keys, New Zealand, and Australia. He suffered from periods of deep depression. Being alone in a natural setting seemed to provide comfort and enabled him to continue writing. Thus, Grey and his wife were separated for months at a time. There was speculation that the marriage was in trouble, but that was never true. Their letters and diaries show that they remained devoted to each other.

Responded to Critics

Grey was always sensitive to the opinions of the critics. He had been accused of creating formulaic plots, drawing morally naïve and stereotypical characters, writing bad dialogue, and using verbose descriptions of scenery in the middle of an action scene. In an unpublished essay, *My Answer to the Critics,* Grey refered to his work as romances rather than novels. In the foreword to his novel *To the Last Man,* Grey wrote, ''I have loved the West for its vastness, its contrasts, its beauty and color and life, for its wildness and violence, and for the fact that I have seen how it developed great men and women who died unknown and unsung. Romance is only another name for idealism; and I contend that life without ideals is not worth living.'' He carefully researched the historical background of his material and

faithfully depicted the minutiae of ordinary Western life. He was one of the first authors to write about the polygamy in the Mormon Church, the Mexicans, the Indians, African American cowboys, and interracial marriage. When Loren Grey republished *The Maverick Queen* in 1981, it was discovered that some of his earlier work may have been toned down. Kit Bandon, the leading female character, was obviously a prostitute and much more swearing was written into the original version. He dealt with rape in *30.000 on the Hoof* where an Indian rapes a white woman for revenge. The love of a white woman for an Indian is the subject of *The Vanishing American.* In the 1920 version Nophaie dies after a journey to the sacred bridge to seek God. In the 1982 version, which is the one Grey originally wrote, the two marry. In this novel he shows disgust for the Bureau of Indian Affairs and the ineptitude of the missionaries who have little understanding of the Indians they are trying to convert.

In later years the Greys bought a large estate in Altadena, California, a house on Catalina Island, a ranch in Riverside county, a hunting lodge and ranch on the rim of the Tonto, in Arizona; and a fishing lodge at Wihnckle Bar, Oregon. Grey was at his Altadena estate when he died of a heart attack on October 23, 1939, as he practiced casting his fishing line from a rod installed on his front porch.

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Jean Baptiste Vaquette de Gribeauval

Jean Baptiste Vaquette de Gribeauval (1715-1789) was known for his successful efforts to reform the artillery arm of the French army during the 18th century. He introduced changes that revolutionized the use of artillery—changes that were later adopted by the American army. Gribeauval also campaigned for reforms to improve the living and working conditions of French soldiers.

Jean Baptiste de Gribeauval was born on September 15, 1715 in France. He joined the French army in 1732, and was promoted to the rank of officer within three years. During the Seven Years' War, which lasted from 1756 until 1763, Gribeauval was attached to the Austrian army as a general of artillery. Between August 6 and October 9, 1762, he defended Schweidnitz against Frederick the Great. Gribeauval was intrigued by the use of artillery that he had observed in Austria. Returning to France as a lieutenant general, he attempted to use the knowledge he had gained in Austria to improve his country's obsolete and chaotic artillery system. Gribeauval met with resistance from government officials when he tried to apply what he had learned in the field. In 1765, he began to consider implementing standard specifications for guns, designating guns according to their use, and ensuring that the army used lighter guns for greater ease of handling. Gribeauval also explored the possibility of harnessing horses in an improved pattern in order to transport more equipment and hiring more trustworthy drivers. He was responsible for improving the hardware which helped French guns to be mounted and used more effectively.

Implemented Artillery Reforms

In 1776, Gribeauval was assigned to the position of general of artillery. In this capacity, he trained younger officers, including Napoleon Bonaparte, and was able to implement his artillery reforms on a broad scale. He increased the wages given to soldiers and improved the living quarters of lower-ranking men. In addition, Gribeauval was able to standardize the caliber of cannons and increase their mobility by reducing tube lengths and weights. He also introduced the howitzer, which was commonly used by other armies of the time. Gribeauval designed waterproof ammunition wagons that were lighter than their predecessors. He developed specialized training for officers that incorporated aspects of career management. Gribeauval's reforms made the French army a leader in the use of artillery. It remained a superior European fighting force into the nineteenth century.

Gribeauval's reforms left the French army with a surplus of good, but outdated weapons, including the Valliere guns. The outdated supplies were secretly sent to assist the American colonists in their struggle against the British. Gribeauval's artillery reforms indirectly affected the fledgling American army. One of Gribeauval's proteges, a man named Philip Tronson du Coudray, had assisted in secretly shipping the outdated Valliere guns to America. Coudray was being considered to be the general of artillery and ordinance in the American army. Ultimately the American Congress chose the British general Henry Knox for the position, but several officers who had been trained by Gribeauval later served in the fledgling American army. One of the most influential of Gribeauval's proteges was Louis de Toussard. Many of Gribeauval's artillery reforms were adopted by the American military, and remained in effect until after the Civil War. They continued to play a role and influence the U.S. military through World War One.

Gribeauval died on May 9, 1789. His book, *Tables des Constructions,* was published in 1792. He is remembered as an innovative military leader who introduced many needed reforms that made him a leader in artillery development.

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Heinz Guderian

General Heinz Guderian (1888-1953) is responsible for developing the concept of *blitzkrieg,* or fast-moving mechanized warfare, which propelled the German army to early victories in World War II.

A passionate military leader and strategist, Heinz Wilhelm Guderian revolutionized modern warfare by using tanks and air power to gain rapid victories. Unlike military theorists who merely hypothesized, Guderian saw his vision become a reality, as the Panzer divisions were developed within the German army. Sanctioned by Nazi leader Adolf Hitler, the *blitzkrieg* led to stunning victories across Europe, which allowed Germany to control the continent for most of World War II. The Panzer forces were instrumental in Russia and North Africa as well.

A Born General

Guderian was born on June 7, 1888 in Kulm, Prussia. His close-knit family had roots in the military. His father, Friedrich, had been a colonel in the legendary Prussian army. Guderian attended the Principal Cadet School at Gross-Lichterfelde in Berlin. He was an ambitious and charming student, but determined and serious-minded as well.

In 1907, Guderian was sent to join the Tenth Battalion as a light infantry officer under his father's command. As a young officer, he had time to indulge in things he enjoyed, like riding horses, hunting, and architecture. He also learned a great deal under the tutelage of his father. A stern leader, Friedrich Guderian was both loved and feared by his troops and his family.

In 1909, Guderian's division was transferred to Goslar in the Harz Mountains. In one of the most scenic parts of Germany, he met and fell in love with Margarete Goerne, who he called Gretel. She was later called the perfect soldier's wife—cool and sensible—and able to console her husband during fits of anger. She shared his ambition and believed he had a great destiny. They married in 1913.

Prepared for War

In order to broaden his technical training, Guderian transferred to the Third Telegraph Battalion in 1912 to become a specialist in the new radio-signal equipment. Over the course of the next decade, the ambitious young man pushed himself hard. Soon, he learned both French and English and studied military tactics and theory.

Guderian's diligence paid off when he was chosen as the youngest of 168 officers to attend a three-year program at the War Academy in Berlin. Already gathering a reputation for moving fast, Guderian earned the nickname *Schnelle Heinz* (Quick Heinz). He liked to quote a saying by military leader Helmuth von Moltke: ''First reckon, then risk,'' which summed up his thinking. Always the student, Guderian would study a situation intently and then strike at a moment's notice.

Guderian's study of military history and strategy was interrupted by the assassination of Archduke Franz Ferdinand of Austria at Sarajevo and the outbreak of World War I. Guderian joined the wireless staff, a difficult post, because the new technology did not have the support of those directing the war effort. Although an arduous task, Guderian's work in the communications division allowed him to witness almost every front where real fighting took place. The carnage he viewed was instrumental in developing his thoughts on mechanized warfare, which would protect the infantrymen and provide for quick victory.

In the later stages of the First World War, Guderian served as an intelligence officer. Then, in February, 1918, he became a General Staff officer. Guderian's next post was as a staff officer on the Eastern Frontier Protection Service, a group of volunteers combating the Bolsheviks and Poles on the Eastern Front. The battles were fierce and ruthless. The

Germans believed they were preserving their sovereignty, while the Communists fought for worldwide revolution.

Blitzkrieg Theory Became Reality

When the war ended, Germany was permitted to train a small army for its national defense. After returning from the Baltics, Guderian served in a series of educational posts, teaching tactics and military history. It was during the ensuing years that he would digest the works on mechanized warfare of British theorist J.F.C. Fuller and interview German tank survivors. He began publishing articles in military journals at a prodigious rate and won a reputation for clear thinking on controversial matters.

Although he antagonized some older members of the German General Staff, Guderian became a catalyst for developing a Panzer division. Between the wars, German officers visited Swedish tank units, trained in secret bases in Russia, and studied all available foreign material about tanks. They formalized plans for armored warfare by 1929, but due to infighting and politics, the theories did not become a reality until 1934.

Guderian's ideas regarding mechanized forces were not based solely on tanks and air power, but were a balanced force of all arms equipped to run as a team. Using his background in wireless communications, Guderian realized the importance of radio for communicating between divisions and as they moved rapidly into enemy territory. As Guderian developed his military theories, Germany experienced political upheaval that would change the world. Hitler's rise touched off a renewed sense of power and national dignity for the German people and its military. Many young staff officers were drawn to the Nazi Party. Although Guderian was ardently anti-Communist, he was politically ambivalent. Patriotism was his principal political affiliation.

Slowly, Guderian's dream of a *Panzertruppe* came to fruition. In 1934, he was named the division's chief of staff. Three Panzer divisions were created, but without tanks since equipment, officers, and trained men were in short supply. By 1936, when Hitler aggressively pushed Germany toward war, the Panzer divisions were still lacking the firepower Guderian recommended. In his propaganda campaign, Hitler coined the term *blitzkrieg,* or the ''lightning stroke'' that would overwhelm a country by land and air.

To generate public support for the *blitzkrieg,* Guderian wrote *Achtung! Panzer!* The impact was incredible. The book became a military bestseller and essential reading for military leaders. In the book, Guderian summed up German military thinking, ''Deeds are more important than words. The goddess of battle will crown only the most daring with laurels.''

World War II

Hitler recognized Guderian's potential and promoted him quickly. By November, 1938, he was named general of Panzer troops. Germany prepared for war and Hitler launched an attack on Poland in 1939. Guderian put his theories into practice as he commanded a Panzer corps in the assault. After securing the Eastern Front, Hitler set his sights on the West.

In 1940, Guderian led a larger Panzer division through the Ardennes and across Northern France. The *blitzkrieg* worked to perfection. The German advance pushed through France and forced the British to evacuate at Dunkirk. Success on the Western Front, which the entire German army could not accomplish in all the years of World War I, made Guderian a national hero. His theories were vindicated.

When Hitler began planning an invasion of Russia, Guderian was outraged. He openly questioned the Nazi leader's plans. However, he soon acquiesced and led one of the four Panzer corps into Russia (later named the Second Panzer Army). In less than two months, Guderian won a number of important victories at Minsk and Smolensk and carried the battle to within 200 miles of Moscow.

German efforts in Russia soon fell apart. Political wrangling among German military leaders and ineffective supply lines caused dissension and chaos. When Guderian learned that Hitler intended to transfer his division to the South, he confronted the Nazi leader. Guderian felt the move would cost Germany the chance at total victory. Hitler, using his powers of persuasion, preyed on Guderian's Prussian discipline and loyalty and convinced him to back the move.

The move to the South was initially successful and Guderian played a major role in the victory at Kiev. Turning North once again, with weary soldiers and worn-out vehicles, he joined the delayed drive toward Moscow. Guderian's most explicit insurrection occurred when he defied Hitler's order to stand-fast during the harsh Russian winter. Guderian proved that a gradual retreat would work. Looking out for his men, he moved his troops back to safer positions.

Faced Defeat

Guderian's bravado cost him his position in the German army. Along with a list of other successful military leaders, Hitler forced Guderian to retire. The Nazi leader did, however, give the Panzer commander a 2,500-acre farm in Eastern Prussia. Guderian welcomed the relief from the German propaganda machine. The inactivity did little for his health. A heart condition slowed him down and gradually worsened.

Although German prospects for victory waned, they were able to repel Russian and British offensives in the winter of 1941 and into early 1942. The Germans pushed into Stalingrad after vicious, hand-to-hand combat in the streets and nearly reached the Suez Canal. Searching for someone to bring order to the German war effort, military leaders convinced Hitler that Guderian was needed. Hitler agreed and recalled Guderian in 1943 to be inspector general of Panzer forces. Soon, the general was back in the middle of Nazi political and military infighting, including open arguments with Hitler. A pervasive doom hung over Germany.

There is evidence that Guderian knew about the July 20, 1944, assassination plot against Hitler, but he did not participate. However, Guderian also did not warn Hitler or turn in the plotters. After the coup failed, Guderian was one of the leaders Hitler counted on for support. The Nazi leader

appointed Guderian to be his army chief of staff, in addition to his job as inspector of Panzer forces. Guderian's main focus was the defense of the Eastern Front. Since Hitler took a strong personal interest in the events in Russia, Guderian had to put up with frequent intrusions, even though disagreeing with Hitler could be detrimental to his own well-being. Guderian, ever the patriot, hoped to save Germany from Russian occupation.

End of the War

Guderian knew the war could not be won, but still had not resolved himself to Germany's total defeat. In March, he flagrantly opposed Hitler in meetings. Hitler had to get rid of Guderian. With Berlin surrounded, Hitler ordered him to take six weeks' sick leave. The Guderians went to Munich where he underwent treatment for his heart condition. The American forces captured Guderian on May 10, 1945.

Once captured, Guderian risked prosecution for war crimes. His reputation as the designer of the *blitzkrieg* made him a favorite for interrogation. He spoke freely of his experiences. In fact, when Guderian heard whispers that he would be turned over as a criminal, he refused to cooperate with his questioners. Most of his captivity was spent writing articles on his experiences and commenting on the German war effort. He also learned to play bridge and gardened. He was not released until his 60th birthday in June 1948.

Once released, Guderian wrote his memoir, *Panzer Leader,* which was translated into ten languages and became an international best-seller in 1952. Soon after its publication, Guderian's health failed. He died in Schwangau bei Fussen, Germany on May 17, 1954.

Military Leader

Like American General George S. Patton, Guderian was a fiery leader. His personal motto was *''Nicht kleckern, sondern klotzen''* translated as ''Don't tickle them—slug them!'' A gifted military leader, he excelled at training his men to fight. In Russia, where his armies were often outnumbered and he had inadequate supplies, he won victory after victory by getting his men to give more than 100 percent. Although from an aristocratic background, he sympathized with his troops and was concerned about their well-being. He fought at their side in battle like few leaders would.

A true warrior, however, Guderian was difficult to command. Both calculating and impetuous, he had little time for those who did not share his beliefs. He held grudges and was not politically adept. Fellow German officers referred to Guderian as ''Hothead.'' Throughout his career, he alienated more conservative generals with his audacious tactics, which they considered brash and offensive. Ultimately, many of the roadblocks he faced were a result of this animosity. One of Guderian's chiefs of staff, Walther Nehring, told the general's biographer, Kenneth Macksey, ''His thoughts would race ahead and sometimes he had to be pulled back, and while he was a deep thinker he was also liable to act without thinking.'' As a military commander, this dichotomy led to success, but in the world of politics, Guderian was less successful.

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Clara Hale

Clara Hale (1905-1992) spent 52 years bringing hope and assistance to the less fortunate. Her greatest endeavor was the founding of Hale House, a home for drug-addicted and AIDS-infected children.

Clara Hale was a humble woman and a great humanitarian, a champion of the principles of self-help and self-determination. Through her devotion to her own three children she was inspired to reach out to others in her community who were in need of nurturing.

Clara Hale was born Clara McBride on April 1, 1905, in Elizabeth City, North Carolina. She was raised in Philadelphia, Pennsylvania. Her father was killed when she was very young. When Hale was sixteen years old her mother passed away, leaving her completely orphaned. She finished high school on her own and then married Thomas Hale. The couple moved to New York. There her husband ran a business and went to college while Hale worked as a janitor. They were married only a few years when Thomas died of cancer, leaving the young widow with three small children to support.

Hale cleaned houses and continued her job as a janitor, laboring day and night to make ends meet. Eventually she abandoned those jobs to spend more time with her children, Lorraine, Nathan, and Kenneth. She opened her home for childcare, initially keeping the children while their parents worked during the day. The youngsters in Hale's care, many of whose parents worked as live-in domestics, became extremely attached to Hale and her family. They preferred to live all week at the Hale's residence and stay with their own families only on the weekends.

Children came and went from the Hale residence. Her own children grew to consider each newcomer as one more sibling. Hale told *Parade*'s Tom Seligson, ''My daughter says she was almost sixteen before she realized all these other kids weren't her real sisters and brothers. Everyone called me 'Mommy.'" In 1940, Hale acquired a license to take foster children into her home. She reared some 40 members of this extended family into adulthood and sent each into the world armed with a healthy dose of self-esteem. In time, Hale's foster children grew up to have children of their own. She regarded them as her own grandchildren. Indeed, Hale raised so many children as her own that accounts of the size of her natural family vary from source to source, although most mention one daughter, one son, and an adopted son. What is known for certain is that her family fared well. Her daughter, Lorraine, earned a Ph.D. in child development and became the executive director of Hale House. Hale continued to provide foster care for over 25 years. When she retired in 1968 she could not have foreseen that her most notable endeavor, the founding of Hale House, was yet to begin.

In 1969, Hale was again hard at work, unable to turn her back when confronted by a young, drug-addicted mother, too intoxicated to care for her baby. Lorraine Hale had encountered the young mother and her baby in dire circumstances and had sent the pair to Clara Hale for help. Hale was then 64 years old, but she could not refuse the desperate pair. Indeed, she had no choice when the mother disappeared while Hale made a phone call in another room and left the baby behind. Hale took the tiny baby girl and nursed her through drug withdrawals. The young mother had other children, and when she returned to Hale's residence, she brought the others and left them, too. Eventually she returned to take the children back. Hale sent the family off with her blessing and never charged a penny for her

help. Within a few short weeks Mother Hale's apartment was packed from wall to wall with 22 drug-addicted babies. Some of them were abandoned; some were orphaned. As Mother Hale told the tale to Irene Verag of *Newsday*, ''Before I knew it every pregnant addict in Harlem knew about the crazy lady who would give her baby a home.''

Slowly the Hales (Clara, daughter Lorraine, and sons Nathan and Kenneth) allowed their lives to become virtually consumed by the effort to instill hope and to inject healing into the lives of addicted parents in Harlem. The dedicated family worked day and night to support their cause. Mother Hale kept the frailest of the infants in her own bedroom, cradling them and walking the floors all night when necessary to comfort each one through the painful experience of detoxification. The younger Hales took as many jobs as was necessary to bring in the funds to support the many, many children who came into their home. ''It wasn't their fault they were born addicted. Love them. Help one another,'' Hale explained to others, as quoted in the *Chicago Tribune*.

It is not difficult to understand why those who knew Hale adopted the appellation of ''Mother'' when referring to her. It is difficult to comprehend the extraordinary sense of love and commitment that must have driven Hale to suffer with these babies. Keeping the babies clean and fed, a maxim at Hale House, must have been a burden by itself. Many were premature and sickly. Some had become addicted to heroin in the womb. The babies often suffered from shaking fits and shivering. They would scratch at their own bodies and make themselves bleed. By far the majority of babies were born addicted to crack cocaine. Developmental delays and passivity were commonplace symptoms among the babies at Hale House. The detoxification process took weeks, and Mother Hale strictly refused to administer drug therapies to her youngsters. Instead she comforted them through their withdrawals with personal care and compassion. ''We hold them and touch them,'' are often quoted words from Hale, as noted in the *New York Times*. She continued: ''They love you to tell them how great they are, how good they are. Somehow, even at a young age, they understand that.'' Many of the youngsters were withdrawn in their behavior, but Hale had a knack for bolstering fragile egos by providing the children with persistent verbal reinforcement, hugs, and smiles.

It was not long before the benevolent work of the Hale family came to the attention of noteworthy philanthropic citizens, civil welfare bureaus, and public assistance agencies. The Hales succeeded in securing a federal grant to renovate a five-story house on 122nd Street. The spacious Harlem brownstone was dubbed Hale House. Percy Sutton, the famed philanthropist and president of the Manhattan Borough, arranged public funding. John Lennon, of the world-famous Beatles, donated thousands of dollars to Hale House before he died, and the John Lennon Spirit Foundation perpetuated his generosity with annual contributions after his death. Other distinguished personalities also recognized the honorable work of Hale House and contributed generously throughout the years in support of the cause.

By 1984 Hale House had acquired a staff of seven college-educated care-givers along with a license to house fifteen children and a reputation for never refusing a child. In an interview with the *Los Angeles Times*' Beverly Beyette, Mother Hale confessed that she would defy the authorities, but never would she leave a child in need. ''Sometimes we have 30 or 40 [children],'' she confessed. ''[When inspectors come by] we hide them. They say, 'Oh, Mother Hale, don't you give us any trouble.'\'' Many of the children were referred by public agencies, including the police and hospitals. Others were simply abandoned by their mothers.

The founding of Hale House coincided closely with the isolation by medical science of the virus known to cause Acquired Immuno-deficiency Syndrome (AIDS) in humans. This deadly and incurable virus can be easily passed among drug addicts who share needles. The virus can also be passed from mother to infant. Very little was known about the disease or its treatment at that time, but Hale courageously accepted and cared for children who were known to be infected with the AIDS virus, loving and nurturing them the same as all the others.

In 1986, it was estimated that over 500 babies and toddlers had been rescued from drug addiction and the pain and loneliness of AIDS via Hull House intervention. Children of all races and backgrounds, from two weeks to three years, were sheltered and given the same personal care. The work at Hale House did not stop with caring for the child victims of drugs and AIDS. The parents of Hale House children were offered counseling and assistance in finding housing. The goal of Hale House was to reunite the families by teaching the parents to shoulder the responsibilities of life. In order to be reunited, addicted parents were required

to participate in a rehabilitation program of approximately 18 months in duration. During that time they were required to maintain contact with their children via weekly visitation. It is a testament to the success of the program that in 1989, after 20 years of operation, only 12 of the many hundreds of children who had passed through the doors of Hale House had had to be placed for adoption. Wayward youths and other addicts also received help and direction to lead useful lives.

Mother Hale was honored by President Reagan during his State of the Union address in 1985. She was invited to Washington, D.C., where she was seated next to Mrs. Reagan during the speech when the President introduced her as ''a true American hero.'' She received the applause of the Supreme Court and Congress with her characteristic humility. In 1989, she was honored with the Harry S. Truman Award for Public Service.

Hale was honored many times during her life. Despite the accolades, throughout the years, Mother Hale's thoughts were always with the needy children who were brought to her for assistance. In 1986, she told Herschel Johnson of *Ebony* that, ''I'd like for it to go down in history that we taught our children to be proud Black American citizens, and that they learned they could do anything, and that they could do it for themselves.''

In 1990, the 84-year-old Hale was invited to Los Angeles as an honored speaker at a symposium for care givers and social workers who were working with the problem of infant drug addiction. The public by then was familiar with Mother Hale's work and her reputation. Her words came nonetheless as a surprise to the professional crowd. Mother Hale, as quoted by Beyette, had little else to say except, ''Help one another. Love each other,'' a refrain that she echoed many times throughout her life. Dr. Ernie Smith, also in attendance at the conference in Los Angeles, heard the no-nonsense words of love from Mother Hale, and he reiterated the message. He said, according to Beyette, ''Well, Mother Hale didn't have a Ph.D. or an M.D. or 'any other kind of D,' but she took in that first drug baby back in 1969. 'All she had was a rocking chair.'''

Hale continued her work. ''When I get to heaven, I'm going to rest,'' she told Beyette. As her health began to fail, she became too frail to hold even the tiny babies whom she loved so dearly. She died of complications from a stroke on December 18, 1992 in New York City. Clara Hale and Hale House are credited with saving the lives and futures of many hundreds of babies over the years. At her funeral in New York she was eulogized by Reverend Carolyn Knight of the Philadelphia Baptist Church, who praised Mother Hale as ''The moral conscience of this [New York] city.'' Mother Hale's work has been perpetuated by the Hale Foundation in New York.

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Radclyffe Hall

Radclyffe Hall (1880-1943) is best known as the author of the controversial lesbian novel, *The Well of Loneliness.* Court cases led to the book being banned in both the United Kingdom and the United States. The American verdict was overturned on appeal, but the book remained unpublished in the United Kingdom until 1949.

Radclyffe Hall was born Marguerite Radclyffe Hall on August 12, 1880, at Christchurch, Bournemouth, England. In later life she was called John by her friends and M. Radclyffe Hall or simply Radclyffe Hall in her books. Her mother, Marie, was American and her father, Radclyffe Radclyffe Hall—or Rat-was British. Her parents divorced in 1882 and Marie remarried a musician, Albert Visetti, whom Radclyffe Hall did not like.

Hall's first romantic attachment was to a singer called Agnes Nicholls, who boarded with her mother. After she came of age and inherited her grandfather's considerable fortune, Hall visited her American family and developed close friendships with her cousins Jane Randolph and Dorothy Diehl. Hall claimed that she was never in the slightest attracted to men.

Hall wrote poetry from an early age. Her first volume of poems, *'Twixt Earth and Stars,* was published in 1906. However, at that time, her main interests were hunting and travel. On August 22, 1907, at the German spa of Homburg, Hall met Mabel Batten, a 50-year-old married woman with a grown daughter. Mabel, or Ladye as her friends called her, had been a renowned beauty and was a keen amateur singer. They became lovers and Batten influenced Hall greatly, encouraging her to pursue her poetry writing. The year 1908 saw the publication of Hall's second book, which included ''Ode to Sapho.'' Her third volume came out a year later. When Batten's husband died in 1910, the two women made a home together. Hall's fourth poetry anthology was dedicated to Batten. More volumes of poetry followed.

Batten introduced Hall to lesbian society and to Catholicism. Hall began to develop a masculine image, wearing tailored jackets and stiff collars. They both remained in England during World War I (1914-18) due to Batten's ill health. Hall began to try writing fiction.

Early Troubles

In 1915, Hall met Una Troubridge and the two women began a relationship that was to last the rest of her life. Troubridge was a professional artist with a young daughter

named Andrea and was married to a naval captain, Ernest Troubridge. This affair caused an uneasy situation between Batten, Troubridge, and Hall, until Batten died in 1916.

After Batten's death, Hall and Troubridge developed an interest in spiritualism and began attending seances with a medium, Mrs. Osborne Leonard. They believed that Batten's spirit gave them advice. Sir Oliver Lodge a member of the Royal Society and former president of the Society for Psychical Research (SPR), encouraged the two women to write a research paper about their seances. However, Batten's daughter complained to the SPR that the women's relationship affected their research methods.

In 1919, Troubridge and her husband agreed to a legal separation, allowing her and Hall to organize more settled domestic arrangements. Hall returned to novel writing, starting the book that would be published as *The Unlit Lamp.* However, Hall's problems were not over. In 1920, George Lane Fox Pitt, a member of the SPR, accused Hall and Troubridge of writing an ''immoral'' paper after talking with Troubridge's husband. Hall and Troubridge sued for slander and won a close victory.

Literary Success

In 1923, Hall acquired a literary agent, Audrey Heath. She began work on *The Forge,* which was published by Arrowsmith in 1924. This sold well and Cassell agreed to publish *The Unlit Lamp. A Saturday Life,* her third novel, was released on April 1, 1925, with a jacket designed by Troubridge. Hall started to write *Adam's Breed,* which was published by Russell Doubleday in the U.S.

Adam's Breed was released on March 4, 1926 and received favorable reviews. In early July, Hall completed the short story ''Miss Ogilvy Finds Herself,'' which dealt with homosexuality. Twelve days later she began writing *Stephen,* the novel that became *The Well of Loneliness.*

The Well of Loneliness

The Well of Loneliness, a tragic novel about the life of a lesbian, conveys the message that lesbians cannot help being what they are and are unfairly persecuted by society. Hall researched scientific theories about homosexuality, especially those of Havelock Ellis, an English psychologist who believed that homosexuality was ''congenital.'' She had trouble finding a publisher, eventually persuading Jonathan Cape to release it in the United Kingdom and Alfred Knopf in the United States.

The Well of Loneliness appeared in 1928. Initial sales and reviews were good. Then on Sunday, August 19, the *Sunday Express* printed a damning article labeling it immoral; ''I would rather give a healthy boy or a healthy girl a phial of prussic acid than this novel. Poison kills the body, but moral poison kills the soul.'' The book became headline news and sales rocketed. On Wednesday, August 22, the Home Secretary instructed Cape to stop the book or face legal proceedings for obscenity. U.K. publication stopped, but Cape began printing it in Paris. Nevertheless, uneasy American publishers halted the scheduled U.S. October release.

On October 4, Dover customs officers seized a shipment of the novel bound for London. They released the books on the 18th, but only so that the Metropolitan Police could use Lord Campbell's Obscene Publications Act of 1857 to confiscate and destroy copies in shops and at Cape's Bedford Square office.

The courts were packed for the trial. Hall was not asked to stand in the witness box and the presiding magistrate disallowed all but the first expert witness for the defense on the grounds that opinions were not evidence. He decided for the prosecution, saying that the book's subject matter was obscene. A December appeal failed to overturn the verdict.

However, the book continued to sell well in France. In America, the Covici Friede imprint was similarly seized by New York Police and charges brought. The verdict of the first trial was that the book was obscene, but an appeal reversed the verdict.

Despite her disappointment, Hall started work on a new novel, published in 1932 as *The Master of the House.* Hall's writing was heavily influenced by Catholicism; in this novel the hero dies by crucifixion. Oddly, while writing it, Hall claimed to have developed stigmata in her hands. The book sold well initially, but reviews were disappointing. In 1934, a collection of short stories called *Miss Ogilvy Finds Herself* was released but, reviews were slightly disappointing.

At this time Hall met Evgenia Souline, a Russian nurse hired when Troubridge contracted enteritis while on holiday. Hall and Souline embarked on an affair that lasted until

shortly before Hall's death. This relationship caused unhappiness for Troubridge, who remained with her nonetheless. Hall's health deteriorated in 1943 and an examination revealed that she had cancer of the rectum. Operations were unsuccessful and she died in London on October 6, after several painful months. She was watched over by Troubridge, her faithful companion until the end.

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Jascha Heifetz

Jascha Heifetz (1901-1987) was widely acknowledged as the greatest violinist of the 20th century. Critics repeatedly voiced agreement that the "satin tones" of his music approached perfection in both expression and intonation.

With a delicately controlled vibrato and inspired musical interpretations, Jascha Heifetz attracted audiences in numbers rarely seen before or since. He first created an international stir when he toured Europe during his early adolescence. By the age of 16 he had performed a solo concert at Carnegie Hall. Although scores of recordings remain as a testament to his great talent, his death in Los Angeles, at the age of 86, left the world of music in mourning over the loss of his "silken bow."

A Prodigy at Three

Jascha Heifetz was born in the Lithuanian capital of Vilna (Vilnius) on February 2, 1901. He was one of three children—and the only son—of Ruvin (Rubin) and Anna Heifetz. Ruvin Heifetz, a violinist and concertmaster of the Vilna Symphony Orchestra, introduced his son to the violin at the age of three. Within a year, young Heifetz had learned seven different finger positions and was able to play the Kayser etudes, an advanced series of exercises. His parents sent him to the Royal School of Music where he studied under Ilya Davidovitch Malkin and completed the conservatory program within three years. Picture perfect in a blue velvet Lord Fauntelroy suit, replete with lace collar and cuffs, Heifetz performed in concert repeatedly, from the age of five years old. After some persuasion, he obtained an audition with the esteemed violinist, Leopold Auer. Despite his initial reluctance to hear Heifetz, Auer acknowledged the boy's genius and accepted Heifetz as a private student. Following a significant performance in St. Petersburg under Auer's direction, Heifetz went on to perform in Germany with the Berlin Philharmonic in 1911. He then toured Europe and, by the age of 12, his reputation as a prodigy preceded him. On one occasion, when the adolescent Heifetz was on tour in Berlin, he had the honor to meet one of his contemporaries, violinist Fritz Kreisler. Kreisler had heard of Heifetz and insisted that the boy play for him. Heifetz obliged and the impromptu performance solicited Kreisler's highly publicized comment that he and his colleagues (violinists) might as well, "all now break our violins across our knees."

When Heifetz first performed for an American audience at Carnegie Hall in 1916, critics applauded the unparalleled talent of the 16-year-old genius. Many years later, Harold C. Schonberg, music critic for the *New York Times,* cited Heifetz's playing: "its silken tone, technical perfection, regard for the composers' slightest markings, aristocratic spirit; its lyricism was intense, and the elegance and purity of phrasing, always remarkable." Schonberg stated further that, "Most of these characteristics were already evident at Mr. Heifetz's New York debut [in 1916]."

In 1920, Heifetz toured much of the world. He traveled even to remote areas of the South Pacific where a violin was never seen before. Overall, he traveled two million miles during the peak of his young career. He habitually performed to sell-out crowds. In 1922, when he returned to Carnegie Hall for a series of four concerts, a melee ensued among would-be spectators who were unable to obtain tickets for the sold-out performances. They attempted to force their way into the auditorium, and the New York City police were summoned to quell the uproar.

Heifetz performed with a Tononi violin until an appreciative admirer loaned him a Stradivarius. He was honored to use the instrument and, in 1937, purchased it outright.

Later in his career he purchased a 1742 Guarnerius del Gesu violin that once belonged to Ferdinand David, the 19th century virtuoso and concertmaster of the Leipzig Gewandhaus. The David Guarnerius, as the violin was known, at one time belonged to another great violinist, Wilhelmj. Heifetz habitually carried a double violin case in which he stored both the Guarnerius and the Stradivarius. He kept his violin case very near to him at virtually all times. Heifetz also kept more than one-half dozen bows-including a prized Kittel bow that he received as a gift from Auer.

Approached ''Spiritual Ecstasy''

Heifetz performed impeccably and, according to Dr. Herbert R. Axelrod, his playing ''established a completely new set of standards for violin playing.'' Second only to Heifetz's reputation for perfection, was his reputation as a stoic. During a performance he was rarely seen to smile or reveal any emotion. Heifetz learned such behavior from his father, who taught that the violin, when played properly, could express all the emotion of the music. Facial expressions and other mannerisms were superfluous to a competent violinist, or so Ruvin Heifetz instructed. Audiences marveled at Heifetz's ability to remain motionless during a performance, except for the exaggerated ebb of his bow arm and the delicate glide of his fingers on the strings. Even his vibrato technique was controlled and contained. He accomplished this feat without visible movement of his arm or wrist, employing only a subtle movement of his fingers to produce incomparably smooth tones. Even in his rare cinema appearances, Heifetz emoted only through his instrument and rarely flinched. In time, film directors of his day came to accept that Heifetz was not an actor but was indeed the world's greatest violinist.

A brochure that accompanied the first RCA Victor recording of Heifetz in 1917 described his ''innate musicianship,'' and declared that, ''He is playing as Mozart might have played, because the stream of consciousness within him is a fountain of music, and his violin is spokesman of his dreams.'' The brochure declared of Heifetz's recording of the Schubert Ave Maria, ''Nothing more exquisite can be imagined than the tone of that spiritual ecstasy.'' The reviewer described likewise a ''silvery gloss'' that emanated from Heifetz's Scherzo-Tarantelle.

An Established Virtuoso

The Heifetz discography grew lengthy over the years. He recorded the Bach Sonatas and Partita unaccompanied in 1935 and again in 1952. That same year pianist Emmanuel Bay accompanied Heifetz in his recording of the Beethoven Sonatas. Some years earlier, during the 1940s, Heifetz and Bay performed a variety of contemporary favorites including ''Deep River,'' ''White Christmas,'' ''Claire de Lune,'' and ''Humoresque.'' Also during the Great Depression and war years Heifetz composed contemporary tunes in keeping with the times. Under the pseudonym of Jim Hoyle he wrote ''tin-pan alley'' ditties such as ''When You Make Love to Me-Don't Make Believe.'' During the Second World War he toured army camps and performed overseas for the soldiers.

During the post-war years his interests turned to the performance and recording of chamber music, much of it in trio. Among his regular accompanists were pianist Arthur Rubinstein and Gregor Piatigorsky on the cello. In 1950, the trio was heard on Tchaikovsky's *Trio in A Minor,* Mendelssohn's *Trio in D Minor,* Schubert's *Trio in B-flat,* and Ravel's *Trio in A Minor.* Heifetz recorded many hours of beloved music during that era and turned his talents to teaching as well. He joined the staff of the music department at the University of Southern California and embraced the rising new media of radio and television. Among his media presentations he prepared a series of master classes for television audiences in 1952. Later during the 1950s he assisted in screening young musicians for a New York radio series called ''Musical Talent in Our Schools,'' and on December 9, 1959, he performed before the United Nations in New York.

As the 1950s drew to a close, Heifetz gradually eased his intensive performance schedule. He took sabbaticals from time to time and made time for other escapes from the concert halls. He was named as the Regents Professor of Music at the University of California, Los Angeles (UCLA) and served as the artist in residence during the late 1950s. In 1961, he taught master classes at the University of Southern California (USC) and was joined in this pursuit by his longtime trio partners, violist William Primrose and cellist Piatigorsky.

Heifetz performed a final farewell concert in Los Angeles on October 23, 1972. He continued his academic involvement and recorded for RCA as well. A shoulder operation in 1975 brought an end to the recording sessions, but he expressed no regret and continued to teach, primarily at USC, despite severe arthritic pain. In 1975, RCA Records, in an unprecedented tribute to the retired Heifetz, issued a comprehensive collection of 24 records containing virtually every recording he ever made. The collection spanned Heifetz's career with RCA, from 1917 to 1965. In 1977, the record label released six additional platters of Heifetz chamber music.

People and Politics

Heifetz lived an intensely private life away from the concert stage. He became a naturalized citizen of the United States in 1925. On August 20, 1928 he married the silent film actress, Florence Vidor. They had two children, Josepha and Robert, and divorced in 1945. Heifetz established his permanent residence in California and enjoyed an affluent lifestyle. He played tennis and was particularly fond of sailing. His sailboat, which he named the ''Serenade,'' was one of his joys. His fondness for books led him to collect first edition volumes. In January 1947, Heifetz married Frances Spiegelberg. They had one son, Joseph (called Jay), and divorced in 1963.

As a young man, Heifetz explored other creative outlets. Cameras intrigued him. He also owned his own company, which distributed lamps designed by the virtuoso himself. In 1937, he joined the new American Federation of Radio Artists as a charter member. He served as a vice-president of the organization under vaudevillian, Eddie

Cantor. Heifetz also joined the American Guild of Musical Artists and fought with that group to prevent non-members from performing in major entertainment venues. Heifetz created a stir and was physically attacked in 1953, following a performance in Jerusalem, when a Jewish man became irate over Heifetz's performance of a violin sonata by Richard Strauss. Heifetz himself incited the incident through his apparent disregard for an Israeli national ban (since repealed) against the public performance of the works of German composers.

Heifetz received many distinguished honors during his life. In 1949, he was awarded an honorary doctorate of musicology from Northwestern University, and in 1957 he was given memberhsip in the prestigious French Legion of Honor. He also received a Grammy Award from the National Academy of Recording Arts and Sciences.

Late in October 1987, Heifetz developed complications from a fall and was hospitalized at the Cedars-Sinai Medical Center where he died on December 10. His three children and younger sister, Elza Behrman, survived him. Upon his death, Schonberg whimsically dubbed Heifetz the ''great stone face,'' and paid tribute in an obituary to the ''playing machine.'' Conductor Erich Leinsdorf called Heifetz ''nonpareil.''

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Sonja Henie

Modern figure skating is deeply indebted to Sonja Henie (1912-1969), one of the greatest athletes of this century. She was the first skater to incorporate the principles of ballet into her routines and the first woman to perform spins and jumps. Through her live ice shows and a series of Hollywood movies, Henie enlarged the audience for figure skating and transformed it into a thrilling entertainment.

Born April 8, 1912, in Oslo, Norway, Henie was blessed from the beginning with every attribute a skater might need. Her father was a wealthy fur salesman and a former amateur cycling champion who encouraged his children to compete. Her mother was willing to travel all across Europe with her to find coaches and outdoor ice rinks. Private tutors were hired to educate her while she concentrated on her skating. Her talent was evident from a very early age.

Henie entered her first Olympic competition in 1924, when she was 11 years old. Because she was still a child, she competed in a knee-length skirt, rather than the calf-length outfits the older women wore. Her fur-trimmed costume afforded her greater ease of movement, and she performed some moves that were downright shocking for the time, including a jump into a sit spin. A surprised panel of judges awarded her third place in the free style portion of the competition, but her poor showing on the compulsory figures lowered her score dramatically. She finished in last place.

Far from being discouraged, the youngster poured all her energies into skating. In 1927, at the tender age of 14, she won the first of ten consecutive world championships. No other skater before or since has dominated the sport as thoroughly as Henie did between 1927 and 1936.

Soon after winning her first world championship, Henie saw a ballet performance by Russian great Anna Pavlova. The young Norwegian was profoundly influenced by Pavlova's artistry, and she tried to incorporate ballet-style choreography into her skating routines. At the time this was a brave departure from convention, and audiences loved it. Henie's sense of drama, athletic perfection, and graceful, balletic performances wrought a permanent change in figure skating and paved the way for today's skating superstars.

Henie won Olympic gold medals in 1928, 1932, and 1936 before retiring from amateur skating. At the height of the Great Depression she had become an international star with enough clout that she could announce that she planned to be in motion pictures. The idea of an ice skating movie might seem quaint today, but Henie starred in a number of them, most notably *One in a Million*, the story of a skater's rise to Olympic glory, and *Thin Ice*. Typically, Henie films were short on plot and long on her trademark

skating routines. In an era before television, these films were an introduction to skating for millions of American viewers.

Within a year of turning pro, Henie had earned in excess of a quarter of a million dollars. She became a millionaire by 1940, an accomplishment that outstrips even the male athletes of her generation. With her sunny personality and obvious love of skating, Henie popularized the sport and served as a role model for American skating hopefuls of both sexes, including Dick Button, Tenley Albright (the first American woman to win an Olympic gold medal), and Carol Heiss.

When live television began to cut into the film industry, Henie stopped making movies and returned to traveling ice shows. For a time she had her own company, Sonja Henie's Hollywood Ice Revue, but an unfortunate bleacher collapse at one of her shows caused the venture to fold. After that Henie could be seen in other ice shows and on television specials. Gradually her appearances dwindled, and in 1956 she retired.

Dividing her remaining years between homes in Norway and the United States, Henie lived happily with her third husband, Niels Onstad. In the mid-1960s she developed leukemia and spent the rest of her life fighting the disease. Her death in Los Angeles, California on October 12, 1969, robbed the skating world of one of its brightest stars. By today's standards, Henie's routines were almost ridiculously simple, her jumps far from spectacular. Her contribution to skating is secure, however, because she combined all of the elements so important to the sport today: high drama, athletic prowess, and star power. A champion in her own day, she has become a legend in ours.

Jerry Herman

Jerry Herman (born 1931) wrote the music and the lyrics for three of the longest running musicals in Broadway history, *Hello Dolly!, Mame,* and *La Cage aux Folles.*

Jerry Herman was born on July 10, 1931 in Jersey City, New Jersey, the only child of Harry Herman, a gym teacher, and Ruth Sachs Herman, a former pianist and singer. His parents also ran a camp in upstate New York, where Herman spent his summers as a child.

Herman wrote in his memoirs, ''I learned about prejudice at an early age, when a group of neighborhood boys threw stones at me on my way to Hebrew school.'' His parents were active in the local Jewish community center, and they made their shy son attend events there.

Harry and Ruth Herman loved music. Harry played the saxophone and Ruth played the piano and accordion. After dinner each night the family would play show tunes. The Hermans attended Broadway shows once a week, and Herman recalled that he was inspired by the performance of Ethel Merman, at the age of 14.

Herman had a close relationship with his mother and she always encouraged his love of music. Herman's relationship with his father was more difficult. The gym instructor wanted his son to be athletic. Herman had no interest in sports, which greatly disappointed his father. In high school, Herman had few friends. He came straight home from school to play the piano and rarely socialized voluntarily. At the age of 18, Herman staged a musical at his parents' summer camp, which was a great success. Herman's father was finally proud of him.

Herman studied architecture and design at the Parsons School of Design for one year. After receiving encouragement from a famous songwriter, Herman decided to give song writing a chance. He transferred to the University of Miami, which had a very modern theater department. There he learned how to act, direct, and design a show. On his first day of college, Herman met Carol Dorian. The two remained close friends until her death. Herman joined a fraternity and became much more social. Many years later, the University of Miami named a theater after him.

Beginnings in Show Business

In 1954, Herman put on a show of the material he wrote in college. *I Feel Wonderful* was an off-Broadway musical revue which played at the Theatre De Lys and was financed by Herman's father. Herman was pleased that his mother was able to attend the show, because she was ill with cancer and died that same year, at the age of 44. In a 1986 interview with *People Weekly* Herman said of his mother, ''She was glamorous like Mame and witty like

Dolly. When she walked into a room, she lit it up.'' Carol Channing, a friend since 1963, thinks Ruth is the key to understanding Herman and his work. ''He grew up adoring this big, pizzazzy woman. Jerry always writes for wonderful, big avalanches of women. Jerry never replaced his mother in his life. He's been writing for her ever since.''

About a year after Ruth Herman died, his father remarried and moved to Miami. Herman, who had been still living with his father, found his own apartment in New York City. He became very close to his mother's sister, Belle.

In 1958, Herman put together a cabaret show called *Nightcap*, at a jazz club in Greenwich Village. The show received rave reviews and soon after, Herman had an agent, Priscilla Morgan. *Nightcap* ran for two years.

In 1960, Herman turned his cabaret show into a theatrical venture called *Parade* by adding scenery, costumes, and a big-name star. After the show had run for a few weeks, a real estate tycoon named Gerard Oestreicher asked Herman to create a Broadway show about Israel.

Broadway Debut

Herman flew to Israel with the sciptwriter, Don Appell. Representatives of the Israeli government gave the two Americans a tour of their country. While Herman was very impressed with what he saw, he felt that he was being subjected to government propaganda. He and Appell decided to rent a car and see what they could for themselves. Herman noted the unrest, the fear, and the poverty of the country, as well as its good points.

Appell suggested they write a show about a group of American widows who take a trip to Israel. The show that was developed from this idea was *Milk and Honey,* starring Molly Picon. This was Herman's first Broadway production. The New York opening took place on October 10, 1961. The show got rave reviews and Herman was nominated for a Tony Award for the score. The 27-year-old Herman became one of the youngest composers on Broadway.

Producer David Merrick, who according to Herman's memoirs was ''a very tough man who loved to intimidate people,'' saw *Milk and Honey* and asked to meet with Herman. Merrick was looking for a composer-lyricist to write the songs for *Hello Dolly!* Herman asked if he could read the script and if he could have the weekend to come up with some songs. The five foot, eight inch, 135-pound composer-lyricist described that weekend in his memoirs. ''Those three days were the turning point of my career. I produced those four songs in two days of the wildest, most intensive writing binge of my life. I was like a crazed person, pacing up and down in the middle of the night, scribbling down lyrics and popping candy in my mouth. But I was young, I was full of energy, and I wanted this happy, brightly colored American musical more than anything in the world. I was determined to get this job. There was a new aggressiveness in me, this desperate need to prove something to myself. I killed myself for this job.'' On Monday morning, after hearing the songs, Merrick said, ''Kid, the show is yours.''

The production was an enormous hit and Herman developed a close friendship with its star, Carol Channing. Working on the show, however, was emotionally traumatic because of the difficult personality of Merrick. Herman won numerous awards, including a Tony for Best Composer and Lyricist of 1964. The show ran on Broadway for seven years and was made into a movie starring Barbra Streisand in 1969.

Herman's next triumph was *Mame,* a musical about an orphan who goes to live with his Aunt Mame. Herman helped Angela Lansbury get the role of Mame, and the two became close friends. Herman loved working on the show, which won *Variety's* Best Lyrics award. *Mame* ran on Broadway for five years, from 1966 to 1971.

Not All Shows were Successful

Herman wrote songs for *Dear World,* a musical version of the play *The Madwoman of Chaillot.* Angela Lansbury played the Madwoman and won a Tony Award for her performance. Although the show ran for six months, it was not a big success.

Herman's next show, *Mack and Mabel,* was about Hollywood producer Mack Sennett and silent film star Mabel Normand. The show ran for six months in 1974. About 10 years later, when an ice-skating team performed to the overture from *Mack and Mabel* during the 1984 Olympics, the music from the show became quite popular. In 1995, the show was revived in England. Of all his shows, Herman's favorite score was the one written for *Mack and Mabel.*

After the initial failure of *Mack and Mabel,* Herman became depressed and did not want to write musicals anymore. The financial success of *Dolly* allowed Herman to buy an old firehouse and renovate it. The magazine *House Beautiful* ran an article on it, and Herman's second career was born. During the 1970s, he turned to decorating houses and reselling them. Herman could have lived well just off the profits of his hits, but he found decorating to be therapeutic.

Herman wrote the songs for the musical *The Grand Tour,* which came out in 1979. He wrote of the show in his memoirs, ''It got nice notices because it was a nice show. It just didn't have the energy and the excitement to become a real hit. And now here I was, with my third failure in a row.''

Another Smash Hit

Herman wrote the score to *La Cage aux Folles,* a musical about two middle-aged gay lovers. One of the songs in the show, ''I Am What I Am,'' has become the gay national anthem. The show won six prizes at the 1984 Tony Awards and had a Broadway run of five years. Gay critics claim *La Cage aux Folles* is too safe, but Herman believes, ''One day when they are old and gray they will realize what this show is doing for their cause and send a thank-you note.''

Jerry's Girls, a revue featuring 37 tunes from nearly all Herman's musicals, was quite popular. He argued in a *Time* magazine article that in the theater, ''The strongest single force you could have is a larger-than-life lady on the stage,''

explaining his love for the big female lead. The show was a statement about what Herman stands for, ''the simple, hummable show tune,'' he noted in a 1986 *People Weekly* interview. Herman lives his life simply, too. A good time for Herman is ''going out to the movies and then out for a hamburger with friends.''

While *La Cage aux Folles* was playing, Herman met Marty Finkelstein. The two spent the next seven and a half years together, until Finkelstein died of AIDS. After his friend's death, Herman learned that he was HIV-positive. He began taking a new medication called a protease inhibitor, which helped control his condition.

In 1998, *The Best of Times,* a musical revue of Herman's work got good reviews. ''Composer and lyricist Jerry Herman could be the man for whom the term ''showtune'' was coined. His songs are mostly upbeat, big-grin-and-high-kick numbers which cry out for full chorus-line backing,'' wrote Nick Curtis in *The London Evening Standard.* ''The prevailing tone is remorselessly optimistic,'' noted Jeremy Kingston in *The Times.* ''A product of Broadway the way it used to be, Herman is very much in the business of cheering people up. Even if you have got only a moderately sardonic cast of mind, there are times when the breeziness and chin-up optimism can be wearing. Still, the songs are melodious, and every so often the humor in them takes wing. Much must be forgiven the man who can rhyme 'life is peachy' with 'Don Ameche,'" wrote John Gross in *The Sunday Telegraph.*

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Caroline Herschel

Caroline Herschel (1750-1848) is noted for her scientific annals in astronomy more than for her mathematical knowledge. Yet, while her accomplishments were heralded in astronomy, Herschel deserves recognition in both fields. She never received formal mathematical training, which only serves to accent the dimension of her accomplishments and determination.

Caroline Lucretia Herschel was born on March 16, 1750 in Hanover, Germany. She was a homely child who received little love and encouragement from her mother. Her father, Isaac Herschel, was a musician in the Hanoverian Guard. He encouraged her to obtain an education. She was, as he kept telling her, so homely and without money, no one would marry her until she was older and had more character. Herschel was a literate young woman, but did not receive a formal education. At the age of 17, her father died and she fell under her mother's domination.

Herschel led a harsh life until her brother William, who was eleven years her senior, empathized with her plight. He invited her to live with him in Bath, England, where he was immersed in musical training and astronomy. Their mother refused to let her go until William promised to provide funds for her mother to retain a maid.

In August 1772, Herschel left for England. Over the next five years, her horizons expanded. A neighbor taught her cooking, marketing, and English. Unlike their parents, William encouraged his sister to be independent. She enrolled in voice lessons and learned to play the harpsichord, soon becoming an integral part of William's musical performances at small gatherings.

In her spare time, she and William discussed astronomy. Her interest in the constellations grew. But, as William's sister, she needed to learn and incorporate English society into her schedule. Such activities seemed like nonsense to her staunch German upbringing, but she did learn with William's guidance, and soon began making appearances at the opera, theater, and concerts.

Herschel longed to be self-supporting. At the age of 27, she was in demand as a soloist for oratorios. But William increasingly needed her efficient, meticulous talents in copying his astronomy catalogs, tables, and papers. She eventually drifted from her desires and devoted herself to his astronomy.

Made Celestial Discoveries

Herschel assisted her brother in grinding and polishing his telescopes. He built a new six-foot telescope and began scanning the night skies. In 1781, William (with his sister's devoted help) discovered Uranus. This discovery assured him recognition in British scientific circles. Originally, Uranus had been named ''Georgium Sidus,'' after King George III. William was appointed to the position of court astronomer and was knighted. While such an appointment guaranteed financial security for William, Caroline Herschel was appointed his assistant and given an annual stipend of 50 pounds. Herschel's appointment made her the first female in England honored with a government position.

Herschel focused on providing her brother with the support he needed. She systematically collected data and trained herself in geometry, learned formulas and logarithmic tables, and gained an understanding of the relationship of sidereal time (time measured by means of the stars) to solar time. Her record keeping was meticulous and systematic. The numerical calculations and reductions, which saved her brother precious time, were all done without error, and the volume of her work was enormous.

When Herschel was not engaged in other tasks, she too searched the night skies using a small Newtonian reflector. To her credit, in early 1783, Herschel discovered the Andromeda and Cetus nebulae. By year's end, she had discovered 14 additional nebulae. As a reward, William presented her with a new Newtonian sweeper of 27 inches, with a focal length of 30. Herschel was also the first woman to discover a comet. Between 1789 and 1797 she had discovered another seven comets.

Herschel calculated and catalogued nearly 2,500 nebulae. She also undertook the task of reorganizing John Flamsteed's *British Catalogue*, which listed nearly 3,000 stars. Herschel's listings were divided into one-degree zones in order for William to use a more systematic method of searching the skies.

Herschel's brother married in 1788, causing her concern about having to share his home and affections. These concerns proved to be without merit, as her new sister-in-law accepted her warmly and graciously. The two women became good friends.

On August 25, 1822, William died, leaving Herschel without support. She returned to Hanover, still supported by the British royal family. Herschel continued with her own work in the fields of mathematics and astronomy. In 1825, she had donated the works of John Flamsteed to the Royal Academy of Göttingen.

Herschel never married. She spent the last years of her life in Hanover, organizing and cataloguing the works of William's son, Sir John Herschel, who carried on his father's extensive work.

In 1828, at the age of 75, the Royal Astronomical Society awarded Herschel a gold medal for her monumental works in science. Ten years later, she was made an honorary member of the Royal Astronomical Society. She received a similar honor from the Royal Irish Academy. On her 96th birthday, Herschel was awarded the gold medal of science by the King of Prussia.

On January 9, 1848, Herschel died at the age of 97. Her meticulous work aiding her famous brother was her legacy. While not credited with any original mathematical works, she applied her painstaking, meticulous skill to the advancement of human knowledge.

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Reinhard Heydrich

Known as ''The Hangman'' and ''The Blond Beast,'' Reinhard Heydrich (1904-1942) was the chief lieutenant of the German secret police during the Nazi regime. He organized mass executions in occupied countries during the early years of World War II.

Reinhard Tristan Eugen Heydrich was born March 7, 1904, into a Catholic family in the German city of Halle. The second of three children, his father Bruno was a singer and minor composer, and his mother Elizabeth came from a well-to-do musical family. The Heydrichs intended Reinhard to have a musical career, and taught him to play the violin, a skill he retained for the rest of his life. The family's ambitions to be accepted in the high society of Halle, were thwarted by rumors about the ancestry of Heydrich's father. Hatred of Jews was common in Germany at that time, and it was rumored that Bruno Heydrich was the son of a Jew. These rumors applied to Reinhard as well, and he was well aware of them at a young age.

Throughout his life, Heydrich would be known for his ruthless, cold personality. Even among Nazis colleagues, he was feared rather than liked. According to Callum MacDonald in *The Killing of SS Obergruppenfuehrer Reinhard Heydrich,* Heydrich's protege Walter Schellenberg said that Heydrich had ''an incredibly acute perception of the moral, human, professional and political weaknesses of others. His unusual intellect was matched by the ever-watchful instincts of a predatory animal. He was inordinately ambitious. It seemed as if, in a pack of ferocious wolves, he must always prove himself the strongest and assume the leadership.'' Another Nazi, Wilhelm Hoettl, said, ''Truth and goodness had no intrinsic meaning for him; they were instruments to be used for the gaining of more and more power. To debate whether any action was of itself right appeared so stupid to him that it was certainly a question

he never asked himself.'' Hoettl also remarked that Heydrich's life was ''an unbroken chain of murders.''

Heydrich began his violent career at the age of 14, when he joined a ''Free Corps'' youth group, which trained him in terrorist tactics, looting, and street fighting. He joined the German Navy four years later and attained the rank of first lieutenant. In 1931, he was discharged as a result of a scandal involving a young woman he had treated badly. As MacDonald noted, ''It was the height of the Depression and he found himself on the beach, neither an officer nor a gentleman, one of over five million unemployed.'' Nostalgic for military life but unable to get into any branch of the service because of the scandal, he joined the Nazi party, which was increasingly gaining power as the economic depression undermined the power of the ruling government.

Heydrich was assigned to create the intelligence-gathering organization that would later be known as the *Sicherheitsdienst* (SD or SS), security service. This organization gathered information on citizens who resisted the Nazis and were perceived as a threat to the Nazi party. When it began, the organization was run out of a small office, with one typewriter. But under Heydrich's control, the organization grew into a vast network of informers, enforcers, and information sources, with files on anyone of interest-not only rebellious elements, but also Nazi party members and leaders.

Rumors Resurfaced

Heydrich quickly rose through the ranks, from major in 1931, to colonel in 1932, to brigadier general in 1933. His ambitions were clouded, however, by the continuing rumors that he had Jewish branches in his family tree—a grave accusation in the anti-Semitic world of Nazi Germany. According to the rumors, his grandmother had married again after the birth of Heydrich's father, to a man with a ''Jewish-sounding'' name. Despite the fact that this man was not actually Jewish, and the fact that he was not related to Heydrich by blood, these rumors were extremely damaging.

Adolf Hitler, the Nazi chancellor of Germany, and Heinrich Himmler, his right-hand man, heard the rumors, and Heydrich was almost expelled from the SS. Hitler decided that, regardless of his family tree, Heydrich's ruthless desire to kill and control could be useful to the Nazis. According to *The History Place,* Hitler later said that Heydrich was ''a highly gifted but also very dangerous man, whose gifts the movement had to retain. He would eternally be grateful to us that we had not expelled him and would obey blindly.''

Hitler's summation of Heydrich's character was correct. Heydrich remained in the Nazi ranks, and developed great hatred for Jews as a result of the accusations against him. He also developed a great deal of self-hatred. One evening, according to The History Place, he went out drinking. When he came home drunk and saw his reflection in a mirror in his apartment, Heydrich took out his pistol and fired two shots at his own reflection.

Power Was Extended

When the Nazis took control of Germany in January 1933, Heydrich and Himmler were placed in charge of the mass arrests of anyone who might resist, including Communists, members of trade unions, Catholics, and other anti-Nazi elements. There were so many arrests that the authorities ran out of prison space, and soon converted an abandoned munitions factory at Dachau, a town near Munich, to a concentration camp for enemies of the Nazis.

At Dachau, prisoners worked 11-hour days and were fed little or nothing. Frightened, punished, and demoralized, the few who survived were initially set free. Dachau seemed so successful to the Nazis that they opened other concentration camps for political prisoners at Buchenwald, Sachsenhausen, and Lichtenburg.

In April 1934, Himmler took control of the new state secret police, known as the Gestapo; Heydrich was his second in command. Shortly after this, Heydrich, Himmler, and Nazi official Hermann Goering drew up a list of Nazi police officials who would be murdered, allowing the SS to take total control of the German police. By 1937, all local police forces, as well as other security forces, were under the control of the SS, and the Gestapo could do whatever it wanted. The security forces could arrest anyone and execute anyone, without a trial and without providing any reason. Heydrich's agents used terrorist methods of torture, threat, murder, blackmail and other tactics to enhance his power and increase people's fear of him.

When the Nazis took control of Austria in 1938, the SS rounded up Jews and others opposed to the Nazi government. Heydrich set up the ''Gestapo Office of Jewish Emigration,'' which supposedly gave permits and safe passage to Jews who wanted to leave Austria. A hundred thousand Jews gave all their possessions to the SS, and managed to leave. On November 9 and 10, 1938, widespread terrorist attacks on the remaining Jews began. 25,000 Jewish men were arrested and sent to concentration camps.

In 1939, Germany invaded Poland and World War II officially began. Heydrich was put in control of the combined police forces of the SS, Gestapo, criminal police and foreign intelligence services. This huge, centralized information and punishment network would eventually terrorize all of Europe and inflict mass murders so vast that they were unsurpassed in all human history.

Prepared the ''Final Solution''

Heydrich was placed charge of destroying Poland as a nation, killing anyone who was educated or held a position of power, including professionals, religious leaders, aristocrats, and political leaders. All other Polish citizens were considered by the Nazis to be subhuman, and were made to work for the Nazis as slave laborers. Heydrich ordered that the two million Jewish citizens of Poland either be killed immediately or forced into crowded ghettos. Disease and starvation resulted in the deaths of a half a million Jews by the middle of 1941.

In June 1941, the Nazis invaded the Soviet Union. Heydrich organized SS groups to seek out and execute anyone who was considered a threat to the Nazis. After this, they turned their attention to the Jews. According to *The History Place,* Otto Ohlendorf, one of the men involved in the mass murder of Jews, later explained, ''The unit selected would enter a village or city and order the prominent Jewish citizens to call together all Jews for the purpose of resettlement. They were requested to hand over their valuables and shortly before execution, to surrender their outer clothing. The men, women and children were led to a place of execution, which in most cases was located next to a more deeply excavated antitank ditch. Then they were shot, kneeling or standing, and the corpses thrown into the ditch.''

On July 31, 1941, Hitler ordered Heydrich to prepare a ''final solution'' to the ''Jewish question''-in other words, find a way to kill all the Jews in Europe and the Soviet Union-about 11 million people. ''Europe would be combed from east to west,'' Heydrich said, according to *The History Place.* Heydrich devised a plan in which Jews would be rounded up, loaded on trains, and taken to death camps, where they were killed by poison gas, starvation, disease, shooting, or burning. In Poland alone, as many as three million people were killed in these camps. Throughout Europe, Heydrich became known as ''The Hangman'' because of his ruthless killing.

Assassination by Czech Patriots

In September 1941, Heydrich was given control of Bohemia and Moravia-previously known as Czechoslovakia-and continued his murdering spree. He had become arrogant with his unlimited power, and demonstrated his complete control of the country by riding around in an open-topped green Mercedes, with no guard. The Czechs had taken notice of this habit, and on May 27, 1942, as Heydrich slowed to take a sharp turn on the Prague-Berlin highway, Czech agents who had been trained in England attacked. They threw a bomb into his open car. In spite of the explosion, Heydrich managed to get out of the car and shoot at them before falling in the road. He was later found to have a broken rib, a ruptured diaphragm, and shrapnel from the bomb. Mortally wounded, Heydrich lasted for several days under the care of Himmler's private doctors. He died on June 4, 1942 in the Czech capital of Prague, as a result of blood poisoning from the shrapnel.

In revenge for his death, German officials killed more than a thousand people they thought might have been involved, including Czech agents, resistance fighters, and 3,500 Jews. They also massacred the entire male population of the Czech village of Lidice, and deported all the women and children to the concentration camps, where most of them died. A few children, who looked like Germans, were taken to Nazi orphanages. After removing or killing all the people of Lidice, Nazis bombed and destroyed all the buildings in the village, leveled the ground, planted grain on the exposed soil, and removed the village's name from all German maps.

Despite Heydrich's death, his ''final solution'' plans were not forgotten. Other Nazis stepped in to continue his campaign against the Jews. This murderous campaign was not stopped until the Germans were defeated by Allied forces.

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Conrad Hilton

The Hilton name is synonymous with hotels. Conrad Hilton (1887-1979) bought his first hotel at the age of 31 and acquired or built dozens more in his lifetime. Through shrewd financing and bargaining, Hilton created one of the largest hotel chains in the world.

The son of a hard-working Norwegian immigrant father and a devout Catholic mother, Conrad Nicholson Hilton grew up in the small mining town of San Antonio, in the New Mexico Territory. Hilton, known as Connie, was born December 25, 1887 to August and Mary Laufersweller Hilton. He was the second oldest of eight

children and the oldest son. August Hilton was a trader and a prominent citizen of San Antonio. He owned a general store and, at various times, he also owned or operated the town's post office, bank, telegraph office and a small hotel. Hilton grew up among these businesses. Later in life, he said he learned about hard work from his father and about prayer from his mother-two lessons that remained with him throughout his life.

Hilton attended Goss Military Institute, New Mexico Military Institute, and St. Michael's College. At one point, the family moved to Long Beach, California, ''because we were rich,'' Hilton said in his autobiography, *Be My Guest.* But soon after moving, August Hilton lost a lot of money in an economic downturn and the family returned to San Antonio.

The Hiltons lived in a large house across from the railroad station. As the family grew, August Hilton added rooms onto the house. When the children began leaving home, August got the idea of renting rooms to boarders for $2.50 a day. Conrad Hilton and his brothers walked to the railroad station where they would greet visitors and carry their luggage back to the boardinghouse. This was Hilton's introduction to the hotel business. Before long, the family was back on its feet and the boardinghouse was abandoned.

At the age of 21, Hilton took over management of his father's store and began sharing in the profits. He soon became frustrated with his lack of autonomy and began thinking about another career. In 1912, New Mexico became a state and Hilton was elected to the state legislature as a Republican. He worked in the legislature for two terms before leaving out of frustration with red tape and underhanded deals.

Hilton returned to San Antonio and raised $3,000 to start a bank. When the United States entered World War I, Hilton sold the bank and enlisted in the army, where he served in France in the Quartermaster Corps. In 1919, Hilton was discharged, following his father's death in a car accident. Hilton went back to San Antonio to take charge of his father's businesses.

August Hilton's empire had shrunk. He'd lost the mercantile business during the war, when it became difficult to obtain merchandise. Having seen other parts of the world, Hilton didn't want to stay in San Antonio. He was 31 years old and was anxious to make his own way.

Sought Fortune in Texas

An old friend advised Hilton to seek his fortune in Texas, where an oil boom was making men rich. With $5,000 pinned to the lining of his coat, Hilton traveled to Wichita, where he hoped to buy a bank. He found little opportunity there, so he moved on to Cisco, a smaller town near the oil fields. In Cisco, Hilton found a bank whose absentee owner agreed to sell for $75,000. When Hilton wired that he was interested, the price was raised to $80,000.

The dejected Hilton walked across the street to the Mobley Hotel to rest. He discovered a bustling lobby, with people waiting for their turn to get a room. The hotel turned the rooms over three times every 24 hours. Hilton didn't get a room that night, but within a few days, he had bought the hotel, which he described in his autobiography as a ''cross between a flophouse and a gold mine.''

Hilton raised $35,000 to purchase the Mobley. Over the years, he came to be known as a master financier and a cautious bargainer. Hilton soon discovered two principles that would guide him throughout his career as a hotelier. He referred to them as ''digging for gold'' and ''esprit de corps.'' Digging for gold was making efficient use of space. At the Mobley, he cut down the front desk and added a newsstand. Because there were many restaurants in town and the hotel made little money on food, he converted the restaurant into guestrooms. These conversions increased revenue. Hilton liked to describe how, years later, he created a room at the Conrad Hilton Hotel in Chicago, ''out of thin air.'' He added the room by dividing a ballroom in half horizontally and building a new floor halfway between the original floor and the high ceiling. His second principle, ''esprit de corps,'' involved motivating the staff to provide excellent service by making them responsible for whether the guests were pleased with their stay.

Hilton earned back the money he had invested in the Mobley in one year. He went on to buy the Melba Hotel in Ft. Worth and the Waldorf in Dallas. He called these old hotels his ''dowagers,'' which he restored to show their true beauty. Hilton built his first hotel on leased land in Dallas at a cost of $1 million. It opened in 1925.

That year, Hilton married Mary Barron, from Owensboro, Kentucky. The couple had three sons, Conrad Nichol-

son II, William Barron and Eric Michael. As his family grew, so did his business. He planned to build a new hotel every year. However, shortly after announcing plans to build a $1.75 million hotel in El Paso, the stock market crashed. Hilton lost nearly everything during the Great Depression. He was $500,000 in debt and was forced to give up many of his properties. Another setback occurred in the early years of the Depression. Hilton's dedication to the hotel business cost him his marriage. Conrad and Mary Hilton divorced in 1934.

Expanded Beyond Texas

By 1937, Hilton had purchased eight hotels and paid off his debts, using profits from oil leases. Hilton acquired his first hotel outside Texas in 1938. In the post-Depression economy, he bought the Sir Francis Drake in San Francisco, which cost $4 million to build, for $275,000.

Hilton added to his holdings when he purchased the Breakers in Los Angeles and built the Albuquerque Hilton in 1939. He relocated his corporate headquarters to Los Angeles in 1942 and moved to the Bel Air section of the city. In April 1942, Hilton married the Hungarian actress, Zsa Zsa Gabor. The marriage was doomed from the beginning. A devout Catholic, Hilton married Gabor in a civil ceremony, which was never recognized by the Catholic Church. Hilton regretted that the marriage prohibited him from participating in the Church's sacraments. The couple had a daughter, Francesco, before separating in 1944. When they divorced in 1946, Hilton was restored to the Church.

Hilton's empire expanded east in 1943 when he bought the Roosevelt in New York City. Two years later, he acquired Chicago's Palmer House and the Stevens, the world's largest hotel. With hotels from coast to coast, Hilton was now recognized as a major force in the hospitality industry. His marriage to Gabor had given him celebrity status. He maintained an energetic schedule of working six days a week. He would leave work at 6 p.m. and dance as late as 3 in the morning. He was the subject of many articles and a handful of biographies in the 1940s and 1950s. His autobiography, *Be My Guest,* published in 1957, was placed in every Hilton hotel room, right next to the Gideon Bible.

Hilton's reputation for eccentricity was reinforced when he bought a 61-room, 35,000-square-foot home in Bel Air, California in 1950. Named Casa Encantada (House of Enchantment), the house was set on nine acres, had a swimming pool, five kitchens and was maintained by 19 servants who catered to Hilton's every need.

Corporate Expansion

The Hilton properties were operated independently until 1946, when Hilton Hotels Corporation was organized. In 1947, the company became the first hotel chain to be listed on the New York Stock Exchange. Hilton was the largest shareholder with $9 million worth of stock.

In 1949, Hilton realized a long-held goal when he leased New York's Waldorf-Astoria, considered to be the greatest hotel in the world. He had carried a picture of the Waldorf in his wallet for years, dreaming of one day owning it. Another dream came to pass when Hilton orchestrated what came to be called the largest real estate deal in history. In 1954, Hilton bought the Statler hotel chain for $111 million. His chain now totaled 28 hotels.

By the late 1940s, Hilton was poised to capitalize on the post-war travel boom. His first overseas hotel was the Castellana Hilton in Madrid. In 1948, he formed Hilton Hotels International. His motto was ''World Peace Through International Trade and Travel.'' He told *Nation's Business* magazine in 1966 that he wanted to build hotels in every major city in the world. ''We believe that we are helping out world peace by having these hotels,'' Hilton said.

The formation of Hilton International was one of Hilton's greatest achievements. But in years to come, it became a part of one of the company's biggest mistakes. In the 1960s, Hilton's second son Barron convinced him to trade Hilton International for a stake in Trans World Airways. The airline did poorly, while Hilton International thrived.

Conrad Hilton gave up active management of the company in 1966 when his son Barron was named president. The founder remained chairman of the board. Hilton Hotels continued to build and buy hotels around the world through the 1970s, 1980s and 1990s. It made its share of mistakes along the way. Its Statler Hilton Inns franchising subsidiary and Carte Blanche, a credit card company, were never very successful. Hilton continued to work six days a week. At 89, he married Mary Frances Kelly of Santa Monica. Hilton died of pneumonia in Bel Air, California on January 3, 1979, at the age of 91.

At the time of his death, the Hilton chain had 185 hotels in the United States and 75 in foreign countries. Hilton's business success was largely the result of his vision and financial prowess. He had the ability to recognize a profitable investment. When he first began building his empire, he bought hotels that had individual reputations. ''I buy tradition and make the most of it,'' The *New York Times* quoted him as saying. Although he strived to give his hotels individual personalities, he also recognized the value of standardization, which he thought made travelers comfortable.

Since Hilton's death, his hotel chain has continued to expand. It has owned some of the largest hotels in the world. Its international unit was reestablished in 1982 and many of these properties were renovated in the 1980s. By the end of the twentieth century, the company that Conrad Hilton had founded with $5,000 pinned to the lining of his coat was worth $6.2 billion.

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Bobby Hull

Known as "The Golden Jet" for his blonde hair and speedy skating, Bobby Hull (born 1939) was the highest scoring left wing in the history of the National Hockey League (NHL). A member of the Chicago Blackhawks of the NHL, and later the Winnipeg Jets of the upstart World Hockey Association (WHA), Hull demonstrated power, drive, and speed in his 23 years as a professional hockey player.

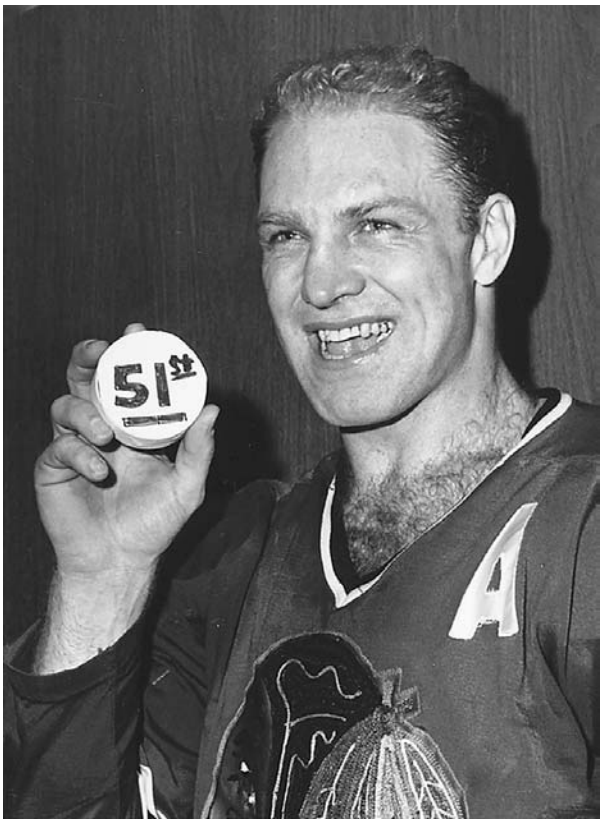

Robert Marvin Hull was born on January 3, 1939, in Pointe Anne, Ontario, a very small Canadian town of about 500 people. He was the eldest son in a family of 11 children, born to Robert Edward and Lena (maiden name, Cook) Hull. Among his siblings was younger brother Dennis William who later played professional hockey with his brother for the Chicago Blackhawks. Robert Hull had played minor league hockey for a few years, where he was known as "The Blond Flash." He supported his family by working as a laborer at the Canada Cement Company Plant No. 5.

Hull played hockey from a very young age, and grew passionate about the sport. He told Joe Sexton of *The New York Times,* "As a kid, I never walked from here to there, I didn't trot from here to there. I ran. And I couldn't wait for winter. My father would sometimes find me in the heat of summer standing in the house, sweating crazily. I just wanted the feel of it. Hockey became an obsession." By the age of ten, many thought Hull would play in the NHL. He went on to play junior hockey in Hespeler, Woodstock and St. Catharines, where his coach was Rudy Pilous, who would later coach him in the NHL.

Signed by the Blackhawks

In 1957, at the age of 18, Hull finally began his NHL career with the Chicago Blackhawks. He started slowly, however. In his first two seasons, though he appeared in 70 games each season, he only scored a total of 31 goals. However, Hull did manage to score 34 assists in the 1957-58 season, and 32 in 1958-59. His goal total increased dramatically to 39 in the 1959-60 season, when Hull mastered the slapshot by increasing the curve on his stick. He was responsible for making the slapshot popular in the NHL. His slapshot was timed at 118.3 miles per hour. Goalie Les Binkley was quoted by Charles Wilkins in *Hockey: The Illustrated History* as saying, "When the puck left his stick, it looked like a pea. Then as it picked up speed it looked smaller and smaller. Then you didn't see it anymore." Hull's 39 goals won him the Art Ross Trophy for most goals in the 1959-60 season. Hull married former figure skater, Joanne McKay, in 1960. Together they had five children, Bobby Jr., Blake, Brett (who later had a stellar NHL career of his own), Bart, and Michelle.

In the 1960-61 season, Hull scored 31 goals and 25 assists for 56 total points in 67 games. More importantly, he was the key to Chicago's winning the Stanley Cup for the first time in 23 years. Hull had an outstanding playoff run. He scored four goals and 10 assists in 12 playoff games. Chicago's coach was Rudy Pilous, who had coached Hull in juniors. The keys to Hull's success lay in his natural abilities, his great skating and hard shot. He was one of the fastest skaters in the NHL, clocked at 29.7 miles per hour without puck and 28.3 with it. Though his slapshot was his fastest shot, Hull's wrist shot was timed at 105 mph while his backhand was at 96 mph. Hull was also entertaining on the ice, much to the delight of Chicago fans. Joe Sexton of *The New York Times* wrote, "Bobby Hull was a swift-skating left wing who manufactured goals with his sheer mania for work, as well as his volcanic blast of a slap shot. And if he lost the majority of his teeth plowing through defenses, he never lost face."

Hull's abilities continued to shine in 1960-61 when he scored 50 goals, equaling the NHL record for most goals in a season. Hull won his second Art Ross Trophy for his effort. Though his goal total only broke 40 once in the next three seasons-in 1963-64 when he scored 43-Hull was one of the most dominant players in the NHL. In the 1964-65 season, though he only scored 39 goals and 32 assists in 67 games, Hull led the Blackhawks to a spectacular post-season. Though the team did not win the Stanley Cup, Hull scored 10 goals and seven assists in 14 games. At the end of the season, Hull was named the most valuable player in the NHL, winning the Hart Memorial Trophy. He also won the Lady Byng Trophy for sportsman-like conduct. Of this time, D'Arcy Jenish of *Maclean's* wrote, "At the height of his career, in the mid-1960s, Bobby Hull was one of hockey's most captivating performers. He dazzled his fans with rink-

long rushes and intimidated goalies with a fearsome slapshot.''

Set League Scoring Record Twice

In the 1965-66 season, Hull became the first player in the NHL to break the 50 goals barrier, when he scored 54 goals. He also had 43 assists. For his effort, Hull won two major awards: his third Art Ross Trophy, for scoring and his second Hart Memorial Trophy as the NHL's Most Valuable Player. Hull topped 50 goals again the next season, 1966-67, with 52. Though he had a slightly off year in 1967-68, scoring only 44 goals and 31 assists in 71 games, Hull held out for more money at the beginning of the 1968-69 season. He wanted to be paid $100,000 for the season, which was unheard of at the time. After sitting out 11 games, Hull settled for $60,000 and was forced by team management to apologize publicly. Hull proved his worth however. He broke his own record for most goals in a season by scoring 58. With his 49 assists, Hull scored over 107 points on the season, the only time he would accomplish this in the NHL. At the end of the season, Hull was awarded the Lester Patrick Trophy for outstanding service to hockey.

One hallmark of Hull's career was his tendency towards outspokenness. Though Hull had one mediocre year, 1969-70 (only 38 goals and 20 assists in 61 games), followed by a decent year, 1970-71 (44 goals and 52 assists in 78 games), Hull threatened to organize a strike during the 1971 playoffs. The league was considering the banning of curved sticks like the ones Hull favored and popularized. Hull threatened to sit out of the playoffs, and get other players to join him if this ban passed. However a compromise was reached, and curves of up to one-half inch were allowed. Hull went on to have the best playoffs of his career, in terms of points. In 18 games, he had 11 goals and 14 assists, but the Blackhawks failed to win the Stanley Cup.

Defected to World Hockey Association

Money again became an issue for Hull before the 1972 season began. He wanted more money from the Blackhawks, but they would not give it to him. Jack Kent Cooke, the owner of another NHL team, the Los Angeles Kings, was interested in acquiring Hull, if the Blackhawks wanted to trade him. Hull later told Jim Proudfoot of The Toronto Star, ''I've always felt things would have turned out differently if they'd have kept me or even sent me to L.A. There mightn't have been a WHA. And you know what? Ego and greed prompted that decision.'' But Hull had been intensely pursued by a new professional hockey league, the World Hockey Association (WHA). Founded by lawyers, the WHA believed it needed a star of Hull's caliber if it was to succeed.

When Hull talked to the WHA's Winnipeg Jets, he made an off-the-cuff remark about wanting $1 million up front in case the WHA folded. He did not believe he would actually get that amount. But when the Jets offered him a salary of $1 million signing bonus, $1 million salary over four years, and a $100,000 a year for six years to work for six years with the team's management, Hull left the NHL. His defection gave the league the instant credibility it needed. His contract had a secondary effect, causing a massive increase in players' salaries in both the WHA and NHL. In addition, the NHL spent millions fighting the very existence of the WHA in court.

Hull had some of the best scoring years of his career in Winnipeg. In each of his first four seasons, he scored more than 50 goals. In the 15 years Hull played in Chicago, he only had five seasons in which he scored more than 50 goals. In his first season, 1972-73, Hull missed 20 games, yet scored 51 goals and 52 assists for 103 points in the 63 games he did appear in. In the 1974-75 season, Hull scored 77 goals in 78 games, and was named league most valuable player, as he had been the previous season. This was the best season of Hull's WHA career. The following year he only played in 34 games, though he managed to accumulate 53 points. In 1977-78, Hull played in 77 games, but only scored 46 goals and 71 assists.

Retired from National Hockey League

The WHA could not sustain itself, and several teams, including the Winnipeg Jets, folded into the NHL at the beginning of the 1979-80 season. Hull remained with the team, but played in only 18 games before being traded to another old WHA team, the Hartford Whalers. Hull appeared in nine regular season games, and three post-season tilts, before being released. At the time, Hull had been going through a very bitter and public divorce from his wife, Joanne. Among other claims, Joanne Hull accused him of being physically abusive. After the divorce was finalized in June 1980, she took the children and moved to Vancouver. Hull did not see his children for a decade. His personal life in shambles, Hull tried to restart his hockey career with the New York Rangers. He attended their 1980 training camp, but was cut from the team. Hull had played professional hockey for 23 years.

When he retired, Hull was second only to hockey legend Gordie Howe in goals and total points scored. In his 15 NHL seasons, Hull had scored a total of 610 goals and 1170 total points, making him the highest scoring left wing in history at the time. His WHA numbers were no less impressive. In 330 games, he scored 255 goals and 515 total points. After his retirement, Hull spent much of time running cattle ranches in Saskatchewan and Bellville, Ontario, and served as president of Bobby Hull Enterprises. He also worked as a commentator for the Canadian television broadcast *Hockey Night in Canada* for many years beginning in 1982. Hull was elected to the Hockey Hall of Fame in 1983.

Hull continued to set NHL records even after his retirement. When son Brett became a major talent in the NHL in the late 1980s and 1990s, they became the only father and son duo to score 500 goals and 1000 points in the history of the league. Goalie Lorne (Gump) Worsely told Joe Sexton of *The New York Times,* ''[W]hat goalies are afraid of is being scored on. Against guys like Bobby Hull or his son, you find yourself standing there waiting for them to leave the ice, then waiting for them to come back on. And when they are on, even if they don't have the puck, they are going to get it,

and you know it. Thank God, they only come on once in a while.''

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Humayun

The second Moghul emperor, Humayun (1508-1556) lost and regained his kingdom to continue Moghul rule at the expense of Muslim rule in India.

Deficient in diplomacy, resolution, and noblesse oblige, Humayun was the knight-errant of the Moghul dynasty. Childish but endearing, he was versed in the arts and may be described as a cultivated gentleman in the Persian style. But his love of pleasure periodically got the better of his natural energy and good sense. Humayun was, in essence, an attractive dilettante, who found himself playing the role of empire builder during complicated and hazardous times.

While growing up in Afghanistan, Humayan learned Turki, Arabic, and Persian and was interested in mathematics, philosophy, and astrology. To further train his son, the emperor Babur appointed him governor of Badakhashan at the age of 20. In one significant battle, Humayan defeated Hamid Khan, an Afghan chief. Subsequently, the young governor fought at Panipat and Khanua, two decisive battles in Indian history, and was granted *jagir* (landlordship) of Sambhal. In 1530, while on his deathbed at Agra, Babur named Humayan his successor. Even though Humayan had been trained as an administrator and a warrior, he could not keep pace with the rapidly changing political events in northern India.

Inheritance of a Divided Empire

The Hindustan (India), which Babur had bequeathed to Humayun was a magnificent but shaky inheritance. Notes Kulke and Rothermund: ''His succession was by no means a foregone conclusion: according to Mughal custom all royal princes were equally entitled to inherit power, which led to many rivalries in later years when Mughal princes fought each other until the most competent, the most ruthless, or simply the luckiest ascended the throne.''

Within his own circle was Humayan's brother Kamran, who was consistently faithless. The Moghul presence was still nothing more than a military occupation, and Babur had been able to sustain the empire largely by his personal reputation and by the loyalty of his own followers. Humayun had none of these advantages. More interested in opium and astrology than political power, the second Moghul ruler was challenged by his younger brothers and by Afghan generals, who had served under his father. His enemies were not Hindus but his own Muslims.

At the time of Babur's death, Kamran treacherously took the Punjab and the Indus Valley. The other two brothers, Hindal and Askari, were weak and shifty tools in the hands of Humayun's opponents. His cousins also opposed him. Instead of dealing with his enemies firmly one after another, he divided his forces, weakened them and wasted time in merry making. The loss of Kabul and Qandahar deprived Humayun of the most important recruiting grounds for the Moghul army.

Though on the defensive, Humayun managed to introduce some reforms. To increase the glory of his court, he heightened its ceremonial aspects, rituals meant to attract learned and pious men from adjacent countries. The emperor wrote verses and encouraged discussion, while Persian became the language of the court. It became a magnificent court, worthy of a great Timurid sovereign.

In 1533, the new emperor personally laid the foundation stone for a new city in Delhi—an area rivalled only by Troy. It was to be called Din-panah (Asylum of Faith). Remains of Humayun's Din-panah can still be seen in New Delhi, specifically the high walls of the citadel, called the Purana Qila, or the Old Fort. Delhi's founding gave notice to the Muslim world that here was the capital of a new liberal empire where philosophers and poets of any Islamic sect would be welcome. This was in contrast to the bigotry and persecution practiced by rulers in Persia and Turkey.

Humayun was no different then earlier Delhi sultans, however, in his dealings with the Hindus. Though it would prove to be highly injurious to his interests, he refused to attack fellow Muslims engaged in war with the Hindus. He also demolished Hindu temples at Kalinjar. But he was not a bitter persecutor and followed no systematic policy of Hindu repression. Like his father, he was free from sectarian bigotry and had little ill-will toward the Shia's.

But all the while, Humayun struggled to defend his dominion. Unfortunately, he had no grand strategy. On the suspicion that its raja was in sympathy with the Afghans, he besieged the fort of Kalinjar in Bundelkhand but had to withdraw to deal with the Afghan menace in the east. After

gaining a decisive victory over the Afghans, he drove out Sultan Mahmud Lodi from Jaunpur. He then besieged Chunar, held by the Afghan chief Sher Shah, but soon abandoned it. Without suppressing the rising chief, Humayan accepted ''a purely perfunctory submission'' and allowed Sher Shah free scope to develop his resources and power. Humayan would live to regret it.

Muslim Against Muslim

He then marched against Bahadur Shah in the west who was pursuing a policy of expansion. In 1535, with determination worthy of his father, Humayun defeated the Shah at Gujrat. Though the Moghuls were temporarily relieved of their most dangerous enemy in the west after Bahadur's death, there soon appeared various pretenders to the Shah's throne, causing internal confusion in Gujrat. Humayun, while enjoying ''his pleasure'' in Agra, could only dream of the reconquest of the western kingdoms and the re-establishment of his glory. But when, after long months of idleness, he at last assembled his army for a new campaign, it was not for the reconquest of the west, but to break the continually rising power and the dangerous ambitions of Sher Shah in the east. The most powerful of the Afghans, Sher Shah established himself as an independent ruler to challenge the Moghul rule. After 1536, Sher Shah claimed the resourceful and wealthy province of Bengal. Though Humayun managed to oust Sher Shah temporarily from Bengal's capital of Gaur, he was soon trapped by the monsoon and lost part of his army to bad weather before facing defeat by Sher Shah's cleverly deployed force at Chausa in 1539. In the battle, 8,000 Moghul troops perished.

Following Chausa, the Muslim Sher Shah drove the Moghul Humayun to the west, defeating him again at Kanauj on the Ganges River in April 1540. In the battle of Bilgram that same year, the Afghan attack was so vigorous that the Moghul troops, whose movement was impeded by the presence of unruly camp-followers, began to flee, and Humayun's efforts to rally them came to nothing. Compelled to quit the battlefield, Humayun fled to Agra. When the Afghans followed him, the emperor abandoned the city and hurried west to Lahore. Hardly had he reached Lahore when news came that the Afghans had taken the capital city of Agra. Meanwhile, Sher Shah reached the Punjab and sent his general in pursuit of Humayun, instructing him not to capture the emperor but to drive him out of India.

In this moment of crisis, Kamran blocked his brother Humayan's access to the Punjab and Kabul. Thus, Humayun had no choice but to make his way toward Sindh, beginning his march through the most inhospitable part of the country. While on his way to conquer Sindh with the help of Rana Virsala, a Hindu ruler, Humayan received the happy news of the birth of his son Akbar. Having no money, he could not give presents to the nobles on this happy occasion. He also failed to capture Sindh.

Exile in Persia

Narrowly escaping his brother's forces, Humayun reached Persia, where Shah Tahmasp offered him a hearty reception. Humayun had brought about his own downfall. First, he should never have divided his kingdom among his treacherous brothers. Second, he seems to have believed, until as late as the early months of 1539, that Sher Shah was a mere upstart and could easily be stopped. Third, on reaching Gaur, Humayun had wasted more than eight months during which Sher Shah occupied the country from Teliagarhi to Kanauj. Humayun had shown little determination in bringing down his greatest rival.

Eventually, Humayan would conquer his brothers. When Kamran was later arrested, Humayun had him blinded and exiled to Mecca. Kamran would die in Arabia in 1557. Humayun's other brother Askari would also be sent to Mecca, while an Afghan would kill Hindal. Thus, Humayun would finally be free of his dangerous rivals, who had been an important link in his expulsion from India.

During his exile in Persia, Humayun's great rival Sher Shah, who had established a vast and powerful empire supported by a wise system of administration, died in 1545. But Sher Shah's son, Islam Shah could not keep his Afghan nobles in check. When Islam Shah died in 1553, the Afghan Empire was well on its way to decay. Aware of this disintegration, Humayun was eager to return to India with newly recruited armies. Shah Tahmasp of Persia offered him a force of 14,000 men on Humayun's promise to conform to the Shi'a creed. When Humayun crossed the Indus River, Bairam Khan, the most efficient and faithful of his officers, joined him. Many commanders from Qandahar came to help. While all around there was frequent strife, its governor maintained Qandahar as the undisputed base of Moghul operations. Thus with Persian help and Bairam Khan's support, Humayun was in a position to capture lost provinces. In February of 1854, he occupied the Punjab, including Lahore, without any serious opposition. At the news of the Moghul success, the Afghan leader Sikandar Shah sent detachments against the Moghuls, but at every encounter the Afghans were beaten. According to Moghul historians, Sikander's armies were larger than the Moghuls, but the superior Moghul tactics gave Bairam Khan a resounding victory on June 22, 1555. That same year, after an interval of 15 years, Humayun reconquered the Punjab, Delhi, and Agra, and reoccupied the throne of Delhi. He now appointed Akbar, his young son and heir apparent, governor of Punjab and assigned Akbar's private tutor, Bairam Khan, to assist him. This step was necessary in order to put down Sikandar Sur whose army had swelled and who was carrying on expeditions in the Punjab.

Restoration of Moghul Power

Humayun's second reign lasted only seven months. Still surrounded by Afghan enemies, the supporters of the Sur dynasty, he had recovered only part of his dominion. The most difficult task was that of establishing a firm system of administration and winning the sympathy of the people. There was now one advantage. With his brothers dead or banished, there was nowhere for the loyalty of his followers to swerve. He rewarded his friends and supporters. Bairam Khan was then created Khan-Khanan, the lord of lords.

During this time, Humayun selected sites for several observatories. With poetry almost the lingua franca of court life, discussions took place in the building called the Sher Mandal that was turned into a library. Here his valuable manuscripts were kept in safe custody; here Mir Sayyid Ali taught drawing to Akbar. In fact, both Humayun and Akbar took lessons in drawing. It was under two Persians, Khwaja Abdus Samad and Mir Sayyid Ali, that Indian artists undertook the Dastan-i-Amir-Hamzah, the first great series of paintings in what is now known as the Moghul school of art.

During Humayun's five-year absence, Sher Shah had greatly improved the system of provincial government and revenue collection. Humayun wanted to recreate the system, maintaining Sher Shah's village and district administration, while dividing the domain into provinces, each with its own capital. But, on January 24, 1556, in pious response to the sacred call of the *muazzin* for evening prayer, Humayun, while hurriedly descending from his library in Delhi, stumbled down the stairs. Two days later, in the words of historian Lane-Poole, he ''tumbled out of life as he had tumbled through it.'' Since Humayun had not had time to introduce reforms, it was now left to his 13-year-old son Akbar to fulfil his intentions, building an enduring administrative edifice on Babur, Sher Shah, and Humayan's foundations.

Among the first six Great Moghuls, the image of Humayun is that of the nonentity, the one obvious failure. He was impetuous as well as indecisive. With all his weaknesses and failings, Humayun deserves a significant place in Indian history. The restoration of Moghul power paved the way for the splendid imperialism of Akbar. The Indo-Persian contact, which Humayan stimulated and reinforced, was of far-reaching consequence in the history of Indian civilization. Humayun also added to the development of Moghul architecture. Aesthetically inclined, he undertook in the early years of his reign, the building of a new ''asylum of the wise and intelligent persons.'' It was to consist of a magnificent palace of seven stories, surrounded by delightful gardens and orchards of such elegance and beauty that its fame might draw the people from the remotest parts of the world.

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I

James Ivory

American director James Ivory (born 1928) has become known for his unrivaled screen adaptations of major classic and contemporary novels, including *A Room With a View, Howards End,* and *The Remains of the Day.* He has also enjoyed a successful and lucrative partnership with Indian producer Ismail Merchant, in their independent film company, Merchant Ivory Productions.

Seemingly destined for a career somewhere in the arts, James Ivory studied fine arts before film, and then made documentaries about art. His fascination with exotic places led him to Europe, then India, where he teamed up with the Indian producer, Ismail Merchant, and the German-born writer, Ruth Prawer Jhabvala. Since 1961, Ivory has collaborated with them on more than twenty movies and television productions in India, the United States, and Europe. The films of Merchant Ivory Productions have evolved into a genre of their own.

Born June 7, 1928 in Berkeley, California, James Francis Ivory grew up in Klamath Falls, Oregon. He started painting at the age of six. Ivory told Bart Mills in *Biography,* ''A teacher noticed my drawings and brought me and another little boy to the attention of a nun in the school who was a painter. We got art lessons every Friday afternoon, a dollar a lesson.'' Later, his father built a small stage in their home for Ivory and his sister.

Ivory became interested in film at the age of 15, after a visit to the Metro Goldwyn Mayer (MGM) studio. He went on to study architecture and fine arts at the University of Oregon, and film at the University of Southern California.

Documentary Films

Ivory's father financed his master's thesis, a half-hour film documentary, *Venice: Theme and Variation.* He traveled to Venice to film the alluring city he had seen in paintings. His film depicted the significance of Venice in the art world by showing it in the context of historical paintings of the city. In 1957, the *New York Times* named *Venice: Theme and Variation.* among the best non-theatrical films of the year.

While searching for reference paintings for the Venice documentary in California and New York, Ivory discovered collections of the miniature paintings of traditional India. The miniatures, which depict epic myths and legends, became the subject of his next documentary, *The Sword and The Flute.* With his second film, Ivory was awarded a grant from the Asia Society of New York to make an hour-long documentary about Delhi, India.

Early Features

Ivory was in the process of making his third documentary, *Delhi Way,* when he met Ismail Merchant. Born and educated in Bombay, Merchant came to the United States for a graduate degree from New York University. His first short film, *The Creation of Woman,* was an official entry from the United States at the Cannes Film Festival. When the two filmmakers met, their interests converged into a plan to make movies in India for Indian audiences. They formed the partnership of Merchant Ivory Productions. The filmmakers approached Ruth Prawer Jhabvala about making a film based on one of her novels. The German-born, English

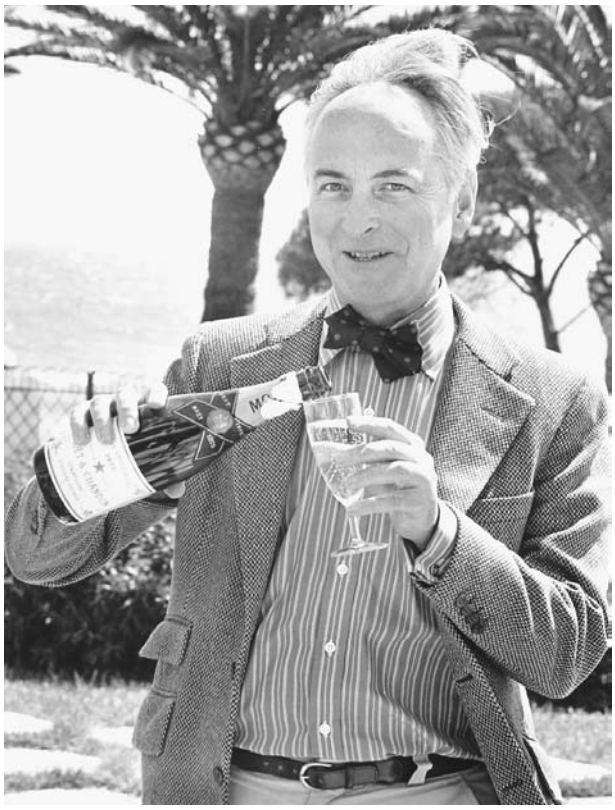

educated author was married to an Indian architect and wrote about life in India.

Ivory's father provided the financial backing for the first Merchant-Ivory collaboration, *The Householder* (1963). The comedy about an Indian husband coming of age in an arranged marriage, was a screen adaptation of Jhabvala's novel. Directed by Ivory and produced by Merchant, the film was picked up by an American company and distributed worldwide to critical acclaim.

Ivory and Jhabvala wrote original screenplays for their next three Indian features. *Shakespeare Wallah* (1965), a romance about a British theater troupe at odds with newly-independent India, resonated with audiences. It was a commercial success at the time of its release and is considered to be a classic. This film was followed by *The Guru* (1969), a comedy about a British rock star who goes to India to study the sitar, and *Bombay Talkie* (1970), an homage to Indian cinema about an American writer and an Indian movie star.

Ivory returned to the United States and struggled for several years. He directed *Savages* (1972), a comedy about the occupants of a stately mansion invaded by a group of savages and their civilizing influence. The film was well received only in Europe. *The Wild Party,* (1974), about a tragic Greenwich Village party, was a disappointment. In 1975, Ivory directed Jhabvala's *The Autobiography of a Princess,* for British television.

Riding a small wave of success, Ivory returned to the United States to direct the Merchant Ivory production of Jhabvala's original screenplay, *Roseland* (1977) set in the New York landmark dance palace. In three episodes about dance hall denizens, the nostalgic film captures the fine line between romance and reality within that waning sub-culture. More than a decade later, Ivory directed another sub-culture movie, *Slaves of New York* (1989) which was adapted from the stories of Tama Janowitz. It relates the story of an aspiring hat designer in an avant-garde neighborhood who breaks free from the class system of apartment rental and relationships, and strikes out on her own. His portrayal of the New York alternative art scene made the film a cult classic in art circles. Ivory directed Jhabvala's original screenplay *Jane Austen in Manhattan* (1980) for British television, and the screen adaptation of her novel, *Heat and Dust* (1982) set in India.

Literary Adaptations

As a director, Ivory is perhaps best known for his literary adaptations, a series of period pieces about upper-middle-class gentility and alienation. The films were vehicles for Ivory's sharp renderings of emotion constrained by manners and reflected in the details of home decor. Writing for the ''Film & TV'' section of the *Boston Phoenix*, Jeffrey Gantz noted, ''For the past 35 years, Merchant Ivory have been making movies about the slight angle at which we all stand toward one another. The trio express the difficulty of connecting through a number of metaphors: past/present, Hindu/Muslim, England/India (or Italy), America/Europe, homosexual/heterosexual, man/woman.'' In his previous films, Ivory had explored cultural barriers to traditional romantic love; in the novels, he found sexual ambiguities to describe on film.

In *The Europeans (1979)* adapted from the Henry James novel, prim New Englanders are visited by sophisticated European cousins. Efforts are made to bridge the romantic gap and implications of incest. *Quartet* (1981), from the novel by Jean Rhys, is about a British couple in Paris vying emotionally and sexually for the attention of a young woman. Ivory returned to James for *The Bostonians* (1984) and a shrinking world of cousins, lesbians, and menage a trois.

Forster Novels

It was the adaptations of E. M. Forster novels that brought critical success and enormous popularity to Ivory. Forster's belief that ''the private life holds the mirror to infinity'' resonated with Ivory. In *The Denver Post* movie critic, Stephen Rosen said, ''Ivory believes the lives of these people are interesting because they are singular, not representative of a greater us or them. That is so refreshing it amounts to a revelation.'' *A Room with a View* (1986) was Ivory's first blockbuster movie, followed by *Maurice* in 1987. *Howards End,* (1992) which won three Academy Awards, including best actress for Emma Thompson, is considered to be Ivory's artistic masterpiece.

Ivory applied similar artistry and sensibilities to *Mr. and Mrs. Bridge* (1990) set in Kansas City and Paris, adapted from the novels, *Mr. Bridge* and *Mrs. Bridge,* by Evan Connell. *The Remains of the Day* (1993) was adapted from Kazuro Ishiguro's novel.

Ivory returned to Paris for his next three films. They told the story of wealthy, influential men in mid-life, with a focus on their relationship to the women in their lives—daughters, wives, and lovers. *Jefferson in Paris* (1995), is about U.S. president Thomas Jefferson, *Surviving Picasso* (1996), relates the story of Pablo Picasso, and *A Soldier's Daughter* (1998) describes James Jones, an American writer. Ivory returned to a Henry James novel for the story *A Golden Bowl* (2000).

Merchant Ivory Productions

''Filmmaking just wouldn't be as much fun without Ismail and Ruth. Working together has become a way of life for us, not just a way of work,'' Ivory told Mills. ''Of course, we quarrel often, but never in a loud-voiced way. In the end we work together, each with a strong ego, but never coming down flatly on one another. If one of us is not with the others, that one is missed.'' Although the team often travels to India and Europe, they come home to New York. They all have apartments in the same building on 52nd Street.

The Merchant Ivory team also includes the actors and technicians who work on the movies. Many of them keep returning to work on the next movie, due to the family atmosphere of the company, and because they share in the profits, which are sometimes considerable. *The Europeans, Heat and Dust,* and *Howards End* did quite well at the box office, while *A Room with a View* made millions.

Ivory has been greatly influenced by Indian director, Satyajit Ray. In 1992, when the Indian director was to receive an Academy Award for his lifetime achievement in films, the Academy began searching for clips to show as a tribute, and found his films in deteriorated condition. Having drawn inspiration from the great director, Ivory and Merchant took on the task of having his films restored. Nine of these films were digitally refurbished and are again being shown

In 1994, Ivory received the D. W. Griffith Award from the Directors Guild of America for distinguished achievement in motion picture direction. ''I feel humbled—especially when I saw who the other recipients of this award have been, and for the fact that it is for all my work,'' he told Carolyn Hill in an interview for *DGA Magazine.* He credited the turning point of his career to meeting Ismail Merchant and Ruth Prawer Jhabvala. ''I have always thought the three of us are a bit like the United States Government,'' he continued in his conversation with Hill. ''I've said this before and I don't mind saying it again. I'm the president. Ismail is the Congress and Ruth is the Supreme Court. That's how we operate. That's how our business gets done and I think that defines our functions.''

As noted in Ivory's biography on the *Internet Movie Database,* ''Ivory and his producer/life companion Ismail Merchant, have enjoyed a collaboration that is probably unequaled in movie history for its success and consistency.''

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J

John of Austria

John of Austria (1547-1578), the illegitimate half-brother of King Philip II of Spain, distinguished himself as a military commander, notably at the Battle of Lepanto.

The most powerful man in Western Europe in the first half of the 16th century was the Holy Roman Emperor, Charles V. As King Charles I of Spain, he inherited from his grandparents Ferdinand and Isabella, great wealth and importance in both the Old World and the New. Most of Charles's adult life was spent, however, responding to crises which arose in his German lands as a result of the Protestant Reformation and an accompanying movement for greater local independence from the Empire. Confronted by the challenge of the Schmalkaldic League, a union of princes determined to resist imperial power, Charles traveled in April 1546, to Regensburg, for a meeting of the Diet (imperial parliament) where he hoped to recruit allies for a war against the rebels. While in Regensburg, the ailing, middle-aged widower kept company with an attractive young woman of obscure origin named Barbara Blomberg. This brief liaison resulted in the birth of a male child on February 24, 1547, who would later become famous as John of Austria.

The emperor at first declined to acknowledge his new offspring, but he did have the infant taken from its mother and entrusted to an old friend, Luis Quijada, who arranged for its adoption by Francisco Massi, a musician at the imperial court. In 1550, Massi and his wife Ana retired to Spain and settled at Leganés, near Madrid. There they continued to care for the child, who at that time was known only as Jerónimo. When Jerónimo was eight years old, Massi died and Luis Quijada assumed responsibility for the boy's welfare once again, taking him to live at Villagarcía, his estate near Valladolid. Quijada and his wife Doña Magdalena de Ulloa, who had no children of their own, took great care in the rearing and education of young Jerónimo. Doña Magdalena taught him Latin and read to him from romances of chivalry, while Quijada encouraged his interest in the hunt, horsemanship, and swordplay. Although the emperor seems to have intended his illegitimate son for a career in the Church, it soon became apparent that Jerónimo was better suited to a soldier's life.

In 1556, Charles abdicated as both king and emperor and retired to the Hieronymite monastery at Yuste, in western Spain. His imperial crown passed to his brother Ferdinand I (1558-64), while his only legitimate son Philip II (1556-98) inherited Spain and its American possessions, as well as Naples, Milan, Franche-Comté, and the Netherlands. Upon his death in 1558, Charles left instructions to Philip to acknowledge Jerónimo as his brother and to provide him with an annual income. The following year, the king brought Jerónimo to court, where he was given the name Juan de Austria, after the house of Austria, or Habsburg, the Spanish royal family.

Secretive and suspicious by nature, King Philip was jealous of this charming, athletic youth of whose existence he had not previously known. Don John's good looks and outgoing personality presented a notable contrast to the king himself and especially to his son and heir apparent, the morose Don Carlos. However, Philip was quick to make use of his newly discovered half-brother, taking advantage of Don John's strengths as well as of his insecurities. The monarch exalted the younger man above the grandees, or upper nobility, whose power and pretense he wished to

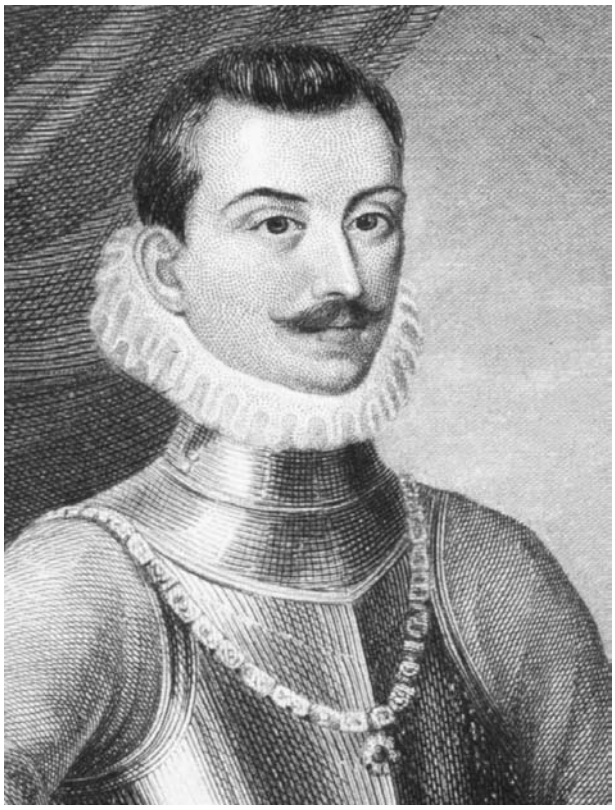

curb, but at the same time he denied him the rank of *infante* (prince) and with it the right to be addressed as ''highness.''

Popular at court, Don John became close friends with two nephews of his own age, the heir apparent Don Carlos and Alessandro Farnese, the son of Duchess Margaret of Parma, an illegitimate daughter of Charles V by an earlier mistress. In 1561, the three youths were sent to study at the University of Alcalá, but their stay was interrupted when Don Carlos fell and sustained a serious injury to the head. Although he recovered from the accident, the prince's behavior, which was already bizarre, became even stranger. Expressing open hatred for the king, Don Carlos began to intrigue against him. In 1567, the heir apparent attempted to enlist his youthful uncle in a plot to assassinate Philip and seize power, but Don John warned the king. In an action that scandalized the courts of Europe, Philip ordered his son arrested and imprisoned. The unhappy Don Carlos died in captivity the following year.

Appointed General of the Sea

The loyalty, or at least the prudence, demonstrated by Don John of Austria in his handling of the Don Carlos affair led Philip II to entrust him with a series of significant military commands. In 1567, the king appointed Don John general of the sea, with responsibility for eliminating North African pirates from the approaches to Gibraltar. The ordinarily parsimonious Philip II provided his young general with a squadron of 33 galleys for the purpose, but his confidence in Don John was not absolute. The king may have intended Don John only as a figurehead commander, because he sent along a confidante of his, the experienced officer Luis de Requeséns y Zúñiga, to provide tactical expertise and to report on Don John's competence and loyalty. Apparently, Requeséns's assessment of the young man's performance was favorable, because Philip continued to employ his brother on important assignments.

In 1569, the king sent Don John to the Alpujarras region of southern Spain to suppress a rebellion of Moriscos, former Muslims who had been forced to convert to Christianity in order to avoid expulsion. Once again, Philip provided his brother with a mentor, his onetime foster father Luis Quijada, to whom he was expected to defer in military matters. Don John repeatedly defied the king's wishes, however, exercising command personally and exposing himself to enemy fire. Following Quijada's death in combat, Don John came into his own as a forceful commander, demonstrating both great courage and tactical skill. The emperor's illegitimate son emerged from the Alpujarras campaign a confident soldier, anxious to be employed again against his brother's enemies. ''I should be glad to serve His Majesty on some business of importance,'' Don John wrote to Philip's minister Ruy Gómez da Silva. ''I would that he would understand that I am no longer a boy.''

Business of considerable importance was even then in the making and it would soon lead to Don John's finest hour. During the 16th century, the southern and eastern frontiers of Christian Europe lived under the constant threat of Islamic aggression in the person of the Ottoman Turks. The Turkish Empire was organized for the acquisition and distribution of plunder and could not, therefore, remain militarily inactive for long. During his long reign, the great sultan, Suleiman the Magnificent (1520-66), had expanded Turkish dominion into Eastern and Central Europe and along the northern coast of Africa, and was in the process of invading Hungary when death overcame him in September 1566. Suleiman's successor, Selim II (1566-74), forced to abandon the Hungarian campaign after some months without significant gain, decided instead to attack the island of Cyprus, an important outpost of the Venetian commercial empire in the eastern Mediterranean.

In spite of the threat posed by Turkish expansionism, there was at no time during the century a unified response on the part of the Christian powers. The division in the Roman Church created by the Protestant Reformation had weakened the West in the face of its adversary, but, even within the remaining Catholic world, jealousy and suspicion undermined attempts to organize a grand alliance. The Valois monarchs of France distrusted the Spanish and Austrian branches of the Habsburg family, and the French king, Francis I (1515-47), actually signed a formal alliance with Suleiman in 1536. Venice, for its part, was more preoccupied with Spanish intentions in Italy and the Mediterranean than with those of Constantinople. An early attempt by Don John's father Charles V to create a Holy League against the Turk collapsed when the Venetians made a separate peace in 1540.

By 1570, however, conditions were more favorable for an anti-Turkish alliance than before, in part because of the elevation to the papacy of Pius V (1566-72). A devout

ascetic, the new pope called for renewed struggle against both Protestantism in the north and Islam in the east, giving priority to the latter because the threat it posed to Italy was more immediate; there was serious talk of a possible Turkish assault against Rome itself. Efforts to bring the major Catholic powers together benefited also from a change in attitude on the part of the Venetians, who ordinarily preferred to cooperate with Constantinople because of their extensive commercial interests in the East. Selim II's foolhardy decision to attack Cyprus in 1570 drove Venice into the arms of its traditional rivals, Spain and the papacy. More important, the Venetians feared the growth of the Turkish naval base at Lepanto on the Gulf of Patras. With free access to the Adriatic, the sultan's galleys raided at will along the eastern coast of Italy and came within sight even of Venice itself.

By May 1571, Pius had organized a new Holy League composed of Spain, Venice, Tuscany, Savoy, the Knights of Malta, and the papacy itself. Together these powers, large and small, assembled an enormous fleet of war galleys, which the pope proposed to place under the command of young Don John of Austria. Philip II readily agreed to the choice, possibly in order to protect his own investment in the enterprise. Once again, as at Gibraltar and in the Alpujarras, the king revealed his misgivings about his half-brother, stipulating that all orders must be countersigned by Luis de Requeséns. Philip's principal advisors may have shared his skepticism, but the young general's looks, charm, and uncomplicated piety counted for more with the rank and file. As Jack Beeching has observed, ''hard-headed men in high places might have private reservations about entrusting the fate of Christendom to a royal bastard aged twenty-four. But to ordinary people, Don John was their man.''

Turks Defeated at Lepanto

Don John joined the Spanish galleys at Barcelona and proceeded to rendezvous with the other League units off of Messina in August. The following month, with all of his forces gathered, he put to sea and headed east to Corfu, where he learned that the Turkish admiral, Ali Pasha had withdrawn his fleet to the safety of the base at Lepanto. There, on October 7, 1571, Don John led the forces of the Holy League against the Turk in the largest naval battle since Octavian had routed Marc Antony at nearby Actium in 31 b.c. Each fleet had more than 200 galleys, but, although it was a relatively even match in terms of numbers, the League had the advantage of superior gunnery. In particular, six immense Venetian galleasses (fast war galleys) served as artillery platforms from which to blast opposing vessels. The traditional techniques of galley warfare, which included ramming, closing, and boarding, had become less significant. By mid-afternoon, the sultan's fleet had been scattered, with a reported loss of 80 galleys sunk and 130 captured. Upon hearing the news, Pius V is reported to have quoted the Gospel, declaring, ''There was a man sent from God, whose name was John.''

In a few brief, bloody hours at the battle of Lepanto, Don John of Austria's fleet had destroyed the myth of Ottoman naval invincibility in the Mediterranean. There were celebrations throughout Western Europe, even in Protestant England where Elizabeth I ordered services of thanksgiving in the churches. At the height of his fame, Don John was the hero of the hour, the dashing young knight who had saved Christendom. Three and a half centuries later in his poem ''Lepanto'' (1915), the English Catholic writer G.K. Chesterton echoed the spirit of the time: Strong gongs groaning as the guns boom far.'' In Chesterton's vision, not only was Don John ''the last knight of Europe'' but also the battle of Lepanto itself was the last chapter in the history of Christian chivalry. Ironically, among the combatants present that day was the Spaniard Miguel de Cervantes (1547-1616), who, although wounded twice, lived to satirize the idea of knight errantry in his great novel *Don Quijote* (1605).

The aura of romance about the memory of Lepanto endures, but the real outcome of the battle was less significant than it appeared at the time. The Holy League failed to follow up on its victory, in part because of Philip II's customary reluctance to put his galleys at greater risk than was absolutely necessary. Meanwhile, Venice once again made a separate peace with Constantinople in 1573. The Turks rapidly rebuilt their fleet and renewed their aggressive operations along the North African coast. Operating from his base at Naples, Don John seized the Turkish position at Tunis in 1573, but Spain was unable to hold it and the sultan took it back the following year.

Some historians believe that Philip II's unwillingness to support aggressive action against the Turk was due to his own jealousy of Don John's new fame. There is evidence that, as the king feared, his half-brother hoped to create somewhere an independent kingdom for himself. As early as 1569, Don John had considered leading an expedition to rescue Ireland from Protestant rule. Pius V is believed to have made a proposal regarding a throne for the emperor's son when the two men met at Rome on the eve of Lepanto. By 1574, Don John was at work on a new intrigue, which enjoyed the backing of Pope Gregory XIII (1572-85). He planned to invade England and depose Elizabeth I. Mary, Queen of Scots, would be rescued from prison, married to Don John, and placed on the English throne. Such an ambitious scheme had no hope of success without the support of Philip II, who gave his brother only enough encouragement to keep him cooperative.

Don John's last royal assignment would come in the Netherlands, scene of the greatest challenge facing Spanish power in Europe in the 1570s. Prosperous and independent-minded, the Low Countries had come to Philip II as part of his father's Burgundian inheritance. Resentful of Spanish rule, many Dutch were also attracted to Protestantism. Anabaptism at first, then later Calvinism, made great advances, especially in the northern part of the territory (Holland). In 1567, when anti-Spanish disturbances broke out in the Netherlands, Philip sent the Duke of Alva with 20,000 troops, to suppress them. Alva's harsh measures generated greater resistance, of which William the Silent (1533-84), Prince of Orange, gradually emerged as the acknowledged leader. Alva stepped down in 1573 and was replaced by

Don John's old mentor Luis de Requeséns, who died in 1576, having accomplished little.

To salvage a seemingly hopeless situation, Philip II turned reluctantly to Don John of Austria, whose appointment as governor-general Alva himself had urged as early as 1574. Philip, who hoped to take advantage of his brother's royal connection and fame as the victor of Lepanto to win the Dutch back to their traditional allegiance, was also prepared to be conciliatory, and he empowered Don John to make significant concessions, including the withdrawal of Spanish troops. As usual, Philip considered his brother useful but did not fully trust him; his minister Antonio Pérez planted a spy in Don John's entourage to keep the court informed of his actions.

During a stopover in Paris on his way to his new post, Don John met and became infatuated with the beautiful and uninhibited Marguerite of Valois, sister of King Henry III of France (1574-89), whom she detested, and wife of King Henry of Navarre (later Henry IV of France, 1589-1610), whom she regarded as a mere convenience. Although he never married, the hero of Lepanto was fond of women and had in his time a number of mistresses, by two of whom he had illegitimate daughters. But none of his previous lovers was as powerfully connected or as dangerous as Marguerite. She recognized his usefulness to her own designs, especially in the Low Countries, while, back in Spain, Philip II could not have been pleased to learn of this new affair. According to Jack Beeching, from the time he met the queen of Navarre, ''every step Don John took led him downhill.''

The new governor arrived in the Netherlands at an unpropitious time. In the so-called ''Spanish Fury'' on November 3, 1576, the very day on which Don John reached Luxembourg, the king's troops sacked Antwerp in a destructive rage that cost some 8,000 lives and raised anti-Spanish sentiment to new heights. Shortly thereafter, Catholic and Protestant elements joined together to call for the immediate withdrawal of Spanish forces, a demand which Don John had little choice but to grant in February 1577. The agreement called for the evacuation of the troops by land, which meant that Don John must abandon his cherished project of invading England. Without soldiers, he was isolated in the Netherlands, unable to restore Spanish authority or even to keep the peace when Catholics and Protestants fell once again to fighting among themselves.

Deprived of material support from Spain because of demands elsewhere on Philip II's resources, Don John began to take matters into his own hands. In July 1577, without authority from Madrid, he seized the castle of Namur at the strategic confluence of the Sambre and Meuse rivers, a position crucial to military control of the southern, Catholic provinces (Belgium), not to mention a convenient spot to arrange a tryst with Queen Marguerite. Don John also began to reintroduce Spanish troops into the Netherlands, summoning to his side his nephew, friend, and fellow Lepanto veteran Alessandro Farnese, now prince of Parma.

Spanish troops achieved a stunning military victory over the rebels at Gembloux on January 31, 1578, but the triumph resolved nothing. It strengthened the resolve of the Dutch to resist and it failed to regain for Don John the confidence of his royal brother, which apparently he had now lost once and for all. As the situation in the Netherlands deteriorated, so did Don John's health. He suffered several bouts of fever during his time in the Low Countries and visiting dignitaries reported that he had become thin and sallow of complexion. On October 1, 1578, delirious with typhus, the hero of Lepanto died at Bouges, near Namur. On his deathbed, he transferred his command to the prince of Parma and willed his earthly belongings to his brother Philip. It was reported later that among his last words was the declaration that, ''During all my life I have not had a foot of land I could call my own.'' Then he recalled the words of Job, ''Naked I came from my mother's womb, and naked shall I return.'' Don John of Austria's body was smuggled across France and into Spain, where it lies next to that of Charles V in the royal tombs at the Escorial.

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Frederick McKinley Jones

Frederick McKinley Jones (1893?-1961) was known for his mechanical aptitude and his curious and inventive mind. Largely self educated, Jones invented the first refrigerated transport system. This made it possible to ship food via plane, truck, boat or train anywhere in the world without it perishing.

Frederick McKinley Jones was born across the river from Cincinnati, Ohio in Covington, Kentucky, on May 17, 1893 (some sources say 1892). His Irish father, John Jones, worked for the railroad. His African American mother abandoned the family soon after her son was born. Jones exhibited an early mechanical aptitude. The young Jones was extremely adept at taken anything mechanical apart and putting it back together, usually with improved performance. The Jones family struggled in poverty, as permanent work was hard to find and John Jones was challenged with the responsibility of caring for a small child and holding a job.

When Jones was seven years old, his father sent him to live and be educated at the local Catholic church. The elder

Jones hoped that his son could receive a good education and find opportunities. At this time, there were no nearby orphanages that would admit an African American boy. Father Ryan, a Catholic priest, cared for Jones and encouraged his interest in mechanics. Jones helped around the church and rectory with cleaning, cooking, maintenance, and grounds work. Father Ryan informed Jones, at the age of nine, that his father had died.

Early Mechanical Aptitude

Jones exhibited an early passion for the mechanics of the automobile. He had an intuitive feeling that he could learn more on his own, through doing, than through traditional teaching methods. Jones would often spend as much time as he could tinkering with and cleaning the wealthy parishioners' cars when they came to church. The personal characteristics of Jones that were to serve him well later included his intellectual curiosity, his ability to ask for help when confounded with a mechanical problem, and his ability to understand the mechanical nature of any machine.

Jones eventually rebelled against the structure and rules of Catholic school and never settled happily there, finding it repetitious and boring. He was 11 years old when he dropped out of school and ran away from the rectory. Jones crossed the river and went back to Cincinnati, immediately picking up employment at an auto garage. The young Jones had a love of the mechanics of cars, and strove to spend as much time learning about autos as possible. He was hired to keep the garage clean but soon demonstrated his natural capability as a mechanic. Jones worked full-time as a mechanic in the garage upon turning 14, the legal age of employment in that state. By the time he was 15, Jones supervised the garage as mechanic foreman. He also became passionately interested in racecar driving, and assisted the owner of the garage with building racing cars. His employer thought that Jones was too young to pursue racing, even though Jones felt otherwise. After a dispute which involved Jones going to the racetrack during work hours, Jones was fired at the age of 19.

For the next 20 years, Jones worked in a number of locations in the Midwest and South. Racial barriers in the South made it particularly difficult for him to find employment in that region. Nonetheless, this period of Jones' life found him working in steamship repair, furnace repair, and farm machinery repair and maintenance. He also continued to work on automobile repair.

Relocated to Rural Minnesota

In 1913, Jones was working as a janitor and repair person for a Minneapolis hotel. A visiting guest, Oscar Younggren, took notice of Jones' ability in repairing a boiler and asked if he would like to serve as a mechanic on Younggren's 50,000-acre family farm. Jones relocated to Hallock and worked on the farm, in charge of maintaining and repairing all machinery and cars. When the farm was sold two years later, Jones remained in the area, finding work repairing cars. He remained in Hallock for the next 18 years, leaving only for World War I. Jones enjoyed his life in Hallock, and became quite involved in the community, participating in civic activities and pursuing a passion for racecar driving. Jones also pursued correspondence study of electrical engineering. He remarked once in the *Saturday Evening Post* that Hallock was a place ''where a man . . . [was] judged more on his character and ability than on the color of his skin.'' He continued to work on his inventions and participated in musical groups in the town, but eventually dropped his dreams of racecar driving after nearly having an accident while taking a turn at 100 miles per hour.

When Jones enlisted during World War I, he was initially assigned to an African American unit until the military learned of his mechanical skill. Jones was in great demand in the military and known for his ability to fix anything. He was constantly requested from various military camps for electrical and mechanical work. Jones was in charge of maintaining communications systems at the military front. He worked on military vehicles, repaired X-rays, and completed electrical wiring. After several months Jones was promoted to Sergeant, an extremely high rank for an African American serviceman in those days. He taught classes to other soldiers on the subjects of electrical circuitry.

After World War I, Jones returned to Hallock and continued to work on mechanical projects. He was the town's movie projectionist and developed a sound track unit to accommodate the new sound motion pictures. As film technology continued to change, Jones developed movie sound technology that cost less and performed better than comparable products on the market. With knowledge gained on his own, Jones also built a radio transmitter for Hallock.

Jones' inventions to develop quality movie soundtrack mechanics caused entrepreneur Joseph A. Numero of Minneapolis, to notice the young mechanic's skills. Numero, who headed Cinema Supplies, employed Jones to improve the quality of the sound equipment that the company manufactured. Jones later (on June 17, 1939) was granted his first patent for a movie theater ticket machine that he invented.

Developed Refrigeration for Food Transport

Numero helped to create the situation that led to Jones' greatest achievement—refrigerated transport of food. A business peer, Harry Werner, complained that he was unable to ship food without it perishing. Numero jokingly remarked that Werner needed a refrigerator for his truck, never expecting to be taken seriously. However, Werner purchased an aluminum truck and brought it to Numero and Jones for consideration. Numero thought that the project was impossible, but Jones got into the truck, took some measurements, and quickly concluded that a refrigeration unit could be developed. After some experimentation, Jones developed a refrigeration unit that could withstand shock and could mount to the forehead of a truck. He patented this invention on July 12, 1940. Numero eventually sold Cinema Supplies, Inc. to RCA in order to form a partnership with Jones. Jones and Numero called their new company the U.S. Thermo Control Company. It was later known as the Thermo King Corporation. The partnership went on to earn $3 million by 1949 and in the late 1990s, was still a familiar name and a major contributor to the refrigeration industry.

Although Jones had no formal engineering training, he was known for his ability to work with the engineers at Thermo Control, many with university educations. Jones had no patience for peers who relied too heavily on theory without working on a real problem. He also lacked tolerance for shoddiness and incompetence among employees, even though he never fired a company employee. According to an article in the *Saturday Evening Post,* Jones' unconventional work style was describes in the following way: ''Most engineers start at the bottom of a project and work up, but Fred takes a flying leap too [sic] the top of the mountain and then backs down, cutting steps for himself and the rest of us as he goes.''

Impact of Inventions

Jones' revolutionary work in refrigerated food transport led to increased benefits for the food transportation industry and spawned the frozen food industry. Jones eventually developed transportable refrigeration for trains, ships, and planes. The refrigeration units served a significant purpose during World War II and facilitated the transportation of food, blood, and medical supplies around the world to U.S. military personnel and allies. During the Second World War, Jones was advanced to the rank of sergeant and served as an electrician. He continued to develop cooling units that were used, not only for food and medicine, but for airplane cockpits and ambulance planes.

Jones' productive career yielded 61 patents. Forty of these involved refrigeration systems, but Jones also invented portable X-ray equipment, audio equipment, and engines. Many of Jones' inventions changed their industries forever. The condenser microphone was one invention that Jones never patented. The microphone was eventually patented and manufactured by another party. A similar situation occurred when Jones developed a portable X-ray machine at the request of a doctor in Hallock. He never patented the machine, which was later patented by a German.

Jones' cutting edge work as an inventor and a mechanic was recognized in a number of ways. He became the first African American member of the American Society of Refrigeration Engineers in 1944. During the 1950s, Jones consulted for various branches of the United States government, including the Department of Defense and the Bureau of Standards. Jones' inventions never accumulated massive wealth for him, but he was well regarded by his friends and supporters and known for his generosity and helpfulness. Jones died of lung cancer on February 21, 1961 in Minneapolis. He was inducted into the Minnesota Inventors Hall of Fame in 1977.

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Lois Mailou Jones

Lois Mailou Jones (1905-1998) was a prominent African-American artist in the mid- to late-twentieth century. In addition to teaching at Howard University for several decades, Jones became the first African American to have a solo exhibition at the Museum of Fine Arts in Boston. As her biographer Tritobia Haves Benjamin told Beth Baker of *Ebony,* ''She is a reflection of the varied facets that represent American art. Just as American art has unfolded, embracing different styles and different cultures, so too has Jones' career.''

Jones was born November 3, 1905, in Boston, Massachusetts. She was the daughter of Thomas Vreeland and Carolyn Dorinda (nee Adams) Jones. Her father worked as the superintendent of an office building, in which the family lived when Jones was a child. This proved to be a weird, isolated existence. Jones often played on the roof of the building. At night, Thomas Jones attended Suffolk Law School for nine years, becoming that school's first black graduate at the age of 40. Though he never took the bar exam, Jones saw what it took to succeed.

Carolyn Jones was a beautician, who often went to rich white people's homes to do their hair. Jones would accompany her mother and look at their art. Her mother also designed hats. One of Jones' paintings was inspired by her mother's artful headwear. Jones received further artistic inspiration during her summers at Martha's Vineyard. Every year from the ages of 4 to 17, Jones and her family would stay at her grandmother's home (where she worked for a wealthy family). Later, her parents bought a house there themselves.

Martha's Vineyard proved to be a key to Jones' development as an artist. While she liked to draw from an early age and began experimenting with watercolors at the age of seven, the Vineyard afforded Jones the opportunity to be inspired by the natural landscape. Jones' mother would hang her watercolors on the clothesline and conduct informal art shows of her daughter's work. She met other artists and art administrators. They included Jonas Lie, president of the National Academy of Design. Lie was impressed with her work and offered to help, but died before seeing her portfolio. Jones also met the sculptor Meta Warrick Fuller, who recommended that she study abroad.

As a high school student, Jones' artistic ambitions were encouraged by her teachers. She attended a commercial high school (Boston's High School for the Practical Arts) on scholarship. Jones spent many of her after-school hours working and studying at the Boston Museum of Fine Arts. She once took a class in vocational drawing, and would sketch the other artists' work. Jones later told Beth Baker of *Ebony,* ''If I set out to do something, I'm going to do it. I discipline myself. And I love it. I love being an artist.'' Jones also was an apprentice to Grace Ripley, a dance costume designer. She helped Ripley prepare costumes for the Ted Shawn School of Dance.

Attended Boston Museum of Fine Arts

In 1923, after graduating from high school, Jones received the Susan Minot Lane Scholarship to study at the Boston Museum of Fine Arts. She was one of only two black students. Jones excelled at the Museum's school, and won numerous awards. When she graduated with honors in 1927, Jones was disappointed to learn that the museum would not hire her as a teacher. She was told that she should teach other African Americans in the south. Jones continued her education, receiving teacher certification through night classes at the Boston Normal Art School (later known as the Massachusetts College of Art) in 1927. She did graduate work at Boston's Designers Art School and took a class at Harvard University during the summer of 1928.

At this point, most of Jones' artistic energies were focused on textile design. She worked in Boston and was very successful, although it was sometimes necessary to have a white friend submit her work in order to make sales. Jones hoped to be recognized by the public for her work, and textile design was a generally anonymous art form. As she told Tritobia Hayes Benjamin in *American Visions,* ''I wanted my name to go down in history.'' Therefore, Jones decided to focus on painting.

Jones was hired by the Palmer Memorial Institute, in Sedalia, North Carolina, a new prep school for black students. Jones founded and chaired the art department and created the curriculum. Jones' activities were not limited to art: she also was the dancing teacher, basketball coach, and played the piano for Sunday church. The one to two year-long experience changed her perception of race.

Began Five-Decade Tenure at Howard

In 1930, Jones accepted an offer to teach at Howard University, a primarily African American college located in Washington, D.C. The school had tried to hire her earlier, but Jones chose Palmer instead. The adjustment was a difficult one her. Washington, D.C. was more segregated and openly hostile to blacks than her hometown of Boston. While Jones enjoyed teaching watercolors, design, and drawing, she knew that some art teachers neglected their own work. She did not. Instead, Jones was inspired by and inspirational to her own students. In 1931, she began preparing illustrations for the *Negro History Bulletin,* which was produced at Howard by historian Carter G. Woodson. After attending a summer course at Columbia in 1934, she made masks for several dance companies.

Influenced by Year in Paris

Jones' direction as a painter was greatly guided by the year she spent in Paris. In 1937-38, she studied at the Academie Julia, on a general education (Rockefeller) fellowship. Jones felt liberated by the lack of racial prejudice. Bart Barnes of the *Washington Post* quoted her as saying, ''Paris really gave me my freedom. I forgot my color. I forgot that I was black.'' Jones was noticed for her work, which tended towards impressionism and post-impressionism, and garnered much recognition. She exhibited her paintings at the Salon des Artistes Francaise and Societe des Artists Independent. Jones had found it difficult to have her work exhibited in the United States.

African art was very popular in France. She saw numerous exhibitions, which inspired her to produce one of her best known works, 1938's ''Les Fetiches.'' Five African masks were depicted with oils on linen in a modernist/cubist style. This was one of the first paintings by an African American artist to use African imagery. ''Les Fetiches'' was later purchased by the National Museum of American Art as part of its permanent collection. Jones would return to Paris each summer until World War II.

When Jones returned to Howard, she tried to improve the university's art department while furthering her own career. Alhough Jones was allowed to exhibit her work at a 1938 show in Boston, she often faced discrimination. She

was not permitted to enter a competition at Washington's Corcoran Gallery of Arts in 1941, because of her race. Instead, her work ''Indian Shops, Gay Head'' was entered under a white friend's name. It won. Two years later, Jones told the truth.

Jones wanted to be recognized in competition, not as a black woman, but as a talented artist. At least one award from the Corcoran was rescinded because of her race. A similar event happened when she entered a watercolor in competition at the Smithsonian. Although an expert selected her work for first price, she later discovered that the jury rejected his choice because of her race. Because of these incidents, Jones would often send her work to competitions out of town, so that her race would not be known.

Finishes ''Mob Victim''

Although Jones was interested in both black and European-inspired art, she was encouraged to produce work that was relevant to the African and African-American experience. Jones did so, but often in an impressionistic manner. Her 1944 painting ''Mob Victim'' (also known as ''Mediation'') made a particularly strong statement. The painting depicted an African-American man about to be lynched, calmly awaiting his fate. It won first honorable mention for oils at a competition in Paris.

In 1953, Jones married Vergniaud Pierre-Noel, a Haitian artist and graphic designer who worked for the United Nations' World Health Organization. Her husband and his native country, which she began to visit annually, greatly influenced her style. Jones gradually moved away from impressionism. Her paintings became more individual, spirited, fresh, and fluid. She began using more geometric forms and colors.

By the 1960s, many student radicals at Howard regarded Jones as part of the establishment. She, however, remained sympathetic to their cause and tried to build bridges between generations. In 1963, she produced ''Challenge America,'' a collage based on sketches made at the 1963 March on Washington. It brought together disparate influences of African-American history with African tribal roots. In the late 1960s, Jones traveled to 11 African countries with a grant from Howard. The purpose of her trip was to meet African artists and collect more information about their work.

Retired from Teaching

In 1973, Jones became the first African American artist to be given a solo show at the Boston Museum of Fine Arts. Jones had finally gotten the recognition she deserved. By the time she retired from Howard in 1977, Jones had taught 2500 students, several of whom had gone on to establish successful careers, including David Driskenn and Elizabeth Catlett.

Although Jones retired from teaching, she continued to paint and was encouraged to do so. Jones related a conversation with a Paris-based curator in an article by Jacqueline Trescott of the *Washington Post*: ''the man said, 'not in age, you think young, think of what Picasso could do at the same age.' That was quite encouraging because sometimes you get to a place, where you retire, and you can't go on. I feel I have a lot to say and I can't wait to continue.'' By 1983, her paintings could be found in 16 of the most prestigious museums, including the Metropolitan Museum of Art, Corcoran Gallery, and the Boston Museum of Fine Arts.

In the 1990s, Jones received more recognition. Many leading museums and galleries held retrospective exhibits of her work, including a traveling retrospective, ''The World of Lois Mailou Jones.'' A mainstream audience was exposed to her work in 1995, when she prepared a poster for *Cry, the Beloved Country,* a film with an African theme.

Jones died of a heart attack on June 9, 1998, in Washington, D.C. As Edmund Gaither, National Center of Afro-American Artists director, told Mike Hughes of the Gannett News Service, Jones was ''one of the few figures in American art to achieve a long, exciting and inspiring career, in which there [was] no room for defeat, dullness or trickery.''

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Duke Kahanamoku

Considered the father of modern surfing, Duke Kahanamoku (1890-1968) developed the skills that would gain him international fame as an Olympic champion, swimmer, and surfer.

Duke Paoa Kahinu Mokoe Hulikohola Kahanamoku was born into an old Hawaiian family and was one of the last full-blooded Hawaiians. His grandfather was a Hawaiian high chief. As the eldest of six sons, he was named Duke after his father, who had been born during a visit by the Duke of Edinburgh and had been named in his honor. Kahanamoku was raised in the Royal Palace, although his father was a policeman.

Kahanamoku's father and uncle taught him how to swim when he was a small boy in the traditional Hawaiian way—by throwing him over the side of an outrigger canoe into the surf. He learned quickly and was fearless in the water. Growing up, Kahanamoku spent all his free time on the beach. As noted in *Great Athletes,* ''he could swim as easily as walk.'' In his teens, he dropped out of high school to swim, surf, canoe, shape surfboards, and live on the beach. He and his friends were among the first to be called ''beach boys.'' A tall, trim man, Kahanamoku was a leader among his peers. He never drank or smoked, rarely fought, and trained consistently. Particularly interested in surfing, he had the biggest board of anyone. His 16-foot board weighed 114 pounds and was patterned after ancient Hawaiian designs. Around 1910, he persuaded others to try using longer surfboards; theirs were around eight or nine feet, while his was now a much shorter ten feet. To propel his long board smoothly through the surf required power. A scissor kick followed with a flutter kick gave him that power. His ''Kahanamoku kick'' would later be adopted by freestyle swimmers after he began shattering world swimming records.

The ''Human Fish''

Kahanamoku developed a swimming style along with his famous kick that made him nearly unbeatable in the water, especially at long distances. He swam with his head out of the water and achieved maximum push with each stroke. His brother boasted to Malcolm Gault-Williams, writing for *Legendary Surfers,* that ''when he swam, his Kahanamoku kick was so powerful that his body actually rose up out of the water, like a speed boat with its prow up.'' His large hands and feet probably helped him too. It was also noted in *Legendary Surfers* that Kahanamoku ''had fins for feet.''

In 1911, William T. Rawlins, who would later become Kahanamoku's first coach, timed him in a 100-yard sprint at the beach off Diamond Head. Impressed, Rawlins encouraged him to enter the first sanctioned Hawaiian Amateur Athletic Union (AAU) swimming and diving championship. In his first race, on a course across Honolulu Harbor, he shaved 4.6 seconds off the 100-yard freestyle world record.

Despite the race being officiated by five certified judges and the course being measured four times, including once by a professional surveyor, AAU officials questioned the unbelievable result and would not recognize it. They even asked if an alarm clock had been used as the stopwatch. Later they would retract that position.

Local fans knew that if Kahanamoku went to the mainland and swam competitively, he would prove the judges wrong. His friends raised the money for him to go to the United States and compete in the Olympic trials. He beat

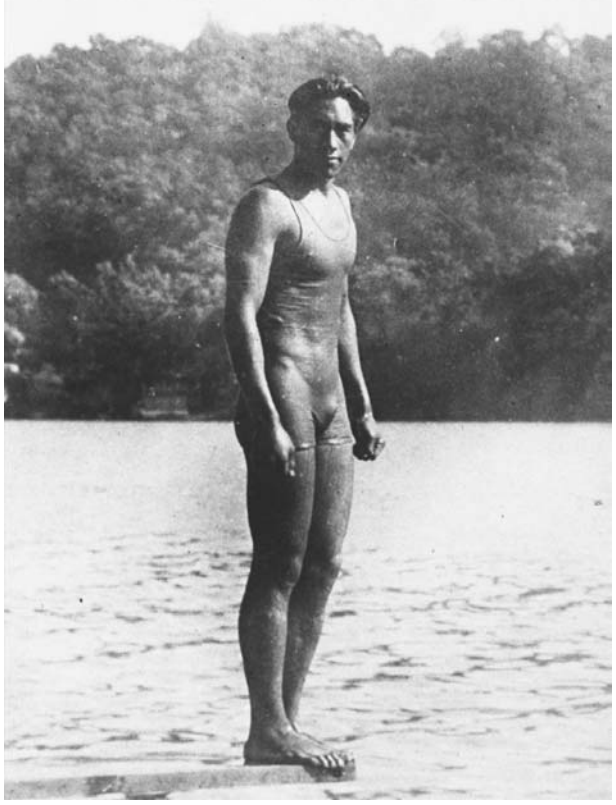

records in the 50-, 100-, and 200-yard freestyle and won a spot on the 1912 U.S. Olympic team. New fans called him ''The Human Fish'' and ''The Swimming Duke,'' labels that were especially appropriate since, according to the *New York Times,* he would ''at one time [hold] every freestyle record up to a half-mile.''

Olympic Champion

Kahanamoku was 21-years-old when he participated in the 1912 Olympic Games in Stockholm, Sweden. He won his first gold medal and set a world record twice in the 100-meter freestyle race. He also brought home a silver medal as a participant in the 200-meter relay. The accomplishments of Kahanamoku and outstanding all-around athlete Jim Thorpe caught the attention of King Gustaf, who presented them their medals and Olympic wreaths on the Royal Victory Stand.

There was no Olympiad in 1916 because of World War I. During this time, Kahanamoku trained American Red Cross volunteers in water lifesaving techniques and toured the nation with other American aquatic champions to raise funds for the Red Cross.

At the 1920 Olympics in Antwerp, Belgium, Kahanamoku equaled his own world record in the semifinals, then set a new record in the final of the 100-meter freestyle on his 30th birthday. He had to swim twice to win the gold medal, because the Australian swimmer claimed he had been fouled. The outcome of the second race was the same, a victory for Kahanamoku.

As the 34-year-old defending champion, Kahanamoku came in second in the 100-meter freestyle after Johnny Weissmuller (the first Hollywood Tarzan) at the 1924 Paris Olympiad. According to *Legendary Surfers,* he would joke in later life that ''it took Tarzan to beat me.'' Though he was on the 1928 Olympic team, he did not win a medal. He participated in the Olympics for the last time in 1932 in Los Angeles. He won a bronze medal as an alternate on the water polo team. As reported in the *New York Times,* Kahanamoku commented, ''I was 42 then. You begin to slow down a little when you get around 40. That's why I switched to water polo.'' Kahanamoku continued to swim and enjoy water sports. He never formally trained anyone, but he often gave advice to young swimmers on how to improve their style.

Father of Surfing

Following the Olympics, Kahanamoku cast about for something to do. He read water meters, worked in a drafting office, and did surveying. None of these occupations measured up to his stature as an Olympic gold medalist. He began accepting invitations to exhibitions and swimming meets throughout the United States and Europe, and eventually New Zealand and Australia. Wherever he went, he would demonstrate surfing as well as swimming. Thereby, he became an unofficial ambassador for Hawaii and for surfing. According to *Kings of the Surf,* Kahanamoku was ''the first to exhibit tandem surfing and the first to demonstrate wake surfing.'' His long board surfing was recorded on newsreels.

In 1915, Kahanamoku introduced board surfing to Australia. He had brought no board with him from Hawaii, so he constructed one there from sugar pine. The concave design of this board gave it greater stability in the rough surf. On January 15, he rode the board for three hours at Freshwater beach, while demonstrating various tricks. Before the demonstration, the lifeguards had tried to convince him not to surf in the shark-infested waters. Afterward they asked him if he had seen any sharks. As related in Legendary Surfers, Duke said, ''Yeah, I saw plenty.'' When asked if the sharks had bothered him, his response was ''No, and I didn't bother them.'' He showed the Australians how to build boards before he left.

Some of the surf rides Kahanamoku took are legendary. Perhaps his most famous occurred in 1917, on a monster wave generated by the aftermath of an earthquake in Japan. The sight of the wave caused many people to run for shelter. Kahanamoku propelled his surfboard to catch the wave, despite its apparent danger. According to *Legendary Surfers,* he later related: ''Sliding left along the watery monster's face, I didn't know I was at the beginning of a ride that would become a celebrated and memoried thing. All I knew was that I had come to grips with the tallest, bulkiest, fastest wave I had ever seen.'' Though legend has lengthened the ride to many more miles, he rode the wave for more than a mile as it cut across several beaches.

In 1925, Kahanamoku demonstrated another use for the surfboard—as a lifesaving device. He and a party of actors and actresses were camped on a beach when a yacht

capsized off Newport Beach, California. Grabbing his surfboard, Kahanamoku took off into the wild surf. Of the 12 passengers rescued from the yacht, he was able to rescue eight. Kahanamoku was instrumental in the development and manufacture of the giant hollow surfboards of the 1920s and 1930s and their adaptation to lifesaving work. His book, *World of Surfing,* written with Joe Brennan, was published in 1968.

Movie Roles

Hollywood took notice of Kahanamoku when he gave surfing demonstrations in southern California after the 1912 Olympics. Soon afterward, he began a career as a Hollywood extra and supporting actor. He made more than 30 motion pictures, both silent films and ''talkies.'' The films he appeared in included *Adventure* and *Lord Jim* (1925), *Old Ironsides* (1926), *Isle of Sunken Gold* (1927), *Woman Wise* (1928), *The Rescue* (1929), *Girl of the Port* and *Isle of Escape* (1930), *Gone With the Wind* (1939), *Wake of the Red Witch* (1948), and *Mr. Roberts* (1955). He played opposite John Wayne and many other stars.

Of his movie roles, Kahanamoku once said: ''I played chiefs—Polynesian chiefs, Aztec chiefs, Indian chiefs, all kinds of chiefs.'' He also was cast as a Hindu thief and an Arab prince. Rodney D. Keller noted in *Great Athletes* that Kahanamoku ''was physically well qualified for these chief roles because he was 6 feet 3 inches tall and had a majestic bearing and posture.''

Ambassador of Hawaii

For a short time, after his early years in Hollywood, Kahanamoku operated two Union Oil Company gas stations. In 1932, he ran unopposed for sheriff of the City and County of Honolulu as a Democrat. Several years later, he switched to the Republican Party, but his political popularity remained undiminished. As sheriff, he acted as an unofficial greeter for the island.

When he left his sheriff's post in 1961, Kahanamoku was paid to greet film stars, politicians, and royalty. As noted on the ''Planet-Hawaii'' website, the Duke Kahanamoku Foundation was founded in 1963 ''to assist young people in [Duke's] areas of interest—water sports, police work, and international relations.'' In his last years, he also was involved in water sports endorsements, contests, and a restaurant.

In the 19th century, King Kamehameha prophesized that Hawaii would one day be overrun by white men. Before that happened, one Hawaiian man would bring fame to the islands. To many in his generation, Kahanamoku was that man. He died of a heart attack in Honolulu on January 22, 1968. His ashes were placed in the sea, from which he believed he had come.

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Buster Keaton

Buster Keaton (1895-1966) was one of the best known and most respected of the silent film comedians. Dubbed ''The Great Stone Face'' for his stoic demeanor, he wrote, directed and produced many of his films in the 1920s and 1930s. An innovator behind the camera as well as in front of it, Keaton was lauded for his sometimes dangerous brand of physical comedy and impeccable comic timing.

Joseph Frank Keaton was born on October 4, 1895, in Piqua, Kansas. He was the eldest of three children, including a younger brother and sister, born to two vaudevillians, Joseph Hallie Keaton and Myra Cutler. Shortly after his son's birth, Joseph Keaton changed his son's name to Joseph Francis Keaton. He received the nickname ''Buster'' while still an infant. Allegedly, Keaton suffered a nasty fall, but displayed a nonchalant reaction to it. This was witnessed by the magician Harry Houdini (or, some say, actor George Pardey), who christened the hearty boy Buster.

Child Vaudeville Star

Keaton's parents appeared in vaudeville as ''The Two Keatons,'' but were not particularly successful. Their son began appearing on stage with them as early as nine months of age. By the time he was three, Keaton had become part of his parents' act, renamed ''The Three Keatons.'' Although forces opposed to child labor tried to keep him off the stage, Keaton soon became an integral part of the show. In the physical comedy routines performed with his father, Keaton became an expert at pratfalls and developed an impassive face that delighted audiences. His talent led the family to New York City and, in 1909, to an appearance in London.

Lured into Film

By 1917, Joseph Keaton had developed severe problems with alcohol and the family's act was dissolved. Their routine had relied on physical prowess and exact timing,

and required reliable performers. The break brought new opportunities for Keaton. He was soon offered a role in a Broadway show, *The Passing Show of 1917,* for the princely sum of $250 per week. A chance meeting with comedian Rosco ''Fatty'' Arbuckle led him to break that contract. Keaton was convinced to star in a short film with Arbuckle, called *The Butcher Boy* (1917). Arbuckle also wrote and directed this film. Keaton soon discovered that his brand of comedy, especially his deadpan facial expressions, worked very well on film. The only time he ever laughed on screen was in an Arbuckle movie, *Fatty at Coney Island* (1917).

Keaton appeared in 14 Arbuckle shorts between 1917 and 1919, including *His Wedding Night* (1917) and *The Bell Boy* (1918). His film career was briefly interrupted by military service during World War I. He was drafted by the United States Army in 1918, and served for over a year with the 40th Infantry in France. After returning to the U.S. in 1919, Keaton appeared in several more Arbuckle short films such as *A Country Hero* (1919). In 1920, Keaton made his first full-length feature, *The Saphead,* playing the straight man, Bertie ''The Lamb'' Van Alstyne.

Directed First Films

In 1920, Arbuckle left Comique Films for Paramount. Keaton became the new head of the company, which was owned by Joseph Schenck (who later became Keaton's brother in law). Like Arbuckle before him, Keaton began directing films that he appeared in. His first directorial effort, *The High Sign,* was a short that apparently did not work very well. It was not released until 1921. Keaton found his footing with his next film, *One Week* (1920), which focused on the tribulations of a do-it-yourself house. Behind the camera, Keaton worked with a co-director, Eddie Cline, with whom he collaborated several times. Though this was a partnership, Cline later acknowledged that Keaton did much of the work.

Keatan balanced his work in front and behind the camera very well. Peter Hogue wrote in *Film Comment,* ''Keaton is astonishing not only for what he does as an actor within the frame, but also for what he does with frame in relation to the actor. Much more thoroughly than Chaplin, he managed a near-perfect, and highly expressive, harmony between the roles of performer and filmmaker.'' This equilibrium came into play with *The Playhouse* (1921), which he also wrote and directed with Cline. Keaton played every role in the movie, which was set in a theater. He was every member of the audience as well as every performer. In one sequence, Keaton even danced with himself. He appeared on screen simultaneously nine times. The innovative special effects he developed for *The Playhouse* made him an early leader in the field. He also began using a moving camera, at a time when many of his peers continued to use stationary ones.

On May 31, 1921, Keaton was married time to Natalie Talmadge. Her sister, Norma Talmadge, was married to Joseph Schenck, owner of Comique Films the company that Keaton managed. They eventually had two sons, Joseph and Robert. Because of Keaton's success, and a notorious scandal involving Arbuckle, Comique Films was renamed Buster Keaton Productions. Keaton, however, did not own any part of the company. With complete artistic control, he developed his own working methodology and made about two pictures per year.

By 1923, Keaton was making full-length features. His first was a parody of the famous D.W. Griffith film *Intolerance* (1916), entitled *The Three Ages.* In *Our Hospitality* (1923), a film about a mountain feud, Keaton shot both a novel train scene and waterfall scene on location. Two of his best films were made in 1924. The first was *Sherlock Jr.,* in which a daydreaming projectionist who longs to be a detective becomes part of the movie he is showing. It marked the first time that a character walks off a movie screen and into ''real life.'' As usual, Keaton performed all of his own stunts. In this film, he broke his neck, but did not discover it until ten years later. Keaton's other 1924 film, *The Navigator,* was shot on an ocean liner and directed with Donald Crisp.

Keaton had a hard time capturing the promise of *Sherlock Jr.* over the next few years. While his films were technically and creatively interesting, they were either critical or box office failures. Still, he continued to find new situations in which to put his long-suffering face. In *Seven Chances* (1925), he faces a rockslide. In *Go West* (1925), he is stared down by a herd of cattle. *Battling Butler* (1926), a boxing movie, was a commercial success. Though *The General* (1926) was successful in retrospect, at the time it was critically derided. *The General* was a Civil War romance, that featured many impressive chase scenes and one very expensive special effects shot. Keaton spent $42,000 on

sending a train into a burning bridge. In *College* (1927), Keaton was engaged in every athletic sport except football, but it was a disappointment.

Keaton made *Steamboat Bill Jr.,* his last film with Buster Keaton Productions, in 1928. While the movie had an impressive tornado sequence and an interesting topic (a Mississippi riverboat race) which pleased critics, *Steamboat Bill Jr.* was not a commercial success. After this failure, Schenck sold his contract to Metro-Goldwyn-Mayer (MGM), where his son, Nicholas, just happened to be in charge. Keaton had never paid much attention to the business side of the film industry, and he paid a hefty price. He lost creative control of his pictures, and, like his father before him, developed a nasty drinking problem. While the first project he did for MGM (*The Cameraman* in 1928) was rather good, as was his last silent film (Spite Marriage in 1929), Keaton's career was in decline.

Several factors, other than the loss of creative control, contributed to Keaton's downward spiral in the late 1920s and early 1930s. The arrival of the sound era in 1929 did not work in his favor because of his voice. He had his sound debut in *The Hollywood Revue of 1929,* then made eight more films under his Metro-Goldwyn-Mayer contract. None of them were very good. He was forced to make several films as a straight man to Jimmy Durante, including *Free and Easy* (1930). Keaton's contract with MGM was ended in 1933.

Keaton suffered from several personal crises as well. He and Natalie Talmadge divorced on bitter terms in 1932. Two years later she changed their sons' last name to Talmadge. Keaton had a short-lived second marriage with Mae Elizabeth Scriven, a nurse, hairstylist and playwright. They were married in Mexico on January 1, 1932, before his divorce was final; then again legally in 1933. By 1935, this second marriage had ended in divorce.

Keaton managed to get his drinking under control by 1934, after a short time in Europe where he appeared in several films including *Le roi des Champs-Elyses* (1934). That same year, he was put under contract by Educational Films and returned to making shorts. One of the best of this era was Grand Slam Opera. After the company shut its doors in 1937, Keaton was re-signed by Metro-Goldwyn-Mayer, but only as a gagman. He directed three short films in 1938. The following year, United Artists hired Keaton; he made ten shorts in the next two years.

Keaton married for the final time in 1940. His third wife was a dancer named Eleanor Ruth Norris. Keaton supported himself throughout the 1940s by appearing on stage in Europe and the United States, and writing gags for MGM and 20th Century-Fox.

In 1949, Keaton appeared on television for the first time. He would return often. The medium revitalized his career. In addition to appearing in numerous commercials (including one for Alka-Seltzer), Keaton made many guest appearances in both comedies and dramas. He appeared on shows such as *Playhouse 90, Route 66,* and *The Twilight Zone.* Keaton had two shows of his own, including *The Buster Keaton Comedy Show* (1949) and *The Buster Keaton Show* from 1950 until 1951. Caryn James wrote in *The New York Times,* ''Keaton's television appearances are warm and enduring. They are the work of a man who, after decades of obscurity, found a way to perpetuate his comic images by embracing a new medium.'' He continued to appear on television until his death.

Keaton returned to film by the 1950s. In 1950, he played himself in *Sunset Boulevard.* Two years later, he appeared with Charlie Chaplin for the only time in *Limelight.* Other significant film appearances included *Around the World in 80 Days* (1956), *It's a Mad Mad Mad Mad World* (1963), *A Funny Thing Happened on the Way to the Forum* (1966), and *War Italian Style* (1966). In 1965, Keaton appeared in a short film written and shot by French existentialist playwright Samuel Beckett entitled simply *Film.*

On February 1, 1966, Keaton died of lung cancer in Woodland Hills, California. He was 70 years old. An unnamed author of Keaton's obituary in *Variety,* wrote, ''The secret to his lasting success as a master comedian was his universally recognized character—the unhappy, doleful fall guy to whom 'everything' happened. He ran to meet misfortune and never failed to make connections. Keaton was the world's whipping boy and made the world love him for it.''

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Mary Kingsley

The scientific studies of Mary Kingsley (1862-1900) added much to European knowledge of African wildlife. She brought back one previously unknown species of fish, six new subspecies that had not been named, a previously unknown snake, and eight new insects. It was a great achievement for someone with no scientific training.

Mary Henrietta Kingsley was born in London on October 13, 1862, four days after her parents' wedding. Her father, a wealthy physician, and

her mother, his cook, had an uneasy marriage. Her mother did not fit into her father's social world, and retreated to her bedroom, claiming ill health, for the rest of her life. Kingsley's father, George, was a personal physician to various aristocrats, traveled extensively—for months and sometimes for years—and was seldom at home.

The family lived in an unusual house, in which all the front windows had been bricked in. Inside the house, darkness reigned because Kingsley's mother insisted that the shutters on the remaining windows be closed. Because she was ill, the house was kept silent. Although Kingsley had a younger brother, he was sickly and required special care. The two did not often play together.

Kingsley did not attend school because her father thought an education was unnecessary for her. He taught her German because, at the time, all medical research was published in that language. Her father believed that she would be useful to him if she understood German. Kingsley was largely self-taught. She found refuge in her father's library, which was filled with souvenirs from all over the world, floor-to-ceiling books filled with literature and travel narratives, and artifacts, including Stone-Age axes, iron trinkets from India, and arrowheads. This was the golden age of exploration, and there were maps and accounts of voyages to the North and South poles, Australia, the South Seas, Arabia, the Himalayas, and Africa. The library, unlike the rest of the house, was a haven of interest, adventure, and excitement for Kingsley. In *A Voyager Out,* Katherine Frank quoted Kingsley, who wrote, ''The whole of my childhood and youth was spent at home, in the house and garden. The living outside world I saw little of, and cared less for. I felt myself out of place at the few parties I ever had the chance of going to, and I deservedly was unpopular with my own generation, for I knew nothing of play and such things. The truth was I had a great amusing world of my own [that] other people did not know or care about—that was the books in my father's library.'' Kingsley became fascinated with accounts of what she called ''classic spots'' in West Africa—places that were particularly dangerous, unknown, or exotic, and which required unusual strength, perseverance, and intelligence from the explorer.

When Kingsley was 29, her father died unexpectedly in his sleep. Six weeks later, her mother also died. Frank wrote of Kingsley's response to their deaths, ''At first the prospect of her freedom made her positively dizzy. Then she realized the intoxicating possibilities; after a life of avid, vicarious travel, she might voyage out in reality as well as in dream and seek the confluence of her inner and outer worlds.''

First Trip to Africa

Kingsley took a trip to the Canary Islands, off the coast of Spain. There she met ships' captains and traders who did business with the tribes of the West African coast. They filled her imagination with stories of cannibals, mangrove swamps, strange fish and animals. This information gave her a sense of purpose: she would explore West Africa and study tribal religion and law, as well as the local natural history. According to John Keay in *Explorers Extraordinary,* she wrote, ''I had to go to West Africa and I went there, proceeding on the even tenor of my way, doing odd jobs and trying to understand things, pursuing knowledge under difficulties with unbroken devotion.''

In 1893, Kingsley set out for Africa, despite the warnings of friends at home and the lack of real information about the area. At the time Africa was largely unknown to Europeans, and West Africa in particular was called the ''White Man's Grave.'' If men died there, people said, what chance did a woman have against headhunters, crocodiles and disease?

Dressed in a stiff black skirt and blouse, with high buttoned shoes and a perky hat, Kingsley set out. In her book *Travels in West Africa,* published in 1897, she wrote, ''You have no right to go about Africa in things you would be ashamed to be seen in at home.'' Her proper Victorian outfit became her trademark, unsuitable though it was for the hot African climate. She carried a knife and revolver, but never used them. Instead, she relied on her own wits and self-confidence, as well as her knowledge of the local cultures. She realized that if she showed up at villages with no obvious reason for being there, people would question her motives and would not trust her. But if she became a trader, people would welcome her. According to Desmond Wilcox in *Ten Who Dared,* she wrote, ''There is something reasonable about trade, especially if you show yourself an intelligent trader who knows the price of things. It enables you to sit as an honored guest at far-away inland village fires: it enables you to become the confidential friend of that ever-powerful factor in all human societies, the old ladies. It enables you to become an associate of the confraternity of

Witch Doctors, things that being surrounded with an expedition of armed men must prevent your doing.''

Kingsley's interest in and respect for the local cultures was unusual for her time. Many Europeans considered Africans to be savages in need of Christianity and ''civilizing'' influences. Kingsley, however, denounced missionaries for destroying the local cultures and disrespecting the people. All her travels in Africa were based on trade, which not only allowed her to travel relatively cheaply, but gave her independence and access to otherwise inaccessible places and people.

On her first trip, Kingsley spent five months in Africa, studying wildlife in the vast mangrove swamps, and studying tribal religions. She returned with a collection of beetles and exotic fish, and the knowledge that she had found her life's work. As Keay noted, she later wrote, ''I succumbed to the charm of the Coast. I saw more than enough during that voyage to make me recognize that there was any amount of work for me worth doing down there. So I warned the Coast that I was coming back again.''

Travels Among the Fang Headhunters

Kingsley stayed with her brother for a short while, keeping house for him. In 1894, he left on a trip to Burma and she left too, planning to explore the Ogowe River, which ran through the Congo's Gabon area. Almost completely unknown in England, it was the home of as-yet-undiscovered fish, and ran through an exceptionally dense rain forest. This region was home to several notorious tribes, including the Fang, who were known to be cannibals. Only one European, a Frenchman, had visited them, and he had disappeared without a trace. Kingsley believed that, as a trader, she had a greater chance of safety. As Wilcox wrote, ''A missionary would have been killed and eaten on sight. But a trader—even a white woman trader—might survive.''

With several men from the Ajumba tribe, and an interpreter from the Igalway tribe, Kingsley set out up the Ogowe River to the interior. Eventually they came to another river, called the Karkola, and a lake, called Ncovi. She was the first European to see them, but typically refused to agree with others who said later that she had ''discovered'' them, saying that the people who lived there knew about them all the time.

When Kingsley finally met the Fang, they ran down from their village with weapons, clearly intending to attack her and the men in the canoe. She and the men stood still, holding out their hands. Luckily, one of the Fang men recognized one of the men in Kingsley's boat: they had traded with each other before. Kingsley asked for men to accompany her deeper into the interior, and eventually reached an agreement.

Through their travels together, Kingsley and the Fang developed a sense of mutual respect. According to Wilcox, she wrote: ''A certain sort of friendship soon arose between the Fan and me. We each recognized that we belonged to that same section of the human race with whom it is better to drink than to fight.'' In one village, she stayed in a chief's house but had difficulty sleeping because of a strong, disgusting odor. She discovered it was coming from a bag hanging from the roof beams. Keay noted that she later wrote of the contents of the bag, ''They were a human hand, three big toes, four eyes, two ears, and other portions of the human frame. The hand was fresh, the others only so-so, and shriveled.'' She later remarked humorously that it was very ''touching'' that the Fang should keep bits of their victims as mementos. She usually took a walk at night when she was staying in a village, but this night she decided it would be best to stay inside.

In another village, realizing that the villagers were hostile, she ordered her interpreter to tell the chief she had heard the town was full of thieves. He was horrified, but she told him if he did not say it, she would. The chief was dumbfounded by her bravado, and protested that it was a good place. She answered that she would see for herself, and then decide. This bluff undoubtedly saved her life. In the same village, one of the men traveling with her got into a dispute with a local man. The local man tied him up and was planning to eat him. Kingsley, with the help of the chief, intervened and saved his life.

At another time she agreed to provide medical care for the villagers if they would provide her with information about their religion. The number and variety of illnesses was staggering and often disgusting: abscesses, infections, open sores, spear wounds, and parasitic diseases.

Kingsley walked or canoed 70 miles through the jungle, but her travels seemed much farther because of the intensity of her relations with the local people, the complexity of the jungle, and the vast swamps she often had to wade through. Despite all these factors, or because of them, she deeply enjoyed herself. Wilcox noted that she later wrote, ''I went to West Africa to die [because of her grief after the death of her parents]. West Africa amused me and was kind to me, and was scientifically interesting, and did not want to kill me just then.''

Her scientific studies added much to European knowledge of African wildlife. She brought back one previously unknown species of fish, six new subspecies that had not been named, a previously unknown snake, and eight new insects. It was a great achievement for someone with no scientific training.

A Best-selling Author

Kingsley returned to England in December 1895. Although she wanted to travel more, she found herself having to stay home and keep house for her brother, a weak and selfish man. In 1897, she published *Travels in West Africa,* which became an immediate bestseller. She went on lecture tours, but her health was deteriorating. In 1898, she contracted influenza and typhoid, which left her very weak.

In 1898, Kingsley volunteered to go to South Africa during the Boer War in order to nurse prisoners. She caught enteric fever and became deathly ill. Kingsley died in Simonstown, South Africa on June 3, 1900, at the age of 37. As she had requested, her body was carried out to sea on a warship, and she was buried at sea.

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Maria Winckelmann Kirch

Maria Kirch (1670-1720) was a highly regarded German astronomer, although her opportunities were limited because of her gender. She discovered a comet in 1702, becoming the first woman to make such a finding.

Kirch was born Maria Margarethe Winckelmann on February 25, 1670, in Panitsch, Germany. Her father, a Lutheran minister, educated her at home until his death. At that point, an uncle continued her education. From an early age, Maria showed an interest in astronomy. She studied with Christopher Arnold, the ''astronomical peasant.'' This self-taught man who also worked as a farmer, lived in Sommerfield, a German town near Leipzig. Arnold was known for his observations of the great comet of 1683 and the transit of Mercury of 1690. Maria showed promise in her studies and became Arnold's unofficial apprentice. Later, she worked as his assistant and lived with the Arnold family.

Married Gottfried Kirch

Through Arnold, Maria met Gottfried Kirch, one of the most important astronomers in Germany. She and Kirch fell in love and decided to marry. Her uncle initially disapproved of the union, preferring that she choose a Lutheran minister. He eventually relented and the two were married in 1692. Gottfried Kirch was 30 years her elder and had been married previously. Together they had one son and three daughters.

Gottfried Kirch had studied with Hevelius in Danzig, Germany. He was a calendar maker as well as an astronomer, who earned his living by making observations for calendars and ephemeredes (tables of the positions and motions of the stars, planets, and other heavenly bodies). Gottfried Kirch was one of the first scientists to use the telescope in systematic observation, discovering several comets. He trained his sisters in astronomy, and they used their knowledge to produce calendars and almanacs. Gottfried Kirch gave his new wife further education in astronomy, as he had his sister before him and many other students as well. At the time, women were not allowed to study at universities, but in astronomy that did not really matter. Much work and discourse was conducted outside of the university. Gottfried Kirch himself had not studied at a university.

The two scientists worked together as a team, though Maria Kirch was primarily regarded as her husband's assistant and not his equal. To produce the calendars and ephemeredes, they had to make observations and perform calculations. Sometimes they would divide the labor by viewing different parts of the sky. For example, he would observe the north, while she took the south. Other times, they would take turns on different nights, so that one would watch while the other slept. Kirch preferred to begin her observations at about 9 p.m. Beginning in 1697, the couple began recording information about weather as well. Their children became involved, and the entire family made weather observations daily through 1774.

The data collected by the Kirch family was used to make calendars and almanacs. It was also useful for navigation. The Royal Academy of Sciences in Berlin sold their calendars, which constructed a time frame for planting crops. Such information as phases of the moon, the setting of the sun, eclipses, and the position of the sun and other planets was included.

In 1700, Gottfried Kirch was named the royal astronomer by Frederick III, elector of Brandenburg. The family moved to Berlin where a new observatory was being built. It took 11 years to complete this project. In the meantime, Kirch and her husband conducted observations from their home. They were also able to use the observatory owned by a family friend and amateur astronomer, Baron von Krosigk. Despite the success of their calendar, the Kirch family was not financially secure. However, Gottfried Kirch refused to accept a stipend from Frederick III because it would take funds away from students who needed them more.

Discovered a New Comet

While making her nightly observations, Kirch found a previously unknown comet on April 21, 1702. She was the first woman to do so. However, she received no recognition for this finding. The comet was not named for her, though most newly discovered comets were named for their first observers. When news of the comet was first published, Gottfried Kirch took credit for the discovery. He might have done so out of fear of ridicule if people had learned the truth. For her part, Kirch might not have staked her claim in her own name because she only published in German, while the language of preference in the scholarly German publication, *Acta eruditorum,* was Latin. She may have accepted the fact that her husband was the master astronomer and been content to remain in his shadow. Eight years later, Gottfried Kirch admitted the truth of the matter.

Kirch continued to do important work in astronomy, under her own name and with the proper recognition. In 1707, she discovered an aurora borealis, or northern polar lights. Two years later, she published, under her own name, the pamphlet *Von der Conjunction der Sonne des Saturni und der Venus,* about the forthcoming conjunction of Jupiter and Saturn. The pamphlet included both astrological and astronomical observations. Some scholars have claimed that it was more astrological than astronomical.

At this time, astronomy and astrology were closely linked. While astronomy is the science of the stars and heavenly bodies, astrology focuses on how the stars and planets influence humans by their relative positions and movements. Astrological calculations were common be-

cause the idea of planets conjoining was very interesting to people of the time. Many astronomers, including Kirch, tried to distance themselves from astrologers, though she did provide the needed observations. There might have been some interest on her part, but as Alphonse des Vignoles, president of the Berlin Academy, said in her eulogy (quoted by Londa Schiebinger in *The Mind Has No Sex?*) ''Madame Kirch prepared horoscopes at the request of her friends, but always against her will and in order not to be unkind to her patrons.''

On Her Own

After an illness, Gottfried Kirch died on July 25, 1710 in Berlin. Kirch tried to take her husband's place as astronomer and calendar maker at the Royal Academy of Sciences. She claimed that she had been doing much of this work while he was sick. At the time, it was not unusual for widowed women to take over their husband's business. Kirch tried to apply this tradition to her own situation. However, the executive council of the Academy refused to let her continue. Indeed, they never even considered the possibility before Kirch began petitioning them. They did not want to set a dangerous precedent.

The Academy's president, Gottfried von Leibniz, was the only one who supported her efforts. He had always encouraged her work. In 1709, he had arranged for her to be presented at the royal court in Prussia. She made a strong impression as she explained sunspots. However, the influence of Leibniz was not enough to change their minds, though Kirch was left without an income. They gave her a medal, but no job. Kirch fought the council for a year, even going to the king with her petition, but she was denied. The experience left her feeling bitter. Kirch believed that she was denied the position because of her gender. This claim may have had merit. Johann Heinrich Hoffmann, a man with little experience, was appointed to the position. He soon fell behind in his work, and did not make the necessary observations. It was suggested at one point that Kirch become his assistant. Though this did not happen, Hoffmann might have used her help unofficially, while publicly dismissing her.

Became Master Astronomer

In 1712, Kirch accepted patronage from a family friend named von Krosigk and began working in his observatory. Training her son and daughters to assist her, Kirch continued the family's astronomical calling. She was the master astronomer there, and had two students to help her. They continued to produce calendars and almanacs, as well as make observations. Kirch published pamphlets on her own as well. In 1711, she published the well-received *Die Vorbereitung zug grossen Opposition,* in which she predicted a new comet. A year or two later, she came out with *The Position of Jupiter and Saturn,* which again was a mix of astronomical calculations and the more popular astrological observations.

The family's financial situation took another blow when von Krosigk died in 1714. Though the Kirchs continued to use his observatory, it was not the perfect situation. Kirch moved to Danzig to assist a mathematics professor. She lasted only a brief time before returning. The family also worked in other observatories. In 1716, Kirch and her family got an offer to work for the Russian czar, Peter the Great, but preferred to stay in Berlin. She continued to calculate calendars for places such as Nuremberg, Dresden, Breslau, and Hungary.

That same year, Kirch's son Christfried became the director of the Royal Academy of Sciences' Berlin Observatory, after the death of Hoffmann. Kirch and her daughter, Christine, became his assistants. Within a year, the members of the Academy complained that she took a prominent role during the visits of strangers. She asked that she make herself more like an assistant and stay in the background. Kirch refused to do this and was forced to retire. She had to relinquish her home, on the grounds of the observatory.

Kirch continued to work out of the public eye. Eventually, conditions forced her to give up all astronomical work. She died in Berlin on December 29, 1720. After her death, her daughters continued much of her work. All three assisted their brother in his position as master astronomer. Despite her struggles, Kirch accomplished much in her lifetime.

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Otto Klemperer

Otto Klemperer (1885-1973) was a multifaceted conductor, a master at interpreting opera, the avant-garde, and the classic German repertoire. Those musicians who performed under his baton recall his sternness and indomitable spirit, which enabled him to overcome personal and historical challenges.

Otto Klemperer was born on May 14, 1885, in what was then the Silesian city of Breslau during a period when the area was ruled by the Germans. Following the defeat of Nazi Germany in 1945, Poland received parts of Silesia, including the city of Breslau,

whose name has since been changed to Wroclaw. Like his birthplace, Klemperer would also be cast adrift by the tides of history.

Early Career

Klemperer's musical studies brought him first to Frankfort, where he studied at the *Hochschule fur Musik,* then at the Stern Conservatory in Berlin, where he was a student of the Russian-German composer, Hans Pfitzner. In 1905, he caught the eye of Gustav Mahler and became his protege. Two years later, Mahler recommended the young Klemperer for the third conductor position at the German National Theater in Prague. In 1909, it was again through Mahler's influence that Klemperer received a position as second conductor in Hamburg. In essence, these two men—Pfitzner and Mahler—represent the two great strains of music that were synthesized by Klemperer. Pfitzner represented the conservative, Romantic and Germanic element, which embodied Klemperer's solid musicianship and his choice of work. Mahler inculcated the young man with the avant garde. When refracted through the prism of Klemperer's romantic character, this contributed to his unique style. A third influence on Klemperer, although not a direct one, was the nineteenth-century conductor Hans von Bulow, who had taught at the Stern Conservatory.

Of Klemperer's indebtedness to von Bulow's technique, David Ewen wrote (in *The Man with the Baton*): ''Both Bruno Walter [another protege of Mahler and rival of Klemperer] and Otto Klemperer were nurtured and raised upon the traditions of conducting created by Hans von Bulow—and their strength and weakness as conductors are to a great degree those of the school they represent. [L]ike their predecessor Hans von Bulow, both Walter and Klemperer look upon a musical masterpiece as a plastic organism which the conductor can shape at his own discretion. Liberty with *tempi,* with a preponderance of *rubato,* exaggeration of dynamics, reconstruction of the melodic phrase are occasional intruders into the performances of Klemperer and Walter.'' Yet Ewen, like many music critics, did not find these so-called faults insurmountable when appraising Klemperer. He noted the conductor's ability to ''feel the heart beat of most works'' he conducted. All of these musical influences, were perhaps manifestations of something deeper within Klemperer's psyche: he suffered from bipolar disorder, which grew worse over time.

Klemperer's early reputation was made conducting opera. He moved to Strasbourg in 1914, at Pfitzner's invitation, where he was appointed first conductor and musical director of the opera house and a professor and the director of the conservatory there. In 1916, Klemperer became Strasbourg's general music director. The next year he moved to Cologne, whose avant-garde tastes suited his own and where, as first conductor, he expanded his reputation. Klemperer remained in Cologne for seven years, leaving to accept an appointment as general musical director in Wiesbaden.

Berlin Modernist

Three years later, in 1927, Klemperer was appointed general musical director of the Kroll Opera in Berlin. He served in that capacity until 1931, the year the company went out of existence. Klemperer also founded the Berlin Philharmonic Choir. His experience at the Kroll was legendary and markedly different than his later work in the United States and Great Britain. This was the heyday of the Weimar Republic. Culturally, Berlin was at its notorious between-the-wars zenith. Under Klemperer, the Kroll became one of the most renowned experimental companies in the world. The list of composers whose works were performed reads like a who's who of European modernism: Arnold Schoenberg (given a double-bill), Igor Stravinsky (a triple-bill), Paul Hindemith, and Kurt Weill among others. Klemperer also gave all-Bach concerts and sometimes mixed Bach with contemporaries such as Hindemith and Weill.

The Kroll's experimentalism scandalized even Weimar Berlin. The company was attacked from both the left—which was ironic because its artistic mission was a socialist connection of art with the workers—and from the right, where the Nazis were gaining strength and becoming bolder with each passing year. Finally, the pressure proved too great and the Kroll closed down in 1931. In *The Maestro Myth,* Norman Lebrecht quotes Klemperer as saying, ''I didn't want an avant-garde opera, I just wanted to make good theatre—just that and nothing else.''

Klemperer remained in the increasingly antagonistic atmosphere of Berlin until the month after Hitler was named chancellor of Germany in 1933. After leaving the Kroll, he took the position of second conductor at the *Staatsoper*

(State Opera). Being a Jewish musician (albeit one who had converted to Christianity), and a controversial one at that, Klemperer foresaw difficulties with the Nazi regime. Yet before leaving Germany, he did make a few attempts to appease the government. As John Rockwell points out in his 1984 *New York Times* review of the first volume of Peter Heyworth's 2-volume biography of Klemperer, the conductor ''wrote prose poems in praise of the New Order and even suggested the formation of a Jewish Palatine guard to protect Hitler.'' Both suggestions most likely demonstrated evidence of Klemperer's bipolar disorder. When the Gestapo began arresting opponents of the Nazi government, Klemperer fled to Switzerland and eventually made his way to the United States.

Conducted Los Angeles Philharmonic

In many respects, Klemperer's sojourn in America was the nadir of his life and career. Depression (possibly made worse by unfamiliar surroundings and culture) continued to plague him, and he found the respect that he had garnered in Europe had all but vanished in the New World. He settled almost immediately in Los Angeles, where a thriving community of intellectual refugees had mane their homes. This was a city where serious music was nothing more than a backdrop to cinema. Klemperer was fortunate enough to be given the opportunity to conduct the Los Angeles Philharmonic after the departure of Artur Rodzinski for Cleveland.

In addition to his duties at the Los Angeles Philharmonic, Klemperer was a guest conductor for the New York Philharmonic during the 1934-35 and 1935-36 seasons. In 1937, he spent six weeks reorganizing the Pittsburgh Symphony. However, his behavior outside the concert hall became more erratic and the ensuing publicity he received damaged his reputation in the United States. His tenure at the Los Angeles Philharmonic lasted until 1939. Just before the start of the 1939-40 season, Klemperer was diagnosed with a brain tumor. The surgery and the stroke he suffered afterward ended his career in Los Angeles. Bruno Walter took over the baton.

The stroke left Klemperer partially paralyzed. Conducting was out of the question. It could only have deepened the torment he experienced during bouts with the depressive phase of his illness. The remainder of his stay in America was a long slide into obscurity. Ironically, as he went about the task of rehabilitating his body (Klemperer, at six feet four inches had the physical strength to match his will), rumors of insanity persistently followed him. By the time he was able to again take up conducting, he was left to promote his own concerts, including one at Carnegie Hall. During the war years he received little work.

In 1947, Klemperer returned to Europe, first to Prague, the location of his first conducting post, then on to Budapest for the 1948-49 and 1949-50 seasons. He began making recordings during these years. After leaving Budapest, Klemperer moved on to East Berlin, where he conducted opera until government interference became too great. Klemperer thereupon returned to the United States, but his woes returned. This was the beginning of the Cold War and Klemperer had spent most of the post-war period in the Eastern Bloc. His passport was confiscated and he found himself under scrutiny by the Federal Bureau of Investigation. He was rescued from this latest debacle by British record producer, Walter Legge.

Revival and Acclaim in London

Legge scoured Europe and North America during the post-war years in search of the finest available talent—musicians and conductors not already under contract. Klemperer's career was in limbo when Legge offered him a conductor position with the London Philharmonia. It proved to be the renaissance of his career.

At that time,London was filled with refugees eager to hear the classic German repertoire, which Klemperer brought to the Philharmonia. The recordings he made with the Philharmonia received international praise. Beginning as a guest conductor, Klemperer was appointed musical director by 1955. In 1959 he was named the Philharmonia's principal conductor for life. It was during this final stage of his career (which lasted until 1972) that the recognizable figure of Klemperer as an indomitable, deliberate, acid-tongued personality gained acceptance among the general public. He was never very tactful, reserving some of his sharpest barbs for colleagues such as Wilhelm Furtwangler, whose work he admired but whose collaboration with the Nazi government he could not abide. The antagonism that Klemperer felt toward Furtwangler, however, was nothing compared to that which he felt toward Herbert von Karajan, who had actually joined the Nazi party. By the time the war had ended, Klemperer had re-embraced Judaism and someone like Karajan was not merely a rival, but anathema to him.

In these final years, Klemperer made the recordings upon which his posthumous reputation rests. The pace of many of these recordings is slow, critics have conceded, yet they confirm him as the master of the German repertoire: Mozart, Beethoven, and Bach. Listening to them, one might never realize that Klemperer had been a harbinger of European modernism in the 1920s and early 1930s. However, he retained a love for contemporary music throughout his life. Almost belying the classics is his later interest in the work of Karlheinz Stockhausen and Pierre Boulez.

Klemperer was also a composer, though in this area he did not meet with very much success; his compositions are seldom, if ever, performed. His total output was six symphonies, nine string quartets, and an opera. Klemperer died on July 6, 1973 in Zurich, Switzerland. He was eighty-eight years old.

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Sandy Koufax

Many consider Sandy Koufax (born 1945) to be one of the best left-handed pitchers of all time. He had six exemplary seasons in the 1960s. After a slow start, his baseball career was cut short by problems with his pitching arm. Still, his accomplishments on the field led to his induction into the Baseball Hall of Fame in 1972.

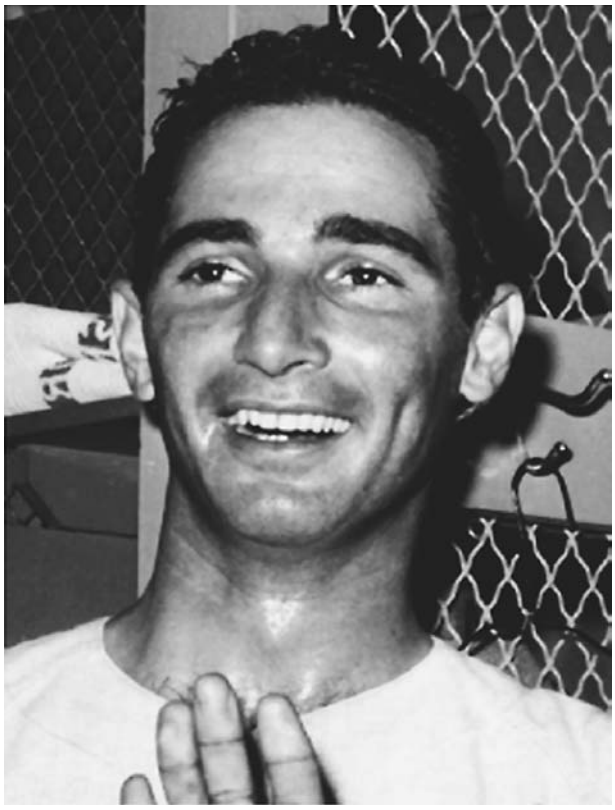

Koufax was born Sanford Braun on December 30, 1945, in Brooklyn, New York. He was the son of Jack (a salesman) and Evelyn (an accountant) Braun. His parents divorced when Koufax was three years old. Six years later, his mother married Irving Koufax, an attorney. Jack Braun had also remarried, and soon stopped calling his son and paying child support. Koufax took his stepfather's name. Irving Koufax encouraged his stepson in all pursuits, including baseball and other sports.

Koufax preferred basketball to baseball as a youth. When he did play the latter, in sandlot games or in Brooklyn's so-called ''Ice Cream League,'' he was usually the first baseman. He did not pitch his first game until he was 15 years old. Koufax spent much of his time playing basketball at the Jewish Community House. While attending Lafayette High School, a coach tried to convince Koufax to play football as well, but Koufax was not interested.

After graduation, Koufax entered the University of Cincinnati, studying architecture on a basketball scholarship. During his first year, he averaged ten points a game. He also tried out for the school's baseball team on a whim. In 32 innings pitched, Koufax struck out 51 hitters. His tenure at Cincinnati was brief, only a year or two. As early as high school, he had been scouted, initially by the Pittsburgh Pirates, and later the Dodgers and Milwaukee's team.

Became a Dodger

In 1954, the Brooklyn Dodgers signed the 19-year-old Koufax to a contract worth about $20,000, with a $14,000 bonus. Roger Khan of the *Los Angeles Times* quoted Al Campanis, who worked in the front office of the Dodgers organization, as saying, ''Only two times in my life has the hair literally stood up on the back of my neck. Once was when I saw Michelangelo's work in the Sistine Chapel. The other time was when I first saw Sandy Koufax throw a fastball.'' Because of the bonus, league rules dictated that Koufax had to stay on the Dodgers roster for at least two years. Thus, Koufax never played in the minor leagues, but had to develop in the spotlight of the majors.

This situation was difficult because Koufax was a very wild pitcher. While he threw the ball hard and had a speedy fastball, he often lacked control. When he did have control of his pitches, it was inconsistent. It was said that left-handed pitchers took longer to develop, but some speculated that Koufax might have had a confidence problem as well. Koufax admitted he was initially in awe of his teammates. In his first two seasons with the Dodgers, 1955-56, Koufax only appeared in 28 games, posting a record of four wins and six loses. Though he won only two games each season, he showed flashes of his future brilliance. In one 1955 game, his second career start, Koufax threw a two-hit shutout. Koufax threw the ball hard in that game, and believed that he had to throw it that way for it to work. This belief hindered his development for six years.

During the 1957 season, Koufax pitched more often and turned his first winning season record, five wins and four losses. He pitched a total of 104 2/3 innings. After the season ended, Koufax remained with the Dodgers when they moved from Brooklyn to Los Angeles. He continued to be used in more games and demonstrated enough talent that the Dodgers did not give up on him. He posted an 11-11 record on the season. This trend continued in 1959. Koufax tied the new major league record for most strikeouts in a two-game period with 31, 13 in one, than 18 against the San Francisco Giants. Though the Dodgers went on to win the World Series against the Chicago White Sox, Koufax lost in the one game he pitched, 1-0.

Koufax's 1960 season was a similar combination of highs and lows. Though his record was eight wins and 13 losses, he struck out 197 batters in 175 innings. He was disappointed with himself, and was not sure if the Dodgers would keep him on the team, for good reason. In his first six seasons, his record was only 36-40. In the 691 2/3 innings he pitched, he struck out 684 and walked 405. He told Joseph Durso of *The New York Times,* ''I have a terrible temper. After the final game that season, I threw all my baseball stuff away, left the clubhouse and didn't think I'd

ever come back. I even went into business, but wasn't crazy about it. Then I decided I hadn't worked hard enough, so next spring I reported to Vero Beach. Our clubhouse man, Nobe Kawano, handed me the gear and said, 'I took all your stuff out of the garbage.'''

Learned to Control Pitches

Before the beginning of the 1961 season, Koufax talked to his team's general manager, Buzzie Bavasi, and asked that he be allowed to pitch on a more regular basis. Koufax believed that if he had too many days off in between starts, it was detrimental to his arm. Bavasi granted his request, and Koufax finally learned to control his fastball, in part because of advice from catcher Norm Sherry. During a game with the Chicago White Sox, Koufax got himself into trouble, with the bases loaded and nobody out. Sherry told him that he would have better control if he eased up on the ball and did not always throw it so hard. Koufax followed Sherry's advice, and got the next three batters out. With the help of Sherry and a pitching coach, Koufax also developed a strong curveball and a change-up, though he did not have complete confidence in the latter. As Bruce Jenkins of *The San Francisco Chronicle* wrote ''Koufax had the greatest fastball of his day (maybe ever) and the best curveball. He didn't need anything else.'' Koufax's career was transformed.

Beginning in 1961, Koufax was chosen to play in the All-Star game every year until the end of his career. He also led the league in at least one category each season. In 1961, Koufax posted an 18-13 record, and led the league in strikeouts with 269, a new record. Beginning in 1962, through his retirement in 1966, Koufax had the league's best earned run average (ERA) and pitched at least one shutout per year. In 1962, his ERA was 2.54, and he posted a record of 14-7, striking out 216 batters in 184 1/3 innings. However Koufax did not pitch for half of the season because he developed circulatory problems in his pitching arm he after a wild pitch had accidentally hit him. This injury would eventually shorten his career.

Koufax had a dominant season in 1963, and had much to show for it. He led the league in wins, with a 25-5 record; ERA, with 1.88; strikeouts, with 306; and shutouts, with 11. The Dodgers won the World Series against the New York Yankees. Koufax pitched two complete games, winning them both by allowing only 12 and 3 earned runs. He set a record by striking out 23 batters in 18 innings. For his season, Koufax was named the National League's Most Valuable Player. He also won the Cy Young Award, given to the league's best pitcher.

In 1964, Koufax had a shortened season due to another injury to his pitching arm, which led to chronic arthritis. Koufax would spend the rest of his career in pain, pitching only after he had received cortisone shots. Despite missing the last month of the season, Koufax had a 19-5 record, had the league's best ERA (1.74) and winning percentage (.792), and led the league in shutouts, with seven. Koufax posted similar numbers in 1965. With a record of 26-8, he had the league's best ERA (2.04) and set a new record with 382 strikeouts. Koufax also won his second Cy Young Award. But these were not Koufax's best accomplishments of the season.

Refused to Pitch on Yom Kippur

Koufax pitched a perfect game on September 9, 1965. He retired all 27 batters, the last six on strikeouts. Koufax told Jerry Crowe of the *Los Angeles Times,* ''Earlier in the game, I didn't have great stuff. I was just getting people out. But the last two innings were probably as good as I ever pitched.'' This game was later named one the best moments in the history of the Dodgers by its fans.

Koufax became a hero to many of his fellow Jews by refusing to pitch in the first game of the World Series against the Minnesota Twins because it fell on Yom Kippur, the high holy day. Koufax was criticized by some because the Dodgers lost that game. However, he went on to pitch in three of the next six games. He lost the first, but won the last two, including the deciding seventh game, 2-0.

At the beginning of the 1966 season, Koufax and another Dodgers pitcher, Don Drysdale, held out at the beginning of the season for several weeks in a salary dispute. They hired an agent to negotiate for them, which was unheard of at the time. This marked the beginning of a trend in Major League baseball because it worked for them. Koufax signed a contract worth $130,000 for the season, a big salary in that era. He earned his pay by posting a 27-9 record. He led the league in strikeouts (317), had the league's best ERA (1.73), and won his third Cy Young Award. The Dodgers appeared in the World Series again, but lost to the Baltimore Orioles in four games. Koufax pitched in one game, and lost.

Retired at Age 30

Koufax thought he might retire all season long, and did so after the conclusion of the 1966 season. He did not want to risk permanent damage because of his injuries. According to Jerry Crowe of the *Los Angeles Times,* at the time he said, ''I've got a lot of years to live after baseball. And I would like to live them with complete use of my body.'' His teammates were unprepared for the announcement because Koufax had not told them in advance. He was known throughout his career for being rather aloof. In retirement, Koufax would guard his privacy even more. He moved to Maine, using that as his home base for many years. To make a living, Koufax signed a ten-year contract with NBC to be a baseball broadcaster in 1966. While was good at the job, he was not always comfortable on camera. He quit before the start of the 1973 season.

Baseball had not forgotten Koufax's contributions. He was elected to the Hall of Fame in the first year that he became eligible. At 36 years of age, he was the youngest inductee, and one of only six to be elected in their first year of eligibility. Koufax remained close to the game by serving as a guest pitching coach in various training camps, including the Dodgers and New York Mets. He also spent 11 years, 1979-90, working as a roving minor league pitching instructor in the Dodgers' system.

Koufax enjoyed his anonymity. He was twice married, first to Anne Widmark, daughter of the famous actor, Richard Widmark. They divorced in the early 1980s. He was

remarried to a woman named Kim, but they also were divorced in the late 1990s. Of his life and career, Tom Verducci of *Sports Illustrated* wrote, ''Koufax was the kind of man boys idolized, men envied, women swooned over and rabbis thanked, especially when he refused to pitch Game 1 of the 1965 World Series because it fell on Yom Kippur. And when he was suddenly, tragically done with baseball, he slipped into a life nearly monastic in its privacy.''

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Larry Kramer

Controversial writer and activist Larry Kramer (born 1935), is known primarily for his criticism of political figures, media, and medical organizations for their poor response to the AIDS epidemic. Through his writing and speaking he has stirred controversy within the gay community, by chastising those who proclaim a right to promiscuity as irresponsible and ultimately self-defeating. Both supporters and detractors are likely to agree that Kramer is a colorful, forceful and strong-willed voice in American culture.

A 1957 graduate of Yale University with a bachelor of arts degree, Kramer first gained national recognition for his 1970 screen adaptation of D. H. Lawrence's *Women in Love.* This work earned four Oscar nominations, including ''Best Screenplay.'' He next found himself in the spotlight for his satirical novel *Faggots* (1978), which poked fun at and rebuked urban gay men for their, as he described it, indiscriminate and hazardous lifestyle. Some readers appreciated Kramer's criticism of those gay men who present themselves as unable or unwilling to maintain meaningful, monogamous relationships. Others

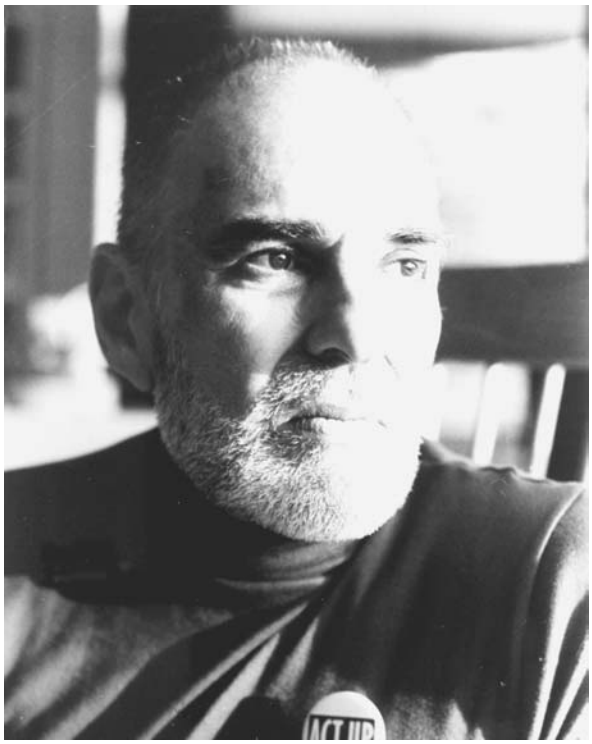

ridiculed Kramer for his intrusively moralistic prescription of how gay men should act. On the British, Minerva, edition of *Faggots,* playwright Tony Kushner lauded the work as ''a documentation of an era, as savage and savagely funny social parody, as a cry in the wilderness, and as a prescient, accurate reading of the writing on the wall.''

In the early 1980s, Kramer began his tireless campaign to raise public awareness about AIDS and to demand that political and medical leaders find manageable, effective treatment for the disease, and ultimately a cure. AIDS activism and the promotion of a healthy homosexual lifestyle became frequent themes in his writing. He prophetically warned gay America of the growing threat posed by this sexually transmitted disease in his famous essay that appeared in the *New York Native,* ''1,112 and Counting'' (1981). The central character in his hit play *The Normal Heart* (1985), is generally recognized as an autobiographical reference to gay sexual liberation and ''the plague'' (AIDS), although it is not referred to by name. *The Destiny of Me* (1993) is a sequel to *The Normal Heart.* A prolific writer, public speaker and essayist, Kramer published collections of his observations in *Reports from the Holocaust: The Making of an AIDS Activist* (1989) and *We Must Love One Another or Die: The Life and Legacies of Larry Kramer* (1997), edited by Larry Mass. He also wrote two more plays, *Just Say No* (1988) and *The Furniture of Women* (1989). Since the loss of many friends to AIDS and his own personal struggle with the disease, Kramer's sense of urgency and passion have become pervasive in his writings. He is determined to ensure that the disease that is killing so many gays is not ignored.

Donation Turned Down by Yale

In November 1996, Kramer offered to donate $250,000 to his alma mater, to found a gay studies program. When Yale rejected the gift, Kramer flagged the institution as ''homophobic.'' Although the university was willing to accept the donation as a means of bringing visiting gay studies professors to the school, it would not capitulate to Kramer's insistence that a tenured position and a full program be established. Yale claimed that any feelings about the program had no bearing on the discussion, since financial factors made the proposal unfeasible. It would take at lease $2 million to fund a department at Yale. Kramer brought the matter to the Connecticut Supreme Court, which ruled in favor of Yale. It argued that a donor does not have the right to dictate the use of monies in the manner attempted by Kramer. *The Chronicle for Higher Education* reported that Kramer would terminate his alumnus allegiance to Yale.

Acts Up to Raise AIDS Awareness

In the early 1980s, Kramer began witnessing the death of his friends from this mysterious sexually transmitted disease that affected the immune system. His ire reached a boiling point as he observed a lack of compassion for those who were suffering by those who had the power to improve treatment and find a cure. He became determined to draw attention to the battle against AIDS and the accountability needed of those in power, who should be working to save lives. The urgency of AIDS brought him a new perspective on what is important in life. In an article by the organization Common Cause reflecting on Kramer's achievements, he is quoted as pointing out, ''I was able to support myself as a writer and I didn't feel particularly ostracized. It wasn't until AIDS came along that I was faced with the very stark reality that it didn't make any difference if I had money in the bank or had gone to Yale. My success wasn't going to make anybody pay attention to what was happening.''

Kramer co-founded the Gay Men's Health Crisis (GMHC), which initially provided various services and support to HIV-positive people in New York. Eventually it became the largest organization of its kind in the world. Kramer soon recognized that servicing the HIV/AIDS-infected was not enough. He must demand that research be done in AIDS treatment through protest and rambunctious public displays that were sure to draw broad media coverage. Kramer founded ACT UP (AIDS Coalition to Unleash Power) for that purpose. The organization's aim is to ''act up'' or be ''naughty'' so as to be noticed and contended with. As is stressed on ACT UP's website (www.actupny.org), its members will not be silent. By being intentionally obnoxious, they hope to get arrested. ACT UP will pay their fines, which are well worth the publicity such arrests can attract. The approach works, according to Jon Greenberg, an ACT UP leader, in an article entitled ''Act Up Explained,'' maintaining, ''because of ACT UP, AIDS and the public's perceptions of the disease, the institutions of our society have been radically transformed and changed.'' Commenting on the melodramatic, yet powerfully effective, antics of the organization and its links to drama creation through Larry Kramer, Greenberg later explained in the same article, ''ACT UP demonstrations are theater outside the bounds of the physical theatrical space. They are theater in the world, and accomplishing the types of reactions, actions and catharsis that all people in the 'conventional theater' only dream about. We use the same tools, however. Research, intensive pre-production planning, bringing together the actors (demonstrations), rehearsing them and getting to their motivating emotions (anger, fear, love for each other), sets, props, fund-raising, publicity—all this for the single goal of creating a spectacle that will change people's lives and change the world.''

In 1996, a low-T-cell count forced Kramer to evaluate which combination of drugs, among the 165 possible combinations, would best help him stave off his demise. He realized through this experience that AIDS patients were a part of some broad, and not carefully documented, experiment in AIDS treatment. They were playing a game of Russian roulette with medication cocktails, discovering which worked and which did not through trial and error. Error easily led to death for patients. Therefore, it was crucial to document and share data efficiently in a network-controlled, central location. In 1988, Kramer set out to establish such a forum on the Internet to record AIDS treatments and monitor patients. The program emerged in 1999 as the AIDS Treatment Data Network, which can be found at www.aidsinfonyc.org. The site is organized into several pages, including glossaries, fact sheets, news, U.S. Public Health Service/Infectious Diseases Society of America guidelines, a treatment newsletter, directory of clinical trials, and the monitoring project itself, to which AIDS patients are invited to sign on.

Kramer was very effective in raising the public awareness of AIDS. Several news articles and television newsmagazine pieces in the late 1990s were written about the amount of attention and funding being given to AIDS research. Some claimed that the singling out of AIDS by government agencies and medical organizations and the amount of financing it was receiving from celebrity donors drew unfair attention to this disease. Ultimately, funding and research was being taken away from diseases affecting and killing even more people than AIDS. Even Kramer pointed out, according to a *New York Times* article, ''[AIDS organizations] have become co-opted by the very system that they were created to hold accountable.'' In the same article, journalist Sheryl Gay Stolberg posited, ''While advocates for people with other diseases often lobby vociferously for more money for research, the notion of exceptionalism—that a particular illness deserves special government status—is unique to AIDS, and it is generating a backlash.''

As stubborn, sharp-tongued and passionate as Kramer is, he is bound to offend and thereby become the object of denouncement himself. He continues to make enemies within the gay community by speaking his conscience and scolding gay rights groups like Sex Panic, who, he alleges, promote promiscuity and therefore unsafe sex. As forceful as Kramer is in assigning blame, however, he is thick skinned about criticism of his views. He enjoys healthy

debate and is, according to John-Manuel Andriote of the *Lambda Book Report,* ''justifiably frustrated that a number of other well-known gay intellectuals and writers have tried to block Kramer from their own awareness because he isn't easily 'managed' and is quite vocal about not needing or wanting their approbation.'' Larry Mass, a friend of Kramer, was quoted in the same article as saying, ''You can't not pay attention to [Kramer], or censor or eliminate him. It just doesn't work and it's going to come back to haunt you.''

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L

Louis L'Amour

Louis L'Amour (1908-1988) was a prolific western writer who once said "I write my books to be read aloud and I think of myself in that oral tradition." He wrote over 400 short stories and 100 novels, as well as numerous television scripts and screenplays. His books have been translated into 10 languages. At the time of his death in 1988, there were over 200 million copies of his books in print.

Louis Dearborn LaMoore was born in Jamestown, North Dakota in 1908, the youngest of seven children. His father, Louis Charles LaMoore, was a veterinarian and enjoyed sports, especially boxing, which he taught his three sons. His mother, Emily Dearborn LaMoore, had been trained as a teacher before her marriage, and loved to read and tell both family and western stories to her children. As a boy, he heard stories of the family's French-Irish forefathers, rugged westward-moving frontiersmen and women whose roots in America could be traced back to the early 1600s. His grandfather had fought in the Civil War and his great-grandfather, had been scalped by the Sioux. These stories laid the foundation for his interest in westerns. When the family moved to Oklahoma in 1923, young Louis left school at the age of 15, to work and travel. He also changed the spelling of his surname back to its original form, from LaMoore to L'Amour.

During what he later referred to as his "yondering" years, L'Amour went through an incredibly varied series of jobs and experiences. He joined the circus and became an elephant handler, he worked as a fruit picker, a gold prospector, a longshoreman, a lumberjack, and a miner. He skinned cattle in Texas, lived with bandits in Tibet, and served on an East African schooner. He was an avid reader and collector of rare books. He also boxed professionally and won 51 out of 59 matches.

Began Writing Career

L'Amour returned to his family's home in Choctaw, Oklahoma briefly in the late 1930s to pursue his dream of a writing career. As he once said, he "wanted to write from the time I could walk." Since 1816, 33 members of his family had been writers, and he was confident he could do it as well. He hung around the University of Oklahoma during this time and some of the faculty members recommended books to him. "I read Balzac, Victor Hugo and Dumas before I ever read Zane Grey," he once told a reporter.

L'Amour sold his first short story, "Anything for a Pal," to *True Gang Life* magazine in 1935. A small publisher in Oklahoma published a book of L'Amour's poetry, *Smoke from This Altar,* in 1939. World War II interrupted his plans. He entered the army as a tank officer in the transportation corps in 1942. The mission of his unit was to destroy enemy transportation in France and Germany.

After his honorable discharge from the army in 1946, L'Amour settled down in Los Angeles to write. He published short stories between 1946 and 1950, including some detective and adventure fiction for pulp magazines. While he had not planned to write westerns in particular, he found that he sold more work to western magazines than to the others. He wrote several western stories for Standard Publications' pulp chain under the pen name, "Jim Mayo." He also contributed short stories to *Collier's,* the *Saturday Evening Post,* and *Argosy.*

In 1950, L'Amour wrote four Hopalong Cassidy novels under the pen name Tex Burns under a work-for-hire agreement with Doubleday. A man named Clarence Mulford had written the original 28 Hopalong books between 1907 and 1941, and handpicked L'Amour to be his successor. L'Amour long denied having written the Hopalong Cassidy novels because they weren't his idea; they were just books he wrote because he needed the money. The pen name was the publisher's suggestion. The truth finally came out in June 1991, when the author's family released *The Rustlers of West Fork,* published by Bantam. The other three Hopalong books were to follow before the year 2000.

First Novel Published

His first novel, *Hondo,* was published in 1953 by Fawcett Books. It was based on his short story, ''The Gift of Cochise,'' which had run in *Colliers* in 1952. It was his most popular book, selling 1.5 million copies. John Wayne purchased the movie rights and starred in the film as well. Fawcett also contracted L'Amour for future western novels. In 1962, Wayne also starred in *How the West Was Won.* Over 45 of L'Amours novels and short stories were made into feature films or television movies. Among them were *Stranger on Horseback,* (1955) starring Joel McCrea, *The Burning Hills,* (1956) starring Tab Hunter and Natalie Wood, and *Shalako,* (1968) starring Brigitte Bardot and Sean Connery.

In 1955, L'Amour signed a contract for two books per year with Bantam. The company later extended it to three books. From then on, he wrote three books a year until the very end of his life. He researched—and actually traveled to—the locations he wrote about in his books and he would study the people who lived there, even describing the way they talked and the food they ate. L'Amour once said, ''I go to an area I'm interested in and I try to find a guy who knows it better than anyone else. Usually it's some broken-down cowboy.'' He also researched the legends of the old West, not only in books, but through oral history. ''I've known five men and two women who knew Billy the Kid well. I talked to the woman who prepared his body for burial.''

A Style All His Own

Though he lived most of the year in Los Angeles until his death in 1988, L'Amour also purchased some of the land about which he wrote. He purchased Maggie Rock, along with most of the 1,800 acre Colorado ranch surrounding it, in 1983. L'Amour had a personal library that contained over 10,000 books that he referred to frequently. He was especially interested in history and archaeology. L'Amour believed that his books could instruct his readers as well as entertain them. ''The best writing is the simplest writing,'' he told Richard Louv of the *San Diego Tribune* in 1988. ''If you can read something and it's so simple and clear that you think you could write it better, you can bet you can't.''

The typical L'Amour hero was much like the author in the days of his youth: an adventuresome young man with a lot of spirit. The stories alluded to the far-off, long-ago days when right and wrong were clear, and heroes and villains were just as distinguishable. L'Amour looked like the cowboys he wrote about, which is not surprising, as he immersed himself in the lifestyle. He often dressed the western part, with hand-tooled boots, ten-gallon hats, and braided-leather bolo ties. He was a loner, who loved to travel as much as he loved to read.

When L'Amour passed away, Stuart Applebaum, his editor at Bantam, told the *Los Angeles Times,* ''His readers felt that he had walked the land his characters did. His stories were as authentic as a textbook, but a hell of a lot more entertaining to read. That combination of story-telling magic and unbeatable authenticity in background, place and time made his fans await eagerly each new book.''

On February 19, 1956, he married Katherine Elizabeth Adams. At the time, he was establishing his career and she was a young actress who had played a few roles in the theatre and had made a few television appearances. Kathy L'Amour gave up her career to travel with her husband and serve as his personal assistant. ''I feel that the most rewarding, the most adventurous, the most exciting, the most fun thing I ever did in my life was to marry Louis,'' she told the *Los Angeles Daily News* in 1993. The couple had a son, Beau Dearborn in 1961, and a daughter Angelique Gabrielle in 1964.

In 1960, L'Amour began a series about a family. *The Daybreakers* was the first novel in the Sackett family saga. The books followed the fictional family through several generations and across the U.S. frontier from the 1600s to the 1900s. *The Sacketts* was the first adaption of L'Amour's work for television, and aired as a miniseries in 1979. There were 18 Sackett novels in all.

Top Fiction Writer

By the mid-1970s, L'Amour was outselling popular authors like John Steinbeck and James Michener, and had won several awards as well. In 1969, he won the Golden Spur Award from the Western Writers of America for *Down the Long Hills*. In 1972, the state of North Dakota presented him with the Theodore Roosevelt Rough Rider Award. The Western Writers of America considered *Hondo* and *Flint* to be among the top 25 western novels of all time. In 1981, he was given the Golden Saddleman Award by the Western Writers of America for his contributions to the genre.

Fans of his novels included U.S. Presidents Dwight D. Eisenhower, Lyndon Johnson, Gerald Ford, Jimmy Carter, and Ronald Reagan. In fact, it was President Reagan who presented L'Amour with the Congressional Gold Medal in 1982. L'Amour joined the ranks of others like Charles A. Lindbergh, Thomas A. Edison, Marian Anderson, and Dr. Jonas Salk, who had also won the award. In 1984, President Reagan also presented L'Amour with the Medal of Freedom. He is the only novelist in the United States to have won both the Congressional Gold Medal and the Medal of Freedom.

L'Amour began experimenting with fiction set in different locales. In 1984, he wrote *The Walking Drum,* a novel set in medieval Europe and inspired by Celtic folklore. In 1987, he wrote *The Haunted Mesa,* which explored the fate of the Anasazi, an ancient cliff-dwelling race who inhabited the American Southwest before the Navajo, and vanished long before the white man came to the area. The *Last of the Breed,* (1986) concerned a Native American pilot shot down over Siberia.

Popularity Continued After His Death

Although he was a non-smoker, L'Amour died of lung cancer in Los Angeles on June 10, 1988. His doctor thought the cancer may have resulted from exposure to harmful dust when he worked as a coal miner. His editor at Bantam Books noted that just a few hours before his death, he was proofreading his autobiography, *Education of a Wandering Man.*

L'Amour's popularity continued into the 1990s, when many of his books were published posthumously, including *Lonigan,* a short story collection and *The Sackett Companion,* which recounted the research his did in writing about the fictional clan. The publisher Dell developed the *Louis L'Amour Western Magazine,* a bi-monthly publication featuring the works of new western writers. The late 1990s saw the publication of two short story collections, *Monument Rock,* (1998) and *Beyond the Great Snow Mountains,* (1999).

As president of Louis L'Amour Enterprises, his wife continued to keep the L'Amour empire thriving, with the help of their children. Son Beau takes care of the audio-visual side of the business, including a radio show, BDD audio editions and film rights. The family planned to release new books from L'Amour's old manuscripts through the year 2000. They also started an upscale book club, the Louis L'Amour Collection, which offers leather-bound editions of his works. His books still sell millions of copies per year.

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Burt Lancaster

Burt Lancaster (1913-1994), one of the most popular film stars of all times, never wanted to be an actor. Falling into acting by chance, Lancaster proceeded to become a star, although he had no dramatic training. He made 85 movies during his long career and won an Academy Award.

Burton Stephen Lancaster, the fourth of five children, was born on November 2, 1913 in New York City to James Lancaster, a postal worker, and Elizabeth Roberts Lancaster. Although the family was descended from Irish and English stock, they resided in Italian East Harlem. When Lancaster and his brothers were old enough, they shoveled snow, sold newspapers, and shined shoes to earn money for the family. While James Lancaster was a gentle, warm father, Elizabeth was a strict disciplinarian, instilling in her children the virtues of honesty and loyalty, with whippings if necessary. She had no prejudices against the many different ethnic groups in her neighborhood and treated them all kindly, which made a strong impression on her son.

Lancaster attended Public School 121 for the lower elementary grades. There he did well, especially in reading and writing. He then transferred to Public School 83, where he enjoyed English and history, but did poorly in math. Lancaster loved reading and claimed to have read every book at the 110th Street library by the time he was 14. He also adored movies, especially those of the swashbuckling Douglas Fairbanks, but he did not want to become an actor. Until he was 15, Lancaster wanted to be an opera singer.

Throughout his life he retained a love of opera and symphonic music.

At the age of 13, Lancaster lost his baby fat and grew into a tall, athletic young man. He ran in the streets and parks with neighborhood children, and at the Union Settlement House he appeared in a play. A famous director, Richard Boleslavsky, saw him in the show and was so impressed, he discussed the possibility of drama school with Elizabeth Lancaster. Her son, however, was not willing, calling acting ''sissy stuff.''

At camp, when he was nine, Lancaster met his lifelong friend Nick Cravat, a tough little fellow with whom Lancaster would later work. Lancaster attended DeWitt Clinton High, an all boys academic school for students who intended to go on to college. In his senior year, Lancaster's mother died of chronic intestinal nephritis. He graduated from high school on June 26, 1930 and entered New York University in September of 1931. He hoped to be a gym teacher and became involved with gymnastics. Lancaster left college early in his sophomore year and joined a circus with his friend Cravat. They earned three dollars a week as acrobats.

Fell into Show Business

Lancaster met June Ernst, an acrobat, and married her in 1935 when he was 21 and she 18. They separated in 1937 and divorced in 1940. That same year, when Lancaster seriously injured his right hand, he decided to give up the circus. He worked for a department store, a refrigeration company, and at several other jobs, including that of a singing waiter, until he was drafted into the U.S. Army in 1942.

Lancaster became part of Special Services, whose purpose was to entertain the soldiers and provide them with off-duty activities. He began as an athletic instructor, moving on to the job of entertainment specialist, where he wrote, directed and performed in skits.

While putting on shows for the troops in Italy in 1944, Lancaster met the woman who was to become his second wife, Norma Anderson, a United Service Organization (USO) entertainer. Later, in New York, Lancaster visited Anderson, who worked for ABC radio. In the building's elevator, a man asked him if he was an actor. Lancaster responded that he was a ''dumb actor,'' meaning he performed without words, as an acrobat. A few minutes later, the man telephoned the office where Lancaster was visiting and asked him to audition for the play, *A Sound of Hunting.*

An Actor is Born

Lancaster got the part. After three weeks of rehearsals, the play opened on November 6, 1945 and closed three weeks later. Lancaster then got an agent, Harold Hecht, and signed a contract with Hal Wallis Productions, Inc. on January 8, 1946 to make two films a year for seven years. He was also able to work for other companies. Lancaster took the train to California with one set of clothes and thirty dollars.

Not only was Lancaster a capable actor, but he looked very good on camera. He stood six feet two inches tall, weighed 180 pounds, and had a large chest and a small waist. He looked younger than his thirty-two years and had a gorgeous smile and bright blue eyes. While waiting to make his first film for Hal Wallis, Lancaster signed a contract with Mark Hellinger to make one picture a year for up to five years. Lancaster was paid $2,500 a week for his work in *The Killers,* which became a big hit and launched Lancaster's film career. He later said of that time, as quoted in a Sidney Skolsky syndicated column of 1950, ''I woke up one day a star. It was terrifying.''

After finishing the film, Lancaster drove back east to be with Anderson, who had given birth to their first child, James, on June 30, 1946. Lancaster and Anderson had not yet married, but would do so on December 28, 1946 in Yuma, Arizona. Their second son, Billy, was born in November of 1947.

On Lancaster's second film, *Desert Fury,* the actor argued angrily with the director when he disagreed about how something should be done in the film. This was a habit he never lost and stemmed from his intense involvement with his work. In his third film, *I Walk Alone,* Lancaster starred with Kirk Douglas, with whom he would make other films, including *Gunfight at the O.K. Corral.* The two had a love-hate relationship until Lancaster's death.

In September 1947, the House Un-American Activities Committee subpoenaed 34 people from Hollywood to investigate the extent of Communist infiltration in the movie industry. To protest, several people in the industry, including Lancaster, formed the Committee for the First Amendment. This represented the beginning of his involvement

with liberal political causes. In March 1948, Lancaster began work on *Kiss the Blood off My Hands,* the first project of his new company, Hecht-Norma Productions, that he had formed with Harold Hecht.

In July 1948, Lancaster bought his first home. Located in Bel-Air, the large colonial housed the Lancasters, Burt's father, and Burt's widowed sister-in-law, Julia. Over the years Lancaster added a pool, tennis court, guesthouse, projection room, gym, kennel, and a baseball diamond. Lancaster also began collecting modern French paintings. He loved playing bridge and took the game very seriously.

In 1949, Lancaster began an affair with actress Shelley Winters. His marriage to Norma had problems because of her drinking, and Lancaster was often unfaithful. Norma gave birth to their third child, Susan, in July 1949. In 1950, when Norma again became pregnant, Winters realized that her relationship with Lancaster had no future. She burned all her photos of him and ended the affair.

Greatest Films

In 1952, Lancaster made the film *Come Back, Little Sheba* with actress Shirley Booth. Twenty years later, Lancaster would call Booth the finest actress he had ever worked with. His portrayal of a middle-aged alcoholic surprised audiences and displayed his acting abilities and willingness not to be typecast. Of this shift in his career, he later said, in an article in *Films and Filming,* ''Suddenly they began to think of me as a serious actor.''

In 1953, Lancaster starred in *From Here to Eternity* as Sgt. Warden, a tough, serious soldier who falls in love with his commanding officer's wife. The film contains one of the most famous love scenes of all times, with Lancaster and his co-star Deborah Kerr kissing on a beach as waves wash over them. *From Here to Eternity* earned more money than any other film in the history of Columbia Pictures to that point. Lancaster won the New York Film Critics Circle Award for the best actor of 1953. He was nominated for, but did not win, the Academy Award for best actor of that year.

In 1954, Lancaster directed his first movie, *The Kentuckian,* in which he also starred. Directing had been a dream of his, but after the lukewarm reception the film received, Lancaster was terribly disappointed and directed only one other movie, *The Midnight Man,* in 1974.

Lancaster starred in *Elmer Gantry,* (1960), about a larger-than-life evangelist. Later Lancaster was to say that of all the roles he had played, Elmer Gantry was the most like himself. Gary Fishgall wrote in *Against Type: The Biography of Burt Lancaster,* ''If one had to chose a single picture from the prime of Lancaster's career to define the essence of his stardom, *Elmer Gantry* would be that film.'' For his work in the film Lancaster won the New York Film Critics Award for best actor of 1960, the Golden Globe for best motion picture actor in a drama, for 1960, and the Academy Award for best actor of 1960.

In late 1960, Lancaster began filming *Birdman of Alcatraz,* in which he plays a prisoner who raises birds. Lancaster became very emotionally involved with his role. ''One of the problems an actor faces, and it's a very dangerous thing, is to get so involved in a role he loses control of what he is doing. With *Birdman of Alcatraz,* I couldn't stop crying throughout the film,'' Lancaster explained in *Take 22: Moviemakers on Moviemaking.* He was nominated for an Academy Award for his portrayal of Robert Stroud.

Lancaster began filming *Judgment at Nuremberg* in early 1961. The movie detailed the 1948 war crimes trial of four Nazi judges. Lancaster played Ernst Janning, but was not popular in the role.

Personal Tragedies and Triumphs

In September 1961, Lancaster's father died. James Lancaster had lived with his son since 1947. The two had been very close. In November of that year, the Lancaster's home burned to the ground in a fire that destroyed 456 homes in Bel-Air. Luckily Lancaster's art collection survived since it had been lent to the Los Angeles County Art Museum only the week before. The family rebuilt their home on the same site.

In 1964, Lancaster began filming *The Hallelujah Trail* in New Mexico. On the set he met a hairdresser named Jackie Bone, who would be his girlfriend for the next 20 years. Although Lancaster was still married to Norma, he fell very much in love with Bone. He and Norma finally separated in 1967, but did not divorce until 1969. The end of his marriage was hard on Lancaster, who considered himself a family man, but he could not deal with his wife's alcoholism. Lancaster's relationship with Bone was stormy. Once they argued in a restaurant and Bone broke a pitcher over his head.

As the 1970s began, Lancaster had not had a successful movie for three years. His good looks were fading, and he drank to excess. He became depressed. Although he made 14 films in the 1970s, they were not very popular. In 1973, Lancaster and Bone moved to Rome. He learned to speak some Italian, cook spaghetti and even grew his own herbs for cooking. Their relationship remained stormy, and he cheated on her, as he had with Norma. The couple moved back to the U.S. in 1976.

Final Blaze of Glory

In late 1979, Lancaster began work on *Atlantic City,* a film about two elderly gangsters. It was the first film in which he played a senior citizen. For his work in the film, Lancaster earned several awards including the BAFTA Film Award for best actor, 1980; the Los Angeles Film Critics Association award for best actor, 1980; and the New York Film Critics Circle Award for best actor, 1980.

At a party in 1985, Lancaster met Susie Scherer, a legal secretary who began to work for him. They fell in love and married in September 1990. In 1988, Lancaster made the very popular film *Field of Dreams,* his last film for the big screen. Lancaster's last work was a television mini-series called ''Separate But Equal.''

In November 1990, Lancaster suffered a major stroke which left him with paralysis on his right side and difficulty speaking. Lancaster died in Century City, California on Oc-

tober 20, 1994, only two weeks away from his 81st birthday.

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Emanuel Lasker

Emanuel Lasker (1868-1941) was the world chess champion from 1894 to 1920, and is widely regarded as one of the greatest players of all time.

Born in Berlinchen, Prussia on December 24, 1868, Lasker was the son of a Jewish cantor. When he was 11 years old, he was sent to Berlin to study mathematics. In Berlin, he lived with his older brother, who taught him how to play chess to pass the time. The brothers were poor, but Lasker soon found that he could make a little money by beating other players at the local chess clubs. His favorite place to play was the Cafe Kaiserhof, where he soon began winning tournaments.

In 1889, Lasker went to Breslau and won first place in one of the tournament's divisions. Later that year, he traveled to Amsterdam, where he came in second against very highly regarded players. He went to London in 1890, returned to win tournaments there in 1892, and then emigrated to the United States.

World Chess Champion

In 1894, Lasker won the world chess championship, beating the famed player Wilhelm Steinitz. His victory shocked the world, since he was only 25 years old. As Harold C. Schonberg wrote in *Grandmasters of Chess,* ''Steinitz probably felt that the inexperienced, relatively untried Lasker would pose no problems.'' The match took place over three weeks, and involved three games a week, with 15 moves an hour; the first player who won ten games would win the match. The match began on March 15, 1894 at the Union Square Hotel in New York City; Steinitz lost the first game. For the next eight games, Lasker was in the lead. Steiner claimed this was because he, Steiner, had taken a wrong position at the beginning by mistake, and that this had affected his performance. For the ninth game, the action was moved to the Cosmopolitan Club in Philadelphia; Lasker won the next three games.

The players then took a break. Steinitz, who said he was suffering from insomnia, went back to New York and received massages to combat it. Lasker went to Quebec and spent a week relaxing. After this, both players went to Montreal, where Steinitz's massage treatments at first seemed to be working: he cut Lasker's lead to three games. But this was not enough: on May 26, 1894, Lasker won the championship ten games to five, with four games being inconclusive, or ''draws.''

Incredulous observers, unwilling to admit that such a young man had beaten the greatest player in the world, rationalized that although he had indeed beaten Steinitz, it was because Steinitz was old and his abilities were failing. Steinitz himself said that he his insomnia had continued during the match, and that was why he lost. He demanded a rematch, but Lasker was not about to risk losing his title so quickly. Steinitz did not get his rematch one until two more years had passed.

At the rematch, held in 1896, Lasker won ten to two, with five draws. Lasker later agreed with some observers that Steinitz's age might have been a factor in the outcome. According to Schonberg, he said, ''That Steinitz at the age of 59 was defeated by me and later by others is due to no defect of his theory. His theory is and forever remains the classical expression of the idea of chess.''

Changed the Economics of Chess

In 1895, despite the fact that he was recovering from typhoid, Lasker came in third in a tournament at Hastings. According to Schonberg, a Hastings observer wrote that Lasker was ''a modest and intelligent gentleman, but frail and delicate in health. Lasker, unlike many experts, has first-class business qualities. Like his great rival [Steinitz] he takes chess and life generally in a very serious way, and there seems to be but little fun in either of their natures.''

Lasker did indeed have an acute business sense. Even in 1895, he considered himself a professional. Since he was

the best player in the world, he expected to be paid accordingly. When he played, he let sponsors of the tournaments know that they would have to pay at least $2,000 for his appearances. However, this business sense extended only to chess; he failed at other business ventures. Attempts at farming and pigeon breeding ended in failure. Of this last venture, Schonberg remarked, ''He finally understood that he was in the wrong business when he tried to mate a pair of pigeons, not realizing that both were males.''

Because of his insistence on receiving money for playing chess, Lasker was considered money-hungry by other players. However, most of them soon realized the sense of his attitude and adopted it, too. Lasker said that he did not want to die impoverished, as Steinitz did. He wanted to copyright all of his games. (He was not successful in this, but many years later, in the 1960s, player Bobby Fischer managed to do just that.) Other players refused to allow the moves of the game to be published. This annoyed chess editors all over Europe, but according to Schonberg, Lasker wrote, ''Have these writers ever thought that even a [chess] master must pay his board bill all the year round? And that it might be unfair to ask the master to deliver the proceeds of his activity without compensation? [The editors have] neglected to pay the chessmaster for the game produced, and have pocketed the entire profit of his labor.'' Lasker's attitude revolutionized the economics of chess. Current-day chess masters, who make money from their games and from teaching, can thank him for paving the way.

Between 1896 and 1899, Lasker took a break from chess to study mathematics. In 1902, he received a doctoral degree from Erlangen University for his research on abstract algebraic systems. In 1904, Lasker began publishing *Lasker's Chess Magazine* which he continued for the next four years.

Held World Title for 26 Years

Lasker held the world title for 26 years, but defended it only six times. This annoyed other players, who claimed that he found outlandish excuses not to play because he did not want to take the risk of losing. Schonberg noted that in the *British Chess Magazine,* American player William E. Napier wrote, ''If Dr. Lasker insists for the remainder of his life on selecting the time and place of meeting, it would seem that any bona-fide challenger would be disqualified by the champion's whim. Dr. Lasker might prefer to play in a balloon, or in the nether recesses of a coal mine, or at Archangel or Timbuctoo.''

Marshall finally got to play Lasker in 1907, and lost. Lasker won by eight games to zero, with seven draws. In 1908, Lasker played the German Siegbert Tarrasch. The two men detested each other; Lasker thought Tarrasch had a gigantic ego, and Tarrasch thought Lasker was a money-grubber. Before the match, Tarrasch came into the room, looked at Lasker, clicked his heels in the German manner, and said, ''To you, Dr. Lasker, I have only three words: 'check and mate.''' Despite this defiant little remark, Tarrasch lost to Lasker, three games to eight, with five draws. Tarrasch later claimed that this was because the championship was held close to the sea, and he was sensitive to the presence of the ocean. This brought on some ridicule from the press, who noted that Dusseldorf, the scene of the challenge, was 170 miles from the coast.

In 1909 and 1910 Lasker defeated the Polish player David Janowski. Later in 1910, however, he played a ten-game match against Karl Schlechter, and won by a narrow margin. Perhaps it was too narrow for his comfort; he never played Schlechter again.

In 1914, Czar Nicholas II of Russia sponsored a large chess tournament, contributing 1,000 rubles to the prize fund. Lasker, who had not played in a tournament since 1909, participated. He played against brilliant players including Jose Raul Capablanca from Cuba, the Polish player Akiba Rubinstein, American Frank Marshall, German Siegbert Tarrasch, and Alexander Alekhine from Russia. Lasker won by a half-point over Capablanca, in the 18th of 21 rounds. At a banquet after the match, the Czar named Lasker and the four players closest to him in points, ''Grandmasters of Chess,'' the first known use of the term. The other players were Capablanca, Alekhine, Tarrasch, and Marshall.

Lasker was a strong player in matches, but he was even better in tournaments. Schonberg summed up his career by writing, ''Lasker gloried in the shifting fortunes of tournaments, where different opponents had different styles, and different problems had to be faced every day. In a tournament career that lasted some 40 years, Lasker entered 20 major tournaments. Of these he won ten outright, tied for first twice, came in second twice, tied for second twice, and was below third place only three times, two of these when he was 67 years old.''

Changes in Chess

During Lasker's lifetime, the game of chess changed enormously. More players and strategists wrote about the game, and chess columns appeared in newspapers and magazines. More books were published about chess and the number of openings, variations and ploys discussed increased rapidly. According to Schonberg, Lasker said that ''when I was young, all a player needed was talent and common sense. But in twentieth-century chess, a player had to have memorized thousands of variations. One slip and he was in a lost position, the prey of a player who had more book.''

Chess is a very mathematical game, and requires elegant, clear thinking. It is impossible to lie or become confused on the board. Lasker noted this in his book, *The Art of Chess,* in which, according to Schonberg, he wrote, ''On the chessboard, lies and hypocrisy do not survive long. The creative combinations lays bare the presumption of a lie; the merciless fact, culminating in a checkmate, contradicts the hypocrite.''

Lasker's personal life was nowhere near as clear and orderly as a chess game. His first wife died in the early 1900s, and he remarried in 1911. In addition to playing and teaching chess, he taught mathematics and wrote three philosophy books, but he did not keep regular hours. He did not carry a watch, was rarely in bed before 3 A.M., ate when he was hungry, and slept when he was tired. He was interes-

ted in everything, loved to argue, and even argued with Albert Einstein about relativity (apparently, Einstein listened with respect and interest to his arguments.)

Retirement

Lasker announced his retirement from chess early in 1931, and chose to spend it in Berlin. His retirement was rudely interrupted by the rise to power of the Nazis, and Lasker fled to England with his wife. The Nazis seized all their property, and Lasker was without funds again. He turned to chess, participating in some tournaments, teaching in several countries, and eventually moving to New York, where he taught, gave exhibitions, and wrote. Most of his income, surprisingly, came from playing the game of bridge: he was a professional player of the card game. On January 11, 1941, Lasker died in New York City, the acknowledged superman of the chess world.

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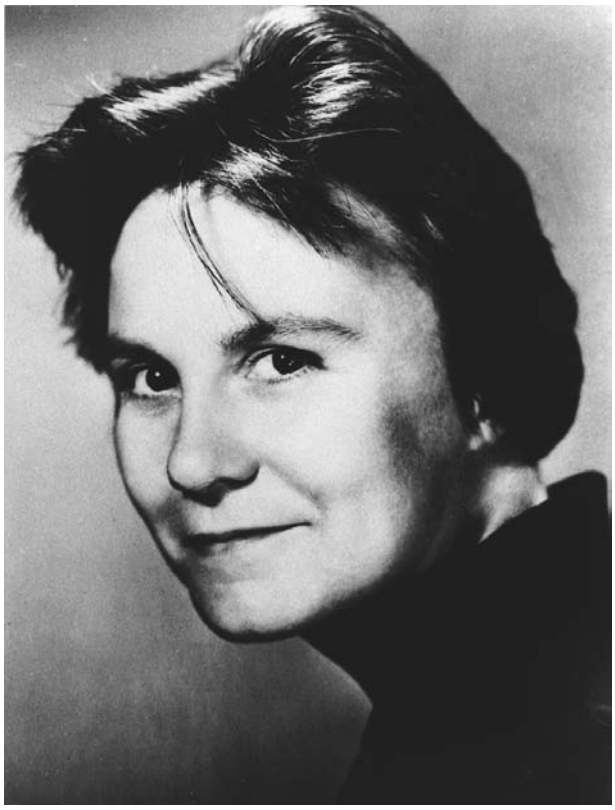

Harper Lee

American writer Harper Lee (born 1926) is considered by many to be a literary icon. Her controversial novel *To Kill a Mockingbird,* won a Pulitzer Prize in 1961.

Nelle Harper Lee was born April 28, 1926, in Monroeville, Alabama, to Amasa Coleman and Frances (Finch) Lee. She is descended from Robert E. Lee, Civil War commander of the Confederate Army. Lee's father had been born in Butler County, Alabama, in 1880 and moved to Monroeville in 1913. He served in the Alabama State Legislature from 1927 to 1939, and was the model for Atticus Finch, hero of *To Kill a Mockingbird.*

Lee attended Huntingdon College, a private school for women in Montgomery, Alabama, from 1944 to 1945. She then transferred to the University of Alabama, which she attended from 1945 to 1950. While a student at Alabama, Lee contributed to several student publications, including the humor magazine *Rammer-Jammer.* In 1947, she enrolled at the University of Alabama School of Law. Lee traveled to England as an exchange student Oxford University. She left the University of Alabama six months short of completing her law degree, although she later was awarded an honorary degree by that institution. Lee's sister, Alice, did become a lawyer, and later took over their father's practice.

Lee moved to New York City in 1950, and worked for several years as an reservations clerk for Eastern Air Lines and British Overseas Airways. When friends offered to loan her enough money to write full-time for a year, she quit her job and penned the first draft of *To Kill a Mockingbird.* In 1957, she submitted the manuscript to a publishing house and began a two-year process of revision.

Travels With Truman Capote

Shortly after Lee finished the first draft of *To Kill a Mockingbird,* Truman Capote invited her to accompany him to Garden City, Kansas, in order to provide research for a non-fiction book involving the murder of a farm family. Lee and Capote traced their friendship back to 1928, when Capote moved to Monroeville to live with his aunts, who were the next-door-neighbors of the Lees. Lee based a character in *To Kill a Mockingbird* on Capote, and he partially based a character in his first novel, *Other Voices, Other Rooms,* on her. Lee helped Capote conduct interviews. Later, he raved to George Plimpton of the *New York Times Book Review* that Lee was ''a gifted woman, courageous, and with a warmth that instantly kindles most people, however suspicious or dour.''

Lee made several trips to Kansas with Capote, including one to attend the opening of the 1960 trial. Capote's best-selling book *In Cold Blood* was published in 1965 by Random House bearing the dedication, ''For Jack Dunphy and Harper Lee, with my love and gratitude.''

Publication of *To Kill A Mockingbird*

In 1960, Lippincott published Lee's book. *To Kill a Mockingbird* takes place at the end of the Great Depression in the small Alabama town of Maycomb, which is modeled after Lee's hometown of Monroeville. The book covers three years in the life of its narrator, Jean Louise ''Scout'' Finch, who lives in Maycomb with her older brother, Jem, her widower father, Atticus, and the family housekeeper, Calpurnia. The story interweaves two plot lines. The main one is Atticus Finch's defense of an African-American man, Tom Robinson, falsely accused of raping a poor white woman. Although Robinson is clearly innocent, the jury finds him guilty, and he is killed trying to escape from prison. Finch's defense of Robinson makes him the lightening rod for the town's rage and fear of African-Americans.

The second plot line concerns Scout's and Jem's fascination with the notorious and eccentric local recluse, Boo Radley. Radley saves their lives when the father of Robinson's accuser tries to kill them on Halloween night. Both Robinson and Radley are symbolic of the mockingbird in the title, which comes from the proverb ''it is a sin to kill a mockingbird.'' And according to *Literature and Its Times,* ''the mockingbird is often regarded as the symbol of the South'' and Lee chose it to ''represent the devotion, purity of heart, and selflessness of [her] characters.''

The story of *To Kill a Mockingbird* takes place during a tumultuous time in the South. The Great Depression, which began in 1929 and lasted through most of the 1930s, was particularly difficult for rural southerners, who saw much of their population leave family farms and cotton plantations for northern cities in search of education and work.

Lee is said to have been influenced greatly by the Scottsboro incident, which took place in the 1930s. Nine African-American men were accused of raping two white women. Every newspaper in Alabama covered the incident and several subsequent trials. Many parallels exist between the real Scottsboro trial and Lee' fictional trial of Robinson. When Lee began composing *To Kill a Mockingbird,* racial tensions were running high in the South as a whole, especially in Alabama. People all over the United States followed events like the 1955 omery bus boycott, launched by Rosa Parks' refusal to give up her seat to a white passenger. In addition, the United States Supreme Court had ruled in 1954 that segregation in public schools was unconstitutional. This decision set off waves of violence as African-American students attempted to enroll at previously all-white institutions, including Lee's own alma mater, the University of Alabama.

Praise and Criticism

To Kill a Mockingbird won praise from both critics and readers. ''In her first novel, Harper Lee writes with gentle affection, rich humor and deep understanding of small-town family life in Alabama,'' wrote Frank H. Lyell in the *New York Times Book Review.*

Reviewers registered a few criticisms. Some considered the book's ending to be overly dramatic and unnecessarily violent. Others questioned the accuracy of the narrator's voice, the young Scout. ''The praise Miss Lee deserves must be qualified somewhat by noting that oftentimes Scout's expository style has a processed, homogenized, impersonal flatness quite out of keeping with the narrator's gay, impulsive approach to life in youth,'' Lyell wrote.

The book rose above censure to become an American literary icon. *To Kill a Mockingbird* was chosen as a Literary Guild selection, Book-of-the-Month Club alternate, *Reader's Digest* Condensed Book, and British Book Society Choice. In 1961, the book won the Pulitzer Prize for Literature, making Lee the first woman to receive the prize since 1942. By the time it won the Pulitzer Prize, *To Kill a Mockingbird* had sold 500,000 copies and had been translated into 10 languages. The same year, it was honored with the Brotherhood Award of the National Conference of Christians and Jews. The book won the Bestseller's Paperback Award for the year 1962, having sold four and a half million copies. Lee received an honorary degree from Mount Holyoke College. In 1966, President Lyndon Johnson appointed Lee to the National Council on the Arts.

Stage and Screen Adaptations

''It is no disparagement of Miss Lee's winning book,'' Lyell observed in his 1960 article in *New York Times Book Review* ''to say that it could be the basis of an excellent film.'' Less than a year after the book was published, the movie rights for *To Kill a Mockingbird* were purchased and the film was made by Universal Pictures. Although Lee opted not to write the screenplay, she did consult on the film, which was released in 1962. It was nominated for eight Academy Awards, winning four. Gregory Peck won the ''best actor'' award for his portrayal of Atticus Finch. Horton Foote, an accomplished Southern writer, won the ''best screenplay'' award. The book also came to life on the stage. In 1969, Christopher Sergel released a play based on the book, which was produced on stages throughout the United States and in England.

Enduring Legacy

Even after the glitter of Hollywood faded, *To Kill a Mockingbird* continued to reach new audiences. By 1982, it had sold more than 15 million copies. In her critical study *To Kill a Mockingbird: Threatening Boundaries,* Claudia Durst Johnson quoted a study that found that *To Kill a Mockingbird* ''has been consistently one of the ten most frequently required books in secondary schools since its publication in 1960.'' The controversial book has been faced with numerous efforts to have it banned. Many southerners in the 1960s objected to its portrayal of white people.

Johnson found a survey that ranked *To Kill a Mockingbird* ''second only to the Bible in being most often cited as making a difference in people's lives.'' That rings true especially for attorneys, Johnson wrote, who in large numbers cited Atticus Finch as having inspired them to pursue the study of law.

Southerner James Carville, who served as campaign manager for U.S. President Bill Clinton, told the *New Yorker* in October of 1992 that *To Kill a Mockingbird* changed his

life. ''I just knew, the minute I read it, that she was right and I had been wrong,'' he said.

Lee never tried to follow up her first success. After *To Kill a Mockingbird,* the only things she published were two magazine articles, both in 1961. ''Love—in Other Words'' appeared in *Vogue,* and ''Christmas to Me'' was printed in *McCall's.* The *McCall's* article described the life-changing Christmas card she received one year, which was inscribed: ''You have one year off from your job to write whatever you please.''

In 1997, *Christian Science Monitor* reporter Leigh Montgomery wanted to discover what Lee had been doing in recent years. Her literary agent said the writer split her time between Monroeville and New York. She enjoyed reading Jane Austen, Charles Lamb, and Robert Louis Stevenson. Lee valued her privacy and did not grant interviews. Her solo utterance came in the 1995 introduction to the 35th anniversary edition of *To Kill a Mockingbird.* She wrote, ''I am still alive although very quiet.''

David Martindale, writing for the monthly feature ''Where Are They Now?'' for *Biography* magazine, interviewed Lee's cousin, Richard Williams. He shared, ''I asked her one time why she never wrote another book. She told me, ''When you have a hit like that, you can't go anywhere but down.''

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Mario Lemieux

Canadian hockey player Mario Lemieux (born 1965) was known for his speed and finesse, often compared to such greats as Wayne Gretzky and Guy Lafleur. After his retirement, Lemieux became one of the first players in professional sports to own the team for which he had played.

Lemieux was born on October 5, 1965, in Montreal, Canada, the youngest of three sons of Jean-Guy and Pierrette Lemieux. Growing up in Ville Emard, just outside of Montreal, Lemieux began playing hockey at the

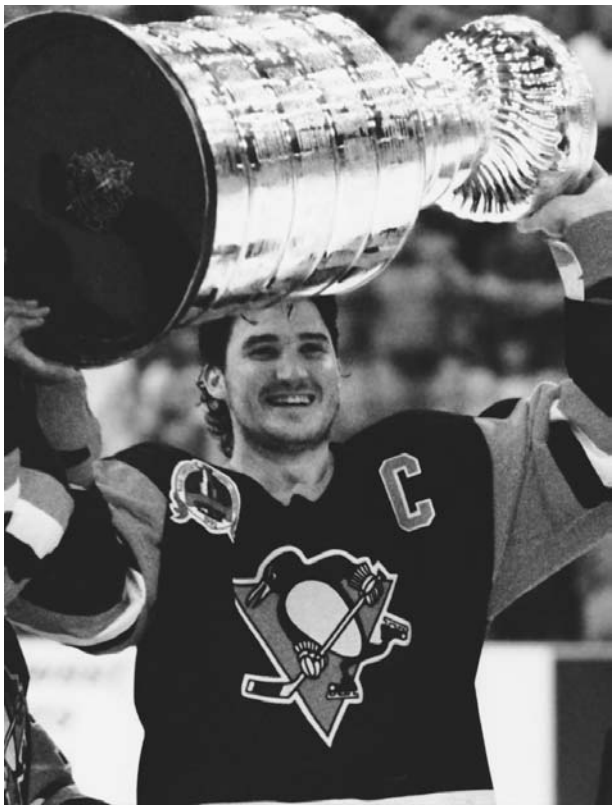

age of three. He was encouraged in this pursuit by his father, a construction worker, who packed snow in their front hallway so his sons could practice skating inside. Lemieux played hockey every day after school, and his abilities soon became evident. Jean-Guy Lemieux told Kevin Dupont of *The New York Times,* ''At the age of six I knew he'd play professional. He was playing mite hockey then, with boys who were nine and ten years old and he was already the leader of the team. In every category, scoring and size, he was always bigger.''

When he was eligible, Lemieux played junior hockey for Quebec's Laval Voisins in the Quebec Major Junior Hockey League. Before Lemieux joined the team, it had finished last in the league. Lemieux led the team to two league championships, in 1983 and 1984, on his way to becoming the highest-scoring junior player of all time. Averaging four points a game, Lemieux broke numerous scoring records in the Quebec Major Junior Hockey League. In the 1983-84 season, Lemieux had 282 points, including 133 goals and 149 assists in 70 games. That year, he was voted top junior player in Canada. Though Lemieux was often a showman on the ice, he was shy off of it. Yet he used his burgeoning celebrity to start his own golf tournament, The Mario Lemieux Annual Celebrity Golf Tournament which benefited the Normand Leveille Foundation.

Drafted Number One

In the 1984 National Hockey League amateur entry draft, Lemieux was the first pick overall, chosen by the Pittsburgh Penguins. He was the first French Canadian to be

so picked since Guy Lafleur in 1971. It was speculated at the time that the Pittsburgh team was deliberately the worst team in the league so it could have the first pick and draft Lemieux. He was immediately seen as the future of the club because of his passing abilities, speed, overall skills, and size (6′4″, 200 lbs.). Lemieux was given the largest contract ever offered to a rookie. It was worth $600,000 over two years, plus a $150,000 signing bonus and $150,000 option. Such a contract came with expectations. Lemieux was often compared to Wayne Gretzky, and wore number 66, which was Gretzky's number upside down.

As he had on his junior hockey team, Lemieux made an immediate impact on the Penguins. He scored a goal on his first shift of his first game. Throughout the whole of his rookie season, 1984-85, Lemieux scored a total of 43 goals and had 57 assists. This 100-point total was the third highest scored by a rookie in the history of the league. For his efforts, Lemieux won the Calder Trophy as Rookie of the Year. He also played in the All-Star Game and was named the game's Most Valuable Player (MVP). Many believed Lemieux saved the Penguins, financially as well as competitively, because the team might have left the city otherwise. Lemieux also played for Team Canada in World Cup Hockey competition, leading them to a second place finish.

Lemieux continued to improve, pushing himself to become a better player and leader. In the 1985-86 season, he finished second only to Gretzky in points. He was rewarded with a bigger contract, second only to Gretzky in size. It was worth $2.75 million over five years. Comparisons to Gretzky would continue throughout his career. In 1987, Lemieux again played for Team Canada in World Cup competition. This was regarded as an important step in his development as a player, for he played on the same line as Gretzky and learned much from him. Lemieux scored 11 goals in the tournament, including the game-winner in a game versus the Soviet Union, more than any other player.

Lemieux emerged from Gretzky's shadow during the 1988-89 season. Sensitive to accusations that he sometimes eased his intensity during games, Lemieux improved his work ethic. The results were immediate. He had the best scoring start in National Hockey League history, scoring 41 points in the first 12 games, and went on to score 50 goals in less than 50 games. In December 1988, he was named the Penguins' captain, a leadership position. At that season's All-Star Game, he eclipsed Gretzky, and was again named the game's MVP. On the season, Lemieux scored 85 goals and 186 total points—19 more than Gretzky-that gave him the League's scoring title. He also won two MVP awards: the Hart Trophy (voted by hockey writers) and the Lester Pearson Award (voted by fellow players). Under his leadership, the Penguins made the play-offs for the first time, although the New York Rangers eliminated them in four games. Still, Pittsburgh named him the city's man of the year in 1989.

Lemieux's triumph became temporarily derailed for much of 1990-91 due to injury. Though he began the 1989-90 season well through 58 games, he was injured in February 1990 with a herniated disk. He had to undergo back surgery in 1990, and later developed a disc space infection. Lemieux missed the first 50 games of the 1990-91, returning in February 1991. He scored two goals and four assists in his first game back, though he pulled a groin muscle in his fifth game. The Penguins had done well without him, and were on the verge of making the playoffs. Despite lingering back problems, Lemieux led the Penguins to its first Stanley Cup victory. In his 18 play-off games, Lemieux scored a point in each, and goals in 10. He won the Conn Smythe Trophy, awarded to the play-off MVP.

The dominance of Lemieux continued through the 1991-92 season when he scored 131 points in 64 games. Though he still had problems from a lingering shoulder injury and continuing back problems, Lemieux showed his drive and determination when he led the Penguins to their second Stanley Cup. Lemieux signed a new contract in the off season worth $42 million over seven years. He showed its worth by beginning the 1992-93 strong. He scored a goal in each of the first 12 games. In his first 40 games, Lemieux scored a total of 39 goals and 104 total points. But his life changed forever when he found a lump on his neck in January 1993.

Diagnosed with Cancer

Lemieux was diagnosed with Hodgkin's disease, cancer of the lymph nodes. Despite the prognosis, Lemieux hoped to return to the team that season, within ten weeks. He underwent a course of radiation treatment, and was back with the Penguins by March. He scored a goal and an assist in his first game back. The team then won 15 straight games. In April, Lemieux scored five goals in one game, in which the Penguins beat the New York Rangers, 10-5. Despite missing several weeks of the season, Lemieux won the League's scoring title with more than 157 points. Though the Penguins had the league's best record, they did not win the Stanley Cup. But Lemieux's cancer-survivor story gave him notoriety outside of hockey. As Jon Scher of *Sports Illustrated* wrote ''Remarkably, the cancer has made Lemieux greater than the sum of his parts. After being viewed for years as a major figure in a minor sport, Lemieux now transcends hockey. He's being recognized as the world's dominant pro athlete.''

Despite these expectations, Lemieux only played in 22 games over the next two seasons. He missed most of the 1993-94 campaign with a herniated muscle in his back. He took off the 1994-95 season to address the anemia that had developed because of his cancer treatment. Lemieux continued to play golf and work with a personal trainer. He founded the Mario Lemieux Foundation to raise money for cancer victims. Lemieux married long-time girlfriend, Nathalie Asselin, in this time period. Together they had four children, including daughters Lauren and Stephanie, and son, Austin.

In 1995, Lemieux returned to the Penguins, and planned on playing in only 60 games. He started the season rather slowly, only scoring four assists in his first game back. He soon regained form, and played in more than the 60 games he had planned. He only sat out 11 games, primarily to rest his back. For the whole season, Lemieux had 161 points, including 69 goals, and was named the League's MVP. Health problems continued to plague Lemieux, and

he took himself off Team Canada for World Cup competition in 1996. Though Lemieux won his sixth scoring title in the 1996-97 season, he decided to retire while at the top of his game. His reasons were twofold. Though his back problems were part of it, Lemieux also had problems with the job done by on-ice officials. He had expressed such ideas as early as 1992, when he was fined for his public criticisms of officiating in the NHL.

Over the course of Lemieux's career, he averaged 2.01 points per game, a number bested only by Gretzky. Lemieux and Gretzky were head to head for many NHL scoring records, with Lemieux only leading in the category of percentage of goals per game. When Lemieux retired, he had 1494 total career points, including 613 goals. The Hockey Hall of Fame waived its normal waiting-period for Lemieux, and he was inducted in December 1997.

Granted Ownership of the Penguins

Though Lemieux's playing days were at an end, he was not through with professional hockey. When he retired, the Penguins owed him millions of dollars (about $30 to $40 million) in deferred compensation. The team suffered greatly without him, and there were rumors that the Penguins might be sold and moved to Portland, Oregon. When the Penguins were forced to declare bankruptcy, Lemieux was the team's biggest creditor. To save the team for a second time, Lemieux put together an ownership team. The court awarded Lemieux primary ownership in exchange for $29 million of what they owed him, just before the beginning of the 1999-2000 season. Whether one of hockey's greatest players would become a great owner had yet to be seen. As Lemieux told E.M. Swift of *Sports Illustrated* when he was drafted by the Penguins in 1984, ''I'm the kind of guy who isn't very nervous, who takes life as it comes.''

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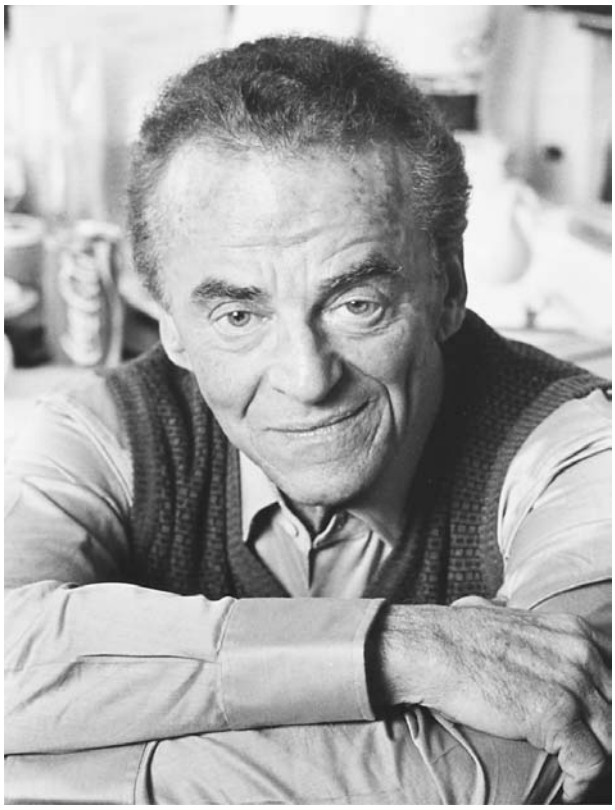

Alan Jay Lerner

Alan Jay Lerner (born 1918) was one of the top songwriters in both Broadway musical theatre and Hollywood for a quarter century during the Golden Age of the American musical. His collaboration with Frederick Loewe yielded many fine musicals including *Brigadoon, My Fair Lady,* and *Camelot.* Lerner also wrote the lyrics for musicals with Leonard Bernstein and Andre Previn, among others, but was never able to achieve the success he had with Loewe.

Alan Jay Lerner, was born in New York City on August 31, 1918 to Edith Adelson Lerner and Samuel Lerner. His grandfather had come to the U.S. from the Ukraine as a poor immigrant. Samuel Lerner worked in the fashion retail business and eventually owned a chain of successful stores known as the Lerner Shops. His marriage was less successful, and Lerner's parents eventually divorced. Although he and his two brothers were Jewish by birth, religion did not play a significant role in lives. Lerner attended plays regularly with his father from a young age and developed a strong attraction for the theater. He began taking piano lessons at the age of five and wrote his first songs as a teen. While his father wanted him to have a career in diplomatic service, the theater was what he wanted.

Lerner attended Choate School along with John F. Kennedy. The two co-edited the school yearbook. He attended college at Harvard and graduated in the same class with Kennedy in 1940. During the summers of 1936 and 1937 he studied at Julliard. He wrote and participated in two Hasty Pudding Club shows at Harvard in 1938 and 1939. At Harvard, Lerner lost the sight in his left eye due to an accident in a boxing match. The injury prevented him from serving in World War II, so he wrote radio scripts during the war. In addition to being nearly blind, Lerner was a short man, only five feet six inches tall. It is said that his attempts at compensating for these flaws made him seem abrasive. At the same time, he is also said to have had a tremendous sense of humor.

Humphrey Burton reported in the *Independent,* ''Like Bernstein, Lerner smoked incessantly, not always nicotine, and bit his nails so fiercely that he always wore white cotton gloves; bloodstained discards would later be found in the men's room. Yet he was reportedly an intensely agreeable personality, immensely persuasive and, like Bernstein, a true son of Harvard. They were the same age but their only previous collaboration had been 20 years earlier when they concocted a spoof song in honor of their alma matter.''

After finishing college, Lerner married Ruth O'Day Boyd and moved back to New York to write for the theatre. He wrote radio scripts and books for revues at the Lamb's Club, a theatrical institution. One night in 1942, during a bridge game at Lamb's, he met the composer Frederick Loewe. Lerner was 24, Loewe was 38. The two men decided to collaborate and began a highly successful partnership. In fact, Lerner and Loewe were ranked near the top of the musical entertainment world for a quarter of a century.

Collaboration with Loewe

The first joint effort of Lerner and Loewe was *Life of the Party,* which was produced in Detroit in 1942. The following two shows included *What's Up* and *The Day Before Spring,* both of which received fair reviews. Despite this slow start, the collaboration eventually produced some of the best musicals of the Broadway stage: *Brigadoon* (1947); *Paint Your Wagon* (1951); *My Fair Lady* (1956); the Hollywood film, *Gigi* (1958) and its 1973 stage adaptation; *Camelot* (1960); and *The Little Prince* (1974).

The duo's first great success was the Broadway musical, *Brigadoon* in 1947. The duo performed the score at over 50 auditions before they were able to get the funding they needed. Their persistence paid off: *Brigadoon* received the New York Drama Critics Circle award for best musical. Songs like ''The Heather on the Hill'' and ''Almost Like Being In Love'' proved Lerner to be a great lyricist, charming audiences by giving insights into the characters and moving along the plot. Edward Jablonski's biography of Lerner quoted the lyricist's explanation of how he and Loewe composed their musicals: ''First, we decide where a song is needed in a play. Second, what is it going to be about? Third, we discuss the mood of the song. Fourth, I give (Loewe) a title. Then he writes the music to the title and the general feeling of the song is established. After he's written the melody, then I write the lyrics.''

Troubled Personal Life

The Lerner-Loewe association was not always pleasant or effective off stage, however. Part of the problem stemmed from Lerner's rocky personal life. Lerner was married eight times. He had three daughters, Jennifer, Liza and Susan, and one son, Michael. In addition to Boyd, he was married to dancer Marion Bell, lawyer Micheline Muselli Posso di Borgo, editor Karen Gundersen, and actresses Nancy Olson, Sandra Paine, Nina Bushkin, and Liz Robertson. The most notoriously unhappy of Lerner's marriages was to Micheline Muselli Posso di Borgo. Loewe had warned him not to get involved with a lawyer. When the marriage ended, it was reported that she had taken over half a million dollars and shipped much of it to Switzerland.

Lerner was said to have neglected his wives and family while he was involved in a show, and was bored with everyday domestic life between productions. He is also said to have become dependent for a long period on methedrine treatments prescribed by Dr. Max Jacobson. The ''doctor'' called them ''vitamin injections.''

Professional Struggles

Lerner often struggled with his lyric writing. While he was able to complete ''I Could Have Danced All Night''—the most popular Lerner-Loewe tune—in one 24-hour period, this was unusual. He often agonized for months over a song and was constantly rewriting. It didn't help that Lerner suffered from chronic bouts of insecurity about his talent. Yet, his audience would never have known, as the result was always elegant and natural, even in the diverse range of topics and emotions that he explored.

Lerner told author Donald Knox in his oral history called *The Magic Factory*, ''You have to keep in mind that there is no such thing as realism or naturalism in the theater. That is a myth. If there was realism in the theater, there would never be a third act. Nothing ends that way. A man's life is made up of thousands and thousands of little pieces. In writing fiction, you select 20 or 30 of them. In a musical, you select even fewer than that.''

My Fair Lady

My Fair Lady was the biggest success of Lerner and Loewe. Based on the George Bernard Shaw play *Pygmalion,* the show opened on March 15, 1956 at the Mark Hellinger Theater in New York; it ran until 1962. Directed by Moss Hart, the musical starred Rex Harrison as Professor Higgins, Stanley Holloway as Alfred P. Doolittle and a young, unknown actress from London named, Julie Andrews, as Eliza Doolittle.

Lerner sometimes wrote with his singer in mind. ''I've Grown Accustomed To Her Face'' was written to accommodate the very limited vocal range of Rex Harrison. It is also an excellent example of a Lerner song that served the purpose of advancing the story: by the end of the song, Professor Higgins realizes he loves Eliza.

In a 1979 interview on National Public Radio's *All Things Considered,* Lerner discussed some of his lyrics for *My Fair Lady.* They were not grammatically correct, but

they were written that way for the sake of the rhyme; Henry Higgins sings, ''Look at her, a prisoner of the gutter, condemned by every sentence she utters. By right she should be taken out and hung. But it rhymes with the tongue,'' Lerner said, ''so for the cold-blooded murder of the English tongue. And I thought, oh well, maybe nobody will notice it, but not at all. Two nights after it opened, I ran into Noel Coward in a restaurant, and he walked over and he said, Dear boy, it is hanged, not hung. I said, Oh, Noel, I know it, I know it! You know, shut up! So, and there's another, then to have ever let a woman in her life. It should be as to ever let a woman in her life. but it just didn't sing well.''

My Fair Lady set records for the longest run of a musical in both New York, where it had 2,717 performances, and London. It received the New York Drama Critics and Tony awards for best musical that year. The cast album, recorded on Columbia records, sold over five million copies. The movie was made in 1964 and the stage show returned to Broadway in 1976 for another successful run.

Other Lerner-Loewe Productions

Lerner and Loewe combined their talents for the Hollywood film, *Gigi,* based on a story by the French writer Colette. It was seen by some as being almost a French version of *My Fair Lady.* The screenplay and title song, subtitled *Gaston's Soliloquoy,* won Academy Awards in 1958. In 1974, the duo earned a Tony Award for best score of a musical for their stage adaptation of *Gigi.*

The next Lerner-Loewe collaboration was *Camelot,* produced in 1960, directed by Moss Hart. The star-studded cast included Richard Burton as Arthur, Julie Andrews as Gueinevere, and, Robert Goulet as Lancelot. Songs from the show included ''How to Handle a Woman,'' ''The Simple Joys of Maidenhood,'' and ''If Ever I Would Leave You.'' While the show was a success, it did not receive anywhere near the acclaim that *My Fair Lady* had. Behind the scenes there were many problems, as well. Moss Hart experienced a heart attack during rehearsals and died shortly after the show's premiere. Lerner was hospitalized with bleeding ulcers, and Loewe was having heart trouble. Lerner and Loewe fought to the point where neither wanted to work with the other again.

End to Lerner-Loewe Partnership

Lerner split with Loewe after *Camelot.* While Loewe decided to retire, Lerner, only in his forties, continued his career. In 1965, he wrote the words for *On A Clear Day You Can See Forever* with music by Burton Lane. The show, which explored the idea of extra-sensory perception (ESP), earned Lerner a Grammy Award that year. He also worked with Andre Previn on *Coco* in 1969. Katherine Hepburn played the starring role. Neither musical was particularly successful.

1600 Pennsylvania Avenue, written with Leonard Bernstein in 1976, was Lerner's greatest failure. He had first approached Bernstein in 1972, depressed about the state of the nation in the wake of the Watergate scandal, and well aware of Bernstein's liberal background. Lerner proposed a show that would cover the previously grand history of the White House itself—in fact, the White House would serve as a metaphor for the entire country. *The Independent* of London quoted actress Patricia Routledge, who sang the female lead, as saying that the show was a ''diamond-studded dinosaur.''

Lerner never saw the success of *My Fair Lady* again. His 1979 collaboration with Burton Lane, *Carmelina,* received meager praise. His last musical, *Dance A Little Closer* with music by Charles Strouse, opened and closed the same night on Broadway in 1984. The musical was based on Robert Sherwood's play, *Idiot's Delight,* and starred his last wife, Liz Robertson. The show received bad reviews.

Lerner died of lung cancer at the Sloan-Kettering Memorial Cancer Center in New York on June 14, 1986. At the time, he was working on a stage/musical version of the 1936 movie *My Man Godfrey.* William A. Raidy, in *The Seattle Times,* observed, ''If someone asked me to write his epitaph it would come from one of his own observations: 'I write not because it is what I do, but because it is what I am. Not because it is how I make my living, but how I make my life.''' A 1985 Kennedy Center celebration in Washington honored the Lerner-Loewe duo for their contributions to American culture. That same year, Lerner earned a Johnny Mercer Award, given by the National Academy of Popular Music, for his lyric writing. And in 1989, Paul Blake put together a musical revue based on Alan Jay Lerner's life and lyrics, *Almost Like Being In Love,* with music by Frederick Loewe, Burton Lane, Andre Previn, Charles Strouse and Kurt Weill. The show ran for ten days at the Herbst Theater in San Francisco.

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Harold Lloyd

Beginning his career in motion pictures in 1914 and quickly moving under the direction of Hal Roach, Harold Lloyd (1893-1971) developed a bespectacled ''nice-guy'' persona that transformed him into one of the most popular comedians of the silent film era.

A pair of dark, oversized horn-rimmed glasses providing him with a recognizable trademark comparable to Charlie Chaplin's black mustachio and Buster Keaton's deadpan expression, silent film actor Harold Lloyd matured from a film extra into one of America's most popular comedians, embodying as he did the mythos of the hard-working, optimistic, all-American boy-next-door. He exhibited physical agility and courage while performing the daredevil stunts that appeared in many of his films throughout the 1920s and the early 1930s. Yet, Lloyd's primary role on-screen was as a shy, somewhat nervous young man who, through misadventure rather than any fault of his own, was constantly confronted by circumstances threatening to thwart his efforts at a quiet, happy life. More recent generations of film fans still recognize Lloyd from the movie stills that depict his conservative character in some sort of incongruous predicament. He may have been hanging many yards from the ground, from one hand of a huge clock face, or clinging to the side of a skyscraper, with no way down. Among Lloyd's most notable films were *The Freshman* and *Safety Last,* both made before the advent of talking pictures.

Bitten by the Acting Bug

Born in Burchard, Nebraska, on April 20, 1893, Lloyd inherited a stubborn pioneering spirit from his grandfather, owner of one of the state's first general stores. His family moved frequently due to his rootless father's shifting career choices. At one point, J. Darsie Lloyd dabbled in photography, while another year found him running a pool hall. Young Harold managed to stay in school and completed his high school education in San Diego, California. By 1911, the start of his senior year, Lloyd had demonstrated his intelligence through his skill on the debate team and his physical agility in the boxing ring. Because of the extensive acting experience he accumulated over his teen years, Lloyd was awarded leading roles in all the school plays, as well as in several local theatre productions.

Seeing the 1903 showing of *The Great Train Robbery* fixed forever in Lloyd's mind an exciting possibility: working in the movies. Fascinated by acting and the theatre since he was a small boy, Lloyd had developed a collection of useful skills ranging from stagehand and makeup artistry through a range of talents gained from a series of backstage apprenticeships. While films raised his interest, the stage continued to be Lloyd's home until his late teens. His first acting experience came on the stage, with his debut that of Fleance in a small-town production of Shakespeare's *Macbeth.* In 1907, 11-year-old Lloyd began a relationship with the Burwood, Nebraska, Stock Company that enabled him to go on stage whenever a production called for casting a young boy.

After graduation from high school in San Diego, Lloyd established a new working relationship to replace that which he had lost by leaving Burwood. He put his make-up skills to use at the New Grand Theatre Stock Company, by disguising his youth and playing old men and other unusual characters. A small part in a silent film shot in San Diego by the Edison Company in 1913 rekindled Lloyd's interest in movies when he was cast as a Yanqui Indian and paid $3 for a day's shooting. In 1913, he traveled to Los Angeles, where he found roles in several stage productions. Lloyd also pursued his dream of working in films by donning full make-up and sneaking into one of several film studios by mixing in with groups of working actors returning from their lunch break. This technique gained him more small parts with Edison and eventually got him a position with Hollywood's Universal Studios.

Casting Calls at Hal Roach Studios

While waiting for casting calls at Universal, Lloyd became friends with Hal Roach, a fellow film extra and an aspiring film director. Benefiting from a family inheritance in 1914, the fortunate Roach achieved his dream and established his own studio the following year. He hired Lloyd to act in several of his one-reel productions as a comedian. Together the two film buffs created a character they called Willie Work, which Lloyd performed. While Willie wasn't that successful with audiences, his next character, Lonesome Luke attracted a following as a film character. Lloyd's growing comedic skills became increasingly noticed. Finally, Pathe studios approached Roach and he lost exclusive use of his friend. The bigger studio lured Lloyd into their stable of actors with promises of better pay—$50 per week, as opposed to the $5 per day he was earning from Roach—and significant leading roles. Under contract to Pathe, Lloyd further developed the Lonesome Luke character as a misfit—inspired by Chaplin's character—garbed in clothing a size too small who ambled, a reel at a time, through short films characterized by little or no plot bal-

anced against a heavy dose of 100-percent improvised slapstick.

While the Lonesome Luke character continued to be successful, Lloyd soon realized that the extensive frenetic chase scenes and impromptu pratfalls comprising such films were not enough to make him the recognizable star Chaplin was. In 1917, in a one-reel film titled *Over the Fence,* he finally donned the pair of round, horned-rimmed spectacles, low-key suit, and straw boater hat that would become so familiar to film audiences. Roach and Pathe made their star's new ''college boy'' look well known to moviegoers, producing an average of a film a week over the next five years. Stumbling along the road to the American dream, Lloyd's ''Glass'' character proved to be one that audiences identified with. He was not as well endowed with looks, money, or clout as his more successful co-stars. Yet, through sheer determination and quick thinking, Lloyd's character ultimately achieved his goal of modest happiness, spurred on by the attentions of a succession of co-stars that included Bebe Daniels, Mildred Davis, Jobyna Ralston, and Constance Cummings. Pathe produced more than 100 one-reel films featuring the ''Glass'' character between 1918 and 1919. They switched to two-reel films following the success of *Bumping into Broadway.*

Crowned King of Daredevil Comedy

Because of films like *High and Dizzy* (1920) and *Safety Last* (1923)—famous for the scene where the actor, billed here as a timid store clerk, dangles from the face of a clock tower—Lloyd developed a reputation as a risk-taker. Like Buster Keaton, Lloyd performed his own stunts, despite the fact that he had received a disabling injury as early as 1919, when a prop bomb created for a special film effect, exploded in his hand during a publicity photo session, blowing off his thumb and almost blinding the actor. However, Lloyd proved wrong any and all predictions claiming his career to be at an end. Back on the job within six months, he expanded his roles and made longer films, starring in his first five-reel feature, *Grandma's Boy,* for Pathe in 1922.

The movie-going public clamored for more full-length films from Lloyd, and his future as a major film star was assured. Working with the Roach and Pathe studios through the early 1920s, the actor also founded the Harold Lloyd Corporation to produce many of his films between 1924 and 1930. He would continue to do work under contract for Pathe, Fox, and Paramount throughout his career.

Advent of ''Talkies'' Dampened Lloyd's Appeal

In the typical Lloyd film, the actor played his characteristic persona: a slightly bumbling, naive, quiet fellow—variously a shop clerk, soda jerk, professor, water boy, or milkman—who gets in one fix or another during his pursuit of a disinterested love interest. In *Why Worry* (1923), Lloyd played a rich young man who has shied from life due to a host of imagined illnesses. Ultimately, he manages to secure the affections of a initially unenthusiastic Mildred Davis. (Interestingly, Miss Davis must have felt quite differently about her co-star off-screen for she and Lloyd were married while the film was being shot at Roach's studio.) In *The Freshman* (1925), considered by many to be Lloyd's best effort, the bespectacled actor serves as a shy water boy working for his college football team. In typical Lloyd fashion, the geeky freshman ends up saving the game through a freak touchdown just before the game is called. One of the most profitable silent films ever made, *The Freshman* grossed $2.5 million at the U.S. box-offices.

The introduction of sound to motion pictures ended the career of many silent film stars—particularly romantic leads—whose voices contained accents or other inflections that contradicted the on-screen images they had created during the silent era. While Lloyd's career, which had flourished during the 1920s, did not suffer with the introduction of his voice—characterized by one reviewer as ''bland and boyish''—the introduction of dialogue eventually wrought a change within his motion picture audience. In short, the coming of sound supplanted film audience's desire for over-the-top stunts in favor of dialogue and more in-depth characters whose psychological interactions became central to film plots. Despite the success of films such as his 1932 talkie *Movie Crazy,* by the mid-1930s Lloyd began to consider retiring from the film business. *Professor Beware* (1938) dissatisfied the actor to such an extent that he retired from acting for several years, devoting his talents to producing several films for RKO.

In 1945, Lloyd once again moved briefly back in front of the camera. The 1947 release of *The Sins of Harold Diddlebock* as a tepid sequel to the popular *The Freshman* would mark the end of Lloyd's acting career. Produced by Howard Hughes and directed by Preston Sturges, the film was a screwball comedy typical of the 1940s, featuring a 52-year-old Lloyd still wearing the same horn-rimmed glasses and conservative attire but now uncharacteristically maintaining both feet on the ground. Rereleased as *Mad Wednesday,* the film did little to spark either audience enthusiasm or its star's desire to resume life as an actor.

After retirement from film, Lloyd remained active in both California's Republican political arena and within his local Hollywood community. Active in the Shriners, he was elected Imperial Potentate of the Shrine in 1949, and served in this national post as a good-will ambassador to the many children's hospitals supported by that organization. The father of three children, Lloyd and his family lived in a large home in Beverly Hills. Retired by age 60, he reaped the benefits of a large income earned both through a strenuous acting career, in which he appeared in more than 500 movies, and from a responsible approach to investing his earnings. A savvy businessman, Lloyd wisely kept control of the film rights to many of the motion pictures he starred in over his lifetime. At the time of his death in Hollywood on March 8, 1971, he left an estate estimated to be one of the largest in Hollywood at that time, its value drawn in part from the fact that much of Lloyd's money was made prior to the establishment of Federal income taxes.

In the early 1960s, Lloyd made compilations of scenes from several of his films. They were released as *Harold Lloyd's World of Comedy* (1962) and *Harold Lloyd's Funny*

Side of Life (1963), with cuts of Lloyd suspended at a precarious height featured prominently in each. Today Lloyd's films are little shown, with only *The Freshman* and *Safety Last* occasionally screened for film buffs. However, his reputation among scholars of motion pictures and fan of early American films remains secure. In 1952, to honor his work as one of the first great film comedians, a special Academy Award was presented: ''To Harold Lloyd, master comedian and good citizen.''

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Longus

***Daphnis and Chloe,* a pastoral romance attributed to the Greek author, Longus (flourished 3rd century), inspired other writers, scholars, musicians and artists for centuries. Little mattered to them but the spirit of the work, a quality that endured and made it a popular predecessor to the modern novel.**

As the writer of an enduring work, Longus was a man about whom virtually nothing was known. Only through the diligent work of scholars and historians could he be placed into an approximate time period and locale. According to William E. McCulloh, Classics professor at Kenyon College in Ohio until the late 1990s, in his 1970 work entitled *Longus,* there were four factors that went into determining when Longus might have lived and wrote. The first argument is based on the literary influence of Longus over the work of Alkiphron, a Greek writer who is easier to date. Other arguments relate to an analysis of the linguistic style of Longus and its relation to a transient idyllic fashion in wall painting. A final argument is based on the purchasing power of the *drachma,* as described in Book III 28-32 of *Daphnis and Chloe*. The work was set on the Greek island of Lesbos, which indicated that Longus, (whether a native of the island or not), knew it well enough to have lived there. McCulloh added a list of other authors who were likely to have lived during the same period. They included the Greek, Lucian; and the Philostrati: Aelian, Alkiphron, Hermogenes, Athenaios, Clement of Alexandria, and Origen. Of the Latin writers, Apuleius and Tertullian were also mentioned.

The Tale's Mastery

Daphnis and Chloe is the story of two orphans raised by shepherds on the Greek island of Lesbos. The plot centers on the innocent love that develops between these children of nature, unspoiled by urban life. Daphnis and Chloe are taught by hard experience and the cruel selfishness of the real world, but manage to survive and return to their idyllic past. This pastoral romance, one that paints a picture in words of a story and its place, was not, perhaps, intended for the widespread audience which has followed it throughout the ages. It was particularly popular with readers in 17th and 18th century France and England.

In his book, McCulloh offered that, ''a claim that should perhaps never be made except in private, shall nevertheless be made here in public: After the fifth century B.C. only three narrative works (excluding history) achieve an inclusive imaginative grasp of the world from a pagan viewpoint: Vergil's *Aeneid,* Petronius' *Satyricon,* and *Daphnis and Chloe.* All three were intended for a highly educated, sophisticated audience, not for average readership.'' At the end of his prologue, the author as narrator said that, ''I formed [these] four books to be a delightful possession for all men, one which will cure the sick and console the sorrowful; remind him who has loved and instruct in advance him who has not. For no one has ever escaped Eros entirely, nor ever will, so long as there is beauty and men have eyes to see it. But I pray the god to keep me sober as I depict others' passions.''

An Inspiration for Artists

The writing of Longus served to inspire works of art that entertained people in other mediums. His tale became the basis for one of the 20th century's most beloved ballets, *Daphnis and Chloe,* whose music by Maurice Ravel and choreography by Michel Fokine, revived the passion of audiences since its opening on June 8, 1912. With the legendary ballet master, Vaslaw Nijinsky starring in the production performed by the Ballets Russes at the Theatre du Chatelet in Paris, the sweet romance worked its way further into a place in history. Premier violinist, Efrem Zimbalist, Sr., created a tone poem of *Daphnis and Chloe.* Its debut performance was presented by the Philadelphia Orchestra and conducted by Leopold Stokowski. Its acclaim from the *Masterpieces of World Literature,* boasts that the work was, ''. . . highly romantic in both characterization and incident, alive with extravagant improbabilities, and laced with humor.'' Its theme of unspoiled love between two innocents lent to universal appeal. ''It gives us a vision of a desirable world of nature, fertility, and nobility to which we can aspire if never reach,'' noted the critic.

Praise from Goethe

The famous German writer Johann Wolfgang von Goethe once proclaimed about Longus that, ''One would have to write an entire book in order to do justice to all the great merits of this work.'' In 1831, when Goethe was in his eighty-first year, McCulloh reported that he had a lengthy conversation further praising this work of Longus. ''The work is so beautiful that, amid the wretched circumstances in which one lives, one cannot retain its effect, and one is always amazed anew when one rereads it. Sheer sunshine is in it, and one thinks he is seeing nothing but the wall paintings of Herculaneum, while these pictures reciprocally

influence the book by helping our imagination during reading. For all its restricted scope, it develops a complete world. And the landscape, which a few decisive strokes so establish, that we see on the heights behind the persons vineyards, fields, and orchards, and down below, the pastures with the stream and a little woods, while in the distance are the reaches of the sea. The entire work manifests the highest art and culture. It is so thought out, that no theme is missing. And a taste, a sensitive perfection of feeling, which is equal to the best elsewhere. All the disagreeable elements which disruptively intrude from outside upon the happy situations of the work, such as assault, kidnap, and war, are dismissed with utmost rapidity and leave hardly a trace behind. In all this there is immense intelligence; also the preservation of Chloe's virginity through to the end of the novel, despite the aims of both lovers, who know no more than lying together naked this also is superb, and so well motivated, that matters of greatest human import are given utterance. It is well to read it once every year, to learn from it again and again, and to sense freshly its great beauty.''

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Oswaldo Lopez Arellano

Oswaldo Lopez Arellano (born 1921) was the dominant military officer in Honduras from 1957 to 1975. He twice served as the country's president.

As president of Honduras during most of 1963-1975, Oswaldo Lopez Arellano faced many problems that had been building in the country throughout the twentieth century. Honduras was largely a ''banana republic,'' dominated by American companies, who exploited peasant labor. Honduran rulers, including Lopez Arellano, were challenged to industrialize and diversify the economy, redistribute agricultural land, and appease repressed workers.

Lopez Arellano was born June 30, 1921 in Danli, Honduras to Enrique Lopez and Carlota Arellano. He was educated at the American School in Tegucigalpa and learned to speak fluent English. In 1939, Lopez Arellano enlisted in the army. Later he entered the Honduran Air Force School, where his brother was an instructor. He graduated as a pilot. In 1942, Lopiz Arellano was sent to an Arizona air force base to study mechanical aviation. He remained there until 1945. Lopez Arellano married Gloria Figueroa. The couple had five children: Gloria Carolina, Oswaldo, Enrique, Leonel and Jose Luis. By 1956, Lopez Arellano had risen to the rank of lieutenant colonel and was the chief of security in his nation's air force.

Led Military Coup

In 1956, Lopez Arellano was one of the leaders of a military coup that ousted dictator Julio Lozano Diaz. The coup leaders sought to address many issues that had plagued Honduras for decades. Charles R. Burrows, former U.S. ambassador to Honduras, described these problems in *Historic World Leaders:* ''an exclusivist political system; the need for a Labor Code and organization of the banana plantation working class; promotion of industrialization to diversify economic dependence on bananas; and the need for agrarian reform.''

Lopez Arellano was appointed minister of defense in the new government. A year later, he was asked to fill a vacant seat on the governing board. When Ramon Villeda Morales was inaugurated president in 1957, Lopez Arellano continued as minister of defense. Villeda Morales attempted to address the country's social and economic problems. Although the military had supported Villeda Morales when he became president, on October 3, 1963, Lopez Arellano and his supporters overthrew the Villeda administration. Lopez Arellano served as head of the de facto military government for eight months while a new constitution was written. He then became president.

The government of Lopez Arellano was more authoritarian and conservative than that of his predecessor. He blocked agrarian reform and repressed workers, who had become unionized under the Villeda Morales government.

War With El Salvador

Tension between Honduras and neighboring El Salvador increased during the presidency of Lopez Arellano. In 1969, a short-lived war with El Salvador, which came to be known as the ''soccer war,'' pointed out the weakness of the Honduran military. The *Encyclopedia of Latin America* calls the 1969 conflict the ''first war to be caused by the population explosion.'' Densely populated El Salvador had been unsuccessful in providing opportunity for its growing population. Housing, health facilities and food production failed to keep pace with the burgeoning masses. Many Salvadorans crossed the border, sometimes illegally, into the more sparsely populated Honduras. The Salvadoran government encouraged this emigration. The Salvadorans competed with Hondurans for land and jobs, inhibiting the country's development.

Villeda Morales had taken action to restrict employment and other opportunities for foreigners. During Lopez Arellano's presidency, several thousand Salvadorans were repatriated. When a new round of evictions was announced just a few days before a crucial soccer match between the two countries, tensions mounted. Violence erupted following the first two soccer games and a few weeks later, the Salvadoran army invaded Honduras. El Salvador withdrew

its troops two weeks later. Approximately 2,000 people, mostly Hondurans, were killed. After the conflict, Lopex Arellano withdrew his country from the Central American Common Market.

Implemented Land Reform

In 1971, Ramon Ernesto Cruz was elected president, although Lopez Arellano maintained control. In 1972, Lopez Arellano ousted Cruz and again assumed the presidency. But this time, his politics had changed. He began to implement many of the policies espoused by Villeda Morales ten years previously. Between 1972 and 1975, Lopez Arellano redistributed land to peasants and retired many senior army officers.

In 1974, Lopez Arellano imposed higher taxes on the United Fruit Company's banana exports. The money was to be used to further agrarian reform and other economic development projects. Within a year, Lopez Arellano was forced out of office. He was accused accepting a $1.25 million bribe from the United Fruit Company to lower the tax. Lopez Arellano later served as president of the national airline, Servicio Aereo de Honduras, S.A.

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M

Yo-Yo Ma

Yo-Yo Ma (born 1955) is respected as one of the greatest cellists of the twentieth century. He brought a new vitality to the art of cello playing through his inspired adaptations of non-traditional music styles for the classical instrument.

Spirited and fun-loving Yo-Yo Ma brought new dimensions to the classic art of cello playing. Immediately upon his arrival on the music scene in the late 1960s and early 1970s he ranked among the finest cellists of the twentieth century. As his talent matured he was respected for his extraordinary interpretive skill. Over time Ma earned admiration for his intriguing adaptations of non-traditional musical styles for the cello. In addition to symphonic orchestral performances and unaccompanied Bach, Ma augmented the classic cello repertoire when he incorporated jazz, bluegrass, tango, and traditional African musical styles into his performances. Critics applauded his creative adaptations that offered a fresh perspective and imparted a new vitality to a classic instrument.

Yo-Yo Ma was born in Paris, France on October 7, 1955. His father, Hiao-Tsiun Ma, was a violinist and musicologist from China's Shanghai region. He specialized in composition and was widely respected for his talent as a music teacher. Ma's mother was a mezzo-soprano from Hong Kong. Ma's sister, older by four years, played the violin before obtaining a medical degree and becoming a pediatrician.

Ma spent his early childhood in France. He and an older sister began their musical studies on the violin. Ma's father taught the boy to play as a toddler. By the age of four Ma requested a much larger instrument and, left to his own devices, would have selected a double bass. His parents agreed to provide him with a cello on the condition that he would make no further requests for other instruments. As it was, they had difficulty locating a small cello, and Ma's earliest lessons were taken on a viola rigged with an endpin to simulate a cello. He began cello lessons with his father and progressed rapidly. Hiao-Tsiun Ma used Bach suites as music lessons, but simplified the learning process for his son by teaching only two measures at a time. Thus Ma learned to play very difficult music with ease, and his precocious talent surfaced quickly. After one year of training, he knew three of the Bach suites from memory.

A Prodigy and Student

When he was seven years old, the family moved to New York City, where Ma had the good fortune to be heard by such great musicians as Pablo Casals and Isaac Stern. In 1963, Leonard Bernstein invited Ma and his sister to perform with other youngsters at the ''American Pageant of the Arts'' in Washington D.C., a fund-raising event for the future Kennedy Center. Stern referred the family to cellist Leonard Rose of the prestigious Juilliard School in New York City as an instructor for Ma. When he completed high school at the age of 15, Ma enrolled at the Juilliard School. The following summer he attended the prestigious Meadowmount music camp. He was far from disciplined in his musical studies and admitted to leaving his cello in the rain on occasion. When he returned to New York, Ma left Juilliard and enrolled at Columbia University, determined to learn about life outside the practice rooms and music halls. Ma's adolescent rebelliousness manifested itself further when, unbeknownst to his parents, he dropped his classes at Co-

lumbia without completing a single semester. He then transferred to Harvard, where his sister was also in attendance.

Ma continued to study cello under Leon Kirchner and Luise Vosgerchian while majoring in humanities. Patricia Zander also worked with Ma, both as an accompanist and musical coach. Ma performed professionally during his college years, and contributed graciously to academic programs as well. He formed a trio with two classmates, violinist Lynn Chang and pianist Richard Kogan. Among their performances they appeared at a benefit for Harvard's Phillips Brooks House student volunteer program. Ma at once both amazed and annoyed his teachers by his attitude. He was clearly a prodigy but avoided practice at all cost. He rejected instruction in technique yet, left to his own devices, produced sounds of remarkable quality. In 1976, he had the opportunity to study in a master class under the eminent cellist, Rostropovich. The master chided Ma incessantly and refused to patronize the young cellist for his talent. Rostropovich berated Ma to reach deeper into the music and to use the bow to ''pull the soul'' of the composition through the strings. Those in observance understood that the senior cellist would have ignored a less talented student.

Ma graduated from Harvard, then remained on campus as an artist in residence at the Leverett House from 1979 through 1981. There he pleased listeners with his talent and pleased himself with experimentation. In 1980, he performed Ivan Tcherepnin's *Flores Musicales* in an electronically amplified quartet. Also during those years, he played with the Harvard Chamber Orchestra with Leon Kirchner.

Accomplished Virtuoso

Ma is a highly respected member of the Boston Symphony Orchestra. He made his first recording at the age of 22 and went on to produce more than 50 albums. He has made guest appearances with the Philadelphia Symphony, Israeli Symphony, Los Angeles Philharmonic, and orchestras in Toronto and Minnesota. In celebration of his guest appearance with the San Francisco Symphony, that body commissioned Richard Danielpour to create a cello concerto for Ma. In 1987, Ma performed at the grand reopening of the renovated Carnegie Hall. In 1989, he gave a solo performance at a United Nations Day concert with Charles Dutoit conducting. In 1993 RCA Victor released Ma's rendition of ''Variations on a Rococo Theme,'' recorded live at the *Tchaikovsky: Gala in Leningrad,* celebrating the 150th anniversary of Tchaikovsky's birth. Also heard on that album were Jessye Norman, Itzhak Perlman, and the Leningrad Philharmonic under the baton of Yuri Temirkanov. When Ma performed at the September opening of the New Jersey Symphony's 1999 season, Leslie Kandell of *New York Times* referred to the Elgar Concerto, his opening rendition, as ''a fine vehicle for Mr. Ma's passionate manner and seamless bow changes.'' When Ma performed with Itzhak Perlman and James Levine critics labeled them a ''dream trio.''

Inspired by Bach

From early youth, Ma retained the affinity that he learned from his father for the works of Bach. According to Ma he was instructed by his father not only to memorize the pieces—measure by measure—but to play Bach at bedtime as a way to relax. Poignantly it was the dutiful son, Yo-Yo Ma, who later serenaded with the Bach 5th Suite, ''Sarabande,'' at Hiao-Tsiun Ma's deathbed. In January 1991, Ma performed the entire collection of six Bach suites as a single concert at Carnegie Hall. The marathon lasted well over four hours and was timed around a dinner break and two intermissions. The pressure for Ma was extreme. Prior to the concert he fasted for several hours and summoned reserves of mental and physical stamina.

Ma released recordings of the six unaccompanied Bach suites for cello in 1997 and 1998, for the second time in his career. The album, called ''Yo-Yo Ma Inspired by Bach,'' was also the basis of a six-part television series that aired on the Public Broadcasting System (PBS). Ma's earlier recording of the six suites was well received. His second interpretation, according to Terry Teachout in *Time,* ''is a major musical achievement. Also a distinct improvement on the version he recorded at the age of 26.'' The updated release exemplified the dynamic approach that Ma brought to his music. Critics praised his ability to play a composition repeatedly, yet interpret it differently each time.

Eclectic Dimensions

Ma, who named his cello ''Sweetie Pie,'' prepares for performance with meticulous care, yet interprets impromptu on stage in response to the audience; in that way he keeps the music alive. ''He is an exceptional musician who rarely, if ever, performs with less than complete com-

mitment. His tone is trademarkable. His physical presence reassuringly expressive, and he smiles,'' said Philip Kennicott of the *Washington Post.* Ma personally confided to Lloyd Schwartz of *Harvard Magazine,* ''the desire to communicate with an audience is almost a separate development. That's the main reason I've chosen to perform music. Say there's a twenty-minute concerto. In those twenty minutes I'd like to make that music live, come to life [for the audience]. I can always tell, hear that special hush.''

Critics failed to concur on a categorical definition for Ma. Some classified him as a crossover artist; others leaned towards terms like ''postmodern'' and ''eclectic'' to describe the man deemed perhaps the finest cellist alive. His interest in electronic music, his mastery of period music, and his espousal of modern genres are intriguing. Ma's repertoire and credits by the end of the 1990s included performances with jazz vocalists, country fiddlers, tango musicians, and other non-classical artists. Known for his irrepressible character, Ma played bluegrass cello at Carnegie Hall in 1999; his recording, *Appalachia Waltz,* with fiddler Mark O'Connor and Edgar Meyer on bass, topped music charts for well over a year. In 1991, he recorded his *Hush* album with pop artist Bobby McFerrin. In 1993, Ma went to the Kalahari Desert to record with the bushmen. He played for them, showed them how to bow, and learned about their native instruments. The trip served as an engaging documentary-educational, inspirational, entertaining and above all captivating in the spirit of Yo-Yo Ma. In 1997, Ma released *Soul of the Tango* on Sony Classics, after delving into most other American genres. Ma's recording was based largely on the work of the late Argentine Tango master, Astor Piazzolla.

Teacher and Friend

Ma lives in Winchester, Massachusetts with his wife, Jill Horner, and two children. His love of children led to guest appearances on the Public Broadcasting System series, ''Sesame Street'' and ''Mister Rogers Neighborhood.'' Ma considered those to be his finest moments. It was appropriate that his parents named him Yo-Yo, which means ''friend.'' He frequents schools and shares his music with children at every opportunity.

Ma regularly attends the annual festival at Tanglewood Music Center in Berkshire Hills, Massachusetts where he leads master classes. In the spring of 1994 he joined with 19 other prominent cellists in providing classes at the biennial Manchester International Cello Festival. That episode turned memorable when Ma performed David Wilde's recent work, ''Cellist of Sarajevo,'' a composition inspired by the haunting true life experience of a Bosnian cellist named Smailovic who, by chance, was in attendance at Ma's performance and was honored to hear the piece for the first time in his life.

Ma's cello collection includes a 1722 Goffriller and a 1712 Davidoff Stradivari bequeathed to him by the late cellist Jacqueline Du Pre. His preferred concert cello is a restored 1733 Stradivari called the Montagnana. The warm baritone of the Montagnana is a source of comfort to Ma. When he misplaced the $2.5 million instrument in a New York City taxicab one day, he sighed in gratitude upon its return, ''The instrument is my voice.'' Ma's mother completed a biography of her son in 1996. The book, published in China, was translated into English as *My Son, Yo-Yo.*

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Paul MacCready

Paul MacCready (born 1925), known as the ''father of human-powered flight,'' first gained fame when he won the Kremer Prize for inventing an aircraft powered solely by human effort. He went on to develop a solar-powered plane and car and a radio-controlled replica of a giant pterodactyl. MacCready helped develop the Impact demonstrator electric vehicle, which, in 1991, inspired California's zero-emissions mandate.

Paul MacCready was born in New Haven, Connecticut, on September 29, 1925. His father was a doctor, and his mother was a nurse. MacCready had a learning disability, dyslexia, about which he later said in an interview with *Discover* magazine, ''It keeps my mind jumping. It also gives me a short attention span, which forces me to really focus on things that are important.'' Small, shy, and a poor athlete as a child, MacCready collected moths and butterflies and built model airplanes. ''I think kids do better if they have a hobby, a topic they know better than anybody else,'' he noted.

By the age of 13, MacCready was building flying machines, including autogiros, helicopters, and ornithopters. Three years later he had a pilot's license. ''That really gave me confidence in myself,'' he recalled. At age 20, MacCready took up glider plane flying, called soaring. ''Unlike with conventional aircraft, this was pure, quiet, birdlike flight. It was my first insight into how technology could be combined with the natural world,'' he explained to *Discover.*

At the end of World War II, MacCready trained as a Navy pilot. He completed his bachelor's degree in physics from Yale University in 1947. At the California Institute of Technology, he earned a master's degree in physics and a

Ph.D. in aeronautics in 1952. While still in school, MacCready continued to practice soaring. He won the U.S. National Soaring Championship in 1948, 1949, and 1953. In 1956, he became the first American to win the World Soaring Championship. MacCready pioneered wave soaring, in which a sailplane uses strong lifting currents of air to reach extreme heights. He also invented the MacCready speed ring, an instrument still used by glider pilots to select the best flight speed between updrafts. MacCready stopped competing in 1956, after realizing the dangers of the sport.

Marriage and a Career

In 1957, MacCready married Judy Leonard, the daughter of one of his soaring friends. They later had three sons, Parker, Tyler, and Marshall. MacCready was ready to begin his career as an engineer but was not impressed by the way standard aerospace firms got things done. ''Such places foster by-the-book thinking, a lockstep way of approaching a problem,'' he said in *Discover.* MacCready founded his own company, Meteorology Research Inc., a business specializing in flying small planes into clouds to try to affect the amount of rainfall they produce. He was the first to use small aircraft to study storm interiors. ''We got pretty good at creating lightning, but there wasn't much of a market for it,'' he noted.

MacCready sold Meteorology Research Inc. in 1971. He soon founded AeroVironment in Monrovia, California, to develop renewable energy sources (like wind and solar power) because he was concerned with how quickly people were using up the planet's resources.

A Bad Loan Leads to Great Discoveries

In 1976, MacCready found himself $100,000 in debt after guaranteeing a loan in 1970 to his brother-in-law, who had developed a scheme for manufacturing fiber glass catamaran sailboats. Wanting to get out of debt, MacCready remembered an 18-year-old challenge conceived by British industrialist Henry Kremer. The first person to take off using only the muscle power of the pilot, clear a 10-foot hurdle, and complete a 1.15-mile-long figure-eight course using human-powered flight would win $100,000. When his family was driving across the country on vacation MacCready watched hawks and turkey vultures soaring in circles overhead, using updrafts. He calculated a bird's flight speed and its turning radius by estimating its banking angle and using a watch to time how long it took to make a 360-degree turn. He then realized that as long as the weight stayed the same, an airplane's wings could get bigger and bigger. The flight speed would decrease, but so would the power needed to make the plane fly. In this way a trained athlete could power the plane.

In 1977, MacCready and his colleagues at AeroVironment created the Gossamer Condor, with 96-foot wings of aluminum tubing, corrugated cardboard, and balsa wood, made rigid with piano wire, and covered with a thin layer of Mylar (polyester film). MacCready used his sons, then teenagers, as test pilots. Bryan Allen, a bicycle racer and hang-glider pilot, flew the Condor around the Kremer course, earning MacCready a place in history. The Condor won Kremer's prize and earned MacCready the nickname ''the father of human-powered flight.'' The craft is now displayed in the National Air and Space Museum in Washington, D.C. ''I think it was a milestone, leading toward what I still don't know. But Charles Lindbergh's flight didn't add anything to the knowledge of aviation. It made other things happen, but it was really just a symbol,'' noted MacCready in an interview with *Science '86.*

In 1979, the Gossamer Albatross flew across the English Channel to earn MacCready a second Kremer prize of $213,000. The following year he constructed the Gossamer Penguin, which made the first climbing flight using solar cells.

MacCready had already been named Engineer of the Century by the American Society of Mechanical Engineers when, in 1981, his Solar Challenger reached 11,000 feet and flew 163 miles from France to an air force base in England, powered only by the 16,128 solar cells attached to the wings. He had invented the first piloted sun-powered plane.

In 1983, MacCready designed and built the 70-pound Bionic Bat, a 22-mile-per-hour plane that won two Kremer speed prizes the following year for flying a one-mile course in less than three minutes. Its propeller was driven by the pilot, with help from an electric motor that ran off 16 rechargeable flashlight batteries; the pilot charged them before takeoff by pedaling a generator.

A Dinosaur Flew

In 1986, another MacCready creation flew high over Death Valley, California, while being photographed for the Smithsonian Institution's IMAX film *On the Wing.* It was a realistic, radio-controlled, computer-brained replica of the largest creature ever to have flown, the pterodactyl, which became extinct, along with the dinosaurs, about 65 million years ago. MacCready had been commissioned by the Smithsonian Institution and the Johnson Wax Company to bring it back at a cost of $500,000. Considering the practicality of QN, the name for the model, MacCready noted in *Science '86,* ''Sometimes if you're lucky and you choose the right goals, it's enough just to know that something worked. I am not a philosopher, nor am I intellectually gifted. There are lots of people around with more talent. You can do all kinds of things if you just plunge ahead. It doesn't mean you're any good at them, but you can be good enough. It's really pretty absurd. People look at me like I am some kind of genius.''

A Solar-Powered Car

MacCready designed a solar-powered car, the Sunraycer, for General Motors. In 1987, the Sunraycer won the first Solar Challenge race, crossing Australia, (a distance of 1,867 miles), and winning against 23 competitors, on the equivalent of five gallons of gasoline. The sleek, teardrop shaped General Motors Sunraycer averaged 41.6 miles per hour to finish two and a half days ahead of the second-place entry. GM showed the Sunraycer at 269 events before turning it over to the Smithsonian's National Museum of American History. GM was so happy with AeroVironment's performance that it bought 15 percent of the company.

MacCready convinced GM that it would be possible to make a practical electric car. GM then asked MacCready's firm, AeroVironment, to build a concept electric car for the company. The Impact was an experimental, battery-powered two-seater with the pickup of a sports car and the driving range to satisfy most urban commuters. In 1991, it stimulated California's zero-emissions mandate. The Impact later became available to consumers as the EV1.

In the mid-1990s, MacCready felt that people needed to take control of technology by setting goals to produce economical, energy-efficient vehicles. He also felt it important to explore the effects of the rapidly expanding human population on the world's resources and creatures.

AeroVironment Worked with NASA

AeroVironment developed the remote-controlled, 120-foot-span, solar-powered Pathfinder Plus, which reached 80,000 feet, far higher than any previous propeller aircraft. Pathfinder Plus was one of a number of vehicles developed with NASA support by AeroVironment. Another, the 206-foot Centurion, started test flights in late 1998. Though MacCready had little involvement with these vehicles, his vision and persistence made their success possible. His company also created Helios, a regenerative-fuel-cell-powered aircraft that could stay up at altitudes of 50,000 to 70,000 feet for months at a time. Helios could perform stratospheric communications relay functions and monitor global climate change. The Helios could be used for communications, imaging, reconnaissance, and positioning. The AeroVironment team is also working on micro air vehicles, palm-size battery-powered crafts equipped with tiny video cameras that could provide real-time reconnaissance for the military.

''I may have found a way to make exercise addicting,'' MacCready told *Discover,* in 1999, describing his Micro Gym, a pocket-sized exercise machine with a pulse meter that vibrates when the user reaches an optimal heart rate. ''Just enough exercise to get that rush of endorphins that will make you want to do it again,'' explained MacCready. ''Wouldn't that be a great service to humanity?''

Concerned With the Environment and Technology

In the late 1990s, MacCready cut back on his direct involvement with AeroVironment's projects. He spends much of his time speaking to the public about issues that concern him. He tells schoolchildren to search for the answers themselves and to trust only their own conclusions. He lectures adults about technology and the need to protect the environment. He has been studying bird flight with soaring enthusiasts in an organization called TWITT (The Wing Is the Thing) and has been working on placing a two-gram video camera on the head of a pigeon or a parrot to view the Earth from above. MacCready has also been working on the Owl, his design for an affordable two-seater plane, allowing commuters to fly to work instead of drive.

As early as 1986, MacCready lamented people's reliance on technology. ''People leave everything to this growing technology they think is going to solve all their problems. They lose motivation and imagination. The world is full of so many interesting things, I can't understand why kids just sit around bored all the time watching TV.''

MacCready still has mixed feelings about technology, although he has devoted his life to it. ''Technology can disconnect us from life. E-mail lets us work faster, but somehow we have less time to sit, digest, and enjoy. Cars give us wonderful mobility while they erode our motivation to walk, exercise, and meet our neighbors,'' he lamented in a 1999 interview with *Design News.* Of the human mind, MacCready says that right now it is ''the most powerful force on earth,'' but admits that the number of things people can do that computers cannot do is shrinking. ''Technology in perspective and under control is great, but as a master it's worrisome,'' he admonishes.

MacCready encourages students to develop thinking skills. ''They don't have the limiting factor of expertise,'' he says. ''I encourage them to unleash their minds.'' Concerning education MacCready points out, ''Students are rewarded for the right answer, not for learning from mistakes, nor for seeing multiple sides to an issue and comprehending the big picture, and definitely not for asking a new question. We need people able to perceive reality and contemplate our future options as civilization changes faster and faster. We need a nation of wolves and revolutionaries, but the schools are giving us sheep.''

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Anne Sullivan Macy

Anne Sullivan Macy (1866-1936) overcame a destitute and abusive childhood to become a brilliant teacher who accomplished what few people believed was possible. She taught Helen Keller, a blind, deaf and mute child, to communicate. Sullivan coached her through Radcliffe College and accompanied her in public appearances worldwide. Though visually impaired herself, she served as Keller's eyes and ears until her death.

Johanna Sullivan, nicknamed Annie, was born April 14, 1866 in Feeding Hills, Massachusetts. She was the oldest child of Irish immigrants, Thomas and Alice Cloesy Sullivan. Sullivan was the oldest of five children, two of whom died in infancy. When she was five, Sullivan contracted trachoma, a bacterial eye infection. The disease left her half blind.

Alice Sullivan suffered from tuberculosis. After a fall, when her oldest daughter was three or four, she could walk only with the help of crutches. When Annie Sullivan was eight, her mother died. After her mother's death, Sullivan's two surviving siblings went to live with relatives. Sullivan was left to care for her father, an illiterate, unskilled, and abusive man.

Two years later, Sullivan and her brother, Jimmie, were sent to live in the state poorhouse in Tewksbury—a filthy, overcrowded home where the children were exposed to people with serious mental and physical ailments. Jimmie Sullivan, who had a tuburcular hip, died six months later, leaving Sullivan alone. Her years at Tewksbury shaped Sullivan's personality. Although she claimed to have risen above the corruption she witnessed at Tewskbury, she experienced violent rages and terrors for the rest of her life. She once wrote that Tewksbury left her with ''the conviction that life is primarily cruel and bitter.''

Following her brother's death, Sullivan discovered Tewksbury's small library where she persuaded people to read to her. She longed to attend school. In 1880, when Franklin B. Sanborn, head of the State Board of Charities, visited Tewksbury for an inspection, Sullivan boldly walked up to him and told him she wanted to go to school. That fall, she left Tewksbury and entered the Perkins Institution for the Blind in Boston.

A Defiant Student

Sullivan soon found that she was socially and educationally far behind her classmates. At the age of 14, she had never attended school before and knew less than her younger classmates. Sullivan was humiliated by her lack of social skills when others learned that she had never owned a comb, wore a nightgown, or held a needle. But Annie displayed greater maturity in some ways, having lived on her own. She hid her insecurities under a defiant attitude and showed little respect for her teachers. The school's director, Michael Anagnos, who later became a close friend, nicknamed her ''Miss Spitfire.''

A few teachers recognized Sullivan's intelligence and tamed her headstrong ways. Anagnos encouraged her to tutor younger students. She also underwent eye surgery that partially restored her vision. Sullivan graduated from Perkins at the age of 20. She was the class valedictorian and gave a moving speech at commencement.

Teacher and Student

In 1887, Sullivan accepted a position as teacher to Helen Keller, a seven-year-old girl who was left blind, deaf, and mute by an illness she suffered when she was 19 months old. To prepare herself, Sullivan studied the case of Laura Bridgman, a former Perkins student who was also blind, deaf, and mute. Bridgman had been taught to communicate through the use of raised letters and manual language.

Sullivan moved into the Keller's Tuscumbia, Alabama home. She found Keller to be a spoiled and temperamental

child, subject to tantrums. After a short time, Sullivan and her student moved into a garden house on the Keller property where the strong-willed teacher and student began their lifetime of interdependence. Sullivan taught Keller to obey and finally, to associate words with objects and ideas. The moment of Sullivan's break-through with Keller, when she finally understood that every object has a name, occurred on a spring day when Sullivan pumped water from a well onto Keller's hand as she manually spelled w-a-t-e-r. The moment was immortalized in the Broadway play and film, *The Miracle Worker.*

Sullivan described the world to Keller by constantly spelling words into her hand. Sullivan had high expectations for Keller and insisted that she communicate with complete sentences. She also taught her that there were many ways to say the same thing. Other than her studies of Laura Bridgman, Sullivan had no training or direction in teaching her student. She learned by trial and error. The results were miraculous. Sullivan even taught Keller to speak.

In 1888, Sullivan and Keller traveled to Boston, where Keller attended school as a guest at Perkins. Anagnos was amazed with Keller's progress and published accounts of her accomplishments in the school's annual report. The publicity made Keller famous. The two women met and befriended many influential people including Alexander Graham Bell, Mark Twain, Henry Ford, Thomas Edison, and Maria Montesorri.

Keller's notoriety attracted many benefactors. Throughout Keller's life, they provided support and helped her complete her education. Among the contributors were industrialists John Spaulding, Andrew Carnegie, and Henry H. Rogers.

Sullivan accompanied Keller when she attempted to improve her speech at the Wright-Humason School in New York. Keller prepared to attend Radcliffe College at the Cambridge School for Young Ladies. At Cambridge, the school's director criticized Sullivan and accused her of overworking her pupil. He tried unsuccessfully to separate the two.

In 1900, Keller entered Radcliffe. Sullivan attended classes with her, spelling the instructors' lectures into Keller's hand and reading textbooks to her for hours, despite her own poor eyesight. Many people recognized Sullivan's ability to filter information to Keller, feeding her only what she needed to know and discarding the remainder of the instructor's lecture. Some criticized Sullivan, believing her to be manipulative. They felt that Sullivan overworked Keller and made her overly dependent. These accusations were heard throughout their lives.

In reality, the two women were extremely dependent on each other. Many people saw them as one person. Sullivan biographer Nella Braddy wrote that, ''as long as Annie Sullivan lived, a question remained as to how much of what was called Helen Keller was in reality Annie Sullivan. The answer is not simple. During the creative years neither could have done without the other.'' When Keller graduated with honors from Radcliffe in 1904, she and others were disappointed that Sullivan wasn't also granted a degree.

A Family of Three

In 1901, while a student at Radcliffe, Sullivan and Keller met John Albert Macy, a Harvard instructor who helped Keller write her autobiography. John Macy helped Keller with her studies and relieved Sullivan when her eyes needed rest. Sullivan and John Macy fell in love, but she resisted his proposal, fearing that marriage would hurt her relationship with Keller. She finally relented and on May 2, 1905, at the age of 39, they were married. He was 11 years younger than she.

Keller lived with the Macys in a Wrenthan, Massachusetts farmhouse the two women had purchased in 1904. In 1909, all three became Socialists, though Anne Sullivan Macy was more conservative than the other two. Socialism gave Keller a social cause to promote and a topic for her writing. Her teacher accompanied Keller as she traveled around the country promoting social causes and telling her story.

Macy's health continued to decline. In 1911, she became ill and underwent major surgery. Her eyes caused her constant pain and periodically required surgery. Despite these setbacks, she continued to work with Keller, accompanying her on a long series of lectures, beginning in 1914. Her devotion to Keller was one of many factors that strained her marriage. Money was a major problem, as Keller's income was supporting the three of them. John Macy, like others, began to think of his wife as manipulative in her treatment of Keller. He couldn't deal with her temperamental moods, which only Keller seemed to be able to tame.

In 1914, John Macy traveled to Europe. The marriage was over, although they never divorced. Macy became deeply depressed. She was in poor health, exhausted, and overweight; she feared she was going insane. In 1915, a Scottish woman named Polly Thomson joined the household. She served as Keller's secretary and gave Macy some much-needed rest. The following year, Macy and Thomson traveled to Puerto Rico, where Macy recuperated from a suspected case of tuberculosis. The Wrentham house was sold. After returning from Puerto Rico, the three women moved to a home in Forest Hills, New York.

Three years later, Macy accompanied Keller to Hollywood, where she portrayed herself in the movie, *Deliverance.* The film was not a financial success and Keller and Macy turned to vaudeville as a source of income. They starred in an inspiring act in which Macy described how she taught Keller to communicate and Keller described how people need each other. They performed their act for three years, despite Macy's fragile health. When illness prevented her from going onstage, Thomson stepped in as a substitute. Macy and Keller resumed traveling 1924, when Keller began fund raising for the American Foundation for the Blind. Macy accompanied Keller on stage and repeated her words, as Keller's speech never was clearly understood.

By 1929, Macy's eyesight was one-tenth normal vision. Her right eye was in constant pain and had to be removed. In an effort to restore Macy's health, she and Keller traveled

abroad in 1930. For the next three years, she spent summers in Scotland. She was now completely blind. On October 20, 1936, at the age of 70, Macy died of myacarditis and arteriosclerosis at her home in Forest Hills, New York. Her cremated remains were interred in Washington's National Cathedral.

Macy's lifelong devotion to her student grew out of her own insecurities. Always in the shadow of Keller's fame, Macy funneled her own ambitions through her student. Keller, who called Macy ''teacher'' throughout her life, paid tribute to her mentor in a 1955 book, *Teacher: Anne Sullivan Macy*. Sullivan was also the subject of a 1933 biography by Nella Braddy, entitled *Anne Sullivan Macy*. Though Keller's reputation always outshone Sullivan's, the teacher was occasionally honored in her lifetime. In 1932, she earned an honor that many people, including Keller, believed she deserved at Radcliffe, 28 years earlier. Temple University presented an honorary degree of Doctor of Humane Letters to Macy and Keller. The two women were made honorary fellows of the Educational Institute of Scotland in 1933 and received medals for ''cooperative achievement of heroic character and far-reaching significance'' from the Roosevelt Memorial Foundation in 1936.

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Diego Maradona

Diego Maradona (born 1961) is an icon in Argentina, much like Evita Peron. As a soccer player, he took his team to new heights and became a hero to sports fans—many of whom referred to him as ''San Diego.'' He also took sports paychecks to new heights, claiming unheard of salaries in trade after trade. Maradona was plagued by cocaine addiction, though, and his career came to an early end.

At the age of 25, Diego Maradona was the central figure of the 1986 World Cup challenge. The short, stocky midfielder scored two goals against the English. The first was cause for great debate, as he had hit the ball with his hand, an illegal move. Maradona had shrugged it off, saying, ''from the hand of God to the head of Maradona.'' He apologized four years later on Italian television as reported in the *Chicago Tribune*, ''It was my hand, not His. I don't want anyone to think God robbed someone, rather it was Maradona who did the robbing.''

The second goal, however, guaranteed him a place in soccer history. Having controlled the ball for over half the field, guarding it from the English midfield and defense, he slid the ball off his left leg into the net, faking out goal tender Peter Shilton. Argentina's coach, Carlos Bilardo, told the press, ''It is the second time in my life I have celebrated a goal with a scream. It was spectacular.''

The 1986 World Cup was a triumph for Argentina and made Maradona the most famous soccer player since Pele. He was even named ''athlete of the decade'' by the British. His career would have many more highs and lows in the years to come.

As Phil Hersh wrote in 1990 in the *Chicago Tribune*, ''One thing is sure: The goal against England still counted, and so did everything that followed, including uncounted riches, two paternity suits (one dismissed, one still pending), a second apotheosis, two children out of wedlock with his future bride, allegations of involvement with the Neapolitan mob, a wedding feast of wretched excess, and selection as athlete of the decade by the British, whom he quite possibly had cheated out of the World Cup title.''

Little Onions

Diego Armando Maradona was born on October 30, 1961 in Villa Fiorito, Argentina. During his childhood in the slums of Villa Fiorito outside Buenos Aires, Maradona dreamed of becoming a great soccer player. His family was poor. His father, a bricklayer and factory worker, struggled to provide for three boys, five girls, and his stay-at-home wife. Poverty was not a deterrent to success, however. Maradona was given his first soccer ball by his cousin, Beto Zarate, on his third birthday. Young Diego slept with the ball that night. By the age of nine, he had learned to play soccer, and came to the attention of Francis Cornejo, coach of the Cebollitas or Little Onions—the youth team of Argentinos Jrs. While he was with the Little Onions, they won 140 straight games. In 1972, he led Los Cebollitas to a junior championship. The team gave him a high compliment—jersey number 10—the same number worn by the legendary soccer star, Pele. From 1976 to 1980, the teenage Maradona played for Argentinos Juniors. Before the end of the first season, the team became Maradona's team, and the stadiums were always full. The Argentinos Juniors were winning against the best teams, and his future looked limitless.

Maradona's first major disappointment was that he had been cut from Argentina's 1978 World Cup championship team by coach Cesar Menotti. In 1982, Maradona got his chance to play in World Cup competition, but was ejected from the game for kicking a Brazilian player in the groin.

Junior World Cup Championship

Maradona became a national sports star playing for Argentina's Boca Juniors at the age of 16. He was the youngest player ever to join the national team. In 1979, Maradona was named South American Player of the Year after he led Argentina to the Junior World Cup. His name made international headlines again in 1982 when he was sold to Barcelona, in the Spanish League, for the then unheard of $7.7 million. He was only 21 years old.

Though the Spanish found Maradona's ego abrasive, they forgave him when Barcelona won Spain's champion-

ship. In 1984, he was sold to Naples, in the Italian League, for a record $12 million. Fans in Naples called him ''San Diego.'' While his name became well known after his World Cup win for Argentina, Maradona soon proved his value to Naples as well. In 1987, he helped the previously 12th-placed Naples team to win the Italian League crown. The team won again in 1990. These were the first two league titles to be won by the Naples team since it was founded in 1926. He also led Naples to victory in the European Soccer Union Cup competition in 1989.

Off the field, Maradona's behavior spiced up the headlines. Throughout June 1989, there were rumors that he would be sold to Marseille in the French League for over $15 million. While Maradona denied the rumors to the press, soccer fans in Naples reacted negatively. He responded by calling them cretins. In August, Maradona failed to attend training camp, claiming that the Neapolitan Mafia was threatening him and his family. He was fined for missing nearly a month of training. In October, an argument with a referee during the Rome-Naples match cost him $7,000.

In 1989, Maradona married Claudia Villafane, his childhood sweetheart and the mother of his two daughters. The wedding was a major event, costing around $3 million. There were 1,200 guests in attendance at the Buenos Aires nuptials. An 80-piece tango orchestra entertained the crowd. The bride and groom rode in a Rolls-Royce Phantom III, rumored to have been owned by Nazi Joseph Goebbels. Ninety-nine gold rings were hidden in the wedding cake.

The Unraveling of a Hero

In June 1990, Maradona represented Argentina in World Cup competition. He played badly in the semi-finals, missing penalty kicks he should not have missed. Despite Maradona's poor performance, Argentina was still able to claim a victory, winning 3-2 over Yugoslavia.

The following year, Maradona's personal life began to affect his game. He gained weight and argued with officials. In 1991, he was banned from soccer following a March 17th test showed traces of cocaine. Maradona voluntarily started a drug treatment program after his suspension. When faced with a $35,000 fee for the service, he balked. On July 8, 1992, he was quoted in the *Dallas Morning News:* ''They're ripping me off just because I'm Maradona.''

In 1992, the San Diego Sockers of the indoor Major Soccer League courted Maradona. However, he was not allowed to play unless the Sockers purchased his contract (valid through 1993) from Naples. A further obstacle was that Maradona had announced that he would be retiring from soccer. The talks never came to fruition.

Maradona's 15-month suspension for drug possession ended on July 1, 1992. He had decided not to return to Naples to honor the last year of his contract. He emerged from the ordeal 20 pounds overweight, with charges of cocaine possession in Argentina and a paternity suit in Italy. An Italian court ruled that Maradona had to support Cristina Sinagra and her then six-year-old son, Diego Armando.

Maradona was released from his contract with Naples by the International Soccer Federation. ''He is a player who has finished his suspension,'' a Federation director told the press. ''He's rehabilitated to play professional soccer. We don't have anything against him. On the contrary, we're very happy'' (*Dallas Morning News,* July 1992).

Maradona tried to rebound in 1992, signing a deal with Seville in the Spanish League. The association was short-lived due to disagreements between Maradona and the club's management, which included manager Carlos Bilardo, who had led the Argentines to the World Cup championships of 1986 and 1990. Maradona was expelled from Seville on June 29, 1993 and returned to Argentina. There, he joined an underdog team called Newell's Old Boys from Rosario for one year. His salary was $25,000 a month. On the night of his first game with the team, he stepped onto the field holding the hands of his daughters, Dalma and Giannina. Maradona had chosen to play with the team because he was impressed with its coach, Jorge Solari. Richard Williams quoted Maradona's reasoning for joining the team in *The Age* on October 11, 1993. ''I knew him before, of course, but this time we really got talking,'' Maradona explained. ''He filled my head with football. We talked for two hours. About players, and tactics. That convinced me.''

In 1994, it became apparent that Maradona had not given up his self-destructive habits. On February 2nd of that year, he fired a pellet gun at reporters camped outside his home in Buenos Aires. Five days later, Maradona and six members of his entourage allegedly assaulted a photographer. He was being tried in absentia on Italian drug charges. Despite this distraction, Maradona participated in his fourth World Cup competition. Coach, Alfio Basile was forced by public demand—as well as by request by President Carlos Menem—to bring Maradona back to help Argentina in the World Cup playoffs.

Maradona's team overcame the Australians in a two-game playoff to reach the World Cup finals. He gave Cuban president Fidel Castro the jersey he wore in the second match. Maradona made his 1994 World Cup debut against Greece in mid-June. By the end of June, he was suspended when a random drug test revealed that Maradona had used five types of ephedrine, a banned stimulant. The Argentine team had to complete the World Cup series without their star player, who denied having used the drug to enhance his game. As more facts became known, blame was directed toward Maradona's doctor, Daniel Cerrini. The 26-year-old doctor had prescribed medications for relief of allergy and nasal congestion, including a nasal spray that contained ephedrine. Cerrini, who had been dismissed from Maradona's entourage previously, was suspected of having prescribed the drug intentionally. On July 3, 1994, a Buenos Aires doctor, Nestor Lentini told the *Sunday Telegraph* (London), ''the forbidden substance was provided by a dietician and physiculturist. Diego took that medicine without knowing what was in it. He is no longer on drugs.''

During the 15-month suspension which followed, Maradona tried his hand at coaching. He was not successful. First at Deportivo Mandiyu, where he lasted two months, and later at the Racing Club, he proved that he was better at throwing parties and brawling. By April 1995, his

attempts at coaching were finished. In June 1995, the Boca Juniors offered him a two-and-a-half year contract.

Return to the Boca Juniors

Maradona attempted to make a comeback in October 1995, playing with Argentina's Boca Juniors against South Korea in the Olympic Stadium in Seoul. Being older and slower, Maradona was easily out-performed by his teammates, taking only one shot on goal. Still, he retained his usual swagger with the press. ''Personally I was satisfied with my game,'' he told Kate Battersby at the *Sunday Telegraph* (London). ''But we didn't play well as a team. My heart was full when I heard the national anthem. And the crowd was good to me. Until these things die, I will keep playing football. I have made a lot of comebacks but I'm very happy with this one. It is good to play for Boca again.''

Maradona had been persuaded to make his comeback by KBS television, in order to promote South Korea's bid for the 2002 World Cup games. The television station offered him $1.75 million for televised interviews and public appearances. Maradona embarrassed the South Koreans, however, by showing up late for scheduled appearances or missing them altogether. He missed his plane and arrived late to a welcoming ceremony and news conference. Maradona did not show up for a promised coaching session at an amusement park, leaving nearly 1,000 children and parents waiting for over two hours. He failed to make an expected appearance at a Hyundai auto manufacturing plant.

The week following his South Korean trip, Maradona and the Boca Juniors scored a 1-0 victory against Colon de Santa Fe in Buenos Aires. He was chosen by lottery to undergo another drug test following the game. Maradona tested positive for cocaine, and was suspended a third time.

A Short-lived Comeback

Maradona returned to the field with the Boca Juniors in July 1997. Boca played Racing Club in front of a near capacity crowd. A calf-muscle strain had the 36-year-old Maradona leaving the field twice during the game. While a rigorous training program had left him in top physical shape, there were serious doubts about his overall health. One doctor speculated that Maradona had sustained permanent brain damage from cocaine abuse.

On October 29, 1997, Maradona announced his retirement from the balcony of his home in Buenos Aires. He claimed that powerful people were trying to frame him for drug use in order to make him leave the game. He was quitting to protect himself and his family. Argentine sports journalist Pablo Llonto told the international press that Maradona would have been left alone to play out his career had he not been so outspoken. Indeed, he remained outspoken to the last, listing the names of the people he held responsible for encouraging the early end of his career.

Maradona made headlines in January 2000, when his cocaine addiction had caused heart problems. Police Chief Maximo Costa Rocha of the province of Maldonado confirmed reports that cocaine had been found in the former soccer champion's bloodstream, indicating excessive consumption. The 39-year-old Maradona was transferred from Uruguay to Cuba on January 18 for treatment, including drug rehabilitation.

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Beryl Markham

Beryl Markham (1902-1986), raised by her pioneer father in Africa, trained race horses, worked as a bush pilot, and was the first to fly solo across the Atlantic, from east to west.

Beryl Markham was born in Ashwell, Leicestershire County, England on October 26, 1902. Her parents, Charles and Clara Clutterbuck, were English gentry who kept horses and won prizes locally for their skill in the sport of fox hunting. Her father moved the family to Njoro, Kenya (then British East Africa) to establish a farm. Beryl was three when the family moved into a traditional African mud hut. Her mother attempted pioneer life for a year before returning to England with Beryl's brother, who was old enough to require formal education. Beryl stayed in Africa with her father.

Neighboring tribesmen provided care for Beryl while her father worked the farm. As a result, she spoke Swahili like a native. She became friendly with Kibii, a boy of the tribe. Beryl's father trained them both to ride horses like cavalry cadets, while Kiibi's father trained them to hunt and track. Because of her unique status in the tribe, Beryl was

allowed to train as an equal in games of skill with the boys. One of these games was to jump as high as one's own height. When Beryl reached her full height, she was nearly six feet tall.

Errol Trzebinski, in *The Lives of Beryl Markham,* wrote ''All Beryl cared about was competing with Kibii. She could hurl a spear just as well as Kibii, with deadly accuracy. She had learned to straighten her arm in a backward arabesque, as if to hurl a javelin, sending out a thrust to impale. The grace, the strength of her backward stretched arm manifested all the simplicity and ease of a cave painting. Africa is many things to many people of many races, but a child nurtured on its red inhospitable soil carries those lessons forever.''

In a few years, when the farm was settled and a western-style house had been built, Beryl's father brought in tutors for her formal education. During World War I, she was sent away to a proper English school in Nairobi, but she felt out of place there. After three years she was expelled from school and she returned to her father's farm at Njoro. When she was 16, Beryl married Jock Purves. The marriage was not successful and ended in divorce three years later.

Trained Racehorses

The British who settled in Kenya brought their customs with them, and horse racing was a popular sport. In addition to farming, her father imported and trained thoroughbred English racehorses. He kept over 100 horses in his stables. From early on Beryl had worked in the stables and exercised the horses. Her skill at handling them became legendary. After the war, her father lost the farm and moved to Peru to train horses.

At the age of 19, Beryl began her career as a professional racehorse trainer. She was the first woman ever to be granted a trainer's license in Kenya. She started with some horses given to her by her father, then hired a jockey, and rented a stable. After her horses won a few of the smaller races, owners began to send their horses to her to train. A friend loaned her a string of stables and a hut to live in. She produced winners and by the age of 24. In 1926, her horse, *Wise Child,* won the prestigious St. Leger.

In 1927, Beryl married a wealthy young aristocrat, Mansfield Markham, who had come to Kenya for a safari. Two years later, the young couple had a son, Gervase, named after an ancestor of Beryl who also trained horses. They divorced that year, and Gervase stayed with his father's family in England.

A Passion for Flying

In *Straight On Till Morning* Mary S. Lovell quoted Markham in a discussion about her early aviation experience: ''Distances are long and life is rather lonely in East Africa. The advent of airplanes seemed to open up a new life for us. The urge was strong in me to become part of that life, to make it my life. So I went down to the airport. How zealously did I enter up my hours in my logbook. That book is more precious to me than any diary.''

Markham began flying lessons with Tom Campbell Black. In a few months she bought her own airplane, an Avion IV, with a plan to operate an air charter service. On April 24, 1931 she flew from Kenya—crossing the desert and the sea, navigating by sight, stopping along the way for engine repairs—to England. Her unexpected arrival at Heston Aerodrome on May 17 made news.

Upon returning to Kenya, Markham prepared for the commercial pilot exam, which involved stripping an engine, cleaning jets and filters, changing plugs and points, and a written test on the theory and practice of air law and navigation. Markham became the first Kenyan-trained pilot to obtain a commercial pilots license.

In her small plane Markham flew vast distances over unpopulated territory, solo, with only a compass and maps for navigation. She was contracted to deliver mail and supplies to camps of a thousand gold miners living in tents at locations so remote that a forced landing along the way could mean death from thirst. Markham provided a taxi service to distant farms and a messenger service for safari parties and took hunters from bush camps in search of game. She delivered medical supplies and doctors to emergency cases. Markham was called upon to fly accident victims and critically ill patients to the hospital in Nairobi. She also worked as a relief pilot for East African Airways.

Crossed the Atlantic

When Markham expressed interest in entering the air race at Johannesburg, a fellow pilot offered to provide her with a new plane, on one condition: she must successfully cross the Atlantic—east to west, against the headwinds. The

flight had been attempted, but not yet accomplished. Markham accepted the challenge. In a letter to London's *Daily Express* Markham wrote, ''Two weeks from now I am going to set out to fly the Atlantic to New York. Not as a society girl. Not as a woman even. And certainly not as a stunt aviator. But as a pilot-graduate of one of the hardest schools of flying known, with 2000 flying hours to my credit. The only thing that really counts is whether one can fly.'' Her flight was postponed for three days to wait for weather to clear for take off. In an interview with a *Daily Express* correspondent Markham said, ''If I get across, it will have been worth it because I believe in the future of an Atlantic air service. I planned this flight because I wanted to be in that air service. If I get across I think I shall have earned my place.''

On September 4, 1936, Markham took off despite bad weather. Her flight lasted 21 hours in constant fog, rain, and sleet. Markham's plane, *The Messenger,* crash landed in a peat bog on the coast of Nova Scotia. Her only injury was a gash on her forehead when the plane skidded into a boulder and went nose up. Markham's historic flight made newspapers headlines. The next day in New York, she was greeted by thousands of cheering fans. However tragedy struck two weeks later. Tom Campbell Black, her instructor and friend, who prepared her for the Atlantic flight, died in an airfield accident.

Markham declined the routine flying jobs she was offered in England and instead found backers and entered flying races. She struck a deal with one backer to fly around the world and went to America in search of an engine that would go 200 miles per hour. Markham was in California when Amelia Earhart made her second, and final, attempt to fly around the world at the equator. In Hollywood, Columbia Pictures approached Markham about making a movie of her Atlantic crossing. Markham was interested, but the movie was never made. She did work on the set of a movie about Africa as a technical advisor on the Swahili language. At the start of World War II, Markham joined the Civil Air Patrol and flew lookout along the California coast.

West With the Night

In Hollywood, Markham met Antoine de Saint-Exupery. A Frenchman, who had flown mail routes from France to Africa, Saint-Exupery had written books about his flying adventures. He encouraged Markham to write about her life. In 1941, she took an outline of her memoir to a publisher in New York, then traveled to the Bahamas to write it. Markham produced a collection of stories, and sent them off in batches to her publisher, Houghton Mifflin. The publisher was delighted with the work of this new writer. In 1942, *West With the Night* was published.

Markham had met Ernest Hemingway on safari in Kenya years earlier. When Hemingway discovered her book, he wrote to his editor, Maxwell Perkins about it: ''Did you read Beryl Markham's book, *West With the Night?* I knew her fairly well in Africa and never would have suspected that she could put pen to paper except to write in her flyer's log book. As it is, she has written so well, and marvelously well, that I was completely ashamed of myself as a writer. [She] can write rings around all of us who consider ourselves writers. I wish you would get it and read it because it really is a bloody wonderful book.''

That year, Markham married Raoul Schumacher. They lived in a rented ranch in the foothills of California's Santa Ynez Mountains. Markham wrote short stories about her African adventures, which were published in American magazines. In 1947, the couple separated and their divorce became final in 1960. Controversy surrounded the couple when Schumacher claimed he wrote Markham's book.

Markham returned to Kenya to reestablish her career as a racehorse trainer. From 1958 to 1979, the horses she trained won dozens of classics and six times won the East African Derby, Kenya's top race.

In 1980, American restaurateur, George Gutekunst, read Hemingway's selected letters and was intrigued by the praise for Markham's book. Gutekunst found a copy of her book through a library system. With novelist Evan Connell, he instigated its re-publication by North Point Press. In 1983, critics called her book a lost masterpiece. It sold over a million copies. Gutekunst flew to Kenya to produce the television documentary *World Without Walls,* about Markham's life.

In 1984, Mary Lovell visited Markham to interview her for a biography, *Straight On Till Morning.* With the maps and log books in Markham's trunk, Lovell found manuscripts for the stories Markham had sold to magazines. She arranged for them to be published by North Point Press as a collection, *The Splendid Outcast.*

On August 3, 1986, Markham died in Nairobi, Kenya. Her ashes were scattered near the racetrack. In London, on September 4, 1986, the fiftieth anniversary of her Atlantic crossing, a memorial service was held in her honor.

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Jan Masaryk

Jan Masaryk (1886-1948) was the popular and internationally respected foreign minister of Czechoslovakia for a number of years and son of the country's first president. His life came to an abrupt end in an infamous 1948 incident, just weeks after a swift Communist takeover of the government. Masaryk's body was found in the courtyard of the Czernin Palace, the government building in which the foreign ministry and his private quarters were housed. His death was announced as a suicide.

Jan Garrigue Masaryk was born on September 14, 1886 in Prague, where his father was a professor of philosophy. He was the third of four Masaryk children. His mother, Charlotte Garrigue Masaryk, was an American. She and her husband created a household that was decidedly liberal and intellectual in atmosphere. Masaryk emerged as the black sheep of the children, however. He was a poor student, described as restless and excitable in temperament, though musically gifted and convivial.

Certainly the elder Masaryk did not foresee that his son would earn a living from his piano-playing abilities when he sent him to the United States in 1904 with a gift of $100. The sum quickly disappeared in the hands of the reckless Masaryk, and he found work as a pianist in a movie house in New York City. He later worked at a brass foundry in Connecticut, among several other jobs during his decade abroad. Though he was reportedly fond of gambling and attractive women, Masaryk had a serious side to him as well. When he worked in the foundry, he held English literacy classes for his co-workers, who came from a variety of European backgrounds. He later reported that this was his greatest training for a diplomatic career.

Era of Freedom

Masaryk returned to his homeland in time for the onset of World War I. He was conscripted into the army of the Austro-Hungarian empire and served in Poland as an infantry soldier. Tensions among nationalities in this part of Europe would launch a series of important political changes after the war's end. Relegated to second-class citizens in the Empire, the Czechs and Slovaks also possessed a strong anti-German sentiment. Many of them resented fighting on behalf of Austria-Hungary's ruling Hapsburg dynasty. A renewed push for a separate nation gained ground, and Thomas Masaryk played a key role in this movement. He was elected president of the new nation in 1918.

As the son of the president, Masaryk was given a post in the Ministry of Foreign Affairs. He was assigned to various posts—charge d'affaires in Washington, D.C., a member of the Czechoslovak legation in London after 1921, and private secretary to Eduard Benes, another leading figure in the new government. Masaryk married during this time, but the union with Frances Crane Leatherbee ended in divorce by 1931.

In 1925, Masaryk was named minister to Great Britain, and his Grosvenor Square chancery and residence became a popular spot for members of the international diplomatic community. Masaryk was a well-liked figure in London, known for his wit, erudition, and piano talents at parties. It was said that he also liked to tell somewhat risque stories. Like his father, he oriented himself toward the West more than the East; he rejected the pan-Slavic movement, and saw Bolshevik Russia as a potential threat to the stability and independence of Czechoslovakia.

Threat from Fascist Germany

Throughout the 1930s Masaryk continued to shuttle between London and Prague, and made occasional forays to the United States as well. His father died in 1937, and the loss seemed to instill in him a dedication to Benes, the man who succeeded to the presidency. When German chancellor Adolf Hitler moved to take the Sudetenland, the territory in the western part of Czechoslovakia that had long been home to a large emigrant German population, an emergency conference in Munich was held by representatives of the western European powers-though neither Benes nor Masaryk was invited. There, a policy of ''appeasement'' was decided, and Benes agreed to it. Hitler was allowed to take the Sudetenland. Less than six months later, German troops were sent into Prague and effectively abolished the independent nation state that Thomas Masaryk had created.

Exile in London

The Munich Pact was considered a political betrayal by the West. Though Masaryk had worked for the last several years to create strong ties between Czechoslovakia and Great Britain, Prime Minister Neville Chamberlain spoke infamously on the matter in defense of the Munich Pact. ''How horrible, fantastic, incredible it is that we should be digging trenches and trying on gas masks here because of a quarrel in a far away country between people of whom we know nothing,'' said Chamberlain.

Benes and Masaryk both resigned from what would become a puppet Nazi government in Czechoslovakia, and established a government in exile in London. Benes became president of this ''provisional'' government, while Masaryk served as its foreign minister. The Allies-the United States, Britain, and the Soviet Union-did not grant them full diplomatic recognition until July of 1941. The change in status

was an important political triumph for which Masaryk had fought tenaciously. It would mean, in part, that after the end of present hostilities, leaders of the exiled government would have a voice in their country's future. As Masaryk pointed out, there were many Czechs who had fled the country with the government and were now fighting on side of the Allies to defeat Germany-he wondered if their deaths were ''provisional.'' With characteristic wry humor, he sometimes signed letters to his friends, ''Provisionally yours.''

A European Visionary

During World War II, Masaryk worked in London and traveled to the United States, arguing, writing, and lecturing on European politics and the right for self-determination in Eastern Europe. Under Nazi rule, the Czechs and Slovaks suffered tremendous human-rights abuses. The entire country, from its massive industrial complexes in the west to vast Slovak farmlands, produced goods that kept the German war machine humming. Masaryk believed that the postwar plans should call for a decentralized German confederation, to be followed by other regional confederations in the Balkans, Scandinavia, and Western Europe, and ultimately a European Federation.

At the invitation of the British Broadcasting Corporation, Masaryk began making short-wave radio broadcasts into Czechoslovakia, which became extremely popular-though under Nazi occupation law they were stringently prohibited. The Nazis even ordered all short-wave circuits to be removed from radio sets and turned in to authorities. To be caught listening to Masaryk speak about his father's achievements, the war, the Czech state, and democracy in postwar Eastern Europe became a crime punishable by death. In his broadcasts, Masaryk did not advocate participation in an underground resistance movement, but suggested instead a slowdown in factory production or other covert means of defiance.

Into the Soviet Sphere

Benes, like some Czech and Slovak leaders, distrusted the Western Allies to a certain extent, especially after the Munich Pact. Masaryk, who had spent a good deal of his life in London or America, was more pragmatic. In 1943, the government-in-exile signed a mutual assistance pact with the U.S.S.R. The following spring, Masaryk spoke in positive terms about the advancing Russian troops, calling them ''armies of liberation'' in his radio broadcasts. That same year, Benes's government-in-exile signed a liberation pact with the Soviets. This meant that the following year, though General George Patton's Third Army had nearly reached Prague, the Americans were not allowed to liberate the city. Instead the Soviet Army entered to the cheers of crowds in May of 1945.

A multiparty government, which included the Czech Communists, was established in 1946, with Benes as its president in the first postwar national elections. Meanwhile, Masaryk worked for the United Nations Refugee Relief Organization, and headed the Czech delegation to the United Nations itself. In 1947, an edition of his wartime BBC broadcasts sold out of its first run of 60,000 copies. That same year, he returned to Prague to assume once again the post of foreign minister. Masaryk moved into the Czernin Palace, part of the massive Hradcany Castle complex and the traditional seat of power in the country. He urged Czech participation in a Paris conference that established guidelines for the Marshall Plan, which delivered $12 billion in funds to foster economic recovery in Europe. The terms of the plan, however, stipulated that countries with Communists in their government would be exempt. Masaryk flew to Moscow to argue with Soviet leader Josef Stalin over the matter, but returned home in defeat.

Growing Tension in Prague

Nevertheless, observers and insiders optimistically believed that Czechoslovakia was tiring of its brief experiment with a multi-party system and would eject the Communists from power on its own. In September 1947, an assassination attempt was made on Masaryk. It was revealed that the son-in-law of one of the leading Czech communists, Clement Gottwald—a man Masaryk detested—was behind it. He was widely expected to replace Benes, now in his sixties and suffering from increasingly frail health.

During these crucial months, Masaryk traveled to New York and London to drum up support, but was informed by intelligence sources that a return to his homeland would be unwise. In February 1948, Gottwald and others engineered a coup by putting Communists in top police posts, and then taking over the government itself a few days later. All non-Communists were purged. Benes convinced the leaders to retain Masaryk as foreign minister, given his strong and credible ties with the West. Masaryk agreed, but within weeks realized that the situation was untenable. He made secret plans to leave and managed to transfer some of his funds out of the country. He also managed to send word of his plan to a London associate whom he had worked with during the war. His American girlfriend, writer Marcia Davenport, left Prague and arrived in London on March 8 with a reiteration of the same message.

Cold War Casualty

On the morning of March 10, 1948, Masaryk's body was found in the courtyard of the Czernin Palace in Prague, where he appeared to have jumped or been pushed from his bathroom window. The Communist leadership announced the death as a suicide, asserting that Masaryk was devastated by the rebukes he received from his pro-Western colleagues for remaining as foreign minister after the coup. The doctor who examined his body later claimed that the official post-mortem was not conducted properly. Police, who were holding him in custody at the time of his death, claimed that he committed suicide. Others who questioned Masaryk's death were sentenced to death or jailed. Later inquiries pointed to Major Augustin Sram, a Sudeten German who had been trained in the Soviet Union, as Masaryk's murderer. Just a few weeks after Masaryk's death, an unidentified male caller killed Sram at his home. Authorities rounded up over 200 Czechs in an attempt to find the

culprit. Some were executed or sentenced to long prison terms.

After Masaryk's death, Czechoslovakia remained under repressive Soviet supervision for 41 more years. Questions about the incident arose, however, during what became known as the Prague Spring of 1968, when liberal reforms were put in place briefly. An investigation was launched, but after Soviet tanks arrived to forcefully end this pro-democracy movement. Those who had spoken out on the Masaryk matter were jailed. A few years after the disintegration of the Soviet bloc in 1989, Czech Communists ''found'' a letter allegedly written by Masaryk to Stalin, which claimed that he was going to commit suicide. Historians dismiss the letter as a fraud, pointing out that if Masaryk wished to confess his deep dissatisfaction with Communism, he would have expressed this in the West, not the Soviets.

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Kurt Masur

Kurt Masur (born 1927), the former conductor of Leipzig's Gewandhaus Orchestra and reluctant East German revolutionary leader, now conducts the New York Philharmonic Orchestra. An internationally-acclaimed conductor, Masur added the London Philharmonic to his roster of duties in the year 2000.

Born in the German city of Brieg (now in Poland) on January 18, 1927, Kurt Masur's father was an engineer. He taught himself to play the piano at the age of seven. His formal training took place at the Breslau Music School from 1942 until 1944, and the Leipzig Hochshule fur Musik from 1946 until 1948. In addition to the piano, Masur studied cello, composition, and conducting. At his father's insistence, he was also trained as an electrician. Masur never made use of this training. ''I loved only music,'' he told the *San Francisco Chronicle* in 1990. ''Really, for me, there was nothing else I could do.''

Masur began conducting in opera houses in the late 1940s. He served as Kapellmeister of the Erfurt and the Leipzig opera theaters in the early to mid 1950s. In 1955, he became conductor of the Dresden Philharmonic, where he served as chief conductor from 1967 until 1972. He was the general director of music at the Mecklenburg State Theater of Schwerin in 1958. He also served as senior director of music, alongside director Walter Felsenstein, at Berlin's Komishe Oper.

Kapellmeister of the Gewandhaus

In 1970, Masur became the director, or Kapellmeister, of the Leipzig Gewandhaus Orchestra, a post he held until he retired in 1996. The orchestra, now over 250 years old, prides itself on its history and tradition. Older Gewandhaus players train its musicians. Instruments, scores, even interpretations have been passed down through the years. Previous Gewandhaus Kapellmeisters have included Felix Mendelssohn, Johannes Brahms, Gustav Mahler, Richard Strauss, Wilhelm Furtwaengler, and Bruno Walter.

Masur has felt a particular connection with Felix Mendelssohn, who also conducted the Gewandhaus Orchestra and founded the conservatory in Leipzig over 150 years ago. Mendelssohn's works were not performed in Germany during the Nazi regime because of his father's Jewish ancestry—even though he and his father had been Christians. In 1993, to celebrate the 250th anniversary of the Gewandhaus Orchestra, Masur led the group on a twelve-day tour. Masur secured money from Japanese donors and helped to restore the house Mendelssohn had lived and died in and turned it into a museum. The conductor has performed Mendelssohn's entire works in Leipzig. In October 1999, Masur told the *Jerusalem Post,* ''After the Second World War, a lot of musicians came to Leipzig and tried to rebuild his image. I did it all my life because for me he was a very special human being. I was always fascinated by this kind of commitment about how much he cared for the people of his time. And so I fought for his recognition. It was not easy as many believe that Bach should be the city's

foremost musical son. But they complement each other well.''

Masur made his U.S. debut as a guest conductor for the Cleveland Orchestra. That same year, he led the Gewandhaus Orchestra on its first-ever U.S. tour. He also served as a professor at the Leipzig Academy of Music for several years, beginning in 1975. Although Masur had many opportunities to leave East Germany and conduct elsewhere, he did not want to leave the Gewandhaus. Masur told the San Fransico Chronicle in 1990, ''This orchestra is what kept me here. I felt I had to keep it alive at the highest possible level. And although I know some felt they had to leave to express their artistry, I discovered that I could reach my highest artistic level here. For me, it would not have been a solution to leave.'' His loyalty to the Gewandhaus should not, however, be misconstrued. Masur was never a Communist Party member. In 1964, he turned down an offer to work directly for the East German government as the director of East Berlin's Komische Oper. The job came with a house, a car and assorted other perks. Masur asserted his belief that subsidized art is not necessarily good art, and oftentimes is art as a manufactured product. By making this decision, he earned the respect of many East German citizens.

Collaboration for the Gewandhaus

Masur's relationship with former East German leader Eric Honecker caused suspicion among some. However, Masur insists that he remained true to himself and his values. In fact, he did not know Honecker well. Their relationship was based on two requests: first and foremost, Masur asked Honecker to construct a new building for the Gewandhaus. The second was a 1983 request to remove a ban on East German artists traveling to the United States. Both request were granted. When Honecker was forced to resign, Masur sent him a letter wishing him good health and thanking him for constructing the new Gewandhaus building. Masur publicly maintained that Honecker was a human being and should be treated as respectfully as any other, adding that power does strange things to people.

An Instrument of Peace

If there was ever any doubt about Masur's political affiliations, he dispelled it in the fall of 1989, when he served as an instrument of peace in Leipzig. The city had been the home base of the opposition movement since 1988. On October 2, 1989, Masur said in an interview on West German television that he was ashamed of the violence of the East German government directed against anti-government demonstrators in Leipzig. The next day, a resolution was written and signed by members of the Gewandhaus Orchestra protesting the use of force by East German police. The resolution seemed to have no effect. Four days later, police staged another violent attack on East German marchers.

On October 7th, Soviet president Mikhail Gorbachev ended a trip to mark the 40th anniversary of East German statehood. Revolution seemed to follow in his wake. On October 9, 1989, the city of Leipzig was filled with armored carsand flanked by riot police. It looked like an armed camp. Masur, aligning with the opposition group, met with Reverend Peter Zimmerman, a minister and opposition activist, Bernd Lutz Lange, a local cabaret performer, and three local party officials: Roland Woetzel, Jochem Pommert and Kurt Mayer. Their purpose was to try to stop more violence from occurring at an event planned for that evening. Masur was nominated by the group to read and record an appeal to be played over the city's loudspeakers. The tape was played at 5:30 p.m. from the loudspeakers in the center of town. The text was also read in four churches where demonstrators had gathered, as well as over the police and security radios. The group asked for peaceful discussion: ''We all need a free exchange of opinions about the continuation of socialism in our country. Therefore, we promise all citizens that we will use our full power and authority to ensure that this dialogue will occur, not only in the Leipzig area but with our national government.''

The march occurred without violence, and the police defied orders from Berlin to stop the march. Masur was thoughtful of his orchestra as well, calling off the pressing of a recording of the Gewandhaus Orchestra playing Beethoven's ''Eroica.'' He felt that the mastering and pressing of an album should not occur in an atmosphere of fear. It would not be done well if all attention could not be focused on the project. He believed that energy would be better focused on political discussion. In the days following, Masur opened the Gewandhaus to public discussion. Appeals to the government were written and signed. German unification took place on October 3, 1990. Masur was mentioned as a possible candidate for the presidency, but he insisted he was a conductor, not a politician. The Berlin Wall fell that November.

In 1995, Masur was given the Commander's Cross of the Order of Merits from the Federal Republic of Germany. Two years later, he told the *Sun-Sentinel* in Ft. Lauderdale, Florida: ''I became involved in politics because, for me, working in concerts involved a human message. At that moment, someone was needed to do something. The citizens were so brave, so strong. I couldn't stand aside. I was one of the persons better known. They thought musicians could be trusted.''

Conducted the New York Philharmonic

Masur became the first democratically-chosen music director of the New York Philharmonic Orchestra in 1991. Having served as a guest conductor for the orchestra 22 times in the preceding ten years, he was well known to many of the orchestra's members. Masur began with the 1992-93 season. He was expected to conduct a minimum of 14 subscription weeks, including four weeks of touring. Educational activities, recording, and performances for television, park concerts, chamber music, and miscellaneous other projects were to round out his schedule. Masur also conducted some of the New York Philharmonic's Young People's Concerts, just as Leonard Bernstein had done.

New York Philharmonic double bassist Jon Deak, a member of the committee that was charged with selecting a new director, told the *Washington Post* in 1990, ''(Masur is)

obviously a guy with great integrity and humanity; that's why he got involved in the movement for freedom in his country. He's a toughie, a man who knows what he wants and goes after it. It's plain that the orchestra did not look for someone who was easy, someone who would not bother us; musical excellence was the prime consideration.''

Masur's reputation is based on his skill as an interpreter of the standard repertory. He likes new music, however. Contrary to tradition, Masur hates to be addressed as ''maestro,'' wears a bolo tie, and does not use a baton. He disappointed those who thought he would be a typical ''Kapellmeister.'' Masur does not want to be limited to the routine of playing only the classic repertory. He insists on including new music that he deems to be of ''masterpiece'' quality. Masur held true to his reputation as an excellent orchestra-builder and helped to restore the New York Philharmonic to its previous stature as a world-class orchestra.

In 1996, Masur retired from the Gewandhaus. That December, he was named that orchestra's first-ever ''conductor laureate.'' That same year, the National Arts Club awarded Masur with the Gold Medal of Honor for Music. The following year, the government of France awarded him with the title ''commander of the Legion of Honor'' and the city of New York named him ''city cultural ambassador.'' The Polish government honored the conductor in 1999 with the Commander Cross of Merit.

In 1998, the New York Philharmonic extended Masur's contract as music director to the year 2002. As a provision in the contract, he would be instrumental in picking his successor. Masur was surprised and upset by the idea that the board was, in effect, forcing him to retire. The board chairman, Paul Guenther denied plans to oust Masur. He told *Newsday* that if Masur decided to stay beyond the 2001-02 season, a new contract would be negotiated. Previously, Masur had been under an ''evergreen contract,'' which was renewed every year to take effect for the next three years. His salary under the 1998 contract was reported as $1.3 million per year.

Masur will assume the role of principal conductor with the London Philharmonic effective with the 2000-01 season. In London, he will be involved with the Youth Orchestra, and has expressed a desire to increase working relationships between the London Philharmonic and leading music colleges. He is also hoping to broaden the reach of the orchestra in London with programs like ''rush-hour concerts'' which were successful in New York.

Music is indeed Masur's life. As he told the Orange County Register in 1999, ''I was asked once, 'Mr. Masur, what do you plan to do if you retire?' I told them, 'Look, conductors don't retire. They die.'''

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Leonard Matlovich

Had Leonard Matlovich (1943-1988) never publicly admitted his homosexuality to Air Force officials in 1975 he might have retired from the military and slipped quietly into oblivion. Instead, on March 6, 1975 with 12 years of exemplary military service, he wrote and delivered a letter to his commanding officer in which he openly admitted his homosexuality. By May of that year, this unlikely celebrity became the focus of attention that would not fade for five years.

For thousands of gay and lesbian Americans, particularly during the 25 years following World War II, expressing their homosexuality publicly remained unthinkable. That changed one warm June night in 1969 when a routine police raid against the Stonewall Inn, a private gay club in New York's Greenwich Village, met with unexpected opposition. The men who had always been easily targeted for their homosexuality decided to fight back. If their identities became public, they were willing to take the risk even if that meant losing their jobs, becoming estranged from families, or meeting with further violence.

The movement for gay rights was still young in 1975 when Leonard Matlovich revealed his sexual orientation in a letter to his commanding officer. That admission would lead to a place on the cover of *Time,* magazine. Emblazoned across his chest in bold black letters, according to *The New York Times,* on September 19, 1975, was the caption, ''I Am a Homosexual.''

Born into the Military

Leonard Philip Matlovich was born on July 6, 1943 in Savannah, Georgia, the only son of a career Air Force sergeant. He spent his childhood living on military bases, primarily throughout the southern United States. Matlovich and his sister were raised in the Roman Catholic Church. In an article for *The New York Times,* on May 25, 1975, Lesley Oelsner wrote that, ''Technically, the sergeant's case is just

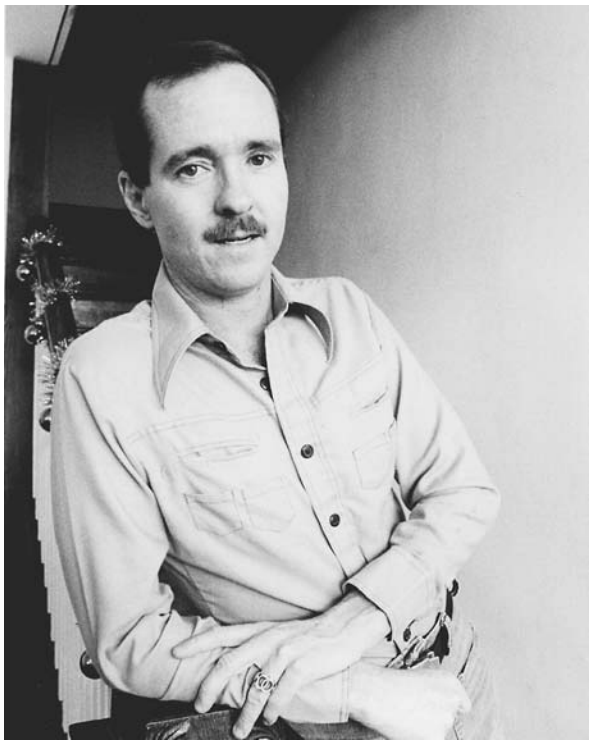

beginning. To Sergeant Matlovich, though, the case is really much older, going back at least to his youth, when he was, as he puts it, an 'Air Force brat' growing up on bases from Georgia to Guam, wanting to be in the military himself and worrying about his sexual inclinations.''

Despite a deep inner conflict, Matlovich decided at the age of 19 that he wanted to follow in his father's footsteps. By his own admission, he had become a ''white racist,'' and a ''flag-waving patriot.'' Not long after he enlisted, the United States increased military action in Vietnam, about ten years after the French had abandoned active colonial rule there. Matlovich volunteered for service in Vietnam with a sense of patriotic pride firmly entrenched. He served three tours of duty and was seriously wounded when he stepped on a land mine in Da Nang. His military service in Vietnam earned him both a Purple Heart and a Bronze Star. By 1975, Matlovich was already in his 12th year of service. As a technical sergeant stationed at Langley Air Force Base in Hampton, Virginia, Matlovich was also a race-relations and drug abuse counselor. His exemplary work earned additional awards. Trying to suppress the sexual inclinations he considered aberrant behavior, Matlovich joined fellow soldiers who mocked homosexuals. Oelsner noted that, ''What changed everything, he said, was a change that started, slowly, at first, in his attitude toward black people. He was in the service with blacks; then, on one assignment, a black man was his supervising officer. One stereotype after another stereotype started to crumble,'' Matlovich said.

Matlovich had enrolled in the race relations program while he was stationed in Pensacola, Florida, and became an instructor. That was when he began frequenting gay bars. ''I met a bank president, a gas station attendant—they were all homosexual,'' Matlovich recalled for Oelsner. He ''came out'' to his friends, but continued to conceal the fact from his commanding officers. Matlovich gradually came to believe that the discrimination faced by African Americans was similar to the persecution that homosexuals endured. For him, it became a civil rights issue.

Letter Changed His Life

Matlovich described the way he delivered the letter he wrote about his sexual orientation for *The New York Times,* in the September 19, 1975 article on his case. He said that he handed his ''coming-out'' statement to his superior. His captain asked, ''What does this mean?'' Matlovich said, ''It means Brown v. the Board of Education'' a reference to the 1954 landmark Supreme Court case outlawing racial segregation. For Matlovich, his test of the sexual-preference tolerance the military system would allow him was the equivalent to that. ''I told him to sit down before he read it. He didn't, but he sat down after he read it.'' Matlovich contended that the military was full of homosexuals because he ran into them when he spent evenings in one dance club in Norfolk.

The issue of homosexuality in the military was brought to the forefront because of Matlovich's confession. He hired David F. Addlestone of the American Civil Liberties Union (ACLU), as his chief counsel. A military lawyer, Captain Jon Larson Jaenicke, was assistant counsel. After a series of hearings, Matlovich was offered a general discharge from the Air Force. According to Oelsner, Lieutenant Colonel Charles R. Ritchie, the Langley commander, notified Matlovich. ''I am initiating action against you with a view to effecting your discharge from the United States Air Force.'' A general discharge was less than an honorable discharge. Although he had hoped to stay in the military and avoid a discharge altogether, Matlovich was not content with the idea of a general discharge. ''I love the military,'' he told *The New York Times.* ''The first time in the bar, I met a bank president who was petrified he'd be found out. I decided then and there I was not going to jump from job to job.'' Six months after he openly admitted his homosexuality, Matlovich was out of the Air Force, considered unfit for military service by a three-member panel.

Perhaps the most painful aspect of the whole experience for Matlovich was his confrontation with his parents. He told his mother by phone. She was so stunned she refused to tell Matlovich's father. Her first reaction was that God was punishing her for something she had done, even if her Roman Catholic faith would have not sanctioned that notion. Then, she imagined that her son had not prayed enough, had not seen enough psychiatrists. Before long she admitted that she had suspected the truth for a long time. When his father finally found out by reading it in the newspaper, Matlovich recalled, ''He cried for about two hours.'' After that, he told his wife that, ''If he can take it, I can take it.''

Died a Hero

Matlovich soon found his way to San Francisco while his appeal was continuing. His admission had catapulted

him into the role of a national hero for the cause of gay and lesbian rights. In 1979, he ran for the San Francisco Board of Supervisors, the governing body of that city and county. Midway through the campaign he discovered that his campaign manager had supported an opposing candidate. He lost the election. In November 1980, Matlovich finally received an upgraded discharge, that of honorable, and a $160,000 settlement. ''That settlement vacated a Federal court ruling only two months previously ordering that he be reinstated with back pay,'' according to Alfonso A. Narvaez in the obituary he wrote when Matlovich died of AIDS on June 23, 1988 at the home of a friend in West Hollywood, California.

Matlovich wrote the epitaph for his grave Washington's Congressional Cemetery. It read, ''When I was in the military they gave me a medal for killing two men, and a discharge for loving one.'' In those years before his tragic early death at the age of 44, Matlovich was satisfied that he had followed his conscience and his heart. His actions gave others the courage to do the same. The movement has progressed because of him and others like him.

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John Mauchly

John Mauchly (1907-1980) was the visionary and co-inventor (with J.P. Eckert) of one of the first electronic computers. Though he is not well known and his career was frustrating, Mauchly essentially invented computer science and was the first computer entrepreneur.

Born on August 30, 1907, in Cincinnati, Ohio, John William Mauchly was the son of Sebastian Jacob and Rachel Elizabeth (maiden name, Schidemantel) Mauchly. Mauchly's father, a well-respected physicist who taught on the high school and college levels, did research in electricity and earth currents. The family (which included Mauchly's sister Helen Elizabeth) moved to Chevy Chase, Maryland when Sebastian Mauchly was offered a job with the Carnegie Institute of Washington, to head its Section of Terrestrial Electricity.

Mauchly was interested in science and engineering from an early age. He enjoyed putting things together and taking them apart, and hoped to pursue a career in engineering. In 1925, Mauchly was offered a scholarship to study engineering at Johns Hopkins University's School of Engineering. He soon grew bored with the subject, and transferred to the physics department. Mauchly's intelligence and abilities so impressed those in the department that he was offered a position in the physics doctoral program. Mauchly never finished his undergraduate degree. Instead her earned his Ph.D. in 1932, after writing a dissertation on the carbon monoxide molecule. While still a student, Mauchly married Mary Augusta Walzl on December 30, 1930. They had two sons, James and Sidney.

Saw Need for Computers

After graduation, Mauchly stayed at Johns Hopkins as a research assistant for a year, 1932-33. Some of his work there focused on calculating energy levels of the formaldehyde spectrum. Because the calculations took a long time to accomplish manually, Mauchly began thinking about the possibilities of automating functions.

In 1933, Mauchly was hired to head the physics department at Ursinus College in Collegeville, Pennsylvania. While this was not a prestigious position for Mauchly, it was the height of the Great Depression, and jobs were scarce. Mauchly was not just the head of the department, he was the only staff member. Because of this situation, Mauchly had many teaching responsibilities that could have severely limited his ability to conduct original research. However, Mauchly was able to find the time for both.

Mauchly's research focused on meteorology, which had come to require complex calculations in recent years. He wanted to find faster ways of doing these calculations. What were called calculators at the time did not work well or fast enough. Mauchly decided to create an electronic apparatus to accomplish this goal, perhaps with vacuum

tubes. Since he did not know a lot about the subject, Mauchly decided to learn as much as possible.

In 1940, Mauchly built a small analog computer-like machine. It could do some harmonic analysis of weather data. He used the machine to write a paper on precipitation's quasi-periodicity. But Mauchly wanted to create a better computational device. The following year he visited John V. Atanasoff, a professor at Iowa State University, to study his primitive computer and learn how vacuum tubes were used. Atanasoff had built what he called the ABC (Atanasoff-Berry Computer). Mauchly was disappointed by what he saw because it did not match the ideas he wanted to pursue. Later, this visit would come back to haunt him.

Hired by the University of Pennsylvania

To pursue his goal, Mauchly took a summer class at the Moore School of Electrical Engineering at the University of Pennsylvania during the summer of 1941. He wanted to learn more about electronics so he could gain a better understanding of the field in order to build something new. Mauchly so impressed faculty members that he was hired as an instructor in electrical engineering.

Mauchly immediately began promoting his computer idea. The school had a contract with United States Army's Ballistics Research Laboratory. Mauchly wrote a paper, ''The Use of High Speed Vacuum Tube Devices for Calculating,'' that explained his idea for building a computer. Though it was rejected at first, this paper was later recognized as one of the best early papers on computers. Mauchly outlined his proposition in a memorandum, and got approval in the early 1940s.

Though Mauchly originally wanted to design a computer for his meteorological research, he modified his proposal to suit the war effort. Extensive calculations were required by the army for their artillery range tables to reflect the new battle conditions and types of weapons used in combat during the Second World War. The tables enabled artillery gunners to aim and fire effectively. Mauchly began working on the computer in 1943, with J.P. Eckert and many other scientists. However, Mauchly was the visionary and driving force behind the idea, while Eckert headed the engineering end. The same year, Mauchly was promoted to assistant professor of electrical engineering.

Invented the ENIAC

Mauchly and Eckert completed the computer in 1946. It was called ENIAC (Electrical Numerical Integrator and Computer), the first general-purpose computer and the first with the capability to modify a stored program. Costing about $400,000 to construct, the ENIAC had 18,000 vacuum tubes, 70,000 resistors, 6,000 switches and 10,000 capacitors. Its 30 panels filled a large room. Though this seems large and cumbersome by contemporary standards, it was revolutionary at the time.

The ENIAC was faster than anything else available, not just for trajectory computations but also for solving partial differential equations. It could complete 5,000 additions in one second, and multiplication in 300 microseconds. The army began using the ENIAC in 1947, and continued to use it through the mid-1950s. Among other things, it was used to provide some of the calculations for the atomic bomb.

Though computers had become practical, the ENIAC had many drawbacks, in addition to its size. It was costly to run, in part because of its huge power requirements. There was no memory and punched cards were the medium of both input and output. Setting switches externally was the only way to input instructions. The ENIAC could only store 20 ten-digit numbers.

Mauchly and Eckert left the University of Pennsylvania the same year the ENIAC made its public debut in a patent dispute. Pennsylvania had recently instituted a policy that all patents applied for by their employees became the property of the university. The inventors wanted to hold on to their patents because Mauchly saw the potential of selling computers to businesses. After the war ended, the pair applied for their patent and started a new company, the Electronic Control Company. It was to design and manufacture electronic digital computing equipment for commercial and science applications.

Formed Own Computer Company

Before they left the University of Pennsylvania, Mauchly and Eckert had already begun work on a new computer, the EDVAC (Electronic Discrete Variable Automatic Computer) as early as 1944. It was supposed to be smaller, faster, and more reliable than the ENIAC because it had fewer vacuum tubes and therefore malfunctioned less frequently than ENIAC. The EDVAC was superior for other reasons as well. Programs could be stored, making it the first computer to have this capability. Work on the EDVAC was not completed until 1951 because of the patent dispute.

Mauchly and Eckert's company was renamed Eckert-Mauchly Computer Corp. in 1947. Mauchly was president of the company. He was responsible for logic design and ran the operation. Mauchly would give talks about computer science to gain government business. He did much to promote the future of computers. Mauchly was instrumental in the establishment of the Eastern Association of Computing Machinery in 1947 and was its second president in 1948. This organization was later renamed the Association for Computing Machinery.

The Eckert-Mauchly Computer Corp. negotiated a contract to provide a binary computer for the Northrop Aircraft Company. It was to be small, airborne, and calculate missile trajectories. Mauchly and Eckert came up with the BINAC in 1949, which was essentially a refined version of their other computers. Faster and cheaper than the ENIAC, it used magnetic tape instead of punched cards, the first computer to do so. As with the EDVAC, computer programs could be stored internally.

While Mauchly's professional life was progressing, his personal life underwent a transformation. Mary Mauchly had drowned while on vacation at the Jersey shore in 1946. On February 7, 1948, Mauchly married Kathleen Rita McNulty, who was a programmer on the ENIAC. They eventually had five children: Sara Elizabeth, Kathleen Ann, John William, Virginia, and Eva. The following year, the main investor in Eckert-Mauchly Computer Corp. died in a plane

crash. This resulted in a loss of funds, a severe problem for the already under-funded operation. Despite contracts from companies like AC Nielsen and Prudential Insurance, Mauchly and Eckert were forced to sell their company.

Eckert-Mauchly Computer Corp. was sold to Remington Rand in 1950. Mauchly's company became a division of Rand. Before the buyout, Mauchly and Eckert had been working on a new computer, the UNIVAC (Universal Automatic Computer) for many years. The UNIVAC was officially introduced in 1951. Created for the United States Census, the UNIVAC was the first commercial data processor using magnetic tape and the first widely used commercial computer. Mauchly guided its logic design and aspects of its software. The UNIVAC proved to be a huge financial success. A refined version, the UNIVAC II, came out in 1957.

In 1955, Mauchly became the director of the UNIVAC Applications Research Center, the UNIVAC division of Sperry Rand Corp. (Remington Rand had merged with the Sperry Corp. in 1955). Mauchly was responsible for the development of the C-10 programming code. He left in 1959 after being asked to leave laboratory work for a full-time marketing position. Eckert remained at Sperry Rand, while Mauchly formed his own company, Mauchly Associates, Inc., which focused on computer development. One major accomplishment here was the development of the critical path method (now known as CPM) which scheduled the use of computers. In 1967, Mauchly also set up a consulting organization, Dynatrend.

By the 1970s, some controversy had emerged regarding the ENIAC and UNIVAC patent rights. A battle was waged in court between Sperry Rand and Honeywell. The court ruled that Mauchly and Eckert were not the inventors of electronic digital computers. Atanasoff, the Iowa State University professor Mauchly visited all those years ago, was held to have come up with the idea first. There were accusations that Mauchly stole his idea from Atanasoff. Mauchly spent the rest of his life arguing against this claim in papers and other public forums. This charge lingered for years, even after Mauchly's death. While it was generally agreed that Atanasoff did come up with the first digital computer, most experts believed that this did not detract from Mauchly's accomplishments. If nothing else, Atanasoff's design was for a single machine, not an entire system. Mauchly started an industry.

Mauchly died on January 8, 1980, in Abington, Pennsylvania, during surgery to correct a heart ailment. Though his contributions to the computer industry were relatively unknown because of the circumstances under which he worked, he drew the map for the development of the computer industry as we know it today.

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Antonia Maury

American astronomer Antonia Maury (1866-1952) was notable as much for refusing to submit to obscurity as she was for her valuable research. The importance of her work was not fully recognized until late in her life. At the age of 77, Maury was awarded the Annie J. Cannon Prize by the American Astronomical Society.

Maury was a woman ahead of her time. She was driven by her convictions rather than the agenda set by the scientific community. Maury demanded to be acknowledged as the author of her work, a gesture commonly denied to contemporary women scientists. Spending long hours in tedious and painstaking observation of the spectral emissions of stars, she invented her own system of star classification that was ignored as cumbersome by her Harvard contemporaries. However, her system was the stepping stone to discoveries that constitute the very foundation of modern stellar astrophysics.

A Family of Intellectuals

Antonia Maury was born in Cold-Spring-on Hudson, New York, on March 21, 1866, to a distinguished family She was the older daughter of the Reverend Mytton Maury and his wife Virginia Draper. Her maternal uncle was the respected Harvard astronomer, Henry Draper. Historian and physicist, John William Draper, was her maternal grandfather. Her father's ancestors were French Huguenots, while her mother was descended from Portuguese nobility.

Maury was educated at home with her brother and younger sister until her teenage years. Her father, an Episcopalian minister, was her primary tutor. She went on to study at Vassar and graduated with a bachelor's degree in 1887, earning honors in astronomy and physics.

The Henry Draper Project

When Henry Draper died, astronomer Edward Charles Pickering of the Harvard Observatory took over his project

of cataloging and classifying stars according to their spectra. The light from a star, when viewed through a prism and magnified appears as a band of colors punctuated by darker bands. These are termed spectral lines, and represent a distinctive fingerprint for each star. Analysis of these lines provides insights into the star's temperature, chemical composition, and motion.

A year after her graduation, Maury joined Pickering's staff of women ''computers'' to help complete the immense work of observing and classifying stars for the Draper catalog. As director of the Harvard Observatory since 1876, Pickering was the first to include women on his staff, as volunteers and salaried assistants. This, however, appears to have been more an act of economic pragmatism than progressive-mindedness. In spite of the low pay, averaging about $10.50 per week, or about 25 cents an hour, applications from women flooded in from all over the world. Harlow Shapley, a director of the observatory after Pickering, was quoted as saying: ''Luckily Harvard College was swarming with cheap assistants; that was how we got things done.'' The entire job of classifying some 250,000 stars took 40 years to complete. It could not have been accomplished without the group of women whom some alluded to as ''Pickering's Harem.'' Foremost among them were Antonia Maury, Williamina Fleming, and Annie Cannon.

Brought Individuality to Project

Maury's first assignment for Pickering was to determine the orbital period of the spectroscopic binary, Zeta Ursae Majoris, also called Mizar, first discovered by Pickering in 1887. Binaries are stars that orbit so close to each other that they cannot be detected except by a spectroscope. When examined, the spectral lines regularly shift back and forth as the stars revolve around each other. In 1889, Maury independently discovered the second binary, Beta Aurigae and determined its orbital period. Binaries continued to fascinate Maury throughout her career.

Maury's major assignment for the Draper catalog was to observe a group of selected bright northern stars. These were photographed with a more powerful telescope fitted with additional prisms. As she enlarged and studied the spectra under a microscope, they proved much more complex than had ever been previously realized. Fleming had devised an alphabetical system of classification where stars were grouped into alphabetical categories: OBAFGKM—which was remembered through the mnemonic ''Oh Be A Fine Girl, Kiss Me.'' Maury felt this system to be too simplistic, so she replaced it with her own system of 22 groups based on a sequence of descending temperature.

Within each of these groups, however, Maury noticed that two stars having the same pattern of lines and color were displaying differences in line width and sharpness. She decided to introduce three further subdivisions that recognized these features, believing them to signal some property yet to be discovered.

Resented for her Independence

Maury's system brought her into direct conflict with Pickering, who saw no need for the entire project to fall behind schedule so that she could carry out her painstakingly meticulous width and sharpness measurements. Maury was always inclined to solve problems or puzzles that she encountered, and tended to fall behind the schedule that Pickering set for data collection. Finally, the original thinker in Maury could no longer endure Pickering's tunnel vision. She left his group in 1892 without completing the study.

Cornerstone of Astrophysics

One person did take notice of Maury's classification. Although less than fluent in the English language, the noted Danish astrophysicist Ejnar Hertzprung objected strongly to the omission of Maury's classification in the completed catalog. He wrote: ''In my opinion the separation by Antonia Maury of the c- and ac stars is the most important advancement in stellar classification since the trials by Vogel and Secchi. To neglect the c-properties in solar spectra, I think, is nearly the same thing as if the zoologist, who had detected the deciding differences between a whale and a fish, would continue in classifying them together.''

Maury's work was vital in Hertzprung's formulation which came to be known as the Hertzprung-Russel diagram. This opened the door to an entirely new level of understanding the characteristics and evolution of stars. In 1905, Hertzprung had noticed that some red stars were very bright, while others seemed faint. He was sure that these two types of stars would show differences in their spectra.

Of all the catalogs published, only Maury's classification provided the distinction that he was looking for.

Although Pickering continued to downplay the importance of Maury's work, her contribution to spectral analysis was finally acknowledged in 1922. That year, the International Astronomical Union modified its official classification system based on Annie Cannon's system to include the prefix c- to a certain spectral type defined by narrow and sharp lines.

Determined to Receive Recognition

After leaving the Harvard Observatory, Maury continued to work intermittently on the project. Pickering urged her to complete the work or agree to turn it over to someone else. Though she was eager to finish, both for the sake of her reputation and to honor the memory of her late uncle, Maury had one basic condition: she would have to be acknowledged unambiguously as its author. In a letter to Pickering, she said: ''I do not think it is fair that I should pass the work into other hands until it can stand as work done by me. I worked out the theory at the cost of much thought and elaborate comparison and I think that I should have full credit for my theory of the relations of the star spectra and also for my theories in regard to Beta Lyrae.''

Pickering wrote back somewhat coldly that it was the regular practice of the Observatory to acknowledge authors of ''particular portions.'' Maury would not settle for the standard acknowledgement. In the end, she got her wish. Her catalog, appearing in volume 28 of the Harvard Annals in 1897 was the first issue to have the name of a woman on the title page. Maury's study was based on some 4,800 photographs. 681 northern stars were classified according to her system.

Continued to Examine Binaries

Although Maury did not return to Harvard for over a decade after the publication of her catalog, she continued to research spectroscopic binary stars. She turned her attention to the complex spectroscopic binary, Beta Lyrae, investigating it over many years. Maury is said to have examined close to 300 spectra of this star. She published her conclusions in a treatise published in the Harvard *Annals* in 1933.

Maury held various teaching positions in the 1890s. She taught first at the Gilman School in Cambridge, Massachusetts and later at Miss Mason's school in Tarrytown, New York. She also delivered lectures on astronomy at Cornell and elsewhere, both to professional audiences and laypersons. She returned to Harvard in 1918 as an adjunct professor. Pickering died in 1919 and Maury found herself able to work better with his successor, Harlow Shapley. She continued to examine the puzzling spectra of Beta Lyrae until her official retirement in 1948.

Maury was also an accomplished ornithologist and a passionate conservationist who fought to save western redwood forests when they were being fed to sawmills to meet the wartime lumber requirements. She was a member of the American Astronomical Society, the Royal Astronomical Society, and the National Audubon Society. For several years after her retirement, Maury was curator of the Draper Park Museum at Hastings-on Hudson. She died on January 8, 1952, at a hospital in Dobbs Ferry, New York.

Cecilia Payne-Gaposchkin, who began work at the Harvard Observatory in 1923, discussed her impressions of Maury: ''Of course, I only knew her when she was old. I was very fond of her, but she just talked and talked and talked and talked. You couldn't do any work because she wanted to talk so much. It was just she needed an outlet; she needed to discuss. Nobody had ever listened to her, nobody had ever responded to her scientific questionings, I think.''

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Christa McAuliffe

Teacher Christa McAuliffe (1948-1986) was the first private citizen to be included in a space mission. She died in a fiery explosion mere seconds after the launch of the space shuttle *Challenger* on January 28, 1986.

Christa McAuliffe was a teacher, an ''ordinary'' person by her own estimation, and it was a paradigm of ordinary people that she impressed on her students; she taught that history is a result of ordinary people living their lives in their own times. In her eagerness to be the first civilian in outer space she resolved to keep a record of her journey for posterity, the journal of an ''everyday teacher'' in space. The *Challenger* spacecraft on which McAuliffe was to ride was a well-maintained member of the U.S. shuttle fleet, having made several previous trips into orbit around the earth. In 120 days of training and preparation for her flight, McAuliffe learned to cope with every foreseeable disaster—save one: the event of an explosion aboard the

shuttle within 74 seconds of liftoff, even before the shuttle's solid rocket boosters consumed their two million pounds of auxiliary fuel.

An Ordinary Life

McAuliffe was born Sharon Christa Corrigan on September 2, 1948 in Boston, Massachusetts. Her parents, Edward and Grace Corrigan, raised their five children in Framingham, Massachusetts. McAuliffe's father was an accountant and her mother a substitute teacher. McAuliffe was always known as Christa. She was the oldest of the Corrigan siblings, and was responsible and emotionally mature, even as a child. She joined the Brownies and later the Girl Scouts of America. She loved the outdoors, spent summers at Camp Wabasso in New Hampshire, and liked to ski and play softball. Music was important to McAuliffe. She studied piano and performed in student musicals at Marian High School in Framingham.

It was also at Marian High School that she met her future husband, Steven James McAuliffe. After graduation in 1966 she enrolled at Framingham State College while Steven McAuliffe attended the Virginia Military Institute in Lexington, Virginia. At Framingham State, McAuliffe majored in history. She sang in the glee club and was elected twice to be the captain of the debate team. She graduated from Framingham in 1970 with tentative plans for a career in social service. That same year on August 23 she married Steven McAuliffe and went to live in Maryland.

After the move, McAuliffe accepted a teaching position at Benjamin Foulois Junior High School in Morningside, Maryland where she taught American history to eighth grade students. Between 1971 until 1978 she taught eighth and ninth grade history, English, and civics at Thomas Johnson Junior High School in the town of Lanham. She was by then committed to her career as a teacher and enrolled in graduate courses at Bowie State College in Bowie, Maryland. She earned a master's degree in education in 1978. In her thesis McAuliffe discussed the acceptance of the handicapped child in a regular classroom by his peers. Her husband, during those years, attended law school and was employed as a defense lawyer for the Army Judge Advocate General's Corps before entering private practice in 1975.

The McAuliffe's son, Scott, was born on September 1, 1976. Two years later the young family moved to Concord, New Hampshire in order for Steven to work as an assistant district attorney for the State of New Hampshire. In Concord, on August 24, 1979, their daughter, Caroline, was born. The following year, in 1980, McAuliffe resumed teaching. She began at Rundlett Junior High School in Concord and later transferred to Bow Memorial School in Bow, New Hampshire where she taught ninth-grade English from 1981 until 1982.

McAuliffe's generous contributions to community activities included serving as resident of the Bow teacher's union, teaching Christian doctrine to children at her parish church, and campaigning for a local hospital and for the YWCA. She joined the Junior Service League, participated in ''A Better Chance'' a program for inner city students, and was a Girl Scout troop leader. When she taught at Concord High School, beginning in 1982, she authored and taught a course entitled, ''The American Women.''

Teacher in Space Program

McAuliffe was teaching at Concord High School in November 1984 when Vice-President George Bush announced the ''Teacher in Space Project'' to the people of the United States. By February 1, 1985, McAuliffe had filed an application explaining her interest in the space program. Charlene W. Billings quoted her recollection in *Christa McAuliffe: Pioneer Space Teacher*, ''the excitement in my home when the first satellites were launched. I was caught up with their wonder. I cannot join the space program and restart my life as an astronaut, but I watched the Space Age being born and I would like to participate.''

The initial selection process reduced the applicant pool to 114 teachers. McAuliffe survived the cut and went to Washington, D.C. to proceed with the selection process before the National Review Panel. The diverse panel included former astronauts, NASA officials, educators, politicians, executives, professional athletes, two actors, a physicist, and others. The panel selected ten finalists from among the 114 applicants. The candidates endured days of intensive medical, physical, and psychological examinations and persistent briefings followed by final interviews with a panel of seven senior NASA officials. As quoted by Billings, McAuliffe told members of the panel: ''I've always been concerned that ordinary people have not been given their place in history. I would like to humanize the space age by giving the perspective of a non-astronaut. Space is

the future. As teachers we prepare the students for the future. We have to include it, space is for everyone.'' McAuliffe promised to share her adventure by means of a meticulously kept diary that she would record in space.

In a unanimous decision the seven-member NASA Space Flight Participant Evaluation Committee awarded the assignment of ''first teacher in space'' to Christa McAuliffe. She received a keepsake award at a formal announcement ceremony on July 19, 1985 at the Johnson Space Center in Houston, Texas.

McAuliffe returned to Concord on August 6, 1985, and the city observed ''Christa McAuliffe Day'' in her honor. She received commendations from her town and from the state of New Hampshire. The National Education Association (NEA) honored McAuliffe as well.

Astronaut Training

In late summer of 1985, McAuliffe left New Hampshire for the Johnson Space Center in Houston, Texas. On September 9 she embarked on an intensive training program to prepare for NASA Mission 51-L, her journey into space. During that mission shuttle astronauts would deploy the Tracking and Data Relay Satellite-2 (TDRS-2), a communications satellite. They would also deploy and retrieve a machine called the Spartan-Halley carrier to study ultraviolet light from the tail of Halley's Comet.

Throughout her 120 days of astronaut training, McAuliffe shared the experience with the American public through mainstream media outlets. She received briefings and learned to read flight data and to operate certain cockpit controls. She practiced proper procedures for entering and exiting the space shuttle and learned to operate the ship's on-board cameras. She trained on a KC-135 training jet that simulated weightlessness for the astronauts. Other simulators depicted the appearance of space and the feeling of extra gravity pull on liftoff. McAuliffe's emergency training included fire fighting, and the use of a ''rescue ball,'' to be used like a space suit in the event of an in-orbit rescue from the shuttle. McAuliffe learned to operate galley equipment, and even how to accomplish bathroom operations in outer space. Her flight apparel included shirts, shorts, underwear, socks, slipper socks, flight boots, gloves, pants, a jacket, coveralls, and a personal hygiene kit. Her supply kit contained a watch, flashlight, pressurized pens, pencils, sunglasses, scissors, a pocketknife, earplugs, and a mask for sleeping. She learned to operate a sleep restraint harness to prevent drifting about the cabin when resting. McAuliffe selected her own meals from an assortment of space food. For entertainment she brought six tape cassettes and a tape player. McAuliffe learned how to capture clear, sharp, detailed photographs from space with a personal camera. Like tourists everywhere, she planned to return with souvenir pictures of her trip.

As the first teacher in space, McAuliffe prepared two in-flight lessons about outer space: ''The Ultimate Field Trip'' and ''Where We've Been, Where We're Going, Why,'' to be broadcast live from the orbiting space shuttle to U.S. schoolchildren. Included among the shuttle cargo were three experiments prepared and donated by U.S. schoolchildren. There was an experiment to observe the effects of outer space on developing chicken embryos, another to study crystal growth, and a third to study grain formation and metal strength in a weightless environment. McAuliffe would also monitor an experiment in *hydroponics* (growing plants using only liquid nutrients, without soil).

A crew of six would board the shuttle along with McAuliffe for Mission 51-L: Commander Francis ''Dick'' Scobee, Pilot Michael J. Smith, engineer Judith Resnick, physicist Ronald E. McNair, aerospace engineer Ellison S. Onizuka, and engineer Gregory B. Jarvis. Several days prior to launch, the crew, including McAuliffe, entered quarantine to minimize the danger of infectious disease on-board the shuttle. Weather and other problems caused repeated rescheduling of the original launch date of January 22, 1986. NASA pushed the date back to January 25, and then to January 26. On the morning of January 27 the astronauts entered the shuttle hatch approximately two hours before the scheduled lift-off. They buckled into their seats, but ten minutes prior to lift-off the countdown was delayed for mechanical repairs. Four hours later, with repairs completed, the weather changed and the flight was postponed for the fourth time. The astronauts returned to quarantine.

Liftoff

On January 28, 1986 the Challenger was prepared for launch from Pad 39B at the Kennedy Space Center. The temperature that day hovered at 27 degrees Fahrenheit. McAuliffe and Jarvis, payload specialists, were in the middeck of the tri-level crew-module along with mission specialist Onizuka. The pilot and navigators were assigned to the upper flight deck, while the bottom deck served as an equipment bay. The shuttle's external fuel tank, 153 feet long by 27 feet wide, carried over one million pounds of fuel. The tank would separate when empty, as would the tanks of the twin solid rocket boosters, each nearly as large as the fuel tank and designed to burn out within three minutes after launch. The tiles on the outside of the *Challenger* could withstand heat of 2,300 to 2,800 degrees Fahrenheit. Mission 51-L would have been the tenth voyage into space for the 122-foot *Challenger*, but the catastrophic flight lasted a mere 74 seconds. At 11:39 a.m. the fuel tanks exploded, much of the spacecraft disintegrated, and all aboard perished. Helpless, horrified onlookers watched as the shuttle carrying seven astronauts fizzled like a flare and fell into the sea.

Some weeks later a NASA search crew located the wreckage of the space shuttle *Challenger* on the ocean floor. Christa McAuliffe's remains were returned to New Hampshire and buried near her home on May 1, 1986.

McAuliffe and the other crewmembers each had carried cherished keepsakes on board the *Challenger's* final mission. McAuliffe brought with her a class ring belonging to Steve McAuliffe, a necklace belonging to her daughter, a stuffed frog from her son, a pennant from Concord High School, a photograph of her high school class, and a personal T-shirt that read, ''I touch the future. I teach.''

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Megawati Sukarnoputri

Megawati Sukarnoputri (born 1947) became vice president of Indonesia, the world's fourth-most-populous nation. This occurred in 1999, after a tumultuous time in her country's political affairs.

In 1998, Indonesians rioted and looted as they demanded new leadership. President Suharto had pilfered money from state coffers, placing him among the wealthiest people in the world. Suharto had originally risen to leadership in the late 1960s after Megawati's father, Sukarno, the first leader of independent Indonesia, was forced out. During this time, Suharto maintained a tight grip on power with his ruling party, Golkar. The citizenry did not rebel because he helped pull his nation out of poverty with oil sales. When the economy flagged in the 1980s and the Asian economic crisis hit in the 1990s, though, his days were numbered. After Suharto resigned, he named Bacharuddin Jusuf Habibie, a close ally for over three decades, as his successor. Amid further protests, Habibie agreed to hold open, multiparty elections in 1999.

In the late 1980s and early 1990s, Megawati had risen to become leader of the opposition party, the Indonesian Democratic Party (PDI). Her popularity, in addition to the financial situation, helped destabilized the Suharto regime. Entering politics in middle age, she was often described as ''matronly,'' and many outside observers questioned her ability to become a world leader, especially since she lacked political experience. Her lack of outspokenness on issues and her quiet nature were sometimes read as serenity, but others saw these qualities as signs of being uneducated, unprepared, and uninteresting. By the mid-1990s, however, Megawati had garnered a great deal of support, enough to worry Suharto that her party could pose a serious threat to his control. He banished her from politics. After his downfall, however, she rose again and became the front-runner for the presidency. Although the office went to a rival party leader after a startling vote in the national assembly, parliament voted her in as vice president in October 1999.

Early Years

Megawati Sukarnoputri (pronounced meg-ah-WAH-tee soo-kar-no-POO-tree) was born in 1947, the second of five children of Sukarno, the founder and president of independent Indonesia, and his first wife, Fatmawati. (He had three other children by three more wives.) ''Sukarnoputri,'' literally translated, means ''daughter of Sukarno,'' but many Indonesians, including her, use only their first name. Sukarno led the drive to secure independence from the Netherlands and became Indonesia's first president under home rule in 1949. As such, Megawati grew up in the posh Merdeka Palace until her father's downfall. As the nation is composed of more than 13,000 islands, maintaining centralized control was difficult, so Sukarno imposed martial law. Famines, runaway inflation, and near-economic collapse marred his leadership. Following a coup attempt in 1965, Sukarno became even more unpopular, and the stage was set for his rival, General Suharto, to take power in 1967. Sukarno remained a heroic figure for his historical contributions, however, and there are still many signs of respect for him in the country.

Despite his political prominence, Sukarno left little wealth when he died in 1970. Megawati lived modestly throughout her life, adding to her image as a champion of the poor. Although she attended Padjadjaran University in Bandung, Indonesia, studying agriculture and psychology, she left without graduating after the coup attempt; a friend told Mark McDonald of the *Knight-Ridder Tribune News Service,* ''No children of Sukarno were allowed to go to university. They had no money, no education, no jobs. The family was so poor then.'' Megawati settled into a middle-class lifestyle of marriage and children. She married an Indonesian Air Force pilot in the late 1960s and had two sons; she was pregnant with their daughter when her husband's plane crashed. She later married again, but was divorced quickly, and the relationship has remained a mystery.

Megawati's third husband, Taufiq Kiemas, owns and operates several gas stations in Jakarta, where they have a nice but not ostentatious home in a well-guarded area of the city. He ran for parliament from southern Sumatra, and encouraged his wife to become involved in politics as well. Though she and her siblings vowed not to seek office while Suharto was alive, Megawati's oldest brother, Guntur, a photographer, and younger brother, Guruh, a choreographer, both held seats in parliament briefly. Also, sisters Guruh and Rachmawati ran for parliament in 1999. Nevertheless, Megawati's brother Guntur told McDonald, ''We are not cut out for politics. It's Mega who has staying power. She has guts.''

Elected to Parliament

Still, nothing in Megawati's background demonstrated her readiness for the political arena. In 1979, she opened a flower shop with three friends, selling arrangements to upscale hotels and donating the proceeds to a foundation for poor children. Besides that, her background was as a homemaker. With encouragement from her husband, though, she won a seat in parliament in 1987, joining the original Indonesian Democratic Party (PDI), a blending of nationalist and Christian parties. Though she was often criticized for her lack of participation, she was named leader of PDI in 1993.

While Megawati at that point denied any interest in challenging Suharto's power structure, many in her country as well as international observers saw her as having the potential to shake up the regime. Suharto only allowed two opposition parties to exist-the PDI and the Muslim-based

United Development Party (PPP)-in order to give a slight nod toward democracy so as to appease the masses. Even then, they were forbidden from campaigning outside towns. Under Megawati, though, the PDI began to show an unprecedented increase in support as she spoke out against nepotism and the growing schism between the working class and ultra-wealthy. Thus, the Suharto government orchestrated a coup within her party in June 1996 that placed a former Golkar member, Sujadi, in her place.

That same month, a demonstration in favor of Megawati ended in violence as protestors chanting ''Mega! Mega! Mega!'' clashed with government troops. Many PDI regional offices continued to support Megawati, but the government cracked down on them, too, forcing out her supporters at PDI headquarters in July 1996. This caused more riots. Four people were killed, and the government reported that 171 were arrested, though Megawati claimed the number was closer to 250. Meanwhile, she denounced the violence, and staunchly insisted she had no intentions of challenging Suharto's leadership. Some predicted that, since his five-year term in office would end in 1998, and because his health seemed to decline after the unexpected death of his wife in 1996, Megawati would try to assume the presidency. However, she was only eligible to run as chair of one of the three major parties. By deposing her, the government ended her chances as a possible candidate. Despite her vocal statements against seeking the country's highest office, she did go to court to seek reinstatement in her position as PDI chair. She was becoming an icon for those dissatisfied with the current system.

Observers assumed that Suharto would find a way to transfer power to his family or a strong nationalist figure from the military if he stepped down. Democracy was still just an empty concept in a land where gatherings of more than five people for the purpose of discussing political issues were banned, and where the press was highly censored. Others mused that Megawati might not be able to muster enough support from the fledgling middle class even if running for president did become viable. Yet many Indonesians began comparing her to the Philippines' Corazon Aquino, who led the ''People Power'' effort to force Ferdinand Marcos out of power. They also compared her to Aung San Suu Kyi of Burma and Benazir Bhutto of Pakistan.

Suharto continued to harass Megawati. Her name was left off the list of parliamentary candidates up for election in 1997. When she tried to get back on the election list by offering her name, as well as names of supporters, on a separate ''Megawati slate,'' she was denied. Undaunted, she expected that popular protest would help her return to parliament. If not, she remained a rallying point for those calling for change. As she noted to Keith B. Richburg in the *Washington Post,* ''In our culture, there is not only a formal leader. There is also an informal leader. Sometimes the informal leader can be more powerful than the formal leader. You can see how my father, even though he has already passed away, in spirit still lives inside the Indonesian people.''

In May 1997, the Golkar captured the majority of votes. Suharto was reelected and Megawati was excluded from elections. This only served to strengthen her position, and by 1998, she was calling for the president to step down. Further rioting, looting, and deadly violence led Golkar to vote Suharto out of office. After his resignation in May 1998, his political ally, Habibie took the office of president but promised free elections in 1999. Subsequently, Megawati formed a new branch of the PDI called the PDI-P, or Indonesian Democratic Party for Struggle.

Presidential Candidate

In June 1999, elections were held for the Indonesian legislators, and candidates for president were in place. They included Megawati, Habibie, Rais, and Wahid. Megawati was undoubtedly popular, yet widely criticized for her soft-spoken manner. Habibie tried to distance himself from his predecessor, Suharto. Amien Rais of the National Mandate Party (PAN), was a charismatic supporter of student protests. Abdurrahman Wahid, also known as Gus Dur, was the driving force behind the National Awakening Party (PKB) and a leader of the largest Muslim group in Indonesia.

Despite Megawati's high profile, her bid for the presidency came under fire because of her gender. In the largest Islamic nation in the world-90 percent of Indonesia's 200 million inhabitants are Muslim-her opponents claimed that she should not be elected because of her gender. Although Islamic law does not prohibit a woman from leading the country, and religion is not seen as having nearly as much clout as politics in the nation, some were trying to stir public sentiment against the concept. Although Megawati was a practicing Muslim, some were suspicious of how much of an adherent she was, due to her wide support from non-Muslims. Other issues included her three marriages and her lack of a formal degree.

In June elections, the PDI-P party garnered 153 of the 462 seats (out of a total of 700), a good deal more than Golkar's 120 positions. Megawati thus seemed assured of the presidency. However, an electoral college from the House of Representatives, selects the president, and Megawati needed a coalition to ensure her seat. From June to October she seemed unwilling to forge integral ties with rival parties. A former cabinet minister, Sarwono Kusumaatmadja, told Seth Mydans of the *New York Times* that if Megawati lost the election, ''the country [would] be thrown into total chaos-total civil chaos.'' By this time, she not only had the backing of the poor, but also the elite classes, who saw her as being good for the business climate. And as Mydans reported in another *New York Times* article, ''Many people have made their voices heard in continuing mass rallies and in outbursts of violence.''

Hours before the assembly vote was scheduled in October 1999, the Golkar party humiliated Habibie by replacing him as a presidential candidate with party chair, Akbar Tanjung, the speaker of the parliament. This change did not make a difference, though. In a surprise shift in support, the assembly voted in Wahid, the Muslim leader respected for his teachings on tolerance and self-respect. The vote was 373 for Wahid, 313 for Megawati, and five abstentions. As predicted, there were outbursts of violence, but not nearly as bad as expected. Megawati appeared on television hold-

ing Wahid's hand, and she commented, according to Mydans, ''For the unity of the nation I call on the people of Indonesia to accept the results of the election.''

Though some supporters wept and others rioted after Megawati's defeat, the next day, parliament voted her in to the post of vice president. This was an important gesture and helped bring stability to the troubled nation. With Megawati as vice president, Mydans indicated that her party might be more willing to work with Wahid. He also noted, ''Their cooperation may be enhanced by the fact that the President is in poor health and, should he die, Ms. Megawati may yet have the chance to take over the presidency before his five-year term is up.''

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Richard King Mellon

Financier and banker Richard K. Mellon (1899-1970) was one of the richest men in the United States in the 1960s. He was the last great leader of the Pittsburgh-based Mellon financial dynasty. Mellon used his status and wealth to help lead the city's famed renaissance.

Richard King Mellon was born on June 19, 1899 in Pittsburgh, Pennsylvania, into one of America's great financial families. His grandfather, Thomas Mellon, established the private bank of T. Mellon and Sons in 1869 after his retirement from a long career as a lawyer and judge. The Pittsburgh bank prospered and served as the foundation for the family's vast holdings throughout the nation.

One of Thomas's sons, Andrew W. Mellon, later Secretary of the Treasury under Presidents Harding, Coolidge, and Hoover, took over the bank in 1880 when his father died. Another brother, Richard Beatty Mellon, acquired 50 percent of the bank in 1889 and later became president of the newly renamed Mellon National Bank. Richard Beatty

Mellon married Jennie Taylor King and she gave birth to Richard King Mellon at the end of the nineteenth century.

The young Mellon had to develop his financial mettle early. By the age of 12, he was raising and selling squab pigeons. At 17, his father placed $5,000 in his checking account in order to test his son. Legend has it that Mellon never touched the money in case his father one day asked for it back.

Mellon had an outstanding relationship with his father, and this shaped much of his personality and interests. The Mellons had a family retreat in Ligonier, Pennsylvania, where they could hunt, fish, and ride horses. Father and son both loved the outdoors. The son was of average height, but had a rugged, athletic build, which he maintained throughout his lifetime.

Tutored at home until the age of 12, Mellon entered Shady Side Academy in Pittsburgh, a private high school, then transferred to Culver Military Academy in Indiana. After graduation, he went on to Princeton University, but dropped out after one semester to join the army. He served as a private and student pilot in the Army Air Corps during World War I. Although he did not see military action—the Great War ended while he was in officers training school in Virginia—Mellon began a lifelong fascination with the armed services.

Mellon and his father spent the decade beginning in 1917 building Rolling Rock Farms and Country Club. What began as a simple log cabin developed into an 18,000-acre spread where the Mellon family could find solitude. Richard Beatty Mellon loved to entertain, so he had constructed a

little club where he could be with family and friends. In time, the club became more elaborate and stables, a golf course, pool, and skiing facilities were added. Membership in the club was a token of esteem for Richard Beatty Mellon's friends. His son called the place a ''horseman's paradise'' and imported English foxhounds in 1921. Over the course of his life, Mellon would return to the club as often as possible. He never gave up his love of the outdoors.

Inherited Family Business

After World War I, Mellon returned to Princeton, but left the university soon thereafter. Instead of a formal education, he received tutors in subjects that would benefit him. By no means an intellectual or rebellious in the least, Mellon set out to learn banking and finance from his father. Mellon later told *Forbes* magazine, ''It was taken for granted that I would follow him in the bank.''

Like many sons who are expected to one day take over the family business, Mellon began learning the business from the bottom in 1920 as a messenger and assistant cashier. Unlike most messengers, however, Mellon was also named treasurer of a small railroad controlled by the family. In 1928, he became a vice president. Since none of Mellon's cousins were interested in a career in banking, he was the only logical successor when his father died in December 1933. Richard King Mellon became president of Mellon National Bank the next year.

Assuming the presidency of the bank was only part of Mellon's larger responsibilities. After the death of his Uncle Andrew in 1937, he became the de-facto leader of the Mellon dynasty. Mellon felt a strong sense of duty to carry on the family business. His cousin, Paul Mellon, was elected to concentrate on philanthropic endeavors.

Mellon presided over the bank and also held directorships in numerous corporations around the United States. In those days, a directorship carried a great deal of influence and was a sign of utmost respect. By 1937, Mellon held 34 directorships. He had a hand in nearly every business activity in the Pittsburgh region and also served on the boards of General Motors, Gulf Oil, and other Fortune 500 corporations.

Mellon returned to active military duty in 1942 as a major in the army. His first assignment was to direct the selective service system for Pennsylvania. He was promoted several times and then served as assistant chief of the War Department's international division in Washington, DC. Mellon established banks in the armed forces and promoted the show ''This is the Army.'' For his outstanding service during World War II, the War Department awarded him the Distinguished Service Medal.

Discharged as a colonel at the end of the war, Mellon remained in the Army Reserves for another 16 years. He continued advancing through the ranks and, when he retired in 1961, he had achieved the position of lieutenant general. Throughout his life, Mellon was commonly known as ''King,'' but in the 1960s he was also called ''General.'' He made generous contributions to Valley Forge Military Academy and wore his general's uniform whenever possible.

Consolidated the Mellon Empire

After the war, Mellon began two interrelated projects. He committed himself to revitalizing Pittsburgh, which was little more than a rundown steel town. Concurrently, he solidified the family's business interests which, in great part, were linked to the fortune of the city. An aide, Wallace Richards, outlined a plan for bringing the city back to life. It relied on the support of both civic and corporate leaders.

Pittsburgh's deterioration and sluggish growth threatened the economic well-being of the region. Many corporations were considering relocating to cities where they could attract young business leaders and offer them a better quality of life. In 1943, after hearing Richards' plan for a ''renaissance,'' Mellon helped establish a group of city business leaders, known as the Allegheny Conference on Community Development.

A true visionary, Mellon supported the committee's work, even when it hurt his own short-term interests. He could always be counted on to make phone calls to keep the business community in line. More importantly, Mellon cooperated with Pittsburgh Mayor David L. Lawrence, although the two had little in common and were on the opposite ends of the political spectrum.

The joint work of the business and political community vastly improved the quality of life in Pittsburgh. The city established pollution controls and built a downtown that is still the envy of many large cities. This was the nation's first privately financed urban redevelopment project. With the first wave of the renaissance complete, Lawrence credited the outcome to ''the Mellon economic power.''

Pittsburgh's renaissance included tearing down almost 100 old buildings and replacing them with skyscrapers and modern office buildings. The city converted old railway yards into a park and built dams to provide flood control. Pittsburgh's rebirth was an inspiration for similar efforts across the country, most notably in Cleveland and Baltimore.

Turning his sights to the Mellon family fortune, he set up T. Mellon and Sons, an organization of family members to study their common interests in business and philanthropy. Mellon developed into one of the most important corporate leaders in the nation in the late 1940s. He was named one of *Forbes* magazine's ''50 foremost business leaders'' in 1947 and 1957.

In 1946, Mellon presided over the merger of his own company with its main competitor, Union Trust company of Pittsburgh. The newly-formed company had a market capitalization of over $157 million and was the 16th largest bank in the nation. In business circles, Mellon was regarded as ''tough as nails,'' but he did not run the day-to-day operations of his companies. He had a large staff and key lieutenants who kept track of daily affairs.

In the early 1960s, various publications tried to estimate the worth of the Mellon family. Mellon, the steward of the family's wealth, had grown the fortune to an estimated $5 billion, while he himself was one of the ten richest men in America. Mellon's stock interests alone accounted for over $405 million.

Mellon had a wide variety of philanthropic interests. He served as a trustee of the Mellon Institute, the University of Pittsburgh, the Carnegie Institute of Technology (now Carnegie Mellon University), and the Carnegie Museum. In 1965, Mellon donated $5 million to Carnegie Tech to establish a computer science department. In fact, he donated millions to every college in the city of Pittsburgh. One of his more notable achievements was co-sponsoring (with the March of Dimes) the research that led Jonas Salk to the discovery of the vaccine that ended polio.

Later Years

Mellon married Constance Prosser in 1936. The couple adopted four children. Throughout his life, Mellon was shy and hated publicity. He surrounded himself with competent advisors and relied heavily on the good business sense of his closest associates. Since Mellon shunned public speaking and interviews, there are few documented glimpses into his personality or style.

Biographer David E. Koskoff contends that Mellon was a difficult husband and distant father. Koskoff described him as being rigid, humorless, and short-tempered. If this is true, then Mellon's children did not benefit from the close bond that he held with his own father. He did not get along with the other members of his extended family. They resented his control and position as family patriarch.

What is certain about Mellon is that he remained an outdoors enthusiast throughout his life. He hunted big game in the Canadian Rockies and Alaska. He even built a stone mansion in Ligonier, called Huntland Downs, and commuted the 50 miles each way to Pittsburgh daily. Mellon's main recreational interests centered on hunting, fishing, riding, and breeding racehorses.

In the later years of his life, Mellon suffered a heart attack and his capacities quickly declined. In 1967, he became the ''honorary'' chairman of Mellon Bank. He died of heart problems in Pittsburgh on June 3, 1970, just shy of his 71st birthday. His death ultimately ended the Mellon dynasty.

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Daniel Mendoza

Daniel Mendoza (1764-1836) is considered to be the originator of modern boxing and was the most celebrated Jewish athlete of his time. He became the sixteenth heavyweight boxing champion of England.

Mendoza was born in the west London neighborhood of Whitechapel on July 5, 1764. His parents were artisans and reputedly descended from Spanish nobility. He received a Jewish education and spent much of his life defending that education and religion with his fists. The West End of London was the home of many professional fighters of the time. At least 20 major Jewish fighters grew up there.

Athleticism, particularly violent sports like boxing, were not a strong part of the Jewish tradition. Although some rabbis encouraged ball playing, calisthenics, and moderate exercise to promote health, Jewish people were generally advised to avoid violence, preoccupation with the body, sensuality, and physical force. Instead, they were encouraged to cultivate learning, intellect, and spiritual values. At the time, England was not a particularly comfortable place for Jews, who faced widespread discrimination. Like present-day minorities, young Jews turned to boxing as a way to gain respect and disprove stereotypes. Then, as now, boxing was a way out of the ghetto. As Jeffrey T. Sammons wrote in *Beyond the Ring,* ''Discriminated against at all levels of society and ridiculed for their appearance, language, and manner, some Jews turned to boxing as a way to earn respect, a sense of belonging, and, for a few, money.''

Boxing in the mid-1700s

Boxing at the time was very different from what it is today. Although Jack Broughton had introduced new rules in the mid-1700s, making the sport less brutal than it had been in the past, boxing was still not well regulated. The

new rules banned hitting a man when he was down, grabbing him by the breeches or below the waist, and kicking, but they did not prohibit hair-pulling, ear-pulling, holding-and-hitting, or wrestling. A favorite tactic was to throw the opponent with a hip lock or to trip him, and then ''accidentally'' fall on him, smashing a knee or elbow into his rib or face.

Men fought bare-knuckled, without gloves, and a round lasted until one punched or threw the other to the ground or to his knees. Between rounds, they had 30 seconds of rest, after which they had to be ''at the scratch'' and ready to fight. If a man was not standing up and ready, he lost. Fighters had ''seconds,'' or friends who would help them up if need be. Usually, if a second came in, this meant that the boxer could not stand without help and he would then lose. During fights, boxers usually bled, and spectators often bet on who would bleed first and how soon it would happen. Occasionally, boxers were killed in the ring, but authorities usually did not prosecute the killer.

Began His Boxing Career

After Mendoza's bar mitzvah, at the age of 13, he wanted to become a glazier or glass cutter. However, he lost his job when he beat the son of the man he was apprenticed to in a fight. After this, he found work in a fruit and vegetable shop and then in a tea shop, where he beat up a customer who was threatening the owner. A crowd gathered to watch this fight. One of the spectators was a famous boxer, Richard Humphreys, known as ''The Gentleman Boxer.'' Humphreys was so impressed with Mendoza's fighting ability that he offered to be his second in the fight.

Word got around that a new fighter had appeared and, a week later, Mendoza was set up to fight a professional boxer. He won the fight, was paid five guineas, and received the nickname ''The Star of Israel.'' Mendoza soon got a job in a tobacco shop, but could not stop getting into fights with customers. More than physical fights, he saw these disputes as battles against injustice, prejudice, and brutality. Mendoza believed he was justified in defending himself.

In 1790, Mendoza won his first professional fight. This attracted the attention of the Prince of Wales, who became his patron. He was the first boxer to have royal patronage and, because of this favorable attention from royalty, helped to change attitudes toward Jewish people in English society. Proudly, he called himself ''Mendoza the Jew.''

Christina Hale noted in *English Sports and Pastimes,* ''Prize-fighters like Mendoza, Cribb, Belcher, and Gregson were national heroes; when Mendoza defeated Martin in 1787 the enthusiasm of the crowd broke all bounds, and the victor was brought back to London by a vast horde of jubilant supporters who carried lighted torches and sang 'See the Conquering Hero Comes' all the way home.''

Mendoza's wife, however, was not happy with his constant fighting. He promised her he would give up the sport, but only if he could first fight his most hated rival. Surprisingly, that rival was Richard Humphreys, the same man who had gotten him involved in the sport.

Introduced ''Scientific'' Boxing Methods

Mendoza was the lightest heavyweight boxer in history: he weighed only 160 pounds and was 5 feet, 7 inches tall. If he were alive today, he would be considered a middleweight, but his chest was enormous and he always fought men much bigger than he was, and won. After getting hurt a few times, Mendoza came up with some new boxing techniques to protect himself from punches, such as sidestepping and hitting with a straight left. These methods, in which a fighter used his speed and foot movement, not just his brute strength, were more ''scientific'' than earlier boxing methods. When Mendoza introduced them, some spectators claimed that he was not punching away in a manly fashion, but was retreating and running away. Soon, however, Mendoza's techniques were admired and copied by other boxers.

Mendoza tested his new techniques in the fight against Humphreys on January 9, 1788 at Odiham in Hampshire. Many Jewish people, proud of their own, bet on his success. They lost when Humphreys beat Mendoza in 15 minutes. A rematch was held on May 6, 1789, at Stilton. Almost 3,000 people showed up for this fight, which Mendoza won. His fame increased. His name was mentioned in popular plays and songs were written about his win.

Boxing was extremely popular in Britain, and was enjoyed by all social classes. The prime minister attended fights regularly, as did the writers Jonathan Swift and Horace Walpole. Many famous artists drew and painted fights. Charles Dickens was also a regular fight spectator. When Mendoza fought Humphreys, a commemorative mug was produced depicting the fight. Because boxing was so fashionable, Mendoza held many public exhibitions to teach boxing to London society men. Eventually, he was making three theater appearances each week to demonstrate boxing, making 50 pounds for each appearance—quite a large sum at the time.

Became Heavyweight Champion

Humphreys fought Mendoza on September 29, 1790, and Mendoza won again. In 1794, he defeated the current English and world champion, Bill Warr, at Bexley Common, becoming the sixteenth English and world heavyweight champion. He held this title until April 15, 1795, when John Jackson defeated him by using a tactic that would be considered unfair now: he grabbed a handful of Mendoza's long hair, held him, and beat him senseless in the ninth round. Jackson's own head was shaved, so other boxers could not play this dirty trick on him.

Despite this defeat, Mendoza kept fighting. On March 23, 1896, he fought 53 rounds with Harry Lee at Grimsted-Green in Kent, and won. On July 4, 1820, he fought Tom Owen at Barnstead Downs, but lost in the 12th round. According to Robert Slater in *Great Jews in Sports,* an anonymous poet of the time lamented, ''Is this Mendoza?—this the Jew of whom my fancy cherished so beautiful a waking dream, a vision which has perished?''

Taught and Wrote About His Sport

In 1820, according to Slater, Mendoza said, ''I think I have a right to call myself the father of the science [of boxing], for it is well known that prize fighting lay dormant for several years. It was myself and Humphreys who revived it in our three contests for supremacy, and the science of pugilism has been patronized ever since.''

Mendoza's most famous move, besides his general agility, courage, and skill, was his straight left. He traveled throughout England demonstrating this move and his other ''scientific'' methods of boxing. Mendoza wrote two books on boxing, *The Art of Boxing* (1789) and *The Memoirs of the Life of Daniel Mendoza* (1816). According to Mangan, he wrote in *The Art of Boxing* that fighters should hit opponents ''on the eye brows, on the bridge of the nose, on the temple arteries, beneath the left ear, under the short ribs, or in the kidneys.'' Hitting the kidneys ''deprives the person struck of his breath, occasions an instant discharge of urine, puts him in the greatest torture and renders him for some time a cripple.''

Despite these books and his success in boxing, Mendoza ended up in debtors' prison. He then held a series of odd jobs. Mendoza worked as a boxing teacher and did some theatrical touring. He was also a recruiting sergeant, process server, and pub-keeper. When he died in London on September 3, 1836, Mendoza left his wife and 11 children penniless.

In 1965, when the Boxing Hall of Fame was begun in the United States, Mendoza was chosen to be a member. He was also elected to the Jewish Sports Hall of Fame in Israel. To this day, Mendoza is considered a great hero in the Jewish community because he countered the stereotypes, and demonstrated that Jewish people could be manly and courageous. Since his time, other Jewish fighters have considered him their role model, including ''Dutch'' Sam Elias, who invented the uppercut, Barney Aaron, Izzy Lazarus, and the four Belasco brothers, as well as Max Baer.

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Alan Menken

Before the age of 50, composer Alan Menken (born 1949) had won eight Academy awards and four Grammys. His scores for the Walt Disney animated films of the 1990s as well as his success on the Broadway stage have some crediting him with the return of both genres. Disney seems convinced, as well, having asked Menken to prepare the score for all of their animated films as well as some live action features, over a ten year period.

Alan Menken was born on July 22, 1949 in New Rochelle, New York. He was interested in music from an early age and studied both piano and violin in high school. His musical tastes were broad in scope, and included classical, show tunes, rock, and folk. Menken enrolled at New York University in 1967 where, for a time, he took premed courses in order to please his parents. His true passion won out, however, and Menken decided to pursue a musical career. Following graduation, he worked as a songwriter and performed in some New York area clubs. He also wrote and sang commercial jingles.

Menken's career took a swift upswing after he attended the Lehman Engel Musical Workshop of Broadcast Music Inc. (BMI). Engel, a former Broadway pit-band conductor, had become a mentor of sorts for those aspiring to be a part of modern musical theater. The experience led him to playwright Howard Ashman. In 1978, Ashman chose Menken to collaborate with him on a musical version of Kurt Vonnegut's story, *God Bless You, Mr. Rosewater*. BMI also showcased a number of Menken's musicals from 1971 to 1985.

An Off-Broadway Success

In 1982, Menken and Ashman revamped a 1960 Roger Corman cult film and turned it into the off-Broadway hit, *Little Shop of Horrors.* The show won Best Musical awards from the New York Drama Critics, the Drama Desk, the Outer Critics Circle, and the *London Evening Standard.* In 1983, Menken received a BMI Career Achievement Award for his body of work for the musical theater, including: *God Bless You, Mr. Rosewater, Little Shop of Horrors, Real Life Funnies,* as well as his various contributions to musical revues. The *Little Shop of Horrors* musical was turned into a successful Hollywood motion picture in 1986, directed by Frank Oz. The all-star cast included Rick Moranis, Steve Martin, John Candy and Bill Murray. The film's theme, *Mean Green Mother From Outer Space,* earned Menken an Academy Award Nomination for Best Song. Menken's father was the inspiration for Steve Martin's character in the film: a sadistic biker-dentist with a nitrous oxide habit. Menken's father was a respected area dentist and president of the American Analgesia Society, an organization that promoted the use of nitrous oxide (laughing gas) as a safe anesthetic.

Cartoon Classics

Menken and Ashman paired up again for 1989's animated Disney hit *The Little Mermaid.* The show earned the duo their first Academy and Golden Globe Awards for Best Score and Best Song for *Under the Sea.* Two years later, the duo had another success with Disney's, *Beauty and the Beast.* Again, the two won the Academy and Golden Globe Awards for Best Score and Best Song. In the meantime, Menken and Ashman were gaining recognition for their sophisticated work from other quarters; some were even crediting them with the revitalization of the American movie musical.

''Of course there'd been songs—and wonderful songs—in Disney films from time immemorial,'' Stephen Schwartz, the lyricist for *Pocahontas,* told the *Los Angeles Daily Times,* ''but I think Howard and Alan pioneered the sort of storytelling song idea. If you look at a number like ''Belle'' in *Beauty and the Beast,* or even ''Poor Unfortunate Souls'' in *Little Mermaid,* those are the kind of advance-the-plot, storytelling songs that you would use in a Broadway show.''

For their next project, Ashman approached Disney with the idea of turning the story of Aladdin and the Enchanted Lamp into a cartoon. Menken worked with Ashman to create a proposal, including a blueprint and the songs. Before this project had been completed Ashman passed away from AIDS-related complications. Tim Rice, librettist for *Evita* and *Chess,* was called upon to complete the work.. Menken and Rice were nominated for a Grammy Award for ''A Whole New World (Aladdin's Theme)'' in 1992. Because of the death of Ashman, recognition for this song was bittersweet. Menken told the *Kansas City Star* in 1997, ''The enormity of AIDS' impact on the arts, what would today's theater be like today if we still had Michael Bennett and Howard Ashman and Steve Brown and countless other directors, choreographers and composers who are now gone? But I honestly think the loss of Howard Ashman is the biggest I can imagine. He had such a great command of style, storytelling and character.''

In addition to his work for Disney, Menken worked on other successful film and music projects in the early 1990s. He wrote ''The Measure of a Man,'' the theme song to *Rocky V,* recorded by Elton John in 1990. Two years later, he wrote the score for the ABC mini-series, *Lincoln.* He also collaborated with Jack Feldman on ''My Christmas Tree'' for *Home Alone 2,* and the Disney live-action musical film *Newsies.*

Back to Off-Broadway

Menken made a return to his off-Broadway roots in 1992 at the WPA Theater on West 23rd Street in New York. This was the theater where he and Ashman had collaborated to produce the score for *Little Shop of Horrors* ten years prior. Menken and Spencer collaborated to create the musical *Weird Romance.* The show, directed by Barry Harman, was performed in two acts, based on two science fiction stories. The first was *The Girl Who Was Plugged In,* by Alice B. Sheldon (written under the name James Tiptree Jr.), a sort of Pygmalion tale set in a future with robots. The second, *Her Pilgrim Soul,* by Alan Brennert, is a tragic love story about a dead woman who is reincarnated in hologram form to live the rest of her life through a computer. Brennert wrote the book for the musical as well.

Menken collaborated with Rice again in 1994 on the stage musical adaptation of *Beauty and the Beast.* He had recommended the project to Disney several times. Disney spent $12 million to put the show together, making it the most expensive Broadway musical until that time. Menken and Rice wrote eight new songs, in addition to the Menken-Ashman songs. The stage version was directed by Robert Jess Roth and choreographed by Matt West. Star singers Debbie Gibson and Toni Braxton both played the role of Belle; Gary Beach, who played Lumiere, was nominated for a Tony Award for his role. The musical received several Tony Award and Drama Desk Award nominations, including Best Musical, but was ultimately overshadowed by Stephen Sondheim's *Passion.* Critic Michael Grossberg of the *Columbus Dispatch* wrote, ''Contrary to popular rumor, Lloyd Webber is not today's only mega-successful theatrical composer. Alan Menken expanded his score for *Beauty and the Beast* when the Disney-animated film was adapted into the lavish Broadway musical. Menken's songs with lyricist Tim Rice didn't quite measure up to Menken's lively, lovely work with his late partner, lyricist Howard Ashman, but Gaston's pompous ode to himself (''Me'') ranks high as rousing musical comedy.''

In 1995, Menken collaborated with Stephen Schwartz on the score for Disney's *Pocahontas,* and won the 1995 Academy Award for Best Score and Best Song as well as the

Golden Globe Award for ''Colors of the Wind,'' performed by Vanessa Williams. Menken told the *Los Angeles Daily Times,* ''I would be less than honest if I didn't express a certain frustration when the animated projects are referred to as 'for kids.' They're not kids' music, and I get upset when someone comes up to me and goes: 'Alan Menken, it's nice to meet you. My three-year-old just loves your songs.' And I'm now able to translate that in my brain into, 'I love your songs.'''

The next Menken-Schwartz collaboration for Disney was thought to be a little less suitable for children. Based on Victor Hugo's gothic 19th-century tale, *The Hunchback of Notre Dame* was darker than previous Menken projects, though Disney did brighten the plot considerably. Critic Susan Stark wrote in *The Detroit News,* ''Like *The Little Mermaid, Beauty and the Beast,* and *Aladdin, Hunchback* will likely yield not one, but at least two best song Oscar nominations for Menken, plus a nomination for best score. Precedent says he'll win in both categories, which will make him the top Oscar winner of all time.'' Although the score was considered ambitious, it did not earn Menken a ninth Academy Award.

Menken's *King David* oratorio, with libretto by Tim Rice, was supposed to premiere in Jerusalem during the summer of 1996 as part of the Jerusalem 3000 celebrations. The show was not ready in time, however, so it opened a year later in New York in honor of Disney's New Amsterdam Theater on Broadway. Menken, Rice, and director Mike Ockrenthad had gone to Jerusalem in November 1994 to research the project. They met with biblical and archeological scholars in order to create a more authentic show. The resulting program, which opened to tepid reviews on May 18, 1997, was a two-hour-and-forty-five-minute epic covering the life of a shepherd-turned-king in Israel.

The following month, Disney's *Hercules* opened, with score by Menken and lyricist David Zippel. Michael Bolton was selected to sing the track, ''Go the Distance'' over the closing credits. Critics said the gospel music-inspired soundtrack was a return to the levity of *Aladdin* in this film about an Ancient Greek ''nobody'' who becomes a hero.

Recognition and Rewards

In 1998, at BMI's annual Film and Television Awards, the Richard Kirk Award was presented to Alan Menken for Outstanding Career Achievement. Menken also won a BMI Film Music Award for *Hercules.* Michael Eisner, Chairman and CEO of the Walt Disney Company commented, ''Alan, it is impossible to fully appreciate what you have achieved in just ten years. In that time, you have helped revive two great American institutions: the animated film and the Broadway musical. When historians write about this era of entertainment, you will be cited as one of the driving forces. Your talent, devotion and tireless energy have made our movies and our shows sing again.''

In early 1998, Menken entered into a multi-million dollar agreement with Walt Disney Studios to compose songs and scores for their live-action and animated movies for the next ten years. He will be the exclusive composer for the animated films and will also be allowed to work on one non-Disney, live-action project every two years. This was one of the longest-term contracts in studio history.

Back to the Stage

In June 1999, Menken opened the stage version of Disney's *Hunchback* in Berlin. Matt Wolf commented in *Variety,* that this was the most sombre Disney stage show to date. ''So why isn't the show as a whole more affecting?'' Wolf asks. He concludes that Schwartz and Menken's score ''tilts toward the generic.'' Menken has become philosophic about such criticisms. As he told the *Hartford Courant,* ''Ironically, as you know, as we move forward in time, our culture is moving into a less sophisticated period musically. Were I to write a very beautiful, complicated, sophisticated melody, it would never have a snowball's chance of being heard.''

In late 1999, Menken began collaborating with Alice Cooper, the original shock-rocker, on a project that was yet to be completely defined—it would be a Broadway show, a cartoon, or a rock show. Cooper told the *San Diego Union-Tribune* that the project was called *Alice's Deadly Seven* and was based on the Seven Deadly Sins. ''This is probably the strangest combination since Burt Bacharach and Elvis Costello,'' Cooper said. ''(It's) got my words and Alan's melodies and both of us collaborating on arrangements. It's basically three quarters written, and it won't be coming out for two years.''

Menken and his wife Janis, a former ballet dancer, reside in Katonah, New York with their two children.

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Yehudi Menuhin

Yehudi Menuhin (1916-1999) was one of the most celebrated violinists of the twentieth century. From his debut at the age of 8 until his death at 82, he was renowned for his talent as a violinist and conductor.

Menuhin was born April 22, 1916 to Moshe and Maratha Menuhin, Jewish immigrants from Russia, who had met in Palestine. Mehuhin was born in New York, but moved to San Francisco when he was nine months old. Moshe Menuhin supported his family by teaching Hebrew. Maratha Menuhin was an overbearing mother who was very protective of her son. She and her husband taught Menuhin and his two younger sisters, Hephzibah and Yaltah, at home.

A Child Prodigy

Menuhin first demonstrated his interest in music at the age of two, when he accompanied his parents to a San Francisco Symphony Orchestra concert. The toddler listened intently to the music without making a sound. When he was five, he began taking violin lessons from Sigmund Anker, a teacher who specialized in teaching young children. Six months later, he made his first public appearance at Anker's studio. In 1923, Menuhin began studying with Louis Persinger, concertmaster of the San Francisco Symphony Orchestra. He gave a solo performance with the symphony at the age of eight. When Persinger moved to New York in 1925, Menuhin followed him, making his debut at the Manhattan Opera House the following year.

A wealthy San Francisco attorney, Sidney Behrman, became Menuhin's patron. He underwrote the family's expenses for a trip to Europe so that Menuhin could pursue his musical career. Menuhin was soon recognized throughout Europe as a virtuoso performer. He made his debut in Paris and Brussels in 1927 and in Berlin and London in 1929. After a 1929 concert in Berlin, Albert Einstein went backstage, kissed the 13-year-old prodigy and said, ''Today Yehudi, you have once again proved to me that there is a God in heaven,'' the *New York Times* reported.

Menuhin began recording his music in 1928. His recordings were often made with his sister, Hephzibah, who would continue to accompany Menuhin on the piano for 40 years. When she died in 1981, Menuhin told the *New York Times,* ''We needed few words. We played almost automatically, as if we were one person.''

Menuhin's performances were applauded for their maturity. Following a solo performance of a Beethoven violin concerto with the New York Symphony Society at the age of 11, a *Herald Tribune* critic hailed his ''ripeness and dignity of style.'' It continued: ''What you hear takes away your breath and leaves you groping helplessly among the mysteries of the human spirit.''

In 1934, Menuhin went on his first world tour, visiting 63 cities in 13 countries and performing at 110 engagements. Following the tour, his family moved back to California, where they built a compound in Los Gatos. Menuhin went through a two-year hiatus in which he made no public appearances. He spent the time in study and self-examination. Biographers have suggested that this first crisis of confidence followed a realization that his early musical education lacked sufficient technical training. It has been suggested that his overprotective mother contributed to Menuhin's withdrawl.

When Menuhin returned to the concert stage in 1937, he was praised as one of the foremost violinists of the century. He often used original texts, rather than relying on the edited versions preferred by other violinists. Menuhin performed rarely featured works and popularized neglected pieces such as Elgar's Violin Concerto, a ''lost'' violin concerto of Schumann, and little known music of Bartok, Enesco, Ernest Bloch, William Walton and other twentieth century composers.

On May 26, 1938, Menuhin married Nola Ruby Nicholas, the daughter of an Australian industrialist. The couple had a daughter Zamira and a son Krov. They divorced in 1947.

The 1940s was a stressful decade for Menuhin, who had to cope with a failing marriage and the dangers of war. He gave more than 500 concerts for American and Allied troops, often in combat zones. After the war, Menuhin performed in displaced person camps and visited concentration camps soon after their liberation. He held concerts in the recently liberated cities of Brussels, Bucharest and Budapest.

In 1947, Menuhin married Diana Rosamon Gould, a British actress and ballerina who had worked with the noted choreographer, George Balanchine. They had two sons, Jeremy and Gerard. Gould was a positive influence in the musician's life and helped him recover from depression.

Political Controversy

It was during this time that Menuhin's political beliefs first drew attention. Jewish groups did not approve of his performance with the Berlin Philharmonic Orchestra under Wilhelm Furtwangler soon after the Second World War. Much criticism was leveled at Furtwangler, who had remained in Germany and prospered during the war. Menuhin countered that Furtwangler had never joined the Nazi Party and had helped Jewish musicians. In 1949, Furtwangler was being considered for the position of music director of the Chicago Symphony Orchestra. Many musicians said they would never play with the orchestra if Furtwangler got the position. Menuhin continued to support his friend. In 1950, when he made his first tour of Israel, many Jews denounced him for his 1947 Berlin appearance.

Menuhin drew further criticism in 1967, when he played benefit concerts for Israeli organizations as well as Arab refugees following the Six-Day War in the Middle East. Although Menuhin was recognized as a gifted musician in Israel, his reputation remained clouded.

Menuhin considered himself to be an internationalist. In the 1950s, he told interviewers that peace could only be achieved under a single benign world government. Through Menuhin's influence, the United States and the Soviet Union participated in a cultural exchange in 1955.

Menuhin was an American by birth, but lived in Europe most of his life. He became a British subject in 1985 (while retaining his American citizenship). Menuhin was given an honorary knighthood in 1966 and was made a life peer in 1993 with the title Lord Menuhin of Stoke d'Abernon. In addition to his home in Britain, Menuhin also kept his family's Los Gatos, California home and maintained homes in Switzerland and the Greek island of Mykonos.

Greater Attention to Conducting

During the 1950s and 1960s, Menuhin became involved with the inauguration of music festivals at Gstaad, Switzerland in 1956 and Bath, England in 1959. Although he had made his debut as a conductor in Dallas in 1942, it was at Gstaad and Bath that he began conducting regularly.

By the late 1960s, Menuhin had led most of the world's great orchestras and had recorded with many. He took a sabbatical in 1976 and played less and less often during his last two decades. Critics noted many technical flaws in his performances during these years.

Menuhin made his first tour solely as a conductor with the Royal Philharmonic Orchestra in the United States in 1985. He told *U.S. News and World Report* in 1987 that conducting was ''the most complete form of exercise. It combines the work of the body with that of the mind, the heart, the emotions, the memory and intellect.'' By the 1990s, partial deafness forced him to stop playing violin in public, but he continued to conduct.

Responsibility to Young Musicians

Menuhin was dedicated to teaching young musicians. His gentle approach toward teaching children contrasted with his mother's overbearing attitude. Menuhin told the BBC that he felt a "'special responsibility' to help young people enrich and fulfill themselves.'' In an interview with *U.S. News and World Report,* Menuhin said, ''I try to make them feel that they are members of a great human community with contact through music to all parts of the world and to all human beings.''

Menuhin established the Yehudi Menuhin School for Music in Stoke d'Abernon, England in 1963. The school specializes in music and academic subjects for students from the ages of 8 to 14. Menuhin himself taught classes at the school. He was named president of the Trinity College of Music in London in 1971 and founded the Menuhin Academy at Gstaad, Switzerland in 1977.

Broad Range of Interests

Menuhin's interests outside music were broad. He was known as an environmentalist and practitioner of yoga. He was introduced to yoga in the 1950s and studied with B.K.S. Iyengar, a noted guru. Menuhin's daily regimen included 15 to 20 minutes of standing on his head. He also used yoga to relax before concerts. Menuhin advocated a vegetarian diet and warned of the dangers of eating white rice, white bread, and refined sugar.

Menuhin's diverse musical interests were demonstrated in his work. He recorded jazz albums with Stephane Grappelli and Eastern music with the noted Indian sitarist, Ravi Shankar. Menuhin admired the Beatles. In 1979, Menuhin and Curtis W. Davis wrote *The Music of Man,* an international study of music, from ancient times to punk rock.

Menuhin continued to conduct until his death from heart failure on March 12, 1999 in Berlin. He is remembered as a child prodigy whose musical talent spanned some 70 years. As a humanitarian, Menuhin supported hundreds of cultural and charitable organizations. Throughout his life, he maintained a vision of a utopian future.

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Maria Sibylla Merian

The work of Maria Sibylla Merian (1647-1717), particularly the illustrations from her devoted study of insects, remain the standard by which contemporary artists and naturalists are judged.

Maria Sibylla Merian was born in Frankfurt, Germany on April 2, 1647. She belonged to a very talented family of engravers and painters. Her Swiss father, Matthew Merian, was a draughtsman, printmaker, and publisher. Her older brother, also Matthew, was a successful painter. Merian's father died in 1650, when she was just three years old. Her stepfather, James Morell, was an accomplished Dutch painter, engraver, and art dealer who took on the responsibility for her education. He spent hours teaching Merian the art of flower painting. Merian developed a fascination with insects and began studying them obsessively. To her mother's displeasure, Morell encouraged this passion, which was considered to be an inappropriate subject for proper young ladies of the 17th century.

By the time she was 14, Merian left for Nuremberg to study with two famous artists, Abraham Mignon and Johann Graff. Both were former students and friends of Morell. Four years later, in 1868, Merian married Graff. They had two daughters, Johanna Helena and Dorothea Maria. Disturbed by her husband's repeated infidelity, she separated from Graff in 1685. Taking her daughters to the Netherlands, she joined her half-brother, Caspar Merian, in a communal religious sect (the Labadist community) that rejected worldly goods. By 1691, Merian obtained a divorce from Graff, rejected the Labadists, and took her daughters to Amsterdam. Merian supported her family by painting flowers, birds, and insects, teaching young women, and turning her paintings into embroidery patterns. She was even able to save enough money for a trip to the Dutch colony of Surinam in order to study insect specimens. Merian set sail in June 1699 with her daughter, Dorothea Maria. She was admired for her boldness in undertaking a dangerous three-month journey at the age of 52. The tropical paradise became her studio and laboratory. Merian and her daughter studied local customs and tried to find an economic use for their plants. She survived a bout with malaria during her time in Surinam. Frail health eventually forced an end to her two-year stay. Merian returned to Amsterdam in September 1701. Her daughter remained in Surinam for five more years to continue her mother's work.

Back in Amsterdam, Merian set about her monumental task of putting together her book on the metamorphoses of the exotic Surinam insects. In his entry on Merian, Ludwig said that, ''she employed professional engravers for the large-sized plates done after her paintings.'' Ludwig went on to note that, ''She wrote the descriptions herself, but the director of the Amsterdam botanical garden, Caspar Commelin, determined the species of the plants. The appearance of the *Metamorphosis insectorum surinamensium,* in 1705 caused a sensation. The beautiful, life-size plates showed the exotic insects in previously unpublished states and in their natural surroundings. The 62 plates and the careful descriptions kindled the imagination of natural history collectors, who knew the species only from dried specimen.'' Merian was the first to record such observations on insect metamorphosis. According to Haley and Steele in 1843, nearly 150 years following the book's publication, Jardine wrote in *The Naturalists Library,* that Merian's pictures ''have not been surpassed by any works of art of a similar description, by the moderns, to whom her method of arranging and combining her figures may serve as a lesson. Her manner of introducing the insects in their various stages of metamorphosis, in connection with the plants upon which they feed, is, in our opinion, not only very instructive but extremely elegant, and her skill in composition has almost invariably led her to do this in an artist-like pleasing way.'' Merian did not simply paint her subjects. Her interest in the work led her to collect and breed her own collection in order to study and paint them.

The last years of Merian's life had been devoted to her work, *The Wonderful Transformation of Caterpillars and their Singular Plant Nourishment,* in a two-volume Dutch edition. Merian died of a stroke in Amsterdam on January

13, 1717. Her daughter Dorothea Maria sold all of her mother's work to Johannes Oosterwijk, a publisher in Amsterdam. In 1717, Peter the Great, Czar of Russia, bought 300 of her paintings and opened the first art museum in Russia in order to display them. At the time of her death, Merian had been working on 12 drawings for publication, which were added to her work on the insects of Surinam, and published by her daughter in 1719. A second edition, with text in Latin, French, and Dutch, followed in 1726.

Scientific Notoriety

When Merian published her major work, *Wonderful Transformation and Singular Flower-Food of Caterpillars,* in 1679, the scientific community began to take serious notice of her work. She had already published a two-volume book called *Florum Fasciculi tres,* and was considered to be an accomplished artist. Yet *Wonderful Transformation* was the book that ''revolutionized zoology and botany,'' according to a profile from the National Museum of Women in the Arts. With 50 copperplate engravings in each of the two volumes, the book ''catalogued 186 European moths, butterflies, and other insects showing on a single page each insect in all stages of metamorphosis, on or near the single plant upon which it fed and laid its eggs.'' According to Heidrun Ludwig, in *Dictionary of Women Artists,* her accomplishments were recognized for their scientific importance in her lifetime and throughout the 18th century. However, by the 19th and early 20th centuries, Merian was regarded with an ''image of a harmless and gentle flower painter, adsorbed in the meditation of butterflies and flowers.'' Her merits as a natural historian were concealed. By the end of the 20th century that view had undergone a further transformation and her work was judged in a broader context. Today, Merian's works are on display around the world, from London to St. Petersburg, as well as in museums throughout the United States. Her careful attention to detail and keen observation help to explain why her paintings continue to received this acclaim.

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Billy Mitchell

Considered an aviation pioneer by many, Billy Mitchell (1879-1936) recognized the potential of air power as an integral part of national defense. His strong beliefs led to a court-martial for insubordination in the 1920s. The key role played by air defense during the Second World War II vindicated him.

In his website article ''Billy Mitchell—Air Power Visionary,'' C.V. Glines stated, ''The name Billy Mitchell brings different images to mind. To most, he was a hero, without whose dire warning the United States might never have been able to field the world's largest air force in time to fight World War II. To others, he was an ambitious egoist and zealot, who ran roughshod over anyone who opposed his views on air power.'' Glines concluded, ''It was his voice that first loudly proclaimed the need for strong air defenses.''

Early Life

William (''Billy'') Mitchell was born in Nice, France, on December 28, 1879. He was the eldest of ten children born to John Lendrum Mitchell, who came from a politically active Wisconsin family, and Harriet Mitchell. When Mitchell was three years old, the family returned to Milwaukee, Wisconsin.

Growing up in Milwaukee, Mitchell spoke French just as fluently as English. He and his siblings also learned German, Spanish, and Italian. In *The Billy Mitchell Affair,* biographer Burke Davis noted that Mitchell was ''small, wiry, and utterly fearless.'' His nanny spent a good deal of her time trying to control him. When he was told not to climb the family greenhouse, Mitchell attempted to scale it on an almost daily basis. He also enjoyed guns and horses.

Mitchell's father was elected to Congress in 1891 and to the Senate in 1893. Important guests were often invited to the Mitchell home and, as Davis noted, ''There was an air of freedom in the household which encouraged the young Mitchells to grow up in their own way.'' The children were encouraged to interact and converse with their parents' guests. Davis added that Mitchell ''was allowed at the dinner table with important guests, and always found a way to intrude into the conversation.''

Began Military Career

In 1898, Mitchell enlisted in the Army at the outbreak of the Spanish-American War. He dropped out of Columbian University (later George Washington University) to enter the service. (He eventually completed his degree after World War I in 1919.) Mitchell served in Cuba and the Philippines, and quickly became a second lieutenant in the Signal Corps of the U.S. Army. He advanced to first lieutenant in 1901 and captain by 1904. His personal life changed as well. In 1903, he married Caroline Stoddard. They eventually had three children—Harriet, Elizabeth, and John Lendrum III.

Mitchell studied at the army's School of the Line and Staff College in Fort Leavenworth, Kansas, from 1907 until 1909. In 1909, he began another tour of the Far East, returning to the Philippines, and proceeding to Japan and China. In 1913, he received a prestigious appointment to the U.S. Army General Staff, which introduced him to aeronautics, an emerging segment of the Signal Corps.

Becoming restless and seeking a more active role, Mitchell left the General Staff in 1916 to direct army aviation until the commander could take charge. Internal fighting and the outbreak of World War I provided new opportunities in aeronautics for officers like Mitchell. He was promoted to major and, once the commander arrived, assumed the position of deputy.

Told by the army that he was too old to fly, Mitchell spent his personal time and money taking lessons at a civilian flying school. He became a rapid advocate of military air power. Mitchell did not have a good relationship with his commander and decided to go to France as an observer in 1917. He reached Paris four days after the U.S. entered the war.

A Leader During World War I

Once in France, Mitchell tried unsuccessfully to take charge of American aeronautical planning in Europe. Not easily deterred, he became qualified as a U.S. Army pilot and studied the use of aviation on the western front. Davis noted that he also ''bombarded the War Department with suggestions he gleaned from his French friends.''

Mitchell continued to learn as much as he could. Biographer Davis wrote of Mitchell's flight with a French pilot in order to gain a different perspective. Mitchell commented, ''One flight over the lines gave me a much clearer impression of how the armies were laid out than any amount of traveling on the ground.'' Promoted to lieutenant colonel, Mitchell was named air officer of the AEF (American Expeditionary Force).

In July 1918, the Germans launched their last great attack. Davis relayed that ''it was Mitchell who discovered the strength and direction of the offensive.'' In September, he commanded the largest concentration of aircraft at that time—almost 1,500 warplanes. Victory was imminent. When the war ended a short time later, Mitchell was a decorated war hero and a brigadier general, as well as the senior American air combat officer. As Davis wrote, Henry ''Hap'' Arnold, a future general of the U.S. Army Air Forces stated, ''Billy was clearly the Prince of the Air.'' Mitchell enjoyed his great popularity. In his website article, Glines stated, ''his flamboyance, ability to gain the attention of the press, and willingness to proceed unhampered by precedent, made him the best-known American in Europe.''

Mitchell also had his cause. As Davis wrote, at the end of World War I, Mitchell predicted that ''the next war would come in the air. Planes would strike at cities and factories and not simply at armies. The air was now the first line of defense and, without air power to shield them, armies and navies would be helpless.'' Glines added, ''Mitchell the hero soon became known as Mitchell the agitator as he tried to prove that airplanes could actually accomplish the things he forecast.''

The Sinking of *Ostfriesland*

As noted by Martin Caidin in *Air Force—A Pictorial History of American Airpower,* until air power was introduced during World War I, the army and navy were responsible for the nation's defense, and each unit knew what was expected of them. Caidin wrote, ''The rise of aviation vastly complicated this defense situation, and touched off a fierce battle between the two services regarding authority and service capabilities.''

Home from the war in 1919, Mitchell was named the assistant chief of the Army Air Service in Washington D.C. He argued that air power could threaten the nation's security. Mitchell led a group of AEF fliers who campaigned for a separate air force, similar to the British Royal Air Force. Their request was denied in 1920. Caidin noted, ''The Army and Navy held fast to their concept that airplanes could never play anything but a subordinate role in war; to the Army, the infantry was the Queen of battle, and to the Navy, the battleship reigned supreme.'' Mitchell changed his strategy. Davis wrote, ''He talked more of defending the United States from attack, and less of building an offensive force for the future.''

Mitchell was allowed to do some experiments and, as a result, Glines stated, ''Mitchell became more determined that the nation's money should be spent on aircraft and not expensive battleships. He stepped on the egos of the ground generals and the battleship admirals.'' Antagonizing many military leaders, but getting a great deal of press coverage, Mitchell was given permission to sink obsolete warships at sea to prove his air power theories were true. In June and July of 1921, the experiments took place. Davis wrote, ''The program would open with the bombing of a submarine, working upward through a destroyer and a cruiser to a battleship, the allegedly unsinkable *Ostfriesland.*''

On July 21, 1921, off the Virginia coast, the *Ostfriesland* took several direct hits, and sank in 212 minutes. Mitchell biographer Davis wrote, ''To some, the bubbling and gushing of air from the sinking *Ostfriesland* seemed like great sobs.'' Mitchell also sank the USS *Alabama,* and in 1923, off Cape Hatteras, North Carolina, the USS *Virginia* and the USS *New Jersey.* Americans followed Mitchell's every move, fascinated by his air power ideas and watching mighty battleships sink. Despite the ''success'' of the experiments, the country's defense budget was being scaled back and building airplanes was not really considered an option. No organizational changes were made.

Labeled a Troublemaker

Mitchell's experiments caused quite a stir. As noted by Caidin, ''The Navy reluctantly agreed (it had little choice) that coastal defense should be shared with the Army and Air Service.'' Caidin added, ''General Mitchell set forth an entire new concept of coastal defense which virtually swept the Navy bare of its cherished authority in this area.'' He concluded that the battles of jurisdiction and overlapping jurisdiction between the War Department and the Navy were never really resolved—which directly led to the disastrous consequences in Pearl Harbor, Hawaii in 1941.

During his air experiments, Mitchell and his first wife divorced. In the summer of 1922, he met Elizabeth (Betty) Trumbull Miller at a Detroit, Michigan horse show. They were engaged six months later. The couple later married and had two children, Lucy and William Jr.

Mitchell's supervisor sent him on temporary assignments to keep him out of trouble. However, in 1924 he launched another campaign to build an air force in the U.S. As Davis noted, Mitchell and his new bride were sent on a tour of the Far East. Mitchell carefully observed the powers in Asia and wrote (as relayed by Davis) in a report of his trip: ''Japan is preparing her whole war-making powers so that every advantage can be taken of new developments in the art of war.'' Mitchell added, ''She knows that war is coming some day with the United States, and it will be a contest for her very existence.'' Mitchell's predictions would come true in 17 years.

Still considered controversial, Mitchell lost his Air Service post in 1925 and the rank of brigadier general that went with it. He was transferred to San Antonio, Texas. On September 1, 1925, a naval seaplane was lost while on a flight from San Francisco to Hawaii. Two days later, the U.S. Navy dirigible (a zeppelin, called a ''battleship of the skies'') *Shenandoah,* crashed in Ohio, killing its commander and several crew members. Mitchell issued the scathing statement that would lead to his court-martial. As relayed by Davis, Mitchell stated: ''These accidents are the result of incompetency, the criminal negligence, and the almost treasonable negligence of our national defense by the Navy and War Departments.''

The Court Martial

Having continually criticized his superiors, Mitchell's court-martial was probably inevitable. It began in October 1925. There was a lot of media coverage and Mitchell used the trial as a sounding board for his ideas. The court-martial lasted seven weeks. The board deliberated for only one half hour before convicting him of insubordination. He was found guilty on eight charges. Davis wrote that the board ''sentence[d] the accused to be suspended from rank, command, and duty, with the forfeiture of all pay and allowances for five years.'' Half of this was later restored. Mitchell resigned from the army in February 1926 and went to his farm in Virginia.

Later Years

Mitchell was able to adjust to life as a civilian. From his home in Virginia, he wrote books, and newspaper and magazine articles. He traveled around the country, gave lectures on his vision of air power, and showed the film footage of his experiments. Mitchell continued to assert that war between Japan and the U.S. was inevitable. He also predicted that Germany would once again become a strong military power. Once the Great Depression came, citizens worried about things other than air power and Mitchell's vision.

Ailing from the flu and suffering from heart trouble, Mitchell died suddenly on February 19, 1936 in New York City, at the age of 56. At his request, Mitchell was buried in Milwaukee rather than Arlington National Cemetery.

Posthumous Vindication

World War II brought vindication for Mitchell. In 1939, the Army Air Corps began using a bomber—the B-25 Mitchell—named in his honor. The navy used almost 700 of these planes during World War II. In his website article, Glines stated, ''Mitchell believed that Japan was the dominant nation in Asia and was preparing to do battle with the United States. He predicted the air attacks would be made by the Japanese on Pearl Harbor and the Philippines and described how they would be conducted.'' Mitchell's predictions came true and, in 1946, Congress bestowed a special medal of honor on him.

In 1956, *The Court-Martial of Billy Mitchell,* a film with an all-star cast and Gary Cooper in the lead role was released. In his website article ''Lost Legacy of Billy Mitchell,'' Walter J. Boyne stated, ''Sadly, most memories of Mitchell derive from the Gary Cooper film on that done-deal trial; nor have his biographers served him very well.''

In 1957, Mitchell's youngest child, Billy Jr., asked the Air Force to set aside the court-martial verdict. The public supported his son's request. As reported by Davis, the *Milwaukee Journal* wrote, ''Time has proved how right Billy Mitchell was.'' As retold by Mitchell biographer Davis, the secretary of the Air Force, James H. Douglas stated: ''The history of recent years has shown that Colonel Mitchell's vision concerning the future of air power was amazingly accurate. He saw clearly the shape of things to come in the field of military aviation, and he forecast with precision, the role of air power as it developed in World War II, and as we see it today. Our nation is deeply in his debt.'' But he added, ''He chose to remain on active duty while making his charges against his service superiors. In taking this course,

he was bound to accept the consequences.'' The request to overturn the verdict was denied.

Despite this decision, Mitchell continued to be honored and remembered. The ''General Billy Mitchell Award,'' given to a cadet of the Civil Air Patrol, the official auxiliary of the United States Air Force, has been in existence since 1964. In 1970, Mitchell was invested in the International Aerospace Hall of Fame. His hometown proudly honors him as well. The airport in Milwaukee, Wisconsin is named the Milwaukee-General Mitchell International Airport. On the campus of the University of Wisconsin-Milwaukee, there is an exhibit of Mitchell at the Golda Meir Library. Considered a trailblazer and a pioneer, Boyne stated in his article that Mitchell should be remembered for two important qualities: his ability to intelligently forecast the future, and his willingness to sacrifice his career for his beliefs.

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Moses Montefiore

Moses Montefiore (1784-1885) was a man whose genius for investment banking made him wealthy enough to retire by the age of 40. He devoted the remainder of his life to philanthropy and securing the political and civil emancipation of Jews in England. He also worked to alleviate discriminatory practices against European and Middle Eastern Jews.

At a time when Jewish children were being taken from their parents and secretly baptized into Christianity, a time when the Jews of the Middle East were detained as prisoners for no just cause, Montefiore became a crusader for their rights. His hope to establish a homeland for Jews led to the founding of several agricultural settlements outside of the old city of Jerusalem. An independent Israel was nearly 65 years away from the time of his death in 1885; but his efforts for the Zionist cause, that of a separate Jewish state, lay crucial groundwork toward a successful and bountiful economy for Jews settling there. Montefiore was a man true to England, and true to his faith in a world that often actively sought to destroy it.

Born to Merchant Family

Moses Haim Montefiore was born on October 24, 1784, while his parents were in Leghorn, Italy on business. The son of Moses Haim and Rachel Lumbroso de Mattos Mocatta, Montefiore entered the world at the home of his great uncle and godfather, Moses Haim Racah. He would be the first of eight children. The Montefiore family had resided in Italy since the sixteenth century. Montefiore's grandfather, Moses Vita Montefiore was a merchant who settled in England in 1758. He lay the groundwork for the fortune and the social standing that the family would enjoy in England for the next two centuries. The Mocatta family, whose origins were also Italian, had settled in Holland but went to England at the invitation of William of Orange.

As a child, Montefiore began to make catalogs. His habit of keeping a diary of daily work and adding a quotation or some poetry was continued throughout his entire life. One of Montefiore's favorite biblical quotations from the Book of Proverbs, ''Fear the Lord and the King, and meddle not with them that are given to change,'' was a principle to which he adhered when following the mores of English middle class society. Following his early schooling in Kensington, Montefiore became an apprentice to a firm of grocers and tea merchants. By the age of 20, he would enter

into the world of the London Stock Exchange, one of only 12 Jewish men who were allowed this privilege. The business he shared with his brother Abraham collapsed after two and a half years, when a colleague proved mistrustful and fled the country. Financially ruined, he worked cautiously to repay his debts and gradually amassed a fortune.

Montefiore married Judith Cohen on June 10, 1810. She was the daugher of Levi Barenth Cohen, considered to be the wealthiest Jew in England, and probably the world. Each of them was nearly 28 when they married. This was the wedding of an Ashkenazi, or German, Jew to a Sephardic, or Spanish Jew. The Montefiore marriage represented a perfect union of the two groups. When Judith died on September 24, 1862, they had shared more than 50 years together. According to Myrtle Franklin and Michael Bor in their book, *Sir Moses Montefiore,* ''Moses' marriage to Judith was the most important event in his life. They shared the devoted care in the observance of the practices and customs of their religion. She became the inspiration behind his bold and perspicacious missions that made him a major figure in Jewish history, rather than merely a wealthy financier, and shared all the risks and dramas in travelling abroad.''

Although Judith and he did not have children, Montefiore reportedly had a son by his London housekeeper, Louisa Thoroughgood Walden, which she agreed to name Joseph. He was born on April 2, 1863, and declared as illegitimate at the Registrar. The father was not named. Montefiore's son, who grew up in an orphanage, was visited regularly by his father who took him gifts and arranged for his apprenticeship as a master plumber and gas fitter. Not until he neared his death on April 7, 1922 did Joseph Walden reveal to his son, George, the closely guarded secret of his birth. Whether or not Montefiore provided further for his son financially was a truth he took with him to his grave.

For England and Judaism

Montefiore intended to show his loyalty to England in a public way. As a handsome young man of 6 feet 3 inches, and from a family of pristine distinction, Montefiore volunteered for the local militia in 1809. He became a captain in the Surrey Militia from 1810 until 1814. For 30 to 40 days each year militia members served in active duty, which consisted primarily of learning to play the bugle and studying the French language.

Montefiore's connection to the Rothschild family, known for its wealth and influence on banking throughout Europe, began in 1812 when he became Nathan Mayer Rothschild's stockbroker. Rothschild had married Hannah Cohen, the sister of Montefiore's wife Judith, in 1806. His work as a stockbroker led him to achieve great prosperity. Franklin and Bor note that, ''Moses' diaries are crammed with references to rumors of war, the health of kings and emperors, governments' policies, house calls on royalty and cabinet members, and entries on international politics and conflicts between nations.'' Such was the crux of an investment banker's work, ever dependent on the changing economy and society around him. ''His last major business transaction was the most significant,'' say Franklin and Bor, when, ''in 1835, the successful contracting of the 20 million pound loan by Rothschild and Montefiore for the compensation to owners of freed slaves, enabling the British government to carry the Slave Emancipation Act into effect.'' Within a year of his brother Abraham's death in August 1824, Montefiore had retired from his business activities on a full-time basis.

Montefiore began what would be his full-time work of philanthropy. He also served his country in the political arena in a variety of ways, many of them related to Jewish interests. At his new London home at 35 Park Lane (later 99 Park Lane), Montefiore put together his own ideas for the solution of local Jewish problems. In 1830, Montefiore and his wife purchased a country home at Ramsgate, East Cliff Lodge, and made it the center of Jewish life in England. His cousin, David Mocatta, was the architect who designed the synagogue, which was dedicated on June 16, 1833.

Montefiore's trip to the Holy Land and old city of Jerusalem in 1827 would exert a profound effect upon his life. He became a strictly observant Jew, always travelling with his own ''shohet,'' the person charged with slaughtering animals in accordance with Jewish law. Travelling around the world, especially throughout the Mediterranean and countries of Asia and North Africa in the 19th century was difficult and often life threatening. His wife's fragile health did not prevent her from going with her husband, even if it often meant long and tedious travel. Their journey to Jerusalem had taken five and a half months by land, sea, and horseback. In her journal three days after their arrival, Judith Montefiore expressed her feelings by writing, ''Many were the solemn thoughts which rose in our minds, finding ourselves thus engaged in this holy land: the country of our ancestors, of our religion, and of our former greatness; but now, alas! Of persecution and oppression.'' Montefiore witnessed the desolation of a poor, if pious, life among his fellow Jews, and was determined to find ways to help them.

Montefiore was knighted by Queen Victoria in 1838, only a year after being named sheriff of London and Middlesex. The assistance he provided for England in key financial matters earned the gratitude of his Queen. Upon completing his term as sheriff in 1840, Montefiore embarked upon a trip to Egypt and the city of Damascus. Due to the unexplained disappearance of a Franciscan friar named Father Thomas in Damascus, prominent Jews were accused of murder and a period of brutal persecution followed. Montefiore was asked to intervene. He was able to effect a compromise with the Moslems and Christians that resulted in the release of Jewish prisoners, allowing them to return to their homes. Montefiore provided assistance in other such incidents, including one with Emperor Nicholas of Russia regarding the persecution of Jews in Poland and Lithuania. In 1863, he traveled to Morocco in order to plead for the Sultan's protection of the Jews in the Mussulman state.

Legacy of Faith

When Montefiore died in London on July 28, 1885, at the age of 101, he was praised from all quarters. His legacy included the liberation of countless Jews from persecution, the construction of new hospitals, a school for girls in Jeru-

salem, and countless other projects. Montefiore's companion and personal secretary, Dr. L. Loewe, wrote of his friend by saying, ''Sir Moses had fought so sturdily in youth the battle of life, and afterwards devoted himself with such unwearying ardor to the task of combating hatred, persecution, and fanaticism, of severing the bonds of physical and moral slavery, and of aiding in the establishment of religious toleration all over the world. His unparalleled devotion to the sacred cause of humanity in general, and the unclouded halo of a spotless integrity which encircles his name, will ever afford a splendid example for emulation no less than the dauntless courage with which he set to work for the rescue of the suffering and oppressed.''

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Mariano Moreno

One of Argentina's founding fathers, Mariano Moreno (1778-1811) was a leading figure in the first phase of the country's independence movement. The zealous Moreno advocated Argentine independence and a strong central government. His uncompromising ways eventually led to exile, but not before he had put in place many of the foundations for a new nation.

The city of Buenos Aires was the capital of the Spanish Viceroyalty of the Rio de la Plata when Mariano Moreno was born there on September 23, 1778. Rio de la Plata comprised present day Argentina, Uraguay, Paraguay and much of Bolivia. Moreno was the oldest of 14 children born to Manuel Moreno, a Spanish immigrant of moderate means, and Ana Maria Valle, a local woman. Moreno was sickly during much of his life and almost died of smallpox at the age of eight. The disease left his face permanently scarred.

An intelligent boy, Moreno attended a local public school. In 1790, he entered the Colegio de San Carlos in Buenos Aires. While studying there, he was befriended by monks at a nearby Franciscan monestary. Moreno spent many hours in the monastery's library, where he was introduced to the radical ideas of the French Enlightenment. In 1799, with support from the Franciscans, Moreno traveled to Chuquisaca in upper Peru (now Sucre, Bolivia). He enrolled in the University of Chuquisaca, where he studied theology and law. His family hoped that Moreno would enter the priesthood. A liberal-minded priest and theology instructor befriended Moreno and gave him access to a library of works by foreign thinkers, books that were essentially banned to the public. Moreno absorbed many liberal ideas from these books. Between bouts of illness, Moreno completed his undergraduate and graduate studies at the university. He became concerned about the poor conditions of the Andean indians and, in 1802, published his thesis entitled *Juridical Dissertation about the Personal Service of Indians.* The paper protested Spanish policies of forced labor in the Andes Mountain region.

Established Law Practice

Moreno earned a Doctor of Law degree in 1804. He bypassed the priesthood and established a law practice in Chuquisaca. Soon after starting his practice, he married Maria Guadalupe Cuenca. In 1805 the couple had a son, Mariano.

Moreno's unorthodox ways were already attracting attention. Moreno was challenged to duels over some unpopular legal cases he handled. When he refused to duel, he was threatened with death. These threats led the family to move to Buenos Aires, where Moreno obtained legal work with the Audiencia, or Royal Court.

During these early years of the 19th century, an independence movement was growing in South America as Spanish colonies sought to separate from their European rulers. British armies, which were fighting the French and Spanish, invaded Buenos Aires twice during 1806-07. But they were successfully turned back by a militia unit formed by legal personnel of the Royal Court, including Moreno. Although Moreno's name was on the petition to form the militia, it is not believed that he actually fought in the battles. Defeat of the British armies fueled the independence movement.

Though he worked for the Royal Court, Moreno supported an unsuccessful junta attempt to overthrow viceroy Santiago Liniers in 1808. Liniers was replaced by Baltasar Hidalgo de Cisneros in 1809. Cisneros named Moreno his personal legal advisor. Later that year, Moreno published *Representacion de los Hacendados (Petition of the Ranchers),* in which he defended the opening of the port of Buenos Aires to British trade. Moreno argued that free trade would revive the economy. Many credit Moreno's argument with Cisneros' decision to open the port later that year. But its value goes beyond the immediate debate. In his 1931 book, *A History of the Argentine Republic,* F. A. Kirkpatrick said the pamphlet condemned ''the colonial mercantile system and its opportune exposition of liberal economic principles.'' Tension built in the region until May 1810 when a bloodless coup led by Cornelio Saavedra overthrew the viceroy and established a junta of creoles, or American-born Spaniards. Saavedra served as the junta's president.

Although Moreno is revered for the prominent part he played in the revolution, his exact role is uncertain. As in the 1806 militia rolls, his name is conspicuously absent from the list of revolutionaries in the 1810 coup, leading some historians to question his desire for independence.

Powerful Role in Junta

Nonetheless, Moreno was appointed one of two secretaries in the junta. His was a very powerful position in which he was responsible for all political, diplomatic and military affairs of the new government. In July 1810, Cisneros and his followers sought to take back the government from the revolutionaries. Their revolt was unsuccessful and Moreno, without consulting the junta, ordered the revolutionaries executed. Many members of the junta opposed this decision and the government became divided.

Moreno drew more criticism in late 1810 when he published his Plan of Operations. The plan advocated mass arrests, exile and execution of counter-revolutionaries, bypassing normal legal proceedings. The document also recommended annexing southern Brazil on the grounds that it was ethnically and economically similar to Buenos Aires. Such a move most certainly would have led to war with Portugal.

The rift between Moreno and the junta's conservative members grew. The junta feared that Moreno, who already had vast power, was seeking to become a dictator. The rift widened when Moreno sought to strip Saavedro of the ''regal'' trappings of his position. Although Moreno won this argument, he and Saavedro again clashed when Moreno opposed representation of the interior provinces on the junta. This proved to be the final showdown between the two strong-minded revolutionaries. Moreno advocated absolute control by Buenos Aires; he believed the interior provinces were too conservative and would weaken the new government. But on December 10, 1810, the interior provinces gained representation on the junta.

An angry Moreno resigned as secretary of the junta. Because the junta still considered him a threat, it ordered him to a diplomatic position in Great Britain. Moreno boarded a British frigate in January 1811, but he died en route on March 4. He was 32. His body, wrapped in a British flag, was buried at sea.

Remembered for Many Initiatives

Despite his controversial opinions, Moreno initiated a wide range of policies that earned him a place among Argentina's founding fathers. He founded the fledgling nation's first public library, which became the Argentine National Library. He decreed freedom of the press and edited the *Gaceta de Buenos Aires (Buenos Aires Gazette),* a weekly newspaper in which he published his liberal ideas about Argentine independence. Moreno also expanded the militia, established a military academy, and built a munitions industry. He advocated legal equality for Indians. These foundations on which the young nation was founded were put in place in the seven months in which Moreno held the position of secretary. Though he remains surrounded by controversy, the country's liberals hold Moreno in high esteem for these accomplishments and his role in the independence movement.

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Edwin Moses

Edwin Moses (born 1955) is known as the greatest 400-meter hurdler ever. Over almost a decade, from September 1977 to June 1987, Moses won 107 consecutive races, including one at the 1984 Olympic Games, and broke the world record for the event four times.

Edwin Moses was born in Dayton, Ohio on August 31, 1955. Both of his parents were educators, and Moses grew up with a strong interest in academics. He spent his time building model volcanoes, dissecting frogs, collecting fossils, and launching homemade rockets. His parents, who were both active on the school board, encouraged his academic interests and expected him to do well. He told a reporter for the Associated Press, ''It was mandatory for us to join a book club and read five to ten books during the summer and go to summer schools. It was a matter of keeping us involved in activities that kept us stimulated.'' Ironically, Moses bought his first pair of running shoes in Paris during a trip he took there with the high school French club.

In high school, according to Larry Schwartz in *ESPN.com,* Moses said, ''I had no ambitions to be an Olympic track star or any kind of athlete.'' He joined the basketball team and the football team, but the coach cut him from the basketball team and he was removed from the football team for fighting. He moved to track and gymnastics, and found that the solitary nature of these sports suited his personality. ''I found that I enjoyed individual sports much more,'' he said, according to Schwartz. ''Everything is cut and dry, nothing is arbitrary. It's just a matter of getting to the finish line first.'' Moses first read about hurdling in a Boy Scout track and field manual that showed him the technique.

Despite his new interest in track and field, Moses never qualified for the Ohio High School State Track and Field Championships, and was not considered skilled enough to receive an athletic scholarship to college. Instead, he accepted an academic scholarship to Morehouse College in Atlanta. He majored in physics and engineering. The school had a track team, but didn't have a track to practice on. Moses was known as ''Bionic Man'' at the college, where he was largely in charge of his own training. He applied his scientific interests to his running, analyzing his performance

and training, and working fiercely to improve. Moses ran in the 110-meter hurdles, 400-meters and 4 x 100-meter relays. He entered a 400-meter hurdle race only once before 1976. When he began running this event, he improved dramatically.

Stunned the World

Four months after running the event for the first time, Moses competed in the Montreal Olympic Games of 1976. This unknown athlete from a black college stunned the world, winning the gold medal by eight meters, the largest winning margin ever in the Olympic event, and setting a world record of 47.64 seconds. According to Schwartz, the silver-medal winner, Mike Shine, later said of the huge winning margin, ''Edwin and I were ships passing in the night.'' Shine also said, ''The last 60 or 70 meters, I couldn't believe him. I didn't think anyone could pull away that fast.'' Moses said, ''I pushed hard on the last five hurdles. Anyone can run the first five, but what decides who wins a race is the last five. I'd planned to run a 47.5 today. I guess 47.6 isn't too bad.''

Moses had an unusual combination of speed, grace, and stamina, and was known for his long and efficient 9-foot, 9-inch stride: instead of taking fourteen steps between each of the 10 three-foot hurdles, as every other runner did, he only took 13. According to Schwartz, Moses said, ''It just happens that my slow is faster than most athletes' fast. People either think that I'm a freak or that the other guys aren't any good.'' Before Moses perfected his 13-step technique, others told him that he couldn't do it—that no one could do it. Moses worked on his technique in secret, never letting anyone else watch him work out. Once he told someone that his track affiliation was the Utopian Track Club, which had one member—Moses.

More serious and studious than other athletes, in the early years of his career Moses was somewhat of an enigma to track fans. They saw him as what Schwartz described as ''a hurdling automaton. Not until years later would he be viewed as a respected statesman.'' Moses took track and life seriously. His major regret about the Olympic experience was that training had interfered with his study time, so that his grade point average fell to 3.57. He was not always serious, however; his human side showed several times. During the Montreal Olympics he knocked over two hurdles during his victory lap (later, according to Schwartz, he joked, ''I'm glad I didn't do that during the race''). At the 1983 World Championships in Helsinki he ran with an untied shoe. At the Los Angeles Olympics he temporarily forgot the words to the athletes' oath. Perhaps his hesitation was because this was an emotional moment for him—he dedicated his win in the 400-meter hurdles to his father, who had died a year before.

Began Long Winning Streak

In 1977, Moses broke his own world record at the AAU's Pepsi Invitational meet. In that same year, on August 26th, he lost the 400-meter hurdle race to Harald Schmid. It was only the fourth time that he had lost the event, and it would be the last time he lost for almost a decade. The next week, he raced against Schmid again, and won by 15 meters.

In 1978, he received his Bachelor of Science degree from Morehouse. After graduating, he left Atlanta because there were no good training facilities for his event there, and moved to California. In 1980, he was scheduled to compete in the Olympics. Because of tensions between the U.S. and the Soviet Union, President Jimmy Carter ordered the U.S. athletes to boycott the event, which was held in Moscow. The boycott angered Moses, who believed the athletes were being used as pawns in a political game. Instead, he ran at an international meet in Milan, Italy and again broke his own world record with a time of 47.13.

Outspoken Views

In 1980, Moses openly questioned the then-current rule that amateur athletes could not accept money for competing and endorsing products. He believed that many amateur athletes did accept money, but did it dishonestly. Moses felt it would be better if the process were simply made legal and honest. Other athletes agreed with Moses. He aroused controversy, however, when he spoke out against the use of steroids, which some athletes used to improve their performance, but which were harmful to their health. Records by drug-using athletes became suspect and cheapened the records of those who did not use steroids. According to Schwartz, he said, ''Someone had to say something. What are these people doing to their bodies? Is winning worth that much? I don't think so.'' Some athletes used other illicit performance-enhancing techniques that might not be apparent if they were tested only during competition. Moses and others called for the testing of athletes during the off-season, when they were not actively competing but when some were using performance-enhancing drugs.

In 1982, Moses sat out the season because of injury and illness. That same year, he married Myrella Bordt, a West German woman who designed movie sets and costumes. The marriage was not successful and they divorced in 1991.

A Prophetic Dream

In 1983, Moses dreamed that he saw the numbers ''8-31-83'' and then, repeatedly, ''47.03.'' This was a tenth of a second faster than his last world record. Soon after, at a meet in Germany, he ran on his 28th birthday—August 31, 1983—and set another world record with a time that was a hundredth of a second faster than his dream: 47.02.

In the 1984 Olympics, Moses won another gold medal, becoming the second man to win two 400-meter Olympic hurdle events. He had been hired by the Kappa sportswear company in Italy to endorse their clothing, and they considered this win so important to their image that they had taken out $1 million in insurance in case he was injured and couldn't run. Fortunately, he did win. That same year, he was named Sportsman of the Year by the U.S. Olympic Committee and *Sports Illustrated.*

Three years later, on June 4, 1987, Danny Harris broke Moses' long winning streak—beating him by 11 seconds. Moses went on to win ten events in a row, beating Harris in

Rome at the 1987 World Championships. At the 1988 Olympic Games in Seoul, Moses ran his fastest Olympic final ever with a time of 47.56, but came in third. His teammate, Andre Phillips, came in first. Phillips had looked up to Moses since high school, and had lost to him more than 20 times, including during the Olympic trials.

Retired from Competition

When Moses retired from competition, he did not miss training. In 1986, he had ruptured a disc in his back. The injury was not properly diagnosed or treated, so he spent the last three years of his track career in severe pain. It was not until 1993 that the injury was correctly diagnosed.

Moses moved back to Atlanta in 1994, after receiving his master's degree in business administration from Pepperdine University. Although he had retired from competition, he was still active in sports, working as the athletes' liaison to the International Olympic Committee. He was also elected president of the International Amateur Athletic Association. Moses testified before Congress on sports issues, and was a member of the President's Commission on White House Fellowships and the National Criminal Justice Commission. As liaison to the International Olympic Committee, he was able to get the marathon schedule changed so that the grueling event would be run in the morning, when it was still cool, rather than in the sweltering afternoon. As president of the International Amateur Athletic Association, he told an Associated Press writer, he hopes to encourage education. ''Education has been the key to my whole life,'' he said. ''If I had not gotten a scholarship and gone to Morehouse, I wouldn't be here today. No one would know who I was.'' He is concerned about young people who grow up in broken homes and are exposed to drugs, violence, and poverty, and deplores advertising campaigns that lead young people to care more about wearing expensive jackets and shoes rather than getting a good education. He told an Associated Press reporter that ''It's unlikely that any of them are going to be superstars in sports compared to the chances of getting an education and being a successful person in almost any career, whether it be chemistry, physics or whatever.'' Moses now works as a financial consultant for the Robinson-Humphrey investment firm in Atlanta.

Of his unprecedented winning streak, Tom Weir wrote in *USA Today,* Moses said, ''I'm hoping that the streak will stand for a long time—that it will be my mark on the sport, my legacy.'' And according to Schwartz, he said that he hoped to be remembered ''as the guy nobody could beat. Maybe in the years to come, people will understand the things I have accomplished and realize, 'Hey, this guy was really something. Nobody's ever going to do that again.'''

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Nadir Shah

Nadir Shah (1687-1747) ruled Persia for eleven years. He rose from abject poverty to become one of the most powerful monarchs of his time. This spectacular success was due, in great part, to his ability to manipulate people, applying the right proportion of flattery and brute force to reach his goals.

Born Nadir Kouli, the future monarch was born on October 22, 1687 a few miles southeast of Meshed, in the present-day nation of Iran. He was descended from the Afshars, a tribe of Tartars who were subservient to the indigenous high-ranking Persians. The Afshars were a nomadic community that made a living by raising farm animals, supplying horses and cattle to the Persians. Nadir's father made and sold caps and sheepskin coats, the clothing worn by common people. Nadir was brought up to be a shepherd.

At the age of 13, his father died and Nadir had to find a way to support himself and his mother. He had no source of income other than the sticks he gathered for firewood, which he transported to the market on an ass or camel. Many years later, when he was returning in triumph from his conquest of India, he led the army to his birthplace and made a speech to his generals about his early life of deprivation. He said, ''You now see to what height it has pleased the Almighty to exalt me; from hence, learn not to despise men of low estate.'' Nadir's early experiences did not, however, make him particularly compassionate toward the poor. Throughout his career, he was only interested in his own advancement.

Forced to Rob

In 1704, when he was about 17, a band of marauding Uzbek Tartars invaded the province of Khorasan, where Nadir lived with his mother. They killed many peasants. Nadir and his mother were among those who were carried off into slavery. His mother died in captivity. Somehow, Nadir managed to escape and returned to the province of Khorasan in 1708. Living under the most desperate circumstances, he and his friends stole a flock of sheep and sold them in the market. With the money they made, they fled into the mountains.

Tiring of life as a fugitive, Nadir presented himself to a Baig, or nobleman. He was employed as a courier, to deliver important messages to the royal court at Isfahan in 1712. A second courier accompanied Nadir on these missions. On one of their journeys, he murdered his fellow-courier either because his companion was slowing him down or, as is more likely, because he wanted to be the sole carrier of messages to the royal court.

At the court of Sultan Shah Hussein in Isfahan, Nadir gave such a convincing account of the reasons he had been forced to kill his companion on the road that he was pardoned and sent back with presents and answers to the letters he had brought. However, upon his return he saw that his master was quite upset. By the look on his face, Nadir assumed that the Baig planned to kill him. He had also fallen in love with the Baig's daughter, but the master flatly refused to consider letting them marry. Because of his disappointment and in order to defend himself, Nadir killed the Baig and fled into the mountains with his daughter, where their first son, Riza Kouli Mirza, was born. Other servants of the Baig joined Nadir and they formed a gang of robbers operating in the province of Mazanderan.

Began Military Career

About 1714, Nadir went to Babulu Khan, the governor of Khorasan, and asked for a job. Since Mazanderan was about 400 miles from Khorasan, he hoped that news of the plundering raids might not have reached Babulu Khan. Whatever doubts the governor may have had about Nadir, they were tempered by the fact that Tartar invasions plagued his administration. Any man showing military promise or bravado was welcomed into the fold. In the following weeks and months, Nadir carried himself so well in Babulu Khan's service that he won the affection of his new master.

In 1717, Nadir was placed in command of Babulu Khan's force of 6,000 men. Babulu Khan recognized that, at the age of 33, Nadir's military acumen was far keener than that of his more experienced officers. Nadir led these men to confront 10,000 Tartars on horseback. By choosing the right vantage point he scored his first military victory, killing 3,000 Tartars and reclaiming all the plunder and captives.

Beginnings of Ambition

Nadir returned in triumph. Marching up to Babulu Khan, he demanded that he be made a general. Khan stalled, with the excuse that he would have to get permission from Shah Sultan Hussein, the Persian emperor. Either because royal permission was not granted or because Babulu Khan gave in to the growing jealousy among his army officers, Nadir was denied command of the forces. Instead, a much younger man, who was related to Babulu Khan and was also an officer without much experience, was appointed to the position. Wild with disappointment, Nadir charged that Babulu Khan had not acted as a man of honor. Such insolence from a protege was not easily tolerated in those days, and Nadir rapidly fell from grace. Babulu Khan had him whipped on the soles of his feet, one of the most painful punishments that can be endured.

After leaving in disgrace, Nadir turned for help to an uncle, an Afshar chieftain from the town of Kaelat. However, the uncle became suspicious of Nadir's ambitious nature and distanced himself from his nephew. Nadir resumed his life of crime, collecting a band of 800 men who would come down regularly from the mountains to loot villages in Khorasan province, or extorting regular contributions from villagers.

By 1722, the Afghans under King Mahmud were in control of Isfahan and Shah Sultan Hussein had been forced to give up his crown. However, they did not have control of the entire empire, and Shah Tehmas, fourth son of Sultan Hussein was considered the lawful king of Persia. Around 1727, one of Shah Tehmas's generals fled with 1500 of his men when he feared that some action would provoke the king's anger. This general joined forces with Nadir and his men, instantly increasing their numbers to 3000. Nadir's uncle grew alarmed because his nephew was within striking distance of Kaelat. The uncle wrote Nadir an ingratiating letter, promising to plead for royal pardon to Shah Tehmas so that Nadir and his followers could find legitimate employment in the army of Shah Tehmas. Nadir accepted his uncle's proposal and Shah Tehmas signed the royal pardon, being in need of soldiers for his army. Nadir went to Kaelat with a few of his men, to be welcomed enthusiastically by his uncle. The second night after his arrival, Nadir ordered that all the sentries be killed and shut the remaining 200 men in their barracks. He went into his uncle's chamber and murdered him. At a prearranged signal from Nadir, 500 more of his men moved in and quickly took control.

Nadir realized that he had to win favor with Shah Tehmas. The best way to accomplish this would be to win a battle against the hated Afghans, who had invaded and ruled portions of Persia for the last five years. With a garrison of 3000 men, he mounted an expedition against the neighboring city of Nichabur, which was controlled by the Afghans. Realizing that he and his men were not experienced in prolonged sieges, he planned a clever ruse to lure the forces out of the garrison. A smaller contingent of Nadir's forces massacred 600 men from the garrison. When the governor came out with the remainder of his forces, Nadir's men turned and fled toward the mountains, pursued hotly by the governor and his men. When the Afghan forces entered the narrow mountain passes, the remainder of Nadir's men easily slaughtered them. Nadir returned to Nichabur, where he claimed publicly that he had won that city for the glory of Shah Tehmas. He treated its inhabitants so well that 1000 men voluntarily enlisted in his army.

Nadir made his way to Shah Tehmas, whom he convinced with the greatest show of sincerity that everything he had done, including the murder of his uncle, had been for the glory of his sovereign. In the process, he obtained a royal pardon not only for himself, but for the general who had defected earlier from Tehmas' camp.

Gained Title of ''Khan''

Nadir proceeded to connive the murder of Fateh Ali Khan Khajar, one of Shah Tehmas' generals, by convincing the gullible king of the general's supposedly subversive activities. Shah Tehmas, greatly troubled, told Nadir that he had sworn an oath never to harm Fateh Ali. In response, Nadir reportedly said ''But I have not sworn any such oath,'' and offered to carry out this service as a loyal servant of Shah Tehmas. He killed the general and displayed his head on a spear to the troops, instructing his men to quickly subdue any murmurs of revolt or foul play. For this act, Nadir was given the title of ''Khan'' by Shah Tehmas.

Through 1728 and 1729 Nadir continued his military operations, consolidating his hold over provinces formerly controlled by the Afghans. He captured Isfahan, executing thousands of remaining Afghans. The former ruler of Isfahan retreated with his men to Shiraz after first murdering Shah Tehmas' father, Shah Sultan Hussein, and others of the Persian royal family.

Nadir's methods as a general have been contrasted with those of Alexander the Great, another warrior driven to expand the frontiers of his vast empire. While Alexander inspired unswerving loyalty from his troops, Nadir kept his army together through fear. He was adept at deciding which officers to promote and whom to discharge. He insured that soldiers were paid punctually and that they were well clothed. Jonas Hanway, an English trader who saw Nadir in camp wrote, ''His voice was so strong and sonorous as to be audible at an incredible distance. The effect that it had upon his own soldiers as well as an enemy when he gave his commands in the field of battle, proved one great step in his advancement.'' According to Hanway, the battle-ax was Nadir's favorite weapon: ''his blows carried inevitable death.''

The future emperor of Persia, according to Hanway, had a remarkable memory for the names and faces of anyone he had ever met. He had a strong grasp of finances and knew the exact amount of revenue collected from each province. Nadir was about six feet tall, well built, with black hair and a tanned complexion. Not particularly introspective, he acted immediately on his impulses in any given situation and then moved on. Hanway wrote that Nadir drank wine and brandy quite freely in his earlier years, although this violates Islamic tenets. Later, he restricted himself to an occasional glass of wine. Though his dress was simple for a monarch, jewels held a particular fascination. Many were inlaid in his turban. He was said to have owned a large sapphire that he played with while conducting business in his tent. His harem, which accompanied him on many military campaigns, eventually grew to include some 33 women.

Became Shah of Persia

By 1730, Nadir managed to oust the Afghan leader Ashreff from Shiraz. A tribe of Baluchis eventually murdered the fleeing Ashreff. Being a peace-loving man like his father before him, Shah Tehmas urged Nadir to retire to Isfahan and let the country heal its wounds from years of war and external oppression. Nadir's reaction was to invite Shah Tehmas to a dinner, where he was drugged and placed under house arrest for, among other things, allegedly entering into a cowardly treaty with the Turks. Nadir installed the king's son, the six-month-old infant Abbas, and effectively began to function as king. In 1736, Abbas died and the ruling class had little choice but to elect Nadir as the new king of Persia. Two coins were released on the occasion, inscribed ''Nadir King of Kings and Glory of the Age'' and ''Coins Proclaim Through the Earth the Reign of Nadir the King Who Conquers the World.''

As Shah, Nadir used every means at his disposal to extract the maximum possible revenues from his provinces by any means necessary, including the threat of torture and death. Hanway quoted a merchant he met during his travels, who said ''If the king goes on at this rate, in another year we must make money out of wood, for neither gold nor silver will appear except in his treasuries.'' Nadir needed a steady influx of revenues to sustain his army and support his military operations. His insatiable avarice stoked a new flame in his mind: the determination to march across Aghanistan through the narrow Khyber pass to sieze Delhi, and with it the enormous wealth of Moghul India.

By the end of December 1936, Nadir began a march to India with 80,000 men. Along the way, he won military victories at Khandahar and Kabul, and finally reached Peshawar in present-day Pakistan. Delhi, Nadir's ultimate prize, lay 450 miles away. Nadir's reputation preceded him, spreading an aura of fear. However, intrigues and infighting between two generals, Nizam al Muluck and Devran Khan, brought weakness to the Moghul side. Al Muluck struck up a correspondence with Nadir before the assault on Delhi, hoping to benefit from the spoils of victory, which he was sure would go to Nadir. Al Muluck had very little insight into Nadir's true intentions, because the wily emperor claimed to lack interest in conquering India. Nadir said that his men were exhausted by their campaigns and merely wished to partake of the Mughal ruler's hospitality and refresh themselves.

Nadir's forces crossed the broad crocodile-infested river Indus by means of pontoon bridges. These were constructed by laying boats on rows of iron chains floating on inflated animal skins. They finally confronted the imperial army of India consisting of 200,000 fighting men, and hundreds of elephants. Nadir knew the elephants were capable of causing major havoc, but he had a plan. He had built a number of wooden platforms, which were supported on either side by two camels. On these platforms he placed naphtha and other combustible materials, and at the proper time, had them ignited. When the camels approached, the elephants turned, trumpeting in terror and trampling upon their own troops. More than 17,000 Indian soldiers died in that battle. Nadir continued on to Delhi.

Capture of Delhi

In March 1739, Nadir unleashed an unbridled massacre on the citizens of Delhi. Soldiers broke into homes, killing men, women and children. The slaughter lasted from eight in the morning until three in the afternoon; by a conservative estimate, 200,000 people were killed. This

constituted a large majority of the population. Jewelers and goldsmiths' shops were plundered and many set on fire. Thousands of women were raped and thousands more threw themselves into wells in desperation. Nadir ordered the granaries of the city sealed, and imposed a curfew upon the city. Persian guards caught those who tried to escape, and cut off their ears or noses. The citizens of Delhi went to Nadir in a group and begged him to allow them to buy bread. He finally relented and allowed them to go to Faridabad for provisions.

The greatest prize that Nadir carried back to India at the end of his murderous rampage was the famed Peacock Throne. The throne, which took seven years to complete, was lavishly encrusted with jewels. Four legs of gold supported the seat; 12 pillars made of emeralds held up the jewelled canopy. Each pillar had two peacocks studded with gems, and between each peacock was a tree covered with diamonds, emeralds, rubies and pearls. The other priceless trophy he took back was the giant diamond he called ''Kohinoor, ''Persian for ''Mountain of Light.'' In its original form, the diamond weighed over 191 metric carats. By the reckoning of historian, James Frazer, the total wealth plundered by Nadir Shah including jewels, gold, the Peacock Throne, cannons and other provisions was reckoned at not less than 85,500,000 English pounds as valued in the year 1753. In his retreat from India, Nadir also took with him 300 masons and builders, 200 smiths, 200 carpenters, and 100 stone-cutters with the objective of building himself a city like Delhi in Persia, to be called Nadir Abad, or City of Nadir.

Nadir's first son, Riza Kouli Mirza, had plans of his own. Realizing that an earlier rumor that his father had died in battle was false, he plotted to assassinate Nadir as the latter marched back in triumph from India. He enlisted an Afghan to do the job. Nadir was ambushed while he crossed a narrow pass in the company of his wives and eunuchs, but the Afghan missed and Nadir escaped with a bullet wound through his right arm. Upon mounting a full-scale inquisition and finding that his son was behind the plot, Nadir summoned him, hoping for an apology. Riza, a true son of his father, remained insolent, saying that Nadir was a tyrant and deserved to die. ''The worst you can do is to kill me.'' Enraged, Nadir informed his son that that was not the worst fate that he could subject him to, and threatened to cut his eyes out. Riza responded to this with an obscenity. Nadir ordered that his son be blinded and castrated.

A Violent End

Nadir became a victim of his own bloodthirstiness in 1747, when he assembled his forces on Sultan Maidan, near Meshed. He had recently become aware that his nephew was conspiring against him. Fearing that the Persian members of his army might choose to align themselves with his nephew, he decided to launch a preemptive massacre. He secretly assembled some chiefs of the Uzbeks, Turkmans, and other Tartar factions of his army and, after swearing them to secrecy, ordered them to kill all the Persians in their camp later that night. Unfortunately for Nadir, a Georgian slave in his tent overheard the plot and told one of the Persian officers.

An officer called Salah Beg volunteered to assassinate Nadir earlier in the night before this plan could be implemented. That night Salah Beg burst into Nadir's tent with a few other officers, killing a eunuch and an old woman they encountered on the way to his inner chamber. Nadir greeted the men with his saber drawn. Salah Beg managed to wound him with a blow to the collarbone. Despite this, Nadir managed to kill two of the soldiers. He was tripped by one of the tent's cords as he attempted to flee and fatally wounded by Salah Beg. Nadir is said to have asked for mercy in exchange for forgiveness. ''You have not shown any mercy, and therefore merit none,'' Salah Beg is said to have replied, before decapitating Nadir. At the age of 61, after a violent reign of 11 years and three months, Nadir Shah died on June 19, 1747.

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Ernie Nevers

Considered big and clumsy in his youth, Ernie Nevers (1903-1976) was the tackling dummy for his high school football team. However, the experience gave him strength and taught him fortitude. He played professional football, baseball, and basketball, and his heroics on the football field would later bring him national fame and enduring admiration.

Ernie Nevers, born on June 11, 1903, in Willow River, Minnesota, was the youngest of eight children. His innkeeper parents raised their family in several northeastern Minnesota towns. Nevers attended high school in Superior, Wisconsin. He was overweight and clumsy, and could not run very well, but was on the Central High School football team. During practice, his teammates used him as the tackling dummy, repeatedly knocking him down into a pile of sawdust. The punishment toughened him and prepared him for playing the aggressive game then popular. He did, however, excel at basketball at Central, and his football skills soon improved. After his family moved to Santa Rosa, California, Nevers became a star player for his new high school, lettering in baseball, basketball, and football.

Blond Block Buster

Nevers continued his remarkable sports career at Stanford University, where he earned 11 letters in four sports.

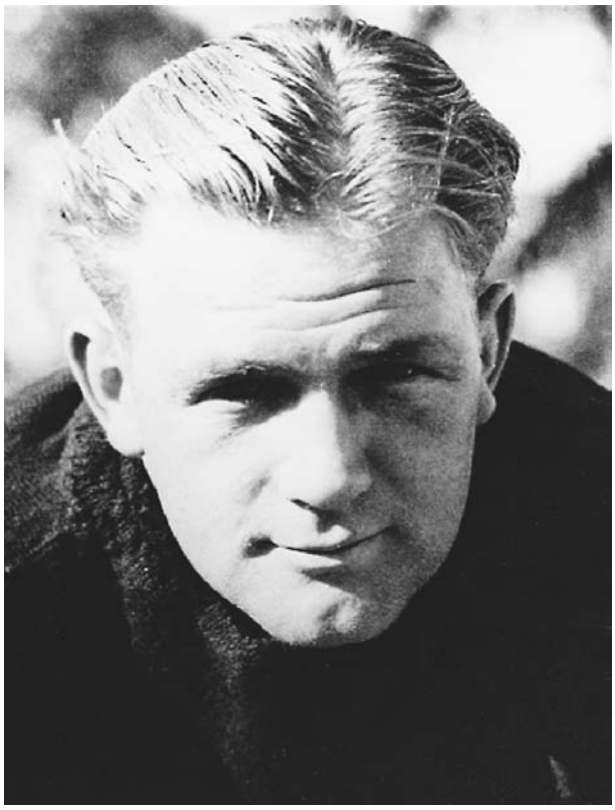

However, it was his prowess on the football field that brought the 6-foot, 205-pound ''Blond Block Buster'' the most attention. Nicholas White wrote in *Great Athletes* that ''people described him as a fury in football shoes because he was such an untiring, tough machine of a player.'' Primarily a fullback, he also blocked, tackled, passed, and punted, and did them all well. In two years of college football, including a Rose Bowl appearance, he was never thrown for a loss. He averaged more than five yards per rush and 42 yards punting. In his final game for Stanford, in 1925, he handled the ball on every offensive play except three and participated in every defensive play. With Nevers, Stanford teams went 21-5-1 from 1923 to 1925.

Coach Glenn ''Pop'' Warner gave his star Stanford player high praise. Warner, who had coached Jim Thorpe, another outstanding football player, called Nevers the superior player. As noted by the *New York Times,* Warner commented, ''Nevers could do everything Thorpe could do. And Ernie always tried harder. Ernie gave 60 minutes of himself in every game.'' Others agreed with the assessment. He was called the greatest college football player of all time by *Sports Illustrated* in 1962 and named to the National Collegiate Athletic Association's (NCAA) All-Time All-America team in 1969. Stanford University retired his number when he graduated.

Rose Bowl Heroics

Nevers performance in the 1925 Rose Bowl earned him national recognition. The game was a classic match pitting Pop Warner's Stanford team against Knute Rockne and the ''Four Horsemen'' of Notre Dame. Nevers had missed much of the 1924 season with two broken ankles; the casts were removed just ten days before the Rose Bowl. For the game, his legs were bandaged so tightly that the circulation was nearly cut off and he could barely walk. But that did not stop him from playing one of the most remarkable games in Rose Bowl history. He played the entire 60 minutes, carrying the ball 34 times and rushing for 114 yards—more yardage than all of the Four Horsemen combined.

In *College Football U.S.A.,* it was described how Nevers kept working his team down the field. With Nevers close to the goal line, the Fighting Irish were relieved to see Rockne send in a player who they thought would have the answer on how to stop the fullback. When he got to the huddle, though, the message was not too helpful. He said, ''Boys, R-R-Rock s-s-says the t-trouble is you're not s-stopping that N-Nevers.'' Despite Nevers' outstanding day, Notre Dame won the game 27-10 by scoring three touchdowns on Stanford turnovers.

Nevers and the Eskimos

In December 1925, Nevers began his professional football career when he received $25,000 to play in a series of all-star exhibition games. The games pitted Nevers and a group of college stars against the great running back Red Grange and the Chicago Bears. Later that winter, he played professional basketball in Chicago. The next summer, he became a rookie pitcher for the St. Louis Browns. Playing the three sports in 1926, Nevers earned $60,000.

Ole Haugsrud, who had been a high school classmate of Nevers in Superior, visited the rookie in St. Louis, and asked him to sign with his National Football League (NFL) franchise, the Duluth Eskimos. The owners had given Haugsrud, their volunteer secretary-treasurer, the failing franchise. Though he had been approached by another owner, Nevers agreed to sign with Haugsrud for $15,000 plus a percentage of the gate receipts.

With Nevers on the team, Haugsrud had no trouble scheduling games for the 1926 season. Over 117 days, the team traveled 17,000 miles and played 13 regular-season games and 16 non-league games in all sorts of weather; they played at home only one time. Ralph J. Hickok marveled in *Sports Illustrated,* ''In one eight-day period they played in five different cities, from St. Louis to New York. And they did it all with a roster of just 16 players.'' Hickok also wrote: ''Nevers recalled that the Eskimos usually took two showers after a game, the first with their uniforms on. Then we'd beat them like rugs to get some of the water out, throw them into our bags, get dressed and catch a train.'' The team's endurance led sportswriter Grantland Rice to dub them ''The Iron Men from the North.'' The Eskimos ended with a 6-5-2 NFL season record, and a 17-9-3 overall record. More importantly, they helped popularize professional football nationally.

As in college, Nevers gave his all in his rookie football season. Described as a one-man team, he rushed, passed, kicked, tackled, blocked, and played 1714 of 1740 minutes. (Sidelined by an attack of appendicitis for 26 minutes, he put himself back in the game against doctor's orders.) Not

surprisingly, he handled the ball on every offensive play. Coach Dewey Scanlon used the double wing offense that Warner had developed when Nevers played for him at Stanford. In the formation, the fullback usually received the snap. When Nevers joined the Chicago Cardinals, they used it too. He once completed a then unheard-of 17 passes for the Eskimos. Because of his exploits, the team was soon known as the Ernie Nevers' Eskimos.

The Duluth Eskimos spent the entire 1927 season on the road, with Nevers again their key player. Despite his best efforts, the team won only one of nine NFL games. Nevers sat out the 1928 season because of a back injury; instead he was an assistant coach under Warner at Stanford University. In 1929 he signed with the Chicago Cardinals of the NFL as a player-coach. On November 6, 1929, Nevers played in the NFL's first night game, at Kinsley Park in Providence. Floodlights 20 feet above the ground illuminated the field and the game ball was painted white. Nevers ran for one touchdown, passed for another, and kicked a field goal in the game.

National Football League Record

A few weeks after the night game, Nevers scored every point for the Cardinals in a 19-0 win over Dayton. Four days later, on November 28, he did it again against the Chicago Bears. In that Thanksgiving Day game, he made six touchdowns and kicked four extra points, scoring all 40 points in his team's 40-6 victory over the Bears and setting an NFL record for points scored in a game.

Nevers starred for the Cardinals again in 1930 and 1931, but was forced to retire in 1932 after breaking his wrist in the All-Star game after the 1931 season. During his five NFL seasons, he made All-Pro at fullback five times and scored 301 points. In 1963, he was honored for his remarkable career as a charter inductee into the Professional Football Hall of Fame.

Baseball and Coaching Careers

Nevers pitched for the St. Louis Browns in the American League from 1926 to 1928. A right-hander, he won six games and lost 12. In 1927, Babe Ruth hit two of his 60 home runs off him.

Nevers was the first player-coach in big league history, serving as such for the Duluth Eskimos for one year and for the Chicago Cardinals for two. He was an assistant coach at Stanford University in 1928 and a backfield coach there from 1932 to 1935. He was head coach at Lafayette College in 1936 and coached at the University of Iowa in 1937 and 1938. In 1939 he returned to the NFL, coaching the Cardinals, but the team won only one game.

Nevers served as a captain in the U.S. Marine Corps during World War II (1942-45). After his discharge, he worked in public relations for a wholesale liquor company. Nevers died of a kidney disorder on May 3, 1976 in San Rafael, California.

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Lillian Ngoyi

Lillian Ngoyi (born 1911) was known as ''the mother of the black resistance'' in South Africa. She served as president of the women's league of the African National Congress. The South African government declared her a ''banned person'' in the mid-1960s. This meant that her movements and contacts were restricted and she could not be quoted in the press. Ngoyi lived under the banning order for 16 years.

Lillian Masediba Ngoyi was born on September 24, 1911 in the city of Pretoria to Isaac Mmankhatteng and Annie Modipadi Matabane. A Bapedi from Sekhukhuneland, her father worked in a platinum mine. Educated at the Kilnerton Institution in the mid-1920s, Nogyi's dreams of becoming a teacher were dashed when she was forced to leave school in order to help support her family. She worked as a nurse in the City Mine Hospital from 1928 to 1930. In 1934, she married John Ngoyi, a van driver. The couple had three children, Edith Mosime, Memory Chauke, and Eggart, but later separated.

Ngoyi worked as a domestic servant for three months in 1935, a job which she despised. She became a nurse soon after. Later, during the mid-1940s to mid-1950s, she worked in a clothing factory as a machinist. There, she held a position as an official in the Garment Workers' Union (Native Branch), an experience which led her to dedicate her life to humanitarian works.

Worked for Liberation

Ngoyi joined the African National Congress (ANC) in 1952. This organization was dedicated to ending the un-

equal status of black and white South Africans, known as apartheid. Ngoyi, along with political pioneers Helen Suzman, Helen Joseph, Ida Mtwana and Charlotte Mxeke founded the Women's League of the ANC. She eventually attained leadership positions, among them national president and Transvaal provincial president of the Women's League. In 1953, Ngoyi was imprisoned for playing a role in a Congress campaign against race laws. A year later, she became the only woman elected to the National Executive of the African National Congress. In 1955, Ngoyi served as an elected delegate to the World Mothers' Conference in Lausanne, Switzerland. She had left South Africa without a passport in order to attend the event. A year later, she was named the national president of the newly formed, Federation of South African Women. Ngoyi led 20,000 women in August 1956 to protest the inclusion of women in the pass laws controlling the movements of blacks. The group held their protest at the Union Building offices of the prime minister, J.G. Strijdom. Ngoyi was arrested and tried for treason, but was later acquitted.

Arrests and Banning

The African National Congress was banned by the South African government in 1960, but continued to operate as an underground organization. Ngoyi was arrested again in 1960 during a state of emergency, this time without trial. By the end of the ordeal, she had spent five months in solitary confinement at Pretoria Prison.

ANC leaders were arrested in 1963. Ngoyi was one of the first to be held under a 90-day detention law. She spent 71 days imprisoned in Johannesburg with no formal charges and no trial. From the time of her release in 1963 until her death in 1980 Ngoyi was restricted in her movements and contacts by the South African government. Her remarks could not be quoted by newspapers.

The student revolt of 1976 was an important moment in the struggle against apartheid. The ANC bolstered its ranks with the energy of this younger generation. The original leaders were not forgotten, however. After Ngoyi died at her home in the suburban black township of Soweto on March 12, 1980, one ANC settlement in Dakawa, Tanzania memorialized the activist by naming a residence in her honor.

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St. Nicholas

The fame achieved by Roman Catholic saint, Nicholas of Myra (died 345 AD) has continued to grow since his imprisonment and subsequent death at the hands of the Roman Emperor, Diocletian. The much-loved figure that we associate with the Christmas holiday came to be known simply as "Santa Claus."

Separating fact from legend in the story of St. Nicholas is not difficult. So little is known of his personal life, that we must rely on the legends that have survived. As early as the sixth century, churches were being built in his honor throughout Europe. By the Middle Ages, he had become the patron saint of both Greece and Russia. Devotion to Nicholas declined during the Protestant Reformation of the fifteenth century. The Netherlands was the only Protestant nation to maintain and embellish the legend of Nicholas. The Dutch kept his feast day of December 6 as the time to lavish presents on children who left their shoes out the night before. It was the Dutch who brought the custom of "Santa Claus" to the United States. By the middle of the nineteenth century America had embraced the custom as the center around which all of Christmas revolved.

Born to Wealth

Nicholas of Myra was born early in the fourth century AD in Patara, a city in the ancient district of Lycia, in south-

ern Asia Minor (modern Turkey). His parents were wealthy and Nicholas might have lived the life of a spoiled son. Instead, it was reported that from childhood he lived a holy and humble life. When his parents died of a plague, Nicholas began to serve the poor near his home and in the surrounding towns and countryside.

An editorial from a December 1998 issue of *The Ukranian Weekly,* noted that, according to legend, Nicholas, became the bishop of Myra after the bishop of that city died and other bishops gathered to elect a new prelate. They asked God to show them a worthy successor. Apparently the oldest of the bishops had a vision in his sleep that the first man to enter the church in the morning to pray should be consecrated. That person was Nicholas.

By the time Nicholas died, on December 6, 345, word of his kind deeds and purported miracles was widespread public knowledge. The Roman Emperor Diocletion persecuted him for his Christian faith. Nicholas was buried in the church at Myra, where he had served as bishop. By the eleventh century, his reputation had spread as far as Italy, due in part to merchants and sailors who traveled throughout Europe and Asia. Italian sailors took Nicholas' bones to Bari, in the Puglia region of southern Italy. A Benedictine abbot named Elia ordered the construction of a cathedral to properly house the relics. Pope Urban II officially dedicated the Basilica San Nicola when the relics were entombed. These bones reportedly turned into liquid. The container holding this liquid is still carried as the centerpiece in a parade honoring him in Bari, on his feast day of December 6. Reportedly, the scent of this liquid is like that of a sweet perfume, making him the patron saint of perfumers.

One of the most famous stories about Nicholas was that he used his wealth to protect three young girls, whose father was too poor to provide them with adequate dowries. Without dowries, the girls were doomed to a life of prostitution as the only means of supporting themselves. Nicholas, it was said, put gold in each of three bags and threw them at the girls' window. In a book titled *Saints Preserve Us!* authors Sean Kelly and Rosemary Rogers explain that three balls representing financial aid in time of need, became the emblem of the pawn brokers guild. Their symbol was derived from this legend of St. Nicholas.

Defender of Christianity

In author John Delaney's *Dictionary of the Saints,* Nicholas is said to have forced a governor, Eustaathius, to admit that he had been bribed to condemn three innocent men to death. Nicholas appeared in Emperor Constantine's dream to inform the emperor that three imperial officers, condemned to death at Constantinople, were innocent. Constantine freed them the next morning. As a result, Nicholas became known as the patron saint of prisoners.

A rather offbeat story recounted by Kelly and Rogers, tells of Nicholas visiting a local butcher during a famine. To his surprise, he was served meat. Suspecting the worst, Nicholas proceeded to his host's cellar, finding three barrels containing three murdered boys in brine. The bishop lost no time in restoring them to life, and ''has been a patron of children-in-a-pickle ever since.'' His acts of kindness and miracles for children, carried the reputation of Nicholas to the far corners of the Roman Empire.

Some argue that Santa Claus is based on the Germanic god, Thor, who was associated with winter and the Yule log and rode on a chariot drawn by goats named Cracker and Gnasher. That the historical person of Nicholas became transformed into the kindly Santa Claus from a pagan legend was due to the notoriety he gained by extending a helping hand in the aid of children. His was not an age known for protecting children. Instead they were often left to beg when they lost their parents or lived in poverty.

Perhaps the most significant aspect of the Nicholas legend was that his story influenced future generations to demonstrate kindness to children, at least once a year. The modern tradition has remained true to the simple bishop of Myra, who devoted his life to helping the poor.

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Mike Nichols

A award-winning director of versatility and insight, Mike Nichols (born 1931) has found success in both film and theatre. He started as a performer in improvisational theatre with his longtime collaborator, comedian Elaine May. After the duo broke up, Nichols turned to directing and producing for the theatre, winning awards for such hits as *Barefoot in the Park, The Odd Couple,* and *Annie.* He has also acquired an impressive list of film directorial credits, including the 1960s classics *Who's Afraid of Virginia Woolf?* and *The Graduate.*

Mike Nichols was born Michael Igor Peschkowsky in Berlin, Germany on November 6, 1931. He was the son of Pavel Nicolaievitch Peschkowsky and Brigitte (Landauer) Peschkowsky. His father had already fled the Russian Revolution and, within ten years, the entire family would flee Nazi Germany and head for America.

Nichols' father, a physician, immigrated to the United States in 1938, and changed his name to Paul Nichols. A year later, Nichols and his younger brother joined their father in New York City. Due to illness, his mother did not immigrate until 1941. The Nichols family settled in the New

York-Connecticut area, where Paul Nichols practiced medicine. Nichols was educated at the prestigious Dalton School in New York and Cherry Lawn School in Connecticut. Tragedy struck the family when Nichols was just 12. His father died, leaving his mother to raise two boys on her own. A short time later, in 1944, Nichols became a naturalized U.S. citizen.

Chicago, New York, and Back

Nichols enrolled at New York University, but dropped out shortly thereafter. He worked for a year before enrolling at the University of Chicago in 1950. While in the premedicine program, he supported himself by working as a janitor, busboy, hotel desk clerk, and truck driver for the postal service.

Becoming more involved and interested in theatre, Nichols left college and moved back to New York. He studied acting with Lee Strasberg for about two years. Nichols then returned to Chicago, where he joined the Compass Players, an improvisational theatre group (later known as Second City) and began working with Elaine May. Of his dramatic abilities, Nichols told *Vanity Fair* writer Joan Juliet Buck: ''I was very bad for a while, and then I was pretty good. And then, like everybody, if you do it long enough, you figure out how to do it.''

Nichols and May began developing and performing routines that impressed audiences with on-target satire. Their manager, Jack Rollins, later commented to the *Knight-Ridder/Tribune News Service:* ''They did things that were taboo by the standards in those days. They were totally adventurous and totally innocent, in a certain sense. That's why it was accepted.'' After packing New York City venues, they reached Broadway, with *An Evening with Mike Nichols and Elaine May,* which ran from 1960 until 1961. The show would earn the pair a Grammy Award for best comedy recording in 1961.

Shortly after Nichols appeared in one of May's plays, *A Matter of Position,* the duo split up. Nichols relayed to Barbara Gelb of the *New York Times Magazine:* ''That's what fractured our relationship. I was onstage, she was in the audience watching me, judging me. As soon as we weren't in balance, equals on the stage, we flew apart.'' Nichols also shared with Gelb that he wasn't really prepared for professional life on his own. ''When Elaine and I split up,'' Nichols told Gelb, ''I didn't know what I was. I was the left-over half of something.''

Found Niche as a Director

At the suggestion of a Broadway producer, Nichols made a career change and directed his first play, Neil Simon's *Barefoot in the Park,* in 1964. As Nichols told Buck of *Vanity Fair,* he knew he had found his niche: ''On the first day I thought, here's my job. This is what all my experience, which up till now had seemed so random, was leading up to.'' Nichols was honored with the Antoinette Perry (Tony) Award for best director of a play for *Barefoot in the Park,* and won the same honor a year later for *The Odd Couple* and *Luv.*

Success in filmmaking would follow. Nichols received critical acclaim for *Who's Afraid of Virginia Woolf?* a 1966 film starring Elizabeth Taylor in an Academy-Award winning role. He also began to exhibit his fondness for foreground shooting, long takes, and distorting close-ups to intensify the sense of his characters' entrapment.

Nichols made his mark with the success of *The Graduate,* which starred Anne Bancroft and Dustin Hoffman. In Hoffman's memorable screen debut, Hoffman's character became the spokesman for a generation that mistrusted anyone over thirty and vowed never to go into plastics. Nichols earned an Academy Award, a Golden Globe Award, and a New York Film Critics Award for best director for the film, which Gavin Smith of *Film Comment* called ''a time capsule movie.''

When asked how he made the transition from performing to directing, Nichols told Smith of *Film Comment:* ''Improvising was a wonderful training as it turned out for theatre and movies, because you learn so much about what the audience expects in terms of action and events.'' His next film efforts would fall short. *Catch-22,* was based on the Joseph Heller novel. Quite simply, as Buck of *Vanity Fair* wrote, the film was ''a disaster.'' *Carnal Knowledge,* a film about how men view women differently, followed in 1972. Starring Jack Nicholson and Ann-Margret, Nichols called it ''the darkest movie I ever made.'' His next two efforts, *The Day of the Dolphin* (1973) and *The Fortune* (1975) were, as Peter Bart of *Variety* described them, ''ordinary studio films.'' Nichols then began a seven-year hiatus from making films.

Despite these disappointments, Nichols continued to garner honors in the theatre. He won the Tony Award for best director of a play for *Plaza Suite* in 1968 and for *The Prisoner of Second Avenue* in 1972. In 1973, his stage work began to slacken as well. He did some television work, serving as executive producer for the series *Family.* He returned to Broadway with a bang, producing the musical *Annie,* which earned him $2 million and a Tony Award for best musical (as producer) in 1977.

Returned to Films

In the late 1970s and early 1980s, Nichols was active in theatre and television, but had not made a movie since *The Fortune* in 1975. That changed when he began working on the politically-charged movie *Silkwood,* which starred Meryl Streep and Cher. He was excited about the fascinating, fact-based story about Karen Silkwood, a plutonium plant worker, who died under suspicious circumstances as she went to meet a union official and reporter regarding unsafe conditions at the plant. The story revitalized Nichols, and he greatly enjoyed directing the talented Streep. He also had success on Broadway, with the play *The Real Thing,* and won another best director Tony Award in 1984.

Nichols' personal life experienced some dramatic upheavals during this time as well. He developed health problems between the films *Heartburn* (also starring Meryl Streep) in 1986 and *Biloxi Blues* in 1988. After being prescribed the drug Halcyon, his problems increased. In quick succession, his third marriage ended, he quit using Halcyon, and he became reacquainted with the television journalist Diane Sawyer (whom he had met prior to the Halcyon problems). Nichols and Sawyer married in the spring of 1988. Children from previous marriages included Daisy (from his first marriage) and Max and Jenny (from his third marriage).

Nichols returned to work with a vengeance. He directed a stage production of the Samuel Beckett classic *Waiting for Godot* in 1988, as well as several successful films. After *Biloxi Blues,* he directed the romantic comedy *Working Girl,* starring Melanie Griffith and Harrison Ford. He directed Streep in *Postcards from the Edge* in 1990, and directed Ford in *Regarding Henry* in 1991.

Collaboration with May

A 1994 effort, *Wolf,* was unique and special in many ways. Starring Jack Nicholson, the film took Nichols into new territory—the horror genre. He also tackled profound questions about aging, death, and what lies beyond concrete knowledge. Smith of *Film Comment* added, ''In some ways *Wolf* is almost a mirror image of *Regarding Henry.* Both are stories of transformation, of discovering a new self.''

What was likely the most special part of *Wolf* however, was that Elaine May, his old partner from his comedy days, helped with the script (although uncredited). Regarding his relationship with May, Nichols commented to the *Knight-Ridder/Tribune News Service:* ''Certainly rejoining Elaine has been terribly important. Any small differences between us have burned away. We have only pleasure. What I don't think, she thinks of; what she doesn't think of, I think of.''

The pair followed with *The Birdcage,* a remake of the French farce *La Cage Aux Folles,* which was released in 1996. May wrote the screenplay, and Nichols directed the film. It was their first collaboration in more than three decades. The movie was a huge hit. David Ansen of *Newsweek* wrote, ''What's striking about *The Birdcage* is how little it's changed in 18 years. Nichols carefully follows the classical-farce footprints of the original, in which the middle-aged gay couple are forced to conjure up a straight facade to facilitate the marriage of Armand's son to the daughter of the gay-bashing, anti-Semitic senator.''

The movie received some criticism from conservative groups because of its content. It was a movie about a gay couple, which did not sit well with some people. Nichols contended that it was a movie about families and how they care about each other. He stated to the *Knight-Ridder/Tribune News Service* that the movie was ''suggesting that the value of family is far more important than anyone's notion of family values. What the film really says is that we're all the same. We're all people trying to get through life.'' The movie made an impact on Nichols as well. He commented to Lemon of *Interview* that ''his life ha[d] come full circle'' because he was back working with May. He added, ''I've made up my mind that she's the world's greatest screenwriter.''

Nichols followed *The Birdcage* with an acting job. As noted by Jack Knoll of *Newsweek,* when Nichols was asked to appear in *Designated Mourner,* a Wallace Shaw play in London, ''he consulted with his wife, Diane Sawyer, and with Elaine May, who both advised him to do it.'' Nichols and May were also honored and profiled in an ''American Masters'' special on the Public Broadcasting System. The *Knight-Ridder/Tribune News Service* called the pair ''the best man-and-woman comedy team since George Burns and Gracie Allen. They precisely fit the name of the series on which they are saluted this week American Masters.''

The next Nichols/May collaboration was *Primary Colors,* which closely resembled the trials and tribulations of American President Bill Clinton. Based on the novel by ''Anonymous'' (later revealed to be Joe Klein), John Travolta and Emma Thompson play the Stantons, a couple on the campaign trail for the presidency. When Jack Stanton's sexual escapades become public knowledge, his career is threatened. Ansen of *Newsweek* wrote, ''*Primary Colors* is the funniest, shrewdest, and saddest movie about American politics since Gore Vidal's *The Best Man.*'' He added, ''Nichols knows this is a movie about performers performing.''

Nichols received a Lifetime Achievement Award from the Film Society of the Lincoln Center in May of 1999. According to the ''Internet Movie Database,'' he is directing and producing the movie *What Planet Are You From?* as well as producing the movie *All the Pretty Horses.* Both are scheduled to be released in 2000.

Lemon of *Interview* magazine reflected, ''Over and over, Nichols has captured exactly where culture turned out to be going. You could say that his sixth sense is spooky, but

in fact, his uncanniness reflects something else: the mind and heart of an artist.''

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O

Tillie Olsen

Tillie Olsen (born 1913) is widely regarded as one of the most important women writers in America. Although her reputation was built on a relatively small body of work, she is recognized for her skill as a storyteller and her determination to give voice to the hopes and frustrations of people stifled because of their class, sex, or race.

Born Tillie Lerner on January 14, 1913 in Omaha, Nebraska, Olsen was the second of seven children of Samuel and Ida Beber Lerner. The Lerners were Jewish, and had fled czarist Russia after the failed 1905 rebellion, in which they had participated. Because of his leftist political sympathies, Samuel Lerner was forced from many jobs, including farm worker, packinghouse worker, painter, paperhanger, and candy maker. He was blacklisted in the 1920s for his role in a failed strike and served for some time as state secretary of the Nebraska Socialist Party. Olsen later would recount being influenced ideologically by her father, whom she remembered as organizing men to help poor blacks in Tulsa, Oklahoma to rebuild their burnt-out houses after a 1920s race riot.

In 1928, Olsen bought three copies of the *Atlantic Monthly* from a junk shop, noted Mickey Pearlman and Abby Werlock in their critical work, *Tillie Olsen.* In an April 1861 issue of *Atlantic Monthly*, she found a reprint of Rebecca Harding Davis's unsigned novella, *Life in the Iron Mills.* This work would exert a profound influence on her, although she did not even learn the author's name until 1958. ''The message she received,'' Pearlman and Werlock recounted, ''was that even a poor girl like herself could write—and publish—a tale of the lives of the despised and ignored people for whom she would continue to speak for more than a half century.''

Leaving Omaha Central High School in 1929 without a diploma, Olsen went to work in a tie factory, the first of a long series of unremarkable jobs. At the age of 17, Olsen joined the Young Communist League and attended the Communist party school in Kansas City, Kansas. In an unpublished story she wrote at 18, which later became part of the Berg Collection in the New York Public Library, Olsen's protagonist declared: ''I shall write stories when I grow up, and not work in a factory.''

Olsen remained an activist, and was jailed in 1930 after trying to organize workers in a meat-packing house in Kansas City, Kansas. While in jail, she contracted two debilitating lung diseases: pleurisy and tuberculosis. During a long recovery in Faribault, Minnesota, Olsen began writing a novel, *Yonnondio: From the Thirties.* In 1932, she gave birth to a daughter, who she named Karla after the socialist ideologue, Karl Marx.

Olsen moved to California in 1933, eventually settling in San Francisco, where she would live in the Mission and Fillmore districts for 40 years. She was arrested along with her future husband, Jack Olsen, and several others for her participation in the San Francisco Maritime Strike of 1934. An eruption of violence on July 5, nicknamed ''Bloody Thursday,'' left several strikers dead and many injured. Olsen was arrested on a charge of violating the city's handbill ordinance, with bail set at $1,000—an outrageous sum at the time, especially considering the charge. She penned two essays about the experience. ''The Iron Throat,'' which appeared in the *Partisan Review* while Olsen was still in jail, later became part of the first chapter of

Yonnondio. The ''Thousand-Dollar Vagrant'' told of Olsen's encounter with a judge and was published in the *New Republic.*

Working Mother

In 1936, Tillie and Jack Olsen moved in together, and married later that year. Olsen abandoned *Yonnondio* to spend the next 20 years working to support her family. Olsen gave birth to Julie in 1938, Katherine Jo in 1943, and Laurie in 1948. Her activist focus shifted to issues facing her children. As president of the Parent-Teacher Association, Olsen fought to add a library and playground to her daughters' school.

Like her father, Olsen was forced to change jobs frequently, not because of blacklisting but because the FBI harassed her bosses. She held positions as a waitress, punch press operator, trimmer in a slaughterhouse, hash slinger, mayonnaise jar capper in a food-processing plant, checker in a warehouse, secretary, and transcriber in a dairy equipment company.

Reclaimed Writing

Despite the many demands on her time, Olsen always managed to steal moments to write, while riding the bus to work, or at night, while her family slept. During the 1950s, she began to devote more time to her writing, penning the stories ''I Stand Here Ironing,'' and ''Hey Sailor, What Ship?''

In 1955, Olsen enrolled in a creative writing course at San Francisco State College. ''I did not come to our writing class that late September day in 1955 as the others came,'' she later wrote, as quoted in the critical essay collection *Tell Me a Riddle* edited by Deborah Silverton Rosenfelt. ''I was a quarter of a century older. I had had no college. I came from that common, everyday, work, mother, eight-hour-daily job, survival (and yes, activist) world seldom the subject of literature.'' Balancing child-rearing and the struggle to earn a living with creative expression has informed her writing, Olsen wrote in her book *Silences.* ''It is no accident that the first work I considered publishable began: I stand here ironing, and what you asked me moved tormented back and forth with the iron.''

Full-Time Writer; Earns Accolades

The turning point in Olsen's career as a writer came in 1956, when she won a Stegner Fellowship in creative writing at Stanford University. Rubbing elbows with fellowship recipients including James Baldwin, Flannery O'Connor, and Katherine Ann Porter, she used her eight months of writing time to revise and to produce stories including ''Baptism,'' later published as ''O Yes.''

The next year, ''I Stand Here Ironing,'' appeared in *The Best American Short Stories of 1957.* Since then, it has been anthologized more than 90 times, besides serving as a cornerstone of Olsen's story collection, *Tell Me a Riddle.* The collection, which also includes the stories ''Hey Sailor, What Ship?'' and ''O Yes,'' plus the novella *Tell Me a Riddle,* was first published in 1961 by Lippincott.

Tell Me a Riddle is regarded by many scholars as Olsen's most significant work. Its title story earned her the 1961 O. Henry Award for best American short story. *Tell Me a Riddle* relates the story of Eva, whose husband convinces her to travel around the country visiting their children and grandchildren, despite her protests. Craving home and solitude, Eva withdraws into her own world as she dies of cancer, her family having withheld this information from her. Like ''I Stand Here Ironing,'' *Tell Me a Riddle* was widely anthologized. It was also adapted as a play, a film, and an opera.

Literary Success

After her initial literary successes, Olsen's days as a hired hand were over. She received numerous grants that provided the financial resources needed to devote her time to writing. These included a 1962 fellowship from the Radcliffe Institute for Independent Study, a 1967 National Endowment for the Arts award, and a Guggenheim Fellowship. In addition, she taught at Amherst, the University of Massachusetts in Boston, Stanford University, the University of California at San Diego and Berkeley, and Kenyon College in Gambier, Ohio.

In 1968, Olsen began writing *Requa.* Set in the 1930s, it tells the story of a young boy raised by his bachelor uncle after his mother dies. The novella was published in the *Iowa Review* in 1970, and in *The Best American Short Stories* in 1971.

In 1972, Jack Olsen unearthed his wife's abandoned manuscript of *Yonnondio.* While in residence at the MacDowell Writers' Colony in Peterborough, New Hamp-

shire, Olsen revised the book, which chronicles a working class family trying to survive during the Depression. Delacorte Press published the work in 1974.

The next year, Olsen was awarded the American Academy and National Institute of Arts and Letters award for a distinguished contribution to American literature. In 1978, she published *Silences,* a nonfiction work about the obstacles to writing some people face: poverty, child rearing, and prejudices against color, class, and gender. She lamented the literary void created by the silences of these people.

Living Legacy

In the *New York Times Book Review,* Margaret Atwood wrote that Olsen's achievements are highly valued. ''Among women writers in the United States, respect is too pale a word: reverence is more like it. This is presumably because women writers, even more than their male counterparts, recognize what a heroic feat it is to have held down a job, raised four children and still somehow managed to become and to remain a writer.''

Women writers are not the only people to value Olsen's work. The writer who never finished high school has received honorary degrees from the University of Nebraska, Knox College in Galesburg, Illinois, Clark University in Worcester, Massachusetts, and Albright College in Reading, Pennsylvania. In 1981, the mayor and members of the Board of Supervisors proclaimed May 18 as ''Tillie Olsen Day'' in San Francisco. She had an entire week named after her at the Five Quad Cities Colleges in Iowa and Illinois in 1983, and was awarded a senior fellowship by the National Endowment for the Humanities the same year. In 1986, Olsen visited the Soviet Union as a guest of the Writers' Union, taking the opportunity to visit Minsk, the city of her mother's birth. The same year, she traveled to China with a contingent of women writers that included Paule Marshall and Alice Walker.

As a feminist educator, Olsen has used her position to shine the spotlight on other important women writers. Her college courses ''have introduced male and female students to long-forgotten works by women,'' noted Marleen Barr in *Dictionary of Literary Biography.* ''After it was published in the Women's Studies Newsletter, the reading list she developed was used widely in women's studies courses.'' Furthermore, ''she has encouraged women and minorities to write their own stories and to break through the encoded silences that surround the lives of the powerless,'' wrote Pearlman and Werlock. ''Her appearances across the country, where she talks about such silences, empower, support, and encourage writers and women in ways that she herself was not empowered, supported, or encouraged until very late in life.'' Concluded Barr: ''Although Olsen's output is small, her work is important because it gives a voice to people who are routinely not heard.''

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Wilfred Owen

Although he lived only 25 years, the British poet Wilfred Owen (1893-1918) became one of the most well known of the War Poets, a school of English lyricists who wrote of their experiences and impressions during World War I. Four months at war was all that he needed to grasp his subject, which was not the heroism of war, but the pity of it.

Born in Oswestry, England, on March 18, 1893, Owen was the eldest of four children raised by parents of modest means. His father held a job with the railway. His mother was strict in her religious beliefs yet generous in her affections for her children. In their evangelical Anglican household, Owen and his siblings were well versed in biblical themes and teachings. Although by his twentieth year Owen would renounce his evangelist faith, Christian imagery remained strong in his imagination and often registered prominently in his poetry.

Owen's family moved to Birkenhead in 1897, and from 1900 to 1907 he attended the Birkenhead Institute. A subsequent move to Shrewsbury prompted his transfer to the Shrewsbury Technical School at the age of 14. By this time, Owen had already felt the pull toward poetry, and his mother warmly encouraged these ambitions. Desiring a higher education, he studied botany at University College, Reading, before matriculating at the University of London. A shortage of money for tuition fees eventually forced Owen to withdraw, however, and in 1911 he sought work at a vicarage in Dunsden, a town near Reading. There he lived for 18 months as a pupil and lay assistant to Reverend Herbert Wigan. At the parish he worked with the sick and the elderly, the illiterate and the destitute, developing a compassion that would inform his later work as both a soldier and a poet. While he was sensitive to the hardships of the parishioners, Owen struggled with his own belief in the redemptive power of Christianity.

During a bout with depression, Owen suffered a physical and emotional collapse that put an end to his stay at Dunsden. In February 1913 he recuperated at home in

Shrewsbury, where he remained for six months. By September he had taken a position teaching English at the Berlitz School in Bordeaux, France. After a year of working at the school, Owen stayed on in France to serve as a tutor for young boys. In the summer of 1914, he worked for a family at Bagneres de Bigorre in the Pyrenees, where he met the French poet Laurent Tailhade. By December, he had returned to Bordeaux to tutor for an expatriate British family. During his time abroad he had gone home only to visit, but talk of war eventually drew him back to England. It was with plans to enlist in his country's armed forces that Owen took leave of France in the late summer of 1915.

Joined the War

By autumn, Owen had begun his training with the 3/28th London Regiment, later known as the 2nd Artists Rifles Officers Training Corps. After serving in this capacity for eight months, he was commissioned into the 2nd Battalion Manchester Regiment at Milford Camp, near Witley. There he demonstrated resourcefulness and ingenuity: With a fellow officer, he designed an improvement to the gas mask. More than a year later, in October 1917, he would write the poem ''Dulce et Decorum Est,'' in which an episode with lethal gas sends soldiers into ''[a]n ecstasy of fumbling,/ Fitting the clumsy helmets just in time.'' Although the poem describes the senseless horrors of war, its title ironically evokes a Latin quotation from Horace: ''Dulce et decorum est pro patria mori,'' or ''Sweet and decorous it is to die for one's country.''

Months would pass before Owen began to acquire the intimate knowledge of war that he would bring to his poetry. In total, he completed 14 months of training, including a musketry course that he took at Mychett Camp in Farnborough in July 1916. Classified as 1st-Class Shot at the end of the course, he rejoined the Manchesters at Witley Camp later in the summer. It was not until January 1917 that his regiment was drafted to the Infantry Base Depot at Etaples, France. Within days, they joined the front line at Serre, where Owen was put in charge of ''A'' company. Though Owen did not remain on the front line, he and his men embarked on a risky mission to occupy a former German bunker in No Man's Land. An incident there, in which a sentry that he had posted was blinded during a bombardment, later became the subject of his poem ''The Sentry.'' He and his men endured the extreme cold of those winter days; many suffered from frostbite and one soldier froze to death before he could be evacuated to safety. Owen was beginning to amass the difficult experiences that he would write about so compellingly.

After a month of combat, Owen was sent to join a Transport Officers' Course at Abbeville. It was a coveted position, safely away from the front line. In Abbeville he stayed in a house that lacked heat, and his milk and other goods froze, but that did not deter him from writing such poems as ''Exposure'' and ''Happiness.'' As always, he corresponded with his mother faithfully, reporting on his work as a soldier and poet. But Owen's sojourn in Abbeville was brief, and he returned to his battalion on March 1. Shortly thereafter, on March 14, he suffered a concussion from a fall and was sent home. He soon recovered and returned to the line. Yet he was again unwell by May 1917, and was diagnosed as being a victim of shell shock and trench fever. After being treated at a casualty clearing station, he returned to England for further care, first at Netley Hospital in Hampshire, and later at Craiglockhart War Hospital in Edinburgh.

Honed His Poetic Powers

It was while recovering at the hospital in Edinburgh that Owen met Siegfried Sassoon, an army captain and an established poet who wrote passionately of his experiences in the war. The meeting marked a turning point in Owen's career as a poet. Sassoon admired the younger writer's poetry and encouraged him to keep going, pushing him to further develop his style. He introduced Owen to the writer Robert Graves and others, welcoming him into a circle of intellectuals and validating his stature as a fellow poet. At first Sassoon's influence was perhaps too strong, and Owen began to write poetry that echoed his contemporary's style. But he soon found his own unique approach to writing about the war; his style matured, as did his characteristic use of such techniques as pararhyme, alliteration, and assonance.

Meeting Sassoon sparked a bout of creativity in Owen, who had begun penning his finest verses during his recuperation at Edinburgh. In October 1917, just prior to his discharge from Craiglockhart, he wrote ''Greater Love'' (''Red lips are not so red/As the stained stones kissed by the

English dead'') and ''Anthem for Doomed Youth'' (''What passing bells for those who die as cattle?/—Only the monstrous anger of the guns''). After a three-week leave, which he had been granted upon his discharge from the hospital, Owen was posted to the 5th Manchesters, a reserve battalion based in Yorkshire, England. His duties included acting as a mess secretary at Clarence Gardens Hotel (now the Clifton Hotel) in Scarborough. When he was able to take time away from his clerical duties, the poet escaped to his room to write. Here he produced ''Miners,'' the first of his poems to be published.

Owen's reprieve from the war was further extended when he was assigned to a post at Ripon Army Camp in March 1918. Here he was able to rent a quiet cottage in the rural outskirts of Borrage Lane. This was a productive period for Owen, in which he wrote and rewrote such poems as ''Strange Meeting,'' ''Futility,'' and ''Mental Cases.'' His experience with shell shock, as well as his encounters with other troubled men in the psychiatric hospital, figured prominently in many of these poems. He remained at Ripon until he was fit for service, and returned to the 5th Manchesters in June 1918. Two months later Sassoon returned from battle severely wounded, and Owen was able to visit him in the hospital. Their reunion was brief, as Owen was to go off once again to the war in France, rejoining the 2nd Manchesters as an officer reinforcement in September 1918.

Killed in Action

It did not take long for Owen to become reacquainted with the horrors of war. His battalion was to advance upon the Beaurevoir-Fonsomme Line, originally known as the Hindenburg Support Line. It was a German-occupied territory organized into trenches and concrete fortifications—the last such territory to be attacked by the British before open warfare ensued. When the 2nd Manchesters launched their attack on October 1, 1918, they successfully challenged the enemy's defenses. Owen was one of a number of men who captured a German gun position and resisted a harsh counter-attack, advancing to the farthest point occupied by the British along the western front. It was a victory for England as well as for Owen, who was recommended for a Military Cross for his fine leadership during the battle.

Owen was proud of his Military Cross, but he did not live long enough to fully relish his achievements. He was killed in action by the banks of the Sambre-Oise canal near the French town of Ors on November 4, 1918—just one week before the armistice. During his final battle, in which the battalion attempted to cross the canal to attack the Germans who held the opposite bank, Owen was last seen traversing the canal on a raft, in a hail of artillery fire. In his last letter to his mother, written not far from the canal, in the basement of a house in Pommereuil, Owen assured her that he was happy and, at least momentarily, safe. He wrote: ''I am more oblivious than alas yourself, dear Mother, of the ghastly glimmering of the guns outside, and the hollow crashing of the shells. There is no danger down here, or if any, it will be well over before you read these lines.''

News of Owen's death did not reach his home at Shrewsbury until November 11, the day that marked the end of the Great War. The poetry was all that remained, and the poet's admirers were determined to see them published. In 1919, seven of his poems appeared in *Wheels* and, in the following year, Sassoon took on the task of publishing *The Poems of Wilfred Owen* and writing an introduction to the posthumous collection. Often paired with Sassoon as the greatest of Britain's War Poets, Owen lives on in his verse, which chronicles the experience of war without sentimentality and empty paeans to heroism. The poems remain as vivid testimony of physical and emotional struggle during one of humankind's darkest periods.

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P

Walter Payton

American football legend, Walter Payton (1954-1999), earned a place in history with his career rushing record of 16,726 yards—an all-time high in the National Football League. The Hall-of-Fame running back played his entire 13-year career with the Chicago Bears. He was a tough competitor who refused to "go down" easily. Where other players would run for the sidelines to avoid a crushing tackle, Payton faced defensive blockers squarely head-on; he made them "earn" the down for a tackle.

Walter Jerry Payton was born in Columbia, Mississippi on July 25, 1954. He was one of three siblings—two boys and one girl—the children of Peter and Alyne Payton. In his younger years, Payton was never a competitive athlete. He stood supportively in the shadow of his older brother, Eddie, and refused to steal the limelight. Instead, Payton took an interest in music and learned to play the drums. He joined the school band in high school, and he sang and played with various rhythm and blues groups in his spare time. During his freshman year of high school he participated in only one sport, track and field. He ventured into football the following year, at the request of the sophomore coach. Payton immediately showed promise when he gained 65 yards on his first ball carry and racked at least one touchdown in every game. By his senior year of high school, Payton's accomplishments were impressive. He continued to play with the school band, stretched his long jump record to 22-feet-11-and-1/4-inches, lettered in basketball, and earned a place on the all-state football team. He averaged 18 points per game on the gridiron, and he was an excellent student. Major universities courted him, but Payton, who was raised in a segregated culture, enrolled at Jackson State University, a small school with a predominantly African American student body.

During his junior year at Jackson, Payton ranked among the top-scoring collegiate football players nationwide, with a total of 160 points for the season. By the end of his senior year he amassed a career total of 464 points—a National College Athletic Association (NCAA) record at that time. Payton graduated with a bachelor's degree in communications at the age of 20, after only three-and-one-half years of school. He enrolled in graduate level courses to prepare for a career in education for the deaf. Payton was a serious student, who belied the prevailing stereotype that athletes were of low intelligence.

Signed with the Chicago Bears

In 1975, when the National Football League (NFL) drafted new recruits from among the graduating college seniors, the Chicago Bears selected Payton as their first choice. He was the fourth player to be selected in the nationwide draft. The Bears offered Payton a bonus of $126,000 as an incentive to join their team. It was the highest signing bonus ever offered to a college player at that time. His performance on the field justified the bonus. After his rookie year Payton led the NFL in kickoff returns. By the end of his football career, in 1987, he held the league record for career rushing yardage, including 110 touchdowns.

In 1977, Payton led the NFL with the most yards rushed in a single game, with 275 yards against the Minnesota Vikings. For that single performance he received the Most Valuable Player award (MVP) for the season. At the age of 23, he was the youngest player ever to receive the award.

That season was Payton's personal best, as he averaged a gain of 5.5 yards per ball carry (the highest of his career), and rushed for 1,852 yards, including 14 touchdowns. The Bears signed Payton to a three-year contract in 1978, with annual salaries approaching one-half million dollars. In 1983, he signed the highest contract in NFL history, with a $240,000 lifetime annuity.

Payton proved worthy of the large salary. In 13 years as a player, he missed only one game and later regretted the failing. Payton's day of true glory came on October 7, 1984 on a six-yard play against the New Orleans Saints. The historic run pushed Payton's career rushing yards to a NFL record, surpassing legendary Jim Brown's record of 12,312 career yards. Since that day other players rushed over 13,000 yards, but none bested Payton's career total of 16,726 yards. That same year Chicago played in the conference championship game, an event that had eluded the team repeatedly. The opinion was widely held that Payton was the definitive factor in bringing the Chicago football team to such a high level of achievement. That view was confirmed at the end of the 1985 season when the Bears achieved a memorable win in Super Bowl XX, scoring their first NFL championship since 1963.

Payton was 33 years old when he retired from active play in 1987, having rushed on 77 occasions for over 100 game yards. In ten seasons he rushed for over 1,000 yards, and he ran the ball well over 3,000 times. In 13 years of play he made nine appearances in the Pro Bowl. He shed tears at the end, and it became evident why Payton earned the nickname of ''Sweetness'' as a college player, and why the label stuck with him throughout his life. Payton's great stamina and fluid motion on the playing field contributed to his legendary reputation. His private training regimen included an exhausting daily run of 20 laps, up and down a steep hill, for overall conditioning and to build endurance. Opposing players respected Payton for facing tacklers head-on. At five-feet-ten-and-one-half inches and 204 pounds, he was never the largest, nor the fastest, but few commanded more respect.

Life After Football

Football to Payton was a job that he did for a time. It was not his chosen career. The essence of his life's work as a businessman and entrepreneur took shape after he retired. He founded his own company, Walter Payton Incorporated, in Hoffman Estates, Illinois, and later moved the business to Schaumburg. Payton Incorporated dealt in various businesses including real estate, travel, and nursing homes. The company was part owner in 20 restaurants and clubs worldwide. Payton managed his businesses personally; he took a hands-on approach to every transaction. He sold his time as both a spokesperson and as a motivational speaker, and lent his endorsement to other companies including Realta Men's Wear, Bryan Foods, Entertainment One, and Chili's Restaurants. He indulged his interest in auto racing, learned to drive the stock cars himself, and invested as co-owner with speedway developer, Dale Coyne, in a car racing business called Payton-Coyne Racing Incorporated. The two owned a fleet of Indy-CART-sanctioned race cars.

In 1988, Payton joined the board of directors of the Chicago Bears. It was uncommon for the board to invite a former player into their ranks; he was only the second player to be so honored. The late Michael McCaskey, then owner of the Bears, quelled media speculation with an announcement that Payton's election to the board was based on ''the qualities that he would bring. He is a very smart and very able man, and he loves football. We have sought Walter's advice and counsel.'' McCaskey was quoted in *Chicago,* by Richard Lalich. In the early 1990s, Payton was also appointed to the NFL commissioner's board. In 1993, he purchased a 15 percent interest with a group of investors, in a bid to bring an NFL expansion team to the St. Louis, Missouri area.

Payton's first love was for his family. He and his wife, Connie, were married on July 7, 1976 and had two children: Jarrett, born in the early 1980s, and Brittney, born some five years later. He estimated that 75 percent of his time was spent in matters relating to his children. Undoubtedly one of the finest moments of Payton's life occurred in 1998 when he announced that his son would attend the University of Miami and play college football as a running back. Payton's second priority, which often took precedence over business, was the Hoffman Estates High School basketball team, where he volunteered as an assistant coach. His business colleagues shook their heads in disbelief when he cancelled meetings and consultations to be with the team at a game or a practice. According to Payton he loved basketball, whereas football was a means of employment. He was devoted to other children's programs as well and, in 1988,

founded the Walter Payton Foundation for needy children. He also co-founded and staffed the Wood and Strings Puppet Theater at Skyway Elementary School.

Payton was inducted into the College Football Hall of Fame in 1986. It came as no surprise that he was selected for induction to the NFL Hall of Fame in Canton, Ohio on July 31, 1993. At the ceremony Jarrett Payton, then 12 years old, presented the Hall of Fame induction award to his father with the words, "'Not only is my dad an exceptional athlete, he's my biggest role model and best friend."

An Untimely Death

In October 1998, Payton consulted a physician at the Mayo Clinic in Rochester, Minnesota. He had been experiencing severe indigestion and weight loss. The doctors soon discovered the source of his discomfort. On February 2, 1999, Payton announced that he had primary sclerosing cholangitis (PSC), a progressive disease of the liver. Without a liver transplant, Payton's condition was terminal. A subsequent diagnosis of bile duct cancer precluded the transplant. In the spring of 1999 he threw out the first baseball of the season at Wrigley Field for the Chicago Cubs in what was effectively his last public appearance.

Payton died on November 1, 1999 in Barrington, Illinois at the age of 45. His wife, children, and mother survived him. Many dignitaries including the U.S. secretary of state, the governor of Illinois, and the commissioner of the NFL attended Payton's funeral at Life Changers Church in Barrington Hills, Illinois. A public memorial at Chicago's Soldier Field was televised nationally on November 6.

In the days after Payton's death, many prominent personalities came forward to eulogize "Sweetness." In a widely quoted remark, former Chicago Bears coach Mike Ditka called Payton, "The very best football player I've ever seen, period, at any position," according to the *New York Times* and other sources. The *Times* went on to quote NFL commissioner, Paul Tagliabue, who labeled Payton, "[O]ne of the greatest players in the history of the sport." Virginia Halas McCaskey, owner of the Chicago Bears, made an emotional statement in mourning the loss. Payton's colleague, Tim Brown, was quoted in the *San Francisco Chronicle* by Nancy Gay and David Bush, "He proved that you didn't have to be 6-4 and 230 pounds to be a physical football player. But when you needed that one yard he always could get it for you." President Bill Clinton made a public statement of sorrow; he praised Payton's ability to endure illness with, "the same grit and determination that he showed every week on the football field."

Payton's autobiography, *Sweetness,* was published in 1978. He issued a sound recording, *Winning in Life,* in 1986. A second memoir, *Never Die Easy,* remained uncompleted at the time of Payton's death.

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Phaedrus

The personal history of Phaedrus (15 BC-50 AD), a first century Roman writer, has been lost in the mist of history, but his fables in verse based on those of Aesop will live for countless generations to come.

Fables are one of the oldest forms of storytelling that have come down to us and survived through the ages. They appear in cultures throughout the world, including those of ancient India and the Mediterranean region. The oldest form of storytelling is the myth. One style of myth is referred to an "animism," where every object, human or otherwise, assumes a personality. Animals, rocks, weather phenomenon, as well as man are each given human characteristics. This primitive form held no particular relationship to religion or science, but was told only for its entertainment value.

Although less primitive in style than the animistic tale, the Aesop Fable has its foundation in this form of myth. The form recognized as the Western tradition is thought to begin with Aesop in the 6th century BC. He created his fables by applying personalities to his characters regardless of their humanity. These are learned tales, in written form—not handed down by word of mouth. Each fable presents its reader with a double meaning and is intended to teach a moral lesson.

Role as Fabulist

Phaedrus, a first century Roman writer, is recognized as the source of the modern Aesop Fables. Although the exact date of his birth is unknown, he was thought to have been a Thracian slave, born around 15 BC, who went to Italy in his youth. He may have been a freedman and tutor in the house of the emperor Augustus, where he would have received an education in Greek and Latin.

Demetrius of Phaleron, about 250 years after Aesop, amassed a number of fables and attributed them to Aesop. Phaedrus took a version of these tales and turned them into Latin verse. He is recognized as the first writer to Latinize entire books of fables, using the iambic metre Greek prose of the Aesop tales. While poets such as Ennius, Lucilius, and Horace had each used fables in their poems, Phaedrus believed himself to be the one artist whose poetry would be immortal. His work included fables invented by him as well as the traditional favorites. He related each with a graceful and elaborate style favored by the people of the day. Phaedrus is also thought to have written allusive fables that satirized Roman politics of the day. Along with Babrius, a Hellenized Roman of the 2nd century AD, Phaedrus is considered by authorities to be the principal successor to Aesop.

Phaedrus Through History

In the 10th century AD, a prose adaptation of Phaedrus' translations appeared under the title ''Romulus.'' It remained popular until the 17th century, especially in Europe and Britain. During the Middle Ages, the collections of fables popular throughout Western Europe were most likely derived from Phaedrus. In early 18th century Parma, a manuscript was discovered that contained 64 of Phaedrus' fables. Among this discovery were 30 new fables. Another manuscript was discovered in the Vatican and published in 1831. Additional research has unearthed another 30 fables that are written in the iambics of Phaedrus.

The better known fables of Phaedrus include ''The Fox and the Sour Grapes,'' ''The Wolf and the Lamb,'' ''The Lion's Share,'' ''The Two Wallets,'' and ''The Pearl in the Dung-Heap.''

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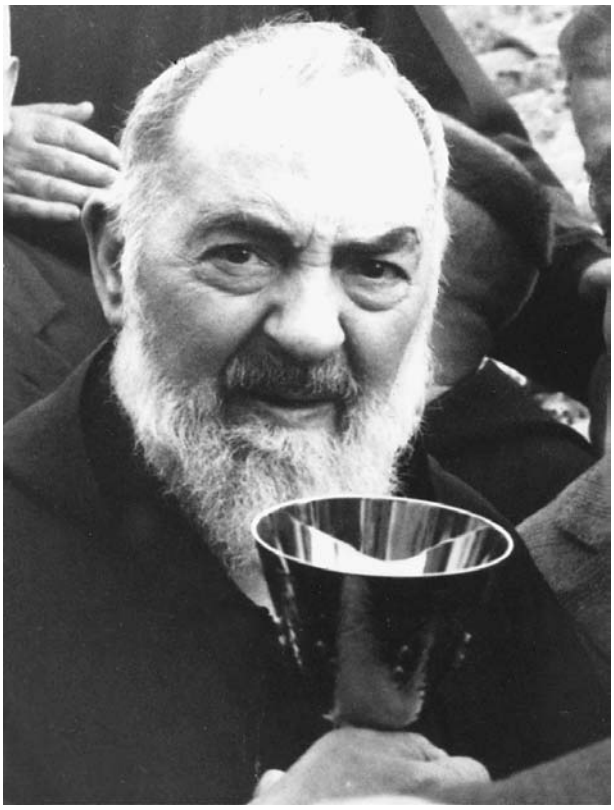

Padre Pio

Padre Pio of Pietrelcina (1887-1968), an Italian priest and mystic, was consumed by a desire to suffer for the transgressions of mankind. For the last 50 years of his life he bore the marks of stigmata (the wounds of Jesus) on his hands, feet, side, and chest.

Padre Pio was a member of the Capuchin Order of the Friars Minor and a mystic of the Catholic Church. He lived his entire life in the rocky foothills of southern Italy. His mystic tendencies were well known throughout the region, and he was respected as a confessor and spiritual advisor to many of the inhabitants of the area. Some witnesses reported instances of bilocation (the ability to be in two places at one time) in connection with Padre Pio as well. Following his death in 1968 his followers took steps to canonize the friar as an official saint of the Catholic Church.

Padre Pio was born Francesco Forgione in Pietrelcina, Italy on May 25, 1887. He was the fourth of eight children of Grazio Maria Forgione and his wife, Maria Giuseppa De Nunzio. Three of the Forgione siblings died in infancy, and Padre Pio was only the second child to survive after Michele, the oldest. Padre Pio had three younger sisters: Felicita, Pellegrina, and Graziella. The youngest of the Forgione siblings, a boy named Mario, also died in infancy. As a child Padre Pio received the nickname *il bello Francesco* (beautiful Frances) because of his light brown eyes and attractive blonde hair that darkened gradually to auburn as he matured.

The Forgione family was descended from ''possedenti'' or upper-class peasantry, although given the excessive poverty of the region, they were at best tenant farmers in the southern Italian province of Campania. In his youth, Padre Pio tended a handful of sheep. At the age of ten he contracted typhoid fever and nearly died. After his recovery he wished to become a Capuchin friar, and his father thereafter spent several years in sailing back and forth to America (a common practice at that time) in order to finance more schooling for Padre Pio, in preparation for the priesthood.

In childhood Padre Pio experienced paranormal visions with such frequency that he took the episodes for granted and assumed that others experienced similar phenomena. He confided this information only later in life to a priest and was surprised to learn that such occurrence is rare. Padre Pio also suffered from a desire to be a ''victim of divine love,'' a religious concept whereby a person wishes intensely to endure constant and severe suffering, to atone for the failings of mankind.

Headed to Morcone

On January 6, 1903 at the age of 16 he departed to the town of Morcone to join the friary of Saints Philip and James of the Capuchin Order of the Friars Minor, a ''mendicant'' order. (Capuchins live in poverty by design; they own nothing and live essentially as beggars in the world.) To symbolize their poverty Capuchins never shave their faces and never wear shoes—only open leather sandals. They never

wear hats but attach brown woolen hoods to their garments. They spend a significant portion of each day in prayer, maintain long periods of silence, and always travel in pairs. At the friary Padre Pio lived in a cell furnished with a table, chair, washstand, and water jug; he slept on a cornhusk mattress. He received the Capuchin garments in a ceremony on January 22, 1903. On that day the former Francesco Forgione adopted the name of Padre Pio of Pietrelcina. As a symbol of austerity, Capuchin friars never used surnames, thus for legal purposes Padre Pio signed his name as ''Padre Pio of Pietrelcina al secolo Francesco Forgione.''

Padre Pio traveled to Foggia to live a life of fasting and prayer. On January 22, 1904 he moved to Sant'Elia a Pianisi for more schooling. The following year he went to San Marco la Catola, not far from Sant'Elia, to study philosophy. He returned to Sant'Elia in 1906 and, in 1907 took a solemn vow to live as a Capuchin. He then spent time at Capuchin friaries at Serracapriola and Montefusco where he became so immersed in prayer and study, that he failed to attend the wedding of his older brother.

Throughout his lifetime Padre Pio suffered from a severe but undiagnosed stomach disorder that caused persistent pain and vomiting. Beginning in December of 1908 his superiors sent him home on numerous occasions. Inexplicably the symptoms disappeared each time he departed the friary; transfers to friaries at other locations failed to alleviate the symptoms. At the age of 23 he traveled from his hometown of Pietrelcina to the cathedral of Benevento in Morcone. There Archbishop Paolo Schinosi ordained Padre Pio as a Roman Catholic priest on August 10, 1910.

Mystical Occurrences

The visions and voices that plagued Padre Pio in his youth persisted during his early years as a priest. He developed a close confidentiality with Salvatore Maria Pannullo who, in 1901, became the Archpriest of Pietrelcina. In 1905 and 1906 Padre Pio consulted with Padre Benedetto Nardella of San Marco, an expert on mysticism; and in 1911 Padre Pio confided in Padre Agostino of San Marco as well. Thus Padres Benedetto and Agostino, along with Pannullo, were privy to the true extent of Padre Pio's paranormal experiences.

Padre Pio developed marks of stigmata initially in 1910 at San Nicandro. He showed the puncture wounds on his hands to Pannullo on September 7 of that year. A doctor examined Padre Pio and diagnosed tuberculosis of the skin. Following the medical diagnosis Padre Pio returned to his hometown for a time. On October 28, 1911, he moved to the friary of San Nicandro at Venafro, where Padre Agostino was vicar. Padre Pio was personally humiliated by the painful markings and kept his hands hidden at all times. The wounds disappeared for a time, only to reappear more acutely nearly a decade later. His superiors ordered him to Pietrelcina repeatedly after 1911. There he performed works of charity and served as a spiritual director. He was well known, loved, and respected for his saintly bearing.

Padre Pio experienced numerous ecstasies over a period of many years. According to documentation by Padre Agostino, Padre Pio was tormented by poltergeist aberrations accompanied by furious, audible thrashing noises that left him sweating, bruised, and sometimes bleeding. On other occasions he received visitations from the Virgin Mary, Jesus, and angels. In addition to the visitations and stigmata, Padre Pio was reportedly prone to bi-location phenomena, appearing in two locations simultaneously. The most remarkable of these reported incidents occurred on January 18, 1905 shortly before midnight. Padre Pio was in the choir at the friary when, according to his description, his mind traveled to a location in Udine where a child was being born prematurely just moments before the death of her father. In 1923 he met the girl and ''recognized'' her. The girl's mother recalled very clearly the death of her husband and the vision of a Capuchin monk in Udine on the night when the girl was born.

Private Francesco Forgione

With the outbreak of World War I in November 1914, many Capuchins were drafted into the Italian army. Padre Pio was drafted into the 10th Company of the Italian Medical Corps in Naples, under the name of Private Francesco Forgione. His stomach discomfort continued, and army doctors diagnosed chronic bronchitis. They granted him a medical leave of absence, and he returned to Pietrelcina. In February 1916 he moved to the friary of St. Anne at Foggia and, in July of that year, he accepted an invitation from Padre Paolino to live at the friary of Our Lady of Grace at San Giovanni Rotondo in the Gargano Mountains near the Adriatic coast. Padre Pio taught seminary students and prayed with the townswomen. Many Capuchins were at war, and only seven friars remained at the residence when he arrived.

In August 1917 the army recalled Padre Pio to active duty and assigned him to the 4th Platoon of the 10th Company of the Italian Medical Corps. He took a leave of absence again on November 6 and received a permanent discharge on March 16, 1918. Padre Pio then visited his hometown for the last time in his life and returned to the friary at San Giovanni Rotondo. He remained at the remote friary in the spur of the Italian boot for the rest of his life.

Stigmata for Life

Beginning in August 1918 and over the course of several weeks, Padre Pio developed permanent, painful stigmata that bled intermittently for the next 50 years and disappeared only a few days before his death. The experience began on August 5 when he claimed to observe a vision of a fiery spear being hurled at his chest. He suffered excruciating pain for two days, resulting in a chest laceration. A few weeks later, in September, a similar incident left him with permanent wounds on his hands and feet. A series of doctors examined the wounds of Padre Pio and verified the existence of the condition, but left no written comment or explanation. Luigi Romanelli, chief physician of the City Hospital of Barletta, examined the priest's wounds five times over the course of one year. Dr. Giorgio Festa, a private practitioner, viewed them in 1920 and again in 1925. Professor Giuseppe Bastianelli, physician to Pope

Benedict XV agreed that the wounds indeed existed but made no other comment. Angelo Maria Merla of San Giovanni Rotondo noted that the wounds were not tubercular in origin, but made no diagnosis; nor did pathologist, Dr. Amico Bignami of the University of Rome. The wounds bled severely at times, although medical examiners reported no fever, nor anemia or change of blood pressure associated with the condition. According to witnesses the wounds of Padre Pio emitted a distinctively fragrant odor, and all other abrasions to Padre Pio's body healed normally during those years, including an incision to repair a hernia.

As with the earlier incident, Padre Pio felt humiliation at the visible stigmata, but stated nevertheless that he welcomed the pain for all mankind; his greatest wish was to die. Pilgrims visited him at the friary and attested to miraculous occurrences associated with his presence. The friary at San Giovanni Rotondo became a target of pilgrims, much like the shrine at Lourdes, France to which many miracles are also attributed.

Road to Sainthood

Padre Pio died of an apparent heart attack at the friary of Our Lady of Grace in the Italian village of San Giovanni Rotondo on the morning of September 23, 1968. After his death, the friars and other associates were eager to begin the lengthy process of canonization, whereby the mystic might be named a saint of the Catholic Church. Pope John Paul II beatified the memory of Padre Pio at a Mass on May 2, 1999 in St. Peter's Square in Vatican City, as a final step in preparation for sainthood.

Padre Pio never traveled far from the region of his birth. The farthest that he went in his lifetime was to Rome, in May 1917. Yet for years after his death millions of pilgrims visited the friary at San Giovanni Rotondo where he lived. A permanent shrine designed by Italian architect Renzo Piano was planned in 1993 for the site, designed to hold crowds as large as 10,000 people. The proposal for the church of Padre Pio featured a huge amphitheater with 167-foot stone arches, larger than those at St. Peter's Basilica in Vatican City.

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Edwin Stratton Porter

Edwin S. Porter (1870-1941) was a prominent innovator in the early years of cinema. He worked collaboratively, producing, directing, and editing a variety of films, including the first blockbuster motion picture, *The Great Train Robbery* in 1903.

Edwin Stratton Porter grew up in Connellsville, Pennsylvania, a small manufacturing town famous for its production of coke, a type of processed coal used for making steel. Porter was the fourth of eight children. His father, Thomas, managed Porter and Brother (later Thomas Porter and Co.), an enterprise that began as an undertaking business and later expanded to sell factory-made furniture. As the Connellsville coke industry expanded, the family business flourished and Porter grew up in a relatively secure, middle-class home. The coke industry, however, depended on large numbers of unskilled workers who worked long hours. As a child and a young man, Porter witnessed the tension between laborers and industrialists sometimes erupt into violence.

Early Influence of Theater

During the early 1880s, Porter worked at the Newmeyer Opera House in Connellsville, where he became acquainted with theatrical life. There he probably watched minstrel shows, melodramas, operettas, and various dramas, comedies, and tragedies. At one time, the opera house also exhibited a medicine show by the Kickapoo Indians and was the site of a visit by boxing champion, John O'Sullivan. The variety of entertainment Porter was exposed to would help shape the content and direction of his early films.

By the early 1890s, Porter had mastered the telegraph and was experimenting with electricity. He worked with his friend, Charles Balsey, to develop a device that would regulate electric current for the light bulb. This early experimentation demonstrated Porter's ability to use and adapt new technology. He chose instead to become a tailor and, like other members of his family, opened a small business. Mass production was already changing many family-based industries in America. By 1893, excessive competition (largely from manufacturers producing ready-to-wear clothing) forced him to close down.

Porter joined the U.S. Navy as a telegraph operator and electrician. In 1895, he read about the Vitascope, an invention of Thomas Edison that projected short films onto a screen for a mass audience to view. Porter convinced several friends to invest in licensing rights to the new device. He began working as an exhibitor and projectionist in Los Angeles. One of Porter's first challenges was to design a more consistent power supply for the Vitascope. As designed by Edison, the machine ran on direct electrical current. At the turn of the twentieth century, no consistent standard existed for how electrical current was supplied. In response, Porter developed a battery system for his Vitascope. After a difficult opening night, he was soon exhibiting regularly.

Joined the Edison Company

Porter's achievements as an early film innovator and producer cannot be separated from the context of the Edison Manufacturing Company, which was the leading American film-producing company from 1894 to 1908. Porter joined the Edison Company as a full-time employee in 1900 when he was offered the position of production head at the com-

pany's skylight studio in New York City. Prior to 1900, most film was distributed to various exhibitors as a series of short scenes. The exhibitors could decide how to combine these scenes and whether to add music, narration, or other elements to the production. The exhibitors, in other words, controlled how film was presented to an audience. At the Edison Company, however, a revolution in cinema was occurring. For the first time, the people involved in the production of film began to control how a particular story would be presented to an audience. Rather than filming disconnected vignettes of everyday life, these early film pioneers began to construct entire narratives that would then be delivered as a single program to an exhibitor. For the first time, it became the responsibility of the film producers to decide what audiences would see.

Porter soon became indispensable to the Edison Company. He was technically adept at numerous tasks and became Edison's chief cameraman. His early experience as an exhibitor in Los Angeles helped him understand what type of films would appeal to mass audiences. He began with simple one-shot films such as *The Finish of Bridget McKeen* in 1901, and was soon making multi-shot films. *Kansas Saloon Smashers* (1901), one of Porter's first hits, poked fun at Carrie Nation, a famous temperance advocate who had been mentioned in newspaper articles after she led a demonstration in Wichita, Kansas against the evils of alcohol. Many films from this period borrowed material from popular newspaper headlines. The story of a woman invading a Wichita saloon in order to destroy it proved to be irresistible to audiences at the time.

Film Innovator

While at the Edison Company, Porter perfected a number of techniques that became standard film practice, including the close-up of an actor's face and the dissolve from one scene to the next. Both of these techniques, which were borrowed from the early magic lantern shows that predated cinema, became hallmarks of the Edison studios. Magic lantern shows featured slides that portrayed famous people. Dissolving from slide to slide was a common way for exhibitors to move through a particular program. Once the projector was introduced, however, these techniques became virtually impossible for the exhibitor to execute. Porter's ability to import these techniques into the film itself established a new creative authority for the filmmaker at the same time that it reintroduced familiar forms to American audiences.

Porter also contributed to film ''actualities,'' a kind of precursor to today's documentary, or non-fiction film. When President McKinley was assassinated in 1901, Porter filmed his funeral procession in Buffalo, New York. The film consisted of four separate films that were connected by a series of dissolves. One of Porter's more startling actualities was the multi-shot *Execution of Czolgosz with Panorama of Auburn Prison* in which a stark series of shots depicting the execution of McKinley's assassin is preceded and followed by panoramic shots of the prison grounds.

The following year, the Edison Company released *The Life of an American Fireman*, one of the first films to intercut footage of a fire with dramatically acted interior scenes of fire-fighters saving a woman and child from a burning building. Porter's colleague, James H. White carefully orchestrated the fire and also acted in the film. *Life of an American Fireman* was one of the first ''story'' films ever produced. Its depiction of heroic feats by ordinary men helped make the film a popular success. Though an early attempt to develop the ''story'' film or narrative cinema, *Life of an American Fireman* also borrowed certain conventions from the magic lantern shows. The scene of rescue, for instance, was shot twice; once from an interior point of view and once from an exterior point of view. Film historians now believe that these scenes were repeated one after the other. The technique, which would confuse modern viewers, was probably a familiar one to magic lantern audiences. In *Before the Nickelodeon: Edwin S. Porter and the Edison Manufacturing Company*, Charles Musser argues that the technique was significant because it ''signaled a further shift in the editorial function from exhibitor to production company and a tendency toward producing longer and, therefore, more complex films.''

Most Renowned Film

Porter is probably best know for *The Great Train Robbery,* which was filmed at Edison's New York studio and in New Jersey's Essex County Park in November of 1903. This 12-minute narrative, broken up into 14 separate scenes, set a new standard in film length for the industry. It was also an important experiment in continuity editing, featuring scenes that were non-continuous and non-overlapping. The story is based on a true incident, a train robbery committed in Table Rock, Wyoming by four members of Butch Cassidy's gang on August 29, 1900. The four men stopped a train, forced the conductor to uncouple the cars, and blew up the safe in the mail car. They escaped with an estimated $5,000 in cash. Featuring shifting points of view and sophisticated editing, Porter's film depicted the robbery, the bandits' getaway, an extended chase scene, and, finally, the death of the bandits. Most critics agree that *The Great Train Robbery*, with its core elements of crime, pursuit, and retribution, established the ''western'' as a film genre in American cinema.

The Great Train Robbery introduced a number of techniques that helped establish the dominance of realist cinema. The film featured an extra scene of the bandit leader pointing a gun at the camera and shooting directly at the audience. The shot, labeled ''realism'' in the film catalog, could be used at either the beginning or the end of the film. When it was used at the beginning of the film, the audience's identification with the victimized passengers was intensified. In addition, Porter used oblique camera angles for some scenes, departing from the frontally composed, theatrical staging of some of his competitors.

As the process of film making became more mechanized and less collaborative, Porter gradually lost interest. He left Edison in 1909 to work as a producer and equipment manufacturer. He formed Rex Films in 1911, but soon afterward was offered a position as director-general for Adolph Zukor's Famous Players. While with Famous Players he

directed or co-directed five Mary Pickford films including *In the Bishop's Carriage* (1913), *Hearts Adrift* (1914), *A Good Little Devil* (1914), *Tess of the Storm Country* (1914), and *Such a Little Queen* (1914). His final film before retiring from movie-making, *The Eternal City,* was completed in 1915.

Porter turned his attention to the production of motion picture equipment. He founded and served as president of the Precision Machine Corporation, once again enjoying the technical aspects of filmmaking. Although his business was extremely successful, his company failed with the stock market crash of 1929 and never recovered. After the crash he reestablished a shop and spent the balance of his work-life repairing motion picture machinery. Porter died in New York City on April 30, 1941.

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Q

Anthony Quinn

Anthony Quinn (born 1915) aspired to be an architect and later a merchant seaman before a detour through Hollywood brought him movie stardom. He appeared in over 100 motion pictures and won two Academy Awards.

Star of stage and screen, Anthony Quinn, made his first movie in 1936. By 1999, he had 148 movies to his credit. For years he played small parts in Hollywood, locked into stereotyped roles as convicts and gangsters. In 1947, a brief appearance on Broadway led to a major stage role with a minor touring company. By 1952, he had secured the role that would win for him an Academy Award, as Eufemio Zapata in the film *Viva Zapata!* With an Oscar to his credit Quinn caught the attention of the international film industry. By the mid-1950s he was a favorite of Italian filmmakers, from Dino De Laurentis to Federico Fellini. In 1964, he won more fans as the aging Alexis Zorba in the movie version of the hit musical, *Zorba the Greek.* Quinn proved himself further as a talented painter and sculptor. A showing of his artwork brought in two million dollars in 1982.

War Child

Anthony Quinn was born Antonio Rudolph Oaxaca Quinn, the son of freedom fighters in the Mexican revolution. Quinn's father, Francesco Quinn, was the son of an Irish railroad worker, raised in Mexico after the death of his own father. Her family abandoned Quinn's mother, Manuela Oaxaca, almost at birth. She and Francesco Quinn met in Chihuahua, Mexico and married soon afterward, on board a train filled with rebel troops bound for Durango. Quinn was conceived virtually in the field of battle. When the sergeant learned of Oaxaca's pregnancy, he shipped her by train back to Chihuahua where she gave birth to Quinn on April 21, 1915. Quinn's father returned from the war and rejoined his family in El Paso, Texas when Quinn was approximately two years old. His paternal grandmother, Dona Sabina, lived with the family in a small tin-roofed hut. She and her grandson developed a close bond. Within a year of his father's homecoming, Quinn's younger sister, Stella, was born.

Quinn's parents worked together building the railroads in Texas, until his father was injured and could no longer continue the work. He moved his family to San Jose, California, to work in the fields as migrant farm hands. For several years the Quinns lived as nomads, traveling throughout California in search of farm work. The family eventually settled in the southern part of the state to work in the citrus fields.

Quinn's father moved his family to East Los Angeles, where he found work at the Lincoln Park Zoo and later as a laborer at the new movie studios. On January 10, 1926, when Quinn was 10 years old, a car accident took his father's life. He went to work as a water boy on a construction crew on the Los Angeles River, and accepted other odd jobs in an effort to help support his family. When his widowed mother became romantically involved with a man named Frank Bowles, Quinn became irate and moved out of her home. He brought his sister and grandmother along with him, and left high school to support them.

Architecture Led to Acting

Quinn was a talented artist and, prior to quitting high school, had entered an architectural drawing contest. He

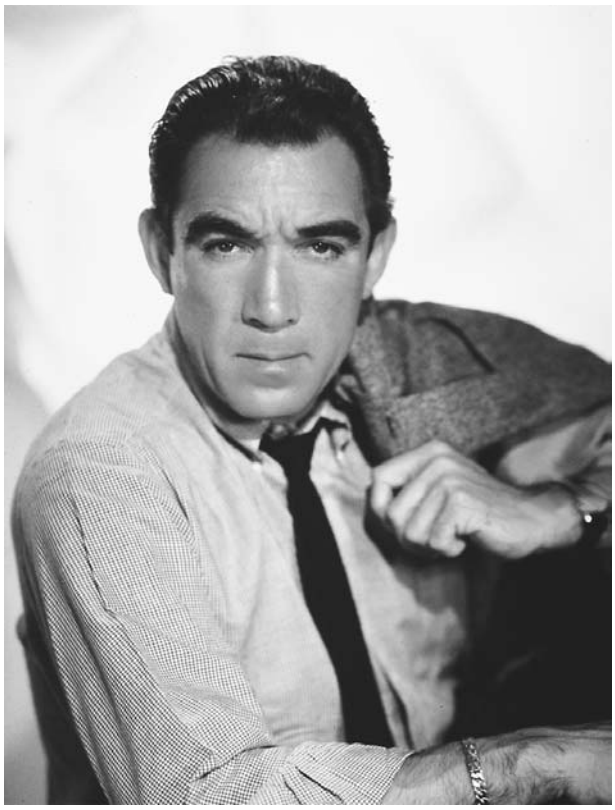

won the first prize, which included an appraisal of his work by the noted architect, Frank Lloyd Wright. Quinn's poor diction annoyed Wright who recommended tongue surgery to facilitate his speech. Ironically, Quinn's speech deteriorated further after the operation. He sought the assistance of a former actress, Katherine Hamil, to help him learn to speak clearly, in the hopes of earning an apprenticeship with Wright. Hamil's students, for the most part, aspired to acting. They performed plays, and Quinn participated in those productions on several occasions. He joined an acting troupe called the Gateway Players, and was offered a role in a Mae West stage production. He made his professional debut in a play called *Clean Beds,* and later accepted a minor part as a prison inmate in a film called *Parole!*

Quinn stood six-feet-two and weighed 182 pounds—an impressive stance for a would-be actor. Yet his career was slow to unfold. He became discouraged and drifted across the American Southwest for a time. In 1936, he joined a fishing junket bound for the Orient out of Ensenada in Baja, California, but detoured back to Hollywood shortly before departure, in response to an advertised casting call for a Hollywood film. The movie was called *The Plainsman* and starred Gary Cooper under the direction of Cecil B. De Mille. To achieve realism, De Mille sought a Native American actor to play the part of a Cheyenne warrior. Quinn represented himself as a full-blooded Cheyenne and feigned an inability to speak English in an effort to secure the role. His initial performance displeased De Mille who would have replaced the aspiring actor had it not been for Cooper's remark, ''He seems like a nice kid, give him a break,'' according to Quinn's memoir. De Mille allowed Quinn to play the part, which led to a long-term contract with Paramount Studios.

Quinn appeared in *Swing High, Swing Low* with Carole Lombard, followed by director Frank Tuttle's *Waikiki Wedding.* Soon after came a role in *The Buccaneer* with Frederic March, followed by a string of grade ''B'' motion pictures, including *King of Alcatraz, King of Chinatown, Island of Lost Men,* and *Dangerous to Know.* By 1940, Quinn was a veteran of 20 Hollywood films. From 1940 until 1949 he added 29 movies to his credit. Although he was glad for the work, he felt stereotyped because of his swarthy complexion. Repeatedly he was assigned to play gangsters and thugs, and on occasion he portrayed a Native American warrior or chief. He worked largely with J. Carrol Nash, Lloyd Nolan, Robert Preston, and Anna May Wong. A breakthrough occurred when Quinn received an offer to play a matador in the 20th Century-Fox production *Blood and Sand* with Rita Hayworth and Tyrone Power. In Quinn's next film, *They Died with Their Boots on,* Quinn played the role of Crazy Horse against Errol Flynn's General George Armstrong Custer.

Movie Stardom

Quinn's road to stardom took many detours. He secured a role as the male lead in *Black Gold* in 1947 but abandoned Hollywood soon afterward when advised by Darryl Zanuck that he was under investigation along with other Hollywood stars, by the U.S. House Un-American Activities Committee as a suspected Communist sympathizer. Quinn soon departed for New York City and established himself as a stage actor on Broadway. His first play, *The Gentleman from Athens* by Emmet Lavery, failed after six performances but led to a promising offer. Elia Kazan offered Quinn the role of Stanley Kowalski in Tennessee Williams's *Streetcar Named Desire* for two years on tour. After the road show, Quinn co-starred with Marlon Brando in Kazan's 1952 film about the Mexican Revolution, *Viva Zapata!* Quinn played the part of Eufemio Zapata, brother of Emiliano Zapata. Critics applauded the movie. On March 19, 1953, Quinn received the Best Supporting Actor award from the Academy of Motion Picture Arts and Sciences.

Soon Quinn was in Rome, where he worked with several renowned Italian film directors. He worked with Dino De Laurentis and Carlo Ponti in the Kirk Douglas film, *Ulysses.* He appeared in Giuseppe Amato's *Donne Proibite (Angels of Darkness)* with Linda Darnell, and then starred as Attila the Hun with Sophia Loren, in the De-Laurentis/Ponti production, *Attila..* Quinn was in high demand. During the filming of *Attila* he worked simultaneously on Federico Fellini's *La Strada,* a 1956 release that secured Quinn's stature as an international star.

Quinn returned to the United States and starred in the 20th Century Fox release of *The Magnificent Matador,* again with Maureen O'Hara. He spent much of 1955 in filming the life of Paul Gauguin in Metro-Goldwyn-Mayer's *Lust for Life,* by director Vincente Minelli. The Gauguin role won him a second Academy Award in 1957. Quinn re-appeared on Broadway in 1956 in *Becket* as King Henry II against Sir Lawrence Olivier's Thomas Becket. Quinn starred next as

Quasimodo in the *Hunchback of Notre Dame* in 1957 with Gina Lollabrigida as Esmeralda. Again on Broadway in 1962, he appeared with Margaret Leighton in *Tchin-Tchin.* That same year he co-starred with Peter O'Toole, Omar Sharif, and Alec Guinness in *Lawrence of Arabia.* The two-and-one-half hour epic won seven academy awards and was re-released in 1989. In 1968, as Kiril Lakota in *The Shoes of the Fisherman,* Quinn adeptly created the role of the first Russian Pope of the Catholic Church.

Quinn played the starring role of Alexis Zorba in the hit musical *Zorba the Greek* in 1964. The character became Quinn's signature role. He reprised the role of Zorba on tour in 1983. Also in 1983 he appeared as a priest who mentors a young boy, in the Spanish language film, *Valentina.* His 1991 film credits included *Only the Lonely,* directed by Chris Columbus, and Spike Lee's *Jungle Fever.* Quinn appeared in *Last Action Hero* with Arnold Schwarzenegger in 1993, and in *A Walk in the Clouds,* a 1995 remake of *Four Steps in the Clouds,* of 1942. He appeared in a recurring television role as the Greek god, Zeus, on *Hercules: the Legendary Journeys* in 1995, and as Santiago in a British made-for-television film of the *Old Man and the Sea.* with Tom Cruz. Quinn starred as Neil Dellacroce in a 1996 HBO film about John Gotti. In all, Quinn's filmography listed 148 different roles between 1936 and 1999, plus a director's credit for the 1958 film *Buccaneer,* and two producer's credits, for *The Visit* in 1964 and *Across 110th Street* in 1972.

Ladies' Man

From his earliest years as an actor, Quinn bemoaned the fact that he played in many productions but was rarely cast in the role of the romantic leading man. In 1993 he commented to Julie Greenwalt of *People,* ''I never get the girl.'' His remark was facetious at best in consideration of his personal lifestyle. He married three times and fathered 13 children. After undergoing major heart surgery in 1990 he fathered a 12th child. A proud and willing father, Quinn's large family was a source of pride to him, and he was flattered when three of his sons embarked on their own respective acting careers.

His first marriage, in October 1937, was to Katherine De Mille, the adopted daughter of Cecil B. De Mille. The wedding, a lavish affair orchestrated by the De Mille family, took place at All Saints Episcopal Church in Hollywood, California. Sadly the couple's first-born son, Christopher, drowned on March 15, 1941 at the age of three. Together the couple had four more children: Christina, born in 1941; Catalina in 1942; Duncan in 1945; and Valentina in 1952. Quinn and De Mille were married for 27 years; they divorced in 1965.

In the early 1960s, during the filming of the movie *Barabbas* on location in Rome, Quinn was romantically involved with Iolanda Addolori, who worked on the set. They married in 1966 and had three sons: Francesco, Daniele, and Lorenzo. The couple owned a residence in Manhattan and a villa near Rome. They divorced in 1997.

Quinn's romantic involvement with Kathy Benvin led him into a third marriage in 1997. The couple had two children and lived in Paris.

Fine Artist

In addition to his acting career, Quinn is a talented painter and sculptor—well known for his cubist and post-impressionist oils. He held an art show in Honolulu in December 1982 where he displayed paintings as well as sculptures made from wood and marble. Individual pieces of his work sold for as much as $30-40,000, and the entire show sold out, for a total of two million dollars.

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Vidkin Quisling

Vidkun Quisling (1887-1945) served as the prime minister of Norway during the German occupation, from 1940 to 1945. He collaborated with the Nazis and was responsible for the persecution of Norwegian Jews. Found guilty of high treason, Quisling was executed in 1945. His name entered the English language as a synonym for traitor.

Vidkun Abraham Lauritz Jonsson Quisling, whose name became synonymous with the word traitor, was born in Fyresdal, Norway on July 18, 1887 to Jon Lauritz (a priest) and Anna Caroline Bang Quisling. As a child, Quisling was interested in religion, metaphysics, and mathematics. At the age of 12, he invented a mathematical demonstration still taught in Norway today. His parents intended for him to have a career in the military. Quisling graduated from the military academy with the highest grades ever achieved there, earning him a presentation to the king. In 1917, he achieved the rank of captain and in 1931 became a major.

Quisling also had a diplomatic career. He served as a military attache to Petrograd, in the Soviet Union, from 1918 to 1919. From 1919 to 1921, he was a military attache in Helsinki, Finland. In the 1920s, Quisling was involved with the League of Nations, which was established after World War I to settle international disputes and to solve social and economic problems through international cooperation. In the early 1920s, Quisling served on the International Russian Relief Committee in the Ukraine, then part of the Soviet Union. There he met and married Maria Pasek.

Quisling learned to speak Russian fluently and later wrote several books on the country. He also worked to help Balkan refugees. In the mid-1920s, Quisling was a delegate to the Armenian Commission of the League of Nations.

Quisling helped Fridtjof Nansen on his humanitarian missions in the USSR and Armenia from 1922 to 1925. Nansen was a renowned explorer, zoologist, and diplomat who received the Nobel Peace Prize in 1922 and represented Norway on the Disarmament Committee of the League of Nations in 1927. Quisling may have owed his early success, in some part, to Nansen's friendship.

In the late 1920s, Quisling served as a diplomat in Moscow. He was honored by the British in 1929 for his efforts to smooth relations between the Soviet Union and England. The time he spent in the Soviet Union convinced him that Communism was a political system to be feared.

From 1931 to 1933, Quisling was the Norwegian minister of defense. His politics were very conservative. ''There is little doubt that Socialism, apart from its adherents among the Jewish intelligentsia, is mainly prevalent in the short-skulled Alpine race, which includes the bulk of the lower classes in Central Europe and the majority of the original Slav inhabitants of Eastern Europe. Bolshevism might be described as an Asiatic-Slav movement led by Jewish minds,'' wrote Quisling as quoted in Alan S. Milward's *The Fascist Economy in Norway.*

Quisling feared that Norwegian labor leaders were planning revolution. In 1932, he left the Agrarian (Farmers) Party to found his own political party, called the National Unity (or Union) Party, which received subsidies from Germany and was modeled on its National Socialist (Nazi) Party. This extreme right-wing party wanted to do away with Communism and unions. National Unity was not popular with the voters of Norway. It received only 28,000 votes in the elections of 1933, and declined to only 14,000 votes in 1936. Three years later the party was falling apart.

Involvement with Hitler

Quisling became friends with Alfred Rosenberg, a Nazi ideologist. He attended Nazi meetings outside of Norway, including one in Riga, Latvia, in 1937. Quisling may have been told at that meeting that he would one day head Norway.

Historians do not completely agree on Quisling's role in the German invasion of Norway. Some feel that he gave the idea to Hitler, while others claim that Hitler had the idea all along and simply made use of Quisling to achieve it. Whichever may be the case, it seems that during a visit to Berlin in December 1939, Quisling discussed with Hitler how valuable it would be for Germany to occupy Norway.

According to Rosenberg, at another meeting with Hitler, ''[Quisling] again put forward a concrete proposal for preparing a German landing at the request of a new government that would be set up. In addition, Quisling had informed Hitler that the Western powers were planning, with Norway's consent, to occupy bases of operation in Norway.'' The British, he said, were planning landings at the air bases of Stavanger and Kristiansand. Quisling's pro-Nazi party was willing to take over the bases and give them to the Germans. The information earned Quisling two meetings with Hitler, who paid him 200,000 gold marks.

Some historians feel that, although the Germans considered an invasion of Norway that depended on the support of Quisling and his followers, the idea was abandoned because of a suspicion that Quisling had greatly overstated his strength and capabilities. Therefore, Quisling played no role in the Nazi invasion of Norway after December 1939. Others believe that, because Quisling was in Berlin just four days before the invasion of Norway, he must have been directly involved.

German Invasion

The German invasion of Norway and Denmark began on April 9, 1940. Denmark surrendered immediately. The Germans attacked Norway using warships and paratroopers, but met several weeks of stiff resistance. Norwegian troops retreated north for several weeks. Immediately after the invasion, Quisling proclaimed himself the new head of government and revoked the order for mobilization. Instead, he called for voluntary war efforts in support of Germany. These actions were undertaken without the support of the people or government, violating Norway's laws and constitution. Norway would have preferred to remain neutral.

The Norwegian people resisted not only the Germans, but also Quisling and his government. Within days people began calling him a traitor and loathed his name. His speeches were not well received. In Bergen, Quisling was met by a demonstration of several thousand people shout-

ing, ''down with the traitor.'' He became the butt of Norwegian humor. A few days after Quisling came into power, people were telling the joke: ''Have you heard the latest news? Quisling has taken over the tram-ways.'' ''Why?'' ''It's the only way he can get any more hangers-on!''

King Haakon VII and his government, fleeing before advancing German troops, would not give in to Nazi demands. When the king refused to abdicate or recognize his government, Quisling resigned, after holding the reins of power for only a week. Ingolf Elser Christensen replaced him. After two months of occasional fighting, the king and his government fled to England. Norway surrendered to the Nazis on June 10.

Anti-Semitic persecutions began days after the German invasion. The Nazis issued orders to Norway's Jewish community to turn over its membership lists. Jews were also commanded to give up their radio sets to the authorities. In August 1940, the first detentions of Norwegian Jews took place.

Became Leader of Norway

On August 16, 1940, the Norwegian Communist Party was the first political party to be outlawed in Norway. Their newspaper was suppressed and their leaders arrested. The Nazis soon banned all political parties except for Quisling's. Quisling made another bid for the premiership in late August 1940, but the Germans could not agree on whether to support him or not. The Norwegian Parliament failed to form its own puppet government. As leader of the State Council of 13 Nazi-dominated commissioners, Quisling was made the sole head of Norway on September 25, 1940.

Repression grew worse, with the Jewish population being the first group to suffer. In October 1940, Jews were forbidden to hold academic positions. Norwegian communities were forced to create lists of ''pure Jews.'' On April 21, 1941, German troops desecrated the synagogue in Trondheim, one of only two in Norway, and used it as a residence for German troops.

''Quisling took over his job with the explicit promise of changing the mentality of his nation. Newspapers and theater, church, school and literature were gradually brought under pressure to serve the grand idea of German propaganda: that after centuries of Western contamination Norway is now at last finding its way back to its real self. He had not only persuasion to apply, but all the methods and means of the Nazi machine, from the bribe to the thumb screw,'' wrote Halvdan Koht in *The Voice of Norway,* published in 1944. Throughout the Second World War, Quisling collaborated with the Nazis and tried to impose their agenda on Norwegian society. This was met with passive resistance, general strikes, and large-scale industrial sabotage. The Quisling government responded with martial law and internment.

The Germans installed Quisling as prime minister on February 1, 1942. In June of 1942, his government forced the registration of all Jews. Four months later, all Jewish property was confiscated. On October 25, 1942, Jewish men over the age of 16 were sent to Auschwitz, a German concentration camp in Poland. Jewish women and children followed them on November 25. Of the 770 people deported, 740 were killed in the extermination camps. Only 12 returned. Quisling also used terrorist methods to deal with those loyal to the king.

On April 30, 1945, when Hitler committed suicide, thousands of German soldiers were stationed in Norway. On May 8th, the leader of the resistance movement accepted their surrender at the Akershus Fortress in Oslo and Quisling was arrested. He was found guilty of high treason and sentenced to death. Quisling was shot in Oslo on October 24, 1945.

Quisling has the dubious distinction of giving a new word to the English language. The noun ''quisling'' means a traitor who serves as the puppet of the enemy. The word came into use not long after the Germans invaded Norway. ''To writers, the word quisling is a gift from the gods. If they had been ordered to invent a new word for traitor they could hardly have hit upon a more brilliant combination of letters,'' wrote *The (London) Times.* Plans exist to make Quisling's former home into a Holocaust memorial and human rights center.

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R

Ayn Rand

Ayn Rand (1905-1982) began to form her philosophy of rational self interest, which she called "objectivism," at an early age. This view became the basis for her immensely popular writings, which included *The Fountainhead* and *Atlas Shrugged.*

Ayn Rand was born Alice Rosenbaum in St. Petersburg, Russia on February 2, 1905 to Fronz and Anna Rosenbaum, the first of three daughters. Fronz Rosenbaum was a moderately successful chemist who was able to provide a good living for his family. As the years of Czarist Russia came to a close, violence surged throughout the country. Rand's parents believed that their children should be spared news of the revolution, and kept them mostly ignorant of political events. As the revolution moved closer and encroached on the family, Rand saw her father's chemistry shop confiscated by Soviet authorities in their attempt to nationalize the economy. It was her first introduction to collectivism, and was one of the early events that led to her philosophy of self-importance.

Rand knew early in life that she wanted to be a writer and focused her attention on that goal. At the age of six she taught herself to read and, two years later, was inventing her own stories and plots. By the age of nine she had discovered her first fictional hero and was determined to become a writer. Rand was a precocious child who began thinking in "principles" as early as 12 years of age. After reading Walter Scott and Victor Hugo, the writers she most admired, she looked upon herself as a European writer, disdaining the works of Russia authors. She became familiar with U.S. history in her last year of high school and immediately embraced America as a model for what a nation of free citizens could become.

Rand entered the University of Petrograd in 1921, where she studied philosophy and history. She felt that the study of history would give her the background she needed to write on broad social issues that interested her. Rand graduated in 1924 and entered the State Institute for Cinema Arts to study screenwriting.

Left Russia Behind

Rand's opportunity to leave Russia came in 1925 through an invitation from relatives in Chicago, Illinois. She convinced soviet authorities that she would only be gone for a short time. By the time of her arrival in New York, in 1926, she had adopted the pseudonym of Ayn Rand, taking her first name from a Finnish writer and her last from her Remington Rand typewriter. Rand detested the Communist system that spread rapidly throughout Russia and adopted her new country with a passion. In America, she enjoyed the freedom of writing and saying whatever she thought without fear of government retribution. She obtained an extension on her visa and, in 1931, became a naturalized citizen.

By September 1926, Rand was on her way to Hollywood with the intention of becoming a screenwriter. Shortly after her arrival, she was hired as an extra in Cecile B. DeMille's film, *King of Kings.* It was here that she met actor, Frank O'Connor. He was her physical opposite—tall, blond, and handsome. They were married in 1929 and remained together until his death in 1979. Shortly after her marriage, RKO studios hired Rand in the wardrobe department. By 1932, she had risen to become the head of the wardrobe department. During this time Rand continued her writing on weekends. She sold her first screenplay *Red Pawn* (1932) to Universal Studios and produced her first

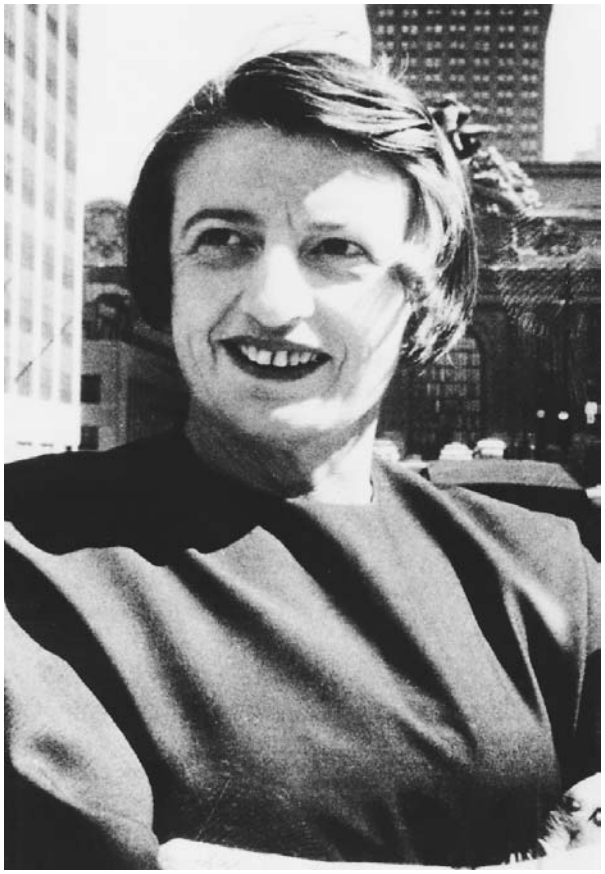

play, *Night of January 16th,* in Hollywood. Rand completed her first novel, *We the Living,* in 1933. The manuscript floated to various publishers until it was accepted by Macmillan in America and Cassell in England and published in 1936. An autobiographical novel based on her years in the Soviet Union, it was not well received by American audiences. In 1938, she published *Anthem,* in which she warned her readers about the hardships of life in political dictatorships.

The Fountainhead

Rand began writing her first major novel, *The Fountainhead* in 1935 under the working title *Second-Hand Lives.* She wrote volumes in her personal diaries about the theme, characters, and plot of the novel. They contain extensive architectural research and her expanding philosophy of objectivism. *The Fountainhead* examines an architect's struggle to maintain his integrity against those who would have it compromised. The character of Howard Roark embodies her philosophy of rational self-interest, which encourages human beings to live for themselves. Rand's thesis compares individualism to collectivism and applies it to man's inner soul. She uses the book to examine the struggles put forth in such a conflict. *The Fountainhead* was rejected by a dozen publishers before Bobbs-Merrill accepted it for publication in 1943. It was the first book to achieve best seller status through word-of-mouth, two years after its publication. The rights to the movie version of the novel were purchased and Rand was hired to write the screenplay. She returned to Hollywood in 1943, but wartime activities delayed the production until 1948. Rand was fiercely protective of her intellectual property and refused to allow even one word of her screen adaptation to be changed.

Atlas Shrugged

Rand continued to use her novels to express her philosophy of Objectivism. In 1951, after completing the screenplay of *The Fountainhead*, Rand returned permanently to New York and continued work on her next mammoth novel, *Atlas Shrugged* (1957). Considered to be her ''magnum opus,'' it tells the story of two industrialists who struggle to continue their business in a decaying society. The book was criticized for its harsh characterizations. In one of his most important articles, Whittaker Chambers published a savage review of the work saying, ''The book's dictatorial tone is much its most striking feature. Out of a lifetime of reading, I can recall no other book in which a tone of overriding arrogance was so implacably sustained.'' Although Rand did not read the review, she was angered by it, as were many of her admirers. It is considered by others to be an epic story of suspense in which Rand successfully integrated theme and plot, ideas and action.

Life After Fiction

With the completion of *Atlas Shrugged,* Rand stopped writing fiction. She became a visiting lecturer at Yale, Princeton, Columbia, the University of Wisconsin, Johns Hopkins, Ford Hall Forum, Harvard, Massachusetts Institute of Technology, and the United States Military Academy at West Point. She began to publish and edit a newsletter, *The Objectivist Newsletter* (name later changed to *The Objectivist* and *The Ayn Rand Letter*). This new forum provided her with a continuing venue to expand on her philosophy of self-interest. Rand became more deeply immersed in the philosophy that she had begun to embrace as a child. To her, individualism and self-interest were the most important values. Altruism and organized religion were anathema. Rand is considered by her detractors to have been a huge egotist because of her belief in self-importance.

Rand published six fiction books and plays and six non-fiction works. The major non-fiction works she produced during this time included, *For the New Intellectual* (1961); *The Virtue of Selfishness: A New Concept of Egoism* (1964); *Capitalism: The Unknown Ideal* (1966); *The Romantic Manifesto: A Philosophy of Literature* (1969); *The New Left: The Anti-Industrial Revolution* (1971); and *Philosophy: Who Needs It* (1982).

Rand continued to refine her theories of self-interest and self-importance. She spoke openly of her loathing of Communism and, in 1947, testified before the House Un-American Activities Committee. She became a prominent player in the post-World War II Hollywood witch-hunts when she spoke of the influence of Communism on the film industry. In Alliance news releases, Rand wrote that the purpose of Communists in Hollywood was ''to corrupt our moral premises by corrupting nonpolitical movies (by) introducing small, casual bits of propaganda into innocent

stories—thus making people absorb the basic principles of collectivism by indirection and implication.''

Personal Life

In 1950, Rand developed a close friendship with a young Canadian-born couple, Barbara Weidman and Nathaniel Blumenthal, who were students at UCLA. Blumenthal, who later changed his name to Branden, wrote to Rand expressing his interest in her philosophy. Rand became their mentor. She eventually entered into an adulterous liaison with Blumenthal, despite a 26-year age difference. The relationship lasted over 13 years. Rand is said to have proposed the affair to Branden's wife and her husband, then proceeded to open the topic for discussion. She is said to have rationalized the proposed affair, proving it to be reasonable according to the tenets of Objectivism and claiming that it would not threaten either marriage. Apparently that was true for Rand, who remained married to O'Connor for 50 years, until his death in 1979. The same can not be said of the Brandens, who later divorced. Details of the split between Branden and Rand are sketchy. However, the Nathaniel Branden Institute, a think-tank originally formed to promote Rand's philosophy, closed in 1968, shortly after the end of their relationship.

Rand remained an active lecturer until 1981, when she gave her last public speech. She died in New York on March 6, 1982, but her legacy lives on. Several of her works were published posthumously, including *The Voice of Reason: Essays in Objectivist Thought* (1988), *Introduction to Objectivist Epistemology,* 2nd Edition (1990), and *The Letters of Ayn Rand* (1995). The writings of Ayn Rand have sold more than 20 million copies. Her vision has impacted thousands of lives.

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Norbert Rillieux

Norbert Rillieux (1806-1894) was the inventor of the multiple-effect vacuum evaporator, which revolutionized the processing of sugar. He gained recognition as one of the prime architects of the modern sugar industry. Techniques developed by Rillieux are now commonly used in the reduction or concentration of saturated liquids into super-saturated liquids, high density solids, or dry granules.

Rillieux's invention has been adopted for the production of any number of solids and reduced liquids whose products are sensitive to heat. The manufacture of such commodities as condensed milk, soaps, gelatins and glues, the recovery of waste liquids in distilleries and paper-making factories, and the processing and production of petrochemicals all have used Rillieux's basic invention, or devices that are based on his process.

Early Years and Education

Norbert Rillieux was born in New Orleans, Louisiana on March 17, 1806. His parents were Vincent Rillieux, a white man, and Constance Vivant, a freed black slave. Vincent Rillieux was a successful engineer and inventor, who recognized the talent of his son at an early age and sent him to Paris for his education.

By 1830, Rillieux was an instructor in applied mechanics at L'Ecole Centrale in Paris, and had published a series of papers on steam engines and the economies of steam generation. P. Horsin-Deon, a French sugar technologist, engineer, and secretary to Rillieux, reported that Rillieux had developed the theory of the multiple-effect evaporator at this time. However, it required 12 years of work and several unsuccessful attempts before he mastered the process and built a successful, factory-scale multiple-effect vacuum evaporator.

Rillieux was one of several inventors based in Europe who worked on improving a British invention of 1812 for the processing of sugar. The British invention was a single-effect evaporator that saw widespread use in Europe. The single-effect evaporator was used for the crystallization of sugar. It did not replace the numerous open cauldrons and their accompanying fires. With his knowledge of the uses of steam and vapors, Rillieux devised an evaporator system that contained the latent heat from one stage, and transferred and used that heat in the successive stages. Other inventors worked on similar paths, but Rillieux developed a vacuum chamber to enclose condensing coils used in the successive stages and, with this modification, became the first to accomplish multiple-effect evaporation. His innovation was the use of a vacuum chamber to house the condensing coils. That helped him to lay the foundation for all industrial evaporation processes.

Returned to New Orleans

Rillieux was not successful in promoting his idea to French sugar processors, but a fellow native of New Orleans, Edmund Forstall, became of aware of his growing reputation in the uses of steam and his growing proficiency in engineering, and asked Rillieux to return to his hometown as the chief engineer of a sugar refinery. That arrangement did not last long. After breaking his ties with Forstall, Rillieux and two colleagues built what is considered to be the first attempt at a multiple evaporator in 1834 at a plantation owned by Zenon Ramon. Rillieux built another multiple effect evaporator in 1841, but that device also did not succeed.

A plantation owner by the name of Theodore Packwood encouraged Rillieux to put a multiple effect evaporator on his plantation south of New Orleans in 1843, and engaged the Philadelphia manufacturing firm of Merrick and Towne to produce the device. That evaporator is considered the first successful, commercial-scale, multiple effect evaporator put into practical use. It was operating by 1845.

A Successful Invention

In 1843, while overseeing the building of the device for Packwood, Rillieux received a patent, U.S. 3,237 (1843), for a double-effect evaporator. He built his invention on that patent, that was superceded by his more sweeping patent of 1846, covering all multiple-effect evaporator techniques. News of the success of the Packwood evaporator spread quickly. By 1849, 13 sugar refineries were reported by the DeBow crop report to be using the ''Rillieux patent sugar boiling apparatus.''

An employee from Merrick and Towne, the Philadelphia manufacturing company that produced the Packwood evaporator, stole the designs for Rillieux's device and took them back to his native Germany, where he began producing evaporators from a factory in Magdeburg. Rillieux's idea finally was successful with French sugar processors, when a pirated version of his evaporator was installed at a beet sugar factory in the French village of Cuincy in 1852. However, the European version of Rillieux's device was not accompanied by Rillieux's knowledge of the fundamental scientific principles on which it was based. It did not perform as well as the evaporators that Rillieux had installed.

Rillieux reached the pinnacle of his success between 1845 and 1855, when his invention revolutionized the entire sugar manufacturing process. During that period, Rillieux's evaporator replaced the process that had been in use for centuries. Rillieux also developed additional improvements and engineering accessories for sugar refining, that have long been considered essential components of sugar processing.

While he was experiencing his years of greatest professional success, as person of mixed race, Rillieux was subjected to increasing racial intolerance. Restrictions that limited the movements of free persons of color throughout the southern United States were broadened at that time. Tensions were growing that would eventually erupt in the American Civil War. It is reasonable to assume those swelling tensions affected Rillieux. By 1855, free persons of color were no longer permitted to move freely about the streets of New Orleans. Although they paid taxes, they could not use the New Orleans public school systems. Nor could they stop within the New Orleans city limits before they presented the guarantee of some white man. If they did not leave the city when ordered to, they could be imprisoned and set to hard labor.

Those restrictions, coupled with the rapid decline of the sugar industry in Louisiana during the Civil War, are seen to have contributed to Rillieux's decision to return to Paris. Since he was considered to be quite successful, it was assumed that he was in comfortable circumstances when he left New Orleans. The year of his departure remains in question, but he was again living in Paris sometime between 1861 and 1865.

Returned to France

On his return to Paris, Rillieux dropped from sight for some time. It is believed that he temporarily lost interest in sugar refining. Instead, he turned to the study of Egyptology, which was then a fashionable pursuit among Parisian intellectuals. Rillieux worked with the family of Jean François Champollion, the translator of the Rosetta Stone, deciphering Egyptian hieroglyphics through 1881.

At the age of 75, Rillieux returned to sugar refining. He developed and patented a system for heating thin syrups. This innovation is still used in cane and beet sugar factories today. Rillieux later lost patent rights to what eventually was called the ''French Process'' for sugar refining. The process

combined his ideas and patents on the extensive uses of steam to power multiple vacuum evaporation and the heating of thin juices and vapor boiling techniques that did not damage syrups or sugars. With the loss of rights to these important techniques, it is reported by Horsin-Deon that Rillieux died in France in 1894, a broken-hearted man. He was buried at the churchyard of Per La Chaise. His wife, Emily Cuckow, was buried next to him in 1912.

Rillieux has been called a scientific genius and, as a visionary who left his colleagues far behind, one of the most distinguished engineers of all time. While not widely known nor widely acclaimed, chemists and chemical engineers and sugar technologists who are familiar with Rillieux and his work have generally used strong words of praise for him and his inventions, and have cited the widespread applications of the basic techniques he developed.

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Oscar Robertson

Known as "The Big O," Oscar Robertson (born 1938) is regarded as one of the greatest, most versatile players ever to play in the National Basketball Association (NBA). The Michael Jordan of his time, Robertson played guard for the Cincinnati Royals and the Milwaukee Bucks.

Born Oscar Palmer Robertson on November 24, 1938, in Charlotte, Tennessee, he was the son of Mazell (nee Bell) Robertson. As a child, his family (which included two elder brothers) moved to Indianapolis, Indiana. Robertson grew up in poverty, living in the ghetto. His brothers, who played basketball at a local YMCA, introduced him to the game at an early age. (Brother Bailey went on to play professional basketball with the Harlem Globetrotters.)

Extraordinary Basketball Ability at an Early Age

By the time Robertson entered junior high school, his skills as a basketball player were already evident. As future professional teammate, Wayne Embry, told Terry Pluto in *Tall Tales,* "When Oscar Robertson walked into the ninth grade, he was a great player—not just for junior high, but for anywhere. The thing to remember about Oscar is that he was always great."

Robertson attended Indianapolis's Crispus Attucks High School, a primarily black school in a segregated system. In addition to his main sport, basketball, he was a baseball pitcher and competed in the high jump in track and field. However, high schools that were primarily white would not play Crispus Attucks because of racial prejudice.

Despite such barriers, Robertson's high school team was dominant. The team won two state championships and once won 45 straight games. Robertson himself was named All-State three times, and many believed that he was the one of the best high school players in the country, if not the best. A number of All-American high school teams included Robertson's name. He attributed his success to grounding in fundamentals, in addition to his natural born talent and inborn basketball smarts. Robertson told Bob Herzog of *Newsday* that "When I was in high school, my coach told me I wouldn't play if I took a bad shot. So I never did. I worked for good position." In high school, Robertson was also academically gifted. At graduation, he was ranked 16 out of 171 in his class.

Played College Ball in Cincinnati

Robertson was pursued by many colleges and universities for his basketball abilities. He wanted to play at his home state's Indiana University, but was not invited there because of the coach's racism. Instead, Robertson chose the University of Cincinnati, in part because it was close to his hometown. He was the first African-American to play on the school's basketball team, but did not play his freshman year (as was customary at the time).

During Robertson's three active years with the Cincinnati Bearcats, he was dominant as a forward. He led scoring of the National Collegiate Athletic Association (NCAA) University Division each of those three years, averaging 33.8

points per game. Robertson was named a first team All-American three times as well. He was College Player of the Year in 1959 and 1960, the same years that the Bearcats reached the Final Four in NCAA tournament. As a senior, Robertson once scored 62 points in a game against North Texas State University. This was a record that lasted for almost three decades.

When Robertson graduated from the University of Cincinnati in 1960, he had set a new career scoring record for the NCAA University Division. Robertson had broken the previous record during his junior year, though it had taken the previous holder his whole career. Robertson's total was 2973 points, a record that held for a decade. Robertson had 14 total scoring records in his division. Despite such accomplishments, he endured much racial taunting while playing, especially at schools located in the south. Even Cincinnati was somewhat segregated: a restaurant located near the university did not serve African Americans. Still, Robertson graduated with his B.B.A. (Bachelor of Business Administration), despite racial problems and nearly flunking out at one point.

Played in the Olympics

After graduation, Robertson was selected to play on the United States basketball team in the 1960 Olympics. The games were held in Rome, Italy. Robertson was the captain of the team, averaging 17 points in each of the eight games played. The Americans swept the competition, winning the Gold Medal.

Began Professional Career

Because of the way the National Basketball Association (NBA) constructed the draft at the time, Robertson was a territorial draft pick of the Cincinnati Royals. He was already well known by many players on the team because of his accomplishments with the University of Cincinnati Bearcats and because of pick-up games he played with some of the Royals' players. Robertson was moved from forward to guard, though some thought he was too tall for the position at 6'5". Instead, Robertson redefined the position, adding rebounding and other aspects and attitudes of forwards. He soon became known for his skills as a ball handler and passer.

From his first year, Robertson was a dominant player, already possessing the skills needed to compete. Of his style as a player, Patricia Sellers and Andy Freeberg of *Fortune* wrote ''He viewed basketball as a business, and he played it with precision and consistency, never with flamboyance or wasted motion.'' Robertson concurred, telling John Jackson of *The Record* ''Basketball, to me, was to get the job done.'' He changed his game to what the team needed to win. Earning $22,000 per year, he averaged 30.5 points per game as a rookie and was named Rookie of the Year. Robertson was also named an All-NBA guard in 1960, beginning a string of nine straight years in which he received this honor.

During the 1961-62 season, Robertson did something that no one has ever done again. He averaged a triple-double over the whole season, meaning that he had double figures in three areas—scoring (30.8 points), rebounding (12.5), and assists (11.4)—while playing an average of 44 minutes per game. This feat has never been matched. At the time, Robertson told John Jackson of *The Record,* ''When I was making those triple doubles, I didn't know anything about that—and I didn't care. I was just on a team that was small up front and needed some rebounding help. I didn't think about it until after I got out of the game.'' Robertson almost accomplished this feat three other years as well.

The best season of Robertson's career was 1963-64, when he averaged 31.4 points per game as well as 11 assists per game. Only Wilt Chamberlain scored more points that year, but it was Robertson who was named the NBA Player of the Year. The season was also remarkable for another reason: the beginning of the National Basketball Players Association, the players' union. During the All-Star Game, Robertson and several of the other best players in the league threatened to boycott the game before it began. They refused to leave the dressing room until the matter was settled. The players wanted to have a lawyer represent them at collective bargaining negotiations, while the team owners did not want them to have legal representation. Management gave in just before the game began. Some time later, Robertson served a term as the president of the National Basketball Players Association.

In 1969, Cincinnati traded Robertson to the Milwaukee Bucks for Charlie Paulk and Flynn Robinson. At Milwaukee Robertson played with future superstar Lew Alcindor (later known as Kareem Abdul-Jabbar). In 1970-71, the Bucks won the NBA championship, the only championship Robertson ever won. The franchise was only in its third year. In 1971, Robertson was second to Wilt Chamberlain for the All-Time NBA Team voting. He had been twice named to the second all-NBA team by the end of his career, after being named to the first team ten times in a row.

When Robertson retired in 1973, after 14 seasons, he had scored a total of 26,710 points, 7804 rebounds (a record at one time) and 9887 assists (an NBA record at the time). He also set a record for 7694 free throws. Over the course of his career, Robertson averaged 25.7 points and 9 assists per game. He appeared in the All-Star Game 12 times and was the game's Most Valuable Player three times (including two consecutive years). He led the league in assists for six seasons as well. However, his salary was never higher than $250,000 per season.

Life After Basketball

The transition to life outside of basketball was hard for Robertson. He told Thomas Bonk of the *Los Angeles Times* in 1985, ''Of course I had problems adjusting. I'm still adjusting. Players don't understand. They don't realize when they start playing basketball that it comes to an end.'' Robertson, like others, still had to make a living, though he had some preparation. He had made some real estate development investments while playing in the NBA.

Robertson stayed with the game briefly by working as a broadcaster, the color analyst for games aired on ABC Sports Radio. Primarily, however, Robertson used his college degree to become a businessman in Cincinnati. In

1981, he founded Orchem (Oscar Robertson Chemical), a company that took four years to attain profitability. Orchem made specialty chemicals used to clean the equipment of companies such as Kraft, Pepsi and Anheuser-Busch. Robertson also owned Orpack (which manufactured corrugated boxes), a construction and trucking company. He was a spokesman for Pepsi at one point as well.

Robertson's contributions to basketball were not forgotten. In 1979, he was easily elected to the Naismith Memorial Basketball Hall of Fame. Robertson was a unanimous selection in the first year he was eligible. The following year, he was named to the NBC's 35th Anniversary All-Time team, recognition of his prowess on the basketball court. In 1994, a nine-foot-high statue of him was elected at the University of Cincinnati, much to his embarrassment. His college exploits led Robertson to be honored by the United States Basketball Writers Association. They named their college player of the year award the Oscar Robertson Trophy in 1998. When the Associated Press chose the best player of the twentieth century, Robertson received the second most votes. Only Michael Jordan received more.

Robertson was regarded as hero for another gift, one that he gave unselfishly. He was married to a former teacher, Yvonne Crittenden, with whom he had three daughters, Shana, Tia and Mari. In 1997, Robertson donated a kidney to save the life of his daughter Tia, who was suffering from lupus. Doctors had to remove a rib in order to reach the kidney, limiting his mobility for a while. There was much media interest in the event, though Robertson said he was doing what any father should. After this family trauma, he became involved with the National Lupus Foundation of America and the National Kidney Foundation.

Robertson will be best remembered for his accomplishments on the basketball court. As Jack McCallum wrote in *Sports Illustrated,* ''He was America's first Mr. Basketball, a player whose nonpareil skills—and nickname—were known even to people who knew little or nothing about the game.''

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George Romney

As president and chairman of the American Motors Corporation in the 1950s, George Romney (1907-1995) transformed the U.S. auto industry by putting the first compact car on the market. Later, after serving as a three-term governor of Michigan, he was thrust into the national arena and considered seeking the presidential nomination in 1968.

The career of George Romney is long and diverse. He worked as a sugar harvester as a child, was a Mormon missionary in his 20s, led a struggling automobile company, governed an industrial state for three terms, and served in President Richard Nixon's cabinet. He wore many hats and, as was said by his colleague John H. Chafee, former governor of Rhode Island, ''in each of these he has been a success.''

Son of Mormon Missionaries

George Wilcken Romney was born in the Mormon colonies of Chihuahua, Mexico on July 8, 1907. He was the fifth son of Gaskell and Anna Pratt Romney. His father had a successful building business, and was considered to be one of the most prosperous businessmen in the community. Life for the family changed when Romney was five years old—a revolution erupted in Mexico.

This event forced Romney's family to flee for their safety. His father sent his pregnant wife and five sons to safety in El Paso, Texas. Fortunately, there was only one skirmish with the rebels during their three-day journey in the hot summer sun. The senior Romney headed to El Paso to join his family. There, he was just another carpenter. The revolution forced the family to leave behind their comfortable home and way of life. After a brief stay in El Paso, they moved to Los Angeles, before continuing on to Oakley, Idaho and Rexburg, Idaho. The family eventually settled in Salt Lake City, Utah in 1921.

Romney attended school and began working when he was around 11 years old. Between 1922 and 1926, he worked his way through Latter-Day Saints University, which was more of a high school than a college. When he was 17, he met the popular Lenore LaFount, who would eventually become his wife. Romney came from a family of athletes. Although he tried several sports, he was never the exceptional athlete that his brothers or cousins were. People remembered that he always tried his best. In the biography *George Romney, Mormon in Politics,* Clark R. Mollenhoff noted, ''George Romney was simply the one who tried harder.''

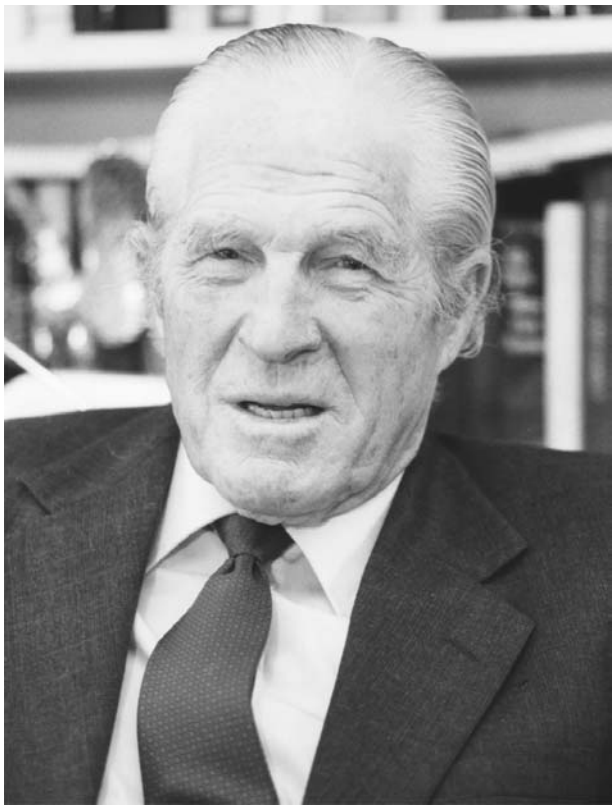

Began Promising Career

Romney began a two-year mission to great Britian in the fall of 1926. He returned to the U.S. in 1928, and studied at the University of Utah. Romney was planning to move to Washington D.C. when his mother passed away. In his biography *Romney,* D. Duane Angel recalled the impact of her death on Romney, writing, ''He took the remaining minutes of his last day in Utah to visit his mother's grave. Placing a flower before the stone, he knelt and meditated; then he promised his mother that he would make something of himself—that he would be a success.''

Arriving in Washington D.C., Romney enrolled in night classes at George Washington University and began working as a stenographer for Massachusetts Senator David I. Walsh. Later, he did tariff research for Senator Walsh. Through his tariff research, Romney met executives from Alcoa (Aluminum Company of America). They offered him an apprenticeship in 1930. He requested a transfer to the Los Angeles office, where he met his high school sweetheart, Lenore, who was working as an actress. He persuaded her to give up acting, and they were married in Salt Lake City on July 2, 1931. The couple had four children, Lynn, Jane, Scott, and Willard Mitt.

Lobbyist and Trade Association Leader

The Romneys moved back to Washington D.C., where he was a lobbyist for Alcoa. As Richard C. Fuller stated in *George Romney and Michigan,* when he failed to receive a promotion that he thought he deserved, Romney accepted a position with the Automobile Manufacturers Association (AMA), to head their new Detroit office. He began the position in January 1940 and quickly became involved with the war effort. Romney was named general manager of the AMA in 1942. His brother Miles commented to Mollenhoff, ''George accepted responsibility, was a good hard worker, and got along with people well, and he enjoyed being in the leadership of activities.'' As director of an auto industry trade association, Romney found himself in the midst of a booming industry. He often worked with, and testified before Congressional committees regarding war production, labor issues, and management methods used in the auto industry.

Took on Automobile Industry

In 1948, Romney's skill led several well-known companies to pursue him with job offers. In April, he joined Nash-Kelvinator, a company that manufactured automobiles and major appliances. He advanced rapidly and was named executive vice-president of the company in 1953. Romney helped set up the merger between the Hudson Motor Car Company and Nash-Kelvinator, which created the American Motors Corporation. The deal was finalized in the spring of 1954. Romney was named president, general manager, and chairman of the board of American Motors on October 12, 1954.

American Motors was an independent car company competing against Detroit's ''Big Three''—General Motors, Ford Motor Company, and Chrysler. Under Romney's leadership, American Motors developed a ''compact'' car that the ''Big Three'' did not have. Then, Romney went on the offensive. George S. May, author of *Michigan, An Illustrated History of the Great Lakes State,* stated, ''Romney became a national celebrity when he attacked the gas-guzzling monstrosities that other car companies were producing in order to promote, with great success, the merits of American's small, more efficient Ramblers.'' The images that Romney created led to a successful marketing campaign. The company turned a profit in the first quarter of the 1958 fiscal year, its first since 1955.

Romney sometimes found himself at odds with the labor unions. He believed in competition and opposed industry-wide bargaining for unions, which made him unpopular with members of the United Automobile Workers. At times he criticized union policies, but he did work hard to develop solid labor-management relationships. Finding success, Romney was once again ready to shift gears.

Turned to Politics

In the late 1950s and early 1960s, there was a drive for a new state constitution in Michigan. Romney was one of the leaders of this campaign. A constitution convention was held and, as May stated it ''propelled George Romney into the front ranks of Michigan political figures.'' May added, ''Then, in a move more typical of nineteenth-century businessman, Romney turned from the business world to a new career in politics.''

It was not a decision Romney made lightly. On February 10, 1962, after a 24-hour period of fasting and praying, he announced that he was running for governor of Michi-

gan. Two days later, he resigned as president and chairman of the board of American Motors. When he was elected to his first term of governor in November 1962, Romney officially severed all ties to the company.

Michigan had what was called a ''weak executive'' form of government. The citizens elected the governor and seven other members of the executive branch to two-year terms. In the early 1960s, politics was considered a dirty word in Michigan. Romney, according to May, ''exuded a sense of dedication and self-confidence that had served him well as a business executive.'' He was described by May as being a ''rugged, vigorous individual and effective vote-getter.'' Romney was running against an incumbent governor, John Swainson, who was described as ''ineffective, lackluster, and colorless'' by critics. There was a series of debates between the incumbent Governor Swainson and Romney. The first debate was not televised, but the other three were. During the first debate, Fuller noted ''it was obvious that Romney was the favorite from the start.'' A local newspaper, the *Ann Arbor News,* offered this perspective in its June 21, 1962 edition: ''There is no doubting Romney's sincerity, integrity, and personal dynamism.'' The newspaper added that he was ''leaving the impression that he doesn't fully understand the difference between running a large business corporation and presiding over a state government.'' Another key element of Romney's campaign was that he was the first Republican gubernatorial candidate in Michigan who made an effort to attract the African-American vote. Traditionally in Michigan, the Democrats and unions cultivated the African-American vote, while Republicans did not. Romney had a young African-American staff member who ''had the assignment of dealing with the civil-rights issues,'' and played an important role.

Governor of Michigan

Although new to the political scene when he took office, May observed that Romney was soon acting like a seasoned professional. ''His staffers called him Mr. Romney.'' Those who smoked or drank respected his religious beliefs and did not do so in his presence. He thrived on door-to-door campaigning. Romney was considered to be a family man, and as Fuller noted, the ''wholesome family image proved to be a great asset to Romney's candidacy.''

His second gubernatorial campaign would be different for three major reasons: he was now the incumbent; it was a presidential election year; and in the minds of many Michigan citizens, the state had dramatically changed for the better. However when Romney refused to support Republican presidential hopeful Barry Goldwater, many wondered if Romney would seek the nomination. On January 8, 1964, the *Detroit News,* published an editorial called ''Count Us Out!'' Martin Hayden, editor of the paper, made it clear that they would not support Romney for the presidential nomination. Hayden stated in his editorial, ''We will support Governor Romney in his announced objectives for the people of Michigan. If he abandons those sworn objectives for a chance at the presidential nomination in 1964, with the Michigan governor's office as a launching pad, count us out.''

Republicans were trying to present a united front so they could win the White House from the Democrats. Romney did not help the situation by stating to a Goldwater supporter in California, ''I am neither supporting nor opposing any candidate.'' In the end, the Democrats retained the White House, and Romney won his second term as governor of Michigan.

Eyed Presidential Nomination

Romney was re-elected in 1966, and it was obvious to many that the 1968 presidential nomination was a strong possibility. At his gubernatorial victory party in November of 1966, the crowds chanted, ''Romney is great in 68!'' His administration continued to make changes in Michigan. He modernized the state tax structure. The state's first income tax and other new taxes were enacted in 1967, which enabled Michigan to increase spending for education, mental health facilities, welfare programs, and other government program. May stated, ''By emphasizing the provisions of the new constitution that were designed to provide more efficient governmental operations, Romney was able to place himself and the Republican Party in the role of innovators seeking needed improvements, while Democratic opponents of the constitution were pictured as selfish naysayers.''

Romney was considering the 1968 presidential nomination, but called being the governor of Michigan ''a priceless experience.'' His friend, and fellow state governor John H. Chafee, stated, ''The Republican Party, but even more the nation, has reason to be grateful that a man of George Romney's ability, energy, and integrity is willing to come forward to serve the people. His is the leadership we need on a national level.'' Others considered him an outside shot at best. But while on the television program, ''Meet the Press,'' on October 15, 1967, Romney countered with, ''I'm used to being an underdog. I've been an underdog in everything I've gone into of consequence throughout my life.''

In the end, two events kept Romney from making a serious run for the white House. May wrote that Romney ''probably forfeited whatever chances he may have had of gaining the Republican presidential nomination in 1968 when he alienated many in his party by coming out against the [Vietnam] War.'' May continued that ''earlier, in the summer of 1967, Romney's political hopes had been damaged by riots in Detroit.'' Property damage reached at least $50 million. Governor Romney, Detroit's mayor, and President Johnson, were all criticized for their reactions to this tragedy, which had an adverse effect on their political careers.

Later Life

Romney served as secretary of housing and urban development in the cabinet of President Richard Nixon during his first term in office. In 1972, Romney formed the National Center for Voluntary Action, an organization that encour-

aged involvement in public affairs. He then retired from public life.

Romney was a life-long member of the Church of Jesus Christ of the Latter-Day Saints, and held high positions in the church. He never graduated from college, but received many honorary degrees. In 1994, he campaigned for his son Mitt, who was running against Senator Ted Kennedy in Massachusetts.

Romney died at his home in Bloomfield Hills, Michigan, on July 26, 1995. Shortly after his death, *People* magazine wrote that Romney ''was a reformer before reform was cool. He was very serious about budgets and taxes, but he also had a real passion about trying to make government help people who needed help.''

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Roberto Rossellini

Director Roberto Rossellini (1906-1977) was responsible for revitalizing Italian cinema after World War II with his neo-realist films, especially *Roma, Citta Aperta* (*Rome, Open City;* 1945). After a long, somewhat uneven career in cinema, Rossellini spent his last creative years working in television, one of the first important film directors to do so.

Rossellini was born on May 8, 1906, in Rome, Italy, into a wealthy family. His father was an architect. Rossellini and his siblings, including brother Renzo who later became a composer and scored many of his brother's films, were raised by nannies. Rossellini was primarily educated by tutors and did not attend university. As a young man, he became interested in film and contributed pieces to *Cinema,* a film magazine.

Rossellini began working in the film industry in 1934, learning every aspect from screenwriting to editing and dubbing. He soon began making his own films, spending a year, 1937-38, writing and directing the amateur production, *Prelude a l'apres-midi d'un faune.* The film was subsequently banned by Italian censors when Fascist dictator, Benito Mussolini, controlled the government. Rossellini got his first screen credit on a propaganda film, *Luciano Serra, Pilota* (1938), that was produced by the dictator's son, Vittorio Mussolini. Rossellini wrote the film and directed some of its sequences.

By 1940, Rossellini was working in the government-sanctioned film industry as a technical director. On the side, however, he shot footage of Italian resistance fighters for his own purposes. Rossellini directed three key films in the early 1940s, ostensibly under the authority of the Fascist government. Thus, these early works were labeled Fascist in sympathies. The first, Rossellini's true directorial debut was *La Nave Bianca* (*The White Ship;* 1941). The movie began as a documentary project, but developed into a fiction film with amateur actors, a hallmark of Rossellini's later work. *La Nave Bianca* transcends politics and ideology to portray sailors and hospital workers as sympathetic. Completing this trilogy of war films was *Un pilota ritorna* (*A Pilot Returns;* 1942) and *L'umomo della croce* (*The Man of the Cross;* 1943).

Established International Reputation

In 1945, Rossellini made what was arguably his most important film and the epitome of neo-realism, *Roma, Citta Aperta* (*Rome, Open City*). He had begun writing the film when the Nazis occupied Italy in 1943. To finish, he had to sell some of his own belongings so that he could buy short ends of film stock. Rossellini again used amateur performers, as well as real locations and a crude documentary-like black and white photography. All of these elements defined neo-realism as a film movement, and *Roma, Citta Aperta* reignited the lagging Italian film industry. The film was not popular in Italy at the time, though it was in the United

States and France. To get *Roma, Citta Aperta* to the U.S., Rossellini was forced to sell it for next to nothing to an American soldier. The soldier took it home and sold it to Joseph Bustyn. It was then shown in New York City for the next two years.

On the basis of *Roma, Citta Aperta,* Hollywood producer David O. Selznick offered Rossellini a contract to direct seven films in 1946. Rossellini rejected the offer, preferring to work in Italy. Ironically, while his next films were neo-realistic, they were criticized for incorporating Hollywood-type narratives and a melodramatic plot. These films were also about World War II and its effect on Italy, as was *Roma, Citta Aperta.* The first was *Paisa* (*Paisan;* 1946), a film which many critics believe to be one of his best. Comprised of six distinct episodes, it depicts the Allied capture of the whole of Italy from the Germans, including many moments of human kindness.

The last of this wartime trilogy, *Germania, anno zero* (*Germany, Year Zero;* (1947), was also powerful. As was done for the other two films, Rossellini co-wrote the script. In *Germania, anno zero,* he explores how the Nazi doctrines corrupt a child's mind. The film also condemns social institutions like the Catholic Church for their failure to act in opposition to this authority.

Not all of Rossellini's films in this time period were about war. In 1947, he made *L'Amore*, a film in two contrasting parts starring his then-lover, actress Anna Magnani. The first part was entitled ''The Human Voice,'' a monologue in which a woman tries to maintain a phone conversation with an obviously disinterested lover. ''The Miracle,'' concerns an unsophisticated peasant woman who becomes pregnant by a man who she is convinced is St. Joseph. She believes she is carrying the son of God. As with many of Rossellini's films, *L'Amore* is an exploration of the concepts of truth and humanity. In 1947, Rossellini temporarily left Italy to finish post-production on these and other of his World War II-era films.

Became Involved with Ingrid Bergman

In 1948, Rossellini received a letter that would change his life. Swedish actress Ingrid Bergman, whose career had been faltering after the end of a contract with David O. Selznick, wrote the Italian director that she wanted to be in one of his films. Rossellini was writing a script at the time with Anna Magnani in mind, but rewrote it for Bergman. The script was for the film *Stromboli* (1949). During the filming, Rossellini and Bergman began having an affair and Bergman became pregnant. At the time, Rossellini was still married to Marcella De Marquis, with whom he had two sons, Renzino and Romano (who later died). He was also involved with Magnani. Bergman was married to Petter Lindstrom, with whom she had a daughter, Pia. Rossellini had his first marriage annulled, and Bergman divorced her spouse after the birth of their son, Roberto Guisto Guiseppe, in 1950. Two years later, they had twin daughters, Isabella Fiorella Elettra Giovanna (who became an actress and model) and Isotta Ingrid Frieda Giuliana.

Despite their subsequent marriage, the affair was a huge international scandal and caused the professional reputations of both Rossellini and Bergman to suffer. The press constantly harassed the couple. Bergman was essentially ostracized by Hollywood for seven years, and denounced as ''evil'' on the floor of the United States Senate. Although she starred in six Rossellini films, none were financial successes and most had questionable artistic merit, according to critics. *Stromboli* was arguably the best. Backed by funds provided by Howard Hughes and RKO Studios, *Stromboli* portrayed Bergman as a Lithuanian refugee who marries an Italian fisherman only as a convenience. The film explores her reaction to living in a harsh environment, a volcanic island off the coast of Sicily, including the physical and psychological cruelties of the backwards community.

Other Rossellini/Bergman collaborations included *Europa '51* (*The Greatest Love;* 1952). In this film, which was co-written by Rossellini, Bergman played a superficial mother who feels intense contrition after her child commits suicide. After she finds comfort in helping the poor and ill, her husband incarcerates her in an asylum. Panned at the time of its release, *Viaggio in Italia* (*Voyage in Italy;* 1953) became a cult film years after its release. Some regarded it as the embodiment of Rossellini's filmmaking methodology. The simple plot gave Rossellini an opportunity to use much documentary footage of Italy. In *Viaggio in Italia,* Bergman plays an English woman who go to Naples to sell a home as her marriage is at an end. Rossellini used the film to question the meaning of life. Some believe that Bergman's performance represented a repressed wife trying to come to terms with the horror of emptiness.

Bergman played a similar role in Rossellini's *La paura* (1954) (*Fear* or *Angst;* 1954). Her character is a German wife, who is miserable and has affairs. She leaves her husband. At the time of its release, this film was not considered to be an artistic success. In retrospect, opinions have improved. In all of these films, Rossellini looked inside his characters, at their spiritual lives. Many also used elements of expressionism. Despite his box office failures and Bergman's floundering career, Rossellini would not let his wife make movies with anyone else until 1955. By 1956, they had separated. The marriage was annulled a year later.

One reason for the failure of Rossellini's marriage to Bergman was that he continued to see other women, including Indian screenwriter Somali Das Gupta. The couple, who had a common law marriage, produced a child, Paola Raffaella Maria. This relationship caused another scandal. In 1958, Rossellini made a documentary about her native country entitled *India.* The film was not well received at the box office, but was given some critical acclaim.

Rossellini's last successful film was *General Della Rovere* (1959). He would later regret having made the film, despite the fact that it boosted his sagging reputation and won several awards. It used many of the same ideas as his successful neo-realist films. The story was set during World War II and focused on the Italian Resistance. Rossellini did the same with *Era Notte A Roma* (1960), though with limited interest from audiences and critics alike.

After several more films, including two about the history of Italy, *Viva l'Italia* (1960) and *Vanina Vanini* (1961), Rossellini essentially ended his film career. By the mid-

1960s, he had become a living legend in the minds of critics and filmmakers alike. Rossellini did not make a specifically commercial film for the rest of his life. Television became his preferred medium, using it to explore science and history. He made several miniseries such as *L'Ete del Ferro* (*The Age of Iron* 1964) and *Atti Degli Apostoli* (*The Acts of the Apostles* or *The Deeds of the Apostles;* 1968). The latter was a six-hour production using locations in Tunis to delineate the story of Jesus Christ.

By the 1970s, Rossellini made biographies of historical figures for Italian television, including *Agostino di Ippona* (*Saint Augustine of Hippo;* 1970), *Socrate* (*Socrates;* 1970), *Pascal* (1971), and *Descartes,* (1974). In these biographies, Rossellini attempted to make these distant figures seem more accessible. Rossellini made his last fiction film in 1974, *Anno Uno* (*Year One*). His last commercial film was 1977's *Il Messia* (*The Messiah*). Like his classic neo-realist films, *Il Messia* used amateur performers. Rossellini was planning a film on philosopher and theorist, Karl Marx, when he suffered a heart attack, and died in Rome on June 4, 1977.

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Mayer Rothschild

With no secular education and barely able to speak or write German, Mayer Rothschild (1744-1812) became one of the richest men in Germany. He founded a dynasty of bankers who financed the wars and whims of nobility and governments.

Mayer Amschel Rothschild, the son of Amschel Moses Rothschild and Schoenche Rothschild, was born in Frankfurt, Germany on February 23, 1744, the fourth of eight children. His father was a moneychanger and dealer in silk cloth. The family surname was derived from the house where Isaac Elchanan (d. 1585) lived in Frankfurt. At the time, it was a common practice to give names to houses (such as White Tulip, Ship, Green Jar, etc.). Elchanan's house was called zum Roten Schild (at the Red Shield), from which the last name Rothschild came. In 1664, Isaac's grandson Naftali left zum Roten Schild and moved to a house called Hinterpfann, meaning house at the back of the sauce pan, but kept the Rothschild surname.

The Jews of Frankfurt were required to live apart from the Christians in a single narrow lane called the Judengasse, or Jews' Alley. The street was dark, filthy, smelly and overcrowded. The 3,000 Jewish inhabitants were locked into this ghetto on Sundays, Christian holidays, and at night. Frankfurt's Jews could not enter a public garden, visit a coffee shop, or walk more than two abreast in the street. Although other eighteenth century German cities imposed restrictions on Jews, none were as harsh as those of Frankfurt.

Frankfurt was a major center of trade, with many bankers and wholesale merchants. The city lay at the crossroads of five international land routes and sat on the banks of the Main River, near where it connected to the Rhine. Thus Frankfurt was centrally located to connect countries as far apart as England, Russia and Italy.

Rothschild attended a Jewish school called a heder, beginning at the age of three or four. There he studied the Jewish sacred books, the Torah and the Talmud. By the age of seven or eight, Rothschild and his classmates would have read the five books of Moses in Hebrew and Judendeutsch, a mixture of Hebrew and the Frankfurt dialect. (Frankfurt Jews did not speak Yiddish). Instruction at the heder did not include any secular subjects or German. At home, Rothschild helped with the family business, running errands to other moneylenders and sorting out various coins his father had exchanged for local money.

In 1775, at the age of eleven, Rothschild left the heder and went to study in a Jewish seminary, or yeshiva, near Nuremberg. A few months later, a smallpox epidemic struck

the Judengasse. Rothschild's father died on October 6, 1755; his mother died on June 29, 1756. The orphan returned home to live with relatives.

Learned the Banking Business

At the age of 13, Rothschild went to Hanover to serve an apprenticeship with the bank of Wolf Jakob Oppenheim. The Oppenheim's were court-Jews—bankers who used their family connections across Europe to furnish credit to royalty. Working for them, Rothschild learned how to conduct foreign trade and how to issue or cash bills of exchange, the equivalent of a modern check. In Hanover, he also learned about rare and antique coins and medals, which collectors often bought as an investment. By the age of 18, he was an expert in the field and began to buy rare coins for the collection of General von Estorff.

At the end of the Seven Years' War, in 1763, Rothschild returned home to Frankfurt. There he joined his brother Calmann's money-changing business, adding his own specialty to it, the trade in rare coins, medals, curios, jewels, engravings, and antiques. Through this business Rothschild was introduced to Crown-Prince Wilhelm, the future Landgrave (Prince) of Hesse, heir to a huge fortune. In 1769, Rothschild requested of Wilhelm the title of court-factor, or crown agent, meaning that he had done business with royalty. The honorary title allowed Rothschild to hang a shield decorated with the arms of Hesse and Hanau on the door of his house. The title did not allow him any special privileges. Rothschild still could not leave the Judengasse at night or on Sundays. It took him 14 more years to achieve that honor.

On August 29, 1770, Rothschild married Guttle Schnapper, the 17-year-old daughter of a bill broker, moneychanger and court factor to a small principality. The following year, she gave birth to Schonche, the first of their ten children. By 1792, the family had grown to include Amschel, Salomon, Nathan, Belche, Breinliche, Calmann, Julie, Henriette, and Jacob.

Business Improved

By 1784, at age forty, Rothschild was fairly well off. When a larger house became available in the Judengasse, he bought it. The House at the Green Shield contained a water pump, considered to be a great luxury at the time. Behind the house was Rothschild's counting house with secret shelves in the walls.

In 1785, Crown Prince Wilhelm became Wilhelm IX, the new Landgrave, and the richest man in Europe. Rothschild sold him jewels and cultivated a relationship with Carl Buderus, Wilhelm's chief revenue officer. Buderus made private investments through Rothschild that returned a handsome profit. Buderus spoke well of him to Wilhelm, who began doing a little more business with Rothschild. His other business dealings were successful. With the help of sons, Salomon and Amschel, the family became a major wholesaler of wool, cotton cloth and flour.

In 1792, troops of the French revolution occupied Frankfurt for a time. Wilhelm could not decide if he should remain neutral in the war between France and the grand coalition of England, Prussia and Austria, or if he should join the coalition. A subsidy of 100,000 pounds from England persuaded him to join the coalition. Rothschild made a profit by discounting the money received from England. His business also included a transportation and forwarding agency. Rothschild contracted with the Austrian army to supply it with wheat, uniforms, horses, and equipment. As a military contractor, he was able to accumulate his first large amount of capital. Rothschild was known for his modesty, good nature, and generosity. He gave charity to all, not just to Jews.

In the mid-1790s, Rothschild became a major importer of cotton cloth from England. At this time he hired a young woman to deal with his German and English correspondence and his daughters helped in the counting house. In 1796, Napoleon's troops attacked Frankfurt, accidentally setting the Judengasse on fire and destroying half of it, leaving 2,000 inhabitants homeless. The displaced Jews were allowed to live in the Christian part of the city for six months. Although the House at the Green Shield had not been damaged, Rothschild took advantage of the relaxed city laws to rent space for all of his wares outside the ghetto, allowing his family full use of the house. In the same year, he made his three eldest sons partners in the business.

Family Business Expanded

Nathan Rothschild was the most gifted of Mayer's sons. He was creative, hard working, and independent. Nathan was in charge of importing goods from England. In 1798, the story goes, after an encounter with an unpleasant English merchant, Nathan decided to buy goods directly from England instead of using middlemen. In actuality, Mayer Rothschild had made the decision to send Nathan to England. The family's main bookkeeper accompanied him, being able to speak English. Thus Rothschild established his first branch abroad.

In 1800, the Emperor Franz II named Rothschild and Amschel his imperial crown-agents, which gave them the right to bear arms. In 1802, Rothschild changed the spelling of his first name from ''Meyer'' to ''Mayer,'' perhaps to make it seem more German. A year later, Wilhelm appointed Rothschild chief court agent, the highest form of court Jew.

Rothschild helped found a modern school for the children of the Judengasse in 1803. Besides receiving a religious education, the pupils studied German, French, geography, natural history, and modern philosophy. Although the orthodox rabbis of the ghetto decried it, Mayer Rothschild and later his son Amschel supported the school.

By 1807, Rothschild was doing almost all of the international banking for the Landgrave thanks to Buderus. The strategy he used to increase the volume of his business was to accept lower profits. His capital accumulated quickly, and his bank became one of the biggest in Frankfurt. In addition to banking, Rothschild also traded in textiles, colonial goods, coins, antiquities, and wine. He prospered by selling the goods that Nathan shipped from England that included textiles, indigo, tea, dried fruit, sugar, and coffee. As his fortune increased, Rothschild began negotiating state

loans for the Landgrave, who desired to lend money anonymously.

Fought for Jewish Rights

In 1806, Karl von Dalberg became ruler of Frankfurt. Rothschild granted him loans, which other banks would not. In exchange, he asked Dalberg to extend the rights of full citizenship to all the Jews. Dalberg offered to grant these rights to Rothschild immediately, but needed more time to decide about the rest of the community. Rothschild refused this offer because he did not consider himself worthier than his co-religionists and refused to be given priority. It was not until 1811 that Rothschild succeeded in negotiating equal rights for the Jews of the Frankfurt ghetto. In exchange, they were required to pay Dalberg a huge sum.

At the end of 1806, Napoleon ordered an embargo of English goods, prohibiting all trade with England. Merchants such as the Rothschilds became adept at smuggling the forbidden goods and made a lot of money selling the high-priced contraband.

Caught in the war between Prussia and France, Wilhelm fled his castle to live in exile. Buderus continued to serve as go-between for the Landgrave and Rothschild. When Wilhelm rebelled against the kingdom of Westphalia, which was ruled by Napoleon's brother Jerome, Buderus was arrested. Rothschild and his sons, Salomon and Jacob, were placed under house arrest and their home was searched. They had gotten advance warning of the search and had removed or hidden anything incriminating. Rothschild and his family were questioned for almost a week. The investigation ended when the chief of police asked for and received a bribe. Rothschild learned an important lesson from this episode. He resolved to no longer confine his services to one ruler.

Rothschild and Buderus became silent partners. Soon after, Wilhelm allowed Nathan Rothschild to manage his English accounts. Nathan bought English stock in his own name for Wilhelm, thus greatly increasing his credit standing. Using Wilhelm's money, Nathan speculated and made great profits.

In 1810, Rothschild reorganized his business, making his grown sons full partners, but retaining for himself a decisive vote. Now in poor health, he allowed his sons to run the business, while he relaxed and studied English.

In March 1811, Jacob Rothschild settled in Paris where he founded the French branch of the family banking business. Under the noses of the French, Jacob cleverly managed to move English money to the Duke of Wellington, who was fighting Napoleon on the continent.

Although in poor health, Mayer Rothschild was appointed to a seat on the Frankfurt electoral college, despite objections to the naming of a Jew to this body. On September 19, 1812, Rothschild died in Frankfurt, leaving a vast business empire to his five sons.

In 1817, the Rothschild sons were made noblemen by the Austrian emperor. Amschel, Jacob and Calmann changed their names to Anselm, James, and Carl. Anselm headed the Frankfurt branch of the company. Nathan stayed in London, becoming the most successful of the Rothschild sons. Salomon settled in Vienna and ran the Austrian branch of the firm. Carl moved to Naples, and became court banker to the Bourbon kingdom. James did very well in Paris.

Today, the descendants run a financial empire that covers the world, with branches in Europe, Australia, the United States, Canada, Mexico, Rio de Janeiro, Tokyo, Hong Kong and Singapore.

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Bill Russell

Boston Celtics center Bill Russell (born 1934) earned a place in the National Basketball Association's Hall of Fame as the greatest defensive player in the history of the league and one of the greatest players of all time.

Bill Russell was an unlikely superstar. Lanky and shy, he came into the National Basketball Association (NBA) as a center for the Boston Celtics and remained with that team for the duration of his playing career. At six-feet-ten-inches tall he was larger than most had ever seen. He was talented, not in scoring points like other basketball stars, but in stopping his opponents cold in their tracks. At the bidding of his coach he avoided shooting the basketball altogether, yet his affinity for teamwork and his ability to relay the ball to the point-makers on his team successfully earned for the Celtics 11 NBA championships. The glory of Russell's talent was, at times, marred by the intolerant social climate of his day. He was among only a few black players in the NBA during the ''Russell Era,'' but he focused his efforts on elevating the dignity of humankind and donated his time and effort to right the wrongs of a racially biased culture.

William Felton Russell, the youngest son of Charles and Katie (King) Russell, was born in Monroe, Louisiana on February 2, 1934. His paternal grandfather, Jake Russell, was a first-generation free man, a woodsman and champion logroller, affectionately known as the ''Old Man'' by his offspring and heirs. As a youngster Bill Russell bonded closely with the Old Man.

Charles Russell moved the family to Oakland, California when Bill was eleven years old. Russell's parents worked at a military shipyard, and Jake Russell established his own trucking company. The Russells shared a house in

north Oakland with eight families. When conditions improved the family moved to west Oakland, where Bill Russell enrolled at Cole Elementary School.

Russell held his mother in great regard, and it was a blow to him when she became ill and died in 1946. He and his brother accompanied their father on a train to Louisiana to bury Katie Russell. When they returned to Oakland, Bill became introverted and withdrew into books and reading. At Hoover Junior High School he was far from impressive as an athlete. He played basketball at McClymonds High School but was never a star; so rare were his appearances on the court that he shared a jersey with another player. Hesitant and unobtrusive, he suffered from low self-esteem in spite of his ever-towering size. His bent for basketball blossomed slowly because he lacked the skills to be a great ball handler; he worked instead to develop his talent as a defender. In 1952, he accelerated his high school curriculum and graduated, ahead of his class, in order to tour with an exhibition basketball team throughout the Pacific Northwest.

College Days

During the exhibition tour, a representative from the University of San Francisco (USF) named Hal DeJulio observed Russell and set out to recruit the unusually tall young man. Russell, in turn, welcomed the opportunity for a college scholarship. At DeJulio's suggestion, Russell took the college entrance exam and applied to USF. To bide his time during the application process, Russell took a job as an apprentice sheet-metal worker at the Naval yard in San Francisco. He continued to play basketball in his spare time and improved his skills and grew continually, for years, even after his peers leveled off. He was six feet five inches tall when he finished high school, and grew five inches more before reaching his full adult height. With DeJulio as a mentor, Russell secured a full scholarship to USF and supplemented the award with a student job for additional income. Russell by then was very tall and adept at jumping—his leaping reach extended four feet higher than the rim of the basket (14 feet above the ground), and the air-born accomplishment was exhilarating.

Russell played freshman ball and joined the USF Dons' varsity team as a sophomore in 1953. In his junior year (1954-55) the Dons won the National College Athletic Association (NCAA) championship. Russell received the title of Most Valuable Player (MVP) of the tournament. He averaged 21.4 points per game for the season with 21.5 rebounds per game. Russell and his college roommate, K. C. Jones, shared a common interest in basketball and would one day play together professionally for the Boston Celtics. They became fast friends and, through mutual encouragement, their approach to the game matured into a cognitive pursuit. Together they considered tactics to improve their play. During the summer of 1955, Russell traveled on a goodwill tour sponsored by the U.S. Department of State. In conjunction with his participation in a national program to promote physical fitness, Russell also attended a White House luncheon with the President of the United States.

Russell returned to USF for his senior year in the fall of 1955. He added track and field to his extracurricular schedule and made an impressive showing. After years of perfecting his leaps and bounds, he very nearly broke a world record in the high jump with a score of six feet nine and one-quarter inches. The Dons won the national championship again that year, and Russell was named as an All-American center, to play in the East-West college all-star game at Madison Square Gardens. That year the NCAA widened the foul (free-throw) lane from 6 to 12 feet, because of the ease with which Russell could dominate the court.

1956—A Very Good Year

Among the most eventful years of Russell's life, 1956 was a year to remember. During the course of that single year Russell earned a bachelor of arts degree, joined the elite society of Olympic gold medallists, married his girlfriend, and signed a contract with the National Basketball Association (NBA). Early in that year Russell reduced his academic load, in anticipation of the upcoming summer Olympics. He later refused an offer from Abe Saperstein, owner of the Harlem Globetrotters, to play professionally with the team. Russell feared it would jeopardize his eligibility for the U.S. Olympic basketball team. To Russell's gratification he was given a spot on the Olympic team and won a gold medal at the games in Melbourne, Australia.

During the 1956 NBA draft Russell, a second round pick, went to the Boston Celtics under unusual circumstances. As a highly ranked team, the Celtics could not pick early in the draft. Head coach, Red Auerbach, nonetheless wanted Russell to play with his team. Auerbach sacrificed two of his best players in return for an early draft option.

Russell was drafted and remained with the Celtics from 1957 until his retirement in 1969.

As 1956 drew to a close, Russell completed his studies and received his college degree. He married the former Rose Swisher on December 9, 1956, just three days after his return from the Melbourne Olympics. The newlyweds honeymooned in Carmel, California, just prior to the start of Russell's first season with the Boston Celtics.

All-Star Career

During his dynamic career Russell left his mark as the greatest defensive player in the history of the NBA. He was a true team player; a highly effective re-bounder and a leviathan jumper. Prior to Russell, it was unheard of in the NBA for a player to position himself strictly for the purpose of blocking opposing scorers and without concern for sinking baskets. Russell in fact was a mediocre ball handler, and Auerbach instructed him to avoid shooting or carrying the ball. Yet the years that coincided with Russell's playing career bear the nickname the "Bill Russell Era." Critics maintained that Russell's presence on the team was a key factor in 11 NBA championships won by the Celtics from 1957 through 1969. Russell started with the Boston Celtics at a salary of $19,500; he wore jersey number 6. Celtics center Arnie Risen, whom Russell replaced, graciously assisted the rookie in mastering the finesse of professional basketball.

In 1957-59 Russell played in the NBA all-star game. His team won the NBA championship in 1957, 1959-66, and again in 1968 and 1969. Prior to Russell's rookie season the Celtics had never won a championship. Thereafter they lost only two championships during his entire 13-season career. When Auerbach retired, he selected Russell to replace him as coach; Russell was the first African American to coach a NBA team. He continued as a player and coach, until 1969 when he retired with 11 NBA championships to his credit as a player, including two as a coach.

Russell served as general manager and coach for the Seattle SuperSonics between 1973 and 1977. During the 1970s and 1980s he worked as a broadcast analyst for several television networks. He coached the Sacramento Kings in 1987-88 and continued as president of basketball operations for the Kings through 1989.

Honorable Mentions

Russell retired from the Celtics in 1969, having led the league in time played (40,726 minutes). He also led in career rebounds, with a total of 21,721. He received five Most Valuable Player awards: in 1958, 1961, 1962, 1963, and 1965. The NBA revised some rules in reaction to Russell's great prowess, including a limitation on in-the-air assists. Years later, as celebrations were underway to mark the end of the second millennium in 1999, cable sports network ESPN duly named Russell among the top 50 athletes of the previous 100 years in a retrospective of 20th century sports.

Fans and colleagues failed to understand Russell's reluctance to be inducted into the NBA Hall of Fame in 1974. He was the first African American in history to be so honored, and an entire community hoped to share his pride in the moment. His hesitation might have stemmed from an incident that occurred in 1971 when the city of Boston held a public celebration in Russell's honor. During the festivities, thugs—apparently motivated by racism—rampaged and violated Russell's residence. After thoughtful consideration, Russell attended the Hall of Fame ceremony and accepted the compliment.

Personal

Russell left his mark in sports history as an innovator and a great man. He refused to sign autographs, yet he never avoided his fans. Instead he mingled with them, talked to them, and shook their hands—to Russell those gestures were more personal than signing a piece of paper. He wrote an autobiography, *Go Up for Glory,* and recorded a memoir for Random House, *Second Wind,* with Taylor Branch in 1979.

Russell was among a small group of professional athletes who took a public stand during the U.S. civil rights movement of the 1960s. He participated in the 1963 March on Washington and set up an integrated sports training camp in the southern United States. The NAACP cited other contributions by Russell that improved the quality of life for underprivileged students of the Boston public schools. Additionally Russell invested in a program to purchase rubber plantations in the African nation of Liberia, in an effort to create jobs and spur the economy of that nation.

Russell and his first wife had three children: William Jr., Karen Kenyatta, and Jacob. The couple separated in 1969 and divorced in 1973. He was briefly married to the former Miss USA, Didi Anstett. During his years with the Boston Celtics Russell lived in Reading, Massachusetts. After retirement, he maintained a residence on Mercer Island, Lake Washington, near Seattle.

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Burt Rutan

Burt Rutan (born 1943) has been described as a visionary and as the single most influential designer of aircraft and airframes in the last half of the twentieth century. His ideas have affected military and general aviation aircraft and air transports designed for repeated use in shuttling passengers and cargo into space.

Rutan was the primary force behind the conceptualization, design, and development of the world-flight *Voyager* airplane, the only airplane to fly a non-stop, non-refueled flight around the world. The *Voyager* was piloted by Burt's brother, Richard (Dick) Rutan and Jeana Yeager. It flew around the world from December 14 to Deceber 23, 1986. The plane took off from Edwards Air Force Base in California and landed there nine days, three minutes and forty four seconds later.

Elbert L. Rutan was born on June 17, 1943, in Portland, Oregon, and grew up in the Central Valley town of Dinuba, California. He was the second of three children in the family of George and Irene Rutan. His father was a dentist. Besides his brother, Dick, he has a sister.

The Rutan brothers demonstrated an interest in planes at an early age. As children, they would have their mother drive them late at night on deserted roads in the then sparsely populated Central Valley to test model airplane designs. Mrs. Rutan would drive while Burt and Dick held their airplane models outside the car in attempts to determine how their models would react in flight. Burt Rutan kept up the practice, and tested numerous aircraft designs well into his college days by driving at high speeds in open cars late at night.

His fascination with airplanes prompted Rutan to attend the California State Polytechnic University, where he successfully pursued a degree in aeronautical engineering. He was third in his graduating class in 1965. Additional course work was taken at the Space Technology Institute at the California Institute of Technology and the Aerospace Research Pilot's School at Edwards Air Force Base. Rutan also took courses in marketing and personnel management at Golden Gate College.

Trained at Edwards Air Force Base

Rutan worked for the United States Air Force as a civilian flight test project engineer at Edwards Air Force Base from 1965 through 1972. While working at Edwards Air Force Base, Rutan was credited with solving a problem involving the vaunted F-4 fighter jet. The multi-million-dollar aircraft was known to go into flat spins and crash. The basic problem was ensuring the jet aircraft's in-flight stability. Rutan developed a spin-recovery system that fixed the problem, preventing the grounding of a fleet of F-4 jets.

In an interview conducted by Joe Godfrey and copyrighted by the The AVweb Group, Rutan talked about the training he had received in working for the U.S. Air Force. ''I do consider myself an expert in flying qualities, and the development of flying qualities through flight tests and so on, and the reason is in the first seven years out of college that's all I did, flying qualities flight test. I never did any performance flight test. I was a specialist on flying qualities for about 13 different programs and so I came out of that a recognized expert. When I say 'recognized expert,' I wrote MIL 83-691, which was the Air Force's spec for testing stall and spin in all types of airplanes. I still think today, even though I don't do a lot of flying, I can get in an airplane and have a good feel for what it needs to improve it and how to do it. I'm not an expert in hardly anything but that, that one thing I would claim.''

In March, 1972, Rutan took that training to the Bede Aircraft Company, in Newton, Kansas, where he was named director of the Bede Test Center. He held that position for just over two years.

Rutan Aircraft Factory

In June 1974, Rutan returned to California, founding the Rutan Aircraft Factory (know as RAF) to develop light aircraft and to market technical and educational documents on aviation.

While he had become well known within the ranks of the US Air Force, Rutan's first real fame came with the building of the *VariEze* aircraft. The *VariEze* was one of Burt's earliest creations, and the first to use a pusher type propeller mounted and canard wings. Burt's fame was immediate when his brother Dick flew the *VariEze* to the annual Experimental Aircraft Association Fly, in Oshkosh, Wisconsin, in 1975. The uniquely designed airplane was the hit of the three-day event.

The Rutan Aircraft Factory introduced a number of airplanes that were designed to be built at home, including the *VariEze,* the *VariViggen,* the *Quickie,* the *Defiant* and the *Long-EZ.* Distinctive design features marked these airplanes. Each of them represented a step forward in Rutan's creativity and eminence as a extraordinary designer of aircraft. Rutan's company and his designs changed the way homebuilt aircraft were conceived and built.

Flight of The *Voyager*

Rutan's greatest visible success was the record-setting *Voyager.* Round-the-world flight was never accomplished before because of the tremendous challenges it presents for flight capacity and performance of pilots and equipment. Rutan had to design an airplane that could fly 28,000 statute miles without refueling. As a result, the airplane's main cargo would be fuel, which aviators measure in terms of weight. It was to carry 8,934 pounds—nearly 41/2 tons—of 100-octane aviation fuel. That is equivalent to 1,489 gallons of fuel.

To fly that fuel, Burt Rutan designed a 939-pound flying fuel tank with a wingspan of 110.8 feet. The airplane had twin boom tanks that looked similar to outriggers on a canoe, canard wings, vertical stabilizers attached to the boom tanks, and tiny winglets at the end of the main wing for added stability. The twin boom tanks were designed to carry fuel, and helped to distribute the weight of the fuel over the airplane's structure. The airplane was powered by forward and rear-mounted propellers attached to a cigar-shaped pod in the middle of the enormous wing.

Rutan remained in nearly constant contact with the plane's two pilots from the command center at Edwards Air Force Base during the entire flight. He talked the two pilots through a hair-raising encounter with a typhoon over the Pacific Ocean and in skirting thunderstorms in central Africa and over the eastern Atlantic Ocean. He also talked the pilots through the failure of a fuel pump that shut down the engine and nearly caused the plane to crash eight hours before it landed at Edwards Air Force Base.

A Second Business

In the early 1980s, just as he was formulating plans with his brother for the *Voyager* aircraft, Rutan founded Scaled Composites Inc., a company that designs and develops research aircraft. Rutan launched Scaled Composites in April 1982. In its 18 years of existence, Scaled Composites claims to be the most productive aerospace prototype development company in the world.

Scaled Composites primarily makes proprietary model products for the world's general aviation and military aircraft manufacturers. The company has also been involved with the manufacturing of a special wing used on a yacht that competed in the 1988 America's Cup race, the building of the General Motors Corporation Ultralite show car in 1992, the building of gondolas for hot air balloons, the building of wind generators for electrical power generation, and the building of reusable aircraft that could be used to shuttle passengers and cargo to space.

One of Scaled Composites most renowned designs was the 85 percent scale of the *Starship 1* aircraft built by Beech Aircraft Corporation. The *Starship* was designed as a turboprop corporate aircraft to compete with corporate jets, and its unusual design, which incorporated Rutan's trademark pusher propulsion and canard wings, won numerous awards when it was introduced commercially in 1990. Rutan holds a US patent for the design configuration of the *Starship.*

The *Pond Racer*

Another of Rutan's most celebrated project was the *Pond Racer,* a racing airplane built in 1991 for industrialist and aviation enthusiast, Robert J. Pond. The *Pond Racer* was built to compete in air races in Reno, Nevada, using vintage World War II aircraft.

In the interview conducted by Joe Godfrey for The AVWeb Group, Rutan recalled the problems that the *Pond Racer* had: ''The Pond Racer was something that a person who had a mission wanted a solution to. His mission was to stop all these guys from destroying a Mustang every year and 12 engines every year at Reno and he wanted new technology in the racer so that it would take over and replace this environment that was destroying war birds. By that standard the project was a failure. You go up to Reno today and they're all war birds, so his mission and the Pond Racer solution to that failed. One of the reasons that it failed is the airplane never really flew with its propulsion system putting out the power. But the problem is it failed because it didn't win.''

Rutan's design for the Beech *Starship* faced similar difficulties. The *Starship* was seen as a commercial failure, but critical elements of its design and its propulsion system were changed from Rutan's original plans, and pilots criticized the airplane as too slow and too noisy.

The decisions that led to the failure of the *Pond Racer* and to the lack of commercial success for the Beech *Starship* never reflected negatively on Rutan. His designs and development efforts always were viewed as both ground-breaking and sound.

Rutan sold Scaled Composites to Beech Aircraft Corporation in June 1985. Beech sold the company in January 1989 to Wyman-Gordon. Rutan was retained as president and chief executive officer through both sales. Scaled Composites employed about 100 workers in early 2000.

Other Projects

Through Rutan Aircraft Factory and Scaled Composites, Rutan has worked on unique design and development programs that include tilt-wing aircraft for Bell Helicopter that combine aspects of helicopters and airplanes, short-take-off-and-landing aircraft that require shorter runways than traditional jet airplanes, concepts for close-air support aircraft for the military, rockets, and crew rescue vehicles for the United States space shuttle program.

One of Rutan's latest projects, is a high-flying, adjustable-wing airplane called *Proteus.* The *Proteus* is an all-composite canard aircraft with a 79-foot wingspan that can be expanded to 92 feet, depending on the requirements of its mission or payload. It had its maiden flight July 26, 1999, and is designed to fly at altitudes of more than 50,000 feet for up to 18 hours.

Perhaps Rutan's most daring project is the Roton rocket, a manned satellite launch vehicle. Scaled Composites is working on this project with San Francisco-based Rotary Rocket Co.

Future Projects

Rutan's interest in homebuilt aircraft has not waned. He acknowledged that homebuilt sub-orbital spacecraft may not become popular, or even feasible, for 60 to 70 years. However, such space vehicles are a part of the future he foresees.

Rutan holds three U.S. patents, and has given numerous presentation and papers on aviation topics ranging from highly technical discussions on the flight characteristics of certain airplane wings to talks on how aviation research and development should be conducted. Rutan is a member of eight professional organizations, and holds four honorary doctorate degrees. Included among the many awards he has received is the Presidential Citizen's Medal presented in 1986 by U.S. President Ronald Reagan, in recognition of his achievement in the concept, design, and completion of the *Voyager* journey.

Further Reading

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Rutan, Elbert L. Interview with Joe Godfrey, Copyrighted by the The AVweb Group, (November 18, 1999) http://www.avweb.com/ □

Dick Rutan

Dick Rutan (born 1938) achieved one of the last aviation "firsts." A seasoned aviator trained in the United States Air Force, Rutan and co-pilot Jeana Yeager were the first flyers to pilot an airplane around the world non-stop without refueling. The flight set a world record for closed-circuit, non-stop, non-refueled, around-the-world flight.

Rutan and Yeager flew the *Voyager* aircraft from Edwards Air Force Base in southern California on the morning of December 14, 1986. They landed the aircraft nine days later at Edwards Air Force Base, joining the ranks of such aviators as Charles Lindbergh, who flew the first solo flight across the Atlantic, and Amelia Earhart, the first woman to fly solo across the Atlantic.

Richard Glenn Rutan was born in Loma Linda, California, July 1, 1938. He was the first of three children in the family of George and Irene Rutan. His father was a dentist. Besides his brother, Burt, he had a sister.

Rutan had a classic American upbringing in the Central Valley town of Dinuba, California. He and his brother Burt were interested in airplanes from an early age. Burt tended to build and fly model airplanes exclusively, while he was considered more "wild" and pursued hot rod cars and fast motorcycles. Rutan began taking flying lessons when he was 15 years old. He would work at odd jobs for nearly a month to earn the money for a 40-minute flying lesson. Eventually, his father caught the obsession with airplanes from his sons, and pooled resources with several of his friends to buy a small airplane. Rutan logged the necessary five hours of instruction at Reedley Airport near Dinuba, and on the day of his 16th birthday—the minimum age at which he was eligible—he applied for and earned both his driving license and his pilot's license.

Joined Air Force as Navigator

After he graduated from high school, Dick Rutan signed on to join the United States Air Force. While awaiting his orders, Rutan attended Reedley Junior College, where he earned Federal Aviation Agency registration as a certified airplane engine mechanic, qualifying him to repair and overhaul jet engines.

Rutan reported to Lackland Air Force Base in San Antonio, Texas, for preflight training. He was later assigned to the Air Force's navigator training facility at Harlingen, Texas, where he finished at the top of the radar and celestial navigation class. While Rutan wanted to be a fighter pilot, he did not score high enough on the Air Force's recruitment examination. He was, therefore, assigned as a navigator for his first seven years of service. During this period he flew in C-124 Globemaster transport airplanes innumerable times from Travis Air Force Base in California to Vietnam during the build-up for American participation in the Vietnam War. He later claimed that the critical knowledge gained during his time as a navigator for the Air Force helped in flying the *Voyager* across the Pacific.

Pilot Status and Vietnam

After applying for pilot status for years, Rutan got his assignment in 1966. In pilot school he came out at the top of his class and was assigned a coveted position as a pilot of a F-100 fighter jet. Rutan flew 325 missions in Vietnam, including 105 Commando Sabre missions. Commando Sabre was responsible for finding and marking targets with smoke rockets so that fighter-bombers could sweep in and destroy the target. The high risk operation was called Forward Air Control (FAC). Rutan and his seatmate were hit by enemy ground fire on Rutan's last FAC mission. They flew their crippled jet 40 miles to ditch in the ocean before ejecting. They were rescued by a helicopter and Rutan asked to be reassigned the next day.

Rutan was given assignments in Northern Italy, Turkey and England, before he landed at Wright-Patterson Air Force Base in Dayton, Ohio, the headquarters for his air wing. In 1975, he was reassigned to Davis-Monthan Air Force Base near Tucson, Arizona. Rutan retired from the Air Force in 1978, at the age of 39, as a lieutenant colonel. By the time of his retirement, he had been awarded the Silver Star, five Distinguished Flying Crosses, 16 Air Medals and a Purple Heart.

A New Career

While he was in the Air Force, Rutan's brother, Burt, had started the Rutan Aircraft Factory in Mojave, California, to develop and build airplanes of his own design. Rutan joined his brother's business as production manager and chief test pilot. He was eminently familiar with Burt's de-

signs, and had flown one of his earliest creations—the *VariEze*—to the annual Experimental Aircraft Association Fly-in in Oshkosh, Wisconsin, in 1975. That airplane, which used a pusher type of propeller mounted on the rear of the plane and canard wings, was a dramatic departure from conventional airship design. In Oshkosh, Rutan piloted his brother's new airplane to a world record for closed-course distance flying.

After his retirement from the Air Force, Rutan's marriage to his wife, Geri, began to unravel. The couple had two daughters, Jill and Holly. Rutan left his wife shortly after he began working for the Rutan Aircraft Factory.

Voyager Aircraft Inc.

Rutan's brother began discussing the idea of building an aircraft that would circumnavigate the globe without refueling in the late 1970s. In early 1981, Rutan resigned from his position at Rutan Aircraft Factory and founded Voyager Aircraft, Inc. to prepare for the first ever around the world, non-stop, non-refueled flight in the *Voyager* aircraft. This aircraft would have to meet outstanding range and performance requirements, and it would have to carry two people because of the length of the flight. The Breguet Theorem is used to determine the range for long-distance flight. Developed by French aviation pioneer, Louis Breguet, the theorem states that long-distance flight requires an airplane that delivers a lot of lift, gets high gas mileage, and can carry a lot of fuel in proportion to its overall weight.

Rutan and Jeana Yeager played pivotal roles in the design, development, and construction of the airplane they would later fly. With his brother Burt, they decided to proceed with the project in 1982. They pulled together a team that would find financing for the project, and design and build the airplane.

A Sturdy Aircraft

The range for the *Voyager* was 28,000 statute miles. The 939-pound airplane's main cargo would be fuel, which aviators measure in terms of weight. It was to carry 8,934 pounds—nearly 41/2 tons—of 100-octane aviation fuel. That is equivalent to 1,489 gallons of fuel. The empty weight of the airplane was kept down by the exclusive use of carbon fiber construction materials. Carbon fibers are lightweight, expensive reinforcements that are used to build strong yet lightweight airframes. Because of their high cost, their uses are usually limited to high-performance aircraft.

To fly all of that fuel, Burt Rutan designed a flying fuel tank with a wingspan of 110.8 feet. The airplane had twin boom tanks that looked similar to outriggers on a canoe, canard wings, vertical stabilizers attached to the boom tanks, and tiny winglets at the end of the main wing for added stability. The twin boom tanks were designed to carry fuel, and helped to distribute the weight of the fuel over the airplane's structure.

The airplane would be powered by forward and rear-mounted propellers attached to a cigar-shaped pod in the middle of the enormous wing. The pod also would house the cockpit and a small, flat area that served as a bed for the pilot who was not in the pilot's seat.

Rutan and Yeager endured a rigorous training program to prepare for the flight. Keeping weight down was imperative because each pound added to the plane's design or to the pilot's needs would require an additional six pounds of fuel for the flight.

The *Voyager* Flight

On the morning of December 14, 1986, the fuel laden *Voyager* took off on its historic flight. The plane lost one of its winglets on takeoff, when the wing scraped the runway. The damage was determined to be minor and the flight proceeded. Nine days, three minutes, and forty-four seconds later, Rutan set the storm-battered *Voyager* down on the dry lake bed at Edwards Air Force Base in California, successfully completing the six year project.

The airplane had skirted Typhoon Marge while crossing the Pacific Ocean, and maneuvered around towering storms and mountains in the middle of Africa. It had to negotiate a 90-degree banked turn to avoid thunderstorms off the coast of South America. A fuel pump failure made it lose power eight hours before it landed, but the failure quickly was accounted for, the engine was restarted, and the flight continued to its conclusion. A mechanic, checking out the plane's systems after the flight, found that any one of the numerous system failures could have terminated the flight.

The *Voyager* now hangs in the Smithsonian Air and Space Museum's ''Milestones of Flight'' gallery in Washington D.C., alongside such aircraft as the Wright Brothers' first plane and Charles Lindbergh's *Spirit of St. Louis.*

Recognition

Four days after the historic flight, President Ronald Reagan awarded Dick Rutan, Jeana Yeager and Burt Rutan the Presidential Citizen's Medal of Honor at a special ceremony. The medal has been presented only sixteen times in U.S. history.

Since the flight of the *Voyager,* Rutan has toured the world as a lecturer on his flight and on issues affecting aviation. In 1998, he and Dave Melton attempted to make the first ever flight around the world in a balloon. That attempt was ended when the hot air/helium balloon ruptured, forcing Rutan and his copilot to bail out of the crippled balloon. The entire balloon and the gondola it carried were lost and both pilots were injured, Melton seriously. Rutan pledged to try again and built a second gondola called World Quest. The World Quest project ceased when a rival team captured the milestone in March 1999.

Rutan lives Lancaster, California, with his second wife, Kris, a kindergarten teacher who has two daughters. In addition to his two daughters, Holly and Jill, Rutan has three granddaughters, Noelle, Haley and Jordan.

Further Reading

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S

Yves St. Laurent

Beginning his career in the late 1950s as the head fashion designer at the internationally renowned House of Dior in Paris, Yves St. Laurent (born 1936) quickly rose to become one of the most talented designers of *haute couture* of the twentieth century.

Yves St. Laurent possesses an unwavering confidence in his ability to design beautiful clothes. Innovative in his approach to style—he has adapted everything from 1930s platform shoes to military jackets to see-through dresses for display on Paris fashion runways. St. Laurent drew on his own sense of line, drape, and color, as well as inspirations gained from 1940s menswear, the paintings of Pablo Picasso, the designs of Coco Channel, and other influences, to make his name synonymous with style, and familiar to generations of sophisticated, fashion-conscious women and men. Through his many long-term friendships with such high-profile individuals as artist Andy Warhol, actress Catherine Deneuve, and dancer Rudolph Nureyev, he has become a recognizable symbol of the continuing interrelationship between high fashion and other contemporary arts.

A Reflective Childhood in Algiers

St. Laurent was born in Oran, Algeria, on August 1, 1936. His father, Charles Mathieu St. Laurent, was an attorney, while his mother, Lucienne-Andree St. Laurent, looked after Yves and his younger sisters, Michele and Brigitte. A quiet, emotional, and introspective child, he showed little interest in sports or reading, preferring to create visual art by designing miniature stage sets and costumes. Following the wishes of his father, St. Laurent applied himself to his secondary studies, earning his *baccalaureat* degree at the Lycee d'Oran in 1954.

By this point, it had become clear to his parents that St. Laurent's talents lay someplace other than the law. In fact, despite being untrained in fashion or design, one of his sketches had been awarded third place in the annual International Wool Secretariat contest held in Paris in 1953. He was encouraged to travel to Paris, his portfolio of fashion and costume sketches and a letter of recommendation to Michel de Brunhoff in hand. Brunhoff, then editor-in-chief of the French edition of *Vogue* magazine, was a powerful arbiter of fashion, and he was impressed by St. Laurent's sense of style and a sophistication surprising in one so young. The editor was also struck by several of St. Laurent's designs, which were similar to some Brunhoff had seen in the upcoming collection of consummate designer Christian Dior. It was obvious that the two men must meet.

Adopted as Protege of Leader of House of Dior

Dior had been the reining king of high fashion since 1947, when his first collection had impressed Paris runway crowds with its sleek lines. When he met St. Laurent in 1954 and studied his portfolio of sketches, he understood what Brunhoff had seen: a similar sophistication and style. St. Laurent's success at the International Wool Secretariat—three first-place awards out of a possible four—convinced Dior to take an interest in the young fashion designer. In 1955, at the age of 19, St. Laurent found himself working as an assistant in the most prestigious design firm in the world: the House of Dior.

The world of high fashion in the mid-twentieth century was a competitive one, dominated by a few top ''names''

who based their design houses in Paris. During the 1950s, the name Christian Dior was most well known in a group that also included Karl Lagerfeld, Pierre Cardin, Hubert de Givenchy, and Coco Chanel. His affiliation with Dior, as well as his obvious talent, quickly elevated St. Laurent to more than just an assistant. When Dior passed away suddenly in October 1957, it was no surprise that St. Laurent was quickly named to the position of chief designer of the House of Dior. Some feared that the House would fall upon its namesake's death—and with it the jobs of over 2,000 people. St. Laurent's 1958 collection assuaged any such pessimism. His ''Trapeze'' collection, which featured a dress cut narrow at the shoulders and then swinging out in an ''A'' line at a new, refreshing shorter skirt length, impressed runway crowds and was quickly picked up by manufacturers. At the gala following the successful showing, St. Laurent was introduced to Pierre Berge, a young man with a talent for business. Despite, or perhaps because of their differing temperaments, the quiet, high-strung designer and the savvy, public-minded businessman would become lovers and eventual business partners.

Personal and Professional Partnership

Credited for saving the House of Dior from ruin, St. Laurent grew more confident in his talents. The conservative Dior following viewed his 1959 designs, with their curved lines and longer, hobbled skirts, as controversial. However, by the following summer, a more feminine look graced Dior's lithe runway models. Unfortunately, by the fall of 1960 the house's chief designer was removed from his post, not through lack of popularity but because of France's mandatory requirement of 27 months of military service. Suffering from a nervous breakdown only months into his required service, St. Laurent was hospitalized. Berge aided his recovery by encouraging the designer to do costume work for several Paris theatre productions. While the House of Dior, unwilling to risk its future on the recovering designer, dismissed St. Laurent, Berge acquired $700,000 from U.S. businessman J. Mack Robinson as start-up funds for a new design house: the first Yves St. Laurent *haute couture* collection debuted on January 29, 1962.

Over the next several years, St. Laurent would introduce many collections via the Paris fashion runways, each with a trademark theme, and each accompanied by a gala party to which fashion magazine editors, buyers, and wealthy arbiters of modern fashion would flock to see and be seen. Some, like his ''Arc'' line created while he was still at the House of Dior in late 1958, would rouse only lukewarm enthusiasm. Others, such as his ''Mondrian'' dress designs of 1965 and the trouser suits, menswear look, and safari-styled jackets of the late 1960s and 1970s, quickly found their way to upscale versions in major department stores worldwide. The popularity of the St. Laurent look was further aided by the designer's close association with actress Catherine Deneuve, and his costume designs for the 1965 Louis Bunuel film *Belle de jour.*

During the 1960s and 1970s, design houses expanded their creative efforts beyond textiles, and introduced fragrances to a public eager to adopt all that a ''name'' designer had to offer. While his women's fragrances, ''Y'', ''Rive Gauche,'' and ''Opium''—released in 1960, 1971, and 1978 respectively—were newsworthy, St. Laurent's move into the men's market made the news outside fashion circles. While his first showing of men's clothing had occurred during the 1969 runway season, his ''YSL for Men'' line of fragrances was marketed through a photograph of the designer sans any fashion at all. This nude photograph of St. Laurent, while appreciated for its aesthetic merits and adopted as an icon by gays during the 1970s, infuriated many in the fashion community and was banned from the pages of several periodicals.

Fashion Industry Moves to Mainstream

High fashion was traditionally produced as a collection of one-of-a-kind garments designed to catch the eye of the press and those few wealthy individuals able to afford them. The new ''styles'' filtered down to mainstream markets through the manufacturers that incorporated them into their own lines. During the 1960s several noted designers had begun to market a line of *pret-a-porter* or ready-to-wear clothes: garments bearing a designer label but mass-produced for marketing to less affluent consumers. In 1971, Berge and St. Laurent also made the move to pret-a-porter, opening the first St. Laurent Rive Gauche showroom. In conjunction with this effort to woo a more mainstream consumer, St. Laurent's designs began to stabilize along classic lines, his more creative efforts now focused on theatrical costumes designed for theatres in Paris and New York. One exception to this was his 1976 collection, which he

based on the colorful, abstract costumes created for the Ballet Russe by painter Leon Bakst in the 1920s.

Ill-Health and Business Turmoil

While St. Laurent had suffered from health problems in the late 1970s, he continued to produce lavish shows through the end of the decade. However, in the late 1970s and into the next decade rumors began circulating that he had contracted AIDS. While his public appearances at shows and parties repeatedly put such rumors to rest, it was noted that such appearances by the designer were becoming less and less frequent. However, through the efforts of Berge, the Yves St. Laurent name continued to flourish, through licensing arrangements with manufacturers, advertising campaigns, and the establishment of Rive Gauche boutiques in several major cities, including New York.

The relationship between the St. Laurent and Berge had become strained, due in part to a change in their personal relationship. Although they appeared in public together as honors were heaped upon them for their joint accomplishment in building the Yves St. Laurent name, by the late 1980s the interests of the two men had become diametrically opposed. In 1986, with the help of an Italian businessman, Berge acquired control of the YSL perfume division.

In 1989, the Yves St. Laurent business entity went public, selling shares on the Paris stock exchange and removing all but creative control from the designer. While his 1990 haute couture collection proved to be a success, the stress of the company's transition took its toll on St. Laurent, and he was admitted to a French hospital. Within two years the company was openly for sale, with business negotiations officiated by Berge. In 1993, the Sanofi Corporation purchased Yves St. Laurent for $650 million. The sale made both St. Laurent and Berge rich, although Berge was fined on suspicion of insider trading in conjunction with the business deal.

Despite the dismantling of his business empire, St. Laurent received numerous accolades for his talents as a designer. In 1985, he was made a Chevalier of France's Legion of Honor, one of his nation's most esteemed awards. Shortly thereafter, a retrospective of his works was organized and toured throughout Europe, China, Australia, and the United States. Through the 1990s, St. Laurent would continue to design both the YSL haute couture and pret-a-porter collections, continuing to refine his timeless, elegant designs for sophisticated women.

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Haym Salomon

Philadelphia broker Haym Salomon (1740-1785) played a vital role in ensuring that the American colonies' fight to win independence from the British crown continued. During the 1770s, he brokered a number of large financial transactions that kept American soldiers clothed, fed, and armed. It is thought that this Jewish emigrant contributed much of his own assets to the war for independence because he died deeply in debt.

Haym Salomon was born in 1740 to a family of Portuguese Jews. His parents had been driven out of the Iberian peninsula by anti-Semitic laws enacted by the Spanish monarchy, and settled in Lissa (now Leszno), a part of Poland that, at the time, belonged to the kingdom of Prussia. The Jewish villages in the area, however, were sometimes decimated by vicious pogroms: a crime or incident would occur, Jews in the area came under suspicion for it, and then mob violence resulted in widespread incidents of assault, murder, and property destruction. One such conflagration threatened Lissa when Salomon was a young man, and caused him to flee to Holland.

It was probably during the 1760s that Salomon traveled in Europe. By the time he reached the British colonies he had acquired fluency in several languages. It is also thought that he possessed some university education. Salomon returned to Poland around 1770, but likely became involved in Poland's nationalist movement and was forced to flee the country again in 1772. This was the same year that the first of several partitions of Poland occurred, in which its neighbors allied to seize and divide amongst themselves Polish lands and effectively erase the country from the map. Salomon went first to England, and from there sailed to New York, under British control since the 1660s. It was a thriving port, and the center of commercial and shipping interests in North America. Salomon evidently possessed some knowledge of finance and accounting practices. He was able to find a job as a broker and commission agent for ships plying the Atlantic.

Acts of Sedition

During this time Salomon continued his political activism. He was active in a secret group, the Sons of Liberty, which had been established by men with business interests who were opposed to British rule. The Crown's colonial system ensured that a large part of the profits generated in the New World went to the British Exchequer, not the merchants and other colonial businessmen. Under unknown circumstances, Salomon was arrested by the British and charged with spying in September 1776. His multilingual skills caused his captors to station him with a German general named Heister. At the time, the German state of Hesse allowed its soldiers to serve as mercenaries as a revenue-creating measure. These troops, known as Hes-

sians, were in North America to support British rule. As an interpreter for Heister, Salomon was allowed a relatively high degree of freedom. He contributed to the American revolutionary cause by persuading Hessians to switch sides.

After Salomon was released from custody, he married Rachel Franks, the daughter of a prominent merchant, in January 1777. He continued to work underground to sway Hessian allegiance, and was jailed a second time in August 1778 as one of several suspects thought to be planning a fire that would destroy the British royal fleet in New York harbor. The strategy also included a series of arson fires in British warehouses. He was sent to the Provost, an infamous prison, and a death sentence loomed. However, Salomon had hidden several gold guineas on himself, which were used to bribe a jailer and escape to freedom.

Success in Philadelphia

Salomon left British-occupied New York and crossed into New Jersey and then Pennsylvania. At the time, the city of Philadelphia was the center of the independence movement and home to the Continental Congress, the legislative body of the thirteen colonies that had declared their autonomy from Britain in 1776. Salomon spoke before the Second Continental Congress, offering his services and requesting a position, but was turned down. With some borrowed funds, he opened an office as dealer of bills of exchange. His firm on Front Street, near to the Coffee House where Colonial Army officers and members of the Continental Congress often gathered, began to flourish.

The revolutionary cause, in contrast, was in dire financial straits. The colonies were battling against an extremely wealthy enemy, the British Empire. Keeping the American forces supplied with arms, food, and other supplies, was a daunting task. Salomon came to know many leading figures in Philadelphia during this time, and brokered a loan of $400,000 that gave George Washington, head of the Continental Army, funds to pay his soldiers in 1779. It is thought that Salomon may have contributed his own funds to this aid package.

A Key Figure

Salomon became an associate of prominent Philadelphian Robert Morris, a member of Congress with close ties to Benjamin Franklin. Morris brokered many financial transactions that helped the revolutionary cause gather steam early on. By the winter of 1780-81 the colonial government was broke and Morris was appointed superintendent of finance. Salomon entered into more than seventy-five financial transactions with Morris between 1781 and 1784. He was almost the only broker for the sale of bills of exchange—bonds sold to provide funds for the war effort and salaries of top government officeholders. Salomon may have backed many of these with his own assets. Moreover, he was the principal broker for subsidies from France and Holland to help the American independence effort, and turned over his commissions on these transactions to the cause as well. He was also named an agent for merchandise that was seized by privateers loyal to the colonists, which he sold to help finance the war.

Records show that Salomon advanced in specie over $211,000 to Morris when the latter was superintendent of finance, and entered into other transactions with the government to the tune of over $353,000. There were also several promissory notes totaling $92,000. In all, the sum that Salomon advanced to help the war cause was over $658,000, an amount which was later recognized by Congress as valid. Some of these transactions were in specie or on revolutionary paper, and as such declined considerably in value after the war. The loans that Salomon advanced to men such as future presidents James Madison and James Monroe were assumed to have been settled between the parties.

Salomon maintained his Philadelphia brokerage throughout these years, and was also a devout practitioner of his faith. He was active in the city's Congregation Mikveh Israel, and once appeared before the Board of Censors to speak in opposition to a religious oath required of civil servants designed to keep those of the Jewish faith from such jobs. His firm began to experience financial losses after a 1783 recession, and he planned to relocate to New York City in 1785. According to one story, he petitioned the government for repayment, and was sent a sheaf of documents on a Saturday, the Jewish holy day. Salomon would not sign them because of the Sabbath laws against transacting business. On Monday he fell gravely ill. Other sources note that he had not yet tabulated the debts and presented his claim officially. What is certain is that Sa-

lomon died on January 6, 1785 in Philadelphia, a death attributed to tuberculosis.

Services Rendered, then Forgotten

When Salomon died at the age of 45, he was a bankrupt man with a wife, three children under the age of seven, and a fourth on the way. His estate was valued at $44,000, but had liabilities of $45,000. Not long after his death, his chief clerk, who could have been crucial to straightening out financial matters regarding the family debt, committed suicide. Attempts were made by his heirs over the next few years to obtain some retribution, but a series of suspect occurrences thwarted these challenges. It was alleged by the government, for instance, that papers concerning the Salomon estate claims were destroyed when government buildings in the District of Columbia were burned by the British in the War of 1812.

Salomon's fourth child, Haym Jr., met with President John Tyler in the early 1840s and reportedly left a sheaf of documents with him for his perusal. The box of papers later disappeared. The younger Salomon then petitioned the Senate Committee on Revolutionary Claims until 1864, when he was in his late seventies. He even offered to settle the claim at a sum of just $100,000. This was quite generous considering that, with interest, the actual amount owed would have spiraled to a debt of grand proportions. At this the Committee once more approved the claim's legitimacy and submitted it to Congress, which again failed to approve the expenditure.

A Shameful Legacy

At some point after the 1860s, a cache of Salomon papers remaining in Congressional archives was discovered to be missing. Many of them concerned financial dealings and bore the signatures of Washington, Jefferson, and other historic figures. They were likely pilfered for the value of these autographs. In 1893, Salomon's heirs petitioned Congress to strike a commemorative medal in honor of their patriotic forebear, with a Congressional appropriation submitted in the amount of $250, but this was also rejected. Future president Woodrow Wilson sat on a committee charged with the task of founding a university in Salomon's honor in 1911, but the project was derailed by World War I.

Salomon, who is buried in the cemetery of Mikveh Israel, was finally commemorated with a Chicago statue by famed sculptor Lorado Taft, and finished by Leonard Crunelle. The heroic memorial depicts Salomon, Morris, and Washington, and was dedicated in 1941 at the corner of Wacker Drive and Wabash Avenue. Known as the Heald Square Monument, it bears the inscription: ''Symbol of American tolerance and unity and of the cooperation of people of all races and creeds in the upbuilding of the United States.''

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Juergen Schrempp

Throughout his professional life, Juergen Schrempp (born 1944) has been willing to make bold decisions and take big risks. After being named chairman of Daimler-Benz, Germany's largest industrial company, he slashed ten percent of its workforce, eliminated unprofitable business units, and set ambitious goals for the future. Schrempp is credited with transforming the ailing giant, which had suffered record losses, into a profitable venture. It is hoped that he will accomplish similar success as cochairman of DaimlerChrysler.

Juergen Schrempp was born on September 15, 1944, in the small university town of Freiburg, in southern Germany, at a time when World War II was still raging throughout Europe. His father, a clerk at the university, was able to provide his son with the comforts of a middle class life. Schrempp went to parties in high school, enjoyed skiing, and played the trumpet. True to the spirit with which he would eventually run billion-dollar corporations, he decided that he was having too much fun and should, therefore, drop out of school. At his father's suggestion, he began to learn a trade. Schrempp was 15 when he joined Daimler-Benz as an apprentice mechanic. ''I learned to do the most with as little effort as possible; I still do,'' Schrempp commented when he discussed his early years in the auto business in a *Business Week,* article of November 16, 1998.

From 1974 until 1982, Schrempp ran South African operations for Daimler, and enjoyed the relaxed lifestyle of that continent. His next assignment was to deal with Daimler business operations in Cleveland, Ohio. He was able to rid the company of its troubled truck unit, Euclid, and enjoyed the casual American environment. In 1984, Schrempp returned to South Africa as vice-president, then president of Daimler. He used his position of notoriety to speak out against apartheid, the legal separation of races then practiced in South Africa. Years later, Schrempp was named the South African Honorary Consul-General in the German Federal States of Baden-Wuerttemberg, Rhineland-Palatinate, and Saarland by South African president, Nelson Mandela. He was awarded the Order of Good Hope in 1999, in recognition for his outstanding service to South Africa.

Bold and Friendly Wins Big

Many Germans, especially those connected to the success of Daimler-Benz, were concerned when Schrempp took over the reins as chairman in 1995. He had gained a

reputation as a fun-loving daredevil, and they wondered whether such frivolity was conducive to running the solid and somber German institution. Schrempp was determined to act on the devastating losses his company had endured by buying too many companies without enough concern for profits. Schrempp began to develop his strategy when he noticed Daimler's listing on the New York Stock Exchange. He set up accounting practices that would make the severe losses apparent to everyone, particularly foreign stockholders. When investors wanted to know whether they would earn any return on their investments, Schrempp became an evangelist. He began advocating the need for continual change if a business was to prove profitable. He also preached honesty, that others sometimes found brutal. Early in his tenure as head of Daimler-Benz, Schrempp announced that each division of the company must realize a 12 percent return on all capital investments. Only five months after the previous chairman, Edzard Reuter, had indicated a company turnaround, Schrempp announced a loss of $1.1 billion during the first half of 1996.

According to the AFL-CIO website in 1999, Robert Eaton, chairman and chief executive of the Chrysler Corporation, earned a salary eight times that of Schrempp. This was not an isolated case. American executives tended to out-earn their European counterparts by vast sums. While Schrempp held a more conservative European approach to business in some areas, he continued to pursue the American method of cutting costs in order to make operations run more efficiently, both for production and finance. Still, Schrempp always identified with workers rather than corporate management. His brashness and irreverence toward issues considered sacred to corporate boards, stood him well with those he managed. With his background as a lowly mechanic, Schrempp understood the importance of meeting his workers on their terms, in their own offices rather than mandating their appearance before him. Managers at one of the Black Forest (the region of southern Germany) factories let Schrempp know that they could not make the 12 percent return he was requiring. He went to the works council himself. A few beers and some persuasive discussion did what the managers had been unable to do: he got a commitment from the workers that they would get the return he wanted. On November 27, 1998, the *Financial Times* named Schrempp to the number three position on their list of the ''World's Most Respected Business Leaders,'' following Jack Welch of General Electric and Bill Gates of Microsoft.

Rebel With Many Causes

Schrempp remained pleased with his reputation as a rebel, while he remained determined to rise in the world of business and corporate boardrooms. In discussing the changes in German business, he told *Forbes* in April 1996, ''Germany is becoming somewhat more like the U.S. The first priority, in order to be able to look after social issues, is that you have to be profitable.'' Schrempp had created Germany's first downsized company that resulted in enormous profits to stockholders when he distributed Daimler's hidden reserve of $5.63 billion in a one-time pay out. According the Holman W. Jenkins, Jr. in *The Wall Street Journal,* on June 10, 1998, ''Under German law, the pay out was done tax-free. Daimler became an honest woman, and German capitalism [would] never be the same.''

Schrempp preferred the company of artists and others who were not in the business world. He seemed to create a balance between his private and work life. His commitment, particularly to the cause of economic development in South Africa, showed that this man of constant surprise cared about improving the lives of all members of society, not just the corporate bosses and wealthy investors. In an age when executives change jobs frequently, Schrempp remained loyal to the one company which gave him his first real opportunity at the age of 15.

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David Oliver Selznick

Best known for the film *Gone With the Wind,* producer David Selznick launched the careers of film legends Katharine Hepburn, Vivien Leigh, Ingrid Bergman, Gregory Peck, and Jennifer Jones. Many of his films from the 1930s and 1940s are considered to be classics.

David Selznick was born on May 10, 1902, in Pittsburgh, Pennsylvania. He was the youngest of three sons born to Lewis and Florence (Flossie) Selznick. The boys were raised in New York City. Selznick's father made his fortune in early moving pictures. In *Showman—The Life of David O. Selznick* David Thomson wrote, ''In David's eyes, Pop was not just a great man, but a crucial innovator in the picture business. Pop's influence on him was vast and unquestioned.'' Selznick's brother, Myron, was equally close to their mother. The eldest brother, Howard, suffered from health and personal problems his entire life, but outlived both of his brothers.

As noted in the 1998 ''American Masters Special'' *Hitchcock, Selznick, and the End of Hollywood,* Selznick's world revolved around father and movies. After school, he headed to his father's offices in Times Square and edited the company newsreel. He and his brother Myron also attended financial meetings on Wall Street. Selznick did not attend school too often. From an early age, he thought it was more important to learn the movie business and analyze actors for his father. When Selznick was 17, and his brother was 21, their father gave them an unconventional weekly allowance: $750 for David and $1,000 for Myron. According to Bob Thomas, author of *Selznick,* their father told them: ''Spend it all. Give it away. Throw it away. But get rid of it. Live expensively. If you have confidence in yourself, live beyond your means.''

Father and sons worked and played hard, until the bottom fell out of their world. Movie studios became popular in the early 1920s, and Selznick Pictures was unable to compete. Selznick's father went bankrupt. All the family possessions had to be sold. Despite this setback, Selznick still wanted to achieve fame in the movie business. Thomas wrote that Selznick decided he ''needed a middle initial to give his name a more imposing look and sound. The important figures of the film world bore middle initials: Cecil B. De Mille, Louis B. Mayer.'' He settled on the letter ''O,'' and his official name became David Oliver Selznick. Hollywood was waiting, so Selznick and his brother, Myron, headed west.

Selznick was determined to raise the family name and redeem his father. He landed in Hollywood in 1926, and ''talked, hustled, and cajoled his way into Metro/Goldwyn/Mayer (MGM).'' He was given a job as a reader in the story department. After one day, Selznick started bombarding executives with ideas.

Married Daughter of Louis B. Mayer

Although he advanced quickly at MGM, Selznick moved to Paramount Studios, where he worked as an assistant to the studio head, B.P. Schulberg. According to the *New York Times,* Schulberg once told Selznick, ''You're the most arrogant young man I've ever known.'' He also began courting Irene Mayer, younger daughter of Louis B. Mayer of MGM. Mayer disapproved of the romance, but as Thomas wrote, ''The father's opposition seemed only to deepen the attachment between Irene and David.'' The ''American Masters Special'' called Irene Mayer ''probably the most intelligent, young woman in Hollywood, maybe the coldest,'' adding that she was a ''great talker, the first woman he [Selznick] really liked talking to.''

The couple married in April 1930, and had two sons, Lewis Jeffrey, born in 1932, and Daniel Mayer, born in 1936. Thomson called the marriage the ''most serious deal [Selznick] would ever make.'' People in the business questioned his motives. He had married the daughter of one of the most powerful men in town. Gossip ran rampant about their marraige.

Selznick moved from Paramount Studios to RKO Pictures (*King Kong* was made during his tenure) back to MGM. Most MGM executives greeted him cooly. They felt he was using his father-in-law to get ahead. According to the *New York Times,* the joke in Hollywood was ''the son-in-law also rises.'' As noted in the ''American Masters Special,'' people made movies by committee in the 1930s. Selznick wanted one man to be in charge, himself. In 1935, he left MGM to start his own studio. Some of the investors included his

brother, John Hay (Jock) Whitney, and actress Norma Shearer. The *New York Times* reported that ''Selznick did not invest any money, but he owned a little more than half of the company.'' When Selznick International Pictures opened, he considered it the happiest day of his life.

The Making of *Gone With the Wind*

In 1936, a Selznick employee named Kay Brown encouraged him to buy the screen rights to a civil war story entitled *Gone With the Wind.* The asking price was the unprecedented sum of $50,000. Selznick made the purchase and faced the daunting task of turning the lengthy story into a movie script. This new project became his life. As the ''American Masters Special'' asserted, ''He obsessed over the script, the cast, the costumes, the make-up, the architecture—anything that would affect the look and feel of his film. Despite his talents, the stress of production made him a different human being. He had an inability to delegate.''

Selznick's friend, George Cukor was hired to direct *Gone With the Wind.* Once filming began, Selznick was unhappy. About two and a half weeks into production, he fired Cukor and replaced him with Victor Fleming. Fleming was directing *The Wizard of Oz* at MGM. Louis B. Mayer pulled him from the movie and loaned him to his son-in-law, which caused problems on the sets of both movies. Fleming yelled and fought with everyone except Clark Gable, the male lead in the movie. Vivien Leigh, the female lead, and Fleming hated each other. Everyone hated Selznick. The cast and crew pulled 18-hour days. Three months later, Fleming collapsed. Not missing a beat, Selznick hired another director, Sam Wood. Often, the cast would have Fleming in the morning and Wood in the afternoon. The ''American Masters Special,'' concluded that the director didn't really matter as ''the same man was always in charge.''

The *New York Times,* noted, ''During the 22 weeks of shooting, Selznick's work habits became legend. He worked at times at three-day stretches without sleep, feeding himself Benzadrine and thyroid extract, and playing poker and roulette to relax.'' The article added that he was ''one of Hollywood's most famous memo writers.'' During the filming of *Gone With the Wind,* he once sent Leigh a memo that weighed half a pound.

The defining moment for Selznick came on December 15, 1939, when *Gone With the Wind* had its premiere in Atlanta. As replayed by the ''American Masters Special,'' Selznick told crowd, ''Three years of effort have led to this moment. If Atlanta, which is the final judge, approves our efforts, these labors will not have been in vain.'' A few months later, *Gone With the Wind* won the 1939 Academy Award for best picture as well as the Irving G. Thalberg Memorial Award. Regarding Selznick's overwhelming success with *Gone With the Wind,* Crother of the *New York Times* wrote, ''He had more to do with the making of it than anyone who worked on it.''

Collaboration with Hitchcock

Besides *Gone With the Wind,* Selznick made two other important career decisions in 1939. He brought actress Ingrid Bergman to Hollywood from Sweden, where she became a star. He also began a tumultuous professional relationship with the English director, Alfred Hitchcock. In the late 1930s, British movie studios in were in a deep decline. Hitchcock, who had had success in England, put the word out that he wanted to come to Hollywood. Selznick was the only man to respond and Hitchcock thought they would be a good fit. Their first planned movie, *Titanic,* was scrapped because of high cost estimates. Their first completed project was *Rebecca.*

In *Hitchcock and Selznick: The Rich and Strange Collaboration of Alfred Hitchcock and David O. Selznick in Hollywood,* Leonard J. Leff stated that Hitchcock had a ''flair for striking detail and a penchant for the perverse,'' whereas Selznick had ''a keen eye for successful entertainment on the grand scale.'' As relayed by the ''American Masters Special,'' Hitchcock convinced Selznick to let him adapt *Rebecca* into a screenplay. His style was to find one key element of the story and throw the rest away. This had worked for him in England. Selznick responded with a 3,000-word memo, arguing that Hitchcock should remain faithful to the book. Despite the ensuing tension and disagreements, *Rebecca* won the 1940 Academy Award for best picture.

Attempted to Match Past Success

Selznick's consecutive best picture awards were impressive, but had a negative impact as well. As noted by the ''American Masters Special,'' the success ''encouraged him to think his crazy method of working was The method of working. It proved that his methods, being a megalomaniac, worked.'' The *New York Times,* reported that producer Nunnally Johnson wrote to Selznick, ''I should certainly like to work for you, although my understanding of it is that an assignment from you consists of three months of work and six month of recuperation.''

Selznick got upset because *Rebecca* was often compared to *Gone With the Wind.* Even though many biographers and critics believe he was obsessed with repeating the success of *Gone With the Wind,* Selznick once adamantly stated, ''That makes me furious. It (*Gone With the Wind*) was such a stupendous undertaking. Anything else, no matter what we'll make, will always seem insignificant after that.''

Selznick's world soon began to unravel. He spent money as quickly as he got it. Like his father, he liked to gamble. He did everything but make movies and suffered from depression. Hitchcock, who was under an exclusive contract to Selznick, branched out to other studios at this time. He learned writing, producing, and editing without interference from Selznick. His personal problems escalated. His marriage began to fail, his studio was in financial trouble, and his brother drank himself to death. Selznick fled Hollywood for New York City. He began consulting a therapist, May Romm, and declared himself cured within a few weeks.

Spellbound was the next Selznick/Hitchcock collaborative effort. The story dealt with the powers of psychoanalysis. It was Selznick's idea, but Hitchcock was determined to make the film his own. Selznick called for all-night story sessions. Since the movie had deep psychological elements, he named Romm as a technical adviser. Selznick insisted that Hitchcock respond to Romm regarding the script, and also cast his latest find, Gregory Peck, in the movie. Despite fierce battles on the set, the movie was a commercial hit.

Relationship with Jennifer Jones

Selznick's troubles continued. He and Hitchcock were battling over a new film, *Notorious.* He was also involved with a struggling actress named Jennifer Jones. Although burdened by success, Selznick planned to reclaim his past glory with Jones starring in his new film, *Duel in the Sun.* Selznick's films had a reputation for being exorbitant in costs. *Duel in the Sun,* a grandiose and violent Western, was no exception. For the purpose of authenticity, Selznick purchased 400 head of cattle and had cactus painted green.

Problems began on the set. Expenses were rising, and Selznick found fault after fault with filming. Five months into production, in June of 1945, the director walked off the set. Frustrated and needing cash, Selznick sold the rights to *Notorious,* to RKO. Hitchcock gained nothing but his freedom. It would be his first experience as a producer.

A few days later, tired of her husband's affairs and his obsession with Jones, Selznick's wife left him. The night she left, Selznick lost $32,000 playing cards. During the rest of 1945, he lost $300,000. The next year, he lost twice that. Finances were becoming a problem. After a year and a half of filming, *Duel in the Sun* was completed. It was not the success that Selznick and Jones had hoped. Although Jones earned an Academy Award nomination and the film did well financially, critics lambasted the movie. Jones was going through an emotional time, divorcing her first husband. Thomas wrote that ''Her creative energies were depleted, and the turmoil in her personal life was becoming almost unbearable. David continued to dominate her life in an overwhelming manner.''

Selznick's downward spiral continued. Hitchcock had to complete one more film to meet his obligation to Selznick. The film was *The Paradine Case.* It was a nightmare on the set, and Selznick was at his worst, deciding to become his own writer. Hitchcock assembled a rough cut of the film, completing his contract to Selznick, and walked off the set, ending a seven-year relationship. Selznick fell apart.

Others in Selznick's life were finding success. Irene Mayer Selznick produced *A Streetcar Named Desire* on Broadway in 1947 (the couple would divorce a year later). Hitchcock came into his own in Hollywood. His best work was still to come, while Selznick would produce only a few more films. Actor Gregory Peck told Bowers, ''He finally had to stop producing because he had a fixation he had to do everything as big as *Gone With the Wind,* or more heartbreaking, to top *Gone With the Wind.*''

Selznick still had Jones in his life. Thomas wrote, ''In her, he had found the cause to which he would devote the remaining years of his life.'' On her part, Thomas wrote, Jones ''felt a deep attachment and a sense of gratitude to David, but she feared marriage to him.'' After much discussion, confusion, and reluctance, the couple married on July 13, 1949 in Italy. They would have one daughter, Mary Jennifer, born in 1954. Jones' career would continue to be Selznick's ''pet project.'' Bowers concluded, ''Through his carefully planned tutelage and exploitation, her career equaled that of her more talented rivals.''

The Final Years

Selznick was not a healthy person and suffered a series of heart attacks, beginning in late 1962. On June 22, 1965, Selznick was stricken with a final heart attack in the office of his lawyer in Hollywood, and rushed to the hospital. With Jones at his bedside, he died at the age of 63. Upon his death, the *New York Times,* wrote ''He produced quality films with three trademarks: top stars, the finest writers, and no expense spared.'' Biographer Thomson concluded, ''Selznick was the most charming, best-read, most insanely workaholic (and most easily diverted), most talented, arrogant, hopeful, amorous, insecure, and self-destructive of all the geniuses of American movie-making.''

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Gene Shoemaker

Gene Shoemaker (1928-1997) founded a new branch of planetary science that her termed ''astrogeology,'' which revolutionized our understanding of the solar system and the process of planetary evolution. He was the first to produce conclusive evidence that planet Earth had been bombarded by asteroids throughout its formative history, and that there was a very real likelihood of such an event occurring in the future.

Any doubt that this might be another brand of doomsday speculation vanished in 1994, when people worldwide watched such a cosmic spectacle from the safety of their homes and offices. Television stations broadcast live footage as Comet Shoemaker-Levy 9 torpedoed into the giant planet Jupiter in an incendiary hail of 21 fragments. The largest of these, dubbed ''fragment G'' struck Jupiter with a force equivalent to six trillion tons of TNT, or about 600 times the entire estimated nuclear arsenal of the world. The impact produced a fireball, rising 3000 km above the marbled clouds of the Jovian atmosphere.

Early Fascination with Stones

Born April 28, 1928 in Los Angeles, California, Eugene Merle Shoemaker spent part of his childhood in Buffalo, New York. Due to the scarcity of jobs at the time of the Depression, his father had to settle for a job as a physical education instructor at Civilian Conservation Corps camps in Wyoming. His mother taught at Buffalo State Teacher's College. Always a student in a hurry, Shoemaker attended evening classes for high school students at the Buffalo Museum of Science while he was still in elementary school.

His lifelong interest in stones was sparked at the age of seven, when his mother presented him with a set of natural-stone marbles. The family's summer get-togethers brought the young boy in contact with the landscape of the West. There, his growing fascination with rocks led him to gather river stones and spend hours smashing them to look at their inner structure. Later, as he told *Astronomy* magazine's Rex Graham, ''I really got into minerals and gemstones.''

After his parents moved back to Los Angeles, Shoemaker completed high school in two years. In 1944, at the age of 16, he enrolled at the California Institute of Technology. He excelled in that university's competitive environment and acquired both his bachelor's degree and master's degree in geology within three years. Close friend and colleague, David Levy, remembers that Shoemaker loved to say ''I squirted in and out of Caltech in 2 and 2/3 years.''

Created New Science

A self-styled ''rock-knocking geologist,'' Shoemaker began working for the United States Geological Survey (USGS) in the summer of 1948, mapping uranium-bearing formations. These were typically old volcanic vents in western Colorado. While prospecting for uranium, Shoemaker closely studied the structure of volcanic vents, teaching himself in the process to distinguish between craters caused by underground forces and those punched out by an impact from above.

Between projects for the USGS, Shoemaker completed graduate work at Princeton University, earning a Ph.D. for his geological mapping of the mile-wide Meteor Crater outside Flagstaff, Arizona. Daniel Moreau Barringer had proposed in 1906 that the crater had been caused by a meteorite, but had failed to find sufficient evidence to substantiate his theory. Shoemaker closely examined the structure and layers of ejected rock and debris at the crater and compared his observations with those of craters formed by nuclear detonations in the Nevada desert. The similarities were compelling proof that Meteor Crater had indeed been formed by an explosive impact from outer space and not by a volcano, as had been previously believed.

In 1960, along with USGS colleagues Edward Chao and Beth Madsen, Shoemaker isolated and named the uniquely compacted mineral that they found at Meteor Crater ''coesite.'' Coesite is a variant of silica created by the enormous heat and pressure of a nuclear-scale shock wave. Shoemaker had found the equivalent of a DNA fingerprint for extraterrestrial impact. The science of astrogeology was born.

A Giant Impact Crater

Shoemaker turned his attention to the Ries basin on the western border of Bavaria, north of the German city of Augsburg. The basin is a circular depression 17 miles across. He traveled there in 1961, with his wife and mother. While visiting a church in the town of Nordlingen, which sits in the Ries basin, Shoemaker reportedly scratched its walls to see what it was made of and was delighted to find traces of coesite.

Shoemaker subsequently explored the strange rock formations of the Ries basin for a week, and sent pieces back for analysis to USGS colleague, Edward Chao. All the samples contained coesite. The world's first giant impact crater had been conclusively identified. Since then, geologists have identified more than a hundred impact craters worldwide. Shoemaker also demonstrated that the moon's craters were formed by comet and asteroid collisions, not volcanic eruptions.

Assessed the Asteroid Menace

In 1973, Shoemaker established the Palomar Planet-Crossing Asteroid Survey together with Caltech geologist, Eleanor Helin. Their observations from 1973 to 1982 revealed three distinct types of earth-crossing objects distinguished by the placement of their orbits relative to that of the Earth. Although about 70 earth-crossing asteroids have been positively identified, Shoemaker estimated that there could be as many as 2,000 of these interstellar vagrants, any one of which might collide with the earth in the indeterminate future.

Shoemaker was one of the earliest proponents of the theory that a catastrophic asteroid or comet impact may possibly have annihilated most of life on Earth 65 million years ago, including the dinosaurs. His findings paved the way for other scientists to find geological evidence of that event, now commonly known as the K/T boundary. In 1980, Luis and Walter Alvarez from the University of California at Berkeley discovered this evidence in the town of Gubbio, Italy. They found an unusual sedimentary layer of gray-red claystone, less than an inch thick The layer sharply separated rocks and beds with fossils from the Cretaceous period, the age of the dinosaurs, and fossils from the later Tertiary period, the age of mammals. This layer has since been identified at more than 70 sites worldwide, strongly suggesting the occurrence of a worldwide cataclysm that produced raging firestorms and a prolonged winter that blocked photosynthesis in plants.

Dreamed of Going to the Moon

Mesmerized by the hope of being the first geologist to walk on the surface of the moon, Shoemaker was deeply involved in the space program from the earliest days. His dream ended when he was diagnosed in 1962 with Addison's disease, a rare affliction of the adrenal glands. Although it was successfully treated with steroids, the condition disqualified him from becoming an astronaut. Years later, he would watch as Apollo-17 lifted off Cape Canaveral, taking his friend and fellow geologist, Harrison Schmidt, to the moon.

His deep disappointment in no way interfered with the energy and vision that Shoemaker contributed to the Space Agency's efforts to put a human on the moon. During the 1960's, he led teams investigating the structure and history of the moon and in developing geologic mapping methods from telescope images. Shoemaker asserted that astronauts walking on the moon would not sink into its surface. He was proved right by the initial unmanned lunar missions, the Ranger and Surveyor probes. Shoemaker was the investigator in charge of the geological fieldwork carried out during the first Apollo missions, and was also involved in suggesting the landing sites for those missions.

Researcher and Teacher

From 1962 to 1975, Shoemaker combined astrogeology research for the USGS with teaching at the California Institute of Technology (Caltech). One of his students at Caltech, Dr. Susan Werner Kieffer, remembered him as being one of the most generous and intellectually honest mentors she had ever known. Shoemaker chaired Caltech's Division of Geological and Planetary Sciences from 1969 to 1972. In an obituary for *Science* magazine, Kieffer reminisced about Shoemaker's love of field mapping, and about the river-rafting expeditions that he took his students on through the Grand Canyon to teach geological processes. ''No planet in the solar system escaped his observant eyes,'' she wrote, recalling his interpretation of plumes observed on Io and Triton, satellites of the planets Jupiter and Saturn.

Mary Chapman, a colleague at the USGS recalled her conversation with a newcomer who, upon hearing Shoemaker's laughter and animated conversation at a meeting, asked: ''Who is that loud guy?'' She replied ''That is the god of planetary geology, and we all know that gods don't whisper.''

Wife and Scientific Partner

Shoemaker was married in 1950 to Carolyn Spellman. They had heard about each other through Carolyn's brother Richard, who was Shoemaker's roommate at Caltech. In his personal account of the Shoemakers, Richard Preston of the *New Yorker* magazine wrote that they continued corresponding until Shoemaker began graduate school at Princeton, when Carolyn suddenly stopped writing. She finally responded to his insistent letters stating that she had assumed that he would stop being interested in her now that he was at Princeton. In response, Shoemaker invited her to go camping with him on the Colorado Plateau that summer. Carolyn's mother, Hazel, decided she would accompany them. It was on that trip that Shoemaker proposed to Carolyn, while driving with her into town to pick up supplies; ''in a strategic move,'' they had left Carolyn's mother in a motel room. They married a year later.

After her marriage, Carolyn quit her job as a teacher and devoted herself between 1952 and 1983 to raising their three children. When Eleanor Helin left in 1982 to launch her own asteroid search, Carolyn learned how to use the 18-inch Schmidt telescope at Mount Palomar, and joined her husband in meticulously sifting through sections of the night sky captured on film. ''I love his enthusiasm for life,'' Carolyn said to Rex Graham of *Astronomy* magazine, ''His enthusiasm makes me enthusiastic.''

In the 1980's, Shoemaker had come up with the ingenious idea of using a geological tool, the stereomicroscope, as an aid to spotting moving objects. To quote Richard Preston ''They took strings of photographs, lapped at the edges like rows of fish scales. Every forty minutes they backtracked the telescope and rephotographed the places where they had just been, to make stereo pairs.'' Carolyn would then view the stereo pairs through the microscope. If one of the black dots were a moving object, its image would appear to ''float'', or practically jump into view. Together, the Shoemakers made a prolific team, discovering 32 comets and several hundred asteroids.

Comet Shoemaker-Levy 9

David Levy, an amateur astronomer with a degree in English literature from Acadia University in Nova Scotia, had always wanted to collaborate with Shoemaker, whom he idolized. They met in 1988 at an asteroid conference in Tucson, and worked together for the next five years.

On the night of March 23, 1993, they were sitting in the Palomar observatory waiting for a break in the clouds. Levy suggested using film that had been slightly damaged around the edges because he saw no point in wasting good film under such bad observing conditions. They photographed a region in the constellation Virgo that included Jupiter, which was then at its apogee, or farthest point from the sun. Two days later, when Carolyn scanned the images captured on the damaged film, she found a curious object that looked to her ''like a squashed comet.'' They immediately sent a computer message to David Marsden, director of the Minor Planet Center in Cambridge, Massachusetts, to claim discovery of a new object. Formally named Periodic Comet Shoemaker-Levy 9, the comet instantly became the focus of astronomers around the world. On May 23, 1993, Marsden tripped another surge of excitement by announcing that the comet was set on a collision course with Jupiter.

Further study suggested that the comet had been just another cosmic traveler until it was captured in an orbit around Jupiter by that planet's gravity. At a critical point in the asteroid's path, gravitational forces had pulled it into 21 fragments that appeared ''like a string of pearls.'' These were now falling into Jupiter like steel filings flying toward a powerful magnet. The Shoemakers and David Levy were elated at this unexpected payoff for all the cold nights spent in painstaking observation. Shoemaker reportedly exclaimed ''What are the odds that this would happen in

our lifetimes, with Hubble (telescope) fixed, Galileo (space probe) nearing Jupiter, infrared detectors having come of age, and before the (research) money has run out? Folks, I think we've been privileged to witness a miracle!''

A Strong Voice for More Research

Over the years, Shoemaker argued the wisdom of setting aside more government funding to search for potential ''earth-hitters.'' In an April 1997 paper published in the *Journal of Geophysical Research,* he predicted a 10-kilometer crater every 100,000 years and a 20-kilometer crater every 400,000 years. Though not all planetary scientists accepted Shoemaker's estimates, the fireworks from Comet Shoemaker-Levy did much to make the astronomical community more receptive to his ideas. The National Geographic Society subsequently produced a documentary on his life and work titled ''Asteroids: Deadly Impact.''

Given current observational tools, the Shoemakers pointed out that even if they found an object heading straight for the Earth, it would appear motionless until it was very close, by which time it would be too late to do anything. Such an impact has occurred within recent memory. On June 30, 1908 a white-hot fireball, that was possibly a 200-foot wide asteroid, passed over Siberia and exploded in a brilliant mushroom cloud over the Tunguska Valley. Fifty miles from the point of impact, a tent full of nomads was picked up and tossed through the air. Forests over hundreds of square miles were reduced to ashes and the roar from the shock wave broke windows and crockery up to 600 miles away. Shoemaker's great worry was that an asteroid impact might be mistaken for a nuclear strike, and possibly produce knee-jerk retaliation with a real nuclear device.

A Tragic Death

In an ironic twist of fate, it was a deadly head-on collision that claimed the world's pioneering asteroid-hunter. Shoemaker and his wife Carolyn were on one of their annual visits to Australia. They had undertaken these visits to systematically examine potential impact craters discovered in recent years through satellite-based remote sensing imagery. On July 18, 1997, they were driving their pickup on a gravel road 310 miles north of Alice Springs, Australia. As they rounded a curve with acacia bushes on either side, a Land Cruiser vehicle appeared directly in front of them. Carolyn would later recall ''It was instantaneous—no time to be worried or afraid or avoid it.'' Carolyn survived with multiple fractures, but Shoemaker, age 69, died of his injuries.

His story might have ended there, were it not for the devotion of Caroline Porco, one of Shoemaker's former students and a collaborator on the Voyager mission to the outer planets. Knowing that being denied the opportunity to go to the moon had been the biggest disappointment in Shoemaker's life, she proposed that a portion of his remains be sent to their final resting place on the moon as a final tribute.

Upon obtaining his wife's consent, it was decided that the polycarbonate capsule containing an ounce of Shoemaker's ashes would be launched on board the Lunar Prospector, bound for a yearlong moon-mapping mission. Around the capsule was wrapped a piece of foil marked with an image of Meteor Crater in Arizona, where it all began; an image of comet Hale-Bopp which was the last comet that he and his wife observed together; and a passage from William Shakespeare's *Romeo and Juliet.* After a moving dedication, family and friends watched the Athena rocket slowly rise from its launch pad with its special cargo on the evening of January 6, 1998. On July 31, 1999, Lunar Prospector's mission ended and the craft crash-landed on the Moon. Shoemaker had touched the Moon at last.

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Wladyslaw Sikorski

Wladyslaw Sikorski (1881-1943) played a major political and military role in the history of Poland. He founded a secret nationalist organization, guided the modernization of the army, and led a government-in-exile when Poland was invaded by Germany at the start of the Second World War.

Wladyslaw Eugeniusz Sikorski was born in Tuszow Naradowy on May 20, 1881. At the time of his birth, this area (which is now in Poland) was part of the Austro-Hungarian Empire. Sikorski was educated in an Austrian-controlled system and served in the Austrian army. He was soon recognized as a rising military leader. By the time of the First World War, he had achieved the rank of commander of the Polish Legion of the Austrian army. The troops under his command fought against the Russian army of Czar Nicholas.

From an early age, Sikorski had developed a consuming passion for Polish independence. In 1908, he helped to found a secret military organization of nationalists who were dedicated to that cause. It merged with a second nationalist group in 1914 to form the Supreme National Committee (NKN). This group, led by Sikorski, became the nucleus for a future Polish national government. The end of the First World War resulted in a defeat for Austria. Poland was proclaimed to be an independent republic in 1918. The Polish-Soviet war of 1920-21 resulted in the creation of new boundaries. For his distinguished service, Sikorski was named chief of the Polish general staff.

A constitution was written for the new Polish nation in 1921. Sikorski held various cabinet posts in the government, including prime minister (1922-23). As minister of military affairs (1924-25), he was instrumental in guiding the modernization of the Polish army. When Jozef Pilsudski took control of the government in a 1926 coup d'etat, Sikorski initially remained neutral. He joined the opposition in 1928, after being relieved of his command. In his book, *A History of Modern Poland,* Hans Roos discussed the climate of Poland during the Pilsudski regime, which lasted until 1935. ''It was a tragedy for Poland as well as for Pilsudski that the coup d'etat took place at a time when the marshal was physically worn out. The enthusiastic revolutionary, the gifted general, had long ago turned into a sickly, moody, mistrustful statesman, who had certainly retained his proved foresight in foreign and military affairs, but had little time for home or economic questions. Bitter disappointment at the moral bankruptcy had contributed as much to the hardening of his character as disgust at the corruption to which even officials and high-ranking officers had yielded. Only this spiritual loneliness could explain his action in forcing the resignation of a number of generals first and foremost Sikorski who had incurred his displeasure.'' The animosity between Sikorski and Pilsudski had been growing since World War I. The key issue that divided them was the question of the supreme command and its organization. Pilsudski held contempt for what he determined were Sikorski's attempts to undermine his authority.

Following the death of Pilsudski in 1935, a new constitution formally ended democratic parliamentary rule. Sikorski's political involvement continued. He formed an alliance with Jan Paderewski, the famous pianist, who had long been active in the politics and foreign affairs of his native Poland. Together they encouraged some of the older Catholic politicians to form the Labor Party, based on a union of the Christian Democrats with the National Workers' Party in 1937.

Governed in Exile

German and Soviet troops invaded Poland in 1939, precipitating the beginning of the Second World War. Poland was divided between these occupying forces and its independent government collapsed. Wladyslaw Raczkiewicz, the former the Speaker of the Senate, fled to France and took over the presidency in exile. He had been a Pilsudski supporter, yet appointed Sikorski as prime minister due to his popularity with the Polish people. Sikorski formed a government-in-exile with representatives of the four large opposition parties who had escaped Poland, or were already living abroad. France, Great Britain and the United States quickly recognized the government. Sikorski was commander-in-chief of an exile army of 84,000 by the spring of 1940.

Hope of imminent liberation collapsed when the Germans were victorious in their 1940 occupation of France. Sikorski stood fast, refusing to become discouraged by the French catastrophe. With help from Britain's prime minister Winston Churchill, Sikorski was able to evacuate at least 17,000 of his soldiers to England and transfer the exiled Polish government to London as well, by June 20, 1940. By August, Sikorski had received permission to station his troops on British soil. Through an understanding with President Franklin Roosevelt, his troops were supplied with American weapons and Sikorski was given permission to recruit American citizens of Polish birth for his army.

Break in Diplomatic Relations

In the months prior to Sikorski's death, relations between the Poles and the Soviets were breaking down. Allied forces blamed the Poles for this situation. Only Churchill retained faith in Sikorski, although he warned the general not to provoke the Soviets further. The final blow came on April 13, 1943. Evidence of a Soviet massacre at Katyn Forest was revealed when the bodies of an estimated 10,000 Polish officers who had been missing for a year and a half were found. The Germans claimed that they had proof of the alleged atrocity. The Soviets denied the allegations. Following this discovery, Sikorski asked the International Red Cross to conduct an independent investigation of the matter in order to determine the reliability of the German claims. At

this point, he lost the support of Churchill, who told the Soviets that Britain would oppose an investigation.

An even greater challenge faced Sikorski in 1943. Polish troops in the Middle East, primarily in Iraq and Iran, had grown increasingly restless. Many were ill from malaria. They all suffered from the poor conditions. Deserters among the Jewish soldiers mounted as nearly 3,000 of them headed for Palestine. Sikorski's hope to build a strong army in preparation for a ''second front'' in the Balkans diminished. Sentiment was growing against Sikorski among his troops and his fellow Poles, casting aspersions on his loyalty and his capability at maintaining adequate military command. Sikorski decided that his only course of action was an extended visit to the force in the Middle East. On May 25, he and his entourage left England, travelling through the British colony of Gibraltar, on their way to Cairo. After concluding a satisfying trip, Sikorski boarded a plane for the return flight to England on July 3, 1943. His plane crashed within seconds of its takeoff from Gibraltar, killing all of the passengers.

Many theories arose, particularly among suspicious Poles, that the plane had been sabotaged. They suspected Germans, Soviets, even Winston Churchill himself. A witness concluded in later years that it was likely an act of mechanical failure, since there was never any concrete proof of conspiracy. Upon his burial at the Polish Airman's cemetery in England, Churchill proclaimed that, ''Soldiers must die. But by their death they nourish the nation which gave them birth. Sikorski is dead, but it is in this sense that you must think of your dead prime minister and commander-in-chief—his efforts and your sacrifices shall not be in vain. Be worthy of his example.''

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Mary Somerville

Known as the ''Queen of nineteenth century science,'' Mary Somerville (1780-1872) explained the leading scientific ideas of her day in terms that much of the educated public could understand. Though she conducted some original research, Somerville's work as a translator and interpreter influenced how developments in the physical sciences were discussed and delineated. She was also responsible for the first geography text ever published in English.

Born in Jedburgh, Scotland, on December 26, 1780, Somerville was the daughter of Sir William George and Margaret (nee Charters) Fairfax. Her mother was Scottish, while her father was English. He served as a vice admiral in the Royal Navy and was a hero of the Battle of Camperdown. Due to the demands of his work, he was often away from home. Somerville was the fifth of seven children, who grew up in Burntisland, a small Scottish coastal village.

As a child, Somerville received little formal education outside of learning from the Bible. Instead, she ran wild, exploring the Scottish coast while avoiding dolls and other feminine toys. Somerville did not learn to read very well, could not write at all, and knew nothing of numbers or language. At the time, daughters were expected to focus on domestic and social matters. They were also expected to master at least minimal reading and writing skills.

To put their daughter on the right path and curb her wild behavior, Somerville's parents sent her, at the age of ten, to an elite girls boarding school located in Musselburgh. She learned very little. Somerville did not like the stifling educational methods, which focused on repetition and memorization. Though she began to enjoy reading, and learned some handwriting, grammar, arithmetic and French, Somerville remained at this school for only 12 months.

Discovered the Wonders of Algebra

Somerville grew into a socially active teenager, who was known for her beauty. She was properly instructed in domestic and social arts. Her life changed profoundly at the age of 15, when she encountered algebraic symbols while reading a fashion magazine. Somerville became intrigued and wanted to learn more. She studied algebra on her own, and craved more knowledge. Though she received some private instruction, Somerville's parents tried to discourage these pursuits. Her father feared that she might drive herself insane. At the time, it was believed that a woman's constitution could not handle much intellectual effort without causing damage to her physical and mental health.

Despite the efforts of her parents to stop her—which included confiscating candles to prevent her from studying at night—Somerville continued to learn. She read her father's books on navigation. She taught herself Latin so she could read Euclid and learn about his geometry. Somerville read and committed to memory six of his books, as well as other classics. She managed to dodge the lack of candles at night by memorizing formulas she wanted to work on and solving problems in her head in the dark. Somerville did have some supporters. Her brother's tutor bought her books she needed, as proper women did not go into bookstores. A sympathetic uncle helped her with classical studies. For the most part, however, Somerville was dissuaded from pursuing her studies.

In 1804, Somerville was forced to marry her first cousin, Admiral Sir Samuel Grieg, a captain in the Russian navy. The couple moved to London, where Grieg was employed as the Russian navy's consul. While raising two sons, Woronzow and George, Somerville tried to study science and math in her free time. However, her husband did not think women should have intellectual pursuits and discouraged these efforts. The tense marriage came to an end when Grieg died in September 1807, soon followed by their son George. After the death of her husband and son, Somerville resumed her studies, shortly before returning to Scotland with her surviving son.

The income that Grieg's death brought her allowed Somerville to continue her intellectual pursuits. Though she maintained her family, domestic, and social obligations, many members of her family, as well as friends, derided her decision to keep up her studies. Somerville did have some encouragement from leading intellectuals and scholars in Edinburgh, including William Wallace, who became professor of mathematics at Edinburgh University. Somerville studied higher mathematics and physical astronomy. She read Isaac Newton's book *Principia* and began to submit solutions to problems posted in contests run by mathematics journals. In 1811, Somerville won a silver prize for solving a diaphiantine equations problem in *Mathematical Repository.*

Found Intellectual Soul-Mate

In 1812, she married William Somerville, an army doctor. The couple eventually had four children, three daughters and one son. Only Martha and Mary survived into adulthood. Unlike Grieg, William Somerville was completely supportive of his wife's intellectual interests. He was proud of her achievements and encouraged her to take on Greek, geology, botany, and mineralogy.

Four years after they were married, the family moved to London, where William Somerville was elected to the Royal Society of Surgeons. Somerville met the leading scientists of the day, and learned about their latest work. The family traveled to Europe on a regular basis, and Somerville began corresponding with scientists there. She established a name for herself, and was respected by those interested in reforming the British scientific society.

The most important piece of original research Somerville conducted concerned sunlight and its magnetizing effects. In 1826, she published the results in ''On the Magnetizing Power of the More Regrangible Solar Rays,'' in the Royal Society's *Philsophical Transactions.* Though her husband had to present the paper, because women were not permitted to attend meetings of the Royal Society, Somerville's work was generally praised. Later, however, her conclusions were proven to be incorrect.

Greatest Scientific Contribution

In about 1827, Lord Henry Brougham, head of the Society for the Diffusion of Useful Knowledge, approached Somerville about translating Pierre Laplace's *Celestial Mechanics* (also known as *Mecanique Celeste*). The book was complex. Somerville feared she might not be up to the task because she lacked a university education. Despite her concerns, she spent the next four years translating the book, with help and encouragement from her husband.

When the translation was published in 1831 as *Mechanism of the Heavens,* Somerville was acclaimed for her work. She did not merely translate the text, but added her own commentaries and explained the complexities in such a way that a layperson could understand. The book discussed everything that was known about the mathematics of gravity. Laplace, the original author, was one of many who praised her translation, claiming she was one of the few who actually understood his work. In addition to selling well, *Mechanism of the Heavens* was used as a college text for the next century. Somerville's preface to the translation, in which she explains the background to Laplace's book, was expanded upon and published separately the following year as *Preliminary Dissertation on the Mechanism of the Heavens.*

The success of these publications prompted the Royal Astronomical Society to name her, along with Caroline Herschel, an honorary member in 1833. They were the first women so honored. Somerville also received a civil pension from Sir Robert Peel for her accomplishments. The amount at the beginning was £200, though it was later increased to £300.

Somerville's next publication was an even bigger success. *The Connection of the Physical Sciences* was first published in 1834, and was reissued through ten subsequent editions. The last edition was published in 1877. It was later translated into French and German. The book summarized all that was known in the physical sciences,

but also showed how different branches of science overlap in techniques and ideas.

When Somerville's husband became ill in 1838, the family moved from London to Italy for his health. She continued her work while caring for him. Somerville spent most of the rest of her life on the European continent—even after the death of her husband in 1860 and son in 1865. Though family concerns were paramount, Somerville continued her scientific work.

Published *Physical Geography*

Somerville spent ten years on her next book, *Physical Geography.* When it was published in 1848, *Physical Geography* was the first geography text to be written in English and arguably her most popular original work. The book was revised six times, with the last revision coming in 1877 (by one of her daughter's and John Murray). Previous geography texts in English were only concerned with a country by country description of physical phenomena. Somerville took that idea one step further. She explained why those phenomena were there and how they were related. She also discussed landforms, the role played by humans in the modification of the physical environment, atmospheric processes, and bio-geography. Somerville was criticized for arguing that the earth was extremely old, based on geologic evidence. She was called godless for believing that the earth could be older than what was claimed in the Bible.

Somerville's last work of note was the two-volume *On Molecular and Microscopic Science,* published in 1869. Though the material was generally obsolete by the time the books came out, many reviewers gave her polite but not glowing reviews. Despite the outdated nature of *On Molecular and Microscopic Science,* Somerville's contributions to science were widely recognized that year. She was awarded the Victoria Gold Medal at the Royal Geographic Society of London. Although she was a patron of the Society, Somerville never achieved member status because of her gender. She was also awarded the Geographical Society of Florence's Victor Emmanuel Gold Medal, and elected to the American Philosophical Society.

Somerville died at her home in Naples, Italy, on November 29, 1872. She was almost 92 years old and still working on a mathematics article at the time of her death. The following year her autobiography, *Personal Recollections of Mary Somerville,* was published, after being edited by her daughter. Somerville's papers were collected at the Bodleian Library of Oxford University. She was honored by Oxford through the naming of Somerville Hall, the creation of the Mary Somerville scholarship for women in math, and the establishment of Somerville College (in 1879).

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Sordello

Few facts are known about the family background of the Italian troubadour and poet known as Sordello (ca. 1180-1269) and some of what comes down to us is wrapped in contradiction. In spite of this sketchy knowledge, he is a recognized hero and the subject of works by Dante and Browning, and an opera by Donizetti. An Italian postal stamp bears his likeness and the main square in the town of Mantua is named "Piazza Sordello."

Sordello is alternately said to be a noble Castellan or the son of a poor knight. In an account written by Stewart Holmes, a general impression of Sordello's life indicates that he was the son of a "poor chevalier," Ser El Corte. His father was of the troupe of the Visconti family of Mantua. The *Penguin Companion to European Literature* refers to Sordello as a minor noble. Regardless of his family background, Sordello comes down to us as an accomplished poet.

Early Life

The exact date of his birth is unknown but set at about 1180. Authorities agree that Sordello was born in a castle named Goito in the Mantuan area of Italy. As a young boy, he became known to the literary world through a poem called "Tresor." According to Caroline H. Dall in an article published in 1872, Sordello "distinguished himself by bravery and address, by a dignity and grace of manner." He was described as a handsome man and a great lover, but deceitful in his relationships with women. He is also said to have been false in his dealings with the barons with whom he stayed.

Sordello and Cunniza

Outside of his literary life, Sordello is best known for his love affair with Cunniza. At some point in his youth he entered the court of Count Ricciardo di San Bonifazio (Rich-

ard of Saint Boniface), the lord of Verona. It was here that he fell in love with Milady Cunizza da Romano, the wife of the Count. Cunniza was the sister of Lord Ezzelino and Lord Alberico da Romano. Around 1225 or 1226, Sordello abducted Cunizza. The details are obscure but it is said that this occurred at the urging of Cunizza's brother, the tyrant, Ezzelino. This event occurred against the background of feudal fighting between Saint Boniface, on the side of the Guelfs, and Cunizza's family, leading the Ghibellines. The Guelfs supported the Pope while the Ghibellines were supporters of the Emperor Frederick. Sordello and Cunizza escaped to the court of her brother, Ezzelino. Within a short time, Sordello fled to Onigo, perhaps to the court of the Patriarch of Aquileia. Sordello is said to have entered into a love affair and a secret marriage with Otta of Onigo, the sister of Sordello's hosts, two brothers who were lords of the land. Incurring the enmity of the brothers, he abandoned Otta and left Treviso, Italy around 1229, fleeing across the Alps for the South of France.

Life in France

Sordello settled in Provence, where he spent his days at the courts of Provence, Toulouse, and Roussillon and began making his name as a poet and troubadour. His wanderings have been documented by Peire Bremon Ricas Novas, a troubadour who confirms that Sordello was in Spain, at the court of Alfonso IX, King of Leon.

Casual mention in his poetry puts him in Provence before 1235. He thrived at the court of Count Raimond Berenger IV of Provence, who held court at the city of Aix. Upon Berenger's death in 1245, Sordello is found at the court of the Countess Beatrice, daughter of Raimond Berenger and wife of Charles of Anjou. He became a follower of Charles. It is thought that several of his love poems were written for Beatrice. According to Robert Brothers in *Sordello: A History and a Poem,* Beatrice pursued him against his will and eventually became his wife. Other authorities question Brother's account, although it is agreed that he did marry while in the court of Berenger. While in France, Sordello came under the protection of his main patron, Guillaume de Blacatz. Blacatz was both his good friend and his rival.

Between 1252 and 1265, Sordello's name appears in numerous records, placing him in the company of various nobles. He also seems to have established himself well in Charles' court. He followed Charles, albeit reluctantly, on the Italian expedition against Manfred in 1265. In 1266, Sordello was captured by the Ghibellines before reaching Naples and held prisoner at Novara. Pope Clement IV persuaded Charles to pay a ransom for Sordello, and in 1269 he received five castles in the Abruzzi near the river Pescara for his services. He died shortly afterward.

Sordello's Poetry

Neither prose nor poems written by Sordello in Tuscan are available to us. Forty poems written in Provencal are all that do survive to this day. It is agreed that the most lively of these are debates with other poets. His best-known poem, ''Serventes'' (1237) was written upon the death of his friend, Blacatz. In this satire, Sordello invites the sovereigns of the day to a funeral feast to eat of his (Blacatz') heart, ''that they may recover what the Milanese have taken!'' Among those sovereigns invited to such a meal were the Emperor Frederick II, the kings of England, France and Aragon, and the counts of Champagne, Toulouse, and Provence. Among his other poems is the ''L'Ensehnamen d'Onor'' or ''Lesson of Honour,'' a didactic poem of high and pure morality. The ''L'Ensehnamen d'Onor'' is a vigorous, intellectual piece of noble pride. It describes the education and conduct proper to a courtier and a lover. Sordello is also credited with several treatises and essays, including ''The Progress and Power of the Kings of Arragon in the Comte of Provence'' and ''The Defence of Walled Towns.''

After Sordello

Sordello is often treated as two different men—a young, lively poet with a zest for life and love, and a sometimes reluctant warrior, following his king into battle and suffering the consequences of capture. Most followers of Sordello choose to merge the two men, regardless of the facts. The lure of Sordello's story survives centuries, and the few known facts wrapped in mystery have inspired others to search for the real Sordello.

Sordello's works inspired the likes of Dante and Browning. Dante gave him the status of a patriot in ''Purgatorio,'' VI, and VII, assigning him the prominent role of escort to Virgil. In Browning's psychological poem ''Sordello,'' he is made typical of liberty and human perfection. Ezra Pound inspected the Ambrosiana Library in Milan and published *The Companion to the Cantos of Ezra Pound* in which he expounds on the uncertainties of Sordello's life. He also includes a translation of an anonymous Vida in a 1913 essay on Sordello. Over 50 years after Browning's poem was published, Cesare de Lollis published a full biography of Sordello in the 1890s. Although little new information has come to light, the adventurous life of this twelfth century poet continues to draw enthusiasts attempting to find the real Sordello.

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Wilhelm Steinitz

Perhaps no chess player represented the spirit of nineteenth century America better than Wilhelm Steinitz (1836-1900). His intelligence, innovation,

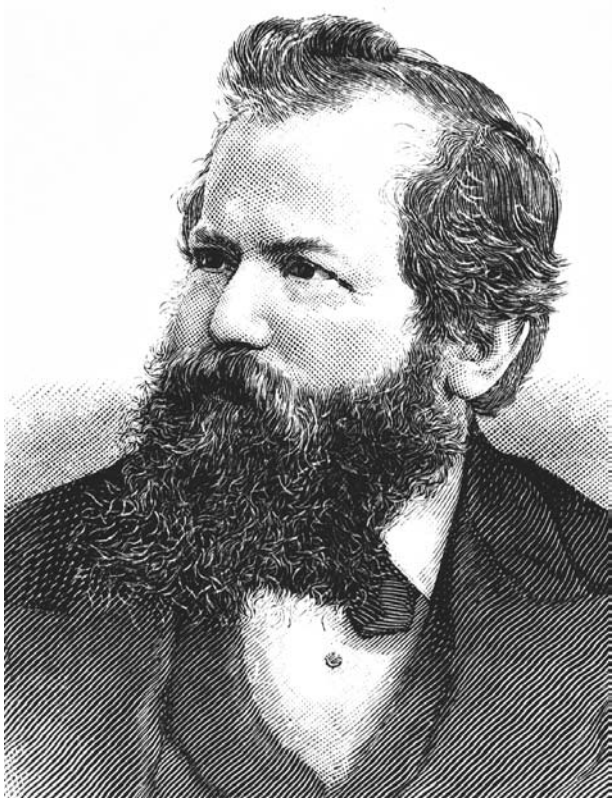

arrogance, and shameless self-promotion led some to call him the "father of modern chess."

Born in the Bohemian city of Prague on May 17, 1836, Steinitz was the last of thirteen children in a very poor family. His Jewish parents raised their son to be a Talmudic scholar. Chess first entered his life in 1848, but did not gain importance until he moved to Vienna in 1856, where he studied math at the Polytechnic. Money problems and poor health forced him to drop out of school. Chess matches involving a wager, helped supplement the income he made as a journalist.

Less than five feet tall, balding, and born with weak legs, Steinitz was not physically impressive. At the chessboard, he was transformed into an imposing figure. His dependence on canes and crutches strengthened his upper body. A powerful swimmer, when seated across from an opponent, his broad chest and shoulders added to his aura. Reports describe his face as having had a benevolent air. Eyewitnesses claim that, while concentrating on a match, he was positively beautiful.

Steinitz traveled to London in 1862 for his first appearance in an international tournament. For his sixth place finish he won five pounds. A few months later he won the London championship. Steinitz decided to remain in London and become a professional chess player. In 1866 he played against Adolf Anderssen, considered to be the world's best player at the time. In response to the extreme length of previous matches, time limits were imposed. Games were to be completed in one sitting, and twenty moves must be made within two hours. The time was kept with hourglasses. The first man to win eight games would be the winner. Steinitz took eight games to Anderssen's six and declared himself to be the world champion. No governing body substantiated his claim, but neither did anyone in the chess world dispute it. Thus, he became the first world champion of chess.

Steinitz set about defending his title in match play, in which his record was even better than his tournament play. He never lost a match until he played Emanuel Lasker in 1894. For the twenty-eight years from 1866 to 1894, he retained his championship title. However, from 1873 to 1882, he played almost no serious chess. The only exception was an 1876 match against Joseph Henry Blackburne, in which Steinitz won all eight games. The match was also notable for two other innovations. It was the first match to be timed with mechanical clocks, and the first for which admission was charged.

What set Steinitz apart from his predecessors and contemporaries was that he was the first to fully articulate a system of positional play, in which the position of each piece is appraised and plans are made based on that appraisal. Steinitz began his career playing in the style of the "romantics." Their game was one of sacrifice and attack, where the king must be protected at almost any cost, attacks were many and spontaneous, and the better man was expected to win. Before Steinitz, a few players who had success combining a traditional attack with a carefully constructed defensive position—a position that romantic opponents would repeatedly attack until weakened. The most notable of these was the American, Paul Morphy, who was considered by most to be the greatest chess player in history.

In Steinitz's theory, the game became impersonal. Both players start on completely even terms. There is no "better player." The pieces on each side and what they can do are in perfect equilibrium. For one player to win, the initial equilibrium must be disturbed to the point that one side is powerless against the other. If no one makes a mistake, the equilibrium remains. One can only win if the opponent makes an error. By playing from a strong defensive position, awaiting that error, then capitalizing upon it, Steinitz replaced the play of the romantics with pragmatism. He once referred to it as "trigger chess," in which he would slowly pull back his pieces until the target was right, then released—not unlike Morphy—but with the added fillip that Steinitz's sense of positional play allowed. Even the King had the potential of attack. No longer just a target, the King could not be safely attacked without the support of a strong offensive position. Although his contemporaries considered Steinitz's style crabbed and unaesthetic, it is still used today, and has won Steinitz the sobriquet "the father of modern chess."

Steinitz may easily have been the most unpopular chess player who ever lived. He was considered by his contemporaries to be bad loser. And a bad winner as well. Not only was he a man of short temper—he once spat on an opponent—but he annoyed more people because he was

generally able to demonstrate that his theories and opinions worked. *The Westminster Papers,* a London chess publication, wrote about Steinitz in 1875: ''Everyone who knows the great chess player knows also that it is his misfortune to be afflicted with a conviction that every mundane matter has some reference to himself.''

His tongue was called the bitterest in Europe. The gentility associated with chess was not his, nor did he contain his opinions to chess. ''Once, in a heated discussion of politics,'' Steinitz wrote with his usual modesty, ''my opponent, being pressed hard, fancied he made a great hit by remarking to some bystanders, 'He thinks he understands politics because he can play chess.' 'And you think,' I answered, 'that you understand politics because you can't play chess.'''

Steinitz is considered by many to be one of the all-time greatest chess writers in the English language, no small feat for one who adopted the language late in life. He wrote a column on chess for the London *Figaro* in 1876 to 1882. Steinitz also contributed articles to *Ashore or Afloat* (1883), the *New York Tribune* (1890-93) and the *New York Herald* (1893). His most important columns appeared in *The Field* from 1873 to 1882. These columns featured annotated games that were a vast improvement on previous annotations.

Steinitz moved to the United States in 1883. He began writing and publishing the *International Chess Magazine* from 1885 to 1891. The magazine's reporting of news and analysis of games was conscientious and insightful. Its opinions, in Steinitz's own column, *Personal and General*, were inflammatory and occasionally scatological. Chess master and writer Fred Reinfeld (1910-61) once wrote that Steinitz was ''a fine writer of English prose, equally bold in expression when he is conveying some nuance of technical judgement and when he is grinding his teeth over some fancied insult.''

In 1885, Steinitz accepted the challenge of Johannes Zukertort, a German-born physician, writer, editor, pianist and chess player. Zukertort had moved to England and founded the *Chess-Monthly,* one of the era's most influential chess magazines. He shared Steinitz's temperament and egotism. The two became rivals before ever meeting at a chessboard. After protracted negotiations, Steinitz and Zukertort met for the first official world chess championship match on January 11, 1886. After losing four of the first five games in New York, Steinitz came back to win in St. Louis and New Orleans, and took the match ten to five.

In 1889, the first part of his *Modern Chess Instructor* was published. Considered by some to be his most important literary contribution, the book explains some of his theories of chess and analyzes some openings. The first section of the second part was published in 1895, but the work was never completed. In 1891, he published an anthology of the Sixth American Chess Congress of 1889, in which he annotated each of the 432 games.

After Zukertort, Steinitz's next major opponent was Russian Mikhail Tchigorin, whom he met in 1889. Steinitz won ten to six. After losing two games to Tchigorin via cable (Steinitz in New York, Tchigorin in Havana—matches which led to the New York police to arrest Steinitz as a spy when the chess moves were misinterpreted), the two met again in Havana in 1892. The results were much closer, with Steinitz winning 121/2 to 101/2. Steinitz had retained his championship once again.

Emanuel Lasker was only twenty-five and had participated in very little international chess when he challenged Steinitz. The reigning champion must have thought that the inexperienced youngster would be easy to beat. They met in New York City in March 1894. The winner would be the first man to take ten games. Three games a week were scheduled, at fifteen moves an hour. Steinitz lost the first game, and blamed it on exhaustion. After eight games in New York, the two played three games in Philadelphia. Steinitz was now five games behind. He blamed it on insomnia. They continued the games in Montreal. Steinitz was able to gain two games, but weakened as Lasker strengthened, winning the match ten to five, with four draws. No longer the world champion, Steinitz immediately challenged Lasker to a rematch. Perhaps having learned from his predecessor, Lasker put Steinitz off until 1896. The result was even more conclusive, with Lasker winning ten to two. The chess world looked for excuses why the relative unknown should have beaten Steinitz, blaming the older man's insomnia and stress. But perhaps his time had just come. Even Lasker admitted years later that a man of Steinitz's age could not be expected to always beat a much younger man.

After losing to Lasker in tournament play in 1895, the 59-year-old Steinitz was depressed. He told Rhoda Bowles, the chess editor of *Womanhood,* that it was his ''fourth successive loss, I shall never win again. I am utterly broken down.'' The next day, Bowles pinned a buttonhole to his coat for luck before his game against Kurt von Bardeleben. Revitalized, Steinitz won the game handily; it has come to be known as ''Steinitz's gem,'' and has often been annotated and anthologized.

Like many immigrants to the United States in the 1880s, Steinitz found that the streets of the New World were not paved with gold. Still, he became an American citizen in 1886. To supplement his income while publishing his magazine, he also taught and gave exhibition matches, taking on numerous opponents simultaneously, sometimes blindfolded, and sometimes playing cards between moves. Short of cash in 1897, he played chess against 22 opponents in a simultaneous exhibition.

In June 1899, Steinitz competed in his last tournament. Taking eleventh place in London, it was the first time he did not finish among the leaders in his 40-year professional career. Returning to his home in New York, his mental health began to deteriorate rapidly. He claimed that he could telephone any person anywhere without wire, and that he could move chess pieces by thought alone. He would spend each morning walking barefoot in the small yard behind his New York home, in all weather, then try to call people with his wireless phone. He also tried to call God, challenging the Almighty to a match. He was committed to the East River Sanatorium, at Ward's Island in

Manhattan, in early 1900. Destitute and insane, Steinitz died there on August 12, 1900.

Steinitz continues to impact the chess world today. Experts argue whether or not Morphy or Steinitz was the greatest player of their age. Bobby Fischer named Steinitz to his list of the top-ten players of all time. In 1987, the second year of induction, Steinitz was named to the United States Chess Hall of Fame. The chess game that drives the plot of John Brunner's 1965 science-fiction novel, *Squares of the City,* is taken from the World Championship match played between Steinitz and Tchigorin in 1893.

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Patrick Steptoe

British obstetrician and gynecologist Patrick Steptoe (1913-1988), gained international acclaim when years of hard work resulted in the birth of the world's first "test tube baby." He and colleague, Robert Edwards, delivered a healthy baby girl that had been conceived through in vitro fertilization.

Early in his medical career, Patrick Steptoe had established a successful practice in obstetrics and gynecology, with a particular interest in the problems of infertility. When he teamed with Robert Edwards in 1966, the two physicians dedicated their professional lives to perfecting a procedure known as in vitro fertilization (IVF). It involves fertilizing a human egg in a laboratory dish and implanting the resulting embryo in the mother's womb. After 12 years of work and research, Steptoe and Edwards achieved success. Louise Joy Brown, the first baby to be conceived using this method, was born on July 25, 1978.

Patrick Christopher Steptoe was born in Oxford, England on June 9, 1913. His father was a church organist while his mother was a social service worker. Although Steptoe studied music as a child, he chose medicine over music at an early age. Steptoe was educated at Kings College, London, and at St. George's Hospital Medical School of the University of London. He was a member of the Royal College of Surgeons and licensed by the Royal College of Physicians in 1939.

With the outbreak of the Second World War, Steptoe volunteered for the Royal Navy Reserve, and served as a naval surgeon. In 1941, the Germans sank his ship off the island of Crete. He was captured and taken to a prisoner of war camp in Italy. As a physician, Steptoe was allowed to move about the camp freely. He reportedly helped other prisoners escape. When his captors discovered this, Steptoe was placed in solitary confinement. He was released in 1943.

Established Medical Practice

After the war, Steptoe completed his medical studies and established a practice in Manchester, England, specializing in obstetrics and gynecology. In 1951, he began working at the Oldham General and District Hospital in Oldham, a mill town a few miles northeast of Manchester. There he studied methods of sterilization and the problems of infertility.

Steptoe perfected the technique for retrieving eggs from a woman's ovary using a laparoscope. A small incision was made, and this narrow tube, with a built-in optical fiber light, was inserted into the abdominal cavity. The laparoscope was used for sterilization procedures as well as for diagnostic reasons. It was considered to be a pioneering device at the time, and more than a few colleagues questioned his use of it.

Collaborated with Robert Edwards

In 1966, Steptoe joined forces with Robert Edwards, a Cambridge University physiologist. Edwards had developed a technique for fertilizing human eggs in the laboratory, in an effort to help women with defective fallopian tubes become pregnant. Steptoe realized that he could use a laparoscope to extract eggs from infertile women. If the eggs were retrieved at the right time and then fertilized in the

laboratory (in vitro), they could then be implanted into the uterus and a pregnancy could result.

As Steptoe and Edwards wrote in an account of their collaborative effort, *A Matter of Life,* they received a devastating blow in April 1971, when the Medical Research Council denied their application for funds. They were repeatedly denied funds for their research until the Ford Foundation and some wealthy Americans provided the money.''

In 1972, Steptoe and Edwards attempted the first implantation, but the inserted embryo failed to lodge properly in the uterus. More failures followed in the next few years. Some pregnancies did occur, but all were lost in the first trimester. Time was becoming a critical factor, as Steptoe was scheduled to retire in July 1978. However, their luck was about to change.

Began Treating Mrs. Brown

In the fall of 1976, Steptoe received a letter from Dr. Ruth Hinton, medical officer of the Bristol Central Health Clinic, regarding a 29-year-old patient named Lesley Brown. Brown and her husband, John, had been trying to have a baby for ten years, but she had severely damaged fallopian tubes. Steptoe agreed to see the couple.

As the Browns recounted in *Our Miracle Called Louise—A Parents' Story,* ''Dr. Hinton told us there was a doctor in Oldham called Mr. Steptoe, who had done a lot of research into the problem of blocked tubes. She said what he was doing sounded almost like science fiction, but that he was trying to develop ways of helping women with damaged tubes to conceive a baby.'' The Browns asked Dr. Hinton to refer them to Steptoe; they were willing to try anything.

In late 1976 and into early 1977, Steptoe ''felt confident about things.'' As he recalled in *A Matter of Life,* after meeting the Browns, he determined they were ''an ideal couple for our attempted treatment.'' Preparation for the attempt at in vitro fertilization began in February of 1977. Steptoe knew that, for his patients' sake, he needed to have a success. He reflected in *A Matter of Life* that: ''For the last five years particularly, I had had to console them [his patients] repeatedly. True, I had been frank with them all. They all knew that our approach was novel and unpredictable. But of course it did not help them when our method failed. We had to be successful. For their sake. There was no turning back now.''

On November 10, 1977, an egg was taken from Brown and fertilized in the lab. For this attempt, Steptoe and Edwards had decided to implant it after two and a half days, at the eight-cell stage. In the past, they had waited four or more days, during which time the fertilized egg underwent about 100-cell divisions. His wife's birthday dinner delayed the implantation until late evening. This may have inadvertently helped the process. Subsequent findings revealed that implanting the fertilized embryo in the evening, rather than the morning or afternoon, would more likely result in a pregnancy.

Everyone waited. Brown did not begin her menstrual cycle. An eventual pregnancy test came back positive. Her damaged fallopian tubes had been removed in a previous surgery, so there was no chance of an ectopic (pregnancy in the fallopian tubes) pregnancy, which had occurred with some other in vitro attempts. The daring strategy had worked. The Browns were expecting a child.

The pregnancy progressed to everyone's delight. Reality also set in for the Browns, as they soon realized how important their baby was. In *Our Miracle Called Louise—A Parents' Story,* Lesley Brown recalled thinking that ''perhaps there wasn't hundreds of babies like mine. There must be just a few, I told myself. I still couldn't believe that mine was really the first.'' The local media heard rumors of the pregnancy. Soon, the national and international media wanted to know about the world's first 'test tube' baby. Reporters followed the doctors and their patient, offering large sums of money for their story. As Brown remembered *Our Miracle Called Louise—A Parents' Story,* ''Dr. Steptoe took such good care of me. He wasn't going to let anything go wrong.'' Steptoe knew he needed to protect his patient and her unborn baby, so Brown was admitted to the hospital under an assumed name.

Baby Made History

Brown developed toxemia in the final stages of her pregnancy. Steptoe and his team determined that a caesarean delivery would be best for both mother and baby. To avoid a media frenzy, the baby was to be delivered in secret. The nursing staff was unaware that the delivery would occur that night. Even John Brown wasn't told of his child's pending birth, until about two hours before the delivery.

On July 25, 1978, at 11:47 pm, a five pound, twelve ounce baby girl was born. As Golden reflected in an article for *Time,* ''Conceived in a lab dish or in vitro, from the egg and the sperm of a working class couple who had tried for years to have a baby, she seemed as miraculous as any baby in 2,000 years.'' In *A Matter of Life,* Steptoe and Edwards recalled, ''The new citizen continued to cry very loudly, and how we all loved that glorious sound.''

Louise Joy Brown was a miracle. She was on the cover of magazines like *Time, Newsweek,* and *Life,* as well as the front page of every major newspaper in the world. Gerard DiLeo wrote in *Essays and Other Articles,* ''Her birth was marked by marvel and disbelief.'' DiLeo continued that although the baby had a father and mother, ''there was a third person necessary in her being born, Dr. Patrick Steptoe. His team was the group of physiologists and reproductive endocrinologists who orchestrated the very complex steps needed to make the whole thing work.'' DiLeo concluded that it wasn't enough to mix the egg and sperm in the dish, that ''failure after failure taught them something new about just how complicated the whole process is.'' In *A Matter of Life,* Steptoe simply stated, ''I doubt if I shall ever share such a moment in my life again.''

Voices of Concern

As noted by Dr. Gifford-Jones in *Health,* not all people applauded in vitro fertilization. This amazing feat brought criticism as well. Despite a healthy, thriving baby, the work of Steptoe and Edwards was considered controversial and

unorthodox. As noted by Golden in *Time,* the Roman Catholic Church and other religious groups denounced it as ''playing God.'' Dr. James D. Watson, who won the Nobel Prize for Medicine in 1962, as the co-discoverer of the molecular structure of DNA, denounced their research. He questioned tampering with procreation. On behalf of the pro-life movement, Charles E. Rice called in vitro fertilization a ''perversion.'' He accused Steptoe of ''destroying lives'' as fertilized eggs that were not implanted in the mother were discarded.

In October 1978, a Chicago-based fertility research organization, the Barren Foundation, canceled the presentation of its award to him. The chairman of the Foundation's medical advisory board said the decision was based on the failure of Steptoe and Edwards to publish their findings in a reputable scientific journal. Rumors swirled that the doctors had made a six-figure sum when they sold their story to the tabloid press, before presenting their findings to the scientific community.

Steptoe and Edwards were reluctant to discuss the new procedure. Critics voiced ethical and moral concerns about tampering with human life and questioned their motivations. An article in *Time* noted that some ''envisioned baby breeding farms.'' As reported by *Time,* Steptoe responded to the criticism, stating, ''I am not a wizard or a Frankenstein. All I want to do is help women whose child-producing mechanism is slightly faulty.''

IVF Gained Acceptance

The debate faded when it became apparent that in vitro fertilization was a desperately sought service. Steptoe received thousands of letters after the birth of Louise Brown. People who were unable to conceive now had reason to hope that their problems could be solved with the help of this new procedure.

Steptoe gave numerous presentations and interviews around the world after the in vitro success. He spoke at a meeting of the Royal College of Obstetricians and Gynecologists in London and at a conference of the American Fertility Society in San Francisco, California. Steptoe and Edwards achieved further acclaim when a second ''test-tube'' baby, Alastair Montgomery, was born in Glasgow, Scotland in January 1979.

Honors continued for Steptoe. He was awarded a Blair Bell Gold Medal by the British Society of Medicine. In 1979, he was an honoree of the American Academy of Achievement, and received a special award of achievement from the American Fertility Society. In 1980, he chaired the British Fertility Society. The Associated Newspapers paid for a new clinic for Steptoe after the birth of Brown. In 1980, he became the medical director of Bourn Hall Clinic, in Cambridgeshire, England. Steptoe and Edwards were pleased to learn that the first U.S. birth clinic using their method of conception had opened in January 1980. Later in 1980, Steptoe and Edwards published the story of their professional collaboration in *A Matter of Life.*

Steptoe received one of the highest accolades in the scientific world when he was named a Fellow of the Royal Society in 1987. He died of cancer in Canterbury, England on March 21, 1988. Steptoe was survived by his wife, Sheena, and their two children, Sally and Andrew.

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Ellen Stewart

The founder and artistic director of New York City's La MaMa Experimental Theatre Club, Ellen Stewart (born 1920) is credited with creating the oldest remaining, and most influential, Off-Off Broadway theater. In addition, she is considered a pioneer in the development of international theater by providing a home for artists from more than 70 nations and for bringing American plays to audiences around the world.

An African American fashion designer who became one of the most important names in twentieth-century theater, Stewart has been praised for making La MaMa Experimental Theatre Club (LaMaMa ETC) the leading avant-garde theater in the United States. By providing a supportive environment for both artists and audiences, she created a venue that allows playwrights to develop without the pressures of traditional or ''mainline'' theater. Stewart founded La MaMa (the name is accented on the second syllable) in 1961 on the Lower East Side of New York, the area in which it still remains. For almost 40 years, La MaMa has consistently presented exciting, often radical, plays in a forum that nurtures and encourages the artist. In addition, La MaMa has produced a number of actors, musicians, directors, and visual artists who have become popular and respected names in their respective fields.

Born in 1920 in Alexandria, Louisiana (some sources say Chicago, Illinois), Stewart is notoriously reticent about her personal background. Most sources state that she is descended from Geechees, the slaves who settled along the Ogeechee River in Georgia. Stewart has said that some of her descendants were involved in vaudeville and burlesque. After her parents divorced, when she was young, Stewart

spent her childhood traveling between her father, a tailor, in Louisiana and her mother, a teacher, in Detroit. Interested in theater from an early age, she remembers playing with a miniature theater that she and her foster brother Fred Lights made from shoeboxes, using spool people as actors. Stewart has noted that she received little formal education.

Before moving to New York, Stewart worked in Detroit and managed Boss Slim's nightclub in Chicago, where she booked artists such as Billie Holiday and Cab Calloway. She studied education at Arkansas State University, married a postman (the first of five husbands), and gave birth to a son, Larry Hovell in 1943. Deciding that she wanted to be a fashion designer, Stewart moved to New York in 1950. At the time, New York was one of only two cities in the U.S. to accept African American design students, with the hope of studying at the Traphagen School of Design. Three days after arriving in Manhattan, Stewart walked into St. Patrick's Cathedral to light a candle and pray for help. She noticed Saks Fifth Avenue's flagship store as she stepped outside the cathedral. Twenty minutes after lighting the candle, she had a job snipping threads from brassieres for designer Edith Lances. Stewart had originally planned to use her job at Saks to provide income for her education; however, she was about to move in an entirely different direction.

On her days off, Stewart enjoyed taking the subway into new neighborhoods and exploring them. On an expedition to the Lower East Side, she saw beautiful fabrics piled on the streets. An elderly man in a yarmulke noticed her looking at his merchandise and came out to sell her something. This man, clothing merchant Abraham Diamond, became Stewart's mentor. Diamond told Stewart that the most important thing in life was to have a pushcart; if she pushed for other people and not for herself, she would find fulfillment. Every Sunday, Diamond would give Stewart a packet of fabric, which she would turn into an outfit and wear for him the next week. Diamond would proudly show off his ''daughter'' and her new design around the neighborhood. When shoppers at Saks noticed Stewart's outfits under the blue smock that black employees were required to wear, they wanted to buy the designs. Consequently, Edith Laces set up an entire department for her ''little genius,'' who went from being a porter to being executive designer of sportswear in just three months. Stewart, who stayed with Saks for eight years, became the only American to have two gowns at the coronation of Queen Elizabeth. After an illness forced her to resign from Saks, she worked as a freelance designer for Bergdorf Goodman and Henri Bendel. Stewart told Gaylen Moore of *Ms.,* ''I was a crackerjack designer. Few people know that.''

Birth of Cafe La MaMa

After suffering another illness and then a nervous breakdown in 1961, Stewart went to Tangiers, Morocco, to recuperate. There, she met a friend, Theresa Klein, who spoke to her in the words of Abraham Diamond, who by then had passed away. Klein told Stewart that she should have a pushcart; the next day, Stewart left Tangiers for New York. She decided to create a theater because her foster brother, Fred Lights, and his friend Paul Foster wanted to be playwrights. In 1955, a musical that Lights had written had been optioned for Broadway. When it opened as *The Vamp,* Lights was not given authorship credit. Stewart vowed to do whatever she could to create a positive environment for young playwrights.

Back in New York, she applied for a designer position at a salon on 57th Street; the proprietor accused her of being a fraud, claiming that no person of color could be so accomplished. Upset by this encounter, Stewart went to a friend's frame shop on the Lower East Side in order to buy a print by Marc Chagall, an artist whose work had a calming effect on her. Walking along Ninth Street, a sign at number 321, ''Basement for Rent,'' caught her eye. Stewart rented the basement, which she hoped to turn into a boutique for her designs. However, when Paul Foster suggested that the space could also double as a theater, Stewart realized that she had found her pushcart. Paul Foster dubbed the place MaMa, which was Stewart's nickname; ''La'' was added to give the venture more sophistication, and a pushcart wheel was hung over the entrance. In assessing the fledgling theater, Stewart told Josh Greenfield of the *New York Times Magazine,* ''No floor. No plumbing. Nothing. But to me it looked beautiful.''

The other tenants of the formerly all-white building accused Stewart of running a bordello and asked the Health Department to issue her a summons for prostitution. However, the inspector, himself a retired vaudevillian, arranged for her to get a restaurant license. Cafe La MaMa presented its first production, Andy Milligan's adaptation of Tennesee Williams's short story *One Arm,* on July 27, 1962. The

theater presented its first original play, Michael Loscasio's *A Corner of the Morning,* on October 18, 1962. In its earliest days, La MaMa's productions were all based around a bed that served as the stage. The theater's eleventh production, *The Room,* introduced English playwright Harold Pinter to America. Not knowing that she had to have rights to the play in order to produce it, Stewart was threatened with a lawsuit. However, when Stewart told Pinter that she loved his plays and planned to do all of them at her theater, Pinter consented to let her do *The Room* as many times as she liked until it got a commercial production.

In April 1963, Cafe La MaMa was closed due to a zoning ordinance. The theater moved to a loft at 82 Second Avenue, where its opening production was *The Bald Soprano* by Eugene Ionesco. As in the first establishment, coffee and cake were served, sometimes by the playwrights. Stewart was informed that she had to vacate the premises because she was making profits, so she stayed open by not charging for coffee. In her second home, Stewart began the practice of presenting only new plays. With this decision, La MaMa became the first Off-Off Broadway theatre to present original works. Cafe La MaMa premiered the works of playwrights who would later become recognized as some of America's finest writers. The plays of Lanford Wilson, Sam Shepard, Leonard Melfi, and Tom Eyen were performed.

Six months after moving into her loft, Stewart was once again forced to move, this time to 82 Second Avenue. Problems with restaurant regulations resulted in the formation of a private, nonprofit club where patrons purchased short-term memberships rather than tickets. Thus, the La MaMa Experimental Theatre Club was born in March 1964. The following year, Stewart sent her first troupe of La MaMa players to Europe. Glowing reviews led to publication of 12 of the 21 productions and to the establishment of touring companies as a permanent feature of La MaMa. At the same time, Stewart began to bring the best of European companies to New York, such as those of Polish director Jerzy Grotowski and Romanian director, Andrei Serban. The Actor's Equity union banned the practice of having its members work for no pay in coffeehouses in 1966, so Stewart convinced the union that La MaMa's status as a private club made it exempt from this ruling.

In its first five years, La MaMa produced more than 200 new plays. Stewart, whose personal taste tends toward abstract plays that speak to the subconscious and are designed to bombard the senses, read each script and placed playwrights with directors. Although many of these works were considered exciting and challenging, some were viewed as perplexing and others as campy and amateurish. However, La MaMa allowed its playwrights the luxury of failure as a way to hone their craft. Several of the plays were controversial, including Rochelle Owens's *Futz!,* which was centered around a man's love for his pig. Directed by Tom O'Horgan, who would become a successful Broadway director, *Futz!* was moved Off-Broadway and was later filmed. Until 1967, Stewart was the principal benefactor for La MaMa. She paid for its productions, which usually cost less than a hundred dollars to mount, with the money she earned as the designer of swimsuits and sports clothes for a New York manufacturer. When it became fashionable for major foundations to donate grants to the arts, Stewart convinced the Rockefeller, Ford, and Kaplan Foundations and the National Endowment for the Arts to give her money. With these funds, she bought a permanent building for La MaMa E.T.C. at 74 East Fourth Street. Later, the La MaMa Annex opened three doors away. La MaMa E.T.C. launched both the La MaMa Experimental Club and the La MaMa Repertory Theatre.

Perhaps the most influential of the plays presented during the early days was*Hair,* the rock musical by Gerome Ragni, James Rado, and Galt MacDermot. *Hair* represented the free and communal approach that La MaMa had developed—a physical, passionate, and energetic performance style that came to be recognized as a new movement in American theater. After it left La MaMa, *Hair* moved to Off-Broadway and then to Broadway, where it became a huge hit. The play, which spawned many international companies and was made into a film, continues to be performed regularly.

La MaMa Matured

By 1970, La MaMa was recognized as an international center for theater. The group was acclaimed as a representative of the American avant-garde while showcasing companies from around the world. In 1971, Stewart was asked by UNESCO to be a cultural ambassador to the Philippine Republic, where she met Cecile Guidote-Alvarez. With Guidote-Alvarez, Stewart organized the Third World Institute of Theatre Arts Studies (TWITAS), a program designed to foster cross-cultural exchange between Third World artists and minority artists from the United States. TWITAS festivals have featured workshops and productions from such countries as India, Indonesia, Japan, Surinam, and Uganda. The program also spawned a number of ethnic theater groups, such as the Pan Asian Repertory Theatre, the Asian American Theatre, and the Greek Theatre of New York.

In 1974, the La MaMa Annex opened with Andrei Serban's *Fragments of a Trilogy: Medea, The Trojan Women, and Electra;* this large-scale production based on the plays of Greek dramatist, Euripides, received much critical acclaim. Stewart presented the First International Theatre Festival in 1977. The festival included performances of artists from five countries. In 1979, the Year of the Child, TWITAS joined with the United Nations to create educational programs for teachers, children, and cultural leaders. In the same year, the city of New York leased Six East First Street to La MaMa for a Third World Center. The space also includes an art gallery, La Galleria, where artists could exhibit their work for free and poets and musicians could have readings and concerts. Although La MaMa was praised for its multicultural commitment, the National Endowment for the Arts reduced its funding for 1978 and 1979, due to the theater's insistence on international programs.

In 1980, English director Peter Brook chose La MaMa to mount his productions of *The Ik* and *The Conference of the Birds.* Since Brook had been offered space by other theaters both on- and off-Broadway, his choice of La MaMa was considered a coup for the theater. La MaMa celebrated

its twentieth anniversary in 1981 with a retrospective of seventeen plays that had originated in the 1960s. Most of the productions featured original directors and casts. In 1984, Wickham Boyle joined the La MaMa staff as its first executive director. Boyle, who got her M.B.A. at Yale, ushered in a six-year period of relative financial stability.

La MaMa Today

In 1990, Stewart opened La MaMa Umbria International, a non-profit cultural center and artists' residence, a program that gives culturally diverse artists the opportunity to live together while working on productions or participating in workshops. The workshop series, which lasts for seven weeks, is held in the countryside surrounding the town of Spoleto, Italy, two hours outside of Rome. Also in 1990, controversy surrounding an exhibit by photographer Robert Mapplethorpe, which included figures dressed in bondage gear and engaged in sexual acts, caused the National Endowment for the Arts (NEA) to make a request of its grant recipients. The NEA required that recipients state in writing that they would not use award money for works depicting sadomasochism, homo-eroticism, the sexual exploitation of children, or individuals engaged in sex acts that, when taken as a whole, lacked merit as art, literature, politics, or science. Faced with the loss of her major source of funding, Stewart complied with the NEA's directive. La MaMa celebrated its 30th anniversary in 1991 with a presentation of *Futz!* that featured the original director, Tom O'Horgan, and most of the original cast.

However, by the next year, the celebratory mood had changed. Due to federal and state funding cuts, La MaMa was faced with closing. An emergency fundraising event—a tribute to Ellen Stewart—was held. Actors, Robert DeNiro and Estelle Getty were the honorary chairpersons. Sally Kirkland, Billy Crystal, and F. Murray Abraham were on the honorary committee. The event was hosted by Harvey Fierstein, the actor/playwright whose *Torch Song Trilogy* received its first production at La MaMa. This event, plus private donations, solved the short-term cash problems. However, since La MaMa was still in danger of closing, Stewart embarked on a campaign to convince city officials that La MaMa should receive the same kind of financial consideration as the New York Shakespeare Festival, the Public Theater, and the Brooklyn Academy of Music. She argued that, due to its accomplishments, La MaMa deserved consideration as a primary organization with appropriate funding. Although Stewart has consistently battled with city government on this issue, La MaMa is still thriving, due to the generosity of its supporters and the vision and tireless work of its founder.

Stewart has written, composed, and staged works at La MaMa, including several original folk operas that have been performed around the world. Well regarded as a lecturer, she is a visiting professor at the Institute of Drama in South Korea and a member of the Seoul International Theater Institute. Currently, La MaMa E.T.C. presents an average of 50 world and American premieres by new playwrights, directors, performers, and designers. In addition, it presents more than 100 single performances as well as concerts, readings, exhibits, and workshops.

Influence and Critical Reception

From its inception, La MaMa has been influential both inside and outside of the theatrical community. Performance spaces emulating La MaMa began springing up around the country in the early 1960s. The playwriting, performance style, and internationalism developed at the theater have greatly influenced international media since that time. Plays now considered part of popular culture—such as *Hair, Godspell,* and *Jesus Christ Superstar*—got their start at La MaMa. Actors such as Al Pacino, Bette Midler, Nick Nolte, Danny DeVito, and Harvey Keitel; playwrights such as Elizabeth Swados, Israel Horovitz, Adrienne Kennedy, and Terence McNally; and directors such as Wilford Leach, Marshall Mason, Meredith Monk, and Ping Chong have been associated with the theater. La MaMa also spawned a number of resident and alumni companies, including the La MaMa Troupe, Mabou Mines, the E.T.C. Company, the Great Jones Repertory, the Open Theatre, and the Theatre of the Eye, among others. In addition, its resident ethnic companies—African American, Asian, Native American, and Puerto Rican—have become an important part of La MaMa.

Behind the success of La MaMa, is Ellen Stewart. Writing in *Notable Black American Women,* Robert L. Johns said that Stewart's ''contribution to theater is immense. The creator, leader, fund-raiser, and exponent and defender of La MaMa, she has concentrated her efforts on this company and given it a longevity that is extraordinary among groups of this kind.'' Josh Greenfield of the *New York Times Magazine* added that her success ''represents both a rare act of faith and an unflinching confrontation with the mechanics of moving mountains.'' In an interview with Barbara Lee Horn in *Ellen Stewart and La MaMa: A Bio-Bibliography,* Martha Coigney stated, ''She was one person that insisted that the United States have an international profile, certainly in experimental theatre. She went out there with a machete and cut through the undergrowth and prepared the way for many others. And it is not that she has made it easier for others, she has made it necessary—something that could not be avoided.'' Calling Stewart ''the Gertrude Stein of Off-Off Broadway,'' Barbara Lee Horn concluded that she ''continues to manifest the spirit that she brought to her work many years ago, her passion for people and creativity, her immense courage and commitment to her vision of what theatre should be.''

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John Strachey

As a political thinker and politician, John Strachey (1901-1963) strove to alter and modernize British society for 40 years. For him, modernization meant Marxism. Before and after the Second World War, Strachey was the most elegant thinker on the left end of Britain's political spectrum.

Judging from his family background, one would not expect that Evelyn John St. Loe Strachey would become one of Britain's most prominent socialists. He was born in Guildford, Surrey on October 21, 1901. His father was John St. Loe Strachey, the longtime publisher and editor of the conservative periodical, *Spectator.* An ancestor, Sir Henry Strachey, had been secretary to Robert Clive in India. On the other hand, there was St. Loe's cousin, Lytton Strachey, the liberal biographer and critic, who was a member of the Bloomsbury circle.

While editorials in St. Loe's *Spectator* rationalized the British conservative and imperial position to readers throughout the empire and in the United States—St. Loe was a friend of U. S. president, Theodore Roosevelt. He was also a bit of an iconoclast. Detesting socialism and tariff reform, he urged *Spectator* readers to vote liberal in the 1906 elections. According to his wife, St. Loe was leaning toward the left at the time of his death.

John Strachey was the third child of St. Loe and Amy Strachey. He dutifully followed the family tradition and studied at Oxford (Magdalen College, where he was known, formally, as Evelyn) and took up the Conservative cause. He even served a term as editor of the conservative *Oxford Fortnightly Review,* something of an apprenticeship before taking the reins of the *Spectator* from his father. At Oxford, Strachey also participated in the Magdalen College Dramatic Society as an actor and playwright. He portrayed Napoleon in Shaw's *The Man of Destiny.*

Turned to Socialism

However, Strachey's life did not proceed down the foreordained path. The dawning of Strachey's political turn leftward occurred on a trip he made to Vienna in 1922. He was struck by the dire post-war situation. He proposed a number of articles for the *Spectator,* dealing with topics such as ''The Land Settlers Movement'' and socialist and communist Hungarian exiles.

The break with family political tradition came the following year when Strachey joined the Independent Labour Party (ILP). He had met and been influenced by the noted Fabians, Beatrice and Sidney Webb, who subscribed to the view that Britain should be transformed into a democratic socialist state through evolutionary (rather than revolutionary) means. Despite this shift, he still maintained his ties to the *Spectator.* Strachey contributed articles and reviews that earned him more than £400 a year. In 1926, he was named editor of the ILP's *Socialist Review.* That year, also, Strachey managed to get himself arrested (along with 19 other members of the strike emergency committee) during the general strike of miners. Afterward, he was asked to co-edit the union journal, *The Miner.*

Besides his interests in politics, economics, and labor relations, Strachey managed to maintain close ties to the aesthetic world (he was friends with Cecil Beaton and Stephan Tennant among others). In 1925, he made a series of BBC radio broadcasts with C. E. M. Joad, in which the two men discussed philosophy. The transcript of these broadcasts were later published as *After Dinner Philosophy.*

Strachey was associated with one of the most controversial men of twentieth-century British politics—Oswald Mosley. Like Strachey, Mosley began his political life as a Conservative (he was a Member of Parliament at the age of 22). He quit the party, however, and joined Labour in 1924. For the next eight years, Mosley was to play a complex role in his younger colleague's political development. While Mosley looked more and more to the United States as the model for a new capitalism, Strachey's articles and reviews revealed a genuine Marxist tendency. Yet both considered Labour as their natural political base.

Three events stood out in Strachey's life over the next two years. The first was the death of his father in 1927, which represented a final cutting of ties to Conservatism (though he inherited his father's *Spectator* shares). The second was a trip to Russia he made with his sister in 1928. By invitation, Strachey, still editor of *The Miner,* inspected the mines of the Don River basin. Out of this trip came a pamphlet titled *Workers Control in the Russian Mining Industry,* in which Strachey concluded that Soviet miners were better off than their British counterparts. He also lauded the Soviet medical system. While the trip certainly did not convert Strachey to Communism, it helped solidify his Marxism.

In 1928, Strachey followed in Mosley's footsteps and traveled to the United States. There he met and fell in love with Esther Murphy, a wealthy heiress and sister of Gerald Murphy, the inspiration for F. Scott Fitzgerald's Dick Diver in *Tender Is the Night.* It has been postulated by biographer Hugh Thomas that Strachey was enthralled with the international bohemian scene. Strachey and Esther Murphy were married on April 24, 1929. Oswald Mosley was his best man.

Elected to House of Commons

A little over a month after his marriage, on May 30, 1929, Strachey stood for election to parliament as the Labour Party candidate for the Aston/Birmingham district. This was Britain's first election with universal adult suffrage. Strachey and the Labour Party emerged victorious. He had to fend off rumors that he was a foreigner, but managed to win by a plurality of more than 1500 votes. Oswald Mosley was elected M.P. from Smethwick. Overall, Labour captured 8,370,417 votes, or 37.1 percent of the total, and 287 seats in the House of Commons. The Conservatives had 260 seats. Thus Labour was able to form its second government, with Ramsey McDonald as prime minister. Strachey relinquished his editorial positions at the *Socialist Review* and *The Miner.* He was appointed a parliamentary private secretary to Mosley, who had been named chancellor of the Duchy of Lancaster and coordinator of the government's unemployment policy.

Strachey made his first speech in the House of Commons on November 5, 1929, dealing with relations with Russia. He argued for increasing trade with the Soviet Union to £40 million rather than cutting off trade relations altogether. A brief trip to the United States (now in the early months of the Great Depression) left Strachey pessimistic about the ability of capitalism to insure employment. In February 1930, he made another speech in Commons concerning Russian trade and in March and April he spoke on the government's mining bill.

Like Strachey, Mosley had little respect for the older Labourites who dominated the government, especially his immediate superiors, J.H. Thomas and Sir Horace Wilson. As Mosley became more antagonistic to old-line Labourites, Strachey felt his loyalties pulling him in both directions. Things came to a head when the Labour cabinet rejected Mosley's Keynesian economic memorandum. Mosley promptly resigned his position. Strachey tried to straddle both sides of the fence in this dispute, but more and more his sympathies were with Mosley. He backed his friend at the party meeting and also enjoyed the support of the Aston Labour Party, thus sustaining a good relationship with his constituency.

In the summer of 1930, Strachey made another trip to the Soviet Union. During a three-week stay, he visited a dam construction site, an engineering plant, a coal mining area (in which it was noted that safety equipment was below British standards), a farm machinery factory, and three collective farms. Strachey was impressed by some of what he saw. Yet he was far from believing in paradise. The central idea which he took away from this trip, was that of the Soviet Union as a market for British goods.

Writer and Lecturer

When Mosley's proposals were defeated in a Labour caucus later that year, he drew up a radical manifesto calling for a planned economy, which Strachey signed. It was the beginning of the end of his affiliation with Labour, though he remained an active M.P. In early 1931, following a rebuff of the radical Labourites by the party, Mosley decided to form a new political party, which he called the New Party. Strachey resigned from Labour and joined his friend, becoming the New Party's intellectual mainspring.

Strachey did not remain very long in the New Party. He quickly saw that the workers were antithetical to it and that Mosley, after a trip to Italy, was turning toward fascism. This was happening at a time when Strachey was turning toward communism. In the general election of 1931, Strachey lost his seat to the Conservative candidate. Thereafter, he devoted himself to writing and lecturing until the Second World War. He was deemed one of the left's most eloquent interpreters. During this period he wrote *The Coming Struggle for Power* (1931), *The Menace of Fascism* (1932), *The Nature of the Capitalist Crisis* (1935), *The Theory and Practice of Socialism* (1936) and *What Are We to Do?* (1938). In late 1931, Strachey divorced his wife and married Celia Simpson, whom he had known for many years.

He returned to the United States in December 1934 for a lecture tour. While on tour, Strachey was arrested in Chicago for advocating the overthrow of capitalism. He immediately gained publicity. After several deportation hearings, the U.S. government dropped its case against him.

In 1936, Strachey formed the Left Book Club with Victor Gollancz, and Harold Laski. The purpose of this organization was to disseminate leftist literature to counteract the growing fascist menace in Britain and abroad. At this time Strachey was also chairman of the Coordinating Committee for Anti-Fascist Activities. The Left Book Club was an immediate success and gave rise to the *Left Book News* (which became the *Left News.*) Strachey's own *The Theory and Practice of Socialism* was a Left Book Club selection. However the radical Left Book Club was forever at odds with the Labour Party. Many critics claim that it actually created a wedge in the Left.

By 1939, Strachey had grown disenchanted with the Soviet version of communism. He broke with the Soviet government when war was declared. Strachey served dur-

ing the war as an air raid warden, public relations officer, radio commentator, and Royal Air Force wing commander. He also managed to publish *A Programme for Progress* in 1940. The following year Strachey wrote a war novel, *James* (later retitled *The Frontiers*), that was not published until 1952. Ironically the fight against fascism spelled doom for the Left Book Club, as loyalty for the Churchill-led coalition government was the order of the day. Strachey began to moderate his views when the Labour Party approached him about standing for election as their candidate in Dundee. This he did in 1945.

Minister of Food

The June 1945 general election swept Labour back into power with 393 seats in the House of Commons; Strachey was among those elected. The new prime minister was Clement Attlee, who appointed Strachey the undersecretary for air. He held this post until May 1946, whereupon he became minister of food. During these years Britain was experiencing economic hardships as a result of the war, and Strachey was forced to introduce the rationing of bread. He took this matter to heart, even touring London to see how the rationing was affecting citizens. Other shortages led to much criticism of his policies by the Conservatives.

The most controversial of these policies was Strachey's drive to expand and mechanize the growing of groundnuts (peanuts) in Tanganyika (now Tanzania). This proved to be a disaster, with Strachey taking the brunt of the blame from his enemies. However, despite this he was reelected as a member from Dundee in the 1950 general election. Atlee, however, had decided to replace Strachey at the Food Ministry and make him secretary of state for war. His tenure there was marked by attacks from the press, which tried to link him with atomic spy, Klaus Fuchs. In 1951, Attlee called for another election. Strachey held onto his Dundee seat but Labour had lost its slim majority. He was relieved of his position.

Strachey remained in Parliament through successive Conservative governments publishing *Contemporary Capitalism* (1956), *The End of Empire* (1959), and *On the Prevention of War* (1962). In 1957, he suffered a heart attack, and never fully recovered. He died in London on July 15, 1963, following back surgery.

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Levi Strauss

Levi Strauss (1829-1902) made and sold blue jeans in San Francisco, California, during and after the gold rush. His pants were so popular that Strauss' first name became a household word.

Levi Strauss' father Hirsch Strauss, a dry goods peddler, had four children, Jacob, Jonas, Lippman (later called Louis) and Maila (later called Mary), with his first wife, who died in 1822. Hirsch later married Rebecca Haas, with whom he had two children, Vogela (later called Fanny) and Loeb (later called Levi). Levi, the youngest of the family, was born on February 16, 1829 in the Bavarian village of Buttenheim.

Life in Buttenheim was not easy for Jewish people. They were allowed to live in only one small part of the town. The number of Jewish marriages was restricted, and Jews had to pay special taxes on their homes and businesses. Jews had been attacked and killed in nearby cities. Anti-Semitism drove many Jewish families to immigrate to the United States.

Hirsch Strauss was sick with tuberculosis, a serious lung disease, and could not travel. After he died in 1845, Jonas and Louis journeyed to America and began their own dry goods business. In June 1847, Rebecca, Maila, Vogela, and 18-year-old Levi obtained exit visas and passports. The family traveled to a German port and crossed the Atlantic Ocean in a crowded ship. The uncomfortable voyage lasted many weeks.

The new arrivals joined Jonas and Louis in New York City, where many Jewish immigrants lived. Fanny married David Stern and moved to St. Louis, Missouri, and later to San Francisco, California. Mary married William Sahlein, an uncle. By 1848, Jonas and Louis, who had been working as peddlers, opened a dry goods store in New York City. Levi Strauss began his life in America as a peddler. At the

age of 19, he moved to Kentucky, still a frontier area, to sell his goods.

After gold was discovered in California in 1848, many people flocked there to make their fortunes, both by mining and by selling goods to the miners. The 24-year-old Strauss, having recently become an American citizen, joined David and Fanny Stern there in 1853, having endured a long, rough voyage with as many wares as he could carry.

Settled in San Francisco

Many legends exist about Levi Strauss, his arrival in San Francisco, and how he sold his first pair of pants. One story stated that, when the ship carrying Strauss approached the shore, men rowed to the vessel and quickly bought almost everything Strauss had brought with him. They paid in gold dust. All that remained was some canvas, a type of strong cloth used for making tents. When a miner heard that all he had left was ''tenting,'' the man said that Strauss should have brought pants to sell, because they didn't last very long at the ''diggin's.'' Strauss took the roll of canvas to a tailor who sewed a pair of pants for the miner. The fellow bragged about how strong those pants of ''Levi's'' were and that, supposedly, is how Strauss began making the work pants that bore his name.

In San Francisco, Strauss lived with his sister and brother-in-law. Strauss and Stern set up their first store near the wharves on Sacramento Street, where they sold dry goods sent to them by the Strauss brothers in New York and clothing sewn in San Francisco. Because the arrival of goods by sea was so unpredictable, Strauss also bought goods whenever he got the chance, at auctions held on just-arrived ships. He also traveled to many places in northern California, selling goods to miners.

Soon after Strauss had arrived in San Francisco, the Jewish residents of the city began collecting money to build a synagogue. Strauss and Stern donated money to the cause and became members of Temple Emanu-El, a congregation that still exists today. Strauss and another Bavarian Jew, Louis Sloss, donated a real gold medal to the temple each year, to be awarded to the child with the best grades in the Sabbath school.

As the business grew and expanded, Strauss and Stern moved Levi Strauss and Co. several times, finally settling on Battery Street. The wholesale company sold clothing, dry goods, linens, boots, and shoes. Many items were imported from Europe. The company manufactured some of its wares. Some of the firm's most popular items were denim work pants. The company distributed the fabric to seamstresses, who sewed the ''waist high overalls'' in their homes.

Besides making and selling goods, Levi Strauss and Co. bought real estate, including the Oriental Hotel, located in the center of the city. On October 21, 1868 a strong earthquake struck San Francisco. Strauss' new headquarters was still standing, but badly damaged. He and Stern began planning another building on Battery Street.

Reputation Grew

By 1870, Strauss was a millionaire and had earned a considerable reputation as a businessman and a philanthropist in San Francisco. He was a member of the Eureka Benevolent Society, a Jewish charitable organization that helped orphans, widows and the needy. With help from Temple Emanu-El, the society raised money to create a Jewish cemetery. Strauss also contributed to the Pacific Hebrew Orphan Asylum and Home and the Hebrew Board of Relief. In 1869, Strauss became a member of the California Immigrant Union, founded to promote California products and to encourage immigration from Europe and the East Coast. In 1897, Strauss established 28 scholarships at the University of California and donated money to the California School for the Deaf.

Strauss enjoyed the cultural events of the city, such as theaters, concerts and social and literary clubs. He also liked giving elegant dinner parties for his friends in private dining rooms at the Saint Francis Hotel. Strauss had the reputation of being fair, honest and unpretentious. He wanted his employees to call him ''Levi,'' rather than ''Mr. Strauss.'' Although he never married or had children, he remained close to his siblings and their children.

Patented His Pants

One tale recalls Alkali Ike, a miner, and how he constantly tore his pants pockets by stuffing them with ore. To solve the problem, Jacob Davis, a Jewish tailor from Latvia, who then lived in Nevada and regularly bought cloth from Levi Strauss and Co., reinforced the pockets with copper rivets. Davis wanted to patent his invention, but lacked the money needed to do so. He wrote a poorly-spelled letter to Strauss on July 2, 1872, explaining his predicament, as quoted in *Everyone Wears His Name: A Biography of Levi Strauss.* ''The secratt of them Pents is the Rivits that I put in those Pockets and I found the demand so large that I cannot make them up fast enough. My nabors are getting yealouse of these success and unless I secure it by Patent Papers it will soon become a general thing. Everybody will make them up and thare will be no money in it. Therefore Gentlemen, I wish to make you a Proposition that you should take out the Latters Patent in my name as I am the inventor of it.'' In August 1872, Strauss and Davis applied for a patent, which was granted on May 20, 1873. Davis came to work for Strauss, overseeing the firm's first West Coast manufacturing facility.

David Stern died on January 2, 1874, at the age of 51. His sons Jacob, Louis, and Sigmund all went to work for Levi Strauss and Co. In addition to his business, Strauss owned quite a bit of real estate in downtown San Francisco. He also served on the boards of many firms, such as the San Francisco Gas Co. In 1875, he bought the Mission and Pacific Woolen Mills, using much of the fabric for his ''blanket-lined'' pants and coats. In 1886, the leather patch showing two horses trying to pull apart a pair of pants was added to the waist overalls. In 1890, the same year the patent expired on the riveted pants, the company listed those pants in its catalog as number 501, a name that stuck. Strauss incorporated Levi Strauss and Co. in 1890, keeping 55 percent of

the shares for himself and dividing the rest amongst the seven Stern children.

A New Railroad

In 1869, the transcontinental railroad was finally completed, but price fixing by the railroad companies made it very expensive to ship goods by train. In 1891, Strauss and other business owners in San Francisco attempted to create a new railroad line from San Francisco to Salt Lake City, Utah. The plan failed.

Once again, Strauss tried to encourage the development of an alternate rail line. He contributed $25,000 to a scheme devised by Claus Spreckels, the sugar magnate. Other leading business owners also supported the plan to construct the San Francisco and San Joaquin Valley Railroad. Spreckles, the major stockholder, sold his share to new managers, who charged the high rates of the other railroads. Strauss finally gave up on the railroad business.

Never Retired

Although his nephews were running the business by 1890, Strauss continued to go to his office daily, attend meetings, and remain the head of the company. In an interview published on October 12, 1895 in the *San Francisco Bulletin,* Strauss said, ''I do not think large fortunes cause happiness to their owners, for immediately those who possess them become slaves to their wealth. They must devote their lives to caring for their possessions. I don't think money brings friends to its owner. In fact, often the result is quite the contrary.''

When he entered his 70s, Strauss developed a heart condition. His doctors recommended more rest. The Strauss family had property in a quiet valley near San Francisco. He rested there as his nephews assumed more responsibility for the business. Strauss also spent time at a resort on the Monterey peninsula called the Del Monte, whose patrons included the most prominent citizens of San Francisco.

The death of Strauss on September 26, 1902 was considered a great loss to San Francisco and its citizens. The San Francisco Board of Trade passed a special resolution marking his death: ''The great causes of education and charity have likewise suffered a signal loss in the death of Mr. Strauss, whose splendid endowments to the University of California will be an enduring testimonial of his worth as a liberal, public-minded citizen and whose numberless unostentatious acts of charity in which neither race nor creed were recognized, exemplified his broad and generous love for and sympathy with humanity.''

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Kurt Student

Kurt Student (1890-1978) played an important role in establishing Hitler's secret Luftwaffe (air force). He promoted the idea of using parachute assaults and glider attacks in warfare. Student masterminded the German airborne attack on Crete and was responsible for death of thousands.

Kurt Student was born into an upper middle class German family in the city of Birkholz on May 12, 1890. He hoped to be a doctor, but his family could not afford the education needed. Student's mother died when he was 11. His father sent him to the Royal Prussian Cadet School in Potsdam in 1901, where he could train for a career in the military. The school emphasized strict discipline, sports, and loyalty to the emperor and nation. Student did well in school, except in mathematics. Upon graduating in 1911, he became a lieutenant in the Imperial German Army. In 1913, he trained to be a pilot in the army air force.

During World War I, Student flew against the Russians and was one of four pilots to test a new kind of fighter plane, called a Fokker. In 1916, he was sent to the western front, where he led a group of fighter pilots called a flying circus. He was badly wounded in an aerial battle between fighter planes and crash-landed.

Having lost the war, Germany was not permitted to maintain an air force. In defiance of that ban, 180 German officers formed the Central Flying Office and secretly planned a modern air force. The army encouraged young Germans to take up the sport of gliding, and Student supported the young glider pilots with secret funds from the military. In 1923, Student crashed while gliding and fractured his skull, but managed to recover.

Rapid Promotions in Luftwaffe

Student became director of Air Technical Training Schools in 1932. When Adolf Hitler came to power in 1933, he created the German air force, called the Luftwaffe. Student was promoted to lieutenant colonel in the Luftwaffe and created new technical courses and training programs for airmen. He received a second promotion in 1935. As colonel, his responsibilities included weapons and equipment. Student took a particular interest in parachutes and visited Russian paratroop schools. He headed the Air Testing Center and became involved with the parachute training school at Stendal, which was established in 1936.

On June 1, 1938, Student became a major general and head of the 7th Fliegerdivision, the first German parachute division. The paratroopers were known for their close connection to the Nazi party. The following year, Student also became inspector general of airborne forces. He was now responsible for both the parachutists and troops brought into combat by airplanes, known as air-landed or airborne troops. Student encouraged the development of the DFS 230, a new type of glider plane that could carry eight men. Glider troops later formed a special assault regiment.

The paratroops were used in the invasion of Denmark and Norway on April 9, 1940, along with land and sea forces. In Denmark, three platoons of paratroops captured a bridge and several airfields. The airfield in Stavanger, Norway, was captured quickly. The airfield at the Norwegian capital of Oslo proved more difficult because of Norwegian resistance and heavy fog. Despite these obstacles, Oslo became the first national capital ever to be taken by airborne troops. On April 17, a final German paratroop attack on Norway ended in disaster for the Germans. One German transport plane was shot down and many paratroopers were killed when their parachutes failed to open. Those who landed fell into deep snow, lost their weapons, and were shot by the Norwegians. Thirty-four survivors surrendered.

Forces Impressed Hitler

On May 10, 1940, the occupation of the garrison of Eben Emael in Belgium took place. This fort was at the south end of a defensive dike, the Albert Canal. Eben Emael guarded three major bridges, each in turn guarded by a Belgian defense unit. Eben Emael was built on a hill that was almost impossible to capture from the ground. Because there was no large runway on which to land planes, the Germans decided to use gliders to capture Eben Emael. Gliders need very small landing areas and can carry troops. They can also be released from the airplane towing them, far from their target. They can, therefore, approach silently. At 5:30 in the morning, 39 gliders landed on Eben Emael. The defenders were caught off-guard. The Belgians fought back, but by noon of the next day they had surrendered. Seventy Germans had captured a garrison of 1,200 men. Sixty Belgians and six Germans had died in the fighting. Airborne forces at the Albert Canal defeated the defenders of the bridges before they could be blow up.

While the gliders attacked Belgium, German paratroopers attacked Holland. The Dutch fought fiercely at Rotterdam and Dordrecht. In The Hague, the Germans had problems. Their heavy transport planes sank on the soft runway and blocked the landing of incoming planes. Many planes were shot and casualties were numerous. Although the Germans had intended to capture the Dutch queen, she escaped to England. On May 14, 1940, Holland surrendered. Student went to Rotterdam to finalize the surrender and was struck in the head by a stray German bullet. A Dutch surgeon saved his life, but his recovery took eight months.

The success of the paratroops in Belgium and Holland greatly impressed Hitler. The Germans had minimized the losses of life and equipment. Student received a medal and promotion for his part in the attacks. Recruiting for the paratroops increased and a second parachute training school was created. Production of the DFS 230 gliders increased. When Student was well enough to return to duty, he received command of the XI Fliegerkorps.

The Battle for Crete

On January 25, 1941, Hermann Goering, head of the Luftwaffe, took Student to meet with Hitler. They discussed an invasion of Britain, but Hitler was not very enthusiastic. On the train returning to Berlin, Goering spoke with Student about attacking the British position in the Mediterranean Sea and the Middle East. Goering told Student to create plans for airborne attacks against Gibraltar, Malta, Cyprus, Crete, and the Suez Canal.

After Hitler conquered Greece and Yugoslavia in April 1941, Student was eager to carry out the conquest of Crete, a large island in the Mediterranean, south of the Greek mainland. ''Student was desperate to participate in this campaign by attacking Crete. Student was driven by his fierce professional ambition. Impatient with the role of spectator, he wanted to demonstrate his theories on mass parachute operations, silence his critics and consolidate his own position in the military hierarchy of the Third Reich,'' according to Callum MacDonald in *The Lost Battle: Crete 1941.* On April 21, 1941, Student met with Hitler and convinced him to attack Crete. On April 25, Hitler issued Directive Number 28, ordering the capture of Crete in an operation code-named Mercury. Overall command was given to Goering.

Student was thrilled at being able to plan the operation against Crete because an airborne assault of this size, without the use of ground forces, had never before been attempted. On May 7, Student flew to Athens where he learned that Goering had given overall command of Mercury to General Alexander Lohr. Under Lohr, Student and General Wolfram von Richtofen had to share command of the VIII Fliegerkorps.

In the battle for Crete, about 23,000 German troops attacked 32,000 British, Australian, and New Zealand troops. On May 14, the VIII Fliegerkorps began bombing

Crete in the first phase of the attack. On May 20, the 7th paratroop division of Fliegerkorps XI parachuted onto Crete, landing at Maleme, Canea, Retimo, and Heraklion, attempting to capture and hold the airfields there. The fighting was heavy, with many casualties among the German paratroopers, who had not yet captured an airfield. In Athens, Student was very concerned about how the attack was progressing because the future of the airborne forces and his own career were at stake.

Lohr pressed Student to decide if the Germans should withdraw from Crete, but Student decided to concentrate on taking Maleme. If his troops did not capture it, Student was prepared to commit suicide, he admitted after the war. Hitler and Goering were very disturbed by the heavy losses among the paratroopers on May 20. Student was ordered to remain in Greece and not go to Crete at that point. He was replaced by General Julius Ringel, but fought bitterly against his removal from direct command. When a New Zealand commander withdrew from the Maleme airfield, the Germans captured it and thus were able to land the troops of the 5th Mountain division there on May 21. This enabled the Germans to conquer Crete.

On May 25, Student was allowed to leave Athens and go to Crete, although he still did not have direct control over the operation. He could give advice, but could not give direct orders to Ringel. The great losses suffered by his troops depressed him, and he appeared old and gaunt. On May 31, Student ordered a policy of ''exemplary terror'' against partisans, including shooting hostages, burning villages, and exterminating the male population of civilians in certain areas. Both sides paid a high price in the battle for Crete. The British and Empire forces tallied 1,472 dead, 1,737 wounded, and 11,835 prisoners. The British fleet lost many ships and there were 1,828 dead among their crews. The Germans totaled 3,352 dead, including 1,653 paratroopers, and 3,346 wounded. Of these losses Student wrote in *Kommando*, ''For me the Battle of Crete carries bitter memories. I miscalculated when I suggested this attack, which resulted in the loss of so many valuable parachutists that it meant the end of the German airborne landing forces which I had created.'' Hitler was very disturbed by the losses, and major German airborne operations were not used again. For the rest of the war, Student's forces fought as infantry in Sicily, Italy, and northwest Europe. Student commanded Army Group G in Belgium, Germany, and Holland.

Charged with War Crimes

At the end of the war, Student was captured by the British. He was interrogated in London and accused of mistreatment and murder of prisoners of war. In May 1947, Student came before a military tribunal to answer eight charges of war crimes by his forces in Crete. He was found guilty of three of the charges and sentenced to five years in prison, but the verdict was not confirmed. Student was never tried for crimes against civilians. In September 1947, the Greeks asked to have Student turned over to them, but this request was refused. Later Student was given a medical discharge.

Student married and had one son, who later died in the military. He was known for his energy, intelligence, precision, and drive. Student had few interests outside of his career and hunting. He died in Lemgo, West Germany on July 1, 1978.

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T

Tenskwatawa

Tenskwatawa (1775-1836), also known as the ''The Prophet,'' was a Shawnee religious leader and reviver of traditional ways. With his brother Tecumseh, he worked to create an Indian confederacy to resist American encroachment on Indian lands.

Tenskwatawa, known as Lalewithaka in his youth, was one of a set of triplets born to Puckeshinwa, a leader of the Kispokotha division of the Shawnee tribe. His mother, Methoataske, was of Creek descent. One of the triplets died in infancy, but Kumskaukau, the other triplet, survived. In addition to the two surviving triplets, the family also included three daughters and three sons. Tecumseh, who would later become a great leader of the Shawnee, was one of these sons.

Lalewithaka's childhood was not easy. Before he was born, in October 1774, his father was killed in a battle against British soldiers at Point Pleasant. His mother, depressed at the loss of her husband and frightened by the impending American Revolution, left her children. It is believed that she either returned to her Creek relatives, or went west. Her children were taken in by the Shawnee people.

Lalewithaka's oldest sister, who was already married, took her younger siblings into her household. Black Fish, a leading warrior, took an interest in the boys. However, Lalewithaka's older brother, Tecumseh, was generally favored. Lalewithaka was often left at home while the other boys and men went hunting or on small war excursions. R. David Edmunds wrote in *The Shawnee Prophet,* ''What little training as a warrior he received evidently was acquired from mimicking other small boys in his village. There is no evidence to suggest he ever possessed enough skill as a hunter to provide for either himself or his family.'' Insecure and abandoned, Lalewithaka compensated by boasting about how important and skilled he was, but his life did not match these stories. His childhood name, ''Lalewithaka,'' was a result of this boasting; it means ''Noisemaker'' or ''the Rattle,'' a title of which he was not particularly proud.

His misfortune only increased when he was blinded in his right eye during an accident while he was playing with a bow and some iron-tipped arrows. During adolescence, he began drinking liquor. His drinking habit fueled his bragging, and made him even more unpopular among his tribesmen.

In August 1794, Lalewithaka finally went with his two brothers, Tecumseh and Sauwauseekau, to fight in a battle against the whites, who were led by ''Mad Anthony'' Wayne. Sauwauseekau was killed. Tecumseh refused to participate in the treaty that followed the battle, although Lalewithaka is believed to have been there.

In the next ten years, Lalewithaka married and had several children, but was not skilled enough to provide for them. Discouraged, he drank more, which only made his wife angrier. During this time, he became friendly with Penagashea, a highly regarded medicine man and prophet. When Penagashea died in 1804, Lalewithaka attempted to take his place and tried to cure others who were ill with diseases brought by the whites, with little success. Many members of the tribe were skeptical about his new career, doubting whether a man who had never lived a particularly holy life could ever be a healer or prophet.

Gained New Name

Lalewithaka received his new name and his calling in the winter of 1804-05, during a dark time for his tribe. Illness, brought by white settlers, ravaged the Shawnee, taking the lives of young children, older people, and even strong warriors. Lalewithaka had attempted to treat the sick people, but with little success. Sitting in his wigwam one cold afternoon, he took a burning twig from his fire, intending to light his pipe. Before he could do so, he dropped the twig and fell over, unconscious. His wife rushed out to find help. Lalewithaka's neighbors were skeptical about his illness. At first, they believed he had simply drunk too much and had passed out in a stupor. Then they examined him, found that he was not breathing, and decided he must have died. Preparations for his funeral were begun.

Before the funeral could take place, however, Lalewithaka woke from his stupor and described what he had experienced: a vision given to him by the Master of Life. The Master of Life had sent two young men who carried his soul into the spirit world and showed him the past and the future. He saw the Shawnee paradise, as well as a large lodge filled with fire, where evildoers were condemned to go. Overcome, Lalewithaka wept as he described this vision, and swore to stop drinking and renounce his previous evil ways. Now, he would no longer be known as a loud-mouthed drunk; his name would now be Tenskwatawa, ''The Open Door,'' which referred to his new destiny as a holy man who would lead his people to paradise. Although a few of his neighbors were still skeptical, many others were convinced that he was sincere and his vision was true.

Became a Religious Leader

Tenskwatawa's visions continued. Other Shawnees, demoralized by the recent epidemics and invasions of the whites, saw him as a messiah. His religious message inspired them. He denounced the loss of traditional Shawnee values and spoke vehemently against the consumption of alcohol, describing his own drunkenness and its cure. He also condemned violence, stealing, and sexual promiscuity. He urged people to treat elders with respect, perform traditional rituals, and return to traditional Shawnee ways. He also told his followers not to eat the meat of domestic animals or use white man's technology, such as guns, flint-and-steel fire starters, or wear white man's clothing. According to Edmunds, the Master of Life told him that the whites ''grew from the scum of the Great Water when it was driven into the woods by a strong east wind. They are numerous, but I hate them. They are unjust. They have taken away your lands, which are not made for them.'' Shawnee people should not associate with whites in any manner, not even to shake hands, and any women married to white men were to be brought back to the tribe.

Tenskwatawa's teachings spread rapidly, not only among the Shawnee, but also among other tribes, to the great dismay of white missionaries. Despite his insistence on traditional values, Tenskwatawa was an outspoken critic of traditional shamanism and magic, and led witch hunts against people suspected of practicing these customs.

Epidemics and Misfortunes

For the next several years, epidemics brought by the whites continued to spread through the tribes. In 1809, an especially long winter brought famine. These misfortunes caused some members of other tribes to be suspicious of Tenskwatawa's power: if he were truly a prophet, they believed, he could protect them. In mid-April of 1809, a small group of men from the Ottawa and Chippewa tribes came to Tenskwatawa's village, killed a woman and child, and fled. When no supernatural punishment fell upon them they spread the word that the Prophet was no different from anyone else, and many other warriors assembled to attack Prophetstown, where Tenskwatawa lived. Tenskwatawa tried to defend himself by claiming that the woman and child had not been killed by enemies, but had died of natural causes. At the same time, he asked people of the Sac, Kickapoo, and Potawatomi tribes for help.

Trouble with the Americans

Whites learned of the plans to attack his village. Because of their policy that conflict among the tribes must be avoided at all costs, General William Hull sent messengers to tell the Ottawas and Chippewas that any action against the Shawnees would result in action by white soldiers. The Ottawas and Chippewas dropped their plans for attack.

William Henry Harrison, governor of the area known as Indiana Territory, suspected that Tenskwatawa was hostile to the whites, despite his claims of friendship. Spies confirmed this. Harrison also assumed that the Prophet's popularity and power was waning and that he could do little to oppose the whites' plan to purchase more Indian land for

settlement. Harrison's delegate met with leaders of the Miami, Delaware, and Potawatomi tribes and arranged for them to sign a treaty giving over three million acres in Indiana and Illinois to the United States government.

This treaty made it plain to all observers that the Prophet could do nothing to keep other chiefs from giving away their tribes' lands. However, Tenskwatawa and his brother Tecumseh had already warned their tribesmen that, despite the whites' claim to be friendly, they planned to take over all the Native American lands. When this actually happened, many native people began to pay attention to Tenskwatawa's warnings. The two brothers condemned the chiefs who had sold Indian lands and asked many other tribes to join them in working against the whites. This alarmed the whites, who also sent messengers to the tribes. In the end, the Ottawas, Chippewas, and Potawatomis decided not to fight the settlers, but other tribes remained loyal to the Prophet: the Sac, Fox, Winnebago, Kickapoo, and Iowa sided with his cause. At the same time, attention shifted from Tenskwatawa's religious cause to Tecumseh's political leadership: more than retaining traditional values, the Indians were concerned with retaining their land.

Harrison was alarmed by this increase in Tenskwatawa and Tecumseh's power and the increase in anti-white feeling among the Native Americans. After a number of minor skirmishes, spy missions, and temporary standoffs, on October 29, 1911, the American army marched north from Fort Harrison. By November 5, they were 12 miles away from Prophetstown. Tenskwatawa was uncertain what to do. A religious leader, he had never led warriors in battle. He could not decide whether to send men out to attack Harrison's party or to rely on his supernatural powers to help him. By mid-afternoon on November 6th, Harrison's army had solved the dilemma by marching out of the forest less than one mile away from the village.

The Battle of Tippecanoe

The Prophet sent out a small party of men to meet with Harrison. The scouts pretended to be surprised to see him there, claiming that the Prophet had sent a message to the whites saying that he wanted to talk and reach an agreement. Harrison was skeptical, but accepted the offer to talk. Both sides agreed to meet the next day and to avoid hostility until the discussion was completed. Harrison and his men camped at a nearby creek, but the soldiers slept at their posts, with their weapons ready. Sentries were set out to keep an eye open for a surprise attack. Harrison did not really believe the Indians would attack at night, but he also did not believe the negotiations would go well. He intended to give the tribesmen ''bayonets and buckshot,'' and then burn their village to the ground.

Tenskwatawa made his own plans. Wearing a necklace of deer hooves and holding strings of sacred beans, he called upon the warriors to attack the whites, saying that the Master of Life had given him power to win a great victory over their enemies. He would send rain and hail, but it would not affect the Indians. If they attacked in the dark, the whites would be confused and would fall down in a stupor. The darkness would blind the whites but the Master of Life would provide daylight vision to the tribes. Governor Harrison should be killed first, Tenskwatawa said, and then afterward his soldiers ''would run and hide in the grass like young quails.'' With these directions, the Prophet's followers decided to attack the whites about two hours before dawn. The whites had built bonfires throughout their camp, ruining the soldiers' night vision but making it easy for the warriors to see them from far away.

Harrison rose at 4:15 the next morning and was putting on his boots when the attack began. White sentries spotted the attacking Indians and fired their rifles, waking the camp. The tribesmen who had been given the task of killing Harrison were shot. In the confusion, Harrison's horse, a light gray mare, broke loose. Harrison mounted another horse, a dark stallion. When he rode out with another officer, the warriors shot the other man, who was mounted on a white horse, because they believed he was the governor. Harrison passed by safely.

The attack spread, with Native American warriors showering bullets from a nearby hill. Harrison ordered his men to put out the bonfires so that the warriors couldn't see them as easily, but Indian marksmen still killed many of the whites. The battle raged on, and for a while the tribesmen were winning. Eventually, however, the whites rallied, and the Indians retreated into nearby marshes. The battle, now known as the Battle of Tippecanoe, was over.

Throughout the battle, Tenskwatawa remained behind on a small hill near Prophetstown. He prayed and chanted, asking for protection for his warriors. When his incantations failed, the warriors turned on him. Some Winnebagos, who were the most devoted to him and had lost the most men in the battle, threatened to kill him. Terrified, Tenskwatawa claimed that his powers had failed because his wife had not observed proper ceremonial precautions and had contaminated him. If the warriors would give him time, he would purify himself and try again to beat the whites. The Winnebagos, disgusted, threw him down and left Prophetstown.

The whites cared for their wounded, fortified their camp, and searched the woods for any Native American warriors left behind. They found 36 dead warriors, whom they scalped, stripped, and mutilated. Two warriors were found alive; they killed one, and kept the other one alive for questioning. After this they went to Prophetstown, took food and household items, and burned 5,000 bushels of corn and beans, as well as most of the wigwams. As they marched away, Harrison's men left the one remaining warrior in the care of a sick woman they had found in Prophetstown. He was instructed to tell any Native American he saw that if the Indians would turn against the Prophet, the whites would treat them as friends. Three decades later, Harrison would become president of the United States, campaigning as a military hero on the strength of his supposedly decisive victory against the Indians at Tippecanoe. However, history has since revealed that his claims were exaggerated; white and Native American forces were similar in size and suffered similar losses during the battle.

The battle was a decisive defeat for Tenskwatawa. He had lost all credibility after telling his warriors they would be safe. Many were now dead, the people were scattered,

and his supernatural power was broken. From now on, his brother Tecumseh would be the dominant leader in the movement for Indian resistance against the whites. Tenskwatawa died in Kansas City, Kansas in November 1836.

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Tenzing Norgay

Tenzing Norgay (1914-1986) was a well-known Nepalese mountaineer who set a record in 1952 by climbing 28,215 feet of Mt. Everest, the tallest mountain in the world. The following year he and Edmund Hillary became the first persons to reach its summit.

Tenzing Norgay was born on May 15, 1914 in Solo Khumbu, Nepal, a member of the Sherpa tribe. Sherpas have long been known for their positive spirit, strength, and mountain skills. When Europeans began exploring the Himalayas in the early part of the 20th century, they usually came to Darjeeling, India, and hired Sherpas to assist with their expeditions. Before long, this custom became an official system. Sherpas were registered as an elite force of expedition assistants. In Nepal, where Westerners were forbidden to go, Sherpas heard about this work and each year more young men headed to Darjeeling in search of jobs with mountaineering expeditions.

In 1933, Tenzing went to Darjeeling, hoping to be hired for that year's British expedition. He was 17 at the time. Although he was not chosen that year, British mountaineer Eric Shipton chose him to assist in an expedition to explore the area around Everest in 1935. Tenzing almost missed this opportunity. Two Sherpas were selected at the last minute, and he happened to be one of them. Tenzing went on to join seven British, French, and Swiss mountaineering expeditions between 1935 and 1952.

The Everest Expedition

In 1953, Tenzing was asked to take part in a British expedition to reach the summit of Mt. Everest. At that time, the high Himalayas were largely unexplored and no one knew if it was possible for climbers to reach the summit. Under the leadership of Colonel John Hunt, the expedition included a strong team of climbers, a physiologist, a filmmaker, and a news correspondent. The group set up a series of camps in stages up the mountain. They found a new passage through the dangerous and unstable Khumbu icefall, traversing the South Face of Lhotse, and reaching the South Col. On May 26th, two members of the team, Charles Evans and Tom Bourdillon, attempted to reach the summit. They got as far as the south summit, within 300 feet of their goal, when one of their oxygen units failed, forcing a retreat.

Edmund Hillary, a New Zealand mountaineer, and Tenzing Norgay were considered the strongest and best climbers on the team. A final camp was established at 27,900 feet, just above the South Col, and the two men spent the night of May 28th there. The night was long and they had little oxygen to spare for sleeping. They decided to use it in two shifts, from 9 p.m. to 11 p.m. and from 1 a.m. to 3 a.m. From 11 p.m. to 1 p.m. they stayed awake. Drinking hot, sweet lemonade kept them warm and helped prevent dehydration. When their oxygen supply ran low, at 3 a.m., they resumed eating and drinking, hoping to store up energy for the climb ahead.

Hillary and Tenzing spent a long time warming themselves and preparing their gear. Hillary's boots were frozen and he thawed them over the flame of their small stove. The two also melted ice for drinking water, since dehydration was a danger at this altitude. Far below, in the darkness, they could see the small lights of Tengboche Monastery, where the Buddhist monks would be praying for their safety.

Headed Out

At 6:30 a.m. on May 29th they dressed in layers of clothes: wool underclothes, down jackets and pants, three pairs of gloves, and insulated boots. They crawled out of the tent, put on their goggles and oxygen equipment, and headed out into the piercing cold. They walked with difficulty through the crusted snow, heading up toward the ridge above them, where the dawn sun was shining.

According to Audrey Salkind in www.pbs.org, Tenzing later wrote in his autobiography, *Tiger of the Snows,* ''We

look up. For weeks, for months, that is all we have done. Look up. And there it is—the top of Everest. Only it is different now: so near, so close, only a little more than a thousand feet above us. It is no longer just a dream, a high dream in the sky, but a real and solid thing, a thing of rock and snow, that men can climb. We make ready. We will climb it. This time, with God's help, we will climb on to the end.''

Up on the ridge top, heavy overhangs of snow known as cornices hung from the high point, which at times was as sharp as a knife edge. They moved slowly and reached the south summit by 9 a.m. After checking their oxygen supply, they headed on between cornices and steep drop-offs, and came to a vast slope of snow, which the two previous climbers, Bourdillon and Evans had chosen to avoid.

A Dangerous Decision

The snow on the steep slope was powdery, too fine to hold an ice axe; if either of them fell, they would have no chance of getting a grip. In addition, a fall could start an avalanche. According to mountaineer Eric Shipton in *Mountain Conquest,* Hillary later said that he was ''tight with fear.'' He asked Tenzing what he thought of the situation. ''Very bad, very dangerous!'' Tenzing said. ''Do you think we should go?'' ''Just as you wish,'' Tenzing said. Later, he said, ''It was one of the most dangerous places I have ever been on a mountain.''

They continued on despite the danger and eventually reached a 40-foot cliff. The team had seen this cliff on aerial photographs, but no one knew if it could be climbed. Conditions were dangerous. Hillary, who was in the lead, wormed his way up through a crack in the face of the cliff. This feature is still known as the ''Hillary Step.''

Reached the Summit

Tenzing was right behind him. They continued to move up along the ridge until they passed the last switchback, and they could see clearly the relatively easy slope up to the summit. In www.pbs.or, Liesl Clark quoted Tenzing, who later wrote that as they neared the summit, ''I look up; the top is very close now, and my heart thumps with excitement and joy. Then we are on our way again. Climbing again. About a hundred feet below the top we come to the highest bare rocks. There is enough almost level space here for two tents, and I wonder if men will ever camp in this place, so near the summit of the earth. I pick up two small stones and put them in my pocket to bring back to the world below.''

For many years, no one knew whether Hillary or Tenzing had been the first to reach the summit. Both of them simply said that they had ascended together. According to Clark, Tenzing wrote many years later, ''A little below the summit Hillary and I stopped. The rope that joined us was thirty feet long, but I held most of it in my hand, so that there was only about six feet between us. I was not thinking of 'first' and 'second.' We went on, slowly, steadily. And then we were there. Hillary stepped on top first. And I stepped up after him.''

According to Shipton, Hillary later wrote, ''I turned and looked at Tenzing. Even beneath his oxygen mask and the icicles hanging from his hair, I could see his infectious grin of sheer delight. I held out my hand, and in silence we shook in good Anglo-Saxon fashion. But this was not enough for Tenzing, and impulsively he threw his arm around my shoulders and we thumped each other on the back in mutual congratulations.''

It was 11:30 a.m. and they were standing on the top of the world. Tenzing dug a hole in the snow and put a little food in it as a gift to the mountain gods, and Hillary buried a crucifix that Hunt had given him. They cut seats for themselves in the snow, ate some cake and, after 15 minutes on the summit, headed back down. When they came back down, the expedition's correspondent broke the news to the world that the highest point on earth had been reached.

Shipton later wrote, ''That Tenzing shared this moment of triumph [with Hillary] was a matter of profound satisfaction to all those who had been to Everest. Throughout the great adventure the Sherpas had been our partners; without their courage and staunch loyalty, little would have been achieved.''

International Fame

Hunt, Tenzing, and Hillary became instantly famous. They used the money and prestige they gained to aid various philanthropic causes. Profits from the film of the expedition and the best-selling book about it were given to the Mount Everest Foundation. Since then, it has been used to provide almost $750,000 in grants to more than 900 expeditions.

Tenzing's life changed most dramatically. He had gone from being an obscure member of a little-known mountain tribe to an international hero. Great Britain awarded him the George Medal. In India, where he had spent most of his life, banners proclaimed ''Hail Tenzing, star of the World!'' Tenzing's natural modesty and common sense prevented him from being badly affected by fame. In 1954, he became the founder and director of field training at the newly established Himalayan Mountaineering Institute in Darjeeling, which trained mountaineers and guides. Later, he became an advisor to the institute. His autobiography, *Tiger of the Snows,* was published in 1955.

Shipton quoted Lord Hailsham, a member of the London Alpine Club, who said at a dinner in Tenzing's honor, ''Tenzing has won fame all over the world, not only for what he has done but for the qualities of spirit and character which have made him known and loved and respected wherever he has been. What an ambassador he has been for a people who, for many centuries, lived secluded in their mountains and valleys and are now, for the first time, to be fully known and admired by the majority of mankind.''

According to Clark, Tenzing's son Jamling Norgay became a climber like his father. Tenzing did not approve. ''Since I was 18 years old I wanted to climb but my father said no. He said, 'Why do you want to climb? I've already climbed it for you. You don't have to work on the mountain.' His basic line was, ''by me climbing the mountain, making money, it's all for you, to give you an education, the best education you can get, the best of everything. So we did get the best of everything—all my brothers and sisters—we

studied in the U.S. My three brothers and sister are working in the U.S. right now, so I see his point.''

Tenzing spoke seven languages but never learned to write, although he did write several books by dictating them to others. In his autobiography *Tiger of the Snows,* he wrote, ''It has been a long road. From a mountain coolie, a bearer of loads, to a wearer of a coat with rows of medals who is carried about in planes and worries about income tax.'' Tenzing Norgay died on May 9, 1986 in Darjeeling, India.

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Teresa of Avila

Teresa of Avila (1515-1582) was a Spanish nun who established the Discalced Carmelites, an order devoted to quiet prayer, poverty and austerity. She is known for her practice of mental prayer and the visions and inner voices she experienced. Teresa's books on spirituality are considered to be classics within the Catholic Church.

Teresa of Avila is best known for her mystical experiences. She believed, however, that her quiet prayer was a superior experience. Throughout her life, Teresa combined a contemplative lifestyle with the activities of daily life.

Teresa of Avila was born Teresa Sanchez de Cepeda y Ahumada on March 28, 1515 in Avila, Spain. Her father, Alonso de Cepeda, had three children from a previous marriage. The family was wealthy, but Alonso de Cepeda's father had been a *converso,* or secret Jew, during the Inquisition. Therefore, the family lacked the social status of people with racially ''pure'' backgrounds. Teresa's mother, Beatriz de Ahumada, bore ten children and died in childbirth when Teresa was 13.

Teresa was a very devout child. She was said to be very beautiful, extroverted, and charming. Like many children of the 16th century, Teresa and her brother Rodrigo studied the lives of the saints. When Teresa was seven, the she and Rodrigo ran away from home. They had planned to die for Christ in Moorish territory, but an uncle caught the children and returned them to their home.

At the age of 12, Teresa's piety waned as she became interested in fashion and romance. She was very attractive to men and her biographers suggest she had a romantic experience during her early teens. After the death of her mother, her father had to make a choice for Teresa. She could either be married or enter the convent. Her *converso* background diminished Teresa's prospects as a bride. Alonso de Cepeda sent her to the Augustinian Convent of St. Mary of Grace at Avila, as a lay boarder.

While studying at the convent, Teresa regained her former piety and began considering the possibility of becoming a nun. After 18 months, she became very sick. While recuperating at her sister's home in Castellanos, Teresa read the letters of St. Jerome. These helped her decide to enter the convent. Her father refused to allow it, saying she could do what she wanted after he died.

On November 2, 1535, at the age of 20, Teresa and her brother ran away from home to pursue religious vocations. Teresa entered the Carmelite Monastery of the Incarnation at Avila. Alonso de Cepeda resigned himself to her decision. A year later, Teresa was professed. A short time later, she again became ill. She did not respond to treatment and was released to her family. Teresa's father took her to the small village of Becedas to see a healer, but she did not improve. During the fall of 1538, Teresa stayed at an uncle's house in Hortigosa. He gave her Francisco de Osuna's *Third Spiritual Alphabet,* a guide to mental prayer. Teresa began practicing mental prayer, in which she opened her soul to God.

Still sick, Teresa returned to Avila in 1539. On August 15, she fell into a coma and was thought to be dead. She

revived after four days, but was partially paralyzed. She returned to the convent in 1540 where she remained ill for three years. She attributed her recovery to St. Joseph. Shortly after she recovered, she nursed her father until his death in 1543.

Experienced Visions

Until about 1555, Teresa spent more time meeting with lay people of the village and less time in mental prayer. At the age of 39, she began having visions and hearing inner voices. Teresa felt that she had become too dependent on people and needed to develop a closer relationship to God.

Mystical experiences were looked on with skepticism by many people in the Church. Some people thought her ''favors'' were of the devil. Others believed they were a gift from God and encouraged her to be open to them. To Teresa, the visions were an embarrassment because others misunderstood them. They were also dangerous—visionaries sometimes were burned at the stake. Teresa tried to resist the experiences and attempted to keep them a secret, but her resistance was in vain. She became well known for the experiences, many of which she described in her autobiography. Teresa claimed that her ''interior speeches'' were clearer than conversations with humans.

In her most famous vision, Teresa experienced a piercing of the heart. She said an angel appeared on her left side. His face was burning. ''He had in his hand a long spear of gold, and at the iron's point there seemed to be a little fire. He appeared to me to be thrusting it at times into my heart, and to pierce my very entrails; when he drew it out, he seemed to draw them out also, and to leave me all on fire with a great love of God.'' After her death, Teresa's heart was found to bear a scar.

Teresa was drawn to a life of strict poverty and self denial. She vowed to follow ''the more perfect course,'' but the Incarnation monastery was not attuned to that lifestyle. With 180 nuns, it was too large a community and there were too many distractions. At the Carmelite convent, nuns were allowed to retain their property; some of the sisters were quite wealthy. They kept servants and lapdogs, wore jewelry and perfume, entertained gentlemen callers from the village, and traveled throughout the village freely. The poor sisters lived in dormitories. Teresa believed the convent was too large, too wealthy, and lacked spirituality.

Led Carmelite Reform

Reforms had been sweeping through the Spanish church for some time. In 1560, Teresa led a group of nuns who wanted to follow a more primitive Carmelite tradition. They chose to lead a reclusive life of prayer and poverty. Teresa met a lot of opposition from church superiors and the people of Avila, who were opposed to her insistence that the nuns live in poverty and not mix with villagers. After two years, with support from St. Peter of Alcantara, Teresa was granted permission to establish a reformed convent, known as the ''discalced'' or barefoot Carmelites. The reformed convent was named the Convent of St. Joseph.

The reformed Carmelites were devoted to poverty, austerity, solitude and mental prayer. They lived in almost perpetual silence and perpetual abstinence. They wore habits of coarse serge and no shoes. (Thus, the name discalced.) Teresa limited the number of nuns in her convent to about a dozen.

In June 1562, Teresa began writing her autobiography, *Life.* The book was written while she knelt on the floor at a window ledge. It described her early life and spiritual experiences. She later added chapters dealing with prayer in which she compared different stages of prayer to different methods of watering a garden. She subsequently wrote *Way of Perfection,* to guide her nuns in the monastic life and instruct them in prayer.

Teresa described the years between 1562 and 1567 as the five most peaceful years of her life. In 1567, the Carmelite general Giovanni Battista Rossi visited the Convent of St. Joseph and approved of Teresa's work. He commanded her to establish other reformed convents. She spent the next nine years traveling throughout Spain, establishing 12 convents. Teresa faced a lot of opposition and became very well known. She also established two houses for men who wanted to adopt the reformed lifestyle. They became known as Contemplative Carmelites and were led by the mystical poet, St. John of the Cross. Some of Teresa's followers traveled abroad to establish houses in other countries.

Teresa's spiritual life continued to develop during this period and she experienced a mystical union or ''spiritual marriage'' to God. She had the unusual ability to remain constantly aware of God's presence, and at the same time attend to the activities of her life. She was embarrassed to sometimes experience her visions and raptures in public.

Returned to Avila

In 1571, Teresa received orders from the Carmelite Provincial to return to the Convent of the Incarnations in Avila, as prioress. She did not want to assume this responsibility and the sisters did not want her as their superior. However, Teresa proved to be a popular prioress. She straightened out the convent's finances and tightened up their lax practices. With help from St. John of the Cross, she improved the spiritual condition of the community.

Teresa established four more convents in the mid 1570s. Between 1573 and 1576, Teresa wrote *The Foundations,* a book of encouragement and prayer instruction for her nuns. Her greatest book, *The Interior Castle,* was written in 1577. It describes the development of mental prayer and stands out as a source of Teresa's most mature spiritual thoughts. She describes the soul as a castle and a journey to the soul as a series of seven apartments (or mansions) through which one must pass through prayer. Each apartment represents a different stage of the journey.

As her reform gained strength, the unreformed (calced) Carmelites rebelled. The Provincial of the Calced Carmelites tried to prevent Teresa's reelection as prioress. She was forced out, when her supporters were excommunicated. There remained a lot of turmoil between Calced and Discalced Carmelites until 1578, when the Pope finally recognized the Discalced Carmelites as a separate province. The group was declared a separate order in 1594.

Despite her declining health, Teresa continued traveling and founding new convents. In total, she founded 17 convents. Teresa died in Alba de Tormes, Spain, on October 4, 1582. The next day, the Gregorian calendar took effect, changing the date of her death to October 15. The Catholic Church celebrates her feast on that day. She was buried at Alba de Tormes.

Pope Paul V declared Teresa blessed on April 24, 1614. In 1617, the Spanish parliament proclaimed her the Patroness of Spain. She was canonized by Pope Gregory XV in 1622. In 1970, Teresa was proclaimed a Doctor of the Church for her writings, which stand out as some of its outstanding guides to spirituality. Teresa was the first woman in the Church to write systematically and at length about the spiritual life, according to *Butler's Lives of the Saints.*

Teresa remains popular in Hispanic countries. She is admired for her teachings on prayer and her ability to combine contemplation with other activity in her daily life. She is said to have been holy without ceasing to be human. *The Saints: A Concise Biographical Dictionary,* describes her as ''a powerful personality, pioneer feminist and a literary figure who has made a great contribution to our knowledge of human psychology.''

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Irving Thalberg

Known as ''Boy Wonder'' for his considerable power at an early age, Irving Thalberg (1899-1936) was an influential film executive, first at Universal, then Metro-Goldwyn-Mayer (MGM). Before his death at the age of 37, Thalberg helped redefine how movies are made within the studio system and became the consummate movie mogul.

Irving Grant Thalberg was born on May 30, 1899, in Brooklyn, New York. He was one of two children and the only son born to William Thalberg and his wife Henrietta Heyman Thalberg. Both were German immigrants. William Thalberg worked as a lace importer. Thalberg suffered from ill health since birth. He was born with a heart defect, and doctors predicted that he would die before the age of 30. While a teenager Thalberg also suffered from diphtheria and rheumatic fever, and only grew to

a height of 5′6″. He was educated at home during his bouts of illness, but still managed to graduate from Bushwick High School. After graduation, Thalberg thought about studying law, but an illness changed his mind. Instead, he decided to go into business.

Began Movie Career at Universal

Thalberg began working in his maternal grandfather's department store, Heyman and Sons, as a clerk. He taught himself to type, and attended a private commercial school to learn Spanish and shorthand. Thalberg placed a newspaper ad describing his skills, and was soon hired by Taylor, Clapp and Beall, an import-export film. Within a short time, Thalberg was promoted to the head of the export department. He also wrote speeches for Morris Hillquit, a Socialist from New York. In 1918, Thalberg got a new job as a secretary at the Universal Film Manufacturing Company. He had gotten the idea to work there when he met the studio's head, Carl Laemmle, while vacationing at his grandmother's cottage. Laemmle was her next-door neighbor. Laemmle found Thalberg working at Universal and made him his private secretary at a salary of $25 per week.

One of Thalberg's duties was transcribing and editing notes Laemmle made during screenings. Thalberg showed his talent by becoming adept at the process and adding his own insightful commentary. Laemmle was impressed with Thalberg's instincts. In 1920, he was invited to go with Laemmle to work at Universal City, Universal's movie lot in California. Thalberg was being groomed to become an executive. Laemmle tapped him to become Universal City's

studio manager for a weekly salary of $60. For all intents and purposes, Thalberg was in charge of the studio when Laemmle was not there, though the young man was barely in his twenties. By the age of 21, Thalberg was also made production manager, in charge of Universal's slate of films. His goal was to improve the quality of Universal's releases, keeping in mind the opinion of the moving-going public, while keeping costs down.

Clashed with Von Stroheim

Thalberg's mettle as a film executive was tested by Erich Von Stroheim, a director and actor with considerable power and a taste for extravagance. Thalberg wanted Universal's films to be produced on time and on budget, the exact opposite of Von Stroheim's working methods. Thomas Schatz wrote in *Genius of the System,* ''Thalberg did not question Stroheim's skill as a director, writer, or actor . . . . But Thalberg was determined to rein in Stroheim's talent and increase the profit margin on his pictures, thus demonstrating that the pursuit of excellence was not a license for waste. And if one thing characterized Stroheim's filmmaking it was waste. . . . '' The two men clashed during the making of *Foolish Wives* (1922). Von Stroheim wanted to build a replica of Monte Carlo. The film was cut down on order of Thalberg, and was successful at the box office. When Von Stroheim continued to spend money wildly during production of his next film, *Merry-Go-Round* (1923), Thalberg fired him and the director left Universal.

Thalberg put his ideas about production to the test with the big-budget motion picture, *The Hunchback of Notre Dame* (1923). He took control of the project from inception to pre-production, from editing to marketing. Thalberg believed that good planning in pre-production and test marketing during final edits would give Universal a superior product. He seemed to be right, for the movie was a smash hit. Despite his accomplishments, Laemmle did not want to increase Thalberg's salary of $450 per week, nor give him any piece of Universal. There were rumors that the two disagreed creatively as well. In any case, Thalberg left Universal in 1923 for another company.

Hired by Louis B. Mayer

In 1923, Thalberg was hired by Louis B. Mayer Pictures as vice president and head of production at $600 per week. The following year, Louis B. Mayer Pictures merged with two other film companies, Metro Pictures and Goldwyn Pictures Corp., to become Metro-Goldwyn-Mayer (MGM). Thalberg was named vice president and supervisor of production at the new company. His salary was increased to $2000 per week, with a guaranteed annual income of $400,000. Thalberg's work made the company a real power. His first order of business was a film which had started at Goldwyn and turned into a fiasco, *Ben-Hur.* The movie had had a problematic shoot in Italy, then California. Thalberg saved the project, though it meant exhausting himself to the point where he was viewing daily rushes from a hospital bed. Though *Ben-Hur* made no profit because of high production costs, the studio gained prestige by completing the quality project, defining the new concept of the ''prestige picture.''

The production of every movie made by MGM between 1924 and 1932 was supervised by Thalberg. He perfected the production methods he had developed at Universal, though this sometimes led to creative clashes with directors and others. One fight was with an old nemesis, Von Stroheim. The director had produced a film, *Greed* (1925) that was ten hours long and refused to cut it for release. Thalberg fired Von Stroheim from the project, and had the movie cut down to an acceptable time of two hours. Not all agreed with Thalberg's decision. Some critics and scholars thought the ten-hour version was a masterwork ruined by Thalberg's studio system. This system dictated that the director merely followed the blueprint set out by the producer, an employee of the studio.

Thalberg was not an ogre to all who worked on the creative side of film. He supported directors like King Vidor, who made one of the most profitable silent films, *The Big Parade* (1925). But Thalberg insisted on having input into every film, including this one. He added war scenes to the epic romance and changed its genre, making it a classic war film. Louis B. Mayer, the man who hired him, supported Thalberg's methods. Mayer took on the administrative and creative sides when necessary for Thalberg's benefit. Mayer had good reasons. When Thalberg was in charge, MGM was prestigious and profitable. In fact, during the Great Depression of the 1930s, MGM was the only studio that did not lose money.

Thalberg helped the career of established stars like Joan Crawford, Myrna Loy, Marie Dressler, John Gilbert, and Greta Garbo. He had MGM make several pictures for Garbo, including *The Flesh and the Devil* (1927) and *Freaks* (1932). Thalberg also nurtured new stars like Jean Harlow who appeared in the successful *Red Dust* (1932), and Clark Gable. One starlet he helped, Norma Shearer, became Thalberg's wife on September 29, 1927. They eventually had two children, Irving Jr. and Katherine. Thalberg guided his wife to an Academy Award in *The Divorcee* (1930). Another success of Thalberg's was the movie, *The Broadway Melody* (1929), MGM's first sound feature. This proved that all of his instincts were not right: Thalberg thought sound films were a passing fad.

Despite Thalberg's track record, his growing power was resented by Louis B. Mayer. Thalberg wanted more money and a cut of the profits. He also wanted MGM to maintain high production standards despite the Depression, which the company did not do. At the same time, Thalberg's personal life was taking a turn for the worse. A friend and employee, associate producer Paul Bern, killed himself. Thalberg's dedication to his work led to exhaustion and illness. He suffered from a severe case of influenza, then suffered a heart attack at the end of 1932.

Though Mayer and others tried to talk him out of it, Thalberg took several months off at the beginning of 1933 to rest and travel in Europe. In the meantime, Mayer took the opportunity to realign power at MGM. Mayer effectively eliminated Thalberg's position. In its place, he created so-called ''unit producers'' who were in charge of only a por-

tion of MGM's productions. He hired two such producers, David O. Selznick and Walter Wanger, to head two of the units. When Thalberg returned to MGM in August 1933, he was made a unit producer as well. However, he still had greater privileges than the others on MGM's lot.

Despite the demotion, Thalberg continued to supervise hits for MGM like *Riptide* (1934), *The Barretts of Wimpole Street* (1934), *Mutiny on the Bounty* (1935), *China Seas* (1935), *The Merry Widow* (1934), *Romeo and Juliet* (1936), *A Night at the Opera* (1935) and *San Francisco* (1936). *Mutiny on the Bounty* won an Academy Award. Thalberg also revived the operetta genre with *Naughty Marietta* (1935), making stars of Jeanette MacDonald and Nelson Eddy. Thalberg continued to service stars like Greta Garbo. She turned in one of her best performances in *Camille* (1936). Thalberg did make some questionable decisions. He insisted on adding songs and a romantic subplot to the Marx Brothers' *A Night at the Opera.* He also told Mayer that MGM should not finance *Gone with the Wind* (1939).

An Early Death

Thalberg was doing pre-production work on what became *A Day at the Races* (1937) when he became seriously ill. In early September he caught a cold, which turned into pneumonia. Thalberg succumbed to the illness on September 14, 1936, in Santa Monica, California. He was only 37 years old. When *The Good Earth* (1937), the last important film Thalberg completed, was released, he received one of his only screen credits. The film was dedicated to him.

After his death, the Academy of Motion Pictures Arts and Sciences named an award after him, the Irving G. Thalberg Award. It was given to those who made a substantial contribution to the film industry. MGM named a building on their Culver City lot for him in 1937. As industry executive Will H. Hays said in *The New York Times* upon Thalberg's death, ''The death of Irving Thalberg is an irreparable loss to the motion-picture industry. No one can take his place, though others may come to do his work.''

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Daley Thompson

Daley Thompson (born 1958) was one of the best decathlon athletes in history. He began competing in the decathlon in 1975 and won every event he entered from 1978 until 1988. Thompson won gold medals at the 1980 and 1984 Olympic Games.

Daley Thompson was born Francis Ayodele Thompson in London, the son of a Nigerian cab driver and a Scottish mother. His father gave him the African name Ayodele, but this was later shortened to Dele, and then to Daley, the name the world would come to know him by.

Even in childhood, he wanted to win. Cordner Nelson wrote in *Track's Greatest Champions* that Daley said, ''I just had to be first at everything, from catching the bus to finishing my lunch.'' And his brother agreed, ''Sport was life and death to Daley.'' Thompson's parents divorced when he was seven. Because his mother had to work, he was sent to boarding school. His mother did not particularly encourage his interest in sports, but at the school, he grew up in a disciplined environment where skill in sports was highly valued. At first, he liked soccer, but eventually turned to track and field.

In 1973, at the age of 14, Thompson competed in his first open meet. He took fifth place in shotput, placed third in two sprinting events, and won the high jump with a height of 5'7 3/4''. In 1975, he won the national junior indoor 60 in 6.9 seconds. He thought of himself as a sprinter, but in June 1975, on a whim, he entered the Welsh open decathlon.

Chose the Decathlon

''Decathlon'' means ''ten events'' in Greek, and a form of it was a part of competition in the ancient Greek Olympics. The modern version has been around since the turn of the twentieth century. It is a series of ten track-and field events. Any athlete who participates must be an all-around talent. First day events include 100-meter sprinting, long jump, shot put, high jump, and running 400 meters. On the second day the athlete must run the 110-meter hurdles, throw the discus, pole vault, throw the javelin, and run 1,500 meters. Anyone who misses one event is out of the whole competition. Each athlete earns points for each event, according to a system devised by the International Amateur Athletic Federation. For each competition, an athlete can earn up to 1,200 points. At the end of the competition, the athletes with the five best point scores run together in the 1,500 meters. Traditionally, decathlon participants hate this running event, since they are usually powerfully muscled, built more for the explosive strength required for the other decathlon events than for endurance running. In *The 1984 Olympics Handbook,* Norman Giller remarked that Thompson is typical in this regard: ''If he has a weakness, it is in the 1,500 meters, where he tends to lumber rather than glide around the track.''

The event is grueling. According to Nelson, Thompson said, ''In the decathlon, nothing is won ahead of time. You can have one good event, but you'll never know how the next one turns out until you get to it.'' Although his performance was uneven, Thompson won his first decathlon. In addition, at age 16, he had won an incredible total of 6685 points in the combined events, which was only 140 points less than Bob Mathias had when he won the 1948 Olympics. Thompson realized he had talent for the decathlon and that he loved it—he was hooked.

Thompson loved the points system of the event. According to Nelson, he said, ''I can go into a competition in the long jump, say, and it is only a fraction above a training session in my mind, regardless of how big a meet it is. But put me in a competition where I'm getting some points at the end of it, and I'm a different man.''

Since he wanted to be a great athlete, Thompson knew that he would have to do all right in school, if only just to have the freedom to train. In *Black Sportsmen,* Ernest Cashmore wrote that Thompson said, ''My teachers were all right about my sport; they left me alone and left me to do what I wanted to do, which suited me. They never bothered me in regard to sport or academically. I knew that, if I did the work, they couldn't say anything to me, so I did the minimum.'' Thompson went to college, studying physics, biology, and geography at Crawley College of Technology, not because he was particularly interested in studying, but because he knew that going to college would give him time and space to train.

First Olympic Competition

In 1976, Thompson participated in his first Olympics at Montreal, and came in eighteenth, at age 18. ''I couldn't get enough of it,'' he told Nelson. ''It was a learning experience I'll never forget for the rest of my life. I was in total awe of almost all the others there in the decathlon.'' The awe went both ways: the gold medalist and world record holder in the event, Bruce Jenner, was impressed with Thompson's performance and predicted that one day, he would win the event and become the Olympic champion.

Unlike many other athletes, Thompson did not have any mentors or idols. He told Cashmore, ''I had no influences on my career; no idols or friends who were in athletics and I didn't see my coach that much. I just worked at it myself. I feel no obligation to anyone at all. It's not as if I'm in a sport where I have to sell tickets. I don't depend on people. They never used to come to see me when I was doing decathlons earlier—I used to get about ten people come to watch me!''

By 1978, he was training about eight hours a day, and had little time for anything else in life, but this did not bother him. He told Nelson, ''It's my life. There isn't anything I want to do more than decathlon.'' In 1979, Thompson had a lot more than ten people watching him. A television audience of several million viewers saw him win the gold medal in the British Commonwealth Games. After this victory, he was offered training space at San Diego State University, where he trained for seven months in 1979 and 1980. In 1980, he qualified for the Moscow Olympics.

The 1984 Olympics

At that Olympics, Bruce Jenner's prophecy that Thompson would be an Olympic champion came true. Thompson took the gold and almost set a new world record—he was stopped only by the weather, which worked against him. He did set a new Olympic record, with a point total of 8,798, which was not broken until 1996, when American Dan O'Brien made 8,824 points.

After this win, he returned to England and resumed his solitary training for up to eight hours a day. He usually divided the ten decathlon events into two sets of five, and practiced each set of these on alternate days. Just before the 1984 Olympics, Thompson told Giller, ''I have given myself a target of three gold medals. I don't mean that to sound big headed. It's just that I want to give myself every incentive to keep going. I love the decathlon, and as I will still be only 29 when the 1988 Games come around, I feel it is a realistic target.'' Thompson trained intensively for the 1984 Olympics, and almost trained too hard, adding a couple of extra hours every day. He told Nelson, ''Every successive morning you wake up with some kind of residual tiredness in you. If you start day A at 100%, maybe at day Z you're feeling only 40%, yet you have to train harder. The tiredness just gets worse and worse because there really aren't enough hours in the day to do enough. I would like to be able to do more. At least once or twice in every session I try to do an event very well so that even on my worse days I can throw a certain distance or jump a certain height.'' The extra training paid off, however, and Thompson did win the gold in the 1984 Games at Los Angeles, beating the world record holder, Jurgen Hingsen of West Germany.

Olympic Career Ended

In 1988, Thompson's hope of winning three Olympic gold medals shattered as his pole-vault broke in half, re-injuring his adductor muscle, which he had already hurt in 1983. It was the end of his Olympic hopes, but not the end of his career as a sportsman. Thompson continued to work in sports, training other athletes. In 1998, he took on the Wimbledon soccer team, training them through their pre-season. Team member Chris Perry told a local reporter, ''It was a very hard pre-season. Daley did two weeks of intensive work with us and we weren't really used to it. It enlightened us as to how fit we could get. I'm sure we'll be using him next season.''

Thompson had an unusual attitude toward his race. When Ernest Cashmore told Thompson he wanted to interview him for his book, *Black Sportsmen,* Thompson was initially puzzled. ''I don't know what you want to talk to me for,'' he said. ''I'm not black.'' Despite his Nigerian heritage, he did not see himself as a black sportsman and said of athletes who identified themselves as black, ''They're just immature; they'll have to come to grips sooner or later with the fact that you can't go through life thinking about your color.'' Not surprisingly, this did not make him popular among other athletes of African ancestry.

Cashmore speculated that Thompson's lack of consciousness about his race stemmed from his growing up in an insulated environment at boarding school. Thompson told Cashmore, ''Even though all the other kids at school were white, I never sensed I was different at all. I never even thought about my skin color. I suppose I was protected from many kinds of the pressures on black kids because of my schooling. Having mixed parents probably had a lot to do with it as well, even though I never had a lot of contact with either of them.''

Cashmore asked Thompson what he would do if he and a white man had the same qualifications and applied for the same job, and the white man got it. Thompson said he would ''go away, think about why this had happened, and apply again.'' If it happened three more times Thompson would ''get a degree and apply again, with superior qualifications.'' Cashmore noted that Thompson's way of dealing with racism is simply to refuse to recognize it; ''He refuses to believe or admit that there is any possibility of failure for any reason—even if the reason is other people's attitudes.''

Thompson has always been friendly but inwardly shy, according to those who know him. Thompson told Nelson, ''People have gotten the idea that I'm an outgoing guy, an extrovert. I'm not, but people expect me to live up to my image. When there are lots of people around, they expect me to be loud, jovial, silly, making pranks all the time.'' Giller described Thompson by saying, ''He is a cocky, cheerful, bouncy character away from the track, when his shyness is sometimes mistaken for arrogance.''

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Bill Tilden

Bill Tilden (1893-1953), known as ''Big Bill'' and ''Gentleman Bill,'' was the first American tennis player to compete at Wimbledon—and the first American winner. During the 1920s, he was undefeated for seven years. His book *The Art of Tennis* is still regarded as a classic in the game. ''In the 1920s and 1930s,'' wrote Kim Shanley on tennisone.com, ''Bill Tilden was to tennis what Babe Ruth was to baseball.''

William Tatem Tilden Jr. was born on February 10, 1893, in Philadelphia, the son of wealthy parents. His childhood was marked by tragedy. Before he was born, three older siblings died within two weeks of each other in a diphtheria epidemic, in 1884. His parents had two more children: Tilden and his brother Herbert. When Tilden was 15, his mother contracted Bright's disease and was confined to a wheelchair. His father, who was considering a campaign for mayor of Philadelphia, was rarely home. When Tilden was 18, his mother died; three years later his father died from a kidney infection; a few months later his beloved brother Herbert died of pneumonia. At age 22, Tilden was the only survivor of a once-large family.

After the deaths, Tilden left the University of Pennsylvania and went to live with his mother's sister, Betsy Hey, and her niece, Selina. He was encouraged to resume playing tennis by Selina, who considered the game to be a form of therapy for his grief. Tilden did go back to the game and, within five years, was a world-ranked player. During his amateur period, he won 138 of 192 tournaments, and his match record was 907-62. In 1920, at the age of 27, Tilden was the first American to win a tournament at Wimbledon, in England.

In the 1920s, Tilden dominated the sport of tennis, winning seven U.S. championships, the equivalent to today's U.S. Open. He was a finalist at the U.S. Open ten times, and also won five men's doubles and four mixed doubles there. Tilden won at Wimbledon two more times, in 1921 and 1930. In addition, he won 13 straight singles matches in the Davis Cup from 1920 until 1926. In 1925, Tilden won 57 games in a row—a feat that biographer Frank Deford wrote was ''one of those rare, unbelievable athletic feats—like Johnny Unitas throwing touchdown passes in 47

straight games or Joe DiMaggio hitting safety in 56 games in a row—that simply cannot be exceeded in a reasonable universe no matter how long and loud we intone that records are made to be broken.''

A Cerebral Player and a Flamboyant Performer

Tilden was known for his style, grace, and commanding manner, as well as for his cannonball serve, which was once clocked at 151 miles per hour. In addition to his grace and power, he was also famous for his cerebral approach to the game. Unlike many other sports champions, who can't explain how they do what they do or why they excel, Tilden loved to think and write about the physical, emotional, and mental traits of a champion. According to Shanley, Tilden wrote: ''The game is a science and an art. It can reach its highest expression only if a player is willing to study and practice in an attempt to master the game in all its varied facets.'' Tilden also told tennis students that it would take them 20 lessons before they could even begin to play and six months of lessons before they would even begin to have fun playing. ''Anyone who promises quicker results is either an optimist, a miracle worker, or a liar,'' he wrote. He believed that, because of its technical challenges, tennis is by its very nature a very difficult sport to play. ''In the range of sporting activities,'' he wrote, ''successfully hitting a tennis ball back over the net and into the prescribed area on the other side (given the whole range of variables, including ball speed and spin, body movement, and wind and sun) is an inherently difficult task.'' And, he wrote, ''Remember that in first-class tournament tennis, 70 percent of all points end in error, a net or an out, and only 30 percent end in winning placements or service aces.''

Tilden was a strategist, advising players, ''The primary object in match tennis is to break up the other man's game. The first thought that you should have, when you step onto a court for a match, is 'What are my opponent's weaknesses? Where will he miss next?' '' He also believed in appreciating the past, writing in his 1923 book How to Play Better Tennis, ''There are some very valuable things of the past that have been lost in the wild scramble for speed and power. These should be recovered and brought back into the repertoire of the modern player. The champion of today owes his game to the champions of yesterday, just as he will add his bit to the champion of tomorrow.'' In addition, he wrote, ''The wise student should learn all he can about the styles and methods of the great players of the past, every bit as much as he does of the players of the present.''

Tilden knew his opponents well, and often toyed with them, playing to the crowds. In *Famous Tennis Players,* Trent Frayne quoted sportswriter Allison Danzig, who wrote, ''To win the crowds to his side, he went to lengths that bordered on lunacy. He would allow his opponents to gain so big a lead as to make his own defeat appear inevitable. Then, from this precarious position, he would launch a spectacular comeback that had the crowd cheering him and that invariably ended with an ovation from the stands when he won.'' Despite these stunts, he made a point of being fair. If an official incorrectly made a call that unfairly favored Tilden, he often deliberately missed his next shot in order to restore fairness to the game. In the Davis Cup, he once allowed Australian, James Anderson, to win a whole set in order to make up for a bad call that had wrongly given Tilden a set point.

In addition to being a flamboyant tennis performer, Tilden also was deeply interested in the theater. When he inherited $30,000, he used the money to produce *Dracula,* with himself in the title role. The show ran for sixteen weeks, but was a disaster. He also wrote fiction, in addition to his tennis books; Frayne described the books as ''droopy novels usually inveighing against the evils of alcohol, which he personally abhorred.''

In 1922, Tilden lost part of his finger in an accident. He simply modified his grip and continued to play at the same level he had played at before the accident.

Clashed with Officials

Tilden disliked authority and frequently came into conflict with officials of the United States Lawn Tennis Association (USLTA). In one famous clash, described by Frayne, Tilden was scheduled to play doubles in the Davis Cup finals of 1927, with Frank T. Hunter as his partner. The team had already won Wimbledon and Forest Hills but, for unknown reasons, on the morning of the match the officials changed their minds and declared that Dick Williams would be his partner. Tilden was annoyed by their high-handed manner. ''Splendid,'' he told them. ''I'll be playing bridge in the clubhouse. When you've regained your sanity, come and advise me.'' Tilden calmly went and played

bridge, impervious to the demands, threats, and pleadings of officials; at one point, he asked them to stop interrupting his game. Out on the court, a sellout crowd was noisily demanding to see Tilden play. The officials gave in and Tilden played-after he finished playing his hand. And he won the set, though he lost the Davis Cup for that year.

In 1928, the officials were still annoyed with his attitude. They decreed that he would be suspended from amateur competition and would not be allowed to play in the Davis Cup challenge round between the United States and France. Technically, amateurs were not allowed to make money from their sport, and Tilden was well known for writing articles on tennis for various publications. Although he had been doing this for many years, officials had always ignored it. Now, they suspended him for six months. What they had not considered was the effect of Tilden's fans.

All the seats for the Davis Cup matches in Paris were sold out. When the French heard that Tilden would not be playing in their new Roland Garros Stadium, they sent diplomats to ask Calvin Coolidge, then president of the United States, to allow Tilden to play. The president told the American ambassador in Paris to disregard the U.S. Davis Cup team captain, and to select Tilden for the team. Tilden could be suspended after the match—which he won.

Tragic End to a Great Career

Tilden's fame led him to have many famous friends, particularly movie stars. He moved to Hollywood and coached many of them in tennis, including Greta Garbo, Katharine Hepburn, and Tallulah Bankhead. He also became good friend with Charlie Chaplin. Tilden played at Chaplin's tennis parties, where he coached Errol Flynn, Joseph Cotten, Montgomery Clift, Spencer Tracy, and Olivia deHavilland.

Although Tilden is widely considered to be the greatest tennis player of all time, his life story is also the most tragic. Tilden was gay, in an era when homosexuality was not tolerated. He was arrested, convicted, and put in jail twice for homosexual encounters. When this became public knowledge, he was no longer allowed to enter tennis clubs or to play on the professional circuit. By the end of his life, his former friends had abandoned him. Some of them literally turned their backs when he approached. The officials at Penn removed his name from their alumni files. The Germantown Cricket Club, where he had won many of his Davis Cup matches, removed his pictures from their walls. The same happened at Forest Hills, where to this day there is only one photograph of him on the wall.

Friendless and penniless, Tilden had to pawn his old trophies, and lived in a sparse rented room near Hollywood and Vine. On June 5, 1953, he died of a heart attack in West Hollywood, California. He was alone, and his rackets were found beside his bed, packed and ready to go to the 1953 U.S. Championships.

Although his friends turned their backs on him, his reputation as a tennis player endured. Tilden won the National Sports Writers Association ''Most Outstanding Athlete of the Year'' award in 1949, with ten times the number of votes of the nearest runner-up.

In *The Story of the Davis Cup,* Alan Trengrove quotes John Kieran as saying, ''Big Bill was more than a monarch. He was a great artist and a great actor. He combed his dark hair with an air. He strode the courts like a confident conqueror. He rebuked the crowds at tournaments and sent critical officials scurrying to cover. He carved up his opponents as a royal chef would carve meat to the king's taste. He had a fine flair for the dramatic; and, with his vast height and reach and boundless zest and energy over a span of years, he was the most striking and commanding figure the game of tennis had ever put on court.''

Twenty-three years after Tilden died, writer Frank Deford visited his small, modest tombstone, and according to Frayne, wrote, ''It is the only monument of any kind anywhere in the world—at Forest Hills, Wimbledon, Germantown, anywhere—that pays tribute to the greatest tennis player who ever lived.''

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Graf von Tilly

Graf von Tilly (1559-1632) is considered to be one of the greatest generals of the Thirty Years' War. His career spanned almost sixty years, from entering the military as a 15-year-old cadet until his death from wounds suffered on the field of battle at the age of seventy-four. His piety earned him the nickname ''The Monk in Armor.''

Johann Tserclaes, Graf von Tilly was born in February 1559 at Castle Tilly, in Brabant (about 50 kilometers southeast of Brussels), in what was then known as the Spanish Netherlands. This area was part of the Holy Roman Empire under the rule of the House of Habsburg. His father, Martin Tserclaes, was the lord of Tilly and an associate of Egmont, a local aristocrat. As the Duke of Alva's ''Council of Blood'' strove to put down the loyal Spanish subjects in the Netherlands, Egmont was executed in 1568. Martin Tserclaes was forced to leave the Spanish Netherlands. The family remained loyal to the Habsburgs, and Johann and his brother Jakob were sent to Jesuit institutions to be taught doctrine more acceptable to the Holy Roman Empire.

By 1574, the family was allowed to return. Fifteen-year-old Johann became a cadet in a Walloon regiment under the command of General Alesandro Farnese, the Duke of Parma, who was considered a tactical genius in the use of infantry. From 1583 until 1585, Tilly fought in the campaign that took Antwerp. The tactical skills of Farnese would influence Tilly's later style. He served under Farnese in the French religious wars and as governor of Dun (on the Meuse) and Villefranch in Lorraine until the Duke's death in 1592.

In 1594, Tilly joined the army of the Holy Roman Emperor, Rudolf II, who was engaged in a campaign against the Turks, under their grand vizier, Sinan Pasha.. Several promotions followed including colonel of a Walloon regiment under the Austrians in 1602, artillery general in 1604, and field marshal in 1605. When Rudolf guaranteed freedom of religion to his Bohemian subjects in 1609, he angered the Catholic leadership of the Empire. Tilly had remained loyal to Rudolf. When the emperor was ousted by his successor, Matthias, in 1611, Tilly found it prudent to seek employment elsewhere.

Led Catholic League Army

At that time, Maximilian I, the Duke of Bavaria, invited him to head the newly-formed army of the Catholic League. The core of the new force was the Bavarian Army, which Maximilian had worked to strengthen. For the next ten years, Tilly polished his troops to create one of the most powerful and efficient forces in the region. The League was first tested in 1620, when the new emperor, Ferdinand II, went to war against his Bohemian subjects, who were aided by unhappy Austrian nobles. Maximilian was willing to ally himself and commit his forces in return for his share of the spoils, namely the territories of the Elector Palatine, Frederick, who had sided with the Bohemians.

Tilly was very successful in this, the first major campaign of the Thirty Years' War. The 25,000 members of his Catholic League moved into Bavaria in July. A month later, the Austrian rebels were forced into surrendering at Linz. He outflanked an army of Bohemians and Hungarians in September and October, then joined an Imperial army led by Count Buquoy, to advance on Prague. On November 8, 15,000 Bohemians tried to stop the advance at Weisserberg (White Mountain), about three-quarters of a mile west of Prague. Tilly attacked at dawn with 20,000 men, and was victorious. Then Tilly headed back into Germany and began to conquer the states—nominally Protestant—which had supported Frederick.

Controlled Palatinate

In 1622, Tilly met the Palatinate army, under the command of Mansfield, at the battle of Mingolsheim. Although he lost that battle, Tilly joined with a Spanish army under Gonzales de Cordoba and was victorious over the rebel Protestant forces under Georg Frederick at Wimpfen on May 6. Moving northward, Tilly beat Christian of Brunswick at Hochst on June 20, catching the rebel army as it tried to cross the river Main. After this battle, Tilly was made a count. He now had control of the Palatinate.

Tilly took the city of Heidelberg on September 19, 1622, after an eleven-week siege that laid waste to the town. The following year, on August 6, he devastated the last important German army, when he once again defeated Christian of Brunswick, at Stadtlohn near the Netherlands border. Christian's army of 12,000 troops suffered 10,000 casualties. All of northwest Germany was now under Tilly's command. His success in this period has to be credited to the years he spent preparing his troops. The experience and quality of his army were deciding factors in the victories he enjoyed. Only Mansfield's army could possibly best Tilly. However, when the two met at Wiesloch, Tilly received his revenge with a victory. After that, even Mansfield tried to avoid further confrontations.

Allied with Wallenstein

Responding to the Danes' entrance into the war in 1625, Tilly found himself allied with the mercenary army of Emperor Ferdinand II, commanded by Albrecht von Wallenstein. While Tilly was loyal to Maximilian and the Catholic League, Wallenstein was an adventurer and mercenary who always kept his own ends in mind. The two armies worked well together. After Tilly's experienced soldiers routed King Christian IV of Denmark at Lutter in late August 1626, Tilly and Wallenstein forced the Danes back across their own borders the following year. But the princes in Germany grew wary of Wallenstein's ambition. In return for supporting the emperor, they demanded that Wallenstein be removed from his post. Although there was some opposition to putting a seventy-one year old man in charge of such

a large army, Tilly was given the command of Wallenstein's army, while retaining his command of the Catholic League forces. Tilly did not want the combined command, not out of any respect for the departed Wallenstein, but because it was complicated by politics.

During the same period, the Swedish army, no longer involved in a war with Poland, was able to turn its attention to helping the Danes. In order to strengthen his position against the Swedish threat, Tilly attacked the town of Magdeburg, key in his defensive plans. Once he took the city, the men under his subordinate, General Count Gottfried zu Pappenheim, went out of control and brutally sacked the city. Tilly was surprised by his own men. He did not think the city would fall easily, if at all, and was not prepared to stop the frenzy. Of the 30,000 residents and defenders of Magdeburg, 25,000 were killed. Because of the carnage wrought by Pappenheim's men, Tilly's notoriety grew. He was accused of all manner of atrocities by his opponents.

Emperor Ferdinand ordered Tilly to enter and pillage Saxony. This was a tactical error on the emperor's part, and many of his advisors were against it. Tilly followed orders. His action led the Saxons to ally with Sweden, and set up one of the major battles of the Thirty Years' War.

Generals, it is said, always fight their last victory. Like most of us, they assume that whatever had worked successfully for them in the past would continue to do so. Three times in the summer of 1631, Tilly faced the Swedes. The new tactics of Gustavus Adolphus of Sweden involved smaller forces in a linear deployment that allowed greater flexibility so that a thin mobile front could to hold off Tilly's massive attacks. These tactics were alien to Tilly and he was unable to adapt. In the third of these battles, at Breitenfeld, on 17 September 1631, Tilly's forces were soundly defeated.

Battle of Breitenfeld

Tilly had hoped to stay within the walls of Leipzig. However, Pappenheim committed the Catholic League forces to battle with the Swedes and Saxons at Breitenfeld, about four miles north of Leipzig. The flanking maneuver employed by Pappenheim had little affect on the Swedes linear formation. Tilly had better success over the Saxon army, then turned to attack the exposed left flank of the Swedish army. In previous years, it would have been an easy, overpowering victory. But a number of factors worked against Tilly that day. He could not overcome bad decisions made by Pappenheim early in the battle. The sheer number of the combined armies of Sweden and Saxony—some estimates put them at near 42,000 troops—outnumbered the Catholic forces by many thousand and overwhelmed Tilly's experienced but weary troops. Most importantly, the flexibility and creative tactics of the Swedes continued to befuddle Tilly. Although the Catholic forces held their ground for seven hours of skillful and relentless attacks from the Swedish forces, a counterattack led by a thousand horsemen Gustavus had held in reserve shattered the Imperial army. The next day, Gustavus entered Leipzig.

The battle of Breitenfeld was the first major victory by the Protestant forces, and was the turning point in the Thirty Year's War. Tilly pulled his decimated forces together, despite losses of 7000 casualties and 6000 men taken prisoner. In October 1631, he was ready with a new army. But the winter was a quiet one. By December, Gustavus had amassed a force of 80,000, and wintered in Germany at Mainz. On February 10, 1632, Tilly encountered and defeated a detachment of Swedes at Bamberg. In April, Gustavus marched into Bavaria. Maximilian had rehired Wallenstein and Tilly was only responsible for the Catholic League troops.

Tilly entrenched his troops at the river Lech to stop the advance of Gustavus. He stripped the countryside of every boat and tree that the Swede could use to cross the Lech. Tilly was sure that Gustavus would not and could not attack. He was wrong. Gustavus used a narrow bridge of boats to cross the river, and smoke from smoldering damp straw to disguise the actual location of his artillery. The Catholic forces, which had camped at the edge of the river, could not respond quickly enough. The battle was decisive: Tilly was wounded and a rapid retreat was led by Maximilian. Tilly was taken to Ingolstadt to tend his wounds. Gustavus sent a surgeon at Tilly's request, but it did not help. Tilly died of his wounds on the last day of April in 1632. Although he may have outlived his usefulness as a general, he never ceased being a man of honor and integrity. He was devoted to his Jesuit upbringing and to his employers. In his prime, those attributes, as well as his tactical abilities, are what made Johann Tserclaes, Graf von Tilly, one of the top generals of his era.

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Alfred von Tirpitz

Alfred von Tirpitz (1849-1930) was secretary of the navy during the reign of Kaiser Wilhelm of Germany. Ruthless and determined, he argued repeatedly for the build-up of the navy. By the outbreak of World War I, his efforts had transformed the German navy from a defensive force designed to protect the coastline into a powerful rival to the British fleet, far surpassing other naval powers of the world.

Opinions regarding Tirpitz are divided. Many historians consider him to have been an ultimate failure. They claim that he was unable to gain operational control over the German navy at the beginning of World War I. His policies, especially his marshalling of

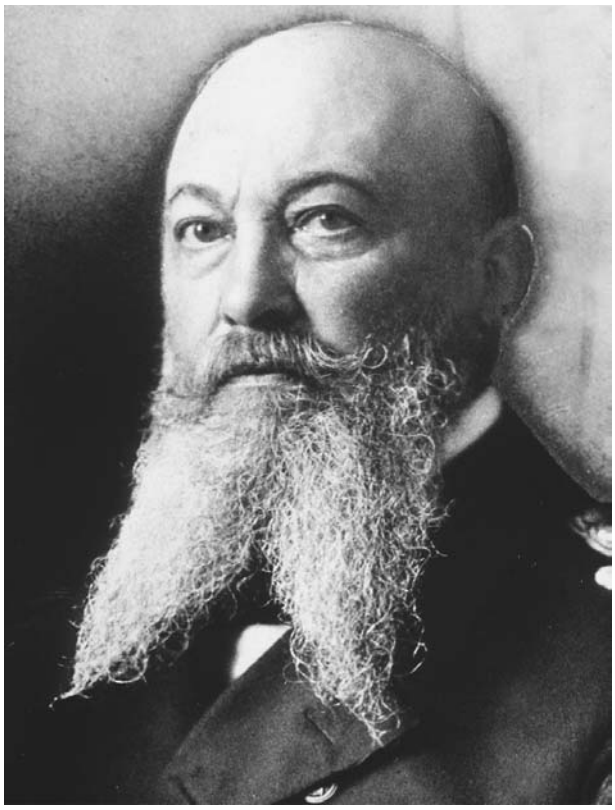

the First Fleet Act of 1898 through the German Reichstag (parliament), are considered seminal in launching the arms race between Germany, Great Britain, Russia, and France in the early part of the 20th century. Others cite Tirpitz's drive as an outstanding characteristic of a naval leader who responded to the needs of his nation. Both historic factions agree that he was masterful in manipulating public opinion and was an incomparable manager of men, an exceptional administrator, and a matchless negotiator.

Alfred Tirpitz was born on May 10, 1849, in the Prussian town of Kustrin in the province of Brandenburg (now known as Kostrzyn, Poland). His father, Friedrich Ludwig Rudolph Tirpitz, was a Prussian lawyer and state court judge. His mother, Malwine Hartmann, was the daughter of a physician. Tirpitz enlisted in the Prussian navy as a midshipman at the age of 16. After attending the Kiel Naval School, he received a commission in 1869.

Rapid Rise Through the Ranks

Tirpitz was assigned to the flotilla of torpedo boats that provided coastal defense for Prussia and the weak German federation. He rose rapidly through the ranks, becoming inspector general of the fleet at the time when the Reichstag established a navy for the German empire in the early 1870s. Propelled by his technical skills and talent for managing men, Tirpitz continued his steady climb through the ranks of the German navy. At the beginning of 1892, he was promoted from captain to chief of staff to the High Command, with responsibility for developing tactics for the German high seas fleet.

Strong Proponent of Naval Power

Through the 1890s, rising international tensions increased as the countries of Europe vied for imperial colonies in Africa and Asia. At several times, Germany seemed to be on the brink of war with England or France. With those concerns, Kaiser Wilhelm pressed the Reichstag for increasing naval power.

Tirpitz, a strong proponent of the idea that naval power was indispensable to attaining international political objectives, rose to higher positions of authority within the Naval High Command as he readily supported the Kaiser's demands and presented arguments in the Reichstag to gain funding for the building of new warships. He was promoted to rear admiral in 1895, and increasingly became a public figure. In 1896, Tirpitz was chosen to command a fleet of cruisers and sent to the Far East to establish a naval base while representing Germany's military and colonial interests in China, Japan, and the Philippines. He established the naval base at the Chinese port of Tsingtao.

After nearly a year in the Far East, Tirpitz was recalled, following a political crisis in Berlin. He was appointed in June 1897 to be state secretary of the Imperial Naval Office by Kaiser Wilhelm. This appointment was part of the complete replacement of the top personnel within the German Reich. In the months leading to June 1897, the German secretaries for Foreign Ministry, State, Interior, Treasury, and Post Office, and the vice president of the Prussian State Ministry, had all resigned, and were replaced by the Kaiser.

Layed Out a Fleet Strategy

On receiving his appointment as secretary for the navy, Tirpitz presented the Kaiser with a report entitled ''General Considerations on the Constitution of our Fleet according to Ship Classes and Designs.'' ''Behind the apparently technical character of this memorandum, a fully developed strategy for Germany's navy was concealed, which can be said without exaggeration to have changed the course of modern history,'' historian Jonathan Steinberg said in *Yesterday's Deterrent: Tirpitz and the Birth of the German Battle Fleet.* The report presented objectives for Germany to match the naval power of Great Britain, with the building of two squadrons of warships by 1905. Under his plan, Germany would spend 408 million marks, about 58 million marks a year between 1897 and 1905. By 1905, the German Fleet would have 19 battleships, 8 armored coastal ships, 12 large cruisers, 30 small cruisers, and 12 divisions of torpedo boats.

Tirpitz's ambitious plan took the High Naval Command, the Reichstag, and the German public by surprise. The High Command was considering a plan to build a similar fleet by 1910, but Tirpitz boldly undercut their schedule. Articles derived from his memorandum were drafted as a law, known as the First Fleet Act, and prepared for the Reichstag.

In proceedings before deliberating on the First Fleet Act, members of the Reichstag bristled at the huge spending targets. The public initially supported the opposition, but Tirpitz personally lobbied with German princes who

wielded great political power and with business organizations for support of his plan. He also had significant support from the Kaiser, from proponents of German unity, and from the sponsors of German imperialism.

The First Fleet Act

Tirpitz submitted a draft of the First Fleet Act, which outlined his plan for the construction of the German fleet and the reorganization of German sea power, to the Reichstag on October 4, 1898. The law was approved in complete secrecy by October 18, with little opposition. Its provisions included the building of a flagship, 16 battleships, 8 armored coastal ships, and 9 large and 26 small cruisers.

Historians see that law as the beginning of a new era. While it was augmented by the Second Fleet Act in 1900, which also was drafted by Tirpitz, the 1898 law marked the start of the arms race and international tensions that exploded in 1914.

The Second Fleet Act also was approved by the Reichstag,and set a more ambitious program to build a larger high-seas fleet. This law called for the building of a fleet that would include 2 flagships, 26 battleships, 11 large cruisers and 34 small cruisers by 1917. It was never fulfilled.

With the passage of the First and Second Fleet Acts, Germany began building warships at a rate of four per year. This caused Britain, France, and Russia to conclude that the growing navy would eventually be used for more than defensive purposes. Although Germany strove for parity, at the outbreak of war the British fleet had 49 battleships in service or under construction, while Germany had 29.

Tirpitz was accorded honors as a nobleman in 1900, adding the German prefix ''von'' to his name. Through the first decade of the 20th century and until the outbreak of war, he directed the efforts of the Imperial Naval Office. Tirpitz shepherded appropriations through the Reichstag, spoke on behalf of the naval build-up, and oversaw the rigorous construction schedule that was set out in the laws he drafted and promulgated.

War and Resignation

At the start of the war, Tirpitz became a strong supporter of unlimited submarine warfare. He endeavored to unleash Germany's submarine fleet on shipping in the Atlantic, but his opinions were rejected. In 1916, Tirpitz resigned from the ministry seat he had held for 19 years and went into retirement for the duration of the war. As with other questions involving Tirpitz, historians disagree on the reasons for his departure. One camp holds that he resigned in a fit of pique because the kaiser and the general staff had rejected his views on the course of the war. The other camp holds that Tirpitz recognized that his policies and the build-up of the German navy was futile, because it would never match the British fleet.

In *Building the Kaiser's Navy,* Gary Edward Weir wrote that Tirpitz's ''devotion to battleship strategy both played into the strength of his main adversary, Great Britain, and restricted his appreciation of new weapons like the U-boat. As the director of the Imperial Naval Office, Tirpitz's strategic dogma resulted in a fleet ill suited for an actual confrontation with Britain. Thus, he was, simultaneously, the political architect of the navy's success in the Reichstag, as well as a major reason for its failure in World War One.''

German Defeat

Tirpitz saw the ultimate failure of his fleet at the Battle of Jutland. At that time, it represented the largest conflict to pit battleship against battleship. Sixteen German Dreadnought-class battleships and 24 British Dreadnought-class battleships, and their respective supporting fleets, fought to a draw between May 24 and May 31, 1916. While the German fleet sank more British ships and killed more British soldiers, the battle was considered by all to be inconclusive. Historians continue to argue which side gained the most from it. After Jutland, German battleships did not venture far beyond their coastal waters for the remaining months of the war.

As the defeat of Germany in World War I became imminent, Tirpitz returned to public life. As a cofounder of the Fatherland Party, he attempted to rekindle patriotic passions in his fellow Germans. However, the party did not garner any real support, and he retired once again from public life.

Tirpitz returned to the Reichstag as a deputy representative of the German National People's Party from 1924 through 1928. However, he was considered an outdated statesman who had lost the power to persuade. Tirpitz retired after his term of office expired. He retreated to a country home at Ebenhausen, in Upper Bavaria, where he died on March 6, 1930.

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Heihachiro Togo

Heihachiro Togo (1848-1934) was Japan's greatest admiral, the mentor of Emperor Hirohito, and one of the architects of Japan's emergence as a military power in the twentieth century. His bold naval strategy won the most decisive sea battle in history, the Battle of Tsushima.

Heihaciro Togo was born on January 27, 1848 in Kajima-Machi, a Japanese village on the island of Kyushu in Satsuma Province (later Kogoshima Prefecture). Although located in one of the outlying provinces, the area contained fertile agricultural land. Togo was the fourth son of a highly esteemed nobleman, a samurai. His father served the lord of his province, Shimazu

Nariakira, as a comptroller of the revenue, master of the wardrobe, and district governor. His mother, Masuko, was a noblewoman who belonged to the same clan as her husband.

At birth, Togo's parents gave him the name Nakagoro Togo. In a religious and patriotic celebration held upon attaining the age of 13, samurai tradition called for young men to change their lifestyles. A sign of the change was the adoption of a new name. Nakagoro Togo chose the name Heihachiro, which means ''peaceful son,'' as the name by which he would be known ever after.

Togo was educated early in life, as was the custom with any son of a samurai. He was trained as a warrior, which he was expected to be. Except for minor skirmishes and policing actions, however, it was believed that his skills as a samurai would be used more effectively as an administrator and leader. This was because Japan, at the time of Togo's birth, remained effectively cut off from the rest of the world, and did not consider itself as having a political or military role beyond its borders. Its sole contact with the rest of the world was through a monopolistic trade agreement with the Dutch that provided Dutch traders limited port facilities at Nagasaki.

That changed abruptly in 1853, when a four-ship American fleet under the command of Commodore Matthew C. Perry sailed into Yedo Bay to present the request of President Millard Fillmore that Japan open its borders to U.S. friendship, trade, and shipping. The delegation from the United States arranged the Treaty of Kanagawa on March 31, 1854, which effectively opened two ports to foreign trade and provisioning. Soon, Britain and Germany sought similar arrangements. Japanese leaders were faced with opening their feudal society. In response to the growing threat of foreign incursion into their closed lands, Japanese noblemen began to mobilize their samurai vassals and to consider modernizing their military.

The Satsuma Navy

Shimazu Nariakira, the lord of Satsuma Province, quickly grew interested in building ships. He was authorized in the early 1850s as the first Japanese lord to build vessels larger than the small coastal trading and fishing boats then commonly used in Japan. He built a small fleet known by the mid-1860s as the Satsuma Navy. For his idea to build larger and armed seagoing vessels, Nariakira was immortalized as the father of the modern Japanese navy.

Because of his father's official role within Satsuma Province, Togo joined the Satsuma Navy in 1866, when he was 17 years old. In 1871, he was chosen as one of a dozen Japanese naval cadets to be given nautical training in England. The Japanese cadets were denied training at the Royal Naval College and Togo was sent to the Thames Nautical Training College in London instead. He spent two years as a midshipman on a training vessel, the *H.M.S. Worcester,* then was assigned to the *H.M.S. Hampshire,* which circumnavigated the globe.

Before his training ended, the Japanese government ordered three warships from British yards, and Togo was assigned as an inspector during their construction. He returned to Japan in 1878, as a sub-lieutenant of the Japanese imperial navy, aboard one of the new ships, the *Fuso.* Within 18 months of his return, Togo had become a lieutenant commander. As a result of his training in England, he was assigned to serve as a training monitor for cadets at the newly established Tokyo Naval School and Naval College at Tsukiji.

Togo was put on extended sea duty from 1878 through 1894, remaining at the upper ranks of the imperial navy. During this time, he saw limited action in skirmishes with Korean and Chinese factions. Togo was provided command of his first ship, the *Daini Teihu* in mid-1883. He was assigned to work with British, American, and German fleets, and as an observer with French fleets, in China. Togo was nearly relieved of duty in the late 1880s because of severe attacks of rheumatism that left him paralyzed for several months. Togo reportedly studied international law and diplomacy at that time, and was later assigned command of a British-built warship, the *Naniwa.*

Bold Maneuvers and Fame

Togo and the *Naniwa* became famous together. The ship displaced 3,800 tons, made 18 knots, and was armed with two ten-inch guns, six six-inch guns, and six torpedo tubes. On August 25, 1894, as tensions grew between Japan and China, Togo ordered the sinking in the Yellow Sea of the *S.S. Kowshing* (variously spelled *Kaosheng*), a British-flagged transport vessel that was transporting Chinese troops to Korea. The sinking caused a significant international incident between the Japanese and British govern-

ments but Togo was not reprimanded, and the court of international opinion narrowly sided with him. War between Japan and China was officially declared a week after the sinking.

During the brief war, Togo's *Naniwa* was one of four ships dispatched as the ''Flying Squadron'' under Admiral Kozo Tsuboi, which helped to route the Chinese fleet under Admiral Ting Ju-Ch'ang at the battle of the Yalu River (also known as the Battle of the Yellow Sea) September 17, 1894. The battle gave the Japanese navy mastery over the Yellow Sea, leaving the Russian Pacific fleet as its only real rival in the western Pacific.

Military historians cite Japan's year-long war with China as a significant milestone in the development of Japan's modern military prowess. The naval and military tactics Japan's navy and army used surprised strategists from other countries. Japan's success in the war, leading to China's suing for peace on April 1, 1895, shocked governments around the world. No one had expected Japan, which was considered small and backward compared to China, to win the war. The Treaty of Shimonoseki provided independence to Korea while ceding to Japan the Liaotung Peninsula, a part of Manchuria, and the protection over the Chinese port city of Wei-Hai-Wei. These terms disturbed Britain, France, and Russia so severely that Japan backed down from the agreement. Russia took steps to reinforce China's position against Japan after the war, leading to the Russo-Japanese War several years later.

Shore Duty and Scholarship

In the interim, Togo was named head of the Advanced Naval College in May 1896. He reformed the school's curriculum and had a Russian treatise on naval strategy, written by Admiral Stepan Ossipovich Makarov, translated into Japanese. He was promoted to vice admiral during this period.

Three years later, in 1899, Togo was appointed commanding officer of the naval base at Sasebo, which was the heart of the navy's command center for its Yellow Sea fleet. With the rising of the Boxer Rebellion in China, Togo was promoted to admiral of the fleet, and recalled to active sea duty on May 20, 1900. During the Boxer Rebellion, Togo was posted to patrol China's coasts and, in doing so, had the opportunity to observe the American, British, French, German and Russian fleets that were performing similar duties.

He was relieved of his command as the Boxer Rebellion withered in 1902, and was raised to the Order of Merit, and presented with the Grand Cordon of the Rising Sun in recognition of his service to the emperor. Togo then was posted to supervise construction and become the first commanding officer of the Japanese naval base at Maizuru, directly across the Sea of Japan from Vladivostok.

Preparations for War

In October 1903, Togo was recalled from Maizuru and given command of the navy, which at that time was the largest force Japan had ever had. 213 million yen had been spent to build four new battleships and eight battle cruisers. Togo put his flag on the *Mikasa,* a British-built battleship that was one of the most advanced of its day. It displaced 15,300 tons, had a speed of 19 knots, and carried four 12-inch guns and fourteen 6-inch guns. Togo commanded four, new *Mikasa*-class battleships among the more than 100 warships in the combined fleet that he commanded. The fleet assembled at the naval base at Sasebo.

As political tensions grew between Japan and Russia, the Russian Pacific fleet was divided between stations at Vladivostok and Port Arthur, and comprised seven battleships and nine cruisers, along with ancillary destroyers and torpedo boats. The Pacific fleet was promised support from the Russian Baltic fleet, for which new ships were being built at the start of hostilities. Japanese military leaders drafted plans for the opening of hostilities long before diplomatic relations were severed. In what military historians see as the direct model on which the Japanese attack on Pearl Harbor was based, Japanese strategy in its war with Russia called for an immediate, nighttime attack on the Russian fleet stationed at Port Arthur to cripple or destroy that portion of the Russian fleet. Togo was to be the sword with which Japan's emperor slashed Russia's Pacific fleet.

The Japanese combined fleet sailed out of Sasebo the morning of February 6, 1904, heading west. Diplomatic relations with Russia were formally broken off that afternoon. On the night of February 8, 1904, Japanese torpedo boats and destroyers, under cover of the main body of the fleet, entered the harbor at Port Arthur, where the Russian squadron was anchored. The Japanese damaged the Russian cruiser *Pallada,* and the battleships *Czarevich* and *Retvisan,* but Togo's caution in not attacking Port Arthur at full force ultimately allowed most of the Russian ships to escape. By May, they had broken out and sailed for Vladivostok under the command of Admiral Makarov. Togo patrolled the Sea of Japan, finally sinking the *Czarevich* in the Battle of the Yellow Sea on August 10, 1904. The remnants of the Russian Pacific fleet were scattered in the Battle of Ulsan, on August 14th.

As Togo patrolled, the Russian Second Pacific Squadron, consisting of four identical, 13,500-ton battleships, two older battleships, seven cruisers, transport ships, ocean-going tugboats, and miscellaneous other ships, assembled in the Baltic seaport of Kronstadt under the command of Vice Admiral Zinovy Petrovich Rozhdestevensky. Because of poor shipbuilding, poorer training for the crews, and numerous stops along the way for provisioning, the Russian Second Pacific Squadron took seven months to sail to the Sea of Japan.

Tsushima!

On its way to Vladivostok at the end of May 1905, the Russian Second Pacific Squadron was met by Togo and the combined Japanese feet at the Straits of Tsushima. The 50-mile wide ocean between Japan and Korea is divided into two 25-mile wide channels by the island of Tsushima at the straits. Togo awaited Rozhdestevensky at the Korean port of Pusan while his torpedo boats patrolled the straits. Rozhdestevensky arrived at daybreak, May 27. Togo had four battleships, eight armored cruisers, four 20-knot cruisers, three light cruiser divisions, and five destroyer

flotillas in his fleet. Rozhdestevensky's main battle force consisted of eight battleships and 25 other warships.

At the end of the fighting, the Japanese had sunk six of eight Russian battleships, captured the remaining two; and sank, captured or drove into port 25 other Russian ships, while the Japanese had lost only three torpedo boats. Rozhdestevensky was taken prisoner, and Togo later visited him in the hospital. The Russo-Japanese War ended September 5, 1905, with a treaty signed in Portsmouth, New Hampshire. The peace treaty signing was presided over by American President Theodore Roosevelt. Togo was given numerous medals by the Japanese government and internationally, and was appointed chief of the Imperial General Staff on December 20, 1905. He held that post until December 1909.

Statesmanship

Togo represented the Japanese government at the coronation of King George V of England in 1911. On his return to Japan he was made a count, and was appointed president of the Office for the Crown Prince's Studies. As such, he organized and prescribed the course of study, oversaw a team of 17 instructors, and became a traveling companion and surrogate uncle to the future emperor, Hirohito.

Togo retired from official duties and public life when Hirohito ascended to the Chrysanthemum Throne in 1926. He watched as Japanese society under the direction of his protege grew increasingly militaristic. On the 30th anniversary of the Battle of Tsushima, May 28, 1934, the emperor conferred on Togo the honorific title of marquis. A day later, Togo fell into a coma. He died in Tokyo on May 30, 1934. His wife, Tetsuko, to whom he was married for 53 years, died seven months later. Togo was survived by two sons, a daughter, and four grandchildren.

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Lennart Torstensson

Lennart Torstensson (1603-1651) became one of Sweden's greatest military heroes during the Thirty Years' War. He led Swedish artillery forces at two notable battles in the early 1630s. For the next several years, Torstensson commanded vast numbers of troops during battles and sieges stretching from the forests of Silesia (now Poland) to the Danish peninsula to as far south as Vienna. In his native land he was the celebrated war hero called "Blixten," or "lightning" in Swedish.

Torstensson was born on August 17, 1603 at his family's castle, Torstena, in West Goteborg, the southern part of Sweden. Torstena was near Vanersborg, a town on Lake Vaner. Adopted as an infant and raised by his grandmother, as a result of his father's forced exile, Torstensson was also brought up by a paternal uncle who paid for his schooling. He proved to be an intelligent youth, as well as disciplined and obedient. This attracted the attention of emissaries from the royal court in Stockholm. At the age of 15, Torstensson became a page in the service of King Gustavus Adolphus, a position also called squire of the chamber.

Three Decades of Bloodshed

1618 marks the onset of the Thirty Years' War, a battle that pitted several German Protestant princes, allied with various European powers, against the Catholic Hapsburg dynasty and its powerful ally, the pope in Rome. The Holy Roman Empire, with its base in Vienna, held the lands of Austria, Spain, Bohemia, much of Italy, and the lower half of the Netherlands, as well as significant portions of Germany that were still Catholic. Gustavus Adolphus, then in his early twenties, was already considered to be one of Europe's most dynamic young rulers and military commanders. His Lutheran beliefs, as well as blood connections to one of Germany's Protestant princes, made him eager to ally against the Imperial forces of the Holy Roman Empire.

Torstensson's career would revolve around these political goals of his king. Should Gustavus Adolphus succeed in leading the Protestant lands to victory, it was rumored that

he might be installed as the first Protestant emperor of the Holy Roman Empire in its post-Hapsburg phase. Torstensson was likely privy, in the early 1620s, to some negotiations concerning Sweden's future during missions to Germany and Holland in the service of the king. After a stint in the Swedish navy, Torstensson was promoted to the rank of ensign, after performing outstanding deeds as an aide to Gustavus Adolphus during a 1624 campaign in Livonia (present-day Latvia and Estonia).

New Era for Warfare

Torstensson fought alongside the king in several such battles against the Poles and Imperial Russia in the Baltic lands. In 1626, his leadership skills as head of a regiment in Gustavus Adolphus's invasion of Prussia won him a promotion to captain. After another advancement to colonel and then a truce, Torstensson was made Great Master of the Swedish Artillery in 1629. He had no formal military training, save for practical battlefield experience. During this quiet interim in Stockholm he likely schooled himself in the new weaponry and techniques introduced recently to the Swedish military.

During his battle for the Baltic port of Riga, Gustavus Adolphus had introduced several new military techniques gleaned from a tour of Germany a few years earlier. The king read widely on military matters, and was eager to modernize Sweden's army. He reduced the depth of the battlefield formation from ten to six ranks, for instance, and introduced several lighter pieces of artillery that were far easier to transport across long distances—and in the heat of battle, too. He also created a brigade designed for tactical moves, and instituted a strict policy of discipline and busywork for his soldiers. When not fighting, they were expected to train. One of the fearsome techniques they perfected was the double salvo, in which the first row of men fired while on their knees, the second while crouching, and the third standing upright. Torstensson spent his army career both learning such deadly maneuvers, and then leading troops well-trained in them as well.

In June 1630, Gustavus Adolphus invaded Germany. Historians mark this act as the true escalation of hostilities in the Thirty Years' War. France—largely Catholic, but foes to the Hapsburgs nevertheless—provided subsidies to help this new campaign. The army of Gustavus Adolphus, after allying with Saxony, scored its first major victory at Breitenfeld in September 1631—a battle in which Torstensson played a leading role. At the next major battle the following year at Lech, Torstensson again was integral to the Swedish victory.

Captured in Battle

At Nuremberg, Torstensson fortified the city so well that the generals of the Imperial side initially decided not to risk an attack. But on St. Bartholomew's Day—August 24, 1632—an alleged deserter arrived and informed Gustavus Adolphus that the Imperial officers were about to give up. Accordingly, the king instructed Torstensson to lead the assault, but it was soon apparent that they had been disastrously lured into battle. In the ten-hour crisis, 5,000 casualties decimated the Swedish army, and Torstensson was taken prisoner by Bavarian regiments. He was incarcerated at a fortress in Ingolstadt, a city between Nuremberg and Munich. Little mercy was shown him, despite the luxurious treatment that high-ranking prisoners of war often enjoyed during such stints in enemy hands. He was held in a dank underground cell, where the saltpeter (a gunpowder additive) contamination of the soil ruined his health. He developed rheumatism, and then gout, characterized by painful flare-ups of arthritis. Attempts by Gustavus Adolphus to pay a ransom for Torstensson were initially rebuffed by the Bavarian prince. He was finally exchanged for a high-ranking Imperial minister in 1633.

While Torstensson was in Ingolstadt, Gustavus Adolphus had been killed on the battlefield at Lutzen in November 1632. Devastated by the loss of his mentor, Torstensson was able to make it to the Baltic port of Wolgast in time to join the ship carrying the king's body back to Stockholm. He carried the state banner at funeral in the procession to the city's Lutheran seat, Riddesholm Church. After recuperating for a time, Torstensson returned to Germany with a new force of 20,000.

During much of the 1630s, Torstensson and the Swedes battled Imperial forces or laid long sieges. As one of its top commanders, Torstensson also worked to stamp out the occasional mutinous uprising; conditions were often abysmal for soldiers, and they sometimes rebelled after long periods without pay or decent food. In one instance, a cache of letters was discovered in a stable—legendarily, the finder had been alerted by a kitten's playfulness. In reading them Torstensson realized that one of his colonels had been corresponding with the enemy. A large contingent of his men was hoping to desert for better pay and food promised by the other side. Torstensson had the colonel arrested, tried for treason, and executed. With this act, his investigation into the mutiny was concluded. He believed that an example had been made, and that any further inquiries would only cause deeper rifts.

Advanced to Leader of Army

After the death of Johan Baner, his superior, Torstensson was named commander of the Swedish forces in 1641. The following year he led an assault into Silesia, and from there achieved a number of successes across Moravia and Bohemia. By now, however, Torstensson's gout had become so acute that he could not even write his name, though he was not yet forty. During a second battle at Breitenfeld in 1642, both he and the Crown Prince, later crowned Charles X, were unhorsed by enemy fire. It was a terrible battle, and some Swedish soldiers abandoned their positions entirely. But in four hours, they slaughtered 5,000 enemy forces and captured 2,000. From there Torstensson and his army laid siege and plundered the city of Leipzig.

Recognizing the threat that Torstensson posed, the Imperial court in Vienna decided that he should be halted at all cost, and sent troops out to end his string of victories. A failed move by Sweden into Denmark occupied Torstensson and his forces for much of 1643-44. His health worsened. Sometimes he could not even ride, and had to be

carried on a litter by his men. His wife, Beata, accompanied him in battle in order to care for him; he begged to be relieved of duties, but the reply from Stockholm, according to Edward Cust's, *Lives of the Warriors of the Thirty Years' War,* was worded in clear, though flattering, terms. ''You have done all well, and we value your services so highly that we would gladly grant your desire, and release you from your arduous duties; but your success in war, and your authority in the army, more especially over the foreign soldiery, are so great, that we must beg you to endure your command with patience for some short time longer.''

Failed Bid for Capital

Battles in Bohemia were next on the anti-imperialist agenda; France had now joined Sweden in the all-out war to vanquish the power of the Hapsburgs. In January 1645, Torstensson led a force of 15,000 men into the decisive battle at Janikov, near Prague. There they emerged victorious, though it was a tenuous situation and even Beata fell into enemy hands for a brief period. From there, they advanced southward toward Vienna, and planned to conquer the capital city when reinforcements of Transylvanian troops arrived to help. They never did; the Transylvanian count had changed his mind and decided to remain on the Imperial side. Torstensson did manage to lay siege to settlements outside Vienna during several months in 1645.

When he learned that his army battalions outside Vienna were under attack, Torstensson marched back 2,000 citizens, burghers and peasants alike, as an advance army; nearly all of them died. It was summertime by then, and the unburied dead lay rotting in the fields, which made the threat of disease and pestilence great. Torstensson called an armistice so that his troops might bury them. The agreement was broached, and his army was attacked. A plague did break out, and an angry Torstensson ordered that villages be burned in retaliation. The fires were visible from the highest point in Vienna, the dome of St. Stephen's church. The emperor then sent 35,000 troops to vanquish Torstensson and his 10,000 men.

Retirement Honors

His health in rapid decline, Torstensson relinquished command of his army on December 3, 1645. He spent the winter in Leipzig, but issued commands from his bed to Gustav Karl Wrangel, his handpicked successor. He sailed back to Sweden in September 1646, and was too ill to even present himself at court before Queen Christina. His son went in his place, and received from the Queen a decree naming Torstensson as Count of Orlala. He was also given the governorship of West Goteburg, and took up residence in the vital port city of Goteburg itself in May 1648. Torstensson traveled to Stockholm one final time, in October 1650, for the Queen's coronation. The trip finally decimated his already-weak health. He was given quarters in the royal palace, where he died on April 17, 1651. A massive funeral was held in his honor, and cannon salvos resonated across Stockholm all day long as tribute to him. He was buried in the Riddesholm crypt, the resting place of Sweden's kings, distinguished government ministers, and heroic military leaders.

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Vicomte de Turenne

Henri de la Tour d'Auvergne Turenne was one of the most celebrated war heroes of French history in its pre-Napoleonic era. Of noble birth, Turenne rejected much of the trappings of his station in life for the hardships of the battlefield. His courage under fire and the loyalty he inspired among his troops, helped France in several decisive military engagements during the era of Louis XIV.

Turenne was born on September 11, 1611 into a prominent family. His father, the Duke of Bouillon and Viscount de Turenne, was an ardent French Protestant, a scholar, and diplomat with close ties to the French royal court. He gained possession of an independent duchy called Sedan, near Verdun, from an advantageous first marriage. In 1602, widowed a year, the Duke married Elizabeth of Nassau, the intelligent, strongwilled daughter of an eminent Dutch prince. Turenne was the second son of this union.

Ill Health

Turenne grew up during a troublesome time that made for an extremely intricate web of political and religious alliances and enmities. His maternal grandfather, called William the Silent, was a staunch Calvinist, and led his half of the Netherlands in a long war against Spain. This House of Orange, as William's line was called, was closely allied with Protestants in France, known as Huguenots. Numerous intrigues were fomented at various times within young Turenne's own family, and he likely came to prefer the unambiguous drama of the battlefield to the circuitous nature of government diplomacy.

During Turenne's childhood he lived under the shadow of his brother, who inherited their father's robust constitution and extroverted nature. Turenne, by contrast, was a sickly child who did not speak until the age of four. Within earshot, his father often remarked that such a frail physique would never be able to stand the rigors of war. Moreover, Turenne did poorly at his lessons and continually frustrated his tutor with his poor memory and inability to grasp various academic subjects. He became an avid reader, though, and came to love the annals of Roman military history written by Caesar.

As Turenne grew into his teens, his health vastly improved. He became an excellent rider, and once even spent the night sleeping on the ramparts of Sedan, to prove that he was indeed fit for the life of a soldier. By this point his father had died, and his brother had become Duke. When Turenne turned fifteen, his mother sent him to her brother, Prince Maurice of Nassau, for a military apprenticeship. He began his stint with the Dutch army as a lowly musketeer in the war with Spain. A quick learner in these less academic matters, he rapidly advanced and was soon given a company of infantry to command.

A Favorite at Court

After five years, Turenne returned to Sedan, where intrigues at court were beginning to threaten the stability of the monarchy. A powerful cardinal, Richelieu, wanted to abolish the duchy of Sedan. After defying an order, Turenne's mother decided to send him to Paris as a kind of hostage. There he impressed the cardinal, who gave him his own regiment. Turenne soon deployed this force in Italy, to participate in one of the numerous conflicts across Europe that became known as the Thirty Years' War. In 1634, he fought with the Army of Lorraine and helped take a massive fortress at La Motte. His commander, Marshal Henri de la Force, spoke so well of Turenne that he was promoted to marechal-de-camp, or major-general.

France became increasingly embroiled in the Thirty Years' War in the 1630s. The conflict originated with a few powerful German princes who had converted to the Protestant faith. Their lands, however, had been granted by the Hapsburg rulers in Vienna, who in turn were allied with the Catholic Pope under the banner of the Holy Roman Empire. France, though Catholic, had emerged as the Empire's main rival for European hegemony, and allied with the devout Lutheran king of Sweden, Gustavus Adolphus, to take the side of the princes.

Over the next several years, Turenne commanded French armies in decisive battles in this conflict. Several occurred in Alsace, the border region between France and Germany. An eight-month siege at Breisach, a fortress on the Rhine, yielded a great victory in 1638. For his role, Turenne was offered one of Richelieu's nieces as a wife, but he politely declined, since the woman in question was naturally a Catholic. Turenne was also a key leader in French victories at Freiburg im Breisgau in 1644, and Nordlingen the following year. During these battles, he was closely allied with Louis II, Prince de Conde. The fortunes of these two men would become closely intertwined in future years.

The Fronde

Turenne worked closely with Swedish general, Gustav Karl Wrangel, in several joint skirmishes that helped bring a close to the Thirty Years' War by 1646. It was formally concluded with the Peace of Westphalia in 1648. Internal conflicts in France, however, were reaching a crisis point. That same year marked the start of the first ''Fronde,'' or rebellion against royal authority. Conde helped suppress this uprising at the behest of Richelieu's successor, Cardinal Mazarin. But the two men had a falling-out, and Conde then organized the second Fronde, called the Fronde of the Princes, in 1650. Meanwhile, the French king, Louis XIV, was still a minor and held little power.

Turenne and his family were involved to varying degrees in this rebellion, which was, in essence, an open war on the monarchy led by several notable aristocrats and supported by regional parliaments. Turenne's brother, the Duke of Bouillon, was opposed to Mazarin. Many worried that the general would ally with his family and lead an army against the royals. Mazarin even attempted to bribe Turenne with a grant for the government of Alsace, but he refused. In turn, Mazarin ordered and bribed French troops to turn against their own marshal. He was forced to flee to Holland, where Conde's sister, Madame de Longueville, convinced him to join the Fronde. Historical legend speculates that Turenne was deeply enamored of this woman, and was swayed to the cause by his heart.

Credited with Saving Royal Lives

Turenne's forces were defeated at Rethel in 1650. Mazarin still tried to lure him back to the King's army. The following year, Louis XIV reached the age of majority. With this political development, Turenne switched alliances, and went to war in 1652 on behalf of the young monarch when Conde allied with Spain to unseat the French monarchy. Louis XIV, Mazarin, his family, and the entire court were forced to depart Paris. The court fled, and Turenne battled Conde's 14,000-strong army with troops of just 4,000 outside Gien, where the terrified royal family were in hiding.

Turenne and the king's army finally defeated Conde on July 2, 1652 at Faubourg Saint-Antoine, just outside Paris. Early the following year, he wed Charlotte de Caumont, granddaughter of his former commander at La Motte. A few months later, he was back commanding French forces against Conde and the Spanish troops still on French soil. An alliance with England, which Louis XIV had concluded with the Puritan claimant to the English throne, Oliver Cromwell, resulted in a great show of strength against the enemy. The Battle of the Dunes wrested the port of Dunkirk out of Spanish hands in 1658. ''Our cousin the Marechal de Turenne, by looking after everything and being present everywhere, has given innumerable proofs of his wonderful management as well as of his consummate experience, his signal valor, and his whole-hearted zeal for our service and for the grandeur of this realm,'' declared Louis XIV.

''L'Etat, C'est Moi''

That grandeur was becoming increasingly evident as Louis XIV moved to secure the throne and his personal control over France and its destiny. The Fronde had done little to damage the monarchy. In the end, it actually gave Louis XIV the opportunity to consolidate power even further. As king, he rescinded privileges held by the noble class, elevated the political status of the bourgeoisie, and declared that he was king ''by the grace of God,'' or with divine right. He centralized the economy, launched several initiatives in trade and agriculture that enriched the coffers of the treasury, and created a large standing army.

Turenne now came to command one of the greatest military powers in all of Europe, under one of the most politically ambitious monarchs of the epoch. French troops became known for their rigorous order and adherence to tough discipline, unlike many of the armies of Europe that were rife with malcontents, hangers-on, and a corrupt officer class. It was still at war with the Hapsburgs, however. A renewal of hostilities began in 1667 with a dispute over the Spanish Netherlands. Turenne authored the plan for what became Louis XIV's War of Devolution.

War with Holland

Turenne commanded French forces in several battles that took place in Flanders over the next year. He was frustrated, however, when the king joined the army for certain battles, such as a great siege at Lille, and brought with him an unwieldy retinue in the hundreds, complete with all the attendant luxuries for which Louis XIV's reign would become famous. This particular war ended when several other European powers, including England and Sweden, joined with Spain to oppose French expansionism.

In 1668, Turenne converted to Roman Catholicism. His decision was likely the result of a growing distaste for the dissension and increasing fanaticism of some Protestant sects, such as the Puritans. The conversion distressed his three sisters, who were all ardent Huguenots. Louis XIV, meanwhile, continued his belligerent policies. In 1672, he declared war on the United Provinces—the entity formed by Turenne's grandfather, William of Orange. Turenne and the king commanded an invasionary force—along with Conde, now back in the King's good graces. This force was halted when the Dutch infamously opened their massive system of dikes and flooded their own country to prevent the French army from advancing any further toward Amsterdam. Over the next six years Turenne helped lead France to some acquisitions, but the conflict was concluded with the 1678 Treaty of Nijmegen.

A Noble Resting Place

Louis XIV was determined to gain territory from Germany in the Alsace and Black Forest regions. Thus Turenne would spend the twilight years of his career leading French forces to several victories in the area, among them the capture of the venerable city of Strasbourg. On July 27, 1675, Turenne died at Sassbach against the armies of the Holy Roman Empire. Cannon shot had felled him while astride his horse on a reconnaissance ride. Still preparing for battle, his adjutants tried to keep the death a secret from the troops, fearing that news of the loss would demoralize them. His armies, intensely devoted to their famed leader, learned of it anyway and were distraught. Hearing the rejoicing of the enemy troops during the night only blackened the French mood. Turenne's men were soundly defeated the next day and driven back across the Rhine.

After a grand funeral, Turenne was buried at a fortress outside of Paris, the Abbey of St. Denis. Several other French kings were buried in this place of honor, and Turenne's tomb was one of several defaced during the French Revolution. His remains languished in storage for several years until 1802, when Napoleon, who had written extensively of Turenne's military exploits, had them re-interred inside Paris's Eglise des Invalides. Later, a famous monument to Napoleon was created there. One of the six chapels that surround the elaborate Napoleon's Tomb features Turenne's crypt.

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Jerry Uelsmann

A pioneer in the art of multilayered imagery, photographer Jerry Uelsmann (born 1934) is best known for his seamlessly grafted composite images in black and white. His photographs combine several negatives to create surreal landscapes that interweave images of trees, rocks, water and human figures in new and unexpected ways.

Jerry Norman Uelsmann was born in Detroit, Michigan on June 11, 1934, the second son of an independent grocer. He attended public schools and was never a particularly diligent student. During his high school years he became interested in photography as a serious vocation. Uelsmann enrolled at the Rochester Institute of Technology in 1953. The strongest early influence on his creative process came from instructors like Minor White and Ralph Hattersley at the Rochester Institute. As Uelsmann put it, the most significant lesson he learned from White was that his camera had the ability not only to record images, but also that ''it did have the potential of transcending the initial subject matter.'' As a teacher, White was concerned less with teaching the technical details of the camera-lens system than he was with using that system to transform what was seen.

Sharpened His Focus

1957 was an important year to Uelsmann. He graduated from the Rochester Institute, marred Marylinn Kamischke of Detroit, and saw the publication of his first photograph in *Photography Annual.* Uelsmann entered Indiana University's graduate school, to study audio-visual communication. He began work as a graduate assistant in the laboratory at Indiana, but decided that this was not the right field for him. In 1958, he transferred to the Department of Art, where he undertook intensive studies in art history and collaborated with another student to produce a five-part series on photography for a local educational television station.

At Indiana, Uelsmann studied with Henry Holmes Smith, who helped to shape his approach to photography as a creative medium rather than just a means of recording a particular moment on celluloid. In an interview with Paul Karabinis, Uelsmann talked about one of his life-altering moments in Smith's class. The class was discussing a photograph by Arthur Segal, a composition involving superimposed images. Uelsmann, who happened to notice a flaw in the picture, declared ''I can do it better.'' He remembers that Smith, described as ''an explosive teacher'' did not take too kindly to this statement. Smith's reaction evidently strengthened Uelsmann's determination to become technically proficient and make good on his claim. He graduated from Indiana in 1960, with a Master of Fine Arts degree.

Teaching Job Follows Graduation

Soon after graduation, Uelsmann joined the faculty of the Department of Art, at the University of Florida, where he began teaching photography. He helped found the Society for Photographic Education in 1962, delivering a paper on ''The Interrelationship of Image and Technique'' at the Society's first conference. Uelsmann participated in his first group exhibition and was featured in the ''New Talent USA'' section in *Art in America.*

In an interview with Paul Karabinis, Uelsmann spoke of the attitudes he encountered when he started his career 30

years ago. As he recalls, the establishment at the time was very rigid about how a photograph ought to look. It was a very purist approach in the tradition of Ansel Adams and Edward Weston. Gradually, ''as photography became more and more a part of total art programs, as it has here at the University of Florida, a lot of cross-fertilization occurred. People from a photographic base began to have more and more dialogue with people from other disciplines. That's when the wonderful expansion (in photography) began.''

Gained Wider Audience

Uelsmann held his first major solo exhibition at the Jacksonville [Florida] Art Museum in 1963. In 1966, he became an associate professor, at the University of Florida, and was elected to the board of directors of the Society for Photographic Education. The following year, he held a solo exhibition at the Museum of Modern Art, in New York, and was awarded a Guggenheim Fellowship for ''Experiments in Multiple Printing Techniques in Photography.'' Uelsmann lived and worked in Gainesville, Florida during the period of his fellowship. By then, he had completed building his home, which incorporated a darkroom where he could continue experimenting and refining his technique. He calls the darkroom his ''visual research laboratory.'' He was introduced to the European audience the same year, when his work was published in *Camera.*

In 1971, Uelsmann went on leave under a faculty development grant from the University of Florida for the academic year, and spent much of that time travelling, delivering lectures, and holding workshops. He delivered the fourth Bertram Cox Memorial Lecture for the Royal Photographic Society, in London, titled ''Some Humanistic Considerations of Photography.'' The lecture was repeated in four other cities.

The National Endowment for the Arts granted Uelsmann a fellowship in 1972. The following year, he was made a Fellow of the Royal Photographic Society of the U.K. He continued to hold exhibitions and visit academic institutions around the country presenting lectures and workshops. In 1974, Uelsmann became a graduate research professor at the University of Florida. He divorced his first wife and married F. Diane Farris in 1975.

Artist of International Standing

Uelsmann has exhibited his work in more than 100 individual shows in the United States and overseas. His photographs are included in the permanent collections of major U.S. museums as well as those in Japan, Sweden, France, and Australia. Uelsmann's work defies easy definition, but his photo fantasies have a quality that captures the interest of even the most down-to-earth of his viewers. He attributes the appeal of his photographs to a human response that is ''pre-verbal,'' in his words; defined as something beyond language that connects one with aesthetic experiences such as music.

The Process Exposed

Uelsmann's book *Process and Perception* (1985) revealed, frame by frame, how he synthesizes his final print from the negatives chosen for a given composition. He uses only his own negatives from the pictures he shoots, often without a specific composition in mind, and maintains a vast collection of negatives for what Peter C. Bunnell called ''his visual vocabulary.'' John Ames, an instructor at Santa Fe Community College and occasional film critic for National Public Radio, wrote: ''Uelsmann is able to link opposites in ways that seem credible. The observer is forced to consider the photograph's implication that both the natural and the artificial spring from the same source.''

Uelsmann often says that he has a desire ''to amaze myself,'' to always aspire for the feeling of being taken by surprise when he looks at a particular work and realizes that it came from him. He strives to steer clear of turning into ''a craftsperson that imitates himself.'' Although he rationalizes negative criticism of his work to the best of his ability, telling himself that terrible reviews often bear no relation to the popularity of his work, he does admit that a part of him is affected. As he once said: ''Treat my images kindly, they are my children.''

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Johnny Unitas

Known as ''The Golden Arm,'' Johnny Unitas (born 1933) is considered to be one of the best quarterbacks to ever play in the National Football League (NFL). As a member of the Baltimore Colts, he played in what is arguably the greatest game in NFL history. In 1958, Unitas led his team to a championship in the first overtime and first nationally-televised game in the NFL.

John Constantine Unitas was born on May 7, 1933, in Pittsburgh, Pennsylvania. He was the third of fourth children born to Leon and Helen Unitas, who were of Lithuanian descent. Leon Unitas had a small business delivering coal, but he died when Unitas was five years old. Helen Unitas supported her family by taking over her late husband's business, as well as working odd jobs. She took accounting courses at night so she could also work as a bookkeeper. Despite his humble background, Unitas wanted to be a professional football player as early as age 12. He played quarterback for his school's team, St. Justin's

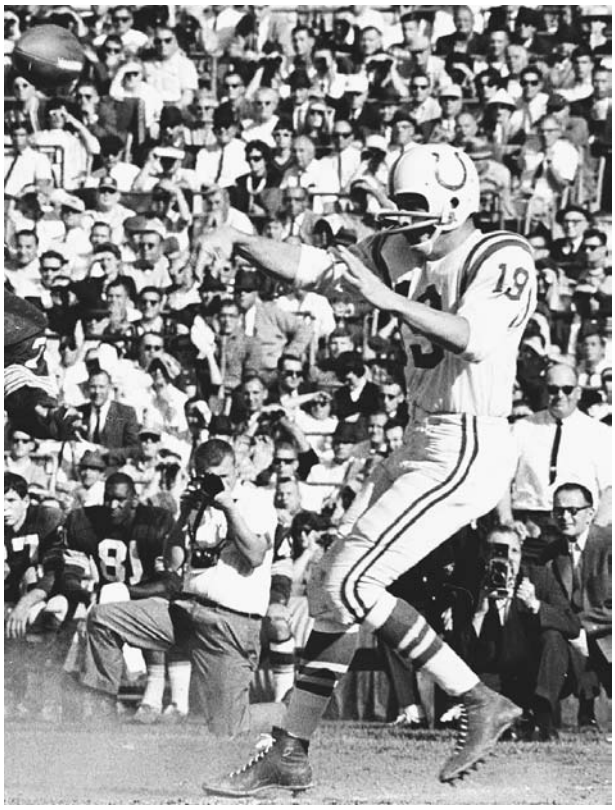

High School. By the time he was a senior, Unitas was recognized locally for his talent and named to the All-Catholic High School team in Pittsburgh.

After graduating from St. Justin's in 1951, Unitas had a hard time finding a college team that was interested in him. He was considered small. Though he might have entered the University of Pittsburgh on scholarship, Unitas failed the entrance exam. He was offered a scholarship to the University of Louisville, which he took. At Louisville, Unitas toiled in obscurity, but he also grew two inches and gained 56 lbs. While a senior, Unitas married long-time girlfriend, Dorothy Jean Hoelle. They eventually had five children: Janice, John Constantine, Jr., Robert, Christopher, and Kenneth. Unitas graduated from the University of Louisville in 1955.

After graduation, Unitas's hometown team, the Pittsburgh Steelers, picked him in the ninth round of the college draft. However, the team cut Unitas before he even appeared in an exhibition game. He did not give up on a professional career. Unitas moved to Bloomfield, New Jersey and found work on construction sites, primarily as a pile driver. He also played quarterback for the Bloomfield Rams for $6 per game, on fields that were often covered with litter. Of this stage in his career, Unitas told Paul Zimmerman of *Sports Illustrated,* ''They called it semipro football. Actually it was just sandlot, a bunch of guys knocking the hell out of each other on an oil-soaked field under the Bloomfield Bridge.'' Unitas's abilities on the field did not go unnoticed, however. A fan brought him to the attention of the Baltimore Colts of the National Football League.

Signed by the Baltimore Colts

Unitas was given a tryout by the Colts, and signed to a contract as a back-up to their quarterback, George Shaw. He got his break early in the 1956-57 season when Shaw broke his leg in the fourth game. The Colts tapped Unitas, and never looked back. His first game was not easy, however. Unitas threw his first pass for an interception. For the rest of the season, he had a pass completion percentage of 55.6. Beginning on December 9, 1956, through December 4, 1960, Unitas completed a minimum of one touchdown pass in every game he played. He began a similar streak in 1957 when he led the NFL in touchdown passes and passing yardage.

By 1958, Unitas was recognized as the best quarterback in the NFL. He was known for his ability to work well under pressure as well as for his accuracy, signal calling, and passing. To Unitas, the game was simple. He told Tex Maule in *The Fireside Book of Football,* ''You have to gamble or die in this league. I don't know if you can call something controlled gambling, but that's how I look at my play calling. I'm a little guy, comparatively, that's why I gamble. It doesn't give those giants a chance to bury me.'' Unitas was known for his ferociousness on the field. Merlin Olsen, who played against him for the Los Angeles Rams, told Paul Zimmerman of *Sports Illustrated,* ''I often heard that sometimes he'd hold the ball one count longer than he had to just so he could take the hit and laugh in your face.''

Played in Greatest Game Ever

In 1958, the Colts made it to the NFL's championship game against the New York Giants. Unitas had to play injured, as he often did throughout his career. He had three broken ribs, and his protective gear weighed nine pounds. The Giants led towards the end of the game, 17-14 but Unitas got his team back into the game by completing seven passes in under 90 seconds so they could tie the score with a field goal before the end of regulation. A new league rule dictated that the game go into overtime. Previously all games, even those deciding a championship, could end with a tie. In overtime, Unitas led the Colts to victory by using unexpected plays to set up a touchdown in an 80-yard drive. The final score was Colts 23, Giants 17. It marked the Colts first championship.

The victory was spectacular. Many consider it to be the greatest game ever played in the NFL. Unitas was named the championship's most valuable player (MVP). Over 50 million fans watched the game. While it made Unitas a household name, he also believed it made professional football more widely known. Unitas told Dianne C. Witter of *Arthritis Today,* ''Television was just catching on at the time. So that game was the first nationally televised pro football championship game. It was watched by more spectators than any other sporting event in the world up until that time. That game was the one that pushed the NFL into the prominence it has in America right now.''

In the 1958-59 season, Unitas continued to dominate. He led the league in passing yardage and completions. He was named the league's most valuable player, winning the Bert Bell Award. In the season's championship game, the

Colts again beat the Giants. This time the victory was more decisive, 31-16, and Unitas again was the championship's MVP. After this season, however, the Colts were not a great team for several years. Despite this, Unitas shined. During the 1959-60 season, for example, he led the NFL in passing yardage and completions. By 1962-63, the team had improved, and Unitas again led the NFL in passing yardage and completions. In 1963-64, his effort was rewarded with the Bell Trophy. While the Colts went on to win their conference championship, they lost to the Cleveland Browns in the NFL championship.

The late 1960s featured many of Unitas's last moments of greatness. In the 1965-66 season, he broke the NFL's season records for most passes thrown for touchdowns and most yards gained. The following season, Unitas won the Bell Trophy, and again led the NFL in completion percentage. He suffered a setback in the 1967-68 season when he tore a muscle in his right elbow, missing most of the season. The Colts went on to win the NFL championship in 1968 without him. Unitas returned the following season, to lead the Colts to Superbowl III. But he did not play because of torn ligaments in his throwing arm. The team lost to the New York Jets, 16-7. Despite such losses, Unitas continued to receive accolades. In 1969, the NFL's 50th anniversary, he was named the Greatest Quarterback of All Time. He was also named Associated Press Player of the Decade for the 1960s.

Unitas had his last great season in 1969-70. He was named the NFL's Man of the Year for completing 166 of his 221 pass attempts, for 2213 yards and 14 touchdowns. But Unitas also threw 18 interceptions. The Colts returned to the Super Bowl against the Dallas Cowboys. Unitas only played in the first quarter and a half because he suffered a bruised rib in the second quarter. Injury problems would plague him for the rest of his career. In 1971, Unitas began having arm problems. He tore his Achilles tendon in April 1971 while playing paddleball, which might have been the beginning of the end. Despite this, the Colts won the NFL championship in 1971. Unitas's difficulties extended off the field as well. He and his first wife divorced. Unitas was later remarried to Sandra, with whom he had another son, Francis Joseph.

Left the Game

Unitas played his last game as a Colt on December 3, 1972, after which he was benched and traded to the San Diego Chargers. There, Unitas was the backup quarterback. He retired at the end of the 1973 season, after 18 years in the NFL. Unitas only retired when he could no longer play. He told Dianne C. Witter of *Arthritis Today,* ''When it's time to quit, it's time to quit.'' Unitas's career statistics were impressive. He threw 5186 passes, completing 2830, a percentage of over 55%. These passes were for 40,239 yards, at the time a NFL record. Unitas held other NFL records when he retired: most seasons passing for more than 3000 yards, (3); most games passing for 300 yards or more, (27); most touchdowns thrown, (290). He also held two post-season records: highest pass completion percentage, (62.9%); and most yards gained passing during championship play, (1177).

A Successful Businessman

Even before Unitas retired, he already had business interests. After retirement, he went into the restaurant business. He had a restaurant in Baltimore called The Golden Arm, which he sold in 1988. Unitas had business interests in central Florida as well, including a restaurant and real estate. Unitas also worked as a representative for several manufacturing companies and was a trucking company's spokesman. He did not forget football, nor did the game for get him. In 1974, he became a commentator for CBS, and was known for his honesty during his five-year tenure in the broadcast booth. In 1979, Unitas was inducted into the Pro Football Hall of Fame.

Unitas became a subject of controversy in the mid-1980s. He used his celebrity status to endorse many projects. One of them was a second mortgage company, First Fidelity Financial Services, Inc., of Hollywood, Florida. The company went bankrupt and its founder was convicted of fraud. Unitas was sued for endorsing a bad product. By 1998, he presided over two companies that bore his name. He was the chair of a sports management company named Unitas Management Corp. and gave out scholarships through Johnny Unitas Golden Arm Educational Foundation. He also worked as vice president of sales for a computer electronics firm, National Circuits, which he had bought with a partner in 1984.

But it was football that defined the Unitas legacy. Of his career, Paul Zimmerman of *Sports Illustrated,* wrote ''He was the antithesis of the highly drafted, highly publicized young quarterback. He developed a swagger, a willingness to gamble. He showed that anyone with basic skills could beat the odds if he wanted to succeed badly enough and was willing to work.''

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V

Rudolph Valentino

Rudolph Valentino (1895-1926) became one of the great romantic idols of Hollywood's silent movie era. He helped to define what a star should be, and represented the screen's first "Latin lover." His early death, at the age of 31, only increased his legendary status, especially among his large female following.

Valentino was born Rodolfo Alfonso Raffaelo Pierre Filibert di Valentina d'Antonguolla Guglielmi on May 6, 1895, in Castellaneta, Italy. He was one of three sons born to Giovanni Guglielmi and his wife, Beatrice Gabriella Barbin. Valentino's father served as a cavalry officer in the Royal Italian Army, and also worked as a veterinarian and mason. Though the family had an aristocratic background, Valentino grew up in a middle-class setting. He received much of his early education at the Venice Military Academy, in Venice, Italy, but flunked out of school at the age of 13. He later received a diploma in agriculture from the Royal Academy of Agriculture. At the age of 17, Valentino left Italy for Paris. He was not able to find employment and was forced to beg in order to survive.

Immigrated to United States

By 1913, after the death of his father, Valentino moved to New York, passing through Ellis Island. He worked at odd jobs after the military turned him down because of his inadequate physique. One of his first positions was working as a landscape gardener on the Long Island estate of Cornelius Bliss. After he lost this job, Valentino worked alternately as a dishwasher and waiter in a restaurant. He later worked as a taxi driver. Some have speculated that Valentino also supported himself by illegal or immoral means, perhaps as a sexual predator. At one point, the police accused him of petty theft and blackmail. It was only when he began working in dance halls that Valentino's future seemed clearer.

Valentino began working as a nightclub dancer and tango partner at a number of dance halls and cabarets. He soon acquired professional dance partners, replacing Clifton Webb as Bonnie Glass's partner at one point. Valentino began dancing in musical productions, eventually touring the country with a musical comedy troupe. When the tour ended in San Francisco, Valentino was again destitute. It was suggested that he try to get into the movies. Valentino was cast in his first film in 1914, making his screen debut in *My Official Wife.* After appearing in the serial *Patricia* in 1916, Valentino decided to try his luck in Hollywood.

Valentino's first years in Hollywood were inauspicious. After his arrival in 1917, he was only able to get small roles, often playing the dark villain. By 1920, he had appeared in 17 films, including *Alimony* (1918), *A Rogue's Romance* (1919), and *Passion's Playground* (1920). Valentino married an actress, Jean Acker, in November 1919. However, the couple only spent one night together. Acker claimed that the marriage was never consummated and that she left him for a woman. They were legally separated in 1921, and divorced soon after.

Became a Star

Despite his failed marriage and minor film roles, Valentino's potential did not go unnoticed. June Mathis, a screenwriter and executive at Metro film studio, suggested casting Valentino as Julio Desnoyers, in a film version of the epic *The Four Horsemen of the Apocalypse.* The role made Valentino an instant star, and saved Metro from near bank-

ruptcy. In the 1921 movie, Valentino's character is an artist and tango dancer who becomes the object of many women's desire. He falls in love with a woman who is already married, and only redeems himself by dying as a hero in World War I.

The reason for his success was simple: Valentino appealed to women by being one of the first sexually passionate film stars. As silent film expert Richard Koszarski wrote in *The New York Times,* ''Here was an openly sexual icon designed to feed the most hidden fantasies of the cinema's largely female audience. Traditional values of home and family seemed wildly inappropriate when Valentino held the screen. Instead, his films offered hints of violent sexuality and miscegenation meant to tantalize viewers.'' Perhaps because his stardom was based on his sex appeal, many believed he had little to no acting ability. Caryn James of *The New York Times* wrote, ''When he wasn't dancing or dueling, he acted by posing in elaborate costumes and popping open his eyes to show emotion. Love, hate, surprise, any emotion at all. Even considering that exaggerated gestures were standard in silent films, Valentino lacked subtlety.''

Valentino continued to be cast in roles as a sexual being throughout 1921, in films such as *Uncharted Seas, Camille,* and *The Conquering Power.* After he signed a contract with the Famous-Players (later known as Paramount) film studio, Valentino played the title role in what is arguably his most important film, *The Sheik* (1921). Many critics saw the film as a rape fantasy designed to appeal to Valentino's female audience. In the film, his character, Sheik Ahmed Ben Hassan, is a wild man who becomes domesticated by a British girl parading as an Arab slave girl. She accomplishes this by taking care of him after he suffers a severe wound. Her work shows him that marriage and morality are desirable. Such a role made Valentino seem dangerous but palatable to his audience.

In 1921, with his star still quite high, Valentino decided to break his contract with Famous-Players. He felt underpaid and did not like the scripts he was being offered. Because no other studio would talk to him while he was under a valid contract, Valentino made money (about $2500 per week) on a dance hall tour with his new wife, Natacha Rambova (also known by her birth name Winifred Hudnut). Valentino had married the talented dancer, actress, set and costume designer, in 1921, while still legally married to his first wife. He remarried Rambova in 1923, after his divorce was final. The tour was a publicity stunt for a facial cream, Mineralava. Rambova soon began taking an increased role in her husband's career.

Soon after the tour's end, Valentino decided to fulfill his contract with Famous-Players so that he would be free to pursue other offers. Among the movies was the starring role in *Blood and Sand* (1921). Valentino played a bullfighter named Juan Gallardo, who is seduced and controlled by a woman. In 1922, he appeared in a Mathis-penned film, *The Young Rajah,* which had several scenes in which he wore very little clothing. Other movies that played to his largely female audience included *Moran of the Lady Letty* (1922), where he played a manly hero named Ramon Laredo. To further cater to his fans, Valentino published a book of poetry in 1923, *Day Dreams,* as well as the nonfiction work, *How You Can Keep Fit* that same year.

A New Image

Valentino's next four projects were not big box office successes. Though Valentino's wife, Rambova, helped him get an increase in salary (to $7500 per week) as well as some creative input on his films, many believed that she ruined his career by picking noncommercial projects. As silent film expert Koszarski wrote in *The New York Times,* ''Natacha Rambova was the most hated woman in silent pictures. She married Rudolph Valentino, took him away from his handlers, and put ideas in his head. In her hands, Valentino's image as America's first male sex symbol underwent a crucial makeover, and the sultry star of *The Sheik* emerged as the powdered, bewigged and highly esthetic *Monsieur Beauclaire.*''

Rambova chose the title role in *Monsieur Beauclaire* (1924) for him. But unlike his previous films, in which Valentino played characters with a dangerous edge, his Monsieur Beauclaire was a dandy in fancy clothes and painted face. Instead of looking masculine, Valentino seemed effeminate. While Rambova's abilities as a set and costume designer were never questioned, her aesthetic gifts were out of place in her handling of Valentino. The press began referring to Valentino as ''the pink powderpuff.'' As Rambova exercised greater control over his life and image, Valentino's roles remained sissified in such films as *The Sainted Devil* (1925), in which he played Don Alonzo de

Castro, and *Cobra* (1925), in which he played Count Torriani.

Valentino separated from Rambova in 1925, and later divorced her. He reasserted control over his image, selecting more masculine roles. Soon Valentino was receiving about 10,000 fan letters per week. Though he may not have been interested in making more films, Joseph M. Schenck of United Artists offered him $200,000 per picture. This was an unheard of sum in this era. Valentino promptly made what some consider his two best films. As Vladimir Dubrovsky in *The Eagle* (1925), Valentino portrayed a Cossack Robin Hood-type of character. He followed this by playing Ahmed in *Son of the Sheik* (1926).

An Untimely Death

Son of the Sheik was to be Valentino's last film. While on a promotional tour, he collapsed at a party in New York. He was promptly hospitalized at the Polyclinic Hospital and underwent surgery. Just as he appeared to be recuperating, Valentino took a turn for the worse. When his female fans got word of his impending death, the hospital received 2000 calls per hour. Valentino died on August 23, 1926, of peritonitis and a perforated ulcer. Upon news of his death, two or more women allegedly committed suicide. Valentino had requested a public funeral. Before his burial in a Los Angeles crypt, thousands of hysterical fans viewed his body over three days at the Frank E. Campbell Funeral Chapel. At one point there was a riot around the building in which 100 people were injured. His then-girlfriend (some sources say fiancee), actress Pola Negri, made a tour of the country in mourning.

After Valentino's death, a cult of personality formed around him. Scholars question whether he could have sustained a career in film during the sound era because of his acting style and thick accent. What he did accomplish sustained a legend for many years. Legend has it that a mysterious ''lady in black'' place flowers on his crypt each year on the anniversary of his death. His diaries were twice published: *My Private Diary* (1929) and *The Intimate Journal of Rudolph Valentino* (1931). Two film biographies were released in 1951 and 1977, both titled *Valentino.* A television movie, *Legend of Valentino,* was made in 1975. Sixty-five years after his death, a memorial service was held for him. One attendee, Michael Back, who owned a large collection of Valentino memorabilia, told Janet Rae-Dupree of the *Los Angeles Times,* ''There will never be another like him. Not in 1,000 years and not in 10,000 years.''

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Ramon Villeda Morales

Ramon Villeda Morales (1909-1971) served as president of Honduras from 1957 to 1963. During his tenure, he instituted many reforms in the fields of labor, health, and education. He was ousted from office in a military coup and sent into exile.

Ramon Villeda Morales was born in Ocotepeque, Honduras on November 26, 1909. He studied medicine at the National University of Honduras, where he served as president of the federation of university students. He married Alejandra Bermudez Milla, a teacher from a politically active family. The couple moved to Germany in 1938 to attend graduate school. Returning to Honduras in 1940, Villeda Morales started a pediatric clinic in Santa Rosa de Copan and then opened a private clinic in Tegucigalpa, the capital city.

Reorganized Liberal Party

Villeda Morales helped to reorganize the Honduran Liberal Party. He demonstrated political and oratorical skills as well as personal charisma. His supporters called him ''Little Bird,'' for his small stature and public speaking abilities. These traits helped him to advance within the party hierarchy, becoming its chairman by 1949. ''The real reason Dr. Villeda Morales gained the leadership of the Liberal party was the prestige of his social position and the fact that there were not many men in the party with the ambitions and personal connections that he possessed. It is necessary to recognize that Dr. Villeda Morales was an exceptional Honduran. Supremely cultured in a country in which the uncultured predominate, apart from the riffraff which characterize the followers of the two parties, a stranger to the violence so rooted in the Honduran marrow, and possessed of an eloquence and personal enchantment rare among so many ill-bred.'' according to Carlos Contreras, as quoted in *Bananas, Labor, and Politics in Honduras: 1954-1963,* by Robert MacCameron. Villeda Morales founded the party's daily newspaper, *El Pueblo.* Because of his successful management of municipal party elections, he received his party's presidential nomination in 1953.

Villeda Morales was a candidate in the presidential election of October 10, 1954. His strongest opponents were Carias Andino and Abraham Williams, both representing the National Party. He won a plurality, but not a majority, of the votes. Under Honduran law, a majority of the votes were needed to win an election. To determine a winner, two-thirds of the Congress needed to be present to vote on the issue. However, National Party deputies boycotted that session of Congress in which the vote was supposed to take place. When President Galvez left the country for medical treatment, the vice president, Julio Lozano Diaz proclaimed himself constitutional dictator on December 5, 1954.

Villeda Morales led a general strike in July 1956 against the Lozano Diaz regime and was exiled to Costa Rica. A military coup in October 1956 led to the ouster of Lozano

Diaz, thus permitting Villeda Morales to return to Honduras. The three-man military junta appointed Villeda Morales to be ambassador to the United States.

President of Honduras

Villeda Morales was elected president of the Constituent Assembly in 1957. The Assembly elected him president of Honduras in November, by a vote of 37 to 20. He took office on December 21, 1957. Sometime between his election and inauguration, Villeda Morales may have taken part in a conspiracy called ''Blue Waters.'' Supposedly he and other Liberal party members met with Kenneth Redmond, president of the United Fruit Company, an American company which grew bananas in Honduras; Whiting Willauer, U.S. ambassador to Honduras; and high-ranking Honduran military officers. The meeting reportedly took place at the United Fruit Company villa on the coast of the Caribbean Sea, known as Blue Waters. There Villeda Morales reputedly renounced radical reforms in the areas of labor and agriculture in exchange for substantial loans from the United States and the support of the Honduran military.

In 1959, rebel officers took control of the National Police headquarters, the telegraph office, and the military academy. Troops loyal to the government stopped the rebellion, but Villeda Morales was concerned about his safety. He reorganized his security forces, dissolving the National Police and creating a 2000-man Civil Guard under the control of the Ministry of Government and Justice. The military felt the Civil Guard threatened its autonomy.

As president, Villeda Morales set in motion development programs to modernize Honduras' highways, ports, and air terminals and to improve public health and education. On June 1, 1959, Villeda Morales signed into law the Labor Code, which guaranteed workers rights in the areas of wages, hours, working conditions, vacations, workmen's compensation, severance pay, and maternity leave. It also covered labor-management relations, the right to strike, and the settlement of labor conflicts. In July 1959, a new social insurance law went into effect dealing with coverage of unemployment, health, old age, maternity, work accidents, disability, and death.

Relations with Fidel Castro's Cuban government had been cordial until April 1961. At that time Honduran policy toward Cuba underwent a drastic change, presumably because Villeda Morales was following policy directives of the U.S. government. The Central Intelligence Agency and State Department were both pressuring Latin American governments to break diplomatic relations with Castro. Villeda Morales cooperated closely with CIA front organizations in Honduras.

In June 1960, Villeda Morales visited Miami to address the Chamber of Commerce of the Americas. He urged that the Central American Common Market be implemented as quickly as possible. He also asserted that the Latin American republics needed to protect foreign investment. Honduras became one of the first Latin American nations to qualify for development money under the Alliance for Progress. This organization was created by President John Kennedy to assist Latin American nations with land reform and economic development in order to prevent the spread of Castro-type revolutions. Villeda Morales allowed the United States to set up a radio station on Swan Island off the coast of Honduras to disseminate anti-Castro propaganda to Cuba. According to Alison Acker in *Honduras: The Making of a Banana Republic,* ''By allowing this use, Villeda drew Honduras into a U.S.-Cuban fight and involved it in a propaganda war quite foreign to the country's realities. Honduras was soon drawn even more deeply into U.S. regional strategy.''

In accordance with the goals of the Alliance for Progress, Villeda Morales signed an agrarian reform law in September 1962, which was opposed by landowners and U.S. fruit companies because it sought to bring idle land into production and to ease the pressure from peasant organizations. To appease the fruit companies, Villeda Morales offered them land concessions, the credit for their export crops of coffee, beef, and cotton, while also satisfying the peasants' desire for land. In November 1962, Villeda Morales made an official visit to the United States, where Kennedy received him at the White House. After that meeting, the emphasis of agrarian reform shifted from the expropriation of private property to the resettlement of state-owned lands. Villeda Morales had a close relationship with Serafino Remauldi, a CIA operative and labor representative, which assured that an AFL-CIO alliance of peasant and labor groups dominated labor. Conservatives in Honduras opposed the reform program. Scattered uprisings occurred during Villeda Morales's first years in power, although the

military remained loyal to him and put down the disturbances. In the early 1960s, military support for Villeda Morales began to evaporate, mostly due to his creation of the Civil Guard.

A Coup Ends Democracy

The Liberal Party nominated Modesto Rodas Alvarado to run in the election of 1963, against the wishes of Villeda Morales, who supported his former foreign minister, Alvarado Puerto. It appeared that the Liberals would win an overwhelming victory, which the military was set against. Ten days before the elections, on October 3, 1963, Colonel Oswaldo Lopez Arellano seized power in a military coup that killed hundreds of people. Villeda Morales and Rodas Alvarado were flown into exile. The congress was dissolved, the constitution was suspended, and elections were canceled.

From San Jose, Costa Rica, Villeda Morales said publicly that now ''all must renew the fight to wipe out militarism in Latin America and vindicate democracy,'' as reported in the newspaper *El Dia.* The U.S. ambassador to Honduras, Charles Burrows, said over the ''Voice of America'' that the coup was justified because of Communist infiltration of the government of Villeda Morales. The U.S. Information Service disagreed with the statement the next day and the U.S. government cut all ties with Honduras. Two months later, the United States recognized the Arellano government after he stated publicly that he hoped to return the Honduran government to civilian constitutional rule at some time in the future.

Villeda Morales returned to Honduras. WhenRamon Ernesto Cruz was elected president in 1971, Villeda Morales was sent to New York as the Honduran representative to the United Nations. Shortly after his arrival, he died of a heart attack on October 8, 1971.

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W

Honus Wagner

Regarded by most experts as the greatest shortstop in baseball history, Honus Wagner (1874-1955) was the game's most complete star in the early twentieth century. Known as the ''Flying Dutchman'' for his speedy base-running, Wagner was a perennial batting champion and a versatile fielder during his 21 big-league seasons, 18 of them with the Pittsburgh Pirates.

One of five men who were the original inductees into the National Baseball Hall of Fame in 1936, Wagner was a stocky, clumsy-looking athlete who had surprising agility and unsurpassed baseball acumen. Perhaps the best all-around player in baseball history, Wagner played every position during his career except catcher. Burly and intimidating on the field, he was known for his kindness and humility off the diamond.

Up from the Mines

Johannes Peter Wagner was born in Mansfield, Pennsylvania on February 24, 1874. He was one of nine children born to German immigrants Peter and Katheryn Wagner, who came to western Pennsylvania from Bavaria in 1866. Three of their children died in infancy. Johannes was the fourth of five surviving sons. His family called him Hans or Honus (pronounced HAH-nus), the latter a term usually given to awkward children. From infancy, Honus was big, clumsy, and bowlegged. He also acquired the common nickname ''Dutch,'' a corruption of ''Deutsch,'' the German word for the German language. That was how he later became known as ''The Flying Dutchman.''

Honus was raised in Chartiers, but most records list his birthplace as Mansfield, an adjacent town. Both towns were within a few miles of Pittsburgh. In 1894 they were merged into the town of Carnegie. Peter Wagner worked in the mines. Like his older brothers and most boys in western Pennsylvania in that era, Honus began working in the mines at the age of 12. He also took jobs in steel mills and helped his oldest brother, Charley, in his barber shop.

All five Wagner brothers played ball every Sunday and most evenings in the summer, often playing as a family team. As a 12-year-old, Honus was the star of a team named the Oregons. Legend has it that in one memorable game he picked up a slower runner ahead of him as both circled the bases and carried him home on a game-winning home run. His older brother, Albert, nicknamed ''Butts,'' was considered by many to be the better player, but never took the sport seriously enough. Al played in the big leagues for one season, 1898. Al recognized Honus's potential and urged him to learn every position. The brothers started playing for church or company teams, making up to five dollars a week in pay and bets.

In 1893, Honus and Al played for Mansfield in the semipro Allegheny League. Honus pitched occasionally. Though he had a hard fastball, he lacked control. The next season, Al and Honus and their brother Luke played for the Carnegie Athletic Club. In 1895, the Wagners got their first chance at professional ball in the newly formed Inter-State League. Al Wagner was the first player signed for Steubenville. He convinced the team manager to take a look at his little brother. According to a story Honus later told, Al sent Honus a telegram saying he had to report that after-

noon. Honus hopped a coal train, but forgot his spikes in the rush. He succeeded at the tryout while pitching barefoot.

Wagner scored a home run in his first professional game. However, he played for a series of franchises that kept going out of business. In five months, he played eight positions on five different teams in three states in three leagues, batting close to .380 overall. Both Wagner brothers came to the attention of manager Ed Barrow, a future Hall of Famer. Barrow came to Carnegie with the intention of signing Al Wagner. However, after seeing Honus throw lumps of coals, Barrow signed him to play for Paterson, New Jersey, in the Atlantic League. Playing mostly first base, Wagner batted .348 for Paterson in 1896, while his brother played for Toronto in a different league. The next season, Honus played third base and got off to a good start at the plate. Managers from the National League came to scout him, but many were put off by his bowed legs, long arms and short, shovel-like hands. Despite appearances, his skills could not be ignored, and he led the league with a .379 average. There was a bidding war among several major league clubs for the rights to acquire Wagner, and Louisville bought him for $2,100.

Wagner made his major-league debut for Louisville on July 19, 1897. ''I was a green, awkward kid, unused to big-league ways,'' he later confessed. ''I kept my mouth shut, though, and went right along about my business. The one thing that saved me from a lot of extra joshing, I suppose, was I could always slam the ball.'' The *Louisville Commercial* said Wagner was built like ''a one-story brick house, throws like a shot, and is remarkably fast.'' He played center field and filled in at second base and hit .338 in 61 games.

Though he had given up on pitching, the versatility he had learned by playing different positions with his brothers paid off. In 1898, Wagner played first, second, and third base and hit .299. He rebounded to .336 in 1899, the first of 14 consecutive big-league seasons batting .300 or more. After that season, Louisville folded, and most of their best players, including Wagner, went to Pittsburgh.

Hometown Hero

Wagner was delighted he could live at home and play baseball. Playing mostly in right field, he led the league in 1900 with 45 doubles, 22 triples, and a .381 batting average, winning the first of eight batting championships in 12 seasons. Soon, the upstart American League tried to recruit Wagner. He claimed that Chicago White Stockings manager, Clark Griffith, tempted him with $20,000 in cash. But Wagner preferred to stay in his hometown.

It was not until 1901 that Wagner started playing shortstop. He quickly became a sensation at that position, using his range and strong arm. *Sporting Life* reported: ''Wagner is as graceful at short as a steam roller. Yet the clumsy galoot manages to get all over the infield and lays hands on everything that is batted, high or low.'' In 1903 shortstop became his regular position. However, he often would be shifted to the outfield in crucial late-game situations so that his strong arm could prevent runners from scoring.

Wagner batted .353 in 1901, led the National League in doubles and runs batted in (a career-high 126), and won the first of five stolen-base titles by swiping 49. The speed of the ''Flying Dutchman'' was deceptive. Bowlegged, he ran like a freight train, covering 100 yards in 10 seconds. On the base-paths, he was daring and sometimes reckless. In his career, he stole 722 bases, a record that was maintained until Ty Cobb broke it.

Wagner was constantly pursued by other teams, especially McGraw's New York Giants, but he was not tempted to leave Pittsburgh. He loved hunting and fishing in the Pennyslvania mountains in the off-season and played basketball for local teams in the winter. ''I may have lost a lot of money by it but I feel much happier and satisfied for having stayed in Pittsburgh,'' he said after his career. ''I loved my team and associations. They meant much more to me than money.''

Led by Wagner and his close friend Fred Clarke, the team's Hall of Fame manager and left fielder, Pittsburgh was baseball's best club in the early days of the modern major leagues. The Pirates finished first in 1901, 1902, 1903 and 1909 and no lower than fourth from 1900 through 1911. In 1903, Wagner managed 25 games while Clarke was ill, and led the league in batting (.355) and triples. After the season, the Pirates challenged American League champion Boston in the first-ever World Series. Boston won the best-of-nine series, five games to three, and Wagner played poorly, batting .222 and making several key errors.

During the next eight seasons, Wagner shined as the league's best player. Around Pittsburgh, he was a celebrity.

He raised chickens, dogs, pigeons, and horses at the family homestead in Carnegie. He often drove a horse-drawn buggy or took the ten-cent trolley to the ballpark, where he would be met by clamoring children. Throughout his life, Wagner pursued business interests around Pittsburgh, including real estate, house building, an auto dealership, and even a short-lived circus venture with him as the starring attraction. The circus folded before it ever staged a show.

Attuned to the Game

Wagner played in the depths of the dead-ball era, when pitchers were allowed to throw spitballs and muddy, battered balls remained in the game for lack of replacements. Wagner's .339 average in 1906 was 95 points higher than the league average, and his .350 mark in 1907 was 107 points above the average. A notorious bad-ball hitter, Wagner often swung and missed deliberately to induce the pitcher to throw the same pitch again. He would sometimes split his hands apart on the bat, like Cobb, but at other times would keep them together, depending on whether he wanted power or contact. Asked how pitchers could get Wagner out, McGraw, his biggest admirer, said: ''Just throw the ball and pray.''

On defense, Wagner had a ''sixth sense of baseball,'' McGraw claimed. Wagner knew just where to play certain hitters on certain pitches. He played deep at shortstop and used a glove with the palm cut out for better control. Using his stubby hands like scoops and often picking up dirt and pebbles with the ball, he waited till the last second to throw, then used his cannon arm to nip the runner at the base. In a tribute to his versatility and all-around ability, McGraw said: ''Wagner is a whole team in himself.''

In 1909, Wagner faced Cobb in the World Series against the Detroit Tigers. Both had led their leagues in hitting, and they were the two most feared players in the game. Cobb was 22 and Wagner 35. One story has it that early in the series Cobb came in to steal second, spikes high, and Wagner tagged him in the face. Cobb never tried to steal second again in the series, but Wagner stole six bases, including three in one inning of the third game. The Pirates won the series, with Wagner's triple breaking open the deciding seventh game, and Wagner out-hit Cobb, .333 to .231.

After that season, the American Tobacco Company put Wagner's picture on one of its baseball cards. But Wagner, himself a tobacco-chewer, refused permission to have his photo used, fearing it would make him a poor role model for kids. Several dozen cards were printed and distributed in cigarette packs before production stopped. Though there are many rarer old cards, the Wagner tobacco cards have become legendary and lucrative. In 1996, collector Michael Gidwitz paid $640,500 for one of the 1910 Wagner cards.

Hall of Fame Original

In the waning years of his career, Wagner battled injuries and aging, but continued to be a fearsome hitter. In a game in 1912, he hit for the cycle. The next season was the last time he hit .300. He was still playing at the age of 43, his last season. When he retired, he held the all-time records for games, at-bats, hits, runs, RBIs, stolen bases, total bases, and extra-base hits. All of those marks were subsequently broken.

In 1916, the longtime bachelor married Bessie Smith. They had two daughters, Betty and Virginia. After his retirement, Wagner coached football and basketball at Carnegie High School, then became athletic director and baseball coach at Carnegie Technical Institute. He was president of amateur baseball associations, sponsored sandlot teams, and for years ran a sporting goods store. Wagner was interested in politics but lost his only political race, for Allegheny County sheriff in 1928. For a short time he was sergeant-at-arms in the Pennsylvania legislature. In 1942, he was appointed deputy county sheriff.

Wagner became a coach for the Pittsburgh Pirates in 1933. His first assignment was to work with a rookie shortstop named Arky Vaughn. Under Wagner's tutelage, Vaughn blossomed and was later inducted into the Hall of Fame. In 1936, Wagner was among the first five players elected to the Hall of Fame. He remained a part time coach with the Pirates for the rest of his life. In 1955, at the age of 81, he was present for the unveiling of his statue at Forbes Field. He died in Carnegie, Pennsylvania on December 6, 1955.

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Waldemar IV

Waldemar IV (ca. 1320-1375) reunited the kingdom of Denmark under his rule, presenting a strong, nationalistic challenge to the mercantile Hanseatic League.

Waldemar IV was born to a bankrupt crown. In 1320, the year he was born, his father, King Christoffer II, was trading royal power to Denmark's nobles and clergy in an effort to maintain his rule. It was a narrow balancing act that had Christoffer II and his predecessors spending Denmark's wealth and their political resources on fruitless wars within their realm and military campaigns against their own nobility. At the time of Waldemar's birth, the state's creditors were demanding payment.

The province of Holstein, one of the wealthiest within the Danish realm, had become one of the leading lenders to the king's court. By 1326, Count Gert of Holstein, had amassed enough wealth and power that he schemed to replace the king with an underage pretender, Valdemar, Duke of Slesvig. In Scania, the nobility elected in the early

1330s to switch their loyalties away from the Danish throne, and chose Magnus Eriksson, then the underage King of Norway and Sweden, as their king. Christoffer II died in 1332, leaving the Danish state in shambles.

Influence of the Hanseatic League

In the midst of the intrigues that swirled between the Danish nobility and the Danish Court between 1332 and 1340 was the influence of the German Hanseatic League. Founded in the mid-13th century, the Hanseatic League was an association of medieval German towns that drew together to advance their common commercial interests. The League's name was derived from the Old High German word ''hansa,'' which means ''association.'' The Hansa was formed by mercantile towns in the north of Germany that united to quash piracy in the Baltic and North Seas and to provide safety from brigands for their traders on land. The League grew out of numerous smaller associations. As its power grew it devised commercial laws, prepared charts and navigational aids, and used its growing power in diplomatic ways to win concessions for its textile merchants, grain traders, and other trade representatives.

Country without a King

From the death of Christoffer II in 1332 until 1340, previous wars and court intrigues added to the debts owed to the Counts of Holstein and to other creditors, and combined to prevent Denmark from having a king. All taxes and wealth from the lands owned by the Danish Crown were due to its creditors, and eliminated the monarchy's income. Without an income, the Danish Crown could not, indeed, afford to have a king.

In this eight-year period, Denmark was ruled by the Counts of Holstein. Gert and his brother lorded over the Danish peasantry and, in turn, were lorded over by Germans from the Hanseatic League. The Holsteiners had borrowed heavily from the Hansa, and acted as vassals to their German creditors.

The German control was deeply resented by other Danish nobles, and the Danish peasantry deeply resented the rule of the Holsteiners. Gert and his brother drove the Danish peasantry severely to raise taxes they wanted to repay their debts. As a result, there were numerous revolts against the Holsteiners. During one of these revolts, in April 1340, Count Gert of Holstein was slain. With his death, the unity of the Holstein faction was shaken. Gert's sons agreed to allow King Christoffer II's son, the 20-year-old Waldemar, to be appointed king.

Educated in Germany

While Denmark was experiencing the rule of the Holsteiners, Waldemar was being reared in the court of Louis IV of Bavaria. Louis was crowned Holy Roman Emperor in 1328, and had become related to Christoffer of Denmark through the marriage of Christoffer's daughter to Louis' son, the Margrave of Brandenburg. Waldemar benefited from that alliance, and was schooled in the Court of the Margrave of Brandenburg.

Waldemar's upbringing served him well. On being put on the Danish throne, he shocked the Holstein faction that had thought they would easily control and influence the young king. Waldemar quickly consolidated his power and set to building ties with the Catholic Church, the Danish nobility, and the Danish people to establish national unity and to circumvent and displace the Holstein faction.

Consolidated Power

While the sons of Count Gert continued to control the estates that were mortgaged to their father, Waldemar used the support of the Danish people, nobility, and the Catholic Church to restore national unity and royal power. Over a period of 20 years, Waldemar won back lands alienated in the waning years of his father's rule and in the interregnum. He raised money through a variety of ways, including the sale in 1346 of lands claimed by the Danish throne in northern Estonia to the Order of the Teutonic Knights, and the efficient management of royal estates. He used the money to relieve the debts owed by the throne of Denmark. His taxes were less burdensome on the people of Denmark than those imposed previously by the Holsteiners.

A New Day for Denmark

In rebuilding Denmark and restoring its wealth, his people conferred upon Waldemar the honorific title of Atterdag. This translates from the Danish literally as ''Again Day,'' or, more broadly, as ''New Day,'' and signifies the way the new regime led the country from the dark rule of foreigners and renewed its spirit. He became known as a subtle diplomat, an artful politician who was not reluctant

to use chicanery to achieve his goals, and as a powerful ruler who could resort to naked force to advance his cause. The people of Denmark grew ever more respectful of their new king even as the nobility, with which he had forged new relations, grew to fear his growing power and increasing popularity. Even so, Waldemar ruled Denmark during one of the greatest disasters of medieval times.

The Plague

Nearly ten years into his rule, Denmark, like the rest of Europe, was struck by the bubonic plague. Waldemar's political prowess and his skilled management could not deter the Black Death, which reached Denmark's shores in the late 1340s. While there are no historical census figures available for Denmark, evidence from surrounding countries indicate that as much as 25 percent of Waldemar's subjects were killed by the time the plague subsided in the early 1350s. For comparison, the hometowns of the Hanseatic League in northern Germany typically lost 40 percent of their populations in the same period.

The effects of the Black Death were similar across western Europe. The death of a large portion of the population led to a decline in agricultural production and a decline in the budding mercantile classes. Meanwhile, small landowners were forced into the ranks of tenant farmers, and wealth tended to concentrate with larger, richer landlords. For Denmark, this meant a weaker economy, greater unrest and the concentration of power again with the merchants of the Hanseatic League. Waldemar watched in the late 1350s as German culture and influence increased in his domain, and as his Danish subjects grew restless.

Waldemar took advantage of the growing unrest to launch a series of battles that he had hoped would restore the Danish kingdom to the extent it had reached before his birth.

Retook Danish Lands

In 1360, Waldemar reconquered Scania, and the provinces of Halland and Blekinge, which, like Scania, previously bolted from Danish rule. The following year, he went on to increase his dominion by seizing the island of Gotland, a Swedish possession. By taking Gotland, Waldemar breached relations with the Hanseatic League. Gotland was home to the city of Visby, one of the League's most valuable ports on the Baltic Sea. From Visby, League merchants conducted their trade with Norway and Russia. The League was loath to have it in the hands of the Danish king.

The inhabitants of Visby also did not like the Danish king, and revolted against him. In putting down the revolt, Waldemar forced the city to pay a ransom that he used to pay the wages of his army. Having its attention focused by the ransom transaction, the Hanseatic League launched a fleet from the city of Lubeck to deliver Gotland from the Danes.

The Hanseatic League's fleet was defeated. The League began arduous negotiations for a truce, and saw to it that the negotiations were drawn out. During the truce negotiations, the League quietly formed a coalition to block Waldemar's ambitions, and drew together Sweden and the old enemies of the Danish throne, the Counts of Holstein, and the Duke of Slesvig.

Waldemar sought help against those combined powers in 1367 from Charles IV of Luxembourg, who had succeeded Louis IV as Holy Roman Emperor in 1347. While Waldemar was parlaying with the emperor, his enemies took and plundered Danish towns. Finally, the council of nobles that ruled Denmark in Waldemar's absence sued for peace, and stuck an onerous treaty.

Treaty of Stlsund and Death

The Treaty of Stlsund (variously spelled Stalsund) in 1370, gave the Hanseatic League control of the markets in Scania, then the wealthiest province of Denmark. It also granted League merchants the rights for a period of 15 years to castles along the western coast of Scania from which they could trade and service their fleets. When Waldemar returned home, he honored the terms of the treaty with the Hanseatic League. Finding his realm in disorder, however, he took up arms against the Holsteiners and subdued them and again thwarted their ambitions. The Duke of Slesvig died in 1375, giving Waldemar the chance to retake his lands. Waldemar himself died a few weeks later, at the age of 55, before he could do so. The cause of his death is unknown.

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Julius Wellhausen

Julius Wellhausen (1844-1918), an important nineteenth-century scholar, was a historian, linguist, and textual critic. He devoted his life to the study of the ancient and early medieval history of the Semitic peoples. His many works in this area provide the basis for all serious investigation into the rise of both Judaism and Islam.

Wellhausen's name will ever be associated with higher criticism of the Old Testament, the study of Hebrew and Greek scriptures from a purely

scientific and a critical/historical point of view. He investigated the origin of the Hebrew bible, the Jews, and Judaism amidst the backdrop of the ancient Near Eastern empires of Assyria, Neo-Babylonia, Persia, and the Macedonian-Greek states of Seleucus and Ptolemy. Wellhausen remains a dominant influence on modern Hebrew biblical studies.

Julius Wellhausen was born in the northern German city of Hameln on May 17, 1844. His father was a Lutheran minister; Julius was to follow in the same vocation. Wellhausen was sent to Gottingen during the period 1862-65 to study under Heinrich Ewald, a Hebraist and Old Testament scholar. However, Wellhausen and Ewald had a gradual falling out during the years 1866-70. The two quarreled over the proper interpretation of the Old Testament and about Prussian politics. Wellhausen received his Ph.D. in theology in 1870 and then taught for two years at Gottingen. In 1872, Wellhausen received a professorship at Greifswald, located on the Baltic Sea. He resigned in 1882 because he believed that his teachings were having a dire effect on theological students destined for the ministry, and because he had become a figure of controversy over his published views on the Old Testament.

By 1882, Wellhausen had already written many important books. His first work was *De Gentibus et Familus Judaeis* (1870), which dealt with the Old Testament genealogies. Then came *Der Text Der Bucher Samuelis Untersucht* (1871). He thought the extant Hebrew text of the two books of Samuel to be very inexplicable and corrupt. Using all the Hebrew evidence and that of the early Greek translations, such as the Septuagint, he tried to reconstruct a more accurate text. Next came the *Pharisaeer und Sadducaeer* (1874), dealing with the rise, development, and ideas of the two dominant Jewish sects existing at the time of Jesus. After that came the very important work *Die Composition des Hexateuchs und Der Historischen Bucher Des Altes Testaments* (1876-77), which first appeared as articles in a German scholarly journal. Next appeared his most famous work *Geschichte Israels,* Band I (1878). All later editions of this seminal book were entitled *Prolegomena zur Geschichte Israel* (1883). An English translation appeared in 1885; it was not printed again until 1957.

The *Prolegomena* has the same significance for Old Testament study as does Copernicus's *Revolutionibus Orbium Coelestium* (1543) for astronomy and Darwin's *Origin of Species* (1859) for biology. After the publication of the *Prolegomena,* scholars were divided into two camps: those that accepted Wellhausen's basic ideas about Hebrew history and those that did not. Most of the academic and learned world opted for Wellhausen, but an intense controversy continues to rage about the whole matter. Wellhausen also edited the later editions of Friedrich Bleek's standard introduction to the literature of the Old Testament, *Einleitung In Das Alte Testament.*

At the time that Wellhausen studied with Ewald, the German theological world was in turmoil over D. F. Strauss's *Life of Jesus* (1835-36). This work asserted that the four canonical gospels were not history, but rather were collections of Christian folklore, myth, legend, fiction, and pious propaganda, with hardly any trace left of the real Jesus. F. C. Baur, another student of early Christianity, claimed that *Acts* was unreliable and not factual, and that more than half of Paul's letters in the New Testament were written after his death. Baur believed that the gospel of John also was late (c. 150 C.E.) and contained no authentic deeds or sayings of the historical Jesus. The Old Testament narratives had undergone similar questioning. It was in this context that Wellhausen lost his faith and soon came to adopt only critical, historical, and scientific methods of inquiry about the Bible. This difference was at the center of his final break with Ewald.

For more than two millennia it was thought that the laws of Moses were older than that of the Hebrew monarchy, established by Saul c. 1020 B.C.E., and the Hebrew prophets, 9th to 5th centuries B.C.E. Wellhausen was vexed when he tried to clearly understand the relationships between the Mosaic laws, supposedly dating from about 1450 B.C.E., and the monarchy and the prophets. Wellhausen was both uneasy and confused about the concept that the Mosaic laws contained the key and explanation of the later ages of Hebrew history. He was severely perplexed by the explanations given by A. W. Knobel in his learned and then standard commentaries on the Pentateuch (1852-61) and by the writings of his mentor, Ewald. Wellhausen wrote: ''so far from attaining clear conceptions, I only fell into deeper confusion, which was worse confounded by the explanations of Ewald in the second volume of his *History of Israel.* At last, in the course of a casual visit to Gottingen in the summer of 1867, I learned through Ritschl that Karl Heinrich Graf placed the Law later than the Prophets, and, almost without knowing his reasons for the hypothesis, I was prepared to accept it; I readily acknowledged to myself the possibility of understanding Hebrew antiquity without the book of the Torah.''

The question was, were the laws of Moses in existence before or after the prophets such Amos, Hosea, Isaiah, and Micah? A small number of scholars had already placed the prophets before the Law. Among these were Eduard Reuss (1833), J. F. L. George (1835), William Vatke (1835); this was revived by K. H. Graf in 1866. Here cause and effect were completely reversed and this position was considered as obviously absurd. However this provided Wellhausen the clue he needed to make the entire Israelite/Jewish biblical history truly intelligible in his book on the Hexateuch and in the *Prolegomena*. These two volumes, his most important works on Jewish history, soon overturned the existing consensus on the matter and led to a scholarly revolution. Wellhausen accepted the so-called ''documentary hypothesis'' that the five books of Moses were not written by Moses but rather consisted of four different, later, and anonymous sources which have been designated by scholars with the letters, J, E, D, and P. Wellhausen's final conclusions were that Judaism and the extant Pentateuch did not exist before the 5th century B.C.E. He believed that the priest Ezra, not Moses in the second millennium B.C.E., instituted Judaism about the year 444 B.C.E.

In 1882, Wellhausen moved to Halle as assistant professor in Semitic languages. He moved to Marburg three

years later, having received a full professorship. His stay at Marburg (1885-91) made up the happiest years of his life. During this time he confided to told close colleagues and friends that he was ''fed up'' with the Old Testament.

Growing Interest in Islam

Wellhausen returned to Gottingen in 1892, where he wrote and taught for the remainder of his life. He devoted much of his time to the full explication of early Islam. A host of articles, monographs, and books on the subject flowed from his pen. Wellhausen spent more than 20 years reconstructing the earliest phases of Islamic history. Some of his most important works on the Arabs and Islam include: *Muhammed in Medina* (1882), a translation of al-Waqidi's *Maghzai,* a work on Muhammad's military expeditions; *Leider der Hudhailiten* (1884), a study of early Arabic poetry of the Hudhail tribe; and *Resta Arabischen Heidentum* (1887), a study of pre-Islamic Arab paganism and comparative Semitic religious customs. Others include: *Medina vor dem Islam* (1889); *Skizzen und Vorarbeiten* (1889-1899), a collection of learned monographs, mostly on Islam; and *Die Religiouspolitishe Oppositionsparteien Im Alten Islam* (1901), English translation (1975), as *The Religiopolitical Factions in Early Islam. Das Arabische Reich und Sein Sturz* (1902), English translation (1927), as *The Arab Kingdom and its Fall,* is generally considered to be Wellhausen's masterpiece on early Arab-Islamic history.

Other Writings

In the summer of 1872, William Robertson Smith, reputedly the greatest living Semitic scholar in England, met Wellhausen while working in Arabic with Paul Lagarde in Gottingen. This connection would later bear fruit. During the years 1881 to 1888, Smith became the co-editor of the 9th edition of the *Britannica* and employed Wellhausen to write the lengthy articles on Israel, Pentateuch, and Septuagint, as well as several smaller entries on Moses and Moab. The 9th edition of the *Encyclopaedia Britannica* both advocated and espoused biological evolution and the critical study of the Bible, two areas very inimical to the Judaic-Christian tradition.

During these years he also published, *Die Kleinen Propheten Ubersetzt, Mit Noten* (1892), a translation of the minor prophets with a small commentary; *Israelitische und Judische Geschiscte* (1894), an enlargement of his 1881 article on Israel which appeared in the 9th edition of the *Encyclopaedia Britannica*; and *Book of Psalms, A Critical Edition of the Hebrew Text* (1895).

Spreading Influence

The chief disseminators of Wellhausen's view on ancient Israel in Britain were Samuel Davidson (1806-98), Thomas Kelly Cheyne (1840-1915), William Roberson Smith (1846-94), and Samuel Rolles Driver (1846-1914). The first significant response to these new ideas was heresy trials held in Great Britain and the United States. The most famous cases in the British Isles were those of John W. Colenso, Bishop of Natal (South Africa), (1867), and William Roberson Smith (1881). The most notorious cases in the United States were those of C. H. Toy (1879), Charles A. Briggs (1892), and Henry Preserved Smith (1892). All three were prominent American Old Testament Hebraists. These battles were fought between supporters of the right to free critical-historical inquiry and those who upheld traditional orthodoxy.

The revolution largely wrought by Wellhausen could not be denied forever. It necessitated the production of new biblical dictionaries, encyclopedias, commentaries, and newer assessments of ancient Hebrew history. The old standard English histories of the ancient Jews by H. H. Milman (1830) and A. P. Stanley (1863-76) were replaced by those of H. P. Smith (1903), *Cambridge Ancient History* (1923-27), Osterley and Robinson (1932), Lods (1930-37), Noth, etc. The new commentaries were *International Critical Commentary* (1895-present), *Westminster* (1899-1933), and the later volumes of the *Cambridge Bible for Schools and Colleges* (c. 1895-1930). The contrast between the pre-Wellhausen era and what came after can most easily be seen by comparing such once authoritative reference sets as William Smith's *Dictionary of the Bible* (1863) and John McClintock's *Cyclopaedia of Biblical, Theological, and Ecclesiastical Literature* with T. K. Cheyne's *Encyclopaedia Biblica* and James Hastings's *Dictionary of the Bible.*

New Testament Scholarship

In the last stage of Wellhausen's career, after about 1900, he turned his attention to the New Testament. His work here, while highly regarded in some circles, is not as significant as his writings on Judaism and Islam. Still Wellhausen proved to be a precursor of the later New Testament ''Form Criticism'' or ''Formgeschichte,'' as developed by Martin Dibelius, K. L. Schmidt, and Rudolf Bultmann. Wellhausen wrote commentaries on all four gospels, Acts, and Revelation. In all his New Testament writings, Wellhausen rejects the ideas of Johannes Weiss (1863-1914) and Albert Schweitzer (1875-1965) linking Jesus's teachings to contemporary Jewish apocalyptic and eschatological thought.

In his prime, Wellhausen was a big and vigorous man whose recreational hobby was swimming. Though married, Wellhausen remained childless. Deafness and the First World War clouded his last years. Wellhausen in died in Gottingen on January 7, 1918.

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Wenceslas

The medieval Czech ruler of the duchy of Bohemia, Wenceslas (ca. 903-935) is best known to the English-speaking world as the pious and kind leader immortalized in the English Christmas carol "Good King Wenceslas." He is one of the Slavic peoples' fabled early Christian rulers, and remains the patron saint of Bohemia.

Wenceslas was barely out of his teens when he ruled Bohemia and fought bitter opposition from within his own family because of his pro-Christian policies. He was murdered by his brother on September 28, 935, now the day on which the Roman Catholic Church celebrates his feast day. The memory of Wenceslas has been immortalized in modern times by his famous statue, which stands in the heart of Prague. It has become a historic rallying spot for citizens protesting a foreign presence in their land.

First Christian Kings

Wencelsas (also known as Wenceslaus, Vaclav, Vaceslav, and, in German, Wenzel) was a descendant of the Premsyl family that rose to power in Bohemia. This part of Europe lies in the western area of the present-day Czech Republic. Its contemporary borders are Austria, Poland, Germany, and on the east, what was the Czech kingdom of Moravia. Bohemia's name derives from its first settlers, a Celtic tribe known as the Boii, who were replaced by Slavic tribes from the east who likely arrived here in the sixth century CE. Neighboring Moravia became a kingdom first. Christianity was introduced there beginning in the 860s with the arrival of two Greek missionaries, Cyril and Methodius. During their most active years, the two men converted many of the Slavic tribes to Christianity, and were the first to transcribe the Slavonic language. From the pope in Rome they received approval to use this language for the liturgical mass, and ordained local priests. The Cyrillic alphabet, which Russian and a number of other Slavic languages still use in modern times, is attributed to the efforts of Cyril.

The work of the missionaries ignited several decades of religious and political controversy in the area, a battle into which Wenceslas would be fatally drawn. From Moravia, Methodius headed westward to the land of Bohemia, where his talents as a proselytizer convinced many, but not all, of the Slavic tribes to abandon their traditional pagan belief system. His most important ally was the prince of the Premsyl dynasty, Borivoy, the first historically documented ruler of Bohemia; Methodius baptized both him and his wife, Ludmilla. Their son Wratislaw (also spelled as Vrachislav or Ratislav) became the duke of Bohemia, and was a committed Christian. His wife, Dragomir (Drahomira), was descended from a Slavic tribe in the north called the Veletians, and had accepted Christianity in name only. In the line of succession was their first son, Wenceslas.

Raised by Grandmother

Wenceslas was born in the early years of the tenth century, likely between 903 and 907. His grandmother, Ludmilla, arranged with the parents to raise him at her castle at Tetin. There her personal chaplain, a follower of Methodius, baptized Wenceslas. In addition to ensuring that her grandson received instruction in Christian catechism, Ludmilla also made certain that he was educated in other subjects, including literacy in both the Slavonic and Latin languages. Some of this schooling took place at a forerunner of a collegiate institution in Budweis (Budech).

Bohemia was thrown into turmoil by a 906 CE invasion by the Magyars, a nomadic people from beyond the Ural Mountains. They would later settle in what is present-day Hungary, but did not fully adopt Christianity until nearly a century later, in the early decades of the eleventh century. Wenceslas's father Wratislaw died in this conflict that evolved into a Bohemian civil war, and his mother Dragomir then became regent of the duchy. She attempted to regress to a more secular political rule. Her advisors, culled from Bohemian nobles who still adhered to traditional ways—particularly the Slavs' former non-Christian religion—fomented discord between her and her mother-in-law. They suggested that her pious son was better suited for the priesthood than the duties of a duke. In response, the grandmother Ludmilla and pro-Christian factions convinced Wenceslas to attempt to usurp his mother's power. When Dragomir learned of this, Ludmilla was strangled by nobles at her castle, allegedly upon orders of her daughter-in-law.

Controversial Alliance with Germans

Rather than advance her own cause, this act of treachery backfired on Dragomir, for it helped rally support around Wenceslas. By 922, he had taken control of the duchy and proclaimed Christian law in Bohemia. His mother, exiled at Budech, was recalled to his court and their relations were unaffected by past tensions. To help maintain peace in the land, Wenceslas asked neighboring Germany for protection. These lands to the west of Bohemia were ruled by another Christian leader, Emperor Henry I (the Fowler) of Germany, the first of the Saxon line of kings. Such German rulers, after consolidating power, would eventually become Holy Roman Emperors. This alliance with the Germans later clouded historic assessments of Wenceslas, since Czechs and Bohemians would have a tenuous, sometimes troublesome relationship with one another in subsequent centuries. But Wenceslas was eager to ally with the West and the rest of Christian Europe, and considered Henry the direct successor to Charlemagne, the late eighth century French king who united large parts of western Europe under his rule and became the first emperor of the Holy Roman Empire.

History, and particular Slavic Catholic history, have placed much emphasis upon Wenceslas, his piety, and his determination to implement Christian laws and principles during his brief rule. It is said that Henry was similarly devout, and was greatly impressed by Wenceslas when they first met. The German emperor offered to grant the duke whatever he would like, and so Wenceslas asked for the arm of Saint Vitus, one of the oldest of Christian saints, whose remains were in Germany. In Prague, Wenceslas began building a church in honor of the relic. He issued an edict that replaced the Slavonic mass with the standard Latin mass, which was used in the rest of Christian Europe. This was unpopular with the people. It was also unwise, since there were not enough priests in this area of Europe trained in the Latin language. Wenceslas also created advisory counsels and invited clerics to sit on them. This decision further alienated the nobles, who saw their rightful political role as being supplanted by priests.

Fratricide on Church Steps

At some point in the 920s Wenceslas married and became the father of a son. This effectively shut out his younger brother Boleslaw (also Boleslav, Boleslaus, sometimes called Boleslav the Cruel) from the line of succession. Dragomir, the mother of both, allegedly urged Boleslaw to murder his own brother. Though the year of his death is vague, the circumstances surrounding the deed are better known. In the year 929 or 935, Boleslaw invited Wenceslas to join him at a site outside Prague (in what later became known as Stara Boleslav) to celebrate the feast day of saints Cosmas and Damian. While there, Wenceslas was advised that his life was in danger, but ignored the warning. On his way to mass in the morning of the second day, he met Boleslaw outside the church and thanked him for his hospitality. Boleslaw purportedly replied, ''Yesterday, I did my best to serve you fittingly, but this must be my service today,'' and struck him. A struggle ensued, and a group of nobles loyal to Boleslaw finished the task. Legend has it that Wenceslas's final words were, ''May God forgive you, brother.''

The body of Wenceslas was then dismembered and buried at the site of the crime, to which the faithful began making pilgrimages. The reported incidents of miracles there were said to have greatly unnerved Boleslaw, now duke of Bohemia. He made a genuine repentance. Three years after the murder, he ordered the removal of his brother's remains to the church of St. Vitus. Boleslaw later consolidated his power by having much of a rival clan murdered. The Premsyl dynasty ruled Bohemia for four centuries after 995 CE. In the twelfth century, the successors to Wenceslas—now quite firmly on the side of Rome and the Christian church—were elevated to the position of electors of the Holy Roman Empire. Some of these leaders, hoping to spur economic development in the area, invited German craftsmen to settle in Bohemia. Their descendants, who still spoke German, became known as Sudeten Germans, and provided Nazi German chancellor Adolf Hitler with a spurious reason to invade the country in 1938.

A Venerated Hero

By the year 984, the feast of Wenceslas was being celebrated in Bohemia. A third church on the site of the original St. Vitus was began in the 1340s as a cathedral under orders of Charles IV. The church, site of religious and coronation ceremonies for centuries and untouched by the destruction of World War II, contains an ornate chapel for the resting place of Wenceslas. Charles ordered that its walls be made from jasper, amethyst, and chalcedony. The saint's skull was girded in pure gold.

The English Christmas carol ''Good King Wenceslas'' dates from the nineteenth century, though the melody itself is much older. Its verses recount the journey of the duke and a servant of his, who take food and pine logs to a peasant home on Saint Stephen's Day, the day after Christmas. It is a cold and arduous forest trek, and the page fears he will not make it. Wenceslas tells him to follow in his footsteps, which miraculously warm him.

Symbol of Czech Pride

Wenceslas Square in Prague is home to a statue of the revered leader. The square is one of the city's most famous landmarks both for Czech citizens and visitors alike. It has become a gathering spot for successive generations of Czechs and Slovaks protesting foreign domination. Most recently, those opposed to the presence of Soviet troops on Czechoslovak soil. Enervated by the rise to power of a reform-minded communist leader, Alexander Dubcek, who began instituting liberal policies, demonstrators draped banners on the statue of Wenceslas statue. Overnight, Soviet troops would take them down; a teenage boy was shot and killed by Russian soldiers in front of the statue. Pro-democracy crowds, whose numbers swelled in Wenceslas Square every day, bedecked the site with flowers and put a Czech flag in the hand of Wenceslas. After Soviet tanks rolled into the country and through the streets of Prague to quash the rebellion, a black flag of mourning was placed in the saint's hand. In early 1969, a Czech student set himself afire in front of the statue to protest the totalitarian, Soviet-installed leadership.

The square became the site of a far more successful demonstration twenty years later, when a half-million Czechs and Slovaks began gathering in front of the likeness of Wenceslas in the first days of November just after the fall of the Berlin Wall. Here they successfully agitated for freedom from Soviet Communist domination. Fittingly, the leader of the ad hoc group who became the country's first democratically elected president bears the Slavic version of the name of Wenceslas as his given name, Vaclav Havel.

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Hank Williams

In his tragically short career, Hank Williams (1923-1953) became one of the most famous country and western performers in the United States. He wrote and recorded songs that are still considered to be country music standards.

Hiram King ''Hank'' Williams was born on September 17, 1923, near Mt. Olive, Alabama, the third child born to Elonzo Huble and Lillian (Skipper) Williams. His father abandoned the family when Williams was a young child, spending many years at veterans' hospitals for various ailments. It therefore became the responsibility of his strong-willed mother to raise Williams and the other children. Williams attended Sidney Lanier High School in Montgomery, but left school at the age of 16.

Raised as a Fundamentalist Baptist, Williams was steeped from his earliest childhood in the church's distinctive sermons and music. He remained fond of the fire and brimstone images, especially from the songs. His mother played the organ at Mt. Olive West Baptist Church. ''My earliest memory,'' Williams told *Rolling Stone* writer Ralph J. Gleason, (as quoted by Williams' biographer Colin Escott), ''is sittin' on that organ stool by her and hollerin'. I must have been five, six-years-old, and louder'n anybody else.'' Williams also found inspiration in black music. He learned to play the guitar in Greenville, Alabama, from a street performer named Rufe Payne, known as Tee-Tot. ''I was shinin' shoes and sellin' newspapers and following [him] around to get him to teach me to play the git-tar,'' Williams told Gleason. ''I'd give him 15 cents, or whatever I could get ahold of for a lesson.'' Yet another musical inspiration for the lanky teenager were the ever-present sounds of traditional country music performers like the Carter family and Monroe brothers.

Early Career

Trying to break into the music business, Williams entered talent contests all over the country. He won $15 at the Empire Theater in Montgomery by performing what is probably the first song he wrote, ''WPA Blues,'' a blues critique of President Franklin Roosevelt's Depression-era work program. Too sickly and skinny for the hard labor jobs of his peers, Williams honed his guitar and singing skills. In 1942, he managed to get his own weekly 15-minute show on Montgomery radio station WSFA. (In those days, radio programming was composed almost entirely of live acts.) Wil-

liams spent several years (the precise number varied wildly depending on who told it) at WSFA, eventually becoming a disk jockey. In Montgomery, Williams made his first recording, at Griffin's Radio Shop. Around this time, he organized his backup band, the Drifting Cowboys, who would play with him through most of his career.

In 1943, Williams met Audrey Mae Sheppard. At the age of 20, she was separated from her husband and a single mother. In a ceremony just ten days after her divorce became final, she and Williams were married before a justice of the peace at his gas station near Andalusia, Alabama in December 1944. With the help of his new bride, who took over his mother's motivating role, Williams traveled to Nashville. He was determined to build a successful career in the country music business.

In 1946, Williams earned a writer's contract after auditioning for Acuff-Rose publishing. He recorded his first session in December 1946, and the single ''Calling You'' was released in January 1947. The success of that record led to a one-year recording contract with MGM records in March 1947. His first MGM single, ''Move It On Over,'' sold 108,000 copies in less than a year. His growing popularity enabled Williams to secure a position on a bigger radio show, the Louisiana Hayride, which was broadcast out of Shreveport, Louisiana. It was the biggest listening audience he had ever reached.

Big Break

Williams recorded ''Lovesick Blues,'' from a 1922 musical called *Oooh Ernest!* ''Lovesick Blues, a song that was neither country nor blues in origin, and not even from Hank's pen, gave him his breakthrough,'' Escott later wrote. ''From the opening line, with its keening yodel adding a dramatic flourish to the word ''blues,'' it was obvious that this was a performance—rather than a song—that was impossible to ignore. Hank's performance almost instilled the lyrics with meaning.''

The song, released February 11, 1949, quickly became Williams' trademark tune. It spent a year on the charts, including 16 weeks at the top. Suddenly, Williams found himself on a roll. He quickly recorded two more songs that also hit the charts, ''Wedding Bells,'' and ''Mind Your Own Business,'' a tune allegedly aimed at his wife. Even though Williams was gaining a reputation for being unreliable and having a problem with alcohol, the Grand Ole Opry reluctantly hired the rising young star as a regular cast member in the summer of 1949.

As Williams grew more famous, his wife began to push for her own spot in the limelight. Since the start of their relationship, Williams had sometimes allowed her to play with the Drifting Cowboys. They recorded several duets together. One demo revealed that ''Audrey's voice sounded like fingernails scraping down a blackboard. She was shrill and tuneless, and her problems were compounded by a weak sense of time,'' Escott wrote. ''Her duets with Hank were like an extension of their married life—she fought him for dominance on every note.''

Rising Star

1949 was a very successful year for Williams. Not only was he hired by the Grand Ole Opry, but he became the proud parent of a son, Randall Hank Jr., who would later become a country music star in his own right. In 1950, Williams had a series of successful songs including ''My Bucket's Got A Hole In It,'' ''Long Gone Lonesome Blues,'' and ''Why Don't You Love Me.'' He also released a series of religious duets with his wife. Using his own increasing stardom as leverage, Williams had helped his wife get a recording contract with Decca. They were far less successful. He recorded his unpopular religious sermons under the name ''Luke the Drifter,'' so that jukebox operators who had standing orders for any Hank Williams release wouldn't buy them.

Williams' success continued through 1951, and culminated with the release of ''Cold, Cold Heart.'' The tune spent almost a year at the top of the country music charts. Music executives convinced pop crooner Tony Bennett to record a version of the song, which became a hit for him as well. This was especially significant because it was the first time a country song recorded by a pop artist had achieved such stunning commercial success. Subsequently, Williams became noticed on a national level, one of the first country singers to do so. In addition to their musical activities, Williams and his wife found the time to launch a Nashville clothing store, Hank and Audrey's Corral.

Decline and Fall

With greater success came increased pressure. Williams felt an obligation to continue producing hit songs. He allegedly bought some songs under shady circumstances and called them his own. The relationship between Hank and Audrey Williams also grew tense, as allegations of mutual infidelities flew. His problem with alcohol grew worse. In January 1952, Audrey Williams filed for divorce.

''As his personal life began its disintegration,'' Escott wrote, ''Hank's recording career swung into high gear. Every record he released under his own name during the last two years of his life entered the top five of the country charts, and many were covered for the pop market. Williams canceled some sessions, and failed to show at others, but when he actually appeared in front of the studio microphone, it seemed as though he could do no wrong.''

Williams could not maintain the front for long. Although he made television appearances and had even gotten some movie offers, Williams lost what little control he had maintained over his drinking. He also began abusing amphetamines and barbiturates. In 1952, he lost his job with the Grand Ole Opry and was forced to return to the Louisiana Hayride. He moved into his mother's boarding house in Montgomery, Alabama.

Williams married for the second time on October 19, 1952. His new bride was Billie Jean Jones, the daughter of the Bossier City, Louisiana, police chief. The wedding took place three times at the New Orleans Municipal Auditorium for an estimated 14,000 spectators who paid to see the event. The couple was only married for ten weeks before

Williams' reckless lifestyle caught up with him. On New Year's Eve, 1952, he was riding in the back seat of his chauffeured Cadillac to a show in Ohio. Williams was heavily medicated and drunk when he died of an alcohol-induced heart attack sometime during the night in Oak Hill, West Virginia. On January 1, 1953, Williams was pronounced dead. He was 29 years old.

Williams' funeral in Montgomery, Alabama, drew more than 20,000 mourners from all over the country. Country stars Ernest Tubb, Roy Acuff, Red Foley, Carl Smith, and Webb Pierce sang in memory of their lost friend. The *Montgomery Advertiser* reported (as noted in *Country: The Music and Musicians*) ''They came from everywhere, dressed in their Sunday best, babies in their arms, hobbling on crutches and canes, Negroes, Jews, Catholics, Protestants, small children, and wrinkled faced old men and women. Some brought their lunch.''

Legal Wrangling

Almost immediately after Williams' death, a battle over his estate broke out between the surviving members of the family. Audrey Williams, Billie Jean Williams, and Williams' mother sued and counter-sued for years. Lawsuits continued into the late 1980s between Hank Williams, Jr., and the ''lost daughter'' of Hank Williams, Sr., who was conceived during a short affair Williams had after his first wife threw him out of the house. Jett Williams was born five days after her father's death. Like her half brother, she later launched a singing career and hired several members of her father's Drifting Cowboys to play backup.

Despite his excesses the controversy regarding his estate, Williams could be proud of his musical legacy. In *The Illustrated History of Country Music,* music legend Johnny Cash stated, ''Hank Williams is like a Cadillac. He'll always be the standard for comparison.'' Williams' trademark hillbilly-tinged sound remains a country music staple. In 1990, PolyGram Records released a popular collection of every known single he recorded. In 1998, famed auction house Christie's, auctioned off one of his old Gibson guitars. The guitar fetched $112,000. Clearly, Williams continues to lure fans.

The key to Williams' long-lasting popularity ''is passion,'' concluded Escott. ''The entire range of human emotions is within these recordings: love, hate, envy, joy, guilt, despair, remorse, playfulness, sorrow, and more. The lyrics were simple, but simplicity does not preclude meaning. In writing for the man who could barely sign his name, Hank Williams wrote for us all.'' He cited some of Williams' more poignant lyrics, noting: ''There can be few who haven't felt as though Hank Williams has read their mail, their diary, or their mind.''

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Joe Williams

Singing a mixture of blues, ballads, popular songs, and jazz standards, Joe Williams (1918-1999) was an elegant and sophisticated baritone known for his clear pronunciation and jazz stylings. He became famous as the lead vocalist with the Count Basie Orchestra from 1954 to 1961, recording such popular hits as ''Every Day (I Have the Blues)'' and ''All Right, O.K., You Win.''

Joe Williams was born Joseph Goreed in Cordele, Georgia, a small town about 50 miles south of Macon, on December 12, 1918. His grandmother took him to Chicago at the age of three. His mother gone ahead had found work as a cook. He was exposed to music early; both his mother and aunt played piano, which he learned to play a little, and he sang in church. On the radio he would listen to jazz and opera. Jazz singer Ethel Waters was an early favorite.

When he was 14, Joe began singing with a gospel quartet, the Jublee Temple Boys, which he organized. The next year he was diagnosed with tuberculosis and had to have one of his lungs collapsed for treatment. Fortunately, the treatment left his singing voice undamaged, but Joe would continue to suffer from respiratory ailments throughout his life.

At the age of 16 Joe sang for tips and worked as a janitor in an all-white nightclub in Chicago called Kitty Davis's. Around this time he dropped out of high school and changed his surname to Williams. He began singing in clubs around Chicago with bands led by Erskine Tate and Johnny Long. It was a busy time for the young singer, who found himself featured with three different bands.

Professional Singing Debut

In 1937 the 18-year-old Williams joined a band led by clarinetist Jimmie Noone and toured the South. From 1938 to 1940, Williams and Jimmie Noone's Orchestra were heard nationally over the CBS radio network. He would later credit his early radio experience with lending clarity to his pronunciation, a key element of his trademark style.

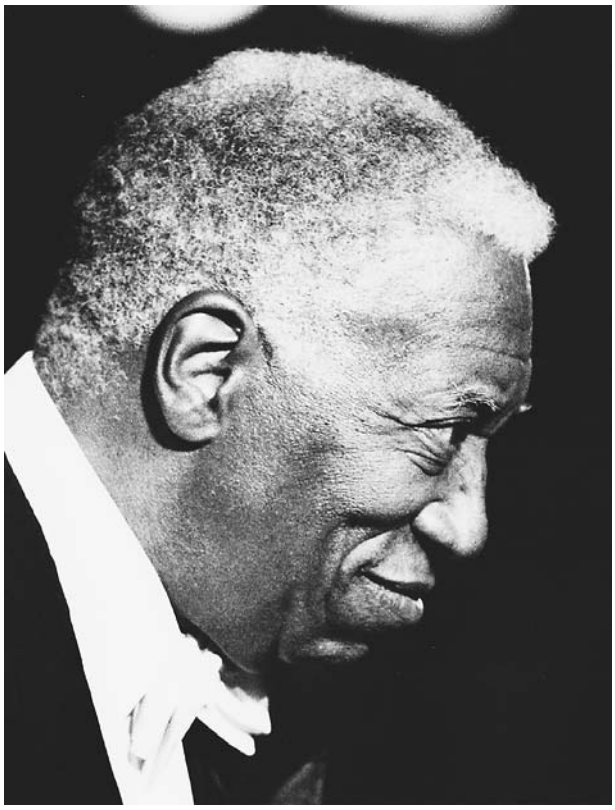

When not working for Noone's band, Williams toured the Midwest with the Les Hite band.

In 1938, Williams heard blues singer Big Joe Turner for the first time and was immediately drawn to the blues. Fifty years later he reminisced about that first exposure to the blues in a *The New York Times* interview: ''In Chicago in those days, we had what were called breakfast dances. The shows would start at six in the morning and be over by eight. The one where I first heard Big Joe Turner was at a club that seated maybe 500. Joe Turner got on the stage, and even though he had no microphone, I could hear him as clear as day singing, Oh baby, you sure look good to me.'' Williams noted that Turner had an urban, as opposed to a country, sound and was the first blues singer ''who made the words discernible.''

Williams joined tenor saxophonist Coleman Hawkins's band in 1941, but it broke up soon after. In need of a steady job, he worked as the stage doorman at the Regal Theater in Chicago, where he met the leading jazz and rhythm-and-blues musicians who were on tour. When jazz vibraphonist Lionel Hampton played the Regal with his band, Williams joined in, singing side-by-side with noted jazz vocalist Dinah Washington. He toured with the Hampton band in 1943. It was with Hampton that Williams made his New York City debut, sharing vocals with Dinah Washington. According to Williams, ''I was given all the pretty songs like 'Easy to Love' and 'You'll Never Know,' and Dinah sang the blues.'' Other notable gigs in the 1940s included a six-week stint in a blues show with boogie-woogie pianists Pete Johnson and Albert Ammons and a subsequent job with Andy Kirk's big band.

Williams was married to Wilma Cole from 1943 to 1946 and to Ann Kirksey from 1946 to 1950. It was a troublesome period for the blues singer, who had difficulty finding steady work. In 1947, he suffered a nervous breakdown and spent a year in a state hospital. When he returned to performing, he developed a following at Chicago's Club DeLisa and sang with pianist George Shearing's quintet. Williams married for a third time in 1951, this time to Lemma Reid. Their daughter, JoAnn, was born in 1953. However, this marriage was not a success. After a lengthy separation, the couple divorced in 1964.

Sang with Count Basie Orchestra

Williams first worked with the noted bandleader, Count Basie, in 1950. Basie was fronting a septet at Chicago's Brass Rail, for a ten-week engagement. When Basie formed a new band in 1954, he asked Williams to join. On Christmas Day, Williams flew east to begin performing with them in New York. He consciously avoided duplicating the material or style of Basie's previous vocalist, Jimmy Rushing. Instead, he introduced his own blues-flavored repertoire, including a song he had been singing in clubs, ''Every Day (I Have the Blues).'' Williams had recorded the song in 1951, and it became a local hit in Chicago. In early 1995 he recorded a new version of the song with the Basie band. It became Basie's first hit in 15 years. According to *The Encyclopedia of Jazz,* ''His success with Basie was so phenomenal that he elevated the entire band to a new plateau of commercial success.''

The song appeared on the album, *Count Basie Swings, Joe Williams Sings.* It brought ''overnight'' recognition to Williams, who had been singing for 20 years. He was named ''New Star of 1956'' in the jazz magazine, *Down Beat.* In addition to his big hit, Williams's repertoire during this period included ''All Right, O.K., You Win'' and covers of such pop hits as ''Too Close for Comfort'' and ''Teach Me Tonight.''

With the Basie band, Williams played his first Newport Jazz Festival in 1955 as well as the first of three annual Birdland tours with pianist George Shearing, vocalist Sarah Vaughan, pianist Erroll Garner, and tenor saxophonist Lester ''Prez'' Young. Williams also made his first television appearance in 1955, as a guest on the Jackie Gleason-produced *Music 55,* where he sang ''Alright, O.K., You Win.'' In 1956, he made his first appearance on *The Tonight Show,* which was then hosted by Steve Allen. He later appeared frequently on *The Steve Allen Show.*

Williams met his fourth wife, Jilean Hughes-D'Aeth, during a 1957 engagement at the Starlight Room of the Waldorf-Astoria Hotel in New York City. They married in 1965.

Pursued Solo Career

During 1960 Williams tired of singing with the Basie band. He played his last engagement with Basie in January 1961 and began a solo career by touring with a quintet led by trumpeter Harry ''Sweets'' Edison. They recorded three

albums together in 1961 and 1962. From 1963 to 1965 Williams recorded for RCA Victor, including a 1963 live album, *Joe Williams at Newport.* Williams appeared frequently on television during the 1960s, including several appearances on *The Tonight Show,* starting in 1962.

In a December 1964 interview in *Down Beat,* Williams discussed the relationship of politics and music at a time when many black performers were under pressure to take a stand in favor of integration and the civil rights movement. Williams clearly fell on the side of entertainers, like Nat ''King'' Cole, who felt that an entertainer's major responsibility was to entertain. He stated his belief that music is a personal thing and ''the moods change too much in music to make a political thing out of it.''

Williams also sang with the Thad Jones-Mel Lewis band during the latter half of the 1960s, including a 1966 date at New York's Village Vanguard that was captured on a live album. The collaboration produced a studio album that featured a mixture of blues, Duke Ellington's ''Come Sunday'' and ''It Don't Mean a Thing,'' and Marvin Gaye's ''How Sweet It Is (To Be Loved By You).''

Enjoyed Popularity as a Solo Artist

During the 1970s Williams continued to tour, playing clubs, concerts, and festivals throughout the world. In 1971, he and pianist George Shearing collaborated on a recording, *The Heart and Soul of Joe Williams.* They had been friends for more than 20 years. In 1973, he recorded *Joe Williams Live* with saxophonist Julian ''Cannonball'' Adderley. He also sang in Adderley's folk musical, *Big Man,* which was released on record in 1975.

In 1974, Williams sang an *a cappella* version of Duke Ellington's *First Sacred Concert* at a memorial concert for Ellington held at the Hollywood Bowl. That year he also reunited with the Count Basie Orchestra for a Newport Jazz Festival concert in New York City. It was so well received that Williams appeared frequently with the band until Basie's death in 1984. Toward the end of the decade he toured Africa with trumpeter Clark Terry under the sponsorship of the U.S. State Department. A 1979 recording, *Prez and Joe,* with Dave Pell's Prez Conference, which played ensemble versions of Lester Young's tenor sax solos, earned Williams a Grammy nomination for best jazz vocal. He earned another Grammy nomination in 1981 for the song, ''8 to 5 I Lose,'' from the movie *Sharky's Machine.*

Williams toured with Edison and other former members of the Basie band as well as with his own trio during the 1980s. He was given a star on the Hollywood Walk of Fame in 1983, next to Basie's. When Basie died in 1984, Williams sang at his funeral, moving the crowd with a rendition of Duke Ellington's ''Come Sunday.'' That year he also won his first Grammy for the album, *Nothin' but the Blues.* He sang the title cut in the movie *All of Me,* starring Steve Martin and Lily Tomlin.

During the 1980s Williams had a role on the popular television series, *The Cosby Show,* playing Cosby's father-in-law Grandpa A1. He also appeared at the Playboy Jazz Festival ten times. In 1988, his schedule included more than 100 nights of performing, including two trips to Europe, a week aboard the Floating Jazz Cruise, the Monterey Jazz Festival, his annual participation at the Kennedy Center Honors, and more.

When Williams reached the age of 70, a birthday tribute concert was held at New York's prestigious Carnegie Hall as part of the JVC Jazz Festival. The two-part concert featured Williams singing with his own trio during the first half, then joining the Count Basie Orchestra led by Frank Foster for the second half.

Williams recorded for Telarc during the 1990s. In 1992 he recorded with the Count Basie Orchestra, led by Frank Foster, for the first time in 30 years. His last album, recorded in 1994, was a set of spirituals entitled *Feel the Spirit.* Of his interest in gospel music, Williams told *Down Beat* in 1999, ''The church was the beginning of almost all of our lives. That's where we come from, so it is normal that we should go back to it.'' In 1992, his recording of ''Every Day (I Have the Blues)'' with the Basie band was named a Grammy Hall of Fame recording by the National Academy of Recording Arts and Sciences (NARAS). The following year, Williams performed at the White House for President and Mrs. Clinton. He continued to attend the Kennedy Center Honors each year. Williams had performed for every American president since Richard Nixon, with the exception of Gerald Ford.

A 1993 video, *Joe Williams: A Song is Born,* captured the singer in a live performance with pianist George Shearing and his trio. In 1997, he performed to rave reviews in the San Francisco revival of Duke Ellington's 1943 classical and jazz composition, *Black, Brown and Beige,* which included ''Come Sunday'' and ''The Blues.'' He subsequently recorded duets with a young singer, Nicole Yarling, for the Manchester Craftsmen's Guild.

Williams was hospitalized for treatment of breathing problems in Las Vegas. When he left the hospital he was reportedly disoriented from his medication. Williams walked about two miles without his oxygen tank before collapsing on the street. He died on March 29, 1999. His manager, John Levy, told the press that Williams had a history of respiratory difficulties, but had always recovered with the assistance of oxygen and other treatments.

The New York Times described the singer's style in its obituary of him: ''Well into the 1990's, Mr. Williams was one of the most dependably moving performers in jazz. Standing nearly still, perhaps with his hands folded in front of him, he would make ballads sound like resonant, intimate conversation, then open up a blues with a voice that was both knowing and heartsick.'' In a tribute published before his death in 1999, *Down Beat* offered this portrait of Williams: ''The mellow beauty of his voice, the unequalled clarity of his diction, the sureness of his swing and his equal ease with ballads and blues place him in the first rank of all jazz singers and among the leading interpreters of the American popular song.''

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John Willys

With remarkable sales skills and a keen ability to fix ailing companies, John Willys (1873-1935) was instrumental in the development of the budding automotive industry. After his death, the Willys-Overland company pioneered the manufacture and use of Jeeps in World War II, in essence creating the off-road (sport-utility vehicle) market.

John Willys saw his first automobile in downtown Cleveland in 1899 and quickly realized the vehicle's future importance. Within a decade, Willys had purchased several automobile manufacturing companies and began production from his base in Toledo, Ohio. In the pre-World War I days of the automobile industry, Willys ranked second to Ford in output and remained a leader until the Great Depression. His company faltered during the nationwide financial crisis and Willys served as a diplomat after selling his stock in the company. He returned to the Willys-Overland in the early 1930s, but could not restore the company to its former greatness.

A Born Salesman

John North Willys was born in the small town of Canandaigua, New York on October 25, 1873. His father, David Smith Willys, worked as a brick and tile maker. The younger Willys was a natural salesman. He liked to wheel and deal with his friends and always searched out business deals. At the age of 15, he convinced his parents to let him buy half an interest in a nearby laundry with a friend. At first, they were hesitant, but the boy was relentless in his desire. When his parents finally granted him permission, Willys and a friend bought the laundry in Seneca Falls, New York, which was 30 miles away. Moving away from home and working hard was quite a strain for Willys. The boys were successful, however. After a year, they sold the laundry with a net profit of $100 dollars each.

Returning home, Willys intended to work his way through college and become a lawyer. He got a job in a local law firm and set out on a career in law. The dream ended, though when Willys' father unexpectedly died. He was forced to leave college and support himself and his mother, Lydia North. Only 18 years old, Willys used the profits from the laundry to buy a sample bicycle. A bicycle craze was sweeping the nation and Willys saw an opportunity.

Bicycle Salesman

Soon, the enterprising Willys, known as ''J.N.'' to his friends, became the local sales agent for several bicycle manufacturers. Not one to work for others when opportunity arose, Willys opened a store to sell bikes with a repair shop in the back. Willys' store grew fast and he opened a larger one on Main Street. Willys' next career move occurred in 1896. He became a traveling salesman for the Boston Woven Hose and Rubber Company of Boston. Two years later, Willys bought the Elmira Arms Company, a sporting goods business in Elmira, New York that had gone bankrupt. He focused the company on selling bicycles and business boomed. Willys hired other sales agents to comb the state selling bikes. While business thrived, Willys took a personal step and married Isabel Van Wie in 1897. They later had one daughter.

By 1900, at the age of 27, Willys had built the business up to in $500,000 in sales. His company sold the entire output of a bicycle factory. A successful entrepreneur, Willys saw his first automobile in 1899 on a visit to Cleveland. As the story goes, he immediately realized the impact the automobile would have on the bicycle business and society in general.

Birth of the Automobile Industry

Witnessing the early auto from a skyscraper in Cleveland was a life-changing event for Willys. At the time, he

said, ''I made up my mind that I would get into this new field at the first moment possible.'' Using his experiences in the bicycle business as a guide, Willys first became an agent for auto manufacturers. Within two years, he began selling Pierce-Arrow and Rambler automobiles on a small scale. Willys bought a car from Pierce for $900 to use as a sample and give demonstrations.

Initially, selling automobiles was no easy task. While people crowded around to get a glimpse of the new contraption, few had the daring (or money) to purchase one. In 1900, Willys sold only two automobiles. The next year he doubled his production to four. Gradually, Willys overcame people's hesitations and sold 20 vehicles in 1903. As he became a better salesman and advocate of automobiles, Willys encountered another problem: he could sell cars faster than his distributors could make them. When he hit this roadblock, Willys decided the answer was to contract for the entire production of a factory and sell cars wholesale.

In 1906, Willys organized the American Motor Car Sales Company of Elmira. His company sold automobiles produced by the American and Overland Companies in Indianapolis. Overland's entire output in 1906 numbered 47 cars. A year later, Willys ordered 500 Overland cars. A financial panic that year caused a severe hardship for the business. Not only was the company unable to produce the required number of vehicles, it looked like it would go bankrupt. Hearing about the problems at Overland, Willys went to Indianapolis to investigate. He had already pre-paid $10,000 on his contract with the company. When he arrived, it was worse than expected. Overland owed its creditors more than $80,000. It had no money in its treasury and teetered on the brink of collapse.

A Million Dollar Business

With Overland on the verge of destruction, Willys had to act fast. He had faith in his belief that automobiles were the wave of the future, but he had to raise money to back that idea. Willys had built a good reputation in business circles and was widely praised for his eloquence and sincerity. These characteristics helped him during the Overland financial crisis.

Willys took complete control of the company, acting as its president, treasurer, general manager, and sales manager. He raised $3,500 in cash and convinced Overland's creditors to accept it in return for the $80,000 the company owed. Not only did he work out advantageous deals with his creditors, Willys also used his sales skills to raise additional capital—enough to keep the company running.

By January 1908, the reorganization of Overland was complete under Willys' full control. It became known as the Willys-Overland Company. By September, the company produced 465 cars that were sold for $1,200 each. The net worth of Willys-Overland jumped to $58,000. Willys did not sit idly by, however, he charged forward and did not stop until the company was again profitable. Over the next year, under Willys' watchful eye, Willys-Overland made and sold 4,000 automobiles for a total of $5 million. The net profit was over $1 million. In a little over a year, Willys had taken Overland from solvency to million dollar status.

In an effort to expand his burgeoning operations, Willys bought another failing company in 1909, the Pope-Toledo Automobile Company. He moved the Willys-Overland plant into the larger factory in Toledo. The expanded company produced cars at a much quicker rate. Willys also worked out deals with banks in Toledo and New York to finance further acquisitions, such as parts manufacturing facilities.

Consolidation and Success

Willys-Overland's automobile production jumped from 4,000 in 1901 to more than 15,500 in 1910. By 1915, production had reached 141,000. From 1912 to 1918, Willys-Overland ranked second only to the great Ford Motor Company in total output. At mid-decade, the company had a market capitalization of $75 million. It employed 18,000 men in Toledo and 20,000 in factories in Elyria, Ohio; Flint and Pontiac, Michigan; and Buffalo, New York.

Always in direct competition with the hard-driving Henry Ford, Willys claimed his company would challenge the supremacy of the Model T with a more equipped and powerful Overland at a competitive price. Despite Willys' boasting, he could never quite catch Ford.

In 1917, Willys organized the Willys Corporation as a holding company to coordinate his efforts and allow for greater expansion. The move allowed the company to produce 1,000 cars a day that year, although his advanced automobile, the Willys-Knight, equipped with a Knight sleeve-valve engine was an expensive car to build.

In an attempt to diversify and expand his holdings, Willys acquired the Curtis Aeroplane and Motor Corporation in Buffalo. He immediately enlarged the plant. The highlight was a new building that contained 27 acres of floor space. During World War I, Willys-Overland became a major producer of trucks, airplanes and airplane engines. Willys also bought Moline Plow Company, which produced tractors for military use. Next, he bought an interest in the Fisk Rubber Company and the Electric Auto-Lite Company, as well as smaller companies in the United States and Britain. Although he was a successful military contractor during the war, Willys divers holdings were spread thin after the conflict ended.

In an effort to manage his vast empire, Willys moved to New York in 1918. He had always maintained a good relationship with his factory workers. When he left, relations with the plant managers deteriorated. Within a year of Willys' departure, a bloody battle broke out at the plant that had to be stopped by city police and federal court orders.

Hard Times and Rebirth

Willys' companies played a central role in the war effort and the transition back to normal business activity was difficult. The Willys Corporation holding company was overextended due to the rapid expansion efforts. In 1920, Willys-Overland lost $20 million in revenue. The company was forced into receivership, owing $10 million. Its $15 million plant was sold at auction. Willys' creditors forced him to accept Walter P. Chrysler as vice president and general manager of Willys-Overland.

It proved to be a successful collaboration. Chrysler cut costs and began reorganizing the company by selling off many major assets. Willys traveled around the country to inspire dealers. As the company's fortunes improved, Willys announced, ''I've shown the boys I'm not dead.'' He refused to accept defeat and mapped out strategies to extend his credit and get the company on a sound financial footing.

By 1922, Willys regained full control of the business, after Chrysler left to start his own automobile company. Willys-Overland continued its success, but Willys himself became more conservative in his approach. While the company still showed pizzazz, with the introduction of the Whippet, the smallest four-cylinder car on the market, it lagged behind both Ford and Chevrolet in 1928.

In 1929, after hitting record production figures of over 314,000 and net sales of $187 million, Willys left the company, selling his common stock for $25 million. He resigned as president, but retained his position as chairman of the board. Willys told friends that he had achieved everything he could in the automobile industry.

The next year, President Herbert Hoover appointed Willys the first United States ambassador to Poland. Even as a diplomat, Willys could not get away from the business of the company. When the depression hit Willys-Overland, he rushed back to rescue the company. Once again, he took over active control, but the company returned to receivership in 1933. Willys struggled and also fought poor health, but still was named president in 1935.

Willys divorced his wife in 1934 and married Florence Dingler Dolan. He suffered a heart attack the following year. He suffered a stroke several months later and died at his home in New York City on August 26,1935.

Always a tremendous salesman, Willys was described as optimistic and energetic. He collected art and owned a valuable collection of Old Master paintings. At one time, he owned a 245-foot steam yacht, named the Isabel, after his wife. He also enjoyed golfing and photography. But, what her really loved was work. Doctors had to order his to take vacations and he routinely worked from 7 A.M. until midnight, seven days a week. After his death, Willys' company produced Jeeps for the army during World War II, in essence creating the first off-road (sport-utility) vehicles.

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Ian Wilmut

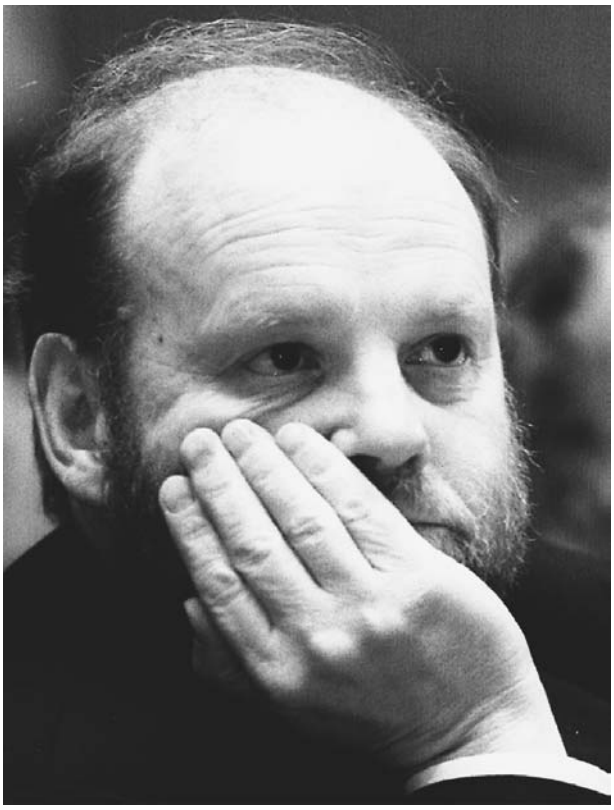

Ian Wilmut (born 1944) was a quiet unassuming British embryologist who worked to improve the productivity of farm animals. By February 1997, he had shocked the scientific community by successfully cloning the first mammal from the DNA of an adult. By doing so, Wilmut had placed himself at the center of an ethical controversy regarding the issue of cloning.

Ian Wilmut was born in Hampton Lucey, England, near Warwick on July 7, 1944. His father, David Wilmut, was a math teacher. Wilmut described himself as a pretty average student. He chose to study farming at the University of Nottingham because he wanted to work outdoors. There he discovered that he had no aptitude for the business aspect of commercial farming. Instead, he became interested in research.

At Darwin College, Cambridge University, Wilmut met researcher Chris Porge who had discovered how to freeze cells in 1949. Wilmut became fascinated with the research. His father had a severe case of diabetes that caused blindness for the last thirty years of his life. This disease may have been another factor that led Wilmut to develop an interest in this field. He reasoned that genetic engineering might have helped his father. Wilmut met G. Eric Lamming, a world famous expert in reproductive science, who became his mentor. He obtained his doctoral degree in 1973 from Cambridge. His doctoral dissertation dealt with the freezing of boar semen and embryos. Based on this research, Wilmut was able to successfully produce the first calf born from a frozen embryo, a Hereford-Friesian named Frostie. Using

this process, cattle breeders were able to increase the quality of their herd by implanting the embryos of the cows that produced the best meat and milk into cows of inferior quality. Therefore, more high quality animals could be born.

Joined Roslin Institute

Upon graduation from Cambridge, Wilmut took a research job with the Animal Breeding Research Station in Scotland. This was both a government and privately financed institution that soon became the Roslin Institute in Roslin, Scotland. At a scientific meeting in Ireland, Wilmut overheard a conversation about an experiment by Danish embryologist, Dr. Steen M. Willadsen of Grenada Genetics in Texas. Dr. Willadsen had used a cell from an embryo already in development to clone a sheep. This convinced him that cloning large farm animals was possible. He began applying his research findings when he returned to Scotland. Wilmut spent many years in experimentation. It never occurred to him to give up, even though most biologists thought that cloning a mammal was science fiction fantasy. When animal activists heard about his research in 1991, they burned down his laboratories. Wilmut was not deterred. He obtained funding from a drug company called Pharmaceutical Proteins, Ltd. (PPL) Therapeutics and continued his experiments. Only four scientists were allowed to know exactly what was being done.

A Sheep was Cloned

In January 1996, Wilmut began the cloning procedure. He took the DNA of a six-year-old Finn Dorset ewe's mammary gland, switched off its active genes, and fused it with an egg cell from a Scottish Blackface ewe from which he had removed the genetic material. He used electricity to fuse that mammary cell with its own DNA to the empty egg while it was in a dormant state. He repeated the process with 277 udder cells and eggs from sheep. Only 29 of the eggs actually began to grow and divide into embryos. Wilmut transferred the 29 embryos into surrogate mother sheep. Thirteen became pregnant. Only one ewe delivered a healthy lamb. On July 5, 1996, the lamb was born at the Roslin Institute. DNA tests proved that she was a clone of the six-year-old ewe. Wilmut named the lamb ''Dolly'' after Dolly Parton, the country singer with exceptional mammary glands. He waited until February 1997, before introducing Dolly to the world in order to make sure she was developing normally and that the patent for the process was properly registered. He explained that the DNA from both cells had to be synchronized at exactly the right stage of development in the cell cycle to produce a live animal.

Healthy Offspring

No other scientists were yet able to replicate Wilmut's experiment of creating a sheep from the adult cell of another sheep. Scientists believe that it is only a matter of time before the experiment is duplicated. Additional DNA testing still pointed to the assessment that she is the replica her mother. When Andrew Collier of *The Scotsman* met Dolly, he expected a dull curiosity from a lab bench. Instead, he found a delightful, lively animal, bursting with personality. Raised from birth with human handling, she bounded over, jumped up, and pushed his hand with her head, demanding to be petted. Dolly has delivered four perfectly healthy offspring which show no developmental abnormalities.

Living Drug Factories

After cloning Dolly, Wilmut went on to produce Molly and Polly, who had real commercial value. They were each cloned with a human gene that allowed their milk to contain a blood clotting protein factor IX, which could be extracted to treat human hemophilia. Eventually, herds of sheep with genetic proteins in their milk could be produced, turning them into living drug factories for other diseases as well. Wilmut hoped that technology could be used with pigs to create human-adaptable organs for transplants. Several thousand people a year die because they cannot get a transplant. If a particular sugar molecule on the outside of pig cells can be modified, perhaps they will become a good source of replacement organs for humans. He also envisioned that certain genes could be more easily isolated and modified. For instance, if the genes that make cattle susceptible to mad-cow disease could be altered, perhaps another disaster could be prevented in the British cattle industry. The possibilities for good are endless.

Storm of Controversy

Wilmut did not envision the storm of controversy his work would cause. When he announced the successful cloning, he told Youssef M. Ibrahim in a *New York Times,* interview, ''Our technology permits a change of the organs in animals, so they are less threatening for the human immunology.'' Meanwhile, the rest of the world was imagining that if sheep could be cloned, man would be next. According to Gina Kolata in *The New York Times,* Dr. Wilmut never intended to clone human beings and considered the possibility ethically unacceptable. At a March 1997, U.S. Senate public health and safety subcommittee hearing to discuss the scientific and ethical implication of his work, Wilmut said, ''I know what is bothering people about all this. I understand why the world is suddenly at my door. But this is my work. It has always been my work, and it doesn't have anything to do with creating copies of human beings. I am not haunted by what I do, if that's what you want to know. I sleep very well at night.'' In an interview with Andrew Ross in *Salon,* Wilmut said, ''One thing I would say is that history shows that people are very bad at predicting the way that technology will be used. There are real potential benefits, and it's important that the concern to prevent misuse doesn't also prevent the really useful benefits that can be gained from this research.''

By 1999, Wilmut lobbied for a change in the 1990 Human Fertilization and Embryology Act in Great Britain to allow the use of surplus eggs from assisted fertilization treatments to be developed for fourteen days. Stem cells, or parent cells with the power to grow into all other cells of the body, would then be obtained before the embryos were destroyed. These cells could be used to develop therapeutic treatments for diseased or damaged tissues or organs. Par-

kinson's disease and Alzheimers's disease could be studied and perhaps arrested. Daughters might donate their eggs, which could then be developed into a short-lived embryonic clone of the sick parent. The new healthy cells could be transferred into the parent, thus curing the disease.

Even though Wilmut is not religious, he sits on a Church of Scotland committee that examines ethical issues raised by advances in science and technology at monthly meetings. His intent is to defuse the critics so that his work can continue. When he appears at public seminars, he is sometimes met with public protests and bomb threats. At every event he stresses the possible therapeutic benefits of cloning techniques. A balding, bearded man, Wilmut is married to Vivian, and has three grown children, Helen, Naomi, and Dean. He would rather walk in the mountains of Scotland, practice curling, or sip single-malt Scottish whisky than be at the center of controversy.

Book Detailed Experiences

After being the center of attention for two years, Wilmut and his colleagues Keith Campbell and science writer Colin Tudge produced a book detailing their work and the resulting experiences. They titled it *The Second Creation: The Age of Biological Control by the Scientists Who Cloned Dolly.* The authors discuss a number of their concerns in the book. In *Second Creation,* Wilmut writes that ''Human cloning has grabbed people's imagination, but that is merely a diversion and one we personally regret and find distasteful. We did not make Dolly for that. Still less did we intend to produce vast flocks of identical sheep.'' Ethical concerns about cloning and the speed at which genetic research is being developed, insure that Wilmut will remain in the public eye for the foreseeable future.

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Garnet Wolseley

One of the most popular British generals of the nineteenth century, Garnet Wolseley (1833-1913) is little known today outside of military and academic circles. Recognized in his own time for resourcefulness, bravery, and strong organizational skills, Wolseley transformed the British army into a modern fighting force.

Garnet Joseph Wolseley was born in the city of Golden Bridge, near Dublin, Ireland, on June 4, 1833. His father was a retired military man turned shopkeeper, also named Garnet. His mother was the daughter of an Irish landlord named Frances Smith. Wolseley inherited strong religious beliefs from his Protestant mother and an interest in the military from his father. After the death of his father, when Garnet was seven, his mother was left with only a small income to provide for her seven children.

Wolseley traced his ancestors to Danish marauders who invaded England before the arrival of the Normans. He wrote in *The Story of a Soldier's Life,* ''the fact of knowing that I inherited a very old name had a marked influence upon my boyhood and early life. It was a spur to the boundless ambition that filled my brain in my youth, and it has been an active factor in the events of my subsequent career.''

Wolseley learned surveying and draftsmanship. Through the intercession of his mother with the Duke of Wellington, he was made an ensign in the British army at the age of 18. In those days, such ranks were usually bought. However, his mother's pleading letter had the desired effect. As soon as he entered the army, Wolseley transferred to a less costly regiment that was going to India. Without money, he believed that the way to make a name for himself was to be brave to the point of foolhardiness. Believing that God was saving him for a special destiny, he repeatedly threw himself in harm's way.

In his first battle in Burma, Wolseley was severely wounded in the thigh, but refused to leave the field until his

men had won. Earlier that day, he had been at the front of the advance guard and had then volunteered to help lead a charge at the enemy's defenses. Wolseley wrote he was in ecstasy until he fell into a pit lined with stakes, which he narrowly missed. He climbed out only to discover that his men had retreated. Wolseley jumped back into the hole, and later ran for the rear. He was so humiliated that he volunteered to lead a second charge regarded as suicidal. In this second charge, he was badly wounded. A doctor managed to save his life, but for weeks it was unclear whether he would live or die. During this time, Wolseley contracted cholera. His bravery was recorded in official dispatches, and he was promoted to lieutenant.

Wolseley returned home to convalesce, then transferred to the 90th Light Infantry, a unit which was full of upper-class gentlemen. When he recovered, he longed to see action again. His chance came in 1854 when England, France, and Turkey fought against Russia in the Crimean War (1854-56). Wolseley was made a captain at the age of 21, but the authorities later withdrew this order because of his youth. When he threatened to resign his commission, Wolseley was reinstated as a captain. He joined the Royal Engineers who worked to build and repair the trenches. For amusement, Wolseley became a sharpshooter, killing a number of Russians. He wrote in *All Sir Garnet,* ''man shooting is the finest sport of all; there is a certain amount of infatuation about it, the more you kill the more you wish to kill.'' In a cannon attack, Wolseley was slightly wounded in the leg. Because he decided to stand up during bombardments, he was considered a very brave, if not foolhardy, man.

While in the Crimea, Wolseley met Charles ''Chinese'' Gordon, a fearless fighter and religious Christian whose qualities appealed to him. He would later try to rescue Gordon at Khartoum, in the Sudan. While extending trenches, Wolseley was slightly wounded in the leg once again. In another Russian attack, his face was torn up, he lost his sight in one eye, and was wounded in the right leg. He was recommended for promotion to major, but this was denied because Wolseley had not spent the required six years in service. However, he was given the position of deputy-assistant quartermaster general.

Wolseley served in India during the mutiny of 1857-59 and China in 1860. In India, he was commanded to reconnoiter a heavily fortified building. Though not expected to capture it, he did. Wolseley then proceeded to capture a second building, without orders to do so. At first, his commander was furious. The next day he recommended that Wolseley be promoted to lieutenant colonel, which likely made him the youngest man of that rank. In the China War, he participated in the capture of the Summer Palace in Peking. His first book, *Narrative of the War with China in 1860,* details his adventures there.

After less than nine years, Wolseley had served with distinction in four campaigns, been mentioned in official army dispatches nine times, and had risen to the rank of colonel. In an age where noble birth and the purchase of ranks for money yielded many officers, he had risen by merit alone. For his bravery or foolhardiness, as well as his ingenuity and calmness under fire, his superiors had taken notice. During his time in the military, Wolseley witnessed the lack of organization and training of the British army and felt it his duty to rectify this situation.

Sent to North America

In 1861, during the American civil war, Wolseley was sent to Canada after the Union army took two Confederate diplomats from a British ship. His assignment was to help plan for possible war against the Union forces. Although no war was declared, he was to spend a decade in Canada. In order to assess the plans of the Confederacy, Wolseley decided without orders to visit the South. Passing in secret from New York to Virginia, he visited the commander of the southern forces, Robert E. Lee. Wolseley wrote that he went there to judge the condition of its people, the strength of its government, and the organization of its armies. His article ''A Month's Visit to the Confederate Headquarters'' was published in *Blackwood's* magazine in January 1863. As he did not visit the Union headquarters, his sympathies appeared to be with the South.

During the remainder of his stay in Canada, he read a lot of military history and wrote the classic *The Soldier's Pocketbook for Field Service,* in which he details how to prepare soldiers for anything they might experience in the field, from surveying and reconnoitering to the care and feeding of elephants and the proper method of burial at sea. This book was both highly popular and highly controversial. While many soldiers needed and loved it, the book offended many of the higher-ups because it talked about the lack of preparation and the inefficiency of the British army. He also offended both the public and the military elite by suggesting that soldiers be taught to despise those in civil life and by suggesting that false news be planted in newspapers to deceive the enemy, thus anticipating twentieth century tactics.

Although he had resolved to remain a bachelor, Wolseley married Louisa Erskine, in September 1867. Though not rich, she was his intellectual equal. He frequently consulted her about his plans and ideas.

In 1870, Louis Riel, in an attempt to prevent the North West Territories from being incorporated into Canada, proclaimed himself President of the Republic of the North-West, and led an insurgency. Wolseley was dispatched to crush the rebellion. He marched his men hundreds of miles through the wilderness to capture the rebel stronghold at Fort Garry without the loss of a man. However, Riel had fled. As recorded in *Letters of Wolseley,* a letter to his wife revealed Wolseley's hatred for Riel: ''I hope Riel will have bolted. I have such a horror of rebels and vermin, that my treatment of him might not be approved by the civil powers.''

Sent to Quell Ashanti Rebellion

After his return to England as a hero, Wolseley was put on half pay due to his criticism of the army in his book. However, Edward Cardwell appointed him assistant adjutant general in the War Office in 1871, to assist with army reforms.

Wolseley's next assignment was to put down the Ashanti rebellion (1873-74) in West Africa. He was given both military and civilian authority, but only 35 hand picked men who later were known as the Wolseley or Ashanti Ring. Wolseley recruited a native force and overcame climate, terrain, and King Koffee. After having burned the Ashanti capital and accepting the surrender of the king, he returned home to a hero's welcome. He was made a major general and given 25,000 pounds and a knighthood.

In 1875, Wolseley was sent to South Africa as both governor and commanding general of the province of Natal, which included the Zulu homelands. He was transferred to the newly-acquired island of Cyprus in 1878, as its first high commissioner. Because of the Zulu uprising, he was returned to South Africa, where he oversaw the capture of King Cetowayo of Zululand and Sekukuni of Transvaal. Returning to England in 1880, Wolseley was appointed quartermaster general, then adjutant general, a key position for the supervision of military training.

Failed to Rescue Gordon

In 1882, Wolseley was sent to Egypt to counter the nationalist uprising of Ahmed Arabi after the massacre at Alexandria, Egypt. The revolt was suppressed and Cairo occupied, after a brilliant feint and attack against Arabi at Tell el Kebir. For this campaign, Wolseley was made a baron and given 30,000 pounds.

In 1884, the Mahdi or anointed one, had united most of the Sudan against Egypt and British interests. Wolseley sent General Gordon to evacuate Egyptians and English citizens in the Sudan. He had met Gordon in the Crimea and had written of him in *The American Civil War,* ''I admired him with a reverence I had never felt for any other man.'' When Gordon postponed the evacuation and was surrounded by the Mahdi's troops, the British government sent Wolseley to rescue him. Despite brilliant maneuvers and strategy, his advance troops arrived two days after Khartoum had fallen and Gordon had been beheaded. Though Wolseley felt defeated, he was made a viscount and escaped blame.

In 1890, Wolseley was made commander-in-chief for Ireland, during which time he wrote *The Life of Marlborough* and *The Decline and Fall of Napoleon.* In 1894, he was raised to field marshal. The following year, he was promoted to commander-in-chief of the British army. Wolseley oversaw the army's mobilization for the Boer War and continued to try to implement reform, against considerable opposition. In 1900, he resigned from the army.

In 1903, the two volumes of Wolseley's autobiography were published. They were verbose and sketchy, due to his failing memory. It has been suggested that he may have been suffering from Alzheimer's disease. During his last years, Wolseley lived a reclusive lifestyle. He died at his winter residence in Mentone, France, on March 26, 1913.

Almost single-handedly, Wolseley transformed the British army from a gentleman's army into a modern fighting machine. While intelligent, capable, and farsighted, he was also rather vain and arrogant. Wolseley was an extremely popular leader. Gilbert and Sullivan lampooned him in song as ''The Very Image of a Modern Major-General'' in the *Pirates of Penzance.* An automobile, the Garnet Wolseley, was named for him. Although of humble origins, Wolseley ended his life as a viscount, socializing with some of the most influential people of his age.

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William Wrigley, Jr.

By all accounts, William Wrigley (1861-1932) is the ''father of chewing gum.'' He transformed a small business selling soap into the top chewing gum manufacturer in the world. Although he did not invent chewing gum, it was his company that brought it to the world.

William Wrigley Jr. was born in Philadelphia, Pennsylvania, on September 30, 1861. His parents, William and Mary A. Ladley were second generation Americans. The Wrigley family traced its roots back to Saddleworth, a manufacturing town north of Yorkshire in England. The boy's great-grandfather, Edmund, was a woolen manufacturer in the ''City of Brotherly Love,'' while his father went on to greater success as a soapmaker. In 1870, William Sr. founded and served as president of the Wrigley Manufacturing Company. The main product was Wrigley's Scouring Soap.

The younger Wrigley took an immediate interest in his father's soap business, which opened as the public began viewing soap as a consumer good. A year after the plant opened, the boy went out into the streets of Philadelphia and sold soap from a basket. Catching the sales bug, Wrigley and a friend ran away to New York a year later. Wrigley supported himself by doing a number of odd jobs and selling newspapers.

In the late 19th century rough and tumble New York City was no place for small little boys. The two returned home a few weeks later. Constantly in trouble at school, Wrigley left permanently (by some reports he was expelled) and went to work in his father's factory. He stirred a vat of liquid soap for $1.50 a week. As he learned the business, he moved into a regional sales job, either traveling by train throughout the Eastern states or selling soap from a bright red wagon with four horses and bells.

Go West Young Man

Wrigley again tried to establish himself away from his father's business at the age of 18. He went West, but lost his railroad ticket in Kansas City. Eventually, he made it back to Philadelphia and William Sr.'s factory. He continued in the business for more than a decade before leaving again.

In 1891, after working in the soap business for 20 years, Wrigley moved to Chicago at the age of 29 with his wife, Ada, and young daughter, Dorothy, to go into business for himself. He planned to sell soap in Chicago for his father's company and offer baking powder as a premium. For the rest of his business life, Wrigley advocated giving a bonus with each purchase. ''Everybody likes something extra, for nothing,'' he often said.

Although Wrigley arrived in Chicago with only $32 dollars in his pocket, he secured a $5,000 loan from an uncle on the condition that his cousin become Wrigley's business partner. When he realized that customers were more interested in getting the baking powder than soap, Wrigley and his partner quickly switched to the baking powder business. Looking for another premium to offer, Wrigley turned to chewing gum. This product had become popular in the 1860s after New York inventor, Thomas Adams, introduced chicle to the United States after a visit with the former Mexican dictator Santa Anna, who chewed the stuff while they spoke.

Chewing Gum for the World

Wrigley gave away two packages of chewing gum with each baking soda purchase until he once again grasped that the premium was more popular than the product. In 1892, Wrigley Chewing Gum offered its first two brands: Lotta Gum and Vassar. Gradually, he phased out baking powder and soap and concentrated on chewing gum.

The chewing gum business was highly competitive in the late 1800s. There were at least a dozen companies pushing their wares. In 1899, the six largest companies merged to form ''the chewing gum trust.'' Although a newcomer to the industry, Wrigley was offered a place in the trust, but he refused. Under relentless competition, Wrigley teetered on the verge of bankruptcy several times, but plowed ahead nonetheless.

A natural promoter, Wrigley realized the power of advertising. Much of his company's budget focused on selling the product through advertisements and gimmicks. Wrigley himself did much of the selling in the early days and had a knack for understanding the customers' needs. He expanded his premium offers, giving away items ranging from lamps and razors to cookbooks and fishing tackle. The premium system worked so well that Wrigley even published premium catalogs to help customers choose what they wanted.

Wrigley used every form of advertising at his disposal. In his company's ads, Wrigley repeatedly told people about the benefits of the product. He bought space in newspapers, magazines, and even outdoor posters. His motto was ''tell em quick and tell em often.''

In 1893 and 1894, Wrigley introduced the flavors that would make the company eternal: Juicy Fruit and Wrigley's Spearmint. The enterprising Wrigley even designed the logo on the Spearmint package. He decided the company would concentrate on popularizing Spearmint, which no company had been able to achieve. The general public did not accept Spearmint at first. However, Wrigley believed in it and pushed it relentlessly. In 1907, a depression year, Wrigley spent $284,000 in advertising, mostly on Spearmint and with that much was able to buy over $1.5 million worth of advertising in cash-strapped New York. The gamble paid off when sales jumped dramatically. Company revenue topped $1.3 million in 1909 and a year later, Wrigley's Spearmint was the top selling gum in the United States. He introduced Doublemint gum in 1914.

In short order, Wrigley became the biggest gum manufacturer in the world. He bought Zero Company in 1911, which had been making Wrigley's gum since 1892. From that point forward, the newly named William Wrigley Jr. Company manufactured its own products. Even as the company grew into a major corporation, Wrigley emphasized quality. He often recited his basic philosophy: ''Even in a little thing like a stick of gum, quality is important.''

Wrigley also moved quickly into foreign nations. He established gum companies in Canada in 1910, then followed that factory with ones in Australia (1915), Great Britain (1927), and New Zealand (1939). Still relying heavily on advertising, Wrigley sold gum in nations around the world in 30 separate languages. By the time of his death in 1932, the global sales pushed company revenues to $75 million with a profit of $12 million. Countries abroad had different tastes than in the United States, so Wrigley introduced fla-

vors that would appeal to local customers. The most successful product outside America was a pellet-shaped gum sold under the ''P.K.'' brand name.

Bought the Chicago Cubs

A lifelong baseball fan, Wrigley loved to watch the hometown Chicago Cubs play. He spent many afternoons at the ballpark, joking with friends, drinking beer, and even handing out cigars to Cub players. Wrigley began buying stock in the team in 1916. Five years later, he had gained a controlling interest. In 1921, he also bought the Los Angeles Baseball Club and a team in Reading, Pennsylvania.

After Wrigley bought the Cubs, the famous ballpark became known as Cubs Park. It was officially renamed Wrigley Field in 1926, in honor of its owner. Over the years, Wrigley invested more than $5 million in the team. He started renovations at ''The Friendly Confines'' (the ballpark's unofficial name since Wrigley took over), which permitted installation of permanent bleacher seating and expanded box seats. Wrigley also supervised the building of an upper deck.

Wrigley's money did not stop at rebuilding Wrigley Field. He brought in quality ballplayers like Hack Wilson and Rogers Hornsby. By 1929, the team won its first pennant since 1918 and the first of four they would win over the next decade. Sadly, the team did not win a World Series in those trips to the championship. The team continued its success into the 1930s. Wrigley, however, passed away in 1932 and full control of the team passed to his son Philip Knight ''P.K.'' Wrigley.

Final Years

In 1919, Wrigley bought Catalina Island, off the coast of California. He turned it into a family retreat and one of the most famous resorts in the country. Wrigley imported birds from all over the world to the island and kept them in a huge flying cage. He also mined on Catalina, finding rich reserves of silver, copper, and zinc.

Wrigley played a key role in the development of the island. With great enthusiasm and determination, he brought many improvements, including public utilities, steamships, a hotel and casino. He was also responsible for the planting of numerous trees, shrubs, and flowers. A Wrigley Memorial was built in 1933 and 1934 as a tribute to Wrigley's love for the island. His wife, Ada, came up with the idea for a massive garden on the island showcasing plants from around the world. The garden stretches for over 37 acres and is a tribute to the Wrigley's concern for conservation.

In Chicago, he built the Wrigley Building in 1924, now on the National Register of Historic Places as part of a historic district. The Wrigley Building was an instant hit in Chicago, featuring a 27-story clock tower modeled on the Giralda Tower in Seville. It is actually two buildings, connected by a sky-bridge, where Michigan Avenue intersects with the Chicago River. Wrigley's wish was to create an impressive headquarters for his company. The building symbolizes Chicago for many people and has been seen in countless movies and television shows.

In 1930, Wrigley bought the Arizona Biltmore, a winter resort outside Phoenix, inspired by the work of Frank Lloyd Wright. The Wrigley family owned the resort for over four decades before selling it in May 1973.

When Wrigley died on January 26, 1932, *The New York Times* reported it was ''of acute indigestion, complicated by apoplexy and heart disease.'' He passed away in a home he built near the Arizona resort. His simple philosophy was summed up, ''To be always pleasant, always patient, always on time, and never to argue.'' He set the tone for the company by constantly telling his son, ''We are a five-cent business, and nobody in this company can ever afford to forget it.''

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Wu Chao

Wu Chao (625-705), known as ''The Empress Wu,'' is considered to be one of the most powerful women in history. That she rose to such an important position at a time when women was commonly relegated to the confines of the family home is a remarkable achievement. That she ruled with competence and ushered in an era of social change that would affect Chinese society for centuries is even more remarkable.

The T'ang dynasty ruled China from 618 to 907. Li Yuan ascended to power following the assassination of Sui Yang-ti, and began the dynasty. His rule was to last only a few years. In 627, his son, Li Shih-min ousted him and usurped the throne. Li Shih-min then assumed the title, T'ang T'ai-tsung. He was determined to solve the internal problems that had burdened previous dynasties. T'ang created a new form of government that consisted of a hierarchy, with the emperor at the top. Below the emperor were

three administrative units: Councils of State, Military Affairs, and the Censorate. The Council of State was the most important. It drafted, reviewed, and implemented policy. The second Council was in charge of the military, under the rule of the emperor himself. The Censorate kept a watch over government officials and investigated charges of corruption. Although he attempted to seize all property in China as his own, T'ang T'ai-tsung decided to let the landowners keep their property when his efforts were unsuccessful. While he instituted one of the earliest forms of a civil service examination to fill government jobs, members of the aristocracy took most of those positions. Into this ''new'' China entered Wu Chao, who came to the palace of T'ai-tsung as a junior concubine in 638, at the age of 13.

A Life of Intrigue

Wu Chao was born in Wen Shui, China in the year 625. Not much is known regarding her early years as a concubine to Emperor T'ai-tsung. By the time of his death in 649 she reportedly had already become intimate with his heir, Kao Tsung. Custom mandated that she enter a Buddhist convent upon the death of T'ai Tsung. However, Wu Chao received visits from the new emperor frequently. Soon she had returned to the palace as his favorite concubine. Wu Chao set about to eliminate any rivals, including the current empress. By 665, she had become empress, and went on to bear four sons and one daughter for Kao Tsung. When he suffered a stroke in 660, Wu Chao took over the government of China. When Kao Tsung died 24 years later, she rose to the position of regent of China, ruling in place of her young son, Chung Tsung. She then replaced Chung with another son, Jui Tsung. By 690, she had deposed Jui Tsung and become Emperor of China. Wu Chao was the first and only woman to occupy that office in Chinese history. Shortly before her death in Ch'ang-an on December 16, 705, her ministers and generals forced Wu Chao to cede the throne to her son, Chung Tsung.

A Forceful, Innovative Ruler

Even before Kao Tsung's stroke and death, Wu Chao orchestrated the conquest of Korea from 655 until 675. In his book, *Chinese Civilization,* Werner Eichhorn indicated that the economic power of the Buddhist monasteries during this time could not be over-estimated. ''Indeed, for a short time it looked as though the Empress Wu (690-705) was going to make the T'ang empire into a Buddhist state. When she finally took full power, Wu Chao attempted to change the existing social order. Members of the aristocracy had opposed her climb to the throne. Her own reported ruthlessness resulted in the dismissal, exile, or execution of many of these opponents. In their place, Wu Chao promoted those who remained loyal. The royal armies maintained their loyalty when her rivals attempted to overthrow her. The rebellion was crushed in weeks.''

The arts thrived when Wu Chao reigned as ''Divine Empress Who Rules the Universe,'' the Buddhist title she assumed. Eichhorn said that, ''During the empress Wu's interregnum, all the painters of the empire were brought to the capital of Ch'ang-an to assist in restoring the paintings of the palace collection to their former condition. Each following his own speciality and artistic bent, the artists made copies of all the paintings, drawing on paper and making exact replicas of the originals. Many of the princes also became famous for their paintings of celebrated personalities of animals or as calligraphers—another sign that the high T'ang nobility were lovers of art.'' Many of the paintings of this era had Buddhist themes or honored the ideals of good citizenship, in the ancient Chinese tradition.

Lasting Social Change

Wu Chao did not replace the old social order with chaos. She followed the intentions of T'ang T'ai-tsung and held civil service examinations to fill government positions. The qualified civil servants provided China with a new class of citizens that were not of the aristocracy. According to *The New Encyclopedia Britannica,* in its 1995 edition, ''The transformation of Chinese society in the T'ang period from one dominated by a military and political aristocracy to one governed by a scholarly bureaucracy drawn from the gentry was promoted by her policy.''

In her fictionalized 1986 account of the empress in the novel, *Green Dragon, White Tiger,* Annette Motley captured the historical mood of the era when the woman known in the novel as ''Black Jade,'' ruled the T'ang dynasty, and all of China. In her historically accurate epilogue to the novel, Motley wrote: ''For those who would like to know—Wu Chao's (Black Jade's) reign as empress was as eventful as her earlier life had been. Her government continued to be astute and efficient, and her grateful ministers supported her through several abortive attempts on the part of the Wu or the Li to replace her with one of her sons.''

Motley continued with, ''Her private life remained the enjoyable scandal of the court, though the turbulent Feng overreached himself at last by burning down the *Ming T'ang* in a passion of jealousy when his mistress turned to a new lover. This was Meng Shen, once the boy she had taught at Kan Yeh. He had become a calm, witty and eminently sensible man, a physician and scholar, who was to keep her affection as long as she lived. His good sense could not prevent her from indulging in other less wise liaisons, however, notably with the Chang brothers, a pair of young court butterflies whose outrageous behavior and rapacious family turned the court upside down. With deep regret, the ministers persuaded the Empress's third son [Lord Tiger or Chung Tsung] that the time had come for her to abdicate.''

No other woman in history, except for Catherine of Russia and Elizabeth I of England, enjoyed such power over so vast an empire. History did not always treat her kindly. Shortcomings that might have been overlooked in male rulers were given careful scrutiny in the case of Wu Chao. Yet the place she made for herself in history, and the changes she introduced, offer the most appropriate assessment of this interesting ruler.

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Early Wynn

No hitter was eager to bat against Early Wynn (1920-1999). One of baseball's most feared pitchers, he pitched 23 seasons, refusing to quit until he had won 300 games.

Wynn learned how to pitch in an era when managers instructed their pitchers to knock batters down deliberately. That seemed to suit Wynn's temperament perfectly. Mickey Mantle said Wynn was so mean ''he'd knock you down in the dugout.'' Ted Williams called him ''the toughest pitcher I ever faced.'' Wynn made his feelings clear in one interview when he said: ''That space between the white lines—that's my office, that's where I conduct my business. You take a look at the batter's box, and part of it belongs to the hitter. But when he crowds in just that hair, he's stepping into my office, and nobody comes into my office without an invitation when I'm going to work.''

Established a Presence

Early ''Gus'' Wynn was born on January 6, 1920 in the cotton-picking region of rural Hartford, Alabama. Like most Alabama children coming of age in the Great Depression, he faced a future of picking peanuts and working in the cotton fields. Wynn had a love for baseball, though, and he was determined to use his talents as a pitcher to make his way out of poverty. While still a junior in high school, Wynn went to a tryout camp held by the Washington Senators in Sanford, Alabama. His leg was hurting from a fracture suffered in a football game, but his pitching still impressed the scouts. Signing for $100 a month to play in the Florida State League, he never considered finishing high school. In 1937, his first season in professional baseball, he won 16 games and lost 11.

Wynn made his big league debut for the Senators in 1939 at the age of 19. It is said that manager Bucky Harris ordered him to knock down any batter that he got two strikes on. If he didn't, he'd be fined $25. ''I was making $350 a month,'' Wynn recalled later. ''I couldn't afford giving up $25.'' Another story has it that Wynn already arrived in the big leagues unafraid to throw inside pitches. Before Wynn's first game, Cleveland's Ben Chapman stopped by the Washington dugout and asked who was pitching. When Harris pointed out Wynn, Chapman boasted: ''I'll get five hits.'' Wynn replied: ''If you get five hits, the last three will be from a prone position.'' The brushback pitch soon became part of his standard repertoire.

A burly 6-feet, 200 pounds, with a barrel chest and thick legs, Wynn was sent down for more seasoning after bunting into a triple play during a crucial late-inning situation. He was 9-7 at Charlotte in 1940. In 1941, he was 16-12 at Springfield (MA) in the Eastern League and was called up late in the season. Sporting a blazing fastball, in five starts he had an impressive 1.58 earned run average. But tragedy struck when his wife, Mabel, was killed in a car accident. She left behind an infant son, Joe. In 1944, Wynn married Lorraine Follin. They had a daughter, Sherry.

Washington was a perennial losing team and Wynn quickly became one of their top starters. He had a disappointing season in 1942, with 10 wins, 16 losses, and a 5.12 earned run average (ERA). But in 1943 he was the staff ace, leading the league with 33 starts, posting an 18-12 won-lost record and an impressive 2.91 ERA and leading the Senators to a second-place finish, their best showing since 1933. The roller-coaster ride continued in 1944, as the war-weakend club dropped all the way to last place and Wynn had a league-leading 17 losses to go with eight wins. The Senators were so bad that achieving a .500 record with them was a triumph; Wynn managed to do that in 1946 (8-5) and 1947 (15-13) but fell to a frustrating 8-19 in 1948 with a career-worst 5.82 ERA.

Coached to Greatness

At 28, Wynn seemed to be headed nowhere. He had a career 72-87 record and relied too much on his fastball because his breaking pitches were mediocre. On December 14, 1948, he was traded with first baseman Mickey Vernon

to Cleveland. In baseball terms, it was like going from hell to paradise. The Indians had won the World Series in 1948 and were developing one of the best pitching staffs in baseball, with Bob Feller and Bob Lemon as their aces. Their pitching coach, Mel Harder, a 1930s mound star, took Wynn under his wing and taught him to throw a better curveball, slider and knuckleball, making him into a more complete pitcher. ''The biggest thing that ever happened to me in baseball was Mel Harder,'' Wynn later said. ''He taught me fundamentals, so I could find the trouble when my curve and slider weren't breaking. Harder made me realize that nothing concerns a pitcher except the player at bat.''

Wynn threw all his pitches with the same easy motion and began to establish himself as an ace. In 1950, he led the league with a 3.20 ERA and had an 18-8 record. The next year, he won 20 games for the first time. Always a workhorse, Wynn led the league with 274 innings pitched and 34 starts, which included 21 complete games. In 1952, his record was 23-12.

In 1954, Wynn was part of perhaps the most effective starting pitching rotation in major league history. Besides him, it included Feller, Lemon and Mike Garcia. The Indians won 111 games, which stood as the American League record until the New York Yankees broke it in 1998. Wynn led the league with 36 starts and 271 innings pitched and tied Lemon with 23 victories. In the World Series, however, the Indians were swept in four games by the New York Giants, and Wynn took the loss in Game Two.

Wynn made the American League All-Star team for six straight seasons starting in 1955 and was the winning pitcher in the 1958 All-Star Game. At the height of his career, Wynn's reputation helped him as much as his talent. He was notorious for his meanness and for his blunt, outspoken comments to reporters. He never failed to retaliate if an opposing batter hit a ball at him. After his former roommate and friend Vernon was traded back to Washington, he got four hits against Wynn the first time he faced him in a game. The last hit knocked the glove off Wynn's hand. ''When I got to first base, he was steaming,'' Vernon recalled. ''He looked over and said, Roommate or not, you've got to go in the dirt seat next time I see you. Sure enough, the next time I faced him, the first pitch was up over my head.''

In one game, a rookie tried to move up in the batter's box when Wynn threw a curveball. Wynn called out: ''What's the matter, Sonny, the ball not getting there fast enough for you?'' On the next pitch, he plunked a fastball into the batter's rib cage. His teammates loved playing when Wynn was pitching, because they knew the opposing pitcher would not try to throw inside to them, for fear of inviting Wynn's retaliation.

Wynn again won 20 games in 1956 but the next year posted his first losing record with Cleveland, 14-17, even while leading the league in strikeouts, starts and innings pitched. Cleveland traded him to the Chicago White Sox with Al Smith for Fred Hatfield and Minnie Minoso. With the White Sox, Wynn again led the league in strikeouts in 1958 but posted another losing record.

His son Joe was a promising young ballplayer and would often go out early to Comiskey Park to take batting practice against his father. One day, the son hit a couple of sharp line drives to the fence. Then he was sent sprawling in the dirt by a parental fastball inside. Wynn allegedly was asked if he would throw at his own mother, and he replied: ''It would depend on how well she was hitting.''

Chased a Milestone

In 1959, at the age of 39, Wynn led the White Sox to a rare pennant, with a league-leading 22 wins, 37 starts and 255 innings. The team was known as the ''Go-Go Sox'' because they had so many accomplished base stealers. Wynn received the Cy Young Award as the top pitcher in the American League, and finished third in the voting for the league's Most Valuable Player behind teammates Nellie Fox and Luis Aparicio. ''If there was one game I absolutely had to win, Early would be my pitcher,'' said manager Al Lopez. In fact, Wynn started the pennant-clinching game and the opener of the World Series, in which he pitched seven shutout innings as Chicago beat the Los Angeles Dodgers, 11-0. But Wynn's arm stiffened in the cold and when he returned in Game Four, he was knocked out of the game in the third inning. The White Sox relied on him, though, and made him come back on two days' rest. He only lasted into the fourth inning in Game Six, as the Dodgers won the series.

Wynn's glory days were behind him, and he was struggling with chronic gout. But he kept pitching into his 40s and remained effective. He was 8-2 in limited appearances in 1961. But the next season he slid to 7-15. He was determined to pitch until he won his milestone 300th game, which at the time only 13 other pitchers had achieved. He won his 299th game on September 8, 1962, but failed in three tries to win another. The White Sox released him.

Wynn was 43 when his old club, the Indians, signed him on May 31, 1963, to give him a chance to get his 300th victory. After more failed attempts during his 23rd major league season, he finally achieved his goal on July 13, pitching the minimum required five innings for a victory against the Kansas City Athletics. He did it after a night of sleeplessness induced by gout. He said he was glad to be taken out of the game because ''I might have fallen on my face. I was exhausted.''

With a career record of 300 wins, 244 losses, and a 3.54 ERA, Wynn finally retired and became the Indians' pitching coach, replacing his own tutor, Harder. Later, he was a coach for the Minnesota Twins and a broadcaster for the Toronto Blue Jays and the White Sox. He was voted into the Hall of Fame in 1972.

In his retirement, Wynn was an outspoken campaigner for increased pension benefits for players who played before free agency. Wynn had been instrumental in starting the retirement fund for players in 1947. But after retirement he received only about $11,000 a year in benefits. Wynn was livid that current players didn't allocate more to veterans like him. ''Modern ballplayers tell us, Too bad, you should have invested better,'' Wynn said. ''But on salaries of ten thousand to fifteen thousand dollars a year, how many investments could you make?''

Wynn died after suffering a stroke on April 4, 1999. At the time of his death, he was living in an assisted-living center in Venice, Florida.

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Z

Emil Zatopek

Emil Zatopek (born 1922), a Czech runner, was the first and only man ever to win the ''triple crown'' of the 5,000- and 10,000-meter races as well as the marathon in a single Olympics. He is considered to be one of the creators of interval training, a method that is still used by athletes today.

Emil Zatopek was born on October 19, 1922, in Koprinivince, Czechoslovakia. His father was a carpenter who raised eight children. Zatopek began running at the age of 16, when he was working in the Buta shoe factory. In 1941, the shoe factory sponsored a race through the streets of the town of Zlin. Zatopek had never competed before and did not want to run in the race, but was forced to by his employer. As Richard Benyo noted in *The Masters of the Marathon,* ''He finished second, probably motivated more by the desire to get it over with than the wish to shine in the event.''

Zatopek ran a few more races in the next year, but was not passionately interested in running. However, coaches and trainers marked him as a talented young runner. In his first official race, a 3,000-meter run, he came in second only to his trainer. A newspaper reported, ''A good performance by Zatopek.'' He read that line over and over; it was the seed of all his future ambitions in running. When Russia invaded Czechoslovakia during World War II, he joined the army. Instead of running on roads, he ran in his army boots during his guard duty, training every day regardless of weather, and using a flashlight to run in the dark if necessary.

The Helsinki Olympics

In 1952, the Olympic Games were scheduled to be held in Helsinki, Finland. They were the subject of a great deal of speculation because athletes from the Soviet Union and its satellite countries would be participating for the first time since 1917. It was the time of the Cold War, and tension between the Communist governments and the United States was high. The countries diverted their mutual competition into the Games. At the Olympics, however, athletes from behind the Iron Curtain and those from the West coexisted peacefully, inviting each other into their quarters and competing with honor.

Zatopek was the star of the track events that year. At the previous Olympics held in London in 1948, he had won a gold medal in the 10,000-meter race and a silver medal in the 5,000. In Helsinki, Zatopek won the 10,000 meters with ease, setting a new Olympic world record by almost 43 seconds. In the 5,000, he was trailing until the final turn, where he sprinted and won by a little less than a second, setting another Olympic record.

Zatopek's wife, Dana Zatopkova, was also an athlete. After he won his second gold, he loaned the medal to her just before she began competing in the javelin throw. She put it in her bag for good luck, and with her first throw, set a new Olympic record and won the event.

Zatopek had never won a marathon before, but buoyed by his two wins, announced that he would compete in the Olympic marathon, three days after the 5,000-meter race.

''The Beast of Prague''

He was not a graceful runner, and was famous for his horrifying style. Newspapers called him ''The Beast of Prague,'' ''The Czech Express,'' and ''The Human Locomo-

tive,'' because of his distorted appearance while running. As Charlie Lovett wrote in *Olympic Marathon: A Centennial History of the Games' Most Storied Race,* ''Each step for the Czech runner looked as though it might be his last. His face was constantly contorted as if in terrible pain, his head rolled wildly, and his arms were held high, as if to clutch at his heart. Anyone who watched Zatopek run for a few steps would assume he was on the point of collapse. And, anyone who had run a marathon knew that such a style wasted valuable energy and was not likely to lead to completion of the race, much less victory. Zatopek, however, was not a runner who dealt in likelihoods.''

Benyo wrote, ''His style has been described as similar to a man just stabbed in the heart, his head would roll back as though his eyes were attempting to see over the top of his head, his tongue would loll out of his mouth, and an expression of pain would cross his face as though he were about to drop to the ground from a mortal wound. His arm movements were spastic, one would drop so low that it appeared as though he were trying to scratch his knee. Each step appeared to be torture.'' Despite his unusual style, he was known for his good humor, enthusiasm, and love of running; Benyo described him as ''charming, warm, intelligent, guileless and totally unaffected by his fame as well as undaunted by his frequent turns of fortune.''

Zatopek was well-known as one of the inventors of a system of training called ''interval training,'' which is still used by athletes. In this system, a runner covers a short distance very quickly, then rests while running more slowly, then runs the distance again, rests again, runs again, and so on. This training builds speed and endurance, unlike running long distances at a steady pace, which builds only endurance. It was his interval training that made him feel he would be able to compete in the marathon; he would be the first runner ever to attempt to win the 5,000, 10,000, and marathon in a single Olympics.

The Helsinki Marathon

At the marathon, Jim Peters of Great Britain, who held the world record with a time of 2:20:42, was expected to win. Zatopek had never run a marathon before and didn't know much about pacing in the race, so he decided it would be simplest to stay close to Peters throughout the race. Before the race, he introduced himself to Peters. Peters knew Zatopek well, since at the 1948 Games in London, Peters had lost the 10,000 by such a great distance that he was still on his last lap of the track when Zatopek passed him on the victory lap. Peters had not forgotten this embarrassment, which at the time had caused him to temporarily retire.

Peters was out in front at the beginning of the race, with Zatopek not far behind. Peters, like Zatopek, trained with speed, and almost immediately was 100 yards ahead of everyone else. Zatopek was intimidated by Peters's speed, but doggedly kept Peters in sight. At the halfway point he asked Peters, in English, if the pace was too fast. Reports differ on Peters's answer; some say that he joked that in fact it was too slow, and others say he said it was just right. Zatopek asked again, and Peters, apparently annoyed and not wanting to talk, moved to the other side of the road. According to Lovett, Zatopek later said, ''It is a sign of disharmony, of losing too much energy when someone gets nervous like that. I said to myself, [the pace] must not be right.''

He was correct. Peters soon tired and began to slow. Zatopek and Swedish runner Gustaf Jansson continued on at a fast pace. British runner Stan Cox collapsed at the halfway point and was taken away in an ambulance. At the 20-mile mark, Peters also dropped out and was taken back to the stadium in an ambulance so he could watch the finish. In the last few miles, Zatopek pulled ahead of Jansson, and entered the stadium and his final lap to the roar of a huge crowd chanting his name. Not only had he won an amazing triple victory—the only man ever to pull off such a feat—but he had also set a new Olympic Marathon record in his first try at the 26.2 mile distance. He had beat the record by more than six minutes, an amazing feat.

By the time the second runner crossed the finish line, Zatopek had already greeted his wife, changed his clothes, and was halfway through eating an apple. Despite this gap, Zatopek had set such a fast pace that all six top finishers beat the previous Olympic record. After that day, he was so exhausted that he could hardly walk for a week. However, he was already looking forward to the 1956 Olympics in Melbourne, Australia.

The 1956 Olympics

In Australia, Zatopek did not even compete in the 5,000 or the 10,000. He concentrated on the marathon. By

now he was 34, considered somewhat old for an Olympic runner. He had trained hard, sometimes even running with his wife on his shoulders. The extra weight gave him a hernia. Doctors performed surgery on him and advised him not to enter the marathon. But he entered anyway.

Perhaps because of his poor health, Zatopek came in sixth in the event. The first-place finisher, French-Algerian Alain Mimoun O'Kacha, cheered him as he neared the finish and gave him a warm embrace, saying later that Zatopek's hug was better than the gold medal.

Retirement

Zatopek competed a few more times in shorter races, but then retired from competition. Despite the fact that he only ran the marathon twice and only won once, he is still considered one of the great long-distance runners. Because Zatopek's running successes had brought favorable attention to Czechoslovakia, he was promoted in the Czech army. Although he was a Communist, he was against the government that had been set up during the Soviet invasion of Czechoslovakia, believing that it was merely a front for Soviet rule. In 1968, Zatopek and his wife were involved in a peaceful revolution that overthrew Soviet rule, and like many other educated Czechs, they signed a defiant statement against the Soviets, called the *Manifesto of 2,000 Words.* That summer, the Russians sent tanks to Czechoslovakia to stop the rebellion. Zatopek told an officer that this was unjust. When it was discovered that he had signed the manifesto, he was stripped of his army rank and thrown out of the Communist Party.

Because he was in trouble with the government, it was hard for him to find a job. Eventually he found work with a geological survey team in a rural area. He was often away from his wife for two weeks at a time, digging and carrying bags of concrete. In 1971, he was pressured by sports officials and secret police to sign a statement that he supported the government, but his situation did not change until some time later, when he was allowed to travel to a few international sports events. When he returned home after these events, however, he was sent back to his hard labor.

In 1975, the government gave him a job with the Ministry of Sport. This involved reading sports journals from all over the world and reporting back about other countries' coaching methods, so that Communist athletes could know what the enemy was doing and potentially beat athletes from other countries. In 1990, the Communist government finally fell. Zatopek reenlisted in the army. The new government apologized for his dismissal more than two decades before. He and his wife still live in the Czech Republic.

Further Reading

Benyo, Richard, *Masters of the Marathon,* Atheneum, 1983.
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HOW TO USE THE *SUPPLEMENT* INDEX

The *Encyclopedia of World Biography Supplement* Index is designed to serve several purposes. First, it is a cumulative listing of biographies included in the entire set (volumes 1–20). Second, it locates information on thousands of specific topics mentioned in volume 20 of the encyclopedia—persons, places, events, organizations, institutions, ideas, titles of works, inventions, as well as artistic schools, styles, and movements. Third, it classifies the subjects of *Supplement* articles according to shared characteristics. Vocational categories are the most numerous—for example, Artists, Authors, Military leaders, Philosophers, Scientists, Statesmen. Other groupings bring together disparate people who share a common characteristic.

The structure of the *Supplement* Index is quite simple. The biographical entries are cumulative and often provide enough information to meet immediate reference needs. Thus, people mentioned in the *Supplement* Index are identified and their life dates, when known, are given. Because this is an index to a *biographical* encyclopedia, every reference includes the *name* of the article to which the reader is directed as well as the volume and page numbers. Below are a few points that will make the *Supplement* Index easy to use.

Typography. All main entries are set in boldface type. Entries that are also the titles of articles in *EWB* are set entirely in capitals; other main entries are set in initial capitals and lowercase letters. Where a main entry is followed by a great many references, these are organized by subentries in alphabetical sequence. In certain cases—for example, the names of countries for which there are many references—a special class of subentries, set in small capitals and preceded by boldface dots, is used to mark significant divisions.

Alphabetization. The Index is alphabetized word by word. For example, all entries beginning with *New* as a separate word *(New Jersey, New York)* come before *Newark.* Commas in inverted entries are treated as full stops *(Berlin; Berlin, Congress of; Berlin, University of; Berlin Academy of Sciences).* Other commas are ignored in filing. When words are identical, persons come first and subsequent entries are alphabetized by their parenthetical qualifiers (such as *book, city, painting*).

Titled persons may be alphabetized by family name or by title. The more familiar form is used—for example, *Disraeli, Benjamin* rather than *Beaconsfield, Earl of.* Cross-references are provided from alternative forms and spellings of names. Identical names of the same nationality are filed chronologically.

Titles of books, plays, poems, paintings, and other works of art beginning with an article are filed on the following word *(Bard, The).* Titles beginning with a preposition are filed on the preposition *(In Autumn).* In subentries, however, prepositions are ignored; thus *influenced by* would precede the subentry *in* literature.

Literary characters are filed on the last name. Acronyms, such as UNESCO, are treated as single words. Abbreviations, such as *Mr., Mrs.,* and *St.,* are alphabetized as though they were spelled out.

Occupational categories are alphabetical by national qualifier. Thus, *Authors, Scottish* comes before *Authors, Spanish,* and the reader interested in Spanish poets will find the subentry *poets* under *Authors, Spanish.*

Cross-references. The term *see* is used in references throughout the *Supplement* Index. The *see* references appear both as main entries and as subentries They most often direct the reader from an alternative name spelling or form to the main entry listing.

This introduction to the *Supplement* Index is necessarily brief. The reader will soon find, however, that the *Supplement* Index provides ready reference to both highly specific subjects and broad areas of information contained in volume 20 and a cumulative listing of those included in the entire set.

A

AALTO, HUGO ALVAR HENRIK (born 1898), Finnish architect, designer, and town planner **1** 1-2

AARON, HENRY LOUIS (Hank; born 1934), American baseball player **1** 2-3

ABBA ARIKA (circa 175-circa 247), Babylonian rabbi **1** 3-4

ABBAS I (1571-1629), Safavid shah of Persia 1588-1629 **1** 4-6

ABBAS, FERHAT (born 1899), Algerian statesman **1** 6-7

ABBOTT, BERENICE (1898-1991), American artist and photographer **1** 7-9

ABBOTT, GRACE (1878-1939), American social worker and agency administrator **1** 9-10

ABBOTT, LYMAN (1835-1922), American Congregationalist clergyman, author, and editor **1** 10-11

ABBOUD, EL FERIK IBRAHIM (1900-1983), Sudanese general, prime minister, 1958-1964 **1** 11-12

ABD AL-MALIK (646-705), Umayyad caliph 685-705 **1** 12-13

ABD AL-MUMIN (circa 1094-1163), Almohad caliph 1133-63 **1** 13

ABD AL-RAHMAN I (731-788), Umayyad emir in Spain 756-88 **1** 13-14

ABD AL-RAHMAN III (891-961), Umayyad caliph of Spain **1** 14

ABD EL-KADIR (1807-1883), Algerian political and religious leader **1** 15

ABD EL-KRIM EL-KHATABI, MOHAMED BEN (circa 1882-1963), Moroccan Berber leader **1** 15-16

ABDUH IBN HASAN KHAYR ALLAH, MUHAMMAD (1849-1905), Egyptian nationalist and theologian **1** 16-17

ABDUL RAHMAN, TUNKU (1903-1990), Former prime minister of Malaysia **18** 340-341

ABDUL-HAMID II (1842-1918), Ottoman sultan 1876-1909 **1** 17-18

'ABDULLAH AL-SALIM AL-SABAH, SHAYKH (1895-1965), Amir of Kuwait (1950-1965) **1** 18-19

ABDULLAH IBN HUSEIN (1882-1951), king of Jordan 1949-1951, of Transjordan 1946-49 **1** 19-20

ABDULLAH IBN YASIN (died 1059), North African founder of the Almoravid movement **1** 20

ABE, KOBO (born Kimifusa Abe; also transliterated as Abe Kobo; 1924-1993), Japanese writer, theater director, photographer **1** 20-22

ABEL, IORWITH WILBER (1908-1987), United States labor organizer **1** 22-23

ABEL, NIELS (1802-1829), Norwegian mathematician **20** 1-2

ABELARD, PETER (1079-1142), French philosopher and theologian **1** 23-25

ABERCROMBY, RALPH (1734-1801), British military leader **20** 2-4

ABERDEEN, 4TH EARL OF (George Hamilton Gordon; 1784-1860), British statesman, prime minister 1852-55 **1** 25-26

ABERHART, WILLIAM (1878-1943), Canadian statesman and educator **1** 26-27

ABERNATHY, RALPH DAVID (born 1926), United States minister and civil rights leader **1** 27-28

ABIOLA, MOSHOOD (1937-1998), Nigerian politician, philanthropist, and businessman **19** 1-3

ABRAHAMS, ISRAEL (1858-1925), British scholar **1** 29

ABRAMOVITZ, MAX (born 1908), American architect **18** 1-3

ABRAMS, CREIGHTON W. (1914-1974), United States Army commander in World War II and Vietnam **1** 29-31

ABRAVANEL, ISAAC BEN JUDAH (1437-1508), Jewish philosopher and statesman **1** 31

ABU BAKR (circa 573-634), Moslem leader, first caliph of Islam **1** 31-32

ABU MUSA (born Said Musa Maragha circa 1930), a leader of the Palestinian Liberation Organization **1** 32-33

ABU NUWAS (al-Hasan ibn-Hani; circa 756-813), Arab poet **1** 33-34

ABU-L-ALA AL-MAARRI (973-1058), Arab poet and philosopher **1** 32

ABZUG, BELLA STAVISKY (1920-1998), lawyer, politician, and congresswoman **1** 34-35

ACHEBE, CHINUA (born 1930), Nigerian novelist **1** 35-37

ACHESON, DEAN GOODERHAM (1893-1971), American statesman **1** 37-38

Acquired immune deficiency syndrome (AIDS)
Fraser-Reid, Bert **20** 145-146
Hale, Clara **20** 166-168
Kramer, Larry **20** 210-212
Matlovich, Leonard **20** 248-250

ACT UP (AIDS Coalition to Unleash Power
Kramer, Larry **20** 210-212

ACTION, JOHN EMERICH EDWARD DALBERG (1834-1902), English historian and philosopher **1** 38

Activists
Puerto Rican
Capetillo, Luisa **20** 73-74

Activists, American
AIDS
Hale, Clara **20** 166-168
Kramer, Larry **20** 210-212
gay rights
Matlovich, Leonard **20** 248-250
labor organizers
Capetillo, Luisa **20** 73-74
Native American rights
Apess, William **20** 16-18
social reform
Hale, Clara **20** 166-168
women's rights
Capetillo, Luisa **20** 73-74

Actors and entertainers, American
comedians
Keaton, Buster **20** 199-201
Lloyd, Harold **20** 226-229
filmmakers/directors
Altman, Robert **20** 12-14
Berkeley, Busby **20** 38-39
Burns, Ken **20** 63-65
Forman, Milos **20** 143-145
Ivory, James **20** 186-188
Keaton, Buster **20** 199-201
Nichols, Mike **20** 285-288
Porter, Edwin Stratton **20** 299-301
Selznick, David Oliver **20** 333-335
Thalberg, Irving **20** 366-368
film stars
Belafonte, Harry **20** 31-32
Fonda, Henry **20** 138-140
Gish, Lillian **20** 155-158
Keaton, Buster **20** 199-201
Lancaster, Burt **20** 215-218
Lloyd, Harold **20** 226-229
Quinn, Anthony **20** 302-304
Valentino, Rudolph **20** 388-390
singers
Belafonte, Harry **20** 31-32
Williams, Hank **20** 402-404
stage directors
Nichols, Mike **20** 285-288
stage directors
Stewart, Ellen **20** 348-352
stage performers
Fonda, Henry **20** 138-140
television
Belafonte, Harry **20** 31-32

Actors and entertainers, European
• GREAT BRITAIN
filmmakers/directors
Dickson, Laurie **20** 112-113
• THE CONTINENT
figure skaters
Henie, Sonja **20** 172-173
filmmakers/directors
Rossellini, Roberto **20** 316-318
film stars
Bergman, Ingrid **20** 35-37
Henie, Sonja **20** 172-173
Valentino, Rudolph **20** 388-390
troubadours
Sordello **20** 342-343

ADAM, JAMES (1730-1794), British architect **1** 38-40

ADAM, ROBERT (1728-1792), British architect **1** 38-40

ADAMS, ABIGAIL (Abigail Smith; 1744-1818), American first lady **18** 3-7

ADAMS, ANSEL (1902-1984), landscape photographer and conservationist **1** 40-41

ADAMS, CHARLES FRANCIS (1807-1886), American diplomat and politician **1** 41-42

ADAMS, GERALD (born 1948), president of the Sinn Fein Irish political party **1** 42-44

ADAMS, HANK (born 1944), Native American activist **1** 45

ADAMS, HENRY BROOKS (1838-1918), American historian and author **1** 45-47

ADAMS, HERBERT BAXTER (1850-1901), American historian and teacher **1** 47

ADAMS, JAMES LUTHER (1901-1994), American social ethicist, theologian, and defender of religious and political liberalism **1** 47-48

ADAMS, JOHN (1735-1826), American statesman and diplomat, president 1797-1801 **1** 48-51

ADAMS, JOHN COUCH (1819-1892), English mathematical astronomer **1** 51-52

ADAMS, JOHN QUINCY (1767-1848), American statesman and diplomat, president 1825-29 **1** 52-54

ADAMS, PETER CHARDON BROOKS (1848-1927), American historian **1** 54

ADAMS, SAMUEL (1722-1803), American colonial leader and propagandist **1** 55-56

ADAMSON, JOY (Friederike Victoria Gessner; 1910-1980), Austrian naturalist and painter **18** 7-9

ADDAMS, JANE (1860-1935), American social worker, reformer, and pacifist **1** 56-57

ADDISON, JOSEPH (1672-1719), English essayist and politician **1** 57-58

ADDISON, THOMAS (1793-1860), English physician **1** 58-59

ADENAUER, KONRAD (1876-1967), German statesman, chancellor of the Federal Republic 1949-63 **1** 59-61

ADLER, ALFRED (1870-1937), Austrian psychiatrist **1** 61-63

ADLER, FELIX (1851-1933), American educator and Ethical Culture leader **1** 63-64

ADONIS ('Ali Ahmad Said; born 1930), Lebanese poet **1** 64-65

ADORNO, THEODOR W. (1903-1969), German philosopher and leader of the Frankfurt School **1** 65-67

ADRIAN, EDGAR DOUGLAS (1st Baron Adrian of Cambridge; 1889-1977), English neurophysiologist **1** 67-69

ADZHUBEI, ALEKSEI IVANOVICH (1924-1993), Russian journalist and editor **18** 9-11

AELFRIC (955-circa 1012), Anglo-Saxon monk, scholar, and writer **1** 69-70

Aeronautics (science)
engineers
MacCready, Paul **20** 234-237
Rutan, Burt **20** 322-325

AESCHYLUS (524-456 B.C.), Greek playwright **1** 70-72

Aesop's Fables (book)
Phaedrus **20** 296-297

AFFONSO I (1460?-1545), king of Kongo **1** 72

AFINOGENOV, ALEKSANDR NIKOLAEVICH (1904-1941), Russian dramatist **1** 72-73

'AFLAQ, MICHEL (born 1910), Syrian founder and spiritual leader of the Ba'th party **1** 73-74

Africa (continent)
European exploration
Kingsley, Mary **20** 201-204
wildlife
Kingsley, Mary **20** 201-204

African American art
see African American history (United States)

African American history (United States)
• 'SIXTIES and 'SEVENTIES
civil rights leaders
Belafonte, Harry **20** 31-32
• SOCIETY and CULTURE
art
Jones, Lois Mailou **20** 194-196
inventors
Jones, Frederick McKinley **20** 192-194
literature (20th century)
Chesnutt, Charles Waddell **20** 78-82
Fauset, Jessie Redmon **20** 135-138
motion pictures
Belafonte, Harry **20** 31-32
music
Belafonte, Harry **20** 31-32
Williams, Joe **20** 404-407
sports
Moses, Edwin **20** 275-277
Payton, Walter **20** 294-296
Robertson, Oscar **20** 311-313
Russell, Bill **20** 320-322
theater
Stewart, Ellen **20** 348-352

African Americans
see African American history (United States)

African literature, modern
in English
Aidoo, Ama Ata **20** 8-10

African National Congress (ANC)
Ngoyi, Lillian **20** 283-284

AGA KHAN (title), chief commander of Moslem Nizari Ismailis **1** 74-76

AGASSIZ, JEAN LOUIS RODOLPHE (1807-1873), Swiss-American naturalist and anatomist **1** 76-78

AGEE, JAMES (1909-1955), American poet, journalist, novelist, and screenwriter **1** 78-79

AGESILAUS II (circa 444-360 B.C.), king of Sparta circa 399-360 B.C. **1** 79-80

AGHA MOHAMMAD KHAN (circa 1742-1797), shah of Persia **1** 80-81

AGIS IV (circa 262-241 B.C.), king of Sparta **1** 81-82

AGNELLI, GIOVANNI (born 1920), Italian industrialist **1** 82-83

AGNESI, MARIA (1718-1799), Italian mathematician, physicist, and philosopher **20** 4-5

AGNEW, SPIRO THEODORE (1918-1996), Republican United States vice president under Richard Nixon **1** 83-85

AGNODICE (born ca. 300 BC), Greek physician **20** 5-5

AGNON, SHMUEL YOSEPH (1888-1970), author **1** 85-86

AGOSTINO (1557-1602) **1** 86

AGOSTINO DI DUCCIO (1418-1481?), Italian sculptor **1** 86

AGRICOLA, GEORGIUS (1494-1555), German mineralogist and writer **1** 86-87

AGUINALDO, EMILIO (1869-1964), Philippine revolutionary leader **1** 88

AHAD HAAM (pseudonym of Asher T. Ginsberg, 1856-1927), Russian-born author **1** 88-89

AHERN, BERTIE (Bartholomew Ahern; born 1951), Irish Prime Minister **18** 11-13

AHIDJO, AHMADOU (1924-1989), first president of the Federal Republic of Cameroon **1** 89-90

AIDOO, AMA ATA (Christina Ama Aidoo; born 1942), Ghanaian writer and educator **20** 8-10

AIKEN, CONRAD (1889-1973), American poet, essayist, novelist, and critic **1** 90-91

AIKEN, HOWARD (1900-1973), American physicist, computer scientist, and inventor **20** 10-12

AILEY, ALVIN (1931-1989), African American dancer and choreographer **1** 91-94

AILLY, PIERRE D' (1350-1420), French scholar and cardinal **1** 94

Aircraft
development
Rutan, Burt **20** 322-325

Air pioneers
see Aviators

AITKEN, WILLIAM MAXWELL (Lord Beaverbrook; 1879-1964), Canadian businessman and politician **1** 94-96

AKBAR, JALAL-UD-DIN MOHAMMED (1542-1605), Mogul emperor of India 1556-1605 **1** 96
Humayun **20** 183-185

AKHMATOVA, ANNA (pseudonym of Anna A. Gorenko, 1889-1966), Russian poet **1** 96-97

AKIBA BEN JOSEPH (circa 50-circa 135), Palestinian founder of rabbinic Judaism **1** 97-98

AKIHITO (born 1933), 125th emperor of Japan **1** 98-99

ALAMÁN, LUCAS (1792-1853), Mexican statesman **1** 99-100

ALARCÓN, PEDRO ANTONIO DE (1833-1891), Spanish writer and politician **1** 100-101

ALARCÓN Y MENDOZA, JUAN RUIZ DE (1581?-1639), Spanish playwright **1** 101

ALARIC (circa 370-410), Visigothic leader **1** 101-102

ALA-UD-DIN (died 1316), Khalji sultan of Delhi **1** 102-103

ALAUNGPAYA (1715-1760), king of Burma 1752-1760 **1** 103

ALBA, DUKE OF (Fernando Álvarez de Toledo; 1507-1582), Spanish general and statesman **1** 103-104

AL-BANNA, HASSAN (1906-1949), Egyptian religious leader and founder of the Muslim Brotherhood **1** 104-106

ALBEE, EDWARD FRANKLIN, III (born 1928), American playwright **1** 106-108

ALBÉNIZ, ISAAC (1860-1909), Spanish composer and pianist **1** 108-109

ALBERDI, JUAN BAUTISTA (1810-1884), Argentine political theorist **1** 109-110

ALBERS, JOSEPH (1888-1976), American artist and art and design teacher **1** 110

ALBERT (1819-1861), Prince Consort of Great Britain **1** 110-112

ALBERT I (1875-1934), king of the Belgians 1909-1934 **1** 112

ALBERT II (born 1934), sixth king of the Belgians **1** 112-113

ALBERTI, LEON BATTISTA (1404-1472), Italian writer, humanist, and architect **1** 113-115

ALBERTI, RAFAEL (born 1902), Spanish poet and painter **18** 13-15

ALBERTUS MAGNUS, ST. (circa 1193-1280), German philosopher and theologian **1** 115-116

ALBRIGHT, MADELEINE KORBEL (born 1937), United States secretary of state **1** 116-118

ALBUQUERQUE, AFONSO DE (circa 1460-1515), Portuguese viceroy to India **1** 118-119

ALCIBIADES (circa 450-404 B.C.), Athenian general and politician **1** 119-120

ALCORN, JAMES LUSK (1816-1894), American lawyer and politician **1** 120-121

ALCOTT, AMOS BRONSON (1799-1888), American educator **1** 121

ALCOTT, LOUISA MAY (1832-1888), American author and reformer **1** 122

ALCUIN OF YORK (730?-804), English educator, statesman, and liturgist **1** 122-123

ALDRICH, NELSON WILMARTH (1841-1915), American statesman and financier **1** 123-124

ALDRIN, EDWIN EUGENE, JR. (Buzz Aldrin; born 1930), American astronaut **18** 15-17

ALEICHEM, SHOLOM (Sholom Rabinowitz; 1859-1916), writer of literature relating to Russian Jews **1** 124-125

ALEIJADINHO, O (Antônio Francisco Lisbôa; 1738-1814), Brazilian architect and sculptor **1** 125-126

ALEMÁN, MATEO (1547-after 1615), Spanish novelist **1** 126

ALEMÁN VALDÉS, MIGUEL (1902-1983), Mexican statesman, president 1946-1952 **1** 126-127

ALEMBERT, JEAN LE ROND D' (1717-1783), French mathematician and physicist **1** 127-128

ALESSANDRI PALMA, ARTURO (1868-1950), Chilean statesman, president 1920-1925 and 1932-1938 **1** 128-129

ALESSANDRI RODRIGUEZ, JORGE (born 1896), Chilean statesman, president 1958-1964 **1** 129-130

ALEXANDER I (1777-1825), czar of Russia 1801-1825 **1** 130-132

ALEXANDER II (1818-1881), czar of Russia 1855-1881 **1** 132-133

ALEXANDER III (1845-1894), emperor of Russia 1881-1894 **1** 133-134

ALEXANDER VI (Rodrigo Borgia; 1431-1503), pope 1492-1503 **1** 134-135

ALEXANDER, SAMUEL (1859-1938), British philosopher **1** 141

ALEXANDER OF TUNIS, 1ST EARL (Harold Rupert Leofric George Alexander; born 1891), British field marshal **1** 135-136

ALEXANDER OF YUGOSLAVIA (1888-1934), king of the Serbs, Croats, and Slovenes 1921-1929 and of Yugoslavia, 1929-1934 **1** 136-137

ALEXANDER THE GREAT (356-323 B.C.), king of Macedon **1** 137-141

ALEXIE, SHERMAN (born 1966), Native American writer, poet, and translator **1** 141-142

ALEXIS MIKHAILOVICH ROMANOV (1629-1676), czar of Russia 1645-1676 **1** 142-143

ALEXIUS I (circa 1048-1118), Byzantine emperor 1081-1118 **1** 143-144

ALFARO, JOSÉ ELOY (1842-1912), Ecuadorian revolutionary, president 1895-1901 and 1906-1911 **1** 144-145

ALFIERI, CONTE VITTORIA (1749-1803), Italian playwright **1** 145-146

ALFONSÍN, RAUL RICARDO (born 1927), politician and president of Argentina (1983-) **1** 146-148

ALFONSO I (Henriques; 1109?-1185), king of Portugal 1139-1185 **1** 148

ALFONSO III (1210-1279), king of Portugal 1248-1279 **1** 148-149

ALFONSO VI (1040-1109), king of León, 1065-1109, and of Castile, 1072-1109 **1** 149

ALFONSO X (1221-1284), king of Castile and León 1252-1284 **1** 150-151

ALFONSO XIII (1886-1941), king of Spain 1886-1931 **1** 151

ALFRED (849-899), Anglo-Saxon king of Wessex 871-899 **1** 151-153

Algebra (mathematics)
binomial theorem
Abel, Niels **20** 1-2
equations
Abel, Niels **20** 1-2
Agnesi, Maria **20** 4-5

ALGER, HORATIO (1832-1899), American author **1** 153-154

ALGREN, NELSON (Abraham; 1909-1981), American author **1** 154-155

ALI (circa 600-661), fourth caliph of the Islamic Empire **1** 155-156

ALI, MUHAMMAD (Cassius Clay; born 1942), American boxer **1** 156-158

ALI, SUNNI (died 1492), king of Gao, founder of the Songhay empire **1** 158-159

ALIA, RAMIZ (born 1925), president of Albania (1985-) **1** 159

ALINSKY, SAUL DAVID (1909-1972), U.S. organizer of neighborhood citizen reform groups **1** 161-162

ALLAL AL-FASSI, MOHAMED (1910-1974), Moroccan nationalist leader **1** 162

ALLEN, ETHAN (1738-1789), American Revolutionary War soldier **1** 163-164

ALLEN, FLORENCE ELLINWOOD (1884-1966), American lawyer, judge, and women's rights activist **1** 164-165

ALLEN, PAULA GUNN (born 1939), Native American writer, poet, literary critic; women's rights, environmental, and antiwar activist **1** 165-167

ALLEN, RICHARD (1760-1831), African American bishop **1** 168

ALLEN, WOODY (born Allen Stewart Konigsberg; b. 1935), American actor, director, filmmaker, author, comedian **1** 169-171

ALLENBY, EDMUND HENRY HYNMAN (1861-1936), English field marshal **1** 171-172

ALLENDE, ISABEL (born 1942), Chilean novelist, journalist, dramatist **1** 172-174

ALLENDE GOSSENS, SALVADOR (1908-1973), socialist president of Chile (1970-1973) **1** 174-176

ALLSTON, WASHINGTON (1779-1843), American painter **1** 176-177

ALMAGRO, DIEGO DE (circa 1474-1538), Spanish conquistador and explorer **1** 177-178

ALP ARSLAN (1026/32-1072), Seljuk sultan of Persia and Iraq **1** 178-179

ALTAMIRA Y CREVEA, RAFAEL (1866-1951), Spanish critic, historian, and jurist **1** 179

ALTDORFER, ALBRECHT (circa 1480-1538), German painter, printmaker, and architect **1** 179-180

ALTGELD, JOHN PETER (1847-1902), American jurist and politician **1** 180-182

ALTHUSSER, LOUIS (1918-1990), French Communist philosopher **1** 182-183

ALTIZER, THOMAS J. J. (born 1927), American theologian **1** 183-184

ALTMAN, ROBERT (born 1925), American filmmaker **20** 12-14

ÁLVAREZ, JUAN (1780-1867), Mexican soldier and statesman, president 1855 **1** 184-185

ALVAREZ, JULIA (born 1950), Hispanic American novelist, poet **1** 185-187

ALVAREZ, LUIS W. (1911-1988), American physicist **1** 187-189

Amadeus (film)
Forman, Milos **20** 143-145

AMADO, JORGE (born 1912), Brazilian novelist **1** 189-190

AMBEDKAR, BHIMRAO RAMJI (1891-1956), Indian social reformer and politician **1** 190-191

AMBLER, ERIC (born 1909), English novelist **1** 191-192

AMBROSE, ST. (339-397), Italian bishop **1** 192-193

AMENEMHET I (ruled 1991-1962 B.C.), pharaoh of Egypt **1** 193-194

AMENHOTEP III (ruled 1417-1379 B.C.) pharaoh of Egypt **1** 194-195

American art
African American
Jones, Lois Mailou **20** 194-196
natural science
Comstock, Anna Botsford **20** 97-99
photography
Callahan, Harry **20** 67-69
Post-Modern
Quinn, Anthony **20** 302-304
surrealism
Uelsmann, Jerry **20** 384-385

AMERICAN HORSE (aka Iron Shield; 1840?-1876), Sioux leader **1** 195-198

American literature
African American fiction and drama
Chesnutt, Charles Waddell **20** 78-82
African American poetry
Fauset, Jessie Redmon **20** 135-138
art criticism
Berenson, Bernard **20** 34-35
autobiography
Apess, William **20** 16-18

children's literature
Fauset, Jessie Redmon **20** 135-138
complex novels
Didion, Joan **20** 113-116
essays
Didion, Joan **20** 113-116
Native American
Apess, William **20** 16-18
novelists (20th century)
Fauset, Jessie Redmon **20** 135-138
Lee, Harper **20** 220-222
proletarian fiction
Olsen, Tillie **20** 289-291
social commentary
Didion, Joan **20** 113-116
sociological fiction
Olsen, Tillie **20** 289-291
westerns
Grey, Zane **20** 160-162
L'Amour, Louis **20** 213-215

American music
20th century
calypso
Belafonte, Harry **20** 31-32
cello
Ma, Yo-Yo **20** 232-234
classical
Ma, Yo-Yo **20** 232-234
country and western
Williams, Hank **20** 402-404
jazz and blues
Williams, Joe **20** 404-407

American Revolution (1775-1783)
American navy
Salomon, Haym **20** 329-331
cartographers of
Berthier, Louis Alexandre **20** 43-44

AMES, ADELBERT (1835-1933), American politician **1** 198

AMES, FISHER (1758-1808), American statesman **1** 199-200

AMHERST, JEFFERY (1717-1797), English general and statesman **1** 200-201

AMIET, CUNO (1868-1961), Swiss Postimpressionist painter **1** 201-202

AMIN DADA, IDI (born circa 1926), president of Uganda (1971-1979) **1** 202-204

AMORSOLO, FERNANDO (1892-1972), Philippine painter **1** 204

AMOS (flourished 8th century B.C.), Biblical prophet **1** 205

AMPÈRE, ANDRÉ MARIE (1775-1836), French physicist **1** 205-206

AMUNDSEN, ROALD (1872-1928), Norwegian explorer **1** 206-207

AN LU-SHAN (703-757), Chinese rebel leader **1** 239-240

ANAN BEN DAVID (flourished 8th century), Jewish Karaite leader in Babylonia **1** 207-208

ANAXAGORAS (circa 500-circa 428 B.C.), Greek philosopher **1** 208-209

ANAXIMANDER (circa 610-circa 546 B.C.), Greek philosopher and astronomer **1** 209-210

ANAXIMENES (flourished 546 B.C.), Greek philosopher **1** 210

ANC
see African National Congress (ANC)

ANCHIETA, JOSÉ DE (1534-1597), Portuguese Jesuit missionary **1** 210-211

ANDERSEN, DOROTHY (1901-1963), American physician and pathologist **1** 212

ANDERSEN, HANS CHRISTIAN (1805-1875), Danish author **1** 212-214

ANDERSON, CARL DAVID (1905-1991), American physicist **1** 214-215

ANDERSON, JUDITH (1898-1992), American stage and film actress **1** 215-216

ANDERSON, JUNE (born 1953), American opera singer **1** 216-218

ANDERSON, MARIAN (1902-1993), African American singer **1** 218-219

ANDERSON, MAXWELL (1888-1959), American playwright **1** 219-220

ANDERSON, SHERWOOD (1876-1941), American writer **1** 220-221

ANDO, TADAO (born 1941), Japanese architect **18** 17-19

ANDRADA E SILVA, JOSÉ BONIFÁCIO DE (1763-1838), Brazilian-born statesman and scientist **1** 221-222

ANDRÁSSY, COUNT JULIUS (1823-1890), Hungarian statesman, prime minister 1867-1871 **1** 222-223

ANDREA DEL CASTAGNO (1421-1457), Italian painter **1** 223-224

ANDREA DEL SARTO (1486-1530), Italian painter **1** 224-225

ANDREA PISANO (circa 1290/95-1348), Italian sculptor and architect **1** 225-226

ANDRÉE, SALOMON AUGUST (1854-1897), Swedish engineer and Arctic balloonist **1** 226

ANDREESSEN, MARC (born 1972), American computer programmer who developed Netscape Navigator **19** 3-5

ANDREOTTI, GIULIO (born 1919), leader of Italy's Christian Democratic party **1** 226-228

ANDRETTI, MARIO (born 1940), Italian/American race car driver **1** 228-230

ANDREW, JOHN ALBION (1818-1867), American politician **1** 230-231

ANDREWS, CHARLES McLEAN (1863-1943), American historian **1** 231

ANDREWS, FANNIE FERN PHILLIPS (1867-1950), American educator, reformer, pacifist **1** 231-232

ANDREWS, ROY CHAPMAN (1884-1960), American naturalist and explorer **1** 232-233

ANDROPOV, IURY VLADIMIROVICH (1914-1984), head of the Soviet secret police and ruler of the Soviet Union (1982-1984) **1** 233-234

ANDROS, SIR EDMUND (1637-1714), English colonial governor in America **1** 234-235

ANDRUS, ETHEL (1884-1976), American educator and founder of the American Association of Retired Persons **19** 5-7

ANGELICO, FRA (circa 1400-1455), Italian painter **1** 235-236

ANGELL, JAMES ROWLAND (1869-1949), psychologist and leader in higher education **1** 236-237

ANGELOU, MAYA (Marguerite Johnson; born 1928), American author, poet, playwright, stage and screen performer, and director **1** 238-239

Anglo-Saxon literature
Cynewulf **20** 103-104

Anglo-Saxons (British Saxons)
see England—5th century-1066 (Anglo-Saxon)

ANNA IVANOVNA (1693-1740), empress of Russia 1730-1740 **1** 240-241

ANNAN, KOFI (born 1938), Ghanaian secretary-general of the United Nations **18** 19-21

ANNE (1665-1714), queen of England 1702-1714 and of Great Britain 1707-1714 **1** 241-242

ANNING, MARY (1799-1847), British fossil collector **20** 14-16

ANOKYE, OKOMFO (Kwame Frimpon Anokye; flourished late 17th century), Ashanti priest and statesman **1** 242-243

ANOUILH, JEAN (1910-1987), French playwright **1** 243-244

ANSELM OF CANTERBURY, ST. (1033-1109), Italian archbishop and theologian **1** 244-245

ANTHONY, ST. (circa 250-356), Egyptian hermit and monastic founder **1** 246-248

ANTHONY, SUSAN BROWNELL (1820-1906), American leader of suffrage movement **1** 246-248

ANTIGONUS I (382-301 B.C.), king of Macedon 306-301 B.C. **1** 248-249

ANTIOCHUS III (241-187 B.C.), king of Syria 223-187 B.C. **1** 249-250

ANTIOCHUS IV (circa 215-163 B.C.), king of Syria 175-163 B.C. **1** 250

ANTISTHENES (circa 450-360 B.C.), Greek philosopher **1** 250-251

ANTONELLO DA MESSINA (circa 1430-1479), Italian painter **1** 251-252

ANTONIONI, MICHELANGELO (born 1912), Italian film director **1** 252-253

ANTONY, MARK (circa 82-30 B.C.), Roman politician and general **1** 253-254

ANZA, JUAN BAUTISTA DE (1735-1788), Spanish explorer **1** 254-255

AOUN, MICHEL (born 1935), Christian Lebanese military leader and prime minister **1** 255-257

Apartheid (South Africa)
opponents
Ngoyi, Lillian **20** 283-284

APELLES (flourished after 350 B.C.), Greek painter **1** 257

APESS, WILLIAM (1798-1839), Native American religious leader, author, and activist **20** 16-18

APGAR, VIRGINIA (1909-1974), American medical educator, researcher **1** 257-259

APITHY, SOUROU MIGAN (1913-1989), Dahomean political leader **1** 259-260

APOLLINAIRE, GUILLAUME (1880-1918), French lyric poet **1** 260

APOLLODORUS (flourished circa 408 B.C.), Greek painter **1** 261

APOLLONIUS OF PERGA (flourished 210 B.C.), Greek mathematician **1** 261-262

Apostles
see Bible—New Testament

APPELFELD, AHARON (born 1932), Israeli who wrote about anti-Semitism and the Holocaust **1** 262-263

APPERT, NICOLAS (1749-1941), French chef and inventor of canning of foods **20** 18-19

APPIA, ADOLPHE (1862-1928), Swiss stage director **1** 263-264

APPLEGATE, JESSE (1811-1888), American surveyor, pioneer, and rancher **1** 264-265

APPLETON, SIR EDWARD VICTOR (1892-1965), British pioneer in radio physics **1** 265-266

APPLETON, NATHAN (1779-1861), American merchant and manufacturer **1** 266-267

APULEIUS, LUCIUS (c. 124-170), Roman author, philosopher, and orator **20** 19-21

AQUINO, BENIGNO (''Nino''; 1933-1983), Filipino activist murdered upon his return from exile **1** 267-268

AQUINO, CORAZON COJOANGCO (born 1933), first woman president of the Republic of the Philippines **1** 268-270

ARAFAT, YASSER (also spelled Yasir; born 1929), chairman of the Palestinian Liberation Organization **1** 270-271

ARAGON, LOUIS (1897-1982), French surrealist author **1** 271-272

ARANHA, OSVALDO (1894-1960), Brazilian political leader **1** 272-273

ARATUS (271-213 B.C.), Greek statesman and general **1** 273-274

ARBENZ GUZMÁN, JACOBO (1913-1971), president of Guatemala (1951-1954) **1** 274-276

ARBUS, DIANE NEMEROV (1923-1971), American photographer **1** 276-277

Archaeology
see Archeology

Archeology
Egypt
Carter, Howard **20** 74-76

ARCHIMEDES (circa 287-212 B.C.), Greek mathematician **1** 277-280

ARCHIPENKO, ALEXANDER (1887-1964), Russian-American sculptor and teacher **1** 280-281

ARDEN, ELIZABETH (Florence Nightingale Graham; 1878?-1966), American businesswoman **1** 281-282

ARENDT, HANNAH (1906-1975), Jewish philosopher **1** 282-284

ARENS, MOSHE (born 1925), aeronautical engineer who became a leading Israeli statesman **1** 284-285

ARÉVALO, JUAN JOSÉ (1904-1951), Guatemalan statesman, president 1944-1951 **1** 285-286

Argentina (Argentine Republic; nation, South America)
independence wars
Moreno, Mariano **20** 274-275

ARIAS, ARNULFO (1901-1988), thrice elected president of Panama **1** 286-287

ARIAS SANCHEZ, OSCAR (born 1941), Costa Rican politician, social activist, president, and Nobel Peace Laureate (1987) **1** 287-289

ARIOSTO, LUDOVICO (1474-1533), Italian poet and playwright **1** 289-290

ARISTARCHUS OF SAMOS (circa 310-230 B.C.), Greek astronomer **1** 290-291

ARISTIDE, JEAN-BERTRAND (born 1953), president of Haiti (1990-91 and 1994-95); deposed by a military coup in 1991; restored to power in 1994 **1** 291-293

ARISTOPHANES (450/445-after 385 B.C.), Greek playwright **1** 293-294

ARISTOTLE (384-322 B.C.), Greek philosopher and scientist **1** 295-296

ARIUS (died circa 336), Libyan theologian and heresiarch **1** 297-298

Arizona (state, United States)
Barboncito **20** 25-27

ARKWRIGHT, SIR RICHARD (1732-1792), English inventor and industrialist **1** 298

ARLEN, HAROLD (born Hyman Arluck; 1905-1986), American jazz pianist, composer, and arranger **19** 7-9

ARMANI, GIORGIO (1935-1997), Italian fashion designer **1** 299-301

ARMINIUS, JACOBUS (1560-1609), Dutch theologian **1** 301-302

ARMOUR, PHILIP DANFORTH (1832-1901), American industrialist **1** 302

ARMSTRONG, EDWIN HOWARD (1890-1954), American electrical engineer and radio inventor **1** 302-303

ARMSTRONG, LOUIS DANIEL (1900-1971), African American jazz musician **1** 303-304

ARMSTRONG, NEIL ALDEN (born 1930), American astronaut **1** 304-306

ARMSTRONG, SAMUEL CHAPMAN (1839-1893), American educator **1** 306-307

Army Air Corps
see United States Air Force

ARNE, THOMAS AUGUSTINE (1710-1778), English composer **1** 307-308

ARNIM, ACHIM VON (Ludwig Joachim von Achim; 1781-1831), German writer **1** 308-309

ARNOLD, GEN. BENEDICT (1741-1801), American general and traitor **1** 309-310

ARNOLD, HENRY HARLEY (Hap; 1886-1950), American general **1** 310-311

ARNOLD, MATTHEW (1822-1888), English poet and critic **1** 311-313

ARNOLD, THOMAS (1795-1842), English educator **1** 313-314

ARNOLD, THURMAN WESLEY (1891-1969), American statesman **1** 314

ARNOLD OF BRESCIA (circa 1100-1155), Italian religious reformer **1** 314-315

ARNOLFO DI CAMBIO (1245?-1302), Italian sculptor and architect **1** 315-316

ARON, RAYMOND (1905-1983), academic scholar, teacher, and journalist **1** 316-317

ARP, JEAN (Hans Arp; 1887-1966), French sculptor and painter **1** 317-318

ARRHENIUS, SVANTE AUGUST (1859-1927), Swedish chemist and physicist **1** 318-320

Art
criticism
Berenson, Bernard **20** 34-35
education
Callahan, Harry **20** 67-69
Jones, Lois Mailou **20** 194-196
history of
Berenson, Bernard **20** 34-35

ARTAUD, ANTONIN (1896-1948), developed the theory of the Theater of Cruelty **1** 320-321

ARTHUR, CHESTER ALAN (1830-1886), American statesman, president 1881-1885 **1** 321-323

ARTIGAS, JOSÉ GERVASIO (1764-1850), Uruguayan patriot **1** 323

Artists, American
illustrators (19th-20th century)
Comstock, Anna Botsford **20** 97-99
interior decorators
De Wolfe, Elsie **20** 107-108
painters (20th century)
Jones, Lois Mailou **20** 194-196
Quinn, Anthony **20** 302-304
photographers
Callahan, Harry **20** 67-69
Uelsmann, Jerry **20** 384-385
sculptors (20th century)
Quinn, Anthony **20** 302-304

Artists, English
illustrators
Carter, Howard **20** 74-76
painters (20th century)
Freud, Lucian **20** 149-151
photographers
Cameron, Julia Margaret **20** 69-71

Artists, French
fashion designers
St. Laurent, Yves **20** 327-329

Artists, German
illustrators
Merian, Maria Sibylla **20** 268-269

ASAM, COSMAS DAMIAN (1686-1739), German artist **1** 323-324

ASAM, EGID QUIRIN (1692-1750), German artist **1** 323-324

ASBURY, FRANCIS (1745-1816), English-born American Methodist bishop **1** 324-325

ASCH, SHALOM (1880-1957), Polish-born playwright and novelist **1** 325-326

ASH, MARY KAY WAGNER (born circa 1916), cosmetics tycoon **1** 326-327

Ashanti (West Africa people)
Wolseley, Garnet **20** 411-413

ASHARI, ABU AL- HASAN ALI AL- (873/883-935), Moslem theologian **1** 327-328

ASHE, ARTHUR ROBERT, JR. (1943-1993), world champion athlete, social activist, teacher, and charity worker **1** 328-330

Ashikaga shogunate
see Japan—1338-1573

ASHIKAGA TAKAUJI (1305-1358), Japanese shogun **1** 330-332

ASHLEY, LAURA (Mountney; 1925-1985), British designer of women's clothes and home furnishings **1** 332-333

ASHLEY, WILLIAM HENRY (circa 1778-1838), American businessman, fur trader, and explorer **1** 333-334

ASHMORE, HARRY SCOTT (1916-1998), American journalist **1** 334-335

ASHMUN, JEHUDI (1794-1828), American governor of Liberia Colony **1** 335-336

ASHRAWI, HANAN MIKHAIL (born 1946), Palestinian spokesperson **1** 336-338

ASHURBANIPAL (died circa 630 B.C.), Assyrian king 669-ca. 630 **1** 338

ASIMOV, ISAAC (1920-1992), American author **1** 338-341

ASOKA (ruled circa 273-232 B.C.), Indian emperor of the Maurya dynasty **1** 341-342

ASPIN, LES (1938-1995), United States congressman and secretary of defense **1** 342-344

ASPLUND, ERIC GUNNAR (1885-1945), Swedish architect **1** 344

ASQUITH, HERBERT HENRY (1st Earl of Oxford and Asquith; 1852-1928), English statesman, prime minister 1908-1916 **1** 344-346

ASSAD, HAFIZ (born 1930), president of Syria **1** 346-348

ASTAIRE, FRED (Frederick Austerlitz; 1899-1987), dancer and choreographer **1** 348-350

Asteroids (astronomy)
Shoemaker, Gene **20** 335-338

ASTON, FRANCIS WILLIAM (1877-1945), English chemist and physicist **1** 350-351

ASTOR, JOHN JACOB (1763-1848), American fur trader, merchant, and capitalist **1** 351-352

ASTOR, NANCY LANGHORNE (1879-1964), first woman to serve as a member of the British Parliament (1919-1945) **1** 352-354

Astronauts
McAuliffe, Christa **20** 254-257

Astronomy (science)
astronomical tables
Herschel, Caroline **20** 175-176
comets
Herschel, Caroline **20** 175-176
Kirch, Maria Winckelmann **20** 204-205
star catalogs
Maury, Antonia **20** 252-254

ASTURIAS, MIGUEL ANGEL (born 1899), Guatemalan novelist and poet **1** 354-355

ATAHUALPA (circa 1502-1533), Inca emperor of Peru 1532-1533 **1** 355-356

ATANASOFF, JOHN (1903-1995), American physicist **20** 21-22

ATATÜRK, GHAZI MUSTAPHA KEMAL (1881-1938), Turkish nationalist, president 1923-1938 **1** 356-357

ATCHISON, DAVID RICE (1807-1886), American lawyer and politician **1** 357-358

ATHANASIUS, ST. (circa 296-373), Christian theologian, bishop of Alexandria **1** 358-359

Athletes
Argentine
Maradona, Diego **20** 239-241
Canadian
Hull, Bobby **20** 181-183
Lemieux, Mario **20** 222-224
Czech
Zatopek, Emil **20** 420-422
Dutch
Blankers-Koen, Fanny **20** 50-52
English

Coe, Sebastian **20** 93-95
Mendoza, Daniel **20** 261-263
Thompson, Daley **20** 368-370
Ethiopian
Bikila, Abebe **20** 44-46
Nepalese
Tenzing Norgay **20** 362-364
Norwegian
Henie, Sonja **20** 172-173

Athletes, American
baseball players
Koufax, Sandy **20** 208-210
Nevers, Ernie **20** 281-283
Wagner, Honus **20** 393-395
Wynn, Early **20** 417-419
basketball coaches
Russell, Bill **20** 320-322
basketball players
Nevers, Ernie **20** 281-283
Robertson, Oscar **20** 311-313
Russell, Bill **20** 320-322
football players
Nevers, Ernie **20** 281-283
Payton, Walter **20** 294-296
Unitas, Johnny **20** 385-387
swimmers
Kahanamoku, Duke **20** 197-199
tennis players
Tilden, Bill **20** 370-372
track and field athletes
Moses, Edwin **20** 275-277

Atlas Shrugged (works)
Rand, Ayn **20** 307-309

ATTAR, FARID ED-DIN (circa 1140-circa 1234), Persian poet **1** 359-360

ATTENBOROUGH, RICHARD SAMUEL (born 1923), English actor and filmmaker **18** 21-23

ATTILA (died 453), Hun chieftain **1** 360

ATTLEE, CLEMENT RICHARD (1st Earl Attlee; 1883-1967), English statesman, prime minister 1945-1951 **1** 361-362
Strachey, John **20** 352-354

Attorneys general
see statesmen, American

ATWOOD, MARGARET ELEANOR (born 1939), Canadian novelist, poet, critic, and politically committed cultural activist **1** 362-364

AUBERT DE GASPÉ, PHILIPPE (1786-1871), French-Canadian author **1** 364

AUDEN, WYSTAN HUGH (1907-1973), English-born American poet **1** 364-366

AUDUBON, JOHN JAMES (1785-1851), American artist and ornithologist **1** 366-367

AUER, LEOPOLD (1845-1930), Hungarian violinist and conductor **20** 22-24

AUGUSTINE, ST. (354-430), Christian philosopher and theologian **1** 367-370

AUGUSTINE OF CANTERBURY, ST. (died circa 606), Roman monk, archbishop of Canterbury **1** 370-371

AUGUSTUS (Octavian; 63 B.C.-A.D. 14), Roman emperor 27 B.C.-A.D. 14 **1** 371-373

AUGUSTUS II (1670-1733), king of Poland and elector of Saxony **1** 373-374

AULARD, ALPHONSE FRANÇOIS VICTOR ALPHONSE (1849-1928), French historian **1** 374

AUNG SAN (1915-1947), Burmese politician **1** 374-375

AUNG SAN SUU KYI (born 1945), leader of movement toward democracy in Burma (Myanmar) and Nobel Peace Prize winner **1** 375-376

AURANGZEB (1618-1707), Mogul emperor of India 1658-1707 **1** 377

AUSTEN, JANE (1775-1817), English novelist **1** 377-379

AUSTIN, JOHN LANGSHAW (1911-1960), English philosopher **1** 379-380

AUSTIN, STEPHEN FULLER (1793-1836), American pioneer **1** 380-381

Authors, American
African American fiction and drama
Fauset, Jessie Redmon **20** 135-138
art critics (20th century)
Berenson, Bernard **20** 34-35
autobiographies
Apess, William **20** 16-18
columnists
Steinitz, Wilhelm **20** 343-346
essayists (19th-20th century)
Chesnutt, Charles Waddell **20** 78-82
essayists (20th century)
Didion, Joan **20** 113-116
librettists
Gershwin, Ira **20** 153-155
Herman, Jerry **20** 173-175
Lerner, Alan Jay **20** 224-226
nonfiction writers
Comstock, Anna Botsford **20** 97-99
Tilden, Bill **20** 370-372
novelists (19th-20th century)
Chesnutt, Charles Waddell **20** 78-82
Grey, Zane **20** 160-162
novelists (20th century)
Didion, Joan **20** 113-116
L'Amour, Louis **20** 213-215
Lee, Harper **20** 220-222
Rand, Ayn **20** 307-309
playwrights (20th century)
Kramer, Larry **20** 210-212
scientific writers
Drexler, Kim Eric **20** 119-121
scriptwriters (20th century)
Didion, Joan **20** 113-116
Kramer, Larry **20** 210-212
Rand, Ayn **20** 307-309
short-story writers (19th-20th century)
Chesnutt, Charles Waddell **20** 78-82
short-story writers (20th century)
L'Amour, Louis **20** 213-215
Olsen, Tillie **20** 289-291

Authors, Anglo-Saxon
Cynewulf **20** 103-104

Authors, English
autobiographers
Markham, Beryl **20** 241-243
Mendoza, Daniel **20** 261-263
essayists (20th century)
Ellis, Havelock **20** 126-128
military science
Wolseley, Garnet **20** 411-413
nonfiction writers
Ellis, Havelock **20** 126-128
novelists (20th century)
Hall, Radclyffe **20** 168-170
Old English poets
Caedmon **20** 66-67
poets (20th century)
Owen, Wilfred **20** 291-293
political writers
Strachey, John **20** 352-354
scientific writers
Ellis, Havelock **20** 126-128
short-story writers
Markham, Beryl **20** 241-243
travel writers
Kingsley, Mary **20** 201-204

Authors, German
critics
Benjamin, Walter **20** 32-34

Authors, Ghanaian
Aidoo, Ama Ata **20** 8-10

Authors, Greek (ancient)
fabulists
Phaedrus **20** 296-297
novelists
Longus **20** 229-230

Authors, Indian (Asia)
nonfiction writers
Chopra, Deepak **20** 84-86

Authors, Italian
librettists
Da Ponte, Lorenzo **20** 105-106
poets (13th-14th century)
Sordello **20** 342-343
poets (17th-19th century)
Da Ponte, Lorenzo **20** 105-106

Authors, Prussian
Clausewitz, Karl von **20** 89-91

Authors, Puerto Rican
Capetillo, Luisa **20** 73-74

Authors, Roman (ancient)
fabulists
Phaedrus **20** 296-297
histories
Eutropius **20** 128-130
novelists
Apuleius, Lucius **20** 19-21

Authors, Scottish
autobiographers
Douglas-Home, Alec **20** 117-119
nonfiction
Somerville, Mary **20** 340-342

Authors, Spanish
religious writers
Teresa of Avila **20** 364-366

Automobile industry
Chevrolet, Louis **20** 82-84
Romney, George **20** 313-316
Schrempp, Juergen **20** 331-332
Willys, John **20** 407-409

Automobile racing
Chevrolet, Louis **20** 82-84

AVEDON, RICHARD (born 1923), American fashion photographer **1** 381-382

AVERROËS (1126-1198), Spanish-Arabian philosopher **1** 382-383

AVERY, OSWALD THEODORE (1877-1955), Canadian/American biologist and bacteriologist **1** 384-386

Aviators
American
Markham, Beryl **20** 241-243
Mitchell, Billy **20** 269-272
Rutan, Dick **20** 325-326

AVICENNA (circa 980-1037), Arabian physician and philosopher **1** 386-387

ÁVILA CAMACHO, GEN. MANUEL (1897-1955), Mexican president 1940-1946 **1** 387-388

AVOGADRO, LORENZO ROMANO AMEDO CARLO (Conte di Quaregna e di Cerreto; 1776-1865), Italian physicist and chemist **1** 388-389

AWOLOWO, CHIEF OBAFEMI (born 1909), Nigerian nationalist and politician **1** 389-390

AX, EMANUEL (born 1949), American pianist **1** 391

AYCKBOURN, ALAN (born 1939), British playwright **18** 23-25

AYER, ALFRED JULES (1910-1989), English philosopher **1** 391-393

AYLWIN AZÓCAR, PATRICIO (born 1918), leader of the Chilean Christian Democratic party and president of Chile **1** 393-395

AYUB KHAN, MOHAMMED (1907-1989), Pakistani statesman **1** 395-396

AZAÑA DIAZ, MANUEL (1880-1940), Spanish statesman, president 1936-1939 **1** 396-397

AZARA, FÉLIX DE (1746-1821), Spanish explorer and naturalist **1** 397-398

AZCONA HOYO, JOSÉ (born 1927), president of Honduras (1986-1990) **1** 398-399

AZHARI, SAYYID ISMAIL AL- (1898-1969), Sudanese president 1965-1968 **1** 399-401

AZIKIWE, NNAMDI (born 1904), Nigerian nationalist, president 1963-1966 **1** 401-402

AZUELA, MARIANO (1873-1952), Mexican novelist **1** 402

B

BA MAW (1893-1977), Burmese statesman **1** 480-481

BAADER and MEINHOF (1967-1976), founders of the West German ''Red Army Faction'' **1** 403-404

BAAL SHEM TOV (circa 1700-circa 1760), founder of modern Hasidism **1** 404-405

BABAR THE CONQUEROR (aka Zahir-ud-din Muhammad Babur; 1483-1530), Mogul emperor of India 1526-1530 **1** 405-407

BABBAGE, CHARLES (1791-1871), English inventor and mathematician **1** 407-408

BABBITT, BRUCE EDWARD (born 1938), governor of Arizona (1978-1987) and United States secretary of the interior **1** 408-410

BABBITT, MILTON (born 1916), American composer **1** 410

BABCOCK, STEPHEN MOULTON (1843-1931), American agricultural chemist **1** 410-411

BABEL, ISAAC EMMANUELOVICH (1894-1941), Russian writer **1** 411-412

BABEUF, FRANÇOIS NOEL (''Caius Gracchus''; 1760-1797), French revolutionist and writer **1** 412

BACA-BARRAGÁN, POLLY (born 1943), Hispanic American politician **1** 412-414

BACH, CARL PHILIPP EMANUEL (1714-1788), German composer **1** 414-415

BACH, JOHANN CHRISTIAN (1735-1782), German composer **1** 415-416

BACH, JOHANN SEBASTIAN (1685-1750), German composer and organist **1** 416-419

BACHE, ALEXANDER DALLAS (1806-1867), American educator and scientist **1** 420

BACKUS, ISAAC (1724-1806), American Baptist leader **1** 420-421

BACON, SIR FRANCIS (1561-1626), English philosopher, statesman, and author **1** 422-424

BACON, FRANCIS (1909-1992), English artist **1** 421-422

BACON, NATHANIEL (1647-1676), American colonial leader **1** 424-425

BACON, ROGER (circa 1214-1294), English philosopher **1** 425-427

Bacteriology (science)
foundations
Cohn, Ferdinand **20** 95-97

BAD HEART BULL, AMOS (1869-1913), Oglala Lakota Sioux tribal historian and artist **1** 427-428

BADOGLIO, PIETRO (1871-1956), Italian general and statesman **1** 428-429

BAECK, LEO (1873-1956), rabbi, teacher, hero of the concentration camps, and Jewish leader **1** 429-430

BAEKELAND, LEO HENDRIK (1863-1944), American chemist **1** 430-431

BAER, KARL ERNST VON (1792-1876), Estonian anatomist and embryologist **1** 431-432

BAEZ, BUENAVENTURA (1812-1884), Dominican statesman, five time president **1** 432-433

BAEZ, JOAN (born 1941), American folk singer and human rights activist **1** 433-435

BAFFIN, WILLIAM (circa 1584-1622), English navigator and explorer **1** 435-436

BAGEHOT, WALTER (1826-1877), English economist **1** 436-437

BAGLEY, WILLIAM CHANDLER (1874-1946), educator and theorist of educational ''essentialism'' **1** 437-438

BAHR, EGON (born 1922), West German politician **1** 438-440

BAIKIE, WILLIAM BALFOUR (1825-1864), Scottish explorer and scientist **1** 440

BAILEY, F. LEE (born 1933), American defense attorney and author **1** 441-443

BAILEY, FLORENCE MERRIAM (1863-1948), American ornithologist and author **1** 443-444

BAILEY, GAMALIEL (1807-1859), American editor and politician **1** 444-445

BAILLIE, D(ONALD) M(ACPHERSON) (1887-1954), Scottish theologian **1** 445

BAILLIE, JOHN (1886-1960), Scottish theologian and ecumenical churchman **1** 445-447

BAKER, ELLA JOSEPHINE (1903-1986), African American human and civil rights activist **18** 26-28

BAKER, HOWARD HENRY, JR. (born 1925), U.S. senator and White House chief of staff **18** 28-30

BAKER, JAMES ADDISON III (born 1930), Republican party campaign leader **1** 447-448

BAKER, JOSEPHINE (1906-1975) Parisian dancer and singer from America **1** 448-451

BAKER, NEWTON DIEHL (1871-1937), American statesman **1** 451

BAKER, RAY STANNARD (1870-1946), American author **1** 451-452

BAKER, RUSSELL (born 1925), American writer of personal-political essays **1** 452-454

BAKER, SIR SAMUEL WHITE (1821-1893), English explorer and administrator **1** 454-455

BAKER, SARA JOSEPHINE (1873-1945), American physician **1** 455-456

BAKHTIN, MIKHAIL MIKHAILOVICH (1895-1975), Russian philosopher and literary critic **1** 456-458

Bakufu (shogun military government) *see* Japan—1185-1867

BAKUNIN, MIKHAIL ALEKSANDROVICH (1814-1876), Russian anarchist **1** 458-460

BALAGUER Y RICARDO, JOAQUÍN (born 1907), Dominican statesman **1** 460-461

BALANCHINE, GEORGE (1904-1983), Russian-born American choreographer **1** 461-462

BALBOA, VASCO NÚÑEZ DE (circa 1475-1519), Spanish explorer **1** 462-463

BALBULUS, NOTKER (circa 840-912), Swiss poet-musician and monk **11** 434-435

BALCH, EMILY GREENE (1867-1961), American pacifist and social reformer **1** 463-464

BALDWIN I (1058-1118), Norman king of Jerusalem 1100-1118 **1** 464-465

BALDWIN, JAMES ARTHUR (1924-1987), African American author, poet, and dramatist **1** 465-466

BALDWIN, ROBERT (1804-1858), Canadian politician **1** 466-468

BALDWIN, STANLEY (1st Earl Baldwin of Bewdley; 1867-1947), English statesman, three times prime minister **1** 468-469

BALFOUR, ARTHUR JAMES (1st Earl of Balfour; 1848-1930), British statesman and philosopher **1** 469-470

Bali (island) *see* Indonesia

BALL, GEORGE (1909-1994), American politician and supporter of an economically united Europe **1** 470-471

BALL, LUCILLE (Lucille Desiree Hunt; 1911-1989), American comedienne **1** 472-473

BALLA, GIACOMO (1871-1958), Italian painter **1** 473-474

BALLADUR, EDOUARD (born 1929), premier of the French Government **1** 474-475

BALLARD, ROBERT (born 1942), American oceanographer **19** 10-12

BALLIVIÁN, JOSÉ (1805-1852), Bolivian president 1841-1847 **1** 475

BALMACEDA FERNÁNDEZ, JOSÉ MANUEL (1840-1891), Chilean president 1886-1891 **1** 475-476

BALTHUS (Balthasar Klossowski; born 1908), European painter and stage designer **1** 476-477

BALTIMORE, DAVID (born 1938), American virologist **1** 477-478

BALZAC, HONORÉ DE (1799-1850), French novelist **1** 478-480

BAMBA, AMADOU (1850-1927), Senegalese religious leader **1** 481-482

BAMBARA, TONI CADE (1939-1995), African American writer and editor **1** 482-483

BANCROFT, GEORGE (1800-1891), American historian and statesman **1** 483-484

BANCROFT, HUBERT HOWE (1832-1918), American historian **1** 484-485

BANDA, HASTINGS KAMUZU (1905-1997), Malawi statesman **1** 485-486

BANDARANAIKE, SIRIMAVO (also Sirima) RATWATTE DIAS (born 1916), first woman prime minister in the world as head of the Sri Lankan Freedom party government (1960-1965, 1970-1976) **1** 486-488

BANERJEE, SURENDRANATH (1848-1925), Indian nationalist **1** 488

Banking, German
Rothschild, Mayer **20** 318-320

BANKS, DENNIS J. (born 1932), Native American leader, teacher, activist, and author **1** 488-489

BANKS, SIR JOSEPH (1743-1820), English naturalist **1** 489-490
Brown, Robert **20** 61-63

BANNEKER, BENJAMIN (1731-1806), African American mathematician **1** 490-491

BANNISTER, EDWARD MTICHELL (1828-1901), African American landscape painter **1** 491-493

BANTING, FREDERICK GRANT (1891-1941), Canadian physiolgist **1** 493-494

BANZER SUÁREZ, HUGO (born 1926), Bolivian president (1971-1979) **1** 494-496

BAO DAI (born 1913), emperor of Vietnam 1932-1945 and 1949-1955 **1** 496-497

BAR KOCHBA, SIMEON (died 135), Jewish commander of revolt against Romans **2** 5

BARAK, EHUD (born 1942), Israeli prime minister **1** 497-498

BARAKA, IMAMU AMIRI (Everett LeRoi Jones; born 1934), African American poet and playwright **1** 498-499

BARANOV, ALEKSANDR ANDREIEVICH (1747-1819), Russian explorer **1** 499-500

BARBER, SAMUEL (1910-1981), American composer **1** 500-501

BARBIE, KLAUS (Klaus Altmann; 1913-1991), Nazi leader in Vichy France **1** 501-503

BARBONCITO (1820-1871), Native American leader of the Navajos **20** 25-27

BARBOSA, RUY (1849-1923), Brazilian journalist and politician **1** 503-504

BARDEEN, JOHN (1908-1991), American Nobel physicist **2** 1-3

BARENBOIM, DANIEL (born 1942), Israeli pianist and conductor **2** 3-4

BARENTS, WILLEM (died 1597), Dutch navigator and explorer **2** 4-5

BARLACH, ERNST (1870-1938), German sculptor **2** 5-6

BARLOW, JOEL (1754-1812), American poet **2** 6-7

BARNARD, CHRISTIAAN N. (born 1922), South African heart transplant surgeon **2** 7-8

BARNARD, EDWARD EMERSON (1857-1923), American astronomer **2** 8-9

BARNARD, FREDERICK AUGUSTUS PORTER (1809-1889), American educator and mathematician **2** 9-10

BARNARD, HENRY (1811-1900), American educator **2** 10

BARNES, DJUNA (a.k.a. Lydia Steptoe; 1892-1982), American author **2** 11-13

BARNUM, PHINEAS TAYLOR (1810-1891), American showman **2** 13-15

BAROJA Y NESSI, PÍO (1872-1956), Spanish novelist **2** 15-16

BARON, SALO WITTMAYER (1895-1989), Austrian-American educator and Jewish historian **2** 16-17

BARRAGÁN, LUIS (1902-1988), Mexican architect and landscape architect **2** 17-19

BARRAS, VICOMTE DE (Paul François Jean Nicolas; 1755-1829), French statesman and revolutionist **2** 19

BARRE, RAYMOND (1924-1981), prime minister of France (1976-1981) **2** 19-20

BARRÈS, AUGUSTE MAURICE (1862-1923), French writer and politician **2** 20-21

BARRIE, SIR JAMES MATTHEW (1860-1937), British dramatist and novelist **2** 21-22

BARRIENTOS ORTUÑO, RENÉ (1919-1969), populist Bolivian president (1966-1969) **2** 22-23

BARRIOS, JUSTO RUFINO (1835-1885), Guatemalan general, president 1873-1885 **2** 23-24

BARRY, JOHN (1745-1803), American naval officer **2** 24-25

BARRY, MARION SHEPILOV, JR. (born 1936), African American mayor and civil rights activist **2** 25-28

BARRYMORES, American theatrical dynasty **2** 28-30

BARTH, HEINRICH (1821-1865), German explorer **2** 30-31

BARTH, KARL (1886-1968), Swiss Protestant theologian **2** 31-32

BARTHÉ, RICHMOND (1901-1989), African American sculptor **2** 33-34

BARTLETT, SIR FREDERIC CHARLES (1886-1969), British psychologist **2** 34-35

BARTÓK, BÉLA (1881-1945), Hungarian composer and pianist **2** 35-36

BARTON, BRUCE (1886-1967), American advertising business executive and congressman **2** 36-37

BARTON, CLARA (1821-1912), American humanitarian **2** 37-39

BARTON, SIR EDMUND (1849-1920), Australian statesman and jurist **2** 39-40

BARTRAM, JOHN (1699-1777), American botanist **2** 40-41

BARTRAM, WILLIAM (1739-1823), American naturalist **2** 41-42

BARUCH, BERNARD MANNES (1870-1965), American statesman and financier **2** 42-43

BARYSHNIKOV, MIKHAIL (born 1948), ballet dancer **2** 43-44

Baseball (television miniseries
Burns, Ken **20** 63-65

Baseball Hall of Fame (Cooperstown, New York State)
Koufax, Sandy **20** 208-210
Wagner, Honus **20** 393-395
Wynn, Early **20** 417-419

Baseball players
see Athletes

BASEDOW, JOHANN BERNHARD (1724-1790), German educator and reformer **2** 44-45

BASHO, MATSUO (1644-1694), Japanese poet **2** 45-48

BASIE, COUNT (William Basie; 1904-1984), pianist and jazz band leader **2** 48-49

BASIL I (circa 812-886), Byzantine emperor 867-886 **2** 49-50

BASIL II (circa 958-1025), Byzantine emperor 963-1025 **2** 50-51

BASIL THE GREAT, ST. (329-379), theologian and bishop of Caesarea **2** 51-52

Basketball (United States)
see Athletes

BASSI, LAURA (1711-1778), Italian physicist **20** 27-29

BATES, DAISY MAE (née O'Dwyer; 1861-1951), Irish-born Australian social worker **2** 52-53

BATES, HENRY WALTER (1825-1892), English explorer and naturalist **2** 53-54

BATES, KATHARINE LEE (1859-1929), American poet and educator **2** 54-55

BATESON, WILLIAM (1861-1926), English biologist concerned with evolution **2** 55-57

BATISTA Y ZALDÍVAR, FULGENCIO (1901-1973), Cuban political and military leader **2** 57-58

BATLLE Y ORDÓÑEZ, JOSÉ (1856-1929), Uruguayan statesman and journalist **2** 58-59

BATTLE, KATHLEEN (born 1948), American opera and concert singer **2** 59-60

BATU KHAN (died 1255), Mongol leader **2** 60-61

BAUDELAIRE, CHARLES PIERRE (1821-1867), French poet and art critic **2** 61-63

BAUER, EDDIE (1899-1986), American businessman **19** 13-14

BAULIEU, ÉTIENNE-ÉMILE (Étienne Blum; born 1926), French physician and biochemist who developed RU 486 **2** 63-66

BAUM, HERBERT (1912-1942), German human/civil rights activist **2** 66-73

BAUM, L. FRANK (1856-1919), author of the Wizard of Oz books **2** 73-74

BAUR, FERDINAND CHRISTIAN (1792-1860), German theologian **2** 74-75

BAUSCH, PINA (born 1940), a controversial German dancer/choreographer **2** 75-76

Bavarian art
see German art

BAXTER, RICHARD (1615-1691), English theologian **2** 76-77

BAYLE, PIERRE (1647-1706), French philosopher **2** 77-78

BEA, AUGUSTINUS (1881-1968), German cardinal **2** 79

BEACH, MOSES YALE (1800-1868), American inventor and newspaperman **2** 79-80

BEADLE, GEORGE WELLS (1903-1989), American scientist, educator, and administrator **2** 80-81

BEALE, DOROTHEA (1831-1906), British educator **2** 81-83

Bean, Leon Leonwood (L.L. Bean; 1872-1967), American businessman **19** 14-16

BEARD, CHARLES AUSTIN (1874-1948), American historian **2** 84

BEARD, MARY RITTER (1876-1958), American author and activist **2** 85-86

BEARDEN, ROMARE HOWARD (1914-1988), African American painter-collagist **2** 86-88

BEARDSLEY, AUBREY VINCENT (1872-1898), English illustrator **2** 88-89

BEATLES, THE (1957-1971), British rock and roll band **2** 89-92

BEATRIX, WILHELMINA VON AMSBERG, QUEEN (born 1938), queen of Netherlands (1980-) **2** 92-93

BEAUFORT, MARGARET (1443-1509), queen dowager of England **20** 29-31

BEAUMARCHAIS, PIERRE AUGUST CARON DE (1732-1799), French playwright **2** 93-94

BEAUMONT, FRANCIS (1584/1585-1616), English playwright **2** 95

BEAUMONT, WILLIAM (1785-1853), American surgeon **2** 95-96

BEAUREGARD, PIERRE GUSTAVE TOUTANT (1818-1893), Confederate general **2** 96-97

BECARRIA, MARCHESE DI (1738-1794), Italian jurist and economist **2** 97-98

BECHTEL, STEPHEN DAVISON (1900-1989), American construction engineer and business executive **2** 98-99

BECK, LUDWIG AUGUST THEODOR (1880-1944), German general **2** 99-100

BECKER, CARL LOTUS (1873-1945), American historian **2** 100-101

BECKET, ST. THOMAS (1128?-1170), English prelate **2** 101-102

BECKETT, SAMUEL (1906-1989), Irish novelist, playwright, and poet **2** 102-104

BECKMANN, MAX (1884-1950), German painter **2** 104-105

BECKNELL, WILLIAM (circa 1797-1865), American soldier and politician **2** 105-106

BECKWOURTH, JIM (James P. Beckwourth; c. 1800-1866), African American fur trapper and explorer **2** 106-107

BÉCQUER, GUSTAVO ADOLFO DOMINGUEZ (1836-1870), Spanish lyric poet **2** 107-108

BECQUEREL, ANTOINE HENRI (1852-1908), French physicist **2** 108-109

BEDE, ST. (672/673-735), English theologian **2** 109-110

BEDELL SMITH, WALTER (1895-1961), U.S. Army general, ambassador, and CIA director **18** 30-33

BEECHER, CATHARINE (1800-1878), American author and educator **2** 110-112

BEECHER, HENRY WARD (1813-1887), American Congregationalist clergyman **2** 112-113

BEECHER, LYMAN (1775-1863), Presbyterian clergyman **2** 113

BEERBOHM, MAX (Henry Maximilian Beerbohm; 1872-1956), English author and critic **19** 16-18

BEETHOVEN, LUDWIG VAN (1770-1827), German composer **2** 114-117

BEGAY, HARRISON (born 1917), Native American artist **2** 117-118

BEGIN, MENACHEM (1913-1992), Israel's first non-Socialist prime minister (1977-1983) **2** 118-120

BEHN, APHRA (1640?-1689), British author **18** 33-34

BEHRENS, HILDEGARD (born 1937), German soprano **2** 120-121

BEHRENS, PETER (1868-1940), German architect, painter, and designer **2** 121-122

BEHRING, EMIL ADOLPH VON (1854-1917), German hygienist and physician **2** 122-123

BEHZAD (died circa 1530), Persian painter **2** 123

BEISSEL, JOHANN CONRAD (1690-1768), German-American pietist **2** 123-124

BELAFONTE, HARRY (Harold George Belafonte, Jr.; born 1927), African American singer and actor **20** 31-32

BELASCO, DAVID (1853-1931), American playwright and director-producer **2** 124-125

BELAÚNDE TERRY, FERNANDO (born 1912), president of Peru (1963-1968, 1980-1985) **2** 125-126

BELGRANO, MANUEL (1770-1820), Argentine general and politician **2** 126-127

BELINSKY, GRIGORIEVICH (1811-1848), Russian literary critic **2** 128

BELISARIUS (circa 506-565), Byzantine general **2** 128-129

BELL, ALEXANDER GRAHAM (1847-1922), Scottish-born American inventor **2** 129-131

BELL, ANDREW (1753-1832), Scottish educator **2** 131-132

BELL, DANIEL (Bolotsky; born 1919), American sociologist **2** 132-133

BELL BURNELL, SUSAN JOCELYN (born 1943), English radio astronomer **2** 133-134

BELLAMY, EDWARD (1850-1898), American novelist, propagandist, and reformer **2** 134-135

BELLARMINE, ST. ROBERT (1542-1621), Italian theologian and cardinal **2** 135-136

BELLECOURT, CLYDE (born 1939), Native American activist **2** 136-137

BELLINI, GIOVANNI (circa 1435-1516), Itlaian painter **2** 137-138

BELLINI, VINCENZO (1801-1835), Italian composer **2** 138-139

BELLO, ALHAJI SIR AHMADU (1909-1966), Nigerian politician **2** 139-140

BELLO Y LÓPEZ, ANDRÉS (1781-1865), Venezuelan humanist **2** 140-141

BELLOC, JOSEPH HILAIRE PIERRE (1870-1953), French-born English author and historian **2** 141

BELLOW, SAUL (born 1915), American novelist and Nobel Prize winner **2** 141-143

BELLOWS, GEORGE WESLEY (1882-1925), American painter **2** 143

BELLOWS, HENRY WHITNEY (1814-1882), American Unitarian minister **2** 143-144

BEMBO, PIETRO (1470-1547), Italian humanist, poet, and historian **2** 144-145

BEN AND JERRY ice cream company founders **18** 35-37

BEN BADIS, ABD AL-HAMID (1889-1940), leader of the Islamic Reform Movement in Algeria between the two world wars **2** 147-148

BEN BELLA, AHMED (born 1918), first president of the Algerian Republic **2** 148-149

BENDIX, VINCENT (1881-1945), American inventor, engineer, and industrialist **19** 18-20

BEN-GURION, DAVID (born 1886), Russian-born Israeli statesman **2** 160-161

BEN-HAIM, PAUL (Frankenburger; 1897-1984), Israeli composer **2** 161-162

Ben-Hur (film and novel)
Thalberg, Irving **20** 366-368

BEN YEHUDA, ELIEZER (1858-1922), Hebrew lexicographer and editor **2** 181-182

BENALCÁZAR, SEBASTIÁN DE (died 1551), Spanish conquistador **2** 145-146

BENAVENTE Y MARTINEZ, JACINTO (1866-1954), Spanish dramatist **2** 146-147

BENCHLEY, ROBERT (1889-1945), American humorist **2** 150-151

BENDA, JULIEN (1867-1956), French cultural critic and novelist **2** 151-152

BENEDICT XV (Giacomo della Chiesa; 1854-1922), pope, 1914-1922 **2** 153-154

BENEDICT, RUTH FULTON (1887-1948), American cultural anthropologist **2** 154-155

BENEDICT, ST. (circa 480-547), Italian founder of the Benedictines **2** 154-155

BENEŠ, EDWARD (1884-1948), Czechoslovak president 1935-1938 and 1940-1948 **2** 155-157
Masaryk, Jan **20** 243-246

BENÉT, STEPHEN VINCENT (1898-1943), American poet and novelist **2** 157-158

BENETTON, Italian family (Luciano, Giuliana, Gilberto, Carlo and Mauro) who organized a world-wide chain of colorful knitwear stores **2** 158-159

BENEZET, ANTHONY (1713-1784), American philanthropist and educator **2** 159-160

BENJAMIN, ASHER (1773-1845), American architect **2** 162-163

BENJAMIN, JUDAH PHILIP (1811-1884), American statesman **2** 163-164

BENJAMIN, WALTER (1892-1940), German philosopher and literary critic **20** 32-34

BENN, GOTTFRIED (1886-1956), German author **2** 164

BENN, TONY (Anthony Neil Wedgewood Benn; born 1925), British Labour party politician **2** 164-166

BENNETT, ALAN (born 1934), British playwright **2** 166-167

BENNETT, ENOCH ARNOLD (1867-1931), English novelist and dramatist **2** 167-168

BENNETT, JAMES GORDON (1795-1872), Scottish-born American journalist and publisher **2** 168-169

BENNETT, JAMES GORDON, JR. (1841-1918), American newspaper owner and editor **2** 169-170

BENNETT, JOHN COLEMAN (1902-1995), American theologian **2** 170-171

BENNETT, RICHARD BEDFORD (1870-1947), Canadian statesman, prime minister 1930-1935 **2** 171-172

BENNETT, RICHARD RODNEY (born 1936), English composer **2** 172

BENNETT, WILLIAM JOHN (born 1943), American teacher and scholar and secretary of the Department of Education (1985-1988) **2** 172-174

BENNY, JACK (Benjamin Kubelsky; 1894-1974), American comedian and a star of radio, television, and stage **2** 174-176

BENTHAM, JEREMY (1748-1832), English philosopher, political theorist, and jurist **2** 176-178

BENTLEY, ARTHUR F. (1870-1957), American philosopher and political scientist **2** 178

BENTON, SEN. THOMAS HART (1782-1858), American statesman **2** 178-179

BENTON, THOMAS HART (1889-1975), American regionalist painter **2** 178-179

BENTSEN, LLOYD MILLARD (born 1921), senior United States senator from Texas and Democratic vice-presidential candidate in 1988 **2** 180-181

BENZ, CARL (1844-1929), German inventor **2** 182-183

BERCHTOLD, COUNT LEOPOLD VON (1863-1942), Austro-Hungarian statesman **2** 183-184

BERDYAEV, NICHOLAS ALEXANDROVICH (1874-1948), Russian philosopher **2** 184-185

BERELSON, BERNARD (1912-1979), American behavioral scientist **2** 185-186

BERENSON, BERNARD (1865-1959), American art critic and historian **20** 34-35

BERG, ALBAN (1885-1935), Austrian composer **2** 186-187

BERG, PAUL (born 1926), American chemist **2** 187-189

BERGER, VICTOR LOUIS (1860-1929), American politician **2** 189-190

BERGMAN, (ERNST) INGMAR (born 1918); Swedish film and stage director **2** 190-191

BERGMAN, INGRID (1917-1982), Swedish actress **20** 35-37
Rossellini, Roberto **20** 316-318

BERGSON, HENRI (1859-1941), French philosopher **2** 191-192

BERIA, LAVRENTY PAVLOVICH (1899-1953), Soviet secret-police chief and politician **2** 192-193

BERING, VITUS (1681-1741), Danish navigator in Russian employ **2** 193-194

BERIO, LUCIANO (born 1925), Italian composer **2** 194-195

BERISHA, SALI (born 1944), president of the Republic of Albania (1992-) **2** 195-197

BERKELEY, BUSBY (William Berkeley Enos; 1895-1976), American filmmaker **20** 38-39

BERKELEY, GEORGE (1685-1753), Anglo-Irish philosopher and Anglican bishop **2** 197-198

BERKELEY, SIR WILLIAM (1606-1677), English royal governor of Virginia **2** 198-199

BERLE, ADOLF AUGUSTUS, JR. (1895-1971), American educator **2** 199-200

BERLE, MILTON (born 1908), American entertainer and actor **18** 37-39

BERLIN, IRVING (1888-1989), American composer **2** 200-201

BERLIN, ISAIAH (1909-1997), British philosopher **2** 201-203

BERLINER, ÉMILE (1851-1929), American inventor **20** 39-41

BERLIOZ, LOUIS HECTOR (1803-1869), French composer, conductor, and critic **2** 203-205

BERMEJO, BARTOLOMÉ (Bartolomé de Cárdenas; flourished 1474-1498), Spanish painter **2** 205

BERNANOS, GEORGES (1888-1948), French novelist and essayist **2** 206-207

BERNARD, CLAUDE (1813-1878), French physiologist **2** 208-210

BERNARD OF CLAIRVAUX, ST. (1090-1153), French theologian, Doctor of the Church **2** 207-208

BERNARDIN, CARDINAL JOSEPH (1928-1996), Roman Catholic Cardinal and American activist **2** 210-211

BERNAYS, EDWARD L. (1891-1995), American public relations consultant **2** 211-212

BERNBACH, WILLIAM (1911-1982), American advertising executive **19** 20-22

BERNERS-LEE, TIM (born 1955), English computer scientist and creator of the World Wide Web **20** 41-43

BERNHARDT, SARAH (Henriette-Rosine Bernard; 1844-1923), French actress **2** 212-214

BERNINI, GIAN LORENZO (1598-1680), Italian artist **2** 214-216

BERNOULLI, DANIEL (1700-1782), Swiss mathematician and physicist **2** 216

BERNSTEIN, DOROTHY LEWIS (born 1914), American mathematician **2** 217

BERNSTEIN, EDUARD (1850-1932), German socialist **2** 218

BERNSTEIN, LEONARD (1918-1990), American composer, conductor, and pianist **2** 218-219

BERRI, NABIH (born 1939), leader of the Shi'ite Muslims in Lebanon **2** 220-222

BERRIGAN, DANIEL J. (born 1921), activist American Catholic priest **2** 222-223

BERRUGUETE, ALONSO (1486/90-1561), Spanish sculptor **2** 223-224

BERRY, CHUCK (born 1926), African American performer **2** 224-226

BERRY, MARY FRANCES (born 1938), African American human/civil rights activist and official **2** 226-229

BERRYMAN, JOHN (John Allyn Smith, Jr.; 1914-1972), American poet and biographer **19** 22-25

BERTHIER, LOUIS ALEXANDRE (1753-1815), French soldier and cartographer **20** 43-44

BERTHOLLET, CLAUDE LOUIS (1748-1822), French chemist **2** 229-230

BERTILLON, ALPHONSE (1853-1914), French criminologist **2** 230-231

BERTOLUCCI, BERNARDO (born 1940), Italian film director **18** 39-41

BERZELIUS, JÖNS JACOB (1779-1848), Swedish chemist **2** 231-233

BESANT, ANNIE WOOD (1847-1933), British social reformer and theosophist **2** 233-234

BESSEL, FRIEDRICH WILHELM (1784-1846), German astronomer **2** 234-235

BESSEMER, SIR HENRY (1813-1898), English inventor **2** 235-236

BEST, CHARLES HERBERT (1899-1978), Canadian physiologist **2** 236-237

BETANCOURT, RÓMULO (1908-1990), Venezuelan statesman **2** 237-238

BETHE, HANS ALBRECHT (born 1906), Alsatian-American physicist **2** 238-239

BETHMANN HOLLWEG, THEOBALD VON (1856-1921), German statesman **2** 239-240

BETHUNE, HENRY NORMAN (1890-1939), Canadian humanitarian physician **2** 240-241

BETHUNE, MARY MCLEOD (1875-1955), African American educator **2** 241-242

BETI, MONGO (Alexandre Biyidi; born 1932), Cameroonian novelist **2** 242-243

BETJEMAN, JOHN (1906-1984), Poet Laureate of Britain 1972-1984 **2** 243-245

BETTELHEIM, BRUNO (1903-1990), Austrian-born American psychoanalyst and educational psychologist **2** 245-246

BETTI, UGO (1892-1953), Italian playwright **2** 246

BEUYS, JOSEPH (1921-1986), German artist and sculptor **2** 246-248

BEVAN, ANEURIN (1897-1960), Labour minister responsible for the creation of the British National Health Service **2** 248-249

BEVEL, JAMES LUTHER (born 1936), American civil rights activist of the 1960s **2** 250-251

BEVERIDGE, WILLIAM HENRY (1st Baron Beveridge of Tuccal; 1879-1963), English economist and social reformer **2** 251-252

BEVERLEY, ROBERT (circa 1673-1722), colonial American historian **2** 252

BEVIN, ERNEST (1881-1951), English trade union leader and politician **2** 252-253

BHABHA, HOMI JEHANGIR (1909-1966), Indian atomic physicist **2** 253-254

BHAKTIVEDANTA PRABHUPADA (Abhay Charan De; 1896-1977), Hindu religious teacher who founded the International Society for Krishna Consciousness **2** 254-255

BHASHANI, MAULANA ABDUL HAMID KHAN (1880-1976), Muslim leader who promoted nationalism in Assam, Bengal, and Bangladesh **2** 255-257

BHAVE, VINOBA (born 1895), Indian nationalist and social reformer **2** 257-258

BHUMIBOL ADULYADEJ (born 1927), king of Thailand (1946-) representing the Chakri Dynasty **2** 258-259

BHUTTO, BENAZIR (born 1953), prime minister of Pakistan (1988-1990) **2** 259-261

BHUTTO, ZULFIKAR ALI (1928-1979), Pakistan's president and later prime minister (1971-1979) **2** 261-262

BIALIK, HAYYIM NAHMAN (1873-1934), Russian-born Hebrew poet **2** 262-263

Bible (book)
- BIBLICAL STUDIES
  as literary source
    Caedmon **20** 66-67
  biblical criticism
    Wellhausen, Julius **20** 397-400
- OLD TESTAMENT
  as tradition history
    Wellhausen, Julius **20** 397-400

Biblical studies
see Bible

BICHAT, MARIE FRANÇOIS XAVIER (1771-1802), French anatomist, pathologist, and physiologist **2** 263-264

BIDDLE, NICHOLAS (1786-1844), American financier **2** 264-265

BIDWELL, JOHN (1819-1900), American pioneer and agriculturist **2** 265

BIEBER, OWEN (born 1929), American union executive **2** 266-268

BIENVILLE, SIEUR DE (Jean Baptiste Le Moyne; 1680-1768), French colonizer and administrator **2** 268-269

BIERCE, AMBROSE GWINETT (1842-1914?), American journalist and author **2** 269-270

BIERSTADT, ALBERT (1830-1902), American painter **2** 270-271

BIGELOW, JOHN (1817-1911), American journalist, editor, and diplomat **2** 271-272

BIGGE, JOHN THOMAS (1780-1843), English judge and royal commissioner **2** 272

BIGGS, HERMANN MICHAEL (1859-1923), American physician **2** 272-273

BIKILA, ABEBE (1932-1973), Ethiopian marathon runner **20** 44-46

BIKO, STEVE (Stephen Bantu Biko; 1946-1977), political activist and writer and father of the Black Consciousness movement in the Union of South Africa **2** 273-274

BILLINGS, WILLIAM (1746-1800), American composer **2** 274-275

BILLINGTON, JAMES HADLEY (born 1929), American scholar and author **2** 275-276

BILLY THE KID (W.H. Bonney; 1859-1881), American frontiersman and outlaw **2** 277

BINET, ALFRED (1857-1911), French psychologist **2** 277-278

BINGHAM, GEORGE CALEB (1811-1879), American painter **2** 278-279

BINGHAM, HIRAM (1875-1956), American explorer **20** 46-48

BIRD, LARRY (born 1956), American basketball player **2** 279-281

BIRD, ROBERT MONTGOMERY (1806-1854), American dramatist and novelist **2** 281-282

BIRDSEYE, CLARENCE (1886-1956), American naturalist, inventor, and businessman **19** 25-27

BIRENDRA (Bir Bikram Shah Dev; born 1945), King of Nepal (1972-) **2** 282-283

BIRINGUCCIO, VANNOCCIO (1480-1539), Italian mining engineer and metallurgist **2** 283

BIRNEY, JAMES GILLESPIE (1792-1857), American lawyer and abolitionist **2** 283-284

Birth of a Nation, The (film)
Gish, Lillian **20** 155-158

BIRUNI, ABU RAYHAN AL- (973-circa 1050), Arabian scientist and historian **2** 284-285

BIRYUKOVA, ALEKSANDRA PAVLOVNA (1929-1990), a secretary of the Central Committee of the Communist party of the Soviet Union and a deputy prime minister (1986-1990) **2** 285-287

BISHARA, ABDULLAH YACCOUB (born 1936), Kuwaiti statesman and first secretary-general of the Gulf Cooperative Council **2** 287-288

BISHOP, BRIDGET (died 1692), Salem, Massachusetts, witch trial defendant **2** 288-290

BISHOP, ELIZABETH (1911-1979), American poet **2** 290-292

BISHOP, MAURICE (1944-1983), leader of the New Jewel Movement and prime minister of Grenada (1979-1983) **2** 292-293

BISMARCK, OTTO EDUARD LEOPOLD VON (1815-1898), German statesman **2** 294-296

BITRUJI, NUR AL-DIN ABU ISHAQ AL (circa 1150-1200), Spanish Moslem astronomer **2** 296

BIYA, PAUL (born 1933), president of Cameroon **18** 41-43

BIZET, GEORGES (1838-1875), French composer **2** 296-297

BJELKE-PETERSEN, JOHANNES (''Joh;'' born 1911), Australian politician **2** 297-299

BJERKNES, VILHELM (1862-1951), Norwegian meteorologist **20** 48-50

BJØRNSON, BJØRNSTJERNE (1832-1910), Norwegian author **2** 299-300

BLACK, CONRAD MOFFAT (born 1944), Canadian-born international press baron **2** 300-301

BLACK, HUGO LAFAYETTE (1886-1971), American jurist **2** 301-303

BLACK, JOSEPH (1728-1799), British chemist **2** 303

BLACK, SHIRLEY TEMPLE (born 1928), American actress and public servant **2** 303-305

BLACK ELK, NICHOLAS (1863-1950), Oglala Sioux medicine man **2** 305-306

BLACK HAWK (1767-1838), Native American war chief **2** 308

BLACKBURN, ELIZABETH HELEN (born 1948), Australian biologist **18** 43-45

BLACKETT, PATRICK M.S. (1897-1974), British physicist **2** 306-307

BLACKMUN, HARRY (1908-1999), United States Supreme Court justice **2** 309-310

Blacks
see African American history (United States); Africa

BLACKSTONE, SIR WILLIAM (1723-1780), English jurist **2** 310-311

BLACKWELL, ELIZABETH (1821-1910), American physician **2** 311-312

BLACKWELL, EMILY (1826-1910), American physician and educator **19** 27-29

BLAINE, JAMES GILLESPIE (1830-1893), American statesman **2** 312-313

BLAIR, FRANCIS PRESTON (1791-1876), American journalist and politician **2** 313-315

BLAIR, JAMES (1655-1743), British educator and Anglican missionary **2** 315-316

BLAIR, TONY (born 1953), British prime minister **18** 45-47

BLAKE, WILLIAM (1757-1827), English poet, engraver, and painter **2** 316-318

BLAKELOCK, RALPH ALBERT (1847-1919), American painter **2** 318

BLANC, LOUIS (1811-1882), French journalist, historian, and politician **2** 318-319

BLANC, MEL (1908-1989), American creator of and voice of cartoon characters **2** 319-320

BLANCO, ANTONIO GUZMÁN (1829-1899), Venezuelan politician, three-times president **2** 320-321

BLANDIANA, ANA (born Otilia-Valeria Coman, 1942), Romanian poet **2** 321-322

BLANDING, SARAH GIBSON (1898-1985), American educator **2** 322-323

BLANKERS-KOEN, FANNY (Francina Elsja Blankers-Koen; born 1918), Dutch track and field athlete **20** 50-52

BLANQUI, LOUIS AUGUSTE (1805-1881), French revolutionary **2** 323-324

BLEDSOE, ALBERT TAYLOR (1809-1877), American lawyer, educator, and Confederate apologist **2** 324-325

BLEULER, EUGEN (1857-1939), Swiss psychiatrist **2** 325

BLIGH, WILLIAM (1754-1817), English naval officer and colonial governor **2** 325-326

Blitzkrieg (military tactic)
Guderian, Heinz **20** 163-165

BLOCH, ERNEST (1880-1959), Swiss-born American composer and teacher **2** 326-327

BLOCH, ERNST (1885-1977), German humanistic interpreter of Marxist thought **2** 327-328

BLOCH, FELIX (1905-1983), Swiss/American physicist **2** 328-330

BLOCH, KONRAD (born 1912), American biochemist **2** 330-332

BLOCH, MARC (1886-1944), French historian **2** 332-333

BLOCK, HERBERT (Herblock; born 1909), American newspaper cartoonist **2** 333-334

BLOK, ALEKSANDR ALEKSANDROVICH (1880-1921), Russian poet **2** 335

BLOOM, ALLAN DAVID (1930-1992), American political philosopher, professor, and author **2** 335-337

BLOOMER, AMELIA JENKS (1818-1894), American reformer and suffrage advocate **2** 337

BLOOMFIELD, LEONARD (1887-1949), American linguist **2** 338

BLOOR, ELLA REEVE (''Mother Bloor''; 1862-1951), American labor organizer and social activist **2** 338-340

BLÜCHER, GEBHARD LEBERECHT VON (Prince of Wahlstatt; 1742-1819), Prussian field marshal **2** 340-341

BLUFORD, GUION STEWART, JR. (born 1942), African American aerospace engineer, pilot, and astronaut **2** 341-343

BLUM, LÉON (1872-1950), French statesman **2** 343-344

BLUME, JUDY (born Judy Sussman; b. 1938), American fiction author **2** 344-345

BLUMENTHAL, WERNER MICHAEL (born 1926), American businessman and treasury secretary **2** 345-346

BLY, NELLIE (born Elizabeth Cochrane Seaman; 1864-1922), American journalist and reformer **2** 346-348

BLYDEN, EDWARD WILMOT (1832-1912), Liberian statesman **2** 348-349

BOAS, FRANZ (1858-1942), German-born American anthropologist **2** 349-351

BOCCACCIO, GIOVANNI (1313-1375), Italian author **2** 351-353

BOCCIONI, UMBERTO (1882-1916), Italian artist **2** 353-354

BÖCKLIN, ARNOLD (1827-1901), Swiss painter **2** 354-355

BODE, BOYD HENRY (1873-1953), American philosopher and educator **2** 355-356

BODIN, JEAN (1529/30-1596), French political philosopher **2** 356-357

BOEHME, JACOB (1575-1624), German mystic **2** 357

BOEING, WILLIAM EDWARD (1881-1956), American businessman **2** 357-358

BOERHAAVE, HERMANN (1668-1738), Dutch physician and chemist **2** 358-359

BOESAK, ALLAN AUBREY (born 1945), opponent of apartheid in South Africa and founder of the United Democratic Front **2** 359-360

BOETHIUS, ANICIUS MANLIUS SEVERINUS (480?-524/525), Roman logician and theologian **2** 360-361

BOFFRAND, GABRIEL GERMAIN (1667-1754), French architect and decorator **2** 361

BOFILL, RICARDO (born 1939), post-modern Spanish architect **2** 362-363

BOGART, HUMPHREY (1899-1957), American stage and screen actor **2** 363-364

Bohemia (former kingdom; province, Czechoslovakia)
and Christianity
Wenceslas **20** 400-402

BOHEMUND I (of Tarantò; circa 1055-1111), Norman Crusader **2** 364

BOHLEN, CHARLES (CHIP) EUSTIS (1904-1973), United States ambassador to the Soviet Union, interpreter, and presidential adviser **2** 364-366

BÖHM-BAWERK, EUGEN VON (1851-1914), Austrian economist **2** 366

BOHR, NIELS HENRIK DAVID (1885-1962), Danish physicist **2** 366-368

BOIARDO, MATTEO MARIA (Conte di Scandiano; 1440/41-1494), Italian poet **2** 369

BOILEAU-DESPRÉAUX, NICHOLAS (1636?-1711), French critic and writer **2** 369-371

BOK, DEREK CURTIS (born 1930), dean of the Harvard Law School and president of Harvard University **2** 371-372

BOK, SISSELA ANN (born 1934), American moral philosopher **2** 372-374

BOLEYN, ANNE (1504?-1536), second wife of Henry VIII **18** 47-49

BOLINGBROKE, VISCOUNT (Henry St. John; 1678-1751), English statesman **2** 374-375

BOLÍVAR, SIMÓN (1783-1830), South American general and statesman **2** 375-377

BOLKIAH, HASSANAL (Muda Hassanal Bolkiah Mu'izzaddin Waddaulah; born 1946), Sultan of Brunei **18** 49-51

BÖLL, HEINRICH (1917-1985), German writer and translator **2** 377-378

Bologna, University of (Italy)
Bassi, Laura **20** 27-29

BOLTWOOD, BERTRAM BORDEN (1870-1927), American radiochemist **2** 378-379

BOLTZMANN, LUDWIG (1844-1906), Austrian physicist **2** 379-380

BOMBAL, MARÍA LUISA (1910-1980), Chilean novelist and story writer **2** 380-381

BONAPARTE, JOSEPH (1768-1844), French statesman, king of Naples 1806-1808 and of Spain 1808-1813 **2** 381-382

BONAPARTE, LOUIS (1778-1846), French statesman, king of Holland 1806-1810 **2** 382-383

BONAVENTURE, ST. (1217-1274), Italian theologian and philosopher **2** 383-384

BOND, HORACE MANN (1904-1972), African American educator **2** 384-386

BOND, JULIAN (born 1940), civil rights leader elected to the Georgia House of Representatives **2** 386-387

BONDFIELD, MARGARET GRACE (1873-1953), British union official and political leader **2** 388-389

BONDI, HERMANN (born 1919), English mathematician and cosmologist **18** 51-52

BONHOEFFER, DIETRICH (1906-1945), German theologian **2** 389-391

BONHEUR, ROSA (Marie Rosalie Bonheur; 1822-1899), French artist **19** 29-31

BONIFACE, ST. (circa 672-754), English monk **2** 391

BONIFACE VIII (Benedetto Caetani; 1235?-1303), pope 1294-1303 **2** 392-393

BONIFACIO, ANDRES (1863-1897), Filipino revolutionary hero **2** 393-394

BONINGTON, RICHARD PARKES (1802-1828), English painter **2** 394-395

BONNARD, PIERRE (1867-1947), French painter **2** 395-396

BONNIN, GERTRUDE SIMMONS (Zitkala-Sa; Red Bird; 1876-1938), Native American author and activist **18** 52-54

BONO, SONNY (Salvatore Bono; 1935-1998), American entertainer and U.S. Congressman **18** 54-56

BONVALOT, PIERRE GABRIEL ÉDOUARD (1853-1933), French explorer and author **2** 396

BOOLE, GEORGE (1815-1864), English mathematician **2** 396-397

BOONE, DANIEL (1734-1820), American frontiersman and explorer **2** 397-398

BOORSTIN, DANIEL J. (born 1914), American historian **2** 398-400

BOOTH, CHARLES (1840-1916), English social scientist **2** 400-401

BOOTH, EDWIN (1833-1893), American actor **2** 401-402

BOOTH, EVANGELINE CORY (1865-1950), British/American humanist **2** 402-403

BOOTH, JOHN WILKES (1838-1865), American actor **2** 404

BOOTH, JOSEPH (1851-1932), English missionary in Africa **2** 404-405

BOOTH, WILLIAM (1829-1912), English evangelist, Salvation Army founder **2** 405-406

BOOTHROYD, BETTY (born 1929), first woman speaker in Great Britain's House of Commons **2** 406-407

BORAH, WILLIAM EDGAR (1865-1940), American statesman **2** 408

BORDEN, GAIL (1801-1874), American pioneer and inventor of food-processing techniques **2** 409

BORDEN, SIR ROBERT LAIRD (1854-1937), Canadian prime minister, 1911-1920 **2** 409-411

BORGES, JORGE LUIS (1899-1986), Argentine author and critic **2** 411-412

BORGIA, CESARE (1475-1507), Italian cardinal, general, and administrator **2** 412-413

BORGIA, LUCREZIA (1480-1519), Italian duchess of Ferrara **2** 413-416

BORGLUM, JOHN GUTZON DE LA MOTHE (1867-1941), American sculptor and engineer **2** 416-417

Borinquén
see Puerto Rico

BORJA CEVALLOS, RODRIGO (born 1935), a founder of Ecuador's Democratic Left (Izquierda Democratica) party and president of Ecuador (1988-) **2** 417-418

BORLAUG, NORMAN ERNEST (born 1914), American biochemist who developed high yield cereal grains **2** 418-420

BORN, MAX (1882-1970), German physicist **2** 420-421

Borneo (island)
see Indonesia

BOROCHOV, DOV BER (1881-1917), early Zionist thinker who reconciled Judaism and Marxism **2** 421-422

BORODIN, ALEKSANDR PROFIREVICH (1833-1887), Russian composer **2** 422-423

BORROMEO, ST. CHARLES (1538-1584), Italian cardinal and reformer **2** 423-424

BORROMINI, FRANCESCO (1599-1667), Italian architect **2** 424-425

BOSANQUET, BERNARD (1848-1923), English philosopher **2** 425-426

BOSCH, HIERONYMUS (1453-1516), Netherlandish painter **2** 426-428

BOSCH, JUAN (born 1909), Dominican writer, president, 1963 **2** 428-429

Bose-Einstein statistics
Bose, Satyendranath **20** 52-54

BOSE, SATYENDRANATH (1894-1974), Indian physicist **20** 52-54

BOSE, SIR JAGADIS CHANDRA (1858-1937), Indian physicist and plant physiologist **2** 430-431

BOSE, SUBHAS CHANDRA (1897-1945), Indian nationalist **2** 430-431

BOSOMWORTH, MARY MUSGROVE (Cousaponokeesa;1700-1765), Native American/American interpreter, diplomat, and businessperson **20** 54-56

BOSSUET, JACQUES BÉNIGNE (1627-1704), French bishop and author **2** 431-432

Boston Celtics (basketball team)
Russell, Bill **20** 320-322

Boston Symphony Orchestra
Ma, Yo-Yo **20** 232-234

BOSWELL, JAMES (1740-1795), Scottish biographer and diarist **2** 432-434

Botany (science)
classification
Brown, Robert **20** 61-63
Cohn, Ferdinand **20** 95-97
Fuchs, Leonhard **20** 152-152
plant genetics
Brown, Robert **20** 61-63

BOTHA, LOUIS (1862-1919), South African soldier and statesman **2** 434-436

BOTHA, PIETER WILLEM (born 1916), prime minister (1978-1984) and first executive state president of the Republic of South Africa **2** 436-438

BOTHE, WALTHER (1891-1957), German physicist **2** 438-439

BOTTICELLI, SANDRO (1444-1510), Italian painter **2** 439-440

BOUCHER, FRANÇOIS (1703-1770), French painter **2** 440-442

BOUCICAULT, DION (1820-1890), Irish-American playwright and actor **2** 442-443

BOUDICCA (Boadicea; died 61 A.D.), Iceni queen **18** 56-58

BOUGAINVILLE, LOUIS ANTOINE DE (1729-1811), French soldier and explorer **2** 443-444

BOULANGER, NADIA (1887-1979), French pianist and music teacher **20** 56-58

BOULEZ, PIERRE (born 1925), French composer, conductor, and teacher **2** 444-445

BOUMEDIENE, HOUARI (born 1932), Algerian revolutionary, military leader, and president **2** 445-446

BOURASSA, JOSEPH-HENRI-NAPOLEON (1868-1952), French-Canadian nationalist and editor **2** 446-447

BOURASSA, ROBERT (born 1933), premier of the province of Quebec (1970-1976 and 1985-) **2** 447-449

BOURDELLE, EMILE-ANTOINE (1861-1929), French sculptor **2** 449-450

BOURGEOIS, LÉON (1851-1925), French premier 1895-1896 **2** 450-451

BOURGEOIS, LOUISE (born 1911), American sculptor **2** 451-452

BOURGEOYS, BLESSED MARGUERITE (1620-1700), French educator and religious founder **2** 452-453

BOURGUIBA, HABIB (1903-2000), Tunisian statesman **2** 453-455

BOURKE-WHITE, MARGARET (1904-1971), American photographer and photojournalist **2** 455-456

BOURNE, RANDOLPH SILLIMAN (1886-1918), American pacifist and cultural critic **2** 456-457

BOUTROS-GHALI, BOUTROS (born 1922), Egyptian diplomat and sixth secretary-general of the United Nations (1991-) **2** 457-458

BOUTS, DIRK (1415/20-1475), Dutch painter **2** 458-459

BOWDITCH, HENRY INGERSOLL (1808-1892), American physician **2** 459-460

BOWDITCH, NATHANIEL (1773-1838), American navigator and mathematician **2** 460-461

BOWDOIN, JAMES (1726-1790), American merchant and politician **2** 461-462

BOWEN, ELIZABETH (1899-1973), British novelist **2** 462-463

BOWERS, CLAUDE GERNADE (1878-1958), American journalist, historian, and diplomat **2** 463

BOWIE, DAVID (David Robert Jones; born 1947), English singer, songwriter, and actor **18** 58-60

BOWLES, PAUL (1910-1999), American author, musical composer, and translator **19** 31-34

BOWLES, SAMUEL (1826-1878), American newspaper publisher **2** 464

BOWMAN, ISAIAH (1878-1950), American geographer **2** 464-465

BOXER, BARBARA (born 1940), U.S. Senator from California **2** 465-468

Boxers
see Athletes, American—boxers

Boxing Hall of Fame (United States)
Mendoza, Daniel **20** 261-263

BOYER, JEAN PIERRE (1776-1850), Haitian president 1818-1845 **2** 468-469

BOYLE, ROBERT (1627-1691), British chemist and physicist **2** 469-471

BOYLSTON, ZABDIEL (1679-1766), American physician **2** 471

BOZEMAN, JOHN M. (1837-1867), American pioneer **2** 471-472

BRACKENRIDGE, HUGH HENRY (1749-1816), American lawyer and writer **2** 472-473

BRADBURY, RAY (born 1920), American fantasy and science fiction writer **2** 473-474

BRADDOCK, EDWARD (1695-1755), British commander in North America **2** 474-475

BRADFORD, WILLIAM (1590-1657), leader of Plymouth Colony **2** 475-476

BRADFORD, WILLIAM (1663-1752), American printer **2** 476-477

BRADFORD, WILLIAM (1722-1791), American journalist **2** 477

BRADLAUGH, CHARLES (1833-1891), English freethinker and political agitator **2** 478

BRADLEY, ED (born 1941), African American broadcast journalist **2** 478-481

BRADLEY, FRANCIS HERBERT (1846-1924), English philosopher **2** 481-482

BRADLEY, JAMES (1693-1762), English astronomer **2** 482-483

BRADLEY, MARION ZIMMER (born 1930), American author **18** 60-62

BRADLEY, OMAR NELSON (1893-1981), American general **2** 483-484

BRADLEY, TOM (1917-1998), first African American mayor of Los Angeles **2** 484-485

BRADMAN, SIR DONALD GEORGE (born 1908), Australian cricketer **2** 485-486

BRADSTREET, ANNE DUDLEY (circa 1612-1672), English-born American poet **2** 486-487

BRADY, MATHEW B. (circa 1823-1896), American photographer **2** 487-488

BRAGG, SIR WILLIAM HENRY (1862-1942), English physicist **2** 488-489

BRAHE, TYCHO (1546-1601), Danish astronomer **2** 489-490

BRAHMS, JOHANNES (1833-1897), German composer **2** 490-492

BRAILLE, LOUIS (1809-1852), French teacher and creator of braille system **2** 492-493

BRAMAH, JOSEPH (Joe Bremmer; 1749-1814), English engineer and inventor **20** 58-59

BRAMANTE, DONATO (1444-1514), Italian architect and painter **2** 493-494

BRANCUSI, CONSTANTIN (1876-1957), Romanian sculptor in France **2** 494-496

BRANDEIS, LOUIS DEMBITZ (1856-1941), American jurist **2** 496-497

BRANDO, MARLON (born 1924), American actor **2** 497-499

BRANDT, WILLY (Herbert Frahm Brandt; 1913-1992), German statesman, chancellor of West Germany **2** 499-500

BRANSON, RICHARD (born 1950), British entrepreneur **19** 34-36

BRANT, JOSEPH (1742-1807), Mohawk Indian chief **2** 500-501

BRANT, MARY (1736-1796), Native American who guided the Iroquois to a British alliance **2** 501-503

BRANT, SEBASTIAN (1457-1521), German author **2** 503-504

BRAQUE, GEORGES (1882-1967), French painter **2** 504-505

BRATTAIN, WALTER H. (1902-1987), American physicist and co-inventor of the transistor **2** 505-507

BRAUDEL, FERNAND (1902-1985), leading exponent of the *Annales* school of history **2** 507-508

BRAUN, FERDINAND (1850-1918), German recipient of the Nobel Prize in Physics for work on wireless telegraphy **2** 508-509

Brazil, Federative Republic of (nation; South America)
empire (1822-1889)
Cochrane, Thomas **20** 91-93

BRAZZA, PIERRE PAUL FRANÇOIS CAMILLE SAVORGNAN DE (1852-1905), Italian-born French explorer **2** 509-510

BREASTED, JAMES HENRY (1865-1935), American Egyptologist and archeologist **2** 510-511

BRÉBEUF, JEAN DE (1593-1649), French Jesuit missionary **2** 511-512

BRECHT, BERTOLT (1898-1956), German playwright **2** 512-514

BRENNAN, WILLIAM J., JR. (born 1906), United States Supreme Court justice **2** 514-515

BRENTANO, CLEMENS (1778-1842), German poet and novelist **2** 515-516

BRENTANO, FRANZ CLEMENS (1838-1917), German philosopher **2** 516-517

BRESHKOVSKY, CATHERINE (1844-1934), Russian revolutionary **2** 517-519

BRETON, ANDRÉ (1896-1966), French author **2** 519-520

BREUER, MARCEL (1902-1981), Hungarian-born American architect **2** 520-521

BREUIL, HENRI EDOUARD PROSPER (1877-1961), French archeologist **2** 521-522

BREWSTER, KINGMAN, JR. (1919-1988), president of Yale University (1963-1977) **2** 522-523

BREWSTER, WILLIAM (circa 1566-1644), English-born Pilgrim leader **2** 523-524

BREYER, STEPHEN (born 1938), U.S. Supreme Court justice **2** 524-527

BREZHNEV, LEONID ILICH (1906-1982), general secretary of the Communist party of the Union of Soviet Socialist Republics (1964-1982) and president of the Union of Soviet Socialist Republics (1977-1982) **2** 527-528

BRIAN BORU (940?-1014), Irish king **18** 62-64

BRIAND, ARISTIDE (1862-1932), French statesman **2** 528-529

BRICE, FANNY (1891-1951), vaudeville, Broadway, film, and radio singer and comedienne **3** 1-2

BRIDGER, JAMES (1804-1881), American fur trader and scout **3** 2-3

BRIDGES, HARRY A.R. (1901-1990), radical American labor leader **3** 3-5

BRIDGMAN, PERCY WILLIAMS (1882-1961), American physicist **3** 5-6

BRIGHT, JOHN (1811-1889), English politician **3** 6-7

BRIGHT, RICHARD (1789-1858), English physician **3** 7-8

BRIGHTMAN, EDGAR SHEFFIELD (1884-1953), philosopher of religion and exponent of American Personalism **3** 8-9

BRISBANE, ALBERT (1809-1890), American social theorist **3** 9

BRISTOW, BENJAMIN HELM (1832-1896), American lawyer and Federal official **3** 9-10

Britain, history of
see England

British India
see India (British rule)

BRITTEN, BENJAMIN (1913-1976), English composer **3** 10-11

BROAD, CHARLIE DUNBAR (1887-1971), English philosopher **3** 12

BROCK, SIR ISAAC (1769-1812), British general **3** 12-13

BRODSKY, JOSEPH (Iosif Alexandrovich Brodsky, 1940-1996), Russian-born Nobel Prize winner and fifth United States poet laureate **3** 13-15

BRONTË, CHARLOTTE (1816-1855), English novelist **3** 17-18

BRONTË, EMILY (1818-1848), English novelist **3** 18-19

BRONZINO (1503-1572), Italian painter **3** 19

BROOK, PETER (born 1925), world-renowned theater director **3** 19-21

BROOKE, ALAN FRANCIS (Viscount Alanbrooke; 1883-1963), Irish military leader **20** 59-61

BROOKE, SIR JAMES (1803-1868), British governor in Borneo **3** 21-22

BROOKE, RUPERT (1887-1915), English poet **3** 22-23

Brooklyn Dodgers (baseball team) Koufax, Sandy **20** 208-210

BROOKNER, ANITA (born 1928), British art historian and novelist **3** 23-24

BROOKS, GWENDOLYN (born 1917), first African American author to receive the Pulitzer Prize for Literature **3** 24-26

BROOKS, PHILLIPS (1835-1893), American Episcopalian bishop **3** 26

BROTHERS, JOYCE (Joyce Diane Bauer; born 1927), American psychologist who pioneered radio phone-in questions for professional psychological advice **3** 26-28

BROUDY, HARRY SAMUEL (born 1905), American philosopher, teacher, and author **3** 28-29

BROUWER, ADRIAEN (1605/06-1638), Flemish painter **3** 29-30

BROWDER, EARL RUSSELL (1891-1973), American Communist leader **3** 30-31

BROWN, ALEXANDER (1764-1834), American merchant and banker **3** 31-32

BROWN, BENJAMIN GRATZ (1826-1885), American politician **3** 32-33

BROWN, CHARLES BROCKDEN (1771-1810), American novelist **3** 33

BROWN, CHARLOTTE EUGENIA HAWKINS (born Lottie Hawkins; 1882-1961), African American educator and humanitarian **3** 34

BROWN, GEORGE (1818-1880), Canadian politician **3** 35-36

BROWN, HELEN GURLEY (born 1922), American author and editor **3** 36-37

BROWN, JAMES (born 1928), African American singer **3** 37-39

BROWN, JOHN (1800-1859), American abolitionist **3** 39-41

BROWN, JOSEPH EMERSON (1821-1894), American lawyer and politician **3** 41-42

BROWN, LES (Leslie Calvin Brown; born 1945), American motivational speaker, author, and television host **19** 36-39

BROWN, MOSES (1738-1836), American manufacturer and merchant **3** 42-43

BROWN, RACHEL FULLER (1898-1980), American biochemist **3** 43-44

BROWN, ROBERT (1773-1858), Scottish botanist **20** 61-63

BROWN, RONALD H. (1941-1996), African American politician, cabinet official **3** 44-47

BROWN, TINA (Christina Hambly Brown; born 1953), British editor who transformed the English magazine *Tatler*, then the United States magazines *Vanity Fair* and the *New Yorker* **3** 47-48

BROWN, WILLIAM WELLS (1815/16-1884), African American author and abolitionist **3** 48-49

BROWNE, SIR THOMAS (1605-1682), English author **3** 49-50

BROWNER, CAROL M. (born 1955), U.S. Environmental Protection Agency administrator **3** 50-52

Brownian motion (physics) Brown, Robert **20** 61-63

BROWNING, ELIZABETH BARRETT (1806-1861), English poet **3** 52-53

BROWNING, ROBERT (1812-1889), English poet **3** 53-55
Sordello **20** 342-343

BROWNLOW, WILLIAM GANNAWAY (1805-1877), American journalist and politician **3** 55-56

BROWNMILLER, SUSAN (born 1935), American activist, journalist, and novelist **3** 56-57

BROWNSON, ORESTES AUGUSTUS (1803-1876), American clergyman and transcendentalist **3** 57-58

BRUBACHER, JOHN SEILER (1898-1988), American historian and educator **3** 58-59

BRUBECK, DAVE (born 1920), American pianist, composer, and bandleader **3** 59-61

BRUCE, BLANCHE KELSO (1841-1898), African American politician **3** 62-63

BRUCE, DAVID (1855-1931), Australian parasitologist **3** 63

BRUCE, JAMES (1730-1794), Scottish explorer **3** 63-64

BRUCE, LENNY (Leonard Alfred Schneider; 1925-1966), American comedian **19** 39-41

BRUCE OF MELBOURNE, 1ST VISCOUNT (Stanley Melbourne Bruce; 1883-1967), Australian statesman **3** 61-62

BRUCKNER, JOSEPH ANTON (1824-1896), Austrian composer **3** 64-65

BRUEGEL, PIETER, THE ELDER (1525/30-1569), Netherlandish painter **3** 65-67

BRÛLÉ, ÉTIENNE (circa 1592-1633), French explorer in North America **3** 67-68

BRUNDTLAND, GRO HARLEM (1939-1989), Norwegian prime minister and chair of the United Nations World Commission for Environment and Development **3** 68-69

BRUNEL, ISAMBARD KINGDOM (1806-1859), English civil engineer **3** 69-70

BRUNELLESCHI, FILIPPO (1377-1446), Italian architect and sculptor **3** 70-72

BRUNER, JEROME SEYMOUR (born 1915), American psychologist **3** 72-73

BRUNHOFF, JEAN de (1899-1937), French author and illustrator **19** 41-42

BRUNNER, ALOIS (born 1912), Nazi German officer who helped engineer the destruction of European Jews **3** 73-74

BRUNNER, EMIL (1889-1966), Swiss Reformed theologian **3** 74-75

BRUNO, GIORDANO (1548-1600), Italian philosopher and poet **3** 75-76

BRUTON, JOHN GERARD (born 1947), prime minister of Ireland **3** 76-77

BRUTUS, DENNIS (born 1924), exiled South African poet and political activist opposed to apartheid **3** 77-78

BRUTUS, MARCUS JUNIUS (circa 85-42 B.C.), Roman statesman **3** 79-80

BRYAN, WILLIAM JENNINGS (1860-1925), American lawyer and politician **3** 80-82

BRYANT, PAUL (''Bear;'' 1919-1983), American college football coach **3** 82-83

BRYANT, WILLIAM CULLEN (1794-1878), American poet and editor **3** 83-85

BRYCE, JAMES (1838-1922), British historian, jurist, and statesman **3** 85

BRZEZINSKI, ZBIGNIEW (1928-1980), assistant to President Carter for national security affairs (1977-1980) **3** 85-87

BUBER, MARTIN (1878-1965), Austrian-born Jewish theologian and philosopher **3** 87-89

BUCHALTER, LEPKE (Louis Bachalter; 1897-1944), American gangster **19** 42-44

BUCHANAN, JAMES (1791-1868), American statesman, president 1857-1861 **3** 89-90

BUCHANAN, PATRICK JOSEPH (born 1938), commentator, journalist, and presidential candidate **3** 90-91

BUCK, PEARL SYDENSTRICKER (1892-1973), American novelist **3** 91-93

BUCKINGHAM, 1ST DUKE OF (George Villiers; 1592-1628), English courtier and military leader **3** 93-94

BUCKINGHAM, 2D DUKE OF (George Villiers; 1628-1687), English statesman **3** 94-95

BUCKLE, HENRY THOMAS (1821-1862), English historian **3** 95-96

BUCKLEY, WILLIAM F., JR. (born 1925), conservative American author, editor, and political activist **3** 96-97

BUDDHA (circa 560-480 B.C.), Indian founder of Buddhism **3** 97-101

BUDDHADĀSA BHIKKHU (Nguam Phanich; born 1906), founder of Wat Suan Mokkhabalārama in southern Thailand and interpreter of Theravāda Buddhism **3** 101-102

BUDÉ, GUILLAUME (1467-1540), French humanist **3** 102-103

BUECHNER, FREDERICK (born 1926), American novelist and theologian **3** 103-105

BUEL, JESSE (1778-1839), American agriculturalist and journalist **3** 105

BUFFALO BILL (William Frederick Cody; 1846-1917), American scout and publicist **3** 105-106

BUFFETT, WARREN (born 1930), American investment salesman **3** 106-109

BUFFON, COMTE DE (Georges Louis Leclerc; 1707-1788), French naturalist **3** 109-111

BUGEAUD DE LA PICONNERIE, THOMAS ROBERT (1784-1849), Duke of Isly and marshal of France **3** 111

BUICK, DAVID (1854-1929), American inventor and businessman **19** 44-45

BUKHARI, MUHAMMAD IBN ISMAIL AL- (810-870), Arab scholar and Moslem saint **3** 111-112

BUKHARIN, NIKOLAI IVANOVICH (1858-1938), Russian politician **3** 112-113

BUKOWSKI, CHARLES (1920-1994), American writer and poet **3** 113-115

BULATOVIC, MOMIR (born 1956), president of Montenegro (1990-1992) and of the new Federal Republic of Yugoslavia (1992-) **3** 115-116

BULFINCH, CHARLES (1763-1844), American colonial architect **3** 116-117

BULGAKOV, MIKHAIL AFANASIEVICH (1891-1940), Russian novelist and playwright **3** 117

BULGANIN, NIKOLAI (1885-1975), chairman of the Soviet Council of Ministers (1955-1958) **3** 118-119

BULTMANN, RUDOLF KARL (1884-1976), German theologian **3** 119-120

BUNAU-VARILLA, PHILIPPE JEAN (1859-1940), French engineer and soldier **3** 120-121

BUNCHE, RALPH JOHNSON (1904-1971), African American diplomat **3** 121-122

BUNDY, McGEORGE (born 1919), national security adviser to two presidents **3** 122-124

BUNIN, IVAN ALEKSEEVICH (1870-1953), Russian poet and novelist **3** 124

BUNSEN, ROBERT WILHELM (1811-1899), German chemist and physicist **3** 124-125

BUNSHAFT, GORDON (1909-1990), American architect **3** 125-127

BUÑUEL, LUIS (1900-1983), Spanish film director **3** 127-128

BUNYAN, JOHN (1628-1688), English author and Baptist preacher **3** 128-129

BURBANK, LUTHER (1849-1926), American plant breeder **3** 129-131

BURCHFIELD, CHARLES (1893-1967), American painter **3** 131-132

BURCKHARDT, JACOB CHRISTOPH (1818-1897), Swiss historian **3** 132-133

BURCKHARDT, JOHANN LUDWIG (1784-1817), Swiss-born explorer **3** 133

BURGER, WARREN E. (1907-1986), Chief Justice of the United States Supreme Court (1969-1986) **3** 133-136

BURGESS, ANTHONY (John Anthony Burgess Wilson; 1917-1993), English author **3** 136-137

BURGOYNE, JOHN (1723-1792), British general and statesman **3** 137-138

BURKE, EDMUND (1729-1797), British statesman, political theorist, and philosopher **3** 138-141

BURKE, KENNETH (born 1897), American literary theorist and critic **3** 141-142

BURKE, ROBERT O'HARA (1820-1861), Irish-born Australian policeman and explorer **3** 142-143

BURKE, SELMA (1900-1995), African American sculptor **3** 143-144

BURLINGAME, ANSON (1820-1870), American diplomat **3** 144-145

BURNE-JONES, SIR EDWARD COLEY (1833-1898), English painter and designer **3** 145-146

BURNET, SIR FRANK MACFARLANE (1899-1985), Australian virologist **3** 146-147

BURNET, GILBERT (1643-1715), British bishop and historian **3** 147

BURNETT, FRANCES HODGSON (Frances Eliza Hodgson Burnett; 1849-1924), English-born American author **18** 64-67

BURNETT, LEO (1891-1971), American advertising executive **19** 45-47

BURNEY, FRANCES "FANNY" (1752-1840), English novelist and diarist **3** 147-148

BURNHAM, DANIEL HUDSON (1846-1912), American architect and city planner **3** 148-149

BURNHAM, FORBES (1923-1985), leader of the independence movement in British Guiana and Guyana's first prime minister **3** 149-151

BURNS, ANTHONY (1834-1862), African American slave **3** 151

BURNS, ARTHUR (1904-1987), American economic statesman **3** 151-153

BURNS, GEORGE (born Nathan Birnbaum; 1896-1996), American comedian and actor **3** 153-155

BURNS, KEN (Kenneth Lauren Burns; born 1953), American documentary filmmaker **20** 63-65

BURNS, ROBERT (1759-1796), Scottish poet **3** 155-156

BURR, AARON (1756-1836), American politician, vice president 1801-1805 **3** 156-159

BURRI, ALBERTO (1915-1995), Italian painter **3** 159-160

BURRITT, ELIHU (1810-1879), American pacifist, author, and linguist **3** 160

BURROUGHS, EDGAR RICE (1875-1950), American author **18** 67-68

BURROUGHS, JOHN (1837-1921), American naturalist and essayist **3** 160-161

BURROUGHS, WILLIAM S. (1914-1997), American writer **3** 162-163

BURTON, RICHARD (Richard Jenkins; 1925-1984), British actor **3** 163-164

BURTON, SIR RICHARD FRANCIS (1821-1890), English explorer, author, and diplomat **3** 164-166

BURTON, ROBERT (1577-1640), English author and clergyman **3** 166-167

BUSCH, ADOLPHUS (1839-1913), American brewer and businessman **19** 47-49

BUSH, GEORGE (George Herbert Walker Bush; born 1924), United States vice president (1981-1989) and president (1989-1993) **3** 167-169

BUSH, VANNEVAR (1890-1974), American scientist and engineer **3** 169-171

BUSHNELL, HORACE (1802-1876), American Congregational clergyman **3** 171-172

BUSIA, KOFI ABREFA (1914-1978), Ghanaian premier and sociologist **3** 172-173

Business and industrial leaders
English
Bramah, Joseph **20** 58-59
Montefiore, Moses **20** 272-274
French
Appert, Nicolas **20** 18-19
St. Laurent, Yves **20** 327-329
German
Rothschild, Mayer **20** 318-320
Schrempp, Juergen **20** 331-332

Business and industrial leaders, American
aircraft industry
Rutan, Burt **20** 322-325
automobile industry
Chevrolet, Louis **20** 82-84
Romney, George **20** 313-316
Willys, John **20** 407-409
bankers (20th century)
Mellon, Richard King **20** 259-261
clothing industry
Strauss, Levi **20** 354-356
computer industry
Mauchly, John **20** 250-252
entertainment industry
Berliner, Emile **20** 39-41
financiers (18th century)
Salomon, Haym **20** 329-331
food and beverage industry
Wrigley, William, Jr. **20** 413-415
hotel industry
Hilton, Conrad **20** 178-180
Nipper (RCA symbol)
Berliner, Emile **20** 39-41
recording industry
Berliner, Emile **20** 39-41
sugar industry
Rillieux, Norbert **20** 309-311
telecommunications industry
Ebbers, Bernie **20** 122-124

BUSONI, FERRUCCIO BENVENUTO (1866-1924) Italian musician **3** 173-174

BUSSOTTI, SYLVANO (born 1931) Italian composer **3** 174-175

BUSTAMANTE, WILLIAM ALEXANDER (1884-1977), Jamaican labor leader and first prime minister (1962-1967) **3** 175-177

BUTE, 3D EARL OF (John Stuart; 1713-1792), British statesman, prime minister 1762-1763 **3** 177-178

BUTHELEZI, MANGOSUTHU GATSHA (born 1928), chief of the Zulu ''homeland'' and an important figure in the struggle to end apartheid in South Africa **3** 178-179

BUTLER, JOHN (1728-1796), British Indian agent and Loyalist leader **3** 180

BUTLER, JOSEPH (1692-1752), English philosopher and theologian **3** 180-181

BUTLER, NICHOLAS MURRAY (1862-1947), American educator **3** 181

BUTLER, OCTAVIA E. (born 1947), African American novelist and essayist **3** 182-183

BUTLER, SAMUEL (1613-1680) English poet **3** 183-184

BUTLER, SAMUEL (1835-1902), English novelist and essayist **3** 183

BUTTERFIELD, JOHN (1801-1869), American financier and politician **3** 184-185

BUXTEHUDE, DIETRICH (1637-1707), Danish composer and organist **3** 185-186

BYRD, RICHARD EVELYN (1888-1957), American admiral and polar explorer **3** 186-187

BYRD, WILLIAM (1543?-1623), English composer **3** 187-188

BYRD, WILLIAM (1652-1704), English colonial planter and merchant **3** 188-189

BYRD, WILLIAM II (1674-1744), American diarist and government official **3** 189-190

BYRNE, JANE (born 1934), first woman mayor of Chicago **3** 190-191

BYRNES, JAMES FRANCIS (1879-1972), American public official **3** 191-192

BYRON, GEORGE GORDON NOEL (6th Baron Byron; 1788-1824), English poet **3** 193-194

C

CABELL, JAMES BRANCH (1879-1958), American essayist and novelist **3** 195-196

CABET, ÉTIENNE (1788-1856), French political radical **3** 196

CABEZA DE VACA, ÁLVAR NÚÑEZ (circa 1490-circa 1557), Spanish explorer **3** 197

CABEZÓN, ANTONIO (1510-1566), Spanish composer **3** 197-198

CABLE, GEORGE WASHINGTON (1844-1925), American novelist **3** 198-199

CABOT, JOHN (flourished 1471-1498), Italian explorer in English service **3** 199-200

CABOT, RICHARD CLARKE (1868-1939), American physician **3** 200

CABOT, SEBASTIAN (circa 1482-1557), Italian-born explorer for England and Spain **3** 200-201

CABRAL, AMÍLCAR LOPES (1924-1973), father of modern African nationalism in Guinea-Bissau and the Cape Verde Islands **3** 202-203

CABRAL, PEDRO ÁLVARES (1467/68-1520), Portuguese navigator **3** 203-204

CABRILLO, JUAN RODRÍGUEZ (died 1543), Portuguese explorer for Spain **3** 204-205

CABRINI, ST. FRANCES XAVIER (1850-1917), Italian-born founder of the Missionary Sisters of the Sacred Heart **3** 205

CACCINI, GIULIO (circa 1545-1618), Italian singer and composer **3** 205-206

CADAMOSTO, ALVISE DA (circa 1428-1483), Italian explorer **3** 206-207

CAEDMON (650-c.680), English Christian poet **20** 66-67

CADILLAC, ANTOINE DE LAMOTHE (1658-1730), French explorer and colonial administrator **18** 69-71

CAESAR, (GAIUS) JULIUS (100-44 B.C.), Roman general and statesman **3** 207-210

CAESAR, SHIRLEY (born 1938), African American singer **3** 210-211

Cage aux Folles, La (musical)
Herman, Jerry **20** 173-175

CAGE, JOHN (1912-1992), American composer **3** 211-214

CAHAN, ABRAHAM (1860-1951), Lithuanian-American Jewish author **3** 214

CAILLIÉ, AUGUSTE RENÉ (1799-1838), French explorer **3** 214-215

CAIN, JAMES (1892-1977), American journalist and author **19** 50-52

CAJETAN, ST. (1480-1547), Italian reformer; cofounder of the Theatines **3** 215-216

CALAMITY JANE (Martha Jane Cannary; 1852-1903), American frontier woman **3** 216

Calculus (mathematics)
differential
Agnesi, Maria **20** 4-5

CALDECOTT, RANDOLPH (1846-1886), English artist and illustrator **19** 52-55

CALDER, ALEXANDER (1898-1976), American sculptor **3** 216-218

CALDERA RODRÍGUEZ, RAFAEL (born 1916), president of Venezuela (1969-1974) **3** 218-219

CALDERÓN, ALBERTO P. (1920-1998), Hispanic American mathematician **3** 219-220

CALDERÓN, PEDRO (1600-1681), Spanish poet and playwright **3** 221-222

CALDERÓN FOURNIER, RAFAEL (born 1949), president of Costa Rica (1990-) **3** 222-223

CALDICOTT, HELEN BROINOWSKI (born 1938), Australian physician and activist **18** 71-73

CALDWELL, ERSKINE (1903-1987), American novelist **3** 223-224

CALDWELL, SARAH (born 1924), long-time artistic director, conductor, and founder of the Opera Company of Boston **3** 224-226

Calendar (chronology)
Kirch, Maria Winckelmann **20** 204-205

CALHOUN, JOHN CALDWELL (1782-1850), American statesman **3** 226-228

CALIGULA (12-41), Roman emperor 37-41 **3** 228-229

CALLAGHAN, EDWARD MORLEY (1903-1990), Canadian novelist **3** 229-230

CALLAGHAN, LEONARD JAMES (born 1912), Labor member of the British Parliament and prime minister, 1976-1979 **3** 230-231

CALLAHAN, DANIEL (born 1930), American philosopher who focused on biomedical ethics **3** 231-233

CALLAHAN, HARRY (1912-1999), American photographer **20** 67-69

CALLAS, MARIA (Cecilia Sophia Anna Maria Kalogeropoulos; 1923-1977), American opera soprano **18** 73-75

CALLEJAS ROMERO, RAFAEL LEONARDO (born 1943), president of Honduras (1990-) **3** 233-234

CALLENDER, CLIVE ORVILLE (born 1936), African American surgeon **18** 75-77

CALLES, PLUTARCO ELÍAS (1877-1945), Mexican revolutionary leader **3** 234-235

CALLIMACHUS (circa 310-240 B.C.), Greek poet **3** 235-236

CALLOWAY, CAB (1907-1994) American singer, songwriter, and bandleader **3** 236-238

CALVERT, CHARLES (3rd Baron Baltimore; 1637-1715), English proprietor of colonial Maryland **3** 238

CALVERT, GEORGE (1st Baron Baltimore; circa 1580-1632), English statesman, founder of Maryland colony **3** 238-239

CALVIN, JOHN (1509-1564), French Protestant reformer **3** 239-242

CALVIN, MELVIN (1911-1986), American chemist **3** 242-243

CALVINO, ITALO (1923-1985), Italian author **3** 243-244

CAMDESSUS, MICHEL (born 1933), French civil servant and managing director of the International Monetary Fund **3** 244-246

Camera
see Photography

CAMERON, JULIA MARGARET (1815-1879), British photographer **20** 69-71

CAMERON, SIMON (1799-1889), American politician **3** 246-247

CAMOËNS, LUIS VAZ DE (1524-1580), Portuguese poet **3** 247-249

CAMPANELLA, ROY (1921-1993), American baseball player **19** 55-57

CAMPANELLA, TOMMASO (Giovanni Domenico Campanella; 1568-1639), Italian philosopher, political theorist, and poet **3** 249

CAMPBELL, ALEXANDER (1788-1866), Irish-born American clergyman **3** 249-250

CAMPBELL, AVRIL PHAEDRA DOUGLAS (KIM) (born 1947), Canada's first woman prime minister **3** 250-252

CAMPBELL, BEN NIGHTHORSE (born 1933), Native American United States senator from Colorado **3** 252-253

CAMPBELL, COLIN (Baron Clyde; 1792-1863), English army officer **20** 71-73

CAMPBELL, JOSEPH (1904-1987), American editor and popularizer of comparative mythology **3** 253-255

CAMPIN, ROBERT (circa 1375/80-1444), Flemish painter **3** 255

CAMPOS, ROBERTO OLIVEIRA (born 1917), Brazilian economist and diplomat **18** 77-79

CAMUS, ALBERT (1913-1960), French novelist, essayist, and playwright **3** 255-257

Canada (nation, North America)
and North West Territories
Wolseley, Garnet **20** 411-413

CANALETTO (1697-1768), Italian painter **3** 257-258

Cancer victims
Lemieux, Mario **20** 222-224

CANISIUS, ST. PETER (1521-1597), Dutch Jesuit **3** 258

CANNING, GEORGE (1770-1827), English orator and statesman **3** 258-260

CANNON, ANNIE JUMP (1863-1941), American astronomer **3** 260-261

CANNON, JOSEPH GURNEY (1836-1926), American politican **3** 261-262

CANOT, THEODORE (1804-1860), French-Italian adventurer and slave trader **3** 262-263

CANOVA, ANTONIO (1757-1822), Italian sculptor **3** 263-264

CANTOR, EDDIE (Isador Iskowitz; 1892-1964), American singer and comedian **3** 264-265

CANTOR, GEORG FERDINAND LUDWIG PHILIPP (1845-1918), German mathematician **3** 265-266

CANUTE I THE GREAT (c. 995-1035), Viking king of England and Denmark **3** 266-269

CAPA, ROBERT (Endre Friedmann; 1913-1954), Hungarian-American war photographer and photojournalist **3** 269-271

ČAPEK, KAREL (1890-1938), Czech novelist, playwright, and essayist **3** 271-272

CAPETILLO, LUISA (1879-1922), Puerto Rican labor leader and activist **20** 73-74

CAPONE, AL (Alphonso Caponi, a.k.a. ''Scarface;'' 1899-1947), American gangster **3** 272-273

CAPOTE, TRUMAN (born Truman Streckfus Persons; 1924-1984), American author **3** 273-275
Lee, Harper **20** 220-222

CAPP, AL (Alfred Gerald Capp; 1909-1979), American cartoonist and satirist **3** 275-276

CAPRA, FRANK (1897-1991), American film director **3** 276-278

CAPRIATI, JENNIFER (born 1976), American tennis player **3** 278-281

CARACALLA (188-217), Roman emperor **3** 281-282

CARAVAGGIO (1573-1610), Italian painter **3** 282-284

CARAWAY, HATTIE WYATT (1878-1950), first woman elected to the United States Senate in her own right **3** 284-285

Carbohydrate (chemistry)
metabolism
Fraser-Reid, Bert **20** 145-146

CARDANO, GERONIMO (1501-1576), Italian mathematician, astronomer, and physician **3** 285-286

CARDENAL, ERNESTO (born 1925), Nicaraguan priest, poet, and revolutionary **19** 57-59

CÁRDENAS, LÁZARO (1895-1970), Mexican revolutionary president 1934-1940 **3** 286-287

CÁRDENAS SOLORZANO, CUAUHTÉMOC (born 1934), Mexican politician **3** 287-288

CARDIN, PIERRE (born 1922), French fashion designer **18** 79-81

CARDOSO, FERNANDO HENRIQUE (born 1931), sociologist and president of Brazil **18** 81-83

CARDOZO, BENJAMIN NATHAN (1870-1938), American jurist and legal philosopher **3** 288-290

CARDUCCI, GIOSUÈ (1835-1907), Italian poet **3** 290-291

CARTER, HOWARD (1874-1939), English archaeologist and artist **20** 74-76

CAREW, ROD (born 1945), Panamanian baseball player **3** 291-292

CAREY, GEORGE LEONARD (born 1935), archbishop of Canterbury **3** 293-294

CAREY, HENRY CHARLES (1793-1879), American writer on economics **3** 294-295

CAREY, PETER (born 1943), Australian author **3** 295-297

CAREY, WILLIAM (1761-1834), English Baptist missionary **3** 297

CAREY THOMAS, MARTHA (1857-1935), American educator **3** 297-298

CARÍAS ANDINO, TIBURCIO (1876-1969), Honduran dictator (1932-1949) **3** 298-299

CARISSIMI, GIACOMO (1605-1674), Italian composer **3** 299-300

CARLETON, GUY (1st Baron Dorchester; 1724-1808), British general and statesman **3** 300-301

CARLIN, GEORGE (born 1937), American comedian **3** 301-303

CARLSON, CHESTER F. (1906-1968), American inventor of the process of xerography **3** 303-304

CARLYLE, THOMAS (1795-1881), Scottish essayist and historian **3** 304-305

Carmelites (religious order)
Teresa of Avila **20** 364-366

CARMICHAEL, STOKELY (1941-1998), African American civil rights activist **3** 305-308

CARNAP, RUDOLF (1891-1970), German-American philosopher **3** 308-309

CARNEADES (circa 213-circa 128 B.C.), Greek philosopher **3** 309

CARNEGIE, ANDREW (1835-1919), American industrialist and philanthropist **3** 309-312

CARNEGIE, HATTIE (born Henrietta Kanengeiser; 1889-1956), American fashion designer **3** 313

CARNOT, LAZARE NICOLAS MARGUERITE (1753-1823), French engineer, general, and statesman **3** 313-314

CARNOT, NICHOLAS LÉONARD SADI (1796-1832), French physicist **3** 315

CARO, ANTHONY (born 1924), English sculptor **3** 316

CARO, JOSEPH BEN EPHRAIM (1488-1575), Jewish Talmudic scholar **3** 316-317

CAROTHERS, WALLACE HUME (1896-1937), American chemist **3** 317-318

CARPEAUX, JEAN BAPTISTE (1827-1875), French sculptor and painter **3** 318-319

CARR, EMILY (1871-1945), Canadian painter and writer **3** 319

CARR-SAUNDERS, SIR ALEXANDER MORRIS (1886-1966), English demographer and sociologist **3** 333-334

CARRANZA, VENUSTIANO (1859-1920), Mexican revolutionary, president 1914-1920 **3** 321-322

CARREL, ALEXIS (1873-1944), French-American surgeon **3** 322-323

CARRERA, JOSÉ MIGUEL (1785-1821), Chilean revolutionary **3** 323-324

CARRERA, JOSÉ RAFAEL (1814-1865), Guatemalan statesman, president 1851-1865 **3** 324-325

CARRIER, WILLS (1876-1950), American inventer who was the ''father of air conditioning'' **3** 325-326

CARRINGTON, BARON (born 1919), British politician and secretary-general of the North Atlantic Treaty Organization (1984-1988) **3** 326-327

CARROLL, ANNA ELLA (1815-1893), American political writer and presidential aide **3** 327-331

CARROLL, JOHN (1735-1815), American Catholic bishop **3** 331-332

CARROLL, LEWIS (pseudonym of Charles Lutwidge Dodgson; 1832-1898), English cleric and author **3** 332-333

CARSON, BEN (born 1951), African American surgeon **18** 83-85

CARSON, CHRISTOPHER ''KIT'' (1809-1868), American frontiersman **3** 334-335

CARSON, JOHNNY (born 1925), American television host and comedian **3** 335-337

CARSON, RACHEL LOUISE (1907-1964), American biologist and author **3** 337-338

CARTER, ELLIOTT COOK, JR. (born 1908), American composer **3** 338-339

CARTER, JAMES EARL (''Jimmy'' Carter; born 1924), United States president (1977-1981) **3** 339-342

CARTIER, SIR GEORGE-ÉTIENNE (1814-1873), Canadian statesman **3** 342-343

CARTIER, JACQUES (1491-1557), French explorer and navigator **3** 343-344

CARTIER-BRESSON, HENRI (born 1908), French photographer and painter **19** 59-61

Cartography (science)
Berthier, Louis Alexandre **20** 43-44

CARTWRIGHT, PETER (1785-1872), American Methodist preacher **3** 344-345

CARUSO, ENRICO (1873-1921), Italian operatic tenor **3** 345

CARVER, GEORGE WASHINGTON (1864-1943), African American agricultural chemist **3** 346-347

CARVER, JONATHAN (1710-1780), American explorer and writer **3** 347-348

Casablanca (film)
Bergman, Ingrid **20** 35-37

CASALS, PABLO (born Pau Carlos Salvador Casals y Defill; 1876-1973), Spanish cellist, conductor, and composer **3** 348-350

CASANOVA, GIACOMO JACOPO GIROLAMO, CHEVALIER DE SEINGLAT (1725-1798), Italian adventurer **3** 350-351

CASE, STEVE (born 1958), American businessman **19** 61-64

CASEMENT, ROGER (1864-1916), Irish diplomat and nationalist **20** 76-78

CASEY, WILLIAM J. (1913-1987), American director of the Central Intelligence Agency (CIA) **3** 351-353

CASH, JOHNNY (born 1932), American singer and songwriter **3** 353-355

CASS, LEWIS (1782-1866), American statesman **3** 355-356

CASSATT, MARY (1845-1926), American painter **3** 356-357

CASSIODORUS, FLAVIUS MAGNUS AURELIUS, SENATOR (circa 480-circa 575), Roman statesman and author **3** 357-358

CASSIRER, ERNST (1874-1945), German philosopher **3** 358-359

CASTELO BRANCO, HUMBERTO (1900-1967), Brazilian general, president 1964-1966 **3** 359-360

CASTIGLIONE, BALDASSARE (1478-1529), Italian author and diplomat **3** 360-361

CASTILLA, RAMÓN (1797-1867), Peruvian military leader and president **3** 361

CASTLE, IRENE and VERNON (1910-1918), ballroom dancers **3** 361-363

CASTLEREAGH, VISCOUNT (Robert Stewart; 1769-1822), British statesman **3** 363-364

CASTRO ALVES, ANTÔNIO DE (1847-1871), Brazilian poet **3** 364-365

CASTRO RUZ, FIDEL (born 1926), Cuban prime minister **3** 365-368

CATHER, WILLA SIBERT (1873-1947), American writer **3** 368-369

CATHERINE OF ARAGON (1485-1536), Spanish princess, first queen consort of Henry VIII of England **18** 85-88

CATHERINE OF SIENA, ST. (1347-1380), Italian mystic **3** 369-370

CATHERINE THE GREAT (1729-1796), Russian empress 1762-1796 **3** 370-372

Catholic Church
see Roman Catholic Church

Catholic emancipation
Ireland
Cullen, Paul **20** 100-103

Catholic League (France)
see Holy League (1511-1513)

Catholic League (Germany; established 1609)
Tilly, Graf Von **20** 372-374

CATILINE (Lucius Sergius Catilina; circa 108-62 B.C.), Roman politician and revolutionary **3** 372-373

CATLIN, GEORGE (1796-1872), American painter **3** 373-374

CATO, MARCUS PORCIUS, THE ELDER (234-149 B.C.), Roman soldier, statesman, and historian **3** 375

CATO THE YOUNGER (Marcus Porcius Cato Uticensis; 95-46 B.C.), Roman politician **3** 374-375

CATT, CARRIE CHAPMAN (1859-1947), American reformer **3** 375-376

CATTELL, JAMES McKEEN (1860-1944), American psychologist and editor **3** 376-377

CATULLUS, GAIUS VALERIUS (circa 84-circa 54 B.C.), Roman poet **3** 377-378

CAUCHY, AUGUSTIN LOUIS (1789-1857), French mathematician **3** 378-380

CAVAFY, CONSTANTINE P. (Konstantinos P. Kabaphēs; 1863-1933), first modernist Greek poet **3** 381-382

CAVALCANTI, GUIDO (circa 1255-1300), Italian poet **3** 382

CAVALLI, PIETRO FRANCESCO (1602-1676), Italian composer **3** 382-383

CAVENDISH, HENRY (1731-1810), English physicist and chemist **3** 383-384

CAVOUR, CONTE DI (Camillo Benso; 1810-1861), Italian statesman **3** 385-386

CAXIAS, DUQUE DE (Luiz Alves de Lima e Silva; 1803-1880), Brazilian general and statesman **3** 386

CAXTON, WILLIAM (1422-1491), English printer **3** 386-387

CEAUSESCU, NICOLAE (1918-1989), Romanian statesman **3** 387-388

CECIL OF CHELWOOD, VISCOUNT (Edgar Algernon Robert Cecil; 1864-1958), English statesman **3** 388-389

CELA Y TRULOCK, CAMILO JOSÉ (born 1916), Spanish author **3** 389-390

Celestial mechanics (astronomy)
Somerville, Mary **20** 340-342

CÉLINE, LOUIS FERDINAND (pen name of Ferdinand Destouches; 1894-1961), French novelist **3** 390-391

CELLINI, BENVENUTO (1500-1571), Italian goldsmith and sculptor **3** 391-392

Cello (musical instrument)
Ma, Yo-Yo **20** 232-234

CELSIUS, ANDERS (1701-1744), Swedish astronomer **3** 392

CELSUS, AULUS CORNELIUS (circa 25 B.C.-A.D. 45?), Roman medical author **3** 393

Central America
see Latin America

Central Powers (WWI)
see World War I

CEREZO AREVALO, MARCO VINICIO (born 1942), president of Guatemala (1986-1991) **3** 393-395

CERVANTES, MIGUEL DE SAAVEDRA (1547-1616), Spanish novelist **3** 395-398

CÉSPEDES, CARLOS MANUEL DE (1819-1874), Cuban lawyer and revolutionary **3** 398-399

CESTI, PIETRO (Marc'Antonio Cesti; 1623-1669), Italian composer **3** 399-400

CETSHWAYO (Cetewayo; circa 1826-1884), king of Zululand 1873-1879 **3** 400

CÉZANNE, PAUL (1839-1906), French painter **3** 400-402

CHADLI BENJEDID (born 1929), president of the Algerian Republic (1979-) **3** 402-404

CHADWICK, FLORENCE (1918-1995), American swimmer **19** 64-66

CHADWICK, SIR EDWIN (1800-1890), English utilitarian reformer **3** 404-405

CHADWICK, SIR JAMES (1891-1974), English physicist **3** 405-406

CHADWICK, LYNN RUSSELL (born 1914), English sculptor **18** 88-90

CHAGALL, MARC (1887-1985), Russian painter **3** 406-407

CHAI LING (born 1966), Chinese student protest leader **19** 67-68

CHAIN, ERNST BORIS (1906-1979), German-born English biochemist **3** 407-408

Challenger (space shuttle)
McAuliffe, Christa **20** 254-257

CHALMERS, THOMAS (1780-1847), Scottish reformer and theologian **3** 408-409

CHAMBERLAIN, ARTHUR NEVILLE (1869-1940), English statesman **3** 409-411

CHAMBERLAIN, HOUSTON STEWART (1855-1927), English-born German writer **3** 411

CHAMBERLAIN, JOSEPH (1836-1914), English politician **3** 411-413

CHAMBERLAIN, WILT (born 1936), American basketball player **3** 413-415

CHAMBERLIN, THOMAS CHROWDER (1843-1928), American geologist **3** 415-416

CHAMBERS, WHITTAKER (Jay Vivian; 1901-1961), magazine editor who helped organize a Communist spy ring in the United States government **3** 416-417

CHAMORRO, VIOLETA BARRIOS DE (born 1930), newspaper magnate, publicist, and first woman president of Nicaragua (1990) **3** 417-419

CHAMPLAIN, SAMUEL DE (circa 1570-1635), French geographer and explorer **3** 419-421

CHAMPOLLION, JEAN FRANÇOIS (1790-1832), French Egyptologist **3** 421

CHANCELLOR, RICHARD (died 1556), English navigator **3** 422

CHANDLER, ALFRED DU PONT, JR. (born 1918), American historian of American business **3** 422-423

CHANDLER, RAYMOND, JR. (1888-1959), American author of crime fiction **3** 423-425

CHANDLER, ZACHARIAH (1813-1879), American politician **3** 425-426

CHANDRAGUPTA MAURYA (died circa 298 B.C.), emperor of India 322?-298 **3** 426

CHANDRASEKHAR, SUBRAHMANYAN (1910-1995), Indian-born American physicist **3** 426-429

CHANEL, COCO (born Gabrielle Chanel; 1882-1971), French fashion designer **3** 429

CHANEY, LON (Alonzo Chaney; 1883-1930), American actor **19** 68-70

CHANG CHIEN (1853-1926), Chinese industrialist and social reformer **3** 429-430

CHANG CHIH-TUNG (1837-1909), Chinese official and reformer **3** 430-431

CHANG CHÜ-CHENG (1525-1582), Chinese statesman **3** 431-432

CHANG CHÜEH (died 184), Chinese religious and revolutionary leader **3** 432-433

CHANG HSÜEH-CH'ENG (1738-1801), Chinese scholar and historian **3** 433

CHANG PO-GO (died 846), Korean adventurer and merchant prince **3** 433-434

CHANG TSO-LIN (1873-1928), Chinese warlord **3** 434-435

CHANNING, EDWARD (1856-1931), American historian **3** 435

CHANNING, WILLIAM ELLERY (1780-1842), Unitarian minister and theologian **3** 435-436

CHAO MENG-FU (1254-1322), Chinese painter **3** 436-437

CHAPIN, F(RANCIS) STUART (1888-1974), American sociologist **3** 437-438

CHAPLIN, CHARLES SPENCER (1889-1977), Anglo-American film actor, director, and writer **3** 438-440

CHAPMAN, GEORGE (1559/60-1634), English poet, dramatist, and translator **3** 440-441

CHAPMAN, SYDNEY (1888-1970), English geophysicist **3** 441

CHARCOT, JEAN MARTIN (1825-1893), French psychiatrist **3** 442

CHARDIN, JEAN BAPTISTE SIMÉON (1699-1779), French painter **3** 442-443

CHARGAFF, ERWIN (born 1905), American biochemist who worked with DNA **3** 444-445

CHARLEMAGNE (742-814), king of the Franks, 768-814, and emperor of the West, 800-814 **3** 445-447

CHARLES (born 1948), Prince of Wales and heir apparent to the British throne **3** 448-450

CHARLES I (1600-1649), king of England 1625-1649 **3** 450-452

CHARLES II (1630-1685), king of England, Scotland, and Ireland 1660-1685 **3** 452-454

CHARLES II (1661-1700), king of Spain 1665-1700 **3** 454

CHARLES III (1716-1788), king of Spain 1759-1788 **3** 454-455

CHARLES IV (1316-1378), Holy Roman emperor 1346-1378 **3** 455-456

CHARLES IV (1748-1819), king of Spain 1788-1808 **3** 456-457

CHARLES V (1337-1380), king of France 1364-1380 **3** 459-460

CHARLES V (1500-1558), Holy Roman emperor 1519-1556 **3** 457-459

CHARLES VI (1368-1422), king of France 1380-1422 **3** 460-461

CHARLES VII (1403-1461), king of France 1422-1461 **3** 461-462

CHARLES VIII (1470-1498), king of France 1483-1498 **3** 462-463

CHARLES X (1757-1836), king of France 1824-1830 **3** 463-464

CHARLES XII (1682-1718), king of Sweden 1697-1718 **3** 464-466

CHARLES XIV JOHN (1763-1844), king of Sweden 1818-1844 **2** 205-206

CHARLES, RAY (Robinson; born 1932), American jazz musician—singer, pianist, and composer **3** 469-470

CHARLES ALBERT (1798-1849), king of Sardinia 1831-1849 **3** 466

CHARLES EDWARD LOUIS PHILIP CASIMIR STUART (1720-1788), Scottish claimant to English and Scottish thrones **3** 466-467

CHARLES THE BOLD (1433-1477), duke of Burgundy 1467-1477 **3** 467-469

CHARNISAY, CHARLES DE MENOU (Seigneur d'Aulnay; circa 1604-1650), French governor of Acadia **3** 470-471

CHARONTON, ENGUERRAND (circa 1410/15-after 1466), French painter **3** 471

CHARPENTIER, MARC ANTOINE (1634-1704), French composer **3** 471-472

CHARRON, PIERRE (1541-1603), French philosopher and theologian **3** 472

CHASE, PHILANDER (1775-1852), American Episcopalian bishop and missionary **3** 472-473

CHASE, SALMON PORTLAND (1808-1873), American statesman and jurist **3** 473-475

CHASE, SAMUEL (1741-1811), American politician and jurist **3** 475-476

CHASE, WILLIAM MERRITT (1849-1916), American painter **3** 476-477

CHATEAUBRIAND,VICOMTE DE (1768-1848), French author **3** 477-479

CHATICHAI CHOONHAVAN (1922-1998), prime minister of Thailand (1988-1990) **3** 479-480

CHATTERJI, BANKIMCHANDRA (1838-1894), Bengali novelist **3** 480-481

CHATTERTON, THOMAS (1752-1770), English poet **3** 481-482

CHAUCER, GEOFFREY (circa 1345-1400), English poet **3** 482-485

CHAUNCY, CHARLES (1705-1787), American Calvinist clergyman and theologian **3** 485-486

CHÁVEZ, CARLOS (1899-1978), Mexican conductor and composer **3** 486

CHAVEZ, CESAR (1927-1993), American labor leader **3** 486-487

CHÁVEZ, DENNIS (1888-1962), Hispanic American politician **3** 488-489

CHAVEZ, LINDA (born 1947), Hispanic American civil rights activists **3** 489-491

CHAVIS, BENJAMIN (born 1948), African American religious leader, civil rights activist, labor organizer, and author **3** 491-493

CHEEVER, JOHN (1912-1982), American short-story writer **3** 493-494

Chefs
Appert, Nicolas **20** 18-19

CHEKHOV, ANTON PAVLOVICH (1860-1904), Russian author **3** 494-497

CHELMSFORD, 1st VISCOUNT (Frederic John Napier Thesigner Chelmsford; 1868-1933), English statesman **3** 497

Chemistry (science)
chemical engineering
Fair, James Rutherford, Jr. **20** 131-131
Rillieux, Norbert **20** 309-311
chemical reactions
Fraser-Reid, Bert **20** 145-146

CH'EN TU-HSIU (1879-1942), Chinese statesman and editor **3** 501-502

CHENEY, RICHARD B(RUCE) (born 1941), U.S. secretary of defense under George Bush **3** 497-499

CHENG HO (1371-circa 1433), Chinese admiral **3** 500

CHÉNIER, ANDRÉ MARIE (1762-1794), French poet **3** 500-501

CHERENKOV, PAVEL ALEKSEEVICH (1904-1990), Russian physicist **3** 502-503

CHERNENKO, KONSTANTIN USTINOVICH (1911-1985), the Soviet Union general secretary from February 1984 to March 1985 **3** 503-504

CHERNYSHEVSKY, NIKOLAI GAVRILOVICH (1828-1889), Russian journalist, critic, and social theorist **3** 504-505

CHERUBINI, LUIGI CARLO ZANOBI SALVATORE MARIA (1760-1842), Italian-born French composer **3** 505-506

CHESNUT, MARY BOYKIN (1823-1886), Civil War diarist **3** 506-508

CHESNUTT, CHARLES WADDELL (1858-1932), African American author and lawyer **20** 78-82

Chess (game)
Lasker, Emanuel **20** 218-220
Steinitz, Wilhelm **20** 343-346

CHESTERTON, GILBERT KEITH (1874-1936), English author and artist **3** 508-509

Chevrolet (automobile)
Chevrolet, Louis **20** 82-84

CHEVROLET, LOUIS (1878-1941), auto racer and entrepreneur **20** 82-84

Chevrolet Motor Company
Chevrolet, Louis **20** 82-84

CH'I PAI-SHIH (1863-1957), Chinese painter and poet **3** 526-527

CHIA SSU-TAO (1213-1275), Chinese statesman **3** 514-515

CHIANG CHING-KUO (1910-1988), chairman of the Nationalist party and president of the Republic of China in Taiwan (1978-1988) **3** 509-510

CHIANG KAI-SHEK (1887-1975), Chinese nationalist leader and president **3** 510-513

CHIARI, ROBERTO (born 1905), president of Panama (1960-1964) **3** 513-514

CHICAGO, JUDY (Judith Cohen; born 1939), American artist and activist **3** 515-516

Chicago Bears (football team)
Payton, Walter **20** 294-296

Chicago Cubs (baseball team)
Wrigley, William, Jr. **20** 413-415

CHICHERIN, GEORGI VASILYEVICH (1872-1936), Russian statesman **3** 516-517

CHIEPE, GAOSITWE KEAGAKWA TIBE (born 1926), intellectual, educator, diplomat, politician, and cabinet minister of external affairs of Botswana **3** 517

CHIFLEY, JOSEPH BENEDICT (1885-1951), Australian statesman **3** 518

CHIH-I (Chih-k'ai, 538-597), Chinese Buddhist monk **3** 518-519

CHILD, JULIA McWILLIAMS (born 1912), chef, author, and television personality **3** 519-520

CHILD, LYDIA MARIA FRANCIS (1802-1880), American author and abolitionist **3** 520-521

Child prodigies
music
Heifetz, Jascha **20** 170-172
Ma, Yo-Yo **20** 232-234
Menuhin, Yehudi **20** 266-268

CHILDE, VERE GORDON (1892-1957), Australian prehistorian and archeologist **3** 521-522

CHILDRESS, ALICE (1920-1994), African American dramatist, author, and poet **3** 522-524

Chile, Republic of (nation, South America)
independence movement
Cochrane, Thomas **20** 91-93

Chilperic (561-584), Merovingian king of the Franks
Fredegund **20** 146-149

CH'IN KUEI (1090-1155), Chinese official **3** 524-525

China (nation, East Asia)
• DYNASTIC CHRONOLOGY
618-906 (T'ang dynasty)
Wu Chao **20** 415-417

CHINN, MAY EDWARD (1896-1980), African American physician **3** 525-526

CHIPPENDALE, THOMAS (1718-1779), English cabinetmaker **4** 1-2

CHIRAC, JACQUES (born 1932), French prime minister **4** 2-3

CHIRICO, GIORGIO DE (1888-1978), Italian painter **4** 4

CHISHOLM, CAROLINE (1808-1877), British author and philantropist **4** 4- 7

CHISHOLM, SHIRLEY ANITA ST. HILL (born 1924), first African American woman to serve in the United States Congress **4** 7-9

CHISSANO, JOAQUIM ALBERTO (born 1939), a leader of Mozambique's war for independence and later president of Mozambique (1986-) **4** 9-11

CHISUM, JOHN SIMPSON (1824-1884), American rancher **4** 11

CH'I-YING (circa 1786-1858), Chinese statesman and diplomat **4** 12

CHMIELNICKI, BOGDAN (1595-1657), Cossack leader of Ukrainian revolt **4** 12-13

CH'OE CH'UNG-HON (1149-1219), Korean general **4** 13

CHOMSKY, NOAM AVRAM (born 1928), American linguist and philosopher **4** 13-15

CHONG CHUNG-BU (1106-1179), Korean general **4** 15

CHONGJO (1752-1800), king of Korea **4** 15-16

CHOPIN, FRÉDÉRIC FRANÇOIS (1810-1849), Polish-French composer and pianist **4** 16-18

CHOPIN, KATHERINE (''Kate''; born Katherine O'Flaherty; 1851-1904), American writer, poet, and essayist **4** 18-20

CHOPRA, DEEPAK (born 1946), Indian physician, author, and educator **20** 84-86

CHOU EN-LAI (1898-1976), Chinese Communist premier **4** 20-22

CHOU KUNG (flourished circa 1116 B.C.), Chinese statesman **4** 22-23

CHRESTIEN DE TROYES (flourished 12th century), French poet **4** 23-24

CHRÉTIEN, JOSEPH-JACQUES-JEAN "JEAN" (born 1934), French Canadian politician and Canada's 20th prime minister **4** 24-25

CHRISTIAN IV (1577-1648), king of Denmark and Norway 1588-1648 **20** 86-89

CHRISTIE, AGATHA (Agatha Mary Clarissa Miller; 1890-1976), best selling mystery author **4** 25-26

CHRISTINA OF SWEDEN (1626-1689), queen of Sweden 1632-1654 **4** 26-29

CHRISTINE DE PISAN (1364/65-circa 1430), French author **4** 29-30

CHRISTO (Christo Vladimiroff Javacheff; born 1935), Bulgarian-born sculptor noted for large-scale environmental artworks **4** 30-31

CHRISTOPHE, HENRI (1767-1820), Haitian patriot and king **4** 32

CHRISTOPHER, WARREN MINOR (born 1925), United States secretary of state **4** 32-33

CHRISTUS, PETRUS (circa 1410-1472/73), Flemish painter **4** 33-34

CHRISTY, EDWIN P. (1815-1862), American minstrel **4** 34-35

CHRYSIPPUS (circa 280-circa 206 B.C.), Greek Stoic philosopher **4** 35-36

CHRYSLER, WALTER PERCY (1875-1940), American manufacturer **4** 36-37
Willys, John **20** 407-409

CHU, PAUL CHING-WU (born 1941), Chinese-American experimentalist in solid-state physics **4** 37-39

CHU HSI (Chu Fu-tzu; 1130-1200), Chinese scholar and philosopher **4** 40-43

CHU TEH (1886-1976), Chinese Communist military leader **4** 54-55

CHULALONGKORN (Rama V; 1853-1910), king of Thailand 1868-1910 **4** 43-45

CHUN DOO HWAN (born 1931), army general turned politician and president of the Republic of Korea (South Korea); 1981-1988 **4** 45-47

CHUNG, CONNIE (born 1946), American correspondent and resporter **4** 47-48

CHUNG-SHU, TUNG (circa 179-104 B.C.), Chinese man of letters **4** 48-49

Chung-tsung (ruled 685-690, 705-710), Chinese emperor
Wu Chao **20** 415-417

CHURCH, FREDERICK EDWIN (1826-1900), American painter **4** 49-50

Church of Rome
see Roman Catholic Church

CHURCHILL, WINSTON (1871-1947), American novelist **4** 50-51

CHURCHILL, SIR WINSTON LEONARD SPENCER (1874-1965), English statesman **4** 51-53

CHURRIGUERA, JOSÉ BENITO DE (1665-1725), Spanish architect and sculptor **4** 53-54

CICERO, MARCUS TULLIUS (106-43 B.C.), Roman orator and writer **4** 55-58

CID, THE (Cid Campeador; 1043-1099), Spanish medieval warrior **4** 58-59

CILLER, TANSU (born 1946), prime minister of Turkey (1993-) **4** 59-60

CIMABUE (flourished late 13th century), Italian painter **4** 60-61

CIMAROSA, DOMENICO (1749-1801), Italian opera composer **4** 61-62

Cincinnati Royals (basketball team)
Robertson, Oscar **20** 311-313

CINQUE, JOSEPH (circa 1813-circa 1879), West African slave leader **4** 62

CISNEROS, HENRY G. (born 1947), first Hispanic mayor in Texas **4** 62-64

CISNEROS, SANDRA (born 1954), Hispanic American short story writer and poet **4** 64-65

CISSÉ, SOULEYMANE (born 1940), Malian filmmaker **4** 65-66

CITROËN, ANDRÉ-GUSTAVE (1878-1935), French automobile manufacturer **4** 66-68

Civil rights (South Africa)
Ngoyi, Lillian **20** 283-284

Civil War, The (television series)
Burns, Ken **20** 63-65

CLAIBORNE, LIZ (Elizabeth Claiborne Ortenberg; born 1929), American businesswoman and clothing designer **4** 68-69

CLANCY, TOM (born 1947), American author **4** 70-71

CLAPHAM, SIR JOHN HAROLD (1873-1946), English economic historian **4** 71

CLAPP, MARGARET ANTOINETTE (1910-1974), American author, educator, and president of Wellesley College (1949-1966) **4** 71-72

CLAPPERTON, HUGH (1788-1827), Scottish explorer of Africa **4** 72-73

CLAPTON, ERIC (born 1945), English guitarist, singer, and songwriter **18** 90-92

CLARENDON, 1ST EARL OF (Edward Hyde; 1609-1674), English statesman and historian **4** 73-75

CLARK, GEORGE ROGERS (1752-1818), American Revolutionary War soldier **4** 75-76

CLARK, JOHN BATES (1847-1938), American economist **4** 76-77

CLARK, JOHN MAURICE (1884-1963), American economist **4** 77-78

CLARK, KENNETH B. (born 1914), American social psychologist **4** 78-79

CLARK, KENNETH M. (Lord; 1903-1983), English art historian **4** 79-80

CLARK, MARK WAYNE (1896-1984), American general **4** 80-81

CLARK, TOM CAMPBELL (1899-1977), President Harry S. Truman's attorney general and Supreme Court justice **4** 81-82

CLARK, WILLIAM (1770-1838), American explorer and soldier **4** 82-83

CLARK, WILLIAM ANDREWS (1839-1925), American copper entrepreneur and politician **4** 83-85

CLARKE, ARTHUR CHARLES (born 1917), English author **18** 92-94

CLARKE, KENNETH HARRY (born 1940), Conservative politician and Great Britain's chancellor of the exchequer (1993-) **4** 85-87

CLARKE, MARCUS ANDREW HISLOP (1846-1881), English-born Australian journalist and author **4** 87-88

CLARKE, SAMUEL (1675-1729), English theologian and philosopher **4** 88

CLAUDE LORRAIN (1600-1682), French painter, draftsman, and etcher **4** 89-90

CLAUDEL, PAUL LOUIS CHARLES (1868-1955), French author and diplomat **4** 90-91

CLAUDIUS GERMANICUS, TIBERIUS (Claudius I; 10 B.C. -A.D. 54), emperor of Rome 41-54 **4** 91-92
Agrippina the Younger **20** 5-8

CLAUSEWITZ, KARL VON (Karl Philipp Gottlieb von Clausewitz; 1780-1831), Prussian military strategist **20** 89-91

CLAUSIUS, RUDOLF JULIUS EMANUEL (1822-1888), German physicist **4** 92-94

CLAVER, ST. PETER (1580-1654), Spanish Jesuit missionary **4** 94

CLAY, HENRY (1777-1852), American lawyer and statesman **4** 94-96

CLAYTON, JOHN MIDDLETON (1796-1856), American lawyer and statesman **4** 96-97

CLEAVER, LEROY ELDRIDGE (1935-1998), American writer and Black Panther leader **4** 97-98

CLEISTHENES (flourished 6th century B.C.), Athenian statesman **4** 98-99

CLEMENCEAU, GEORGES (1841-1929), French statesman **4** 99-101

CLEMENS NON PAPA, JACOBUS (circa 1510-circa 1556), Flemish composer **4** 101

CLEMENT V (1264-1314), pope 1304-1314 **4** 101-102

CLEMENT OF ALEXANDRIA (circa 150-circa 215), Christian theologian **4** 102-103

CLEMENTE, ROBERTO (1934-1972), Hispanic American baseball player **19** 70-72

CLEOMENES I (flourished circa 520-490 B.C.), Spartan king **4** 103

CLEOMENES III (circa 260-219 B.C.), king of Sparta 235-219 **4** 103-104

CLEON (circa 475-422 B.C.), Athenian political leader **4** 104-105

CLEOPATRA (69-30 B.C.), queen of Egypt **4** 105-106

CLEVELAND, JAMES (1932-1991), African American singer, songwriter, and pianist **4** 106-108

CLEVELAND, STEPHEN GROVER (1837-1908), American statesman, twice president **4** 108-110

CLINE, PATSY (born Virginia Patterson Hensley; 1932-1963), American singer **4** 110-112

CLINTON, DeWITT (1769-1828), American lawyer and statesman **4** 112-113

CLINTON, GEORGE (1739-1812), American patriot and statesman **4** 113-114

CLINTON, SIR HENRY (1738?-1795), British commander in chief during the American Revolution **4** 114-115

CLINTON, HILLARY RODHAM (born 1947), American politician and first lady **4** 115-117

CLINTON, WILLIAM JEFFERSON (''Bill'' Clinton; born 1946), 42nd president of the United States **4** 117-119

CLIVE, ROBERT (Baron Clive of Plassey; 1725-1774), English soldier and statesman **4** 119-120

CLODION (1738-1814), French sculptor **4** 121

CLODIUS PULCHER, PUBLIUS (died 52 B.C.), Roman politician **4** 121-122

Cloning (embryology)
Wilmut, Ian **20** 409-411

Clothing industry
St. Laurent, Yves **20** 327-329
Strauss, Levi **20** 354-356

CLOUET, FRANÇOIS (circa 1516-circa 1572), French portrait painter **4** 122-123

CLOUET, JEAN (circa 1485-circa 1541), French portrait painter **4** 122-123

CLOUGH, ARTHUR HUGH (1819-1861), English poet **4** 123-124

CLOVIS I (465-511), Frankish king **4** 124

COBB, TYRUS RAYMOND (1886-1961), baseball player **4** 124-126

COBBETT, WILLIAM (1763-1835), English journalist and politician **4** 126-127

COBDEN, RICHARD (1804-1865), English politician **4** 127-128

COCHISE (circa 1825-1874), American Chiricahua Apache Indian chief **4** 128

COCHRAN, JACQUELINE (Jackie Cochran; 1910-1980), American aviator and businesswoman **18** 94-96

COCHRAN, JOHNNIE (born 1937), African American lawyer **4** 128-131

COCHRANE, THOMAS (Earl of Dundonald; 1775-1860), British naval officer **20** 91-93

COCKCROFT, JOHN DOUGLAS (1897-1967), English physicist **4** 131-132

COCTEAU, JEAN (1889-1963), French writer **4** 132-133

COE, SEBASTIAN (born 1956), English track athlete **20** 93-95

COEN, JAN PIETERSZOON (circa 1586-1629), Dutch governor general of Batavia **4** 133

COETZEE, J(OHN) M. (born 1940), white South African novelist **4** 133-135

COFFIN, LEVI (1789-1877), American antislavery reformer **4** 135

COFFIN, WILLIAM SLOANE, JR. (born 1924), Yale University chaplain who spoke out against the Vietnam War **4** 135-137

COHAN, GEORGE MICHAEL (1878-1942), American actor and playwright **4** 137-138

COHN, FERDINAND (1829-1898), German botanist **20** 95-97

COHEN, HERMANN (1842-1918), Jewish-German philosopher **4** 138-139

COHEN, MORRIS RAPHAEL (1880-1947), American philosopher and teacher **4** 139-140

COHEN, WILLIAM S. (born 1940), American secretary of defense **18** 96-98

COHN-BENDIT, DANIEL (born 1946), led ''new left'' student protests in France in 1968 **4** 140-141

COKE, SIR EDWARD (1552-1634), English jurist and parliamentarian **4** 141-142

COLBERT, JEAN BAPTISTE (1619-1683), French statesman **4** 142-143

COLBY, WILLIAM E. (1920-1996), American director of the Central Intelligence Agency (CIA) **4** 143-145

COLDEN, CADWALLADER (1688-1776), American botanist and politician **4** 145-146

COLE, GEORGE DOUGLAS HOWARD (1889-1959), English historian and economist **4** 146-147

COLE, JOHNNETTA (born 1936), African American scholar and educator **4** 147-149

COLE, NAT (a.k.a. Nat ''King'' Cole, born Nathaniel Adams Coles; 1919-1965), American jazz musician **4** 149-151

COLE, THOMAS (1801-1848), American painter **4** 151-152

COLEMAN, BESSIE (1892-1926), first African American to earn an international pilot's license **4** 152-154

COLERIDGE, SAMUEL TAYLOR (1772-1834), English poet and critic **4** 154-156

COLES, ROBERT MARTIN (born 1929), American social psychiatrist, social critic, and humanist **4** 156-157

COLET, JOHN (circa 1446-1519), English theologian **4** 157-158

COLETTE, SIDONIE GABRIELLE (1873-1954), French author **4** 158-159

COLIGNY, GASPARD DE (1519-1572), French admiral and statesman **4** 159-160

COLLIER, JOHN (1884-1968), American proponent of Native American culture **4** 160-162

COLLINGWOOD, ROBIN GEORGE (1889-1943), English historian and philosopher **4** 162

COLLINS, EDWARD KNIGHT (1802-1878), American businessman and shipowner **4** 162-163

COLLINS, EILEEN (born 1956), American astronaut **4** 163-165

COLLINS, MARVA (born Marva Deloise Nettles; b. 1936), African American educator **4** 165-167

COLLINS, MICHAEL (1890-1922), Irish revolutionary leader and soldier **4** 167-168

COLLINS, WILLIAM (1721-1759), English lyric poet **4** 168-169

COLLINS, WILLIAM WILKIE (1824-1889), English novelist **4** 169-170

COLLOR DE MELLO, FERNANDO (born 1949), businessman who became president of Brazil in 1990 **4** 170-172

COLT, SAMUEL (1814-1862), American inventor and manufacturer **4** 172-173

COLTRANE, JOHN (1926-1967), African American jazz saxophonist **4** 173-174

COLUM, PADRAIC (1881-1972), Irish-American poet and playwright **4** 174-175

COLUMBA, ST. (circa 521-597), Irish monk and missionary **4** 175-176

COLUMBAN, ST. (circa 543-615), Irish missionary **4** 176

COLUMBUS, CHRISTOPHER (1451-1506), Italian navigator, discoverer of America **4** 176-179

COLWELL, RITA R. (born 1934), American marine microbiologist **4** 179-180

COMANECI, NADIA (Nadia Conner; born 1961), Romanian gymnast **18** 98-100

COMENIUS, JOHN AMOS (1592-1670), Moravian theologian and educational reformer **4** 180-181

Comet (astronomy)
Kirch, Maria Winckelmann **20** 204-205

COMINES, PHILIPPE DE (circa 1445-1511), French chronicler **4** 181

COMMAGER, HENRY STEELE (1902-1998), American historian, textbook author, and editor **4** 181-183

COMMONER, BARRY (born 1917), American biologist and environmental activist **4** 183-185

COMMONS, JOHN ROGERS (1862-1945), American historian **4** 185

COMNENA, ANNA (1083-1148), Byzantine princess and historian **4** 185-186

COMPTON, ARTHUR HOLLY (1892-1962), American physicist **4** 186-188

Computers and calculating machines
Aiken, Howard **20** 10-12
Atanasoff, John **20** 21-22
Eckert, John Presper **20** 124-126
Mauchly, John **20** 250-252
applications of
Drexler, Kim Eric **20** 119-121
programmers of
Berners-Lee, Tim **20** 41-43

COMSTOCK, ANNA BOTSFORD (1854-1930), American artist and natural science educator **20** 97-99

COMSTOCK, ANTHONY (1844-1915), American antivice crusader **4** 188-189

COMSTOCK, HENRY TOMPKINS PAIGE (1820-1870), American gold prospector **4** 189

COMTE, AUGUSTE (1798-1857), French philosopher **4** 189-191

CONABLE, BARBER B., JR. (born 1922), head of the World Bank (1986-1991) **4** 191-192

CONANT, JAMES BRYANT (1893-1978), American chemist and educator **4** 192-193

Concentration camp (detention center)
Germany
Heydrich, Reinhard **20** 176-178

CONDÉ, PRINCE DE (Louis II de Bourbon 1621-1686), French general **4** 193-194
Turenne, Vicomte de **20** 381-383

CONDILLAC, ÉTIENNE BONNOT DE (1715-1780), French philosopher and educator **4** 194-195

CONDORCET, MARQUIS DE (Marie Jean Antoine Nicolas Caritat; 1743-1794), French philosopher and mathematician **4** 195-196

CONE, JAMES HALL (born 1938), American theologian **4** 196-197

CONFUCIUS (551-479 B.C.), Chinese teacher and philosopher **4** 197-200

Congressmen
see Statesmen, American—legislative

CONGREVE, WILLIAM (1670-1729), English dramatist **4** 200-201

CONKLING, ROSCOE (1829-1888), American politician **4** 201-202

CONNALLY, JOHN BOWDEN, JR. (born 1917), Texas governor, political adviser, and confidant to presidents **4** 202-204

CONNERY, SEAN (Thomas Connery; born 1930), Scottish actor **18** 100-102

CONNOLLY, CYRIL (1903-1974), British novelist and literary and social critic **4** 204-205

CONNOLLY, MAUREEN (1934-1969), American tennis player **19** 72-74

CONRAD, JOSEPH (1857-1924), Polish-born English novelist **4** 205-207

Conservation (United States)
supporters
Comstock, Anna Botsford **20** 97-99
Maury, Antonia **20** 252-254

Conservative party (Scotland
Douglas-Home, Alec **20** 117-119

CONSTABLE, JOHN (1776-1837), English landscape painter **4** 208-209

CONSTANTINE I (circa 274-337), Roman emperor 306-337 **4** 209-211

CONSTANTINE XI (Palaeologus; 1405-1453), Byzantine emperor 1448-1453 **4** 211-212

Consulate (France; 1799-1804)
see France—1799-1804

CONTI, NICCOLÒ DE' (circa 1396-1469), Venetian merchant-adventurer **4** 212-213

CONWAY, JILL KATHRYN KER (born 1934), historian interested in the role of women and president of Smith College **4** 213-214

COOK, JAMES (1728-1779), English explorer, navigator, and cartographer **4** 214-215

COOKE, JAY (1821-1905), American merchant banker **4** 215-216

COOLEY, CHARLES HORTON (1864-1929), American social psychologist, sociologist, and educator **4** 216-217

COOLIDGE, JOHN CALVIN (1872-1933), president of the United States 1923-1929 **4** 217-219

COOMBS, HERBERT COLE (Nugget; born 1906), Australian economist **4** 219-220

COONEY, JOAN GANZ (born 1929), American television program producer and publicist **19** 74-76

COOPER, JAMES FENIMORE (1789-1851), American novelist and social critic **4** 220-223

COOPER, PETER (1791-1883), American inventor and manufacturer **4** 223-224

COOPER, THOMAS (1759-1839), English-born American scientist and educator **4** 224

COORS, ADOLPH (Adolph Herrman Kohrs; 1847-1929), American brewer and businessman **19** 76-78

COPEAU, JACQUES (1879-1949), French dramatic theorist, director, and actor who established the Vieux Colombier **4** 225

COPERNICUS, NICOLAUS (1473-1543), Polish astronomer **4** 226-227

COPLAND, AARON (1900-1990), American composer **4** 227-228
Boulanger, Nadia **20** 56-58

COPLEY, JOHN SINGLETON (1738-1815), American portrait painter **4** 228-230

COPPOLA, FRANCIS FORD (born 1939), American filmmaker and author **18** 102-104

CORDOBA, GONZALO FERNANDEZ DE (1453-1515), Spanish military leader **20** 99-100

CORELLI, ARCANGELO (1653-1713), Italian composer and violinist **4** 230-231

CORI, GERTY T. (born Gerty Theresa Radnitz; 1896-1957), American biochemist **4** 231-234

CORINTH, LOVIS (1838-1925), German artist **4** 234

CORNEILLE, PIERRE (1606-1684), French playwright **4** 234-236

CORNELL, EZRA (1807-1874), American financier and philanthropist **4** 236-237

CORNELL, JOSEPH (1903-1972), American artist **4** 237-238

CORNING, ERASTUS (1794-1872), American merchant and financier **4** 238-239

CORNPLANTER (c. 1732-1836), Seneca village leader **4** 239-241

CORNWALLIS, CHARLES (1st Marquess Cornwallis; 1738-1805), British soldier and statesman **4** 241-243

CORONA, BERT (born 1918), Hispanic American union organizer **4** 243-247

CORONADO, FRANCISCO VÁSQUEZ DE (1510-1554), Spanish explorer and colonial official **4** 247

COROT, JEAN BAPTISTE CAMILLE (1796-1875), French painter **4** 247-249

CORREGGIO (circa 1494-1534), Italian painter **4** 249-251

CORRIGAN, MICHAEL AUGUSTINE (1839-1902), American Catholic archbishop **4** 253

CORRIGAN and WILLIAMS founders of the women's peace movement in Northern Ireland **4** 251-253

CORT, HENRY (1740-1800), English ironmaster **4** 254

CORTE REÁL, GASPAR AND MIGUEL, Portuguese explorers **4** 254-255

CORTÉS, HERNÁN (1485?-1547), Spanish conquistador **4** 255-256

CORTONA, PIETRO DA (1596-1669), Italian painter and architect **4** 256

COSBY, WILLIAM HENRY, JR. (''Bill'' Cosby; born 1937), American entertainer **4** 257-258

COSGRAVE, LIAM (born 1920), Irish foreign minister and prime minister (1973-1977) **4** 258-260

COSIO VILLEGAS, DANIEL (1898-1976), Mexican teacher, civil servant, and author of studies of Mexican history **4** 260-261

COTTEN, ELIZABETH (''Libba''; born Elizabeth Nevills; 1892-1987), African American musician **4** 261-263

COTTON, JOHN (1584-1652), American Congregationalist clergyman **4** 263-265

COUGHLIN, CHARLES EDWARD (1891-1979), Canadian-American priest and politician **4** 265-266

COULOMB, CHARLES AUGUSTIN DE (1736-1806), French physicist **4** 266-267

COULTON, GEORGE GORDON (1858-1947), English historian **4** 267

Count Basie Orchestra
Williams, Joe **20** 404-407

Counterrevolution, Russian
see Russian Revolution (1918-1920)

COUNTS, GEORGE S(YLVESTER) (1889-1974), American educator and educational sociologist **4** 267-269

COUPER, ARCHIBALD SCOTT (1831-1892), British chemist **4** 269-270

COUPER, JAMES HAMILTON (1794-1866), American agriculturist **4** 270

COUPERIN, FRANÇOIS (1668-1733), French composer, organist, and harpsichordist **4** 270-271

COURBET, JEAN DESIRÉ GUSTAVE (1819-1877), French painter **4** 271-273

COURLANDER, HAROLD (1908-1996), American folklorist and author **19** 78-80

COURNOT, ANTOINE AUGUSTIN (1801-1877), French mathematician, philosopher, and economist **4** 273

COUSIN, VICTOR (1792-1867), French educator and philosopher **4** 273-274

COUSINS, NORMAN (1912-1990), editor-in-chief of the *Saturday Review* and advocate for world peace **4** 274-276

COUSTEAU, JACQUES-YVES (1910-1997), undersea explorer, photographer, inventor, writer,

television producer, and filmmaker **4** 276-277

COVERDALE, MILES (1488-1568), English Puritan **4** 278

COVILHÃO, PEDRO DE (circa 1455-circa 1530), Portuguese explorer and diplomat **4** 278-279

COWARD, NOEL (1899-1973), English playwright, actor, and composer **4** 279-280

COWELL, HENRY DIXON (1897-1965), American composer and pianist **4** 280-281

COWLEY, ABRAHAM (1618-1667), English writer **4** 281-282

COWPER, WILLIAM (1731-1800), English poet **4** 282

COX, ARCHIBALD (born 1912), American lawyer, educator, author, labor arbitrator, and public servant **4** 283-284

COX, HARVEY (born 1929), American theologian and author **4** 284-285

COXE, TENCH (1755-1824), American political economist and businessman **4** 285-286

COXEY, JACOB SECHLER (1854-1951), American reformer and businessman **4** 286-287

COYSEVOX, ANTOINE (1640-1720), French sculptor **4** 287-288

CRABBE, GEORGE (1754-1832), English poet **4** 288

CRAIG, EDWARD GORDON (1872-1966), European actor, designer, director, and theoretician **4** 288-289

CRANACH, LUCAS, THE ELDER (1472-1553), German painter, engraver, and designer of woodcuts **4** 289-290

CRANDALL, PRUDENCE (1803-1890), American educator **4** 291

CRANE, HART (1899-1932), American poet **4** 291-293

CRANE, STEPHEN (1871-1900), American writer and poet **4** 293-295

CRANMER, THOMAS (1489-1556), English reformer, archbishop of Canterbury **4** 295-296

CRASHAW, RICHARD (1612/1613-49), English poet **4** 296

CRASSUS DIVES, MARCUS LICINIUS (circa 115-53 B.C.), Roman financier and politician **4** 296-297

CRAVEIRINHA, JOSÉ (born 1922), Mozambican journalist and lyric poet **4** 297-299

CRAWFORD, JOAN (Lucille Fay LeSueur; 1906-1977), American actress **19** 80-82

CRAWFORD, WILLIAM HARRIS (1772-1834), American politician **4** 299-300

CRAXI, BETTINO (1934-2000), statesman and prime minister of the Italian republic (1983-1987) **4** 300-301

CRAY, SEYMOUR (1925-1996), American computer engineer **4** 301-303

CRAZY HORSE (circa 1842-1877), American Indian, Oglala Sioux war chief **4** 303-304

Creek Indians (North America)
Bosomworth, Mary Musgrove **20** 54-56

CREEL, GEORGE (1876-1953), American writer and journalist **4** 304-305

CRÉMAZIE, OCTAVE (1827-1879), Canadian poet **4** 305-306

CRERAR, THOMAS ALEXANDER (1876-1975), Canadian political leader **4** 306

CRESSON, EDITH (born 1934), first woman prime minister of France **4** 306-307

Crete (Greek island)
Student, Kurt **20** 356-358

CRÈVECOEUR, ST. JOHN DE (1735-1813), French-American farmer and writer **4** 307-308

CRICHTON, (JOHN) MICHAEL (a.k.a. Michael Douglas, Jeffrey Hudson, and John Lange; b. 1942), American novelist, screenwriter, and director **4** 308-310

CRICK, FRANCIS HARRY CROMPTON (born 1916), English molecular biologist **4** 310

Crimean War (1853-1856)
British military
Campbell, Colin **20** 71-73

Crisis (magazine)
Fauset, Jessie Redmon **20** 135-138

CRISPI, FRANCESCO (1819-1901), Italian statesman **4** 310-311

CRISTIANI, ALFREDO (''Fredy'' Cristiani; born 1947), president of El Salvador (1989-) **4** 311-313

CROCE, BENEDETTO (1866-1952), Italian philosopher, critic and educator **4** 313-314

CROCKETT, DAVID (1786-1836), American frontiersman **4** 314-316

CROLY, HERBERT DAVID (1869-1930), American editor and author **4** 316-317

CROMER, 1ST EARL OF (Evelyn Baring; 1841-1907), English statesman **4** 317

CROMWELL, OLIVER (1599-1658), English statesman and general **4** 317-320

CROMWELL, THOMAS (Earl of Essex; circa 1485-1540), English statesman 1532-1540 **4** 320-321

CRONKITE, WALTER LELAND, JR. (born 1916), American journalist and radio and television news broadcaster **4** 321-322

CROOK, GEORGE (1828-1890), American general and frontiersman **4** 322-323

CROOKES, SIR WILLIAM (1832-1919), English chemist and physicist **4** 323-324

CROSBY, HARRY LILLIS (Bing; 1903-1977), American singer and radio and television personality **4** 324-326

CROWLEY, ALEISTER (1875-1947), English author and magician **18** 107-109

CROWTHER, SAMUEL ADJAI (circa 1806-1891), Nigerian Anglican bishop **4** 326

CRUMB, GEORGE (born 1929), American composer and teacher **4** 326-328

CRUZ, OSWALDO GONÇALVES (1872-1917), Brazilian microbiologist and epidemiologist **4** 328-329

CUAUHTEMOC (circa 1496-1525), Aztec ruler **4** 329

CUBBERLEY, ELLWOOD PATTERSON (1868-1941), American educator and university dean **4** 329-331

CUDWORTH, RALPH (1617-1688), English philosopher and theologian **4** 331

CUFFE, PAUL (1759-1817), African American ship captain and merchant **4** 331-332

CUGOANO, OTTOBAH (circa 1757-after 1803), African abolitionist in England **4** 332-333

CUKOR, GEORGE (1899-1983), American film director **19** 82-84

CULLEN, COUNTEE (1903-1946), African American poet **4** 333-334

CULLEN, MAURICE GALBRAITH (1866-1934), Canadian painter **4** 334

CULLEN, PAUL (1803-1879), Irish cardinal **20** 100-103

CUMMINGS, EDWARD ESTLIN (1894-1962), American poet **4** 334-336

CUNHA, EUCLIDES RODRIGUES PIMENTA DA (1866-1909), Brazilian writer **4** 336-337

CUNNINGHAM, IMOGEN (1883-1976), American photographer **19** 84-86

CUNNINGHAM, MERCE (born 1919), American dancer and choreographer **4** 337-338

CUOMO, MARIO MATTHEW (born 1932), Democratic New York state governor **4** 338-339

CURIE, ÈVE (Eve Curie Labouisse; born 1904), French musician, author and diplomat **18** 109-111

CURIE, MARIE SKLODOWSKA (1867-1934), Polish-born French physicist **4** 339-341

CURIE, PIERRE (1859-1906), French physicist **4** 341-344

CURLEY, JAMES MICHAEL (1874-1958), American politician **4** 344-345

CURRIE, SIR ARTHUR WILLIAM (1875-1933), Canadian general **4** 345

CURRIER AND IVES (1857-1907), American lithographic firm **4** 345-346

CURRY, JABEZ LAMAR MONROE (1815-1903), American politician **4** 346-347

CURTIN, ANDREW GREGG (1815-1894), American politician **4** 347-348

CURTIN, JOHN JOSEPH (1885-1945), Australian statesman, prime minister **4** 348-349

CURTIS, BENJAMIN ROBBINS (1809-1874), American jurist, United States Supreme Court justice **4** 349

CURTIS, GEORGE WILLIAM (1824-1892), American writer and reformer **4** 349-350

CURTISS, GLENN HAMMOND (1878-1930), American aviation pioneer **4** 350-351

CURZON, GEORGE NATHANIEL (1st Marquess Curzon of Kedleston; 1859-1925), English statesman **4** 351-352

CUSA, NICHOLAS OF (1401-1464), German prelate and humanist **4** 352-353

CUSHING, HARVEY WILLIAMS (1869-1939), American neurosurgeon **4** 353-354

CUSHMAN, CHARLOTTE (1816-1876), American actress **4** 354-355

CUSTER, GEORGE ARMSTRONG (1839-1876), American general **4** 355-356

CUTLER, MANASSEH (1742-1823), American clergyman, scientist, and politician **4** 356-357

CUVIER, BARON GEORGES LÉOPOLD (1769-1832), French zoologist and biologist **4** 357-359

CUVILLIÉS, FRANÇOIS (1695-1768), Flemish architect and designer **4** 359-360

CUYP, AELBERT (1620-1691), Dutch painter **4** 360-361

CYNEWULF (8th or 9th century), Anglo-Saxon poet **20** 103-104

CYPRIANUS, THASCIUS CAECILIANUS (died 258), Roman bishop of Carthage **4** 361-362

CYRIL (OF ALEXANDRIA), ST. (died 444), Egyptian bishop, Doctor of the Church **4** 362

CYRIL, ST. (827-869), Apostle to the Slavs **4** 362

CYRUS THE GREAT (ruled 550-530 B.C.), founder of the Persian Empire **4** 363-364

Czechoslovakia (Czechoslovak Socialist Republic; nation, Central Europe)
government in exile
Masaryk, Jan **20** 243-246

D

DA PONTE, LORENZO (Emanuele Conegliano; 1749-1838), Italian librettist and poet **20** 105-106

DAGUERRE, LOUIS JACQUES MANDÉ (1787-1851), French painter and stage designer **4** 365-366

DAHL, ROALD (1916-1990), Welsh-born English author **4** 366-367

DAIGO II (1288-1339), Japanese emperor **4** 367-368

Daimler Chrysler (automobile company)
Schrempp, Juergen **20** 331-332

DAIMLER, GOTTLIEB (1834-1900), German mechanical engineer **4** 368

DALADIER, ÉDOUARD (1884-1970), French statesman **4** 369

DALAI LAMA (Lhamo Thondup; born 1935), 14th in a line of Buddhist spiritual and temporal leaders of Tibet **4** 369-371

DALE, SIR HENRY HALLETT (1875-1968), English pharmacologist and neurophysiologist **4** 371-373

DALEY, RICHARD J. (1902-1976), Democratic mayor of Chicago (1955-1976) **4** 373-375

DALHOUSIE, 1ST MARQUESS OF (James Andrew Broun Ramsay; 1812-1860), British statesman **4** 375-376

DALI, SALVADOR (1904-1989), Spanish painter **4** 376-377

DALLAPICCOLA, LUIGI (1904-1975), Italian composer **4** 377-378

DALTON, JOHN (1766-1844), English chemist **4** 378-379

DALY, MARCUS (1841-1900), American miner and politician **4** 379-380

DALY, MARY (born 1928), American feminist theoretician and philosopher **4** 380-381

DALZEL, ARCHIBALD (or Dalziel; 1740-1811), Scottish slave trader **4** 381-382

DAM, CARL PETER HENRIK (1895-1976), Danish biochemist **4** 382-383

DAMIEN, FATHER (1840-1889), Belgian missionary **4** 383

DAMPIER, WILLIAM (1652-1715), English privateer, author, and explorer **4** 384

DANA, CHARLES ANDERSON (1819-1897), American journalist **4** 384-385

DANA, RICHARD HENRY, JR. (1815-1882), American author and lawyer **4** 385-386

DANDOLO, ENRICO (circa 1107-1205), Venetian doge 1192-1205 **4** 386-387

DANDRIDGE, DOROTHY (1922-1965), African American actress and singer **18** 112-114

DANIELS, JOSEPHUS (1862-1948), American journalist and statesman **4** 387

Danish literature and culture
see Denmark—culture

D'ANNUNZIO, GABRIELE (1863-1938), Italian poet and patriot **4** 388

DANQUAH, JOSEPH B. (1895-1965), Ghanaian nationalist and politician **4** 388-389

DANTE ALIGHIERI (1265-1321), Italian poet **4** 389-391
subjects of works by
Sordello **20** 342-343

DANTON, GEORGES JACQUES (1759-1794), French revolutionary leader **4** 391-393

Daphnis and Chloe (novel)
Longus **20** 229-230

DARBY, ABRAHAM (1677-1717), English iron manufacturer **20** 106-107

DARÍO, RUBÉN (1867-1916), Nicaraguan poet **4** 393-394

DARIUS I (the Great; ruled 522-486 B.C.), king of Persia **4** 394-395

DARROW, CLARENCE SEWARD (1857-1938), American lawyer **4** 396-397

DARWIN, CHARLES ROBERT (1809-1882), English naturalist **4** 397-399

DARWIN, ERASMUS (1731-1802), English physician, author, botanist and inventor **18** 114-116

DARWISH, MAHMUD (born 1942), Palestinian poet **4** 399-401

DAS, CHITTA RANJAN (1870-1925), Indian lawyer, poet, and nationalist **4** 401-402

DAUBIGNY, CHARLES FRANÇOIS (1817-1878), French painter and etcher **4** 402

DAUDET, ALPHONSE (1840-1897), French novelist and dramatist **4** 402-403

DAUMIER, HONORÉ VICTORIN (1808-1879), French lithographer, painter, and sculptor **4** 403-405

DAVENPORT, JOHN (1597-1670), English Puritan clergyman **4** 405-406

DAVID (ruled circa 1010-circa 970 B.C.), Israelite king **4** 406-407

DAVID I (1084-1153), king of Scotland **4** 407

DAVID, JACQUES LOUIS (1748-1825), French painter **4** 407-409

DAVIES, ARTHUR BOWEN (1862-1928), American painter **4** 409-410

DAVIES, RUPERT (1917-1976), British actor **18** 116-117

DAVIES, WILLIAM ROBERTSON (1913-1995), Canadian author **18** 117-119

DAVIGNON, VISCOUNT (ETIENNE) (born 1932), an architect of European integration and unity through the Commission of the European Communities **4** 410-411

DAVIS, ALEXANDER JACKSON (1803-1892), American architect **4** 411

DAVIS, ANGELA (Angela Yvonne Davis; born 1944), African American scholar and activist **4** 412-413

DAVIS, ARTHUR VINING (1867-1962), general manager of the Aluminum Company of America (ALCOA) **4** 413-414

DAVIS, BENJAMIN O., SR. (1877-1970), first African American general in the regular United States Armed Services **4** 414-415

DAVIS, BETTE (1908-1989), American actress **18** 119-121

DAVIS, HENRY WINTER (1817-1865), American lawyer and politician **4** 415-416

DAVIS, JEFFERSON (1808-1889), American statesman, president of the Confederacy 1862-1865 **4** 416-418

DAVIS, JOHN (circa 1550-1605), English navigator **4** 419

DAVIS, MILES (1926-1991), jazz trumpeter, composer, and small-band leader **4** 419-421

DAVIS, OSSIE (born 1917), African American playwright, actor, and director **4** 421-422

DAVIS, RICHARD HARDING (1864-1916), American journalist, novelist, and dramatist **4** 422-423

DAVIS, SAMMY, JR. (1925-1990), African American singer, dancer, and actor **4** 423-424

DAVIS, STUART (1894-1964), American cubist painter **4** 424-425

DAVIS, WILLIAM MORRIS (1850-1934), American geographer and geologist **4** 425-426

DAVY, SIR HUMPHRY (1778-1829), English chemist and natural philosopher **4** 426-427

DAWES, HENRY LAURENS (1816-1903), American politician **4** 427

DAWSON, WILLIAM LEVI (1899-1990), African American composer, performer, and music educator **4** 427-428

DAY, DOROTHY (1897-1980), a founder of the Catholic Worker Movement **4** 428-429

DAYAN, MOSHE (1915-1981), Israeli general and statesman **4** 429-431

DAYANANDA SARASWATI (1824-1883), Indian religious leader **4** 431

DE ANDRADE, MARIO (Mario Coelho Pinto Andrade; born 1928), Angolan poet, critic, and political activist **4** 434-435

DE BEAUVOIR, SIMONE (1908-1986), French writer and leader of the modern feminist movement **4** 440-441

DE BOW, JAMES DUNWOODY BROWNSON (1820-1867), American editor and statistician **4** 441-442

DE BROGLIE, LOUIS VICTOR PIERRE RAYMOND (1892-1987), French physicist **4** 442-444

DE FOREST, LEE (1873-1961), American inventor **4** 459-460

DE GASPERI, ALCIDE (1881-1954), Italian statesman, premier 1945-1953 **4** 462-463

DE GAULLE, CHARLES ANDRÉ JOSEPH MARIE (1890-1970), French general, president 1958-1969 **4** 463-465

DE KLERK, FREDRIK WILLEM (born 1936), state president of South Africa (1989-) **4** 466-468

DE KOONING, WILLEM (1904-1997), Dutch-born American painter **4** 468-469

DE LA MADRID HURTADO, MIGUEL (born 1934), president of Mexico (1982-1988) **4** 471-472

DE LA ROCHE, MAZO LOUISE (1879-1961), Canadian author **4** 474-475

DE LEON, DANIEL (1852-1914), American Socialist theoretician and politician **4** 479-480

DE L'ORME, PHILIBERT (1510-1570), French architect **9** 519

DE MILLE, AGNES (1905-1993), American dancer, choreographer, and author **4** 486-488

DE SANCTIS, FRANCESCO (1817-1883), Italian critic, educator, and legislator **4** 505

DE SMET, PIERRE JEAN (1801-1873), Belgian Jesuit missionary **4** 509-510

DE SOTO, HERNANDO (1500-1542), Spanish conqueror and explorer **4** 510-511

DE VALERA, EAMON (1882-1975), American-born Irish revolutionary leader and statesman **4** 514-515

DE VRIES, HUGO (1848-1935), Belgian botanist in the fields of heredity and the origin of species **4** 516-518

DE WOLFE, ELSIE (1865-1950), American interior decorator **20** 107-108

DEÁK, FRANCIS (1803-1876), Hungarian statesman **4** 431-432

DEAKIN, ALFRED (1856-1919), Australian statesman **4** 432-433

DEAN, JAMES (James Byron Dean; 1931-1955), American actor and cult figure **4** 433-434

DEANE, SILAS (1737-1789), American merchant lawyer and diplomat **4** 435-437

DEB, RADHAKANT (1783-1867), Bengali reformer and cultural nationalist **4** 437

DEBAKEY, MICHAEL ELLIS (born 1908), American surgeon **4** 437-438

DEBARTOLO, EDWARD JOHN, SR. and JR., real estate developers who specialized in large regional malls **4** 438-440

DEBS, EUGENE VICTOR (1855-1926), American union organizer **4** 444-445

DEBUSSY, (ACHILLE) CLAUDE (1862-1918), French composer **4** 445-447

DEBYE, PETER JOSEPH WILLIAM (1884-1966), Dutch-born American physical chemist **4** 447-448

DECATUR, STEPHEN (1779-1820), American naval officer **4** 448-449

DEE, RUBY (born Ruby Ann Wallace; b. 1924), African American actor **4** 449-452

DEER, ADA E. (born 1935), Native American social worker, activist, and director of Bureau of Indian Affairs **4** 452-454

DEERE, JOHN (1804-1886), American inventor and manufacturer **4** 455

DEERING, WILLIAM (1826-1913), American manufacturer **4** 455-456

DEES, MORRIS S., JR. (born 1936), American civil rights attorney **4** 456-457

DEFOE, DANIEL (1660-1731), English novelist, journalist, and poet **4** 457-459

DEGANAWIDA (also DeKanahwidah; c. 1550-c. 1600), Native American prophet, leader, and statesman **4** 460-461

DEGAS, (HILAIRE GERMAIN) EDGAR (1834-1917), French painter and sculptor **4** 461-462

DEKKER, THOMAS (circa 1572-circa 1632), English playwright and pamphleteer **4** 465-466

DELACROIX, (FERDINAND VICTOR) EUGÈNE (1798-1863), French painter **4** 469-471

DELANCEY, STEPHEN (1663-1741), American merchant and politician **4** 473

DELANY, MARTIN ROBINSON (1812-1885), African American army officer, politician, and judge **4** 473-474

DELAUNAY, ROBERT (1885-1941), French abstract painter **4** 475-476

DELBRÜCK, MAX (1906-1981), German-born American molecular biologist **4** 476-478

DELCASSÉ, THÉOPHILE (1852-1923), French statesman **4** 478-479

Delhi, siege of
see Sepoy Mutiny (1857-1858)

DELLINGER, DAVID (born 1915), American pacifist **4** 480-481

DELORIA, VINE, JR. (born 1933), Native American author, poet, and activist **4** 481-484

DELORS, JACQUES (born 1925), French president of the European Commission and chief architect of Western Europe's drive toward market unity by 1992 **4** 484-486

DEL PILAR, MARCELO H. (1850-1896), Philippine revolutionary propagandist and satirist **4** 486

DEMILLE, CECIL BLOUNT (1881-1959), American film director and producer **4** 488-490

DEMIREL, SÜLEYMAN (born 1924), Turkish politician, prime minister, and leader of the Justice party **4** 490-493

DEMOCRITUS (circa 494-circa 404 B.C.), Greek natural philosopher **4** 493-494

DEMOIVRE, ABRAHAM (1667-1754), Franco-English mathematician **4** 494-495

DEMOSTHENES (384-322 B.C.), Greek orator **4** 495-496

DEMPSEY, JACK (William Harrison Dempsey; 1895-1983), American boxer **4** 496-497

DEMUTH, CHARLES (1883-1935), American painter **4** 497-498

DENG XIAOPING (Teng Hsiao-p'ing; 1904-1997), leader in the People's Republic of China (PRC) in the 1970s **4** 498-500

DENIKIN, ANTON (1872-1947), Russian soldier **20** 108-111

DENKTASH, RAUF (born 1924), president of the Turkish Republic of Northern Cyprus (1985-) **4** 500-502

Denmark (kingdom, Europe)
reunification of
Waldemar IV **20** 395-397
Swedish wars
Christian IV **20** 86-89

DEODORO DA FONSECA, MANOEL (1827-1892), Brazilian statesman, president 1890-1891 **4** 502

Deoxyribonucleic acid (DNA)
Wilmut, Ian **20** 409-411

DERAIN, ANDRÉ (1880-1954), French painter **4** 503

DERRIDA, JACQUES (born 1930), French philosopher **4** 503-505

DESCARTES, RENÉ (1596-1650), French philosopher and mathematician **4** 505-508

Designers
clothing
St. Laurent, Yves **20** 327-329
home furnishings
De Wolfe, Elsie **20** 107-108

DESSALINES, JEAN JACQUES (1758-1806), Haitian nationalist and politician **4** 511-512

DETT, ROBERT NATHANIEL (1882-1943), African American composer, conductor, and music educator **4** 512

DEUTSCH, KARL WOLFGANG (1912-1992), American political scientist **4** 512-514

DEVLIN, BERNADETTE (McAliskey; born 1947), youngest woman ever elected to the British Parliament **4** 515-516

DEVRIES, WILLIAM CASTLE (born 1943), American heart surgeon **4** 518-519

DEW, THOMAS RODERICK (1802-1846), American political economist **4** 519

DEWEY, GEORGE (1837-1917), American naval officer **4** 520

DEWEY, JOHN (1859-1952), American philosopher and educator **4** 520-523

DEWEY, MELVIL (1851-1931), American librarian and reformer **4** 523-524

DEWEY, THOMAS EDMUND (1902-1971), American lawyer and politician **4** 524

DEWSON, MARY WILLIAMS (Molly; 1874-1962), American reformer, government official, and organizer of women for the Democratic party **4** 525

DIAGHILEV, SERGEI (1872-1929), Russian who inspired artists, musicians, and dancers to take ballet to new heights of public enjoyment **4** 525-527

DIAGNE, BLAISE (1872-1934), Senegalese political leader **4** 527

DIAMOND, DAVID (born 1915), American composer and teacher **4** 527-529

DIANA, PRINCESS OF WALES (born Diana Frances Spencer; 1961-1997), member of British royal family **4** 529-533

DIAS DE NOVAIS, BARTOLOMEU (died 1500), Portuguese explorer **4** 533-534

DÍAZ, PORFIRIO (José de la Cruz Porfirio Díaz; 1830-1915), Mexican general and politician **4** 534-536

DÍAZ DEL CASTILLO, BERNAL (circa 1496-circa 1584), Spanish soldier and historian **4** 536-537

DÍAZ ORDAZ, GUSTAVO (1911-1979), president of Mexico (1964-1970) **4** 537-538

DICKENS, CHARLES JOHN HUFFAM (1812-1870), English author **4** 538-541

DICKEY, JAMES (1923-1997), American poet **19** 87-89

DICKINSON, EMILY (1830-1886), American poet **4** 541-543

DICKINSON, JOHN (1732-1808), American lawyer, pamphleteer, and politician **4** 543-544

DICKSON, LAURIE (William Kennedy Laurie Dickson; 1860-1935), British inventor and filmmaker **20** 112-113

DIDEROT, DENIS (1713-1784), French philosopher, playwright, and encyclopedist **5** 1-2

DIDION, JOAN (born 1934), American author **20** 113-116

DIEBENKORN, RICHARD (born 1922), American abstract expressionist painter **5** 2-4

DIEFENBAKER, JOHN GEORGE (1895-1979), Canadian statesman **5** 4-5

DIELS, (OTTO PAUL) HERMANN (1876-1954), German organic chemist **5** 5-6

DIEM, NGO DINH (1901-1963), South Vietnamese president 1955-1963 **5** 6-7

DIESEL, RUDOLF (1858-1913), German mechanical engineer **5** 7

Differential calculus
see Calculus

DIKE, KENNETH (Kenneth Onwuka Dike; 1917-1983), African historian who set up the Nigerian National Archives **5** 7-8

DILLINGER, JOHN (1903-1934), American criminal **5** 9

DILTHEY, WILHELM CHRISTIAN LUDWIG (1833-1911), German historian and philosopher **5** 10

DIMAGGIO, JOE (born Giuseppe Paolo DiMaggio, Jr.; 1914-1999), American baseball player **5** 10-11

DIMITROV, GEORGI (1882-1949), head of the Communist International (1935-1943) and prime minister of Bulgaria (1944-1949) **5** 11-13

DINESEN BLIXEN-FINECKE, KAREN (a.k.a. Isak Dinesen; 1885-1962), Danish author **5** 13-14

DINGANE (circa 1795-1840), Zulu king **5** 14-15

DINKINS, DAVID (born 1927), African American politician and mayor of New York City **5** 15-18

Dinosaur (extinct reptile)
Anning, Mary **20** 14-16

DINWIDDIE, ROBERT (1693-1770), Scottish merchant and colonial governor **5** 18-19

DIOCLETIAN (Gaius Aurelius Valerius Diocletianus; 245-circa 313), Roman emperor 284-305 **5** 19-20

DIOGENES (circa 400-325 B.C.), Greek philosopher **5** 20-21

DIOP, CHEIKH ANTA (1923-1986), African historian **5** 21-22

DIOR, CHRISTIAN (1905-1957), French fashion designer **5** 22
St. Laurent, Yves **20** 327-329

Diplomats
Czech
Masaryk, Jan **20** 243-246
Norwegian
Quisling, Vidkin **20** 304-306

Diplomats, American
20th century (in Poland)
Willys, John **20** 407-409

Diplomats, English
19th century
Casement, Roger **20** 76-78

Diplomats, French
18th century
Berthier, Louis Alexandre **20** 43-44

Diplomats, Italian
Farnese, Alessandro **20** 132-135

DIRAC, PAUL ADRIEN MAURICE (1902-1984), English physicist **5** 23-24

DIRKSEN, EVERETT McKINLEY (1896-1969), Republican congressman and senator from Illinois **5** 24-26

Discalced Carmelites
see Carmelites

DISNEY, WALTER ELIAS (1901-1966), American film maker and entrepreneur **5** 26-27

DISRAELI, BENJAMIN (1st Earl of Beaconsfield; 1804-1881), English statesman, prime minister 1868 and 1874-1880 **5** 27-29

DIVINE, FATHER (born George Baker?; c. 1877-1965), African American religious leader **5** 29-32

DIX, DOROTHEA LYNDE (1802-1887), American reformer **5** 32-33

DIX, OTTO (1891-1969), German painter and graphic artist **5** 33-34

DJILAS, MILOVAN (1911-1995), Yugoslavian writer **5** 34

DNA
see Deoxyribonucleic acid

DO MUOI (born 1917), prime minister of the Socialist Republic of Vietnam (1988-) **5** 53-55

DOBELL, SIR WILLIAM (1899-1970), Australian artist **5** 34-35

DOBZHANSKY, THEODOSIUS (1900-1975), Russian-American biologist who studied natural selection **5** 35-37

DOCTOROW, EDGAR LAURENCE (born 1931), American author **19** 89-91

Doctors of the Church
see Religious leaders, Christian—Doctors

DODGE, GRACE HOADLEY (1856-1914), American feminist, philanthropist, and social worker **5** 37-38

DODGE, JOHN FRANCIS (1864-1920) AND HORACE ELGIN (1868-1920), American automobile manufacturers **18** 121-123

DOE, SAMUEL KANYON (1951-1990), Liberian statesman **5** 38-39

DOENITZ, KARL (1891-1980), German naval officer **20** 116-117

DOI TAKAKO (born 1928), chairperson of the Japan Socialist party **5** 39-41

DOLE, ELIZABETH HANFORD (born 1936), American lawyer, politician, and first female United States secretary of transportation **5** 41-43

DOLE, ROBERT J. (born 1923), Republican Senator **5** 43-46

DOLE, SANFORD BALLARD (1844-1926), American statesman **5** 46

DOLLFUSS, ENGELBERT (1892-1934), Austrian statesman **5** 47

DÖLLINGER, JOSEF IGNAZ VON (1799-1890), German historian and theologian **5** 47-48

DOMAGK, GERHARD JOHANNES PAUL (1895-1964), German bacteriologist **5** 48-50

DOMINGO, PLACIDO (born 1941), Spanish-born lyric-dramatic tenor **5** 50-51

DOMINIC, ST. (circa 1170-1221), Spanish Dominican founder **5** 51-52

DOMITIAN (Titus Flavius Domitianus Augustus; 51-96), Roman emperor 81-96 **5** 52-53

DONATELLO (Donato di Niccolò Bardi; 1386-1466), Italian sculptor **5** 55-56

DONATUS (died circa 355), schismatic bishop of Carthage **5** 56-57

DONG, PHAM VAN (born 1906), premier first of the Democratic Republic of Vietnam (DRV) and after 1976 of the Socialist Republic of Vietnam (SRV) **5** 57-59

DONIZETTI, GAETANA (1797-1848), Italian opera composer **5** 59-60
Sordello **20** 342-343

DONLEAVY, JAMES PATRICK (born 1926), Irish author and playwright **19** 91-93

DONNE, JOHN (1572-1631), English metaphysical poet **5** 60-61

DONNELLY, IGNATIUS (1831-1901), American politician and author **5** 62

DONNER, GEORG RAPHAEL (1693-1741), Austrian sculptor **5** 63

DONOSO, JOSÉ (1924-1996), Chilean writer **5** 63-65

DOOLITTLE, HILDA (1886-1961), American poet and novelist **5** 65-66

DOOLITTLE, JAMES HAROLD (1896-1993), American transcontinental pilot **5** 66-68

DORIA, ANDREA (1466-1560), Italian admiral and politician **18** 123-125

DORR, RHETA CHILDE (1868-1948), American journalist **5** 68-69

DORSEY, JIMMY (James Dorsey; 1904-1957), American musician and bandleader **19** 93-95

DOS PASSOS, RODERIGO (1896-1970), American novelist **5** 69-71

DOS SANTOS, JOSÉ EDUARDO (born 1942), leader of the Popular Movement for the Liberation of Angola and president of Angola **5** 71-72

DOS SANTOS, MARCELINO (born 1929), Mozambican nationalist insurgent, statesman, and intellectual **5** 72-74

DOSTOEVSKY, FYODOR (1821-1881), Russian novelist **5** 74-77

DOUGLAS, DONALD WILLS (1892-1981), American aeronautical engineer **5** 77

DOUGLAS, GAVIN (circa 1475-1522), Scottish poet, prelate, and courtier **5** 77-78

DOUGLAS, SIR JAMES (1286?-1330), Scottish patriot **5** 80-82

DOUGLAS, MARY TEW (born 1921), British anthropologist and social thinker **5** 79-80

DOUGLAS, STEPHEN ARNOLD (1813-1861), American politician **5** 80-82

DOUGLAS, THOMAS CLEMENT (1904-1986), Canadian clergyman and politician, premier of Saskatchewan (1944-1961), and member of Parliament (1962-1979) **5** 82-83

DOUGLAS, WILLIAM ORVILLE (1898-1980), American jurist **5** 83-85

DOUGLAS-HOME, ALEC (Alexander Frederick Home; 1903-1995), Scottish politician **20** 117-119

DOUGLASS, FREDERICK (circa 1817-1895), African American leader and abolitionist **5** 85-86

DOVE, ARTHUR GARFIELD (1880-1946), American painter **5** 86-87

DOVE, RITA FRANCES (born 1952), United States poet laureate **5** 87-89

DOW, CHARLES (1851-1902), American journalist **19** 95-97

DOW, NEAL (1804-1897), American temperance reformer **5** 89-90

DOWLAND, JOHN (1562-1626), British composer and lutenist **5** 90

DOWNING, ANDREW JACKSON (1815-1852), American horticulturist and landscape architect **5** 90-91

DOYLE, SIR ARTHUR CONAN (1859-1930), British author **5** 91-92

DRAGO, LUIS MARÍA (1859-1921), Argentine international jurist and diplomat **5** 92-93

DRAKE, DANIEL (1785-1852), American physician **5** 93-94

DRAKE, SIR FRANCIS (circa 1541-1596), English navigator **5** 94-96

Draper Catalogue (astronomy)
Maury, Antonia **20** 252-254

DRAPER, JOHN WILLIAM (1811-1882), Anglo-American scientist and historian **5** 96-97

DRAYTON, MICHAEL (1563-1631), English poet **5** 97-98

DREISER, (HERMAN) THEODORE (1871-1945), American novelist **5** 98-100

DREW, CHARLES RICHARD (1904-1950), African American surgeon **5** 100-101

DREW, DANIEL (1797-1879), American stock manipulator **5** 101-102

DREXEL, KATHERINE (1858-1955), founded a Catholic order, the Sisters of the Blessed Sacrament **5** 102-103

DREXLER, KIM ERIC (born 1955), American scientist and author **20** 119-121

DREYFUS, ALFRED (1859-1935), French army officer **5** 103-105

DRIESCH, HANS ADOLF EDUARD (1867-1941), German biologist and philosopher **5** 105

Drug culture (United States)
help for victims of
Hale, Clara **20** 166-168

DRUSUS, MARCUS LIVIUS (circa 124-91 B.C.), Roman statesman **5** 105-106

DRYDEN, JOHN (1631-1700), English poet, critic, and dramatist **5** 106-107

DRYSDALE, SIR GEORGE RUSSELL (1912-1981), Australian painter **5** 107-109

DUANE, WILLIAM (1760-1835), American journalist **5** 109

DUARTE, JOSÉ NAPOLEÓN (1926-1990), civilian reformer elected president of El Salvador in 1984 **5** 109-111

DUBČEK, ALEXANDER (1921-1992), Czechoslovak politician **5** 112-113

DUBE, JOHN LANGALIBALELE (1870-1949), South African writer and Zulu propagandist **5** 113

DU BELLAY, JOACHIM (circa 1522-1560), French poet **5** 113-114

DUBINSKY, DAVID (1892-1982), American trade union official **5** 114-115

DUBNOV, SIMON (1860-1941), Jewish historian, journalist, and political activist **5** 115-116

DU BOIS, WILLIAM EDWARD BURGHARDT (1868-1963), African American educator, pan-Africanist, and protest leader **5** 116-118

DU BOIS-REYMOND, EMIL (1818-1896), German physiologist **5** 118-119

DUBOS, RENÉ JULES (1901-1982), French-born American microbiologist **5** 119

DUBUFFET, JEAN PHILLIPE ARTHUR (born 1901), French painter **5** 119-120

DUCCIO DI BUONINSEGNA (1255/60-1318/19), Italian painter **5** 121-122

DUCHAMP, MARCEL (1887-1968), French painter **5** 122-123

DUCHAMP-VILLON, RAYMOND (1876-1918), French sculptor **5** 123

DUDLEY, BARBARA (born 1947), American director of Greenpeace **5** 123-124

DUDLEY, THOMAS (1576-1653), American colonial governor and Puritan leader **5** 124-125

DUFAY, GUILLAUME (circa 1400-1474), Netherlandish composer **5** 125-126

DUFF, ALEXANDER (1806-1878), Scottish Presbyterian missionary **5** 126-127

DUGAN, ALAN (born 1923), American poet **5** 127-128

DUGDALE, RICHARD LOUIS (1841-1883), English-born American sociologist **5** 128-129

DUHEM, PIERRE MAURICE MARIE (1861-1916), French physicist, chemist, and historian of science **5** 129

DUKAKIS, MICHAEL (born 1933), American governor of Massachusetts **5** 130-133

DUKE, JAMES BUCHANAN (1856-1925), American industrialist and philanthropist **5** 133-134

DULL KNIFE (born Morning Star; c. 1810-1883), Northern Cheyenne tribal leader **5** 135-136

DULLES, JOHN FOSTER (1888-1959), American statesman and diplomat **5** 134-135

DUMAS, ALEXANDRE (1803-1870), French playwright and novelist **5** 136-138

DUMAS, JEAN BAPTISTE ANDRÉ (1800-1884), French Chemist **5** 138-139

DU MAURIER, DAPHNE (Lady Browning; 1907-1989), English author **18** 125-127

DUNANT, JEAN HENRI (1828-1910), Swiss philanthropist **5** 139-141

DUNBAR, PAUL LAURENCE (1872-1906), African American poet and novelist **5** 141-142

DUNBAR, WILLIAM (circa 1460-circa 1520), Scottish poet and courtier **5** 142-143

DUNBAR, WILLIAM (1749-1810), Scottish-born American scientist and planter **5** 143-144

DUNCAN, ISADORA (1878-1927), American dancer **5** 144-145

DUNHAM, KATHERINE (born 1910), African American dancer, choreographer, and anthropologist **5** 145-146

DUNMORE, 4TH EARL OF (John Murray; 1732-1809), British colonial governor **5** 147

DUNNE, FINLEY PETER (1867-1936), American journalist **5** 147-148

DUNNING, WILLIAM ARCHIBALD (1857-1922), American historian **5** 148-149

DUNS SCOTUS, JOHN (1265/66-1308), Scottish philosopher and theologian **5** 149-150

DUNSTABLE, JOHN (circa 1390-1453), English composer **5** 150-151

DUNSTAN, ST. (circa 909-988), English monk and archbishop **5** 151-152

DUNSTER, HENRY (circa 1609-1659), English-born American clergyman **5** 152-153

DUONG VAN MINH (born 1916), Vietnamese general and politician **18** 285-287

DUPLEIX, MARQUIS (Joseph François; 1697-1763), French colonial administrator **5** 153

DU PONT, ÉLEUTHÈRE IRÉNÉE (1771-1834), French-born American manufacturer **5** 154

DU PONT, PIERRE SAMUEL (1870-1954), American industrialist **5** 154-155

DU PONT DE NEMOURS, PIERRE SAMUEL (1739-1817), French political economist **5** 155-156

DURAND, ASHER BROWN (1796-1886), American painter and engraver **5** 156-157

DURANT, THOMAS CLARK (1820-1885), American railroad executive **5** 157-158

DURANT, WILLIAM CRAPO (1861-1947), American industrialist **5** 158
Chevrolet, Louis **20** 82-84

DÜRER, ALBRECHT (1471-1528), German painter and graphic artist **5** 159-161

DURHAM, 1ST EARL OF (John George Lambton; 1792-1840), English statesman **5** 161-162

DURKHEIM, ÉMILE (1858-1917), French philosopher and sociologist **5** 162-163

DURRELL, LAWRENCE (1912-1990), British author of novels, poetry, plays, short stories, and travel books **5** 163-164

DÜRRENMATT, FRIEDRICH (1921-1990), Swiss playwright **5** 164-165

Dutch East Indies
see Indonesia—Dutch East Indies

DUVALIER, FRANÇOIS (Papa Doc; 1907-1971), Haitian president 1957-1971 **5** 165-166

DUVALIER, JEAN CLAUDE (Baby Doc; born 1949), president of Haiti (1971-1986) **5** 166-168

DVOŘÁK, ANTONIN (1841-1904), Czech composer **5** 168-169

DWIGHT, TIMOTHY (1752-1817), American educator and Congregational minister **5** 169

DYLAN, BOB (born Robert Allen Zimmerman; b. 1941), American singer, songwriter, and guitarist **5** 170-171

DYSON, FREEMAN JOHN (born 1923), British-American physicist **5** 171-173

DZERZHINSKY, FELIX EDMUNDOVICH (1877-1926), Soviet politician and revolutionary **5** 173-174

E

EADS, JAMES BUCHANAN (1820-1887), American engineer and inventor **5** 175-176

EAKINS, THOMAS (1844-1916), American painter **5** 176-177

EARHART, AMELIA MARY (1897-1937), American aviator **5** 177-179

EARL, RALPH (1751-1801), American painter **5** 179

EARLE, SYLVIA A. (Born Sylvia Alice Reade; b. 1935), American marine biologist and oceanographer **5** 180-181

EARP, WYATT BARRY STEPP (1848-1929), gun-fighting marshal of the American West **5** 181-182

EAST, EDWARD MURRAY (1879-1938), American plant geneticist **5** 182-183

EASTMAN, CHARLES A. (1858-1939), Native American author **5** 183-185

EASTMAN, GEORGE (1854-1932), American inventor and industrialist **5** 186

EASTMAN, MAX (Max Forrester Eastman; 1883-1969), American poet, radical editor, translator, and author **5** 187-188

EASTWOOD, CLINT (born 1930), American movie star and director **5** 188-190

EATON, DORMAN BRIDGMAN (1823-1899), American lawyer and author **5** 190-191

EBAN, ABBA (Abba Solomon Eban; born 1915), Israeli statesman, diplomat, and scholar **5** 191-192

EBBERS, BERNIE (born 1941), American businessman **20** 122-124

EBBINGHAUS, HERMANN (1850-1909) German psychologist **5** 192-193

EBERT, FRIEDRICH (1871-1925), German president 1919-1925 **5** 193-194

EBOUÉ, ADOLPHE FELIX SYLVESTRE (1885-1944), African statesman, governor of French Equatorial Africa **5** 194

ECCLES, SIR JOHN CAREW (1903-1997), Australian neurophysiologist **5** 195-196

ECEVIT, BÜLENT (born 1925), Turkish statesman and prime minister **5** 196-197

ECHEVERRÍA, JOSÉ ESTÉBAN (1805-1851), Argentine author and political theorist **5** 197-198

ECHEVERRIA ALVAREZ, LUIS (born 1922), president of Mexico (1970-1976) **5** 198-200

ECK, JOHANN MAIER VON (1486-1543), German theologian **5** 200

ECKERT, JOHN PRESPER (1919-1995), American computer engineer **20** 124-126

ECKHART, (JOHANN) MEISTER (circa 1260-circa 1327), German Dominican theologian **5** 200-201

ECO, UMBERTO (born 1932), Italian scholar and novelist **18** 128-130

EDDINGTON, SIR ARTHUR STANLEY (1882-1944), English astronomer **5** 201-202

EDDY, MARY BAKER (1821-1910), American founder of the Christian Science Church **5** 202

EDELMAN, MARIAN WRIGHT (born 1939), lobbyist, lawyer, civil rights activist, and founder of the Children's Defense Fund **5** 202-204

EDEN, ANTHONY (1897-1977), English statesman, prime minister 1955-1957 **5** 204-205

EDERLE, GERTRUDE (born 1906), American swimmer **19** 98-100

EDGEWORTH, MARIA (1767-1849), British author **5** 205-206

EDISON, THOMAS ALVA (1847-1931), American inventor **5** 206-208
associates
Dickson, Laurie **20** 112-113
Porter, Edwin Stratton **20** 299-301

Editors, American
magazines and journals (18th century)
Fauset, Jessie Redmon **20** 135-138

Education (Africa)
Aidoo, Ama Ata **20** 8-10

Education (Europe)
Italy
Bassi, Laura **20** 27-29

Education (United States)
art and music
Jones, Lois Mailou **20** 194-196
higher
Fair, James Rutherford, Jr. **20** 131-131
of physically disabled
Macy, Anne Sullivan **20** 237-239
natural science
Comstock, Anna Botsford **20** 97-99
photography
Uelsmann, Jerry **20** 384-385
science
Fair, James Rutherford, Jr. **20** 131-131
women's studies
Olsen, Tillie **20** 289-291

EDWARD I (1239-1307), king of England 1272-1307 **5** 208-210

EDWARD II (Edward of Carnarvon; 1284-1327), king of England 1307-27 **5** 210

EDWARD III (1312-1377), king of England 1327-77 **5** 211-212

EDWARD IV (1442-1483), king of England 1461-70 **5** 212-213

EDWARD VI (1537-1553), king of England and Ireland 1547-53 **5** 213-214

EDWARD VII (1841-1910), king of Great Britian and Ireland 1901-10 **5** 214-215

EDWARD VIII (1894-1972), King of England (1936) and Duke of Windsor after abdicating his throne **5** 215-217

EDWARD THE BLACK PRINCE (1330-1376), English soldier-statesman **5** 217-218

EDWARD THE CONFESSOR (died 1066, last king of the house of Wessex, reigned 1042-1066) **5** 218-219

EDWARD THE ELDER (died 924), king of England 899-924 **5** 219-220

EDWARDS, JONATHAN (1703-1758), American Puritan theologian **5** 220-222

EDWARDS, MELVIN (born 1937), African-American sculptor **5** 222-223

EGGLESTON, EDWARD (1837-1902), American Methodist minister and historian **5** 223-224

EHRENBURG, ILYA GRIGORIEVICH (1891-1967), Russian author **5** 224-225

EHRLICH, PAUL (1854-1915), German bacteriologist **5** 225-226

EICHMANN, ADOLF (1906-1962), German Nazi war criminal **5** 226-227

EIFFEL, ALEXANDRE GUSTAVE (1832-1923), French engineer **5** 227-228

EIJKMAN, CHRISTIAN (1858-1930), Dutch physician and biologist **5** 228

EINSTEIN, ALBERT (1879-1955), German-born American physicist **5** 228-231
colleagues
Bose, Satyendranath **20** 52-54

EISAI (1141-1215), Japanese Buddhist monk **5** 231-232

EISELEY, LOREN COREY (1907-1977), American interpreter of science for the layman **5** 232-233

EISENHOWER, DWIGHT DAVID (1890-1969), American general and statesman, president 1953-61 **5** 233-236

EISENHOWER, MAMIE DOUD (1896-1979), American First Lady **5** 236-237

EISENHOWER, MILTON (Milton Stover Esisenhower; 1899-1985), American adviser to U.S. presidents and college president **5** 237-238

EISENMAN, PETER D. (born 1932), American architect **5** 239-240

EISENSTAEDT, ALFRED (1898-1995), American photographer and photojournalist **19** 100-102

EISENSTEIN, SERGEI MIKHAILOVICH (1898-1948), Russian film director and cinema theoretician **5** 240-242

EISNER, MICHAEL (born 1942), American businessman **19** 102-104

EITOKU, KANO (1543-1590), Japanese painter of the Momoyama period **5** 242

EKWENSI, CYPRIAN (born 1921), Nigerian writer **5** 242-243

ELDERS, JOYCELYN (born 1933), first African American and second woman U.S. surgeon general **5** 243-246

ELEANOR OF AQUITAINE (circa 1122-1204), queen of France 1137-52, and of England 1154-1204 **5** 246-247

ELGAR, SIR EDWARD (1857-1934), English composer **5** 247-248

ELGIN, 8TH EARL OF (James Bruce; 1811-63), English governor general of Canada **5** 248-249

ELIADE, MIRCEA (1907-1986), Rumanian-born historian of religions and novelist **5** 249-250

ELIAS, TASLIM OLAWALE (1914-1991), Nigerian academic and jurist and president of the International Court of Justice **5** 250-251

ELIJAH BEN SOLOMON (1720-1797), Jewish scholar **5** 251-252

ELION, GERTRUDE B. (1918-1999), American biochemist and Nobel Prize winner **5** 252-254

ELIOT, CHARLES WILLIAM (1834-1926), American educator **5** 254

ELIOT, GEORGE (pen name of Mary Ann Evans; 1819-80), English novelist **5** 254-256

ELIOT, JOHN (1604-1690), English-born missionary to the Massachusetts Indians **5** 256-258

ELIOT, THOMAS STEARNS (1888-1965), American-English poet, critic, and playwright **5** 258-261

ELIZABETH (Elizabeth Petrovna; 1709-61), empress of Russia 1741-61 **5** 261-263

ELIZABETH I (1533-1603), queen of England and Ireland 1558-1603 **5** 263-266

ELIZABETH II (born 1926), queen of Great Britain and Ireland **5** 266-269

ELIZABETH BAGAAYA NYABONGO OF TORO (born 1940), Ugandan ambassador **5** 269-271

ELIZABETH BOWES-LYON (Elizabeth Angela Marguerite Bowes-Lyon; born 1900), queen of Great Britain and Ireland (1936-1952) and Queen Mother after 1952 **5** 261-263

ELIZABETH OF HUNGARY (1207-1231), saint and humanitarian **5** 271-272

Elizabethan literature
see English literature—Elizabethan

ELLINGTON, "DUKE" EDWARD KENNEDY (born 1899), American jazz composer **5** 273-274

Ellipse (math)
Abel, Niels **20** 1-2

ELLIS, HAVELOCK (Henry Havelock Ellis; 1959-1939), British psychologist and author **20** 126-128

ELLISON, RALPH WALDO (1914-1994), African American author and spokesperson for racial identity **5** 274-275

ELLSBERG, DANIEL (born 1931), U.S. government official and Vietnam peace activist **5** 275-277

ELLSWORTH, LINCOLN (1880-1951), American adventurer and polar explorer **5** 277

ELSASSER, WALTER MAURICE (1904-1991), American physicist **5** 277-278

Embryology (science)
cloning
Wilmut, Ian **20** 409-411

EMERSON, RALPH WALDO (1803-1882), American poet, essayist, and philosopher **5** 278-280

EMINESCU, MIHAIL (1850-1889), Romanian poet **5** 280-281

EMMET, ROBERT (1778-1803), Irish nationalist and revolutionary **5** 281-282

EMPEDOCLES (circa 493-circa 444 B.C.), Greek philosopher, poet, and scientist **5** 282

ENCINA, JUAN DEL (1468-1529?), Spanish author and composer **5** 283

ENDARA, GUILLERMO (born 1936), installed as president of Panama by the U.S. Government in 1989 **5** 283-284

ENDECOTT, JOHN (1588-1655), English colonial governor of Massachusetts **5** 284-285

ENDERS, JOHN FRANKLIN (1897-1985), American virologist **5** 285-286

ENGELS, FRIEDRICH (1820-1895), German revolutionist and social theorist **5** 286-288

Engineering
chemical
Fair, James Rutherford, Jr. **20** 131-131
computer
Eckert, John Presper **20** 124-126
Mauchly, John **20** 250-252
mechanical
Bramah, Joseph **20** 58-59
MacCready, Paul **20** 234-237
molecular nanotechnology
Drexler, Kim Eric **20** 119-121

England
• 1461-85 (YORKIST)
Wars of the Roses
Beaufort, Margaret **20** 29-31
• 1485-1603 (TUDOR)
1485-1509 (Henry VII)
Beaufort, Margaret **20** 29-31

ENGLAND, JOHN (1786-1842), Irish Catholic bishop in America **5** 288

English art and architecture
figure painting
Freud, Lucian **20** 149-151
painters
Freud, Lucian **20** 149-151
photography
Cameron, Julia Margaret **20** 69-71

English literature
adventure
Markham, Beryl **20** 241-243
Christian poetry
Caedmon **20** 66-67
essays (19th-20th century)
Ellis, Havelock **20** 126-128
modern (novel)
Hall, Radclyffe **20** 168-170
popular science
Somerville, Mary **20** 340-342
religious
Caedmon **20** 66-67
Cynewulf **20** 103-104
travel
Kingsley, Mary **20** 201-204
war poetry
Owen, Wilfred **20** 291-293

ENNIN (794-864), Japanese Buddhist monk **5** 288-289

ENNIUS, QUINTUS (239-169 B.C.).Roman poet **5** 289

ENSOR, JAMES (1860-1949), Belgian painter and graphic artist **5** 289-290

Environmental activists (United States)
MacCready, Paul **20** 234-237

EPAMINONDAS (c. 425-362 B.C.), Theban general and statesman **5** 291-292

EPHRON, NORA (born 1941), American author, screenwriter and film director **18** 130-132

EPICTETUS (circa 50-circa 135), Greek philosopher **5** 292

EPICURUS (circa 342-270 B.C.), Greek philosopher, founder of Epicureanism **5** 292-294

Epistles (New Testament)
see Bible—New Testament (Epistolists)

EPSTEIN, ABRAHAM (1892-1945), Russian-born American economist **5** 294-295

EPSTEIN, SIR JACOB (1880-1959), American-born English sculptor **5** 295-296

Equal Rights Amendment (United States; proposed constitutional amendment)
Ford, Betty **20** 140-142

EQUIANO, OLAUDAH (1745-circa 1801), African author and former slave **5** 296-297

ERASISTRATUS (c. 304 B.C.- c. 250 B.C.), Greek physician and anantomist **5** 297-298

ERASMUS, DESIDERIUS (1466-1536), Dutch author, scholar, and humanist **5** 298-300

ERASMUS, GEORGES HENRY (born 1948), Canadian Indian leader **5** 300-301

ERATOSTHENES OF CYRENE (circa 284-circa 205 B.C.), Greek mathematician, geographer, and astronomer **5** 301-302

ERCILLA Y ZÚÑIGA, ALONSO DE (1533-1594), Spanish poet, soldier, and diplomat **5** 302

ERHARD, LUDWIG (1897-1977), German statesman, West German chancellor 1963-66 **5** 302-304

ERIC THE RED (Eric Thorvaldsson; flourished late 10th century), Norwegian explorer **5** 304

ERICKSON, ARTHUR CHARLES (born 1924), Canadian architect and landscape architect **5** 304-306

ERICSON, LEIF (971-circa 1015), Norse mariner and adventurer **5** 306-307

ERICSSON, JOHN (1803-1889), Swedish-born American engineer and inventor **5** 307-308

ERIGENA, JOHN SCOTUS (circa 810-circa 877), Irish scholastic philosopher **5** 308-309

ERIKSON, ERIK HOMBURGER (1902-1994), German-born American psychoanalyst and educator **5** 309-310

ERLANGER, JOSEPH (1874-1965), American physiologist **5** 310-311

ERNST, MAX (born 1891), German painter **5** 311-312

ERSHAD, HUSSAIN MOHAMMAD (born 1930), Bengali military leader and president of Bangladesh (1982-1990) **5** 312-314

ERTÉ (Romain de Tirtoff; 1892-1990), Russian fashion illustrator and stage set designer **5** 314-316

ERVIN, SAM J., JR. (1896-1985), lawyer, judge, U.S. senator, and chairman of the Senate Watergate Committee **5** 316-317

ERVING, JULIUS WINFIELD (a.k.a. Dr. J.; b. 1950), African American basketball player **5** 317-319

ERZBERGER, MATTHIAS (1875-1921), German statesman **5** 319-320

ESCALANTE, JAIME (born 1930), Hispanic American educator **5** 320-321

ESCHER, MAURITS CORNELIS (M.C. Escher; 1898-1972), Dutch graphic artist **18** 132-134

ESENIN, SERGEI ALEKSANDROVICH (1895-1925), Russian poet **5** 321

ESSEX, 2D EARL OF (Robert Devereux; 1567-1601), English courtier **5** 321-322

ESTES, RICHARD (born 1932), American realist painter **5** 322-323

ESTEVAN (a.k.a. Estabanico, Estevanico the Black; c. 1500-1539), Moroccan explorer **5** 324-325

ESTRADA CABRERA, MANUEL (1857-1924), Guatemalan president 1898-1920 **5** 325-326

ESTRADA PALMA, TOMÁS (1835-1908), Cuban president 1902-1906 **5** 326-327

ETHELRED THE UNREADY (968?-1016), Anglo-Saxon king of England 978-1016 **5** 327

EUCLID (flourished 300 B.C.), Greek mathematician **5** 327-329

EUDOXUS OF CNIDUS (circa 408-circa 355 B.C.), Greek astronomer, mathematician, and physician **5** 329-330

EUGENE OF SAVOY (1663-1736), French-born Austrian general and diplomat **5** 330-331

EULER, LEONARD (1707-1783), Swiss mathematician **5** 331-332

EURIPIDES (480-406 B.C.), Greek playwright **5** 332-334

EUTROPIUS (fl. 4th century), Roman historian and official **20** 128-130

EUTYCHES (circa 380-455), Byzantine monk **5** 335

Evangelists (New Testament)
see Bible—New Testament

EVANS, ALICE (1881-1975), American bacteriologist **19** 104-106

EVANS, SIR ARTHUR JOHN (1851-1941), English archeologist **5** 335-336

EVANS, EDITH (1888-1976), English actress who portrayed comic characters **5** 336-337

EVANS, GEORGE HENRY (1805-1856), American labor and agrarian reformer **5** 337-338

EVANS, OLIVER (1755-1819), American inventor **5** 338

EVANS, WALKER (1903-1975), American photographer of American life between the world wars **5** 339

EVANS-PRITCHARD, SIR EDWARD EVAN (1902-1973), English social anthropologist **5** 340

EVARTS, WILLIAM MAXWELL (1818-1901), American lawyer and statesman **5** 340-341

EVATT, HERBERT VERE (1894-1965), Australian statesman and jurist **5** 341-343

EVELYN, JOHN (1620-1706), English author **5** 343-344

EVERETT, EDWARD (1794-1865), American statesman and orator **5** 344

EVERGOOD, PHILIP (1901-1973), American painter **5** 345

EVERS, MEDGAR (1925-1963), African American civil rights leader **5** 345-348

EVERS-WILLIAMS, MYRLIE (born Myrlie Louise Beasley; b. 1933), civil rights leader, lecturer, and writer **5** 348-350

EWING, WILLIAM MAURICE (1906-1974), American oceanographer **5** 350-351

EWONWU, BENEDICT CHUKA (born 1921), Nigerian sculptor and painter **5** 351-352

Exegesis, biblical
see Bible

Explorers, American
of South America
Bingham, Hiram **20** 46-48

Explorers, English
of Africa
Kingsley, Mary **20** 201-204

Explorers, Nepalese
Tenzing Norgay **20** 362-364

EYCK, HUBERT VAN (died 1426), Flemish painter **5** 352-354

EYCK, JAN VAN (circa 1390-1441), Flemish painter **5** 352-354

EYRE, EDWARD JOHN (1815-1901), English explorer of Australia **5** 354

EZANA (flourished 4th century), Ethiopian king **5** 354-355

EZEKIEL (flourished 6th century B.C.), Hebrew priest and prophet **5** 355-356

EZRA (flourished 5th century B.C.), Hebrew priest, scribe, and reformer **5** 356-357

F

FABIUS, LAURENT (born 1946), prime minister of France in the 1980s **5** 358-359

FACKENHEIM, EMIL LUDWIG (born 1916), liberal post-World War II Jewish theologian **5** 359-361

Factory system (manufacturing)
see Industrial Revolution—factory system

FADIL AL-JAMALI, MUHAMMAD (born 1903), Iraqi educator, writer, diplomat, and politician **5** 361-362

FADLALLAH, SAYYID MUHAMMAD HUSAYN (born 1935), Shi'i Muslim cleric and Lebanese political leader **5** 362-364

FAHD IBN ABDUL AZIZ AL-SAUD (born 1920), son of the founder of modern Saudi Arabia and king **5** 364-366

FAHRENHEIT, GABRIEL DANIEL (1686-1736), German physicist **5** 366

FAIDHERBE, LOUIS LÉON CÉSAR (1818-1889), French colonial governor **5** 366-367

FAIR, JAMES RUTHERFORD, JR. (born 1920), American chemical engineer and educator **20** 131-131

FAIRBANKS, DOUGLAS (Douglas Elton Ulman; 1883-1939), American actor and producer **19** 107-108

FAIRCLOUGH, ELLEN LOUKS (born 1905), Canadian Cabinet minister **5** 367-368

FAIRUZ (née Nuhad Haddad; born 1933), Arabic singer **5** 368-369

FAISAL I (1883-1933), king of Iraq 1921-33 **5** 370-371

FAISAL II (1935-1958), king of Iraq, 1953-1958 **20** 132-132

FAISAL IBN ABD AL AZIZ IBN SAUD (1904-1975), Saudi Arabian king and prominent Arab leader **5** 371-372

FALCONET, ÉTIENNE MAURICE (1716-1791), French sculptor **5** 372

FALLA, MANUEL DE (1876-1946), Spanish composer **5** 372-373

FALLETTA, JOANN (born 1954), American conductor **5** 373-375

FALWELL, JERRY (born 1933), fundamentalist religious leader who also promoted right-wing political causes **5** 375-376

FAN CHUNG-YEN (989-1052), Chinese statesman **5** 376-377

FANEUIL, PETER (1700-1743), American colonial merchant and philanthropist **5** 377

FANFANI, AMINTORE (1908-1999), Italian prime minister **5** 378-379

Fang (West African people)
Kingsley, Mary **20** 201-204

FANON, FRANTZ (1925-1961), Algerian political theorist and psychiatrist **5** 379-380

FARADAY, MICHAEL (1791-1867), English physicist and chemist **5** 380

FARGO, WILLIAM GEORGE (1818-1881), American businessman **5** 380-381

FARLEY, JAMES A. (1888-1976), Democratic Party organizer and political strategist **5** 381-383

FARMER, FANNIE MERRITT (1857-1915), American authority on cookery **5** 383

FARMER, JAMES (1920-1999), American civil rights activist who helped organize the 1960s ''freedom rides'' **5** 383-385

FARMER, MOSES GERRISH (1820-1893), American inventor and manufacturer **5** 385

FARNESE, ALESSANDRO (Duke of Parma; 1545-1592), Italian general and diplomat **20** 132-135
John of Austria **20** 189-192

FARNSWORTH, PHILO T. (1906-1971), American inventor of the television **5** 386-387

FAROUK I (1920-1965), king of Egypt 1937-1952 **5** 387-388

FARRAGUT, DAVID GLASGOW (1801-1870), American naval officer **5** 388-389

FARRAKHAN, LOUIS (Louis Eugene Walcott, born 1933), a leader of one branch of the Nation of Islam popularly known as Black Muslims and militant spokesman for Black Nationalism **5** 389-390

FARRELL, JAMES THOMAS (1904-1979), American novelist and social and literary critic **5** 390-391

FARRELL, SUZANNE (née Roberta Sue Ficker; born 1945), American classical ballerina **5** 391-393

''Father of . . . ''
see Nicknames

Fathers of the Church
see Religious leaders, Christian—Fathers

FAULKNER, BRIAN (1921-1977), prime minister of Northern Ireland (1971-1972) **5** 393-395

FAULKNER, WILLIAM (1897-1962), American novelist **5** 395-397

FAURÉ, GABRIEL URBAIN (1845-1924), French composer **5** 397-398

FAUSET, JESSIE REDMON (1882-1961), African American writer and editor **20** 135-138

FAWCETT, MILLICENT GARRETT (1847-1929), British feminist **5** 398-400

FAYE, SAFI (born 1943), Senegalese filmmaker and ethnologist **5** 400-401

FECHNER, GUSTAV THEODOR (1801-1887), German experimental psychologist **5** 401-402

FEE, JOHN GREGG (1816-1901), American abolitionist and clergyman **5** 402-403

FEIFFER, JULES RALPH (born 1929), American satirical cartoonist and playwright and novelist **5** 403-404

FEIGENBAUM, MITCHELL JAY (born 1944), American physicist **5** 404-405

FEIGL, HERBERT (born 1902), American philosopher **18** 135-137

FEIJÓ, DIOGO ANTÔNIO (1784-1843), Brazilian priest and statesman **5** 405-406

FEININGER, LYONEL (1871-1956), American painter **5** 406-407

FEINSTEIN, DIANNE (Goldman; born 1933), politician, public official, and San Francisco's first female mayor **5** 407-408

FELICIANO, JOSÉ (born 1945), Hispanic American singer and guitarist **19** 109-110

FELLINI, FEDERICO (1920-1993), Italian film director **5** 408-409

FELTRE, VITTORINO DA (1378-1446), Italian humanist and teacher **5** 409-410

Feminist movement
see Women's rights

FÉNELON, FRANÇOIS DE SALIGNAC DE LA MOTHE (1651-1715), French archbishop and theologian **5** 410-411

FENG KUEI-FEN (1809-1874), Chinese scholar and official **5** 411-412

FENG YÜ-HSIANG (1882-1948), Chinese warlord **5** 412-413

FERBER, EDNA (1887-1968), American author **5** 413

FERDINAND (1865-1927), king of Romania 1914-1927 **5** 413-414

FERDINAND I (1503-1564), Holy Roman emperor 1555-1564, king of Hungary and Bohemia 1526-64 and of Germany 1531-1564 **5** 414-415

FERDINAND II (1578-1637), Holy Roman emperor 1619-1637, king of Bohemia 1617-1637 and of Hungary 1618-1637 **5** 415

FERDINAND II (1810-1859), king of the Two Sicilies 1830-1859 **5** 415-416

FERDINAND III (1608-1657), Holy Roman emperor 1637-1657, king of Hungary 1626-1657 and of Bohemia 1627-1657 **5** 416-417

FERDINAND V (1452-1516), king of Castile 1474-1504, of Sicily 1468-1516, and of Aragon 1479-1516 **5** 417-418
Cordoba, Gonzalo Fernandez de **20** 99-100

FERDINAND VII (1784-1833), king of Spain 1808 and 1814-1833 **5** 418-420

FERGUSON, ADAM (1723-1816), Scottish philosopher, moralist, and historian **5** 420-421

FERGUSON, HOWARD (1908-1999), Irish musician and composer **18** 137-138

FERMAT, PIERRE DE (1601-1665), French mathematician **5** 421-422

FERMI, ENRICO (1901-1954), Italian-American physicist **5** 422-424

FERNÁNDEZ DE LIZARDI, JOSÉ JOAQUIN (1776-1827), Mexican journalist and novelist **5** 424-425

FERNEL, JEAN FRANÇOIS (circa 1497-1558), French physician **5** 425-426

FERRARO, GERALDINE (born 1935), first woman candidate for the vice presidency of a major U.S. political party **5** 426-428

FERRER, GABRIEL MIRÓ (1879-1930), Spanish author **5** 428

FERRER, JOSÉ FIGUÉRES (born 1906), Costa Rican politician **5** 428-429

FERRERO, GUGLIELMO (1871-1942), Italian journalist and historian **5** 429-430

FERRY, JULES FRANÇOIS CAMILLE (1832-1893), French statesman **5** 430

Fertilization (biology)
Steptoe, Patrick **20** 346-348

FEUCHTWANGER, LION (1884-1958), post-World War I German literary figure **5** 430-432

FEUERBACH, LUDWIG ANDREAS (1804-1872), German philosopher **5** 432

FEYNMAN, RICHARD PHILLIPS (1918-1988), American physicist **5** 432-434

FIBONACCI, LEONARDO (circa 1180-circa 1250), Italian mathematician **5** 434-435

FICHTE, JOHANN GOTTLIEB (1762-1814), German philosopher **5** 435-436

FICINO, MARSILIO (1433-1499), Italian philosopher and humanist **5** 436-437

FIEDLER, ARTHUR (1894-1979), American conductor of the Boston Pops **5** 437-438

FIELD, CYRUS WEST (1819-1892), American merchant **5** 438-439

FIELD, DAVID DUDLEY (1805-1894), American jurist **5** 439-440

FIELD, MARSHALL (1834-1906), American merchant **5** 440-441

FIELD, STEPHEN JOHNSON (1816-1899), American jurist **5** 441-442

FIELDING, HENRY (1707-1754), English novelist **5** 442-444

FIELDS, W. C. (stage name of William Claude Dukenfield; 1879-1946), American comedian **5** 444

FIGUEIREDO, JOÃO BATISTA DE OLIVEIRA (born 1918), Brazilian army general and president (1979-1985) **5** 445-446

Figure skating (sport)
Henie, Sonja **20** 172-173

FILLMORE, MILLARD (1800-1874), American statesman, president 1850-1853 **5** 447-448

FILMER, SIR ROBERT (died 1653), English political theorist **5** 448

FINKELSTEIN, RABBI LOUIS (born 1895), American Jewish scholar and head of Conservative Judaism **5** 448-450

FINLAY, CARLOS JUAN (1833-1915), Cuban biologist and physician **5** 450

FINNEY, CHARLES GRANDISON (1792-1875), American theologian and educator **5** 450-451

FIRDAUSI (934-1020), Persian poet **5** 451-452

FIRESTONE, HARVEY SAMUEL (1868-1938), American industrialist **5** 452-453

FIRST, RUTH (1925-1982), South African socialist, anti-apartheid activist, and scholar **5** 453-454

First Ladies
Ford, Betty **20** 140-142

First Triumvirate
see Roman Republic

FISCHER, BOBBY (born 1943), American chess player **5** 454-456

FISCHER, EMIL (1852-1919), German organic chemist **5** 456-457

FISCHER, HANS (1881-1945), German organic chemist **5** 457-459

FISCHER VON ERLACH, JOHANN BERNHARD (1656-1723), Austrian architect **5** 459-461

FISH, HAMILTON (1808-1893), American statesman **5** 461-462

FISHER, ANDREW (1862-1928), Australian statesman and labor leader **5** 462

FISHER, IRVING (1867-1947), American economist **5** 462-463

FISHER, SIR RONALD AYLMER (1890-1962), English statistician **5** 463-464

FISK, JAMES (1834-1872), American financial speculator **5** 464-465

FISKE, JOHN (1842-1901), American philosopher and historian **5** 465-466

FISKE, MINNIE MADDERN (Mary Augusta Davey; 1865-1932), American "realistic" actress who portrayed Ibsen heroines **5** 466-467

FITCH, JOHN (1743-1798), American mechanic and inventor **5** 467-468

FITZGERALD, ELLA (1918-1996), American jazz singer **5** 468-469

FITZGERALD, FRANCES (born 1940), American author **5** 469-470

FITZGERALD, FRANCIS SCOTT KEY (1896-1940), American author **5** 470-472

FITZGERALD, GARRET (born 1926), Irish prime minister (1981-1987) **5** 472-474

FITZHUGH, GEORGE (1806-1881), American polemicist and sociologist **5** 474

FITZPATRICK, THOMAS (1799-1854), American trapper, guide, and Indian agent **5** 474-475

FIZEAU, HIPPOLYTE ARMAND LOUIS (1819-1896), French physicist **5** 475

FLAHERTY, ROBERT (1884-1951), American documentary filmmaker **5** 476-477

FLAMININUS, TITUS QUINCTIUS (circa 228-174 B.C.), Roman general and diplomat **5** 477

FLAMSTEED, JOHN (1646-1719), English astronomer **5** 477-478

FLANAGAN, HALLIE (1890-1969), American director, playwright, and educator **5** 478-479

FLANNAGAN, JOHN BERNARD (1895-1942), American sculptor **5** 480

FLAUBERT, GUSTAVE (1821-1880), French novelist **5** 480-482

FLEISCHMANN, GISI (1894-1944), Czechoslovakian leader who rescued many Jews from the Nazi Holocaust **5** 482-483

FLEMING, SIR ALEXANDER (1881-1955), Scottish bacteriologist **5** 485-486

FLEMING, SIR SANDFORD (1827-1915), Scottish-born Canadian railway engineer **5** 485-486

FLETCHER, ALICE CUNNINGHAM (1838-1923), American anthropologist **5** 486-487

FLETCHER, JOHN (1579-1625), English playwright **5** 487

FLETCHER, JOSEPH FRANCIS (1905-1991), American philosopher who was the father of modern biomedical ethics **5** 488-489

FLEXNER, ABRAHAM (1866-1959), American educational reformer **5** 489-490

FLINDERS, MATTHEW (1774-1814), English naval captain and hydrographer **5** 490

Flint (book)
L'Amour, Louis **20** 213-215

FLORES, CARLOS ROBERTO (Carlos Roberto Flores Facussé;born 1950), Honduran politician **18** 138-140

FLORES, JUAN JOSÉ (1801-1864), South American general, president of Ecuador **5** 491

FLOREY, HOWARD WALTER (Baron Florey of Adelaide; 1898-1968), Australian pathologist **5** 491-492

FLORY, PAUL (1910-1985), American chemist and educator **5** 492-494

FLOYD, CARLISLE (born 1926), American composer of operas **5** 494-496

FLYNN, ELIZABETH GURLEY (1890-1964), American labor organizer **5** 496-497

FLYNN, JOHN (1880-1951), founder and superintendent of the Australian Inland Mission **5** 497-498

FO, DARIO (born 1926), Italian playwright and actor **18** 140-143

FOCH, FERDINAND (1851-1929), French marshal **5** 498-499

FOLEY, TOM (born 1929), Democratic representative from the state of Washington and Speaker of the U.S. House of Representatives (1989-1995) **5** 499-501

FONDA, HENRY (1905-1982), American actor and producer **20** 138-140

FONDA, JANE (born 1937), actress whose career included films, television, exercise videocassettes, and writing **5** 501-502

FONG, HIRAM LEONG (born 1907), American politician and businessman **18** 143-144

FONSECA, RUBEM (born 1925), Brazilian author **5** 502-504

FONTANE, THEODOR (1819-1898), German author **5** 504

FONTEYN, DAME MARGOT (Margaret "Peggy" Hookham; 1919-1991), classical ballerina who devoted her career to the Royal Ballet in England **5** 504-505

Food industry
Appert, Nicolas **20** 18-19

Food preservation
Appert, Nicolas **20** 18-19
Jones, Frederick McKinley **20** 192-194

FOOT, MICHAEL (born 1913), left-wing journalist and British Labour Party member of Parliament **5** 505-507

Football (sport)
Payton, Walter **20** 294-296
Unitas, Johnny **20** 385-387

FOOTE, HENRY STUART (1804-1880), American politician **18** 144-146

FOOTE, SHELBY (born 1916), American author **18** 146-148

FORBES, JOHN (1710-1759), British general **5** 507-508

FORBES, MALCOLM (1919-1990), American businessman and publisher **5** 508-509

FORBES, ROBERT BENNET (1804-1889), American merchant and shipowner **5** 509-510

FORD, BETTY (nee Elizabeth Ann Bloomer; born 1921), American first lady **20** 140-142

FORD, BILL (William Clay Ford, Jr.; born 1957), American businessman **19** 110-113

FORD, EDSEL BRYANT (1893-1943), American auto designer and industrialist **18** 148-150

FORD, EILEEN (Eileen Otte; born 1922), American businesswoman and author **19** 113-115

FORD, FORD MADOX (1873-1939), English author and editor **6** 1-2

FORD, GERALD (Leslie Lynch King, Junior; born 1913), U.S. Republican vice president (1973) and president (1974-1976) **6** 2-5
Ford, Betty **20** 140-142

FORD, HENRY (1863-1947), American industrialist **6** 5-6

FORD, HENRY, II (born 1917), American industrialist **6** 6-7

FORD, JOHN (1586-1639?), English playwright **6** 7-8

FORD, JOHN SEAN O'FEENEY (circa 1890-1973), American film director **6** 8-9

FORD, PAUL LEICESTER (1865-1902), American bibliographer and novelist **6** 9-10

FORMAN, JAMES (born 1928), writer, journalist, political philosopher, and leader of the Student Nonviolent Coordinating Committee **6** 10-11

FORMAN, MILOS (Tomas Jan Forman, born 1932), American screenwriter and film director **20** 143-145

FORREST, EDWIN (1806-1872), American actor **6** 11-12

FORREST, JOHN (1st Baron Forrest of Bunbury; 1847-1918), Australian explorer and politician **6** 12-13

FORREST, NATHAN BEDFORD (1821-1877), American Confederate general **6** 13-14

FORRESTAL, JAMES VINCENT (1892-1949), American statesman **6** 14

FORSTER, EDWARD MORGAN (1879-1970), English novelist and essayist **6** 14-16
Ivory, James **20** 186-188

FORTAS, ABE (1910-1982), noted civil libertarian who served four years on the Supreme Court (1965-1969) **6** 16-17

FORTEN, JAMES (1766-1842), African American abolitionist and inventor **6** 17-18

FORTUNE, TIMOTHY THOMAS (1856-1928), African American journalist **6** 18-21

FOSCOLO, UGO (1778-1827), Italian author, poet, and patriot **6** 21

FOSDICK, HARRY EMERSON (1878-1969), American Presbyterian minister **6** 21-22

FOSSE, BOB (1927-1987), American director, choreographer, and dancer **6** 22-23

FOSSEY, DIAN (1932-1985), world's leading authority on the mountain gorilla **6** 23-24

Fossils
see Paleontology

FOSTER, ABIGAIL KELLEY (1810-1887), American reformer **6** 25

FOSTER, NORMAN (born 1935), British architect **19** 115-117

FOSTER, STEPHEN COLLINS (1826-1864), American composer **6** 25-27

FOSTER, WILLIAM ZEBULON (1881-1961), American Communist party leader **6** 27-28

FOUCAULT, JEAN BERNARD LÉON (1819-1868), French physicist **6** 28-29

FOUCAULT, MICHEL (1926-1984), French philosopher, critic, and historian **6** 29-30

FOUCHÉ, JOSEPH (1759-1820), French statesman **6** 30-31

FOUQUET, JEAN (ca. 1420- ca. 1480), French painter **6** 31

FOURIER, FRANÇOIS CHARLES MARIE (1772-1837), French socialist writer **6** 31-32

FOURIER, BARON JEAN BAPTISTE JOSEPH (1768-1830), French mathematical physicist **6** 32-33

FOWLES, JOHN (born 1926), English novelist **6** 33-35

FOX, CHARLES JAMES (1749-1806), English parliamentarian **6** 35-37

FOX, GEORGE (1624-1691), English spiritual reformer **6** 37-38

FRAGONARD, JEAN HONORÉ (1732-1806), French painter **6** 38-39

FRANCE, ANATOLE (1844-1924), French novelist **6** 39-40

France (French Republic; nation, Western Europe)
- 51 B.C.-A.D. 987 (ANCIENT - CAROLINGIAN)
  481-751 (Merovingians)
    Fredegund **20** 146-149
- 1589-1789 (BOURBONS)
  1643-1715 (Louis XIV)
    Turenne, Vicomte de **20** 381-383

Francia
see France

FRANCIS I (1494-1547), king of France 1515-1547 **6** 40-43 art patronage

FRANCIS II (1768-1835), Holy Roman emperor 1792-1806 and emperor of Austria 1804-1835 **6** 43-44

FRANCIS FERDINAND (1863-1914), archduke of Austria **6** 44

FRANCIS JOSEPH (1830-1916), emperor of Austria 1868-1916 and king of Hungary 1867-1916 **6** 45-46

FRANCIS OF ASSISI, SAINT (1182-1226), Italian mystic and religious founder **6** 46-47

FRANCIS OF SALES, SAINT (1567-1622), French bishop **6** 47

FRANCIS XAVIER, SAINT (1506-1552), Spanish Jesuit missionary **6** 48

FRANCK, CÉSAR (1822-1890), French composer **6** 48-49

FRANCK, JAMES (1882-1964), German physicist **6** 49-52

FRANCO BAHAMONDE, FRANCISCO (1892-1975), Spanish general and dictator **6** 52-54

FRANCO OF COLOGNE (Franco of Paris; flourished circa 1250-1260), French music theorist **6** 52

FRANK, ANNE (1929-1945), 16-year-old holocaust victim who kept a famous diary **6** 54-56

FRANKENTHALER, HELEN (born 1928), American painter **6** 56-57

Frankfurt (city; Germany)
Rothschild, Mayer **20** 318-320

FRANKFURTER, FELIX (1882-1965), American jurist **6** 57

Frankish empire
see Holy Roman Empire

FRANKLIN, ARETHA (born 1942), African American singer and songwriter **6** 58-60

FRANKLIN, BENJAMIN (1706-1790), American statesman, diplomat, and inventor **6** 60-64

FRANKLIN, SIR JOHN (1786-1847), English explorer **6** 68-69

FRANKLIN, JOHN HOPE (born 1915), pioneer African American historian **6** 65-67

FRANKLIN, MILES (1879-1954), Australian novelist **6** 68-69

FRANKLIN, ROSALIND ELSIE (1920-1958), British physical chemist and molecular biologist **6** 67-68

FRANKLIN, WILLIAM (circa 1731-1813), American colonial administrator **6** 69-70

FRASER (PINTER), LADY ANTONIA (born 1932), popular British biographer, historian, and mystery novelist **6** 70-71

FRASER, MALCOLM (born 1930), prime minister of Australia (1975-1983) **6** 71-73

FRASER, PETER (1884-1950), New Zealand prime minister 1940-49 **6** 73-74

FRASER, SIMON (1776-1862), Canadian explorer and fur trader **6** 74-75

FRASER-REID, BERT (born 1934), Jamaican chemist **20** 145-146

FRAUNHOFER, JOSEPH VON (1787-1826), German physicist **6** 75-76

FRAZER, SIR JAMES GEORGE (1854-1941), Scottish classicist and anthropologist **6** 76

FRAZIER, EDWARD FRANKLIN (1894-1962), African American sociologist **6** 77

FRÉCHETTE, LOUIS-HONORÉ (1839-1908), French-Canadian poet **6** 77-78

FREDEGUND (Fredegunda, Fredegond; c. 550-597), Frankish queen **20** 146-149

FREDERICK I (1123-1190), Holy Roman emperor 1152-1190 **6** 78-79

FREDERICK II (1194-1250), Holy Roman emperor 1215-1250 **6** 79

FREDERICK II (1712-1786), king of Prussia 1740-1786 **6** 81-84

FREDERICK III (1415-1493), Holy Roman emperor and German king 1440-1493 **6** 84-85

FREDERICK WILLIAM (1620-1688), elector of Brandenburg 1640-1688 **6** 85-86

FREDERICK WILLIAM I (1688-1740), king of Prussia 1713-1740 **6** 86-87

FREDERICK WILLIAM III (1770-1840), king of Prussia 1797-1840 **6** 87
associates
  Clausewitz, Karl von **20** 89-91

FREDERICK WILLIAM IV (1795-1861), king of Prussia 1840-1861 **6** 87-88

Free French (World War II)
see France—1940-46

FREED, JAMES INGO (born 1930), American architect **6** 88-90

FREEH, LOUIS J. (born 1950), director of the Federal Bureau of Investigation (FBI) **6** 90-91

FREEMAN, DOUGLAS SOUTHALL (1886-1953), American journalist **6** 91-92

FREEMAN, ROLAND L. (born 1936), American photographer of rural and urban African Americans **6** 92-93

FREGE, GOTTLOB (1848-1925), German mathematician and philosopher **6** 93-94

FREI MONTALVA, EDUARDO (born 1911), Chilean statesman **6** 94-95

FREIRE, PAULO (born 1921), Brazilian philosopher and educator **6** 95-96

FRELINGHUYSEN, THEODORUS JACOBUS (1691-circa 1748), Dutch Reformed clergyman and revivalist **6** 96-97

FRÉMONT, JOHN CHARLES (1813-1890), American explorer and politician **6** 97-98

FRENCH, DANIEL CHESTER (1850-1931), American sculptor **6** 98-99

FRENEAU, PHILIP MORIN (1752-1832), American poet and journalist **6** 99-100

FRERE, SIR HENRY BARTLE EDWARD (1815-1884), English colonial administrator **6** 100-101

FRESCOBALDI, GIROLAMO (1583-1643), Italian composer and organist **6** 101-102

Freshwater Circle (intellectual/artistic group)
Cameron, Julia Margaret **20** 69-71

FRESNEL, AUGUSTIN JEAN (1788-1827), French physicist **6** 102-103

FREUD, ANNA (1895-1982), British psychoanalyst **18** 150-153

FREUD, LUCIAN (born 1922), British painter **20** 149-151

FREUD, SIGMUND (1856-1939), Viennese psychiatrist, founder of psychoanalysis **6** 103-106
relatives
Freud, Lucian **20** 149-151

FREYRE, GILBERTO (1900-1987), Brazilian sociologist and writer **6** 106-107

FREYTAG, GUSTAV (1816-1895), German novelist, dramatist, and critic **6** 107-108

FRICK, HENRY CLAY (1849-1919), American industrialist and financier **6** 108-109

FRIEDAN, BETTY (Betty Naomi Goldstein; born 1921), women's rights activist and author **6** 109-111

FRIEDMAN, MILTON (born 1912), American economist **6** 111-112

FRIEDRICH, CARL JOACHIM (1901-1984), German-born educator who became a leading American political theorist **6** 113-114

FRIEDRICH, CASPAR DAVID (1774-1840), German romantic painter **6** 114-115

FRIEL, BERNARD PATRICK (born 1929), author, teacher, and playwright from Northern Ireland **6** 115-116

FRIES, JAKOB FRIEDRICH (1773-1843), German philosopher **6** 116-117

FRISCH, KARL VON (1886-1982), Austrian zoologist **6** 117-118

FRISCH, MAX (born 1911), Swiss novelist and dramatist **6** 118-119

FRISCH, OTTO ROBERT (1904-1979), Austrian-British nuclear physicist **6** 119-120

FROBERGER, JOHANN JAKOB (1616-1667), German composer and organist **6** 120-121

FROBISHER, SIR MARTIN (circa 1538-1594), English explorer **6** 121-122

FROEBEL, FRIEDRICH WILHELM AUGUST (1782-1852), German educator and psychologist **6** 122-123

FROHMAN, CHARLES (1860-1915), American theatrical producer **6** 123-124

FROISSART, JEAN (circa 1337-after 1404), French priest, poet, and chronicler. **6** 124-125

From Here to Eternity (film)
Lancaster, Burt **20** 215-218

FROMM, ERICH (1900-1980), German writer in the fields of psychoanalysis, psychology, and social philosophy **6** 125-127

FRONDIZI, ARTURO (1908-1995), leader of the Argentine Radical Party and Argentine president (1958-1962) **6** 127-128

FRONTENAC ET PALLUAU, COMTE DE (Louis de Buade; 1622-1698), French colonial governor **6** 128-130

FRONTINUS, SEXTUS JULIUS (circa 35-circa 104), Roman magistrate, soldier, and writer **6** 130

FROST, ROBERT LEE (1874-1963), American poet **6** 130-133

FROUDE, JAMES ANTHONY (1818-1894), English historian **6** 133-134

FRUNZE, MIKHAIL VASILIEVICH (1885-1925), Soviet military leader **6** 134

FRY, ELIZABETH (1780-1845), British refromer **6** 134-136

FRY, WILLIAM HENRY (1813-1864), American composer **6** 136-137

FRYE, NORTHROP (Herman Northrop Frye; born 1912), Canadian literary scholar **6** 137-139

FUAD I (1868-1936), king of Egypt 1922-1936 **6** 139

FUCHS, LEONHARD (1501-1566), German botanist **20** 152-152

FUCHS, SIR VIVIAN (1908-1999), English explorer and geologist **6** 140

FUENTES, CARLOS (born 1928), Mexican author and political activist **6** 141-142

FUGARD, ATHOL (born 1932), South African playwright **6** 142-143

Fugitive slaves
see African American history (United States)

FUJIMORI, ALBERTO KEINYA (born 1938), president of Peru **6** 143-145

FUJIWARA KAMATARI (614-669), Japanese imperial official **6** 145

FUJIWARA MICHINAGA (966-1027), Japanese statesman **6** 145-146

FUKUYAMA, FRANCIS (born 1952), American philosopher and foreign policy expert **6** 146-147

FULBRIGHT, JAMES WILLIAM (1905-1995), American statesman **6** 147-149

FULLER, ALFRED (1885-1973), American businessman and inventor **19** 117-118

FULLER, MILLARD (born 1935), American lawyer and social activist **18** 153-155

FULLER, RICHARD BUCKMINISTER (born 1895), American architect and engineer **6** 149-150

FULLER, SARAH MARGARET (1810-1850), American feminist **6** 150-151

FULTON, ROBERT (1765-1815), American inventor, engineer, and artist **6** 151-152

FURPHY, JOSEPH (1843-1912), Australian novelist **6** 152-153

FUSELI, HENRY (1741-1825), Swiss painter **6** 153-155

FUSTEL DE COULANGES, NUMA DENIS (1830-1889), French historian **6** 155

FUX, JOHANN JOSEPH (1660-1741), Austrian composer, conductor, and theoretician **6** 155-156

G

GABLE, WILLIAM CLARK (1901-1960), American film actor **6** 157-158

GABO, NAUM (1890-1977), Russian sculptor and designer **6** 158-159

GABOR, DENNIS (1900-1979), Hungarian-British physicist who invented holographic photography **6** 159-160

GABRIEL, ANGE JACQUES (1698-1782), French architect **6** 160-161

GABRIELI, GIOVANNI (circa 1557-1612), Italian composer **6** 161-162

GADAMER, HANS-GEORG (born 1900), German philosopher, classicist, and interpretation theorist **6** 162-163

GADDAFI, MUAMMAR AL- (born 1942), head of the revolution that set up the Libyan Republic in 1969 **6** 163-165

GADSDEN, JAMES (1788-1858), American soldier and diplomat **6** 165-166

GAGARIN, YURI ALEXEIVICH (1934-1968), Russian cosmonaut **6** 166-167

GAGE, MATILDA JOSLYN (1826-1898), American reformer and suffragist **6** 167-169

GAGE, THOMAS (1719/20-1787), English general **6** 169-170

GAGNÉ, ROBERT MILLS (born 1916), American educator **6** 170

GAINSBOROUGH, THOMAS (1727-1788), English painter **6** 170-172

GAISERIC (died 477), king of the Vandals 428-477 **6** 172

GAITÁN, JORGE ELIÉCER (1898-1948), Colombian politician **6** 172-173

GAITSKELL, HUGH (1906-1963), British chancellor of the exchequer (1950-1951) and leader of the Labour Party (1955-1963) **6** 173-174

GALBRAITH, JOHN KENNETH (born 1908), economist and scholar of the American Institutionalist school **6** 174-177

GALDÓS, BENITO PÉREZ (1843-1920), Spanish novelist and dramatist **6** 177-178

GALEN (130-200), Greek physician **6** 178-180

GALILEO GALILEI (1564-1642), Italian astronomer and physicist **6** 180-183

GALLATIN, ALBERT (1761-1849), Swiss-born American statesman, banker, and diplomat **6** 183-184

GALLAUDET, THOMAS HOPKINS (1787-1851), American educator **6** 185

GALLEGOS FREIRE, RÓMULO (1884-1969), Venezuelan novelist, president 1948 **6** 185-186

GALLOWAY, JOSEPH (circa 1731-1803), American politician **6** 186-187

GALLUP, GEORGE (1901-1984), pioneer in the field of public opinion polling and a proponent of educational reform **6** 187-189

GALSWORTHY, JOHN (1867-1933), English novelist and playwright **6** 189-190

GALT, SIR ALEXANDER TILLOCH (1817-1893), Canadian politician **6** 190-191

GALT, JOHN (1779-1839), Scottish novelist **18** 156-158

GALTIERI, LEOPOLDO FORTUNATO (born 1926), president of Argentina (1981-1982) **6** 191-193

GALTON, SIR FRANCIS (1822-1911), English scientist, biometrician, and explorer **6** 193-194

GALVANI, LUIGI (1737-1798), Italian physiologist **6** 194-195

GÁLVEZ, BERNARDO DE (1746-1786), Spanish colonial administrator **6** 195-196

GÁLVEZ, JOSÉ DE (1720-1787), Spanish statesman in Mexico **6** 196

GALWAY, JAMES (born 1939), Irish flutist **18** 158-160

GAMA, VASCO DA (circa 1460-1524), Portuguese navigator **6** 196-198

GAMBETTA, LÉON (1838-1882), French premier 1881-1882 **6** 198-199

GAMOW, GEORGE (1904-1968), Russian-American nuclear physicist, astrophysicist, biologist, and author of books popularizing science **6** 199-200

GANDHI, INDIRA PRIYADARSHINI (1917-1984), Indian political leader **6** 200-201

GANDHI, MOHANDAS KARAMCHAND (1869-1948), Indian political and religious leader **6** 201-204

GANDHI, RAJIV (1944-1991), Indian member of Parliament and prime minister **6** 204-205

GARBO, GRETA (1905-1990), Swedish-born American film star **6** 205-207

GARCIA, CARLOS P. (1896-1971), Philippine statesman, president 1957-61 **6** 207-208

GARCÍA MÁRQUEZ, GABRIEL (born 1928), Colombian author **6** 208-209

GARCÍA MORENO, GABRIEL (1821-1875), Ecuadorian politician, president 1861-1865 and 1869-1875 **6** 209-210

GARCILASO DE LA VEGA, INCA (1539-1616), Peruvian chronicler **6** 210-211

GARDINER, SAMUEL RAWSON (1829-1902), English historian **6** 211

GARDNER, JOHN W. (born 1912), American educator, public official, and political reformer **6** 211-213

GARFIELD, JAMES ABRAM (1831-1881), American general, president 1881 **6** 213-214

GARIBALDI, GIUSEPPE (1807-1882), Italian patriot **6** 215-217

GARLAND, HANNIBAL HAMLIN (1860-1940), American author **6** 217-218

GARLAND, JUDY (1922-1969), super star of films, musicals, and concert stage **6** 218-219

GARNEAU, FRANÇOIS-XAVIER (1809-1866), French-Canadian historian **6** 219-220

GARNIER, FRANCIS (Marie Joseph François Garnier; 1839-1873), French naval officer **6** 220-221

GARNIER, JEAN LOUIS CHARLES (1825-1898), French architect **6** 221-222

GARRETT, JOHN WORK (1820-1884), American railroad magnate **6** 225

GARRETT, THOMAS (1789-1871), American abolitionist **6** 225-226

GARRETT (ANDERSON), ELIZABETH (1836-1917), English physician and women's rights advocate **6** 222-225

GARRISON, WILLIAM LLOYD (1805-1879), American editor and abolitionist **6** 226-228

GARVEY, MARCUS MOSIAH (1887-1940), Jamaican leader and African nationalist **6** 228-229

GARY, ELBERT HENRY (1846-1927), American lawyer and industrialist **6** 229-230

GASCA, PEDRO DE LA (circa 1496-1567), Spanish priest and statesman **6** 230-231

GASKELL, ELIZABETH (1810-1865), English novelist **6** 231-232

GATES, WILLIAM HENRY, III (''Bill''; born 1955), computer software company co-founder and executive **6** 232-234

GATLING, RICHARD JORDAN (1818-1903), American inventor of multiple-firing guns **6** 234-235

GAUDÍ I CORNET, ANTONI (1852-1926), Catalan architect and designer **6** 235-236

GAUGUIN, PAUL (1848-1903), French painter and sculptor **6** 236-238

GAULLI, GIOVANNI BATTISTA (1639-1709), Italian painter **6** 238-239

GAULTIER, JEAN PAUL (born 1952), French avant-garde designer **6** 239-240

GAUSS, KARL FRIEDRICH (1777-1855), German mathematician and astronomer **6** 240-242

GAVIRIA TRUJILLO, CESAR AUGUSTO (born 1947), president of Colombia **6** 242-243

GAY, JOHN (1685-1732), English playwright and poet **6** 243-244

GAYLE, HELENE DORIS (born 1955), African American epidemiologist and pediatrician **6** 244-245

GAY-LUSSAC, JOSEPH LOUIS (1778-1850), French chemist and physicist **6** 245-246

GEDDES, SIR PATRICK (1854-1932), Scottish sociologist and biologist **6** 246-247

GEERTGEN TOT SINT JANS (Geertgen van Haarlem; circa 1460/65-1490/95), Netherlandish painter **6** 248

GEERTZ, CLIFFORD (born 1926), American cultural anthropologist **6** 248-249

Geheime Staatspolizei
see Gestapo (Nazi, Germany)

GEHRIG, LOU (Henry Louis Gehrig; 1903-1941), American baseball player **19** 119-121

GEHRY, FRANK O. (née Goldberg; born 1929), American architect **6** 250-251

GEIGER, HANS (born Johannes Wilhelm Geiger; 1882-1945), German physicist **6** 251-253

GEISEL, ERNESTO (1908-1996), Brazilian army general, president of Brazil's national oil company (Petrobras), and president of the republic (1974-1979) **6** 253-255

GEISEL, THEODOR (a.k.a. Dr. Seuss; 1904-1991), American author of children's books **6** 255-256

GELLER, MARGARET JOAN (born 1947), American astronomer **6** 256-257

GELL-MANN, MURRAY (born 1929), American physicist **6** 257-258

GEMAYEL, AMIN (born 1942), Lebanese nationalist and Christian political leader; president of the Republic of Lebanon (1982-1988) **6** 258-259

GEMAYEL, PIERRE (1905-1984), leader of the Lebanese Phalangist Party **6** 259-261

General Motors Corporation
research
MacCready, Paul **20** 234-237

GENET, EDMOND CHARLES (1763-1834), French diplomat **6** 261-262

GENET, JEAN (1910-1986), French novelist and playwright **6** 262-263

GENGHIS KHAN (1167-1227), Mongol chief, creator of the Mongol empire **6** 263-265

GENSCHER, HANS-DIETRICH (born 1927), leader of West Germany's liberal party (the FDP) and foreign minister **6** 265-266

GENTILE, GIOVANNI (1875-1944), Italian philosopher and politician **6** 267

GENTILE DA FABRIANO (Gentile di Niccolò di Giovanni di Massio; circa 1370-1427), Italian painter **6** 266-267

GEOFFREY OF MONMOUTH (circa 1100-1155), English pseudohistorian **6** 268

Geology (science)
effects of asteroids on
Shoemaker, Gene **20** 335-338

GEORGE I (1660-1727), king of Great Britain and Ireland 1714-1727 **6** 268-269

GEORGE II (1683-1760), king of Great Britain and Ireland and elector of Hanover 1727-1760 **6** 269-270

GEORGE III (1738-1820), king of Great Britain and Ireland 1760-1820 **6** 270-272

GEORGE IV (1762-1830), king of Great Britain and Ireland 1820-1830 **6** 272-273

GEORGE V (1865-1936), king of Great Britain and Northern Ireland and emperor of India 1910-1936 **6** 273-275

GEORGE VI (1895-1952), king of Great Britain and Northern Ireland 1936-1952 **6** 275

GEORGE, HENRY (1839-1897), American economist and social reformer **6** 276

GEORGE, JAMES ZACHARIAH (1826-1897), American politician and jurist **6** 276-277

GEORGE, STEFAN (1868-1933), German symbolist poet **6** 277-278

Georgia (state; United States)
exploration and colonization
Bosomworth, Mary Musgrove **20** 54-56

Georgium sidus
see Uranus (planet)

GEPHARDT, RICHARD ANDREW (born 1941), Democratic majority leader in the House of Representatives **6** 278-280

GÉRICAULT, JEAN LOIS ANDRÉ THÉODORE (1791-1824), French painter **6** 280-281

German art
scientific illustration
Merian, Maria Sibylla **20** 268-269

German Confederation (1815-1866)
see Germany—German Confederation

German literature
criticism
Benjamin, Walter **20** 32-34

German music
avant-garde
Klemperer, Otto **20** 205-207
classical
Klemperer, Otto **20** 205-207

Germany (nation; Europe)
expansion
Tirpitz, Alfred Von **20** 374-376
• THIRD REICH
and occupied countries
Heydrich, Reinhard **20** 176-178
last days
Doenitz, Karl **20** 116-117

GERONIMO (1829-1909), American Apache Indian warrior **6** 281-282

GERRY, ELBRIDGE (1744-1814), American patriot and statesman **6** 282-283

GERSHOM BEN JUDAH (circa 950-1028), German rabbi, scholar, and poet **6** 283-284

GERSHWIN, GEORGE (1898-1937), American composer **6** 284-285
Gershwin, Ira **20** 153-155

GERSHWIN, IRA (Israel Gershvin; 1896-1983), American lyricist **20** 153-155

GERSON, JOHN (1363-1429), French theologian **6** 285-286

GERSTNER, LOU (Louis Vincent Gerstner, Jr.; born 1942), American businessman **19** 121-124

GESELL, ARNOLD LUCIUS (1880-1961), American psychologist and pediatrician **6** 286-287

GESNER, KONRAD VON (1516-1565), Swiss naturalist **6** 287

Gestapo (political police)
Heydrich, Reinhard **20** 176-178

GESUALDO, DON CARLO (Prince of Venosa; circa 1560-1613), Italian composer **6** 287-288

GETTY, JEAN PAUL (1892-1976), billionaire independent oil producer **6** 288-290

Gewandhaus (Leipzig)
Masur, Kurt **20** 246-248

Ghana, Republic of (nation; West Africa)
democratic government
Aidoo, Ama Ata **20** 8-10

GHAZALI, ABU HAMID MUHAMMAD AL- (1058-1111), Arab philosopher and Islamic theologian **6** 290-291

GHIBERTI, LORENZO (circa 1381-1455), Italian sculptor, goldsmith, and painter **6** 291-292

GHIRLANDAIO, DOMENICO (1449-1494), Italian painter **6** 292-293

GHOSE, AUROBINDO (1872-1950), Indian nationalist and philosopher **6** 293-294

GIACOMETTI, ALBERTO (1901-1966), Swiss sculptor and painter **6** 294-295

GIANNINI, A. P. (Amadeo Peter; 1870-1949), Italian-American financier and banker **6** 295-297

GIAP, VO NGUYEN (born 1912), Vietnamese Communist general and statesman **6** 297-299

GIBBON, EDWARD (1737-1794), English historian **6** 299-300

GIBBONS, JAMES (1834-1921), American Roman Catholic cardinal **6** 300-301

GIBBS, JAMES (1682-1754), British architect **6** 301-302

GIBBS, JOSIAH WILLARD (1839-1903), American mathematical physicist **6** 302-303

GIBRAN, KAHLIL (1883-1931), Lebanese writer and artist **6** 303-305

GIBSON, ALTHEA (born 1927), African American tennis player **6** 305-306

GIBSON, WILLIAM (born 1914), American author **6** 306-307

GIDDINGS, FRANKLIN HENRY (1855-1931), American sociologist **6** 307-308

GIDE, ANDRÉ (1869-1951), French author **6** 308-309

GIELGUD, JOHN (born 1904), English Shakespearean actor **6** 310-311

GIERKE, OTTO VON (1841-1921), German jurist **6** 311-312

GIGLI, ROMEO (born 1949), Italian designer **6** 312

GILBERT, SIR HUMPHREY (circa 1537-1583), English soldier and colonizer **6** 313

GILBERT, WILLIAM (1544-1603), English physician and physicist **6** 313-314

GILBERT, SIR WILLIAM SCHWENCK (1836-1911), English playwright and poet **6** 314-315

GILBRETH, LILLIAN (born Lillian Evelyn Moller; 1878-1972), American psychologist and industrial management consultant **6** 315-317

GILES, ERNEST (1835-1897), Australian explorer **6** 317-318

GILKEY, LANGDON BROWN (born 1919), American ecumenical Protestant theologian **6** 318-319

GILLESPIE, DIZZY (born John Birks Gillespie; 1917-1993), African American jazz trumpeter, composer, and band leader **6** 320-322

GILLIAM, SAM (born 1933), American artist **6** 322-323

GILMAN, CHARLOTTE ANNA PERKINS (1860-1935), American writer and lecturer **6** 323-325

GILMAN, DANIEL COIT (1831-1908), educator and pioneer in the American university movement **6** 325-326

GILPIN, LAURA (1891-1979), American photographer **6** 326-327

GILSON, ÉTIENNE HENRY (1884-1978), French Catholic philosopher **6** 327-328

GINASTERA, ALBERTO EVARISTO (1916-1983), Argentine composer **6** 328-329

GINGRICH, NEWT (born 1943), Republican congressman from Georgia **6** 329-332

GINSBERG, ALLEN (1926-1997), American poet **6** 332-333

GINSBURG, RUTH BADER (born 1933), second woman appointed to the United States Supreme Court **6** 333-336

GINZBERG, ASHER (Ahad Ha-Am; means ''one of the people;'' 1856-1927), Jewish intellectual leader **6** 336-337

GINZBERG, LOUIS (1873-1953), Lithuanian-American Talmudic scholar **6** 337-338

GINZBURG, NATALIA LEVI (1916-1991), Italian novelist, essayist, playwright, and translator **6** 338-339

GIOLITTI, GIOVANNI (1842-1928), Italian statesman **6** 339-340

GIORGIONE (1477-1510), Italian painter **6** 340-341

GIOTTO (circa 1267-1337), Italian painter, architect, and sculptor **6** 342-345

GIOVANNI, YOLANDE CORNELIA, JR. (born 1943), African American poet **6** 346-347

GIOVANNI DA BOLOGNA (1529-1608), Italian sculptor **6** 345-346

GIPP, GEORGE (1895-1920), American football player **19** 124-126

GIRARD, STEPHEN (1750-1831), American merchant and philanthropist **6** 347-348

GIRARDON, FRANÇOIS (1628-1715), French sculptor **6** 348-349

GIRAUDOUX, JEAN (1882-1944), French novelist, playwright, and diplomat **6** 349-350

GIRTY, SIMON (1741-1818), American frontiersman **6** 350

GISCARD D'ESTAING, VALÉRY (born 1926), third president of the French Fifth Republic **6** 350-352

GISH, LILLIAN (1896-1993), American actress **20** 155-158

GIST, CHRISTOPHER (circa 1706-1759), American frontiersman **6** 352-353

GIULIANI, RUDOLPH WILLIAM (born 1944), mayor of New York City **6** 353-355

GLACKENS, WILLIAM (1870-1938), American painter **6** 355-356

GLADDEN, WASHINGTON (1836-1918), American clergyman **6** 356-357

GLADSTONE, WILLIAM EWART (1809-1898), English statesman **6** 357-360

GLASGOW, ELLEN (1873-1945), American novelist **6** 360-361

GLASHOW, SHELDON LEE (born 1932), American Nobel Prize winner in physics **6** 361-362

GLASS, PHILIP (born 1937), American composer of minimalist music **6** 362-364

GLENDOWER, OWEN (1359?-1415?), Welsh national leader **6** 364-365

GLENN, JOHN HERSCHEL, JR. (born 1921), military test pilot, astronaut, businessman, and United States senator from Ohio **6** 365-367

GLIGOROV, KIRO (born 1917), first president of the Republic of Macedonia **6** 367-369

GLINKA, MIKHAIL IVANOVICH (1804-1857), Russian composer **6** 369-370

GLOUCESTER, DUKE OF (1391-1447), English statesman **6** 370-371

GLUBB, SIR JOHN BAGOT (1897-1986), British commander of the Arab Legion 1939-56 **6** 371-372

GLUCK, CHRISTOPH WILLIBALD (1714-1787), Austrian composer and opera reformer **6** 372-374

GLUCKMAN, MAX (1911-1975), British anthropologist **6** 374-375

GM
see General Motors Corporation

GOBINEAU, COMTE DE (Joseph Arthur Gobineau; 1816-1882), French diplomat **6** 375-376

GODARD, JEAN-LUC (born 1930), French actor, film director, and screenwriter **19** 126-128

GODDARD, ROBERT HUTCHINGS (1882-1945), American pioneer in rocketry **6** 376-377

GÖDEL, KURT (1906-1978), Austrian-American mathematician **6** 377-379

GODFREY OF BOUILLON (circa 1060-1100), French lay leader of First Crusade **6** 379

GODKIN, EDWIN LAWRENCE (1831-1902), British-born American journalist **6** 380

GODOLPHIN, SIDNEY (1st Earl of Godolphin; 1645-1712), English statesman **6** 380-381

GODOY Y ÁLVAREZ DE FARIA, MANUEL DE (1767-1851), Spanish statesman **6** 381-382

GODUNOV, BORIS FEODOROVICH (circa 1551-1605), czar of Russia 1598-1605 **6** 382-383

GODWIN, WILLIAM (1756-1836), English political theorist and writer **6** 383-384

GOEBBELS, JOSEPH PAUL (1897-1945), German politician and Nazi propagandist **6** 384-385

GOEPPERT-MAYER, MARIA (1906-1972), American physicist **6** 385-387

GOETHALS, GEORGE WASHINGTON (1858-1928), American Army officer and engineer **6** 387-388

GOETHE, JOHANN WOLFGANG VON (1749-1832), German poet **6** 388-391

GOGOL, NIKOLAI (1809-1852), Russian author **6** 391-393

GOH CHOK TONG (born 1941), leader of the People's Action Party and Singapore's prime minister **6** 393-395

GOIZUETA, ROBERTO (1931-1997), Cuban American businessman and philanthropist **18** 160-162

GÖKALP, MEHMET ZIYA (1875/76-1924), Turkish publicist and sociologist **6** 395-396

GOKHALE, GOPAL KRISHNA (1866-1915), Indian nationalist leader **6** 396

GOLD, THOMAS (born 1920), American astronomer and physicist **18** 162-164

GOLDBERG, ARTHUR JOSEPH (1908-1990), U.S. secretary of labor, ambassador to the United Nations, and activist justice of the U.S. Supreme Court **6** 397-398

GOLDBERG, WHOOPI (born Caryn E. Johnson; born 1949), African American actress **6** 398-402

GOLDEN, HARRY (1902-1981), Jewish-American humorist, writer, and publisher **6** 402-403

GOLDIE, SIR GEORGE DASHWOOD TAUBMAN (1846-1925), British trader and empire builder **6** 404

GOLDING, WILLIAM (1911-1993), English novelist and essayist **6** 404-406

GOLDMAN, EMMA (1869-1940), Lithuanian-born American anarchist **6** 406-407

GOLDMARK, JOSEPHINE (1877-1950), advocate of government assistance in improving the lot of women and children **6** 407-408

GOLDONI, CARLO (1707-1793), Italian dramatist, poet, and librettist **6** 408-409

GOLDSMITH, JAMES MICHAEL (1933-1997), British-French industrialist and financier **6** 409-411

GOLDSMITH, OLIVER (1730-1774), British poet, dramatist, and novelist **6** 411-413

GOLDSMITH, OLIVER (1794-1861), Canadian poet **6** 411

GOLDWATER, BARRY (1909-1998), conservative Republican U.S. senator from Arizona (1952-1987) **6** 413-415

GOLDWYN, SAMUEL (1882-1974), Polish-born American film producer **6** 416

GOMBERT, NICOLAS (circa 1500-1556/57), Franco-Flemish composer **6** 416-417

GÓMEZ, JUAN VICENTE (1857-1935), Venezuelan dictator **6** 417-418

GÓMEZ, MÁXIMO (1836-1905), Dominican-born Cuban general and independence hero **6** 418-419

GÓMEZ CASTRO, LAUREANO ELEUTERIO (1889-1965), Colombian statesman, president **6** 419-420

GOMPERS, SAMUEL (1850-1924), American labor leader **6** 420-422

GOMULKA, WLADISLAW (1905-1982), Polish politician **6** 422-424

GONCHAROV, IVAN ALEKSANDROVICH (1812-1891), Russian novelist **6** 424

GONCHAROVA, NATALIA (1881-1962), Russian painter and theatrical scenery designer **6** 424-426

GONCOURT BROTHERS (19th-century French writers) **6** 426-427

Gone with the Wind (film) Selznick, David Oliver **20** 333-335

GÓNGORA Y ARGOTE, LUIS DE (1561-1627), Spanish poet **6** 427-428

GONNE, MAUD (c. 1866-1953), Irish nationalist **20** 158-160

GONZÁLEZ, JULIO (1876-1942), Spanish sculptor **6** 428-429

GONZÁLEZ MARQUEZ, FELIPE (born 1942), Socialist leader of Spain **6** 429-431

GONZÁLEZ PRADA, MANUEL (1848-1918), Peruvian essayist and poet **6** 431

GONZALO DE BERCEO (circa 1195-after 1252), Spanish author **6** 431-432

GOOCH, GEORGE PEABODY (1873-1968), British historian and political journalist **6** 432-433

Good King Wenceslas (song) Wenceslas **20** 400-402

GOODALL, JANE (born 1934), British scientist who studied primates **6** 433-434

GOODLAD, JOHN INKSTER (born 1917), American education researcher and prophet **6** 434-436

GOODMAN, BENNY (Benjamin David Goodman; 1909-1986), jazz clarinetist and big band leader (1935-1945) **6** 436-438

GOODMAN, ELLEN HOLTZ (born 1941), American journalist **6** 438-439

GOODNIGHT, CHARLES (1836-1926), American cattleman **6** 439

GOODPASTER, ANDREW JACKSON (born 1915), American Army officer active in organizing NATO forces in Europe and adviser to three presidents **6** 439-441

GOODYEAR, CHARLES (1800-1860), American inventor **6** 441

GORBACHEV, MIKHAIL SERGEEVICH (born 1931), former president of the Union of Soviet Socialist Republics. **6** 441-444

GORBACHEV, RAISA MAXIMOVNA (née Titorenko; 1932-1999), first lady of the Soviet Union **6** 444-446

GORDEEVA, EKATERINA (born 1971), Russian ice skater and author **18** 164-166

GORDIMER, NADINE (born 1923), South African author of short stories and novels **6** 446-447

GORDON, AARON DAVID (1856-1922), Russian-born Palestinian Zionist **6** 447-448

GORDON, CHARLES GEORGE (1833-1885), English soldier and adventurer **6** 448-449

GORDON, JOHN BROWN (1832-1904), American businessman and politician **6** 449-450

GORDON, PAMELA (born 1955), Bermudan politician **18** 166-167

GORDY, BERRY, JR. (born 1929), founder of the Motown Sound **6** 450-451

GORE, ALBERT, JR. (born 1948), Democratic U.S. representative, senator, and 45th vice president of the United States **6** 452-453

GORGAS, JOSIAH (1818-1883), American soldier and educator **6** 453-454

GORGAS, WILLIAM CRAWFORD (1854-1920), American general and sanitarian **6** 454-455

GORGES, SIR FERDINANDO (1568-1647), English colonizer and soldier **6** 455-456

GORGIAS (circa 480-circa 376 B.C.), Greek sophist philosopher and rhetorician **6** 456

GÖRING, HERMANN WILHELM (1893-1946), German politician and air force commander **6** 457-458

GORKY, ARSHILE (1905-1948), American painter **6** 458

GORKY, MAXIM (1868-1936), Russian author **6** 458-460

GORTON, SAMUELL (circa 1592-1677), English colonizer **6** 460

GOSHIRAKAWA (1127-1192), Japanese emperor **6** 460-461

Gospels
see Bible—New Testament

GOTTFRIED VON STRASSBURG (circa 1165-circa 1215), German poet and romancer **6** 461-462

GOTTLIEB, ADOLPH (1903-1974), American Abstract Expressionist painter **6** 462-463

GOTTSCHALK, LOUIS MOREAU (1829-1869), American composer **6** 463-464

GOTTWALD, KLEMENT (1896-1953), first Communist president of Czechoslovakia (1948-1953) **6** 464-466

GOUDIMEL, CLAUDE (circa 1514-1572), French composer **6** 466

GOUJON, JEAN (circa 1510-1568), French sculptor **6** 466-467

GOULART, JOÃO (1918-1976), Brazilian statesman **6** 467-469

GOULD, GLENN (1932-1982), Canadian musician **6** 469-470

GOULD, JAY (1836-1892), American financier and railroad builder **6** 470-472

GOULD, STEPHEN JAY (born 1941), American paleontologist **6** 472-473

GOUNOD, CHARLES FRANÇOIS (1818-1893), French composer **6** 473-474

GOURLAY, ROBERT (1778-1863), British reformer in Canada **6** 474

GOURMONT, REMY DE (1858-1915), French author, critic, and essayist **6** 475

GOWER, JOHN (circa 1330-1408), English poet **6** 475-476

GOYA Y LUCIENTES, FRANCISCO DE PAULA JOSÉ DE (1746-1828), Spanish painter and printmaker **6** 476-478

GOYEN, JAN VAN (1596-1656), Dutch painter **6** 478-479

GRACCHUS, GAIUS SEMPRONIUS (ca. 154-121 B.C.) member of a Roman plebeian family referred to as the Gracchi; flourished 3rd-2nd century B.C. **6** 479-480

GRACCHUS, TIBERIUS SEMPRONIUS (ca. 163-133 B.C.) member of a Roman plebeian family referred to as the Gracchi; flourished 3rd-2nd century B.C. **6** 479-480

GRACE, WILLIAM RUSSELL (1832-1904), Irish-born American entrepreneur and politician **6** 480-481

GRACIÁN Y MORALES, BALTASAR JERÓNIMO (1601-1658), Spanish writer **6** 481-482

GRADY, HENRY WOODFIN (1850-1889), American editor and orator **6** 482-483

GRAETZ, HEINRICH HIRSCH (1817-1891), German historian and biblical exegete **6** 483

GRAHAM, KATHARINE MEYER (born 1917), publisher who managed *The Washington Post* **6** 483-485

GRAHAM, MARTHA (1894-1991), American dancer and choreographer **6** 485-486

GRAHAM, SYLVESTER (1794-1851), American reformer and temperance minister **6** 486-487

GRAHAM, WILLIAM FRANKLIN, JR. (''Billy''; born 1918), American evangelist **6** 487-488

Gramophone
Berliner, Emile**20** 39-41

GRAMSCI, ANTONIO (1891-1937), Italian writer and Communist leader **6** 488-489

GRANADOS, ENRIQUE (1867-1916), Spanish composer and pianist **6** 489-490

GRANGE, RED (Harold Edward Grange; 1903-1991), American football player **19** 128-130

GRANT, CARY (born Archibald Alexander Leach; 1904-1986), English actor **6** 490-492

GRANT, ULYSSES SIMPSON (1822-1885), American general, president 1869-1877 **6** 492-494

GRANVILLE, EVELYN BOYD (born 1924), African American mathematician **6** 494-496

Grapes of Wrath, The (film and novel)
Fonda, Henry **20** 138-140

GRASS, GÜNTER (born 1927), German novelist, playwright, and poet **6** 496-497

GRASSELLI, CAESAR AUGUSTIN (1850-1927), third generation to head the Grasselli Chemical Company **6** 497-498

GRATIAN (died circa 1155), Italian scholar, father of canon law **6** 498-499

GRATTAN, HENRY (1746-1820), Irish statesman and orator **6** 499

GRAU SAN MARTIN, RAMÓN (1887-1969), Cuban statesman and physician **6** 499-500

GRAVES, MICHAEL (born 1934), American Post-Modernist architect **6** 500-502

GRAVES, NANCY STEVENSON (1940-1995), American sculptor **6** 502-504

GRAVES, ROBERT RANKE (1895-1985), English author **6** 504-506

GRAY, ASA (1810-1888), American botanist **6** 506-507

GRAY, HANNAH HOLBORN (born 1930), university administrator **6** 507-508

GRAY, ROBERT (1755-1806), American explorer **6** 508-509

GRAY, THOMAS (1716-1771), English poet **6** 509-510

GRAY, WILLIAM H., III (born 1941), first African American to be elected House Whip for the U.S. House of Representatives **6** 510-511

Great Britain (United Kingdom of Great Britain and Northern Ireland; island kingdom; northwestern Europe)
- 1714-1901 (HANOVER)
  1760-1820 (George III)
    Abercromby, Ralph **20** 2-4
  1870-1901 (Victoria)
    Wolseley, Garnet **20** 411-413

Great Train Robbery (film)
Porter, Edwin Stratton **20** 299-301

GRECO, EL (1541-1614), Greek-born Spanish painter **6** 511-514

Greek literature (classical)
fables
  Phaedrus **20** 296-297
novels
  Longus **20** 229-230

GREELEY, ANDREW M. (born 1928), American Catholic priest, sociologist, and author **6** 514-515

GREELEY, HORACE (1811-1872), American editor and reformer **6** 515-517

GREELY, ADOLPHUS WASHINGTON (1844-1935), American soldier, explorer, and writer **6** 517-518

GREEN, CONSTANCE McLAUGHLIN (1897-1975), American author and historian **6** 518-519

GREEN, EDITH STARRETT (1910-1987), United States congresswoman from Oregon (1954-1974) **6** 519-520

GREEN, THOMAS HILL (1836-1882), British philosopher **6** 520-521

GREEN, WILLIAM R. (1872-1952), American labor union leader **6** 521

GREENAWAY, KATE (Catherine; 1846-1901), English author and illustrator **18** 168-169

GREENBERG, CLEMENT (1909-1994), American art critic **6** 521-523

GREENE, GRAHAM (born 1904), English novelist and dramatist **6** 523-524

GREENE, GRAHAM (born ca. 1952), Canadian-Native American actor **6** 524-525

GREENE, NATHANAEL (1742-1786), American Revolutionary War general **6** 525-526

GREENSPAN, ALAN (born 1926), American economist **6** 526-528

GREER, GERMAINE (born 1939), author and authoritative commentator on women's liberation and sexuality **6** 528-530

GREGG, WILLIAM (1800-1867), American manufacturer **6** 530-531

GREGORY I, SAINT (circa 540-604), pope 590-604 **6** 531-532

GREGORY VII (circa 1020-1085), pope 1073-85 **6** 532-534

GREGORY XII (Angelo Corrario; c. 1327-1417), pope 1406-1415 **18** 169-171

GREGORY XIII (1502-1585), pope 1572-1585 **6** 534

GREGORY, LADY AUGUSTA (1852-1932), Irish dramatist **6** 535-536

GREGORY, DICK (Richard Claxton Gregory; born 1932), comedian and civil rights and world peace activist **6** 536-537

GREGORY OF TOURS, SAINT (538-594), Frankish bishop and historian **6** 534-535

GRETZKY, WAYNE (born 1961), Canadian hockey star **6** 537-539

GREUZE, JEAN BAPTISTE (1725-1805), French painter **6** 539

GREY, CHARLES (2nd Earl Grey; 1764-1845), English statesman, prime minister 1830-1834 **6** 539-540

GREY, SIR GEORGE (1812-1898), English explorer and colonial governor **6** 540-541

GREY, ZANE (Pearl Zane Gray; 1872-1939), American author **20** 160-162

GRIBEAUVAL, JEAN BAPTISTE VAQUETTE DE (1715-1789), French army officer **20** 162-163

GRIEG, EDVARD HAGERUP (1843-1907), Norwegian composer **6** 541-542

GRIERSON, JOHN (1898-1972), Canadian and British filmmaker **6** 542-543

GRIFFES, CHARLES TOMLINSON (1884-1920), American composer **6** 543-544

GRIFFITH, DAVID WARK (1875-1948), American film maker **6** 544-545
Gish, Lillian **20** 155-158

GRIFFITH, SIR SAMUEL WALKER (1845-1920), Australian statesman and jurist **6** 545-546

GRIFFITH JOYNER, FLORENCE (1959-1998), American athlete **19** 130-133

GRILLPARZER, FRANZ (1791-1872), Austrian playwright **6** 546-547

GRIMKÉ, ANGELINA EMILY (1805-1879) AND SARAH MOORE (1792-1873), American abolitionists and women's rights agitators **7** 1-2

GRIMKÉ, ARCHIBALD HENRY (1849-1930), American editor, author, and diplomat **7** 1-2

GRIMM, JAKOB KARL (1785-1863) AND WILHELM KARL (1786-1859), German scholars, linguists, and authors **7** 3-4

GRIMMELSHAUSEN, HANS JAKOB CHRISTOFFEL VON (1621/22-1676), German author **7** 4-5

GRIS, JUAN (1887-1927), Spanish painter **7** 5-6

GRISHAM, JOHN (born 1955), American author and attorney **7** 6-8

GROMYKO, ANDREI ANDREEVICH (1909-1988), minister of foreign affairs and president of the Union of Soviet Socialist Republic (1985-1988) **7** 9-11

GROOMS, RED (born 1937), American artist **7** 11-12

GROOTE, GERARD (1340-1384), Dutch evangelical preacher **7** 12-13

GROPIUS, WALTER (1883-1969), German-American architect, educator, and designer **7** 13-14

GROS, BARON (Antoine Jean Gros; 1771-1835), French romantic painter **7** 14-15

GROSSETESTE, ROBERT (1175-1253), English bishop and statesman **7** 15

GROSSINGER, JENNIE (1892-1972), American hotel executive and philanthropist **7** 15-17

GROSZ, GEORGE (1893-1959), German-American painter and graphic artist **7** 17-18

GROTIUS, HUGO (1583-1645), Dutch jurist, statesman, and historian **7** 18-19

GROTOWSKI, JERZY (born 1933), founder of the experimental Laboratory Theatre in Wroclaw, Poland **7** 19-20

GROVE, ANDREW (András Gróf; born 1936), American businessman **18** 171-174

GROVE, FREDERICK PHILIP (circa 1871-1948), Canadian novelist and essayist **7** 20-21

GROVES, LESLIE (1896-1970), military director of the Manhattan Project (atom bomb) during World War II **7** 21-22

GRÜNEWALD, MATTHIAS (circa 1475-1528), German painter **7** 23-24

GUARDI, FRANCESCO (1712-1793), Italian painter **7** 24-25

GUARINI, GUARINO (1624-1683), Italian architect, priest, and philosopher **7** 25-26

GUCCIONE, BOB, JR. (born ca. 1956), American publisher **7** 26

GUDERIAN, HEINZ (1888-1953), German military leader **20** 163-165

GÜEMES, MARTÍN (1785-1821), Argentine independence fighter **7** 26-27

GUERCINO (Giovanni Francesco Barbieri; 1591-1666), Italian painter **7** 27

GUERICKE, OTTO VON (1602-1686), German physicist **7** 27-28

GUERIN, VERONICA (1959-1996), Irish investigative reporter and journalist **18** 174-176

GUERRERO, VICENTE (1783-1831), Mexican independence fighter, president 1829 **7** 28-30

GUEVARA, ERNESTO (''Che''; 1924-1967) Argentine revolutionary and guerrilla theoretician **7** 30-31

GUEYE, LAMINE (1891-1968), Senegalese statesman **7** 31

GUGGENHEIM, MEYER (1828-1905), Swiss-born American industrialist **7** 31-32

GUICCIARDINI, FRANCESCO (1483-1540), Italian historian and statesman **7** 32-33

GUIDO D'AREZZO (circa 995-circa 1050), Italian music theorist **7** 33

GUILLAUME DE LORRIS (circa 1210-1237), French poet **7** 33-34

GUILLÉN, NICOLÁS (born 1902), Cuban author **7** 34-35

GUILLÉN Y ALVAREZ, JORGE (1893-1984), Spanish poet **7** 35-36

GUINIZZELLI, GUIDO (1230/40-1276), Italian poet **7** 36-37

GUINNESS, ALEC (born 1914), British actor of the stage, films, and television **7** 37-38

GÜIRÁLDEZ, RICARDO (1886-1927), Argentine poet and novelist **7** 38-39

GUISCARD, ROBERT (1016-1085), Norman adventurer **7** 39-40

GUISEWITE, CATHY (born 1950), American cartoonist and author **18** 176-177

GUIZOT, FRANÇOIS PIERRE GUILLAUME (1787-1874), French statesman and historian **7** 40-41

GUMPLOWICZ, LUDWIG (1838-1909), Polish-Austrian sociologist and political theorist **7** 41

GUNN, THOM (born 1929), English poet **18** 177-178

Guns
see Weapons and explosives

GÜNTHER, IGNAZ (1725-1775), German sculptor **7** 41-42

GUSTAVUS I (Gustavus Eriksson; 1496-1560), king of Sweden 1523-1560 **7** 42-43

GUSTAVUS II (Gustavus Adolphus; 1594-1632), king of Sweden 1611-1632 **7** 43-45
Torstensson, Lennart **20** 379-381

GUSTAVUS III (1746-1792), king of Sweden 1771-1792 **7** 45-46

GUSTON, PHILIP (1913-1980), American painter and a key member of the New York School **7** 47-48

GUTENBERG, JOHANN (circa 1398-1468), German inventor and printer **7** 48-49

GUTHRIE, EDWIN RAY (1886-1959), American psychologist **7** 49-50

GUTHRIE, TYRONE (1900-1971), English theater director **7** 50-51

GUTHRIE, WOODROW WILSON (''Woody''; 1912-1967), writer and performer of folk songs **7** 51-52

GUTIÉRRÉZ, GUSTAVO (born 1928), Peruvian who was the father of liberation theology **7** 52-53

GUY DE CHAULIAC (circa 1295-1368), French surgeon **7** 54

H

HABASH, GEORGE (born 1926), founder of the Arab Nationalists' Movement (1952) and of the Popular Front for the Liberation of Palestine (PFLP; 1967) **7** 55-56

HABER, FRITZ (1868-1934), German chemist **7** 56-58

HABERMAS, JÜRGEN (born 1929), German philosopher and sociologist **7** 58-60

HABIBIE, BACHARUDDIN JUSUF (born 1936), president of Indonesia **19** 134-136

HADRIAN (76-138), Roman emperor 117-138 **7** 60-61

HAECKEL, ERNST HEINRICH PHILIPP AUGUST (1834-1919), German biologist and natural philosopher **7** 61-62

HAFIZ, SHAMS AL-DIN (circa 1320-1390), Persian mystical poet and Koranic exegete **7** 63

HAGEN, UTA THYRA (born 1919), American actress **18** 179-180

HAGUE, FRANK (1876-1956), American politician **7** 63-64

HAHN, OTTO (1879-1968), German chemist **7** 64-65

HAIDAR ALI (1721/22-1782), Indian prince, ruler of Mysore 1759-1782 **7** 65-66

HAIG, ALEXANDER M., JR. (born 1924), American military leader, diplomat, secretary of state, and presidential adviser **7** 66-67

HAIG, DOUGLAS (1st Earl Haig; 1861-1928), British field marshal **7** 67-68

HAILE SELASSIE (1892-1975), emperor of Ethiopia **7** 68-70

HAKLUYT, RICHARD (1552/53-1616), English geographer and author **7** 70

HALBERSTAM, DAVID (born 1934), American journalist, author and social historian **18** 180-183

HALDANE, JOHN BURDON SANDERSON (1892-1964), English biologist **7** 70-71

HALE, CLARA (nee Clara McBride; 1905-1992), American humanitarian and social reformer **20** 166-168

HALE, EDWARD EVERETT (1822-1909), American Unitarian minister and author **7** 71-72

HALE, GEORGE ELLERY (1868-1938), American astronomer **7** 72-74

HALE, SARAH JOSEPHA (née Buell; 1788-1879), American editor **7** 74-75

HALES, STEPHEN (1677-1761), English scientist and clergyman **7** 75

HALÉVY, ÉLIE (1870-1937), French philosopher and historian **7** 76

HALEY, ALEX (1921-1992), African American journalist and author **7** 76-78

HALEY, MARGARET A. (1861-1939), American educator and labor activist **7** 78-79

HALFFTER, CHRISTÓBAL (born 1930), Spanish composer **7** 79-80

HALIBURTON, THOMAS CHANDLER (1796-1865), Canadian judge and author **7** 80

HALIDE EDIP ADIVAR (1884-1964), Turkish woman writer, scholar, and public figure **7** 80-82

HALIFAX, 1ST EARL OF (Edward Frederick Lindley Wood; 1881-1959), English statesman **7** 82-83

HALL, ASAPH (1829-1907), American astronomer **7** 83-84

HALL, DONALD (born 1928), New England memoirist, short story writer, essayist, dramatist, critic, and anthologist as well as poet **7** 84-85

HALL, GRANVILLE STANLEY (1844-1924), American psychologist and educator **7** 85-86

HALL, RADCLYFFE (Marguerite Radclyffe Hall; 1880-1943), British author **20** 168-170

HALLAJ, AL-HUSAYN IBN MANSUR AL (857-922), Persian Moslem mystic and martyr **7** 86-87

HALLAM, LEWIS, SR. AND JR. (Lewis Sr. ca. 1705-55; Lewis Jr. 1740-1808), American actors and theatrical managers **7** 87

HALLER, ALBRECHT VON (1708-1777), Swiss physician **7** 87-88

HALLEY, EDMUND (1656-1742), English astronomer **7** 88-89

HALS, FRANS (1581/85-1666), Dutch painter **7** 89-91

HALSEY, WILLIAM FREDERICK (1882-1959), American admiral **7** 91-92

HAMANN, JOHANN GEORG (1730-1788), German philosopher **7** 92

HAMER, FANNIE LOU (born Townsend; 1917-1977), American civil rights activist **7** 93-94

HAMILCAR BARCA (circa 285-229/228 B.C.), Carthaginian general and statesman **7** 94-95

HAMILTON, ALEXANDER (1755-1804), American statesman **7** 95-98

HAMILTON, ALICE (1869-1970), American physician **7** 98-99

HAMILTON, SIR WILLIAM ROWAN (1805-1865), Irish mathematical physicist **7** 99-100

HAMMARSKJÖLD, DAG (1905-1961), Swedish diplomat **7** 100-101

HAMM-BRÜCHER, HILDEGARD (born 1921), Free Democratic Party's candidate for the German presidency in 1994 **7** 101-103

HAMMER, ARMAND (1898-1990), American entrepreneur and art collector **7** 103-104

HAMMERSTEIN, OSCAR CLENDENNING II (1895-1960), lyricist and librettist of the American theater **7** 104-106

HAMMETT, (SAMUEL) DASHIELL (1894-1961), American author **7** 106-108

HAMMOND, JAMES HENRY (1807-1864), American statesman **7** 108-109

HAMMOND, JOHN LAWRENCE LE BRETON (1872-1952), English historian **7** 108-109

HAMMOND, LUCY BARBARA (1873-1961), English historian **7** 109

HAMMURABI (1792-1750 B.C.), king of Babylonia **7** 109-110

HAMPDEN, JOHN (1594-1643), English statesman **7** 110-111

HAMPTON, WADE (circa 1751-1835), American planter **7** 111-112

HAMPTON, WADE III (1818-1902), American statesman and Confederate general **7** 112

HAMSUN, KNUT (1859-1952), Norwegian novelist **7** 113-114

HAN FEI TZU (circa 280-233 B.C.), Chinese statesman and philosopher **7** 124-125

HAN WU-TI (157-87 B.C.), Chinese emperor **7** 136

HAN YÜ (768-824), Chinese author **7** 136-137

HANAFI, HASSAN (born 1935), Egyptian philosopher **7** 114

HANCOCK, JOHN (1737-1793), American statesman **7** 114-116

HAND, BILLINGS LEARNED (1872-1961), American jurist **7** 116

HANDEL, GEORGE FREDERICK (1685-1759), German-born English composer and organist **7** 116-119

HANDKE, PETER (born 1942), Austrian playwright, novelist, screenwriter, essayist, and poet **7** 119-121

HANDLIN, OSCAR (born 1915), American historian **7** 121-122

HANDSOME LAKE (a.k.a. Hadawa' Ko; ca. 1735-1815), Seneca spiritual leader **7** 122-123

HANDY, WILLIAM CHRISTOPHER (1873-1958), African American songwriter **7** 123-124

HANKS, NANCY (1927-1983), called the "mother of a million artists" for her work in building federal financial support for the arts and artists **7** 126-127

HANNA, MARCUS ALONZO (1837-1904), American businessman and politician **7** 127-128

HANNIBAL BARCA (247-183 B.C.), Carthaginian general **7** 128-130

Hanover dynasty (Great Britain) *see* Great Britain—1714-1901 (Hanover)

HANSBERRY, LORRAINE VIVIAN (1930-1965), American writer and a major figure on Broadway **7** 130-131

Hanseatic League (Hansa) Waldemar IV **20** 395-397

HANSEN, ALVIN (1887-1975), American economist **7** 131-132

HANSEN, JULIA BUTLER (1907-1988), American politician **7** 132-133

HANSON, DUANE (1925-1990), American super-realist sculptor **7** 133-135

HANSON, HOWARD (1896-1981), American composer and educator **7** 135-136

HAPGOOD, NORMAN (1868-1937), American author and editor **7** 137-138

HARA, KEI (1856-1921), Japanese statesman and prime minister 1918-1921 **7** 138

HARAND, IRENE (born Irene Wedl; 1900-1975), Austrian political and human rights activist **7** 139-145

HARAWI, ILYAS AL- (Elias Harawi; born 1930), president of Lebanon **7** 145-146

HARDENBERG, PRINCE KARL AUGUST VON (1750-1822), Prussian statesman **7** 146-147

HARDIE, JAMES KEIR (1856-1915), Scottish politician **7** 147-148

HARDING, WARREN GAMALIEL (1865-1923), American statesman, president 1921-1923 **7** 148-149

HARDY, HARRIET (1905-1993), American pathologist **7** 150

HARDY, THOMAS (1840-1928), English novelist, poet, and dramatist **7** 150-152

HARE, ROBERT (1781-1858), American chemist **7** 152-153

HARGRAVES, EDWARD HAMMOND (1816-1891), Australian publicist **7** 153-154

HARING, KEITH (1958-1990), American artist tied to New York graffiti art of the 1980s **7** 154-155

HARJO, SUZAN SHOWN (born 1945), Native American activist **18** 183-185

HARKNESS, GEORGIA (1891-1974), American Methodist and ecumenical theologian **7** 155-156

HARLAN, JOHN MARSHALL (1833-1911), American jurist **7** 156-157

HARLAN, JOHN MARSHALL (1899-1971), U.S. Supreme Court justice **7** 157-159

Harlem renaissance (American literature) Fauset, Jessie Redmon **20** 135-138

HARLEY, ROBERT (1st Earl of Oxford and Earl Mortimer; 1661-1724), English statesman **7** 159-160

HARNACK, ADOLF VON (1851-1930), German theologian **7** 160

HARNETT, WILLIAM MICHAEL (1848-1892), American painter **7** 160-161

HAROLD I (circa 840-933), king of Norway 860-930 **7** 161-162

HAROLD II (Harold Godwinson; died 1066), Anglo-Saxon king of England of 1066 **7** 162

HAROLD III (1015-1066), king of Norway 1047-1066 **7** 163

HARPER, FRANCES (Frances Ellen Watkins Harper; 1825-1911), African American author, abolitionist and women's rights activist **18** 185-187

HARPER, WILLIAM RAINEY (1856-1906), American educator and biblical scholar **7** 163-164

HARRIMAN, EDWARD HENRY (1848-1909), American railroad executive **7** 164-165

HARRIMAN, PAMELA (1920-1997), American ambassador and patrician **18** 187-189

HARRIMAN, W. AVERELL (1891-1986), American industrialist, financier, and diplomat **7** 165-166

HARRINGTON, JAMES (1611-1677), English political theorist **7** 166-167

HARRINGTON, MICHAEL (1928-1989), American political activist and educator **7** 167-169

HARRIS, ABRAM LINCOLN, JR. (1899-1963), African American economist **7** 169-171

HARRIS, BARBARA CLEMENTINE (born 1930), African American activist and Anglican bishop **7** 171-172

HARRIS, FRANK (1856-1931), Irish-American author and editor **7** 172-173

HARRIS, JOEL CHANDLER (1848-1908), American writer **7** 173-174

HARRIS, LADONNA (born 1931), Native American activist **18** 189-191

HARRIS, PATRICIA ROBERTS (1924-1985), first African American woman in the U.S. Cabinet **7** 174-175

HARRIS, ROY (1898-1979), American composer **7** 175-176

HARRIS, TOWNSEND (1804-1878), American merchant and diplomat **7** 176-177

HARRIS, WILLIAM TORREY (1835-1909), American educator and philosopher **7** 177-178

HARRISON, BENJAMIN (1833-1901), American statesman, president 1889-1893 **7** 178-179

HARRISON, PETER (1716-1775), American architect and merchant **7** 179-180

HARRISON, WILLIAM HENRY (1773-1841), American statesman, president 1841 **7** 180-181

HARSHA (Harshavardhana; circa 590-647), king of Northern India 606-612 **7** 181-182

HART, GARY W. (born 1936), American political campaign organizer, U.S. senator, and presidential candidate **7** 182-184

HARTE, FRANCIS BRET (1837-1902), American poet and fiction writer **7** 184-185

HARTLEY, DAVID (1705-1757), British physician and philosopher **7** 185

HARTLEY, MARSDEN (1877-1943), American painter **7** 186

HARTSHORNE, CHARLES (born 1897), American theologian **7** 186-187

HARUN AL-RASHID (766-809), Abbasid caliph of Baghdad 786-809 **7** 188

HARUNOBU, SUZUKI (ca. 1725-1770), Japanese painter and printmaker **7** 188-189

HARVEY, WILLIAM (1578-1657), English physician **7** 189-190

HASAN, IBN AL-HAYTHAM (ca. 966-1039), Arab physicist, astronomer, and mathematician **7** 190-191

HASKINS, CHARLES HOMER (1870-1937), American historian **7** 191-192

HASSAM, FREDERICK CHILDE (1859-1935), American impressionist painter **7** 192

HASSAN, MOULEY (King Hassan II; 1929-1999), inherited the throne of Morocco in 1961 **7** 194-195

HASSAN, MUHAMMAD ABDILLE (1864-1920), Somali politico-religious leader and poet **7** 194-195

HASTINGS, WARREN (1732-1818), English statesman **7** 195-196

HATCH, WILLIAM HENRY (1833-1896), American reformer and politician **7** 196

HATSHEPSUT (ruled 1503-1482 B.C.), Egyptian queen **7** 196-197

HATTA, MOHAMMAD (1902-1980), a leader of the Indonesian nationalist movement (1920s-1945) and a champion of non-alignment and of socialism grounded in Islam **7** 197-199

HAUPTMANN, GERHART JOHANN ROBERT (1862-1946), German dramatist and novelist **7** 199-201

HAUSHOFER, KARL (1869-1946), German general and geopolitician **7** 201

HAUSSMANN, BARON GEORGES EUGÈNE (1809-1891), French prefect of the Seine **7** 201-202

HAVEL, VACLAV (born 1936), playwright and human rights activist who became the president of Czechoslovakia **7** 202-205

HAWKE, ROBERT JAMES LEE (born 1929), Australian Labor prime minister **7** 205-206

HAWKING, STEPHEN WILLIAM (born 1942), British physicist and mathematician **7** 206-208

HAWKINS, COLEMAN (1904-1969), American jazz musician **7** 208-210

HAWKINS, SIR JOHN (1532-1595), English naval commander **7** 210-211

HAWKSMOOR, NICHOLAS (1661-1736), English architect **7** 211-212

HAWTHORNE, NATHANIEL (1804-1864), American novelist **7** 212-215

HAY, JOHN (1838-1905), American statesman **7** 215-216

HAYA DE LA TORRE, VICTOR RAUL (born 1895), Peruvian political leader and theorist **7** 216-217

HAYDEN, THOMAS EMMET (born 1939), American writer and political activist **7** 217-219

HAYDN, FRANZ JOSEPH (1732-1809), Austrian composer **7** 219-221

HAYEK, FRIEDRICH A. VON (1899-1992), Austrian-born British free market economist, social philosopher, and Nobel Laureate **7** 221-223

HAYES, HELEN (1900-1993), American actress **7** 223-224

HAYES, CARDINAL PATRICK JOSEPH (1867-1938), American cardinal **7** 224-225

HAYES, ROLAND (1887-1977), African American classical singer **7** 225-227

HAYES, RUTHERFORD BIRCHARD (1822-1893), American statesman, president 1877-1881 **7** 227-228

HAYFORD, J. E. CASELY (1866-1903), Gold Coast politician, journalist, and educator **7** 228-230

HAYKAL, MUHAMMAD HUSAIN (born 1923), Egyptian journalist and editor of *al-Ahram*(1957-1974) **7** 230-231

HAYNE, ROBERT YOUNG (1791-1839), American politician **7** 231-232

HAYWOOD, WILLIAM DUDLEY (1869-1928), American labor leader **7** 232-233

HAYWORTH, RITA (born Margarita Carmen Cansino; 1918-1987), American actress **7** 233-235

HAZLITT, WILLIAM (1778-1830), English literary and social critic **7** 235-236

HEAD, EDITH (1898-1981), American costume designer **18** 191-193

HEADE, MARTIN JOHNSON (1819-1904), American painter **7** 236

HEALY, BERNADINE (born 1944) American physician and administrator **7** 237-238

HEANEY, SEAMUS JUSTIN (born 1939), Irish poet, author, and editor **7** 238-240

HEARN, LAFCADIO (1850-1904), European-born American author **7** 240

HEARNE, SAMUEL (1745-1792), English explorer **7** 241-242

HEARST, GEORGE (1820-1891), American publisher and politician **7** 242

HEARST, PATRICIA (born 1954), kidnapped heiress who became a bank robber **7** 242-243

HEARST, WILLIAM RANDOLPH (1863-1951), American publisher and politician **7** 243-244

Heat (physics)
transfer equipment
Fair, James Rutherford, Jr. **20** 131-131

HEATH, EDWARD RICHARD GEORGE (born 1916), prime minister of Great Britain (1970-1974) **7** 244-246

HEAVYSEGE, CHARLES (1816-1876), Canadian poet and dramatist **7** 246

HEBBEL, FRIEDRICH (1813-1863), German poet and playwright **7** 247

HEBERT, JACQUES RENÉ (1757-1794), French journalist and revolutionist **7** 247-248

HECHT, BEN (1894-1964), American journalist, playwright, and Hollywood scriptwriter **7** 248-250

HECKER, ISAAC THOMAS (1819-1888), American Catholic religious founder **7** 250-251

HECKLER, MARGARET MARY O'SHAUGHNESSY (born 1931), American attorney, congressional representative, secretary of health and human services, and ambassador **7** 251-252

HEDIN, SVEN ANDERS (1865-1952), Swedish explorer and geographer **7** 252-253

HEFNER, HUGH (born 1926), founder and publisher of Playboy magazine **7** 253-254

HEGEL, GEORG WILHELM FRIEDRICH (1770-1831), German philosopher and educator **7** 254-256

HEIDEGGER, MARTIN (1889-1976), German philosopher **7** 257-258

HEIDENSTAM, CARL GUSTAF VERNER VON (1859-1940), Swedish author **7** 258-259

HEIFETZ, JASCHA (1901-1987), American violinist **20** 170-172

HEINE, HEINRICH (1797-1856), German poet and essayist **7** 259-260

HEINRICH, ANTHONY PHILIP (1781-1861), American composer **7** 261

HEINZ, HENRY JOHN (H.J. Heinz; 1844-1919), American businessman **19** 136-138

HEISENBERG, WERNER KARL (born 1901), German physicist **7** 261-263

HELLER, JOSEPH (1923-1999), American author **7** 263-265

HELLER, WALTER (1915-1987), chairman of the Council of Economic Advisors (1961-1964) and chief spokesman of the "New Economics" **7** 265-266

HELLMAN, LILLIAN FLORENCE (born 1905), American playwright **7** 267-268

Hello, Dolly! (musical)
Herman, Jerry **20** 173-175

HELMHOLTZ, HERMANN LUDWIG FERDINAND VON (1821-1894), German physicist and physiologist **7** 268-269

HELMONT, JAN BAPTISTA VAN (1579-1644), Flemish chemist and physician **7** 269-271

HELMS, JESSE (born 1921), United States Senator from North Carolina **7** 271-272

HELPER, HINTON ROWAN (1829-1909), American author and railroad promoter **7** 272-273

HELVÉTIUS, CLAUDE ADRIEN (1715-1771), French philosopher **7** 273-274

HEMINGWAY, ERNEST MILLER (1898-1961), American novelist and journalist **7** 274-277

HÉMON, LOUIS (1880-1913), French-Canadian novelist **7** 277

HENDERSON, ARTHUR (1863-1935), British statesman **7** 277-278

HENDERSON, RICHARD (1735-1785), American jurist and land speculator **7** 278-279

HENDRIX, JIMI (born Johnny Allen Hendrix; 1942-1970), African american guitarist, singer, and composer **7** 279-283

HENG SAMRIN (born 1934), Cambodian Communist leader who became president of the People's Republic of Kampuchea (PRK) in 1979 **7** 283-285

HENIE, SONJA (1912-1969), Norwegian figure skater **20** 172-173

HENRY I (876-936), king of Germany 919-936 **7** 285-286

HENRY I (1068-1135), king of England 1100-1135 **7** 286-287

HENRY II (1133-1189), king of England 1154-1189 **7** 287-289

HENRY III (1017-1056), Holy Roman emperor and king of Germany 1039-1056 **7** 290

HENRY III (1207-1272), king of England 1216-1272 **7** 290-292

HENRY IV (1050-1106), Holy Roman emperor and king of Germany 1056-1106 **7** 292

HENRY IV (1367-1413), king of England 1399-1413 **7** 292-293

HENRY IV (1553-1610), king of France 1589-1610 **7** 293-295

HENRY V (1081-1125), Holy Roman emperor and king of Germany 1106-1125 **7** 295-296

HENRY V (1387-1422), king of England 1413-1422 **7** 296-297

HENRY VI (1421-1471), king of England 1422-61 and 1470-1471 **7** 298-299

HENRY VII (1274-1313), Holy Roman emperor and king of Germany 1308-1313 **7** 299-300

HENRY VII (1457-1509), king of England 1485-1509 **7** 300-302
relatives
Beaufort, Margaret **20** 29-31

HENRY VIII (1491-1547), king of England 1509-1547 **7** 302-305

HENRY, AARON (born 1922), African American civil rights activist **7** 306-307

HENRY, JOSEPH (1797-1878), American physicist and electrical experimenter **7** 307-308

HENRY, MARGUERITE (Margurite Breithaupt; 1902-1997), American author **19** 138-140

HENRY, O. (pseudonym of William Sydney Porter; 1862-1910), American short-story writer **7** 308-309

HENRY, PATRICK (1736-1799), American orator and revolutionary **7** 309-311

HENRY THE NAVIGATOR (1394-1460), Portuguese prince **7** 305-306

HENSON, JIM (James Maury Henson, 1936-1990), American puppeteer, screenwriter, and producer **19** 140-142

HENSON, JOSIAH (1789-1883), African American preacher and former slave **7** 311-312

HENSON, MATTHEW A. (1866-1955), African American Arctic explorer **7** 312-314

HENZE, HANS WERNER (born 1926), German composer **7** 314

HEPBURN, AUDREY (born Edda Van Heemstra Hepburn-Ruston; 1929-1993), Swiss actress and humanitarian **7** 314-316

HEPBURN, KATHARINE (born 1907), American actress on the stage and on the screen **7** 316-317

HEPPLEWHITE, GEORGE (died 1786), English furniture designer **7** 317-318

HEPWORTH, BARBARA (1903-1975), English sculptor **7** 318-319

HERACLIDES OF PONTUS (circa 388-310 B.C.), Greek philosopher **7** 319-320

HERACLITUS (flourished 500 B.C.), Greek philosopher **7** 320

HERACLIUS (circa 575-641), Byzantine emperor 610-641 **7** 320-321

HERBART, JOHANN FRIEDRICH (1776-1841), German philosopher-psychologist and educator **7** 321-322

HERBERG, WILL (1906-1977), Jewish theologian, social thinker, and biblical exegete **7** 322-323

HERBERT, EDWARD (1st Baron Herbert of Cherbury; 1583-1648), English philosopher, poet, diplomat, and historian **7** 324

HERBERT, GEORGE (1593-1633), English metaphysical poet and Anglican priest **7** 324-326

HERDER, JOHANN GOTTFRIED VON (1744-1803), German philosopher, theologian, and critic **7** 327-328

HERMAN, JERRY (born 1931), American composer and lyricist **20** 173-175

HERNÁNDEZ, JOSÉ (1834-1886), Argentine poet **7** 328-329

HERNÁNDEZ COLÓN, RAFAEL (born 1936), Puerto Rican governor **7** 329-330

HEROD THE GREAT (circa 73-4 B.C.), king of Judea **7** 333-334

HERODOTUS (circa 484-circa 425 B.C.), Greek historian **7** 330-333

HERON OF ALEXANDRIA (flourished circa 60), Greek engineer, mathematician, and inventor **7** 334-335

HERRERA, JUAN DE (circa 1530-1597), Spanish architect **7** 335

HERRERA LANE, FELIPE (1922-1996), Chilean banker and economist **7** 336

HERRICK, ROBERT (1591-1674), English poet and Anglican parson **7** 336-339

HERRIOT, ÉDOUARD (1872-1957), French statesman and author **7** 339-340

HERSCHEL, CAROLINE (1750-1848), German/English astronomer and mathematician **20** 175-176

HERSCHEL, SIR JOHN FREDERICK WILLIAM (1792-1871), English astronomer **7** 340-341

HERSCHEL, SIR WILLIAM (1738-1822), German-born English astronomer **7** 341-343
Herschel, Caroline **20** 175-176

HERSHEY, ALFRED DAY (1908-1997), American microbiologist **7** 343-345

HERSHEY, MILTON (1857-1945), American businessman and philanthropist **19** 142-144

HERSKOVITS, MELVILLE JEAN (1895-1963), American anthropologist **7** 345

HERTZ, HEINRICH RUDOLF (1857-1894), German physicist **7** 346-347

HERTZOG, JAMES BARRY MUNNIK (1866-1942), South African prime minister 1924-39 **7** 347-348

HERUY WÄLDÄ-SELLASÉ (1878-1938), Ethiopian writer and government press director **7** 348-349

HERZBERG, GERHARD (born 1904), German-born Canadian chemist/physicist **7** 349-350

HERZEN, ALEKSANDR IVANOVICH (1812-1870), Russian author and political agitator **7** 351-352

HERZL, THEODOR (1860-1904), Hungarian-born Austrian Zionist author **7** 352-354

HERZOG, CHAIM (1918-1997), president of the state of Israel **7** 354-355

HERZOG, ROMAN (born 1934), president of the German Federal Constitutional Court (1987-1994) and president of Germany **7** 355-357

HESBURGH, THEODORE MARTIN (born 1917), activist American Catholic priest who was president of Notre Dame (1952-1987) **7** 357-358

HESCHEL, ABRAHAM JOSHUA (1907-1972), Polish-American Jewish theologian **7** 358-359

HESELTINE, MICHAEL (born 1933), British Conservative politician **7** 359-361

HESIOD (flourished circa 700 B.C.), Greek poet **7** 361-362

HESS, VICTOR FRANCIS (1883-1964), Austrian-American physicist **7** 362-363

HESS, WALTER RICHARD RUDOLF (1894-1987), deputy reichsführer for Adolf Hitler (1933-1941) **7** 363-365

HESS, WALTER RUDOLF (1881-1973), Swiss neurophysiologist **7** 365

HESSE, EVA (1936-1970), American sculptor **7** 365-367

HESSE, HERMANN (1877-1962), German novelist **7** 367-369

HESSE, MARY B. (born 1924), British philosopher **7** 369-371

HEVESY, GEORGE CHARLES DE (1885-1966), Hungarian chemist **7** 371

HEWITT, ABRAM STEVENS (1822-1903), American politician and manufacturer **7** 371-372

HEYDRICH, REINHARD (1904-1942), German architect of the Holocaust **20** 176-178

HEYERDAHL, THOR (born 1914), Norwegian explorer, anthropologist and author **18** 194-196

HEYSE, PAUL JOHANN LUDWIG (1830-1914), German author **7** 372-373

HEYWOOD, THOMAS (1573/1574-1641), English playwright **7** 373-374

HICKOK, JAMES BUTLER (''Wild Bill''; 1837-1876), American gunfighter, scout, and spy **7** 374-375

HICKS, EDWARD (1780-1849), American folk painter **7** 375

HIDALGO Y COSTILLA, MIGUEL (1753-1811), Mexican revolutionary priest **7** 375-377

HIDAYAT, SADIQ (1903-1951), Persian author **7** 377-378

HIGGINS, MARGUERITE (1920-1966), American journalist **7** 378-380

HIGGINSON, THOMAS WENTWORTH (1823-1911), American reformer and editor **7** 380

HILDEBRANDT, JOHANN LUCAS VON (1663-1745), Austrian architect **7** 380-381

HILDRETH, RICHARD (1807-1865), American historian and political theorist **7** 382

HILFIGER, TOMMY (born 1952), American fashion designer **19** 144-146

HILL, ANITA (born 1956), African American lawyer and professor **7** 382-385

HILL, ARCHIBALD VIVIAN (1886-1977), English physiologist **7** 385-386

HILL, BENJAMIN HARVEY (1823-1882), American politician **7** 386-387

HILL, HERBERT (born 1924), American scholar and civil rights activist **7** 387-388

HILL, JAMES JEROME (1838-1916), American railroad builder **7** 388-389

HILLARY, EDMUND (born 1919), New Zealander explorer and mountaineer **7** 389-390
Tenzing Norgay **20** 362-364

HILLEL I (circa 60 B.C. -circa 10 A.D.), Jewish scholar and teacher **7** 390-391

HILLIARD, NICHOLAS (circa 1547-1619), English painter **7** 391-392

HILLMAN, SIDNEY (1887-1946), Lithuanian-born American labor leader **7** 392-393

HILLQUIT, MORRIS (1869-1933), Russian-born American lawyer and author **7** 393-394

HILLS, CARLA ANDERSON (born 1934), Republican who served three presidents as lawyer, cabinet member, and U.S. trade representative **7** 394-396

HILTON, BARRON (William Barron Hilton; born 1927), American businessman **19** 146-148

HILTON, CONRAD (1887-1979), American hotelier **20** 178-180

HIMMELFARB, GERTRUDE (born 1922), American professor, writer, and scholar **7** 396-398

HIMMLER, HEINRICH (1900-1945), German Nazi leader **7** 398-399

HINDEMITH, PAUL (1895-1963), German composer **7** 399-400

HINDENBURG, PAUL LUDWIG HANS VON BENECKENDORFF UND VON (1847-1934), German field marshal, president 1925-1934 **7** 400-401

HINES, GREGORY OLIVER (born 1946), American dancer and actor **7** 401-403

HINOJOSA, ROLANDO (born 1929), Hispanic-American author **7** 403-405

HINSHELWOOD, SIR CYRIL NORMAN (1897-1967), English chemist **7** 405-406

HINTON, SUSAN ELOISE (born 1950), American novelist and screenwriter **7** 406-407

HIPPARCHUS (flourished 162-126 B.C.), Greek astronomer **7** 407-408

HIPPOCRATES (circa 460-circa 377 B.C.), Greek physician **7** 408-410

HIROHITO (1901-1989), emperor of Japan **7** 410-412
Togo, Heihachiro **20** 376-379

HIROSHIGE, ANDO (1797-1858), Japanese painter and printmaker **7** 412-413

HISS, ALGER (1904-1996), U.S. State Department official convicted of having provided classified documents to an admitted Communist **7** 413-415

History
scientific approach
Wellhausen, Julius **20** 397-400

HITCHCOCK, ALFRED (1899-1980), English-born film director **7** 415-416

HITCHCOCK, GILBERT MONELL (1859-1934), American publisher and politician **7** 416-417

HITLER, ADOLF (1889-1945), German dictator, chancellor-president 1933-1945 **7** 417-420
admirals
Doenitz, Karl **20** 116-117
generals
Guderian, Heinz **20** 163-165
supporters
Heydrich, Reinhard **20** 176-178

HO CHI MINH (1890-1969), Vietnamese revolutionary and statesman **7** 426-428

HOBART, JOHN HENRY (1775-1830), American Episcopal bishop **7** 420-421

HOBBES, THOMAS (1588-1679), English philosopher and political theorist **7** 421-423

HOBBY, OVETA CULP (1905-1995), American government official and businesswoman **7** 423-425

HOBHOUSE, LEONARD TRELAWNY (1864-1929), English sociologist and philosopher **7** 425-426

HOBSON, WILLIAM (1793-1842), British naval commander and colonial governor **7** 426

Hockey (sport)
Hull, Bobby **20** 181-183
Lemieux, Mario **20** 222-224

HOCKING, WILLIAM ERNEST (1873-1966), American philosopher **7** 428-429

HOCKNEY, DAVID (born 1937), English photographer and artist **7** 429-431

HODGKIN, ALAN LLOYD (born 1914), English physiologist **7** 431-432

HODGKIN, DOROTHY CROWFOOT (1910-1964), English chemist **7** 432-434

HODLER, FERDINAND (1853-1918), Swiss painter **7** 434-435

HOE, RICHARD MARCH (1812-1886), American inventor and manufacturer **7** 435-436

HOFFA, JAMES R. (''Jimmy''; 1913-1975) American union leader **7** 436-437

HOFFMAN, ABBIE (1936-1989), American writer, activist, and leader of the Youth International Party **7** 437-439

HOFFMANN, ERNST THEODOR AMADEUS (1776-1822), German author, composer, and artist **7** 439-440

HOFFMANN, JOSEF (1870-1956), Austrian architect and decorator **7** 440-441

HOFHAIMER, PAUL (1459-1537), Austrian composer, and organist **7** 441

HOFMANN, AUGUST WILHELM VON (1818-1892), German organic chemist **7** 441-442

HOFMANN, HANS (1880-1966), German-American painter **7** 442-443

HOFMANNSTHAL, HUGO VON (1874-1929), Austrian poet and dramatist **7** 443-444

HOFSTADTER, RICHARD (1916-1970), American historian **7** 444-445

HOGAN, BEN (1912-1997), American golfer **19** 148-150

HOGARTH, WILLIAM (1697-1764), English painter and engraver **7** 446-447

HOKUSAI, KATSUSHIKA (1760-1849), Japanese painter and printmaker **7** 447-448

HOLBACH, BARON D' (Paul Henri Thiry; 1723-1789), German-born French encyclopedist and philosopher **7** 448-449

HOLBEIN, HANS, THE YOUNGER (1497/98-1543), German painter and graphic artist **7** 449-450

HOLBROOK, JOSIAH (1788-1854), American educator **7** 450-451

HÖLDERLIN, JOHANN CHRISTIAN FRIEDRICH (1770-1843), German poet **7** 451-452

HOLIDAY, BILLIE (1915-1959), American jazz vocalist **7** 452-453

Holland
see Netherlands, The

HOLLAND, JOHN PHILIP (1840-1914), Irish-American inventor **7** 453-454

HOLLERITH, HERMAN (1860-1929), American inventor and businessman **19** 151-152

HOLM, HANYA (née Johanna Eckert; born 1893), German-American dancer and teacher **7** 454-455

HOLMES, ARTHUR (1890-1965), English geologist and petrologist **7** 455-456

HOLMES, JOHN HAYNES (1879-1964), American Unitarian clergyman **7** 456-457

HOLMES, OLIVER WENDELL (1809-1894), American physician and author **7** 457-458

HOLMES, OLIVER WENDELL, JR. (1841-1935), American jurist **7** 458-459

Holocaust
perpetrators
Heydrich, Reinhard **20** 176-178
Quisling, Vidkin **20** 304-306
victims
Benjamin, Walter **20** 32-34

HOLST, GUSTAV (1874-1934), English composer **7** 459-460

Holy League
1571
John of Austria **20** 189-192

Holy Roman Empire
1273-1291; 1438-1740 (Hapsburg dynasty)
Tilly, Graf Von **20** 372-374

HOLYOAKE, KEITH JACKA (1904-1983), New Zealand prime minister and leader of the National Party **7** 460-462

HOLZER, JENNY (born 1950), American Neo-Conceptualist artist **7** 462-463

HOMANS, GEORGE CASPAR (1910-1989), American sociologist **7** 463-465

HOMER (ancient Greek epic poet) **7** 468-469

HOMER, WINSLOW (1836-1910), American painter **7** 468-469

Homosexual rights movement
Matlovich, Leonard **20** 248-250

HONDA, SOICHIRO (1906-1991), Japanese automaker **7** 469-470

Hondo (book)
L'Amour, Louis **20** 213-215

Honduras, Republic of (nation; Central America)
Lopez Arellano, Oswaldo **20** 230-231
Villeda Morales, Ramon **20** 390-392

HONECKER, ERICH (1912-1994), German Communist Party leader and head of the German Democratic Republic (1971-80s) **7** 471-472

HONEGGER, ARTHUR (1892-1955), Swiss composer identified with France **7** 472-473

HONEN (1133-1212), Japanese Buddhist monk **7** 473

HOOCH, PIETER DE (1629-after 1684), Dutch artist **7** 473-474

HOOK, SIDNEY (1902-1989), American philosopher and exponent of classical American pragmatism **7** 474-475

HOOKE, ROBERT (1635-1703), English physicist **7** 475

HOOKER, RICHARD (1554-1600), English theologian and Church of England clergyman **7** 475-476

HOOKER, THOMAS (1586-1647), English Puritan theologian, founder of Connecticut Colony **7** 476-477

HOOKS, BELL (born Gloria Jean Watkins, born 1952) African American social activist, feminist, and author **7** 477-481

HOOKS, BENJAMIN LAWSON (born 1925), executive director of the NAACP and first African American commissioner of the FCC **7** 481-483

HOOVER, HERBERT CLARK (1874-1964), American statesman, president 1929-1933 **7** 483-485
appointees
Willys, John **20** 407-409

HOOVER, JOHN EDGAR (1895-1972), American lawyer, criminologist, and FBI director **7** 485-487

HOPE, BOB (born Leslie Townes Hope; born 1903), entertainer in vaudeville, radio, television, and movies **7** 487-489

HOPE, JOHN (1868-1936), African American educator and religious leader **7** 489-490

HOPKINS, ANTHONY (Philip Anthony Hopkins; born 1937), Welsh actor **18** 196-198

HOPKINS, ESEK (1718-1802), American Revolutionary patriot **7** 490-491

HOPKINS, SIR FREDERICK GOWLAND (1861-1947), English biochemist **7** 496

HOPKINS, GERARD MANLEY (1844-1889), English Jesuit poet **7** 492-494

HOPKINS, HARRY LLOYD (1890-1946), American statesman **7** 494-495

HOPKINS, MARK (1802-1887), American educator **7** 495-496

HOPKINS, SAMUEL (1721-1803), American clergyman and theologian **7** 496

HOPKINSON, FRANCIS (1737-1791), American politician, writer, and composer **7** 496-497

HOPPER, EDWARD (1882-1967), American realist painter **7** 497-498

HOPPER, GRACE (born Grace Brewster Murray; 1906-1992), American computer scientist **7** 498-500

HORACE (Quintus Horatius Flaccus; 65-8 B.C.), Roman poet and satirist **7** 500-503

HORNE, HERMAN HARRELL (1874-1946), American philosopher and educator **7** 503-504

HORNE, LENA (born 1917), popular entertainer **7** 504-506

HORNER, MATINA SOURETIS (born 1939), American scholar and administrator **7** 506-508

HORNEY, KAREN DANIELSEN (1885-1952), German-born American psychoanalyst **7** 508-509

HOROWITZ, VLADIMIR (1904-1989), American pianist **7** 509-510

Horse racing/breeding
Markham, Beryl **20** 241-243

HORTHY DE NAGYBÁNYA, NICHOLAS (1868-1957), Hungarian admiral and statesman, regent 1920-44 **7** 510-512

HOSEA (flourished 750-722 B.C.), Hebrew prophet of the kingdom of Israel **7** 512

HO-SHEN (1750-1799), Manchu official in China **7** 512-513

HOSTOS, EUGENIO MARÍA DE (1839-1903), Puerto Rican philosopher, educator, and writer **7** 513-514

HOUDINI, HARRY (born Erich Weiss; 1874-1926), American magician and illusionist **7** 514-516

HOUDON, ANTOINE (1741-1828), French sculptor **7** 516-517

HOUNSFIELD, GODFREY (born 1919), English biomedical engineer **7** 517-519

HOUPHOUËT-BOIGNY, FELIX (1905-1993), Ivorian statesman 1960 **7** 519-520

HOUSE, EDWARD MANDELL (1858-1938), American diplomat **7** 520-521

House of Representatives, U.S. *see* U.S. House of Representatives

HOUSMAN, ALFRED EDWARD (1859-1936), English poet **7** 521-522

HOUSSAY, BERNARDO ALBERTO (1887-1971), Argentine physiologist **7** 522-523

HOUSTON, CHARLES HAMILTON (1895-1950), African American lawyer and civil rights leader **7** 523-526

HOUSTON, SAMUEL (1793-1863), American statesman and soldier **7** 526-527

HOUSTON, WHITNEY (born 1963), American singer and actress **19** 152-155

HOVLAND, CARL I. (1912-1961), American psychologist **7** 527-528

HOWARD, JOHN WINSTON (born 1939), Australian prime minister **18** 198-200

HOWARD, OLIVER OTIS (1830-1909), American Union general **7** 528-529

HOWARD, RON (born 1954), American actor, director, and producer **19** 155-158

Howard University (Washington D.C.) Jones, Lois Mailou **20** 194-196

Howard's End (film and novel) Ivory, James **20** 186-188

HOWE, EDGAR WATSON (1853-1937), American author and editor **7** 529

HOWE, ELIAS (1819-1867), American inventor **7** 529-530

HOWE, FLORENCE ROSENFELD (born 1929), feminist American author, publisher, literary scholar, and historian **7** 530-531

HOWE, GEOFFREY (Richard Edward; born 1926), British foreign secretary **7** 531-532

HOWE, GORDIE (born 1928), Canadian hockey player **7** 532-534

HOWE, JOSEPH (1804-1873), Canadian journalist, reformer, and politician **7** 534-535

HOWE, JULIA WARD (1819-1910), American author and reformer **7** 535-536

HOWE, RICHARD (Earl Howe; 1726-1799), English admiral **7** 536-537

HOWE, SAMUEL GRIDLEY (1801-1876), American physician and reformer **7** 537

HOWE, WILLIAM (5th Viscount Howe; 1729-1814), British general **7** 538-539

HOWELLS, WILLIAM DEAN (1837-1920), American writer **7** 539-541

HOWELLS, WILLIAM WHITE (born 1908), American anthropologist **7** 541-542

HOXHA, ENVER (1908-1985), leader of the Communist Party of Albania from its formation in 1941 until his death **8** 1-3

HOYLE, FRED (born 1915), English astronomer and author **18** 200-202

HRDLIČKA, ALEŠ (1869-1943), American physical anthropologist **8** 3-4

HSIA KUEI (flourished 1190-1225), Chinese painter **8** 4-5

HSIEH LING-YÜN (385-433), duke of K'ang-lo, Chinese poet **8** 5-6

HSÜAN TSANG (circa 602-664), Chinese Buddhist in India **8** 6-7

HSÜAN-TSUNG, T'ANG (685-762), Chinese emperor **8** 7-8

HSÜN-TZU (Hsün Ch'ing; circa 312-circa 235 B.C.), Chinese philosopher **8** 8

HU SHIH (1891-1962), Chinese philosopher **8** 63-65

HUANG CH'AO (died 884), Chinese rebel leader **8** 8-9

HUANG TSUNG-HSI (1610-1695), Chinese scholar and philosopher **8** 9-10

HUBBARD, L. RON (1911-1986), American author and founder of Scientology **18** 202-204

HUBBLE, EDWIN POWELL (1889-1953), American astronomer **8** 10-11

HUCH, RICARDA (1864-1947), German novelist, poet, and historian **8** 11-12

HUDSON, HENRY (flourished 1607-1611), English navigator **8** 12-13

HUERTA, DOLORES (born 1930), Hispanic American labor activist **18** 204-207

HUERTA, VICTORIANO (1854-1916), Mexican general and politician **8** 13-14

HUGGINS, SIR WILLIAM (1824-1910), English astronomer **8** 14-15

HUGHES, CHARLES EVANS (1862-1948), American jurist and statesman **8** 15-16

HUGHES, HOWARD ROBARD (1905-1976), flamboyant American entrepreneur **8** 16-17

HUGHES, JOHN JOSEPH (1797-1864), Irish-American Catholic archbishop **8** 17-18

HUGHES, LANGSTON (1902-1967), African American author **8** 18-19

HUGHES, RICHARD (1900-1976), English author **19** 158-160

HUGHES, TED (1930-1998), English poet laureate **8** 19-21

HUGHES, WILLIAM MORRIS (1864-1952), Australian prime minister 1915-1923 **8** 21-22

HUGO, VICOMTE VICTOR MARIE (1802-1885), French author **8** 22-25

HUI-TSUNG (1082-1135), Chinese emperor and artist **8** 25

HUI-YÜAN (334-416), Chinese Buddhist monk **8** 25-26

HUIZINGA, JOHAN (1872-1945), Dutch historian **8** 26-27

HULAGU KHAN (Hüle'ü; circa 1216-1265), Mongol ruler in Persia **8** 27-28

HULL, BOBBY (Robert Marvin Hull; born 1939), Canadian hockey player **20** 181-183

HULL, CLARK LEONARD (1884-1952), American psychologist **8** 28

HULL, CORDELL (1871-1955), American statesman **8** 28-29

HULL, WILLIAM (1753-1825), American military commander **8** 29-30

Humanitarians
Hale, Clara **20** 166-168
Nicholas, St. **20** 284-285

HUMAYUN (1508-1556), Mogul emperor 1530-1556 **20** 183-185

HUMBOLDT, BARON FRIEDRICH HEINRICH ALEXANDER VON (1769-1859), German naturalist and explorer **8** 30-31

HUMBOLDT, BARON WILHELM VON (1767-1835), German statesman and philologist **8** 31

HUME, DAVID (1711-1776), Scottish philosopher **8** 31-34

HUMPHREY, HUBERT HORATIO, JR. (1911-1978), mayor of Minneapolis, U.S. senator from Minnesota, and vice-president of the U.S. **8** 34-36

HUN SEN (born 1951), Cambodian prime minister **8** 39-42

HUNDERTWASSER, FRIEDENSREICH (Friedrich Stowasser; 1928-2000), Austrian-born visionary painter and spiritualist **8** 36-37

HUNG HSIU-CH'ÜAN (1814-1864), Chinese religious leader, founder of Taiping sect **8** 37-38

Hungary (Hungarian People's Republic; nation, East-Central Europe)
culture
Auer, Leopold **20** 22-24

HUNG-WU (1328-1398), Chinese Ming emperor 1368-98 **8** 38-39

HUNT, H. L. (1889-1974), American entrepreneur **8** 42-44

HUNT, RICHARD MORRIS (1827-1895), American architect **8** 44

HUNT, WILLIAM HOLMAN (1827-1910), English painter **8** 44-45

HUNTER, FLOYD (born 1912), American social worker and administrator, community worker, professor, and author **8** 45-46

HUNTER, MADELINE CHEEK (1916-1994), American educator **8** 47-48

HUNTER, WILLIAM (1718-1783), Scottish anatomist **8** 48-49

HUNTINGTON, COLLIS POTTER (1821-1900), American railroad builder **8** 49

HUNTLEY AND BRINKLEY (1956-1970), American journalists and radio and television news team **8** 49-51

HUNYADI, JOHN (1385-1456), Hungarian military leader, regent 1446-1452 **8** 51-52

HURD, DOUGLAS (born 1930), English Conservative Party politician and foreign secretary **8** 52-55

HURSTON, ZORA NEALE (1903-1960), African American folklorist and novelist **8** 55-56

HUSÁK, GUSTÁV (born 1913), president of the Czechoslovak Socialist Republic (1975-1987) **8** 59-61

HUSAYN, TAHA (1889-1973), Egyptian author, educator, and statesman **8** 61-62

HUSAYNI, AL-HAJJ AMIN AL- (1895-1974), Moslem scholar/leader and mufti of Jerusalem (1922-1948) **8** 62-63

HUSEIN IBN ALI (circa 1854-1931), Arab nationalist, king of Hejaz 1916-1924 **8** 63

HUSSEIN IBN TALAL (1935-1999), king of the Hashemite Kingdom of Jordan (1953-80s) **8** 65-67

HUSSEINI, FAISAL (born 1940), Palestinian political leader **19** 160-162

HUSSERL, EDMUND (1859-1938), German philosopher **8** 67-68

HUTCHINS, ROBERT MAYNARD (1899-1977), American educator **8** 68-69

HUTCHINSON, ANNE MARBURY (1591-1643), English-born American religious leader **8** 69-71

HUTCHINSON, THOMAS (1711-1780), American colonial governor **8** 71-72

HUTTEN, ULRICH VON (1488-1523), German humanist **8** 72-73

HUTTON, JAMES (1726-1797), Scottish geologist **8** 73-74

HUXLEY, ALDOUS LEONARD (1894-1963), English novelist and essayist **8** 74-75

HUXLEY, JULIAN (1887-1975), English biologist and author **8** 75-77

HUXLEY, THOMAS HENRY (1825-1895), English biologist **8** 77-79

HUYGENS, CHRISTIAAN (1629-1695), Dutch mathematician, astronomer, and physicist **8** 79-81

HUYSMANS, JORIS KARL (1848-1907), French novelist **8** 81-82

HYDE, DOUGLAS (1860-1949), Irish author, president 1938-45 **8** 82-83

Hydrodynamics (physics)
Bjerknes, Vilhelm **20** 48-50

HYMAN, LIBBIE HENRIETTA (1888-1969), American zoologist **8** 83-84

HYPATIA OF ALEXANDRIA (370-415), Greek mathematician and philosopher **8** 85

I

IACOCCA, LIDO (LEE) ANTHONY (born 1924), American automobile magnate **8** 86-88

IBÁÑEZ DEL CAMPO, CARLOS (1877-1960), Chilean general and president **8** 88

ÍBARRURI GÓMEZ, DOLORES (1895-1989), voice of the Republican cause in the Spanish Civil War **8** 88-90

IBERVILLE, SIEUR D' (Pierre le Moyne; 1661-1706), Canadian soldier, naval captain, and adventurer **8** 90-91

IBN AL-ARABI, MUHYI AL-DIN (1165-1240), Spanish-born Moslem poet, philosopher, and mystic **8** 91

IBN BATTUTA, MUHAMMAD (1304-1368/69), Moslem traveler and author **8** 91-92

IBN GABIROL, SOLOMON BEN JUDAH (circa 1021-circa 1058), Spanish Hebrew poet and philosopher **8** 92

IBN HAZM, ABU MUHAMMAD ALI (994-1064), Spanish-born Arab theologian and jurist **8** 93

IBN KHALDUN, ABD AL-RAHMAN IBN MUHAMMAD (1332-1406), Arab historian, philosopher, and statesman **8** 93-94

IBN SAUD, ABD AL-AZIZ (1880-1953), Arab politician, founder of Saudi Arabia **8** 94-95

IBN TASHUFIN, YUSUF (died 1106), North African Almoravid ruler **8** 95-96

IBN TUFAYL, ABU BAKR MUHAMMAD (circa 1110-1185), Spanish Moslem philosopher and physician **8** 96

IBN TUMART, MUHAMMAD (circa 1080-1130), North African Islamic theologian **8** 96-97

IBRAHIM PASHA (1789-1848), Turkish military and administrative leader **8** 97-98

IBSEN, HENRIK (1828-1906), Norwegian playwright **8** 98-100

ICKES, HAROLD LECLAIRE (1874-1952), American statesman **8** 100-101

ICTINUS (flourished 2nd half of 5th century B.C.), Greek architect **8** 101

IDRIS I (1889-1983), king of Libya 1950-69 **8** 102

IDRISI, MUHAMMAD IBN MUHAMMAD AL- (1100-1165?), Arab geographer **8** 102-103

Idylls of the King (poem)
Cameron, Julia Margaret **20** 69-71

IGLESIAS, ENRIQUE V. (born 1930), Uruguayan economist, banker, and public official **8** 106-107

IGNATIUS OF ANTIOCH, SAINT (died circa 115), Early Christian bishop and theologian **8** 107-108

IGNATIUS OF LOYOLA, SAINT (1491-1556), Spanish soldier, founder of Jesuits **8** 108-109

IKEDA, DAISAKU (born 1928), Japanese Buddhist writer and religious leader **8** 109-110

IKHNATON (ruled 1379-1362 B.C.), pharaoh of Egypt **8** 110-111

ILIESCU, ION (born 1930), president of Romania (1990-) **8** 111-112

ILITCH, MIKE (born 1929), American businessman **19** 163-165

ILLICH, IVAN (born 1926), theologian, educator, and social critic **8** 112-114

ILP
see Independent Labour party

IMAM, ALHADJI ABUBAKAR (1911-1981), Nigerian writer and teacher **8** 114-115

IMAOKA, SHINICHIRO (1881-1988), progressive and liberal religious leader in Japan **8** 115

IMHOTEP (ca. 3000 B.C. - ca. 2950 B.C.), Egyptian vizier, architect, priest, astronomer, and magician-physician **8** 116-117

Inca Indians (South American)
Bingham, Hiram **20** 46-48

Independent Labour party (Great Britain)
Strachey, John **20** 352-354

India, Republic of (nation, southern Asia)
• CA 1000-1600 (MOSLEM)
Mogul dynasty (1526-1857)
Humayun **20** 183-185

Indian Mutiny
see Sepoy Mutiny (1857-1858)

Indians (North American)
captives
Barboncito **20** 25-27
diplomats
Bosomworth, Mary Musgrove **20** 54-56
Indian negotiators
Barboncito **20** 25-27
interpreters
Bosomworth, Mary Musgrove **20** 54-56
rights defended
Tenskwatawa **20** 359-362
treaties with
Bosomworth, Mary Musgrove **20** 54-56

Indonesia, Republic of (nation, southeast Asia)
post-Suharto
Megawati Sukarnoputri **20** 257-259

Indonesian Democratic party
20

Industrial revolution
iron industry
Darby, Abraham **20** 106-107
machine tools
Bramah, Joseph **20** 58-59

INGE, WILLIAM RALPH (1860-1954), Church of England clergyman, scholar, social critic, and writer **8** 118-119

INGENHOUSZ, JAN (1730-1799), Dutch physician, chemist, and engineer **8** 119-120

INGERSOLL, ROBERT GREEN (1833-1899), American lawyer and lecturer **8** 120-121

INGRES, JEAN AUGUSTE DOMINIQUE (1780-1867), French painter **8** 121-123

INNESS, GEORGE (1825-1894), American painter **8** 123-124

INNIS, HAROLD ADAMS (1894-1952), Canadian political economist **8** 124-125

INNOCENT III (Lothar of Segni; 1160/1161-1216), pope 1198-1216 **8** 125-127

INÖNÜ, ISMET (1884-1973), Turkish military man, statesman, and second president **8** 127-129

Inquisition (Islam Empire)
see Islam—Mihna

INSULL, SAMUEL (1859-1938), English-born American entrepreneur **8** 130

Integration (racial, United States)
see African American history

Internet
Berners-Lee, Tim **20** 41-43

INUKAI, TSUYOSHI (1855-1932), Japanese journalist and statesman **8** 130-131

IONESCO, EUGÈNE (1912-1994), Franco-Romanian author **8** 131-132

IQBAL, MUHAMMAD (1877?-1938), Indian Moslem poet and philosopher **8** 132-133

Iraq, Republic of (nation, southwestern Asia)
since 1920
Faisal II **20** 132-132

Ireland (Eire; republic, British Isles)
• ENGLAND: UNION
home rule issue
Gonne, Maud **20** 158-160

IRELAND, JOHN (1838-1918), American Catholic archbishop **8** 133-134

IRELAND, PATRICIA (born 1945), president of the National Organization for Women (NOW) **8** 134-135

IRENE OF ATHENS (ca. 752-803), Byzantine empress 797-802 **8** 135-138

IRIGOYEN, HIPÓLITO (circa 1850-1933), Argentine statesman, twice president **8** 139-140

Irish Free State
see Ireland—Free State and Republic

Irish Volunteers (nationalist militia)
Casement, Roger **20** 76-78

IRVING, KENNETH COLIN (''K. C.''; 1899-1992), Canadian industrialist, the ''Paul Bunyan of New Brunswick'' **8** 140-141

IRVING, WASHINGTON (1783-1859), American author and journalist **8** 141-143

ISAAC, HEINRICH (circa 1450-1517), Flemish composer **8** 143-144

ISAACS, JORGE (1837-1895), Colombian novelist **8** 144

ISABELLA I (1451-1504), queen of Castile 1474-1504 **8** 144-145
Cordoba, Gonzalo Fernandez de **20** 99-100

ISABELLA II (1830-1904), queen of Spain 1833-1868 **8** 145-146

ISAIAH (flourished circa 740-701 B.C.), Hebrew prophet **8** 146-147

ISHERWOOD, CHRISTOPHER (1904-1986), British-born American writer of fiction, drama, film, travel, and autobiography **8** 147-149

ISIDORE OF SEVILLE, SAINT (560-636), Spanish cleric and encyclopedist **8** 149-150

Islam (religion)
• DOCTRINE
studies of
Wellhausen, Julius **20** 397-400

ISMAIL PASHA (1830-1895), khedive of Egypt 1863-1879 **8** 150-151

ISOCRATES (436-338 B.C.), Athenian orator **8** 151

ISOZAKI, ARATA (born 1931), Japanese architect **8** 152-153

Israel (ancient king.)
see Jewish history—Biblical Era (Israel)

Italian literature
libretti
Da Ponte, Lorenzo **20** 105-106
medieval verse
Sordello **20** 342-343

Italian music
opera
Da Ponte, Lorenzo **20** 105-106

ITO, HIROBUMI (1841-1909), Japanese statesman **8** 153-155

ITURBIDE, AGUSTÍN DE (1783-1824), Mexican military leader **8** 155-156

IVAN III (1440-1505), grand duke of Moscow 1462-1505 **8** 156-157

IVAN IV (1530-1584), grand duke of Moscow, czar of Russia 1547-1584 **8** 157-159

IVES, CHARLES EDWARD (1874-1954), American composer **8** 159-160

IVORY, JAMES (born 1928), American film director and producer **20** 186-188

IWAKURA, TOMOMI (1825-1883), Japanese statesman **8** 160-161

IZETBEGOVIC, ALIJA (born 1926), president of the eight-member presidency of the Republic of Bosnia-Herzegovina **8** 161-163

J

JA JA OF OPOBO (ca. 1820-1891), Nigerian politician **8** 201-204

JABBAR, KAREEM ABDUL (Ferdinand Lewis Alcinor, Junior; born 1947), American basketball player **8** 164-165

JABER AL-SABAH, JABER AL-AHMAD AL- (born 1926), amir of Kuwait **8** 166-167

JABIR IBN HAYYAN (flourished latter 8th century), Arab scholar and alchemist **8** 167

JABOTINSKY, VLADIMIR EVGENEVICH (1880-1940), Russian Zionist **8** 167-168

JACKSON, ANDREW (1767-1845), American president 1829-1837 **8** 168-172

JACKSON, HELEN HUNT (1830-1885), American novelist **8** 172

JACKSON, HENRY MARTIN (Scoop; 1912-1983), United States senator and proponent of anti-Soviet foreign policy **8** 172-174

JACKSON, JESSE LOUIS (born 1941), U.S. civil rights leader and presidential candidate **8** 174-176

JACKSON, MAHALIA (1911-1972), American singer **19** 166-168

JACKSON, MAYNARD HOLBROOK, JR. (born 1938), first African American mayor of Atlanta, Georgia (1973-81 and 1989-1993) **8** 176-178

JACKSON, MICHAEL JOE (born 1958), one of the most popular singers in history **8** 178-180

JACKSON, REGINALD "REGGIE" MARTINEZ (born 1946), African American baseball player **8** 180-182

JACKSON, ROBERT HOUGHWOUT (1892-1954), American jurist **8** 182-183

JACKSON, SHIRLEY ANN (born 1946), African American physicist **8** 183-184

JACKSON, THOMAS JONATHAN ("Stonewall"; 1824-1863), American Confederate general **8** 184-185

JACOB, JOHN EDWARD (born 1934), African American activist and president of the National Urban League **8** 185-188

JACOBI, ABRAHAM (1830-1919), American physician **8** 188-189

JACOBI, DEREK (born 1938), British actor **19** 168-170

JACOBI, FRIEDRICH HEINRICH (1743-1819), German philosopher **8** 189-190

JACOBI, MARY PUTNAM (1834-1906), American physician **8** 188-189

JACOBS, HARRIET A. (1813-1897), runaway slave and abolitionist **8** 190-193

JACOBSEN, JENS PETER (1847-1885), Danish author **8** 193-194

JACOPONE DA TODI (circa 1236-1306), Italian poet and mystic **8** 194

JAGGER, MICHAEL PHILIP ("Mick"; born 1944), lead singer for the Rolling Stones **8** 194-196

JAHANGIR (1569-1627), fourth Mughal emperor of India **8** 196-199

JAHN, HELMUT (born 1940), German-American architect **8** 199-201

JAMES I (1394-1437), king of Scotland 1406-1437 **8** 206-207

JAMES I (James VI of Scotland; 1566-1625), king of England 1603-1625 **8** 204-206

JAMES II (1633-1701), king of England, Scotland, and Ireland 1685-1688 **8** 207-208

JAMES III (1451-1488), king of Scotland 1460-1488 **8** 208-209

JAMES, DANIEL, JR. ("Chappie"; 1920-1978), first African American man in the U.S. to become a four star general **8** 209-211

JAMES, HENRY (1843-1916), American novelist **8** 211-212

JAMES, JESSE WOODSON (1847-1882), American outlaw **8** 212-213

JAMES, P. D. (born 1920), British crime novelist **8** 213-215

JAMES, WILLIAM (1842-1910), American philosopher and psychologist **8** 215-217

JAMESON, SIR LEANDER STARR (1853-1917), British colonial administrator **8** 218

JAMI (Maulana Nur al-Din Abd al-Rahman; 1414-1492), Persian poet **8** 218-219

JANÁČEK, LEOŠ (1854-1928), Czech composer **8** 219

JANET, PIERRE MARIE FÉLIX (1859-1947), French psychologist **8** 220

JANSEN, CORNELIS (1585-1638), Dutch Roman Catholic theologian **8** 220-221

Japan (island nation; eastern Asia)
1890-1931 (Great Power status)
Togo, Heihachiro **20** 376-379

Japanese-Russian War
see Russo-Japanese War

JAQUES-DALCROZE, EMILE (1865-1950), Swiss teacher and composer who developed eurhythmics **8** 221-222

JARRELL, RANDALL (1914-1965), American poet and critic **8** 222-223

JARUZELSKI, WOJCIECH WITOLD (born 1923), career soldier who became Poland's head of state (1981-1990) **8** 223-225

JASPERS, KARL (1883-1969), German philosopher **8** 225-226

JAURÈS, JEAN (1859-1914), French Socialist and politician **8** 226-227

Java (island)
see Indonesia

JAWARA, SIR DAUDA KAIRABA (born 1924), Gambian statesman **8** 227-228

JAWLENSKY, ALEXEJ VON (1864-1941), Russian Expressionist painter **8** 228-229

JAWORSKI, LEON (1905-1982), American lawyer and independent prosecutor of Watergate **8** 229-230

JAY, JOHN (1745-1829), American diplomat and jurist **8** 230-232

JAY, WILLIAM (1789-1858), American reformer **8** 232-233

JAYEWARDENE, JUNIUS RICHARD (JR; 1906-1996), leader of the nationalist movement in Ceylon and president of Sri Lanka **8** 233-234

Jazz (music)
Williams, Joe **20** 404-407

JEAN DE MEUN (circa 1240-1305), French author **8** 234-235

JEANS, SIR JAMES HOPWOOD (1877-1946), English mathematician, physicist, and astronomer **8** 235-236

JEFFERS, JOHN ROBINSON (1887-1962), American poet **8** 236-237

JEFFERSON, JOSEPH (1829-1905), American actor **8** 237

JEFFERSON, THOMAS (1743-1826), American philosopher and statesman, president 1801-1809 **8** 238-241

JEFFREYS, SIR HAROLD (1891-1989), English mathematician, astronomer, and philosopher **8** 241-242

JELLICOE, JOHN RUSHWORTH (1859-1935), English admiral **8** 242-243

JEMISON, MAE C. (born 1956), African American physician and astronaut **8** 243-244

JENKINS, ROY HARRIS (born 1920), British Labour politician and author **8** 244-245

JENNER, EDWARD (1749-1823), English physician **8** 245-246

JENNINGS, ROBERT YEWDALL (born 1913), British judge who was president of the International Court of Justice **8** 246-247

JEREMIAH (flourished late 7th-early 6th century B.C.), Hebrew priest and prophet **8** 247-248

JEROBOAM I (ruled circa 931-circa 910 B.C.), king of the northern kingdom of Israel **8** 248-249

JEROME, ST. (circa 345-420), Early Christian biblical scholar **8** 249

JESSEL, GEORGE (1898-1981), American screen, stage, radio, and television actor and comedian and film director, composer, and screenwriter **8** 249-251

JESUS BEN SIRA (Sirach; flourished circa 170 B.C.), Jewish sage and author **8** 251

JESUS OF NAZARETH (circa 4 B.C. - 29/30A.D.), founder of the Christian faith **8** 251-255

JEVONS, WILLIAM STANLEY (1835-1882), English economist, logician, and statistician **8** 255-256

JEWETT, SARAH ORNE (1849-1909), American novelist **8** 256

Jewish history
- BIBLICAL ERA
  study of
    Wellhausen, Julius **20** 397-400
- DISPERSION (EUROPEAN)
  in Europe
    Rothschild, Mayer **20** 318-320

JHABVALA, RUTH PRAWER (born 1927), English screenwriter and novelist **18** 208-210

JIANG QING (Madame Mao Zedong; 1914-1991), Chinese revolutionary and leader of the Great Proletarian Cultural Revolution **8** 256-260

JIANG ZEMIN (born 1927), general secretary of the Chinese Communist Party Central Committee **8** 260-261

JIMÉNEZ, JUAN RAMÓN (1881-1958), Spanish symbolist poet **8** 261-262

JIMÉNEZ DE QUESADA, GONZALO (1509-1579), Spanish conquistador **12** 509-510

JINNAH, MOHAMMAD ALI (1876-1948), Pakistani governor general 1947-1948 **8** 262-263

JOACHIM OF FIORE (circa 1132-1202), Italian mystic **8** 263-264

JOAN OF ARC (1412?-1431), French national heroine **8** 264-265

JOBS, STEVEN (born 1955), American computer designer and co-founder of Apple Computers **8** 265-267

JODL, ALFRED (1892?-1946), German general **18** 210-212

JOFFRE, JOSEPH JACQUES CÉSAIRE (1852-1931), French marshal **8** 267-268

JOFFREY, ROBERT (born Abdullah Jaffa Anver Bey Khan; 1930-1988), American dancer and choreographer **8** 268-270

JOGUES, ST. ISAAC (1607-1646), French Jesuit missionary and martyr **8** 270-271

JOHANAN BEN ZAKKAI (flourished circa 70 A.D.), Jewish teacher **8** 271-272

JOHANNES IV (1836-1889), Ethiopian emperor 1872-1889 **8** 272-273

JOHN (1167-1216), king of England 1199-1216 **8** 274-275

JOHN II (1319-1364), king of France 1350-1364 **8** 275-276

JOHN III (John Sobieski; 1629-1696), king of Poland **8** 276-277

JOHN XXIII (Angelo Giuseppe Roncalli; 1881-1963), pope 1958-1963 **8** 277-280

JOHN, AUGUSTUS EDWIN (1878-1961), Welsh painter **8** 291

JOHN, ELTON HERCULES (Reginald Kenneth Dwight; born 1947), English singer, songwriter and humanitarian **18** 212-214

JOHN, ST. (flourished 1st century A.D.), Christian Apostle and Evangelist **8** 273-274

JOHN CHRYSOSTOM, ST. (circa 347-407), bishop of Constantinople **8** 280-281

JOHN MAURICE OF NASSAU (1604-1679), Dutch governor general of Netherlands Brazil **8** 281-282

JOHN OF AUSTRIA (1547-1578), Spanish general
Farnese, Alessandro **20** 132-135

JOHN OF DAMASCUS, ST. (circa 680-750), Syrian theologian **8** 282

JOHN OF GAUNT (5th Duke of Lancaster; 1340-1399), English soldier-statesman **8** 282-283

JOHN OF LEIDEN (1509-1536), Dutch Anabaptist **8** 283

JOHN OF PIANO CARPINI (circa 1180-1252), Italian Franciscan monk **8** 284

JOHN OF SALISBURY (1115/20-1180), English bishop and humanist **8** 284-285

JOHN OF THE CROSS, ST. (1542-1591), Spanish Carmelite mystic **8** 285

JOHN PAUL I (Albino Luciani; 1912-1978), Roman Catholic pope (August 26-September 28, 1978) **8** 286-287

JOHN PAUL II (Karol Wojtyla; born 1920), cardinal of Krakow, Poland, and later Roman Catholic pope **8** 287-290

JOHN THE BAPTIST, ST. (flourished circa 29 A.D.), New Testament figure, forerunner of Jesus of Nazareth **8** 290

JOHNS, JASPER (born 1930), American painter and sculptor **8** 291-293

JOHNSON, ALVIN SAUNDERS (1874-1971), American economist and editor **8** 293-294

JOHNSON, ANDREW (1808-1875), American statesman, president 1865-1869 **8** 294-295

JOHNSON, BETSEY (born 1941?), American fashion designer **8** 295-296

JOHNSON, CHARLES SPURGEON (1893-1956), African American educator and sociologist **8** 296-297

JOHNSON, EARVIN, JR. (''Magic''; born 1959), popular African American star of the Los Angeles Lakers basketball team **8** 297-299

JOHNSON, GUY BENTON (1901-1991), sociologist, social anthropologist, and archaeologist who was a student of African American culture and an advocate of racial equality **8** 299-300

JOHNSON, HIRAM WARREN (1866-1945), American politician **8** 300-301

JOHNSON, JACK (1878-1946), African American boxer **8** 301-304

JOHNSON, JAMES WELDON (1871-1938), African American author and lawyer **8** 304-305

JOHNSON, SIR JOHN (1742-1830), American loyalist in the American Revolution **8** 305-306

JOHNSON, JOHN HAROLD (born 1918), American entrepreneur and founder of the Johnson Publishing Company **8** 306-308

JOHNSON, JONATHAN EASTMAN (1824-1906), American painter **8** 308

JOHNSON, LYNDON BAINES (1908-1973), American statesman, president 1963-1969 **8** 308-312

JOHNSON, MARIETTA LOUISE PIERCE (1864-1938), founder and 30-year teacher of an Alabama experimental school **8** 312-313

JOHNSON, PHILIP (born 1906), American architect, critic, and historian **8** 313-314

JOHNSON, SAMUEL (1696-1772), American clergyman and educator **8** 314-315

JOHNSON, SAMUEL (1709-1784), English author and lexicographer **8** 315-317

JOHNSON, TOM LOFTIN (1854-1911), American entrepreneur and politician **8** 317

JOHNSON, VIRGINIA E. (born 1925), American psychologist and sex therapist **8** 317-319

JOHNSON, SIR WILLIAM (1715-1774), British colonial administrator **8** 319-320

JOHNSON, WILLIAM H. (1901-1970), African American painter of the Black experience **8** 320-322

JOHNSTON, HENRY HAMILTON (Sir Harry Johnston; 1858-1927), English administrator, explorer, and author **8** 322-323

JOHNSTON, JOSEPH EGGLESTON (1807-1891), American Confederate general **8** 323

JOHNSTON, JOSHUA (a.k.a. Joshua Johnson; ca. 1765 - ca 1830), African American portrait artist **8** 323-325

JOHNSTON, LYNN (born 1947), Canadian cartoonist and artist **18** 214-216

JOINVILLE, JEAN DE (1224/25-1317), French author **8** 325

JOLIOT-CURIE, IRÈNE (1897-1956), French chemist and physicist **8** 325-327

JOLIOT-CURIE, JEAN FRÉDÉRIC (1900-1958), French physicist **8** 327-328

JOLLIET, LOUIS (1645-1700), French-Canadian explorer, hydrographer, and fur trader **8** 328-329

JOLSON, AL (Asa Yoelson; 1886-1950), American vaudeville, theater, and radio singing performer and film actor **8** 329-330

JONATHAN, CHIEF JOSEPH LEABUA (1914-1987), Lesothoan statesman **8** 330-331

JONES, ERNEST ALFRED (1879-1958), British psychologist **8** 331-332

JONES, FAY (born 1921), American architect **8** 332-333

JONES, FREDERICK MCKINLEY (1893(?)-1961), African American inventor **20** 192-194

JONES, INIGO (1573-1652), English architect and designer **8** 333-334

JONES, JAMES EARL (born 1931), African American actor **8** 334-337

JONES, JOHN PAUL (1747-1792), American Revolutionary War naval officer **8** 337-338

JONES, LOIS MAILOU (1905-1998), African American artist **20** 194-196

JONES, MARY HARRIS (''Mother''; 1830-1930), Irish immigrant who devoted her life to improving conditions of the working class **8** 338-339

JONES, QUINCY DELIGHT, JR. (born 1933), African American musician-composer-arranger-producer-film and television executive **8** 339-341

JONES, ROBERT EDMOND (1887-1954), American designer of scenes for the theater **8** 341-342

JONES, ROBERT TYRE (Bobby; 1902-1971), American golf great **8** 342

JONES, SAMUEL MILTON (1846-1904), American manufacturer and political reformer **8** 342-343

JONG, ERICA (born 1942), American author **18** 216-219

JONSON, BEN (1572-1637), English playwright and poet **8** 343-345

JOPLIN, SCOTT (1868-1917), African American composer and instrumental musician **8** 345-347

JORDAENS, JACOB (1593-1678), Flemish painter **8** 347-349

JORDAN, BARBARA CHARLINE (1936-1996), attorney and U.S. congresswoman from Texas **8** 349-350

JORDAN, DAVID STARR (1851-1931), American scientist and educator **8** 350-351

JORDAN, JUNE (born 1936), Jamaican-American poet and activist **8** 351-353

JORDAN, LOUIS (1908-1975), African American bandleader, singer, and instrumentalist **8** 353-355

JORDAN, MICHAEL (born 1963), African American basketball superstar of the Chicago Bulls **8** 355-357

JORDAN, VERNON (born 1935), American civil rights leader **8** 357-358

JOSEPH (circa 1840-1904), American Nez Percé Indian chief **8** 358-359

JOSEPH II (1741-1790), Holy Roman emperor 1765-1790 **8** 359-360

JOSEPHUS FLAVIUS (circa 37-100), Jewish historian, diplomat, and military leader **8** 360-361

JOSQUIN DES PREZ (circa 1440-1521), Franco-Flemish composer **8** 361-363

JOULE, JAMES PRESCOTT (1818-1889), English physicist **8** 363-364

JOWETT, BENJAMIN (1817-1893), English educator and Greek scholar **8** 364-365

JOYCE, JAMES (1882-1941), Irish author **8** 365-367

JOYNER-KERSEE, JACKIE (born 1962), American track and field athlete **19** 170-173

JUAN CARLOS I (born 1938), king of Spain **8** 368-369

JUANA INÉS DE LA CRUZ, SISTER (1651-1695), Mexican nun, poet, and savant **8** 367-368

JUÁREZ, BENITO (1806-1872), Mexican statesman, president 1857-1872 **8** 369-372

Judaea (Judea)
see Jewish history—Biblical Era (Judea)

JUDAEUS, PHILO (circa 20 B.C. -circa A.D. 45), Hellenistic Jewish philosopher **12** 282-283

Judah
see Jewish history—Biblical Era (Judah)

JUDAH I (circa 135-circa 220), Jewish scholar **8** 372-373

JUDAH, THEODORE DEHONE (1826-1863), American engineer and railroad promoter **8** 373-374

JUDAH HALEVI (circa 1085-circa 1150), Spanish Hebrew poet **8** 373

JUDAS MACCABEUS (died 160 B.C.), Jewish patriot and revolutionary **8** 374-375

JUDD, CHARLES HUBBARD (1873-1946), psychologist and education reformer **8** 375-376

JUDD, DONALD (1928-1994), American sculptor and art writer **8** 376-377

JUDSON, ADONIRAM (1788-1850), American Baptist missionary in Burma **8** 377-378

JULIAN (The Apostate; Flavius Claudius Julianus; 331-363), Roman emperor 361-363 **8** 378-379

JULIAN, PERCY LAVON (1899-1975), African American chemist and civil rights activist **18** 219-221

JULIAN OF NORWICH (1342-after 1416), English mystic **8** 381

JULIANA (born 1909), queen of the Netherlands (1948-1980) **8** 379-380

JULIAS OF ROME, THE (Julia Domna, ca. 169-ca. 217; Julia Maesa, ca. 164-225; Julia Soamias, died 222; and Julia Mammaea, died 234), empresses of the so-called Severan Dynasty of Rome **8** 381-384

JULIUS II (Giuliano della Rovere; 1443-1513), pope 1503-1513 **8** 384-386

July Monarchy (France)
see France—1830-1848

JUMBLATT, KAMAL (1917-1977), Lebanese ideologue and Druze leader **8** 386-387

JUNAYD, ABU AL-QASIM IBN MUHAMMAD AL (circa 830-910), Islamic mystic **8** 388

JUNG, CARL GUSTAV (1875-1961), Swiss psychologist and psychiatrist **8** 388-389

JUNG, LEO (1892-1987), American Orthodox Jewish Rabbi **8** 390-391

JÜNGER, ERNST (1895-1998), German author **8** 391-392

JUST, ERNEST (1883-1941), American marine biologist **8** 392-393

JUSTIN MARTYR, (circa 100-circa 165), Early Christian apologist **8** 395-396

JUSTINIAN I (circa 482-565), Byzantine emperor 527-565 **8** 393-395

JUSTO, AGUSTIN PEDRO (1876-1943), Argentine general, president 1932-1938 **8** 396

JUVARA, FILIPPO (1678-1736), Italian architect and designer **8** 396-397

JUVENAL (Decimus Junius Juvenalis; died after 127), Roman satirist **8** 397-399

K

KABALEVSKY, DMITRI (1904-1987), Soviet composer, pianist, and conductor **8** 400-401

KABILA, LAURENT (born 1939), Congolese revolutionary and president **18** 222-224

KADALIE, CLEMENTS (circa 1896-1951), South Africa's first Black national trade union leader **8** 401-402

KÁDÁR, JÁNOS (born 1912), Hungarian statesman **8** 402-403

KAFKA, FRANZ (1883-1924), Czech-born German novelist and short-story writer **8** 403-406

KAHANAMOKU, DUKE (1890-1968), Hawaiian swimmer **20** 197-199

KAHLO, FRIDA (1907-1954), Mexican painter **8** 406-407

KAHN, ALBERT (1869-1942), American architect **8** 407-408

KAHN, LOUIS I. (1901-1974), American architect **8** 408-410

KAIFU TOSHIKI (born 1931), Japanese prime minister (1989-1991) **8** 410-411

KAISER, GEORG (1878-1945), German playwright **8** 411-412

KAISER, HENRY JOHN (1882-1967), American industrialist **8** 412-413

KALAKAUA, DAVID (1836-1891), king of Hawaiian Islands 1874-1891 **8** 413-414

KALIDASA (flourished 4th-5th century), Indian poet and dramatist **8** 414-415

Kamakura Period
see Japan—1185-1338

KAMARAJ, KUMARASWAMI (1903-1975), Indian political leader **8** 415

KAMEHAMEHA I (circa 1758-1819), king of the Hawaiian Islands 1795-1819 **8** 416

KAMEHAMEHA III (circa 1814-1854), king of the Hawaiian Islands 1825-1854 **8** 416-417

KAMENEV, LEV BORISOVICH (1883-1936), Russian politician **8** 417-418

KAMERLINGH ONNES, HEIKE (1853-1926), Dutch physicist **8** 418-420

KAMMU (737-806), Japanese emperor 781-806 **8** 420

KANDINSKY, WASSILY (1866-1944), Russian painter **8** 420-422

KANE, JOHN (1860-1934), Scottish-born American primitive painter **8** 422

KANE, PAUL (1810-1871), Canadian painter and writer **8** 422-423

K'ANG YU-WEI (1858-1927), Chinese scholar and philosopher **8** 426-428

K'ANG-HSI (1654-1722), Chinese emperor 1661-1722 **8** 423-426

KANISHKA (ca. 78- ca. 103), Kashan ruler **8** 428-429

KANT, IMMANUEL (1724-1804), German philosopher **8** 430-432

KAO-TSUNG (1107-1187), Chinese emperor **8** 433

KAPITSA, PYOTR LEONIDOVICH (born 1894), Soviet physicist **8** 433-435

KAPLAN, MORDECAI MENAHEM (1881-1983), American Jewish theologian and educator **8** 435-436

KAPP, WOLFGANG (1858-1922), German nationalist politician **8** 436

KAPTEYN, JACOBUS CORNELIS (1851-1922), Dutch astronomer **8** 436-437

KARADZIC, RADOVAN (born 1945), leader of the Serbian Republic **8** 437-440

KARAMANLIS, CONSTANTINE (1907-1998), Greek member of parliament, prime minister (1955-1963; 1974-1980), and president (1980-1985) **8** 440-441

KARAMZIN, NIKOLAI MIKHAILOVICH (1766-1826), Russian historian and author **8** 441-442

KARAN, DONNA (born 1948), American fashion designer and businesswoman **8** 442-444

KARENGA, MAULANA (born Ronald McKinley Everett; born 1941), African American author, educator, amd

proponent of black culturalism **8** 444-447

KARIM KHAN ZAND (died 1779), Iranian ruler, founder of Zand dynasty **8** 447

KARLE, ISABELLA (born 1921), American chemist and physicist **8** 447-449

KARLSTADT, ANDREAS BODENHEIM VON (circa 1480-1541), German Protestant reformer **8** 449

KARMAL, BABRAK (born 1929), Afghan Marxist and Soviet puppet ruler of the Democratic Republic of Afghanistan (1979-1986) **8** 449-451

KÁRMÁN, THEODORE VON (1881-1963), Hungarian-born American physicist **8** 451-452

KARUME, SHEIKH ABEID AMANI (1905-1972), Tanzanian political leader **8** 452-453

KASAVUBU, JOSEPH (circa 1913-1969), Congolese statesman **8** 453-455

KASSEBAUM, NANCY (born 1932), Republican senator from Kansas **8** 455-457

KATAYAMA, SEN (1860-1933), Japanese labor and Socialist leader **8** 457

KAUFMAN, GEORGE S. (1889-1961), American playwright **8** 457-458

KAUFMAN, GERALD BERNARD (born 1930), foreign policy spokesman of the British Labour Party **8** 458-460

KAUFMANN, EZEKIEL (1889-1963), Jewish philosopher and scholar **8** 460

KAUNDA, KENNETH DAVID (born 1924), Zambian statesman **8** 460-461

KAUTILYA (4th century B.C.), Indian statesman and author **8** 462

KAUTSKY, KARL JOHANN (1854-1938), German-Austrian Socialist **8** 462-463

KAWABATA, YASUNARI (1899-1972), Japanese novelist **8** 463-464

KAWAWA, RASHIDI MFAUME (born 1929), Tanzanian political leader **8** 464-465

KAZAN, ELIA (born 1909), American film and stage director **8** 465-466

KAZANTZAKIS, NIKOS (1883-1957), Greek author, journalist, and statesman **8** 466-468

KEARNEY, DENIS (1847-1907), Irish-born American labor agitator **8** 468

KEARNY, STEPHEN WATTS (1794-1848), American general **8** 468-469

KEATON, BUSTER (Joseph Frank Keaton; 1895-1966), American comedian **20** 199-201

KEATING, PAUL JOHN (born 1944), federal treasurer of Australia (1983-1991) **8** 469-470

KEATS, JOHN (1795-1821), English poet **8** 470-472

KEFAUVER, CAREY ESTES (1903-1963), U.S. senator and influential Tennessee Democrat **8** 472-474

KEITA, MODIBO (1915-1977), Malian statesman **8** 474-475

KEITEL, WILHELM (1882-1946), German general **18** 224-226

KEITH, SIR ARTHUR (1866-1955), British anatomist and physical anthropologist **8** 475-476

KEITH, MINOR COOPER (1848-1929), American entrepreneur **8** 476-477

KEKULÉ, FRIEDRICH AUGUST (1829-1896), German chemist **8** 477-478

KELLER, GOTTFRIED (1819-1890), Swiss short-story writer, novelist, and poet **8** 478-479

KELLER, HELEN ADAMS (1880-1968), American lecturer and author **8** 479-480
Macy, Anne Sullivan **20** 237-239

KELLEY, FLORENCE (1859-1932), American social worker and reformer **8** 483-484

KELLEY, HALL JACKSON (1790-1874), American promoter **8** 480

KELLEY, OLIVER HUDSON (1826-1913), American agriculturalist **8** 480-481

KELLOGG, FRANK BILLINGS (1856-1937), American statesman **8** 481

KELLOR, FRANCES (1873-1952), American activist and politician **8** 481-482

KELLY, ELLSWORTH (born 1923), American artist **8** 482-483

KELLY, GENE (born Eugene Curran Kelly; 1912-1996), American actor, dancer, and choreographer **8** 484-486

KELLY, GRACE (Grace, Princess; 1929-1982), princess of Monaco **19** 174-176

KELLY, PETRA (born 1947), West German pacifist and politician **8** 486-487

KELLY, WILLIAM (1811-1888), American iron manufacturer **8** 487-488

KELSEY, HENRY (circa 1667-1724), English-born Canadian explorer **8** 488

KELVIN OF LARGS, BARON (William Thomson; 1824-1907), Scottish physicist **8** 488-489

KEMAL, YASHAR (born 1922), Turkish novelist **8** 489-491

KEMBLE, FRANCES ANNE (Fanny Kemble; 1809-1893), English actress **8** 491

KEMP, JACK FRENCH, JR. (born 1935), Republican congressman from New York and secretary of housing and urban development **8** 491-493

KEMPIS, THOMAS À (circa 1380-1471), German monk and spiritual writer **8** 493-494

KENDALL, AMOS (1789-1869), American journalist **8** 494

KENDALL, EDWARD CALVIN (1886-1972), American biochemist **8** 495

KENDREW, JOHN C. (1917-1997), English chemist and Nobel Prize winner **8** 495-496

KENEALLY, THOMAS MICHAEL (born 1935), Australian author **18** 226-228

KENNAN, GEORGE F. (born 1904), American diplomat, author, and scholar **8** 496-498

KENNEDY, ANTHONY M. (born 1936), United States Supreme Court justice **8** 498-500

KENNEDY, EDWARD M. (Ted; born 1932), U.S. senator from Massachusetts **8** 500-502

KENNEDY, JOHN FITZGERALD (1917-1963), American statesman, president 1960-1963 **8** 502-506

KENNEDY, JOHN PENDLETON (1795-1870), American author and politician **8** 506-507

KENNEDY, JOHN STEWART (1830-1909), American financier and philanthropist **8** 507-508

KENNEDY, JOSEPH (1888-1969), American financier, ambassador, and movie producer **19** 176-178

KENNEDY, ROBERT FRANCIS (1925-1968), American statesman **8** 508-509

KENNEDY, WILLIAM (born 1928), American author **19** 178-180

KENNY, ELIZABETH (Sister Kenny; 1886-1952), Australian nursing sister **8** 509-510

KENT, JAMES (1763-1847), American jurist **8** 510-511

KENT, ROCKWELL (1882-1971), American painter and illustrator **8** 511

KENYATTA, JOMO (circa 1890-1978), Kenyan statesman **8** 512-514

KEOHANE, NANNERL OVERHOLSER (born 1940), American feminist activist and university chancellor **18** 229-230

KEPLER, JOHANNES (1571-1630), German astronomer **8** 514-516

KERENSKY, ALEKSANDR FEDOROVICH (1881-1970), Russian revolutionary and politician **8** 516-517

KERN, JEROME DAVID (1885-1945), American composer **8** 517-518

KEROUAC, JEAN-LOUIS LEBRIS DE (Jack; 1922-69), American writer of autobiographical fiction **8** 518-519

KERR, CLARK (born 1911), American economist, labor/management expert, and university president **8** 519-521

KERREY, J. ROBERT (born 1943), Democratic senator from Nebraska and 1992 presidential candidate **8** 521-522

KESSELRING, ALBERT (1885-1960), German field marshal **8** 522-523

KESSLER, DAVID A. (born 1951), commissioner of the Food and Drug Administration **8** 523-524

KETTERING, CHARLES F. (1876-1958), American engineer, industrial pioneer, and apostle of progress **8** 524-525

KEVORKIAN, JACK (born 1928), American pathologist who practiced assisted suicide **19** 180-182

KEY, FRANCIS SCOTT (1779-1843), American poet and attorney **8** 525-527

KEY, VLADIMIR ORLANDO, JR. (1908-1963), American political scientist **8** 527-528

KEYNES, JOHN MAYNARD (1st Baron Keynes of Tilton; 1883-1946), English economist **8** 528-530

KHACHATURIAN, ARAM ILICH (or Khachaturov; 1903-1978), Russian composer **8** 530-531

KHALIL, SAYYID ABDULLAH (1892-1970), Sudanese general, prime minister 1956-1958 **8** 531-532

KHAMA, SIR SERETSE M. (born 1921), Botswana political leader **8** 532-533

KHAMENEI, AYATOLLAH SAYYID ALI (born 1939), supreme spiritual and political leader of the Islamic Republic of Iran **8** 533-535

KHOMEINI, AYATOLLAH RUHOLLAH MUSAVI (born 1902), founder and supreme leader of the Islamic Republic of Iran **8** 535-537

KHORANA, HAR GOBIND (born 1922), Indian organic chemist **8** 537-538

KHOSROW I (died 579), Sassanid king of Persia 531-576 **8** 538-539

KHRUSHCHEV, NIKITA SERGEEVICH (1894-1971), Soviet political leader **8** 539-540

KHUFU (ruled 2590-2568 B.C.), Egyptian king **8** 540-541

KHWARIZMI, MUHAMMAD IBN MUSA AL- (died circa 850), Arab mathematician, astronomer, and geographer **8** 541

KIDDER, ALFRED VINCENT (1885-1963), American archeologist **8** 541-542

KIDMAN, SIDNEY (1857-1935), ''The Cattle King'' of Australia **8** 542-544

KIEFER, ANSELM (born 1945), German artist **8** 544-546

KIENHOLZ, EDWARD (born 1927), American Pop artist **8** 546-547

KIERKEGAARD, SØREN AABYE (1813-1855), Danish philosopher **8** 547-549

KILPATRICK, WILLIAM H. (1871-1965), American educator, college president, and philosopher of education **9** 1-3

KIM DAE-JUNG (born 1925), worked for the restoration of democracy and human rights in South Korea after 1971 **9** 3-4

KIM IL-SUNG (born 1912), North Korean political leader **9** 4-6

KIM JONG IL (born 1941), heir-apparent of Kim Il-sung, the founder and leader of the Democratic People's Republic of Korea **9** 6-7

KIM OK-KYUN (1851-1894), Korean politician **9** 7-8

KIM PUSIK (1075-1151), Korean statesman, historian, and general **9** 8-9

KIM YOUNG SAM (born 1927), South Korean statesman **9** 9-10

KINDI, ABU-YUSUF YAQUB IBN-ISHAQ AL- (died 873), Arab philosopher **9** 10-11

KING, B. B. (born Riley B. King; born 1925), African American blues musician, singer, and songwriter **9** 11-14

KING, BILLIE JEAN (born 1943), international tennis star **9** 14-15

KING, CLARENCE (1842-1901), American geologist and mining engineer **9** 15-16

KING, CORETTA SCOTT (born 1929), American advocate of civil rights, nonviolence, international peace, full employment, and equal rights for women **9** 16-17

KING, ERNEST JOSEPH (1878-1956), American admiral **9** 17-18

KING, FREDERIC TRUBY (1858-1938), New Zealand doctor and founder of the Plunket Society **9** 18-19

KING, MARTIN LUTHER, JR. (1929-1968), African American minister and civil rights leader **9** 20-22

KING, MARY-CLAIRE (born 1946), American geneticist **19** 182-183

KING, RUFUS (1755-1827), American statesman and diplomat **9** 22-23

KING, STEPHEN (a.k.a. Richard Bachman and John Swithen; born 1947), American horror novelist **9** 23-25

KING, WILLIAM LYON MACKENZIE (1874-1950), Canadian statesman **9** 25-26

KINGSFORD SMITH, SIR CHARLES (''Smithy''; 1897-1935), Australian long-distance aviator **9** 26-28

KINGSLEY, CHARLES (1819-1875), English author and Anglican clergyman **9** 28

KINGSLEY, MARY (1862-1900), English explorer and author **20** 201-204

KINGSTON, MAXINE HONG (Maxine Ting Ting Hong; born 1940), Asian-American feminist author **18** 231-232

KINNOCK, NEIL (born 1942), British Labour Party politician **9** 29-30

KINO, EUSEBIO FRANCISCO (1645-1711), Spanish missionary, explorer, and cartographer **9** 30-31

KINSEY, ALFRED C. (1894-1956), American zoologist **9** 31-32

KIPLING, JOSEPH RUDYARD (1865-1936), British poet and short-story writer **9** 32-33

KIRCH, MARIA WINCKELMANN (1670-1720), German astronomer **20** 204-205

KIRCHHOFF, GUSTAV ROBERT (1824-1887), German physicist **9** 33-34

KIRCHNER, ERNST LUDWIG (1880-1938), German expressionist painter **9** 34-35

KIRKLAND, JOSEPH LANE (1922-1999), American labor union movement leader **9** 35-37

KIRKLAND, SAMUEL (1741-1808), American Congregationalist missionary **9** 37

KIRKPATRICK, JEANE J. (born 1926), professor and first woman U.S. ambassador to the United Nations **9** 37-39

KIRSTEIN, LINCOLN (1906-1996), a founder and director of the New York City Ballet **9** 39-41

KISHI, NOBUSUKE (1896-1987), Japanese politician **9** 41-43

KISSINGER, HENRY ALFRED (born 1923), U.S. secretary of state and co-winner of the Nobel Peace prize **9** 43-45

KITCHENER, HORATIO HERBERT (1850-1916), British field marshal and statesman **9** 45-46

KIWANUKA, BENEDICTO KAGIMA MUGUMBA (1922-1972), Ugandan politician **9** 46-47

KLEE, PAUL (1879-1940), Swiss painter and graphic artist **9** 47-49

KLEIN, A. M. (1909-1972), Canadian journalist, lawyer, novelist, and poet **9** 49-50

KLEIN, CALVIN (born 1942), American fashion designer **9** 50-52

KLEIN, MELANIE (1882-1960), Austrian psychotherapist **9** 52

KLEIST, HEINRICH VON (1777-1811), German author **9** 52-53

KLEMPERER, OTTO (1885-1973), German conductor **20** 205-207

KLIMA, VIKTOR (born 1947), Austrian chancellor **18** 232-234

KLIMT, GUSTAV (1862-1918), controversial Austrian painter **9** 53-55

KLINE, FRANZ (1910-1962), American painter **9** 55

KLOPSTOCK, FRIEDRICH GOTTLIEB (1724-1803), German poet **9** 55-56

KLUCKHOHN, CLYDE (1905-1960), American anthropologist **9** 56-57

KLYUCHEVSKY, VASILY OSIPOVICH (1841-1911), Russian historian **9** 57-58

KNAPP, SEAMAN ASAHEL (1833-1911), American educator and agricultural pioneer **9** 58

KNIGHT, FRANK HYNEMAN (1885-1972), American economist **9** 58-59

KNIGHT, PHIL (born 1938), American businessman **19** 183-186

KNIPLING, EDWARD FRED (1909-2000), American entomologist **9** 59-60

KNOPF, ALFRED A. (1892-1984), American publisher **9** 60-61

KNOPF, BLANCHE WOLF (1894-1966), American publisher **9** 61-62

KNOWLES, MALCOLM SHEPHERD (1913-1997), American adult education theorist and planner **9** 62-64

KNOX, HENRY (1750-1806), American Revolutionary War general **9** 64

KNOX, JOHN (circa 1505-1572), Scottish religious reformer **9** 65-66

KNOX, PHILANDER CHASE (1853-1921), American statesman **9** 66-67

KNUDSEN, WILLIAM S. (1879-1948), American auto industry leader **9** 67-68

KOCH, EDWARD I. (born 1924), New York City mayor **9** 68-69

KOCH, ROBERT HEINRICH HERMANN (1843-1910), German physician and bacteriologist **9** 69-70

KODÁLY, ZOLTÁN (1882-1967), Hungarian composer **9** 71

KOESTLER, ARTHUR (1905-1983), author of political novels **9** 71-73

KOHL, HELMUT (born 1930), chancellor of West Germany (1982-1990) and first chancellor of a united Germany since World War II **9** 73-74

KOJONG (1852-1919), Korean king **9** 74-75

KOKOSCHKA, OSKAR (1886-1980), Austrian painter, graphic artist, and author **9** 75-76

KOLAKOWSKI, LESZEK (born 1927), philosopher who wrote on broad themes of ethics, metaphysics, and religion **9** 76-77

KOLCHAK, ALEKSANDR VASILIEVICH (1873-1920), Russian admiral **9** 77-78

KOLLONTAI, ALEKSANDRA MIKHAILOVNA (1872-1952), Soviet diplomat **9** 79

KOLLWITZ, KÄTHE (1867-1945), German expressionist graphic artist and sculptor **9** 79-81

KONEV, IVAN STEFANOVICH (1897-1973), Soviet marshal **9** 81-82

KONOE, PRINCE FUMIMARO (or Konoye; 1891-1945), Japanese premier 1937-1939 and 1940-1941 **9** 82-83

KOONS, JEFF (born 1955), American artist **9** 83-84

KOOP, C. EVERETT (born 1916), American surgeon general **18** 235-237

KÖPRÜLÜ, AHMED (Köprülüzade Fazil Ahmed Pasha; 1635-76), Turkish statesman and general **9** 84-85

KORNBERG, ARTHUR (born 1918), Americna biochemist **9** 85-87

KORNILOV, LAVR GEORGIEVICH (1870-1918), Russian general **9** 87-88

KOSCIUSZKO, TADEUSZ ANDRZEJ BONAWENTURA (1746-1817), Polish patriot, hero in the American Revolution **9** 88

KOSSUTH, LOUIS (1802-1894), Hungarian statesman **9** 88-90

KOSYGIN, ALEKSEI NIKOLAEVICH (1904-1980), chairman of the U.S.S.R. Council of Ministers and head of the Soviet government (1964-1980) **9** 90-91

KOTZEBUE, OTTO VON (1787-1846), Russian explorer **9** 91-92

KOUFAX, SANDY (Sanford Braun; born 1945), American baseball player **20** 208-210

KOVACS, ERNIE (1919-1962), American comedian **19** 186-188

KOZYREV, ANDREI VLADIMIROVICH (born 1951), Russian minister of foreign affairs and a liberal, pro-Western figure in Boris Yeltsin's cabinet **9** 92-93

KRAMER, LARRY (born 1935), American AIDS activist and author **20** 210-212

KRASNER, LEE (Lenore; 1908-1984), American painter and collage artist **9** 93-94

KRAVCHUK, LEONID MAKAROVYCH (born 1934), president of the Ukraine (1991-1994) **9** 94-95

KREBS, SIR HANS ADOLF (1900-1981), German-British biochemist **9** 95-97

KREISKY, BRUNO (1911-1983), chancellor of Austria (1970-1983) **9** 97-98

KRENEK, ERNST (born 1900), Austrian composer **9** 98-99

KREPS, JUANITA MORRIS (born 1921), economist, university professor, United States secretary of commerce (1977-1979), and author **9** 99-101

KRIEGHOFF, CORNELIUS (1815-1872), Dutch-born Canadian painter **9** 101

KRISHNAMURTI, JIDDU (1895-1986), Indian mystic and philosopher **9** 101-103

KROC, RAYMOND ALBERT (1902-1984), creator of the McDonald's chain **9** 103-104

KROCHMAL, NACHMAN KOHEN (1785-1840), Austrian Jewish historian **9** 104-105

KROEBER, ALFRED LOUIS (1876-1960), American anthropologist **9** 105-106

KROGH, SCHACK AUGUST STEENBERG (1874-1949), Danish physiologist **9** 106

KROPOTKIN, PETER ALEKSEEVICH (1842-1921), Russian prince, scientist, and anarchist **9** 107-108

KRUGER, STEPHANUS JOHANNES PAULUS (''Paul''; 1825-1904), South African statesman **9** 108-109

KRUPP FAMILY (19th-20th century), German industrialists **9** 109-111

KU CHIEH-KANG (born 1893), Chinese historian **9** 120-121

KUHN, MAGGIE (1905-1995), American activist and founder of the Gray Panthers **19** 188-190

KU K'AI-CHIH (circa 345-circa 406), Chinese painter **9** 125-126

KUANG-HSÜ (1871-1908), emperor of China 1875-1908 **9** 111-112

KUANG-WU-TI (6 B.C. - 57 A.D.), Chinese emperor ca. 25-57 **9** 112-113

KUBITSCHEK DE OLIVEIRA, JUSCELINO (1902-1976), president of Brazil 1956-1961 **9** 113-115

KUBLAI KHAN (1215-1294), Mongol emperor **9** 115-118

KÜBLER-ROSS, ELISABETH (born 1926), Swiss-born American psychiatrist **9** 118-120

KUBRICK, STANLEY (1928-1999), American filmmaker **18** 237-239

KUCAN, MILAN (born 1941), President of the Republic of Slovenia **18** 239-242

KUHN, THOMAS SAMUEL (1922-1996), American historian and philosopher of science **9** 121-123

KUK, ABRAHAM ISAAC (1865-1935), Russian-born Jewish scholar **9** 123-124

KUKAI (774-835), Japanese Buddhist monk **9** 124-125

KUKRIT PRAMOJ, MOMRAJAWONG (M.R.; born 1911), literary figure and prime minister of Thailand (1975-1976) **9** 126-127

KUMARAJIVA (344/350-409/413), Indian Buddhist monk **9** 127

KUNDERA, MILAN (born 1929), Czech-born author **9** 128-129

KÜNG, HANS (born 1928), Swiss-born Roman Catholic theologian **9** 129-130

KUNIN, MADELEINE MAY (born 1933), first woman governor of Vermont **9** 130-131

KUNSTLER, WILLIAM M. (1919-1995), American civil rights attorney and author **9** 131-133

KUO MO-JO (born 1892), Chinese author **9** 133-134

KUPKA, FRANTISEK (Frank; 1871-1957), Czech painter and illustrator **9** 134-135

KUROSAWA, AKIRA (1910-1998), Japanese film director **9** 135-137

KUTUZOV, MIKHAIL ILARIONOVICH (1745-1813), Russian field marshal **9** 137-138

KUZNETS, SIMON (1901-1985), American economist, researcher, and author **9** 138-139

KWANGGAET'O (375-413), Korean statesman, king of Koguryo **9** 139-140

KWANGJONG (925-975), Korean statesman, king of Koryo **9** 140

KYD, THOMAS (1558-1594), English dramatist **9** 140-141

KYPRIANOU, SPYROS (born 1932), president of the Republic of Cyprus **9** 141-143

L

LA BRUYÈRE, JEAN DE (1645-1696), French man of letters and moralist **9** 145

LA FARGE, JOHN (1835-1910), American artist and writer **9** 149-150

LA FAYETTE, COMTESSE DE (Marie Madeleine Pioche de la Vergne; 1634-93), French novelist **9** 150-151

LA FLESCHE, FRANCIS (1857-1932), Native American ethnologist **9** 152-154

LA FLESCHE, SUSETTE (1854-1903), Native American activist and reformer **9** 152-154

LA FOLLETTE, ROBERT MARION (1855-1925), American statesman **9** 155-156

LA FONTAINE, JEAN DE (1621-1695), French poet **9** 156-157

LA GUARDIA, FIORELLO HENRY (1882-1947), American politician, New York City mayor **9** 166-167

La MaMa Experimental Theatre Club (New York City
Stewart, Ellen **20** 348-352

LA METTRIE, JULIEN OFFRAY DE (1709-1751), French physician and philosopher **9** 179-180

La Plata
see Argentina

LA ROCHEFOUCAULD, FRANÇOIS, DUC DE (1613-1680), French moralist **9** 208-209

LA SALLE, SIEUR DE (René Robert Cavelier; 1643-1687), French explorer and colonizer **9** 210-211

LA TOUR, GEORGE DE (1593-1652), French painter **9** 222

LA VERENDRYE, SIEUR DE (Pierre Gaultier de Varennes; 1685-1749), French-Canadian soldier, explorer, and fur trader **9** 239-240

Labor movement (Latin America)
Capetillo, Luisa **20** 73-74

Labour party (England)
Strachey, John **20** 352-354

LABROUSTE, PIERRE FRANÇOIS HENRI (1801-1875), French architect-engineer **9** 144

LACAN, JACQUES (1901-1981), French psychoanalyst **9** 145-147

LACHAISE, GASTON (1882-1935), French-born American sculptor **9** 147

LACOMBE, ALBERT (1827-1916), Canadian missionary priest **9** 147-148

LACORDAIRE, JEAN BAPTISTE HENRI (1802-1861), French Dominican preacher **9** 148

LADD, WILLIAM (1778-1841), American pacifist **9** 149

LAFAYETTE, MARQUIS DE (Marie Joseph Paul Yves Roch Gilbert du Motier; 1757-1834), French general and statesman **9** 151-152

LAFONTAINE, SIR LOUIS-HIPPOLYTE (1807-1864), Canadian politician **9** 157-158

LAFONTAINE, OSKAR (born 1943), German politician **9** 158-160

LAFORGUE, JULES (1860-1887), French poet **9** 160-161

LAGERFELD, KARL (born 1938), German-French designer of high fashion **9** 161-162

LAGERKVIST, PÄR FABIAN (born 1891), Swedish author **9** 162-163

LAGERLÖF, SELMA OTTILIANA LOVISA (1858-1940), Swedish author **9** 163-164

LAGRANGE, JOSEPH LOUIS (1736-1813), Italian-born French mathematician **9** 164-166

LAHR, BERT (Irving Lahrheim; 1895-1967), performer and comedian in burlesque, vaudeville, musical comedy, film, and television **9** 167-168

LAIRD, MELVIN R. (born 1922), U.S. congressman and secretary of defense **9** 168-170

LALIBELA (ruled circa 1181-circa 1221), Ethiopian king and saint **9** 170

LAMAR, LUCIUS QUINTUS CINCINNATUS (1825-1893), American politician and jurist **9** 170-171

LAMARCK, CHEVALIER DE (Jean Baptiste Pierre Antoine de Monet; 1744-1829), French naturalist **9** 171-173

LAMARTINE, ALPHONSE MARIE LOUIS DE (1790-1869), French poet and diplomat **9** 173-175

LAMAS, CARLOS SAAVEDRA (1878-1959), Argentine scholar, statesman, and diplomat **9** 175-176

LAMB, CHARLES (1775-1834), English author, critic, and minor poet **9** 176-177

LAMBSDORFF, OTTO GRAF (born 1926), West German minister of economics **9** 177-179

LAMENNAIS, HUGUES FÉLICITÉ ROBERT DE (1782-1854), French priest and political writer **9** 179

L'AMOUR, LOUIS (Louis Dearborn LaMoore; 1908-1988), American author of westerns **20** 213-215

LAMPMAN, ARCHIBALD (1861-1899), Canadian poet **9** 180-181

LAMPRECHT, KARL (1856-1915), German historian **9** 181

LAMY, JEAN BAPTISTE (1814-1888), French archbishop in the United States **9** 181-182

LANCASTER, BURT (Burton Stephen Lancaster; 1913-1994), American actor **20** 215-218

Lancaster, House of
see England—1399-1461 (Lancastrian)

LANCASTER, JOSEPH (1778-1838), English educator **9** 182-183

LAND, EDWIN HERBERT (1909-1991), American physicist, inventor, and manufacturer **9** 183-184

LANDAU, LEV DAVIDOVICH (1908-1968), Soviet theoretical physicist **9** 184-185

LANDINI, FRANCESCO (circa 1335-1397), Italian composer and poet **9** 185-186

LANDOR, WALTER SAVAGE (1775-1864), English poet, essayist and critic **9** 186-187

LANDOWSKI, MARCEL (born 1915), French composer of lyric works **9** 187-188

LANDSTEINER, KARL (1868-1943), Austrian-born American immunologist **9** 188-189

LANE, FITZ HUGH (1804-1865), American marine painter **9** 189

LANFRANC (circa 1010-1089), Italian theologian, archbishop of Canterbury **9** 189-190

LANG, FRITZ (1890-1976), film director **9** 190-192

LANG, JOHN THOMAS (1876-1975), Australian politician **9** 192-193

LANGE, DOROTHEA (1895-1965), American photographer **9** 193-194

LANGLAND, WILLIAM (circa 1330-1400), English poet **9** 194-195

LANGLEY, SAMUEL PIERPONT (1834-1906), American scientist **9** 195-196

LANGMUIR, IRVING (1881-1957), American chemist **9** 196-197

LANGSTON, JOHN MERCER (1829-1897), American educator and diplomat **9** 197

LANIER, JARON (born ca. 1961), American computer engineer **9** 198-199

LANIER, SIDNEY (1842-1881), American poet, critic, and musician **9** 199-200

LANSING, ROBERT (1864-1928), American lawyer and statesman **9** 200

LAO SHÊ (1899-1966), Chinese novelist **9** 200-201

LAO TZU (flourished 6th century B.C.), Chinese philosopher **9** 201-202

LAPLACE, MARQUIS DE (Pierre Simon; 1749-1827), French mathematician **9** 202-204

LARDNER, RINGGOLD WILMER (1885-1933), American author **9** 204-205

LARIONOV, MIKHAIL (1881-1964), Russian artist **9** 205-206

LARKIN, PHILIP (1922-1986), English poet **9** 206-207

LARKIN, THOMAS OLIVER (1802-1858), American merchant and diplomat **9** 208

LARSEN, NELLA (1893-1963), Harlem Renaissance writer **9** 209-210

LARSON, JONATHAN (1961-1996), American playwright, composer, and lyricist **18** 243-145

LAS CASAS, BARTOLOMÉ DE (1474-1566), Spanish Dominican missionary and historian **9** 211-212

LASCH, CHRISTOPHER (1932-1994), American historian and social critic **9** 212-214

LASHLEY, KARL SPENCER (1890-1958), American neuropsychologist **9** 214-215

LASKER, EMANUEL (1868-1941), German chess grandmaster **20** 218-220

LASKI, HAROLD J. (1893-1950), English political scientist and Labour party leader **9** 215-216

LASSALLE, FERDINAND (1825-1864), German socialist leader **9** 216

LASSUS, ROLAND DE (1532-1594), Franco-Flemish composer **9** 216-218

LASSWELL, HAROLD DWIGHT (born 1902), American political scientist **9** 218-219

LÁSZLÓ I, KING OF HUNGARY (ca. 1040-1095), king of Hungary and saint **9** 219-221

LATIMER, HUGH (circa 1492-1555), English Protestant bishop, reformer, and martyr **9** 221

LATIMER, LEWIS (1848-1928), American inventor and electrical engineer **19** 191-193

Latin America
archeological expeditions
Bingham, Hiram **20** 46-48
economic development
Villeda Morales, Ramon **20** 390-392
social reform
Villeda Morales, Ramon **20** 390-392

Latin literature
fables
Phaedrus **20** 296-297
satire
Apuleius, Lucius **20** 19-21

LATROBE, BENJAMIN HENRY (1764-1820), English-born American architect **9** 222-224

LAUD, WILLIAM (1573-1645), English archbishop of Canterbury **9** 224-225

LAUDER, ESTEE (née Josephine Esthe Menzer, born ca. 1908), founder of an international cosmetics empire **9** 225-226

LAUREL, SALVADOR H. (Doy; born 1928), member of the Philippine Congress and vice-president **9** 226-227

LAUREN, RALPH (Ralph Lipschitz; born 1939), American fashion designer **9** 228-229

LAURENCE, MARGARET (Jean Margaret Wemyss; 1926-1987), Canadian writer **9** 229-230

LAURENS, HENRI (1885-1954), French sculptor **9** 230-231

LAURENS, HENRY (1724-1792), American merchant and Revolutionary statesman **9** 232

LAURIER, SIR WILFRID (1841-1919), Canadian statesman, prime minister 1896-1911 **9** 232-234

LAURO, ACHILLE (1887-1984), Italian business and political leader **9** 234-235

LAUTARO (circa 1535-1557), Araucanian Indian chieftain in Chile **9** 235

LAVAL, FRANCOIS XAVIER DE (1623-1708), French bishop in Canada **9** 235-236

LAVAL, PIERRE (1883-1945), French politician, chief Vichy minister **9** 237-238

LAVALLEJA, JUAN ANTONIO (1778-1853), Uruguayan independence leader **9** 238-239

LAVIGERIE, CHARLES MARTEL ALLEMAND (1825-1892), French cardinal **9** 240

LAVISSE, ERNEST (1842-1922), French historian **9** 241

LAVOISIER, ANTOINE LAURENT (1743-1794), French chemist **9** 241-244

LAW, JOHN (1671-1729), Scottish monetary theorist and banker **9** 244-245

LAW, WILLIAM (1686-1761), English devotional writer **9** 245-246

LAWRENCE, ABBOTT (1792-1855), American manufacturer and diplomat **9** 246

LAWRENCE, DAVID HERBERT (1885-1930), English novelist, poet, and essayist **9** 247-248

LAWRENCE, ERNEST ORLANDO (1901-1958), American physicist **9** 248-250

LAWRENCE, JACOB (born 1917), African American painter **9** 250-251

LAWRENCE, JAMES (1781-1813), American naval officer **9** 251-252

LAWRENCE, SIR THOMAS (1769-1830), English portrait painter **9** 252-253

LAWRENCE, THOMAS EDWARD (1888-1935), British soldier and author **9** 253-254

LAWSON, HENRY (1867-1922), Australian poet and short-story writer **9** 254-255

LAWSON, THOMAS WILLIAM (1857-1925), American entrepreneur and reformer **9** 255-256

LAYAMON (flourished circa 1200), English poet **9** 256-257

LAYE, CAMARA (1928-1980), Guinean novelist **9** 257-259

LAZARSFELD, PAUL F. (1901-1976), American sociologist **9** 259-260

LAZARUS, EMMA (1849-1887), American poet and playwright **9** 260-261

LE BON, GUSTAVE (1841-1931), French social scientist and philosopher **9** 268-269

LE BRUN, CHARLES (1619-1690), French painter, decorator, and draftsman **9** 269-270

LE CARRE, JOHN (born David Cornwell, 1931), British spy novelist **9** 270-271

LE CORBUSIER (Charles Édouard eanneret-Gris; 1887-1965), Swiss architect, city planner, and painter **9** 274-275

LE DUAN (1908-1986), North Vietnamese leader and later head of the government of all Vietnam **9** 278-280

LE GUIN, URSULA KROEBER (born 1929), American author **18** 249-251

LE JEUNE, CLAUDE (circa 1530-1600), Flemish composer **9** 314-315

LE NAIN BROTHERS, 17th-century French painters **9** 321-322

LE NÔTRE, ANDRÉ (or Le Nostre; 1613-1700), French landscape architect **9** 328-329

LE PEN, JEAN MARIE (born 1928), French political activist of the radical right **9** 348-350

LE PLAY, GUILLAUME FRÉDÉRIC (1806-1882), French sociologist and economist **9** 350-351

LE VAU, LOUIS (1612-1670), French architect **9** 360-361

LEA, HENRY CHARLES (1825-1909), American historian **9** 261-262

League, Holy
see Holy League

LEAKEY, LOUIS SEYMOUR BAZETT (1903-1972), British anthropologist **9** 262

LEAKEY, MARY DOUGLAS (1913-1996), English archaeologist **9** 263-264

LEAKEY, RICHARD ERSKINE FRERE (born 1944), Kenyan researcher in human prehistory and wildlife conservationist **9** 264-265

LEAR, EDWARD (1812-1888), English writer and artist **9** 265-266

LEAR, NORMAN (born 1922), American author and television director and producer **19** 193-195

LEARY, TIMOTHY (1920-1996), American psychologist, author, lecturer, and cult figure **9** 266-267

LEASE, MARY ELIZABETH CLYENS (1853-1933), American writer and politician **9** 268

LEBED, ALEXANDER IVANOVICH (born 1950), Russian general and politician **18** 245-247

LECKY, WILLIAM EDWARD HARTPOLE (1838-1903), Anglotrish historian and essayist **9** 271-272

LECLERC, JACQUES PHILIPPE (1902-1947), French general **9** 272-273

LECONTE DE LISLE, CHARLES MARIE RENÉ (1818-1894), French poet **9** 273-274

LEDERBERG, JOSHUA (born 1925), Nobel Prize winning geneticist **9** 275-277

LEDOUX, CLAUDE NICOLAS (1736-1806), French architect **9** 277-278

LEE, MOTHER ANN (1736-1784), religious and social reformer and founder of the Shakers **9** 289-290

LEE, ARTHUR (1740-1792), American statesman and diplomat **9** 288-289

LEE, BRUCE (1940-1973), Asian American actor and martial arts master **18** 247-249

LEE, HARPER (Nelle Harper Lee; born 1926), American author **20** 220-222

LEE, MING CHO (born 1930), American scene designer for theater and opera **9** 289-290

LEE, RICHARD HENRY (1732-1794), American patriot and statesman **9** 291-292

LEE, ROBERT EDWARD (1807-1870), American army officer and Confederate general in chief **9** 292-294

LEE, SPIKE (born Sheldon Jackson Lee; born 1957), African American actor, author, and filmmaker **9** 295-299

LEE, TSUNG-DAO (born 1926), Chinese-born American physicist **9** 299-300

LEE HSIEN LOONG (born 1952), Singaporean soldier and deputy prime minister **9** 280-281

LEE KUAN YEW (born 1923), prime minister of Singapore (1959-1988) **9** 281-283

LEE TENG-HUI (born 1923), president of the Republic of China (1988-) **9** 283-285

LEEUWENHOEK, ANTON VAN (1632-1723), Dutch naturalist and microscopist **9** 300-301

LEFEBVRE, GEORGES (1874-1959), French historian **9** 301-302

Left Book Club (England)
Strachey, John **20** 352-354

LÉGER, FERNAND (1881-1955), French painter **9** 302-303

LEGHARI, SARDAR FAROOQ AHMED KHAN (born 1940), president of the Islamic Republic of Pakistan **9** 303-305

LEGUÍA Y SALCEDO, AUGUSTO BERNARDINO (1863-1932), Peruvian president 1908-12 and 1919-30 **9** 305-306

LEHMAN, HERBERT HENRY (1878-1963), American banker and statesman **9** 306-307

LEHMBRUCK, WILHELM (1881-1919), German sculptor **9** 307

LEIBNIZ, GOTTFRIED WILHELM VON (1646-1716), German mathematician and philosopher **9** 307-310

LEIBOVITZ, ANNIE (born 1949), Ameircan photographer **9** 310-312

LEICESTER, EARL OF (Robert Dudley; 1532?-1588), English politician **9** 312-313

LEIGH, VIVIEN (Vivian Mary Hartley; 1913-1967), British actress **18** 251-253

LEISLER, JACOB (1640-1691), American colonial leader **9** 313-314

LELY, SIR PETER (1618-1680), German-born painter active in England **9** 315

LEMAÎTRE, ABBÈ GEORGES ÉDOUARD (1894-1966), Belgian astronomer **9** 315-316

LEMAY, CURTIS E. (1906-1990), United States combat leader (World War II) and Air Force chief of staff **9** 316-318

LEMBEDE, ANTON (1913-1947), leader of black resistance to white supremacy in South Africa **9** 318-319

LEMIEUX, MARIO (born 1965), Canadian hockey player and team owner **20** 222-224

LEMNITZER, LYMAN LOUIS (Lem; 1899-1988), American soldier-statesman and strategist and NATO architect **9** 319-320

L'ENFANT, PIERRE CHARLES (1754-1825), French-born American architect **9** 322-323

L'ENGLE, MADELEINE (born 1918), American author **18** 253-255

LENGLEN, SUZANNE (1899-1938), French tennis player **19** 195-197

LENIN, VLADIMIR ILICH (1870-1924), Russian statesman **9** 323-326

Lennon, John (1940-1980), English poet and songwriter
Hale, Clara **20** 166-168

LEO I (circa 400-461), saint and pope 440-461 **9** 329-330

LEO III (the Isaurian; circa 680-741), Byzantine emperor 717-741 **9** 330-332

LEO IX, Saint (Bruno of Egisheim; 1002-1054), pope 1049-1054 **9** 332

LEO X (Giovanni de' Medici; 1475-1521), pope 1513-1521 **9** 332-334

LEO XIII (Vincenzo Gioacchino Pecci; 1810-1903), pope 1878-1903 **9** 334-336

LEON, MOSES DE (circa 1250-1305), Jewish mystic **9** 336

LEONARD, DANIEL (1740-1829), American loyalist lawyer and essayist **9** 336-337

LEONARDO DA VINCI (1452-1519), Italian painter, sculptor, architect, and scientist **9** 337-340

LEONIDAS I (ca. 530 B.C. - 480 B.C.), Spartan king **9** 340-343

LÉONIN (Leoninus; flourished circa 1165-1185), French composer **9** 343-344

LEOPARDI, CONTE GIACOMO (1798-1837), Italian poet **9** 344-345

LEOPOLD I (1790-1865), king of Belgium 1831-1865 **9** 345-346

LEOPOLD II (1747-1792), Holy Roman emperor 1790-1792 **9** 346

LEOPOLD II (1835-1909), king of Belgium 1865-1909 **9** 346-347

LEOPOLD III (1901-1983), king of Belgium 1934-1951 **9** 347-348

LERDO DE TEJADA, MIGUEL (1812-1861), Mexican liberal politician **9** 351-352

LERMONTOV, MIKHAIL YURIEVICH (1814-1841), Russian poet and prose writer **9** 352-353

LERNER, ALAN JAY (1918-1986), American lyricist/librettist **20** 224-226

LESAGE, ALAIN RENÉ (1668-1747), French novelist and playwright **9** 353-354

LESCOT, PIERRE (1500/1515-1578), French architect **9** 354

LESSEPS, VICOMTE DE (Ferdinand Marie; 1805-1894), French diplomat **9** 354-355

LESSING, DORIS (Doris May Taylor; born 1919), South African expatriate writer **9** 355-357

LESSING, GOTTHOLD EPHRAIM (1729-1781), German philosopher, dramatist, and critic **9** 357-359

LETCHER, JOHN (1813-1884), American politician **9** 359-360

Letters (New Testament)
see Bible—New Testament (Epistolists)

LEVANT, OSCAR (1906-1972), American composer and pianist **19** 197-199

LEVERRIER, URBAIN JEAN JOSEPH (1811-1877), French mathematical astronomer **9** 361-362

LÉVESQUE, RENÉ (1922-1987), premier of the province of Quebec, Canada (1976-1985) **9** 362-363

LEVI BEN GERSHON (1288-circa 1344); French Jewish scientist, philosopher, and theologian **9** 363-364

LEVI, CARLO (1902-1975), Italian writer and painter **9** 364

LEVI, PRIMO (1919-1987), Italian author and chemist **9** 365-366

LEVI-MONTALCINI, RITA (born 1909) Italian and American biologist who discovered the nerve growth factor **9** 366-368

Levi Strauss & Co.
Strauss, Levi **20** 354-356

LÉVI-STRAUSS, CLAUDE GUSTAVE (born 1908), French social anthropologist **9** 371-372

LEVINAS, EMMANUEL (1906-1995), Jewish philosopher **9** 368-369

LEVINE, JAMES (born 1943), American conductor and pianist **9** 369-371

LEVITT, WILLIAM (1907-1994), American real estate developer **19** 199-201

LEVY, BERNARD-HENRI (born 1948), French moralist and political philosopher **9** 372-373

LEVY, DAVID (born 1937), Israeli minister of foreign affairs and deputy prime minister **9** 373-374

LÉVY-BRUHL, LUCIEN (1857-1939), French philosopher and anthropologist **9** 374-375

LEWIN, KURT (1890-1947), German-American social psychologist **9** 375-376

LEWIS, ANDREW (circa 1720-1781), American general in the Revolution **9** 376-377

LEWIS, CARL (born Frederick Carlton Lewis; born 1961), African American track and field athlete **9** 377-380

LEWIS, CECIL DAY (1904-1972), British poet and essayist **9** 380

LEWIS, CLARENCE IRVING (1883-1964), American philosopher **9** 381

LEWIS, CLIVE STAPLES (C.S.; 1898-1963), British novelist and essayist **9** 381-382

LEWIS, ESSINGTON (1881-1961), Australian industrial leader **9** 382-384

LEWIS, GILBERT NEWTON (1875-1946), American physical chemist **9** 384-385

LEWIS, HARRY SINCLAIR (1885-1951), American novelist **9** 385-387

LEWIS, JOHN LLEWELLYN (1880-1969), American labor leader **9** 387-388

LEWIS, JOHN ROBERT (born 1940), United States civil rights activist and representative from Georgia **9** 388-390

LEWIS, MATTHEW GREGORY (1775-1818), English novelist and playwright **9** 390-391

LEWIS, MERIWETHER (1774-1809), American explorer and army officer **9** 391-392

LEWIS, OSCAR (1914-1970), American anthropologist **9** 392-393

LEWITT, SOL (born 1928), American Minimalist and Conceptualist artist **9** 393-395

LI HUNG-CHANG (1823-1901), Chinese soldier, statesman, and industrialist **9** 407-409

LI PENG (born 1928), premier of the People's Republic of China **9** 433-435

LI PO (701-762), Chinese poet **9** 437-439

LI SSU (280?-208 B.C.), Chinese statesman **9** 442-443

LI TA-CHAO (1889-1927), Chinese Communist revolutionist **9** 447

LI TZU-CH'ENG (circa 1606-1645), Chinese bandit and rebel leader **9** 452

LIANG CH'I-CH'AO (1873-1929), Chinese intellectual and political reformer **9** 395-396

LIANG WU-TI (464-549), Chinese emperor of Southern dynasties **9** 396-397

LIAQUAT ALI KHAN (1896-1951), Pakistani statesman **9** 397

LIBBY, WILLARD FRANK (1908-1980), American chemist **9** 397-398

LICHTENSTEIN, ROY (1923-1997), American painter, sculptor, and printmaker **9** 398-399

LIE, TRYGVE HALVDAN (1896-1968), Norwegian statesman and UN secretary general **9** 400-401

LIEBER, FRANCIS (circa 1798-1872), German American political scientist **9** 401-402

LIEBERMANN, MAX (1847-1935), German painter **9** 402-403

LIEBIG, BARON JUSTUS VON (1803-1873), German chemist **9** 403-404

LIGACHEV, YEGOR KUZ'MICH (born 1920), member of the Central Committee of the Communist Party of the Soviet Union (1966-1990) **9** 404-406

LIGETI, GYÖRGY (born 1923), Austrian composer **9** 406-407

LIGHTNER, CANDY (born 1946), American activist and founder of Mothers Against Drunk Driving **19** 201-203

Lightning war
see Blitzkrieg (military strategy)

LILBURNE, JOHN (1615-1657), English political activist and pamphleteer **9** 409-410

LILIENTHAL, DAVID ELI (1899-1981), American public administrator **9** 410-411

LILIUOKALANI, LYDIA KAMAKAEHA (1838-1917), queen of the Hawaiian Islands **9** 411-412

LIMBOURG BROTHERS (flourished circa 1399-1416), Netherlandish illuminators **9** 412-413

LIN, MAYA YING (born 1959), American architect **9** 413-415

LIN PIAO (1907-1971), Chinese Communist military and political leader **9** 429-430

LIN TSE-HSÜ (1785-1850), Chinese official **9** 431-432

LINCOLN, ABRAHAM (1809-1865), American statesman, president 1861-1865 **9** 415-418

LINCOLN, BENJAMIN (1733-1810), American military officer **9** 418-419

LIND, JAKOV (Heinz "Henry" Landwirth; born 1927), Austrian autobiographer, short-story writer, novelist, and playwright **9** 419-420

LINDBERGH, ANNE MORROW (born 1906), American author and aviator **9** 420-421

LINDBERGH, CHARLES AUGUSTUS (1902-1974), American aviator **9** 421-423

LINDSAY, JOHN VLIET (born 1921), U.S. congressman (1959-1965) and mayor of New York (1966-1973) **9** 423-424

LINDSAY, VACHEL (1879-1931), American folk poet **9** 424-425

LINDSEY, BENJAMIN BARR (1869-1943), American jurist and reformer **9** 425-426

LINH, NGUYEN VAN (1915-1998), secretary-general of the Vietnamese Communist Party (1986-1991) **9** 426-427

LINNAEUS, CARL (Carl von Linné; 1707-1778), Swedish naturalist **9** 427-429

LINTON, RALPH (1893-1953), American anthropologist **9** 431

LIPCHITZ, JACQUES (1891-1973), Lithuanian-born American sculptor **9** 432-433

LIPPI, FRA FILIPPO (circa 1406-1469), Italian painter **9** 439

LIPPMANN, WALTER (1889-1974), American journalist **9** 439-440

LIPPOLD, RICHARD (born 1915), American Constructivist sculptor **9** 440-442

LIST, GEORG FRIEDRICH (1789-1846), German economist **9** 443-444

LISTER, JOSEPH (1st Baron Lister of Lyme Regis; 1827-1912), English surgeon **9** 444-445

LISZT, FRANZ (1811-1886), Hungarian composer **9** 445-447

LITTLE, ROYAL (born 1896), American textile tycoon **9** 449-451

Little Mermaid, The (film)
Menken, Alan **20** 263-266

LITTLE RICHARD (Richard Penniman; born 1932), American rock 'n' roll musician **9** 447-449

LITTLE WOLF (1818?-1904), Cheyenne chief **18** 255-257

LITVINOV, MAXIM MAXIMOVICH (1876-1951), Soviet diplomat **9** 451-452

LIU HSIEH (circa 465-522), Chinese literary critic **9** 452-453

LIU PANG (Han Kao-tsu or Liu Chi; 256 B.C.-195 B.C.), Chinese emperor **9** 453

LIU SHAO-CH'I (born 1900), Chinese Communist party leader **9** 453-455

LIU TSUNG-YÜAN (773-819), Chinese poet and prose writer **9** 455-456

LIUZZO, VIOLA (1925-1965), American civil rights activist **19** 203-205

LIVERPOOL, 2ND EARL OF (Robert Barks Jenkinson; 1770-1828), English statesman, prime minister 1812-1827 **9** 456-457

LIVIA (ca. 58 B.C. - 29 A.D.), Roman empress, wife of Augustus **9** 457-460

LIVINGSTON, EDWARD (1764-1836), American jurist and statesman **9** 460-461

LIVINGSTON, ROBERT (1654-1728), American colonial politician **9** 461-462

LIVINGSTON, ROBERT R. (1746-1813), American jurist and diplomat **9** 462-463

LIVINGSTONE, DAVID (1813-1873), Scottish missionary and explorer in Africa **9** 463-465

LIVY (Titus Livius; circa 64 B.C.-circa 12 A.D.), Roman historian **9** 465-467

LLERAS CAMARGO, ALBERTO (1906-1990), Colombian statesman, twice president **9** 467

LLEWELYN AP GRUFFYDD (died 1282), Prince of Wales **9** 468

LLOYD, HENRY DEMAREST (1847-1903), American social reformer **9** 468-469

LLOYD GEORGE, DAVID, (1st Earl of Dwyfor; 1863-1945), English statesman, prime minister 1916-1922 **9** 469-471

LLOYD, HAROLD (1893-1971), American actor **20** 226-229

LLOYD-JONES, ESTHER MCDONALD (born 1901), school personnel specialist who focused on development of the whole person **9** 471-472

LOBACHEVSKII, NIKOLAI IVANOVICH (1792-1856), Russian mathematician **9** 472-474

LOBENGULA (died circa 1894), South African Ndebele king **9** 474-475

LOCHNER, STEPHAN (circa 1410-1451), German painter **9** 475

LOCKE, ALAIN (1886-1954), African American educator, editor, and author **9** 475-478

LOCKE, JOHN (1632-1704), English philosopher and political theorist **9** 478-480

LOCKWOOD, BELVA (1830-1917), American lawyer, suffragist, and reformer **19** 205-207

LODGE, DAVID (born 1935), English novelist **9** 480-482

LODGE, HENRY CABOT (1850-1924), American political leader **9** 482-483

LODGE, HENRY CABOT, JR. (1902-1985), American congressman, senator, ambassador, and presidential adviser **9** 483-485

LOESSER, FRANK (Francis Henry Loesser; 1910-1969), American lyricist **18** 257-259

LOEW, MARCUS (1870-1927), founder of a theater chain and Metro-Goldwyn-Mayer **9** 485-486

LOEWI, OTTO (1873-1961), German-American pharmacologist and physiologist **9** 486-487

LOFTING, HUGH (1886-1947), British author of children's books **19** 207-209

LOGAN, JAMES (1674-1751), American colonial statesman and jurist **9** 487-488

LOGAN, SIR WILLIAM EDMOND (1798-1875), Canadian geologist **9** 488-489

LOISY, ALFRED FIRMIN (1857-1940), French theologian and biblical historian **9** 489-490

LOMBARD, PETER (circa 1095-1160), Italian bishop and theologian **9** 490-491

LOMBARDI, VINCE (1913-1970), American football coach **9** 491-492

LOMBROSO, CESARE (1835-1909), Italian criminologist **9** 493

LOMONOSOV, MIKHAIL VASILEVICH (1711-1765), Russian chemist and physicist **9** 494

LONDON, JACK (1876-1916), American author **9** 494-495

London Philharmonia
Klemperer, Otto **20** 205-207

LONG, CRAWFORD WILLIAMSON (1815-1878), American physician **9** 495-496

LONG, HUEY PIERCE (1893-1935), American politician **9** 496-497

LONG, IRENE D. (born 1951), African American aerospace medicine physician **9** 497-498

LONGFELLOW, HENRY WADSWORTH (1807-1882), American poet **9** 499-500

LONGINUS (flourished 1st or 3rd century), Latin author and rhetorician **9** 500-501

LONGUS (flourished 3rd century), Greek author **20** 229-230

LONSDALE, KATHLEEN (born Kathleen Yardley; 1903-1971), Irish crystallographer **9** 501-502

LOOS, ADOLF (1870-1933), Viennese architect **9** 502-503

LOPE FÉLIX DE VEGA CARPIO (1562-1635), Spanish dramatist **9** 503-506

LOPEZ ARELLANO, OSWALDO (born 1921), Honduran military officer and president **20** 230-231

LÓPEZ, CARLOS ANTONIO (1792-1862), Paraguayan president-dictator 1844-1862 **9** 506-507

LÓPEZ, FRANCISCO SOLANO (1826-1870), Paraguayan president-dictator **9** 507-508

LÓPEZ, NARCISO (1798-1851), Venezuelan military leader **9** 508

LÓPEZ DE AYALA, PEDRO (1332-1407), Spanish statesman, historian, and poet **9** 508-509

LÓPEZ MATEOS, ADOLFO (1910-1970), president of Mexico (1958-1964) **9** 509-510

LÓPEZ PORTILLO, JOSÉ (born 1920), president of Mexico (1976-1982) **9** 510-511

LORCA, FEDERICO GARCÍA (1898-1936), Spanish poet and playwright **9** 511-513

LORDE, AUDRE (1934-1992), African American poet **9** 513-515

LOREN, SOPHIA (Sofia Villani Scicolene; born 1936), Italian actress and author **18** 259-261

LORENTZ, HENDRIK ANTOON (1853-1928), Dutch physicist **9** 515-516

LORENZ, KONRAD Z. (1903-1989), animal psychologist **9** 516-517

LORENZETTI, PIERRE AND AMBROGIO (flourished 14th century), Italian painters **9** 517-518

LOTI, PIERRE (1850-1923), French novelist **9** 519-520

LOTT, TRENT (Chester Trent Lott; born 1941), American congressman **18** 262-264

LOTTO, LORENZO (circa 1480-1556), Italian painter **9** 520-521

LOTZE, RUDOLF HERMANN (1817-1881), German idealist philosopher **9** 521-522

LOUIS I (778-840), Holy Roman emperor and king of France and Germany 814-840 **9** 522-523

LOUIS VI (1081-1137), king of France 1108-1137 **9** 523-524

LOUIS VII (circa 1120-1180), king of France 1137-1180 **9** 524-525

LOUIS IX (1214-1270), king of France 1226-1270 **9** 525-526

LOUIS XI (1423-1483), king of France 1461-1483 **9** 526-528

LOUIS XII (1462-1515), king of France 1498-1515 **9** 528-529

LOUIS XIII (1601-1643), king of France 1610-1643 **9** 529-531

LOUIS XIV (1638-1715), king of France 1643-1715 **9** 531-533
Dutch wars
Turenne, Vicomte de **20** 381-383

LOUIS XV (1710-1774), king of France 1715-1774 **9** 533-534

LOUIS XVI (1754-1793), king of France 1774-1792 **9** 534-535

LOUIS XVIII (1755-1824), king of France 1814-1824 **9** 535-536

LOUIS, JOE (Joe Louis Barrow; 1914-1981), American boxer **9** 537-538

LOUIS, MORRIS (Bernstein; 1912-1962), American painter **9** 538-539

LOUIS, PIERRE CHARLES ALEXANDRE (1787-1872), French physician **9** 540

LOUIS PHILIPPE (1773-1850), king of the French 1830-1848 **9** 536-537

LOVE, NAT (1854-1921), African American champion cowboy **10** 1-2

LOVE, SUSAN M. (born 1948), American surgeon and medical researcher **10** 2-3

LOVECRAFT, H. P. (1890-1937), American author **10** 3-6

LOVEJOY, ARTHUR ONCKEN (1873-1962), American philosopher **10** 6

LOVEJOY, ELIJAH PARISH (1802-1837), American newspaper editor and abolitionist **10** 6-7

LOVELACE, ADA BYRON (Countess of Lovelace, Augusta Ada King Byron; 1815-1852), English mathematician and author **18** 264-266

LOVELACE, RICHARD (circa 1618-circa 1657), English Cavalier poet **10** 7-8

LOVELL, SIR ALFRED CHARLES BERNARD (born 1913), English astronomer **10** 8-9

LOW, JULIETTE GORDON (born Juliette Magill Kinzie Gordon; 1860-1927), American reformer and founder of the Girl Scouts **10** 10-11

LOW, SETH (1850-1916), American politician and college president **10** 11-12

LOWELL, ABBOTT LAWRENCE (1856-1943), American educator and political scientist **10** 12-13

LOWELL, AMY (1874-1925), American poet, critic, and biographer **10** 13

LOWELL, FRANCIS CABOT (1775-1817), American merchant and manufacturer **10** 13-14

LOWELL, JAMES RUSSELL (1819-1891), American poet and diplomat **10** 14-15

LOWELL, JOSEPHINE SHAW (1843-1905), American social reformer and philanthropist **10** 15-16

LOWELL, ROBERT TRAIL SPENCE, JR. (1917-1977), American poet **10** 16-17

LOWIE, ROBERT HARRY (1883-1957), Austrian-born American anthropologist **10** 18

LOWRY, MALCOLM (1909-1957), English author **19** 209-211

LU CHI (261-303), Chinese poet and critic **10** 24

LU CHIU-YUAN (Lu Hsiang-shan; 1139-1193), Chinese philosopher **10** 24-25

LU HSÜN (pen name of Chou Shu-jen; 1881-1936), Chinese author and social critic **10** 35-37

LUBITSCH, ERNST (1892-1947), German-American film director **10** 18-19

LUCARIS, CYRIL (1572-1637), Greek Orthodox patriarch and theologian **10** 20

LUCAS, GEORGE (born 1944), American filmmaker **19** 211-213

LUCAS VAN LEYDEN (1494-1533), Dutch engraver and painter **10** 20-21

LUCE, CLARE BOOTHE (1903-1987), playwright and U.S. congresswoman **10** 21-23

LUCE, HENRY ROBINSON (1898-1967), American magazine editor and publisher **10** 23-24

LUCIAN (circa 120-circa 200), Greek satirist **10** 25-26

LUCIANO, LUCKY (Charles Luciano, Salvatore Lucania; 1897-1962), Italian American mobster **19** 214-215

LUCID, SHANNON (born 1943), American astronaut **19** 215-217

Lucknow (city; India)
see Sepoy Mutiny

LUCRETIUS (Titus Lucretius Carus; circa 94-circa 55 B.C.), Latin poet and philosopher **10** 26-27

LUDENDORFF, ERICH FRIEDRICH WILHELM (1865-1937), German general **10** 27-28

LUDLUM, ROBERT (a.k.a. Jonathan Ryder and Michael Shepherd; born 1927), American suspense novelist **10** 28-29

LUDWIG, DANIEL KEITH (1897-1992), American shipping magnate **10** 29-31

LUDWIG, KARL FRIEDRICH WILHELM (1816-1895), German physiologist **10** 31

LUGARD, FREDERICK JOHN DEALTRY (1st Baron Lugard; 1858-1945), British soldier and colonial administrator in Africa **10** 31-32

LUHAN, MABEL DODGE (1879-1962), American writer, salon hostess, and patron of artists, writers, and political radicals **10** 32-34

LUHMANN, NIKLAS (born 1927), German sociologist who developed a general sociological systems theory **10** 34-35

LUKÁCS, GYORGY (1885-1971), Hungarian literary critic and philosopher **10** 37-38

LUKE, Saint (flourished A.D. 50), Evangelist and biblical author **10** 38

LUKS, GEORGE BENJAMIN (1867-1933), American painter **10** 38-39

LULL, RAYMOND (1232/35-1316), Spanish theologian, poet, and missionary **10** 39-40

LULLY, JEAN BAPTISTE (1632-1687), Italian-born French composer **10** 40-41

LUMIÈRE BROTHERS (Auguste Marie Louis, 1862-1954, and Louis Jean, 1864-1948), French inventors **10** 41-43

LUMUMBA, PATRICE EMERY (1925-1961), Congolese statesman **10** 43-45

LUNDY, BENJAMIN (1789-1839), American journalist **10** 45-46

LUNS, JOSEPH (born 1911), West European political leader **10** 46-47

LURIA, ISAAC BEN SOLOMON ASHKENAZI (1534-1572), Jewish mystic **10** 47-48

LUTHER, MARTIN (1483-1546), German religious reformer **10** 48-51

LUTHULI, ALBERT JOHN (1898-1967), South African statesman **10** 51-52

LUTOSLAWSKI, WITOLD (1913-1994), Polish composer **10** 52-53

LUTYENS, EDWIN LANDSEER (1869-1944), English architect **10** 54-55

LUXEMBURG, ROSA (1870-1919), Polish revolutionary **10** 55-56

LUZ, ARTURO ROGERIO (born 1926), Philippine painter and sculptor **10** 56-57

LUZHKOV, YURI MIKHAYLOVICH (born 1936), mayor of Moscow **18** 266-268

LUZZATO, MOSES HAYYIM (1707-1747), Jewish mystic and poet **10** 57-58

LUZZI, MONDINO DE' (circa 1265/70-1326), Italian anatomist **10** 58

LWOFF, ANDRÉ (1902-1994), French microbiologist and geneticist **10** 58-59

LY, ABDOULAYE (born 1919), Senegalese politician and historian **10** 60

LYAUTEY, LOUIS HUBERT GONZALVE (1854-1934), French marshal and colonial administrator **10** 60-61

LYDGATE, JOHN (circa 1370-1449/50), English poet **10** 61-62

LYELL, SIR CHARLES (1797-1875), Scottish geologist **10** 62-63

LYND, HELEN MERRELL (1896-1982), American sociologist and educator **10** 63-64

LYND, ROBERT STAUGHTON (1892-1970), American sociologist **10** 64-65

LYND, STAUGHTON (born 1929), historian and peace militant **10** 65-66

LYNDSAY, SIR DAVID (circa 1485-1555), Scottish poet and courtier **10** 66-67

LYON, MARY (1797-1849), American educator, religious leader, and women's rights advocate **10** 67-69

LYONS, JOSEPH ALOYSIUS (1879-1939), Australian statesman, prime minister 1932-39 **10** 69-70

LYSANDER (died 395 B.C.), Spartan military commander and statesman **10** 70

LYSENKO, TROFIM DENISOVICH (1898-1976), Soviet agronomist and geneticist **10** 71

M

MA, YO-YO (born 1955), American cellist **20** 232-234

MAATHAI, WANGARI MUTA (born 1940), Kenyan environmental activist **18** 269-271

MABILLON, JEAN (1632-1707), French monk and historian **10** 72

MABINI, APOLINARIO (1864-1903), Filipino political philosopher **10** 72-73

MABUCHI, KAMO (1697-1769), Japanese writer and scholar **10** 73-74

MACAPAGAL, DIOSDADO P. (born 1910), Filipino statesman **10** 74-76

MACARTHUR, DOUGLAS (1880-1964), American general **10** 76-78

MACARTHUR, JOHN (circa 1767-1834), Australian merchant, sheep breeder, and politician **10** 78

MACAULAY, HERBERT (1864-1945), Nigerian politician **10** 78-79

MACAULAY, THOMAS BABINGTON (1st Baron Macaulay of Rothley; 1800-1859), English essayist, historian, and politician **10** 79-80

MACBETH (died 1057), king of Scotland 1040-1057 **10** 81

MACBRIDE, SEAN (1904-1988), Irish statesman **19** 218-220

MacCREADY, PAUL (born 1925), American aeronautical engineer **20** 234-237

MACDONALD, DWIGHT (1906-1982), American editor, journalist, essayist, and critic **10** 81-83

MACDONALD, ELEANOR JOSEPHINE (born 1906), American epidemiologist **10** 83-84

MACDONALD, JAMES RAMSAY (1866-1937), British politician **10** 84-85

MACDONALD, SIR JOHN ALEXANDER (1815-1891), Canadian statesman **10** 85-87

MACDOWELL, EDWARD ALEXANDER (1861-1908), American pianist and composer **10** 87-88

MACEO, ANTONIO (1845-1896), Cuban general and patriot **10** 88-90

MACH, ERNST (1838-1916), Austrian physicist **10** 90-91

MACHADO DE ASSIS, JOAQUIM MARIA (1839-1908), Brazilian novelist **10** 91-92

MACHADO Y MORALES, GERARDO (1871-1939), Cuban general and president **10** 92-93

MACHAUT, GUILLAUME DE (circa 1300-1377), French composer and poet **10** 93-94

MACHEL, SAMORA MOISES (1933-1986), socialist revolutionary and first president of Mozambique **10** 94-96

MACHIAVELLI, NICCOLÒ (1469-1527), Italian author and statesman **10** 97-99

Machine gun
see Weapons and explosives

Machu Picchu
Bingham, Hiram **20** 46-48

MacINTYRE, ALASDAIR CHALMERS (born 1929), Scottish-born philosopher and ethicist **10** 99-100

MACIVER, ROBERT MORRISON (1882-1970), Scottish-American sociologist, political philosopher, and educator **10** 100-101

MACK, CONNIE (Cornelius Alexander McGillicuddy; 1862-1956), American baseball player and manager **19** 220-222

MACKAY, JOHN WILLIAM (1831-1902), American miner and business leader **10** 101-102

MACKE, AUGUST (1887-1914), Expressionist painter **10** 102-103

MACKENZIE, SIR ALEXANDER (circa 1764-1820), Scottish explorer, fur trader, and businessman **10** 103-104

MACKENZIE, ALEXANDER (1822-1892), Scottish-born Canadian statesman, prime minister 1873-1878 **10** 104

MACKENZIE, WILLIAM LYON (1795-1861), Scottish-born Canadian journalist, politician, and rebel **10** 104-106

MACKILLOP, MARY (1842-1909), first Australian candidate for sainthood in the Roman Catholic Church and foundress of the Sisters of Saint Joseph of the Sacred Heart **10** 106-107

MACKINTOSH, CHARLES RENNIE (1868-1928), Scottish artist, architect, and interior/furniture/textile designer **10** 107-108

MACLEAN, GEORGE (1801-1847), Scottish soldier and agent of British expansion **10** 108-109

MACLEISH, ARCHIBALD (born 1892), American poet, playwright, and public official **10** 109-110

MACLENNAN, HUGH (1907-1990), Canadian novelist, essayist, and academic **10** 110-111

MACMILLAN, DONALD BAXTER (1874-1970), American explorer and scientist **10** 111-112

MACMILLAN, HAROLD (born 1894), British statesman **10** 112-113

MACNEICE, LOUIS (1907-1964), British poet **10** 113-114

MACON, NATHANIEL (1758-1837), American statesman **10** 114-115

MACQUARIE, LACHLAN (1762-1824), British officer, governor of New South Wales 1810-1822 **10** 115-116

MACQUARRIE, JOHN (born 1919), Anglican theologian **10** 116-117

MACY, ANNE SULLIVAN (Johanna ''Annie'' Sullivan; 1866-1936), American teacher **20** 237-239

MADERNO, CARLO (1556-1629), Italian architect **10** 117-118

MADERO, FRANCISCO INDALECIO (1873-1913), Mexican politician, president 1911-13 **10** 118-119

MADISON, DOLLY (wife of James Madison, born Dorothea Payne; 1768-1849), American First Lady **10** 119-121

MADISON, JAMES (1751-1836), American statesman, president 1809-1817 **10** 121-123

MADONNA (Madonna Louise Veronica Ciccone, born 1958), American singer and actress **10** 123-125

MAETERLINCK, COUNT MAURICE (1863-1949), Belgian poet, dramatist, and essayist **10** 125-126

MAGELLAN, FERDINAND (1480-1521), Portuguese explorer **10** 126-127

MAGNASCO, ALESSANDRO (1667-1749), Italian painter **10** 127-128

MAGRITTE, RENÉ (1890-1967), Surrealist painter **10** 128-130

MAGSAYSAY, RAMON (1907-1957), Philippine statesman, president 1953-1957 **10** 130-131

MAHAL, HAZRAT (Iftikarun-nisa; 1820?-1879), Indian revolutionary **18** 271-273

MAHAN, ALFRED THAYER (1840-1914), American naval historian and strategist **10** 131-132

MAHARISHI MAHESH YOGI (born 1911?), Indian guru and founder of the Transcendental Meditation movement **10** 132-133
Chopra, Deepak **20** 84-86

MAHATHIR MOHAMAD (born 1925), prime minister of Malaysia **10** 134-135

MAHDI, THE (Mohammed Ahmed; circa 1844-1885), Islamic reformer and Sudanese military leader **10** 137-138

MAHENDRA, KING (Bir Bikram Shah Dev; 1920-1972), ninth Shah dynasty ruler of Nepal (1955-1972) **10** 138-139

MAHERERO, SAMUEL (ca. 1854-1923), Supreme Chief of the Herero naion in southwest Africa **10** 139-142

MAHFUZ, NAJIB (born 1912), Egyptian novelist **10** 142-144

MAHLER, GUSTAV (1860-1911), Bohemian-born composer and conductor **10** 144-145

MAHMUD II (1785-1839), Ottoman sultan 1808-1839 **10** 145-147

MAHMUD OF GHAZNI (971-1030); Ghaznavid sultan in Afghanistan **10** 147

MAHONE, WILLIAM (1826-1895), American politician and Confederate general **10** 147-148

MAILER, NORMAN KINGSLEY (born 1923), American author, producer, and director **10** 148-150

MAILLOL, ARISTIDE (1861-1944), French sculptor **10** 150-151

MAIMONIDES (1135-1204), Jewish philosopher **10** 151-152

MAINE, SIR HENRY JAMES SUMNER (1822-1888), English legal historian and historical anthropologist **10** 152

MAISONEUVE, SIEUR DE (Paul de Chomedey; 1612-1676), French explorer and colonizer in Canada **10** 153

MAISTRE, JOSEPH DE (1753-1821), French political philosopher **10** 153-154

MAITLAND, FREDERIC WILLIAM (1850-1906), English historian, lawyer, and legal scholar **10** 154-155

MAJOR, JOHN (born 1943), British prime minister **10** 155-157

MAKARIOS III (Michael Christodoulou Mouskos; 1913-1977), archbishop and ethnarch of the Orthodox Church of Cyprus and first president of the Republic of Cyprus (1959-1977) **10** 157-158

MAKEMIE, FRANCIS (1658-1708), Irish-born Presbyterian missionary **10** 158-159

MAKI, FUMIHIKO (born 1928), Japanese architect **10** 159-161

MAKIBI, KIBI-NO (693-775), Japanese courtier and statesman **10** 161

MÄKONNEN ENDALKAČÄW (1892-1963), Ethiopian writer and official **10** 161-162

MALAMUD, BERNARD (1914-1986), American novelist and short-story writer **10** 162-163

MALAN, DANIEL FRANCOIS (1874-1959), South African pastor, journalist, and prime minister 1948-1954 **10** 163-164

MALCOLM III (died 1093), king of Scotland 1058-1093 **10** 164-165

MALCOLM X (1925-1965), African American civil rights leader **10** 165-166

MALEBRANCHE, NICOLAS (1638-1715), French philosopher and theologian **10** 166-167

MALENKOV, GEORGY MAKSIMILIANOVICH (1902-1988), head of the Soviet government and leader of its Communist Party (1953) **10** 168

MALEVICH, KASIMIR (1878-1935), Russian painter **10** 168-169

MALHERBE, FRANÇOIS DE (1555-1628), French poet **10** 169-170

MALINOWSKI, KASPAR BRONISLAW (1884-1942), Austrian-born British social anthropologist **10** 170-171

MALIPIERO, GIAN FRANCESCO (1882-1973), Italian composer **10** 171

MALKAM KHAN, MIRZA (1831-1908), Persian diplomat **10** 172

MALLARMÉ, STÉPHANE (1842-1898), French poet **10** 172-173

MALLE, LOUIS (1932-1995), French film director and producer **18** 273-275

MALONE, DUMAS (1892-1986), American historian and editor **10** 174-175

MALORY, SIR THOMAS (flourished 15th century), English author **10** 175-176

MALPIGHI, MARCELLO (1628-1694), Italian anatomist **10** 176-178

MALRAUX, ANDRÉ (1901-1976), French novelist, essayist, and politician **10** 178-180

MALTHUS, THOMAS ROBERT (1766-1834), English economist **10** 180-181

Mame (musical)
Herman, Jerry **20** 173-175

MAMET, DAVID ALAN (born 1947), American author **10** 181-182

MAMUN, ABDALLAH AL- (786-833), Abbasid caliph **10** 183

MANASSEH BEN ISRAEL (1604-1657), Dutch rabbi and theologian **10** 183-184

MANCINI, HENRY (Enrico Mancini; 1924-1994), American composer, pianist, and film music scorer **18** 275-276

MANCO CAPAC (circa 1500-1545), Inca emperor **10** 184-185

MANDELA, NELSON ROLIHLAHLA (born 1918), South African leader **10** 185-186

MANDELA, WINNIE (Nomzamo Winifred Madikizela; born 1936), South African anti-apartheid leader **10** 187-189

MANDELBROT, BENOIT B. (born 1924), Polish-born French-American mathematician who invented fractals **10** 189-191

MANDELSTAM, OSIP EMILYEVICH (1891-1938), Russian poet **10** 191

MANDEVILLE, BERNARD (circa 1670-1733), English satirist and moral philosopher **10** 192

MANDEVILLE, SIR JOHN (flourished 14th century), pen name of English author **10** 192-193

MANET, ÉDOUARD (1832-1883), French painter **10** 193-194

MANGAS COLORADAS (ca. 1790-1863), Apache military leader **10** 194-196

MANI (216-276/277), Persian prophet **10** 196-197

MANIN, DANIELE (1804-1857), Venetian patriot **10** 197-198

MANKILLER, WILMA (born 1945), Native American activist and Cherokee chief **10** 198-199

MANLEY, MICHAEL NORMAN (1924-1997), Jamaican prime minister (1972-1980) **10** 200-201

MANN, HEINRICH (1871-1950), German novelist, essayist, and social critic **10** 201-202

MANN, HORACE (1796-1859), American educational reformer and humanitarian **10** 202-204

MANN, THOMAS (1875-1955), German novelist and essayist **10** 204-207

MANNERHEIM, BARON CARL GUSTAV EMIL VON (1867-1951), Finnish military leader and statesman, president 1944-46 **10** 207-208

MANNHEIM, KARL (1893-1947), Hungarian-born sociologist and educator **10** 208-209

MANNING, HENRY EDWARD (1808-1892), English cardinal **10** 209-210

MANNIX, DANIEL (1864-1963), Irish-born Australian archbishop **10** 210

MANRIQUE, JORGE (1440?-1478), Spanish poet and soldier **10** 210-211

MANSART, FRANÇOIS (1598-1666), French architect **10** 211

MANSART, JULES HARDOUIN (1646-1708), French architect **10** 212

MANSFIELD, KATHERINE (born Kathleen Mansfield Beauchamp; 1888-1923), New Zealander short-story writer and poet **10** 213-214

MANSUR, ABU JAFAR IBN MUHAMMAD AL (712-775), Abbasid caliph **10** 214-215

MANTEGNA, ANDREA (circa 1430-1506), Italian painter and engraver **10** 215-216

MANTLE, MICKEY (1931-1995), American baseball player **10** 216-218

MANUEL I (1469-1521), king of Portugal 1495-1521 **10** 219-220

MANUEL I COMNENUS (circa 1123-1180), Byzantine emperor 1143-1180 **10** 218-219

MANUELITO (1818-1894), Navajo tribal leader **10** 220-222

Manufacturers
see Business and industrial leaders

MANZONI, ALESSANDRO (1785-1873), Italian novelist and playwright **10** 222-224

MANZÙ, GIACOMO (born 1908), Italian sculptor **10** 224-225

MAO ZEDONG (1893-1976), Chinese statesman **10** 225-227

Map (cartography)
Berthier, Louis Alexandre **20** 43-44

MAPPLETHORPE, ROBERT (1946-1989), controversial American photographer **10** 227-228

MARADONA, DIEGO (born 1961), Argentine soccer player **20** 239-241

MARAGHI, AL-MUSTAFĀ (1881-1945), Egyptian jurist and educator **10** 228-229

MARAT, JEAN PAUL (1743-1793), French journalist and political leader **10** 230-231

MARC, FRANZ (1880-1916), German painter **10** 231

MARCEAU, MARCEL (born 1923), world's greatest practitioner of pantomine **10** 231-233

MARCEL, GABRIEL (1889-1973), French philosopher **10** 233-234

MARCHAND, JEAN-BAPTISTE (1863-1934), French explorer and soldier **10** 234-237

MARCIANO, ROCKY (1923-1969), American boxer **10** 237-238

MARCION (flourished mid-2nd century), Christian theologian **10** 238-239

MARCONI, GUGLIELMO (1874-1937), Italian inventor **10** 239-240

MARCOS, FERDINAND (1917-1989), president of the Republic of the Philippines (1965-1986) **10** 240-242

MARCOS, IMELDA ROMUALDEZ (born 1930), wife of Philippine President Ferdinand Marcos and governor of Metro Manila **10** 242-243

MARCOS DE NIZA, FRIAR (circa 1500-1558), Franciscan missionary in Spanish America **10** 240

MARCUS AURELIUS ANTONINUS (121-180), Roman emperor 161-180 **10** 243-245

MARCUS, STANLEY (born 1905), American businessman **19** 222-224

MARCUSE, HERBERT (1898-1979), German-American philosopher **10** 245-247

MARCY, WILLIAM LEARNED (1786-1857), American statesman **10** 247-248

MARENZIO, LUCA (1553/54-1599), Italian composer **10** 248

MARGAI, SIR MILTON AUGUSTUS STRIERY (1895-1964), Sierra Leonean physician and statesman **10** 248-249

MARGARET OF ANJOU (1430-1482), queen consort of Henry VI of England **10** 249-250

MARGARET OF DENMARK (born Margaret Valdemarsdottir; 1353-1412), queen of Denmark **10** 250-252

MARGARET OF SCOTLAND, Saint (1045-1093), wife of Malcolm III of Scotland **10** 252-253

MARGULIS, LYNN (born 1938), American biologist **10** 253-254

MARIA THERESA (1717-1780), Holy Roman empress 1740-1780 **10** 256-258

MARIANA, JUAN DE (1536-1624), Spanish Jesuit historian **10** 254-255

MARIÁTEGUI, JOSÉ CARLOS (1895-1930), Peruvian writer **10** 255-256

MARIE ANTOINETTE (1755-1793), queen of France 1774-1793 **10** 258-259

MARIE DE FRANCE (flourished late 12th century), French poet **10** 259

MARIN, JOHN, III (1870-1953), American painter **10** 259-260

MARINI, MARINO (1901-1980), Italian sculptor **10** 260-262

MARION, FRANCIS (1732-1795), American Revolutionary War leader **10** 262-263

MARITAIN, JACQUES (1882-1973), French Catholic philosopher **10** 263

MARIUS GAIUS (circa 157-86 B.C.), Roman general and politician **10** 264-265

MARIVAUX, PIERRE CARLET DE CHAMBLAIN DE (1688-1763), French novelist and dramatist **10** 265-266

MARK, Saint (flourished 1st century), Apostle of Jesus **10** 266-267

MARKHAM, BERYL (1902-1986), British aviator, author, and horse trainer **20** 241-243

MARKHAM, EDWIN (1852-1940), American poet **10** 267

MARKIEVICZ, CONSTANCE (1868-1927), Irish nationalist, labor activist, and feminist **10** 267-271

MARLBOROUGH, 1ST DUKE OF (John Churchill; 1650-1722), English general and statesman **10** 271-272

MARLOWE, CHRISTOPHER (1564-1593), English dramatist **10** 272-274

MÁRMOL, JOSÉ (1817-1871), Argentine writer and intellectual **10** 274

MARQUETTE, JACQUES (1637-1675), French Jesuit, missionary and explorer **10** 274-275

MARSALIS, WYNTON (born 1961), American trumpeter and bandleader **19** 224-226

MARSH, NGAIO (Edith Ngaio Marsh; 1899-1982), New Zealander author and playwright **19** 226-228

MARSH, OTHNIEL CHARLES (1831-1899), American paleontologist **10** 275-276

MARSH, REGINALD (1898-1954), American painter and printmaker **10** 276-277

MARSHALL, ALFRED (1842-1924), English economist **10** 277-278

MARSHALL, GEORGE CATLETT (1880-1959), American soldier and statesman **10** 278-279

MARSHALL, JOHN (1755-1835), American jurist, chief justice of United States. Supreme Court 1801-1835 **10** 279-281

MARSHALL, PAULE BURKE (born 1929), American author **10** 281-282

MARSHALL, THURGOOD (1908-1993), African American jurist **10** 282-284

MARSILIUS OF PADUA (1275/80-1342), Italian political philosopher **10** 284

MARTEL, CHARLES (circa 690-741), Frankish ruler **10** 285

MARTÍ, JOSÉ (1853-1895), Cuban revolutionary, poet, and journalist **10** 285-286

MARTIAL (Marcus Valerias Martialis; circa 38/41-circa 104), Roman epigrammatist **10** 286-287

MARTIN V (Oddone Colonna; 1368-1431), pope 1417-1431 **10** 287-288

MARTIN, AGNES (born 1912), American painter **10** 288-289

MARTIN, LUTHER (1748-1826), American lawyer and Revolutionary patriot **10** 289-290

MARTIN, LYNN MORLEY (born 1939), Republican representative from Illinois and secretary of labor under George Bush **10** 290-292

MARTIN, MARY (1913-1990), popular stage actress, singer, and dancer and a television and film star **10** 292-293

MARTIN, WILLIAM MCCHESNEY, JR. (1906-1998), American business executive and federal government official **10** 293-295

MARTIN DU GARD, ROGER (1881-1958), French author **10** 295-296

MARTINEAU, HARRIET (1802-1876), English writer and philosopher **10** 296-297

MARTÍNEZ, MAXIMILIANO HERNÁNDEZ (1882-1966), president of El Salvador (1931-1944) **10** 297-298

MARTINEZ, VILMA SOCORRO (born 1943), Hispanic American attorney and activist **18** 276-279

MARTINI, SIMONE (flourished 1315-1344), Italian painter **10** 298-299

MARTINU, BOHUSLAV (1890-1959), Czech composer **10** 299-300

MARTY, MARTIN E. (born 1928), Lutheran pastor, historian of American religion, and commentator **10** 300-301

MARVELL, ANDREW (1621-1678), English poet and politician **10** 301-303

MARX, KARL (1818-1883), German political philosopher **10** 304-308

MARX BROTHERS, 20th-century American stage and film comedians **10** 303-304

MARY, QUEEN OF SCOTS (1542-1587), queen of France and Scotland **10** 308-309

MARY, SAINT (Blessed Virgin Mary; late 1st century B.C.-1st century A.D.), New Testament figure, mother of Jesus **10** 308-309

MARY I (1516-1558), queen of England 1553-1558 **10** 308-309

MARY II (1662-1694), queen of England, Scotland, and Ireland 1689-1694 **10** 309-310

MASACCIO (1401-1428), Italian painter **10** 312-313

MASARYK, JAN (1886-1948), Czech foreign minister **20** 243-246

MASARYK, TOMÁŠ GARRIGUE (1850-1937), Czech philosopher and statesman, president 1919-1935 **10** 314-315

M*A*S*H (television series) Altman, Robert **20** 12-14

MASINISSA, KING OF NUMIDIA (240 B.C. - 148 B.C.), prince of the Massylians who consolidated the Numidian tribes to form a North African kingdom **10** 315-317

MASIRE, QUETT KETUMILE (born 1925), a leader of the fight for independence and president of Botswana **10** 318-319

MASON, GEORGE (1725-1792), American statesman **10** 319-320

MASON, JAMES MURRAY (1796-1871), American politician and Confederate diplomat **10** 320-321

MASON, LOWELL (1792-1872), American composer and music educator **10** 321-322

MASSASOIT (1580-1661), Native American tribal chief **10** 322-324

MASSEY, WILLIAM FERGUSON (1856-1925), New Zealand prime minister 1912-1925 **10** 324

MASSINGER, PHILIP (1583-1640), English playwright **10** 324-325

MASSYS, QUENTIN (1465/66-1530), Flemish painter **10** 325-326

MASTERS, EDGAR LEE (1869-1950), American author and lawyer **10** 326-327

MASTERS, WILLIAM HOWELL (born 1915), American psychologist and sex therapist **10** 327-328

MASUDI, ALI IBN AL- HUSAYN AL- (died 956), Arab historian **10** 328-329

MASUR, KURT (born 1927), German conductor and humanist **20** 246-248

MATAMOROS, MARINO (1770-1814), Mexican priest and independence hero **10** 329-330

MATHER, COTTON (1663-1728), American Puritan clergyman and historian **10** 330-332

MATHER, INCREASE (1639-1723), American Puritan clergymen, educator, and author **10** 332-333

MATHIEZ, ALBERT (1874-1932), French historian **10** 333-334

MATISSE, HENRI (1869-1954), French painter and sculptor **10** 336-337

MATLIN, MARLEE (born 1965), American actress **19** 228-230

MATLOVICH, LEONARD (1943-1988), American gay rights activist **20** 248-250

MATSUNAGA, SPARK MASAYUKI (1916-1990), Asian American U.S. senator **18** 279-281

MATSUSHITA, KONOSUKE (1918-1989), Japanese inventor and businessman **19** 230-232

MATTEI, ENRICO (1906-1962), Italian entrepreneur **10** 337-339

MATTEOTTI, GIACOMO (1885-1924), Italian political leader **10** 339-340

MATTHEW, SAINT (flourished Ist century), Apostle and Evangelist **10** 340-341

MATTHEW PARIS (circa 1200-1259), English Benedictine chronicler **10** 341-342

MATTINGLY, GARRETT (1900-1962), American historian, professor, and author of novel-like histories **10** 342-344

MATZELIGER, JAN (1852-1889), American inventor and shoemaker **19** 232-234

MAUCHLY, JOHN (1907-1980), American computer entrepreneur **20** 250-252

MAUGHAM, WILLIAM SOMERSET (1874-1965), English author **10** 344-345

MAULBERTSCH, FRANZ ANTON (1724-1796), Austrian painter **10** 345

MAULDIN, BILL (born 1921), cartoon biographer of the ordinary GI in World War II **10** 345-346

MAUPASSANT, HENRI RENÉ ALBERT GUY DE (1850-1893), French author **10** 347

MAURIAC, FRANÇOIS (1885-1970), French author **10** 347-348

MAURICE, JOHN FREDERICK DENISON (1805-1872), English theologian and Anglican clergyman **10** 349-350

MAURICE OF NASSAU, PRINCE OF ORANGE (1567-1625), Dutch general and statesman **10** 348-349

MAURRAS, CHARLES MARIE PHOTIUS (1868-1952), French political writer and reactionary **10** 350-351

MAURY, ANTONIA (1866-1952), American astronomer and conservationist **20** 252-254

MAURY, MATTHEW FONTAINE (1806-1873), American naval officer and oceanographer **10** 351-352

MAUSS, MARCEL (1872-1950), French sociologist and anthropologist **10** 352-353

MAWDUDI, ABU-I A'LA (1903-1979), Muslim writer and religious and political leader in the Indian subcontinent **10** 353-354

MAWSON, SIR DOUGLAS (1882-1958), Australian scientist and Antarctic explorer **10** 354-355

MAXIM, SIR HIRAM STEVENS (1840-1916), American-born British inventor **10** 355-356

MAXIMILIAN I (1459-1519), Holy Roman emperor 1493-1519 **10** 356-357

MAXIMILIAN II (1527-1576), Holy Roman emperor 1564-1576 **10** 357-358

MAXIMILIAN OF HAPSBURG (1832-1867), archduke of Austria and emperor of Mexico **10** 358-360

MAXWELL, IAN ROBERT (née Ludvik Hock; 1923-1991), British publishing magnate **10** 360-361

MAXWELL, JAMES CLERK (1831-1879), Scottish physicist **10** 361-364

MAYAKOVSKY, VLADIMIR VLADIMIROVICH (1893-1930), Russian poet **10** 364-365

MAYER, JEAN (born 1920), nutritionist, researcher, consultant to government and international organizations, and president of Tufts University **10** 365-366

MAYER, LOUIS BURT (Eliezer Mayer; 1885-1957), American motion picture producer **19** 234-235

MAYNARD, ROBERT CLYVE (1937-1993), African American journalist and publisher **10** 366-367

MAYO, WILLIAM J. (1861-1939) and CHARLES H. (1865-1939), American physicians **10** 367-369

MAYOR ZARAGOSA, FEDERICO (born 1934), Spanish biochemist who was director-general of UNESCO (United Nations Educational, Scientific, and Cultural Organization) **10** 369-371

MAYO-SMITH, RICHMOND (1854-1901), American statistician and sociologist **10** 371-372

MAYR, ERNST (born 1904), American evolutionary biologist **10** 372-374

MAYS, BENJAMIN E. (1894-1984), African American educator and civil rights activist **10** 374-376

MAYS, WILLIE (William Howard Mays, Jr.; born 1931), African American baseball player **10** 376-379

MAZARIN, JULES (1602-1661), French cardinal and statesman **10** 379-380

MAZEPA, IVAN STEPANOVICH (circa 1644-1709), Ukrainian Cossack leader **10** 381

MAZZINI, GIUSEPPE (1805-1872), Italian patriot **10** 381-383

M'BOW, AMADOU-MAHTAR (born 1921), director general of UNESCO (United Nations Educational, Scientific, and Cultural Organization) **10** 383-384

MBOYA, THOMAS JOSEPH (1930-1969), Kenyan political leader **10** 384-385

MCADOO, WILLIAM GIBBS (1863-1941), American statesman **10** 385-386

MCAULIFFE, ANTHONY (1898-1975), American army officer **19** 236-239

MCAULIFFE, CHRISTA (nee Sharon Christa Corrigan; 1948-1986), American teacher **20** 254-257

MCCARTHY, EUGENE JOSEPH (born 1916), American statesman **10** 386-388

MCCARTHY, JOSEPH RAYMOND (1908-1957), American politician **10** 388-389

MCCARTHY, MARY T. (born 1912), American writer **10** 389-391

MCCLELLAN, GEORGE BRINTON (1826-1885), American general **10** 391-392

MCCLELLAN, JOHN LITTLE (1896-1977), U.S. senator from Arkansas **10** 392-393

MCCLINTOCK, BARBARA (1902-1992), geneticist and winner of the Nobel Prize in physiology **10** 393-394

MCCLINTOCK, SIR FRANCIS LEOPOLD (1819-1907), British admiral and Arctic explorer **10** 394-395

MCCLOSKEY, JOHN (1810-1885), American cardinal **10** 395

MCCLUNG, NELLIE LETITIA (1873-1951), Canadian suffragist, social reformer, legislator, and author **10** 396-397

MCCLURE, SIR ROBERT (1807-1873), English explorer and navy officer **10** 398-399

MCCLURE, SAMUEL SIDNEY (1857-1949), American editor and publisher **10** 398-399

MCCORMACK, JOHN WILLIAM (1891-1980), U.S. congressman and Speaker of the House **10** 399-400

MCCORMICK, CYRUS HALL (1809-1884), American inventor, manufacturer, and philanthropist **10** 400-401

MCCORMICK, ROBERT RUTHERFORD (1880-1955), American publisher **10** 401-402

MCCOSH, JAMES (1811-1894), Scottish-American minister, philosopher, and college president **10** 402-403

MCCOY, ELIJAH (1843-1929), American engineer and inventor **19** 239-241

MCCOY, ISAAC (1784-1846), American Indian agent and missionary **10** 403

MCCOY, JOSEPH GEITING (1837-1915), American cattleman **10** 403-404

MCCULLERS, CARSON (Lula Carson Smith; 1917-1967), American novelist and playwright **18** 281-283

MCCULLOCH, HUGH (1808-1895), American banker and lawyer **10** 404-405

MCDANIEL, HATTIE (1898-1952), African American actress **10** 405-408

MCDUFFIE, GEORGE (1790-1851), American statesman **10** 408

MCENROE, JOHN PATRICK, JR. (born 1959), American tennis player **10** 408-411

MCGILL, RALPH EMERSON (1898-1969), American journalist **10** 411-412

MCGILLIVRAY, ALEXANDER (circa 1759-1793), American Creek Indian chief **10** 412

MCGOVERN, GEORGE STANLEY (born 1922), American statesman **10** 412-414

MCGUFFEY, WILLIAM HOLMES (1800-1873), American educator **10** 414-415

MCINTIRE, SAMUEL (1757-1811), American builder and furniture maker **10** 415

MCKAY, CLAUDE (1890-1948), African American poet and novelist **10** 416

MCKAY, DONALD (1810-1880), American ship builder **10** 416-417

MCKIM, CHARLES FOLLEN (1847-1909), American architect **10** 417-418

MCKINLEY, WILLIAM (1843-1901), American statesman, president 1897-1901 **10** 418-420

MCKISSICK, FLOYD B., (1922-1991), African American civil rights leader **10** 420-422

MCLEAN, JOHN (1785-1861), American jurist and politician **10** 422-423

MCLOUGHLIN, JOHN (1784-1857), Canadian pioneer and trader **10** 423-424

MCLUHAN, MARSHALL (Herbert Marshall McLuhan; 1911-1980), Canadian professor of literature and culture **10** 424-426

MCMASTER, JOHN BACH (1852-1932), American historian **10** 426-427

McMILLAN, TERRY (born 1951), African American novelist and short story writer **10** 427-428

MCMURRAY, BETTE CLAIR (1924-1980), American inventor and businesswoman **10** 429

MCNAMARA, ROBERT S. (born 1916), U.S. secretary of defense and president of the World Bank **10** 429-431

MCNAUGHTON, ANDREW (1887-1966), Canadian soldier and diplomat **10** 431-432

MCNEALY, SCOTT (born 1954), American businessman **19** 241-243

MCNICKLE, D'ARCY (born William D'Arcy McNickle; 1904-1977), Native American author, historian, and activist **10** 433

MCPHERSON, AIMEE SEMPLE (1890-1944), American evangelist **10** 434

MCQUEEN, BUTTERFLY (born Thelma McQueen; 1911-1995), African American actress **10** 434-437

MEAD, GEORGE HERBERT (1863-1931), American philosopher and social psychologist **10** 437-438

MEAD, MARGARET (1901-1978), American anthropologist **10** 438-440

MEADE, GEORGE GORDON (1815-1872), American general **10** 440-441

MEANS, RUSSELL (born 1939), Native American activist **10** 441-444

MEANY, GEORGE (1894-1980), American labor leader **10** 444

Mécanique céleste (book; Laplace) Somerville, Mary **20** 340-342

MECIAR, VLADIMIR (born 1942), Slovak prime minister **18** 283-285

MEDAWAR, PETER BRIAN (1915-1987), British zoologist **10** 444-445

MEDICI, CATHERINE DE' (1519-1589), Italian queen of France **10** 445-449

MEDICI, COSIMO DE' (1389-1464), Italian statesman and merchant prince **10** 449-450

MEDICI, LORENZO DE' (1449-1492), Italian statesman, ruler of Florence 1469-1492 **10** 450-451

Medicine
alternative
Chopra, Deepak **20** 84-86
Ayurvedic
Chopra, Deepak **20** 84-86
in vitro fertilization
Steptoe, Patrick **20** 346-348

MEDILL, JOSEPH (1823-1899), American abolitionist editor and publisher **10** 451-452

MEGAWATI SUKARNOPUTRI (born 1947), Indonesian prime minister **20** 257-259

MEHMED THE CONQUEROR (a.k.a. Mehmed II and Mehmed Celebi; ca. 1432-1481), Turkish sultan **10** 452-454

MEHTA, SIR PHEROZESHAH (1845-1915), Indian statesman **10** 455

MEHTA, ZUBIN (born 1936), India born American conductor **10** 455-456

MEIER, RICHARD (born 1934), New York architect **10** 456-458

MEIGGS, HENRY (1811-1877), American railroad builder **10** 458-459

MEIGHEN, ARTHUR (1874-1960), Canadian lawyer, prime minister 1920-21, 1926 **10** 459-460

MEINECKE, FRIEDRICH (1862-1954), German historian **10** 460-461

MEINESZ, FELIX ANDRIES VENING (1887-1966), Dutch geodesist and geophysicist **10** 461

MEINONG, ALEXIUS RITTER VON HANDSCHUCHSHEIM (1853-1920), Austrian philosopher **10** 461-462

MEIR, GOLDA (1898-1978), Israeli prime minister **10** 462-463

MEITNER, LISE (born Elise Meitner; 1878-1968), Austrian-born American nuclear physicist **10** 463-466

MELANCTHON, PHILIP (1497-1560), German theologian and humanist **10** 466-467

MELAND, BERNARD EUGENE (born 1899), American historian of liberal theology **10** 467-468

MELBOURNE, 2ND VISCOUNT (William Lamb; 1779-1848), English statesman, prime minister 1834 and 1835-1841 **10** 468-469

MELLON, ANDREW WILLIAM (1855-1937), American businessman **10** 469-470
Mellon, Richard King **20** 259-261

MELLON, RICHARD KING (1899-1970), American business leader and philanthropist **20** 259-261

MELNIKOV, KONSTANTIN STEPANOVICH (1890-1974), Russian avant-grant architect **10** 470-471

MELVILLE, GEORGE WALLACE (1841-1912), American naval officer and explorer **10** 472

MELVILLE, HERMAN (1819-1891), American author **10** 472-476

MEMLING, HANS (circa 1440-1494), German-born painter active in Flanders **10** 476

MEMMINGER, CHRISTOPHER GUSTAVUS (1803-1888), American politician **10** 476-477

MENANDER (342-291 B.C.), Athenian comic playwright **10** 477-478

MENCHÚ, RIGOBGERTA (born 1959), Guatemalan human rights activist who won the Nobel Peace Prize **10** 479-480

MENCIUS (circa 371-circa 289 B.C.), Chinese philosopher **10** 480-481

MENCKEN, HENRY LOUIS (1880-1956), American journalist, editor, critic, and philologist **10** 481-483

MENDAÑA DE NEYRA, ÁLVARO DE (1541-1595), Spanish explorer **10** 483

MENDEL, JOHANN GREGOR (1822-1884), Moravian natural scientist and Augustinian abbot **10** 483-486

MENDELEEV, DMITRII IVANOVICH (1834-1907), Russian chemist **10** 486-488

MENDELSOHN, ERICH (1887-1953), German architect **10** 488

MENDELSSOHN, MOSES (1729-1786), German Jewish philosopher **10** 488-489

MENDELSSOHN-BARTHOLDY, FELIX JAKOB LUDWIG (1809-1847), German composer **10** 489-491

MENDENHALL, DOROTHY REED (1874-1964), American physician **10** 491-492

MENDES, CHICO (Francisco Mendes; 1944-1988), Brazilian environmental activist **19** 243-245

MENDÈS FRANCE, PIERRE (1907-1982), French prime minister (1954-1955) and politician **10** 492-493

MENDES PINTO, FERNAO (1509-1583), Portugese adventurer **10** 493-494

MENDOZA, ANTONIO DE (1490-1552), Spanish viceroy in Mexico and Peru **10** 494-495

MENDOZA, DANIEL (1764-1836), English boxer **20** 261-263

MENELIK II (born Sahle Mariam; 1844-1913), Ethiopian emperor 1889-1913 **10** 495-497

MENEM, CARLOS SÁUL (born 1930), Peronist president of Argentina **10** 497-499

MENÉNDEZ DE AVILÉS, PEDRO (1519-1574), Spanish seaman and colonizer **10** 499-500

MENES (King of Egypt; ca. 3420 B.C. - 3345 B.C.), unifier of Egypt **10** 500-502

MENGELE, JOSEF (1911-1979), German physician and war criminal **10** 502-503

MENGISTU HAILE MARIAM (born 1937), head of state of Ethiopia **10** 503-505

MENGS, ANTON RAPHAEL (1728-1779), German painter **10** 505

MENKEN, ALAN (born 1949), American composer **20** 263-266

MENNO SIMONS (circa 1496-1561), Dutch reformer **10** 505-506

MENOCAL, MARIO GARCIA (1866-1941), Cuban statesman, president 1913-1921 **10** 506-507

MENON, VENGALIL KRISHNAN KRISHNA (born 1897), Indian statesman **10** 507-509

MENOTTI, GIAN CARLO (born 1911), Italian-born American composer **10** 509-510

MENUHIN, YEHUDI (1916-1999), American and British violinist and conductor **20** 266-268

MENZIES, SIR ROBERT GORDON (born 1894), Australian statesman **10** 510-511

MERCATOR, GERHARDUS (1512-1594), Flemish cartographer **10** 511-512

Merchant Ivory Productions
Ivory, James **20** 186-188

MEREDITH, GEORGE (1828-1909), English novelist and poet **10** 512-513

MEREDITH, JAMES H. (born 1933), African American civil rights activist and politician **10** 514-515

MEREZHKOVSKY, DMITRY SERGEYEVICH (1865-1941), Russian writer and literary critic **10** 515-516

MERGENTHALER, OTTMAR (1854-1899), German-American inventor of the Linotype **10** 516-517

MERIAN, MARIA SIBYLLA (1647-1717), German artist and entomologist **20** 268-269

MÉRIMÉE, PROSPER (1803-1870), French author **10** 517

MERLEAU-PONTY, MAURICE (1908-1961), French philosopher **10** 518

Merovingian dynasty
see France—481-751

MERRIAM, CHARLES EDWARD (1874-1953), American political scientist **10** 518-519

MERRILL, CHARLES E. (1885-1956), founder of the world's largest brokerage firm **10** 519-520

MERRILL, JAMES (1926-1995), American novelist, poet, and playwright **10** 521-522

MERTON, ROBERT K. (born 1910), American sociologist and educator **10** 522-523

MERTON, THOMAS (1915-1968), Roman Catholic writer, social critic, and spiritual guide **10** 523-525

MERULO, CLAUDIO (1533-1604), Italian composer, organist, and teacher **10** 525-526

MESMER, FRANZ ANTON (1734-1815), German physician **10** 526-527

MESSALI HADJ (1898-1974), founder of the Algerian nationalist movement **10** 527-528

MESSIAEN, OLIVIER (1908-1992), French composer and teacher **10** 528-529

METACOM (a.k.a. King Philip; 1640-1676), Wampanoag cheiftain **10** 529-531

Metamorphoses (book)
Apuleius, Lucius **20** 19-21

METCALFE, CHARLES THEOPHILUS (1st Baron Metcalfe; 1785-1846), British colonial administrator **10** 531-532

METCHNIKOFF, ÉLIE (1845-1916), Russian physiologist and bacteriologist **10** 532-533

Meteorology (science)
Bjerknes, Vilhelm **20** 48-50

METHODIUS, SAINT (825-885), Greek missionary and bishop **4** 362-363

Metro-Goldwyn-Mayer (film studio)
Berkeley, Busby **20** 38-39
Thalberg, Irving **20** 366-368

METTERNICH, KLEMENS VON (1773-1859), Austrian politician and diplomat **10** 533-536

MEYERBEER, GIACOMO (1791-1864), German composer **10** 536-537

MEYERHOF, OTTO FRITZ (1884-1951), German biochemist **10** 537-539

MEYERHOLD, VSEVOLOD EMILIEVICH (1874-1942?), Russian director **10** 539

MFUME, KWEISI (born Frizzell Gray; born 1948), African American civil rights activist and congressman **10** 539-542

MGM
see Metro-Goldwyn-Mayer

MI FEI (1051-1107), Chinese painter, calligrapher, and critic **11** 12-13

MICAH (flourished 8th century B.C.), prophet of ancient Israel **10** 542-543

MICHAEL VIII (Palaeologus; 1224/25-1282), Byzantine emperor 1259-1282 **11** 1-2

MICHELANGELO BUONARROTI (1475-1564), Italian sculptor, painter, and architect **11** 2-5

MICHELET, JULES (1798-1874), French historian **11** 5-6

MICHELOZZO (circa 1396-1472), Italian architect and sculptor **11** 6-7

MICHELSON, ALBERT ABRAHAM (1852-1931), American physicist **11** 7-8

MICHENER, JAMES (1907-1997), American author **19** 245-247

Michigan (state; United States)
Romney, George **20** 313-316

MIDDLETON, THOMAS (1580-1627), English playwright **11** 8-9

MIDGELY, MARY BURTON (born 1919), British philosopher who focused on the philosophy of human motivation and ethics **11** 9-10

MIES VAN DER ROHE, LUDWIG (1886-1969), German-born American architect **11** 10-12

Mihna
see Islam—Mihna

MIKULSKI, BARBARA (born 1936), United States senator from Maryland **11** 13-15

MILÁN, LUIS (circa 1500-after 1561), Spanish composer **11** 15-16

MILES, NELSON APPLETON (1839-1925), American general **11** 16-17

MILHAUD, DARIUS (born 1892), French composer and teacher **11** 17-18

Military leaders, American
- ARMY AND AIR FORCE
  - Army Air Service officers
    - Mitchell, Billy **20** 269-272
  - Army generals (20th century)
    - Mitchell, Billy **20** 269-272

Military leaders, British
- ARMY
  - colonels
    - Abercromby, Ralph **20** 2-4
  - commanders in chief
    - Wolseley, Garnet **20** 411-413
  - field marshals
    - Brooke, Alan Francis **20** 59-61
    - Campbell, Colin **20** 71-73
- NAVY
  - admirals
    - Cochrane, Thomas **20** 91-93

Military leaders, French
- army commanders
  - Turenne, Vicomte de **20** 381-383
- generals
  - Gribeauval, Jean Baptiste Vaquette de **20** 162-163
- marshals
  - Berthier, Louis Alexandre **20** 43-44

Military leaders, German
- admirals
  - Doenitz, Karl **20** 116-117
  - Tirpitz, Alfred von **20** 374-376
- generals
  - Guderian, Heinz **20** 163-165
  - Student, Kurt **20** 356-358

Military leaders, Honduran
Lopez Arellano, Oswaldo **20** 230-231

Military leaders, Iranian
Nadir Shah **20** 278-281

Military leaders, Italian
Farnese, Alessandro **20** 132-135

Military leaders, Japanese
- admirals
  - Togo, Heihachiro **20** 376-379

Military leaders, Polish
Sikorski, Wladyslaw **20** 338-340

Military leaders, Prussian
Clausewitz, Karl von **20** 89-91

Military leaders, Russian
- generals
  - Denikin, Anton **20** 108-111

Military leaders, Spanish
- generals
  - Cordoba, Gonzalo Fernandez de **20** 99-100

Military strategy
- techniques
  - Abercromby, Ralph **20** 2-4
  - Brooke, Alan Francis **20** 59-61
  - Campbell, Colin **20** 71-73
  - Cordoba, Gonzalo Fernandez de **20** 99-100
  - Denikin, Anton **20** 108-111
  - Doenitz, Karl **20** 116-117
  - Guderian, Heinz **20** 163-165
  - Togo, Heihachiro **20** 376-379
  - Wolseley, Garnet **20** 411-413
- treatises
  - Clausewitz, Karl von **20** 89-91

MILIUKOV, PAVEL NIKOLAYEVICH (1859-1943), Russian historian and statesman **11** 18-19

MILK, HARVEY BERNARD (1930-1978), American politician and gay rights activist **11** 19-21

MILKEN, MICHAEL (born 1946), American businessman **19** 247-249

MILL, JAMES (1773-1836), Scottish philosopher and historian **11** 21

MILL, JOHN STUART (1806-1873), English philosopher and economist **11** 21-23

MILLAIS, SIR JOHN EVERETT (1829-1896), English painter **11** 23-24

MILLAY, EDNA ST. VINCENT (1892-1950), American lyric poet **11** 24-25

MILLER, ARTHUR (born 1915), American playwright, novelist, and film writer **11** 25-26

MILLER, GLENN (Alton Glenn Miller; 1904-1944), American musician **19** 250-251

MILLER, HENRY (born 1891), American author **11** 26-27

MILLER, JOAQUIN (1837-1913), American writer **11** 27-28

MILLER, PERRY (1905-1963), American historian **11** 28-29

MILLER, SAMUEL FREEMAN (1816-1890), American jurist **11** 29-30

MILLER, WILLIAM (1782-1849), American clergyman **11** 30-31

MILLET, JEAN FRANÇOIS (1814-1875), French painter **11** 31

MILLET, KATE (born 1934), American feminist author and sculptor **11** 31

MILLIKAN, ROBERT ANDREWS (1868-1953), American physicist **11** 33-35

MILLS, BILLY (Makata Taka Hela; born 1938), Native American runner and businessman **19** 251-253

MILLS, C. WRIGHT (1916-1962), American sociologist and political polemicist **11** 35-36

MILLS, ROBERT (1781-1855), American architect **11** 36-37

MILNE, ALAN ALEXANDER (A.A. Milne; 1882-1956), British author **19** 253-254

MILNE, DAVID BROWN (1882-1953), Canadian painter and etcher **11** 37-38

MILNER, ALFRED (1st Viscount Milner; 1854-1925), British statesman **11** 38-39

MILOSEVIC, SLOBODAN (born 1941), president of Serbia **11** 39-40

MILOSZ, CZESLAW (born 1911), Nobel Prize winning Polish author and poet **11** 40-42

MILTIADES (circa 549-488 B.C.), Athenian military strategist and statesman **11** 42-43

MILTON, JOHN (1608-1674), English poet and controversialist **11** 43-46

MIN (1851-1895), Korean queen **11** 46-47

MINDON MIN (ruled 1852-1878), Burmese king **11** 47

MINDSZENTY, CARDINAL JÓZSEF (1892-1975), Roman Catholic primate of Hungary **11** 47-49

MINK, PATSY TAKEMOTO (born 1927), Asian American congresswoman **18** 287-289

MINTZ, BEATRICE (born 1921), American embryologist **11** 49-50

MINUIT, PETER (1580-1638), Dutch colonizer **11** 50

MIRABEAU, COMTE DE (Honoré Gabriel Victor de Riqueti; 1749-1791), French statesman and author **11** 51-52

MIRANDA, FRANCISCO DE (1750-1816), Latin American patriot **11** 52-53

MIRÓ, JOAN (1893-1983), Spanish painter **11** 53-54

MISHIMA, YUKIO (1925-1970), Japanese novelist and playwright **11** 54-55

MISTRAL, GABRIELA (1889-1957), Chilean poet and educator **11** 55-56

MITCHELL, BILLY (1879-1936), American military officer and aviator **20** 269-272

MITCHELL, GEORGE JOHN (born 1933), Maine Democrat and majority leader in the United States Senate **11** 56-58

MITCHELL, JOHN (1870-1919), American labor leader **11** 58-59

MITCHELL, MARGARET (Munnerlyn; 1900-1949), American author of Gone With the Wind **11** 59-60

MITCHELL, MARIA (1818-1889), American astronomer and educator **11** 61

MITCHELL, WESLEY CLAIR (1874-1948), American economist **11** 61-62

MITRE, BARTOLOMÉ (1821-1906), Argentine historian and statesman, president 1862-1868 **11** 62-63

MITTERRAND, FRANÇOIS (born 1916), French politician and statesman and president (1981-1990) **11** 63-66

MIZRAHI, ISAAC (born 1961), American designer **11** 66-67

MLADIC, RATKO (born 1943), Bosnian Serb military leader **11** 68-69

MOBUTU SESE SEKO (Joseph Désiré Mobuto; 1930-1997), Congolese president **11** 69-71

MODEL, LISETTE (nee Lisette Seyberg; 1906?-1983), American photographer and educator **19** 254-256

MODERSOHN-BECKER, PAULA (1876-1907), German painter **11** 71-72

MODIGLIANI, AMEDEO (1884-1920), Italian painter and sculptor **11** 72-73

MOFOLO, THOMAS (1876-1948), Lesothoan author **11** 74

MOGILA, PETER (1596/1597-1646), Russian Orthodox churchman and theologian **11** 74-75

Mogul empire
see India—1000-1600

MOHAMMAD REZA SHAH PAHLAVI (1919-1980), king of Iran **11** 75-76

MOHAMMED (circa 570-632), founder of Islam **11** 76-78

MOHAMMED V (Mohammed Ben Youssef; 1911-1961), king of Morocco **11** 79-81

MOHAMMED ALI (1769-1849), Ottoman pasha of Egypt 1805-1848 **11** 81-82

MOHOLY-NAGY, LÁSZLÓ (1895-1946), Hungarian painter and designer **11** 82-83

MOI, DANIEL ARAP (born Daniel Toroitich arap Moi; born 1924), president of Kenya **11** 83-86

Molecular nanotechnology
Drexler, Kim Eric **20** 119-121

MOLIÈRE (1622-1673), French dramatist **11** 86-88

MOLINARI, SUSAN K. (born 1958), American newscaster **18** 289-291

MOLINOS, MIGUEL DE (1628-1696), Spanish priest **11** 88-89

MOLOTOV, VYACHESLAV MIKHAILOVICH (1890-1986), Soviet statesman **11** 89-90

MOLTKE, COUNT HELMUTH KARL BERNARD VON (1800-1891), Prussian military leader **11** 90-91

MOLTMANN, JÖURGEN (born 1926), German Protestant theologian **11** 91-92

MOMADAY, N. SCOTT (born 1934), Native American author **11** 92-94

MOMMSEN, THEODOR (1817-1903), German historian and philologist **11** 94-95

Momoyama Period
see Japan—1573-1603

MONAGHAN, TOM (Thomas Stephen Monaghan; born 1937), American businessman and philanthropist **19** 256-258

MONASH, JOHN (1865-1931), Australian soldier, engineer, and administrator **11** 95-96

MONCK, GEORGE (1st Duke of Albemarle; 1608-1670), English general and statesman **11** 96-97

MONDALE, WALTER F. (Fritz; born 1928), United States senator and vice president **11** 97-99

MONDAVI, ROBERT (born 1913), American winemaker **19** 258-260

MONDLANE, EDUARDO CHIVAMBO (1920-1969), Mozambican educator and nationalist **11** 100-101

MONDRIAN, PIET (1872-1944), Dutch painter **11** 101-102

MONET, CLAUDE (1840-1926), French painter **11** 102-104

MONGKUT (Rama IV; 1804-1868), king of Thailand 1851-1868 **11** 104

MONK, THELONIOUS (1917-1982), African American jazz musician **11** 104-108

MONMOUTH AND BUCCLEUGH, DUKE OF (James Scott; 1649-1685), English claimant to the throne **11** 108-109

MONNET, JEAN (1888-1979), French economist and diplomat **11** 109-110

MONOD, JACQUES (1910-1976), French biologist who discovered messenger RNA **11** 110-111

MONROE, JAMES (1758-1831), American diplomat and statesman, president 1817-1825 **11** 111-113

MONROE, MARILYN (Norma Jean Baker; 1926-1962), film actress **11** 113-114

MONTAGNIER, LUC (born 1932), French virologist **11** 114-116

MONTAGU, MARY WORTLEY (1689-1762), English poet **18** 291-293

MONTAIGNE, MICHEL EYQUEM DE (1533-1592), French essayist **11** 116-117

MONTALE, EUGENIO (1896-1981), Italian poet and critic **11** 117-118

MONTALEMBERT, COMTE DE (Charles Forbes; 1810-1870), French political writer **11** 118-119

MONTALVO, JUAN MARÍA (1832-1889), Ecuadorian writer **11** 119-120

MONTANA, JOE (born 1956), American football player **11** 120-121

MONTANUS (flourished 2nd century), Early Christian founder of schismatic sect **11** 122

MONTCALM DE SAINT-VÉRAN, MARQUIS DE (1712-1759), French general in Canada **11** 122-123

MONTEFIORE, MOSES (1784-1885), English Zionist and philanthropist **20** 272-274

MONTESQUIEU, BARON DE (Charles Louis de Secondat; 1689-1755), French man of letters **11** 123-125

MONTESSORI, MARIA (1870-1952), Italian educator and physician **11** 125-126

MONTEVERDI, CLAUDIO GIOVANNI ANTONIO (1567-1643), Italian composer **11** 126-128

MONTEZUMA II (1466?-1520), Aztec emperor 1502-1520 **11** 128-129

MONTEZUMA, CARLOS (born Wassaja; ca. 1865-1923), Native American physician and political leader **11** 129-132

MONTFORT, SIMON DE (6th Earl of Leicester; 1208-1265), English statesman and soldier **11** 132-133

MONTGOLFIER, JACQUES ÉTIENNE (1745-1799), French inventor and industrialist **11** 133-134

MONTGOLFIER, JOSEPH MICHEL (1740-1810), French inventor and industrialist **11** 133-134

MONTGOMERY, BERNARD LAW (1st Viscount Montgomery of Alamein; born 1887), English field marshal **11** 135-136

MONTGOMERY, LUCY MAUD (1874-1942), Canadian author **11** 136-138

MONTGOMERY, RICHARD (1736-1775), colonial American general **11** 138-139

MONTREUIL, PIERRE DE (flourished circa 1231-1266/67), French architect **11** 139

MONTT TORRES, MANUEL (1809-1880), Chilean statesman, president 1851-1861 **11** 139-140

MOODIE, SUSANNA (1803-1885), Canadian poet, novelist, and essayist **11** 140-141

MOODY, DWIGHT L. (1837-1899), American evangelist **11** 141-142

MOON, SUN MYUNG (born 1920), founder of the Unification Church **11** 142-143

MOORE, CHARLES WILLARD (1925-1993), American architect and educator **11** 143-145

MOORE, CHARLOTTE E. (1898-1990), American astrophysicist **11** 145-146

MOORE, GEORGE EDWARD (1873-1958), English philosopher **11** 146

MOORE, HENRY (1898-1986), English sculptor **11** 146-148

MOORE, MARIANNE (1887-1972), American poet and translator **11** 148-149

MORALES, LUIS DE (circa 1519-1586), Spanish painter **11** 150

MORALES-BERMÚDEZ CERRUTI, FRANCISCO (born 1921), president of Peru (1975-1980) **11** 150-151

MORAN, THOMAS (1837-1926), American painter and graphic artist **11** 151-152

MORANDI, GIORGIO (1890-1964), Italian painter of still lifes **11** 152-153

MORAVIA, ALBERTO (1907-1990), Italian author **11** 153-155

MORAZÁN, JOSÉ FRANCISCO (1792-1842), Central American general and statesman **11** 155

MORE, SIR THOMAS (1478-1535), English humanist and statesman **11** 156-157

MORELOS, JOSÉ MARÍA (1765-1815), Mexican priest and revolutionary leader **11** 157-158

MORENO, MARIANO (1778-1811), Argentine revolutionary **20** 274-275

MORGAGNI, GIOVANNI BATTISTA (1682-1771), Italian anatomist **11** 158-159

MORGAN, CONWAY LLOYD (1852-1936), English psychologist **11** 159-160

MORGAN, DANIEL (circa 1735-1802), American soldier and tactician **11** 160-161

MORGAN, GARRETT A. (1877-1963), African American inventor and publisher **11** 161-162

MORGAN, JOHN (1735-1789), American physician **11** 162-163

MORGAN, JOHN PIERPONT (1837-1913), American banker **11** 163-165

MORGAN, JOHN PIERPONT, II (1867-1943), American banker **11** 165

MORGAN, JULIA (1872-1957), American architect **11** 165-166

MORGAN, JUNIUS SPENCER (1813-1890), American banker **11** 166-167

MORGAN, LEWIS HENRY (1818-1881), American anthropologist **11** 167-168

MORGAN, ROBIN (born 1941), feminist writer, editor, poet, and political activist **11** 168-170

MORGAN, THOMAS HUNT (1866-1945), American zoologist and geneticist **11** 170-171

MORGENTHAU, HANS J. (1904-1979), American political scientist **11** 171-172

MORGENTHAU, HENRY, JR. (1891-1967), American statesman **11** 172-173

MORIN, PAUL (1889-1963), French-Canadian poet **11** 174

MORÍNIGO, HIGINIO (1897-1985), Paraguayan statesman **11** 174-175

MORISON, SAMUEL ELIOT (1887-1976), American historian and biographer **11** 175-176

MORITA, AKIO (born 1921), Japanese industrial leader **11** 176-178

MORLEY, JOHN (Viscount Morley of Blackburn; 1838-1923), English statesman and author **11** 178-179

MORLEY, THOMAS (circa 1557-1602/08), English composer and organist **11** 179-180

MORO, ALDO (1916-1978), leader of Italy's Christian Democratic Party **11** 180-181

MORRICE, JAMES WILSON (1865-1924), Canadian painter **11** 181-182

MORRILL, JUSTIN SMITH (1810-1898), American legislator **11** 182

MORRIS, GOUVERNEUR (1752-1816), American statesman and diplomat **11** 182-183

MORRIS, LEWIS (1671-1746), American colonial official **11** 183-184

MORRIS, MARK (born 1956), American choreographer **11** 184-185

MORRIS, ROBERT (1734-1806), American financer and statesman **11** 185-187

MORRIS, WILLIAM (1834-1896), English man of letters, artist, and politician **11** 187-188

MORRISON, JIM (James Douglas Morrison; 1943-1971), American singer and songwriter **18** 293-295

MORRISON, TONI (Chloe Anthony Wofford; born 1931), African American novelist **11** 188-190

MORROW, DWIGHT WHITNEY (1873-1931), American banker and diplomat **11** 190-191

MORSE, JEDIDIAH (1761-1826), American geographer and clergyman **11** 191-192

MORSE, SAMUEL FINLEY BREESE (1791-1872), American artist and inventor **11** 192-193

MORSE, WAYNE L. (1900-1974), United States senator from Oregon **11** 193-194

MORTIMER, JOHN CLIFFORD (born 1923), British author of novels, stories, and plays for radio, stage, television, and film **11** 194-195

MORTON, NELLE KATHERINE (1905-1987), activist for racial justice, teacher of Christian educators, and proponent of feminist theology **11** 195-197

MORTON, OLIVER HAZARD PERRY THROCK (1823-1877), American politician **11** 197-198

MORTON, WILLIAM THOMAS GREEN (1819-1868), American dentist **11** 198-199

MOSELY-BRAUN, CAROL (born 1947), African American Democratic senator from Illinois **11** 199-200

MOSES (circa 1392-circa 1272 B.C.), Hebrew prophet and lawgiver **11** 200-201

MOSES, EDWIN (born 1955), African American track and field star **20** 275-277

MOSES, GRANDMA (Anna Mary Robertson; 1860-1961), American painter **11** 201-202

MOSES, ROBERT (1888-1981), New York City's builder of public works **11** 202-203

MOSHWESHWE (Moshesh; circa 1787-1868), South African king **11** 203-205

MOSQUERA, TOMÁS CIPRIANO DE (1798-1878), Colombian statesman **11** 205-206

MOSSADEGH, MOHAMMAD (Musaddiq; 1882-1967), Iranian nationalist politician and prime minister (1951-1953) **11** 206-207

MÖSSBAUER, RUDOLF (born 1929), German physicist **11** 208-209

MOTHERWELL, ROBERT (1915-1991), American painter **11** 210-211

Motion pictures (Europe)
Rossellini, Roberto **20** 316-318

Motion pictures (United States)
comedy
Gershwin, Ira **20** 153-155
Keaton, Buster **20** 199-201
Lloyd, Harold **20** 226-229
development
Dickson, Laurie **20** 112-113
Porter, Edwin Stratton **20** 299-301
directors
Forman, Milos **20** 143-145
Ivory, James **20** 186-188
Nichols, Mike **20** 285-288
documentaries
Burns, Ken **20** 63-65
filmmakers
Altman, Robert **20** 12-14
Berkeley, Busby **20** 38-39
Burns, Ken **20** 63-65
Selznick, David Oliver **20** 333-335
Thalberg, Irving **20** 366-368
musicals
Berkeley, Busby **20** 38-39
Gershwin, Ira **20** 153-155
music for
Menken, Alan **20** 263-266
producers
Ivory, James **20** 186-188
roles for African Americans
Belafonte, Harry **20** 31-32
silents
Gish, Lillian **20** 155-158
Keaton, Buster **20** 199-201
Lloyd, Harold **20** 226-229
Thalberg, Irving **20** 366-368
Valentino, Rudolph **20** 388-390
"talkies" and after
Fonda, Henry **20** 138-140
Gish, Lillian **20** 155-158
Lancaster, Burt **20** 215-218
Quinn, Anthony **20** 302-304

MOTLEY, CONSTANCE BAKER (born 1921), African American judge and attorney **18** 295-297

MOTLEY, JOHN LOTHROP (1814-1877), American historian and diplomat **11** 211-212

MOTT, JOHN R. (1865-1955), American Protestant leader **11** 212

MOTT, LUCRETIA COFFIN (1793-1880), American feminist and abolitionist **11** 212-213

MOUNT, WILLIAM SIDNEY (1807-1868), American painter **11** 213-214

Mount Everest
Tenzing Norgay **20** 362-364

MOUNTBATTEN, LOUIS FRANCIS ALBERT VICTOR NICHOLAS (1900-1979), English Navy officer and viceroy of India **18** 297-299

MOYERS, BILLY DON ("Bill"; born 1934), television journalist, author, and press secretary to president Lyndon B. Johnson **11** 214-216

MOYNIHAN, DANIEL PATRICK ("Pat"; born 1927), United States senator from New York **11** 216-218

MOZART, WOLFGANG AMADEUS (1756-1791), Austrian composer **11** 218-221
associates of
Da Ponte, Lorenzo **20** 105-106

MPHAHLELE, EZEKIEL (a.k.a. Bruno Eseki; born 1919), South African author and scholar **11** 221-223

MQHAYI, SAMUEL EDWARD KRUNE (1875-1945), South African novelist and poet **11** 223

MUAWIYA IBN ABU SUFYAN (died 680), Umayyad caliph **11** 223-224

MUBARAK, HOSNI (born 1928), president of Egypt **11** 225-226

MUELLER, OTTO (1874-1930), German expressionist painter **11** 226-227

MUGABE, ROBERT GABRIEL (born 1924), Zimbabwe's first elected black prime minister **11** 227-229

MUHAMMAD, ELIJAH (Poole; 1897-1975), leader of the Nation of Islam (''Black Muslims'') **11** 230-231

MUHAMMAD BIN TUGHLUQ (ruled 1325-1351), Moslem sultan of Delhi **11** 229

MUHAMMAD TURE, ASKIA (circa 1443-1538), ruler of the West African Songhay empire **11** 231-232

MÜHLENBERG, HEINRICH MELCHIOR (1711-1787), German-born American Lutheran clergyman **11** 232-233

MUHLENBERG, WILLIAM AUGUSTUS (1796-1877); American Episcopalian clergyman **11** 233-234

MUIR, JOHN (1838-1914), American naturalist **11** 234

MUJIBUR RAHMAN, SHEIK (1920-1975), Bengal leader who helped found Bangladesh **11** 234-236

MULDOWNEY, SHIRLEY (born ca. 1940), American race car driver **11** 236-238

MULLER, HERMANN JOSEPH (1890-1967), American geneticist **11** 238-239

MÜLLER, JOHANNES PETER (1801-1858), German physiologist and anatomist **11** 239-240

MÜLLER, KARL ALEXANDER (born 1927), Swiss-born solid-state physicist **11** 240-241

MÜLLER, PAUL HERMANN (1899-1965), Swiss chemist **11** 241-242

MULRONEY, MARTIN BRIAN (born 1939), prime minister of Canada **11** 242-246

MUMFORD, LEWIS (1895-1990), American social philosopher and architectural critic **11** 246-247

MUNCH, EDVARD (1863-1944), Norwegian painter and graphic artist **11** 247-248

MUNDELEIN, GEORGE WILLIAM (1872-1939), American Roman Catholic cardinal **11** 248-249

Munitions
see Weapons and explosives

MUÑOZ MARÍN, JOSÉ LUÍS ALBERTO (1898-1980), Puerto Rican political leader **11** 249-250

MUÑOZ RIVERA, LUÍS (1859-1916), Puerto Rican political leader **11** 250

MUNSEY, FRANK ANDREW (1854-1925), American publisher **11** 251

MÜNZER, THOMAS (1489?-1525), German Protestant reformer **11** 251-252

MURASAKI SHIKIBU (circa 976-circa 1031), Japanese writer **11** 252-253

MURAT, JOACHIM (1767-1815), French marshal, king of Naples 1808-1815 **11** 253-254

MURATORI, LODOVICO ANTONIO (1672-1750), Italian historian and antiquary **11** 254-255

MURCHISON, SIR RODERICK IMPEY (1792-1871), British geologist **11** 255-256

MURDOCH, JEAN IRIS (1919-1999), British novelist **11** 256-257

MURDOCH, RUPERT (born 1931), Australian newspaper publisher **11** 257-258

MURILLO, BARTOLOMÉ ESTEBAN (1617-1682), Spanish painter **11** 258-259

Muromachi shogunate
see Japan—1338-1573 (Ashikaga shogunate)

MURPHY, AUDIE (1924-1971), American army officer and actor **18** 299-301

MURPHY, CHARLES FRANCIS (1858-1924), American politician **11** 259-260

MURPHY, FRANK (1890-1949), American jurist and diplomat **11** 260-261

MURRAY, JAMES (1721-1794), British general **11** 261-262

MURRAY, JOSEPH (born 1919), American physician **18** 301-303

MURRAY, LESLIE ALLAN (born 1938), Australian poet and literary critic **11** 262-263

MURRAY, PHILIP (1886-1952), American labor leader **11** 264-265

MURROW, EDWARD ROSCOE (1908-1965), American radio and television news broadcaster **11** 265-266

MUSA MANSA (died 1337), king of the Mali empire in West Africa ca. 1312-1337 **11** 266

MUSGRAVE, THEA (born 1928), Scottish-born composer **11** 266-268

MUSIAL, STAN (Stanislaus Musial, Stanley Frank Musial; born 1920), American baseball **19** 260-262

Music
education
Auer, Leopold **20** 22-24
Boulanger, Nadia **20** 56-58

Musicals (United States)
composers of
Menken, Alan **20** 263-266
directors
Berkeley, Busby **20** 38-39
librettists/lyricists
Gershwin, Ira **20** 153-155
Herman, Jerry **20** 173-175
Lerner, Alan Jay **20** 224-226

Musicians, American
cellists
Ma, Yo-Yo **20** 232-234
composers (20th century)
Herman, Jerry **20** 173-175
Menken, Alan **20** 263-266
conductors
Menuhin, Yehudi **20** 266-268
jazz singers
Williams, Joe **20** 404-407
librettists
Lerner, Alan Jay **20** 224-226
lyricists
Gershwin, Ira **20** 153-155
Herman, Jerry **20** 173-175
Lerner, Alan Jay **20** 224-226
Williams, Hank **20** 402-404
singers
Belafonte, Harry **20** 31-32
Williams, Hank **20** 402-404
violinists
Auer, Leopold **20** 22-24
Heifetz, Jascha **20** 170-172
Menuhin, Yehudi **20** 266-268

Musicians, English
conductors
Menuhin, Yehudi **20** 266-268
violinists
Menuhin, Yehudi **20** 266-268

Musicians, French
composers (20th century)
Boulanger, Nadia **20** 56-58
pianists
Boulanger, Nadia **20** 56-58
teachers
Boulanger, Nadia **20** 56-58

Musicians, German
conductors
Klemperer, Otto **20** 205-207
Masur, Kurt **20** 246-248

Musicians, Hungarian
Auer, Leopold **20** 22-24

Musicians, Italian
librettists

Da Ponte, Lorenzo **20** 105-106

Musicians, Russian
Auer, Leopold **20** 22-24

MUSIL, ROBERT EDLER VON (1880-1942), Austrian novelist, dramatist, and short story writer **11** 268-269

MUSKIE, EDMUND SIXTUS (1914-1996), United States senator and Democratic vice-presidential nominee **11** 269-271

MUSSET, LOUIS CHARLES ALFRED DE (1810-1857), French poet, dramatist, and fiction writer **11** 271-272

MUSSOLINI, BENITO (1883-1945), Italian Fascist dictator 1922-1943 **11** 272-274

MUSSORGSKY, MODEST PETROVICH (1839-1881), Russian composer **11** 274-276

MUSTE, ABRAHAM JOHANNES (1885-1967), American pacifist and labor leader **11** 276-277

MUTESA I (circa 1838-1884), African monarch of Buganda **11** 277

MUTESA II (1924-1969), Monarch of Buganda **11** 277-278

MUTIS, JOSÉ CELESTINO (1732-1808), Spanish-Colombian naturalist **11** 278-279

MUTSUHITO (a.k.a. Meiji; 1852-1912), Japanese emperor **11** 279-282

MWANGA (circa 1866-1901), Monarch of Buganda **11** 282-283

My Fair Lady (musical)
Lerner, Alan Jay **20** 224-226

MYDANS, CARL (born 1907), American photojournalist **11** 283-284

MYRDAL, KARL GUNNAR (1898-1987), Swedish economist and sociologist **11** 284

MYRON (flourished circa 470-450 B.C.), Greek sculptor **11** 285

MZILIKAZI (circa 1795-1868), South African warrior leader **11** 285-286

N

NABOKOV, VLADIMIR (1899-1977), Russian-born American writer, critic, and lepidopterist **11** 287-288

NABUCO DE ARAUJO, JOAQUIM AURELIO (1849-1910), Brazilian abolitionist, statesman, and author **11** 288-289

NADELMAN, ELIE (1882-1946), Polish-American sculptor and graphic artist **11** 289-290

NADER, RALPH (born 1934), American lawyer and social crusader **11** 290-291

NADIR SHAH (born Nadir Kouli; 1685-1747), Emperor of Persia **20** 278-281

NAGEL, ERNEST (1901-1985), American philosopher of science **11** 291-292

NAGUMO, CHUICHI (1887-1944), Japanese admiral **19** 263-266

NAGY, IMRE (1896-1958), prime minister of Hungary (1953-55, 1956) **11** 292-293

NAHMANIDES (1194-1270), Spanish Talmudist **11** 293-294

NAIDU, SAROJINI (1879-1949), Indian poet and nationalist **11** 294-295

NAIPAUL, V. S. (born 1932), Trinidadian author of English-language prose **11** 295-296

NAJIBULLAH, MOHAMMAD (born 1947), Soviet-selected ruler of the Republic of Afghanistan **11** 296-298

NAKASONE, YASUHIRO (born 1918), prime minister of Japan (1982-1987) **11** 298-300

NAMATJIRA, ALBERT (1902-1959), Australian Aboriginal artist **11** 300-301

NAMIER, SIR LEWIS BERNSTEIN (1888-1960), English historian **11** 301-303

NANAK (1469-1538), Indian reformer, founder of Sikhism **11** 303

NANSEN, FRIDTJOF (1861-1930), Norwegian polar explorer, scientist, and statesman **11** 304-305
Quisling, Vidkin **20** 304-306

NAOROJI, DADABHAI (1825-1917), Indian nationalist leader **11** 305

NAPIER, JOHN (1550-1617), Scottish mathematician **11** 306

NAPOLEON I (1769-1821), emperor of the French 1804-1815 **11** 306-310
marshals
Berthier, Louis Alexandre **20** 43-44

NAPOLEON III (Louis Napoleon; 1808-1873), emperor of the French 1852-1870 **11** 310-312

NARAYAN, JAYAPRAKASH (1902-1979), Indian nationalist and social reformer **11** 312-313

NARAYAN, R. K. (Narayanswami; born 1906), Indian author **11** 313-314

NARIÑO, ANTONIO (1765-1823), Colombian patriot **11** 314-315

NARVÁEZ, PÁNFILO DE (1478?-1528), Spanish soldier and explorer **11** 315

NASH, JOHN (1752-1835), English architect and town planner **11** 316

NASH, OGDEN (Frediric Ogden Nash; 1902-1971), American poet **18** 304-306

Nashville (motion picture)
Altman, Robert **20** 12-14

NASMYTH, JAMES (1808-1890), Scottish engineer and inventor **11** 316-317

NASSER, GAMAL ABDEL (1918-1970), Egyptian statesman, president 1956-1970 **11** 317-318

NAST, CONDÉ (1873-1942), American publisher **19** 266-268

NAST, THOMAS (1840-1902), American caricaturist and painter **11** 318-319

NATHAN, GEORGE JEAN (1882-1958), American author, editor, and critic **11** 319-321

NATION, CARRY AMELIA MOORE (1846-1911), American temperance reformer **11** 321-322

National Aeronautics and Space Administration (United States)
MacCready, Paul **20** 234-237

National Hockey League (North America)
Hull, Bobby **20** 181-183
Lemieux, Mario **20** 222-224

National Socialism
see Nazism

Nationalism, European
Ireland
Casement, Roger **20** 76-78
Gonne, Maud **20** 158-160

Nationalism, Jewish
see Zionism

Nationalism, Latin American
Argentina
Moreno, Mariano **20** 274-275

NATIVIDAD, IRENE (born 1948), Asian American activist and women's rights advocate **11** 322-324

NATSUME, SOSEKI (or Kinnosuke; 1867-1916), Japanese novelist and essayist **11** 324-325

Naturalism (art)
Europe
Merian, Maria Sibylla **20** 268-269

Navaho Indians (North America)
Barboncito **20** 25-27

NAVRATILOVA, MARTINA (born 1956), American tennis player **11** 325-327

NAYLOR, GLORIA (born 1950), African American novelist **11** 328-329

Nazi party
see Nazism

Nazism (National Socialism)
Germany (supporters)
Heydrich, Reinhard **20** 176-178

NAZZAM, IBRAHIM IBN SAYYAR AL- (died circa 840), Moslem thinker and theologian **11** 329

NE WIN (born 1911), Burmese political leader **11** 364-365

NEAL, PATRICIA (Patsy Louise Neal; born 1926), American actress **19** 268-270

NEBUCHADNEZZAR (ruled 605-562 B.C.), king of Babylon **11** 330

NECKER, JACQUES (1732-1804), French financier and statesman **11** 330-331

NEFERTITI (flourished first half 14th century B.C.), Egyptian queen **11** 331-332

NEHRU, JAWAHARLAL (1889-1964), Indian nationalist, prime minister 1947-1964 **11** 332-334

NEHRU, MOTILAL (1861-1931), Indian lawyer and statesman **11** 334-335

NEILL, ALEXANDER SUTHERLAND (1883-1973), Scottish psychologist **11** 335-336

NELSON, HORATIO (Viscount Nelson; 1758-1805), English admiral **11** 336-338

NEMEROV, HOWARD (1920-1991), American author and third poet laureate of the United States **11** 338-340

NERI, ST. PHILIP (1515-1595), Italian reformer **11** 340

NERNST, WALTHER (born Hermann Walther Nernst; 1864-1941), German chemist and inventor **11** 340-342

NERO CLAUDIUS CAESAR (37-68), Roman emperor 54-68 **11** 342-344
influenced by
Agrippina the Younger **20** 5-8

NERUDA, PABLO (Neftalí Ricardo Reyes Basoalto; 1904-73), Chilean poet, Nobel prize winner 1971 **11** 344-345

NERVAL, GÉRARD DE (1808-1855), French poet **11** 345-346

NERVI, PIER LUIGI (1891-1979), Italian architect and engineer **11** 346-348

NESSELRODE, COUNT KARL ROBERT (1780-1862), Russian diplomat **11** 348-349

NESTORIUS (died circa 453), Syrian patriarch of Constantinople and heresiarch **11** 349-350

NETANYAHU, BINYAMIN (born 1949), Israeli ambassador to the United Nations (1984-1988), head of the Likud Party, and prime minister **11** 350-351

Netherlands, Kingdom of (nation; Europe)
revolt against Spain
Farnese, Alessandro **20** 132-135
John of Austria **20** 189-192

NETO, ANTÓNIO AGOSTINHO (1922-1979), Angolan intellectual and nationalist and first president of the People's Republic of Angola **11** 351-352

NEUFELD, ELIZABETH F. (born 1928), American biochemist **11** 352-353

NEUMANN, BALTHASAR (1687-1753), German architect **11** 354-355

NEUTRA, RICHARD JOSEPH (1892-1970), Austrian-born American architect **11** 355-356

NEVELSON, LOUISE (1900-1988), American abstract sculptor **11** 356-357

NEVERS, ERNIE (Ernest Alonzo Nevers; 1903-1976), American athlete **20** 281-283

NEVIN, JOHN WILLIAMSON (1803-1886), American Protestant theologian **11** 357

NEVINS, ALLAN (1890-1971), American historian **11** 357-359

NEVSKY, ALEXANDER (ca. 1220-1262), Russian grand duke and prince **11** 359

New Delhi, India
Humayun **20** 183-185

New France
see Canada

New Testament
see Bible

New York Philharmonic Symphony Orchestra
Masur, Kurt **20** 246-248

NEWBERY, JOHN (1713-1767), English publisher **11** 360-361

NEWCOMB, SIMON (1835-1909), American astronomer **11** 361-362

NEWCOMEN, THOMAS (1663-1729), English inventor and engineer **11** 362

NEWHOUSE, SAMUEL IRVING (1895-1979), American media tycoon **11** 362-364

NEWMAN, BARNETT (1905-1970), American painter **11** 365

NEWMAN, JOHN HENRY (1801-1890), English cardinal and theologian **11** 365-367

NEWMAN, PAUL LEONARD (born 1925), American actor and humanitarian **18** 306-308

NEWTON, HUEY P. (born 1942), co-founder of the Black Panther Party **11** 367-369

NEWTON, SIR ISAAC (1642-1727), English scientist and mathematician **11** 369-372

NEXØ, MARTIN ANDERSON (1869-1954), Danish author **11** 372

NEY, MICHEL (1769-1815), French marshal **11** 372-373

NGALA, RONALD GIDEON (1923-1972), Kenyan politician **11** 373-374

NGATA, SIR APIRANA TURUPA (1874-1950), Maori leader, politician, and scholar **11** 374-375

NGOYI, LILLIAN (1911-1980), South African civil rights activist **20** 283-284

NGUGI WA THIONG'O (James Ngugi; born 1938), Kenyan writer **11** 375-376

NI TSAN (1301-1374), Chinese painter **11** 400

NICHIREN (1222-1282), Japanese Buddhist monk **11** 376-377

NICHOLAS I (1796-1855), czar of Russia 1825-1855 **11** 377-378

NICHOLAS II (1868-1918), czar of Russia 1894-1917 **11** 378-380

NICHOLAS OF ORESME (circa 1320-1382), French bishop, writer and translator **11** 380

NICHOLSON, BEN (1894-1982), English painter **11** 380-381

NICHOLSON, SIR FRANCIS (1655-1728), English colonial governor **11** 381-382

NICKLAUS, JACK (born 1940), American golfer **11** 382-383

Nicknames
Atterdag
Waldemar IV **20** 395-397
big Bill
Tilden, Bill **20** 370-372
big O, the
Robertson, Oscar **20** 311-313
Blessing Speaker
Barboncito **20** 25-27
blixten
Torstensson, Lennart **20** 379-381
blond block buster
Nevers, Ernie **20** 281-283
blond flash, the
Hull, Bobby **20** 181-183
boy wonder
Thalberg, Irving **20** 366-368
el gran capitan (the great captain)
Cordoba, Gonzalo Fernandez de **20** 99-100
Empress of the Creek Nation
Bosomworth, Mary Musgrove **20** 54-56
father of chewing gum

Wrigley, William, Jr. **20** 413-415
father of human-powered flight
MacCready, Paul **20** 234-237
father of modern bacteriology
Cohn, Ferdinand **20** 95-97
father of modern chess
Steinitz, Wilhelm **20** 343-346
father of modern surfing
Kahanamoku, Duke **20** 197-199
father of modern warfare
Clausewitz, Karl von **20** 89-91
first lady of the silent screen
Gish, Lillian **20** 155-158
flying dutchman
Wagner, Honus **20** 393-395
gentleman Bill
Tilden, Bill **20** 370-372
golden arm, the
Unitas, Johnny **20** 385-387
golden jet, the
Hull, Bobby **20** 181-183
great stone face, the
Keaton, Buster **20** 199-201
hangman, the
Heydrich, Reinhard **20** 176-178
Irish Joan of Arc
Gonne, Maud **20** 158-160
mother of the black resistance (South Africa)
Ngoyi, Lillian **20** 283-284
mother of nature education
Comstock, Anna Botsford **20** 97-99
Orator
Barboncito **20** 25-27
patron saint of perfumers
Nicholas, St. **20** 284-285
patron saint of prisoners
Nicholas, St. **20** 284-285
prophet, the
Tenskwatawa **20** 359-362
queen of nineteenth century science
Somerville, Mary **20** 340-342
Santa Claus
Nicholas, St. **20** 284-285
sweetness
Payton, Walter **20** 294-296

NICHOLAS, ST. (Santa Claus; died 345), Lycian bishop **20** 284-285

NICHOLS, MIKE (Michael Igor Peschkowsky; born 1931), American film and theater director and producer **20** 285-288

NICOLSON, HAROLD GEORGE (1886-1968), British diplomat, historian, biographer, critic and journalist, and diarist **11** 383-384

NICOLSON, MARJORIE HOPE (1894-1981), American educator **11** 384-385

NIEBUHR, BARTHOLD GEORG (1776-1831), German historian and statesman **11** 385-386

NIEBUHR, HELMUT RICHARD (1894-1962), American Protestant theologian **11** 386-387

NIEBUHR, REINHOLD (1892-1971), American Protestant theologian **11** 387-388

NIELSEN, CARL AUGUST (1865-1931), Danish composer **11** 388-389

NIEMEYER SOARES FILHO, OSCAR (born 1907), Brazilian architect **11** 389-390

NIETZSCHE, FRIEDRICH (1844-1900), German philosopher and poet **11** 390-392

NIGHTINGALE, FLORENCE (1820-1910), English nurse **11** 392-393

NIJINSKY, VASLAV (1890-1950), Russian ballet dancer **11** 393-395

NIKON, NIKITA MINOV (1605-1681), patriarch of the Russian Orthodox Church 1652-1666 **11** 395

NIMITZ, CHESTER WILLIAM (1885-1966), American admiral **11** 395-396

NIN, ANAIS (1903-1977), American author **11** 397-398

NIN-CULMELL, JOAQUÍN MARÍA (born 1908), American composer, pianist, and conductor **11** 398

NIRENBERG, MARSHALL WARREN (born 1927), American biochemist **11** 399-400

NIWANO, NIKKYO (Shikazo Niwano; born 1906), Buddhist Japanese religious leader **11** 400-401

NIXON, RICHARD MILHOUS (1913-1994), president of the United States (1969-1974) **11** 401-404

NIZAMI, KHALIQ AHMAD (born 1925), Indian historian, religious scholar, and diplomat **11** 405

NKOMO, JOSHUA MQABUKO (1917-1999), leading African nationalist in former colony of Rhodesia and president of the Zimbabwe African People's Union **11** 405-407

NKOSI, LEWIS (born 1936), South African author and literary critic **11** 407-408

NKRUMAH, KWAME (Francis Nwa Nkrumah; 1909-1972), Ghanaian statesman, president 1960-1966 **11** 408-410

NOBEL, ALFRED BERNHARD (1833-1896), Swedish chemist **11** 410-411

NOBILE, UMBERTO (1885-1978), Italian explorer and airship designer **11** 411-412

NOBUNAGA, ODA (1534-1582), Japanese general and statesman **11** 413-414

NOETHER, EMMY (born Amalie Emmy Noether; 1882-1935), German American mathematician **11** 414-416

NOGUCHI, ISAMU (1904-1988), American sculptor and designer **11** 416-418

NOLAN, SIDNEY ROBERT (1917-1992), Australian expressionist painter **11** 418

NOLAND, KENNETH (born 1924), American color-field painter **11** 418-419

NOLDE, EMIL (1867-1956), German expressionist painter **11** 419-420

NONO, LUIGI (1924-1990), Italian composer **11** 420-421

NORDENSKJÖLD, BARON NILS ADOLF ERIK (1832-1901), Finnish-Swedish polar explorer and mineralogist **11** 421-422

NORDENSKOLD, NILS OTTO GUSTAF (1869-1928), Swedish polar explorer and geologist **11** 422-423

NORDSTROM, JOHN (Johan W. Nordstrom; 1871-1963), American shoe retailer **19** 270-272

NORFOLK, 3D DUKE OF (Thomas Howard; 1473-1554), English soldier and councilor **11** 423

NORIEGA, MANUEL A. (born 1934), strongman of Panama (1980s) forced out in 1989 by the United States **11** 423-425

NORMAN, JESSYE (born 1945), American singer **11** 425-427

NORRIS, BENJAMIN FRANKLIN, JR. (1870-1902), American novelist and critic **11** 427-428

NORRIS, GEORGE WILLIAM (1861-1944), American statesman **11** 428-429

NORTH, FREDERICK (2nd Earl of Guilford; 1732-1792), English statesman **11** 429-430

NORTHROP, JOHN HOWARD (1891-1987), American biological chemist **11** 430-431

NORTHUMBERLAND, DUKE OF (John Dudley; circa 1502-1553), English soldier and statesman **11** 431-432

Norway, Kingdom of (nation; Northern Europe)
Danish kings of
Christian IV **20** 86-89
German occupation
Quisling, Vidkin **20** 304-306

NOSTRADAMUS (born Michel de Notredame; 1503-1566), French physician, astrologist, and author **11** 432-434

Notation (music)
see Music—notation

Notorious (film)
Bergman, Ingrid **20** 35-37

NOVALIS (1772-1801), German poet and author **11** 435

Novel, development of (literature)
Longus **20** 229-230

NOVELLO, ANTONIA (Antonia Coello; born 1944), Puerto Rican American pediatrician **18** 308-310

NOYCE, ROBERT (1927-1990), American physicist and inventor **11** 436-437

NOYES, JOHN HUMPHREY (1811-1886), American founder of the Oneida Community **11** 437-438

NOZICK, ROBERT (born 1938), American philosopher and polemical advocate of radical libertarianism **11** 438-439

NU, U (1907-1995), Burmese statesman **11** 439-441

NUJOMA, SHAFIIHUNA (''Sam''; born 1929), first president of independent Namibia **11** 441-443

NUNN, SAM (born 1938), United States senator from Georgia **11** 443-444

NUREDDIN (Malik al-Adil Nur-al-Din Mahmud; 1118-1174), sultan of Syria and Egypt **11** 444-445

Nuremberg trials (Germany)
Doenitz, Karl **20** 116-117

NUREYEV, RUDOLPH (born 1938), Russian-born dancer and choreographer **11** 445-446

NURI AL-SA'ID (1888-1958), Iraqi army officer, statesman, and nationalist **11** 446-447

NURMI, PAAVO (1897-1973), Finnish runner **19** 272-274

NYERERE, JULIUS KAMBERAGE (born 1922), Tanzanian statesman **11** 447-449

NYGREN, ANDERS (1890-1978), Lutheran bishop of Lund and representative of the so-called Lundensian school of theology **11** 449-451

NZINGA NKUWU (died 1506), king of Kongo **11** 451-452

O

OAKLEY, ANNIE (1860-1926), American markswoman and Wild West star **11** 453-454

OATES, JOYCE CAROL (born 1938), American author **11** 454-456

OATES, TITUS (1649-1705), English leader of the Popish Plot **11** 456

OBOTE, APOLO MILTON (born 1925), Ugandan politician **11** 457

OBRECHT, JACOB (1450-1505), Dutch composer **11** 457-458

OBREGÓN, ÀLVARO (1880-1928), Mexican revolutionary general and president **11** 458-459

Obstetrics (medicine)
Steptoe, Patrick **20** 346-348

O'CASEY, SEAN (1880-1964), Irish dramatist **11** 459-460

OCHOA, ELLEN (born 1958), Hispanic American electrical engineer and astronaut **11** 460-461

OCHOA, SEVERO (1905-1993), Spanish biochemist **11** 461-464

OCHS, ADOLPH SIMON (1858-1935), American publisher and philanthropist **11** 464

OCKEGHEM, JOHANNES (circa 1425-1495), Netherlandish composer **11** 464-465

O'CONNELL, DANIEL (1775-1847), Irish statesman **11** 465-467

O'CONNOR, (MARY) FLANNERY (1925-1964), American author of short stories and novels **11** 467-468

O'CONNOR, SANDRA DAY (born 1930), United States Supreme Court justice **11** 468-470

ODETS, CLIFFORD (1906-1963), American playwright and film director **11** 470-471

ODINGA, AJUMA JARAMOGI OGINGA (born 1912), Kenyan politician **11** 471-473

ODOACER (433-493), Germanic chieftain **11** 473

ODRIÁ AMORETTI, MANUEL APOLINARIO (1897-1974), Peruvian army officer, dictator-president, and politician **11** 473-474

ODUM, HOWARD WASHINGTON (1884-1954), American sociologist, educator, and academic administrator **11** 474-476

ODUMEGWU OJUKWU, CHUKWUEMEKA (born 1933), Nigerian army general and rebel **18** 311-313

OERSTED, HANS CHRISTIAN (1777-1851), Danish physicist **11** 476-478

OFFENBACH, JACQUES (1819-1880), German-French composer **11** 478-479

OGATA, SADAKO (born 1927), United Nations High Commissioner for Refugees **11** 479-480

OGBURN, WILLIAM FIELDING (1886-1959), American sociologist **11** 480

OGDEN, PETER SKENE (1794-1854), Canadian fur trader and explorer **11** 480-481

OGILVY, DAVID MACKENZIE (1911-1999), British-American advertising executive **11** 481-482

OGLETHORPE, JAMES EDWARD (1696-1785), English general and colonizer **11** 482-483
Bosomworth, Mary Musgrove **20** 54-56

OGOT, GRACE EMILY AKINYI (born 1930), Kenyan author and politician **11** 483-484

O'HAIR, MADALYN MURRAY (born 1919), American atheist author and radio commentator **11** 484-485

O'HARA, JOHN (1905-1970), American novelist **11** 485

O'HIGGINS, BERNARDO (1778-1842), Chilean soldier and statesman **11** 486

OHM, GEORG SIMON (1789-1854), German physicist **11** 486-487

O'KEEFFE, GEORGIA (1887-1986), American painter **11** 487-489

OKUBO, TOSHIMICHI (1830-1878), Japanese statesman **11** 489-490

OKUMA, SHIGENOBU (1838-1922), Japanese statesman **11** 490

OLAF I TRYGGVASON (968-1000), Viking warrior and king of Norway **11** 490-493

OLAF II (circa 990-1030), king of Norway **11** 493-494

OLBRICH, JOSEPH MARIA (1867-1908), Austrian Art Nouveau architect and a founder of the Vienna Secession **11** 494-495

Old Testament
see Bible

OLDENBARNEVELT, JOHAN VAN (1547-1619), Dutch statesman **11** 495-496

OLDENBURG, CLAES (born 1929), American artist **11** 496-498

OLDS, RANSOM ELI (1864-1950), American inventor and automobile manufacturer **18** 313-315

OLIPHANT, PATRICK BRUCE (born 1935), American newspaper editorial cartoonist **11** 498-500

OLIVER, JAMES (1823-1908), American inventor and manufacturer **11** 500-501

OLIVETTI, ADRIANO (1901-1960), Italian manufacturer of typewriters, calculators, and computers **11** 501-502

OLIVIER, LAURENCE (1907-1989), English actor and director **11** 502-503

OLMSTED, FREDERICK LAW (1822-1903), American landscape architect **11** 503-504

OLNEY, RICHARD (1835-1917), American statesman **11** 504-505

OLSEN, TILLIE (nee Tillie Lerner; born 1913), American author **20** 289-291

OLSON, CHARLES (1910-1970), American poet **11** 505-506

Olympic Games
athletes
Bikila, Abebe **20** 44-46
Blankers-Koen, Fanny **20** 50-52
Coe, Sebastian **20** 93-95
Henie, Sonja **20** 172-173
Kahanamoku, Duke **20** 197-199
Moses, Edwin **20** 275-277
Robertson, Oscar **20** 311-313
Thompson, Daley **20** 368-370
Zatopek, Emil **20** 420-422

OLYMPIO, SYLVANUS E. (1902-1963), first president of the Republic of Togo **11** 506-507

OMAR AL-MUKHTAR (circa 1860-1931), national hero of Libya and member of the Senusy **11** 507-508

OMAR IBN AL-KHATTAB (died 644); second caliph of the Moslems **11** 508-509

OMAR IBN SAID TAL, AL-HAJJ (circa 1797-1864), West African Moslem leader **11** 509-510

OMAR KHAYYAM (1048-circa 1132), Persian astronomer, mathematician, and poet **11** 510-511

ONASSIS, JACQUELINE LEE BOUVIER KENNEDY (1929-1994), American First Lady **11** 511-513

OÑATE, JUAN DE (circa 1549-circa 1624), Spanish explorer **11** 513-514/

ONDAATJE, MICHAEL (Philip Michael Ondaatji; born 1943), Canadian author and poet **18** 315-317

One Flew Over the Cuckoo's Nest (film)
Forman, Milos **20** 143-145

O'NEILL, EUGENE (1888-1953), American dramatist **11** 514-516

O'NEILL, TERENCE MARNE (1914-1990), Northern Ireland prime minister **11** 516-517

O'NEILL, THOMAS P. (''Tip''; 1912-1994), American politician **11** 517-519

ONG TENG CHEONG (born 1936), Singapore's fifth president **11** 519-520

ONSAGER, LARS (1903-1976), American chemist **11** 520-523

OORT, JAN HENDRIK (1900-1992), Dutch astronomer **11** 523-524

Opera (musical form)
German
Klemperer, Otto **20** 205-207

Opera, Italian
18th century
Da Ponte, Lorenzo **20** 105-106

Opium War (China; 1839-1842)
Campbell, Colin **20** 71-73

OPPENHEIM, MERET (1913-1985), Swiss Surrealist artist **11** 524-525

OPPENHEIMER, J. ROBERT (1904-1967), American physicist **11** 525-526

Orators
Roman
Apuleius, Lucius **20** 19-21

ORCAGNA (1308?-1368?), Italian painter, sculptor, and architect **11** 526-527

ORELLANA, FRANCISCO DE (circa 1511-1546), Spanish explorer **11** 527-528

ORIGEN (Origenes Adamantius; circa 185-circa 254), Early Christian theologian **11** 528-529

ORLANDO, VITTORIO EMMANUELE (1860-1952), Italian statesman **11** 529-530

ORLÉANS, CHARLES (1394-1465), French prince and poet **11** 530

ORLÉANS, PHILIPPE II (1674-1723), French statesman, regent 1715-23 **11** 530-531

OROZCO, JOSÉ CLEMENTE (1883-1949), Mexican painter **12** 1-2

ORR, BOBBY (Robert Gordon Orr; born 1948), Canadian hockey player **12** 2-4

ORR, JOHN BOYD (1st Baron Orr of Brechin; 1880-1971), Scottish nutritionist and UN official **12** 4-5

ORTEGA, DANIEL (born 1945), leader of the Sandinista National Liberation Front and president of Nicaragua **12** 5-7

ORTEGA Y GASSET, JOSÉ (1883-1955), Spanish philosopher and essayist **12** 7-8

ORTELIUS, ABRAHAM (Abraham, Ortels; 1527-1598), Flemish cartographer **12** 8-9

ORTIZ, SIMON J. (born 1941), Native American author and storyteller **12** 9-12

ORTON, JOHN KINGSLEY (''Joe;'' 1933-1967), British playwright **12** 12-14

ORWELL, GEORGE (1903-1950), British novelist and essayist **12** 14-15

OSBORNE, JOHN (1929-1994), English playwright **12** 16-17

OSBORNE, THOMAS MOTT (1859-1926), American reformer **12** 17-18

OSCEOLA (circa 1800-1838), Seminole Indian war chief **12** 18

OSGOOD, HERBERT LEVI (1855-1918), American historian **12** 18-19

OSLER, SIR WILLIAM (1849-1919), Canadian physician **12** 19-20

OSMAN I (Othman; 1259-1326), Turkish warrior-leader who established the Ottoman state as an independent entity **12** 20-22

OSMEÑA, SERGIO (1878-1961), Philippine lawyer and statesman **12** 22-24

OTIS, ELISHA GRAVES (1811-1861), American manufacturer and inventor **12** 24

OTIS, HARRISON GRAY (1765-1848), American statesman **12** 25

OTIS, JAMES, JR. (1725-1783), American Revolutionary statesman **12** 25-27

OTTERBEIN, PHILIP WILLIAM (1726-1813), American clergyman **12** 27-28

OTTO I (912-973), Holy Roman emperor 936-973 **12** 28-29

OTTO III (980-1002), Holy Roman emperor 996-1002 and German king 983-1002 **12** 29-30

OTTO, LOUIS KARL RUDOLF (1869-1937), German interpreter of religion **12** 30-32

OTTO OF FREISING (circa 1114-1158), German historiographer and philosopher of history **12** 30

OUD, JACOBUS JOHANNES PIETER (1890-1963), Dutch architect **12** 32

OUSMANE, SEMBENE (born 1923), Senegalese novelist and film maker **12** 32-33

OU-YANG HSIU (1007-1072), Chinese author and statesman **12** 33-34

OVID (Publius Ovidius Naso; 43 B.C. - circa. A.D. 18), Roman elegiac and epic poet **12** 34-36

OVINGTON, MARY WHITE (1865-1951), civil rights reformer and a

founder of the National Association for the Advancement of Colored People **12** 36-37

OWEN, DAVID ANTHONY LLEWELLYN (born 1938), English peace envoy in former Yugoslavia for the European Community **12** 37-39

OWEN, SIR RICHARD (1804-1892), English zoologist **12** 39

OWEN, ROBERT (1771-1858), British socialist pioneer **12** 39-40

OWEN, ROBERT DALE (1801-1877), Scottish-born American legislator **12** 40-41

OWEN, RUTH BRYAN (1885-1954), American congresswoman, diplomat, and author **12** 41-43

OWEN, WILFRED (1893-1918), English poet **20** 291-293

OWENS, JESSE (1913-1980), African American track star **12** 43-44

OXENSTIERNA, COUNT AXEL GUSTAFSSON (1583-1654), Swedish statesman **12** 44-45

OZ, AMOS (born 1939), Israeli author **12** 45-47

OZAL, TURGUT (born 1927), Turkish prime minister and president **12** 47-49

OZAWA, SEIJI (born 1935), Japanese musician and conductor **12** 49-51

P

PA CHIN (pen name of Li Fei-kan; born 1904), Chinese novelist **12** 53-54

PACHELBEL, JOHANN (1653-1706), German composer and organist **12** 52

PACHER, MICHAEL (circa 1435-98), Austro-German painter and wood carver **12** 53

PACKARD, DAVID (1912-1996), cofounder of Hewlett-Packard Company and deputy secretary of defense under President Nixon **12** 54-56

PADEREWSKI, IGNACE JAN (1860-1941), Polish pianist, composer, and statesman **12** 56-57

PADMORE, GEORGE (1902/03-1959), Trinidadian leftist political activist **12** 57-58

PÁEZ, JOSÉ ANTONIO (1790-1873), Venezuelan general and president 1831-46 **12** 58

PAGANINI, NICCOLO (1782-1840), Italian violinist and composer **12** 58-59

PAGE, THOMAS NELSON (1853-1922), American author and diplomat **12** 59-60

PAGE, WALTER HINES (1855-1918), American journalist and diplomat **12** 60-61

PAGELS, ELAINE HIESEY (born 1943), historian of religion **12** 61-62

Pahouin (West African people)
see Fang

PAIGE, SATCHEL (Leroy Robert Paige; 1906-1982), African American baseball player **12** 62-65

PAINE, JOHN KNOWLES (1839-1905), American composer **12** 65

PAINE, THOMAS (1737-1809), English-born American journalist and Revolutionary propagandist **12** 66-67

PAISLEY, IAN K. (born 1926), political leader and minister of religion in Northern Ireland **12** 67-69

PALACKÝ, FRANTIŠEK (1798-1876), Czech historian and statesman **12** 69-70

PALAMAS, KOSTES (1859-1943), Greek poet **12** 70

Paleontology (science)
extinct animals
Anning, Mary **20** 14-16

PALESTRINA, GIOVANNI PIERLUIGI DA (circa 1525-94), Italian composer **12** 70-72

PALEY, WILLIAM (1743-1805), English theologian and moral philosopher **12** 72

PALEY, WILLIAM S. (1901-1990), founder and chairman of the Columbia Broadcasting System **12** 72-75

PALLADIO, ANDREA (1508-1580), Italian architect **12** 75-77

PALMA, RICARDO (1833-1919), Peruvian poet, essayist, and short-story writer **12** 77

PALMER, ALEXANDER MITCHELL (1872-1936), American politician and jurist **12** 77-78

PALMER, ARNOLD DANIEL (born 1929), American golfer **12** 78-80

PALMER, NATHANIEL BROWN (1799-1877), American sea captain **12** 80-81

PALMERSTON, 3D VISCOUNT (Henry John Temple; 1784-1865), English prime minister 1855-65 **12** 81-83

PAN KU (32-92), Chinese historian and man of letters **12** 86-87

PANDIT, VIJAYA LAKSHMI (1900-1990), Indian diplomat and politician **12** 83-84

PANETTA, LEON E. (born 1938), Democratic congressman from California and chief of staff to President Clinton **12** 84-85

PANKHURST, EMMELINE (1858-1928), English reformer **12** 85-86

PANNENBERG, WOLFHART (born 1928), German Protestant theologian **12** 87-88

PAPANDREOU, ANDREAS (1919-1996), Greek scholar and statesman and prime minister **12** 88-91

PAPINEAU, LOUIS-JOSEPH (1786-1871), French-Canadian radical political leader **12** 91

PARACELSUS, PHILIPPUS AUREOLUS (1493-1541), Swiss physician and alchemist **12** 91-93

PARBO, ARVI (born 1926), Australian industrial giant **12** 93-94

PARÉ, AMBROISE (1510-1590), French military surgeon **12** 94-95

PARETO, VILFREDO (1848-1923), Italian sociologist, political theorist, and economist **12** 95-96

PARIZEAU, JACQUES (born 1930), Canadian politician and premier of Quebec **12** 96-99

PARK, CHUNG HEE (1917-1979), Korean soldier and statesman **12** 99-102

PARK, MAUD WOOD (1871-1955), suffragist and first president of the League of Women Voters **12** 102

PARK, ROBERT E. (1864-1944), American sociologist **12** 102-104

PARK, WILLIAM HALLOCK (1863-1939), American physician **12** 104-105

PARKER, CHARLES CHRISTOPHER, JR. (Charlie Parker; 1920-55), American jazz musician **12** 105-106

PARKER, DOROTHY ROTHSCHILD (1893-1967), American writer **12** 106

PARKER, ELY SAMUEL (Ha-sa-no-an-da; 1828-1895), Native American tribal leader **12** 106-108

PARKER, HORATIO WILLIAM (1863-1919), American composer **12** 109

PARKER, QUANAH (c. 1845-1911), Native American religious leader **12** 109-112

PARKER, THEODORE (1810-1860), American Unitarian clergyman **12** 112-113

PARKES, SIR HENRY (1815-1896), Australian statesman **12** 113

PARKMAN, FRANCIS (1823-1893), American historian **12** 113-115

PARKS, GORDON (born 1912), American photographer, composer, and filmmaker **19** 275-277

PARKS, ROSA LEE MCCAULEY (born 1913), American civil rights leader **12** 115-116

PARMENIDES (flourished 475 B.C.), Greek philosopher **12** 116-117

PARMIGIANINO (1503-1540), Italian painter **12** 117

PARNELL, CHARLES STEWART (1846-1891), Irish nationalist leader **12** 117-119

Parochial schools (United States) *see* Education (United States)

PARRINGTON, VERNON LOUIS (1871-1929), American historian **12** 119-120

PARSONS, SIR CHARLES ALGERNON (1854-1931), British engineer **12** 120-121

PARSONS, FRANK (1854-1908), American educator and reformer **12** 121-122

PARSONS, TALCOTT (1902-1979), American sociologist **12** 122

PASCAL, BLAISE (1623-1662), French scientist and philosopher **12** 122-124

PASHA, ENVER (1881-1922), Turkish soldier and Young Turk leader **5** 290-291

PASHA, TEWFIK (1852-1892), khedive of Egypt 1879-92 **15** 157-158

PASTERNAK, BORIS LEONIDOVICH (1890-1960), Russian poet, novelist, and translator **12** 124-125

PASTEUR, LOUIS (1822-1895), French chemist and biologist **12** 125-127

PATCHEN, KENNETH (1911-1972), American experimental poet and novelist **12** 128-129

PATEL, VALLABHBHAI (1875-1950), Indian political leader **12** 129-130

PATER, WALTER HORATIO (1839-1894), English author **12** 130-131

PATERSON, ANDREW BARTON (1864-1941), Australian folk poet **12** 131-132

PATERSON, WILLIAM (1745-1806), American jurist **12** 132-133

PATIÑO, SIMÓN ITURRI (1862-1947), Bolivian industrialist and entrepreneur **12** 133-134

PATON, ALAN STEWART (1903-1988), South African writer and liberal leader **12** 134-135

PATRICK, JENNIE R. (born 1949), African American chemical engineer **12** 136-137

PATRICK, RUTH (born 1907), American limnologist **12** 137-138

PATRICK, ST. (died circa 460), British missionary bishop to Ireland **12** 135-136

PATTEN, SIMON NELSON (1852-1922), American economist **12** 138-139

PATTERSON, FREDERICK DOUGLAS (1901-1988), African American educator **12** 139-140

PATTON, GEORGE SMITH, JR. (1885-1945), American Army officer **12** 140-141

PAUL I (1754-1801), Russian czar 1796-1801 **12** 143-144

PAUL III (Alessandro Farnese; 1468-1549), pope 1534-49 **12** 144-145

PAUL IV (Giampietro Carafa; 1476-1559), pope 1555-59 **12** 145-146

PAUL VI (Giovanni Battista Montini; 1897-1978), pope **12** 146-148

PAUL, ALICE (1885-1977), American feminist and women's rights activist **19** 277-280

PAUL, ST. (died 66/67), Christian theologian and Apostle **12** 141-143

PAULI, WOLFGANG ERNST (1900-1958), Austrian theoretical physicist **12** 149

PAULING, LINUS CARL (born 1901), American chemist **12** 150-152

PAVAROTTI, LUCIANO (born 1935), Italian tenor **12** 152-154

PAVESE, CESARE (1908-1950), Italian novelist, poet, and critic **12** 154-155

PAVLOV, IVAN PETROVICH (1849-1936), Russian physiologist **12** 155-157

PAVLOVA, ANNA (1881-1931), Russian ballet dancer **12** 157-159

PAYNE, JOHN HOWARD (1791-1852), American actor, playwright, and songwriter **12** 159

PAYNE-GAPOSCHKIN, CECILIA (1900-1979), American astronomer **12** 159-161

PAYTON, WALTER (1954-1999), American football player **20** 294-296

PAZ, OCTAVIO (1914-1998), Mexican diplomat, critic, editor, translator, poet, and essayist **12** 161-162

PAZ ESTENSSORO, VICTOR (born 1907), Bolivian statesman and reformer **12** 163-164

PAZ ZAMORA, JAIME (born 1939), president of Bolivia (1989-) **12** 165-167

PÁZMÁNY, PÉTER (1570-1637), Hungarian archbishop **12** 164-165

PEABODY, ELIZABETH PALMER (1804-1894), American educator and author **12** 167-168

PEABODY, GEORGE (1795-1869), American merchant, financier, and philanthropist **12** 168

PEACOCK, THOMAS LOVE (1785-1866), English novelist and satirist **12** 169

PEALE, CHARLES WILLSON (1741-1827), American painter and scientist **12** 169-171

PEALE, NORMAN VINCENT (1898-1993), American religious leader who blended psychotherapy and religion **12** 171-172

PEALE, REMBRANDT (1778-1860), American painter **12** 172-173

PEARSE, PATRICK HENRY (1879-1916), Irish poet, educator, and revolutionary **12** 173-174

PEARSON, LESTER BOWLES (1897-1972), Canadian statesman and diplomat, prime minister **12** 174-175

PEARY, ROBERT EDWIN (1856-1920), American explorer **12** 175-176

PECHSTEIN, HERMANN MAX (1881-1955), German Expressionist painter and graphic artist **12** 176-177

PECK, ROBERT NEWTON (born 1928), American author of children's literature **12** 177-178

PEDRARIAS (Pedro Arias de Ávila; circa 1440-1531), Spanish conqueror and colonial governor **12** 179

PEDRO I (1798-1834), emperor of Brazil and king of Portugal **12** 179-180

PEDRO II (1825-1891), emperor of Brazil 1831-89 **12** 180-181

PEEL, SIR ROBERT (1788-1850), English statesman, prime minister 1834-35 and 1841-46 **12** 181-183

PÉGUY, CHARLES PIERRE (1873-1914), French poet **12** 183-184

PEI, I. M. (Ieoh Ming Pei; born 1917), Chinese-American architect **12** 184-187

PEIRCE, CHARLES SANDERS (1839-1914), American scientist and philosopher **12** 187-188

PEIXOTO, FLORIANO (1839-1895), Brazilian marshal, president 1891-94 **12** 188-189

PELAGIUS (died circa 430), British theologian **12** 189-190

PELE (Edson Arantes Do Nascimento Pele; born 1940), Brazilian soccer player **12** 190-191

PELLI, CESAR (born 1926), Hispanic American architect and educator **12** 191-192

PELTIER, LEONARD (born 1944), Native American activist **12** 193-195

Penal reform
Ireland
Gonne, Maud **20** 158-160

PENDERECKI, KRZYSZTOF (born 1933), Polish composer **12** 195-197

PENDLETON, EDMUND (1721-1803), American political leader **12** 197-198

PENDLETON, GEORGE HUNT (1825-1889), American politician **12** 198

PENFIELD, WILDER GRAVES (1891-1976), Canadian neurosurgeon **12** 198-200

PENN, WILLIAM (1644-1718), English Quaker, founder of Pennsylvania **12** 200-202

PENNEY, J. C. (James Cash Penney; 1875-1971), American chain store executive and philanthropist **12** 202-203

PENROSE, BOIES (1860-1921), American senator and political boss **12** 203-204

PENROSE, ROGER (born 1931), British mathematician and physicist **12** 204-205

PENSKE, ROGER (born 1937), American businessman and race car team owner **19** 280-282

PEPPER, CLAUDE DENSON (1900-1989), Florida attorney, state representative, U.S. senator, and U.S. representative **12** 205-206

PEPPERELL, SIR WILLIAM (1696-1759), American merchant and soldier **12** 206-207

PEPYS, SAMUEL (1633-1703), English diarist **12** 207-208

Pequot Indians (North America)
Apess, William **20** 16-18

PERCY, WALKER (1916-1990), American author **19** 282-284

PEREGRINUS, PETRUS (flourished 1261-69), French scholastic and scientist **12** 208

PERELMAN, S. J. (Sidney Jerome Perelman; 1904-1979), American cartoonist, satirist, and parodist **12** 209-210

PERES, SHIMON (born 1923), head of the Israel Labour Party and Israeli prime minister (1984-1986) **12** 210-211

PERETZ, ISAAC LOEB (1851-1915), Jewish poet, novelist, and playwright **12** 212

PÉREZ, CARLOS ANDRÉS (born 1922), president of Venezuela (1989-1993) **12** 212-214

PÉREZ DE CUELLAR, JAVIER (born 1920), Peruvian foreign service officer and secretary general of the United Nations (1982-) **12** 214-215

PÉREZ ESQUIVEL, ADOLFO (born 1931), Argentine artist and human rights activist **12** 215-217

PÉREZ JIMENEZ, MARCOS (born 1914), Venezuelan dictator **12** 217-218

PERGOLESI, GIOVANNI BATTISTA (1710-1736), Italian composer **12** 218-219

PERICLES (circa 495-429 B.C.), Athenian statesman **12** 219-221

PERKINS, FRANCES (1882-1965), American statesman and social worker **12** 221-222

PERKINS, WILLIAM MAXWELL EVARTS (1884-1947), American editor of fiction who discovered and developed brilliant authors **12** 222-223

PERLE, GEORGE (born 1915), American musician **12** 223-224

PERLMAN, ITZHAK (born 1945), American musician **18** 318-320

PERÓN, EVA (MARÍA) DUARTE DE (1919-1952), the second wife and political partner of President Juan Perón of Argentina **12** 225-226

PERÓN, ISABEL MARTINEZ DE (born 1931), first woman president of Argentina (1974-1976) **12** 226-228

PERÓN, JUAN DOMINGO (1895-1974), Argentine statesman, president 1946-55 **12** 228-230

PEROT, HENRY ROSS (born 1930), American businessman and activist **12** 230-231

PÉROTIN (Perotinus; flourished circa 1185-1205), French composer and musician **12** 231-232

PERRAULT, CLAUDE (1613-1688), French scientist and architect **12** 232-233

PERRET, AUGUSTE (1874-1954), French architect **12** 233

PERRIN, JEAN BAPTISTE (1870-1942), French physicist **12** 233-236

PERRY, HAROLD ROBERT (1916-1991), African American Roman Catholic bishop **12** 236-237

PERRY, MATTHEW CALBRAITH (1794-1858), American naval officer **12** 237-239

PERRY, OLIVER HAZARD (1785-1819), American naval officer **12** 239

PERRY, RALPH BARTON (1876-1957), American philosopher **12** 239-240

PERRY, WILLIAM JAMES (born 1927), President Clinton's secretary of defense (1994-) **12** 240-242

PERSE, SAINT-JOHN (Alexis Saint-Léger Léger; 1887-1975), French poet and diplomat **12** 242-243

PERSHING, JOHN JOSEPH (1860-1948), American general **12** 243-244

Persia (kingdom; South Western Asia)
India and
Nadir Shah **20** 278-281

PERTH, 16TH EARL OF (James Eric Drummond; 1876-1951), English statesman **12** 244-245

Peru, Republic of (nation, Western South America)
archeology
Bingham, Hiram **20** 46-48
independence (1824)
Cochrane, Thomas **20** 91-93

PERUGINO (circa 1450-1523), Italian painter **12** 245-246

PERUTZ, MAX (born 1914), English crystallographer and biochemist **12** 246-248

PESOTTA, ROSE (1896-1965), American union organizer **12** 248-249

PESTALOZZI, JOHANN HEINRICH (1746-1827), Swiss educator **12** 249-250

PÉTAIN, HENRI PHILIPPE (1856-1951), French general and statesman **12** 250-252

PETER I (Peter the Great; 1672-1725), czar of Russia 1682-1725 **12** 253-256

PETER I (1844-1921), king of Serbia 1903-18, and of the Serbs, Croats, and Slovenes 1918-21 **12** 256

PETER III (Pedro; circa 1239-85), king of Aragon 1276-85 **12** 256-257

PETER, ST. (died circa 65), Apostle and bishop of Rome **12** 252-253

PETERS, CARL (1856-1918), German explorer and colonizer **12** 257-258

PETERSON, EDITH R. (born Edith Elizabeth Runne; 1914-1992), American medical researcher **12** 258-259

PETO, JOHN FREDERICK (1854-1907), American painter **12** 259

PETRARCH (Francesco Petrarca; 1304-74), Italian poet **12** 259-261

PETRIE, SIR WILLIAM MATTHEW FLINDERS (1853-1942), English archeologist **12** 261-262
Carter, Howard **20** 74-76

PETRONIUS ARBITER (died circa 66), Roman author **12** 262-263

PEVSNER, ANTOINE (1886-1962), Russian sculptor and painter **12** 263-264

PHAEDRUS (c. 15 BC-c. 50), Greek/Roman fabulists **20** 296-297

PHIBUN SONGKHRAM, LUANG (1897-1964), Thai statesman, prime minister 1938-44 and 1948-57 **12** 264-265

PHIDIAS (flourished circa 475-425 B.C.), Greek sculptor **12** 265-267

Philanthropists, American
19th century
Strauss, Levi **20** 354-356
20th century
Mellon, Richard King **20** 259-261

Philanthropists, English
Montefiore, Moses **20** 272-274

PHILIP (died 1676), American Wampanoag Indian chief 1662-76 **12** 267-268

PHILIP II (382-336 B.C.), king of Macedon 359-336 **12** 269-271

PHILIP II (Philip Augustus; 1165-1223), king of France 1180-1223 **12** 268-269

PHILIP II (1527-1598), king of Spain 1556-1598 **12** 271-273
Netherlands and
Farnese, Alessandro **20** 132-135
John of Austria **20** 189-192

PHILIP III (1578-1621), king of Spain 1598-1621 **12** 273-274

PHILIP IV (the Fair; 1268-1314), king of France 1285-1314 **12** 274

PHILIP IV (1605-1665), king of Spain 1621-65 **12** 275

PHILIP V (1683-1746), king of Spain 1700-46 **12** 276-277

PHILIP VI (1293-1350), king of France 1328-50 **12** 277-278

PHILIP THE GOOD (1396-1467), duke of Burgundy 1419-67 **12** 278-279

PHILLIP, ARTHUR (1738-1814), English governor of New South Wales **12** 279-280

PHILLIPS, DAVID GRAHAM (1867-1911), American journalist and novelist **12** 280-281

PHILLIPS, WENDELL (1811-1884), American abolitionist and social reformer **12** 281-282

Philosophers, American
20th century
Rand, Ayn **20** 307-309

Philosophers, German
20th century
Benjamin, Walter **20** 32-34

Philosophers, Roman
Apuleius, Lucius **20** 19-21

Philosophy
and Judaism
Benjamin, Walter **20** 32-34
and religion
Benjamin, Walter **20** 32-34
objectivism
Rand, Ayn **20** 307-309

PHIPS, SIR WILLIAM (1650/51-95), American shipbuilder and colonial governor **12** 283

PHOTIUS (circa 820-891), Byzantine patriarch **12** 283-284

Photography
as art form
Callahan, Harry **20** 67-69
Cameron, Julia Margaret **20** 69-71
Uelsmann, Jerry **20** 384-385
invention and equipment
Dickson, Laurie **20** 112-113

PHYFE, DUNCAN (1768-1854), American cabinetmaker **12** 284-285

Physics (science)
hydrodynamics
Bjerknes, Vilhelm **20** 48-50
theoretical
Bose, Satyendranath **20** 52-54

PIAF, EDITH (Edith Giovanna Gassion; 1915-63), French music hall/cabaret singer **12** 285-287

PIAGET, JEAN (1896-1980), Swiss psychologist and educator **12** 287-288

PIANKHI (ruled circa 741-circa 712 B.C.), Nubian king **12** 288-289

Piano (musical instrument)
Boulanger, Nadia **20** 56-58

PIANO, RENZO (born 1937), Italian architect, lecturer, and designer **12** 289-291

PICABIA, FRANCIS (1879-1953), French artist, writer, and bon vivant **12** 291-292

PICASSO, PABLO (1881-1973), Spanish painter, sculptor, and graphic artist **12** 292-295

PICASSO, PALOMA (born 1949), Spanish fashion designer **12** 295-297

PICCARD, AUGUSTE (1884-1962), Swiss scientist **12** 297-298

PICCARD, JACQUES ERNEST JEAN (born 1922), Swiss explorer, scientist, oceanographer, and engineer **18** 320-322

PICKENS, THOMAS BOONE JR. (T. Boone Pickens; born 1928), American businessman **19** 284-286

PICKERING, EDWARD CHARLES (1846-1919), American astronomer **12** 298
Maury, Antonia **20** 252-254

PICKERING, TIMOTHY (1745-1829), American Revolutionary soldier and statesman **12** 298-299

PICKETT, BILL (1870-1932), American rodeo cowboy **19** 286-288

PICKFORD, MARY (Gladys Louise Smith; 1893-1979), Canadian-American actress, screenwriter, and film producer **19** 288-290

PICO DELLA MIRANDOLA, CONTE GIOVANNI (1463-1494), Italian philosopher and humanist **12** 299-300

PIERCE, FRANKLIN (1804-1869), American statesman, president 1853-57 **12** 300-301

PIERO DELLA FRANCESCA (circa 1415/20-92), Italian painter **12** 301-302

PIGOU, ARTHUR CECIL (1877-1959), English economist **12** 302

PIKE, ZEBULON (1779-1813), American soldier and explorer **12** 302-304

PILLSBURY, CHARLES ALFRED (1842-1899), American businessman **12** 304

PILON, GERMAIN (circa 1535-90), French sculptor **12** 305

PILSUDSKI, JOSEPH (1867-1935), Polish general, president 1918-21 **12** 305-306

PINCHBACK, PINCKNEY BENTON STEWART (1837-1921), African American politician **12** 306-308

PINCHOT, GIFFORD (1865-1946), American conservationist and public official **12** 308-309

PINCKNEY, CHARLES (1757-1824), American politician and diplomat **12** 309-310

PINCKNEY, CHARLES COTESWORTH (1745-1825), American statesman **12** 310

PINCUS, GREGORY GOODWIN (1903-1967), American biologist **12** 310-312

PINDAR (552/518-438 B.C.), Greek lyric poet **12** 312-313

PINEL, PHILIPPE (1745-1826), French physician **12** 313-314

PINERO, ARTHUR WING (1855-1934), English playwright **18** 322-324

PINKERTON, ALLEN (1819-1884), American detective **12** 314-315

PINOCHET UGARTE, AUGUSTO (born 1915), Chilean military leader and dictator **12** 315-317

PINTER, HAROLD (born 1930), English playwright **12** 317-318

PINTO, ISAAC (1720-1791), Jewish merchant and scholar **12** 318

PIO, PADRE (Francesco Forgione; 1887-1968), Italian priest **20** 297-299

PIPPIN, HORACE (1888-1946), African American painter **12** 318-319

PIRANDELLO, LUIGI (1867-1936), Italian playwright novelist, and critic **12** 319-321

PIRANESI, GIOVANNI BATTISTA (1720-1778), Italian engraver and architect **12** 321-322

PIRENNE, JEAN HENRI (Jean Henri Otto Lucien Marie Pirenne; 1862-1935), Belgian historian **12** 322-323

PISANELLO (Antonio Pisano; before 1395-1455), Italian painter and medalist **12** 323-324

PISANO, GIOVANNI (circa 1250-1314/17), Italian sculptor **12** 324-325

PISANO, NICOLA (Nicola d'Apulia; circa 1220/25-1278/84), Italian sculptor **12** 325

PISSARO, CAMILLE (1830-1903), French painter **12** 326-327

PISTON, WALTER (born 1894), American composer **12** 327-328
Boulanger, Nadia **20** 56-58

PITT, WILLIAM, THE ELDER (1708-1778), English statesman **12** 328-329

PITT, WILLIAM, THE YOUNGER (1759-1806), English statesman **12** 329-331

Pittsburgh (city; Pennsylvania)
Mellon, Richard King **20** 259-261

Pittsburgh Penguins (hockey team)
Lemieux, Mario **20** 222-224

Pittsburgh Pirates (baseball team)
Wagner, Honus **20** 393-395

PIUS II (Enea Silvio de'Piccolomini; 1405-64), pope 1458-64 **12** 331

PIUS IV (Giovanni Angelo de' Medici; 1499-1565), pope 1559-65 **12** 332

PIUS V (Antonio Ghislieri; 1504-72), pope 1566-72 **12** 332-333

PIUS VI (Gianangelo Braschi; 1717-99), pope 1775-99 **12** 333-334

PIUS VII (Luigi Barnabà Chiaramonti; 1740-1823), pope 1880-23 **12** 334-335

PIUS IX (Giovanni Maria Mastai-Ferretti; 1792-1878), pope 1846-78 **12** 335-336

PIUS X (Giuseppe Melchiorre Sarto; 1835-1914), pope 1903-14 **12** 336-337

PIUS XI (Ambrogio Damiano Achille Ratti; 1857-1939), pope 1922-39 **12** 337-339

PIUS XII (Eugenio Maria Giuseppe Pacelli; 1876-1958), pope 1939-58 **12** 339-340

PIZARRO, FRANCISCO (circa 1474-1541), Spanish conquistador in Peru **12** 340-341

PLAATJE, SOLOMON TSHEKISHO (1878-1932), South African writer **12** 341-342

PLANCK, MAX KARL ERNST LUDWIG (1858-1947), German physicist **12** 342-344

Planet (astronomy)
outer planets
Herschel, Caroline **20** 175-176

Planets
evolution of
Shoemaker, Gene **20** 335-338

Plant classification (botany)
Fuchs, Leonhard **20** 152-152

Plant physiology and anatomy (botany)
Fuchs, Leonhard **20** 152-152

PLATH, SYLVIA (1932-1963), American poet and novelist **12** 344-345

PLATO (428-347 B.C.), Greek philosopher **12** 345-347

PLATT, THOMAS COLLIER (1833-1910), American politician **12** 347-348

PLAUTUS (circa 254-circa 184 B.C.), Roman writer **12** 348-350

PLAZA LASSO, GALO (1906-1987), Ecuadorian statesman **12** 350-351

PLEKHANOV, GEORGI VALENTINOVICH (1856-1918), Russian revolutionist and social philosopher **12** 351-352

PLENTY COUPS (c. 1848-1932), Native American tribal leader and Crow chief **12** 352-355

PLINY THE ELDER (23/24-79), Roman encyclopedist **12** 355-356

PLINY THE YOUNGER (circa 61-circa 113), Roman author and administrator **12** 356

PLISETSKAYA, MAYA MIKHAILOVNA (born 1925), Russian ballet dancer **12** 356-358

PLOTINUS (205-270), Greek philosopher, founder of Neoplatonism **12** 358-359

PLUTARCH (circa 46-circa 120), Greek biographer **12** 359-360

PO CHÜ-I (772-846), Chinese poet **12** 362-363

POBEDONOSTSEV, KONSTANTIN PETROVICH (1827-1907), Russian statesman and jurist **12** 360-361

POCAHONTAS (circa 1595-1617), American Indian princess **12** 361-362

POE, EDGAR ALLAN (1809-1849), American writer **12** 363-365

POINCARÉ, JULES HENRI (1854-1912), French mathematician **12** 365-366

POINCARÉ, RAYMOND (1860-1934), French statesman **12** 366-368

POIRET, PAUL (1879-1944), French fashion designer **19** 291-293

POITIER, SIDNEY (born 1927), African American actor and director **12** 368-370

POL POT (1928-1998), Cambodian Communist and premier of Democratic Kampuchéa (1976-1979) **12** 382-384

Poland (Polish People's Republic; nation, Eastern Europe)
• REPUBLIC
and U.S.S.R.
Sikorski, Wladyslaw **20** 338-340
independence
Sikorski, Wladyslaw **20** 338-340

POLANYI, JOHN CHARLES (born 1929), Canadian scientist and Nobel Prize winner **12** 370-372

POLANYI, KARL (1886-1964), Hungarian economic historian **12** 372

POLANYI, MICHAEL (1891-1976), Hungarian medical doctor, physical chemist, social thinker, and philosopher **12** 372-373

POLIZIANO, ANGELO (Politian; 1454-94), Italian poet **12** 373-374

POLK, JAMES KNOX (1795-1849), American statesman, president 1845-49 **12** 374-376

POLK, LEONIDAS LAFAYETTE (1837-1892), American agrarian crusader and editor **12** 376-377

POLLAIUOLO, ANTONIO (circa 1432-98), Italian painter, sculptor, goldsmith, and engraver **12** 377-378

POLLARD, ALBERT FREDERICK (1869-1948), English historian **12** 378

POLLOCK, JACKSON (1912-1956), American painter **12** 379-380

POLO, MARCO (circa 1254-circa 1324), Venetian traveler and writer **12** 380-382

POLYBIOS (circa 203-120 B.C.), Greek historian **12** 384-385

POLYKLEITOS (flourished circa 450-420 B.C.), Greek sculptor **12** 385-386

POMBAL, MARQUÊS DE (Sebastião José de Carvalho e Mello; 1699-1782), Portuguese statesman **12** 386-387

POMPEY (106-48 B.C.), Roman general and statesman **12** 387-389

POMPIDOU, GEORGES (1911-1974), second president of the French Fifth Republic (1969-1974) **12** 389-390

POMPONAZZI, PIETRO (1462-1525), Italian Aristotelian philosopher **12** 390-391

PONCE DE LEÓN, JUAN (1460?-1521), Spanish conqueror and explorer **12** 391-392

PONIATOWSKA, ELENA (born 1933), Mexican journalist, novelist, essayist, and short-story writer **12** 392-393

PONTIAC (circa 1720-69), Ottawa Indian chief **12** 393-394

PONTORMO (1494-1556), Italian painter **12** 394-395

POPE, ALEXANDER (1688-1744), English poet and satirist **12** 395-397

POPE, JOHN RUSSELL (1874-1937), American architect in the classical tradition **12** 397-399

POPHAM, WILLIAM JAMES (born 1930), American educator active in educational test development **12** 399-401

POPOVA, LIUBOV SERGEEVNA (1889-1924), Russian and Soviet avant-garde artist **12** 401-402

POPPER, SIR KARL RAIMUND (1902-1994), Austrian philosopher **12** 402

PORSCHE, FERDINAND SR. (1875-1951), Austrian German automobile designer and engineer **19** 293-295

PORTA, GIACOMO DELLA (circa 1537-1602), Italian architect **12** 402-403

PORTA, GIAMBATTISTA DELLA (1535-1615), Italian scientist and dramatist **12** 403-404

PORTALES PLAZAZUELOS, DIEGO JOSÉ VÍCTOR (1793-1837), Chilean statesman **12** 404

PORTER, COLE ALBERT (1891-1964), American composer **12** 405-406

PORTER, EDWIN STRATTON (1870-1941), American filmmaker **20** 299-301

PORTER, KATHERINE ANNE (1890-1980), American writer **12** 406-407

PORTINARI, CÂNDIDO (1903-1962), Brazilian painter **12** 407-408

PORTOLÁ, GASPAR DE (circa 1723-1784), Spanish explorer and colonial governor **12** 408

Portraits (photography)
Cameron, Julia Margaret **20** 69-71

PORTZAMPARC, CHRISTIAN DE (born 1944), French architect **18** 324-326

POST, CHARLES WILLIAM (1854-1914), American pioneer in the manufacture and mass-marketing of breakfast cereals **12** 408-409

POST, EMILY PRICE (1873-1960), American authority on etiquette **12** 409-410

Postmasters general
see Statesmen, American

POTEMKIN, GRIGORI ALEKSANDROVICH (1739-1791), Russian administrator and field marshal **12** 411-412

POTTER, BEATRIX (Helen Beatrix Potter; 1866-1943), English author and illustrator **18** 326-328

POTTER, DAVID M. (1910-1971), American historian **12** 412

POTTER, DENNIS (1935-1994), British essayist, playwright, screenwriter, and novelist **12** 412-414

POULENC, FRANCIS (1899-1963), French composer **12** 414-415

POUND, EZRA LOOMIS (1885-1972), American poet, editor, and critic **12** 415-417

POUND, ROSCOE (1870-1964), American jurist and botanist **12** 417-418

POUSSIN, NICOLAS (1594-1665), French painter **12** 418-420

POWDERLY, TERENCE VINCENT (1849-1924), American labor leader **12** 420-421

POWELL, ADAM CLAYTON, JR. (1908-1972), African American political leader and Baptist minister **12** 421-422

POWELL, ANTHONY (1905-2000), English novelist **12** 422-423

POWELL, COLIN LUTHER (born 1937), African American chairman of the Joint Chiefs of Staff **12** 424-425

POWELL, JOHN WESLEY (1834-1902), American geologist, anthropologist, and explorer **12** 425-426

POWELL, LEWIS F., JR. (1907-1998), U.S. Supreme Court justice (1972-1987) **12** 426-428

POWERS, HIRAM (1805-1873), American sculptor **12** 428-429

POWHATAN (circa 1550-1618), Native American tribal chief **12** 429-430

PRADO UGARTECHE, MANUEL (1889-1967), Peruvian statesman **12** 430-431

PRAETORIUS, MICHAEL (circa 1571-1621), German composer and theorist **12** 431-432

PRAN, DITH (born 1942), Cambodian American journalist and activist **18** 328-331

PRANDTAUER, JAKOB (1660-1726), Austrian baroque architect **12** 432

PRASAD, RAJENDRA (1884-1963), Indian nationalist, first president of the Republic **12** 433

PRAXITELES (flourished circa 370-330 B.C.), Greek sculptor **12** 433-434

PREBISCH, RAÚL (1901-1986), Argentine economist active in the United Nations **12** 434-436

PREGL, FRITZ (1869-1930), Austrian physiologist and medical chemist **12** 436-437

PREM TINSULANONDA (born 1920), military leader and prime minister of Thailand (1979-1988) **12** 437

PREMADASA, RANASINGHE (born 1924), president of Sri Lanka (1988-) **12** 437-439

PREMCHAND (1880-1936), Indian novelist and short-story writer **12** 439

PREMINGER, OTTO (1895-1986), Austrian filmmaker and theater producer/director **18** 331-332

PRENDERGAST, MAURICE BRAZIL (1859-1924), American painter **12** 440

PRESCOTT, WILLIAM HICKLING (1796-1859), American historian **12** 440-441

PRESLEY, ELVIS ARON (1935-1977), American singer and actor **12** 441-442

PRESTES, LUIZ CARLOS (1898-1990), Brazilian revolutionary and Communist leader **12** 442-444

PRETORIUS, ANDRIES (1798-1853), South African politician and general **12** 444-445

PREVIN, ANDRE (Andreas Ludwig Priwin; born 1929), German American composer and conductor **18** 333-334

PRÉVOST, ABBÉ (1697-1763), French novelist, journalist, and cleric **12** 445-446

PRICE, LEONTYNE (Mary Leontyne Price; born 1927), American prima donna soprano **12** 446-447

PRICE, RICHARD (1723-1791), English Nonconformist minister and political philosopher **12** 447-448

PRICHARD, DIANA GARCÍA (born 1949), Hispanic American chemical physicist **12** 448-449

PRIDI PHANOMYONG (1901-1983), Thai political leader **12** 449

PRIEST, IVY MAUDE BAKER (1905-1975), treasurer of the United States (1953-1960) **12** 450-451

PRIESTLEY, J(OHN) B(OYNTON) (1894-1984), English author of novels, essays, plays, and screenplays **12** 451-452

PRIESTLEY, JOSEPH (1733-1804), English clergyman and chemist **12** 452-453

Primary school
see Education

PRIMATICCIO, FRANCESCO (1504-1570), Italian painter, sculptor, and architect **12** 453-454

PRIMO DE RIVERA Y ORBANEJA, MIGUEL (1870-1930), Spanish general, dictator 1923-30 **12** 454-455

PRINCE, HAL (Harold Smith Prince; born 1928), American theatrical producer and director **19** 295-298

Prison reform
see Penal reform

PRITCHETT, V(ICTOR) S(AWDON) (born 1900), English short story writer, novelist, literary critic, journalist, travel writer, biographer, and autobiographer **12** 455-457

Prizefighters
see Athletes, American

PROCLUS DIADOCHUS (born 410), Byzantine philosopher **12** 457

PROCOPIUS OF CAESAREA (circa 500-circa 565), Byzantine historian **12** 457-458

PROCTER, WILLIAM COOPER (1862-1934), American businessman **19** 298-300

PROKOFIEV, SERGEI SERGEEVICH (1891-1953), Russian composer **12** 458-460

Prolegomena zur Geschichte Israel (book)
Wellhausen, Julius **20** 397-400

Prophets
see Bible—Old Testament

PROSSER, GABRIEL (circa 1775-1800), Afro-American slave rebel **12** 460-461

PROTAGORAS (circa 484-circa 414 B.C.), Greek philosopher **12** 461

PROUDHON, PIERRE JOSEPH (1809-1864), French anarchist political philosopher and journalist **12** 461-463

PROULX, E. ANNIE (born 1935), American author **12** 463-465

PROUST, MARCEL (1871-1922), French novelist **12** 465-467

PROXMIRE, WILLIAM (born 1915), Democratic senator for Wisconsin **12** 467-468

PRUD'HON, PIERRE PAUL (1758-1823), French painter **12** 469

Prussia (former nation, Europe)
French wars
Clausewitz, Karl von **20** 89-91

PRYOR, RICHARD (born 1940), American entertainer **19** 300-302

PRZHEVALSKY, NIKOLAI MIKHAILOVICH (1839-1888), Russian general and traveler **12** 469-470

PTOLEMY I (367/366-283 B.C.), Macedonian general, king of Egypt 323-285 **12** 470-472

PTOLEMY II (308-246 B.C.), king of Egypt 285-246 **12** 472-473

PTOLEMY, CLAUDIUS (circa 100-circa 170), Greek astronomer and geographer **12** 473-474

Public Broadcasting Service (PBS; television network)
Burns, Ken **20** 63-65

Public school (United States)
see Education (United States)

Publishers
German
Lasker, Emanuel **20** 218-220

Publishers, American
magazines
Steinitz, Wilhelm **20** 343-346

PUCCINI, GIACOMO (1858-1924), Italian composer **12** 474-476

Puerto Rico (United States commonwealth; island, Greater Antilles)
Capetillo, Luisa **20** 73-74

PUFENDORF, BARON SAMUEL VON (1632-1694), German jurist and historian **12** 477-478

PUGACHEV, EMELYAN IVANOVICH (1742-1775), Russian Cossack soldier **12** 478-479

PUGIN, AUGUSTUS WELBY NORTHMORE (1812-1852), English architect **12** 479-480

PULASKI, CASIMIR (1747/48-79), Polish patriot **12** 480-481

PULCI, LUIGI (1432-1484), Italian poet **12** 481

PULITZER, JOSEPH (1847-1911), American editor and publisher **12** 481-482

Pulitzer Prize winners
Gershwin, Ira **20** 153-155
Lee, Harper **20** 220-222

PULLMAN, GEORGE MORTIMER (1831-1897), American industrial innovator **12** 482-483

PUPIN, MICHAEL IDVORSKY (1858-1935), Serbo-American physicist and inventor **12** 483-484

PURCELL, HENRY (1659-1695), English composer and organist **12** 484-485

PURVIS, ROBERT (1810-1898), African American abolitionist **12** 485-486

PURYEAR, MARTIN (born 1941), African American artist **12** 486-487

PUSEY, EDWARD BOUVERIE (1800-1882), English clergyman and scholar **12** 488-489

PUSHKIN, ALEKSANDR SERGEEVICH (1799-1837), Russian poet and prose writer **12** 489-491

PUTNAM, ISRAEL (1718-1790), American Revolutionary War general **12** 491-492

PUVIS DE CHAVANNES, PIERRE (1824-1898), French painter **12** 492-493

PYLE, ERNIE (Earnest Taylor Pyle; 1900-1945), American war correspondent during World War II **12** 493-494

PYM, FRANCIS (Francis Leslie Pym; born 1922), British statesman **12** 494-495

PYM, JOHN (1584-1643), English statesman **12** 495-496

PYNCHON, THOMAS (Thomas Ruggles Pynchon, Jr.; born 1937), American writer **12** 496-498

PYTHAGORAS (circa 575-circa 495 B.C.), Greek philosopher, scientist, and religious teacher **12** 498-499

PYTHEAS (c. 380 B.C.-c. 300 B.C.), Greek explorer **12** 499-500

Q

QABOOS IBN SA'ID (born 1940), ruler of the Sultanate of Oman **12** 501-502

QUANT, MARY (born 1934), British fashion designer and businesswoman **19** 303-305

Quantum theory (physics)
quantum mechanics
Bose, Satyendranath **20** 52-54

QUASIMODO, SALVATORE (1901-1968), Italian poet, translator, and critic **12** 506

QUAY, MATTHEW STANLEY (1833-1904), American politician **12** 507

QUAYLE, J(AMES) DANFORTH (born 1947), vice president under George Bush **12** 507-509

QUERCIA, JACOPO DELLA (1374?-1438), Italian sculptor and architect **12** 509

QUÉTELET, LAMBERT ADOLPHE JACQUES (1796-1874), Belgian statistician and astronomer **12** 510-511

QUEVEDO Y VILLEGAS, FRANCISCO GÓMEZ DE (1580-1645), Spanish poet, satirist, and novelist **12** 511

QUEZON, MANUEL LUIS (1878-1944), Philippine statesman **12** 511-513

QUINE, WILLARD VAN ORMAN (born 1908), American philosopher **12** 514-515

QUINN, ANTHONY (Antonio Rudolph Oaxaca Quinn; born 1915), Hispanic American actor and artist **20** 302-304

QUINTILIAN (circa 35-circa 99), Roman rhetorician and literary critic **12** 518-519

QUIRINO, ELPIDIO (1890-1956), Philippine statesman **12** 519-520

QUIROGA, HORACIO (1878-1937), Uruguayan writer **12** 520-521

QUIROGA, JUAN FACUNDO (1788/1790-1835), Argentine caudillo **12** 521-522

QUISLING, VIDKIN (1887-1945), Norwegian traitor **20** 304-306

R

RABEARIVELO, JEAN JOSEPH (1901-1937), Malagasy poet **12** 523-524

RABELAIS, FRANÇOIS (circa 1494-circa 1553), French humanist, doctor, and writer **12** 524-526

RABI, ISIDOR ISAAC (1898-1988), American physicist **12** 526-527

RABIN, YITZCHAK (1922-1995), Israeli statesman **12** 527-529

RACHMANINOV, SERGEI VASILIEVICH (1873-1943), Russian composer, pianist, and conductor **12** 531-532

RACINE, JEAN BAPTISTE (1639-1699), French dramatist **12** 532-535

RADCLIFFE-BROWN, A(LFRED) R(EGINALD) (1881-1955), English anthropologist **12** 535-536

RADEK, KARL BERNARDOVICH (1885-1939), Russian Communist leader **12** 536-537

RADHAKRISHNAN, SARVEPALLI (1888-1995), Indian philosopher and statesman **12** 537-538

RADIN, PAUL (1883-1959), American anthropologist and ethnographer **12** 538-539

Radio Corporation of America (RCA)
Berliner, Emile **20** 39-41

RADISSON, PIERRE-ESPRIT (circa 1636-1710), French explorer **12** 539-540

RAFFLES, SIR THOMAS STAMFORD (1781-1826), English colonial administrator **13** 1-2

RAFSANJANI, AKBAR HASHEMI (born 1934), president of Iran **13** 3-4

RAHNER, KARL (1904-1984), German Catholic theologian **13** 4-5

RAI, LALA LAJPAT (1865-1928), Indian nationalist leader **13** 5-6

RAINEY, MA (Gertrude Pridgett; 1886-1939), American singer **19** 306-308

RAINIER III, PRINCE OF MONACO (born 1923), ruler of the principality of Monaco **18** 335-337

RAJAGOPALACHARI, CHAKRAVARTI (1879-1972), Indian nationalist leader **13** 6-7

RAJARAJA I (985-1014), Indian statesman **13** 7

RAJNEESH, BHAGWAN SHREE (Rahneesh Chandra Mohan; 1931-1990), Indian religious leader **13** 7-9

RALEIGH, SIR WALTER (or Ralegh; circa 1552-1618), English statesman, soldier, courtier, explorer, and poet **13** 9-11

RAMA KHAMHAENG (circa 1239-circa 1299), king of Sukhothai in Thailand **13** 11

RAMAKRISHNA, SRI (1833-1886), Indian mystic, reformer, and saint **13** 11-13

RAMAN, SIR CHANDRASEKHAR VENKATA (1888-1970), Indian physicist **13** 13-14

RAMANUJAN AIYANGAR, SRINIVASA (1887-1920), India mathematician **13** 14-15

RAMAPHOSA, MATEMELA CYRIL (born 1952), general secretary of the National Union of Mineworkers (NUM) in South Africa and secretary general of the African National Congress **13** 15-16

RAMEAU, JEAN PHILIPPE (1683-1764), French music theorist and composer **13** 17-18

RAMOS, FIDEL VALDEZ (born 1928), president of the Philippines (1992-) **13** 18-19

RAMPHAL, SHRIDATH SURENDRANATH (born 1928), Guyanese barrister, politician, and international civil servant **13** 19-20

RAMSAY, DAVID (1749-1815), American historian **13** 21

RAMSAY, SIR WILLIAM (1852-1916), British chemist and educator **13** 21-22

RAMSES II (ruled 1304-1237 B.C.), pharaoh of Egypt **13** 22-23

RAMSEY, ARTHUR MICHAEL (1904-1988), archbishop of Canterbury and president of the World Council of Churches **13** 23-25

RAMSEY, FRANK PLUMPTON (1903-1930), English mathematician and philosopher **13** 25

RAMSEY, NORMAN FOSTER, JR. (born 1915), American physicist **13** 25-27

RAMUS, PETRUS (1515-1572), French humanist, logician and mathematician **13** 27-28

RAND, AYN (1905-1982), American author and philosoher **20** 307-309

RANDOLPH, A. PHILIP (1889-1979), African American labor and civil rights leader **13** 28-29

RANDOLPH, EDMUND (1753-1813), American statesman **13** 29-30

RANDOLPH, JOHN (1773-1833), American statesman **13** 30

RANDOLPH, PEYTON (1721-1775), American statesman **18** 337-339

RANGEL, CHARLES B. (born 1930), Democratic U.S. representative from New York City **13** 31-32

RANJIT SINGH (1780-1839), ruler of the Punjab **13** 32-33

RANK, OTTO (1884-1939), Austrian psychotherapist **13** 33

RANKE, LEOPOLD VON (1795-1886), German historian **13** 33-35

RANKIN, JEANNETTE PICKERING (1880-1973), first woman elected to the U.S. Congress **13** 35-37

RANNARIDH, PRINCE NORODOM (born 1944), first prime minister of Cambodia **13** 37-39

RANSOM, JOHN CROWE (1888-1974), American poet and critic **13** 39-40

RAPHAEL (1483-1520), Italian painter and architect **13** 40-42

RAPP, GEORGE (1757-1847), German-American religious leader **13** 42-43

RASHI (1040-1105), French Jewish scholar and commentator **13** 43

RASMUSSEN, KNUD JOHAN VICTOR (1879-1933), Danish Arctic explorer and ethnologist **13** 44

RASPUTIN, GRIGORI EFIMOVICH (1872-1916), Russian monk **13** 44-45

RATANA, TAUPOTIKI WIREMU (1870-1939), spiritual and political leader of the New Zealand Maori people **13** 46

RATHBONE, ELEANOR (Eleanor Florence Rathbone; 1872-1946), British politician and social reformer **13** 47-48

RATHENAU, WALTHER (1867-1922), German industrialist and statesman **13** 48-49

RATTLE, SIMON DENIS (born 1955), conductor of England's City of Birmingham Symphony Orchestra **13** 49-50

RATZEL, FRIEDRICH (1844-1904), German geographer **13** 50-51

RAU, JOHANNES (born 1931), German Social Democrat politician **13** 51-52

RAUSCHENBERG, ROBERT (born 1925), American painter and printmaker **13** 52-53

RAUSCHENBUSCH, WALTER (1861-1918), American Baptist clergyman **13** 53-54

RAVEL, MAURICE JOSEPH (1875-1937), French composer **13** 54-55

RAWLS, JOHN (born 1921), American political philosopher **13** 55-56

RAY, DIXY LEE (1914-1994), marine biologist and governor of Washington **13** 56-57

RAY, JOHN (1627-1705), English naturalist **13** 57-59

RAY, MAN (1890-1976), American painter, photographer, and object maker **13** 59-60

RAY, SATYAJIT (1921-1992), Indian film director **13** 60-61

RAYBURN, SAMUEL TALIAFERRO (1882-1961), American statesman **13** 61-62

RAYLEIGH, 3D BARON (John William Strutt; 1842-1919), English physicist **13** 62

RAZI (Abu Bakr Muhammad ibn Zakariya al-Razi; circa 865-925), Persian physician **13** 63-64

RCA
see Radio Corporation of America

READING, 1ST MARQUESS OF (Rufus Daniel Isaacs; 1860-1935), English lawyer and statesman **13** 64

REAGAN, RONALD W. (born 1911), governor of California (1967-1975) and U.S. president (1981-1989) **13** 65-68

Realism (art)
English
Freud, Lucian **20** 149-151

Reconquista
see Spain—Islamic

RECORDE, ROBERT (1510-1558), English mathematician **13** 68-69

RECTO, CLARO M. (1890-1960), Philippine nationalist and statesman **13** 69-70

RED CLOUD (1822-1909), American Oglala Sioux Indian chief **13** 70-71

RED JACKET (Sagoyewatha; 1758-1830), Seneca tribal leader **13** 71-73

REDFIELD, ROBERT (1897-1958), American anthropologist **13** 73-74

REDFORD, ROBERT (Charles Robert Redford, Jr.; born 1937), American actor, producer, and director **18** 339-342

REDGRAVE, VANESSA (born 1937), British actress and political activist **13** 74-75

REDON, ODILON (1840-1916), French painter and graphic artist **13** 75-76

REED, JOHN SILAS (1887-1920), American revolutionist, poet, and journalist **13** 76-77

REED, THOMAS BRACKETT (1839-1902), American statesman and parliamentarian **13** 77

REED, WALTER (1851-1902), American military surgeon **13** 78

REES, LLOYD FREDERIC (1895-1988), Australian artist **13** 78-79

REEVE, CHRISTOPHER (born 1952), American actor and activist **18** 342-344

REEVE, TAPPING (1744-1823), American jurist **13** 79-80

Reform, social
see Social reform

Reformers, political
Chinese
Wu Chao **20** 415-417

Reformers, social
American (19th century)
Hale, Clara **20** 166-168

Refrigeration
Jones, Frederick McKinley **20** 192-194

REGAN, DONALD (Donald Thomas Regan; born 1918), American secretary of the treasury and White House chief of staff under Reagan **13** 80-81

REGIOMONTANUS (1436-1476), German astronomer and mathematician **13** 81-82

REHNQUIST, WILLIAM HUBBS (born 1924), U.S. Supreme Court chief justice **13** 82-84

REICH, STEVE (born 1936), American composer **13** 84-85

REICHSTEIN, TADEUS (1897-1996), Polish-Swiss chemist **13** 85-87

REID, THOMAS (1710-1796), Scottish philosopher, clergyman, and teacher **13** 87-88

REID, WILLIAM RONALD (Bill Reid; 1920-1998), Canadian artist **13** 88-89

REINHARDT, MAX (Max Goldman; 1873-1943), Austrian stage director **13** 89-90

Religious leaders, Catholic (since 1517)
cardinals
Cullen, Paul **20** 100-103
mystics
Pio, Padre **20** 297-299
nuns
Teresa of Avila **20** 364-366
priests
Pio, Padre **20** 297-299

Religious leaders, Christian (to 1517)
bishops
Nicholas, St. **20** 284-285
monks and abbots
Caedmon **20** 66-67

Religious leaders, Native American
Apess, William **20** 16-18
Tenskwatawa **20** 359-362

REMARQUE, ERICH MARIA (Erich Paul Remark; 1898-1970), German novelist **13** 91

REMBRANDT HARMENSZ VAN RIJN (1606-1669), Dutch painter and etcher **13** 91-95

REMINGTON, FREDERIC (1861-1909), American painter, sculptor, and illustrator **18** 344-346 91-95

REMOND, CHARLES LENNOX (1810-1873), American black abolitionist **13** 95

Renaissance, Italian (art)
experts on
Berenson, Bernard **20** 34-35

RENAN, ERNEST (1823-1892), French author and philologist **13** 95-96

RENDELL, RUTH (Ruth Grasemann Rendell; born 1930), English writer of mysteries and suspense thrillers **13** 96-97

RENI, GUIDO (1575-1642), Italian painter **13** 97-98

RENNER, KARL (1870-1950), Austrian statesman, president 1945-50 **13** 98-99

RENO, JANET (born 1938), U.S. attorney general (1993-) **13** 99-101

RENOIR, PIERRE AUGUSTE (1841-1919), French impressionist painter **13** 101-102

RENWICK, JAMES (1818-1895), American architect **13** 102-103

Republican party (United States)
leaders
Romney, George **20** 313-316

RESPIGHI, OTTORINO (1879-1936), Italian composer **13** 103-104

RESTON, JAMES BARRETT (''Scotty''; born 1909), American journalist and political commentator **13** 104-105

RETIEF, PIETER (1780-1838), South African Boer leader **13** 105-106

REUCHLIN, JOHANN (1455-1522), German humanist and jurist **13** 106-107

REUTHER, WALTER PHILIP (1907-1970), American labor leader **13** 107-108

REVEL, BERNARD (1885-1940), Talmudic scholar and educator **13** 108-109

REVELS, HIRAM RHOADES (1822-1901), African American clergyman, statesman, and educator **13** 109-110

REVERE, PAUL (1735-1818), American patriot, silversmith, and engraver **13** 110-111

REVILLAGIGEDO, CONDE DE (Juan Vicente Güemes Pacheco y Padilla; 1740-1799), Spanish colonial administrator, viceroy of New Spain **13** 111-112

Revolutionary War (United States)
see American Revolution

REYES, ALFONSO (1889-1959), Mexican author and diplomat **13** 112-113

REYES, RAFAEL (1850-1920), Colombian military leader, president 1904-09 **13** 113

REYNOLDS, ALBERT (born 1932), prime minister of Ireland **13** 113-115

REYNOLDS, RICHARD JOSHUA JR. (R.J. Reynolds; 1906-1964), American businessman and philanthropist **19** 308-310

REYNOLDS, SIR JOSHUA (1723-1792), English portrait painter **13** 115-116

REZA SHAH PAHLAVI (Reza Khan; 1878-1944), Shah of Iran 1925-41 **13** 116-117

RHEE, SYNGMAN (1875-1965), Korean independence leader, South Korean president 1948-60 **13** 117-120

RHETT, ROBERT BARNWELL (1800-1876) American statesman **13** 120

RHODES, CECIL JOHN (1853-1902), English imperialist and financier **13** 120-122

RHODES, JAMES FORD (1848-1927), American historian **13** 122

RHYS, JEAN (Ella Gwendolen Rees Williams; 1890-1979), English author **19** 310-312

RIBERA, JUSEPE DE (1591-1652), Spanish painter **13** 122-123

RICARDO, DAVID (1772-1823), English economist **13** 123-124

RICCI, MATTEO (1552-1610), Italian Jesuit missionary **13** 124-125

RICE, ANNE (born 1941), American author **13** 125-126

RICE, ELMER (1892-1967), American playwright and novelist **13** 126-127

RICE, JOSEPH MAYER (1857-1934), American education reformer **13** 127-128

RICH, ADRIENNE (born 1929), American poet **13** 128-130

RICHARD I (1157-1199), king of England 1189-99 **13** 130

RICHARD II (1367-1400), king of England 1377-99 **13** 130-131

RICHARD III (1452-1485), king of England 1483-85 **13** 132-133

RICHARD, MAURICE (''Rocket'' Richard; born 1921), Canadian hockey player **19** 312-313

RICHARDS, ANN WILLIS (born 1933), Democratic governor of Texas **13** 133-134

RICHARDS, ELLEN H. (born Ellen Henrietta Swallow; 1842-1911), American chemist and educator **13** 134-136

RICHARDS, IVOR ARMSTRONG (1893-1979), English-born American semanticist and literary critic **13** 137

RICHARDS, THEODORE WILLIAM (1868-1928), American chemist **13** 137-138

RICHARDSON, HENRY HANDEL (pen name of Ethel Florence Lindesay Richardson; 1870-1946), expatriate Australian novelist **13** 139

RICHARDSON, HENRY HOBSON (1838-1886), American architect **13** 139-141

RICHARDSON, SAMUEL (1689-1761), English novelist **13** 141-142

RICHELIEU, ARMAND JEAN DU PLESSIS DE (1585-1642), French statesman and cardinal **13** 142-144

RICHET, CHARLES ROBERT (1850-1935), French physiologist **13** 144-145

RICHIER, GERMAINE (1904-1959), French sculptor **13** 145-146

RICHTER, CHARLES F. (1900-1985), American seismologist **13** 146-148

RICHTER, CONRAD MICHAEL (1890-1968), American novelist and short-story writer **13** 148-149

RICHTER, HANS (Johann Siegried Richter; 1888-1976), German-born film director **13** 149-150

RICHTER, JOHANN PAUL FRIEDRICH (1763-1825), German humorist and prose writer **13** 150-151

RICIMER, FLAVIUS (died 472), Germanic Roman political chief **13** 151-152

RICKENBACKER, EDWARD VERNON (1890-1973), World War I fighter pilot and airline president **13** 152-153

RICKEY, WESLEY BRANCH (1881-1965), innovative baseball executive **13** 153-155

RICKOVER, HYMAN GEORGE (1900-1986), U.S. Navy officer **13** 155-157

RICOEUR, PAUL (born 1913), French exponent of hermeneutical philosophy **13** 157-158

RIDE, SALLY (born 1951), American astronaut and physicist **13** 158-160

RIDGWAY, MATTHEW BUNKER (1895-1993), American general **13** 160-161

RIEFENSTAHL, LENI (born 1902), German film director **13** 161-163

RIEL, LOUIS (1844-1885), Canadian rebel **13** 163-164

RIEMANN, GEORG FRIEDRICH BERNARD (1826-1866), German mathematician **13** 164-165

RIEMENSCHNEIDER, TILMAN (1468-1531), German sculptor **13** 166

RIENZI, COLA DI (or Rienzo; 1313/14-1354), Italian patriot, tribune of Rome **13** 166-167

RIESMAN, DAVID (born 1909), American sociologist, writer, and social critic **13** 167-168

RIETVELD, GERRIT THOMAS (1888-1964), Dutch architect and furniture designer **13** 169

RIIS, JACOB AUGUST (1849-1914), Danish-born American journalist and reformer **13** 169-170

RILEY, JAMES WHITCOMB (1849-1916), American poet **13** 170-171

RILKE, RAINER MARIA (1875-1926), German lyric poet **13** 171-172

RILLIEUX, NORBERT (1806-1894), American inventor **20** 309-311

RIMBAUD, (JEAN NICOLAS) ARTHUR (1854-1891), French poet **13** 172-174

RIMMER, WILLIAM (1816-1879), American sculptor, painter, and physician **13** 174

RIMSKY-KORSAKOV, NIKOLAI ANDREEVICH (1844-1908), Russian composer and conductor **13** 174-175

RINGGOLD, FAITH (Faith Jones; born 1930), African American painter, sculptress, and performer **13** 175-177

RIO BRANCO, BARÃO DO (José Maria da Silva Paranhos; 1845-1912), Brazilian political leader **13** 177

RIORDAN, RICHARD JOSEPH (born 1930), American politician; mayor of Los Angeles **13** 177-179

RIPKEN, CAL, JR. (Calvin Edwin Ripken, Jr.; born 1960), American baseball player **18** 346-349

RIPLEY, GEORGE (1802-1880), American Unitarian minister and journalist **13** 179-180

RITSCHL, ALBRECHT BENJAMIN (1822-1889), German theologian **13** 180

RITTENHOUSE, DAVID (1732-1796), American astronomer and instrument maker **13** 180-181

RITTER, KARL (1779-1859), German geographer **13** 181-182

RIVADAVIA, BERNARDINO (1780-1845), Argentine independence leader, president 1826-27 **13** 182-183

RIVAS, DUQUE DE (Angel de Saavedra; 1791-1865), Spanish poet, dramatist, and statesman **13** 398

RIVERA, DIEGO (1886-1957), Mexican painter **13** 183-184

RIVERA, FRUCTUOSO (circa 1788-1854), Uruguayan statesman **13** 184-185

RIVERA, JOSÉ EUSTACIO (1888-1928), Colombian novelist **13** 185-186

RIVERS, LARRY (Yitzroch Loiza Grossberg; born 1923), American artist **13** 186-187

RIVLIN, ALICE M. (born 1931), American economist and political advisor **18** 349-350

RIZAL, JOSÉ (1861-1896), Philippine national hero **13** 187-189

ROBBE-GRILLET, ALAIN (born 1922), French novelist **13** 189-190

ROBBIA, LUCA DELLA (1400-1482), Italian sculptor **10** 19-20

ROBBINS, JEROME (Rabinowitz; 1918-1998), American director and choreographer **13** 190-192

ROBERT I (1274-1329), king of Scotland 1306-29 **13** 192-194

ROBERT II (1316-1390), king of Scotland 1371-90 **13** 194

ROBERT III (circa 1337-1406), king of Scotland 1390-1406 **13** 194-195

ROBERT, SHAABAN (1909-1962), Tanzanian author who wrote in the Swahili language **14** 128-129

ROBERTS, FREDERICK SLEIGH (1st Earl Roberts of Kandhar, Pretoria, and Waterford; 1832-1914), British field marshal **13** 195-196

ROBERTSON, SIR DENNIS HOLME (1890-1963), English economist **13** 196

ROBERTSON, MARION G. (Pat Robertson; born 1930), television evangelist who founded the Christian Broadcasting Network and presidential candidate **13** 196-198

ROBERTSON, OSCAR (born 1938), African American basketball player **20** 311-313

ROBESON, PAUL LEROY (1898-1976), American singer, actor, and political activist **13** 198-199

ROBESPIERRE, MAXIMILIEN FRANÇOIS MARIE ISIDORE DE (1758-1794), French Revolutionary leader **13** 199-201

ROBINSON, EDDIE (born 1919), African American college football coach **18** 351-352

ROBINSON, EDWIN ARLINGTON (1869-1935), American poet and playwright **13** 201-202

ROBINSON, FRANK, JR. (born 1935), African American baseball player and manager **13** 202-203

ROBINSON, HARRIET HANSON (1825-1911), American author and suffragist **13** 203-207

ROBINSON, JACK ROOSEVELT (Jackie Robinson; 1919-72), African American baseball player; first African American player in the major leagues **13** 207-208

ROBINSON, JAMES HARVEY (1863-1936), American historian **13** 208

ROBINSON, JOAN VIOLET MAURICE (1903-1983), English economist **13** 209-210

ROBINSON, SIR JOHN BEVERLEY (1791-1863), Canadian political leader and jurist **13** 215-217

ROBINSON, JULIA (1919-1985), American mathematician **13** 210-211

ROBINSON, MARY BOURKE (born 1944), first woman president of Ireland **13** 211-213

ROBINSON, MAX (1939-1988), African American television news anchor **13** 213-215

ROBINSON, SMOKEY (born 1940), African American performer and composer **13** 215-217

ROBINSON, SUGAR RAY (Walker Smith Jr.; 1921-1989), American boxer **19** 313-315

ROBINSON, THEODORE (1852-1896), American painter **13** 217

ROCA, JULIO ARGENTINO (1843-1914), Argentine general and president **13** 218

ROCARD, MICHEL (born 1930), French left-wing politician **13** 218-220

ROCHAMBEAU, COMTE DE (Jean Baptiste Donatien de Vimeur, 1725-1807), French general **13** 220-221

ROCHBERG, GEORGE (born 1918), American composer **13** 221-222

ROCHE, KEVIN (born 1922), Irish-American architect **13** 222-224

ROCK, ARTHUR (born 1926), American businessman **19** 316-317

ROCKEFELLER, DAVID (born 1915), chairman of the Chase Manhattan Bank **13** 224-225

ROCKEFELLER, JOHN D., JR. (1874-1960), American philanthropist and industrial relations expert **13** 225-226

ROCKEFELLER, JOHN DAVISON (1839-1937), American industrialist and philanthropist **13** 226-228

ROCKEFELLER, NELSON ALDRICH (1908-1979), four-term governor of New York and vice-president of the United States **13** 228-230

ROCKINGHAM, 2D MARQUESS OF (Charles Watson-Wentworth; 1730-82), English statesman **13** 230-231

ROCKNE, KNUTE (1888-1931), American football coach **13** 231

ROCKWELL, NORMAN PERCEVEL (1894-1978), American illustrator **13** 231-233

RODCHENKO, ALEXANDER MIKHAILOVICH (1891-1956), Russian abstract painter, sculptor, photographer, and industrial designer **13** 233-234

RODGERS, JIMMIE (James Charles Rodgers; 1897-1933), American musician **19** 317-319

RODGERS, RICHARD CHARLES (1902-1972), American composer **13** 234-236

RODIN, AUGUSTE (1840-1917), French sculptor **13** 236-238

RODINO, PETER WALLACE, JR. (born 1909), Democratic U.S. representative from New Jersey **13** 238-239

RODNEY, GEORGE BRYDGES (1st Baron Rodney; 1718-92), British admiral **13** 239-240

RODÓ, JOSÉ ENRIQUE (1872-1917), Uraguayan essayist and literary critic **13** 240-241

ROEBLING, JOHN AUGUSTUS (1806-1869), German-born American engineer **13** 241-242

ROEBLING, WASHINGTON AUGUSTUS (1837-1926), American engineer and manufacturer **13** 243

ROETHKE, THEODORE (1908-1963), American poet and teacher **13** 243-244

ROGER II (1095-1154), king of Sicily 1130-54 **13** 244-245

ROGERS, CARL RANSOM (1902-1987), American psychotherapist **13** 245-247

ROGERS, EDITH NOURSE (1881-1960), U.S. congresswoman from Massachusetts **13** 247-248

ROGERS, FRED (''Mr.'' Rogers; born 1928), American television host **18** 352-354

ROGERS, JOHN (1829-1904), American sculptor **13** 248

ROGERS, RICHARD (born 1933), British architect **13** 248-250

ROGERS, ROBERT (1731-1795), American frontiersman and army officer **13** 250-251

ROGERS, WILL (1879-1935), American actor, humorist, journalist, and performer **13** 251-252

ROH TAE WOO (born 1932), president of the Republic of Korea **13** 253-255

ROHDE, RUTH BRYAN OWEN (1885-1954), U.S. congresswoman **13** 252-253

ROJAS PINILLA, GUSTAVO (1900-1975), Colombian general and politician **13** 255-256

ROLAND, MADAME (Marie-Jeanne Phlipon; 1754-1793), French author and revolutionary **13** 256-259

ROLFE, JOHN (1585-1622), English colonist in Virginia **13** 259-260

ROLLAND, ROMAIN (1866-1944), French writer **13** 260

ROLLE OF HAMPOLE, RICHARD (circa 1290-1349), English prose and verse writer **13** 260-261

ROLLING STONES, THE (formed in 1963), rock and roll band **13** 261-264

ROLLO (Rolf; circa 860-circa 932), Viking adventurer **13** 264-265

RÖLVAAG, OLE EDVART (1876-1931), Norwegian-American writer **13** 265

Roma, Citta Aperta (film)
Rossellini, Roberto **20** 316-318

Roman Catholic Church
Ireland
Cullen, Paul **20** 100-103
mystics
Pio, Padre **20** 297-299
saints
Nicholas, St. **20** 284-285
Spain
Teresa of Avila **20** 364-366
Wenceslas **20** 400-402

Roman Empire
see Rome—217 B.C.-A.D. 476

Roman literature
see Latin literature

Roman Republic
see Rome—509-27 B.C.

ROMANOV, ANASTASIA NICHOLAIEVNA (1901-1918), Russian grand duchess **18** 354-357

Rome
• 27 B.C.-A.D. 476 (ROMAN EMPIRE)
histories of
Eutropius **20** 128-130
plotters
Agrippina the Younger **20** 5-8

ROMERO, ARCHBISHOP OSCAR (1917-1980), archbishop of San Salvador **13** 265-267

ROMERO BARCELÓ, CARLOS (born 1932), Puerto Rican political leader and governor **13** 267-268

ROMMEL, ERWIN (1891-1944), German field marshal **13** 268-269

ROMNEY, GEORGE (1734-1802), English painter **13** 269-270

ROMNEY, GEORGE (1907-1995), American businessman and politician **20** 313-316

RÓMULO, CARLOS P. (1899-1985), Filipino journalist and diplomat **13** 270-271

RONDON, CANDIDO MARIANO DA SILVA (1865-1958), Brazilian militarist **13** 271

RONSARD, PIERRE DE (1524-1585), French poet **13** 271-273

RÖNTGEN, WILHELM CONRAD (1845-1923), German physicist **13** 273-275

Room with a View, A (film and novel)
Ivory, James **20** 186-188

ROOSEVELT, ANNA ELEANOR (1884-1962), American lecturer and author, first lady 1933-45 **13** 275-277

ROOSEVELT, FRANKLIN DELANO (1882-1945), American statesman, president 1933-45 **13** 277-280

ROOSEVELT, THEODORE (1858-1919), American statesman, president 1901-09 **13** 280-283

ROOT, ELIHU (1845-1937), American statesman **13** 283-284

ROREM, NED (born 1923), American composer of art songs **13** 284-286

RORSCHACH, HERMANN (1884-1922), Swiss psychiatrist **13** 286-288

RORTY, RICHARD (born 1931), American philosopher and man of letters **13** 288-289

ROSA, SALVATOR (1615-1673), Italian painter and poet **13** 289-290

ROSAS, JUAN MANUEL DE (1793-1877), Argentine dictator 1829-52 **13** 290-291

ROSENBERG, JULIUS AND ETHEL (died 1953), Americans executed for atomic espionage **13** 291-293

ROSENWALD, JULIUS (1862-1932), American retailer and philanthropist **13** 293

ROSENZWEIG, FRANZ (1886-1929), Jewish philosopher and writer **13** 294

ROS-LEHTINEN, ILEANA (born 1952) Hispanic American U.S. congresswoman **13** 294-296

ROSMINI-SERBATI, ANTONIO (1797-1855), Italian philosopher and priest **13** 296-297

ROSS, BETSY (Elizabeth Griscom; 1752-1836), American upholsterer who made the first U.S. flag **13** 297-298

ROSS, DIANA (born 1944), African American singer **13** 298-300

ROSS, EDWARD ALSWORTH (1866-1951), American sociologist **13** 300

ROSS, HAROLD (Harold Wallace Ross; 1892-1951), founder and editor of the *New Yorker* magazine **13** 300-302

ROSS, SIR JAMES CLARK (1800-1862), English admiral and polar explorer **13** 302-303

ROSS, JOHN (1790-1866), American Cherokee Indian chief **13** 303-304

ROSS, MARY G. (born 1908), Native American aerospace engineer **13** 304-305

ROSS, NELLIE TAYLOE (1876-1977), American politician **13** 305-306

ROSSELLINI, ROBERTO (1906-1977), Italian film director **20** 316-318
Bergman, Ingrid **20** 35-37

ROSSETTI, CHRISTINA GEORGINA (1830-1894), English poet **13** 307-308

ROSSETTI, DANTE GABRIEL (1828-1882), English painter and poet **13** 308-309

ROSSI, ALDO (born 1931), Italian architect **13** 309-310

ROSSI, LUIGI (circa 1598-1653), Italian composer **13** 310-311

ROSSINI, GIOACCHINO (1792-1868), Italian composer **13** 311-312

ROSSO, IL (Giovanni Battista di Jacopo; 1495-1540), Italian painter **13** 312-313

ROSSO, MEDARDO (1858-1928), Italian sculptor **13** 313-315

ROSTOVTZEFF, MICHAEL IVANOVICH (1870-1952), Russian-born American historian and classical scholar **13** 315

ROSTOW, WALT WHITMAN (born 1916), American educator, economist, and government official **13** 315-317

ROSTROPOVICH, MSTISLAV LEOPOLDOVICH (Slava Rostropovich; born 1927), Russian cellist and conductor **13** 317-318

ROTH, PHILIP (born 1933), American author **13** 318-320

ROTHKO, MARK (1903-1970), American painter **13** 320-321

ROTHSCHILD, MAYER (1744-1812), German merchant banker **20** 318-320

ROTTMAYR, JOHANN MICHAEL (1654-1730), Austrian painter **13** 321

ROUAULT, GEORGES (1871-1958), French painter and graphic artist **13** 321-322

ROUS, FRANCIS PEYTON (1879-1970), American pathologist and virologist **13** 322-323

ROUSSEAU, HENRI (1844-1910), French painter **13** 323-324

ROUSSEAU, JEAN JACQUES (1712-1778), Swiss-born French philosopher and author **13** 324-328

ROUSSEAU, THÉODORE (1812-1867), French painter and draftsman **13** 328

ROUSSEL, ALBERT (1869-1937), French composer **13** 328-329

ROWAN, CARL T. (born 1925), American journalist, author, and ambassador **13** 329-330

ROWLAND, HENRY AUGUSTUS (1848-1901), American physicist **13** 330-331

ROXAS, MANUEL (1892-1948), Filipino statesman, president 1946-48 **13** 331-332

ROY, RAM MOHUN (1772-1833), Bengali social and religious reformer **13** 18

ROYBAL-ALLARD, LUCILLE (born 1941), Hispanic American U.S. congresswoman **13** 332-334

ROYCE, JOSIAH (1855-1916), American philosopher **13** 334-335

ROYDEN, AGNES MAUDE (1876-1956), British preacher, lecturer, and author **13** 335-337

ROYKO, MIKE (1932-1997), American columnist **13** 337-339

ROZELLE, PETE (Alvin Ray Rozelle; 1926-1996), American commissioner of the National Football League (NFL) **19** 319-322

RUBENS, PETER PAUL (1577-1640), Flemish painter and diplomat **13** 339-342

RUBENSTEIN, HELENA (1870-1965), Polish-born beauty expert and businesswoman **13** 342-343

RUBENSTEIN, RICHARD L. (born 1924), American Jewish theologian and writer **13** 343-344

RUBIN, JERRY (1938-1994), activist, writer, lecturer, and businessman **13** 344-346

RUDKIN, MARGARET FOGARTY (1897-1976), founder and president of Pepperidge Farm Inc. **13** 346-347

RUDOLF I (Rudolf of Hapsburg; circa 1218-91), Holy Roman emperor-elect 1273-91 **13** 347-348

RUDOLPH, PAUL MARVIN (1918-1997), American architect **13** 348-350

RUDOLPH, WILMA (1940-1994), African American track and field athlete and coach **13** 350-352

RUEF, ABRAHAM (1864-1936), American political boss **13** 352-353

RUETHER, ROSEMARY RADFORD (born 1936), American church historian, theologian, writer, and teacher specializing in the area of women and religion **13** 353-354

RUFFIN, EDMUND (1794-1865), American agriculturist **13** 354-355

RUGG, HAROLD (1886-1960), American teacher, historian, and educational theorist **13** 355-357

RUISDAEL, JACOB VAN (1628/29-82), Dutch landscape painter **13** 357-358

RUÍZ, JOSÉ MARTÍNEZ (1873-1967), Spanish writer **13** 358

RUIZ, JUAN (1283?-1350?), Spanish poet **13** 358-359

RUIZ CORTINES, ADOLFO (1890-1973), president of Mexico (1952-1958) **13** 359-360

RUMFORD, COUNT (Benjamin Thompson; 1753-1814), American-born British physicist **13** 360-362

RUMI, JALAI ED-DIN (1207-1273), Persian poet and Sufi mystic **13** 362-363

RUNDSTEDT, KARL RUDOLF GERD VON (1875-1953), German field marshal **13** 363-364

RURIK (died circa 873), Norman warrior **13** 364

RUSH, BENJAMIN (1745-1813), American physician **13** 364-365

RUSH, WILLIAM (1756-1833), American sculptor **13** 365-366

RUSHDIE, AHMED SALMAN (born 1947), Indian/British author **13** 366-368

RUSK, DAVID DEAN (1909-1994), American secretary of state (1961-1969) **13** 368-370

RUSKA, ERNST AUGUST FRIEDRICH (1906-1988), German engineer **13** 370-371

RUSKIN, JOHN (1819-1900), English critic and social theorist **13** 371-372

RUSSELL, BERTRAND ARTHUR WILLIAM (3rd Earl Russell; 1872-1970), British mathematician, philosopher, and social reformer **13** 373-374

RUSSELL, BILL (William Felton Russell; born 1934), African American basketball player and coach **20** 320-322

RUSSELL, CHARLES EDWARD (1860-1941), American journalist and reformer **13** 374-375

RUSSELL, CHARLES MARION (1864-1926), American painter **13** 375-376

RUSSELL, CHARLES TAZE (1852-1916), American religious leader **13** 376-377

RUSSELL, ELIZABETH SHULL (born 1913), American geneticist **13** 377-379

RUSSELL, JAMES EARL (1864-1945), educator and college dean who developed Teachers College **13** 379-380

RUSSELL, JOHN (1792-1878), English statesman, Prime minister 1846-52 **13** 380-381

Russian Civil War
see Russian Revolution (1918-1920)

Russian Revolution (1918-20; Civil War)
counterrevolutionaries (Whites)
Denikin, Anton **20** 108-111

Russo-Japanese War (1904-1905)
Japan and
Togo, Heihachiro **20** 376-379

RUSSWURM, JOHN BROWN (1799-1851), African American and Liberian journalist, educator, and governor **13** 381-382

RUSTIN, BAYARD (1910-1987), American social activist **13** 382-383

RUTAN, BURT (Elbert L. Rutan; born 1943), American aeronautical engineer **20** 322-325
Rutan, Dick **20** 325-326

RUTAN, DICK (Richard Glenn Rutan; born 1938), American aviator **20** 325-326
Rutan, Burt **20** 322-325

RUTH, GEORGE HERMAN, JR. (Babe Ruth; 1895-1948), American baseball player **13** 384

RUTHERFORD, ERNEST (1st Baron Rutherford of Nelson; 1871-1937), British physicist **13** 384-387

RUTLEDGE, JOHN (1739-1800), American jurist and statesman **13** 387-388

RUYSBROECK, JAN VAN (1293-1381), Flemish mystic **13** 388-389

RYAN, LYNN NOLAN (born 1947), American baseball player and author **13** 389-391

RYDER, ALBERT PINKHAM (1847-1917), American painter **13** 391-392

RYERSON, (ADOLPHUS) EGERTON (1803-1882), Canadian Methodist clergyman and educator **13** 392-393

RYLE, GILBERT (1900-1976), English philosopher **13** 393-394

S

SÁ, MEM DE (1504-1572), Portuguese jurist and governor general of Brazil **13** 395

SAADIA BEN JOSEPH AL-FAYUMI (882-942), Jewish scholar **13** 396

SAARINEN, EERO (1910-1961), Finnish-American architect and industrial designer **13** 396-398

SAARINEN, ELIEL (1873-1950), Finnish-American architect and industrial designer **13** 396-398

SABATIER, PAUL (1854-1941), French chemist **13** 398-399

SÁBATO, ERNESTO (born 1911), Argentine novelist and essayist **13** 399-400

SABBATAI ZEVI (1626-1676), Jewish mystic and pseudo-Messiah **13** 400-401

SABIN, ALBERT BRUCE (1906-1993), Polish-American physician and virologist who developed polio vaccine **13** 401-402

SABIN, FLORENCE RENA (1871-1953), American anatomist **13** 402-405

SACAJAWEA (c. 1784-c. 1812), Native American translator/interpreter, and guide **13** 405-408

SACCO, NICOLA (1891-1927) AND VANZETTI, BARTOLOMEO (1887-1927), Italian-born American anarchists **13** 408-410

SACHS, HANS (1494-1576), German poet **13** 410-411

SACHS, NELLY (1891-1970), German-born Jewish poet and playwright **13** 411-412

SADAT, ANWAR (1918-1981), Egyptian president **13** 412-414

SADAT, JIHAN (born 1933), Egyptian women's rights activist **13** 414-415

SADDAM HUSSEIN (born 1937), socialist president of the Iraqi Republic and strongman of the ruling Ba'th regime **13** 415-416

SADE, COMTE DE (Donatien Alphonse François, Marquis de Sade; 1740-1814), French writer **13** 416-418.

SA'DI (circa 1200-1291), Persian poet **13** 418-419

SADR, MUSA AL- (Imam Musa; 1928-?), Lebanese Shi'ite Moslem religious and political leader **13** 420-422

SAFIRE, WILLIAM (born 1929), American journalist **13** 422-424

SAGAN, CARL E. (born 1934), American astronomer and popularizer of science **13** 424-425

SAGER, RUTH (1918-1997), American biologist and geneticist **13** 425-426

SAICHO (767-822), Japanese Buddhist monk **13** 426-428

SAID, SEYYID (1790-1856), Omani sultan **13** 428-429

SAIGO, TAKAMORI (1827-1877), Japanese rebel and statesman **13** 429

ST. CLAIR, ARTHUR (1736-1818), Scottish-born American soldier and politician **13** 429-430

ST. DENIS, RUTH (1878?-1968), American dancer and choreographer **13** 430-431

ST. LAURENT, LOUIS STEPHEN (born 1882), Canadian statesman **13** 434

SAINTE-BEUVE, CHARLES AUGUSTIN (1804-1869), French literary critic **13** 438

SAINT-EXUPÉRY, ANTOINE DE (1900-1944), French novelist, essayist, and pilot **13** 431-432

SAINT-GAUDENS, AUGUSTUS (1848-1907), American sculptor **13** 432

SAINT-JUST, LOUIS ANTOINE LÉON DE (1767-1794), French radical political leader **13** 433

ST. LAURENT, YVES (born 1936), French fashion designer **20** 327-329

SAINT-PIERRE, ABBÉ DE (Charles Irénée Castel; 1658-1743), French political and economic theorist **13** 434-435

SAINT-SAËNS, CHARLES CAMILLE (1835-1921), French composer **13** 435-436

SAINT-SIMON, COMTE DE (Claude Henri de Rouvroy; 1760-1825), French social philosopher and reformer **13** 436-437

SAINT-SIMON, DUC DE (Louis de Rouvroy; 1675-1755), French writer **13** 436

SAIONJI, KIMMOCHI (1849-1940), Japanese elder statesman **13** 438-439

SAKHAROV, ANDREI (1921-1989), Russian theoretical physicist and ''father of the Soviet atomic bomb'' **13** 439-441

SALADIN (Salah-ad-Din Yusuf ibn Aiyub; 1138-93), Kurdish ruler of Egypt and Syria **13** 441-442

SALAZAR, ANTÓNIO DE OLIVEIRA (1889-1970), Portuguese statesman **13** 442-443

SALIH, ALI'ABDALLAH (born 1942), president of the Yemeni Arab Republic (North Yemen) and first president of the United Republic of Yemen **13** 443-445

SALINAS DE GORTARI, CARLOS (born 1948), president of Mexico (1988-) **13** 445-447

SALINGER, J. D. (born 1919), American author **13** 447-448

SALISBURY, HARRISON EVANS (born 1908), American journalist **13** 449-451

SALISBURY, 3D MARQUESS OF (Robert Arthur Talbot Gascoyne-Cecil; 1830-1903), English statesman and diplomat **13** 448-449

SALK, JONAS EDWARD (1914-1995), American physician, virologist, and immunologist **13** 451-452

SALLE, DAVID (born 1952), American artist **13** 452-453

SALLUST (Gaius Sallustius Crispus; 86-circa 35 B.C.), Roman statesman and historian **13** 454

SALOMON, CHARLOTTE (1917-1943), German artist **13** 454-455

SALOMON, HAYM (c. 1740-1785), American financier **20** 329-331

SALVEMINI, GAETANO (1873-1957), Italian historian **13** 455-456

SAMUEL (circa 1056-1004 B.C.), Hebrew prophet, last judge of Israel **13** 457-458

SAMUELSON, PAUL ANTHONY (born 1915), American economist **13** 458-459

San Francisco (city, California) Strauss, Levi **20** 354-356

SAN MARTÍN, JOSÉ DE (1778-1850), Argentine soldier and statesman **13** 468-469

SANCTORIUS (1561-1636), Italian physician and physiologist **13** 459

SAND, GEORGE (1804-1876), French novelist **13** 459-461

SANDBURG, CARL (1878-1967), American poet, anthologist, and biographer **13** 461-462

SANDERS, COLONEL (Harland David Sanders; 1890-1980), American businessman **19** 323-325

SANDINO, AUGUSTO C. (1894-1934), Nicaraguan guerrilla leader **13** 462-463

SANDYS, SIR EDWIN (1561-1629), English statesman and colonizer in America **13** 463-464

SANGALLO FAMILY (flourished late 15th-mid-16th century), Italian artists and architects **13** 464-466

SANGER, FREDERICK (born 1918), English biochemist **13** 466-467

SANGER, MARGARET HIGGINS (1884-1966), American leader of birth control movement **13** 467-468

SANMICHELI, MICHELE (circa 1484-1559), Italian architect and military engineer **13** 469-470

SANSOVINO, JACOPO (1486-1570), Italian sculptor and architect **13** 470-471

SANTA ANA, ANTONIO LÓPEZ DE (1794-1876), Mexican general and statesman, six times president **13** 471-472

SANTA CRUZ, ANDRÉS DE (1792-1865), Bolivian general and statesman, president 1829-39 **13** 472-473

SANTAMARIA, BARTHOLOMEW AUGUSTINE (born 1915), Australian Roman Catholic publicist and organizer **13** 473-474

SANTANA, PEDRO (1801-1864), Dominican military leader, three times president **13** 474-475

SANTANDER, FRANCISCO DE PAULA (1792-1840), Colombian general and statesman **13** 475

SANTAYANA, GEORGE (Jorge Agustin de Santayana; 1863-1952), Spanish-American philosopher **13** 475-477

SANTOS-DUMONT, ALBERTO (1873-1932), Brazilian inventor **13** 477-478

SAPIR, EDWARD (1884-1939), American anthropologist **13** 478-479

SAPPHO (circa 625-570 B.C.), Greek lyric poet **13** 479-480

SAPRU, SIR TEJ BAHADUR (1875-1949), Indian lawyer and statesman **13** 480-481

SARANDON, SUSAN (Susan Abigail Tomalin; born 1946), American actress and activist **18** 358-360

SARGENT, JOHN SINGER (1856-1925), American portrait painter **13** 481-482

SARGON II (ruled 722-705 B.C.), king of Assyria **13** 482

SARGON OF AGADE (circa 2340-2284 B.C.), first Semitic king of Mesopotamia **13** 483

SARIT THANARAT (1908-1963), Thai army officer, prime minister 1957-63 **13** 483-484

SARMIENTO, DOMINGO FAUSTINO (1811-1888), Argentine statesman, president 1868-74 **13** 484-485

SARNOFF, DAVID (1891-1971), American television and radio broadcasting executive **13** 485-486

SAROYAN, WILLIAM (1908-1981), American short-story writer, dramatist, and novelist **13** 486-487

SARPI, PAOLO (1552-1623), Italian prelate and statesman **13** 487-488

SARRAUTE, NATHALIE TCHERNIAK (1900-1999), French author of novels, essays, and plays **13** 488-490

SARTON, GEORGE (1884-1956), Belgian-born American historian of science **13** 490-491

SARTRE, JEAN PAUL (1905-1980), French philosopher and author **13** 491-492

SASSETTA (circa 1400-50), Italian painter **13** 492

SASSOON, SIEGFRIED (1886-1967), English poet **13** 492-493

SATANTA (White Bear; 1830-1878), Native American orator and leader of the Kiowa tribe **13** 493-494

Satellites, artificial
see Space exploration

SATIE, ERIK (1866-1925), French composer **13** 494-495

SATO, EISAKU (1901-1975), Japanese statesman, prime minister 1964-72 **13** 495-496

SAUER, CARL ORTWIN (1889-1975), American geographer and anthropologist **13** 496-497

SAUGUET, HENRI (born 1901), French composer, writer, and thinker on art and music **13** 497-498

SAUL (circa 1020-1000 B.C.), first King of Israel **13** 498

SAUNDERS, SIR CHARLES EDWARD (1867-1937), Canadian cerealist **13** 498-499

SAVAGE, AUGUSTA CHRISTINE (born Augusta Christine Fells; 1892-1962), African American sculptor and teacher **13** 499-501

SAVAGE, MICHAEL JOSEPH (1872-1940), New Zealand labor leader, prime minister 1935-40 **13** 501-502

SAVIGNY, FRIEDRICH KARL VON (1779-1861), German jurist **13** 502-503

SAVIMBI, JONAS MALHEIROS (born 1934), founder and leader of UNITA (National Union for the Total Independence of Angola) **13** 503-505

SAVONAROLA, GIROLAMO (1452-1498), Italian religious reformer and dictator of Florence **13** 505-506

SAW MAUNG (born 1928), leader of armed forces that took power in Burma (now Myanmar) in a 1988 military coup **13** 506-507

SAXE, COMTE DE (1696-1750), marshal of France **13** 507-508

Saxe-Coburg-Gotha dynasty (Great Britain)
see Great Britain-since 1901 (Windsor)

SAY, JEAN BAPTISTE (1767-1832), French economist **13** 508-509

SAYRE, FRANCIS BOWES (1885-1972), American lawyer and administrator **13** 509

SAYYID QUTB (1906-1966), Egyptian writer, educator, and religious leader **13** 509-511

SCALFARO, OSCAR LUIGI (born 1918), Christian Democratic leader and president of the Italian Republic **13** 511-512

SCALIA, ANTONIN (born 1936), U.S. Supreme Court justice **13** 513-514

SCARGILL, ARTHUR (born 1938), president of the British National Union of Mineworkers **13** 514-515

SCARLATTI, DOMENICO (1685-1757), Italian harpsichordist and composer **13** 515-517

SCARLATTI, PIETRO ALESSANDRO GASPARE (1660-1725), Italian composer **13** 517-518

SCHACHT, HJALMAR HORACE GREELEY (1877-1970), German economist and banker **13** 518-519

SCHAFF, PHILIP (1819-1893), Swiss-born American religious scholar **13** 519-520

SCHAPIRO, MIRIAM (born 1923), Artist **13** 520-521

SCHARNHORST, GERHARD JOHANN DAVID VON (1755-1813), Prussian general **13** 521-522

SCHARPING, RUDOLF (born 1947), minister-president of Rhineland-Palatinate and chairman of the German Social Democratic Party **13** 522-524

SCHECHTER, SOLOMON (1849-1915), Romanian-American Jewish scholar and religious leader **13** 524

SCHEELE, KARL WILHELM (1742-1786), Swedish pharmacist and chemist **13** 525-526

SCHELLING, FRIEDRICH WILHELM JOSEPH VON (1775-1854), German philosopher **13** 526-527

SCHIELE, EGON (1890-1918), Austrian Expressionist painter and draftsman **14** 1-2

SCHIESS, BETTY BONE (born 1923), American Episcopalian priest **18** 360-362

SCHIFF, JACOB HENRY (1847-1920), German-American banker **14** 2-3

SCHILLEBEECKX, EDWARD (born 1914), Belgian Roman Catholic theologian **14** 3-4

SCHILLER, JOHANN CHRISTOPH FRIEDRICH VON (1759-1805), German dramatist, poet, and historian **14** 4-7

SCHINDLER, OSKAR (1908-1974), German businessman and humanitarian **18** 362-365

SCHINDLER, SOLOMON (1842-1915), German-American rabbi and social theorist **14** 7-8

SCHINKEL, KARL FRIEDRICH (1781-1841), German architect, painter and designer **14** 8

SCHLAFLY, PHYLLIS (born 1924), American political activist and author **14** 9-10

SCHLEGEL, FRIEDRICH VON (1772-1829), German critic and author **14** 10-11

SCHLEIERMACHER, FRIEDRICH ERNST DANIEL (1768-1834), German theologian and philosopher **14** 11-12

SCHLEMMER, OSKAR (1888-1943), German painter, sculptor, and stage designer **14** 12-13

SCHLESINGER, ARTHUR MEIER (1888-1965), American historian **14** 13

SCHLESINGER, ARTHUR MEIER, JR. (born 1917), American historian and Democratic party activist **14** 13-15

SCHLESINGER, JAMES RODNEY (born 1929), American government official **14** 15-16

SCHLICK, FRIEDRICH ALBERT MORITZ (1882-1936), German physicist and philosopher **14** 16-17

SCHLIEMANN, HEINRICH (1822-1890), German merchant and archeologist **14** 17-18

SCHLÜTER, ANDREAS (circa 1660-1714), German sculptor and architect **14** 18-19

SCHMIDT, HELMUT (born 1918), Social Democrat and chancellor of the Federal Republic of Germany (the former West Germany), 1974-82 **14** 19-21

SCHMOLLER, GUSTAV FRIEDRICH VON (1838-1917), German economist **14** 21

SCHNEIDERMAN, ROSE (1882-1972), labor organizer and activist for the improvement of working conditions for women **14** 22-23

SCHNITZLER, ARTHUR (1862-1931), Austrian dramatist and novelist **14** 23-24

SCHOENBERG, ARNOLD (1874-1951), Austrian composer **14** 24-26

SCHOLEM, GERSHOM (1897-1982), Jewish scholar **14** 26

SCHONGAUER, MARTIN (circa 1435-91), German engraver and painter **14** 26-28

SCHÖNHUBER, FRANZ XAVER (born 1923), German right-wing political leader **14** 28-29

SCHOOLCRAFT, HENRY ROWE (1793-1864), American explorer and ethnologist **14** 29

SCHOPENHAUER, ARTHUR (1788-1860), German philosopher **14** 29-31

SCHOUTEN, WILLIAM CORNELIUS (circa 1580-1625), Dutch explorer and navigator **14** 31

SCHREMPP, JUERGEN (born 1944), German automobile industry executive **20** 331-332

SCHRODER, GERHARD (born 1944), German chancellor **19** 325-327

SCHRÖDINGER, ERWIN (1887-1961), Austrian physicist **14** 31-33

SCHROEDER, PATRICIA SCOTT (born 1940), first U.S. congresswoman from Colorado **14** 33-35

SCHUBERT, FRANZ PETER (1797-1828), Austrian composer **14** 35-37

SCHULLER, GUNTHER (born 1925), American musician **14** 37-38

SCHULZ, CHARLES M. (1922-2000), American cartoonist and creator of "Peanuts" **14** 38-39

SCHUMACHER, KURT (1895-1952), German socialist statesman **14** 40-41

SCHUMAN, ROBERT (1886-1963), French statesman **14** 41

SCHUMANN, ROBERT ALEXANDER (1810-1856), German composer and critic **14** 41-43

SCHUMPETER, JOSEPH ALOIS (1883-1950), Austrian economist **14** 43-44

SCHURZ, CARL (1829-1906), American soldier, statesman, and journalist **14** 44-45

SCHUSCHNIGG, KURT VON (1897-1977), Austrian statesman, chancellor of Austria 1934-38 **14** 45-46

SCHÜSSLER FIORENZA, ELIZABETH (born 1938), biblical scholar and theologian **14** 46-48

SCHÜTZ, HEINRICH (1585-1672), German composer **14** 48-49

SCHUYLER, PHILIP JOHN (1733-1804), American Revolutionary War general **14** 49-50

SCHWAB, CHARLES MICHAEL (1862-1939), American industrialist **14** 50-51

SCHWANN, THEODOR (1810-1882), German biologist **14** 51-52

SCHWARTZ, DELMORE (1913-1966), American poet **19** 327-329

SCHWARZKOPF, NORMAN (born 1934), American army general **14** 52-54

SCHWEITZER, ALBERT (1875-1965), Alsatian-German philosopher and medical missionary **14** 55-56

SCHWENCKFELD, KASPER VON (1489/90-1561), Silesian nobleman and theologian **14** 56-57

SCHWIMMER, ROSIKA (1877-1948), Hungarian women's rights activist **14** 57-60

SCHWITTERS, KURT (1887-1948), German painter, collagist, typographer, and poet and creator of MERZ-art **14** 60-61

Scientists, American
- astrogeologists
  - Shoemaker, Gene **20** 335-338
- astronomers
  - Maury, Antonia **20** 252-254
- chemists (20th century)
  - Fair, James Rutherford, Jr. **20** 131-131
- computer scientists
  - Aiken, Howard **20** 10-12
  - Atanasoff, John **20** 21-22
- engineers (aeronautical)
  - Rutan, Burt **20** 322-325
- engineers (chemical)
  - Rillieux, Norbert **20** 309-311
- engineers (computer)
  - Eckert, John Presper **20** 124-126
  - Mauchly, John **20** 250-252
- engineers (mechanical)
  - Jones, Frederick McKinley **20** 192-194
  - MacCready, Paul **20** 234-237
- geologists
  - Shoemaker, Gene **20** 335-338
- inventors (20th century)
  - Aiken, Howard **20** 10-12
  - Atanasoff, John **20** 21-22
  - Chevrolet, Louis **20** 82-84
  - Fair, James Rutherford, Jr. **20** 131-131
  - Jones, Frederick McKinley **20** 192-194
  - MacCready, Paul **20** 234-237
  - Mauchly, John **20** 250-252
  - Porter, Edwin Stratton **20** 299-301
  - Rillieux, Norbert **20** 309-311
  - Rutan, Burt **20** 322-325
- molecular nanotechnologists
  - Drexler, Kim Eric **20** 119-121
- physicists (20th century)
  - Atanasoff, John **20** 21-22
  - Mauchly, John **20** 250-252

Scientists, English
- archaeologists
  - Carter, Howard **20** 74-76
- astronomers
  - Herschel, Caroline **20** 175-176
- computer scientists
  - Berners-Lee, Tim **20** 41-43
- embryologists
  - Wilmut, Ian **20** 409-411
- engineers (mechanical)
  - Bramah, Joseph **20** 58-59
  - Dickson, Laurie **20** 112-113
- inventors
  - Berners-Lee, Tim **20** 41-43
  - Bramah, Joseph **20** 58-59
  - Darby, Abraham **20** 106-107
  - Dickson, Laurie **20** 112-113
- mathematicians
  - Herschel, Caroline **20** 175-176
- paleontologists
  - Anning, Mary **20** 14-16
- physicians and surgeons
  - Steptoe, Patrick **20** 346-348

Scientists, French
- cartographers
  - Berthier, Louis Alexandre **20** 43-44
- inventors
  - Appert, Nicolas **20** 18-19

Scientists, German
- astronomers
  - Kirch, Maria Winckelmann **20** 204-205
- botanists
  - Cohn, Ferdinand **20** 95-97
  - Fuchs, Leonhard **20** 152-152
- entomologists
  - Merian, Maria Sibylla **20** 268-269

Scientists, Greek
- physicians
  - Agnodice **20** 5-5

Scientists, Honduran
- Villeda Morales, Ramon **20** 390-392

Scientists, Indian
- Bose, Satyendranath **20** 52-54
- Chopra, Deepak **20** 84-86

Scientists, Italian
- mathematicians
  - Agnesi, Maria **20** 4-5
  - Bassi, Laura **20** 27-29
- physicists
  - Bassi, Laura **20** 27-29

Scientists, Jamaican
- Fraser-Reid, Bert **20** 145-146

Scientists, Norwegian
- Abel, Niels **20** 1-2
- Bjerknes, Vilhelm **20** 48-50

Scientists, Scottish
- botanists
  - Brown, Robert **20** 61-63
- geographers
  - Somerville, Mary **20** 340-342
- mathematicians
  - Somerville, Mary **20** 340-342
- physicists
  - Somerville, Mary **20** 340-342

SCIPIO AFRICANUS MAJOR, PUBLIUS CORNELIUS (236-184/183 B.C.), Roman general **14** 61-62

SCIPIO AFRICANUS MINOR, PUBLIUS CORNELIUS AEMILIANUS (185/184-129 B.C.), Roman general **14** 62-63

SCORSESE, MARTIN (born 1942), American filmmaker and screenwriter **14** 63-65

SCOTT, DRED (1795-1858), African American revolutionary **14** 65-66

SCOTT, FRANCIS REGINALD (1899-1985), Canadian poet, political activist, and constitutional theorist **14** 66-67

SCOTT, ROBERT FALCON (1868-1912), English naval officer and polar explorer **14** 67-68

SCOTT, SIR WALTER (1771-1832), Scottish novelist and poet **14** 68-70

SCOTT, WINFIELD (1786-1866), American general **14** 70-71

SCRIABIN, ALEXANDER NIKOLAYEVICH (1871-1915), Russian composer and pianist **14** 71-72

SCRIPPS, EDWARD WYLLIS (1854-1926), American newspaper publisher **14** 72-73

Scripture studies
see Bible

SCULLIN, JAMES HENRY (1876-1953), Australian politician **14** 73

SEABORG, GLENN THEODORE (1912-1999), American chemist and chairman of the Atomic Energy Commission **14** 74-76

SEABURY, SAMUEL (1729-1796), American theologian **14** 76

SEALE, ROBERT GEORGE (Bobby; born 1936), militant activist and a founder of the Black Panther Party **14** 77-78

SEAMAN, ELIZABETH COCHRANE (1864-1922), American journalist and reformer **14** 78-80

SEATTLE (c. 1788-1866), Native American tribal chief **14** 80-81

Secret police, Nazi
see Gestapo

SEDDON, RICHARD JOHN (1845-1906), New Zealand politician **14** 81-82

SEDGWICK, ADAM (1785-1873), English geologist **14** 82-83

SEEGER, PETE (born 1919), American folksinger and activist **14** 83-84

SEFERIS, GEORGE (Georgios Seferiadis; 1900-71), Greek poet and statesman **14** 84-85

SEGAL, GEORGE (born 1924), American sculptor **14** 85-87

SEGOVIA, ANDRÉS (1893-1987), Spanish guitarist **14** 87-88

Segregation (racial, United States)
see African American history (United States)

SEIBERT, FLORENCE B. (1897-1991), American biochemist **14** 89-90

SEJO (1417-1468), king of Korea 1453-68 **14** 90-91

SEJONG (1397-1450), king of Korea 1418-50 **14** 91-92

SELENA (Selena Quintanilla-Perez; 1971-1995), Hispanic-American singer **18** 365-367

SELEUCUS I (circa 358-281 B.C.), Macedonian general, king of Babylonia and Syria **14** 92-93

SELIGMAN, EDWIN ROBERT ANDERSON (1861-1939), American economist and editor **14** 93-94

SELIM I (circa 1470-1520), Ottoman sultan 1512-20 **14** 94-95

SELIM III (1761-1808), Ottoman sultan 1789-1807 **14** 95-96

SELKIRK, 5TH EARL OF (Thomas Douglas; 1771-1820), Scottish colonizer in Canada **14** 96

SELLARS, WILFRED (1912-1989), American philosopher **14** 96-98

SELLERS, PETER RICHARD HENRY (1925-1980), British comedy genius of theater, radio, television, and movies **14** 98-99

SELZNICK, DAVID OLIVER (1902-1965), American filmmaker **20** 333-335

SEMENOV, NIKOLAI NIKOLAEVICH (1896-1986), Russian physicist and physical chemist **14** 101

SEMMELWEIS, IGNAZ PHILIPP (1818-1865), Hungarian physician **14** 101-102

SEMMES, RAPHAEL (1809-1877), American Confederate naval officer **14** 102-103

SEN, RAM CAMUL (1783-1844), Bengali intellectual and entrepreneur **13** 16-17

SENDAK, MAURICE (born 1928), American author, artist, and illustrator **19** 329-331

SENECA THE YOUNGER, LUCIUS ANNAEUS (circa 4 B.C.-A.D. 65), Roman philosopher **14** 103-105
Agrippina the Younger **20** 5-8

SENFL, LUDWIG (circa 1486-circa 1543), Swiss-born German composer **14** 105-106

SENGHOR, LÉOPOLD SÉDAR (born 1906), Senegalese poet, philosopher, and statesman **14** 106-107

SENNACHERIB (ruled 705-681 B.C.), king of Assyria **14** 108

SENNETT, MACK (1884-1960), American film producer and director **14** 108-109

Sepoy Mutiny (1857-1858)
Campbell, Colin **20** 71-73

SEQUOYAH (circa 1770-1843), American Cherokee Indian scholar **14** 110-111

SERRA, JUNIPERO (Miguel José Serra; 1713-84), Spanish Franciscan missionary, founder of California missions **14** 111-112

SERRANO ELÍAS, JORGE ANTONIO (born 1945), president of Guatemala (1991-1993) **14** 112-113

SERVAN-SCHREIBER, JEAN-JACQUES (born 1924), French journalist and writer on public affairs **14** 113-115

SERVETUS, MICHAEL (circa 1511-53), Spanish religious philosopher **14** 115-116

SESSHU, TOYA (1420-1506), Japanese painter and Zen priest **14** 116-117

SESSIONS, ROGER HUNTINGTON (1896-1985), American composer **14** 117-118

SETON, ELIZABETH ANN BAYLEY (1774-1821), American Catholic leader **14** 118-119

SETON, ERNEST THOMPSON (1860-1946), Canadian author and co-founder of the Boy Scouts of America **14** 119-120

SETTIGNANO, DESIDERIO DA (1428/31-1464), Italian sculptor **4** 509

SEURAT, GEORGES PIERRE (1859-1891), French painter **14** 120-122

SEVERINI, GINO (1883-1966), Italian painter **14** 122

SEVERUS, LUCIUS SEPTIMIUS (146-211), Roman emperor 193-211 **14** 109-110

SEVIER, JOHN (1745-1815), American frontiersman, soldier, and politician **14** 122-123

SEWALL, SAMUEL (1652-1730), American jurist and diarist **14** 123-124

SEWARD, WILLIAM HENRY (1801-1872), American statesman **14** 124-125

SEXTON, ANNE (Anne Gray Harvey; 1928-74), American ''confessional'' poet **14** 125-126

Sexualtiy (psychology)
Ellis, Havelock **20** 126-128

SEYMOUR, HORATIO (1810-1886), American politician **14** 126-127

SEYMOUR, JANE (1509-1537), third wife and queen consort of Henry VIII of England **18** 367-368

SFORZA, LODOVICO (1452-1508), duke of Milan **14** 127-128

SHABAKA (ruled circa 712-circa 696 B.C.), Nubian king, pharaoh of Egypt **14** 130

SHABAZZ, BETTY (1936-1997), African American educator, activist, and health administrator **14** 130-132

SHACKLETON, SIR ERNEST HENRY (1874-1922), British explorer **14** 132-133

SHAFFER, PETER LEVIN (born 1926), English/American playwright **14** 133-135

SHAFTESBURY, 1ST EARL OF (Anthony Ashley Cooper; 1621-83), English statesman **14** 135-136

SHAFTESBURY, 3D EARL OF (Anthony Ashley Cooper; 1671-1713), English moral philosopher **14** 136-137

SHAFTESBURY, 7TH EARL OF (Anthony Ashley Cooper; 1801-85), English social reformer **14** 137-138

SHAH JAHAN (1592-1666), Mogul emperor of India 1628-58 **14** 138-139

SHAHN, BEN (1898-1969), American painter, graphic artist, and photographer **14** 139-140

SHAHPUR II (310-379), king of Persia **14** 140-141

Shahs
see Statesmen, Iranian

SHAKA (circa 1787-1828), African Zulu military monarch **14** 141-142

SHAKESPEARE, WILLIAM (1564-1616), English playwright, poet, and actor **14** 142-145

SHALIKASHVILI, JOHN MALCHASE DAVID (born 1936), chairman of the U.S. Joint Chiefs of Staff **14** 145-147

SHAMIR, YITZCHAK (Yizernitsky; born 1914), Israeli prime minister and leader of the Likud Party **14** 147-149

SHAMMAI (flourished 1st century B.C.), Jewish sage **14** 149

SHANG YANG (circa 390-338 B.C.), Chinese statesman and political philosopher **14** 149-150

SHANKARA (Shankaracharya; circa 788-820), Indian philosopher and reformer **14** 150-151

SHANKER, ALBERT (1928-1977), American education leader **14** 151-153

SHANNON, CLAUDE ELWOOD (born 1916), American mathematician **14** 153-154

SHAPEY, RALPH (born 1921), American composer, conductor, and teacher **14** 154-155

SHAPLEY, HARLOW (1885-1972), American astronomer **14** 155-156

SHARIATI, ALI (1933-1977), ''Ideologue of the Iranian Revolution'' **14** 156-157

SHARIF, NAWAZ (Niam Nawaz Sharif; born 1949), Pakistani prime minister **19** 331-333

SHARON, ARIEL (Arik; born 1928), Israeli politician and defense minister **14** 157-159

SHARPTON, AL (born 1954), African American civil rights leader and minister **14** 159-162

SHAW, ANNA HOWARD (1847-1919), American suffragist leader, reformer, and women's rights activist **14** 162-163

SHAW, GEORGE BERNARD (1856-1950), British playwright, critic, and pamphleteer **14** 163-164

SHAW, LEMUEL (1781-1861), American jurist **14** 164-165

SHAW, MARY (born 1943), American computer science professor **14** 165-167

SHAW, RICHARD NORMAN (1831-1912), British architect **14** 167-168

SHAWN, WILLIAM (1907-1992), American editor **19** 333-335

Shawnee Indians (North America)
Tenskwatawa **20** 359-362

SHAYS, DANIEL (circa 1747-1825), American Revolutionary War Captain **14** 168

SHCHARANSKY, ANATOLY BORISOVICH (born 1948), prominent figure of the Helsinki Watch Group **14** 168-170

SHEELER, CHARLES (1883-1965), American painter **14** 170-171

SHEEN, FULTON J. (1895-1979), American Roman Catholic bishop and television host **14** 171-172

SHELDON, CHARLES M. (1857-1946), American social reformer who also wrote *In His Steps* **14** 172-174

SHELLEY, MARY WOLLSTONECRAFT (1797-1851), English author **14** 174-176

SHELLEY, PERCY BYSSHE (1792-1822), English romantic poet **14** 176-178

SHEPARD, ALAN (1923-1998), American astronaut **14** 178-180

SHEPARD, SAM (Samuel Shepard Rogers VII; born 1943), American playwright, rock performer, and film actor **14** 180-181

SHERATON, THOMAS (1751-1806), English furniture designer **14** 181-182

SHERIDAN, PHILIP HENRY (1831-1888), American general **14** 182-183

SHERIDAN, RICHARD BRINSLEY (1751-1816), British playwright and orator **14** 183-184

SHERMAN, CINDY (Cynthia Morris Sherman; born 1954), American photographer **19** 335-337

SHERMAN, JOHN (1823-1900), American politician **14** 184-185

SHERMAN, ROGER (1721-1793), American patriot **14** 185-186

SHERMAN, WILLIAM TECUMSEH (1820-1891), American general **14** 186-187

SHERRINGTON, SIR CHARLES SCOTT (1857-1952), English physiologist **14** 187-189

SHERWOOD, ROBERT EMMET (1896-1955), American playwright **14** 189-190

SHESTOV, LEV (Lev Isaakovich Schwarzmann; 1866-1938), Russian Jewish thinker and literary critic **14** 190-191

SHEVARDNADZE, EDUARD AMVROSEVICH (born 1928), foreign minister of the U.S.S.R. (1985-1990) **14** 191-193

SHIH KO-FA (died 1644), Chinese scholar-soldier **14** 194-195

SHIH LE (274-333), Chinese emperor 330-333 **14** 195

SHIHAB, FU'AD (1903-1973), Father of the Lebanese Army and president of Lebanon (1958-1964) **14** 193-194

SHILS, EDWARD ALBERT (born 1911), American sociologist **14** 195-197

SHINRAN (1173-1262), Japanese Buddhist monk **14** 197

SHIPPEN, EDWARD (1728-1806), American jurist **14** 197-198

SHIRER, WILLIAM L. (born 1904), American journalist and historian who

wrote on the history of Nazi Germany **14** 198-199

SHOCKLEY, WILLIAM (1910-1989), American physicist **14** 200-202

SHOEMAKER, GENE (Eugene Merle Shoemaker; 1928-1997), American geologist and planetary scientist **20** 335-338

Shogunate (Japan) *see* Japan—1185-1867

SHOLEM ALEICHEM (Sholem Rabinowitz; 1859-1916), Russian-born American author **14** 202-203

SHOLOKHOV, MIKHAIL ALEKSANDROVICH (1905-1984), Russian novelist **14** 203-204

SHORT, WALTER (1880-1949), American army officer **19** 337-339

SHOSTAKOVICH, DMITRI DMITRIEVICH (1906-1975), Russian composer **14** 204-205

SHOTOKU TAISHI (573-621), Japanese regent, statesman, and scholar **14** 205-207

SHREVE, HENRY MILLER (1785-1851), American steamboat designer and builder **14** 207

SHRIVER, EUNICE KENNEDY (born 1921), American activist **19** 339-341

SHUBERT BROTHERS (1883-1963), theatrical managers **14** 207-209

SHULTZ, GEORGE PRATT (born 1920), labor and economics specialist, educator, businessman, and international negotiator **14** 209-211

SIBELIUS, JEAN JULIUS CHRISTIAN (1865-1957), Finnish composer **14** 211-212

SICKERT, WALTER RICHARD (1860-1942), English painter **14** 212-213

SIDGWICK, HENRY (1838-1900), English philosopher and moralist **14** 213

SIDNEY, SIR PHILIP (1554-1586), English poet, courtier, diplomat, and soldier **14** 214-215

SIEBERT, MURIEL (born 1932), American businesswoman **18** 368-370

SIEGEL, BENJAMIN (''Bugsy''; 1906-1947), American gangster **14** 215-216

SIENKIEWICZ, HENRYK (1846-1916), Polish novelist and short-story writer **14** 216-217

SIERRA, JUSTO (1848-1912), Mexican educator, writer, and historian **14** 217

SIEYÈS, COMTE EMMANUEL JOSEPH (1748-1836), French statesman and political writer **14** 217-218

SIFTON, SIR CLIFFORD (1861-1929), politician who helped turn the Canadian West into a premier agricultural area **14** 219-220

SIGISMUND (1368-1437), Holy Roman emperor 1411-37, king of Bohemia 1420-37, and king of Hungary 1385-1437 **14** 220-221

SIGNORELLI, LUCA (circa 1445/50-1523), Italian painter **14** 221-222

SIHANOUK, PRINCE NORODOM (born 1922), Cambodian nationalist and political leader **14** 222-223

SIKORSKY, IGOR (1889-1972), Russian-American aeronautical engineer, aircraft manufacturer, and inventor **14** 223-224

SIKORSKI, WLADYSLAW (1881-1943), Polish military leader and prime minister **20** 338-340

SILBER, JOHN (born 1926), American philosopher and educator **14** 224-226

SILES ZUAZO, HERNAN (1914-1996), Bolivian politician **18** 370-373

SILKO, LESLIE (Leslie Marmon Silko; born 1948), Native American author and poet **14** 226-227

SILKWOOD, KAREN (1946-1974), American antinuclear activist **14** 227-229

SILLIMAN, BENJAMIN (1779-1864), American chemist, naturalist, and editor **14** 229-230

SILLS, BEVERLY (Belle Miriam Silverman; born 1929), American child performer, coloratura soprano, and operatic superstar **14** 230-231

SILONE, IGNAZIO (1900-1978), Italian novelist and essayist **14** 231-232

SILVER, ABBA HILLEL (1893-1963), American rabbi and Zionist leader **14** 232-233

SILVERSTEIN, SHEL (1932-1999), American author and poet **19** 341-343

SIMENON, GEORGES (1903-1989), Belgian novelist **14** 233-234

SIMMEL, GEORG (1858-1918), German sociologist and philosopher **14** 234-235

SIMMS, WILLIAM GILMORE (1806-1870), American author **14** 235-236

SIMON, HERBERT ALEXANDER (born 1916), American Nobelist in economics **14** 236-237

SIMON, JULES FRANÇOIS (1814-1896), French philosopher, writer, and statesman **14** 237-238

SIMON, NEIL (Marvin Neil Simon; born 1927), American playwright **18** 373-374

SIMON, PAUL (born 1928), newspaper publisher, Illinois state legislator, lieutenant governor, and U.S. representative and senator **14** 238-239

SIMONOV, KONSTANTIN MIKHAILOVICH (1915-1979), Soviet poet and novelist **14** 239-240

SIMPSON, GEORGE GAYLORD (1902-1984), American paleontologist **14** 240-242

SIMPSON, LOUIS ASTON MARANTZ (born 1923), American poet, critic, and educator **14** 243-244

SIMPSON, WALLIS (Bessie Wallis Warfield Simpson, Duchess of Windsor; 1896-1986), American socialite and wife of Edward VIII, King of England **19** 343-345

SIMS, WILLIAM SOWDEN (1858-1936), American admiral **14** 244

SIN, JAIME L. (born 1928), Filipino cardinal of the Roman Catholic Church **14** 244-245

SINAN, KODJA MIMAR (1489-1578), Ottoman architect **14** 245-246

SINATRA, FRANCIS ALBERT (Frank Sinatra; 1915-1998), American singer **14** 246-248

SINCLAIR, UPTON BEALE, JR. (1878-1968), American novelist and political writer **14** 248-249

SINGER, ISAAC BASHEVIS (1904-1991), Polish-American author **14** 249-250

SINGER, ISAAC M. (1811-1875), American inventor of the sewing machine **14** 250

SINGER, MAXINE (born Maxine Frank, 1931), American biochemist and geneticist **14** 251-252

SINGER, PETER ALBERT DAVID (born 1946), Australian philosopher and author of Animal Liberation **14** 253-254

SINGH, VISHWANATH PRATAP (born 1931), prime minister of India (1989-1990) **14** 254-256

SIQUEIROS, DAVID ALFARO (1896-1974), Mexican mural painter **14** 256

SIRICA, JOHN JOSEPH (1904-1992), U.S. district court judge who presided over the Watergate affair **14** 257-258

SISMONDI, JEAN CHARLES LÉONARD SIMONDE DE (1773-1842), Swiss-born historian and political economist **14** 258-259

SISULU, NONTSIKELELO ALBERTINA (born 1918), leader of the anti-apartheid movement in South Africa **14** 259-261

SISULU, WALTER MAX ULYATE (born 1912), leader of the African National Congress (ANC) of South Africa **14** 261-262

SITHOLE, NDABANINGI (born 1920), African nationalist **14** 262-264

SITTING BULL (circa 1834-90), American Indian leader and medicine man **14** 264-265

SITWELL, DAME EDITH (1887-1964), English poet and critic **14** 265-266

ŚIVAJT (1627-1680), Indian warrior and leader of a Hindu nation **14** 266-267

SIXTUS V (Felice Perreti; 1520-90), pope 1585-90 **14** 267-268

SIZA, ALVARO (Alvaro Joaquim Melo Siza Vieria; born 1933), Portugese architect **18** 375-376

SKELTON, JOHN (circa 1460-1529), English poet and humanist **14** 268-269

SKINNER, BURRHUS FREDERIC (1904-1990), American experimental psychologist **14** 269-270

SKINNER, CORNELIA OTIS (1901-1979), American actress and author **19** 346-348

SLÁNSKÝ, RUDOLF SALZMANN (1901-1952), founding member of the Czechoslovak Communist Party and vice-premier of the former Czechoslovakia **14** 270-271

SLATER, SAMUEL (1768-1835), English-born American manufacturer **14** 272-273

SLIDELL, JOHN (1793-1871), American politician **14** 273

SLIM, WILLIAM JOSEPH (a.k.a. Anthony Mills; 1891-1970), English general and governor-general of Australia **18** 377-378

SLOAN, ALFRED PRITCHARD, JR. (1875-1966), American automobile executive **14** 274

SLOAN, JOHN (1871-1951), American painter **14** 274-275

SLUTER, CLAUS (circa 1350-1405/1406), Dutch-Burgundian sculptor **14** 275-276

SLYE, MAUD (1879-1954), American pathologist **14** 276-277

SMALL, ALBION WOODBURY (1854-1926), American sociologist and educator **14** 277

SMALLS, ROBERT (1839-1916), African American statesman **14** 277-278

SMEAL, ELEANOR (Eleanor Marie Cutri Smeal; born 1939), American women's rights activist and president of the National Organization for Women **14** 278-280

SMEATON, JOHN (1724-1792), English civil engineer **14** 280-281

SMETANA, BEDŘICH (1824-1884), Czech composer **14** 281-282

SMIBERT, JOHN (1688-1751), Scottish-born American painter **14** 282

SMITH, ADAM (1723-1790), Scottish economist and moral philosopher **14** 283-284

SMITH, ALFRED EMMANUEL (1873-1944), American politician **14** 284-285

SMITH, BESSIE (1894-1937), African American blues singer **14** 285-287

SMITH, DAVID (1906-1965), American sculptor **14** 287-288

SMITH, DEAN EDWARDS (born 1931), American college basketball coach **18** 378-380

SMITH, DONALD ALEXANDER (1st Baron Strathcona and Mount Royal; 1820-1914), Canadian politician and philanthropist **14** 288-289

SMITH, DORA VALENTINE (1893-1985), American educator **14** 289-290

SMITH, GERRIT (1797-1874), American philanthropist and reformer **14** 290-291

SMITH, IAN DOUGLAS (born 1919), African prime minister **14** 291-293

SMITH, JAMES MCCUNE (1813-1865), African American physician and author **14** 293-294

SMITH, JEDEDIAH S. (1799-1831), American trapper, fur trader, and explorer **14** 294-295

SMITH, JOHN (circa 1580-1631), English colonist in America **14** 295-297

SMITH, JOSEPH (1805-1844), American Mormon leader **14** 297-298

SMITH, LILLIAN EUGENIA (1897-1966), Southern writer and critic of white supremacy and segregation **14** 298-299

SMITH, MARGARET CHASE (1897-1995), first woman elected to both houses of Congress **14** 299-300

SMITH, WILLIAM (1727-1803), American educator and churchman **14** 301

SMITH, WILLIAM EUGENE (1918-1978), American photojournalist **19** 348-350

SMITHSON, ROBERT (1938-1973), American sculptor, essayist, and filmmaker **14** 301-303

SMOHALLA (1815-1895), Native American warrior, medicine man, and spiritual leader **14** 303-305

SMOLLETT, TOBIAS GEORGE (1721-1771), English novelist and satirist **14** 305-307

SMUIN, MICHAEL (born 1938), American dancer-choreographer-director **14** 307-309

SMUTS, JAN CHRISTIAN (1870-1950), South African soldier and statesman **14** 309-310

SNOW, CHARLES PERCY (1905-1972), English novelist and physicist **14** 311-312

SNOW, EDGAR (1905-1972), American journalist and author **14** 312-313

SNOWE, OLYMPIA (born Olympia Jean Bouchles, 1947), U.S. congresswoman and senator **14** 313-314

SOANE, SIR JOHN (1753-1837), English architect **14** 314-315

SOARES, MÁRIO (Mário Alberto Nobre Lopes Soares; born 1924), first socialist president of Portugal **14** 315-316

SOBCHAK, ANATOLY ALEXANDROVICH (1937-2000), popular democratic leader of Russia elected mayor of St. Petersburg in 1990 **14** 317-318

SOBUKWE, ROBERT MANGALISO (1924-1978), South African politician **14** 318-319

Soccer
Maradona, Diego **20** 239-241

Social reform
Ireland
Gonne, Maud **20** 158-160
United States
Hale, Clara **20** 166-168

Social scientists, American
educators (19th-20th century)
Comstock, Anna Botsford **20** 97-99
Macy, Anne Sullivan **20** 237-239
educators (20th century)
McAuliffe, Christa **20** 254-257
Olsen, Tillie **20** 289-291
Uelsmann, Jerry **20** 384-385

Social scientists, English
psychologists
Ellis, Havelock **20** 126-128

Social scientists, Ghanaian
Aidoo, Ama Ata **20** 8-10

Social scientists, Indian
Chopra, Deepak **20** 84-86

Social scientists, Roman
Eutropius **20** 128-130

SOCRATES (469-399 B.C.), Greek philosopher and logican **14** 320-321

SODDY, FREDERICK (1877-1956), English chemist **14** 321-323

SÖDERBLOM, NATHAN (Lars Jonathan Söderblom; 1866-1931), Swedish Lutheran archbishop **14** 323-324

SOELLE, DOROTHEE (born 1929), German theologian, political activist, and feminist **14** 324-325

SOL CH'ONG (circa 680-750), Korean Confucian scholar **14** 325-326

Solar system (astronomy)
planetary evolution
Shoemaker, Gene **20** 335-338

SOLÍS, JUAN DÍAZ DE (circa 1470-1516), Spanish explorer **14** 326

SOLOMON (ruled circa 965-circa 925 B.C.), king of the ancient Hebrews **14** 326-327

SOLON (active 594 B.C.), Greek statesman and poet **14** 327-328

SOLOVEITCHIK, JOSEPH BAER (1903-1993), Jewish theologian and philosopher **14** 328-329

SOLOVIEV, VLADIMIR SERGEEVICH (1853-1900), Russian philosopher and religious thinker **14** 329-330

SOLZHENITSYN, ALEXANDER ISAYEVICH (born 1918), Soviet novelist **14** 330-332

SOMBART, WERNER (1863-1941), German economic historian **14** 332-333

SOMERSET, DUKE OF (Edward Seymour; 1506-52), English statesman **14** 333-334

SOMERVILLE, EDITH ANNE ŒNONE (1858-1949), Irish author **14** 334-335

SOMERVILLE, MARY (1780-1872), Scottish mathematician, physicist, and geographer **20** 340-342

Somerville and Ross (pseudonym)
see Edith Anna OEnone Somerville

SOMOZA, ANASTASIO (1896-1956), Nicaraguan dictator and military leader **14** 335-336

SOMOZA DEBAYLE, ANASTASIO (1925-1980), president of Nicaragua (1967-1979) **14** 336-337

SONDHEIM, STEPHEN (born 1930), American composer and lyricist **14** 337-338

SONG SISTERS (Ailing Song, 1890-1973; Meiling Song, 1898-1919; and Qingling Song, 1890-1981) Chinese political and social activists **14** 338-341

SONJO (1552-1608), king of Korea 1567-1608 **14** 341-342

SONTAG, SUSAN (born 1933), American essayist **14** 342-343

SOPHOCLES (496-406 B.C.), Greek playwright **14** 343-345

SOPWITH, THOMAS OCTAVE MURDOCH (1888-1989), British aviation industrialist and pioneer pilot **14** 345-346

SORDELLO (ca. 1180-ca. 1269), Italian poet and troubadour **20** 342-343

SOREL, ALBERT (1842-1906), French diplomatic historian **14** 346-347

SOREL, GEORGES (1847-1922), French philosopher **14** 347-348

SOROKIN, PITIRIM A. (1889-1968), Russian-American sociologist **14** 348-349

SOTATSU, TAWARAYA (circa 1570-circa 1643), Japanese painter **14** 349

SOUFFLOT, JACQUES GERMAIN (1713-1780), French architect **14** 349-350

SOULAGES, PIERRE (born 1919), French painter **14** 350-351

SOULÉ, PIERRE (1801-1870), American politician and diplomat **14** 351-352

Sound recordings
Berliner, Emile **20** 39-41

SOUSA, HENRIQUE TEIXEIRA DE (born 1919), Cape Verdean novelist **14** 352-353

SOUSA, JOHN PHILIP (1854-1932), American bandmaster and composer **14** 353-354

SOUSA, MARTIM AFONSO DE (circa 1500-64), Portuguese colonizer and statesman **14** 354-355

SOUTER, DAVID H. (born 1939), U.S. Supreme Court justice **14** 355-356

South Africa, Republic of
• INDEPENDENCE
African nations and
Ngoyi, Lillian **20** 283-284

South America
see Latin America

SOUTHEY, ROBERT (1774-1843), English poet and author **18** 381-382

SOUTINE, CHAIM (1894-1943), Russian painter **14** 356-357

SOUVANNA PHOUMA (1901-1984), Laotian prince and premier **14** 357-358

SOWELL, THOMAS (born 1930), American economist and author **19** 350-352

SOYINKA, WOLE (Oluwole Akinwande Soyinka; born 1934), first African to win the Nobel Prize for Literature (1986) **14** 358-359

SPAAK, PAUL HENRI (1899-1972), Belgian statesman and diplomat **14** 359-360

SPAATZ, CARL (1891-1974), American army and air force officer **19** 352-355

Space exploration
manned flights
McAuliffe, Christa **20** 254-257

Spain (Spanish State; nation, Europe)
• ISLAMIC (756-1492)
Spanish reconquest wars
Cordoba, Gonzalo Fernandez de **20** 99-100
• MONARCHY and REPUBLIC (1492-1939)
Dutch wars
Farnese, Alessandro **20** 132-135
modern state created
Cordoba, Gonzalo Fernandez de **20** 99-100

SPALLANZANI, LAZZARO (Abbé Spallanzani; 1729-99) Italian naturalist **14** 360-361

Spanish America
see Latin America

SPARK, MURIEL SARAH (born 1918), British author **14** 361-362

SPARKS, JARED (1789-1866), American historian **14** 363

SPARTACUS (died 71 B.C.), Thracian galdiator **14** 363-364

SPAULDING, CHARLES CLINTON (1874-1952), African American business executive **14** 364-365

Speakers of the House
see Statesmen, American

Spectator (periodical)
Strachey, John **20** 352-354

SPEER, ALBERT (1905-1981), German architect and Nazi **19** 355-356

SPEKE, JOHN HANNING (1827-1864), English explorer **14** 366-367

SPELLMAN, CARDINAL FRANCIS JOSEPH (1889-1967), Roman Catholic archbishop **14** 367

SPEMANN, HANS (1869-1941), German experimental embryologist **14** 368-369

SPENCER, HERBERT (1820-1903), English philosopher **14** 369-370

SPENDER, STEPHEN HAROLD (born 1909), English poet and critic **14** 370-371

SPENER, PHILIPP JAKOB (1635-1705), German theologian **14** 372

SPENGLER, OSWALD (1880-1936), German philosopher **14** 372-373

SPENSER, EDMUND (circa 1552-99), English poet **14** 373-376

SPERANSKI, COUNT MIKHAIL MIKHAILOVICH (1772-1839), Russian statesman and reformer **14** 376-377

SPERRY, ELMER A. (1860-1930), American inventor **14** 377-379

SPIELBERG, STEVEN (born 1947), American filmmaker **14** 379-381

SPINOZA, BARUCH (Benedict Spinoza; 1632-77), Dutch philosopher **14** 381-383

SPOCK, BENJAMIN McLANE (1903-1998), American pediatrician and political activist and author of *Baby and Child Care* **14** 383-385

Sports
see Athletes, American

SPOTSWOOD, ALEXANDER (1676-1740), British general and colonial governor **14** 385

SPRAGUE, FRANK JULIAN (1857-1934), American electrical engineer and inventor **14** 385-386

SSU-MA CH'IEN (145-circa 90 B.C.), Chinese historian **14** 388-389

SSU-MA HSIANG-JU (circa 179-117 B.C.), Chinese poet **14** 389-390

SSU-MA KUANG (1019-1086), Chinese statesman **14** 390-391

STAËL, GERMAINE DE (1766-1817), French-Swiss novelist and woman of letters **14** 391-392

STAËL, NICOLAS DE (1914-1955), French painter **14** 392

STAHL, GEORG ERNST (1660-1734), German chemist and medical theorist **14** 392-393

STALIN, JOSEPH (1879-1953), Soviet statesman **14** 393-396

STANDISH, MYLES (circa 1584-1656), English military adviser to the Pilgrims **14** 396-397

STANFORD, LELAND (1824-1893), American railroad builder and politician **14** 397-398

STANISLAVSKY, CONSTANTIN (1863-1938), Russian actor and director **14** 398-399

STANLEY, SIR HENRY MORTON (1841-1904), British explorer and journalist **14** 399-400

STANLEY, WENDELL MEREDITH (1904-1971), American virologist **14** 400-401

STANTON, EDWIN McMASTERS (1814-1869), American statesman **14** 401-402

STANTON, ELIZABETH CADY (1815-1902), American feminist and reformer **14** 402-403

STARHAWK (Miriam Simos; born 1951), theoretician and practitioner of feminist Wicca (witchcraft) in the United States **14** 403-404

State, U.S. Secretaries of
see Statesmen, American—Executive (secretaries of state)

Statesmen, American
- EXECUTIVE (CABINET)
  secretaries of housing and urban development
    Romney, George **20** 313-316
- STATE and LOCAL
  governors (18th century)
    Romney, George **20** 313-316

Statesmen, Argentine
ministers
  Moreno, Mariano **20** 274-275

Statesmen, Burgundian
see Statesmen, French

Statesmen, Chinese
empresses
  Wu Chao **20** 415-417

Statesmen, Czech
Masaryk, Jan **20** 243-246

Statesmen, Danish
Christian IV **20** 86-89
Waldemar IV **20** 395-397

Statesmen, English
Cabinet members (20th century)
  Strachey, John **20** 352-354
prime ministers (18th-19th century)
  Douglas-Home, Alec **20** 117-119

Statesmen, French
queens
  Fredegund **20** 146-149

Statesmen, Honduran
Lopez Arellano, Oswaldo **20** 230-231
Villeda Morales, Ramon **20** 390-392

Statesmen, Indian (Asian)
emperors
  Humayun **20** 183-185

Statesmen, Indonesian
Megawati Sukarnoputri **20** 257-259

Statesmen, Iranian
Nadir Shah **20** 278-281

Statesmen, Iraqi
Faisal II **20** 132-132

Statesmen, Israelite
see Bible—Old Testament; Jewish history

Statesmen, Norwegian
Quisling, Vidkin **20** 304-306

Statesmen, Persian
see Statesmen, Iranian

Statesmen, Polish
Sikorski, Wladyslaw **20** 338-340

Statesmen, Scottish
members of Parliament
  Douglas-Home, Alec **20** 117-119

Statistical mechanics (physics)
Bose, Satyendranath **20** 52-54

STEEL, DANIELLE (born 1947), American author and poet **14** 404-406

STEEL, DAVID MARTIN SCOTT (born 1938), Scottish member of Parliament and leader of the Liberal Party **14** 406-407

STEEL, DAWN (1946-1997), American movie producer and studio executive **18** 383-384

STEELE, SIR RICHARD (1672-1729), British essayist, dramatist, and politician **14** 407-409

STEFANSSON, VILHJALMUR (1879-1962), Canadian-American Arctic explorer and scientist **14** 409-410

STEFFENS, LINCOLN (1866-1936), American journalist **14** 410-411

STEGNER, WALLACE (1909-1993), American author **19** 356-358

STEICHEN, EDWARD (1879-1973), American photographer, painter, and museum curator **14** 411-412

STEIN, EDITH (1891-1942), German philosopher **14** 412-414

STEIN, GERTRUDE (1874-1946), American writer **14** 414-415

STEIN, BARON HEINRICH FRIEDRICH KARL VOM UND ZUM (1757-1831), Prussian statesman **14** 415-416

STEINBECK, JOHN ERNST (1902-1968), American author **14** 416-417

STEINEM, GLORIA (born 1934), American feminist and journalist **14** 418-419

STEINITZ, WILHELM (1836-1900), Bohemian American chess player **20** 343-346

STEINMETZ, CHARLES PROTEUS (Karl August Rudolf Steinmetz; 1865-1923), German-born American mathematician and electrical engineer **14** 419-420

STELLA, FRANK (born 1936), American painter **14** 420-422

STELLA, JOSEPH (1877-1946), Italian-born American painter **14** 422

STENDHAL (Marie Henri Beyle; 1783-1842), French author **14** 422-425

STENGEL, CASEY (Charles Dillon Stengel; 1890-1975), American baseball player and manager **19** 361-363

STENO, NICOLAUS (Niels Stensen; 1638-86), Danish naturalist **14** 425-426

STEPHEN (1096?-1154), king of England 1135-54 **14** 426-427

STEPHEN I, KING OF HUNGARY (c. 973-1038) **14** 427-428

STEPHEN, SIR LESLIE (1832-1904), English historian **14** 429

STEPHEN HARDING, ST. (died 1134), English abbot and monastic reformer **14** 428-429

STEPHENS, ALEXANDER HAMILTON (1812-1883), American statesman **14** 429-430

STEPHENS, HELEN (1918-1994), American athlete **19** 363-365

STEPHENS, JAMES (1882-1950), Irish novelist and poet **14** 430-431

STEPHENS, URIAH (1821-1882), American labor leader **14** 431-432

STEPHENSON, GEORGE (1781-1848), English railway engineer **14** 432-433

STEPHENSON, ROBERT (1803-1859), English railway engineer **14** 432-433

STEPINAC, ALOJZIJE (1898-1960), Croatian nationalist, Catholic, and anti-Communist **14** 433-435

STEPTOE, PATRICK (1913-1988), British physician **20** 346-348

STERN, ISAAC (born 1920), American violinist **19** 365-367

STERN, OTTO (1888-1969), German-born American physicist **14** 435

STERNE, LAURENCE (1713-1768), British novelist **14** 435-437

STETTINIUS, EDWARD R., JR. (1900-1949), American industrialist and statesman **14** 437-438

STEUBEN, BARON FREDERICK WILLIAM AUGUSTUS VON (1730-1794), German officer in the American Revolution **14** 438-439

STEVENS, JOHN (1749-1838), American engineer and inventor **14** 439-440

STEVENS, JOHN PAUL (born 1920), U.S. Supreme Court justice **14** 440-441

STEVENS, NETTIE MARIA (1861-1912), American biologist and geneticist **14** 441-442

STEVENS, THADDEUS (1792-1868), American politician **14** 442-443

STEVENS, WALLACE (1879-1955), American poet **14** 443-445

STEVENSON, ADLAI EWING (1900-1965), American statesman and diplomat **14** 445-446

STEVENSON, ROBERT LOUIS (1850-1894), Scottish novelist, essayist and poet **14** 446-448

STEWART, ALEXANDER TURNEY (1803-1876), American dry-goods merchant **14** 448-449

STEWART, DUGALD (1753-1828), Scottish philosopher **14** 449

STEWART, ELLEN (born 1920), African-American theater founder and director **20** 348-352

STEWART, JIMMY (James Maitland Stewart; 1908-1997), American actor **18** 385-386

STEWART, MARTHA (nee Martha Kostyra; born 1941), American author, entertainer, and businesswoman **19** 367-369

STEWART, POTTER (1915-1985), liberal U.S. Supreme Court justice **14** 449-451

STIEGEL, HENRY WILLIAM (1729-1785), German born American iron founder and glassmaker **14** 451

STIEGLITZ, ALFRED (1864-1946), American photographer, editor, and art gallery director **14** 451-452

STILICHO, FLAVIUS (died 408), Roman general **14** 452-453

STILL, CLYFFORD (1904-1980), American Abstract Expressionist artist **14** 453-454

STILL, WILLIAM (1821-1902), African American abolitionist, philanthropist, and businessman **14** 454-455

STILL, WILLIAM GRANT (born 1895), African American composer **14** 455-456

STILWELL, JOSEPH WARREN (1883-1946), American general **14** 456-457

STIMSON, HENRY LEWIS (1867-1950), American lawyer and statesman **14** 457-458

STIRLING, JAMES (1926-1992), British architect and city planner **14** 458-459

STIRNER, MAX (1806-1856), German philosopher **14** 459-460

STOCKHAUSEN, KARLHEINZ (born 1928), German composer **14** 460-461

STOCKTON, ROBERT FIELD (1795-1866), American naval officer and politician **14** 461-462

STODDARD, SOLOMON (1643-1728/29), American colonial Congregational clergyman **14** 462-463

STOKER, BRAM (Abraham Stoker; 1847-1912), Irish author **14** 463-464

STOKES, CARL B. (1927-1996), African American politician **14** 464-465

STOLYPIN, PIOTR ARKADEVICH (1862-1911), Russian statesman and reformer **14** 465-466

STONE, EDWARD DURRELL (1902-1978), American architect, educator, and designer **14** 466-468

STONE, HARLAN FISKE (1872-1946), American jurist; chief justice of U.S. Supreme Court 1914-46 **14** 468-470

STONE, I. F. (Isador Feinstein; 1907-1989), American journalist **14** 470-471

STONE, LUCY (1818-1893), American abolitionist and women's suffrage leader **14** 471-472

STONE, OLIVER (born 1946), American filmmaker **14** 472-475

STONE, ROBERT ANTHONY (born 1937), American novelist **14** 475-476

STOPES, MARIE (1880-1958), British scientist and birth control advocate **14** 476-478

STOPPARD, THOMAS (Thomas Straussler; born 1937), English playwright **14** 478-479

STORM, THEODOR (1817-1888), German poet and novelist **14** 479-480

STORY, JOSEPH (1779-1845), American jurist and statesman **14** 480-481

STOSS, VEIT (circa 1445-1533), German sculptor **14** 481-482

STOUFFER, SAMUEL A. (1900-1960), American sociologist and statistician **14** 482-483

STOVALL, LUTHER McKINLEY (born 1937), American silkscreen artist **14** 483-484

STOWE, HARRIET ELIZABETH BEECHER (1811-1896), American writer **14** 484-485

STRABO (circa 64 B.C.-circa A.D. 23), Greek geographer and historian **14** 485-486

STRACHAN, JOHN (1778-1867), Canadian Anglican bishop **14** 486-487

STRACHEY, GILES LYTTON (1880-1932), English biographer and critic known for his satire of the Victorian era **14** 487-488

STRACHEY, JOHN (Evelyn John St. Loe Strachey; 1901-1963), British author and politician **20** 352-354

STRADIVARI, ANTONIO (circa 1644-1737), Italian violin maker **14** 488-490

STRAFFORD, 1ST EARL OF (Thomas Wentworth; 1593-1641), English statesman **14** 490-491

STRAND, MARK (born 1934), fourth Poet Laureate of the United States **14** 491-493

STRAND, PAUL (1890-1976), American photographer **19** 369-371

STRANG, RUTH MAY (1895-1971), American educator **14** 493-494

STRASBERG, LEE (Israel Strasberg; 1901-82), American acting instructor, director, and founding member of the Group Theatre **14** 494-495

STRAUS, ISIDOR (1845-1912), American merchant **14** 496

STRAUSS, DAVID FRIEDRICH (1808-1874), German historian and Protestant theologian **14** 496-497

STRAUSS, FRANZ JOSEF (1915-1988), West German politician **14** 497-498

STRAUSS, JOHANN, JR. (1825-1899), Austrian composer **14** 498-499

STRAUSS, LEO (1899-1973), German Jewish Socratic political philosopher **14** 499-500

STRAUSS, LEVI (Loeb Strauss; 1829-1902), American businessman **20** 354-356

STRAUSS, RICHARD (1864-1949), German composer and conductor **14** 500-501

STRAUSS, ROBERT SCHWARZ (born 1918), Democratic fundraiser and strategist **14** 501-502

STRAVINSKY, IGOR FEDOROVICH (1882-1971), Russian-born composer **14** 502-506

STRAWSON, SIR PETER FREDRICK (born 1919), English philosopher **14** 506-507

STREETON, SIR ARTHUR ERNEST (1867-1943), Australian landscape painter **14** 507-508

STREISAND, BARBRA (Barbara Joan Streisand; born 1942), American entertainer **18** 386-388

STRESEMANN, GUSTAV (1878-1929), German statesman and diplomat **14** 508-509

STRINDBERG, AUGUST (1849-1912), Swedish author **14** 509-511

STROESSNER, ALFREDO (born 1912), Paraguayan statesman **14** 511-512

STRONG, JOSIAH (1847-1916), American clergyman and social activist **14** 512-513

STRUVE, FRIEDRICH GEORG WILHELM VON (1793-1864), German-born Russian astronomer and geodesist **14** 513

STUART, GILBERT (1755-1828), American painter **14** 513-515

Stuart, House of
see Great Britain—1603-1714; Scotland

STUART, JAMES EWELL BROWN (Jeb; 1833-64), Confederate cavalry officer **14** 515-516

STUDENT, KURT (1890-1978), German general **20** 356-358

STUDI, WES (born Wesley Studie; born circa 1944), Native American actor **15** 1-2

STURGES, PRESTON (Edmund Preston Biden; 1898-1959), American playwright, screenwriter, director, and businessman **19** 371-374

STURLUSON, SNORRI (1179-1241), Icelandic statesman and historian **14** 310-311

STURT, CHARLES (1795-1869), British officer, explorer, and colonial administrator **15** 2-3

STURTEVANT, A. H. (Alfred Henry Sturtevant; 1891-1970), American geneticist **15** 3-5

STUYVESANT, PETER (circa 1610-72), Dutch colonial administrator **15** 5-6

STYRON, WILLIAM (born 1925), American southern writer of novels and articles **15** 6-8

SUÁREZ, FRANCISCO (1548-1617), Spanish philosopher and theologian **15** 8

SUAZO CÓRDOVA, ROBERTO (born 1927), physician and president of Honduras (1982-1986) **15** 8-10

Submarines
warfare
Doenitz, Karl **20** 116-117

SUCKLING, SIR JOHN (1609-1642), English poet and playwright **15** 10-11

SUCRE, ANTONIO JOSÉ DE (1795-1830), Venezuelan general, Bolivian president 1826-28 **15** 11-12

SUDERMANN, HERMANN (1857-1928), German dramatist and novelist **15** 12-13

SUETONIUS TRANQUILLUS, GAIUS (circa 70-circa 135), Roman administrator and writer **15** 13

Sugar
as food product
Rillieux, Norbert **20** 309-311

SUHARTO (born 1921), second president after Indonesia's independence **15** 14-15

SUI WEN-TI (541-604) Chinese emperor **15** 16-18

SUIKO (554-628), empress of Japan 593-628 **15** 15-16

SUKARNO (1901-1970), Indonesian statesman, president 1945-66 **15** 18-20

SULEIMAN I (the Magnificent; 1494-1566), Ottoman sultan 1520-66 **15** 20-21

SULLA, LUCIUS CORNELIUS I (138-78 B.C.), Roman general, dictator 82-79 B.C. **15** 21-22

SULLIVAN, ED (Edward Vincent Sullivan; 1902-1974), American television emcee, screenwriter, and author **19** 374-376

SULLIVAN, SIR ARTHUR SEYMOUR (1842-1900), English composer **15** 23

SULLIVAN, HARRY STACK (1892-1949), American psychiatrist **15** 23-24

SULLIVAN, JOHN LAWRENCE (1858-1918), American boxer **15** 24-25

SULLIVAN, LEON HOWARD (born 1922), African American civil rights leader and minister **15** 25-27

SULLIVAN, LOUIS HENRI (1856-1924), American architect **15** 27-28

SULZBERGER, ARTHUR OCHS (born 1926), publisher of the *New York Times* **15** 28-30

SULZBERGER, ARTHUR OCHS JR. (born 1951), American newspaper publisher **19** 376-378

Sumatra (island)
see Indonesia

SUMNER, CHARLES (1811-1874), American statesman **15** 30-31

SUMNER, WILLIAM GRAHAM (1840-1910), American sociologist and educator **15** 32

SUN YAT-SEN (1866-1925), Chinese statesman, leader of republican revolution **15** 35-39

SUNDAY, WILLIAM ASHLEY (''Billy''; 1862-1935), American evangelist **15** 32-33

SUNDIATA KEITA (circa 1210-circa 1260), founder of Mali empire in West Africa **15** 33-34

SU-SHIH (Su Tung-p'o; 1037-1101), Chinese author and artist **15** 39-40

SUTHERLAND, GRAHAM (1903-1980), English painter **15** 40-41

SUTTER, JOHN AUGUSTUS (1803-1880), German-born American adventurer and colonizer **15** 41-42

SUTTNER, BERTHA VON (born Countess Bertha Kinsky; 1843-1914), Austrian author and activist **15** 42-44

SUVOROV, ALEKSANDR VASILIEVICH (1730-1800), Russian general **15** 44-45

SUZMAN, HELEN (born 1917), member of the South African House of Assembly for the Progressive Party **15** 45-46

SUZUKI, DAISETZ TEITARO (1870-1966), Japanese translator, teacher, and interpreter of Zen Buddhist thought **15** 46-47

SVEVO, ITALO (pseudonym of Ettore Schmitz; 1861-1928), Italian novelist **15** 47-48

SWAMMERDAM, JAN (1637-1680), Dutch naturalist **15** 48-49

Sweden, Kingdom of (nation, Northern Europe)
Europe (16th-17th century)
Torstensson, Lennart **20** 379-381

SWEDENBORG, EMANUEL (1688-1772), Swedish scientist, theologian, and mystic **15** 49-50

SWEELINCK, JAN PIETERSZOON (1562-1621), Dutch composer, organist, and teacher **15** 50-51

SWIFT, JONATHAN (1667-1745), English-Irish poet, political writer, and clergyman **15** 51-54

Swimming (sport)
Kahanamoku, Duke **20** 197-199

SWINBURNE, ALGERNON CHARLES (1837-1909), English poet, dramatist, and critic **15** 54-55

SWITZER, MARY E. (1900-1971), American champion of rehabilitation **15** 55-56

SWOPE, GERARD (1872-1957), president of General Electric **15** 56-58

SYDENHAM, BARON (Charles Edward Poulett Thomson; 1799-1841), English merchant and politician **15** 59-60

SYDENHAM, THOMAS (1624-1689), English physician **15** 59-60

SYED AHMED KHAN (1817-1898), Moslem religious leader, educationalist, and politician **15** 60

SYLVIS, WILLIAM (1828-1869), American labor leader **15** 60-61

SYNGE, EDMUND JOHN MILLINGTON (1871-1909), Irish dramatist **15** 61-62

SZENT-GYÖRGYI, ALBERT VON (1893-1986), Hungarian-American biochemist **15** 62-64

SZILARD, LEO (1898-1964), Hungarian-born nuclear physicist **15** 64-66

SZOLD, HENRIETTA (1860-1945), American Jewish leader **15** 66-67

SZYMANOWSKI, KAROL (1882-1937), Polish composer **15** 67-68

T

TABARI, MUHAMMAD IBN JARIR AL- (839-923), Moslem historian and religious scholar **15** 69-70

TABOR, HORACE AUSTIN WARNER (1830-1899), American mining magnate and politician **15** 70

TACITUS (56/57-circa 125), Roman orator and historian **15** 70-72

TAEUBER-ARP, SOPHIE (1889-1943), Swiss-born painter, designer, and dancer **15** 73-74

TAEWON'GUN, HŬNGSON (1820-1898), Korean imperial regent **15** 74-75

TAFAWA BALEWA, SIR ABUBAKAR (1912-1966), Nigerian statesman, prime minister 1957-1966 **15** 75

TAFT, LORADO (1860-1936), American sculptor **15** 75-76

TAFT, ROBERT ALPHONSO (1889-1953), American senator **15** 76-78

TAFT, WILLIAM HOWARD (1857-1930), American statesman, president 1909-1913 **15** 78-81

TAGORE, RABINDRANATH (1861-1941), Bengali poet, philosopher, social reformer, and dramatist **12** 529-531

TAHARQA (reigned circa 688-circa 663 B.C.), Nubian pharaoh of Egypt **15** 81-82

TAINE, HIPPOLYTE ADOLPHE (1828-1893), French critic and historian **15** 82-83

T'AI-TSUNG, T'ANG (600-649), Chinese emperor **15** 83-84
Wu Chao **20** 415-417

TAKAHASHI, KOREKIYO (1854-1936), Japanese statesman **15** 84-85

TAL, JOSEF (Josef Gruenthal; born 1910), Israeli composer, pianist, and professor of music **15** 85-86

TALBERT, MARY MORRIS BURNETT (1866-1923), American educator, feminist, civil rights activist, and lecturer **15** 86-88

TALLCHIEF, MARIA (born 1925), Native American prima ballerina **15** 88-89

TALLEYRAND, CHARLES MAURICE DE (Duc de Tallyrand-Périgord; 1754-1838), French statesman **15** 89-90

TALLIS, THOMAS (circa 1505-85), English composer and organist **15** 91

TALON, JEAN (1626-1694), French intendant of New France **15** 91-92

TAMBO, OLIVER REGINALD (1917-1993), serves as acting president of the African National Congress **15** 92-94

TAMERLANE (1336-1405), Turko-Mongol conqueror **15** 94-95

TAN, AMY (born 1952), American author **15** 95-96

TANAKA, KAKUEI (1918-1993), prime minister of Japan (1972-1974) **15** 96-98

TANEY, ROGER BROOKE (1777-1864), American political leader, chief justice of U.S. Supreme Court **15** 98-99

T'ang dynasty (China; reigned 618-907) rulers
Wu Chao **20** 415-417

TANGE, KENZO (born 1913), Japanese architect and city planner **15** 99-101

TANGUY, YVES (1900-1955), French painter **15** 101

TANIZAKI, JUNICHIRO (1886-1965), Japanese novelist, essayist, and playwright **15** 101-102

TANNER, HENRY OSSAWA (1859-1937), African American painter **15** 102-103

T'AO CH'IEN (365-427), Chinese poet **15** 104-105

TAO-AN (312-385), Chinese Buddhist monk **15** 103-104

TAO-HSÜAN (596-667), Chinese Buddhist monk **15** 105

TAPPAN BROTHERS (19th century), American merchants and reformers **15** 105-106

TAQI KHAN AMIR-E KABIR, MIRZA (circa 1806-52), Iranian statesman **15** 106-107

TARBELL, IDA MINERVA (1857-1944), American journalist **15** 107-108

TARDE, JEAN GABRIEL (1843-1904), French philosopher and sociologist **15** 108-109

TARKINGTON, NEWTON BOOTH (1869-1946), American author **15** 109

TARLETON, SIR BANASTRE (1754-1833), English soldier; fought in American Revolution **15** 110

TARSKI, ALFRED (1902-1983), Polish-American mathematician and logician **15** 110-111

TARTAGLIA, NICCOLO (1500-1557), Italian mathematician **15** 111-112

TARTINI, GIUSEPPE (1692-1770), Italian violinist, composer, and theorist **15** 112-113

TASMAN, ABEL JANSZOON (circa 1603-59), Dutch navigator **15** 113-114

TASSO, TORQUATO (1544-1595), Italian poet **15** 114-116

TATE, ALLEN (1899-1979), American poet, critic and editor **15** 116

TATLIN, VLADIMIR EVGRAFOVICH (1885-1953), Russian avant garde artist **15** 117-118

TAUSSIG, HELEN BROOKE (1898-1986), American physician **15** 118-120

TAWNEY, RICHARD HENRY (1880-1962), British economic historian and social philosopher **15** 120-121

TAYLOR, BROOK (1685-1731), English mathematician **15** 121-122

TAYLOR, EDWARD (circa 1642-1729), American Puritan poet and minister **15** 122-123

TAYLOR, EDWARD PLUNKET (1901-1989), Canadian-born financier and thoroughbred horse breeder **15** 123-124

TAYLOR, ELIZABETH ROSEMUND (born 1932), American film actress **15** 124-125

TAYLOR, JOHN (1753-1824), American politician and political theorist **15** 126

TAYLOR, MAXWELL (1901-1987), American soldier-statesman-scholar **15** 126-127

TAYLOR, SUSIE KING (1848-1912), African American nurse **15** 127-128

TAYLOR, ZACHARY (1784-1850), American statesman; president 1849-50 **15** 128-130

TCHAIKOVSKY, PETER ILYICH (1840-1893), Russian composer **15** 130-132

TCHEREPNIN, ALEXANDER (Nikolayevich; 1899-1977), Russian-French and later American composer **15** 132-133

TE KANAWA, KIRI (born 1944), lyric soprano from New Zealand **15** 136-137

TECUMSEH (circa 1768-1813), American Shawnee Indian tribal chief **15** 133
Tenskwatawa **20** 359-362

TEDDER, ARTHUR (1890-1967), British military leader **19** 379-381

TEGGART, FREDERICK J. (1870-1946), comparative historian, librarian, sociologist, and educator who initiated sociology at the University of California **15** 133-134

TEILHARD DE CHARDIN, MARIE JOSEPH PIERRE (1881-1955), French theologian and paleontologist **15** 134-136

Telecommunications industry
Ebbers, Bernie **20** 122-124

TELEMANN, GEORG PHILIPP (1681-1767), German composer **15** 137-138

TELESIO, BERNARDINO (1509-1588), Italian philosopher of nature **15** 138-139

Television (Italy)
Rossellini, Roberto **20** 316-318

Television (United States)
personalities
Keaton, Buster **20** 199-201
producers
Altman, Robert **20** 12-14
Burns, Ken **20** 63-65

TELLER, EDWARD (born 1908), Hungarian-American physicist **15** 139-141

TEMPLE, WILLIAM (1881-1944), ecumenicist and archbishop of Canterbury **15** 141-143

TENGKU, ABDUL RAHMAN (''the Tengku''; born 1903), first prime minister of the Federation of Malaya and later of Malaysia **15** 340-341

TENNENT, GILBERT (1703-1764), American Presbyterian clergyman and evangelist **15** 143-144

Tennis (sport)
Tilden, Bill **20** 370-372

TENNYSON, ALFRED (1st Baron Tennyson; 1809-92), English poet **15** 144-146
Cameron, Julia Margaret **20** 69-71

TENSKWATAWA (Lalewithaka; 1775-1836), Shawnee religious leader **20** 359-362

TENZING NORGAY (born 1914), Nepalese mountain climber **20** 362-364

TER BORCH, GERARD (1617-1681), Dutch painter **15** 146

TERENCE (Publius Terentius After; 195-159 B.C.), Roman comic playwright **15** 146-148

TERESA (Mother Teresa; Agnes Gonxha Bojaxhiu; 1910-1997), Catholic nun and missionary; Noble Prize for Peace recipient **15** 148-151

TERESA OF AVILA (Teresa Sanchez de Cepeda y Ahumada; 1515-1582), Spanish nun **20** 364-366

TERESHKOVA, VALENTINA (born 1937), Russian cosmonaut **15** 151-152

TERKEL, LOUIS (''Studs''; born 1912), American radio personality and author **15** 152-153

TERMAN, LEWIS MADISON (1877-1956), American psychologist **15** 153-154

TERRA, GABRIEL (1873-1942), Uruguayan politician, president 1933-38 **15** 154-155

TERTULLIAN (Quintus Septimius Florens Tertullianus; circa 160-circa 220), North African theologian and apologist **15** 155-156

TESLA, NIKOLA (1856-1943), Croatian-American inventor and electrical engineer **15** 156-157

TEWODROS II (1820-1868), emperor of Ethiopia **15** 158-159

THACKERAY, WILLIAM MAKEPEACE (1811-1863), British novelist **15** 159-161

THALBERG, IRVING (1899-1936), American filmmaker **20** 366-368

THALES (circa 624-circa 545 B.C.), Greek natural philosopher **15** 161

THANT, U (1909-1974), Burmese statesman and UN secretary general **15** 161-162

THARP, MARIE (born 1920), American geologist and oceanographic cartologist **15** 162-164

THARP, TWYLA (born 1941), American dancer and choreographer **15** 164-165

THATCHER, MARGARET HILDA (born 1925), prime minister of Great Britain (1979-1990) **15** 165-168

THAYER, ELI (1819-1899), American reformer, agitator, and promoter **15** 168

THAYER, SYLVANUS (1785-1872), American educator and engineer **15** 168-169

Theater
experimental
Stewart, Ellen **20** 348-352
management
Stewart, Ellen **20** 348-352
staging
Stewart, Ellen **20** 348-352

THEILER, MAX (1899-1972), American epidemiologist and microbiologist **15** 169-170

THEMISTOCLES (circa 528-462 B.C.), Athenian politician **15** 170-171

THEOCRITUS (circa 310-circa 245 B.C.), Greek poet **15** 171-172

THEODORIC THE GREAT (453/454-526), king of the Ostrogoths **15** 175-176

THEODOSIUS (circa 346-395), Roman emperor 379-395 **15** 176

THEORELL, AXEL HUGO THEODOR (born 1903), Swedish biochemist **15** 176-177

THERESA, ST. (Theresa of Ávila; 1515-82), Spanish nun **15** 178-179

Thermodynamics (physics)
and atmosphere motion
Bjerknes, Vilhelm **20** 48-50

THEROUX, PAUL (born 1941), expatriate American writer of fiction and of chronicles of train travels **15** 179-180

THIBAUT IV (Thibaut I of Navarre; 1201-53), Count of Champagne and Brie **15** 180-181

THIERS, LOUIS ADOLPHE (1797-1877), French journalist, historian, and statesman **15** 181-182

THIEU, NGUYEN VAN (born 1923), South Vietnamese president **15** 182-183

Thirty Years War (1614-1648)
Catholics (pro-Hapsburgs)
Tilly, Graf Von **20** 372-374
Protestants (anti-Hapsburgs)
Christian IV **20** 86-89
Torstensson, Lennart **20** 379-381

THOMAS, CLARENCE (born 1948), U.S. Supreme Court justice **15** 186-188

THOMAS, DAVE (R. David Thomas; born 1932), American businessman **18** 389-397

THOMAS, DYLAN MARLAIS (1914-1953), British poet **15** 188-190

THOMAS, GEORGE HENRY (1816-1870), American general **15** 190-191

THOMAS, HELEN (born 1920), American journalist **19** 381-384

THOMAS, NORMAN MATTOON (1884-1968), American Socialist politician, author, and lecturer **15** 191-192

THOMAS, THEODORE (1835-1905), American orchestral conductor **15** 192-193

THOMAS, WILLIAM ISAAC (1863-1947), American sociologist and educator **15** 193

THOMAS AQUINAS, ST. (circa 1224-74), Italian philosopher and theologian **15** 183-186

THOMASIUS (1655-1728), German philosopher and jurist **15** 193-194

THOMPSON, DALEY (Francis Ayodele Thompson; born 1958), English track and field athlete **20** 368-370

THOMPSON, DAVID (1770-1857), Canadian explorer, cartographer, and surveyor **15** 194-195

THOMPSON, DOROTHY (1894-1961), conservative American journalist **15** 195-196

THOMPSON, HUNTER STOCKTON (born 1939), American journalist **15** 196-198

THOMSON, SIR GEORGE PAGET (1892-1975), English atomic physicist **15** 198-199

THOMSON, JAMES (1700-1748), British poet **15** 199-200

THOMSON, SIR JOSEPH JOHN (1856-1940), English physicist **15** 200-201

THOMSON, KENNETH (born 1923), Canadian print and broadcast journalism magnate **15** 201-202

THOMSON, TOM (1877-1917), Canadian painter **15** 202

THOMSON, VIRGIL (1896-1989), American composer, critic, and conductor **15** 202-203

THOREAU, HENRY DAVID (1817-1862), American writer and transcendentalist **15** 203-205

THOREZ, MAURICE (1900-1964), headed the French Communist Party from 1930 to 1964 **15** 206-207

THORN, GASTON (born 1928), prime minister of Luxembourg **15** 207-208

THORNDIKE, EDWARD LEE (1874-1949), American psychologist and educator **15** 208-209

THORPE, JIM (James Francis Thorpe; 1888-1953), American track star and professional football and baseball player **15** 209-211

THUCYDIDES (circa 460-circa 401 B.C.), Greek historian **15** 211-212

THUKU, HARRY (1895-1970), Kenyan politician **15** 212-213

THURBER, JAMES GROVE (1894-1961), American writer and artist **15** 213-214

THURMOND, JAMES STROM (born 1902), American lawyer and statesman **15** 214-215

THURSTONE, LOUIS LEON (1887-1955), American psychologist **15** 215-216

THUTMOSE III (1504-1450 B.C.), Egyptian king **15** 216-217

TIBERIUS JULIUS CAESAR AUGUSTUS (42 B.C. -A.D. 37), emperor of Rome 14-37 **15** 217-218

TIECK, LUDWIG (1773-1853), German author **15** 218-219

TIEPOLO, GIOVANNI BATTISTA (1696-1770), Italian painter **15** 219-220

TIFFANY, LOUIS COMFORT (1848-1933), American painter and designer **15** 220-221

TIGLATH-PILESER III (ruled 745-727 B.C.), king of Assyria **15** 221-222

TILDEN, BILL (William Tatem Tilden II; 1893-1953), American tennis player **20** 370-372

TILDEN, SAMUEL JONES (1814-1886), American politician **15** 222-223

TILLEY, SIR SAMUEL LEONARD (1818-1896), Canadian statesman **15** 223-224

TILLICH, PAUL JOHANNES (1886-1965), German-American Protestant theologian and philosopher **15** 224-225

TILLMAN, BENJAMIN RYAN (1847-1918), American statesman and demagogue **15** 225-226

TILLY, GRAF VON (Johann Tserclaes; 1559-1632), Flemish general **20** 372-374

TIMERMAN, JACOBO (1923-1999), Argentine journalist and human rights advocate **15** 226-228

TINBERGEN, JAN (1903-1994), Dutch economist **15** 228-229

TINBERGEN, NIKOLAAS (1907-1988), English ethologist and zoologist **15** 229-230

TINGUELY, JEAN (1925-1991), Swiss sculptor **15** 230-232

TINTORETTO (1518-1594), Italian painter **15** 232-234

TIPPETT, MICHAEL KEMP, SIR (1905-1998), English composer and conductor **15** 234-235

TIPPU TIP (Hamed bin Mohammed bin Juma bin Rajab el Murjebi; circa 1840-1905), Zanzibari trader **15** 235-236

TIPU SULTAN (1750-1799), Moslem ruler of Mysore **15** 236

TIRADENTES (José Joaquim da Silva Xavier; 1748-92), Brazilian national hero **15** 237

TIRPITZ, ALFRED VON (1849-1930), German admiral and politician **20** 374-376

TIRSO DE MOLINA (1584-1648), Spanish dramatist **15** 237-238

TISCH BROTHERS (1923-), real estate developers **15** 238-240

TISELIUS, ARNE WILHELM KAURIN (1902-1971), Swedish biochemist **15** 240-241

TITCHENER, EDWARD BRADFORD (1867-1927), English-American psychologist **15** 241-242

TITIAN (1488/90-1576), Italian painter **15** 242-244

TITO, MARSHAL (1892-1980), Yugoslav president **15** 244-246

TITULESCU, NICOLAE (1882-1941), Romanian statesman **15** 246-247

TITUS FLAVIUS VESPASIANUS (39-81), Roman general, emperor 79-81 **15** 247-248

TM
see Transcendental Meditation

To Kill a Mockingbird (book)
Lee, Harper **20** 220-222

TOBA SOJO (1053-1140), Japanese painter-priest **15** 248-249

TOBEY, MARK (1890-1976), American painter **15** 249-250

TOCQUEVILLE, ALEXIS CHARLES HENRI MAURICE CLÉREL DE (1805-1859), French statesman and historian **15** 250-251

TODD, ALEXANDER (1907-1997), English chemist **15** 251-253

TODD, REGINALD STEPHEN GARFIELD (born 1908), prime minister of Southern Rhodesia and supporter of Zimbabwean independence **18** 391-393

TOGLIATTI, PALMIRO (1893-1964), Italian statesman and a founder of the Italian Communist Party **15** 253-254

TOGO, HEIHACHIRO (1847-1934), Japanese admiral **20** 376-379

TOJO, HIDEKI (1884-1948), Japanese general, premier 1941-44 **15** 254-256

TOKUGAWA IEYASU (1542-1616), founder of Tokugawa shogunate **8** 103-106

Tokugawa shogunate
see Japan—1603-1867

TOLAND, JOHN (1670-1722), British scholar **15** 256

TOLEDANO, VICENTE LOMBARDO (1894-1968), Mexican intellectual and politician **15** 256-257

TOLEDO, FRANCISCO DE (1515-1584), Spanish viceroy of Peru **15** 257-259

TOLKIEN, J. R. R. (1892-1973), English author **15** 259-261

TOLLER, ERNST (1893-1939), German playwright **15** 261

TOLMAN, EDWARD CHACE (1886-1959), American psychologist **15** 261-262

TOLSTOY, LEO (1828-1910), Russian novelist and moral philosopher **15** 262-265

TOMONAGA, SIN-ITIRO (1906-1979), Japanese physicist **15** 265-266

TÖNNIES, FERDINAND (1855-1936), German sociologist **15** 266-267

TOOMBS, ROBERT AUGUSTUS (1810-1885), American statesman **15** 267-268

Tories (American Rev.)
see American Revolution—Loyalists

TORRENCE, JACKIE (born 1944), American storyteller **19** 384-386

TORRICELLI, EVANGELISTA (1608-1647), Italian mathematician and physicist **15** 268-269

TORRIJOS, OMAR (1929-1981), Panamanian strongman **15** 269-270

TORSTENSSON, LENNART (1603-1651), Swedish military leader **20** 379-381

TOSCANINI, ARTURO (1867-1957), Italian conductor **15** 270-271

TOSOVSKY, JOSEF (born 1950), banker and prime minister of the Czech Republic **18** 393-395

TOULMIN, STEPHEN EDELSTON (born 1922), British-American ethical philosopher **15** 271-273

TOULOUSE-LAUTREC, HENRI DE (1864-1901), French painter **15** 273-274

TOURAINE, ALAIN (born 1925), French sociologist **15** 274-275

TOURÉ, SAMORY (1830-1900), Sudanese ruler and state builder **15** 275-277

TOURÉ, SÉKOU (1922-1984), African statesman, president of Guinea **15** 275-277

TOURGÉE, ALBION WINEGAR (1838-1905), American jurist and writer **15** 277-278

TOUSSAINT L'OUVERTURE, FRANÇOIS DOMINIQUE (1743-1803), Haitian military leader **15** 278-279

Toussard, Louis de (1749-1817), American military officer
Gribeauval, Jean Baptiste Vaquette de **20** 162-163

TOWER, JOAN (born 1938), American composer **15** 279-281

TOWNES, CHARLES HARD (born 1915), American physicist **15** 281-282

TOWNSEND, FRANCIS EVERITT (1867-1960), American physician **15** 282-283

TOYNBEE, ARNOLD JOSEPH (1889-1975), English historian and philosopher of history **15** 283-284

TOYODA, EIJI (born 1913), Japanese automobile manufacturing executive **15** 284-286

TOYOTOMI HIDEYOSHI (1536-1598), Japanese warrior commander **15** 286-289

Track and field sports
Bikila, Abebe **20** 44-46
Blankers-Koen, Fanny **20** 50-52
Coe, Sebastian **20** 93-95
Moses, Edwin **20** 275-277
Thompson, Daley **20** 368-370
Zatopek, Emil **20** 420-422

TRACY, SPENCER BONAVENTURE (1900-1967), American film actor **15** 289-290

TRAILL, CATHARINE PARR (1802-1899), Canadian naturalist and author **15** 291

Traité de mécanique céleste
see Mécanique céleste

TRAJAN (Marcus Ulpius Trajanus; circa 53-117), Roman emperor 98-117 **15** 291-292

Trapassi, Pietro
see Metatasio

Transcendental Meditation
Chopra, Deepak **20** 84-86

TRAVIS, WILLIAM BARRET (1809-1836), American cavalry commander **15** 292-293

TREITSCHKE, HEINRICH VON (1834-1896), German historian and publicist **15** 293-294

TREVELYAN, GEORGE MACAULAY (1876-1962), English historian **15** 294-295

TREVOR, WILLIAM (born 1928), British novelist, television dramatist, playwright, and short-story writer **15** 295-297

TRIMBLE, DAVID (William David Trimble; born 1944), Irish political leaders **19** 386-388

TRIPPE, JUAN TERRY (1899-1981), American overseas aviation industry pioneer **15** 297-298

TRIST, NICHOLAS PHILIP (1800-1874), American lawyer and diplomat **15** 298-299

Triumvirates (Rome)
see Rome—Roman Republic

TROELTSCH, ERNST (1865-1923), German theologian, historian, and sociologist **15** 299-300

TROGER, PAUL (1698-1762), Austrian painter **15** 300

TROLLOPE, ANTHONY (1815-1882), English novelist **15** 300-302

TROTSKY, LEON (1879-1940), Russian revolutionist **15** 302-305 associates

TROTTER, MILDRED (1899-1991), American anatomist **15** 305-306

TROTTER, WILLIAM MONROE (1872-1934), African American newspaper editor and protest leader **15** 306-307

TRUDEAU, GARRETSON BEEKMAN (''Garry''; born 1948), comic-strip artist, playwright, and animator **15** 308-309

TRUDEAU, PIERRE ELLIOTT (born 1919), leader of the Liberal Party and Canada's prime minister (1968-1984) **15** 309-311

TRUFFAUT, FRANÇOIS (1932-1984), French film director and critic **15** 311-313

TRUJILLO MOLINA, RAFAEL LEONIDAS (1891-1961), dictator of the Dominican Republic **15** 313-314

TRUMAN, HARRY S. (1884-1972), American statesman, president 1945-53 **15** 314-316

TRUMBULL, JOHN (1756-1843), American painter **15** 316-317

TRUMBULL, LYMAN (1813-1896), American statesman **15** 317-318

TRUMP, DONALD JOHN (born 1946), American real estate developer **15** 318-319

TRUONG CHINH (1909-1988), Vietnamese Communist leader **15** 319-320

TRUTH, SOJOURNER (circa 1797-1883), African American freedom fighter and orator **15** 320-321

TRYON, WILLIAM (1729-1788), English colonial governor in America **15** 321

TS'AI YÜAN-P'EI (1867-1940), Chinese educator **15** 322

TS'AO TS'AO (155-220), Chinese general, statesman, and folk hero **15** 322-323

TSCHERNICHOWSKY, SAUL (1875-1943), Hebrew poet, translator, and physician **15** 323

TSENG KUO-FAN (1811-1872), Chinese statesman, general and scholar **15** 324-325

TSHOMBE, MOÏSE KAPENDA (1919-1969), Congolese political leader **15** 325-326

TSIOLKOVSKY, KONSTANTIN EDUARDOVICH (1857-1935), Russian scientist **15** 326-328

TSO TSUNG-T'ANG (1812-1885), Chinese general and statesman **15** 328-329

TSOU YEN (flourished late 4th century B.C.), Chinese philosopher **15** 329-330

TU FU (712-770), Chinese poet **15** 335-336

TUBMAN, HARRIET ROSS (circa 1820-1913), African American Underground Railroad agent **15** 330-331

TUBMAN, WILLIAM VACANARAT SHADRACH (1895-1971), Liberian statesman, president 1943-71 **15** 331

TUCHMAN, BARBARA (born 1912), American Pulitzer Prize-winning historian and journalist **15** 331-332

TUCKER, C. DELORES (Cynthia DeLores Nottage; born 1927), African American civil rights activist **18** 395-397

TUCKER, GEORGE (1775-1861), American historian **15** 332-333

TUCKER, PRESTON (1903-1956), American businessman and automobile designer **18** 397-399

TUDJMAN, FRANJO (1922-1999), Croatian president **15** 333-335

Tudor dynasty
see England—1485-1603 (Tudor)

TUGWELL, REXFORD GUY (1891-1979), American politician, educator, and public servant **15** 336-339

TUNG CH'I-CH'ANG (1555-1636), Chinese calligrapher, painter, and historian **15** 339-340

TÚPAC AMARU, JOSÉ GABRIEL (1742-1781), Peruvian revolutionist, last of the Incas **15** 341

TUPOLEV, ANDREI NIKOLAEVICH (1888-1972), Soviet aeronautical engineer and army officer **15** 341-342

TUPPER, SIR CHARLES (1821-1915),Canadian statesman, prime minister 1896 **15** 342-343

TURA, COSIMO (1430-1495), Italian painter **15** 343-344

TURABI, HASSAN ABDULLAH AL- (born 1932), major leader of the Sudan's Islamic fundamentalist movement **15** 344-345

TURGENEV, IVAN SERGEYEVICH (1818-1883), Russian novelist, dramatist, and short-story writer **15** 345-348

TURGOT, ANNE ROBERT JACQUES (Baron de l'Aulne; 1721-81), French economist **15** 348-349

TURING, ALAN MATHISON (1912-1954), British mathematician **15** 349-350

TURNER, FREDERICK JACKSON (1861-1932), American historian **15** 350-351

TURNER, HENRY MCNEAL (1834-1915), African American racial leader **15** 351-352

TURNER, JOSEPH MALLORD WILLIAM (1775-1851), English painter **15** 352-354

TURNER, LANA (Julia Jean Mildred Frances Turner; 1920-1995), American actress **19** 388-390

TURNER, NATHANIEL (1800-1831), African American slave leader **15** 354

TURNER, TED (Robert Edward Turner; born 1938), American television entrepreneur **15** 355-357

TURNER, TINA (Anna Mae Bullock; born 1939), African American singer, dancer, and actress **15** 357-359

TUTANKHAMEN (reigned 1361-1352 B.C.), twelfth king of the Eighteenth Egyptian Dynasty **15** 359-360
Carter, Howard **20** 74-76

TUTU, ARCHBISHOP DESMOND (born 1931), South African Anglican archbishop and opponent of apartheid **15** 360-361

TUTUOLA, AMOS (born 1920), Nigerian writer **15** 361-362

TWACHTMAN, JOHN HENRY (1853-1902), American painter **15** 362-363

TWAIN, MARK (Samuel Langhorne Clemens; 1835-1910), American humorist and novelist **15** 363-366

TWEED, WILLIAM MARCY (1823-1878), American politician and leader of Tammany Hall **15** 366-367

TYLER, ANNE (born 1941), American author **15** 367-368

TYLER, JOHN (1790-1862), American statesman, president 1841-45 **15** 368-369

TYLER, MOSES COIT (1835-1900), American historian **15** 369-370

TYLER, RALPH W. (born 1902), American educator/scholar **15** 370-371

TYLER, ROYALL (1757-1826), American playwright, novelist, and jurist **15** 371-372

TYLOR, SIR EDWARD BURNETT (1832-1917), English anthropologist **15** 372-373

TYNDALE, WILLIAM (circa 1495-1536), English biblical scholar **15** 373-374

TYNDALL, JOHN (1820-1893), Irish physicist **15** 374

Tyrone's rebellion (Ireland)
see Ireland—Tyrone's rebellion

TYRRELL, GEORGE (1861-1909), Irish-English Jesuit priest and theologian **15** 374-375

TZ'U-HSI (1835-1908), empress dowager of China 1860-1908 **15** 375-376

U

UBICO Y CASTAÑEDA, GENERAL JORGE (1878-1946), president of Guatemala (1931-1944) **15** 377-378

UCCELLO, PAOLO (1397-1475), Italian painter **15** 378-379

UEBERROTH, PETER VICTOR (born 1937), Former baseball commissioner **15** 379-381

UELSMANN, JERRY (born 1934), American photographer **20** 384-385

UHLENBECK, KAREN (born 1942), American mathematician **15** 381-382

ULANOVA, GALINA (1910-1998), Russian ballerina **15** 382-383

ULBRICHT, WALTER (1893-1973), East German political leader **15** 383-384

ULFILAS (circa 311-circa 382), Arian bishop of the Visigoths **15** 384

ULPIAN, DOMITIUS (died 228), Roman jurist **15** 385-386

UNAMUNO Y JUGO, MIGUEL DE (1864-1936), Spanish philosopher and writer **15** 386-387

UNÁNUE, JOSÉ HIPÓLITO (1755-1833), Peruvian intellectual, educator, and scientist **15** 387-388

Underground Railroad
see African American history—Slavery and abolition (Underground Railroad)

UNDERHILL, JOHN (circa 1597-1672), American military leader and magistrate **15** 388

UNDSET, SIGRID (1882-1949), Norwegian novelist **15** 388-389

UNGARETTI, GIUSEPPE (1888-1970), Italian poet **15** 389-390

UNITAS, JOHNNY (John Constantine Unitas; born 1933), American football player **20** 385-387

United Kingdom
see Great Britain; Northern Ireland

United Provinces
see Netherlands, The

United States Air Force (U.S.A.F.)
Mitchell, Billy **20** 269-272

UNIVAC (early computer)
Eckert, John Presper**20** 124-126

U.S. House of Representatives
House Committee on Un-American Activities (HUAC)
Lancaster, Burt **20** 215-218

UPDIKE, JOHN (born 1932), American author of poems, short stories, essays, and novels **15** 390-392

UPJOHN, RICHARD (1802-1878), English-born American architect **15** 392

Uranus (planet)
Herschel, Caroline **20** 175-176

URBAN II (Otto de Lagery; 1042-99), pope 1088-99 **15** 393

URBAN VI (Bartolomeo Prignano; 1318-89), pope 1378-89 **15** 394

URBAN, MATT (1919-1995), American solider **19** 391-392

UREY, HAROLD CLAYTON (1893-1981), American chemical physicist and geochemist **15** 394-396

URQUIZA, JUSTO JOSÉ (1801-1870), Argentine dictator, general, and statesman **15** 396-397

UTAMARO, KITAGAWA (1753-1806), Japanese printmaker **15** 397

UTHMAN DON FODIO (1755-1816), Moslem teacher and theologian **15** 397-398

V

VAJPAYEE, ATAL BEHARI (born 1926), prime minister of India **19** 393-395

VALDEZ, LUIS (born 1940), Hispanic American playwright and filmmaker **15** 399-400

VALDIVIA, PEDRO DE (circa 1502-53), Spanish conquistador and professional soldier **15** 400-401

Valens (circa 328-378), Easterm Roman emperor 364-378
Eutropius **20** 128-130

VALENTI, JACK JOSEPH (born 1921), presidential adviser and czar of the American film industry **15** 401-403

VALENTINO, RUDOLPH (Rodolfo Alfonso Raffaelo Pierre Filibert de Valentina d'Antonguolla Guglielmi; 1895-1926), Italian/American actor **20** 388-390

VALERA Y ALCALÁ GALIANO, JUAN (1824-1905), Spanish novelist and diplomat **15** 403

VALERIAN (Publius Licinius Valerianus; circa 200-circa 260), Roman emperor 253-260 **15** 404-405

VALÉRY, PAUL AMBROISE (1871-1945), French poet, philosopher, and critic **15** 405-406

VALLA, LORENZO (circa 1407-57), Italian humanist **15** 406

VALLANDIGHAM, CLEMENT LAIRD (1820-1871), American politician **15** 406-407

VALLE INCLÁN, RAMÓN MARIA DEL (circa 1866-1936), Spanish novelist, playwright, and poet **15** 407-408

VALLEJO, CÉSAR ABRAHAM (1892-1938), Peruvian poet **15** 408-409

Valley of the Kings (Egypt)
Carter, Howard **20** 74-76

VAN BUREN, MARTIN (1782-1862), American statesman, president 1837-41 **15** 410-411

Van Dahorst, Anthonis Mor
see Moro, Antonio

VAN DER GOES, HUGO (flourished 1467-82), Flemish painter **15** 416-417

VAN DIEMEN, ANTHONY MEUZA (1593-1645), Dutch colonial official and merchant **15** 420

VAN DOESBURG, THEO (1883-1931), Dutch painter **15** 421

VAN DONGEN, KEES (Cornelis Theodorus Marie Van Dongen; 1877-1968), Fauvist painter, portraitist, and socialite **15** 421-422

VAN DUYN, MONA (born 1921), first woman to be appointed poet laureate of the United States **15** 422-423

VAN DYCK, ANTHONY (1599-1641), Flemish painter **15** 423-425

VAN EEKELEN, WILLEM FREDERIK (born 1931), Dutch secretary-general of the Western European Union **15** 426-427

VAN GOGH, VINCENT (1853-1890), Dutch painter **15** 427-429

VAN HORNE, SIR WILLIAM CORNELIUS (1843-1915), American-born Canadian railroad entrepreneur **15** 429-430

VAN RENSSELAER, KILIAEN (circa 1580-1643), Dutch merchant and colonial official in America **15** 430-431

VAN VECHTEN, CARL (1880-1964), American writer and photographer **18** 400-402

VANBRUGH, SIR JOHN (1664-1726), English architect and dramatist **15** 409-410

VANCE, CYRUS R. (born 1917), American secretary of the army and secretary of state **15** 411-413

VANCE, ZEBULON BAIRD (1830-1894), American politician **15** 413-414

VANCOUVER, GEORGE (1758-1798), English explorer and navigator **15** 414-415

VANDER ZEE, JAMES (1886-1983), photographer of the people of Harlem **15** 418-419

VANDERBILT, CORNELIUS (1794-1877), American financier, steamship and railroad builder **15** 415-416

VANDERBILT, GLORIA (born 1924), American designer, artist, and author **19** 395-397

VANDERLYN, JOHN (1775-1852), American painter **15** 417

VANE, SIR HENRY (1613-1662), English statesman **15** 425-426

VAN'T HOFF, JACOBUS HENDRICUS (1852-1911), Dutch physical chemist **15** 431-432

VARDHAMANA MAHAVIRA (circa 540-470 B.C.), Indian ascetic philosopher **10** 135-137

VARÈSE, EDGARD (1883-1965), French-American composer **15** 432-433

VARGAS, GETULIO DORNELLES (1883-1954), Brazilian political leader **15** 433-434

VARGAS LLOSA, MARIO (born 1936), Peruvian novelist, critic, journalist, screenwriter, and essayist **15** 434-436

VARMUS, HAROLD ELIOT (born 1939), medical research expert and director of the National Institutes of Health (1993-) **15** 436-437

VARNHAGEN, FRANCISCO ADOLFO DE (1816-1878), Brazilian historian **15** 437-438

VARRO, MARCUS TERENTIUS (116-27 B.C.), Roman scholar and writer **15** 438-439

VARTHEMA, LUDOVICO DI (circa 1470-circa 1517), Italian traveler and adventurer **15** 439-440

VASARELY, VICTOR (1908-1997), Hungarian-French artist **15** 440-442

VASARI, GIORGIO (1511-1570), Italian painter, architect, and author **15** 442-443

VASCONCELOS, JOSÉ (1882-1959), Mexican educator and author **15** 443-444

VAUBAN, SEBASTIEN LE PRESTRE DE (1633-1707), French military engineer **18** 402-404

VAUDREUIL-CAVAGNAL, MARQUIS DE (Pierre Fransçois de Regaud; 1698-1778), Canadian-born governor of New France **15** 444

VAUGHAN, HENRY (1621/22-95), British poet **15** 444-445

VAUGHAN, SARAH LOIS (1924-1990), jazz singer **15** 445-446

VAUGHAN WILLIAMS, RALPH (1872-1958), English composer **15** 446-447

VAVILOV, NIKOLAI IVANOVICH (1887-1943), Russian botanist and geneticist **15** 447-448

VÁZQUEZ, HORACIO (1860-1936), president of the Dominican Republic 1903-04 and 1924-30 **15** 448-449

VEBLEN, THORSTEIN BUNDE (1857-1929), American political economist and sociologist **15** 449-450

VELASCO, JOSÉ MARÍA (1840-1912), Mexican painter **15** 450-451

VELASCO, LUIS DE (1511-1564), Spanish colonial administrator **15** 450-451

VELASCO ALVARADO, JUAN (1910-1977), Peruvian army officer who seized power in 1968 **15** 451-452

VELASCO IBARRA, JOSÉ MARÍA (1893-1979), Ecuadorian statesman, five time president **15** 452-454

VELÁZQUEZ, DIEGO RODRÍGUEZ DE SILVA Y (1599-1660), Spanish painter **15** 454-456

VELÁZQUEZ, NYDIA MARGARITA (born 1953), Hispanic American politician **15** 456-459

VELÁZQUEZ DE CUÉLLAR, DIEGO (circa 1465-1523), Spanish conqueror, founder of Cuba **15** 459

VELDE, HENRY VAN DE (1863-1957), Belgian painter, designer, and architect **15** 419-420

Venezia, Domenico di Bartolomeo da
see Domenico Veneziano

VENEZIANO, DOMENICO (Domenico di Bartolomeo da Venezia; 1410?-1461), Italian painter **15** 459-460

VENIZELOS, ELEUTHERIOS (1864-1936), Greek statesman **15** 460-461

VENTURI, ROBERT (born 1925), American architect **15** 461-463

Vera Cruz, Ilha de
see Brazil

VERCINGETORIX (circa 75-circa 46 B.C.), Celtic chieftain and military leader **19** 397-399

VERDI, GIUSEPPE FORTUNINO FRANCESCO (1813-1901), Italian opera composer **15** 463-465

VERLAINE, PAUL MARIE (1844-1896), French poet **15** 465-466

VERMEER, JAN (1632-1675), Dutch painter **15** 466-467

VERNE, JULES (1828-1905), French novelist **15** 467-469

VERONESE, PAOLO (1528-1588), Italian painter **15** 469-470

VERRAZANO, GIOVANNI DA (circa 1485-circa 1528), Italian navigator and explorer **15** 470-471

VERROCCHIO, ANDREA DEL (1435-1488), Italian sculptor and painter **15** 471-472

VERSACE, GIANNI (1946-1997), Italian fashion designer **19** 399-401

VERWOERD, HENDRIK FRENSCH (1901-1966), South African statesman, prime minister 1958-66 **15** 472-473

VESALIUS, ANDREAS (1514-1564), Belgian anatomist **15** 473-475

VESEY, DENMARK (1767-1822), American slave leader **15** 475

VESPASIAN (9-79), Roman emperor 69-79 **15** 475-476

VESPUCCI, AMERIGO (1454-1512), Italian navigator **15** 476-478

VIANNEY, ST. JEAN BAPTISTE (1786-1859), French priest **15** 478-479

VICENTE, GIL (circa 1465-circa 1536), Portuguese dramatist and poet **15** 479-480

Vichy France
see France—1940-46

VICO, GIAMBATTISTA (1668-1744), Italian philosopher and jurist **15** 480-481

VICTOR AMADEUS II (1666-1732), Duke of Savoy, king of Sicily, and king of Sardinia **15** 482-483

VICTOR EMMANUEL II (1820-1878), king of Sardinia 1849-61 and of Italy 1861-78 **15** 483-484

VICTOR EMMANUEL III (1869-1947), king of Italy 1900-46 **15** 484-485

VICTORIA (1819-1901), queen of Great Britain and Ireland 1837-1901 and empress of India 1876-1901 **15** 485-487

VICTORIA, TOMÁS LUIS DE (circa 1548-1611), Spanish composer **15** 487-488

Victorian literature
see English literature—Victorian

VIDAL, EUGENE LUTHER GORE (born 1925), American author of novels, essays, plays, and short stories **15** 488-490

VIDAL DE LA BLACHE, PAUL (1845-1918), French geographer **15** 490

VIDELA, JORGE RAFAÉL (born 1925), military president of Argentina (1976-1981) who violated human rights **15** 490-492

VIEIRA, ANTÔNIO (1608-1697), Portuguese orator and Jesuit missionary **15** 492

VIGEE LEBRUN, ELISABETH (1755-1842), French painter **19** 402-403

VIGNOLA, GIACOMO DA (1507-1573), Italian architect **15** 493-494

VIGNY, COMTE DE (Alfred Victor Vigny; 1797-1863), French poet **15** 494-495

VILLA, PANCHO (Francisco Villa; 1878-1923), Mexican revolutionary **15** 495-496

VILLA-LOBOS, HEITOR (1887-1959), Brazilian composer **15** 496-497

VILLANI, GIOVANNI (circa 1270-1348), Italian chronicler **15** 497-498

VILLARD, OSWALD GARRISON (1872-1949), American journalist **15** 498-499

VILLEHARDOUIN, GEFFROI DE (circa 1150-1213), French historian and soldier **15** 499

VILLEDA MORALES, RAMON (1909-1971), Honduran president, 1957-1963 **20** 390-392

VILLON, FRANÇOIS (1431-after 1463), French poet **15** 499-501

Vincent, Edgar
see D'Abernon, 1st Viscount

VINCENT, JOHN HEYL (1832-1920), American educator and religious leader **15** 502-503

VINCENT DE PAUL, ST. (1581-1660), French priest **15** 501-502

VINOGRADOFF, SIR PAUL GAVRILOVITCH (1854-1925), Russian educator and historian **15** 503

VINSON, FRED (Frederic Moore Vinson; 1890-1953), chief justice of the U.S. Supreme Court **15** 503-505

Violin (musical instrument)
Auer, Leopold **20** 22-24
Heifetz, Jascha **20** 170-172
Menuhin, Yehudi **20** 266-268

VIOLLET-LE-DUC, EUGÈNE EMMANUEL (1814-1879), French architect and theorist **15** 505-506

VIRCHOW, RUDOLF LUDWIG CARL (1821-1902), German medical scientist, anthropologist, and politician **15** 506-507

VIRGIL (Publius Vergilius Maro; 70-19 B.C.), Roman poet **15** 507-510

VISCONTI, GIAN GALEAZZO (Duke of Milan; 1351-1402), Italian despot **15** 510-511

VISSER 'T HOOFT, WILLEM ADOLF (1900-1985), Reformed churchman and ecumenist who was the first general secretary of the World Council of Churches **15** 511-512

VITORIA, FRANCISCO DE (circa 1483-1546), Spanish theologian and political theorist **16** 1-2

VITRY, PHILIPPE DE (1291-1360), French poet, composer, and churchman-statesman **16** 2

VITTORINI, ELIO (1908-1966), Italian novelist, editor, and journalist **16** 2-3

VIVALDI, ANTONIO (1678-1741), Italian violinist and composer **16** 3-4

VIVEKANANDA (1863-1902), Indian reformer, missionary, and spiritual leader **16** 4-5

VLADIMIR I (died 1015), grand prince of Kievan Russia 980-1015 **16** 5-6

VLAMINCK, MAURICE (1876-1958), French painter **16** 6

VOEGELIN, ERIC (1901-1985), German-Austrian political theorist **16** 6-8

VOGEL, HANS-JOCHEN (born 1926), West German political leader **16** 8-9

VOGEL, SIR JULIUS (1835-1899), New Zealand statesman, twice prime minister **16** 9-10

VOGELWEIDE, WALTHER VON DER (circa 1170-1229), German poet, composer, and singer **16** 10-11

VOLCKER, PAUL (born 1927), chairman of the U.S. Federal Reserve Board (1979-1987) **16** 11-12

VOLTA, ALESSANDRO (1745-1827), Italian physicist **16** 12-14

VOLTAIRE (1694-1778), French poet, dramatist, historian, and philosopher **16** 14-16

VON BRAUN, WERNHER (1912-1977), German-born American space scientist **16** 17-18

VON FURSTENBERG, DIANE (Diane Simone Michelle Halfin; born 1946), American fashion designer and businesswoman **16** 20-21

VON HÜGEL, BARON FRIEDRICH (1852-1925), philosopher of Christianity **16** 21-22

VON LAUE, MAX (1879-1960), German physicist **16** 23-24

VON MEHREN, ROBERT BRANDT (born 1922), American lawyer who helped create the International Atomic Energy Agency **16** 24-25

VON MISES, LUDWIG (born 1881), Austrian economist and social philosopher **16** 25

VON NEUMANN, JOHN (1903-1957), Hungarian-born American mathematician **16** 27-28

VON PAPEN, FRANZ (1879-1969), conservative German politician who helped prepare the way for the Third Reich **16** 28-29

VON RAD, GERHARD (1901-1971), German theologian **16** 29-30

VONDEL, JOOST VAN DEN (1587-1679), Dutch poet and dramatist **16** 19-20

VONNEGUT, KURT, JR. (born 1922), American author **16** 25-27

VORSTER, BALTHAZAR JOHANNES (1915-1983), South African political leader **16** 30-32

VOS SAVANT, MARILYN (born 1946), American columnist and consultant **16** 32-33

Voyager (airplane)
Rutan, Burt **20** 322-325
Rutan, Dick **20** 325-326

VUILLARD, JEAN ÉDOUARD (1868-1940), French painter **16** 36

VYSHINSKY, ANDREI (1883-1954), state prosecutor in Stalin's purge trials and head of the U.S.S.R.'s foreign ministry (1949-1953) **16** 36-37

W

WAALS, JOHANNES DIDERIK VAN DER (1837-1923), Dutch physicist **15** 417-418

WADE, BENJAMIN FRANKLIN (1800-1878), American lawyer and politician **16** 38-39

WAGNER, HONUS (Johannes Peter Wagner; 1874-1955), American baseball player **20** 393-395

WAGNER, OTTO (1841-1918), Austrian architect and teacher **16** 39-40

WAGNER, RICHARD (1813-1883), German operatic composer **16** 40-43

WAGNER, ROBERT F. (1910-1991), New York City Tammany Hall mayor (1954-1965) **16** 44-45

WAGNER, ROBERT FERDINAND (1877-1953), American lawyer and legislator **16** 43

WAINWRIGHT, JONATHAN MAYHEW (1883-1953), American general **16** 45-46

WAITE, MORRISON REMICK (1816-1888), American jurist, chief justice of U.S. Supreme Court 1874-88 **16** 46

WAITE, TERRY (born 1939), official of the Church of England and hostage in Lebanon **16** 47-48

WAKEFIELD, EDWARD GIBBON (1796-1862), British colonial reformer and promoter **16** 48-49

WAKSMAN, SELMAN ABRAHAM (1888-1973), American microbiologist **16** 49-50

WALCOTT, DEREK ALTON (born 1930), West Indian poet and dramatist **16** 50-51

WALD, GEORGE (born 1906), American biochemist interested in vision **16** 51-53

WALD, LILLIAN (1867-1940), American social worker and reformer **16** 53-54

WALDEMAR IV (Wlademar Atterdag; 1320-1375), King of Denmark, 1340-1375 **20** 395-397

WALDHEIM, KURT (born 1918), Austrian statesman and president **16** 54-55

WALDO, PETER (flourished 1170-84), French religious leader **16** 55-56

WALDSEEMÜLLER, MARTIN (circa 1470-circa 1518), German geographer and cartographer **16** 56

WALESA, LECH (born 1943), Polish Solidarity leader and former president **16** 57-59

WALKER, ALICE MALSENIOR (born 1944), African American novelist, poet, and short story writer **16** 59-61

WALKER, C. J. (Sarah Breedlove; 1867-1919), African American entrepreneur **16** 61-62

WALKER, DAVID (1785-1830), African American pamphleteer and activist **16** 62-63

WALKER, JOSEPH REDDEFORD (1798-1876), American fur trader **16** 63-64

WALKER, LEROY TASHREAU (born 1918), U.S. sports official, university chancellor, educator, and track coach **16** 64-65

WALKER, MAGGIE LENA (1867-1934), American entrepreneur and civic leader **16** 65-66

WALKER, MARGARET (born 1915), American novelist, poet, scholar, and teacher **16** 67

WALKER, ROBERT JOHN (1801-1869), American politician **16** 67-68

WALKER, WILLIAM (1824-1860), American adventurer and filibuster **16** 68-69

WALLACE, ALFRED RUSSEL (1823-1913), English naturalist and traveler **16** 69-70

WALLACE, DeWITT (1889-1981), American publisher and founder of *Reader's Digest* **16** 70-71

WALLACE, GEORGE CORLEY (1919-1998), American political leader **16** 71-72

WALLACE, HENRY (1836-1916), American agricultural publicist and editor **16** 73

WALLACE, HENRY AGARD (1888-1965), American statesman, vice-president 1940-44 **16** 73-74

WALLACE, LEWIS (1827-1905), American general and author **16** 74-75

WALLACE, SIR WILLIAM (circa 1270-1305), Scottish soldier **16** 75-76

WALLACE-JOHNSON, ISAAC THEOPHILUS AKUNNA (1895-1965), West African political leader and pan-Africanist **16** 76-77

WALLAS, GRAHAM (1858-1932), English sociologist and political scientist **16** 77-78

WALLENBERG, RAOUL (1912-?), Swedish diplomat **16** 78-80

WALLENSTEIN, ALBRECHT WENZEL EUSEBIUS VON (1583-1634), Bohemian soldier of fortune **16** 80-81

WALLER, THOMAS WRIGHT (Fats; 1904-43), American jazz singer, pianist, organist, bandleader, and composer **16** 81-82

WALPOLE, ROBERT (1st Earl of Oxford; 1676-1745), English statesman **16** 82-84

WALRAS, MARIE ESPRIT LÉON (1834-1910), French economist **16** 84-85

WALSH, STELLA (Stanislawa Walasiewiczowna; 1911-1980), Polish American athlete **19** 404-406

WALSH, THOMAS JAMES (1859-1933), American statesman **16** 85-86

Walt Disney Theatrical Productions
Menken, Alan **20** 263-266

WALTER, JOHANN (1496-1570), German composer **16** 86

WALTERS, BARBARA (born 1931), American network newscast anchor **16** 86-88

WALTON, ERNEST (1903-1995), Irish physicist **16** 88-90

WALTON, IZAAK (1593-1683), English writer and biographer **16** 90-91

WALTON, SAM MOORE (1918-1992), American businessman who co-founded Wal-Mart **16** 91-92

WALTON, SIR WILLIAM TURNER (1902-1983), English composer **16** 91-92

WANG, AN (1920-1990), Chinese-American inventor, electronics expert, and businessman **16** 93-95

WANG AN-SHIH (1021-1086), Chinese reformer, poet, and scholar **16** 95-97

WANG CHING-WEI (1883-1944), Chinese revolutionary leader **16** 98

WANG CH'UNG (27-circa 100), Chinese philosopher **16** 98-99

WANG FU-CHIH (1619-1692), Chinese philosopher **16** 99-101

WANG KON (877-943), Korean king **16** 101

WANG MANG (45 B.C. -A.D. 23), Chinese statesman, emperor 9-23 **16** 101-103

WANG MING (Chen Shaoyu; 1904-74), leader of the ''Internationalist'' group within the Chinese Communist Party **16** 103-104

WANG PI (226-249), Chinese philosopher **16** 104-105

WANG T'AO (1828-1897), Chinese reformer and scholar **16** 105-106

WANG WEI (699-759), Chinese poet and painter **16** 106-108

WANG YANG-MING (1472-1529), Chinese philosopher and government official **16** 108-109

War crimes trials
Doenitz, Karl **20** 116-117
Student, Kurt **20** 356-358

War Poets (World War I literary genre)
Owen, Wilfred **20** 291-293

WARBURG, OTTO (1883-1970), German biochemist **16** 109-111

WARBURG, PAUL MORITZ (1868-1932), German-American banker **16** 111-112

WARD, AARON MONTGOMERY (1843-1913), American merchant **16** 112

WARD, ARTEMUS (1834-1867), American journalist and humorist **16** 112-113

WARD, LESTER FRANK (1841-1913), American paleobotanist and sociologist **16** 113-114

WARHOL, ANDY (Andrew Warhola; ca. 1927-1987), American pop artist and film maker **16** 114-115

WARNER, JACK (Jacob Eichelbaum; 1892-1978), American film producer and studio executive **19** 406-408

WARNOCK, HELEN MARY WILSON (born 1924), British philosopher **16** 115-117

WARREN, EARL (1891-1974), American jurist, chief justice of U.S. Supreme Court 1953-69 **16** 117-120

WARREN, MERCY OTIS (1728-1814), American writer **16** 120-121

WARREN, ROBERT PENN (1905-1989), American man of letters **16** 121-122

WARWICK AND SALISBURY, EARL OF (Richard Neville; 1428-71), English military and political leader **16** 122-123

WASHAKIE (circa 1804-1900), Native American Shoshoni tribal leader **16** 123-125

WASHINGTON, BOOKER TALIAFERRO (1856-1915), African American educator and racial leader **16** 125-126
Chesnutt, Charles Waddell **20** 78-82

WASHINGTON, GEORGE (1732-1799), American Revolutionary commander in chief, president 1789-97 **16** 126-129

WASMOSY, JUAN CARLOS (born 1939), president of Paraguay (1993-) **16** 129-130

WASSERMANN, JAKOB (1873-1934), German author **16** 130-131

WATERHOUSE, BENJAMIN (1754-1846), American physician **16** 131-132

WATERS, MAXINE (born 1938), African American congresswoman **16** 132-134

WATERS, MUDDY (born McKinley Morganfield; 1915-1983), African American blues musician **16** 134-136

WATSON, ELKANAH (1758-1842), American merchant and banker **16** 136

WATSON, JAMES DEWEY (born 1928), American biologist **16** 137-138

WATSON, JOHN BROADUS (1878-1958), American psychologist **16** 138-139

WATSON, THOMAS EDWARD (1856-1922), American lawyer and politician **16** 139

WATSON, THOMAS J. (1874-1956), American business executive **16** 140

WATSON, THOMAS J. JR. (1914-1993), American businessman **19** 408-410

WATSON-WATT, SIR ROBERT ALEXANDER (1892-1973), British scientific civil servant **16** 140-141

WATT, JAMES (1736-1819), British instrument maker and engineer **16** 141-143

WATTEAU, ANTOINE (1684-1721), French painter **16** 143-144

WATTLETON, FAYE (Alyce Faye Wattleton, born 1943), African American women's rights activist **18** 405-407

WATTS, ALAN WILSON (1915-1973), naturalized American author and lecturer **16** 144-145

WATTS, J.C. (Julius Caesar Watts, Jr.; born 1957), African American politician **18** 407-409

WAUGH, EVELYN ARTHUR ST. JOHN (1903-1966), English author **16** 145-147

WAUNEKA, ANNIE DODGE (1910-1997), Navajo nation leader and Native American activist **18** 409-410

WAVELL, ARCHIBALD PERCIVAL (1st Earl Wavell; 1883-1950), English general, statesman, and writer **16** 147-148

WAYLAND, FRANCIS (1796-1865), American educator and clergyman **16** 148-149

WAYNE, ANTHONY (1745-1796), American soldier **16** 149-150

WAYNE, JOHN (Marion Mitchell Morrison; 1907-79), American actor **16** 150-151

Weapons and explosives
Gribeauval, Jean Baptiste Vaquette de **20** 162-163
use of
Cordoba, Gonzalo Fernandez de **20** 99-100

Weather
see Meteorology

WEAVER, JAMES BAIRD (1833-1912), American political leader **16** 151-152

WEAVER, PAT (Sylvester Laflin Weaver, Jr.; born 1908), American television executive **19** 410-413

WEAVER, ROBERT C. (1907-1997), first African American U.S. cabinet officer **16** 152-153

WEBB, BEATRICE POTTER (1858-1943), English social reformer **16** 153-154

WEBB, SIDNEY JAMES (Baron Passfield; 1859-1947), English social reformer, historian, and statesman **16** 154-155

WEBBER, ANDREW LLOYD (born 1948), British composer **16** 155-156

WEBER, CARL MARIA FRIEDRICH ERNST VON (1786-1826), German composer and conductor **16** 156-157

WEBER, MAX (1864-1920), German social scientist **16** 157-160

WEBER, MAX (1881-1961), American painter **16** 160

WEBERN, ANTON (1883-1945), Austrian composer **16** 160-162

WEBSTER, DANIEL (1782-1852), American lawyer, orator, and statesman **16** 162-164

WEBSTER, JOHN (circa 1580-circa 1634), English dramatist **16** 164

WEBSTER, NOAH (1758-1843), American lexicographer **16** 164-166

WEDEKIND, FRANK (Benjamin Franklin Wedekind; 1864-1918), German dramatist, cosmopolite, and libertarian **16** 166-167

WEDGWOOD, CICELY VERONICA (1910-1997), British writer and historian **16** 167-168

WEDGWOOD, JOSIAH (1730-1795), English potter **16** 168-169

WEED, THURLOW (1797-1882), American politician **16** 169-170

WEEMS, MASON LOCKE (1759-1825), American Episcopal minister and popular writer **16** 170

WEGENER, ALFRED LOTHAR (1880-1930), German meteorologist, Arctic explorer, and geophysicist **16** 170-171

WEI HSIAO-WEN-TI (467-499), Chinese emperor **8** 5

WEI JINGSHENG (born 1950), Chinese human rights activist **18** 410-412

WEI YÜAN (1794-1856), Chinese historian and geographer **16** 180-181

WEIDENREICH, FRANZ (1873-1948), German anatomist and physical anthropologist **16** 171-172

WEIL, SIMONE (1909-1943), French thinker, political activist, and religious mystic **16** 172-174

WEILL, KURT (1900-1950), German-American composer **16** 174-175

Weimar Republic
see Germany—Republic

WEINBERG, STEVEN (born 1933), Nobel Prize-winning physicist **16** 175-177

WEINBERGER, CASPER WILLARD (born 1917), U.S. public official under three presidents **16** 177-178

WEISMANN, AUGUST FREIDRICH LEOPOLD (1834-1914), German biologist **16** 178-180

WEIZMAN, EZER (born 1924), Israeli air force commander and president of Israel (1993-) **16** 181-182

WEIZMANN, CHAIM (1874-1952), Israeli statesman, president 1949-52 **16** 183-184

WELCH, JACK (John Francis Welch, Jr.; born 1935), American businessman **19** 413-415

WELCH, ROBERT (1899-1985), founder of the John Birch Society **16** 184-185

WELCH, WILLIAM HENRY (1850-1934), American pathologist, bacteriologist, and medical educator **16** 185-186

WELD, THEODORE DWIGHT (1803-1895), American reformer, preacher, and editor **16** 186

WELDON, FAY BIRKINSHAW (born 1931 or 1933), British novelist, dramatist, essayist, and feminist **16** 186-188

WELENSKY, SIR ROY (1907-1991), Rhodesian statesman **16** 188

Well of Lonliness, The (book)
Hall, Radclyffe **20** 168-170

WELLES, GIDEON (1802-1878), American statesman **16** 188-190

WELLES, ORSON (1915-1985), Broadway and Hollywood actor, radio actor, and film director **16** 190-191

WELLES, SUMNER (1892-1961), American diplomat **16** 191-192

WELLESLEY, RICHARD COLLEY (1st Marquess Wellesley; 1760-1842), British colonial administrator **16** 192-193

WELLHAUSEN, JULIUS (1844-1918), German historian **20** 397-400

WELLS, HERBERT GEORGE (1866-1946), English author **16** 195-196

WELLS, HORACE (1815-1848), American dentist **16** 196

WELLS, MARY GEORGENE BERG (born 1928), American businesswoman **16** 197-198

WELLS-BARNETT, IDA B. (1862-1931), American journalist and activist **16** 198-199

WELTY, EUDORA (born 1909), American author and essayist **16** 199-201

WEN T'IEN-HSIANG (1236-1283), Chinese statesman **16** 203

WENCESLAS (Vaclav; 903?-935?), Czech feudal lord **20** 400-402

WENCESLAUS (Wenceslaus IV of Bohemia; 1361-1419), Holy Roman emperor 1376-1400, and king of Bohemia 1378-1419 **16** 201-202

WEN-HSIANG (1818-1876), Manchu official and statesman **16** 202-203

WENTWORTH, WILLIAM CHARLES (1790-1872), Australian statesman, writer, and explorer **16** 203-204

WERFEL, FRANZ (1890-1945), Austrian poet, novelist, and playwright **16** 204-205

WERNER, ABRAHAM GOTTLOB (1749-1817), German naturalist **16** 205-207

WERNER, HELMUT (born 1936), German business executive **19** 415-417

WERTHEIMER, MAX (1880-1943), German psychologist **16** 207-208

WESLEY, CHARLES (1707-1788), English hymn writer and preacher **16** 208-209

WESLEY, JOHN (1703-1791), English evangelical clergyman, preacher, and writer **16** 209-210

WEST, BENJAMIN (1738-1820), English American painter **16** 210-212

WEST, CORNEL (born 1953), American philosopher **16** 212-213

WEST, MAE (Mary Jane West; 1893-1980), American actress **19** 417-419

WEST, NATHANAEL (1903-1940), American novelist **16** 213-214

Western Roman Empire
see Holy Roman Empire

Westerns (literary genre)
Grey, Zane **20** 160-162

WESTHEIMER, RUTH KAROLA (a.k.a. "Dr. Ruth;" born 1928), German American psychologist, author, and media personality **16** 214-215

WESTINGHOUSE, GEORGE (1846-1914), American inventor and manufacturer **16** 215

WESTMORELAND, WILLIAM CHILDS (born 1914), commander of all American forces in the Vietnam War (1964-1968) and chief of staff of the U.S. Army **16** 216-217

WESTON, EDWARD (1886-1958), American photographer **19** 419-421

Westphalia, Peace of (1648)
see Thirty Years War—Peace of Westphalia

WESTWOOD, VIVIENNE (born 1941), British designer **16** 217-218

WEXLER, NANCY (born 1945), American psychologist **16** 218-219

WEYDEN, ROGIER VAN DER (1399-1464), Flemish painter **16** 219-221

WHARTON, EDITH (1861-1937), American author **16** 221

WHEATLEY, PHILLIS (circa 1753-84), African American poet **16** 221-222

WHEELOCK, ELEAZAR (1711-1779), American clergyman and educator **16** 222-223

WHEELWRIGHT, WILLIAM (1798-1873), American entrepreneur **16** 223-224

WHIPPLE, GEORGE HOYT (1878-1976), American pathologist **16** 224-225

WHISTLER, JAMES ABBOTT MCNEILL (1834-1903), American painter, etcher, and lithographer **16** 225-226

WHITE, ANDREW DICKSON (1832-1918), American educator and diplomat **16** 226-227

WHITE, BYRON R. (born 1917), deputy U.S. attorney general and associate justice of the U.S. Supreme Court **16** 227-228

WHITE, E. B. (Elwyn Brooks White; 1899-1985), American essayist and author of children's books **16** 228-230

WHITE, KEVIN H. (born 1929), mayor of Boston (1967-1983) **16** 231-232

WHITE, LESLIE A. (1900-1975), American anthropologist **16** 232-233

WHITE, PATRICK VICTOR MARTINDALE (1912-1990), Australian novelist and playwright **16** 233-235

WHITE, RYAN (1971-1990), American AIDS activist **19** 421-423

WHITE, STANFORD (1853-1906), American architect **16** 235-236

WHITE, T. H. (1915-1986), American journalist **16** 236-237

WHITE, WALTER FRANCIS (1893-1955), general secretary of the National Association for the Advancement of Colored People **16** 238-239

WHITE, WILLIAM ALANSON (1870-1937), American psychiatrist **16** 239-240

WHITE, WILLIAM ALLEN (1868-1944), American journalist **16** 240-241

WHITEFIELD, GEORGE (1714-1770), English evangelist **16** 241-242

WHITEHEAD, ALFRED NORTH (1861-1947), English-American mathematician and philosopher **16** 242-244

WHITLAM, EDWARD GOUGH (Gof; born 1916), prime minister of Australia (1972-1975) **16** 244-245

WHITMAN, CHRISTINE TODD (born c. 1947), American politician **16** 245-248

WHITMAN, MARCUS (1802-1847), American physician, missionary, and pioneer **16** 248-249

WHITMAN, WALT (1819-1892), American poet **16** 249-251

WHITMIRE, KATHRYN JEAN NIEDERHOFER (born 1946), first female mayor of Houston, Texas (1982-1992) **16** 252-253

WHITNEY, ELI (1765-1825), American inventor and manufacturer **16** 253-254

WHITNEY, JOSIAH DWIGHT (1819-1896), American chemist and geologist **16** 254-255

WHITTAKER, CHARLES EVANS (1901-1973), U.S. Supreme Court justice **16** 255-256

WHITTIER, JOHN GREENLEAF (1807-1892), American poet **16** 256-257

WHITTLE, SIR FRANK (1907-1996), English Air Force officer and engineer **16** 257-258

Who's Afraid of Virginia Woolf? (play) Nichols, Mike **20** 285-288

WIDNALL, SHEILA E. (born 1938), American aeronautical engineer **16** 258-259

WIELAND, CHRISTOPH MARTIN (1733-1813), German poet and author **16** 260-261

WIEMAN, HENRY NELSON (1884-1975), American philosopher and theologian **16** 261-262

WIENER, NORBERT (1894-1964), American mathematician **16** 262-263

WIESEL, ELIE (born 1928), writer, orator, teacher, and chairman of the United States Holocaust Memorial Council **16** 263-264

WIESENTHAL, SIMON (born 1908), Ukrainian Jew who tracked down Nazi war criminals **16** 264-266

WIGGLESWORTH, MICHAEL (1631-1705), American Puritan poet and minister **16** 266-267

WIGMAN, MARY (Marie Wiegmann; 1886-1973), German dancer, choreographer, and teacher **16** 267-268

WIGNER, EUGENE PAUL (1902-1995), Hungarian-born American physicist **16** 268-269

WILBERFORCE, WILLIAM (1759-1833), English statesman and humanitarian **16** 269-270

WILBUR, RICHARD PURDY (born 1921), translator and poet laureate of the United States (1987-1988) **16** 271-272

WILDE, OSCAR FINGALL O'FLAHERTIE WILLS (1854-1900), British author **16** 272-273

WILDER, AMOS NIVEN (1895-1993), American New Testament scholar, poet, minister, and literary critic **16** 273-274

WILDER, LAURA INGALLS (1867-1957), American author and pioneer **18** 413-414

WILDER, LAWRENCE DOUGLAS (born 1931), first African American elected governor in the United States **16** 274-276

WILDER, THORNTON NIVEN (1897-1975), American novelist and playwright **16** 276-277

WILEY, HARVEY WASHINGTON (1844-1930), American chemist **16** 277-278

WILHELMINA (1880-1962), queen of the Netherlands 1890-1948 **16** 278-279

WILKES, CHARLES (1798-1877), American naval officer **16** 279-280

WILKES, JOHN (1727-1797), English politician **16** 280-281

WILKINS, SIR GEORGE HUBERT (1888-1958), Australian explorer, scientist, and adventurer **16** 281-282

WILKINS, MAURICE HUGH FREDERICK (born 1916), English biophysicist **18** 415-416

WILKINS, ROY (1901-1981), African American civil rights leader **16** 282-283

WILKINSON, ELLEN (1891-1947), British Labour politician and crusader for the unemployed **16** 283-284

WILKINSON, JAMES (1757-1825), American army general and frontier adventurer **16** 284-286

WILL, GEORGE FREDERICK (born 1941), syndicated columnist and television commentator **16** 286-287

WILLAERT, ADRIAN (circa 1480-1562), Franco-Flemish composer active in Italy **16** 287-288

WILLARD, EMMA HART (1787-1870), American educator and author **16** 288-289

WILLARD, FRANCES ELIZABETH CAROLINE (1839-1898), American temperance and women's suffrage leader **16** 289-290

WILLIAM I (the Conqueror; 1027/28-1087), king of England 1066-1087 **16** 290-291

WILLIAM I (1772-1843), king of the Netherlands 1815-40 **16** 291-292

WILLIAM I (1797-1888), emperor of Germany 1871-88 and king of Prussia 1861-88 **16** 292-293

WILLIAM II (William Rufus; circa 1058-1100), king of England 1087-1100 **16** 293-294

WILLIAM II (1859-1941), emperor of Germany and king of Prussia 1888-1918 **16** 294-295
Tirpitz, Alfred Von **20** 374-376

WILLIAM III (1650-1702), king of England, Scotland, and Ireland 1689-1702 **16** 295-296

WILLIAM IV (1765-1837), king of Great Britain and Ireland 1830-37 **16** 296-297

WILLIAM OF MALMESBURY (circa 1090-circa 1142), English historian **16** 297-298

WILLIAM OF OCKHAM (circa 1284-1347), English philosopher and theologian **16** 298-299

WILLIAM OF TYRE (circa 1130-84/85), French archbishop, chancellor of the Latin Kingdom of Jerusalem **16** 299-300

WILLIAM THE SILENT (1533-1584), prince of Orange and stadholder of the Netherlands **16** 300-302

WILLIAMS, DANIEL HALE (1856-1931), African American surgical pioneer **16** 302-303

WILLIAMS, HANK (Hiram King Williams; 1923-1953), American singer and songwriter **20** 402-404

WILLIAMS, HENRY SYLVESTER (1869-1911), Trinidadian lawyer and pan-African leader **16** 303-304

WILLIAMS, JOE (Joseph Goreed; 1918-1999), American singer **20** 404-407

WILLIAMS, ROGER (circa 1603-83), Puritan clergyman in colonial America **16** 304-305

WILLIAMS, SHIRLEY VIVIEN TERESA BRITTAIN (born 1930), British politician **16** 305-306

WILLIAMS, TED (Theodore Samuel Williams; born 1918), American baseball player **19** 423-426

WILLIAMS, TENNESSEE (Thomas Lanier Williams; born 1914), American dramatist and fiction writer **16** 306-308

WILLIAMS, WILLIAM CARLOS (1883-1963), American poet and pediatrician **16** 308-309

WILLS, HELEN (1905-1998), American tennis player **19** 426-428

WILLYS, JOHN (1873-1935), American businessman **20** 407-409

WILMOT, DAVID (1814-1868), American politician **16** 312-313

WILMUT, IAN (born 1944), British embryologist **20** 409-411

WILSON, ALEXANDER (1766-1813), Scottish-American ornithologist and poet **16** 313-314

WILSON, AUGUST (Frederick August Kittell; born 1945), African American playwright **16** 314-316

WILSON, CHARLES ERWIN (1890-1961), engineer, businessman, and secretary of defense **16** 316-317

WILSON, CHARLES THOMSON REES (1869-1959), Scottish physicist **16** 317-318

WILSON, EDMUND (1895-1972), American critic **16** 318-319

WILSON, EDWARD OSBORNE (born 1929), American biologist **16** 319-320

WILSON, HARRIET E. (circa 1827-circa 1863), African American author **16** 320-322

WILSON, HENRY (1812-1875), American politician **16** 322-323

WILSON, JAMES (1742-1798), American statesman **16** 323-324

WILSON, JAMES HAROLD (born 1916), English statesman, prime minister 1964-70 **16** 324-325

WILSON, JOSEPH CHAMBERLAIN (1909-1971), American businessman **16** 325-326

WILSON, PETE (born 1933), American politician **16** 326-329

WILSON, RICHARD (1713/14-82), British painter **16** 329-330

WILSON, THOMAS WOODROW (1856-1924), American statesman, president 1913-21 **16** 330-332

WINCKELMANN, JOHANN JOACHIM (1717-1768), German archeologist **16** 332-333

Windsor (royal house)
see Great Britain

Windsor, Duchess of
see Simpson, Wallis

Windsor dynasty (Great Britain)
see Great Britain—since 1901 (Windsor)

WINFREY, OPRAH GAIL (born 1954), America's first lady of talk shows **16** 333-336

WINNEMUCCA, SARAH (a.k.a. Thocmetony; circa 1844-1891), Native American rights activist **16** 336-338

WINSLOW, EDWARD (1595-1655), Pilgrim leader in colonial America **16** 338-339

WINTHROP, JOHN (1588-1649), American colonial politician and historian **16** 339-341

WINTHROP, JOHN (1606-1676), American colonial statesman and scientist **16** 341

WINTHROP, JOHN (1714-1779), American educator and scientist **16** 341-342

WISE, ISAAC MAYER (1819-1900), American Jewish religious leader **16** 342-343

WISE, JOHN (1652-1725), American Congregational minister **16** 343-344

WISE, STEPHEN SAMUEL (1874-1949), American Jewish religious leader **16** 344-345

WISEMAN, FREDERICK (born 1930), American documentary filmmaker **16** 345-346

WITHERSPOON, JOHN (1723-1794), Scottish-born American Presbyterian divine and educator **16** 346-348

WITT, JOHAN DE (1625-1672), Dutch statesman **16** 348-349

WITTE, COUNT SERGEI YULYEVICH (1849-1915), Russian statesman **16** 349-350

WITTGENSTEIN, LUDWIG (1889-1951), Austrian philosopher **16** 350-351

WITZ, KONRAD (circa 1410-46), German painter **16** 351-352

WO-JEN (1804-1871), Chinese official **16** 352

WOLF, FRIEDRICH AUGUST (1759-1824), German classical scholar and philologist **16** 352-353

WOLFE, JAMES (1727-1759), English general **16** 354-355

WOLFE, THOMAS CLAYTON (1900-1938), American novelist **16** 355-356

WOLFE, THOMAS KENNERLY, JR. (''Tom''; born 1931), American journalist and novelist **16** 356-357

WOLFF, BARON CHRISTIAN VON (1679-1754), German philosopher **16** 358

WOLFF, HUGH (born 1953), American conductor **16** 358-360

WOLFRAM VON ESCHENBACH (circa 1170-circa 1230), German writer **16** 360-361

WOLFSON, HARRY AUSTRYN (1887-1974), American scholar and educator **16** 361-362

WOLPE, STEFAN (1902-1972), German-born composer **16** 362-364

WOLSELEY, GARNET (1833-1913), Irish army officer **20** 411-413

WOLSEY, THOMAS (circa 1475-1530), English statesman and cardinal **16** 364-366

Women activists
Gonne, Maud **20** 158-160

Women artists, American
De Wolfe, Elsie **20** 107-108

Women artists, German
Merian, Maria Sibylla **20** 268-269

Women athletes
Dutch
Blankers-Koen, Fanny **20** 50-52

Women authors
English
Hall, Radclyffe **20** 168-170
Ghanaian
Aidoo, Ama Ata **20** 8-10

Women authors, American
Olsen, Tillie **20** 289-291
Rand, Ayn **20** 307-309

Women business leaders
Bosomworth, Mary Musgrove **20** 54-56

Women explorers
Kingsley, Mary **20** 201-204

Women labor leaders
Capetillo, Luisa **20** 73-74

Women scientists
Agnesi, Maria **20** 4-5
Anning, Mary **20** 14-16
Somerville, Mary **20** 340-342
astronomers
Herschel, Caroline **20** 175-176
Kirch, Maria Winckelmann **20** 204-205
physicians
Agnodice **20** 5-5
physicists
Bassi, Laura **20** 27-29

Women's rights
Ghana
Aidoo, Ama Ata **20** 8-10
labor reform
Capetillo, Luisa **20** 73-74
Puerto Rico
Capetillo, Luisa **20** 73-74

WONDER, STEVIE (Stevland Judkins Morris; born 1950), American singer, songwriter, and musician **19** 428-430

WONG, ANNA MAY (born Wong Liu Tsong; 1905-1961), Asian American actress **16** 366-367

WOOD, FERNANDO (1812-1881), American politician **16** 367-368

WOOD, GRANT (1891-1942), American painter **16** 368-369

WOOD, LEONARD (1860-1927), American Army officer and colonial administrator **16** 369-370

WOOD, ROBERT ELKINGTON (1879-1969), American Army officer and business executive **16** 370-371

WOODHULL, VICTORIA C. (1838-1927), American women's rights activist **16** 371-372

WOODRUFF, ROBERT W. (1889-1985), American businessman and philanthropist **16** 372-374

WOODS, ROBERT ARCHEY (1865-1925), American social worker **16** 374

WOODS, TIGER (born 1975), African American/Asian American golfer **18** 416-418

WOODSON, CARTER GODWIN (1875-1950), African American historian **16** 374-376

WOODSWORTH, JAMES SHAVER (1874-1942), Canadian humanitarian, reformer, and political leader **16** 376

WOODWARD, COMER VANN (born 1908), American historian **16** 378-379

WOODWARD, ELLEN S. (1887-1971), director of work relief programs for women during the New Deal **16** 379-381

WOODWARD AND BERNSTEIN, investigative reporting team of Woodward, Robert Upshur (born 1943), and Bernstein, Carl (born 1944) **16** 376-378

WOOLF, VIRGINIA STEPHEN (1882-1941), English novelist, critic, and essayist **16** 381-382

WOOLMAN, JOHN (1720-1772), American Quaker merchant and minister **16** 382-383

WOOLWORTH, FRANK WINFIELD (1852-1919), American merchant **16** 383-384

WOOTTON, BARBARA ADAM (1897-1988), British social scientist and member of Parliament **16** 384-385

WORDSWORTH, WILLIAM (1770-1850), English poet **16** 385-388

WORK, MONROE (1866-1945), American sociologist and publisher **16** 388-389

World Hockey Association (North America
Hull, Bobby **20** 181-183

World War I (1914-1918)
• CENTRAL POWERS
Germany (navy)
Tirpitz, Alfred Von **20** 374-376

World War II (1939-1945)
• ALLIES
Great Britain (military)
Brooke, Alan Francis **20** 59-61
Poland
Sikorski, Wladyslaw **20** 338-340
• AXIS
Germany
Doenitz, Karl **20** 116-117
Guderian, Heinz **20** 163-165
Student, Kurt **20** 356-358

World Wide Web
Berners-Lee, Tim **20** 41-43

WORNER, MANFRED (born 1934), West German statesman **16** 389-390

WOVOKA (a.k.a Jack Wilson; circa 1856-1932), Native American religious leader and mystic **16** 390-393

WOZNIAK, STEVE (Stephen Gary Wozniak; born 1950), American inventor and computer designer **19** 430-432

WREN, SIR CHRISTOPHER (1632-1723), English architect **16** 393-394

WRIGHT, CARROLL DAVIDSON (1840-1909), American statistician and social economist **16** 396

WRIGHT, ELIZUR (1804-1885), American reformer **16** 396-397

WRIGHT, FRANCES (1795-1852), Scottish-American socialist, feminist, and reformer **16** 397-398

WRIGHT, FRANK LLOYD (1869-1959), American architect **16** 398-401

WRIGHT, RICHARD (1908-1960), African American author **16** 401-402

WRIGHT, WILBUR (1867-1919) AND ORVILLE (1871-1948), American aviation pioneers **16** 394-396

WRIGLEY, WILLIAM, JR. (1861-1932), American businessman and baseball team owner **20** 413-415

WU CHAO (Wu Hou/Wu Tse T'ien; 625-705), Empress of China, 690-705 **20** 415-417

WU CHIEN-SHIUNG (1912-1997), American physicist **19** 432-434

WU P'EI-FU (1874-1939), Chinese warlord **16** 404-405

WU TAO-TZU (circa 689-after 758), Chinese painter **16** 405-406

WU TSE-T'IEN (623-705), empress of China **16** 408

WU WANG (died circa 1116 B.C.), first ruler of the Chou dynasty of China 1122-1116 B.C. **16** 408-409

WUNDT, WILHELM MAX (1832-1920), German psychologist and philosopher **16** 402-403

WUORINEN, CHARLES (born 1938), American composer, conductor, and pianist **16** 404

WU-TI (a.k.a. Han Wuti; 156 B.C.-circa 87 B.C.), Chinese emperor **16** 406-408

WYANT, ALEXANDER HELWIG (1836-1892), American painter **16** 409-410

WYATT, SIR THOMAS (1503-1542), English poet and diplomat **16** 410-411

WYCHERLEY, WILLIAM (circa 1640-1716), English dramatist **16** 411-412

WYCLIF, JOHN (1330/32-84), English theologian and reformer **16** 412-413

WYETH, ANDREW NEWELL (born 1917), American painter **16** 413-415

WYNN, EARLY (Gus Wynn; 1920-1999), American baseball player **20** 417-419

WYTHE, GEORGE (1726-1806), American jurist **16** 415

X

XENAKIS, IANNIS (born 1922), Greek-French composer and architect **16** 416-418

XENOPHON (circa 430-circa 355 B.C.), Greek historian, essayist, and military expert **16** 418-420

XERXES (ruled 486-465 B.C.), king of Persia **16** 420

XIANG JINGYU (born Xiang Qunxian; 1895-1928), Chinese feminist **16** 421-422

XU GUANGQI (a.k.a. Kuang-ch'i Hsü; 1562-1633), Chinese politician **16** 422-425

Y

YAKUB AL-MANSUR, ABU YUSUF (reigned 1184-99), Almohad caliph in Spain **16** 426

YALOW, ROSALYN S. (Sussman; born 1921), American physicist who developed radioimmunoassay **16** 427-428

YAMAGATA, ARITOMO (1838-1922), Japanese general **16** 428-429

YAMAMOTO, ISOROKU (born Takano Isoroku; 1884-1943), Japanese admiral **16** 429-433

YAMANI, AHMED ZAKI (born 1930), Saudi Arabian lawyer and minister of petroleum and mineral resources (1962-1986) **16** 433-435

YAMASHITA, TOMOYUKI (1885-1946), Japanese general **16** 435-436

YANCEY, WILLIAM LOWNDES (1814-1863), American politician **16** 436-437

YANG, CHEN NING (born 1922), Chinese-born American physicist **16** 437-438

YARD, MARY ALEXANDER (''Molly''; born 1912), American feminist, political organizer, and social activist **16** 438-439

YASUI, MINORU (1917-1987), Asian American attorney **16** 440-444

YEAGER, CHUCK (born 1923), American pilot **16** 444-445

YEATS, WILLIAM BUTLER (1865-1939), Irish poet and dramatist **16** 445-447

YEH-LÜ CH'U-TS'AI (1189-1243), Mongol administrator **16** 447-449

YEKUNO AMLAK (ruled circa 1268-1283), Ethiopian king **16** 449

YELTSIN, BORIS NIKOLAEVICH (born 1931), president of the Russian Republic (1990-) **16** 449-452

YEN FU (1853-1921), Chinese translator and scholar **16** 452

YEN HSI-SHAN (1883-1960), Chinese warlord **16** 452-453

YEN LI-PEN (died 673), Chinese painter **16** 453-454

YERKES, ROBERT MEARNS (1876-1956), American psychologist **16** 454-455

YEVTUSHENKO, YEVGENY ALEXANDROVICH (born 1933), Soviet poet **16** 455-456

YI HWANG (1501-1570), Korean philosopher, poet, scholar, and educator **16** 457

YI SNG-GYE (1335-1408), Korean military leader, founder of the Yi dynasty **16** 458-459

YI SUNSIN (1545-1598), Korean military strategist and naval hero **16** 459-461

YO FEI (Yo P'eng-chü; 1103-41), Chinese general **16** 462

YOGANANDA (Mukunda Lal Ghose; 1893-1952), Indian yogi **16** 462-463

YÔNGJO (1694-1776), king of Korea 1724-76 **16** 461-462

YORITOMO, MINAMOTO (1147-1199), Japanese warrior chieftain **16** 463-464

York, House of
see England—1461-85 (Yorkist)

YOSHIDA, SHIGERU (1878-1967), Japanese diplomat and prime minister **16** 464-465

YOSHIMUNE, TOKUGAWA (1684-1751), Japanese shogun **16** 465-466

YOULOU, FULBERT (1917-1972), Congolese president **16** 466-467

YOUNG, ANDREW JACKSON JR. (born 1932), African American preacher, civil rights activist, and politician **16** 467-469

YOUNG, BRIGHAM (1801-1877), American Mormon leader and colonizer **16** 469-470

YOUNG, COLEMAN ALEXANDER (1918-1997), first African American mayor of Detroit **16** 470-471

YOUNG, LESTER WILLIS (''Prez'';1909-59), American jazz musician **16** 471-473

YOUNG, OWEN D. (1874-1962), American industrialist and monetary authority **16** 473-474

YOUNG, STARK (1881-1963), drama critic, editor, translator, painter, playwright, and novelist **16** 474-475

YOUNG, THOMAS (1773-1829), English physicist **16** 475-476

YOUNG, WHITNEY MOORE, JR. (1921-1971), African American civil rights leader and social work administrator **16** 476-477

YOUNGHUSBAND, SIR FRANCIS EDWARD (1863-1942), English soldier and explorer **16** 477

YOURCENAR, MARGUERITE (Marguerite Antoinette Ghislaine; 1903-87), French novelist, poet, essayist, dramatist, world traveller, and translator **16** 477-479

YÜAN, MA (flourished circa 1190-circa 1229), Chinese painter **10** 379

YÜAN MEI (1716-1798), Chinese author **16** 479-480

YÜAN SHIH-K'AI (1859-1916), Chinese military leader **16** 480-481

YUKAWA, HIDEKI (1907-1981), Japanese physicist **16** 481-482

YUN SONDO (1587-1671), Korean sijo poet **16** 483

YUNG-LO (1360-1424), Chinese emperor **16** 482-483

Z

ZADKINE, OSSIP JOSELYN (1890-1967), Russian sculptor **16** 484

ZAGHLUL PASHA, SAAD (1859-1927), Egyptian political leader **16** 485-486

ZAH, PETERSON (born 1937), Native American leader and activist **16** 486-487

ZAHARIAS, MILDRED DIDRIKSON (''Babe''; 1913-56), Olympic athlete and golfer **16** 487-488

ZANGWILL, ISRAEL (1864-1926), Jewish author and philosopher **16** 488-489

ZANUCK, DARRYL F. (1902-1979), American film producer and executive **19** 435-437

ZAPATA, EMILIANO (circa 1879-1919), Mexican agrarian leader and guerrilla fighter **16** 489-490

ZARLINO, GIOSEFFO (1517-1590), Italian music theorist and composer **16** 490-491

ZATOPEK, EMIL (born 1922), Czechoslovakian runner **20** 420-422

ZAYID BIN SULTAN AL-NAHYAN (born 1923), president of the United Arab Emirates (1971-) **16** 491-492

ZEAMI, KANZE (1364-1444), Japanese actor, playwright, and critic **16** 492-493

ZEDILLO PONCE DE LEON, ERNESTO (born 1951), president of Mexico **16** 493-495

ZEFFIRELLI, FRANCO (born 1923), Italian stage, opera, and film director, set designer, and politician **18** 419-421

ZELAYA, JOSÉ SANTOS (1853-1919), Nicaraguan statesman, three-time president **16** 495-496

ZEMURRAY, SAMUEL (1877-1961), Russian-born U.S. fruit importer **16** 496-497

ZENGER, JOHN PETER (1697-1746), American printer **16** 497-498

ZENO OF CITIUM (335-263 B.C.), Greek philosopher **16** 499-500

ZENO OF ELEA (born circa 490 B.C.), Greek philosopher and logician **16** 500

ZENOBIA (died 273), queen of Palmyra **16** 500-503

ZETKIN, CLARA (1857-1933), German political activist **16** 504-505

ZHAO KUANG-YIN (a.k.a. Song Tai Zu or Sung T'ai Tsu; 927-976), Chinese emperor **16** 505-508

ZHAO ZIYANG (Zhao Xiusheng; born 1919), Chinese statesman **16** 508-509

ZHIRINOVSKY, VLADIMIR VOLFOVICH (born 1946), Russian politician **16** 509-510

ZHIVKOV, TODOR (1911-1998), leader of the Bulgarian Communist Party and head of the Bulgarian government (1962-) **16** 510-512

ZHUKOV, GEORGI KONSTANTINOVICH (1896-1974), Russian general **16** 512-513

ZIA, HELEN (born 1952), Asian American activist and journalist **18** 421-423

ZIA UL-HAQ, MOHAMMAD (1924-1988), president of Pakistan (1978-1988) **16** 513-515

ZIAUR RAHMAN (1936-1981), Bangladesh president (1975-1981) **16** 515-516

ZIEGFELD, FLORENZ (1869-1932), American musical producer **16** 516-517

Ziegfeld Follies (musical revue)
Gershwin, Ira **20** 153-155

ZIMMERMANN, BERND ALOIS (1918-1970), German composer **16** 517-518

ZIMMERMANN BROTHERS, German artists **16** 518

ZINDEL, PAUL (born 1936), American children's author and playwright **18** 423-425

ZINE EL ABIDINE BEN ALI (born 1936), president of Tunisia **16** 518-520

ZINN, HOWARD (born 1922), American political scientist and historian **16** 520-521

ZINOVIEV, GRIGORI EVSEEVICH (1883-1936), Soviet politician **16** 521-522

ZINZENDORF, COUNT NIKOLAUS LUDWIG VON (1700-1760), German-born Moravian clergyman **16** 522-523

Zionism (Jewish movement)
supporters
Montefiore, Moses **20** 272-274

ZNANIECKI, FLORIAN (1882-1958), Polish-American sociologist and educator **16** 523-524

ZOË (circa 978-1050), Byzantine empress 1028-34 **16** 524-525

ZOG I (Ahmed Bey Zog; 1895—1961), Albanian king **16** 525-526

ZOLA, ÉMILE (1840-1902), French novelist **16** 526-528

ZORACH, WILLIAM (1887-1966), American sculptor and painter **16** 528

Zorba the Greek (novel and film)
Quinn, Anthony **20** 302-304

ZOROASTER (flourished 1st millennium B.C.), prophet and founder of Iranian national religion **16** 528-530

ZORRILLA DE SAN MARTIN, JUAN (1855-1931), Uruguayan poet and newspaperman **16** 530-531

ZOSER (flourished circa 2686 B.C.), Egyptian king **16** 531

ZUKOR, ADOLPH (1873-1976), American film producer and executive **19** 437-439

ZUMÁRRAGA, JUAN DE (circa 1468-1548), Spanish churchman, first archbishop of Mexico **16** 531-532

ZUMWALT, ELMO RUSSELL, JR. (''Bud''; 1920-2000), commander of U.S. naval forces in Vietnam **16** 532-534

ZUNZ, LEOPOLD (1794-1886), German-born Jewish scholar **16** 534

ZURBARÁN, FRANCISCO DE (1598-1644), Spanish painter **16** 534-535

Zuzuland
British rule
Wolseley, Garnet **20** 411-413

ZWILICH, ELLEN TAAFFE (born 1939), American composer **16** 536-537

ZWINGLI, HULDREICH (1484-1531), Swiss Protestant reformer **16** 537-538

ZWORYKIN, VLADIMIR KOSMA (1889-1982), Russian-American physicist and radio engineer **16** 539-540

ENCYCLOPEDIA OF WORLD BIOGRAPHY

SUPPLEMENT

21

ENCYCLOPEDIA OF WORLD BIOGRAPHY

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A–Z 21

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CONTENTS

INTRODUCTION vii
ADVISORY BOARD ix
ACKNOWLEDGMENTS xi
OBITUARIES xiii
TEXT 1
HOW TO USE THE INDEX 439
INDEX 441

INTRODUCTION

The study of biography has always held an important, if not explicitly stated, place in school curricula. The absence in schools of a class specifically devoted to studying the lives of the giants of human history belies the focus most courses have always had on people. From ancient times to the present, the world has been shaped by the decisions, philosophies, inventions, discoveries, artistic creations, medical breakthroughs, and written works of its myriad personalities. Librarians, teachers, and students alike recognize that our lives are immensely enriched when we learn about those individuals who have made their mark on the world we live in today.

Encyclopedia of World Biography Supplement, Volume 21, provides biographical information on 200 individuals not covered in the 17-volume second edition of *Encyclopedia of World Biography (EWB)* and its supplements, Volumes 18, 19 and 20. Like other volumes in the *EWB* series, this supplement represents a unique, comprehensive source for biographical information on those people who, for their contributions to human culture and society, have reputations that stand the test of time. Each original article ends with a bibliographic section. There is also an index to names and subjects, which cumulates all persons appearing as main entries in the *EWB* second edition, the Volume 18, 19 and 20 supplements, and this supplement—nearly 7,800 people!

Articles. Arranged alphabetically following the letter-by-letter convention (spaces and hyphens have been ignored), the articles begin with the full name of the person profiled in large, bold type. Next is a bold-faced, descriptive paragraph that includes birth and death years in parentheses. It provides a capsule identification and a statement of the person's significance. The essay that follows is approximately 2000 words in length and offers a substantial treatment of the person's life. Some of the essays proceed chronologically while others confine biographical data to a paragraph or two and move on to a consideration and evaluation of the subject's work. Where very few biographical facts are known, the article is necessarily devoted to an analysis of the subject's contribution.

Following the essay is a bibliographic section arranged by source type. Citations include books, periodicals and online Internet addresses for World Wide Web pages, where current information can be found.

Portraits accompany many of the articles and provide either an authentic likeness, contemporaneous with the subject, or a later representation of artistic merit. For artists, occasionally self-portraits have been included. Of the ancient figures, there are depictions from coins, engravings, and sculptures; of the moderns, there are many portrait photographs.

Index. The *EWB Supplement* index is a useful key to the encyclopedia. Persons, places, battles, treaties, institutions, buildings, inventions, books, works of art, ideas, philosophies, styles, movements—all are indexed for quick reference just as in a general encyclopedia. The index entry for a person includes a brief identification with birth and death dates *and* is cumulative so that any person for whom an article was written who appears in the second edition of *EWB* (volumes 1–16) and its supplements (volumes 18–21) can be located. The subject terms within the index, however, apply only to volume 21. Every index reference includes the title of the article to which the reader is being directed as well as the volume and page numbers.

Because *EWB Supplement*, Volume 21, is an encyclopedia of biography, its index differs in important ways from the indexes to other encyclopedias. Basically, this is an index of people, and that fact has several interesting consequences. First, the information to which the index refers the reader on a particular topic is always about people associated with that topic. Thus the entry 'Quantum theory (physics)' lists articles on

people associated with quantum theory. Each article may discuss a person's contribution to quantum theory, but no single article or group of articles is intended to provide a comprehensive treatment of quantum theory as such. Second, the index is rich in classified entries. All persons who are subjects of articles in the encyclopedia, for example, are listed in one or more classifications in the index—abolitionists, astronomers, engineers, philosophers, zoologists, etc.

The index, together with the biographical articles, make *EWB Supplement* an enduring and valuable source for biographical information. As school course work changes to reflect advances in technology and further revelations about the universe, the life stories of the people who have risen above the ordinary and earned a place in the annals of human history will continue to fascinate students of all ages.

We Welcome Your Suggestions. Mail your comments and suggestions for enhancing and improving the *Encyclopedia of World Biography Supplement* to:

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OBITUARIES

The following people, appearing in volumes 1–20 of the *Encyclopedia of World Biography,* have died since the publication of the second edition and its supplements. Each entry lists the volume where the full biography can be found.

ASSAD, HAFIZ (born 1930), Syrian president, died of heart failure in Damascus, Syria, June 10, 2000 (Vol. 1).

BALTHUS (BALTHASAR KLOSSOWSKI) (born 1908), European painter and stage designer, died in Rossiniere, Switzerland, February 18, 2001 (Vol. 1).

BANDARANAIKE, SIRIMAVO (born 1916), Sri Lankan prime minister, died of heart failure in Sri Lanka, October 10, 2000 (Vol. 1).

BLOCH, KONRAD (born 1912), American biochemist, died of heart failure in Burlington, Massachusetts, October 15, 2000 (Vol. 2).

DONG, PHAM VAN (born 1906), Vietnamese premier, died in Hanoi, Vietnam, April 29, 2000 (Vol. 5).

FIGUEIREDO, JOAO BATISTA DE OLIVEIRA (born 1918), Brazilian president, died of heart failure in Rio de Janeiro, Brazil, December 24, 1999 (Vol. 5).

GUINNESS, ALEC (born 1914), British actor, died of liver cancer in Midhurst, England, August 5, 2000 (Vol. 7).

HARTSHORNE, CHARLES (born 1897), American theologian, died in Austin, Texas, October 9, 2000 (Vol. 7).

LAWRENCE, JACOB (born 1917), American painter, died in Seattle, Washington, June 9, 2000 (Vol. 9).

LINDBERGH, ANNE MORROW (born 1906), American author and aviator, died in Passumpsic, Vermont, February 7, 2001 (Vol. 9).

PUENTE, TITO (born 1923), American musician, died in New York, May 31, 2000 (Vol. 12).

QUINE, WILLARD VAN ORMAN (born 1908), American philosopher, died in Boston, Massachusetts, December 25, 2000 (Vol. 12).

RICHARD, MAURICE "ROCKET" (born 1921), Canadian hockey player, died in Montreal, Canada, May 27, 2000 (Vol. 19).

ROWAN, CARL T. (born 1925), American journalist, author, and ambassador, died in Washington, DC, September 23, 2000 (Vol. 13).

SEGAL, GEORGE (born 1924), American sculptor, died of cancer in New Jersey, June 9, 2000 (Vol. 14).

SIMON, HERBERT ALEXANDER (born 1916), American economist, died in Pittsburgh, Pennsylvania, February 9, 2001 (Vol. 14).

SITHOLE, NDABANINGI (born 1920), African political activist, died in Darby, Pennsylvania, December 12, 2000 (Vol. 14).

TRUDEAU, PIERRE ELLIOTT (born 1919), Canadian prime minister, died of prostate cancer on September 28, 2000 (Vol. 15).

XENAKIS, IANNIS (born 1922), Greek-French composer and architect, died in Paris, France, February 4, 2001 (Vol. 16).

ZATOPEK, EMIL (born 1922), Czechoslovakian runner, died in Prague, Czech Republic, November 22, 2000 (Vol. 20).

A

William Albright

William Foxwell Albright (1891-1971) was a well-known, prolific, and gifted archaeologist and scholar of the ancient Near East. He excavated several Biblical sites, served as director of the American Schools of Oriental Research, and was a professor of Semitic languages at Johns Hopkins University for many years.

Albright was born on May 24, 1891 in Coquimbo, Chile, to Methodist missionary parents who were stationed in the Atacama Desert. His family had very modest means. Although they were able to provide the bare necessities of life, he and his three brothers and two sisters were not brought up with any luxuries. The family lived in a missionary compound separate from the Chilean people. They were constantly reminded of their cultural differences. When Albright's parents wanted him to do errands for them outside the compound, they had to spank him in order to force him to go out and face the Chilean children, who harassed him and occasionally even tossed stones at him, calling him ''gringo''; they also teased him for being a Protestant in a largely Catholic country.

Albright was different from the Chilean children in two other ways: although he was tall and strong, he had such weak eyes that he couldn't read without holding the book only inches from his face. He was so afraid of becoming blind that he taught himself to read Braille. In addition, an accident with a farm machine when he was five had resulted in his left hand being injured and rendered almost useless. Because of these afflictions, as well as his isolated status as a missionary child, he didn't play much with other children and spent most of his time in his father's library, which was filled with books on history and theology. These formed the basis for a rich imaginary world. G. Ernest Wright wrote in *Near Eastern Archaeology in the Twentieth Century,* ''His play was solitary and mental, in which he constructed ever larger and more complex historical worlds-peopled by imaginary heroes and non-heroes-an activity to which he credits his adult success in historical synthesis.'' Albright never forgot his childhood experience of being an outcast and a member of a persecuted minority, and throughout his life would remain sympathetic to the plight of minorities, outsiders, and the poor.

Albright became deeply interested in Biblical archaeology by age eight, and by the time he was ten, he had managed to save enough of the pennies his parents gave him to to buy the recently published *History of Babylonia and Assyria* by R. W. Rogers, a professor at Drew University. At the time, the book was the most comprehensive volume on this topic in English. He read the book so many times that he virtually memorized it. He also taught himself Hebrew so that he could better understand the Bible and Biblical history.

Hard Work and Lean Living

In 1903 Albright's parents moved the family back to Iowa, where his father was pastor of a series of small Methodist churches in the Midwest. In 1907, when he was 16, he entered Upper Iowa University, the same school his father had attended, and graduated in 1912 with a B.A. in classics and mathematics. Because his family was poor, he worked as a farm hand during the summers. The work exercised his crippled hand so much that eventually he could milk cows with it. These frugal years of hard work and

lean living taught him that he could live, and even thrive, on very little. He claimed that they toughened him for his later career as an archaeologist, because archaeologists often live very roughly when they are on expeditions to remote parts of the world. This toughness was confirmed by Wright, who commented, ''Those who have ever worked with him on an excavation can certainly agree with him that this was excellent training. . . . He possessed a will and a constitution of iron.''

At the same time that he was so excited by his studies, however, Albright felt guilty to be spending his meager money on his schooling, because his family was so impoverished. Nevertheless, he managed his meager finances well enough to make it all the way through school without a break, and even spent money on books, which he read secretly on Sundays-a day when all non-religious reading was banned by his strict parents.

Academic Honors and Teaching Positions

Albright briefly worked as a principal of a small South Dakota high school, then applied to Johns Hopkins University, where he was accepted and given a scholarship based on the strength of an article he had submitted with his application. The article, ''The Amorite form of the Name Hammurabi,'' on an ancient Akkadian king's name, had been accepted for publication by a German scholarly journal on the ancient Near East, and impressed Paul Haupt, who was head of the Oriental Seminary at the University. When Albright showed up at the university, he was already fluent in Spanish and German, had taught himself Greek and Latin, and had a fair knowledge of ancient Hebrew and Assyrian, as well as a wide knowledge of ancient history and cultures.

At the University, Albright studied the Akkadian culture. He received his doctorate in 1916, preparing a dissertation on ''The Assyrian Deluge Epic,'' an ancient myth very similar to the story of Noah and the Flood in the Bible. By that time, he had already published twelve scholarly articles. Despite this impressive beginning, Albright didn't expect to find work as a professor immediately, and he did not. From 1916 until 1919, he held research fellowships, and he served briefly in labor battalions during World War I. He met his beloved wife, Ruth Norton, in 1916 and married her in 1921. She later earned a Ph.D. in Sanskrit literature at Johns Hopkins.

Albright continued to study and write on various Near Eastern subjects. In 1919 he received the Thayer Fellowship of the American Schools of Oriental Research in Jerusalem. He was acting director of the school in 1920-21, and in 1922 became its director, a position he held until 1936. He was a professor of Semitic Languages at Johns Hopkins University from 1929 until he retired in 1958.

While in Palestine, Albright learned to speak Arabic and expanded his knowledge of modern Hebrew. He also expanded the scope of his writing to include studies of ancient topography, but did not write only on this topic. As Wright noted, ''No subject lay outside his interest, and if it interested him enough, he could and usually did write a brilliant article on it, whether or not he had specific academic training in the particular subject.'' He became convinced, through living and exploring in Palestine, that much of the Bible could be considered a historical document: that many of the cities mentioned in it had existed and that remnants of them could perhaps still be found.

Discoveries and Innovations in Palestine

As a boy, Albright had worried that all the good archaeological sites in Palestine would be excavated before he was old enough to work as an archaeologist, but of course this was not the case. In fact, in 1922 he discovered that Tell el-Ful, a mound four miles north of Jerusalem, was the site of Jerusalem's first capital, and said joyfully that until this identification of the site, not one major city of ancient Israel had even been discovered. He began a small excavation there, and returned for more work at the site in 1934.

Albright is perhaps most widely known for his identification and reconstruction of the palace-fortress of Saul, which was confirmed by a later archaeologist, Paul W. Lapp, in 1964, shortly before King Hussein built his own palace on top of the ruins. Before Albright's time, archaeologists had trouble determining the dates of the ruins they found. Their chronology of sites they excavated was often vague or nonexistent. However, Albright quickly mastered a new technique, that of pottery chronology. In this technique, archeologists first determine the ages of various types of pottery, using their style, their position in various ruins, and their relationship to other items that could be dated. Then, when they find the same styles of pottery in a ruin that has previously not been dated, they use their knowledge of pottery types and the ages of those types to determine when the ancient structures were used. Albright became so skilled at this technique that he could tell, by examining pottery fragments found on the surface of a site, whether the site could potentially be an ancient site. In addition, he advanced the field of pottery chronology so quickly that other scholars couldn't keep up with him. Wright summed up Albright's contributions to this field by noting, ''It must be said that Albright created the discipline of Palestinian archaeology as we know it.''

In the late 1920s and early 1930s, Albright excavated a site called Tell Beit Mirsim, which he determined was the city of Debir in the Bible. In 1932 he published a detailed description of the ten layers of the site and its pottery in the *Annual* of the American Schools of Oriental Research, and added a correction and revision of the chronology of the Bronze Age layers of the site in 1933. Further descriptions of the Bronze Age layers and the Iron Age layers of the site followed in 1938 and 1943. With this work, Albright made Palestinian archaeology into a science, instead of what it had formerly been-''a digging in which the details are more or less well-described in an indifferent chronological framework which is as general as possible and often wildly wrong,'' according to Wright.

Wide Influence and Scholarly Legacy

In addition to his excavation and work in chronology, Albright advanced Near Eastern archaeology through his teaching of other scholars, and also through his work as

editor of the American Schools of Oriental Research's *Bulletin.* He edited the journal from 1931 until 1968. During that time, he attracted a great deal of attention to ancient Near Eastern studies. The intense focus on discovery and learning in the journal excited readers, according to Wright, imparting a feeling of being on the cutting edge of archaeological discovery. Albright contributed articles to almost every issue, and showed his unusually deep and wide grasp of a wide range of subjects and disciplines, which he brought together in a masterful synthesis. He was a prolific writer, completing over 1100 articles and books during his lifetime.

Throughout his life, Albright was honored with numerous awards, honorary doctorates, and medals, and was given the title ''Worthy One of Jerusalem''-the first time the award had been given to a non-Jew. After his death, his legacy continued as a large number of scholars, inspired by his work, became specialists in the areas Albright had pioneered. The American Schools of Oriental Research is now known as the Albright Institute of Archaeological Research, in honor of Albright's exceptional contributions to the field.

Albright died in Baltimore, Maryland from multiple strokes on September 19, 1971—a few months after celebrating his eightieth birthday. In his preface to Hans Goedicke's *Near Eastern Studies in Honor of William Foxwell Albright,* Wendell Phillips wrote, ''His religious training, which began before he could walk, became his career; the Bible has been the center of all his research, particularly the Old Testament, which made such a vivid impression on him as a boy. It was his real world more than the modern world in which he lived. He believed in it as history and he identified himself with it, just as he identified himself with the Old Testament warriors and kings.''

Books

King, Philip J. *American Archaeology in the Mideast,* American Schools of Oriental Research, 1983.

Near Eastern Archaeology in the Twentieth Century, edited by James Sanders, Doubleday and Co., 1970.

Near Eastern Studies in Honor of William Foxwell Albright, edited by Hans Goedicke, Johns Hopkins Press, 1971.

Oxford Encyclopedia of Archaeology in the Near East, edited by Eric M. Meyers, Oxford University Press, 1997.

Who Was Who in America 1970-1979, Marquis Who's Who, 1980. □

Aldus Manutius

Aldus Manutius (1450?-1515) contributed the first Greek and italic fonts to the publishing world. Through his printing company, he published the great works of the ancient philosophers, for the first time in their native Greek language.

Aldus Manutius the Elder was a dedicated scholar of the Italian Renaissance. He established a printing company, the Aldine Press, where he produced his first dated publication in February of 1495. The Aldine works were readily recognizable by a distinctive trademark depicting a dolphin's body wrapped around the shaft of an anchor. Early in the sixteenth century Aldus founded the Aldine Academy of Hellenic Scholars, through which he promoted the works of the great classical philosophers and scientists in their native Greek language. Aldus possessed a passion for learning and devoted his life's energy to publishing the great writings of classic literature on the newly invented printing press. In addition to his prized publications, Aldus was remembered most significantly for the many fonts (typefaces) that he designed. After the death of his grandson, Aldus Manutius the Younger, in 1598 the Aldine Press ceased operation, having published 908 editions.

Teacher and Scholar

Details regarding the birth and early life of Aldus have been in dispute for centuries. Even his descendents proved unable to agree on certain details. He was born in the town of Bassiano or possibly in nearby Sermoneta, in the vicinity of Rome, sometime between 1449 and 1451. Of his parentage and siblings little information survived, although in adulthood he was known to have cared for three sisters. Existing historical papers and letters indicate that Aldus was educated in Rome where he studied at least into the mid 1470s. It is known that his studies included a sojourn under Gaspare da Verona at the Sapienza (University of Rome) at some time between 1460 and 1473. Aldus studied Greek at the University at Ferrara, southwest of Venice, with Battista Guarino and was presumably in his mid to late teens when the new Gutenberg printing press arrived in Rome during the mid 1460s. It created a stir among the intelligentsia and scholars.

On March 8, 1480, the well educated Aldus was granted citizenship in the town of Carpi, where he served as tutor to Alberto and Lionello Pio, two princes of that town and the nephews of Giovanni Pico della Mirandola, a prominent citizen. Aldus, it is believed, became acquainted with della Mirandola at Ferrara, where Aldus probably taught during the late 1470s until as late as 1482. He completed some writings during those years, and in particular he wrote some educational aids for the students in his tutelage. One such pamphlet, *Musarum Panegyris,* was published in a very limited edition by Baptista de Tortis of Venice. The work essentially was a letter to the mother of the Princes Pio and was intended to enhance their learning environment. Four known copies survived into the twentieth century.

Aldus moved to Venice in 1489 or 1490 for the purpose of opening a print shop; he continued also to teach, as he was a dedicated scholar. In 1494 he expanded his print shop and brought in two partners: a printer named Andrea Torresani and a financial backer or patron named Pierfrancesco Barbarigo. Much of what is known of Aldus was revealed by the scholar himself in the dedications and other front and back matter of his publications. In 1506, for example, Aldus related in the preface of his second edition of Horace that he had recently spent six days in jail in Mantua, suspected of hooliganism. His agricultural manual

of 1514, *Scriptores rei rusticae,* included a statement of his copyright privilege to be valid for a period of 15 years, as granted by Pope Leo X.

Publications

When Aldus first envisioned the Aldine Press in 1489, he was nearly 40 years old. Scholars as a result have speculated repeatedly as to what prompted a successful teacher such as Aldus to embrace a completely new and untested profession so late in life. Many believe that Aldus was fascinated by the written word and by the basic rhythms of literary text and the sounds of different languages. To this effect he published a book of Latin grammar in 1493 and printed new editions in 1501, 1508, and 1514. The original (1493) edition of this Aldine grammar, entitled *Institutiones grammaticae,* carried an epilogue that justified the work as an effort to enhance and facilitate the teaching of young children. He subsequently spent three years, from 1495 until 1498, in compiling and publishing virtually every known work of Aristotle into a series of five *folio* (full-page format) documents. At the occasion of the Aldine quincentennial, Brigham Young University in Utah displayed among its holdings two surviving volumes of the Aldine Aristotle in its entirety and a priceless single page of another volume. In addition to his many folio publications, Aldus published *quartos* (one-quarter-size pages) and *octavos* (one-eighth-size pages). His octavos have been likened to paperback books of the twenty-first century.

In 1497 Aldus published a Greek-language version of a popular Latin prayer compilation, called *Horae Beatissimae Virgines* (Book of Hours) in a tiny, 115 by 79 mm format, even smaller than his octavo format. The following year he became the first printer to publish the works of Aristophanes and, in 1499, he released an Aldine publication of *Scriptores Astronomici veteres. Scriptores* contained six works, including a comprehensive astrological text, called *Mathesis* and written by Maternus. The Aldine version was the most comprehensive such publication of the times. Surviving copies of the text provide invaluable information concerning fourth century Roman society.

Printer's Markings and Type

The now-famous anchor-and-dolphin *impresa* (printer's emblem) with the motto ''fastina lente,'' first appeared in print in a 1499 Aldine publication, *Hypnerotomachia Poliphili,* as an illustration in the book. Two years later, the symbol became the trademark of the Aldine Press when, in January of 1501, Aldus published the same anchor-and-dolphin symbol as the Aldine impresa in the second volume of *Poetae Christiania veteres.* The design of the impresa was taken from a reproduction of an old Roman coin and bore a motto quoted from the Emperor Augustus, which read, *''fastina lente''* (''make haste slowly''). The proverb emphasized the tedious attention to detail demanded of the printer in the mass production of books.

Among the greatest achievements of Aldus Manutius were the Aldine fonts. He was the first printer to develop an italic roman font. The Aldine italic fonts were modeled from the handwriting of two Italian scribes, Pomponio Leto and Bartolomeo Sanvito, who were contemporaries of Aldus. Francesco Griffo, a Bolognese type cutter, built the Aldine fonts for Aldus. In the 1500 edition of *Epistole devotissime* of Catherine of Sienna, letters appeared in the human-like italic script in the inscription below one of the illustrations in the book. Aldus introduced his first complete italic typeface when he published a collection of the works of Virgil in 1501.

In addition to the new italic fonts, the collection of Aldine typefaces included also three complete fonts of Greek characters. Of these typefaces, two were modeled from the handwriting of the Greek scribe, Immanuel Rhusotas. In November of 1502, the doge of Venice awarded a copyright to Aldus for his Greek and italic fonts, thus forbidding anyone else from use or imitation of the Aldine fonts under penalty of fine. The italic fonts were significant politically because they were used for printing government documents in Venice and other Italian city-states. Aldus published the copyright notice in his Ovid collection of 1502.

When Aldus established the Aldine Academy of Hellenic Scholars in 1502, it served as a venue for the development of his translations and typefaces. A subsequent publication of the works of Sophocles, the first such printing of the seven tragedies in the natural Greek language, was published under the auspices of the Aldine Academy. The book appeared in 1502 in the octavo (165 by 96 mm) format. The year 1502 also saw the first printing of the Thucydides history of the Peloponnesian War in its original Greek, the first Aldine publication of the works of Cicero, as well as Catullus, and the poems of Ovid. Although the Ovid publication featured an extensive index, it was left to the buyer of the book to number the pages. In 1505 Aldus printed his Aesop's Fables in an eclectic compilation containing a total of seven first editions, among them the *Hieroglyphica* treatise of Herapollo defining the Egyptian Hieroglyphics.

Aldus published the works of his Renaissance contemporaries in addition to the Greek and Latin classicists. The Dutch humanist, Desiderius Erasmus, was perhaps the most renowned among the sixteenth-century authors published by the Aldine Press. Erasmus, in fact, spent eight months in supervising the publication of an Aldine revision of his own book of adages in 1508. The 1509 Aldine publication of Plutarch's *Moralia* was edited by Demetrius Ducas with assistance from Erasmus. It was an overwhelming project, nearly scrapped on multiple occasions, and constituted the first Greek edition of the essays.

Aldus left Venice from 1509 until 1512, abandoning his printing press in the process, because a French invasion of Italy threatened his real estate holdings elsewhere. He returned to Venice in 1512, where he resumed his printing craft, having failed in his effort to oust the invading squatters. Upon his return he published the works of Julius Caesar in 1513, in what was the only Aldine publication to include multicolored maps.

Aldus's final publication, *De rerum natura* of Lucretius, went to print one month before his death. After he died he

was eulogized publicly by the members of his print shop in a written remembrance that appeared in an edition of *Lactantius selections* and *Tertullian's Apologeticum,* which went to print that same year. In the remembrance the printers hailed Aldus as a master printer with a singular devotion to the spread of learning. As his body lay in state in the Church of St. Paternian his admirers heaped huge piles of Aldine publications upon the catafalque. Although Aldus devoted himself tirelessly to his printing business for over 20 years, he owned only ten percent of the operation at the time of his death in 1515.

The Aldine Legacy

The printed works of Aldus Manutius are representative of a wave of humanism that rippled through Renaissance Italy during the first half of the fifteenth century. From his shop in Venice, he published 134 editions during his lifetime and produced as many as two thousand copies for some editions. Among these were 68 Latin volumes and 58 in Greek. The output from his press included 30 first printings of Greek classics, among them the works of Sophocles, Euripides, Thucydides, Herodotus, and Demosthenes. He was involved in developing an Aldine grammar of the Greek language at the time of his death.

In the years immediately following the death of Aldus Manutius, the shop remained under the control of Torresani. Sadly, many serious and confusing printing errors occurred in the Aldine publications during that time. The situation improved, presumably after the young Paulus Manutius assumed control and operated the shop until 1574. Paulus Manutius was the son of Aldus and Torresani's daughter, Maria, who wed in 1505. Of the couple's five children, Paulus (Paulo) Manutius, was only two years old when his father died and was raised thereafter by his paternal grandfather. Under P. Manutius the Aldine Press served as official printer to the Catholic Church. Also published by the press during those years was a prototype of the modern thesaurus, called *Eleganze della lingua toscana e latina.* Aldus Manutius II, the grandson of Aldus Manutius and the son of Paulus Manutius, maintained the Aldine Press until his own death in 1597. So prized were the Aldine publications during the sixteenth century that a set of reproductions appeared in Paris during Aldus's lifetime. These are called the *Lyon forgeries.* Other copies or forgeries appeared elsewhere during the years of the operation of the Aldine Press.

In the aftermath of the industrial revolution, four hundred years after the death of Aldus, much was written about the early printer and the impact of his work on modern life. Among the various publications are a bibliography by A. A. Renouard, a biography by M. Lowry, and assorted analytical texts about the Aldine typefaces. ''[H]is books represent the finest flowering of the era we know as the renaissance,'' noted librarian Ralph Stanton in an exposition on the occasion of the 500-year anniversary of the Aldine Press. An exhibition of prized original Aldine publications was collected by the Harold B. Lee Library at Brigham Young University and adapted for Internet viewing to commemorate the anniversary. The full impact of the work of Aldus Manutius and the Aldine Press cannot be underestimated as he lived in an era when published reading matter was available only to the highest-ranking members of the clergy and the nobility.

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Lowry, Martin, *The World of Aldus Manutius,* Cornell University Press, 1979.

Online

''Aldus Pius Manutius,'' *Simon Fraser University Library,* http://www.lib.sfu.ca/proj/aldus.htm (December 20, 2000).

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Amina of Zaria

Amina of Zaria (1533-1610?), commonly known as the warrior queen, expanded the territory of the Hausa people of north Africa to the largest borders in history. More than 400 years later, the legend of her persona became the model for a television series about a fictional warrior princess, called Xena.

Amina was the warrior queen of Zazzau (now Zaria). She is known also as Amina Sarauniya Zazzau. She lived approximately 200 years prior to the establishment of the Sokoto-Caliphate federation that governed Nigeria during the period of British colonial rule following the Islamic *jahad* (holy war) that overtook the region in the nineteenth century. According to most accounts, Queen Amina ruled for 34 years at the turn of the sixteenth and seventeenth centuries. Her domain of Zazzau, a city-state of Hausaland, was eventually renamed to Zaria and is the capital of the present-day emirate of Kaduna in Nigeria. Although many details of her life remain largely in dispute among historians, the fact that she existed is a matter of general acceptance, and she is presumed to have been a Moslem ruler. Much of what is known of Queen Amina is based on information related in the *Kano Chronicles,* a translation by Muhammed Bellow of pre-colonial African tradition based in part on anonymous Hausa writings. Other details were pulled from the oral traditions of Nigeria. As a result, the memory of Queen Amina assumed legendary proportions in her native Hausaland and beyond. The extent of her military prowess and her performance in battle was augmented by lore and remains unclear.

The reign of Amina occurred at a time when the city-state of Zazzau was situated at the crossroad of three major trade corridors of northern Africa, connecting the region of the Sahara with the remote markets of the southern forest lands and the western Sudan. It was the rise and fall of the powerful and more dominant Songhai (var. Songhay) people and the resulting competition for control of trade routes that incited continual warring among the Hausa people and the neighboring settlements during the fifteenth and six-

teenth centuries. It was not until later that a ruling arrangement between the Hausa and the Fulani people ultimately brought a lasting peace to the region and survived into the colonial era of the nineteenth century.

Heir Apparent

Amina was the twenty-fourth *habe,* as the rulers of Zazzau were called. She is believed to have been the granddaughter of King Zazzau Nohir. Speculation suggests that she was born sometime during his reign, around 1533. This theory lends credence to the belief that Amina ruled Zazzau at the end of the sixteenth century. The citizens of Hausaland at that time displayed advanced skills in the industrial arts of tanning, weaving, and metalworking—in contrast to the inhabitants of the neighboring territories and surrounding cultures, where agriculture remained the dominant activity. The Hausa social hierarchy, as a result, was bound less rigidly in the social standings of tradition, which were based on hereditary factors.

Amina was born the eldest of three royal siblings. She was 16 years old when her noble parent, the powerful Bakwa of Turunku (var. Barkwa Turunda), inherited the throne of Zazzau. Historical accounts of Bakwa, the twenty-second habe of Zazzau, vary as to whether Bakwa was Amina's father or mother. Although the reign of Bakwa was known for peace and prosperity, the history of the Hausa people was nonetheless characterized by military campaigns for the purpose of increasing commerce. During the years between 1200-1700 Hausaland was, in fact, fraught with warring parties. These descended into neighboring territories that were inhabited by the Jukun and the Nupe to the south, in an effort to control trade and to expand the Hausa communities into more desirable environs. The Hausa, in turn, were conquered intermittently during those years by various other peoples. The Mali, Fulani, and Bornu were among the aggressors in these clashes. During the reign of Bakwa, the teenaged Amina occupied herself in honing her battle skills, under the guidance of the soldiers of the Zazzau military.

As was the custom of the region, the rule of Zazzau fell to Amina's brother, Karama, upon the death of Bakwa in 1566. Although Karama was the younger of the two, it was the male heir who took precedence in ascending the throne. The third sibling, a sister named Zaria, eventually fled the region. By the time that Amina assumed the throne, following the death of her brother in the tenth year of his rule, she had matured into a fierce warrior and had earned the respect of the Zazzau military. Amina, in fact, established her dominance as the head of the Zazzau cavalry even before she came to rule the city-state.

Exploits in Battle

Within three months of inheriting the throne, Queen Amina embarked on what was to be the first in an ongoing series of military engagements associated with her rule. She stood in command of an immense military band and personally led the cavalry of Zazzau through an ongoing series of campaigns, waging battle continually throughout the course of her sovereignty. She spent the duration of her 34-year reign in military aggression. Although the military campaigns of Amina were characterized as efforts to ensure safe passage for Zazzau and other Hausa traders throughout the Saharan region, the practice proved effective in significantly expanding the limits of Zazzau territory to the largest boundaries before and since. African chronicler, P. J. M. McEwan quoted the *Kano Chronicles,* which stated that Amina, ''conquered all the towns as far as Kwararafa [to the north] and Nupe [in the south].'' According to all indications, she came to dominate much of the region known as Hausaland and beyond, throughout an area called Kasashen Bauchi, prior to the settlement of the so-called Gwandarawa Hausas of Kano in the mid 1600s. Kasashen Bauchi in modern terms comprises the middle belt of Nigeria. In addition to Zazzau, the city-states of central Hausaland included Rano, Kano, Daura, Gobir, and Katsina. At one time, Amina dominated the entire area, along with the associated trade routes connecting the western Sudan with Egypt on the east and Mali in the north. In keeping with the custom of the times, she collected tributes of kola nuts and male slaves from her subject cities. Also, as was the custom of the Hausa people, Amina built walls around the encampments of the territories that she conquered. Some of the walls survived into modern times; thus her legacy remained entrenched in both the culture and landscape of her native Hausa city-states.

Some have suggested that a neighboring Hausa king, named Sarkin Kanajeji, held Amina at a serious disadvantage in waging battle against his army, because Kanajeji's soldiers wore iron helmets for protection. Others, however, have credited Amina with the introduction of metal armor, including the iron helmets and chain mail. It has been further suggested that she was responsible for the introduction of the new armor to the Hausa city-state of Kano. Regardless of its origin, the innovation of protective armor arrived in Hausaland during the era of Amina. Because the Hausa of Zazzau were well skilled in the metalworking crafts, it is not unreasonable to infer that Amina's army was well protected by body armor.

Some historians have credited Amina with originating the Hausa practice of building the military encampments behind fortress walls. A 15-kilometer wall surrounding the modern-day city of Zaria dates back to Amina and is known as *ganuwar Amina* (Amina's wall). Additionally, a distinctive series of walls wind throughout the countryside in the vicinities of the ancient city-states of Hausaland. These came to be called Amina's walls to the rest of the world, although not all of the walls were built during the reign of Amina.

Conflicting Theories and Legend

Information about the history of Hausaland during the era of Amina is sketchy. Foreign visitors who traveled to Africa during the eighteenth and nineteenth centuries collected many of the historical accounts of those times. Other information was garnered from the oral traditions of the descendants of the early Hausa people.

Historians J. F. Ajayi and Michael Crowder suggested that Amina lived in the fifteenth century rather than the

sixteenth century. Ajayi and Crowder attribute their conclusion to information found in Bellow's *Chronicle.* The chronicles, which are believed to portray the history of Africa with some accuracy, date Amina back to the time of *Sarki* (king) Dauda whose father was believed to have ruled from 1421 until 1438. In this regard there may be some confusion with the reign of Da'ud, conqueror of Macina, who ruled from 1549 until 1582. Ajayi suggested that Hausaland suffered desperately from severe aggression from Songhai to the west during the sixteenth century, and it may be unlikely that the expansionist policies of Amina prevailed at such a difficult time. Likewise reports that Amina collected tribute from Bornu may be improbable in the context of the sixteenth century, as Zaria and many other Hausa city-states had, by that time, fallen to the control of Songhai and had suffered further aggression from Bornu to the east. Such domination by Songhai and Bornu, if depicted with accuracy, preclude the possibility that the Hausa achieved extensive domination during the reign of Amina, if indeed she lived at the end of the sixteenth century.

The dearth of facts combined with the significance of the conquests of Amina have defined a legendary persona for the warrior queen of Nigeria. According to oral tradition, Amina took a new husband from the legions of vanquished foes after every battle. After spending one night with the Zazzau queen, each man was slain. Additionally, it is common belief that Amina died during a military campaign at Atagara near Bida in Nigeria. In the twentieth century the memory of Amina came to represent the spirit and strength of womanhood. For her exploits she earned the epithet of *Amina, Yar Bakwa ta san rana* (Amina, daughter of Nikatau, a woman as capable as a man).

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Anthony of Padua

Anthony of Padua (1195-1231), a Franciscan friar, was a remarkable theologian and preacher. He became the first theology teacher in the Franciscan order and is referred to as ''Doctor of the Church.'' Anthony was canonized less than a year after this death because of the many miracles attributed to him. He is popularly known as the patron saint for lost things.

Anthony of Padua was born Fernando de Boullion (Ferdinand Bulhom) in Lisbon, Portugal on August 15, 1195 to a wealthy and socially prominent family. His father, Martin de Boullion was a descendant of Godfrey de Bouillon, commander of the First Crusade. He worked as a revenue officer and was a knight of the court of King Alfonso II. His mother, Theresa Tavejra, was a descendant of Froila I, the fourth king of Asturia. The Pope had recognized Portugal as an independent nation for less than 20 years at the time of Anthony's birth. The crusaders were an important part of Portugal's early history and religious life was strongly encouraged. The king and queen built cathedrals and monasteries around the country, which would play an influential role in Anthony's later life.

Anthony was educated at the Cathedral School of Saint Mary near his home. His teachers suggested that he become a knight on the king's court, but his father objected. He argued that his son was not strong enough to become a knight and thought he was better suited to intellectual pursuits. He wanted Anthony to help him manage the family's estate and become a nobleman. To his father's dismay, Anthony decided to join the Canons Regular of St. Augus-

tine at the age of 15. He entered St. Vincent's convent of Lisbon in 1210. During his first two years in the convent he was visited often by family and friends. Anthony felt that these visits distracted him from prayer and asked to be transferred to Holy Cross Monastery in Coimbra, then the capital of Portugal.

Joined Franciscan Order

Anthony spent eight years studying theology in Coimbra and was ordained a priest around 1219 or 1220. During this time he befriended several friars from the monastery at Olivares. These men belonged to the Friars Minor and followed Francis of Assisi. Francis had aspired to be a noble knight, but he gave up his dreams to follow Christ. He built an order of friars in Assisi, Italy around 1211 and traveled extensively, preaching to nonbelievers. According to Madeline Pecora Nugent in *Saint Anthony, Words of Fire, Life of Light,* ''By simple preaching, austere lifestyle, and holy example, Francis and his followers were evangelizing the populace in fields, markets and public squares.'' His way of life was approved by Pope Innocent II around 1209 or 1210.

In 1220 the first Franciscan friars had been martyred. Five friars went to Morocco as chaplains to the sultan's soldiers. When they arrived and began preaching about Christ, the sultan was angered by what he had heard. He ordered them to stop preaching and leave Morocco several times, but the friars refused. In the end the sultan ordered that all five be tortured and killed. Their remains were taken to the Holy Cross Monastery in Coimbra where Anthony was living. He was so moved by their story and martyrdom that he decided to join the Friars Minor. He believed that it was his calling to become a martyr too. It was an unusual request to want to leave the Canons of Saint Augustine and his superiors at Holy Cross were reluctant to let him go. They found it hard to understand how the son of a nobleman would dedicate his life to poverty, even though this is exactly what Saint Francis did. Anthony was given permission to leave and he joined the Convent at Olivares. He was given the name Anthony after Saint Anthony of Egypt who founded the first Christian monasteries based upon the idea of renouncing the world for Christ.

Soon after joining the friars Anthony wanted to go to Morocco to continue the mission of the five martyred friars. He was granted permission and sailed to Morocco in December of 1220. Upon his arrival he fell seriously ill and had to return home. However, en route to Portugal, his ship was blown off course during a severe storm and Anthony landed in Sicily.

A New Calling

Anthony recovered at a Franciscan monastery in Messina. It was there that he learned that a general meeting of friars was going to be held in Assisi on May 30, 1221. For a week, friars from across Europe gathered to pray together and to hear Saint Francis and Brother Elias, the new minister general of the order, speak. After the meeting, Anthony was assigned to a hermitage in Monte Paolo, near Forli, where he celebrated mass for the lay brethren.

Anthony lived a life of solitude until his gift for preaching was discovered by accident. He accompanied the Father Provincial to an ordination ceremony in Forli. The scheduled preacher did not arrive and no one volunteered to fill his role so the Father Provincial asked Anthony to speak about whatever came to his mind. He gave an incredible performance, demonstrating the depth of his knowledge of the scriptures and speaking eloquently and passionately. It was this chance opportunity that changed Anthony's calling.

When Saint Francis learned of Anthony's performance, he appointed him the first theology teacher of the friars and ordered him to travel throughout Italy preaching to the order. Saint Francis had reservations about educating the friars because he feared they would lose their humility. According to Nicolaus Dal-Gal in *The Catholic Encyclopedia: Saint Anthony of Padua,* Saint Francis sent a letter to Anthony stating: ''It is my pleasure that thou teach theology to the brethren, provided, however that as the Rule prescribes, the spirit of prayer and devotion may not be extinguished.''

Preacher and Teacher

Anthony then traveled all over Italy and France preaching to the people as well as the friars. He attracted large crowds wherever he went. He was best known for his sermons against heresy, his attacks on the weakness of the secular clergy, and on the sins of society. Because of the passion with which he spoke, Anthony was called the ''Hammer of the Heretics.'' He was well known for speaking to people directly about their sins, regardless of their social standing. In a famous story about Anthony, it is said that he was invited by the Archbishop Simon de Sully to preach at a synod in Bourges in 1225. In front of a large audience, Anthony denounced his host, the archbishop himself. His sermon was so powerful that the archbishop repented.

Anthony greatly shaped the development of Franciscan theology. For example, he is credited with introducing the teachings of Saint Augustine to the friars. He also spent a considerable amount of time with Thomas Gallo, the famous abbot of the Saint Andrew Monastery in Vercelli, discussing mystical theology. In 1223 Anthony founded a theology school for the friars, which eventually became the school of theology at the University of Bologna.

Anthony is the only early Franciscan preacher whose teachings have survived to this day. Only two sermons have been preserved—one for Sundays composed around 1228 and one for saints' feast days composed between 1230 and 1231. His speeches frequently included references to scripture that soon became an important practice in Franciscan preaching style. While these sermons are described as long and argumentative, some excerpts are straightforward and have been circulated for a lay crowd. An example taken from *Saint Anthony of Padua Our Franciscan Friend* is: ''Jesus' place should always be in the center of every heart. From this center, as if from a sun, emanate rays of grace to each of us.''

Sainthood

When Francis of Assisi died on October 3, 1226, Anthony returned to Italy. He was then elected Minister Provincial of Romagna-Emilia. However, he resigned his position at the general meeting of Franciscans on May 30, 1230 so he could continue preaching. He returned to the convent in Padua that he had founded in 1227. The same year he was also given the opportunity to preach before Pope Gregory IX who was so moved by what he heard that he called Anthony the ''Ark of the Covenant.'' Anthony also preached daily in Padua during Lent of 1231 and tens of thousands of people flocked to the city to hear him. He was preaching outside of Padua when he became ill. It was later discovered that he suffered from dropsy, where water is retained in the body tissues, but it is not known what caused this condition. Anthony knew that he was seriously ill and he asked to be taken back to Padua. However, he did not reach his final destination. Instead he died in Arcella on June 13, 1231 at Poor Clare monastery, at the age of 35. He was canonized by Pope Gregory IX on May 30, 1232 at the Cathedral of Spoleto. In 1946 Pope Pius XII named Anthony of Padua the ''Doctor of the Church'' for his knowledge of scripture and gift of preaching.

While Anthony is often called ''the miracle worker,'' only one of the 56 miracles recorded for his canonization occurred during his lifetime. His fame came more from the impact of his preachings than from miraculous acts. In 1263 when his relics were moved to a church in Padua bearing his name, legend has it that his vault was opened and his body had decomposed except for his tongue, which was still intact.

Today Anthony, son of a nobleman and teacher of friars, is known as the patron saint of the illiterate and the poor, the finder of lost things, and the saint of small requests. Tuesday has become known as Saint Anthony's day because that was the day of his funeral procession in Padua. His feast day is celebrated on June 13. There are two images popularly associated with Saint Anthony. In one image he is holding the child Jesus on his arm. This is based on a story that young Jesus appeared to Anthony in 1231 as an apparition. The second image is of Saint Anthony holding a lily. There is a story that on his feast day in 1680 someone placed a cut lily in the hands of his statue at a church in Austria. Instead of dying the lily grew two new blooms the following year. The lily is a symbol of purity and innocence.

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Henry Armstrong

Henry Armstrong (1912-1988) became the first boxer in history to hold world titles in three separate weight classes at the same time. After retiring from boxing, Armstrong became an ordained Baptist minister, working with disadvantaged youth. He also wrote the autobiographical *God, Gloves, and Glory* (1956).

Born Henry Jackson, Jr., on December 12, 1912, in Columbus, Mississippi, Armstrong was the eleventh of the family's 15 children. His early childhood was spent on a plantation owned by Armstrong's grandfather, an Irishman who had married one of his slaves. His father, Henry Jackson, Sr., was a sharecropper and a butcher. His mother, America (Armstrong) Jackson was an Iroquois Indian. When Armstrong was four years old, his father moved the family to St. Louis, where he and Armstrong's older brothers found work at the Independent Packing Company. Armstrong's mother died of consumption in 1918, leaving the six-year-old under the care of his paternal grandmother. Like his mother, his grandmother hoped that he would pursue a career in the ministry. Armstrong, however, displayed no interest in fulfilling these wishes.

While attending Toussaint L'Ouverture Grammar School in St. Louis, Armstrong acquired the nickname ''Red'' due to his curly sandy hair with a reddish tint. Small in stature, he was often the target for teasing. In defending himself against bullies, he discovered his interest in boxing. During his years attending Vashon High School, Armstrong excelled, earning good grades and gaining the respect of his peers. He was elected class president and selected poet laureate of his class, which provided him the opportunity to read a valedictory poem at his graduation ceremony. Armstrong worked on his athletic abilities, often running the eight miles to school. After school, he worked as a pinboy at

a bowling alley. Here he gained his first boxing experience, winning a competition among the pinboys.

Pursuit of a Boxing Career

By the time Armstrong graduated from high school at the age of 17, the Great Depression had arrived. His father, suffering from rheumatism, struggled to provide for the family. With no money for college and the need to care for his family weighing heavily, Armstrong lied about his age, claiming he was 21 years old, in order to gain employment as a section hand on the Missouri Pacific Railroad. Well aware that his meager pay would never be sufficient to attend college, Armstrong's life changed one day when the sports section of a discarded newspaper landed at his feet. Reading that a boxer named Kid Chocolate received $75,000 for one bout, Armstrong quickly abandoned his railroad job to pursue a career as a boxer.

Working at the ''colored'' Young Men's Christian Association, Armstrong met Harry Armstrong, a former boxer, who became his friend, mentor, and trainer. Taking the name Melody Jackson, Armstrong won his first amateur fight at the St. Louis Coliseum in 1929, by a knockout in the second round. After several more amateur fights, Armstrong moved to Pittsburgh to pursue a professional career. Ill prepared and undernourished, Armstrong lost his first professional fight by a knockout. He did manage to win his second fight on points; however, he decided to return to St. Louis.

In 1931 Armstrong, accompanied by Harry Armstrong, hopped trains to Los Angeles to restart his amateur career. Upon meeting fight manager Tom Cox at a local gym, Armstrong introduced himself as Harry Armstrong's brother, after which he became known by the name Henry Armstrong. Securing a contract with Cox for three dollars, he had almost 100 amateur fights, in which he won more than half by knockout and lost none. When Cox sold his contract on Armstrong to Wirt Ross in 1932 for $250, Armstrong entered the professional ranks to stay.

Standing five feet five and one half inches tall, Armstrong fought in the featherweight class. After losing his first two professional fights in Los Angeles, Armstrong began to consistently win his bouts. He became known for his whirlwind combination of constant movement and knockout punches, earning him numerous new nicknames, including Homicide Hank, Perpetual Motion, and Hurricane Henry. Because the purses were small, Armstrong fought often, usually at least 12 times a year, and supplemented his income by operating a shoe shine stand from 1931 to 1934.

The Road to Three Titles

The road to becoming a champion was not entirely smooth. Armstrong fought his first major bout in November 1934, losing the world featherweight championship in a close decision to Baby Arizmendi. In January 1935 he lost to Arizmendi for a second time. But the tides turned later in the year when he won against former flyweight champion Midget Wolgast. Facing Arizmendi once more in August 1936, Armstrong secured his first title as the new featherweight champion, beating Arizmendi so badly that he was forced to take six months off. Armstrong went on to win his last 12 fights in 1936. Entertainer Al Jolson, who had witnessed the final bout between Armstrong and Arizmendi, was so impressed with Armstrong that he convinced New York manager Eddie Mead to take on the boxer, and Jolson supplied $5,000 to buy out Ross's contract rights to Armstrong. In a publicity stunt, Jolson and Mead falsely advertised the buy-out price as $10,000. When Ross demanded the full amount as publicized, entertainer George Raft put up the additional funds and became the third member of Armstrong's management team.

Armstrong and his managers realized that they needed to attract attention away from the rising fame of boxer Joe Louis. In an attempt to gain popularity and therefore more important fights with bigger purses, they set a goal of winning titles in three different weight divisions, an accomplishment no boxer had ever achieved. Through 1937 Armstrong entered the ring 27 times, winning every fight and knocking out all but one of his opponents. Jolson offered boxer Petey Sarron $15,000 to defend his featherweight title against Armstrong, and the two boxers met on October 29, 1937, at Madison Square Garden in New York City. Armstrong won the fight, knocking out Sarron in the sixth round, thus earning his first world title as the Featherweight Champion of the World.

In 1938 with 14 consecutive wins, 10 by knockout, Armstrong achieved his goal, becoming the first boxer to

ever hold three undisputed titles at the same time. He first set his sights on the lightweight division, but his challenge to a title fight was declined by lightweight titleholder Lou Ambers. Determined to enter a title fight, Armstrong boldly offered to challenge welterweight champion Barney Ross. Having competed as a featherweight at 126 pounds, Armstrong had to increase his weight to 138 pounds in order to qualify to fight in the welterweight division. He met the minimum weight by upping his calorie intake, drinking beer the days before the bout and a lot of water on the day of weigh-in. When the promoters postponed the bout for 10 days, Armstrong accepted Joe Louis's invitation to train at Pompton Lakes, New Jersey, with Louis paying for all expenses. Ross was favored by odds makers three to one over Armstrong; however, when the two met in Long Island City on May 31, 1938, Armstrong won convincingly on points in 15 rounds, earning his second title, Welterweight Champion of the World.

To pursue his third title, Armstrong dropped back a weight class to compete as a lightweight. The title bout came August 17, 1938, just three months after his fight with Ross, when Armstrong faced lightweight champion Lou Ambers before a packed house of almost 20,000 fans at Madison Square Garden. The fight lasted 15 rounds. Ambers opened a cut on Armstrong's lower lip, and Armstrong, afraid the referee would stop the fight, swallowed the blood throughout the fight and succeeded in winning on points. However, the fight was so brutal that Armstrong blacked out at the end and could later recall very little of what happened. Nonetheless, Armstrong had achieved his goal, becoming simultaneously the undisputed champion of the featherweight, lightweight, and welterweight divisions. *The Ring,* a boxing magazine, named Armstrong Boxer of the Year for 1938.

Soon after his fight with Ambers, Armstrong, unable to meet the 126-pound limit, relinquished his featherweight title. However, he successfully defended his two other titles 12 times during 1939. Having gained the fame and fortune that was his goal as a young man working on the railroad, Armstrong was able to produce and star in an autobiographical movie, *Keep Punching,* released in 1939. On August 22, 1939, he lost his lightweight title in a rematch with Ambers, and in 1940 he defended his welterweight crown six times before losing the title to Fritzie Zivic on October 4, 1940. During the fight Armstrong suffered an eye injury that required surgery. In the same year, he fought for an unprecedented fourth title in the middleweight division, but lost to Ceferina Garcia in a controversial decision. The final title bout of his career was a failed attempt to regain the lightweight title in a rematch with Zivic on January 17, 1941. Armstrong was knocked out in the 12-round fight. He continued to box actively until announcing his retirement in 1945 at the age of 32. His final professional record stood at 174 recorded bouts, 145 wins with 98 by knockout. Of 26 title fights, Armstrong won all but four (three losses and a draw). He lost by knockout only two times in his 15 years of boxing.

Entered the Ministry

Over the course of his career, Armstrong earned more than $1 million. However, upon his retirement he found the vast majority of his money had been lost to bad investments, management fees, and extravagant spending habits. During the final years of the 1940s he traveled to China, Burma, and India with Raft as part of a group sent to entertain soldiers. Upon his return, he became a boxing manager for a time, but his increasing use of alcohol led to his arrest in Los Angeles. In 1949 Armstrong experienced a religious conversion and turned his life around. Two years later he was ordained as a Baptist minister at Morning Star Baptist Church. His preaching drew significant crowds to revivals and other meetings. Desiring to help at-risk youth, he created the Henry Armstrong Youth Foundation and funded the organization from the profits of two books he wrote: *Twenty Years of Poem, Moods, and Mediations* (1954) and his autobiography, *Gloves, Glory, and God* (1956). He returned to St. Louis in 1972 to become the director of the Herbert Hoover Boys Club. He also continued his ministry as an assistant pastor of the First Baptist Church. Six years later he moved back to Los Angeles.

Armstrong first married in 1934. He and Willa Mae Shony had one daughter, Lanetta. After that marriage ended in divorce, Armstrong married a second time in 1960. Velma Tartt was a former girlfriend from his high school days. She died on the way to the hospital in Armstrong's arms, having suffered chest pains. After a brief third marriage, Armstrong married his fourth wife, Gussie Henry, in 1978. During his final years, Armstrong suffered from numerous illnesses, including cataracts and dementia, commonly attributed to the punishment he took as a boxer. In 1954 he became a charter member of the Boxing Hall of Fame, inducted in its opening year along with Joe Louis and Jack Dempsey. He died of heart failure on October 22, 1988 in Los Angeles. In 1990 his name was added posthumously to the International Boxing Hall of Fame.

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Desi Arnaz

Desi Arnaz (1917-1986) is best known for the popular 1950s television show *I Love Lucy*, a situation comedy that he helped create along with his wife Lucille Ball, to whom he was married from 1940 to 1960. Arnaz played "Ricky Ricardo," a struggling Cuban-born bandleader whose high-spirited wife Lucy (played by Ball) was forever engaged in some sort of comedic mischief. Behind the scenes, Arnaz was known as a savvy businessman and producer and a trailblazer in the early years of television.

Although network executives were at first reluctant to cast the heavily accented Arnaz alongside an all-American redhead like Lucy, Arnaz and Ball agreed to contribute $39,000 from their salaries toward production costs of *I Love Lucy* to ensure that the series would be launched. The comedy quickly emerged as one of the most popular shows of the decade. As *Scholastic Update* noted in 1988, Arnaz's role on the show helped Americans to "accept Hispanic immigrants not just as exotic outsiders, but as Hispanic-Americans."

Desiderio Alberto Arnaz y De Acha was born on March 2, 1917 in Santiago, Cuba. His father Desiderio was mayor of Santiago and a wealthy property owner whose holdings included a cattle ranch, two dairy farms, and a villa on a small island in Santiago Bay. Desi's mother, the former Dolores de Acha, was the daughter of one of the founders of the Bacardi rum company. As a teenager, Arnaz was expected to attend college before embarking on a career in law and politics.

Fled Cuba

However, political unrest in Cuba dramatically changed the direction of Arnaz's life. In August 1933, the Arnaz home in Santiago was burned and ransacked. While Arnaz and his mother managed to escape to safety, his father, a newly elected congressman, was put in prison. While there, he was advised by the new chief of state, Fulgencio Batista, that he would be freed if he left the country. Promising to send for his wife (whom he'd later divorce) and son, Arnaz's father set out for Miami.

In June 1934, the 17-year-old Desi arrived in America and was greeted by his father, who had established an import-export company with two other refugees in Miami. To save money, father and son lived in the company warehouse and ate cans of pork-and-beans. They used baseball bats to ward off the rats that scurried through the building. After school, young Arnaz worked cleaning bird cages for a man who sold canaries on consignment in area drug stores.

Musical Beginnings

During this time, Arnaz was recommended to a bandleader by a girlfriend's grandfather. Armed with a used guitar purchased for $5 from a pawnshop and a facility with the instrument—he'd used it often in Cuba to serenade the opposite sex—Arnaz persuaded his father to let him take this new $39-a-week job at the Roney Plaza Hotel. Xavier Cugat, the "king" of Latin dance music soon discovered the young musician. Upon graduating from high school and serving a stint in the Cugat orchestra, Arnaz debuted his own band in Miami Beach in December 1937.

The Desi Arnaz Orchestra won favorable reviews in New York and Miami. Collaborators, Lorenz Hart and Richard Rodgers, asked the young orchestra leader to audition for their upcoming Broadway musical *Too Many Girls*. Arnaz landed the part of the Latin American exchange student. Soon the 23-year-old was on his way to Hollywood to appear in the film version of the musical, starring 28-year-old studio actress, Lucille Ball.

"Lucy and Desi's first scene together in the movie *Too Many Girls* required him to take one glance at her and swoon dead away in ecstasy," commented Warren G. Harris in *Lucy & Desi*. "It didn't take much acting skill; by then, they were already in love in real life." The relationship was passionate and tumultuous from the start, punctuated by clashes of temper and jealousy. Many of the disagreements centered on Arnaz's flirtatious nature. Still, they came to care deeply for one another. Arnaz called her "Lucy" even though she had long called herself "Lucille." "I didn't like the name Lucille," Arnaz recalled in his autobiography. "That name had been used by other men. 'Lucy' was mine alone."

Lucy and Desi

On November 30, 1940, Ball and Arnaz were married in Connecticut with a wedding ring purchased at the last minute from Woolworth's. ''Eloping with Desi was the most daring thing I ever did in my life,'' Ball recalled, according to *Lucy & Desi*. ''I never fell in love with anyone quite so fast. He was very handsome and romantic. But he also frightened me, he was so wild. I knew I shouldn't marry him, but that was one of the biggest attractions.'' Upon returning to California, the couple settled into a five-acre ranch in Chatsworth, just outside of Los Angeles. Mindful of the practice of naming their residence after themselves as actors Douglas Fairbanks and Mary Pickford had done, the couple decided on Desilu after eliminating such other possibilities as Arnaball, Ballarnaz, and Ludesi.

In May 1943, Arnaz received his draft notice to serve in World War II. Because of an injury, however, he saw only non-combat duty at Birmingham Hospital, 15 minutes away from Desilu. Convinced that Arnaz was being unfaithful to her, Ball filed for divorce in September of 1944. The divorce, though, was voided by a quick reconciliation.

Arnaz' officially shortened his name during his stint in the service (from Desiderio Alberto Arnaz y de Acha to Desi Arnaz). When his military service concluded, he returned to Hollywood, only to find his opportunities limited by his heavy accent. Despite critical acclaim for his performance in the movie *Batman* and gossip columnist Louella Parson's prediction that he'd be the next Rudolph Valentino, Arnaz found it difficult to secure significant parts. The new 22-piece Arnaz Orchestra, though, was getting favorable reviews, and Arnaz eventually landed a role in the movie *Cuban Pete*, in which he was touted as ''The Rhumba-Rhythm King.''

In 1948, Arnaz and Ball formed Desilu Productions to coordinate their various stage, screen, and radio activities. A year later, Arnaz asked Ball to marry him again—this time in an official Catholic ceremony. The ceremony was later played out again, albeit in a more fanciful manner, in an episode of *I Love Lucy*.

By 1950, Arnaz and Ball had both established themselves in the medium of radio. Arnaz first served as the bandleader for Bob Hope's radio show, then as host of the musical quiz show *Your Tropical Trip*; Ball portrayed the scatterbrained housewife on the radio serial *My Favorite Husband*. When the CBS television network decided to turn *My Favorite Husband* into a TV series, Ball insisted that Arnaz be cast as her husband. As the show's producer as well as its leading man, Arnaz helped bring movie-quality techniques to live television and negotiated a deal whereby Desilu retained full ownership of the show.

Fame and Fortune

Ball gave birth to the couple's first child, Lucie Desiree, on July 17, 1951, just as scriptwriters were putting the finishing touches on *I Love Lucy* for the show's October 15, 1951 premiere. The principal characters were Ricky Ricardo, a struggling Latin bandleader who would burst into Spanish whenever he got particularly exasperated, and his wife Lucy, a wacky housewife with showbiz aspirations but no real talent. Before long, *I Love Lucy* was a smash hit, televised around the world. ''Rather than repelling audiences as CBS had feared,'' wrote Harris, ''Desi's flamboyant Cuban-ness apparently had the opposite effect of attracting viewers.'' Casting Arnaz as a TV husband was ''a case of awkwardness being recognized as an asset,'' observed a critic for the *New York Times*. The show won Emmy awards in 1952 and 1953 for best situation comedy.

As stars of the most popular show in America, Arnaz and Ball were under constant pressure to live up to the happily married image of their TV counterparts. But while tensions in the marriage increased, the series' popularity continued to grow. More Americans watched the January 13, 1953, episode featuring the birth of ''Little Ricky'' than tuned in to the inauguration of President Eisenhower, according to the *New York Times*. Lucille Ball gave birth to Desi Jr., the very same day.

Arnaz attributed the success of the show mostly to his wife's performance as the daffy Lucy. Madelyn Pugh Davis, a writer for the show, said in *People* magazine in 1991: ''He always knew she was the star. Never in all those years did I ever hear him say, Where's my part?'' Under Arnaz's direction, Desilu Productions became a media giant. In 1955 *I Love Lucy* began re-broadcasting earlier episodes—the first reruns ever shown of a current prime-time show—because so many viewers with brand-new televisions had missed the show's early years. As the *New York Times* observed, ''The appeal of reusable filmed programs led eventually to a seismic shift in television production from New York to Hollywood, and made the program's creators millionaires.''

In addition to *I Love Lucy*, Desilu produced such hits as *Our Miss Brooks*, *The Untouchables*, and *The Danny Thomas Show*. Arnaz and Ball also appeared together in movies such as *The Long, Long Trailer* and *Forever, Darling*. In 1957, Desilu bought RKO Studios, where he and Ball had met in 1940. By the mid-195Os Desilu was an empire that grossed about $15 million annually and employed 800 people.

Personal Struggles

Arnaz's personal life, however, was less healthy. Diagnosed with diverticulitis, a disease of the colon, he worked out a deal with CBS to replace *I Love Lucy* with a series of one-hour specials. Of greater importance, though, was the state of his marriage with Ball. Arnaz's well-documented drinking and womanizing took a tremendous toll on the relationship. ''The more our love life deteriorated, the more we fought, the more unhappy we were, the more I drank,'' Arnaz wrote in his autobiography. ''The one thing I have never been able to do is work and play concurrently and in moderation, whatever that means.''

On March 2, 1960, Arnaz's forty-third birthday, *I Love Lucy* was brought to a close after 179 half-hour episodes, 13 one-hour specials and nine years on the air. Ending with the usual kiss-and-make-up ending, the last show gave no inkling about the state of the marriage off the air. On the following day, March 3, 1960, Ball filed for a divorce, which, for the sake of the two children, was amicable. Two

years later, in 1962, Arnaz pulled out of Desilu Productions, selling his stock to Ball for $3 million. Running Desilu had ''ceased to be fun,'' he said in his autobiography. ''I was happier cleaning birdcages and chasing rats.''

Arnaz spent much of his time immediately after the divorce on his 45-acre horse-breeding farm in Corona, California. Still, his bond with Ball was never completely severed, and, in the fall of 1962, he was brought in as executive producer of his ex-wife's new series *The Lucy Show*.

Throughout the 1960s and 1970s, Arnaz remained active in show business. In 1967, he launched the NBC series *The Mothers-in-Law*, starring Eve Arden and Kaye Ballard. In 1976, Arnaz published his autobiography, *A Book*, which included an epilogue about Ball that stated, ''I loved her very much and, in my own and perhaps peculiar way, I will always love her.'' Arnaz appeared on *Saturday Night Live* with Desi Jr. to promote the book.

Lonely End

In 1986, after years of smoking four or five Cuban cigars a day, Arnaz was diagnosed with lung cancer. Ball stayed with him for several hours before he lapsed into a coma. He died in the arms of his daughter, Lucie, on December 2, 1986. He was ''a good daddy, but a lonely man at times, one who chose a difficult path,'' she said of him in *Lucy & Desi*.

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Charles Atlas

Charles Atlas (1893-1972) embodied the nineteenth-century ideal of the self-made man—a dream of self-improvement and rapid transformation that began with a strengthened, healthy body. By 1942, more than 400,000 copies of the Atlas program of self-development had been sold.

According to published accounts, Atlas was born Angelo Siciliano on October 30, 1893, near Acri, in Calabria, Italy. He came to the United States in 1903 with his father, Santo Siciliano, a farmer, who soon returned to Italy. His mother, Teresa, a devout Roman Catholic, raised him in a waterfront section of Brooklyn, New York, while working as a seamstress in a sweatshop. However, Santo Siciliano's naturalization papers state that Angelo was born April 20, 1893, in Brooklyn, New York. They suggest that he lived much of his childhood with his father. Lacking interest in his studies, Angelo left high school in 1908, taking a job as a leather worker in a factory that made women's pocketbooks.

Early Humiliation

Frail and possibly anemic as a youth, Angelo was twice victimized in incidents that shaped his life and career. At age fifteen he was attacked and beaten on the streets. The following year, still the ''ninety-seven-pound weakling'' of future advertisements, he was humiliated when a Coney Island bully kicked sand in his face and he was unable to respond. That summer, while touring the Brooklyn Museum, Angelo learned that the muscles he had observed on statues of Greek and Roman gods were the result of exercise. Determined to develop muscles of his own, Angelo joined the YMCA, where he worked on stretching machines, fashioned a set of homemade barbells, and began reading Bernard Macfadden's *Physical Culture* magazine. Though disappointed by the results, Angelo nevertheless remained open to other solutions. At the age of seventeen, on his regular Sunday trip to the Prospect Park Zoo, he stopped to admire a muscular lion. Its physique, he reasoned, must have developed in a more natural way, perhaps from the animal pitting one muscle against another.

Using a system of isotonic exercise that he derived from this observation, Siciliano transformed his body and, with it, his life. By the age of nineteen, he was able to earn a living by demonstrating a chest developer in a storefront on Broadway. His growing resemblance to a hotel (or bank) statue led his peers to start calling him Atlas—a name he took legally in 1922. Beginning in 1914, Siciliano performed feats of strength in vaudeville with Young Sampson,

with Earle E. Liederman in The Orpheum Models, and in the Coney Island Circus Side Show.

In 1916, while doing the Coney Island show, Siciliano was seen by an artist and introduced to New York City's community of sculptors, including Arthur Lee, Mrs. Harry Payne Whitney, and James Earle Fraser. In 1918 he married Margaret Cassano; they had two children. Until 1921, Siciliano was one of the nation's most popular male models, his physique serving as the basis for some forty-five statues, including one of George Washington in New York City's Washington Square and another of Alexander Hamilton at the Treasury Building in Washington, D.C.

Started Bodybuilding Business

Siciliano's career took another turn in 1921, when he won $1,000 as the victor in Macfadden's contest for the ''World's Most Perfectly Developed Man.'' He won again the following year at Madison Square Garden—provoking Macfadden's lament, ''What's the use of holding them? Atlas will win every time.'' Late in 1922, he used his prize money to open a mail-order bodybuilding business to market his exercise methods. The Atlas course required no special equipment, stressed a holistic approach that included advice on diet, grooming, and personal behavior, and held out as an ideal a body that, like Atlas's own, was ''perfect'' in its symmetry and proportions (5 foot 10 inch; 180 pounds; neck, 17 inch; chest, 47 inch; biceps, 17 inch; forearm, 14 inch; waist, 32 inch; thigh, 23 3/4 inch) rather than heavily muscled.

For several years the enterprise foundered, even while competitors thrived. The amicable and obliging Atlas—a poor businessman, by most accounts—spread himself too thin. He opened and then closed a Manhattan gymnasium, and for two years served without compensation as the physical director of a summer camp. The turnaround began in late 1928, when he hired Charles P. Roman, a young advertising executive whose firm had serviced the Atlas account. Charles Atlas Ltd. was incorporated in February 1929, with the two partners holding the stock in equal shares. This arrangement held until 1970, when Atlas sold his interest to Roman and retired.

A Successful Partnership

Under Roman's management, the Atlas company prospered. Atlas ran the addressing machine, bent thousands of railroad spikes and removed his shirt for awestruck visitors. Through a series of publicity stunts—in 1938 he pulled the observation car of the Broadway Limited along 112 feet of Pennsylvania Railroad track—he became a celebrity. Roman coined the term ''Dynamic Tension'' to describe Atlas's methods and, in the 1930s, wrote the famous ad depicting a young man who, having taken up the Atlas system, avenges his humiliation at the hands of a beach bully.

These and other advertisements appeared in *Popular Science, Moon Man,* and other pulp magazines aimed at lower- and middle-class males. The advertisements, which had great appeal for young men coming of age during the Great Depression, offered more than a thirty-dollar set of bodybuilding exercises. Atlas embodied the nineteenth-century ideal of the self-made man, a dream of self-improvement and rapid transformation. This was not unlike the Clark Kent/Superman character which first appeared in 1938. The transformation began with a strengthened, healthy body but also encompassed confidence, ambition, and worldly success. Moreover, the advertising copy reflected Atlas's own deeply held belief in the importance of bodily health to general well-being.

The company weathered investigations by the Federal Trade Commission in 1932, 1937, and 1938—the last for ''misrepresentative advertising.'' A London branch was opened in 1936. One in Rio de Janeiro followed in 1939. By 1942, when Atlas Ltd. received another stimulus from the predictable wartime enthusiasm for physical fitness, more than 400,000 copies of the Atlas program of self-development had been sold.

Despite continued financial success and international celebrity, Atlas lived a private, simple, and patterned life—not unlike the one advocated in his course materials. His routine consisted of morning exercises, work at the office, an evening with the family, and more exercises. Atlas died of a heart attack in Long Beach, Long Island, not far from his home in Point Lookout, New York on December 23, 1972.

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B

Robert Baden-Powell

Robert Baden-Powell (1857-1941) was a military officer who helped protect Britain's imperial empire for over 30 years. He was especially talented in military scouting. Baden-Powell was a prolific writer who often chose his military experiences as the subjects of his works. He is best known for starting a worldwide scouting movement.

Robert Baden-Powell was born Robert Stephenson Smyth Powell on February 22, 1857 in his parents' house in London, England. His father, Professor H.G. Baden Powell was a vicar and a professor of natural science. His mother, Henrietta Smyth, was Professor Baden Powell's third wife. The couple had seven living children together, of whom Robert was the fifth, and they also raised three children from the vicar's previous marriage. Baden-Powell's father died just after his last child was born, when Robert was only three years old. In 1869 Henrietta changed the family name to Baden-Powell out of respect for her late husband.

Mrs. Baden-Powell educated her children in the outdoors. Through long walks in the country, she taught them about plants and animals. They were also allowed to read books from their father's collection on natural history. Baden-Powell's formal education started with a Dame's School in Kensington Square. In 1868 he attended the Rose Hill School in Tunbridge Wells, where his father was also educated. Two years later he won a scholarship to the Charterhouse School in London. In 1872 the school moved to Godalming, which was surrounded by woodlands known as ''The Copse.'' The wilderness was an important part of Baden-Powell's childhood experience. As a schoolboy, he did not excel either academically or athletically. He was mainly interested in the outdoors and theater.

Joined the Army

By 1876 Baden-Powell had to decide upon a career. He was denied admittance to Balliol College in Oxford, where two of his older brothers had attended. Without much forethought, Baden-Powell decided to participate in an open examination for an army commission. Of the 700 people who took the exam, he finished second for cavalry and fourth for infantry. On September 11, 1876 Baden-Powell became a sub-lieutenant in the thirteenth Hussars. On December 6 of the same year, he joined his regiment in Bombay, India.

Baden-Powell took his new profession seriously and excelled in the military. He became a captain at the young age of 26. In 1884 his regiment returned to England for two years. During this time he published a book called *Reconnaissance and Scouting.* He also worked as a spy, traveling to Germany, Austria, and Russia to learn about their latest technological and military advances. In 1887 Baden-Powell's uncle, General Henry Smyth, was appointed governor and commander-in-chief of South Africa. He asked his nephew to be part of his staff. Baden-Powell participated in several non-combative missions with the Zulu and, in recognition, was promoted to brevet-major. In 1889 General Sir Henry Smyth was sent to Malta as governor and commander-in-chief and he again took his nephew as part of his staff. However, Baden-Powell was anxious for combat and, therefore, resigned from his position as military secretary in Malta in 1893 and rejoined the thirteenth Hussars in Ireland.

In 1895 Baden-Powell was sent to command a campaign against the Ashanti, whose king had broken British treaties. He thought he would have an opportunity for military action, but in the end there was no fighting. Due to his success on this mission he was promoted to brevet-lieutenant-colonel at the age of 39. Despite the honor of the promotion, Baden-Powell was disappointed that he had not yet had any combat experience in the military. He thought this was the key to having his own command in Africa. Based on his experiences with the Ashanti, Baden-Powell published a book called *The Downfall of Prempeh* in 1896. In 1889 he wrote his next book called *Pigsticking or Hog Hunting* about boar hunting.

Baden-Powell was next sent to deal with the Matabele Rebellion in the African nation of Rhodesia, as the chief of staff of Major-General Sir Frederick Carrington. Since there was not a corps of scouts available for this mission, Baden-Powell conducted his own scouting trips to learn about the terrain and the people. He would later publish his experiences in a book called *The Matabele Campaign.* Baden-Powell cited the adventure as a crucial learning experience in the ways of scouting.

After returning home from Africa, Baden-Powell was offered command of the Fifth Dragoon Guards back in India. He dedicated much of his position to training the troops in tracking and surveillance techniques. In 1899 he published *Aids to Scouting,* which was intended for the military, but had also gained surprising interest among the general public. In the same year, the commander-in-chief of the British army sent Baden-Powell back to South Africa to deal with an expected war between the British and the Boers.

Became a Hero

The Boer War was a bloody struggle between English-speaking and Afrikaans-speaking whites for control of South Africa's mineral wealth—the world's richest gold reefs. While the chief of the British army, Lord Wolseley, wanted to send 10,000 troops to South Africa, the British cabinet disagreed and instead sent 20 special service officers to organize a defense of the frontiers, one of whom was Baden-Powell. He was assigned to raise a small regiment to protect Rhodesia and to deceive the Boers into thinking that more British forces were on the way. The Boers surrounded Baden-Powell and his men in Mafeking, a small town about 175 miles west of Johannesburg. Baden-Powell managed to defend the town against over 7,000 Boers for 217 days. Some viewed this as the first real victory for the British against the Boers and Baden-Powell was considered a hero.

Mafeking was an important experience for Baden-Powell in two respects. First, he finally experienced real military action that he had desired for so long. The experience also gave him the respect of the military he was looking for and the recognition as a leader. He was promoted to the rank of major general because of his success with this mission. Second, Mafeking was the beginning of Baden-Powell's idea for boy scouts. Because the men were busy protecting the city, Baden-Powell organized the boys into a Mafeking Cadet Corps to take care of the smaller tasks around town. Mafeking became the subject of a 1907 book by Baden-Powell called *Sketches in Mafeking and East Africa.* In 1900 Baden-Powell was appointed head of the newly created South African Constabulary, a military police force, for three years. He was named inspector general of the cavalry from 1903 until 1907.

Founded Scouting

It was during this last appointment that Baden-Powell really began to develop his ideas about the scouting movement. In 1904 he attended the Annual Drill Inspection and Review of the Boys Brigade in Glasgow, where the founder, William Smith, had recruited over 54,000 boys. Smith had asked Baden-Powell to rewrite his book *Aids to Scouting* for a younger audience. According to Michael Rosenthal in *The Character Factory,* this gave Baden-Powell ''the vision of a British society made strong by legions of well-disciplined, morally upright, patriotic youth who found their satisfaction in defending the interests of the empire and following the orders of their superiors.''

Since Baden-Powell was still occupied as inspector general of the cavalry, it took a few years to put his ideas into action. In 1906 he wrote a short paper called ''Scouting for Boys,'' where he put some of his ideas into print. His vision for scouting was strongly influenced by three of his contemporaries, William Smith, Ernest Thompson Seton, and Dan Beard. Seton and Beard had started similar youth organizations in the United States. This small paper turned into a six-part series called *Scouting for Boys,* which was published between January and March of 1908. The series included the first publication of the Scout Oath and Scout Law. This series then led to an official weekly magazine, called *The Scout,* which increased the visibility and appeal of the scouting movement in the public's eye.

In the summer of 1907 Baden-Powell acted upon his ideas and ran a demonstration camp for boys on Brownsea Island off the coast of Dorset. Twenty-two boys, from ages 10 to 17, took part in the weeklong exercise, which consisted of camping, cooking, tracking, singing, and storytelling. This was the beginning of what was called ''unquestionably the most significant youth movement of the twentieth century '' in Michael Rosenthal's *The Character Factory.*

Created an International Movement

In 1910 Baden-Powell resigned from the Army and became the chairperson of the Executing Committee of the scouting movement. This movement quickly spread to other countries. Baden-Powell traveled extensively to promote scouting, including trips to South America, Russia, Canada, and the West Indies. Interest in the movement was not limited to boys. By 1910 over 8,000 girls had registered with the scouts. Baden-Powell convinced his sister, Agnes Baden-Powell, to organize the girls into their own movement, which he called the Girl Guides. In 1912 Robert and Agnes Baden-Powell published the *Handbook for Girl Guides.* In the same year, the Boy Scout Association was granted a charter of incorporation.

In 1912 Baden-Powell met his future wife, Olave St. Clair Soames, on a voyage to the West Indies. The couple was married on October 30, 1912 and went on to have three children together: Peter (1913), Heather (1915), and Betty (1917). His wife was a strong supporter of the continuing development of the scouting movement.

In 1914 Baden-Powell created the Wolf Cubs for younger boys aged 9 to 12. During World War I he published several books including *Quick Training for War, The Adventures of a Spy, Young Knights of the Empire,* and *The Wolf Cub's Handbook.* After the war he created a third group of scouts for older boys (over the age of 16) called the Rover Scouts. In 1920 Baden-Powell organized the first International Jamboree in London. He wanted a special event to celebrate the tenth anniversary of scouting. According to Tim Jeal in the book *Baden-Powell,* the chief scout wrote that the goal of the Jamboree was ''to make our ideals and methods more widely known abroad; to promote the spirit of brotherhood among the rising generation throughout the world, thereby giving the spirit that is necessary to make the League of Nations a living force.''

Baden-Powell spent the later years of his life travelling and supporting the movement. He continued to write throughout his life with such books as *Birds and Beasts in Africa* (1938), *Paddle Your Own Canoe* (1939), and *More Sketches of Kenya* (1940). Baden-Powell died on January 8, 1941 and was buried at Nyeri in view of Mount Kenya.

The legacy of Baden-Powell lies in the popularity of the scouting movement throughout the world. However, its founder has also faced his share of criticism. In 1999 Baden-Powell's character came under attack when the Barolong-Boora-Tshidi Tribal Authority of South Africa sued the British government for millions of dollars in compensation for his alleged mistreatment of blacks during the Mafeking Siege. Despite this problem, the scouting movement has continued to grow. By the year 2000 there were over 25 million members in more than 216 countries.

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Roger Bannister

Roger Bannister (born 1929) was the first person ever to run a mile in under four minutes.

''I just ran anywhere and everywhere-never because it was an end in itself, but because it was easier for me to run than to walk,'' Roger Bannister said of his childhood, according to Cordner Nelson and Roberto Quercetani in *The Milers.* When he was 12, 13, and 14, he won his school's cross-country run three years in a row. At the age of 16, he decided to become a runner. However, when his studies in medicine began at Oxford University in the fall of 1946, he had never run on a track or worn spiked running shoes.

Bannister's only training that first winter at the university was a weekly workout and a seven-and-a-half-mile cross-country race. However, he was so immensely talented that even on this meager schedule, he ran a mile in 4:30.8 in March of 1947; by June of that year he had decreased his time to 4:24.6. In 1948, Bannister was selected as a ''possible'' runner for the Olympic team, but he felt that he was not yet ready to compete at the Olympic level.

''Restless and Anxious to Compete''

In June of 1948 Bannister ran in his first major race, the Kinniard Cup. He came in fourth with a time of 4:18.7. In the Amateur Athletic Association (AAA) race he came in fifth with 4:17.2. That year, the Olympics were being held in London, and he watched them with great interest. When Bannister saw the athletes compete, he felt inspired to become a great runner like them. According to Cordner and Quercetani, he decided ''New targets had to be set and more vigorous training programs prepared. I was restless and anxious to compete. There were four years to wait before my chance would come at Helsinki [Olympics] in 1952.''

In June of 1949, Bannister ran the 880 in 1:52.7, and traveled to the United States to compete in the mile, which

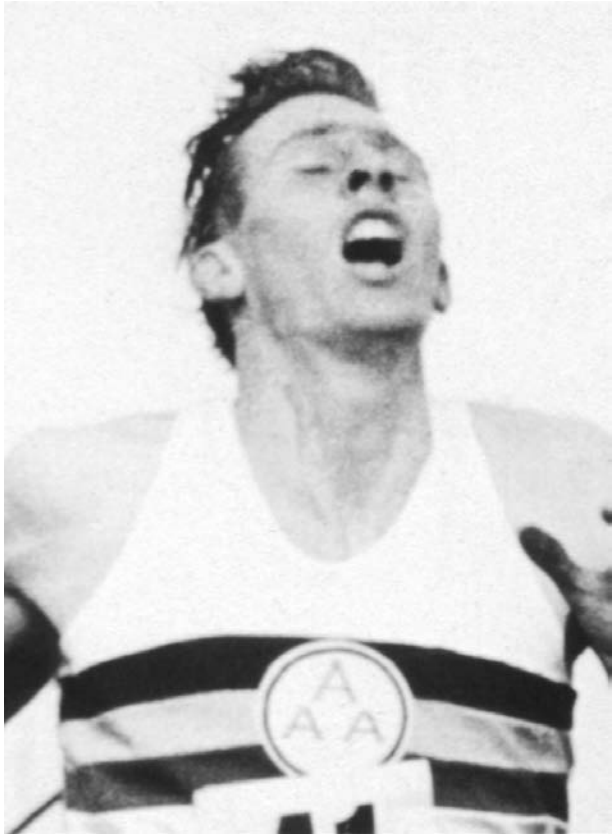

he won with times of 4:11.1 and 4:11.9. He took six weeks off from training, but came in third with a time of 4:14.2.

Bannister began using a new training method called Fartlek, in which runners alternate bursts of speed with steady running, and rapidly improved. On July 1 of 1950, he ran a mile in 4:13, but in the last lap his time was 57.5. This was the first sign of his impressive ''kick''-a burst of speed in the last quarter of a race.

At the Penn Relays in April of 1951, he began slowly, trailing the other runners, but took the lead after two and a half laps, running the last lap in an amazing 56.7, with a total time of 4:08.3. He later said, according to Cordner and Quercetani, ''I knew from my fast finish that I was now capable of a time near 4 minutes five seconds.''

Bannister's philosophy of training was to train lightly and stay fresh. For the rest of that spring he felt over-trained and somewhat burned-out. Nevertheless, in July, he ran 4:07.8, a record for the AAA championships. After this, feeling utterly exhausted, he took training for five weeks, then raced again, but was beaten by a Yugoslavian runner.

1952 Olympic Games

Bannister ran in the 1500 meters at the 1952 Olympics in Helsinki, Finland. He shared a room with his friends from Oxford: Chris Chataway, Nick Stacey, and Alan Dick. He wrote in *The Four Minute Mile* that the room they shared must have been the messiest one in the whole Olympic Village, and that he and his friends spent most of their time simply lying on their unmade beds, reading, and talking. ''It was not that we lacked the energy to make our beds or tidy the room,'' he wrote. ''We simply existed in a state of complete suspension, in which nothing seemed important until our races were over. We were thinking all the time about the precious fractions of seconds that would make us champions or failures.'' In the semifinals of the 1500 meters, Bannister came in fifth, and was disappointed with his performance. He wrote, ''The following night was one of the most unpleasant I have ever spent. My legs ached and I was unable to sleep. I felt I hated running.'' The next day, before the final, Bannister was pale and weak with anxiety. From the start, he ran ''sensibly,'' and was in second place before the final curve. ''This was the crucial moment,'' he wrote, ''for which I had waited so long. But my legs were aching, and I had no strength left to force them faster.'' Sickened, he watched as others passed him, and came in fourth. Later, however, he was proud of his result and glad that he had learned that ''the important thing was not the winning but the taking part-not the conquering but the fighting well.''

Attempted to Break Four-Minute Barrier

Bannister spent two months after the Olympics deciding whether he wanted to keep running. He eventually decided to continue, but with a new goal: to run the mile in under four minutes. This feat had never been accomplished by any runner. He trained for half an hour a day, running intense speed workouts. Bannister realized that in order to meet his goal, he would have to make sure that he was keeping up a hard pace throughout the race. He arranged for another runner, Chris Chataway, to keep track of his timing and be his pacer. At a meet at Oxford, paced by Chataway, he ran the mile in 4:03.6, which made him certain that he could break the four-minute barrier. After a brief period of rest following an injury, he began running again. On June 27, 1953, paced by his friends Chris Brasher and Don Macmillan, he ran 4:02. Despite the fact that this time was faster than any British miler's, the authorities would not allow it into the record books because the use of pacers was frowned on: runners were expected to win without such aid. According to Nelson and Quercetani, Bannister later said, ''My feeling as I look back is one of great relief that I did not run a four-minute mile under such artificial circumstances.'' Throughout 1953, however, he remained undefeated.

The Moment of a Lifetime

In 1954, Bannister decided to make another attempt to break the four-minute barrier. He trained more intensely, and reached a plateau at which, no matter how much he trained, he couldn't improve his time. Frustrated, he took time off and went mountain climbing with Chris Brasher for three days. When he came back, he beat his time by two seconds.

Bannister planned to make the sub-four-minute attempt on the Iffey Road track at Oxford during an AAA event on May 6. He rested for five days before the event. ''I had reached my peak physically and psychologically,'' he later

said, according to Nelson and Quercetani. ''There would never be another day like it.''

On May 6, he spent the morning at St. Mary's Hospital, where he worked as part of his medical studies, then took the train to Oxford. He was concerned about the weather: a strong wind had come up, and it could affect his time. At 5:15 in the evening, it began to rain lightly. By race time, the wind was about 15 miles per hour and Bannister decided to run. After 220 yards, he felt as if the race was effortless, as if he were flying.

When the bell rang, marking the last lap, Bannister's time was 3.07. The crowd was roaring and he knew he would have to run the last lap in 59 seconds. Chataway led, then Bannister sped past him at the beginning of the final straightaway, with only 300 yards to go. In his book *First Four Minutes,* quoted by David Levinson and Karen Christensen, he later wrote, ''I felt that the moment of a lifetime had come. There was no pain, only a great utility of movement and aim. The world seemed to stand still or did not exist, the only reality was the next two hundred yards of track under my feet.''

Although he was exhausted, Bannister kept running, forced on by an immense effort of will and aided by his years of training. When he was only five yards from completing the race, the tape marking the end of the race seemed to be moving farther away from him. He wrote, ''My effort was all over and I collapsed almost unconscious. The stop-watches held the answer, the announcement came-'Result of the one mile time, 3 minutes'-the rest was lost in the roar of excitement.'' His time was 3 minutes, 59.4 seconds.

Later Bannister wrote, according to Nelson and Quercetani, ''I felt suddenly and gloriously free of the burden of athletic ambition that I had been carrying for years. No words could be invented for such supreme happiness, eclipsing all other feelings. I thought at that moment I could never again reach such a climax of single-mindedness.''

''The Mile of the Century''

Track fans still talk about the ''Bannister-Landy 1-Mile Duel,'' which was the number one choice for ''Six Most Dramatic Events in Sports History,'' in the *Book of Lists,* according to David Levinson and Karen Christensen. The event was known as ''The Mile of the Century'' at the time, and took place at the Commonwealth Games in Vancouver, Canada in 1954, where fans anxiously awaited the contest between the two best milers in the world. Bannister was the first person to break the four-minute mile. John Landy of Australia, was the only other runner to have completed a mile in under four minutes; he held the world record. Landy was in front from the start. Bannister was in third, then moved up to second. He had planned to run easily through the third lap, but became nervous when Landy stayed in front, so he began speeding up at the halfway point. Nelson and Quercetani wrote, ''With great poise, he spread his effort evenly over the entire third lap. In the middle of the backstretch he had cut Landy's frightening lead in half. As they reached the bell he had closed the gap.'' When the bell rang to mark the last lap, Landy was in the lead, with Bannister right behind him. When Landy turned to see where his opponent was, Bannister passed him. He poured on his powerful ''kick,'' and won the race in 3:58.8, against Landy's 3:59.6. The moment when Bannister passed Landy is commemorated by a statue of both men outside the Empire Stadium in Vancouver, marking the ''Miracle Mile Games.''

Bannister later wrote in *Four Minute Mile,* ''[Running] gives a man or woman the chance to bring out power that might otherwise remain locked away inside. The urge to struggle lies latent in everyone. The more restricted our society and work become, the more necessary it will be to find some outlet for this craving for freedom. No one can say, 'You must not run faster than this, or jump higher than that.' The human spirit is indomitable.''

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Francis Baring

Francis Baring (1740-1810) was the founder of Baring Brothers and Company, England's oldest merchant bank. Esteemed as a trustworthy and stalwart financier, Baring rose to a position of great influence during the reign of King George III. His wealth grew commensurately with his stature.

An 1810 obituary written by one of his contemporaries, Lord Erskine, in *Gentleman's Magazine* called him ''unquestionably the finest merchant in Europe; first in his knowledge and talents, and first in character and opulence.'' The Baring firm survived for another 185 years until insider fraud was uncovered in 1995 and the bank collapsed after more than $1 billion in losses. It was a tragic end for a firm whose success had long been attributed to the estimable character of its founder.

Thriving Exeter Merchants

The Baring clan originally came from Germany. Baring's grandfather had been a Lutheran pastor in the north German city of Bremen, but he died shortly before his son, christened Johann, was born. As a result, the boy was raised by his mother's family, who were wealthy cloth merchants in Bremen. Johann Baring was sent abroad in 1717 to apprentice with the English cloth merchant with whom they did business, and liked it so much that he decided to stay and become a cloth importer himself. Settling in Exeter, he became a British citizen in 1723 and married Elizabeth Vowler, the daughter of an English tea

and coffee wholesaler. John Baring, as he was now called, amassed a small fortune from his business dealings and real estate holdings to become one of the wealthiest commoners in his city.

At their modest manor home outside Exeter, Francis Baring was born on April 18, 1740. He was the third of five children, and was slightly hard of hearing from an early age. In 1748, his father died, and his formidable mother then took over the family's wool import business. Baring was sent to London around 1755 as an apprentice to a trader there. He proved himself an academically gifted and commonsensical youth who earned accolades from the adults who knew him. He was also remembered for an ability to calculate large sums in his head. Unfortunately, he was not first in line to take over the family business; his two older brothers, John and Thomas, did so. However, Thomas died in 1758 and the youngest Baring son, Charles, who was also an apprentice in London, was recalled to Exeter to help out. However, Francis Baring liked living in London and was happy to remain there until his apprenticeship ended in 1762. An opportunity to prove himself arose when the family's longtime agent in London suggested that he take over the work upon the older man's imminent retirement. In an agreement signed with John and Charles, Baring set up the new firm as a separate but equal branch of the family's Exeter business. He purchased materials for Exeter, and looked for new markets for its goods. He also did the same for other Exeter manufacturers, and even traded goods himself.

Business Grew with International Economy

In 1767 Baring married Harriet Herring, who came from a wealthy family. By the time they began their own branch of the family business, his offices were located in Mincing Lane within The City, as London's financial district is known. The Barings would have twelve children in all, two of which died. Many of them were born at home in quarters located above the Mincing Street offices. The Baring firm's evolution into merchant banking came about when the office collected money that was due clients in Exeter, or secured credit for others. It also pioneered the practice called ''acceptances,'' by which Baring, acting as trusted middleman, guaranteed both a price and the payment between a merchant in the colonies and a London wholesaler. Popular commodities of the time were cargoes of tea or cochineal, a South American insect that yielded a brilliant red dye for cloth.

From 1763 to 1777 Baring remained in partnership with his brothers in Exeter, but lost money in eight of those years. Even his mother disapproved of his business dealings, but Baring realized his errors came from inexperience, and sought to learn from his errors. His brother Charles, however, was known for leading the Exeter branch into spectacularly unprofitable deals. After one ill-advised scheme to build mill factories in Devonshire with partners of questionable financial stability, Baring suggested that Charles be cut loose. The ties between the Exeter and London Baring firms were severed, but John Baring remained a part of both for a number of years. Baring himself, however, earned a reputation for honesty and perception among his fellow merchants and traders, and his profits expanded along with his reputation.

Around this time, Baring became an investor in the East India Company, a trading company chartered by the British crown in 1600 to trade with Asia. It secured exclusive privileges from Mogul emperors that allowed British merchants to export textiles and tea. It was a vastly profitable operation, and had even evolved into a formidable political force by this time. There were problems within the organization, however, and Baring became one of its directors in 1779. He was also achieving some measure of political clout through his brother-in-law, John Dunning, the one-time Solicitor General of England. Dunning introduced Baring into political circles that included the Earl of Shelburne, later Lord Lansdowne. During Shelburne's tenure as prime minister between 1782 and 1783, he began consulting with Baring on financial questions relating to Indian affairs.

Entered Politics

Baring won a contract with the Crown to supply victuals for British military forces in the final years of the War for American Independence. His deal saved the government money and earned him a profit at the same time. His firm was experiencing a period of tremendous growth; its capital, listed at 20,000 pounds in 1777, more than tripled to 66,000 pounds by 1793. The press sometimes criticized Baring for his profits, and England's landed aristocracy viewed bankers as a whole as somewhat suspect.

Lord Lansdowne urged Baring to enter politics, which he argued would elevate him above his profession and create a more impressive aura for his name. Both of Baring's brothers had tried to win election to England's House of Commons, but had failed; Baring succeeded in 1784 as a Whig candidate from Grampound, and later held seats from Chipping Wycombe and Calne. In all, he served as a Member of Parliament for much of the next 22 years, where his reasoned, well-informed views on finance and trade matters earned him the respect of colleagues. An ardent supporter of free, unrestricted trade, Baring even wrote a book on the matter, *The Principle of the Commutation Act Established by Facts,* published in 1786.

Baring was made chair of the East India Company from 1792 to 1793, which he found the most difficult job in his career. ''The more I work, the greater degree of jealousy and difficulty I have to encounter amongst the Directors, who are in general composed of either Fools or Knaves,'' he wrote Lansdowne. For his services, however, he received a baronetcy, which added the title of ''Sir'' to his name. The connections with the company also allowed him to place his sons abroad for important training: Thomas went to Bengal in the early 1790s, followed by Henry's departure for China. Both sons were being groomed to take over the Baring firm, and its founder relied heavily upon other family connections to give the bank its insular, sober atmosphere. The larger Baring clan had produced a number of nephews, who entered the firm as junior staffers. Among the older generation, Baring's brother John was involved until 1793. Eight years later Baring was asked to disentangle his brother John and the problematic Charles' messy financial situation. He used the opportunity to write Charles and excoriate him for years of business blunders that brought the end of their father's original wool import business. ''Your unceasing projects, by absorbing so large a part of the family and of the Bank, hung as a dead weight and impeded my progress for many years,'' he wrote his brother.

The Next Generation

Baring named his eldest son, Thomas, as a partner after his return from Bengal in 1801. Despite his years with the East India Company, the younger Baring was disinterested in the family business, and made no secret of his plan to collect art and spend much of his time on his country estate. Two younger sons, Alexander and Henry, showed more promise and aptitude. A fourth boy, William, died in 1806. The youngest of Baring's five sons, George, gambled heavily before deciding to become an Anglican cleric. He then went on to found his own sect, went bankrupt by 1827, but was rescued by his brothers and sent away to Italy, where he lived a dissipate life.

Baring retired at the age of 63 in 1803, passing control to Thomas, Alexander, and Henry. He himself became a country gentleman in 1796 when he bought a manor house called Lee, near Lewisham, Kent, which possessed an admirably distinguished pedigree. In 1801, Baring acquired an even grander estate near Micheldever in Hampshire. He spent his retirement years collecting art-particularly works from Dutch Masters like Rembrandt and Rubens-and tended to his large farm on the estate as well as a prized flock of sheep. He was said to have longed for a peerage, which would have given the family a perpetual seat in the House of Lords, but such an honor was still unlikely for a banker in the era. He died at his Lee home on September 11, 1810, and was buried in a family vault at Micheldever nine days later. After beginning life with a legacy of just 2,000 pounds that were inherited from his father, he left an estate valued at 625,000 pounds.

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Marguerite Ross Barnett

When Marguerite Ross Barnett (1942-1992) was appointed president of the University of Houston, she became the first black and the first woman chief administrator of the flagship of the four-campus Houston system. She had already made her mark at the University of Missouri, St. Louis, where she was chancellor and tenured professor in political science. The distinguished political scientist has boosted the prestige of both institutions—at St. Louis as one of its most successful fundraisers and at Houston as a major player in a $350 million fundraising campaign.

Born May 22, 1942, in Charlottesville, Virginia, Barnett is the daughter of Dewey Ross and Mary (Douglass) Barnett. She completed elementary school and in 1959 graduated from Bennett High School, both in Buffalo, New York. In 1964, she graduated from Antioch College with an A.B. degree in political science. She continued her studies in political science at the University of Chicago where, in 1966, she received an M.A. degree and, in 1972, a Ph.D.

As a child Barnett planned to become a scientist. While studying a course on Indian politics, she changed her career interests. As a part of her doctoral studies, she conducted research in south India for two years. For her subsequent book on ethnic and cultural pluralism, *The Politics of Cultural Nationalism in South India* (Princeton, N.J.: Princeton University Press, 1976), the American Political Science Association awarded her its top book prize in 1981.

Academic Appointments

Barnett's career as teacher of political science began with her appointment as lecturer at the University of Chicago, a position that she held from September 1969 to Sep-

tember 1970. She was then assistant professor of political science, 1970-1976, and James Madison Bicentennial Preceptor, 1974-1976, at Princeton University. Barnett became professor of political science at Howard University in 1976, and chaired the department of political science there from July 1977 to June 1980. In 1980, while still at Howard, Barnett was co-director of the Ethnic Heritage Project, which studied the historic black community of Gum Springs, Virginia. The U.S. Department of Education funded this project. Barnett moved to Columbia University and from August 1980 to August 1983 she was professor of politics and education, professor of political science, and director of the Institute for Urban and Minority Education. In 1982-83 she was co-principal investigator on the Constitution and American Culture and the training program for special project directors, sponsored by the National Endowment for the Humanities. From February to August 1983, Barnett was also consultant for the Presbyterian Church of the United States. She was appointed professor of political science and vice-chancellor for academic affairs at the City University of New York, for the twenty-one college system that serves 180,000 students. She remained there from September 1983 to May 1986. Barnett was then named chancellor and professor of political science, University of Missouri-St. Louis. She held the post from June 1986 to September 1990. During the spring of 1990 she was appointed president of the University of Houston.

University of Houston

Barnett became the first black and the first woman to head the University of Houston. Her appointment resulted in widespread press coverage. An article in the March 6, 1991, issue of the *Chronicle of Higher Education* put her in the national spotlight as head of an institution that she says is ''literally on the cusp of greatness'' (Mangan, A-3). Barnett is one of three women to lead universities with more than thirty thousand students. The fact that she is the only black leading a major research institution is less significant to her than her agenda at the University of Houson and her belief in the role that public urban universities should play in addressing a wide range of issues, from homelessness to space exploration. Barnett believes that urban research universities should help society ''solve its key conundrums,'' They must do so ''in the same way land-grant institutions helped solve the problems of the 19th century'' (Mangan, A-3).

Barnett has been described as ''an animated women'' who outpaces her highly energetic colleagues, an effective school booster, and a woman with strong views as well as a willingness to hear the views of others before making a decision (Mangan, A-3). Self-confident, though not conceited, Barnett is as comfortable in the corporate boardroom as she is in her staff meetings and has been praised equally by business people and academics.

During her career Barnett has been involved with numerous community activities and has served on a number of boards. Her board memberships have included the Monsanto Company, the Educational Testing Services, the Student Loan Marketing Association (SALLIE MAE), the American Council on Education, and the Committee on Economic Development. Her cultural affiliations have included membership on the board of directors of the Houston Grand Opera and the board of advisors of the Houston Symphony. In addition to her involvement with various political science and South Asian studies associations, Barnett is a member of the Overseas Development Council, the Council on Foreign Relations, and the Cleveland Council.

A Noted Author

The author of fifty articles, Barnett is also the author or editor of five books. In addition to her award-winning book on South India she co-edited *Public Policy for the Black Community: Strategies and Perspectives* (Los Angeles: Alfred Press, 1976); *Readings on Equal Education,* vol. 7 (New York: AMS Press, 1984); *Comparing Race, Sex, and National Origin Desegregation: Public Attitudes of Desegregation*, Readings on Equal Education, vol. 8 (AMS Press, 1985); and *Educational Policy in an Era of Conservative Reform,* Readings on Equal Education, Vol. 9 (AMS Press, 1986).

Her awards include Bethune-Tubman-Truth Women of the Year Award, 1983; Association of Black Women in Higher Education Award for Educational Excellence, 1986; American Political Science COBPS Award for Excellence in Scholarship and Service to the Profession, 1986; Golden GAZELLE Award from the Project on Equal Education of the

NOW Legal Defense Fund (1987); and Award of Achievement, Jefferson City NAACP, 1988. The St. Louis Variety Club named Barnett Woman of the Year in 1989. In 1990 the Women's International Leadership Forum presented her with the Woman Who Has Made a Difference Award. While at the University of Missouri-St. Louis, she designed and implemented the Partnerships for Progress Program and, in 1991, the American Council on Education recognized the program and awarded it the Anderson Medal. Barnett developed a similar program at the University of Houston called the Texas Center for University-School Partnerships.

Marguerite Ross Barnett was the mother of one daughter, Amy (Douglass) Barnett, born on December 18, 1962, during a previous marriage to Stephen A. Barnett. On June 30, 1980, Barnett married Walter Eugene King, a former member of Parliament in Bermuda and a former professional golfer. In November 1991 Barnett took a medical leave of absence to seek treatment for cancer. She died on February 26, 1992 in Wailuku, Hawaii.

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Bartholomaeus Anglicus

The Franciscan professor of theology, Bartholomaeus Anglicus (fl. 1220-1240), provided scholars with one of the first encyclopedias in the civilized world.

The exact birth and death dates of Bartholomaeus are not known. It is believed that he lived in the first half of the thirteenth century from 1220 to 1240, during which time he wrote his 19 volume reference work *De proprietatibus rerum,* a treatise on the natural sciences. It was organized as an encyclopedia and the work survived many translations including Spanish, French, Dutch and English, as well as numerous printings and handwritten manuscripts.

Bartholomaeus was also known as Bartholomew the Englishman or Bertholomew de Glanville. Born in Suffolk, England, he was an English friar who studied the natural sciences and theology at Oxford University, under the direction of Robert Grosseteste. Bartholomaeus went on to the University of Paris, where he taught theology. In 1224 or 1225, with fellow theology professor Haymo of Faversham, he joined the newly organized Franciscan order in Paris. Bartholomaeus continued to teach theology until 1231 when he was sent to Magdeburg, Germany as lector at the request of the minister general, John Parenti.

Enhanced Educational Opportunities

Educational opportunities blossomed in thirteenth century Europe with the appearance of two scholars: Bartholomaeus Anglicus of the Franciscan order and Vincent of Beauvais of the Dominican order. Each set for himself the goal of organizing and cataloging the knowledge of his time.

Vincent's book, *Speculum majus* was the larger of the two efforts, covering all knowledge to 1250. Bartholomaeus, on the other hand, focused his work, *Liber de proprietatibus rerum* (also referred to as *De proprietatibus rerum*) on the knowledge of all sciences of his time. The book is an alphabetical listing of trees and herbs, concerned primarily with their medicinal uses and values. Similar to the *Speculum majus,* Bartholomaeus treats each topic with theoretical considerations.

De proprietatibus rerum

De proprietatibus rerum consists of 19 books in 400 manuscript pages, organizing the subjects of astronomy, botany, chronology, geography, medicine, mineralogy, philosophy, theology and zoology. It is considered by many to be the first important encyclopedia of the Middle Ages. *De proprietatibus rerum* was the first to combine the works of Arabian, Greek and Jewish physicians and naturalists into one reference work. Bartholomaeus cited the works of Aristotle, Isaac Medicus, Hippocrates, Theophrastus and the Arabian, Haly.

De proprietatibus rerum was extremely popular, with many manuscript copies made and distributed throughout Europe. In the fourteenth century, it was translated into many languages. The Occitan version was dedicated to Gaston Phoebus, Count of Foix and in 1372, Jean Corbechon translated a copy into French for Charles V. More than 43 copies of Corbechon's translation have been identified. The National Library at Paris currently possesses 18 copies. *De proprietatibus rerum* was kept in manuscript form for over 200 years and was the accepted reference work for those studying the natural sciences. John Trevisa produced an English translation in 1398 entitled *Properties of All Thyngs.* This translation was a source of information for numerous writers of the time, including William Shakespeare. Students at the University of Paris, as well as lay people, had access to the work and Bartholomaeus was considered to have exerted considerable influence on the world in which he lived.

Important Legacy

Bartholomaeus' contribution to education is undeniably one of the most important in history. Although by today's standards, his work barely scratched the surface of the world's collective knowledge of natural history, it represents one of the best references to life in the Middle Ages. It is through this door that we learn a great deal about how people survived during these times. It provides an understanding of numerous aspects of life in twelfth and thirteenth

century Europe. The large number of copies made available to students and scholars alike is a testament to its importance.

Although his exact death date is not known, Bartholomaeus is believed to have died in France in the middle of the 13th century.

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Saul Bass

The contributions of American designer Saul Bass (1920-1996) initiated a revolution in the film advertising industry. Where motion picture advertising was once an unrefined and artless trade, Bass endowed the craft with the sophistication of a bona fide art form.

In the world of Saul Bass, letters walked, and roses turned to raindrops; analogous correspondence between unrelated objects was a way of life. He was a master of presentation and communication. He extracted simple and unassuming moments in time, raising each to the level of great art. With his great knack for exposing a magic meld between image, typography, and motion, he held seasoned filmmakers in awe as repeatedly he captured the naked essence of a two-hour feature-length film and condensed the emotion of the drama into a brief title track of two minutes or less. Bass possessed a heightened sense of expression and an ability to convey atmosphere, theme, and story line through the preliminary title sequence of a feature film. For four decades he grabbed the attention of the movie going public, holding spectators riveted to the silver screen, eager to follow the title track into the substance of the plot. As an advertising designer he endowed similar extensions of

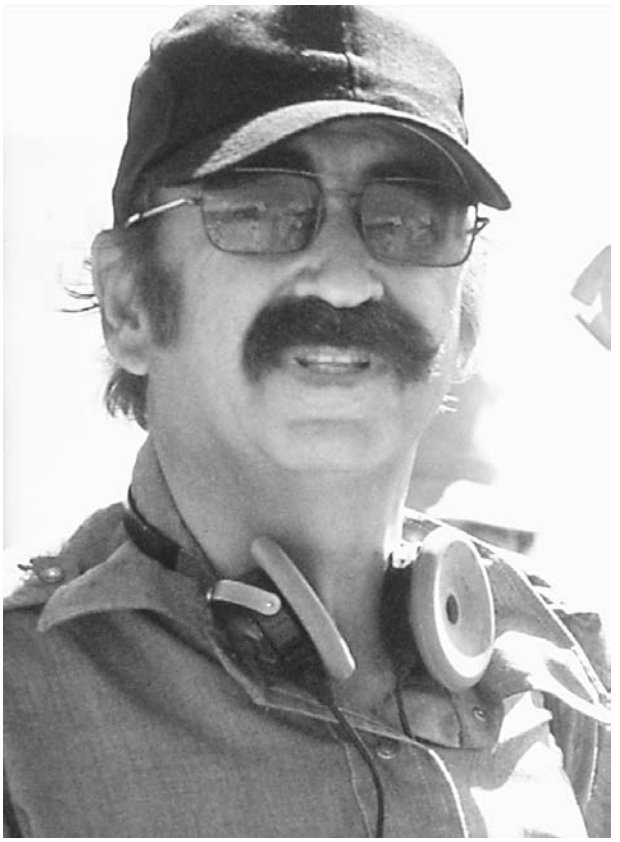

form and perception to products other than motion pictures. With deftly coordinated combinations of advertising and product packaging, he transformed the corporate image into a cohesive personality, poised to seduce the consumer.

Bass was born in New York City on May 8, 1920. He learned his way around the big city and developed a sense of sophistication that accompanies life in a world-class metropolis. From 1936 through 1939, in preparation for a career in graphic design, he studied modernism at New York's Art Students League under the direction of Howard Trafton. Bass worked also as a freelance designer during that time. Near the end of the Second World War, and still freelancing, he enrolled at Brooklyn College where he studied with Gyorgy Kepes in 1944-45. In 1946 he moved to Los Angeles, California, where he established and operated a more permanent business venture, a design firm called Saul Bass and Associates.

Master of Movie Titles

Bass entered the film industry in 1954 when he developed the advertising campaign for *Carmen Jones,* an Otto Preminger production. The central image devised by Bass for that movie was a simple but evocative rose in flames. The image served as a cohesive motif for the film promotion and led to a successive assignment from Preminger. He was asked to create the promotion motif for a 1955 Frank Sinatra film, called *Man with the Golden Arm.* Bass developed a graphic symbol for the film's advertising promotion by designing a logo that was shaped like an arm and intended to

represent addiction. Preminger approved the logo and requested bass to create the title track sequence for the movie as well. As devised by Bass, the film's title track initially called for a series of animated rectangular shapes that marched into position to form an arm. The arm, continually distorted, accented further the movie's central theme of drug addition. The design of the arm developed into the basis of an advertising campaign, although the smoothly animated quality of the sequence, as it was originally designed, was eliminated from the final track. Interestingly, it was a tug-of-war relationship between Bass and Preminger that resulted in the final version of the movie opener with disjointed animation of the arm. While Bass argued that the sequence fell flat without animation, Preminger stubbornly opposed the idea. The final compromise, staccato-like movements as the arm segments maneuvered through the visual progression, quickly earned a spot in the annals of classic moments in American film.

Decades later, critics concurred that the title sequence of *Man with the Golden Arm* revolutionized the film advertising industry by selling the film, as a unique and individualized commodity. A new concept emerged, which aligned the title sequence with a symbolic representation of the movie. Prior to the arrival of Bass and his ideas, the title track served little more purpose than that of an announcement posted on a bulletin board. Every new sequence by Bass was an artwork of itself, and a microcosm of the full-length feature to follow. Pamela Haskin said of Bass in *Film Quarterly,* ''His titles are integral to the film. When his work comes up on the screen, the movie itself truly begins.'' Bass's ingenious use of morphs grabbed filmgoers instantaneously with a micro summary of the story line of the film to follow. The laconically morphing flower-turned-teardrop at the opening of Preminger's *Bonjour Tristesse* left the audience mesmerized in 1957.

In 1958 the opening sequence of William Wyler's *Big Country* marked a further evolution for Bass in his unique craft of filming title shots. Bass acted on an inspiration to set the scene of the feature film by creating a video prologue to the movie proper. It was an interesting notion and one that proved highly successful. In the opening moments of *Big Country* he introduced the premise that the main character left his home for the wide open space of the American West and simultaneously defined the extreme remoteness of the location wherein the story takes place.

Among the more memorable title shots by Bass was an ingenious cacophony of text and graphic fills that introduced Alfred Hitchcock's *North by Northwest* in 1959. That same year, when Preminger's *Anatomy of a Murder* appeared, the Bass-produced title sequence hit hard, with a cartoon-like silhouette of a segmented human body.

After a decade of honing his vocation, Bass's life and career quickened in the late 1950s, when he met and hired Elaine Makatura, an artist and composer. Over the course of several years the two developed an intimate professional relationship, a collaborative effort that endured for over 40 years. As the 1950s merged into the 1960s, Saul Bass and Associates developed title designs for over one dozen films, while critics rained relentless praise on his creative output.

Bass, with his distinctive touch of emotion, created an unsettling display of parallel lines ad infinitum, which served to crank up the audience tension in the opening moments of a 1960 Hitchcock production, a classic horror thriller, called *Psycho.* The following year brought the acclaimed musical drama *West Side Story.* With deceiving simplicity, the story unraveled to a disturbing climax. It was at the end of the film that Bass seized the moment of listing the credits in graffiti, to mesmerize and calm the audience from the impact of the story. In 1962, Bass conceived another major mini-hit and film-land classic in presenting the skillfully orchestrated cat fight that consumes the brief preliminary moments of the title sequence of Edward Dmytryk's story of urban vice, called *Walk on the Wild Side.* In the 1964 title sequence for *The Victors,* Bass grabbed the viewer with a montage of historical images—with the final image shifting from the potpourri of the montage to become the first scene of the film proper.

Direction of Shorts

Seemingly limitless in creativity, Bass found expression in short film sequences beyond the movie openers, closing credits, and advertising logos that brought him to prominence. His mastery of the understated film short led film directors to consult him in the filming of climacteric moments in movies. In that regard, his input to Alfred Hitchcock's *Psycho* was among the most reverberating and dramatic. Bass received recognition in the credits listing with regard to his direction of the filming of the terrifying murder in the shower. Although the entire scope of his role in the filming remained a topic of dispute decades afterward, indisputable was the notion that the scene became an established classic of horror film hysteria and mesmerized generations of movie viewers. That same year, in 1960, Bass assisted Stanley Kubrick in filming the final battle in *Spartacus.* Later, in 1966, Bass was largely responsible for the filming of the car racing scenes in John Frankenheimer's *Grand Prix.* Bass used the opportunity to bring the audience to reflect on the race from the first person point of view of the drivers.

Bass, as might seem inevitable, went on to direct complete films, mostly of the genre known as ''shorts.'' In his first such foray in 1962 he produced a film called *Apples and Oranges.* Six years and five productions later, Bass won an Academy Award for his 1968 short, *Why Man Creates.* Two others of his films received Academy Award nominations in 1977 and 1979 respectively. In all, Bass and Makatura introduced a steady output of film shorts to the international film festivals throughout the 1960s, 70s, and 80s, and for much of the 1990s. They directed a feature length science fiction film in 1973, called *Phase IV.*

Four for Scorsese

Bass developed title cuts for four of Martin Scorsese's films: *GoodFellas* in 1990, the ominous *Cape Fear* in 1991, *The Age of Innocence* in 1993, and *Casino* in 1995, which was Bass's final movie title completed before his death. The *Casino* opener depicts an explosive reverie, wherein actor Robert De Niro transcends earth and symbolically dives into

hell. With the surreal imagery Bass created an atmosphere of unscrupulous depravity and greed, intended to characterize the aura of Las Vegas that reveals itself as the movie unfolds. Bass movie title art established clearly and succinctly the theme and emotional premise of each film, and it became clear to film promoters that audiences appreciated the underlying appeal to their sophistication.

More Than a Film Career

Bass and his design firm, which was renamed Saul Bass/Herb Yager and Associates in 1978, earned honors and distinction beyond the film industry, for a variety of corporate designs and promotional campaigns. Major corporations such as American Telephone and Telegraph, Rockwell International, and Warner Communications were numbered among his prominent clients. His logo designs for the Girl Scouts of America, United Airlines, and others were readily recognized in the United States and abroad. For Bass, every project was a concerted effort at cohesive packaging, in keeping with his singular appreciation for detail. Memorable creations from his design repertoire included the 1983 U.S. postage stamp commemorating art and industry, publicity posters for five academy award ceremonies, and the poster designs for the 1984 Olympic Games in Los Angeles.

Bass collected an impressive assortment of international honors from both the advertising and movie industries. He was named Honorary Royal Designer for Industry from the Royal Society of Arts of London in 1964, and he received an honorary fellowship from Bezalel Academy in Jerusalem in 1984. Prestigious art institutes such as the Philadelphia College of Art and the Los Angeles Art Center College of Design awarded honorary doctorate degrees to Bass. He held a membership in the Sundance Film Institute in Utah and served as an executive board member of the International Design Conference in Aspen, Colorado.

Exhibitions of his work appeared at the Rotterdam Film Festival in 1981, at the Cinematheque Francaise in Paris in 1982, and at the Zagreb Film Festival in Yugoslavia, in 1984. In 1987, as a professor at the University of California in Los Angeles department of art, he was named a Regents Lecturer for 1986-87, and a retrospective of his work appeared on exhibit at the school. Collections of his work are displayed internationally—at the Museum of Modern Art in New York City, at the U.S. Library of Congress in Washington, D.C., in Amsterdam at the Stedlijk Museum, and in Czechoslovakia at the Prague Museum. His writings appeared internationally in publications such as *Graphis* of Zurich, Switzerland; *Film Dope* of London; and *Banc-Titre* of Paris, as well as *American Cinematographer* of Hollywood and *Cinema* of Beverly Hills. G. Nelson published a book on Bass, entitled *Saul Bass,* in 1967. Bass earned listings in *International Dictionary of Films and Filmmakers* in 1985 and 1991, *Conran Directory of Design* in 1985, and *Who's Who in Graphic Art* in 1982.

Bass died in Los Angeles on April 25, 1996, of non-Hodgkin's lymphoma. His wife-and creative partner, Elaine Makatura, survived him. The couple had been married for 35 years; they had two children, Jennifer and Jeffrey.

Periodicals

Film Comment, April 1997, p. 72.
Film Quarterly, Fall 1996, p. 10.
Los Angeles Times, April 27, 1996, p. 22. □

Pierre Beauchamps

Early ballet dancer Pierre Beauchamps (1636-1705) was the ballet tutor of King Louis XIV of France and was regarded among the finest dancers of his time. He was the first to define the five basic positions of ballet.

Early ballet dancer and choreographer Pierre Beauchamps made significant contributions to the art form of ballet as it evolved into modern times. The art of ballet, which originated in Italy during the 1400s, had migrated to France through the effort of Queen Catherine de Medici in the 1500s but remained nebulous as an art form for another hundred years. It was not until the arrival of Beauchamps and the Academie Royale de Danse in France, at the behest of Louis XIV, that the dance became a codified discipline. Beauchamps was considered to be among the finest dancers, and it was during his lifetime that ballet was transformed from a popular pastime of royalty into a serious art form that attracted large public audiences.

Pierre Beauchamps was born in 1636 in Versailles, France. His family members were traditionally musicians and dancers who entertained the monarchs of France. He was also a distant cousin to the playwright Jean-Baptiste Moliere, a member of the Mazuel family that also was popular with French royalty. Over several generations, the two families had established a dominant position within the royal court of France. Perhaps most prominent among the Mazuels was a great-uncle to Beauchamps-and great-grandfather to Moliere—named Guillaume Mazuel. Along with violinist Christophe de Beauchamps (an uncle to Pierre Beauchamps), Mazuel was a member of the orchestra of Louis XIII. As the Beauchamps and the Mazuels performed regularly for the king, the influential relationship between the two families and the French monarchy had solidified by the time that Pierre Beauchamps was born.

By early adolescence Beauchamps, with his extraordinary affinity for the dance, had attracted the attention of the royals. As early as January 23, 1648—no more than 11 years old at the time—he appeared on the bill of the *Ballet du dereglement des passions,* a performance at the Palais Cardinal. He possessed a natural ability for the execution of graceful ballet movements and leaps that defied gravity. By 1650 he had received an appointment as the private ballet tutor of Louis XIV of France and thereafter worked with the king daily for approximately two decades. In 1660 Beauchamps performed personally in the ballet of Cavalli's *Xerse* at the celebration of the royal wedding of Louis XIV to the Spanish Princess, Maria Theresa (the Infanta).

Also as a teenager Beauchamps began to perform for his cousin, Moliere, who produced a number of comedie-ballets. The Moliere troupe operated initially under the name of the Illustre Theatre, and later as the Troupe de Monsieur. After extensive research, recent experts have failed to determine the full extent of Beauchamps's earliest involvement with the Moliere productions. It is certain that he danced in nine of the Moliere-Lully premieres and received top billing in the *livres* (libretto) on multiple occasions. John S. Powell suggested in *Music and Letters* that it was a very young Beauchamps who composed the music for Moliere's royal production of *Les Facheux* in the 1650s. It has been established with reasonable certainty that by 1659 the relationship between the dancer and the playwright assumed an increasingly formal and professional nature. Beauchamps spent the ensuing 12 years working with Moliere's troupe and performed as a dancer in a wide variety of roles, ranging from dramatic to comic characters, and portrayed a number of beings, from sprites to heroes of epic proportion.

Also performing in the Moliere programs during the 1660s were Louis XIV and the members of his court. Beauchamps and the king were seen in performance together specifically in *Le Mariage ford* in 1664, *Le Sicilien* in 1667, and in *Les Amants magnifiques* in 1670. By 1670 when Louis XIV abandoned his dancing because of his aging constitution, the art form of ballet had evolved into a professional discipline. Subsequently in 1674 Beauchamps assumed a position with the Academie Royale de Danse, founded by his former pupil, the king. It was Beauchamps who first defined the five basic positions of the dance, making it possible to choreograph increasingly intricate movements and simplifying the process of teaching the art form to new dancers. Largely as a result of the teaching innovations associated with Beauchamps, the casual pastime of ballet began a centuries-long evolution into a serious art form.

Dancer Turned Choreographer

Still in his teens, Beauchamps began to work as a choreographer. It was the occasion of a masquerade presented on February 3, 1656 that marked the approximate beginning of his career in choreography. The program, produced by the royal choreographer Jean-Baptiste Lully, was followed within one month by another Beauchamps-choreographed Lully production, *La Galanterie du temps.* Soon afterward Beauchamps choreographed the 1657 *Ballet des plaisirs troubles* at the Louvre, and from that time forward his skills were widely recognized.

On May 18, 1659 he choreographed a performance to celebrate the engagement of Louis XIV and the Infanta. The earlier production of Moliere's *Les Facheux,* to which Beauchamps may have contributed both music and choreography, was performed at least two more times for the royals, including a commissioned presentation in 1661 for a gala hosted by the French minister, Nicolas Fouquet. The production surfaced again, in November of 1661, and played for 44 public performances in Paris at the Theatre du Palais Royal. When in 1661 King Louis established the Academie Royale de Danse and placed Lully in charge, Beauchamps stepped into an appointment as *Intendant des Ballets du Roy* (royal choreographer).

As Beauchamps contributed to the advancement of ballet as a pastime for the denizens of the royal court, the dance as a fine art evolved simultaneously in the public sector. There, too, Beauchamps left the distinctive mark of his talent. Records that have survived through the centuries from the account books of Moliere's theatre company indicate that Beauchamps received payment for his services—presumably choreography—for a number of Moliere's ballet productions in the 1660s and later. When *Le Manage force* opened on February 15, 1664 and played for 15 performances at Theatre du Palais Royal in Paris, Beauchamps was on the payroll. In 1671, Beauchamps ascended to the post of Moliere's ballet master near the end of a 146-performance run of *Pomone.* Beauchamps replaced the original choreographer, Anthoine Des Brosses, for that show, which opened on March 3 in a Left Bank facility known as the Jeu de Paume de la Bouteille, marking the debut of the Moliere Academie d'Opera in Paris. Beauchamps continued with the Moliere Academie during the summer of 1671, simultaneously involved not only as a choreographer, but also as the orchestra conductor and as dancer for Moliere's *Psyche.* That production had opened on January 17, 1671 in the Grand Salle des machines at the Tuileries Palace. The production and its elaborate scenery moved to the Palais Royal where it opened on July 24, with performances continuing into October. The show reopened again in late January of 1672 and continued into March of that year. Two months later, beginning on May 24, it was Beauchamps who commandeered a series of ten performances in a revival of Moliere's production of *Le Bourgeois Gentilhomme.* He then choreographed *Le Mariage force,* which opened for the first of 14 performances on July 8. The production featured all-new music by Marc-Antoine Charpentier. Also that summer, Beauchamps signed a contract with Moliere, extending their collaboration through 1672. Thereafter Beauchamps and Moliere continued in a collaboration that lasted until Moliere's untimely death in February of 1673. Their work during that time included a production of *Psyche* that ran from November 11 until January 22, followed by *Le Malade imaginaire,* which was Beauchamps's final work with Moliere. *Le Malade* premiered on February 10, one week before the death of Moliere. Beauchamps remained with the troupe to assist with the transition while Moliere's widow prepared to assume control of the company. At that same time, and quite unexpectedly, Lully—who coincidentally had resuscitated the Academie Royale de Danse from an earlier bankruptcy—usurped the Moliere's playhouse venue by royal decree, leaving Moliere's troup without a stage.

Beauchamps, who had fallen from Lully's favor during his earlier collaboration with Moliere, was left with few options other than to contribute his services as a choreographer with Lully's royal academy troupe. For the remainder of the 1670s Beauchamps worked in choreography and dance at the Academie, along with Moliere's former one-time choreographer, Des Brosses. Beauchamps was intricately involved in the instruction of the dance, and it was during that time that he began to define and to codify the art

of ballet. He described the five basic postures and devised a system for describing each move. Although he failed to seek publication for his system of ballet, it served nonetheless as the basis for later systems and brought the art to a new level of grace and creativity.

In 1680, Beauchamps succeeded the original director of the Academie, Francois Galand du Desert, by royal appointment; and in 1687, coincidental with the death of Lully, Beauchamps retired from the Academie. He relinquished his post as director to his pupil, Guillaume-Louis Pecor. According to eighteenth century critic Raguenet, as quoted by Powell, ''They [Beauchamps and Lully] have carried these [ballet] pieces to a higher degree of perfection than anyone in the world will ever attain.'' In semi-retirement, Beauchamps worked privately on demand as a dance teacher for the high-ranking bourgeoisie and as a composer and choreographer for the Jesuits in Paris. Even in his 60s, it was said that Beauchamps retained his remarkable agility and continued to perform high leaps with apparent ease.

Footnotes

It was during the era of Beauchamps and Lully that many dramatic improvements came about, which helped ballet in its evolution as one of the major cultural arts of the twenty-first century. It was during Beauchamps's lifetime that public performance venues—beyond the confines of the royal courts—began to appear. During much of his career dance remained the exclusive domain of men, and Beauchamps often performed in the role of a female character, opposite Louis XIV. It was not until 1681 that female dancers were introduced into the ballet. Yet even with the debut of the first prima ballerina, Mlle. Lafontaine in the 1800s, some time elapsed before the heavy clothing and high-heeled costumes were replaced. Another two centuries would pass, however, before the perfection of the dramatic art of toe (pointe) dancing, a feat that was perfected by Marie Taglioni in the 1800s.

Beauchamps's codification, although never published, served as the basis for a subsequent system that was devised by one of his students, Raoul Auger Feuillet. The Feuillet, published as *Choregraphie ou l'art de decrire la dance,* appeared in 1700; it was among the first such systems to see publication. An English translation appeared in 1706, entitled *Orchesography.* It is interesting to note that Beauchamps made no secret of the fact that he found his inspiration as a choreographer from watching the birds on the Paris streets. He insisted that by strewing grain for the pigeons and observing the movements of the flock in the scramble for food, he was inspired to choreograph the ballet. Beauchamps died in 1705.

Periodicals

Christian Science Monitor, September 25, 1998.
Music and Letters, May 1995, p. 168(19). □

Balthasar de Beaujoyeulx

The sixteenth-century Italian violinist, dancing master, and choreographer Balthasar de Beaujoyeulx (ca 1535-1587) went to France from Savoy in about 1555 in the suite of the Marechal de Brissac, and was employed by several royal households. He was rapidly noted for his talent at organizing court entertainment, and was appointed *valet de chambre* to Catherine de Medici, wife of Henri II. He served her and her three sons for 30 years.

Born Baldassare de Belgiojoso, he later became known as Beaujoyeulx or Beaujoyeux. It is thought that he may have collaborated in the mascarade *Paradis d'Amour* (1572). The following year he choreographed *Le Ballet des Polonais* to celebrate the election of Catherine's second son, the Duc d'Anjou, as King of Poland. Beaujoyeulx's most famous work is *Le Ballet Comique de la Reine*, which Queen Louise discussed with him personally beforehand. It was produced at the Louvre in Paris in 1581. He too was responsible for the libretto of the ballet, published the following year.

Academie de Musique et de Poesie

Beaujoyeulx is generally acknowledged to be the father of French Court ballet. He was much influenced by the theories of the Academie de Musique et de Poesie (1571), led by the poet, Jean-Antoine de Baif. In this society, poets, artists, musicians, and choreographers exchanged ideas in their desire to emulate the artistic achievements of antiquity. Inspired by the aims of the Academie to recreate classical drama and ''vers et musique mesures a l'antique'', in which verse, music, and dance were closely correlated, Beaujoyeulx attempted to synthesize dance steps with each musical note and phrase. Following the Pythagorean-Platonic belief that the underlying principle of the universe is to be found in numbers, he created his choreography according to mathematical and geometric floor patterns that had mystical and symbolic meanings. These patterns were designed to be seen from above, so that their meaning could be clearly understood. He described dance as the geometrical arrangements of several people dancing in a group, to the varying harmony of several instruments. His love of music is attested to by his frequent references to the beauty and novelty of the music of the *Ballet Comique*—in particular, that of the consorts in the *Voulte Doree*. He compares it to the celestial music of the spheres, which ravishes the soul with its exquisite harmonies. This praise suggests that the Academicians had made great progress in their attempts to create a more expressive musical style which would have beneficial ethical and emotional effects upon the listener.

Cosmic Order and Harmony

Beaujoyeulx's choreography was envisaged as a visual expression of this celestial music, an imitation of the movements of the heavenly spheres, in which the courtly ladies

exhibited cosmic order and harmony on earth. The emphasis was on accuracy of timing and absolute precision in the use of space and floor patterns. The stylistic qualities were those of grace, charm, and elegance of movement. Beaujoyeulx praises the dexterity of the ladies' dancing in the *Ballet Comique de la Reine*, saying that one would have thought they were in battle formation, so well did they keep in time to the music and in their place. Everyone thought that Archimides himself would not have had a better understanding of geometrical proportions than did these princesses and ladies in this ballet. It has been suggested that the dancing in the court ballets was no different from ordinary social dancing. But although the same steps were used, the dances were especially choreographed for a specific occasion and theme. The description of the numerous figured dances in the *Ballet Comique de la Reine* shows the considerable complexity of the choreography.

Unity of the Arts

In a laudatory poem on the publication of *Ballet Comique*, Billard addressed Beaujoyeulx as ''Geometre, inventif, unique en ta science.'' Geometrically patterned dance was not, in fact, a new invention. In the *Ballet des Polonais*, for example, the dancers trace figures in triangular and square formations. From earliest times and right through the Middle Ages, mathematics and number symbolism had been accorded a mystical status. But Beaujoyeulx's harmonizing of music, verse, and dance was generally acknowledged to be a new invention, one in which the Academy's aim to achieve a unity of the arts was fully realized. Moreover, this collaboration of poets, composers, and scenic designers under his overall direction marks the central importance of the choreographer in sixteenth-century French court ballet. Beaujoyeulx retired in 1584 and died in Paris around 1587.

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Martin Behaim

Martin Behaim (1459?-1507) fashioned a globe depicting the known world in 1492. In the twenty-first century the restored globe remained on display at Nuremberg, and is the oldest surviving relic of its kind on earth.

Martin Behaim distinguished himself as a skilled mathematician and astronomer during the late fifteenth century. In 1490 he accepted a commission to manufacture a terrestrial globe for his hometown of Nuremberg, Germany. The globe, which survived into the twenty-first century, is believed to be the oldest such artifact of its kind. Prior to constructing the globe, Behaim spent time in Flanders and Portugal. In Portugal he was favored among the mathematicians of King John II's court. Behaim then spent two years as a cosmographer on a sailing expedition along the West African coast, before settling briefly in the Azores where he founded a Flemish colony.

A Well-Traveled Merchant

Martin Behaim was born in Nuremberg, Germany, sometime around 1459. In his youth, it is believed that he studied mathematics with the noted German astronomer and mathematician, Johann Mueller, commonly known as Regiomontanus. Behaim, the son of a wealthy merchant, then traveled through much of Western Europe as a merchant's apprentice in the textile business and became a merchant by trade. He traveled to Antwerp and elsewhere as a student and was an apprentice weaver in Flanders in 1477. During the course of his travels he arrived in Lisbon,

Portugal some time in the early 1480s, where he quickly found favor at the court of King John II. Also in Lisbon, Behaim made the acquaintance of the explorer Christopher Columbus. According to John Noble Wilford in *The Mapmakers,* Behaim might have exaggerated or completely concocted many of the tales about him that were handed down, including his claim of tutelage under Regiomontanus. According to Wilford, evidence suggests that Behaim might have devised these and other misrepresentations about his background in an attempt to impress the king of Portugal. Regardless, Behaim displayed an extensive knowledge of mathematics and an intimate familiarity with Regiomontanus's *Ephemerides.* Likewise Behaim's accomplishments among the Portuguese proved acceptable to King John.

Because of his knowledge of mathematics and navigation Behaim received an appointment to the king's council of mathematicians in 1483 and under that auspices assumed responsibility for a variety of research projects as assigned by the king. Among them Behaim was requested to develop improvements to existing navigational instruments. The exact innovations suggested by Behaim remain unclear. It is believed that he demonstrated the use of Levi ben Gerson's cross-staff apparatus as a means of determining ship's altitude. The cross-staff (also called a Jacob's staff or ballestilla) resembles an Arabian *kamal* and works on the principle of coordinating the declination of the sun with the horizon. The cross-staff proved an appropriate enhancement to a navigator's astrolabe when used in conjunction with the sun declension tables of Regiomontanus, called *Tabula directionum.* It is possible that Behaim suggested to the Portuguese to construct astrolabes of brass, to replace the older wooden models in Portugal. According to some scholars the Portuguese already were well versed in the use of solar declension tables and brass instruments by the 1480s when Behaim arrived in Portugal. Regardless, his innovations proved highly satisfactory, and in 1484 King John II dubbed Behaim with the honor of knighthood in the Portuguese Order of Christ. In 1485-86, according to most reports, Behaim was then invited to travel as cosmographer with Diego Cam (var. Diogo Cao) on a southbound expedition to explore the West Coast of Africa. The Cam expedition continued past the mouth of the Congo River, reaching Walvis Bay (var. Walfisch Bay) in southern Africa.

In 1486, while on a return voyage from Africa, the Cam expedition stopped at Fayal in the Azores, where Behaim remained for several years. In Fayal he married the daughter of the governor, Jobst von Hurter, and established a Flemish colony before returning to his hometown of Nuremberg in 1490. It was upon his return to Nuremburg, that Behaim completed construction of the Nuremberg Terrestrial Globe as a commission from the city. Soon afterward he departed for Portugal where he spent his later years as an emissary.

Nuremberg Terrestrial Globe

Martin Behaim's globe was the first known terrestrial globe to be manufactured since the time of the ancient Greeks. If globes older than Behaim's existed, they failed to survive into the twenty-first century and the history of their existence remained obscure as a result. Behaim spent nearly one year in constructing the globe, beginning in 1491 at a cost of approximately $75. Glockenthon, an artist, created the actual map drawings according to Behaim's specifications. The completed globe, which came to be called *Erdapfel* (earth apple) by the townspeople, was restored in 1825 and preserved at the city hall in Nuremberg. The German National Museum, also in Nuremberg, later took possession of the globe, which is commonly known as the Nuremberg Terrestrial Globe.

The globe is slightly less than 21 inches (51 cm) in diameter; it is fashioned from a type of papier-mache and coated with gypsum. The ball is supported on top of a wooden tripod. Glockenthon's map drawings were detailed onto parchment strips and pasted into position around the sphere. The map appears as a nautical chart, depicting a total of 1,100 geographical locations, although no coordinates appear. Two full circumferences are described on the globe, one being latitudinal and representing the equator; the other representing the *ecliptic* (the path of the earth with respect to the sun). The tropics of Cancer and Capricorn appear also on the globe, which is decorated with a number of miniature ornamental paintings. Among the decorative illustrations the globe features representations of the zodiac symbols, which punctuate the path of the ecliptic on the globe. Other tiny drawings depict kings, saints, sailing ships, wild animals, and fish. Forty-eight banners and 15 coats of arms appear also among the many decorations. The paintings were created originally in six colors, including a dark-blue sea, brown and green forests, and silver areas of ice and snow. The vicinity of the Cape Verde islands is adorned with a mermaid and a merman, and a single meridian cuts across the globe, spanning 180 degrees from the North Pole to the South Pole at a longitude that is 80 degrees west of Lisbon.

The map of the world as depicted on the Behaim globe represents the known world as described in the second century by Ptolemy, who based his work on the knowledge of the ancient Greeks and Romans. The Behaim globe however dispenses with the longitudinal and latitudinal markings described by Ptolemy. Decorative medieval influences also permeate Behaim's work, including the depiction of several mythical islands. Otherwise the geographic aspects of Behaim's map vary from Ptolemy's description with only some minor revisions in keeping with new knowledge accumulated between the third and fifteenth centuries.

With respect to the geographical representations of the globe, there are some indications that Behaim might have referenced the writings of Marco Polo. The map also bears some resemblance to the Florentine maps of the cartographer Henricus Martellus Germanus. As for the inaccuracies of the map, some cartographers have speculated that a large and indistinct island positioned to the west of the Azores on Behaim's map might have been intended to represent Brazil and the East Coast of South America. If that is true, then Behaim's globe was the first known map to depict the continent of South America, by way of correcting earlier maps, although the first depiction of South America is usually credited to Martin Waldseemueller in his map of

1507. Others have presumed the obscure island on Behaim's globe to represent the Antilles, while the few small islands near Greenland are interpreted as the only possible indication of the existence of North America that appeared on Behaim's globe. Also inaccurate is a distorted extension of the Asian continent that protrudes disproportionately eastward on the globe, in keeping with the surmise of the times as to the location of that continent. As a result, there appears only a slim slip of ocean to separate the western coast of Europe from the easternmost part of Asia on the globe, and the location of Japan on the globe more accurately describes some territory in northwestern Mexico.

It is known that Behaim was acquainted with Christopher Columbus and that the two shared similar beliefs regarding the geography of the world. History leaves no reasonable indication to suggest that any commonality beyond coincidence exists, however, between the construction of the globe by Martin Behaim in 1492 and the voyage of Columbus to the East Indies in that same year. Historians suggest rather that Ferdinand Magellan might have referenced the world map as depicted on Behaim's globe in soliciting sponsorship for his historic voyage that resulted in the circumnavigation of the world in 1519-22. The globe, as it was, described the world not only as Columbus very likely perceived it to be, but also as most reasonable Europeans of the fifteenth century believed Earth to be. Already the educated members of the European population were sufficiently enlightened and accepting of the fact that the surface of Earth is spherical as opposed to being flat. It has been suggested that Behaim may have consulted with the German humanist, Hartmann Schedel, also of Nuremberg in order to insure the scientific accuracy of the globe.

Some historians cite the globe and raise questions concerning the true extent of Behaim's travels; they challenge in particular whether or not in reality Behaim accompanied Cam along the coast of Africa. These suspicions arise because of inaccuracies in that aspect of Behaim's globe, along the western coast of Africa. There are those also who infer that serious inaccuracies on the Behaim globe indicate that he never traveled at all, and that the tales he related to others were the empty boasting of a charlatan. Still others maintain a completely opposing viewpoint, contending that Behaim's positioning of the large island west of the Azores indicates not only that Behaim was well traveled, but also that he might have traveled to South America even before Columbus crossed the Atlantic.

Later Life

After completing his terrestrial globe, Behaim continued his travels and returned to Portugal in 1498. There he served as an emissary to Belgium and the Netherlands. Reportedly Behaim journeyed in a political capacity between Portugal and the Low Countries on several occasions, but he was captured eventually by the English and taken to England. He escaped from Britain and returned to Portugal where he remained until his death in Lisbon on July 29, 1507. The craft of globemaking increased in popularity in the years following Behaim's death.

Modern-day attempts to reproduce the Nuremberg Globe as a two dimensional image have proven unacceptable, although 510 copies were distributed with Ernest George Ravenstein's book-length biography, *Martin Behaim, his life and his globe,* published in 1908 by G. Philip and Son Ltd. An Internet display at http://www.themaphouse.com/millencat/wld2821.html also depicts a two-dimensional reproduction of the map.

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Robert Russell Bennett

Robert Russell Bennett (1894-1981) was an arranger, composer, and conductor who orchestrated the scores of more than three hundred Broadway musicals over a period spanning four decades

Bennett was born into a musical family. His father, George Robert Bennett, played the trumpet and the violin in the Kansas City Philharmonic orchestra. His mother, May Bradford, was a piano teacher. He had one sister. Bennett began to exhibit his musical gifts at the age of three, when he picked out on the piano the melody of a Beethoven sonata that he had heard his mother play. The following year the family moved to a farm south of Kansas City to aid Bennett's recovery from polio. His parents provided most of his schooling. During this period his mother taught him to play the piano and his father gave him lessons on a number of brass and woodwind instruments. When the senior Bennett organized a local band, his son was proficient enough to sit in for any absent member.

When Bennett was fifteen, his family returned to Kansas City, where he became a student of the Danish-American musician Carl Busch, studying harmony, counterpoint, and composition. Between lessons he played second violin in the Kansas City Symphony under Busch's direction. (He also played third base for a local semipro ball team.) To pay for his musical education, Bennett played piano in dance halls, movie theaters, and theatrical pit orchestras—discovering in the process his affinity for popular music.

In 1916 Bennett moved to New York City with just $200 in savings in his pocket. Again, he supported himself playing the piano in restaurants and dance halls. His first serious musical employment was with the music publishing house of George Schirmer, Inc., where he was hired as a

copyist. When the United States entered World War I, Bennett was able to enlist in the army infantry despite some lingering disabilities from polio. Assigned to a headquarters unit back in Kansas City because of a crippled foot, Bennett organized and conducted army bands and scored dance arrangements. After the armistice, Bennett returned to New York where, on 26 December 1919, he married Louise Merrill, daughter of the headmistress at a finishing school where he had given music lessons. They had one daughter, Beatrice Jean.

Bennett applied for a position as orchestrator at T. B. Harms and Company, at that time the top music publisher in Tin Pan Alley, the center of Manhattan's music industry. The interview won him a chance to audition; he was instructed to orchestrate a Cole Porter tune, ''An Old Fashioned Garden,'' which became the biggest hit of 1919, and Bennett was hired. Soon he was orchestrating entire productions.

Orchestrated Work of Major Composers

It has been said that Bennett is the reason why musical arrangers get their names on theater programs today. His orchestrations embraced the work of every major composer of Broadway musicals for an entire generation: Rudolph Friml (*Rose Marie,* 1924); Vincent Youmans (*No, No, Nanette,* 1925); Jerome Kern (*Show Boat,* 1927; *Roberta,* 1933; and *Very Warm for May,* 1939); George Gershwin (*Of Thee I Sing,* 1931, and *Porgy and Bess,* 1935); Irving Berlin (*Annie Get Your Gun,* 1946); Cole Porter (*Kiss Me, Kate,* 1948); Burton Lane (*Finian's Rainbow,* 1947); and Kurt Weill (*Lady in the Dark,* 1941). He even re-orchestrated Georges Bizet's opera *Carmen* for the all-black production, *Carmen Jones* (1943). Perhaps his best-known work was with Richard Rodgers, for whom he orchestrated *Oklahoma!* (1943), *Carousel* (1945), *South Pacific* (1949), *The King and I* (1951), and *The Sound of Music* (1959), among others. The best-known works of the latter part of his career are his orchestrations for Fritz Loewe's *My Fair Lady* (1956) and *Camelot* (1960). For both of these shows, Bennett collaborated with Philip J. Lang.

Bennett's astonishingly rapid method of orchestration was legendary. Watching a number two or three times in rehearsal, he was able to score it from memory, often turning out eighty pages of orchestrations a day. Thus, he occasionally had more than twenty shows running at the same time and almost never fewer than four or five per season.

Studied in Paris

In 1926, after successfully orchestrating more than sixty musicals, Bennett threw over this lucrative career to go to Paris to study classical composition with Nadia Boulanger. In 1927 and 1928 he won Guggenheim Fellowships enabling him to continue these studies. During this period he composed two symphonies, a ballet, and a one-act opera. In 1931 he was among the winners (along with Aaron Copland, Ernest Bloch, and Louis Gruenberg) of a contest sponsored by RCA for the best musical work by an American. The following year he collaborated with Robert A. Simon on a full-length opera, *Maria Malibran,* which opened at the Juilliard School of Music in New York City in 1935 to mixed reviews. Ironically, the RCA award led to many commissions as an arranger; so many, in fact, that his work as a composer languished. However, in the late 1930s Bennett provided original music as well as orchestrations for a number of Hollywood productions, including *Show Boat* (1936), *The Hunchback of Notre Dame* (1939), and *Rebecca* (1940). During this period he composed the music for the Lagoon of Nations at the New York World's Fair in 1939 and 1940. In 1943 Bennett was commissioned by the *Saturday Evening Post* to write a symphony on *The Four Freedoms,* based on the famous Norman Rockwell painting done for that magazine. Eugene Ormandy, conductor of the Philadelphia Orchestra, played it many times, as did other orchestras throughout the country during World War II.

The new medium of television gave additional scope to Bennett's abilities. In 1952 he orchestrated the Richard Rodgers score for the naval history of World War II, called *Victory at Sea*. Recordings of this score continued to sell well for many years. During the 1950s Bennett again worked periodically in Hollywood. For one of his orchestrations, *Oklahoma!* (1955), he won an Oscar. Tall, slender, and distinguished, Bennett was sometimes likened to the film star Ronald Coleman. His hobbies were tennis, baseball, and pool, and every morning he studied the racing form to place bets. He died in New York City at the age of eighty-seven.

Structured and Melodic Compositions

Conservative in both style and outlook, Bennett avoided the atonal mode of much serious twentieth-century music. His compositions are generally structured and melodic. Unlike the many composers with whom he worked, Bennett did not place great value on his efforts as an orchestrator. ''The orchestrator's value is his sensitiveness to melody,'' he said once. ''If the melody has something to say, he can put colors into the outlines. If the melody has nothing to say, he is powerless.'' Bennett took a rather snobbish view of Broadway show tunes. ''Don't confuse this with music,'' he once told an interviewer. ''I make my living with the Gershwins, the Porters, and the Kerns, but for my own consumption, no. When I have time to myself, I study the scores of the great masters.'' The passage of time has proven him wrong on two counts: both on what constitutes ''music'' and on the value of his contribution to it.

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Bernadette of Lourdes

Bernadette of Lourdes (1844-1879), a young peasant girl, saw 18 visions of the Virgin Mary, in a grotto in Lourdes, France. These visions, and the curing waters that still flow there, led to the creation of a religious shrine that millions visit each year. Bernadette later became a Roman Catholic nun, and was canonized as a saint in 1933.

On January 7, 1844, in Lourdes, France, Marie Bernarde Soubirous was born to Francois and Louise (Casterot) Soubirous. She was the eldest of their six children (three other children died as infants). According to the *Catholic Online* website, ''because of her small stature, she was always referred to by the diminutive form of her name, Bernadette.'' As a child, she was considered cheerful and pleasant, but was malnourished. She was also sickly, suffering from asthma her entire life.

As noted by Brother Ernest in his book*Our Lady Comes to Lourdes,* in the mid-1800s, Lourdes ''was most certainly a very uninviting place.'' Many of the people were poor, and their homes were cold and uncomfortable. Religion, family, and hard work were important, but the people did not always have enough to eat. The Soubirous family were very poor peasants.

As noted by Frances Parkinson Keyes in *Bernadette of Lourdes-Shepherdess, Sister and Saint,* Bernadette's father had been the owner of a mill in Lourdes; the mill had been part of his wife's dowry. Although considered ''a good-natured, easy-going man,'' Francois Soubirous was not a good businessman. His generosity often led to financial trouble. Keyes also noted that he was ''described as surly, which led to business problems.'' Bernadette's mother, known to be sharp with her children, was according to Keyes, ''gregarious and large-hearted.'' With a failing business and a rapid succession of babies to care for, the family struggled throughout Bernadette's childhood. Concerned about their eldest child's health and frailness, her parents would often try to give her extra food to eat. Most of the time, she would share all of it with her younger brothers and sisters. Eventually, because of her poor health and the family's financial problems, her parents began to send Bernadette away to live with relatives and friends.

Between the ages of 12 and 14, Bernadette was hired out as a servant, working the lonely job of a shepherdess, with the sheep and her rosary as her only companions. She had a difficult life due to hard work, poor health, and a minimal education. However, Marie Lagues, her foster mother reflected (on the *Lourdes France official website*), ''Bernadette, in spite of the tiredness which was caused by her shortness of breath and difficulty in breathing, always appeared happy and cheerful.'' An assistant priest of the Parish of Lourdes added, ''Everything about Bernadette radiated naivety, simplicity, goodness.'' As recounted by Brother Ernest, a few weeks after her fourteenth birthday, Bernadette returned to her family in Lourdes. He described her as ''still a frail child, greatly troubled by asthma, quiet, devoted to the recitation of her rosary.'' Her life was about to dramatically change.

Visions of the ''Lady''

It was the evening of February 11, 1858. Because of the cold weather, Bernadette and two companions were sent out to gather twigs and sticks for the fire. Eventually their path led them to the Grotto (cave) of Massabielle. In his book, Brother Ernest noted that a ''a wilder, more savage or solitary spot could not be found in Lourdes.'' As retold on the *Lourdes France official website,* ''Bernadette heard a noise like a gust of wind and saw a light. She saw a young girl, dressed in white, with a blue sash around her waist, a yellow rose on each foot, rosary beads on her arm. It was the Virgin Mary.'' Bernadette began to pray. Her companions were confused by her actions, as they did not see anything. Bernadette returned home, and told her parents of the vision. They were troubled, and forbade her to return to the grotto.

Bernadette went to confession at church, telling the priest who was preparing her for First Communion, that she had seen the ''Lady.'' He asked her permission to discuss it with his superior, the parish priest. Three days after the first vision, on February 14, Bernadette returned to the grotto and had her second vision. Although all the visions were significant, the third vision, on February 18, touched young Bernadette personally. On this day, it is believed that the ''Lady'' revealed herself to Bernadette, and asked her to make a promise: to return to the grotto every day for 15 days. Bernadette promised the ''Lady'' she would. Then, as noted on the *Catholic Online* website, the ''Lady'' shared with Bernadette, ''I do not promise to make you happy in this world, but in the next.''

The stories of Bernadette's visions began to spread to people in Lourdes, as well as to the local authorities. As noted by Brother Ernest, skeptical local officials questioned her. They tried to trick her, hoping to catch her in a lie. They threatened her with prison. Bernadette continued to tell the truth, sharing the story of her visions.

For the most part, the people of Lourdes believed her. As noted by the *Lourdes France official website,* the Grotto quickly became ''a place of prayer, of gathering and of devotion.'' Small to very large crowds began to gather when Bernadette went to the grotto. As noted by Keyes, observers recounted that when she was having a vision she had a ''strange exalted loveliness.'' The visions continued. The *Online Anglican resources* website stated that the ''Lady'' continued to give Bernadette the messages of prayer and penitence to share with the world. As noted by Brother Ernest, during the ninth vision, on February 25, the ''Lady'' asked Bernadette to drink water that was bubbling from the ground, as well as wash in it. She also asked her to eat an herb from the ground. As she did, the water began to flow in a stream towards the crowd. Miracles and cures began to occur for the people who used the water.

On March 2, during the thirteenth vision, the ''Lady'' asked Bernadette to go to the priests and ask that a chapel be built at the grotto. On March 25, the day of the sixteenth vision, the ''Lady'' revealed to Bernadette, ''I am the Immaculate Conception.'' On July 16, the Catholic Feast Day of our Lady of Mount Carmel, the ''Lady'' made her last appearance to Bernadette. In all, Bernadette had 18 visions over a five month period.

Life After the Visions

Bernadette's visions subjected her to much skepticism and curiosity. Some people did not believe in her visions; others sought to make money off them. Bernadette did attend the free school (for poor children), but often had to stay home to assist her mother. Keyes noted that it was the custom for poor girls like Bernadette to end their education after they made their Holy Communion.

Bernadette continued to be bothered by curiosity seekers. Her poor health was also a concern. Local officials met with the sisters, and it was decided that Bernadette should be allowed to return to school—this time as a free boarding student. As told on the *Catholic Community Forum* website, Bernadette moved in with the Sisters of Nevers. She lived and worked there, and learned to read and write. The sisters cared for the sick and poor, and Bernadette enjoyed being a caregiver, when her health would allow her to work. However, the sisters were reluctant to admit her into their order, while Bernadette, for her part, wondered about her vocation.

Became a Nun

Bernadette did face some serious obstacles to being admitted to a religious order to become a nun. As Andre Ravier, SJ, noted in his book *Bernadette,* those obstacles included her notoriety, poor health, lack of education, and poverty. However, after a meeting with the Bishop of Nevers, Bernadette was allowed to enter the Sisters of Nevers.

In July of 1866, Bernadette received the religious habit with 43 other postulants, and joined the Congregation of the Sisters of Charity of Nevers. She became known as Sister Marie-Bernarde. Shortly thereafter, she became very ill, but slowly recovered. In October of 1867, she made her religious profession in the Congregation of the Sisters of Charity of Nevers with the other postulants.

From July of 1866 to April of 1879, Bernadette lived at the convent of Saint-Gildard, and suffered from periodic bouts of poor health. Ravier noted that she received ''Extreme Unction'' (last rites) several times. The *Catholic Online* website stated that ''in the convent, she would beg the nuns to tear open her chest that she might breathe.'' Bernadette was secluded, but not totally protected, at the convent. As Keyes noted in her book, people would come to the convent, wanting to see the Bernadette who had the visions of the Virgin Mary. She in turn would pretend to be someone else, offer to find Sister Marie-Bernarde for the person, and slip away.

Although Bernadette suffered from poor health, it appears she was content with her life as a nun. She was a caregiver to the ill and enjoyed her private times of prayer. Ravier noted the she was prone to ''sudden outbursts of good spirits,'' and was ''very active, stubborn, and opinionated.'' Bernadette did not get along with the novice-mistress at the convent, and was often subjected to ''sharp words, bitter sarcasm, hurtful outbursts, and painful humiliations.'' Ravier added that she might have been singled out

because the priests did not want her to receive any special treatment because of the visions. Despite this, the novice-mistress considered Bernadette to be ''modest, pious, devout, and orderly.''

As noted on the *Online Anglican resources* website, Bernadette was encouraged by many to go to Lourdes to be healed. She refused, stating the healings ''were for others, not for her, and that her business was to bear her illness.'' In 1879, Bernadette's health continued to deteriorate. She died on April 16, 1879 in Nevers, France.

Canonized a Saint

According to the *Lourdes France official website,* long after her death, Bernadette's body was exhumed three times, in 1909, 1919, and then in 1925. Since August of 1925, Bernadette's totally preserved (the doctor's consider her body to be ''mummified'') body has been in a Shrine in the Chapel of the Convent of St. Gildard, in Nevers, France. She was beatified (declared ''Blessed'') in 1925. Pope Pius XI canonized Bernadette as a saint on December 8, 1933. Her feast day is April 16. Ten years after sainthood, she was the subject of the 1943 Academy Award-winning song, ''Song of Bernadette.''

In writing the introduction in Ravier's book, Patrick O'Donovan, wrote of Bernadette, ''She may have been an inelegant and muddy peasant girl with a quarrelsome family; she became by training, suffering, and conscious acceptance, one of the greatest ladies in the hierarchy of history and heaven.''

Lourdes Today

Lourdes is one of the most popular destinations for Catholics around the world, as well as for those seeking cures for their illnesses. In the mid-1990s, it was drawing four million visitors per year. As noted on the *Lourdes France official website,* visitors can see a plaque that marks the exact spot where Bernadette stood. It reads ''here Bernadette prayed on 11 February 1858.''

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Billy Bitzer

Often associated with the success of film director D.W. Griffith, pioneer silent film cameraman Billy Bitzer (1872-1944) is credited with having discovered or improved upon many cinematic techniques.

Billy Bitzer was born John William Bitzer in Roxbury, Massachusetts, on April 21, 1872. He was baptized Johann Gottlieb Wilhelm Bitzer, adopted George William as his formal name, and was known as Billy or G.W. during his career in film. His parents, Johann Martin and Anne Marie (Schmidt) Bitzer, were German immigrants who had settled in the Roxbury section of Boston, where his father worked as a blacksmith and harness maker. Bitzer's younger brother was photographer John C. Bitzer.

Began Filming Newsreels

Bitzer was trained as a silversmith, but in his early twenties he worked as an electrician in New York City. He took night classes at Cooper Union, studying electrical engineering. In the mid-1890s Bitzer went to work for Magic Introduction Company, which soon became American Mutoscope and then Biograph Company. This early motion picture enterprise produced movies and made cameras, projection equipment, and flip-card viewing machines. Initially hired as an electrician, Bitzer took on the role of photographer and began filming newsreels when Magic Introduction Company acquired Mutoscope Camera.

Among the big events Bitzer filmed early in his career at Biograph Company was the presidential nomination of William McKinley on McKinley's front lawn in Canton, Ohio. This film was shown on Biograph Company's first program in 1896. He was the projectionist at the premier showing of the company's motion pictures in October of that year. Capturing footage of the Spanish-American War, Bitzer became the first cameraman to shoot a war in motion picture. He filmed *USS Maine, Havana Harbor* in 1898 for the William Randolph Hearst organization. Another early accomplishment was Bitzer's lighting of the boxing match between Jim Jeffries and Tom Sharkey in 1899. Using more than 40 lights over the ring, Bitzer took credit for the first successful artificially-lighted indoor film.

Bitzer's first short fiction movies were shot in 1900. His initial effort, *The Interrupted Message,* was a film Bitzer wrote, photographed, and directed himself. He soon became the head cameraman for Biograph Company, photographing films both for projection and for the Mutoscope flip-card viewers. As a cinematographer, he was responsible for the lighting and photographing of images in the making of a film. Cinematography developed as a separate craft

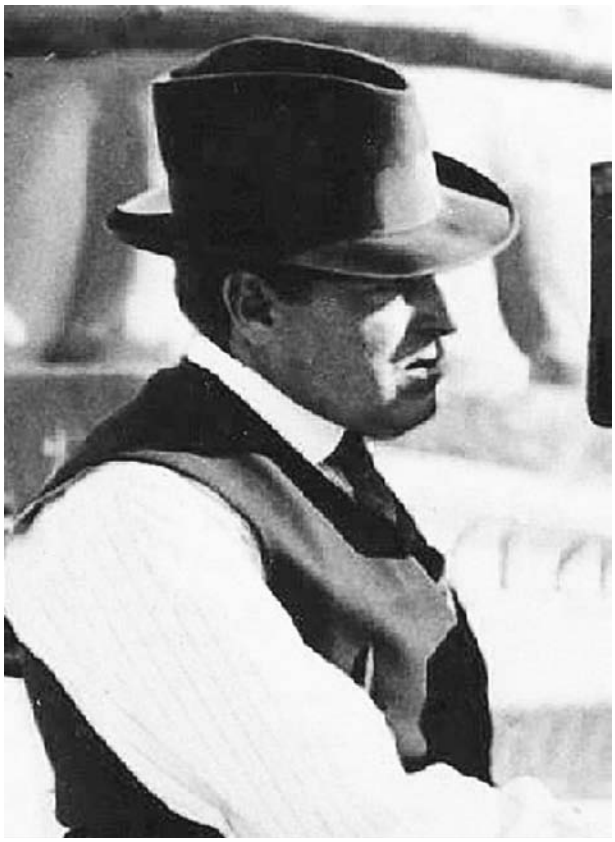

early in the history of film, and Bitzer rose to prominence and was regarded as a leader in his field.

Teamed With Griffith

Actor D.W. Griffith turned to directing at Biography Company in 1908. He teamed with Bitzer to form the best-known director-cameraman pair in the history of American film. As close as brothers, the two men had chemistry unmatched in the industry. Griffith's intricate stories were brought to life by Bitzer's photography, and their creative force involved some tension amidst the harmony. Despite their occasional differences, the duo's collaboration lasted 16 years. Their work demonstrated the potential of film as an art form.

New Cinematic Techniques

Bitzer and Griffith's movie-making partnership fostered the development of numerous cinematic techniques. Bitzer's soft-focus photography involved the use of a light-diffusion screen in front of the camera lens, thereby softening the subject. The pair's *Broken Blossoms* (1919) employed diffused, softened lighting with this method and made the film an artistic success.

As one of the first photographers in film to effectively use perspective, Bitzer improved the way close-ups and long shots were handled. He was also a pioneer in lighting, using sunshine and firelight as special effects in his photography. Bitzer was the first cinematographer to shoot a film using entirely artificial lighting, thus ending the need to rely on natural light.

The iris shot is Bitzer's best-known innovation. This technique involves the frame slowly opening in a widening circle as a scene begins, or slowly blacking out in a shrinking circle to end a scene. This process was used throughout Griffith and Bitzer's Civil War epic masterpiece *The Birth of a Nation* (1915), and extensively in *Intolerance* (1916). Both of these films are considered to be among the most brilliant of the 1910s.

Collapse of a Partnership

Despite great success during that era, the film industry began to change and Griffith and Bitzer did not adjust well. World War I spawned cultural changes in the United States, and German expressionism in film was incompatible with the duo's style. Griffith began to recruit younger cameramen to work with his chief cinematographer. This was especially offensive to Bitzer, as he had remained with Griffith during difficult financial times, sacrificing his salary to help potentially successful films to be completed. As a veteran, Bitzer did not appreciate Griffith's hiring of 16-year-old Karl Brown to assist him. The young newcomer recalled the friction this caused between Griffith and Bitzer in his book *Adventures with D.W. Griffith:* ''I was young and ignorant, and I had no reputation to maintain or protect; I could fail repeatedly and it didn't matter because nobody expected me to do anything else *but* fail. But if I should just happen accidentally to make something good enough to go into a Griffith picture, I was a genius, no less, at least for that one brief moment. But if Bitzer ever failed at all to produce his incomparable best, such as one scene out of a thousand that was not quite superlatively fine, then the old man was slipping and it would be well to look around for a replacement to have handy just in case.''

When special effects cameraman Hendrik Sartov was hired by Griffith in 1919, Bitzer was forced to share his billing. Sartov's forte was a soft focus close-up which very much impressed Griffith. Bitzer's once-thrilling techniques were no longer moving. Brown noted Bitzer's disappointment in *Adventures,* ''And now Griffith had brought in Sartov to make a fool of Bitzer at his own specialty, the big beautiful close-ups of Lillian Gish. This must have been a real crusher for Bitzer, who had taken Griffith under his wing back in the old Biograph days and had patiently taught Griffith which end of the camera took the pictures.''

Bitzer became depressed and began drinking and disappearing for days at a time. He recalled those days in his biography *Billy Bitzer: His Story,* ''With the entrance of Sartov, I became the pupil.'' Another nail in the filmmaking duo's coffin was Griffith's insistence on creating a star out of Carol Dempster. An actress of questionable talent, Dempster was Griffith's leading lady in numerous films, all of which Bitzer reluctantly photographed. He disliked Dempster and resented the attention Griffith lavished on her, but the team continued to work together through the making of Griffith's last silent film, *Lady of the Pavements* (1926).

Union Organizer

Bitzer founded the International Photographers of the Motion Picture Industry in New York in 1926. He held the union's presidency twice. The union later became the International Alliance of Theatrical Stage Employees. Since 1975 an annual Billy Bitzer Commendation Award is presented to one of its members. Bitzer was honored with the award posthumously in 1976. Cinematographer and recipient of 1987's award remembered Bitzer in *Back Stage,* ''I think Bitzer would be proud of his union today. Remember he started the union during difficult times. I am very honored to be associated with a cinematographer like Billy Bitzer.'' A union chapter was established in Hollywood in 1929, and Bitzer was blacklisted by the film industry.

Contributed as Film Historian

During the Depression era, Bitzer worked for the government-funded Works Progress Administration (WPA) as a cameraman. He also prepared filmstrips and recorded lectures. In the 1930s his work for the Museum of Modern Art in New York included contributions to a history of the Biograph Company. He also reconstructed antique cameras and restored old movies for the museum's film archive.

Bitzer's image was one of a short man who wore a rumpled hat, baggy pants, and a thin tie, who stood on his camera box to film his shots. He used a hand-cranked Pathe camera, and usually Griffith was at his side shouting directions to the actors. Bitzer converted to Roman Catholicism in middle age, having been raised Lutheran. After his 20-year common-law marriage to Elinore Farrell dissolved, he married Ethel Boddy in 1923. He and Ethel had a son, Eden Griffith Joseph Bitzer. Bitzer's death on April 29, 1944, was due to a heart attack. He had been living at the Motion Picture Country Home in Woodland Hills, California, and was buried in Cedar Grove Cemetery in Flushing, New York.

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Blackbeard

Edward ''Blackbeard'' Teach (1680-1718) was a legend in his own time. Born in England, he plundered ships traveling to and from the American colonies—as well as vessels in the Caribbean Sea. Although his reign of terror lasted only two years, he became one of the best-known sea robbers in all of history.

Edward Teach, better known as Blackbeard the pirate, was probably born somewhere near Bristol, England. Little is known of his early life—except that he went to sea as a young man. As a privateer (legalized pirate) during the War of the Spanish Succession (1701-13), he robbed ships in the West Indies. When the war ended in 1713, he turned to piracy, like many former privateers.

By 1716, Teach was serving under the command of Benjamin Thornigold, a pirate captain. On Thornigold's ship, he sailed from the pirate colony of New Providence in the West Indies to the American mainland. The pirates captured a number of ships, whose cargo ranged from flour and wine to silk and gold bullion (gold still in raw or unrefined form). In 1717, after the pirate crew attacked a large merchant ship headed for the French island of Martinique, Teach took over as the captured vessel's captain. Equipping the boat as a warship, he added some forty guns and renamed it the *Queen Anne's Revenge.*

Shortly after Teach became the captain of his own ship, Thornigold gave up piracy. Captain Woodes Rogers, the British-appointed governor of the Bahamas, had been given the power to pardon pirates who agreed to mend their ways. Thornigold—and other members of Blackbeard's circle—sailed to New Providence to accept the King's pardon. Edward Teach, however, had just begun his short but active career as a pirate.

Smoking Black Beard

A tall man with a booming voice, Teach deliberately developed a terrifying appearance. He had an enormous black beard, which he tied up with black ribbons and twisted into braids. According to some accounts, it covered his entire face and grew down to his waist. Before going into battle, he tucked pieces of hempen rope (rope made from fibers of the hemp plant)—which were soaked in saltpeter and lit—into his hair. The slow-burning chords of rope gave off clouds of thick black smoke that gave him the appearance of a living demon. Captain Charles Johnson, the author of a pirate history that was published six years after Teach's death, wrote what is probably the best-known description of the infamous pirate: ''Captain Teach assumed the cognomen [nickname] of Black-beard, from that large quantity of hair, which, like a frightful meteor, covered his whole face, and frightened America more than any comet that has appeared there in a long time.''

Johnson went on to say: ''This beard was black, which he suffered to grow of an extravagant length; as to breadth, it came up to his eyes; he was accustomed to twist it with

ribbons, in small tails . . . and turn them about his ears: in time of action, he wore a sling over his shoulders, with three brace of pistols, hanging in holsters like bandoliers [a belt worn over the shoulder]; and stuck lighted matches under his hat, which appearing on each side of his face, his eyes naturally looking fierce and wild, made him altogether such a figure, that imagination cannot form an idea of a fury, from Hell, to look more frightful.''

Teach's actions also contributed to his reputation as a monster. He disemboweled captives and fed their entrails to the sharks. He cut off the fingers of victims who were too slow to hand over their rings. He sliced up a prisoner's ears—and then forced him to eat them. What's more, he turned on his crew with no forewarning. He shot randomly at the pirates on his ship and marooned them when he didn't feel like sharing the bounty. Although there's no telling where the facts end and legend begins, it is probably safe to say that Blackbeard deserved his reputation as ''the devil's brother.''

The Charleston Blockade

Like most pirates, there was a seasonal pattern to Teach's voyages. In the warmer months, his crew robbed ships off the coast of Virginia and the Carolinas. Operating out of Ocracoke Inlet—off the island of Ocracoke in the Outer Banks chain of islands that extends along the coast of North Carolina—his ships anchored in shallow waters that prevented other ships from attacking. As winter approached, Teach headed south, to the warmer climate of the Caribbean. Sailing on board his flagship, the *Queen Anne's Revenge,* he traveled with a fleet of other boats—many of which, like his, had been stolen and converted to pirate boats.

Having spent the winter of 1717 in the Caribbean, Teach's crew landed in Charleston, South Carolina, in the spring of 1718. With three other pirate sloops (small, one-masted ships), the pirates blockaded the city's harbor and attacked any ship that attempted to leave or enter. They also took prisoners and put ashore a landing party that had instructions to bring back medical supplies to treat diseases that plagued the crew. Teach promised to release the prisoners in exchange for the supplies. After he received a chest full of expensive medicine, he made good on his word (but not until after the captives had been robbed of their possessions). The governor of South Carolina described the incident in a report to officials in London, England: The pirates ''appeared in sight of the town, took our pilotboat and afterwards 8 or 9 sail with several of the best inhabitants of this place on board and then sent me word if I did not immediately send them a chest of medicines they would put every prisoner to death, which for their sakes being complied with after plundering them of all they had were sent ashore almost naked. This company is commanded by one Teach alias Blackbeard who has a ship of 40 odd guns under him and 3 sloops tenders besides and are in all above 400 men.''

A Royal Pardon

Shortly after the Charleston blockade, the *Queen Anne's Revenge* sank. Sailing on another ship, a ten-gun vessel called the *Adventure,* Teach headed up the Pamlico River to the town of Bath in North Carolina—in search not of treasure but of a royal pardon. (England's King George I, who reigned from 1714 to 1727, offered to pardon pirates who gave up their profession. As a British colony, North Carolina was able to extend the king's pardon to pirates.) Charles Eden, the governor of North Carolina, granted Teach a pardon, and then ordered the court to declare him a privateer. As a privateer, Teach was able to continue to plunder ships in Carolina waters with no fear of being punished—provided he shared his loot with Governor Eden and his secretary and collector of customs, Tobias Knight. Sailing up and down the Pamlico River, Teach stole from ships he encountered as well as from local plantations.

Unable to appeal to Governor Eden for assistance, local traders asked Thomas Spotswood, the governor of Virginia, for protection from the pirates. In November 1718, Spotswood issued a proclamation offering rewards for the capture—dead or alive—of Teach and his shipmates. He also enlisted the help of British navy officers to organize an expedition to capture the infamous pirate, even though the Carolina shoreline was well beyond his jurisdiction.

Blackbeard's Last Stand

Under the charge of Lieutenant Robert Maynard, an experienced officer, two ships sailed to the Carolina coast with specific orders to rout the pirates. Because the pirate ships were anchored in shallow waters that were difficult to

navigate, Maynard took small vessels that had no guns, which meant his crew would be forced into hand-to-hand combat with knives and swords. Having learned from other seamen that Teach was anchored in a sheltered spot off Ocracoke Island, Maynard reached the area on the evening of November 21, 1718. Anchoring his ships nearby, he waited until morning to attack.

Maynard's ships—the *Jane* and the *Ranger*—headed for Ocracoke Island at dawn. Spotting the approaching ships, the pirates sounded the alarm and pulled in the anchor. Maynard's vessels chased the pirate ships, using oars since there was very little wind to sail by. Navigating shallow waters that were filled with sandbars and submerged obstacles, Maynard's ships ran aground.

Next came a shouting match between the navy lieutenant and the pirate captain. In his pirate history, Captain Johnson describes the exchange: ''Black-Beard hail'd him in this rude Manner: Damn you for Villains, who are you? and from whence come you? The Lieutenant make him Answer, You may see by our Colours [the flags that identified a ship] we are no Pyrates. Black-beard bid him send his Boat on Board, that he might see who he was but Mr. Maynard reply'd thus; I cannot spare my Boat, but I will come aboard of you as soon as I can, with my Sloop. Upon this Blackbeard took a Glass of Liquor, & drank to him with these Words: Damnation seize my Soul if I give you Quarters [a place to stay], or take any from you. In Answer to which, Mr. Maynard told him, that he expected no Quarters from him, nor should he give him any.''

Eventually, Maynard's crew managed to free its two vessels. Rowing toward Teach's ship, the crew was hit by a broadside volley that killed several men and wounded others. (Broadsides could be devastating: firing at the enemy, a ship discharged all the guns on one side of the boat at once—and at close range.) Maynard ordered the remainder of his crew to conceal itself below deck.

Teach assumed that most of Maynard's men had been killed by the broadside attack. But when he climbed aboard the *Jane,* he was surprised by Maynard's sailors. The fight that followed was Blackbeard's last battle. According to Captain Johnson's account, he ''stood his ground and fought with great fury till he received five and twenty wounds.'' Of Teach's twenty-five wounds, the last was fatal: the pirate had been decapitated.

The year after Teach was killed, the *Boston News Letter* published a detailed account of the pirate's last battle: ''Maynard and Teach themselves began the fight with their swords, Maynard making a thrust, the point of his sword went against Teach's cartridge box, and bended it to the hilt. Teach broke the guard of it, and wounded Maynard's fingers but did not disable him, whereupon he jumped back and threw away his sword and fired his pistol which wounded Teach. Demelt [another sailor] stuck in between them with his sword and cut Teach's face pretty much; in the interim both companies engaged in Maynard's sloop, one of Maynard's men . . . engaged Teach with his broad sword, who gave Teach a cut on the neck, Teach saying well done lad; [the man] replied If it be not well done, I'll do it better. With that he gave him a second stroke, which cut off his head, laying it flat on his shoulder.''

Maynard's crew threw Teach's headless corpse overboard. (According to local legend, his headless body swam around the ship before disappearing into its murky grave.) They hung the bearded head of the infamous pirate from the bowsprit of Maynard's boat as a warning to other sea robbers. The head also offered concrete proof of Teach's death, something that made it easier for Maynard to collect the reward on the pirate's head.

Sunken History

In June 1718, shortly before Teach was captured, his flagship—the *Queen Anne's Revenge,* a 103-foot forty-cannon vessel—became grounded on a sandbar off the coast of North Carolina. It eventually sank, taking with it secrets about the day-to-day existence of one of the world's most infamous sea robbers. But on November 21, 1996, one day before the anniversary of Teach's death in 1718, archaeologists found what they believe to be Teach's long lost flagship.

The wreck of the *Queen Anne's Revenge* probably doesn't contain any of the pirate's treasure. Historians believe that Teach had already hidden most of his loot. Members of his crew could easily have hidden anything else of value as they jumped ship. What is most valuable about the find is the history that it may reveal—such as insights into the daily workings of life aboard a pirate ship. It may also fill in missing pieces about what is known of the eighteenth-century. For example, the chest full of medicines that the pirates received as a ransom payment could provide valuable clues about medicine and health care in Teach's day.

The wreck was discovered in just twenty feet of water two miles off the North Carolina coast near Beaufort, in an area called the ''Graveyard of the Atlantic'' because of the number of ships that are wrecked there. Towing an underwater metal detector over an eight-square-mile area, a team of archaeologists discovered numerous metal objects—including a bell dated 1709, large anchors, and a number of cannons. It may take four to five years to determine whether the wreck is what remains of the *Queen Anne's Revenge,* but evidence suggests that the submerged vessel is, in fact, the flagship of the infamous Edward Teach.

Hidden Treasure

According to legend, ''Blackbeard's treasure'' is buried at various spots along the eastern seaboard. But chances are, there is no such treasure: a typical pirate's plunder consisted of silk, cotton, tools, and assorted sailing supplies. Archaeologists are still hoping to recover the wreck of the *Adventure*—the vessel that carried the pirate to his last battle—and one other ship in his fleet. In those wrecks they hope to find not chests full of gold and jewels but a treasure of information on the age of piracy.

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Antoinette Brown Blackwell

Antoinette Louisa Brown Blackwell (1825-1921) made history when she became the first woman in the United States to be ordained by a recognized congregation.

In addition to her career as a preacher, Blackwell spent many years delivering speeches on behalf of the temperance movement, the abolition of slavery, and the right of women to vote. She often toured with well-known suffragists Susan B. Anthony and Elizabeth Cady Stanton. Blackwell was particularly influenced and emboldened by her friendship with abolitionist and suffragist Lucy Stone, a friend from college who later became a sister-in-law.

Religious Upbringing

Antoinette Louisa Brown was born May 20, 1825, in Henrietta, New York, the seventh of Abigail Morse and Joseph Brown's ten children. The family had a strong religious tradition. Together they frequented the Protestant revivals of Charles Grandison Finney in Rochester, New York. Blackwell's pious leanings were evident at an early age when the nine-year old girl asked to become a member of the family's Congregational Church. As Blackwell's faith grew, her mother and minister encouraged her to become a foreign missionary. Even though such a profession was unheard-of for a young woman at that time, Blackwell harbored the dream of becoming a minister.

Fought for Education

At the time Blackwell finished her secondary education, Ohio's Oberlin College was the only institution of higher learning in the United States open to women. Therefore, in the spring of 1846, Blackwell traveled there to further her education. She completed a non-degree ''Ladies Literary Course'' in 1847. At Oberlin she developed a friendship with Lucy Stone, a staunch abolitionist and feminist who had begun her studies three years before Blackwell. The two women bristled against the college's strict rules for women, which included barring women from public speaking and forbidding women from walking with members of the opposite sex. As resistance to the school's paternalistic control, the women organized a secret debating society; they later claimed it was the first organized club for college women.

Blackwell's studies kept her from attending the first Women's Rights Convention in Seneca Falls, New York, in 1848. In Ohio, Blackwell was busy forging her own path as a feminist by petitioning for acceptance into Oberlin's theological department. Lucy Stone wrote to her in 1849 lamenting Blackwell's decision to continue her education by studying theology. Stone was concerned that her friend's spirit would be destroyed by the difficulty of forcing her way into what was seen as a man's world. ''The fact that you have entered a field forbidden to women, will be a good to the sex, but I half fear it will be purchased at too dear a rate,'' Stone lamented in a letter reprinted in *Friends and Sisters: Letters Between Lucy Stone and Antoinette Brown Blackwell, 1846-93.* ''You have been tried there, and the trial, has brought to light noble traits in your character, and I love you all the better for what you have so nobly suffered. But do keep a free spirit my dear dear Nette.''

For Blackwell, the desire to become a preacher outweighed the trouble she knew she would have to endure. ''From the time in her youth when she declared her intention to enter the ministry,'' Carol Lasser and Marlene Deahl Merrill wrote in the introduction to *Friends and Sisters,* ''her desires to prove woman's intellectual capacity and to insure the social equality of women and men were framed in religious and theological terms. Her ordination in 1853 represented the culmination of the first stage of her development, marking for both herself and the world the competence of woman to pursue a pastoral role.''

Much as Stone had earlier feared, Blackwell's struggles nearly got the best of her. Although Blackwell finished her theological coursework in 1850, and was allowed to preach just as her male colleagues, her professors would not grant her degree. She never received an official diploma, even though nearly sixty years later, in 1908, the president of the college would invite Blackwell back to Oberlin to receive an honorary Doctor of Divinity degree.

Eventual Ordination

Blackwell's struggles continued after she left Oberlin. She searched in vain for a church to serve, finally becoming the minister of a church that was notorious locally for its difficulty in filling the position, having previously engaged a black minister and a seminary student. Finally, in the spring of 1853, Blackwell was hired at a salary of $300 a year by the South Butler Congregational Church of Wayne County, New York. Her ordination in August made Blackwell the first woman ordained as minister of a recognized church.

That same year, Blackwell sparked controversy when she traveled to New York City as a delegate to the World Temperance Convention. Despite the fact that she was an ordained minister, organizers refused to allow Blackwell to speak on the grounds that she was a woman.

Within a few months, Blackwell began to understand that her ideals and those of the Congregational church were incompatible. She left her church position in July of 1854 and traveled to her parents' house to rest. ''Her resignation from this post indicated her recognition of the difficulty of reconciling traditional Protestant church doctrines and structures with her commitment to the equality of the

sexes,'' Lasser and Merrill wrote. ''But her later writings made clear that she never abandoned her belief in the power of Christianity, nor did she ever accept that religion and women's autonomy were antithetical.''

It would be more than twenty years before Blackwell found a church where she felt comfortable. She became a Unitarian in 1878, and served All Souls Unitarian Church in Elizabeth, New Jersey, from 1908 until her death.

Married with Children

Love struck the serious-minded minister in 1853 when, at a temperance convention in New York City, she met Samuel Charles Blackwell, a businessman who shared her belief in the equality of the sexes. His sisters included Dr. Elizabeth Blackwell, the first woman to earn the M.D. degree from a U.S. medical school, and Dr. Emily Blackwell. The couple was married in 1856, a year after Blackwell's friend Lucy Stone married Samuel Blackwell's brother, Henry Browne Blackwell, turning the long-time friends into sisters as well. Samuel Blackwell died in 1901.

Aspiring to model her career as a wife, mother, and activist on that of another famous early feminist, Blackwell wrote to Lucy Stone in 1850 for advice. ''How many children has Lucretia Mott?'' Blackwell asked, in a letter reprinted in *Friends and Sisters.* ''Please give me a brief sketch of her history. I have a particular use for it. Are her children intelligent, respectable, and well trained? How did she manage to bring them all up and still speak so much in public? If you can tell me a few things about her I shall be much obliged. I admire her character far as I know it.''

Blackwell embarked on her career as a mother, eventually giving birth to seven children, five of whom survived into adulthood. Her first daughter, Florence Brown Blackwell, was born in November 1856. After the birth of her daughter Mabel Blackwell in April of 1858, Blackwell received an admonishing letter, reprinted in *The Selected Papers of Elizabeth Cady Stanton and Susan B. Anthony,* from her friend and colleague Susan B. Anthony. ''Now Nette, not another baby, is my peremptory command-two will solve the problem, whether a woman can be any thing more than a wife and mother better than a half dozzen, or Ten even-'' Anthony wrote. ''What man would dream of going before the public on such an occasion as the one of to night-tired and worn from such a multitude of engrossing cares-It is not best to have to many irons in the fire at one time-''

Baby Mabel Blackwell died in August 1858. The following summer, Blackwell embarked on a lecture tour with Susan B. Anthony, but the friends must have agreed to disagree on the matter of family, for Blackwell continued her motherhood project. In December 1860, Blackwell gave birth to Edith Brown Blackwell. The next spring, the Civil War began. Grace Brown Blackwell was born in May 1863, Agnes Brown Blackwell in 1866, and Ethel Brown Blackwell in 1869. Both Edith and Ethel Blackwell would become doctors like their aunts Elizabeth and Emily Blackwell.

In addition to mothering her brood of daughters, Blackwell traveled extensively, an unusual feat considering the expense and difficulty of travel at the time. Among other places, Blackwell visited Alaska, England, the Middle East, and Central and South America.

Suffragist Work

Although Blackwell is best known for her groundbreaking ordination, she remains a significant founding mother of the suffrage movement, which sought to secure the right of women to vote by way of an amendment to the Constitution. In addition to her work as a traveling preacher, Blackwell delivered speeches promoting women's rights, sometimes touring with Susan B. Anthony and Elizabeth Cady Stanton, who led the National Women Suffrage Association for 50 years.

Public speaking was a particular gift. After a speech at a temperance convention, Anthony wrote to Lucy Stone that ''Antoinette's address in the Capital was a grand one, the friends felt that she outdid herself even.'' The letter was reprinted in *The Selected Papers of Elizabeth Cady Stanton and Susan B. Anthony.*

Blackwell continually sought inspiration from sister-in-law Lucy Stone, founder of the American Woman Suffrage Association, which merged with Anthony and Stanton's group in 1890. Stone also established and edited the *Woman's Journal,* a suffrage newspaper that printed articles by Blackwell.

In addition to her contributions to *Woman's Journal,* Blackwell wrote extensively on evolution, feminism, and religion. Her books include: *Studies in General Science* (1869), *The Sexes Throughout Nature* (1875), *The Physical Basis of Immortality* (1876), *The Philosophy of Individuality* (1893), *The Making of the Universe* (1914), and *The Social Side of Mind and Action* (1915). She also penned a novel, *The Island Neighbors* (1871), and a book of poems.

David Robinson, in *The Unitarians and the Universalists,* described Blackwell's *The Sexes throughout Nature* (1875) as ''a feminist critique of the evolutionary theories of Darwin and Spencer, in which she argued that nature demonstrated the equality of sexes throughout the species.''

Retirement

Blackwell remained active at what, even today, would be considered an unusually advanced age. In her biography of Blackwell, Elizabeth Cazden quoted one of Blackwell's later writings. ''As a woman whose husband scorned the idea of an obedient wife and did loyal service, in teaching human equality of rights and privileges,'' Blackwell wrote, ''I will never give my adherence to an exclusively male-made and a male-administered government in family, in church or in state. I, who lived and saw the evils of that awful dispensation, and early protested with heart and voice and still protest. Women's future part in civil, religious, society and domestic world-making remains to unfold itself.''

After her farewell sermon at All Souls Unitarian Church in New Jersey, Cazden reported, the *Boston Globe* called Blackwell ''in many respects the most remarkable woman in the country.'' One of the few early suffragists to live long enough to see their efforts come to fruition, Blackwell voted

in her first presidential election in November 1920. She died almost a year to the day later, on November 5, 1921, in Elizabeth, New Jersey, at the age of 96. The Nineteenth Amendment, which holds that ''the right of citizens of the United States to vote shall not be denied or abridged by the United States or by any State on account of sex,'' officially became part of the U.S. Constitution on August 26, 1926.

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Felix Blanchard

Felix ''Doc'' Blanchard (born 1924) was an outstanding football player, who won the 1945 Heisman Award while attending the United States Military Academy at West Point. Blanchard did not play professional football, but went on to a distinguished career in the military.

Blanchard was born on December 11, 1924, in McColl, South Carolina (some sources say Bishopville, SC), the son of Dr. Felix Anthony Blanchard and his wife Mary. Because his father was a country doctor, Blanchard was known as ''Little Doc.'' His father had played football at Wake Forest and Tulane University as a fullback. At the latter college, he played under the name of Gaston Beaulieu because his parents did not want him to play football. Had his deception come to light he would have been forced to leave school. He passed his passion for football down to his only son. A football was put in Blanchard's crib when he was an infant.

Blanchard only spent two years in McColl before the family moved to Dexter, Iowa in 1929. They returned to South Carolina in 1931, settling in Bishopville, where Blanchard spent most of his formative years. An athletically inclined child who shared his father's love of football, Blanchard learned the game from his father, who encouraged his athletic pursuits. Blanchard also wanted to follow in his father's footsteps and become a doctor, but his academic performance was not strong. Instead, Blanchard's only sibling, his sister Mary Elizabeth, became the family's doctor.

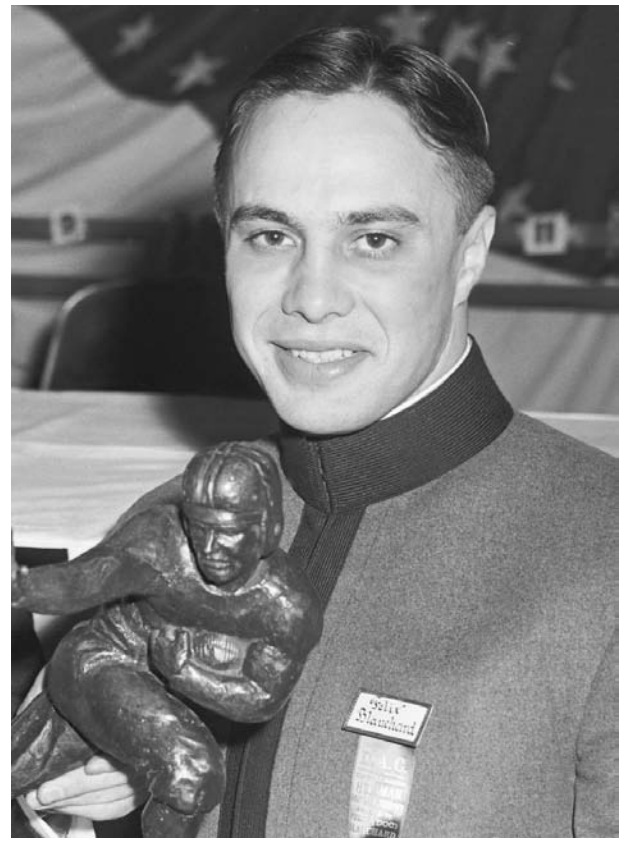

Became Noted Player

When Blanchard was 13 years old, he was sent to St. Stanislaus High School in Bay St. Louis, Mississippi, a Catholic preparatory/boarding school that his father also had attended. Blanchard was supposed to concentrate on academics, but sports remained his focus. It was his football prowess that caught the attention of many colleges. As a senior fullback, Blanchard scored 165 points and his team was undefeated. He earned All-GSC honors and played in two New Orleans Toy Bowls.

Attended University of North Carolina

Blanchard could have attended any university in the United States, but chose the University of North Carolina (UNC). At the time, his father was ill and the school was near his home. Also, Jim Tatum, his mother's cousin, coached the UNC football team. Blanchard only spent one year at UNC, 1942-43. He was a leader on the freshman team, which won the state championship in 1942. (At the time, first year students did not play on the varsity squad.) Blanchard was expected to be a great player on UNC's varsity squad, but never got to make the team.

Army Days

In the spring of 1943, Blanchard was drafted (some sources say volunteered) by the United States Army and was trained as a tail gunner. He moved around in his early army days, from Florida to Alabama to Utah to New Mexico. Because of his football prowess (and perhaps his father's

help), he was offered a chance to enter the United States Military Academy at West Point. Blanchard spent some time at Lafayette College in Pennsylvania preparing for the entrance exams. He was accepted and entered the Academy in the summer of 1944.

Played Football at West Point

Because of the need for officers during the war, coursework at the Academy was crammed into three years instead of four so enough officers would be available. Blanchard attended West Point from 1944-46. As in high school, he did not concentrate on academics and was near the bottom of his class (296 out of 310) when he graduated. He was a far better football player. In those three years, Army's record was 27 wins, zero losses, and one tie, and the Earl (Red) Blaik-coached team averaged 56 points per game.

One reason that Army could dominate was the backfield of fullback Blanchard and halfback Glenn Davis. Some believe that the pair formed one of the greatest backfield pairings in college football history. Blanchard and Davis were dubbed Mr. Inside and Mr. Outside, respectively. Their skills complemented each other, and their combination of speed and strength helped the Academy dominate their opponents. At about six feet one inch tall and 205 lbs., Blanchard was a good runner and a better blocker. He sometimes was a pass receiver (19 catches in three years), who also did punts, kick offs, and occasionally kicked extra points.

During his first season with West Point (1944), Blanchard scored nine touchdowns, averaging 5.5 yards per rush, and nabbed three inceptions. Blanchard came to public attention in several big games, including one memorable one against Notre Dame in which Army won 59-0. Army averaged 56 points per game, while holding opponents to an average of 3.9 points per game, an NCAA record. The team won the national championship. For his part in Army's dominance, Blanchard was a consensus All-American and finished third in the voting for Heisman Trophy, given to the best college football player in the United States.

Won Heisman Trophy

In 1945, both Army and Blanchard continued to dominate. The team had a 9-0 season and repeated as national champions. Blanchard had his finest season as a football player. In those nine games (in which he played less than 30 minutes a game, as in 1944), Blanchard had 19 touchdowns, rushed for 718 yards, and averaged 7.1 yards per rush. He also caught four passes for 166 yards. Because of Blanchard and Davis's success in the backfield, they appeared on several national magazine covers. Blanchard won numerous honors, including the Heisman Award with 860 points (Davis was second), the Sullivan Award (given to the best amateur athlete in the United States) and the Maxwell Award. Blanchard was the first junior to win the Heisman and the first football player to win the Sullivan as well as the first person to win both the Sullivan and Heisman Awards.

Blanchard's final year of football, (1946), was a rough one. He tore several ligaments in his left knee in the first game of the season, though he only missed three games. Despite this setback, Blanchard managed to make key scores in several games. He also had arguably the best play of his career in a game against Columbia University. In that game, he scored a touchdown off a 92-yard kick-off return. On the season, Blanchard scored ten touchdowns, rushing for 613 yards, and caught seven passes for 166 yards. He finished fourth in the Heisman voting. (The Heisman was won by his backfield partner, Davis.) Though the team was not as strong, they finished the season with ten wins, zero losses, and one tie (a scoreless game with Notre Dame).

Over the whole of Blanchard's career at West Point, he had 38 touchdowns and 1666 rushing yards. He was a three-time consensus All-American. Football was not his only sport at West Point. In part to gain access to the athlete's table, he also participated in track. Blanchard competed in the shot put, for which he had no prior experience. In 1945, he was the IC4A shot-put champion in indoor and outdoor competition, once throwing it 54 feet. He also competed in the 100 yard dash, winning the event in ten seconds in a meet against Cornell.

Denied Chance at Professional Career

After graduating in 1947, Blanchard joined the Army Air Corps. However, he and Davis still desired to pursue a career in professional football. Blanchard had been drafted by both of the professional leagues of the day: The National Football League's Pittsburgh Steelers and the All-America Football Conference's San Francisco 49s. The pair was offered huge bonuses and salaries by the teams. Upon graduation, each man received a standard 60-day furlough. Both Blanchard and Davis asked for an extended furlough to allow them to play, but the request was denied. They also tried to arrange to play football during the fall and serve in the military during the rest of the year for several seasons. This deal also was turned down, in part because of a political uproar. Many believed the government and the Army had spent too much time, money, and effort training the men to allow them to play football.

Appeared in Film

Blanchard and Davis managed to make money off their fame and illustrious football career during their 60-day leave. They appeared in a low-budget film about their lives and football careers entitled *Spirit of West Point.* They were paid $20,000 each for their work. The film did not receive good reviews, even from Blanchard. He told Dave Newhouse in *Heismen: After the Glory,* ''We were very self-conscious about our acting. We had a drama coach, but he told us we were getting worse by the day. He quit after a week. On a scale of one to ten (one being perfect), my acting was a ten. I never went to see the damn movie. But I did see it years later on late-late-night TV. I wouldn't watch it again.''

Chose Military Career

After a three year tour of duty, Blanchard could have again pursued a professional football career, but instead he chose to remain a military pilot for 25 years. Over the

course of his distinguished career, Blanchard served in both the Korean and Vietnam Wars. He flew 113 missions during the latter. He also flew the newest, fastest jets, including the F-84, F-94, F-100, and F-105. Blanchard was cited for bravery in 1959, for his heroism during a flight. While flying to a base near London, the oil line ruptured and oil spilled on the motor. As the plane caught fire, Blanchard could have abandoned it. However, because he was flying over a populated area, Blanchard risked his life to safely land the plane himself.

The same year as this incident, Blanchard was inducted into the NFF College Football Hall of Fame. While serving in the military, Blanchard remained involved in amateur football. In 1947, he played on an Air Force Base team. He later did some coaching under his old West Point coach, Blaik, as well as some scouting. Blanchard also coached the junior varsity squad at some point in the 1950s as well as the plebe team. His record as a coach was 29-6-2. When the Air Force became a separate entity from the Army, he was involved in Air Force athletics for four years, 1962-66.

Blanchard retired from the military in 1969 (some sources say 1971) as a colonel. He then worked for two years as the commandant at the New Mexico Military Institute, before fully retiring. Though he still followed football, Blanchard played golf while living in San Antonio, Texas, with his wife Jody King, with whom he had three children (Mary Theresa, Jo, and Felix III). Of his Heisman, Blanchard told Malcolm Moran of the *New York Times,* ''I think it really is more meaningful to me now. At 21, you're kind of all mixed up, I guess. It's the cumulation of a lot of things—ideals and goals that you set for yourself and tried to reach. When I first started playing ball, my dream was to be an all-American. Way back then, the Heisman was just getting started.''

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Blanche of Castile

Born to wealth, Blanche of Castile (1188-1252) took the reins of leadership early in life as the wife of Louis VIII, King of France and later as co-regent during her son, Louis IX's, minority. She proved to be a good, albeit strong willed leader, keenly adept at dealing with her male counterparts.

Blanche of Castile was born on March 4, 1188 in Palencia, Castile, an area that is now part of central and northern Spain. She was the daughter of King Alphonso VIII of Castile and Princess Eleanor Plantagenet of England. Her grandfather was Henry II of England, her grandmother was Eleanor of Aquitane and her uncle was John I of England. This rich lineage prepared her well for a place on the throne of France.

When Blanche was 11, her grandmother, Eleanor of Aquitane, arrived in Spain and took her to France where she was betrothed to Louis VIII (1187-1226), future King of France. The marriage treaty was concluded immediately and on the following day, May 23, 1200 at Portsmouth Hampshire, eleven-year-old Blanche married twelve-year-old Louis VIII. She embarked on a regent's life that would occupy her energies for the next 52 years. The marriage, arranged by John of England, Blanche's uncle, was politically motivated and sparked a brief truce in the ongoing struggles between England and France over French territories. Blanche and Louis produced numerous children, accounts vary from eleven to fourteen. The first three did not survive to adulthood, placing the fourth child, Louis IX, in line to ascend the throne upon his father's death.

During Louis VIII's short reign, Blanche confined her activities to the education and upbringing of her children.

She was especially careful of the education of her favorite son, Louis. She was a stern Christian and taught him to be pious and devoted to the services of the church. His training was demanding and she required that he hear all daily prayers said by the monks and to listen to sermons on feast days.

Goal of Unification

Early in her life in France, Blanche set a goal of French unification. She believed that progress was being made by the victory over the English and her cousin Otto of Brunswick, at Bouvines (1214). In the spring of 1214 Blanche gave birth to her fourth child, Louis, the future king of France. Although she missed Spain and her family, she took to France with ease. In 1216 Louis VIII, not yet king, embarked on an ill-advised journey to invade England. Blanche unsuccessfully sought help for her husband's endeavor from her father-in-law, Philip Augustus. When he refused, tradition has it that she swore she would 'pawn her children if necessary to get money for her husband,' and her father-in-law quickly offered his assistance.

Upon the death of John of England in 1216, Blanche and Louis VIII saw an opportunity to further their goal of unification. A small group of barons, who had rebelled against John, sought aid from Louis and, in turn, offered him the throne of England. His first skirmishes were successful, but in the end Louis was defeated. Peace was struck at Kingston in 1217 and Louis received a secret settlement of 10,000 marks for his efforts.

Conflict With the Albigensian Sect

During this time, a religious sect known as Cathari, or the Albigensians, had grown and flourished throughout southern France. Their belief that good and evil had two separate creators was counter to everything that Blanche, a devout Roman Catholic, believed. In 1224, Louis VIII, who had become king the previous year, seized the opportunity to launch an attack against the heretical group. He captured Poitou and, in 1226, captured the fortress of Auvergne, a Cathari stronghold. It was during this battle that Louis VIII contracted a case of dysentery, which proved fatal. He died on November 8, 1226 while on his return to northern France.

The Ascension of Louis IX

In 1225, when Louis VIII realized his health was failing and death was eminent, he made his will, providing for the succession of his son and naming Blanche as guardian of the kingdom and the royal children. She was to reign as co-regent until his son Louis IX reached adulthood. To ensure his wishes were carried out, he summoned the bishops, lords and officials who had accompanied him and made them swear to have Louis crowned as soon after his death as possible. Louis saw the need for rapid action as the reason for taking such an unprecedented move and naming a woman to serve as regent of the kingdom. Many of the lords believed this was an opportunity to reassert their independence of the crown. The nobles groused that not only was she a stranger and a Spaniard, but also a woman. Their sense was that ''Queen Blanche ought not to govern so great a thing as the kingdom of France, and it did not pertain to a woman to do such a thing.'' But from the moment Blanche learned of her husband's death and for the next 26 years, her efforts were directed to one end only—the strengthening and maintenance of the French royal family.

The death of Louis VIII passed the reins of authority to Louis IX, the twelve-year-old son of Louis and Blanche. The well educated, strong-willed and shrewd Blanche realized the importance of the role she was now undertaking. Her son, at 12, was in his minority and Blanche was not only his guardian, but also co-regent of France. She moved quickly, giving no time to the nobles to group against her or the legitimate heir to the throne. Blanche arranged to have Louis IX at Rheims on November 29, 1226, three weeks after her husband's death. On the way to Rheims Louis was knighted at Soissons.

With Louis crowned as the lawful king of France, it fell to Blanche to stem the tide of revolt that was rising among the nobles. Almost immediately, various factions began to challenge the new king. Most pressing was a rebellion organized by the illegitimate son of King Philip II Augustus, Philip Hurepel. King Henry III of England supported the rebellion. Blanche gained strengthened respect and support from her followers when she successfully led her troops into battle against the rebels at the Ile de France.

Blanche participated in several indecisive battles against Henry III, but perhaps one of the most crucial events to mark her regency was the support she received from the Roman Catholic Church. The papal legate, Frangipani, who had been assigned to Louis VIII by Pope Honorius in 1225, continued his support of Blanche after Louis' death. It was this legate who convinced Pope Gregory IX, historically sympathetic to Henry III of England, to switch his support to France. As a result of this change, it was decreed that all chapters of the dioceses would tithe to Blanche of Castile in support of the southern crusade.

Frangipani received the submission of Raymond VII, Count of Languedoc and Toulouse, in Paris at Notre Dame. This submission resulted in the Treaty of Paris in April 1229, ending the Albeginsian War and uniting southern France. As her rule in France continued to grow strong, Blanche never let down her guard, especially regarding her son. After one attempt to abduct Louis, Blanche made it known to all that her first responsibility was to the young king and if it became necessary to replace a rebel noble with a commoner to ensure his safety, she would take just that action. By the time of the Treaty of Paris, Blanche had created local militias as needed and established a truce with England. France now embarked on a period of domestic peace and stability during which time many of France's beautiful cathedrals were constructed.

An Arranged Marriage

To ensure the continuation of her line, Blanche sought an appropriate wife for her son and settled on Margaret of Provence. Margaret was the eldest daughter of Raymond Berengar IV, Count of Provence. The marriage occurred on May 27, 1234 when Louis was 20 and Margaret 13. Al-

though Blanche arranged the marriage, she frequently treated her daughter-in-law with disdain. She was said to be an authoritarian mother-in-law and often interfered in her son's marriage. She exercised strict supervision over Margaret and, on occasion, attempted to separate Louis from his wife during the day, leaving only nighttime to the young couple. Blanche believed that her daughter-in-law's sole responsibility was to ensure the succession of the royal authority.

A Crusade and Capture

In 1236 Louis came of age but Blanche remained at his side—his strongest supporter and advisor. Louis proved to be an energetic king devoted to his people. He was a devout Roman Catholic, austere and prayerful and a devoted husband and father. His devotion to his religion caused Louis and Margaret to undertake a crusade against the Muslims. Louis took the cross in 1244 but did not set out on the journey to the Holy Land until 1248. The kingdom was once again entrusted to Blanche. When she received word in 1250 of Louis' defeat and capture at Al-Mansurah in Egypt, she sought to raise the ransom needed for his release from her parents, her allies and the pope but Louis remained imprisoned until 1254. During his absence in the Holy Land, his brother Alphonse, count of Poitiers and Toulouse acted as co-regent with Blanche until her death in 1252.

Death of a Monarch

Blanche of Castile suffered with a heart ailment, but continued to preside over court responsibilities. In 1252 she suffered a heart attack while on her way to the Abbey of the Lys for a retreat. She was returned to the Palace of the Louvre in Paris where she received the last rights and died. Her heart was taken to the Abbey of the Lys and she was buried at Maubuisson Abbey.

A Legacy of Respect

Blanche of Castile left a legacy of respect and admiration. Throughout her life both friends and enemies alike admired her ability to reign with grace and determination. Theobald I, the son of Theobald of Champagne became Thebaut I, King of Navarre upon the death of his Uncle Sancho VII in 1234. He was an early supporter of Louis VIII but deserted him in 1226. On Louis' death, Theobald joined a group of rebellious barons who opposed Blanche, but he soon abandoned the group in favor of Blanche. He became a poet and composer and many of his verses are dedicated to Blanche. The nobles of the time accused Blanche of having been his lover but most authorities consider that she was too devout a Christian and too devoted to France and her son to have been anything more than an inspiration.

Baron Mathieu de Montmorency fought under Louis VIII against the English in 1224 and in the Albigensian conflict in 1226 and he continued his support of Blanche as co-regent with Louis IX.

Blanche of Castile brought strength of character and a shrewd political mind to her regency, but she also brought an appreciation for beauty and poetry as seen through her own verses and the building of some of the worlds most beautiful cathedrals.

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Arna Bontemps

Arna Bontemps (1902-1973) was an accomplished librarian, historian, editor, poet, critic, and novelist. His diverse occupations were unified by the common goal of forwarding a social and intellectual atmosphere in which African-American history, culture, and sense of self could flourish.

Bontemps was born on October 13, 1902 in Alexandria, Louisiana, to Creole parents, Marie Carolina Pembrooke and Paul Bismark Bontemps. His relationship with his father, a stonemason turned lay minister in the Seventh Day Adventist church, was complicated by his attachment to his mother, a former schoolteacher, who died when Bontemps was twelve. She had instilled in her son a love for the world of books and imagination stretching beyond his father's view that life consisted of practical concerns.

Several racially motivated incidents led the strong-willed Paul Bontemps to relocate his family to Los Angeles when Arna was three. He and the more exuberant Uncle Buddy, younger brother of the grandmother with whom Arna went to live in the California countryside, proved to be

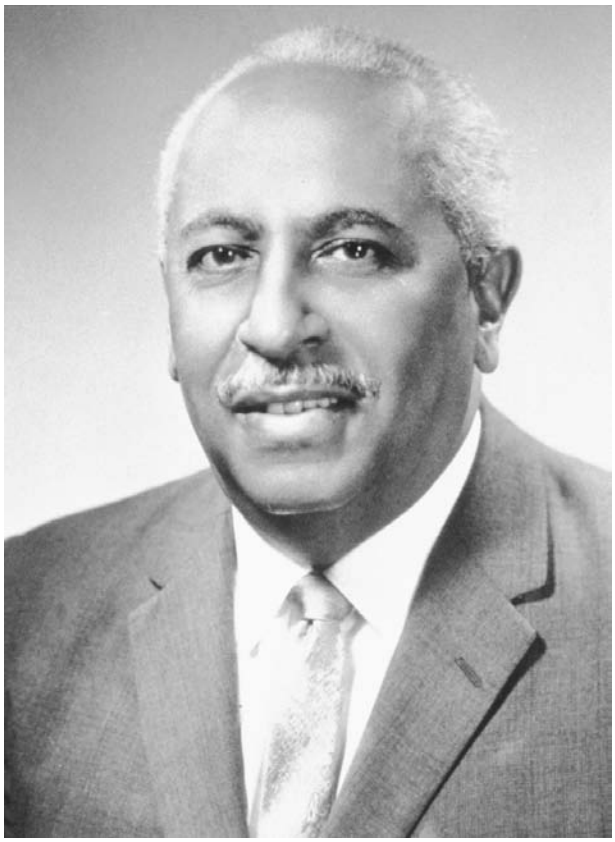

contradictory influences upon Arna after his mother's death. As the older of two children, Arna disappointed his father by choosing a life of writing over following four generations of Bontemps into the stonemason's trade. It was the warm, humorous Uncle Buddy who became for his great-nephew a resource for, as well as support of, the art of storytelling. While Paul Bontemps respected Uncle Buddy's ability to spell and read, he disapproved of his alcoholism, his association with the lower classes, and his fondness for minstrel shows, black dialect, preacher and ghost stories, signs, charms, and mumbo jumbo. Through Buddy, however, Arna Bontemps was able to embrace the black folk culture that would form the basis for much of his writing.

To counter what he perceived as the pernicious effects of Uncle Buddy's attitudes, the elder Bontemps sent his son to San Fernando Academy, a predominantly white boarding school, from 1917 to 1920, with the admonition, ''Now don't go up there acting colored.'' As Arna grew older, he found his parents' antipathy to their own blackness echoed by educators and intellectuals sympathetic to the philosophy of assimilationism. He later pronounced such views efforts to ''miseducate'' him. He began to understand the opposing responses of his great-uncle and his father toward their racial roots as symbolizing the conflict facing American blacks to ''embrac[e] the riches of the folk heritage'' or to make a clean break with the past and all that it signified. He concluded that American education reduced the Negro experience to ''two short paragraphs: a statement about jungle people in Africa and an equally brief account of the slavery issue in American history.'' He would devote his life to reinstating the omissions.

Bontemps's diverse occupations were unified by the common goal of forwarding a social and intellectual atmosphere in which African-American history, culture, and sense of self could flourish. Having graduated from Pacific Union College in 1923, he moved from California to New York City to teach at the Harlem Academy and to write. Bontemps became fast friends with Langston Hughes, a physical lookalike as well as an intellectual twin, evidenced by Hughes's 1926 manifesto on black art which became Bontemps's as well: ''We younger Negro artists who create now intend to express our individual dark skinned selves without fear or shame.''

First Poem Was Published

In the summer of 1924, at age twenty-one, Bontemps published a poem, ''Hope,'' in *Crisis,* a journal instrumental in advancing the careers of most of the young writers associated with the Harlem Renaissance. Recognition thereafter came quickly with his poems ''Golgotha Is a Mountain'' and ''The Return,'' which in 1926 and 1927, respectively, won the Alexander Pushkin Award for Poetry offered by *Opportunity: Journal of Negro Life,* and ''Nocturne at Bethesda,'' which in 1927 won a first prize for poetry from *Crisis.* Both the *Opportunity* pieces are atavistic poems connecting Bontemps to other Harlem Renaissance poets who express a longing for their roots in Africa. They synthesize racial consciousness and personal emotion, rendering the theme of alienation central to so much of Renaissance poetry. They also suggest through images of jungles, rain, and the throbbing of drums the attempt to return to original sources, to unleash racial memory by moving back to a more primitive, more sensuous time. Bontemps asserts the archetypal black consciousness as a suffering but indomitable self, a symbol of endurance. In ''Nocturne for Bethesda,'' as in many other poems, he juxtaposes racial consciousness with the traditional Christianity of his youth, lamenting in this poem the inability of religious teachings to make the suffering of the black race meaningful; only through the power of racial memory can blacks find solace. But while the poet recognizes the sustenance gained from such a return in consciousness, he also acknowledges that only a moment of intense insight is possible before the vision fades in the harsh light of reality. Although his stay in Harlem spanned barely seven years, Bontemps interacted with a chorus of new voices who made the Harlem Renaissance a golden age of black art. In addition to Hughes, these included Jean Toomer, Claude McKay, James Weldon Johnson, Countee Cullen, and Zora Neale Hurston.

Teaching Assignment at Oakwood Junior College

Although Bontemps harbored plans of pursuing a Ph.D. in English, the Great Depression, family responsibilities, and the demands of his writing contracts with publishing houses stifled such hopes as well as the spirit of optimism that pervaded his early verse. Having married Alberta Johnson on August 26, 1926, Bontemps was now a family man

already supporting two of the six children he would eventually father. Forced by economic necessity to leave the Harlem Academy in 1931, Bontemps taught at Oakwood Junior College, a black Seventh Day Adventist school in Huntsville, Alabama. His situation there mirrored the working conditions of much of his career: he was typically short on funds and rarely had a comfortable place to work. His persistence paid off, however, particularly when he turned to writing children's books in the belief that a younger audience was more receptive to the positive images of blacks he wished to instill. Over the next forty years he wrote and edited such books for children and adolescents as *Popo and Fifina* (1932), *You Can't Pet a Possum* (1934), *We Have Tomorrow* (1945), *Frederick Douglass: Slave-Fighter-Freeman* (1959) and its sequel *Free at Last: The Life of Frederick Douglass* (1971), and *Young Booker: Booker T. Washington's Early Days* (1972).

His first novel, *God Sends Sunday,* the story of the most successful black jockey in St. Louis, was published in 1931. Most critics were receptive to the book, and Bontemps himself liked the story well enough to collaborate with Countee Cullen to turn it into a play, *St. Louis Woman* (1939). It premiered in New York on March 30, 1946, and ran for 113 performances. Bontemps's efforts to alter the perception of blacks in American literature ultimately proved disadvantageous to his teaching career: the administration of Oakwood Junior College accused him of promoting subversive racial propaganda and allegedly ordered him to burn his books. He resigned in 1934 and took his family to California, much as his father had done years before.

Black Thunder

While ''temporarily and uncomfortably quartered'' with his father and stepmother, Bontemps produced *Black Thunder,* his best and most popular novel. Published in 1936, it offers a fictional version of an 1800 slave rebellion led by Gabriel Prosser. Rendering the theme of revolution through the device of the slave narrative, the novel has become one of the great historical novels in the American tradition.

In 1935 Bontemps accepted a teaching assignment at the Shiloh Academy in Chicago, resigning in 1937 to work for the Illinois Writer's Project. The Caribbean flavor of some of his writing may be traced to a study tour in the Caribbean subsidized by a Rosenwald Fellowship for creative writing received in 1938 and renewed in 1942. His third novel, *Drums at Dusk,* appeared in 1939; continuing his interest in slave history, it depicts the revolt of blacks in Haiti occurring simultaneously with the French Revolution.

Librarian at Fisk University

After receiving a master's degree in library science from the University of Chicago in 1943, Bontemps was appointed head librarian at Fisk University in Nashville, Tennessee, where he remained until 1965. During this period he received two Guggenheim Fellowships for creative writing (1949, 1954). Using his friendship with Hughes to establish at Fisk University Library a Langston Hughes collection, securing as well the papers of such Harlem Renaissance figures as Jean Toomer, James Weldon Johnson, and Countee Cullen, and establishing a collection to honor George Gershwin, Bontemps made the library an important resource for the study of African-American culture.

While his poetry, fiction, and histories have been widely recognized, perhaps Bontemps's most enduring contribution to African-American literary history lies in the scholarly anthologies he compiled and edited, alone or in collaboration with Hughes. They appeal primarily to high school and college undergraduate students. *Golden Slippers* (1941) is a collection of poems by black writers suitable for young readers. *The Book of Negro Folklore* (1958) is a collection of animal tales and rhymes, slave narratives, ghost stories, sermons, and folk songs as well as essays on folklore by Sterling Brown and Zora Neale Hurston. *Hold Fast to Dreams: Poems Old and New* (1969) is an anthology of poems blending, without chronological or biographical data, works by blacks and whites, English and American authors. *Great Slave Narratives* (1969); and *The Harlem Renaissance Remembered* (1972) are collections of eyewitness descriptions of the period accompanied by a memoir by Bontemps.

Bontemps's series of anthologies was capped with a collection of his own poetry in 1963. *Personals,* consisting of twenty-three poems of the 1920s, remains a moving record of a young black artist exercising his imagination for the first time amid Harlem's turbulent literary and social excitement; it also contains an introductory comment describing the goals of the writers of the period and Bontemps's 1940s reaction to the Harlem milieu of the 1920s. Appropriately titled, the collection reveals the personal wonder of a young man whose consciousness is expanding with the enormous possibilities of self-definition and self-acceptance through art while simultaneously acknowledging a brooding sense of homelessness. This expression of the black self makes *Personals* a mirror for the development of black American literature during the 1920s. Bontemps captured the significance of the poetry of the period to all black artists in his 1963 introduction to *American Negro Poetry:* ''In the Harlem Renaissance of the twenties poetry led the way for the other arts. It touched off the awakening that brought novelists, painters, sculptors, dancers, dramatists, and scholars of many kinds to the notice of a nation that had nearly forgotten about the gifts of its Negro people.''

In 1966 Bontemps renewed his ties with Chicago by teaching black studies at the University of Illinois at Chicago Circle. In 1969 he became curator of the James Weldon Johnson Memorial Collection at Yale University, an important repository of original materials from the Harlem Renaissance. By 1971 he was back at Fisk as writer in residence, working on an autobiography he would not live to complete. He died in Nashville of a heart attack on June 4, 1973.

Though his accomplishments as librarian, historian, editor, poet, critic, and novelist were stunning, Arna Bontemps was perhaps as overshadowed by Langston Hughes as Zora Neale Hurston was by Richard Wright. Epitomizing the quiet, understated endurance celebrated in his poems. Contributing in ways large and small to the perpetuation of what was a limited interest in African-Amer-

ican life and culture, Bontemps paved the way for subsequent scholars and writers to find easier access to research materials as well as public recognition. He takes his place as a pioneer who, as Arthur P. Davis asserts, ''kept flowing that trickle of interest in Negro American literature—that trickle which is now a torrent.''

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Hubert Cecil Booth

British inventor Herbert Cecil Booth (1871-1955) is credited with inventing the first vacuum cleaner, which he demonstrated to a royal audience at Buckingham Palace in 1901.

Despite the advances in technology made during the Industrial Revolution, everyday life during the nineteenth century still held its discomforts. Despite the increase in cheap, machine-made goods that allowed even the middle classes to own carved and upholstered furniture, fringed brocade draperies, and attractively-patterned woven rugs, the methods for keeping it all clean—wiping dust from furniture; shaking dust and lint from textiles; sweeping floors, stairs, and wall surfaces; and dragging heavy rugs outside to beat the dirt out of them—proved to only move dirt and dust from one surface to another. The non-stop effort required to keep up the appearance of a clean home proved daunting to many housewives, who spent hours on hands and knees scrubbing dirt-covered floors or brushing rugs. For wealthier families, the prospect of spring cleaning required them to actually leave their home for several days, while servants tore the house apart in search of dirt. Soot from coal fires, ash from wood stoves, dust, and dirt, not to mention microorganisms: these were the source of many a housewife and cleaning woman's frustration. While floor wax had been in use since 1870—a development of a Wisconsin flooring manufacturer named Samuel Curtis Johnson—as a way of protecting wood surfaces from the abrasion created by dirt, it did little to remove dirt from flooring surfaces. And the increasing use of electric light was quick to shine a harsh light on the growing problem.

A Knack for all Things Mechanical

Herbert Cecil Booth was among those canny minds who set to work addressing the practical problems of daily living. Like others before him, he sought to end the frustration of keeping a clean house. While housewives continued to arm themselves with brooms, whisks, dustpans, and carpet sweepers—a rolling box invented by Michigan native Melvin Bissell that swept dirt from carpets using rotating cylindrical brushes—Booth and others realized there must be a better way.

Born in Glouchester, England in 1871, Booth was one of six sons born to lumber merchant Abraham Booth. Upon reaching adulthood, Booth moved to London and enrolled at the City and Guilds College where he studied civil and mechanical engineering. His first job after college graduation was at the firm of Maudsley Son and Field, which was known throughout England for its engines. Booth's obvious talent for all things mechanical soon caught the eye of others, and he eventually left Maudsley Son to join a firm that designed and built huge wheels along the lines of those developed by American engineer G. W. G. Ferris in the early 1890s. The Ferris Wheel, rotated by a steam-driven engine and providing horizontal seating around its rim, was causing a stir at fairgrounds across Great Britain.

Led the Battle against Dust

As a man, Booth was not directly involved in the problem of accumulated dust and dirt. In fact, if he had not chanced upon a demonstration of an American invention he would likely have never entered the fray. However, during one day in 1901, he happened to be inside the Empire Music Hall when his interest was captured by a demonstration of a mechanical aspirator, or cleaning machine. The machine—developed by a St. Louis, Missouri railway worker to clean rail cars—consisted of a motor, a hose attachment, and a large box, into which pressurized air focused through jets blew dust and other debris. While the machine certainly stirred up dust, it ultimately proved ineffective in collecting and removing it. Booth asked the man demonstrating the machine whether suction rather than pressure wouldn't work better. The demonstrator indignantly replied that suction had been tried on numerous occasions but didn't work.

Several types of pressurized aspirators were already in use when Booth first witnessed the cleaning machine demonstration at the Empire. One such type required two operators: one to operate a suction-creating bellows mechanism and the other to move the suction tube across the surface to be cleaned of debris. Ives W. McGaffey had patented one primitive version of this manual floor cleaner as early as 1869. Another early invention used manpower as well, the operator being required to turn a crank, which in turn caused pulleys to set into motion a cleaning apparatus, which in turn did little or nothing to remove dirt. More imaginative was the Teeterboard, a teeter-totter-like con-

traption that required one person to generate suction by rocking while another positioned the cleaning nozzle.

Booth's mind quickly went to work on the problem. Several days later, while discussing his thoughts on the subject during a dinner with friends at a London restaurant, he attempted to illustrate his idea by unfolding his handkerchief, placing it on the plush velvet seat of his chair, placing his lips upon the handkerchief, and inhaling. Witnessing their friend choking on the quantity of dust he had managed to draw out from the chair, Booth's friends also witnessed an invention in the making.

Booth patented his new invention, dubbed the Puffing Billy, that same year. Consisting of a suction pump attached to a hollow implement, the contraption also included a flexible tube open at one end and connected to an impurity collector that served as a filter. Although the machine's description might bring to mind the twentieth-century canister vacuum, the suction pump in Booth's original Puffing Billy was so large and cumbersome that it was necessary to transport it from house to house in a horse-drawn cart. Its size was due to the fact that many houses in London were not yet wired for electricity, requiring the machine's power source to be either coal or oil. The machine's gasoline-powered generator had to be powerful and hence large—and loud. Because of its size, the bright red Puffing Billy remained outside the home to be cleaned atop its cart, attached to a hose measuring 82 feet in length. As electricity gained in popularity, Booth went to work and developed a portable version of his contraption in 1906.

Founding the British Vacuum Cleaner Company to market his new invention, Booth decided that operating it in front of an audience would result in sales. He approached a local restaurateur with his proposal to clean the dining room for free, and it was accepted. News of Booth's new contraption quickly reached the palace, and one of Booth's very first jobs was to clean the carpet running down the center aisle of Westminister Abbey in preparation for the coronation of Edward VII and Queen Alexandra in 1902. A cleaning machine was eventually installed in Buckingham Palace, while another one was brought to Windsor Castle. With the cost of each machine the equivalent of thousands of dollars, Booth's company earned profits by hiring out its cleaning services on a subscription basis, allowing uniformed vacuum operators to make regularly scheduled cleaning runs through the city. For 13 pounds—the annual wages of a scullery maid—a home could now be thoroughly cleaned.

Transformed Twentieth-Century Society

Booth's bright red Puffing Billy, hauled through the streets by its dapper operators, transformed the Edwardian home. The removal of years of accumulated dust from rugs, draperies, and furnishings established a new standard of cleanliness. In fact, hiring Booth's machine soon became a status symbol among fashionable households, and the lady of the house would even host vacuum tea parties to entertain her friends while the white-coated Puffing Billy staff invaded her home with their hoses and Booth's invention roared on the street outside. Booth's list of clients grew to include Wilhelm II of Germany, Nicholas II of Russia, the House of Commons, and numerous department stores and homes in the wealthy sections of London.

In addition to homes, Booth and his machine were called into service for less typical jobs. During World War I fifteen Puffing Billys and their staff were dispatched to vacuum the huge iron girders of London's Crystal Palace, a huge, glass-walled public building that had been built to house the Great Exhibition of 1851. Requisitioned for use as a naval barracks, the building released over 26 tons of dust, accumulated in mounds over six inches high over the sixty years it had been standing.

The success of the Puffing Billy proved mixed for its inventor. His company was the recipient of numerous fines for illegal parking, having earned the ire of customer's neighbors who were irritated by the noise of Booth's machine and cabdrivers tired of having to calm frightened horses. He also spent the next two decades defending his patent from the infringement claims of dozens of other inventors who previously registered vacuum cleaner models. In every court battle, he ultimately won; his design was the only configuration of suction, filter, and collection box that actually trapped and captured dust and dirt.

Provided Starting-Point for Others

As might be expected, the quest to perfect the vacuum cleaner went on, leaving Booth and his invention ultimately in the shadows. A woman named Corinne Doufour developed a device that sucked dust into a wet sponge—the first filtered vacuum system. David E. Kennedy elaborated on Booth's idea, as well as the innovations of a Missouri railroad worker, and created a mechanical monster: a machine that was installed in the basement with connections to each room via a sequence of pipes, rather like forced hot air heating systems are today. Even with the success of the suction-cleaning method, others still persisted in finding a powerless way to clean, among them the inventor of 1917's Success Hand Pump, which involved an accordion and a hefty supply of arm strength in its so-called powerless cleaning process.

Meanwhile, back in the United States, other minds were hard at work on the problem of accumulated dust. The firm of Chapman and Skinner developed a portable suction cleaner a year before Booth completed his own model. A Canton, Ohio, janitor with asthma named James Murray Spangler patented his own device in 1908. Featuring a suction system similar to Booth's, Spangler's machine incorporated rotating brushes powered by a small electric motor attached to a wood and tin frame, used an old pillowcase as a dust collector, and was pushed around using a broom handle. Small and lightweight—the 0 model weighed in at only 40 pounds-Spangler's upright design proved to be practical as well. Calling his company the Electric Suction Sweeper Company, Spangler went into business with his cousin, a saddle and harness manufacturer named William H. Hoover, and began producing their product—redesigned in aluminum and including wheels—in 1907. The result of their ability to mass-produce Spangler's design

and their continued improvements resulted in a machine that bears Hoover's name even today.

Advances in vacuum-type cleaners continued. Air Way began marketing the first disposable paper filter in 1920. In 1921 Swedish inventor Axel Wenner-Gren opened the Electrolux Company to sell a canister vacuum that incorporated sled-like runners to allow it to be dragged rather than pushed across the floor. Rexair marketed the first bagless cleaner in 1936. While innovative, the Rexair cleaner was also expensive due to its hydro-technology, and by 1974 Electrolux had become the largest manufacturer of vacuum cleaners in the world.

Later in his life, Booth wrote a short book titled *The Origin of the Vacuum Cleaner,* which recounted his development of the first suction cleaner. He died in Croyden, England, on January 14, 1955, at the age of eighty-four.

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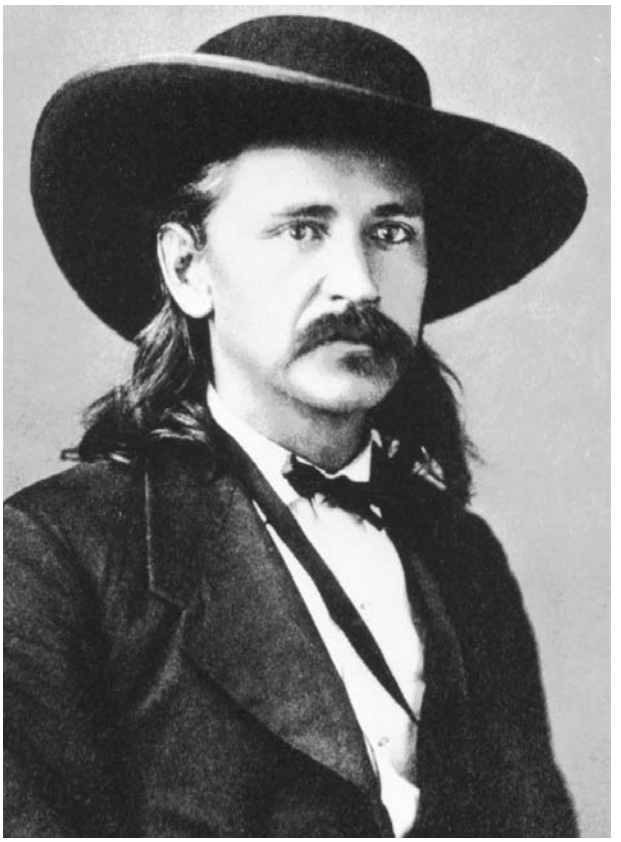

Elias Boudinot

Elias Boudinot (ca 1803-1839) became the first editor of the bilingual newspaper *Cherokee Phoenix,* which began publication in the Cherokee Nation East (now Georgia) in 1828. He later became a prime mover in the Treaty Party and was a signer of the Treaty of New Echota in 1835. This treaty was not authorized and had the effect of ceding tribal land, a capital offense. The tragic consequence of the treaty was the Trail of Tears, during which over one-fifth of his tribe died en route to Indian Territory.

Elias Boudinot was born in the old Cherokee Nation (the area is now part of the state of Georgia) around 1803 (some say 1805). His father was David Oowatie. Stand Watie, the noted Confederate general, was his younger brother. His Indian name was Galagina (pronounced Kill-ke-nah). He assumed the name of Elias Boudinot, a prominent Revolutionary statesman and his benefactor, at Boudinot's request.

The education of the Cherokee Elias Boudinot began at the school of the Moravian Mission at Spring Place (now part of Murray County, Georgia). The Moravians had been active among the Cherokees starting in 1800, when two Moravian brothers travelled from Salem, North Carolina, to Tellico, the Cherokee capital, to address tribal officials with the proposition of setting up a school among them. Around age 15, Boudinot travelled to the Foreign Mission School in Cornwall, Connecticut, spending one night with his benefactor en route.

After graduation, he announced his intention to marry a white girl from Cornwall. Boudinot's cousin John Ridge had caused a controversy in the community two years earlier by marrying a white girl, which prompted the local newspaper to call for closure of the Cornwall Mission School. It was with this background that Boudinot asked Harriet Ruggles Gold to be his bride. The marriage was strongly opposed by many Cornwall residents, and the bride's brother burned the two in effigy as Harriet went into temporary hiding for her own safety. During that same demonstration, the church bells tolled a death knell and members of the church choir, to which Harriet belonged, were asked to wear black mourning bands for their lost sister. Harriet's family also struggled with approval of this union, and Harriet became seriously ill. As she grew steadily worse, her parents rethought their position and approved the union, trusting they were following God's will. Eventually, Harriet's health was restored and marriage plans proceeded.

Harriet was very religious and longed to do missionary work. Her love for Boudinot and for a life of religious work combined to help the couple weather the storm. Boudinot

had taken classes at Andover Theological Seminary in Massachusetts, it being his goal to take the gospel of Christianity to his people. Love prevailed, and the couple was married in the home of her parents on March 28, 1826. However, this incident resulted in the closing of the Cornwall School in the autumn of 1826. Harriet Gold Boudinot died ten years later, at age 31, after bearing six children. In 1836, Boudinot married Delight Sargent, also a white woman; they remained childless.

Returned to Georgia

With his course at Cornwall and his study at Andover Theological Seminary completed, Boudinot was one of the best-educated citizens of the Cherokee Nation. He went on a fund-raising tour before taking a teaching position at a mission school in High Tower, Cherokee Nation, from 1826 to 1827. In 1828 he became editor of the *Cherokee Phoenix,* which made use of the Cherokee alphabet Sequoyah had developed. Much of the paper was printed in English, but at least a quarter of each issue was in Cherokee. Boudinot resigned as editor in 1832, after a disagreement with tribal authorities about whether the newspaper should be a vehicle for discussion on the issue of removal of the Cherokees to Indian Territory. By 1833, Boudinot published a novel in Cherokee, *Poor Sarah; or, The Indian Woman.*

In 1827, Boudinot was named clerk of the Cherokee National Council (legislature). The major issue facing the council was increasing pressure from the U.S. government to remove the Cherokees from their ancestral land in Georgia to Indian Territory in Oklahoma. The Cherokee council, meeting in October 1829, decided to stand firm, alarmed at the loss of their ancestral land. The resolution that was adopted (drafted by Major Ridge, Boudinot's uncle) called for the death penalty for any tribal member who thereafter undertook ''to cede any part of their tribal domain.'' The Boudinot-Ridge-Watie faction was apparently content with this posture until 1831, when the council named John Ross principal chief (over John Ridge) for an indefinite period. Ross and his majority believed that they could retain their land by using the U.S. court system and by eventually treating with Georgia and/or the U.S. government to keep their lands.

In March 1832, Boudinot and his cousin John Ridge traveled to Boston and other northern cities to speak and raise support for the Cherokee cause. In the meantime, Georgia continued its encroachment and its efforts to enforce the Georgia Compact, which would move the Cherokees to the West. Upon his return to the Cherokee Nation in the summer of 1832, Boudinot assessed the situation and the deteriorating fortunes of his tribe and began to change his position on removal. He resigned as editor of the *Phoenix* in September, under pressure from the tribal government. He wanted to use the newspaper as an instrument of discussion, but John Ross forbade the editor to print a word in favor of removal.

Reversed Position on Removal

At this time, Boudinot and his family began considering their own situation. They ultimately decided that a treaty with the U.S. government, ceding land in exchange for new land in the West, was their best hope. They formed the ''Treaty Party'' and made a trip to Washington, D.C., in 1835 to negotiate unofficially on behalf of the Cherokees. On December 29, the Treaty of New Echota was signed by Boudinot, John Ridge, Major Ridge, Stand Watie, and 15 others, none of whom had authority to do so. The treaty provided for surrender of Cherokee lands and removal of the people to Indian Territory (now Oklahoma). The lawful government of the Cherokee Nation was outraged and sent petitions with signatures of more than 90 percent of the tribal members to the Senate, pleading against ratification. Nonetheless, the treaty passed on May 23, 1836, by one vote.

Boudinot and his family were able to choose their time for passage to the West, since they were part of a favored group who had signed the Treaty of New Echota. They traveled to Indian Territory in September 1837, along with John Ridge and his family. When they arrived, they joined Dr. Samuel Austin Worcester, a medical missionary, in Park Hill, near the capitol at Tahlequah.

Joined Worcester in Publishing Venture

Worcester, known as the ''Cherokee Messenger'' among the Cherokees, had worked with Boudinot since 1826 in the old Cherokee Nation. He established the new Worcester Mission in 1836. Worcester worked fervently among the Cherokees, learning their language with Boudinot as his interpreter. Together they wrote textbooks and translated several books of the Bible into Cherokee. Worcester was imprisoned in Georgia for helping the Cherokees and became famous through the U.S. Supreme Court case *Worcester v. Georgia.* This case, decided in 1832, established tribal sovereignty and protected Cherokees from Georgia laws. The decision also freed Worcester, although Georgia ignored it until Worcester was pardoned in early 1833.

One of the conditions of Worcester's pardon was that he leave Georgia. When he did, he took his printing press to the new nation with him, with the intention of teaching and preaching among the Cherokee. In 1835 he set up his press at Union Mission, on the west banks of the Grand River south of the present-day Pryor, Oklahoma, in Mayes County. Textbooks, religious tracts, the *Cherokee Almanac,* and other items were published here. Most notably, the collaboration of Boudinot and Worcester produced the first book published in what is now Oklahoma in August 1835. The title was ''I Stutsi in Natsoku,'' or ''The Child's Book.'' In 1836, the press was moved to the recently established community of Park Hill and Worcester's mission work continued. Boudinot had served as his interpreter and assistant for several years and together they issued more than 13 million printed pages.

Assassinated for Role in Treaty of New Echota

The work continued until Boudinot's assassination on June 22, 1839, on the same day that his relatives John Ridge and Major Ridge were killed; only Stand Watie escaped the

plot. Three men lured Boudinot from the home he was building at Park Hill. They wanted him to go with them to the home of Dr. Worcester for medicine. He was killed as they approached the mission. No one was ever brought to justice for his murder (or for the deaths of the Ridges), but it was assumed that the responsibility lay with Ross sympathizers, although not Ross personally. Boudinot is buried in the Worcester Mission Cemetery at Old Park Hill, near Tahlequah, Oklahoma, the capital of the Cherokee Nation since 1839. The site is approximately 300 yards north of the spot where he died, and the cemetery is the only remaining part of the mission. At Boudinot's death, his wife took all six children east to escape the violence in the Cherokee Nation. They were placed with relatives of Harriet Gold Boudinot. The best known of the children was Elias Cornelius Boudinot. He studied engineering and then law, became active in politics, and was eventually elected to the Confederate Congress.

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Henry de Bracton

With legal treatises in short supply during the middle of the twelfth century, Henry de Bracton (c.1210-1268), stepped forward to bring order to English jurisprudence. He is said to have authored *De Legibus et Consuetudinibus Angliae* (The Statute and Common Law of England).

Little is known of the early life of Henry of Bratton (Henricus de Brattona or Bractona). His exact birth date is unknown but it is believed that he was born during King John's reign, ca. 1210, in England. His death in 1268, just prior to the end of the reign of Henry III, put his lifetime during a period of enormous importance including events such as the granting of the Magna Carta and the death of Simon of Montfort, Earl of Leicester at the battle of Evesham.

He is believed to have been born in Devon where two parishes exist with the name of ''Bratton,'' Bratton-Clovelly and Bratton-Fleming. Most authorities put his birthplace as Bratton-Clovelly, establishing the correct form of his name as Bratton, not Bracton (by which he was commonly known). He is said to have attended the University of Oxford as a youth where he received a doctor's degree in civil and cannon law.

A Legal Career

Bracton was made an itinerant judge in 1245 and from 1247 to 1250 he was an English judge of the *Coram Rege* (''Before the Monarch''). This later became known as the King's (or Queen's) Bench. He held this position again from 1253 to 1257. From the beginning of his judgeship in 1245 until 1267 he served as a justice in Eyre, his native Devon or other neighboring counties or held court before King Henry III. Although he continued his work on various benches, he never held *placito de banco* (a place on the bench) i.e., he was never permanently seated on the Bench at Westminster.

While never holding permanent position, records show that Bracton received favors from the monarch, yet he maintained an unbiased position in the courts, gaining respect and trust from both king and barons alike. He retired in 1257 but continued to serve on judicial commissions. In 1265 he became chief justiciar of England under King Henry III.

On the Laws and Customs of England

Bracton is credited with producing a long treatise on English jurisprudence, *De Legibus et Consuetudinibus Angliae*, ''On the Laws and Customs of England.'' Written in Latin, it is considered one of the oldest systematic dissertations on English common law. He expanded the common law and attempted to make sense of English law in terms of *ius commune*, that is, using principles derived from both civil and canon law. The substance of the piece was drawn from English law courts, while its form was from Roman law.

De legibus was an immediate success and became the forerunner to numerous other legal dissertations. The treatise was frequently used by the likes of Sir Edward Coke when preparing legal arguments against the monarchy during the civil war. It is often referred to as the most important work on English law prior to that of Sir William Blackstone in the eighteenth century. The piece was never thoroughly

completed and there is doubt about Bracton's part in writing it. Some authorities believe others authored the work during the 1220s and 1230s although Bracton was the last owner of the original manuscript and he most likely made later additions.

Later Findings

The work, however, maintained its high position as the reference work of English Law for centuries. The first printed edition of *De legibus* appeared in a 1569 folio and was reprinted in quarto in 1640. Sir Travers Twiss issued a six-volume translation of the entire work from 1878 to 1883. A manuscript collection called the *Notebook*, of approximately 2,000 English law cases, evidently written by Bracton, was discovered in 1884. It was edited and published in 1887 by British legal scholar Frederic Maitland.

Later Life and Death

Like many jurists of his time, Bracton was also a ecclesiastic. In 1263 he was made archdeacon of Barnstable. That same year he left Barnstable to become chancellor of Exeter Cathedral. He remained at Exeter until his death in 1268. Bracton was buried before an altar in Exeter cathedral at which he had founded a perpetual endowment for his soul.

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John Randolph Bray

John Randolph Bray (1879-1978) was a pivotal figure in the development and organization of the animated cartoon industry in the United States. By introducing important technological advances along with new innovations in the organization and process of producing animated films, Bray earned a dual reputation as one who championed the success of the animated film industry and one who turned artistic work into an assembly-line production.

Bray was born on August 25, 1879, in Addison, Michigan, a small farming town where his father served as a minister. He entered Alma College in Michigan in 1895, but the following year abandoned his formal studies. In 1901 he became a reporter for the Detroit *Evening News.* During his two-year stint in Detroit, Bray's assignments included examining corpses at the morgue in order to recreate sensational accident reports. In 1903 he moved to New York to join the staff of the Brooklyn *Daily Eagle* as a cartoonist. During his time with the *Daily Eagle,* Bray met and married Margaret Till, a German immigrant working as a translator at Columbia University. From the start of their marriage, Margaret was a dynamic force behind Bray's success. Desiring to venture into full-time freelancing as a cartoonist, Bray sought his wife's counsel. She readily agreed to maintain a job until Bray could establish his freelance career. As a result, Bray left the *Daily Eagle* and began offering his services as an illustrator and cartoonist around New York.

Bray's first important break came in 1906 when *Judge* accepted his one-panel animal cartoons for publication. The following year *Judge* began publishing Bray's comic strip ''Little Johnny and His Teddy Bears.'' The full-page strip consisted of six panels with rhyming captions. Created out of the teddy bear craze instigated by Teddy Roosevelt, the bears were accompanied by a typical boy-hero named Johnny. The comic strip, which received wholeheartedly positive reviews, ran for the next three years. Bray also regularly contributed cartoons to *Life* and *Harpers,* as well as creating the strip ''Mr. O. U. Absentmind'' for the McClure Newspaper Syndicate.

Began Working with Animation

Succeeding in gaining financial security, Bray moved out of the city to a farm in Highland Falls. Although his cartoon work continued to be well received, the frequency of appearances of his work in publications was declining by the early 1910s, apparently due to Bray's increasing fascination with animation. Around 1910 he began experimenting with the development of an original animated cartoon. He was apparently influenced by Porter's *The Teddy Bears,* released in 1907, which was created by using stop motion photography of real teddy bears. However, after numerous failed attempts, Bray concluded that the number of drawings required by the process was prohibitive. Wishing to create an animated cartoon that was both entertaining and financially lucrative, he began to look for ways to eliminate the massive amount of detail necessary to produce an animated version of a comic.

Bray's first completed cartoon animation was released in 1913. Accepted and released by well-known producer Charles Pathe, *The Artist's Dream (or The Dachshund and the Sausage)* portrayed an artist drawing a chest of drawers with a dog sleeping next to it. As the artist completes a drawing of a bowl of sausages on the chest of drawers, his wife enters and calls him away. After the artist leaves, the drawing comes to life: The dog jumps up, climbs up the drawers, and wolfs down the sausages until ultimately it explodes. The venture resulted in a contract with Pathe for

six more films in six months, with a new film to be released each month. Considering it had taken Bray at least six months to create *The Artist's Dream,* the contract provided a challenge that Bray would be unable to meet. However, even though production times had to be extended, the need for streamlined production forced Bray to find creative solutions to the problem of how to make animated cartoons financially successful.

Streamlined the Animation Process

To eliminate the time-consuming task of completely redrawing the entire cartoon for each frame, Bray came up with the idea of using a printed background. Using zinc etching, hundreds of identical background scenes with the center left blank were printed on tracing paper. Bray then added the moving components of the cartoon to the blank center, thus drastically reducing the time and the number of skilled artists needed to complete an animated cartoon. The new technique was considered an improvement over fellow cartoon animator Winsor McCay's method of retracing all the lines in each frame, which often would appear to wiggle and wobble when cast on the film screen. Wishing to protect his new technique, Bray filed for his first U.S. patent, which was granted as No. 1,107,193. Bray, with the help of a wife whose intelligence and business sense proved to be a valuable asset, was on his way to revolutionizing the animation industry.

To produce the films under contract with Pathe, Bray assembled a staff of artists that he kept sequestered at his Highland Falls home during the week. Despite the lack of distractions, it took Bray's team six months to complete the first project promised to Pathe. *Colonel Heeza Liar's African Hunt* was released on January 14, 1914, followed by subsequent films in March, April, May, and August. By the end of 1914 Bray had formed Bray Studios Incorporated with $10,000 in capital and an office on 26th Street in New York. As much businessman as animator, Bray hired talented artists and ceased contributing artistically to his films. Instead, he focused on improving the technological processes and streamlining production. Under Bray's direction, the animation process became compartmentalized. Previously, cartooning and animation were considered art forms to be undertaken by a single artist. As such, not every animator welcomed Bray's assembly-line approach. Nonetheless, Bray began employing animators who relied on assistants for portions of the work. After Paramount picked up the contract on *Colonel Heeza Liar,* Bray also began producing weekly episodes of three other animated cartoons created by his talented staff, including Earl Hurd's *Bobby Bumps,* Max Fleischer's *Out of Ink,* and Paul Terry's *Farmer Al Falfa.*

In July 1914 Bray took out a second patent that covered the technique of applying gray shades to drawings in order to counteract the flicker caused by all-white backgrounds. Bray's most important contribution to film animation, making production of animated cartoons much cheaper and faster, was the introduction and implementation of the cel system of animation. Actually, the process was similar to his previous invention of printing backgrounds on sheets of paper. However, inventor and animator Earl Hurd had patented an alternative technique in 1914 that used celluloid, an early form of plastic. ''In fact,'' writes Giannalberto Bendazzi in *Cartoons: One Hundred Years of Cinema Animation,* ''Hurd's process was not only alternative, but ultimately more important than Bray's: it consisted of the cel process, involving the drawing of characters on transparent celluloid sheets, which then were applied over painted background scenes. The transparent sheet was called *cel* in English, and *cellulo* in French (from celluloid).'' Because of the sheets' transparency, only the moving parts needed to be drawn without worrying about blending them into a printed background as in Bray's method. Also the cels could be stacked to create multiple layers, although the plastic sheets were thick and tended to appear yellow if stacked too deep, which usually limited the number to three sheets or less.

Hurd could have begun to operate in competition with Bray. However, fortunately for Bray, the importance of Hurd's invention was yet to be realized. To prevent legal disputes over patent rights, Bray invited Hurd to become his partner and effectively took control of his patent. The relationship between Bray and Hurd is obscure. Little is known about how they met or became associated. Even though Hurd was brought aboard as a partner, he was never considered by Bray to be more than an employee of the firm. In 1916 Bray filed for his third and last patent, which incorporated and consolidated the methods of cel animation. With a monopoly on the technological processes, Bray made a substantial fortune by selling licenses for the use of the patented techniques, until the patents ran out in 1932. With the help of his wife, Bray vigilantly pursued claims against those who dared infringe on his patents, leading to numerous long legal battles.

Instructional Films and Animation

In 1915 Bray signed a large contract with Paramount. By the following year, he had earned enough through the agreement to purchase the controlling share in what became Paramount-Bray Pictograph. With the United States' entrance into World War I, Bray discovered another lucrative outlet for his work: Army training films. Using a new process recently patented by staff animator Max Fleischer called rotoscoping, Bray's firm developed training films on such topics as the operation of Browning machine guns, rifle grenades, trench mortars, as well as how to harness horses used in the Calvary. Rotoscoping involved projecting film footage one screen at a time and tracing each screen onto cels, thereby creating images of remarkable clarity. Having just received the contract with the U.S. War College, Fleischer was drafted. Upon Bray's protest that he needed his artist to complete the project, Fleischer was granted leave from regular duty and assigned to oversee the making of the films.

Over the next three years, Bray turned his attention to filling continuous orders from the military, industry (especially the rapidly growing automobile industry), and educational facilities. In 1919 Bray severed his relationship with Paramount and created Bray Pictures Corporation, vested with $1.5 million in capital. Nonfiction documentaries and

technical films became the company's leading emphasis. By joining forces with filming industry great Samuel Goldwyn, Bray released a slew of films, often more than three a week. Despite the shift in focus, Bray's studio also continued to release cartoon films, including more episodes of *Colonel Heeza Liar, Lampoons, Dinky Doodle,* and *Hot Dog Cartoons.* On February 8, 1920, Bray and Goldwyn released the first color cartoon, *The Debut of Thomas Cat,* using a process akin to the techniques recently developed in Technicolor filming. Although it received good reviews, it was Bray's only attempt at color animation as the process proved too expensive to be economically feasible.

By the late 1920s Bray was almost completely removed from the daily operation and production of animation. Attending to distribution and marketing were his main concerns. He did find time for several projects of special interest, including an attempt to produce H. G. Welles' *Outline of History.* Despite Bray's efforts to see the project into production, he finally abandoned the idea as overly ambitious and never made the film. In 1927 he accompanied a filming expedition down the Colorado River which resulted in the full-length documentary *Bride of the Colorado.* During the 1930s he produced a series of short comedy films for Goldwyn-Bray Pictographs entitled *McDougall Alley Comedies.* In the 1940s, with the onset of World War II, Bray once again went to work for the U.S. Army producing instructional films along with documentaries, health and safety films, and travel films.

The End of an Era

Bray's stronghold on the animation industry began to wane during the early 1930s when his patents ran out. Also with the introduction of sound film, the entire film business was moving in a new direction, leaving Bray's era of silent animation behind for good. Bray's ability to shift gears and take on new projects and directions in business allowed him to maintain a respectable business well beyond the life of the silent animated cartoon. His push for technological advances along with the organization of the process went a long way in transforming animation from an art form into a profitable business endeavor. Donald Crafton, who calls Bray ''the Henry Ford of Animation,'' writes in *Before Mickey: The Animated Film, 1898-1928,* ''Bray's reputation as the man who stripped animation of all its individuality and artistic interest was undeserved. But, like Ford, he did revolutionize a fledgling industry, and he inexorably changed the lives of those associated with it.'' Bray remained active in his company well into his eighties. In 1963 he removed himself as president of Bray Studios, but remained as chair of the board. Having turned his company over to his grandson, he moved into a nursing home in Bridgeport, Connecticut, in the late 1960s where he died in October 1978, just a few months before his 100th birthday.

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Don Budge

Don Budge (born 1915) swept the tennis scene in 1937, when he won the singles, men's doubles, and mixed doubles at Wimbledon, the U.S. national singles and mixed doubles, and the Davis Cup. In 1938, he was the first player ever to win Wimbledon as well as the U.S., French, and Australian national championships-the ''Grand Slam'' of tennis.

Budge's father was a professional soccer player in Scotland who moved to California in hopes that the warmer climate would help with his respiratory problems. His mother, also of Scottish descent, was born in San Francisco. Budge and his brother Lloyd were both born in Oakland and were natural athletes; although Lloyd played tennis from an early age, Don Budge preferred baseball. When he was 13, Lloyd, who was the top member of the tennis team at the University of California in Berkeley, talked him into giving tennis a try. E. Digby Baltzell wrote, ''From the very first, Don's money-stroke was his backhand which grew directly out of his almost-perfect, left-handed batting swing.''

Won His First Tournament

Shortly before his fifteenth birthday, Budge entered his first tournament, the California State Fifteen-and-Under Championships. He beat the top contender in the first round and eventually won the tournament. During the match, he met famed coach Perry T. Jones, whose players dominated tennis from 1931 to 1949. After Budge came off the court feeling triumphant, Jones beckoned to him, and Budge went over to him confidently, expecting to receive a compliment. ''Instead, with a distinct frown, he looked me up and down,'' Budge later recalled, according to Baltzell. Jones told him, ''Those are the dirtiest tennis shoes I ever saw in my life. Don't you ever-don't you *ever*-show up again on any court anywhere at any time wearing shoes like that.'' Deeply embarrassed, Budge slunk off the court, and later said, ''I know he made an impression on me, for I've never gone on court since that day with even scuffy shoes.''

After winning the tournament, Budge was hooked on tennis and dreamed of winning the National Junior Champi-

onships. In 1933 he did just that at the age of 18, beating the top-seeded contender in the fifth set after losing two sets. The player he beat was Gene Mako, and surprisingly, the two became lifelong friends. They played doubles together for the rest of Budge's amateur career, and in 1936, beat Allison and Van Ryn, who had been 1935 U.S. Champions, 14 times before beating them in the Forest Hills final; in 1937 they won the doubles at Wimbledon, and they won both the U.S. and Wimbledon doubles in 1938.

A Player with a Lot to Learn

During his freshman year at the University of California at Berkeley, Budge withdrew from college to play the Emerson Grass Court Circuit as a member of an auxiliary Davis Cup team. He made it to the fourth round at Forest Hills and was ranked among the top ten U.S. players. At the Pacific Coast Championships at Berkeley, he lost to famed player Fred Perry in the finals. Although he could have played through the winter months in South America and on the Riviera, Budge decided to stay home and work on his grip, which Perry had called a ''Wild Western'' grip, according to Baltzell. He was an admirer of Perry and was thrilled when Perry took time out to coach him. He also worked with his own coach, Tom Stowe, who was the tennis pro at the Claremont Country Club in Oakland. Stowe, who coached Budge for free, focused on changing Budge's grip to an ''Eastern'' grip and on improving his volley. By the following spring, he was a stronger and more skilled player. As Frank V. Phelps wrote in *Biographical Dictionary of American Sports,* ''Wielding a 16-ounce racket, the 6 foot, 1 inch, 155 pound right-handed Budge exhibited power, consistency, and no weaknesses at his peak. He devastated opponents by serving and smashing with a slight slice, stroke-volleying deep and hard, and driving hard with minor overspin.'' He was also known for his powerful backhand and his quick return of serves.

Budge first began playing world-level tennis in 1935. He won an unexpected victory over Bunny Adams at Wimbledon, and met famed player Baron Gottfried von Cramm, who became his friend for life despite the fact that in the semifinal, Cramm beat Budge. Cramm, who was a true gentleman on the court, impressed Budge with the high caliber of his moral character as an athlete, and Budge adhered to Cramm's ideals of athletic behavior after their meeting.

In 1937, Budge dominated tennis, but he still had much to learn, and he was eager to learn it. As Alan Trengrove wrote in *The Story of the Davis Cup,* ''Don Budge's greatness was as much the result of his eagerness to learn and to adjust his technique as to his natural talent.'' He applied that eagerness in January of 1937, while he was umpiring a match between two world-class players. He noticed that player one hit the ball very hard, and the other hit the ball very soon after it bounced, when it was still only a few inches off the court. He reasoned that a player who could hit the ball both hard and early would be unbeatable, and he resolved to be that player. In addition, he and coach Tom Stowe worked on his attitude. According to Baltzell, he later wrote, ''I was to think of myself as number one at all times. If I concentrated on that belief, we felt that I would be more likely to *play* like number one.''

Played ''Almost to Perfection''

He was right. He played ''almost to perfection,'' according to Baltzell, during the spring and summer of 1937, never losing a match on grass, and not losing any tournament at all until September, when he lost to Henner Henkel in a small tournament outside Chicago. He won the Wimbledon singles, men's doubles, and mixed doubles (playing with Gene Mako and Alice Marble), becoming the first man to accomplish this feat. He beat his friend Gottfried von Cramm in three straight sets at Wimbledon, and beat him again in the Davis Cup Interzone Finals, where he needed to beat Cramm so that the U.S. team would make it to the challenge round. In that competition, Cramm was favored to win, and he was also a favorite of the crowd, since Budge was considered an upstart. Budge lost in the first two sets, but then beat Cramm in the next two. In the fifth set, he won 8-6, letting the U.S. team into the challenge round. As Baltzell noted, he called that game ''the greatest match in which I ever played. It was competitive, long, and close. It was fought hard but cleanly by two close friends. It was cast with the ultimate in rivals, the number-one-ranked amateur player in the world against the number two. I never played better and never played anyone as good as Cramm.'' Budge also remarked on the fact that Queen Mary of England was in attendance, that so many Americans watched the competition that activity on the stock market slowed down, and even German dictator Adolf Hitler listened in-

tently to the broadcast. According to Trengrove, Allison Danzig later wrote in the book *Budge on Tennis,* ''The brilliance of the tennis was almost unbelievable. In game after game [Budge and Cramm] sustained their amazing virtuosity without the slightest deviation or faltering on either side. Gradually, inch by inch, Budge picked up.'' Baltzell noted that a reporter for the *London Times* commented, ''Certainly I have never seen a match that came nearer the heroic in its courage, as in its strokes, as this.'' Once Budge had cleared the way, the U.S. team beat England for the first time in the Davis Cup since 1926.

Throughout the Davis Cup competition, Budge displayed the calm temperament he later became famous for. On the night before a particularly important match, he went to sleep at ten at night and woke up at two in the morning. Thirsty, he went out into the hall and headed for the sink, and ran into Texan Wilmer Allison, who was so nervous he couldn't sleep. Allison, who was a much more experienced player than Budge, shook his head in amazement at Budge's calm. ''You haven't got any nerves at all,'' he said, according to Alan Trengrove in *The Story of the Davis Cup.* ''I wish to heaven I could go to sleep before a match.''

Won the Grand Slam

Budge beat Cramm again at Forest Hills and the Pacific Southwest. Because of his achievements during that outstanding year, he won the Sullivan Award for the most outstanding amateur athlete, and was named Associated Press Athlete of the Year. As Baltzell wrote, ''He became an authentic national hero. The world was at his feet and he could dictate his terms to the professional promoters who now wooed him with lucrative offers.'' However, Budge didn't want to turn pro just yet. He felt that tennis had given him great opportunities, and he wanted to pay back these gifts to the game and its players. He wanted to win all four of the famed national championships-Wimbledon, the Australian championship, the French championship, and the U.S. championship.

No one could have imagined that in 1938 he would play even better, than he did in 1937, but he did. In that year, he succeeded in his goal and became the first player ever to win the ''Grand Slam'' of tennis-Wimbledon, and the Australian, U.S., and French national championships. The Associated Press named him Athlete of the Year again in 1938. In his entire Davis Cup career, Budge had a record of 19-2; he only lost in 1935, to Fred Perry and ''Bunny'' Austin.

In 1939, Budge began playing professionally; during that year, he was 21-18 against Ellsworth Vines and 18-11 against the legendary Fred Perry. Bill Tilden, the flamboyant and formerly great player, also joined the tour in 1941, but by then he was past his peak, and out of 58 matches, Budge won 51. After this, the tour was halted when the United States entered the fighting of World War II, and Budge retired.

In 1941, Budge married Diedre Conselman, and they had two sons, David Bruce and Jeffrey Donald. He and Conselman divorced, and he married Loriel McPherson in June 1967. Budge was briefly a partner in a laundry service, then worked as a tennis pro and as a consultant to sporting goods manufacturers. He wrote two books, *Budge on Tennis* and *Don Budge: A Memoir,* and was elected to the International Tennis Hall of Fame in 1964. Fred V. Phelps summed up his career by noting, ''Many experts have called this popular, skilled sportsman the greatest player since [Bill] Tilden, and some have ranked him the greatest ever.''

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Carlos Bulosan

For decades after the death of Carlos Bulosan (1911-1956), his works languished in obscurity and his extraordinary achievements were virtually forgotten. But in his short life, Bulosan rose from an impoverished childhood in colonial Philippines to become a celebrated man of letters in the United States, despite deeply entrenched racial barriers. His books and poems bore unsparing witness to the racism and hardships Filipinos encountered in their adopted home.

While America failed to live up to his dreams, Bulosan continued to lay claim to his vision for the land that rejected him and his countrymen. ''America is not a land of one race or one class of men,'' Bulosan wrote in his autobiography, *America Is in the Heart*. ''We are all Americans that have toiled and suffered and know oppression and defeat, from the first Indian that offered peace in Manhattan to the last Filipino peapickers. America is a prophecy of a new society of men: of a system that knows no sorrow or strife or suffering.'' The book, when rediscovered by another generation of Asian Americans in the late 1960s and 1970s, would later become an instant classic in the emerging canon of Asian American literature.

Poverty and Flight

Although there is conflicting information on the exact date of Bulosan's birth, Susan Evangelista, author of *Carlos Bulosan and His Poetry: A Biography and Anthology*, believes he was born on November 2, 1911, in Binalonan, Philippines. Bulosan's parents were peasants who eked out a living from the land. In his autobiography, Bulosan described his father's losing battle to keep the small parcel of land that supported their large family, and the setbacks that continually dashed any hopes for improving their lives. In his vivid portrayal of his family's poverty, Bulosan captured

the forces that ultimately drove him—just as it had thousands of others—to seek a better life abroad.

After striking out on his own and saving enough money for his passage, Bulosan left Manila aboard a ship bound for Seattle. He never returned to the Philippines. During the harrowing transoceanic crossing, an epidemic of meningitis broke out and several of the Filipino passengers, who were confined to the steerage section, became ill or died. When Bulosan arrived on July 1, 1930, the United States was a country deeply mired in the Great Depression. With unemployment high and competition for the few available jobs intense, immigrants who were drawn by promises of opportunity instead encountered resentment and racism. Those who were too new to know their rights were often exploited. With no money or family in Seattle, Bulosan was quickly recruited to work in the Alaskan fish canneries. After a season of hard labor, his total earnings, after some questionable deductions, were only thirteen dollars.

Once back from Alaska, Bulosan started working his way south, toward California, where two of his brothers lived. Along the way, he found occasional work as a field hand or crop picker, and came to know the marginalized world of the Filipino immigrants. Ostracized by the mainstream, Filipino men (few women immigrated) created their own rough-and-tumble bachelor societies.

Racism

On the West Coast, Filipinos were often the target of racial violence. While working in an eastern Washington orchard, Bulosan and other Filipino workers were driven out by a group of white men, their bunkhouse set on fire. At a pool hall in Los Angeles, Bulosan saw two policemen gun down a Filipino. In California, racist laws made it illegal for Filipinos to marry white women, and cars with Filipino men were routinely stopped by police and searched. ''I came to know afterward that in many ways it was a crime to be a Filipino in California,'' Bulosan wrote in his autobiography. ''I came to know that the public streets were not free to my people.''

In California, Bulosan became involved in an effort to organize independent unions—a reaction to the wage cuts, unemployment, and the exploitation of the Depression and a protest against the drive to exclude Filipinos from unions in the early 1930s, noted Carey McWilliams in his introduction to *America Is in the Heart*. McWilliams, who was the editor the *Nation* magazine, knew Bulosan. The organizing effort led to the formation of a new international union known as UCAPAWA, United Cannery and Packing House Workers of America, representing fish cannery workers in Seattle and packing house workers in Salinas, California—often the same workers at different times of the year.

An older brother helped Bulosan find enough work to keep them alive. McWilliams described Bulosan as sickly. Because of a limp, the kinds of jobs open to him were limited, although he did manage to get work now and then, mostly as a dishwasher. McWilliams quoted John Fante, the novelist and screenwriter who was also a friend of Bulosan's, who described him as a poet-saint, having ''an exquisite face, almost facially beautiful, with gleaming teeth and lovely brown eyes, shy, generous terribly poor, terribly exiled in California.''

Reading and Writing

To pass time during the periods when he was not well enough to work or when he was unable to find jobs, Bulosan spent long hours at the Los Angeles Public Library, where he read everything from children's books to Freudian psychology, said Evangelista. When he left the Philippines, he had only three years of formal education and spoke little English. Although he hadn't written much before coming to the United States, once he discovered writing, he never stopped. Bulosan sold his first story while he was working in a fish cannery in San Pedro.

In 1934, Bulosan published *The New Tide*, a bimonthly radical literary magazine that brought him into contact with several prominent writers, including William Carlos Williams, William Saroyan, and Richard Wright. He also met and befriended Harriet Monroe, editor of the prestigious magazine *Poetry*, who published and championed his work. At other times, Bulosan was involved in writing more political news, working for the *Philippine Commonwealth Times* and at least two other newspapers in the Stockton-Salinas areas that focused on the problems of the Filipino workers, according to Evangelista.

In 1936 Bulosan, suffering from tuberculosis, was taken to the Los Angeles County hospital where he underwent three operations for a lesion in his right lung. He spent two years in the hospital, mostly in the convalescent ward. Bulosan used his long stay in the hospital to develop his education by reading voraciously and constantly writing. ''Writing is a pleasure and a passion to me. I seem to be babbling with multitudinous ideas, but my body is weak and tired,'' Bulosan wrote at the time. ''I locked myself in the room, unplugged the phone, pulled down the shades and shut out the whole damned world. I knew enough of it to carry me for a lifetime of writing.''

With the end of the Depression and the start of World War II, during which the Philippines and the United States were allies in the fight against Japan, the status of Filipinos in the United States began to change slightly. It was during this time that Bulosan began to receive wider acceptance as a writer, noted Evangelista. In 1942 he wrote two thin volumes of poetry, *Letter from America* and *Chorus for America* . That year he was included in *Who's Who in America*. The following year he published *The Voice of Bataan*, written in memory of the soldiers who died there. That same year, the *Saturday Evening Post* published four articles on the four freedoms—freedom of speech, freedom to worship, freedom from want, and freedom from fear. Bulosan was chosen to write the section on freedom from want. In 1944, Bulosan published *The Laughter of My Father*, which became an instant wartime success. The book was translated into several European languages and was transmitted worldwide over wartime radio. The following year, Harcourt, Brace and Company asked him to write what would become his most enduring work, his autobiography, *America Is in the Heart*. When it was published in 1946, the book was a critical success.

McWilliams, in his introduction to the reprinted edition nearly three decades later, called it a social classic: ''It reflects the collective life experience of thousands of Filipino immigrants who were attracted to this country by its legendary promises of a better life or who were recruited for employment here.'' The *Saturday Review of Literature* said of the book: ''People interested in driving from America the scourge of intolerance should read Mr. Bulosan's autobiography. They should read it that they may draw from the anger it will arouse in them the determination to bring to an end the vicious nonsense of racism.''

Political Repercussion

In the conservative postwar climate, Bulosan's star started to face. His left-wing politics and involvement in union activities were at odds with the fervent anti-communism of the McCarthy era. But Bulosan became increasingly involved with UCAPAWA. In 1950, he was hired to edit the union's highly political yearbook. The repercussions for his political stand were severe. Bulosan believed that he was blacklisted in Hollywood and was unable to find work there because of his political beliefs, according to Evangelista. His friend, John Fante, reportedly said that he was barred from working at MGM studios simply because of his association with Bulosan.

Bulosan's health progressively worsened in the early 1950s. He spent his final years in Seattle, and was hospitalized for part of that time. When he died of tuberculosis and malnutrition, union leader Chris Mensalvas, a close friend of Bulosan's, wrote this obituary, as quoted in Evangelista's book: ''Carlos Bulosan, 30 years old (sic), died 11 September 1956, Seattle. Birthplace: Philippines; Address: Unknown; Occupation: Writer; Hobby: Famous for his jungle salad served during Foreign-Born Committee dinners. Estate: One typewriter, a twenty-year old suit, unfinished manuscripts, worn out sock; Finances: Zero; Beneficiary: His people.''

For two decades after his death, Bulosan and his works were largely forgotten. But a generation of young Asian Americans hungry to reclaim their lost history and heroes rediscovered him. *America Is in the Heart* was reprinted by the University of Washington Press in 1973 and it has since become a fixture in Asian American studies programs at universities across the county.

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George W. Bush

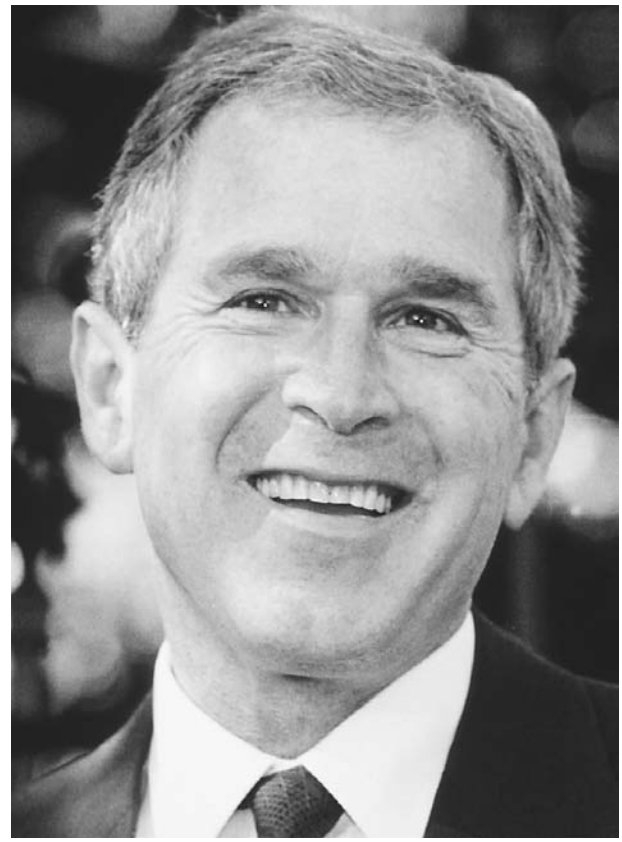

When George W. Bush (born 1946) won a disputed election to become president of the United States, it capped a meteoric rise to power in a relatively short political career that combined good timing, a powerful family, and uncanny campaigning skills. A late bloomer in terms of achievement, Bush's victory represented the second time in American history that the son of a former president took on the world's most powerful political job.

George Walker Bush was born in New Haven, Connecticut on July 6, 1946. His parents moved the family from New Haven, where they had lived next door to the president of Yale University, to Texas when George W. was two years old. His father, George Herbert Walker Bush, had just graduated from Yale and wanted to try his hand at the oil business. At first they lived in a ramshackle duplex in the roughneck town of Odessa, with two prostitutes renting the other half of the house. Two years later, after a brief time following the elder Bush as a drill-bit salesman in California, they moved to Midland, a more refined city that was better suited to raising a family.

One of their neighbors, Charlie Younger, described Midland as ''a real Ozzie-and-Harriet sort of town.'' It was also bursting with optimism during the boom times of the 1950s, when the elder Bush made his fortune in drilling. Young George W. was a strong-willed and wisecracking child who posed a challenge for his mother, Barbara. His father, who had played baseball at Yale, coached his Little League baseball team, and the young boy became a baseball fanatic, memorizing statistics and trivia from his collec-

tion of baseball cards. The Bushes had five more children: a son Jeb; a daughter Robin, (who died of leukemia in childhood); then sons Neil and Marvin and daughter Dorothy. As the eldest, George W. was expected to shine. He was an all-around athlete, fair student, and occasional troublemaker in school—he was once paddled for painting a mustache on his face during a music class. In seventh grade, he ran for class president and won. The next year, his father, who had become a millionaire, moved the family to Houston.

Two years later, George W. was sent back East to enroll at Phillips Academy, an elite private prep school in Andover, Massachusetts. At Andover, he was a whirlwind of physical activity, playing varsity baseball and basketball and junior varsity football. In basketball he often made self-deprecating jokes about riding the bench. Instead of trying out for varsity football, he became the squad's head cheerleader. He also organized a stickball league and was nicknamed Tweeds Bush, after the political organizer Boss Tweed. Against the school's intense competition Bush arrayed his sense of humor. ''I was able to instill a sense of frivolity,'' Bush later said. ''Andover was kind of a strange experience.''

His high school academic record was far from top-notch. However, drawing on his family connections, Bush landed a spot at Yale, where both his father and grandfather had attended. Bush, extremely gregarious and a notoriously poor dresser, made many friends, somehow bridging the growing divide between the public school graduates who were entering Yale and the ''preppies.'' Bush's interest in politics faded temporarily after his father lost a close election for a seat in the U.S. Senate, in which his grandfather had served. He remained uninterested in politics even after his father won the Senate seat on a second try in 1966. Instead, he became president of the Delta Kappa Epsilon fraternity and enjoyed parties, drinking, watching and playing football, and dating. Grades weren't a high priority. ''He was a serious student of people,'' recalled classmate Robert McCallum. He was booked on a misdemeanor charge for being part of a prank that involved stealing a Christmas wreath for the frat house, but the charges were dropped. He was also questioned by police for helping to tear down the goalposts at Princeton University after a football game. For a brief time, he was engaged to a Rice University student, Cathryn Wolfman. In his senior year, he joined the notorious secret society, Skull and Bones. Despite his background of privilege, Bush became more at ease with all kinds of people in college. ''I was never one to feel guilty,'' he said about his wealth and family connections. ''I feel lucky.'' Moving back to Houston after graduating from Yale, Bush took up residence in a trendy apartment complex, the Chateaux Dijon—a hub for young single people. Cocky and loud, Bush played volleyball in the swimming pool, flirted with women, and drove a sports car. He worked, for a time, for an agribusiness company and for a mentoring program. ''I was rootless,'' he later said. ''I had no responsibilities whatsoever.'' Later, he would fend off reporters' questions about rumors of drug use in those days. ''How I behaved as an irresponsible youth is irrelevant to this campaign,'' he said during his 1994 race for governor. ''What matters is how I behave as an adult.'' Other questions later arose about how he had managed to avoid serving in Vietnam. He was a member of an elite Texas Air National Guard unit stationed at Ellington Air Force Base that included the sons of other prominent politicians and civic leaders. The National Guard had a long waiting list of young men eager to avoid military service during the war, but Bush managed to sail through easily. He has denied any impropriety, but political writer Molly Ivins claims that a family friend used Ben Barnes, then speaker of the House of Representatives in Texas, to recommend Bush for a spot in the Guard unit.

Texas Oil Business

Bush was rejected by the University of Texas Law School, but gained admittance to Harvard's Business School. After graduation, he retraced his father's footsteps and returned to Midland, Texas in 1975 to try his luck in the oil business. Bush started by searching deeds for other oilmen who wanted mineral rights. His first attempt at exploration, Arbusto Energy, failed to strike oil.

In 1977 Bush suddenly announced that would run for a seat in the U.S. Congress. Asked later about his renewed interest in politics, Bush said it was because President Jimmy Carter was trying to control natural gas prices and ''I felt the United States was headed toward European-style socialism.'' A friend set up Bush for a date with Laura Welch, a librarian. She had grown up near him in Houston and even lived at the Chateaux Dijon, but they had never crossed paths. Three months later, he married her and they immediately hit the campaign trail. In 1982, they would have twin daughters, Jenna and Barbara. In a primary, Bush prevailed over the Republican Party's handpicked choice, Odessa mayor Jim Reese, who portrayed him as an elitist and a liberal. Bush then faced off against Democrat Kent Hance, who painted him as elite East Coast carpetbagger whose $400,000 in campaign contributions came from well-connected outsiders such as baseball commissioner Bowie Kuhn. Bush played into Hance's hands by airing a campaign ad showing him jogging—an activity considered alien to many west Texans. Hance's campaign used a last-minute attack ad that accused Bush of having given free beer to college students in order to win their vote. Bush refrained from retaliating, and lost the election.

Bush raised money from prominent family friends to support an oil drilling fund. However, Arbusto was still unable to find oil. He merged it with another company, Spectrum 7, which soon was three million dollars in debt. Many independent oil companies were going broke. Midland, the financial center of the Texas oil country, was in decline. Bush needed a miracle to survive in the oil business and was finally bailed out by Harken Oil and Gas (later Harken Energy Corporation). Harken wanted the name of the vice-president's son on its board of directors so badly that it assumed Spectrum 7's debt, paid Bush $320,000 worth of stock options, and offered him a consulting position at $80,000 a year. Government regulators later investigated the deal after Harken, which had no previous experience in the Persian Gulf, landed a lucrative contract to drill for oil off the coast of Bahrain. Bush's decision to sell 212,140 shares of Harken for $848,560—just before the

company announced poor quarterly earnings—was also scrutinized, but he was not charged with any wrongdoing.

In 1985, Bush was in the family's Kennebunkport, Maine, complex, when evangelist Billy Graham paid a visit. George W. Bush said he had a ''personal conversion'' and began taking Biblical teachings more seriously. A year later, on the morning after a raucous party celebrating his 40th birthday, Bush suddenly swore off drinking. He had not considered himself an alcoholic, and neither had friends or family, but all admitted he drank to excess on occasion. The announcement was a turning point.

In 1988, Bush worked on his father's presidential campaign as a ''loyalty thermometer,'' taking the pulse of campaign workers and making sure that they were ready to deflect any criticism that was directed against his father. He also traveled far and wide soliciting donations and help from powerful people. Bush was instrumental in hiring decisions, but found Washington to be a pompous, petty place. He left shortly after the work for the transition team was finished. In the process, however, he had, he said, ''earned his spurs'' in his father's eyes. He would return to work on the 1992 campaign, playing an instrumental role in getting rid of Chief of Staff George Sununu, who had failed the loyalty test.

Bought Baseball Team

Late in 1988, Bush heard that the Texas Rangers, a struggling professional baseball club, was up for sale. He put together a group of 70 investors who contributed $14 million to buy the team at a bargain price. Bush's own investment of $606,000—part of his booty from the Harken stock sale—was the smallest of any investor. But Bush became the driving force and public face of the new ownership group. During the next five years, he was managing general partner of the franchise. He organized a successful campaign to get voters to approve a sales tax for a new publicly funded stadium paid with $135 million in bonds. The lucrative stadium deal turned the franchise around financially, since the owners got to keep the stadium when the bonds were paid off. In 1994, when Bush ran for governor, he put his share of the Rangers, along with his other assets, in a blind trust and resigned as managing general partner just before a players strike wiped out the World Series. His opponent, Ann Richards, accused Bush of benefiting from corporate welfare, but the charges didn't stick and Bush won the election. In 1998, his group sold the team, and got a personal windfall of $14.9 million. That was money he used to bankroll his run for the presidency.

His old friend, Joseph O'Neill, said of Bush's 1988 moves: ''He really hated Washington, but it charged him up. Then, with the Rangers, he really hit stride. It took some hard times and big jobs to bring out the bigness in him.'' When his father lost to Bill Clinton in the 1992 presidential race, Bush the younger felt free to resume acting on his long-shelved political ambitions. His celebrity as the most well known owner of the Rangers and as the son of a former president gave him an advantage as he ran for governor in 1994. But his opponent was the popular governor, Ann Richards. With the help of political strategist Karl Rove, nicknamed ''Bush's brain,'' Bush stayed doggedly ''on message'' and remained affable and unresponsive to Richards's attacks.

Governor of Texas

Famous for delegating details and making connections, Bush used his newly honed management skills in the governor's office. Texas is also a weak-governor state, and Bush was adept at making compromises and taking credit. Bush's governing style in Texas depended on bi-partisanship, a political tradition in that state. Longtime Texas Lieutenant Governor Bob Bullock, a Democrat, endorsed Bush in his 1998 bid for re-election. Bullock, a tough negotiator, had been a mentor for Bush in Texas politics. He did not earn a reputation as a hard-driving executive, often taking time out in the middle of the day to go jogging or play video games. He complained that he did not like to read long books and that he hated meetings and briefings. But Bush did work hard on education reform, championing public schools.

A key to Bush's popularity in Texas was his ability to appeal both to the old-guard ''country club'' Republicans, who tended to be more moderate, and the Christian Right, which had come to control the GOP in that state. Bush described himself as a born-again Christian, that helped him with the fundamentalist voters, but downplayed issues like his opposition to abortion, keeping his appeal to moderates. He would use that same formula to secure the GOP presidential nomination and keep the party together during the 2000 campaign.

Presidential Campaign

Many months before the first presidential primaries were held for the 2000 election, Bush had virtually sewed up the GOP nomination by demonstrating his ability to attract millions in contributions. Business interests and Republican stalwarts closed ranks behind the Bush candidacy, making his nomination appear to be inevitable. To some critics such as Ivins, Bush was characterized as ''a wholly owned subsidiary of corporate America.'' *Washington Post* writer Lois Romano and George Lardner Jr. said that ''all along George W. harbored qualities that his father could only envy: a visceral and energetic charm, sound political instincts, an easy and convincing sense of humor, a common touch.'' But then a formidable challenger emerged out of a large pack of contenders.

Arizona Senator John McCain rode a wave of media and popular enthusiasm in early 2000 to provide a point of coalescence for those opposed to Bush's nomination. Sounding his key theme of campaign finance reform, McCain attacked Bush as being the creation of special interest and business contributors. Bush's campaigned was ambushed by McCain in New Hampshire, where the challenger pulled off an upset. The defeat prompted Bush to change the tone and tactics of his campaign. To win the South Carolina primary, Bush visited controversial Bob Jones University, a hotbed of far-right activism. He also launched a series of attacks on McCain's credibility. McCain, complaining about campaign dirty tricks, was soundly

defeated, and Bush eventually won in enough other states to fend off McCain's challenge.

In the general election campaign, Bush selected Dick Cheney, who had been Secretary of Defense under his father, as his running mate. It signaled that Bush would surround himself with people he considered authoritative. Bush took an early lead in the polls but his opponent, Vice-President Al Gore, bounced back after the Democratic convention, when he started sounding a populist theme. The media had a field day with Bush's tendencies to malapropisms and Gore hammered at his foreign policy weaknesses and lack of experience. There was also some criticism of an alleged subliminal messages in a Bush campaign ad in which the word ''Democrats'' morphed into ''rats'' for a split-second. Bush immediately pulled the ads, and continued to display his people skills. ''What Bush does with people is establish a direct, personal connection,'' wrote reporter Nicholas Lemann in the *New Yorker.* Lemann claims that Bush has ''a talent for establishing a jovial connection with an unusually large number of people.'' The polls drew close and a series of three debates in October was expected to be decisive. Gore, portrayed as a man with more command of policies and details, was expected to win. However, Bush more than held his own, and his folksiness made Gore look stiff by comparison. In a second debate Gore was more agreeable, and the two candidates declared much common ground. However, Gore's dramatic mood shift made him appear insincere to some voters. Bush remained adamantly ''on message,'' repeatedly sounding his issues of education reform, social security privatization, and tax cuts, while downplaying controversial issues such as abortion.

Although the 2000 presidential election was extremely close, and was finally resolved by a five to four decision of the U.S. Supreme Court, Bush emerged as the winner. Ivins had often said of Bush: ''He is so lucky that if they tried to hang him, the rope would break.''

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David Bushnell

David Bushnell (1742-1824) built the first man-propelled submarine boat with a wooden magazine containing gunpowder and a clock mechanism for igniting it at any particular time. Although he was not successful in his attempts to destroy British ships during the American Revolution, he is recognized as the father of the modern submarine.

David Bushnell was a descendant of Francis Bushnell, an Englishman who joined the New Haven Colony in 1639 and subsequently helped to found Guilford, Connecticut. David was born on his father's farm in Saybrook, Connecticut. The home was located in an extremely secluded portion of the township and here young Bushnell grew up, helping his father with the farm duties, devoting his leisure moments to reading, and shunning all society. When he was twenty-seven his father died, and, as his mother had died some years before, the farm descended to David and his brother. David immediately sold his inheritance, moved into town, and began to prepare for college. He secured as tutor, the Reverend John Devotion, pastor of the local Congregational church. Two years later Bushnell entered Yale, and completed the four-year course in 1775.

Bushnell's Turtle

On one occasion, as a result of a discussion with members of the faculty, Bushnell demonstrated the fact that gunpowder could be exploded under water. This is thought to have suggested to him the idea of a submarine mine or torpedo. Apparently he gave much time and attention to this during his college years, for in 1775 he completed at Saybrook a man-propelled submarine boat on the outside shell of which was attached a wooden magazine containing gunpowder and a clock mechanism for igniting it at any particular time. The boat, built entirely of heavy oak beams, had the shape of a top. In fact, its exterior appearance was said to resemble a structure that would result from joining together the upper shells of two turtles and weighting the whole so that the tail end pointed downward and the head skyward. For this reason it was called ''Bushnell's Turtle.'' The vessel was equipped with a vertical and horizontal screw propeller and rudder, operated by hand from the interior. It also contained a water gauge to indicate the boat's depth; a compass for direction, lighted up with phosphorus; a foot-operated valve in the keel to admit water for descending; and two hand-operated pumps to eject the water for ascending. The magazine, or torpedo, was located above the rudder and was connected by a line with a wooden screw, turned from within, which could be driven into a ship's hull. A further arrangement was contrived so that as the submarine moved away the clockwork in the mechanism was set in motion, having been previously set to ignite the charge at a certain time, the maximum being twelve hours. Bushnell successfully demonstrated his idea to the governor and Council of Safety of Connecticut who approved of his plan and suggested that he proceed with further experiment if necessary, with the expectation of a proper public reward.

During 1776-77 Bushnell attempted to blow up British ships but was never successful, owing entirely to his inability to obtain a skilled operator, he personally being too frail. Attempts were made in Boston Harbor; off Governor's

Island, New York; and in the Delaware River above Philadelphia. After the failure at Philadelphia, in December 1777, Bushnell gave up further attempts amidst general popular ridicule, although today he is recognized as the father of the submarine.

Commanded Corps of Engineers

Bushnell's inability to prove the merits of his invention in actual warfare did not entirely discredit him. When General Washington organized companies of sappers and miners in 1779, Bushnell was made a captain-lieutenant. He was promoted to captain in 1781, and was stationed at West Point in command of the Corps of Engineers on June 4, 1783. In November of that year he was mustered out of service, receiving the commutation of five-years' pay in lieu of one-half pay for life.

During the following ten or twelve years it is believed that he went to France. In 1795, however, he appeared in Columbia County, Georgia, as a schoolteacher, under the name of Dr. Bush. He lived with a fellow soldier, Abraham Baldwin who was the only person who knew his real identity. Through him Bushnell became head of a private school. Several years later he settled in Warrenton, Georgia, and began the practice of medicine which he continued until his death in 1824, at the age of eighty-four. As far as is known he never married.

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Benjamin Franklin Butler

History seems to have forgotten Benjamin Franklin Butler (1818-1893), though he was one of the most colorful-and reviled—figures in American politics in his day. A brilliant lawyer from Massachusetts, Butler served in Congress for a number of years, but is best remembered for his Civil War leadership, and the enmity he earned at home and in Washington for his uncompromising views.

Butler was born on November 5, 1818, in Deerfield, New Hampshire. He was the sixth child of a father from whom he inherited his adventurous streak: John Butler captained a company of dragoons during the War of 1812, and later became a privateer-and possibly a pirate—plying the Caribbean seas. When he died of yellow fever on the island of St. Kitts, his ship and its contents were lost, and with it his family's financial resources. His mother eventually became proprietor of a boarding house for textile-mill workers in Lowell, Massachusetts. As a boy, Butler was an eager student and avid reader. He was mesmerized by stories of some elderly neighborhood men who had fought in the Revolutionary War, and dreamed of a military career himself.

Charlotte Seelye Butler, however, hoped her son would become a minister. He was sent to Waterbury College (later renamed Colby College) in Maine instead of his first choice, the U.S. Military Academy at West Point. But his experience at the strict Baptist-Calvinist college only increased his distaste for the religion, and he was happy to graduate in 1838. He decided to study law, and clerked at a Lowell practice, as was the custom before law schools came into being. For extra money, he taught at a small school for juvenile delinquents, and gained renown for his track record there in rehabilitating the boys. Admitted to the Massachusetts bar in 1840, he began practicing in Lowell and quickly gained a reputation as a tenacious courtroom opponent. His business grew along with his formidable reputation, and he soon opened an office in Boston. Butler defended criminals and injured workers alike, and prepared the patent documents for Elias Howe's sewing machine with such thoroughness that the Singer Sewing Machine Company was later forced to pay Howe lifetime royalties.

Skilled Trial Lawyer

Butler married Sarah Hildreth, the daughter of a scholarly physician, on May 16, 1844. Hildreth was an accomplished actress who had appeared on the New York stage. They had one daughter and two sons. In 1845, the 27-year-old Butler was admitted to the Bar of the U.S. Supreme Court, making him possibly the youngest attorney to argue a case before the High Court. His earliest victory from this part of his career came when the owner of the famous Sutter's Mill, on whose property the California Gold Rush began in 1848, hired him. Butler won the case for the owner, who was given legal title to thousands of acres of land.

Butler was soon drawn into politics. An avowed Democrat in New England, he often found himself in conflict with the conservative Massachusetts establishment, who were usually Whigs or Know-Nothings, two precursors of the Republican Party. In 1853, Butler was elected to the Massachusetts House of Representatives, and advanced to a seat in the state Senate in 1859. He courted votes from the Roman Catholic minority in the state, and from the burgeoning labor movement centered around the textile industry in places like Lowell. He tried to introduce a bill mandating a ten-hour day at the mills, but was unsuccessful. In the Boston legislative chambers, Butler's debating skills brought

him renown, for he was famous for unleashing biting ripostes upon his political foes.

Press Chronicled His Military Exploits

During the run-up to the 1860 presidential elections, Butler emerged as one of New England's more prominent politicians. He was a confirmed Andrew Jackson Unionist, and at the Democratic national convention that year opposed the party's favored nominee, Stephen Douglas. Butler argued instead for the nomination of Southern Democrat Jefferson Davis, and then gave his support to a New England faction that nominated John Breckinridge, vice president under incumbent James Buchanan. As a member of a national party that was bitterly divided over the slavery issue, Butler remained on the fence about the matter for a time. He provoked some in Massachusetts-an avowedly abolitionist state-by pointing out that the language of the Constitution did indeed protect the Southern states' rights to preserve what was termed ''their peculiar institution.''

Butler had been elected brigadier-general of militia of Massachusetts, and his regiment left Boston a few days after the first shots of the Civil War were fired in April of 1861. Over the next four years Butler became one of the most colorful personalities of the war, a name as well known at the time as those of generals Ulysses S. Grant and Robert E. Lee, or Davis, who became the president of the Confederacy of seceded states. Butler's first great success came with finding a way around the Confederate navy's blockade of Washington. Butler and his forces landed at Annapolis and rebuilt the railroad into the city, thereby restoring a supply line to the Union capital. He was sent to occupy Baltimore for a time, then commanded Fortress Monroe, near Richmond, Virginia.

Refused to Return Escaped Slaves

It was here that Butler, with lawyerly practicality, settled one of the thorniest questions for the Union army: in the midst of war, slaves were escaping from their owners and crossing enemy lines to seek refuge. Most Union generals returned the slaves, who were simply considered property, to their owners. But when three came to Fortress Monroe, Butler fed them and put them to work. When a Confederate major arrived the next day with a truce flag to request their return-they belonged to one of his colonels-Butler refused, citing that the state of Virginia had seceded from the Union, and Butler was not obligated to obey the laws of a foreign country now. He declared the slaves contraband, or illegal goods, which enraged slave owners, since it gave the slaves a new legal status. It also gave the Union army a legal basis for providing them food and shelter. Soon, word spread and Butler's fort was sheltering nearly a thousand escaped slaves.

In the spring of 1862, Butler was named military governor for the city of New Orleans, which had recently been taken by Union ships. The population, under martial law, was unruly and hostile, and the business establishment there had flourished before its subjugation as one of the few ports from which trade with Europe was still possible. In order to avoid an outbreak of the fatal yellow fever that had killed his father, Butler took draconian steps to clean up the city, outlawing litter and pumping out the rudimentary sewer system. Still, New Orleans remained antagonistic, and Butler seemed to enjoy the near-autocratic powers his post allowed him. He did agonize, however, when he ordered the court-martial of a New Orleans man who had hauled down the U.S. flag at the symbolic U.S. Mint building, where the Confederate flag had recently flown. The rebel press hailed the man as a hero, and Butler ignored death threats on his own life and signed the death warrant. Years later, he intervened to help the family keep its house, and found a government job for the man's widow.

The Infamous Order No. 28

Though he was accused of financial misdeeds and drawn into potential scandals that seemed to be the work of his Washington enemies, Butler won praise for maintaining the peace in New Orleans, and his troops were considered impeccable in their demeanor, despite the fact that the spirited women of the city carried out a silent war against them. They held their handkerchiefs to their nose when a Union soldier passed, or lifted a skirt in an exaggerated manner; some made retching noises when Union soldiers were nearby, and finally one spat in a soldier's face. It was the last straw for Butler. He issued his famous Order No. 28: ''When any female shall, by word, or gesture, or movement, insult or show contempt for any officer or soldier of the United States,'' it warned, ''she shall be regarded and held liable to be treated as a woman of the town plying her avocation.'' In other words, the woman would be arrested for prostitution and faced a night in jail. It made Butler one of the most hated men in the Rebel South, and even stirred somewhat of an international outcry, but no woman was ever arrested in New Orleans because of it.

Butler's experience in New Orleans made him a confirmed abolitionist. When his requests to Washington for troop reinforcements went unheeded, he raised three of his own regiments from New Orleans's freed black population. Enmity with Lincoln's Secretary of War, Edwin Stanton, ended Butler's tenure as New Orleans military governor in December of 1862. He was sent to command captured districts in Virginia and North Carolina, and supervised a prisoner-of-war exchange program near the border. By early 1865, he was back in Massachusetts, and there was talk that he would be made Secretary of State. This ended with Lincoln's assassination in April of 1865.

Wanted to Erase the South

By this point Butler's political allegiances had moved from the Democratic Party to the newcomer Republican organization, but he became a member of that party's Radical faction. These politicians, bitter foes of the South, advocated civil rights for freed slaves, a trial of the Confederate leaders, and indefinite armed supervision of subdued rebel states. Butler himself went even further, arguing that the entire map of the South should be redrawn into administrative districts that would forever eradicate the states themselves. With the war's end, he retreated to some property he acquired on the Massachusetts shoreline near Gloucester. It

was called Bay View for its proximity to Ipswich Bay, and he liked to camp there during the summer months with his sons while his wife and daughter stayed nearby. From this spot Butler decided to declare his residency and run for a seat in the U.S. House of Representatives in 1866. He held the seat for four terms, though he eventually replaced the tent with a grand home.

Early in his congressional career, Butler was drawn into the impeachment proceedings against Lincoln's successor Andrew Johnson. Johnson had defied Congress over the issue of Reconstruction; radicals like Butler wanted Congress to control the process of rehabilitating the Southern states, while Johnson claimed presidential authority in the matter. When the House voted to impeach him, it named Butler to serve as the lead speaker for the upcoming trial in the Senate. He delivered a two-hour speech from a brief prepared with his usual lawyerly precision that excoriated the President, but Johnson avoided impeachment by a single vote. Butler's last major Congressional battle, in early 1875, was the passage of a sweeping civil rights bill; instead it passed in severely truncated form, even permitting segregated schools, and was declared unconstitutional eight years later anyway.

Ran for President

Butler espoused the Greenback Party during his postwar career, too, and made it to Congress a final time in 1878 on that party's ticket. The Greenbacks, named for their support of a currency expansion program, allied with labor groups and pushed for a number of progressive causes, including women's suffrage and a graduated income tax. The country's banking and business interests vehemently opposed them. Butler himself was quite wealthy, having made prudent investments in land, a textile mill, railroads, and even a quarry. Still, he remained at odds with the Massachusetts establishment, though he managed to serve as governor for a one-year term after several tries. The job had no real executive power, but he did manage to appoint not only the state's first black judge, but its first Irish Catholic to the bench as well. Butler's last attempt at political office came when he made a bid for the presidency in 1884 after being nominated by the Anti-Monopoly party; he campaigned on a platform of national control of interstate commerce and the eight-hour day, and received 175,370 votes. On his way to Washington to argue a case before the Supreme Court, Butler contracted pneumonia and died in the city on January 11, 1893.

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C

James Cagney

James Cagney (1899-1986) inaugurated a new film persona, a city boy with a staccato rhythm who was the first great archetype in the American talking picture. He was a true icon, and his essential integrity illuminated and deepened even the most depraved of the characters he portrayed.

Born on the Lower East Side of Manhattan, the son of James Francis Cagney, an alcoholic bartender and saloon proprietor, and Carolyn (Nelson) Cagney, a housewife, James was one of seven children, two of whom died in infancy. When he was eight, his family moved uptown to the Yorkville section, then a working-class neighborhood of Germans, Irish, Italians, and Jews. Cagney credited his mother for the fact that, unlike a number of his childhood friends, neither he nor his brothers slipped into a life of crime. Nevertheless he learned to use his fists in street fights and even achieved a modest success as an amateur boxer. Wearing a mask of toughness for self-protection, the young Cagney was in fact a thoughtful, keen observer of life in the teeming city streets. He later drew on his recollections to create the screen roles that earned him worldwide fame.

Cagney was also a hard worker who took on a variety of odd jobs to help his struggling family and a dedicated student. Among his siblings he was closest to William, who was later his associate and adviser in Hollywood, and Jeanne, who acted in a number of his films. After graduating with honors from Stuyvesant High School in 1917, Cagney enrolled in Columbia University, but he had to withdraw after a year when his father died, at age forty-one, from Spanish influenza.

Broadway Debut

Cagney was working as a package wrapper at Wanamaker's Department Store when a fellow clerk told him about an opening in the chorus of a revue at Keith's 86th Street Theater. Cagney had no formal training as a dancer, but he moved well and learned quickly. He was hired, and, ironically, the future tough guy of gangster pictures first appeared on stage in drag. Cagney made his Broadway debut on 29 September 1920 in the chorus of a revue called *Pitter Patter.* Also in the chorus was a young woman named Frances Willard Vernon, who was called ''Billie.'' She and Cagney married early in 1922 and they remained happily wedded for the rest of Cagney's life. They adopted two children. In an abortive first attempt to try his luck in films, Cagney moved to Los Angeles, where he and Billie opened a dance studio. When that failed, they toured for three years on the small-time vaudeville circuit as a song-and-dance team called Vernon and Nye.

In September 1925 Cagney made his debut on the legitimate stage as a hobo in the play *Outside Looking In.* Impressed with Cagney's performance, George Abbott cast him as the lead, a hoofer in a speakeasy populated with Runyonesque guys and dolls, in the London production of a big hit, *Broadway.* Although Cagney was fired when he refused to simply provide a copy of Lee Tracy's original performance, he went on to understudy the lead in the Broadway production and eventually played a small role. His major break came in 1929, when the esteemed playwright George Kelly chose him to play a swaggering urban roughneck in *Maggie the Magnificent.* Cagney and Joan Blondell, as a wisecracking, gum-chewing flapper, received positive reviews, and later the same year both were cast again as colorful lowlifes in *Penny Arcade,* a melodrama about murder in a carnival setting. After a screen test,

Warner Brothers hired Cagney and Blondell to recreate their roles in the film adaptation, *Sinner's Holiday* (1930). Cagney was thirty when he arrived in Beverly Hills, California, in April 1930 to launch a career that would endure for more than three decades.

Proletarian Image

Cagney was in exactly the right place at the right time. Unlike well-spoken stage actors who were imported to Hollywood in the first years of talking pictures, Cagney had an unreconstructed city-streets accent. His natural speech and movement proved to be ideally suited to the new medium. The movie-going audience could more readily identify with Cagney's proletarian image than with actors who had immaculate diction and a patrician manner. Short, decidedly ethnic in face and voice, he lacked the glamour and sex appeal of romantic leading men. Rather, he inaugurated a new film persona, a city boy with a staccato rhythm who was the first great archetype in the American talking picture. Quick, savvy, and feisty, he bristled with urban energy, swinging his arms when he walked and jabbing the air with his fists.

Cagney became a star in his fifth film, *The Public Enemy* (1931), a landmark gangster saga that chronicles the rise and fall of a daredevil kid from the slums who slugs his way to the top of the underworld. As Tom Powers, Cagney is subversively charismatic. Playing a ruthless, misogynistic hoodlum, his most famous gesture is shoving a grapefruit in the face of a nagging mistress. Cagney is both brutal and appealing, a combustible combination that incited the disapproval of censors.

Following *The Public Enemy,* Warner Brothers exploited their new star by assigning him to a succession of low-budget films with urban settings. He was not always cast as a criminal. For instance, in *Taxi!* (1932), he is the leader of independent cabbies in a taxi strike; in *The Crowd Roars* (1932), he appears as a self-destructive racecar driver; and in *Winner Take All* (1932), he is a prizefighter. But he was slotted into the mold of a fast-talking proletarian with a touch of the con artist, and only a few films in this hectic phase of his career offered relief from routine roles, which Cagney increasingly resisted. In *Footlight Parade* (1933), as a hard-driving impresario who stages splashy theatrical prologues for film palaces, he at last demonstrated the musical skills he had honed in vaudeville. In Max Reinhardt's spectacular version of *A Midsummer Night's Dream* (1935), a unique departure for Cagney as well as his studio, Cagney delivers a vigorous low-comedy performance as Bottom, but in the same year, he was forced to appear in five other films cut to the measure of conventional studio formulas.

By the end of 1935, Cagney was drained from overwork, complaining about the recycled scripts he was handed, and bruised from fighting with Jack Warner, his intransigent boss, for a higher salary. Determined to exert greater creative control over his career, Cagney left Warner Brothers and, with his brother William, set up a small, independent company, Grand National Pictures. While the two films Cagney made under this new arrangement were neither commercial nor artistic successes, they clearly indicated how he wished to present himself. In the revealingly titled *Great Guy* (1936), he plays a staunch crusader determined to correct fraud in the weights and measures bureau. In *Something to Sing About* (1937), he is a bandleader who engagingly sings and dances his way to Hollywood stardom.

Returned to Warner Brothers

In 1938, Cagney returned to Warner Brothers, where, playing a fast-talking screenwriter, he co-starred with his good friend Pat O'Brien in *Boy Meets Girl.* He and O'Brien eventually made eight films together. Later in 1938, Cagney achieved one of his greatest successes, as a recidivist hoodlum in *Angels with Dirty Faces.* Returning to his old neighborhood, Cagney's character, Rocky Sullivan, is idolized by a local youth gang. After he is sentenced to death, his boyhood pal, now a parish priest played by O'Brien, urges him to sacrifice his ''honor'' by pretending to walk the last mile as a coward, thereby demolishing his image as a hero in the eyes of the gang. Cagney's virtuoso shrieks and screams leave the viewer uncertain whether the character is faking, as the priest requested, or is truly frightened. In *The Roaring Twenties* (1939), he plays another criminal with an atavistic drive to conquer the underworld, and again he has a bravura death scene, this time enacted in snow on the steps of a church. Both *Angels with Dirty Faces* and *The Roaring Twenties* have a valedictory aura while casting a nostalgic glance at the roles he played early in the decade, but Cagney was fated to return on-screen to a life of crime.

Yankee Doodle Dandy

Throughout the 1930s, as he animated a series of antisocial characters and fought for his independence from the studio system, Cagney maintained an active profile in politics. A staunch Franklin Roosevelt Democrat, he was a prominent and often outspoken Hollywood liberal. Although Cagney never joined the Communist party, from time to time the right-wing press painted him red. In the early 1940s, long before the McCarthy era, when actors were branded for their real or imagined political dereliction, Cagney and his brother felt the need to establish his patriotism. The project they selected to ''cleanse'' his image was a highly sanitized portrait of the fabled entertainer and true-blue American, George M. Cohan. In *Yankee Doodle Dandy* (1942), Cagney sheds all vestiges of his psychotic crime-movie persona to give a sentimental, charming, high-spirited performance in which he sings and dances with a captivating verve. He won the Academy Award for best actor and regarded the film as both a personal and a professional vindication. Buoyed by his triumph, he departed Warner Brothers for the second time.

Cagney and his brother established William Cagney Productions, and their films were distributed by United Artists. As in his first hiatus from studio domination, Cagney's second group of independent works is revealing and disappointing. In *Johnny Come Lately* (1943), he plays a journalist at war against corrupt small-town politicians. In *Blood on the Sun* (1945), he is another crusading reporter, determined to thwart Japan's plans for world conquest. In marked contrast to his hyperactive performances in urban pictures, he is a sedentary barroom philosopher in William Saroyan's *The Time of Your Life* (1948).

White Heat

Devoting most of his time to farming on Martha's Vineyard and in Dutchess County, New York, Cagney made few films during the World War II years. Eager to abandon his con man persona, he was unable to create a potent new image, and he began to resemble an actor from another era who had settled into comfortable semi-retirement, working only when it suited him. Then, at the end of the decade, he returned again to Warner Brothers to make yet another crime picture. In *White Heat* (1949), as a trigger-happy, mother-dominated outlaw who suffers from blinding headaches, he gives the most intense performance of his career. Grown stout and homelier than ever, Cagney is electric-the performing energy unaccountably held in reserve since *Yankee Doodle Dandy* released at fever pitch. Curling up on his mother's lap, slugging his greedy, two-timing mistress, barking orders to his dim-witted henchmen, evading the law as if in retreat from the Furies, he proffers his most physical performance. The role afforded him his two most bravura acting moments: in prison, when he learns of his mother's death, he cracks up operatically, and at the end, just before the gas tank he has climbed upon explodes, he exultantly shouts, ''Made it, Ma! Top of the world!''

White Heat inaugurated a final Cagney renaissance, during which he freelanced among a number of major studios. As in his heyday in the 1930s, the quality of his material varied, but Cagney was clearly eager to accept challenges. He appeared in musicals, including *West Point Story* (1950), *The Seven Little Foys* (1955), and *Never Steal Anything Small* (1958); war comedies, including *What Price Glory?* (1952) and *Mister Roberts* (1955); Westerns, including *Run for Cover* (1955) and *Tribute to a Bad Man* (1956); a soap opera, *These Wilder Years* (1956); and biographical dramas, playing Lon Chaney in *Man of a Thousand Faces* (1957) and Admiral William F. Halsey, a World War II hero, in *The Gallant Hours* (1960). During the 1950s, he portrayed villains in only two films, *Kiss Tomorrow Goodbye* (1950), a strikingly mean-spirited film noir, and *Love Me or Leave Me* (1955), in which he is a tyrannical racketeer with a limp. Tellingly, these are his most persuasive performances of the decade. His final reprise of the sharp, confident persona he created in the 1930s is an effulgent display in *One, Two, Three* (1961), in which he appears as a take-charge representative of American capitalism in postwar Berlin. Along with Howard Hawks's *His Girl Friday,* this movie is among the fastest talking of American films, and in his ebullient staccato delivery, Cagney concedes nothing to his advancing age and weight.

After *One, Two, Three* was completed, Cagney at long last did what he had intermittently threatened throughout his career—he hung up his hat and retired to the life of a gentleman farmer in Dutchess County. As ever, he avoided publicity and fanfare, becoming increasingly reclusive and rarely venturing into public for fear of being recognized. He continued to receive acting offers but was tempted only once, when he was asked to play a cockney, Alfred P. Doolittle, in *My Fair Lady.* When he declined, the role was given to Stanley Holloway, who recreated his original Broadway performance.

In 1974 Cagney reemerged to accept the Life Achievement Award of the American Film Institute and, engagingly unassuming, claimed that acting was simply a job at which he had done his best. In 1976 he published *Cagney by Cagney,* a casual, sketchy account of his life and career in which he distanced himself from his crime-movie persona. Unable or at least unwilling to be articulate about technique, he maintained that he worked purely by instinct and that, to enliven the routine material he was often required to perform, he frequently improvised dialogue and behavior. For the first time, he addressed his political commitments and his gradual shift to the right.

In 1980 Cagney made the mistake of returning to films. Visibly aged, heavyset, and with a vacant look in his eyes, he gives an all but immobile performance as the sheriff in *Ragtime* (1981), an adaptation of E. L. Doctorow's novel (1974). Cagney died of heart failure on March 30, 1986 in Millbrook, New York.

Although he often tried to prove otherwise, Cagney, like most film stars, had a limited range. He could not sound or move like anyone other than James Cagney, city boy, but like most performers who attained his stature, in his own line he was definitive. He was a true prototypical American icon, and his essential integrity illuminated and deepened even the most depraved of his characters. He thought of himself as a humble song and dance man and an urban

populist. The central irony of his career is that he is best remembered as a supremely skillful delineator of criminal psychopaths. Fittingly, his obituary in the *New York Times* (31 March 1986) hailed him as ''a master of pugnacious grace.''

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Yakima Canutt

As a second-unit director for action sequences, Yakima Canutt (1896-1986) made scores of films during the 1940s, 1950s, 1960s, and 1970s, but his best-known work is the chariot race in *Ben-Hur* (1959), starring Charlton Heston and Stephen Boyd.

Yakima Canutt, was one of five children of John Lemuel Canutt, a rancher, and Nettie Ellen Canutt. He grew up in eastern Washington on a ranch founded by his grandfather and operated by his father, who also served a term in the state legislature. During Canutt's professional career, many thought him descended from various Native American tribes, but his ancestry was Scotch-Irish and German.

Gained Skills on Family Ranch

Canutt's formal education was limited to an elementary school in Green Lake, Washington, a suburb of Seattle. He gained the education for his life's work on the family ranch, where he learned to ride horses. By the age of thirteen, he rode unbroken horses, and within three years he began to compete in area rodeos. After his parents divorced, Canutt devoted his full time to the rodeo circuit. In 1916 he married Kitty Wilks, who was also a rodeo performer. They had no children, and their stormy marriage ended quickly. He became proficient at saddle-bronc riding and bulldogging and was named a world champion for the first time in 1917. Canutt won that designation three times more before he abandoned rodeo riding for work in the motion picture industry.

Canutt claimed that he received his nickname, ''Yakima,'' while performing in a rodeo in Pendleton, Oregon. After drinking with two friends from Yakima, Washington, he competed in the bronc riding. His two companions demanded difficult horses to show the others how expertly riders from Yakima could perform, but both riders were thrown. To support his friends' claims, Canutt also asked for a difficult horse so the fans could have another chance to see how well persons from Yakima could ride—even though he was from Colfax. But he also was thrown, and a picture of him in the air above the horse ran in several newspapers. Thereafter he was called Yakima, which was frequently shortened to Yak.

Early Film Appearances

Canutt joined the U.S. Navy in 1918 and trained in gunnery in Bremerton, Washington. He was released when World War I ended in November of that year. In 1919 he returned to the rodeo circuit and traveled to Los Angeles, California, for the first time. There he met Tom Mix, a Western movie actor, who offered him a job in films. Canutt's first exposure to moviemaking was unpleasant, so he returned to the rodeo. In 1923 Ben Wilson offered him an opportunity to appear in eight motion pictures. Canutt experienced such stage fright in the first film, *Branded a Bandit* (1924), a silent Western, that he doubted he would be able to continue. However, reassurances from Wilson and others convinced Canutt to remain in the business, and he completed nearly twenty motion pictures before 1930. In these silent features, he played the lead role, and since he was an experienced horseman and athlete, he did not use a ''double'' or stuntman, during action scenes. Probably his best-known film from this era is *The Devil Horse,* produced by Nat Lavine in 1926.

In the 1930s Canutt moved more completely into planning and performing stunt work. His voice was unsuited to the movies, so once sound revolutionized the industry, he

felt more comfortable doing the ''gags'' or stunts, in action scenes. At that time, stuntmen often made more money than the lead actors in the B Westerns. On 12 November 1931 he married Minnie Audrea Rice. They had three children, including two sons who followed Canutt into stunt work.

Canutt continued to appear in non-speaking roles, but mostly he doubled for lead actors, especially John Wayne in the westerns and Clark Gable in his major films. In *Gone with the Wind*, Canutt doubled for Gable driving the horse and wagon through Atlanta as the city burned. He was also the ruffian who accosted Scarlett (Vivien Leigh) on a bridge before she was rescued by Big Sam (Everett Brown).

Canutt's best-known work of the 1930s is in *Stagecoach* (1939), directed by John Ford. Dressed as an American Indian, he mounts the lead horse in a ''six-up'' or team of six horses, pulling a stagecoach at high speed. Wayne shoots him, and Canutt drops to the tongue of the stagecoach. Wayne shoots again, and Canutt drops to the ground. He is dragged by the coach until he lets go and passes between the horses and under the stagecoach. In later films, he perfected the gag sufficiently to complete the circle; that is, he jumps from the seat to the rear team, leaps eventually to the lead team, passes under the vehicle, grabs a bar on the rear of the coach, climbs over the top, and resumes his seat in the driver's box.

Became Action Sequence Director

Canutt sustained serious injuries while performing stunts, including six broken ribs while filming *San Francisco* (1936). These caused him to restrict his activities to directing and intensified his determination to make stunt work as safe as possible. As a second-unit director for action sequences, he made scores of films during the 1940s, 1950s, 1960s, and 1970s, but his best-known work is the chariot race in *Ben-Hur* (1959), starring Charlton Heston and Stephen Boyd. Canutt improved upon the previous version of the film, made in the 1920s by Reeves Eason, and took greater safety precautions. In 1966 Canutt won an Academy Award for his stunt work, and the citation included his inventions that had increased the safety of stuntmen. In 1976 he was inducted into the National Cowboy Hall of Fame.

The many injuries, some of them life threatening, that Canutt suffered while doing stunt work made him conscious of the safety of the stuntmen and stuntwomen he directed. In his autobiography, *Stunt Man: The Autobiography of Yakima Canutt* (1979), he claimed more pride in his safety record than in all of his other accomplishments. He died of natural causes in Los Angeles on May 24, 1986.

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Captain Jack

Kintpuash, son of a Modoc chief, was commonly known as ''Captain Jack'' because of his penchant for wearing a blue military jacket with brass buttons. Captain Jack (ca 1837-1873) was a major figure in the Modoc War of 1872-1873. Protesting unsuitable conditions on the Klamath Reservation, he led a band of about 50 warriors, resisting forced removal by U.S. troops from their former ancestral lands.

The protestors secluded themselves in the Lava Beds and held off the army for nearly a year. Captain Jack was captured in June 1873 and charged with the murder of General Edward Canby during negotiations. He was executed by hanging on October 3, 1873. His death marked the end of a story of discrimination and conflict between Indians and whites, the Modocs and other northern California tribes, and different factions within the Modoc tribe.

Little is known about Captain Jack's life prior to the age of 25. He was born along the lower Lost River, near the California-Oregon border, in the Wa'chamshwash Village, around 1837. The Modocs lived relatively peacefully in the territory surrounding Clear Lake, Tule Lake and the Lost River. By the 1850s, however, white pressure on the Indian lands, aggravated by the 1848 California Gold Rush, led to conflict. In the early 1850s, Indians attacked a wagon train of immigrants on their way to the West Coast. Because the horses from the train ended up in the possession of the Modocs, the tribe was blamed for the raid. A reprisal party led by the miner, Jim Crosby, did not find the responsible parties, who were members of the Pit River tribe, and took out their frustrations on the Modocs instead. The Modocs, including Captain Jack's father, responded with violence. In 1856 the Modocs ambushed another wagon train at a place called Wagakanna, which the white survivors later labelled ''Bloody Point.'' In response to the massacre, the well-known mountain man and Indian fighter, Ben Wright, organized a vigilante group specifically to stalk and kill Indians. In an attempt to preserve the peace, 45 of the Modoc leaders were invited to a conference and were ambushed by Wright and his men. Wright himself shot Captain Jack's father with a revolver.

Life at the Klamath Reservation

Captain Jack is said to have replaced his father as chief of the clan but it was actually his uncle, Old Schonchin, who compelled the Modocs to abide by the Treaty of 1864. This treaty established a reservation at Klamath Lake, across the California-Oregon boundary. All the Modocs, Klamath and Pit River Indians were to be removed to this tract of land. The reservation, however, was located on former Klamath territory and included none of the Modoc's former hunting grounds. The Klamath, feeling superior to the dispossessed Modocs, harassed and ridiculed their fellow Indians. They demanded concessions, including split wood

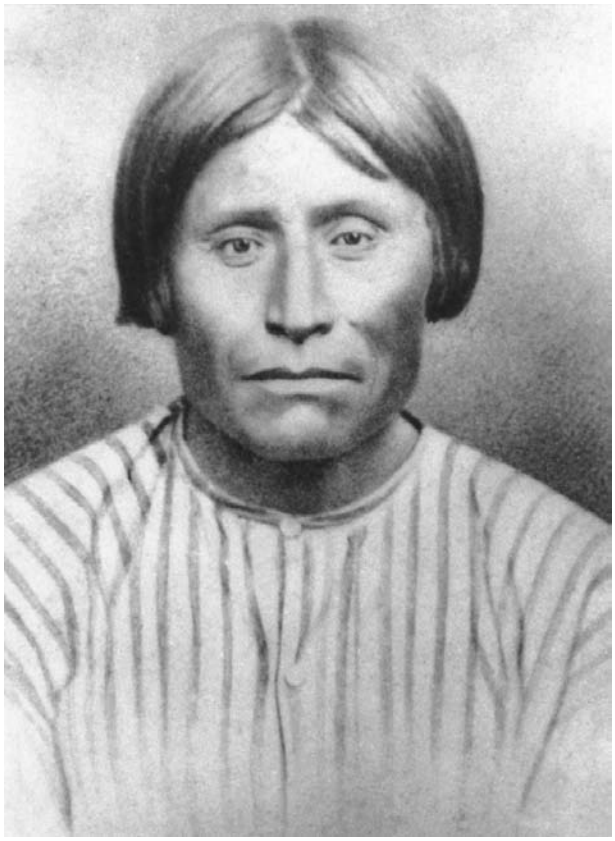

rails, as payment for the use of Klamath territory. The Indian agents on the reservation also encouraged the Indians to establish a restructured leadership. Instead of hereditary chiefs for each tribe, the Indian men voted for a single reservation chief. The man finally selected was a Klamath native.

The treatment of the Modocs by the Klamath, together with the uncustomary rules of the reservation, caused a rift among the Modocs. Captain Jack renounced the Treaty of 1864 and left the reservation in 1865. Some of the Modoc Indians left with him, and the band returned to their hunting ground along the Lost River. Various groups of Indian agents and military officers visited Captain Jack, trying unsuccessfully to get him to return to the reservation. In December of 1869, a delegation was finally able to convince him. Alfred B. Meacham, the newly appointed Indian superintendent, organized the delegation. He took with him, in addition to soldiers, Captain O. C. Knapp and Ivan Applegate, who both served as agents for the reservation. Also included on the visit were Old Schonchin, and Frank Riddle and his Modoc wife Tobey (later known as Winema) to serve as interpreters.

The Klamath and Modoc Indians lived peacefully together on the reservation for several weeks of the new year, but conflicts soon arose again. The current agent at the reservation, Knapp, refused to become involved. The Modocs were told to work the problems out themselves. In April 1870, Captain Jack called a meeting of all Modocs. They made plans to leave the reservation and, at the end of April, Captain Jack and 371 Modocs returned to Lost River. The rest of the tribe, led by Schonchin, remained on the reservation, although they moved away from the Klamath and settled in Yainax.

Establishment at Lost River

The Modoc presence in northern California caused unrest among the white population. Settlers in the area around the Tule Lake Basin began to demand the removal of Captain Jack and his band. In 1870, Captain Jack made a formal request for a Modoc reservation on the Lost River. The Indian agent Meacham suggested the request be granted but the settlers were enraged. In response, General Edward Canby, a distinguished Civil War veteran with experience in Indian battles, was dispatched to the area. He was placed in charge of a small troop and instructed to keep Captain Jack under control. The settlers were growing impatient with Meacham's lack of action, but neither he nor Canby would make a move until a decision was reached about a reservation site. Finally, in 1872 the Interior Department replaced Meacham as Indian superintendent with T. B. Odeneal. Keith A. Murray describes this action in *The Modocs and Their War:* ''Thus, at this critical point in negotiations, a man who knew almost nothing of the background of the situation and had never met with Jack or the Modocs, was placed in charge of the job of getting Jack to leave Lost River. It is to be granted that Meacham was not a strong agent and that he had shamefully neglected his duty and opportunity to pacify the Modocs.''

The final act of the drama began when Jack's niece fell ill. Curly Headed Doctor, the group's shaman or tribal doctor, was absent from the encampment at the time. The nearest healer was the shaman from Klamath. He was sent for, took his payment in advance, but the girl died just the same. Grieved by the unnecessary death and in accordance with tribal custom, Captain Jack killed the shaman for his inefficiency. The Klamath informed the Indian agent and a warrant was issued for Captain Jack's arrest. After a series of unsuccessful conferences, Odeneal made a recommendation to the Commissioner of Indian Affairs on June 17. His solution was to arrest Captain Jack and hold him in custody until he accepted Schonchin's leadership and returned to the reservation at Yainax. It was agreed to take action in September so additional forces could be dispatched should Captain Jack's band resist.

Captain Jack may have suspected the military's true intentions. In September 1872, he resisted all their attempts to meet with him. The order was finally given, at the end of November, to arrest Captain Jack, Black Jim and Scarfaced Charley by the next morning, forcibly if necessary. Troops left Fort Klamath for Captain Jack's stronghold, beginning the first battle of the Modoc War. Captain Jack and 50 of his warriors fought the troops while around 175 women and children fled across the lake to the Lava Beds. The volcanic rock formations absorbed the lead as well as offered cover. Few Indians were killed or wounded, compared to casualties on the American side. The fighting Modocs held out against superior numbers, including approximately 400 reinforcements that arrived in January 1873.

At the end of January, northern California was hit by blizzard. The snow immobilized supply trains as well as the advance of additional troops. Captain Jack used the snowstorm as cover in sending a messenger to the military camp. He wanted to speak with John Fairchild, a rancher who was well liked and trusted by both settlers and Indians, about a settlement. Word was sent that Fairchild would visit when weather permitted. Captain Jack may have wanted peace but his advisors wanted land. They convinced him to continue with the war, holding out with the weather, which was working to their advantage in demoralizing the opposing troops.

Though Fairchild made several trips to and from the stronghold, no agreements were reached. Intermittent fighting continued until March when Captain Jack agreed to meet with the whites in council. By this time Lost River had officially been rejected as a reservation site. Entering the negotiations with the assumption that a compromise was sought, Captain Jack suggested two other sites as possible reservations for the Modocs. General Canby promptly refused. Albert Britt summarized the negotiation in his book, *Great Indian Chiefs*: ''The only peace offered them was the peace of submission. As each location that the Modocs would accept was rejected by Canby, it became increasingly clear that the only reservation for them would be that they would share with the unfriendly Klamath. And that had no look of peace to the Modocs.''

Planned ''Final'' Negotiations

At this point Captain Jack called a council among his own people in the Lava Beds. Schonchin John and Black Jim, two tribesmen who were wanted by the authorities for killing soldiers, challenged Jack's leadership. They insisted he prove his commitment to the Modoc cause by killing the white representatives. Captain Jack was in a difficult position. For himself he wanted peace, an end to the fighting. As a leader of his people, however, he was obliged to meet their need for land of their own. Captain Jack spent the following two days alone in his cave, struggling with this decision. A mutual friend warned Winema (Tobey Riddle) that the negotiators would be murdered. When she, in turn, tried to warn Canby and the other representatives, they did not believe her.

The council met again on April 11, 1873. Captain Jack, Schonchin John, Boston Charley, Bogus Charley, Black Jim and Hooker Jim met with Captain Meacham, General Canby and the Reverend Mr. Thomas. Frank Riddle and his wife Winema served as interpreters. Captain Jack made a final plea for a reservation to be established for his people at Hot Creek in California. Britt describes the next events: ''[A]s though the enumeration of his grievances and his thought of the home that he knew now he was not to have had broken the last thread of his resistance to violence and kindled fresh hated of the whites, he shouted in Modoc, *Ut-wih-kutt,* [Let's do it,] and fired at Canby.'' Captain Jack knew the fate of the Modocs was sealed. Whether judged by their fellow Indians or a jury of white men, they had committed an unforgivable act by striking down unarmed men during negotiations. Jack later stated that after killing Canby, he returned to the Lava Beds with the assumption that he would die in the fighting that followed. The Modoc representatives fled back to the Lava Beds and fighting began once more on April 14.

Capture and Trial

By May the Modoc resistance had begun to crumble. Quarrels among the Indian leaders caused the group to fragment and surrender piecemeal. Hooker Jim even offered to turn Captain Jack over to the U.S. soldiers in return for his life and liberty. Captain Jack turned in his gun in late May, accompanied by Schonchin John, Black Jim and Boston Charley. His trial began on July 5 at Fort Klamath. Steamboat Frank, Hooker Jim, and Bogus Charley—those who had convinced Captain Jack to kill the negotiators—were also present at the trial but not in custody. The four men were hung on October 3, 1873. Captain Jack was asked to name his successor, but he refused. The entire Modoc band from Lost River was forced to witness the execution. All the soldiers from Fort Klamath were also required to attend.

After the bodies were buried, Captain Jack's was exhumed and taken by freight train to Yreka. Some reports state his body was embalmed and then sent to Washington, D.C. Others suggest it was decapitated and his head then used in carnival side shows. Whatever became of his body, the Modocs gained no ground for their efforts. The cost of the Modoc War was enormous compared to its results. The tribe requested a reserve of land with a value of approximately $20,000, according to most sources. As Britt explains in *Great Indian Chiefs,* the government spent $500,000 on the war, in addition to losing ''the lives of eight officers, thirty-nine privates, sixteen volunteers, two Indian scouts, and eighteen settlers—a trumpery affair, as wars go.'' The remaining Modocs were escorted to a reservation on Shawnee land in the Indian Territory. They arrived at their destination, Seneca Springs on the Quapaw Agency, almost one year after the war began.

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Alexander Cartwright

Contrary to the official myth about the origin of the sport, Alexander Cartwright (1820-1898) is the man who should be credited with doing the most to invent the modern game of baseball. In 1845, Cartwright laid out the key rules of the game, including the dimensions of the field. He was enshrined in the National Baseball Hall of Fame even as baseball's

establishment propagated a myth that Civil War General Abner Doubleday invented baseball.

In 1846, Cartwright and other members of the Knickerbocker Base Ball Club played the first recognized baseball game in Hoboken, New Jersey, at a park called the Elysian Fields. Cartwright later traveled west across the United States, spreading the game as far as California and Hawaii. But during his lifetime he was never properly credited by organized baseball for his pioneering efforts.

From Rounders to Base Ball

Baseball, commonly called America's national pastime, was adapted from a British game known as ''rounders.'' Rounders was a simplified offshoot of cricket, and it was played primarily by children in Britain and in the British colonies of North America in the 1700s (and later in the United States in the 1800s). It was also sometimes called ''base ball.'' Adults in some colonies, such as Massachusetts, played a version known as ''town ball.'' In all these pick-up games, a pitcher threw a ball, an opponent used a stick or bat to strike it, and then the hitter attempted to run to one or more bases. Runners were ''put out'' when fielders threw the ball and hit them; this was called ''soaking.'' There were few if any standard rules to the game, and the number of players on a team, the number of bases, and the distances between the bases were largely a matter of local custom or pre-game negotiations.

Alexander Cartwright was born in New York City on April 17, 1820. After leaving school at the age of 16, he became a clerk at a bank. Later on, he also became a volunteer fireman. In the evenings, Cartwright joined other young New York businessmen, lawyers and doctors who got together to play a version of rounders. Their sport came to be known as the ''New York game'' to distinguish it from the ''Massachusetts game'' of ''town ball.''

For several years, Cartwright belonged to a group called the New York Base Ball Club. In 1845, some members of that group joined with others and organized a new group, the Knickerbocker Club. Cartwright was appointed secretary and vice-president of the club when it wrote down a formal constitution in September of that year.

Codified Rules of the Game

Cartwright took a leadership role in suggesting to other members of the Knickerbocker Club that they write down a set of rules for the game they played. Up until then the traditions of the game had been passed down orally but never codified. Cartwright was one of four members who decided upon 14 written rules. The dimensions of Madison Square, where the Knickerbocker Club most often played, necessitated the most important rules. One rule eliminated the circular field common to cricket and established fair and foul territory. The club members limited the number of bases to four (including home plate), fixed them in the shape of a diamond, and set them 90 feet apart. Cartwright and the other Knickerbocker rule makers also outlawed the practice of soaking, because they considered it rude and ungentlemanly. The more genteel activities of tagging a runner with the ball, or getting the ball to a base before a runner reached that base, became the accepted ways to retire a runner.

Cartwright later was credited with instituting two other key rule changes: setting the number of players at nine for each side, and fixing the length of a game at nine innings. But baseball historians dispute whether Cartwright and the other Knickerbocker rule makers really should be credited with these innovations. For the first several years of their existence, the Knickerbockers usually played with eight men-three infielders (one standing near each base), three outfielders, a pitcher and a catcher. In other games they used 9, 10 or even 12 players. The position of shortstop apparently was not solidified until 1849, when it was established as a means of relaying throws from the outfield to the infield. (The ball used at the time was so light that players could not throw it all the way in from the outfield with one throw.) As far as the length of the game, it was not until 1857 that a convention of ball players decided upon nine innings; up until then, the first team to score 21 runs was generally the winner.

Elysian Fields to Hawaii

Once the Knickerbockers had agreed upon their rules, they began advertising for games. Their first opponent was a team called the New York Nine. On June 19, 1846, the teams traveled from Manhattan across the Hudson River to Hoboken, New Jersey, and played the first recognized baseball game at a park known as the Elysian Fields. Cartwright,

who wrote in his diary that he was one of the best Knickerbocker players, did not play in the first game. Instead, he served as umpire and collected a six-cent fine from any player who used profanity. Ironically, the Knickerbockers lost the game, under the rules they had invented, by the decisive score of 23 to 1.

Cartwright remained with the Knickerbockers for four more years, during which the team played many other games with the New York Nine and other local clubs. Records of the games and of Cartwright's play are unavailable. Under the leadership of Cartwright and the other Knickerbockers, baseball soon became a favorite pastime for many young New York men. In those years it was not played by factory workers (who had no time or energy after their 12-hour or longer days) but mainly by clerks, attorneys, physicians and businessmen who had time after work to play in the late afternoons.

By early 1949, Cartwright, like thousands of other Americans, came down with a bad case of gold fever after hearing of the discoveries of gold in California. On March 1, he headed west, never to return to New York. As he journeyed across the country by train, by wagon and by foot, he took the game of baseball with him. Like the legendary Johnny Appleseed, Cartwright spread seeds for the sport that had become so popular in a few eastern cities. Among his stops was Cincinnati, which would be a cornerstone of the National League when it was formed in 1876. He made his way across the Great Plains and taught the sport of baseball to locals in many places. In August he arrived in San Francisco, but by then the great gold rush was over.

Cartwright remained in San Francisco for six weeks, hoping that he still might strike gold somewhere. During that time he helped to establish the game of baseball in that city. He finally decided to return to New York, this time on a ship sailing across the Pacific, Indian and Atlantic oceans. But he fell ill and was put ashore in Hawaii, then known as the Sandwich Islands.

Cartwright recovered from his illness and fell in love with the islands. He began teaching the islanders how to play baseball and forming local leagues. As a result of his activity, baseball became firmly established in Honolulu well before it was introduced to cities such as Detroit and Chicago. Back in New York City, the Knickerbockers and other clubs continued to play, and the game soon became popular all around the country. During the Civil War, troops played baseball during breaks in combat.

Cartwright's wife and children joined him in 1851. He founded the Honolulu Fire Department and served as the city's fire chief for ten years. Cartwright set up a number of businesses and became a wealthy man as well as a civic leader. He served in several government positions, and helped to establish the islands' library system and one of its foremost hospitals.

Cartwright never returned to the mainland to witness the spread of the game that he was so instrumental in popularizing. He died in Honolulu on July 12, 1898—largely unknown to the outside world. The first diamond he laid out is now called Cartwright Field. His grave has been visited by many famous baseball players, including Babe Ruth.

The Doubleday Myth

Cartwright's place in baseball history was ignored for many decades. In the mid-1930s, the National Baseball Hall of Fame was opened in Cooperstown, New York. A commission of high-ranking baseball officials was set up to determine who should be credited with inventing the game. The real history of the sport was largely lost, but the commission was eager to discredit any link to the British sport of cricket. The commission fixated on an apocryphal story involving a Civil War hero, General Abner Doubleday. According to a myth that the leaders of baseball sanctioned, Doubleday invented baseball in a cow pasture in Cooperstown in 1838. Since the Hall of Fame was set to open in 1938, the story was a convenient fabrication—it posited that the museum was located in the birthplace of baseball, and that its opening would be a centennial. The commission ignored facts about baseball's true origins because it was determined that a genuine American hero be credited with inventing the national pastime.

When Cartwright's descendants heard about the Doubleday story, they registered a protest. Cartwright's grandson gave the Hall of Fame his grandfather's diaries as well as news clippings and other items that substantiated the role of Cartwright and the Knickerbockers in codifying many of the game's most important rules. However, the newspapers of the era carefully toed the official line because so much publicity had already been disseminated about Doubleday. So the public came to believe that Doubleday invented baseball. In fact, the general's connection to baseball was so tenuous that most historians believe he never even attended a game.

With little fanfare, Cartwright was inducted into the Hall of Fame in 1939. His plaque characterizes him as the ''Father of Modern Base Ball.'' Doubleday, however, was never enshrined in the Hall of Fame. Yet baseball's officials never took any other action to recant the Doubleday myth. The fabrication took on the status of received truth. The field at Cooperstown is still called Doubleday Field. And more than 60 years later, most Americans continued to believe that Doubleday was baseball's inventor.

The truth is more complicated. No single person invented baseball. It was adapted from rounders and gradually shaped into a distinctive American sport. But as a leader of the Knickerbockers, the man who first set down rules in writing, and the game's first traveling ambassador, Alexander Cartwright fully deserves credit as baseball's founding father.

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John Chapman

American pioneer, John Chapman (ca 1775-1847) was popularly known as ''Johnny Appleseed.'' He brought apple seeds from Pennsylvania and planted them in the Midwest. It is said that he would travel hundreds of miles to prune his orchards, which were scattered through the wilderness.

Chapman's parentage and the exact time and place of his birth have not been discovered. It is generally inferred that he was born in 1775, either in Boston or Springfield, Massachusetts. All that is known of his boyhood is that he had a habit of wandering away on long trips in quest of birds and flowers. His first recorded appearance in the Middle West was in 1800 or 1801, when he was seen as he drifted down the Ohio past Steubenville, in an astonishing craft consisting of two canoes lashed together and freighted with decaying apples brought from the cider presses of western Pennsylvania.

It is claimed that Chapman's first nursery was planted two miles down the river, and another up Licking Creek. Although he returned frequently to Pennsylvania for more apple seeds, by 1810 Chapman appears to have made Ashland County, Ohio, his center of activity, living some of the time in a cabin with his half-sister, near Mansfield. It is said that he would travel hundreds of miles to prune his orchards scattered through the wilderness. His price for an apple sapling was a ''fip penny bit,'' but he would exchange it for old clothes or a promissory note which he never collected.

Wherever he went, Chapman read aloud to any who would listen from the works of Emanuel Swedenborg, or the Bible. Lying on the floor and rolling forth denunciations in tones of thunder, he came to be accepted as a sort of Border saint. The stories of his quixotic kindness to animals, even to insects and rattlers that bit him, are characteristic of the growth of a folk legend. Indians regarded him as a great medicine man; he did indeed scatter the seeds of many reputed herbs of healing, such as catnip, rattlesnake weed, hoarhound, pennyroyal, and, unfortunately, the noxious weed dog-fennel which he believed to be anti-malarial.

In 1812, when the Indians around Mansfield were incited by the British to attacks upon the American frontier settlements, Chapman volunteered to speed through the night to Mt. Vernon, Ohio, to get help from Capt. Douglas, warning many lonely homesteads on the way. This incident is authenticated; there is a wider tradition that he traversed much of northern Ohio apprising settlers of the surrender of the American forces under Hull at Detroit and of the imminence of Indian massacres. The most famous tale about him is of a pharisaical minister who demanded from the pulpit, ''Where is the man who, like the primitive Christian, walks toward heaven barefoot and clad in sackcloth?'' ''Johnny Appleseed,'' clad in short ragged trousers and a single upper garment of coffee sacking with holes cut for head and arms, barefoot, with a tin mush pan on his head for a hat, approached the pulpit, saying, ''Here is a primitive Christian!''

About 1838 Chapman crossed gradually into northern Indiana and continued his missionary and horticultural services. But after a long trip to repair damages in a distant orchard he was overtaken by pneumonia, and presented himself at the door of William Worth's cabin in Allen County, Indiana, where he died on March 11, 1847. He was buried in Archer's graveyard near Fort Wayne. The Honorable M. B. Bushnell erected a monument to him at Mansfield. His legendary life has inspired numerous literary works such as Denton J. Snider's *Johnny Appleseed's Rhymes* (1894), Nell Hillis's *The Quest of John Chapman* (1904), Eleanor Atkinson's *Johnny Appleseed, the Romance of a Sower* (1915), and Vachel Lindsay's ''In Praise of Johnny Appleseed'' in the *Century Magazine,* August 1921.

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Chien-lung

Ch'ien-lung (1711-1799) was the fourth emperor of the Ch'ing, or Manchu, dynasty in China. His rule covered a span of 63 years, a reign longer than any other in the recorded history of China, dating back to the Shang dynasty, 1766-1122 B.C.

In the reign of Ch'ien-lung the Ch'ing dynasty reached its zenith and began the downward spiral that was to culminate in the Revolution of 1911, which marked the final demise of imperial China. The signs of impending collapse, however, were only dimly perceived during the late 18th century, and for the most part the Ch'ien-lung reign was characterized by courtly splendor, prodigious accomplishments in literary compilations, and vigorous expansion of the Chinese frontiers to the west and the south.

Ch'ien-lung was born Hung-li on September 25, 1711, the fourth son of the energetic and suspicious Yung-cheng and the grandson of the illustrious K'ang-his emperor. Ch'ien-lung's mother, the empress Hsiao-sheng, was descended from one of the most influential Manchu families and had been one of Yung-cheng's imperial concubines. Ch'ien-lung remained exceptionally devoted to his mother throughout her life, giving her the title of empress in 1735.

His Model and Training

Ch'ien-lung's great hero was his grandfather, K'ang-hsi. When Ch'ien-lung was still a boy, K'ang-hsi admired the young prince and selected a prominent scholar to assist Ch'ien-lung in his studies of literature. The Emperor is reported to have selected Yung-cheng as his successor partly because he hoped that Ch'ien-lung might eventually hold the throne of the Ch'ing dynasty. After Ch'ien-lung became emperor, he paid great respect to his dead grandfather, modeling many of his own policies after those of K'ang-hsi and even curtailing his reign after 60 years so that it would not officially exceed tht of K'ang-hsi.

Ch'ien-lung and his brother, neither knowing which would become emperor, were subjected to identical educations at the Palace School for Princes. Here, with the assistance of Chinese and Manchu tutors, they studied Chinese classical literature and philosophy, the reigns of the great Chinese emperors of the past, the techniques of administration, and the behavior expected of emperors. They also learned the martial arts of the Manchu tradition, and Ch'ien-lung is reputed to have been a competent horseman and archer. Ch'ien-lung also gained some practical experience in court affairs, occasionally substituting for his father in ritual functions.

Apex of Manchu Hegemony

Since the problem of imperial succession had caused severe feuds in the early 1720s and at other points in the early Ch'ing period, Yung-cheng wrote the name of his successor on paper and sealed it in a box not to be opened until his death. Ch'ien-lung therefore did not know that he was his father's choice until the box was unsealed.

On October 7, 1735, the day before Yung-cheng died, it was announced that Ch'ien-lung, then only 24, was to become emperor of China. He inherited the great Manchu dream for China: the expansion of the realm, the establishment of a harmonious Manchu-Chinese polity and society, and the creation of a stable and prosperous economy. Throughout his regime Ch'ien-lung relied heavily on high officials in the imperial bureaucracy, whom he selected as trusted advisers and informal confidants. Among his early aides were O-er-t'ai, a very competent Manchu official who had distinguished himself in provincial administration in South China, and Chang T'ing-yu, a Chinese bureaucrat of exceptional talents who had been a close associate of Ch'ien-lung's father and whose knowledge of Chinese politics proved useful to the young emperor.

Though he continued to depend on his advisers, Ch'ien-lung energetically took much of the administration into his own hands. Like his grandfather, Ch'ien-lung sought direct and personal information about affairs within the empire, and he thus received secret reports from provincial officials on matters relating to local disorder, famines and droughts, tax collection, and corruption in the local admin-

istration. He also followed his grandfather's example of making several tours of the empire to provide a break from the rigorous Peking routine, to impress the people of China with the Emperor's concern for their well-being, and most important, to check on local conditions in person.

Expansion of the Realm

Under the guidance of Ch'ien-lung several successful expansionist military expeditions were carried out along the western and southern frontiers. In the 1750s the Manchu general Chao-hui marched his troops deep into Chinese Turkestan. By this series of campaigns Ch'ing control was extended through the Tarim Basin to an area which encompassed Lake Balkhash and the Ili River and southward to the great Pamir mountain range. Ch'ien-lung also established a protectorate over Tibet, insisting that the Dalai Lama govern through four ministers under the supervision of imperially appointed Ch'ing officials and a garrison of Chinese troops.

During the latter half of the 18th century Ch'ien-lung inaugurated several other military forays into Burma, Nepal, and Vietnam. In 1788, for example, Ch'ing troops invaded Vietnam as far as Hanoi. Although the Chinese soon were ousted by rebel troops, Ch'ing influence in Vietnam remained strong during the 19th century until the French conquest of Indochina in the 1880s.

Patron of the Arts

Ch'ien-lung is well known in Chinese history as one of the greatest imperial patrons of arts and letters. The Emperor was a connoisseur of art and literature and often dabbled in painting and calligraphy as well as composing prose and poetry. He expanded the Old Summer Palace outside the city of Peking as a complex of architectural monuments, lavish gardens, and art museums.

Ch'ien-lung also initiated the greatest literary compilation project in Chinese history, ''The Complete Library of the Four Treasuries.'' Comprising some 36,000 volumes of philosophy, history, and literature, it took almost 20 years to complete and involved thousands of officials and clerks. In creating the ''Four Treasuries,'' Ch'ien-lung sought not only to preserve the best of the Chinese written tradition but also to weed out works which contained passages disrespectful to the Manchus. In Ch'ien-lung's ''literary inquisition'' of the 1770s and 1780s, over 2,000 such works were banned or destroyed.

Beginning of Decline

In the last two decades of the Ch'ien-lung reign, signs of internal decay began to appear in Ch'ing China. The Emperor, always intolerant of criticism, allowed his last chief minister, the corrupt and extravagant Ho-shen, to undermine court finances in spite of the protests of several officials. Secondly, the Chinese economy as a whole began to crumble in the late 18th century as the population rapidly increased to about 300 million, placing a great strain on the already heavily farmed arable land.

Thirdly, the dynamic military forces of the Ch'ing which had brought the Manchus to power and had consolidated their control over China, became effete as the soldiers turned to a more passive and sedentary existence with stipends from the government. When the White Lotus Rebellion (1796-1804) occurred, the dynasty was forced to turn to peasant soldiers to suppress the rebels in central and southern China, since the regular army lacked the necessary strength and morale.

One problem that seemed rather insignificant to the Chinese court at the end of the Ch'ien-lung reign was the growth of Western economic imperialism. In 1793, when the Earl of Macartney had an audience with Ch'ien-lung on the matter of expanding trade relations, the elderly emperor confidently dictated an edict to George III of England. He announced that the Chinese Empire was entirely self-sufficient and had no need for ''any more of your country's manufactures.''

After a ''retirement'' of three years (1796-1799), during which Ho-shen continued to dominate the imperial court on the emperor's behalf, Ch'ien-lung died on February 7, 1799, His son, Ch'ia-ch'ing, succeeded him; well intentioned, he was a far less competent ruler than his father.

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Chu Yuan-chang

In the latter fourteenth century when Chu Yuan-chang (1328-1398) declared himself emperor of China, the Ming dynasty was born. It spanned almost three centuries and proved to be one of the most successful governments in China's history.

Chu Yuan-chang was born on October 21, 1328 in Hao-chou China, in the province of Anhui, about 100 miles northwest of Naking near China's east coast. At 16 he was orphaned and followed the path often taken by the sons of peasant families, he became a Buddhist monk. Chu began his monastic life at the Huang-chueh monastery near Feng-yang. To avoid starvation during his subsequent wanderings, he frequently begged for food in

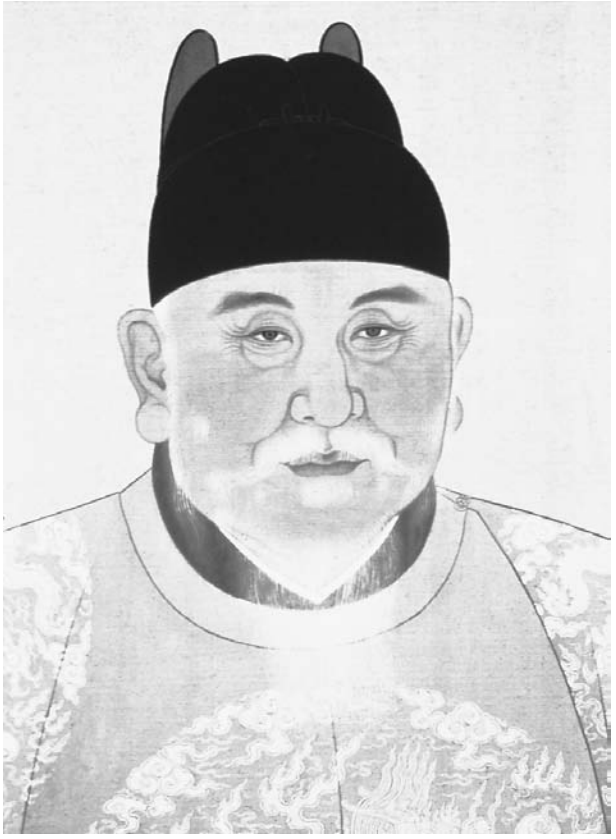

the area surrounding Ho-fei. This was an area where little or no authority existed, providing a certain safety for Chu and others in the same predicament.

Northern and central China was experiencing a difficult time, suffering from extended periods of drought and famine. Rebellions led by bandits had begun as early as 1325. By 1352, times had not improved. At the age of 24, Chu left the monastery and joined a band of rebels led by Kuo Tzu-hsing (Guo Zixing). Upon Kuo's death in 1355, Chu became their leader. His group stole from the wealthy and distributed their ill-gotten gains among the common people.

Conquoring the Yuan Dynasty

During the period from 1271 to 1368, China was ruled by the Mongol dynasty. In 1271, Kublai Khan swept down from northern China and, after numerous struggles, finally defeated the Sung dynasty in 1279. Kahn had taken the Chinese name Yuan and thus the Yuan dynasty was born. The Mongols discriminated against the Chinese and Khan stationed Mongol troops throughout the country to prevent rebellion. Kahn was succeeded by nine rulers who were more Chinese than Mongol. Gradually they lost influence over other Mongol lands as well as within China itself. The situation was ripe for takeover. In 1356 with the leadership in the Yuan dynasty flagging, Chu and his band of rebels took over Nanjing (Nanking).

Chu was considered to be a brilliant military leader and in 1356 he took Nanking. By 1364 he had conquered the provinces of Hupeh, Hunan, Kiam and proclaimed himself Prince of Wu. By 1368 Chu had consolidated control of the Yangtze Valley, seized the Yuan capital of Khanbligh (Beijing) and proclaimed himself emperor. He first established the Ming dynasty at the city of Nanjing (Nanking) where Chu took the reigning name of Hongwu (HungWu).

Leading an army of 250,000 men, he drove the Yuan emperor Shun Di along with the Mongol leaders out of Beijing. He pursued the armies of the Yuan dynasty into Mongolia and won a final victory in 1388 at the Battle of Puir Nor. He took over 70,000 Mongol prisoners and destroyed Karakorum, the seat of the Mongol empire.

The Ming Dynasty

Once the Mongol leaders were driven from China, Chu began to centralize power in his own hands, establishing despotic rule. He killed any of his own generals if he suspected them of plotting against him and he eliminated rival rebel leaders in order to solidify his rule. Chu ensured his power base by introducing reform throughout his government including military, educational and administrative areas. Administrative control was delegated to the ministers of six boards—each being responsible directly to him. He established schools and extended his rule as far as southern Manchuria. Chu gained power as a feudal lord over Korea and Annam. He eliminated the office of prime minister and issued new legal codes. Chu directed farmers to grow cotton. As a result, the spinning and weaving of cotton became the single most important subsidiary occupation of the peasants.

With the continued growth of the Ming dynasty came improved administrative systems and public works and the development of foreign trade. Social divisions had little meaning when applied to scholars, farmers, artists and merchants. Social division did, however, exist between the learned and the uneducated masses.

The Ming dynasty was known as a time of prosperity. Population growth increased from an early estimate of 60 million to nearly 150 million. One of the most widely recognized contributions was its manufacture of high quality, easily recognizable porcelain. It is believed that the Dutch delftware was inspired by the traditional blue-and-white Ming porcelain.

Strong Organizational Skills

As brilliant a military leader as he proved to be, Chu also excelled in organizational skills. His administrators painstakingly documented the size of each small farm, large estate and everything in between. These lists were used to enforce proper taxation. He set up collective units within population sections. Each unit was charged with providing a variety of services. Tasks were rotated. Their functions included secretarial work, penal activities, and delivering supplies throughout the empire. In many ways, Chu's reign represented a collection of small communities rather than one large nation.

Chu's military was self supporting and primarily a defensive unit. The military hierarchy had less prestige than the civilian bureaucracy and frequently found itself at odds

with civil officials. The bureaucracy of the early Ming dynasty was self-governing with more than 20,000 positions at various levels of authority. The bureaucracy policed itself and managed its own personnel.

A Legacy of Peace

In retrospect, the legacy of Chu's reign was one of peace and prosperity. The age of great military conquests in this area had passed and the European nations had yet to make their way across either land or sea. Trade flourished. The arts, medicine and political structure reached their peak.

Chu was known by many names—his reigning name Hangwo (HungWu), his born name, Chu Yuan-chang or Zhu-Yuanzhang, his temple name, T'ai Tsu and his posthumous name, Kao-ti. Although his name may not be familiar to many, contributions of the Ming dynasty will not be forgotten. Chu died on June 24, 1398.

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Clement VII

Elected pope of the Catholic Church in times of religious and political turmoil, the reign of Clement VII (1478-1534) was marked by a brutal attack on Rome and the defection of King Henry VIII of England.

Pope Clement VII began his life as Giulio de' Medici on May 26, 1478, in Florence, Italy. He was the illegitimate son of Giuliano de' Medici, of the famed Medici family of Florence, who was murdered about a month before his birth. Historians disagree on who his mother was, and what her relationship was with Giuliano. No matter what her social status was, after the murder, she gave her infant son to Lorenzo de' Medici (known as Lorenzo the Magnificent), the older brother of Giuliano. She would have no role in her son's life.

Lorenzo de' Medici had been injured in the attack (an attempt to overthrow Medici power in Florence) that had killed his brother. Deeply saddened by his brother's death, he raised young Giulio in his household, treated him as his son, and planned a military career for him. The boy was very close to his cousin, Lorenzo's son Giovanni (who later became Pope Leo X). As noted by E.R. Chamberlin in *The Bad Popes,* ''The positive, articulate Giovanni, naturally earned and enjoyed the hero worship of the withdrawn, rather shy Giulio.''

Cardinal and Papal Advisor

Although his uncle had planned a military career for him, Giulio de' Medici was interested in a life in the clergy. Matthew Bunson, author of *The Pope Encyclopedia,* wrote that his cousin, now Pope Leo X, ignored the tradition of illegitimate men not being able to be serve as bishops. He named his cousin Archbishop of Florence and a Cardinal in 1513.

The future Clement VII was a well-respected man in Rome. Bunson noted that he served as an advisor to both his cousin, Pope Leo X, and to his successor, Pope Adrian VI. He was a patron of literature, culture, and the arts, and was an admirer of Michelangelo. In 1519, when his uncle, Lorenzo de' Medici died, he was sent to oversee Florence.

In his book *Saints and Sinners-A History of the Popes,* Eamon Duffy noted that the future pope was a well-regarded diplomat. As a cardinal, he was a supporter of Emperor Charles against the French, and took the lead in arranging an alliance between Pope Leo X and Charles. However, in *The Oxford Dictionary of Popes,* J.N.D. Kelly added that he

was ''narrow in outlook and interests'' and ''acted mainly as an Italian prince and a Medici.''

Elected Pope

In the fall of 1523, the unpopular Pope Adrian VI (who was Dutch, and the only non-Italian pope until John Paul II was elected in 1978) died. Chamberlin commented that there was a great deal of political maneuvering to see who would be the next pope. Time dragged on, and the conclave of cardinals failed to elect a successor. The Roman citizens complained and the cardinals grew frustrated.

After almost 50 days, Chamberlin wrote that the cardinals were switched to a diet of just bread and water. This prompted more political maneuvering, which resulted in Giulio de' Medici's election as pope on November 19, 1523. He took Clement as his papal name. Bunson wrote that people expected that he would be a great pope and leader, as he had been a highly regarded advisor to the two previous popes. Unfortunately, as Pope Clement VII, he would prove to be unequal to the task.

In his book, Duffy described Pope Clement VII as a ''Renaissance aristocrat . . . universally respected . . . immensely hard-working and efficient . . . pious . . . and free of sexual scandal.'' However, the changing climate of Europe challenged Clement. Duffy added that ''the nations of Europe increasingly went their own way.'' These countries were led by ''assertive monarchs . . . powerful rulers such as Francis I of France, Henry VIII of England, and Charles V of Spain.'' Bunson recalled that although Clement VII was genuinely concerned with the state of his Church, he was easily distracted, and was indecisive. Chamberlin added, ''Clement's inability to inspire loyalty was as nothing compared with his main defect: his inability to make up his mind.'' This indecisiveness would lead to major problems in his reign.

Caught Between Two Monarchs

During his reign as pontiff, Clement switched allegiance between King Francis I of France and Emperor Charles V, several times. Duffy wrote that to a point, his indecisiveness was understandable. Even though Charles was a more devout Catholic than Francis, he was also a bigger threat. Duffy called Charles was ''the most powerful man in Europe,'' as he controlled Spain, Naples, the Netherlands, Austria, Germany, and the Spanish New World. Chamberlin added that ultimately, Clement owed his election as pope to the support of Charles. Clement's cousin, Pope Leo X, had some success at controlling Charles and Francis, usually by threatening one with the other. Chamberlin noted that Clement would proclaim to be neutral, but did not play the game as well as his cousin had.

In the fall of 1524, Chamberlin wrote, two armies were converging on Milan. Francis came from the north, and soldiers loyal to Charles came from the southwest. Francis ended up with control of the city, and Clement made a treaty with him. Chamberlin recounted that the treaty included protection of the Church as well as Medici rule in Florence. In return, Clement recognized Francis as the duke of Milan, and allowed the French army to pass through to attack the Spaniards in Naples.

In the next major battle, however, the French failed. Chamberlin wrote, ''The French army was destroyed, the king was taken captive, and the balance of power in Italy-in all Europe-tilted toward the emperor.'' Rome was vulnerable to an attack, and many blamed Clement for this. However, rather than destroying Rome, Charles proposed a treaty. Chamberlin recounted that Charles believed that ''the pope must have learned his lesson.'' They signed a treaty on April 1, 1525, just three months after Clement had signed the treaty with Francis. Chamberlin noted that Charles was now given control of Milan, agreed to protect the States of the Church, and promised that Florence would remain under Medici control, for a price.

The king of France was a prisoner for a year before Charles offered him a deal for his release. Francis took it, but did not intend to keep his word. Once again switching his allegiance, Chamberlin noted that Clement met with Francis on May 22, 1526, and the Treaty of Cognac was signed. Chamberlin called it ''an alliance consisting of the Papacy, Venice, Milan, and France, directed against Emperor Charles.'' This alliance would prove to be a disaster for Clement. On September 20, 1526, raiders, led by Cardinal Colonna, one of Clement's rivals during the conclave and a supporter of Charles, invaded Rome. The next day, the panic-stricken Clement VII signed yet another treaty with Charles. Chamberlin noted that the pope agreed to pardon Cardinal Colonna for his actions, and to abandon his allies. The raiders withdrew and Rome was relieved. However, peace would not last.

The Sack of Rome

Several things led up to the sack of Rome. Duffy noted that Cardinal Colonna wanted to overthrow Clement and become pope. There was also a rebellion in Florence. In Rome, families were taking sides and fighting each other. Protestantism was also growing across Europe. As noted by Duffy, the renegade French duke, Charles of Bourbon was pushing his army south, hoping to gain control of central Italy. He planned to attack Florence, but because of the rebellion, the Florentines were angry and prepared to do battle with anyone. Bourbon decided to bypass Florence and pushed his army, made up of angry German, Spanish, and even Italian soldiers, towards Rome.

Early on the morning of May 6, 1527, the soldiers attacked Rome. Their leader, Bourbon, was killed early in the battle. Chaos and destruction followed. As Bunson noted, Clement barely survived the attack. The Swiss Guard gave their lives to save him. He made it to the safety of the Castel Sant' Angelo. As noted on the *New Advent website,* from the Castel, Clement ''had to listen to the agonized screams of his poor flock'' and watch as ''the glory of Renaissance Rome was extinguished in blood.'' He would remain a prisoner there until December.

As noted by Duffy, Rome was being desecrated and destroyed. Horses were stabled in St. Peter's Basilica and the Sistine Chapel. The soldiers got drunk and paraded around Rome in cardinal and papal robes. They also stood

under the Castel Sant' Angelo and threatened to eat Clement. Chamberlin added that priests were tortured to death, and nuns were raped and killed. ''The German taste inclined toward drunkenness rather than cruelty,'' but they also ''excelled at religious desecration.'' He noted that the Spaniards and some of the Italians would take everything from a victim, before sending him to a cruel death. Summer came. With thousands of bodies all over the city, the stench was awful and a plague started. Chamberlin noted that in June, Clement signed a treaty that put him at the mercy of Charles. He remained a prisoner in Castel Sant' Angelo.

After the Sack of Rome

The people of Europe were shocked by the events in Rome. Chamberlin noted that Charles was also horrified by the destruction in Rome, and was debating what to do with Clement and the papacy. Clement, for his part, lived away from Rome over the next two years. Eventually, he made an uneasy peace with Charles, and crowned him as Holy Roman Emperor in 1530. It was the last papal coronation of an emperor. Duffy added that in return, papal states were returned to the Pope, Florence was returned to Medici rule, and Clement finally returned to Rome.

Rome lay in destruction. Duffy noted that it would take years for the city to recover. The population had dwindled, the artists had fled, and building and growth had stopped. There was also a spiritual change in the air. The Reformation was no longer a rumor from Germany. Protestant teachings now spread west to the Netherlands, France, Spain, and Italy.

King Henry Sought an Annulment

While Clement and Rome were being attacked, England was firmly on the side of the Catholic Church. England's king, Henry VIII, wrote an attack on Luther's teachings. That support disappeared when Henry wanted to be rid of his first wife. He intended to marry another woman, in the hopes of having a son and heir to the throne. Thus began, as Antonia Fraser noted in *The Lives of the Kings and Queens of England,* the ''king's great matter.''

The marriage of Henry to Catherine of Aragon had been an attempt to unite Spain and England. His wife was the widow of his elder brother, which was prohibited by Church law. Duffy noted that Henry had gotten papal dispensation from Pope Julius II so that they could marry. Citing conflicting biblical text (and the lack of a son), Henry asked for an annulment of this ''sinful'' union.

In the past, Duffy noted, men with less to stand on had such rulings go in their favor. However, there was a major complication: Catherine of Aragon was the aunt of Emperor Charles. As Fraser wrote, the sack of Rome in 1527 ''made Pope Clement VII a puppet of Charles V, who would never consent to his aunt being cast aside.'' Clement resisted making a decision for quite a while, and finally refused to grant the king's request. Henry then broke away from the Catholic Church, and started the Church of England.

Clement was blamed for the defection of England. However, as the *Catholic Community Forum* website, stated that ''later canon lawyers maintain that, whether he was influenced by Charles V or not, Clement followed the only course possible on legal grounds.'' In the meantime, Bunson noted, Protestantism was sweeping across Europe, and Clement failed to reform the Church, which was what his fellow Catholic leaders wanted.

Later Years

Later in life, Clement did have two small triumphs. Emperor Charles agreed to allow Clement's ward and great niece, Catherine de' Medici, to marry the son of the king of France. Clement traveled to France and performed the wedding in October of 1533. She would eventually become queen of France. Charles also agreed to allow his daughter to marry Clement's nephew (some say his son). A few months after his niece's marriage, Clement became ill and never recovered. He died on September 25, 1534, hated by the people of Rome, who never forgave him for the destruction of 1527. Three weeks after his death, his rival, Alessandro Farnese, became Pope Paul III.

In general, historians have not been kind to Pope Clement VII. He is remembered because of the historical events that happened during his papal reign, not because of his accomplishments. Duffy simply called him ''a disastrous pope.'' Chamberlin however, did give him some minimal credit, writing ''where Medici interests were at stake, Clement proved himself a statesman of the first rank.''

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Jackie Coogan

Best known for his role in Charlie Chaplin's *The Kid,* Jackie Coogan (1914-1984) was one of the first and best known child actors. Because of the legal problems Coogan faced in obtaining the money he earned as a child star, the California legislature passed ground-breaking legislation protecting child actors and their earnings.

Coogan was born October 26, 1914, in Los Angeles, California, the son of John Leslie Coogan, Sr. (also known as Big Jack), and his wife Lillian (nee Dolliver). Coogan's parents were entertainers. His mother's whole family was involved in vaudeville, and she herself had been a child actress on stage known as Baby Lillian. John Coogan also worked as a dancer and comedian on the vaudeville circuit. When the couple married, they developed own stage act. John Coogan was a comedian, while his wife served as his foil and singer.

Made Stage Debut

Coogan spent the first three years of his life primarily in the care of relatives, though he did appear in one film with his mother as an infant, *Skinner's Baby* (1917). When he was a toddler, his parents took him on the road with them. Coogan started to do imitations and dance steps, and his father brought him on stage one night for a curtain call. The audience's response to Coogan's charming appearances compelled the tour promoter to insist that young Coogan became part of the act, for which the family was paid extra. When the vaudeville show made its way to Los Angeles, up-and-coming director/comedian Charlie Chaplin caught the act. Chaplin was looking for a child actor and decided that young Coogan fit the bill.

Appeared in *The Kid*

Chaplin signed Coogan to appear in his movie at the rate of $75 per week. As part of the deal, Coogan's father would also appear in the film and work as Chaplin's assistant. Though the transition from stage to film was difficult for the young actor, who was used the reaction of a live audience, Coogan still managed to be a natural on film. To prepare for work on Chaplin's masterpiece, Coogan appeared in one movie called *A Day's Pleasure* (1919). He then worked with Chaplin on *The Kid* (1921), which took over a year to film. In the movie, Chaplin's famous character, the Little Tramp, adopts a child, played by Coogan, but is forced to give him up in order to save him. *The Kid* was a box office smash, and Coogan nearly stole the movie which made him a star. *The Kid* became one of Chaplin's best known pictures.

Star on the Rise

To help build on this burgeoning career, his father founded Jackie Coogan Productions. John Coogan produced and sometimes wrote many of his son's features. Some of these early movies included: *Peck's Bad Boy* (1921), *Oliver Twist, My Body,* and *Trouble* (all 1922). By 1923, Coogan was the top box office star in the United States. He appeared in two more successful films: *Daddy* and *Circus Days*. That same year, Coogan signed a contract with Metro-Goldwyn-Mayer. In addition to a $500,000 bonus, Coogan made $1 million for four movies over two years plus a percentage of the profits. One of the films was *Long Live the King* (1924), allegedly the first film to bring in one million dollars.

To capitalize on his son's success, John Coogan signed a number of merchandise and endorsement deals. There were Coogan caps, wagons, clothing, cups, dolls and chocolate bars. His image appeared on many products. The young actor was making millions of dollars and his father was investing some of the money. The family also lived the high life, though Coogan himself only had a weekly allowance of $6.25. His home featured one of the first swimming pools in southern California. Coogan also owned a dairy ranch, which produced the milk he drank, as well as his own railroad car.

Coogan used his fame for philanthropic purposes. In the early 1920s, for example, he worked for the Children's Crusade, a group that raised money and collected clothing and food for war orphans in Armenia and Greece. For his work, he was honored by the League of Nations and met the Pope. Because of his fame, Coogan also met many mayors and was given the keys to many cities. At its height, Coogan's fame was so great that he once said, according to Neil A. Grauer of *American Heritage,* ''Other boys went to see Babe Ruth. But Babe Ruth came to see me.''

Faced Career Struggles

As Coogan reached adolescence in the late 1920s, his popularity began to decline. He continued to make movies on his Metro-Goldwyn-Mayer contract until it ended in 1928. The more successful films included *A Boy of Flanders* (1924), *The Rag Man* (1925), and *Johnny Get Your Gun* (1927). In the latter, Coogan's now-famous ''Dutch Boy'' hair cut was sheared into a more mature look.

During this time, Coogan performed in a stage show with his father. He also concentrated on his education. Until the age of ten, Coogan was tutored. He then attended Urban Military Academy as well as other prep schools. After graduation, Coogan attended several colleges, including Villanova and University of Southern California. Poor grades forced him to leave Santa Clara University in 1932.

Coogan made a couple of films for Paramount, including *Tom Sawyer* (1930) and *Hucklebrry Finn* (1931). While he was a talented actor, there was not much of an audience for his films. Coogan agreed to make short features for the low-budget Talisman Studio in 1933.

Legal Battle

When Coogan turned 21 years old, he expected to gain control of the money he had earned as a child star. But in May 1935, just before his 21st birthday, a formidable event occurred. On the way home from a dove hunting trip to Mexico Coogan, his father, two actor friends, and the foreman of his ranch were involved in a serious car accident. All the occupants were killed except Coogan, who suffered broken ribs. He later speculated that the legal problems that followed would not have occurred had his father lived.

Soon after Coogan turned 21, he asked his mother for the money that had allegedly been held in trust for him. He had earned at least four million dollars over the course of his career. She refused, arguing that parents were entitled to all of their children's earnings. He was completely cut off by her, and given only $1000. Coogan's mother lived in a house that he had paid for with her second husband, Arthur

Bernstein, the family's lawyer and financial advisor. As Coogan considered his options, he began a vaudeville tour in 1936-37. He also appeared in the film *College of Swing* (1938). Appearing with him was Betty Grable, whom he had married in 1937.

In 1938, Coogan took legal action against his mother, claiming the assets of his company, Jackie Coogan Productions. He wanted a full financial accounting of earnings. His mother and stepfather fought him all the way, though public opinion was on Coogan's side. Some who testified on Coogan's behalf emphasized that his father had promised to leave the money to his son. The legal wranglings deeply affected Coogan's life. He claimed that his stepfather, who had many Hollywood connections, made it difficult for to find work in films. Coogan did a stage tour with Bob Hope, however. He also found other stage work in New York and in summer stock. The legal problems contributed to the end of Coogan's marriage to Grable in 1938.

The settlement from the suit was finalized in 1940, with Coogan and his mother splitting the remaining assets. Coogan received half of $250,000, which was soon gone as he settled debts. Coogan and his mother later reconciled, and his lack of funds compelled him to move back into the family home. Because of what happened to Coogan, the California legislature passed a law known as the Coogan Act (Child Actor's bill). It said that 50 percent of a child actor's earnings must be held in trust, savings, or interest until he or she reaches the age of maturity. It was first introduced in 1939 and passed in 1940.

Served in World War II

In the early 1940s, Coogan joined the medics before the United States officially entered the second world war. He later became part of the Army Air Corps, as he had already obtained a pilot's license as a teenager. Coogan worked as a glider instructor and served in Burma as a volunteer member of the First Air Commando Force. He was the first glider pilot to land Allied troops behind enemy lines in Burma. One glider he was aboard crashed. Everyone was killed by the Japanese except Coogan, who was at the bottom of a pile of bodies. He served with the military for five years before being honorably discharged in 1944. Coogan received several war citations for his service, including the Air Medal.

After returning to the United States, Coogan continued his civic duty, appearing in War Bond drives in 1946. He also tried to restart his career in entertainment, though he also worked in sales and produced an ice show. Coogan began appearing in nightclubs and toured with an orchestra. He eventually made his way back to film and later television, but was never able to recapture the success of his early career. He developed a drinking problem and was arrested for drunk driving. It is alleged that Coogan also had a drug problem and was arrested for marijuana possession.

Became Minor Television Star

Though Coogan played mainly supporting roles in movies of low to medium quality after the 1940s, he made numerous guest appearances on television. He even received an Emmy Award nomination for a 1956 role in an episode of *Playhouse 90.* In the mid-1960s, Coogan portrayed Uncle Fester in the short-lived *The Addams Family* television series. Though he was initially rejected, Coogan desperately wanted the role and went to great lengths to resemble the cartoon character. Coogan had previously been a regular on the shows *Cowboy G-Men* and *McKeever and the Colonel.* He made his last movie in 1980, playing a small role in *The Escape Artist* (1982).

After suffering from heart and kidney ailments, Coogan succumbed to heart failure on March 1, 1984, in Santa Monica, California. He was survived by fourth wife, Dorothea Lamphere and four children: Anthony, Chris, Joan, and Leslie. Later, one grandson, Keith Coogan, came to some prominence as a young actor in his own right.

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Gary Cooper

Gary Cooper (1901-1961) possessed a distinctive screen image that mirrored much that was worthy in the American character. By box office figures, Cooper was the most popular male film star of the 1930s, 1940s, and 1950s. Although he had great limitations, such accomplished performers as Charles Laughton, John Barrymore, and Charles Chaplin considered him America's most skilled film actor.

Gary Cooper was born on May 7, 1901 in Helena, Montana, to Charles Henry Cooper, a lawyer, and Alice Louise Brazier, both English immigrants. As a lawyer, assistant U.S. attorney, and State Supreme Court justice, Charles Cooper was grimly determined to bring order to Helena, which still honored the vigilante tradition. His wife was equally fixed upon providing her two sons with a proper education, removed from the crudeness of a small western community. For four years Cooper attended Dunstable Public School in England. Totally unprepared for the rigor and snobbery of English secondary education, he found the experience sufficiently painful to become permanently shy and withdrawn.

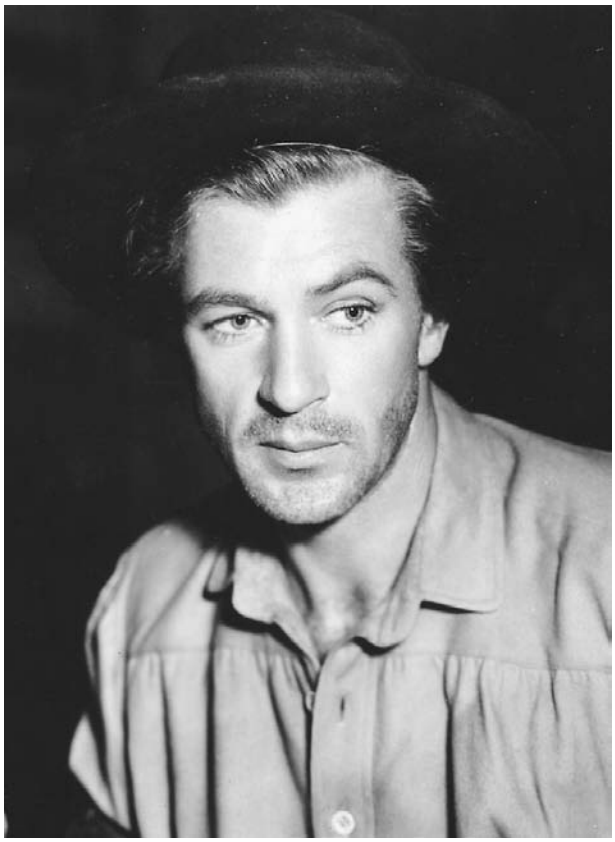

Cooper worked on his father's ranch in 1918 and 1919, then enrolled in Wesleyan College at Bozeman, Montana, in 1920. After a serious automobile accident, which left him with a broken hip (and a characteristic gait), Cooper transferred to Grinnell College, in Grinnell, Iowa, in 1921. At Grinnell he proved to be an indifferent student. Art ranked as his sole passion, but he displayed little talent as an illustrator. Quitting Grinnell in 1924, Cooper went to Los Angeles. There he unsuccessfully sought work as a political cartoonist or artist for an advertising agency. He became a door-to-door salesman of discount coupons for a photography studio in order to earn a living.

Secured Key Supporting Role

Cooper took the advice of two Montana friends who were former rodeo stars, and joined them as an extra in motion picture westerns in 1925. Soon realizing how much leading cowboy players earned, he decided to become an actor. He took the name ''Gary'' to distinguish himself from an abundance of Frank Coopers then in Hollywood. But not until *The Winning of Barbara Worth* (1926) did he secure a key supporting role. Although the film received mixed notices, Cooper won much praise. Paramount Pictures soon signed a contract with him.

Cooper possessed a natural, understated capacity to project himself before a camera. In *Wings* (1927), a World War I epic, he appeared for only 127 seconds, yet his portrayal of a doomed flyer stole the film. Somehow, Cooper bridged the gap between the male acting styles of the 1920s. Neither completely the child-boy of Buddy Rogers, nor the hardened warrior of William S. Hart, he managed to combine a measure of innocence about women and ideas with a knowledge about the ways of the West and its traditions.

Success with Talking Pictures

Cooper was soon starring in films and, with the aid of skilled sound engineers, easily shifted his talents and light baritone voice to talking pictures. One of his first, *The Virginian* (1929), helped to stereotype him as the classic cinema man of the West (even though fewer than one-fourth of all his feature films were Westerns). In *Morocco* (1930) Cooper played a narcissistic cad in the Foreign Legion, while in *A Farewell to Arms* (1932) he sensitively portrayed the suffering protagonist of Ernest Hemingway's novel. His critical notices tended to improve, though some reviewers dismissed him as a mere matinee idol.

Cooper married Veronica Balfe, an aspiring actress, on December 15, 1933; they had one daughter. The marriage supposedly indicated Cooper's inclination to settle down after a series of torrid love affairs with such actresses as Clara Bow and Lupe Velez. But Cooper proved an unfaithful husband. He frequently had affairs with female costars and briefly separated from his wife in 1951-1952.

Part of Cooper's success on screen was due to his capacity to appeal to both women and men. Women found his boyish charm and good looks irresistible. Men regarded his unassuming, polite manner less threatening than the style of such other love idols as Clark Gable.

Screen Image was Transformed

Between 1936 and 1943, Cooper's career took a new direction. He enjoyed a succession of box office and critical triumphs that transformed his screen image from the young (sometime) roue to an inherently good Mr. Everyman. For director Frank Capra, Cooper starred in *Mr. Deeds Goes to Town* (1936) and *Meet John Doe* (1941). An Academy Award and New York Film Critics Prize for best actor resulted from his portrayal of the title character in *Sergeant York* (1941). A year later he gave what some critics held to be an even finer performance as Lou Gehrig, in *The Pride of the Yankees.* In 1943 he again starred as a Hemingway hero in *For Whom the Bell Tolls,* which, while drained of its leftist political material, proved a box office hit because of the romantic pairing of Cooper and Ingrid Bergman. Most of these films cast him as a noble hero. ''Whatever the deep psychological or physiological roots of his fascination'' wrote the *New York Times's* Frank Nugent in 1942, ''the simple fact is that to a large bloc of the population, Mr. Cooper has come to represent the All-American man.''

That image was hard to maintain between 1943 and 1952, as Cooper groped for good vehicles. Such attempts at self-parody as *Casanova Brown* (1944) and *Good Sam* (1948) served him ill, and potboilers like *Dallas* (1950) were best forgotten. His boyish thinness turned to middle-aged gauntness, and improper lighting often caused him to appear far older than his years. Furthermore, into the 1950s he was wracked by an unhappy personal life and ill health (a

painful back and ulcers), which often prevented him from selecting good scripts and delivering able performances. His lack of self-confidence caused Cooper to rely for career advice on such middlebrow trendsetters as director Cecil B. DeMille and gossip columnist Hedda Hopper. They encouraged him to protect his screen image by choosing ''safe'' stories.

The influence of DeMille and Hopper showed in other ways. In 1944 they persuaded Cooper to deliver a radio talk opposing President Franklin Roosevelt's bid for reelection. Cooper referred to Roosevelt's ''foreign notions,'' adding, ''I don't like the company he's keeping.'' Some construed such references as aimed at the president's Jewish counselors.

Two years later Cooper testified as a ''friendly'' witness before the House Un-American Activities Committee (HUAC), which was investigating Communism in the film industry. He vaguely described Communist infiltration at social gatherings and story conferences while demonstrating his total ignorance of Karl Marx. ''From what I hear, I don't like it [Communism] because it isn't on the level,'' he said.

High Noon

Ironically, in the years after his HUAC testimony, Cooper's greatest critical success came with a film scripted by Carl Foreman, a writer accused of Communist biases. In *High Noon* (1952), a western, Cooper played Will Kane, a retiring town marshal. On his wedding day Kane has to defend himself against an old nemesis—arriving on the midday train—who intends to kill him. As noon approaches, both the townspeople he has served and his bride desert him. Cooper masterfully played the tortured marshal, whom he admiringly identified with his father. His physical maladies and weariness, which so hampered his later performances, worked to his advantage in *High Noon.* So did close editing, skillful direction, and an evocative musical score. The film brought Cooper a second Academy Award for best actor.

Cooper's subsequent roles drew mixed notices. Occasionally critics underrated good films such as *Vera Cruz* (1954), directed by Robert Aldrich, and *Man of the West* (1958), directed by Anthony Mann. Most hailed his portrayal of a Quaker father in *Friendly Persuasion* (1956). Otherwise he remained subject to miscasting or indifferent work and inept direction, problems he eventually recognized.

By 1960, Cooper had decided to alter the direction of his career. Entering television, he narrated a widely hailed documentary, ''The Real West'' (1961), which tried to separate the frontier realities from the images in the television westerns he had come to detest. Cooper also planned to play more morally ambivalent characters, beginning with *The Naked Edge* (1961), in which he portrayed a mercurial businessman suspected of murder by his wife.

As Cooper lay dying of cancer, Pope John XXIII, President John F. Kennedy, and Queen Elizabeth II sent get-well messages, which demonstrated Cooper's position as a beloved modern folk hero, and also the industry's mythmaking capacity. He died at Los Angeles on May 13, 1961. His death, which followed Gable's by about six months, seemed to many to signal the end of an era in Hollywood.

Like many American movie stars, Cooper was not a great actor. Yet he possessed a distinctive screen image that mirrored much that was worthy in the American character. By box office figures, Cooper was the most popular male film star of the 1930s, 1940s, and 1950s. Although he had great limitations—ones he perhaps too willingly accepted—such accomplished performers as Charles Laughton, John Barrymore, and Charles Chaplin considered him America's most skilled film actor. On stage or live television, Cooper was usually a disaster. But before a camera he could evoke the most favorable image of the wholly decent and innocent American. He epitomized what one writer called ''our pioneer belief in the triumph of good over evil.''

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Roger Corman

Roger Corman (born 1926), a filmmaker with several hundred films to his credit, has rightly been called the ''King of the B Movies.'' His low-budget films made for Hollywood studios included one of the first ''biker'' movies, *The Wild Angels,* as well as numerous horror films based on stories by Edgar Allan Poe. Since 1970 Corman has operated successful independent film production and distribution companies.

Roger Corman's childhood gave few clues that, in later years, he would create hundreds of low-budget films that would make him one of Hollywood's best-known directors. He was born in Detroit, Michigan, on April 5, 1926, the first child of European immigrants William and Ann Corman; his brother Gene (who also became a producer) was born 18 months later. As a child Corman was more interested in sports and building model airplanes than in film. William Corman, an engineer, was forced to

take a huge pay cut during the Great Depression that began in 1929. In his autobiography, *How I Made a Hundred Movies in Hollywood and Never Lost a Dime,* Corman speculated that this event might have caused him to be so thrifty when making films.

The family moved to the ''poor side'' of Beverly Hills, California, while Corman was in high school. He became fascinated with the stories of Edgar Allan Poe (asking for a complete set of Poe's works as a gift), but he planned to become an engineer like his father. After graduating from high school, Corman studied engineering at Stanford University and participated in the Navy's officer training program. In 1947, Corman graduated from Stanford and, after several months of unemployment, took an engineering job. He realized immediately that this was not the work for him, and quit the first week. Through a family friend he was hired as a messenger at Twentieth Century Fox. His lifelong career in the film industry had begun, to be interrupted only briefly in 1949, when he became irritated with studio bureaucracy and spent a year studying and traveling in Europe.

Early Films Set Pattern

While working in Hollywood as a literary agent after returning from Europe, Corman also began to write screenplays. He sold his first screenplay, *Highway Dragnet,* to Allied Artists in 1953 and also became the film's associate producer. The next year Corman used the money he made from this work to finance his first independently produced film, *The Monster from the Ocean Floor.* In this film, Corman established the pattern that would characterize his later work: an incredibly low budget (generally under $100,000, unusual even in those days); a fast shooting schedule (often two weeks or less); and a set theme. Monsters, aliens, supernatural villains, and other frightening characters almost always lay at the heart of Corman's films.

During the next five years Corman produced or directed more than 30 films for American International Pictures (AIP), sometimes completing six or more films per year. These included cult horror classics such as *The Beast with a Million Eyes* (1955), *It Conquered the World* (1956), *The Day the World Ended* (1956), and *The Brain Eaters* (1958). He also branched out into gangster films, as in 1958's *Machine Gun Kelly* (starring Charles Bronson); westerns, beginning with 1955's *Five Guns West*; and teen-oriented films, with flimsy plots but catchy titles like *Teenage Doll* (1957) and *Rock All Night* (1957).

Always looking for ways to cut costs, Corman frequently acted in these films when more actors were needed, and others on the set also pitched in to play characters or trade jobs when necessary. As pointed out by Greg Villepique in *Salon,* Corman also injected a great deal of slightly bizarre wit into his films. For instance, when the evil coed in 1957's *Sorority Doll* is discovered beating up one of the pledges, she protests, ''All I did was spank her a little.''

Series of Horror Classics Followed

In 1959 Corman directed one of his best-known horror classics, *A Bucket of Blood.* Walter Paisley (a character who returns in later Corman films) is a busboy in a beatnik coffeehouse, who discovers a hidden ''talent'' for sculpture when he coats a neighbor's dead cat in plaster. When there is a demand for more of his work, he takes the obvious Corman route and human ''sculptures'' start to appear (as people in the neighborhood also start to disappear). *A Bucket of Blood,* shot in only five days, introduced a decade of similar films from Corman. He followed up with *The Little Shop of Horrors* (1960), in which the main human character Seymour Krelboin, an assistant in a florist shop, takes second billing to Audrey Jr., a giant blood-eating plant. Audrey Jr. spends much of the film crying out ''Feed me!'' and growing leaves that bear the faces of the people Seymour has killed to obtain blood. After rehearsing for three days, Corman completed filming in a mere two days, perhaps a record for a feature film. In his autobiography, Corman confessed that he had been told by AIP to make a film for less than $50,000, and so created *Bucket;* when it was a success, he ''did *Little Shop* in two days on a leftover set just to beat my speed record.'' *Little Shop* was notable for featuring newcomer Jack Nicholson as a masochistic undertaker. (In 1982, it also was adapted into an award-winning stage musical.)

Based on the success of *Bucket* and *Little Shop,* Corman found himself in an unusual position. AIP gave him larger budgets and he was able to spend more time shooting his films. He embarked on some of his most famous films, a series based on stories and poems by Edgar Allan Poe and starring Vincent Price. Outstanding among these were Corman's first technicolor films, *The Fall of the House of*

Usher (1960), *The Pit and the Pendulum* (1961), *The Masque of the Red Death* (1964), and *The Tomb of Ligeia* (1965). For *Masque,* Corman reused elaborate castle sets from the historical epic *Beckett.* The film's cinematographer, Nicholas Roeg, created a surrealistic atmosphere that he later used in his own films, such as *Don't Look Now.* 1963's *The Raven,* based on a poem by Poe, starred Boris Karloff, Vincent Price, Peter Lorre, and Jack Nicholson, and was a horror-comedy that had no clear story line. After *The Raven* was completed, Corman decided to reuse the castle sets for another quick film before tearing them down, and got Karloff to stay for two more days to shoot *The Terror,* costarring Jack Nicholson and directed by Nicholson and Francis Ford Coppola. However, it took several months after Karloff's departure to piece together the film; Corman called it the longest production of his career, but also said it was ''a classic story of how to make a film out of nothing.''

During the civil unrest of the late twentieth century, Corman (an acknowledged liberal) nevertheless remained devoted to the apolitical film subjects that had made him famous. In his *Salon* article, Villepique discussed one of the only films in which Corman explored a political subject. 1962's film *The Intruder* starred William Shatner as a Northern racist who travels south to fight school integration. Corman himself went to the Deep South to shoot the film, and used local residents as film extras without revealing how critical the film was of civil rights opponents. He and his crew just managed to finish the film before being ordered out of town by the local police. *The Intruder* was a failure in theaters, even after he gave it a new name more typical of his films, *I Hate Your Guts!*

Some of Corman's other films of the 1960s focused on characters who later became stereotypes of that decade's lifestyles. *The Wild Angels* (1966) was one of the first films to look at ''biker'' culture; it featured little-known actors Peter Fonda and Nancy Sinatra. Another low-budget production, *The Wild Angels* was extremely violent for its time. However, it not only won a prestigious award at the Venice Film Festival, but also paid for itself many times over, grossing more than $25 million. 1967's *The Trip,* a pioneer psychedelic film, was starred in and written by Jack Nicholson. Other notable Corman films of the 1960s and early 1970s included *Voyage to the Prehistoric Planet* (1965), *Bloody Mama* (1970), starring Shelley Winters as the mother of an outlaw gang, and *Women in Cages* (1971).

Founded Independent Film Companies

Corman, whose films still were considered low-budget but now often cost two million dollars, became increasingly frustrated with what he considered the wastefulness and excessive interference of the major Hollywood studios. In 1970, he established New World Pictures, which immediately turned a profit and soon became the country's largest independent film distribution company. New World continued to produce Corman staple items like *Candy Stripe Nurses.* But the profits from these films also enabled New World to distribute art films by noted directors such as Francois Truffault and Federico Fellini.

In 1983 Corman decided to stop distributing films so that he could devote more attention to producing them. He sold New World and set up a new company, Concorde-New Horizons, which devoted itself largely to producing horror and martial arts films for distribution to theaters and a cable television series, ''Roger Corman Presents.'' Corman has lived in Santa Monica, California, with his wife Julie Corman (also a producer), for many years. He continues to provide his fans with installments of *Alien Avengers* and other films with the typical Corman features.

Despite his nickname, ''King of the B Movies,'' Corman's films nevertheless have received critical acclaim in addition to their ongoing popularity with filmgoers. His awards have ranged from a Golden Lion at the 1966 Venice Film Festival to the Career Achievement Award of the Los Angeles Film Critics Association (1996). Perhaps one of the most distinguished features of Corman's long career has been his ability to recognize young screen talent. Among the future film stars who worked with Corman early in their careers were Peter Fonda, Jack Nicholson, Talia Shire, and Diane Ladd; and directors Martin Scorsese, Francis Ford Coppola, John Sayles, and James Cameron.

Corman has retained a fondness for the early horror films that established his career. In *How I Made a Hundred Movies in Hollywood and Never Lost a Dime,* Corman confessed that, of the more than 300 films that he produced or directed, *Creature From the Haunted Sea* (1961) had his favorite ending. In this film, a mobster/sea captain murders a group of smugglers, steals their chest of gold, and then claims they were devoured by a sea monster. ''We have always killed off our monsters,'' said Corman. ''This time, the monster wins.'' He insisted on a final scene that showed the sea monster on the ocean floor, sitting on the chest of gold and happily munching on a stack of skeletons.

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Pierre de Coubertin

French aristocrat Pierre de Coubertin (1863-1937) was the founder of the modern Olympic Games.

Pierre Fredy, Baron de Coubertin, was born to a wealthy family in Paris on New Year's Day of 1863. He was raised with the notion that the French people had been humiliated by the Prussians during the Franco-Prussian War. Coubertin believed this defeat came about because the French were weak, not educated to deal with current life, and untrained in physical sports. The French educational system emphasized the life of the mind exclusively, and many people believed that physical activity would take energy away from mental growth. Coubertin felt this was an unbalanced approach, and that excessive intellectualism had led to the defeat of his country.

Early Interest in Sports

As the member of a wealthy family, Coubertin did not face the pressure of having to make a living as a young man. He rode horses, rowed, boxed, fenced, and circulated in high Parisian society. Despite his easy life, (or because of it), he was haunted by the need to create some meaning, to have some greater purpose than merely chatting with other aristocrats or attending parties.

During his early teens, Coubertin had read a great deal of English ''schoolboy'' novels, in which the heroes were rugged, vigorous youths who excelled in sports and were admired by all. As J. A. Lucas noted in *Olympism* ''Baron Pierre de Coubertin was convinced that the sports-centered English public school system of the late 19th century was the rock upon which the vast and majestic British empire rested.'' He was fascinated by the image of such hardy people. In 1883, against his parents' wishes, Coubertin traveled to England to visit such schools and to learn about the British attitude toward sports and physical conditioning. It would be the first of twelve such visits, during which he would develop his lifelong philosophy on physical education.

Coubetin also traveled to the United States, studied physical education there, and wrote and spoke to American, British, and French audiences about his interests. He was a prolific writer, producing over 20 books and hundreds of articles during his lifetime. As Richard D. Mandell wrote in *The First Modern Olympics,* most of his writing was dry and repetitive, and he had to use part of his vast fortune to pay for its publication. His works on the early Olympics have survived because of their historical interest.

Coubertin's grandiose plans for wholesale reform of the French educational system never came to pass; not did his desire to revitalize all of French culture. However, he will be remembered forever as the founder and organizer of the modern Olympic Games. The Games, originally celebrated in ancient Greece as part of ancient religious beliefs, had not been held for almost 1500 years.

Sought Support for his Olympic Plan

As Mandell pointed out, Coubertin had little contact with athletes, but he was superb at convincing bureaucrats and wealthy supporters that the Olympics were a worthy cause. The fact that he was an energetic and optimistic member of the nobility made it hard for them to refuse. He organized banquets and assemblies at which he prodded them to take action. He presented his new Olympic Committee as a strong and growing organization worthy of their support. However, as Mandell noted, ''His '*Comite international olympique'-confidently referred to at the front of brochures, listed at the top of letterheads, and accompanied by the five interlocking rings in the common colors representing those on all the national flags-was for many years the frailest of paper structures.''*

Coubertin became established as an expert on physical education. He began a campaign to convince French authorities that a program of physical education, more organized amateur athletic opportunities, and a reform of the educational system, were necessary, and that he should be placed in charge of such a program. Some bureaucrats were convinced, to the extent that they commissioned him to hold a ''Congress for Physical Education in June 1889. Although he was empowered to charge admission to the congress, Coubertin distributed free tickets instead, and held exhibitions of horse riding, fencing, and track and field. He also arranged for a soccer game, rowing, tennis, and other events.

Surprisingly, Coubertin was attacked by many for holding this congress. His attackers felt that his methods were too British, and that he was turning his back on the French way. However, the criticism brought him a great deal of publicity. In the next few years, he continued to write, speak, and hold athletic events. In 1892, at a ''jubilee'' of the French Union of Athletic Sports Societies, according to Mandell, he made his first proposal for the institution of the

modern Olympic Games: ''I hope you will help us in the future as you have in the past to pursue this new project. What I mean is that, on a basis conforming to modern life, we reestablish a great and magnificent institution, the Olympic Games.''

His proposal did not meet with much enthusiasm, since most of those present had no idea what he was talking about. The original Olympic Games were part of ancient Greek religious ritual, and athletes customarily competed without clothes. Was this what Coubertin meant? Coubertin himself was unsure what form these new games would take, or what countries would be involved, but he was undeterred by the lack of support. In 1894, he held an international congress of athletic associations.

International Olympic Committee

Seventy-nine delegates from 12 countries attended. Coubertin had written on the invitations, ''Congress for the Reestablishment of the Olympic Games,'' and planned the event to be as lavish and momentous as possible, so that those attending would believe they were now a part of history. The congress divided into two committees, one of which was to discuss the issue of amateur athletes versus professionals-a debate that continued throughout the twentieth century-and the other of which was to discuss the revival of the Olympics. Before the congress was over, this second committee had agreed on the basic structure of the games. They would take place every four years, just as the ancient Olympics had. They would be international in scope, and involve modern sports. They would be for adult athletes only. Athletes who made money from their sports would not be allowed to participate. Different nations would host the events, rather than being held in the same nation repeatedly. The committee also established the first International Olympic Committee (IOC), composed of members who would represent the Olympic Games to the leaders in their home countries. The committee agreed that the first modern Olympics would take place in Greece, the ancient home of the Games.

First Modern Olympic Games

As Jeffrey Segrave and Donald Chu pointed out in *Olympism,* ''The choice of Athens for the new world Games was unfortunate. Greece was in political and military turmoil, and utterly bankrupt.'' Coubertin, however, visited Athens and became convinced that the Greek people truly wanted to host the Games. Crown Prince Konstantine of Greece took the helm of the Games Committee, and Greek fundraisers came up with $100,000. A merchant, George Averoff, donated $300,000 more. The city was renovated and decorated, and the Games began on April 5, 1896. Segrave and Chu wrote, ''The 33-year-old Baron saw a life-dream fulfilled. The years ahead were filled with crisis and a halting progress. On this day, however, he was radiant with joy.''

Later Olympics, in Paris and St. Louis, were not as positive, as these events were nearly eclipsed by world's fairs; the IOC and Coubertin were nearly displaced. However, the Games of 1912, held in Stockholm, hewed more closely to Coubertin's ideals. Mandell wrote that these Games ''were independent of any other distracting public festival and took place in facilities especially designed and built for the occasion.'' In addition, after these Games, Coubertin began to achieve recognition as the founder of the modern Olympic movement.

Later Years

During World War I, Coubertin moved the headquarters of the IOC to Lausanne, Switzerland. He continued to promote his idea that the Games encourage peace and communication among nations through nonviolent competition in sports. He had volunteered to serve in the military, but instead, was assigned to oversee the physical education programs in French provincial schools. By this time, Coubertin had spent most of his formerly large fortune to promote the Games. What was left disappeared in the rampant inflation that took place during the war. Impoverished, he dismissed his servants and sold his family home. His sister-in-law was killed when the Germans bombed Paris, his two nephews were killed in combat, and his beloved son suffered severe sunstroke at the age of two, became catatonic, and never recovered. Coubertin's daughter, was mentally ill and required care. Coubertin's wife, in response to these tragedies, became compulsive and controlling, and refused to give any of her own money to support the family. Coubertin was penniless during the last years of his life, but his wife refused to give him any spending money.

After the 1924 Olympics in Paris, which were very successful, Coubertin retired from his post as president of the IOC. In his later years, he became isolated and bitter. However, the international tradition he created was now strong and full of life. He died in Geneva, Switzerland on September 2, 1937. After his death, one final Olympic ritual occurred. In his will, Coubertin left directions that his body should be buried in Lausanne, but his heart should be removed and buried in holy soil amid ruins on the site of the ancient Olympic Games. These wishes were honored.

An *Encyclopedia Britannica* article noted that ''Coubertin's extraordinary energies, his taste for cultural symbolism, his social and personal connections, and his willingness to exhaust his fortune in pursuit of his ambitions were critical to launching the Olympic Movement.''

Lasting Influences

Coubertin left influences on the Olympic Games that endure today. The vast pageantry, and the ceremonial and ritual opening and closing of the games, began with him. Because French people at the time were not interested in sport for sport's sake, and enjoyed elegant, artistic spectacles, he accompanied the events he organized with speeches, banquets, and solemn assemblies, often including displays of fireworks and torch-lit parades. He believed that sports should incorporate elements of theater and ritual in order to captivate the minds and hearts of participants and spectators.

Coubertin also contributed the paradoxical notion that the Olympics can intensify national pride and patriotism of individual nations, and at the same time, prevent conflict

between nations because all the nations are involved together: that ''the mixing of patriotism and competition will somehow further universal peace,'' as Mandell noted. He quoted Coubertin, who wrote in 1896, ''The Olympic Games, with the ancient [Greeks], controlled athletics and promoted peace. Is it not visionary to look to them for similar benefactions in the future?''

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Bob Cousy

Known as ''the Houdini of the Hardwood,'' Bob Cousy (born 1928) was a pioneer in the National Basketball Association (NBA). Many consider him the definitive point guard and an excellent playmaker, one of the best ever to play the game of basketball.

Cousy was born on August 9, 1928, in New York City. He was the son of French immigrants from Alsace, Joseph and Julliette (nee Corlet) Cousy. His father was a taxi driver and airline worker, while his mother worked as a secretary and language teacher. Cousy spent his early years in the East Side of Manhattan. He participated in such sports as stickball, boxball, and the stealing of hubcaps, but not basketball.

When Cousy was 12, the family moved from Manhattan to St. Albans, Queens. There, he learned to play basketball for the first time when he was 13. His early years were inauspicious. While attending St. Albans' Andrew Jackson High School, Cousy was cut two different times from the junior varsity squad. However, he was welcomed back after he broke his right arm, and was forced to learn to dribble and shoot with his left. His ambidexterity made him valuable. By the time he was a junior, Cousy was the team's star. As a senior, he won New York City's scoring title. Cousy scored 26 points in his last high school game.

Stand-Out College Player

Taking up a scholarship offer from Holy Cross College in Worcester, Massachusetts, Cousy entered the school in 1946. He was platooned as a first-year student, 1946-47, the year Holy Cross won the NCAA title. Cousy played regularly beginning in the 1947-48 season, and soon became one of the best known players in college basketball.

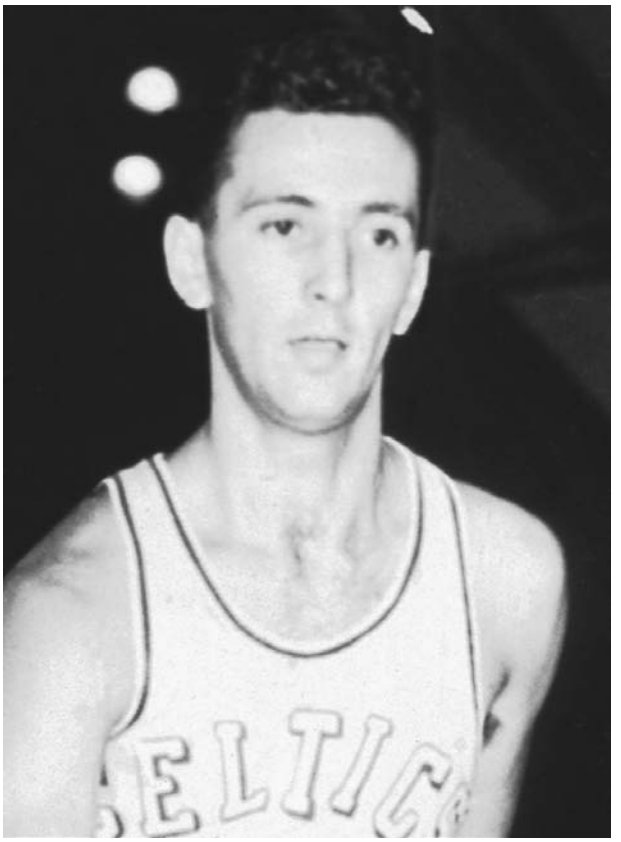

He had many flashy movies, and was responsible for popularizing the behind-the-back dribble. Yet Cousy was also benched at times because of this play by coach, Alvin Julian. At one point, Cousy considered transferring to St. Johns. He stayed the course and Holy Cross became a college basketball powerhouse. The team had two long unbeaten streaks while Cousy was a member. In the 1947-48 season, it won 18 consecutive games, and in 1949-50, 26 straight. Both streaks ended in the NCAA playoffs, though the 1949-50 team went on to win the National Invitational Tournament (NIT). Cousy himself garnered All-American honors. During his senior season, he averaged 19.4 points per game and was a co-captain. He graduated in 1950 with a B.S. in business.

Began Pro Career in Boston

After graduating from Holy Cross, Cousy's career plans were not set in stone. In addition to considering a career in professional basketball, he also thought about opening a driving school. Basketball won out. In the 1950 National Basketball Association draft, Cousy was a first round draft choice by the Tri-Cities Blackhawks, then traded to the Chicago Stags. Because Cousy was well known in Boston, the Celtics and their coach Red Auerbach were vilified for not selecting him in the draft. Auerbach was unimpressed by Cousy's size (about 6′1″ tall) and razzle-dazzle style of play. However, the Stags folded before the 1950-51 season began and the team's players were distributed to three other teams in a dispersal draft. The Celtics drew Cousy's name out of a hat and he negotiated a contract for $9000 per year

with the team. Auerbach soon began to appreciate the player he did not originally want.

Became Force in League

In Cousy's rookie season, 1950-51, the Celtics improved from one of the worst teams in the league to one with a winning record. Though the team lost in the first round of the playoffs, Cousy helped on numerous fronts. He posted impressive numbers, averaging 15.6 points per game and 4.9 assists per game. Cousy was named Rookie of the Year and finished ninth in the NBA scoring race. He was also a first-team All-Star.

What was even more valuable to the Celtics was the way he refined the point guard position. He could see plays that no one else could with his extraordinary peripheral vision. Cousy also had large hands, excellent timing, outstanding reflexes, and a deft touch with the basketball that allowed him to make these extraordinary plays. Cousy had the ability to make passes anywhere with both hands, including blind, behind-the-back passes, passes between his legs and over his shoulders. He could also dribble with both hands, make outside shots, and penetrate. While it took some time for his teammates to get used to his accurate, if unorthodox passes, it made Cousy a hard player to defend. Cousy's playing style also attracted an audience to the struggling young NBA, which welcomed the attention. Cousy made the game fun and people came just to see him.

Cousy gradually improved his game in the early 1950s. In the 1951-52 season, he averaged 21.7 points per game and 6.7 assists per game, but the Celtics again lost in the first round of playoffs. By 1952-53, he was leading the league in assists, averaging 7.7 per game. In the semi-finals that year, Cousy played his most legendary game, scoring 50 points (including 25 in regulation) in a four overtime game against Syracuse on March 21. He also made 30 of 32 free-throw attempts. Though the Celtics made it to the finals, they eventually lost the league title.

Cousy reached the height of his career in the mid-1950s. He led the NBA in assists from 1953-60, and was also always near the top of the league in scoring and free-throw percentage. In 1953-54, Cousy was the second highest scorer in the league, averaging 19.2 points per game and the All-Star Game MVP. A few years later, in 1956-57 Cousy was both the league's MVP and All-Star Game MVP. He led the league in assists (7.5 assist per game) and was eighth in scoring with 20.6 points per game. In 1956, he also became the first NBA player to appear on the cover of *Sports Illustrated.* The Celtics had the best record in the league and won the NBA championship in seven games over the St. Louis Hawks. With the addition of Bill Russell in the late 1950s, the Celtics won the NBA championship six of Cousy's seven last seasons with the team (except 1957-58). He also appeared in the All-Star Game every year he played with the Celtics, save 1961-62, and was a 12-time all-NBA selection. Cousy was a league leader in other ways: in 1955, he helped organize the NBA Players Union. His affect on the league was recognized near the end of his career. In 1962, a sports editor poll named him the NBA's number one player of all time.

Retired from Celtics

Cousy retired from the Celtics after the 1962-63 season, making $30,000 per year. During his last regular season home game, March 17, 1963, he received a 20-minute farewell. The Celtics went on to beat the Lakers in finals to secure yet another NBA championship. Though many believed Cousy was still near the top of his game, he knew his skills were on the decline. For example, his scoring average was down to 13.2 points per game. He told Tom Callahan of *Time* magazine, ''I was very conscious of my skills eroding. . . . The minute there is even a subtle diminishment of legs, you're the first to know. I became aware of when I should stop wanting the ball in key situations. For a couple of years, I decoyed myself at those moments, making sure Sam Jones, Tommy Heinsohn or whoever ended up with the shot.'' Cousy could have played longer, but the decline would have been too obvious, and he feared any marketability he had would have been lost. He had already done numerous commercial endorsements during his playing years.

Over the course of Cousy's career in Boston, he scored nearly 17,000 points and 7,000 assists in 917 regular season games. He averaged 18.4 points per game, and had a career .803 foul shooting percentage, and .375 field goal percentage. When he retired, he held two NBA records, later surpassed, for most minutes played (30,230) and most assists (6949). Cousy was also fourth-leading scorer of the time (16,995 points) and second in total games played (917). He was the only player to play in 13 All-Star games, and only fouled out 20 times. In his 109 playoff games, Cousy averaged 18.5 points per game, 8.6 assists per game, and had an .801 foul shooting percentage.

Began Coaching Career

Immediately after retirement, Cousy began a coaching career, first on the college level. Remaining in Boston, he coached the Boston College team from 1963 through 1969, posting a record of 117-38. In four seasons, the team racked up more than 20 victories. Cousy also took the team to several NCAA tournaments and one NIT tournaments. Cousy left the college ranks in 1969 in part because he did not like to recruit.

Cousy was immediately hired by an NBA team. In 1969-70, Cousy was the coach of the Cincinnati Royals. He briefly unretired as a player during the season and played in seven games. Cousy made the move to help his team and was well-paid for the effort. At the time, he was the oldest player to ever play in the NBA. In the 1970-71 season, the team moved to Kansas City-Omaha and was renamed the Kings. Cousy remained as coach until 1974, when he retired. His record as a professional coach was 141-209. During his tenure as coach, his accomplishments as a player were not forgotten. Cousy was inducted into the Naismsith Hall of Fame in 1970, and he was named to the All-NBA Silver Anniversary Team in 1971. He was later named to the 35th and 50th Anniversary Teams as well.

Became Television Commentator

After retiring as a coach, Cousy could not leave behind the game. Beginning in 1974, he was a color commentator for Celtics games for many years. Known for his blunt opinions, Cousy told Terry Pluto of Knight-Ridder/Tribune News Service ''Some games, I really have to bite my tongue on the air. I get so mad at those guys, I want to run on the court and just wring a few necks.'' In the late 1990s, he added another basketball role, working as a marketing representative for the Celtics' front office. Cousy also remained involved in the labor movement in basketball, believing pre-1965 players should have better pensions. Though Cousy despised old timers charity games, he suited up for at least one that benefited the pensions of older players.

Cousy also worked outside basketball. He served as the commissioner of the American Soccer League from 1974-79. He also ran for a Congressional seat, but lost the election. Cousy even took on an acting role. In 1994, he appeared in the movie *Blue Chips,* a movie about the corruption in recruitment of college basketball players. Cousy played the athletic director of the fictional Western University. Still, it is as a real basketball player that Cousy remained best known. His former coach, Auerbach, was quoted in *The Modern Encyclopedia of Basketball* as saying ''Cousy was one of the greatest all-around basketball players in the game, and undoubtedly he was the best backcourt player.''

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Bartolomeo Cristofori

Bartolomeo Cristofori (1655-1731), a harpsichord maker for a Florentine duke, built the world's first piano. He later made several technical alterations to improve the instrument's acoustics that have remained essential components of its construction.

Almost nothing is known about the personal life of Bartolomeo di Francesco Cristofori, except that he was born in the northern Italian city of Padua on May 4, 1655. He became a harpsichord maker, and by 1688 his reputation brought him to the attention of Prince Ferdinando de Medici, son of the grand duke of Tuscany. The prince owned forty harpsichords and spinets, and hired Cristofori to both curate the collection and build new ones. The harpsichord, also called a *clavecembalo* or *clavecin,* dated back to the fourteenth century and took the form of strings stretched over a wooden sounding board. Notes emerged when a plectrum, or pick made from a bird's quill or leather, struck the string. Its main drawback was an inability to emit gradations in tone; striking the keys hard, or barely at all, produced the exact same vibration. Larger harpsichords, instruments that contained three or even four sets of strings, were eventually developed that gave an added depth to the sound. However, even the smallest harpsichord was expensive to build and maintain. They were the sole province of kings and minor nobles who possessed a fondness for the arts, like the Medicis.

The harpsichord was the predecessor of Cristofori's piano, but it also had links to a less rarified instrument. The dulcimer, an ancient stringed instrument probably brought to Europe from Asia by Romany gypsies, was a far more populist musical instrument. It was a simple stringed board, and could be played by those with a rudimentary musical ability. Literature of the era rarely even mentions it, so lowly was it considered to be inside established musical circles. A violinist named Pantaleon Hebenstreit improved on the dulcimer around 1700, creating a double one with a five-octave range. The player could inject much more emotion into the playing, and was able to produce a range of tones. Hebenstreit demonstrated his invention, which he called a Pantaleon, before King Louis XIV of France in 1705. Back in Germany, Hebenstreit gained a measure of renown, and others thought about improving on his innovation by making the two hand-held hammers into a series of keys instead, each of which would be connected to its own hammer. An instrument-maker in France named Marius and one Christoph Gottlieb Schroeter of Germany devised designs for such instruments, but they were never built.

Improved on Harpsichord

Cristofori was probably unaware of Hebenstreit's Pantaleon.. He is thought to have started work on his own invention while in the service of the Medicis in Florence around 1698, though he may have begun as early as 1694. A 1700 inventory of the Grand Duke's musical assets listed an *arpicembalo che fail piano e il forte,* or ''harpsichord that can play quietly and loudly.'' From there Cristofori constructed what became the first piano around 1709. Instead of the quilled jacks used to pluck the string on the harpsichord, Cristofori's innovation was to devise a way in which the strings were struck from below by individual hammers covered in deer leather. The truly revolutionary part of the process was the way by which the downward pressure of the key, when struck by a finger, was carried to the hammer that struck the string. He called it a *gravecembalo col piano e forte,* or ''clavichord with soft and loud.'' The clavichord was another type of keyboard instrument similar to the harpsichord. The name was soon shortened to simply ''pianoforte.''

Cristofori's invention might have languished forever inside Florence's royal palaces had it not been for the Marquis Scipione Maffei, who wrote about it in 1711 in his *Giornale dei Letterati d'Italia,* a publication funded by the Medici family. An article titled ''New Invention of a Harpsichord with the Soft and Loud'' appeared in Volume V. ''Everyone who enjoys music knows that one of the principle sources from which those skilled in this art derive the secret of especially delighting their listeners is the alternation of soft and loud,'' Maffei wrote. ''This may come either in a theme and its response, or it may be when the tone is artfully allowed to diminish little by little, and then at one stroke made to return to full vigor—an artifice which has often been used, and with wonderful success, at the great concerts in Rome.'' Scipione then remarked that the harpsichord was unable to produce as many variations as a bowed string instrument, ''and one might have considered it the vainest of fancies to propose constructing [a harpsichord] in such a manner as to have this gift. Such a bold invention, nevertheless, has been no less cleverly thought out than executed, in Florence, by Mr. Bartolommeo Cristofali.'' Unfortunately Maffei misspelled Cristofori's name.

Died in Obscurity

Cristofori made about twenty of his pianofortes between 1709 and 1726. His patron Ferdinando died in 1713, but he remained curator under the prince's successor, Cosimo III. In 1716 Cosimo named him curator of all musical instruments in the Florentine royal collection. He continued to improve on his pianoforte: in 1720, he installed what would become the forerunner of the soft pedal in the form of two knobs at either side. Cristofori failed to win riches or fame for his invention, however. Most who tried the pianoforte dismissed it as far too difficult to master. Those who did possess a dexterity for the keyboard, such as accomplished organists and harpsichord players, tried it but were put off by the variations in tone; their attempts, which might have furthered its popularity, emitted clumsy sounds and were soon abandoned. Only in 1732 did the first music written for the piano—twelve sonatas written by Florentine composer Ludovico Giustini—appear in print.

The piano languished in relative obscurity, eclipsed by the popularity of opera, which had emerged in Italy in the last century; music practitioners became more interested in the possibilities of the human voice as a musical instrument. Tuscany was also the center of the violin industry at the time. But Cristofori inspired others in Florence, and there emerged a small piano-making industry for a few years. His most famous apprentice was Giovanni Ferriri, who made several of them. It is thought that George Frederic Handel may have encountered one of Cristofori's pianos on a visit to Florence or Rome, and it is known that five of them were shipped to Spain after harpsichord virtuoso Domenico Scarlatti came to Florence.

Germans Marketed the Instrument

In 1725, a German translation of Scipione's 1711 article appeared in Saxony. Titled *Critica Musica,* it included the diagram of the string mechanism Maffei had drawn. Gottfried Silbermann, an iconoclastic organ builder and clavichord maker from Dresden, is thought to have constructed the first two pianofortes in Germany around 1730. Silbermann knew Hebenstreit in Dresden, who had risen to the post of Royal Chamber Musician, and was hired to maintain the famed Pantaleon; he then secretly copied it and tried to sell it. After Hebenstreit discovered the treachery, he enlisted the help of his patron and was given exclusive rights over the instrument that bore his name. When Silbermann made the pianos, he refused to divulge his know-how. He invited Johann Sebastian Bach, a famed musician and composer in Leipzig by then, to play one, but Bach disliked its sound. Silbermann then worked to improve the instrument until a better version met with the composer's approval.

Various other forms of the instrument came into being in Germany during the latter decades of the eighteenth century, and German manufacturers perfected Cristofori's invention to such a degree that it was believed to have sprung from German soil itself. Even Ludwig van Beethoven, whose concertos and sonatas for the piano remain the some of the most revered of all classical compositions, wrote in 1816 that the instrument was most certainly a German invention. Cristofori died in Florence on January 27, 1731. A few of his pianofortes exist: an instrument dating from 1720 is in the collection of the Metropolitan Museum in New York, while another is in Leipzig and a third at the Museo degli Strumenti Musicali in Rome. A three-keyboard harpsichord thought to have been built by Cristofori, dated 1702 and with the coat of arms of Prince Ferdinando, resides at the University of Michigan in Ann Arbor.

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Jane Croly

Jane Cunningham Croly (1829-1901) was probably the first female American journalist. For over forty years she held various editorial positions on newspapers and magazines. In 1868 she founded Sorosis, which became the first American woman's club of any consequence or endurance.

Jane Croly was born in Market Harborough, Leicestershire, England, on December 19, 1829. She was the daughter of the Reverend Joseph H. and Jane Cunningham, and came to the United States when she was twelve years old. In her childhood she was taught by her father and brother at their home in Poughkeepsie, New York, and later in New York City. In her early girlhood Croly attended school at Southbridge, Massachusetts, where she edited the school paper, wrote plays, and acted as stage manager.

Wrote on Women's Fashions

In 1855, Croly gained a place on the staff of the *Sunday Times and Noah's Weekly Messenger,* writing under the pseudonym, ''Jennie June,'' because she felt the traditional shyness concerning women in public life. She became a special writer on women's fashions and was among the first to ''syndicate'' her articles. In 1856 she married David Goodman Croly, a New York journalist. Five children were born to them, but Jane Croly departed from the conventional mode of the time and continued her journalistic work.

For over forty years she held various editorial positions on newspapers and magazines. In the year of her marriage she called the first Woman's Congress, to meet in New York. She was editor, for a time, of *Demorest's Quarterly Mirror of Fashion,* and in 1860, when that journal and the *New York Weekly Illustrated News* were incorporated into *Demorest's Illustrated Monthly,* she became its editor, remaining as such until 1887. She was also connected with *Godey's* and with the *Home-Maker.* Jane Croly was probably the first woman correspondent in New York for out-of-town papers. For fifteen years she wrote letters for the *New Orleans Picayune* and the *Baltimore American.* She represented in New York the *New Orleans Delta,* the *Richmond Enquirer,* and the *Louisville Journal.* At various times she was editorially connected with the New York *World,* and the *Graphic Daily Times,* and, for nine years with the *New York Times.* She was also dramatic critic and assistant editor of the *Messenger* from 1861 to 1866.

Founded Woman's Club

In 1868 Croly, in common with a number of New York women, was extremely indignant because her sex was completely ignored at the Charles Dickens reception. In protest and consistent with her advocacy of everything she considered for the betterment of women, she founded Sorosis, which was not the first woman's club, but was the first of any consequence or endurance. Croly was the first president of the New York State Federation of Women's Clubs. When her husband attempted to teach in America the philosophy of Positivism originated by Auguste Comte, Croly endeavored to aid him. In 1889 she founded the Women's Press Club in New York.

Of Croly's separate publications the most notable was *The History of the Woman's Club Movement in America,* a large volume published in 1898. In 1866 she published *Jennie June's American Cookery Book,* and in 1875 *For Better or Worse. A Book for Some Men and All Women.* In 1898 she met with an accident which crippled her, and subsequently she spent much of her time in England seeking rest and cure. She died in New York City on December 23, 1901.

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Glenn Cunningham

Glenn Cunningham (1909-1988), the ''Kansas Ironman,'' was the world-record-holder in the mile race from 1934 until 1937. He was a member of the 1932 and 1936 U.S. Olympic teams.

Glenn Cunningham was born in Atlanta, Kansas on August 4, 1909. His father, Clint Cunningham, was a water-well driller who also did odd jobs. In February of 1916, Cunningham and his older brother Floyd were badly burned in an accidental fire in their schoolhouse. Floyd died from the burns, and doctors thought that Cunningham's legs were so badly burned that they would have to be amputated. However, he eventually recovered after a long battle. Cunningham regained his strength by running. By the time he was 12, he had beaten all the local high school runners. His legs remained deeply scarred, however. Throughout his life, he would have to massage them and spend time doing long warm-up exercises in order to maintain circulation. In addition, his injuries meant that

he could never run smoothly or efficiently; he compensated with endurance and strength. It is interesting to speculate on how great he might have been if he had never been injured.

According to Cordner Nelson and Roberto Quercetani in *The Milers,* ''The middle 1930s may well be the most exciting short period in the history of the 1500 and mile. It was a time of world records and surprises, a time of great improvement and uneasy uncertainty for individuals.'' No runner had yet broken the 4-minute barrier in the mile, but some, including Cunningham, came close. Frank B. Bowles wrote in the *Biographical Dictionary of American Sports* that Cunningham ''may have run a sub-4 minute mile in high school, but this feat has never been authenticated.''

Cunningham attended the University of Kansas, where he ran for the track team and won his first big race, the 1932 NCAA 1500 meters. That summer, he was selected for the U.S. Olympic track team. At the 1932 Olympics, held in Los Angeles, he came in fourth in the 1500 meter race.

The Kansas Ironman

In 1933, Cunningham graduated from the University with the highest academic record in his class. That same year, he won the AAU 800 meters with a time of 1:51.8, as well as the 1500 meters with a time of 3:52.3. In addition he won the NCAA mile for the second time, with a time of 4:9.8. Overall, he ran 20 races in Europe during that summer, as well as maintaining a busy indoor season and a hard outdoor season. That year, the first year he was called ''Ironman,'' he was awarded the Sullivan Memorial Trophy, which was given annually to the most outstanding amateur athlete.

Cunningham went on to graduate school at the University of Kansas, then earned a master's degree from the University of Iowa in 1936, and a Ph.D. in physical education from New York University in 1940.

In 1934, public interest in the mile race was at an all-time high. Cunningham began a tough competition in the mile against Bill Bonthron of Princeton. According to Nelson and Quercetani, ''Madison Square Garden had to turn away thousands of people who wanted to see [Cunningham and Bonthron]. Their exploits made headlines throughout the country.'' The two ran some very close indoor races, tying each other in setting a new indoor record of 3:52.2 in the 1500 meters, then were pitted against each other in the mile on June 16 at the first Princeton Invitational Games. This event consisted of only four races, which began at five in the evening, after the Yale-Princeton baseball game. Only three runners were slated to run in the mile: Bill Bonthron, Glenn Cunningham, and Gene Venzki; most of the crowd of 25,000 spectators expected Bonthron to win by a large margin.

For the first lap, Venzke was in the lead, with Cunningham closely following. After another half-lap, Cunningham passed him and was in the lead. Bonthron moved in close behind Cunningham, holding steady and seemingly ready to speed past him at the end of the race. In the third lap, however, Cunningham put on a burst of speed. Nelson and Quercetani wrote, ''His scarred legs churned wildly, and he looked as if he had started the last lap. Around the turn he opened up an alarming gap of ten yards over Bonthron.'' By the time he reached the backstretch, he was 20 yards in front of Bonthron, and Venzke was far behind. The crowd forgot about cheering for Bonthron, the home favorite, and switched to yelling for Cunningham, trying at the same time to figure out just how fast he was running. On the homestretch, he was 40 yards ahead of Bonthron and driving for the record. He tore through the tape with a time of 4:06.7, a new world record. He kept running for a 30-yard cool-down, then jogged back to the finish line, where Bonthron congratulated him. His new strategy of running the second half of the race faster than the first half had paid off. His lap times were 61.8, 64,0, 61,8, and 59.1.

Later that summer, however, at the NCAA championships in Los Angeles, Bonthron was ready for this tactic. When Cunningham speeded up after two laps, Bonthron speeded up with him, and so did Venzke. Although Venzke couldn't keep up, Bonthron could, and did. Cunningham was unable to get away from Bonthron, and according to Nelson and Quercetani, ''Bonthron exploded with an unbeatable kick which shot him five yards past Cunningham in the space of about 30 yards.'' Bonthron also beat Cunningham on June 30, in Milwaukee; despite the fact that Cunningham had run the 1500 in 3:48.9, a time that would have set a new world record, Bonthron had run it even faster, in 3:48.8. According to Nelson and Quercetani, Cunningham said, ''It's a strange feeling to break a world's record and still lose.''

Cunningham came back in 1935 and won the AAU 1500 meters with a time of 3:52.1. He also won the Wanamaker Mile in 4:11.0, with Venzke in second place and Bonthron in third.

In 1936, he won the metric mile in the AAU meet and in the trials for that year's Olympics. Knowing that he would run in the Olympics, he was cautious, not wanting to peak his speed and running condition too early. He hung back, running slowly and not pushing the pace; in one race, he said, ''I'm going to win, no matter if it's going to take me the whole night,'' according to Nelson and Quercetani. He won that race with an almost comically slow time of 4:46.8.

The 1936 Olympics

Cunningham's strategy of holding his speed in reserve seemed to work. At the Olympics, held in Berlin, he recorded his fastest-ever time in the 1500 meters-3:48.4, a new U.S. record-but unfortunately was outrun by Jack Lovelock of New Zealand, who set a new world record with his time of 3:47.8. Cunningham said of Lovelock, ''He must be the greatest runner ever,'' according to Nelson and Quercetani.

In 1937 and 1938, Cunningham won the AAU title again, making 1938 the fifth time he had won the event-four of which wins were in successive years.

Endurance and Pacing

Nelson and Quercetani noted that Cunningham admired endurance, and quoted him as saying, ''If you stay in the running-if you have endurance-you are bound to win over those who haven't.'' In addition to endurance, runners need the skill of pacing. No one can sprint for a mile, so mile runners have to plan how they will spread out their effort over the distance so that they can complete it in as short a time as possible without burning out before the finish. On March 3, 1938, at the age of 28, Cunningham showed his endurance and his pacing when he ran an unofficial, but outstanding, mile in 4:04.4. It happened on the track at Dartmouth in Hanover, New Hampshire. The track there was known to be fast, and it was large, with only six-and-two-thirds laps to a mile. This meant that runners could run faster on the wide turns than they could on the tighter turns of a smaller track. Cunningham had a plan for this race; he would run his first three quarter-miles in 60, 63, and 61 seconds, and then go all out on the last quarter.

He ran the first quarter in 58.5, and worried that he had run it too fast and would not have the speed later when he needed it. He slowed down slightly and passed the half-mile on schedule. He hit the three-quarter mark in 3:04.2, and later said of that point, ''I felt quite fresh,'' according to Nelson and Quercetani. On the last quarter he pushed himself to run as fast as possible, and hit the tape at 4:04.4, two seconds faster than anyone had ever run the mile before. The time was reported on the front page of the *New York Times.* However, track officials discounted the record because it was made on a large track. This was unfortunate; as Nelson and Quercetani pointed out, track insiders had long predicted that Cunningham would run that fast. Cunningham's unofficial record was not beaten until 1955. Only a few days later, on March 12, Cunningham ran the Columbia Mile in 4:07.4, an official indoor record.

In 1939, he won the Baxter Mile for the fifth time, the Wanamaker Mile for the sixth time, the BAA indoor mile for the ninth time, and beat famed two-milers Don Lash and Greg Rice in 9:11.8.

''The Parade of Great Milers Never Stands Still''

In 1940, his last season of competition, Cunningham wanted to win his last 1500-meter race and retire on a high note. However, as Nelson and Quercetani wrote, ''The parade of great milers never stands still. No matter who is on top, ambitious young men are plotting to overthrow him.'' At the race, held in Fresno, California, Cunningham was up against some of the best new track talent, including Walter Mehl, who was an impressive two-miler who had won the Big Ten title in the mile in 1939.

Cunningham set the pace from the start, and the younger runners trailed him. The crowd of 14,000 fully expected to see him win, and cheered him on. Nelson and Quercetani wrote, ''This was the master, at his peak for his last race, running with the grace and power of old, setting a pace as stiff as any he had ever run except for his ''freak'' 4:04.4. Actually, the spectators were surprised to see anyone staying close behind.'' They did stay, and in the homestretch, Mehl strode past Cunningham. Cunningham had beat his own 1500-meter record with a time of 3:48, but came in second to Walter Mehl, whose time was 3:47.9.

From 1940 to 1944, Cunningham worked as physical education director at Cornell College, after which he served for two years in the U.S. Navy. Cunningham married Ruth Sheffield, in the summer of 1947. Although he might have used his name as a star athlete to make a great deal of money, he was more interested in helping others than in making a fortune. He and his wife opened the Glenn Cunningham Youth Ranch and over the next three decades, raised over 10,000 foster children, ten children of their own, and two daughters from Cunningham's earlier marriage. As Frank B. Bowles wrote in *Biographical Dictionary of American Sports,* ''With virtually no outside help, the couple handled the youngsters with old-fashioned patience and tolerance.'' Cunningham often went on speaking tours as a lay preacher.

Because Cunningham had won 21 out of 31 races at Madison Square Garden, and set his best indoor mile there in 1938 with a time of 4:07.4, he was named the most outstanding track athlete to compete at the Garden during its first 100 years. Cunningham was elected to the U.S. Track and Field Hall of Fame and the National Track and Field Hall of Fame. He died in Menifee, Arkansas on March 10, 1988.

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Charles Brent Curtis

Charles Brent Curtis (1860-1936) was elected to the United States Congress as a Republican in 1892. He completed 14 years of service in the House of Representatives and 20 in the Senate. Curtis was inaugurated as the thirty-first vice president of the United States in March 1929, the first Native American to have achieved this office.

Curtis was born on January 25, 1860 on the Kansa/Kaw Indian-allotted land which would later become part of North Topeka, Kansas. He was the eldest of two children, his sister, Elizabeth, being born in 1861. His father, Orren Armes Curtis, was a white man whose English ancestors originally arrived in America in the early 1600s. Orren Curtis was born in Eugene, Indiana, in 1829. He appears to have been married several times prior to marrying Ellen Pappan, the mixed-blood daughter of his employer, in 1859. Ellen Pappan Curtis' mother, Julie Gonville Pappan, was of Kansa/Kaw, Osage, and remote Potawatomi ancestry. Julie had married three times, her last husband, Louis Pappan, being of French ancestry and born in St. Louis. Mrs. Pappan's mother, Wyhesee, a full-blood Kansa/Osage Indian, was the daughter of the Kansa chief Nomparawarah [White Plume] and the granddaughter of the Osage chief Pawhuska. It was White Plume who had his portrait painted by Charles Bird King in the 1820s. Wyhesee married Louis Gonville who appears to have been of French Canadian and one-quarter Potawatomi ancestry.

Although Charles Curtis was later variously described as being of one-half, one-quarter, and one-eighth Indian ancestry, none of these appears to be correct. Technically, based on his somewhat confused and contradictory genealogy, Curtis was of a little over one-eighth Indian ancestry, and predominantly of English and French extraction. Whatever the case, Curtis identified himself as a Native American, although he was not sentimental about his ancestry and was not above employing his Indianness in whatever manner was most politically useful during his career.

Raised among his numerous Kansa relatives on their Indian allotments along the north shore of the Kansas River, Curtis was influenced by his maternal grandmother, Julie Gonville Pappan. Curtis resided with her on the Kansa reservation near Council Grove some 60 miles west of Topeka, following the death of his mother from cholera in April 1864. However, southern Cheyenne and Arapaho raids and conflicts with the residents of the Kansa reservation, between 1866 and 1868, resulted in Curtis being returned to the relative peace of north Topeka in 1868. On his return to Topeka, Curtis came under the dominant control and influence of his white grandmother, Permelia Curtis, who was to oversee his education and employment. She also laid the groundwork for Curtis' lifelong allegiance to the Republican Party.

In 1878, Curtis was briefly dropped from the Kansa annuity roll because he was not present at the time of the annuity distribution and because he did not have a primary residence on the Kansa reservation. At the time, the registry regarded him as being of one-eighth Indian ancestry. This did not affect his Kansa legal enrollment, however, since his grandmother, Julie Pappan, was recorded in the treaty of 1825.

Completing three years at Topeka High School, Curtis began the study of law in 1879 with A. H. Case, a local attorney, and was admitted to the bar in 1881, at the age of 21. Almost immediately, he involved himself with local political affairs, a field of interest that was to occupy the rest of his life. In 1885 he was elected the county attorney for Shawnee County, Kansas. Curtis was elected to the United States House of Representatives as a Republican from the Fourth District in 1892 and remained in the house until January, 1907, completing 14 years of service there.

Passage of the Curtis Act

In the late nineteenth century, Curtis became involved in legislation which resulted in the General Allotment Act. Passed in 1887, the act divided reservation lands among Native Americans and the surplus land went to U.S. settlers. On June 28, 1898, the Curtis Act was passed, extending the disastrous processes of the General Allotment Act (1887) to the Five Civilized Tribes of Oklahoma. It had generally been viewed that the application of the allotment was inevitable and Curtis, an avowed assimilationist who was an ardent supporter of allotment, achieved a compromised bill which attempted to somewhat modify the process. Nevertheless, Curtis will be remembered as being the author of the legislation that destroyed tribal sovereignty in the Indian Territory (later Oklahoma). Curtis, who held his own 40-acre Kansa allotment jointly with his sister throughout his life, actually reduced his own status as a Native American through the passage of the General Allotment Act. He felt, however, that the acculturative progress of the American Indian was being hindered by the continuation of communal ownership of lands, herds, and other tribal resources.

In 1907 Curtis was designated by the Kansas State Legislature to fill an unexpired term in the United States Senate. In the same year he was elected to the Senate, but he lost a reelection campaign in 1912. In 1914, Curtis was reelected to the Senate, defeating Senator Joseph L. Bristow, and continued in that senatorial position until 1926, some 20 years in the Senate. During his years in the Senate, Charles Curtis' name was prominent on a number of bills; however, he was recognized moreso for his politicking on the Senate floor. He was a conservative Republican and party regular who was designated party whip in 1915. Curtis replaced Henry Cabot Lodge as majority leader in 1924. That year also marked the death of his wife.

Curtis was philosophically and politically antagonistic to some forms of traditional Native American tribal government. In his capacity as chairperson of the Senate Indian Affairs Committee in 1921, Curtis supported the bill of Secretary of the Interior John Barton Payne to minimize the sovereignty of the Pueblo tribal governments by clarifying how federal jurisdiction was to be applied over the Pueblos. With the end of the sixty-sixth Congress, the Payne Bill was not acted upon, although the complex issues involving Native American sovereignty and land title were to be repeatedly addressed in future congresses.

According to William E. Unrau, Charles Curtis' political philosophy can be summarized as follows: ''Curtis supported the gold standard, high tariffs, prohibition, restrictive immigration, deportation of aliens, and generous veterans benefits; opposed the League of Nations; and took the view that depressions were natural occurrences that inevitably would be followed by periods of prosperity, championed female suffrage, government assistance to farmers'' especially Kansans.

Became Vice President

In 1928, at the Republican national convention, Curtis initially opposed Herbert Hoover's presidential nomination as their candidate. Fellow delegates were able to resolve his objections, and Curtis was designated as the vice-presidential candidate. The Republican victory in the 1928 national elections was achieved after an acrimonious battle.

Curtis was inaugurated as the thirty-first vice president of the United States in March 1929, the first Native American to have achieved this office. During his tenure, Curtis spoke for American Indians whenever the occasion arose. Most political analysts view him as having served a rather lackluster tenure as vice president. Some have disagreed, however, pointing out the effective role that he played in the complex negotiations of policy behind the scenes, and his major place in negotiations with American Indians, although he attempted to avoid controversy where possible. Although Curtis was re-nominated with Hoover in 1932, they were defeated. Curtis retired from active politics and returned to the practice of law in Washington, D.C.

Curtis married Anna E. Baird of Topeka in 1884. Mrs. Curtis' parents had migrated to Topeka from Altoona, Pennsylvania, and were prominent Baptists in the community. The Curtises had one son and two daughters: Harry, who graduated from Harvard Law School and established a practice in Chicago; Hermelia, who married an army officer; and Leona, who married a prominent industrialist of Providence, Rhode Island. Curtis died of a heart attack on February 8, 1936, in the Washington, D.C., home of his half-sister, Dolly Curtis Gann, who had served as his official hostess during his years as vice president. Curtis' remains were returned to Topeka, the place of his beginnings.

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D

Glenn Davis

Known as ''Mr. Outside,'' Glenn Davis (born 1925) played on exceptional Army football teams in the 1940s. He won the Heisman Trophy in 1946.

Glenn Woodward Davis was born December 25, 1925, in Claremont, California (some sources say December 26, 1924, in Burbank, California), with a fraternal twin brother, Ralph. They were the sons of Ralph Davis, a bank manager who also owned citrus trees, and his wife Irma. Davis and his family, including an older sister Mary, spent most of their formative years in LaVerne, California.

By the time he reached high school, Davis was a celebrated athlete. Some observers believed he was one of the finest athletes produced in Southern California. While attending Bonita High School, Davis played in four sports, (football, baseball, basketball and track), and won 13 (some sources say 16) letters over his high school career. For his athletic prowess, Davis won numerous honors. In 1942, the year he led Bonita to a Southern California high school scoring record of 236 points, he was named the CIF (California Interscholastic Federation) Football Player of the Year. Davis was also honored for his efforts in baseball at center field, winning All-CIF recognition. The following year, Davis won the Knute Rockne Trophy for being the best track star in Southern California.

Entered Military Academy

After graduating from Bonita High School in 1943, Davis attracted much attention from colleges because of his athletic abilities. One school that was very interested was the United States Military Academy. Davis agreed to enter only if his twin brother would be admitted as well. Davis's primary sport was football, and he proved his worth during his plebe (first) year. Playing fullback, he gained 1028 yards rushing in 144 carries. Army finished the season with a record of seven wins, two losses, and one tie, and was ranked seventh in the nation in total offense.

Though Davis was ready for college athletics, he was not prepared for the academic rigors of West Point and the time constraints created by the demands of athletics. He had to be tutored throughout the football season, especially in his weakest subject, mathematics. After his first term, he was expelled for failing math. Davis returned to California and attended an intensive four-month math course at a prep school, Webb School for Boys. Because he successfully completed the course, Davis was readmitted to West Point for the 1944-45 school year, but was again a plebe.

Paired with Blanchard in the Backfield

At the beginning of the 1944 football season, Davis switched to halfback from fullback because of the transfer of another man in the backfield, Doc Blanchard. Though the pair started out as second string players, they soon made a name for themselves, ''the Touchdown Twins.'' Davis became known as ''Mr. Outside'' and Blanchard was ''Mr. Inside.'' Some believe that the pair formed one of the greatest backfield pairings in college football history, in part because their skills complemented each other and their combination of speed and strength helped the Academy dominate their opponents. Dave Newhouse in *Heismen: After the Glory* wrote ''While teammate and friend Doc Blanchard softened up opposing defenses on the inside, the speedy Glenn Davis would make them pay outside. He was poetry in motion. He brought grace and style to an other-

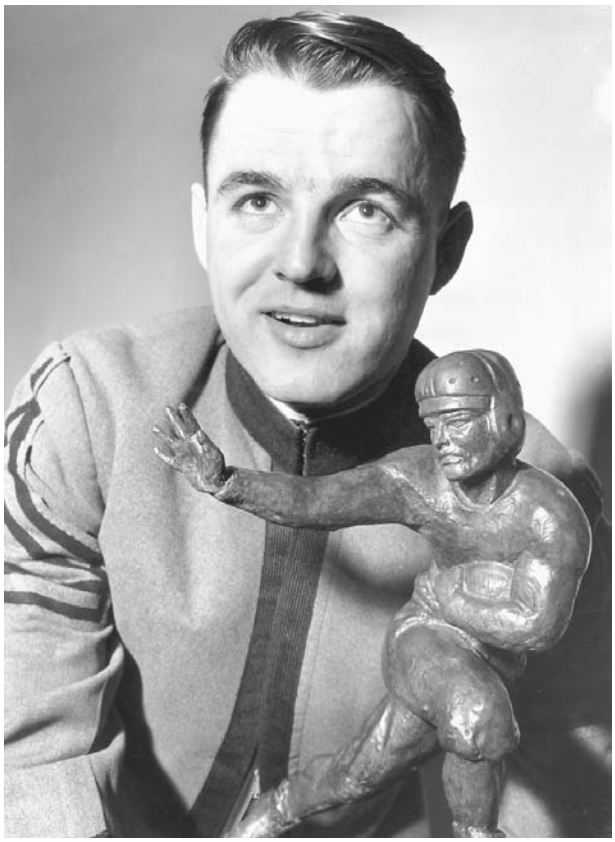

wise forceful offensive machine. Glenn Davis ran like the wind and blew away defenses with an elusive agility unmatched in college football.''

Davis played on three of the best teams Army ever put together. During the 1944 season, he set NCAA records by averaging 11.5 yards a carry and by scoring 20 touchdowns in nine games. In one of his best games of the season against arch-rival Navy, Davis had a touchdown run of 52 yards and an interception that prevented Navy from scoring a touchdown. Army won the game 23-7. For his efforts, Davis won the Maxwell Award and Walter Camp Trophy as player of the year. He also finished second in voting for the Heisman trophy, given to the best college player in the country.

The 1945 Army team is often considered one of the best ever. Davis slightly bested his previous record by averaging 11.51 yards per carry, but only scored 18 touchdowns in nine games. He had another spectacular game against Navy, running in two touchdowns for 33 and 49 yards. Army again won, 32-13. Though Davis had a great season, it was Blanchard who won the Heisman, while Davis finished second.

Won Heisman Trophy

Davis's statistics were better in the 1944 and 1945 seasons than in 1946 when he only averaged 5.8 yards per carry and scored 13 touchdowns in ten games. Yet he played two of the best games of his college career in 1946. In the annual game against Navy, Davis had 265 yards of total offense, including running 40 yards for a touchdown, catching a 30-yard pass, and throwing a pass for 27 yards and a touchdown. Army won the game 21-18. More impressively, Davis basically won the game against the University of Michigan on his own. Blanchard was injured as was quarterback Arnold Tucker. Playing for 60 minutes, Davis rushed for 105 yards, including a 58-yard scoring run. He completed seven of eight passes for 160 yards, including a 31-yard touchdown pass. He caught a 31-yard touchdown pass, intercepted two passes, and made a defensive play at the end of the game that ensured Army's 20-13 victory. Despite having a subpar season on the whole, Davis finally won the Heisman Trophy, receiving 792 votes. He was also honored as the Associated Press's athlete of the year and TSN's player of the year.

At end of his college football career, Davis had gained 6494 yards in 637 carries. He had a total of 59 touchdowns, an NCAA record at the time, and passed for 12 more. He averaged one touchdown for every nine plays. Davis was named an All-American three times, and could have won the Heisman three times as well.

Excelled at Other Sports

Football was not Davis's only sport at West Point. In addition to playing guard on the basketball team, Davis was a star centerfielder on the baseball team. He could have played professional baseball. The many teams that were interested in Davis's services included the Brooklyn Dodgers who offered him a $75,000 contract and significant signing bonus. Davis declined to pursue baseball because after fulfilling his military commitment, he would have been very old for a major league rookie at the time and feared he would not be able to catch up.

Davis was also a track star, though he did not pursue it as seriously as football and baseball. While many believed he could have been an international track star, he did not compete on a consistent basis. Nonetheless, as a sprinter, he once won the 100-yard dash in 9.7 seconds, tying an Army record. He set a West Point record in the 220-yard dash with a time of 20.9 seconds. Davis showed his all-around abilities in the Academy's Master of the Sword test, which involved numerous skills including a 300-yard run, several jumps, rope climb, softball throw, and sit-ups. Davis scored a record 962 1/2 points out of a possible 1000. Though Davis was considered the best complete athlete ever produced by the Academy, when he graduated in 1947, he was ranked 305 out of a class of 310.

Denied Chance to Play Professional Football

After graduating in 1947, Davis joined the Army while Blanchard joined the Army Air Corps. However, he and Blanchard still desired a career in professional football. The pair was offered huge bonuses and salaries by the professional teams. Upon graduation, each man received a standard 60-day furlough. Both Davis and Blanchard asked for an extended furlough to allow them to play, but the request was denied. They also tried to cut a deal that would allow them to play football during the fall and serve in the military

during the rest of the year for several seasons. This deal also was turned down, in part because of a political uproar. Many believed the Army had spent too much time, money, and effort training them to allow them to play football.

Appeared in Film

Davis and Blanchard did manage to make money off their illustrious football careers during their first 60-day leave. They appeared in a low-budget film about their lives and football careers entitled *Spirit of West Point.* They were paid $25,000 each and five percent of the profits for their work. The film did not receive good reviews, but Davis suffered a greater injury during the filming. Running for a touchdown for the cameras, he tore the ligament and damaged cartilage in his right knee and had to undergo surgery.

While Davis served his three years in the Army, he managed to keep his football abilities intact. Though he was criticized, Davis practiced with the Los Angeles Rams and played in an exhibition game during his leave in 1948. Despite these criticisms, the Army also used Davis's abilities for its own benefit. In 1949, he was assigned to West Point to coach the plebe football team's back field.

Played Professional Football

After being discharged from the Army in 1950, Davis finally got his chance to play professional football. He spent two seasons with the Rams, despite the negative effects of his knee injury on his playing ability. He told Newhouse in *Heismen: After the Glory,* ''I was as good a football player as a senior in high school as I was with the Rams.'' Though he may not have been the same player in his eyes, he still managed to lead his team in rushing during his 1950 rookie season. Davis also still ran fast. He was timed by a University of Southern California track coach carrying a football in full uniform 100 yards in 10 seconds.

During the season, Davis also had 42 catches, seven touchdowns, and passed for two more. The Rams won the NFL championship that season, winning the championship game against the Cleveland Browns. Davis's contribution was an 82-yard pass play score. He also made the Pro Bowl. But Davis's professional career was cut short in 1951 when he re-injured his knee. In his professional career, he had 152 rushing carries for 616 yards, averaging 4.1 yards a carry, and scoring four touchdowns. He also caught 50 passes for 682 yards and five touchdowns, for a 13.6 yards a carry average.

After his football career ended, Davis went to Texas to work in the oil business for several years in the early 1950s. He did try to return to football in 1953 with the Rams, but quit after an exhibition game. In the mid-1950s, Davis was hired by the *Los Angeles Times,* and by the late 1950s, he was employed there as a special events director. Until he retired in 1987, Davis oversaw the newspaper's charity fundraising events, primarily sporting events, concerts, and banquets. Though out of football, Davis's career was still remembered fondly. He told Ron Fimrite of *Sports Illustrated* in 1988, ''It's amazing, but I still get at least a half dozen fan letters every week. . . . After all these years, that's really something.''

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Robert De Niro

One of the greatest American actors of his generation, Robert De Niro (born 1943) is known for his total immersion in roles. Whether driving a cab to prepare for *Taxi Driver* or gaining 60 pounds to play boxer Jake La Motta in *Raging Bull,* De Niro studies his characters intensely. The Oscar-winning actor is best known for his roles in gangster-related films such as *The Godfather, Part II.*

In a 1976 interview, De Niro explained his approach to preparing for a role. ''Actors must expose themselves to the surroundings and keep their minds obsessed with that,'' he said. '' . . . I always look at everything. . . . If you don't practice, you don't know your subject and it can't be natural . . . You've got to physically and mentally become that person you are portraying.''

Bobby Milk

De Niro was born in New York City on August 17, 1943. His father, Robert De Niro Sr., was a sculptor, painter and poet. His mother, Virginia Admiral, also sold paintings. His parents had a salon in Greenwich Village that attracted other artists and intellectuals. They divorced when their son was a young child. As he approached adolescence, De Niro was shy and sickly looking. His pale complexion earned him the nickname ''Bobby Milk'' in the ethnic neighborhood of ''Little Italy,'' where he grew up. His first stage role, at age ten, was as the cowardly lion in a local production of *The Wizard of Oz.*

At the age of 16, De Niro got his first paying role, in a production of Chekhov's *The Bear.* He was hooked. Dropping out of high school just a few credits short of graduation, he studied Method acting under Lee Strasberg and Stella Adler. For the next 14 years De Niro performed off-Broadway, in dinner theaters, in touring productions, and occasionally in television commercials and small films.

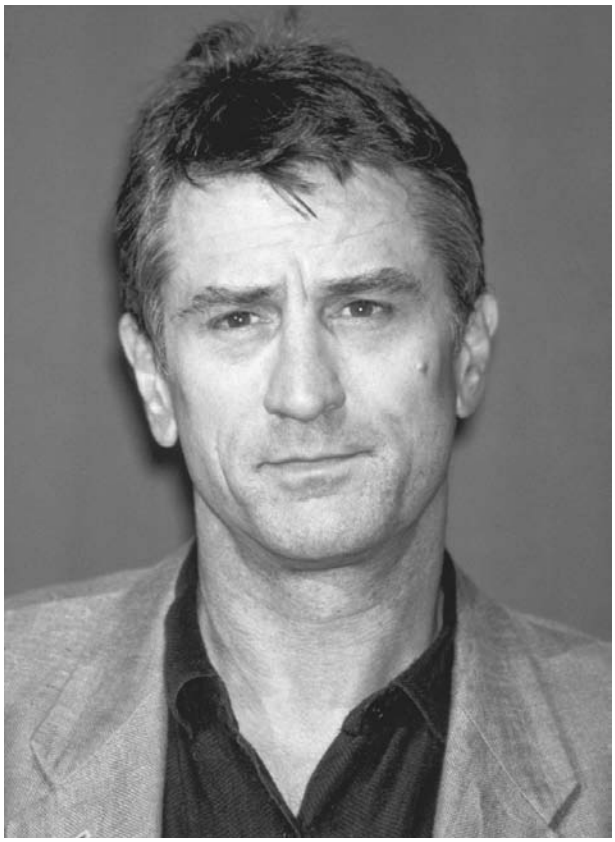

Director Brian De Palma gave De Niro his start in films.. He cast the young New Yorker in the little-noticed, small-budget films *The Wedding Party, Greetings,* and *Hi, Mom!* In *Greetings* De Niro had the lead role as a draft dodger. Soon, actress Shelley Winters took him under her wing. She helped him land a part in the low-budget Roger Corman film *Bloody Mama.* He played one of the sons of her character, the legendary killer Ma Barker. De Niro prepared by spending weeks in the Ozark Mountains, perfecting an Arkansas dialect. De Niro next appeared in a string of poorly received films, including *Jennifer on My Mind, Born to Win,* and *The Gang That Couldn't Shoot Straight.* Though the movies were panned, some film critics started to notice his exceptional performances.

''You Talkin' to Me?''

In 1973, De Niro, who was turning 30, finally won widespread acclaim with two remarkable performances. He portrayed a dying baseball pitcher in *Bang the Drum Slowly*. De Niro had never played baseball and wasn't an athlete but, through constant practice, intense study of ballplayers in person and on film, and reading books about baseball, he made his performance believable. Later that year, De Niro appeared as a nervous, explosive young hoodlum in *Mean Streets,* the first of many collaborations with director Martin Scorcese, a contemporary who also grew up on New York's Lower East Side. The authenticity of his performance was startling. It ''looked as if a rogue had come in off the streets,'' wrote biographer David Thomson, and the portrayal seemed ''an assertion of how out of conventional control he was.''

In 1974, De Niro was cast as the young Vito Corleone in Francis Coppola's blockbuster *The Godfather, Part II*. He prepared by studying the Sicilian dialect for weeks and by striving to capture the accent and mannerisms of Marlon Brando, who had played the older Corleone in the original *Godfather*. ''De Niro is right to be playing the young Brando because he has the physical audacity, the grace and the instinct to become a great actor,'' wrote critic Pauline Kael. The breakthrough role, in which he speaks only 17 words of English, won De Niro the Academy Award for Best Supporting Actor.

De Niro continued gaining critical acclaim with his role as the cab driver Travis Bickle in Scorcese's *Taxi Driver* in 1976. His Oscar-nominated portrait of a bigoted, vengeful Vietnam veteran was an iconic performance. To prepare for the role, De Niro lost 35 pounds and listened repeatedly to a taped reading of the diaries of assassin Arthur Bremer, who shot presidential candidate George Wallace in 1972. He also got a provisional cab driver's license and drove around New York for several weeks.

De Niro's gutsy, disturbing performance drove the controversial film. ''The genius of the acting consists of De Niro's refusal to simplify,'' wrote Thomson. ''He never opts for sacred monster or shaman. The long, lone sequences establish an hallucinatory confessional with the audience. . .'' Playing with his gun and practicing his bravado in front of a mirror—a scene the actor improvised—De Niro tries out the memorable line: ''You talkin' to me?'' The phrase became an enduring part of the American lexicon—shorthand for a fed-up, won't-take-it-anymore attitude and a code for white male rage. ''It is a picture of a man on the brink of the abyss which is both chilling and comical,'' wrote biographer Andy Dougan.

Disappeared into Roles

Over the next quarter-century, De Niro would become one of the most prolific and celebrated actors in Hollywood. He was known for immersing himself in his roles—so much so that for many years he often went unrecognized in public. One of De Niro's acclaimed early portrayals came in the controversial, Oscar-winning Vietnam War drama *The Deer Hunter*, in which he played a redneck steelworker traumatized by his combat experiences. To grow into the role, he entered the world of Ohio Valley steel mills. ''I talked with the mill workers, I drank and ate with them, and I played pool with them,'' De Niro explained. ''I tried to come as close to being a steelworker as possible. I wanted to work a shift at the mill, but they wouldn't let me.'' De Niro's penchant for authenticity nearly cost him his life during the filming. Shooting combat scenes in Thailand, he and co-star John Savage were almost killed while doing their own stunt work, dropping from a flying helicopter's runners into a river.

Critics were astounded by the intensity of De Niro's tight-lipped character. Thomson wrote: ''*The Deer Hunter* would not have existed without De Niro's fierce generation of pain and honor. . .'' De Niro was nominated for another

Academy Award and might have won it were it not for overwhelming public sympathy for Peter Finch, who had starred in *Network* and then died before the Oscar voting.

In 1980, De Niro finally won a Best Actor award from the Academy voters for his portrayal of boxer Jake La Motta in Scorcese's *Raging Bull*. Before filming began, he took a year's worth of boxing lessons and spent months at the real Jake La Motta's apartment, absorbing everything he could about the man. After the film's early scenes were shot with a lean, trim De Niro, production stopped while De Niro literally grew into the part of the fighter as an older, obese man. By eating his way across France and Italy, he gained 60 pounds in two months. De Niro explained after the filming: ''I just can't fake acting. I know movies are an illusion and the first rule is to fake it, but not for me. I'm too curious. I want to deal with all the facts of the character, thin or fat. . . . Just by having the weight on, it really made me feel a certain way and behave in a certain way. . . . It was a little like going to a foreign land.''

The result was an intensely personal performance. ''He put on not just weight, but the burden of degradation,'' noted Thomson. ''While in the ring, he was a terrifying spectacle, as credible as any movie boxer has ever been. . . . In the scenes with Cathy Moriarty, and with the 'guys,' there were remarkable insights into sexual insecurity or ambivalence.''

Branching Out

Once established as a star, De Niro refused to settle for sure box-office hits. Continually testing his range, he made a number of unusual role choices, including a romantic comedy with Meryl Streep, *Falling in Love,* which bombed with critics and at the box office. Though he is most closely associated with a gangster persona, De Niro's roles have varied widely. They include a struggling musician in the unsuccessful Scorcese musical *New York, New York* and an incarnation of Lucifer in Alan Parker's black comedy *Angel Heart* (for which De Niro grew long hair and a beard and studied the most evil men in history). He also portrayed the Frankenstein creature in *Mary Shelley's Frankenstein*; an unfunny would-be comedian in *The King of Comedy*, a drug-addicted ex-felon in *Jackie Brown*; a repressed priest in *True Confessions*; and a catatonic patient in *Awakenings.*

De Niro specialized in difficult, complex characters who represented the dark side of human nature. In 1991, he received another Oscar nomination for his role as a loathsome ex-felon in *Cape Fear.* Thomson wrote: ''His character was so intricately nasty, so repellent, and so clever, that one wondered if the actor hadn't developed too much devil worship.'' After appearing as gangster Al Capone in De Palma's *The Untouchables,* De Niro explained: ''I prefer the so-called evil because it is more realistic. Good characters or characters who are only positive tend to be unbelievable and boring.''

Tedium was unlikely on film sets with De Niro. His intensity was contagious. ''When De Niro walks on the set, you can feel his presence, but he never behaves like a movie star, just an actor,'' said Parker. ''And when he acts, his sheer concentration permeates the whole set.''

Italian director Sergio Leone cast De Niro as a gangster in his epic *Once Upon a Time in America*. After the filming was completed Leone said: ''I don't consider Bob so much an actor as an incarnation of the character he is playing. Until he feels like that he can't go on the set. . . . No one is better than De Niro at being studied and spontaneous at the same time.''

Appearing in flops and hits, De Niro remained productive and unpredictable. He was nominated for an Academy Award for his performance as a bounty hunter in the lightweight 1989 hit *Midnight Run*. He returned often to his favorite director Scorcese, playing a mob character in *Goodfellas* and a gambler in *Casino*. He played a gangster in *Heat* and a hit man in *Ronin*. He spoofed his own persona as a mob boss in the comedy *Analyze This* and as a hard-nosed ex-intelligence agent in *Meet the Parents.*

Despite his fame, De Niro has remained extremely protective of his personal life and distrustful of interviewers and photographers. ''I liken them to assassins,'' he once said. In 1976, De Niro married singer-actress Diahnne Abbott. They had a son and a daughter before divorcing. He also had twin sons, born via a surrogate mother, with actress Toukie Smith. De Niro was also romantically linked to model Naomi Campbell, singer Whitney Houston, and actress Uma Thurman. In 1997, he married flight attendant Grace Hightower.

Tribeca Film Center

Seeking new challenges, De Niro founded the Tribeca Film Center in a renovated Manhattan coffee factory in 1989. On the first two floors he opened a restaurant, the Tribeca Grill, in which he displayed his father's paintings. De Niro eventually became part-owner of several upscale New York restaurants.

From his new headquarters De Niro produced his first film, Neil Jordan's remake of *We're No Angels*, in which he also starred. In 1993, De Niro won critical acclaim for directing and playing opposite Chazz Palminteri in the latter's autobiographical film *A Bronx Tale.* Also that year, he produced a television series *Tribeca*, which was cancelled after seven episodes. In 1999, he produced the movie *Entropy.*

Throughout his career, De Niro has tested his own limits-often going to extreme limits in order to be true to his character. To De Niro, acting has always been a way of expanding horizons. More than 60 film roles in 37 years attest to his willingness to take risks. ''Acting is a cheap way to do things that you would not dare to do yourself,'' he once explained.

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Vittorio De Sica

The films of Vittorio De Sica (1902-1974) are among the most enduring of the Italian post-war period. His career suggests an openness to form and a versatility uncommon among Italian directors.

De Sica was born in Sora, Italy on July 7, 1902. He attended the Institut Superieur de Commerce and University of Rome. De Sica began acting on stage as a teen-ager and played his first film role in 1918. In the 1920s his handsome features and talent made him something of a matinee idol. He performed in Tatiana Pavlova's stage company in 1923. De Sica married the Italian actress Giuditta Rissone, with whom he formed his own stage company in the late 1920s. By 1931, De Sica had become a leading film actor. He appeared in a number of films by Mario Camerini, including *Gliuomini che mascalzoni!, Daro un milione*, and *Grandi magazzine*.

Portrayed Comic Heroes

During his lifetime, De Sica acted in over one hundred films in Italy and abroad, using this means to finance his own directorial efforts. He specialized in breezy comic heroes, men of great self-assurance or confidence men (as in Rossellini's *Generale della Rovere*). The influence of his tenure as actor cannot be overestimated in his directorial work, where the expressivity of the actor in carefully written roles was one of his foremost technical implements. In this vein De Sica has continually mentioned the influence on his work of Charlie Chaplin. The tensive continuity between tragic and comic, the deployment of a detailed yet poetic gestural language, and a humanist philosophy without recourse to the politically radical are all elements of De Sica's work that are paralleled in the silent star's films.

Early Directorial Work

De Sica's directorial debuts, *Rose scarlatte* (1940) and *Maddalena, zero in condotta,* were both attempts to bring theater pieces to the screen with suitable roles for himself. In 1943, with *I bambini ci guardano,* De Sica teamed with Cesare Zavattini, who was to become his major collaborator for the next three decades. Together they began to demonstrate elements of the post-war realist aesthetic which, more than any other director except Visconti and Rossellini, De Sica helped shape and determine. Despite the overt melodrama of the misogynistic story (a young mother destroys her family by deserting them), the filmmaker refused to narrow the perspective through an overwrought Hollywoodian mise-en-scene, preferring instead a refreshing simplicity of composition and a subdued editing style. Much of the film's original flavor can be traced to the clear, subjective mediation of a child, as promised in the title.

De Sica's intense feeling for children's sensibilities led him to imagine how children viewed the failing adult reconstruction of society after the war. *Sciuscia*, a realistic look at the street and prison life of poor, abandoned children, was the result. It is the story of how the lasting friendship of two homeless boys, who make their living shining shoes for the American GIs, is betrayed by their contact with adults. At the end of the film one boy inadvertently causes the other's death. Although Zavattini insists that his creative role was minimal in this instance, the presence of his poetic imagination is evident in the figure of a beautiful white horse. This horse serves to cement the boys' mutual bond and their hope for a future. Though a miserable failure in Italy, *Sciuscia* marked De Sica's entry into international prominence; the film won a special Oscar in 1947.

The Bicycle Thief

For the balance of the neo-realist period De Sica fought an uphill battle to finance his films through friends and acting salaries. *Ladri di biciclette* (The Bicycle Thief) anchors searching social documentation in metaphor and a non-traditional but highly structured narrative. Workman Ricci's desperate search for his bicycle is an odyssey that enables us to witness a varied collection of characters and

situations among the poor and working class of Rome. Each episode propels the narrative toward a sublimely Chaplinesque but insufficiently socially critical ending in which Ricci is defeated in his search and therefore in his attempts to provide for his family. Reduced to thievery himself, he takes his son's hand and disappears into the crowd. Like De Sica's other neo-realist films, *Ladri di biciclette* gives the impression of technical nonchalance only to the indiscriminate eye, for De Sica planned his work with attention to minute details of characterization, mise-en-scene, and camera technique. During this period he preferred the non-professional actor for his or her ability to accept direction without the mediation of learned acting technique.

The story of Toto the Good in *Miracolo a Milano* remains one of the outstanding stylistic contradictions of the neo-realist period (there are many), yet one which sheds an enormous amount of light on the intentions and future of the De Sica-Zavattini team. The cinematography and setting, markedly neo-realist in this fable about the struggle to found a shanty town for the homeless, is undercut at every moment with unabashed clowning both in performance and in cinematic technique. Moreover, the film moves toward a problematic fairy tale ending in which the poor, no longer able to defend their happy, makeshift village from the voracious appetite of capitalist entrepreneurs, take to the skies on magic broomsticks. (The film has more special effects than anyone would ever associate with neo-realism; could De Sica have left his mark on Steven Spielberg?) Still, Zavattini, who had wanted to make the film for a number of years, and De Sica defend it as the natural burlesque transformation of themes evident in their earlier work together.

By this time De Sica's films were the subject of a good deal of controversy in Italy, and generally the lines were drawn between Catholic and Communist critics. The latter had an especially acute fear (one which surfaced again with Fellini's *La Strada*) that the hard-won traits of neo-realism had begun to backslide into those of the so-called ''calligraphic'' films of the Fascist era. These were based on an a-historical, formal concern for aesthetic, compositional qualities and the nuances of clever storytelling. However, it was their next film, *Umberto D*, that comes closest to realizing Zavattini's ideas on the absolute responsibility of the camera eye to observe life as it is lived without the traditional compromises of entertaining narratives. The sequence of the film in which the maid wakes up and makes the morning coffee has been praised many times for its day-in-the-life directness and simplicity. *Il Tetto*, about a curious attempt to erect a small house on municipal property, is generally recognized as the last neo-realist film of this original period.

Continually wooed by Hollywood, De Sica finally acquiesced to make *Stazione termini* in 1953, produced by David Selznick and filmed in Rome with Jennifer Jones and Montgomery Clift. Unfortunately, neo-realist representation formed only an insignificant background to this typically American star vehicle. A similar style is employed in *La ciociara*, which was created from a Moravia story about the relationship of a mother and daughter uprooted by the war. De Sica attempted to reconstruct reality in the studio during the making of this work, making use of a somewhat unsuccessful stylized lighting technique. But as usual, he obtains excellent performances in an engaging dramatic vehicle (Sophia Loren won an Oscar).

The filmmakers returned to comedic vehicles in 1954 in *L'oro di Napoli*. Human comedy emerges from the rich diversity and liveliness of Neapolitan life. Though still within the confines of realism, the film foreshadows the director's entrance into the popular Italian market for sexual satire and farce. The exactitude with which he sculpts his characters and his reluctance to reduce the scenario to a mere bunch of gags demonstrates his intention to fuse comedy and drama, putting De Sica at the top of his class in this respect—among Risi, Comencini, and Monicelli. Often with Zavattini but also with Eduardo De Filippo, Tonino Guerra, and even Neil Simon (*After the Fox*), De Sica turned out about eight such films for the lucrative international market between 1961 and 1968. The best of these are: *Il giudizio universale*, which featured an all-star cast of international comedians; *Ieri, oggi, domani* and *Matrimonio all'Italiana*, both with Loren and Mastroianni; and *Sette volte donna*.

In 1968, De Sica divorced his first wife and married Maria Mercader. He became a French citizen in order to marry Mercader. The couple had two sons.

Il giardino dei Finzi Contini, based on a Bassani novel about the incarceration of Italian Jews during the war, shows a strong Viscontian influence in its lavish setting and thematics (the film deals with the dissolution of the bourgeois family). *Una breve vacanza*, an examination of a woman who has managed to break out of the confines of an oppressive marriage during a sanitorium stay, reinstitutes the tensive relationship between comedy and tragedy of the earlier films. De Sica's last film, *Il viaggio*, is from a Pirandello novel. De Sica died in Paris on November 13, 1974.

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Edwin Drake

Though he drilled only three oil wells in his lifetime, Edwin Drake (1819-1880) is known as the "Father of the Petroleum Industry" because the technology he devised to drill the first commercial oil well in the United States revolutionized how crude oil was produced and launched the large-scale petroleum industry.

Edwin Laurentine Drake, born on March 11, 1819, in Greenville County, New York, grew up on family farms in New York and Vermont. He left home at age 19, having received a common school education, and wandered the Midwest and East, working at various jobs. In 1850 he settled in New Haven, Connecticut, and became a railway conductor for the New York and New Haven Railroad. Ill health forced his retirement in 1857, but it also opened a new opportunity for him.

The opportunity occurred while Drake was staying in the same hotel as George H. Bissell and Jonathan G. Eveleth, founders of the newly formed Seneca Oil Company. The company was the successor to the Pennsylvania Rock Oil Company, the first oil company in the United States, which had been created to exploit ground-level seepage of oil near Titusville (Pennsylvania). Chemist Benjamin Silliman, Jr. had analyzed oil from the site and determined that, after refining, it could be used as an illuminant, as well as for other purposes. The Seneca Oil Company founders needed someone to inspect the oil springs on their property and make a report. Drake got the job because he had a free pass on the railway. Drake had never been an officer, let alone in the military. Nevertheless, James M. Townsend, one of the investors, used the salutatory title "Colonel" in his correspondence with Drake. The title stuck and Drake became commonly know as Colonel Drake.

Smelly But Useful Seep Oil

Humans and the gods had used oil for thousands of years before Seneca Oil Company sought to make its production worthwhile. Fred Hapgood wrote in *National Geographic:* "In Greek mythology Medea set her rival on fire with naphtha. The Mesopotamians used asphalt as a building material 5,000 years ago. But as valuable a product as petroleum had already become, gods and mortals alike until the 19th century took oil as the earth gave it to them, from seeps and springs." The petroleum that surfaced in salt borings also was another source of oil.

An early name for petroleum, "Seneca Oil," alludes to the trade in oil by Seneca Indians of western New York in the 18th century. After the American Revolution, white settlers discovered Oil Creek in northwestern Pennsylvania and began skimming petroleum from little springs in the banks and in the bed. They built rings of timbers and baffles from which they collected the trapped oil. The largest seep on Oil Creek produced only about 20 barrels a year, yet the effort was worth it. There was a great demand for oil, which was bottled for medicinal uses, such as for a purge and as a balm. In 1853 Joel D. Angier purchased the first petroleum lease in the United States. This lease gave him the right to collect oil from an Oil Creek seep on the Brewer, Watson and Co. lumber property near Titusville. The lumber company had used the seep oil for lighting and to lubricate machinery.

In *Early Days of Oil,* Paul H. Giddens told how Samuel M. Kier sold his bottled "Petroleum, Rock Oil" "as a cure for all ailments, human or animal." Although he had sales agents throughout the country, Kier still had more oil from the seeps and salt wells on his father's Tarentum, Pennsylvania, property than he could sell. Oil had been used for illumination, but in its pure form was smelly and smoky. Kier thought if he could overcome these drawbacks, he would have a widely used product. After consulting with a chemist in 1850, he built a crude one-barrel still in Pittsburgh and began distilling crude oil into "carbon oil," or kerosene. Because it was a cheaper, safer, better illuminant than other fuels on the market, such as whale oil, carbon oil came into general use in western Pennsylvania and New York City. Its price more than doubled. Kier added a five-barrel still to his operation, which was the first commercial refinery in America. Now he needed a more plentiful, reliable source of oil. It was around then that "crude oil attracted attention and finally stimulated serious experimen-

tation as to its use and theories as to its extraction,'' noted Samuel T. Pees in *Oil History.*

Drake's Folly

Not long after Kier began his refinery, Silliman reported that the seep oil sample taken from the former Brewer, Watson and Co. land on Oil Creek had properties that made it valuable. In 1858, Drake, now a stockholder in Seneca Oil Company, was sent back to Titusville as the salaried general agent in charge of operations (for a short time he was company president). His mission was to produce a profitable amount of oil. However, the main seep netted only three or four gallons of oil daily, and other oil springs he had opened up added only a few gallons to the output. So Drake attempted mining for oil. He hired workmen to dig a shaft, but water inundated it and he gave up that idea. Finally he decided to try an idea he had discussed with George H. Bissell, a lawyer who helped to organize and invest in early oil companies, including Seneca Oil. Salt drillers often had to contend with oil that polluted their wells. Bissell reasoned that oil could be extracted using salt well drilling methods.

Drake chose a drilling site on an artificial island between the creek and the lumber company's water race. He then enlisted the help of the lumber company's boss, Jonathon Watson, to build a house for the 6 hp ''Long John'' stationary, wood-fired engine and boiler that would power the drilling tools and to erect a derrick for hoisting the drilling tools. He hired William ''Uncle Billy'' A. Smith, a blacksmith and experienced salt well driller, to make the tools and do the drilling. Prepared to drill down 1000 feet, Drake had to reassess things when the hole, which was only 16 feet deep, kept caving in. ''It was at this point that Drake conceived the idea of a drive pipe, also called a conductor,'' wrote Pees. ''The drive pipe consisted of joints ten feet long and was made of cast iron. They battered or drove it down to bedrock at thirty-two feet depth (9.75 m). The tools could be safety lowered through the pipe which protected the upper hole.''

The conductor proved to be just what Uncle Billy needed to do his job. Now that the steam-powered drilling tools were protected by iron pipe, he was able to drill an average of three feet a day through the bedrock that was mostly shale. Problems persisted, though. ''[T]he shale caved in occasionally. The engine caught on fire but was saved and put back in service. [P]eople came to snicker. Drake [ran] out of company money, used his own money and quickly ran out of that,'' Pees explained. But friends came through with loans, and he kept drilling despite hearing the taunt ''Drake's Folly.'' On August 27, 1859, the drill slipped into a crevice six inches below the 69-foot depth of the drilled hole. Uncle Billy pulled up the tools and headed home. The next day when he went back to the well, he discovered oil floating on the water just a few feet from the derrick floor. Fashioning a scoop from a section of tin eaves trough, he dipped out some of the prized liquid.

Interestingly, the first oil well fire also occurred at the Drake Well, less than two months later. On October 6, Smith was using an open lamp to see how much oil was stored in the vats when it ignited collected gases. The blaze destroyed the derrick and the driller's house, which were later rebuilt.

Petroleum Industry Boom

Drake had the good fortune of locating his well in a shallow oil belt, and one with Penn Grade crude that could be refined with the limited technology available at the time. A pitcher pump, like those found at kitchen sinks, brought up the oil in the Drake Well and splashed it into a washtub, before it was transferred to whiskey barrels. The initial production of 10 to 35 barrels a day nearly doubled the world's output of oil. Many new cooperage businesses sprang up around Titusville when the supply of barrels ran out. Within days of Drake's success, Kier was buying the oil and was paying 60 cents per gallon delivered. Another Pittsburgh refiner, W. Mackeown, also made a deal to buy Drake Well oil. By the end of 1859, the two refiners had purchased over $8800 of oil from the well. Seneca Oil Company had paid $5000 for the 100 acres of land where it was sited.

''Lighting, in itself, created the great demand for oil that led to the frantic drilling of the pioneer oil wells along Oil Creek and elsewhere. Other uses soon increased the overall demand,'' pointed out Pees. Lee R. Forker Jr. summed up the significance of ''Drake's successful drilling venture'' in the *Oil Daily.* The ''plentiful and low cost fuel alternative [petroleum products, instead of whale and lard oil] gave a second-stage boost to the country's industrial revolution. This influx to the economy helped propel the United States into a world leadership role. Our ability to produce gasoline in great quantity at a low price played a major role in the launching of the automotive industry. In essence, oil's discovery at the Drake well, with gasoline as the byproduct, provided unprecedented mobility to Americans.''

But Drake wasn't to profit from the great oil exploration rush as others used his drilling technique. He hadn't patented his invention, so anyone could use it. Drake himself drilled only two more wells, both on the same island in Oil Creek in 1860. One, at 480 feet, produced 24 barrels of oil daily, the other only 12 barrels daily. Unlike a lot of oil entrepreneurs of the time, he didn't buy leases himself. He did, however, invest in oil speculation. But it was the successful application of his drilling method that turned the speculation market sour. ''News of the new technique spread rapidly, creating in its wake, to name only one effect, the abundant supply of cheap, high-quality lubricants that greased the way for the industrial age,'' explained Hapgood. According to the Drake Well Museum brochure, ''By 1862 wells had come in that produced thousands of barrels a day and the price for oil at the well head dropped so low that Drake and his partners went out of business. The original well was shut down, but the boom continued.''

Ill and impoverished, Drake returned to Pennsylvania in 1870; the people of Titusville helped him out with a stipend. In 1876 the Pennsylvania legislature voted Drake a pension. That same year the derrick and engine house were dismantled and reassembled at the United States Centennial Exhibition in Philadelphia. Drake died on November 8,

1880 in Bethlehem, Pennsylvania. In 1902 his body was reinterred in a tomb in Titusville's Woodlawn Cemetery. Inscriptions on the tomb's panels extol his contributions to the oil industry. *The Driller,* a bronze sculpture by Charles Henry Niehaus, sits in a small pavilion.

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Peter Drucker

Peter Drucker (born 1909) is known as the father of modern management. A prolific writer, business consultant and lecturer, he introduced many management concepts that have been embraced by corporations around the world.

It's been said that Peter Drucker invented the discipline of management. Before he wrote his first book on the topic, he knew of only two companies in the world with management development programs. Ten years after the book's publication, 3,000 companies were teaching the subject. His management concepts, which were new when presented in the 1940s and 1950s, endure into the 21st century.

Peter Ferdinand Drucker was born November 19, 1909 in Vienna, Austria. His parents, Adolph Bertram Drucker and Caroline Bond Drucker, were well educated. Adolph was an economist and lawyer. Caroline had studied medicine and briefly worked in the field. His parents raised Drucker in an intellectual environment. They regularly hosted dinners in which guests discussed economics, literature, music, mathematics and medicine. This instilled in the young boy a lifelong curiosity.

After secondary school, Drucker moved to Hamburg, Germany and worked as a clerk-trainee for an export firm while enrolled in Hamburg University Law School. The school did not offer night classes, so Drucker learned the topic by reading books in three languages in the evenings. He earned his law degree without ever attending a class.

Drucker then traveled to Frankfurt where he worked as a financial writer. In 1931, he earned his doctorate in public law and international relations from the University of Frankfurt. Drucker soon left Germany to escape the Nazis.

He moved to London where he worked as a securities analyst for an insurance company, then an economist for a small bank. Drucker's focus shifted from economics to people while he was in London. He was attending a seminar by economist John Maynard Keynes when he ''suddenly realized that Keynes and all the brilliant economics students in the room were interested in the behavior of commodities while I was interested in the behavior of people,'' he explained.

Drucker married Doris Schmitz in 1937 and emigrated to the United States shortly thereafter. The couple had three daughters and a son. Drucker became a United States citizen in 1943. He was attracted to the United States because of its focus on the future. He told a writer for *Forbes* magazine that in Europe, ''all they talked about was life before 1941. I was surrounded by extinct volcanoes.''

Drucker worked as a correspondent for British financial publications before becoming an economics professor at Sarah Lawrence College in Bronxville, New York. Later, he taught at Bennington College, in Vermont. Drucker later said he ''teaches to find out what he thinks.''

Drucker has said that writing is the foundation of everything he does. In 1937, he published his first book, which he'd written in Europe. *The End of Economic Man: A Study of the New Totalitarianism,* examined the spiritual and so-

cial origins of fascism. In 1940, before the United States had entered World War II, he wrote *The Future of Industrial Man,* in which he presented his social vision for the postwar world.

Studied General Motors

In 1943, General Motors asked Drucker to study its management practices. His colleagues advised him not to accept the offer because studying corporate management would destroy his academic reputation. Drucker did accept and spent 18 months researching and writing the 1945 book, *Concept of the Corporation.*

Drucker interviewed executives and workers, visited plants, and attended board meetings. While the book focused on General Motors, Drucker went on to discuss the industrial corporation as a social institution and economic policy in the postwar era. He introduced previously unknown concepts such as cooperation between labor and management, decentralization of management, and viewing workers as resources rather than costs.

Drucker claimed that an industrial society allows people to achieve their dreams of personal achievement and equality of opportunity. He referred to decentralization as ''a system of local self government,'' in which central management tells division managers what to do, but not how to do it. The young executives are given the freedom to made decisions—and mistakes—and learn from the experience.

Top leaders at General Motors disliked the book and discouraged their executives from reading it. Many other American executives criticized *Concept* as a challenge to management authority. One exception was Henry Ford II. When he took over Ford Motor Company from his aging father after World War II, he used Drucker's ideas to restructure the company.

The Japanese also embraced Drucker's advice. Japan's emergence as a major economic power following World War II has, in part, resulted from the implementation of Drucker's ideas.

Wrote 30 Books

Drucker went on to become a business consultant and a prolific writer. For more than 50 years, he has counseled countless companies and written more than 30 books, which have been translated into 25 languages. His books generally break down into three areas: social and political studies, such as *The Future of Industrial Man* and *The Age of Discontinuity: Guidelines to Our Changing Society*; management books like *The Practice of Management* and *Management: Tasks, Responsibilities, Practices*; and management advice like *Management for Results* and *The Effective Executive.*

Drucker also wrote countless magazine articles for various business publications. From 1975 to 1995, he penned a monthly column in *The Wall Street Journal.* Many of his essays have been published as collections. He has also written two novels and a personal memoir, *Adventures of a Bystander.* His books reflect his diverse interests and draw from many of the topics discussed in his childhood home, including history, philosophy and medicine.

The concepts Drucker introduced in the 1940s and 1950s have endured. In 1954, Drucker wrote his first book that taught people how to manage. Titled *The Practice of Management.* it introduced the concept of ''management by objectives.'' He elaborated on the concept in subsequent books. Management by objectives requires managers to establish goals for their subordinates and devise the means for measuring results. Workers are then left alone to perform as they will and measure their performance. Drucker wrote, ''It is not possible to be effective unless one first decides what one wants to accomplish.'' He went on to explain that every worker must be given the tools ''to appraise himself, rather than be appraised and controlled from the outside.''

Management by objectives has become an accepted business concept and is probably Drucker's most important contribution. In *The World According to Peter Drucker,* Richard H. Buskirk of Southern Methodist University is quoted as saying: ''His emphasis upon the results of managerial actions rather than the supervision of activities was a major contribution for it shifted the entire focus of management thought to productivity-output-and away from work efforts-input.''

Timeless Advice

Business ''gurus'' have come and gone during the last 50 years, but Drucker's message continues to inspire managers. In March 1997, the cover of *Forbes* magazine featured Drucker's picture and the statement ''Still the Youngest Mind.'' Drucker was 88 at the time. An interview in the issue outlined Drucker's enduring message. He said, ''I demand in every organization in which I have anything to say that managers start with these questions: What contribution can this institution hold you accountable for? What results should you be responsible for? And then ask, 'What authority do you then need?' This is the way to build a performing institution.'' After delivering this advice for 50 years, one might expect that most businesses would be implementing Drucker's model for a well-managed company. But in the interview, Drucker lamented, ''I only wish there were more.''

During the 1990s, Drucker wrote about social, political and economic changes of the ''postcapitalist'' era, which he says are as profound as those of the industrial revolution. In *Managing for the Future: The 1990s and Beyond* (1992), Drucker discussed the emergence of the ''knowledge worker''—whose resources include specialized learning or competencies rather than land, labor or other forms of capital.

In his books, lectures and interviews, the emergence of knowledge workers is just one of the demographic changes Drucker warns businesses to prepare for. Others include a decreasing birth rate in developed countries, a shift in population from rural to urban centers, shifts in distribution of disposable income and global competitiveness. Drucker believes these changes will have tremendous implications for business.

Although Drucker foresaw the effects of technology on business and the rise of Japan as an economic power, he does not equate his prognosticating with predicting the future. ''I never predict,'' he told a writer at *Forbes.* ''I just look out the window and see what's visible—but not yet seen.'' In an interview in *Training and Development,* it was said that Drucker ''sees what others overlook.''

Drucker's career as a teacher, writer and lecturer continued past the age of 90. He was a professor of management at New York University from 1950 to 1972. He has taught at the Claremont Graduate School, Claremont, California, since 1971. Claremont named its graduate center after Drucker in 1987.

The curiosity instilled in Drucker as a child led him to pursue diverse subjects. He has taught humanities, social sciences, religion, philosophy, literature, history, government, management, economics, and statistics. He has an affinity for Japanese culture. He studies, collects and teaches Japanese art. In an article in *Training and Development,* he claimed that he has ''not found a subject yet that is not sparkling with interest.'' Drucker has earned more than 20 honorary degrees from universities in Europe, Japan and the United States. He has received countless awards, recognizing his contributions to the study of management.

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E

Fred Ebb

Fred Ebb (born 1932) is the lyricist half of the award-winning songwriting team of Kander and Ebb. Partners since the early 1960s, composer John Kander and lyricist Fred Ebb have collaborated on some of the greatest musical creations ever to grace the American stage including the classic crowd pleasers *Chicago* and *Cabaret.*

Ebb's long and prolific career has encompassed writing lyrics for the stage, the silver screen, and television, in addition to directing and producing. He has amassed Tony awards on Broadway, Academy Awards for movie work, and Emmys for his work for television. His songs have helped launch careers and have been sung by legends like Judy Garland, Liza Minnelli, Barbra Streisand, Frank Sinatra, Robert Goulet, Gwen Verdon, and Chita Rivera.

The classic Kander and Ebb sound was described by another collaborator and admirer, author David Thompson (*Steel Pier*). The music is ''a little sassy and with mustard,'' wrote Thompson. The duo's signature songs include ''Cabaret,'' ''New York, New York,'' ''Maybe This Time,'' ''All That Jazz,'' and ''How Lucky Can You Get.'' The music is lively and the lyrics are sophisticated, witty, and sometimes barbed. The theatrical works for which Kander and Ebb wrote scores tackle dark and controversial subjects not usually associated with musical theater. Their first hit, *Cabaret,* dealt with anti-Semitism in Nazi-era Berlin; its female lead underwent an abortion. *Chicago* cynically suggested that a cold-blooded killer could get away with anything provided a convincing lawyer was on hand. *Kiss of the Spider Woman* set prison torture and homosexuality to music. ''Kander and Ebb combine razzmatazz with a political conscience, and make brazen spirits seem a kind of moral courage,'' wrote David Richards in *The Washington Post.* Despite the fame that has come with their nearly 50 successful years together, Kander and Ebb remain ''the two nicest guys in show business,'' according to Thompson.

No Early Hint of Musical Genius

There is little in Ebb's background that would have portended a distinguished lifelong career in music. He was born into a poor family in a New York City tenement on April 8, 1932. He told David Thompson in a 1997 interview for television's ''Great Performances'' that growing up, ''There was no music in my house. Nobody played the radio. Nobody sang. I developed a love of music independently.'' He fell in love with theater after he saw Al Jolson perform on Broadway in a musical entitled ''Hold Onto Your Hats.'' ''I loved the fact that it was live—that it was real, even though it was all illusion,'' Ebb told Thompson.

Ebb told Barbara Rowes of *People* magazine that as a young boy he was an optimist and a daydreamer. He liked to pretend he was a rich boy living in a grand home on Long Island or that he was movie star Cary Grant, signing autographs for fans. ''The point is,'' he told Rowes, ''I didn't want to be me.'' His mother, Anna Evelyn (Gritz), a woman with a more practical bent, tried to bring the boy down to earth. She ''used to tell me I looked at the world through rose-colored eyes,'' Ebb recalled. When Ebb was fourteen years old, his father, Harry, died. After his death, it was discovered that the senior Ebb's best friend had been embezzling from the family's dry goods business for years. Ebb and his mother were left practically penniless.

Ebb rallied to become valedictorian at DeWitt Clinton High School. When he informed his mother that he wanted to become a writer, she replied ''that and a dime would get me on the subway.'' She convinced him to enroll instead at New York University (NYU) to study accounting. ''Accountants never starve,'' she counseled him. At age 18 he proposed marriage and was accepted, but the young lady broke off the relationship to marry a dentist. Ebb remained a lifelong bachelor.

Ebb attended both NYU and Columbia University, where he changed his major to English literature and earned a Master's degree in 1957. He supported himself by working as a trucker's helper for a hosiery company. He worked a midnight shift authorizing credit in a department store. He also did a stint as a baby shoe bronzer. Upon graduating, Ebb headed West with a portfolio of short stories he hoped to sell to the movies, but he was unable to get steady work. Within a year he returned to New York and took a job selling giftware for his uncle. ''From the back I looked exactly like Willy Loman,'' Ebb recalled in his interview with Rowes. But he yearned to be a songwriter.

''One night,'' he told Thompson, ''I was pouring my heart out to a friend, a lady trumpeter named Patsy Vamos. I was telling her about how much I loved the musical theater and wished to be a part of it. But I didn't have a notion how to do that.'' Vamos introduced him to a professional songwriter named Phil Springer, who agreed to take Ebb on as a student. Their first song, *Heartbroken,* was recorded by Judy Garland. ''It was a rhythm song that suited Judy because it had some real belt notes in it. ''I'm very fond of belt singing as most people know,'' Ebb told Thompson. Garland's recording bombed, but another early Ebb and Springer song, ''Santa Baby,'' became a hit for Eartha Kitt. Over the next several years Ebb wrote for nightclub acts, revues, and for the satirical television show ''That Was the Week That Was.''

A Life-Changing Partnership

In the early 1960s music publisher Tommy Valando introduced Ebb to pianist and choreographer John Kander. Both men were smarting from recent failures (Ebb had written lyrics for the Off-Broadway musical *Morning Sun,*, a flop, and Kander had composed music for the Broadway play, *A Family Affair,* also a flop). There was an instant rapport between the two. ''We came to each other fresh from our failures,'' Ebb told a Kennedy Center interviewer. ''It was a case of instant communication and instant songs.'' They composed their first song together, ''Perfect Strangers,'' on the spot. Kander told *People* magazine: ''A musician is supposed to improvise, but it's almost unheard-of for a lyricist. Yet Fred can improvise in rhyme and meter the way I can at the keyboard.'' Kander and Ebb's first hit was the song ''My Coloring Book,'' introduced by Kaye Ballard, made popular by Sandy Stewart on ''The Perry Como Show'' and recorded by Barbra Streisand. Streisand introduced Kander and Ebb's ''I Don't Care Much'' in 1963.

Kander and Ebb next collaborated with Richard Morris on *Golden Gate,* a play that did not open in San Francisco as planned but did so impress influential director-producer Harold Prince that he asked the pair to write the songs for the Broadway musical, *Flora the Red Menace. Flora,* a satire on bohemians, was set in 1930s Greenwich Village and marked the Broadway debut of seventeen-year-old Liza Minnelli, who would become Ebb's friend and frequent muse. The play opened to fairly tepid reviews and closed after 87 performances, but it netted Minnelli a Tony award for outstanding actress. The day after *Flora* opened in May 1965, Prince met with Kander and Ebb to make plans for their next project, *Cabaret,* a musical adaptation of John Van Druten's play *I Am a Camera,* which in turn was based on Christopher Isherwood's *Berlin Stories.*

Cabaret Brought Fame

Cabaret, the work that made Kander and Ebb famous, opened in November 1966 and was a major critical and box office success. *Cabaret* is the story of an American performer living in Berlin between the two world wars and reflects the anti-Semitism and growing political tumult of those times. *Cabaret* had a Broadway run of 1,166 performances and captured the Tony Award as the season's best musical. The original cast recording won a Grammy Award and the 1972 film adaptation won eight Academy Awards. Years later, in a panel discussion involving several of the people who worked with him on *Cabaret,*, Ebb said about the play and the nature of the collaborative process: ''*Cabaret* is one of the happiest memories I have because [the final product] was mostly what I had in mind, and I think mostly is the best you can do.''

Kander and Ebb worked steadily together in the years that followed, producing the musicals *The Happy Time* (Broadway opening, January 1968), *Zorba* (November 1968), *70 Girls 70* (April 1971), *Chicago* (June 1975), *The Act* (October 1977), *Woman of the Year* (March 1981; it earned four Tony Awards, including one for its star, Lauren Bacall, and another for Kander and Ebb), *The Rink* (February 1984), *Kiss of the Spider Woman* (London, October 1992; another Tony Award-winner for its star Chita Rivera and for the songwriting duo), and *Steel Pier* (April 1997). Interspersed with their work on Broadway musicals were several projects for television, including the classics ''Goldie and Liza Together'' (with Goldie Hawn), ''Liza Minnelli Live From Radio City Music Hall,'' ''Ol' Blue Eyes is Back'' (with Frank Sinatra), and ''Baryshnikov on Broadway.'' Kander and Ebb also produced songs for movies, including *Funny Lady* and the title track for *New York, New York.*

There were some disappointments for the songwriting team. *Zorba* was a box-office failure, and *70 Girls 70* closed after only 36 performances. *Steel Pier,* a story of love and corruption that took place behind-the-scenes at a 1930s Atlantic City dance marathon, was panned by the critics and closed after two months. Two Kander and Ebb musicals had the distinction of losing the most Tony Awards (11), *Chicago* in 1976 and *Steel Pier* in 1997. *Chicago* unfortunately had to compete with *A Chorus Line,* which dominated the musical categories with nine awards. Ironically, *Steel Pier* saw several of its nominations lose to the Broadway revival of *Chicago,* which, on its second go-around, took home six

awards. Critic David Lefkowitz wrote of the 1995 Broadway revival of *Chicago*: ''*Chicago*'s value as entertainment now comes chiefly from the way fine dancers and larger-than-life theater personalities can mix outrageous camp and deadpan seriousness, not to mention the way Kander and Ebb's score holds together as a unified—and awesomely zippy—song cycle.'' Lefkowitz also raved about the 1996 revival of *Cabaret,* calling it ''the most wrenching, thrilling musical of the season, a major event, likely to be studied by musical theater directors for years to come.''

Kander and Ebb continued working throughout the 1990s. In 1998 they were among six people chosen as Kennedy Center honorees for ''the unique and invaluable contribution they have made to the cultural life of our nation,'' in the words of Kennedy Center Chairman James A. Johnson. On June 5, 2000, Kander and Ebb were presented with the eleventh annual Oscar Hammerstein Award at York Theatre Company's annual fundraiser. Among the York's productions is *Musicals in Mufti,* a mounting of small revivals of ''underrated'' musicals. Kander and Ebb's *70 Girls 70* was a 1999 revival at the York.

For years Ebb has lived and worked in an apartment overlooking New York's Central Park. He decorates his apartment with memorabilia and German Expressionist paintings and drawings, and he collects record albums as a hobby.

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Oliver Ellsworth

Oliver Ellsworth (1745-1807) was the second chief justice of the U.S. Supreme Court. He also served as a senator in the newly formed Congress. Ellsworth is primarily remembered for his contribution to the formation of the Constitution and for drafting the Judiciary Act of 1789, which provided for a strong federal judiciary system and created the U.S. Supreme Court.

Born in Windsor, Connecticut, on April 29, 1745, Ellsworth was the second son of Captain David Ellsworth, a prosperous farmer, and Jemima (Levitt) Ellsworth. Little is known of Ellsworth's childhood except that he grew up on a farm in Windsor and that his father wanted him to enter the ministry. When Ellsworth reached his teens, he was sent to a boarding school run by Minister Joseph Bellamy. In 1762, at the age of 17, Ellsworth entered Yale University. However, due to some disciplinary problems, he left Yale at the end of his sophomore year at the request of his parents and enrolled in the College of New Jersey, later known as Princeton University. During his time at Princeton, Ellsworth was exposed to the many controversial issues facing the American colonies, including the Stamp Act, which was the British parliament's first attempt at direct taxation of colonies in order to support British

troops stationed in the colonies. It was a time of stirring patriotism and loud debates, and young Ellsworth was caught up in the excitement.

Ellsworth returned to Windsor after graduating in 1766 to pursue his theological studies with another leading minister, John Smalley. A year later he abandoned the ministry to pursue his growing interest in the law. He passed the bar in 1771 at the age of 27. The following year he married sixteen-year-old Abigail Wolcott, the daughter of a wealthy and influential Connecticut family from East Windsor.

Ellsworth's law career got off to a slow start. According to history records, he collected a total of three pounds in legal fees during the first three years of his law practice. Because his father's financial support was apparently linked to his career in the ministry, the young lawyer struggled to provide for his family and repay debts incurred during his college days. To supplement his income, he worked as a farmer and woodcutter. When his presence was required at court in Hartford, Ellsworth, too poor to own a horse, walked the twenty-mile round trip. Considered an honest and reputable man, and no doubt helped by connections developed through his marriage, Ellsworth was elected as a representative of the Connecticut General Assembly in 1773. This began Ellsworth's life-long political career and helped his law practice, which began to flourish.

The Continental Congress

Relinquishing his seat in the Connecticut General Assembly in 1775, Ellsworth moved to Hartford where his reputation and business grew rapidly. By the late 1770s, he had over one thousand cases on his list, of which he provided successful representation in the large majority. During the days of the American Revolution, Ellsworth held numerous, progressively more important, offices. In 1775 he was appointed to the Connecticut Committee of the Pay Table, a commission of five that was responsible for overseeing state expenditures related to the war with England. Two years later he was appointed state's attorney for Hartford County. In 1779 he began to serve as a member of the Council of Safety, an important body that acted with the governor in the practical control of all military actions. In 1777 he was selected to represent Connecticut as a member of the Continental Congress, a position he held for six years.

A now accomplished and well-respected lawyer, Ellsworth was soon appointed to numerous committees created by the Continental Congress, including the Board of Treasury, which addressed issues regarding international treaties, and the Committee of Appeals, a body that dealt with marine affairs by hearing appeals from the Admiralty courts of various states. The Committee of Appeals was an important step toward the formation of the Supreme Court because it was the first time a federal court was convened. However, its effectiveness and judicial authority were soon tested by the noted case of Gideon Olmstead and the British vessel *Active.* The case came before the Committee of Appeals only two weeks after Ellsworth's appointment to the committee. The matter involved the acquisition of the British ship. A group of men from Connecticut overpowered the British captain and his crew as they sailed toward New York. As the Connecticut men approached the coastline, the captain of another vessel commandeered the ship and, upon entering the harbor in Philadelphia, claimed the ship and its cargo. The men from Connecticut took the captain, who was from Pennsylvania, to court, insisting that the ship belonged to them. Subsequently a Pennsylvania court ruled in favor of the captain, allotting him three-quarters of the value and giving the Connecticut men one-quarter. Refusing to accept the verdict as fair and just, the Connecticut men turned to the Court of Appeals, which overturned the Pennsylvania court's decision and remitted the prize to the Connecticut men. However, Pennsylvania refused to acknowledge the legitimacy of the Court of Appeal's decision and would not carry out its instructions. The experience helped shape Ellsworth's understanding of the need for a recognized federal judicial authority.

Few details exist regarding Ellsworth's service as a congressional representative. He appeared to have been a hardworking, diligent, and respected member, serving on several important committees. Retiring from the Congress in 1783, Ellsworth returned to Hartford and his private legal practice. He continued to serve on the Governor's Council, a position he held from 1780 to 1785. Declining an appointment as Commissioner of the Treasury offered by the Continental Congress in 1784, the following year he accepted his first judicial appointment as a member of the newly formed Connecticut Supreme Court of Errors. Two years later he was appointed to Connecticut's Superior Court.

Rewrote the Constitution

In 1787 Ellsworth was chosen along with Roger Sherman and William S. Johnson to represent Connecticut as delegates to the Constitutional Convention. The formation of the Constitution was a particularly difficult and controversial process. First drafted in 1777, the Articles of Confederation were not adopted until 1781. In its original form, it created a strong federal system of government, a proposal that met with much resistance from the individual states who wished to maintain independence. Subsequently the draft that was finally adopted had been so revised that it called for almost no national government, including no president, cabinet, or federal judiciary system. Congress had no authority by which to collect funds other than voluntary gifts from states or individuals. The fact that Congress was allowed to declare war but had no power to supply forces was proof of the ineffectiveness of the ratified draft. The Constitutional Congress convened in hopes of revising the Constitution.

Ellsworth came to the Constitutional Convention as a moderate Federalist. Although he firmly believed in the rights of states to govern themselves, he had come to the conclusion that an effective federal government was a necessity. Sensitive to the desires of the states, he argued for a national government that represented state and federal interests. It is unclear to what extent Ellsworth influenced the outcome of the Convention. However, the Connecticut delegation was responsible for offering the governmental model known as the ''Connecticut compromise'' that created a bicameral legislature, in which the small states would

have equal representation in the Senate and the House of Representatives would be filled according to state population. Whether he was the originator of this compromise is not known, but he was clearly a strong proponent of the newly written constitution. Ellsworth was also the one to suggest replacing the phrase ''national government'' with ''government of the United States.'' He was a member of the five-person Committee on Detail that wrote the first draft of the constitution, and he served on the committee that developed the federal judiciary system.

Ellsworth as Senator

Upon ratification of the new constitution, Ellsworth was elected as one of the two senators to represent Connecticut in Congress. Once again a member of numerous committees, Ellsworth used his organizational abilities to structure the U.S. Army and the U.S. Post Office and organize the census. He also reported the first set of Senate rules and drafted the measure that admitted Rhode Island and North Carolina into the United States. Ellsworth's most notable contribution as a senator, however, was the drafting of the Judiciary Act of 1789, also known as the ''Ellsworth Act.'' The Judiciary Act created a strong federal Supreme Court, which held authority over all state courts. Commissioned with the task of interpreting the U.S. Constitution, the Judiciary Act allowed the Supreme Court to overturn any U.S. law that did not hold up under scrutiny regarding its constitutionality. The law also provided for the number of judges (one chief justice and five associates), 13 district courts, and 3 circuit courts and established the attorney general's office.

Appointed Chief Justice

Reelected to the Senate, Ellsworth's term carried through 1777; however, he relinquished his seat to accept an appointment as the chief justice of the U.S. Supreme Court. Ellsworth was George Washington's third choice for the position. When John Jay, the first U.S. chief justice, resigned, Washington selected John Rutledge. However, the Senate, whose approval was needed to confirm the appointment, refused to accept Rutledge's nomination. Subsequently, Washington offered the position to William Cushing, a senior associate judge, who declined the appointment. On March 4, 1796, Washington selected Ellsworth, who took over the responsibilities of the second chief justice of the U.S. Supreme Court four days later. During his short service of three and a half years as chief justice, Ellsworth did not tender a large number of opinions. Those he did write are marked by common sense and do not demonstrate the work of a noteworthy judge. A great lawyer and advocate, Ellsworth proved to be an adequate, but not exceptional, jurist. He did convince his associates to adopt a system of offering *per curiam* decisions, which provided for a majority and minority opinion to be written rather than each justice writing a personal opinion. The system was continued by Ellsworth's predecessor, the highly regarded John Marshall.

Final Mission to France

Retiring from the bench in 1799, Ellsworth was appointed by President John Adams as the Envoy Extraordinary and Minister Plenipotentiary to France on February 26, 1799. Tensions were running high with France, with whom the United States was engaged in an undeclared war in the Caribbean. Adams hoped to prevent the outbreak of declared war by sending Ellsworth to negotiate with Napoleon. The decision to send Ellsworth was controversial, as many felt very hostile toward France at the time. Ellsworth accepted the commission without enthusiasm, deeming it necessary to prevent greater evils. Dreading the expedition, he postponed his trip for over six months, not departing for France until November 3, 1799. Harsh weather drove the ship off course, and Ellsworth did not reach Paris until March 2, 1800—an entire four months later. Ellsworth, whose health suffered from the hardships of the journey, negotiated with Napoleon for eight months, concluding in October 1800. The treaty did not meet the expectations or instructions of the U.S. envoy, but Ellsworth, himself disappointed, considered it adequate to prevent war. Still feeling poorly, he spent the winter in England in a futile attempt to recover his health. He finally returned to the United States in March 1801 and retired to his home in Windsor. Although he served on the Governor's Council after his return, he never regained his health and his service was ineffective. He died at his home in Windsor on November 26, 1807.

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Richard Ely

Richard Ely (1854-1943) is considered the dean of American economics for his development of political

economic theory. As an instructor at several major universities, he became a popular writer and lecturer. His students included Woodrow Wilson, sociologist Albion W. Small, economists John R. Commons and Edward A. Ross, and historian Frederick Jackson Turner.

Richard Theodore Ely was born on April 13, 1854, in Ripley, New York, the eldest of three children of Ezra Sterling and Harriet Gardner (Mason) Ely. Soon after Ely's birth, his father moved the family to a 90-acre farm near Fredonia, New York, where Ely would spend the next 16 years. The elder Ely was a self-taught engineer and lacked the skills and knowledge to farm successfully, relying too heavily on popular, sometimes erroneous, information he obtained from farm magazines. Although harsh weather and fluctuating market prices provided further hardship to the family, Ely credited his early farm life with instilling in him many valuable qualities. From a young age he had numerous responsibilities in maintaining the farm, including carrying wood, churning butter, picking up rocks out of the fields, and milking the cows.

Family and Education

Ely's father, a devout Presbyterian who strictly observed the rules of a Christian life, was a powerful influence on his eldest son. Because of his beliefs, he would not grow hops, even though the crop suited his land well, because they were used for brewing beer. He disdained tobacco and other vices, and permitted no work or play on Sunday. Academically minded, Ezra Ely would have preferred an academic career, but his parents' poverty forced him to forego his studies. Still, Ely grew up in a home that honored the importance of learning, where his father read poetry, studied Latin, and maintained one of the largest libraries in the area. His father's deeply serious, sometimes gloomy, nature was countered by his mother's gentle kindness. Although Ely inherited his father's work ethic, he was emotionally closer to his mother, to whom he turned for support and advice. Often in fragile health, Harriet Ely nonetheless possessed abundant energy and vitality. As an amateur artist, she won numerous local prizes and added to the family income by teaching art at the Fredonia Normal School. Ely, who stood only five foot five, made up for his slight stature by inheriting his mother's unending energy. From his father he received his Christian values and his resolve to make those values a reality in the world.

Ely's early education at Fredonia's grammar school and later two years at Fredonia Academy were fairly uneventful. Although he was a serious, hard-working student and graduated with a recommendation from the principal to attend college, Ely was never considered an exceptional student. During the year following his graduation, he taught at a country school and continued to help his father with the farm. In the fall of 1872, Ely enrolled in Dartmouth College, which at the time consisted of a scattering of buildings and a very small library that was only open two hours every week. Dissatisfied with his experience at Dartmouth, the following year he moved to New York City to live with an aunt and uncle and began attending Columbia College, where he found a more challenging academic environment. He came under the influence of Charles Murray Nairne, who sparked Ely's interest in philosophy. During his senior year, Ely applied for and won the college's Fellowship in Letters, which provided him with a $500 award to study abroad for three years. After graduating with a B.A. in philosophy from Columbia College, Ely traveled to Germany to pursue his philosophical studies. However, soon after arriving, his attention was forever turned to the field of economics.

Turned to Economics

After spending the summer of 1877 polishing his skills in the German language, 23-year-old Ely went to Halle to begin his studies. Although he had no more than a vague idea of his course of action, Ely encountered several American students, including Simon N. Patten, who helped him settle in and became a life-long friend. Discovering that the professor he had hoped to study under had retired, Ely began his studies with Rudolph Haym. However, Haym's skeptical approach to philosophy disillusioned Ely. Patten introduced his friend to Johannes Conrad, an expert in the German Historical School of economics. Conrad offered Ely his first taste of historical economics, a school of thought that rejected the traditional approach that economics was based on fixed, unchangeable concepts. Instead, historical economics understood economic behavior as an outcome of fluctuating cultural patterns and government behavior. He left Halle in April 1978 to study with leading historical economist Karl Knies at the University of Heidelberg.

Ely enjoyed his time in Heidelberg immensely. Far from his father's strict lifestyle, Ely discovered that life could be enjoyed through the simple pleasures of nature, such as a walk through the countryside. He also thrived in the multicultural environment of the university and the open learning atmosphere in which professors allowed students to seek new knowledge through research. This was in stark contrast to the dry American professors who required students to merely recite established truths. Ely thrived under his mentor Knies. Although not the most popular professor, the aging Knies offered Ely a theory of economics that allowed him to harmonize his academic mind with his desire for social reform. The goal of economics was, according to Knies, to make life better. Ely earned his Ph.D. in 1789, graduating *summa cum laude.*

A Position at Johns Hopkins University

After spending one more year abroad, studying at the universities in Geneva and Berlin, Ely returned to New York and began to look for an academic position. Unfortunately, few American colleges offered programs in political economy at the time, and Ely spent a year writing an occasional article for popular magazines and provided for himself by tutoring students in German. Finally, in 1881 he was offered a six-month appointment as an instructor at Johns Hopkins University in Baltimore, Maryland. He was given a salary of $600 and later was appointed for the remainder of the year for an additional $500. Although his first year of teaching

produced no great results, his contract was extended for the following academic year of 1882-1883. While vacationing in 1883, he met Anna Morris Anderson. Two years later the couple married. They had four children: Richard Sterling, Josephine Anderson (who died in infancy), John Thomas Anderson, and Anna Mason.

Initially, Ely only drew a handful of students into his classes. When he presented a public lecture series, it was poorly attended. Several of his graduate students complained that Ely was repetitious, ill tempered, and obsessed with the German Historical School of economics. Ely was, in fact, temperamental in nature. According to Benjamin G. Rader in *The Academic Mind and Reform: The Influence of Richard T. Ely in American Life,* ''The failure of the public to respond instantly to his mission and of his fellow professors to perceive the righteousness of his cause often led to personal bitterness and an attitude of moral superiority. Frequently he confused criticism of his methods with a personal challenge to his sincerity; such criticism almost always meant a ruptured friendship.'' Nonetheless, Ely's growing reputation as a controversial reformer began to spark interest among the student body. By the mid-1880s, his classes were filled with 30 to 40 students. To his students, he remained loyal, often encouraging their work and writing numerous glowing letters of recommendation. He was also known to acknowledge his students' contributions to his own writings.

In 1885 Ely was instrumental in the formation of the American Economic Association (AEA), writing its statement of purpose and serving as secretary (1885-1892) and later as president (1900-1901). The AEA was formed as a voice for the new progressive economic theorists who found strong opposition to their views from the classic economists. Committed to the political nature of economics that he believed should be for the good of the people, meant that Ely engaged in social reform. This aggressive pursuit of social change stood in contrast to the traditional distance that the academic community maintained from the outside world. During his time at Johns Hopkins, Ely gained national prominence as a proponent of public ownership of utilities, the labor movement, and state taxation policies. He advocated social reforms such as factory regulation, child labor laws, restrictions on the number of hours in a workday, the formation of labor unions, slum cleanup, and immigration restriction.

Unlike other proponents of the ''new'' economics, Ely applied his Christian convictions to his economic theory. Having given up his father's Presbyterianism to become an Episcopalian, Ely remained a devout layperson throughout his life. Promoting the social responsibility of the Christian community, Ely helped form the Episcopal Church's Christian Social Union and served as its first secretary. At first Ely hoped for a gradual evolution of the economy toward a cooperative commonwealth, but later he stepped back from this lofty goal. Instead, he began to narrow his focus of reform to specific issues, such as governmental ownership of national monopolies, including public utilities, telephones, railroads, and mineral deposits. He objected to being labeled a socialist and by 1890 began referring to himself as a progressive conservative.

Moved to the University of Wisconsin

In 1892 Ely left Johns Hopkins to become the director of the newly formed School of Economics, Political Science, and History at the University of Wisconsin. After two years, Ely was brought before the board of regents on charges by Johns Hopkins colleague Simon Newcombe, who declared Ely unfit to teach because he supported socialist ideas. When the board cleared him and asserted his right to teach free from censorship, it was a celebrated precedent for academic freedom. Spending over three decades at Wisconsin, Ely built the school's economics department into a nationally acclaimed program. He also helped establish the American Association for Labor Legislation in 1906, an organization that later greatly influenced the adoption of the Social Security Act of 1937.

In 1917, Ely helped organize the American Association for Agricultural Legislation. Three years later he founded the Institute for Research in Land Economics and Public Utilities, which incorporated as an independent research institute in 1922. His policies regarding land reform brought bitter opposition, and in 1925 Ely left Wisconsin, accepting an invitation to move his institute to Northwestern University in Evanston, Illinois. There he met Margaret Hale Hahn. In 1931, the 77-year-old Ely (widowed since 1923) married Hahn, his 33-year-old former student. They had two children, William Brewster and Mary Charlotte. While at Northwestern, the institute expanded and began publishing the *Journal of Land and Public Utility Economics.* However, after eight years, Ely grew tired of interference from the university's board of trustees. In 1933 he moved the institute to New York City, where it operated as an independent organization. Eventually he retired to the town of his ancestors, Old Lyme, Connecticut. He died there on October 4, 1943. His ashes were interned at Forest Hill Cemetery, Madison, Wisconsin.

Writings

Over the course of his academic career, Ely wrote 31 books and published over 100 articles. His *Outlines of Economics* (with Ralph H. Hess, 1893) was used widely in the United States and Japan as a principle classroom text. His other most widely read publications include *French and German Socialism in Modern Times* (1883), *Taxation in American States and Cities* (with J.H. Finley, 1889), *Introduction to Political Economy* (1889), *Monopolies and Trusts* (1900), *Studies in the Evaluation of Industrial Society* (1903), *Foundations of National Prosperity* (1917), *Elements of Land Economics* (1926), *Hard Times-The Way In and the Way Out* (1931), and *Land Economics* (1940). He published his autobiography, titled *Ground under Our Feet,* in 1938. Books that reflected his Christian foundation and his socialist concepts are related in *Recent American Socialism* (1885), *Social Aspects of Christianity* (1889), and *Socialism and Social Reform* (1894). Through his writing, his teaching, and his personal example, Ely influenced a whole generation of economists and political leaders. In so doing, he

initiated reform, generated discussion and controversy, and did his best to fulfill his goal of changing the world for the better.

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Charles Michel de l' Epee

Charles-Michel de l'Epee (1712-1789) founded the first public school for the hearing-impaired in France. He devoted his life to developing the world's first sign alphabet for the deaf. Epee is also credited with creating a systematic method of teaching the hearing-impaired. His manual alphabet, which he called French Sign Language, was adapted into American Sign Language a few decades after his death.

Epee was born in the city of Versailles, France, on November 25, 1712. His father was an architect in the employ of France's king, Louis XIV, who built a palatial new capital in the city. As a teen, Epee studied theology, but during this era French Catholics were battling a reform movement called Jansenism, and all priests were expected to sign a condemnation of it before their ordination. Jansenism, which gained ground in the 1640s, was based on teachings of St. Augustine and discouraged taking the sacrament of Holy Communion so frequently. Epee refused to sign the *formulaire* denouncing it, and so the Archbishop of Paris in turn refused to ordain him. Epee decided to study law instead, and was admitted to the Bar. Another bishop later agreed to ordain him, but when this patron died, Epee returned to Paris and lived a life of ease there.

Epee befriended a cleric, Father Vanin, and through him met two twin girls, both of whom had been deaf since birth. Vanin had been tutoring them, and when the fellow cleric died unexpectedly, Epee agree to take over the job. At the time, there existed few educational opportunities for the hearing impaired. Primitive superstitions were still firmly entrenched in parts of Western Europe. The Greek philosopher Aristotle had written in 355 BCE that the deaf were senseless and incapable of reason, a prejudice that endured for more than a millennium. Only in 1500 did a physician, Girolama Cardano, conduct a study that proved the deaf were capable of reason. Still, throughout much of Europe the deaf were subject to various edicts that forbid them to marry, own property, or in some cases receive the most nominal of educations. Only deaf children from wealthy families were able to read and write. Some even learned to speak through dedicated teachers whose seemingly miraculous methods became closely guarded secrets. There was a small body of work on the subject: John Bulwer published *Philocophus; or, The Deafe and Dumbe Man's Friend* in London in 1648, which advocated education for the deaf by the method of reading lips. His work was reminiscent of studies from Juan Pablo Bonet in Spain, which espoused a method of teaching the deaf to speak by phonetic sounds.

Groundbreaking Methods

In Paris, the community of hearing-impaired used a common manual language, and Epee began to teach the twins using a form of hand signals that substituted the sounds of alphabet. He quickly achieved measurable suc-

cess. Epee's true breakthrough in deaf education was his assertion that deaf people must learn visually what others acquire by hearing, and his method of teaching laid the foundations for all systematic instruction of the deaf. ''Every deaf-mute sent to us already has a language,'' he wrote. ''He is thoroughly in the habit of using it, and understands others who do. With it he expresses his needs, desires, doubts, pains, and so on, and makes no mistakes when others express themselves likewise. We want to instruct him and therefore to teach him French. What is the shortest and easiest method? Isn't it to express ourselves in his language? By adopting his language and making it conform to clear rules, will we not be able to conduct his instruction as we wish?''

Epee soon earned the enmity of another teacher of the deaf in Paris, a Portuguese named Jacob Pereire, who had developed a method for teaching his own deaf son. In 1746 a wealthy French family, the d'Etavignys, hired Pereire to instruct their son. He taught the boy to speak through a method of fingerspelling, called dactylology. The remarkable achievement was even presented to the king of France. Pereire was well compensated by this family and another who hired him, and dismissed Epee's methods when they became known. He took his method with him to the grave when he died in 1780.

Founded School with Inheritance

Epee took a more democratic view of education for the hearing-impaired. He did not hope to enrich himself by reserving his methods for the deaf and mute of Europe's upper classes, but instead impoverished himself to teach children from all walks of life. He began to take on more pupils, publicizing his success through demonstrations in his home. Before an assembled audience, Epee would dictate a sentence to his students in their sign language, which they then transcribed into written French. In 1755 he founded his school for the deaf in Paris, and funded it with his modest inheritance. Students also learned to speak, drawing upon methods that had already been proven a success.

One particular challenge that Epee and his pupils faced was the complexity of the French language itself. Word endings denoted meaning in French, as did the word order of a sentence. Epee created a series of hand signs for word endings in French, and a vocabulary that drew upon the Latin roots of words. The verb ''satisfaire,'' for example, was signed through two Latin terms, ''satis'' and ''facere,'' which meant ''to do enough.'' This system evolved into what became known as French Sign Language. Soon, word of Epee's methods had spread throughout France. The Bishop of Bordeaux, hearing about the remarkable students in Paris, sent a Bordeaux boy there who would later succeed Epee after his death. This teacher, the Abbe Roch-Ambroise Sicard, founded the second school for the deaf in Bordeaux around 1786. Other students also came to Paris and took Epee's methods with them to found schools across Europe.

''Reduced to the Condition of Animals''

Epee was one of the first to assert that the deaf were fully functioning citizens of society, and should be accorded every right granted to the non-hearing impaired. For this he is recognized as single-handedly bringing the deaf community into their own social class. As he wrote in his 1784 book, *La veritable maniere d'instruire les sourds et muets, confirmee par une longue experience* (The True Method of Educating the Deaf, Confirmed by Much Experience), ''Religion and humanity inspire me with such a great interest in a truly destitute class of persons who, though similar to ourselves, are reduced, as it were, to the condition of animals so long as no attempts are made to rescue them from the darkness surrounding them, that I consider it an absolute obligation to make every effort to bring about their release from these shadows.''

Despite his achievements, some critics asserted that Epee's pupils learned by rote, and did not possess a true understanding of language or an ability to formulate sentences on their own. He strove to answer to ''those theologians, rationalistic philosophers, and academicians of various nationalities,'' Epee wrote, ''who held that metaphysical ideas were inexpressible by deaf signs and hence necessarily beyond the understanding of the deaf.'' With characteristic tenacity, Epee also proved his detractors wrong. One deaf student, Clement de la Pujade, was renowned for his delivery of a five-page discourse in Latin and participation in a discussion on the history of philosophical thought.

Lasting Achievement

Epee achieved great fame during his lifetime. The Holy Roman Emperor Joseph II visited his school, and Louis XVI supported the institute financially. However, Epee died a virtual pauper in Paris on December 23, 1789. Despite his renown, he had bankrupted himself for his cause. Students reported that he went without heat in his own quarters so that they might have a fire in theirs. Shortly before his death, a delegation of students and representatives of France's newly created National Assembly visited him. The members of the legislative body, created in the wake of the French Revolution that same year, pledged to carry on his work, and Epee's school was formally taken over by the French government in 1791 as the Institution Nationale des Sourds-Muets a Paris. The Assembly also decreed that Epee's name should be inscribed on its list of the ''benefactors of mankind.'' He was buried at church of Saint-Roch in Paris, and a bronze monument was erected over his grave in 1838.

Epee wrote *Institution des sourds-muets par la voie des signes methodiques* (''Educating Deaf-Mutes Using Methodical Signs''), published in 1776, and revised much of it for the aforementioned 1784 work, *La veritable maniere d'instruire les sourds et muets.* He also began a *Dictionnaire general des signes* which was finished by the Abbe Sicard. Sicard carried on Epee's work, and became the link between French Sign Language and American Sign Language. In London in 1815, Sicard met an American minister, Thomas Gallaudet, who was interested in teaching the deaf, and the two returned to Paris. One of Gallaudet's teachers

there, Laurent Clerc, traveled back to Connecticut with him and, in 1817, the pair co-founded the first school for the deaf in the United States. Gallaudet and Clerc combined French Sign Language with other methods to create American Sign Language, which is used by over 500,000 hearing-impaired people in North America.

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Auguste Escoffier

One of the world's first true celebrity chefs, Auguste Escoffier (1846-1935) is credited with helping to raise the status of cooking from a laborer's task to an artist's endeavor. Renowned as "the king of chefs and the chef of kings," Escoffier left a legacy of culinary writings and recipes that are indispensable to modern cooks, and remains perhaps the foremost name in French cuisine.

Georges Auguste Escoffier, later known simply as Auguste Escoffier, was born on October 28, 1846, in the small village of Villeneuve-Loubet, near Nice, in the Provence region of France. Among the key figures in the boy's life was his father, who worked primarily as a blacksmith yet also cultivated tobacco plants. His grandmother, an enthusiastic cook, was perhaps more responsible than anyone for instilling in the boy an appreciation for the delights of cooking.

Young Escoffier attended the local school until age 12, upon which time his father thought it necessary that the boy learn a trade. In school he had shown a flair for drawing, yet he was encouraged to pursue this art only as a hobby, and to find his career in a more practical vocation. Thus his father took him to Nice, where he would work as an apprentice in his uncle's restaurant, the reputable Le Restaurant Francais. The year was 1859 and Escoffier was to turn 13 years old, when he would begin what was for many a modest career, yet what became for him an illustrious one.

Apprenticed to a Restaurateur

At Le Restaurant Francais, Escoffier was not coddled as the nephew of the boss. Rather, he experienced a classically disciplined and strenuous apprenticeship. For this strictness of training he would later, in his memoirs, express gratitude. He started as a kitchen boy and commis-saucier (sauce boy), and was initiated into the basic tasks of restaurant upkeep, such as the selection of ingredients and the servicing of customers. During this time Escoffier also attended night school, and had to juggle his studies with the demands of a budding career.

When Escoffier was 19 and had taken on yet more responsibilities in his uncle's restaurant, a patron recognized his skills and offered him work in Paris. This was the owner of Le Petit Moulin Rouge, one of the finest restaurants in Paris, where Escoffier was to become a sous-chef. After three years in this position, he rose to the level of head chef, donning the esteemed chef's hat. A small man, Escoffier was said to have taken to wearing platform shoes in order to better work the restaurant's stoves.

Escoffier remained in Paris, leaving his position briefly for military training, until 1870, when he was called for army duty at the onset of the Franco-Prussian War. Appointed Chef de Cuisine, he applied his talents to the daily fare of the French army. Faced with the challenge of creating meals that would preserve well, Escoffier was one of the first chefs to seriously study the techniques for canning meats, vegetables, and sauces. After the war he returned to Le Petit Moulin Rouge, where he remained head chef until 1878.

Among Escoffier's subsequent endeavors in Paris was his management of the Maison Chevet, a restaurant at the Palais Royal that specialized in banquet dinners, often prepared for officials and dignitaries. Later he managed the kitchens at La Maison Maire, owned by the famed restaurateur Monsieur Paillard. But perhaps Escoffier's most notable achievement during this period was his marriage in 1880 to Delphine Daffis, the daughter of a publisher. Their marriage would last 55 years, and they would bring into the world two sons and a daughter.

In their early years together, the couple spent their summers in Lucerne, Switzerland, where Escoffier managed the kitchens at the Hotel National, and their winters in Monte Carlo, where he served as Director of Cuisine of the Grand Hotel. It was in Lucerne that Escoffier met the Swiss hotelier Cesar Ritz, who would figure prominently in his life, and with whom he would enter into a celebrated partnership. Ritz, who came from a small village in the Swiss Valais, had started his career as a hotel groom and had risen through the ranks, from headwaiter to hotel manager. It was Ritz who hired Escoffier as chef at the Hotel National, and the two would continue to combine their talents throughout their remarkable careers.

Teamed with Ritz

Among Escoffier and Ritz's first successes was their joint venture at the Savoy Hotel in London, the first modern luxury hotel, where from 1890 to 1898 Escoffier served as Head of Restaurant Services and Ritz took the position of General Manager. When Ritz opened his own hotel in Paris, the ultra-modern Hotel Ritz, Escoffier brought his culinary expertise. But he soon returned to London to make a legend of the posh Carlton Hotel, where patrons included such luminaries as the Prince of Wales. It was here, where Escoffier presided over the kitchens for more than twenty years, that the French chef gained worldwide attention for his superior haute cuisine. It was also at the Carlton that, on the day the hotel opened in 1899, Escoffier unveiled a new dessert, Peach Melba, created and named in honor of the Australian opera singer—and former Savoy Hotel resident—Nellie Melba.

At the Savoy and the Carlton, Escoffier created some of his most famous recipes; Peach Melba was among these, as was Chaud-Froid Jeannette and Cuisses de Nymphe Aurore, a frogs' legs dish named after the Prince of Wales. Also during this time the French chef introduced and perfected some of his many innovations to cookery, restaurant service, and kitchen organization. Departing from the style of previous chefs, Escoffier strove to simplify the art of cooking, doing away with excessive garnishes, heavy sauces, and elaborate presentations. As the most prominent French chef of his day, he succeeded the culinary artist Marie Antoine Careme (1784-1833), and he sought to modernize his predecessor's complex approach to cooking, in effect altering the standards of his national cuisine.

Escoffier's preference for simplicity also extended to restaurant menus; here, he reduced the number of courses served, and took credit for introducing, at the Carlton, the first a la carte menu. At large banquet-style meals, Escoffier abandoned a practice called service a la francaise (service in the French style), in which collections of dishes of all kinds were served at table simultaneously; instead, the French chef chose to standardize service a la russe (service in the Russian style), in which each course is presented in the order that it appears on the menu.

In the kitchen, Escoffier's innovations again tended toward simplification. As head chef at the Carlton he faced the challenge of having to prepare superb dishes quickly for the hotel's high-powered clientele, and he found many inefficiencies in the organization of the standard restaurant kitchen. In Escoffier's day, the restaurant kitchen was composed of separate units in which groups of chefs worked on their own, often duplicating each other's tasks and creating more work than was necessary. Escoffier insisted on unifying and streamlining the restaurant kitchen, so that his staff of about sixty chefs could work together seamlessly and quickly, serving as many as 500 dishes at a typical Sunday dinner at the Carlton.

The working conditions of kitchen laborers also begged improvement, and Escoffier recognized and answered these needs. In the French chef's day, the atmosphere of the kitchen—loud, chaotic, overheated with wood- or coke-fired stoves, and rife with powerful cooking odors—created working conditions that were sometimes intolerable, and chefs often took to drinking while they toiled. Escoffier aimed to curb these excesses, which often compromised the health of kitchen workers; he even hired a doctor to help concoct a comforting and healthful beverage, made with barley, that cooks could drink in place of alcohol. Through these and other improvements, Escoffier helped to raise the esteem of a profession that had once been regarded as lowly and coarse.

Wrote *Le Guide* and Other Works

The turn of the century brought some changes for Escoffier. His partnership with Ritz came to an end in 1901, when Ritz fell ill with a nervous breakdown. Yet some happier changes came in the following years, when Escoffier began publishing his culinary works, opening a new avenue in his career. His first book, *Le Guide culinaire* (1903), was an exhaustive resource, including about 5,000 recipes and garnish preparations. *Le Guide*, known to English speakers as *The Escoffier Cook Book*, remains an invaluable reference for contemporary cooks. Books published subsequently by Escoffier include *Le Carnet d'epicure* (1911; ''Notebook of a Gourmet''), *Le Livre de menus* (1912; ''The Book of Menus''), and *Ma cuisine* (1934; ''My Cuisine'').

An energetic and inexhaustible man, Escoffier took the time to begin new endeavors in addition to his work at the Carlton and his manuscript preparations. In 1904 a German shipping company, Hamburg-Amerika Lines, invited the French chef to plan a restaurant service to be offered to passengers on its luxury liners. Called the Ritz-Carlton Restaurants, the service was unveiled in 1912 amid great fanfare. Yet Escoffier did not concern himself only with the lifestyles of the wealthy and privileged clientele of posh restaurants and cruise ships. A philanthropist at heart, he organized programs to feed the hungry and to give financial assistance to retired chefs.

Passing into old age yet retaining his youthful enthusiasm, Escoffier continued to direct the kitchens of the Carlton Hotel until 1919, the year he turned 73. His plan was to retire with his wife to Monte Carlo, yet not long after arriving in this city he was presented with yet another irresistible business opportunity. An old friend, the widow of his former Petit Moulin Rouge colleague Jean Giroix, invited Escoffier to collaborate with her in the administration of the Hotel de

L'Ermitage. The French chef accepted, eluding retirement, and even went on to help develop another hotel, the Riviera, in Upper Monte Carlo.

The aged chef, whose name had become synonymous with superlative cuisine, in his late years enjoyed worldwide renown. In 1920 the French government recognized Escoffier for his work in elevating the status of French cuisine and culture by making him a Chevalier of the Legion d'Honneur, and again by making him an Officer of the Legion d'Honneur in 1928.

By 1921 Escoffier had finally retired from restaurant life, though he continued to write about his work and experiences. The French chef died in Monte Carlo at age 89, on February 12, 1935, only days after the death of his wife.

Escoffier left behind a legacy still enjoyed by professional chefs, home cooks, and gastronomes in France and abroad. He invented some 10,000 recipes, and culinary institutions around the world continue to teach his methods. In 1966 the French transformed the house in which he was born into a culinary museum; as a result his birthplace of Villeneuve-Loubet, once not even a dot on the map of the Provence region, is now well marked on the road from Nice to Cannes. These and other tributes serve to honor the master of French cooking, to whom the Kaiser Wilhelm II was said to have once remarked: ''I am the emperor of Germany, but you are the emperor of chefs.''

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F

Carl Faberge

Best known for the ''Faberge Easter Eggs'' he designed for the Russian royal family, Carl Faberge (1846-1920) was the jeweler and designer of choice for royalty, dignitaries, and the wealthy around the world, from the late 1800s until the Russian Revolution of 1917.

Peter Carl Faberge (Karl Gustavovich in Russian) was born on May 30, 1846, in St. Petersburg, Russia. He was the older of two sons of Gustav and Charlotte (Jungstedt) Faberge. His mother was the daughter of a Danish painter, and his father was a jeweler and goldsmith. As noted on the *Imperial Court, Inc.* website, tradition at that time dictated that young Carl, as the older son, would follow in his father's footsteps and become a jeweler and goldsmith.

Young Faberge began his education at St. Anne's Gymnasium, the German school in St. Petersburg. When he was 18, his father, wanting him to have excellent training for his career, sent him out to explore the world. As noted on the *Imperial Court, Inc.* website, young Faberge was exposed to wonderful opportunities throughout Europe. He was apprenticed to several respected goldsmiths and jewelers in Frankfurt, Paris and London, as well as Italy.

Took Over Family Business

In 1870, Faberge returned to St. Petersburg and took over his father's business. Two years later, he married Augusta Julia Jacobs, the daughter of the manager of the Imperial furniture workshops. They would have four sons: Eugene, Agathon, Alexander, and Nicholas. All of them would eventually join the family business. In a short amount of time, Faberge was a busy family man with his own business.

In 1872, Faberge became involved with the Imperial Cabinet. According to the *Imperial Court, Inc.* website, ''The Imperial Cabinet, also known as the Hermitage, was a Winter Palace for the Russian tsars and housed all of the treasures. Faberge volunteered to help restore and appraise these priceless antiques.''

According to *The Faberge Experience* website, for ten years, as the head of his own business, Faberge produced items similar to what other jewelry makers and goldsmiths were creating. He also continued to volunteer at the Imperial Cabinet, where he helped to catalog, appraise, and repair the treasures of the Russian royal family. In 1882, Agathon, Faberge's younger brother, joined him in the family business. As noted on the *Imperial Court, Inc.* website, the brothers ''were well known for elaborate gold and silver items, but wanted to introduce something new. The two set out to create their own designs. Soon the name Faberge became a fashion statement.''

Later that year, Faberge was invited to participate in the Moscow Pan-Russian Exhibition. He was awarded a gold medal. More importantly however, his works caught the eye of Alexander III, the Tsar of Russia, who was a great patron of the arts. Faberge's career was about to accelerate.

Caught Attention of the Tsar

As noted on the *Imperial Court, Inc.* website, Faberge's creations were singled out from hundreds of other jewelers by the Tsar. Alexander ''declared him the re-inventor of Russian jewelry art,'' and became his biggest supporter and best customer. Faberge was happy and honored, as Alexan-

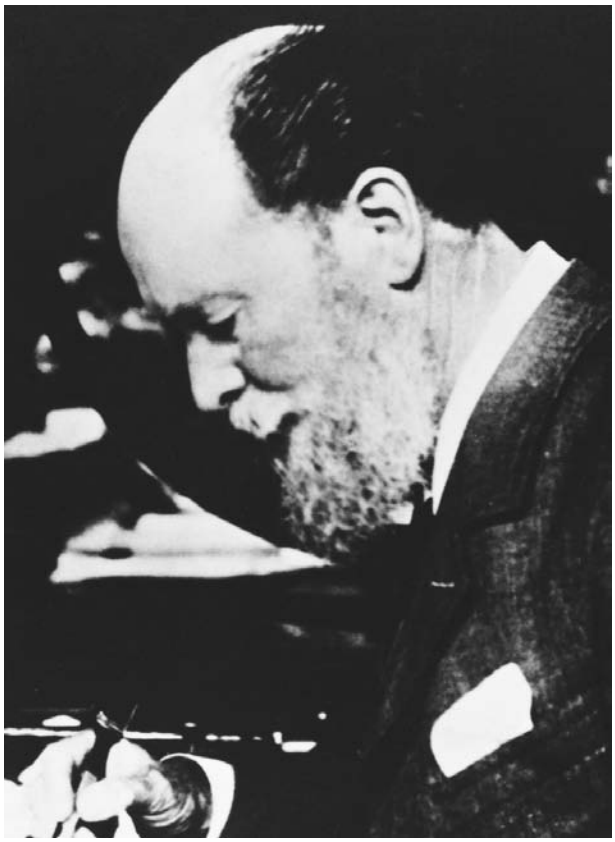

der was not an easy man to please. In his book *The Lost Fortune of the Tsars,* William Clarke, wrote ''Both Nicholas (the heir to the Russian throne) and his father, Alexander III, encouraged Faberge to turn his genius to the production of further exquisite items for their family and friends-brooches, cigarette cases, necklaces, miniatures of all kinds and, of course, to the creation of the famous Faberge Easter eggs.'' Faberge also worked with gold, silver, gems, and other materials, and created flower arrangements, figure groups, and animals.

Faberge achieved two significant accomplishments in 1885. As noted by Alexander von Solodkoff, author of *The Art of Carl Faberge,* the first ''Faberge Easter Egg'' was presented to the Tsarina Marie. Later that year, von Solodkoff added, Faberge ''was rewarded with the appointment of jeweler to the Imperial Court, and given the right to have the Imperial Eagle incorporated in the firm's trademark.''

The Faberge Eggs

As noted in *Carl Faberge-Goldsmith to the Imperial Court of Russia,* by A. Kenneth Snowman, ''In Russia, Easter, the most important holy festival of the entire calendar, was marked by the traditional exchange of eggs, the symbols of Resurrection, and three kisses.'' The Faberge eggs became a very important and much-anticipated part of that holiday.

''The Imperial Easter Eggs-exquisite artifacts of jewels and precious metals-are Faberge's finest and most famous achievement,'' wrote von Solodkoff. He continued, ''Between 1885 and 1916, some 54 of these amazing objects were commissioned by the Tsars Alexander III and Nicholas II as Easter presents for the Tsarinas Marie and Alexandra respectively. Each, together with the cunningly wrapped 'surprise' which was frequently concealed inside, is a masterpiece of elegance, inventiveness, ingenuity, and craftsmanship.'' (Almost 100 years later, these eggs are valued at millions of dollars.)

As noted on *The Faberge Experience* website, ''there is a poignant representation of what is now Russian history in the design of a number of these eggs.'' Eggs were designed to celebrate the coronation of Tsar Nicholas II, the completion of the Trans Siberian Railway, the birth of the Tsarevitch (male heir to the throne), the 15th Anniversary of the Imperial Couple's coronation, and the ''Romanov Tercentenary Egg'' which commemorated 300 years of Romanov rule. During times of war, eggs were created to honor the Red Cross and the military. In all, 56 eggs were ordered. However, the present whereabouts of all the eggs is unknown. Maryann Gelula and Kelly Williams reflected in an article for *School Arts,* that the Faberge eggs ''are a beautiful symbol of Russian history and culture.''

The House of Faberge

Faberge's fame continued to grow. In 1897, he was appointed the court goldsmith of Sweden and Norway. A few years later, in 1900, three of the imperial Easter eggs were exhibited abroad for the first time, at the World's Fair in Paris. His skill also continued to grow. Von Solodkoff wrote ''Faberge described himself as an 'artist-jeweler. He re-introduced color to jewelry-rubies, sapphires, emeralds, semiprecious stones, enamel-and revived the use of rose-cut diamonds. New motifs, such as ice and frost crystals, were devised.'' Von Solodkoff continued, ''The Faberge magic was not restricted to expensive and purely decorative items. Increasingly, from the late 1880s onward, the Faberge workshops produced beautiful things that also had a practical use. A wide variety of otherwise ordinary objects such as penholders, photograph frames, table lighters, ashtrays, cigarette cases, and clocks. Not all were lavish, ornate, or elaborate: but all exhibit that elegance of design, that mastery of materials and techniques, and that perfection of workmanship that make up the Faberge style.''

Faberge was also a keen businessman. As noted on the *Imperial Court, Inc.* website, ''By the turn of the century his shop became known as the House of Faberge and was an imposing five story granite building. Inside he employed over 500 craftsmen and designers.'' The Faberges' luxurious apartment was located on the top floor of the building. Branches were later opened in Moscow, Odessa and Kiev.

The official *Faberge* website recounted, ''The absolutely new conception of labor organization enabled him to use the existing creative potential in an optimal way. Faberge entrusted independent, highly capable work masters with the execution of manual labor. Most of them were foreigners whom he invited to St. Petersburg where he usually provided them with rent-free workspace.'' Snowman added, ''According to Faberge's eldest son Eugene, men worked overtime almost all the year round,

from 7:00 am to 11:00 pm. The overtime pay was good. On Sundays, work went on from 8:00 am to 1:00 pm, which was counted as a full working day.''

This supports what the *Imperial Court, Inc.* website, and other sources assert: Faberge actually made nothing with his own hands. The website continued, ''He, in fact, was not a master of his craft, but he was a visionary, a man who conceived ideas for over one hundred thousand objects. Drawings, raw sketches—and his masters and craftsmen would complete his design.''

However, the world around Faberge was beginning to change. There was turmoil in Russia, and World War I began. The *Imperial Court, Inc.* website recalled, ''Faberge remained loyal to the Imperial Family and was completely devoted to his country.'' The website added, ''He could have made a lot of money during the war, but instead of that he turned his Moscow shop into a factory to produce ammunition. However, a revolution was near, and the glorious days of the Russian royal family were about to end.

The Russian Revolution

In the fall of 1917, the Russian Revolution broke out. The tsar, Faberge's best customer, was forced to abdicate his throne. The Russian royal family was later executed in the summer of 1918. As noted on the *Imperial Court, Inc.* website, ''Faberge himself closed his shop during these dramatic days, as soon as rumors of the murder of the Imperial Family came to his ears.'' The website added that the world Faberge knew was gone. He was forced to leave Russia, and most of his artists and workmasters also fled.

Faberge first went to Germany, before going to Switzerland in June 1920. The *Imperial Court, Inc.* website recounted that the stress of worrying about his family, plus ''the shock of the tragedy that had befallen Russia, the Imperial Family and the House of Faberge'' caused him to become seriously ill. On September 24, 1920, at the age of 74, Faberge died in Lausanne, Switzerland. It was the end of a golden era.

After Faberge's Death

After World War I, the newly-formed Soviet Union desperately needed cash to rebuild a poor and devastated country. The *Imperial Court, Inc.* website recalled that most of the treasures of the Russian royal family were melted down and recycled at the mint, yet Faberge's creations were spared. Eventually in the early 1930s, 14 of the Imperial Easter Eggs were sold to wealthy Americans and Europeans.

After Faberge's death, two of his sons, Alexander and Eugene, tried to revive the family business in Paris in 1924. However, what they produced was a far cry from their father's creations, and they were not successful. In the United States in the 1930s, a businessman named Sam Rubin had been using the name ''Faberge'' commercially, without the consent of the family. Von Solodkoff concluded, ''In 1951, it was finally agreed that the name could be used, but only for toiletries and perfumes.''

Interest in Faberge's creations was renewed after a 1977 exhibit in London. Additional successful exhibitions have since been held in Helsinki, New York, London, and Munich. Faberge's family continued in vain to try and revive the company. In 1989, they selected workmaster, Victor Mayer to continue Faberge's lifework after a 70 year lapse. A new collection was presented in Munich in 1990. In honor of Faberge's 150th birthday, new creations were presented to the public in New York in 1996.

Reflections on Faberge's Work

''Faberge's work has always aroused delight and fascination. But he has also been regarded as the jeweler of a decadent, autocratic regime, the creator of luxuries that are vain symbols of princely magnificence,'' wrote von Solodkoff. He added, ''Today he is seen in a different light, a light cast by further studies in the fields of history and artistic influence. His place in art history is that of an exceptionally creative artist-jeweler with outstanding entrepreneurial skill.''

The *Imperial Court, Inc.* website reflected that Faberge ''was the supreme craftsman of his era, perhaps any era. As master designer to the Imperial Russian Court, he fashioned exquisite works of art. Masterpieces so rare and ingenious in their design that his fame spread throughout the world.'' The website concluded, ''Peter Carl Faberge became a legend in his own time.''

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Fela

One of Africa's most acclaimed musicians, Nigerian Fela Anikulapo Kuti (1938-1997) wrote and per-

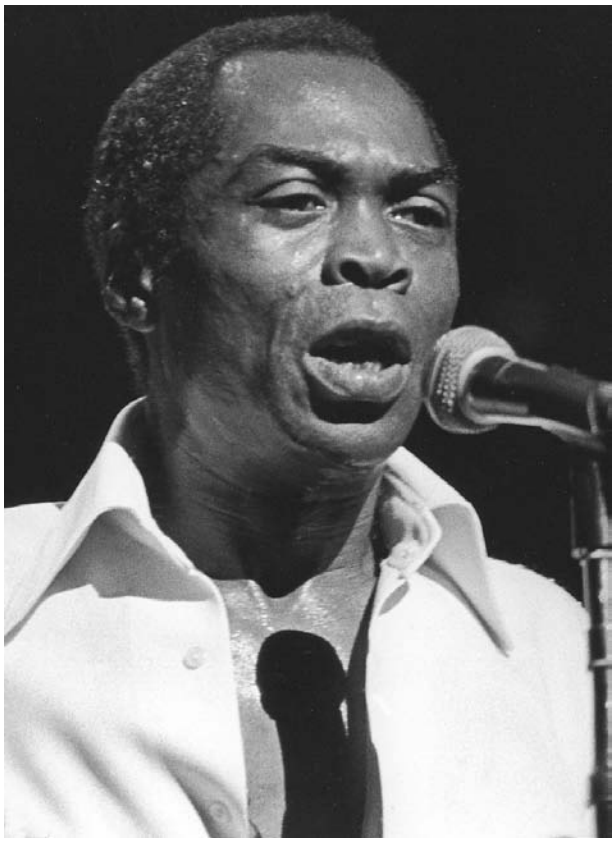

formed political protest songs that won him a large following both at home and abroad, to the frequent chagrin of government authorities. His music—dubbed "Afro-Beat"—was an amalgam of American blues and jazz blended with African rhythms, while his pointed lyrics—in pidgin English and African—confronted government corruption, multi-national corporations, and police brutality. In a career that spanned four decades Fela (as he is popularly called) recorded over 50 albums and performed frequently in concert.

Fela was a flamboyant singer and musician and his concerts—many held at his Lagos nightclub, The Shrine—were lengthy and infectious. Fela belted out his driving songs, gyrating as he performed on saxophone or keyboards, directing his thunderous 27-member band, Egypt 80. John Darnton wrote in the *New York Times* that one of Fela's most popular songs, 'Upside Down,' describes a traveler who finds an organized, well-planned world everywhere except in Africa, where there are villages, but no roads, land, but no food or housing. "These things are the daily lot of all Lagosians," Darnton noted. "When Fela sings this song, listeners nod their heads solemnly and look into their beers."

Fela's musical upbringing spanned three continents. Born in Abeokuta, Nigeria, in 1938, he initially studied piano and percussion and, as a youth, led a school choir. His father, the Reverend Ransome-Kuti, was a Protestant minister and educator. In the late 1950s Fela moved to London, telling his parents that he intended to study medicine. Instead he attended the Trinity College of Music, where he explored classical music and was exposed to American jazz artists Charlie Parker, John Coltrane, and Miles Davis.

Influenced by Black Power Movement

Fela's music did not become political until the late 1960s, when he visited the United States and was exposed to the black power movement. Influenced by the teachings of black activist leader Malcolm X, Fela began to realize the implications for Africa of white oppression, colonialism, Pan-Africanism—the unity of African nations—and revolution. His new-found political consciousness inspired him to adopt the middle name Anikulapo—"having control over death"—and change his band's name from Koola Lobitos to Afrika 70 (later Egypt 80). The young musician's work would never be the same; as quoted by Jon Pareles in the *New York Times,* Fela said, "The whole concept of my life changed in a political direction."

Fela returned to Nigeria and began to write politically charged songs that rocked his country. Inspired by Pan-Africanism, he incorporated African instruments into his band, including Konga drums, klips sticks, and the sekere—a percussion instrument. "I'm playing deep African music," he said at the time, as Pareles noted. "The rhythm, the sounds, the tonality, the chord sequences, the individual effect of each instrument and each section of the band—I'm talking about a whole continent in my music." Fela's protest music became very popular among the ranks of Nigeria's unemployed, oppressed, and politically dissident. These groups remain a large part of his audience.

Political Confrontations

Fela's music and politics made him a cult figure in Nigeria; he ran for the presidency twice. His openly confrontational messages, however, repeatedly irked government authorities who found reason to jail Fela for a variety of offenses throughout his career. In 1977 official rancor turned violent when the Nigerian military—some say in response to Fela's album *Zombie*—leveled his imposing Lagos residence after Fela had declared it an independent republic. Before burning down the house—including Fela's recording equipment and master tapes—soldiers went on a rampage in which Fela's 82-year-old mother, a prominent women's rights activist, was hurled from a second-story window. She later died from her injuries. In protest, her son dumped her coffin at the house of then-president General Olusegun Obasanjo.

Unconventional Lifestyle

Although such incidents rallied support for Fela, he was notorious for a lifestyle that alienated many Nigerians; he unabashedly preached the virtues of sex, polygamy, and drugs—in particular the use of marijuana as a creative stimulant. In 1978 Fela shocked his countrymen when he

married his harem of 27 women (whom he later divorced), in protest against the Westernization of African culture. His commune, the Kalakuta Republic—established to protest the military rule of Nigeria—was reportedly itself run like a dictatorship. According to the *Times*'s Darnton: ''[Fela] ruled over the Kalakuta Republic with an iron hand, settling disputes by holding court and meting out sentences—cane lashings for men and a tin shed 'jail' for women in the backyard. To some degree, these trappings of power account for his popularity among authority-conscious Nigerians.'' *Spin*'s Larry Birnbaum elaborated on Fela's excesses, reporting, ''Stories abound of his setting fire to hotel rooms, firing penniless band members on overseas gigs, making interviewers cool their heels for days and then receiving them in his underwear.''

While Fela's politics and lifestyle were controversial, few quibble over the power of his music. In 1986, the human rights organization Amnesty International helped free him from prison, where he had languished due to questionable currency-smuggling charges. Fela and Egypt 80 then made their first tour of the United States, where their audience was limited but growing. He has influenced the work of reggae singer Jimmy Cliff and the Talking Heads' David Byrne. In 1991 he performed an epic gig at New York City's Apollo theater accompanied by 30 support players.

As Fela became better known outside Nigeria he felt that his music increasingly held an international message. He told *People*'s Cathy Nolan: ''America needs to hear some good sounds from Africa, man. The sanity of the world is going to be generated from Africa through art. Art itself is knowledge of the spiritual world. Art is information from higher forces, by those who are talented. I'm not jiving. I've been living with my art for 23 years. My music has never been a failure.''

Fela died of an AIDS-related illness at his home in Nigeria on August 2, 1997. He was 58 years old.

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Bob Feller

An Iowa farm boy who became a star for baseball's Cleveland Indians, Bob Feller (born 1918) threw harder than any pitcher of his generation. Six times, he won 20 or more games in a season, and he set new standards as a strikeout artist. Feller also won medals for his service as a Navy aircraft gunner in World War II.

Feller won 266 games and lost 162 over his career, spent entirely with Cleveland from 1936 through 1956. He might have won many more games had he not served four years in the Navy during the war. His record of 348 strikeouts in 1946 stood for many years, and he pitched three no-hitters during his career. Players of his time were in awe of his blazing fastball. ''If anybody threw that ball harder than Rapid Robert, then the human eye couldn't follow it,'' said pitcher Satchel Paige.

Teenage Sensation

Bob Feller was born on November 3, 1918 in Van Meter, Iowa. He grew up on a farm with his hard-working parents and his sister Marguerite. ''We were far from destitute, even during the Depression,'' Feller recalled in an interview. ''My father was a very successful farmer, and that was for one reason: he worked, and he was smart.'' His mother was a schoolteacher, a nurse, a newspaper correspondent, and a school board member. Their drive to succeed influenced their son who, from an early age, had one overriding desire: to play baseball. His father, who had been a semi-professional pitcher in his younger days, encouraged Feller's interest in baseball. He built a pitching mound and set up a home plate between the house and the barn. Young Feller spent hours a day throwing pitches to his dad and building up his arm strength. In the winter, father and son would play catch inside the barn.

As a child, Feller always wanted to play baseball with older kids. When he was 12, he helped his father build their

own baseball field on the farm, complete with a grandstand. His father started a team, with his son as the pitcher, and charged 35 cents admission. Feller grew into a strong, strapping teenager, who looked older than his age. Sometimes more than a thousand people came to the farm to see him pitch. By the time he was in high school, major league scouts had heard about his fastball.

At the time, organized baseball's rules prohibited major league clubs from signing players who were still in high school. But Cleveland wanted the young phenomenon so badly that the club secretly signed him to a contract when he was 16. Pitching soon after for an amateur team in Des Moines, Iowa, Feller attracted so much attention that the Detroit Tigers also offered him a contract. Feller then admitted he was already signed. Baseball Commissioner Kenesaw Mountain Landis fined the Indians $7,500. On the open market, Feller could have commanded an $100,000 bonus, an unprecedented sum at the time. Instead, he remained with the Indians.

The Indians brought Feller to Cleveland during the 1936 season. In July he pitched in an exhibition game against the St. Louis Cardinals. Feller, who had never pitched a single game in the minor or major leagues, looked raw and nervous. But, using only a fastball, he struck out eight batters in three innings. The Indians immediately put him into their bullpen, even though he was only 17 years old. In his first start, on August 23, he struck out 15 and beat the St. Louis Browns, 4-1.

Because of his blazing fastball, Feller soon earned the nickname ''Rapid Robert.'' In September, he tied the major league record by striking out 17 batters in a game against the Philadelphia Athletics. He was so wild in that game that he allowed nine walks; so poor at holding runners that he allowed nine stolen bases. For the season, Feller struck out 76 batters in 62 innings. After the season ended, Feller went back to Iowa to finish high school.

The amazing teenage pitching sensation was an instant drawing card for the Indians. When he pitched, attendance would rise by about 10,000 fans. In his second season, Feller joined the club after high school was finished in Iowa. He won nine games, lost seven, and struck out 150 batters in 149 innings. In 1938, his first full season with the Cleveland Indians, he won 17 games and led the league in strikeouts with 240. Baseball had never seen someone of such a young age so completely dominate the opposition.

Control problems are common for a hard-throwing young pitcher, but even so Feller was extremely wild in the early days of his career. In 1938, he walked 208 batters in 278 innings. On the last day of the season, Feller struck out 18 Tigers to set a new major league record. By then he had developed an effective curveball to go with his blazing fastball.

In 1939, Feller lead the American League in wins with 24, in complete games with 24, in innings pitched with 297, in walks with 142 and in strikeouts with 246. To start the 1940 season, Feller pitched a no-hitter on Opening Day against the Chicago White Sox. That year he again dominated hitters: 261 strikeouts, 27 wins, 320 innings, 37 starts and 31 complete games—all tops in the American League.

In 1941, Feller again led the league in wins (25), starts, innings, strikeouts and walks. At age 23, he had already posted 107 career wins (against only 54 losses) and 1,233 strikeouts. He already had more than a third of Walter Johnson's then-record career strikeout total. Never in baseball history had a pitcher enjoyed so much success at such an early age. It appeared that Bob Feller was going to completely rewrite the record books.

Service and Triumphs

On December 7, 1941, Japanese planes attacked Pearl Harbor. That very day, Feller volunteered to join the Navy. ''I did not have to go,'' Feller recalled. ''My father was dying of brain cancer, so I was pardoned. But it was a war we had to win.'' Feller spent the next 45 months on active duty, putting his baseball career on hold. He became an anti-aircraft gunner on the battleship *Alabama*, serving in five campaigns in the North Atlantic and South Pacific theaters and earning eight battle stars.

Feller returned to baseball near the close of the 1945 season, after the end of World War II. He had missed nearly four full seasons at the prime of his career. But he picked up right where he had left off. In 1946, he pitched his second no-hit game, against the Yankees on April 30. Later that season, Feller became the first pitcher to have the speed of his pitches checked with a radar device. He was clocked at 98.6 miles an hour. For that season, he pitched a career-high 377 innings and struck out 348 batters, a new twentieth century record. Feller won 26 games, ten of them shutouts, and completed 36 games—all league highs. The Indians were not a good team that year and, in games Feller did not pitch, won only 42 games and lost 71.

In 1947, Feller again displayed his pre-war dominance, leading the league in wins, strikeouts, innings and starts. But he hurt his arm after slipping on the mound that year, and he was never again as dominant. The following season, Feller won his seventh and final strikeout crown, won 19 games, and helped lead the Indians to a rare appearance in the World Series. In the opening game, Feller locked horns with the Boston Braves' Johnny Sain in a scoreless pitching duel for seven innings. In the bottom of the eighth inning, catcher Phil Masi reached second base. Feller whirled and threw to second base in a great pick-off move, but the umpire called Masi safe on a close, disputed play. Tommy Holmes then brought Masi in to score with a single, and the Indians lost, 1-0. Feller lost game five as well, but the Indians won the series, four games to two.

After Feller turned 30, his strikeout totals declined dramatically. But he remained effective. On July 1, 1951, he pitched another no-hitter, this time against Detroit. That season was the last of six in which he would lead the league in wins. In 1952, however, he won only nine games and lost 13 and struck out only 81 batters.

In 1954, Feller was the fifth starter on an Indians team that won 111 games behind tremendous pitching. Feller won 13 games and lost only three, but he did not pitch in the World Series, in which the Giants swept Cleveland. Feller would win only four more games before retiring in 1956.

Competitive Fire

One constant in Feller's career was his determination to play and earn victories for his team. He was a workhorse who could be depended upon to keep his team in the game. Besides his three no-hitters, he hurled 12 one-hitters during his career.

Injuries didn't stop him. ''I only hurt my arm once, in 1937,'' he said in an interview. ''I slipped on the mound throwing a curve ball at League Park. It hurt my elbow. Mother Nature took care of it. I didn't have to have surgery.'' He also missed the All-Star Game in 1947 after slipping on the mound and hurting his knee—the injury which put strain on his arm and diminishing his effectiveness.

Personal problems couldn't keep Feller from taking his turn in the pitching rotation. His first wife battled alcoholism and drug addiction, and Feller was unable to help her. But the tragedy didn't distract him from baseball. His second marriage was more stable and enduring. Throughout his life, Feller was a close friend of Ronald Reagan, whom he had first gotten to know when the future president was a sports announcer in Iowa.

Feller was easily elected to the Baseball Hall of Fame in 1962. Later, his hometown of Van Meter, Iowa, built him a museum. At Jacobs Field in Cleveland, there is a large statue of Feller, the most successful pitcher in Indians history. Had he played in New York, his fame no doubt would have been much greater.

Baseball historians often speculate what Feller's career numbers might have looked like had he not lost almost four full seasons to World War II during the prime of his career. In the four seasons before the war and the three seasons after it, Feller won 158 games, an average of 23 per year, and struck out 1,715 batters, an average of 245 a season. If four additional seasons with those averages were added into Feller's career totals, he would have finished with 351 wins—the eighth-best in baseball history—and 3,502 strikeouts, which would be ninth on the all-time list and second only to Walter Johnson among pitchers who retired before 1960.

Despite the impact on his career, Feller never complained about the years lost to the war. He remained as proud of his military service as he was about his baseball career. His celebrity as a teenager and young adult didn't leave him with a swelled head, either. Feller was dependable, unflappable, and a solid, unassuming competitor who didn't draw attention to himself. His terrifying fastball did most of the talking for him.

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Johannes Fibiger

Johannes Fibiger (1867-1928) was a Danish bacteriologist and pathologist who made important research contributions to the study of diseases such as diphtheria, tuberculosis, and cancer, as well as important advances in clinical research methodology. He received the 1926 Nobel Prize in Physiology or Medicine for his research on parasites and cancer in rats.

At that time, Fibiger was believed to be the first person to induce cancer in a laboratory setting. It was later shown that he had not actually caused cancer in his sample of rats. Despite the fact that his award-winning finding was disproved, Fibiger made other important contributions to cancer research, particularly with respect to the role of individual predispositions in cancer development.

Early Life and Education

Johannes Andreas Grib Fibiger was born on April 23, 1867 in Silkeborg, Denmark. He was the second child born to Christian Fibiger, a local physician, and Elfride Muller, a writer. He was named after his father's brother, who was a clergyman and a poet. When Fibiger was only three years old, his father died of apoplexy and he moved to Copenhagen with his mother and sister. His mother supported her family by writing short stories, journals, and cookbooks. In 1882 she also established the Copenhagen Cooking School, the first of its kind.

Fibiger's mother was preoccupied with supporting her family and spent little time with her children's education. Fibiger was sent to an elementary school run by one of his uncles. He was a diligent student who was interested in insects and botany. He spent all of his holidays with another uncle, the Reverend Johannes Fibiger, who helped raise him and supported his education. At the age of 16 Fibiger passed his matriculation exam and began to study zoology and botany at the University of Copenhagen. He paid for his education by teaching and working at the zoology laboratory at the university.

While Fibiger was studying he lived at home with his mother. His mother's cooking school had flourished and expanded to include a restaurant. A distant cousin, Mathilde Fibiger, also the daughter of a physician, came to work at the school as a teacher and an accountant. When Fibiger was 21 years old, he became engaged to her. She continued to live with his family and friends until Fibiger finished school and they could be married. Fibiger completed his medical degree in 1890. For the next few years he worked

as a physician at various hospitals, including the famous research laboratories of Robert Koch and Emil von Behring in Germany. On August 4, 1894 he finally married Mathilde Fibiger and the couple had two children together.

Diphtheria Research

Fibiger returned to the University of Copenhagen where he worked as an assistant in a bacteriological laboratory. He also pursued his doctorate with research on diphtheria, a childhood virus that caused its victims to suffocate. During Fibiger's time, diphtheria was a major public health concern throughout Europe. Fibiger made three important contributions to studying the disease. First, he discovered better ways to grow the bacteria in a laboratory setting. Second, he proved that there were two different forms of the bacillus, which was important to understanding how the disease was transmitted. Third, and most importantly, Fibiger produced a serum against the disease.

In 1895 he received his doctoral degree from the University of Copenhagen. Fibiger then went to work as a junior physician at Blegdamshospitalet in Copenhagen where he continued to work on diphtheria. At that time there had been no proof that a serum was effective against diphtheria. Fibiger believed that the lack of proof was a result of how the experiments were conducted and not a result of an ineffective serum. In 1896 Fibiger convinced his superior at the hospital, Professor Sorensen, to conduct a more controlled experiment on the diphtheria serum. Between May 13, 1896 and May 13, 1897 patients admitted to the hospital received the standard treatment or standard treatment plus the diphtheria serum. They were assigned to either the experimental or the control group depending on the day they arrived at the hospital. After the yearlong experiment, only eight out of 239 patients in the serum group had died, while 30 of the 245 patients in the control group had died. This was strong evidence in favor of the serum.

According to an October 1998 article in the *British Medical Journal,* this ''was the first clinical trial in which random allocation was used and emphasized as a pivotal methodological principle. This pioneering improvement in methodology, combined with a large number of patients and rigorous planning, conduct, and reporting, makes the trial a milestone in the history of clinical trials.'' In this respect, Fibiger was ahead of his time in realizing the importance of random error and bias in clinical experiments. Fibiger established a reputation for himself as a careful scientist who paid attention to detail. However, the methodological improvement of a controlled clinical trial had little immediate impact on the research community. Random assignment in clinical experiments was not fully appreciated until after Fibiger's death. Nonetheless, the International Medical Congress published the results of his study in 1897. The study had an important practical consequence as the demand for the proven diphtheria treatment led to the creation of the Serum Institute.

Cancer Research

In 1900 Fibiger was hired by the University of Copenhagen to direct the Institute of Pathological Anatomy where he was dedicated to building a successful research program. Fibiger and his colleague, C.O. Jenson, conducted groundbreaking research on tuberculosis in cattle. Contrary to popular opinion, they demonstrated that humans could contract tuberculosis from the milk of infected cattle. Their findings contributed to the passage of stricter government regulation of milk, which, in turn, led to fewer adolescent deaths due to tuberculosis.

Fibiger then went on to study tuberculosis in rats, which led to a discovery that would eventually win him a Nobel Prize. In 1907 Fibiger found stomach tumors in three wild rats that he had dissected. Within the tumors he found a new type of roundworm which he and a colleague called *Spiroptera neoplastica*. Fibiger believed that the worms caused cancer and he sought to reproduce this phenomena in a laboratory setting. Initially he was unsuccessful. However, Fibiger later tested new specimens from a sugar factory infested with mice and cockroaches. From his new sample he found that 75 percent of the mice had the roundworm *Spiroptera neoplastica* and 20 percent of those that had the roundworm also had stomach tumors. Fibiger concluded that the cockroaches were infected with the cancer causing roundworms and they, in turn, infected the mice. Fibiger proceeded to test his idea in the laboratory by feeding infected cockroaches to wild mice and rats that he caught specifically for his research.

Fibiger was able to reproduce what he believed were cancerous stomach tumors in his sample of mice and rats. He was thus believed to be the first person to produce

cancer experimentally in a laboratory, which was considered a major breakthrough in cancer research. He officially announced his discovery to the Royal Danish Academy of Science in 1913 and later published his results in the *Journal of Cancer Research,* which brought him international acclaim. In 1926 he was awarded the Nobel Prize in Physiology and Medicine for his discovery and in 1927 he received the Nordhoff Jung Cancer Prize.

Research Refuted

Within a few years after publishing his results, Fibiger's study was challenged by other researchers who claimed that the tumors were not caused by worms and that they were not even cancerous. Additionally, Fibiger's methods were criticized because he did not have a control group that was not fed cockroaches. Opponents to Fibiger also could not replicate his results because, at that time, there was not a standard strain of laboratory rats and Fibiger caught his sample of mice and rats in the wild.

Fibiger refuted his opponents' claims until his death. After World War I he left his work in parasitology to pursue the research of two Japanese scientists who painted the ears of rabbits with coal tar to induce cancer. Fibiger conducted similar studies and reported that cancer did not occur with the same frequency either between or within species. He was one of the first cancer researchers to emphasize the importance of individual predisposition in cancer development. Fibiger's final project before his death involved developing a vaccine for cancer using matter from malignant tumors. Fibiger became ill while in Stockholm for the Nobel festivities. He was taken to a hospital and diagnosed with colon cancer. He died of a massive heart attack on January 30, 1928 in Copenhagen.

After his death Fibiger's award-winning research was resoundly refuted. New research on vitamins that had only just begun after Fibiger's own study would eventually show that the lesions found in Fibiger's rats were most likely the result of a vitamin A deficiency. This discovery did not completely disprove Fibiger's claims. However, in conjunction with the other criticisms of the study, this new research made it unlikely that Fibiger actually did first induce cancer in laboratory animals. Later research suggested that the worms could have been a coincidence rather than a cause because the worms could have been carrying a cancer-causing virus. American pathologist Peyton Rous made this discovery just three years after Fibiger's study, but he had to wait until 1966 before he received the Nobel Prize for discovering cancer-causing viruses.

Scientific Impact

While some have gone so far as to claim that Fibiger's Nobel Prize was a mistake, others still credit him for important cancer research. The conclusions from his 1907 study were wrong, but the research was nonetheless a contribution to the field. In fact, more recent work on cancer has shown that parasites still might play a role in the cancer process. For example, a parasite similar to that found by Fibiger has been shown to cause cancer in dogs and a different kind of parasite has been linked to stomach cancer. In a December 9, 1994 article in the *Sunday Telegraph* Robert Matthews summed it up best when he wrote, ''Almost 70 years after his death, Fibiger may have been right after all—but for the wrong reasons.''

Fibiger may be best known for this one error, but he made significant contributions to the study of diphtheria, tuberculosis, and cancer in his lifetime. He published 79 scientific papers and founded and edited the journal *Acta Pathologica et Microbiologica Scandinavica.* In addition to teaching and research, he served the professional medical community in many roles, including president of the Danish Medical Society, president of the Cancer Committee of the General Association of Danish Physicians, and president of the Northern Association of Pathologists. He served on many academic boards and was the member of many professional organizations, including the Royal Danish Scientific Society. He also received honorary degrees from Louvain and Sorbonne in Paris.

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Albert Fink

German-born railroad engineer Albert Fink (1827-1897), became known as the father of railway economics and statistics through his work with the Baltimore and Ohio Railroad and the Louisville and Nashville Railroad where he published information regarding the real cost of transportation. He standardized freight rates during a time of confusion and brought organization to the railway industry.

Albert Fink was born on October 27, 1827 in Lauterbach Germany, a town located in the Grand Duchy of Hesse-Darmstadt. He was the son of architect Andres S. Fink and Margaret (Jacob) Fink. The young Fink received his education at the Polytechnic School at Darmstadt, and graduated with honors in engineering and architecture in 1848.

Fink had little sympathy with the German government that emerged after the revolution of 1848 and, in the following year, he emigrated to the United States. That same year he began work in the drafting office of Benjamin H. Latrobe, chief engineer of the Baltimore and Ohio Railroad. His skills as an engineer were soon recognized and he was given responsibility for the design and erection of bridges, stations

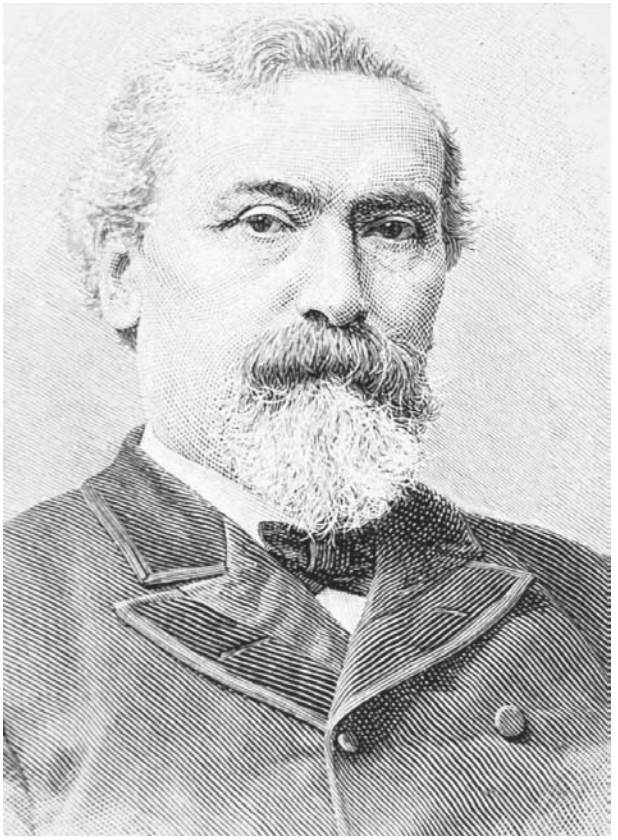

and shops for the section of the railroad that ran from Grafton, Virginia to Moundsville, Virginia (now West Virginia)

Invented the Fink Truss

During his time at Baltimore and Ohio, Fink studied bridge construction and applied his engineering skills to his occupation. He designed a bridge truss that ultimately bore his name, the Fink Truss, which was used in the 1852 construction of the bridge that spanned the Monongahela River at Fairmont, Virginia. (now West Virginia). This bridge, with its three spans, each 305 feet long, created the longest iron railroad bridge in existence at this time in the United States.

Louisville and Nashville Railroad Challenges

The successes Fink experienced brought further recognition and he was soon promoted to section engineer and later to division engineer. In spite of his accomplishments at Baltimore and Ohio, he left the company in 1857 when offered the position of construction engineer of the Louisville and Nashville Railroad at Louisville, Kentucky. In this capacity, Fink first oversaw the erection of a freight and passenger station and followed that closely with the challenge of bridging the Green River.

The location identified for the placement of this bridge is approximately 74 miles south of Louisville. The challenge that Fink faced was to design a bridge that would span a wide gorge at considerable height above the river. In addition to the height, Fink was challenged to build the bridge at an angle to the direction of the stream. At the time of its construction, it became the largest iron bridge in North America with the exception of the Victoria Bridge at Montreal. While facing the design and construction challenges placed before him, Fink also designed and built a new courthouse for Louisville. In 1859 Fink took on the responsibility of the machinery of the Louisville and Nashville Railroad in addition to his bridge assignments and by 1860 he was promoted to chief engineer.

The Civil War and its Aftermath

Much of the property belonging to the Louisville and Nashville Railroad was destroyed during the Civil War and at the conclusion of the war, Fink found himself facing the prospects of reconstruction. Although the property was lost, the company itself was in good condition, much to the credit of Fink who maintained exceptional records. The company settled accounts with the government with little or no trouble, a feat that can not be said of many of its competitors.

By 1865 Fink had become general superintendent of the railroad and began the task of rebuilding. He spent the next decade building business relations with other railroads while rebuilding the Louisville and Nashville Railroad. During this rehabilitation period, Fink designed and completed his greatest work, the bridge that crossed the Ohio River at Louisville. At its completion, this bridge was one mile in length and stood 400 feet above the Indiana channel of the river. It was the longest truss bridge in the world. In 1869 the president of the railroad died and Fink was appointed vice-president and general superintendent.

Birth of Railway Economics

With the disruptions of the Civil War now a thing of the past, Fink focused his attention of the economics of transportation. He began an in-depth analysis of the real cost of transportation and standardized freight rates based upon accounting and statistics. In 1874 he published a report generally referred to as ''The Fink Report on Cost of Transportation,'' which has come to be regarded as the foundation of economics of the American railway industry. The report was referred to as ''the fullest investigation into the cost of railroad transportation ever published in our country or language.'' (*Railway Gazette,* May 30, 1874). While conducting his studies and preparing his report, he did not lose sight of the daily operations of the Louisville and Nashville Railroad and expanded its business as far as Montgomery, Alabama. To accomplish this required considerable financing which he negotiated beyond the confines of American banking and through connections in England. His insight into this financial activity proved successful when, during the 1873 panic, the Louisville and Nashville Railroad was able to maintain loan payments and escape the fate of bankruptcy.

Called Out of Retirement

With intentions to retire from his very active life, Fink resigned his position in 1875 and planned to pursue railroad problems on a literary level. The plan was short-lived when Fink received an offer from the newly formed Southern Railway and Steamship Association in Atlanta, Georgia, where he served as president during 1879-1880. In the decade between 1870 and 1880, widespread warfare existed among the railroads in America and the association recognized the need for a negotiator whose respect among the railroad leaders was unquestioned. The man they named was Albert Fink and the leaders relied upon his ability to identify, analyze and resolve the existing differences in the industry. He agreed to work with the over two dozen southern railroad companies to help them resolve their many issues. His attempts were successful, resulting in set and stable freight tariffs on which the American public could depend.

Second Retirement Plan Failed

In 1877, after achieving success with the Southern Railway and Steamship Association, Fink once again set his mind to retirement. His plans, however, were once again foiled when he was approached by the heads of four trunk lines centered in New York City, requesting his help in resolving a rate war that was currently in progress. He took the challenge and established the *Trunk Line Association*. He was named its commissioner and given powers similar to those he held with the Southern Railway and Steamship Association. Again, his diligence to his work proved successful.

Failing Health and Final Retirement

With the establishment of the Interstate Commerce Act of 1887, a period of government regulation began, requiring less involvement on Fink's behalf. This combined with his failing health led to his retirement in 1889.

Fink had married in Baltimore as a young man. After the death of his first wife, he married a second time to Sarah Hunt on April 14, 1869. After his retirement, he spent most of the rest of his life at his home in Kentucky doing research and study. Fink died in Sing Sing (now Ossining), New York on the Hudson River on April 3, 1897.

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Henry Flagler

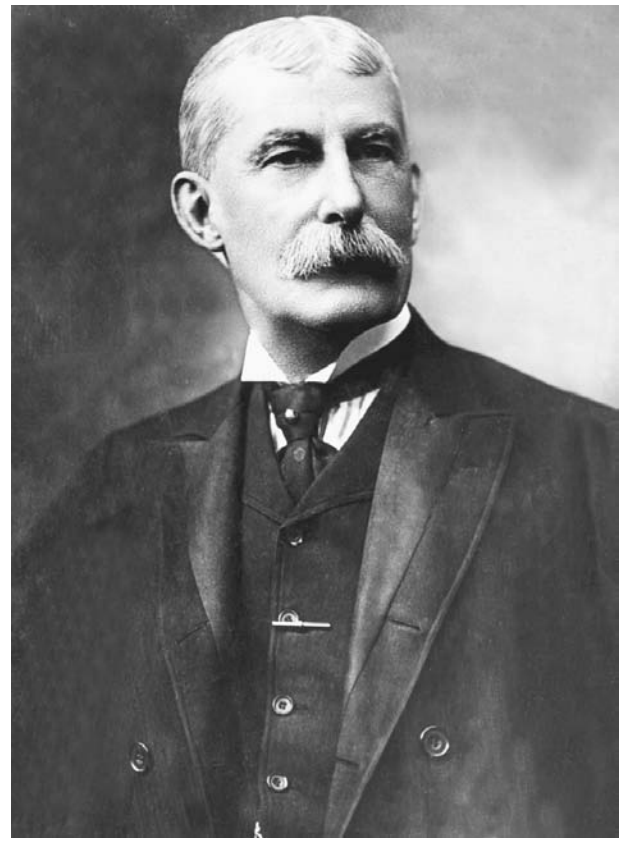

Henry Flagler (1830-1913) was a self-made millionaire and industrialist who co-founded the Standard Oil Company. He masterminded the plan that transformed Standard Oil into the most successful monopoly of the nineteenth century. During the second half of his life, he developed land and built railroads in Florida, establishing agriculture and tourism as the state's leading industries.

Henry Morrison Flagler was born January 2, 1830 in Hopewell, New York, to Isaac and Elizabeth Flagler. Both parents had been married twice before and Henry had three half sisters and one half brother. Isaac was an itinerant Presbyterian minister who settled in Toledo, Ohio, in 1836. There, he became involved in the temperance movement and advocated racial equality. In 1838, Flagler's parents separated and Elizabeth, Henry and a younger sister moved to Rock Hill, New York.

At the age of 14, Flagler left school and moved to Bellevue, Ohio, near Cleveland, to live with a half-brother, Dan Harkness. The two boys worked at a general store owned by Harkness's uncle. Flagler earned $5 a month, plus room and board. He proved to be a good salesman and his responsibilities and salary increased.

When he was 23, Flagler married Mary Harkness, a frail, 20-year-old cousin of Dan Harkness. Within six years, Henry was earning enough money to purchase a showy Victorian house in Bellevue. The couple had two daughters, Jennie Louise, born in 1855, and Carrie, born in 1858. Carrie died at the age of 3. Several years later, in 1870, their only son, Henry Harkness Flagler, was born.

Flagler and Dan Harkness remained friends and business associates and, in 1852, they opened a distillery. Flagler also worked as a grain merchant. During the Civil War, he earned large profits selling food and other commodities to the Union army. The business also profited from the sale of seeds and farm implements. Flagler's wheat and wine weres sold in Cleveland through a commission agent named John D. Rockefeller, who became a friend.

Flagler became restless with his distillery and grain business and, in 1863, he moved to Saginaw, Michigan, where he invested in the salt industry. However, the salt market collapsed after the Civil War and Flagler lost approximately $100,000.

Partners with Rockefeller

The experience in Saginaw was humiliating for Flagler. He returned to Bellevue and worked as a grain merchant to pay off his debt. In the meantime, his friend Rockefeller had gotten into the oil business. He and his partner, Samuel Andrews operated the largest oil refinery in Cleveland. They needed capital to expand. Flagler's cousin, Stephen Harkness, invested in the company with the understanding that Flagler be made a partner.

The new company, Rockefeller, Andrews and Flagler, refined crude oil into kerosene, which was used as an illuminant. Flagler and Rockefeller worked well together and they became very close friends. They lived near each other and shared an office. They walked to and from work together, discussing business along the way. Flagler and Rockefeller developed some innovative business tactics. They packaged their kerosene in leak proof, five-gallon tin cans, which they made themselves. Customers often reused the barrels and they were very popular.

Flagler and Rockefeller's oil company was one of several in Cleveland and among many scattered throughout the country. They conceived a plan to compete against other refineries. They asked the Lake Shore and Michigan Central Railroad for a rate reduction to ship crude oil to their Cleveland refineries. In exchange, the railroad would get large shipments of oil. The railroad consented and agreed to keep the discount a secret. By 1869, Cleveland was the second largest refinery city, behind New York City.

The company's advantage on railroad rates forced other Cleveland refineries out of business. Rockefeller, Andews and Flagler bought many of their failing competitors. As the company grew, the owners decided to organize it as a stock corporation, a relatively new business structure. They named the company the Standard Oil Company, because they were attempting to stabilize and apply standards to the oil business.

Standard Oil extended its railroad agreements to more railroads and different regions of the country. Flagler was a ruthless negotiator. He played one railroad against another in order to increase concessions. By 1872, Standard was the only refinery in Cleveland. In 1878, it controlled most of the refineries in the country. Standard went on to build and buy oil pipelines and, by 1884, it controlled not only refining, but transportation of crude oil.

Standard was doing more and more business in New York, and Flagler traveled between Cleveland and New York frequently. His wife's health was deteriorating and, by 1876, she was essentially an invalid. Flagler was devoted to her and read to her every night when he returned home from work. New York doctors advised him to take his wife to the Florida panhandle, which, because of its climate, served as a respite for the infirm.

The couple traveled to Jacksonville and St. Augustine. The accommodations were poor, there was no entertainment, and the cities were populated with sick people. With the exception of a few coastal towns, the rest of Florida was essentially an uninhabited wilderness. The Flaglers returned to New York, where his wife's condition deteriorated. She died in 1881.

Personal Changes

At midlife, Flagler's personal and professional life were changing. Having achieved his goal of transforming Standard Oil into a monopoly, he retained his seat on the board of directors and turned over his day-to-day responsibilities to younger workers. His personal life was changing as well. Two years after being widowed, Flagler married Ida Alice Shourd, his late wife's nurse. Shourd hosted gala parties at the couple's New York estate, Satan's Toe. But she suffered from mental illness and, in 1897, was committed to an asylum, where she remained for the rest of her life.

Flagler suffered additional family tragedies when his oldest daughter died from complications of childbirth in 1899. Flagler's son dropped out of school and failed to follow his father into business, causing a lifelong rift between the two men.

After his first wife's death, Flagler developed a new business interest. He and Shourd had spent time in St. Augustine, Florida. The city had changed since Flagler first visited it. Rather than being filled with sick people, it had become a haven for the wealthy. The state was encouraging development by selling swampland for as little as 50 cents an acre.

Flagler purchased land in St. Augustine from a friend and built the grandest hotel in the world, the Ponce de Leon. The Spanish-influenced hotel made of concrete and native coquina shells was designed with the finest materials. It opened in 1888. Flagler then built a second, less-opulent hotel across the street. Both properties were immediately successful.

Railroads and Resorts

Flagler spent the rest of his life developing land in Florida. He discovered that the state's poor transportation was deterring development. The railroads running along the state's East Coast were not compatible. Flagler bought and combined the railroads to form the Florida East Coast Railway. He opened up service to Jacksonville, then Daytona. Over the years, he continued to convert old tracks and build new ones, extending service south.

Along the way, Flagler built additional hotels, establishing Florida's east coast cities as tourist destinations. He

encouraged people to farm Florida's land by giving them a break on rail rates to transport their produce. Orange, grapefruit and lemon groves were soon dotting the state. He also established many of the state's newspapers.

In 1893, Flagler bought land on a little known barrier island called Palm Beach. He built the Royal Poinciana, which was the largest resort hotel in the world. It had six floors and 540 rooms. It and a smaller hotel nearby called The Breakers, became gathering places for wealth and fashion during ''the season,'' from December to April 1. After Flagler built a railroad bridge onto the island, wealthy people traveled down in private railcars for parties, golf, tennis, boating, bathing and fishing.

To accommodate the workers who built the hotels, Flagler established a community of tents and shacks called ''the Styx'' on the island. He generally treated the workers, many of them African-Americans, well, but he didn't want them living near him. So he laid out a city across the lake and built homes, churches and government buildings, creating the city of West Palm Beach.

Flagler continued building his railroad south, laying out the cities of Fort Lauderdale and Miami along the way. He dredged the canal from the ocean into Biscayne Bay, making Miami a deep-sea port. Residents of the new city wanted to name it after Flagler, but he insisted that they call it Miami, an Indian name.

Flagler was generous with his wealth, donating money to build schools, hospitals and churches and to provide relief to farmers after freezes destroyed produce. Most of his donations were made anonymously.

Third Marriage

In 1901, Flagler married for a third time. However, before doing so he had to obtain a divorce from his second wife, who was still living in a New York asylum. Flagler had no grounds for divorce, so he changed his residency to Florida and influenced the Florida legislature to pass a law naming insanity as grounds for divorce. After completing the divorce proceedings, Flagler married Mary Lily Kenan, a socially prominent North Carolinian, who was 37 years his junior. Flagler built his new wife a large Southern-style marble home called Whitehall in Palm Beach. It was the first of the island's mansions, costing $3 million.

Mary Lily hosted elaborate parties at Whitehall. Flagler, who married Mary at the age of 71, was losing his hearing and his sight and suffered from a liver ailment. He often slipped away from the affairs through secret doorways installed in the house. As Flagler aged, he became more reclusive, leaving the entertaining to Mary Lily.

In 1903, Flagler began work on his most challenging engineering feat—a railroad from Miami to Key West. The project spanned 50 miles through the Everglades and 106 miles over and between islands. Workers encountered mosquitoes, quicksand lakes and hurricanes during construction. Turnover was high. In order to attract workers, Flagler offered them free rail transportation to Florida. Many left the train in mid-state to work on farms and in groves. Flagler lived to see the Key West railroad open in 1912. He died on May 20, 1913 in Palm Beach, Florida, following a fall at Whitehall.

Flagler's widow died in 1917 and Whitehall passed to her niece, who sold it. For a while, it served as a hotel. In 1959, Flagler's granddaughter bought the mansion, restored it and opened it as a museum. In 1935, the Key West railroad was destroyed in a hurricane. But Highway 1, which connects the Florida Keys to the mainland utilizes many of the railroad's viaducts, bridges and roadbed. It opened in 1938.

The Rockefellers went on to become one of the most prominent families in the United States. In later years, John Rockefeller acknowledged that Flagler was the ''brains'' behind Standard Oil. The monopoly Flagler helped create at Standard was broken up by the Supreme Court in 1911. Although Flagler was well known in his lifetime, he was forgotten by history. Even in Florida, Flagler is largely known only as the founder of Palm Beach, which remains a resort community catering to the wealthy. Whitehall is now a museum honoring Flagler's life and Florida history.

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Homer Folks

In a career that spanned two centuries, Homer Folks (1867-1963) advocated on behalf of many of New York's citizens, creating a health care system that was groundbreaking in its scope and addressing many of the social ills of his day.

Among the social transformations wrought by the widespread industrialization of the United States during the nineteenth century was the population explosion within the cities and the acceptance of women and children as wage laborers in the mills and factories dotting the northern states. By 1900 child labor had become one of several social ills of concern to social reformers, who sought ways to address the increasingly widespread pov-

erty, illiteracy, crime, and disease among the working classes. Settlement projects such as Jane Addams' Chicago-based Hull House and aid societies of various sorts quickly sprang up in cities around the nation as concerned individuals attempted to address such problems. In his position as an active leader in New York's largest aid society, Homer Folks was an advocate for social reform on a major scale. During his lifetime Folks became a preeminent spokesman for the rights of children, women, and the mentally ill.

Folks was born on February 18, 1867, in Hanover, Michigan, to farmer James Folks and his wife, Esther Woodliff Folks. After his graduation from a rural high school in 1883, Folks was offered the choice of a farm of his own or a college education. The young man chose the latter and enrolled at Albion College in Albion, Michigan. Graduating in 1887 but still undecided between a teaching career or a career in the church, Folks moved to Cambridge, Massachusetts, with the intention of studying at Harvard University for a year in order to make up his mind.

Wanted to Help Others

While a student at Harvard, Folks was inspired by the lectures of Francis G. Peabody and George Herbert Palmer, both of whom encouraged service to the downtrodden members of society. While desirous of being of service to others, Folks also favored being actively involved in society. He wanted to participate in social change rather than simply encourage others to do so, and he determined to seek a career in social service. Offered a job as general superintendent of the Children's Aid Society of Pennsylvania after graduating from Harvard in 1890, he moved to Philadelphia, marrying his college sweetheart, Maud Beard, on December 22, 1891. Together the couple would have three daughters.

Established in 1882, the Children's Aid Society of Pennsylvania was founded on the premise that children whose parents were unable to properly take care of them should be moved to the care of foster parents rather than to a government-run institution. In his first year with the Society Folks had furthered that aim by organizing a child-care training system for potential foster parents. While he stressed the importance of involvement by both state and local governments and pushed for the organization of departments to handle child welfare and related social issues, Folks also encouraged volunteerism on the part of concerned citizens.

In February of 1893 Folks left Philadelphia for New York City, where he had been offered the post of executive secretary of the New York State Charities Aid Association (SCAA). Created by social reformer Louisa Lee Schuyler in 1872 in response to the deplorable conditions she observed in state-run hospitals and almshouses throughout New York City, the SCAA's self-appointed mission was to ''bring about such reforms as might be in accordance with the most enlightened views of Christianity, Science, and Philanthropy'' by promoting volunteerism and private financial aid.

Half Century with SCAA

With only two brief breaks—the first in 1902-03 to serve as New York City's commissioner of public charities, and the second during World War I—Folks would serve as executive secretary of the SCAA for over fifty years. During his tenure the SCAA made strides on many fronts. Children and families benefited greatly through their efforts, while the quality of life of the mentally ill, the homeless, and the unemployed were also improved. The SCAA was one of the first agencies that provided children with opportunities for ''boarding out''—providing foster care. Adoption services were introduced in 1898. In 1925 the SCAA helped draft an illegitimacy bill which standardized procedures for proving paternity.

Folks focused his attention on young people. He advocated the use of preventative measures on behalf of dependant and delinquent children in need of a safe home, maintaining during a speech at the 1894 National Conference of Charities and Correction: ''To accomplish the best results in preventative work, the fact must not be overlooked that character and habits in the young are not so dependent upon parentage and heredity as upon daily impressions received.'' Delinquency among young children was the result of a dysfunctional family, itself the consequence of sickness, one-parent families, and poverty.

Became Advocate of Child Welfare

''Empty hands are the Devil's plaything'': this saying reflects the belief of many adults. While eight or more hours of enforced schooling would be the fate of almost every American child by the first half of the twentieth century, such was not always the case. Until the early 1800s, many schools met infrequently, their calendars subservient to weather, the limitations of their school building, and the needs of farm and family. When not in school, children would work in the home or in the fields. With the Industrial Revolution, work in a factory became another option, as children and their parents moved to the cities. The earliest laws to address the education of the young provided for only the basics: to learn reading and writing, receive instruction in rudimentary arithmetic, and attend church.

In line with his belief in preventive child care, Folks realized that lack of a good education would condemn children to lives of poverty. In 1904 he co-founded the National Child Labor Committee and five years later organized the historic White House Conference on Dependent Children. The 1909 conference, which lobbied the government to take action on behalf of the growing number of U.S. children living in poverty, gave rise three years later to the U.S. Children's Bureau. Folks's concerns eventually found their way into the Progressive Party's presidential platform in the 1912 elections. Incumbent president Theodore Roosevelt ran on the establishment of an eight-hour workday, a six-day workweek, and the prohibition of child labor. In co-founding the National Child Labor Committee-Folks served as its chairman from 1935 to 1944, helping to set in motion the organized political effort that would culminate decades later in the Fair Labor Standards Act of 1938 that made child labor illegal.

In Folks's view, health and welfare were interconnected issues, and child welfare workers should address not only the child's well-being but also the economic and psychological stability of the caregivers. The consequence of this view could be seen in Folks's advocacy of improved care for the mentally ill, for improving public health, and for combating tuberculosis, then one of the diseases most threatening to the urban poor. Helping to found the American Association for the Study and Prevention of Infant Mortality in 1909, he served as that organization's president six years later. One of the first social advocates to support the creation of a widows' pension fund, Folks played a prominent role in its introduction in New York State in 1915.

Link between Poverty and Juvenile Delinquency

By the late 1800s New York State had developed a reformatory system which provided room and board for young men running afoul of the law. When steady work could not be found, reformatories were often used as substitute homes by parents who could not afford to properly feed or otherwise care for their children. As Folks explained in 1891's *Proceedings of the National Conference on Charities and Correction:* ''The temptations [such institutions] offer to parents and guardians to throw off their most sacred responsibilities [increase] in proportion as the educational and industrial features of these institutions are perfected.'' As replacement boarding schools, these institutions achieved the opposite effect on young men with no criminal experience, introducing them to what Folks called a ''contaminating influence.''

After aiding efforts to establish juvenile courts in the state of New York in 1907, Folks helped create the first probation commission in the United States. The commission, which he would chair for the next decade, provided a workable probation framework and attracted skilled men and women into the juvenile probation field. Under his leadership, the SCAA would expand its own involvement in this area; in 1915 that agency helped initiate an investigation of juvenile delinquency in rural parts of New York state.

Addressed Public Health Concerns

Among the concerns of Folks was the increasing death toll caused by tuberculosis. He became an outspoken advocate of both early detection and publicly funded treatment. Also known as consumption, the cause of tuberculosis—a slow, wasting disease that was dubbed ''the white plague''—was discovered by Robert Koch in 1882. Affecting the lungs primarily, the TB bacterium was spread by inhalation and contaminated food and drinking water, making the urban poor its most frequent targets. During his 1902-03 appointment as New York City's commissioner of public charities, Folks founded the first municipal tuberculosis hospital in the United States and sponsored the first major study of the disease. In 1904 Folks helped to create the National Association for the Study and Prevention of Tuberculosis, serving as a trustee for many years and as its elected president beginning in 1912.

Returning to his position at the SCAA, Folks organized education, reporting, and treatment campaigns against TB statewide. The SCAA clinics that formed were successful enough to become incorporated with the State Department of Health by 1923. Through the efforts of Folks and others, the TB death rate outside New York City had been cut in half between 1907 and 1928, and by 1946 it had reached an all-time low of 30 deaths per 100,000 residents.

Plight of the Mentally Insane

When Folks arrived in New York City in 1893, the New York State legislature was in the process of passing a bill creating a hospital system for its mentally insane. Thirteen years later, in 1905, aftercare for patients released from this hospital came under discussion. In conjunction with the head of the New York School of Philanthropy, Folks developed a program whereby two students from Manhattan State Hospital would work with these ''aftercare'' patients, to ensure their safe return to society. This program was eventually expanded into a volunteer effort under the leadership of New York State and led to the formation of volunteer ''aftercare committees'' in all the state's hospitals.

In an effort to remedy another of his health-related concerns, Folks drafted what became the 1913 Public Health Law, a bill that modernized the New York public health system. Considered a landmark in U.S. health administration, the bill established the first state-run public health council, a small, nonpartisan administrative body with the power to set health standards. Folks became the first vice chairman of the council and held that position until 1955. By the time of his retirement the council had grown into the New York State Public Health Council, considered to be the most progressive health department in the United States.

The Climax of an Exemplary Career

In addition to his activities on behalf of the SCAA, Folks continued to remain active in many aspects of social welfare. Elected president of the National Conference of Social Work in 1911 and again in 1923, he also served as a director of the American Red Cross Civil Assistance department in France during World War I.

In 1930, as the nation suffered from the Great Depression, Folks was appointed secretary of a public health commission created by then-New York Governor Franklin D. Roosevelt to study ways to improve the state's health laws and institutions. A decade later he would chair a similar commission sponsored by Governor Herbert H. Lehman, this time to study ways to curtail the population increase of mental institutions in the state of New York.

By 1940 the seventy-three-year-old Folks had become legendary in his field. Passing up retirement due to U.S. entry into World War II, he remained on the job until late 1946, when he suffered a slight stroke. The following February he also retired from the SCAA. Not one to remain inactive, however, he served as director of the Agricultural Institute from 1959 until the end of his life. Folks died in Riverdale, New York, on February 13, 1963. Among the many commendations he received over his lifetime of social service was the 1940 distinguished service award from the

Roosevelt Memorial Association, which heralded Folks as ''a statesman and a man of action, [who] has brought to his own and other lands not destruction and heartbreak but healing and new horizons.''

During his long career Folks wrote frequently on the issues about which he cared deeply, and many of his writings are included among conference proceedings. He also authored several books, including 1902's *The Care of Destitute, Neglected, and Delinquent Children,* 1920's *The Human Costs of the War,* and 1958's *Public Health and Welfare: The Citizens' Responsibility.* His papers are archived at the Columbia University School of Social Work; papers written under the auspices of the New York State Charities Aid Association remain in that organization's New York offices. Folks was also a contributor to Columbia University's Oral History Project, which is housed at the Columbia University Library.

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Werner Forssmann

Few people would go to the extreme of using their own body to prove a point, but that is exactly what Dr. Werner Forssmann (1904-1979) did when he experimented on himself to prove that a catheter could be introduced into a human heart without resulting in damage or death to the patient.

Werner Theodor Otto Forssmann was born in Berlin, Germany on August 29, 1904 to Julius and Emmy (Hindenberg) Forssmann. His father, a barrister, served as a captain in the army during World War I, where he was killed in 1916. Forssmann's education began at the Askanische Gymnasium, a secondary grammar school in Berlin. He was confirmed on March 14, 1919 at the Evangelical Church in Kaiser-Wilhelm-Gedachtniskirche in Berlin. In 1922 Forssmann continued

his education at the University of Berlin where he studied medicine. He passed his medical examinations and, in 1925, began a two-year internship in Berlin, passing the state examination in January 1928. Forssmann received his MD degree in 1929 and entered the University Medical Clinic for his clinical training, where he worked under Professor Georg Klemperer while also studying anatomy under Professor Rudolph Fick. He took his surgical instruction in 1929 at the August Victoria Home in Eberswalde, near Berlin.

A Dramatic Experiment

In 1929, while in surgical residence at Eberswald Surgical Clinic, Forssmann theorized that drugs for cardiac resuscitation could be safely injected into the heart by inserting a catheter into a vein in the elbow and threading it through the body directly into the heart. He was alone in this theory as the physicians of the day believed that entry directly into the heart would be fatal. Forssmann recognized the benefit of such a procedure in measuring intracardiac pressures and injecting opaque materials for X-ray studies. However, he was unable to convince his peers and his work was initially restricted to cadavers.

Determined to prove his theory correct, Forssmann, with the assistance of a fellow resident, inserted a cannula (a long, thin tube used to administer medication) into the antecubital vein at the front of his own elbow. He pushed this catheter approximately two feet and, with the tube in place, proceeded to climb two floors to the X-ray room

where he persuaded a radiologist to inject the opaque material used for X-rays into the catheter. A photograph was then taken showing the tip of the catheter in his right auricle. As a result of this successful experiment, Forssmann published a paper in which he reported his technique and discussed its benefits. Although he had proven his theory, Forssmann was fired from his position and his work was rejected. Although the press acclaimed his work, the German medical establishment scorned his efforts and ignored his work for the following decade.

A Distinguished Career

Forssmann turned to other work, becoming a pulmonary surgeon and urologist. In 1931 he began work with Ferdinand Sauerbruch, a famous German surgeon, where he remained until 1932. Forssmann worked at the Charite in Berlin and the City Hospital at Mainz before moving on to Berlin's Rudolf Virchow Hospital, where he took specialist training in urology under Karl Heusch. He later became chief of the surgical clinic of the City Hospital at Dresden-Friedrichstadt and at the Robert Koch Hospital, Berlin.

Forssmann was captured by the Allies during World War II where he served as a sanitary officer with the rank of surgeon-major. He was released from an American prisoner of war camp in 1945. After the war he moved to Schwarzwald where he entered practice with his wife. In 1950 Forssmann moved to the small town of Bad Kreuznach in the Rhine province where he practiced urology and worked as a general practitioner.

In 1954, Forssmann was awarded the Leibniz Medal of the German Academy of Sciences and was guest of honor at the National University of Cordoba, Argentina. In 1958 he became chief of the surgical division of the Evangelical Hospital at Dusseldorf. He returned to the National University of Cordoba in 1961 to be appointed honorary professor. Maintaining his belief in the benefits of heart catheterization, Forssmann published an article in 1954 in *Langenbecks Archiv fur Klinische Chirurgie* on the historical development and methodology of heart catheterization and its application to lung disease. He also published numerous articles on urological matters in *Zeitschrift fur Urologie*. In 1962 Forssmann became a member of the executive board of the German Surgical Society. He also held membership in the American College of Chest Physicians and was an honorary member of the Swedish Society of Cardiology, the German Society of Urology and the German Child Welfare Association.

The Nobel Prize

Although the German medical community considered Forssmann's theory and experiment to be nothing more than a ''circus stunt,'' the Americans saw his work in a different light. Within three years of his experiment, two doctors at Columbia University, Andre F. Cournand and Dickinson W. Richards, Jr., studied his experiment and developed ways to use it for both research and diagnosis. They developed ways to inject contrast chemicals into the heart in order to visualize a defect on an X-ray screen. They also used cardiac catheterization to measure heart and blood vessels, determine the amount of blood an ailing heart can handle per minute, and discover abnormal communications between the pulmonary artery and the aorta.

In 1956 the Nobel Prize for Physiology or Medicine was awarded to Forssmann together with Cournand and Richards. Upon hearing of the announcement, Robert F. Loeb, executive officer of the Department of Medicine at Columbia's College of Physicians and Surgeons credited the work of the three men. ''The technique of cardiac catheterization of the heart was discovered by Forssmann in Germany in 1929 and was developed and extended greatly in its application in the laboratories of Professors Cournand and Richards. By means of this and other techniques, the knowledge of the behavior of the heart and circulation in health and disease has been extended immeasurably. As a result, for example, the accuracy of diagnosis has been greatly enhanced and it has made possible the selection of those patients with heart disease who may be expected to be improved by surgery of the heart.''

When he learned that he would share the Nobel Prize with Cournand and Richards, Forssmann said, ''No one in West Germany has paid any attention to me. The Americans were the ones who recognized my work.'' He commented in reference to his own experiment in 1929, ''the time was not yet ripe for this discovery.'' And added, ''It is a very satisfying feeling to know that my research was right.'' (*New York Times,* October 19, 1956.)

Personal Life

In 1933 Forssmann married Dr. Elsbeth Engel, a specialist in urology. They had six children: Klaus (b.1934), Knut (b. 1936), Jorg (b. 1938), Wolf (b. 1939), Bernd (b. 1940), and Renate (b. 1943). Forssmann's share of the Nobel Prize in 1956 was $38,633. When asked how he would use that prize he responded, ''You can imagine that I can find a good use for it with six children.'' He added that he would start smoking 12-cent instead of 9-cent cigars. Forssmann died in Schopfheim, Germany on June 1, 1979.

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Vicente Fox

On July 2, 2000 the world's attention was fixed on Mexico when Vicente Fox (born 1942) pulled off the seemingly impossible feat of winning the country's presidency and toppling the Institutional Revolutionary Party (PRI) after more than 70 years in power.

Ironically, the day Fox (full name: Vicente Fox Quesada) won the election happened to be his birthday. He was born July 2, 1942 in Mexico City but was raised on a communal farm in the state of Guanajuato near Leon. His father was a rancher of Irish descent and his mother came from Spain. Fox also spent time in the United States, first in Wisconsin where he attended Campion High School in Prairie du Chien, for one year; then at Harvard University.

In 1964 he was hired by the Coca-Cola Company, after studying business management at Mexico City's Iberoamerican University. Ten years later he was named president of Coca-Cola of Mexico. In 1979 the company sought to promote Fox to head its entire Latin American division. However, the job would have required a move to Miami and he declined the offer. His decision evoked an epiphany for Fox who then decided to quit the Coca-Cola Company altogether and return to his family ranch and boot making business in Guanajuato.

First Election Victory

After nine years Fox was approached by leaders of the National Action Party (PAN), a conservative group opposed to the ruling Institutional Revolutionary Party (PRI). They asked to run for a seat in the Chamber of Deputies, the Lower House of the Mexican congress. He accepted the challenge and won in the 1988 election. After serving a three-year term he decided to run for governor of the state of Guanajuato in 1991. The election turned out to be a highly controversial one. Fox, the eventual runner-up in a three way race, charged his opponent with fraud.

Over the next few years Fox was politically inactive. Although popular and charismatic, he was not seen as a presidential contender until Article 82 of the Mexican Constitution was revised in 1993. That article had stated that a presidential candidate had to be born in Mexico and be ''the child of parents who are Mexican by birth.'' Because Fox's mother came from Spain the presidency was never a consideration of his until the revision. However the revision was not slated to take effect until the 2000 election, not the upcoming one in 1994.

Led PAN Opposition

Fox came out of political retirement following PAN's disastrous showing in the 1994 elections. He advocated a more militant approach as a means of reviving PAN, including street marches and coalitions with leftist parties. The strategy proved successful, at least for Fox. In 1995 he campaigned for the governorship of Guanajuato once again, and this time came out the victor with 59.8 percent of the vote. At the time it was considered the worst defeat for PRI in its history. Fox, however, was not satisfied. In various interviews suggested that PAN needed to shed its conservative image and embrace more moderate social welfare positions. It was the beginning of PAN's move toward the center-right and its attraction to leftists.

In January 1998 Governor Fox announced he was seeking the PAN nomination for the presidency in the 2000 election. It was an unprecedented move in both the early start to his campaign and the brashness of seeking the nomination rather having it handed to him. Fox countered criticism saying that he needed the extra time if he was to oust the PRI and that criticism was mostly from envious rivals. Once again Fox's brash strategy paid off. He was nominated by PAN to run for the presidency of Mexico. His main opponents were PRI-candidate Francisco Labastida Ochoa and Cuauhtemoc Cardenas Solorzano of the left-wing Democratic Revolution Party (DRP).

Presidential Nominee

In April 2000, just as Fox was beginning to make headway in the pre-election polls, he was interviewed by Sergio Munoz of the *Los Angeles Times.* He named violent crime as Mexico's biggest problem and foresaw an annual seven percent economic growth rate under his administration that included selective privatization. ''I believe the free market generates wealth,'' Fox said, ''but the state should intervene, selectively and temporarily, to ensure sustainable development.'' Regarding NAFTA (the North American Free Trade Agreement between Mexico, Canada, and the United States) Fox declared, ''I feel we must go ahead with a new phase. We must begin to talk to Canada and the United States to include the free flow of people under NAFTA. What is needed—and I know it sounds a bit too strong now—is to have the three countries evolving into a common market, an association that, in the long term, will reduce the brutal wage differential among the three countries.''

Later that same month Fox was the clear winner in a presidential debate and political pundits were seriously beginning to think he had a chance of pulling off the upset of the century. In May 2000 he delivered a speech in California aimed at both the state's Mexican residents and its leaders. Following a second presidential debate in late May (which had no clear-cut winner) post-debate polls showed Fox and Labastida were in a virtual dead heat.

Throughout his campaign Fox hammered home the message that it was time to get rid of the PRI. He also sought to court the left and his message appealed to a number of leftists despite the presence of a DRP candidate. As the campaign wound down Fox threatened civil action in the form of PAN-sponsored protests if the election were to prove fraudulent—initially citing a less than ten percent margin of victory as the benchmark, though he later amended that figure in a *Newsweek* interview.

Less than two weeks before the election, Fox was accused of accepting illegal campaign funds from corporations in Belgium and the U.S. The accusations proved untrue and Fox filed a defamation lawsuit, though for a few

days he was sidetracked in a struggle to clear his name. In the end Fox was the people's choice, winning 42.5 percent of the vote as opposed to Labastida's 36.1 percent, according to Mexico's Federal Electoral Institute.

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William Fox

William Fox (1879-1952), was a creative businessman whose films influenced the lives of millions of people around the world.

William Fox was born in Tulchva, Hungary on January 1, 1879. His parents, Michael Fox, a machinist, and Anna Fried Fox, brought their son to the United States as an infant. He was educated in New York City schools. On his twenty-first birthday, Fox married Eva Leo; they had two daughters. After working for a few years in the garment industry, Fox started his motion picture career in 1904 by buying a nickelodeon in Brooklyn, New York, for $1,666.66. Within a few years he had organized a chain of movie theaters and a production company.

Challenged Edison

One of Fox's first critical decisions was to challenge the monopoly established by Thomas A. Edison and his associates, who sought to control the production, distribution, and exhibition of films on the basis of their possession of existing patents. Their organization, the Motion Picture Patents Company, formed the General Film Company in April 1910 specifically to absorb all licensed film exchanges. By January 1912, fifty-seven of fifty-eight exchanges were bought out, but Fox refused to surrender. His firm, The Greater New York Film Rental Company, initiated a lawsuit against the Patents Company as an unlawful conspiracy in restraint of trade, which had the immediate result of deterring his opponent. Fox had been quick to realize that showing one film many times over throughout the United States (or throughout the world) would produce considerable income on a relatively small investment. In 1913 he organized the Box Office Attractions Company, a film-rental company. Thus, for all practical purposes, Edison's trust had been broken long before the final court decision was made in 1917.

The successful outcome of Fox's legal battle greatly affected the motion picture industry. Free competition forced improvement in the quality of productions, the star system was established, and Hollywood eventually became the mecca for aspiring actors and actresses. While some companies, including Biograph and Pathe, under the Patents Company aegis, refused to give screen credits, Fox and other producers, among them Carl Laemmle, used credits to attract the best performers, who thereby gained public recognition. Although this attitude was a source of future trouble for the film magnates, it also brought them success. Fox, Laemmle, Adolph Zukor, Jesse L. Lasky, and others gained incredible power. As Fox remarked, the local cinema replaced the corner saloon as a social center. Fox charged as much as twenty cents' admission to his theaters in the early days and introduced such niceties as organ accompaniment, ornate interiors, vaudeville novelties, noiseless projection, and improved service.

Early Film Productions

Fox produced his first movie in a rented studio at Fort Lee, New Jersey. It was called *Life's Shop Window* and was well received. The Fox Film Corporation was organized in 1915, and the same year Fox produced *Carmen* at Fort Lee with Theda Bara. (Another early star in his stable was Annette Kellerman.) During World War I, Fox served as chairman of the theatrical American Red Cross drive and of the United War Work Campaign Fund drive. Although he was motivated by patriotism and goodwill, these activities also brought valuable publicity to his films and stars.

In 1919 Fox acquired a studio on Tenth Avenue in New York City; he produced dozens of pictures there on a comparatively large scale. Later he moved to Sunset Studios in Hollywood, where he had established a production unit around 1917. Fox showed imagination in selecting stories, film writers, directors, and players. Among others, he hired Frank Borzage, the best of the sentimentalists and proponents of gauzed photography, who directed *Seventh Heaven* (1927) and *Street Angel* (1928). He also employed the brilliant German scriptwriter Carl Mayer and signed up Janet Gaynor, later one of his most successful stars.

In the films he made after World War I, Fox created sentiment with children, wicked men, sensual vamps, and white-haired mothers. *Over the Hill* (1921), *The Custard Cup* (1922), and *The Four Devils* (1928) typified the style of that period. Some critics claimed that Fox spent lavishly on ''art'' for second-rate productions. A number of his pictures were based on classics, with the obvious intent of achieving popular appeal and increasing profits. His films were a product of their times, but he continually sought new techniques to improve photography, scripts, and acting for the screen. Among his better-known productions were *What Price Glory?* (1927), *Evangeline* (1929), *Cleopatra* (1934), *Les Miserables* (1935), and *A Tale of Two Cities* (1935).

Talking Pictures

In 1925, a year before any Hollywood studio showed a commercial interest in sound, Fox spent $60,000 to acquire 90 percent of western hemisphere rights to Tri-Ergon, which included important flywheel patents for talking pictures. The following year he bought Movietone, a sound-on-film process invented by Theodore Case and Earl I. Sponable. Fox Movietone News became famous for its excellent camera work and sound reproduction. For several years Warner Brothers and Fox were the only two studios in the field of sound pictures. By 1930, however, Fox began to claim innumerable infringements on his flywheel patent rights and went to great legal expense to protect his position. Nonetheless, in 1935 the Supreme Court annulled the decisions of all the lower courts that had decided in his favor. Fox had gambled heavily on collecting large sums in damages and, in the midst of a worldwide economic depression, he suddenly found himself financially overextended.

Fox had vast holdings that included the Fox Film Corporation; Loews, Incorporated, which he had bought for about $44 million; and an interest in Gaumont-British. The total value of his properties was estimated to be about $300 million. After the 1929 stock market crash almost every Hollywood studio was in financial trouble, and the Fox empire gradually fell apart. In 1930 Fox had sold his controlling interest in the production, distribution, and theater holdings in the United States and abroad for a reported $18 million. When the Fox Film Corporation merged with Twentieth Century Pictures, another producing organization, in 1935, the new company became known as Twentieth Century-Fox.

Jail Sentence

For years Fox was in and out of courts in connection with complicated bankruptcy proceedings. On October 20, 1941, he was sentenced to a year and a day in jail (which he served) and $3,000 for conspiring to obstruct justice and defraud the United States in relation to the bankruptcy. In 1944 he tried to stage a comeback in the film industry, but without apparent success. Four years later he offered a public-service documentary on Sister Elizabeth Kenny's concept of the treatment of poliomyelitis that was shown at Town Hall in New York City.

Fox spent his last years in Woodmere, Long Island. Although he had lost much of his material wealth and faced the disgrace of a jail sentence, no one could detract from his achievements as a creative businessman who produced films that influenced the lives of millions of Americans. He died in New York City on May 8, 1952.

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Girolamo Fracastoro

The British medical journal *Lancet* called Girolamo Fracastoro (1478-1553) ''the physician who did most to spread knowledge of the origin, clinical details and available treatments of [the sexually-transmitted disease syphilis] throughout a troubled Europe.'' A true Renaissance man, Fracastoro excelled in the arts and sciences and engaged in a lifelong study of literature, music, geography, geology, philosophy, mathematics, and astronomy, as well as medicine.

Girolamo Fracastoro (pronounced jee-RO-luh-mo Frock-uh-STO-ro), the sixth of seven brothers, was born in 1478 into an old Catholic family from Verona (now in Italy.) His mother, Camilla Mascarelli, reportedly died when Fracastoro was still a child. Many members of the family had careers in law or in civil service.

Fracastoro spent his childhood in his father's villa, Incaffi, which was set on Lake Garda, fifteen miles from Verona. He later inherited his father's handsome estate and went on to enjoy a life of prosperity, though his family was

not of the nobility. Fracastoro received his first schooling from his father, who taught him about literature and philosophy. As an adolescent he attended the University of Padua, where he was entrusted to the watchful eye of Girolamo Della Torre, a physician and family friend. There he studied mathematics, astronomy, and medicine, as well as literature and philosophy. Fracastoro received his medical degree in 1502. He later published works on the philosophy of nature and studied the medicinal properties of plants.

In 1502 Fracastoro became an instructor of logic at the University of Padua, where soon after he also began teaching anatomy. During this period, he was a colleague of the Polish astronomer Nicolas Copernicus (1473-1543), who had enrolled at Padua to study medicine at about the same time.

Fracastoro married Elena de Clavis (or Schiavi) about 1500. The couple produced five children. Three, Giovanni Battista, Paolo, and Giulio, died at an early age, and were commemorated in one of their father's poems. The only children to survive their father were son Paolo Filippo (born in 1517) and daughter Isabella.

Began Medical Career

In 1508, after the death of his father, Fracastoro left Padua. At that time a threat of war between Venice and the army of Emperor Maximilian I (Holy Roman Emperor) had caused the closing of the University of Padua. Fracastoro's friend, Bartolomeo d'Alviano, the leader of the army of Venice, was appointed to the rank of Duke of Pordenone for his victorious battles. He invited Fracastoro to live with him and teach at Alviano's short-lived school, the Accademia Firulana.

Fracastoro stayed with Alviano, working as a physician, until Alviano was taken prisoner after his defeat at the battle of Agnadello in1509. Fracastoro then returned to Verona, where he continued his studies, reorganized his estate, and served as a physician to patients who came to consult with him from all over Italy. His practice, from which he earned a living, extended from the years 1509 to about 1530.

Wrote Poem on Syphilis

At Verona, Bishop Gian Matteo Gilberti, a man of great culture and a patron to scientists and artists, provided Fracastoro with a house on Lake Garda. Beginning in 1511, Fracastoro alternated his time between his Verona home and his mountain villa at Incaffi. The villa became a center for intellectuals living in the area, who met there to discuss philosophical and scientific issues. Along with his friend, Cardinal Pietro Bembo, Secretary of Briefs to Pope Leo X, he belonged to the prestigious academy of Manutius. Fracastoro was interested in politics but apparently never held public office. He wrote frequently about the liberal arts, the natural sciences, and medicine.

In 1521 Fracastoro wrote the narrative poem that made him famous: *Syphilis Sive de Morbo Gallico (Syphilis or the Gallic Disease*). The poem, which contained nearly 1,300 verses and was written in Latin, was dedicated to Pietro Bembo, who praised the poet's artistry when Fracastoro sent the poem for his review. The first two parts of the poem were published in 1525; a third part was added in 1530. The poem was eventually published in more than 100 translations and editions throughout Europe.

Syphilis Sive de Morbo Gallico established the use of the term ''syphilis'' for that sexually transmitted disease. The term was most likely derived from the name of the hero of the poem, the shepherd Sifilo. According to the poem, a mythological tale, the disease was originated and inflicted by the sun god on Sifilo, who had become unfaithful to him. However, in time the god forgave Sifilo and cured him through the use of a leafy tree he had created called guaiacum, from which people learned to extract a medicine that provided the cure. In the poem, the nymph Lipare also advised the shepherd that mercury could be used to cure the disease. The poem was translated from Latin to English by the English poet laureate Nahum Tate in 1686.

Poem Brought Acclaim

Zanobio referred to Fracastoro's poem as ''a magnificent paradigm of formal sixteenth-century virtuosity in refined Latin.'' Particularly noteworthy, he pointed out, were ''Fracastoro's manner, his feeling for human suffering, as exemplified in the episode of the death from syphilis of a young man from Brescia, and in the vivid description of the misfortunes that pervaded Europe, and especially Italy, in the first half of the sixteenth century.''

Syphilis became one of the most prominent poems of its time. In the poem, Fracastoro referred to syphilis as ''the

French disease.'' However, it was also called by other names, including ''the Neopolitan disease'' by those who believed it had been brought to the city of Naples from America by Christopher Columbus's sailors.

Margaret M. Hudson noted, ''Whatever its origin the disease was brought to Naples by the Spanish troops sent to support Alfonso II of Naples against Charles VIII of France in 1494-95. It is generally believed that the disbandment and dispersal of Charles VIII's army of [soldiers-for-hire] who had themselves been infected by the Neapolitan women, was responsible for the rapid spread of syphilis throughout the continent.'' Hudson added that Fracastoro ''outlines the incubation period and the symptoms [of syphilis] and correctly reports a decline in the severity of the disease with time.''

Scientific Contributions Honored by Pope

Another of Fracastoro's great scholarly contributions was his 1538 volume on astronomy entitled *Homocentricorum Seu de Stellis Liber Unus (Homocentricity or the Book of Stars*). It espoused the theory, wrote Hudson, ''that the earth and planets rotate around a fixed point in spherical orbits, thus foreshadowing by some years the publication of the far better work of his fellow-student Corpernicus.''

In *Homocentricorum* Fracastoro made mention of superimposing lenses, which may be the first suggestion of the use of the telescope; he also observed that comet tails point away from the sun, a phenomenon studied by modern scientists. Fracastoro also discussed the forces of attraction and repulsion between bodies, later examined by the famed English scientist Sir Isaac Newton (1642-1727). In Fracastoro's honor, later astronomers named a feature on the moon after him. In the realm of geography, Fracastoro was the first to use the term ''pole'' to refer to the ends of the Earth's axis and to suggest the use of rectilinear maps (maps with lines.)

In 1545 Pope Paul III nominated Fracastoro, who served as his personal physician, as medical adviser to the Council of Trent, which the physician attended as a guest of the noted Cardinal Madruzzo. The Council of Trent (1545-1563), the longest council ever convened by leaders of the Roman Catholic Church, was called to examine and condemn the doctrines taught by Martin Luther and other Protestant reformers, and to reform discipline within the Roman Catholic Church.

Together with another physician by the name of Balduino, Fracastoro voiced the opinion that the Council should leave Trent because a pestilence was raging there. As a result, in 1547 the Pope transferred the Council to the city of Bologna. In 1546 Fracastoro received a special honor by being appointed canon of Verona, a non-religious patronage position.

Early Proponent of Germ Theory of Disease

Fracastoro's 1546 work, *De Contagione et Contagiosis Morbis (On Contagion and Contagious Diseases*) developed the older notion that infection results from tiny, self-multiplying bodies that can be spread by direct or indirect contact through infected objects, such as clothing, or can even be passed through the air over long distances. For this work, he has been called by some a pioneer of epidemiology, the branch of medical science that deals with the incidence, distribution, and control of disease in a population.

Hudson explained that ''Originality cannot be claimed for *De Contagione* or for [Fracastoro's] poem on syphilis, nor was it claimed. Both classical and medieval writers had advanced similar seeds of disease [theories] and there had been at least two other poems on syphilis. Fracastoro, however, gave a clearer and more coherent and comprehensive presentation of these concepts.''

How widely Fracastoro's views on the spread of disease were accepted at the time remains controversial. However, they were undoubtedly overshadowed by the more popular, though erroneous, miasma theory, which held that exhalations from the earth or air caused diseases. It was to be nearly 300 years before French microbiologist Louis Pasteur (1822-1895) determined the role of bacteria in causing diseases and German bacteriologist Robert Koch (1843-1910) defined the procedure for proving that specific diseases are caused by specific organisms.

Late Career and Death

Fracastoro wrote a Latin dialogue in memory of his friend Andrea Navagero. In the work, entitled *Naugerius, Sive de Poetica Dialogus (Navagero, or a Dialogue on the Art of Poetry,* not published until 1555, after Fracastoro's death), the writer discussed in dialogue form the various literary problems and theories of the time of the Renaissance.

Whether writing of science, medicine, or literature, Fracastoro displayed an incisive intellect. According to Bruno Zanobio, ''Philosophical considerations were always inherent in (Fracastoro's) more purely scientific work. His thought is framed in those philosophies of nature which were developed by various writers of the Italian Renaissance.'' Zanobio explained that they were the result of two components, ''a diminished interest in theological subjects in general and an increased interest in the study of nature, in which man lives and which is held to be the only subject appropriate to his understanding, which requires certainty.''

Fracastoro remained mentally vital well into old age. He died from a stroke on August 6, 1553, probably at his Incaffi house. His body was then taken to Verona and buried at the Church of Santa Eufemia. There it rested until around 1740, when the remains were exhumed; they have since been lost. A statue honoring Fracastoro was erected in Verona on the Piazza dei Signori.

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Jakob Fugger

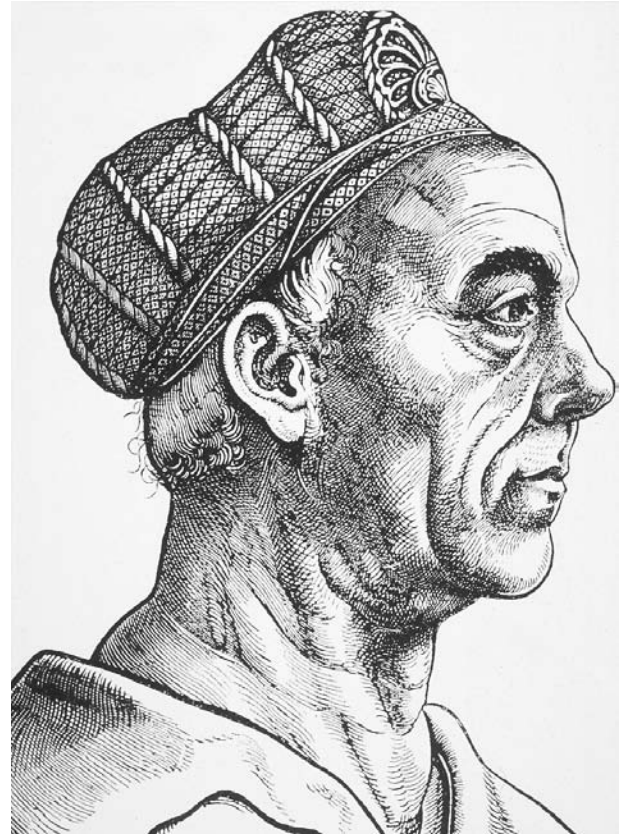

Jakob Fugger (1459-1525) was one of Renaissance Europe's wealthiest citizens. His influence in royal circles continued to alter the continent's history for decades after his death. Though he was not the founder of the German mercantile and banking dynasty that bore his name, Fugger enriched it exponentially by entering into lucrative financial contracts with the Holy Roman Empire that gave him landholdings as well as profitable concessions in mining and trade.

At the time of Fugger's birth on March 6, 1459, his family was already one of the most prominent in Augsburg, Bavaria's leading city before its eclipse by Munich. Fugger's grandfather Hans had relocated from Swabia around 1367; he married well and rose to prominence in the city's weavers' guild. His textile and import business grew in profit, and established connections in Venice. Hans's two sons, Andreas and Jakob I, continued the business until disagreements forced dissolution of the partnership in 1454. Andreas's branch of the family was known as the Fugger vom Reh, or ''Fugger of the Doe,'' because of the deer on their coat of arms. It declined considerably in stature after the business declared bankruptcy in 1499. Jakob I was more prudent with his assets, and this branch was eventually granted its own crest, a shield with a lily on it that earned them the designation ''Fugger von der Gilgen.''

In 1441, Jakob I married the daughter of the master of the Augsburg Mint. The third of their seven sons was Jakob II. He and another brother, Markus, were expected to enter the priesthood, but the death of their father in 1469, when Fugger was ten, altered this destiny. His mother took over the business until three other surviving sons came of age. The trading and import firm of Ulrich Fugger and Brothers, as it became known, continued to grow, but when one of the trio died in 1473, the fourteen-year-old Fugger was told to abandon his plans for the priesthood and enter the family firm. He was sent to Venice, where his brothers kept a warehouse and office in the headquarters of the *Fondaco dei Tedeschi* (German Guild), and studied bookkeeping there with a decided zeal. At the time, the practice of double-entry bookkeeping had recently been systematized, and Fugger began looking into the various family enterprises to determine whether or not they were profitable according to this new method of listing assets and liabilities.

Profited from Tirolean Mines

When he completed his studies around 1485, Fugger was given control of the family business interests in Innsbruck, Austria. The mountain region was booming with the discoveries of large stores of mineral wealth. In 1487 Fugger joined with a businessman from Genoa in a loan made to the rich but profligate Archduke Sigismund of Tirol. It was Fugger's first transaction with the Hapsburg dynasty, whose talent for squandering its vast resources brought both its own demise and the rise of merchant empires like Fugger's. Fugger's firm lent the Archduke 23,000 florins. The collateral for the loan was a temporary mortgage on some profitable silver mines in the region, whose extracts were customarily turned over in their entirety to Sigismund.

Fugger and his brothers made an even larger loan to the Archduke the next year, and continued to receive the extracts for several more years.

The original business of Fugger's firm, which imported raw cotton from Mediterranean ports and carried it to Augsburg and other northern weaving centers by mule, still existed. However, it expanded to include silks, herbs, rare foods, and even jewels; it also controlled much of Europe's pepper market for decades. Under Fugger's savvy management, the firm ventured into copper mining in Hungary, and acquired a fleet of ships that sent their wares to Antwerp and ports in the Netherlands. Fugger's fortunes increased when the troubled Archduke Sigismund gave his dukedom over to another Hapsburg, the Holy Roman Emperor, Maximilian I. But the emperor was also a notoriously poor manager of money, and soon turned to Fugger for help. The first loan was made in 1495 to repay an army that the emperor had hired to fight one of the battles in his protracted conflict with France and Italy. This and other loans were secured with concessions for mining in Silesia, now present-day south Poland and Slovakia. Here Fugger controlled vast stores of copper, and the firm enjoyed a lucrative monopoly on the metal for several years. In its day, Fugger's enterprise—centered around present-day Banska Bystrica-was the world's largest mining operation.

Became Papal Agent for Germany

With its extensive internal courier service between ports in Italy, Augsburg, and mining districts in Eastern Europe, Fugger's firm was in an ideal position to collect payments due to the church in Rome from Germany and more remote outposts of Christianity. At the time, banking in places like Scandinavia and Poland was barely existent, and sending a financial transaction to Rome could take as long as six months. The Fugger business issued letters of credit that could be carried by papal agents and exchanged from one branch office to another. This also eliminated the dangerous practice of carrying large amounts of coinage.

By 1510, the two other Fugger brothers in partnership had died. Fugger took his four nephews-Hieronymus, Ulrich, Raimund, and Anton—into the firm, which was then renamed Jakob Fugger and Nephews. By this point Fugger was inextricably involved in the finances of the Holy Roman Empire through a number of arrangements with Maximilian, who came to view Fugger's wealth as his own personal treasury. In return, Fugger was granted landholdings, a title of nobility in 1511, and further rights as a count in 1514. A few years later, he was forced to bribe several electors-the princely rulers of various parts of the empire-in order to ensure the succession of Maximilian's grandson, Charles V, to the throne. But with the accession of Charles as Holy Roman Emperor, a deal was struck. The bribes would be repaid to the Fugger firm through an arrangement that diverted revenues due the Spanish crown, also a Hapsburg possession, from three knightly orders in Spain as well as mining ventures in mercury and silver. These were known as the leases of Maestrazgo. A Fugger representative was installed at the Spanish court to oversee the business there.

The First Office Memo

As the Fugger wealth grew, so did its list of critics. Nurnberg authorities took Fugger to court in the 1520s on charges of operating a monopoly on copper; other sharp words came from German humanist and reformer Ulrich von Hutten, a satirist and supporter of Martin Luther. Fugger was forced to hire an early version of the lobbyist/public-relations director in the form of Konrad Peutlinger, a lawyer, theologian, and humanist. Peutlinger served as chief advisor to Fugger and drafted a number of trade laws for the Holy Roman Empire, which Maximilian then signed. A problem of adherence to Christian doctrine also plagued Fugger's conscience: technically, Christians had been prohibited from charging interest, which was known as the sin of usury. Loans were usually contracted with an additional payment to be made for ''trouble, danger, and expense'' that circumvented the prohibition on interest; overcharging or allowing a share in profits was another common evasion of the church law. Fugger was one of several merchants of the era who pleaded with Rome to rescind the ban.

Fugger was also a prescient executive. He launched the Fugger Newsletters, considered the first business communications in history. Company correspondents from across Europe wrote of local news and developments that might affect trade and commerce; they chronicled the decline of the Hapsburg fortunes and the abuses of the Spanish Inquisition. Historians view theses daily briefs, usually written in Italian-the language of commerce at the time-as the forerunner of the popular press.

Cynicism Incited Genuine Dissent

In the last five years of his life, Fugger, now known as *der Reiche,* or ''the Rich,'' came to play an increasingly important role in the conflict between church and state that would soon engulf the continent in carnage. The Fugger firm's role as the papal agent in Germany expanded with Pope Leo X's announcement, in 1517, of the sale of indulgences, the proceeds of which would be used to refurbish St. Peter's Cathedral in Rome. Indulgences were pieces of paper absolving the bearer of various sins. Johann Tetzel, a priest known as the Pardoner, began giving sermons in Germany and urged listeners to purchase their salvation and help the church at the same time. A deal was made whereby the Fugger banks, with branches across the Continent, would collect these revenues for a lucrative share. A Fugger agent who accompanied Tetzel held the key to the indulgence chest. When it was full, it was opened by an officer of the company, who them remitted the amount to the Fugger office in Leipzig, where half remained.

Some buyers of these indulgences questioned their validity, and brought them to Martin Luther, a theologian at the University of Wittenberg. He refused to authenticate them, which prompted Tetzel to object. In response, Luther composed his historic ''Ninety-Five Theses'' and nailed this document of dissent to the door of the Wittenberg cathedral—an act that launched the Protestant Reformation. Luther also voiced objections to Fugger and his banking deals, and mentioned his name specifically in his 1520 tract *An Open Letter to The Christian Nobility of the German Nation*

Concerning the Reform of the Christian Estate. Excommunicated in 1521, Luther was taken in by the elector of Saxony, which caused a split in the Holy Roman Empire. Charles V then declared war on Luther and Protestantism. Fugger lent Charles funds to finance armies in this battle.

Patron of Augsburg

The great German Renaissance painter, Albrecht Durer, immortalized Fugger in a 1520 portrait that renders Fugger's taciturn personality and firm, businesslike attitude quite decisively. In his lifetime, Fugger was the great patron of Augsburg. He built several edifices in his city, including churches, and founded the Fuggerei, an almshouse originally intended to serve as a retirement home for his aged servants. Fifty cottages, designed to hold two families each, were built outside of Augsburg. The Fuggerei are considered the world's first social settlement, and survived into the twenty-first century.

Fugger died on December 30, 1525, in Augsburg. His worth was estimated at $75 million, but he left no direct heirs. The company assets were bequeathed to nephew Anton Fugger, under whom the firm remained profitable for several decades. It played a vital role in financing the Holy Roman Empire's battle against Protestantism, and ventured into trade with Spain's South American holdings as well as the slave trade that ran from Africa to the New World. But the Spanish Empire became one of its largest creditors. When King Phillip II declared Spain bankrupt in 1607, the Fugger firm foundered. It was entirely liquidated by 1640. Three aristocratic branches of the family survive: the Fugger-Kirchbergs of Oberkirchberg, the Fugger-Glotts of Kirchheim, and the Fugger-Babenhausens. Fugger's lavish private chapel in Augsburg remains. Above the crypt his epitaph states (according to his wishes) that the deceased was ''second to none in the acquisition of extraordinary wealth.''

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G

Jerry Garcia

The rock and roll industry has seen its share of bands and singers. What is remarkable about the Grateful Dead is that the band has been performing since the 1960s and its following endured for several decades. At the head of this long-lived group was singer and guitarist, Jerry Garcia (1942-1995).

The band has become a benchmark in music history. According to *Rolling Stone,* the Grateful Dead was ranked 29th among the 40 highest-paid entertainers in 1989, with an estimated annual income of $12.5 million. ''[A]fter decades of touring with a consistency and success unmatched by any other band, the Grateful Dead have a relationship with the Deadheads—the fans who follow the band with a near-religious Fervor—that is unique in the history of rock and roll,'' Fred Goodman wrote in *Rolling Stone* in 1989. ''On the eve of the release of their 22nd album, *Built to Last,* the Grateful Dead stand as an American dynasty like no other.''

Heading that dynasty, Garcia was as much a product as a shaper of his time. On August 1, 1942, in San Francisco, Jerome John Garcia was born to a family of music lovers. His father, Joe Garcia, was a ballroom jazz musician and bartender who came to California from Spain in the 1920s. His mother, Ruth Garcia, was a Swedish-Irish nurse whose family immigrated to San Francisco during the gold rush. In a 1991 interview with James Henke of *Rolling Stone,* Garcia talked about his father. ''He played woodwinds, clarinet mainly. He was a jazz musician. He had a big band—like a 40-piece orchestra-in the 1930s. The whole deal, with strings, harpist, vocalist. I remember him playing me to sleep at night. I just barely remember the sound of it. But I'm named after Jerome Kern, that's how seriously the bug bit my father.''

When he was just five years old, Garcia lost his father in an accident. ''He was fishing in one of those rivers in California, like the American River,'' Garcia recalled in the interview with Henke. ''We were on vacation, and I was there on the shore. I actually watched him go under. It was horrible. I was just a little kid, and I didn't really understand what was going on, but then, of course, my life changed. It was one of those things that afflicted my childhood. I had all my bad luck back then, when I was young and could deal with it.'' The other childhood trauma was the loss of a finger on his right hand. ''[T]hat happened when I was five too. My brother Tiff and I were chopping wood. And I would pick up the pieces of wood, take my hand away, pick up another piece, and *boom!* It was an accident.'' The shock, however, came when the bandages were removed and young Garcia realized his finger was truly gone. ''But after that, it was okay, because as a kid, if you have a few little things that make you different, it's a good score. So I got a lot of mileage out of having a missing finger when I was a kid.''

After his father's death, he lived for a time with his grandparents and then returned to live with his mother, who took over her husband's bar. Located next to the Sailor's Union of the Pacific, the bar was frequented by sailors who traveled around the world. ''They went out and sailed to the Far East and the Persian Gulf, the Philippines and all that, and they would come and hang out in the bar all day long and talk to me when I was a kid. It was great fun for me,'' he told Henke. One sailor, an old sea captain, he remembers distinctly: ''he'd tell me these incredible stories. And that was one of the reasons I couldn't stay in school. School was

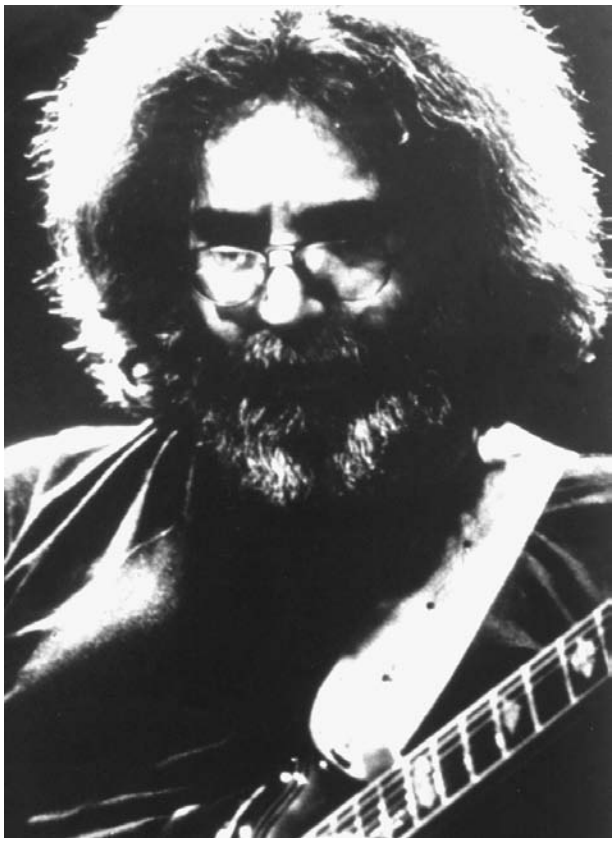

a little too boring. And these guys also gave me a glimpse into a larger universe that seemed so attractive and fun, and you know, *crazy*.''

Ironically, Garcia's first foray into music was boring as well. He took piano lessons for eight years and hated them. ''I took lessons on the piano *forever*— my mom made me,'' he said to Anthony DeCurtis of *Rolling Stone* in 1993. ''None of it sank in. I never did learn how to sight-read for the piano—I bluffed my way through. I was attracted to music very early on, but it never occurred to me it was something to do—in the sense that when I grow up I'm going to be a musician.'' And then Garcia's older brother started tuning in to early rock and roll and rhythm and blues. ''When I was 15, I fell madly in love with rock and roll. Chuck Berry was happening big, Elvis Presley—not so much Elvis Presley, but I really liked Gene Vincent, you know, the *other* rock guys, the guys that played guitar good: Eddie Cochran, Buddy Holly, Bo Diddley.'' At that time, the electric guitar was a new phenomenon and as soon as he heard it, Garcia was hooked. He asked his mother for one for his birthday and started on the road he still travels. ''I was just beside myself with joy. I started banging away on it without having the slightest idea of *anything.* I didn't know how to tune it up. . . . I never took any lessons. I don't even think there was anybody teaching around the Bay area. I mean electric guitar was like from *Mars,* you know. You didn't *see* 'em even.''

The Birth of a Band

Lessons or no lessons, Garcia learned his way around the instrument and immersed himself in the radical music of the day. ''Rock and roll wasn't cool, but I *loved* rock and roll,'' he explained to DeCurtis about his formative years. ''I used to have these fantasies about 'I want rock and roll to be like *respectable* music.' I wanted it to be like *art*. . . . I wanted to do something that fit in with the art institute, that kind of self-conscious art—'art' as opposed to 'popular culture.''' Independent and strong-willed, Garcia took to spending time with a rowdy group of San Francisco teenagers. At 17, he joined the U.S. Army and was stationed in San Francisco. Garcia, with idle time on his hands, practiced acoustic guitar in the barracks, learned songs over the radio by ear, and copied finger positions from books.

After nine months, he left the army and took to living in his car, playing music, and absorbing the ''scene'' of San Francisco in the early 1960s. At about that time, he went to the Art Institute in San Francisco to study painting. ''I wasn't playing guitar so much—I'd picked up the five-string banjo in the army,'' he told Bill Barich of *New Yorker* in 1993. ''I listened to records, slowed them down with a finger, and learned the tunings note by note. By then I was getting pretty serious about music—especially about bluegrass.'' He and a friend toured numerous bluegrass festivals in the Midwest and absorbed the unique sound of the music. Although he made a little money giving lessons, he often lived in his car in a vacant lot in East Palo Alto, California. He began to meet other young musicians, like folk guitarist Bob Weir and blues-harmonica player and organist Ron McKernan. They formed the Mother McCree's Uptown Jug Champions in 1964. Once the Beatles invaded the United States, Garcia's band re-formed as an electric blues band, the Warlocks, in 1965.

At the same time, radical events were taking place in San Francisco. Ken Kesey, who was taking part in government-sponsored LSD tests, began throwing parties called the Acid Tests. It was at these energetic happenings that the Warlocks developed the sound that became known as psychedelic rock. ''What the Acid Test really was was formlessness,'' Garcia explained to *Rolling Stone's* Goodman in 1989. ''It's like the study of chaos. It may be that you have to destroy forms or ignore them in order to see other levels of organization. For me, that's what the Acid Test was—that's what it was a metaphor for. If you go into a situation with nothing planned, sometimes wonderful stuff happens. LSD was certainly an important part of that for me.'' Late in 1965 the band changed its name after Garcia picked ''grateful dead'' at random from a dictionary. Essentially ignoring the definition included, the band members chose to interpret the new phrase as signifying ''cyclical change.'' In 1966 the band members moved into a house in San Francisco to live communally and performed at well-known music halls. In addition, the Grateful Dead also performed free concerts at Golden Gate Park to contrast the business attitudes that were beginning to pervade rock and roll and threaten their anarchist, hippie lifestyle.

Their first album, *The Grateful Dead,* was released by Warner Brothers in 1967. The band's early experience with

a large studio corporation and extensive touring was not a happy one. ''Their first four albums had not sold well, leaving them in debt to their label, Warner Brothers,'' Barich of *New Yorker* reported. ''But they recouped with two straight hits in 1970, *Workingman's Dead,* and *American Beauty,* which were both primarily acoustic and were distinguished by the richness of the songs and the band's clean, crisp playing.'' The Grateful Dead used their success to leave the label, buy a small house, and begin handling their own business affairs. Barich continued, ''In 1972, they tipped off their fans to their new free-form operation by inserting an apparently harmless message in the liner notes of a live album recorded on tour in Europe. ''DEAD FREAKS UNITE!' the message read. ''Who are you? Where are you? How are you? Send us your name and address and we'll keep you informed.' With one gesture, the Dead eliminated the barriers between themselves and their audience, and established a direct flow of communication.'' At last count, Barich noted, there were 90,000 Deadheads—as their fans are known—on the U.S. mailing list and 20,000 on the European one.

The Golden Years

Members of the Grateful Dead, Garcia included, survived the turbulent 1960s, the wrath of critics and fans alike—when albums and concerts did not hold up to expectations—drug abuse, the death of some band members, and several decades of changing musical tastes. Yet Garcia's band was still going strong in what he termed their ''golden years,'' the 1990s.

Remarking on the appeal of the Grateful Dead to succeeding generations, Garcia commented to Henke in the 1991 *Rolling Stone* interview that ''here we are, we're getting into our fifties, and where are these people who keep coming to our shows coming from? What do they find so fascinating about these middle-aged bastards playing basically the same thing we've always played? I mean, what do seventeen-year-olds find fascinating about this? I can't believe it's just because they're interested in picking up on the 1960s, which they missed. Come on, hey, the 1960s were fun, but shit, it's fun being young, you know; nobody really misses out on that. So what is it about the 1990s in America? There must be a dearth of fun out there in America. Or adventure. Maybe that's it, maybe we're just one of the last adventures in America.''

When speaking with Barich of *New Yorker,* Garcia offered another angle from which to understand the band's success: He thinks that the band affords its followers ''a tear in reality'—a brief vacation from the mundane,'' Barich wrote. ''The Dead design their shows and their music to be ambiguous and open-ended . . . they intend an evening to be both reactive and interactive. A Deadhead gets to join in on an experiment that may or may not be going anywhere in particular, and such an opportunity is rare in American life.'' In addition to the limitless possibilities of their music, the Grateful Dead also offer a spiritual release for both band members and fans. Garcia explained to Henke in 1991: ''I thought that maybe this idea of transforming principle has something to do with it. Because when we are on stage, what we really want . . . [is] to be transformed from ordinary players into extraordinary ones, like forces of a larger consciousness. And the audience wants to be transformed from whatever ordinary reality they may be in to something a little wider, something that enlarges them. So maybe it's that notion of transformation, a seat-of-the-pants shamanism, that is something to do with why the Grateful Dead keep pulling them in. Maybe that's what keeps the audience coming back and what keeps fascinating us, too.''

Success came at a price, however. In July 1986, Garcia went into a diabetic coma for a day. He has struggled with drugs, alcohol, cigarettes, and weight problems as well. In the early 1990s, the guitarist had trimmed down and began following a better diet and healthier lifestyle. He branched into the clothing business with a line of ties based on his drawings—even though Garcia never wore a tie. Despite valiant efforts to improve his health, too much damage had already been done. On August 9, 1995 Garcia died of heart failure in Forest Knolls, California.

From the creative mind of a San Francisco child who hated school and homework grew one of the most influential bands in decades. Despite his abhorrence of school, Garcia was a scholarly man and perhaps that has been an intrinsic part of his appeal. ''I owe a lot of who I am and what I've been and what I've done to the beatniks of the 1950s and to the poetry and art and music that I've come in contact with,'' he said to Henke in 1991. ''I feel like I'm part of a continuous line of a certain thing in American culture, of a root.''

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Isabella Stewart Gardner

For decades, Bostonians followed newspaper accounts chronicling the globe-trotting exploits and extensive art collecting of one of the city's most iconoclastic characters, Isabella Stewart Gardner (1840-1924). Gardner and her husband amassed over 2,500 works of art, many of them near-priceless treasures. All of them reside inside her former home, a lavish Italianate villa known as the Isabella Stewart Gardner Museum.

Gardner was born on April 14, 1840 in New York City. She was the first daughter of David Stewart, a second-generation Scottish-American, and Adelia

Smith, whose father had owned a tavern and stable at Old Ferry, Brooklyn. The Stewart family fortune came from a mining and iron business in Pennsylvania. However, her father had grown up near Jamaica, Long Island, New York, on a farm which his daughter would come to love during visits to her formidable paternal grandmother, to whom she was compared as a child because of her own headstrong ways. Called ''Belle'' as a young girl, Gardner spent much of her childhood in the genteel ''Old New York'' society chronicled in the novels of Edith Wharton and Henry James, both of whom she knew later as an adult. The family lived in a three-story townhouse at 10 University Place, near Washington Square Park. A sister and two brothers followed. She was educated at small private schools in the neighborhood for girls of affluent families.

Gardner's pleasant youth was marred by the death of her eleven-year-old sister Adelia, who was two years her junior. In the mid-1850s, it was decided that Belle should attend a finishing school in Paris, and her parents came with her. They socialized with other Americans living there, including the Gardners of Boston, one of that city's most prominent families. A ship-owning clan, the Gardners had two daughters at the same Paris school. When her term was finished, Gardner traveled to Rome, where she enjoyed visiting museums and Roman ruins. She made the most of her time in Europe, acquiring languages with ease as well as an entirely new wardrobe, and returned home a vivacious dance partner. Gardner was not a great beauty: she had red hair, very fair skin, and portraits show her as quite thin at a time when voluptuousness was in fashion, but she was quick-witted and an engaging conversationalist.

Those charms attracted the attention of 21-year-old John Lowell Gardner, her friend Julia's older brother, on an 1859 visit to Boston. Known as ''Jack,'' he dropped out of Harvard College to enter the family business, and was considered one of the city's most eligible bachelors. After a brief engagement, they were married at Grace Church in New York on April. 10, 1860. They began life as newlyweds in Boston, soon acquiring a home in the prestigious Back Bay neighborhood where the city's wealthiest families lived. Gardner was snubbed socially, however, because of her Paris-made dresses and New York vivacity, both of which were out of place in a Boston society still ruled by descendants of the Puritan founders.

Endured Several Tragedies

For almost forty years, Gardner lived at 152 Beacon Street, the Back Bay's poshest street, in a five-floor French townhouse with a mansard roof and a wine cellar. Other members of the Gardner clan lived nearby. However, two had married Southerners, and the outbreak of the American Civil War brought several stressful years to the family. Gardner, known for her wit, later claimed to have been too young to remember this era. In 1863, the Gardners became parents to a boy, John Lowell Gardner III, on whom they both doted. But ''Jackie'' died of pneumonia before his second birthday, which devastated his mother. Later that year, her sister-in-law died in childbirth, and Gardner suffered a near-fatal miscarriage herself soon afterward.

Mired in grief for many months, Gardner finally heeded the suggestion of her doctor to sail for Europe. She and her husband departed in the spring of 1867. They traveled as far as Moscow, but spent much of their time in Paris. Returning to Boston in the fall of 1868, Gardner became intensely involved in a number of cultural activities in the city. She also bought her first painting, an Emile Jacques landscape depicting some sheep under a tree, from Boston dealers Doll and Richards in 1873. After an extensive 1874 trip to the Middle East, the Gardners returned to Boston when her husband's widowed brother, Joseph Gardner, passed away. They became parents to their three orphaned nephews. With the boys engaged in typically rigorous academic training in preparation for Harvard, Gardner took a keen interest in their schoolwork, and quickly came to realize that her own education had been sorely inadequate. She began reading extensively and attending lectures at Harvard by an eminent art historian, Charles Eliot Norton. The two became fast friends. It was Norton who suggested that Gardner take up collecting rare books in earnest. One her first purchases was a set of volumes by Dante Aligheri.

Became Target of Innuendo

During this era, Gardner emerged as one of Boston's most exciting figures, known in the society papers as ''Mrs. Jack.'' She was liked by many of the more progressive, cosmopolitan younger generation, but disdained by much of formal Boston society. Her dresses from Paris were considered too revealing. In one famous quip, a man tried to

insult her by greeting her with the query, ''Pray, who undressed you?'' to which she replied ''Worth,'' referring to innovative Paris dressmaker. Gardner did not shirk from publicizing such anecdotes herself, and was even known to encourage them at times. Her husband remained bemused by all the skirmishes. She began holding literary salons and concert recitals in her Boston home. In 1880 she and Jack purchased the adjoining house on Beacon Street in order to build a music room. It also gave them more room for a growing collection of art and decorative objects.

The Gardners took a trip around the world in 1883, and added Asian antiquities to their growing store of treasures. They became friends with some well-known personalities of the day, including the American-born London painter James Whistler. Gardner also befriended novelist Henry James, who immortalized her in his 1902 novel *The Wings of the Dove.* The heroine, Millie Theale, wears her trademark pearls in the same style as Gardner, who was known for a stash of precious strands given to her by her husband. Gardner also had a long friendship with Francis Marion Crawford, a promising young novelist of the day. The Boston scandal sheets printed scurrilous hints that she was romantically linked with Crawford, as it did when famed portrait painter John Singer Sargent painted her in 1888. The likeness caused a stir when it was briefly exhibited, for Gardner wore her signature pearls and a rather low-cut black dress. Local gossip joked that Sargent ''had painted her all the way down to Crawford's Notch,'' a reference to a popular mountain resort of the day. This so angered Jack Gardner that he withdrew the work and it was never again exhibited during his lifetime.

Built Lavish Villa

Gardner was widowed on December 10, 1898. Jack Gardner left her an estate valued at $3.6 million, which gave her an income of about $97,000 annually in an era when income tax was nonexistent. His will affirmed the couple's intention to bequeath to Boston a museum of fine arts. Soon after his death she acquired land at Fenway and Worthington Streets. Gardner hired an architect to design a Venetian-style palace that would serve as her home and a part-time museum. She called it Fenway Court, and it was incorporated as the Isabella Stewart Gardner Museum in 1900. The opinionated patron was intensely involved in every detail of its construction. She instructed the elderly Italian artisans who plastered the ceilings and cornice in Italian. The villa contained a private chapel, an elevator, and telephone. Gardner moved into it in late 1901, living in her luxurious fourth-floor quarters, and personally planned and arranged the exhibition galleries herself. On the first three floors, the galleries are surrounded by a central court, which gives the space a good deal of light on sunny days. Some of the pieces are not accompanied by information about the painter or date of origin, since she wished that viewers would contemplate them on their own merit.

The Museum contains a store of treasures from Europe. With the help of Bernard Berenson, whom she and her husband had known since his student days at Harvard in the 1880s, the collection came to include several priceless Old Masters. Berenson went on to achieve renown as an art critic and scholar. It was he who incited Gardner to start acquiring the paintings of the Italian Renaissance. Few collectors were interested in such works at the time. Gardner was one of the first to begin to seriously collect them. From impoverished monasteries and minor princely families she bought masterpieces and minor works alike. The museum houses Titian's famed *Europa* as well as *The Concert* from Jan Vermeer, one of the masterpieces of Dutch painting. She also acquired a self-portrait of Rembrandt, and that artist's sole seascape.

Ironclad Charter to Protect Legacy

The Isabella Stewart Gardner Museum opened to the public on February 23, 1903. Despite the elegance and prestige it brought the city, Gardner remained the target of ill will. Visitors stole small objects. Gardner once caught a woman about to snip off a corner of a valuable tapestry with a pair of scissors. She then decided to charge a dollar admission, which was a large sum in the early 1900s. Moreover, the museum was only open four days a month, and for just three months of the year. Critics pointed out that the museum's founding charter gave it status as an educational institution, so customs duties on the artistic treasures brought into the country had been considerably reduced. Gardner was known for evading duties by other means: she had been storing many of her treasures in a Paris warehouse, but fumed at the high cost. She arranged that much of it would be sent to the London home of an American friend, who then brought them back into United States two years later. The crates were listed on forms as containing household goods valued at $8,000. When a curious inspector pried open one extremely large crate, Piero della Francesca's *Hercules* was discovered, and a scandal erupted. Gardner was forced to pay $200,000 in fines.

Despite her love of art, Gardner also had a passion for far less rarified entertainments. She was a fan of baseball and loved to attend prizefights. In 1921, she acquired her last Old Master painting, a madonna by Giovanni Bellini. In her early eighties, she suffered a stroke, but recovered quickly. She still enjoyed a chauffeured afternoon drive. On July 17, 1924 Boston was hosting a convention; its decorations and street scenes delighted her. She asked her chauffeur to bring her car out for a second drive that day, but suffered a heart attack and died. Her will specified that her home serve ''as a museum for the education and enjoyment of the public forever.'' It also expressly forbade any changes to be made. Nothing could ever be sold, nor any new works added; window treatments and interior furniture were to remain as she had left them-the rearrangement of so much as one gave the board grounds to instantly dissolve the entire museum. This insured that Gardner's Boston enemies could never disrupt or alter her legacy. Other codicils were more problematic: a 1990 theft revealed that many of the works were uninsured. Vermeer's *Concert,* the Rembrandt seascape, a Edouard Manet, and five from Edgar Degas were still missing a decade later.

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John Nance Garner

The thirty-second vice-president of the United States, John Nance "Cactus Jack" Garner (1868-1967) was a wily Texas politician and master of the legislative process. He was also the most powerful man in Congress when he chose to join Franklin Delano Roosevelt on the Democratic ticket for the 1932 presidential election.

It is one of the most revered of US political traditions, but John Nance Garner actually was born in a log cabin near the town of Detroit, Texas, in the northeastern part of the state, on November 22, 1868. He was the son of a cavalryman under General Joseph Wheeler. Garner entered Vanderbilt University at age 18, but remained there only one semester before returning home. His reasons for leaving Vanderbilt are unknown though it has been speculated that Garner suffered from poor health during his short time there. Upon returning to Texas Garner studied law in the Clarksville, Texas office of Captain M. L. Simms; he was admitted to the Texas state bar in 1890. Soon after this he made his first run for elected office, but was defeated for the position of Clarksville city attorney. Afterward he picked up roots and moved to Uvalde where he joined the law firm of Clark and Fuller.

It was in Uvalde where Garner won his first election—judge of Uvalde County—in 1893. Actually Garner had already been county judge for a year by the time he won the 1893 election, having been appointed to fill a vacancy. By then he was not only an up-and-coming lawyer and budding politician, but also a newspaper editor: he had received the Uvalde *Leader* as a fee for his services. In the race for the judgeship his main opponent was Mariette Rheiner, whom he defeated, courted, and finally married on November 25, 1895. Garner served as county judge until 1896. Two years later he was elected to the Texas state legislature, where he served until 1902. In the state legislature Garner supported ranchers' and livestock growers' issues; he also served on the appropriation committee. It was as a state representative that Garner earned the sobriquet "Cactus Jack" for his strident though unsuccessful championing of the cactus as the Texas state flower.

Entered the House of Representatives

The other important, indeed career boosting, event during his tenure in the state legislature came when he was appointed to a committee to help draw up a new federal district in Texas. The result was the new 58th congressional district. Larger in area than many states, it included Uvalde and sent as its first representative to the United States House of Representatives none other than John Nance Garner. In all Garner would serve 15 terms in the House of Representatives, rising to that body's highest position.

The first decade or so of Garner's congressional career was quite inauspicious. He entered the House on November 9, 1903, but it wasn't until January 1905 that he spoke his first word in Congress and not until 1911 that he gave his first speech. Needless to say he introduced very few bills during his 30 years in Congress. What he did do was learn how to master the legislative process. He was a conservative Democrat (opposed to Prohibition, women's rights, and the KKK) who had the knack for steering others' bills through the tricky legislative waters. Garner did this by practicing behind-the-scenes crony politics, by which he also managed to have a new federal building and a new post office built in his district. These projects contributed to his primary goal of getting reelected. Eventually Garner acquired enough seniority in his party to be elected the Democratic House whip in 1909. (The whip is a party's number two leader, responsible for, among other things, rounding up necessary votes). When the Democrats recaptured the White House, under Woodrow Wilson (28th US president, 1913-1921), Garner was an influential man on Capitol Hill. During the war he became the administration's liaison with the House of Representatives.

Speaker of the House

By the end of World War I, Garner had his sights set on the House speakership. Following reelection in 1922, after which the Republicans controlled the House of Representatives, Garner became the ranking Democrat on the powerful House Ways and Means Committee. He had many friends on both sides of the aisle, which was as much a testament to his quiet, pragmatic backroom political style as anything else. Garner was one of Congress's legendary whiskey-drinking poker players in his day. In order to convince recalcitrant colleagues to vote for bills he favored, Garner would invite them to his office to share a drink or two of bourbon and branch water, a method of arm twisting that, in those days of Prohibition, he termed "striking a blow for liberty." During the 71st Congress (1929-30) he was minority leader and after the 1930 election when the Democrats once again captured the majority of seats in the House, he was named Speaker for the 72nd Congress, beginning in 1931. His policy during these early Depression years endorsed a budget that would be balanced by a national sales tax.

Garner was Speaker of the House of Representatives for only a few months when a new prize was dangled before his eyes—the presidency itself. His conservative views (which had always put him in good standing with the Republicans) now made him the darling of newspaper magnate William

Randolph Hearst, who decided to promote Garner for the Democratic nomination. Garner himself seemed largely indifferent to the proposal, but during the Democratic convention he managed to accumulate enough support, namely the Texas and California delegates, to temporarily slow down the Roosevelt steamroller. The convention was deadlocked after three ballots. When Garner released his 90 delegates just prior to the fourth, and they went over to Roosevelt, Garner found himself in his familiar influential position. Roosevelt, partly in gratitude and partly to neutralize a potential future rival, offered Garner the second slot on the Democratic ticket. To everyone's surprise Garner accepted, albeit somewhat reluctantly. With Franklin Roosevelt's electoral victory on November 8, 1932 Garner became the 32nd vice-president of the United States. Possibly hedging his bet, he was also reelected to Congress that same day though he resigned his congressional seat on March 4, 1933, the day he was sworn in as vice-president.

Vice-President

Garner was nothing if not a true party loyalist and as such he put aside his conservative views to support FDR's New Deal. In fact by most accounts Garner was the second most important person in the New Deal, which meant he (temporarily) elevated the importance and power of the vice-presidency. Garner's tenure was in contrast to his often quoted description that vice-presidency wasn't ''worth a bucket of warm spit.'' (Being a colorful Texas politician Garner often claimed that the journalists had cleaned up his language.) Garner also said: ''A great man may be vice-president but he can't be a great vice-president, because the office in itself is unimportant.'' This less quoted description begs the question: Why did Garner relinquish the post of Speaker of the House for such an ''unimportant office''? The usual answer is that he hoped to use it as a springboard for the Democratic presidential nomination in 1940. However years later Garner admitted the decision to accept the vice-presidential nomination was the ''worst damn-fool mistake I ever made. Should have stuck with my old chores as Speaker of the House. I gave up the second most important job in the government for one that didn't amount to a hill of beans.''

Despite their differing political views Garner and Roosevelt enjoyed a good relationship (FDR also loved to play poker). The president even referred to Garner as ''Mr. Common Sense.'' Garner still had a lot of influence on Capitol Hill, especially through the Texas congressional delegation. Eight Texans chaired regular committees and two chaired special committees between 1933 and 1937. Garner used these connections to push through quite a bit of New Deal legislation. He also sat in on cabinet meetings and became the first vice-president to travel abroad on official business: He went to Mexico, Japan and the Philippines.

Garner's relationship with Roosevelt began to decline in 1936 and continud to deteriorate throughout their second term. Together they won reelection by trouncing Republican candidates Governor Alf Landon of Kansas and Chicagoan Frank Knox, but it was clear that Garner was already showing an independent streak. His dormant conservatism gradually came awake as he tried to counsel FDR against the continued deficit spending. He was also disturbed by Roosevelt's popularity and his influence in congressional races. Probably the end of their working relationship came with Roosevelt's now infamous attempt to pack the Supreme Court by increasing the number of justices from 9 to 15. From then on there was hostility behind the civility between Garner and Roosevelt. When the latter suspected Garner of leaking Cabinet discussions the government's serious business took place in private meetings that excluded Garner while the Cabinet meetings were held merely as window dressing. Throughout Roosevelt's second term Garner was the de facto leader of the loyal opposition, that is, the conservative Democrats, which made him a powerful politician in Roosevelt's New Deal coalition.

Split with Roosevelt

By 1939 Garner had revived his eight-year old dream of running for the presidency with good reason—he assumed he had history on his side. What Garner did not count on was that he did not have FDR on his side. No president had served more than two terms (a precedent set by Washington), but Roosevelt broke with tradition and crushed Garner's hopes. Not that Garner had much chance by 1940. He was nearly 72 years old and the times had passed him by. The previous year he had alienated himself from African Americans and liberals by refusing to endorse a Marian Anderson concert. Later in 1939 he proved no friend to labor by opposing changes in the Wages-Hours Act. For this CIO (Congress of Industrial Organization) leader John L. Lewis branded Garner ''a poker-playing, whiskey-drinking, labor-baiting, evil old man.''

The 1940 Democratic convention was Garner's political swan song. In the battle for the presidential nomination he was crushed by Roosevelt: 946 votes to 61. He had already made it clear that he would not serve a third term as vice-president (two terms was also the precedent for that position). At any rate Roosevelt, looking for someone to continue the New Deal should he die in office, chose Agriculture Secretary Henry Wallace.

Garner retired to Uvalde and did a nearly unheard of thing: He (or possibly his wife, the story is conflicting) destroyed all of his public and private papers instead of depositing them in either a Texas research library or the Library of Congress itself. This action has left a void in Texas' political history and hindered New Deal scholars as well.

Garner lived in retirement for another 27 years, far outlasting Roosevelt and even his protege, Sam Rayburn. He lived long enough to witness the ascension of another Texan, Lyndon Baines Johnson, on a similar path from Congressional power to the vice-presidency, and then to the presidency. Garner died in Uvalde, Texas on November 7, 1967—just fifteen days shy of his ninety-ninth birthday.

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Sophie Germain

The foundational work of Sophie Germain (1778-1831) on Fermat's Last Theorem, a problem unsolved in mathematics into the late 20th century, stood unmatched for over one hundred years. Though published by a mentor of hers, Adrien-Marie Legendre, it is still referred to in textbooks as Germain's Theorem.

Germain worked alone, which was to her credit, yet contributed in a fundamental way to her limited development as a theorist. Her famed attempt to provide the mystery of Chladni figures with a pure mathematical model was made with no competition or collaboration. The three contests held by the Paris Academie Royale des Sciences from 1811 to 1816, regarding acoustics and elasticity of vibrating plates, never had more than one entry—hers. Each time she offered a new breakthrough: a fundamental hypothesis, an experimentally disprovable claim, and a treatment of curved and planar surfaces. However, even her final prizewinning paper was not published until after her death.

Taught Herself Mathematics

Marie-Sophie Germain was born April 1, 1776, in Paris to Ambroise-Francois Germain and Marie-Madeleine Gruguelu. Her father served in the States-General and later the Constituent Assembly during the tumultuous Revolutionary period. He was so middle class that nothing is known of his wife but her name. Their eldest and youngest daughters, Marie-Madeleine and Angelique-Ambroise, were destined for marriage with professional men. However, when the fall of the Bastille in 1789 drove the Germains' sensitive middle daughter into hiding in the family library, Marie-Sophie's life path diverged from them all.

From the ages of 13 to 18 Sophie, as she was called to minimize confusion with the other Maries in her immediate family, absorbed herself in the study of pure mathematics. Inspired by reading the legend of Archimedes, purportedly slain while in the depths of geometric meditation by a Roman soldier, Germain sought the ultimate retreat from ugly political realities. In order to read Leonhard Euler and Isaac Newton in their professional languages, she taught herself Latin and Greek as well as geometry, algebra, and calculus. Despite her parents' most desperate measures, she always managed to sneak out at night and read by candlelight. Germain never formally attended any school or gained a degree during her entire life, but she was allowed to read lecture notes circulated in the Ecole Polytechnique. She passed in her papers under the pseudonym ''Le Blanc.''

Correspondence School

Another tactic Germain used was to strike up correspondences with such successful mathematicians as Carl Gauss and Legendre. She was welcomed as a marvel and used as a muse by the likes of Jean B. Fourier and Augustin-Louis Cauchy, but her contacts did not develop into the sort of long-term apprenticeship that would have compensated for her lack of access to formal education and university-class libraries. Germain did become a celebrity once she dropped her pseudonym, however. She was the first woman not related to a member by marriage to attend Academie des Sciences meetings, and was also invited to sessions at the Institut de France—another first.

Some interpret Gauss' lack of intervention in Germain's education and eventual silence as a personal

rejection of her. Yet this conclusion is not borne out by certain facts indicating Gauss took special notice. In 1810, Gauss was awarded one of his many accolades, a medal from the Institut de France. He refused the monetary component of this award, accepting instead an astronomical clock Germain and the institute's secretary bought for him with part of the prize. Gauss' biographer, G. Waldo Dunnington, reported that this pendulum clock was used by the great man for the rest of his life.

Gauss survived her, expressing at an 1837 celebration that he regretted Germain was not alive to receive an honorary doctorate with the others being feted that day. He alone had lobbied to make her the first such honored female in history. A hint of why Gauss valued her above the men who joined him in the Academie is expressed in a letter he sent to her in 1807, to thank her for intervening on his behalf with the invading French military. A taste for such subjects as mathematics and science is rare enough, he announced, but true intellectual rewards can only be reaped by those who delve into obscurities with a courage that matches their talents.

No-Man's Land

Germain was such a rarity. She outshone even Joseph-Louis Lagrange by not only showing an interest in prime numbers and considering a few theorems, about which Lagrange had corresponded with Gauss, but already attempting a few proofs. It was this almost reckless attack of the most novel unsolved problems, so typical of her it is considered Germain's weak point by twentieth century historians, that endeared her to Gauss.

Germain's one formal prize, the Institut de France's Gold Medal Prix Extraordinaire of 1816, was awarded to her on her third attempt, despite persistent weaknesses in her arguments. For this unremedied incompleteness, and the fact that she did not attend their public awards ceremony for fear of a scandal, this honor is still not considered fully legitimate. However, the labor and innovation Germain had brought to the subjects she tackled proved of invaluable aid and inspiration to colleagues and other mathematical professionals as late as 1908. In that year, L. E. Dickson, an algebraist, generalized Germain's Theorem to all prime numbers below 1,700, just another small step towards a complete proof of Fermat's Last Theorem.

Germain died childless and unmarried, of untreatable breast cancer on June 27, 1831 in Paris. The responsibility of preparing her writings for posterity was left to a nephew, Armand-Jacques Lherbette, the son of Germain's older sister. Her prescient ideas on the unity of all intellectual disciplines and equal importance of the arts and sciences, as well as her stature as a pioneer in women's history, are amply memorialized in the Ecole Sophie Germain and the rue Germain in Paris. The house on the rue de Savoie in which she spent her last days was also designated a historical landmark.

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Cedric Gibbons

The production designer Cedric Gibbons (1893-1960), though little-known to many filmgoers, strongly influenced many of Hollywood's greatest films.

Gibbons was born in New York on March 23, 1893. Already educated in art and architecture, he began his movie career just as the film industry started rolling. He obtained an assistant's job at the Edison Studios and worked there from 1915 to 1918. Gibbons made a major mark on film design at this time when he insisted on the use of three-dimensional scenery rather than painted backdrops.

In 1918 Gibbons left Edison for a position as art director at Goldwyn's in New York. Later he moved with Goldwyn and Company to California. In 1924 came a significant turning point. MGM studio was formed, and Gibbons became its supervising art director. In 1930 Gibbons married the actress Dolores Del Rio. The couple divorced in 1941.

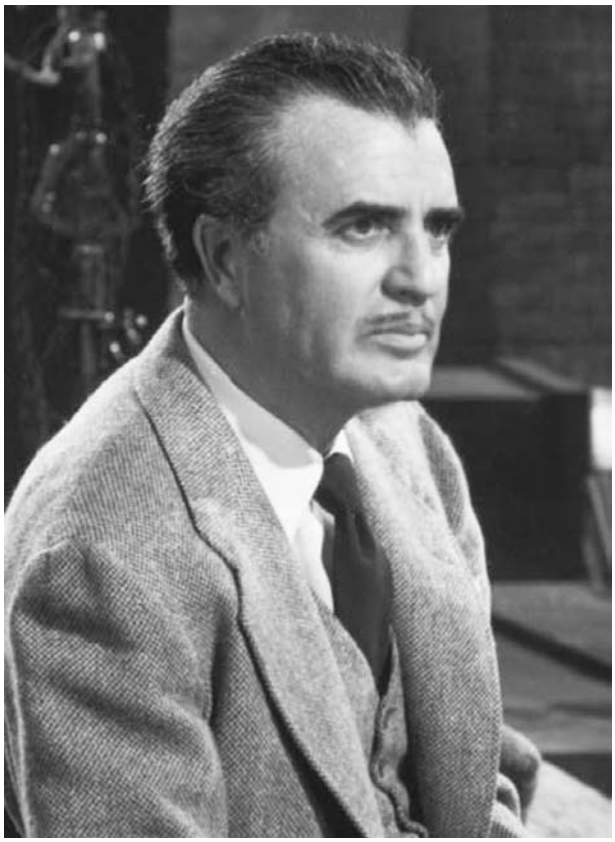

Strong Influence at MGM

It is not easy to determine which of the films in his very vast filmography can really be completely credited to Gibbons. Any film coming out of MGM would list Gibbons as art director. Gibbon's greatest contributions would go to the ''prestige'' pictures, such as *Marie Antoinette*, *Ben-Hur*, or *Camille*. He collaborated on many of the other MGM movies and merely approved the rest. Those pictures produced after his heart attack in 1946 would have even less of his touch. But it is misleading to assume Gibbons blindly accepted the ideas of others, taking credit for their creations. Gibbons felt strongly about what was right and wrong for MGM and getting his approval was no easy task. Vincente Minnelli described the Gibbons reign as a ''medieval fiefdom, its overlord accustomed to doing things in a certain way.'' As stifling as this might be to the creativity of other artists and directors at MGM, this attitude served its purpose. MGM films shared a distinctive ''look.'' This was achieved because all employees responsible in any way for the visual appearance of the film—from props to costumes to special effects—had to confer with Gibbons. He maintained MGM's visual continuity and maintained this control through the decades.

Several qualities characterize the MGM picture during the Gibbons era, particularly elegance and glamour in his films from the 1930s. It did not matter if the scene or the moment called for it; the floors would still be highly polished and the chandelier crystal. Luxury and the elaborate were encouraged. A Gibbons-approved set could be as active as one of the dancers during a production number, littered with booms and turntables.

Escapist Fantasy

Like the popular British and French interior designers between the wars, Gibbons preferred all-white rooms. The harsh contrast of shapes and shadows that one would find in the German expressionist-influenced studios such as Warner Brothers or Universal would never be found at MGM. Gibbons sets were the height of escapist fantasy, as light and witty as a Cole Porter tune.

Gibbons also preferred to have MGM sets sculptural, perhaps harking back to his days as an artist and architect. This penchant for the three-dimensional might have been part of the reason for Vincente Minelli's animosity towards Gibbons, for Minelli films such as *An American in Paris* require a two-dimension emphasis for artistic effect. Fortunately, in spite of the difficulties, *An American in Paris* managed to gain Gibbons's dictatorial approval (and ironically enough won him an Oscar).

Gibbons retired in 1956 and died on July 26, 1960 in Westwood, California. He had been nominated for 37 Academy Awards in his career and had won 11. In addition, he is credited with designing the original Oscar statuette. This streamlined, planar sculpture is an appropriate homage to Gibbons's *oeuvre* and serves as a reminder of the film industry's more glorious and powerful past.

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Bob Gibson

One of the fiercest competitors of any era in baseball, St. Louis Cardinals pitcher Bob Gibson (born 1935) dominated the National League in the 1960s and early 1970s. The hard-throwing Hall of Fame right-hander was at his best when the pressure was most intense, winning seven of his nine World Series starts, eight of them complete games. Gibson was the first pitcher in almost 50 years to finish his career with more than 3,000 strikeouts.

Batters feared to step up to the plate against the scowling, intimidating Bob Gibson. Like the pitchers of an earlier era, he wasn't afraid to throw inside, sometimes knocking down hitters. Gibson's will to win was unquenchable. He led the Cardinals to three league

championships and two World Series titles. His pitching performance in 1968 is among the very best in baseball history.

Beat the Odds

Bob Gibson was born and raised in poverty during the years of the Great Depression and World War II. He was the youngest of seven children, and he never knew his father, who died of tuberculosis before he was born. His mother, Victoria, supported her large family by working in a laundry. They lived in an inner-city slum in Omaha, Nebraska.

As a child, Gibson's own health was problematic. He suffered from asthma and hay fever. He had a heart murmur. While very young, he contracted rickets and almost died of pneumonia. Yet he overcame his maladies to become a star athlete at Omaha Technical High School, excelling in track and basketball as well as baseball, where he was primarily a catcher.

Gibson applied to the University of Indiana, but that school turned him down because in those days it had a quota on black athletes. Instead, he went to Creighton University in Omaha on a basketball scholarship. At Creighton, he also played baseball, starring as a shortstop and outfielder.

In 1957, the St. Louis Cardinals gave Gibson a small bonus and signed him to a professional baseball contract. They decided he was best suited to be a pitcher. Yet Gibson was still undecided about which sport to pursue, and he played one season of basketball with the barnstorming Harlem Globetrotters before casting his lot with baseball.

Gibson spent parts of three seasons in the minor leagues, refining his pitching skills, before earning a spot on the Cardinals roster in 1959. He was unimpressive in his first two seasons, winning six games and losing 11, and was twice sent down to the minors. Thirteen consecutive winning seasons in the major leagues would follow.

Pitched with Heart

Gibson threw the ball hard, but he had trouble throwing it over the plate with any consistency at the beginning of his career. His walk totals were unacceptably high: 69 free passes in 87 innings in 1960, and a league-high 119 in 211 innings in 1961, his first year as a regular member of the Cardinals' starting rotation. But even while he struggled with his control, his opponents were struggling to get hits off him, and his strikeout totals kept rising. In 1962, when he won 15 games, Gibson struck out 208 batters and allowed only 174 hits in 234 innings. He would strike out more than 200 batters in eight of the next ten seasons.

When he perfected a devastating slider to go with his intimidating fastball, Gibson became a complete pitcher. In 1964, Gibson pitched 287 innings and won 19 games, despite battling arthritis in the elbow of his throwing arm most of the season. St. Louis won the National League pennant, thanks largely to Gibson's great stretch run: he won 9 of his final 11 decisions. The Cardinals edged out two other teams as Gibson won the deciding game on the last day of the season with a gutsy performance in relief.

In the second game of the World Series, Gibson pitched eight strong innings but was pulled for a pinch-hitter with his team trailing, 4-3. Never again would he be removed from a World Series game. The series was tied at two games apiece when Gibson took the mound for Game Five. He dominated for ten innings, striking out 13 and allowing only two runs, and the Cardinals won. Three days later, a weary Gibson gutted out nine more innings in the decisive Game Seven. He allowed three home runs, but the Cardinals hung on for a 7-5 victory and a world championship.

The next season was the first of five in which Gibson would win at least 20 games. He was also establishing his reputation as an intimidator. He believed that the inside part of the plate belonged to him, and batters who would dare to lean in close could expect a fastball up and in.

''Actually, I didn't drill many guys,'' Gibson told the *Sporting News* long after his career ended. ''You thought you might get it.'' The inside pitch was a key part of Gibson's psychological arsenal. ''People don't really understand about pitching inside,'' he explained. ''They think when you throw inside, you are trying to intimidate somebody, you are trying to knock them down, you are trying to hit them. It's none of the above. You pitch inside to make them think inside.''

Gibson said that when he did hit a batter, often it was a mistake. But he wouldn't acknowledge it was unintentional. ''I wasn't throwing at them and they didn't know it, because they expected me to throw at somebody,'' he recalled. ''So I

never apologized. That's the worst thing in the world to do. You just stand out there like you did it on purpose.''

His catcher, Tim McCarver, knew how tough Gibson could be. Often, when McCarver went to the mound to settle him down, Gibson would scowl and wave him away. ''The only thing you know about pitching is how hard it is to hit,'' Gibson once told McCarver as he approached the mound.

Gibson's athleticism helped him be an all-around contributor to his team. He was one of the smoothest-fielding pitchers of any era, jumping on bunts and grounders like a cat. He was awarded the league's Gold Glove as the best fielder at his position for nine consecutive years, from 1965 through 1973. He also was a formidable hitter, batting a respectable .206 for his career and clouting 24 home runs.

Big Game Pitcher

In 1967, Gibson's leg was fractured by Roberto Clemente's hard line drive. He was out eight weeks, but returned in time to pitch the Cardinals to another league championship, winning the pennant-clinching game against Philadelphia. Back in the World Series, he dominated the Boston Red Sox in his three starts, allowing only three runs, 14 hits and five walks while striking out 26 in 27 innings. He won the opener, 2-1, shut out Boston in Game Four, and was again the winning pitcher in the decisive seventh game. For the second time, he was named the Most Valuable Player of the World Series.

No longer was control a problem for Gibson. In his peak years, he struck out three or four times as many batters as he walked. Recognized as the most dominant pitcher in the game, Gibson in 1968 became almost impossible to score runs against. That season was widely regarded as ''the year of the pitcher,'' with defensive play dominating so much that baseball officials responded after the season by lowering the height of the pitching mound. But even though batting averages were depressed throughout major league baseball, Gibson's performance still was astounding. He completed 28 of his 34 starts, hurled 305 innings, gave up only 198 hits and 62 walks, and struck out a league-high 268 batters. He led the league with 13 shutouts and compiled a microscopic 1.12 earned run average, meaning that opponents averaged barely one run a game against him. He won 22 games and lost nine, but the losses were due mainly to poor run support from the light-hitting Cardinals.

Many baseball experts consider Gibson's 1968 season as the greatest pitching achievement since the pre-1920 ''dead ball'' era. His 1.12 ERA was the fourth-best all-time and by far the lowest since the 1910s. During one stretch of the season, he gave up only two runs over 95 consecutive innings. ''That season was different because of my control,'' Gibson later told the *Sporting News*. ''I really didn't have to think about where I wanted to throw the ball . . . all I had to do was throw it and it got there.''

In the World Series, the Cardinals were heavily favored to beat the Detroit Tigers. The Opening Game pitted Gibson against Denny McLain, who had won 31 games for Detroit, the most by any pitcher after 1934. Gibson set a new World Series record by striking out 17 Tigers, shutting out Detroit on six hits. In Game Four, Gibson again easily beat McLain and even added a home run in the Cards' 10-1 rout.

Gibson now had won seven consecutive World Series games, finishing all of them, and for the third time he took the mound for a decisive Game Seven. This time he faced Mickey Lolich, who also had two complete-game victories in the series. The two battled in a tense scoreless pitching duel through six innings. Then, in the seventh inning, the usually reliable Curt Flood misread a line drive by Jim Northrup and fell down while trying to reverse course. The drive went over his head for a triple and the Tigers won the game, 4-1. Gibson had struck out a record 35 batters in the series, but the Cardinals lost despite his heroic efforts.

It was the last World Series for Gibson, but he continued to be a major star and a big-game pitcher. He won a second Cy Young Award in 1970 when he won 23 games, lost only seven, and struck out 274 batters. The next season, he pitched a no-hitter against Pittsburgh. Battling arthritis and injuries into his late 30s, he continued to be a workhorse on the mound. Finally, his pain-racked body gave way, and in 1975, at age 40, he fell to a 3-10 record and was forced to retire. He finished his career with 56 shutouts. Walter Johnson was the only player of the time able to surpass his 3,117 strikeouts. Gibson was inducted into baseball's Hall of Fame in 1981.

A Winning Reputation

After his playing career ended, Gibson served as a coach with the New York Mets in 1981 and with the Atlanta Braves from 1982 to 1984. He also spent several seasons as a television broadcaster. For awhile he served as a special advisor to American League President Gene Budig. In 1995 he returned to the Cardinals as a bullpen coach and, starting in 1996, became a special instructor for St. Louis during spring training. He became very active in raising money for charities, and continued to be outspoken about racial barriers in baseball that he claimed kept qualified African Americans like himself from advancing in management ranks.

Gibson even complained that his reputation as a ''headhunter''—a pitcher who throws bean balls—was the byproduct of racial prejudice. ''I resent the fact that the only thing I get credit for is being a headhunter,'' he told the *Sporting News* in 1998. ''I suspect [it was] because I was one of the first black pitchers that was relatively successful. I pitched just like everybody else, but when I did it, it was three times worse.''

Gibson is best remembered as a competitor who used his heart and brains and guts to win. ''We were taught from the time we were kids to kill, to take no prisoners—as far as winning,'' he said in the same interview. ''And that doesn't change. We get a little bit older, but you go out to win at all costs.''

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Frank Gilbreth

Frank Gilbreth (1868-1924) is best known for his work with construction workers on the efficiency of motion. He developed many of the concepts and applications that are now part of modern management techniques.

With his wife and professional partner, Lillian, Gilbreth introduced the application of psychology to industrial management. He also developed intricate studies of motion that he adapted for use by injured soldiers and the physically disabled, as well as laborers. His work established that psychology and education are integral parts of successful management.

Frank Bunker Gilbreth was born in Fairfield, Maine on July 7, 1868, to John and Martha Bunker Gilbreth. The Gilbreth family came from a long line of New Englanders; they all lived in the same farming community, where Gilbreth's father ran a hardware business. His father died when Gilbreth was three, and his mother's passion for education led her to move the family twice in search of the best schools; first to Andover, Massachusetts, and then to Boston. Dissatisfied with the grade school Gilbreth attended, she took him home and tutored him herself. He eventually graduated from English High School in Boston in 1885. Gilbreth passed the entrance exams to the Massachusetts Institute of Technology, but he decided not to attend college and went straight into business.

Gilbreth began his career as a bricklayer's apprentice. An attentive observer, he learned by watching the movements of veteran bricklayers that each one used motion in a different way, some more economically than others. It was here that Gilbreth became committed to his lifelong goal—finding ''the one best way'' of mastering any task. Gilbreth quickly learned every trade in the contracting business. Before long he was laying stone, estimating costs, working railway construction, and supervising. Gilbreth went to night school to learn mechanical drawing; he advanced to foreman and then to superintendent without the typical three years of apprentice work.

In 1895, at the age of 27, Gilbreth started his own contracting firm. Bricklaying was then being replaced by the use of concrete, and he patented many inventions for the changing construction industry. Among his inventions was a concrete mixer that supplemented early gravity mixers and concrete conveyors. The slogan of his company was ''Speed Work,'' and its goals were the elimination of waste, the conservation of ability, and the reduction of cost. When Gilbreth applied these ideas to the construction of the Lowell Laboratory, he made newspaper headlines with his short construction time. His projects included dams, canals, houses, factory buildings, industrial facilities, and the entire town of Woodland, Maine; he serviced clients all over the United States and eventually expanded his business to England.

Focus on Industrial Management

In 1903, in Boston, Gilbreth met Lillian Moller, a teacher with a strong professional drive that matched his. They began a twenty-year partnership with their marriage on October 19, 1904. Lillian Gilbreth was the force behind her husband's career change—from construction to management. Together they became leaders in the new field of scientific industrial management. They wrote books and articles, lectured, and taught—while raising twelve children. He and his wife applied their management techniques to the running of their large household; two of their children would later write humorous accounts of their family life, *Cheaper by the Dozen* and *Belles on Their Toes.*

In 1908, Gilbreth published *Field System,* his first book. The book contained the ideas of the men he employed: he had gathered information by asking his workers to record exactly what they did during the course of the day and what

they would recommend for improvement. Written for laborers, the book was the first of its kind, documenting daily organizational and functional practices in construction. It was also the first in a series of similar books by Gilbreth, in which he would provide specific information on work tasks, even using photographic details to show the positions of a worker's feet during certain tasks.

As he integrated his work on the expediency of motion with his wife's concentration on the psychology of the individual, Gilbreth grew less involved in the construction industry. He and his wife began to join their efforts in pursuit of the link between psychology and management, and together they established the fundamental place of psychology and education in effective management. In 1913 the Gilbreths started the Summer School of Scientific Management, which for four years was attended by academic and industry professionals from around the world. Contacts developed through the school gave Gilbreth an international consulting reputation.

Innovative Work for the Physically Challenged

The early months of World War I found Gilbreth in Germany, visiting industrial plants, teaching, testing, installing new machines, and establishing laboratories. As injured soldiers began returning to Germany, Gilbreth worked to improve surgical procedures, and he was the first to use motion-picture photography in the operating room for the education of surgeons. He also became an expert in the rehabilitation of injured soldiers. He visited hospitals throughout Europe, watching the motions of the injured soldiers, and developed ways to teach them to manage their daily activities. His paper on this subject, ''Motion Study for the Handicapped,'' was written with his wife and presented at the Tenth Sagamore Sociological Conference in 1917. It included ideas such as a typewriter with all capital letters, eliminating the need for a shift key, which requires two-handed operation. But perhaps the most interesting aspect of Gilbreth's work during this period was the study of the seventeen fundamental motions used to perform physical tasks, such as search, find, select, grasp, and position. He created a visual chart, used to adapt jobs to injured soldiers, that illustrated each fundamental motion, thereby enabling the visual dissection of tasks and the substitution of motions from one task to another.

The increasing intensity of World War I slowed Gilbreth's work abroad, so he concentrated on building a consulting business that catered to the firms he felt most needed his expertise. He shunned companies that treated their employees poorly, believing that bad treatment of the consultant would follow. Gilbreth loathed companies that benefited from his time-saving methods to increase profits only to keep them from their employees, and contracted with companies that promised to increase wages as sales increased, among them Eastman Kodak, U.S. Rubber, and Pierce Arrow. When the United States entered the war, Gilbreth enlisted and received a commission in the Engineers Officers Reserve Corps. He reported to the War College in Washington to prepare educational films for soldier training, but a heart ailment ended his service shortly thereafter. The Gilbreth family bought a small house in Nantucket, Massachusetts, to facilitate his recovery, but from that time on he would carry heart medication with him at all times.

Gilbreth's consulting business thrived after the war. In 1920, the American Society of Mechanical Engineers instituted its Management Division, something Gilbreth had been working to establish for many years. He was now one of the most widely known American engineers in the United States and Europe, reaping financial rewards and many professional honors. He suggested the first international management congress in history to the American Society of Mechanical Engineers, and it was held in Prague in 1924. He died suddenly of a heart attack shortly afterwards, on June 14, 1924, while traveling from his home in Montclair, New Jersey, to New York City. He was posthumously honored with the Gantt Gold Medal in 1944 from the American Society of Engineers and the American Management Association. The honor was shared and received by his wife.

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King Camp Gillette

Prior to the beginning of the twentieth century, shaving was a nuisance, and sometimes even dangerous. That changed when King Camp Gillette (1855-1932) founded the Gillette Safety Razor Company in 1901 and began selling his safety razors with disposable blades two years later.

In his book *The Man and His Wonderful Shaving Device—King C. Gillette,* biographer Russell B. Adams, Jr. noted, ''King C. Gillette had thought he might be remembered as one of history's social and economic reformers. Instead, he is recalled as the inventor of the safety razor, with its disposable blade and as the founder of the major American corporation that bears his name.'' One hundred years later, the Gillette Company and its name are known world-wide, and razors remain a necessary tool for maintaining personal grooming.

Early Life

King Camp Gillette was born in Fond du Lac, Wisconsin, on January 5, 1855, the son of George Wolcott Gillette

and Fanny Lemira Camp. He was the youngest of three sons, and also had two sisters. Biographer Adams wrote, ''His royal first name honored a Judge King who was a friend of George Gillette's.''

Adams described Gillette's father as ''a sometime postmaster, weekly-newspaper editor, and inventive thinker,'' and his mother as ''serene'' but also a ''stern disciplinarian, always in control of her household.'' Adams asserted, ''It was probably under her influence that King Gillette developed his lifelong belief in efficiency, and his hatred for wasting time.'' The Gillette family moved to Chicago, Illinois, and young Gillette was raised and educated there. Adams wrote, ''The Gillette boys were encouraged to work with their hands, to figure out how things work and how they might be made to work better.''

In October of 1871, a fire devastated the city of Chicago. Gillette's father lost everything, and decided to move his family to New York City. Adams noted that the 17-year-old Gillette stayed in Chicago and clerked for a wholesale hardware company. Two years later, he took a position in New York City. He then moved to a Kansas City, Missouri company, who promoted him to a traveling salesman position when he was 21-years-old.

Gillette the Salesman

For the next 20 years, Gillette worked in a succession of jobs, and became a prosperous and successful traveling salesman. He enjoyed ''tinkering'' and tried to invent new products, often without success. Gillette was also an avid reader and had strong political views. He wanted to see radical changes in the social and economic systems of the United States. In 1890, Gillette married Atlanta Ella Gaines (nicknamed Lantie), who was the daughter of an Ohio oilman. They would have one son, King Gaines Gillette, nicknamed Kingie, but called ''Babe'' by his father.

Gillette joined the Baltimore Seal Company as the salesman for New England and New York. Not long after, Gillette joined the company, its president, William Painter, invented an improved stopper, a crown bottle cap that would crimp over a bottle top. The stopper became the standard in the bottling industry, and Painter changed the company's name to Crown Cork and Seal Company. Gillette and Painter had a close personal and business relationship, and Adams described them as ''kindred inventive spirits.'' Adams recounted that in 1891, Gillette and Painter had a very important conversation; Painter encouraged him to begin working on a product that would be thrown away after its use, which would keep consumers coming back for more of the product. Adams continued, ''Gillette did think about it. Indeed, he confessed later that Painter's words became an obsession with him.''

In the 1890s, Gillette was a very busy man. He had a family to care for. He had dreams of a utopian (perfect and ideal) society. He also continued to work on his invention. By the time he first conceived of the idea that would change his life in 1895, Gillette was already well known in radical political circles. Perhaps motivated by his mother who, after 35 years of collecting and testing recipes and household tips, had written the best-selling *White House Cookbook,* Gillette was determined to complete his book of ideas and political views. In 1894, Gillette finished *The Human Drift,* a manifesto of his utopian world. However Gillette's political views and visions would never equal the success of his invention, which was about to become the most important idea in his life.

The Salesman Became an Inventor

History shows that men have been shaving since ancient times. Cave paintings show that sharp objects were used as razors. Gold and copper razors have been found in Egyptian tombs. In the 1700s, the steel straightedge razor was created in England, yet shaving with this sharp, unprotected blade was a dangerous procedure. Others tried to invent better and safer instruments, but the old straightedge razor remained in use until Gillette's disposable blade in 1901.

As recounted by Adams, ''One early spring morning while in the midst of shaving, his face well slathered with warm soap, he [Gillette] had conceived the disposable razor blade.'' That same day, Adams continued, Gillette rushed to a hardware store and ''bought steel ribbon, some pieces of brass, files, and a small vise, and began making a model of his brainchild.'' Adams added that Gillette then wrote a letter to his wife, who was visiting her family in Ohio and stated, ''I have got it; our fortune is made.''

Gillette set high goals for himself. Adams wrote that he planned ''to build first a better world and then a better razor blade.'' He struggled to achieve both his goals over the new

few years. On August 11, 1899, Adams noted, ''he filed for the first patent on the device he conceived four summers earlier, calling it 'new in the art of razor manufacture and use.''' In the meantime, technical experts told Gillette that it was impossible to produce steel hard, thin, and cheap enough to make disposable blades. Gillette was not dissuaded.

His luck changed in early 1900. Through mutual business associates, Gillette met William Emery Nickerson, a graduate of the Massachusetts Institute of Technology. Adams described Nickerson as a ''clever inventor but not much of a businessman'' but added that he ''was known for taking a small idea and making it reality.'' Nickerson agreed to work on the project. According to Adams, the two men clashed along the way. They disagreed about what to name the company. The Gillette Safety Razor Company was organized in September of 1901, and Gillette was named president. Adams reflected, ''If Gillette was a king, he was without a real kingdom, for his top-lofty title as president of the Gillette Safety Razor company was only in name.'' The company still did not have a product to sell.

By 1903, Nickerson had developed the necessary design and machinery to produce the razor blades, while Gillette had secured the necessary financial backing. The next dilemma was what to name the product. As noted on the ''King Camp Gillette'' section of the *Engines of Our Ingenuity* website, Gillette believed ''if they called a razor blade a Nickerson, that was too suggestive of nicked skin.'' In the end, Gillette's name was put on the product. The razor would prove to be an instant success.

The Gillette Safety Razor Company

By the end of his second year in business, Adams noted, Gillette had produced 90,000 razors and 12,400,000 blades. The disposable razor was a huge success, and sales grew quickly. Gillette became one of the best known men in the world, Adams added, as his photo was printed on billions of blade wrappers. Men who used the product highly recommended it and appreciated what it did. Adams noted that one user wrote, ''The razor gives you a clean, smooth shave that makes your face as soft as velvet.'' Another user wrote that his Gillette razor cut his shaving time from 20 to 5 minutes.

Despite this glowing praise, there was trouble at the top. The two principal owners of the company were John Joyce and Gillette. They frequently clashed. Gillette disagreed with Joyce's proposal to sell overseas rights to the razor. For a time, Adams noted, Gillette resigned as president and went to England. It was perhaps ironic Adams wrote, that ''World War I, proved to be a boon for the Gillette Safety Razor Company.'' By the end of 1917, all recruits were given Gillette shaving equipment, along with their uniforms and weapons. In an article on the *Fortune* magazine website, Christine Chen and Tim Carvell added ''During World War I, Gillette supplied 3.5 million razors and 36 million blades to U.S. soldiers, creating a base of customers who kept coming back for refills long after the Treaty of Versailles.'' Gillette was a wealthy man and the company prospered.

In 1926, to commemorate the company's 25th anniversary, Gillette wrote (as cited on the *Gillette Company* website) of the company's flagship product, the safety razor, ''There is no other article for individual use so universally known or widely distributed. In my travels, I have found it in the most northern town in Norway and in the heart of the Sahara Desert.''

The Social Reformer

As noted in the internet article *Gillette, Ideal City Proposal,* ''Before perfecting his invention of the safety razor and founding what became a major American industrial and sales enterprise, Gillette authored several books and pamphlets calling for radical changes in the country's economic and social system.'' After Gillette retired from active participation in his company in 1913, (remaining president until 1931), he shifted his focus to writing books, in which he publicized his views on utopian socialism. In addition to *The Human Drift* (1894), Gillette's books included *The Ballot Box* (1897), *World Corporation* (1910), and *The People's Corporation* (1924). His views were also discussed in two other books, *Gillette's Social Redemption* (1907) and *Gillette's Industrial Solution* (1908), written by Melvin L. Severy.

According to the ''King Camp Gillette'' section of the *Engines of Our Ingenuity* website, prior to World War I, Gillette envisioned his ''World Corporation'' in the Arizona Territory, with former U.S. President Teddy Roosevelt serving as its leader. Roosevelt wasn't interested, so he subsequently turned to social reformer and writer Sinclair Lewis and auto maker Henry Ford, to no avail. That essentially ended the vision of a ''World Corporation.''

Gillette also imagined, Adams recounted, a ''Utopian city'', a ''Metropolis,'' which would be located near Niagara Falls for maximum efficiency and water supply. The population would live in huge apartment buildings and house millions of people. Mundane day-to-day tasks would be minimal because of the housing set-up. There would be ''universal cooperation'' Adams noted, and no economic competition.

Although some of Gillette's ideas, such as government-provided work for the unemployed, have been realized, his plans for a ''World Corporation'' and ''Metrpolis'' did not become a reality. Adams concluded, ''The world was more interested in the clean, close, safe shaves that Gillette's razors gave, than in his philosophy, so his curious economic and political notions have been all but forgotten.''

Retirement and Later Years

Gillette had other interests to keep him busy in his later years. He had become wealthy from real estate interests in southern California. Adams added that in the late 1920s, Gillette was an enthusiastic supporter of President Herbert Hoover and his ideas. In April of 1931, Gillette resigned as president of the company that bore his name, citing his age and declining health. A little over a year later, on July 9, 1932, with his wife and son by his side, Gillette died in Los Angeles. He is remembered chiefly for his important invention. Biographer Adams concluded, ''The Gillette Com-

pany, beginning with the first safety razor with disposable blades, has been a part of daily life in America and much of the rest of the world for more than three-quarters of a century.''

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Hannah Glasse

Hannah (Allgood) Glasse (1708-1770) published *The Art of Cookery, Made Plain and Easy* in 1747. The book, which became the most popular cookbook of the eighteenth century, stands out for its practical advice, common sense recipes, and careful organization. It was written for the common cook to help in the preparation of economical meals. Glasse abandoned the ''high polite [style]'' of most cookbooks of the time to offer recipes and meal preparation advice to anyone ''who can but read.''

Glasse was born in London in 1708, the illegitimate daughter of Isaac and Hannah (Clark) Allgood. Her father was the son of Rev. Major Allgood, who held the position of rector of Simonsburn. Her mother was the daughter of Isaac Clark, a vintner who maintained his business in London. Hannah had at least one sibling, a half-brother named Lancelot Allgood (1711-1782) who served as sheriff and later as a member of Parliament as a representative of Northumberland. He was knighted in 1760. At the age of 16, Hannah secretly married John Glasse, son of a Scotswoman and Irishman, employed as a junior officer in the British army serving on half-pay. The couple had three sons and six daughters. At least four of the children died in infancy, and several of the surviving children later traveled abroad. Little else is known regarding Glasse's life except that in the fourth edition of *The Art of Cookery, Made Plain and Easy* she identifies herself as ''Habit Maker to Her Royal Highness the Princess of Wales, in Tavistock Street, Covent Garden.'' She may be the ''Hannah Glass of St. Paul Co. Garden'' listed in a 1754 bankruptcy report published in *Gentleman's Magazine.*

Popular Cookbook Author

Glasse's first book, published in 1742 in Dublin, was the *Compleat Confectioner,* which appeared in at least seven editions in Dublin and London prior to 1800. Her most famous work, *The Art of Cookery Made Plain and Easy, Which far exceeds any Thing of the Kind ever yet Printed,* was published in 1747 in London, and went through ten editions before Glasse's death in 1770. In the 75 years after her death, *The Art of Cookery Made Plain and Easy* continued to be reissued 16 more times, including one Edinburgh edition (1781) and two American editions (1805 and 1812). The early editions of the book were published anonymously, with the only reference to authorship being ''by a lady.'' Only in the fourth edition did Glasse identify herself with the autograph of H. Glasse printed in facsimile on the beginning page of text and an elaborate advertisement printed in copperplate in a flyleaf opposite the title page presenting her as habit maker to the Princess of Wales. Eight years after her death, in the 1788 edition, Glasse's full name was first listed as the author, as she had by then become commonly associated with the text.

Listing 200 subscribers, mostly women, in 1747, Glasse claimed that her cookbook was intended to be used by servants and presented ''in so full and plain a manner, that the most ignorant Person, who can read, will know how to do Cookery well.'' In a time when men wrote most cookbooks (namely professional cooks and chefs), Glasse's down-to-earth approach aimed at the common cook found a receptive audience. Clearly, based on its popularity, *The Art of Cookery Made Plain and Easy* was well received by many ladies of the house as well as domestic cooks and servants. Nonetheless, not all reviews were positive. Some criticized Glasse for not being practical, economical, or original-the very principles upon which she endeavored to write the book. Others, more used to the formal cookbook writings of professionals, found the language too coarse and lacking evidence of an educated author.

Both those who disregarded the cookbook as unworthy of its notable success and those who found it refreshingly useful could make satisfactory arguments for their differing points of view. On one hand, the recipes often tended to be unscientific in nature and, as Samuel Johnson noted in 1778, no educated person would refer to saltpepper and *sal prunella* as two separate substances. Also, some of the recipes Glasse included were somewhat quaint and decidedly impractical for the common cook. For example, she suggests eels stewed in broth for medicinal use in cases of ''weakly and consumptive constitutions.'' She also provides a recipe for ''hysterical water'' that requires a quarter pound of dried millipedes and a concoction that she claimed would ward off the London plague of 1665, which required a mixture of 47 different roots, flowers, and seeds. Yet

another recipe, this one for seed cake, required four pounds of butter, four pounds of flour, and 35 eggs to be beaten together for two hours, hardly considered convenient by modern standards.

Practical Advice

On the other hand, Glasse's recipes were clearly explained and the vast majority were contemporary, economical dishes. She gave clear, sensible directions in such practical matters as choosing fresh ingredients, using foods native to the region, and altering meals according to season. For example, in regard to deciding sufficient roasting time for a pig, she explains the need for considering certain factors. ''If just kill'd an Hour; if kill'd the Day before, an Hour and a Quarter,'' she explains would alter the cooking time; however, she concludes that the best way to judge ''is when the Eyes drop out.'' To test the freshness of an egg, she suggests touching the tip of the tongue to the large end of the egg to feel if it still holds warmth. Glasse also advised that green vegetables should not be overcooked: ''All things green should have a little crispness, for if they are overboiled, they neither have any sweetness or beauty.'' Although she provided several recipes aimed at medicinal use in a chapter entitled ''Directions for the Sick,'' unlike many cookbook authors of the time, she did not emphasize the topic.

Glasse showed particular disdain for the French methods of cooking in the third chapter, entitled ''Read this Chapter, and you will find how Expensive a *French* Cook's Sauce is.'' ''If Gentlemen will have *French* Cooks,'' she declares, ''they must pay for *French* Tricks.'' Noting a French cook's use of ''six Pounds of Butter to fry twelve Eggs,'' she declares the obvious to her readers, ''Every Body knows, that understand Cooking, that Half a Pound is full enough.'' Unique to her cookbook is an emphasis on creating attractive presentations of meals. Food was to be admired as well as consumed. For example, she considered pickled red cabbage to be of little use as an item on the menu, but recommends its use for garnishing dishes. The traditional proverb ''First catch your hare'' is commonly attributed to Glasse, but the phrase does not appear in *Art of Cookery made Plain and Easy;* however, she does write ''Take your hare when it is cased'' (i.e., skinned), which may have suggested the later saying.

The consistent popularity of Glasse's *Art of Cookery made Plain and Easy,* resulting in 26 editions being issued with facsimile reprints still available today, gives testament to the impact of Glasse's cookbook on the common menus of the eighteenth century. Although all of her recipes were probably not original, as some of her critics suggested, her common sense advice, careful organization, and plain language provided a much-used resource in many eighteenth-century kitchens. Glasse covered a wide range of topics, including how to prepare fish, soups, puddings, pies, cakes, pickles, potted hams, and jellies, along with sections on making wine and beer and cooking methods of roasting and boiling. Other topics covered in the 22 chapters include: ''To make a Number of pretty little Dishes fit for a Supper, or Side Dish, or little Corner Dishes for a great Table,'' ''For a Fall Dinner, a Number of good Dishes, which you may make for a Table at any other Time,'' and ''How to Market, and the Seasons of the Year for Butcher's Meat, Poultry, Fish, Herbs, Roots, Etc. and Fruit.''

Other Attributed Works

Although not nearly as popular as her cookbook, Glasse's 1760 publication *The Servant's Directory, or House-keeper's Companion* went through four editions by 1762. Also often attributed to Glasse are four children's books, all published posthumously: *Cato, or Interesting Adventures of a Dog of Sentiment* (1816), *Easy Rhymes for Children from Five to Ten Years of Age* (1825), *The Infant's Friend* (n.d.), and *Little Rhymes for Little Folks* (n.d.). Despite the success of the *Art of Cookery made Plain and Easy,* it is probable that Glasse did not benefit financially from her work. If the *Gentlemen's Magazine* does in fact make reference to Glasse, it appears that she was forced to file bankruptcy in 1754 and in the settlement required to sell the copyrights to her book. If this was the case, Glasse did not receive compensation for any editions issued after 1754. She died in 1770 in Newcastle, Northumberland, England.

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Joseph Glidden

Joseph Glidden (1813-1906) did not invent barbed wire, but the improvements to the product that he patented in 1874 resulted in the form of barbed wire still widely in use today. His refinements not only better secured the wire's barbs, but also kept it from snapping in extreme weather. Besides gaining him a personal fortune, Glidden's improvements led to the mass production and widespread use of barbed wire and had a major impact on the development of farming and ranching methods on the American Great Plains.

Joseph Farwell Glidden was born in Charleston, New Hampshire, on January 18, 1813, to David and Polly Hurd Glidden, natives of that state. When Glidden was a child, the family moved to Orleans County, New York, where he lived as a typical farmer's boy. Glidden attended school full time but after reaching adolescence appeared

there only during the winter months, as he was needed at home to help with farming tasks.

During his late teens, Glidden decided he wanted to become a teacher. He received training at Vermont's Middlebury Academy, then attended a seminary at Lima, New York. He was employed as a teacher for only a few years until his interest in farming took him back to Orleans, where he stayed for eight years helping on the family farm. In 1837, Glidden married Clarissa Foster in Clarendon, New York; she and her three children died within several years of the marriage.

Wishing to buy his own farm but lacking the needed funds, Glidden began a journey westward in 1842. With two rather crude threshing machines in tow, he offered his services to farmers along a route from Michigan to Illinois. He also worked at other types of jobs out of farming season. By 1844 Glidden had accumulated enough money to purchase 600 acres of land near the Illinois town of DeKalb. Over time, he increased his land holdings there to 1500 acres, built a house, and began farming and raising cattle. In 1851 Glidden married Lucinda Warner, also of DeKalb.

Sought Patent for Barbed Wire Improvements

In the fall of 1873, Glidden witnessed an event that was to dramatically change his life and lead to the transformation of farming and ranching practices throughout the western United States. In *The Wire That Fenced the West,* Henry D. and Frances T. McCallum described the events of that autumn day. ''At the DeKalb County Fair of 1873, on the outskirts of DeKalb Township, there was shown a curious sample of fencing, hand made by one Henry M. Rose. The sample was wooden rail, as was most fencing of the day. But the rail in this case was equipped with short wire points extending out in sharp projections and the apparatus as a whole was designed to be fastened to existing fences of smooth wire, board, or ordinary rail.''

The fence attachment on exhibit in their prairie farm belt town captured the attention of three local DeKalb men, among them Joseph Glidden. Most likely the men had come to the fair purely for recreational purposes. But, in the words of the McCallums, ''when by chance they met and stood together examining the crudely spiked strips of wood, each considering how it might fit his personal needs, there was borne in upon the consciousness of each the realization that what he saw gave promise of things to come.''

It is not known whether the three men, lumberman Jacob Haish and hardware merchant Isaac Leonard Ellwood, in addition to Glidden, actually discussed the prospects for adapting the improvement to fencing on a wider basis. However, within six months, all three had individually applied to the United States Patent Office for patents on various types of fencing with attached barbs.

Early History of Barbed Wire Fencing

Barbed wire fencing is made up of two pieces of wire twisted together to form a cable with thorn-like bobs at regular intervals. The fencing has been used to protect crops, water supplies, and livestock from being damaged or trampled by free-ranging cattle or other types of animals foraging for food. Barbed wire fencing provided a distinct improvement to the types of fencing materials that had been in use on the Great Plains prior to its development. Because trees were few and far between in some areas, wooden fencing was expensive. Rocks were not commonly found there, as they were in New England, so neither were rock fences feasible for common use. Slow-growing shrubs had been tried for use as fencing, but they often died during the region's occasional droughts or blew away in high winds. Stronger than plain wire fencing, which often snapped in the cold weather or was pushed over by animals, barbed wire emerged as the best choice for fencing material.

Attempts at producing barbed wire fencing had been made beginning in 1867, but none had produced a satisfactory material for restraining livestock. As a farmer, Glidden had been beset with worries about how to best protect his crops from damage. According to the McCallums, ''The need for providing some sort of barricade to keep out stray animals was one of the gnawing problems of his everyday existence and he could see that an armoured fence attachment might help in remedying the situation.''

Demand Grew for Glidden's Barbed Wire

After finishing his farm work, Glidden spent many evenings of the weeks following the DeKalb County Fair experimenting with ways to make spikes like those he had seen in Rose's exhibit. While Rose had envisioned putting the fencing on farm animals to protect them, Glidden decided

that the barbs would be most effective if they were attached to the materials used to build the fences themselves. In a short time, he figured out how to make barbs and twist them directly onto the smooth wire used for fencing that most farmers were familiar with.

Most historians of the period agree that Glidden's wife, Lucinda, helped him in some way to develop his improvements to Rose's design, although the details of her involvement are not clear. The process was aided by the mechanism of a coffee grinder taken off the kitchen wall and through the use of equipment from the barnyard. In any event, Glidden figured out a way to twist a second wire around the first smooth wire to hold barbs in place and prevent them from slipping. This new design helped to keep wire from snapping during the frigid winters on the American Great Plains.

Once Glidden had perfected his design, the farmer had some neighbors come by to look at his invention. Soon, he was taking small orders from other farmers in the area. The demand for his barbed wire grew so strong that he was forced to hire additional help.

Developed Manufacturing Method

On October 27, 1873, Glidden applied to the U.S. Patent Office for a patent on his invention of a specific method for attaching barbs to wire. Within two months, Jacob Haish also submitted a patent application to the office. When Haish learned that Glidden had done so earlier, he made a legal challenge to Glidden's priority. For the next year, proceedings to decide the matter took place in the courts. Finally, on October 20, 1874, a decision was issued in favor of Glidden, who was granted U.S. Patent #157,124.

The following year Glidden developed a machine for producing barbed wire in large quantities. He asked his friend and fellow DeKalb citizen, Isaac Leonard Elwood, to invest $265 and go into partnership with him to manufacture barbed wire locally. Elwood agreed and together they formed the Barb Fence Company. The product immediately became successful and profits began to roll in. One year later Glidden sold his half-interest in the firm to the Washburn and Moen Manufacturing Company of Worcester, Massachusetts. He received more than $60,000 and royalties for the life of the patent. The company soon expanded and increased its mechanization. By 1880 the firm's annual production had reached 80 million pounds of barbed wire.

Developed Business Interests

After Glidden sold his shares in the Barb Fence Company, he maintained no more involvement in the barbed wire industry except the collection of his royalties, which continued until 1901. Glidden amassed a large fortune, appearing occasionally in various courtrooms to testify as a witness in barbed wire litigation proceedings.

In 1881 Glidden and businessman H. B. Sanborn bought 125,000 acres of land in Texas, to which another 125,000 acres of Texas Public School land later were added. They fenced it with Glidden wire and stocked it with 1,500 head of cattle. Sanborn, who was convinced that the best way to sell barbed wire in the West was to provide Texas cattlemen with a large-scale demonstration of ranch fencing, headed the project. Glidden stayed in the background.

During the latter part of his life, Glidden's business interests included part ownership of DeKalb National Bank, where he served as vice president from its beginnings until 1883. He also owned the DeKalb Roller Grist Mill and served as builder and proprietor of the Glidden Hotel. In 1852 he served a one-year term as sheriff of DeKalb County.

In 1899 Glidden donated a 64-acre tract of land for the construction of a public school called the Normal School at DeKalb. He broke ground on the site of his former farmhouse where practical barbed-wire fencing had originated. Glidden died on October 9, 1906 in DeKalb, Illinois. He was survived by his wife, Lucinda, and his daughter, Mrs. W. H. Bush of Chicago.

Impact of Glidden Barbed Wire

Glidden is remembered for his role in encouraging the widespread use of barbed wire, which has been called ''the force that tamed the West.'' The National Archives and Records Administration's Teaching with Documents series developed a lesson plan on Glidden's Patent Application for Barbed Wire. According to the series' text, ''Barbed wire not only simplified the work of the rancher and farmer, but it significantly affected political, social, and economic practices throughout the region. Vast and undefined prairies and plains yielded to range management, farming, and ultimately, widespread settlement. As the use of barbed wire increased, wide-open spaces became less wide, less open, and less spacious, and the days of the free roaming cowboy were numbered.''

When barbed wire first came into use, cattlemen strongly opposed the development. They sometimes engaged in fence cutting to allow their herds to roam free and graze at no expense. But over time most cattlemen saw the advantage of barbed wire fencing. The fencing led to the raising of livestock in more controlled conditions, which in turn led to the development of breeds larger and stronger than the lanky free-range-fed variety that were once so common. As a result, by 1890, nearly the entire western United States range was fenced.

Glidden's design for barbed wire, known as ''the winner,'' is still the most familiar style of barbed wire and remains in wide use to protect construction sites and storage yards. The U.S. government used it to protect buildings and equipment during the Spanish-American War and the two world wars. Barbed wire continues to divide property all over the western United States.

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Peter Carl Goldmark

Peter Carl Goldmark (1906-1977), a Hungarian-born physicist and engineer who later became a U.S. citizen, is best known for his invention of the long-playing record, commonly known as the LP. It revolutionized the recorded music industry and dominated sales for 40 years. Spending most of his career as an engineer at CBS, he also contributed to the development of color television, photocopying, audio cassettes, and the video cassette recorder.

Goldmark was born in Budapest, Hungary, on December 2, 1906, the eldest child of Sandor (Alexander) Goldmark, a businessman, and Emma Steiner. His great-uncle, the chemist Joseph Goldmark, discovered red phosphorus, used in making matches, and invented percussion caps for rifles, first used in the U.S. Civil War. Another great-uncle, Karl Goldmark, is considered to be one of Hungary's greatest composers. As a boy, Goldmark received training in piano and cello. From an early age he developed a respect for both science and music. According to his autobiography *Maverick Inventor: My Turbulent Years at CBS,* Goldmark remembers living on the Danube River in Budapest in 1919, during the Hungarian civil war. As a string quartet performed in their home, rebels who were cruising on the Danube shot into the open windows, as a warning to close the windows. Goldmark's mother directed the quartet to continue and remained in her seat. A second shot hit the ceiling and, much to the amazement of young Goldmark, the quartet continued to play. Only when the music ended did Goldmark's mother close the window.

When Goldmark was eight years old, his parents divorced. After his mother remarried, he moved with her to Vienna. Intrigued with electrical science, Goldmark created a laboratory in the family's bathroom and succeeded in building a radio telegraph receiver. He had a particular interest in motion pictures and slide projection. His attempt to build a device to reproduce movies resulted in a fire when the nitrate film overheated. After beginning his post-secondary studies at the University of Berlin, he transferred to the University of Vienna in 1925, where he studied under nuclear physicist Heinrich Mache. During his time in Vienna, he patented his first invention, called a ''knietaster,'' a mechanism that activated a car horn with knee pressure, thus allowing the driver to keep both hands on the steering wheel. He also continued to experiment from the family bathroom. In 1926 he and a friend purchased a do-it-yourself television kit with a postage stamp size screen; the first televised image he saw was a flickering image of a dancer being broadcast in London by the newly formed British Broadcasting Company. Working from his bathroom, Goldmark was able to increase the size of the image, resulting in another patent. He received his Ph.D. from the Physical Institute at the University of Vienna in 1931, submitting the dissertation ''A New Method for Determining the Velocity of Ions,'' which Mache presented to the Academy of Science in Vienna.

Joined CBS

Upon graduation Goldmark moved to England to work for Pye Radio, Ltd. in Cambridge as a television engineer. After serving for two years as the director of the television department, he moved to New York in 1933 to become a consultant to numerous television and radio companies. In 1936 he accepted a position as chief engineer at Columbia Broadcasting System (CBS), charged with developing a television department for CBS. In the same year he married Muriel Gainsborough, but the marriage was short-lived and the couple later divorced. The following year Goldmark became a U.S. citizen. He married Frances Charlotte Trainer on January 12, 1940; they had four children, Frances Massey, Peter Carl Jr., Christopher, and Andrew. The marriage ended in divorce in 1954. Goldmark then married his secretary Diane Davis, with whom he had two children, Jonathan and Susan.

While on a postponed honeymoon with his second wife in Montreal in the spring of 1940, Goldmark attended a showing of the Technicolor film *Gone With the Wind.* He was mesmerized by the color images and quickly became enthralled with the idea of bringing color images to television. Upon his return to the United States, he set about to create a prototype color television. The result, which Goldmark called the ''field sequential system,'' made its demonstration debut in New York on August 29, 1940, projecting colored images of flowers, red boat sails in a sunset, and a girl chasing a ball. On December 2, 1940, the system aired the first live color television images on CBS's experimental channel. Images were filmed using a rapidly spinning three-color disk and viewed using a similar disk. Because the system could not be adapted to work on existing black and white televisions, the Federal Communications Board felt it was too impractical for final approval.

Worked with U.S. Army

During World War II, Goldmark abandoned the development of color television to work at Harvard University's Radio Research Laboratory. His most important contribution during this time was the invention of the ''jammer,'' a

device the size of a shoebox, which housed electronic circuits that confused enemy radar. Allied pilots carried jammers on bombing runs over Germany; they were also used in the Allied invasion of Africa. In 1944, Goldmark joined the U.S. Navy's Office of Scientific Research and Development, where he aided in the development of what became known as an ''electronic spook navy'' device that transmitted a series of radio signals designed to create distractions on enemy radar. It was used during the Allied invasion of Normandy on D-Day.

Got Approval for Color Television

At the end of the war, Goldmark returned to CBS to become the director of engineering research and development in 1944. He continued to make improvements to his field sequential system and finally received federal approval. However, his system was quickly replaced on the commercial market by Radio Corporation of America (RCA)'s development of electronic color television, which used electrons fired at red, blue, and green phosphorescent spots on the screen. Because it was compatible with existing televisions, RCA's system became the industry standard. Nonetheless, because of its smaller, lighter camera and easier handling, Goldmark's color system was widely used in closed-circuit television, especially for instructional purposes in industry, medical facilities, and educational institutions.

Invented the LP

Goldmark's most important invention, like his development of color television, grew out of his everyday life experiences. In the fall of 1945, he and his wife were being entertained at a friend's home. After dinner, the host played a 78-rpm record of Vladimir Horowitz playing Brahms' ''Second Piano Concerto.'' Bothered by the thinness of sound, scratches, and clicks, Goldmark was especially annoyed at the short playing time. To complete the concerto took six records, which meant consistent interruptions of the music. Intent on lengthening the playing time and improving the overall quality of the recording, Goldmark set out on a quest that resulted in the development of the long playing record, which became universally known as the LP. Goldmark slowed the revolution speed from 78 rpm to 33 1/3 rpm and increased the grooves to 300 hairline grooves per inch. He exchanged the steel needle with a sapphire stylus and decreased the weight by refashioning the tone arm and employing vinyl rather than shellac for making the records. He also made improvements to the microphone to produce a clearer, cleaner sound. Playing time was increased to approximately 20 minutes-long enough to complete an average classical music movement. He demonstrated his new product in 1948; the first LP featured a secretary at CBS playing piano, an engineer on violin, and Goldmark playing the cello. Put on the market by CBS on June 21, 1948, the LP was not an immediate success. Five years later, it was in the market to stay with the successful recording of the popular musical *South Pacific.* By 1972, LP sales constituted one third of CBS's revenue; it remained the industry standard until being replaced by the compact disc.

More Electronic Innovations

In 1950 Goldmark was promoted to vice-president of CBS and continued experimenting in electronic innovation. Involved with numerous research projects, his most technologically advanced invention was a system called the Linotron, an ultra high-speed photo composing system. Always attune to graphic quality, Goldmark's Linotron could electronically produce page-by-page composition 1,000 characters per second and maintain a high level of graphic integrity. Based on his previous work with color television, Goldmark developed a rotating-drum line scanner that was used by the National Aeronautics and Space Administration to transmit incredibly clear, detailed color pictures of the moon by the Lunar Orbiter. Goldmark's attempt to market a record player for cars never caught on, but the idea of taking recorded music into the automobile remained. By the late 1950s, he was working with the 3M Company to develop a tape cassette system for home and car use. The resulting work by his team led to a series of patents that eventually evolved into the audiocassette.

Created Precursor to VCR

Having been promoted to president of CBS Laboratories in 1958, Goldmark moved his laboratory offices from New York to Stamford, Connecticut. Before retiring from CBS in 1971 to form his own company, Goldmark Communications Corporation, he offered one more important development to electronic communications: electronic video recording (EVR). Believing that communications should work for the good of education, Goldmark felt that the ability to project recorded images on television at a reasonable cost would be vastly beneficial to educational projects, especially in rural areas where resources were limited. Created in 1958, two decades later, EVR developed into the video cassette recorder. Goldmark never garnered the wholehearted support of the CBS executives in the development of EVR because they feared that it would eventually lead to competition in the viewing market.

Humanitarian Efforts

When Goldmark left CBS to form his own company, his attention turned from experimentation to humanitarian efforts. He served as the head of the Antipoverty Office in Stamford and as a visiting professor for medical electronics at the University of Pennsylvania Medical School, where his color imaging technology had long been in use. Goldmark spent more and more of his time advocating for increased educational opportunities and improved quality of life. Believing that the congested living conditions of the city were causing many social woes, he began promoting the New Rural Society. According to his social plan, electronic communications could provide services, opportunities, and employment beyond the city, thus allowing more citizens to live in rural areas. Having contributed to numerous important electronic inventions, Goldmark's life ended in an automobile accident in Rye, New York, on December 7, 1977, less than a week after his 71st birthday. Among the numerous honors bestowed on him during his lifetime, President Jimmy Carter awarded Goldmark the National Medal of

Science in 1977. Goldmark recorded his many experiences, especially his time at CBS, in his autobiography, *Maverick Inventor: My Turbulent Years at CBS* (1973).

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John Gorrie

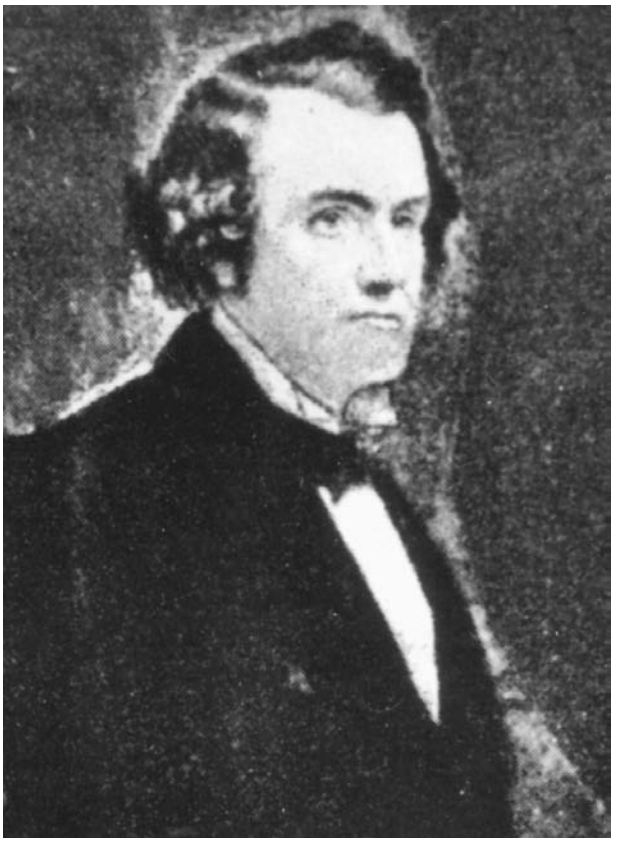

John Gorrie (1803-1855) was granted the first U.S. patent for mechanical refrigeration. As a physician in Florida during the outbreak of the malaria epidemic, Gorrie set about on his mission to create artificial cooling as a matter of medical urgency to cure his patients of a disease he believed was caused by extreme heat and humidity.

Gorrie was born on October 3, 1802 (or 1803). Whereas most accounts list his birthplace as Charleston, South Carolina, and his heritage that of Scotch-Irish, others speculate that Gorrie, who had an olive complexion and dark hair and eyes, was born in Charlestown, a city on the island of Nevis in the West Indies. According to this possible scenario, Gorrie's mother, whose identity is unknown, fled from Spain to the West Indies, where she gave birth to Gorrie out of wedlock. When Gorrie was between 12 and 18 months old, he and his mother moved to Charleston, South Carolina with Captain Gorrie, a Scots officer who was serving in the Spanish navy. Gorrie and his mother remained in Charleston after Captain Gorrie returned to sea. However, they continued to receive support from the Captain until Gorrie graduated from college.

Little light is shed on Gorrie's early life by his college records, which lists his hometown as Columbia, South Carolina. However, no records exist that place Gorrie, his mother, or Captain Gorrie at any of the locations of Charleston, South Carolina; Charlestown, West Indies; or Columbia, South Carolina. By some accounts he apprenticed for a year with a Columbia apothecary in 1824. In 1825 he enrolled in the College of Physicians and Surgeons of the Western District of the State of New York at Fairfield, in Herkimer County. Although the school was only open for a few decades, it had a significant impact on the development of science in the United States. Asa Gray, who became the leading American botanist, was serving as an assistant in the chemical department during the time Gorrie attended the college and later remembered Gorrie as a promising student. In 1827, Gorrie earned his medical degree, submitting his thesis on neuralgia.

Life in Apalachicola

Upon graduating, Gorrie opened his first medical practice in Abbeville, South Carolina, before moving with his mother to Sneads, Florida in 1831. Within two years his mother died, and in 1833, he moved to Apalachicola, Florida. A growing, bustling Gulf Coast city, Apalachicola was at that time the third largest port on the eastern seaboard, serving as a primary location for the export of cotton. Gorrie supplemented his income from his medical practice by taking on a variety of civic duties. He began serving as assistant postmaster in 1834, and before the end of the year, he was named postmaster. He held this position from November 24, 1834 to July 18, 1838, for which he received $121.50 a year. In 1835 the U.S. Supreme Court granted the Apalachicola Land Company a clear title to the area. During this time, the city grid plans were designed in a style similar to the city of Philadelphia, Pennsylvania. In the same year Gorrie became a notary public and was elected to the

Apalachicola City Council after which he was appointed chairperson and city treasurer. He subsequently held the office of vice intendant and, on January 21, 1837, was elected intendant (mayor) of Apalachicola. During this period of development, Gorrie was a strong advocate for land development, especially such public health-related issues as swamp draining and weed clearance.

Gorrie's activities spread further into community service and business. After serving on the founding committee of the Masonic Lodge in 1835, Gorrie was appointed secretary pro-tem on December 28, 1835 and later served as treasurer. He was a partner in the Mansion House Hotel, built in 1836, of which he owned a one-fifth interest. He was president of the Apalachicola branch of the Bank of Pensacola (1836), a founding member of the Marine Insurance Bank of Apalachicola (1837), and director of the Apalachicola Mutual Insurance Company (1840). Gorrie was also a charter member in the establishment of Apalachicola's Trinity Episcopal Church; however, he was not an overtly religious man and did not purchase a pew as was the custom of the day for the most devout and wealthy.

Developed Artificial Cooling

In 1837 Gorrie became the attending physician for the Marine Hospital Service of the U.S. Treasury Department, a position he held until 1844. On May 8, 1838, Gorrie married Caroline Frances Myrick Beman, a widowed mother with a young daughter. Beman was a native of Columbia, South Carolina, and the proprietress of the Florida Hotel in Apalachicola; they had two children. Shortly after their marriage, Gorrie and his new wife left Apalachicola and did not return until 1840. In 1841 Gorrie became Justice of the Peace. In the same year, the malaria and yellow fever epidemic came to Apalachicola, and Gorrie turned his full attention to finding a cure for the diseases. He resigned from all his civic responsibilities and substantially decreased the number of patients he saw to spend more time studying the possible cause and cure for the deadly illnesses, which thrived in the subtropic climate.

At the onset, malaria brought violent shakes and chills, followed by high fever and terrible sweats. Sometimes deadly, malaria could recur in victims who survived. In cases of yellow fever, however, victims of the disease either lived or died—as it did not recur. Yellow fever came in waves and killed anywhere between 12 to 70 percent of those infected. It began with high fever, shivering, unbearable thirst, terrible headaches, and severe pain in the back and legs. After about 24 hours, the victims would become jaundiced, turning yellow in color. In the final stages of the disease, victims vomited blood (called ''black vomit'' or vomito negro), their temperature would fall so low that they felt cool to the touch, and their pulse rate slowed. Death usually followed within hours. People were so terrified of malaria and yellow fever that the bodies of those who died would be quickly burned, the area quarantined, and yellow flags hung. Other preventative measures included hanging gauze over the patients beds, wearing handkerchiefs soaked in vinegar over the mouth, drenching bed linens in camphor, burning sulfur or gunpowder outside the house, and wearing garlic in shoes.

The term malaria means ''bad air'' in Italian. Mosquitoes were later found to be the source of its transmission. At the time it was mistakenly believed that the rapid decomposition of vegetation in the hot, humid air of the low-lying subtropical areas created a poisonous gas in which the disease developed. Gorrie theorized that the swiftly decaying organic matter created poisonous oil. As a result of this belief, Gorrie developed a two-fold attack. First, he encouraged the population to make all efforts possible to eliminate the decay by filling in wet, low-lying areas and draining elevated wetlands. Second, and more significantly, he began to develop a way to control his patients' body temperatures by controlling the temperature and humidity levels of the hospital rooms.

At that time, ice was a rare commodity in the warm climate of the South. Cut from the northern lakes during winter, ice was stored in underground icehouses, packed in sawdust, and transported via ship around Florida to the Gulf Coast shore. Hardly a convenient or practical method of cooling, Gorrie started work on a method of artificial cooling. His research led to the invention of an ice-making machine. Developed between 1838 and 1845, Gorrie created a machine that compressed air in a chamber. The air was then released to expand rapidly, causing it to absorb the heat from water that surrounded the chamber. The compressed air drew enough heat away from the water to bring the water temperature down below freezing, thus creating ice.

By 1845 Gorrie had completely abandoned his medical practice to concentrate on his invention. In the same year he finalized the design of his ice machine. In 1848 he commissioned the Cincinnati Iron Works, located in Cincinnati, Ohio, to build a working model. By October 1848, the model was completed and Gorrie began demonstrating its ability. On February 27, 1848, he filed for a U.S. patent, which was granted on May 6, 1851 as U.S. Patent No. 8080, ''Improved process for the artificial production of ice.'' He also received a British patent, issued as London Patent No. 13,124 on August 22, 1850.

Financial Failings

While developing his invention, Gorrie began publishing articles on malaria, cooling systems, and ice production. As early as 1840 he wrote a series of articles entitled ''Equilibrium of Temperature as a Cure of Pulmonary Consumption,'' which appeared in the *New York Lancet.* During April 1844, he submitted 11 articles on malaria to the *Apalachicola Commercial Advertiser.* His article, ''On the Quantity of Heat Evolved from Atmospheric Air by Mechanical Compression,'' appeared in the *American Journal of Science* in 1850. On two occasions, in 1854 and 1855, the *New Orleans Medical and Surgical Journal* published a series of articles written by Gorrie. Finally, in 1854 he produced a pamphlet to promote his ice machine entitled *Dr. John Gorrie's Apparatus for the Artificial Production of Ice in Tropical Climates.*

Despite the significance of the development of a means of artificial cooling, Gorrie never profited from his invention. Newspapers in the North denounced his claims and ridiculed his efforts. Fearing lost profits, the northern ice suppliers, who monopolized the ice market, lobbied strongly against Gorrie. Additionally, because Gorrie's ice-making machine was an imperfect prototype, it sometimes did not operate correctly. For whatever reason, perhaps a combination of factors, Gorrie could not find financial backing for his invention. Unfortunately his own financial situation became quite precarious after being sued by a London debt collector for unpaid interest amounting to over $6,500. He made an unsuccessful trip across the South in search of financial backing for the commercial production of ice. With no financial support for his invention, Gorrie was forced to sell half of his interest in the ice machine to a businessman from New Orleans. However, the investor died suddenly before providing Gorrie with any funds. The frustrating situation took an emotional toll on Gorrie, who suffered a nervous breakdown from which he never recovered. He died at the age of 54, on June 16, 1855. He is buried in Gorrie Square in Apalachicola, Florida.

Gorrie's personal papers were destroyed in 1860 in the midst of the U.S. Civil War. In 1914 the state of Florida recognized his contribution by erecting Gorrie's statue in the U.S. Capitol's Statuary Hall. Florida also established the John Gorrie State Museum in Apalachicola. Although unsuccessful in his attempts to create large-scale production of ice, Gorrie's work paved the way for further development. Much of modern refrigeration and ice production is still largely based on the basic principle employed by Gorrie.

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Otto Graham

Otto Graham (born 1921) was one of professional football's greatest quarterbacks and most accurate passers. In every one of his ten seasons with the Cleveland Browns, he led his team to the league championship game.

''Otto was my greatest player,'' said legendary Cleveland coach Paul Brown. ''He had the finest peripheral vision I had ever seen, and that is a big factor in a quarterback. He was a tremendous playmaker. He had unusual eye-and-hand coordination, and he was bigger and faster than you thought.''

All-around Talent

Otto Graham was a huge baby, weighing 14 pounds and 12 ounces when he was born on December 6, 1921 in Evanston, Illinois. He was one of four sons of two schoolteachers who both loved music and encouraged their children to play instruments. Young Otto became proficient in violin, cornet, piano, and French horn. At Waukegan High School, he became Illinois French horn state champion and played in a brass sextet that won the national championship. That same year, at age 16, he was the state's basketball scoring champion and named to the All-State basketball squad. The next year, 1938, Graham was named to the All-State football squad.

Graham's athletic versatility flowered at Northwestern University, which he entered on a full basketball scholarship. Nicknamed ''Automatic Otto,'' Graham became the basketball team captain and was the second-leading scorer in the Big Ten. Selected to the collegiate All-Star team, he

was named most valuable player when the All-Stars beat the National Basketball League champion Washington Bears in an exhibition game. Graham also played baseball and compiled Northwestern's third-highest batting average.

But it was on the gridiron that Graham really excelled at Northwestern. Invited to spring football practice as a freshman, Graham threw three touchdown passes and ran for three others in the annual intramural scrimmage game. In his college days, he set new single-season and career passing marks for the Big Ten. In one game against Michigan, he connected on 20 of 29 passes for 295 yards. Graham became one of only a few college players to be named an All-American in both football and basketball. He finished third in the Heisman Trophy voting for the best college football player of 1943.

Entering the Navy, Graham married Beverly Collinge during preflight training for the V-5 carrier program. They would soon start a family of three children. In the service, Graham became cadet regional commander and also played football for Paul ''Bear'' Bryant, who went on to enjoy a legendary college coaching career. In the Navy, Graham learned how to quarterback in the new ''T'' formation, where the quarterback stood directly behind the center.

After World War II ended, Graham played one season with the National Basketball League's Rochester Royals as part of a league championship squad. He retired from basketball after that single pro season in favor of football. Cleveland's Paul Brown had trained his sights on Graham ever since 1941, when he had been coaching Ohio State University and Graham beat him by throwing off-balance while running for a touchdown. As the war wound down, Brown decided to form a new team, and Graham was his first pick. Brown signed him to a contract while Graham was still in the Navy, paying him a $1,000 bonus and $250 a month until the war was over so he wouldn't be tempted to sign elsewhere. Sure enough, Graham was drafted by the Detroit Lions but instead signed with Cleveland to play in the newly formed All America Football Conference.

Emerging from the war with a solid core of collegiate players who had been in the service, the Browns became a juggernaut. In their first season, the Browns won the AAFC championship, making Graham the first player to be on two world championship teams in different sports in the same year. After that season Brown tore up Graham's initial two-year contract and raised his pay to $12,000 a year.

An Innovative Team

Brown quickly became football's most innovative coach, and Graham was his ideal quarterback, a deadly accurate passer and a creative playmaker. Together, Brown and Graham shifted the emphasis in football from running to passing. But Graham was forced to submerge his ego to Brown's. Brown became the first coach to call plays regularly for his quarterback, instituting the rotating messenger guard system to bring plays from the sideline to the huddle.

At the time, it was widely reported that Graham chafed at the arrangement. But in an interview in *Sports Illustrated* in 1998, Graham said he hadn't been unhappy. ''[O]n the Browns there was room for only one ego, and it wasn't mine,'' he told interviewer Paul Zimmerman. ''I never criticized the coach. He was the admiral, the general, the CEO.'' Under Brown and Graham, the Browns dominated the league in the four seasons that the AAFC existed, winning four championships with a total of 52 wins, four losses and three ties. Graham, who was cool under pressure and remarkably consistent, was named AAFC Most Valuable Player three of those four seasons, in 1947, 1948 and 1949, leading the league in passing yardage each year.

''What I loved was that we were a passing team in an era of the run,'' Graham recalled. ''I could throw hard if I had to, I could lay it up, I could drill the sideline pass. God-given ability. The rest was practice, practice, practice.'' Though he threw with a modified sidearm technique, Graham was uncannily accurate on long passes.

A Classy Competitor

In 1950, the National Football League absorbed the Browns and two other teams from the AAFC, the Baltimore Colts and San Francisco 49ers. In their first game in the NFL, the Browns were paired up against the defending champions, the Philadelphia Eagles. The idea behind the schedule was to teach the upstarts a lesson. But the Browns had a different plan. ''When we went into that game, I can assure you that no team in the entire history of the sport was as well prepared mentally as we were,'' Graham said in an interview after his retirement. Graham's first pass in the new league went for a touchdown, and the Browns stunned the Eagles with a 35-10 victory. Years later, Graham said: ''It was the highlight of my whole career.''

Graham went on to win the MVP award in his new league. The Browns won the divisional title and faced the Los Angeles Rams in the league championship game. Graham led the team on four touchdown drives, but the Browns were a point short in the closing minutes. After fumbling a ball, Graham thought he had lost the game, but Brown told him there would be one last chance. He was right. With the clock running down, Graham took the Browns into field goal territory and they pulled out the championship game, 30-28.

In the six seasons he played in the NFL, Graham's team won the divisional title each year. Graham cemented his reputation as a modest, classy, uncomplaining star who was nonetheless fiercely competitive in clutch situations. ''If there was one game on the line that you had to win, I would pick Otto Graham,'' said New Orleans Saints general manager Jim Finks. Graham was the instrument for Brown's ceaseless offensive innovations that helped define modern football, such as the sideline pass and the draw play. He was also an excellent runner who could scramble out of trouble.

Nothing could keep Graham out of a game—not even an injury. After one game in which Graham was knocked out by an opponent's forearm to the mouth, Brown invented the facemask on the spot by having his equipment manager weld a metal bar onto Graham's helmet. One day, Graham started against the San Francisco 49ers with a heavily taped injured knee. On the first series of plays he threw a

touchdown pass. The 49ers coach had so much respect for Graham that he had told his players not to hit him hard.

''We had the greatest coach in the game and an esprit de corps you find very seldom on a football team today,'' recalled Graham in a 1999 interview. ''It didn't matter who got the credit, who made the headlines, who scored.'' Yet Graham sometimes complained about Brown's obsessive need to control even the personal lives of his athletes. ''I was a clean-cut kid,'' Graham told sportswriter Mickey Herskowitz. ''I didn't drink, I didn't smoke. When they came around to check my room I resented it. They knew I was in there.''

In 1954, Graham led the league in passing yardage for the third consecutive season and won another MVP award. In the championship game against the Lions, Graham threw three touchdown passes and ran for three others, and the Browns won, 56-10. Graham wanted to retire after that season, but Brown coaxed him back for a final year, giving him $25,000 to make him the highest-paid player in the game at the time. But Graham said later that the money wasn't important: ''I'd have played for the fun of it, and a lot of guys felt that way then.'' In 1955, the Browns again won the league title game, with Graham throwing two TD passes and running in two other scores. Graham was again named the league MVP but made good on his pledge to retire.

In ten professional seasons Graham's team had been in a league title game ten times, winning seven of them. Graham was his league's most valuable player in six of those ten seasons. He led his league in passing yardage six times, and in touchdowns three times. For his career, he racked up 174 touchdowns and 23,584 yards passing, completing 55.8 percent of his passes. Until the 1980s he remained the top-rated professional passer of all time. In games he quarterbacked, the Browns won 114 games, lost 20 and tied four.

''Paul Brown was just light-years ahead of everybody,'' Graham told Herskowitz. ''I'm grateful I got to play under him. I learned a lot about football, about organization, about life. There were times when I hated his guts. I could have killed him. Other times I felt something close to love.''

Coaching Like His Mentor

With his playing days over, Brown turned enthusiastically to coaching, where he adopted many of Brown's techniques, though with much less success. ''I found myself doing and saying the same things that used to make me so mad at him,'' Graham told Herskowitz.

Beginning in 1958, Graham coached the Collegiate All-Stars for many years in their annual game against the defending NFL champions. Twice he led the college team to victory, in 1958 over the Detroit Lions and in 1963 over the Green Bay Packers. In 1959, Graham became athletic director and football coach for the United States Coast Guard Academy. Under his tutelage, the Coast Guard had an undefeated season in 1963 and appeared in the Tangerine Bowl.

After being inducted into the Pro Football Hall of Fame in 1965, Graham became head coach of the Washington Redskins for the 1966 season. He coached the Redskins for three years with mixed success. His squads set league passing marks, thanks to quarterback Sonny Jurgenson, but in 1969 Graham was let go in favor of the legendary Vince Lombardi.

Graham returned to the Coast Guard Academy for 16 more seasons as athletic director before his retirement in 1985. In 1994 he was named to the NFL's 75th anniversary team. In 1996 Graham received Northwestern University's Lifetime Achievement Award.

In an interview with NFL.com in 2000, Graham expressed one regret, that he had given up music for football: ''I would trade every trophy, every honor I've ever had, to have just continued playing the piano.''

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John Graunt

John Graunt (1620-1674) is considered by many historians to have founded the science of demography, the statistical study of human populations. He analyzed the vital statistics of the citizens of London and wrote a book regarding those figures that greatly influenced the demographers of his day and those in the centuries that followed. Graunt was honored for his work by being made a charter member of England's Royal Society, which was composed of prominent scientists.

John Graunt was born in London, England, on April 24, 1620, to Henry Graunt, a storekeeper in Hampshire, and his wife, Mary. The eldest of seven or eight children, Graunt attended school until adolescence. At age sixteen he became an apprentice to his father, who was employed as a draper (a dealer in clothing and dry goods). In February 1641, Graunt married Mary Scott, with whom he had one son and three daughters.

As his career prospered, Graunt held several different positions in the Freedom of the Drapers' Company. He also became involved in politics and served in various jobs for the city of London, including a term as a member of London's common council. By the age of 30 Graunt had attained such influence that he was able to procure the professorship of music at Gresham College for his friend, Sir William Petty. Petty, a physician, later invented the horse-propelled military tank and was appointed surveyor general of Ireland. Like Graunt, Petty also engaged in early demographic work.

Book Based on Mortality Records

Despite his lack of formal education, Graunt became interested in mortality statistics. He got the idea to write the book that was to make him famous from having thought a great deal about the Bills of Mortality (lists of the dead) that had been published in England beginning in the late sixteenth century. His book was titled *Natural and Political Observations mentioned in a following index, and made upon the Bills of Mortality With reference to the Government, Religion, Trade, Growth, Ayre, diseases, and the several Changes of the said City.* The Bills of Mortality were the vital statistics about the citizens of London collected over a 70-year period. In his book, hereinafter referred to as *Observations,* Graunt explained that the accounts were kept as the number of deaths rose from the plague, a catastrophic illness whose germs were carried by fleas that lived as parasites on rats. In the year 1625 alone, one-fourth of England's population died, many from the plague.

According to Graunt, the recording of the London statistics ''first began in the year 1592, being a time of great Mortality; and after some disuse, were resumed again in the year 1603, after the great Plague then happening likewise. These bills were Printed and Published, not only every week on Thursday, but also a general [account] of the whole Year was given in, upon the Thursday before Christmas Day. Graunt studied the statistics compiled in the Bills of Mortality, along with christening records from churches and data from an area of rural England. A practical man, he decided that these carefully collected facts could be analyzed and the results put into book form. On February 5, 1662, Graunt's newly-printed 90-page work, *Observations,* was distributed to the members in attendance at a meeting of England's Royal Society.

Critique of Graunt's Data Analysis

Graunt had grouped together similar facts from the 70 years of records displayed in the Bills, and noted the comparisons of findings for different population groups. From his studies he drew a number of interesting and important conclusions. Graunt modestly described his own work as ''to have reduced several great confused volumes [of Bills of Mortality] into a few [easy to understand] Tables, and abridged such Observations as naturally flowed from them, into a few succinct Paragraphs, without any long series of [wordy] Deductions.''

In an article on Graunt in the *Dictionary of Scientific Biography,* Frank N. Egerton, III pointed out that Graunt's deduction of various characteristics of populations from the data he analyzed, ''indicate a good understanding of the kinds of questions that are significant for demography.'' But pointing out some deficiencies in Graunt's work, Egerton also wrote, ''Usually [Graunt] explained his steps in solving problems, but he seldom included the actual calculations; and sometimes he omitted important information. Furthermore, his indirect approach sometimes went beyond the reliable use of his data, and the accuracy of some of his answers was difficult to evaluate.''

Egerton nevertheless commended Graunt for realizing the shortcomings of his data, and pointed out that Graunt sometimes ''set an excellent example by seeking verification of his estimates by different indirect methods.'' In addition, Egerton observed, Graunt ''introduced the use of statistical samples [though he] did not pursue this subject far enough to determine the sizes of samples or means of selection needed for insuring accuracy. [Graunt] also realized that demographic procedures could be used to make projections concerning both past and future populations.''

In a 1996 article in the British medical journal *Lancet,* Kenneth J. Rothman pointed out some of Graunt's major achievements as a pioneer demographer: Graunt was the first to publish the fact that more boys than girls are born but that the mortality rate is greater for males, resulting in the population's being almost evenly divided between males and females. Graunt reported the first time-trends for many diseases; he offered the first well reasoned estimate of London's population; he used evidence from medical records to refute the idea that plague spreads by contagion and that it occurs early during the reign of a new king; he showed that doctors have twice as many female as male patients, but that males die earlier than females; he produced early hard evidence about the frequencies of various causes of death.

Work Had Wide Influence

The invention that some historians have called Graunt's most original was his creation of ''life tables''—a new way to present population and mortality statistics by calculating survivorship on a chart. Using this method Graunt was able to predict the number of persons who would survive to each successive age on his chart and the life expectancy of the groups from year to year. Development of the life tables has been hailed as marking the beginning of the science of demography. Such charts are said to have made an impact on the pioneer demographic work of other noted astronomers and scientists, including Edmund Halley (1656-1742), England's astronomer royal. The types of charts Graunt originated remain in use today.

The widspread acceptance of Graunt's work also led to his being acclaimed as the founder of the science of statistics, particularly the branch that deals with the analysis of population data. Yet Graunt never made a formal study of mathematics. Some historians have speculated that Graunt received more help with his book from his better-educated friend, William Petty (1623-1687), than is generally acknowledged. However, while Petty surely offered support to his friend and probably made some contribution to the

book, most historians agree that Graunt wrote at least a major portion of the work.

Graunt's book on the Bills of Mortality had great influence throughout Europe. It has been noted that soon after its publication, France embarked on the most precise registering of births and deaths in all of Europe. The publication also caused Charles II of England to endorse Graunt's being made one of the early members of the then newly-established and prestigious Royal Society, a distinct honor for someone who was a businessman and not a professional scientist. Charles requested of the society ''that if they found any more such tradesmen, they should be sure to admit them all, without any more ado.''

Financial Problems and Religious Conversion

Graunt's *Observations* became popular reading in educated circles. On June 20, 1665, the Royal Society declared its support for the publishing of the third edition of the book, which appeared later that year. But the following year, 1666, was to bring personal disaster for Graunt. A great fire in London on September 2 destroyed his clothing firm, leaving him with financial problems that were to persist throughout the rest of his life.

During this period, Graunt converted from the Protestant faith that he had adopted as a young man to Roman Catholicism. Graunt had been brought up as a Puritan but had lived as an anti-Trinitarian for a number of years before his final conversion to Catholicism. Anti-Trinitarians rejected the notion that God is made up of three distinct beings, the Father, the Son, and the Holy Spirit.

Around the time that fire destroyed his fortune, Graunt became a manager at the New River Company, which was involved with furnishing London's water supply. Graunt's position there led to a rumor spread by enemies who despised his religious conversion. They accused Graunt of having played a role in starting the great fire of London, or at least of trying to interfere with water being transported to the city the night before the fire broke out. However, the accusation was disproved when an examination of the New River Company's books showed that Graunt had not become part of its management group until 21 days after the fire took place.

Lauded After Death

On April 18, 1674, after several years of working for the New River Company, Graunt died of jaundice, a disease of the liver. Among the mourners at his funeral were members of the London government and distinguished scientists, including Sir William Petty, who appeared grief-stricken at his friend's death. In addition to his famous book *Observations,* Graunt left behind another book titled *Observations on the Advance of Excise,* as well as a manuscript on religion.

In the centuries since his death, Graunt has been acknowledged by many historians and scientists for his important scientific contributions. In his 1741 work *Divine Order in the Changes of the Human Race shown by its Birth, Death, and Propagation,* German chaplain J. P. Sussmilch (1707-1767) praised Graunt as ''a Columbus'' for his discovery of the new field of demographics. In the opinion of Kenneth J. Rothman, writing in the British medical journal, *The Lancet,* ''With [Graunt's book on the Bills of Mortality] he added more to human knowledge than most of us can reasonably aspire to in a full career.''

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John Robert Gregg

Irish-born educator John Robert Gregg (1867-1948) is best known for inventing the system of shorthand writing that bears his name. His phonetic system became the dominant method in the United States and is still in use today, although it has largely been supplanted by computers and word processors.

John Robert Gregg was born in a small town in Ireland on June 17, 1867. He was the youngest of five children born to Robert and Margaret Gregg, who were Presbyterians and strict disciplinarians. The senior Gregg, a worker for the railroad, had an inventive, inquiring mind, and two of his children were considered brilliant. Great things were expected of the youngest Gregg when he started school at the age of five. However, on his second day at school, his teacher grew so angry at Gregg's whispering with a schoolmate that he ''crashed the children's heads together so violently that he severely damaged John's hearing,'' according to Leslie Cowan his book *John Robert Gregg.* Fearing his father's anger, Gregg did not report the incident and his injury was not treated. With his hearing thus impaired, Gregg had difficulty in school and was thereafter considered slow-witted.

Became Enamored of Shorthand Writing

When Gregg was about ten years old, the family was visited by a journalist friend of his father, who, while attending church, was observed taking notes using the Pitman shorthand system (introduced by Isaac Pitman in 1837 and, with improvements, still the most widely used system in

English-speaking countries today). The villagers were tremendously impressed and so was John Gregg, who decided that his children should learn the system—all except his youngest child, who was considered too ''simple.'' The Pitman system makes great speed possible but is difficult to master, and one by one the Gregg children abandoned it. Young Gregg, fascinated by the concept, decided that he would learn another system of shorthand writing. He took up the 1786 system of Samuel Taylor and excelled at it, but his grades remained poor throughout the six years he spent at the village school. That was his only formal education; he then went to work to help support his family.

In 1878, the Gregg family moved to Glasgow, Scotland, where young Gregg found a position as an office boy in a lawyer's office. His duties were light and he spent many happy hours devouring library books about shorthand writers and learning their systems. He became a self-educated man, reading American history and attending debates and lectures, at which he took notes in shorthand. At the age of 18 Gregg won a gold medal in a shorthand competition. Reporting on the accomplishment, a shorthand journal noted that ''with him, shorthand is a work of love, and he has devoted no small amount of time to the collection of literature of the various systems and comparisons of their merits.'' Eventually he mastered the Pitman system that had stymied his siblings, but he disliked that system and continued to investigate others.

Although shorthand would later became the property of people preparing for secretarial positions, during Gregg's young manhood it was a time-saving measure used by intellectuals, lawyers, preachers, politicians, and authors. Shorthand associations formed and members met to discuss and debate the artistry and science of shorthand, shorthand theory, and the pursuit of an ideal system—one that was simple and unburdened by an overabundance of symbols. Gregg, a member of one such organization, also wrote dissertations, corresponded with shorthand experts around the world, and came to be regarded as an authority, although he was only 19 years old. One day a man named Malone, who ran his own shorthand school and was regarded as an expert, asked Gregg to become a teacher at his school. The extra income was welcome, and the two men became friendly. Malone confided that he was working on a new system of shorthand much like the one Gregg was perfecting. Malone offered to collaborate and to use his influence to get the system published. In 1885 *Script Phonography* was published with Malone listed as sole author. Gregg received no recompense for his rights in the project.

Gregg Shorthand System Published

Gregg later described *Script Phonograpy* as ''a crude, hurried production.'' Disillusioned by Malone's betrayal but spurred into action, he continued to work on devising a new and better shorthand system. When in a short space of time he lost both his brother and sister to tuberculosis, Gregg decided to move to Liverpool, England, where his brother Samuel lived. With a small amount of money he had managed to save, he set up a shorthand school. He was an enthusiastic teacher and before long his school was flourishing in a small way. Then one day, as Symonds related it, Gregg resurrected his old notes and saw that his ''dream system was already virtually complete. It was wonderfully easy to write and beautiful to look at.'' With a small amount of money borrowed from his reluctant brother, in 1888 Gregg published 500 copies of *Light-Line Phonetic Hand-Writing,* a 28-page pamphlet describing the basic principles of his shorthand system. Called light-line phonography, it was based on longhand writing, with connected vowels and no shading (the Pitman system uses shading; heavily drawn lines have different meanings from the same lines lightly drawn). A second 28-page pamphlet designed for the advanced student was published with money he earned from pioneer Light-Line students.

The impoverished 20-year-old author faced the problem of making his system known to a larger public. He distributed cheap leaflets and posters and later benefited from word-of-mouth by his students, who were easily and quickly reaching a speed of 100 words a minute with Gregg shorthand. According to Cowan, ''When the intellectuals, shorthand enthusiasts, and historians discovered Light-Line, all but the entrenched bigots acknowledged that John had solved the problems which had pre-occupied the attentions of inventors for more than 2,000 years.'' But it required constant effort over the next two decades to win wide acceptance for his system.

Gregg set up shorthand schools in Manchester, England, and his pamphlets were printed in several editions. He defended himself in a London court against a suit brought by Malone, who claimed that Gregg's shorthand system infringed on Malone's copyrighted system; the case was dismissed in 1890, but the legal costs set Gregg back in his efforts to publicize Light-Line shorthand. But thanks to favorable reviews in newspapers and magazines, written by shorthand enthusiasts and journalists who had mastered his system, Gregg shorthand was becoming known in North America.

Success in America

All of Gregg's efforts seemed to have come to nothing when, early in 1893, he lost the hearing in his good ear. That same year a former pupil, then living in Boston, wrote to tell him that his American copyright was in danger. With treatment, he partially recovered his hearing, and in August 1893 he set out with enthusiasm and $130 in his pocket to protect his copyright and to spread the good news about Light-Line shorthand throughout the United States. He landed in Boston, opened a tiny school for the teaching of shorthand, and by dint of extremely hard work managed to eke out a meager living. Twenty years later Gregg recalled his first Christmas in Boston and his dream of ''the United States covered with schools teaching Gregg Shorthand.'' The dream became a reality after his 1895 move to Chicago, which was experiencing a boom in commerce and industry. Gregg opened one school and his enterprise slowly grew to several schools. Word of Gregg's system spread among teachers of business classes. He offered free lessons to public school teachers to show them how easy the system was to learn.

By 1896 dozens of American public schools were teaching Gregg Shorthand. The first Gregg Shorthand Association was formed in Chicago that year with 40 members. Its purpose was to extend the use of the system while providing a social outlet for people of common interests. Increasingly, students of the Gregg system were winning shorthand competitions. The wins—and other shorthand news—were reported in Gregg's magazine, *The Lightliner,* which had an international following. In 1897 the Gregg Publishing Company was formed to publish shorthand textbooks.

Gregg established a reputation as a scintillating public speaker and was often invited to address important gatherings of business teachers. In 1899 he married Maida Wasson, a teacher and journalist from Hannibal, Missouri. She was his constant companion and assisted him in his work. The couple produced no children, but over the years they invited many young students to live in their home until they could afford to go out on their own. The Greggs entertained prominent members of Chicago society, including lawyer Clarence Darrow. Gregg became an American citizen in 1900. Over the next ten years, his Gregg School at Chicago expanded to offer other business courses; it became the standard against which all such institutions were judged.

By 1907 Gregg was so successful that he opened an office in New York and then moved there, determined to allow himself a respite from his busy schedule to begin enjoying life. He became a patron of the fine and applied arts and a supporter of struggling young artists. Meanwhile, the popularity of his shorthand system grew; according to Cowan, 28 public school systems taught the system in 1900, but by 1912 it was being taught in 533. Recognition and honors were bestowed upon Gregg. In 1914 the New York Board of Education approved the experimental introduction of Gregg Shorthand into its high schools, where the Pitman system had long held sway. That same year the system was admitted to two prestigious universities, Columbia (New York) and the University of California-Berkeley. In 1918 a Gregg student won for the first time the National Shorthand Reporters Association contest, the ''supreme accolade of the reporting profession,'' according to Cowan. Demand for Gregg shorthand classes and textbooks exploded.

After World War I, Gregg traveled extensively throughout Great Britain, hoping to popularize his system there. He was not quite as successful in this endeavor as he had been in America, but he saw Gregg shorthand become wildly popular in France, Germany, Poland, Spain, and especially Latin America, where for years Gregg's birthday was a national holiday. Maida Gregg died in London on June 28, 1928, and Gregg returned to New York. He threw himself into volunteer work and continued to perfect the Gregg system. Over the next several years he was the recipient of several honorary degrees from American educational institutions; at one such ceremony in June 1930 he renewed his acquaintance with Janet Kinley, daughter of the president of the University of Illinois. The two were married in October of that year. They bought a home in Cannondale, a historic section of Wilton, Connecticut. Named by Gregg ''The Ovals,'' the home became a magnet for gatherings of people from the arts and education worlds. Janet Gregg was an active participant in the family business and bore Gregg two children, Kate Kinley and John Robert.

In the 1930s Gregg began writing a history of shorthand, the subject that had been his lifelong obsession. The first chapter was printed in 1933 and successive chapters followed at intervals until 1936. He continued publishing *The Gregg Writer,* a magazine for devout followers of his system that he had taken over in 1901. He updated his own textbooks and also published the works of Gregg shorthand experts. Gregg devoted time to charitable work and instituted scholarships in the arts and in court reporting at his Chicago school. His voluntary work on behalf of Allied soldiers and British civilians during World War II won recognition from King George VI, who awarded him a medal for ''Service in the Cause of Freedom'' in 1947. In December of that year Gregg underwent surgery from which he seemed to recover well. However, on February 23, 1948, he suffered a heart attack and died in Cannondale, Connecticut at the age of eighty.

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Gregory IX

During his relatively short tenure as pope, Gregory IX (ca. 1145-1241) named many new cardinals, established the medieval Inquisition, promulgated a code of canon law, and twice excommunicated Roman Emperor Frederick II.

Ugo (Ugolino) di Segni was born around 1145 at Anagni in the Campagna region of Italy. His father was Count of Segni and his uncle would become Pope Innocent III. Young Ugo was provided a strong education, attending the universities of Bologna and Paris, where he studied theology and law. He was a deeply religious man and pursued his spiritual calling with vigor and enthusiasm. Little is known about his early years as a priest.

In 1198, with the ascension of his uncle to the papacy, Ugo di Segni was appointed papal chaplain, then archpriest of St. Peter's, and finally cardinal-deacon of St. Eustachio. In May 1206, Pope Innocent III promoted him to cardinal-bishop of Ostia and Velletri.

In 1207, Innocent sent Cardinal Ugo, along with Cardinal Brancaleone, as papal legates to Germany to mediate

between Philip of Swabia and Otto of Brunswick, who both claimed the German throne. The legates failed to convince either man to give up his claims, but did succeed in establishing a truce. After Philip was assassinated, they made another trip to Germany in 1209, to convince the German princes to accept Otto as the rightful king.

A Growing Reputation

Upon the death of Innocent III, Ugo di Segni played a pivotal role in the election of the next pope. The College of Cardinals, searching for someone to quickly succeed Innocent, empowered Cardinal Ugo and Cardinal Guido of Preneste to appoint the new pope. Their selection of Honorius III as pope proved beneficial to di Segni in many ways.

Ugo di Segni played a pivotal role during the pontificate of Honorius III (1216-1227). In January 1217, Honorius made Cardinal Ugo plenipotentiary legate for Lombardy and Tuscia, directing him to preach the crusade in those regions. Developing his diplomatic skills, Ugo became a successful mediator between Pisa and Genoa in 1217; between Milan and Cremona in 1218; and between Bologna and Pistoia in 1219. During this time his reputation expanded beyond the church. In addition to enjoying the support of the Pope, he developed a relationship with the young Roman emperor-elect, Frederick II, King of Sicily. It would prove to be the most contentious relationship he would have over his long and productive life.

On November 11, 1220, Frederick II was crowned emperor in Rome. At this ceremony, Frederick received the holy cross from Cardinal Ugo as a sign of his vow to embark on a crusade to the Holy Land. Ugo was a strong supporter of the Crusades, and he often preached about the importance of the Crusades, never losing sight of the fact that Frederick repeatedly failed to keep his promise.

Church vs. State

On March 18, 1227, Honorius III died, and once again the College of Cardinals sought a swift replacement. The previous selection success led the cardinals to approach Ugo di Segni and two other cardinals, asking them to appoint a new pope. One of these men, Cardinal Conrad of Urach, was initially chosen, but refused to accept the post, fearing it would appear self-serving. On March 19, Ugo di Segni reluctantly accepted the papacy and took the name Gregory IX. He was over 80 years of age but enjoyed good health and a vigorous mind.

Soon, the pope's problems with Frederick II began to escalate. For seven years, Frederick had avoided his commitment to a crusade. Within days of Gregory's election, the new pope ordered Frederick to fulfill his obligation. On September 8, 1227, Frederick reluctantly set sail from Brindial. Within three days he turned back, saying he was seriously ill and that a companion was dying from an outbreak of the plague. On many previous occasions, Frederick had announced he was sailing to the East and then had postponed his departure for various reasons. Gregory no longer trusted the emperor, and he excommunicated him on September 20, 1227.

The battle lines were now drawn. While Gregory wrote an encyclical to justify the excommunication, the emperor countered with a manifesto to the Christian princes condemning the actions of the pope. Frederick's manifesto was read publicly, and imperial colleagues stirred up an insurrection. When the pope published his encyclical in the basilica of St. Peter on March 23, 1228, he was publicly insulted and threatened by a mob. The pope fled, first to Viterbo and subsequently to Perugia.

Three months later, with the pope still in exile, Frederick mustered a small army and on June 28, 1228, embarked for the Holy Land. He asked the blessing of the pope, but Gregory refused, saying that an excommunicated emperor could not undertake a Holy War. The pope released the crusaders from their oath of allegiance to Frederick. But Frederick continued with his plans anyway. He conquered Cyrpus, but when he reached the Holy Land, he accepted the excommunication and his mission turned into a diplomatic one. Negotiating with the Sultan of Egypt for Jerusalem, he reached a treaty at Jaffa that resulted in the cities of Jerusalem, Nazareth and Bethlehem reverting to the Christians in exchange for the Mosque of Omar remaining with the Muslims. The following year Frederick crowned himself King of Jerusalem. Gregory denounced Frederick's treaty and sent a papal army to invade the emperor's kingdom in Sicily. Frederick II returned from the Holy Land, defeated the papal army, and made new peace overtures.

Reconciliation and Confrontation

Gregory remained in exile until February 1230, when he returned to Rome. Frederick sent Herman of Salza as his representative to negotiate with the pope. The Treaty of San Germano was signed on July 20, 1230, restoring papal possessions in Sicily to the pope. This treaty brought a truce between the two leaders. The ban of excommunication was removed on August 20, 1230, and the pope and emperor met at Anagni, where they finalized their reconciliation.

The peace between these two strong-willed men was short-lived. The emperor sought supreme temporal power, so that the pope would have no right to interfere with his empire in Italy. Gregory, on the other hand, believed the pope should have supreme power in Italy. Although Frederick assisted the pope in suppressing some minor revolts as required by the Treaty of San Germano, he soon began to disregard the treaty.

Frederick wanted to unite his empire with Lombardy and Tuscany. He launched a war against Lombardy, winning a key battle at Cortenuova on November 27, 1237. The freedom of Lombardy was necessary for the safety of the pontifical states. In order to protect Lombardy from the emperor, Gregory allied with the Tuscans, Umbrians and Lombards to stop Frederick's progress. But Frederick kept winning battles and extended his ambitions to include the Patrimony of St. Peter, the papal territory, and all of Italy. When Frederick invaded Sardinia, a papal fiefdom, Gregory on March 12, 1239, again excommunicated the emperor.

This action once again divided the papacy and the empire. Gregory believed that there could be no peace as long as Frederick remained emperor. He preached against Frederick, urging the princes of the empire to elect a new leader. He placed a ban on any princes who supported the emperor, threatening excommunication.

Despite the papal threats, many princes remained on the side of Frederick and the empire. Encouraged by this support, Frederick set out to declare himself master of the Pontifical States. Gregory ordered all bishops to convene in Rome on March 31, 1241, but the emperor forbade the bishops to travel to Rome and his troops captured several of those who defied his order. Frederick sent an army to Rome and encamped outside the city. But before a confrontation could occur, Gregory died suddenly on August 22, 1241.

Canon Law and Education

The contributions of Gregory IX are overpowered by the complex relationship between the pope and Frederick II. To his credit, Gregory is considered to have been one of the most energetic popes of his time. He played many roles, including canon lawyer, theologian, defender of papal prerogatives and diplomat. He published the *Decretals,* decrees of ecclesiastical discipline that remained fundamental to the Catholic Church until modern times. These codes of canon law are among his greatest accomplishments.

Gregory IX recognized the importance of education and is credited with reintroducing Aristotle's teachings as the basis of scholastic philosophy. He commissioned William of Aubergne to make Aristotle's work once again accessible to students. He bestowed privileges on the University of Paris, his alma mater, and watched over its professors. Gregory had a deep and abiding relationship with St. Francis and St. Dominic, founders of the Franciscan order, and he was a cardinal protector of the order. He also acted as an advisor to St. Clare of Assisi.

Through his religious beliefs, Gregory hoped to reunite the Roman and Greek churches. Germanos, the Patriarch of Constantinople, sent a letter to Gregory in which he recognized the papal primacy. In the letter, Germanos complained of the persecutions that the Greeks suffered at the hands of the Romans. Gregory dispatched four monks to discuss reunification, but Germanos and the Emperor Vatatzes would make no commitments. Gregory's attempts to reunite the two churches failed despite his strong efforts.

During his papacy, Gregory created 14 new cardinals. Two went on to become popes—Sinibald of Fiesco (Innocent IV) and Raynald of Segni (Alexander IV). He canonized his good friend St. Francis of Assisi, as well as St. Anthony of Padua, St. Virgil, St. Dominic, and St. Elizabeth. He wrote hymns in honor of St. Francis and was instrumental in establishing the Office of St. Francis.

The deeply religious beliefs of Gregory IX were a primary consideration in the decisions he made. The pope saw the crusades as necessary to the continued growth and defense of Christianity. At the request of King Louis IX of France, he sent a papal legate to assist the king in his crusade against the Albigenses, a religious sect in southern France. The Albigenses were considered heretics, and Gregory showed little patience or compassion toward heresy. He approved a law that condemned unrepentant heretics to death by fire and repentant heretics to life in prison. This teaching was the basis for the medieval Inquisition, through which the Church would punish heretics for many years to come.

Were it not for decades of skirmishes with Frederick II and the role he played in the Inquisition, Gregory's religious devotion and educational advancements would have been his primary legacy.

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Samuel David Gross

A revered teacher, an influential author, and a skilled surgeon, Samuel David Gross (1805-1884) initiated many important advancements in medicine, particularly surgery. He formulated and taught the first hands-on, systematic approach to surgery in the United States.

One of six children, Gross was born to Philip and Johanna Juliana (Brown) Gross on July 8, 1805, on a farm outside Easton, Pennsylvania. Growing up in the heart of Pennsylvania Dutch country, Gross spoke German until the age of 12, and even after he learned English, his dialect retained a distinct German accent. His father was a farmer who died when Gross was nine years old. After that, his mother raised him, instilling strong moral values that stemmed from her devout Lutheran faith. As a child Gross spent a good deal of his time outdoors. He was very attentive to nature, studying the calls of birds, the habits of the local animals, and the indigenous plant life.

Gross received his early education at country schools. At 17, he decided to begin his studies in medicine. As was the custom of the time, he was paired with a practicing physician, Joseph K. Swift. From Dr. Swift he learned basic medical skills such as how to make pills, apply plaster casts, and bleed patients. He also assisted in surgical procedures and in childbirth. In his spare time he would study subjects such as anatomy as best he could. Feeling he needed more formal education, Gross abandoned his apprenticeship with Swift to enroll in school in Wilkes-Barre, Pennsylvania. He completed his general educational requirements at the highly regarded Academy in Lawrenceville, New Jersey.

In 1824 Gross returned to work once again with Swift in local practice. He planned to attend medical school at the University of Pennsylvania. But before he could do so, Gross was accepted as a private student of Dr. George McClellan, the father of the Civil War General George B. McClellan.

In 1828 Gross received his medical degree from Jefferson Medical College in Philadelphia, a school McClellan founded in 1825. His thesis was ''The Nature and Treatment of Cataract.'' In the same year that he graduated he married Louisa Ann Weissell, a 20-year-old widow with one child. They would have six children of their own.

Translations and Original Works

After getting his degree, Gross remained in Philadelphia. He continued to work with McClellan and opened his own medical practice on Library Street, near Fifth Street. Business was slow during the first months of his practice. With few patients to see, Gross worked on translating French and German medical works into English. The translations he published included *A Manual of General Anatomy* (1828) by A.L.J. Bayle and H.L.G.M. Holland, *A Manual of Practical Obstetrics* (1828) by Jules Hatin, and *A Treatise on the Nature, Cause, and Treatment of Contagious Typhus* (1829) by V.J. von Hildenbrand. His most important and well-received translation was *Elements of Operative Surgery* (1829) by Alphonse Tavernier, the first treatise on surgical medicine published in the United States.

Believing that the United States needed its own body of medical literature, Gross stopped translating foreign texts and began to write original works. His first book, *Treatise on the Anatomy, Physiology, and Diseases and Injuries of the Bones and Joints,* was published in the fall of 1830. Although highly regarded by the medical profession, the book produced no income for Gross, who was still struggling to make ends meet.

To make more money, Gross in late 1830 moved his practice back to Easton, where he became more successful. He conducted important experiments on dogs regarding gunshot wounds in the abdomen. C.J. Parkes of Chicago later used his works. His similar experiments gained a wide audience. In 1832 Gross was chosen by the Easton Town Council to travel to New York to study Asiatic cholera, a disease recently introduced to the United States.

Elements of Pathological Anatomy

In 1833, with the recommendation of Dr. John Eberle, a former professor at Jefferson Medical College, Gross was appointed demonstrator of anatomy at the Medical College

of Ohio. When Daniel Drake founded the Cincinnati Medical College two years later, Gross secured a position as a professor of pathological anatomy and chair of the department. There, based on a series of lectures, he created the first systematic study of morbid anatomy in the United States.

In 1839 Gross published his landmark work, *Elements of Pathological Anatomy.* It was the first time information on pathological anatomy was presented in a complete, systematic form. Primarily due to the book's great length, Gross had difficulty getting a publisher. It was published only after many rejections. Although the work was extremely popular and sold many copies, Gross received no profits from the sales of the first edition. Nonetheless, its publication earned him acclaim worldwide, and he became the most celebrated doctor in the United States. *Elements of Pathological Anatomy* was issued in several editions, and it remained the leading reference in its field for over 25 years.

When the Cincinnati Medical School closed in 1839, Gross accepted a position as the chair of the surgical department at the Louisville Medical Institute, later known as the University of Louisville. He remained in Louisville until 1850, then went to New York to take over the chair in surgery at the University of the City of New York. The following year he returned to Louisville. In 1856 he became professor of surgery at his alma mater, Jefferson Medical College, where he remained until the end of his life.

Other Influential Works

Over the course of his long career, Gross published numerous works that substantially influenced the development of a systematic theory and practice of medicine in the United States. In 1843 he published *Wounds of the Intestines,* an exhaustive clinical study based on animal research, again the first book of its kind to be published in the United States. In 1851 he gained recognition for his contribution to urology with his book *A Practical Treatise on the Diseases and Injuries of the Urinary Bladder, the Prostate Gland, and the Urethra.* The book was subsequently accepted as the primary authority in the field of urology. Two more editions, in 1855 and 1876, followed. His son, Samuel Gross, edited the latter. The book described the surgical method of cutting into the bladder to remove a calculus, an innovative procedure for which Gross gained even more attention. Gross was widely recognized for his skills as a surgeon, and people traveled long distances to have Gross perform bladder surgery on them.

In 1854 Gross published *A Practical Treatise on Foreign Bodies in the Air-Passages.* Again, Gross offered the first systematic approach to this medical procedure in the United States. The work served as the chief source in the field until the development of the bronchoscope, which allowed for more in-depth observation.

Gross published yet another highly influential work in 1859. His two-volume *A System of Surgery: Pathological, Diagnostic, Therapeutic and Operative,* went through six editions from 1859 to 1882. The first edition consisted of 2,360 pages and 936 illustrations; the last edition included 2,300 pages and 1,600 illustrations. In the *Dictionary of American Biography,* J. Chalmers Da Costa refers to the work as ''the greatest surgical treatise of the day, and probably one of the greatest ever written.'' Da Costa describes it as ''a veritable mine of information'' and noted that it ''gives evidence of the broadest scholarship and the most complete acquaintance with surgical literature, a philosopher's grasp of all surgical problems, and an immense clinical experience.'' Translated into numerous languages, the book was an immense success.

When the U.S. Civil War began, Gross produced *A Manual of Military Surgery* (1861), with a pirated Confederate version appearing in Richmond in 1862. Also in 1861, Gross edited a hefty edition of *Lives of the Eminent American Physicians and Surgeons of the Nineteenth Century,* and in 1868 he issued *Memoir of Valentine Mott,* a renowned American surgeon. In honor of the U.S. centennial, Gross published *A History of American Medical Literature from 1776 to the Present Time* (1876) and *A History of American Surgery From 1776 to 1876,* each important for its historical and bibliographical value. He also published *John Hunter and His Pupils* (1881), a biography of another medical pioneer.

Published posthumously, the *Autobiography of Samuel D. Gross, M.D., with Sketches of His Contemporaries* (1887) was edited by his sons and serves as a valuable history of 19th-century medicine. Along with his books, Gross conducted surgical clinics, addressed medical societies, and participated in medical debates. He also served as an editor for several medical journals, including the *North American Medico-Chirurgical Review* and the *Louisville Medical Review,* which he founded with T.G. Richardson in 1856.

Achieved Great Acclaim

The renowned doctor was immortalized in American culture as the subject of Philadelphia artist Thomas Eakins's painting, originally known as ''The Portrait of Professor Gross.'' Eakins began his work in 1875, hoping to capture Gross in the midst of his surgical brilliance. The painting, which became a national icon of the times, is now known as ''The Gross Clinic.'' It was first displayed at the Philadelphia Centennial Exhibition in 1876 and subsequently purchased by the Jefferson Alumni Association two years later.

Gross was one of the founders of the American Medical Association and served as its president in 1867. He was also the first president of the Philadelphia Pathological Society, vice-president of the German Surgical Society, and a member of the Philadelphia Academy of Surgery and the American Surgical Society. In 1876 he led the International Congress of Surgeons, held in Philadelphia. He also established a prize for original medical scholarship. Given every five years, the award was sponsored by the Academy of Surgery and became known as the Samuel D. Gross Prize. Gross held numerous honorary degrees from academic institutions around the world, including Oxford University, Cambridge University, the University of Edinburgh, and the University of Pennsylvania.

Active as a teacher and surgeon until the very end of his life, Gross died in Philadelphia on May 6, 1884. Just days

before his death, he operated on a patient to remove a stone from the bladder. Although medical research has advanced tremendously since his day, Gross is still considered one of the greatest surgeons and one of the most important advocates for the advance of medicine.

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Daniel Guggenheim

Daniel Guggenheim (1856-1930) was a member of one of the wealthiest and most powerful families in the world during the early twentieth century. He led his family's mining enterprise, which controlled much of the world's metal industry. When Guggenheim retired at the age of 67, he turned his attention to philanthropy.

Daniel Guggenheim was born July 9, 1856 in Philadelphia, Pennsylvania. He was the second son and one of 11 children born to Swiss immigrants Meyer and Barbara Guggenheim. Meyer Guggenheim was a hard-working peddler. He and his father had become successful by manufacturing stove polish and ''coffee essence,'' an inexpensive coffee substitute. During the Civil War, Meyer sold wholesale supplies to the Union Army. He also had a lace and embroidery business. By 1880, he had $800,000 in the bank.

Although the family was Jewish, Daniel Guggenheim attended a Catholic high school in Philadelphia until the age of 17. When Meyer Guggenheim determined that Daniel would never be a scholar, he sent him to Switzerland to study the Swiss lace and embroidery business and serve as a buyer for Meyer's importing business, M. Guggenheim's Sons.

While his son was in Switzerland, Meyer invested in two Leadville, Colorado, lead and silver mines. The mines proved to be extremely productive. Meyer founded the Philadelphia Smelting and Refining Company and built a smelter in Pueblo, Colorado, so that he could control both the mining and refining of his ore. Soon Meyer was earning $750,000 a year. Meyer closed the lace business and, in 1884, asked Daniel to return to the United States and help

the family manage the mining company. The same year, Daniel married Florence Schloss. The couple had three children, Robert, Harry and Gladys.

Family Dominated Mining

In 1888, Meyer Guggenheim, his six sons and their families moved to New York City, where they managed their business and sought to dominate the mining industry in North America. Daniel was considered the most ambitious of the sons and became the business's primary negotiator and organizer.

In 1890, a tariff was placed on imported ore and the price of the Mexican lead and silver the Guggenheims refined in Colorado rose dramatically. They responded by buying Mexican mines and building their own smelter in that country. Daniel successfully negotiated the new venture. His father and brothers were so impressed with his business acumen that they assigned him to oversee the company's mining and smelting business and to plan future expansion.

At 34, Daniel was driven to achieve wealth and stature. His father had arrived in America penniless and wanted to make every one of his sons a multi-millionaire. Biographer John H. Davis described Daniel as ''short, quick, intense, of medium build'' and ''a born general, in whom command was instinctive.'' During his years in Switzerland he had acquired a European air. He felt comfortable with aristocratic society, which helped him negotiate business contracts. His years in Germany had also taught him to be

dogmatic, industrious and disciplined. He was a tireless worker, and extremely autocratic.

By 1895, the Mexican operation was producing a profit of $1 million a year. The Guggenheims formed the Guggenheim Exploration Company and named Daniel president. The independent corporation searched for mines throughout the world, purchased and developed them, then invited public participation in them. Soon another American mining concern, American Smelting and Refining Company (ASARCO), backed by the Rockefeller family, began to challenge them. Daniel Guggenheim took the lead in negotiating on behalf of the family and, after a lengthy struggle, the family acquired majority control of ASARCO. Daniel was named chairman of the board. Meyer died in 1905. He had lived to see his sons become multi-millionaires.

Amassed Enormous Wealth

Following his father's death, Daniel assumed control of the family and its enterprises. He was power hungry and tenacious. He suffered repeatedly with stomach ulcers and hypertension. With firm control of mining in the Western Hemisphere, the Guggenheims went on to dominate mining and metallurgy throughout the world during the next three decades. Through ASARCO and their family-owned companies, the Guggenheims mined tin in Bolivia, gold in the Yukon, diamonds and rubber in the Belgian Congo, diamonds in Angola, copper in Alaska, Utah, and Chile. Daniel Guggenheim's business policies affected entire nations. ''It was said that Daniel could make or break a government with a telegram,'' Davis said.

The Guggenheims' strategy required large sums of money to find mining properties and overcome engineering obstacles to move the ore out. They utilized modern technological processes to mine and process the ore, often using low-grade metals that others found unprofitable. In 1912, the Guggenheims joined with J.P.Morgan and Jacob Schiff to mine copper in Kennecott Creek in Alaska. The syndicate built a railroad over a moving glacier to get to the mountain of copper. At Chuquicamata, Chile, in 1911, workers had to get to a mine at 9,500 feet, 45 miles from a water supply and 85 miles for a power supply.

During World War I, the Guggenheims were criticized for profiteering. This led to a wave of anti-Semitism, as the family was the most prominent Jewish family in the United States. When the press, Congress and President Woodrow Wilson demanded that the company lower the price of copper during World War I, the Guggenheims refused until Wilson threatened to nationalize the metals industries.

Tough on Labor

The Guggenheims had a reputation for being tough on labor. Daniel Guggenheim claimed to favor labor unions. During a meeting with Samuel Gompers, president of the American Federation of Labor (AFL), in 1917, the two men embraced and appeared to agree on labor issues. In reality, Daniel, like many other capitalists of the day, paid his employees starvation wages and forcibly broke strikes. In 1912, when workers at Guggenheim's Perth Amboy mine struck, the company brought in strikebreakers and four strikers were shot. In 1916, the Guggenheims evicted strikers from their bunkhouses in Alaska when they struck over poor conditions and low wages. The laborers were left in minus 30 degree weather.

Guggenheim was also criticized for his flagrant disregard for conservation. Gifford Pinchot, chief of the U.S. Forest Service, battled the Guggenheim-Morgan syndicate for mining Alaskan land that Pinchot said belonged to all the American people. The Guggenheims won the battle with the help of their brother, Simon, a United States senator.

Guggenheim amassed enormous wealth through his mining enterprises. By 1918, the family fortune was estimated at $250 million to $300 million, making them among the richest people in the world.

Family Disagreements

Over the years, a rift had developed among the seven Guggenheim brothers. The two youngest brothers, Will and Ben, often disagreed with their siblings' business decisions. The older brothers believed that Will and Ben didn't want to work hard, since they had grown up after the family had become wealthy and didn't have the same work ethic as their father. The family empire began to collapse during a series of events in the early 1920s. Younger brother Will Guggenheim accused his older brothers of excluding him from a profitable copper mine in Chile. The well-publicized case attracted attention around the world. It was settled for an undisclosed sum when the older brothers decided they didn't want the family's finances revealed to the public.

In 1922, the older Guggenheims were accused of milking ASARCO, which they controlled, to the benefit of their family business, Guggenheim Brothers. The ASARCO board voted the brothers out of control. Then, in 1923, the family had the opportunity to sell the Chilean copper mine for $70 million. The older brothers, who were ready to retire, wanted to take the offer. Will and some of the Guggenheims' sons disagreed. When the older family members won the battle, some of the sons resigned from Guggenheim Brothers, leaving the family business without firm guidance from the next generation. The family's final indignity occurred when Daniel led the family into a bad investment in Chilean nitrates.

Established Foundations

With their reputations tarnished, the four older brothers, Daniel, Sol, Murray and Simon, retired. They each set up foundations and in essence, established new careers as philanthropists, trying to outdo each other with their generosity. Daniel, who retired in 1923 at the age of 67, retreated to his castle-like home overlooking Long Island Sound where he enjoyed the life of an aristocrat. In 1924, he established the Daniel and Florence Guggenheim Foundation, which supported education, arts and medicine all over the world. Benefactors included Mount Sinai Hospital in New York, the New York Botanical Gardens and New York's Guggenheim Museum.

But Daniel's principal interest was in the field of aviation. His son Harry first got Daniel interested in aviation after he returned from World War I. Harry was appalled to

discover that the United States was far behind Europe in aviation development. America's idea of aviation was airmail pilots and barnstormers. The public had no desire to develop aviation for personal travel. Daniel set out to develop the American aviation industry by volunteering $500,000 to create a school of aeronautics at New York University. In 1926, he established the Daniel Guggenheim Fund for the Promotion of Aeronautics to promote aeronautical education, research and transportation. The fund established schools at a number of universities and proved the necessity of two-way radio communications, navigation aids and weather reporting during flights. The fund was liquidated in 1930 after Guggenheim determined that its goals were accomplished.

The Daniel and Florence Guggenheim Foundation went beyond aviation and contributed to the aerospace industry. It supported the experiments of Dr. Robert H. Goddard of Clark University, a young scientist who believed that rockets could propel themselves into outer space. It also helped train aerospace engineers and laboratories, helping to usher in the age of rocketry. In 1929, Guggenheim earned the American Society of Mechanical Engineers' first aeronautical medal in recognition of his support of the aviation industry. In 1930 he received an honorary degree of Doctor of Commercial Science from New York University.

Guggenheim died on September 30, 1930 in Sands Point, New York, at the age of 74. By the time of his death, the man who had been hated for being a greedy, union-busting capitalist had earned a reputation as the ''father of aviation.'' Known for his generosity, few people today realize how Daniel Guggenheim amassed his fortune.

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Walter Hagen

Walter Hagen (1892-1969), often referred to by golf fans as "Sir Walter" or "The Haig," was the first superstar of American golf. Hagen earned his fame by winning tournaments with spectacular recovery shots and unmatched putting ability, skills that made up for his unpredictable tee shots. He is remembered as a master gamesman with an uncanny ability to remain relaxed and make the game of golf fun.

Hagen was born in Rochester, New York, on December 21, 1892, into a middle-class family of Dutch descent. His parents were William, a blacksmith for auto shops, and Louise Balko Hagen. As a child Hagen excelled at both golf and baseball. He became the leading baseball pitcher in the district, honing his fastball in his backyard after teaching his sister to catch for him. He was also exposed to golf at an early age, shagging balls at the Country Club of Rochester by the age of seven. During his teenage years Hagen wavered between pursuing a career in baseball or golf. Finally, speculating that baseball required the skills of eight teammates, Hagen decided to choose the sport over which he alone controlled his destiny.

Became a Golf Professional

When the National Open came to Buffalo, New York, in 1912, 20-year-old Hagen, having been promoted to working in the pro shop, asked his boss, club pro Andy Christie, for time off to play the tournament. Christie, afraid Hagen would be easily out-played by the professionals, refused to allow him to enter, but afforded him time off to watch the tournament. When Hagen returned from watching Johnny McDermott win the Open, he was wholly unimpressed with the play of the field. The following year Hagen was determined to enter the ranks of the golf greats. In his first outing at the 1913 Shawnee Open he played respectably but failed to finish in the money. Hagen's brash personality first came to the attention of the pros in the same year when he entered the National Open in Brookline, Massachusetts. The odds makers were favoring Harry Vardon or Ted Ray to win the tournament. Hagen made a legendary entrance into the locker room prior to the start of play and introduced himself to McDermott amidst a group of onlookers, explaining that he had come down from Rochester to help him stop Vardon and Ray. The golfers chuckled, but Hagen won new respect by finishing in a tie with McDermott for fourth place, with Francis Ouimet taking the victory away from Vardon and Ray.

In 1914 Hagen won his first tournament, the U.S. Open at Midlothian in Chicago. Hagen led from first round, shooting a new course record of 68. Going into the final day of play, Hagen held a four-stroke lead over crowd favorite Chick Evans, an advantage that Evans reduced to one by the time Hagen reached the final hole. According to Herbert Warren Wind in *The Story of American Golf,* "All Chicago, it seemed, was following Evans. Playing about three holes ahead of Chick, with no gallery to speak of, Hagen heard one mighty roar after another come from Evans' mob. All the way in Hagen heard the bursts of applause from Evans' gallery telling him that Chick was still coming." Hagen showed the first signs of his uncanny ability to focus and stay calm despite unnerving pressure, sinking an 8-foot putt on the final hole to win by one stroke.

Wins and Losses

Many were skeptical that the new champion could maintain his place among the leading golfers. His swing on his tee shots was unorthodox at best, and whether his drive would land in the fairway or in the rough to the left or to the right, no one, not even Hagen, was ever sure. But his putting skills, deft short iron play, and ability to get himself out of the trouble caused by his regular miscues gave him the ability to win tournaments. Grantland Rice, a sportswriter who followed Hagen throughout his career, wrote in *The Tumult and the Shouting: My Life in Sport,* ''Walter Hagen, a dazzling ornament to the history of sport, had the soundest golf philosophy I've ever known. More importantly, he applied it. 'Grant,' he said, 'I expect to make at least seven mistakes each round. Therefore, when I make a bad shot I don't worry about it. It's just one of the seven.''' According to Rice, ''A mistake meant nothing to him. Neither did defeat. He scorned second place. 'The crowd remembers *only* the winner. I'd as soon finish tenth as second,' he said.''

Hagen's distracters were not entirely wrong. Hagen's career performance was, in fact, a series of peaks and valleys. He always went for the win when other golfers opted for safer play to place in the money. He won in spectacular fashion, and sometimes he lost in similar style. In 1915 Hagen failed to defend his U.S. Open crown, and the following year was not even in contention. He took an even bigger blow in 1920 during his first attempt to play in the British Open, characterized by barren, bunker-filled courses and strong winds. Because Hagen lofted his shots high in the air, some predicted that his basically unsound game would be completely dismantled by the winds and bunkers. Confident as always, Hagen teed up the first day of play but ended with an abysmal score of 83 and finished the second day in last place of the field of 53. However, nothing could shake the unshakable Hagen. The next year he finished in sixth place at St. Andrews. In 1922 he won at Sandwich, becoming the first American to win a British Open. He would return to win again in 1924, 1928, and 1929.

By the end of the 1920s, Hagen had established himself as one of the greatest and most colorful golfers of his time. During his career he won the U.S. Open twice (1914 and 1919), the Professional Golfers' Association (PGA) Championship five times (1921, 1924, 1925, 1926, and 1927), and the British Open four times (1922, 1924, 1928, and 1929). He also won the French Open (1920), the Belgian Open (1924), and the Canadian Open (1931). Preferring to have a major title to his name throughout the year, Hagen did not mind working his way around the U.S. circuit. He won opens in Massachusetts (1915), Michigan (1921 and 1931), New York (1922), and Texas (1923 and 1929); three Metropolitan Opens (1916, 1919, and 1920); two North and South Opens (1918 and 1923), five Western Opens (1916, 1921, 1926, 1927, and 1932); one Eastern Open (1926); and the Gasparilla Open (1935). He was also selected to play as a member of the American Ryder Cup team, which played golf against teams from other nations, in 1927, 1929, 1921, 1933, and 1935. He was the nonplaying captain of the Ryder Cup team in 1937.

More than a Superstar

Hagen did more for golf than win tournaments. He was the sport's first superstar, ambassador, and flamboyant personality. According to Stephen Goodwin in *Golf Magazine,* ''Hagen could have been a poster boy for the 1920s. As a professional golfer, he became an international celebrity, known not only for his accomplishments on the golf course, but his extravagant lifestyle. His story wasn't exactly a tale of rags-to-riches, but he made pots of money and spent it with legendary abandon. He liked to travel in chauffeur-driven limousines, and he once showed up on the first tee of an exhibition match in top hat and tails, and a wee bit tipsy.'' Hagen enjoyed drinking and was known to occasionally arrive at a tournament or exhibition match slightly late and still wearing the clothes from the day before. His love of show did not bode well for his two marriages. He wed Margaret Johnson in 1917. They had one child and were divorced in 1921. He married Edna Strauss in 1924, and they divorced in 1934. Financially, Hagen was the first professional golfer to reach 1 million dollars in earnings and spent it all on extravagance as he went. He was also the first golfer to hire an agent to represent him. Hagen, like no other pro before him, knew the power of image and appearance.

The King of Match Play

Match play was where Hagen was the king of his domain, which included the PGA Championship. He won 29

consecutive matches in the PGA Championship and 34 out of the 36 he played. He also played in some legendary match play exhibitions. Perhaps the most famous was the 1926 challenge match between Hagen and the great amateur golfer, Bobby Jones. Publicized as a battle between amateur and pro, Jones was considered by most to be a better golfer; however, Hagen was the supreme match player. According to Pat Seelig in *Golf Magazine,* Jones, who was already considered a great golfer and a favorite of the press, represented golf in its unsullied purity as an amateur, whereas ''on the other hand was Walter Hagen, a brilliant showman for whom money was nothing more than something to spend-and the only way to get it was by playing golf. In other words, professional golf at its best-or worst.'' In his usual manner, Hagen combined ridiculously poor shots with brilliant recoveries and spectacular putting to take the lead. Jones, who agonized over every errant shot and bemoaned each Hagen recovery, lost his focus, and Hagen won the two-round match, 12 and 11.

He was not only a master of playing golf, he was also a master at playing people. This made match play, in which score is tallied by the number of holes won, not total shots, a perfect venue for Hagen who loved to play with the minds of his opponents. John M. Ross described Hagen's ''applied psychology'' in *Golf Magazine,* ''One of Hagen's most successful tactics was to lull an opponent into swapping banter between shots, getting him so amused he was vulnerable to a crack in concentration when important shots were played. Hagen, on the other hand, could turn off the fun like a light switch and devote total attention to the task at hand.'' Hagen would distract younger opponents with conversations of a possible invitation to a future exhibition tournament. He acknowledged in his autobiography *The Walter Hagen Story* (1956): ''Through the years I've been accused of dramatizing shots. Of making the difficult shots look easy and the easy shots look difficult. Only that last came naturally, believe me. Well, I always figured the gallery had a show coming to them. I deny I ever held up a game by any such shenanigans, but I don't deny playing for the gallery. I don'' deny trying to make my game as interesting and as thrilling to the spectators as it was possible for me to make it.''

Sir Walter

Despite his love for flashy clothes, limousines, and nightclubs, Hagen was the consummate gentleman, always charming and at ease, making others, including Hollywood stars and British royalty, desire to be in his presence. As Sir Walter, Hagen was both golf star and entertainer. Wind concludes, ''Great as he was as a golfer, he was even greater as a personality-an artist with a sense of timing so infallible that he could make tying his shoelaces seem more dramatic than the other guy's hole-in-one.'' Hagen was named a charter member of the PGA Hall of Fame in 1940 and retired the following year. He died in Traverse City, Michigan, on October 5, 1969.

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Samuel Hahnemann

Samuel Hahnemann (1755-1843), a 19th century German physician and chemist, developed homeopathy, a form of medicine that uses minute doses of herbs and other substances to promote healing.

Appalled by the barbaric and violent medical practices of the time and concerned for the health of his growing family, Hahnemann spent years conducting experiments to study the healing properties of various materials. He believed that small doses of natural drugs could provoke symptoms of the diseases they sought to cure, prompting the body's own immune system to heal itself. The practice of homeopathy grew from this theory, based on Hahnemann's thesis that ''like cures like.'' The doctor devoted his life to homeopathy, conducting endless tests, promoting his theories, and battling detractors. Homeopathy flourished around the world. Its popularity peaked in the United States in the early 1900s, then suffered a sharp decline due to protests from proponents of modern medicine, although it has remained immensely popular in many parts of the world, including India and Europe.

Fascinated by Science

Christian Friedrich Samuel Hahnemann was born April 11, 1755, in Meissen, Upper Saxony, Germany, to Johanna Christiana (Speiss) and Christian Gottfried Hahnemann. His father worked as a painter, decorating porcelain. As a child, Hahnemann studied Latin, Greek, Hebrew, history, physics, botany, and medical science, taken under the wing of teachers who recognized his academic gifts. His father, who disdained formal education, would often withdraw his son for what he called ''thinking lessons,'' but Hahnemann persisted, drawn to the study of medicine. At age 20, he enrolled in the University of Leipzig, where he supported himself by tutoring and by translating books. After two years, Hahnemann moved to Vienna to study at a Catholic

hospital. In 1779, Hahnemann received his doctor of medicine degree from the University of Erlangen.

Still fascinated with science, especially chemistry, Hahnemann further immersed himself in the study of pharmacy after his move to Dessau in 1781. There, he met Johanna Henrietta Leopoldina Kuchler. The two were married December 1, 1782, and settled in Gommern, where they welcomed the first of 11 children in 1783. The next year, Hahnemann published his first medical work.

Dissatisfied with Treatments of the Day

As the protective father of many children facing a host of diseases and illnesses, Hahnemann became increasingly uncomfortable with the medical techniques of the day, later dubbed the ''Age of Heroic Medicine.'' Lack of medical knowledge coupled with a belief in evil spirits and curses led well-meaning physicians to prescribe such treatments as blood letting, in which doctors would remove nearly all of patients' blood. Another popular treatment was blistering, an attempt to draw toxins out of the body through the application of hot substances. Doctors also dispensed huge doses of drugs including mercury, arsenic, opium, and alcohol, often trying to induce vomiting and emptying of the bowels. ''Massive doses of calomel,'' noted a writer for *FDA Consumer,* ''not only cleaned the bowels, they also caused teeth to loosen, hair to fall out, and other symptoms of acute mercury poisoning. Such 'heroic' therapy often prolonged the illness, if it did not kill the patient outright.'' In the United States, George Washington died in 1799 after being treated for sore throat. His therapies included bloodletting and blistering with cantharides, a concoction made from dried beetles.

Hahnemann recognized the fallacy of such treatments, and instead encouraged his own patients to seek exercise, healthy food, and fresh air. Eventually, he became so disenchanted with medicine and his inability to effectively treat disease that he quit his job and moved to Dresden. There he spent five years studying chemistry and working on translations of scientific texts and other books into German. Working on his own experiments, Hahnemann began to make important discoveries while gaining eminence for his own publications.

Like Cures Like

While translating William Cullen's *Lectures on the Materia medica* into German, Hahnemann began to doubt Cullen's theory about Cinchona bark, a Peruvian plant that is now the basis of the malaria cure quinine, so he launched his own experiments, using himself as a guinea pig. Taking large doses of the substance, Hahnemann developed the fever, chills, thirst, and throbbing headache that characterize malaria. This experience convinced Hahnemann that small doses of the same substance would prompt the body's own immune system to fight off the disease, in much the same way a flu shot carrying deactivated germs wards off the flu. This became Hahnemann's famous maxim, *like cures like,* or the *Law of Similars.*

For years, Hahnemann enlisted his family for experiments that involved inducing various symptoms, testing out more than 2,000 substances ranging from herbs to snake venom, and carefully recording the results. Finally, he began to apply his remedies to actual sick people, administering concoctions he hoped would mimic the symptoms already being exhibited by the patient. At first, Hahnemann noticed that his patients actually became sicker from his substances. This prompted him to dilute his medicines into smaller and smaller doses to find the tiniest possible portion that would still trigger the body's response. To his own surprise, Hahnemann discovered that the more diluted remedies were actually more effective at treating diseases. This became his *Law of Infinitesimals,* which holds that even though none of the original molecules may remain in a particular dilution, the *vital forces,* or healing power, of the substance remains.

Hahnemann's remedies were created systematically, in a process that included placing one drop of the substance in 99 drops of water or alcohol, then shaking the container vigorously, and repeating the process several times. In theory, after several dilutions, not a single drop of the original substance was left. However, scientists in the 1970s used a nuclear magnetic resonance machine to prove that ''even though there is no substance left in most homeopathic remedies, their footprint remained in the alcohol/water that the substance was diluted in,'' wrote homeopathic physician and M.D. Jeffrey Migdow in *New Visions Online.*

Assisted by his four grown daughters, Hahnemann conducted hundreds of experiments, or provings, which he

collected in his landmark 1810 book *Organon der Rationellen Heilkunde,* or *Organon of Rational Healing.* The book, which explains every one of Hahnemann's discoveries and experiments, is widely considered Hahnemann's most important work. In it, he dubs his practice *homeopathy,* from the Greek words homoio, or similar, and pathos, disease or sickness. Hahnemann called other medical practitioners ''allopaths.''

Controversy Alights

The publication of Hahnemann's *Organon* resulted in immediate controversy, even though homeopathy was used successfully to battle a number of disease epidemics. ''He was attacked in medical journals of the day, [and] books and pamphlets were fulminated against him and his strange doctrines,'' wrote Dr. Sumit Goel in *Life and Works of Samuel Hahnemann* at HomeopathyHome.com. ''He was called a charlatan, a quack, an ignoramus. His minute doses were declared to be impossible. The books and pamphlets written against homeopathy may be numbered by hundreds.''

Pharmacists opposed Hahnemann because he prepared his own remedies, bypassing apothecaries. As a result he was run out of several towns and nearly forced to quit practicing by apothecaries who banded together and complained to authorities that Hahnemann was infringing on their business. In 1821, Hahnemann was saved by the Grand Duke Frederick of Anhalt-Coethen, a staunch homeopathy believer, who invited Hahnemann to live under his protection and practice freely.

Despite the controversy, homeopathy flourished, and developed a strong following that included many prominent people, like Henry Wadsworth Longfellow, Daniel Webster, Louisa May Alcott, James Garfield and John D. Rockefeller. Hahnemann lectured widely and in 1828 published another groundbreaking work, *Chronic Diseases: Their Nature and Homeopathic Treatment.*

Attempted Retirement

In 1830, at the age of 66, Hahnemann's wife, Johanna, died. A year later, Hahnemann's long-time protector and patron, Grand Duke Frederick, also died. Hahnemann remained in Coethen, lecturing, writing, and receiving students. One of these students was a 35-year-old French woman by the name of Marie Melanie d'Hervilly, whom Hahnemann married in 1835. At the request of his new wife, Hahnemann moved to Paris, where he intended to retire.

Hahnemann, however, was too well-known and his knowledge of homeopathy too in demand. Within a few years, Hahnemann had a larger practice than ever, and students visited from around the world. He spent the last several years of his life visiting patients, lecturing, and revising a sixth edition of his *Organon,* all the while battling a chronic lung infection that reoccurred each spring. He died July 2, 1843, at the age of 90.

Homeopathy Spreads to the United States

Homeopathy flourished in the United States after Hahnemann's death. Philadelphia's Homeopathic Medical College was opened in 1848, founded by Dr. Constance Hering, a medical doctor whose original exposure to homeopathy was through experiments he designed to disprove it, wrote Migdow in *New Visions Online.* Hering contracted a serious infection in a laboratory accident. Instead of amputating his hand, which was the typical treatment of the day, ''he opted to take a homeopathic trauma remedy, and within a few weeks his hand had healed. He subsequently became a firm believer and helped homeopathy grow quickly in the United States.'' In 1884, the school merged with the Homeopathic Hospital of Pennsylvania under the name of Hahnemann Medical College and Hospital.

By 1900, America was home to 111 homeopathic hospitals, and 22 homeopathic medical schools, and 1,000 homeopathic pharmacies, Migdow wrote, noting that a quarter of urban physicians practiced the art, and nearly half of the population sought its care.

Just like in Europe, however, non-homeopathic medical practitioners opposed homeopathy, for both scientific and economic reasons. ''From the 1860s until after the turn of the century,'' advised the *Family Guide,* ''medical groups attempted to expel any physician who practiced homeopathy or who even consulted with a homeopath about the care of a patient.'' Eventually the American Medical Association issued a report ordering all accredited medical schools to be modeled after the conventional Johns Hopkins University. ''Thus,'' Migdow wrote, ''homeopathic schools went unfunded and soon bankrupt.'' The number of American homeopathic medical schools dwindled to two in 1923. None survive today.

Decline and Rebirth of Homeopathy

Homeopathy suffered further decline after barbaric practices like bloodletting went out of fashion and new drugs like penicillin and antibiotics gained prominence. Still, ''the National Center of Homeopathy carried on, getting all the remedies FDA approval in the late 30s,'' Migdow wrote. ''The remedies were continually made by homeopathic pharmacies and when homeopathy resurfaced in the 60s the remedies were ready and waiting!'' Homeopathic remedies are still largely unproven and unexplained by conventional science, although Pelletier notes that ''for many commonly prescribed allopathic drugs, including aspirin and some antibiotics, the mechanism of action remains equally unknown.''

The 1960s spawned a growing back-to-the-land movement that sparked new interest in alternative medicine, including homeopathy. By the 1990s, the alternative medicine movement had grown to the point that even the American Medical Association was forced to recognize it. A 1998 article in *JAMA, the Journal of the American Medical Association,* called homeopathy ''another tool in the bag,'' acknowledging its prevalence. ''In a sense, part of homeopathy's popularity may be due to this patient-cen-

tered view of illness, where the key to resolving health issues lies in understanding and treating all symptoms, not just those that fit the textbook description of a specific disease.''

The practice remains widely accepted around the world, especially in India, Latin America, and Europe. The United Kingdom boasts five homeopathic hospitals, where homeopathy is covered under the National Health Service, wrote Dr. Kenneth R. Pelletier in *The Best Alternative Medicine.* France is home to eight schools offering advanced homeopathy degrees, and nearly all French and German pharmacies, Pelletier reported, ''carry homeopathic medicine along with conventional medicines.'' In India, there are more than 100 homeopathic medical colleges and more than 100,000 homeopathic physicians.

Homeopathy has been found to be especially helpful for treating chronic illness, including allergies, headaches, arthritis, colitis, asthma, peptic ulcer, high blood pressure, and obesity. It can also help remedy colds and rashes. Many health food stores offer homeopathic first aid kits designed to treat basic injuries, like stings, sprains, cuts and bruises.

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John Harington

Sir John Harington (1560-1612) was an ambitious courtier who spent much of his life seeking favor at Queen Elizabeth's Court. He relied on his sharp wit and lively descriptive writing to attract attention, sometimes for better and sometimes for worse. His work includes numerous epigrams, the first English translation of Ludovico Ariosto's *Orlando Furioso,* a tract on an improved toilet that also served as a metaphor on Elizabethan life, and a political treatise on Ireland.

Harington was born at Kelston near Bath on August 4, 1560. His father, also named John, had served under Sir Thomas Seymour, high admiral of the fleet of Edward IV. When Seymour was accused of treason, the senior Harington was imprisoned in the tower along with his commander. His lot improved greatly when he became the confidential under treasurer to Henry VIII, the position in which he served at the time of Harington's birth. Harington senior's first wife was the illegitimate daughter of the king. Through her, the Haringtons had acquired the family estate. Isabella Markham, Harington senior's second wife and John's mother, had served as a maid of honor for Elizabeth before she assumed the throne. Through these connections, Queen Elizabeth came to be named Harington's godmother. Throughout his lifetime, Harington ambitiously, if not always successfully, pursued a favored place at the Queen's court.

Harington received his first formal education at Eton, where he studied under William Wickham, who later became the Bishop of Winchester. Showing an early inclination for literary endeavors, Harington translated Foxe's *Book of Martyrs* into Latin. Queen Elizabeth also took an active interest in her godson, ''Boye Jack'' as she called him. On at least one occasion she sent him a copy of a speech

she had delivered before Parliament, requesting his literary assistance. Although not an exceptionally hardworking student, Harington performed academically well enough to matriculate at King's College, Cambridge, in 1576, earning a bachelor's degree in 1577 (or 1578) and master's degree in 1581. While at Cambridge, Harington maintained the status of *filius nobilis,* an ancient title assigned to sons of noblemen and bishops. Considering his father's lack of a noble designation, the entitlement bestowed on Harington gives evidence to the influence of his relationship as the Queen's godson.

Upon his graduation from King's College, Harington entered Lincoln's Inn in London to study law. However, when both his parents became deceased, his mother in 1579 and his father in 1582, Harington quickly abandoned his studies to claim his inheritance of the family estate at Somerset. The following year he married Mary Rogers, the daughter of Sir George and Lady Jane Rogers of Cannington in Somersetshire. Harington moved into the family estate at Kelston, which remained his primary residence until his death. He and his wife had nine children that lived beyond infancy and two that died at birth. Seven of the nine children survived Harington's own death.

Began Life at Court

According to Townsend Rich in *Harington and Ariosto: A Study in Elizabethan Verse Translation,* ''Harington, although living in the country, spent a good deal of time at Court. Elizabeth favored him because of his position as her godson and because of the long years of service of his parents. He had reason to expect a brilliant career at Court. Harington had a thorough education at Eton and Cambridge, good family connections, and a ready and amusing mind. He began his career as a writer of epigrams as soon as he arrived at Court, and quickly obtained a reputation as a wit.'' Epigrams, short, witty, and satirical poetic verses, became Harington's trademark. Although only one out of the 400 epigrams that he wrote was published during his lifetime, most circulated widely in unpublished form. He had a distinct talent for the succinct, biting style of poetry: ''Treason doth never prosper, what the reason? / For if it prosper, none dare call it treason.'' Addressing a wide variety of themes and issues, Harington often pointed his barbed remarks at individuals or certain types of people. He seemed to disdain extremes in all directions, attacking the overly pious along with the overly indulgent.

Translated *Orlando Furioso*

The impact of Harington's wit upon his relationship with the Queen and his place in the Court was varied. Popular for his epigrams, he often pushed his humor to the edge, and sometimes over the edge, thus earning the Queen's ire. According to a traditional tale, during the 1580s, being well versed in the Italian language, he translated the indelicate and bawdy story of Giocondo from canto 28 of Ariosto's *Orlando Furioso.* Probably in an effort to increase his popularity, he began circulating his translation around the Court. The story found the favor of the Queen's maids of honor, but when the Queen discovered that her godson was behind the translation, she was furious at him for corrupting the minds of her maidens. As punishment, Harington was banned from the Court and ordered by the Queen to translate the whole of *Orlando Furioso.* Harington returned to Kelston and fulfilled the Queen's command.

According to D. H. Craig in *Dictionary of Literary Biography: Sixteenth-Century British Nondramatic Writers,* the resulting translation was an ''exceptionally elaborate book.'' It is filled with marginal notes, illustrations, commentary, summary, and other literary addition. As Craig describes, ''Some of this is taken over from the Italian editions of the poem. But a great deal of the apparatus is specifically designed for Harington's English readers. While aware that intruding English references in the text or changing the story would be 'wronging mine author,' Harington fills the spaces around his translation with reminders and observations that make him a remarkably immediate presence in the book. The translation itself is readable, sustaining narrative momentum with a brisk, sometimes spritely, use of the ottava-rima stanza (eight lines of iambic pentameter, rhyming *abababcc).*'' Published in 1591, *Orlando Furioso in English Heroical Verse,* which Harington dedicated to the Queen, became very popular. It was reprinted in 1607 and 1634.

Metamorphosis of Ajax

Despite the fact that the translation granted Harington some measure of fame, he remained unsuccessful in securing an position of importance at Court. During the 1580s he was recognized as qualified to serve as a justice of the peace, and he traveled briefly to Ireland on a failed expedition to re-colonize the province of Munster. In 1592 he was appointed sheriff of Somersetshire, but the assignment did not carrying the prominence of position to which Harington deeply aspired. Discouraged and disillusioned, Harington returned to his family in Kelston in 1594. However, he did not completely abandon his ties to Queen Elizabeth, sending her frequent correspondence with humorous news of the countryside. At some time during the 1590s Harington also wrote his *Discourse Showing That Elias Must Personally Come before the Day of Judgment,* an unpublished defense of a literate interpretation of Biblical references to the return of the prophet Elijah. Ultimately unable to shake his desire for life at Court, Harington wrote a pamphlet, *Metamorphosis of Ajax.* Rather than earning him advancement, the publication once again resulted in his dismissal by Elizabeth.

During his time in the country, Harington had invented an indoor toilet. The English term for a toilet is a jakes; therefore, *A Metamorphosis of Ajax* is a playful way of noting improvements to the toilet, or privy. Although the work did, in fact, provide an account of an improved toilet that involved flushing with water from a cistern and a stopper that prevented smells from rising from the storage below, the work was much more a satirical metaphor of English society. Most considered the whole subject a breach of common decency, and Harington had difficulty finding a printer. Eventually, Richard Field agreed to serve as the

publisher, and it was released in 1596 with the full title of *A New Discourse of a Stale Subject, Called the Metamorphosis of Ajax.* Harington listed the author as ''Misacromos (hater of filthiness).''

Harington's intent was not to merely broach a subject so repulsive to attract idle attention. His subject matter was meant to shock his audience into hearing his message of reform, moving from ''privy faults'' to ''privy vaults.'' According to Craig, ''readers were to be repelled initially by all the talk of urine and ordure but then reminded that vice (however painted and perfumed) was a far more serious offense against moral sensibilities.'' Filled with characters drawn from family and friends along with veiled representations of his enemies, the work also makes common use of biblical characters and classical writers. Sometimes the tract provides a series of pleading, sometimes a courtroom scene, and, in a part published separately, patrons in a diner raising objections to the subject matter. Whatever his intended effects, the result of the publication of *Metamorphosis of Ajax* probably ruined any chance of obtaining a position at Court. Although Elizabeth sympathized with the message, she was displeased with her godson for once again stepping over the line of decency. Interpreting a section of the treatise as an attack on Leicester, she was sufficiently angry to send Harington away from the Court once more. She did, however, install Harington's ''water closet'' in the Richmond Palace, making it the first indoor plumbing of its type.

Traveled to Ireland

For several years, Harington remained away from Court. By 1599, however, the stir caused by *Metamorphosis of Ajax* had subsided, and he was appointed by the Queen to accompany the Earl of Essex to Ireland to squelch a rebellion of the Earl of Tyrone. In the complex politics of the Queen's Court, in which the loyalty of the Earl of Essex was not completely trusted by Elizabeth, most likely Harington was sent along to protect the Queen's interests, serving as something of a spy. Granted an important mission with the chance to prove his worthiness to the Queen, Harington, having been warned by his friends and family to maintain his distance and cap his wit, made the mistake of allowing Essex to bestow knighthood upon him on July 30, 1599. He was also reported to have visited the outlaw Earl of Tyrone while waiting in Ireland for the rest of the expedition to arrive. The whole venture was a grand failure. Upon his return, Essex was removed from his position, tried, and placed under house arrest. Having associated himself too closely with Essex, Harington faced the Queen's anger. He assuaged her by presenting a detailed account of the expedition. Nonetheless, he removed himself from Court and returned to Kelston.

Back at Court

Harington was back at Court in early 1601 and participated in protecting the Queen from the now-rebellious Essex. Following the rebellion, Harington made several trips between Kelston and London. On at least one occasion the Queen told him bluntly to leave. During one stay in London, he visited Essex, who convinced Harington to carry a message of contrition to the Queen on his behalf. Finding himself in the uncomfortable position of being in the middle of the quarrelling sides, Harington found the solitude of his country home appealing for once. He did, however, continue to return to the Queen's side, especially in her dying days in 1602.

With the Queen's death and James's accession, Harington continued to seek the Court's favor, but he was never to achieve the position he desired. His financial situation had deteriorated, and the unwise promise of guaranteeing a loan for his uncle, Thomas Markham, landed Harington in jail for debt in 1603 and 1604. Despite his situation, he continued to write, translate, and court the favor of the king and Prince Henry (to whom he forwarded some of his writings). After publishing *A Short View of the State of Ireland* in 1605, in which he lists his qualifications for the positions, Harington suggested that he be appointed archbishop and lord chancellor of Ireland. Nothing became of his attempts at self-promotion, and he returned to writing. In 1607 he published *The Englishman's Doctor,* which addresses some of the issues raised in *Metamorphosis of Ajax.* He was working on a metrical paraphrase of the Psalms in May 1612 when he became ill. He died at Kelston on November 26, 1612.

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John Harvard

Little is known about the short life of John Harvard (1607-1638). Yet his legacy has continued down through the centuries as the principal benefactor of Harvard University, arguably one of the world's most highly respected centers of learning.

Although John Harvard was certainly an accomplished man he was not a man of great accomplishments. It must be noted, however, that he died in his 31st year and it is impossible to say what he would have accomplished had he lived a full life. He is thus remembered not for his achievements but for a generous endowment. Harvard is often described as the founder or sometimes as the ''principal founder'' of what is now known

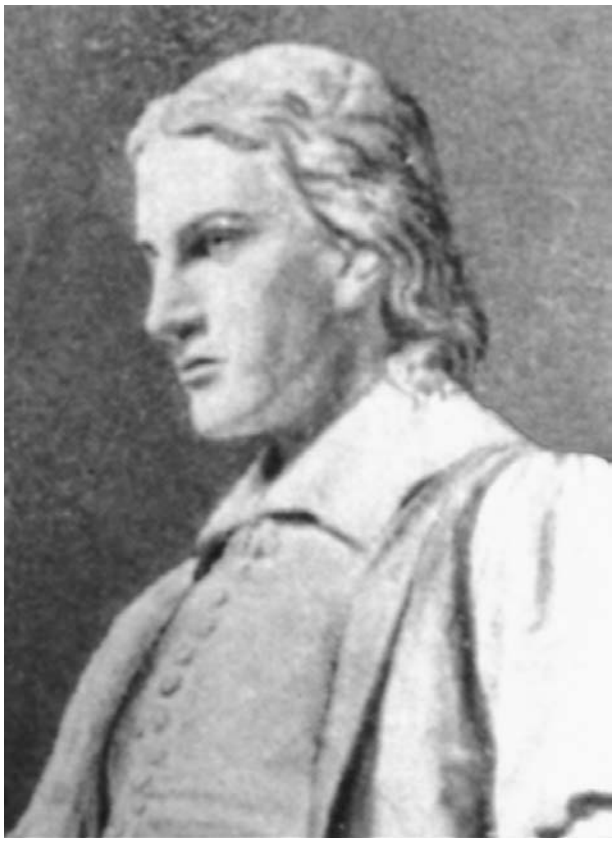

as Harvard University. This characterization is quite misleading. It is more apt to describe him as ''Harvard's benefactor'' or as a philanthropist responsible for aiding the school.

When Harvard died in 1638 he left half of his estate and his library of classic and theological texts to a college whose operations were overseen by the Great and General Court of the English Colony of Massachusetts Bay. In October of 1636, two years prior to Harvard's death, it was decided by this governing body that funds would be allocated for the establishment of a college especially for the advanced training of ministers for the Congregational Church. Originally called Newton the college's name was changed to Cambridge by 1638 but then ordered changed to 'Harvard' in 1639 following John Harvard's death and subsequent bequest.

John Harvard was born into a prosperous middle class family in November of 1607 in St. Saviour's Parish, Southwark, England near by London Bridge and the Southwark Cathedral. Southwark has been described as one of the roughest and bawdiest sections of London. Although his exact birth date is not known, Harvard was christened on November 29th. His father Robert owned a butcher shop and the Queen's Head tavern. His mother, Katherine Rogers, was the daughter of a livestock dealer and alderman in Stratford-upon-Avon. Katherine was Robert's second wife. John Harvard's father and four of his siblings died, however, in the 1625 plague—leaving John, his mother, and a younger brother Thomas. There is no mention of John Harvard in any historical records except those relating to his 1607 baptism and the 1625 plague which devastated his family. Katherine was re-married to a prosperous cooper named John Elletson. However, her second husband soon died, leaving the Harvard family with an even larger estate.

These various family inheritances allowed Harvard to enter Emmanuel College, Cambridge in 1627 where he studied for seven years earning an A.B. in 1631 and an A.M. in 1635. It is believed that Nicholas Morton, the rector of St. Saviour's, provided the credentials that allowed Harvard to enter the college. Emmanuel College was known for its Puritan ideals. Even though Harvard received religious training, there is no indication he was ever ordained to the ministry or was connected officially with any church. With the exception of Harvard's admission papers, the College has no records concerning him. It still does, however, have one of the two extant Harvard signatures on a subscription book related to his taking his degrees.

In July of 1635 Harvard's mother died following a third marriage. The following year Harvard married Anne Sadler, a classmate's sister. Her father, John Sadler, was vicar of Ringmer. Their marriage did not produce any children. Harvard's brother Thomas died before May 5, 1637 leaving Harvard with an inheritance. During these years various legal documents including his mother's will, his father-in-law's will, a real estate lease, and a debt document describe Harvard as a 'clerk'. The term 'clerk', however, is believed to be used in conjunction with Harvard taking his holy orders.

As part of a Puritan migration Harvard and his wife emigrated to America in 1637. Before leaving England, however, Harvard sold four inherited houses with which he purchased a large number of books to be taken to America with him. Being the sole survivor of a fairly well-to-do family, made even more prosperous by inheritances from his mother's re-marriages, Harvard could be justly described as a ''wealthy citizen'' of Charlestown, Massachusetts. He and his wife joined the Puritan Church and, by late 1637, Harvard had become a freeman. This position bestowed upon him many political rights and privileges and 120 acres of land. This land grant indicates that, in all probability, Harvard brought over cattle and servants to care for them, livestock at the time being a profitable industry in New England. Harvard and his wife soon built or purchased a house in Charlestown. It was most likely a substantial residence as 60 years later it was serving as a parsonage. Harvard also served as the assistant to the Reverend Zechariah Symmes, pastor of the First Church of Charlestown and as a teaching elder which required him to explain scripture and deliver sermons to the congregation. It is doubtful, however, if Harvard was ever formally ordained to that position. Harvard, Symmes, and Increase Nowell were appointed to a committee ''to consider of some things tending towards A body of Lawes, etc.,'' indicating Harvard's high standing in the community. Unfortunately Harvard died in Charlestown on September 14, 1638 of '' a consumption.'' While some sources claim Harvard died of tuberculosis others claim that the length of his illness is unknown or may have been rather short. It is thought that

Harvard was to sick to write a will and it is imagined by some that his wife, Pastor Symmes and friend Nowell were gathered around his death bed when he whispered: ''My books and half my estate to the College, the rest to my beloved wife.'' Fifteen months after Harvard's death the widow Katherine married the Reverend Thomas Allen. Allen executed Harvard's estate and his nuncupative will.

The amount of Harvard's bequest has never been officially determined because much of his estate consisted of real estate in England which was not readily converted to cash. Respected historians, however, put the bequest at around 375 dollars, a sizeable amount of money at the time and the school's largest bequest to that date. The bequest provided enough money to construct a sizeable building first known as Harvard College and then later known as Harvard Hall-(although one of Harvard's biographers believes that construction of the building had started prior to Harvard's death). A 1764 fire destroyed most of Harvard's books that were willed to the school.

There is little in the historical record, other than the bequest, to provide a legacy for John Harvard. Thomas Shepard, a Cambridge minister, described him as being ''a scholar and pious in his life and enlarged toward the country and the good of it in life and death.'' An early history of Harvard College described its benefactor as ''a godly gentleman and a lover of learning.'' Harvard has also been described as preaching and praying with tears in his eyes while showing great affection. Harvard left behind no writings, papers, letters, or sermons. There have also been persistent but unproven assertions that there was a relationship, although not necessarily familial, between both sides of Harvard's family and William Shakespeare. It has been asserted, but again without much hard evidence that Shakespeare served as a matchmaker between Robert Harvard and Katherine Rogers. In 1828 Harvard alumni dedicated a granite monument to the memory of John Harvard. In 1864 a seated statue to their school's namesake was likewise dedicated. According to one source, however, Harvard's greatest legacy is his obscurity and the almost ''accidental'' link between John Harvard and the great university.

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Will Hays

A prominent Republic politician, Will Hays (1879-1954) gave up his political ambitions after serving as U.S. postmaster general to become the motion picture industry's morality czar. Hays set up a strict movie production code that saved Hollywood from government censorship by imposing limits on acceptable screen behavior; it became the basis for an early industry movie rating system.

William Harrison Hays was born on November 5, 1879, in Sullivan, Indiana. His parents, John T. Hays and Mary (Cain) Hays, were strict Presbyterians, and Will Hays became steeped in small-town values. John Hays ran a law firm in Sullivan after moving the family from Ohio. In 1900, Will Hays graduated from Wabash College and was admitted to the bar. He joined his father's law firm.

Hays married Helen Louise Thomas on November 18, 1902. In 1904 he received his master's degree from Wabash College. He practiced law in Indiana until 1920 while becoming prominent in politics.

Hays was a staunch and active Republican. His strict, conservative upbringing made him an attractive figure for the party. He did not smoke or drink, was a brilliant speaker and excelled at public relations. Before he was 21, he was elected precinct committeeman. From 1904 to 1908, while still practicing law with his father, he served as chairman of the Republican Committee of Sullivan County. During this same period, he also was a member of the Republican State Advisory Committee. From 1906 to 1908, Hays served as chairman of the speakers' bureau of the Republican State Committee.

Hays found satisfaction in his growing political activities and community responsibilities. In 1910 he became a state district chairman for the Republican Party, a position he held until 1914. He was also elected city attorney for Sullivan County in 1910 and served in that post through 1913. He soon began to stretch his political power from local committees to statewide activity. From 1914 through 1918 he was chairman of the Republican State Central Committee in Indiana. In 1917, when the United States entered World War I, Hays became chairman of the Indiana State Council of Defense, a post he held until 1918.

Hays' reputation soon spread beyond Indiana and he became a prominent national Republican figure. In 1918 he was named chairman of the Republican National Committee. Hays was a dark-horse candidate for the Republican presidential nomination in 1920, and ended up playing a key role in the election of the party nominee, Warren G. Harding, to the White House. Harding appointed Hays as postmaster general of the United States on March 5, 1921. Three months later, he resigned as chairman of the Republican Party.

Hollywood's White Knight

Morality became a divisive issue during the 1920s in the United States. One focal point of the cultural debate was Hollywood and its movies. Known for promiscuity, gambling and alcohol, Hollywood developed an image as a hotbed of immoral behavior. In the early 1920s the town was rocked by a series of scandals which brought widespread condemnation from civic, religious and political organizations. In 1921, one of America's most popular movie stars, comic Roscoe ''Fatty'' Arbuckle, was accused of raping a young actress, Virginia Rappe. After she died of internal injuries, he was indicted for manslaughter. Arbuckle was eventually acquitted, but the public outcry about Hollywood's lack of morals became deafening.

Women's clubs, church organizations, youth movements, and various reform groups demonstrated across the country, calling for censorship of Hollywood films. By 1922 the federal government and 36 states were considering enacting laws against the industry. Banks began to rescind movie companies' credit lines. The media fed the frenzy by blowing minor scandals out of proportion, with the encouragement of many European business interests. The European movie industry, decimated by the war, was eager to rebuild itself and break Hollywood's near-monopoly on feature films. Besides these attacks, the American film industry was concerned about declining attendance at movies and competition from radio. Nervous about the growing backlash toward the industry and fearing censorship, the movie industry decided to regulate itself.

Industry leaders sought the right man to help them fend off censorship. The choice came down to three: Herbert Hoover, Hiram Johnson and Will Hays. Hays had met many of the movie industry leaders while campaigning for Harding. His political background, skill in public relations, legal and religious authority, and his connections with well-placed people made him the top choice. Hays was a shrewd judge of political opinion, a successful executive and, most importantly, a master communicator to mass audiences.

On December 8, 1921, movie moguls Lewis J. Selznick and Saul Rogers approached Hays. On January 14, 1922, less than a year after becoming Postmaster General, Hays became head of the newly formed Motion Picture Producers and Directors Association (MPPDA), at a salary of $100,000 a year. Hays insisted that his job be defined as ''spokesman'' for the industry, yet he was granted veto power over decisions by the MPPDA's board of directors.

The Hays Office

The Motion Picture Producers and Directors Association soon became known as the ''Hays Office.'' Hays kept his office and staff in New York, removed from the Hollywood atmosphere, yet near the headquarters of movie production companies. As spokesman for the industry, Hays used his powers of persuasion to mollify the public. Within three months of taking office, Hays established relationships with major banks, which resumed giving loans to the film industry.

Hays met with dozens of influential critics of the industry, from the Boy Scouts of America to the National Council of Catholic Women. Hays persuaded these and other organizations to drop their calls for censorship and instead join an industry public relations committee to advise the movie companies. A representative of the committee was assigned to the Hays Office and paid a salary. Some of the organizations eventually dropped out of the committee, calling it a smokescreen for the industry.

Will Hays was a passionate and persuasive speaker. When he was overtaken by emotion, his voice would rise and he would wave his hands, pounding on his desk for emphasis. He had a strong memory for faces, situations and circumstances and a passion for minute detail. Hays possessed a quick political mind; he was able to take multiple bits of information, categorize them and make an evaluation within moments. He garnered the respect of the leaders of the industry he was hired to save as well as the conservative leaders who were trying to establish strict moral codes governing Hollywood.

Hays directed much of his attention to improving the public image of Hollywood movies. Hays got publicists to eliminate references to movie star luxuries that common people associated with immorality, such as expensive cars and champagne baths. Some prominent actors known as partygoers soon disappeared from movies altogether, women with questionable reputations were dropped from the lists of extras, and certain romantic relationships between stars were publicized as marriages. ''Morals clauses'' soon began to appear in actors' contracts, giving studios the power to terminate contracts if actors were involved in

scandals. President Calvin Coolidge felt the Hays Office efforts were so effective that he scuttled efforts for federal regulation of Hollywood in 1926.

The Production Code

On November 27, 1930, Will Hays married his second wife, Jessie Herron Stutsman. By then Hays had authored the Production Code, a detailed description of what was morally acceptable on the screen. The code listed every subject that was forbidden in movies. It prohibited profanity, ''lustful embracing,'' and ''illegal drug traffic.'' It allowed no negative representation of the United States government. Producers were required to summarize their screenplays for approval from the Hays Office. If a movie did not meet the Hays Production Code, it was not released. Rather than face censorship, the movie industry accepted the code, which remained in effect for three decades until it was supplanted in 1966 by a voluntary ratings system.

As the Great Depression took hold in the United States in the 1930s, attendance at films began to decline. The American public looked to the movie industry to provide escape from daily troubles, and films became more overtly sexual. Movie stars such as Mae West pushed the Production Code as far as possible, prompting a renewed backlash against Hollywood immorality. In the mid-1930s, the Legion of Decency was formed by a group of Catholics bent on reforming films. The Legion pledged to review all movies and recommend which were acceptable for viewing by good Catholics. This pressure forced the MPPDA to reaffirm the Production Code and announce it would levy a $24,000 fine against any production company that did not meet it. The ''Purity Seal'' of the Hays Office was created, and a movie was required to have this stamp of approval before it could be distributed through MPPDA-affiliated theatres.

Hays also put into effect an Advertising Code. First presented in 1930, it became binding in 1935. It forbade distributors and producers from using objectionable material in publicity campaigns for films, with fines of $1,000 to $5,000 for violations.

In the late 1930s, the United States government tried to sue the movie industry for alleged violation of anti-trust laws, but failed. Hays remained unaffected, having risen to become the industry's virtual czar. He was given a new five-year contract in 1941. Although he continued to face minor uprisings by various conservative groups, Hays successfully oversaw the activities of the Motion Picture Producers and Distributors of America until 1945, when he retired as its president. He remained as an advisor to the MPPDA until 1950. During that time he used his influence to work against the spread of Communism in America, laying the groundwork for the Hollywood blacklisting of the 1950s.

During his life Hays was active in the American Red Cross, Kiwanis Club, the Masons, the Rotary Clubs and the Boy Scouts of America. He died on March 7, 1954, in his hometown of Sullivan, Indiana.

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Bernard Herrmann

Bernard Herrmann (1911-1975) is perhaps the greatest composer of motion picture music in the twentieth century. He is best remembered for his dark, suspenseful, innovative musical scores, written for such celebrated film directors as Alfred Hitchcock, Orson Welles, Francois Truffaut, and Martin Scorsese.

Herrmann composed some 50 original film scores over the course of his career. He became known as a master of psychological and emotional intensity, expressed through bold, dark compositions, often described as moody or brooding. He had a keen ear for creating a sense of foreboding, evoking an eerie, chilling atmosphere with haunting, atonal compositions that perfectly complemented the dialogue and visual imagery of the cinematic medium. Characteristic of his work is a simplicity of composition, made up of small, fragmentary musical units, used in repetition, and intentionally lacking melodic resolution. Herrmann's signature is the use of obsessive sounds, expressing the interior of a disturbed, often psychotic, mind. His brilliant sense of timing made for some of the scariest suspense music in the history of cinema. In the factory-like context of classic Hollywood film production, Herrmann managed to attain the almost unheard-of power to both orchestrate and conduct his own compositions. This allowed him a broad freedom to make use of unconventional and innovative instrumentalization, another signature of his work. He frequently used unusual instruments or unique combinations of instruments, sometimes adding to or eliminating whole orchestra sections, and was among the first film composers to utilize electronic instruments.

A Promising Young Musician

Herrmann (called ''Benny'' by his friends) was born on June 29, 1911, in New York City, the son of Russian Jewish

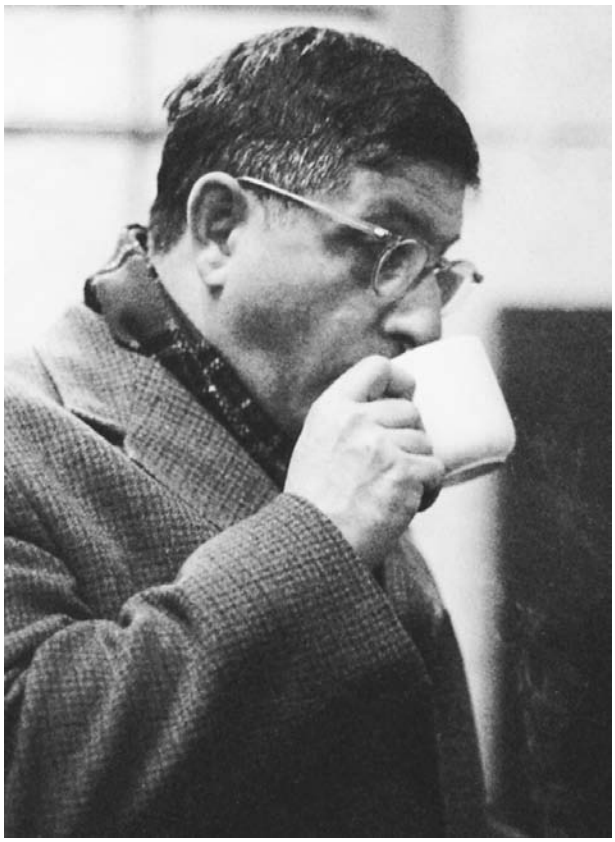

immigrants Abraham Herrmann, an optometrist, and Ida Gorenstein. He grew up on New York's Lower East Side, where he attended DeWitt Clinton High School. Herrmann showed early promise in music, winning a $100 prize for composition at the age of 13. As a teenager, he was inspired by the music of Charles Ives, an innovative composer not widely recognized at that time. By the age of 18, he was playing violin in the local Yiddish theater.

Herrmann studied music at New York University and Juilliard Graduate School of Music. However, he quit school in 1932, before completing his degree. That year, Herrmann made his debut as a composer of ballets for the Broadway production of Schubert's *Americana*. At age 20, he founded and conducted the New Chamber Orchestra, which performed in New York and Washington, D.C. In 1933, the Young Composers Group performed a string quartet composed by Herrmann. He later worked as a guest conductor for the New York Philharmonic Orchestra.

Radio

In 1934, Herrmann began his 25-year career as a conductor and composer for radio, working for the Columbia Broadcasting System (CBS). He was chief conductor of the CBS Symphony Orchestra from 1940 until 1951, often championing the innovative compositions of many new composers, such as Ives (whom he befriended). Always interested in the work of lesser known or unknown composers, Herrmann hosted radio programs such as his ''Music of Famous Amateurs'' show, in which he conducted and broadcast performances of musical compositions by famous people—royalty, artists, writers, philosophers—who were *not* known for their musical talents. These included philosopher Frederick Nietzche, poet John Milton, and King Henry VIII. In another program, Herrmann broadcast the amateur compositions of high school students.

While at CBS, Herrmann worked with radio-play writer Orson Welles, composing scores for broadcasts of Welles' Mercury Theater program. He collaborated with Welles on the 1938 radio adaptation of the H.G. Wells novel *The War of the Worlds*—a broadcast which became infamous for having been so realistic that citizens throughout the Northeastern United States panicked, fearing that Martians had actually landed on earth in a hostile invasion.

Herrmann's live musical compositions included the cantata *Moby Dick*, performed by the New York Philharmonic Orchestra in 1939. In 1941, Herrmann saw the live performance of a symphony he had composed. However, he was gravely disappointed that his opera *Wuthering Heights* was never performed during his lifetime.

Herrmann was married three times. He and his first wife, Lucille Fletcher, a writer, with whom he had two children, were married from 1939 until 1948. Their divorce was in part precipitated by the fact that Herrmann had fallen in love with his wife's cousin, Lucille Anderson, whom he married in 1949. His second divorce came in 1965. In 1967 he married the young Norma Shepherd, a journalist.

Hollywood

When Orson Welles, who was eventually recognized as one of the greatest film directors of all time, moved to Hollywood, he invited Herrmann to join him in working on his masterpiece first film, *Citizen Kane* (1940). Herrmann's role in the production was unique for that time, in that he was allowed to observe the filming of the movie, rather than merely composing the score after filming was completed. Welles actually edited one scene of the film in accordance with Herrmann's score, granting the composer a level of influence previously unheard of in Hollywood. Herrmann subsequently composed the score to Welles' next cinematic masterpiece, *The Magnificent Ambersons* (1942).

Herrmann's talent for film composition was early recognized when he won an Academy Award for best musical score on *All That Money Can Buy* (1941; British title: *The Devil and Daniel Webster*). In Hollywood, however, Herrmann also quickly earned a reputation as a short-tempered, hot headed, egotistical man, prone to explosive confrontations with friends and enemies alike. His widely respected musical genius outweighing his well-known personality flaws, Herrmann worked with many of the greatest directors of the classic film era, including: Michael Curtiz (*The Egyptian*, 1954); Joseph L. Mankiewicz (*The Ghost and Mrs. Muir*, 1947, and *Five Fingers*, 1952); Nicholas Ray (*On Dangerous Ground*, 1950); Raoul Walsh (*The Naked and the Dead*, 1958); and Robert Wise (*The Day the Earth Stood Still*, 1951), among others.

Herrmann's work in film represented a great innovation in motion picture musical composition, in contrast to such early masters as Max Steiner. He created expressive

film scores that evoked the inner psychological state of the characters, rather than the conventional practice of film scoring which was literal and functional, or overblown and sentimental. As stated in the documentary film *Bernard Herrmann* (1992), ''In the era when film music came into its own, Herrmann's work helped to shape our very idea about what music does for movies.''

Hitchcock

Herrmann, who had continued to live in New York, moved to Hollywood in 1951. His life-long ambition was to become a conductor of a live orchestra. He accepted his lot as a film music composer only after many disappointments in his efforts to compose and conduct for live musical performance. In the 1950s, Herrmann began what was to become an eleven-year long collaboration with master of suspense Alfred Hitchcock, for whom he scored eight films. His early works with Hitchcock include such successes as *The Trouble with Harry* (1955), *The Man Who Knew Too Much* (1955), and *The Wrong Man* (1956). Herrmann's one cameo film appearance was as a conductor of the London Symphony Orchestra at Albert Hall, in *The Man Who Knew Too Much*.

Herrmann's greatest film compositions, and his greatest works with Hitchcock, were *Vertigo* (1958), *North by Northwest* (1959), and *Psycho* (1960). The score to *Vertigo* is characterized by the repetitive, melodically unresolved sounds expressive of an obsessive mind. His most widely recognized score, however, is that of *Psycho,* about which Edward Johnson, in *Bernard Herrmann* (1977), observed: ''For the first half of the film nothing much happens beyond a girl absconding with forty-thousand dollars—yet Herrmann's stark, jagged music, so redolent of Bartok and Stravinsky, is sufficient to grip the spectators in their seats, filling them with a nightmarish apprehension of the terror to come.'' In particular, the famous shower scene in *Psycho,* in which a woman is stabbed to death while she is taking a shower, is perhaps the most recognizable, and most widely imitated, of any piece of film music. For the score to *Psycho,* Herrmann used only string instruments. The short, repetitive, high-pitched bursts of sound, which accompany the rhythm of the knife stabbing repeatedly into the woman's body, call to mind the shrill shrieks of a bird in danger, birds being associated throughout the film with the killer, Norman Bates. French film director Claude Chabrol, in the documentary *Bernard Herrmann* (1992), said of the *Psycho* shower scene, ''the music is like the gasps of a person who is relieving himself of an obsession.''

Herrmann worked with Hitchcock as a sound consultant on *The Birds* (1963), which had no musical score, but utilized electronic sound effects to represent the sounds of birds. The last film they completed together was *Marnie* (1964). In 1966, however, one of the greatest film composers of all time and one of the greatest film directors of all time had a falling out, after which they never again spoke to one another. Hitchcock had hired Herrmann to score the music for *Torn Curtain*, but fired him before the job was completed, and replaced him with another composer. Hitchcock's cataclysmic decision was in part motivated by pressure from the studios to incorporate more pop music into film soundtracks, a change which the obstinate Herrmann was unwilling to make. Embittered by this experience, he did not work in Hollywood again until ten years later.

Herrmann's career included composing for television, such as the theme music for the series *The Twilight Zone* (1959), *The Alfred Hitchcock Hour* (1962), and *Lost in Space* (1965), as well as special broadcasts and made-for-television movies.

In the mid-1960s, his Hollywood film career waning, Herrmann traveled frequently to England, finally moving to London in 1971. During this period, he composed for many British and European films, mostly in the thriller/suspense genre, including movies produced in France, Italy, Holland, West Germany, and Yugoslavia. Francois Truffaut, the avant-garde filmmaker of French New Wave cinema, employed Herrmann to score his films *Fahrenheit 451* (1966), and *The Bride Wore Black* (1967). Herrmann also devoted his time to recording most of his original compositions on phonograph album collections. Since his death, more than ten albums of his recorded music, primarily his original film scores, have been released.

A New Generation of Filmmakers

In the 1970s, Herrmann was rediscovered by a new generation of young American directors. Brian de Palma hired him to compose scores for the horror/suspense films *Sisters* (1972; British title: *Blood Sisters*), and *Obsession* (1975). He also scored the music for Larry Cohen's 1974 thriller *It's Alive!*

Herrmann's last film composition was for *Taxi Driver* (1976), directed by Martin Scorsese, one of the greatest directors of the American New Wave cinema. In the documentary *Bernard Herrmann,* Scorsese said of the effect of Herrmann's score on *Taxi Driver* (1975): ''His music is like a vortex: it goes deeper and deeper and deeper. It has a feeling that it never comes to completion, and it starts all over again—just when you think it's finishing, it starts all over again. It's kind of like a whirlpool, a vortex, an emotional one, a psychological one—and it has deep psychological power.''

Herrmann died of heart failure in his sleep, in New York City on December 24, 1975, just hours after completion of the sound editing for *Taxi Driver,* which was dedicated to his memory. At the 1977 British Academy Awards, he was posthumously granted the Anthony Asquith Award for Film Music for *Taxi Driver.* Scorsese paid further homage to Herrmann when he used his score from the original *Cape Fear* (1961) in a 1991 remake. Several films by other directors posthumously applied Herrmann's film scores to new cinematic productions.

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Rowland Hill

The ideas of the great 19th century British reformer, Rowland Hill (1795-1879) not only changed the postal service around the world, but also made commerce more efficient and profitable.

Hill was primarily noted for his postal reforms that enabled the poor to use the postal service without the financial sacrifices that had been necessary previously. He also contributed to humanity and commerce through his work in education, the British colonization of Australia, and his service for a British railway.

Impact on Education

Hill was born on December 3, 1795 in Kidderminster, England. He was the third son born to Thomas Wright Hill, the father who fostered a tight-knit family. Family members actively contributed to one another's endeavors by their advice, support and hard work. Perhaps this family cohesiveness was a natural result of the environment created by Thomas Hill in the school that he opened in 1802, at the age of 39. All his sons began studying at the school at an early age. By age 12, Rowland Hill had become a student teacher at the school.

When the school opened, corporal punishment was the norm and Greek and Latin were the mainstays. However, Thomas Hill's *Prospectus of Hill Top School* states that the goals were to instill moral training by kindness instead of fear of authority. Rowland Hill and his brothers carried this system even further when the family opened Hazelwood School in Birmingham in 1819-a school which was designed by Rowland Hill.

Colin G. Hey tells us in his book *Rowland Hill, Victorian Genius and Benefactor* that the amenities of the school were vast and quite different from what was available elsewhere. Rowland Hill designed perhaps the first school to be heated by gas that went through a central air-duct system. There were six classrooms and a large assembly hall with stage, as well as craft rooms, laboratory, gymnasium, study rooms, a canteen, observatory, swimming pool, and sports field.

The curriculum itself was a testament to the family's approach to applied learning, with a wide range of practical subjects being offered: Penmanship, English (which included speech and drama), Elocution, Geography, History, Mathematics, French, Italian, Spanish, Latin or Greek as an optional class, Gymnastics, Art, Music, Woodwork, Metalwork, Science, and practical Mathematics which included

Astronomy and Surveying. Excursions away from campus were part of the activities.

Perhaps the most innovative aspect of the school was its democratic procedures and the rewarding of the whole contribution of the student. Discipline was maintained by a system that included an elected body of students to draw up school rules, while infractions were heard by the judges and the courts, which were also mainly composed of students. Students were given metal coins within the school to use for privileges. These coins could be earned by excellent class work, participating in the court system or other voluntary work such as special projects.

By 1820, when still a young man of 25, Rowland Hill became in charge of the day-to-day running of the school. He used his extraordinary administrative abilities to run the school efficiently and in an organized manner. In 1822, with his older brother Matthew, Rowland Hill published a book about the school and its accomplishments, called *Plans for the Government and Liberal Instruction of Boys in Large Numbers, Drawn from Experience.* Immediately, the school began to gather publicity by receiving favorable reviews in journals of the day. International visitors toured the school and enrolled their sons. Part of the international renown was due to the fact that French education leader and editor Marc Antoine Jullien, former secretary to Robespierre, visited and wrote about Hazelwood in the June 1823 issue of his journal *Revue.* He even transferred his son there. Hazelwood's popularity was such that 150 boys were attending the school in 1826.

Rowland Hill taught university level mathematics and science to his students, both at Hazelwood and Bruce Castle, a London branch opened in 1827. He intended to make science compulsory for all grades because of his belief that Britain needed to forge ahead in science and technology in order to maintain its economic status. He was to train the 13 year-old students on the basic background and then train them on more specialized aspects of science as they advanced. About 12 hours per week were devoted to the science study.

However, the middle-class parents of the students disliked this approach and called for an end to the science curriculum. It is speculated that this resistance caused the breakdown in Hill's health. In 1833 he decided to give up his schoolmaster's position.

Settlers in Australia

In 1832 Rowland Hill published a pamphlet entitled *Home Colonies: a Plan for the Gradual Extinction of Pauperism and the Diminution of Crime*, which was based on a project carried out in Holland. At this time, Britain had sent many emigrants on a 16,000-mile boat trip to Australia that had ended in disaster for many. Hopeful emigrants were crammed into crowded boats with poor conditions, taken advantage of during the voyage as well as being poorly fed so that many died en route or shortly after arriving from various diseases.

On a trip, Rowland Hill happened to run into Edward Gibbon Wakefield, who suggested that he become involved in the colonization of southern Australia, as someone was needed to organize the venture. Hill was appointed secretary to the South Australian Commission and set about organizing the details of the emigration program. This type of work was precisely suited for Hill's administrative skills.

Emigrants were limited to those who could make a contribution to the new community: craftspersons and laborers with special skills. It was necessary to have character references, and be of good health. In addition, the men had to be married. Hill used small ships over which he would have more control and paid the ship-owners, captains, and other ship employees by the number of emigrants who actually landed rather than the usual pay which was based on the number of emigrants who embarked on the voyage.

He also insisted on rigorous specifications for the ships themselves, as well as strict specifications for provisions of food, water, health-care and accommodations. He chartered 38 vessels that carried over 5,000 immigrants to South Australia without a single serious accident.

Inventor

During the time that he worked for the South Australian Commission from 1835 until 1939, Hill also worked with his brother Edwin, who was an engineer. Together the two patented a rotary printing press in 1835. This press was able to use rolls of paper rather than having to be fed sheets.

Post Office Reformer

Some sources say that Hill's interest in the Post Office began at an early age when the postman brought a letter to his family. At that time, the Post Office rates were based on the distance the letter traveled, the number of pages in a letter, and the recipient was responsible for the charge. The family could not afford to pay for the delivery of the letter, so eight-year-old Rowland Hill was sent to town with old clothes to sell in order to raise the necessary money. Perhaps it was this event that led him to think about how the Post Office could be reformed.

He studied a cab-load of government documents containing Post Office information that were sent to him by Robert Wallace, a Member of Parliament interested in Post Office reform. Hill found factual evidence that when excise and duty taxes were lowered, the prices of the items taxed also fell. He compiled statistics that led him to believe that this would occur for the Post Office as well and wrote a pamphlet proposing his ideas called *Post Office Reform: its Importance and Practicability*. The pamphlet was published in four editions between 1837 and 1838.

One astonishing fact that Hill discovered was that the cost of sending a letter had nothing to do with distance and that one of the unnecessary expenses of the Post Office was that the postman had to wait at least five minutes for payment at a household. In one test case, it took a postman one and a half hours to deliver 67 letters that had to be paid by the recipient on delivery, and one half hour to deliver 570 letters when he did not wait for payment. Plus, there was the expense of the clerks figuring the 40 different rates for letters, and the time spent keeping accounts to keep track of deliveries and payment by recipients.

The pamphlet proposed his idea of one prepaid postage rate for all letters regardless of distance. The carrying cost of sending a letter from London to Edinburgh was about 1/36 of a penny at that time. The proposal was that the rate for prepaid letters be a low one-possibly a penny. The revenue of the Post Office would initially fall but would grow in the future because the number of people using the postal service would increase due to the low postage rate. Before publishing his pamphlet, he contacted the Chancellor of the Exchequer who granted him an interview in December 1836. Hill was always one to promote his ideas to the highest authority, though in this case nothing was done.

The newspapers were instantly interested and took up Hill's cause, publicizing his novel ideas and catching the public interest. At the time of publication, a Parliamentary Commission of Enquiry into the Post Office was sitting and they invited the author of the pamphlet to give oral evidence. Viscount Wolmer tells us in his book *Post Office Reform* that when asked how he would manage the prepayment, Hill offered a suggestion. Persons could buy stamped covers (similar to envelopes) and sheets, or perhaps those persons who brought letters to the post office on their own unstamped paper might apply: ''a bit of paper just large enough to bear the stamp, and covered at the back with a glutinous wash, which the bringer might, by applying a little moisture, attach to the back of the letter, so as to avoid the necessity of re-directing it'' into a stamped cover.

And so the idea of the postage stamp was put forth. The Postmaster General, Lord Lichfield, was not enthusiastic. Again, Viscount Wolmer's book *Post Office Reform* quotes the Postmaster as saying ''with respect to the plan set forth by Mr. Hill, of all the wild and visionary schemes I have ever heard or read of, it is the most extraordinary.'' However, due to public pressure, much publicity, and many signatures on petitions, on August 27, 1839, the Penny Postage Act received the Royal Assent. Hill resigned from his position with the South Australia Commission and in September was given a two-year appointment to the Treasury to help implement the act. Unfortunately this appointment came without any real authority.

On May 6, 1840, the Penny Black stamp and the stationery were available for sale. Despite all he had accomplished, the Post Office administration thwarted his attempts to achieve other efficiencies. Though extended one year past the initial two-year appointment, his temporary appointment was ended in September 1842 when the government changed.

The London and Brighton Railway

Fortunately, the London and Brighton Railway immediately offered Hill a job as a director and later as chairman of the board. He effected many improvements in his time there from 1843 through 1846. He lowered the rates from London to Brighton, offered special excursion trains, made them comfortable, more efficient and popularized the idea of commuting to London while living by the sea in fashionable Brighton.

But his heart was still at the post office and he had told his employers that if he were called back, he would certainly go. This did happen in November 1846 as he was appointed secretary to the postmaster general. However, his foe Colonel Maberly was still secretary to the post office, and thus his superior. Hill finally achieved the coveted post of secretary to the post office in 1854 and was able to implement numerous post office improvements until his retirement due to ill health in 1864. He died in Hampstead, England on August 27, 1879.

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Rogers Hornsby

Rogers Hornsby (1896-1963) was the greatest right-handed hitter in baseball history. With a single-minded dedication to baseball, Hornsby was the National League's answer to Babe Ruth in the 1920s.

A tough, hard-bitten competitor who excelled at hitting, he achieved the highest single-season batting average in modern National League history (.424) and is second only to Ty Cobb in career batting average (.358).

During the first half of the 1920s, while playing for the St. Louis Cardinals, Hornsby reached an unmatched peak of batting excellence, hitting over .400 for a five-year stretch and compiling several of the greatest offensive seasons in baseball history. To Hornsby, who went on to play and manage for several other major league and minor league clubs, baseball was everything, and the rest of life had little meaning. He wouldn't go to movies or read books for fear of ruining his batting eye. ''People ask me what I do in winter when there's no baseball,'' Hornsby once said. ''I'll tell you what I do. I stare out the window and wait for spring.''

The Kid from Texas

Rogers Hornsby's unusual first name came from his mother's maiden name. In 1896, he was born to Mary Dallas Rogers Hornsby and Edward Hornsby on the family's Hereford ranch near Winters, Texas, south of Abilene in the central Texas cattle country. Edward Hornsby died when Rogers was a young boy, and his mother took the family to Austin, then later to Fort Worth. In Fort Worth, Hornsby was the star of his high school baseball team. A rail-thin boy,

Hornsby spent the summer of 1912 wearing a wig and knickers so he could barnstorm through Texas with the Boston Bloomer Girls, an all-women's team.

In 1914, at age 18, Hornsby played his first season of legitimate professional baseball in the low minors at Hugo, Oklahoma. The next year, he was playing for Denison, Texas, in the Texas League. Though he committed 58 errors at shortstop that season, the St. Louis Cardinals bought him for $500 and brought him up to the big club. He appeared in 18 games as a shortstop, batting only .246. He still was a skinny young man, 5 foot 11 inches but weighing only 130 pounds. Over the winter, he bulked up at his uncle's farm in Texas, adding 35 pounds. The extra weight helped him become a more powerful hitter.

During his first full season with the Cardinals, in 1915, Hornsby batted .313 while playing third base, shortstop and first base. He had a strange batting stance, positioning himself deep in the batter's box and far away from the plate, with feet close together. Yet his powerful stride enabled him to hit the ball with power to the opposite field. In 1917, he hit .327 and led the National League with 17 triples and a .484 slugging percentage, an impressive mark in the deadball era. But the next year he slumped to .281.

Years of Glory

Hornsby was primarily a shortstop at the start of his career, though he played all over the infield and even a few games in the outfield. In 1920, Cardinals manager Branch Rickey installed Hornsby permanently at second base. He played all of his 149 games there that season and his batting average jumped to .370, enough to win him the first of seven league batting championships. He also led the league in hits, doubles, slugging percentage and runs batted in.

Entering his prime, Hornsby over the five seasons (1921 through 1925) broke every existing record for hitting prowess. He won five more batting titles, hitting .397, .401, .384, .424 and .403. Not even the legendary Cobb had ever compiled a five-year stretch in which he averaged over .400. And Hornsby didn't just hit for average—he also hit for power and racked up high on-base percentages. In his incredible season of 1922, he won the Triple Crown, leading the league in home runs with 42 (the most in National League history to that point), RBIs (152) and average (.401). He also led his league in runs (141), hits (250), doubles (46), slugging percentage (.722) and on-base percentage (.459). Many baseball experts consider that 1922 season to be the best batting performance in National League history.

Two years later, Hornsby hit an astounding .424, while leading the league in hits, doubles, runs, walks, slugging and on-base percentage. It was the highest batting mark in the post-1901 era of baseball. Astonishingly, Hornsby finished second in the league Most Valuable Player voting that year, behind Brooklyn pitcher Dazzy Vance.

In 1925, Hornsby finally was named MVP after winning his second Triple Crown, with 39 homers and 143 RBIs to go with his .403 batting average and career-best .756 slugging percentage. In May, he replaced Rickey as manager of the Cardinals, beginning a 14-season managerial career.

At the start of the 1926 season, Hornsby oozed optimism. ''We are playing every game for what it's worth,'' Hornsby told the *Sporting News*. In late June, Hornsby suffered a thigh infection, which sidelined him until early August. When he returned, he fell into a batting slump, and ended the season with a .317 average, nice work for most players, but way below par for Hornsby. Yet his desire to win infected the rest of the club. ''Rogers has had his men driving all the way,'' commented the *Sporting News*. ''He is the boss, but at the same time he is one of the gang.'' Hornsby inspired the team to win the league championship.

In the World Series, the Cardinals faced the heavily favored New York Yankees. Babe Ruth hit three home runs in the fourth game. But Grover Cleveland Alexander, the veteran pitching star whom the Cardinals had acquired in mid-season, won the second and sixth games. With the seventh and final game on the line, Hornsby brought Alexander into the game in relief, and he struck out Tony Lazzeri with the bases loaded to preserve the victory.

Baseball Blinders

Two months after the Cardinals' World Series victory, St. Louis executives stunned the baseball world by trading Hornsby to the New York Giants for second baseman Frankie Frisch. Hornsby had fought with Rickey, who was still an executive with the Cardinals, and team owner Sam Breadon. Breadon was upset at Hornsby for refusing to send his regular players to some exhibition games in minor-league cities that Breadon unwisely had scheduled during the heat of the pennant race. Breadon also was miffed at Hornsby's one vice—his penchant for betting on horse racing.

Gambling on the ponies was Hornsby's only distraction from baseball. By all reports, Hornsby bet badly and often, piling up huge debts. Other than going to the track, Hornsby's life consisted of baseball and little else. He didn't want to ruin his eyesight, so he never went to the cinema or read anything smaller than newspaper headlines. He didn't smoke, drink or eat excessively and rarely went out at night. His obsession with baseball may have contributed to two divorces. He divorced Sarah Hornsby in 1923 after she had given birth to a son; then he married Jeanette Pennington Hine in 1924; they also had a son before divorcing. His final marriage was to Marjorie Bernice Frederick in 1957.

Hornsby wanted to talk only about baseball. He was always first to come to the ballpark each day, and he would chatter about the sport with the ushers and the groundskeepers. ''Baseball is the only thing I know,'' Hornsby once said, ''the only thing I can talk about, my only interest.'' He was quick-tempered and often cranky, with little tolerance for players who didn't share his single-minded intensity. ''I wore a big-league uniform and I had the best equipment and I traveled in style and could play ball every day,'' he told the *Sporting News* long after his retirement. ''What else is there?'' He believed baseball should be a required course in public school.

Hornsby's sharp tongue and combative manner riled team executives, umpires, opponents and even teammates. As a manager, he didn't have much patience with his play-

ers or his bosses and he frequently made enemies. In 1927, Hornsby hit .361 for the Giants and led the league in runs and walks, while serving as manager for 33 games. After the season he was traded again, to the Boston Braves. Despite winning his seventh and final batting championship with a .387 average and leading the league in walks and slugging percentage, Hornsby couldn't motivate the woebegone Braves to finish higher than seventh.

Refused to Quit

In 1929, Hornsby, who had been a fixture with the Cardinals for the first half of his career, found himself playing on his fourth club in four years—the Chicago Cubs. That year, he had his last great season—hitting .380, scoring a league-high 156 runs, clouting 39 homers, and slugging .679. He was rewarded with his second Most Valuable Player award.

Hornsby missed most of the next year with a foot injury. At 34 years old, his skills were in decline, but he would not even consider quitting the game he loved. Near the end of the 1930 season, Hornsby was named manager of the Cubs. He began to concentrate on managing and no longer played regularly. The Cubs enjoyed winning seasons under him in 1931 and 1932, but there was constant friction. Hornsby was fired in August 1932 and the team went on to the World Series. The resentful players refused to vote him a share of their World Series earnings.

In 1933, Hornsby returned to the Cardinals for 46 games as a player only, then got a job across town as player-manager of the American League Browns. He remained with the sad-sack Brownies through the 1937 season as their manager, occasionally inserting himself into ball games. In 1937, his last season, Hornsby hit .321 in 20 games at age 41. He finished his career with a .358 lifetime average, 11 points lower than Cobb's all-time mark.

His playing days over and his managerial record spotty, Hornsby had no future in major league baseball. But he couldn't live without the game. For many years he continued managing in the minor leagues, mostly in Texas and Mexico. In 1942, Hornsby was inducted into the Baseball Hall of Fame.

In 1950, Hornsby was managing the Beaumont Roughnecks of the Texas League. His team won a championship, and management responded by throwing a day in his honor. The town's mayor gave him the keys to a new Cadillac as a gift of appreciation from the town and the team, but Hornsby said gruffly: ''It's nice. Now get it out of here so we can start the game.''

In 1952, he got another chance at the big leagues when general manager Bill Veeck hired him back to run the St. Louis Browns. Midway through the season, Hornsby was fired and took over as manager of the Cincinnati Reds. He lasted through most of the 1953 season before he was fired again. His final managerial record showed his teams winning 701 games and losing 812.

Hornsby remained in the game, coaching for the Chicago Cubs in the 1950s. He joined the staff of the New York Mets in 1962, coaching under Casey Stengel. Late in 1962, he went to a hospital in Chicago for surgery on his eyes, but suffered a heart attack and died in the hospital on January 5, 1963.

In retrospect, Hornsby's great offensive career is not diminished by his frequent run-ins with management or his reputation as merely an adequate defensive player. Many baseball experts believe his combination of batting skills has never been matched. Legendary Boston Red Sox slugger Ted Williams contended that Hornsby was ''the greatest hitter for average and power in the history of baseball.'' Hornsby himself was once quoted: ''I don't like to sound egotistical, but every time I stepped up to the plate with a bat in my hands, I couldn't help but feel sorry for the pitcher.''

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Edmond Hoyle

Edmond Hoyle (1672-1769) was an authority on card games and is often referred to as the ''Father of Whist.'' Although he did not invent the game, with the publication of his systematized book of rules and procedures, the game became widely popular, especially among the English aristocracy. He also published rules on backgammon, brag, quadrille, piquet, and chess.

Almost nothing is known of Hoyle's life before 1741. It has been speculated that he was from Yorkshire and later owned land in Dublin, but scholars agree that the historical records are most likely referring to another Edmond Hoyle. It is commonly believed that he was a lawyer. In 1741 he was residing in Queen Square, London, where he earned at least part of his income by giving lessons on the card game whist. In need of a standard book of rules to assist his students, he wrote *A Short Treatise on the Game of Whist.* When the manuscript handbook was well received by his students, he was encouraged to publish it.

A Short Treatise on the Game of Whist

The book was entered at Stationers' Hall on November 17, 1742, with Hoyle as the sole owner of the copyright. The book sold for one guinea and became a popular success, despite the fact that numerous pirated versions quickly appeared on the market. Reprinted in 14 successive editions along with numerous revised editions published after Hoyle's death, *A Short Treatise on the Game of Whist* ultimately became one of the best selling books of the eighteenth century.

The Game of Whist

Whist, on which the modern card game bridge is based, is played with a full deck of 52 cards by two sets of partners. The object is to take tricks, or earn points, by playing the highest-ranking card in each round. To begin, all cards are dealt out around the table, one card at a time laid face down, with each player ultimately holding 13 cards. The last card, which belongs to the dealer, is dealt face up and determines the trump suit of hearts, diamonds, spades, or clubs for that hand. The player on the dealer's left begins the play by laying a card on the table face up. Other players then must follow suit. If the same suit is not available in one's hand, a player can lay down a card from the trump suit. Any trump card outranks all cards from other suits. For example, in a round in which spades is trump, if an eight of diamonds is led, followed by a ten of diamonds, a king of diamonds, and a two of spades, the trump card, two of spades, wins the round even though it is numerically lower. If more than one player lays down a trump card, the highest trump card takes the trick. Partners earn one point for every trick that they take after the first six. Therefore, with 13 points possible per hand, the highest score per hand is seven. A game is won by being the first partners to earn seven points.

As the first book to offer a scientific approach to whist, or any other card game for that matter, *A Short Treatise on the Game of Whist* provided new insight and strategy on card playing. Along with providing a systematized book of rules for the game, Hoyle introduced laws of probability in determining the correct play. He also was the first to suggest that play can be aided by inferring the remaining cards in a player's hand based on the previously played cards. In other words, with 13 cards in each suit, if for example 10 cards within a suit have already been laid down during a round, a player can make educated predictions regarding where the other three suit cards lie. Including a code of ethics and fair play, Hoyle provided a foundation of ethical play that went almost wholly unchanged for two centuries.

Numerous Editions Printed

The second edition of *A Short Treatise on the Game of Whist,* which included several additions, appeared as a pocket-sized book in 1743, selling for two shillings. The third and fourth editions were also published in 1743, with the fourth edition revised to contain the 24 rules of whist that would govern the game until revised once again by Hoyle in his twelfth edition, published in 1760. The fifth, sixth, and seventh editions were published in 1744, 1746, and 1747, respectively. The eighth edition, published in 1748 as *Hoyle's Standard Games*, offered 13 new cases and included Hoyle's rules for quadrille, piquet, and backgammon. The ninth edition, bearing the title *The Accurate Gamester's Companion* was also published in 1748. The tenth edition, produced in 1750 and 1755, is identical to the eighth edition. The eleventh edition, published as *Mr. Hoyle's Games of Whist, Quadrille, Piquet, Chess, and Backgammon, Complete,* is undated. First released in 1760, the twelfth edition was reissued in 1761 with two new cases. Although undated, the thirteenth edition is believed to have been published in 1763, and both the fourteenth and fifteenth editions released in 1770. A French translation, *Traite abrege de Jeu de Whist,* was first published in 1764. Four years later, a German edition, titled *Anweisung zum Whistspiel,* was printed.

Every edition of an original *A Short Treatise on the Game of Whist* bore Hoyle's signature. His rules as laid out in his 1760 edition, slightly amended, governed whist until 1864 when they were replaced by a new set of rules adopted by the Arlington and Portland whist clubs in London. British writer and physician Henry Jones became the leading authority on whist during the nineteenth century. Going through numerous revisions, whist eventually evolved into the game of bridge.

Other Works

Besides the numerous revised editions of *A Short Treatise on the Game of Whist,* Hoyle published six other rulebooks. His *Short Treatise on the Game of Backgammon* appeared in three editions (1743, 1745, and 1748). Hoyle's rules and strategies for backgammon remain largely unchanged to this day. His *Short Treatise on the Game of Piquet, to which are added some Rules and Observations for playing well at Chess* was first published in 1744, with new editions issued in 1746 and 1748. *Short Treatise on the Game of Quadrille, to which is added the Laws of the Game* was published in 1745. These three titles also appeared in the eighth edition of *A Short Treatise on the Game of Whist* (1748). In 1751 Hoyle published *Short Treatise on the Game of Brag, containing the Laws of the Game; also Calculations, shewing the Odds of winning or losing certain Hands dealt.* Hoyle explained how to calculate odds in situations found in piquet, allfours, whist, dice, lotteries, and annuities in *An Essay Towards making the Doctrines of Chances Easy to those who understand Vulgar Arithmetick only, To which is added, Some Useful Tables on Annuities for Lives,* published in 1754 with a new edition appearing in 1764. Finally, *An Essay Towards making the Game of Chess Easily learned By those who know the Moves only, without the Assistance of a Master* was published in 1761.

"According to Hoyle"

Hoyle's books became so popular that all rulebooks for card, table, and board games became known as "Hoyles." The phrase "According to Hoyle" was used to describe the correct rules or procedures in any activity or game. *A Short Treatise on the Game of Whist* became such a success that it spawned a play in 1743, *The Humours of Whist.* The skit

provided a comical look at Hoyle and his pupils and the downfall of card sharks whose secrets Hoyle exposed. References to Hoyle can also be found in literature, including Fielding's *Tom Jones,* Alexander Thomson's poem ''Whist, ''and Lord Byron's *Don Juan.*

His name was widely pirated to signify authority of other writers on games, who often used ''Hoyle'' in the title of their publication. Even after his death, many misconceptions arose regarding what Hoyle actually wrote. According to Albert A. Ostrow in *The Complete Card Player* (1945), ''Many people believe that Edmond Hoyle himself promulgated most of the card rules attributed to him. Even some writers on cards have fallen into the same error and in taking issue with Hoyle have, for example, learnedly discussed 'his' rules on poker. The fact of the matter is this—*Edmond Hoyle never heard of poker.*'' Even to this day, books of rules for card, table, and board games are published under the name of Hoyle. Even though the games were unknown to Hoyle himself, his name continues to represent the ultimate authority on game rules. Hoyle died in London on August 29, 1769; he was 97 years old.

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John Hubley

When the people who worked with animator John Hubley (1914-1977) spoke of him, they agreed that he was a creative genius, a designer who would push the envelope of his medium, a man of vision with the ability to follow a dream. Working with him could also be very difficult.

Hubley was born in Marinette, Wisconsin on May 21, 1914, into an artistic family. His grandfather was a painter, and his mother attended the Art Institute of Chicago. Growing up watching his grandfather in his studio, Hubley knew that he would be a painter. He went to college in Los Angeles, California, then studied painting at the Art Center there for three years.

At Disney

At the age of 22, Hubley went to work at the Walt Disney studios. Disney was undergoing a rapid expansion, as work was beginning on the studio's first feature-length cartoon, *Snow White.* Young artists were in demand to do the large amounts of work, and the studio provided training and apprenticeships to determine the best people to work on the important features. Hubley soon found himself at work on *Snow White,*, painting backgrounds and preparing layouts. He was art director for the classic *Pinocchio,* working with the animation director to determine the layout and general look of the entire film. He had the same role on *Bambi* and *Dumbo*, and for the opening sequences of *Fantasia.*

The famous Disney strike occurred in 1941. Many of the younger art school graduates that had joined Disney after the success of *Snow White*, and who were now part of a large production company, found themselves at odds with Disney's paternalism. Both in matters of compensation and creative freedom, the artists felt cheated. Walt Disney's goal was greater realism in his studio's animation, which went against what many, including Hubley, saw as the unlimited possibilities for imagination, stylization and fantasy in the medium.

Hubley was one of the first to walk out, and soon found himself working at Screen Gems, making cartoons that were released by Columbia Pictures. The studio was run by former Disney animator Frank Tashlin, and employed many former Disney artists. There, Hubley told interviewer John D.Ford, ''we tried some very experimental things; none of them quite got off the ground, but there was a lot of ground broken.'' There was certainly more artistic freedom at Screen Gems than at Disney, but the final product still had to meet the criteria of the studio heads who wanted safe, familiar products. In 1942, Tashlin was replaced by veteran animation producer Dave Fleischer, who was much less open to experimentation, and preferred to run a more Disney-like operation.

From FMPU to UPA

The United States had entered World War II in December 1941. Soon Hubley took the opportunity to join the Army, specifically the newly formed Army Air Force First Motion Picture Unit (FMPU), designed to create training films for the large number of recruits entering the Air Force. Hubley was assigned to the Animation Unit, working with veteran Disney animator, Frank Thomas. While the Air

Force had strict guidelines about what they wanted to be taught, they were far more flexible than any commercial studio had been in terms of presentation. The animators at FMPU found creative freedom they had only dreamed about.

In 1944, Hubley was given his first chance to apply this freedom to something other than teaching someone how to fire a machine gun. The United Auto Workers (UAW) approached Hubley about making an animated cartoon to support Franklin D. Roosevelt in the 1944 presidential election. The script had been written and Hubley worked with fellow animator Bill Hurtz to prepare the storyboards. (Storyboards are an early step in many films-animated, live-action, and advertising-where the script is first translated into a visual medium, like a large comic strip so that the filmmakers can get an idea how the progression of action and scenes will look before committing more time and money.) When a studio was needed to produce it, the task fell to newly formed Industrial Film, started by two former Disney employees and a former Screen Gems animator. Industrial Film had never made a film before as a company, but *Hell-bent for Election* was made, and an association between Industrial Film and Hubley was forged. When the UAW approached Industrial in 1945, with a script for an anti-racism film, Brotherhood of Man, Hubley was chosen to direct. He was still in the Army, though and could only work weekends and evenings, so the credit for directing went to another.

On December 31, 1945, Industrial Film was incorporated as United Productions of America, or as it came to be known, UPA. Hubley was now a regular employee. The studio survived on government and industrial films for awhile until a FBI report listed communist ties to numerous employees, including Hubley. This put an end to most government contracts. Fortunately, the fledgling studio had struck a deal with Columbia pictures-which was unhappy with the productions of its own Screen Gems Unit-for distribution.

Columbia wanted UPA to continue to use its established cartoon stars, the Fox and the Crow. The two cartoons Hubley directed featuring those characters are dull. Clearly he wanted to work on something new.

For his third Columbia release, Hubley created his most famous and long-lived character. After convincing the decision-makers at Columbia that UPA's strength lay in its human characters, not in anthropomorphous animals, Hubley made *Ragtime Bear,* and introduced Mr. Magoo as a supporting player. He was based on an uncle of Hubley's, who was bull-headed and obstinate. Magoo had the additional handicap of being incredibly nearsighted, which caused him to incorrectly perceive almost everything he saw. Magoo's long life must also be credited to the man who provided his voice, veteran broadcast and nightclub performer, Jim Backus. After the first recording session with Backus reading the script seemed to lack something, Hubley told Backus to keep to the main plot but to improvise the dialogue. Magoo had found his voice, and Hubley found another technique he would use throughout his career: spontaneous, and sometimes overheard, conversations in place of scripted dialogues.

Hubley did four Magoos before feeling restricted by the character and his actions. Magoo became the mainstay of UPA, lasting long into the 1960s and television specials, but Hubley was disappointed with where the character went. ''They just took very limited aspects of his character,'' he told John D. Ford. ''Mostly his nearsightedness-and hung onto it.'' UPA enjoyed its success, but found it had to make commercially appealing films to stay successful.

Although he became busy supervising the studio, Hubley was able to create a few more critical successes-still well regarded to this day-while at UPA. One was *Rooty Toot Toot,* a retelling of the Frankie and Johnny legend. Hubley also collaborated with Paul Julian on the main titles and linking segments for Stanley Kramer's live-action film, *The Fourposter.*

In the early fifties, Hubley fell victim to McCarthyism and the general wave of anti-Communist sentiment sweeping the United States. The House Un-American Activities Committee (HUAC) listed many in the entertainment industry as suspected Communists, with information obtained in often unconstitutional and unsubstantiated manners. Most found themselves out of work, as public groups, investors, and sponsors pressured studios and networks. Tired of where the studio was going, frustrated with doing too much on the business end of the studio and not enough creatively, and not caring to fight the charges, Hubley left UPA and formed his own studio, producing mainly commercials.

Independent Filmmaker

Soon afterward, in 1955, he married his second wife, Faith Elliott. The two had met years before when both were working on the Columbia lot. Elliott had worked in the live-action film industry in various capacities before marrying Hubley. Working together in his new studio, which they had relocated to New York City, they realized the difficulty of combining art and commerce. As part of their wedding vows, they promised to produce one independent film a year.

The first film they worked on together was *Adventures of an* * (asterisk), commissioned by the Guggenheim Museum. Hubley told interviewer John D. Ford that film came from a ''need to break through and play around with more plasticity. We wanted to get a graphic look that had never been seen before. So we played with the wax-resist technique: drawing with wax and splashing it with watercolor to produce a resisted texture.'' The film had a large influence on European animators, Hubley added, ''For a while that little * became a symbol in Europe of the breakthrough for animation.'' Not content to repeat themselves, the Hubleys let every subsequent film explore a different technique, both graphically and in terms of structure.

It was also the first of many films about human growth and development that the Hubleys would create. The theme was returned to again in notable films like *Moonbird* (1959), *Cockaboody* (1974), and the epic *Everybody Rides the Carousel* (1975) about the stages of life. *Moonbird* used a soundtrack of the Hubley's children at play. The Hubleys

used improvised or found soundtracks in many of their films, along with jazz musical accompaniment from many leading musicians, like Shelly Manne and Quincy Jones. Jazz trumpeter Dizzy Gillespie even improvised dialogue with Dudley Moore for 1964's *The Hat.*

Moonbird was Hubley's first film nominated for an Academy Award, winning the Oscar for Best Short Subject (Cartoon) in 1959. This was the first of three Oscars that he would garner, sharing the award with Faith in the same category in 1962 for *The Hole,* a film about the imagination and the horrors of nuclear war. In 1966, the couple won once again for *Herb Alpert and the Tijuana Brass Double Feature,* animation keyed to two of the popular band's songs. The Hubleys received four more nominations, over the next eleven years, including one in 1977 for *A Doonesbury Special.*

Bringing Garry Trudeau's comic strip characters to life for a half-hour television special was the last project Hubley worked on. Trudeau was a student of Hubley's in 1973, when he suggested that even though the strip was static (Trudeau had often been criticized for the copier-like uniformity of his drawing) the characters were strong enough to translate into motion. As Trudeau wrote in his introduction to the book based on the show, ''He believed strongly that any aspect of the process of human growth could be symbolized and that no idea was too weighty to be dramatized visually.''

Trudeau and the Hubleys began working on the project in November of 1976, but John Hubley became ill soon after. He died of cancer in New Haven, Connecticut on February 21, 1977. Faith Hubley and Trudeau completed *A Doonesbury Special* as a tribute to John Hubley.

Hubley's Legacy

John Hubley's influence is still around. Faith Hubley is still keeping her vow and creating at least one independent film a year, collaborating with their daughter, Emily, also a filmmaker. The influence he had in Europe is still felt, as the international organization for animation education and preservation that he helped to found in 1960, ASIFA (Association Internationale du Film d'Animation), is still going strong, with chapters around the world.

And there is the intangible. Bill Scott, one of the creative minds behind-and the voice of-1960s cartoon icon Bullwinkle, worked for Hubley at FMPU during World War II and collaborated with him at UPA. He provides this coda to the Hubley's life, as quoted by Keith Scott: ''I loved 'Hub' as a leader. He was the guy way out on the end of the string, pulling animation as a medium after him, as far as its expanse and what it could do. He was one of the first to bring both social and moral passion into animation, and to expand the frontiers beyond what it had been: moving versions of old German fairy-tale illustrations. Anything you could visualize could be animated. That was the genius of Hubley, and it was very exciting to be hooked up to somebody like that.''

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Walter Hunt

Walter Hunt (1796-1859) was a nineteenth century inventor who created many practical things, as well as a few unusual ones. Among his many inventions, Hunt is best known for creating the safety pin and making the first workable sewing machine. However, he failed to profit from any of his inventions.

Walter Hunt was the first of thirteen children born to Sherman and Rachel Hunt on July 29, 1796 in Martinsburg, New York. As a child he was educated in a one-room schoolhouse. In 1817 Hunt earned a degree in masonry. He married Polly Loucks and the couple had four children together.

Hunt worked primarily as a farmer in a milling community. A textile mill dominated the economy of Lowville, a small town in Lewis County, New York. Most of Hunt's family and friends, including his younger brother Hiram Hunt, were in the business of spinning wool and cotton. When the mill did poorly, it affected the entire community. Hunt had exceptional mechanical ability that he put to use as the need arose. For example, his talents enabled the flax mill owner Willis Hoskins and community member Ziba Knox to obtain a patent on a spinning and roping machine. Again in 1826 when Hoskins threatened to cut his employees' wages because the cost of flax had fallen, Hunt convinced Hoskins that his poor profits were the result of an inefficient mill and not the fault of the workers. To improve efficiency, Hunt suggested that they build a better flax spinner. Several months later Hunt created the new machine that was patented on June 22, 1826. After receiving the patent, Hunt traveled to New York City for the first time in his life to raise the capital needed to manufacture the new machine. Instead he sold the patent outright, which would become Hunt's pattern of doing business.

Moved to New York City

During Hunt's first day in New York City he witnessed an accident where a carriage ran over a little girl. He was

extremely disturbed by the incident and the fact that this was not a rare occurrence in the city. When he returned to Lowville, he decided to think of a way to help prevent these accidents. While drivers had horns to blow to warn pedestrians that they were coming, they rarely used them because they needed to keep both hands on the horse reins during an emergency. Therefore, Hunt devised a metal gong with a hammer that could be operated by foot. On July 30, 1827 Hunt patented his new invention. When he decided to return to New York to sell his new invention, he took his family with him. He sold his home and belongings and moved his family to the city. After much work, Hunt was finally able to sell his coach alarm. Once again he sold his idea outright and therefore did not profit from further sales of the product.

Hunt had moved his family to a modest home and needed a steady income to support them. In late 1827 an acquaintance suggested that he go into the real estate business. While Hunt supported his family as a land speculator, he continued to invent things as the need arose. His next creation was a knife sharpener. In the country the Hunts had used a grindstone to sharpen knives, but a grindstone was too large and expensive for city living. Hunt created a better and more practical sharpener that even included a protective guard. He patented the device on February 19, 1829.

Hunt's next inventions included a machine to make rope patented on June 11, 1829, a castor globe to move furniture more easily patented on February 8, 1834, and a coal heating stove that directed heat equally in all directions, patented on February 8, 1834. For all of these inventions, Hunt sold the rights to the products in order to pay his debts, but he never received any profits from future sales.

Invented First Sewing Machine

Hunt's next invention was probably his most famous, even though it did not bring him much glory while he was alive. In 1833 Hunt invented the first workable sewing machine. As Joseph Nathan Kane explained in *Necessity's Child: The Story of Walter Hunt, America's Forgotten Inventor,* ''With nothing to serve as a basis or model, with no other machine from which parts could be obtained, he evolved a plan for mechanical sewing which was so revolutionary that had he even dared to suggest it before completion of his model he would have been scoffed at and regarded as insane.'' Hunt's revolutionary machine was well-received by the public, but he was reluctant to try to manufacture it. He had not really profited from the Globe Stove Company and was reluctant to put his family in debt again. Instead he sold the rights to the machine to George A. Arrowsmith. Hunt's machine was made of wood that splintered during use, so Arrowsmith hired Hunt's brother, Adoniram, to make another model out of iron. Arrowsmith did not patent the machine because he first wanted to raise the capital for its manufacture. However, his plans did not materialize because of a financial crisis in 1834, followed by a cholera epidemic, and later labor disputes. Although the machine impressed people, they were afraid that it would put seamstresses out of business. Therefore, there was some reluctance to finance such a project. In the end, Arrowsmith never patented the machine, which proved to be a mistake.

More than a decade later the Industrial Revolution was underway and manufacturers were looking for ways to mechanize the needlework industry. On February 21, 1846 John James Greenough received the first United States patent for a sewing machine. Several other patents followed, but none produced a practical machine. On May 27, 1846 Elias Howe, Jr., with the financial backing of George Fisher, obtained the fifth United States patent for improvements to the sewing machine. Howe could not raise the capital necessary to manufacture his machine in either the U.S. or England and he fell into debt trying. While he was attempting to sell his machine, other American inventors were producing their own machines. Howe claimed that he had created the first workable sewing machine and the later machines were infringing on his patent rights. More specifically, Howe claimed to have created the first machine to sew a lock stitch, using two threads. Howe began to sue manufacturers for royalties. Hunt was involved in the ensuing trials as defense attorneys argued that Hunt's invention really preceded Howe's and therefore Howe's patent claims were not valid. Howe won the initial lawsuits, but the manufacturers refused to give in to his claims. More lawsuits followed for over a decade, with the most well-known defendant being I.M. Singer and Company.

Sewing Machine Controversy

Hunt was under a lot of pressure from his family and friends to challenge Howe's claim to the sewing machine and share some of the financial benefits. On April 2, 1853 he submitted the paperwork to the U.S. Patent Office for his 1834 sewing machine to show that his invention preceded Howe's machine. The decision from the Patent Office was issued on June 10, 1854. It recognized Hunt's invention as preceding Howe's, but it did not grant a patent because Hunt had not applied for one prior to Howe's application. Hunt was given public credit for his invention, but Howe's patent remained valid because of a technicality.

While the controversy between Hunt and Howe continued in the courts, Hunt received another patent for improving the sewing machine on June 27, 1854. Hunt noticed that all of the sewing machine models at the time were flawed because the material had to be pushed through the vibrating needle. A new user would not know how fast or how slow to push the material and the machine would often jam. Hunt created a rotating circular top that allowed the cloth to be fed through the needle at an even rate and therefore fixed the problem of jamming. Hunt's invention did not catch on quickly, but he did prove that he had the mechanical ability and the creativity to improve upon the sewing machine, even though he could not capitalize on it.

Other Important Inventions

During and after the sewing machine controversy, Hunt continued to create new inventions. Between 1836 and 1869 he received patents, some issued by his family even after his death for a saw for cutting down trees, a flexible spring attachment for belts and suspenders, and an attachment for boats to cut through ice. He also received patents for a machine for making nails, hob nails for boots and shoes, an inkstand, a fountain pen, a dress pin, bottle stoppers, paper shirt collars, and a non-explosive lamp. Hunt developed a repeating gun and cartridge that was eventually adapted by Smith and Wesson. He invented many other things for which he did not receive a patent, including an antipodean apparatus that could be attached to shoes so a person could walk upside down on a ceiling. The contraption was used by circus performers as late as 1937.

The product that Hunt patented as a dress pin is what is commonly known as a safety pin. Hunt was anxiously trying to figure out how to pay back a $15 debt. While discussing his dilemma with a friend, Hunt was nervously twisting a piece of wire in his hand when he suddenly came up with the idea for a pin. Hunt's creation improved upon existing safety pins in two important ways. First, the point was completely covered when the pin was closed so it was truly safe. Second, Hunt added a circular twist at the bend of the pin to act as a spring and hold it in place. Hunt took his new invention to a manufacturer named Jonathan Richardson and sold the rights to him for only $100. Hunt was able to pay off his debt, but he once again could not profit from future sales of his product.

Respect as His Reward

Hunt continued to work on his inventions until his death. He died on June 8, 1859 of pneumonia in his workshop in New York City. Just before his death, Hunt at least had the satisfaction, if not the financial reward, of finally profiting from his sewing machine. In 1858 Isaac Singer agreed to pay Hunt $50,000 for his original design to end the patent controversy. However, Hunt died before Singer made any payments. Hunt's family was able to capitalize on another of his inventions after his death, namely the paper shirt collar. In 1875 Hunt's son, George W. Hunt of New Jersey, reached a settlement with the Union Paper Collar Company for $5,000 plus expenses in cash, $50,000 in company stock, and ten percent of all royalties for the use of Walter Hunt's invention.

Although Hunt did not die a rich man, he was well-respected. On June 13, 1859 the *New York Tribune* wrote the following of Hunt's death: ''For more than forty years, he has been known as an experiment in the arts. Whether in mechanical movements, chemistry, electricity or metallic compositions, he was always at home: and, probably in all, he has tried more experiments than any other inventor.''

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I

Thomas Ince

Thomas Ince (1882-1924) played a significant role in the development of the film industry in Hollywood as both a producer and director. He was an originator of the studio system of filmmaking.

Thomas Harper Ince was born on November 6, 1882, in Newport, Rhode Island, into a theatrical family. He was the son of John E. Ince, a comedian who later became a theatrical agent, and his wife, Emma B., an actress. Ince was the middle of three sons; his brothers, John and Ralph, also worked in the entertainment industry.

Worked as an Actor

Ince was put on stage at an early age. He made his stage debut at the age of six. During his childhood, Ince primarily appeared in stock and vaudeville productions as a song-and-dance man. When he was 15 years old, he began appearing on Broadway after debuting in *Shore Acres.* In 1905, Ince had his own stock company, though it ultimately failed. Ince met his wife, actress Elinor ''Nell'' Kershaw, whom he married in 1907, when they appeared together in a Broadway Show, *For Love's Sweet Sake.*

Kershaw was a Biograph girl; that is, she was a signature actress in films produced by the Biograph film company. Ince had appeared in a few films during his acting career, though at the time film acting was regarded as inferior to the live theater. But after his marriage, Ince started to appear in more films through his wife's connections at Biograph. By 1910, he was working exclusively in films, making $5 per day, but was regularly under employed. Ince ended his acting career in that year and decided to become a director.

Ince had appeared in some films for the Independent Motion Picture Company (IMP). In 1910, he was given an opportunity to direct for them. Ince's break came when a director at IMP was unable to complete work on a small film. Ince's work on the film, *Little Nell's Tobacco* (1910), impressed IMP's owner Carl Laemmle and Ince was hired as a director. During Ince's short tenure at IMP, he and another director worked on several films in Cuba with Mary Pickford.

In 1911, Ince joined New York Motion Pictures (NYMP), leaving IMP because of the opportunities NYMP offered. After directing some films in New York City, Ince moved to Edendale (later known as Echo Park), California in November. There, he wrote and directed westerns for Bison Life Motion Pictures, a subsidiary of NYMP, for $150 per week. Ince's first western was *War on the Plains* (1912); one of his most successful was *Custer's Last Fight* (1912), which featured many extras and much realism, including many Indians who had actually been in battle. Ince became known as the ''father of the western,'' completing several hundred one- and two-reel western pictures through 1914. (Almost none of these films remain in existence today.)

Supervised Construction of Inceville

Soon after Ince moved to California, the company bought land and built the biggest movie plant of the time. Ince oversaw construction of the studio, located on 18,000 acres on what is now the Pacific Coast Highway and Santa Ynez Canyon. The studio, known as Inceville, featured stages, offices, labs, commissaries, dressing rooms, props, sets, and other necessities and changed the way in which films were made. Because many westerns were made at

Inceville, Ince took the innovative step of putting a Wild West show on his payroll, the Miller Brothers' 101 Ranch Wild West Show, to add authenticity to his pictures.

Ince was also changing the way films were made in other ways. Previously the director and cameraman controlled the production of the picture, but Ince put the producer in charge of the film from inception to final product. He defined the producer's role in both a creative and industrial sense. Ince was the first producer-director, though he had to hire other directors to make all the films that needed to be produced. He found many talents, including William S. Hart, who appeared in and made some of the best early westerns, beginning in 1918. (The pair later had a falling out over the sharing of profits.)

Ince contributed to the evolving film production process in other ways as well. In 1913, the concept of the production manager was created. NYMP used George Stout, an accountant, to reorganize how films were outputted in order to bring discipline to the process. Film production became more departmentalized and factory-like, anticipating the studio system of filmmaking that would become the norm in the 1920s. With this model, Ince gradually exercised even more control over the film production process as a director-general. He controlled the conception and execution in an executive sense, letting others direct, write and edit the product.

Ince also exerted control through the way scripts were written. Previously, film stories were loosely defined. Ince helped institutionalize the continuity script, which was more of a blueprint for production. The scripts contained more than just the story, but also many directions for aspects of production. This contributed to a more efficient production process and gave producers greater ability to anticipate and control costs. These kinds of innovations made Ince a very powerful man.

In the early days, Ince primarily produced westerns and action pictures. By 1913, he was identified with quality, diverse pictures that appealed to a wide audience. In 1914-15, Ince was still working for NYMP, which by this time had three production umbrellas for their various products, Domino, Broncho, and Kay Bee, as well as a new distribution company, Mutual. While many of Ince's films were praised in Europe, many American critics did not share this high opinion. One such picture was *Battle of Gettysburg* (1913), which was five reels long. This film helped bring into vogue the idea of the feature-length film. Another important early film for Ince was *The Italian* (1915), which depicted immigrant life in New York City.

Founded Triangle Film Corporation

In 1915, Ince was very powerful and one of the best known producer-directors. He left NYMP and formed Triangle Film Corporation with other prominent filmmakers including D.W. Griffith, Mack Sennett and Harry Aitken. Triangle was a production-distribution-exhibition company, one of the first vertically integrated film companies. Ince was a vice president. Triangle focused on epic and quality dramas that were feature length. Ince and his partners charged more money for their prestige pictures based on their reputations as producers.

Though Ince had many credits as a director in this time period, he really only supervised the production of most of these pictures. Ince was working primarily as an executive and producer, but he still directed some films. One of his most important and famous pictures as a director was *Civilization* (1916). This pacifist work was set in a mythical country and dedicated to the mothers of those who died in World War I. *Civilization* competed with Griffith's famous epic *Intolerance* and beat it at the box office at the time. Ince directed his last film in 1916, though he continued to write scripts for other people's pictures. Overall, Ince's career as a director did not lack critical controversy. While some believed that he was an mediocre hack, others felt that he was an artist of the shadows.

Before 1918, Triangle was dissolved as a company. While trying to remain vital as a distribution company, financial mismanagement led to failure. Ince then formed his own production company in 1918. This company was located in Culver City, where he built a new Inceville after selling the first one. (This Inceville later became physical plant for Metro-Goldwyn-Mayer.) While his films made money, there were only a limited number of features produced per year. While Ince found distribution through Paramount and Metro, he was no longer as powerful as he once had been.

Ince tried to regain his status in Hollywood in several ways. In 1919, he co-founded the independent releasing company, Associated Producers, Inc., and served as its pres-

ident. Associated Producers distributed major producer-directors like Mack Sennett, but could not function on its own successfully. In 1922, Ince's company merged with First National. Ince's production company still made movies that were released through First National until 1924.

Though Ince still made some significant films, the studio system was taking over Hollywood. There was little room for an independent producer and Ince could not regain his powerful standing. He and other independent producers tried by forming the Cinematic Finance Corporation in 1921. This company made loans to producers who already had been successful, but only accomplished its goal in a limited sense. Ince made a few last important films. One was a prestige version of *Anna Christie* (1923), based on the novel by Eugene O'Neill. He also produced the significant *Human Wreckage* (1923) which was an early anti-drug movie.

Died in Mysterious Circumstances

Shortly before Ince's death, he attended a party/yachting trip on newspaper magnate William Randolph Hearst's yacht, the Oneida. The party was given for Ince's birthday as well as the signing of an important film contract. The contract was for the production and distribution of the films of Hearst's mistress, Marion Davis, an actress. What actually happened aboard the ship is unknown. Some believe there was a cover-up and that Hearst accidentally shot Ince when he was aiming at another guest, Charlie Chaplin. But Ince also suffered from ill health, including ulcers and angina pectoris. Others believe that Ince just fell ill with acute indigestion or because of a heart attack. After being removed from the yacht, Ince died in his own bed at his new elaborate home in Benedict Canyon on November 9, 1924. His wife and two sons were with him when he died. Ince was only 42 years old. The official cause of death was listed as heart failure. Cecilia Rasmussen of the *Los Angeles Times* wrote that ''All Nell ever wanted was for her husband to be remembered as the pioneering filmmaker he was, the man who turned movies from a 'toy into an art.''' It was not to be.

The circumstances of Ince's death tainted his reputation as a pioneering filmmaker and diminished the way his role in the growth of the film industry was remembered. Even his studio could not survive his death. It shut down soon after he passed. The final film he produced, *Enticement,* a romance set in the French Alps, was released posthumously, in 1925. In summarizing Ince's career and the potential for his future in Hollywood had he lived, David Thomson wrote in *A Biographical Dictionary of Film,* ''His shameless self-aggrandizement seems the original of a brand of ambition central to American film. In that sense, he was the first tycoon, more businesslike than Griffith and much more prosperous. Remember that he died in early middle age, and it is possible to surmise that he might have become one of the moguls of the 1930s.''

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Joseph Marie Jacquard

Innovator of the loom that bears his name, Joseph Marie Jacquard (1752-1834) developed the first loom to weave designs into cloth. It was also recognized as the first machine to employ the punch-card technology, that would eventually program the computer of the mid-twentieth century.

In the 1700s, the European textile industry and specifically weaving, had not changed for hundreds of years. Using a loom, a weaver created woven fabrics by interlacing two sets of threads—taut lengthwise or ''warp'' threads that were crosswise, and ''weft'' or ''filling'' threads, at right angles. To create wide finished textiles, such as those used for window coverings, narrow lengths of fabric had to be woven by hand. Warp threads were then tautly stretched across the loom's frame, and raised and lowered by the loom's harness, to allow the weft threads to be woven between them. These intricately textured patterns, as well as multi-colored designs were time-consuming. Even so, with its generations of skilled weavers, by the mid-1800s, France was known around the world for the quality of its woven silks.

As ever-larger mechanized looms replaced skilled hand weavers in the 1790s, an explosion of woven goods appeared in European and American trade markets. These goods were inexpensive due to being mass-produced. However, these new, mechanized looms could not compete with the skilled manual labor required to create fabrics containing anything other than a plain or simple, woven pattern, such as a check or stripe.

It would be the invention of a Frenchman named Joseph Marie Jacquard that would spread mass production to these more complicated, and costly, textile designs, allowing even intricate patterns to be automatically woven into the cloth at much the same rate as a plain length of fabric could be generated.

Son of a Silk Weaver

Born July 7, 1752, in the southern French city of Lyon, Jacquard spent much of his life in the silk textile industry. Like his parents had before him, young Joseph went to work at a silk mill in Lyon. Along with many young boys of his generation and economic status, he grew up working 10-hour days within the factory. His first task as a young worker was to serve as a draw-boy.

Sitting on a perch above the heavy, massive loom and working quickly in advance of each passage of the flying shuttle carrying the weft thread, he would lift and re-position warp threads of various colors in different spots to create the pattern desired by the Master weaver who operated the loom. This tedious and sometimes dangerous task was given to children because their smaller fingers were more capable of setting the fine silk, wool, or cotton threads used.

The Industrial Revolution heralded what would be a long, gradual shift from a farming economy, to an industrial, trade-based economy. As fewer peasants made their living off the land, they migrated to the cities, where factories sought workers in response to foreign demands for their trade goods. Throughout France, the textile industry flourished.

Poverty Leads to Revolution

Unfortunately, this new economic growth and the growth of a new entrepreneurial class came at some expense. The citizens of Lyon, as well as other industrial cities, were overworked, yet still poor and lacking food. The ''curse'' of the Industrial Revolution was that the upper middle-class factory owners profited from the rise in foreign trade, while the lower classes suffered crowded living conditions and little pay.

By the time Jacquard had entered adulthood, France was entering one of the most tumultuous periods of its history: the French Revolution. And in Lyons, one of the country's most densely inhabited cities, this unrest—particularly that caused by the shift in political power from the wealthy nobility into the hands of the masses—was felt by all. Changes in the status quo were happening on all levels, including political, social, economic, and technological areas.

As early as 1775, French Controller-General Anne-Robert Turgot had encouraged free trade by inhibiting the restrictive guild system and subsidizing innovations in those industries he believed would one day make France an economic rival with her nemesis, Great Britain. Following the execution of Turgot's employer, King Louis XVI, and the rise of a revolutionary government, innovations among the French citizenry continued to be encouraged and the inventive spirit was rewarded with government grants. This trend would continue following the Revolution, as Emperor Napoleon Bonaparte himself encouraged technological advances in his every-growing republic.

This encouragement by the government drew the interest of young men such as Jacquard, who had grown up and advanced to the position of mill mechanic in Lyon. Reflecting on his childhood job, Jacquard set about to find an alternative to the position of draw-boy in the silk industry.

A concept developed by fellow Frenchman Jacques de Vaucanson in 1745, that utilized a perforated roll of paper to control the weaving process, served as Jacquard's starting point. Given one of Vaucanson's looms to restore, Jacquard set to work on correcting Vaucanson's unworkable design. Absorbed by his project for several years, Jacquard created an operative prototype of his loom by 1790.

By 1793, the Revolution was in full swing, forcing Jacquard to abandon his project; instead he joined the republican lower classes in mounting their historic attack on the French nobility. After fighting alongside his fellow citizens in defense of the new French republic, Jacquard resumed his work in 1801, shortly after Napoleon's rise to power. His improved draw-loom, displayed that same year at an industrial exhibition in the Louvre in Paris, earned Jacquard a bronze medal.

Three years later, in the fall of 1803, the inventor was again summoned to Paris, this time to demonstrate a second version of his original loom design. This version had attached to the top of its frame the ''Jacquard mechanism'' or ''Jacquard attachment,'' which was a device connecting the wooden loom to an interchangeable continuous roll of connected punch cards. This remarkably innovative method of ''programming'' a machine allowed the Jacquard loom to produce tapestries, brocades, damasks, and other intricately woven silk fabrics far more quickly than had the manual technology of the past.

The Technology of Jacquard Weaving

The innovation underlying Jacquard's loom was the use of encoded punch cards to control the action of the weaving process, allowing any desired pattern to be reproduced automatically. The required design is encoded onto a series of connected pasteboard cards as a group of punched holes, each card containing a single line of holes representing a single row of weave. Each series of rectangular cards, when connected, creates a grid of rows and columns.

Jacquard's mechanism allowed each warp thread to operate independently, much like a player piano, where each note is sounded by a hole on a music roll as it passes over a certain opening. In the Jacquard mechanism, a specific combination of holes punched in a row through an individual card allowed selected sprung rods or needles to pass through the card and pick up certain threads. The connected cards create a continuous loop allowing for repeated patterns; when all the cards have been used, the sequence begins again.

Combining any number of connected cards in a loop, Jacquard's loom was able to weave patterns of great complexity, and these became popular for tablecloths and bed coverings. In addition to textile designs featuring small-

scale, repeated patterns, Jacquard became known for intricate representational coverlets featuring a single large design, woven in a variety of colors.

One remarkable example of his craft that still exists is a black-and-white silk portrait of Jacquard himself, which was woven using a strip of ten thousand cards. Also important is the course his technology would take. Jacquard's open hole/closed hole system was the first use of the binary system that would be translated into a basic computer over a century later. In addition, computer operators would refer to his concept of sequencing individual cards in a specific order to create a specific pattern, as sequencing commands to create a ''program.''

Innovation Gave Rise to Computer

Jacquard's invention was immediately recognized as something that would revolutionize the French textile industry. Ironically, the impoverished factory mechanic, who had also risked his life in defense of his country, would earn no money directly from his invention. Instead, in an agreement with the city of Lyon, the patent for his Jacquard mechanism reverted to the city, which declared his invention public property in 1806. Fortunately, Jacquard was awarded a state pension by Emperor Napoleon that allowed him to profit from his innovation; in addition he received royalties on each loom sold and put into operation.

Perhaps more significant that its revolution of the textile industry, Jacquard's innovative use of the punched card mechanism greatly influenced other inventors. English inventor Charles Babbage used Jacquard's technology in his development of the analytical engine, a simple form of a calculator. American statistician Herman Hollerith adopted punchcards as a means of entering data into his census collator. His collator, developed in 1890, was used through the 1960s to tabulate results of the United States census.

Repercussions of Progress

Like many labor-saving developments that occurred during the Industrial Revolution, Jacquard's technology was not immediately embraced by silk weavers and others in weaving trades. They saw it as a threat to their jobs and protested its use. As early as 1801, riots broke out in Lyon over changes to the traditional loom. In 1804, after Jacquard's revised loom was introduced, the violence escalated. In addition to trying to destroy any Jacquard looms that were in use in Lyon, attempts were made on Jacquard's life.

However, the advantages of his looms eventually won out over the opposition. In 1800, only 3,500 working looms were in use in Lyon's silk industry. Within a decade, the number of working looms in the city reached 11,000. One textile mill owner even had thousands of workers on his payroll.

By 1810, France had become competitive with its longstanding rival, Great Britain, in the textile industry. In 1819, Jacquard was awarded the Legion of Honor Cross, as well as a gold medal, for his role in his nation's economic success. During the 1820s, his name became known worldwide as use of the Jacquard loom spread to England.

Jacquard died in Oullins, France on August 7, 1834. Over 160 years later, the technology that bears his name is still in use around the world.

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Bruce Jenner

One of the most famous athletes of the 1970s, Bruce Jenner (born 1949) won the gold medal in the decathlon in the 1976 Olympic Games.

Born in Mount Kisco, New York on October 18, 1949, Bruce Jenner was the second of four children of William Jenner, a tree surgeon, and Estelle Jenner. It would be no surprise to Jenner's parents that their son would excel at athletics; William Jenner had competed in the U.S. Army Olympics in Nuremberg, Germany, in 1945, and won a silver medal in the 100-yard dash. Jenner's grandfather had run in the Boston Marathon several times. Jenner told an interviewer in *Ability* magazine, ''By the time I turned two, I'd already developed a big chest, wide shoulders, and boundless energy.''

Encountered Difficulties in School

While Jenner's innate athletic talent led to success on the playground, classroom work came far less easily to him because he was dyslexic. People with this learning disability have trouble reading, spelling, and expressing themselves. Jenner explained to the *Ability* interviewer that while coping with this disability was hard enough, what made school even harder was that he felt that everyone else was so much better at it than he was. ''My biggest fear was going to school,'' he recalled. ''I was afraid the teacher was going to

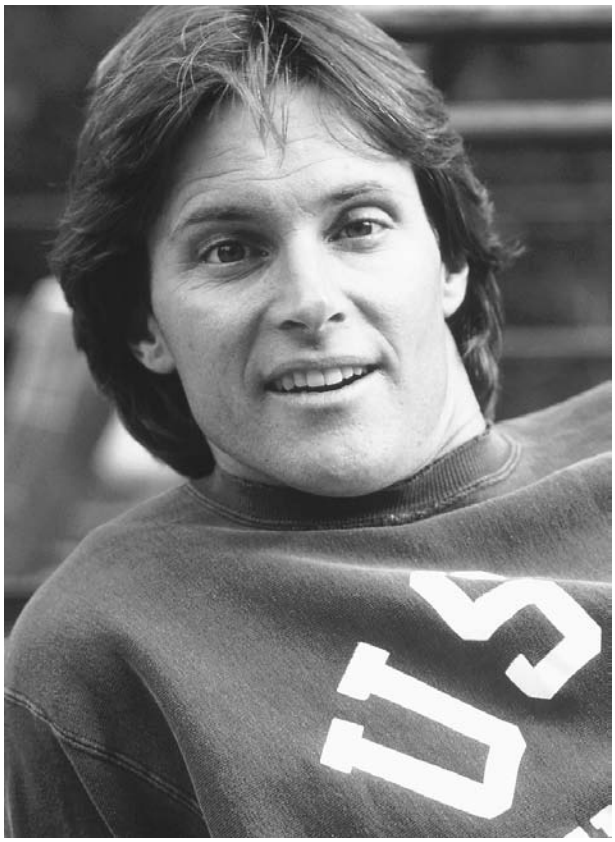

make me read in front of the class, and I was going to look bad. I lost enthusiasm for school and I flunked second grade.''

Fortunately, in fifth grade Jenner discovered something he was good at. His teacher had all the students run, and timed them to see who was fastest. Jenner was the fastest student in the school. He liked the positive response he got. Because he could excel in sports, ''Sports became my little niche in life.''

Focused on Personal Strengths

By the time he started high school Jenner's family had moved to Newtown, Connecticut. At Newtown High Jenner was on the basketball, football, and track teams. He was also a three-time water skiing champion in the Eastern States competition, and was New York's all-state pole vault and high-jump champion. His all-around talent, however, was viewed as a liability by some. Jenner told Greg Garber of the *Hartford Courant* that he once overheard his football coach saying, ''He's the best punter, but he's also the best center. How's he going to snap it to himself?'' The praise felt good, Jenner said, but the comment also turned him off from team sports. ''Teams could only let you down. In individual sports, it was just me.''

Although Jenner's grades were not very good, he was eager to go to college. The Vietnam War was raging and, as he told Garber, ''I was getting kind of scared. In those days, you got drafted if you didn't go to college.'' At the last minute, he received a football scholarship to Graceland College in Iowa, and accepted it. However, he wasn't able to play after an injury his freshman year put him on the sidelines; while blocking a punt, he tore the medial collateral ligament in his knee, had surgery, and was put in a cast. ''I thought sports were over for me,'' he later told Garber.

Fortunately, Jenner was wrong. Although no longer on the football team, 16 months after his knee injury he was playing basketball and training on the school's track. In 1970 he competed in his first decathlon—a two-day competition in ten different track and field events—and not only won, but broke the school record, set by his roommate, Mike Maddox. In the *Biographical Dictionary of American Sports,* James D. Whalen wrote that this collection of running, jumping, and throwing events ''is the most grueling and comprehensive test of strength, skill, speed, and endurance in athletic competition.'' Jenner was fortunate in the fact that his coach at Graceland, L. D. Weldon, was not only familiar with the decathlon, but had also coached Jack Parker, who won the bronze medal at the 1936 Olympics.

Qualified for 1972 Olympic Team

Jenner, intrigued by the challenge of the decathlon event, began seriously training. Within a year, he attended the trials for the U.S. Olympic team. No one expected him to make the team; only the top three athletes in the country would be selected and Jenner was an unknown. After the first day of trials, Jenner, in 11th place, still did not appear to be a likely prospect. On the second day, with three events to go, he had climbed to tenth place. After completing the pole vault, he advanced to seventh place, and his javelin throw propelled him to fifth place. In order to make the team, he had to beat the athlete in third place by 18 seconds in the 1500 meters. Jenner set a personal record, beating the competition by 21 seconds, advancing to third place, and making the team.

''It is still the biggest athletic thrill of my life,'' Jenner recalled of making the team. ''Never, ever in a million years did I think I'd be competing in the Olympics.'' At the 1972 Olympics, held in Munich, Germany, he came in tenth.

In December of 1972 Jenner married his college sweetheart, Chrystie Crownover, a minister's daughter. For the next four years Chrystie Jenner worked as a flight attendant while her husband concentrated on training, hoping to get another chance at the Olympics. He trained hard, often eight hours a day, and sold insurance on the side. In 1974 and 1976 he won the Amateur Athletic Union decathlon. In 1975 he won the Pan-American Games. Because of these successes, he was chosen for the 1976 U.S. Olympic team.

In the *Encyclopedia of World Sport,* David Levinson and Karen Christensen pointed out that Jenner had a perfect physique for the decathlon. ''Most really good decathletes are remarkably similar in size,'' they wrote. ''Today's average height/weight for world-class decathletes is 1.88 meters/88 kilograms (6 feet, 2 inches/195 pounds), exactly Bruce Jenner's statistics.''

Brought Home 1976 Olympic Gold

Jenner was expected to win at the 1976 Olympics, held in Montreal, and he didn't disappoint his fans. His strategy

was to stay within 200 points of the leader's score by the end of the first day, when the 100-meter dash, long jump, shot put, high jump, and 400-meter dash were held. After these events, Jenner had amassed a total of 4,298 points—only 35 points behind the leader, West Germany's Guido Kratschmer. On the second day, Jenner's strongest events were held: the 110-meter hurdles, discus, pole vault, javelin, and 1500-meter run. By the eighth event, he had an unshakable lead; there was no way any other athlete could catch up with his score. He set a personal record in the 1500 meter run, the final event of the decathlon, and overall, set a decathlon world record of 8,618 points for the ten events.

After the win, Jenner didn't plan to compete any more and, in fact, left his vaulting poles in the Olympic stadium because he knew he was done with his track career. He told Garber, ''I retired that day. I had to give up too much to get there, lifewise. I knew it was the last hurrah.''

In addition to his Olympic accolades, Jenner was named Associated Press Athlete of the Year and received the Sullivan Award for the best amateur athlete in the United States. Fellow decathlete, Bill Toomey won the gold at the 1968 Olympics. He was quoted by Whalen as saying, ''It takes a decathlon athlete to truly appreciate what Jenner has done. It was total artistry, a beautiful composition. He was hungry, extremely motivated.''

Earned a ''Spectacular Living''

After the Olympics Jenner was the most popular athlete in the United States. Capitalizing on his fame, as well as his good looks, he made more money from winning a single event than any other athlete had before him, as he was widely sought after for commercials, promotions, and public appearances. As Garber commented, he ''has made a spectacular living simply being Bruce Jenner.'' Jenner appeared in movies, on television, was a sportscaster with ABC-TV, and co-authored two books, *Decathlon Challenge: Bruce Jenner's Story* (1977) and *Bruce Jenner's Guide to Family Fitness* (1978). He later explained to Garber, ''I looked at it like a business. I made decisions based on the long term. I didn't want to be up there just until the next name came along.''

Jenner and his wife, Chrystie, were considered the ''All-American couple,'' according to Ralph Hickok in *A Who's Who of Sports Champions.* Often in the public eye, they were both involved in Jenner's promotional activities and appearances, and were featured in a book titled *Lifestyles of the Rich and Famous.* Unfortunately, the couple's high profile came at too high a cost to their relationship. When they divorced in 1980 they received almost as much publicity as Jenner had for winning the decathlon. They had two children.

In 1981 Jenner married Linda Thompson, a former beauty-pageant winner and ex-girlfriend of singer Elvis Presley. Jenner and his second wife also had two children, and divorced after five years.

The Price of Fame

By the late 1980s Jenner's success and fame had caught up with him. He told an interviewer on the Longevity Network Web site that his sudden exposure to the public had unnerved him. ''I was surrounded by tele-prompters as a TV sportscaster, and I found myself suddenly thrown into a glass fishbowl as a celebrity and American hero. What I was hiding was that I had the same mindset as the nervous dyslexic schoolboy hiding from my teacher.'' Although he retained his upbeat public persona, his private life was in disarray. ''In 1990, you would have found me living in a one-bedroom Los Angeles bungalow, my sink piled high with dirty dishes and my living room decorated with a dried-out Christmas tree. My main source of income was from public speaking jobs—at which I always wore my best attire—an out-of-style 1976 tuxedo.'' In an interview for *Pathfinder.com,* Jenner summed up that period by saying, ''I was drifting. I had worked really hard and didn't have much to show for it. But everything turned around the day I met Kris.''

Found Strength to Bounce Back

Jenner met Kris Kardashian in 1990, and five months later they were husband and wife. Since that time they have added several children to the Jenner family, for a total of ten-''kind of a Brady Bunch deal,'' Jenner explained to Garber. Kris Jenner became the moving force behind a new family conglomerate that included their infomercials (''SuperFit with Bruce and Kris Jenner''), exercise machines, and Jenner's aircraft sales company. They also produced a video, *Women's Self-Defense and Fitness Program.* Meanwhile, Jenner continued to work as a motivational speaker for corporate audiences, spreading his message on ''How to Compete Successfully in Life and in Business.'' According to promotional literature, the Jenners sold more than $450 million of fitness-related products by the late 1990s.

Jenner's business activities allowed him to remain in the public eye long after his Olympic moment. The subject of a CD-ROM game titled *Bruce Jenner's World-Class Decathlon,* he also authored the book *Finding the Champion Within* (1997). As he admitted to Garber, ''Nobody has milked one performance better than me—and I'm damned proud of it. It completely amazes me how this whole thing turned out.'' Although he retired from running after his win in 1976, Jenner continued to be active and involved in a variety of sports. He was often seen riding his mountain bike in the hills near his California home or on the golf course. A commercially ranked pilot, Jenner piloted his own jet and also raced cars in Grand Prix events.

Despite the many avenues he pursued in his adult life, Jenner has remained a well-respected athlete. Inducted into the National Track and Field Hall of Fame, he is also represented in the Olympic Hall of Fame. On the *Sports Stars USA* Web site, Jenner commented: ''I love life, and I want to *live* it! Activity, variety and the next challenge around the bend and my eight kids—keep me excited and inspired. I wouldn't have it any other way.''

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William Le Baron Jenney

William Le Baron Jenney (1832-1907) was one of the most influential American architects of the late 19th century. Working almost exclusively in Chicago, Jenney made important advancements in the structure of tall office buildings by incorporating iron and steel in his designs.

Jenney was born in Fairhaven, Massachusetts, a small town near New Bedford, on September 25, 1832. He was the son of William Proctor, a prosperous owner of a fleet of whaling ships, and Eliza Le Baron (Gibbs) Jenney. He attended Phillips Academy in Andover, Massachusetts. After graduating, he traveled to California in 1849 to participate in the gold rush.

While in San Francisco, Jenney witnessed the rapid rebuilding of the city with brick structures after many wood buildings were destroyed by fire in 1850. He then journeyed to the Philippines and the South Seas. In the Philippines, he became intrigued by the durability of the native huts built of light, flexible bamboo. After these experiences, he decided to return home and begin his studies in engineering.

In 1851 Jenney enrolled in the Lawrence Scientific School at Harvard University. During the next two years, he became displeased with the quality of the education he was receiving. His search for better opportunities led him to France, which had a long-standing tradition of training engineers. In 1853 he entered the Ecole Centrale des Arts et Manufactures in Paris, where he came under the influence of structural designer Jean Nicolas Louis Durand, an early proponent of classical functionalism in architecture.

In an article in the Journal of the Society of Architectural Historians, Theodore Turak notes: ''Jenney was given training in engineering and architecture at the same time. One finds, therefore, the gradual dissolution of the academic division of the building art into architecture and construction. Jenney was to absorb a system which treated structure and design as interrelated.'' Jenney's mixed emphasis on engineering and architecture later led to a debate among historians about whether he should be considered primarily an engineer or an architect.

Became Interested in Architecture

After Jenney graduated from Ecole Centrale des Arts et Manufactures in 1856, he worked in Mexico as an engineer for the Tehuantepec Railroad Company. The following year, the Berdon Bakery Company employed Jenney to design a mechanical bakery for the French army. During his second stay in France, he continued his studies and gained some practical experience. He also became increasingly interested in architecture.

Jenney's career plans were interrupted by the outbreak of the U. S. Civil War, and in 1861 he returned to the United States and enlisted as an engineering officer. He was assigned the post of captain additional aide de camp with engineering responsibilities under General Ulysses S. Grant. After serving with Grant for some time, he was transferred to the command of General William T. Sherman. He was appointed chief engineer of the XV Army Corps and led the army's engineering efforts in Memphis, Tennessee. By the time he resigned from the army in 1866, he had risen to the rank of major, a title he continued to employ throughout his life.

Opened Chicago Architectural Office

After leaving the army in May 1866, Jenney spent the remainder of the year in western Pennsylvania doing engineering work. In 1867 he married Elizabeth Hannah Cobb, with whom he had two sons. In the same year, he relocated to Chicago and, in 1868, opened an architectural office. Eventually Jenney organized the firm Jenney, Schermerhorn, and Bogart. His first significant assignment came two years later, when he was awarded the contract to design the West Chicago Park System. Then, with Frederick Law Olmsted, Sr., he laid out the suburb of Riverside, Illinois. In 1869 he published the influential book *Principles and Practice of Architecture.*

Jenney's business increased dramatically after Chicago was destroyed by fire in 1871. Much of the city needed to be rebuilt. During the reconstruction of Chicago, Jenney began to be recognized as one of the leading architects in the Midwest.

Although he also designed spacious homes, Jenney was best known for his downtown Chicago office buildings. His first building after the fire was the Portland Block, located at Dearborn and Washington Streets. In 1879 he completed the first Leiter Building, which later became known as the Morris Building. It originally stood five stories high; two more stories were added in 1888. The structure was a hybrid of old and new form. In the past, buildings were made of bricks and wood. In the first Leiter Building, iron columns were placed adjacent to the brick piers. Since the iron columns were the primary load-bearing structure, Jenney was free to place large windows between the brick piers. It was the first building with an abundance of windows, appearing as nearly a glass box.

The Home Insurance Building

Jenney began construction of the Home Insurance Building in 1883. That same year, he gave a series of important lectures at the University of Chicago, which were published in *Inland Architect and Builder.* The Home Insurance Building, finished in 1885 with the assistance of engineer George B. Whitney, became Jenney's most influential engineering work. It was an important step in the development of the structural technology that spawned skyscrapers. The load-bearing components of the structure were made completely of cast iron, wrought iron, and steel, marking the first use of steel in a building in the United States. Jenney's use of Bessemer steel beams resulted in the Bessemer Steamship Company of New York naming a ship after him.

In the *Encyclopedia of American Architecture,* William Dudley Hunt, Jr. refers to the Home Insurance Building as ''the most important building of its era, and one of the most important in American history.'' Even so, the Home Insurance Building was far from a great architectural achievement due to Jenney's tendency to overlook aesthetic beauty for functionality. According to Carl W. Condit in *The Chicago School of Architecture: A History of Commercial and Public Building in the Chicago Area, 1875-1925,* ''Jenney was perhaps the most original structural talent of the Chicago school, but at the same time he was the least conscious of the aesthetic problem fixed by his new construction. As an engineer he had that kind of easy confidence in his ability that seldom led to self-questioning or to theoretical considerations. But Jenney knew what he was doing, and it had to be done before others could move on greater heights.''

Jenney's new structural formation attracted the immediate attention of architects and builders. By doing away with the need for a supporting wall, the weight of the building was cut tremendously. Because iron-and-steel frames were one-third the weight of brick-and-wood frames, the height of buildings could be greatly increased. Iron and steel were cheaper, and builders could work with greater speed and efficiency. Though it stood only 11 stories tall, the Home Insurance Building is often referred to as the first skyscraper, because it was so much taller than other buildings of its day. At the least it was an important precursor to the modern skyscraper. It was demolished in 1931.

Other Jenney Buildings

Having gained considerable fame in Chicago for the Home Insurance Building, Jenney became very busy and his business grew rapidly. Continuing to use an iron-and-steel skeletal frame, Jenney next designed the Manhattan Building. Completed in 1891, it was the first 16-story commercial building in the United States that was supported entirely on an iron frame. In the same year, he took on a partner, William H. Mundie, previously a draftsman in his office. The association of Jenney and Mundie lasted the remainder of Jenney's life.

Over the next few years, Jenney designed numerous buildings, many of which remained standing into the 21st century. The second Leiter Building (1891), built after the first was destroyed by fire, is often regarded as his best aesthetic design. Characterized by an unprecedented vast openness, the building, later known as the Sears and Roebuck Building, offered brightly lit office spaces, wide halls, and a minimalist decorative style combined with a functional approach to design. For the first time, Jenney incorporated the steel and iron frame into the architectural design so that it added to the beauty of the building. Other works included the Central Young Men's Christian Association Building (1891), the Ludington Building (1891), the Fair Store (later known as the Montgomery Ward and Company Store, 1892), and the Isabella Building (1893). During his career, Jenney also devised many conveniences for modern offices, including tile office vaults, metal elevators, and an improved plumbing system.

Jenney reached the pinnacle of his career in the early 1890s. Although he continued to design buildings, including the Horticultural Building (1893), the Morton Building (1896), and the Chicago Garment Center (1905), they offered little new creativity in design. In 1905 Jenney and Mundie took on a new partner, Elmer C. Jensen, who had worked for the firm since 1885. In a letter to Condit, written April 13, 1949, Jensen commented on Jenney: ''While he felt he was contributing to the making of new architectural forms, that was not his motive. His main purpose was the development of more efficient structural features. My personal opinion is that while he was fully conscious that his ideas and buildings were developing new forms, his main purpose was to create structural features which increased effective floor areas and made it possible to secure more daylight within buildings.''

At the age of 73, Jenney retired due to poor health. He left unfinished his last project, an Illinois memorial on the battlefield of Vicksburg. He died two years later, on June 15, 1907, while visiting Los Angeles, California.

Mentor for Younger Architects

Jenney was not only an important architect and engineer, he contributed greatly to the development of modern buildings by training several younger architects who became the next generation of innovative and influential building designers. His trainees included Louis Henri Sullivan (1856-1924), Martin Roche (1855-1927), William Holabird (1854-1923), and Daniel Hudson Burnham (1846-1912). Jenney's style as exhibited in his early tall buildings became known as the Chicago school of architecture.

Throughout his career he was active as a member, officer, and Fellow of the Chicago Chapter of the American Institute of Architects. In recognition of his contributions to the industry, he was elected as a delegate to the International Congress of Architects in Madrid, Spain, in 1901. Although his buildings are seldom considered to be aesthetically pleasing, Jenney possessed a unique combination of engineering and architectural abilities that provided a foundation for the development of the modern skyscraper and a new emphasis on functionalism in design.

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John II

John II (1455-1495) of Portugal, sometimes called ''the Perfect Prince,'' ruled during a crucial period in European history that marked the start of the Age of Exploration. From his ascension to the throne in 1481 until his death fourteen years later, John II's royal treasury financed numerous expeditions that mapped out the African coast. Convinced that India lay on the other side of Africa, he even sent explorers overland. To the Portuguese, he was a much loved regent who curbed the power of the nobles, maintained peace with Spain, and became a great patron of Renaissance art.

John II was named after his great-grandfather, who secured Portugal's independence in the 1380s and founded the House of Aviz royal line. By the time of his arrival in May of 1455, alliances with other European royal lines had given the Aviz family English, French, and Spanish blood. His father, King Alfonso V, was even cousin to the ruling English monarch, Henry VI. Queen Isabel, however, died when John and his older sister Joana were still very young, and both grew close to their aunt, Filipa, an artist and scholar who wrote the first extant poetry by a Portuguese woman.

John was provided with an education suitable for a royal, which included fluency in Latin and a knowledge of science and art. He was betrothed to his cousin in a politically advantageous match, and married Leonor, of the powerful Braganca line, in January of 1471. He was 15 at the time, and his spouse just 12. Later in 1471, he won his knighthood, as was the Aviz tradition, in battle with his father in Morocco. Subjugation of the Moors, who had occupied Portugal after 700 C.E. for a few hundred years and still held part of Spain, was a preoccupation with the Aviz dynasty, and this was the third foray across the Straits of Gibraltar by his father alone. In August, their forces took a seaside fortress, Arzila, and the city of Tangier surrendered.

Mapped Coast of Africa

The year 1471 was also an important one in the annals of exploration, for Portuguese navigators, mapping out the coast of Africa, crossed the Equator for the first time. A 1454 papal decree granted the Portuguese throne sovereignty over this area, and explorers had been planting wooden crosses along the West African shores since. They also held the Azores Islands by the time of John's adulthood, which had become a grazing ground for large herds of Portuguese cattle, and the island of Madeira was producing sugar cane that Portugal exported to the rest of Europe.

In 1474, Alfonso gave John control of the Guineas, the large area situated east of the horn of Africa. It contained rich fisheries, black pepper, and ivory, and reports returned from traders about hairy, human-like animals who lived in trees there and could not be caught. A son with Leonor, named Alfonso in honor of his grandfather, was born in

1475. That same year, the monarch granted John full authority in Portugal before he departed to do battle at Toro against the Castilian empire of Spain. The widowed Alfonso had become enamored of a dispossessed princess, and went to war on her behalf. It was at his father's court at Toro that John met Ana de Mendoca, and a child, Jorge, resulted from their romance.

Reined in Noble Class

For a time, John commanded troops for his father, but the venture was a disastrous one, and Alfonso abdicated his throne to his son in September of 1477. He was proclaimed king at the royal palace at Santarem on November 10, 1477. His father disappeared to a Franciscan monastery, and the war simmered on until the Treaty of Alcocovas concluded it in 1479. Two years later his father died in 1481 at Sintra, and John formally became ruler of Portugal.

John assembled his first Cortes at Evora in November of 1481. The Cortes was a meeting of the clergy, the *homens bon* (''good men'') who led Portugal's *concelhos,* or free boroughs, and the noble class, who were known as *fidalgos* (''filhos de Algo,'' or sons of somebody). No laws were passed at a Cortes, which only the king could call, but debates were held and complaints heard. The fidalgos were descendants of the Visigoths and enjoyed great prestige; under the preoccupied Alfonso V, they grew enriched and emboldened. They attempted to influence the courts, demanded increased tribute of wine and corn, and encroached upon the rights of the concelhos. At the first Cortes, the new king, determined to curb these abuses, had his advisors draw up a new oath of allegiance for the fidalgos, and compelled them to take it. The Duke of Braganca, whose family had enjoyed privileges since the 1440s as descendants of John I, was particularly incensed.

Convinced India Lay to the East

Meanwhile, the new regent looked to expand his empire in other places. On December 12, an expedition set sail to establish a fortress and trading post in the Gulf of Guinea at Elmina. This was known as Sao Jorge da Mina, named after the king's favorite saint, George. It was the first European colony in equatorial Africa, and the gold mine there enriched John's royal treasury enormously. It allowed the king to fund further expeditions, and Portuguese explorers began taking large granite pillars with them to plant in the ground instead of wooden crosses. Called *padraos,* the pillars featured the Aviz coat of arms as well as the bronze cross of the Order of Christ, the knightly order that emerged from the disbanded Knights of the Templar after the Crusades. John, as ruler, was master of the secret Order, and many of the navigators and sea captains who explored for Portugal belonged to it.

In 1482, John sent Diogo Cao and the first of the padraos to find the end of the African coast. At the time, it was thought that the continent perhaps extended all the way to the Arctic regions. Cao was unsuccessful in his goal, but he did find the mouth of the great Congo River, which was unlike any ever seen by a European, and a populous kingdom there. After meeting with its king, Cao left some Portuguese behind and returned to Portugal with a delegation of Africans, who fascinated John. They were given lavish quarters and feted at state banquets. But internal problems troubled the king during this same year: it was suspected that the Duke of Braganca had made contact with the Castilian royal family in preparation for a possible move against Portugal. The king was informed, and had the duke, Fernando II, arrested. He was sentenced to death and executed for treason in 1484.

John continued to send ships out to find the end of Africa. Finally, in 1488, the Portuguese Bartolomeu Dias rounded the Cape of Good Hope and reached the other side of Africa. Lacking provisions to continue, he returned to Portugal with the news that a passage to India had been found. Since the time of the Crusades and Marco Polo, trade with the Orient had brought spices, silks, and other exotic goods into Europe. However, these goods traveled overland a great distance, through the desert of the Middle East and through treacherous lands; taxes and highway robbery made them prohibitively expensive by the time they reached Portugal and the end of the European continent. If Portugal could find the sea route, they might profit handsomely from the trade.

John II and Columbus

There are theories that Christopher Columbus was actually a well-born Portuguese, not an Italian, and was part of John's elaborate ruse to keep the Spanish monarchs-Ferdinand and Isabella, whose marriage united Castile and Aragon-from discovering the route to India and claiming it for themselves. Most historians agree that Columbus first tried to interest John in his expedition across the Atlantic, but that the king was supposedly uninterested, and so Columbus went to Spain for funding instead. The alternate theory holds that Columbus was sent to Ferdinand and Isabella to convince them that the riches of India could be reached by sailing west. Far from being the misguided navigator that popular myth holds, historians concede that Columbus was a learned man, like many of the Portuguese seafarers, and may have been a member of the Order of Christ as well. Many in the Order were well aware that a large land mass lay on the other side of the Atlantic. A member had sailed to an island off the coast of Brazil as early as 1438, and the Portuguese knew that Basque fishermen from northern Spain made regular forays to the cod fisheries near Newfoundland.

When Columbus returned to Europe from conquering the Caribbean islands of the Bahamas, the Dominican Republic, and Haiti for Spain, he met first with John in Lisbon. There followed negotiations between Portugal and Spain over territorial rights in the New World. To Portugal, according to a 1480 continuation of the Alcocovas treaty called the Treaty of Toledo, was reserved the Cape Verde islands, ''and any other lands that are found or conquered below the Canary Islands and the west of Guinea.'' Columbus's discoveries lay south of the Canaries, and so negotiations with Spain followed. In 1493 Pope Alexander VI resolved the dispute. The dividing line between what Spain and Portugal might explore and claim was to be west of the

Azores; Spain's share was to the west, while territory on the eastern side of the line was Portugal's. This meant that John-whose famed grand-uncle Henry the Navigator had concluded that India was on the other side of Africa-was granted the continent of Africa as well as the Orient.

A Triumph of Diplomatic Trickery

The full Treaty of Tordesillas, signed on June 7, 1494 between John and the Spanish monarchs, set the dividing line another 370 leagues to the west of the Archipelago of Cape Verde, which assured Portugal of rights over Brazil, too. But there would be few years left in his life to enjoy these triumphs. His son and heir, Alfonso VI, had fallen from a horse at Santarem, and died in the hut of fishermen a few years before. John's illegitimate son Jorge became heir to the throne, and this caused marital tension between him and Isabella.

In October of 1495, the king fell ill and died within a week. Near his death, John decreed that his cousin, the duke of Beja, should succeed him. His successor was called Manuel the Fortunate, and he ruled until 1521. During his reign, John's foresight for expansion bore full fruit for Portugal. Its overseas empire expanded terrifically: just three years after his death, Vasco da Gama's ships reached India. Brazil was formally claimed in 1500, the Indian coastal kingdom of Goa captured in 1510, and a port in China, Macao, was ruled as a colony of Portugal from 1557 to 1999, outlasting even the world's most famous colony, the British-held Hong Kong.

John left a legacy as a benevolent ruler. He took in Jewish refugees from Spain's famous 1492 expulsion, and founded what was the most modern medical facility in the world at the time, All Saints Hospital in Lisbon in 1492. In 1498, his widow Leonor founded a charity to aid the poor and cure the sick, the Brotherhood of Our Lady of Mercy, also known as Misericordia. As a testimony to his influence, it was John's Castilian foes who nicknamed him *El Principe Perfecto,* or the Perfect Prince.

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Rafer Johnson

Rafer Johnson (born 1935) won the Olympic decathlon in 1960 with a record-breaking score of 8,392 points. The decathlon winner, according to tradition, is regarded as the best all-around athlete in the world.

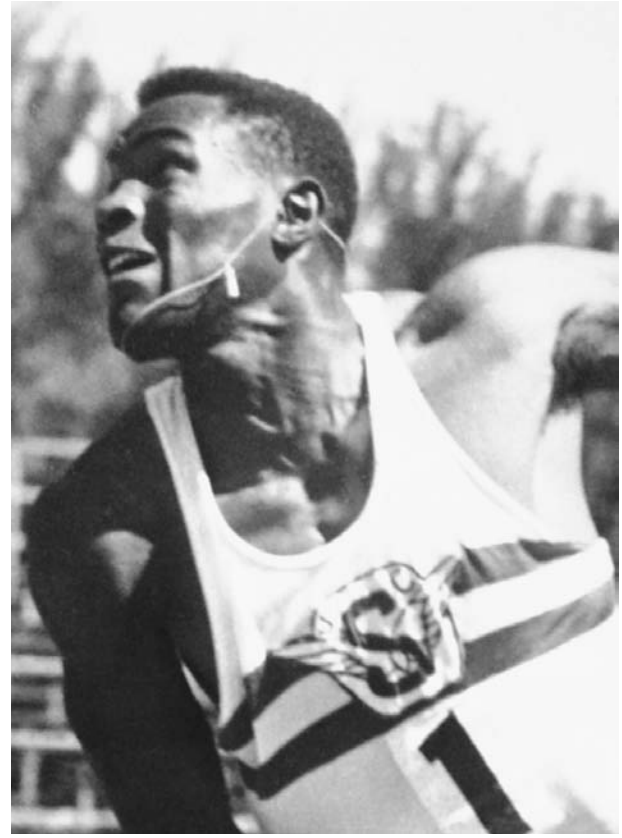

Rafer Johnson was an outstanding all-around athlete, as proven by his record-breaking win of the Olympic gold medal for the decathlon at the 1960 Olympics in Rome, Italy. As captain of the American Olympic Team, he bore the U.S. flag proudly in the opening ceremonies of the games that year and was the first African American to assume that special honor. He spent many years before and after his Olympic triumph spreading the message of peace as an international ambassador of goodwill, and in 1984 he received the distinctive honor of lighting the Olympic flame at the games in Los Angeles, California.

From his birth in 1935 until age two, Rafer Lewis Johnson lived in the large home of his paternal grandparents in Hillsboro, Texas, along with his parents and five aunts and uncles. There was no indoor plumbing or electricity. The family moved briefly to Oklahoma to pick sugar cane for one year. Upon their return to Texas when Johnson was three years old, the family settled in the Oak Cliff area of Dallas. He spent his summers at the home of a maternal aunt.

During the six years that the family remained in Dallas, Johnson attended N. W. Harlee School near the Trinity River in Dallas. He was an excellent student even in his youth, enthusiastic and dedicated. His social life revolved around the local Baptist church that he attended along with his family.

The Johnson family moved from Texas to California in 1945 when the future decathlete was nine. Their father, Lewis Johnson, secured work in the Oakland shipyards until

the end of World War II. The family then moved deep into the San Joaquin Valley where Lewis Johnson sought work as a farm laborer once again. Life on the West Coast took the family from Chowchilla to Madera, and briefly down to Fresno. The family lived in makeshift housing and Rafer Johnson picked cotton along with his mother, Alma Gibson Johnson, two sisters and two brothers, while Lewis Johnson worked as a foreman on the cotton-picking crew. Young Rafer picked hundreds of pounds of cotton per day on weekends and during vacations from school and worked also at odd jobs. By 1946 Johnson's family had settled permanently in the valley town of Kingsburg, where his father worked for the railroad. In Kingsburg the Johnsons lived in a housing tract, called ''section houses,'' built so close to the railroad tracks that the earth shook violently with every passing train.

Johnson was still a young boy in grade school when he suffered a debilitating injury while playing recklessly on the conveyor belt outside a food packing plant. In a terrible accident his left foot became stuck in the rollers, which pulled the sole from Johnson's foot. The foot became infected and healed only after a slow and painful recuperation. It was his left foot that tore, which would become his lead foot in track and field racing. Even as a superior athlete in adulthood, Johnson maintained that the pain of that injury remained a constant presence, even after the injury healed.

In California Johnson attended integrated schools. Unlike his earlier life in Texas there was little talk of racism in California, and Johnson felt akin to his lighter skinned peers. He attended Roosevelt Elementary School where his leadership qualities shone even as a youth. He was elected president of the student body in grade school. In high school he was an all-A student, president of his sophomore class and student body president during senior year. Additionally, he was a member of the California Scholarship Federation and other extracurricular groups.

As an athlete for the Vikings of Kingsburg Joint Union High School, Johnson earned 11 school letters, captained three high school athletic teams, and distinguished himself in four sports altogether, swinging baseball bats so hard that he broke several. He played on three all-league basketball teams and was a member of the all-state football team in twelfth grade. Johnson excelled in track and field, where he derived a feeling of elation from the uncomplicated non-contact sports of running, jumping, and throwing. ''There is no pro future in track, that's true. But there is a stimulating present,'' he said and added, ''I loved every sport I played, but I was most passionate about track and field.''

With the support and encouragement of a caring high school track coach, Johnson gained stamina and turned his natural ability into athletic skill. His first competition after high school ended in a third place showing for Johnson. The experience whet Johnson's taste for competition, and he set a goal—to qualify for the Olympics scheduled for Melbourne, Australia, in 1956.

Collegiate Athlete and More

Johnson, who aspired to become a dentist, enrolled at the University of California in Los Angeles (UCLA). When the school offered Johnson his choice of a football scholarship or an academic award, he accepted the more lucrative and less restrictive academic scholarship. At UCLA he joined the Air Force Reserve Officer Training Corps and pledged Pi Lambda Phi fraternity; he was, in fact, the first African American to pledge a national fraternity at UCLA. He joined the Campus Crusade for Christ and eventually chaired the UCLA chapter of that organization. He found time also to play basketball for UCLA during the 1958-59 season, and he ran for student body president in 1959.

Johnson's track coach at UCLA, Elvin ''Ducky'' Drake, supported Johnson in his Olympic quest. Drake coached Johnson to a third-place finish at the 1956 Olympic Trials. Yet Johnson secured a place on the U.S. Olympic track and field team only to revive an old knee injury two weeks later while competing at the decathlon trials at Wabash College in Crawford, Illinois. Regardless, he won the trials and went to Melbourne, Australia, for the games. Johnson, who won the decathlon with ease at the Pan Am Games in Mexico City in 1955, was a popular favorite to win the 1956 Olympic decathlon, but the injury to his take-off leg caused swelling, which aggravated the injury. He left Melbourne with a silver medal, although he spent the subsequent months in rehabilitation and therapy following surgery to his knee.

Johnson was a man of dynamic spirit, and he put recuperation time to good purpose. He refreshed his faltering grade point average at school and spent the summer of 1957 on a goodwill tour arranged through the U.S. Department of State. The 89-day tour took him to Hong Kong, the Holy Land, and other parts of Africa, the Near East, and the Mediterranean countries. He returned to track and field competition mid-year in 1958 and won the Kingsburg Invitational Decathlon. He then went to the AAU decathlon in Palmyra, New Jersey, followed by the first-ever U.S.-U.S.S.R. dual track meet, held in Moscow. There Johnson broke the world decathlon record.

When Johnson returned from Moscow he received the World Trophy for North America from the Helms Athletic Foundation. Pi Lambda Phi established an annual fraternity award in his honor, and the National Association for the Advancement of Colored People (NAACP) honored him as well. On January 5, 1959 *Sports Illustrated* proclaimed Johnson as the sportsman of the year.

Hard Road to Olympic Gold

A serious car accident in 1959 resulted in damage to Johnson's spinal cord and lower back and caused him to miss both the AAU decathlon and the Pan Am games that year. After seven months of painful recuperation, Johnson began jogging. Slowly he resumed running and sprinting training. One month prior to the 1960 Olympic trials at the AAU decathlon in Eugene, Oregon, Johnson accelerated his recuperative retraining schedule to include jumps. Again in 1960, as in 1956, Johnson qualified for the Olympic team. He went to the games in Rome, Italy, as captain of the U.S. team and carried the American flag at the opening ceremo-

nies. It was a poignant moment for Johnson, as he was the first African American in the history of the modern Olympics to receive that honor.

Johnson won the gold medal in the decathlon that year with a record-breaking score of 8,392 points and earned for himself the distinction of being the world's best athlete. Following his Olympic gold medal victory, he received the Associated Press Athlete of the Year award, the California Athlete of the Year Award for the second time, and endless other citations. His life was documented with Mike Wallace who narrated a television special produced by David L. Wolper, and Johnson also appeared on *This Is Your Life.* Years later, Johnson's childhood home of Kingsburg named a junior high school after him. He was touched by the hoopla and noted in his autobiography that, ''If a gold medalist today were to receive as much attention as I had for six straight years, he would already be a wealthy man.''

Post-Olympic Years

During the months following the 1960 Olympics, Johnson's earlier inclination toward dentistry ebbed. He received numerous offers to play professional football and basketball, but accepted instead a contract to make films with Twentieth Century Fox. Among his film credits, he appeared with Woody Strode in *Sergeant Rutledge* and with Frank Sinatra in *None But the Brave.* He appeared in films with Bob Hope and Elvis Presley and in two Tarzan movies. Johnson accepted television roles on *Dragnet, Six Million Dollar Man,* and *Alfred Hitchcock Presents* and served as commentator for NBC for the 1964 Olympics in Tokyo, Japan. In the mid-1960s he anchored the sports news for the ABC affiliate in Los Angeles, and he appeared on *Mission: Impossible* and *Daniel Boone.* He appeared in a staged documentary about black pioneers for the Public Broadcasting System (PBS) called *The Black Frontier* and a subsequent PBS film called *Soul Soldier,* about the Buffalo Soldiers of the U.S. 10th Cavalry.

Later in the 1960s Johnson accepted a position with Continental Telephone as an affirmative action consultant out of Bakersfield, California. He rose through the executive ranks during the 1970s to become vice president of personnel.

Goodwill Ambassador

Also during the 1960s Johnson became affiliated with an international goodwill group called People to People. After spending considerable effort in establishing chapters of the group on college campuses nationwide, he settled into a post in charge of the organization's West Coast office in Los Angeles, California. He worked also with youth programs under the auspices of the California State Recreation Commission.

In light of his celebrity status and because he was an African American, he used the clout of his great popularity to further social causes, including fair housing and equal opportunity in the entertainment industries. He worked with the Urban League, with the NAACP, and with James Meredith's national voters' mobilization of blacks in Mississippi in 1966. Additionally, he was affiliated with San Fernando Valley Fair Housing Counsel, and the Voter Registration Program.

When Johnson received the People to People Award as Athlete of the Year following his gold-medal win in Rome in 1960, he met the late U.S. attorney general Robert F. Kennedy at the awards affair. A friendship ensued that spawned Johnson's involvement in a number of Kennedy-sponsored public projects, among them the Peace Corps and the Special Olympics. In 1968 Johnson served as an official delegate for the Kennedy presidential ticket, although the honor turned tragic on June 5, 1968 when Robert Kennedy was assassinated following the California presidential primary. Johnson, who witnessed the murder firsthand, assisted in arresting the assassin's flight and retrieved the murder weapon. He was a pallbearer at the funeral and testified at the murder trial. In the years that followed, Johnson was a frequent escort to Kennedy's widow for political junkets and other public affairs.

Johnson maintained many organizational affiliations throughout the 1970s and 1980s, including the Close-Up Foundation on which he served as a board member. He was involved with the Hershey Track and Field Youth Program, the National Amateur Sports Development Foundation, the National Recreation and Park Association, and the Athletic Advisory Panel of the U.S. State Department, as well as the American Red Cross and others.

More Glory Days

On December 18, 1971, Johnson married Elizabeth ''Betsy'' Thorsen, a middle school teacher in Orange County, California. The couple had two children: Jennifer, born in 1973; and Joshua, born in 1975. The family moved to Sherman Oaks, California, in 1973.

Twenty-four years after his gold-medal victory, Johnson relived his Olympic glory days by running the final lap of the opening ceremonies relay and lighting the Olympic torch for the 1984 Olympics in Los Angeles, California. In 1990 he was elected to the National High School Hall of Fame, and in 1992 he received the Humanitarian Award from Free Arts for Abused Children. In 2000 Johnson realized a unique dream, and what he called his greatest moment, when he watched his own daughter compete in the Olympic games in Sydney, Australia.

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Walter Johnson

Most experts consider Walter ''Big Train'' Johnson (1887-1946) to be the greatest pitcher in baseball history. Both feared and respected, Johnson combined a dominating fastball with a generous spirit. Unlike most pitchers of his era, he refused to knock down opposing batters with inside pitches and was a model of gentlemanly refinement both on and off the field.

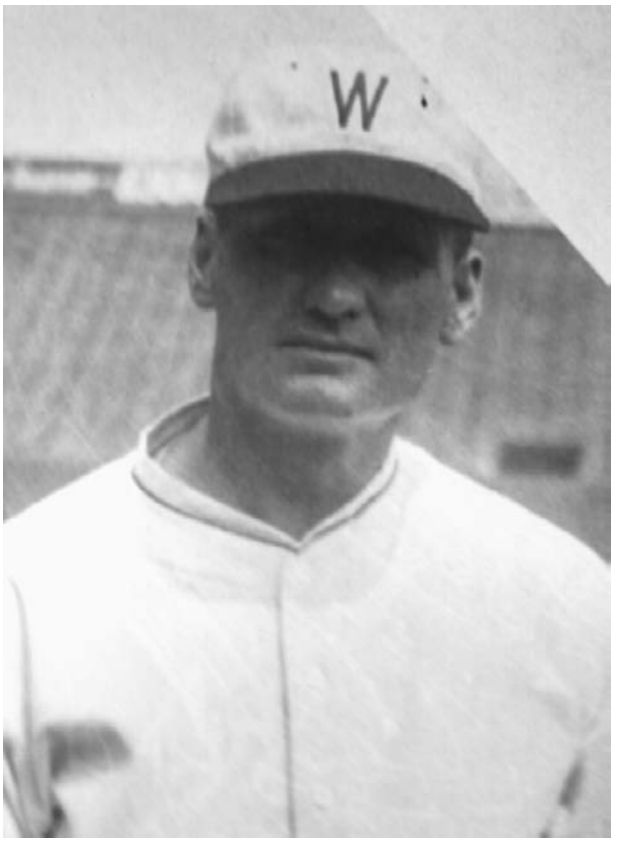

The 6-foot-1, 200-pound Johnson won 416 games in his 21 seasons from 1907 to 1927 and compiled a remarkable 2.17 earned run average. He spent his entire career with the lowly Washington Senators, eventually leading the perennial losers into the World Series in 1924 and 1925. Johnson won 20 or more games in 12 seasons and set the all-time career mark for shutouts with 110. After his playing days ended, he managed the Senators from 1929 to 1932 and the Cleveland Indians from 1933 to 1935. He was among the first five players elected to the National Baseball Hall of Fame in 1936.

From Semipro to Star

Johnson's parents, immigrants from Sweden, were farmers who first settled in Ohio, then traveled by covered wagon to Kansas. Walter Perry Johnson was born on November 6, 1887 in Humboldt, Kansas. In 1901, the family moved to Orange County, California, hoping to earn a better living working in the oil fields. There, Walter attended Fullerton High School and starred on the baseball team. After graduating, he played baseball briefly in Tacoma, Washington, then moved to Weiser, Idaho, and got a job with the Weiser Telephone Company. For $75 a month, he dug holes for telephone poles and pitched for the company's semipro team.

Johnson flung the ball with a sidearm delivery that was so deceptive that his fastball seemed to come out of his hip pocket and rocket past the batter. Luckily for hitters, he also had pinpoint control. Word of Johnson's remarkable pitching feats filtered east, through the reports of a traveling cigar salesman who praised the kid's fastball in reports sent to major league teams. One reporter wrote: ''He throws so fast you can't see 'em, and he knows where he is throwing, because if he didn't, there would be dead bodies all over Idaho.'' The Senators sent an injured catcher, Cliff Blankenship, to scout him. Blankenship signed Johnson to a contract and he joined Washington in August 1907, never having played minor league ball. The Pittsburgh Pirates had wanted to sign him, but refused to guarantee his $9 train fare back home if he didn't make the team. Johnson signed for $350 a month, a $100 bonus and the train fare—and that proved to be the best investment the Senators ever made.

Johnson was 19 when he began pitching for the Senators. In his big-league debut against Detroit, on August 2, he lost, 3-2. But Ty Cobb was so impressed that he told Tigers manager Frank Navin: ''Get this kid even if he costs you twenty-five thousand dollars. That's the best arm I've ever seen. He's so fast it scared me.'' Navin refused. Cobb later said: ''All he did for the next twenty years was beat Detroit.''

During Johnson's first three seasons, he lost 48 games and won only 32. But his talent and stamina were obvious from the start. In 1908, he shut out the New York Highlanders (later known as the Yankees) three times in four days, allowing only 12 hits. He won two more games against the Philadelphia Athletics in the next four days, giving him five victories in eight days. Legendary sportswriter Grantland Rice soon labeled Johnson ''The Big Train,'' because his fastball had the power and speed of a locomotive. His teammates called him ''Barney,'' after racecar driver Barney Oldfield. That was because Johnson was as reckless and uncontrolled behind the wheel as he was totally in control on the mound.

In 1910 Johnson was the Senators' opening day starter. Before the game he caught a ceremonial ''first pitch'' from President William Howard Taft, starting a tradition of presidential ''first pitches'' at Washington openers. Johnson won the game with a one-hit shutout. He would go on to win nine openers in front of four different presidents, seven of them shutouts, and started 14 opening games in all. His last, in 1926, was a 15-inning shutout.

In 1910, Johnson sported a 1.35 earned run average, led the league with a remarkable 38 complete games in 42 starts, struck out a league-high 313, and won 25 games. In 1912, he had another fantastic season for the Senators,

winning 32 games, losing only 12, and leading the league in earned run average with 1.39 and in strikeouts with 303.

In 1913, at the age of 26, Johnson turned in probably the most dominating season by any major league pitcher in history. ''The Big Train'' won 36 games, lost 7, had a miniscule 1.09 earned run average, and struck out 243 batters in 346 innings. Johnson completed 11 shutouts and threw 56 consecutive scoreless innings during one stretch. No pitcher ever again won 36 games in a season. For his efforts, Johnson won a new Chalmers automobile as the American League's Most Valuable Player.

From 1910 to 1916, Johnson had seven consecutive seasons of 25 wins or better. His earned run average never rose above 2.30 in any of his first 11 seasons in the major leagues. Johnson led the league in strikeouts in 12 of his 21 seasons, including eight years in a row from 1912 through 1919. Five times he led the American League in earned run average, six times in wins, and six times in complete games. In 1916 he did not allow a home run in 371 innings pitched, a record that will never be broken, because pitchers no longer pitch more than 300 innings in a season. On May 11, 1918, he pitched an 18-inning, 1-0 victory over Chicago.

The Gentlemanly Dominator

Most great pitchers of Johnson's era relied on the spitball. But Johnson felt the spitter, which at that time was perfectly legal, was unfair. Johnson's right arm acted like a pendulum, whipping his fastball past stunned batters. Cobb said his fastball ''looked about the size of a watermelon seed and it hissed at you as it passed.''

Tigers outfielder Sam Crawford said Johnson was such a fluid, effortless pitcher that he was like a pitching machine. ''He had such an easy motion that it looked like he was just playing catch,'' Crawford told author Lawrence Ritter. ''That's what threw you off. He threw nice and easy—and then, swooch, it was by you.'' There were no radar guns in the days when Johnson pitched, so there is no way of comparing his speed to latter-day fireballers such as Nolan Ryan, but many baseball experts believe Johnson threw harder than anyone in history.

Johnson wasn't just frighteningly fast; he was uncannily accurate. He had such pinpoint control that he averaged less than two walks a game for his career. Johnson also was an excellent athlete and a complete player. He fielded his position almost flawlessly, compiling the best fielding percentage and most assists of any pitcher in major league history. And as a hitter, he could also be formidable. In 1925 he batted .433, the highest average ever by a pitcher.

In a time when baseball was a rowdy sport, Johnson was admired by friend and foe alike for his unflagging sportsmanship. He was just as graceful off the field as on the mound—a refined gentleman who stood out among his boozing, wild-living teammates and opponents. Johnson never drank, smoked, or used profanity.

Won for the Underdogs

Johnson completely dominated batters through the 1919 season, which marked the end of the so-called ''dead-ball era.'' But the Senators rarely were a winning team. The victories Johnson might have amassed with a better team would have brought him much closer to Cy Young's record of 511 wins. In the 279 games Johnson lost during his career, his team was shut out in 65 of them. In 27 games, Johnson lost by a score of 1-0. He also won 38 games by the same 1-0 score. Johnson holds the record both for 1-0 victories and 1-0 losses.

Throughout Johnson's career, many better teams made overtures to obtain him. The most serious offer came after the 1914 season, when Chicago of the upstart Federal League offered him $25,000 per season for three years. Johnson was earning a $12,000 annual salary at the time. Washington matched the offer, and Johnson stayed loyal to the woebegone Senators for the rest of his playing days.

In the last eight years of Johnson's career, as Babe Ruth broke home run records and baseball changed to a power-hitting game, Johnson had only two 20-win seasons. His strikeout totals declined markedly as pitchers became less dominant and he entered the waning years of his career. But his determination to win never flagged. On July 1, 1920, Johnson pitched a 12-inning no-hitter, beating Boston 1-0.

In 1924, Johnson again was named the league's Most Valuable Player, leading Washington to a rare appearance in the World Series. During the series, Johnson started two games and lost twice to the New York Giants, but his team stayed alive and forced a seventh and deciding game. With the seventh game tied in the eighth inning, the Senators brought in Johnson as a reliever. Though he was working on only one day's rest, Johnson pitched four scoreless innings and the Senators won in 12 innings. Even his opponents were impressed. ''The good Lord just couldn't bear to see a fine fellow like Walter Johnson lose again,'' said Jack Bentley, the losing pitcher for the Giants.

In 1925, Johnson had 20 wins against only seven defeats and the Senators returned to the World Series. Johnson won his first two starts against the Pittsburgh Pirates, allowing a total of one run. However, he lost the final game, 9-7, when his teammates' errors led to four unearned runs, and the Pirates beat the Senators to win the world championship.

In 1927, Johnson was struck by a line drive during spring training and broke his leg. He tried to pitch wearing a leg brace, but without much success, and he retired after the season. His career 2.17 earned run average ranks seventh among all major league pitchers. He ranks second on the all-time list in victories, third in innings pitched (5,923) and fifth in complete games, with 531. Johnson's 3,508 strikeouts set a new record which stood for 50 years; by the end of the century his career strikeout total ranked seventh.

After his playing days ended, Johnson remained in baseball. In 1929, he became a manager with the Senators. Washington won more than 90 games in three of Johnson's four seasons at the helm but never finished in first place. Johnson then managed the Cleveland Indians from 1933 through 1935. He returned to Washington as a radio broadcaster in 1939.

In 1936, Johnson was one of five players, known as ''the Five Immortals,'' who were the first inductees to the National Baseball Hall of Fame. The others were Ty Cobb, Babe Ruth, Honus Wagner and Christy Mathewson.

In his later years, Johnson dabbled in farming and politics. After his Hall of Fame induction, he retired to his farm in Germantown, Maryland. In 1938, he was elected Montgomery County commissioner. In 1940, he ran for the United States Congress as a Republican, narrowly losing. In April 1946, he was felled by a brain tumor. He died on December 10, 1946, in Washington.

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Raul Julia

Suave, elegant, and incredibly versatile, Raul Julia (1940-1994) was among the most critically respected stage and screen actors of his generation. Though perhaps best known for his role as Gomez Addams in the *Addams Family* films of the 1990s, Julia starred in more than 100 productions since 1964, the year he left his native Puerto Rico for the United States. Julia was also a tireless humanitarian who used his celebrity status to draw attention to causes he supported.

Raul Julia was born Raul Rafael Carlos Julia y Arcelay in San Juan, Puerto Rico, on March 9, 1940. The son of upper-middle-class Roman Catholic parents, Julia was the oldest of four children. His father, Raul, was a North American-educated engineer who in 1947 had made a successful (if not exactly lateral) transition to the restaurant business; the elder Julia's eatery, La Cueva del Chicken Inn (The Chicken's Cave Inn), became known not for its numerous chicken dishes, but for its savory mainland export: pizza.

The success of La Cueva del Chicken Inn (which in 2001 was still in operation), and the resulting economic stability of the Julia family, ensured young Julia an above-average education. His early schooling at the Colegio Espiritu Santo de Hato Rey came from North American nuns; it was from these nuns that Julia began to learn English. Julia spent high school immersed in the rigorous classical curriculum of the Jesuits at Colegio San Ignacio de Loyola de Rio Piedras. He briefly studied at the Fordham University School of Law in New York; and, in 1964, he received his degree from the University of Puerto Rico.

After graduating from college, Julia faced a difficult decision: to follow his parents' wishes by continuing to pursue a career in law; or to follow his heart by pursuing a career in the theater. From as early as age five, Julia had been bitten by the acting bug. Although he would be officially ''discovered'' at age 24 by the American actor Orson Bean, Julia gave his debut performance, as the Devil, in a first-grade play. ''I came onstage and I sort of let go and started having a fit,'' he told *Cigar Aficianado* magazine in 1993. ''My parents thought, 'Oh, my God! What's wrong with him? He's possessed or something.' All of a sudden, I stood up and started saying my lines. From then on, that was it. I knew there was something special about the theater for me, something beyond the regular reality, something that I could get into and transcend and become something other than myself.''

Though they didn't approve of his decision to enter the theater, Julia's parents didn't discourage their son from pursuing his dream. In 1964, like Jose Ferrer, Rita Moreno, and other notable Puerto Rico natives before him, Julia left his homeland to begin life as an actor in New York City. His parents supported him financially for the first year, but, as Julia told *Cigar Aficianado* in 1994, ''I made the mistake of telling them, 'I don't need you anymore.' I was making $500 a week playing in *Bye-Bye Birdie* at the Dallas state fair, and

I'm saying to myself, 'I'm set.' Boy, was I sorry.'' As the financial support from his parents dried up, the paid acting jobs followed suit. Back at home in New York, Julia found himself borrowing money from a roommate and eating scraps to survive. But the industrious actor refused to sit passively: He worked as a Spanish instructor, sold magazine subscriptions, and even took a course to sell department-store pens before, in the late 1960s, his acting career took a great leap forward.

From Stage to Screen: Broadway and Beyond

Though Julia had already been gaining recognition for smaller roles off Broadway, a 1968 production of *The Cuban Thing* found the actor making his first appearance on a Broadway stage. From there, he said in 1994, ''It was like a progression of things. I did one thing. People saw me. Then I'd do another thing. I got more recognized.'' In 1972 he received the first of his four Antoinette Perry Award (Tony Award) nominations, for his role as Proteus in the musical adaptation of William Shakespeare's *Two Gentlemen of Verona.* Throughout the 1960s and 1970s he worked closely with director and producer Joseph Papp, the renowned New York Shakespeare Festival founder who worked to bring both Shakespearean classics and modern works to the general public. Julia appeared in more than a dozen Papp productions, including the 1976 revival of Bertolt Brecht and Kurt Weill's *The Threepenny Opera*, for which he and the director both received 1977 Tony Award nominations. Papp, who died in 1991, once said of Julia, ''He was always outrageous in his acting choices. He's larger than life all the time when he's on the stage. He doesn't mind falling flat on his face doing something dangerous.'' Remembering Papp in 1993, Julia said, ''We became like father and son. He saw what I could offer; he didn't look at my ethnic background. He was a great man with a great vision.''

Julia's stage performances revealed an actor with incredible range. He was equally comfortable in comedies, in dramas, and in musicals; and though he retained his Puerto Rican accent throughout his lifetime, he never allowed himself to be pigeonholed as an exclusively ''Latin actor.'' He earned a reputation among directors and producers as a tireless performer, one whose exhaustive character research and consummate professionalism marked him as a model talent. Whether he was playing Dracula (1978), Othello (1979, 1991), or Mack the Knife (1976), Julia injected his stage roles with an enigmatic presence that stretched across cultural lines.

Julia was vocal about his disregard for television. Nevertheless, throughout the 1970s he accepted a few minor TV roles, appearing on *The Bob Newhart Show* and the soap opera *Love of Life,* and playing the handyman Rafael on the children's show *Sesame Street.* Although Hollywood seemed to be the logical next step in his career (previously he had appeared in a handful of TV movies), Julia was hesitant to commit to the big screen. ''I didn't resist [the movies], but I wasn't eager to get into them, either,'' Julia said in 1994. ''I was [in New York]. I was happy doing theater. I was even offered some things that I didn't really feel were right for me for a lot of money, more money than I was making in the theater. Even Joe Papp, toward the end, was saying, 'Raul, I know you're committed to the theater; you're committed to the New York Shakespeare Festival, but, you know, think about doing movies, too.'''

Papp's advice proved to be sound. Julia made his first North American film appearance in 1969; and though he continued to appear both on and off Broadway, by the mid-1980s he had moved almost exclusively from the stage to the screen. The movies dramatically increased Julia's public profile, yet he preferred to take smaller roles that he found to be closer to his heart. For his co-starring role as the South American political prisoner Valentin Arregui in 1985's *Kiss of the Spider Woman,* he received a Golden Globe Award nomination. In 1989, he played the lead role in *Romero,* the true story of the assassinated Salvadoran Archbishop and political activist Oscar Arnulfo Romero. Writing in the *Chicago Sun-Times* in 1989, film critic Roger Ebert described Julia's Romero as ''an interesting one, restrained and considered. His Romero is not a firebrand but a reasonable man who cannot deny the evidence of his eyes and his conscience.''

During his lifetime Julia appeared in more than 40 films, among them *The Eyes of Laura Mars; Frankenstein Unbound; Presumed Innocent; The Rookie; Street Fighter;* and *Mack the Knife,* in which he reprised his 1976 stage role alongside thespian Richard Harris and The Who singer Roger Daltrey. But it was not until 1991 that he would play his most famous role, as the eccentric patriarch Gomez Addams in the film adaptation of the 1960s television series *The Addams Family.* Both *The Addams Family* and its sequel, *Addams Family Values,* were box-office smashes: The dark, eccentric comedies benefited both from creative screenplays and from exceptional casting (Julia, Anjelica Huston, Christopher Lloyd, Christina Ricci). Even though Julia would win three major film-industry awards for his 1994 role in the HBO production *The Burning Season: The Chico Mendes Story,* he would never eclipse his role as the dark, dashing, and devilish Gomez Addams.

In Art as in Life: Raul Julia, Humanitarian

Julia gave one of his final screen performances as the lead in *The Burning Season: The Chico Mendes Story.* His character, Chico Mendes, was a martyred South American environmental activist and union leader who was assassinated in 1988 during his fight to keep Brazil's rainforests intact. For Julia, himself a longtime human- and environmental-rights activist, the role of Mendes was an especially beloved one. Together with his wife, the actress Merel Poloway Julia, and their two sons, Raul Sigmund and Benjamin Rafael, Julia contributed both time and money to The Hunger Project, a New York City-based organization dedicated to eradicating world hunger. He told author David Ellis, a longtime friend and the originator of the textbook series *Becoming a Master Student*, ''My commitment to end hunger inspires my acting. When I'm tired disgusted, bored,

or just don't feel like it, I remember that the more successful I become, the more of a difference I can make.''

Julia also donated his time and his name to other causes, including at-risk-youth mentoring, HIV/AIDS education and prevention, and human rights in Latin America. He was a member of the Latino/Hispanic cultural organizations Hola, Nosotros, Miriam Colon's Puerto Rican Traveling Theatre, and the National Council of La Raza. Both Nosotros (founded in 1970 by the actor Ricardo Montalban) and the National Council of La Razas honored Julia with awards for promoting a positive image of Hispanic culture. He was also chair of the Joseph Papp Celebrity Coalition for Racial Harmony, and a board member of the New York Shakespeare Festival, the New York Council for the Humanities, the Breakthrough Foundation, and the National Theatre of the Deaf. In June 1993 the New York Shakespeare Festival presented Julia with the fourth annual Susan Stein Shiva Award for his ongoing work in theater.

Sadly, Julia would not live to accept one of his final, most prestigious film-industry awards: a best-actor Emmy for his role as Chico Mendes. On Monday, October 24, 1994, following complications from a stroke, Julia passed away at North Shore University Hospital on Long Island, New York. News of Julia's death came as a surprise to the actor's fans; Julia had reportedly been battling terminal stomach cancer for more than a year, but he had not gone public with the news of his illness. He received a state funeral, at which thousands of Puerto Rican citizens paid their respects, and was buried alongside seven relatives at an ornate family plot in San Juan.

Accepting for her husband of 28 years at the 1995 Emmy Awards, Merel Poloway Julia said, ''I hope that you will always keep him in your heart as I will always keep him in my heart.'' In a 1995 entertainment column for the Web site Addicted to Noise, critic Michael Goodwin lamented Julia's passing, remarking that the actor was ''one of the last great movie stars—as opposed to merely talented film actors like Tom Hanks. [May he] rest in peace.''

While video has allowed for the survival of Julia's acting legacy, those who remember the actor's philanthropic work have worked to keep his humanitarian efforts alive. The youth leadership program Earth Train established a home base in the 1,200 acres of Puerto Rican rainforest known as the Raul Julia Mountain Rainforest. In June of 1996, a new elementary school in the Bronx, New York City, was christened the Raul Julia Micro Society Dual Language School; and in May of the same year, a wing of El Nuevo Theatro Puerto Rico was dedicated in Julia's name. In 1994, The Hunger Project established the Raul Julia Ending Hunger Fund, appointing Julia's widow as director in 1999, and presenting the annual Raul Julia Global Citizen Award to actor-humanitarians such as Susan Sarandon (1999), Jeff Bridges (2000), and Edward James Olmos (2001). In 1997, inspired by Julia's work, The Hunger Project expanded its operations into Latin America.

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Natalie Kalmus

Natalie Kalmus (1883-1965) played a key role in the development and promotion of the Technicolor film process.

Kalmus was born Natalie Mabelle Dunfee in 1883 (some sources say 1878 or 1892) in Norfolk, Virginia, the daughter of George Kayser Dunfee and his wife. As a child, she moved to Boston, Massachusetts, where she spent her youth. Kalmus sometimes worked as a model, but was primarily interested in art, which she studied at Stetson University in Deland, Florida.

Married Herbert Kalmus

On July 23, 1902, Kalmus married Herbert T. Kalmus, the first marriage for both. She continued to pursue her studies in art at the Boston School of Art and Boston's Curry School of Expressionism while her husband obtained his undergraduate degree. He graduated in 1904 from the Massachusetts Institute of Technology (MIT). After his graduation, the couple moved to San Francisco where Herbert Kalmus owned part of the University School and served as principal. He sold out his interest in 1906.

In 1905, the couple went to Europe, primarily living in Berlin, Germany, and Zurich, Switzerland. Herbert Kalmus had a fellowship from MIT to earn his Ph.D. Natalie Kalmus pursued her studies in art at the University of Zurich. When the couple returned to the United States in 1906, they moved back to Boston.

Beginnings of Technicolor Process

Upon their return, Herbert Kalmus taught physics and conducted research at MIT through the early 1910s, then at Queens University in Ontario, Canada. During their years in Canada, Kalmus continued to study art, while her husband directed a government lab, doing research in electrochemistry and metallurgy. During this time period, Herbert Kalmus began experimenting with the creation of color film. At the time, all movies were black and white. Occasionally color would appear in films, but primarily as a tint placed by hand on the film. This process was very expensive and labor intensive.

In 1912, Herbert Kalmus developed an early version of Technicolor. He formed the Technicolor Company, which was incorporated as the Technicolor Motion Picture Corporation in 1915. Kalmus served on the governing board of the company. Technicolor's first lab was a railway car in Boston. This early process was imperfect, involving two colors that were difficult to project. Because of her looks and coloring, Kalmus was often used as a scientific model to access the on-going success of the process. Despite problems, Herbert Kalmus used the primitive Technicolor process in the production of his movie, *The Gulf Between* (1917), which his wife also worked on. They hoped that this film would attract the growing film industry's attention, but the problems proved too numerous and the cost too prohibitive.

A Secret Divorce

While continuing to pursue their common dream of a workable Technicolor process that could be sold to Hollywood, the Kalmus's marriage was falling apart. The couple secretly divorced in 1921, though they continued to work on the development of Technicolor together. There were continued problems with funding and with trying to con-

vince Hollywood executives that Technicolor was both financially feasible and workable.

Kalmus and her husband made another significant film with their refined two-color process, *Toll of the Sea* (1922). This film was co-produced by Joseph M. Scheneck and was one of the only full-length color movies using this early version of the Technicolor process to make money in the 1920s. While problems with projection remained, the relative success of *Toll of the Sea* convinced Hollywood that using Technicolor had possibilities. Technicolor began being used for certain sequences in some Hollywood films, though not whole pictures. While *Gold Diggers of Broadway* (1929) used the two color process and made money, most Technicolor films still lost money.

In 1927, the Kalmuses and Technicolor operations moved to Hollywood, where more funding was available. In the late 1920s, Herbert Kalmus devised a three-color process that solved many of the problems of two-color Technicolor. He continued to perfect the three-color process through the early 1930s, when he came up with a special camera that photographed three colors on three separate film strips.

Worked as Color Expert

Kalmus worked tirelessly to sell the technology to Hollywood executives. In the late 1920s and early 1930s, early three-color Technicolor was primarily used in animated and live action shorts. As Technicolor started to catch on, Kalmus promoted herself as a top color expert for Technicolor productions beginning in 1928. In all productions using Technicolor, she was in charge of color in sets, clothing, and make-up, and related issues of lighting and editing. Kalmus also did some cinematography on early Technicolor pictures, making her the first woman cinematographer to work in color. In addition, Kalmus trained others in the use of Technicolor, including those in foreign countries.

When the Technicolor three-color process became perfected in the early 1930s and was regularly used in features, Kalmus took credit as ''color consultant'' on all Technicolor films. She controlled how the color looked and was used, and only she was so credited through the late 1940s.

The Technicolor process required considerable expertise to use. Kalmus wanted to ensure Hollywood's continued interest in this somewhat intimidating process, and devised the Technicolor Advisory Service in 1932. This package deal was sold at a flat rate to production companies. In addition to Kalmus's color consulting services, the package included the equipment, specially trained cameramen, art directors, make-up artists, and costume, set, and prop designers, and lab processing. Kalmus helped productions use color in appropriate, simple ways that added texture to the films instead of overwhelming them. She promoted the language of color and the art of modifying it. According to Fred E. Basten, in his book *Glorious Technicolor,* Kalmus said ''The principles of color, tone, and composition make a painting a fine art. The same principles will make a colored motion picture a work of art.''

The first full-length Technicolor feature using the three-color process was *Becky Sharp* (1935). Kalmus went on to consult on some of the greatest movies produced in Hollywood, including *The Wizard of Oz* (1936) and *Gone with the Wind* (1939). She helped negotiate a seven-year contract with Walt Disney for use of Technicolor in animation. In addition, Kalmus traveled extensively to consult on Technicolor projects in other countries, including England for *Wings of the Morning* (1936). She handled contractual arrangements between the movie studios and Technicolor. Kalmus was well paid for her demanding work, making a salary in the mid-$60,000 range. As studios and filmmakers became increasingly familiar with the Technicolor process, Kalmus's work as a consultant was sometimes resented as an intrusion. On occasion she was sent away from the set. By the late 1940s, this situation reached a climax as the patent on Technicolor expired in 1948. In that year, her name was struck from association with Technicolor, perhaps as a result of a pending lawsuit.

A Bitter Struggle

In 1948 Natalie Kalmus filed a lawsuit against her former husband, claiming half of his assets, when it seemed likely that he was about to re-marry. Both Natalie and Herbert Kalmus had continued to let others think they were still married and shared homes in California and Massachusetts. In the suit, she pointed to their living situation as well as the fact that she had played a significant role in the Technicolor business as proof for her case. The judge ruled against her, upholding the 1921 divorce. After she moved

back to Massachusetts in 1948, she tried to get the 1921 divorce vacated, but again was denied. She did receive some compensation in an annual pension of $11,000 and $7500 in alimony per year. Kalmus already held a significant amount of Technicolor stock. Herbert Kalmus did remarry and controlled Technicolor until his retirement in 1959.

After Kalmus returned to Massachusetts, she was essentially retired. The expiration of Technicolor's patent meant that the company's monopoly lasted only until 1950. Technicolor was gradually supplanted by a Kodak color stock that was introduced in 1950. The Kodak stock was cheaper and easier to use. Though Technicolor gradually went out of vogue, Kalmus's contributions ensured that color films came to dominate the industry. She died on November 15, 1965, in Boston. In her obituary in the *New York Times,* Kalmus was quoted as having said that in her Technicolor work, she was ''playing ringmaster to the rainbow.''

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John Kander

John Kander (born 1927) is a composer who has produced award-winning work for theater, film, and television. He is best known for his collaborative efforts with lyricist Fred Ebb. For almost 40 years the partners have produced hits for Broadway, such as *Cabaret, Chicago,* and *Kiss of the Spider Woman.* In television they are best known for their musical productions with actress, singer, and dancer Liza Minnelli.

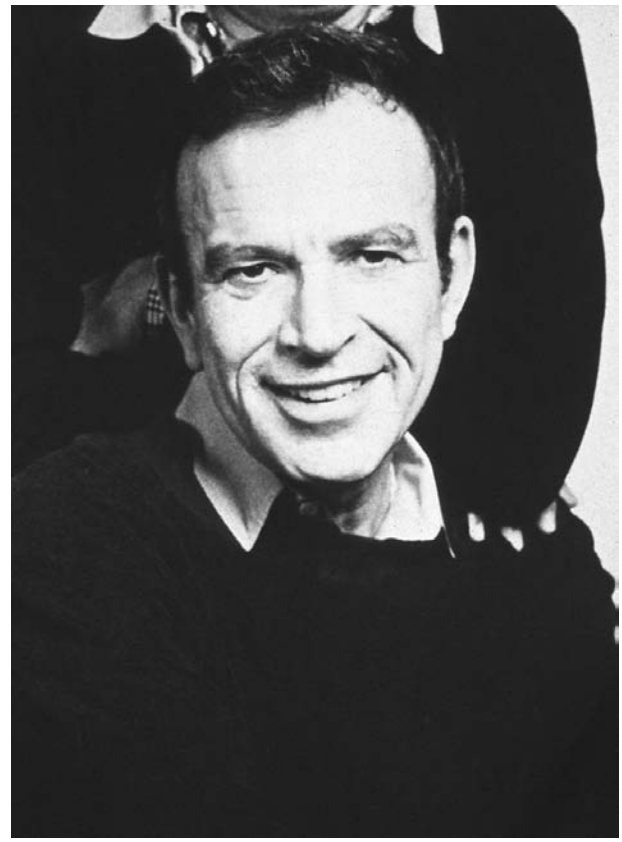

John Harold Kander was born on March 18, 1927 in Kansas City, Missouri to Harold and Berenice (Aaron) Kander. He was exposed to music at an early age. Kander believed that a bout of tuberculosis as a baby, which had kept him isolated from other people, had actually helped him develop his sense of sound. At age six he began taking piano lessons from a woman in the neighborhood. Kander spent many evenings with his parents and brother playing and singing.

Kander's formal musical training began at Oberlin College. While still a student he composed his first theater scores for *Second Square* and *Opus Two* in 1950 and *Requiem for Georgie* in 1951. In that same year Kander received his Bachelor of Arts degree from Oberlin. He went on to attend Columbia University where he earned a Master of Arts degree in 1954. During the summers of 1955 to 1957 he worked as the choral director and conductor of the Warwick Musical Theatre in Rhode Island. Kander began to work steadily as a pianist in 1956 when he landed a job for the pre-Broadway run of *The Amazing Adele* and *An Evening with Beatrice Lillie* in Florida.

The Big Break

Kander believed that his big break in New York came by accident. He went to a club in Philadelphia after seeing a performance of *West Side Story.* By chance he happened to meet the pianist who asked Kander to substitute for him while he went on vacation. The stage manager for *West Side Story* then asked Kander to play the auditions for her next

show *Gypsy.* During the auditions Kander met the choreographer, Jerry Robbins, who then suggested that Kander actually write the dance music for the show in 1959. After that experience he wrote dance arrangements for *Irma la Douce* in 1960.

Kander made his Broadway debut in 1962 with a score for the musical *A Family Affair,* which was produced at the Billy Rose Theatre. While the show was not a success, it nonetheless led to future successes for Kander. The producer of this show, Harold Prince, would work with Kander again. A year later, in 1963, Kander was introduced to lyricist Fred Ebb by the legendary music publisher Tommy Volando. Ebb had been writing songs for nightclub acts and television shows. He had also had an unsuccessful Broadway debut with *Morning Sun.* Kander and Ebb began to work together and their first song, *My Coloring Book,* was nominated for a Grammy award.

Broadway Success

Kander and Ebb's first theatrical collaboration, the *Golden Gate* never opened on Broadway. However, the score convinced Harold Prince, the producer from *A Family Affair* (1962), to hire the pair for his next production called *Flora, the Red Menace.* The show opened at the Alvin Theatre in 1965. While it was not a hit, the experience solidified the team of Kander and Ebb. The show was the Broadway debut for the young Liza Minnelli, who would also work with Kander and Ebb again.

Kander and Ebb worked with Harold Prince the following year on the production that brought the pair fame. On November 20, 1966 *Cabaret* opened at the Broadhurst Theatre and ran for 1,166 performances. The story about a relationship between a German cabaret performer and an American writer in pre-Nazi Berlin was based on the book *Berlin Stories* by Christopher Isherwood and the play *I Am a Camera* by John Van Druten. The show won the 1966 Antoinette Perry (Tony) Award for best musical and Kander and Ebb won for best score. In 1972 *Cabaret* was adapted to film starring Liza Minnelli and won several Oscars. The play was revived at the Imperial Theatre in 1987 with some of the original cast returning to their same roles. It was revived again in 1998 when it won another Tony for best revival.

After the success of *Cabaret* the partnership of Kander and Ebb was strengthened and they continued to work together on Broadway. In 1968 they wrote the music for *The Happy Time,* produced at the Broadway Theatre, and for *Zorba,* produced at the Imperial Theatre. In 1971 the team wrote music for *70, Girls, 70* at the Broadhurst Theatre.

Their next big Broadway success came in 1975 with the help of Bob Fosse and *Chicago.* This musical was based on a 1926 play written by Maurine Dallas Watkins, a reporter for the *Chicago Tribune.* It was a story about a chorus girl who murdered her husband and then used the ensuing trial to boost her show business career. The show opened on June 3, 1975 at the 46th Street Theatre and ran for 898 performances. It starred Gwen Verdon, Chita Rivera, and Jerry Orbach and included the popular songs *All That Jazz* and *Razzle Dazzle.* While the musical was nominated for 11 Tony awards, it did not win any because of the overwhelming success of *A Chorus Line.* However, the show was revived again in 1997 and won six Tony awards, including best revival, best choreography, and best direction.

Kander and Ebb continued their collaboration with *The Act* in 1978. They received their second Tony award in 1981 for *Woman of the Year.* That production won three other Tony awards, including one for actress Lauren Bacall. In 1984 the duo worked on *The Rink* for the Martin Beck Theatre, which starred Liza Minnelli and Chita Rivera. While *The Rink* did not do well on Broadway, Kander considered it one of his favorite musicals because the songs were very emotional.

Success returned to Kander and Ebb with *The Kiss of the Spider Woman,* a play based on the novel *El Beso de la Mujer Arana* by Manuel Puig about two men in a Latin American prison. The show was produced in Toronto, Canada in 1990 and then at the Shaftesbury Theatre in London in 1992. It made its Broadway debut on May 3, 1993 at the Broadhurst Theatre where it ran for 906 performances. Kander and Ebb won a Tony award for best musical score and actress Chita Rivera also won for her role. The show also won a New York Drama Critics award for best musical.

Kander and Ebb's next two productions were not as critically acclaimed. In 1997 they wrote the music for *Steel Pier,* a play about a dance marathoner during the depression. In 1999 they wrote the music for *Over and Over,* a play based on the book *The Skin of Our Teeth* by Thornton Wilder. In 2000 Kander and Ebb were working on a new musical together called *The Visit* based on a play by Friedrich Durrenmatt.

Film and Television Scores

Kander's career has not been limited to theater. He has written scores for several films. These include: *Something for Everyone* (1969), *A Matter of Time* (1976), *Kramer vs. Kramer* (1979), *Still of the Night* (1982), *Blue Skies Again* (1983), *Places in the Heart* (1984), *I Want to Go Home* (1989), and *Billy Bathgate* (1991). He also collaborated with Ebb for one of their most famous accomplishments, *New York, New York* (1977). The duo also wrote music for *Cabaret* (1972), *Funny Lady* and *Lucky Lady* (1975), and *French Postcards* (1979).

Kander and Ebb also collaborated on music for several television specials. In 1974 they won an Emmy award for their work on Liza with *'Z'* and the soundtrack also won a Grammy award. They won another Emmy in 1993 for *Liza Minnelli in London, Steppin' Out.* The partners also worked with Minnelli on *Goldie and Liza Together* (1980), *Standing Room Only: Liza in London* (1986), *Liza Minnelli: A Triple Play* (1988), and *Liza Minnelli Live! From Radio City Music Hall* (1992). Additionally, the duet created music for Shirley MacLain's *Gypsy in My Soul* (1976), *Baryshnikov on Broadway* (1980), *Breathing Lessons* (1995) and *The Boys Next Door* (1995). Kander and Ebb also wrote music for two Academy Awards presentations in 1988 and 1993.

Awards and Impact

In addition to his Tony, Grammy, and Emmy awards, Kander has received other public acknowledgements for his

contributions to music. He received honorary doctorate degrees from Oberlin College in 1988 and Niagara University in 1994, where he is also a guest lecturer. In 1996 he received the President's Award from the Society of Stage Directors and Choreographers. In 1998 both Kander and Ebb were Kennedy Center Honorees and in 2000 they were awarded the Oscar Hammerstein Award for Lifetime Achievement in musical theater by the York Theatre Company of New York City.

For almost four decades Kander and Ebb have been writing music together for theater, film, and television. Their collaboration is a true partnership. As Kander explained, the two always work together in the same room at the same time when they are writing. In a February 1997 article in *American Theatre,* Marilyn Stasio wrote that ''The two artists who do not always agree with each other have nevertheless maintained a perfect balance in their work. They complement each other as Kander's lyricism sweetens Ebb's wit and Ebb's cynicism toughens up Kander's raging romanticism.''

While the two artists have been successful in many endeavors, they have left the biggest impression on Broadway. As Kander stated in a February 1997 article with Marilyn Stasio in *American Theatre,* ''if you're going to write on a canvas of some size, the Broadway theatre is still the only place that offers you that opportunity.'' They have created a unique style of musical theater that is characterized by youthful joy and romanticism. In an April 1997 article in the *New York Times,* Ethan Mordden wrote, ''Mr. Kander and Mr. Ebb celebrate the Big Break, the American love of show biz, making it, performance. Their musicals may be set in Germany, Greece, or South America, may defy Fascism or flirt with death. But at the center of their art lies a love of the talent-take-all wonder of entertainment.''

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Edmund Kean

Considered one of the greatest Shakespearean actors of the nineteenth century, Edmund Kean (1789-1833) restored authenticity to the Bard's works, where others had seen fit to change and even censor them. His performances and his life soon became legendary, but heavy drinking brought a premature end to his career.

Because there is no record of Kean's birth, the exact date is open to debate, but the best estimate places it on March 17, 1789 in London. He was the illegitimate son of Ann Carey, an actress, and Edmund Kean, an actor and apprentice surveyor. The senior Edmund Kean committed suicide at age 22, when his son was only three years old. His mother was not around, and the boy was cared for by a Charlotte Tidswell.

Tidswell was also an actress, a bit player at the Drury Lane Theatre Company. She had been the mistress of the child's uncle, Moses Kean, a London entertainer and ventriloquist. It is believed that the death of Moses Kean may have led Edmund Kean Sr. to commit suicide.

At the time she took on the responsibility of looking after young Edmund, Tidswell had also been the mistress of the Duke of Norfolk. She was unable to make use of that connection to get ahead, but she was nevertheless ambi-

tious for the boy. It was she who instilled the desire to become an actor in Kean (he first appeared in a play in 1793 at age four), but she was less successful at her attempts at discipline. By age 15, Kean was on his own, a young man whose only professional desire was to create a life in the theater for himself.

The Provincial Actor

In 1804, Kean went to Sheerness in Kent, and joined the Samuel Jerrold Company, where he was initially paid 15 shillings a week. He spent a year there, treated like the prodigy he probably was, before joining a theater company in Belfast that was directed by the influential Michael Adkins. In Belfast, he had the opportunity to observe some of London's better actors (who toured the provinces during the summer), but he had less opportunity to act. The frustration of his apprenticeship in the theater would mark Kean's life over the next nine years, ultimately leading to his alcoholism.

Perhaps the one bright spot during his time in the Belfast company was when the prominent English actress Sarah Siddons performed and Kean had a bit role. Later in life, he managed to fabricate their brief contact into an anecdote that reinforced his legend as a hard drinker.

By 1806 Kean was back in London, at the Haymarket Theatre where, at Charlotte Tisdale's recommendation, he had secured another junior position. Kean lasted only a few months at the Haymarket. His already outsized ego would not permit him to understudy a fellow actor, Alexander Rae, who was only a few years older than him and who, feeling the power of the lead actor, insulted the diminutive Kean.

As a result Kean left once again for Kent, where he joined the company of one Mrs. Baker at Turnbridge Wells. He spent a year there before returning to Jerrold's company. With Jerrold, he once again enjoyed lead roles. This time Kean probably would have stayed longer with Jerrold (he left early in 1808) except he found himself in trouble with a townsman (he had seduced the man's wife) and was forced to leave just ahead of a vengeful mob. His next stop was Gloucester.

Stormy Marriage

One of the members of the Gloucester company was Mary Chambers, originally from Ireland, with whom Kean fell in love almost immediately. They had a whirlwind courtship and married on July 17, 1808. Soon, Kean, his new wife, and his sister-in-law, Susan, joined a theatre company in Cheltenham.

The Keans would have two sons: Howard, born in 1809, who died at the age of four; and Charles, born in 1811, who went on to become a distinguished actor himself, and who married the actress Ellen Tree.

By all accounts, most notably his wife's, the Kean marriage was an unhappy one. During the early years of the marriage, Kean was struggled to make a living in the provinces. The family, especially during the two years between Charles' birth and Howard's death, was dangerously close to extreme poverty.

A Star Is Born

The turning point in Kean's career came in 1814, when he appeared as Shylock in *The Merchant of Venice* at Drury Lane. It wasn't just a great performance, but an innovative one. Kean was too short to match the era's ideal for the dramatic actor, as set by the tall, stately John Philip Kemble. Kean's ingenuity was to recognize what his own talents were and to make use of them.

The character of Shylock, for example, was a perfect role for Kean's short stature, expressive eyes, and rich voice. The real innovation came in how Kean chose to play the role, as a dark, twisted, evil person, rather than a comic one, which stage tradition had dictated until that time. Kean's performance was sensational and it prodded a London theatre world seemingly ready for change. From then on Kean's life in the theater was secure.

Kean quickly proved himself a master at portraying Shakespeare's classic villains, such as Iago, Macbeth, and Richard III. He also won rave reviews for his Othello and Hamlet. Kean, of course, didn't limit himself to Shakespeare; he also undertook such roles as Barabas in Marlowe's *The Jew of Malta* and Sir Giles Overreach in Massinger's *A New Way to Pay Old Debts*. Yet Shakespeare, especially the villains, remained for Kean the signature of his career.

In the age of romanticism, Kean was a romantic actor of the first degree. Kean's public persona also fit the bill as he strove to remain foremost on the London stage. Yet the mixture of ego, professional will, insecurity, sensitivity, and alcoholism soon made him a popular target for the London press. Kean remained London's leading dramatic figure for the next 19 years, and in his prime he earned ƒ10,000 a year.

Conquered North America

Kean made his New York debut in 1820 in the role of Richard III. He also performed in Philadelphia, Baltimore, and Boston, where he created a scandal by walking out on what he thought was a nearly empty theater and refusing to return for *Richard III*. This didn't sit well with the Bostonians who thereafter roasted Kean in the press. Yet his sojourn in the United States was largely successful and other North American tours followed on the heels of this success.

Around 1825, Kean's already bad public reputation had undergone further damage when an adulterous affair was made public by the angry husband, a politician who promptly brought a lawsuit against the actor. Kean lost the suit, and his reputation was damaged. But for the most part, he remained popular in North America.

It was in 1826, during a run in Quebec, Canada, where perhaps the strangest event in Kean's legendary career unfolded. During one of his Quebec performances, a group of Huron Indians, were in the audience. Afterward Kean met with them, expressed his admiration for their tribe and his desire to abandon his European heritage.

The Hurons were so taken with Kean that they decided to make him a member of their tribe. In fact, in a ceremony attended by four Hurons as well as some of Kean's Canadian

acquaintances, Kean was made a chieftain and given the new name, Alanienouidet. Afterward Kean went to the Huron village to live, and would have stayed indefinitely except his Canadian friends, perhaps fearing for his safety and almost certainly his sanity, removed him from the Huron community. Subsequently, Kean spent some time in an asylum.

For relaxation, when he wasn't enjoying the London nightlife, Kean retired to his Scottish estate. In 1824, he had purchased a house and property from the Marquess of Bute. The house was called Woodend and its isolation offered Kean a welcome contrast to theater life. As was his charming way, he made friends among the local population, even throwing fireworks parties. However, his wife was not so enthused about the place. This, coupled with more affairs by Kean, led to the end of their marriage.

Last Years

The incident with the Huron Indians made it clear that drinking was affecting Kean's mind, yet he still continued to appear on stage. During the 1827-28 season, he appeared at Covent Garden, which was managed by Charles Kemble, John Philip Kemble's younger brother. Though his physical powers were waning-Kean was often ill from too much drink-he seldom displeased the public. Yet it took more of an effort to prepare himself for each performance.

In 1828 he traveled to Paris to act in the Odeon Theatre (with the Odeon's company of English players) but illness and fatigue impaired his performance, and the French were cool toward him. He returned to the English provinces, but settled into Bute for the summer and early autumn.

When he did return to Covent Garden in October of 1828, he was worse than when he left; his performances were uneven. Finally, on January 12, 1829 as he was preparing for a performance of Richard II, Kean collapsed. It was evident even to him that he needed a long rest and he agreed with Kemble to return to Covent Garden for the 1830-31 season.

Kean then returned to Bute, where he had been enjoying a new woman in his life, Ophelia Benjamin. He referred to her as Mrs. Kean, but theirs was anything but a love match. The young Irish woman more or less took over Kean's life, isolating him from his few remaining friends and estranging him from his son, Charles. His isolation became more apparent when he returned to London in November of 1829. His purpose was to assist Charles Kemble to stave off bankruptcy by performing free of charge, but he soon found that Kemble didn't really need his help-Kemble's 18-year-old daughter, Fanny, had practically made Covent Garden solvent single-handedly.

Kean was now on the outside looking in, especially when he became the center of a controversy by deciding to return to Drury Lane rather than play Covent Garden on the nights Fanny Kemble was not available. Kemble was the new toast of the London theater world and Kean was vilified by the press for his perceived selfishness.

Kean persisted at Drury Lane that season, but he eventually returned to Covent Garden, the location of his final performance. It was a staging of Othello that also starred his son Charles, who had re-established friendly relations with his father. Kean's final performance was on March 25, 1833 with Kean playing Othello to Charles's Iago. Kean collapsed on stage and later died on May 15, 1833. With his death an era had passed.

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John Harvey Kellogg

John Harvey Kellogg (1852-1943) revolutionized the American diet by inventing flaked breakfast cereals first known as Wheat Flakes and Corn Flakes. An avid health reformer, skilled surgeon, and physician, Kellogg's extensive writing and lecturing contributed to a new emphasis on the importance of a healthy diet, adequate exercise, and natural remedies near the end of the nineteenth century.

Kellogg was born on February 26, 1852, in Tyrone Township, a rural community within Livingston County, Michigan. He was the fourth of the eight children that survived infancy born to John Preston, a farmer, and Ann Janette (Stanley) Kellogg. Before Kellogg turned one year old, his parents joined the Seventh-day Adventist movement and moved their large family, which included five children from John Preston Kellogg's first marriage, to Jackson, Michigan. About three years later, the Kelloggs relocated to Battle Creek, Michigan, the headquarters for the newly formed Adventist Church in 1863. In fact, a portion of the profit from the sale of the Kellogg farm funded the transfer of the Adventist publishing venture from Rochester, New York, to Battle Creek. The Adventists evolved from the mid-nineteenth-century religious sect called the ''Millerites,'' who were known for predicting the exact date of Christ's return. Co-founded by James and Ellen G. White, the Adventists also focused on the second coming of Christ, emphasizing the health and purity of their communities as a means of preparation.

Developed Interest in Health

Kellogg's early formal education was inconsistent. Helping his father, who then operated a small grocery store and broom factory, was more important than school. Nonetheless, he supplemented his learning by reading a great deal on his own. When Kellogg was 12 years old, James White, serving as the first Adventist publisher, began teaching him the printing business. For four years Kellogg apprenticed in the Adventist publishing house. During this time, Ellen G. White, the church's acknowledged prophetess, began publishing articles on health reform. As Kellogg set the type for White's articles, which stressed healthy living as a religious duty of all Seventh-Day Adventists, he became very interested in issues of health and hygiene. Along with reading White's views, Kellogg also studied early health reformers Sylvester Graham and Larkin B. Coles. As a result he began his life-long fascination with health and diet, focusing on natural remedies, preventative medicine, and vegetarianism.

Medical Training

Kellogg planned to become a school teacher, and at the age of 16, he taught for a year in Hastings, Michigan. However, he soon felt the need for more formal training. After finishing high school in Battle Creek, he entered the teacher training program at Michigan State Normal College in Ypsilanti in 1872. In the same year Adventist leaders, who were strongly critical of conventional medicine, became convinced that the church needed professionally trained doctors to affirm their views. Consequently, they chose several promising young Adventists, including Kellogg, to attend a five-month course at Dr. Russell Trall's Hygeio-Therapeutic College in Florence Heights, New Jersey. Although Kellogg rejected Trall's nontraditional medical theories, the experience opened his eyes to a career in the field of medicine and health reform. With encouragement from the Whites, Kellogg pursued a formal degree in medicine. After one year at the University of Michigan Medical School, Kellogg enrolled in Bellevue Hospital Medical College in New York City. He graduated in 1875 and returned to Battle Creek.

The Battle Creek Idea

In 1873 while still a student, Kellogg became James White's chief editorial assistant for Adventist *Health Reformer,* a monthly publication on health and dietary habits. In the next year Kellogg took over as editor, a position he held for the remainder of his life. Along with publishing articles and editorials in *Health Reformer,* whose name he changed to *Good Health* in 1879, Kellogg also began a career as a prolific writer of health propaganda. In 1874 he published a cookbook and *Proper Diet for Man,* which advocated vegetarianism. Published in 1877, *Plain Facts about Sexual Life* was the first text to address the topic of sex directly and sold over one half million copies. By the turn of the century, Kellogg, always suspicious of drugs and traditional medicines, developed his theory of hydrotherapy as a superior form of medical treatment. In 1901 he published *Rational Hydrotherapy,* which became a standard text in the field of medicine for several decades. In all, Kellogg wrote over 50 books and countless articles. He also lectured widely, arguing for the benefit of his health reforms.

Calling his dietary theory the Battle Creek Idea, Kellogg encouraged a diet void of all meat, sparing use of eggs, refined sugar, milk, and cheese, and complete abstinence from alcohol, tea, coffee, tobacco, and chocolate. His total health regimen, which he later termed ''biologic living,'' included regular exercise, lots of fresh air and sunshine, correct posture, sensible clothing, and an intake of eight to ten glasses of water daily. He also came to believe that daily enemas kept the intestines clean and free from disease. According to Ronald M. Deutsch in *The New Nuts Among the Berries* (1977), ''Dr. Kellogg soon added a new dimension to health reform, and one which foreshadowed our own day. For until his entry upon the scene, wearing medical whites—his suit, shirt, tie, shoes, hat, etc., were all white—foodism had been based upon religious and philosophic intuition. Vegetarianism and whole grain advocacies had been born of inspiration. But John Harvey now set out to give these ideas scientific support.'' He determined that oysters were covered in germs, boullion was basically poisonous, coffee harmed the liver and most likely caused diabetes, and tea was the primary cause of insanity. Thus, based on both scientific and religious reasons, dietary intake should be limited to primarily nuts, grains, legumes, and fruit.

The San

In 1876 Kellogg agreed to take over the Western Health Reform Institute, an Adventist venture founded ten years earlier in Battle Creek to provide natural medical remedies. With only 20 patients, the Institute was about to close its doors when Kellogg took over. After changing the name to the Battle Creek Sanitarium, Kellogg set about to transform the institute into the most famous health retreat of its time. By the turn of the century the Battle Creek Sanitarium, known as The San, had grown to 700 beds. Kellogg enticed some of the most famous and powerful people in the United States to his health institute. In all, over 200,000 patients were treated at The San, including Henry Ford, John D. Rockefeller, Harvey Firestone, J. C. Penney, and C. W. Barron. During his early years at The San he also pursued his interest in surgery, and traveled to Europe several times to study surgical techniques. Over the course of his career, he performed some 22,000 operations, introduced important antishock methods and postoperative exercises to prevent complications, and claimed a record of 165 abdominal surgeries without a fatality. He served on the Michigan State Board of Health from 1878 to 1891 and from 1911 to 1917.

In 1879 Kellogg married Ella Eaton, of Alfred Center, New York. The relationship was much more of a partnership than a marriage. Believing that sex bred evil diseases, especially in men, Kellogg was determined to live a celibate life, and the two maintained separate bedrooms through their marriage. Although they had no children by birth, the Kelloggs were foster parents to 42 children, several of whom they adopted. Because most household chores were attended to by young Adventists in training at The San, Kellogg's wife, who held a college degree in domestic science, was free to spend her time pursuing her interest in dietary experimentation alongside her husband.

Invention of Flaked Cereal

In his efforts to invent a supremely sound and healthy diet, Kellogg developed numerous new food products. In 1877 he created a multigrain biscuit that was then crumbled, called *Granola.* However, he was later forced to change the name after being sued by Dr. James Caleb who had previously marketed a similar product, *Granula.* Kellogg also developed such products as peanut butter (so that patients with poor teeth could consume nuts), meat substitutes, and a grain version of coffee. His legendary invention of breakfast cereal came about after he became convinced that indigestion and tooth decay were caused by insufficient chewing. Accordingly, he began requiring his patients to start each meal by slowly and thoroughly chewing a piece of *zweibach,* a hard German twice-baked bread. When a patient complained that chewing the *zweibach* broke one of her teeth, Kellogg set about to find a solution. He needed a dry crisp grain product that could be chewed safely. In 1894 in the experimental kitchen, Kellogg, assisted by his younger brother Will Keith who served as The San's business administrator, invented wheat flakes. After accidentally forgetting about a batch of boiled wheat for several days, the brothers pushed the dried dough through rollers and then scraped flakes off the rollers. They discovered that, once baked, the wheat flakes were quite tasty.

Although Kellogg intended to use his new invention for chewing exercises, The San guests soon realized that the wheat flakes were even better with milk. The popularity of the product, known first as *Granose* and later as *Toasted Wheat Flakes,* soon spread and in the first year, Kellogg sold over 100,000 pounds of cereal. The brothers later applied the same flaking process to corn and rice. Although highly successful, the Kelloggs were not the first to market dry cereal. In 1893 Henry D. Perky of Denver, Colorado, developed a machine that shredded wheat, which he appropriately named Shredded Wheat. After the success of Toasted Wheat Flakes, numerous imitators flooded the market with new versions of breakfast cereals. Although most failed, some, including former San patient Charles W. Post, created lasting products that competed for the cereal market. Nonetheless, profits from cereal sales along with book sales made Kellogg, who took no salary as superintendent of The San, a wealthy man, and funded the elaborate 20-room home in which the Kelloggs resided. However, as his wealth and popularity grew, Kellogg's difficulties both with his brother Will and Adventist leader Ellen White began to increase.

Conflicts Arise

Will, often known as W. K., Kellogg, never had a very good relationship with his older brother. According to Benjamin Kline Hunnicutt in *Kellogg's Six-Hour Day* (1996), ''Famous for his energy and untiring work, John Harvey cultivated the image of superman, dictating to secretaries for eight hours at a stretch, performing operations through the night, conspicuously working at meals and on trains. John Harvey expected W. K. to live up to this myth, and berated him for being lazy if he stole some time at home.'' When Post began making millions of dollars through aggressive advertising and free giveaways, W. K. wanted to develop a similar large-scale advertising campaign. When his elder brother said no, W. K. began looking for ways to take control of the company. Because of his notorious frugality, John Harvey had convinced employees to accept lower pay along with stock in the cereal business, now known as the Kellogg Toasted Corn Flake Company. W. K. secured financing from a wealthy St. Louis insurance broker and quietly began buying stock. By 1906, he controlled the company. The exchange led to bitter court battles and bad feelings between the brothers that lasted throughout their lifetimes.

Although he had received strong church support during the first 20 years as superintendent of The San, by 1895 Kellogg was being increasing criticized by White and other Adventist leaders who felt Kellogg had veered away from the church's mission. Having established the health institute as a place for Adventists to regain their health, Adventists objected to Kellogg's admission policy. He accepted only the most elite guests and rejected the common patient or anyone whom he believed was too sick. As he became more interested in the medical reasons why certain foods were bad for one's health, church leaders questioned his faith, since the Adventist diet was determined by the infallible

visions of prophetess White, not scientific evidence. There was also concern that Kellogg was hoarding the profits from The San and his cereal ventures to fund medical projects at the expense of evangelical efforts to expand the church.

The San Closed

The tensions peaked in 1907. Kellogg was expelled from the Adventist church, and the Adventist headquarters was moved to Washington, D.C. Although he maintained control of *Good Health* and The San, he was forced in 1910 to merge the American Medical Missionary College in Chicago, a school he formed in 1895 to propagate biologic medical techniques, with the University of Illinois Medical School. The San continued to prosper throughout the 1920s, accommodating some 1,200 patients during its peak. However, the institute's finances were overextended by a building project in 1927. With the onset of the Great Depression at the beginning of the 1930s, the number of guests at The San was greatly reduced, and by 1938, Kellogg closed the doors to the once famous sanitarium, now $3 million in debt. The inexhaustible Kellogg continued to pursue new projects; however, he developed acute bronchitis in 1942 and died of pneumonia on December 14 of the same year in Battle Creek at the age of 91.

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William Kidd

Captain William Kidd (c. 1645-1701) was one of the most notorious pirates in history. He sailed the coast of North America, the Caribbean, and the Indian Ocean, plundering ships. To this day, rumors persist that he left behind a great treasure.

Not much is known about Kidd's origins or early life, which is not unusual, since few records were made of people of common birth in the 17th century. Even after he became famous, no one thought to write down any information about his youth or his parentage. At the time of Kidd's execution, the pastor of the prison where he was held noted that the prisoner was a Scot about 56

years of age. Other than that, no verifiable facts are known, but a long-standing tradition holds that Kidd was the son of a Presbyterian minister and that he was born in Greenock, Scotland, about 1645.

Greenock is a port town, and anyone raised there would have seen ships come and go from the docks. Kidd evidently found the life of a sailor more interesting than following in his father's footsteps. The first records of his life date from 1689, when he was about 44 years old and was a member of a French-English pirate crew that sailed in the Caribbean. Kidd and other members of the crew had mutinied, ousted the captain of the ship, and sailed to the English colony of Nevis. There they renamed the ship the *Blessed William.* Kidd became captain, either the result of an election of the ship's crew or appointment by Christopher Codrington, governor of the island of Nevis. Kidd and the *Blessed William* became part of a small fleet assembled by Codrington to defend Nevis from the French, with whom the English were at war. In either case, he must have been an experienced leader and sailor by that time. As the governor did not want to pay the sailors for their defensive services, he told them they could take their pay from the French. Kidd and his men attacked the French island of Mariegalante, destroyed the only town, and looted the area to the tune of 2,000 pounds Sterling.

No Honor among Thieves

Shortly after his conquest of Mariegalante, Kidd and the crew of the *Blessed William* joined the British navy in a

battle against French warships. Many members of Kidd's crew considered this a dangerous waste of time since there was no treasure to steal on the enemy warships, and they turned against him. Kidd explained that they were working for the British and therefore obligated to help the Royal Navy, but his words fell on deaf ears. When he rowed ashore while his ship was anchored at Nevis, his crew stole the ship, as well as Kidd's 2,000-pound fortune.

Governor Codrington provided Kidd with another ship and gave him leave to hunt down his disloyal crew. Kidd sailed from Nevis intending to do just that, but once at sea he changed his mind and instead sailed to New York. At the time a British colony, New York was in open revolt against the British. Loyal to the crown, Kidd offered to carry guns and ammunition for the British, who were trying to assert their authority over the colony. In reward for his loyalty, the provincial assembly gave him 150 pounds and praised his efforts.

While in New York, Kidd met Sarah Bradley Cox Oort, a woman married to John Oort, a rich gentleman who owned several docks, as well as what is now Wall Street. Two days after John Oort's mysterious death, Kidd and Sarah Oort applied for a marriage license. Although no one discovered the truth behind John Oort's death, some historians believe Kidd killed him—perhaps with the aid of Sarah.

Sarah Kidd inherited her ex-husband's fortune, and Kidd gained control over it. Suddenly he was a very rich man, with land, docks, and a ship called the *Antigua,* which he was given while in the Caribbean. He loved his wife and the two daughters she brought with her to the marriage. While he could have retired from the sea, Kidd remained restless.

Privateer with King William's Blessing

In the spring of 1695 Kidd and his friend Robert Livingston came up with a scheme. Marauding pirates were constantly disrupting English shipping traffic. To solve this problem it was decided that Kidd would sail to pirate-infested waters and take pirates into custody. He would then ''recover'' the booty the captured pirates had plundered from other ships, and would divide it among Kidd and Livingston's several investors, who would include King William of England. King William would enthusiastically support this plan, because the pirates were cutting off England's shipping and because he would receive a cut of the profits. The key, Kidd and Livingston knew, was to leave untouched English ships but to prey only on those of other countries—particularly Portugal, France, and Spain. Under this scheme, they could continue to enjoy a life of piracy while remaining protected by the official sponsorship of the King of England.

King William was enthusiastic about this idea and, according to an essay posted on the *Discovery.com* Web site, granted Kidd power to apprehend ''pirates, freebooters, and sea-rovers, being our subjects or of other nations associated with them.'' If they resisted, Kidd was authorized to use force against them. He was also given permission to take French ships, because at the time, England and France were at war. However, he was not allowed to attack English ships, or those of allies of England.

By August 1696 eight partners had signed on to the venture, including the king, who would receive ten percent of the profits. The partners contributed to the venture and purchased a ship, the *Adventure Galley,* for 6,000 pounds. The ship was outfitted with 30 cannons and was altered to sail more quickly. In February of 1697 Kidd left Plymouth, England, with a crew of 80 men, and set sail for Madagascar, a hotbed of pirate activity.

It remains uncertain whether Kidd intended to take any ship he wanted, or whether he seriously intended to prey only on ships owned by enemies of England. To his dying day he denied ever intending to become a true pirate. After arriving in the Indian Ocean, however, he soon became known and feared by other captains.

Murder of Robert Moore Signaled Downfall

A discontented crew member named Robert Moore complained about Kidd's commission to attack only non-English ships, arguing that the captain and crew would have earned more plunder if Kidd had been more aggressive. The two fought, and Kidd finally picked up a wooden bucket and smashed it over Moore's head, killing the sailor instantly. The murder did little to improve Kidd's popularity among his ship's crew, and to regain their esteem he tossed aside his reluctance to attack English ships. From this point on, any ship on the open sea was fair game. Kidd and his crew sailed continuously, scarcely ever putting in to port for repairs, and eventually the *Adventure Galley* was close to sinking. Too worn to be of any further use, the pirate ship was run aground. The pirate captain transferred his booty and possessions to the *Quedah Merchant,* which he had captured.

King Ordered Kidd's Death

By this time, English sea captains who had escaped Kidd's predation had begun complaining to their king about the scourge of piracy in the Indian Ocean. King William ordered Kidd, to be put to death if caught, although he never admitted that it had been under his commission that the pirate had first begun his activities. Kidd was eventually apprehended and imprisoned in Boston, in the colony of Massachusetts, where he had sailed after leaving the Indian Ocean. After languishing in a colonial jail, Kidd was transferred to England and jailed in Newgate Prison, a notoriously filthy and pestilential place. As Robert C. Ritchie wrote in *Captain Kidd and the War against the Pirates,* ''the very special nature of Kidd's circumstances brought him to a terrible sentence, discharged in awful conditions; although his health was frequently poor, his constitution, long attuned to the rough life at sea, kept him alive.''

Trial and Conviction

In the spring of 1701 Kidd was finally brought to trial for piracy and the murder of the sailor Moore. His trial began on May 8, 1701, and was over the next day. Accused prisoners had to defend themselves, and were only brought

to trial if the prosecutors were sure they would be convicted. Kidd, as expected, was rapidly convicted, although he protested that he was not a pirate—he had been carrying out the terms of his commission to take any ship that was not English, and he asserted that he had only plundered French ships. Of Moore's death, Kidd maintained that he had not intended to kill the seaman, but had struck him in the heat of anger.

Kidd was scheduled to be executed for his crimes against England on Friday, May 23, 1701. Late in the afternoon on that date, two horse-drawn carts arrived to take him and other prisoners to the gallows. The prisoners were accompanied by officials in a symbolic parade, and were followed by a crowd of curious onlookers who yelled at the condemned, in turn offering them liquor and cursing at them. Kidd was already drunk at this point, a disappointment to Paul Lorrain, the prison pastor, who hoped that the noted pirate would repent and confess his guilt. Although drunk, Kidd was coherent enough to give a final speech, in which he blamed others for his fate and said the only thing he was sorry about was leaving his wife and children.

When the hangman attempted to hang him, the rope broke, and Kidd fell to the ground, stunned but still alive. The hangman picked him up and made a new rope ready. Meanwhile, Lorrain once again pleaded with Kidd to repent, and this time the clergyman was successful—at least according to Lorrain's later report. Pastor and condemned man prayed together for a short time before the hangman completed his work, thus putting an end to Kidd's pirate career. Afterward, Kidd's body was strung up along the banks of the Thames River in London, a warning to others who might consider taking up a life of piracy. His abandoned ship, the *Adventure Galley,* remained in the shallow water of the harbor of Ile Sainte Marie for many years, her decaying form visible to other ships passing by. Eventually she rotted, her remains filtering beneath the shifting sands, and was forgotten for over 300 years.

Search for Kidd's Lost Treasure

After Kidd's death a story circulated that he had left a vast treasure behind. Searches were conducted all over the world, in every place that he touched shore. In the 19th century, companies were formed for the express purpose of searching New York's lower Hudson River valley for signs of this pirate gold. Even into the 21st century such searches continue.

In 1999 treasure hunter Barry Clifford began a search for the *Adventure Galley* in Ile Sainte Marie, Madagascar. He had discovered the remains of the *Whydah,* the only authenticated pirate ship then known to be in existence, off the coast of Massachusetts in 1984. One of the first signs of the lost wreck was a pile of stones, metal, and porcelain; the porcelain turned out to be remnants of Ming vases made between 1666 and 1722, the time when Kidd roamed the seas. Existing historical records verified that Kidd's ship would have held such cargo. Also found were rum bottles, ship fittings, and cannon. In addition, the wreckage was in the right place. At Kidd's trial, one of his crew had described the location where the ship had been run aground. This was the only place in Ile Sainte Marie that fit.

On June 22, 1999, a member of Clifford's expedition found two gold coins that might have come from Kidd's ship. According to *Discover.com,* pirate experts hypothesized that, although Kidd transferred some of his booty from the *Adventure Galley* to the *Quedah Merchant,* he might not have been able to retrieve every last gold piece from the leaky and flooded hold. The coins discovered by Clifford fit what is known about Kidd's last attack, which was on a ship sailing from the East Indies: one of the coins was Islamic, the other Ottoman. While the evidence indicated that the ship may have been Kidd's, it was by no means conclusive proof. Expedition members were forced by the Malagasy government to leave the country before conclusive evidence could be uncovered. However, as Clifford was quoted as saying by *Discover.com,* ''Everyone who has ever walked a beach from the Dominican Republic to Maine has looked for the pirate treasure of Captain Kidd. Daniel Defoe thought about Kidd's treasure when he wrote about pirates [under the pseudonym Captain Charles Johnson] and Robert Louis Stevenson wrote about it in *Treasure Island.* Now we have done it. We may have touched Kidd's treasure.''

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Marie LaChapelle

French obstetrician Marie Louise LaChapelle (1769-1821) introduced many innovations to the management of childbirth, especially in the cases of difficult labor. She attended thousands of births and produced a massive three-volume book describing her observations and recommendations. Her book went through several editions and was an important resource for teaching the art of delivering a baby with minimal interference by the attendant.

For what little has been written in English about the life of Marie LaChapelle, history is mainly indebted to Kate Campbell Hurd-Mead, M.D., whose 1938 work, *A History of Women in Medicine,* devoted portions of seven pages to describing LaChapelle's life and accomplishments.

Born in Troubled Times

Marie Louise LaChapelle was born in Paris in 1769. The eighteenth century was a tumultuous time in French history. The country was engaged in wars throughout much of it, culminating in the huge upheaval of the French Revolution (1789-99). Revolutionary activities centered on Paris, where people had endured years of high taxes and recurrent food shortages.

The practice of medicine at the time was very primitive, ranging from outright neglect of poor patients to frequent bloodletting in the case of the wealthy. (Bloodletting, the treatment of choice for nearly every condition, including pregnancy, was the removal of an arbitrary quantity of blood using instruments, leeches, or both.) Midwives attended most births. Their talents and training varied widely. Convinced that France's infant mortality rate was too high, King Louis XV initiated measures to try to lower it in the mid-eighteenth century. Midwives were sent into the countryside to instruct peasant women in the art of childbirth. Laws were gradually passed to regulate health care practitioners. The laws excluded women from the practice of every kind of medicine except obstetrics. However, women were not allowed to receive a degree designating them as doctors of obstetrics. Instead, the laws prescribed a rigorous and expensive three-year apprenticeship for aspiring midwives who chose to apply for the training. Nina Rattner Gelbart described the eighteenth-century French midwife's qualifying exam as ''a hair-raising test administered by a panel composed of the king's first surgeon or his lieutenant, a number of Paris surgeons, various deans of the medical faculty and royal surgical school, four sworn midwives of Paris and receivers, provosts, class masters, and council members. An intimidating ordeal, an awesome rite of passage'' and one that was ignored by the vast majority of practicing midwives of the time.

LaChapelle's mother was a licensed midwife. Apparently known to history only as Madame Duges, she had learned the craft from her own mother and also received instruction from her husband (LaChapelle's father), a French health officer who had some knowledge of obstetrics. Madame Duges then finished her training at La Maternite. According to Hurd-Mead, Madame Duges was appointed ''medico-legal midwife'' to the local courts and prison. (In addition to assisting at births, midwives were often called upon to testify in court, settling such questions as whether a girl was still a virgin, or whether a dead baby died in the womb or was killed after birth.) From that position Madame Duges went to the Hotel Dieu, a famous hospital of Paris devoted to the care of the poorest of the poor. Hospital

conditions of that time were generally very bad, but the conditions at Hotel Dieu were reportedly among the worst. Its maternity ward lodged four or more girls or women in each soiled bed, delivery rooms were open to any and all passersby, and germs were freely passed from patient to patient. Puerperal (childbed) fever was common. Puerperal fever is an infection of the birth canal that occurs following delivery of a baby; symptoms include headache, muscle aches, appetite loss, rapid heartbeat, and abdominal pain. By some estimates, as many as ten percent of mothers who delivered babies in eighteenth-century Parisian hospitals died of the fever.

Madame Duges cleaned up and reorganized the maternity ward at the Hotel Dieu. She taught her craft to other aspiring midwives and probably to some male doctors of obstetrics as well. Madame Duges also wrote several instructive books on the topic of delivering babies, and she was instrumental in making the Hotel Dieu a major center for the teaching of labor and delivery methods.

Intensive Training as Midwife

As a girl, LaChapelle was her mother's frequent companion and learned from her the trade of midwifery. In 1792 she married a surgeon by the name of LaChapelle, but he died only three years later. Thereafter, she devoted herself full-time to her profession. Upon her mother's death in 1797, LaChapelle took over as head of the maternity department at the Hotel Dieu. When she tried to introduce reforms to the practice of obstetrics and gynecology, LaChapelle ran afoul of the renowned Dr. Baudelocque, who taught obstetrics at the hospital. Although he admired her work, Baudelocque did not agree with some of her methods and ideas. Over LaChapelle's protests, he favored the frequent use of instruments to hasten labor, especially forceps, which were used to extract the baby from the womb. Baudelocque did not believe that puerperal fever was contagious and that unnecessary onlookers at a birth frequently carried the disease from patient to patient. (In fact, the contagiousness of puerperal fever was debated well into the nineteenth century. Today, doctors agree that a risk factor for the development of puerperal fever is repeated vaginal examinations with unsterilized equipment during labor. The custom of allowing large numbers of unnecessary people in the delivery area has been abandoned since LaChapelle's day.)

Despite the obstacles LaChapelle faced in implementing her obstetric innovations, France and especially Germany were considered fairly enlightened when it came to women practicing in certain areas of medicine. And according to Eric v. d. Luft, ''Female students of midwifery in the mid-nineteenth century in Germany received a level of medical education superior to that which was offered to female medical students in the same era in America.'' At some point LaChapelle went to Heidelberg, Germany, to study under the great obstetrician, Franz Naegele, for whom Naegele's Rule is named (still in use today, it is a way of calculating a pregnant woman's expected date of delivery). Upon her return to Paris, LaChapelle set about organizing a maternity and children's hospital at Port-Royal de Paris, the Hopital de la Maternite (formerly a prison). There she continued to introduce new techniques in patient care and attempted to modernize the training of midwives.

But old customs die hard, and LaChapelle had little success in convincing other birth attendants to change the practices she opposed. According to Hurd-Mead, she was more successful in introducing new labor management techniques, including ''the immediate repair of a torn perineum [the area between the anus and the posterior part of the external genitalia], and in cases of placenta praevia [an abnormal positioning of the placenta that causes it to precede the child at birth, usually causing severe maternal bleeding] she insisted upon quick dilation of the os uteri [mouth of the uterus] with tampons and the extraction of the infant by version [turning], thus saving the lives of both mother and child.'' She invented a technique for repositioning a fetus that eliminated the need for forceps. She also compiled statistical tables based on her observations that were helpful in settling questions about pregnancy and labor.

Master Work Published After Her Death

LaChapelle died of stomach cancer in 1821. She left behind one daughter (a Roman Catholic nun) and a portrait of herself. According to Hurd-Mead, the portrait showed ''an attractive woman in a Gainsborough hat trimmed with ostrich plumes. She wears a ruffled collar, immense puffed sleeves, an absurdly small waist, and an elaborate gown with beautiful laces.''

LaChapelle's master work was published in three volumes over a four-year period beginning in 1821. It was called *Pratique des Accouchemens, ou Memoirs et Observations choisies, sur les points les plus importans de l'Art; Par Mme. Lachapelle, sage-femme en chef de la maison d'Accouchement de Paris* (Childbirth Practices, or memories and choice observations on the most important points of the art, by Madame Lachapelle, midwife and head of the Paris childbed house). According to Hurd-Mead, the book opposed and annoyed the great Baudelocque in several respects. In volume one, LaChapelle ''classified the positions of the fetus better than he did, reducing his 94 positions to 22. She insisted that instruments should be used as little as possible, and never for the mere sake of shortening labor. She showed how to insert forceps deftly. In all her 40,000 cases she interfered with nature in only 1.73%, using forceps only 93 times, version 155 times, symphisiotomy twice, and Caesarian section but once.'' Volume two described her most unusual cases and the treatment she had employed, and volume three dealt with the then-new operation of symphisiotomy, a surgical procedure to bring about an immediate dramatic increase in the size of the pelvic outlet to permit delivery of a baby. LaChapelle's book became an important resource in the training of midwives throughout Europe.

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Rene Laennec

Rene-Theophile-Hyacinthe Laennec (1781-1826), the French physician hailed as the father of thoracic medicine, forever transformed the diagnosis of chest disease through his invention of the stethoscope. His creative genius and tireless dedication to medicine have resulted in much of our modern day understanding of pathology.

Rene Laennec's contributions to the medical world were many. His commitment to keen listening (perhaps inspired by his training as a flutist) and careful observation of the patient allowed him to recognize diseases like pneumonia that had been previously overlooked or misdiagnosed, and were historically deadly. His most classic publication is a book entitled *De l'Auscultation Mediate* (*On Mediate Auscultation,* also referred to as the *Treatise*). Although he was most famous for his discovery of ''mediate auscultation'' (a term he coined, referring to the use of an instrument, or mediator that allowed one to hear sounds within the human body), Laennec also published thousands of pages and gave hundreds of lectures reflecting his lesser-known findings. Among other things, he showed the existence of the skin tumors we know as melanomas, described the role that organ tissues play in disease, named the liver disease we now know as cirrhosis, and showed that tuberculosis was marked by lesions called tubercles that could be found in any of the body's organs. Ironically, despite his vast knowledge and unfailing commitment to the study of disease, Laennec was himself a victim of the ''white death'' of tuberculosis, and died at the age of 45.

Britanny, The Early Years

Rene Laennec was born to Michelle and Theophile Laennec in the Breton country town of Quimper, France on February 17, 1781. During his early childhood he suffered the loss of his mother to tuberculosis, and was sent off by his father to live with various family members. In a small way, this period of his life mirrored the tumult of the approaching

French Revolution. Only six years old at the time of his mother's death, the young Laennec (along with his brother, Michaud) was soon placed in the care of an uncle, Dr. Guillaume Laennec. The man who raised the young boys in the nearby town of Nantes was a dedicated caregiver and highly respected doctor at the Hotel Dieu. He encouraged and influenced his nephew's life and medical studies, which started at the age of 14.

Living in Nantes during the last decade of the 18th century placed Laennec in the heart of the land of revolution. As Paul Kligfield, M.D. wrote in *The American Journal of Medicine,* ''His childhood in Nantes was spent amidst the turbulence of the [French] Revolution and subsequent chaos of the [Reign of] Terror, and Laennec pursued his early academic studies in the shadow of a nearby guillotine.'' From his window, the young student probably witnessed 50 out of the 3,000 executions that occurred in Nantes. Despite the grim reality of a nation in upheaval, Laennec successfully continued his diligent schooling, and decided to make medicine his profession. He did briefly consider a career in engineering and might have been swayed by his father's encouragement towards more prestigious endeavors than becoming a physician, but his admiration for his uncle as well as his deep interest in nature drew him towards medicine. One wonders if his mother's deadly illness and the sight of so many beheadings might not also have motivated his choice. Laennec studied chemistry and physics, Greek, Latin, art, dancing, and even learned how to play the flute-a talent which may have had a pivotal role in his future discovery of the stethoscope.

Laennec was a painfully gaunt, diminutive man (his full height was 5'3"). The first signs of his physical weakness appeared in the spring of 1798, when he was 17. His studies and hard work were taking their toll, and he suffered from a prolonged fever accompanied by exhaustion and difficulty breathing. He finally recovered from the illness with a strong determination to follow his calling as a healer. He spent the next few years taking small jobs, treating those who had been wounded during the French civil war, and finally got his break in April of 1801 when his father gave him 600 francs. It was then that he began his 200-mile walk to Paris. The ten exhausting days on foot were a small price to pay for Laennec, who was on his way to realizing his dream.

Paris, Student Days

Upon his arrival in Paris, Laennec wasted no time enrolling as a medical student in the city's finest hospital, the Charite. There he began working with the greatly renowned teacher, Jean-Nicolas Corvisart, who went on to become the emperor Napoleon Bonaparte's personal physician in 1804. Corvisart's approach to medicine was radically objective, focussing on observing diagnostic signs and discovering their relationship to disease. Laennec's training was marked by the principle, ''Read little, see much, do much.'' He was often found in the dissecting room during post-mortem examinations or on daily rounds with his teacher. His fervent work paid off, and he was honored with two highly coveted distinctions. First, he was invited by his instructors to join the Societe d'Instruction Medicale (in which students critiqued one another's clinical and autopsy work) and then he passed the selective examination that allowed him entrance into a medical training program for special students at the Ecole Pratique.

In 1802, when he was 21, Laennec started publishing important scientific papers on a variety of topics, including one on peritonitis (inflammation of the abdominal cavity's lining) that Nuland referred to as, ''an epochal contribution.'' In 1803 he was honored by the government with First Prize in Medicine and Sole Prize in Surgery. Laennec continued to suffer from shortness of breath, an indication of progressing tuberculosis, which the young medical student attributed to asthma. Despite his sickness, or ironically because of it, he continued with his relentless work, teaching private classes on pathology in which he first defined the tubercle as the small lump whose presence signified the existence of tuberculosis. Laennec's successes continued one right after another, and his doctoral thesis on the relationship of the ancient Greek Hippocratic doctrine to practical medicine was accepted in 1804. He was elected to the Societe de l'Ecole de Medecine, formerly the Royal Society of Medicine, and became an editor and contributor to the esteemed *Journal of Medicine, Surgery, and Pharmacy.* The time had come for Laennec to begin developing his own private practice. Then, in 1810, Laennec's life was shaken by the death of yet another loved one who had succumbed to tuberculosis. This time it was his brother Michaud. The disease seemed to pervade every aspect of the young physician's life, yet he still denied the fact of his own illness even when he began experiencing chest pains.

Invented the Stethoscope

After a couple of years of building his private practice, Laennec was finally offered an academic post in 1816. He had been waiting for a prestigious institution to accept him as a physician, but he instead found himself situated at Hospital Necker-a small facility with a poor reputation. It was there, however, that Laennec was to make history through his invention of the stethoscope. In his *Treatise,* Laennec described the pivotal moment thus, ''In 1816, I was consulted by a young woman labouring under general symptoms of diseased heart, and in whose case percussion and the application of the hand were of little avail on account of the great degree of fatness. The other method just mentioned [the application of the ear to the chest] being rendered inadmissable by the age and sex of the patient, I happened to recollect a simple and well-known fact in acoustics, and fancied, at the same time, that it might be turned to some use on the present occasion.'' Laennec's recollection alluded to the way in which sound is amplified when transmitted through certain solid objects. He proceeded to roll up a quire (24 sheets of paper) into a cylindrical tube and place one end of it to the woman's chest. He wrote, '' [I] was not a little surprised and pleased to find that I could thereby perceive the action of the heart in a manner much more clear and distinct than I had ever been able to do by immediate application of the ear.''

He named the new instrument ''stethoscope,'' based on the Greek words *stethos* (meaning chest) and *skopos* (observer). Usually, however, Laennec referred to it simply as *le Cylindre,* and made a more permanent wooden version that was designed to come apart into two segments. As Sherwin B. Nuland stated in his book *Doctors: The Biography of Medicine,* ''Here was a tool that taught the healer that [s]he could separate the objective evidences of his [or her] own senses from the subjective responses of a sick person, and that [s]he could do it while the person was still living.'' In the autopsy room, Laennec could see the abnormality that was responsible for the sounds he had heard.

Laennec's embarrassment at the prospect of getting too close to the female anatomy of an attractive young woman may have motivated his invention at that moment, but he had long since been aware of another method of physical diagnosis which preceded and set the stage for his discovery of mediate auscultation. In 1761, the Austrian physician, Leopold Auenbrugger described percussion for the first time in his *Inventum Novum.* The text was a brief pamphlet that was translated into French and popularized by Laennec's own teacher, Corvisart, almost 30 years later. Auenbrugger invented the thumping technique which doctors use to determine whether the underlying area of either the chest or abdomen holds a hollow or solid structure. His background as an innkeeper's son (tapping on beer kegs to see how full they were) and a musician gave him the necessary knowledge and experience with resonance, pitch, and tonal quality to understand how to tap out the differences in tissue density. Auenbrugger's story of inventing percussion is not unlike Laennec's. Both men found creative methods of diagnosis by employing their highly trained ears in order to gain a clearer picture of the body's interior.

Final Accomplishments

Following his great discovery, in 1819 Laennec published the famous *Treatise.* In it, he described the results of experiments he had done with the stethoscope. The two-volume work, which was received with mixed reviews, was often sold along with the new instrument Soon Laennec's teachings were widely known and had gained respect all over the Western world. Unfortunately, Laennec was unable to enjoy the accomplishment of his widely acclaimed masterpiece in good health. The writing of the book had fully exhausted him, and a month before publication he was forced to resign his hospital post and give up his practice. Laennec left Paris and arrived on October 8, 1819 at the small family estate in the Breton countryside called Kerlournec. He spent two years living the life of a country squire: taking walks and horseback rides, providing medical care to neighboring farmers, going to church, and practicing his Breton speech.

In November of 1821, Laennec's highly driven nature got the better of him once again, and he found himself back in Paris, resuming his old life as a physician and academic. A series of huge professional successes followed. Within a year he was appointed sole professor of medicine and royal lecturer at the College de France. In 1823 he was elected a full member of the Academy of Medicine, and in 1824 he became a knight of the Legion of Honor. He moved his clinical work to the Charite, the hospital where he had been a medical student, and became a highly reputed teacher, not unlike his mentor, Corvisart. He was largely responsible for making Paris the world's hub of medical study, as hundreds of international students gathered at the Charite in order to attend lectures, work with him in the autopsy room, and make hospital rounds.

Returned to Brittany

Laennec's physical well-being was rapidly deteriorating along with his increased fame. On December 16, 1824, at the age of 43, he married the widow Jaqueline Argou, who had previously been his housekeeper. Less than a year later, she was pregnant, and Laennec was excitedly planning for his first child. Only a few months into the pregnancy, however, Mme. Argou lost the baby. This hard blow, along with the added stress of creating the second edition of his *Treatise*, was too much for Laennec to handle. On April 20, 1826 he drew up his will after being diagnosed by his nephew, Meriadec Laennec, who heard the fateful sounds of tuberculosis by using Laennec's stethoscope. He left Paris for the last time on May 30 when he returned home to beloved Brittany.

During his last days Laennec had added a codicil to his will, bequeathing his stethoscope, which he referred to as, ''the best part of my legacy,'' to his nephew. Like so many he had known and loved, Laennec was killed by tuberculosis—a disease which he understood like no physician before him. Regardless of his ever-present sickness, he dedicated his life to knowledge and healing. His Uncle Guillaume once told him, ''Our calling is like a set of chains that one must carry at all hours of the day and night.''

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Stephen Langton

Stephen Langton (died 1228) served as England's Archbishop of Canterbury, the highest ecclesiastical office in the land. He played an important role in events surrounding the fabled Magna Carta, signed by the English king in 1215. Though the document specified certain rights to England's landed aristoc-

racy, it is sometimes heralded as the first formal declaration of human rights in history.

Little is known about Langton's life outside of his writings on theological matters and his tenure as an emissary between his onetime foe, King John, and the English barons. Not even a portrait of him survives. He was thought to have hailed from Lincolnshire, in the north of England, and was likely born in the mid-1150s. His father, Henry, possessed a small manor home and some property there, where ancestors from Denmark had likely settled some 200 years earlier. Around Lincolnshire at the time of Langton's youth were several famous monasteries and abbeys, and he came of age during a period of strife between the church and monarch in England. Henry II, who ruled from 1154 to 1189, named his chancellor, a layman, as head of the church in England. Thomas a Becket, however, came to oppose Henry's increasing thirst for power, and fled to the Continent for a time. Before he left, he hid in the Lincolnshire area, and was sheltered by the monks of the Gilbertine order. The quarrel was mended for a time, but supporters of the king murdered Becket in Canterbury Cathedral in 1170. All of this occurred during Langton's childhood.

Both Langton and his brother Simon opted to become members of religious orders. He later wrote that his decision to enter a monastery scandalized his father. Langton served as prebendary at York for a time-a member of clergy who receives a stipend-and went to Paris around 1181. He studied there among the loose coalition of masters and pupils at what would become the famed Universite de Paris, then taught there himself until 1206. During his student days he befriended an Italian cleric, Cardinal de Conti, who would later play an important role in his life. At the time, Paris was the Western world's most renowned center of learning, and was especially famed for theologians continuing the work of early Christian scholars, who formulated the principal doctrines of the faith. Paris was a small city at the time, mostly situated on the Ile de Paris, and during the entire 25 years of his stay there, Langton could hear the noises of the workers who built the Notre Dame cathedral. Langton's tutor, Peter the Chanter, wrote critically of the grandiosity and expense of this church.

Contributed to Modern Bible

Langton earned a doctorate in arts and theology from Paris, and began delivering what were termed *questiones,* or lectures on theological or moral problems. He also wrote extensively on the Bible. An important Vulgate, or common edition, appeared from the Universite de Paris theologians during the thirteenth century, and Langton worked on the project himself. He is credited for dividing the books of the Bible into chapters. The Paris Vulgate served as the standard version for the next two centuries, and the first printed-not hand-copied, as was the method in Langton's day-editions of the bible from Johann Gutenberg's press were based on this revision. The chapter divisions he devised were still in use eight centuries later.

Langton penned theological treatises and discourses on the topics of heaven, hell, transubstantiation, and prayer. Answering the question of whether the devil sins with all his might, Langton wrote: ''The devil wishes to be either good or bad. If the former, when he does evil he must feel the sting of a biting conscience, that is to say, *synderesis*; and authority says that *synderesis* is extinct in the devil. If he wishes to be bad, he wishes to deserve punishment and so to be punished. It may well be that the devil is so obstinate that he wishes to be bad and yet does not wish to be punished.''

Appointed Archbishop

During the course of his career in Paris, Langton and his questiones, along with extensive commentaries he wrote on books of the Old and New Testaments, brought him such renown that he became known as ''Stephen with the Tongue of Thunder.'' He was summoned to Rome by Pope Innocent III, the former Cardinal de Conti, who recognized in Langton an ally in his battle with the new king of England. The favorite, but youngest son of Henry II, John was given lands in France, the earldom of Gloucester, and the lordship of Ireland, which caused resentment among his brothers. When the eldest succeeded to the throne in 1189 as Richard I (the Lionhearted), John promised to remain in France. But he conspired against his brother, attempting to seize the throne while Richard was away on a Crusade to the Holy Land. In the spring of 1199, Richard died and John ascended to the throne.

During his reign, John became embroiled in a dispute with the church over the throne's right to appoint bishops. It was a dispute that stretched back to the time of Thomas a Becket. John had a formidable foe in Pope Innocent III, who was consolidating the church's political power at this time after a noticeable decline of the Holy Roman Empire. After the death of the archbishop of Canterbury in 1205, the king and the English clergy failed to come to an agreement on an acceptable successor. The Pope favored Langton, and named him a cardinal priest of St. Chrysogonus in 1206. The following spring, he was elected the archbishop of Canterbury by the monks of Christ Church in a vote at which Innocent was present. He was consecrated on June 17, 1207.

Stalemate Kept Him in France

The move deepened the crisis between John and Rome. The king barred the new archbishop from entering England, and then began demanding revenues from churches, monasteries, and other religious institutions. In response, Innocent placed England under an Interdict, which prohibited Mass, marriages, and even church bells from ringing, beginning in March of 1208. The following year, hoping to end the stalemate, Langton sailed to Dover and sent word to the throne that he would negotiate with the king there. John, however, refused to travel farther than Kent, and Innocent then excommunicated the king in November of 1209. Meanwhile, in domestic matters, John was encountering opposition from his barons, who resented the increase in taxation necessary to finance an ongoing war with France.

In 1199, 1201, and 1205, John promised his barons certain rights, but continued to ask them for more money.

For several years Langton lived in Pontigny, a Cistercian monastery in Auxerre. Historians know that during this period his father, Henry of Langton, was forced to flee to Scotland, because he feared trouble from the king or his agents. By 1212, John was planning an incursion into France to regain lands he had lost to its king, Philip II, in 1204. Worried that the French would ally with the Pope against him and invade England, John decided to make peace with Innocent. In November, he agreed to recognize Langton as the archbishop of Canterbury. In May of 1213, John symbolically surrendered his crown to Pandulf, the papal legate, who then returned it to him with the church's blessing at Ewell, near Dover.

Told Barons of Historic Precedent

Langton arrived in England in July of 1213. He and the other prelates met with John at Winchester, and absolved him from the order of excommunication. Problems between John and the barons continued, however, and the archbishop soon became involved as well. A 1212 plot to murder or at least desert the king in a battle with the Welsh came to light, and Langton forced John to provide a fair trial for the accused barons. In August of 1213, he delivered a sermon at St. Paul's Cathedral in London before an assemblage of barons and clergy. That same day, he allegedly met in private with some of the barons and revealed that during his studies in Paris, he learned of a charter from the year 1031, written on the occasion of Henry I's coronation. In it, the king granted the barons specific liberties.

With this legal precedent in mind, the barons created a new document, called the Unknown Charter because historians did not know of its existence until 1893. John balked at signing it, and the barons contemplated using force. Langton became the intermediary between the king and barons, and strongly discouraged the use of violence. Meanwhile, John's campaign against France had gone badly, and civil strife arose in England. Outright war erupted in May of 1215, and rebels captured London. After negotiating with them, the king met with the barons at a site called Runnymede, on the Thames River in Surrey, on June 19, 1215. There he signed their Magna Carta, or Great Charter. By this time, Langton had sided with the king against the barons, and was serving as his commissioner. It is thought that Langton, nevertheless, played a key role in the document's original drafting, and likely authored the first clause that granted the church and its bishops full ecclesiastical freedom. His is the first signature of witness on the document.

First Statement of Rights

The Magna Carta formed the basis of English constitutional law by limiting the powers of the crown, enshrining feudal rights, and guaranteeing the freedom of the church. Other clauses formally recognized the customs of the towns, and stated that both subjects and communities had certain rights that the king could not encroach upon. Other areas of the document confirmed the validity of a trial by jury and idea of habeas corpus-that a person must be brought before a court in person to determine if the detention is lawful.

The Magna Carta, despite the historical myth surrounding it, had a short life span. Other barons refused to accept it, and John appealed its terms to the Pope, who was now firmly on his side in the war against the barons. Innocent issued an order of excommunication for the barons, but Langton refused to publish it. His former ally in Rome then suspended him. John died the following year, and his son Henry III, not yet of majority, inherited the throne. Langton was reinstated to his Archbishopric in 1218. His role in forcing the removal of the papal legate in 1221 served to give his office of archbishop at Canterbury even more independence, for the absence of the representative from Rome made Langton *legatus natus,* or legate in his own right. In 1222, he authored a set of constitutions that formed the basis of English ecclesiastical law, and were still used by the courts seven hundred years later. In 1225, the Magna Carta was reissued, and seventeenth century alterations like the Petition of Right and the Habeas Corpus Act helped make it more than a just a document that confirmed feudal privileges. The U.S. Constitution contains several phrases that are clearly linked to it. Langton died in Sussex in July of 1228. He was buried at the Canterbury Cathedral.

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Albert Lasker

Albert Lasker (1880-1952) was a prominent advertising executive during the first half of the 20th century. During his 40-year tenure with the Chicago-based Lord and Thomas, Lasker built the company into the largest advertising agency in the United States. Through his innovation and leadership, he helped to usher in the new age of modern advertising.

Albert Davis Lasker was born on May 1, 1880, in Freiburg, Germany, the third of eight children born to American parents Morris and Nettie Heidenheimer Davis Lasker, who were both of Jewish and German descent. When Lasker was old enough to travel, the family returned to its home in Galveston, Texas, where Lasker spent his youth.

His father was a successful businessman and served as president of several banks. Morris Lasker loved his family, but his demanding personality and high expectations of his children, especially Albert, were tempered by few displays of affection. As a result, Lasker's childhood was a mixture of privilege and disappointment. Though he could never com-

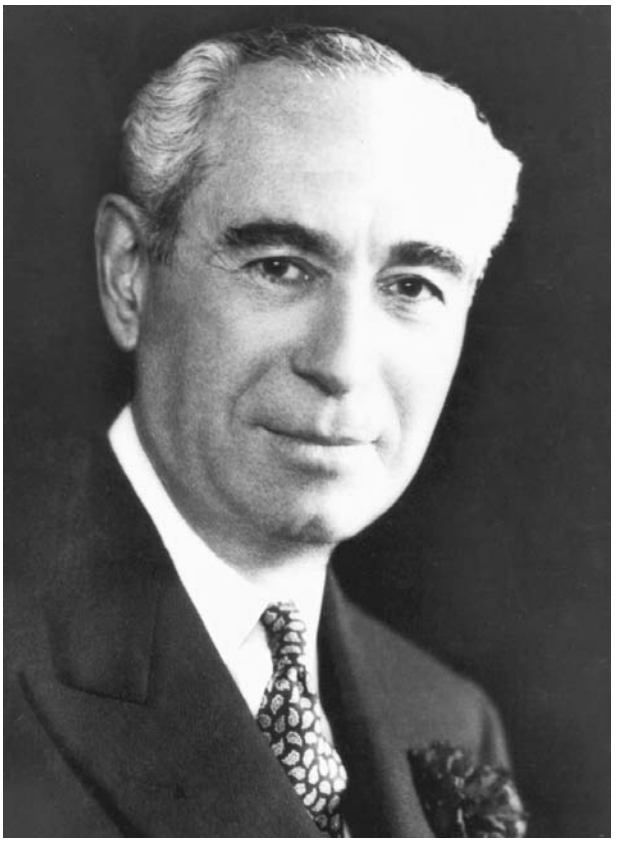

pletely satisfy his father, Lasker felt a deep bond with him that lasted throughout his life.

During his days in elementary school Lasker was only an average student. Although not academically inclined, Lasker was a high achiever. When he was just 12 years old, he started his own newspaper, the *Galveston Free Press.* The four-page weekly was written, edited, and published by Lasker. With the motto ''advertise and make good,'' Lasker sold advertising space to local merchants. Over its yearlong run, the paper turned a profit of $15 a week. At the age of 13 he closed down the *Galveston Free Press* and took a job as a reporter for the *Galveston Morning News,* impressing his superiors by obtaining an exclusive interview with socialist leader Eugene Debs by posing as a telegraph messenger. In high school Lasker served as editor of the school magazine and helped his father with bookkeeping duties.

Journalism or Advertising?

After graduating from high school, Lasker worked briefly for the *New Orleans Times-Democrat* and the *Dallas News.* He returned to Galveston with his mind set on pursuing a newspaper job in New York City, a decision his father firmly opposed. Finally, Lasker agreed to a compromise with his father: Lasker would spend three months in Chicago, working at Lord and Thomas, an advertising firm with whom his father had done business. If Lasker was not content after three month, his father would allow his son to travel to New York. At 18, Lasker went to work at Lord and Thomas sweeping floors and cleaning up for ten dollars a week.

Lasker had every intention of appeasing his father, enjoying Chicago, and then heading for New York when his three-month stint was complete. However, during his first month in Chicago, he lost $500 in a craps game. Afraid to face his father and without money to pay the debt, Lasker convinced one of his bosses, Ambrose Thomas, to advance him $500 in salary. Thomas agreed, but Lasker had to stay at Lord and Thomas to pay off his advance. By this twist of fate, Lasker became tied to Lord and Thomas—a relationship that would last over 40 years. Rather than becoming a newspaperman, Lasker instead became one of the leading names in advertising.

Advertising Success

For a time Lasker continued to work as an office boy. When a salesman resigned, Lasker implored Thomas to let him take over the man's territory until a replacement was found. Working on the road in Ohio, Indiana, and Michigan, Lasker excelled in his new position. Within three months, he brought in more than $50,000 in new business.

Traditionally, businesses wrote their own advertisements and then paid advertising agencies a ten percent commission for placing the ad. Convinced he could improve advertisements, Lasker approached the Wilson Ear Drum Company with a new offer. He proposed that the company allow Lasker to supply ad copy for an increased commission of 15 percent. He also guaranteed an increase in sales or a refund of the additional five percent. The client agreed. Lasker employed a friend in the newspaper business to write the ad. The new slogan ''You Hear! When you use Wilson's Common Sense Ear Drums'' was such a success that the company increased its spending at Lord and Thomas from $36,000 a year to more than $240,000.

By 1901 Lasker was making a name for himself within Lord and Thomas, doubling his original salary to $5,000 a year. In the same year he met and fell in love with Flora Warner. The two married and had three children. The following year Lasker doubled his salary once more, to $10,000. Along with turning the firm's attention to writing copy for the first time, Lasker also contributed to the growth of the company and the industry by pushing for a new emphasis on recording advertising results. In 1900 a ''record of results'' department was created and the agency began to keep a tally of sales provided by its 600 clients. For the first time the agency could track which ads worked and which ads failed to produce. Lasker had often pondered why some ads succeeded and others did not. Now, if an ad did poorly in a variety of newspapers and magazines, the firm changed the copy. If an ad performed well in some publications but not in others, the client could cut its placements accordingly.

Became a Partner

From early on, Lasker had his eye on becoming a partner in Lord and Thomas. In 1904, after Lord retired, Lasker, who was by then making $50,000 a year at age 24, bought a quarter share of the company. As a partner, Lasker

could turn his attention to his primary interest, copy writing. Although he never wrote advertising copy himself, he had a keen sense of what he wanted. Believing that the advertising business depended on the quality of the copy, Lasker created the first in-house copy writing department. He hired talented writers and paid them at four times the rate of other agencies. In return, he expected results. Those who did not produce seldom remained long at the firm.

Lasker's ideas about advertising copy were influenced by a writer named John E. Kennedy. According to a classic story told in the advertising world, one day in 1904 Lasker received a note from Kennedy, who was waiting in the lobby. The note said that Lasker did not know what advertising was and if he wanted to know, he should let Kennedy tell him. Intrigued, Lasker sent for Kennedy, who sold Lasker on a definition of advertising as ''salesmanship on paper.'' Kennedy believed that an advertisement should say what a salesperson would say in a face-to-face conversation. Instead of flowery language and pretty pictures, the ad should offer reasons why the customer should buy the product. Kennedy's ''Reason Why'' approach instantly appealed to Lasker, who hired Kennedy as his top writer.

With Lasker in charge of editing all copy and offering ideas for campaigns, Lord and Thomas grew to be the largest advertising firm in the United States. When Lasker acquired another part of the agency after Thomas's death in 1906, Lord and Thomas was billing $3 million annually. By 1912, when Lasker became sole owner of the firm, that amount had doubled to $6 million, and the firm had offices in New York, Toronto, Paris, London, San Francisco, and Los Angeles.

Complex Personality

Lasker was charming and persuasive and loved having power. According to Stephen Fox in *The Mirror Makers: A History of American Advertising and Its Creators,* ''Whether speaking or in a brief moment of listening, he radiated a vibrating aura of vitality, of childlike curiosity and bubbling humor, and an unarguable certainty that he was the dominant figure in the most important business in the world.'' At the same time, he was emotionally unstable at times, suffering at least three nervous breakdowns, the first in 1912. Like his father, he was demanding and ruthless toward those who failed to meet his high expectations. Every few years he would fire a portion of his staff, leaving those who remained in constant fear of the next firing spree.

Under Lasker's leadership, Thomas and Lord acquired many large accounts. After securing Sunkist Growers, Inc., as a client, Lasker popularized the idea of drinking orange juice. In 1911, Lasker, along with one of his writers, created a Palmolive dish soap campaign that soon made it the leading brand. Lasker was also responsible for the advertising accounts of Van Camp's, including its canned pork and beans; Goodyear Tires, the ''1900'' Washer Company, and the Quaker Oats Company.

Lasker had several interests outside of advertising. He purchased a major share of the Chicago Cubs, built a golf course on his property, and played a regular game of poker with friends. Beginning in 1918 he was involved with politics for several years, first coordinating the publicity for several Republican candidates and then becoming an advisor to Warren G. Harding's campaign for president. He also directed the U.S. Shipping Board for a time, but he did not particularly enjoy the work. When he learned that Lord and Thomas was no longer the largest ad agency in the country, he returned to advertising full time and resumed direct control of daily operations.

Secured Big Accounts

Lasker rebuilt the company into the nation's top agency by developing the advertising campaign that made Kimberly-Clark products Kotex and Kleenex leading sellers. He landed his largest account in 1923 when he took over the American Tobacco Company's Lucky Strike campaign. Lasker had noticed that women were discouraged from smoking in public. Seeing an almost completely untapped group of buyers, Lasker set about to change public opinion. Using advertisements featuring famous women smoking, Lasker was able to break the social taboo. Women began to smoke in unprecedented numbers, and Lucky Strike was the brand they most often chose, making it a top seller and earning Lord and Thomas millions of dollars.

In 1926 Lasker acquired the Radio Corporation of America (RCA), which operated the National Broadcasting Company (NBC). As a result, Lasker pioneered the use of radio as an advertising medium, and within two years Lord and Thomas held over 50 percent of all advertising accounts aired on NBC radio.

After surviving the Great Depression of the 1930s, Lasker's world was shaken in 1936 by the death of his wife, Flora. She had been a semi-invalid most of their married life due to earlier bouts of typhoid fever and phlebitis. He retired for a time from Lord and Thomas in 1938, then met and married actress Doris Kenyon. The marriage ended in divorce within a year. Lasker then married businesswoman Mary Woodard Reinhardt and returned to the helm of Lord and Thomas once more. However, just two years later, the 62-year-old Lasker decided to retire for good. He placed the company in the hands of his three senior executives, and on December 30, 1942, Lord and Thomas became Foote, Cone, and Belding. Lasker, having made a tremendous impact on the development of the modern advertising age, died of cancer on May 30, 1952.

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Jesse Lasky

The most powerful man in Hollywood during the heyday of the silent film, Jesse Lasky (1880-1958) was a pioneering movie mogul who co-founded Paramount Studios. A studio executive known for being prolific, Lasky was credited with producing more than 350 motion pictures between 1921 and 1930. He continued making films for several decades after that as an independent producer.

Lasky was one of the men responsible for putting Hollywood on the map. In 1913, he formed a production company with Cecil B. DeMille and Samuel Goldfish (later known as Samuel Goldwyn). The Jesse L. Lasky Feature Play Company had a big hit with its first film, DeMille's western epic *The Squaw Man,* and its success jump-started the southern California film industry. For many years after that, the likeable Lasky showed he had the knack for turning out profitable pictures.

Hollywood's Founding Fathers

Lasky was the descendant of German immigrants. His grandparents crossed the United States in a covered wagon and settled in California. He was born in San Francisco in 1880 to Sarah (Platt) and Isaac Lasky. The family moved to San Jose, where Jesse attended high school and learned to play the cornet. He acquired some business skills by helping out in his father's store.

As a young man, Lasky dipped his toes in several possible careers. He learned show business by being an assistant in a traveling medicine show, the popular western U.S. entertainment of the late nineteenth and early twentieth centuries. For awhile he was a newspaper reporter.

After his father's death, his destitute family raised $3,000 to send Lasky to join the gold rush in Alaska. But instead of gaining a fortune, he lost all his money. He paid his return fare by playing cornet at a nightclub where miners threw coins and sacks of gold dust at dancing women. Lasky next moved to Hawaii, where he became a popular bandleader.

Returning to the U.S. mainland, he teamed up with his sister Blanche, who also played cornet, and they formed a touring vaudeville act. Lasky eventually turned from performing to promoting short plays and other vaudeville acts. As a booking agent operating in New York City, he became wealthy despite losing $110,000 bringing the French musical *Foilies Bergiere* to New York City. In 1912, after years in vaudeville management, Lasky set up a restaurant in New York, but it failed and he lost $100,000.

Meanwhile, Blanche Lasky had met and married Goldfish, who changed his name a few years later in an attempt to downplay his Jewish ancestry. Goldfish and Lasky teamed up with DeMille, then a struggling but ambitious young director, and founded the Jesse L. Lasky Feature Play Company with an initial capital investment of $20,000. Despite the name, Lasky was vice-president of the company and Goldfish was president.

The trio decided to shoot their first film in Los Angeles, a place where no movie had ever been made. The company set up a production studio on Sunset Boulevard. At the time the area was rural, with few amenities. But DeMille's ambitious picture would change all that. The remarkable success of *The Squaw Man,* the first fictionalized western to establish a mass following, turned Hollywood into the center of American film production. During the town's formative years as a movie capital, Lasky and his partners played a key role.

In 1916, the company merged with Adolph Zukor's Famous Players, a group which had a well-oiled distribution network, to form Famous Players-Lasky. Zukor was a formidable money-raiser, on good terms with West Coast businessmen, and he competed with Lasky and Goldfish in a complicated power struggle for control of the new company. Meanwhile, DeMille was happy turning out ever-more-lavish films, and the corporation prospered. Zukor eventually became president and Lasky was named vice-president in charge of production. Goldfish, upset by Lasky's alliance with Zukor, left the group; he would go on to found MGM Studios. After a few more mergers, the Famous Players-Lasky Company became Paramount, which

would be a major force in filmmaking for the rest of the century and into the next.

Studio Kingpin

From 1916 through 1932, Lasky was in charge of Paramount's productions in both Hollywood and New York. Under his guidance, the studio cranked out hit after hit. Lasky also pioneered a near-monopolistic distribution method, which ensured his company's success. For a theater owner to show a Paramount film, the exhibitor had to agree to book all the studio's productions for an entire year. By 1921, Paramount dominated the field of film distribution, running the first national movie advertising campaigns and showing its movies in more than 11,000 theaters in the United States. The company owned several hundred theaters, including the three largest in New York and two of the largest in Los Angeles. Control of theaters in key cities meant the studio could effectively freeze out competitors.

Despite his ruthless business methods, Lasky was a well-liked man in Hollywood. He encouraged his directors to be independent and rarely interfered with their creativity. As Paramount consolidated its dominant position in the American film industry, it began luring the biggest stars of the silent film era from other studios, or, in some cases, discovering them and giving them their starts. By the early 1930s, the roster of Paramount recruits included Mary Pickford, Rudolph Valentino, Marlene Dietrich, Gary Cooper, Gloria Swanson, Fatty Arbuckle, Mae West, Carole Lombard, the Marx Brothers, W.C. Fields, Claudette Colbert and Maurice Chevalier.

Lasky and Zukor also attracted directors, who were impressed by the big budgets that DeMille commanded for his famous epics of the era, such as *The Ten Commandments* and *The Covered Wagon.* From Germany came directors Ernst Lubitsch and Josef von Sternberg. Top writers groomed at Paramount during the 1920s and early 1930s included future writer-directors Billy Wilder and Preston Sturges.

In 1927, Lasky's worth was estimated at $20 million, an enormous sum in those days. On his estate in Hollywood he had built the first tennis court and swimming pool in town. He was the epitome of a movie mogul.

A Change of Fortune

Everything changed at Paramount in 1932. The company's key investments in the stock market evaporated in the wake of the Wall Street meltdown. The Great Depression hit Lasky especially hard. His personal stock holdings were all but wiped out. A belt-tightening was inevitable in order for Paramount to survive. For their poor management of the company's investments, Zukor and Lasky were both disciplined. Zukor, who had assumed a more important role than Lasky in the company, remained as the president, but Lasky was forced out of the studio. The company declared bankruptcy but eventually reorganized as Paramount Pictures in 1935.

Lasky joined Fox Studios and for three years produced films for that studio, including *The White Parade,* which was nominated for an Academy Award for the best film of 1934. In 1935, Lasky was again the odd man out after Fox merged with Twentieth Century Pictures, headed by mogul Darryl Zanuck. Lasky briefly formed a partnership with the savvy silent film star Mary Pickford, called the Pickford-Lasky Corporation. Lasky then moved on to United Artists, where he produced two more films, and next signed up with RKO Pictures, where he lasted a year.

The career of the once-most powerful man in Hollywood had deteriorated so quickly that by the late 1930s Lasky began working as a radio producer, taking charge of a talent show. He had lost almost his entire fortune. In 1941, however, Lasky made a comeback. Director Howard Hawks and actor Gary Cooper, an old friend of Lasky, signed onto a project that Lasky had been trying to get produced for some time. The film was sold to Warner Brothers. A patriotic war story named *Sergeant York,* it became a critical and commercial success.

Following the success of *Sergeant York,* Lasky made several more films for Warner Brothers, including *The Adventures of Mark Twain* in 1944 and *Rhapsody in Blue*, a biography of George Gershwin, in 1945. These three films—among many others that he produced—reflected his undying belief in the virtues of the American democratic system and its ability to produce high achievers out of common men.

After 1945, Lasky returned to RKO and produced films such as *The Miracle of the Bells* in 1948. In 1950, he moved to MGM, the studio founded by his first partner, Goldwyn.

Moviemaking was in Lasky's blood. His marriage to Bessie Ginzberg in 1909 produced a daughter, Bessie Dorothy Lasky, and two sons. The sons both went on to succeed in the movie business. Jesse Lasky Jr. became a screenwriter, working mainly in westerns and adventure films. Among his credits were *Union Pacific* and DeMille's 1956 remake of *The Ten Commandments.* His brother William, 14 years younger, became an assistant director.

In the waning years of his life, Lasky was hounded by tax collectors. All the years of uncertain employment had exacted their toll. He owed so much in back taxes to the federal government that he could never again hope to succeed financially. In 1957, he returned at last to Paramount, the studio he had helped to establish, and he was trying to finance a new movie project when he died in January 1958.

Lasky's career is difficult to assess in critical terms. As a mogul at Paramount, he produced hundreds of films, including many that were famous and memorable, but it is impossible to know which of those he personally had a hand in. As an independent producer after 1932, Lasky had few notable successes except for *Sergeant York.* That film was nominated for an Academy Award for Best Picture in 1941, but did not win, and no Oscars ever were bestowed on Lasky.

Clearly, Lasky left a lasting impression on Hollywood in the studio system he helped to create. But beyond that, there might never have been a Hollywood as it is known to moviegoers worldwide were it not for the enterprising spirit of Jesse Lasky.

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Nicolas Leblanc

Nicolas Leblanc (1742-1806) was a French surgeon and chemist who discovered how to manufacture soda from common salt. The ''Leblanc process'' was key to making soap, glass and other products from soda ash.

Nicolas Leblanc was born on January 6, 1742, in Ivoy-le-Pre, France. His father, a minor official at an iron works, died in 1751. Leblanc was sent to Bourges to live with Dr. Bien, a close family friend. Under the influence of his guardian, Leblanc developed an interest in medicine. When Bien died in 1759, Leblanc enrolled at the Ecole de Chirurgie in Paris to study medicine.

Graduating with a master's degree in surgery, Leblanc opened a medical practice. He married in 1775, and the couple's first child followed four years later. Unable to provide adequately for his family on the medical fees he obtained from his patients, Leblanc in 1780 accepted a position as the private physician to the household of the Duke of Orleans, later known as the revolutionary figure Philippe Egalite.

During this time, the study of chemistry was becoming more popular. Leblanc, having obtained financial stability in a position that allowed him a substantial amount of free time, began conducting experiments. He started with the study of crystallization, primarily because the material required for the experiments was inexpensive. In March 1786 he sent his results to the Academy of Sciences, which recommended that Leblanc ''consider the formation of a complete collection of crystallized salts'' and that this research be supported by the government. However, because of the turmoil that followed the French Revolution, the Academy was dissolved before its recommendations could be followed.

In 1794 the Committee of Public Instruction offered to support Leblanc's research. However, the chaotic social situation again kept Leblanc from getting his work on a solid footing. Eventually, the Committee on Public Instruction did manage to get public funds to underwrite the publication of Leblanc's crystallization research, detailed in the 1802 work *De la Cristallotechnie.*

Jean Darcet, the chair of the chemistry department at the College de France, became aware of Leblanc's research in 1786 and suggested Leblanc work on the problem of the production of pure nickel. Not published until 12 years later, the results were relatively insignificant and inconclusive; however, the work is evidence of Leblanc's early interest in industrial chemistry.

The Soda Crisis

Of much greater importance was Leblanc's next project: the creation of soda from non-organic sources. At that time, the main source for soda was wood ashes, and the wood supply in industrial Europe was diminishing. As a result, most of the sodium carbonate that the French glass, textile, and soap industries needed was imported from Spain, at a substantial price. Other markets, such as Russia and North America, were too distant and shipping costs too high to provide a practical solution.

Although soda was already being industrially produced from salt, the process was neither efficient nor cost-effective. The development of an inexpensive method of preparing soda from sea salt—the cheapest and most obvious

source—became a national imperative for France. In 1783 King Louis XVI ordered the Academy of Sciences to offer a reward for the invention of an economical method of decomposing sea salt on a large scale. Although the Academy was dissolved before any prize was awarded, the contest was surely an important factor in Leblanc's decision to turn his attention to soda.

Developed the Leblanc Process

Leblanc began his study of the development of sodium carbonate around 1784. After making some progress, Leblanc approached the Duke and requested his financial support. The Duke agreed on the condition that Darcet, a longtime consultant to the Duke, be included in the process. Leblanc was allowed to set up a laboratory at the College of Paris, and Darcet assigned J. Dize, his assistant, to collaborate with Leblanc.

The process by which Leblanc developed sodium carbonate is not known, nor is the exact date. Most likely the method was developed in 1789 after several months of work in the laboratory. After numerous attempts and partial failures, Leblanc eventually succeeded in isolating soda crystals by fusing sulfate, coal, and limestone. In its final incarnation, the method, which became known as the Leblanc process, produced sodium carbonate by first exposing sea salt to sulfuric acid, and then converting the product to soda by calcinating (heating at a high temperature) with limestone and charcoal.

Once the process was established, Leblanc turned his attention to producing soda. He and Dize went to London, where the Duke had been sent as a result of rising political tensions, to discuss the necessary steps. An agreement reached on March 27, 1790 among Leblanc, Dize, and Henri Shee, the Duke's steward, stipulated that Leblanc submit a complete description of the process, which would be certified by Darcet. Dize also submitted his invention of a method for manufacturing sal ammoniac, a complementary process to the production of soda. In return Leblanc and Dize were to receive 200,000 livres to pursue the development of a profitable business of soda production.

In 1791 Leblanc applied for a patent. According to Ralph E. Oesper in the *Journal of Chemical Education,* a board of examiners reported: ''Having carefully examined the method employed by said M. Leblanc for producing soda by the large-scale decomposition of sea salt, we acknowledge that the invention is new and very superior to all that up to now have come to our knowledge as regards to economy, speed and certainty of the method as well as regards to the abundance and purity of the products. We believe that the discovery of M. Leblanc for political and economic reasons merits the encouragement of the French nation, and that the secret of his discovery should be well guarded.'' Leblanc was granted a secret patent on September 25, 1791, which gave him the sole right to the process for the next 15 years.

Soda Plant at St. Denis

A manufacturing plant was built in St. Denis, a small village located four miles outside of Paris, and production began. With a production rate of between 500 and 600 pounds of soda every day, the soda works had sales totaling 420,000 livres by the spring of 1794. However, the unstable political times brought devastating changes to Leblanc's operation. First, there was a critical shortage of potash (previously the primary source of soda), because it was needed to produce gunpowder, so the French government instructed all soda manufacturers to disclose plant production levels, processes, and sales. Leblanc was ordered to reveal the secrets of his invention. Second, Leblanc was further hampered by the arrest of the Duke, known during the Revolution as Philippe Egalite, and his subsequent beheading on November 6, 1793. The Revolutionary government confiscated all his property, including his interest in the soda plant. In effect, the French government became the chief shareholder of the business.

In the chaos of the revolution, the government suspended production at Leblanc's plant. Even though a review committee highly recommended the operation and commended Leblanc and Dize for their patriotism for revealing the secrets of the process, the French government established soda production at other locations, leaving Leblanc's plant closed. Rather than being allowed to provide his country with soda, Leblanc was ordered to leave the premises, including the house on the factory grounds in which he lived with his wife and children. He received no financial reward for his chemical contribution, nor for his interest in the soda plant. Just months before, Leblanc stood at the threshold of financial success; suddenly he was thrown into poverty.

The Revolution and Aftermath

Leblanc held several government positions after the soda operation was shut down. Beginning in 1792, he served as the administrator to the Department of the Seine for five consecutive terms, but he received no salary for his work. In January 1794 he secured a salaried position as the commissioner of powder and saltpeter, but the department was dissolved within six months, along with Leblanc's job. In February 1794 he was appointed to the temporary Commission of the Arts, a branch of the Committee of Public Instruction. He was responsible, again without remuneration, for taking an inventory of the contents of properties confiscated by the government, including those facilities left vacant because their owners had been guillotined.

In June 1795, as the Revolution was winding down and France was working to restore normalcy, Leblanc was appointed by the Committee on Public Safety to investigate the steps necessary to rebuild the mining industry. After sending back numerous papers and information from the mining regions, Leblanc was named director of a copper and alum mining operation. Although he was supposed to receive a salary and reimbursement for expenses, he never did. After one year, he returned to Paris in desperate financial straits.

Constantly attentive to chemical processes that could be used in industry, Leblanc began researching the possible use of the ammonia that is released when organic matter is subjected to heat. In time, Leblanc developed the use of

animal waste to create ammonia, which in turn provided a useful fertilizer. After developing a small-scale mechanism that effectively produced ammonia from animal waste, Leblanc petitioned the government for a grant to establish a commercial plant. He also requested an exclusive patent and the sole rights to certain waste facilities. Although none of his requests were honored and his efforts to establish a plant failed, he can be credited with important developments in the study of fertilizers.

Leblanc's troubles continued. He could not find adequate employment. Considering himself to be academically inadequate, he declined a faculty position offered to him by the Ecole Centale in Alby in 1796. The following year he secured a place on the Council of Conservation, but before his nomination was acted upon, the minister of interior was replaced, and the new director made different appointments. In 1798 Leblanc won an election for the office of second deputy of St. Denis, but the election was contested and the seat was awarded to his opponent. His struggles were exacerbated by a family tragedy: his 16-year-old daughter became suddenly paralyzed and died six months later.

Failure and Depression

LeBlanc still hoped someday to reopen his soda plant or at least to be compensated for his discovery and investment. The Department of Public Safety finally awarded him 3,000 francs as payment for past services, but Leblanc received only 60 francs. By April 1801 Leblanc had enlisted enough support to persuade the French government under Napoleon to return the factory at St. Denis to him and his partners. Because Shee and Dize were otherwise occupied, Leblanc became the director of the whole operation. Despite his best efforts to revive the factory, Leblanc never reestablished a profitable business. The years of idleness had left the machinery in poor condition, and much of the necessary equipment had been confiscated and removed. Also, because Leblanc's process had become public knowledge, others had opened competing plants.

For several years Leblanc worked diligently to secure funds to revive his operation. Finally in November 1804, arbitrators determined LeBlanc was due payment of 52,473 francs—about $10,000—from the government. It was far less than he had hoped, and no money was ever paid. Leblanc fell into deep depression. He became withdrawn and morose, and his health deteriorated. On January 16, 1806, he committed suicide in his study by putting a bullet in his head.

Later, Dize, who took the soda plant from Leblanc's family in payment for a debt owed him by Leblanc, made claims that he was the mastermind of the soda process. However, historians agree that Dize, a trained chemist who believed himself a superior scientist to Leblanc, was overstating his role in the development of the process, and that Leblanc should get the most credit for the first efficient, economical method of producing soda.

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Rose Hum Lee

Rose Hum Lee (1904-1964) was a sociologist trained in the famous "Chicago school" tradition of urban sociology, which focused on human ecology, natural history, and the assimilation of ethnic groups into the American mainstream. She built her career on researching Chinese immigrants in America, focusing on how they adjusted to urban life in the United States. Lee was strongly in favor of Chinese Americans leaving their traditions behind to become completely assimilated into the American way of life and she used her own family as an example of how to accomplish this.

Rose Hum Lee was born in Butte, Montana on August 20, 1904. Her father, Hum Wah Long, immigrated to the United States from the Guandong province in China in the 1870s. He arrived in California and worked his way to Montana doing various manual jobs such as ranching, laundry, and mining. He settled in Butte, Montana and became a successful business owner of a merchandise store in China Alley. At that time federal law prohibited Chinese women from immigrating to the United States, but Hum's success had allowed him to return to China to find a wife to bring back to America with him. Hum married Lin Fong and the couple had seven children together, of whom Rose Hum Lee was the second oldest.

During the late 1800s hundreds of thousands of Chinese emigrated to America to escape their war-torn country and to profit from either the gold rush in western America or the railroad business. When they could not capitalize on these ventures, many Chinese immigrants became small business owners, opening stores that did not require much

capital, such as laundries or restaurants. By 1870 nearly ten percent of Montana's population was Chinese. The Chinese were heavily discriminated against in Montana. A 1909 law prohibited Chinese from voting, owning property, marrying non-Chinese, or becoming citizens. Violence against Chinese immigrants was also common.

Lee's future was strongly influenced by her mother, an illiterate woman who emphasized education and independence in her children. Lee attended Garfield Elementary School, Washington Junior High, and Butte High School. She and all of her siblings were honor students in high school. When she graduated in 1921 she worked as a secretary and went to a local college for a brief period.

Return to China

Lee met Ku Young Lee, a Chinese engineering student from the University of Pennsylvania, whom she married. The young couple moved to China and lived in Canton for nearly a decade. Lee worked in a variety of administrative positions in China. From 1931 to 1936 she worked for the Guandong Raw Silk Testing Bureau. Then from 1936 to 1938 she had two jobs at the National City Bank of New York and the Sun Life Assurance Company. From 1937 to 1938 she added a third job at the Guandong Municipal Telephone Exchange.

In 1937 the Chinese went to war against the Japanese and Lee worked in the Canton Red Cross Women's War Relief Association, the Overseas Relief Unit, and the Guandong Emergency Committee for the Relief of Refugees. When the Japanese invaded Canton, Lee aided the resistance by working as a radio operator and translator. Her work in hospitals and orphanages led to her adoption of a daughter. While in China, Lee divorced her husband and then returned to the United States in 1939 with her daughter, Elaine.

Sociological Training

With her mother's support Lee returned to school to pursue a career as a writer, teacher, and social worker. She put herself through college by working at odd jobs and lecturing about Chinese history and culture. She spoke about Chinese art, culture, customs, and history, as well as the experiences of Chinese immigrants in the United States. Lee would dress and speak American as she presented these lectures and afterwards she would change into a traditional Chinese dress and sell Chinese souvenirs. These engagements allowed Lee to pay for her own education. In 1942 she received her Bachelor of Science degree in social work from the Carnegie Institute of Technology in Pittsburgh. Next she moved to Chicago to start graduate school at the University of Chicago School of Social Work and Administration. She then switched to the sociology department where she earned her Master of Arts degree in 1943. Four years later Lee completed her doctorate from the same program. Her dissertation was on ''The Growth and Decline of Rocky Mountain Chinatowns.'' In this work she used her own family as an example of how Chinese Americans could successfully assimilate to American culture. She took on the sociological perspective of the ''outsider'' to study the people and places with which she was most familiar.

Lee's sociological training was strongly rooted in the ''Chicago school,'' which was named for a specific approach to urban sociology which grew out of the University of Chicago in the 1920s and 1930s. One of the methodological techniques promoted by this school was the ''natural history.'' Sociologists used this approach to study urban life, particularly with respect to ethnically segregated urban neighborhoods. Lee was strongly influenced by the work of the prominent urban sociologists Robert E. Park and Louis Wirth. Under their guidance, Lee adapted this approach to describe life in Chinatowns.

Academic Career

In 1945 Lee joined the faculty of the sociology department at Roosevelt University, a new college in Chicago that promoted ethnic diversity among faculty and students. Upon completing her dissertation Lee wrote an article published in *Social Forces* in 1948 called ''Social Institutions of a Rocky Mountain Chinatown'' about life in Butte, Montana. She described how Chinese Americans sought to preserve certain social institutions from their homeland. Her next publication in 1949 on ''The Decline of Chinatowns in the United States'' is considered her most famous article. In this work she continued to pursue the natural history of Chinese American enclaves, particularly their growth and decline. In 1949 Lee also received a grant from the Social Science Research Council to continue her dissertation research on Chinese Americans. She expanded her previous work to include immigrant families in San Francisco. She was especially interested in comparing the established Chinese American families of the Rocky Mountain region to the newer immigrant families just arriving in California. Lee published an article based on this research in 1956 in the *Journal of Marriage and Family Living.*

Her extended research on Chinese Americans eventually led to her most famous book, *The Chinese in the United States of America,* published in 1960. In the introduction to the book Lee wrote, ''This volume attempts to portray the social, economic, occupational, institutional, and associational life of the Chinese in the United States of America. The members of that community have often been discussed but seldom understood.'' This was a comprehensive look at Chinese American immigrants in terms of family life, social organization, religion, politics, health, and social problems. Lee also addressed how Chinese immigrants were treated by Americans and how they viewed themselves as a group.

In this book Lee examined how three different groups of Chinese Americans assimilated to American culture as immigrants. The first group was called ''sojourners,'' those who emigrated to the United States for economic reasons but who planned to return to China. The second group was the ''intellectuals'' who left their homeland for academic or political reasons and who were affluent enough to live outside of Chinatowns. The last group was the ''American-Chinese'' who were either born in the United States to Chinese immigrants or who were legal U.S. residents. The

third group most readily embraced the American lifestyle because they planned to make their home in America.

Throughout this book and all of her work Lee was a strong supporter of racial and ethnic assimilation, another characteristic of the Chicago school. In the preface to the book, Lee clearly explained of Chinese immigrants: ''Many of them have become so integrated in the societies where they themselves or their ancestors settled that they are indistinguishable from the local population: that is the ultimate ideal to which all Overseas Chinese should aspire.'' Lee believed that assimilation would be beneficial to Chinese Americans because it would lead to less discrimination. While she appreciated the cultural conflict between generations, Lee nonetheless believed that preserving traditional ways would be detrimental to the Chinese American community. In *The Chinese in the United States of America,* Lee wrote that ''The American-born, especially, must resist the pressure of the older Chinese who try to impose Chinese norms, values, and attitudes on them or woo their loyalty by exhortations to 'save the face of the Chinese.' Face-saving covers a multitude of sins.''

In 1951 Lee married for a second time to Glenn Ginn, a Chinese American lawyer from Phoenix, Arizona. In the 1950s her career continued to blossom as she became a respected theorist in urban sociology, a growing field in Chicago at that time. She wrote several more articles on various aspects of Chinese life, such as the history of Chinese American relations, Chinese abroad, and Chinese population changes. In 1955 she published her first book, *The City: Urbanism and Urbanization in Major World Regions.* The following year Lee became chairperson of the sociology department at Roosevelt University. She was the first Chinese American woman to head a sociology department in the United States. Three years later she was promoted to full professor.

Impact on Community and Academia

In addition to her academic work, Lee also wrote two children's plays. In 1945 her play ''Little Lee Bo-Bo: Detective for Chinatown'' was produced at Chicago's Goodman Theater. She was also an active member of her community, especially concerned with race relations. She was a member of the Chicago Commission on Human Relations, the National Conference of Christians and Jews, and the Hyde Park-Kenwood Community Conference. She was also involved in many professional organizations, including the American Sociological Association, the American Association of University Women, and the Association for the Study of Social Problems.

In 1961 Lee took a leave of absence from Roosevelt University and moved to Arizona with her second husband. She taught at Phoenix College until 1963. Lee died of a stroke in Phoenix on March 25, 1964. While her academic career was fairly short, Lee's work on the Chinese American community influenced several disciplines, including history, sociology, anthropology, and political science. While later researchers did not agree with her views on assimilation, they nonetheless credit her portrayal of the community life of this particular ethnic group. Her work was a classic example of the Chicago school approach to studying the human ecology of cities and the natural history of people and places.

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Otto Lilienthal

With the design and construction of his first working glider, Otto Lilienthal (1848-1896) bestowed a sense of viability and respectability on the young science of aviation. Lilienthal flew thousands of flights on gliders he designed based on careful observations of birds. His work directly inspired Orville and Wilbur Wright.

During the early days of the Industrial Revolution, notions of human flight were ridiculed. Yet Prussian design engineer Otto Lilienthal disregarded the social stigma associated with flying machine inventors and applied himself in earnest to the study of aerodynamic forces and design concepts. His hope was to further the quest to achieve manned flight. During his lifetime he accumulated 20 patents for his machine designs, including four for aviation devices.

His first crude aviation design was a simple pair of wings with which he attempted to gain altitude by jumping from a board. Eventually, Lilienthal achieved flight distances as high as 1,150 feet (350.75 meters) with his more sophisticated gliders. His efforts won international attention, and experts worldwide consulted him for assistance.

Lilienthal died tragically from injuries sustained in one of his flight experiments. Among his notes, lectures, and other writings he left information that proved invaluable to subsequent aircraft designers, including Wilbur and Orville Wright.

A Tireless Engineer

Otto Lilienthal was born in Anklam, Prussia, on May 23, 1848. Together with his brother Gustav, Lilienthal developed an interest in flying. At any early age, the two boys began to observe the movements of birds to try to understand the mechanisms of flight. In elementary school, Lilienthal's curriculum included bird studies. From 1864 to 1866, Lilienthal studied mechanics at the Regional Technical School in Potsdam.

Lilienthal became a professional design engineer, but aerospace studies remained a hobby and a passion. He spent a year in an on-the-job training program at the Berlin Trade School, then three years at the Royal Technical Academy in Berlin. While still an engineering student in 1867, Lilienthal began to experiment with aerodynamics and human flight. The results of his early experiments, which he later published, proved helpful to others who yearned to fly, even after Lilienthal's death.

As the Franco-Prussian War raged, Lilienthal interrupted his studies and his career in 1870 and enlisted to serve for one year in the Prussian military. He took part in the siege of Paris and got his discharge from the military in 1871. After his military service he was employed as a mechanical engineer at the Weber Company in Berlin. In 1872 he also joined the C. Hoppe machine factory in Berlin as a construction engineer. Lilienthal remained with both companies until 1880. Seemingly indefatigable, he founded a boiler factory the following year, based on machines of his own design. There he manufactured pulleys, sirens, and other apparatuses in addition to boilers. He pioneered a profit-sharing program for his factory workers in 1890.

Lilienthal married Agnes Fischer in 1878, and they had four children. The eldest, Otto Jr., was born in 1879. Even in fatherhood, Lilienthal's creative bent for invention surfaced, when he invented a set of stone building blocks, called Anker-Steinbaukasten, for his children.

Early Flight Experiments

Lilienthal subscribed to glider-based theories of flight, so he focused his attention on the shape of the wings in developing his designs for flying machines. His early experiments in 1874 with the forces of air involved kites and other apparatuses of his own design.

In their zeal for flying, Lilienthal and his brother joined the Aeronautical Society of Great Britain in 1873, while bemoaning the lack of such an organization in their native Germany. Lilienthal first lectured at the Aeronautical Society on his observations and theories about bird flight as the basis of aviation. He went on to lecture frequently to that group and many other audiences. After waiting for more than a decade for a German aviation society to form, he was gratified in 1886 to join a Berlin-based navigation group, *Deutscher Verein zur Forderung der Luftschiffahrt* (German Club for Promotion of Airship Navigation). In 1888 and 1889, Lilienthal gave a series of three lectures entitled ''The Energy Involved in Bird Flight.'' On June 2, 1890, he lectured on ''The Flight of Birds and Humans through the Warmth of the Sun'' to a Prussian business society.

After eight years of maneuvering his aircraft designs through thin air, in 1889 he published a volume containing the data that he had accumulated. Lilienthal called his book *The Carrying Capacity of Arched Surfaces in Sailing Flight.* In it he reported and charted his preliminary findings. That same year he published a manual, *Bird Flight as a Basis of Aviation,* with details of the physics of flight. The book on bird flight was translated into English in 1911. Among his observations he included his own illustrations of birds.

Strides on Flight Mountain

In 1890, for the first time Lilienthal began to experiment with human passengers in his flying machines. In 1891, with the help of his brother, Lilienthal built his first working glider and tested it at Derwitz/Krilow. After some preliminary hops and jumps, Lilienthal made some design adjustments and shortened the wing span. The aircraft, which was essentially a hang glider, sustained a flight of approximately 80 feet (24.4 meters).

In 1892 an improved and redesigned Lilienthal glider achieved still greater distance. He next built a hill that he called *Fliegeberg* (flight mountain) at Lichterfelde in 1893. Lilienthal used the extended mound as a launch pad for his test flights. At times his glides from Fliegeberg surpassed 150 feet (45.75 meters). That same year he devised his first motor-driven apparatus with flapping wings.

Lilienthal modeled his flying craft after birds and butterflies and constructed the prototypes from wax, cloth, wire, and willow rods. A typical Lilienthal glider design was

comprised of 140 square feet (13 square meters) of monowing surface. Through his studies of birds, he became intent on replicating the flight motions of the seagull, because of its extremely broad wing strokes and its ability to sail on the sea breeze. Also intriguing to Lilienthal was the stork. He said that it ''seems to have been created for the purpose of serving as a model for human flight.''

Lilienthal's popular ''no. 11'' model, the most often reproduced of his designs, went into serial production in 1894. As many as eight of these so-called ''normal soaring apparatuses'' were built. He gave some of his planes as gifts to clients and sold others. Lilienthal recorded with meticulous precision his activities and experiments with manned flight, including many photographs in his documentation.

Lilienthal's goal in his experiments was to comprehend the forces and motions involved in flight. He not only could fly but also could recreate his flights repeatedly with the same apparatus. This display of control was a clear indication that he was not just falling from the air but actually guiding the movement of the aircraft. Lilienthal flew more than 2,500 flights and achieved a maximum flight distance of approximately 1,150 feet (350.75 meters). He designed 18 different gliders, including 15 monoplanes and three biplanes. All were controlled by weight distribution of the passenger. By 1896, the Lilienthal brothers had built a motorized biplane with adjustable wing tips, powered by carbonic acid.

From 1890 through 1895, Lilienthal contributed a number of articles to the journal *Prometheus,* including book reviews and reports. His magazine articles included his practical experiences in soaring and discussed known impediments to successful flying. In 1895, foreign dignitaries intrigued by his aviation projects visited him. Among them were J. Shukowski, a Muscovite aviation expert, and S. P. Langley, a representative of the Smithsonian Institute in Washington, D.C.

In 1896, Lilienthal lectured at the Trade Exhibition in Berlin on June 16; it was his last known lecture. On August 10, 1896, he died in a Berlin hospital from injuries following a crash from an altitude of 50 feet (15.2 meters) on the previous day. The accident occurred when a heat eddy blew him off balance. His glider stalled when he attempted a recovery effort, and the resulting impact from the fall caused a fracture to his spine.

From Jump to Flight

At the time of his death, Lilienthal had begun to explore the issues of wing stroke. His belief that learning to glide was the natural forerunner to learning to fly was embodied in the opening paragraph of his article ''Our Teachers in Sailing Flight,'' published in *Prometheus.* He wrote: ''All perplexities concerning light motors, and speculations on the amount of power required for flying, are relegated to the background by the fact that the power of the wind alone is sufficient to effect any kind of independent flight [as seen by] those magnificent models in flying, those large and heavy birds.''

Lilienthal's notion ''from jump to flight'' is widely regarded as the inspiration for aviation pioneers Orville and Wilbur Wright. In an article in *Century* in September 1908, the Wright Brothers wrote: ''It was not until the news of the sad death of Lilienthal reached America in the summer of 1896 that we gave more than passing attention to the subject of flying. We then studied several pamphlets published by the Smithsonian Institute, especially articles by Lilienthal '' The Wrights said that the wing surface shape of their 1901 machine was modeled after a Lilienthal design.

Throughout his experiments and his writings, Lilienthal upheld that flight was not to be realized suddenly by the invention of one single machine. He fostered the notion that a long process of study, and a thorough examination of the axioms of aerodynamics, was imperative to the successful invention of a progressive series of viable flying machines, with each machine proving more capable than its predecessor.

Two of Lilienthal's original flying machines survived into the twenty-first century. One of his ''no. 11'' gliders is on exhibit at the National Space and Air Museum at the Smithsonian Institute. Another of his planes, a ''little biplane,'' also survived. Lilienthal's first flying apparatus, however, was lost; only replicas remain. In the 1980s, the Otto Lilienthal Museum in his hometown of Anklam opened in honor of the 100th anniversary of his first flights.

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Anita Loos

Anita Loos (1893-1981) is most famous for her satirical short story collection *Gentlemen Prefer Blondes: The Illuminating Diary of a Professional Lady,* which became a film phenomenon starring Marilyn Monroe. She was an amazingly prolific writer who turned out more than 150 works including film scripts, short stories, novels, plays, and autobiographical books. ''She had the wit of Dorothy Parker, the resourcefulness of Robinson Crusoe, and the endurance of the Sphinx,'' raved Diane MacIntyre in *The Silents Majority.*

Anita Loos was born April 26, 1893 (some say 1888), in Sisson, California, the daughter of Richard Beers Loos, a theater producer, and Minnie Ellen (Smith),

a graduate of Mills Seminary for Young Ladies of Quality. As a young child, Loos appeared in her father's productions along with her sister Gladys, who died in childhood. Loos later noted in her autobiographical work *Cast of Thousands* that ''child actresses at the turn of the century were just as larcenous as they are today.'' Her brother, Clifford, became a doctor who helped create Blue Cross.

Although Loos rejected a career as an actress, having performed in plays as well as silent movies, show business drew her in. While appearing in a San Diego play, viewing a short movie inspired Loos to give film writing a whirl. In 1913 she dashed a scenario off to the address she found on a film can, signing her letter ''A. Loos'' to seem older and male, and several weeks later received an acceptance letter from Thomas Dougherty of the American Biograph Company. Along with the acceptance for *The New York Hat* came the promise of $25 payment. The subsequent film was directed by film pioneer D. W. Griffith and starred Mary Pickford and Lionel Barrymore.

From 1912 to 1916, Loos cranked out more than 100 more film scenarios, mainly for the Biograph Studio, beginning at $25 each. ''By 1916, Loos's price had gone up to $500 a picture,'' reported Marsha McCreadie in *The Women Who Write the Movies: from Frances Marion to Nora Ephron.* ''In that year, she was given her first movie credit for *Macbeth,* by William Shakespeare and Anita Loos. In typically cheeky fashion, she is reported to have said 'If I had asked, [they] would have given me top billing.' ''

Already popular as the author of light comedy and romantic melodramas, Loos, McCreadie wrote, began to build a reputation as a satirist, penning ''wisecracking titles'' to accompany Douglas Fairbanks' silent films. It was during this time that she met John Emerson, an actor and playwright 20 years her senior who was then working as a director.

Married

In 1919, Loos married Emerson at Joe Schenck's estate in Great Neck, Long Island. ''All the movie bigshots in the New York area were present,'' Loos wrote in *Cast of Thousands.* ''I had set my sights on a man of brains, to whom I could look up,'' she lamented. ''But what a terrible let down it would be to find out that I was smarter than he was.''

Loos found her marriage disappointing from the start. ''Instead of living happily ever after,'' she wrote, ''John and I set about wrecking each other's lives. Our marriage was both tragic and comic, together with a thousand combinations of the two.'' The couple collaborated on a number of film projects and two books, *Breaking Into the Movies,* published in 1919, and *How to Write Photoplays,* 1921. Later Loos would claim that Emerson took all of the money and most of the credit for projects, even though his contribution usually consisted of observing from bed as Loos worked.

Despite Loos' unhappiness and Emerson's alleged philandering, the couple remained married until Emerson's death March 8, 1956. ''Sometimes I get enquiries (sic) concerning my marriage to a man who treated me with complete lack of consideration, tried to take credit for my work and appropriated all my earnings,'' Loos wrote in *Cast of Thousands.* ''The main reason is that my husband liberated me; granted me full freedom to choose my own companions.''

Early in their marriage, the couple grew rich from the booming stock market. Together they traveled to Europe to pursue their dreams of ''happily ever after.'' However, as the marriage soured, so did the U.S. economy. Loos and Emerson went broke in the 1929 stock market crash, and Emerson ''was more than grateful to send me back to the easy money of Hollywood, where the golden era of movies was in full swing,'' Loos wrote. ''Although the United States was in the depths of a depression, folks were scrimping on the bare necessities of life in a search for diversion.''

Back to Hollywood

Irving Thalberg of Metro-Goldwyn-Mayer lured Loos back to Hollywood by asking her to craft a script based on a popular novel, *Red Headed Woman.* Loos jumped at the chance, especially since she would earn $3,500 a week. When she arrived in Hollywood, she learned that several other writers had made failed attempts at writing the script, including her friend F. Scott Fitzgerald. Loos wound up having the magic touch. Her script became a hit film that launched the career of Jean Harlow.

Throughout the 1930s and 1940s, Loos enjoyed a productive and profitable relationship with MGM, for whom she wrote scripts for films including *Susan and God,* which starred Joan Crawford, *The Girl from Missouri, San Fran-*

cisco, and *The Women,* based on the play by Clare Booth Luce. In *Cast of Thousands,* she fondly recalled lunches at a café near the studio, where she would spend hours with other MGM writers, plus actors including Spencer Tracy, Clark Gable, Carole Lombard, and Jean Harlow. ''We called our hangout the 'Trap' and took the same delight in going there that kids do in playing hooky,'' she wrote.

Gentlemen Prefer Blondes

Loos' own career caught fire with the publication of her book of short stories *Gentlemen Prefer Blondes,* which chronicles the story of Lorelei Lee, a gold-digging blonde traveling through Europe. The inspiration came from a fellow train passenger when Loos traveled from New York to Hollywood with a group of film directors and writers. ''Accompanying us on that jaunt was a Broadway cutie who was being imported to Hollywood for a screen test,'' Loos noted in *Cast of Thousands.* Over the course of the train trip, Loos grew more and more irritated by the behavior of the men, who jumped at the woman's every move. Comparing herself favorably to the actress, Loos could only conclude that the men were enchanted by her ''quite unnatural'' haircolor. ''Why did she so far outdistance me in feminine allure?'' Loos lamented. ''Could her power, like that of Samson, have something to do with her hair?''

The notes Loos scribbled during that trip later evolved into a biting satire starring a magnetic flapper. The piece was published in serial form in *Harper's Bazaar,* sparking a huge leap in sales, and in 1925 as a book, garnering Loos fan letters from fellow authors William Faulkner, Aldous Huxley, and Edith Wharton, among others.

The blazing success of Loos' book had one unusual side-effect. While *Gentlemen Prefer Blondes* earned Loos widespread acclaim, Loos' husband, John Emerson, began to suffer from a mysterious throat ailment. Loos suspected cancer. However, as she wrote in *Kiss Hollywood Goodbye,* she soon learned otherwise. ''Dr. Jelliffe went on to inform me the specific reason for [Emerson's] loss of voice,'' she wrote. ''The poor man, suffering agonies over the success of *Gentlemen Prefer Blondes,* had invented a disease as a means of attracting attention. Dr. Jelliffe proceeded to quote from H.L. Mencken that a husband may survive the fact of a wife *having* more money than he, but if she *earns* more, it can destroy his very essence.''

The book, which was eventually translated into 14 languages, enjoyed a long life in many forms. The first stage version, produced in 1926, ran on Broadway for 201 performances, and a 1949 musical, which ran for 740 performances, made a sensation out of actress Carol Channing. The film also introduced the popular song ''Diamonds are a Girl's Best Friend.'' Loos also wrote a 1974 version of the stage show, entitled *Lorelei.*

The first film version of *Gentlemen Prefer Blondes* was released in 1928, starring Ruth Taylor as Lorelei Lee. The film was silent except for one sequence. ''Little Ruth,'' Loos wrote in *Kiss Hollywood Goodbye,* took her role so seriously that as soon as the film was finished she married a millionaire named Mr. Zukor and never worked again.'' A talking version of the film, released in 1953, starred Marilyn Monroe. Loos followed *Gentlemen Prefer Blondes* with *But Gentlemen Marry Brunettes,* which follows the tumultuous love life of Lorelei's best friend, Dorothy.

Colette and Other Associations

In the late 1940s and early 1950s, Loos began an association with French writer Colette that would result in two successful plays and launch the career of yet another actress. Loos was hired to adapt Colette's book *Gigi* for the Broadway stage, another job that had been unsuccessfully attempted by other writers before Loos came along. The two writers got along famously, and Colette herself chose the actress she wanted to play Gigi when she spotted a striking woman among the extras of a movie being filmed in Monte Carlo. Audrey Hepburn premiered *Gigi* at New York City's Fulton Theater in 1951. Loos later penned a script based on Colette's *Cheri.*

In the 1940s, Loos was asked by her friend, actress Helen Hayes, to write a script that would help her break out of a string of overly serious roles. In response, Loos penned the play *Happy Birthday,* starring a librarian whose entire life is blown open after a few drinks at the local bar. The play premiered on Broadway at the Broadhurst Theater on Halloween 1946 and ran for 564 performances. Later Loos collaborated with Hayes on a book about New York City. *Twice Over Lightly: New York Then and Now* was published in 1972.

In her final books, Loos revisited her years in Hollywood with several autobiographical works. *A Girl Like I,* was published by Viking in 1966; *Kiss Hollywood Goodbye,* in 1974, also from Viking; and *Cast of Thousands,* was published by Grosset and Dunlap in 1977. *Cast of Thousands* is a coffee-table-sized book filled with photographs from Loos' personal life and Hollywood career, accompanied by a steam-of-consciousness narrative and sharp-tongued dishing about her many noteworthy friendships with giants of the century including Aldous and Maria Huxley, Charlie Chaplin, H.G. Wells, Bertrand Russell, and H. L. Mencken. While Loos delights in name-dropping, she is less willing to discuss her own personal life, devoting scant attention to her relationships with adopted daughter ''Miss Moore,'' her long-time housekeeper Gladys, and bandleader Peter Duchin, whom she cared for after his mother died in childbirth. Loos died of a heart attack August 18, 1981, in New York City.

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M

Mary Mallon

Irish cook Mary Mallon (1869-1938) was dubbed "Typhoid Mary" by the media after she infected dozens of people with the dreaded disease.

When Mallon worked as a cook at the turn of the century, typhoid fever was a highly contagious disease and a serious threat to the public health. Mallon was the first identified person who carried and spread the disease without ever exhibiting the symptoms. At least three deaths and 53 cases of typhoid were directly linked to her, with thousands of other probable cases. Because she refused treatment, she spent her final years quarantined as a threat to the public health.

Ordinary Beginnings

Mary Mallon was born September 23, 1869. She claimed to have been born in the United States, but actually was born in Cookstown, County Tyrone, Ireland, to Catherine Igo Mallon and John Mallon, and immigrated from Ireland as a teenager to live in New York with an aunt and uncle. Perhaps destined to lead an ordinary life as a household servant, she instead backed into infamy by way of a suspected childhood case of typhoid that she didn't even remember, and her chosen profession of cook. Little is known about Mallon's life before she caught the attention of sanitary engineer and epidemiologist George A. Soper, who was investigating outbreaks of the disease.

Typhoid fever is relatively rare today, but at the turn of the century, it was a deadly disease that infected as many as 50 per 100,000 people. In New York City in 1906, typhoid struck 3,467 people, killing 639. Because health care was primitive by today's standards, the disease was difficult to treat. Sufferers simply had to endure about a month of symptoms that included a high fever, upset stomach, headache, and red marks on the skin.

Typhoid was thought to be spread through impure water, but at the turn of the century, scientists began to suspect that humans who had lived through typhoid might still harbor the germs that cause it, spreading the disease by contaminating food or household objects.

By talking to her employment agency, Soper pieced together some of Mallon's history. She had worked for several years with a family in Westchester County, New York, disappearing after a guest became ill with typhoid in 1900. Later that same year, she was hired into a family in Manhattan where a fellow worker contracted the disease a few weeks after she arrived, although Mallon was never suspected as a connection. Over the next decade, she worked at eight different households, Soper discovered. Seven of these households experienced typhoid outbreaks. In most cases, as soon as the disease struck, Mallon quit and disappeared.

Tracked Mallon Down

In 1906, Soper was asked to investigate an eruption of typhoid at a summer home in Oyster Bay, Long Island. That summer, six of the eleven members of the household had taken ill three weeks after the arrival of the family's new cook. After searching for sources of contamination like spoiled food or contaminated water, Soper began to suspect a human carrier, and learned that the cook had disappeared. He tracked Mallon through her employment agency, and finally located her in the New York home of her current employer. Soper assumed that Mallon had no idea she was the cause of the repeated outbreaks and would be happy to find out how to guard against future tragedies. "I

thought I could count upon her cooperation in clearing up some of the mystery which surrounded her past,'' Soper wrote in *The Military Surgeon,* describing how he intended to ask Mallon for samples of her urine and feces for examination. ''I hoped that we might work out together the complete history of the case and make suitable plans for the protection of her associates in the future. Science and humanitarian considerations made it necessary to clear up the whole matter.''

Apparently, Mallon did not agree. ''My interview was short,'' Soper noted. ''It started in the kitchen and ended almost immediately at the basement door. Reason, at least in the forms in which I was acquainted with it, proved unavailing. I never felt more helpless.''

Soper planned a raid, enlisting a colleague to help stake out a tenement house where Mallon often visited a male friend. When Soper finally confronted Mallon in hopes of gaining her cooperation, he met with complete denial. ''We were unable to make any headway,'' Soper wrote in *The Military Surgeon.* ''As Mary's attitude toward us at this point could in no sense be interpreted as cordial, we were glad to close the interview and get down to the street. We concluded that it would be hopeless to try again.''

Unable to gain Mallon's consent to be examined, Soper turned the case over to the New York City Department of Health, recommending that the department arrest her in order to subject her to a bacteriological examination. In March 1907, the Health Department sent a team, including inspector Dr. S. Josephine Baker, three police officers and several interns, to collect Mallon. When the crew arrived at the house, Mallon herself opened the door, only to slam it again when she realized what was happening. She ran and hid, aided by the other workers in the house, who claimed not to know where she had gone. The officers spent three hours searching the house and the one next door, and were about to give up when one noticed a bit of fabric poking out from an outside closet.

Trapped, Mallon was still unwilling to relent. ''She fought and struggled and cursed,'' Baker recalled, reported John Steele Gordon in *American Heritage.* ''I told the policemen to pick her up and put her in the ambulance. This we did, and the ride down to the hospital was quite a wild one.'' Baker, whose own father died of typhoid fever, described having to sit on Mallon the entire way to the hospital.

At the hospital, Soper made a third and final attempt to reason with Mallon. He visited Mallon in her room in the detention area, hoping to persuade her to give a medical history. Once again, Soper was met with frustration. ''This interview was shorter than the other two,'' he wrote in *The Military Surgeon.* ''Without uttering a word Mary retreated with dignity to the toilet, leaving me standing alone in the room.''

Confirmation and Controversy

Just as Soper had suspected, even though Mallon appeared to be perfectly healthy, her stools contained a pure culture of the bacteria that causes typhoid fever. Finally, Soper's theory was proven. Mallon had acted as a human carrier of the disease, perhaps as a result of a childhood case of typhoid that she didn't even recall. ''The implication was plain,'' Soper wrote. ''The cook was virtually a living culture tube in which the germs of typhoid multiplied and from which they escaped in the movements from her bowels. When she prepared a meal, the germs were washed and rubbed from her fingers into the food. No housekeeper ever gave me to understand that Mary was a particularly clean cook.''

Even though Mallon remained a threat to public health because she still harbored the disease and because she refused to accept that she was a carrier, some people felt Mallon was being imprisoned unfairly. Her case was argued unsuccessfully before the state supreme court, which found that the Health Department had good cause to keep Mallon in custody, although the judge expressed sympathy for Mallon's situation. Finally, in 1910, after three years in isolation at Riverside Hospital on North Brother Island in New York, Health Commissioner Ernst J. Lederle released Mallon upon her agreement to avoid employment as a cook and to keep in close contact with health authorities.

Not long after her release, Mallon disappeared. Historians have speculated that Mallon was unable to find any work besides her first vocation, and, facing the prospect of total poverty, changed her name and once again became a cook. The trail of typhoid began again, as Mallon again worked briefly at many places and left every time people fell ill.

Rediscovery

A 1915 outbreak of typhoid at the Sloane Hospital for Women in New York City proved Mallon's final downfall. Twenty-five nurses and other workers took ill, and epidemiologist Soper was once again called in to determine the source of the infection at an institution that prided itself on its scrupulous attention to cleanliness. Soper learned that workers had nicknamed a cook ''Typhoid Mary,'' and immediately knew he had once again found the elusive Mallon. ''That she took chances,'' Soper wrote in *The Military Surgeon,* ''both with the lives of other people and with her own prospect for liberty and that she did this deliberately and in a hospital where the risk of detection and severe punishment were particularly great, argues a mental attitude which is difficult to explain.''

Tracked to a home on Long Island, Mallon was once again removed to Riverside Hospital on North Brother Island. This time, her prospects for release were slim. ''She was now a woman who could not claim innocence,'' Soper asserted. ''She was known willfully and deliberately to have taken desperate chances with human life, and this against the specific instructions of the Health Department. She had been treated fairly; she had been given her liberty and was out on parole. She had abused her privilege; she had broken her parole. She was a dangerous character and must be treated accordingly.''

Over the years, Mallon seemed to have come to a sort of peace with her situation. She lived in nearly total isolation for many years in a one-room cottage with only a dog for company. Eventually she was allowed to work in the hospital laboratory and earned small tastes of freedom. She ventured off the island for short unsupervised trips into the city, where she would visit friends and shop for special foods. Predictably, she cooked and ate alone.

Following her second capture, Mallon spent the rest of her life at Riverside Hospital, more than half her life having been spent confined on the island. After a series of small strokes, she suffered a major stroke in 1932 that left her paralyzed and bedridden until November 11, 1938, when she died. The nine mourners at her funeral at St. Luke's Roman Catholic Church in the Bronx were reluctant to be identified but probably included the few friends she had made through her job at the hospital. Mallon was buried at St. Raymond's Cemetery under a headstone that read ''Jesus Mercy.''

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George Mallory

Renowned English mountaineer George Mallory (1886-1924) participated in the early 20th-century attempts by British climbers to reach the summit of Mount Everest, the highest mountain in the world. It is possible that he and his climbing partner, Sandy Irvine, were the first people to reach the summit. However, because they died in the attempt, whether or not they succeeded remains a mystery.

George Mallory was born on June 18, 1886, in Mobberley, Cheshire, England, the son of a wealthy clergyman who was also a lord. Mallory and his brother and two sisters led a free, undisciplined life in their rural village, where they spent much of their time out of doors; years later, according to P. L. Firstbrook in *Lost on Everest,* Mallory's sister Victoria would recall: ''It was always fun doing things with George. He had the knack of making things exciting and often rather dangerous. He climbed everything that it was at all possible to climb. I learnt very early that it was fatal to tell him that any tree was impossible for him to get up.'' Once, when Mallory was sent to his room for misbehaving, he disappeared. Later, he was found on the roof of the Mobberley Parish Church. He protested that he had followed orders and gone to his room to get his hat before climbing out.

A Small Margin of Safety

When he was eight or nine years old, Mallory became curious about what it would feel like to be on an island, stranded by the tide. When he and his family visited the seashore, he climbed up on a big rock when the water was at low tide and waited for the tide to come in. However, young Mallory had no idea that the entire rock would soon be underwater; when the tide came in and water covered the rock, he had to be rescued. Although his grandmother was deeply upset by this incident, Mallory remained unbothered. In another instance from his childhood, Mallory told his sister that a person could lie down on the train tracks and let a train pass over. Although he never actually tried such a stunt, he frequently climbed poles, roofs, and anything else he could find. According to Firstbrook, Mallory's friend David Pye wrote, ''There is no doubt that all his life he enjoyed taking risks, or perhaps it would be fairer to say doing things with a small margin of safety.''

At the age of 14 Mallory won a scholarship to Winchester College. He loved the school, and his interest in climbing was fueled by the fact that his headmaster, Graham Irving, was an experienced mountain climber. With Mallory and some other students, Irving formed the Winchester Ice Club, a climbing group. Irving was an experienced but controversial climber who advocated climbing without local guides and who often climbed alone, both considered irresponsible at the time.

Climbs in the Alps

In 1904, when Mallory was 18, the group went to the Alps and attempted to climb Bourg St-Pierre, a relatively modest mountain of under 12,000 feet. Despite its modesty, the mountain proved more than enough for the young climbers. Mallory and another boy developed mountain sickness 600 feet from the summit, forcing them to retreat. Mallory later returned with Irving and succeeded in two summit climbs. At this point he was hooked, and spent the following summer in the Alps. Away from mountains, he climbed the roof of his family's house, towers, and church steeples, occasionally getting into trouble for these exploits.

Mallory attended Magdalene College, Cambridge, where he was not particularly happy as a freshman. During his second year he made more friends, including Charles Darwin's grandson (also named Charles), the poet Rupert Brooke, zoologist A. E. Shipley, and economist Maynard Keynes. Although he was interested in his studies, Mallory often failed to hand in his work on time, and cared little when he tested poorly on his exams. He spent his vacations from school climbing in the Lake District of England.

In his third and fourth years at school Mallory's academic performance improved. In 1909 he met Geoffrey Winthrop Young, an experienced climber who would become a lifelong friend. Young introduced Mallory to other great climbers of the day, including Percy Farrar, who would later ask Mallory to be a part of the first Everest expedition.

Mallory was still not sure what he wanted to do with his life; he considered, and rejected, the ideas of becoming a writer, a clergyman, or a mathematics teacher. Eventually, under pressure by his father to get a job, he took a position as assistant master at Charterhouse, where he was conscientious but often troubled because he was not much older than the students and he was not particularly authoritative. His students were often bewildered by the fact that Mallory wanted to treat them as equals, a method almost unheard of in the authoritarian schools of the time. He often took students on climbing trips that led to lifelong friendships.

On July 29, 1914, Mallory married Ruth Turner, the daughter of an architect. The couple had a daughter, Frances, the following year. In 1916, during World War I, he spent a few months as a second lieutenant in the Royal Garrison Artillery, but was sent home when an old ankle fracture began bothering him. He and Ruth had another daughter in 1917, and a son in 1918.

Review of Life's Meaning Determined Goals

Although he had only spent a short time on the front, his war experiences shook Mallory and made him reassess his life. What was truly important? What did he truly want to do with his life? Although happy with his family, he still felt restless and unsatisfied. When, in 1921, Percy Farrar asked him to be part of the first Everest expedition in 1922, he eagerly accepted.

The Everest expedition of 1922 did not succeed. The team spent weeks reconnoitering the mountain and debating possible routes to the summit. Mallory eventually mapped a route to the summit from the northeast. The climbers attempted to reach the summit, but had not traveled far before horrendous weather forced them to retreat. Overall, the expedition was unprepared and poorly equipped. As quoted by Jochen Hemmler, Larry A. Johnson, and Eric R. Simonson in their *Ghosts of Everest,*, Mallory later wrote, ''I doubt if any big mountain venture has ever been made with a smaller margin of strength.'' Three more attempts to scale Everest in the next year also failed because of exhaustion, illness, equipment failure, and avalanche.

1924 Everest Expedition

Their first few failures left the explorers undaunted. On June 6, 1924, Mallory and climber Andrew Irvine emerged from their tent at Camp IV on the 13,280-foot-high North Col of Everest, ready to make another attempt on the summit. They had spent two months walking from Darjeeling, India, to reach this spot. Other members of their expedition were camped nearby: Colonel Edward Felix Norton lay in his tent, suffering from snow blindness, and Noel Ewart Odell and John de Vere Hazard had made breakfast of fried sardines, biscuits, tea, and hot chocolate. They had already tried twice to attempt the summit, but had failed. Now they were running out of supplies. Many of their porters had become sick, and now time was running out. Any day now—or any hour—the snow season would begin, burying the mountain in fierce storms. Mallory and Irvine determined to make one last summit attempt.

Because of its high altitude, the air on Everest is too thin to provide enough oxygen. Mallory and Irvine put on their heavy, cumbersome oxygen apparatus. Accompanied by eight Tibetan porters carrying provisions, blankets, and extra oxygen cylinders, they set out toward the higher Camp V. Eight hours later, four porters returned with a note from Mallory stating that the weather was good and he was hopeful. Their next goal, Camp VI, was only 2,000 feet below the summit.

Despite this seemingly short distance, the way was not easy. It included a steep climb up crumbly limestone, a nearly vertical 100-foot wall known as the First Step, a dangerously exposed walk along a ridge, another 100-foot wall, and finally a broad plateau leading up to the actual summit. Even if they did reach the summit, the climbers' ordeal would not be over. Descending through this terrain would be even more dangerous, because by then they would be extremely exhausted from the ascent.

A Change in the Weather

Mallory and Irvine set out from Camp VI the next morning. Odell, who had accompanied them, remained behind to explore the geology of the mountain near Camp VI and noticed a change in the weather: a midmorning mist was forming and beginning to cover the western face of the mountain. At the time, he thought the mist was only on the lower half of Everest, and that Mallory and Irvine probably had clear weather where they were. At 12:50, his forecast was confirmed when the whole mountain cleared, and he actually saw Mallory and Irvine, tiny black specks at that distance, moving slowly up the summit ridge. ''Then the whole fascinating vision vanished, enveloped in cloud once more,'' he wrote, according to Hemmler, Johnson, and Simonson. Odell believed that the men were only three hours from the summit, and he hurried to Camp IV to get it ready for their return after they reached the summit. Just as he reached the camp, a snow squall blew in.

Odell became concerned that Mallory and Irvine would have a hard time finding Camp VI in the snow. He climbed up the ridge shouting and whistling to guide them in. Realizing it was far too early to be expecting them, he returned to Camp VI. Now the weather suddenly cleared. As Mallory had instructed him the day before, once Odell had tidied Camp VI and supplied it with a compass and some extra food, he descended to Camp IV. Hazard was there, and the two men waited for their fellow climbers.

They waited in vain, as Mallory and Irvine never returned. Odell and Hazard remained optimistic, thinking their friends had spent the night at one of the higher camps as they saw no fires or distress flares. In the morning they scanned the mountain with binoculars but saw nothing. At noon Odell and two porters began climbing up, despite the fact that Odell was exhausted. Camp V was untouched, just as Odell had left it two days before.

No Evidence of Climbers Found

The next morning, when the porters refused to climb higher, Odell climbed alone to Camp VI, carrying extra oxygen. Camp VI, like Camp V, was unchanged. He then climbed upward for two hours, but found no trace of the men, so he returned to Camp VI, where he laid out Mallory and Irvine's sleeping bags on the snow, a signal to Hazard that he had not found anyone. Then he climbed back toward Hazard. As Odell descended, he scanned the summit. He later wrote, according to Hemmler, Johnson, and Simonson, that ''It seemed to look down with cold indifference on me, mere puny man, and howl derision in wind-gusts at my petition to yield up its secret—the mystery of my friends.'' On June 21, 1924, the London *Times* published the story: ''Mallory and Irvine Killed on Last Attempt.''

New Expedition Finds Mallory's Body

In 1999 the Mallory and Irvine Research Expedition was launched to try and find the climbers' bodies and to determine whether they had, in fact, been the first to reach the summit of Mt. Everest or whether they had died in the attempt. The explorers found Mallory's body below the First Step. Odell, the last person to see him alive, had seen him some 435 meters higher, which suggests that he was descending the mountain. While other evidence also indicated that he had reached the summit and was climbing down, it was not viewed as entirely conclusive. Mallory had been carrying two bottles of oxygen, but neither of them was with his body, which suggests that he had used both of them, discarded them, and was descending. The position of his body, and the injuries he sustained, indicated that he lost his footing and fell to his death. In addition, Mallory had a rope tied around his waist, indicating that he must have been roped to Irvine—a common practice among climbers—when he fell. The rope had broken cleanly, as if it had snapped from the sudden tension.

Mallory's altimeter and watch were both broken and his camera, if he had one, was missing, so that no concrete evidence remains to tell us whether the two men actually reached the peak. Firstbrook wrote in *Lost on Everest,* ''The camera, if found, will be with Irvine—faithful and dependable, even in death. But if they summitted at night, there will be no photographic record of their achievement.'' The writer also noted, ''Whether they reached the summit or not, George Mallory and Sandy Irvine set the world an example. Their determination, bravery and heroism inspired generations of climbers to face the challenge of a mountain, to hold ambitions dear, to work together and to persevere until the summit is reached. Their story, their aspiration and their energy is an example to us all. In death, as in life, they remain together on the mountain; they are in every way, *the* men of Everest.''

While Irvine's body was never found, the expedition concluded from the evidence that he probably survived the fall but then died of exposure. If his body is ever found, it could provide more clues as to whether Irvine and Mallory were in fact the first people to reach the top of Mt. Everest.

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Alice Marble

Alice Marble (1913-1990) was the first female tennis player ever to win both the British and U.S. women's singles, doubles, and mixed doubles championships in the same year.

Alice Marble was born in Beckworth, California, on September 28, 1913. Her father died in an automobile accident when she was six years old. After his death, the family moved to San Francisco, where they lived near the tennis courts of Golden Gate Park. Playing there was free, so the sport was attractive to the poor family, especially to Marble's brothers.

''A Pretty Good Arm''

Despite the availability of the tennis court, Marble was more interested in baseball. By the time she was 13 years old she was the mascot and ball girl for the San Francisco Seals, a minor-league team. Her practice of entertaining fans by catching fly balls in the outfield prompted former San Francisco Seals player Joe DiMaggio to later recall to Ralph Hickok in *A Who's Who of Sports Champions,* ''She had a pretty good arm.''

Marble's interest in physical activity was fostered by her mother, who often took her five children to the Golden Gate Park and played active sports with them. ''Then we'd all walk home and be in bed by eight o'clock,'' Marble told Charlotte Himber in *Famous in Their Twenties.* ''Even when I was in high school, that routine continued, with the eight o'clock bedtime.''

At the urging of her brothers, who thought baseball was too tomboyish for her, Marble began playing tennis on the public courts at the age of 15. She never had the advantage of being formally taught how to play the game. She was not very interested in tennis at first, because she thought it was the kind of easy game only played by sissies. Her enthusiasm for the sport did not even increase when her brothers signed her up for a tournament. The courts were wet, so Marble and the other players dragged blankets across them to soak up the water. Not surprisingly, she was beaten early, but her brief experience of competitive play had intrigued her; she realized that tennis was harder than it looked. Challenged by this experience, Marble was hooked, and devoted much of her free time to working on her game to become a better player.

During her first years in the sport Marble developed a habit of rushing the net because she didn't feel confident about her ground strokes. This habit, which started out of insecurity, later gained her a reputation as one of the sport's most aggressive women players.

Called ''Brilliant but Erratic''

Marble's 75 cents-per-week allowance did not go far to pay for the racquets, balls, and shoes she needed. When she won her first tournament, the Pacific Coast Junior and Women's Championship, she was still playing with a borrowed racquet because she could not afford to buy her own. And although the public courts were free, players had to look serious if they wanted to play for longer than the occasional weekend game. Applicants for court time were put on a waiting list; if a player lost the first set, he or she went to the bottom of the list and waited an average of two hours before their name came to the top of the list again. Players who won remained on the court and played the next person on the list.

Marble was often out after her first set, but she spent her two-hour waiting periods watching and learning from other players, or volleying in the dirt in front of the clubhouse. She also attracted the attention of other players, and someone who knew Coach Eleanor Tennant eventually suggested to Tennant that she come to watch Marble play. Tennant was impressed by the teen's obvious, if unschooled, talent and offered to coach her. She remained Marble's coach for the rest of her life. In *Courting Danger,* Marble wrote that Tennant was an inspiring teacher. ''She gave clinics in department stores, schools, public parks. She could make the

laziest student run and the clumsiest hit the ball time after time.''

According to Himber, Marble was considered a ''brilliant but erratic'' player. Fortunately, as she gained in personal maturity, Tennant also taught her about attitude, poise, and perseverance as well as about tennis. ''She learned that the will to win had to be there,'' Himber explained, ''stronger and more enduring than the power of her fastest stroke.''

Illness Proved Integral to Training

In 1933, when Marble was 20 years old, she played in a tournament in Easthampton, Long Island, New York. Because of rain delays, officials decided to make up time by holding the singles and doubles semifinals and finals on the same day. Marble played 108 games during that one day; although she won the singles and doubles semifinals, she lost both finals, eventually passing out due to dehydration from overexertion in the extreme heat.

The following year Marble traveled to France as a member of a U.S. women's team, but collapsed to the ground in a faint during her first match. Eventually she was diagnosed with pleurisy (some sources say tuberculosis) and took some time off from tennis to recover at a sanatorium. Bored and anxious to leave after eight months, she convinced Tennant to get her out. She left the sanatorium against her doctor's orders. ''It was a most valuable period for me, although at the time I resented the dreadful waste of time away from my beloved tennis.'' Marble later recalled to Himber. ''I developed an attitude toward life in general that has stood me in good stead since. I became poignantly aware that good health is the most valuable of human possessions. I didn't know it then, but the whole period of my illness was as important for my career as any other preparation I have had.''

During Marble's recovery, Tennant had her student eat a special diet and perform special exercises to regain her lost strength. Because she had spent such a long time in bed, the young woman could only slowly begin to walk again, first going only one block, then a little farther, and gradually working up to three miles a day. However, her energy level was still distressingly low, too low for her to play tennis. She visited a different doctor, who told her that she was anemic. After two weeks of treatment for the low level of iron in her blood, Marble regained her energy and began a program of strength training. In addition, she took up singing to improve her lung capacity. She did so well at this that, between tennis seasons, she performed as a singer in a supper club at New York City's Waldorf Astoria Hotel in 1939.

With her mother's permission, Marble moved in with Tennant. Because she had little money, she arranged a barter system with ''teach'', as she called Tennant; she would work as Tennant's secretary and Tennant would coach her for free. Marble truly loved tennis, describing it as her hobby as well as her full-time sport. According to Himber, she once said, ''Sometimes after a day's work I am so tired as I get ready to play that I don't feel much like it, but as soon as I start to play I forget everything and just enjoy it.''

Fearing another on-the-court collapse, officials of the National Tennis Association were reluctant to let Marble play again after her recovery. However, Marble proved her strength by inviting them to watch her play two hours a day in hot weather. They eventually agreed to let her play in the national tournament.

Achieved a String of Wins

In 1936 Marble lived up to her potential, winning the national singles championship and the mixed doubles championship. In 1938 she won the Wimbledon women's doubles, repeating that win in 1939, as well as capturing that year's singles title. In fact, 1939 would prove a phenomenal year for Marble as she became the first woman ever to win the British and U.S. women's singles, doubles, and mixed doubles championships all in the same year. She won the Wimbledon mixed doubles title from 1937 to 1939, and in 1939 and 1940 the Associated Press named her Female Athlete of the Year. In *Courting Danger,* written when she was 77, Marble looked back on her tennis career: ''When you've lived as long as I have, the sheer joy of having played the game comes to matter more than the victories, the records, the memories.''

In 1940 Marble broke another barrier when she was hired by New York radio station WNEW as a football reporter. She gave two 15-minute broadcasts each week. On her first broadcast, she listed teams she thought would win on the following day, and of 45 games, picked the winners of 31; three other games were ties. Her knowledge of the game, unusual for a woman at that time, rapidly won her a devoted audience.

In 1941 Marble turned professional and toured with fellow tennis player Mary Hardwick. During the 1940s she enrolled at classes at New York University and Columbia University, although she never amassed enough credits to graduate because of her busy schedule. In addition to playing, studying, broadcasting, singing, and designing sports clothes, Marble lectured at women's colleges, clubs, church groups, and other public forums, urging people to get physically fit and make it a habit for life. She urged women who believed they were too tired or too old for fitness to get moving, noting that people who became active and stayed that way were healthier and happier. She also believed, contrary to popular opinion of the time, that women were perfectly able to participate in any activity men participated in, using as an example the fact that women in England during World War II, even those aged 50 and over, took over many men's jobs when the men left to fight the war.

''I Didn't Care about Living''

In 1942, during World War II, Marble met Captain Joseph Norman Crowley, who was in army intelligence. The two were married after a brief courtship. She became pregnant, but lost the baby in a car accident in 1944. Shortly after this, news reached her that Crowley had been killed in action when his plane was shot down over Germany. Distraught, Marble tried to commit suicide by overdosing on sleeping pills, but was saved by Tennant and a friend, who took her to the hospital.

Early in 1945, Marble was recruited as a spy by the Allies. One of her former lovers, a Swiss banker, was providing financial services to high-ranked German Nazi officials, and Allied agents hoped Marble could find out some of his secrets. They sent her to Switzerland to play in well-publicized tournaments, gambling that he would try and see her again. He did, and she managed to discover a great amount of information about his dealings before she was caught and almost killed in the mission. She later wrote in *Courting Danger,* ''When I agreed to use tennis as a cover for an assignment that had little chance of succeeding, I felt I had nothing left to lose but my life, and at the time I didn't care about living. A few months later, on a dark mountain road, I found that I *did* care. When my life was in danger I did what I've always done: I fought.''

Continued to Fight

Throughout her life, Marble remained determined to achieve her goals, fighting social prejudices along the way. Later in her life she was active in encouraging tennis officials as well as the public to accept the presence of African American and homosexual players in the game. She also continued to encourage women to become physically fit and participate in sports. ''When the day comes that a woman who is athletic will no longer be regarded as the unusual type, when it will seem as natural for women as it now seems for men to be keenly interested in athletics, we'll start training girls to be active athletes,'' she commented to Himber. ''We'll not discourage them, as we do today, from taking part in tomboy play when they're six, and ten, and twelve.'' Marble died in Palm Springs, California on December 13, 1990.

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Andreas Marggraf

Andreas Sigismund Marggraf (1709-1782) was an important figure in chemistry as it evolved from alchemy in the eighteenth century. He worked on a broad range of subjects, concentrating on problems in the areas of inorganic, organic, and analytical chemistry. He isolated several elements, made an important discovery about sugar, and was one of the first to use a microscope in the field of chemistry.

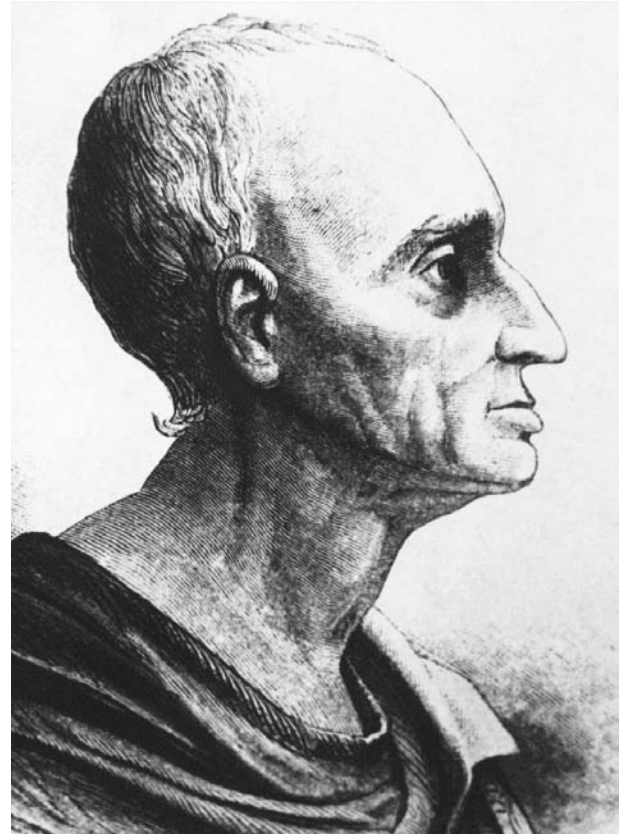

Marggraf was born on March 3, 1709 in Berlin. His mother was Anne Kellner, about whom little is known. His father was Henning Christian Marggraf, an apothecary to the Royal Court located in Berlin. The elder Marggraf was also an assistant at the medical school (Collegium Medico-Chirurgicum) and did some chemical research. Andreas Marggraf received a well-rounded training in chemistry that began with his father's various connections.

Marggraf was the last important German chemist to believe in the flawed theory of phlogiston, according to Isaac Asimov in his *Asimov's Biographical Encyclopedia of Science and Technology.* Phlogiston was the theory proposed and popularized by Georg Ernst Stahl that materials were composed of air, water and three earths and that one of these earths escaped from any material during combustion. Perhaps the reason for Marggraf's adherence to this theory, despite the fact that materials often increased in weight when burned, was that one of his first teachers was his father's colleague, Caspar Neumann, an adherent to Stahl's theory. Marggraf studied under Neumann from 1725 through 1730.

According to an entry in the *Dictionary of Scientific Biography,* by Martin S. Staum, Marggraf further learnt his craft from an apothecary in Frankfort-am-Main, next studied at the University of Strasbourg, and then studied metallurgy in Freiburg. From 1935 through 1953, Marggraf ran his father's apothecary at the court. In 1737, his background and connections helped win him an opportunity he refused,

that of a ducal apothecary appointment in Wolfenbuttel, Brunswick.

Instead, Marggraf was admitted in 1738 as a member of the Koniglich Preussischen Societat der Wissenchaften (Prussian Society of Sciences) and remained an unpaid member until 1744. In 1746 the organization was reorganized and renamed Academie Royale Des Sciences et Belles-Lettres. Frederick II named Marggraf director of the chemical laboratory at the Academie in 1753 and Marggraf became director of the physical class in 1760. He remained in these positions until 1782. During this time, he also gave private instruction in chemistry.

The Chemical Work

Marggraf was a precise and careful chemist, painstaking in his work and in his recording of that work. He was known more for experimenting and describing rather than for postulating and theorizing. Before Marggraf, the alchemists had tried to discover ways to change metals into gold as well as discover the key to perpetual youth. Alchemy was the study of transmutation-the change of a substance into something more desirable.

Marggraf worked with various materials and documented what he found using the balance for weighing exact amounts, both before and after the experimental tests. He was creative in his use of solvents to extract, and then to recrystallize the substance extracted. He also used flame tests to determine differences in substances as the flame burned in different colors depending on the substance burned. This method predates the more modern emission spectroscopy. A metal blowpipe was used for his experiments. This was a tube that heightened the flame by including more air in order to see the colors more vividly. It also allowed one to see the type of debris the substance would leave as it interacted with the metal.

Phosphorus was a rare substance in Marggraf's time, and he found a simple way to prepare it. He evaporated putrefied urine and mixed its salts with ''chloride of lead, sand and coal,'' according to E. O Von Lippmann in the essay on Marggraf he contributed to the book *Great Chemists.* After heating for four hours and redistilling, it was pure white and clear, and could be poured into glass tubes with the appearance of rods. Marggraf noted that when burned it increased in weight and formed a mass that was feathery. Also, when this phosphorus was dissolved in water it formed phosphoric acid, a substance that was unknown until that time. It could be returned to phosphorus by heating with coal, which was an improvement over previous methods of obtaining phosphorus.

Next, Marggraf tried to produce phosphorus from hydrochloric acid without using urine, as previous scientists had suggested that this was possible. He failed. This led him to suggest that the type of salt contained in urine was necessary in order to produce phosphorus. Staum tells us that Marggraf also substantiated another scientist's statement that phosphorus is contained in vegetable matter and Marggraf figured that ''the higher yields of phosphorus from urine in the summer are proportional to increased consumption of vegetable foods.''

According to Von Lippmann, the mineral and vegetable alkalies (soda and potash) were thought to be identical, ''or the alkali of marine salt (sodium chloride) was held to be analogous to lime.'' Marggraf demonstrated that these materials were different by one of his painstaking experiments. He observed that potassium chloride when converted to nitrate turned into a needlelike salt and when burned turned the flame blue-violet. However, nitrated marine salt was cubic and turned its flame yellow when burned. The potassium sulfate was barely soluble while the sulfate of the marine salt was much more soluble. After observing all this, Marggraf reasoned that the alkalies were present in the plant before the ashing process began. As Von Lippman states, Marggraf wrote that the plant resource for these salts was that it ''attracts them out of the soil, out of water and air.''

The Sugar Beet

One of the most significant of Marggraf's findings, at least in terms of its impact on industry, is his discovery that sugar from beets was exactly the same as sugar from cane. Before his time, efforts had been made to extract sugar from many other fruits, vegetables and even nuts. Marggraf postulated that sugar from sweet-tasting plants must contain a sugary substance, so he investigated the white beet, the beet root and the red beet. First he sliced, dried and pulverized the three plant parts just mentioned. Next, with the use of boiling alcohol, he extracted their juice, by filtering and then letting this juice crystallize in corked tubes for several weeks as the liquid evaporated. Once the crystal stage was reached, he examined these crystals under a microscope. This was perhaps the first use of a microscope for chemical identification. The crystals seen under the microscope were identical to those of cane sugar.

Though large-scale production of sugar from beets did not take place in Marggraf's lifetime, he recognized the significance of the discovery. Previous to this time, sugar had been made from cane, which was to be found in the warmer climates such as the West Indies. It was traded to England and other places in Europe and these places experienced high prices and shortages when they were unable to get sugar due to war blockades, especially during the Napoleonic Wars that began at the end of the eighteenth century.

However, Marggraf's discovery and influence made its mark because his student, Achard, tried his experiment on a large-scale, produced a significant amount of sugar, estimated the cost to be six cents per pound, and interested the French Institute in investigating his claims. This was enough to cause King William III of Prussia to finance a sugar beet factory and thus the industry was born. Marggraf's work had reached beyond his time and today sugar is made from beets in many countries all over the world.

Marggraf himself had recognized that this was a boon for the poor farmer when he wrote, as Von Lippmann has it: ''There should be no doubt by now that this sweet salt, sugar, can be made from our own plants just as well as from sugar cane.'' Also, in the book *The Story of Alchemy and Early Chemistry,* John Maxson Stillman quotes Marggraf: ''the poor cultivator could well serve himself with this plant

sugar or its syrup instead of the usual costly product, and if by help of inexpensive machines he pressed this juice from these plants, somewhat purified it, and reduced it to the consistency of a syrup.'' Thus Marggraf realized the real practical implications of his work for the domestic farmer of his time.

Other Findings

Marggraf's other scientific work was important, if not as immediately applicable as his work with beets. He discovered magnesia by decomposing a serpentine mineral; he found another distinct material, alumina; did experiments that isolated zinc by creating an industrially useful distilling process from calamine. He demonstrated that iron was present in limestone and in the ashes of many plants by the fact that these reacted with red prussiate of potash (the equivalent of potassium ferrocyanide). One of his experiments showed that selenite was chemically the same as gypsum.

He worked with cedar wood to isolate cedar oil by steaming it at lower temperatures than its actual boiling point. This process was then used to isolate other oils. He distilled ants into an oil and an acid. He froze and redistilled the acid to purify it. This type of acid forms salts when mixed with alkalies, ammonia, some metals, and reduces mercuric oxide to the metal.

Despite his prolific work in chemistry, Marggraf was never in the best of health. He had a stroke in 1774 and was ill from that time until his death in Berlin on August 7, 1782. However, he left numerous discoveries and observations to the world of chemistry.

Von Lippman tells us that Marggraf's motto was ''care and cleanliness in working.'' He was an introvert who kept out of politics and dedicated his life to his work in chemistry. His methods of careful weighing and measuring both before and after reactions yielded much quantitative information for future scientists. His patience when waiting for crystallization, poisoning, and other reactions lent credence to the importance of time in chemical reactions. He laid much groundwork for future chemists, not to mention the practical implications of his work for industrialists.

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George Perkins Marsh

George Perkins Marsh (1801-1882) is best remembered for his work *Man and Nature* (1864), which was later revised as *The Earth as Modified by Human Action* (1874). Published one hundred years before the ecology movement of the 1960s, Marsh's theories recognized human impact on the environment and have since influenced ecologists throughout the world. A skilled diplomat, Marsh is also acknowledged for his successful posts as ambassador to both Turkey and Italy.

Marsh was born in Woodstock, Vermont on March 15, 1801. He grew up in rural Vermont and maintained an affinity with the outdoors throughout his life. Marsh's ancestors on both his paternal and maternal side included members of the intellectual elite of New England. His father, Charles Marsh, a prominent local lawyer and district attorney for Vermont, established his estate in an idyllic setting along the Quechee River in the foothills of the Green Mountains. As David Lowenthal speculated in his biography *George Perkins Marsh: Versatile Vermonter,* this setting helped shape Marsh's ideals as ''From the summit of Mt. Tom young George Marsh could survey the entire cosmos of his early years. The main range of the Green Mountains, far to the west, was dark with spruce and hemlock and white pine. But thirty years of clearing and planting had converted the lower, gentler hills surrounding Woodstock into a variegated pattern of field and pasture, while pioneer profligacy and the need for fuel had already destroyed much of the forest on the steeper slopes.''

Much of Marsh's childhood, however, was spent indoors. He showed an early aptitude toward study, beginning to read Reese's *Encyclopaedia* at the age of five. Influenced by his strict Calvinist father, Marsh was infused with an almost compulsive need to acquire facts. According to Lowenthal, ''His family considered him a paragon because he knew almost everything from ethics to needlework.'' In fact his devotion to reading reportedly led to poor eyesight, and at age seven or eight, he was restricted from reading for four years. During this time, young Marsh ventured out into the woods and began to observe nature firsthand. He commented that ''the bubbling brook, the trees, the flowers, the wild animals were to me persons, not things.'' Marsh took not only an aesthetic interest in nature, but, owing to his father's influence, a scientific interest as well.

Scholarly Endeavors

Marsh gained much of his early education at home as his older brother taught him Latin and Greek, his father geography and morals, and he garnered a great deal of information from his own reading of the encyclopedia. However, because his father wanted young George to receive a more traditional and religious education, Marsh was

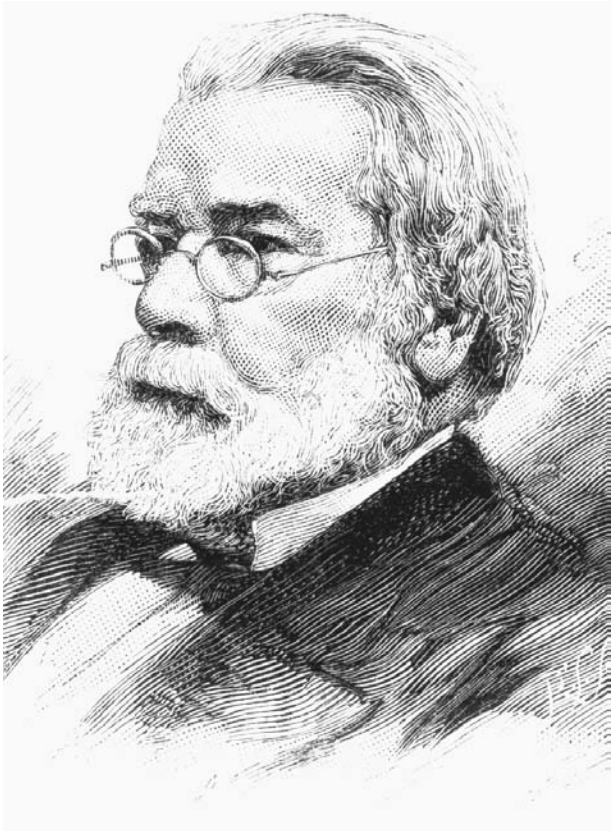

sent to Phillips Academy in Andover, Massachusetts, in 1816. There amidst a ''prison-like existence'' Marsh failed to thrive intellectually. Within a few months, he had left Andover. At age fifteen, he attended Dartmouth College, although he had little fondness for the uninspired curriculum and took it upon himself to study Spanish, Portuguese, French, and Italian. Following his graduation at age nineteen, Marsh taught Greek and Latin at Norwich Academy. He detested teaching and quit after just one year.

Gained Recognition in Politics and Diplomacy

During the next four years, Marsh returned to Woodstock, where he recovered from a relapse of the eyesight condition he had suffered from as a child. He also began to study law and, in 1825, was admitted to the bar. He then moved to Burlington, Vermont, where he lived for 35 years, pursuing his legal career as well as numerous unsuccessful business ventures. Never truly happy as a lawyer, Marsh ran for Congress as a Whig and was elected in 1843. He served until 1849. During his tenure in office, Marsh opposed the admission of Texas as a slave state and argued against United States involvement in the Mexican War. Perhaps Marsh's most lasting legacy in Congress, however, was his involvement in organizing the Smithsonian Institute. In Lowenthal's biography of Marsh, he contended, ''The Smithsonian story illustrates the kind of role that Marsh was to play again and again. He was not a great statesman. Nor was he a scientist of the first rank; he made no original discoveries. But in the borderlands linking science and the public weal Marsh made lasting contributions. He applied science to life, not with the disinterested precision of an engineer, but with the aims and methods of a humanist. The Smithsonian—its aims, its activities, its personnel—was in large measure the result of Marsh's efforts as an impresario of ideas.''

Marsh was appointed United States minister to Turkey in 1849 by President Zachary Taylor. Marsh's proficiency in 20 languages helped distinguish him as a highly effective diplomat. In addition to his duties as minister, Marsh traveled extensively and furthered his interest in the study of geography. He gathered meteorological data that he compiled in writing pieces for the *American Journal of Science,* as well as collecting plant and animal specimens that he sent to the Smithsonian. Following an administration change, Marsh was recalled to the United States in 1854 and served as Vermont railroad commissioner from 1857 until 1859. Also upon his return, Marsh began to garner recognition as an eminent philologist, lecturing at Columbia University and the Lowell Institute. His *A Compendious Grammar of the Old-Northern or Icelandic Language* (1838), *Lectures on the English Language* (1860), and *The Origin and History of the English Language* (1862), while ponderous and outdated are nevertheless considered important works in the field of philology.

In 1861, Marsh was appointed by President Lincoln to be the first United States minister to the new kingdom of Italy. He successfully held this post for the last 21 years of his life. So well trusted was Marsh that the Italian government allowed him to arbitrate a difficult boundary dispute between Switzerland and Italy. Having served longer than any American diplomat except Benjamin Franklin, Marsh became known as the ''Patriarch of American Diplomacy.'' Marsh died in Vallombrosa, Italy, on July 23, 1882 and was buried in Rome. His various accomplishments as a scholar and diplomat earned him accolades, prompting this description in *American Authors: 1600-1900: A Biographical Dictionary of American Literature:* ''[He was] one of the most typical and most significant examples of the nineteenth century New England mind in action.''

Man and Nature Inspires Conservation Movement

Although Marsh began writing *Man and Nature* when he was in his sixties, several critics note that what would become his masterwork was the culmination of a lifetime of his observations of the natural world. In particular, his travels throughout the Mediterranean and North Africa confirmed what he believed to be true based upon his observations in New England: when humans cultivate the land and exploit natural resources without regard to management and replenishment, the land is altered and ultimately destroyed. Ever the scholar, Marsh took an historical overview to delineate his thesis. Joseph Gustaitis wrote in *American History Illustrated,* ''[It] is a staggering compilation. Beginning with the fall of Rome, *Man and Nature* moves on to a complex evaluation of the relationships between animals

and plants. It continues with a 200-page chapter on forestry, analyzes man's influence on water, examines the origin and structure of sand dunes, and concludes with grand speculations about canals, deserts, and earthquakes.'' Summarizing Marsh's ideas, Paul Brooks wrote in his *Speaking for Nature: How Literary Naturalists from Henry Thoreau to Rachael Carson Have Shaped America,* ''[It] was the first book to consider man as a geological force, a force upsetting what we know today as the 'balance of nature.' Marsh's concern was less with nature's impact on man than with man's impact on nature, and he took not only America, but the whole civilized world as his province.'' Marsh proposed that humans were superior beings, and that they held control over the environment. According to Marsh, ''Man is everywhere a disturbing agent. Wherever he plants his foot, the harmonies of nature are turned to discords.'' However, humankind becomes both a destructive and constructive force wherein there is ''the possibility and the importance of the restoration of disturbed harmonies and the material improvements of waste and exhausted regions.'' Larry Anderson maintained in *Wilderness* that ''Marsh's call for active, constructive rehabilitation of damaged landscapes anticipated today's nascent 'restoration ecology' movement.''

Man and Nature proved to be initially popular, going through three publications during Marsh's lifetime. While it faded from interest after the turn of the century, it began to regain popularity in the 1930s and continues to influence society. Although Marsh himself was apt to dismiss *Man and Nature* as a heavy and cheerless tome, the effect of his work cannot be underestimated. Gifford Pinchot, the first head of the U.S. Forest Service, considered *Man and Nature* ''epoch-making,'' and, indeed, it was Marsh's work that many historians contend directly led to the formation of the national forest system in 1891. Often considered a prophet for his groundbreaking work, the problems he illuminated over a century ago still cause concern. As Anderson stated in his *Wilderness* essay, ''[The] dire prospect of global warming, and other recent environmental calamities, from floods in Bangladesh to the enormous oil spill in Alaska's Prince William Sound—such phenomena dramatize the paradox Marsh well understood before there was a genuine conservation movement or a sophisticated scientific understanding of globe-encircling environmental processes: The technological and economic forces that provide valuable material benefits can also produce the very conditions that undermine the planet's ability to sustain life.'' While Marsh moved on to pursue other projects after having written *Man and Nature,* the legacy of his work has been a constant source of inspiration in developing conservation and ecology studies. As biographer Lowenthal stated, ''Anyone with a hoe or an ax knows what he is doing, but before Marsh no one had seen the total effects of all axes and hoes. Once Marsh made this general observation, the conclusion was, for him, inescapable. Man depends upon soil, water, plants, and animals. But in securing his livelihood he may unwittingly destroy the fabric of nature that supports him. Therefore, said Marsh, men must learn to understand their environment and how they affect it. And they must take action, individual and collective, to restore and maintain a more viable milieu.''

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Gregory Martin

Gregory Martin (c. 1540-1582) was a Roman Catholic priest and scholar. He was the primary translator of the Douai-Rheims Bible, the first English translation specifically for Catholics. His work has long been heralded as an important contribution to biblical scholarship.

The significance of Martin's life must be judged in relation to the historical time and place in which he lived. In England, the sixteenth century was marked by political and religious turbulence. When King Henry VIII's wife Catherine of Aragon did not bear a son to inherit the throne, Henry began looking for means by which he could annul the marriage. The reason was not hard to find, but in the entanglement of politics and religion, the situation became problematic. Catherine had been previously married to Henry's brother Arthur, since deceased. Because it was against church law, based on the teachings of the book of Leviticus, for a man to marry his brother's widow, Henry

had sought and received a special dispensation from the pope to allow their marriage. Now, needing to be free from the marriage, Henry called upon the pope Clement VII to renounce the dispensation and annul the marriage. When the pope refused, Henry rejected the Catholic Church and the pope's authority and in 1542 established the Anglican Church, over which he, as the king, ruled as the supreme head. He then divorced Catherine and married Anne Boleyn.

Although Henry was motivated by political reasons, the outcome had numerous religious ramifications. Some who refused to acknowledge the king as supreme ruler of the church were martyred, most notably Sir Thomas More. Spurred on by the influence of similar reformations in Europe, the Anglican Church suppressed monasteries and introduced the Bible in English (previously only available in Latin) to the local churches. When Edward VI ascended the throne in 1547, the Protestant movement advanced rapidly as he enacted a systematic reform of church doctrine and worship. Upon Edward's death in 1553, England returned to Roman Catholicism under Queen Mary for a short period. In 1558 Elizabeth I took over the throne and once again restored the Protestant church. Due to the conflict, both Catholics and Protestants suffered persecution as power shifted back and forth.

Catholic Translation of Scriptures

It was into this turbulent time that Martin, a lifelong devout Catholic, rose to acclaim as the one who would provide English-speaking Catholics with a Catholic translation of the scriptures. He was born in Maxfield, a parish of Guestling, near Winchelsea, in Sussex, England. Although the date of his birth is not known with all certainty, it is believed to be around 1540. His name is first mentioned in historical records in 1557, when he was selected as one of the original scholars of St. Johns College, Oxford, newly founded by Sir Thomas White. During his time at Oxford, where he became a highly respected scholar of Greek and Hebrew, he befriended Edmund Campion, who would later become a Jesuit martyr, and was influential in Campion's conversion to Catholicism. Martin engaged in the standard course of studies, including logic and philosophy. Earning his Master of Arts degree in 1564, Martin left St. Johns around 1569 because of religious tensions. Although he did not publicly affirm his Catholic faith until the following year, he remained quietly Catholic while at Oxford, a life that became increasingly difficult to sustain. He found employment and refuge as a tutor for the children of Thomas, the fourth Duke of Norfolk, including Philip, Earl of Arundel, who would later be martyred as well.

In 1570 Martin relinquished his tutoring responsibilities and traveled to Douai, France, where he enrolled as a candidate for the Catholic priesthood in the English College, founded by William (afterward Cardinal) Allen. Allen, who had long felt the need for an English version of the Bible as a means to combat the biased Protestant translations, put upon Martin the job of developing a new translation. For the remainder of his life, Martin devoted himself to teaching biblical studies and producing a translation of an English Bible for the Roman Catholic Church. He was subsequently ordained in March 1573 and received his licentiate in divinity in 1575. He remained in Douai teaching Hebrew and scriptural studies until 1576, when Allen called upon him to travel to Rome to assist in the establishment of a new English College there. For two years Martin stayed in Rome and helped to organize the new Catholic school. In 1578, he returned to the English College, which was temporarily moved to Rheims due to increasing political problems in Douai. During his tenure at the college in Rheims, Martin contracted tuberculosis. He traveled to Paris in search of a cure, but found none. He died on October 28, 1582, as his New Testament translation went to print. Due to a lack of funds and interest, his translation of the Old Testament, completed before his death, was not published until 1609-10.

Douay Bible

Under the direction of Allen, Martin headed a team of Catholic scholars in the creation of what is commonly called the Douay, or Douai-Rheims, Bible. The work is so named because the New Testament was published while the English College was located in Rheims and, by the time the Old Testament was published, the school had returned to Douai. Martin undertook the vast majority of the translating work, methodically translating two chapters a day. His translation was then reviewed and revised by Thomas Worthington, Richard Bristowe, John Reynolds, and Allen himself, all of whom had been educated at Oxford. According to the 1909 edition of *The Catholic Encyclopedia,* ''The original Douay Version, which is the foundation on which nearly all English Catholic versions are still based, owed its existence to the religious controversies of the sixteenth century. Many Protestant versions of the Scriptures had been issued and were used largely by the Reformers for polemic purposes. The rendering of some of the texts showed evident signs of controversial bias, and it became the first importance for the English Catholics of the day to be furnished with a translation of their own, on the accuracy of which they could depend and to which they could appeal in the course of argument.''

Tied up in the controversy of the translation was Martin's decision, along with the other scholars, to translate from the Vulgate, rather than from the original Hebrew or Greek texts. The Vulgate is the Latin version of the Bible translated by St. Jerome late in the fourth century. For the next 12 centuries, the Vulgate was transcribed with less and less accuracy, until finally, during the Council of Trent (1545-1563), a revised Vulgate was issued. The reworked Vulgate was declared authoritative for Catholics by the Council of Trent and affirmed by Pope Pius IV in his acceptance of the council's decrees in 1564. Along with the political significance of using the Vulgate, the translators also believed that it was a purer translation than many of the transcriptions of the original Greek and Hebrew text available at that time. In the long and controversial preface to the Douay version, the authors write, ''We are very precise and religious in following our copy, the old vulgar approved Latin: not only in sense, which we hope we always do, but sometimes in the very words and phrases, which may seem

to the vulgar read and to common English ears not yet acquainted therewith, rudeness or ignorance.'' They assert that their work was rendered necessary by the many ''false translations'' by Protestants, who have skewed the meaning of the scriptures by ''adding, detracting, altering, transposing, pointing, and all other guileful means: specially where it serveth for the advantage of their private opinions.''

Martin's translation is characterized by the retention of many Latinisms, making the text rather cumbersome and difficult to read. In other words, when Martin felt he could not substitute a Latin word with a suitable English word that would fully convey the meaning, he anglicized the Latin word, changing the Latin letters into English letters. It was assumed that when readers came across unfamiliar words, they would stop to inquire their meaning. According to the *Jerome Biblical Commentary* (1968), ''The translation, although competent, exhibited a taste for Latinisms that was not uncommon in English writing of the time but has seemed excessive in the eyes of later generations.'' Although burdensome to read, the Duoay (Old) Testament and later the Rheims (New) Testament were heralded as important translations for the Catholic Church.

Although not officially noted as a source, Martin's translation is commonly recognized as having a large influence on the King James Version. Undergoing extensive revisions in 1749 by Richard Challoner, the Douay Bible became the standard source for Catholic scripture reference into the twentieth century. Although the Douay version is still used in Ireland and England, it is based on the revisions made by Challoner, who wished to make the text more accessible to readers and inexpensive to purchase. As a result, the contemporary Douay Bible resembles the original Douai version in little more than name. According to S. L. Greenslade in his article ''English Versions of the Bible, 1525-1611, found in *The Cambridge History of the Bible: The West From the Reformation to the Present Day* (1963), ''Gregory Martin showed that he could write with power. All the rhythms of his speech. have been destroyed by the revising hand of Bishop Challenor in the eighteenth century, and the Douay version as it is now known has lost much of what Martin gave it.''

Other Works

Along with his important contribution to biblical translation, Martin also wrote numerous works on religious topics. His book *A Treatise of Schisme* (1578) led to the printer of the book to be charged with treason and executed as it was believed that the text contained a recommendation to assassinate the queen. In 1582 Martin published *A Discovery of the manifold Corruptions of the Holy Scriptures by the Heretics of our days, specially the English Sectaries.* The work sparked a fierce debate between Catholic and Protestant scholars and resulted in the publication of numerous rebuttals, including William Fulke's *Defence of the sincere and true Translations of the holy Scriptures into the English Tongue.* Martin's other writings include *A Treatyse of Christian Peregrination* (1583), *Against the Marriage of Priests* (1584), *Of the Love of Soul, with questions to the Protestants* (1603), and numerous titles published in Latin.

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Mata Hari

Even though she is one of the best-known spies in history, Mata Hari (1876-1917) was far from being successful. She ironically found the fame she had longed for in her death and continued legend. Her life and adventures still fascinate people, who regard her as the twentieth century's first and foremost femme fatale.

A baby girl was born in Leeuwarden, located in the Netherlands, on August 7, 1876, and christened Margaretha Geertruida Zelle. She came from a proper bourgeois, Calvinist family, and her father was a well-to-do hatter. But when he abandoned his family for another woman, and Margaretha's mother died soon after, the teenage girl found herself in dreadful circumstances.

It wasn't until March 1895 that the 18-year-old's destiny began to take shape. It happened while reading the advertisements in the *Het Nieuwes van den Dag.* There, she came across an advertisement by an army captain, stationed in the Dutch East Indies, who was seeking a wife. The officer was Captain Rudolf MacLeod, a Dutchman of Scottish ancestry who had been stationed in the Indies for almost 20

years. At the time of the advertisement, he was recuperating from malaria in Amsterdam.

The advertisement was actually placed in the *Het Nieuwes van den Dag* as a practical joke by one of the newspaper's reporters who was a friend of MacLeod. It received 16 responses, with Margaretha's the last to arrive. However, hers contained a photograph that obviously intrigued the army captain. They went on their first date, and their romance, such as it was, quickly took off despite a 21-year age difference. They exchanged numerous letters (which MacLeod later sold to Dutch reporters), and these revealed the passionate nature of the young woman. They were married in the town hall that July of 1895, honeymooned at the spa in Wiesbaden, Germany, and returned to Amsterdam where they settled into an uneasy life together.

By September of 1896, MacLeod was deemed healthy enough to return to the East Indies, but they were unable to return because Margaretha was pregnant. She gave birth to a son, Norman John MacLeod, on January 30, 1897. The family eventually sailed for the Dutch East Indies aboard the *Prinses Amalia* on May 1, 1897.

Dutch East Indies

For the next few years, the Dutch East Indies, located in southeast Asia, was home. MacLeod's first two postings on his return were to Ambarawa, located in central Java, and then Toempoeng, where the couple's second child, a daughter, was born. In December of 1898, MacLeod was promoted to major and given a new post as a garrison commander. It was months before Margaretha and the children were able to join him, and tragedy and scandal quickly struck the family.

Soon after their arrival, the children became violently ill and were hospitalized. It was determined that they had been poisoned. Within two days, young Norman was dead. Margaretha blamed the children's nurse who, according to gossip, had been having an affair with MacLeod. Others believed MacLeod had raped the woman's daughter, and she was getting her revenge.

MacLeod took a new post in the jungle, where Margaretha became ill with typhoid fever. MacLeod himself became ill once again, and on October 2, 1900 he retired from the army. The family remained in the Dutch East Indies, but Margaretha longed to return to Europe, specifically Paris. Her infatuation with the older man had long since worn off, especially since he no longer had a position of prestige.

The family returned to Amsterdam in 1902, but MacLeod too had become tired of the arrangement and he deserted the family. In the website article, ''Child of the Dawn,'' it was noted that ''MacLeod descended into alcoholism and flagrant womanizing.'' Margaretha was granted a divorce and custody of their daughter. She left her daughter with relatives, headed to Paris, and never looked back.

Life in Paris

She arrived in Paris with her beauty as her only asset, and soon took a job as an artist's model. But that didn't pay well enough for her to live and she returned to the Netherlands. She grew tired of life in The Hague and Amsterdam, and once again went to Paris. However, this time she had considerable assistance. In The Hague, she had met Baron Henry de Marguerie, a wealthy bachelor and man about town, who was attached to the French ministry at The Hague. He set her up at the Grand Hotel in Paris, bought her a new wardrobe, and gave her spending money. Yet she was determined to make it on her own.

At first, she took a job as a riding instructor, and joined a exhibition riding team that was to perform in circuses. When the team got no bookings, she took the advice of a friend, Ernest Molier, who had formed the riding team, and decided to give dancing a try. She also changed her name to Marguerite.

The culture of the Orient was sweeping Paris at the time of these changes in her life. This allowed her to draw on her five years in the Dutch East Indies, and to craft a legend for herself that marked her exotic beauty. The only problem was that she had never studied dance, though she possessed a natural grace. She decided to create something entirely new, at least to Europeans, based on the style of dancing she had seen in the Indies. She also began to rewrite her personal history.

Dancer and Courtesan

In the beginning, she told people that she was the daughter of a Javanese Buddhist priest and a Dutch woman. Her parentage then changed to an important Dutch colonial official and a local woman. But when it came time for her

initial performance she billed herself as ''Lady MacLeod,'' whose father was British aristocracy and her mother an Indian who had had her trained as a Hindu temple dancer. As Russell Warren Howe described it in *Mata Hari: The True Story,* Margaretha had no trouble redefining her experience, as some Europeans confused the Dutch East Indies with India.

Her first performance was in the salon in the home of one Mme. Kireyevsky (also transliterated Kireevsky), a former singer. It was a successful debut, but more important it brought her to the attention of M. Emile Guimet, the proprietor of the Musee Guimet, an oriental art museum. Guimet was the final step in Margaretha's transformation into Mata Hari. He invited her to dance at the museum while shrewdly observing that neither her original name nor her newly acquired ''aristocratic'' stage name were authentic enough for a Hindu temple dancer. After some discussion she came up with the name Mata Hari. The name translates to ''light of the day'' or ''eye of the day,'' meaning the sun or dawn.

On March 13, 1905, the date of her performance at Musee Guimet, Mata Hari came to be. The impresario Guimet decorated the museum's stage with a statue of Siva (the Hindu God of destruction and reproduction), before which was a bowl of burning oil, employed four other dancers, and lit the whole scene in candlelight.

Mata Hari herself was dressed in clothing from the museum's collection, mostly gauzy and transparent shawls that she stripped away as her dance became more erotic. The culmination of her performance was a simulated sex act with Siva. The audience, on the peak of modernism, and never having seen anything like it before, adored her. A few days later she would dance again at Mme. Kireyevsky's salon (for the benefit of the Russian Red Cross) and between the two shows she suddenly had a name and a following in Paris-among her devoted fans were ambassadors and members of the Russian and French aristocracy.

For the next nine years, she reigned over a Europe that moved ever closer to her sensibilities-that is, the freedom of modernism-even as it trudged closer and closer to destruction. There were comparisons to Isadora Duncan, but in truth Mata Hari was more of a stripper than a dancer. And thanks to the entree into certain areas of society that her dancing had brought her she was also Europe's best known courtesan (defined as a lover or mistress of a nobleman). As the ''Child of the Dawn'' website article noted, ''During the early years before World War I, Mata danced her way into the hearts and wallets of soldiers and statesman on all sides of the political map and all over the globe.''

Her numerous lovers during this period included War Minister Adolphe-Pierre Messimy; Alfred Kiepert, a wealthy German landowner and military officer; composer Giacomo Puccini; Baron Henri de Rothschild; and possibly Jules Massenet, for whom she danced in his opera *Le Roi de Lahore* in 1906. Mata Hari managed to scandalize the audience, the theater management, or both wherever she performed-most notably Milan's La Scala. She maintained residences in Paris and the Hague, and her star burned brightly across Europe, until the eve of World War I.

Her only problem was her age. She had begun her career late in life and by 1914 she was 38-years-old. Although a 1915 report from the *The Daily Telegraph (London)* describes her as ''mahogany in colour, rather tall, aged between 35 and 40, a very pretty woman,'' she was clearly past her prime. Younger women were now doing what she had done-and if not doing it better, they were certainly more risque. With fewer performances came fewer opportunities to meet new lovers. Both meant less money.

Became a Spy

She originally began spying for the Germans during the war, but the intelligence she gathered never amounted to much. By 1916, she had fallen in love with a young Russian officer, Vadim de Masloff, and as a consequence switched her allegiance, and offered to work for the French. She even made a proposal in which she would enter Germany and seduce the Crown Prince.

This proved to be her undoing. Her contact was none other than the head of French intelligence, Captain Ladoux, who had set out to entrap her. After a liaison with a German officer, Mata Hari then traveled from the Netherlands to Spain, and then to England. She hoped to eventually travel to Belgium and then Germany.

However, she was arrested in England. Since her Dutch passport bore her original full name, the British were confused, which led to them to confuse her with another German spy. After numerous cables back and forth between London and Paris, she was sent back to Spain. There, Ladoux's organization managed to get their hands on secret cables she had sent to the Germans, who no longer trusted her anyway. She returned to Paris, and was later arrested on February 13, 1917, at the Elysees Palace Hotel.

The French were determined to use her capture as a propaganda boost. They claimed she had cost the lives of 50,000 French soldiers. There were eight charges against her for espionage activities dating back to December 1915. It is believed that circumstantial as well as manufactured evidence, led to her being found guilty on all the charges. She was sentenced to death.

Subsequently, the French ignored an appeal from the Queen of the Netherlands to free Mata Hari. A French offer to the Germans for a prisoner exchange was also ignored. In the days before her execution, she exhibited a great deal of dignity, and converted to Catholicism. On October 15, 1917, Mata Hari was executed by a firing squad.

On the website *Famous Females: Women in Espionage,* it was noted that ''Most historians do not believe that she [Mata Hari] realized the seriousness of the game she was trying to play.'' An article in the *Sunday Times* debated whether she was a ''cunning and manipulative double agent'' or ''a convenient scapegoat'' for the French. The article added that her myth ''has refused to die, despite historical evidence that she was not an alluring nymphette, but a prostitute in her 40s.''

Although history and popular culture have long reinforced the romantic, infamous version of the Mata Hari story, by the end of the twentieth century, many historians

had come to believe that she was at worst an inept spy, possibly not a spy at all, but also a victim of her own fame.

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Christy Mathewson

Christy Mathewson (1880-1925) was a much-admired American sports hero in the early part of the twentieth century. Educated and self-confident, he was a role model for the youth of his era and one of baseball's greatest pitchers. Mathewson won 373 games in 17 seasons and was among the ''Immortal Five'' players who were the first inductees into major league baseball's Hall of Fame.

The charismatic Mathewson was one of the smartest and most talented pitchers of any era. Except for a short stint with the Cincinnati Reds at the close of his career, Mathewson spent his entire career pitching for John McGraw's New York Giants, one of the best teams of baseball's so-called ''dead-ball era.'' He became a protege and friend of McGraw, one of baseball's greatest managers. Mathewson appeared in four World Series with the Giants. He finished third on the all-time list in victories and shutouts. When his career ended, he spent three seasons as manager of the Reds. Mathewson died at age 45 from tuberculosis, contracted from exposure to poison gas while serving in World War I.

Makings of a Star

Born in the small mill town of Factoryville, Pennsylvania, just north of Scranton, Mathewson was the oldest of five children. His Protestant parents were staunchly religious and wanted him to become a minister. He grew up into a handsome, blond, blue-eyed, broad-shouldered, athletic, and intellectual young man-a paragon of the prized male attributes of his day.

Spurning the ministry, Mathewson enrolled at Bucknell University. There, he was president of his class while starring in baseball, basketball and football. In football he was an accomplished field goal kicker. In 1899 Mathewson turned professional, playing minor league baseball with Taunton. The next season, he went to Norfolk and compiled a 20-2 record, which earned him plenty of attention from major league scouts. The New York Giants signed him to a contract, offering him a $1,500 bonus. They brought him right to the majors during the 1900 season, but Mathewson won none of his five starts and was sent back to Norfolk.

In 1901 the Cincinnati Reds drafted Mathewson for $100. Before the season started the Reds traded him back to the Giants for pitcher Amos Rusie. It proved to be one of the most lopsided trades in baseball history. Rusie eventually made it to baseball's Hall of Fame, but he was at the end of his long career, had not pitched in two years because of a sore arm, and would never win another game. Mathewson went on to win 372 games for the Giants before returning to the Reds for one final victory in 1916. The explanation for the deal was that Reds' owner John Bush was about to buy the Giants, and he wanted fresh young arms on his new team.

All-American Hero

In his first full season for the Giants, Mathewson won twenty games and lost seventeen. On Opening Day in

1902, he shut out Philadelphia but ended up that season with a losing record of fourteen wins and seventeen defeats. The next year, he began a twelve-year stretch of dominance in which he averaged 26 wins a season and compiled four thirty-win years. Mathewson won 317 games and lost only 133 games in that span. He was the dominant pitcher in the National League, leading his league in wins four times, in earned run average five times, and in strikeouts five times.

The renowned tactician John McGraw immediately took Mathewson under his wing after becoming Giants manager in 1903. That spring, Mathewson and his new wife, Jane, a Sunday school teacher, celebrated their honeymoon at the Giants' training camp. McGraw's wife Blanche became close friends with Jane Mathewson. When the team returned to New York, the McGraws and Mathewsons shared a ground-floor apartment near Central Park. They remained close throughout Mathewson's life.

Mathewson became a huge fan favorite in New York after he led the team to a National League championship in 1904 while compiling a record of thirty-three wins and twelve losses. McGraw refused to play in the World Series because he considered Boston, the champions of the upstart American League, too lowly to challenge. In 1905 the Giants easily won the pennant again. This time McGraw agreed to face the Philadelphia Athletics in the World Series. Mathewson electrified the nation by pitching three shutouts in the five-game series. In the three games, he gave up fourteen hits and walked only one batter. His feats made him the new century's first modern sports icon.

Few major league ballplayers at the turn of the century were college graduates, and Mathewson stood out, both on and off the field. He projected a patrician air of pride and nobility, even though he could sometimes be brutally honest. ''You must have an alibi to show why you lost,'' he once told a reporter. ''If you haven't one, you must fake one. Your self-confidence must be maintained.''

Mathewson was nicknamed ''Big Six'' by his teammates because he measured six feet, quite tall for that era. Cut straight from the mold of the clean-cut fictional collegiate sport hero of the era, Frank Merriwell, Mathewson became ''something of a paragon, really the first professional athlete to function as a role model for America's youth,'' according to baseball historian Charles Alexander. Sunday games were rarely played in those days because of blue laws, but when they were, Mathewson refused to suit up, because he said he had promised his mother that he never would work on the Sabbath. In an era when baseball was the undisputed national pastime, sportswriters constantly polished Mathewson's image. The legendary writer Grantland Rice called Mathewson ''the knightliest of all the game's paladins.''

In stark contrast, McGraw's Giants were a brawling, rowdy outfit, with the manager one of the fiercest competitors in the game. McGraw often baited and fought umpires, and his players bullied and intimidated other teams. Mathewson's own behavior did not always match his sterling reputation. He threw wicked brushback pitches at batters' heads, chewed out umpires, and occasionally threw punches during the Giants' many on-field brawls. Revealing his contempt for umpires, he once said: ''Many baseball fans look upon an umpire as a sort of necessary evil to the luxury of baseball, like the odor that follows an automobile.'' During one brawl in 1904, Mathewson reportedly knocked down a boy selling lemonade near the Giants' bench. Contradicting his clean-cut image, he occasionally drank beer, played poker and smoked cigars, but these habits were rarely reported in the popular press.

A Will to Win

Like his legendary manager, Mathewson hated to lose. He used all his wits in battle. His memory was so sharp that he would often take on eight teammates in checkers. On the field, he studied and memorized his opponents' weaknesses. He never made a mistake a second time against a batter. He had command of four pitches-a screwball, a wicked curveball, a chance of pace, and a respectable though not overpowering fastball. His screwball, then called a fadeaway, was his trademark pitch. ''Anybody's best pitch is the one the batters aren't hitting that day,'' he said famously.

Despite his obvious talents, Mathewson's greatest weapons were his intelligence, his composure and his remarkable control. He issued only 1.3 walks per game in his career. In 1913 he pitched sixty-eight consecutive innings without giving up a walk. With his great control and intellectual approach to pitching, Mathewson might be compared to the Atlanta Braves' star of the 1990s, Greg Maddux.

In the spring of 1906, Mathewson came down with diphtheria. He never regained his full strength that season, yet still managed to win twenty-two games. Two years later, Mathewson had his finest year, winning an amazing thirty-seven of his forty-four starts and pitching thirty-four complete games and 390 innings. The thirty-seven victories set a post-1900 baseball record that has never been broken. His earned run average in that season of 1908 was a low 1.43, and the following year it was even better, a remarkable 1.14.

McGraw occasionally used Mathewson in relief. In one game in 1908, with the Giants leading 4-1 in the ninth, Mathewson had already showered and dressed in street clothes. But when the Giants' Joe McGinnity walked the bases loaded, McGraw called for Mathewson. Still dripping wet, he went to the mound hatless and in street shoes and speedily retired the side.

The 1908 race went down to the wire. To determine the National League winner, officials ordered a disputed tie game between the Giants and Cubs replayed at the end of the season. A rowdy, overflow crowd at the Polo Grounds in New York heaped abuse on the Cubs and adulation on Mathewson. As he entered the field in a long linen duster, the crowd roared, ''Fadeaway, Matty!'' But the Cubs won the game when the Giants' center fielder ignored Mathewson's pleas to back up, and Joe Tinker hit a triple over his head. ''I never had less on the ball in my life,'' Mathewson later admitted.

World Series Thrills

The Giants returned to the World Series in 1911 against the Philadelphia Athletics. During the series, a *New York Herald* baseball reporter paid Mathewson $500 for the privilege of ghost writing a column under the pitcher's name. In the opening game, Mathewson won 2-1, throwing a complete game with only ninety-two pitches. In the second game, Giants' pitcher Rube Marquard gave up a game-winning homer to A's slugger Frank Baker. Mathewson's column the next morning criticized Marquard for throwing a pitch to Baker that McGraw had warned him not to throw. But in the ninth inning of the third game, with the Giants leading 1-0, Mathewson served up a home run ball to Baker. Mathewson eventually lost that game and another, and the Giants lost the series, four games to two.

In 1912 Mathewson started three more World Series games, but did not win any of them, and the Giants lost to the Boston Red Sox, four games to three. In the final game Mathewson had a 2-1 lead in the tenth inning when outfielder Fred Snodgrass dropped a fly ball. Then Mathewson and first baseman Fred Merkle let a catchable foul ball drop, giving Tris Speaker a second chance, and Speaker delivered a game-winning hit.

In 1913 Mathewson finally won his fifth World Series game, a 3-0 win in ten innings. However, it was the Giants' only win of the Series, which would be Mathewson's last. Mathewson still holds the all-time World Series records of four shutouts and ten complete games. His World Series earned run average was a microscopic 1.15. All five of his Series losses were due to lack of run support from his teammates.

Untimely End

After his dozen brilliant seasons, Mathewson faded quickly. In 1915, troubled by back and shoulder pain, he won only eight games. The next season the Cincinnati club wanted Mathewson to be their new manager, and McGraw obliged by trading his friend.

Mathewson managed the Reds for three seasons without getting them into contention. His most notable move as manager was suspending first baseman Hal Chase for ''indifferent playing.'' Mathewson knew Chase was involved with gamblers and suspected him of throwing games. It was a bold move in an era when gambling encroached on the sport's integrity.

In 1918 Mathewson enlisted in the Army to fight in World War I. He was gassed by friendly forces in a training exercise. The poison gas caused tuberculosis. Mathewson returned to the Giants to coach for three more seasons under his old friend McGraw, and later served as a part-time owner and president of the Boston Braves. But his poor health eventually forced him into a tuberculosis sanitarium at Lake Saranac, New York. There he died, on the first day of the 1925 World Series, at the age of forty-five. Mathewson was buried at Bucknell College, and McGraw served as a pallbearer at the funeral.

Mathewson's 373 wins put him in a tie for third on the all-time list. His career earned run average of 2.13 ranks fifth. He is third with eighty career shutouts. He was honored posthumously for his sports achievements as one of the original five players elected to the Baseball Hall of Fame in 1936.

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Bob Mathias

Bob Mathias (born 1930) was the youngest person ever to win the gold medal in the Olympic decathlon, a feat he accomplished in 1948 at the age of 17. He was also the first person ever to win two Olympic decathlons.

Bob Mathias was born on November 19, 1930, in Tulare, California, the second of four children born to Dr. Charles Milfred and Lillian (Harris) Mathias. With her first child a son, Lillian Mathias had her hopes set on a baby girl for her second child; it is said that she cried when she heard that her new baby was another boy. Even as a baby, however, Mathias displayed a phenomenal level of coordination, a hint of his future talent in sports.

Overcame Anemia to Become Star Athlete

When Mathias was 11 years old, he was found to have a shortage of red blood cells, and his father treated him for anemia. He had to take iron pills, eat a special diet, and take frequent naps to conserve his strength. By the time he entered Tulare High School, however, he had recovered from this illness and joined the football, basketball, and track teams. Within a short time, he was a star in every event he participated in.

By his senior year Mathias had gained a reputation as the best prep football fullback on the West Coast and had a nine-yard average per carry. On the basketball team he scored 18 points per game during his senior year and was an All-Stater. In track and field he was a winner in the shot put, discus, and 220-yard high hurdles; he also won the anchor

leg on the winning relay team and tied for second in the high jump. Mathias further distinguished himself by winning the high and low hurdles at California's State High School Track Meet in 1948.

Mathias's coach at Tulare, Virgil Jackson, noted the young man's all-around talent and pegged Mathias as a natural for the decathlon, an event in which athletes compete in ten track and field events. The events include the 100-meter dash, long jump, shot put, high jump, and 400-meter dash, all held on one day, followed by the 110-meter hurdles, discus throw, pole vault, javelin throw, and 1,500-meter run on the second day. Each event is scored according to a point system, and the athlete with the highest number of points after ten events is the winner. In the *Encyclopedia of World Sport* Frank Zarnowski noted that ''Patience, a rigorous training regime, and long-term goals are necessary for multi-event success.''

Became World's Best in Three Weeks

Jackson and Mathias didn't have time for any long-term training, because the Southern Pacific Amateur Athletic Union (AAU) Games in Los Angeles were only three weeks away, but Jackson was confident that Mathias could learn the events and compete successfully. Mathias had never pole vaulted, thrown a javelin, long jumped, or run distance races, but he trained for the three weeks and won. Shortly after this, in late June of 1948, Mathias amazed onlookers by winning the National AAU championship and Olympic trials at Bloomfield, New Jersey. In doing so, he defeated experienced decathlete and three-time national champion Irving ''Moon'' Mondschein. His score of 7,224 points was the best in the world since 1940.

Competed in 1948 Olympics

On his way to the 1948 Olympics in London, Mathias was the youngest member on any U.S. Olympic track and field team ever. He worked hard right up to the event, spending most of his time training. Unfortunately, training without allowing his body any recovery time caused elbow and knee injuries. These injuries, as well as the high caliber of the competition, made Mathias's prospects for a medal look dim.

At 7 a.m. on August 5, 1948, Mathias breakfasted on steak and orange juice, then headed to London's Wembley Stadium, where 70,000 spectators waited in a cold rain. Although he was not allowed to warm up before running his first event, the 100 meters, he managed to race the distance in 11.2 seconds, a tie with his own personal record for the event. On the broad jump he went over 23 feet, but fell backward. On his next try, he only made 21′8 1/2″. This score was very low, putting him near the bottom of the field of 35 contenders. For the shot put, Mathias threw a distance of over 45 feet. However, because he unknowingly violated a technical rule in the way he stepped out of the shot put circle after the throw he was forced to settle for a distance of 42′9 1/4″.

Between events the rains continued, and Mathias waited for his high jump event wrapped in a blanket. Missing his first two tries, the young man began to worry. If he missed a third time, he would be disqualified. On the third try, however, he made it, sailing over at 6′1 1/4″, his best height ever. His last event, ten hours after the start of the day's competition, was the 400-meter run, which Mathias finished in 51.7 seconds. After a long, cold, wet, and exhausting day, the high school student from Tulare, California, found himself in third place in the Olympic decathlon.

On the second day of competition, a stiff and sore Mathias awoke to find that it was still pouring. His first event of the day was the 110-meter hurdles, which he almost botched by losing his balance. Losing speed during his balance mishap, he poured on the speed to complete the run, finishing with a personal worst time ever of 15.7 seconds. He threw the discus 145 feet, but competitor Mondschein's discus skidded across the wet grass, knocking Mathias's marker from the place where his discus had originally landed. For half an hour Olympic officials wandered over the field arguing about where Mathias's marker had been before positioning a new marker a foot and a half short of his actual throw. Despite this, the new distance of 144′4″ was good enough to put Mathias in first place, with a 48-point lead.

At noon Mathias was exhausted, cold, soaking wet, and hungry. However, officials refused to let him go to lunch, saying he might have to do his pole vault soon. They then divided the athletes into two groups, with Mathias in the second group. It would be six hours before it was his turn to vault. All the contenders had encountered difficulty with the pole vault because the pole and runway were slippery due

to the rain. Mathias waited until the bar was over ten feet to take his turn. By now, it was twilight, the only light coming from the Olympic torch, flickering through the rain and a string of 50-watt bulbs lighting the stands. Although the contest became almost dangerous in these conditions, Mathias continued vaulting on higher and higher bars until he cleared 11′5 3/4″. By now he was in second place, with only Ignace Heinrich of France ahead of him.

The next event was the javelin. It was night, and Mathias threw by the light of an official's flashlight, even losing his javelin in the dark. By the end of the event, however, he was only 189 points behind Heinrich. If he could win the 1,500-meter run, he would also win the gold. Exhausted, hungry, and suffering from pain in his foot and his stomach, a determined Mathias won the run with a time of 5′11″, earning 354 points to make his point total 7,139 compared to Heinrich's 6,974. As recorded by James D. Whalen in *Biographical Dictionary of American Sports,* sportswriter Allison Danzig commented of Mathias's performance: ''In rain, on a track covered with water, in failing light, and finally under floodlights, it was an amazing achievement.''

Barefoot, Mathias sloshed to the stands and hugged his mother, as his father and two brothers cheered him. According to Cordner Nelson in *Track's Greatest Champions,* he assumed that all decathlons were held in such grueling conditions, and told his father, ''No more decathlons, Dad ever again.'' After the win, according to Larry Schwartz of *ESPN.com,* a reporter asked Mathias what he would do to celebrate. Mathias replied, ''I'll start shaving, I guess.'' He then immediately went to sleep, and had to be awoken the next day so he could participate in the victory parade. He received a congratulatory telegram from President Harry S Truman, was besieged by a crowd of 5,000 people at the airport on his return home, and was the star of a victory party in his hometown of Tulare.

Continued Athletic Career

After winning the Olympic decathlon, Mathias graduated from high school and enrolled at Kiski Preparatory School in Saltsburg, Pennsylvania. He intended to make up for his lack of scholastic achievements, which did not match his athletic ability. Mathias was at Kisco for only a year before he was flooded with offers of college scholarships, based on his outstanding athletic ability. In 1949 Mathias enrolled at Stanford University, but didn't play football until his junior year. In that year, he led the team to its first Pacific Coast Conference title in 11 years. From there he went to the Rose Bowl, which Stanford lost to Illinois. According to Nelson, when Stanford coach Jack Weiershauser was asked how Mathias could be so good at so many events without much training, he responded: ''He just does it, that's all. Especially when we need it. It's all in his mind.''

At the national AAU championships in 1950, Mathias set a world record with a win of 8,042 points. Officials later revamped the point system, revising his total to 7,444 points, but still a world record. Two years later, at the1952 AAU championships held at Tulare, Mathias was determined to win again. This event was the final trial to determine who would be on the U.S. Olympic team at the 1952 games, to be held in Helsinki, Finland. He won with a world record-setting score of 7,829 points, far beyond his previous record of 7,444.

''I've Never Been So Tired in My Life''

At the 1952 Olympics, the veteran Mathias was favored to win, and he did. He beat his own world-record decathlon score by earning 7,887 points, 912 points ahead of second-place contender Milton Campbell, also from the United States. According to Whalen, Mathias's comment after winning was, ''I've never been so tired in my life.''Although often compared to famed U.S. decathlete Jim Thorpe, Mathias beat all of Thorpe's decathlon event records except for the 1,500-meter run.

A year after his second Olympic victory, Mathias retired from amateur competition, remaining undefeated in the decathlon. He married Melba Wiser, a drama major at Stanford. The couple had three daughters. Mathias served two-and-one-half years in the Marine Corps and later became a member of the U.S. Marine Corps reserve. He appeared in four films, one of which, *The Bob Mathias Story,* was about his own life. He also was a star of a television series. In 1961 Mathias and his wife founded a sports camp for boys, and started a similar camp for girls in 1969. Remaining a popular figure in his state, Mathias served as a Republican representative to the U.S. Congress from California's 18th District from 1967 to 1974. After serving in Congress he was appointed director of the U.S. Olympic Training Center at Colorado Springs and eventually headed the National Fitness Foundation. He was also president of the American Kids' Sports Association. In 1974, he was inducted in the National Track and Field Hall of Fame as a charter member. He also became a member of the U.S. Olympic Hall of Fame.

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Henry Maudslay

British mechanical engineer Henry Maudslay (1771-1831), known as the father of the machine-tool industry, laid an important foundation for the Industrial Revolution by improving interchangeability and

precision in tool-making. Maudslay also made many other advancements in engine design.

Maudslay was born in Woolwich, Kent, in the southeastern part of England, on August 22, 1771. His father was a mechanic at the Royal Arsenal in Woolwich, and by the age of 12 Maudslay was also working at the arsenal as a ''powder monkey.'' His task was to fill cartridges with gunpowder. In just two years, he was promoted to the joiner's shop and then apprenticed as blacksmith in the metalworking shop.

At the age of 18, Maudslay, who had developed extraordinary skills, left the arsenal to work with Joseph Bramah, a pioneer in hydraulics and locksmith work. Bramah, the inventor of the first unpickable lock, soon noted Maudslay's talent and within a short time promoted him to foreman. Maudslay worked with Bramah from 1789 to 1798, then left after a dispute over wages to form his own business.

Building Blocks

At 27, Maudslay opened his first engineering shop off Oxford Street in London, relocating four years later to a facility on Margaret Street. His first big job was a commission from Marc Isambard Brunel and Samuel Bentham for the production of 43 machines that could manufacture wooden blocks, or pulleys, for the British Admiralty to use at the Royal Dockyards in Portsmouth. The block-making machinery consisted of metal tooling machines that cut wood and were organized in an assembly line fashion. Reciprocating saws, circular saws, boring tools, milling machines, and lathes, run on power from a 30-horsepower steam engine, were used to build blocks in three sizes.

Built at Portsmouth over almost six years, the machine factory produced more than 130,000 new blocks every year. Ten unskilled workers could operate the machinery and accomplish the work done by 110 skilled workers prior to mechanization. Some of the blocks produced by the machinery invented by Maudslay were used in Portsmouth until the 1940s.

Developed Screw-Cutting Lathe

Maudslay's most influential invention came early in his career. In 1799 and 1800, he developed a screw-cutting lathe. The machine, which created uniformity in screws, was a revolutionary development necessary for the Industrial Revolution. Although others, including Jesse Ramsden and David Wilkinson, had constructed lathes prior to Maudslay, Maudslay's instrument offered improvements in durability, functionality, and precision by including a slide-rest, lead-screw, changeable gears, and an all-metal design. According to *Great Engineers and Pioneers in Technology,* ''Maudslay's screw-cutting lathe consisted of a spindle, on which the work was mounted, connected by a series of gears to the lead screw, which propelled the sliding tool carriage.'' A knife-edged steel instrument that could be set at any angle determined the pitch of the screw or the angle at which the grooves were cut. A softer metal bar was revolved while being cut by the sliding tool bar that held the cutting tool. Because the lathe operated on a spindle, it could advance at a constant rate, thus creating grooves that were uniform in depth, angle, and spacing.

Before the development of Maudslay's lathe, which became the first to be used widely in manufacturing, each screw or bolt was a unique item that had to be matched with a unique nut. Every bolt and every nut had to be marked as a matching pair. The process of matching bolts and nuts in the construction of complicated machinery proved to be time-consuming, frustrating, and expensive. Any machine that needed repair and thus required disassembly could easily become a nightmare of mismatched screws and nuts. In his autobiography, James Nasmyth, a talented engineer who worked from 1828 to 1830 as an assistant in Maudslay's shop, noted: ''None but those who lived in the comparatively early days of machine manufacture can form an adequate idea of the annoyance, delay, and cost of this utter want of system, or can appreciate the vast services rendered to mechanical engineering by Mr. Maudslay, who was the first to introduce the practical measures necessary for its remedy. In his system of screw-cutting machinery, and in his taps and dies, and screw-tackle generally, he set the example, and in fact laid the foundation, of all that has since been done in this most essential branch of machine construction.''

To prove the perfection of his device, Maudslay used his screw-cutting lathe to create a screw that was five feet in length and two inches in diameter, with 50 thread cuts per inch. The accompanying nut was 12 inches long and contained 600 thread cuts. Although Maudslay's early version of his lathe required a machinist to take the lathe apart to change settings, later he added design improvements that allowed the operator to alter settings by simply switching removable gears. Maudslay's original lathe is housed at the Science Museum in London.

The lathe is one of the oldest machine tools, and its use went back many centuries. Early lathes were all used to cut and form wood. Maudslay's mechanical advances were important because he developed a machine that could be used to build other machines. Because his lathe could cut and form tool steel, engineers who later improved upon his work were able to supply greatly needed consistency and precision in a wide array of industrial machine parts. Those who specialized in precision were also aided by Maudslay's advancements, including clockmakers, builders of scientific instruments such as telescopes and navigational equipment, and gunmakers.

Perfection and Precision

Maudslay, not surprisingly, was a perfectionist. He maintained careful order in his manufacturing shop, with tools, prototypes, and inventions neatly arranged. With his business growing and gaining notice, he eventually employed several hundred workers at his factory in Lambeth. Each craftsperson was supplied with standard plane surfaces, taps, and dies so that all work could be checked for accuracy and consistency. In his desire to measure his perfection, Maudslay made another advancement in mechani-

cal science by inventing a bench micrometer with an accuracy range to 0.0001 inches, or 0.0025 millimeters.

Considered a brilliant and kind man, Maudslay took note of those with particular talent who entered his workforce. Several important mechanical engineers apprenticed under and worked with Maudslay, including Richard Roberts, Joseph Clement, James Nasmyth, and Sir Joseph Whitworth. Joshua Field, a noted designer of marine steam engines, eventually became a partner in the business. Along with Maudslay's two sons, Thomas Henry and Joseph, the business became known as Maudslay, Sons, and Field.

Engine Work

Deeply interested in engines himself, Maudslay worked closely with Field in engine design. In 1807 he was awarded a patent on the first table engine, which became a main source for compact power for years. The table engine replaced the traditional walking beam and became widely used in machine shops and aboard ships.

With the assistance of Field, Maudslay manufactured marine steam engines. The initial engines were small, with only 17-horsepower capacity, but later Maudslay's factory produced engines as large as 56 horsepower. Late in his life, Maudslay directed his craftsmen to construct two 200-horsepower engines. Both his sons and Field were quite skeptical of the directive, considering the endeavor too expensive when no customer was at hand to buy them. Nonetheless, the engines were built, and the Royal Admiralty was pursued to purchase them for the steamship, the *Dee,* then under construction. Maudslay was so pleased with the outcome that he commissioned Nasmyth, who had the skills of an artist, to draft a memorial portrait drawing. Seven years after Maudslay's death, his firm, which was continued for over a quarter of a century by his sons, built a 750-horsepower steam engine to power the transatlantic ship, the *Great Western.*

Continuous Curiosity

Besides machine tooling and steam engines, Maudslay had a vast creative interest spanning many other areas. According to Nasmyth, ''Mr. Maudslay was a man of a wide range of mechanical abilities. He was always ready to enter upon any new work requiring the exercise of special skill. It did not matter whether it was machine tools, engraving dies, block machinery, or astronomical instruments.'' He held patents on numerous inventions, including a method of printing calico, a process of differential motion for raising weights and turning lathes (with Bryan Donkin), a process for water purification (with Robert Dickinson), and methods of removing the salt and regulating the water flow of marine boilers (with Fields).

During the final part of his life, Maudslay developed a strong interest in designing a powerful telescope after a trip to Germany offered him the chance to visit the Berlin Observatory and see powerful images of Jupiter, Saturn, and the moon. At Lambeth, he began to study the problems and difficulties in distortion associated with glass telescopes. His desire was to build a grand telescope no less than 24 inches in diameter. However, in January 1831, after visiting a sick friend in Boulogne, France, he caught a severe cold during the trip back across the English Channel. Upon arriving home, he remained bedridden for almost a month and never recovered his health. He died on February 14, 1831. Following his written instructions, he was buried in a cast iron tomb of his own design in a Woolwich churchyard. In memory of his great contributions, a statue was erected near the ferry dock in Woolwich.

Along with the many toolmaking contributions Maudslay offered to the development of mechanical science, he also influenced his generation and those that followed with his unrelenting expectations of precision and accuracy. Clearly he benefited from the work of those before him, but in many ways Maudslay's genius marked a new direction in the industrial world that opened the doors to innumerable possibilities.

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Winsor McCay

Winsor McCay (1871-1934) has been called the ''Father of the Animated Cartoon.'' He didn't invent the medium but is responsible for advances in the field and creating the basic way cartoons are still made today. He also produced *Little Nemo in Slumberland,* one of the most fantastic and beautiful newspaper comics in the history of the medium.

The place and year of Zenas Winsor McKay's birth is murky. He claimed he was born on September 26, 1871 in Spring Lake, Michigan. His parents, Robert and Janet, lived there, and he spent his youth there. According to his biographer, John Canemaker, it is most likely that McCay was born while his mother was visiting her family near Woodstock, Ontario in the fall of 1867. He was named after Robert McKay's boss, American entrepreneur Zenas G. Winsor.

McCay drew incessantly throughout his childhood. His drawings impressed everyone with their high levels of detail-from bolt heads on machines to feathers on chickens-resulted from close observation and a cognitive process he later called ''memory sketching.''

In 1885, the McKays moved to Stanton, Michigan. Around this time, Robert McKay changed the spelling of the family name from McKay to McCay, and Winsor McCay stopped using Zenas.

His father insisted that McCay have a business education. In 1886, at the age of 19, he enrolled at Cleary Business College in Ypsilanti, Michigan. Once there he skipped classes (he never graduated) and made money by drawing portraits of patrons at a dime museum-a sort of permanent indoor circus sideshow-in nearby Detroit. This work sharpened his abilities as a commercial artist, as he learned to create drawings that looked like the subject, but were always flattering. It also fulfilled a growing need to perform publicly, as a crowd often gathered to watch him work.

McCay became known as an artist in Ypsilanti, and caught the attention of John Goodison, a professor of drawing at Michigan State Normal School. Goodison provided private lessons-the only formal lessons McCay ever had-and drilled the young artist in perspective, an understanding of solid geometry, and a sense of substance that would be evident in all of McCay's subsequent work.

Chicago and Cincinnati

Goodison urged McCay to attend the Art Institute of Chicago. McCay went to Chicago, but instead of enrolling in the Art Institute, took a job as an apprentice at a printing company. After two years in the print shop while again moonlighting in a dime museum, McCay's fortunes took him to Cincinnati, Ohio. There he made promotional posters and art for another dime museum. He also worked as a billboard painter. His habit of drawing the outline of a figure in one continuous line without referring to a sketch attracted the crowds for which he loved to perform.

Soon after he arrived in Cincinnati in 1891, he met Maude Leonore Dufour, and they eloped. Five years later, they had a son, Robert Winsor, in June 1896, followed by their only other child, Marion Elizabeth, in August 1897. To better provide for his family, McCay took a job as reporter-artist for the Cincinnati *Commercial Tribune.*

At the end of the nineteenth century, newspapers did not have the technology to reproduce photographs. A reporter who could produce quick, accurate line drawings of people and events, that could easily be turned into an attractive engraving for reproduction, was a great commodity. McCay, with his strong background in forms and perspective as well as his talent for drawing from memory, was better equipped than most. His detailed full-page of places and events became an important part of the *Tribune.*

McCay had a lighthearted humorous side, too. It occasionally appeared in the *Tribune,* illustrating a poem or story. However, it found greater release in one of the premier humor magazines of the day, *Life.* Not to be confused with Henry Luce's photo magazine that began in the 1930s, *Life* was a collection of cartoons and short humor pieces. Not only did McCay contribute single panel editorial cartoons to the magazine, but *Life* artists, like A.B. Frost, inspired him. Frost often drew his cartoons in sequence, much like today's newspaper comic strips, where a series of panels, each with a caption, would tell a story. This was a technique that McCay would later employ.

The Cincinnati *Enquirer* offered McCay an increase in salary. In 1900 he became head of its art department. McCay experimented with gag cartoons and with sequential strips in *Life.* He then created *The Tales of the Jungle Imps,* a series of 43 illustrations accompanying poems by the Sunday editor. The series was the first extended work featuring the comic style for which he would become famous.

New York and Little Nemo

During this time, McCay came to the attention of James Gordon Bennett, Jr.'s New York *Herald.*. Before the end of 1903, McCay was in New York, drawing editorial cartoons and illustrating news stories for the *Herald* and Bennett's other New York paper, the *Evening Telegram.*

While at the *Herald,* McCay began using the comic strip form. Newspaper comic strips were still new at the time, and extremely popular. The comics sold papers, and an artist with a popular strip that could be syndicated-sold to other papers across the country-could become rich and famous, a situation that appealed to McCay.

After a number of false starts, McCay found popularity with his first sustained strip, *Little Sammy Sneeze*, which debuted in the *Herald* on July 24, 1904. It featured the adventures of a small boy whose powerful sneezes would always occur at the most inopportune times. It was soon joined by what would become his longest running strip, the more adult-oriented *Dream of a Rarebit Fiend*, beginning in the September 10, 1904 edition of the *Evening Telegram.* This strip had no recurring character, but showed the hallucinatory dreams of a different person in each episode. Each panel would show the person in an often-inexplicable dangerous or embarrassing situation. The situation would grow worse through the next-to-last panel, when death, destruction, deformity or madness seemed inevitable. The last panel showed the person, usually in bed, waking fitfully, and decrying the Welsh rarebit-a dish made with melted cheese and ale served on toast-they had eaten for dinner.

McCay soon created two more strips. *The Story of Hungry Henrietta* ran for six months in 1905. McCay had experimented with continuity and constant motion in his previous strips, foreshadowing his future career as an animator, but Henrietta showed even more promise. Not only does each panel of each episode build on the one previous, but the main character, a child, was obviously older each week. Another adult-oriented strip, *A Pilgrim's Progress by Mister Bunion,* began in June 1905 and ran through 1910.

McCay returned to the world of dreams on October 15, 1905, when *Little Nemo in Slumberland* debuted in the *Herald* Sunday comic section. This was McCay's comic masterpiece. The comics were printed in a tabloid, and *Little Nemo* ran on a full page, the size of half a newspaper page. Each week would open with Nemo, the cute young boy based on McCay's son Robert, experiencing something strange or visiting Slumberland, an architecturally astounding place populated with strange people, most of whom were always glad to see Nemo. The last panel always showed Nemo awakening in his own bed. Or next to it, having fallen out.

Little Nemo in Slumberland became instantly popular. It was translated into seven languages. An operetta composed by Victor Herbert opened on Broadway in 1908. And the characters were merchandised on clothing and games. The strip ran in the *Herald* until 1911, when McCay started working for William Randolph Hearst. Re-titled *In the Land of Wonderful Dreams,* it ran in the New York *American* until December 1914.

McCay the Animator

While he was creating these comics, McCay also found a way to fulfill his need for public performance. Following other cartoonists, he entered vaudeville, performing in theatrical reviews as a lightning-quick sketcher, drawing his popular characters on a blackboard.

McCay found great success in vaudeville, even taking out-of-town bookings, but by 1909 he was looking for a way to refresh his act. Inspired by his son's flipbooks, and the early films of Emile Cohl, McCay made an animated film featuring characters from *Little Nemo* the first cartoon based on established comic strip characters. What set the short film apart from its predecessors was McCay's talent. McCay drew almost 4000 separate drawings on rice paper, testing and re-testing each one so that the transition from one drawing to the next-each drawing representing one frame of film-would appear smooth and seamless, without jerks or shakiness. And each drawing featured his beautifully rendered line drawings of his characters. No previous animation had featured such strong graphics or care in presentation, preferring to attract crowds on the novelty of animation alone.

The addition of the film to his vaudeville act in 1911 was extremely successful. The next year, he would produce his second film, *The Story of a Mosquito,* based on an episode of *Rarebit Fiend.* In this film, made up of nearly 6000 drawings, an oversized mosquito is shown as it bites a sleeping man on the face. Not content with simple animation, McCay provides the mosquito with a personality of its own as it goes through the motions of preparing to attack (by honing its proboscis with a sharpening wheel) and gorging itself on its snack. This film proved as popular as *Little Nemo,* but was so detailed that many felt it could not be made of drawings and was some other kind of visual trick.

In 1913, the skeptics were quieted by his next film, which starred a creature that no one could fake: *Gertie the Dinosaur.* This was McCay's most ambitious film to date, requiring 10,000 drawings which, for the first time in a McCay film, featured backgrounds. McCay drew each picture of Gertie using what he called the ''McCay Split System.'' Instead of animating the dinosaur's movements from beginning to end, he broke the action into smaller parts, and determined what the poses would be at the start and finish of that action. Then he would fill in the drawings between the two poses, assured of where Gertie was going and how she should look. (The same basic procedure is still in use today, and is called ''In-betweening,'' and the job is split up; sometimes copiers or computers are used.) This gave Gertie the smooth well-timed motions she needed. As McCay finished each drawing, his assistant, John A. Fitzsimmons, would painstakingly trace the background from a master drawing onto each sheet.

Gertie's timing was important because for the first time in his act, the live McCay would interact with the character on screen, ordering her to do tricks until the end when Gertie would bend down to the edge of the screen. At that point McCay would step behind the screen. His animated image would take over, stepping on screen and into Gertie's mouth. They would both bow and Gertie would gently carry the animated McCay off-screen.

McCay's continued success angered one man. His new boss, W.R. Hearst, felt that his employees should be on call, and McCay's vaudeville act interfered with his newspaper work. In 1913, McCay was told that he would no longer be producing comic strips, only serious editorial drawings.

McCay turned his creative side to his animation, and created his longest film ever, *The Sinking of the Lusitania,* about the attack on a Cunard ocean liner by a German submarine in May 1915. Working from photographs and first-hand accounts, McCay recreated the incident from the time the ship left New York harbor through the rescue of

passengers and horrific deaths by drowning. This was the first film McCay did on transparent celluloid sheets, as had been recently patented by others. Using this technique, the same background painting could be used over and over. It still took almost 25,000 separate drawings, and over eight months of McCay's time. It was released in July 1918.

By this time, McCay's new contract with Hearst prohibited any vaudeville performances. He continued to create editorial cartoons, and made six more animated shorts, but none with the impact of his first efforts. He stopped for reasons that range from his age (he was 54), his work for Hearst, and a general disappointment that cartoons were quickly becoming commercial filler for movie houses and not the art that he once thought they could be.

After an uninspired and unsuccessful attempt to bring Little Nemo back to the comic pages in 1924 and 1925, he dedicated the rest of his career to editorial work for Hearst and illustration for advertising. On July 26, 1934, at his home in Brooklyn, New York, Winsor McCay died of a massive cerebral hemorrhage.

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William Cameron Menzies

William Cameron Menzies set the Hollywood standard for designing sumptuous movie panoramas. In epics such as *Gone with the Wind* and fantasies such as *The Thief of Baghdad,* studios relied on the visual wizardry of Menzies, whose prestige derived from his uncanny eye for movie visuals.

Menzies played a crucial role in creating the stunning scenes of *Gone with the Wind.* The muted earth tones, shocking swatches of bright color, and the sweeping range of the sets are among Menzies's landmark contributions to this favorite American film. His sure and brilliant hand lies behind the wizardry of many other classic films. Menzies was an innovative designer who pioneered many special effects techniques. His varied contributions and the depth of his influence on the art of film were not widely recognized in his lifetime. In his career as a director, Menzies was often criticized for under-directing. But his films always looked stunning.

Making Film into Art

A graduate of Yale University, Menzies served with the American forces in Europe during World War I. After the war ended, he attended classes at the Art Student League in New York City. He began his long career working for Famous Players and then for United Artists as a set designer on silent films. His earliest film credit was as art designer for a 1918 movie, *The Naulahka*. He worked on several films with director Raoul Walsh and actress Miriam Cooper, including *Serenade* in 1921 and *Kindred of the Dust* in 1922.

Menzies first teamed up with some big names when he worked on the design of a 1923 hit, *Rosita,* which was directed by Ernst Lubitsch and starred Mary Pickford. In a few years, Menzies gained notoriety within the film industry for his hard work and willingness to go beyond conventional designs into new territory. He brought his magical touch to the filming of the ancient Arabian tale, *The Thief of Baghdad,* in 1924. Directed by Walsh and starring Douglas Fairbanks, the movie was hailed by critics and adored by audiences. Menzies's wondrous sets helped weave an intoxicating spell. The *New York Times* called it an ''entrancing picture, wholesome and compelling, deliberate and beautiful, a feat of motion picture art which has never been equalled.'' Critic James Quirk called it ''a work of rare genius. Here is the answer to critics who give the motion picture no place in the family of the arts.''

Menzies was instrumental in elevating the Hollywood film to an art form. His creative energy and craftmanship raised the status of the designing arts in filmmaking. Menzies was the first to get billing as a production designer, indicating overall credit for the entire look of a movie. He paid careful attention to every aspect of how a film looked. He would walk through movie sets with a sketch pad under his arm, always seeking to improve on details.

In 1925, Menzies contributed to four films, including a couple of romantic comedies and the Rudolph Valentino

star vehicle, *Cobra.* Menzies' lavish interiors for that film illustrate the opulence of the 1920s. Also in 1925, Menzies contributed to the Valentino adventure, *The Eagle.*

Elegant interiors, sprawling exteriors: Menzies could do it all. His services were in increasing demand. In 1926, Menzies worked on Valentino's *Son of the Shiek*, the hokey terror film *The Bat,* and two other movies. The prolific Menzies contributed production designs to five films in 1927, six in 1928, nine in 1929, and ten in 1930. Increasingly, Menzies was working with top Hollywood stars and directors—with Douglas Fairbanks in *The Iron Mask* and *Taming of the Shrew,* with Ronald Colman in *Raffles*, and with John Barrymore in *The Beloved Rogue* and *The Tempest,* an adventure story set during the Russian Revolution.

Menzies's contributions were recognized during the first presentation of the Academy Awards, covering the years 1927 and 1928. Menzies received an Oscar for art direction for his work on *The Dove* and *The Tempest.*. Menzies' last silent film, made in 1928, was *Sadie Thompson,* starring Gloria Swanson.

Menzies revolutionized film set decoration, transforming it from an incidental aspect of moviemaking to a central component of cinematic design. The grandeur of the classic Hollywood adventure epics, historical dramas and opulent romances was heavily influenced by his work. So was the popular film noir style, which Menzies pioneered by welding German expressionism with a hard-nosed American realism in films such as *Alibi.*

New Challenges

In 1930, Menzies produced his first film, *The Wizard's Apprentice.* Later, in the 1940s and 1950s, he would be the producer or associate producer on six other films.

A more significant step came in 1931, when Menzies co-directed his first two films with Kenneth McKenna: *Always Goodbye*, a romantic comedy, and *The Spider,* a murder mystery adapted from a stage play. In 1932, Menzies had his first solo directing credit with *Almost Married,* a remake of a melodrama about bigamy. That same year he co-directed a Bela Lugosi science fiction thriller, *Chandu the Magician.*

With Cameron King, Menzies co-directed a romantic comedy, *I Loved You Wednesday,* in 1933. That same year, Menzies helped write the screenplay and design the sets for the Paramount version of *Alice in Wonderland,* a flop despite an all-star cast and Menzies's dazzling sets.

Menzies's most interesting film as a director was his 1936 conception of the H.G. Wells epic, *Things to Come.* Later science fiction films such as *Blade Runner* owed much to *Things to Come.* Invited to England by producer Alexander Korda to direct the film, Menzies mounted the action on elaborate, futuristic mindscapes. Visually, *Things to Come* was a seminal work of cinematic science fiction. It unfolds as a series of rather static scenes, set in three different periods in the future. Slow and somewhat didactic, it is remarkable for its special effects and hyper-modern style.

Not enjoying the success as a director that he had enjoyed as a production designer, Menzies returned to his earlier calling in 1938, designing the set for the cave sequence in *The Adventures of Tom Sawyer.*

The Burning of Atlanta

Perhaps the most memorable sequence in all of Hollywood filmmaking is the burning of Atlanta in *Gone with the Wind.* Menzies is responsible for that incredible scene. It was done on a set in Los Angeles, with flames shooting 100 feet in the air. It was Menzies's idea to use the fire for a dual purpose—to clear out old sets from MGM's 40-acre back lot and to film the epic's climactic scene. Special effects teams piped oil and water into the sets to stoke or douse the flames, seven cameras were used, and the sets were made to collapse by tractors pulling wire cables. Menzies masterminded the entire arrangement.

Menzies's handprints were all over *Gone with the Wind.* His tireless work was evident in the fine details of the sets, but he did much more than just production design. Three directors have been recognized as working on the film—Victor Fleming, George Cukor and Sam Wood—but Menzies also deserved credit. Producer David O. Selznick said Menzies ''spent perhaps a year of his life in laying out camera angles, lighting effects and other important directorial contributors.''

In fact, Menzies began work on the epic in 1937, using a five-hour-plus shooting script. He made a storyboard of every scene and camera angle—a rare achievement in those days. His concepts provided the impetus for the film's producers to go ahead and shoot the film on a studio back lot.

For his work on *Gone with the Wind,* Menzies received a special honorary Academy Award that cited his innovative use of color ''for the enhancement of dramatic mood.'' The memorable uses of color include Scarlett O'Hara's red dress as she walks over gray dead bodies. In many other films, Menzies also used his technical skills to emphasize emotions. He often would use barriers, such as fences or walls, to depict grief or tension between characters. He pioneered the technique of ''forced perspective,'' building sets and using camera angles to exaggerate depths and thus emphasize danger or emotional distance.

A Director's Best Friend

Gone with the Wind marked the first of Menzies's notable collaborations with Wood. In 1940, Menzies contributed special effects (including the memorable windmill scene) for the Alfred Hitchcock picture, *Foreign Correspondent,*; designed the acclaimed and popular Wood-directed film *Our Town*, and produced the masterful remake of *The Thief of Baghdad.* Alexander Korda was the director for that brilliantly conceived film about the Arabian Nights, and again Menzies did not receive credit for his full contributions; he should have been listed, according to some film historians, as co-director.

Menzies designed the productions of *The Devil and Miss Jones* in 1941, a popular romantic comedy; *The Pride of the Yankees*, a legendary sports biography, and *Kings Row,* an acclaimed melodrama about small-town Americana, in 1942; and the adaptation of Ernest Hemingway's

For Whom the Bell Tolls in 1943. Wood directed all four of these exceptional films, but Menzies played an immeasurable role in their success. Actress Teresa Wright, in an interview in 1959, recalls Wood relying heavily on Menzies's visual sense in *Pride of the Yankees*: ''Bill Menzies used to draw a sketch for every scene—it was beautiful, it was well conceived. Bill had a marvelous motion picture eye. In his mind's eye he saw what would be the right finished product on the screen.''

While doing stellar work on such important films of the 1940s, Menzies produced and directed several less notable movies, such as 1944's *Address Unknown*. In 1949, Menzies tried something new, directing a television series, *Fireside Theater.*

In the early 1950s, Menzies directed and designed the production of three films—*Drums in the Deep South, The Maze,* and *Invaders from Mars.* The first was a pedestrian western, and *The Maze* was a bizarre horror-comedy about a wealthy heir who turns into a frog.

Invaders from Mars is standard 1950s science-fiction fare redeemed by Menzies's unusual visuals. The plot involves a boy who sees aliens abduct his father and has a hard time convincing anyone that it really happened. The viewer gets a surreal, nightmarish glimpse into a child's world of uncaring adults. When the boy reports the incident at the police station, the sergeant's desk is impossibly high. Doors are too large and halls too long, and the only decorations on the walls are clocks that are always fixed at the same time.

The final film to which Menzies contributed was 1956's *Around the World in Eighty Days,* in which he was credited as associate producer. He died just a few months after that comedy-adventure became a big box-office hit.

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Angela Merici

Angela Merici (1474-1540) was a devout Italian Catholic nun. Dedicated to educating young girls, she established the Order of St. Ursula in 1835. She was canonized as St. Angela in 1807.

Based on an engraving on the statue at Desenzano, Italy, Angela Merici's birth is set at March 21, 1474 in the province of Venice. Most biographers believe she was born on a farm two miles outside of Desenzano. The size, condition, and location of the farm, called Grezze, indicate that Merici came from moderate wealth, not from a peasant family as was traditionally believed. In addition, she was said to have a command of language characteristic of good breeding. In fact, Angela's mother came from a successful merchant family in Salo. Her family was pious and she was educated in religion. Her father read to her daily about the lives of the saints. It is believed that this is how she first learned about St. Ursula.

She spent the first ten years of her life in Desenzano, a town located on the western shore of Lake Garda in the Lombardy region. When she was young, Merici's beloved older sister died a few months after their father. Her sister's tragic death left Angela disconsolate because it occurred before her sister could receive the last sacraments of the Catholic Church.

For a period Angela remained alone with her mother at Grezze. She was still a child when her mother died, leaving her orphaned. She was sent to the town of Salo to live with her maternal uncle. The devout Angela eventually joined the third order of St. Francis and increased her daily devotions and prayer, asking God to give her a sign about the condition of her sister's soul. Eventually she had a vision that satisfied her that her sister was in heaven.

In 1794, when she was 20, Merici's uncle died and she returned to Desenzano. During this time she became concerned about the lack of religious training for young girls and the condition of the family and society in general. She converted her home into a school. There she gathered the young girls of the town and taught them the rudiments of Christianity, directing them to take her lessons back into their homes to share with their families.

A Vision

In 1506, while praying, Angela Merici was said to have had a grand vision in which angels and maidens descended from heaven and a voice instructed her to found an association of virgins under the guidance of St. Ursula. Ursula was a

fourth-century virgin and martyr venerated as a protector of women. The order Angela was inspired to start would devote itself to both bodily and spiritual works of mercy, with an emphasis on the education of young women.

Merici remained in Desenzano for the next ten years, establishing her community for religious training. In 1516, she was invited to the neighboring town of Brescia to start a similar school. To fulfill her earlier vision, Merici gathered together a group of young women. A house was put at their disposal to allow them to continue their work. The citizens of Brescia began to consider her a prophet, frequently referring to her as Angela of Brescia.

The Miracle of a Pilgrimage

In 1524, Merici began a pilgrimage to the Holy Land, seeking to do penance and understand the will of God. While on the island of Crete or at some point between Crete and Corfu, she was suddenly and inexplicably struck blind. Merici's devotion to her religion and her intense desire to visit the Holy Land made her determined to continue her journey. During her entire journey she remained blind and saw nothing of the Holy Land. However, she wrote that she ''saw these places with the eyes of her soul as if she had seen them with her bodily eyes.''

After she left the Holy Land, her eyesight suddenly returned. According to some accounts, it was restored while she prayed before the crucifix at the same old Venetian church on Crete where she had been struck blind. Returning to Italy, she went to Venice. There, local civic leaders, members of the Doge's Council, who had heard of her work in Brescia and Desenzano, asked her to take charge of the Hospital of Incurables. She refused, preferring to return to her work in Brescia.

In the following years she received invitations from the Council of Venice and the pope to work in Castiglione, Venice and Rome. On each occasion she refused, remaining in Brescia to complete her work. Merici made many pilgrimages throughout Italy during her life but none had the impact on her of her pilgrimage to the Holy Land.

The Founding of an Order

On November 25, 1535, in the company of her followers, Angela Merici formally founded the Order of St. Ursula in a small house near the Church of St. Afra in Brescia. In 1536, Merici laid down the rules of the Ursuline Order, clarifying her plan to restore the family and the supremacy of Christianity through the education of girls. In 1537 she was elected superior of the company by unanimous vote.

After founding the order she wrote *Testament and Souvenirs,* in which she directed her nuns to emphasize gentleness, the significance of the individual, and the consequence of using persuasion over force. Merici became ill toward the end of 1539, but even while sick she continued to receive visitors and hold religious discourse with them.

She died in Brescia, Italy on January 27, 1540. On January 29 her body was placed on a bier in the church of St. Afra and a continuous procession of villagers passed by to pay their respects. A dispute ensued over the proper burial place, but Merici had foreseen this problem and received special dispensation from the pope allowing her to plan her own funeral. She was buried at St. Afra.

Merici was beatified by Pope Clement XIII in 1768 and canonized on January 24, 1807, by Pope Pius VII.

The Ursuline Order

Merici devoted her life to educating women at a time when girls were not considered worthy of education. She was fond of saying ''disorder in society is the result of disorder in the family.'' She believed that by educating girls in a family setting that society would be improved and Christianity strengthened.

She encouraged those who followed her to understand the needs of their time and make changes accordingly. Her order set down no formal vows, but taught virginity, obedience and poverty as a way of life. Contrary to all religious teachings and orders of the day, this small group of young women at first did not take vows or wear habits and continued to live with their families.

The Ursuline Order would become the oldest teaching order of religious women in the Catholic Church. Although originally its members led a non-cloistered life, the Ursuline Order underwent change as it grew and spread throughout the world. In 1572 the nuns began to live in secluded communities in Milan and in 1596 in Avignon. In 1585 Pope Paul V issued a papal bull formalizing the Ursulines into a religious order of cloistered nuns taking formal vows.

By 1612 the Ursulines of Paris began taking solemn vows and soon similar convents were established elsewhere. By the 17th century, Merici's group was based primarily in France, forming the basis for orders founded in Quebec in 1639 and New Orleans in 1727. The order in New Orleans founded one of the first institutions of learning for women in America. After the War of 1812, the New Orleans school was converted to a hospital that nursed both American and British soldiers. Among the institutions of higher learning founded by the Ursulines in the United States are the College of New Rochelle in New York in 1898 and Ursuline College in Cleveland in 1871. In 1900 a congress of Ursulines met in Rome and established a single union of many congregations.

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Ethel Merman

For more than fifty years singer and actress Ethel Merman (1909-1984) was a beloved legend of stage and screen. Her first musical appearance, in George and Ira Gershwin's *Girl Crazy* in 1930, resulted in her instant rise from secretary and occasional club singer to Broadway singing sensation. Merman went on to star in a dozen more stage musicals and numerous films and continued to perform into her seventies.

Actress and singer Ethel Merman was born Ethel Agnes Zimmermann in Astoria, a suburb of New York City, on January 16, 1909. She later shortened her name to Merman because, she said, ''If you put Zimmermann up in lights, you'd die from the heat.'' Merman showed an early interest in singing, and her parents, Edward and Agnes, encouraged her. Edward Merman, an accountant, loved to sit at the family piano and sing, and his daughter often joined him. Even then her voice showed signs of becoming a giant instrument; she noted later in a *New Yorker* interview that, ''The neighbors used to hear me, of course.'' Merman made her public debut at the age of five, singing at a Red Cross camp.

In high school Merman trained to be a secretary; even in later life, she insisted on taking her own notes at business meetings and handling her own correspondence. She became the secretary to the president of a New York City company, who had connections in the entertainment industry. He gave her a letter of introduction to George White, a theatrical producer. White offered Merman a place in the chorus line of *Scandals,* a long-running and highly popular Broadway revue; amazingly, she turned down this break because she preferred to sing. Merman continued to work as a secretary, but also began to sing at nightclubs. While singing at the Little Russia club, agent Lou Irwin noticed Merman and signed her to a six-month contract at Warner Brothers' New York studio. However, the closest she came to a film performance was as a bit player, wearing a leopard skin. Merman decided to keep singing at night clubs and soon had regular engagements.

At this point Merman elected to quit her day job and, in another stroke of good luck, she caught the attention of theatrical producer Vincent Freedley. In 1930 he arranged an audition with rising young composer George Gershwin, who was casting for a musical, *Girl Crazy,* cowritten with his brother Ira. Merman was hired and appeared on the program far down the cast list, as ''Kate Fothergill,'' bride of a gambler. On opening night, while singing ''I Got Rhythm,'' Merman held a high C for 16 bars. The audience went wild and she had to perform several encores. Her performance overshadowed the rest of the cast, including the musical's star, Ginger Rogers. George Gershwin, who was conducting the orchestra, reportedly ran backstage afterward and told Merman, ''Don't ever let anyone give you a singing lesson; it'll ruin you.'' Merman became an instant star at the age of twenty-one, based on this single performance, and wisely followed Gershwin's advice. *Girl Crazy* ran for 272 performances, and Merman belted out ''I Got Rhythm'' eight times a week.

Teamed up with Cole Porter

After the success of *Girl Crazy,* Merman appeared in the eleventh edition of George White's *Scandals.* This time, however, rather than being offered a place in the chorus line, Merman was one of the headliners along with singer Rudy Vallee. She sang several numbers, and her solo rendition of ''Life Is Just a Bowl of Cherries'' made the song a popular hit. *Scandals* ran on Broadway for 202 performances. After it closed in 1932, Merman then appeared on the road in Pittsburgh, in the musical *Humpty Dumpty,* a satire of American history. Unfortunately, this show was one of the few flops in Merman's career, and it soon closed without ever leaving Pittsburgh. However, by the next season *Humpty Dumpty* had been drastically rewritten and opened on Broadway as *Take a Chance.* Again Merman was

a hit with audiences, which led to her being offered her first featured role in a Hollywood film.

The cast of the film *We're Not Dressing* included such major stars as Bing Crosby and Carole Lombard, but it did not give Merman a real chance to display her singing talent. Her biggest number was singing ''The Animal in Me,'' which she shared with a ''chorus line'' of forty elephants. The song was cut from the final film and, after appearing in another minor film role in *Kid Millions,* Merman decided to return to the New York stage. These experiences foreshadowed what would be a major problem with Merman's screen appearances. She was not a typical screen beauty and, as she recalled later, the directors constantly told her to hold down her voice, her strong point.

In 1934 Merman starred in the musical comedy *Anything Goes,* which featured songs by Cole Porter. She sang several songs that are now among the most famous of show tunes, including ''I Get a Kick Out of You,'' ''You're the Top,'' and the show's title song. *Anything Goes* was a major hit and ran for 420 performances. During its run Merman also was given a radio program of her own. Once again, she decided to try Hollywood, appearing in the film version of *Anything Goes* as well as several more forgettable roles. Again she was disappointed by her film career and returned to Broadway. Through the rest of the 1930s Merman continued to alternate stage and screen roles. She starred in three more Cole Porter stage musicals: *Red, Hot and Blue!, Du Barry Was a Lady,* and *Panama Hattie;* and in the films *Happy Landing, Alexander's Ragtime Band,* and *Straight, Place, and Show.* As usual, Merman found that she was a hit on stage, but her films were not as successful. Film executives began to feel the same; when *Du Barry Was a Lady* was filmed, Merman's role was given to Lucille Ball.

In 1943 Cole Porter turned to Merman once again when casting his new Broadway musical, *Something for the Boys.* Although the production was plagued by management problems and reviewers found Porter's new songs below his usual standards, Merman was stellar and the show ran for more than 400 performances. *Something for the Boys* marked one of the rare occasions when Merman missed a performance; several months into the show's run, she developed a severe case of laryngitis, and her understudy had to take over for a week. This musical also marked the fifth and last time that Merman would star in a Porter musical.

Greatest Hit Musicals Followed

After *Something for the Boys* closed, Merman was approached for the lead in a new musical to be produced by the famous team of Richard Rodgers and Oscar Hammerstein, *Annie Get Your Gun.* Equally famous composer Jerome Kern had agreed to write the show's songs; however, he died suddenly and Irving Berlin was convinced to step in. Merman's portrayal of Western marks woman Annie Oakley proved to be one of her most famous performances. With great Berlin songs like ''You Can't Get a Man with a Gun'' and ''There's No Business Like Show Business,'' *Annie Get Your Gun* was a huge hit and ran for 1,147 performances. However, when the show was filmed in 1950, Merman's role went to Betty Hutton (who also had been given the film lead in *Red, Hot and Blue!* the previous year).

During the 1950s Merman starred in two more hit stage musicals, *Call Me Madam* and *Gypsy.* In *Call Me Madam,* another Berlin musical that opened in 1950, Merman portrayed a character based on noted Washington, D.C. hostess Perle Mesta. Merman took pride in always knowing her lines, but also did not like last minute changes. When Berlin asked her to learn new lyrics for the song ''The Hostess with the Mostes''' she reportedly refused, saying, ''Call me Miss Bird's Eye. It's frozen.'' *Call Me Madam* had advance sales of $1 million and ran for 644 performances. Merman also starred in the film version made in 1953.

Merman's last great stage hit was 1959's *Gypsy,* with music by Jule Styne and lyrics by Stephen Sondheim. In this story of famous stripper Gypsy Rose Lee, Merman played the ultimate driven stage mother, Rose Hovick. Her number ''Everything's Coming Up Roses'' was an instant hit, as was the show itself; it ran for 702 performances. Merman considered the role of Rose Hovick her favorite, and ''Everything's Coming Up Roses'' became her anthem. She was deeply disappointed when her role in the 1962 film version went to Rosalind Russell. After *Gypsy,* Merman starred in a 1966 revival of *Annie Get Your Gun* and then joined the cast of *Hello Dolly* for three months during the seventh year of its run.

Tragedies Filled Personal Life

Despite Merman's flashy, self-confident stage and screen image, her personal life never matched the success of her professional life. She was married and divorced four times: to film agent William B. Smith; airline president Robert F. Six; publishing executive Robert D. Levitt; and, finally, actor Ernest Borgnine for 38 days in 1964. She had two children with Levitt, who committed suicide years after their divorce. Merman's daughter (nicknamed ''Ethel Jr.'') struggled with chronic depression and lost custody of her children to her husband after their divorce. She died in 1967 following a drug and alcohol overdose, in a vacation cabin with her visiting young children in the next room. ''Ethel Jr.'s'' death also was listed as a suicide, but Merman never accepted that verdict and insisted that her daughter had taken an accidental overdose of prescription medicine.

Merman continued to perform well into her seventies. She retired from Broadway in 1970, after starring in *Hello Dolly,* but during the 1960s and 1970s she frequently appeared on television programs. Merman was a guest on Judy Garland's variety show and also featured on *Batman* (as ''Lola Lasagne''), *The Love Boat,* and *The Muppet Show.* Merman also made several films during this time, although none were the hit musicals that had made her famous. Among her later films were *It's a Mad, Mad, Mad, Mad World* (1963) and *Airplane* (1980), in which she played an injured soldier who thought he was Ethel Merman. Her last major public appearance was at a Carnegie Hall benefit performance in 1982. The next year Merman underwent surgery to remove a brain tumor that was discovered after she suddenly collapsed in her apartment. However, the

tumor was not operable and she continued to decline. Sadly, the woman with a giant singing voice and vibrant stage presence became bedridden and had to struggle to speak even a few words. Merman died in New York City, where she had lived her entire life, on February 15, 1984.

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George Mikan

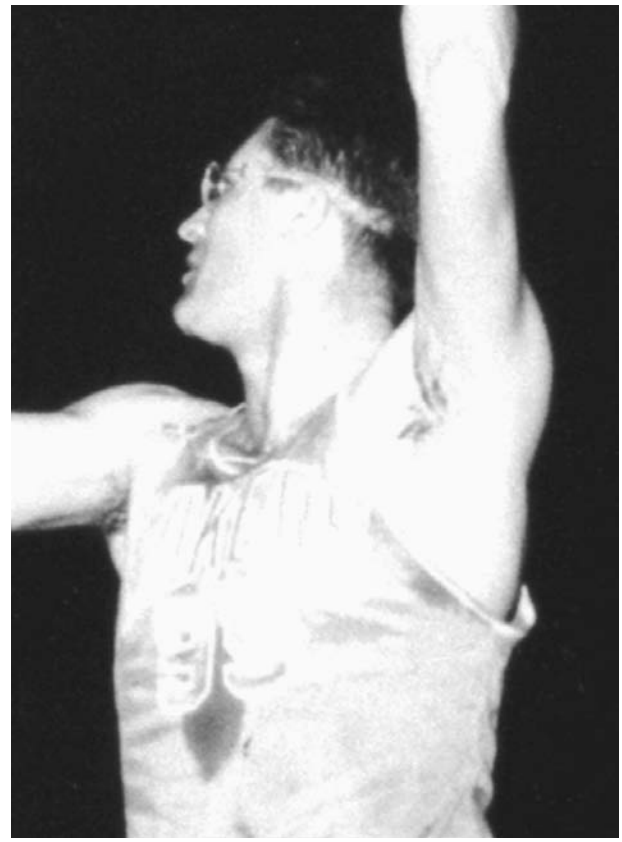

George Mikan (born 1924) has been described by the Naismith Memorial Basketball Hall of Fame as "the first dominant big man in professional basketball and the game's first superstar." At six feet, ten inches, he towered over most other college and professional players of the 1940s and 1950s. As a player for the Minneapolis Lakers (later the Los Angeles Lakers), Mikan repeatedly helped lead the team to league championships. When he retired after nine professional seasons, Mikan held the record for the most career points scored, 11,764.

No one who knew George Lawrence Mikan as a boy would have guessed that he would grow up to become one of the first superstars of professional basketball. Born into a Croatian family in a small Illinois town, Mikan was one of three brothers, all of whom helped out at the family's restaurant. All of the brothers were tall, but George Mikan stood out from other boys his age. By the time he was 11, he was well over six feet tall and often was the target of taunting, because he also was very awkward and wore thick glasses. Mikan's only early sports interest was the game of marbles, in which he won a countywide marble-shooting championship.

When he entered high school, Mikan made the basketball team but was cut after the coach found out he could not play without his glasses. Mikan began to play on the local Catholic Youth Organization (CYO) team but soon afterward broke his leg when he stepped on a ball. His great height—which eventually topped at six feet, ten inches—was accompanied by very brittle bones, a problem that would plague him throughout his basketball career. Mikan's doctor thought that he would not be able to play again after breaking his leg, and he could not even walk normally for more than a year. He decided to become a priest, but then began to play again once his leg healed. Hoping for an athletic scholarship to Notre Dame University, Mikan was crushed when the school's coach told him he never could be a good basketball player because he was too tall and slow. Although many more recent players have been even taller than Mikan, at that time he was viewed almost as a freak.

Fortunately for Mikan, another school viewed him differently. DePaul University then was little known in the world of basketball. It had just hired a new coach, Ray Meyer, who saw Mikan play and decided to work with the tall, awkward boy with thick glasses. DePaul gave him a full athletic scholarship, a decision it never regretted. Meyer helped Mikan to condition his body and shoot more accurately—and also to stop being embarrassed about his height.

All of this work paid off when Mikan blossomed into a star center for the DePaul team. Centers traditionally had simply swatted the ball away from the opposing team, leaving it to other players to shoot baskets, but Mikan also became an excellent scorer. In fact, his protection of the basket was perhaps too good; men's basketball rules were changed during his college years to prohibit goaltending,

which forced him to stand farther from the basket. However, this change barely affected his playing or his team's success. Mikan led all college teams in scoring for the 1944-45 and 1945-46 seasons, averaging more than 23 points per game both years. He became a three-time All-American and was named college player of the year in 1946. In a championship semifinal game against Rhode Island—won by DePaul 97-53—Mikan set a Madison Square Garden record by scoring 53 points.

Led Lakers to Championships

When Mikan graduated from DePaul in 1946, he went to the Chicago Gears professional team with a five-year contract. His $12,000 annual salary was the highest ever paid to a basketball player. During his rookie season, Mikan scored an average of 16.5 points per game and helped the Gears win their league's championship. Although Mikan drew many new fans, the Gears were financially unstable and the team went bankrupt after his rookie season. Johnny Kundla, coach of the new franchise Minneapolis Lakers, picked Mikan. Setting up this new team did not go smoothly. Kundla, a college coach, had been the Lakers' third choice for coach, and they originally had selected another player as starting center for the team. When Mikan was offered this job, he thought that Minnesota was too far from his home base in Chicago. But he was convinced to sign on after he met with the management, missed his flight home, and the sportswriter who was driving him convinced him how wonderful the area was. The Lakers outdid the Gears' record salary offer to Mikan, giving him a one-year contract for $12,500.

After Mikan began playing for the Lakers in 1947, he became the first real celebrity of professional basketball. When the team traveled to New York City's Madison Square Garden, the marquee would read ''Tonight: George Mikan vs. Knicks.'' Many fans came just to see this giant of a man play. Some sportswriters credit him with saving basketball as a professional sport, especially since various franchises and leagues would open and then fold within a few years. Although Mikan often dominated the court, he was not a one-man team. During the late 1940s and early 1950s the Lakers also acquired such outstanding players as Jim Pollard, Vern Mikkelsen, and Slater Martin. With this outstanding team in place, the Lakers went on to win league championships in six out of seven years (1948, 1949, 1950, 1952, 1953, and 1954). In 1950 the Associated Press named Mikan the greatest basketball player of the first half of the twentieth century. The Lakers lost to Rochester in the division finals in 1951, probably because Mikan had been injured. He insisted on playing in the series against Rochester with a fractured leg. Mikan described these games for *Newsday* in 1990: ''The doctors taped a plate on it [the broken leg] for the playoffs. I played all right, scored in the 20s. I couldn't run, sort of hopped down the court.''

Other teams used many tricks to stop the Lakers, usually unsuccessfully. The strategy with the oddest outcome was one the Fort Wayne Pistons tried during a game in 1950. Since the Lakers were averaging 84 points per game, the Pistons decided to play slowly to reduce the scoring possibilities. At that time there was no rule limiting a team's time of possession, so the Pistons spent much of the game walking and standing with the ball. The strategy worked; the Pistons won by a score of 19-18, the lowest point total in National Basketball League (NBA) history. But even in this game the Pistons could not stop Mikan, who scored 15 of the Lakers' 18 points. The 24-second shot clock was instituted a few years later, largely in response to this game.

Following the 1953-54 season, Mikan surprised basketball fans by announcing his retirement. He was only 30, but the sport had taken a heavy toll on his body. During his career he had fractured both of legs, both feet, a wrist, several fingers, and his nose (numerous times). He had had 166 stitches, suffered from a permanent limp, lost a kneecap, and could not straighten his arms fully. Mikan also wanted to spend more time with his family. As he recalled for *Sports Illustrated* in 1989, ''I came home one day and picked up my second son, Terry, and he began crying. He was afraid of me, because he didn't know who I was. It broke my heart.'' Despite his physical condition, Mikan was persuaded to return to the Lakers for the 1955-56 season. However, his best playing days clearly were over; he played in only 37 games and scored only 390 points. After that season, Mikan once again announced his retirement, this time for good. During his nine-season professional career, Mikan had led the league in scoring six times (1946-52). He also set a league record by scoring a career total of 11,764 points (an average of 22.6 points per game).

Returned to World of Sports

The season after Mikan retired permanently from professional playing, John Kundla—who had coached the Lakers since their founding—decided to move into the team's front office. Mikan seemed the logical choice to replace Kundla, but his coaching career, which lasted only the first half of the 1957-58 season, was short and disastrous. The Lakers started with a 9-30 record, and Mikan stepped down to let Kundla finish coaching the season. The Lakers could not rise again to the heights of their championship years and they lost many fans. And the stadium they used held only 8,000 people; it often was booked with trade shows during playoff season and the Lakers had to rent college gyms. In 1960 the team's management announced that it was leaving Minnesota and moving to Los Angeles, which had no professional franchise. Mikan decided to leave basketball entirely; he practiced law, renovated real estate in Minneapolis, and spent more time with his family. One consolation to him had to be that, when the Naismith Memorial Basketball Hall of Fame elected its first inductees in 1959, Mikan was one of the players honored.

In 1967 Mikan returned to his beloved sport as the first commissioner of the new and short-lived American Basketball Association (ABA). During his two years as commissioner, he created the league's distinctive red, white, and blue basketball. Mikan then once again returned to his law practice but could not stay away from sports for long. In the mid-1980s Mikan and a group of Minneapolis businessmen convinced the National Basketball Association (NBA) to start a new team in Minnesota, the Timberwolves. He also

became involved in a number of other business enterprises such as a California recreational vehicle company. In 1993 Mikan discovered a new sport: roller hockey. When Dennis Murphy (who also had founded the ABA) decided to expand his Roller Hockey International franchises, he asked Mikan to buy a team, and Mikan became the owner of the new Chicago Cheetahs.

Mikan looked back on his career and at modern basketball for *Sports Illustrated* in 1996. He acknowledged that the game had undergone huge changes. For instance, during his professional career Mikan's salary was only a fraction of what has been paid to superstars in recent years, and there were only a few thousand fans at many games. Mikan expressed one regret about the direction of the game: that it lacked the teamwork passing of earlier days, when ''going upcourt, the ball wouldn't hit the floor.''

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William Moffett

Considered by many to be the architect of United States naval aviation, Rear Admiral William Moffett (1869-1933), was the chief of the Bureau of Aeronautics from 1921 until his death in 1933. He was responsible for the modernization of the navy to include aircraft carriers and the aircraft needed to land on them. He introduced launching catapults on all cruisers and battleships, encouraged the development of large flying boats for work with the fleet, motivated the improvement of the design of the air-cooled engine, and supported the experimentation with dirigibles.

William Adger Moffett was born in Charleston, South Carolina, on October 31, 1869, to Captain George Hall Moffett, a Confederate veteran and merchant, and Elizabeth H. Simonton. He was the fourth son of seven children. His father was killed in an accident when he was six. He had a strong mother who raised him to believe that he should always act with judgment and behave according to a strict code of conduct. He attended public schools, the Presbyterian Sunday School, and engaged in typical boy activities such as hunting, fishing, and boating. At sixteen, Moffett took the competitive examinations for the Naval Academy on July 30, 1886, and passed with top honors. He began school in August 1886, and graduated in 1890.

Served in Spanish American War

After eight years of service mostly at sea, Moffett was on the *Charleston* when Guam surrendered without a fight during the Spanish American War. He also served as watch and division officer during the Battle of Manila Bay. The commander at Manila Bay, Admiral George Dewey, designated Moffett as captain of the port. He was to salvage Spanish ships sunk in the Battle of Manila Bay.

After his return to the United States, Moffett married Jeanette Beverly Whitton in July 1902. The marriage produced seven children. Two children died before reaching adulthood. His three sons became naval aviators and his two daughters married naval officers. Moffett was short at 5' 6'' but kept in shape. He taught his children good values, and administered corporal punishment if necessary. As an officer he was known as patient, diplomatic, and a team player who worked within the naval system. He was considered a lively fellow who liked action, color, and a little noise, as well as being a noted raconteur. He rarely swore and did not tell off-color stories. He liked his pre-dinner manhattan, smoked a pipe, and liked mystery stories, especially Agatha Christie.

As an officer Moffett was well liked. He was able to choose the right man for the job and expected him to work ''for the good of the ship.'' He delegated the details and concentrated on broad policies. He backed his men to the hilt unless he found out that they had fouled up. Then he got rid of them quickly. He encouraged his men to show initiative and advanced their careers as well as he could. He was promoted to lieutenant commander in 1905, studied at the War College in 1906, and served two years as navigator and later executive of the *Maryland* from 1908 through 1910. His ships, including the *Maryland,* won many efficiency awards in engineering, gunnery, and athletics.

Battle of Vera Cruz

Moffett was appointed commander in 1911, and after a year as executive aboard the *Arkansas,* he was given command of the *Chester,* a scout cruiser. During the winter of 1912 at Guantanamo Bay, Cuba, Moffett saw his first air-

craft. Two years later in 1914, he saw Lieutenant Patrick N.L. Bellinger make reconnaissance flights at Vera Cruz. These flights provided the intelligence needed to defeat the Mexican sea and land forces during an American intervention in the Mexican Civil War. Moffett took his ship the *Chester* into the inner harbor at Vera Cruz without a pilot or navigational aides and had her moored close in at daybreak. The *Chester* fired on buildings along the waterfront, greatly supporting the troops ashore. For his efforts in this battle, Moffett was awarded the Congressional Medal of Honor on December 4, 1915. General Order 177 stated that he ''placed his ship nearest the enemy and did most of the firing and received most of the hits.''

During World War I from August 1914 to November 1918, Moffett commanded the Great Lakes Training Station in Illinois and the 9th, 10th, and 11th naval districts. He expanded the station from a capacity of 1,600 men to over 50,000. During the war he trained nearly 100,000 men for the fleet. He also founded a school for aviation mechanics and organized several flight units for practical instruction. In 1916 he was made captain. He showed excellent executive ability and promoted naval activities to the general public. He wanted to fight overseas during the war, but the navy felt that his abilities were best used in training men. For this service he was awarded the Distinguished Service Medal.

Appointed Director of Naval Aviation

After the war Moffett assumed command of the *Mississippi* in 1919. The ship carried spotter aircraft. Moffett believed that naval aviation would be extremely important in the future. He wanted to reform the Office of Naval Aviation after he had some difficulty cutting through the bureaucracy to learn about catapults. Also, he learned that a new post, chief of the Bureau of Aeronautics, would soon be created. Lastly, he was certain that aircraft carriers would be the best weapon system to have if the United States had to wage a war in the Pacific with Japan. In 1921 he was appointed director of naval aviation.

As director of naval aviation, Moffett was enmeshed in bureaucracy. He could not get his needs met with the current chain of command. He found that he had to go through the chief of naval operations who could not legally give orders to the bureaus that handled aviation. Also, there were no aviators among the ranking naval leaders. There were no aircraft carriers and no planes that could land on ships. Without one he could not get the other. Pioneer aviators were too junior in the navy to influence policy and as line officers had to spend two years at sea before they could be promoted. This lowered their flying proficiency. Navy personnel argued about whether there should be a Naval Aviation Corps similar to that of the Marine Corps or a Bureau of Aeronautics. Lastly, Congress drastically cut defense funds after World War I.

Named First Chief of Bureau of Aeronautics

Fortunately, Moffett had the support of the secretary of the navy, Josephus Daniels, and the chief of the Bureau of Construction and Repair, Rear Admiral David W. Taylor. They supported the idea of a bureau. Moffett spoke before Congress detailing the need for a central authority to coordinate affairs. President Harding entered the discussion and called for a subcommittee to recommend legislation on both civil and military aviation. Harding approved the bills for air bureaus in the Navy and Commerce Departments. Representative Hicks, a member of the House Naval Affairs Committee, shepherded the legislation through Congress. Brigadier General William ''Billy'' Mitchell of the United States Army entered the fray and supported the idea of an independent air force. Moffett wanted the Navy Air Wing tied to the Navy. Moffett prevailed and the Bureau of Aeronautics was authorized. Moffett was promoted to rear admiral, the first air admiral in the Navy, and became the first chief of the Bureau of Aeronautics on July 25, 1921 where he served three four-year terms. While all this political maneuvering was going on, the Navy was slowly going forward with its air program. Congress authorized the conversion of a collier to be refitted as an experimental aircraft carrier, the *Langley*. In the winter of 1919 catapults and planes were fitted to battleships and flying boats were added to the fleet.

As chief of the Bureau of Aeronautics, Moffett controlled the activities of the Naval Air Force, including a naval experimental station at Annapolis, Maryland, and helium production. He became the chief of naval operation's major advisor. He controlled purchasing, and supervised the construction, design and installation of equipment provided by other bureaus. He brought together ships carrying aircraft, planes, and pilots while also managing a revolution in aviation technology. At 52 years of age, Moffett created and enrolled in the naval aviation observer course in Pensacola, Florida. By June 17, 1922, he had performed every flight function except piloting. His flight pay made him the highest paid admiral in the Navy.

Placed Turntable Catapults on Ships

The Washington Conference of November 1921 through February 1922 affected the Bureau of Aeronautics greatly. Moffett realized that aircraft carriers could serve as advanced bases that were not allowed under Article XIX of the Five Power Naval Disarmament Treaty. Congress did not fund the carriers Moffett demanded so he sent aviation to sea on fleet ships outfitted with turntable catapults. He acquired an airship tender, the *Wright.* The *Lexington* and the *Saratoga,* two fleet carriers, were being built. With the carriers, five aircraft tenders, and an airship tender, Moffett felt that the Navy could sustain a cross-Pacific war. He also embarked on a program to build a thousand planes in five years. He promoted and funded the development of Charles Lawrance's radial air-cooled engine. This engine did not have radiators, coolant, and plumbing that caused a lot of trouble in liquid-cooled types.

Moffett employed his planes in fleet exercises as spotters for long-range gun fire, took photographs and movies, towed target sleeves for antiaircraft firing, and tracked torpedoes fired by ships for recovery. Moffett ran into flack from fleet commanders who felt that they needed carriers, better fighting and observation planes, and radios in torpedo

planes. They also felt that Moffett spent too much time on publicity and favored Naval Air Factory products over private industry.

Fleet Exercise Mock-Bombed Panama Canal and Pearl Harbor

In his first term as chief of the Bureau of Aeronautics, Moffett had brought in improvements in both the liquid-cooled and radial engines. His planes held 22 of 42 world records. He boosted the airplane industry by purchasing new equipment on the open market. He shifted the use of wood, wire, and fabric in favor of metal for aircraft. Moffett's carriers performed excellently in severe tests of their ability during the 1926-1929 fleet exercises. Aircraft from the *Langley* mock bombed the Panama Canal in 1926, and in 1928 planes from the *Lexington* and *Saratoga* successfully performed a mock bombing of Pearl Harbor, perhaps giving the Japanese a lesson which they put to use in 1941. The *Saratoga* crossed the Pacific in 1929 and launched 32 fighters, 17 dive bombers, and 17 torpedo bombers from 140 miles out and caught the defenders of the Panama Canal unaware again. Other planes attacked from the Atlantic side of the canal in another mock attack. Moffett certainly proved the importance of the air wing in warfare.

Killed in Dirigible Accident

President Herbert Hoover appointed Moffett to an unprecedented third term as chief of aeronautics. Moffett continued to fight for more money from Congress to bring his fleet up to the level needed to fight a war. Hoover wanted to reduce naval power. Moffett served as an advisor to the Naval Conference of 1930 in London, England. He made some points and lost some but was generally pleased with the London Naval Treaty of 1930 because it did not limit aircraft. Another interest Moffett had was dirigibles. He obtained funding for two large rigid aircraft, the *Akron* and the *Macon.* Moffett was uncertain as to the usefulness of rigid aircraft for either military or commercial purposes, but he was open-minded. True to his nature to try out new aircraft, he went up in the *Akron*; however, he was killed when it was caught in vertically opposed air currents off the coast of New Jersey on April 4, 1933.

Moffett is remembered as the man who brought the navy into the modern era. He had the ability to understand the technical aspects of the machinery and the personal charisma to convince Congress to fund the projects. He understood political power as well as the value of publicity to get his projects done. He understood what he could get done and what he could not. Historians contend that the navy would not have been as prepared for World War II with its excellently trained personnel and carriers if it had not been for Moffett's persistence. Will Rogers deemed him the ''propeller of the navy.''

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John Montagu, Fourth Earl of Sandwich

John Montagu, the fourth Earl of Sandwich (1718-1792), played an important role in the history of the Royal Navy from 1744 to 1782, which included the American War of Independence and the discovery of Australia and islands of the Pacific Ocean. He supported Captain Cook's exploratory voyages and, in return, Cook named the Sandwich Islands for him. Montagu worked extremely long hours in his various government posts and often ate salted beef between toast at his desk, thus giving birth to the sandwich.

Born into a position of nobility, John Montagu, Earl of Sandwich was not handed an ideal life. He was born on November 13, 1718, to Edward Richard Montagu, viscount Hinchinbroke and Elizabeth Popham Montagu. His father died when he was four years old. His grandfather, the third earl, was feebleminded and eventually confined to the Yorkshire home of his uncle, Wortley Montagu, to whom he had mortgaged his estates. His mother appears to have abandoned John and sent him to Eton at the age of seven. She remarried when he was nine and he and his brother William became wards of the Court of Chancery. His grandfather died just before his eleventh birthday. He became the fourth Earl of Sandwich at age ten but had little money to back up the title. His younger brother William was sent to sea at the age of eleven. His grandmother, the countess, had gone to Paris to support the exiled Stuart dynasty and taken what was left of the family's money. His grandmother threatened to disinherit him if he supported King George II, and his friends were suspicious of him because of his connections to the exiled Stuarts.

Schooling and Travel

Public schools in the eighteenth century were not bastions of learning. Montagu proved to be the exception. He had a first class mind and emerged as head of the fifth form in 1732. When he left Eton he had a thorough knowledge of Latin and a working knowledge of Greek. He attributed his success to his tutor Dr. Summer. In April 1735 Montagu entered Trinity College, Cambridge, where he remained for two years. He left without a degree and began a grand tour of Europe. He spent a year in France and then proceeded to Italy, Greece, the Greek islands, Turkey, Smyrna, Egypt, Malta, Spain, and Gibraltar. This journey was quite impressive, as most English nobles did not venture much beyond France and Italy at that time. Seven years after his death a book which may have been his journal was published under the title *A Voyage Performed by the Late*

Earl of Sandwich Round the Mediterranean in the Years 1738 and 1739.

Montagu met Dorothy Fane while he was in Florence, Italy, in 1737 through her brother the Honorable Charles Fane, the British minister at the court of the Grand Duke of Tuscany. They were married on March 3, 1741, in St. Margaret's, Westminster. Friends and acquaintances declared that they were an admirable pair who lived modestly and avoided the temptations of the fashionable world. The couple had five children. Their eldest child, John, was born in 1742 and died soon afterward. His second son and heir, also John, was born in 1744, Edward was born in June 1745, Mary in February 1748, and William Agustus in February 1752. After this Lady Sandwich's mind began to decline and ultimately the two separated in 1755. She was declared insane by the Court of Chancery and became a ward of the court.

Joined House of Lords

Montagu joined the House of Lords in 1739 upon his return to England from his European travels and threw himself into party politics. He became a friend of the Duke of Bedford who appointed him a lord commissioner of the admiralty. In August of 1745 Montagu was sent to Holland on a mission, and soon was appointed captain in the Duke of Bedford's regiment. He became an aide-de-camp to the Duke of Bedford on September 27 and a colonel in the army on October 4, all in the same year. He also became a second colonel in the Duke of Montagu's foot regiment on November 22, 1745. By the time of his death he was a senior general on the list. It is probable that his military service was nominal as he was frequently absent from England on diplomatic missions and was involved with the admiralty. He had a capacity for hard work and ran the admiralty with efficiency in the absence of the Duke of Bedford. In July 1746 Montagu was nominated plenipotentiary at the conferences at Breda and continued in that post until 1748 when the treaty at Aix-la-Chapelle was completed. The French thought they could take advantage of him because of his youth, but he was smart and represented his country well.

When the Duke of Bedford was promoted to the post of secretary of state, Montagu became first lord of the admiralty. He delegated his duties to Lord George Anson who proceeded to clean up the dockyards and naval establishments. Anson also regulated the discipline of the navy with the support of Montagu. His career at the admiralty was derailed when Bedford got into a political fight with the Duke of Newcastle. King George II notified Montagu that his services were no longer needed and he returned to his home on June 12, 1751, and was out of political life until 1755 when he was appointed joint vice-treasurer of Ireland, along with two others. He held this office until 1763.

Invented the Sandwich

After Montagu separated from his mentally ill wife, his reputation was sullied. A story was spread in Grosley's *Tour of London* that a minister of state gambled for twenty-four hours with only a piece of beef between two slices of toasted bread. The new dish was named after the minister who invented it. There is no evidence that Montagu engaged in heavy gambling. He did bet on cricket and a few other sports, but there is no record anywhere of excessive betting. The truth is that he was extremely fond of salt beef. He worked long hours when he was a cabinet minister in 1765 and often missed dinner, which at that time was served at 4:00 p.m., but there is no doubt that he did invent the sandwich.

John Wilkes also attempted to destroy Montagu's reputation with lies and half truths about a club that they belonged to called the Medmenham along with the Earl of March, Sir Francis Dashwood, and others. Apparently the men engaged in some scandalous behavior involving women, offensive poetry, and blasphemy. Wilkes was eventually prosecuted and convicted of blasphemy, but Montagu's name never quite recovered from the scandal. He was even immortalized in the play *The Beggar's Opera* as Jemmy Twitcher. He was considered sinful, greedy, ambitious, and vain. This depiction of his character did not seem to bother Montagu in the least. He continued to live his life as he pleased. The men who counted were pleased with his defense against Wilkes and welcomed him back into politics after an absence of twelve years.

A more balanced picture of Montagu may have been given by an old friend of his, Lady Mary Fitzgerald. According to her, Montagu needed ambition and vanity in order to succeed. He had a penetrating intelligence, a good understanding of character, and the ability to work with those

around him. He had excellent judgment and the ability to foresee difficulties. He liked to be flattered but understood it for what it was. He tended to be either too formal or too familiar. He was happiest when his head ruled his heart. Physically, as shown in the famous Gainsborough painting, Montagu was a big tall man who was somewhat awkward. He had a reputation for breaking china and had a shambling gait that made it appear that he was walking down both sides of the road at once.

Montagu loved classical music, especially Handel, and played the drums in the Hinchingbrooke Orchestra. He founded the Noblemen and Gentlemen's Catch Club, a group that promoted the writing of cannons, catches, and rounds and which continues to exist. He was considered the most important and influential amateur musician of eighteenth-century England. Through his interest in music, he met his longtime mistress, Martha Ray, when she was a seventeen-year-old milliner's apprentice. She had an excellent voice that he proceeded to have trained by the best teachers of the day. She sang most of the female solos in his orchestra. She also bore him five children. Divorce was not allowed in the eighteenth century except by a private act of parliament, and Montagu did not have the money and was concerned about public opinion. The two lived together for seventeen years as man and wife and Montagu's life was happy and stable. However, Martha Ray wanted Montagu to make a settlement on her and her children so that they would be protected if he died. He did not have the money, so she may have had an affair with James Hackman, who wanted to marry her. She refused and he shot her in the head on the steps of Covent Garden in 1779. Montagu was devastated and did not appear at social events for a long time.

Returned to the Admiralty

Under the Duke of Grafton, Montagu accepted the office of postmaster-general in January 1768 where he served alternate months with Lord de Spencer. Between them they increased the efficiency of the post office. In December 1770 he became one of Lord North's secretary of states. On January 12, 1771, Montagu returned to the admiralty as first lord where he remained for eleven years. He returned to an admiralty in chaos. The dockyards were in disrepair, the ships were suffering from dry rot, and there was not enough English wood to make repairs. The English were embarking on the American war at this time and did not have enough good ships to fight America and her European allies. The most important decision Montagu made in his career in the admiralty was to hire Captain Charles Middleton to reform the navy. During Montagu's tenure at the admiralty a great deal of bribery and stealing apparently occurred, but modern research has proved that Montagu was not personally involved and probably had little knowledge of these events. The American War for Independence was lost partly due to an inefficient navy under his watch, but it is also true that Canada, India, and the West Indies would not have remained in the English sphere without Montagu's work in rebuilding the English fleet.

Supported Captain Cook's Explorations

During Montagu's tenure at the admiralty, England became interested in all things below the equator. Montagu was especially interested in the Pacific voyages of Captain James Cook. When Cook proposed a voyage to discover whether Terra Australis existed, Montagu supported him and helped get his ships outfitted in 1778. Cook named the Sandwich Islands after him.

After the fall of North as prime minister, Montagu returned to private life. He continued to promote ancient music and entertain at Hinchingbrooke. Lack of money and bills to pay followed him until his death in 1792. His lasting contribution to England was the reform of naval administration which enabled England to rule the seas for the next hundred years.

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Berthe Morisot

Berthe Morisot (1841-1895) was one of the influential painters of the French Impressionist school of art. Her delicate and subtle style won her the respect and praise of her colleagues, but she was denied international recognition until long after her death.

Berthe Marie Pauline Morisot was born on January 14, 1841, in Bourges, France, into an upper class family. Her parents were married in 1835 when her mother, Marie Cornelie Thomas, was 16. They had two daughters, Marie Elisabeth Yves and Marie Edma Caroline, before Berthe was born. A son, Tiburce, was born between 1845 and 1848. Her father, Edme Tiburce Morisot, was a high-ranking civil servant in the French government. He had studied painting and architecture as a young man. Her grandfather was Jean-Honore Fragonard, an important artist of the Rococo school, who painted aristocratic gardens. Their artistic influences were a major part of Berthe's upbringing. Blessed with a talent for art, she decided at an early age to become a painter. Throughout her life, Berthe's closest relationship was with her sister Marie Edma, who was also an artist. She relied upon her older sister as her strongest critic and best friend.

In 1851, when she was only ten, Morisot moved to Paris, where she was given classical art lessons by Joseph-Benoit Guilchard. Initially, the works of classic French landscape artists such as Jean Baptiste Guillement influenced her. As her skills developed, her artistic choices changed also. By 1860 she had become dissatisfied with the teaching of Guilchard.

From 1862 to 1868 she continued her classical studies under the guidance of Guilchard's friend, noted landscape artist Camille Cordot. During this time Morisot began to exhibit her work, with her first show at the Salon in Paris in 1864. Cordot was pleased with his protege's work and allowed her to sign her paintings as a ''student of Cordot.'' Morisot went on to exhibit her paintings at Salon shows in 1865, 1866, 1868, 1870, 1872 and 1873.

The Influence of Manet

In 1868, Morisot was introduced to artist Edouard Manet and soon became his pupil. His influence drew her away from classical art and into a new form of art that would come to be known as Impressionism. Manet and Morisot complemented one another, expressing mutual admiration as well as influencing each other's style. Morisot, who was a beautiful woman, frequently appeared in Manet's work. His most famous portrait of her is *Berthe Morisot with a Bouquet of Violets.* Among others are *The Balcony* and *Repose.*

Morisot was influential in arousing Monet's interest in outdoor painting. She encouraged him to abandon the use of black and experiment with the Impressionist ''rainbow'' palette instead, even though Morisot did not emphasize color as much as most of her Impressionist colleagues. Her paintings continued to show the influence of Manet even after they stopped working closely together.

From the moment she met and began studying with Manet, she followed the Impressionistic style. Her subjects, however, differed from those of her colleagues. She shunned the brothel scenes that were popular with Degas and avoided locations where respectable women would not be found alone, such as train stations. Renowned artists such as Edgar Degas, Claude Monet and Pierre-Auguste Renoir accepted her as an equal.

The Morisot Technique

Morisot pursued a style that, while unquestioningly Impressionistic, was also uniquely her own. She applied large touches of paint to the canvas in all directions. This technique produced a transparent quality in her work. She omitted detail if it was unnecessary to the overall subject, thus producing a truly impressionistic work.

Her work portrayed scenes of everyday life, often with women and children. She also painted landscapes, again incorporating women and children. Her mother and sister made frequent appearances in her paintings. Morisot worked in various mediums, including oils and watercolor. She is best known as a watercolorist. She integrated figures into the design of her paintings using a pastel hue. Her subject, style and frequent use of these pastels produced an intimate atmosphere in her work. Some of her best known works include *The Artist's Sister Edma and Their Mother,* (1870) *The Cradle* (1873), *Madame Pontillon Seated on the Grass* (1873), *In a Park, Hanging out the Laundry to Dry, Girl with a Basket, Woman at her Toilet,* and *La Lecture* (1888).

A Late Marriage

Through her relationship with Edouard Manet, Morisot met his older brother, Eugene, in 1868. She married him in December 1874. Eugene Manet was a writer and political activist who encouraged her to continue with her work. Their home at 4 rue de la Princess in Bougival on the Seine soon became a gathering place for artists and the literary lions of the day. Among her closest friends was the Symbolist poet Stephane Mallarme.

Morisot and Manet had a daughter, Julie, born in 1878. As a result of her marriage and motherhood, she began focusing increased attention on domestic and family scenes in her paintings.

An Impressionist Leader

For the most part, the Impressionists recorded garden and landscape scenes. While the classical artists such as Jean-Honore Fragonard, Morisot's grandfather, had been drawn to the elegance and grand scope of aristocratic gardens, the Impressionists took to public parks, common gardens and everyday locations.

Initially, the public and the press rejected the Impressionists as a band of renegades and revolutionaries. Among the Impressionists, only Degas and Morisot were accepted each time they submitted works to the prestigious Salon exhibition, while others, such as Frederic Bazille, Camille Pissarro, Renoir, Monet and Paul Cezanne were often rejected.

The Salon exhibit of 1868 resulted in many favorable reviews for the Impressionist artists despite the decision of

the hanging committee to place many of their pictures in unflattering locations. There were still detractors, however. By 1870 there were still mixed reviews for the Impressionist artists.

After the Franco-Prussian war, funding for artists evaporated. This, coupled with disenchantment for the Salon system, encouraged the Impressionists to formulate plans for an independent show. On April 15, 1874, the ''Premiere Exposition'' of 165 works of art opened to the public. This was a corporation composed of artists funded the exhibition. Morisot was one of the charter members of the group. Although the group included artists of the Academic style, the Impressionists were the driving force. Morisot's paintings were featured in the show. Except for 1879, she continued showing her works annually until the last group exhibition in 1886.

A small group representing the Impressionists, including Morisot, Renoir, and Monet, organized their own auction to sell their work. On March 24, 1875, 72 paintings went on sale. The auction was a dismal failure, as was a similar sale in May 1877. It took time and continued effort before the Impressionists gained acceptance.

Belated Recognition

Morisot's style continued to develop in her later years, Her brother-in-law, friend and mentor, Edouard Manet, died in 1883. After his death, Berthe Morisot came under the influence of Renoir.

Morisot's husband died on April 13, 1892, after a lengthy illness. In 1895, while nursing her sick daughter, Morisot developed a fatal case of pneumonia. She died in Paris on March 2, 1895 and was buried at Passy cemetery next to Eugene and Edouard Manet.

Morisot believed in the capabilities of all women. ''I don't think there has ever been a man who treated a woman as an equal and that's all I would have asked, for I know I'm worth as much as they,'' she once said. But she lived in a time when equal treatment was rare. Even though she produced more than 860 paintings, her death certificate states she had ''no profession.''

Morisot left her collection of Degas, Monet and Renoir paintings to her daughter, Julie Manet. After her death, she became known more for being a friend and model of Edouard Manet than an artist in her own right. Although Morisot's work was generally well reviewed when it was exhibited, she did not become known internationally as an artist until 1905, when the London Impressionist exhibition displayed 13 of her paintings. It took almost a full century before Berthe Morisot's work received the credit it deserved.

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Eadweard Muybridge

One of the most innovative pioneers of photography, Eadweard Muybridge (1830-1904) is perhaps best known as the man who proved that a horse has all four hooves off the ground at the peak of a gallop. He is also regarded as the inventor of a motion-picture technique, from which twentieth cinematography has developed.

Muybridge was born Edward James Muggeridge on April 9, 1830, in the town of Kingston-on-Thames in Surrey, England. When he was 20 years old, he changed his first name to conform to the Saxon spelling and a possible Spanish lineage; he became ''Eadweard.'' His surname was altered in stages; it went from Muggeridge to Muygridge and finally Muybridge.

Relocated to San Francisco

Despite his affinity for British antiques, styles, and customs, Muybridge saw his future in the United States. After a brief stay in London, he immigrated to the United States in 1851. He found work as a commission merchant, initially for the London Printing and Publishing Company and later for Johnson, Fry and Company (for whom he acted as business agent). He was involved in the importation from England of unbound books, which were then bound, sold, and distributed in America. By all accounts, Muybridge was a good businessman who, in just a few years, had set himself up nicely.

During this time he made the acquaintance of Silas T. Selleck, a daguerreotypist (a photographer who makes a

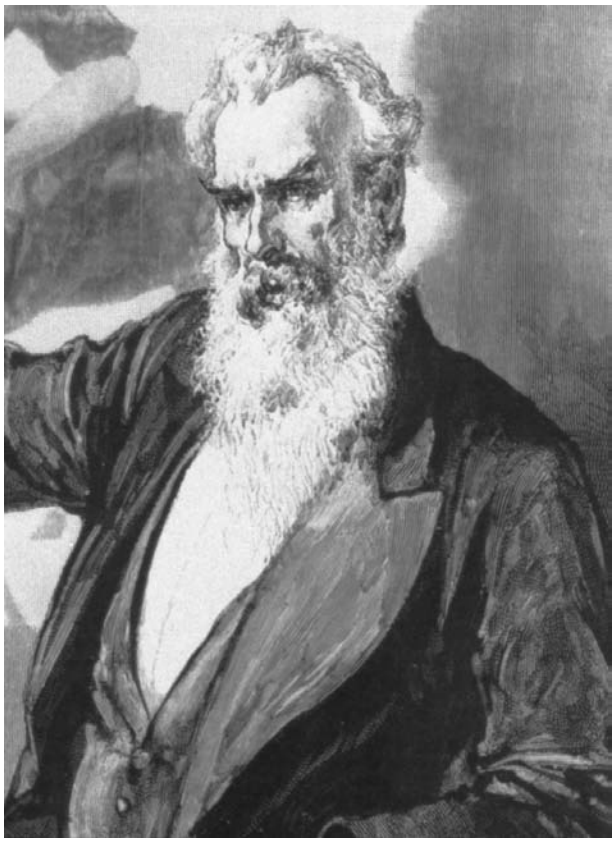

photo on a plate of chemically-treated metal or glass). Selleck, no doubt, opened up the world of the image to Muybridge. In the meantime, gold fever infected Selleck, who headed west. He eventually established a photography studio in San Francisco, and the lure of California became stronger to Muybridge. In 1855, he decided to join his friend.

By the time Muybridge arrived, the first boom of the great California gold rush had subsided and San Francisco itself was in a recession. An astute businessman, Muybridge still managed to thrive. He opened a bookstore downtown through which he sold material supplied to him by the London Printing and Publishing Company. Above the bookstore he opened an office as the commission merchant for the company.

Muybridge's business opened up new avenues to him. He became a board member of San Francisco's Mercantile Library Association, which promoted reading by sponsoring a library and lectures, and San Francisco's intellectuals frequented his business. He also brought his two younger brothers, first George (who died in 1858), then Tom to San Francisco.

By the late 1850s, Muybridge's attention began to turn away from business. Travel in California and new techniques in photography had spurred his interest in landscape photography. Muybridge was not a pioneer in this field. The photographs of Charles L. Weed, Robert Vance, and Carleton Watkins were already for sale in San Francisco. Still Muybridge hoped to photograph California more extensively than they had done. Subsequently, he gave up both his businesses. The bookstore was turned over to a music publisher, while his brother Tom became the San Francisco commission merchant for the London Printing and Publishing Company.

After giving up his businesses, Muybridge set out on an extended trip to Europe. His plan was to travel east via stagecoach, before sailing abroad. Along the way, the stagecoach crashed and Muybridge was injured. He remained unconscious for several days. His vision and senses of taste and smell were affected. Arriving in New York City, he sued the company, and then sought medical treatment in London. He briefly returned to New York to settle his lawsuit, but eventually returned to Kingston-on-Thames to recuperate further.

While in Kingston-on-Thames, Muybridge befriended Arthur Brown, a man who furthered Muybridge's already keen interest in photography. Muybridge at this time also tried his hand at invention and improvement on already existing patents. He himself sought a patent on a washing machine and though it was never granted, Muybridge did receive other patents in the United States and England.

In his book *Muybridge: Man in Motion,* Robert Bartlett Haas describes this time period (1860-66) as Muybridge's ''lost years.'' In fact, Muybridge was really developing a plan. He devoted more and more time to his craft just as new photographic techniques were being developed. He eventually decided the United States, as both subject and market, offered the best opportunity for a budding photographer.

Full-Time Photographer

Muybridge made his way back to San Francisco, now much changed and even more to his liking. If he had had any second thoughts about returning to his old business ventures, they quickly vanished. He was now a professional photographer, and briefly shared a studio with his old friend, Selleck.

He first concentrated on scenes of San Francisco, a city of approximately 200,000 people in 1870. He began taking cityscape photographs of San Francisco in 1867 and would continue to do so until 1881. Many of Muybridge's early photos were of San Francisco Bay from various vantage points, but he also took numerous photographs of city life, notably the architecture. Among his better known photographs at this time were ''Pacific Bank, Sansome Street,'' ''Merchant's Exchange, California Street,'' ''Montgomery Block,'' ''Montgomery Street, north from California,'' ''Maguire's Opera House,'' ''Trinity Church and Jewish Synagogue,'' ''The Cliff House,'' ''Russian Hill from Telegraph Hill,'' and '' Montgomery and Market Street, Fourth of July.'' These photos reflect the growing city, as it emerged to become the most important cities in California.

In 1872 and 1873, Muybridge began to photograph what has become his signature series, a galloping horse. Legend has it that a $25,000 wager between former California Governor Leland Stanford and a rival was involved, but Muybridge's own account makes no mention of the bet. It is believed that Stanford hoped to use the information to breed

and train better race horses, while Muybridge was interested was in animal locomotion. But as the *Masters of Photography* website noted that ''The experiments were interrupted when Muybridge was tried in 1874 for murdering his wife's lover.

Marriage and Murder

In 1872, Muybridge married Flora Stone, 22 years his junior, whom he had met when she had worked as a photographic re-toucher at another studio. Their brief marriage would culminate in one of the city's biggest scandals of the decade. Into their circle came Harry Larkyns, a former major in the British army who in 1873, had become theater critic for the *San Francisco Post.* Larkyns possessed all of the outgoing qualities Muybridge lacked, and it wasn't long before he had thoroughly charmed Flora.

While Muybridge also returned to his original photographic purpose, taking photographs in America's Northwest, Flora and Larkyns became lovers. Muybridge ideas expanded, and he photographed members of the Modoc tribe, Vancouver Island, and Alaska, as well as produced a series of photographs that followed the Central Pacific and Union Pacific railroads from San Francisco to Omaha, Nebraska. Meanwhile, back in san Francisco, Flora became pregnant, and Larkyns was rumored to be the true father of her child.

When the rumors as well as the with near undeniable evidence came back to Muybridge, he set out to kill Larkyns who had already fled San Francisco. In October of 1874, Muybridge shot and killed Larkyns. He was indicted for premeditated murder, and his trial was held in early 1875. He was found not guilty after a short trial.

Muybridge decided he needed a change of scenery and decided to take his camera to Central America. He spent 1875-76 primarily in Guatemala and Panama, concentrating his camera lens on cities such as Colon, Panama City, and Guatemala City, as well as the surrounding countryside, which yielded completely fresh subject matter.

While he was in Central America, Flora died and her child, Floredo, was placed in an orphanage. Upon his return to California, Muybridge learned of her death. Though he was convinced he was not the boy's father, he did regularly visit Floredo at the orphanage. In 1877, Muybridge resumed his work with Stanford.

Muybridge photographed Stanford's racehorse, named Occident. The purpose of the photos was to determine whether all four of a horse's hooves are off the ground at some point in a gallop. Muybridge had already developed automatic shutters, which he then set up in a dozen cameras along a Sacramento racecourse. (The *Washington Post* noted that ''Muybridge's studies are so cleanly, almost starkly, done that it's easy to forget the endless drudgery involved.) As Occident galloped past, the horse tripped wires that were connected to the shutters. The photo series of Occident proved that all four of a horse's hooves are off the ground at some point.

In 1877, Muybridge photographed another of his masterpieces. He set up his camera on the San Francisco's famed Nob Hill, where he had already been commissioned to photograph the mansions, and took a panorama of the city using eight by ten-inch plates. The result was a magnificent view of the city on 11 panels that stretched to seven and a half feet in length. Muybridge published this as ''Panorama of San Francisco from California Street Hill.''

Early Motion Pictures

Muybridge was not only fascinated by animals in motion, he was intrigued with devising a method of having photographs depict motion. The *Masters of Photography* website described this as ''stop-action series photography.''

He had already experimented with various automatic shutters to quickly capture movement when in 1879, he developed what he initially called the zoogyroscope, which later became known as the zoopraxiscope. As defined by the *Masters of Photography* website, a zoopraxiscope was a ''primitive motion-picture machine which recreated movement by displaying individual photographs in rapid succession.''

Muybridge used glass disks with sequential photos on each disk of a horse in motion as the ''slides'' for his projector. This pioneering method predated Thomas Edison's Kinetoscope and even influenced it. Many now believe that Edison's work was a refinement of Muybridge's, albeit a vastly improved refinement.

Muybridge spent much of his later career at the University of Pennsylvania. He took photographs between 1884 and 1887, demonstrating animal and human motion and movement. The result was *Animal Locomotion,* published in 1887. The *Masters of Photography website* described it as ''the most significant work was the human figure.''

The website added that it was ''a visual dictionary of human and animal forms in action.'' The 11-volume series showed male and female models, both nude and clothed, photographed in all kinds of activities—walking, running, playing games, climbing stairs, etc. Muybridge even photographed a girl throwing a bucket of water over another girl, and a mother spanking a child.

By now Muybridge was well known on the lecture circuit, not only in California, but on the East Coast and in Europe. He continued his studies of animal motion, and displayed the zoopraxiscope at the Columbian Exposition of 1893.

In his last years, he returned to Kingston-on-Thames where he died on May 8, 1904. The *Washington Post,* concluded that Muybridge ''showed the world how people and animals actually move and permanently altered our perception of time and space.''

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Bronko Nagurski

Known as the toughest player in the National Football League in the 1930s, Bronko Nagurski (1908-1990) was a legendary two-way star during the formative years of professional football. His name became synonymous with tenacity. Nagurski also had a long and successful career as a wrestler.

Red Grange, the biggest star in the early decades of professional football, called Nagurski, his teammate on the Chicago Bears, the ''best football player of all time.'' Nagurski became a legend as a fullback, and it was said that no single opponent could bring him down. But he also played on defense his entire career, as an intimidating lineman with a reputation for mayhem. ''You could have played him at any position,'' claimed sportswriter Grantland Rice.

Versatile All-American

Nagurski was born on November 3, 1908 near the small Canadian border town of Rainy River, just across from International Falls, Minnesota. His parents, Michael and Amelia Nagurski, were Ukrainian immigrants and farmers; Bronislaw was one of four children. Surrounded by wilderness and enduring long, cold winters, the brawny young boy loved the outdoors and athletics. He ran four miles each day to and from school.

In high school, Nagurski took up wrestling and boxing. His mother didn't want him to get injured and tried to get him to give up those sports, but with little success. He soon grew interested in football.

In 1926, Nagurski entered the University of Minnesota. From 1927 through 1929, he starred at four different positions on that school's football team—end, guard, tackle and fullback. Nagurski tore apart the Big Ten, establishing a fearsome reputation on offense and defense. For three seasons, he was named an All-American. He was the first college player in history to be named an all-star at two positions—fullback and defensive tackle.

Underpaid Bulldog

Legendary Chicago Bears head coach George Halas scouted Nagurski and signed him in 1930 to a $5,000 contract, a hefty sum in those days. After returning home from the contract signing, Nagurski found an offer for $7,500 a season from the New York Giants.

After an excellent rookie season, Nagurski had to take a pay cut to $4,500 because the Great Depression was cutting into the Bears' revenue. Wearing the uniform number 3, Nagurski quickly became one of the National Football League's stars, but he did not complain when his salary was cut again, to $3,700.

The Bears were the top team of their era, with the game's top players, Grange and Nagurski. In 1932, the Bears finished first in their division. One of the classic games that season was played at Staten Island, New York, against that borough's Stapletons. Both teams played tremendous defense and Nagurski was held to 52 yards rushing on eight carries. At one point, Nagurski felled the home team's quarterback by smashing him in the face with both hands, and the fans rode him for the rest of the game, which ended in a scoreless tie.

A month later, in a rematch in Chicago, the Bears won 27-7 and Nagurski scored two touchdowns. The Stapletons'

touchdown was the first the Bears had allowed in five games.

Early in 1933, wrestler Tony Stecher, who managed his wrestler brother Joe, convinced Nagurski to try professional wrestling. Nagurski made his debut in February and took only four minutes to pin his opponent, Tag Tagerson. Tony Stecher became his manager, and Nagurski began wrestling regularly, sometimes even during the football season.

In 1933, the Bears repeated as league champions, and Nagurski led the team with 533 yards rushing. The key to the divisional championship was a late-season game at Wrigley Field in Chicago against the Portsmouth Spartans. A penalty to Nagurski for holding on defense gave the Spartans a first down late in the game, and they used it to their advantage on a touchdown drive to put them in the lead. Nagurski was enraged. He took the kickoff and ran it back to the Bears' 45-yard line. In the huddle Nagurski reportedly said: ''This is my fault. Give me the ball!'' He then bulldozed his way through several defenders. Crossing the goal line with the game-winning touchdown, he never slowed until slamming into a concrete wall. Legend has it that Nagurski said: ''That last guy hit me awfully hard.''

In the league championship game that year, Nagurski ran for a game-high 65 yards and even threw two touchdown passes. The second pass gave the Bears the victory over the New York Giants.

Running over the Opposition

Nagurski always played all-out, making bone-crushing tackles as a defensive lineman and on offense fearlessly running the ball into enemy lines like a bulldozer. ''He probably broke more bones, legitimately, than any other player,'' said biographer Harold Rosenthal. ''Contact with him, either trying to stop him as a runner, or trying to block him as a lineman, was extremely costly. If he hit you right, you suffered a broken shoulder.'' Nagurski was also a fearsome blocker, often clearing the way for smaller running backs.

Almost no one could bring him down alone. Even his own linemen sometimes cleared away so they would not trip him up. ''Bronko runs his own interference,'' New York Giants coach Steve Owen once said.

''Tackling Bronko was like trying to stop a freight train running downhill,'' said Ernie Nevers, a running back with the Chicago Cardinals. Owen said famously: ''The only way to stop him is to shoot him before he leaves the clubhouse.'' Owen once tried a five-man line against Nagurski, bringing in an extra linebacker. Nagurski carried the ball on the first play of the game. ''Two things happened that we hadn't counted on,'' Owen said. ''One, Nagurski gained eight yards. Two, the linebacker had to be carted off the field.''

Nagurski didn't dance and dive. He ran straight through potential tacklers, employing his massive body like a battering ram. ''If you went at him low, he would stomp you to death,'' recalled Mel Hein of the New York Giants. ''If you went at him high, he just knocked you down and ran over you.'' Grange said: ''Tackling Nagurski was like getting an electric shock.'' Several players tried rolling into Nagurski's feet in hopes of tripping him up, but that tactic had its price. ''You ended up wearing cleat marks for weeks,'' Giants player Ken Strong said.

For his era, Nagurski was an enormous man. His hands and wrists were monstrous, and his neck was thick. Most linemen weighed only about 210 pounds in the 1930s. Nagurski stood six feet three inches tall and weighed 225 pounds when he broke into the pro ranks. After a few years his weight was listed as 238 pounds. That was large even for a lineman, and Nagurski's size was unheard of in a running back. Despite his size, Nagurski accelerated rapidly when he was handed the football.

Sportswriter Rice once insisted that Nagurski was superior to the two men generally accepted as the greatest football players of the first half of the twentieth century, Jim Thorpe and Grange. Rice said: ''Eleven Bronko Nagurksis would have beaten eleven Thorpes or eleven Granges.''

Giving His All

Nagurski did not pile up any records for rushing yardage. The Bears under Halas were a team, not a collection of stars. None of them, including Nagurski, had much use for individual statistics. During only one game in his nine seasons with the Bears did Nagurski carry the ball for 100 yards or more. He averaged less than ten carries a game and never led the league in rushing yardage.

''Halas stockpiled backs and he believed in spreading it around,'' Nagurski explained during an interview before the 1984 Super Bowl. ''Plus he wanted to keep me fresh for defense, where I'd put in a full afternoon.''

In that interview, Nagurski told Paul Zimmerman of *Sports Illustrated* that his method of running the ball wasn't fancy, but it was still intimidating to any potential tacklers. ''Just before they got to me, I'd knock 'em out of the way and keep running,'' he explained.

Nagurski suffered his share of injuries, but in those days, the work ethic dictated that players continue to play through pain. Nagurski was extremely casual about his own knees. If something hurt, he would whack one side of the knee to try to get cartilage back in place.

In 1935, Nagurski sat out almost the entire season with a back injury after breaking two vertebrae in an over-enthusiastic play. ''I threw a cross-body block on an end—a stupid block—and I plowed into his knees with the small of my back,'' he later recalled.

In 1936, Nagurski married his childhood sweetheart, Eileen Kane, in a ceremony on December 28, just after the end of the football season. On June 29, 1937, Nagurski won a world wrestling title by defeating Dean Detton in a match in Minneapolis.''He was a pretty big draw,'' recalled wrestling expert Stu Hart. ''He was pretty tough to bring down in wrestling.''

In 1937, with the Depression waning, Nagurski finally was raised back to $5,000 by Halas. He had another outstanding season. On Christmas Day that year, Eileen and Bronko had a son, nicknamed Junior. They would have five more children in coming years. With a family to raise, Nagurski could no longer afford to be so forgiving about his salary. In 1938, he asked for a raise to $6,000, but the tight-fisted Halas refused to give him the money. Nagurski quit and became a wrestler full-time.

''I wanted to go home anyway,'' he told Zimmerman in the 1984 interview. ''I was tired of knocking myself out, going on the wrestling tour between games to make extra money.''

In wrestling Nagurski earned more money but was not as happy. He didn't like the showmanship aspect of wrestling. ''Bronco, a down-to-earth, no-nonsense person, never cared for the capers and antics,'' said biographer Harold Rosenthal. ''He said they tended to degrade.'' Instead, Nagurski wrestled without much embellishment. He didn't try many fancy tricks, but simply used his tremendous brute strength to bring down opponents. He won the National Wrestling Association title twice, in 1939 and in 1941.

The Toll of Tenacity

In 1943, Nagurski came out of retirement for one last season to help out George Halas, who because of World War II was desperate for players. He was used mostly as a tackle but then was pressed into service as a fullback. The Bears won their division and Nagurski scored a touchdown to help Chicago win the league championship game over the Washington Redskins. Officially, for his career, Nagurski is listed as having 3,863 yards in 840 carries, but there is doubt about his actual totals due to poor record-keeping in his early years.

In 1951, Nagurski was among the first class of inductees to the College Football Hall of Fame. In his later years, he suffered from arthritis and endured many knee operations to try to salvage what was left of his much-abused knees. Still, he kept wrestling until 1960, then went home to Rainy Lake to become a fishing guide.

In 1963, Nagurski was among the original 17 men inducted into the National Professional Football Hall of Fame in Canton, Ohio. He attended the ceremonies with the ten other inductees who were still alive at the time. All the men got rings, but the jeweler had to make a new mold to accommodate Nagurski's record ring size of 19 and a half inches.

For years after retiring from sports, Nagurski ran a gas station in International Falls. In his later years, he also delighted in following the career of his first son. Nagurski Jr. played eight seasons with the Hamilton Tiger Cats in the Canadian Football League. Bronko Nagurski died on January 8, 1990 in International Falls, Minnesota.

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James Naismith

Basketball is the only major modern sport that was ''invented'' by an individual. It did not evolve from another sport, such as football and soccer did, but rather was created in almost the identical form that it is played in today by a man named James Naismith (1861-1939).

James Naismith (who had no middle name but later adopted the initial ''A'') was born on November 6, 1861, in Almonte, Ontario, Canada. His parents, John and

Margaret (Young) Naismith, were Scottish immigrants who died in a typhoid epidemic when Naismith was nine years old, leaving him an orphan. He was raised by his strict, religious grandmother and later by a bachelor uncle. Naismith enjoyed hunting, the outdoors, and sports. He dropped out of high school to work as a logger in lumber camp for five years, then returned to finish his secondary education and entered McGill University in Montreal in 1883. He graduated in 1887 with an A.B. degree in theology. Intending to be a minister, he continued his theology studies at Presbyterian College in Montreal for three years and graduated from there in 1890.

Naismith had always been an athlete. He played football and lacrosse at McGill and directed undergraduate gymnastics classes during his last year at Presbyterian College. His interest in athletics contributed to his decision to go into physical education rather than the ministry; he decided he could do more good working with youth on the athletic field than he could as a clergyman. So in 1890 he enrolled in a two-year course in physical training at the new Young Men's Christian Association (YMCA) Training School in Springfield, Massachusetts. He served as the director of physical education at that school from 1890-1895.

From Peach Baskets to the Olympics

It was at Springfield that Naismith came up with the idea for basketball. One of his assignments as a student there, given by Luther Halsey Gulick, superintendent of the physical education department, was to create a game that would occupy the students during the wintertime, between the seasons for football and baseball in the fall and lacrosse in the spring. Naismith worked out a game that prohibited the roughness of football and eliminated the bunching of players around a goal, such as in hockey or soccer. Basing the game on the tossing principle, he tacked up a peach basket at each end of the gymnasium, 10 feet off the ground, and devised 13 simple rules for a game that involved throwing a soccer ball into the baskets. The class of 18 split into two teams of 9, and the first game of basketball was played in December 1891. Naismith did not want the game named after him-he thought the label ''Naismith Ball'' would be a severe detriment to the game's popularity. He approved of a name that seemed appropriate to its initial creation using peach baskets: ''basketball.''

Many of the same rules that Naismith created in 1891 apply to the game today, and 10 feet is still the standard basket height. Some changes that occurred included, in 1895, the standardization of number of players per team—five for men, six for women-and the introduction of dribbling in 1900 (originally, Naismith required only that the ball be passed before a shot). Another change that came about occurred somewhat accidentally when Naismith attended one of the first women's games at Smith College. The coach for the team was using Naismith's original rulebook, which contained a diagram of the playing court. On the diagram, Naismith had drawn three dotted lines, only to simplify the picture. The coach, however, had interpreted the lines as indicators of playing areas, and the women were playing on only half the court. When Naismith realized what the coach was doing, he decided that even though this was not his original intention, it made sense (women in the 1890s were not particularly athletic, as a general rule) and said that the division of field rule applied to women, but not to men. Thus the division-of-the-field rule was added.

Other changes to the game were put in place by a rules committee later, such as the initiation of a time limit of ten seconds for the defensive team to move the ball beyond midcourt (in 1932), and the elimination of the center jump after each score (in 1937). Naismith was not thrilled with these changes to the game, especially the elimination of the center jump, which he felt gave a disadvantage to the team that had scored. Naismith did suggest some revisions that he thought would help move the game along and make it more exciting. Two of these suggestions later were enacted as the modern shot clock, which allows a team only a certain amount of time to shoot the ball, and the three-point shot, granted for baskets made outside a certain boundary. Naismith told Bob Broeg of the *Saturday Evening Post* about what he thought was vital to the game. ''Scoring is important,'' he said, ''but not all-consuming. I think speed is. Speed, passing, and the unexpected.''

The game also evolved physically; for instance, within two years the peach baskets had been replaced by a wire cylinder, and by 1894 soccer balls had been replaced by regulation-size basketballs. At one point chicken-wire netting under the cylinder caught the ball, which then of course required manual retrieval; later the basketball net was put in, which allowed the ball to fall through the cylinder but

stay in the same general area. In 1895, backboards, as a safeguard to keep the ball from flying into the audience, were initiated.

The game's popularity spread rapidly, and by 1939 almost every high school and college in America had a basketball team. Nineteen thirty-nine was also the year the National Collegiate Athletic Association began its annual postseason tournament, now know as the Final Four, which has become one of the most watched television sports events in the United States. In 1936 basketball was included as one of the Olympic games, held in Berlin, thanks in large part to the efforts of a former student of Naismith's and later a highly successful basketball coach at the University of Kansas, Forrest ''Phog'' Allen. Allen insisted that Naismith attend the first Olympic basketball game as guest of honor, and the National Association of Basketball Coaches agreed. To raise the money to send Naismith, the coaches urged colleges and universities to charge an extra penny for admission to their 1935-36 basketball games. Enough was raised to send Naismith to the game, who proclaimed it as ''the happiest moment of my life.'' In the rainy outdoor game, the Americans won against the Canadians by a modest score of 19-8. Naismith stated after his trip to Berlin that basketball had ''grown tremendously [overseas]'' and predicted that it would continue to grow ''perhaps not in this country, but in foreign countries.'' He was partly right. Basketball is now played competitively in more than 120 countries but is also a major sport in the United States.

An Interest in Body and Soul

While at Springfield, in 1894, Naismith married Maude Evelyn Sherman, with whom he would have five children: Margaret Mason, Hellen Carolyn, John Edwin, Maude Annie, and James Sherman. They moved to Colorado in 1895, where Naismith attended the Gross Medical College (later the University of Colorado Medical School) in Denver. While working on his M.D., which he received in 1898, he served as physical director for the Denver YMCA. After receiving his medical degree, he was hired as the first physical education instructor at the University of Kansas in Lawrence. Although he coached the University's basketball and track teams until 1905, his focus while at Kansas was more on intramural sports, and he maintained the belief that basketball should be played for fun, not taken as a serious competition. He was interested in sports' contribution toward a healthy body and soul, and he conducted physical exams and maintained medical records for all male undergraduates. He was also responsible for creating a comprehensive student health service.

As a Christian moralist, Naismith's interest was in sports and moral development. He believed athletics could lead people toward both spiritual and physical development and away from immoral conduct. As one of his students said, ''With him, questions of physical development inevitably led to questions of moral development, and vice versa.'' His views led to the publication of several articles in physical education journals and a chapter on athletics in the book *The Modern High School* (1916). He also wrote two books: *The Basis of Clean Living* (1919) and *Basketball: Its Origin and Development,* published posthumously in 1941.

In 1916 he was ordained as a Presbyterian minister, and he directed daily chapel services at the University of Kansas for several years. During World War I, in 1916, he spent four months as chaplain and chief hygienic officer for the First Kansas Regiment (National Guard), which was stationed on the Mexican border, and from 1917 to 1919 he served a similar capacity in the YMCA. In his latter stint, he spent time at U.S. army bases and 19 months in France, using hygiene training and athletics to help maintain and protect U.S. soldiers' morale. Naismith was naturalized as a U.S. citizen in 1925.

Naismith remained at Kansas as a faculty member until his retirement as professor emeritus in 1937. He is remembered by his students and colleagues there as a kind-hearted and considerate professor, albeit somewhat rough around the edges intellectually and not especially adept at practical matters such as money managing. He lost two houses to foreclosure, and the royalties he received from a basketball named for him later in life did not cover what he had spent. Shortly after Naismith's retirement from Kansas, his wife died, and two years later he married Florence Mae (Kinsley) Kincaid, a widow friend. Naismith died in Lawrence, Kansas, of a heart attack on November 28, 1939.

Naismith created other games besides basketball later in his life, but none gained popularity; however, he is credited for designing the first safety headgear used in football. He served in honorary capacities as head of the International Basketball Federation, the Basketball Coaches Association, and the Basketball Rules Committee. The Naismith Memorial Basketball Hall of Fame in Springfield, Massachusetts, named in his honor, enshrined him as a charter member in 1959. Naismith's contribution involved not just the creation of a universally popular game but also his influence on thousands of young people who came into contact with him. The eulogy that appeared in *Journal of Health and Physical Education* called Naismith ''a physician who encouraged healthful living through participation through vigorous activities'' and a builder of ''character in the hearts of young men.''

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Rick Nelson

Eric Hilliard Nelson (1940-1985), known as ''Rick'' or ''Ricky,'' was a popular singer, actor, and songwriter in the late 1950s and early 1960s. With 40 records reaching the charts from 1957 to 1963, Nelson became the nation's first teenage idol created by regular appearances on television.

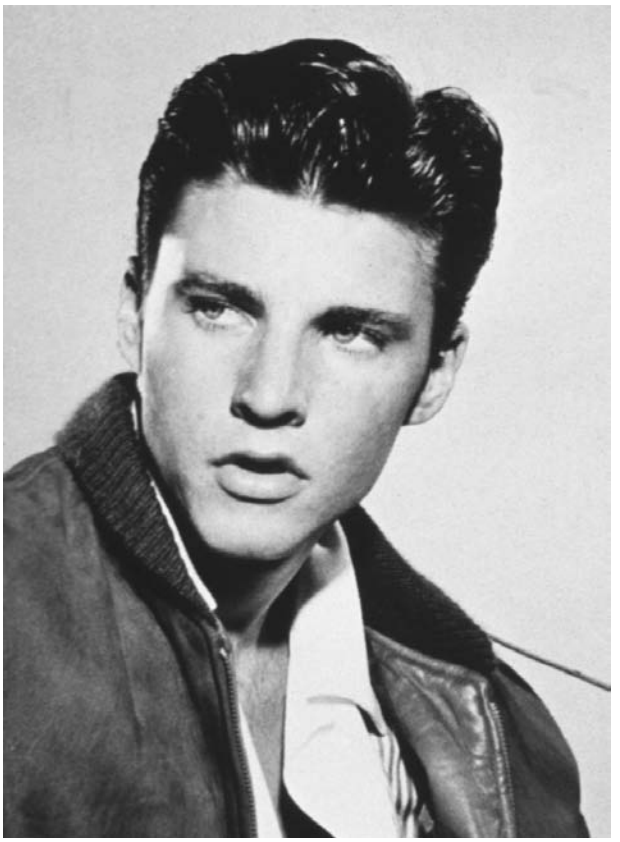

Music and acting were an important part of the family into which Nelson was born on May 8, 1940. His paternal grandfather was an amateur singer and dancer and his paternal grandmother played ragtime piano. On the other side of the family, both his maternal grandparents were itinerant actors. Nelson's parents were also involved in the entertainment industry. His father, Oswald or ''Ozzie'' Nelson, was a well-known bandleader and his mother, Harriet (Hilliard) Nelson was an actress and singer. Although his mother temporarily gave up her career to care for Nelson and his older brother David, both Ozzie and Harriet could not deny their desire to perform. Consequently, after living briefly in Teaneck, New Jersey, the Nelsons moved to California to pursue their careers in entertainment. Initially the young Nelson remained in New Jersey and was cared for by his grandmother, Ethel Nelson. He joined his family in California in 1942.

The Adventures of Ozzie and Harriet

Arriving in Hollywood, Ozzie and Harriet secured a contract with NBC to appear on Red Skelton's *The Raleigh Cigarette Show.* Proving themselves a popular act, NBC offered them their own radio show in 1944 after Skelton was drafted into military service, which brought *The Raleigh Cigarette Show* to an end. From its inception, *The Adventures of Ozzie and Harriet* was based on the wholesome, good-natured humor that developed out of life with the Nelsons. At first child actors played the parts of David and Ricky, but by 1949, the brothers took their places in front of the microphones and became a part of the family radio show. Nelson, a handsome boy with blonde hair and blue eyes, was not as extroverted as his brother David, but played the part of the kid brother well, and the family radio show grew in popularity.

In the early 1950s television came on the scene as the new media outlet for entertainment. Ozzie tested the waters with the feature-length comedy film *Here Come the Nelsons,* in which Ricky is kidnapped by bumbling robbers. With the success of the film, Ozzie decided to move *The Adventures of Ozzie and Harriet* to television, airing the first show on October 3, 1952. Continuing to revolve around the idealistic all-American family, the scripts focused on the domestic difficulties of being a family. Problems were always sufficiently resolved within one episode. *The Adventures of Ozzie and Harriet* joined *Father Knows Best* and *Leave It to Beaver* as the first popular comedies of the new television age.

Nelson attended Brancroft Junior High. He played tennis, took drum lessons, played the piano, and joined the school band as a clarinet player. Although he received some of his high school education at Hollywood High School, he spent the majority of his teenage years under the tutelage of studio tutor Randolph Van Scoyk. Billed on *The Adventures of Ozzie and Harriet* as ''the irrepressible Ricky,'' off-camera the young Nelson loved girls, cars, sports, and, most of all, rock and roll. By the time he was 15 years old, he was attending the Saturday night performances of the television show *Town Hall Party,* featuring Tex Ritter, Merle Travis, and Joe Maphis. He also came under the influence of Elvis Presley, along with such rockabilly musicians as Carl Perkins, Jerry Lee Lewis, and Roy Orbison. When he was 17, he acquired a Martin D-35 guitar and began rehearsing with a band.

Became a Teen Idol

Nelson, handsome with a snide grin that appeared often in photos, was destined to become one of the first teenage idols created by television. He launched his musical career in 1957 when his father included a two-minute musical segment at the end of an episode that featured Nelson as an amateur performer at a high school dance. He introduced the television audience to his musical talents with his rendition of Fats Domino's classic hit ''I'm Walkin'.'' The segment, which was installed as a regular feature of the show, became so popular that Nelson began looking to a full-time music career. Nelson's weekly performance met the approval of parents who had watched

Nelson grow up in their living rooms into a clean-cut, respectful young man and the ideal American teenager. Younger viewers were drawn to Nelson's gritty sound and good looks.

With ready access to the television audience, Nelson became an incredible musical success. His first release, ''I'm Walkin''' with ''A Teenage Romance'' on the B-side, sold in excess of 1 million copies in the first day of its release. For a period of several years, with his father watching over his career and negotiating contracts for his son, it seemed everything Nelson touched turned to gold. Over the course of the next six years, he put over 40 songs on the charts, including seven consecutive top-ten hits within a two-year span. The release of ''Travelin' Man'' with ''Hello, Mary Lou'' on the flip side rose to number one on the charts and sold over 5 million copies. Other hits released between 1957 and 1963 include ''Poor Little Fool,'' ''Lonesome Town,'' ''Stood Up,'' ''Waitin' in School,'' ''It's Late,'' ''Everlovin','' ''It's Up to You,'' ''I Got a Feeling,'' ''Never Be Anyone Else but You,'' and ''Teenage Idol.'' Due to his mass appeal created by television, Nelson was instantly able to draw large audiences to his concerts when he began the tour circuit in his teens. His first show was at the Ohio State Fair before 20,000 fans. By 1963 Nelson had sold over 35 million records.

Along with his musical career and *The Adventures of Ozzie and Harriet,* Nelson also appeared in several movies. In 1953 he was featured in *The Story of Three Loves* along with Ethel Barrymore and Leslie Caron. In 1959, he appeared in the classic John Wayne western *Rio Bravo,* playing the part of a young ranch hand who attempts to find his boss's murderer. The following year he landed a part in the comedy *The Wackiest Ship in the Army,* starring Jack Lemon.

Popularity Wanes

By 1963, it was apparent that little Ricky was growing up. On April 20, 1963, he married childhood friend Kristin Harmon, daughter of Tom Harmon, a football player, and Elyse Knox, an actress. With *The Adventures of Ozzie and Harriet* still running, the two were included in the script as newlyweds. When the show finally ended its 14-year run in 1966, Nelson was 26 years old. By this time, he preferred to be called Rick rather than Ricky, but he found his image as ''the irrepressible Ricky'' difficult to shed. By the mid-1960s, the Beatles had arrived on the music scene and revolutionized the world of rock and roll. Unfortunately for Nelson, his days as a teenage idol were quickly coming to a close. Like his music, Nelson's popularity as an actor also waned. He made one more movie in 1965, *Love and Kisses,* costarring with his wife. He tried musical theater, including appearing on stage in *How to Succeed in Business Without Really Trying.* He also worked in television, acting on such shows as *Malibu U, Owen Marshall,* and *Counselor at Law.*

Musically, Nelson continued to produce albums in hopes of regaining his audience. Turning to country, he released two albums, *Country Fever* and *Bright Lights and Country Music,* but neither of the releases did well in sales. In the late 1960s, Nelson toured the Far East, where he tried his hand at a blend of country, rock, and blues. Upon his return, he formed a new group, the Stone Canyon Band, to develop this new style of music. After attaining some success in 1969 with a remake of Bob Dylan's ''She Belongs to Me,'' the following year Nelson released the album *Rick Nelson in Concert,* a mix of some of his previously popular songs and some Dyan tunes. Despite excellent reviews, the release did not sell well.

''Garden Party'' is Released

The origin of Nelson's final popular success, his 1972 single ''Garden Party,'' was a rock and roll revival at Madison Square Garden. According to Nelson, who related the story to Jas Obrecht in a 1981 interview in *Guitar Player* magazine, the show's promoter spent four years trying to convince Nelson to participate in the show. Having just formed the Stone Canyon Band, Nelson finally agreed to do the show in order to showcase his new album *Rudy the Fifth.*. He told Obrecht, ''I just thought, 'Okay, I've never played Madison Square Garden,' and I started thinking of reasons why I should do it. I never quite convinced myself, really. I felt very out of place being there that night.'' Expecting to hear the old favorite songs from the peak of Nelson's career, some of the crowd began to boo as Nelson played his new county-rock fusion. Although some later suggested the booing was aimed at rowdy individuals in the crowd, Nelson considered the appearance a disaster. In response, he wrote the song ''Garden Party,'' which dealt with his unfavorable reception. Ironically, the song became a popular success, selling over 1 million copies.

''Garden Party'' proved to be Nelson's last commercial success. He continued to tour extensively for the remainder of his life, booking up to 200 shows a year. After several periods of separation followed by attempts at reconciliation during the late 1970s, Nelson's marriage to Harmon came to an end in December 1982, followed by two years of bitter divorce proceedings. The couple had four children, Tracy, twins Matthew and Gunnar, and Sam. Nelson began a relationship with model Helen Blair, and the two were engaged in 1984.

A Tragic End

In the summer of 1985 Nelson recorded a Sun Records reunion album that featured many of the artists he had first admired in his youth, including Carl Perkins, Roy Orbison, Jerry Lee Lewis, and Johnny Cash. During the summer and fall he toured extensively, playing the Universal Amphitheatre in Los Angeles and then traveling to Australia and Great Britain. Before the end of the year, Nelson's sons, Matthew and Gunnar, who were struggling to deal with their mother's alcoholism, moved in with Nelson and Blair. The boys' time with their father proved to be short. On New Year's Eve Nelson, accompanied by Blair and the Stone Canyon Band, was completing a short after-Christmas tour. On route to a New Year's Eve show at a Dallas hotel, having completed a gig the day before in Guntersville, Alabama, Nelson's private plane crash landed in a field outside DeKalb, Texas. The plane smashed into some trees and,

although the pilot and co-pilot managed to escape, Nelson, Blair, and all five members of the band were killed by the fire that consumed the aircraft.

After Nelson's memorial service, which was attended by more than one thousand people, rumors began to circulate regarding the cause of the fire aboard the 1944 DC-3. Authorities considered several sources, including Nelson and the band members free-basing cocaine. Although toxicology reports showed trace amounts of cocaine in Nelson and other members of the band, the National Transportation Board in May 1987 found the evidence insufficient and reported that a faulty cabin heater or an electrical short was the most probable cause.

Despite his failure to regain the fame of his early career, Nelson held a unique place in American pop culture that he never completely lost. He was awarded a Grammy posthumously in 1986 for his performance on the Sun Records reunion. The following year he was inducted into the Rock and Roll Hall of Fame. His twin sons, Matthew and Gunnar, inspired by their father, became musicians in their own right. According to Erik Meers and Ken Baker in *People Weekly,* ''Asked by a fan at the Alameda Fair about his tattoo, Gunnar rolls up his right sleeve and reveals a halo-crowned adult angel floating above two tiny twin angles. 'He's like our guardian,' he says, 'looking over our shoulders.''' All four of Nelson's children collaborated to produce a four-CD box set of their father's music. The set, entitled *Legacy,* was released at the end of 2000, coinciding with the fifteenth anniversary of Nelson's death.

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Jerzy Neyman

Jerzy Neyman (1894-1981) was a scholar, teacher, and pioneer of statistical mathematics and probability. He helped establish the field of statistical mathematics through the innovative Neyman-Pearson theory and by being a tireless advocate for its legitimacy.

Neyman was born on April 16, 1894, in Bendery, Russia. He was the second of four children of Czeslaw Splawa-Neyman and Kazimiera Lutoslawaska, who were Polish and Roman Catholics. Neyman's father was a judge, and the family frequently moved about Russia as required by his father's occupation. Neyman did not begin his formal education until he was ten, when he enrolled in school in Simferopol, located in Crimea. Although he lagged behind his classmates in Russian history and geography, young Neyman displayed advanced knowledge of Polish, Russian, French, German, and Ukranian, among other subjects.

In 1906, Neyman's father died suddenly of a heart attack. To secure an income, Neyman's mother moved the family to Kharkov in the Ukraine, where she was employed as the manager of an estate belonging to her late husband's relatives. Enrolling in the local school, Neyman proved a superior student and graduated in 1912.

Moved to Poland

Neyman entered the University of Kharkov (later Maxim Gorki University). Although he intended to study mathematics, he was temporarily drawn to physics by the groundbreaking work of Albert Einstein and Marie Curie. However, when Neyman was introduced to the advancements in calculus made by French mathematician Henri-Leon Lebesgue, he refocused his studies on mathematics and continued in the field for the remainder of his life. Although he did not meet Lebesgue until 1926, Neyman considered him his mentor. For his undergraduate thesis he submitted a paper entitled ''Integral of Lebesgue,'' which was awarded a gold medal. He also studied mathematics and probability under S. N. Berstein. Graduating in September 1917, Neyman enrolled in the graduate school in mathematics at the University of Kharkov and also became a lecturer in mathematics at the Kharkov Institute of Technology.

The next four years were eventful for Neyman. It was a turbulent period politically in Russia, with the Communist Revolution and subsequent turmoil. During the Russian-Polish conflict, Neyman was imprisoned for a time as an enemy of the state due to his Polish heritage. He also was arrested for selling matches on the black market. On May 4, 1920, Neyman married Olga Solodovnikova, a Russian of the Orthodox faith.

Although official academic degrees were no longer bestowed under Soviet rule, examinations were still given as evidence of educational achievements. In the fall of 1920,

Neyman passed the examinations for his master's degree at the University of Kharkov and remained at the university to teach a variety of mathematical courses. However, by the end of his first year of teaching, Neyman received word that he was about to be arrested again. As a result, he moved with his wife, mother, and grandmother out of Russia to Poland.

Early Work in Mathematics

In Poland, he accepted a position as the senior statistical assistant for the National Agricultural Institute in Bydgoszcz. During the two years he spent there, Neyman began working on numerous papers that applied mathematical probability to agricultural problems.

In 1923 Neyman accepted an offer to direct the Biometric Laboratory of the Nencki Institute for Experimental Biology in Warsaw and began lecturing at the Central College of Agriculture in Warsaw. He also continued his advanced studies and graduated with his doctoral degree in mathematics from the University of Warsaw in 1924. Continuing his interest in statistical probability, Neyman submitted his dissertation in two papers that addressed issues of probability related to agricultural experimentation. Written in Polish and summarized in French, the papers were titled ''On the Applications of the Theory of Probability to Agricultural Experiments'' and ''Memoir on the Application of Mathematical Statistics on Resolving Some Agricultural Problems.'' The papers provided a careful analysis of problems in estimation, including a preliminary discussion of ''true value.'' However, because Neyman was at that time unaware of groundbreaking statistical work being done in England, the impact of his work was limited.

Having received his Ph.D., Neyman began teaching mathematical and statistical courses at the University of Warsaw, the Central College of Agriculture, and the University of Kharkov. In the fall of 1925, with the help of a postdoctoral fellowship from the University of Warsaw, Neyman traveled to London to study at the Biometric Laboratory at University College. The laboratory was run by Karl Pearson, author of the influential mathematical work *Grammar of Science* and commonly considered the founder of modern statistics. During his year in London, Neyman worked with those on the leading edge of mathematics, including William S. Gosset.

The Neyman-Pearson Theory

Neyman's most influential relationship in London was with Karl Pearson's son, Egon Pearson, with whom he would collaborate in the study of hypothesis testing, leading to significant advancements in modern statistical methodology. The two decided to continue their investigation via letters and occasional meetings. What resulted from their combined work between 1928 and 1933 became known as the Neyman-Pearson theory, or the Neyman-Pearson fundamental lemma. Their first joint paper was published in 1928. It was followed by a series of ten published papers that culminated in 1933 with the publication of ''On the Problem of the Most Efficient Tests of Statistical Hypotheses.'' According to L. E. Lehmann in ''The Neyman-Pearson Theory After Fifty Years,'' his contribution to the *Proceedings of the Berkeley Conference in Honor of Jerzy Neyman and Jack Kiefer* (1985), ''Despite the fact that these ideas had their forerunners in the work of [English mathematician R. A.] Fisher, the Neyman-Pearson paradigm formulated for the first time a clear program and provided a completely novel approach to hypothesis testing, the first 'exact' small-sample theory of its kind.''

The goal of the Neyman-Pearson theory is to draw conclusions regarding a hypothesis even though there exists the possibility of error. Neyman and Pearson distinguished two error types. A Type I error occurs when a true hypothesis is deemed false (false negatives), and a Type II error occurs when a false hypothesis is deemed true (false positives). When a decision must be made under uncertain conditions, Neyman's methodology provided a means to lessen the occurrence of error, even when the outcome was based solely on chance, by establishing what Neyman referred to as ''confidence intervals.''

Economic Struggles

In 1926 Neyman continued his postdoctoral studies, spending the academic year in Paris with the support of a Rockefeller Fellowship. The next year he returned to Poland and assumed his position as faculty docent at the University of Warsaw. He also worked diligently to establish a small biometric laboratory at the Nencki Institute for Experimental Biology. Although his fame as a mathematician and statistician eventually placed him among the elite of the academic world, he was never offered a full professorship in Poland, and his economic situation in Poland proved precarious. In ''The Neyman-Pearson Story: 1926-1934,'' an article in *Research Papers in Statistics* (1966), Egon Pearson quotes Neyman from a personal letter, dated June 23, 1932: ''I simply cannot work; the crisis and the struggle for existence takes all my time and energy. I am not sure that next year I shall not be obliged to take some job, I do not know where—in trade, perhaps, selling coal or handkerchiefs.''

At the end of 1933, Pearson invited Neyman to join him on the faculty of the University College in London, and Neyman accepted. At first he was a visiting professor, but in 1935 he was promoted to reader. In 1936 he was given a full professorship and put in charge of the university's statistical laboratory. During his tenure at University College, Neyman wrote two significant papers. One, published in 1934, laid the foundation for the sampling techniques that subsequently influenced the development of modern day public opinion polling. The other, published in 1937, expounded on his theory of confidence intervals. Neyman applied his statistical probability methodology, using randomized testing, to such practical areas as the spread of disease during epidemics, agricultural problems, and issues in chemistry, biology, physics, and medicine.

Years at Berkeley

After a successful speaking tour of the United States in 1937, Neyman the following year accepted an offer from the University of California at Berkeley to join its faculty as a professor of statistical mathematics and to start a statistical

laboratory. Neyman remained associated with the University of California for the remainder of his life. Although he was eager to establish his program at the university, World War II interrupted his plans, and by March 1942, Neyman had turned his attention to military research, namely bomb sights and targeting accuracy and patterns. In 1944, Neyman became a citizen of the United States. In 1950 he and wife, with whom he had one child, separated. They never legally divorced and lived within several miles of each other.

Once his attention was returned to the development of statistical studies at the University of California and its Berkeley Statistical Laboratory, Neyman methodically developed his work. Known as a generous and personable man, Neyman was steadfast in creating an intellectually superior program in mathematical statistics. In 1945 he established the Berkeley Symposia in Mathematical Statistics and Probability, which drew the best statistical minds in the world as speakers. He also diligently pressed University officials for recognition, funding, and resources for his work. In 1954, he succeeded in establishing the Department of Statistics as a separate program, and he was named as chair of the new department. None of his publications, during his tenure at Berkeley, had the impact of his previous published work. Yet he made an indelible mark on the field of statistics and probability as mentor and teacher to 39 Ph.D. students, several of whom became leading statisticians at Berkeley, including Erich Lehmann, Joseph Hodges, and Elizabeth Scott. Neyman retired from teaching at Berkeley in 1961 but remained as director of the Statistical Laboratory.

Neyman was highly influential in the development of statistical mathematics as both a scholar of original thought and as an ambassador for the field of study. His personality won him many friends and inspired him to take some difficult stands on issues outside the field of mathematics. After World War II, when the University of California required all faculty members to sign loyalty oaths, stating that they were not involved in any activities to overthrow the U.S. government, Neyman, who signed the oath, nonetheless supported those who refused to sign it. In the 1960s he became involved in the opposition to American involvement in the war in Vietnam.

For his numerous and important contributions, Neyman was awarded the Cleveland Prize of the American Association for the Advancement of Science in 1958 and the Samuel S. Wilks Medal by the American Statistical Association in 1964. He refused to attend the 1964 medal ceremony because it was held at an army base. In 1968, he was given the National Medal of Science. He was also the recipient of honorary degrees from the University of Chicago (1953), the University of California at Berkeley (1963), the University of Stockholm (1964), and the University of Warsaw (1974). Neyman remained active until the end of his life. He died of a heart attack on August 5, 1981, in Oakland, California.

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Jean Nidetch

Jean Nidetch (born 1927) was an overweight homemaker and mother who became a slim, successful businessperson by co-founding Weight Watchers International. Through her personal struggle to lose weight, Nidetch developed a program that worked for her and millions of other people around the world. As she described it in her autobiography, ''Weight Watchers does not simply give you a method of losing weight. What it is, is a new way of life.''

Jean (Slutsky) Nidetch was born on October 12, 1927 in Brooklyn, New York. Her father, David Slutsky, was a cab driver and her mother, Mae (Rodin) Slutsky, was a manicurist. Nidetch graduated from Girls High School in Brooklyn and received a partial scholarship to Long Island University. However, she could not accept the scholarship because the family did not have the rest of the money for tuition. Instead, Nidetch took a business administration course at City College of New York. She had only just begun college when her father died in February of 1942.

Due to this unfortunate turn of events, Nidetch had to quit school and get a full-time job. Her first job was with the Mullin Furniture Company in Jamaica, New York, where she earned ten dollars a week. She later worked for Man O'War Publishing Company producing tip sheets for horse players. This job soon ended because of New York City Mayor Fiorello La Guardia's campaign against horse racing. Nidetch then found a job at the Internal Revenue Service.

While working at the IRS, Nidetch began dating a young man from the neighborhood named Marty Nidetch. The couple dated for two years and then married on April 20, 1947. Marty was employed as a blouse salesman and soon after their marriage he transferred to Tulsa, Oklahoma to work as a credit manager. They stayed there for less than a year when Marty was promoted to manager of a store in Warren, Pennsylvania. At first Nidetch helped her husband

at his new store. Then she found her own job in the payroll department at Sylvania Electric. In her autobiography, *The Story of Weight Watchers,* Nidetch described herself at this point in her life as an overweight woman, married to an overweight husband, surrounded by overweight friends. While living in Warren, Nidetch gave birth to their first child, who did not survive infancy. In 1952 she had her second child, David. In February of the same year the family decided to move back to New York to be closer to their families. Marty became a bus driver to support his family. In 1956 the couple welcomed their second son, Richard. During this period, Nidetch was a homemaker, but she devoted much of her time to various organizations and charities. These activities helped her develop her personal and communication skills, which would later benefit her as a spokesperson for Weight Watchers.

Shared a Personal Struggle with Friends

Nidetch had been overweight most of her childhood and adult life. She had tried various diets, doctors, and medications to lose weight, but none were successful over the long run. In 1961 Nidetch described herself as ''desperate'' in her struggle to lose weight, so she went to the New York City Department of Health Obesity Clinic. There she was given a strict diet to follow. While she had some success with the diet, she found herself still cheating and eating foods that she was not allowed to have. Nidetch did not feel comfortable discussing her misbehaviors with the woman who ran the clinic because she had never been overweight and could not truly understand why someone on a diet would cheat. Instead Nidetch decided to invite six overweight friends to her house to share the new diet and her secrets. The original group of six agreed to try the diet and meet weekly to talk about their successes and struggles. From the first meeting, Nidetch suggested that the other women consult their doctors before starting the diet. This rule stayed with Nidetch throughout the development of Weight Watchers. Since she was not a trained dietician, Nidetch did not want to be responsible for other people's health decisions. From the beginning, she saw her role as an emotional leader rather than a medical expert. As she explained in her autobiography, *The Story of Weight Watchers,* ''Compulsive eating is an emotional problem and we use an emotional approach to its solution. To me, this is just plain common sense.''

The group of six quickly grew as friends were invited to the weekly gatherings. Nidetch was a remarkable motivator, an articulate public speaker, and a real life example for the other participants. Her popularity soared because of this. By word-of-mouth, Nidetch was building a large clientele. Soon she was organizing biweekly meetings for hundreds of women, as well as making personal visits to people who could not come to her meetings. While the actual diet remained unchanged, Nidetch improved upon the organization of the program over time. For example, she developed a reward system whereby program participants would earn a gold pin for losing ten pounds and then add a diamond chip for each ten pounds after that. To help cover the costs, members started to pay 25 cents a week to attend meetings.

Turned Personal Project into Booming Business

By October 1962 Nidetch had reached her personal goal of losing 72 pounds. She never gained the weight back. From that point on she began to refer to herself proudly as a ''formerly fat child'' or a ''formerly fat housewife.'' She then reached out to help her family. By following the same diet and attending meetings, Marty Nidetch also lost 70 pounds and Nidetch's mother lost 57. Among her many clients, Nidetch met Felice and Al Lippert and had helped them and their friends successfully through the weight loss program. Al Lippert was a successful businessman in the clothing industry. He soon convinced Nidetch to turn her program into a business. On May 15, 1963, with Lippert's financial backing and expertise, Weight Watchers was born. Nidetch and Lippert rented an old movie theater to hold meetings and began to charge a modest fee of two dollars a week to cover expenses, the same price as a movie. As the program grew, Nidetch and Lippert hired ex-participants as lecturers and opened offices in other locations in New York. They carefully selected lecturers who still remembered what it was like to be overweight and could sympathize with and support program participants.

Eventually the business became a partnership between the Nidetches and the Lipperts. Jean focused more on lecturing and let the others handle more of the business decisions. Weight Watchers extended beyond the state of New York when Felice Lippert's sister opened the first franchise

in Providence, Rhode Island. Since then, Weight Watchers branches have opened all over the United States, Canada, and Europe. In February 1967 Al Lippert decided to work for Weight Watchers full time and helped it grow into an international organization. Lippert oversaw the sales of branded products, such as cookbooks, videotapes, and low fat foods, as well as a syndicated television program called Weight Watchers Forum. In September 1968 Weight Watchers became a publicly held corporation with 81 franchises in 43 states and 10 overseas locations. Nidetch moved to Brentwood, California, but still traveled extensively to support the new company. She appeared on numerous radio and television programs, such as *Good Morning America, The Today Show, The Merv Griffin Show,* and *The Tonight Show.* She also wrote a monthly column for *Weight Watchers Magazine* that was syndicated to over 300 newspapers worldwide. In 1966 Nidetch published her first book, *Weight Watchers Cookbook,* which she followed with *Weight Watchers Party and Holiday Cookbook* in 1984, and *Quick and Easy Menu Cookbook* in 1988 for Weight Watcher's 25th anniversary. In 1970 she also published her autobiography, *The Story of Weight Watchers.*

When Weight Watchers celebrated its tenth anniversary in 1973, Nidetch decided to step down as company president. However, she continued to work as a consultant. In 1978 Al Lippert negotiated the sale of Weight Watchers to the H.J. Heinz Company. Heinz paid $24 a share for a total of $71.2 million. Nidetch received over seven million for her share of the company. As part of the sales agreement, Nidetch could not start another weight loss business, but she stayed employed at Weight Watchers. In the 1980s Nidetch put her name on a line of clothing designed especially for larger women.

Contributed to Educational Community

In 1981 Nidetch moved back to New York to be closer to her grandchildren. Ten years later she moved to Las Vegas and continued to travel as a consultant for Weight Watchers. Nidetch was elected to membership in the Horatio Alger Association, an organization that recognizes people from disadvantaged backgrounds who become successful. She also made a public commitment to self-improvement and higher education with the Jean Nidetch Foundation for economically disadvantaged teenagers who wanted to continue their education and scholarship programs at the University of California Los Angeles and the University of Nevada Las Vegas. In May of 1993 the University of Nevada Las Vegas awarded Nidetch an honorary doctorate degree. In 1994 they established the Jean Nidetch Women's Center, a facility to help older and nontraditional students obtain a college education.

Weight Watchers Changed with Time

Since the Heinz takeover, Weight Watchers has changed its food plan to reflect nutritional changes over time as well as the changing lifestyles of consumers. In 1978 Weight Watchers added an exercise plan to the program. In the late 1980s and early 1990s Weight Watchers' market share was threatened by competitors. Other weight loss programs and companies began selling food products to consumers trying to lose weight. Weight Watchers was able to meet this challenge by continuing to recognize the needs of its consumers. For example, it developed special meetings for teenagers and workplace meetings to more easily fit people's busy schedules. Weight Watchers also changed its marketing strategies. It focused more on program participants and their need to avoid regaining weight once they reached their target goal. In 1997 the company received a large marketing boost when the Duchess of York agreed to be a spokesperson for Weight Watchers.

Although Nidetch is now retired, the company that she co-founded is continuing to grow. It was worth 28 million when sold to Heinz in 1978 and had grown to 42 million by 1998. By the year 2000 there were over 25 million Weight Watchers members in 29 countries.

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Gerald Nye

Gerald Nye (1892-1971) was a U.S. Senator from North Dakota for 19 years. During his tenure, Nye gained national headlines for his leadership in several Senate investigations, including the Teapot Dome scandal and the inquiry into the business practices of munitions makers during World War I. He was a strong voice for American isolationism and vehemently opposed to U.S. involvement in World War II.

Gerald Prentice Nye was born in Hortonville, Wisconsin, on December 19, 1892, the first of four children born to Irwin Raymond and Phoebe Ella (Prentice) Nye. Nye's mother, always rather frail, died two months before his fourteenth birthday. Two years later, his father remarried, and Nye developed a warm relationship with his stepmother, Annie Semple. It was his father, however, that affected Nye's life most intensely. Soon after Nye's birth, his father, the editor of the weekly newspaper in Hortonville, moved his family to Wittenberg, Wisconsin to become the editor of that town's weekly newspaper, the *Enterprise.* A devote Republican and a strong supporter of Wisconsin progressive governor Robert M. LaFollette, the senior Nye used his newspaper to support numerous causes and reforms, not the least of which was political corruption. As Wayne S. Cole noted in *Senator Gerald P. Nye and American Foreign Relations* (1962), ''As Gerald grew up he was immersed in the mores and values of the protest and reform movements that enlivened the western political scene during those years. When Gerald later took up the cudgels against big business, Wall Street, and special interests on behalf of the common man and the farmer, he was in a real sense continuing his father's earlier crusades.''

Nye attended Wittenberg High School, where he was only an average student, but a leader of many extracurricular activities, including baseball, basketball, football, and the debate team. Graduating with his ten classmates in 1911, Nye planned to attend Marquette University to study dentistry, but financial hardship prevented his enrollment, and he subsequently never attended college. Having learned the newspaper business from his father, Nye became the editor of the Hortonville *Weekly Review.* Only 18 years old, what he lacked in experience, Nye made up for in enthusiasm and intensity. Campaigning for ''clean government'' in Hortonville, Nye targeted the local saloons. Although he was fairly successful in creating an anti-saloon movement in the small town of eight hundred, Nye's aggressive and relentless attacks cost him advertising money, printing business, and subscriptions. Compounded by his habit of spending beyond his means, Nye, who had purchased the newspaper in 1912, found himself in debt over $2,500 by September 1914. The following month, with a promise to pay his creditors, Nye closed down the newspaper.

The now-wiser 22-year-old Nye moved to Creston, Iowa, to become editor of the daily newspaper, the *Plain Dealer.* During the year that he spent in Creston, Nye tackled local, regional, national, and international topics in the eight-page spread. Writing as many as four editorials every day, Nye continued to campaign for temperance and prohibition. He also gave high priorities to the issues surrounding World War I, calling on the country to support President Woodrow Wilson. Considering his own strict isolationist policy before World War II, it was somewhat ironic that in 1915 Nye denounced former Secretary of State William Jennings Bryan for his isolationist views. Nye left the *Plain Dealer* to become a circulation manager for the *Des Moines Register and Leader.* However, he did not like the work, and in May 1916 he moved to Fryburg, North Dakota, as the new owner and editor of *The Pioneer,* which became the first privately owned newspaper in the state to tender its support to the Nonpartisan League, a newly formed progressive agrarian reform movement. In the same year, he married Anna Margaret Munch. They had three children and later divorced in 1940. After three years, Nye moved to Cooperstown, North Dakota, where he purchased and operated the *Griggs County Sentinal-Courier.* Continuing to support the Nonpartisan League and agrarian reform, Nye campaigned for LaFollette in his 1924 bid for the presidency as the candidate for the Progressive party. In the same year, Nye made his first step toward becoming a politician, losing a bid for a seat in the House of Representatives.

In 1925 Nye was appointed to the U.S. Senate by North Dakota governor, A.G. Sorlie, to fill a vacancy created by the death of Senator Edwin F. Ladd. One week after being named to the Senate, Nye left for Washington, D.C. It was the first time he had ever traveled farther east than Chicago. Although his credentials were presented on December 7, 1925, Nye did not take his seat in the Senate until January 12, 1926. A controversy arose over his appointment as some questioned the governor's authority to make the appointment. The official issue was that the North Dakota legislature had failed to bestow on the governor the power to make federal appointments. Little more than a technicality, the legal question was overshadowed by political considerations. As a progressive Republican, Nye did not garner the support of the conservative Republican senators who feared Nye would vote with Democrats and weaken the Republic hold on the Senate. After returning from a

recess over the holidays, the Senate debated for five days before confirming Nye's appointment by a two-vote margin.

After winning a special election in June 1926 and then the primary and general election of 1926, Nye established himself as a duly elected U.S. senator. He would win reelections in 1932 and 1938, serving for a total of 19 years in the Senate. Youthful in appearance, conscious of his small-town background and lack of education, and slightly awed by his position, 33-year-old Nye, the second youngest senator at the time, looked the part. Nonetheless, little time passed before Nye, handsome, with unquestionable integrity, and the ability to speak powerfully and convincingly, earned the respect of his colleagues. During the first eight years in office, he focused on domestic policy, particularly those issues addressing the midwestern and western farming communities. Believing that the farmer was the backbone of the country, Nye was critical of any special favors or privileges allotted to the big businesses of the East. Although he originally vowed to support the Republican caucus, Nye was publicly critical of numerous conservative Republican policies. He supported numerous New Deal measures proposed by President Franklin D. Roosevelt, but he vehemently opposed Roosevelt's National Recovery Act, which Nye argued created monopolies and preyed on the masses. He remained a vocal opponent of the National Recovery Act until the Supreme Court eliminated it in 1935. Often aligning himself with progressive Senators Robert M. LaFollette of Wisconsin and George W. Norris of Nebraska, Nye pushed for agricultural reforms and argued for the adoption of the McNary-Haugen bill, which created governmental price supports for basic crops.

Well-respected by progressives in his home state, Nye began building a national reputation in the 1920s as a skilled conductor of Senate investigations. As chairperson of the Committee on Public Lands and Survey, he presided over the investigation of the Continental Trading Company in what became known as the Teapot Dome scandal. The investigation revealed that President Warren G. Harding's interior secretary, Albert B. Fall, had leased an oil field valued at $100 million to Harry F. Sinclair of the Mammoth Oil Company without opening the offer to fair, competitive bidding. In return for the privileged lease, a large contribution was made to the Republican National Committee. As a result of Nye's investigation, the government revised the lease and recouped more than $7 million in tax money. Nye also chaired a committee appointed to investigate Senate campaign expenses in 1930. Once again Nye made headlines by exposing corrupt campaigning.

In 1932 questions began to arise within peace societies over the role of munitions companies in World War I. Based on rumors and reports that munitions makers had provoked war scares, opposed peace initiatives, and controlled corrupted public officials, the public began to call for an investigation. With most unwilling to undertake the project, fearing injury to their political careers, Nye was the only Senator who would agree to take on the influential munitions manufacturers. Having long believed in the dangers of big business and considering munitions companies as merchants of death, he felt morally obligated to investigate. According to John E. Wiltz in *In Search of Peace: The Senate Munitions Inquiry, 1934-36* (1963), when Nye agreed to chair the investigating committee, ''At that moment, Nye began a new phase of his career. He would earn a reputation as the country's most eloquent isolationist. He would become a leader in the campaign to preserve peace for the United States at almost any cost—to put America first.'' Having supported the war effort during World War I, Nye, disillusioned with the ability of war to create viable solutions for peace, became one of the country's leading voices of isolationism, lambasting munitions makers and military personnel for attempting to push the United States into another world war.

On April 12, 1934, the Senate adopted Senate Resolution 206, also known as the Nye-Vandenberg Resolution, which directed the U. S. Vice-President to appoint a seven-member council to investigate individuals, associations, and corporations engaged in the manufacturing, distribution, sale, and import or export of munitions. Public interest was aroused, and numerous articles and editorials kept the public's attention throughout the hearings. From the start, Nye anticipated the guilt of the munitions manufacturers. According to Wiltz (1963), just days before the resolution was passed and before any investigation had been organized, Nye told a national radio audience of his feelings while watching a parade of 5,000 marching by the U. S. Capitol the previous week in celebration of Army Day: ''Yet, even in that inspiring moment, I could not fully restrain myself and be blind to the fact that those glistening steel helmets, for example, were the profit-returning products of American manufacturers, a product intended to protect those fine heads under the helmets against shrapnel and shells which the same manufacturers had sold to the military departments of other nations which might some day be our foe in war. What madness. What rotten commercialism. Name a more inhumane trade. Was ever a more insane racket conceived in depraved minds or tolerated by an enlightened people?''

In part due to the public dissatisfaction with big business caused by the Great Depression, many in the country believed Nye's assessment. The committee hearings caused a national stir and resulted in sensational headlines. Although the committee could not prove the munitions makers pushed the United States into World War I, they did uncover unsavory connections between the military, munitions makers, and the huge wartime profits of numerous manufacturers and bankers. Although no legislation offered by the investigating committee was adopted, the findings did raise public awareness and interest in keeping the United States out of another war. Subsequently Nye was actively involved in the passage of the neutrality legislation passed in 1935, 1936, and 1937. These laws, in an attempt to avoid the U.S. involvement in another war, made illegal arms sales or loans to nations at war and permitted sale of nonmilitary goods only if the countries at war paid cash and did not transport the goods on American ships. During these years of national exposure as chair of the munitions investigation, Nye was at the peak of his senatorial career, gaining national acclaim for his public speeches denouncing the arms dealers and the need for American isolationism.

By 1939 war was already breaking out across the sea and the United States itself was torn between the desire to help its allies and the desire to stay out of the conflict. When Roosevelt attempted to repeal the neutrality acts, wishing to extend all aid short of war to U.S. allies, Nye became a leading voice opposing the president. In 1940 Nye was appointed to the Senate Foreign Relations committee and became a spokesperson for the newly formed America First Committee, an independent organization that opposed U.S. involvement in World War II. In March 1940, his first marriage ended in divorce, and in December of the same year, Nye married Marguerite Johnson, a schoolteacher.

On December 7, 1941, Nye was speaking before a large America First crowd at a rally in Pittsburgh when he learned of the Japanese attack on Pearl Harbor, Hawaii. Noninterventionist activities were halted abruptly. Despite his commitment to neutrality, as a patriotic American, Nye called for support of the war effort. After Pearl Harbor, public opinion shifted dramatically and those who opposed U.S. intervention were examined with suspicion. Thus, when Nye, the voice of non-interventionism, ran for reelection in 1944, he lost. After running a consulting business in Washington, D.C. for a time, Nye became the president of Record Engineering. In 1959, he accepted an appointment as the special assistant in charge of housing for the elderly for the Federal Housing Administration. In 1963 he resigned from his job and became a staff member of the Senate Committee on Aging. He retired in 1966 and died in Washington, D.C., on July 18, 1971.

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O

Willis O'Brien

The father of "stop-motion" animation, Willis O'Brien (1886-1962) was a Hollywood special effects innovator most famous for his work using miniature models of a gorilla in *King Kong.* O'Brien's pioneering efforts transformed the possibilities of filmmaking, inventing a new kind of visual language later exploited by others in movies such as *Jaws* and *Alien.*

Starting with his models in animated shorts and in the original dinosaur movie, 1925's *The Lost World,* O'Brien gave American filmmakers new latitude in creating monstrous fantasies. Although he won an Academy Award for the special effects in *Mighty Joe Young* in 1949, O'Brien labored largely in obscurity, gaining neither fame nor fortune. Many of O'Brien's fantastic, elaborate film ideas were never realized.

Conjurer of Movie Tricks

Born in Oakland, California, in 1886, Willis Harold O'Brien worked short stints as a cowboy and a boxer before becoming a cartoonist for the *San Francisco Daily News.* Soon, he grew interested in sculpting, making mostly small human or animal figures. In 1913, his sculptures were displayed at the San Francisco World's Fair. Soon after that, he used wooden figures with moveable joints, molded rubber to them, and began making his sculptures move.

In 1914, O'Brien realized he could make short films by moving his figures and filming them one frame at a time. He began experimenting with his clay models and within a year had produced *The Dinosaur and the Missing Link,* a "caveman comedy." For Edison's Biograph Company, he made four more shorts, including *The Birth of a Flivver, Prehistoric Poultry,* and *R.F.D. 10,000 B.C.,* with prehistoric creatures the customary subject and a light comic touch always evident. After leaving Edison, O'Brien wrote, directed, and did special effects for four more films, including *The Ghost of Slumber Mountain,* released in 1919, which for the first time strove to make prehistoric animals look realistic and combined stop-action animation with live action. O'Brien has a cameo role in the short film.

O'Brien's fascination with prehistoric creatures found an outlet in the 1925 feature film *The Lost World,* directed by Harry Hoyt. Based on a novel by Sir Arthur Conan Doyle, the movie stars Wallace Beery as Professor Challenger, who, with a party of adventurers, finds a hideaway where dinosaurs still survive. O'Brien's dinosaurs not only moved and fought in the jungle, they "breathed"—using a bladder inside the skeleton model that could be inflated and deflated. At the film's end, a brontosaurus terrorizes London, constructed as a miniature set by O'Brien, who is credited with "research and technical direction."

The film's real stars were O'Brien's dinosaurs. A reviewer in *Bioscope* called the prehistoric monsters "marvels of ingenuity both in design and in the method of animation their movements are so supple and natural that it would be easy to believe them to be huge living creatures." The magazine *Picturegoer* called them "the most startling and intriguing monsters who have ever invaded screenland." Audiences loved the movie, and most viewers never realized that the huge monsters were miniature models. The studios never shared the secret.

O'Brien immediately started work on a project called *Atlantis,* but it was canceled by First National studio before

production began. The same fate befell O'Brien's next project, *Frankenstein.* O'Brien's run of bad luck continued at RKO, where O'Brien teamed up with Hoyt again to make *Creation,* another dinosaur film that was a spin-off from *The Lost World.* O'Brien was listed as ''scenarist'' and ''chief technician and animator.'' Two reels of film were shot before financial problems and personnel changes at RKO led to the film being scrapped.

The Magnificent Monster

By the early 1930s, Hollywood had become fascinated with jungle movies, particularly after the release of *Tarzan the Ape Man* in 1932. Producer Merian Cooper decided that O'Brien's work should be joined to a good jungle story. Cooper commissioned writers to work on a story idea he had about a giant ape, hired director Edward Schoedsack, and shot a test reel using O'Brien's sets and dinosaurs that had been made for *Creation.* Eventually the film was named *King Kong.*

For the new project, O'Brien put a year's worth of effort into his models and sets. He spent days in zoos, studying the behavior and movements of gorillas. He also went to wrestling matches to get ideas of how Kong would battle the dinosaurs of Skull Island. O'Brien used 18-inch-high models constructed on metal skeletons with joints formed of balls and sockets. He padded the skeletons with foam rubber and cotton and covered them with rabbit skin. He also contributed to the story line, adding touches of realism and fantasy as ''chief technician.''

King Kong caused a sensation. The story about a giant ape who is brought to New York and escapes to terrorize the city was a box-office blockbuster and a cultural phenomenon. It was the first ''monster movie.'' O'Brien and his team constructed elaborate miniature sets that were used in almost all the scenes of Kong in the jungles and the city. He made audiences really feel that New York was under attack. In only a few scenes did he use a life-sized bust of Kong or a life-sized Kong hand or foot. The scene with Kong atop the Empire State Building, holding Fay Wray and being attacked by planes, is one of the most famous in film history.

Despite the crudeness of film techniques of the day, many critics consider O'Brien's work on *King Kong* to be the greatest use of stop-motion animation in movie history. It certainly was the most successful. The film was re-released 15 years later, unchanged, and again raked in huge amounts of money. Six decades later it remained a staple of television. It inspired countless films. Critics were exuberant over the monsters and baffled by the production techniques. Long after the movie and its sequel *Son of Kong* were released, details about how the animals were constructed and shot were kept secret. Even into the 1950s, many people believed that Kong was a man in a gorilla suit.

The sequel, *Son of Kong,* was released the same year (1933) as the original, with a lower budget and a smaller ape, Little Kong. O'Brien thought it was cheesy. ''He asked them to not put his name on it and he didn't do any more than put in appearances each day, so he would get his check,'' recalled his second wife, Darlyne O'Brien, in a 1982 interview. ''He did no animation and was a little unhappy with some of the humor.'' Nonetheless, O'Brien was credited again as ''chief technician.''

During the filming of *Son of Kong,* O'Brien experienced a profound personal tragedy. His first wife, Hazel O'Brien, who was separated from him, became anguished after the older of their two sons went blind from a disease. She fatally shot both the boys and then tried to commit suicide; she died from her self-inflicted wounds a year later. In 1935, O'Brien married Darlyne.

Flops and Aborted Projects

O'Brien teamed again with producer Cooper and director Schoedsack to make *The Last Days of Pompeii* in 1935, a gladiator movie that ends with the spectacular eruption of a volcano. O'Brien's special effects were stunning and would be widely imitated in future disaster movies. O'Brien built a miniature model of the temple at Pompeii, mounted it on a platform with motors beneath it, put rods in the pillars, and made it shake but remain standing.

In 1936, Cooper produced *The Dancing Pirate,* O'Brien's first film shot in Technicolor. Directed by Lloyd Corrigan, it was a musical romance-adventure for which O'Brien was credited for ''photographic effects.'' He did no animation for the film, which was a flop.

Cooper hired Schoedsack and O'Brien again to do a spectacular new project called *War Eagles.* The film was to feature modern adventurers rediscovering Vikings. Cooper described the unusual idea as ''a super western of the air'' involving incredible special effects. O'Brien did many sketches, produced models, and was involved as a test reel was shot. But the story never went into production, and the project was shelved after Cooper left his job to help organize mercenary pilots to fight for Chinese nationalist Chiang Kai-shek. O'Brien had put nearly a year's work into building models, doing sketches and planning scenes.

O'Brien next decided to sell his own film project to RKO. Called *Gwangi,* it was about cowboys who encounter a prehistoric animal in a ''lost'' valley. O'Brien was to coproduce the film with his longtime model-builder assistant Marcel Delgado as effects technician. He had glass paintings made and Delgado produced a detailed allosaurus model. But O'Brien couldn't get the studio's full backing. Schoedsack commented: ''This was a rodeo with a dinosaur, what the hell.''

Mighty Joe and Beyond

After years of disappointments, Cooper and John Ford hired O'Brien to help Shoedsack on *Mighty Joe Young,* another movie about an ape who is wronged by the civilized world. After some false starts, the film was finally shot in black and white. This was a more heartwarming story than *King Kong,* with a gorilla who was more playful, heroic and expressive. O'Brien's collaborator on the special effects was young animator Ray Harryhausen, who would go on to work on many films. Sequences showing Joe going on a drunken rampage in a nightclub and rescuing children from a burning building were especially impressive.

O'Brien finally got recognition with an Academy Award for special effects for *Mighty Joe Young.* Ironically, by this stage in his career O'Brien was doing mostly planning and preparation, with animators like Harryhausen supervising the actual shooting. Not even an Oscar got O'Brien's stop-motion career completely into full gear. O'Brien and his wife had a rough outline of a script for a film he called *Emilio and Guloso,* about a young Mexican cowboy and a bull. Retitled *Valley of the Mist,* it was optioned by producer Jesse Lasky, and O'Brien and Harryhausen were hired to do special effects. But once again the project fell through.

O'Brien was ''never a good promoter,'' according to his wife Darlyne. Though he had plenty of ideas, he could not figure out how to get them produced in Hollywood. In 1952, Cooper got O'Brien hired at the new Cinerama corporation and talked about a remake of King Kong using the new wide-screen techniques. It was never made; instead, O'Brien played a small, uncredited role in making the film *This Is Cinerama,* a travelogue-style feature.

In 1956, O'Brien wrote the script but did none of the animation for the first color film to combine animation and live action photography, *The Beast of Hollow Mountain.* A low-budget independent production, it is about two young Mexican children and their encounter with a prehistoric beast which rises out of a swamp. That same year, O'Brien worked as supervisor for the dinosaur sequence in the acclaimed nature documentary film, *The Animal World,* with Harryhausen as the animator. In 1957, O'Brien was hired for *The Black Scorpion,* a low-budget monster movie about giant rampaging scorpions. O'Brien and collaborator Peter Peterson did the special effects. The two also worked together on *The Giant Behemoth,* a 1959 movie about a radioactive sea monster who terrorizes England. O'Brien helped build the sets and the models.

O'Brien was listed as the effects technician for the 1960 remake of *The Lost World,* which used live lizards with rubber fins attached rather than animated dinosaurs. Beyond a few storyboards, O'Brien actually contributed little to the project and did no animation. He thought the method was inferior to stop-motion animation, and many critics agreed.

O'Brien spent much of his later career unable to find work or sell ideas such as *King Kong vs. Frankenstein,* which would pair the two famous movie monsters in a colossal fight. A Japanese film company ended up appropriating the idea and turning it into *King Kong vs. Godzilla,* in which O'Brien was not involved.

O'Brien was hired as a special consultant and director of animation on the climactic sequence of the adventure-comedy *It's a Mad, Mad, Mad, Mad World,* released in 1963. He worked on the scene for several months but died at the age of 76 during the production of the film. His widow told an interviewer: ''Well, he was a kid right up to the day he died, still just a boy and a dreamer. He never seemed to grow up.''

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Al Oerter

Al Oerter (born 1936) is the only athlete ever to win a gold medal in the same event at four consecutive Olympic Games. He won gold in the discus in 1956, 1960, 1964, and 1968. Oerter set and broke many Olympic records.

Alfred Adolph Oerter, Jr. was born in Astoria, New York, on August 19, 1936. He grew up in the nearby town of New Hyde Park, a suburb of New York City, and his athletic talent became apparent early. While still in high school, where athletes used a lighter discus than that used by adult competitors, he hurled it 184 feet, 2 inches, setting a national prep record.

After high school, Oerter attended the University of Kansas, where he set an NCAA record. He never won a major international competition, but qualified for the 1956 Olympics in Melbourne, Australia, when he was a college sophomore. At the time, he was ranked sixth in the world in the discus.

''Everything Built Up Inside Me''

At the 1956 Olympics in Melbourne, Australia, he didn't expect to win, since he was up against some tough competition. He knew he had a chance at a medal, however, and resolved to do his best. ''Everything built up inside me,'' he said, according to Cordner Nelson in *Track's Greatest Champions.* I really was keyed up and inspired.'' He looked out over the field, where a flag marked the Olympic record of 180-6 1/2. Then he went into the windup, spun, and released the discus, astonishing his competitors and 100,000 spectators by throwing 184-10 1/2, on his first toss. The distance was a personal best for Oerter, and an Olympic record. The competition was not over, however, and

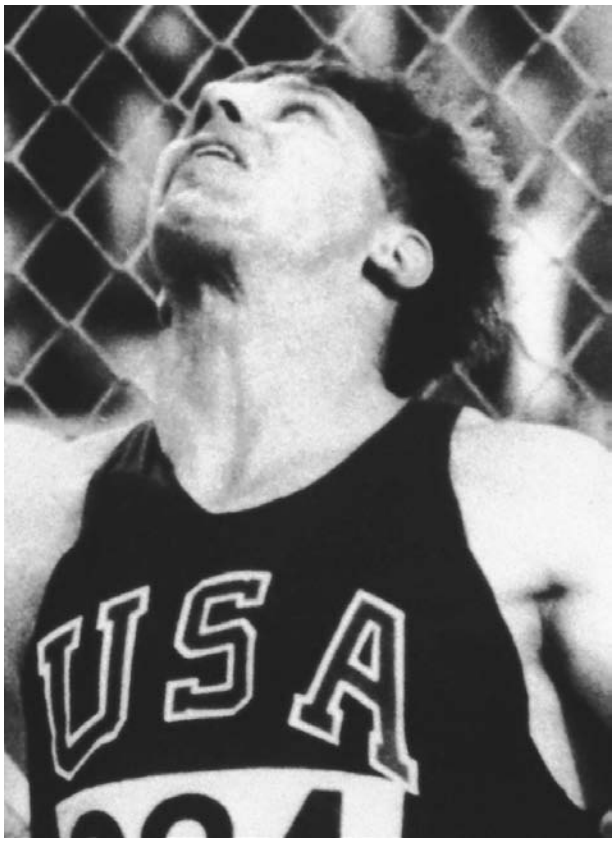

Oerter was still worried about his competitor, Fortune Gordien, who held the world record at the time. ''Naturally, I kept my fingers crossed,'' he said, according to Nelson. ''I was always afraid Fortune would beat me. I knew he could.''

Gordien's best throw was only 179-9 1/2, more than five feet short of Oerter's mark. Overall, Oerter ended with the three best throws of all the contestants-including Fortune Gordien. ''I don't know how I did it,'' he said later, according to the IAAF Website. ''Everything just went right and this throw came out.'' He also said, according to Ron Flatter in *ESPN.com,* ''I'm not going to quit until I win five gold medals.''

Oerter was involved in an almost-fatal automobile accident in 1957, but he fought back, recovered fully, and worked hard to get back in shape. He graduated from the University of Kansas in 1958, and continued to compete under the sponsorship of the New York Athletic Club. At the same time, he was working for Grumman Aircraft, doing information processing. Although it's difficult for many athletes to train, have a family, and work, Oerter balanced all these responsibilities. He alternated weight training and throwing practice, and didn't compete in many meets. Still, he kept improving.

In 1960, he made the Olympic team again, but this time the competition looked even tougher than in 1956. American Richard ''Rink'' Babka threw a toss that beat Oerter's in the Olympic trials-Oerter's first defeat in over two years.

Returned to Olympics

At the 1960 Olympics in Rome, Oerter did well in the qualifying round, throwing farther than the world record distance of 196-6, but he didn't do as well in the finals. Babka was ahead of him by 15 inches-Babka's best throw was 190-4, while Oerter's was 189-1. Babka was a true teammate, however, and gave Oerter some advice before Oerter made his final throw. He had noticed that Oerter's left arm was not in the correct position before he threw. He advised Oerter to adjust his windup. Oerter thanked Babka for the advice, changed his windup and hurled the discus 194-2, setting a new Olympic record and personal best. He wished Babka good luck, but Babka didn't beat Oerter's throw. Oerter won the gold, and Babka took home the silver.

Although Oerter had set Olympic records, he had never set a world record. This changed on May 18, 1962, when he threw 200-5 in Los Angeles and became the first person ever to throw the discus over 200 feet. He beat his own record in that same year when he threw 204-10 1/2 in Chicago; in 1963, he threw 205-5 at Walnut, California, and in 1964 he threw 206-6 at Walnut. Oerter was still balancing work, family, and training, and at about this time, according to Nelson, he said, ''Technique and strength can be maintained over prolonged periods of time with minimum effort. As I become older, it becomes more satisfying to be able to maintain a world class condition while having a wife and family and a job that's rather demanding.''

Competed Despite Severe Injuries

Oerter was scheduled to compete in the 1964 Olympics in Tokyo, but six days before the competition, he tore cartilage in his lower ribcage during practice. His doctors told him that if he didn't wait six weeks before competing again, he might suffer internal bleeding. He ignored their advice, and headed for Tokyo. He was wrapped in bandages and ice packs to prevent the bleeding, and taking Novocain shots to dull the intense pain, so he was not expected to win; onlookers had transferred that expectation to his rival, Ludvik Danek, a Czech who had won 45 meets in a row.

During warm-ups, the pain was severe, and he thought about dropping out. Despite his injuries, on his first throw during the preliminaries, he threw 198-8, setting another Olympic record. After this, he said of the finals, ''If I don't do it on the first throw, I won't be able to do it at all,'' according to Flatter. In the finals, however, he didn't throw well on his first few tries and was in third place by his fifth throw. Danek was in first place, and David Weill was in second place.

Oerter wound up slowly on his last throw, looking heavy and labored. Inside his mind, however, he had a plan, according to Nelson; he later said, ''I was using a slow spin and trying to stretch the tendons to get a little higher. I had been throwing too low and I was trying a very easy turn to correct the problem. The sixth [throw] was to have been my best effort with a faster turn.'' He didn't have to wait until his sixth throw, however, because his fifth throw flew to 200-1 1/2, a new Olympic record-beating the one he had set during the preliminaries. His gold medal for this event made

him only the second person ever to win the same Olympic event three times.

Wons Gold for the Fourth Time

At the 1968 Olympics in Mexico City, Oerter was suffering from a dislocated cervical vertebra, for which he had to wear a neck brace, and he had a pulled thigh muscle. During the previous four years, he had not done well, and he was not expected to win. His competitor, Jay Silvester, was expected to take the gold, but Silvester was not as certain. ''When you throw against Oerter, you don't expect to win,'' he said, according to the IAAF Website. ''You just hope.''

Hope was not enough. During the qualifying round, Oerter took off his neck brace-partly because he knew doing so would ignite fear in his competition-ignored the tremendous pain he was feeling, and hurled the discus to his fourth Olympic record of 212-6. This distance beat his own personal best by over five feet. His other throws included distances of 212-5 and 210-1. Silvester finished in fifth place, with a throw of 202-8. With his gold medal at these Games, he became the only person ever to win a gold medal in the same event in four consecutive Olympic Games.

Oerter's win at Mexico City demonstrated his skill at using what many athletes are only now beginning to harness-the power of the mind. Nelson noted that he said, ''Once in the Olympic Village you can't improve on your strength or speed. The only thing still possible is to improve your mental attitude. In the weeks before an Olympic competition, I mentally simulate every conceivable situation for each throw. For example, I imagine that I'm in eighth place, it's my fifth throw, and it's pouring rain. What do I do? An inexperienced thrower might panic or be thinking, ''Gees, I hope I don't fall down.'' [But] I know ahead of time what I will do under every circumstance.''

Oerter Retired, Then Came Back

Oerter retired in 1969 to work full-time and raise his young family. In 1976, however, he was divorced, and his two daughters were grown. He planned to return in 1980 at the age of 43 and threw a 227-10 1/2, a new personal best that allowed him to qualify as an alternate on the Olympic team. He might have reached his goal of five gold medals, but that year, because of political tension between the United States and the Soviet Union, where the Olympic Games would be held, the U.S. team boycotted the Games and Oerter didn't get to show what he could do. In 1984, he hoped to compete at the Olympics in Los Angeles but couldn't compete in the trials for the Games because he had a torn Achilles tendon. Less than a year before, he had thrown 222-9, a distance that would have brought him a gold medal if he had been able to attend the Los Angeles Games and do it again. He said he might try again for the Atlanta Olympics in 1996, when he would be 60 years old. He missed the goal-directed life of an athlete, always reaching out for improvement and a new record. ''I miss going for something elusive,'' he said, according to the IAAF Website.

''A Soaring, Creative, Competitive Genius''

According to Cordner Nelson in *Track's Greatest Champions,*, Oerter once said, ''The Olympics are unique, a world community . . . what men have been trying to achieve for centuries. There is no job, no amount of power, no money to approach the meaning of the Olympic experience. It's unfortunate they only happen once every four years. They are so special.'' He preferred Olympic competition to world-record-hunting, and once said, ''I don't chase world records. If they come during the competition, fine. But the competition is first,'' according to James D. Whalen in the *Biographical Dictionary of American Sports.*

Oerter worked for Grumman Aircraft Corporation as a computer specialist for 26 years, then worked for Reebok. In recent years, he has divided his time between Long Island, where he lives in the summer, and Florida, where he spends the winter months.

Oerter once described the reasons he loved competing in the discus throw. ''I like the beauty, the grace, and the movement. I can feel myself through the throw and can feel the discus in flight.'' According to Nelson, Oerter is ''a soaring, creative, competitive genius, the like of whom has seldom been seen at any time, or any place, in any sport.'' He has been elected to the U.S. Track and Field Hall of Fame and the Olympic Hall of Fame.

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Lee Harvey Oswald

Lee Harvey Oswald (1939-1963) had an unexceptional life until the fateful day of November 22, 1963 when he allegedly assassinated President John F. Kennedy. Two days after the momentous event Oswald was killed by Jack Ruby, before he could be tried. A year later the Warren Commission, headed by Chief Justice Earl Warren, reported that Oswald was the lone assassin of President Kennedy. That assertion is still the center of much controversy as many believe the assassination was a conspiracy.

Lee Harvey Oswald was born on October 18, 1939 in New Orleans, Louisiana. He was named Lee after his father, Robert E. Lee Oswald; Harvey was his grandmother's maiden name. His father was an insurance premium collector who died of a heart attack just two months before Oswald was born. His mother, Marguerite Claverie Oswald, was left as a single mother with two young sons and a third on the way. The family experienced financial difficulties and the children were placed in the New Orleans Evangelical Lutheran Bethlehem Orphanage. Oswald lived in the orphanage for over a year, though he visited his mother and other relatives regularly.

In 1944 Oswald's mother married Edwin A. Ekdahl, an electrical engineer. She and the children moved to Fort Worth, Texas. Ekdahl treated the Oswald boys as if they were his own and he was the only father that Lee Harvey Oswald ever knew. In 1945 the two older Oswald boys were sent to a military academy. Ekdahl traveled a lot on business, leaving Lee Harvey Oswald alone with his mother. This relatively stable family life only lasted a few years, since his mother divorced Ekdahl in 1948. For the rest of his childhood, Oswald and his mother moved frequently. By the age of ten Oswald had attended six different schools. He was diagnosed with dyslexia, a reading disorder, and did poorly in school.

Because of these problems Oswald often skipped school. In 1952 school officials sent him to the New York City Youth House for truancy. Initial assessments at the Youth House indicated that Oswald was withdrawn, socially maladjusted, not properly cared for at home, and in need of psychiatric care. At the age of 16 Oswald was released from the Youth House and placed on probation. He was ordered to go to the Big Brothers organization for counseling, which he did not do.

Throughout his childhood, Oswald showed signs of aggressive behavior. He often fought at school. Once he threatened his brother and sister-in-law with a knife. At the age of 16 he wanted to quit school and join the Marines, but was still too young. He obtained a false affidavit from his mother stating that he was 17 years old, but it did not pass and Oswald had to wait a year. While he was waiting he studiously read the ''Marine Manual'' which he got from his brother. He also had a few part-time jobs working as a messenger boy.

Military Career

On October 24, 1956, at the age of 17, Oswald was still in the tenth grade. However, he was finally old enough to join the Marines. He signed up for a three-year tour of duty and was assigned to the Second Training Battalion in San Diego for boot camp and then sent to Camp Pendleton for advanced infantry combat training. He was also trained in radar, aircraft surveillance, and aviation electronics.

Oswald was first assigned to Yokosuka, Japan, near Tokyo, to work as a radar operator. His job was to direct aircraft to their targets by radar and radio communication. He was also responsible for scouting for incoming foreign aircraft. Oswald was considered a loner and did not get along well with his fellow Marines. He also had trouble with military authority and was court-martialed twice. In the first incident Oswald purchased a .22-caliber handgun and wounded himself in the left arm while playing with the gun. He was charged with having an unregistered weapon and demoted from private first class to private, as well as fined $50 and sentenced to 20 days hard labor. The second incident occurred a few months later when he used profanity in an argument with an off-duty technical sergeant. Oswald was drinking at the Bluebird Cafe in Yamato and he accidentally spilled a drink on the sergeant. This led to an altercation during which Oswald insulted the superior officer. For this second infraction he was fined $55 and sentenced to 28 days in military prison. Oswald ended his military career three months early by applying for a hardship discharge to care for his mother.

Defected to Soviet Union

Oswald became interested in Communism when he was in the ninth grade and began reading library books on the subject. While in the military, Oswald openly expressed his views on Communism and taught himself Russian. According to Gerald Posner in *Case Closed: Lee Harvey Oswald and the Assassination of JFK,* Oswald told his brother that he believed ''Communism was the wave of the future.'' After finishing his three-year tour of duty, Oswald was expected to spend three more years as an inactive reserve. He was not allowed to travel abroad during this time without a good reason, so he applied to a liberal arts college in Switzerland. He lied on the application and was accepted. This allowed him to apply for a passport. Upon leaving the Marines, Oswald traveled to Europe and eventually ended up in Moscow. Once in Russia, he contacted Richard E. Snyder, the United States consul, to renounce his United States citizenship. He publicly made anti-American statements and applied for Soviet citizenship. The Russian government did not trust Oswald and denied him citizenship. However, he was given an apartment and a job at the Belorussian Radio and Television Factory in Minsk.

In a little over a year Oswald began to realize that life in the Soviet Union was not living up to his Communist ideals. In February of 1961 he contacted Richard Snyder again and expressed his desire to return to the United States. A month later, Oswald met his future wife, Marina Prusakova, at a trade union dance. Prusakova was a 19-year-old pharmacology student living on her own in Minsk. A month after they met, Oswald proposed and the couple married on April 30, 1961. On February 15, 1962 their daughter, June Lee Oswald, was born. A few months later the young family moved back to the United States.

Returned to the United States

The Oswald family settled in Fort Worth, Texas. Oswald worked sporadically at different jobs, such as a sheet-metal worker and a photoprint trainee. He and his wife were having marital problems and Oswald was becoming very secretive. In March 1963 Oswald used a false identity to purchase an Italian 6.5-caliber Mannlicher-Carcano rifle with a telescopic sight from a mail-order company. A month later, on April 10, Oswald used this rifle to

try to shoot retired General Edwin A. Walker of Dallas, Texas. Oswald missed his target and escaped unnoticed. He then moved his family to New Orleans to avoid further investigations into the shooting.

Oswald worked for the Reily Coffee Company in New Orleans and became politically active again. He started the New Orleans branch of the Fair Play for Cuba Committee (FPCC), a pro-Castro organization that argued for free trade and improved diplomatic relations between the United States and Cuba. Oswald tried to establish himself publicly as pro-Cuban. In September 1963 he traveled alone to Mexico City and applied for both Cuban and Soviet citizenships. When both governments refused him, Oswald moved his family back to Dallas, Texas. Upon arriving in Texas, Oswald assumed the name O.H. Lee. An acquaintance helped him get a job at the Texas School Book Depository, earning $1.25 per hour. A few days later, on October 20, 1963, Oswald's second daughter Audrey Marina Rachel Oswald was born.

Assassination

On November 22, 1963 Oswald wrapped his rifle in paper and took it to work at the Texas School Book Depository. Later that day President John F. Kennedy, Texas Governor John Connally, and their wives were travelling through Dallas in an open motorcade. As they drove through Dealey Plaza, they passed the Texas School Book Depository at 12:30 p.m. At this time shots were fired from the sixth floor window of the building, killing President Kennedy and seriously wounding Governor Connally. Oswald escaped from the building and headed toward his house. Less than an hour later Dallas police officer J.D. Tippit tried to question Oswald near his house; Oswald shot and killed the man. He then fled to the nearby Texas Theatre where he was apprehended by police around two o'clock.

Oswald was charged with the murder of Officer Tippit. On November 23, he was charged with the assassination of President Kennedy. While in custody, Oswald denied his involvement in the assassination during police interrogations. He was never able to explain his behavior or motivation fully because he too was killed the following day. On November 24, while being transferred from the police station to the county jail through a basement parking lot, Oswald was shot and killed by Jack Ruby, a night club owner. Ruby was convicted of first degree murder on February 17, 1964 and sentenced to death. Two years later his conviction was overturned. Before a new trial could begin, Ruby died of cancer on January 3, 1967.

The Aftermath

Since Oswald never had an opportunity to tell his own story, there has been a lot of speculation as to his motive for killing the president. Some believe that he was disgruntled with society in general and President Kennedy was the key representative of that society. Others say that he was upset by his inability to travel to Cuba, which he blamed on the politics of the Kennedy administration. Still others contend that Oswald wanted to make his mark on history and immortalize himself.

All of these arguments assume that Oswald planned and executed the murder by himself. However, this is the subject of much controversy, as some believe Oswald was just a small player in a larger conspiracy to kill the president and alter the American political scene. Proponents of the conspiracy theory argue that the Mafia, political opponents of President Kennedy, or foreign players such as the Soviet Union devised the plan to assassinate the president. They argue that Oswald was just one of several shooters in the event.

These various arguments, as well as detailed reviews of the evidence, are the subject of many books and articles. Hollywood filmmaker Oliver Stone even made a film on the subject, called *JFK,* which ignited the discussion once again. As a result of this controversy, Congress passed the John F. Kennedy Assassination Materials Disclosure Act of 1992, which declassified thousands of documents related to the case. In 1999 Russian President Boris Yeltsin also gave the United States some declassified KGB documents on Oswald.

Despite the new information, the circumstances surrounding the assassination of President Kennedy, and Oswald's role in the event, are still one of the great mysteries of history. It is clear, however, that the death of John F. Kennedy had a profound impact on the course of American history.

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Nikolaus Otto

Despite a lack of technical training, Nikolaus August Otto (1832-1891) had the ingenuity to make the first practical internal combustion engine. He later devised the four-stroke engine, known as the Otto cycle, which was widely used for automobile and other motors.

Nikolaus Otto was born in Holzhausen auf der Heide, a small village on the Rhine River in Germany. Although his father, the village postmaster, died soon after Otto was born, his mother raised him well. Young Otto excelled in school, and his mother planned for him to continue with a technical education, but the failed German revolution in 1848 and declining economic conditions made his mother believe that he would be better off as a merchant.

Otto left high school and got a job as a clerk in a grocery store. He soon was working as a clerk in the nearby city of Frankfurt. His older brother Wilhelm owned a textile business in Cologne, and he helped Otto get a job as a sales representative. Otto sold tea, sugar, and kitchenware to grocery stores along the western border of Germany.

Otto's First Engine

Though he spent a great deal of time travelling between his home in Cologne and the many small towns he served, he still had time to meet and begin a long courtship with Anna Gossi. Their courtship lasted nine years, due to his travelling and a new interest of Otto, engines. What little we know of his early interest and experiments with engines comes to us from the love letters that Anna received and saved after they married.

While he was traveling as a salesman, Otto first learned about the new gas-powered engine invented by Etienne Lenoir. It was the first workable internal combustion engine. Before that, the energy to run an engine usually came from external combustion, such as in a steam engine. In a steam engine, a fire was used to heat water. The resulting steam was compressed and, upon expanding, pushed a piston, fitted to a cylinder, that transferred the power to a crankshaft. Then steam was directed to the other side of the piston, forcing it back. Thus, every stroke of the piston contributed power.

Although a great advance, the Lenoir engine was never an efficient and practical invention. It used the same principal as a steam engine, except that the piston was moved not by steam pressure, but by the ignition of a mixture of air and gas. When the mixture was ignited, an explosion and rapid expansion pushed the piston back. But it was noisy, used far too much expensive fuel that needed to be stored or transported in a gaseous state, and produced too much heat. It was initially popular as a replacement for steam engine applications but soon fell from favor.

Otto was sure that the Lenoir engine would be more flexible if it ran on liquid fuel. Although he had been deprived of a technical education, Otto invented a carburetor for this engine and worked to improve it in other ways. He tried to patent the carburetor in Prussia in 1861 but was denied a patent. In 1861, Otto built his first gasoline-powered engine.

Partnership with Langen

In 1864, Otto was lucky to meet Eugen Langen. Langen had interests in manufacturing and sugar production and had designed much of the equipment that his businesses owned. He was looking for new interests, and Otto's engine intrigued him. Langen saw that, though imperfect, the engine had possibilities, and agreed to invest in Otto and his engine. Together they formed N.A. Otto and Cie. Langen brought cash to the relationship, Otto brought his expertise. The company began work on improving the engine and building a factory for its manufacture.

Three years later, they had developed a much-improved engine. It bore little resemblance to either the Lenoir engine or to Otto's early prototypes. When they decided to exhibit the engine at the 1867 Paris Exhibition, it was almost a disaster. The French judges at first ignored the engine in favor of more familiar styles. An old school friend of Langen sat on the board of judges, and he convinced the others that efficiency should be part of the decision. When tests showed that the Otto-Langen engine was using less than half the energy that the other engines were using, the machine was awarded the gold medal.

The resulting publicity created a demand for their engine that the partners could not meet. Seeking capital, they entered into a partnership with Ludwig August Roosen-Runge, a businessman from Hamburg. The company became Langen, Otto, and Roosen in March 1869, and its factory moved to the Cologne suburb of Deutz. Roosen-Runge's money helped, but demand still outstripped supply. Langen convinced his brothers and their partners in the sugar business to invest. Their combined investment was more than 13 times what Roosen-Runge had invested, and it enabled a new company, Gasmotoren-Frabrik Deutz AG, to be incorporated in January 1872. Otto, who had never invested money in the business, received no stock in the new company and accepted a long-term employment contract instead.

Langen made one very important hiring decision at Deutz. Gottleib Daimler had trained as a gunsmith before he became an engineer. He had years of experience in factories across Europe, and Langen saw him as the man who could run the new, larger factory. Daimler was appointed technical director to the Deutz works. Daimler brought with him his protege, a young engineer named Wilhelm Maybach. Over the next ten years, Maybach, who would become one of the great engine designers, would work closely with Otto on many projects, including developing the internal combustion engine for use in road vehicles.

The Four-Stroke Engine

Deutz became the premiere engine manufacturer in the world and was soon licensing its design around Europe. In 1876, Otto's newest invention was built, and the internal combustion engine was never the same. Otto knew that the engines based on Lenoir's basic design had reached their limitations. They were noisy, vibrated a lot, and were limited in the amount of power they could produce. He knew that more power and efficiency could be reached if the fuel mixture could be better controlled and compressed. He saw that the way to do this was to use only one piston per chamber and spread the cycle of combustion over four strokes.

In the four strokes of the Otto cycle, the first outward stroke of the piston draws a mixture of air and fuel into the piston through a valve into the cylinder. The second stroke compresses the mixture, preparing it to be ignited. Ignition of the fuel-air mixture causes an explosion, and the rapid expansion of the resulting gases provides the power for the third stroke. On the fourth, inward stroke, the piston forces the exhaust gases out of the cylinder through another valve.

This design went against what was considered prudent at the time. Most engineers believed that every stroke had to provide power, as in the steam engine. They thought Otto's design would be inefficient if only one stroke out of four provided power. But of greater importance to Otto was the concept of the stratified charge. While watching how smoke left a chimney densely, then spread out into the air, he realized that he could use the same principle within a cylinder to make an engine run cleaner and smoother. Although the four-stroke engine was an immediate success, the stratified-charge theory was disputed and discredited. In this, Otto was a century ahead of his time, for the Honda Motor Company of Japan would find great success with a stratified-charge engine in its automobiles beginning in the 1970s.

The four-stroke engine became known as the Otto engine, and the concept was called the Otto cycle. It was another big success for the Deutz works, and once again the factory fell short of the capacity needed to meet demand. It was the peak of the worldwide Industrial Revolution, and Deutz was able to sell 8,300 Otto engines between 1876 and 1889, more than eleven a week on average.

Patent Fights

The concept of the Otto engine was so advanced that there was little that competing manufacturers could do. Deutz protected its position as the world's sole supplier and licenser of Otto engines, taking any infringement of Otto's patent to court and protecting the patent against spurious claims. In 1884, Deutz's competitors got a lucky break. An old French pamphlet detailing the concept of the Otto cycle but published before Otto had built his engine was discovered by a lawyer, C. Wigand, a friend of a pair of engine manufacturers from Hannover, Ernst and Berthold Korting. The pamphlet was based on an 1862 patent filed by French engineer Alphonse Beau de Rochas. It did not matter that Beau de Rochas had not built an engine nor that he had let his patent lapse by failing to pay his annual patent tax. (In many countries, an annual fee is required to maintain a patent.) And Beau de Rochas had never tried to defend his patent, even though the Otto engine was famous, selling in great numbers, and had won a gold medal at the 1878 Paris Exposition. Even so, with the help of Wigand, the Korting took the case to the courts.

Although the case was weak, the atmosphere in Germany was not in Otto's favor. There was no national patent registry, and patents could be held in any or all provinces. Often, one province would grant a patent while another would deny it. So Wigand could choose to fight the patent in the most cooperative province. Some historians speculate that the German government did not want to limit who could hold patents because it wanted to decrease monopolies and spread wealth. Whatever the reason, Otto lost the case. Although more than 30,000 four-stroke engines were built before 1886, and Deutz marketed them with the widely accepted ''Otto engine'' name, Otto's German patent was revoked. The Kortings were free to manufacture Otto cycle engines. Otto was able to retain his patent in England.

Because they did not see eye-to-eye with Otto, in 1882 Daimler and Maybach left Deutz to set up their own company. Daimler and Maybach were successful with their automotive application in 1889. They placed their engine, an Otto-cycle four-stroke engine, into a horse carriage, producing the first four-wheeled automobile. They set to work improving the vehicle so it could be offered for sale. The first Daimlers were sold in 1890.

Otto died on January 26, 1891 in Cologne, a rich man thanks to the licenses he shared in and the patents he held. The company he and Langen began became one the largest

companies manufacturing internal combustion engines: Klockner-Humboldt-Deutz AG. A memorial honoring Otto stands in the forecourt of the neo-baroque Deutz train station in Cologne.

It has often been said that this person or that person ''put the world on wheels.'' Perhaps more than anyone, that is true about Nikolaus Otto. Though only Daimler's name is recognized by most of the world as the maker of the first automobile, historians and those inside the automobile industry recognize the man who was responsible for the ingenuity that gave us the Otto-cycle engine.

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Alexander Parkes

Although he never perfected his product, Alexander Parkes (1813-1890) invented one of the earliest forms of plastic. It eventually led to the commercial and manufacturing success of plastic products. A talented metallurgist and inventor, Parkes held 66 patents on processes and products related to electroplating and plastic development.

The son of a brass lock manufacturer, Parkes was born on December 29, 1831, in Birmingham, England. He apprenticed to a brass founder at Messenger and Sons before going to work at Elkingtons, the company that invented the electroplating process, which used electricity to deposit a layer of metal. Parkes was put in charge of the casting department, and his attention soon began to focus on electroplating, a recently discovered process.

Parkes took out his first patent (No. 8005) in 1841 on a process for electroplating delicate works of art. His improved method for electroplating fine and fragile objects, such as flowers, was granted a patent in 1843 (No. 9807). Parkes first dipped the object to be electroplated in a solution of phosphorus contained in bisulfide of carbon, and then placed it in nitrate of silver. Once covered with the nitrate of silver, the object was placed in yet another solution, which was connected to a battery. The result was a process by which a layer of copper, silver, or gold could be deposited on the object in varying amounts. When Prince Albert visited Elkingtons, Parkes presented him with a spider's web coated with a layer of silver. So attentive to the skill of his work was Parkes that on his early patent applications he identified himself as an artist. Only later did he adopt the title of chemist.

Perfected Desilverisation and Waterproofing

Parkes's most important development related to metallurgy came during the three years he spent as the superintendent of the construction of an Elkington and Mason copper smelting plant in Pembrey, South Wales. He invented a process by which silver is extracted from lead by using molten zinc, a method that became known as the Parkes process. His desilverisation process was first patented in 1850 (No. 13118), with further developments receiving patents in 1851 (No. 13673) and 1852 (No. 13997). The Parkes process gained considerable attention in Germany and was widely used in the United States for some time.

His next project was an improved method for printing calico. To this end, he developed and manufactured seamless metal tubes and cylinders, again receiving numerous patents on his inventions.

Although Parkes was a prolific inventor and was awarded 66 patents during a period of 46 years, most of which related to metallurgy, he also contributed to advancements in other areas. In 1846 he was granted a patent for the invention of a cold vulcanization process. Used extensively by Goodyear in the United States and Hancock in England, it was a means by which materials could be rubberized with a cold solution, replacing the need for natural rubber to be treated in sulfur at high temperatures. Using his vulcanization process, material such as cloth could be rubberized by using a solution of rubber in bisulfide of carbon, which produced a thin, waterproof article. Elkington and Mason used the process for waterproofing

before selling the patent rights to Macintosh and Company, who became famous for their waterproofing products.

Discovered Parkesine

Parkes is best remembered for his invention of what would later be developed into plastics. He was not the first to develop a plastic substance, but before his work plastics were primarily curiosities created and displayed in scientific laboratories. Cellulose nitrate, the basic substance of Parkes's creation, was itself a new invention. Henri Bracconet, the director of the Botanical Gardens in Nancy, France, was the first to prepare it in 1833, by mixing sawdust cellulose with nitric acid. In 1855 Christian Schonbein, a professor at Basle University, imitated Bracconet's method by treating simple paper made from wood cellulose with nitrite acid. The result was a transparent, highly flammable substance, which Schonbein named cellulose nitrate and marketed as an explosive.

Soon it was discovered that cellulose nitrate, when mixed with ether and alcohol, became soluble. Because it shrank as it dried, the solution, which became known as collodion, was marketed for use in medicine to seal minor wounds. Other ideas for marketing forms of collodion were explored. In 1851 F. Scott Archer placed a thin layer of collodion on a sheet of glass. When the collodion dried, it could be peeled from the glass. The sheet was transparent and could hold an image. It was thus the precursor to modern film. Also, dye was added to collodion, which was then sold as finger nail polish.

Parkes began to experiment with the creation of a substance that could replace ivory, which was getting rarer because it could only be obtained from an expensive and dwindling supply of elephant tusks. He noted the behavior of an old jar of collodion in his medicine cabinet. When exposed to air for an extended period of time, it turned into a moldable form. Working from the basic concept of collodion, Parkes experimented with a new substance. It was at first called xylonite or parkesine and later celluloid. According to Sylvia Katz in *Plastics: Designs and Materials,* ''[Parkes] took cellulose nitrate in the form of cotton fibre or wood flour dissolved in nitric and sulfuric acids, and mixed it with vegetable oils such as castor oil and wood naphtha. The combination made a dough which could simulate ivory and horn, and could be textured and painted. He fully realized the potential of his discovery and first exhibited a few moulded household goods—knife handles, combs, plaques, and medallions—at the 1862 International Exhibition in London, where they aroused sufficient interest for him to receive a bronze medal.'' Parkes also received recognition in 1867 at a similar exhibition in Paris.

Parkesine was softened by heat and then placed in molds or carved by hand. It could also be painted or inlaid with ornamentation. Much less expensive than its counterparts in leather or rubber, the product had more potential for economic success. Parkes created a list of all the devices he believed could be replaced by products made of parkesine. These included brush backs, shoe soles, whips, walking sticks, buttons, brooches, buckles, decorative work with inlay and piercings, tubes, umbrellas, treated cloth, counters, and balls, (especially billiard balls, which at the time were made of ivory). Parkes also added dye to parkesine and created mottled effects by mixing different batches of red, yellow, green, and orange parkesine, resulting in a brightly colored product. Some of Parkes's early productions using parkesine are displayed at the Plastics and Rubber Institute in London. More than a century after their creation, the colors remained brilliant.

Business Began and Ended

Using Parkes's process, the cost of producing cellulose nitrate was reduced from 12 shillings to seven pence a pound, a considerable savings that pointed to its commercial value. As a result, Parkes took out numerous patents on parkesine between 1855 and 1865. In 1866 he founded the Parkesine Company and began the commercial production of his new product. However, his attempts at financial success failed. In *Plastics History U.S.A.,* J. Harry DuBois wrote: ''the Parkesine Company operated haltingly till 1868, [Parkes'] failure to succeed commercially being attributed, in part, to an overconcern for low costs, leading to the use of poor quality raw materials. Since Parkes lived more by developing processes than by operating them on a commercial basis, it is perhaps not surprising that this venture into production was unsuccessful.''

Parkes enlisted the help of an established businessman, Daniel Spill. A talented chemist, Spill had been awarded a medal for his waterproofing product in 1862 at the Great Exhibition in London. His interest in waterproofing first drew him to Parkes, and in 1866 he became the works manager at the Parkesine Company. When Parkes decided to discontinue his commercial attempts, Spill took over the company. He renamed it the Xylonite Company and began to market celluloid as Xylonite and Ivoride. He also had problems with production and went bankrupt in 1874. Spill reopened in a new location the following year, and in 1877 took on several partners, becoming the British Xylonite Company, which achieved commercial success producing celluloid collars and cuffs.

Celluloid could be molded easily at low temperatures and cured at room temperature. This meant that no expensive machinery was needed to form the product at extreme temperatures or under high pressure. The key problem with celluloid was its combustible nature because it contained nitrate. Any products formed from celluloid were highly flammable, so celluloid products eventually were banned from production, including men's collars and play dolls.

In addition, the parkesine developed by Parkes was an extremely hard plastic, more ceramic or bone-like in consistency. A short time after Parkes quit his business, John Wesley Hyatt of the Hyatt Brothers in the United States discovered that nitrate cellulose mixed with camphor created a much more pliable product. It would be the Hyatt Brothers who would make advancements in Parkes's invention and market it with worldwide success, ushering in the age of modern plastics. Parkes, who never achieved commercial success with his precursor to plastic, retired to London and died at West Dulwich on June 29, 1890.

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Louella Parsons

An obsessive admiration for Hollywood's film stars, unstoppable ambition, and a touch of deceit propelled Louella Parsons (1881-1972) from a small town middle American journalist to one of Tinsel Town's most powerful and controversial personalities.

Louella Parsons was a Hollywood gossip columnist who served as a personal link between millions of movie fans and the stars they went to see on the silver screen. She made her living ferreting out and publishing the secrets of Hollywood's rich and powerful, but ultimately fragile and easily manipulated, stars and moguls. Over time, Parsons came to resemble the people she wrote about. Like them, she worked hard to keep her own dirty secrets hidden.

Small Town Drama Editor and Teenage Wife

Louella Parsons was born Louella Oettinger in Freeport, Illinois, most probably on August 6, 1881. The birth date needs to be qualified, as Parsons would later steadfastly claim she was born in 1893. In her 1943 book *The Gay Illiterate* Parsons gives August 6 as the date of her birth but glaringly neglects to reveal the year. Parsons began writing at an early age. By the age of ten she had composed a short story entitled ''The Flower Girl of New York.'' She proudly showed the manuscript to the editor of the *Freeport Journal-Standard* who read it but politely declined to publish. Undeterred Parsons continued to follow her journalistic ambitions. By the time she was in high school Parsons had landed her first newspaper job—drama editor for the *Dixon* (Illinois) *Morning Star.* This job paid her $5 a week.

In 1910, at the age of 17, Louella married John Parsons, a real estate agent. She moved with him to Burlington, Iowa only to supposedly become a widow four years later. Parsons would later claim that her husband died while traveling on a transport ship relating to his duty in World War I. The marriage, though short lived, produced a daughter, Harriet, who was born in 1906. Regardless of its ending, the marriage was never a happy one. Most unbiased accounts claim it ended in a divorce brought on by her husband's philandering. There is some evidence that, after John's death, Parsons moved to Chicago and married Jack McCaffrey, a riverboat captain. The McCaffrey marriage also ended in divorce after Parsons took up with one Peter Brady, a married New York labor leader. Brady would later be described as ''the real love of her life.'' Parsons probably expunged these divorces and affairs from her life history when, in middle age, she embraced Catholicism and began practicing it with fervor.

Big City Journalist

1910 found Parsons working in Chicago as a reporter for the *Chicago Tribune* and as a writer for Essanay Studios, an upstart motion picture production company. Based on her experiences at Essanay, Parsons published her first book *How To Write For the Movies* a manual for would-be screenwriters. Essanay also introduced her to the film community. There she made friendships which were to last a lifetime. In 1912 she sold a script to Essanay for $25 which was produced as the one reeler movie *Chains* starring Francis X. Bushman. Parsons, who suffered from financial woes for most of her life, soon priced herself out of a job with Essanay Studios. Still considering herself more of a journalist than a screenwriter, she boldly proposed a movie column to

the *Chicago Record-Herald*. Decades later Parsons' assistant, Dorothy Manners, told *Vanity Fair* about the proposal. ''All the movie stars of the day had to pass through Chicago on their way from New York to Los Angeles,'' she told the magazine. ''There was a two hour wait in Chicago. Louella's idea was to go down to the train station and interview the stars while they waited.'' She was soon hired. While her column thrived, the paper didn't. Parsons, however, was establishing herself as a journalist and a budding movie business insider. This landed her a job at the *New York Morning Telegraph.*

Once in New York Parsons' career took a giant step forward in 1923, when she became the movie editor for the *New York American.* She so impressed it's owner, William Randolph Hearst, that he made her movie editor for the Universal News Service in 1925. It was at this time that she began writing about Hedda Hopper, then an aspiring actress, but eventually Parson's arch-rival gossip columnist.

Illness Turned Into Good Fortune

Parsons contracted a life threatening case of tuberculosis in 1925 and moved to Palm Springs, California to recuperate. By early 1926 she had made a complete recovery. Parsons, then 45, called Hearst and told him she was ready to return to her east coast desk at the *New York American.* Hearst, however, wouldn't hear of the move. ''Louella, the movies are in Hollywood-and right now I think that is where you belong.'' Hearst and Parsons shrewdly recognized the growing influence of Hollywood on mid-20th century American culture. Both set out to exploit this glamorous, compelling, and economically rewarding phenomena. Hearst presented Parsons with another career boosting surprise. Her column would henceforth be syndicated and eventually would appear in over 400 newspapers. Syndication greatly enhanced Parsons' influence in Hollywood while shoring up her always flagging personal finances. Her salary was increased to $350 a week; by 1929 she was making $500 a week.

In 1928, as a sidebar to her column, Parsons began a radio show featuring interviews with film stars. The show soon ended, with Parsons blaming its failure on the inarticulateness of her guests. She disparagingly explained that many of them couldn't speak English ''and I don't mean the foreign importations.'' Another radio program, five years later, also failed. However, in 1934 she effectively exploited the medium with another show called *Hollywood Hotel.* Sponsored by Campbell's Soup each guest received a case of soup for their appearance. Repeat guests were allowed to specify the kind of soup they wanted. *Hollywood Hotel* introduced the ''sneak preview'' concept with guests being offered the opportunity to read parts of scripts about to become movies.

Louella First

Once ensconced in Hollywood, Parsons quickly laid down the law: ''You tell it to Louella first.'' Necessary to a successful column, especially a gossip column, is the daily gathering of information. Parsons had a couple of assistants who helped her collect material for her column, but she was also very dependent on a cadre of irregular informants who passed along tips, rumors, and gossip. According to *Vanity Fair*: ''Her informants could be found in studio corridors, hairdresser's salons, and lawyers and doctors offices.'' It was said that Parsons often knew of a starlet's pregnancy before the starlet herself did. Ever jealous of the ''big scoop'' Parsons was said to not be beyond ''kidnapping'' the subject of a big story and holding them ''hostage'' until she was sure her story and only her story was ''speeding across the wires''. Her reputation for getting the ''big scoop'' was cemented when she was the first to report on ''the biggest divorce story in the history of Hollywood''—the breakup of the Douglas Fairbanks Jr./Mary Pickford marriage, then the undisputed ''king and queen'' of Hollywood.

With readership approaching 20,000,000 at the height of Parsons' popularity she wielded a pen that was sometimes entertaining and sometimes vicious. More often than not, she merged fact with fiction and reality with illusion. Parsons was often genuinely fond of the people she wrote about but was not above using them for her own ends. Her power and influence came from what she wrote about and, not surprisingly, what she chose not to write about. One major story Parsons kept from the public was the long-term love affair between Katherine Hepburn and the married Spencer Tracy. All stars had a ''moral turpitude'' clause in their contract and the studios were not above using this clause to keep them in line and away from scandals that could damage ticket sales at the box office. ''The studio bosses used Louella and Hedda as a weapon of intimidation to keep their employees in line,'' *Vanity Fair* quotes one Hollywood insider as saying. ''But if there was a real problem with a star they could always buy these women (Parsons and Hopper) off.'' Buyoffs could be in the form of information exchange or nefarious cash deals. Twentieth Century Fox, for instance, purchased the film rights to Parsons' 1943 memoir *The Gay Illiterate* for $75,000 with nary an intention of ever making the movie. At other times, however, Parsons could take a moralistic but manipulative and potentially destructive stand when writing about Hollywood love affairs. Parsons became outraged when she learned that Grace Kelly, ''a well brought up Catholic'' was having an affair with the married Ray Milland during the filming of *Dial M for Murder.* Parsons, who fancied herself as something of a mother hen, feared that if the affair continued and caused the break-up of Milland's marriage Kelly's honor and career would be forever be compromised. She reported the story forcing Kelly to quickly end the affair with her reputation still intact.

Another Marriage

In 1930 Parsons married again, this time to Dr. Harry Martin, a urologist and a notorious but friendly drunk. Addressed as ''Docky'' by everyone in Hollywood from studio heads to parking lot valets, Martin had the unlikely sobriquet of ''Hollywood's clap doctor'' as he was particularly adept at curing venereal disease. He also had a well-deserved reputation for hitting the bottle. A party guest once pointed out the drunk and semi-comatose Martin to Parsons as he lay underneath their piano. ''Let Docky sleep,'' Parsons replied, ''He has surgery at seven tomorrow morning.''

With Parsons' help Martin was soon made chief medical officer at Twentieth Century Fox where his job, according to one Hollywood observer, was to ''shoot the stars with anything to make them perform.''

Louella vs. Hedda

No article on Louella Parsons can be complete with some mention of the intense rivalry between her and fellow gossip columnist, Hedda Hopper. Unlike Parsons, who always wanted to be a journalist, Hedda Hopper was an ex-chorus girl and ''B'' grade movie actress who didn't start writing until she was 50. Ironically, Parsons introduced Hopper to William Randolph Hearst who had a friend who was looking for someone to write for the *Washington Times-Herald*. Hearst recommended Hopper who got the job but wasn't much of a rival to Parsons until the *Los Angeles Times* bought the Washington paper and moved Hopper to Hollywood. Parsons and Hopper were, at least outwardly, studies in contrast. Whereas Hopper was outgoing and known for her outrageous hats and stylish clothes Parsons was more introspective and almost matronly in appearance. Although they were fierce competitors Hopper did not take their rivalry as seriously as did Parsons, who considered herself to be Hollywood's doyenne and didn't take kindly to this second rate actress *cum* columnist. Nonetheless one observer characterized their 25 year rivalry as two scorpions flailing about at one another.

Her Last Column

Parsons wrote her final by-line in 1964. By then her column's post-mortem was long overdue. By the late 1950s her power along with Hollywood's ''tinsel town'' and ''silver screen'' glamour and allure had begun to fade. A new morality coupled with the advent of teen-age idols and rock-and-roll stars were emerging on the national scene, leaving Parsons moribund in the Hollywood of the 1930s and 1940s. Parsons died December 9, 1972 in a Santa Monica nursing home following a long illness and a stroke. It is sadly said that she ended her powerful and influential gossip column career confined to a bed and spouting provocative questions to long dead movie stars flitting across her television screen in movie re-runs.

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Sam Peckinpah

Known for the graphic violence and beauty of his challenging films, director Sam Peckinpah (1925-1984) was a Hollywood maverick whose movies were highly controversial. He was best known for such bloody, exquisitely crafted westerns as *The Wild Bunch.* Peckinpah's much-imitated films were among the first to employ highly stylized cinematic techniques to depict the extremes of human brutality.

Heavily criticized for allegedly glorifying violence on screen, Peckinpah always maintained that his purpose was to sensitize audiences to unspeakable acts. ''I'm a great believer in catharsis,'' he explained in one interview. ''When people complain about the way I handle violence, what they're really saying is, 'Please don't show me; I don't want to know.'''

Jeans vs. the Suits

Peckinpah was descended from early settlers in California who became ranchers and mill owners. His father and grandfather were judges, but Peckinpah grew up on a ranch. The independent spirit of his background and upbringing infused his entire life and career. As a teenager, Peckinpah was such a troublemaker that his father sent him to military school to try to rehabilitate him. Peckinpah served in the U.S. Marines during World World II.

After the war, at Fresno State College, Peckinpah became involved with Marie Selland, who was active in theater groups. He enrolled in drama classes, started directing plays, and married Selland. Their marriage lasted 15 years and produced three daughters and a son.

After earning a master's degree in drama from the University of Southern California, Peckinpah took a job handling props for network television. He was fired from the musician Liberace's TV show for refusing to wear a suit on the set. He next worked as a dialogue director and occasional writer for movies. As an assistant to director Don Siegel, Peckinpah helped write the script and had a small acting role in the 1956 film *Invasion of the Body Snatchers.* He then returned to television, working on scripts for such westerns as *Gunsmoke.* By 1960, Peckinpah was writing and directing his own TV series, *The Westerner,* but it was cancelled after 13 episodes.

Even in his early days in Hollywood, Peckinpah's fascination with violence made for a rocky career. He once offered a script to Disney studios, which rejected it with the criticism: ''Too many shootings, not enough animals.'' The

first film Peckinpah directed was *The Deadly Companions*, a 1961 western with a fresh and audacious viewpoint. But it had a limited release and earned little attention. The following year he received more acclaim for another cowboy movie, *Ride the High Country,* which starred Joel McCrea as a former lawman trying to regain his lost integrity. ''This movie celebrates a hero of self-control,'' noted critic Michael Sragow. ''But each frame is energized with a sense of what that self-control has cost the man in love, friendship and glory.''

Peckinpah's prickly personality and his penchant for creative disagreement got him fired from a job directing *The Cincinnati Kid,* and he feuded with his producer over his next film, *Major Dundee.* As a result, the film was extensively edited over Peckinpah's objections, and it failed at the box office. Peckinpah had become almost an outcast in Hollywood. Unable to find another directing job, Peckinpah wrote the scripts for the films *The Glory Guys* and *Villa Rides*, a film about Mexican revolutionary Pancho Villa. He also continued to work in television as a writer and director.

''When he was making movies it felt, for some of us, as if we were watching an ongoing street accident,'' recalled critic Pauline Kael in an interview for a 1999 Peckinpah retrospective. ''We felt helpless; he was determined to be doomed. He liked the helplessness of it all; the role he played was the loser. And though the competition is keen, he's probably the greatest martyr/ham in Hollywood history.'' In Kael's view, Peckinpah was largely to blame for his legendary battles with studio executives: ''He needed their hatred to stir up his own. He didn't want to settle fights or to compromise or even, maybe, to win. He wanted to draw a line and humiliate the executives. He simply wasn't a reasonable person.''

The Wild Bunch

In 1969, Peckinpah's *The Wild Bunch* was released. At the first screening, dozens of people walked out during the film's first ten minutes. This landmark film had a mixed but profound impact on audiences, many of whom came into theaters expecting a mainstream western and felt themselves challenged at every turn. On the surface, the story concerned what critic Sragow called ''grizzled outlaws escaping railroad bounty hunters and barging into the Mexican Revolution.'' But it was much more than that. Writer Charles Ramirez Berg termed the film a ''frontal assault to cinematic sensibilities.'' After a European release, it did poorly at the box office in the United States, and the studio cut eight minutes from every American print of the film.

The Wild Bunch marked a dramatic departure for Hollywood in its depiction of violence, away from what Berg called the ''sanitized, 'bang-you're-dead' movie convention-no splattered blood or contorted body spasms'' to a more terrifying, in-your-face hyper-reality. The film's carefully choreographed, slow-motion bloodletting would be much imitated in years to come by directors from Martin Scorcese to Quentin Tarantino. To admiring critics, Peckinpah's approach to violence in the *The Wild Bunch* was visionary. ''Peckinpah's treatment of individual acts of violence is electrifyingly ambiguous,'' asserted Sragow. ''Peckinpah cuts among speeds-and between parallel displays of mayhem-as he shifts perspectives. The results challenge a viewer's powers of perception and empathy.''

More than any Hollywood movie made up to that point, *The Wild Bunch* seemed designed to rile audiences. ''The idea was challenge,'' wrote critic Louis Black. ''The intention was confrontation. The essence was conflict.'' Kael said Peckinpah's own attitude toward his goals in the film was ambivalent. ''I remember his talking to me, when he was planning *The Wild Bunch,* saying that he was going to make a picture so ferocious that it would rub people's noses in the ugliness of violence. They would never want to see anything violent again. But when the picture came out and there were insensitive people who cheered the bloodshed, he seemed delighted, he acted vindicated.''

The Wild Bunch divided Peckinpah's audiences and critics into two camps: those who adored the moral ambiguity and technical daring of his work, and those who abhorred his obsession with violence and considered his skills overrated. For *The Wild Bunch,* Peckinpah received his only Academy Award, for best original screenplay.

Feuds and Furor

Peckinpah's next film, *The Ballad of Cable Hogue,* suffered editing cuts by producers after more feuding between the studio and the director over its contents. Next, Peckinpah went to England to film *Straw Dogs,* starring Dustin Hoffman. Released in 1971, it was a brutal story

about rape and revenge, filled with what seemed to most critics as gratuitous violence. It was attacked by many for its unflinching portrayal of sexual violence but hailed by Peckinpah fans for its uncompromising attitude.

Peckinpah's notoriety had grown to the point that he had become a magnet for social critics. *Straw Dogs* especially called attention to Peckinpah's often crude and degrading portrayals of female characters in his films. ''Peckinpah on screen was a terrible misogynist,'' wrote biographer David Thomson. ''His women are bitches, whores, whore-saints, sluts, betrayers, naive madonnas—they are also riveting. [T]hese women are so passive, so silent, so fit for male paranoia.''

Teetering between cult status and controversy, Peckinpah softened his hard-edged style when he agreed to direct two top Hollywood stars of the era, Steve McQueen and Ali McGraw, in the romantic action thriller, *The Getaway*. This film, more accessible and less offensive to mainstream audiences, was his biggest box-office hit. Having paid some bills, Peckinpah returned to his more adventurous mode with *Pat Garrett and Billy the Kid,* a beautiful but obtuse western that was severely cut by MGM Studios during the usual post-production disputes that dogged Peckinpah's efforts. Thomson called *Pat Garrett and Billy the Kid* ''one of the great American films, entrancing, perplexing, the beauty redeems the boorish attitudes.''

Most of Peckinpah's fans were disappointed with his later work, including his grisly mid-1970s films *Bring Me the Head of Alfredo Garcia,*—a story of a man carrying a decapitated head—*The Killer Elite,* and *Cross of Iron.* These movies lack the vitality and freshness of his earlier work and seem to show a frustrated director who is stewing in his own juices. With his career on the decline, Peckinpah next directed a knockoff comedy called *Convoy,* a film based on a pop song. His final effort was the ill-received *The Osterman Weekend,* a creative but unfocused work released in 1983.

His Own Man

Throughout his career, Peckinpah's efforts to bring his uncompromising vision to the screen were constantly thwarted by studio executives who blanched at the excesses of his style and content. The battles were the stuff of Hollywood legend. Peckinpah's approach always took on the dimensions of a director-against-the-world crusade. ''His anti-authoritarianism went beyond radical chic,'' Sragow wrote. ''He curried favor with no one, whether movie mogul, ideologue, or tastemaker.''

Peckinpah's turbulent personal life mirrored the macho images he put on screen. He was a hard-drinking, rugged individualist who refused to follow many of society's social conventions. Following a divorce from Selland, he married Mexican actress Begonia Palacios, and they had a daughter together before divorcing. Peckinpah next married an Englishwoman, but that marriage was short-lived. He returned to Palacios; they again married and again divorced.

Black noted how the director's screen protagonists seemed to represent his own frustrations: ''Peckinpah cherished failure, celebrating it as an act of defiance. Peckinpah's heroes were aggressive losers, men out of time who were proud of it, who wouldn't have it any other way, as though they knew that there would never be a really good time for such dreamers, such visionaries.'' Thomson agreed, pointing out that the plots of his movies, though usually set in the dying days of the American frontier, seemed to mirror the director's own predicaments: ''Through Peckinpah's work there is the theme of violently talented men hired for a job that is loaded with compromise, corruption and double-cross. They strive to perform with honor, before recognizing the inevitable logic of self-destruction.''

Self-destruction was a constant motif in Peckinpah's life. He battled alcoholism and a rash of illnesses and physical limitations. Because of the excesses of his lifestyle, Peckinpah developed heart disease. He eventually had to wear a pacemaker.

In December 1984, a blood clot was discovered in Peckinpah's lung and he was flown from Puerto Vallarta, Mexico, to Los Angeles, for treatment. He died at the age of 59 in a suburban Los Angeles hospital, with Palacios at his side.

Battles over his work continued beyond his death. When a ''director's cut'' of *The Wild Bunch* was released in 1994, restoring sections edited out by studio executives in 1969, the Motion Picture Academy of America slapped an NC-17 rating on it, even though the original film had been rated ''R.'' The rating doomed the re-release, because most major theater chains and some video retailers refused to carry NC-17 movies. Long after his death, it seemed, Peckinpah still had the power to incite controversy.

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Benjamin Peirce

Mathematician, physicist, and astronomer, Benjamin Peirce (1809-1880) has been called the ''father of American mathematics.'' He distinguished himself as superintendent of the U.S. Coast Survey. Peirce was a professor at Harvard College from 1833 until his death, and contributed to the founding of its observatory.

Peirce is remembered for calculating the exact location and path of the planet Neptune, using a series of lengthy and complex mathematical equations. He also tracked and calculated the paths of many comets and charted the phases of the moon for the United States government. Soon after the discovery of Saturn's rings in 1850, he calculated and published his assessment of the possible composition of the rings. Peirce's work and his writings on practical mathematics extended to the fields of astronomy, mechanics, and geology. His contributions to the field of theoretical mathematics included commentary on hypercomplex number theory.

A Prominent Puritan

Benjamin Peirce was born in Salem, Massachusetts, on April 4, 1809. He was the third child of Benjamin Peirce and the former Lydia Ropes Nichols and was descended from a long line of Puritans. The Peirce family came from Norfolk County, England, to Watertown, Massachusetts, around 1634. The Peirces were craftsmen, weavers, shopkeepers, farmers, and East India traders. The elder Benjamin Peirce served as a state legislator and later joined the staff at Harvard as a distinguished librarian.

Peirce attended Salem Private Grammar School. There he came under the influence of the mathematician and scientist Nathaniel Bowditch, whose son attended school with Peirce. Bowditch let Peirce read proofs of his English translation of P.S. Laplace's astronomy treatise, *Traite de Mecanique Celeste* (*Celestial Mechanics*). The translation was published as Peirce was graduating from Harvard in 1829. Until 1839, Peirce contributed to revising and refining the Bowditch translation. Peirce had a lifelong professional relationship with Bowditch and later paid tribute to Bowditch in the introduction to a treatise Peirce wrote on analytical mechanics, calling him ''the father of American geometry.''

Harvard Professor

After graduating from Harvard, Peirce joined the teaching staff at Round Hill School in Northampton, Massachusetts. After two years at Round Hill, Peirce joined the faculty at Harvard, initially as a mathematics tutor. In 1833 he became professor of mathematics and astronomy at Harvard, and in 1842 he was named Perkins professor at the college.

So complex was Peirce's mind that it was difficult for all but the most proficient mathematicians to understand much of his work. The speed of his mental processes made it difficult for him to describe his work coherently with pen and paper. His lectures were far too advanced for many students to follow. Those students who heard him speak often said they felt awed by his commitment to the discipline of mathematics.

During his tenure at Harvard, Peirce published a variety of mathematics texts. These included *Plane Trigonometry* in 1835, *Spherical Trigonometry* in 1836, and *Plane and Solid Geometry* in 1837. He published his *Treatise on Sound* in 1836. In 1840 he published another text on plane geometry, followed in 1841 by the first volume of a text on mechanics; a second volume followed in 1846.

Peirce was instrumental in the founding of the Harvard College Observatory in 1839. When in March 1843 he observed a comet, he spearheaded an intensive effort to get a 15-inch telescope at the observatory. The telescope was installed in 1847, allowing Peirce better opportunity to study celestial phenomena. The telescope was instrumental in the discovery of the planet Neptune that year and in calculating its path. As the mathematics editor of the *American Almanac,* Peirce published his calculations and observations of the known orbits of comets in the almanac's 1847 edition.

Lazzaroni

Around 1840, a small but prominent cadre of American scientists and mathematicians assembled to seek support and funding for national development in science. The group was known sarcastically as Lazzaroni, or beggars. It had close ties to a formidable European scientific community. Peirce aligned himself with the Lazzaroni, who eventually became the nucleus of the American Association for the Advancement of Science. The association solicited leading industrialists for political backing and support for scientific advancement.

In 1843 Alexander Dallas Bache, a self-ordained leader of the Lazzaroni, became the second superintendent of the U.S. Coast Survey. The Coast Survey, authorized in 1807, was the first scientific agency established by the U.S. Government. Under the influence of the Lazzaroni, the Coast Survey helped spur the scientific movement in the United States. In 1852, at superintendent Bache's request, Peirce calculated the longitudes of various places in the United States.

Peirce and his colleagues in the educational and scientific communities persuaded Congress to authorize funding for the publication of the *American Ephemeris and Nautical Almanac.* A bureau for the publication was established in Washington, D.C., in 1849, and the project was delegated to Harvard College, with Peirce as consulting mathematician. The moon tables, as calculated by Peirce, were published in 1853 and described the phases of the moon through 1883.

In the 1840s Peirce joined with one of his former Harvard students, Benjamin Apthorp Gould, and a Swiss naturalist, Louis Agassiz, to lobby for expansion of the science facility at Harvard College. They were instrumental in the opening of Harvard's Lawrence Scientific School in 1847. Peirce, with his high-visibility projects during those years, contributed significantly to the development of a Harvard-based sphere of scientific influence.

In 1863, Peirce and the American Association for the Advancement of Science helped get Congress to establish the National Academy of Sciences. Peirce was among its 50 charter members. He was a member of the organizing committee and served as chairman of the mathematics and physics groups of the academy.

In 1867 Peirce relinquished his post as consultant for the American Ephemeris bureau to become superintendent of the U.S. Coast Survey. His three-year association with the Coast Survey is considered one of his most significant contributions. Among the far-reaching projects undertaken by the Survey under Peirce was surveying Alaska, which had just been purchased from Russia. Peirce also sent representatives worldwide to observe solar eclipses.

Astronomer of Note

Because of his exceptional competence in performing lengthy calculations and comprehending complex geometric concepts, Peirce made many calculations about objects in space. In 1847 he published a work containing the known orbits of comets. That same year he performed a series of extended calculations to determine the precise location, orbit, and weight of Neptune, which had been discovered in 1846.

In 1850 rings were discovered around Saturn, leading to much speculation about their composition. George Phillips Bond of the Harvard College Observatory, who discovered the rings, suggested that they might be fluid. Peirce contested that theory and put forth a comprehensive set of formulas to disprove it. He published an initial analysis of the nature of the rings in 1851. In 1866 he published his formulas for the rings in *Memoirs of the National Academy of Sciences.*

In 1852 Peirce described a hypotheses concerning probability, which came to be known as Peirce's criterion. Although his premise was ultimately disproved, he left an extraordinary amount of detailed calculations about probability. In the *Astronomical Journal* of December 31, 1858, he published a theory detailing the hyperbolic orbit of comets. His *System of Analytical Mechanics,* which he dedicated to Bowditch, was regarded well into the 20th century as definitive.

Peirce lectured widely, and during his lectures he routinely introduced new concepts. In an 1870 presentation called ''Linear Associative Algebra,'' which he presented to the National Academy of Sciences, he introduced the terms *idempotent* and *nilpotent.* The former describes a number that approaches itself when calculated to a power of two or greater, and the latter refers to a number that approaches zero. He later self-published the speech, which contained his widely quoted statement: ''Mathematics is the science which draws necessary conclusions.'' He also coined the phrase ''indeterminate form'' to describe the incalculable equation of zero divided by zero.

Peirce died on June 10, 1880, in Cambridge, Massachusetts. His final significant work, *Ideality in the Physical Sciences,* was published posthumously in 1881. It was the text of a lecture that he delivered early in 1879.

Peirce's use of mathematical calculations to predict accurately such phenomena as the recurrence of comets and the phases of the moon demonstrated the practicality of his knowledge. He performed his extensive calculations without the convenience of an adding machine, much less a calculator or computer.

Peirce married Sarah Hunt Mills on July 23, 1833. Together they had five children: James Mills, born in 1834; Charles Sanders, born in 1839; Benjamin Mills, born in 1844; Helen Huntington, born in 1845; and Herbert Henry Davis, born in 1849. The children, like their father, grew to be prominent citizens: a Harvard professor, a noted Harvard-based scientist and philosopher, a mining engineer, the wife of a realtor, and a foreign diplomat respectively.

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Willie Pep

Known as ''Will o' the Wisp'' and ''Willie the Wisp,'' Willie Pep was a dominant featherweight boxer in the 1940s.

Pep was born William Guiglermo Papaleo on September 9, 1922, in Middletown, Connecticut, near the city of Hartford. He was the son of Sicilian immigrants, Salvatore and Mary (nee Marchese) Papaleo. Pep grew up in a tough neighborhood. He took up boxing, in part, because he was tired of getting beat up by older kids and wanted to defend himself. After dropping out of Hartford High School at the age of 16, Pep made money by selling newspapers and shining shoes.

Began Amateur Boxing Career

Pep spent much of his time boxing as an amateur based at the Du-Well Athletic Club in Norwich, Connecticut. He boxed in 65 amateur bouts over a two-and-a-half year period, posting a record of 59 wins and three loses. In 1938, he won the Connecticut amateur flyweight championship. The following year, he won the Connecticut amateur bantamweight championship. Pep told Jim Shea of *Sports Illustrated* that ''The best advice I ever got was from a kid in the gym who told me, 'When you're in the ring, make believe a cop is chasing you; don't let him catch you.'''

Entered Professional Ranks

When Pep was only 19 years old, he turned professional. He won his first bout on July 3, 1940, fighting Jim McGovern in Hartford, Connecticut. Pep went on to go undefeated in his first three years as a professional boxer. Pep became the youngest boxer in 40 years to win a world

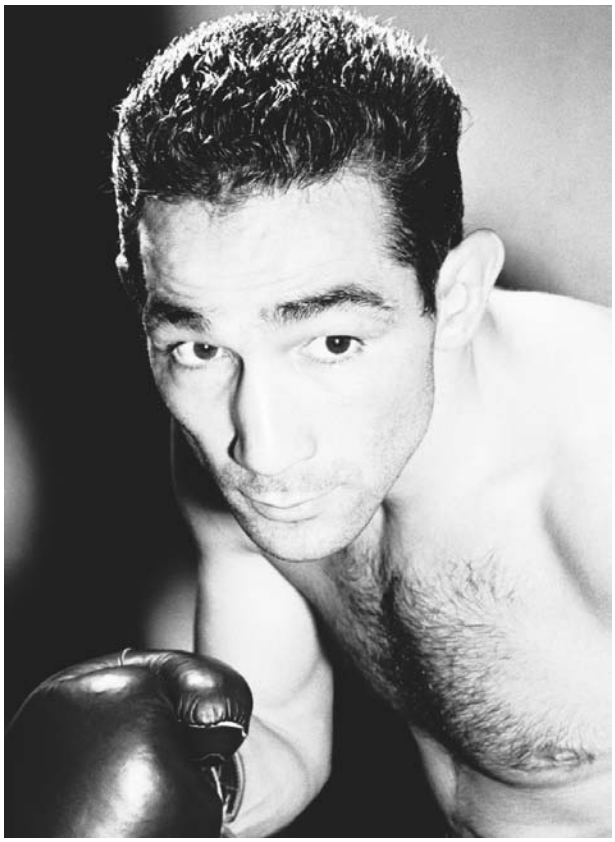

title. He won his first world title as a featherweight when he defeated Albert ''Chalky'' Wright in a 15-round bout in New York City on November 20, 1942.

Because this world title was awarded by the New York State Athletic Commission, the National Boxing Association would not recognize Pep as featherweight champion until he defeated their reigning champ, Sal Bartolo. Pep became the consolidated world featherweight champion when he defeated Bartolo by decision in a ten-round bout in Boston, on April 9, 1943. Pep would retain his world champion crown until 1948.

Of his early success, Pep told Peter Heller in *In This Corner,* ''I was twenty years old. It was a very big thing for me to win the championship of the world. I didn't realize the strength of it. I didn't know what it was all about. I wasn't mature enough to sense what I had really won until 1948 when Saddler licked me, then when I won it back, I realized the strength and I realized it was a great thing to be a champion of the world.''

There were several reasons why the featherweight Pep, who stood 5'5 1/2" and weighing about 125 lbs., was such a dominant fighter in his time. He was a fast, speedy boxer, with dominating footwork and solid boxing skills. He used the whole ring to his advantage. Instead of eluding his opponents, Pep could knock them out after frustrating them. He had a great trainer in Bill Gore who helped Pep use his assets to the best of his ability. James B. Roberts and Alexander G. Skutt wrote in *The Boxing Register* that ''Pep developed a ring artistry that veteran boxing observers still admire. His style of boxing has been likened to tap dancing with gloves on. He once even won a round without even throwing a punch because his tactical movements kept his opponent completely off-balance.'' The fight Roberts and Skutt refer to took place in 1946 against Jackie Graves in Minneapolis. Pep went on to win the bout by TKO (technical knock out) in the eighth round.

Lost First Fight

Pep's first defeat as a professional came in a non-title fight with Sammy Angott on March 19, 1943, in New York City. Angott had been a lightweight champion. Until that time, Pep had gone 42 fights without a defeat. After this loss, Pep went on to win 73 consecutive fights. This was a record few if any boxers had matched in the past and would be able to match in the future. By this time, Pep was world famous, a status that continued when he successfully defended his title against Sal Bartolo in 15 rounds on June 8, 1943, in Boston.

During the on-going American war effort in World War II, Pep served in the Navy in 1943 and was discharged with honors in the spring of 1944. He also served in the United States Army in 1945. During his service years, Pep continued his undefeated streak. He successfully defended his title by defeating Wright once again in 15 rounds on September 29, 1944, in New York City. Pep went on to defend it successfully several more times by defeating Phil Terranova in 15 rounds on February 19, 1945, in New York City, and Bartolo on June 7, 1946, in New York City by knock out (KO) in the twelfth round.

Career Nearly Ended

On January 8, 1947, Pep was flying from a training camp in Miami, Florida, to his home in Hartford, Connecticut, for final preparations for a fight. The plane crashed in woods near Millville, New Jersey, tearing it apart. Three passengers were killed and 18 injured. Pep was among the injured. He broke his left leg and two vertebrae in his back. Many believed Pep's boxing career was over, though Pep did not. As soon as his casts were removed in May, Pep resumed training. Just over six months after his accident, Pep was back in the ring and winning. He defeated Victor Flores by decision in ten rounds on June 17, 1947, in Hartford. Pep continued his defense of the world title. He retained the crown by TKO in the twelfth round in a fight with Jock Leslie on August 22, 1947, in Flint, Michigan. Pep's final successful defense also came by technical knockout, this time in the tenth round, against Humberto Sierra, on February 24, 1948, in Miami.

Temporaily Lost World Title

Pep lost his world title when he fought in atypical fashion. His opponent was Sandy Saddler, with whom Pep would have several more intense bouts. The fight took place on October 29, 1948, at Madison Square Garden in New York City. Instead of fighting a smart fight, Pep decided to brawl. Scoring a huge upset, Saddler knocked Pep out in the fourth round. But Pep's tenure without the title was short. Saddler and Pep had a rematch on February 11, 1949. The

fight was later regarded as one of the best boxing matches of all time. Though Pep was the underdog, he boxed a more intelligent fight this time. Pep regained his title when he won by decision in 15 rounds, though Saddler had landed many of his punches.

Pep successfully defended his re-gained featherweight crown three times. He defeated Eddie Compo by knockout in the seventh round on September 20, 1949, in a fight staged at Waterbury, Connecticut. The next title defense came against Charley Riley on January 16, 1950, in St. Louis, Missouri. Pep won by knockout in the fifth round. Pep's final defense came against Ray Famechon, the European champion. Pep won in 15 rounds on March 17, 1950, in New York City.

Kept from Title by Old Foe

Pep's fourth title defense came against Saddler. Because of the fighters' history together, the event was a spectacle, taking place in New York City's Yankee Stadium on September 8, 1950. Saddler won by TKO after mauling Pep. Pep had to leave the match because he was injured with a dislocated shoulder. He did not box again until January 1951, then won his next eight, non-title bouts.

Pep tried to regain his world featherweight crown from Saddler in another major title fight. The event took place in New York City's Polo Grounds (the one-time home of the New York Giants baseball team) on September 26, 1951. Pep again lost because he brawled instead of fighting a smart match. Saddler was also out of control. Each fighter fouled the other repeatedly. Twice one fighter wrestled the other to the floor; during one of these incidents, they took the referee with them to the canvas. Pushing, shoving, tripping, gouging, and heeling marred the match. Pep lost by TKO after the ninth round when he could not come out for the tenth because he had a serious gash under one of his eyes. This injury was allegedly caused by Saddler's thumb. For their behavior, the commission suspended both Saddler and Pep. Pep did not fight again until April 1952.

Though Pep was not in contention for the featherweight crown, he continued to box successfully, winning almost all of his matches. He lost only once in 12 fights in 1952, and defeated all of his 11 opponents in 1953. Pep only fought five times in 1954, losing only once to Lulu Perez in the second round by TKO on February 26. After this loss, the New York State Athletic Commission took away Pep's boxing license because of his age (31). Pep's career continued in other states. He won all but one of his 24 fights between 1955 and 1957.

Career at Its End

Though Pep won 11 of his first 12 fights in 1958, he lost his final chance at a world title on September 20, 1958. Fighting Nigerian boxer Hogan ''The Kid'' Bassey in Boston, Pep lost by TKO in the ninth round, though he had been leading on the judges' scorecards. Pep formally retired the day after losing to Sonny Leon by decision in ten rounds on January 26, 1959, in Caracas, Venezuela. He was elected to *The Ring*'s Boxing Hall of Fame four years later.

Pep staged a comeback in 1965, winning nine fights that year. The last four were by TKO or KO. Pep's final professional fight came on March 16, 1966, against Calvin Woodward in Richmond, Virginia. Pep lost in six rounds, and admitted that he did not feel he was in shape enough to fight. Over the course of Pep's professional boxing career, he had fought in 241 bouts, winning 164 by decision and 65 by knockout; losing 11, five by decision and six by knockout; and one draw.

One reason Pep had staged his short-lived comeback was his need for money. Though he had made a lot over his career, he spent it wildly, losing much by gambling, and investing poorly. But he also still loved the sport. After his fighting days ended, Pep worked as a second with boxers, boxing inspectors, and a boxing referee. Among his matches as referee was the featherweight championship match between Harada and Famechon. Pep's other sports-related occupations included wrestling inspector and sports columnist. He also managed a nightclub, worked as a brewery customer service representative, restaurant greeter, and a deputy sheriff in criminal court in Hartford, Connecticut. In the 1970s, Pep was employed in Connecticut's Athletic Division in the boxing office, a position he held until the late 1980s. Pep was inducted into the International Boxing Hall of Fame in 1990.

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George Walbridge Perkins

George Walbridge Perkins (1862-1920) was a well-known and oft-criticized figure in American business during the early twentieth century. He spent many years in the insurance business, where he established a network of company agents that became the industry standard. Perkins also instituted one of the first-ever pension plans for employees at New York Life Insurance Company. He later worked with Wall Street powerhouse J. P. Morgan, where he supervised the consolidation of smaller firms into some of the biggest names in American industry.

Perkins was born in Chicago on January 31, 1862, into a family whose roots in America dated back to the 1631 arrival of one John Perkins to New England. His father had been involved in several business enterprises, but was also an active Presbyterian who worked as an occasional prison missionary. At the time of his first son's birth, the elder Perkins was serving as head of Chicago's home for juvenile delinquents. The family lived on the grounds of the facility, as they did when Perkins Sr. became warden of the state prison at Joliet. However, by 1872, Perkins's father decided that his four children should be raised in a more wholesome environment, and took a managerial post at the Chicago office of the New York Life Insurance Company. Not long afterward, his wife, Sarah Mills Perkins died in childbirth, leaving George Perkins the oldest of four motherless children.

Educated at home until the age of ten, Perkins was a rambunctious child and his father did not harbor much ambition for him. He finished school at the age of fifteen, and became an office boy for his father. Two years later he became an official employee of the New York Life Insurance Company at a salary of $25 a month. In 1880, the family moved to Cleveland when the elder Perkins was made manager of all New York Life policy solicitors on Ohio. As a courtesy to his father's years with the company, Perkins was allowed to succeed him in the job when his parent died in 1886. However, he was soon shunted to Indiana when a more experienced manager coveted the Ohio region. Perkins asked for a leave of absence, and headed to Wichita and Denver, which were both experiencing a massive real-estate boom. He began selling large policies there, and, with these in hand, he asked the company president to be made head of all Rocky Mountain territory. His offer was refused. Perkins returned to Denver and opened an office instead, and continued to sell New York Life policies; soon his total had exceeded $2 million. Finally, he was named inspector of agencies in several new western states, with a territory stretching from Idaho to New Mexico. He held this position from 1888 to 1892.

Named Vice President

Perkins was not so tenacious in his personal life. He was engaged more than once, and his formidable stepmother thwarted each one. Finally she relented and agreed that he should marry his first fiancee, Evelyn Ball, whose family lived in Cleveland. The couple was wed in August of 1889, and settled in Chicago, where he took offices in the Rookery Building. In the early 1890s, Perkins rose within the ranks during a period of distress, involving an executive in charge of South and Central American business. The man was accused of embezzlement, and the company was besieged in the press. Its solvency was called into question. The scandal grew to such proportions that New York Life's longtime president resigned. From Chicago Perkins acted swiftly to reassure policyholders and sales agents alike. He created weekly *Bulletins* that went out to agents, and worked to reverse the tide of negative newspaper stories. So effective were his tactics that, when an outsider was named to the presidency, it was done with the agreement that Perkins would be named third vice president for agency matters.

In his new post, Perkins received a salary of $20,000, with a bonus of $100,000 for having taken on additional duties in his previous position. He and his family, which included a daughter by then, moved to Riverdale-on-the-Hudson outside of New York City. The house enjoyed a fine view of the Palisades, as the cliffs of the Hudson River were known. Perkins would later play an important role in their preservation. From his new Manhattan office, Perkins continued to write the company *Bulletins* himself. They announced sales contests and bonus prizes to top sellers, and offered encouragement and tips on closing the sale. A typical *Bulletin* contained such exhortations as one from January 11, 1896: ''Excuse me from the man who comes in and says: 'Mr. Perkins, I am going to write $120,000 in 1896,' and let me shake hands with the man who says: 'Mr. Perkins, I am going to write $10,000 of good, straight business in the month of June.'''

Established Agency System

In 1892, New York Life was the last among its competitors, Mutual Benefit Life Insurance Company and Equitable Life Assurance Society. By the end of the century, however, it had advanced to first place. This remarkable change came from Perkins's revolutionary new plan for the company to deal directly with agents itself. Prior to this, the company hired territory agents like his father. They, in turn, paid solicitors to sell insurance policies. Much of this was done on a part-time basis, and the solicitors were not paid very

much anyway. Their loyalties were with the territory managers, not the company. Fraudulent practices sometimes occurred as managers moved from place to place.

Perkins began eliminating the general agents by not renewing their contracts with the company. Instead, he contracted directly with the sales agents. This created the agency system, which became the standard in the insurance industry and was still in place a century later. It gave New York Life far more control over its sales force, but competitors still tried to woo the best away. To create a deeper sense of loyalty, Perkins instituted what he called the ''NYLIC'' system, its letters being an acronym for the company name. It promised agents that after five years with the company and having sold $25,000 worth of policies, they would advance to the next level and would receive monthly bonuses on their sales. The bonuses increased every five years. After 20 years, an agent might retire and simply live from his bonuses. Somewhat controversially, the NYLIC Association required that its members work as full-time sales agents, which Perkins believed would elevate the job to a more professional status.

Headhunted by Morgan

Perkins advanced to the post of first vice president and began traveling aboard to conduct company business. He personally negotiated with Sergei Witte, finance minister to the Russian czar, to loan Russia money. This deal attracted the attention of Wall Street. By this time Perkins was already on friendly terms with New York's governor, Theodore Roosevelt. In 1900 the conservation-minded state executive named Perkins as chair of the Palisades Interstate Park Commission. The cliffs were eroding because the rock was being quarried for roads, but Perkins and other Riverdale residents had long complained that the blasting was noisome. The commission set about raising private funds to buy out the quarrying contracts. With this in mind, Perkins went to the office of J.P. Morgan to ask for a donation. Instead, Morgan-considered one of the most powerful men in the country at the time-offered Perkins a job.

Perkins initially declined, because of the loyalty he felt toward New York Life. But a promise to increase his salary tenfold, plus the prestige of a partnership in the most influential private banking house on Wall Street was too great a lure. He joined the firm in early 1901. During his years there, Perkins handled much of the press for Morgan, who had received much bad publicity over the fantastic profits it earned in the relatively unregulated financial industry of the day. It financed railroads, mining operations, and manufacturing on a massive scale. The rewards it reaped were correspondingly handsome. Editorial cartoonists caricatured Morgan's stout personage as ''the Money Trust.'' Other jibes called into question Perkins's remaining ties to New York Life. One cartoon depicted an enormous Morgan holding Perkins by the legs as he dived into a well marked ''N. Y. Life Policy Holders' Dough.''

Historic Employee Stock Plan

Perkins was given responsibility for organizing a new conglomerate created by the consolidation of five separate farm-machinery companies, International Harvester Corporation. He also oversaw the set-up of the International Mercantile Marine Company and the Northern Securities Company. The year that Perkins became a partner coincided with the Morgan firm's creation of the United States Steel Corporation, the first billion-dollar company in history. For it Perkins devised an employee-benefit plan in which annual offerings of preferred stock would be made to workers on advantageous terms. The strategy was the first of its kind. However, Perkins' motives were far from altruistic. Through it U.S. Steel hoped to avoid problems with organized labor by keeping its employees loyal to the company and thus personally benefiting when it did well. By World War I, some 40,000 workers owned stock, but they only qualified for the bonus dividends if they demonstrated ''a proper interest in [the] welfare and progress'' of U.S. Steel.

Perkins became embroiled in the growing tide of public sentiment against big business when he came under government investigation for his ties with New York Life. The press vilified him as an egomaniac for taking credit for New York Life's success. His actions as one of the company's executives were also called into question, including a $48,000 donation to the Republican Party. Policyholders were outraged. Perkins and the other executives were denounced. Some states even revoked New York Life's license. Perkins was forced to resign as a vice president at New York Life, but remained on its board of trustees.

Leader in Progressive Politics

Perkins left J. P. Morgan in 1910 to devote his time to other interests. He was a well-known public figure by then, and began lecturing on the topic of modernizing American business. He advocated cooperation, not competition. Perkins argued that properly regulated large corporations, such as U.S. Steel and International Harvester, were more efficient enterprises than a multitude of smaller firms competing against one another. He also espoused retirement pensions and stock-option for workers. In 1912, Perkins entered politics formally when he was named head of the national executive committee of the Progressive Party. It was created in time for that year's presidential elections, when Republicans split between Roosevelt and William H. Taft. The Progressives called for women's suffrage, among other reforms. However, Roosevelt's four million votes failed to win him election.

During the First World War, Perkins served as chair of a joint state and municipal food supply commission. His son, George III, enlisted in the U.S. Army and was sent overseas after graduating from Princeton. Perkins doted on his daughter-in-law, who was expecting a child when her husband left. When she contracted a fever, her family called Perkins for help. The war had made most medical professionals scarce, but Perkins found a doctor and hurried to the town of Princeton, where he remained by her side as her condition worsened. Both she and the child died, and Perkins was forced to cable his son with the sad news. Never an introspective man, the tragedy triggered questions about his own life, and whether perhaps he had neglected spiritual matters in favor of business concerns. At the time of death on June

18, 1920, he was a member of 40 philanthropic societies. He was felled by a heart attack that occurred during a stay at a sanatorium in Stamford, Connecticut.

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Francois-Andre Philidor

Francois-Andre Philidor (1726-1795) was not only a highly talented member of France's royal musical establishment, he was also a chess master of unmatched skill. To this day, he is remembered equally for his comic opera (*opera comique*) compositions, as well as his many contributions to modern chess.

For almost 50 years, Philidor was the unofficial chess champion of the world. He gained his reputation by winning match after match in Parisian cafes, beating famous philosophers of the time such as Jean-Jacques Rousseau and Francois Voltaire. He dazzled Europe with his amazing ability to play chess blindfolded, and was the author of the influential first book on the subject, *L'analyze des Echecs* (*Analysis of Chess*), in which he described strategies and analyzed games. Despite his success and genius in this area, Philidor always claimed music as his primary pursuit. He composed over 20 operas in his lifetime, the most famous of which include: *Le Sorcier* (1764), *Tom Jones* (1765), *Ernelinde* (1766), and *Carmen Saeculare* (1779). His works were mostly farcical operas, but they also embraced a number of motets (sacred music compositions) and a few lyric tragedies. Philidor divided his time between the cities of Paris and London. He died in England at the age of 69, exiled from his homeland.

On September 7, 1726, the composer who came to be known as ''Philidor'' was born in Dreux, France to 79 year old Andre Danican and his youthful third wife. The father, best known as the organizer of the Philidor Collection, a compilation of famous musical pieces, was a recently retired bassoon player of King Louis XIV. His wife is said to have been greatly unsophisticated. The boy, Francois-Andre Danican, was last to inherit the title ''Philidor'' that had been passed down in his family for generations since the reign of King Louis XIII in the early 1600's. The king had dubbed an ancestor, Michel Danican, as first in the line of a beloved dynasty of musicians that got their names from a favored Italian player named ''Filidori.''

Music at the Royal Chapel

At the age of six, only two years after his father's death, young Philidor was admitted as a page of the Royal Chapel at Versailles. Due to his musical talent and appealingly good disposition, he entered four years earlier than the proscribed rules allowed, and was put under the strict tutelage of the great composer and Teacher of the Pages, Andre Campra. In 1737, Philidor, at the tender age of 11, was granted permission to play his first piece before King Louis XV. The king was delighted with the performance, and rewarded the precocious musician with a few coins. The boy continued dedicating himself to his studies, and produced four more motets in the years leading up to 1740 when, at the age of 14, his voice changed and he had to leave the Royal Chapel choir.

During his years at the Royal Chapel, Philidor's education extended far beyond music. It was there that he first played the game that was destined to transform the rest of his life. Every morning at the chapel, the King of France heard music with Mass. There were often long waits for the monarch's arrival, during which time it was common practice for the King's 80 musicians to entertain themselves at chess tables near the sanctuary. According to George Allen's description in *The Life of Philidor,* ''It was in such sacred proximities, from musicians waiting to accompany with voice and instrument the Holy Sacrifice, that Philidor learned chess.'' He was ten years old when he played his first game with a musician, many years his senior. As the story goes, Philidor shyly offered to fill in for an absent partner. The man's amusement at being matched with such a young boy quickly turned to rage and astonishment when he discovered that he was being beaten. Philidor narrowly escaped a fist fight, and was greeted the next morning by a line of men, each wanting to play a match with the small prodigy.

Chess with Legal

At the age of fourteen when his boyish voice changed, Philidor left the royal chapel with the reputation of the best chess player in the band. He took to the cafes of Paris, where he stunned everyone with his mastery of the game. Philidor supported himself by teaching, performing, and copying music. So it was in 1741 that Philidor found himself in the famous Cafe de la Regence, winning matches against the great intellectuals Voltaire and Rousseau. This was also the place where he met the reigning chess champion of France who was soon to become his teacher, M. de Kermur, Sire de Legal. Legal was 40 at the time, and unbeatable. It was Legal that had first challenged Philidor to play a blindfolded game—something the master himself could not do. Philidor had no problem winning games without seeing the board thanks to the nights he spent in bed calculating moves in the dark. When he discovered how easily this mode of playing came to him, Philidor took on two opponents simultaneously. One such feat in 1744, created a huge sensation and resulted in Philidor's inclusion in the *Encyclopedie.* It was one of the principal works of the Age of Enlightenment, edited by the famous French philosopher, Denis Diderot.

European Travels and *L'analyze*

As a result of neglect, Philidor lost music students during this exciting time as a chess celebrity in Paris, but music

was never far from his thoughts. In 1745, he was given the opportunity to travel to Rotterdam, Holland and assist in presenting concerts. He agreed to go, eager to pursue his musical career, but was hard pressed when the concerts were suddenly cancelled. He found himself stranded and penniless, but stayed in the Netherlands. Philidor supported himself teaching and playing Polish checkers and chess, especially with English army officers at the Hague (the official home of the Dutch government), until he continued on to London in 1747.

The young chess hero was well-received in England and, not surprisingly, he soon found himself in the company of the most celebrated chess players in the nation. Sir Abraham Janssen and Philip Stamma were excellent matches for the French composer, but he was still able to beat both of them in games at Slaughter's coffeehouse in London. Stamma was challenged to an extraordinary ten game match in which draws were counted as victories for his opponent. Even with these rules, Philidor won eight games, lost one, and drew one. From then on, he was considered the unofficial champion of the world.

In 1748, Philidor returned to Holland, where he wrote his legendary treatise on chess. *L'analyze* contained fictional games that showed how to stage a strategic battle on the board. It was in this classic text that Philidor made his legendary statement, ''Pawns are the soul of chess.'' By this he meant to highlight the significance of a supported, mobile fleet of pawns as the essential factor in executing a successful attack. Before the book was published, Philidor went searching for subscribers to cover the printing costs. The British general, Duke of Cumberland, subscribed to 50 copies, while Lord Sandwich (the famous British politician) bought 10, and the English army officers committed to purchase 119 copies. Needless to say, Philidor's book was an immediate success, regarded as a work of genius. The author moved back to London in 1749 when 433 copies went to print. Promptly thereafter, the book was translated into English and German, and Philidor was invited to many of the courts of Europe to play chess in front of royalty. He was also asked by the French Ambassador, the Duke of Mirepoix, to his weekly chess dinners.

Opera Comique and a Return to Paris

After nine years of being away from France, at the age 28, Philidor returned to Paris. There, he dedicated himself to building his reputation in the two areas in which he possessed the greatest skill. In 1755, Philidor finally won a chess match with his former master, Legal, at their old haunt, the Cafe de la Regence—an honor which he alone could claim. Nevertheless, his profession as a musician was still primary in his mind, and he set about establishing himself thus. His taste and style had been greatly influenced and improved by his travels, but he encountered mixed luck as a composer. A motet he submitted for consideration for a post at the Royal Chapel was judged ''too Italian.'' As a result, the rebuffed Philidor found himself abandoning sacred music and moving in the direction of his true vocation as the first composer of the *opera comique.* It was a form of opera inspired by the farcical characters of the Italian *commedia dell'arte,* where spoken dialogue was intermingled with self-contained musical interludes. Philidor's first opera of this kind, *Blaise le Savetier,* received much attention when it was produced in 1759. After this, Philidor continued churning out operas, sometimes at the rate of two per year. His work achieved a great deal of success and praise for the virtues of its harmony, originality, and melodic invention.

On February 13, 1760, at the age of 34, Philidor married Angelique-Henriette-Elisabeth Richer, an excellent musician and the daughter of a respectable composer. Theirs was a happy marriage that resulted in the birth of seven children. Familial life did not slow Philidor's accomplishments. In 1764 he composed the popular *Le Sorcier,* for which he was the first French composer to be applauded in person after the premiere. Then, in 1766, he wrote his first tragedy, the wildly successful *Ernelinde,* which was performed for eight nights in a row and was lavished with praise by the King himself.

Final Years in London and Paris

In 1772, when Philidor was 46, he was drawn back again to England. This time, he frequented the Salopian Coffeehouse. In 1774 the Parsloe's Chess Club was formed in London. Its membership was limited to 100 prominent patrons, who paid annual dues that enabled Philidor to spend a season at the Club each year as a part-time resident master. He gave lessons there for 20 years. His blindfolded games (in which he apparently played up to four opponents at once) were made advertised spectacles attended by distinguished members of the Club. The second edition of Philidor's treatise on chess was published in 1777, and was dedicated ''to the illustrious and honourable Members of the Club.'' Philidor's impact as a chess master was so far-reaching that Dr. Benjamin Franklin, the American inventor, scientist, and diplomat (who also happened to be an avid chess fan), visited him at the Cafe de la Regence in 1781. Franklin went with the express purpose of getting Philidor to autograph a copy of *L'Analyze.* After the eminent American had left, the owner of the Cafe exclaimed, ''Francois, you just autographed your book for the American Ambassador!'' Philidor glanced up from the game he was playing and said, ''That's funny, I never knew that he was a chess player.'' Throughout these years, Philidor never abandoned his musical calling, and he composed his last work in 1790.

Philidor maintained this lifestyle, commuting from Paris to London until the year 1792. At 65 years of age, he left France for the last time, never to return. He was a supporter of the French Revolution, but his trip to England gave the new French government reason to consider him a traitor. In the beginning of the year 1795, after the bloody Reign of Terror (in which thousands deemed as French ''counterrevolutionaries'' were executed) had ended, Philidor appealed to the new French government to grant him leave to return home. Unfortunately, he had been placed on the dreaded list of *emigres* who were condemned as supporters of France's enemies and invaders. Thus, Philidor was forced to spend his remaining years away from

the country of his birth. He died in London on August 24, 1795. His obituary read, ''For the last two months, Philidor had been kept alive merely by art, and the kind attentions of an old and worthy friend. On Monday last, Mr. Philidor the celebrated chess player, made his last move, into the other world.''

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John Pierce

Electronics engineer John Pierce (born 1910) is a pioneer in the development of communication by satellite. While working for communications giant Bell Laboratories, Pierce proposed the Echo 1, Telstar, and Relay satellites and patented nearly 100 devices, many of which aid in communications technology in the form of amplifiers and vacuum tubes.

Pierce is a prolific writer as well, having authored more than a dozen scientific books, hundreds of technical papers on science and technology, and even some science fiction stories. Some of his later research focused on the intersection of science and music theory, and he was instrumental in the advance of computers in music composition and performance.

Early Life

John Robinson Pierce was born March 27, 1910, in Des Moines, Iowa. His parents were John Starr and Harriett Anne (Robinson) Pierce. Pierce attended Woodrow Wilson High School in Long Beach, California, where as a teenager he learned to fly a glider he built himself, inspired by an article he read in *National Geographic.* After five friends were killed in crashes, he sold his glider and bought plywood to build a 14-foot boat that he sailed in the ocean.

His first marriage, to Martha Peacock on November 5, 1938, ended in divorce in 1964 but produced two children: John Jeremy and Elizabeth Anne. Pierce married Ellen R. McKown on April 1, 1964.

Pierce's entire academic career was played out at the California Institute of Technology. He earned a Bachelor of Science degree in 1933, a Master of Science degree in 1934, and a doctoral degree (magna cum laude) in 1936. In addition, he holds ten honorary degrees from various schools, including Newark College of Engineering, Northwestern University, Yale University, Polytechnic Institute of Brooklyn, Columbia University, Carnegie Institute of Technology, University of Nevada, University of Pennsylvania, and University of Bologna.

Bell Laboratories

Immediately after earning his doctoral degree, Pierce took a job with Bell Telephone Laboratories in Murray Hill, New Jersey, ostensibly to carry on the work of Alexander Graham Bell, inventor of the telephone. Pierce found himself part of a surge of innovation that would launch communication into the realm of science fiction. At Bell Labs, he was part of a team that developed the traveling wave tube, an amplifier that facilitates satellite communication.

''This has been a century of telecommunication,'' he later wrote in the introduction to *Signals: The Science of Telecommunication.* ''We have come to talk warmly and directly over the telephone rather than writing considered letters and fretting for a reply. Facsimile serves us better than first class or express mail. Through radio, compact discs, and television, we experience directly and movingly people and events far from us in space or in time. Through telecommunication, our world has expanded, and we with it.''

One of Pierce's early projects was studying communications satellites. His first technical book, *The Theory and*

Design of Electronic Beams, published in 1947, foreshadowed the blossoming of the space age. Pierce first proposed the use of unmanned passive and active communication satellites in 1954, although his early writings were mostly ignored. Within ten years, however, Pierce had convinced the National Aeronautics and Space Administration to launch Echo 1, an early communications satellite. Later projects included Telstar, which relayed signals between Earth stations via radio-wave reflectors in space.

Other Pierce research involved the transistor, and he had the opportunity to coin a now-household word. Engineers were searching for a replacement for vacuum tubes, which process signals in computers. Vacuum tubes are the reason the first computers were roughly the size of mobile homes. Transistors, on the other hand, were more efficient, cheaper, and smaller, making possible such things as the $10 pocket calculator. Walter Brattain, who with John Bardeen and William Shockley won the Nobel Prize for inventing the device, asked Pierce for ideas on what to name their new gadget. Pierce suggested ''transistor,'' after a number of other similar Bell inventions. The name stuck, and Pierce earned a tiny spot in the history of the English language.

Pierce turned some of his attention to the role of computers and music. In *Electonic Sound: The Past and Promise of Electronic Music,* Joel Chadabe wrote that Pierce ''played an essential role'' in the development of electronic music. In his role as a director of research, Pierce encouraged his workers to tinker with sound. ''Bell Laboratories was in those days a benevolent autocracy,'' Pierce told Chadabe. ''The management was convinced I was a good guy, so I could slip things in.'' Pierce not only encouraged and aided his workers but also created pioneering electronic music of his own, composing pieces including *Stochatta* (1959), *Variations in Timbre and Attack* (1961), *Sea Sounds* (1963), and *Eight-Tone Canon* (1966).

In 1961 Pierce tried to stir up interest in the project among actual composers. He wrote in his 1983 book *The Science of Musical Sound* that he mailed off copies of *Music for Mathematics,* a record made by one of his employees, to Leonard Bernstein and Aaron Copland. ''The implications are dizzying,'' Copland wrote in response. ''If I were 20, I would be really concerned at the variety of possibilities suggested. As it is, I plan to be an interested bystander, waiting to see what will happen next.''

By 1965 Pierce was the executive director of Bell Laboratories' Research-Communications Sciences division. During his years at Bell Labs, Pierce wrote or cowrote a number of scientific books, including *Theory and Design of Electronic Beams,* first published in 1949; *Traveling Wave Tubes,* published in 1950; *Electrons, Waves and Messages,* 1956; *Man's World of Sound,* 1958; *Waves and the Ear,* 1960; *Symbols, Signals and Noise,* 1961; and *Science, Art and Communication,* 1968. He also published science fiction stories using the pseudonym of J.J. Coupling.

California Institute of Technology and the Jet Propulsion Laboratory

In 1971 Pierce retired from Bell Laboratories and returned to Pasadena and his alma mater, the California Institute of Technology, as a professor of engineering. At CalTech, Pierce worked with scientists to develop computers designed to talk, their memories fed with pronouncing dictionaries and tips on mimicking natural speech sounds. ''Computers that imitate human speech with a remarkable degree of accuracy already are a reality,'' Pierce announced in 1972. Recordings of early talking computers amazed the scientific world. One such recording, Pierce said, ''so intrigued science fiction writer Arthur C. Clarke that he had Hal, the computer, sing an imitation of it in the motion picture space epic *2001.*''

In 1979 Pierce delivered a talk to the American Association for the Advancement of Science in which he foreshadowed the shrinking of computers by way of Large Scale Integration, the technology of cramming thousands of digital computer circuits onto tiny silicon chips. ''Above all,'' he told the audience, ''digits and LSI are taking us, or accompanying us, into the information society.'' He worried that such a shift could mean a ''future world rich in information, but poor in other commodities.''

Scientists had just begun to develop digital transmission that would allow huge amounts of data to be transmitted by wire. ''It is terminal costs and reliability that stand in the way of electronic mail,'' Pierce said. ''At the lowest night rate one could send 6,000 words of digital text from Los Angeles to New York for $.22. But,'' he lamented, ''who has the terminals that will do this?'' Pierce would live to see his question answered in the form of the Internet.

In 1974 Pierce published *Almost All about Waves.* Five years later, he became chief technologist at the Jet Propulsion Laboratory in Pasadena, California, one of America's leading centers for robotic exploration of the solar system. The project is managed by CalTech for NASA.

Further Research

Pierce retired from CalTech in 1980, continuing to serve as professor emeritus. He continued his own research and exploration, in 1983 publishing *The Science of Musical Sound,* an illustrated introduction to musical acoustics, drawing on his own research and interaction with centers for computer research in music and acoustics. Roger N. Shepart wrote in *Science* that the book ''demonstrates once again the wide-ranging wisdom, infectious enthusiasm, and unique flair for rendering the complex comprehensible that John Pierce has manifested in numerous earlier scientific books.'' In *The Science of Musical Sound,* Pierce demonstrates the transformation of the worlds of music and psychoacoustics. ''Pierce,'' Shepart asserted, ''enlivens his presentation with illuminating historical commentaries, personal anecdotes, photographs, and 'microbiographies' of contemporary notables in the fields of electronic and computer music and in the fields of acoustics and psychoacoustics.'' Shepart was particularly taken with Pierce's description of the work of Manfred Scroeder, D. Gottlob

and K.F. Siebrasse, who studied the acoustic qualities of 20 major European concert halls in an attempt to somehow duplicate the halls' rich, spacious sound in modern concert spaces, which are notorious for beautiful design but sloppy acoustics.

In 1990 Pierce published *Signals: The Science of Telecommunications,* coauthored by A. Michael Noll. The book updated Pierce's earlier work *Signals: The Telephone and Beyond,* and included stories of pioneers including Morse, Marconi, Bell, and Vail, as well as explanations of dozens of communications breakthroughs. *New Scientist* reviewer Barry Fox called the lavishly illustrated book ''a basic, readable history of telecommunications, from the telegraph to optical fibre digital links.'' Pierce includes personal anecdotes about his own experiences on the forefront of technology, writing of his interest in combining space exploration with telephones.

''What makes *Signals* special,'' Fox wrote, ''is the way the authors blend essential theory with practical examples—for instance, how the capacitance of a wire in water effectively soaks up some of the signal. Everyday phenomena, such as the annoying echo you hear on international calls, are also clearly explained.''

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Lydia Estes Pinkham

As her family was struggling to make ends meet, a few women stopped by the kitchen of Lydia Pinkham (1819-1883) and offered to pay cash for some of her homemade herbal medicine. That visit steered the family into a venture that would make them rich and would make Pinkham an advertising pioneer and an American cultural icon.

Lydia Estes Pinkham, born in Lynn, Massachusetts, on February 9, 1819, was the tenth of twelve children of William and Rebecca Estes, radical Quakers. The Esteses encouraged all their children to be freethinkers. Mr.

Estes, originally among the many shoemakers of Lynn, realized enough profit from a saltworks during the War of 1812 that he was later able to make a fortune in real estate. Mrs. Estes introduced the family to the teachings of Emanuel Swedenborg, a Swedish scientist and theologian who claimed to have had contact with the spiritual world. Lydia would attempt to communicate with departed loved ones during her lifetime. Followers of Swedenborg were abolitionists (opposed to slavery), vegetarians, and nondrinkers (they abstained from drinking alcoholic beverages). Swedenborgian teachings and the Esteses' opening of their home to reformers (including escaped slave and abolitionist Frederick Douglass) no doubt influenced young Lydia to join social movements and be a reformer and feminist. At 16 she joined the Lynn Female Anti-Slavery Society and was an advocate of women's rights.

After graduating from Lynn Academy, Lydia taught school until she met and married Isaac Pinkham, a widower with a young daughter, in 1843. A shoe manufacturer, Isaac soon was pursuing one speculative venture after another in hopes of attaining his father-in-law's success. Consequently, his fortunes rose and fell as he tried various occupations and moved his growing family about. It was during one of his financially better times that he paid the 25 dollar debt of a Lynn machinist named George Clarkson Todd. Todd gave Isaac the formula for a nostrum (a cure-all) in exchange for the payment. According to legend, the formula was for the vegetable compound Pinkham would later manufacture for sale. At the time, however, many homemakers brewed home medicines. Pinkham herself kept a notebook

with directions for various folk remedies, so the legend may not be entirely accurate.

''Saviour of Her Sex''

The family attained some security during the Civil War, but a financial panic in 1873 resulted in banks in Lynn beginning foreclosure on mortgages. Isaac was sued and threatened with arrest for not paying his debts. Though the suit was eventually dropped, he was left a broken man no longer able to work. All the Pinkham children secured jobs to sustain the household. Two years later the family was nearly destitute when some ladies visited the house and offered to buy a half-dozen bottles of the medicine Pinkham brewed as a cure for ''women's weakness''; she usually gave it away. Pinkham's son Daniel immediately saw a business opportunity for the family. Soon Pinkham, with son William's help, was brewing Lydia E. Pinkham's Vegetable Compound in the cellar and writing advertising copy, and Daniel was peddling it. Children Charles and Aroline helped buy herbs and alcohol with their wages. And Isaac sat in his rocker and folded the four-page ''Guide for Women'' pamphlet that was distributed with each bottle of the nostrum. William was named proprietor (because he had no outstanding debts) when the Lydia E. Pinkham Medicine Company officially organized in 1876.

The Pinkhams launched their business at a fortuitous time. ''Lydia Pinkham began selling her Vegetable Compound in an era marked by medical controversy, public dissatisfaction with doctors, an obsessive concern with women's weaknesses—a climate ideally suited to promote the success of the Pinkham venture,'' remarked Sarah Stage in *Female Complaints.* Despite medical advances, many doctors employed unsafe therapies and actually increased mortality rates by spreading bacteria. Though a simple mixture of herbs and 18 percent alcohol, the Vegetable Compound was touted as a cure for female complaints from menstrual problems to reproductive disorders and was viewed as a safe alternative to a doctor's medicine. Of the 36 proof alcohol content, Pinkham—herself and her children members of the temperance society (meaning they advocated abstinence from intoxicating drink)—said it was necessary for the therapeutic effect and as a preservative. (Indeed, decades later when the government forced the company to reformulate the compound, it didn't keep as well with less alcohol.) Pinkham claimed that consumption of the cure-all as directed would not conflict with temperance. However, because it was thought alcohol might aggravate menstrual disorders, by 1881 the company was also manufacturing the compound in pill and lozenge form.

Pinkham, still a reformer, helped dispel the nineteenth-century view of women as being weak. She dispensed commonsense advice on diet, health, and exercise when she answered letters and wrote pamphlets on a range of household topics. Testimonials eventually poured in from women who had heeded Pinkham's advice and ''let doctors alone,'' finding relief instead in the compound. There probably was some truth in the reports. According to Dan Russell in ''Drug War: Inquisition,'' ''All [the ingredients of the compound] had been official or semi-official in the U.S. Pharmacopeia or the U.S. Dispensatory for various female ills.'' Scientists analyzing the compound in the 1940s and 1950s found estrogens in the ingredients, which could have therapeutic value to women. (One ingredient, black cohosh, is currently recommended by herbalists to relieve the symptoms of menopause.) ''So far from being bunkum, Lydia Pinkham's Vegetable Compound was probably the best female tonic on the market, although Lydia did go a bit overboard in claiming to cure all female ills, and in advising customers to 'write Mrs. Pinkham,' avoid doctors altogether and just guzzle Compound,'' concluded Russell. Pinkham likely was echoing her grateful customers when she declared herself the ''Saviour of Her Sex'' in advertising.

Grandmother of Modern Advertising

The Vegetable Compound may have been a safe alternative to dangerous gynecology, but at first it was just one more nostrum in a sea of proprietary medicines. Daniel did his best to sell Pinkham's mixture by circulating pamphlets and contacting druggists, yet sales were low. It was an impulsive action by William that catapulted Pinkham's compound ahead of all the other patent medicines. He stopped into the *Boston Herald* and asked how much it would cost to print the four-page Pinkham pamphlet on the front page. William spent 60 of the 84 dollars he had just collected from a drug wholesaler for the space. The family could be upset with him only a short time. ''Within two days new orders came in from three other wholesalers, and the Pinkhams had the first glimpse of their eventual boulevard to fame and fortune,'' wrote Donald Dale Jackson in *Smithsonian.*

The Pinkhams had hit upon the perfect way to market their product. Pinkham was one of the first women to write the advertising copy for a product. The compound, she stated flatly, was: ''A medicine for women. Invented by a woman. Prepared by a woman.'' Most of the early newspaper ads for Pinkham's had sensational headlines that appeared to be lead-ins for news stories. One ad talked of a clergyman killed by his wife suffering from female complaints. Of course, regardless of the tragedy revealed in ad text, it always could have been prevented if the woman had taken Vegetable Compound. Pain and suffering ads were the most effective; the company's less sensational ads just didn't produce sales. Customers preferred to know that it was ''the surest remedy for the painful ills and disorders suffered by women everywhere'' rather than how it ''plants on the pale cheek of woman the fresh roses of life's spring and early summer time.''

For decades the company would spend a large percentage of its annual sales on advertising, but it paid off handsomely. The brewing operation moved out of the cellar into a building next door in 1878; the building then had to be enlarged. Unsolicited testimonials poured in that were sometimes incorporated into advertising, and upwards of 150 letters a day came in asking Pinkham's advice; these she answered personally in strict confidence. Her daughter-in-law oversaw answering correspondence after her death.

Cultural Icon

In 1879 Daniel Pinkham had a brainstorm that would make his mother a cultural icon. Trying to figure out a way to capitalize on the popularity of products made in New England, he hit upon the idea of using his sixty-year-old mother's picture as the company symbol. Pinkham posed for her portrait dressed in her best black silk dress with a bit of ruching (trim) at the neck and her hair swept up in a bun. Her grave, composed countenance exuded caring and competence, a grandmotherly feel. ''Lydia's 'cast-iron smile' began appearing in the press at a time when female faces were still rare enough in American dailies to seize a reader's attention. For years hers was one of the few on display; editors lacking a picture of Queen Victoria or other noted women would sometimes use Lydia's portrait as a substitute,'' noted Jackson. Pinkham's likeness was put on product labels, newspaper advertising, lithographs, trade cards, souvenir plates, and gift items—all of which today are sought-after medical collectibles. Business doubled as a result. It was estimated in the 1940s that some $40 million had been spent publishing Pinkham's picture.

As with well-known figures today, Pinkham drew ribbing from humorists, especially since her expertise was in female complaints. College boys parodied Pinkham and her advertising copy in songs. The refrain of one song went: ''OH-H-H, we'll sing of Lydia Pinkham, / And her love for the human race. / How she sells her vegetable compound,/ And the papers, the papers they publish, they publish her FACE!'' The verses of another song referred to a product claim: '''There's a baby in each bottle.' / Thus the old quotation ran. / But you read in every textbook / That you still will need a man.'' All this attention, of course, made the Vegetable Compound even more popular.

Name Lived On

Distraught over the deaths of sons Daniel and William in 1881 due to tuberculosis, Pinkham held frequent seances hoping to communicate with them. Late in 1882, she suffered a paralyzing stroke; in May 1883 she died and was buried next to her sons. Under the helm of son Charles, and with an enormous advertising budget, the business thrived and expanded into foreign markets. ''In 1898 the compound was the most heavily advertised product in the United States, its name as familiar as Coca-Cola and McDonald's are today,'' reported Jackson. After Charles died, a divisive company power struggle ensued for years among family members. Yet the Lydia E. Pinkham Medicine Company managed to survive the infighting and the passage of the Food and Drug Act, with its attendant regulations. Sales gradually declined after peaking at $3 million in 1925. In 1968 the heirs sold the company to a large pharmaceutical company, which moved bottling operations to Puerto Rico.

''Biographers, the lusty songs, the national sense of humor, the company's ads, which kept Lydia's spirit marching on, have all combined to perpetuate the name of a shrewd and plucky New England woman who was engaged in the manufacture of patent medicine for only the last eight years of her life,'' observed Gerald Carson in *One for a Man, Two for a Horse.*

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Gavrilo Princip

It would have been incomprehensible, at the turn of the nineteenth century, to believe that the actions of one man could set in motion a series of events that would reverberate through history for the next nine decades. Yet when Gavrilo Princip (1894-1918) stepped in front of the automobile carrying Archduke Franz Ferdinand and his wife, the Duchess Sophie, putting two bullets into their bodies and killing both, that is precisely the path on which he sent the world.

The son of a postal worker, Princip was born in Obljaj (Oblej), Bosnia. His father, Petar, was married late in life to a local woman, Maria, also known as Nana, who was fourteen years younger than her husband. Petar and Nana had a total of nine children, four daughters and five sons. Only three children survived infancy. Princip was the fourth child and second son, born seven years after his brother, Jovo. When Princip was born his mother wanted to name him for her brother, Spiro, but the local priest insisted that since he was born on the feast day of Saint Gabriel, he should be called Gavrilo. Neither parent disagreed.

Princip's birth date is recorded as July 13, 1894. When he was baptized a month later a young priest recorded the birth date in the parish register as July 13, 1894, but he recorded the date in the civil register as June 13, 1894. This conflict would play a pivotal role at his sentencing nineteen years later.

Princip left home at thirteen and went to Sarajevo to live with his brother, Jovo. Jovo encouraged his younger brother to apply to the military school in Sarajevo, believing it would lead to a career as an officer. Jovo Pesut, a clothier and friend of the Princip family, spoke against the military

school and convinced Princip to enter the merchant school. The first three years at the school were uneventful. Princip was a good student, reserved in manner and a voracious reader. By the end of his third year he decided to transfer to a classical high school. Although not in favor of the change, his brother Jovo reluctantly agreed. In August 1910 Princip went to Tuzla and enrolled in the fourth grade of the high school. He graduated in 1911.

But it was events prior to this that set the stage that would ultimately direct world politics for the rest of the century. On October 5, 1908, the Austro-Hungarian Empire annexed Bosnia. Public opinion in Serbia immediately soured. The Serbian nationalists believed that this action unfairly snatched the Bosnian territory from their grasp. Two secret societies instantly surfaced: Narodna Odbrana (National Defense) and Ujedinjenje ili Smrt (Unification or Death), also known as Crna Ruka (The Black Hand).

The year 1911 was critical for Princip. His ideals began to change, and he became more deeply involved in the Greater Serbian cause. He continued school in Sarajevo and Tuzla, and in 1912, at the age of eighteen, he traveled to Belgrade where he took a more Serb-national education. At the same time a group of students formed Mlada Bosna (Young Bosnia) and adopted an anti-Hapsburg stand. Their campaign took on a wider, Pro-Yugoslav slant, moving away from their previous narrow Serb nationalist position. Of this group, Princip went on to become the most famous, moving into the ranks of the Black Hand. He clearly defined his beliefs when he stated at his later trial, ''I am a Yugoslav nationalist, aiming for the unification of all Yugoslavs, and I do not care what form of state, but it must be free from Austria.''

The Black Hand

The Ujedinjenje ili Smrt (Union or Death) was a secret society also known as the Black Hand. The society was formed in 1911, one year before Princip was recruited and trained in terrorism. It was during this training that his desire to unite the south Slavs into a federal nation by eliminating the Austro-Hungarian rule began to surface. It became clear to Princip that this goal would only be achieved through the elimination of a government official or a member of the ruling Hapsburg Imperial family.

Princip had a history of ill health and although admitted to the Black Hand academy in 1912, he was considered unfit for active duty. His health did not, however, prevent him from coming to the attention of the organization's leader, Major Tankosic, who considered him to be a strong personality with good leadership qualities.

Events of the Day

By the spring of 1913 relations between Austro-Hungary and Serbia were critical. War was imminent between the two powers. Serbian conquests of neighboring territories threatened the Austro-Hungarians, causing the military governor of Bosnia to declare a state of emergency. His actions were harsh and immediate. He dissolved parliament, suspended civil courts, closed Serb associations and took over the control of Bosnian schools. By the end of May 1913, the short-lived First Balkan War ended with the Treaty of London. However, by this time the governor's anti-Serb policies were securely established, much to the distress of the Serbian citizens. Everything was now in place for the events that would occur in June of 1914. The Austro-Hungarian army made plans to stage military maneuvers in Sarajevo, and Archduke Ferdinand and his wife were scheduled to be present to review the army.

Princip remained closely tied to the Black Hand society during this two-year period. When it was learned that Archduke Franz Ferdinand would make an official visit to Sarajevo, the wheels were set in motion for one of the most disruptive acts in world history. As a plot to assassinate the Archduke began to unfold, Princip was selected to be its leader for his marksmanship abilities and those very same leadership qualities recognized two years earlier.

On June 28, 1914, Princip and his comrade, Nedeljko Cabrinovic, along with four other members of the Black Hand, awaited the arrival of the Archduke. The first attempt to assassinate Ferdinand failed when Cabrinovic tossed a bomb at the royal automobile, but the bomb bounced off it and rolled under a second car, exploding and injuring an army officer. Archduke Ferdinand and his wife Sophie, the Duchess of Hohenberg, sped off to a reception at the City Hall untouched. Afterward the Archduke asked to visit the officer who had been injured earlier that day, and his driver unwittingly followed the same return route as the one taken earlier. The Duchess was not originally scheduled to return with the Archduke, but when last minute plans were made

to visit the officer injured in the first attempt, she insisted on accompanying her husband. This decision, coupled with the lack of judgment in planning the return route, resulted in her death. The return route brought the Archduke back into the sights of Gavrilo Princip. As the royal car stopped within feet of him, Princip stepped forward and fired two shots. Sophie was hit on the right side and died first. The Archduke outlived her by only a short time. The bullet that took his life severed his jugular vein and came to rest in his spine. Princip later claimed that he intended one shot for General Oskar Potiorek, military governor of Bosnia, but the shot felled the duchess instead. One month later, on July 28, 1914, Austria-Hungary had found the reason it sought to enter into war. It held Serbia accountable for the actions of Gavrilo Princip and declared war.

The Trial, the Sentence and Death

Princip understood only too well the actions that would follow. He attempted suicide at the scene by shooting himself, but a quick-thinking onlooker swiftly knocked the gun from his hand. A mob began to close in, but Princip was rescued by the police and imprisoned.

Princip and his fellow conspirators were all arrested at the scene, but during questionable interrogations, neither Princip nor Cabrinovic broke their code of silence with the Black Hand. His account of the event was not clear. ''Where I aimed I do not know. But I know that I aimed at the Heir Apparent. I believe I fired twice, perhaps more, because I was so excited. Whether I hit the victims or not, I cannot tell, because instantly people started to hit me.'' One of the group, Danilo Ilic, confessed to his participation and nearly spelled disaster for the group, but Princip was able to gain control and exercise his leadership over the group.

While in custody, Princip again attempted suicide by the use of cyanide, but again his attempt was unsuccessful. Throughout the trial Princip remained quiet and aloof. He also remained loyal to the Black Hand, refusing to place the blame for the assassination with any organization. He expressed no remorse for the crime and made only a short final statement saying, ''In trying to insinuate that someone else has instigated the assassination, one strays from the truth. The idea arose in our own minds and we ourselves executed it. We have loved the people. I have nothing to say in my defense.''

Princip was found guilty, and it was at this point that the question of his age became pivotal to the outcome of his trial. The prevailing law of the country prevented the execution of any prisoner who was under twenty on the day of his crime. Princip's exact birth date could not be determined, and the court gave him the benefit of the doubt. He was sentenced to twenty years in prison, the maximum the courts could give.

Princip was imprisoned in Theresienstadt prison in Austria. It is thought that he was tubercular before entering prison, and as a result of his poor health he underwent the amputation of an arm. During his incarceration he was transferred between his prison cell, where he was kept in solitary confinement, and the prison hospital where he was treated for his tuberculosis. Princip's death certificate reads that he died April 28, 1918 at 6:30 p.m. of tuberculosis of the bone in Theresienstadt Hospital. He was buried secretly.

A Century of Warfare

The whole of the twentieth century was sent into a tailspin as a result of two bullets fired from the gun of Gavrilo Princip. The ''war to end all wars,'' World War I, concluded with the Treaty of Versailles, an agreement so punitive to Germany that its reaction fostered the rise of Nazism and led to World War II. The division of Europe at the end of World War II aided in the rise of Soviet Russia and the Communist bloc and resulted in Cold War tensions that persisted until the fall of Communism in the late 1980s and the dissolution of the Soviet state in 1991. By the end of the twentieth century the world had come full circle, focusing on another Serbian terrorist named Slobodan Milosevic.

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Vladimir Putin

When Vladimir Putin (born 1952) was appointed prime minister of Russia, very little was known about his background. This former Soviet intelligence agent entered politics in the early 1990s and rose rapidly. By August of 1999, ailing President Boris Yeltsin appointed him prime minister. When Yeltsin stepped down that December, Putin became the acting president. He went on to win the March 2000 election to retain his presidential post.

Putin (POO-teen) was born on October 1, 1952, in Leningrad (now St. Petersburg), Russia. He is an only child. His father, a decorated war veteran, was a foreman in a metal factory. He died in August of 1999, the week his son was appointed prime minister of Russia. Putin's mother, who did not work outside the home, died a year and a half before that. Growing up in Leningrad, Putin lived with his parents in a communal apartment with two other families. Though religion was not permitted in the Soviet Union, his mother secretly had him baptized as an Orthodox Christian. He remains a practicing member of the Church and delivered a Christmas Eve speech in Moscow in 1999.

Though he was a small-built child and is still a short and slim man, Putin could hold his own in fights thanks to martial arts classes. By the age of 16 he was a top-ranked expert at sambo, a Russian combination of judo and wrestling. He attended a prestigious high school, School 281, which only accepted students with near-perfect grades. The institution was the only one in Russia to stress chemistry, which was Putin's interest. However, he soon gravitated toward liberal arts and biology. Putin worked at the school radio station, where he played music by the Beatles and other Western rock bands. Though he attended parties, he was reportedly more mature than others his age, according to one of his fellow students quoted by Michael Wines in the *New York Times*. Fascinated with spy movies as a teen, he aspired to become a KGB agent.

At Leningrad State University, Putin was the school's judo champion in 1974. He graduated from the law department in 1975. Wines in the *New York Times* noted that Putin had graduated with honors, but a *Newsweek* article reported that his thesis adviser, Valery Musin, said he had received ''good but not great grades,'' though he was a ''meticulous'' student. The *Newsweek* piece pointed out that his scholastic record had been removed from the university's archives. Later, he received a doctorate in economics as well.

Instead of entering the law field right out of school, Putin landed a job with the KGB, the only one in his class of 100 to be chosen. Though some reports stated that he joined the elite foreign intelligence arm, called the First Chief Directorate, the *Newsweek* article claimed that his first position was actually in a department called Service Number One in the agency's Leningrad office. This branch was responsible for recruiting foreigners in the country to serve KGB intelligence purposes. Another report by Wines in the *New York Times* stated that he ''was a mid-level KGB agent performing fairly routine duties.''

In the early 1980s Putin met and married his wife, Lyudmila, a former teacher of French and English. In 1984 he was selected to attend the prestigious Red Banner Institute of Intelligence, where he mastered German and also learned English in preparation for an international assignment, which he had coveted for some time. In 1985 the KGB sent him to Dresden, East Germany, where he lived undercover as Mr. Adamov, the director of the Soviet-German House of Friendship, a social and cultural club in Leipzig. According to Wines, he spoke so fluently that he could easily mimic regional dialects. Putin appeared to genuinely enjoy socializing with Germans, unlike many other KGB agents, and respected the German trait of discipline.

What Putin did in East Germany has been a matter of some speculation. Wines wrote, ''Officially—and perhaps actually—his task was to track the political leanings of East Germans and their contacts with the West.'' John Lloyd stated in the *New York Times Magazine*, ''His real task was to recruit agents to supply technical and economic information: he may have been involved in setting up a KGB network to prepare for the collapse of East Germany.'' *Insight on the News* reporter J. Michael Waller, meanwhile, claimed that Putin oversaw the notorious Stasi secret police force during the 1980s.

Around the time Putin went to East Germany, Soviet leader Mikhail Gorbachev was beginning to introduce economic and social reforms. Putin was apparently a firm believer in the changes. In 1989 the Berlin Wall, separating East from West Germany, was torn down and the two began to unite. Though Putin supposedly had known that this was inevitable, he was disappointed that it occurred amid chaos and that the Soviet leadership had not managed it better.

In 1990 Putin returned to Leningrad and took a job in the international affairs department at his alma mater, screening foreign students. However, that was a cover for his continuing intelligence work. Before long, one of his former university professors, Anatoly Sobchak, who had become the first mayor of St. Petersburg (the former Leningrad), asked him to join his administration. In 1991, just as the Soviet Union was beginning to be unraveled, Putin resigned from the KGB at the rank of colonel, in order to get involved in politics. He allegedly quit because he wanted to be part of the important changes going on in Russia at the time, or perhaps because many of his colleagues in the KGB were persecuted after the fall of the Berlin Wall. In any event, he became the mayor's external affairs aide and, in 1994 became deputy mayor. However, a *Newsweek* report suggested that he might have been an infiltrator there as well.

During his time in city government, Putin ''excelled at unraveling the Goridan knots of Russian bureaucracy and building an infrastructure—highways, telecommunications, hotels—to support foreign investment,'' according to Wines. Although St. Petersburg never grew to become the financial powerhouse that many had hoped, its fortunes improved as many foreign investors moved in, such as Coca-Cola and Japanese electronics firm NEC. Putin gained the nickname ''the gray cardinal'' in response to his behind-the-scenes influence and low profile. He was investigated in the early 1990s for allegations of favoritism in granting import and export licenses, but the case was dismissed over lack of evidence.

In 1996, when Sobchak lost his mayoral campaign, Putin was offered a job with the victor, but declined out of loyalty. The next year, he was asked to join President Boris Yeltin's ''inner circle'' as deputy chief administrator of the Kremlin. He left the Kremlin in 1998 to become head of the Federal Security Service (FSB), the domestic intelligence

arm and successor to the KGB, which had been dismantled. In March of 1999, he was named secretary of the Security Council, a body that advises the president on matters pertaining to foreign policy, national security, and military and law enforcement.

In August of 1999, after Yeltsin had gone through five prime ministers in 17 months, he appointed Putin, who was originally dismissed by many observers as not a viable heir apparent to the ill president. For one thing, he had little political experience; for another, his appearance and personality seemed bland. However, Putin increased his appeal among citizens for his role in vehemently pursuing the war in Chechnya. In addition to blaming various bombings in Moscow and elsewhere on Chechen terrorists, he also used harsh rhetoric in condemning his enemies. As Wines reported, this ''established his image as a tough and no-nonsense leader at a time when Russians were seeking just such a person.'' Soon, Putin's popularity ratings were soaring at 50 percent in a nation where an approval rating of even 20 percent is considered a good showing.

In December of 1999, Russia held elections for the 450-seat Duma, the lower house of Russia's parliament. Putin's Unity Party, formed just three months prior, came in a close second to the Communists in a stunning showing. With allies, they were expected to wield just about as much power. Though Putin was not a candidate on the ballot in this election, the candidates rode on his coattails as the obvious front-runner in the upcoming presidential race scheduled for June of 2000.

On New Year's Eve in 1999, Yeltsin unexpectedly stepped down as president, naming Putin as acting president. The election was moved up to March 26 in accordance with the Russian Constitution. Many observers speculated that Yeltsin's move was calculated to ensure Putin's success, just in case public support for the war in Chechnya turned and caused his ratings to fall. It was rumored that Yeltsin also wanted to install Putin in order to escape any prosecution, since Putin had been a loyal follower and Yeltsin had long been accused of corruption and nepotism. Indeed, one of Putin's first actions as acting president was to grant Yeltsin immunity from any future criminal or administrative investigations. The decree also granted continued housing, salary, staffing, and benefits for Yeltsin and his family.

Immediately, Western news media and the United States government scrambled to create a profile of the new Russian leader. Due to Putin's secretive background as a KGB agent, information was scarce. Many articles focused on the fact that, despite his popularity, few even in his own nation knew details of his background or where he stood on issues. His history as a spy caused many Westerners and some Russians as well to question whether he should be feared as a foe of democracy. In addition, Christian Caryl wrote in *U.S. News and World Report*, ''Putin's watch at the FSB (from July 1998 until August 1999) coincided, in part, with a series of high-profile prosecutions of environmental activists accused of 'betraying state secrets' (actually publicizing the lackadaisical disposal of dangerous nuclear waste by the Russian military).''

In Putin's first speech as acting president, he promised, ''Freedom of speech, freedom of conscience, freedom of the press, the right to private property these basic principles of a civilized society will be protected,'' according to a *Newsweek* report. In addition, Putin rid his cabinet of several of Yeltsin's cronies and relatives, including Yeltsin's daughter, who served as his chief adviser. However, an *Economist* article dismissed the changes as ''cosmetic,'' saying, ''other Kremlin insiders remain firmly in place.'' In addition, Putin raised eyebrows when, a couple of weeks later, he made a power-sharing pact with Communists in the Duma that effectively shut out most free-market democrats. Still, his popularity among Russians hovered at 50 percent or higher in the weeks leading up to the election.

On March 26, 2000, Russians elected Putin out of a field of 11 candidates, including Communist leader Gennady Zyuganov, who won 42 percent of the vote in a tight race in 1996 against Yeltsin. Putin won with 52.6 percent of the vote as compared to runner-up Zyuganov, who gathered 29.3 percent. After his election, Putin's first legislative initiative, in April of 2000, was to win approval of the Start II arms reduction treaty from the Duma. The deal, which was negotiated seven years earlier, involved decreasing both the Russian and American nuclear buildup by half. Putin's move on this issue was seen as both a positive step in his willingness to develop a positive relationship with the United States but also as a sign that he would resist American efforts on antimissile defenses. In addition to forging talks with the United States, one of Putin's earliest moves involved working with a team of economists to try to develop a plan to improve the country's economy. On May 7, 2000, Putin was officially sworn in as Russia's second president and its first in a free transfer of power in the nation's 1,100-year history.

Putin, a soft-spoken and stone-faced man, keeps his personal life very private. He and his wife have two daughters, Katya and Maria, who were both in their early teens when he became president. Putin has a black belt in judo and enjoys running. He does not smoke, and does not drink alcohol, or at least drinks so rarely that it appears that way. In early 2000, an American publishing company announced that in May it would release an English-language translation of his memoirs, *First Person*, which was banned from publication in Russia until after the March 26 presidential election.

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Constantine Samuel Rafinesque

During his lifetime, Constantine Samuel Rafinesque (1783-1840) was not appreciated for his abilities as a gifted naturalist. He produced over 900 works on a wide variety of subjects, describing many new species of plants and fishes. Charles Darwin ultimately recognized him as one of the first naturalists to champion the idea of natural plant classification. Rafinesque believed that each species that deviated from the norm was capable of becoming a new species.

Constantine Samuel Rafinesque was born in Galata, a suburb of Constantinople, Turkey, on August 22, 1783. His father was a prosperous French merchant from Marseilles. His mother, Madeleine Schmaltz, was born in Greece of German parents. Rafinesque went by the name Rafinesque-Schmaltz until 1814 when he dropped his mother's maiden name. During the Napoleonic Wars the Rafinesque family moved to Philadelphia, Pennsylvania, to escape the violence. Rafinesque's father died there of yellow fever. His mother took Rafinesque, along with his brother and sister, back to France. From there the family fled to Leghorn, Italy, to escape political upheaval in France. The family lived there from 1792 to 1796. His mother, a cultured and independent woman, had her children educated by private tutors.

Precocious Child

Rafinesque was only eleven when he began the systematic collection of herbs. He also intended to collect birds. After shooting a Titmouse, he became so upset that he only killed for food for the rest of his life. By the age of twelve Rafinesque believed that he had read at least a thousand books on a wide range of subjects. He also claimed to have studied 50 languages by the age of 16 including Chinese, Hebrew, and Sanskrit. Rafinesque's education by tutors and his separation from young men his own age caused him difficulties throughout the rest of his life. He never acquired the discipline of the trained scientist and was ignored by many of his contemporaries.

During his youth, Rafinesque also lived in Piza, Genoa, and Marseilles. In 1800, he was apprenticed to a merchant who had been a friend of his father and worked in Leghorn, Italy. Rafinesque and his brother decided to travel to Philadelphia, Pennyslvania where he lived for three years. During part of that time he worked in the counting house of the Clifford brothers. He also found much time to travel and continue his study of plants and animals. In Philadelphia he met many scientists such as Benjamin Rush, Thomas Forrest, Mosses Marshall, and William Bartram. He also traveled to Washington D.C. to meet with President Thomas Jefferson. There he talked to a group of Osage Indians and acquired knowledge of their language. He studied the botany of southern New Jersey and the dismal swamp of Virginia. By the time Rafinesque and his brother returned to Leghorn in 1804, he had a large collection of botanical specimens.

The Sicilian Years

For the next ten years, from 1805 to 1815, Rafinesque lived in Palermo, Sicily. He considered these years to be the

high point of his life. He explored Mount Etna, made hundreds of sketches of the flora of the area, collected specimens, and studied the ichthyology of the waters around Sicily. During this time he published many pamphlets and wrote for a number of periodicals. To support himself, he worked as the secretary and chancellor to the American council. By 1808, he opened his own business exporting squills and medicinal plants. He was a good businessman and, when he put his mind to it, did quite well.

Rafinesque married Josephine Vaccaro in 1909 and produced two children; a daughter, Emily, who became an actress, and a son who died in infancy. His wife showed no interest in his work and may have had affairs with other men. Rafinesque was unable to get his Sicilian portfolios published and was refused the chair of botany at the University of Palermo. He later claimed that he loved the climate and the soil of Sicily, but hated the deceit of women. In 1815, he packed up his personal belongings, as well as his medicinal plants and merchandise, and sailed for the United States, where he would remain for the rest of his life.

Returned to America

His third voyage to America of over 100 days ended in disaster. He was shipwrecked off Fisher's Island, at the entrance to Long Island Sound. He lost everything, including all of the work he had produced over the last 20 years. He was naked and destitute, after almost drowning. His wife, upon hearing of his plight, soon married a comic actor. Rafinesque was humiliated and kept the story of his marriage a secret until his death.

Samuel Latham Mitchell became his friend and introduced him to the naturalists in New York. Zaccheus Collins, the Quaker naturalist, did the same in Philidelphia. During part of this time he supported himself as a tutor in the Livingston household at Clermont. In his spare time, he explored the Hudson Valley, Lake George, Long Island, and surrounding regions. In 1818, Rafinesque embarked on a 2,000 mile tour to the west of the Alleghenies. As he proceeded mostly on foot, he made many important botanical discoveries.

Rafinesque traveled to Lexington, Kentucky, in the spring of 1818 to visit his friend John D. Clifford. Clifford was instrumental in getting Rafinesque appointed to a post as professor of botany, natural history, and modern languages at Transylvania University. Though his friend died two years later, Rafinesque managed to hold on to his post until 1826. He was considered a brilliant teacher. During this period he traveled through Kentucky, Tennessee, Ohio, Indiana, and Illinois. Finally in 1825, he journeyed through Washington, Baltimore, and Philadelphia. Unfortunately, Rafinesque did not keep organized records of the flora and fauna he observed during these travels. He left mostly fragments of writing and sketchy descriptions. His collection of possibly 50,000 specimens was damaged by vermin and discarded by curators who dismissed Rafinesque's work as hopelessly unrewarding. His work was never taken seriously during his lifetime.

Championed Natural Plant Classification

Because the earliest validly published description had to be accepted according to the rule of priority in systemic biology, later naturalists had to recognize Rafinesque. He was ahead of his time in the introduction of natural plant classification in the United States. Rafinesque believed that Jussieu's natural plant selection should replace Linnaeus' artificial sexual system of classification. According to Rafinesque in his work *Flora telluriana 1*, life is ruled by great laws including symmetry, perpetuity, diversity, and instability. Symmetry gives the bodily forms to genera, molding typical frames. The original primitive forms are perpetuated by reproduction. All living bodies are compelled to diversify and no two individuals are exactly alike. The last great law is instability. No form is perpetual. All living forms are born, grow, decay, and die; some quickly, while others take years. Writing in the *Atlantic Journal* in the spring of 1833, Rafinesque stated that ''every variety is a deviation which becomes a species as soon as it is permanent by reproduction. Deviations in essential organs may then gradually become new genera.'' With this statement he anticipated the future of biological thought.

Rafinesque had many interests in addition to botany and ichthyology. He wrote about banking, the Bible, and poetry. Rafinesque endorsed the construction of the Panama Canal, believed that culturing pearls in mussels was a viable industry, and that houses and ships could be built of fireproof materials. He developed and marketed a vegetable remedy for tuberculosis that was never patented.

Rafinesque began a savings bank primarily to finance his own publications. He was also the first to suggest that the Mayan system of ideographs was partly syllabic.

As one of the most widely traveled naturalists in America, Rafinesque had the opportunity to meet the noted scientists of his day and was on friendly terms with most of them. After leaving Transylvania University, he lived in Philadelphia until his death from stomach cancer on July 18, 1840. His friends described him as a little dried up old Frenchman. Only two pictures of him have been verified. He continued to travel and publish until his death, ultimately bankrupting himself. His best known works are *Ichthyologia Ohioensis,* (1820), *Medical Flora of the United States,* (1828), and *A Life of Travels,* (1836). In all, he published at least 900 other works. Most of his drawings and writings are out of print. Rare copies can still be found. He died in poverty in Philadelphia and his friends stole his body for burial before his landlord could sell it to a medical school. In 1924 his remains were moved to the campus of Transylvania University at Lexington, where he was reinterred with honor.

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Ramanuja

Nearly a millennium has past since Ramanuja (ca. 1017-1137) wandered the roads of southern India, yet his legacy as theologian, teacher and philosopher remains alive. His many followers consider him to be a saint and one of the greatest teachers of Vishishtadvaita Vedanta, one of the six classical systems of Indian philosophy.

Ramanuja belonged to the Acaryas, believers who worked to systemize the monotheistic theology of Vaishnavism. He was an exponent of a qualified nondualism known as Vishishta-Advaita. He combined the northern and southern traditions of Vaishnavism and strengthened the religious belief and worship of Vishnu. He encouraged the general population toward a devotional expression of Hindu spirituality by teaching that the Divine entails rather than transcends all qualities.

Responsibility at an Early Age

Information on the life of this Indian theologian and teacher is based primarily on legend handed down through the centuries. Ramanuja was born into a privileged Brahmin family in about 1017 in Sriperumbudur, a village in southern India about 25 miles west of Madras. His father was Keseva Samayaji, his mother, Kantimathi. Around 1033, Ramanuja married a girl named Rahshambal. His father died within a few days of the wedding, and this caused him considerable grief. Ramanuja gathered his young wife and his mother and left for Kanchipuram, where he settled. Ramanuja's cousin, Govina Bhatta, his closest friend and a man with whom he shared a mutual affection from early childhood soon joined them. Bhatta would play a pivotal role in Ramanuja's future, delivering him from a plot to take his life. Ramanuja's marriage lasted until he was thirty, when he gave up the worldly life for that of religion.

A Jealous Teacher

Ramanuja was considered a brilliant boy of extraordinary intelligence and as a youth studied the Vedanta, one of the six classical systems of Indian philosophy. Soon after moving to Kanchipuram, he met Yadavaprakasha, a teacher of Advaita philosophy and follower of the monistic system of Vedanta of Shankara, an eighth-century philosopher. Ramanuja adapted well to his studies but soon found himself in conflict with his teacher. Yadavaprakasha preached strict nondualism, while Ramanuja qualified his beliefs, stating that the Divine One is not without distinction but embodies infinite contrast. Profoundly religious, he frequently argued with his teacher, questioning his instruction and professing a different understanding of the religious teachings. He found mistakes in Yadavaprakasha's teachings, and soon the teacher became jealous of his student. Yadavaprakasha realized that his student had a clearer understanding of the religious texts than the teacher. After several more instances of being corrected by his student, the guru considered him a threat and plotted to kill him.

Yadavaprakasha arranged for Ramanuja to join him on a pilgrimage to Varanasi with several other students and his cousin, Govina Bhatta. As the trip progressed, Bhatta learned of the plot and told his cousin, helping him to escape. Ramanuja wandered lost in the forest and was soon found by a hunter and his wife who helped him find his way out. During this time he was said to have had a vision of the God Vishnu and his wife Laksmi. Ramanuja believed the hunter and his wife to be the incarnations of Vishnu and Laksmi and immediately began a daily worship ritual at the place where he first beheld them.

When the teacher and his students learned of Ramanuja's escape, they sought him but were unable to find him and believed he died in the forest. Soon Ramanuja found his way out of the forest only to discover that he had returned to the same spot from which he had departed. When Yadavaprakasha discovered that Ramanuja returned he feared his plot would be discovered, and he set about convincing the young man to return to the guru and resume his lessons. Ramanuja agreed, but times had not changed, and Ramanuja continued to find fault with

Yadavaprakasha's interpretations of religious writings resulting in a final falling out between student and teacher.

After the second split, Ramanuja became a temple priest at the Karadaraja temple at Kanchi where he was loved and respected by his students. At the temple he began teaching that the worship of a personal god and the soul's union with him is an essential part of the doctrines of the *Upanides* (part of the ancient Hindu texts) on which the system of Vedanta is built.

A New Guru

During this time, Ramanuja came to the attention of a guru by the name of Yamunacharya, the leader of the Vishishtadvaita school. He was an elderly man, aware that he was dying. He had been searching for the right man to follow in his tradition, and upon seeing Ramanuja he became convinced this was the right one to continue his work.

When Yamunacharya learned of the separation of Ramanuja and his guru, he invited Ramanuja to visit. Ramanuja traveled to Srirangam to meet the famous teacher, but upon his arrival he discovered the great man had died. While viewing the body, he observed that three of Yamuna's fingers were twisted, and Ramanuja interpreted this to be a message directing him to make three vows-to make the people surrender to God; to write a commentary on the Vedantasuta (Sri bhashya) and to write an encyclopedia on the Puranas. He was told by the disciples of Yamunacharya that he had been selected by the guru to carry on his teachings.

A Popular Teacher

Ramanuja was a popular teacher and remained in Srirangam, but like many Hindu thinkers he undertook an extended pilgrimage throughout India. Upon his return to Srirangam, the king of the Chola dynasty persecuted him. This monarch was a fanatical worshipper of Shiva and planned to force Ramanuja to adopt his religious views. Ramanuja fled to Mysore where he was said to have founded 700 monasteries. He organized temple worship and taught a monistic philosophy based on a doctrine of devotion to the incarnation of Vishnu.

While in Mysore, he converted King Bittiveda of the Haysala dynasty. This act led to the founding of the town of Milukote (1099). It was here that he dedicated the temple to Selva Pillai. It was twenty years before Ramanuja returned to Srirangam, where he organized a temple of worship, and it was said that here he founded 74 centers to disseminate his doctrine. According to tradition, Ramanuja died in 1137 at 120 years of age.

A Religious Legacy

Ramanuja is considered the most influential thinker of devotional Hinduism. He spread devotion and discipline in society through his nine works known as Navaratnas. In his three major commentaries, the *Vedartha-Samgraha*, the *Sri-bhasya* and the *Bhagavadgita-bhasya*, he provided an intellectual basis for devotional worship. He gave new insight into southern Indian Vaishnavism and became known as its foremost saint.

Ramanuja formulated a Yoga that taught that the cultivation of *bhakti* is more important than mediation. Bhakti-Yoga is a form of supreme attachment to one divine person. Ramanuja believed and taught his disciples that devotion was not merely the means to liberation but the goal of all spiritual endeavors.

The prayer he repeated at the beginning of his *Sri-Bhasya* best describes the essence of his teachings-''May knowledge transformed into intense love directed to Sri Narayana (Vishnu), the highest Brahman, become mine, the Being to whom the creation, preservation and dissolution of the Universe is mere play, whose main resolve is to offer protection to all those who approach Him in all humility and sincerity, and Who shines out like the beacon light out of the pages of the Scripture (vedas).''

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Bernardino Ramazzini

The understanding of occupational diseases dates back to 1700, when the Italian physician Bernardino Ramazzini (1633-1714) wrote *Diseases of Workers.* As a result of these studies, he was regarded as the father of occupational medicine.

Bernardino Ramazzini was born October 4, 1633, in Carpi, Modena, Italy. Educated in philosophy and medicine, Ramazzini practiced as a physician until late in 1676, when he became a professor of medicine at the University of Modena (1682-1700) and at Padua (until 1714). In 1682 he was invited to join the university by Duke Francesco d'Esta and appointed to the chair of the theory of medicine at the university. Ramazzini took an early interest in epidemiology, the study of the causes, distribution and control of disease, and he described numerous plagues that ravaged his region of Italy. Soon he expanded his studies to occupational diseases, examining more than 50 occupations and the diseases that were frequently associated with them.

In the late 1600s Ramazzini described outbreaks of lathyrism, a disease of humans and animals caused by eating legumes of the genus *Lathyrus.* The disease is commonly called chick-pea poisoning and is characterized by spastic paralysis, by-paresthesia and paresthesia (a prickling skin sensation). Between 1690 and 1695 he expanded his studies to outbreaks of malaria in Italy. During this study, Ramazzini used the cinchona bark (from which the alkaloid quinine is derived) to treat his malaria-stricken patients. His use of this medicine is considered a turning point in the history of medicine. It was a practice of most physicians of the time to prescribe the cinchona bark extract for all types of illnesses; it was Ramazzini, however, who realized this medicine should not be used indiscriminately, but rather be reserved for the treatment of malaria.

Conducted Comprehensive Studies of Diseases and Their Relationship to Occupations

Ramazzini believed in the importance of visiting workplaces and speaking directly with workers. This was not a belief shared by his peers, and he encountered much sarcasm and derision from other doctors. One of his earliest investigations found that sewage workers were affected with a severe reddening of the eyes, resulting in blindness for many of them. Ramazzini studied this phenomenon, questioned the workers in detail, and determined that the problem was linked to ammonia vapors present in the sewers. As a result of this study, he developed the idea for his treatise on occupational diseases.

In 1700 Ramazzini wrote *De Morbis Artificum Diatriba* (*Diseases of Workers.*) Although the first recorded observations of occupational disease date back to Hippocrates (c. 460-377 B.C.), *De Morbis Artificum Diatriba* was the first comprehensive work on occupational disease. Ramazzini applied his approach of inspecting the workplace, questioning the workers, and advising on remedies to outline the health hazards associated with chemicals, dust, metals, as well as other abrasive agents that laborers may encounter in the daily routine of their work. In his *De Morbis Artificum Diatriba,* Ramazzini describes over 50 dirty or dangerous trades; among those at risk, he noted, were miners, gilders, chemists, potters, tinsmiths, glassmakers, painters, tobacco workers, lime-workers, tanners, weavers, coppersmiths, and printers.

Ramazzini begins each chapter of his work with a description of the illness associated with one of the trades. Throughout the document he stresses the need to inform workers about risks to their health in the various occupations he studied. As a result of his personal approach, he was able to devote more detail to each illness and soon became the primary expert on each topic. In addition to the direct relationship between the illness and its associated occupation, Ramazzini was concerned with the pollution of the surrounding area. The expression of his concerns was perhaps the first appreciation of public-health problems.

The Father of Occupational Medicine

As a result of his studies and publication, Ramazzini believed it was the responsibility of medical science to further cultivate the study of occupations and any diseases associated with them in order to provide workers with proper medical attention, thus leaving them free to pursue their trade without concern for illness overtaking them. Much of his approach to advising remedies for illnesses was based on common sense. He advised starch-makers to work in open places, and he stressed the need for improved ventilation. He recommended periodic rests from work and shorter work time to prevent eye injuries for those craftsmen employed to make very small items. He also recommended frequent interruptions to work for workers whose jobs required considerable muscular effort (bricklayers, woodworkers, and printers). Through his studies of artists who developed metallic poisoning, Ramazzini was able to determine the relationship between metals and the symptoms of metallic poisoning. He realized that the paints used by the artists were a factor in their poisoning. His interest in this area of medicine took him into the studies of diseases of other occupations such as eye conditions of printers and mercury poisoning and lung diseases associated with miners.

Ramazzini's work was soon followed by others. In 1775 Percivall Pott published a work on the diseases of chimney sweeps. Charles Turner Thackrah published an extensive study of industrial illnesses and poverty in 1831. Regardless of the proof of these various pamphlets, dissertations, and full studies, it was not until 1895 that Great

Britain became the first country to introduce statutory notification of occupational diseases.

Ramazzini's Legacy

Certainly Ramazzini can be credited with awakening the medical community to the need to protect workers from any hazards they may encounter from their occupation or their occupational environment. He can also claim credit for ensuring that health emergencies related to occupation or occupational environment are understood and dealt with in a healthy and accurate manner. Industrial medicine, factory and safety laws, and the eventual introduction of the treatment of occupational diseases into workers' compensation laws can surely be traced back to Ramazzini and his *De Morbis Artificum Diatriba.*

Ramazzini died on November 5, 1714, in Padua, Veneto, Italy.

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Grote Reber

Grote Reber (born 1911) was a radio engineer who became interested in radio astronomy as a hobby. He built the first radio telescope in the backyard of his home and, for a decade, he was the only radio astronomer in the United States. Reber recorded radio signals at different wavelengths and created the first radio map of the universe.

Grote Reber was born on December 22, 1911 in Wheaton, Illinois, about 25 miles west of Chicago. His mother, Harriet Grote, was a grade school teacher who interested Reber in astronomy with a book by one of her former students, Edwin P. Hubble. As a child, Reber was interested in radio as a hobby. By the time he was 15 years old he had built his first transmitter receiver and could communicate with other ''ham'' radio amateurs around the world.

In 1933 Reber graduated from the Illinois Institute of Technology with a Bachelor of Science degree in electrical engineering. After graduation he went to work for a Chicago radio manufacturer, the Stewart Warner Company, where he designed radio receivers. During the same year, Karl Jansky published his first report describing how he had detected the first radio waves from outer space. Reber read Jansky's report and was inspired to pursue these signals himself.

Karl Guthe Jansky was a physicist at Bell Telephone Laboratories in Holmdel, New Jersey. In 1927 Bell had created the first transatlantic radiotelephone. However, the telephone links were highly susceptible to electrical interference. In 1930 Jansky was asked to locate the source of the interference. Within two years Jansky discovered three sources of the problem, two of which were related to storms and the third came from an unknown origin. Jansky pursued this third source and discovered that it appeared four minutes earlier each day, which corresponded to the 23 hour 56 minute period of the stars. This meant that the stars emitted energy in the form of radio waves, as well as light waves. Jansky followed up this work with another report in 1935 which linked the radio waves to the distribution of the Milky Way.

Jansky was then assigned to work on other projects at Bell Laboratories and never had the opportunity to continue his work on stellar radio waves. However, Reber read Jansky's work in the *Proceedings of the Institute of Radio Engineers* journal and was determined to continue his work. He first needed to build a telescope capable of detecting cosmic radio waves. In the midst of the Great Depression, Reber was unable to garner academic or financial support for his project. Astronomers were not familiar with radio technology and were still absorbed with visual inspections of the universe. Reber was not discouraged by this lack of enthusiasm and was determined to work on the project alone.

Built First Radio Telescope

Reber drew up plans to build a large parabolic reflector to collect radio waves and feed them into a radio receiver. He presented his plans to the American Bridge Company, which quoted him a price of $7,000 to build the telescope. Since this price was not affordable to Reber, he decided to construct the device himself. With the help of two friends, Reber built a reflector out of galvanized sheet metal and wooden rafters. The mirror was 31 feet in diameter with a focal length of 20 feet. With no external financial support, Reber spent $1,300 of his own money to build the first radio telescope in the backyard of his home in Wheaton. This was $300 more than the price of a new automobile. The telescope took four months in 1937 to build, but stood in Reber's yard for ten years.

Once the telescope was in place Reber went to work trying to confirm Jansky's findings. He worked at Stewart Warner during the day and recorded signals in his backyard at night when there was less interference from cars. Reber originally chose to operate the telescope at a wavelength of nine centimeters. However, after a year, he failed to detect anything with his telescope. In 1938 he made several improvements to his telescope using parts from his employer

and from the University of Chicago and he decided to increase the wavelength to 33 centimeters. Reber was still unsuccessful. A year later he increased the wavelength to 1.87 meters. After two years of trying to detect cosmic radio waves, Reber was finally successful at this longer wavelength.

Major Discoveries

Once Reber had an operational telescope he set out to make a radio map of the Milky Way. First he confirmed Jansky's claim that the static was strongest at the constellation Sagittarius, the center of the universe. He also detected strong signals from other constellations, namely Cygnus, Cassiopeia, Canis Major, and Puppis. Reber published his initial findings in the *Proceedings of the Institute of Radio Engineers.* He also tried once again to get astronomers interested in radio waves. Reber submitted his paper to the *Astrophysical Journal,* but there was no one qualified to review the paper. As Reber explained in a January 1988 article in *The Toronto Star,* ''The astronomers couldn't understand the radio engineering and the radio engineers couldn't understand the astronomy.'' The editor of the journal decided to publish the paper without a review and it finally appeared in June of 1940.

Reber continued to improve his telescope and map the universe. In 1943 he started to explore the Sun and found strong radio signals. This discovery had already been made accidentally by the British a year earlier but had remained a military secret until after World War II. Reber completed the first radio map of the galaxy in 1944 based on over 200 chart recordings. He also noted that radio waves could penetrate the interstellar dust that blocks the view of the Milky Way. This was an important improvement over visual inspections of the universe.

For nearly a decade Reber worked alone in his backyard as America's only radio astronomer. However, once Reber's findings were circulated among astronomers and once World War II was over, interest in the field began to grow. Reber stopped his operations in Wheaton in 1947 and moved his telescope to the United States Bureau of Standards. In 1948 Reber went to work at the University of Virginia as the chief of the experimental microwave radio section. In 1951 he moved to Hawaii to work in an area that had less man-made radio interference. He used a telescope that worked at 5.5 to 14 meters to try to find new sources of radio waves. He left his original telescope behind and it was moved in 1960 to the National Radio Astronomy Observatory in Green Bank, West Virginia, where it is still on public display.

Moved to Tasmania

In 1954 Reber moved to Tasmania, off the coast of southern Australia, to be closer to the south magnetic pole where the Earth's ionosphere was the weakest and, therefore, radio waves were the strongest. He joined the Commonwealth Scientific and Industrial Research Organization and constructed a new wire-antenna instrument over 3,000 feet in diameter that measured wavelengths at 150 meters. It is one of the world's largest radio telescopes. Aside from a brief period between 1957 and 1960 when Reber worked for the National Radio Astronomy Observatory, he spent the rest of his life in Tasmania. One of his first projects there was to map the southern radio sky. He found that the southern map was the inverse of what he had mapped in Illinois at much shorter wavelengths.

Even in Tasmania Reber's work was still hindered by the ionosphere. While the ionosphere protects the Earth from long-wave radiation from space, it also prevents certain radio frequencies from escaping. In 1985 Reber used a mission of the space shuttle *Challenger* to his advantage. Exhaust gases from the space shuttle's engines temporarily neutralized the electrical particles in the ionosphere. Therefore, on August 4, 1985 when *Challenger* was over Reber's telescope in Hobart, Australia, the shuttle released a quarter ton of fuel to create a hole in the ionosphere for a few hours. Through this hole Reber was able to find cosmic radiation at a wavelength of 176 meters, which was the first time radio waves of this length from space had ever been recorded.

Reber's next project took him to the other end of the Earth. He took advantage of a solar minimum of 1986 and 1987 to try to map the northern sky at 144 meters to match his southern sky map at that same wavelength. He spent two winters as a visiting scientist at the National Research Council of Canada working with an antenna at Ashton, southwest of Ottawa. However, the antenna was a part of some obsolete defense equipment and was badly damaged, so Reber was unable to complete his map.

Challenged Big Bang Theory

Reber continued to work into the next decade, when he was in his eighties. He was trying to find more ways to create holes in the ionosphere so that he could get more data from longer wavelengths. Reber believed that these data were key to disproving the Big Bang theory of how the universe evolved. His radio maps of space have shown that the radio sky is brighter at longer wavelengths than shorter wavelengths. Reber believes that this is due to photons losing energy as they travel through space, while proponents of the Big Bang theory see this as a sign of a receding galaxy. Reber has given many lectures on why he does not believe in the Big Bang theory and many astronomers disagree with him. Reber, however, is accustomed to being alone in his beliefs and is waiting for an opportunity to test them.

What started out as a one-man project in Reber's backyard in Wheaton, Illinois has evolved into the serious science of radio astronomy. For the first decade Reber had been the only radio astronomer. Now the discipline has gained support in the United States, Britain, Australia, and elsewhere. This technology has led to important discoveries in astronomy, especially with respect to quasars and pulsars. It has even become popular among the public. For example, there is now a Society of Radio Astronomers which is an international organization designed to help hundreds of radio astronomy amateurs observe the radio sky. Reber's conviction in his beliefs and his life-long dedication to his profession have increased our knowledge of

the universe and have even challenged our beliefs about its conception.

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Paul Julius Reuter

Communications pioneer Paul Julius Reuter (1816-1899) exploited the crude technology of the telegraph to create one of the world's first international news services. The news agency he founded, Reuters, established the model for transmitting news quickly around the world. It has remained one of the most effective, innovative and respected communications outlets.

Reuter was born on July 21, 1816 in Kassel, in the Electorate of Hesse in Germany. His Jewish parents named him Israel Beer Josaphat. As a young man he worked as a clerk at his uncle's bank in Gottingen, Germany. At the bank he became acquainted with Carl Friedrich Gauss, a well-known mathematician and physicist who was a pioneer at applying mathematical theory to electricity and magnetism. At the University of Gottingen, Gauss was a professor and director of the observatory. Gauss was experimenting with the electric telegraph, and Josaphat developed a keen interest in telegraphy. Josaphat began to consider how to use the new technology to improve communications throughout the world.

In October 1845, Josaphat moved to England, where he at first called himself Joseph Josaphat. Within a few weeks he converted to Christianity and, at his baptism on November 16, 1845, took the name Paul Julius Reuter during a ceremony at St. George's German Lutheran Chapel in London. Seven days later, Reuter married Ida Maria Elizabeth Clementine Magnus at the same church.

Bridging the Gap

Reuter soon returned to Germany. In 1847 he became a partner in a Berlin bookshop, Reuter and Stargardt, and joined a small publishing company. Reuter published several political pamphlets that provoked the wrath of German authorities. Under pressure from German leaders, he moved to Paris in 1848.

In Paris, Reuter began translating newspaper and business articles into German and dispatching short excerpts to Germany. This news agency failed after several months due to tight regulations by the French government. He then worked in Paris as a translator for the Havas news agency.

By 1850, Reuter was back in Germany, where he founded another news agency at Aachen. In April 1850, he entered into an agreement with Heinrich Geller to start a carrier pigeon service to transmit news and stock prices between Aachen, where German telegraph lines ended, and Belgium. Although his service was known as a ''pigeon-post,'' he used both central telegraphic transmission and carrier pigeons. The service operated for a year until the telegraphic gap between the two nations was closed.

In June 1851, Reuter moved back to London with his family and soon became a naturalized British citizen. On October 10, 1851, he established a telegraph office at the I Royal Exchange Buildings, near the London stock exchange. From this location he transmitted stock market quotations between London and Paris, using the new Calais-Dover telegraph cable under the English Channel. Recognizing the need for a news service, Reuter spent the next seven years working hard to build the agency and promote his services to newspapers. At first, most of his work was confined to commercial telegrams. In 1858 he convinced the *London Times* and several other English papers to subscribe to his service and publish his news dispatches. Soon his news agency, known as Reuters, became indispensable to the British press.

International Success

Reuter rapidly built a strong reputation for his service by reporting several exclusive stories. In 1859 he transmitted the text of a speech given by Napoleon III prior to the Austro-French Piedmontese war in Italy. The agency soon extended its service to include the entire British press. Reuter's continuing successes brought him to the attention of the highest levels of government. In 1861 Reuter was presented at the Court of Queen Victoria by Prime Minister Lord Palmerston.

On April 26, 1865, Reuters was the first news agency to bring the news of President Abraham Lincoln's assassination in the United States to the European public. Later that year, Reuter opened the first news agency office outside of Europe in Alexandria, Egypt. With his services rapidly expanding throughout Europe, Reuter laid his own telegraph cables across the North Sea to reach Germany and France. Reuters then began to serve the United States. By 1872 the agency reached the Far East, and in 1874 it expanded into South America.

As the world of news transmission grew, Reuter found himself battling with two main competitors, the Havas agency of France and Wolff of Germany. On January 17, 1870, after many years of rivalry, Reuters and its competitors set ground rules for the worldwide exchange of news by dividing up turf. The territorial divisions allowed Reuters, Havas and Wolff exclusive control over their own countries and assigned to each of them parts of Europe and South America. For many years, the three agencies enjoyed a shared monopoly on global news service.

In 1871, Reuter was named a baron by the Duke of Saxe-Coburg-Gotha. Later he was given the same rank in England. Reuters converted his news agency into a joint stock company, and he remained its managing director until 1878, when he retired and was replaced by his son Herbert.

Foresaw the Future of News

Even after his retirement, Reuter remained active as the news agency he founded continued to grow and flourish. In 1883, Reuter began transmitting messages electrically to London newspapers using a column printer—an early version of a ''news wire'' or ''ticker'' which would become a common feature in newsrooms worldwide.

Reuter's sense of the importance of clear, concise and timely dissemination of the news is summed up in an 1883 memo he dispatched to his correspondents and agents. In the memo he requested that news be transmitted that included ''fires, explosions, floods, inundations, railway accidents, destructive storms, earthquakes, shipwrecks attended with loss of life, accidents to war vessels and to mail steamers, street riots of a grave character, disturbances arising from strikes, duels between, and suicides of persons of note, social or political, and murders of a sensational or atrocious character. It is requested that the bare facts be first telegraphed with the utmost promptitude, and as soon as possible afterwards a descriptive account, proportionate to the gravity of the incident.'' With this memo he established the ground rules which future news agencies followed.

Reuter died on February 25, 1899, at his mansion, the Villa Reuter, in Nice, France. His company continued to build on his initial success after his death. In 1923 Reuters pioneered the use of radio to send news internationally. In 1925 the British press agency, the *Press Association,* took charge of a majority holding in Reuters, Ltd. In 1941 the Reuter Trust was formed to ensure the neutrality and independence of Reuters. On February 25, 1999, the Reuters News Agency commemorated the 100th anniversary of the death of its founder by launching a university award in Germany.

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Henry Martyn Robert

Anyone who has ever attended a civic or organizational business meeting has probably seen Robert's Rules of Order in action. But what few people know is that General Henry Martyn Robert (1837-1923) had a long and varied career, one that had an impact

on the landscape of the United States, as well as on how its decisions are made.

Robert was born on May 2, 1837 on his grandfather's plantation near Robertville, South Carolina. His father was the Reverend Joseph Thomas Robert, a Baptist minister and teacher. Reverend Robert did not support slavery, and by the time his son was 16, the family had moved to Ohio. It was from Ohio that Robert received his appointment to the United States Military Academy at West Point when he was 16.

In 1857, Robert graduated from the Military Academy with honors. Although he returned to teach at the academy the following year, he was given his first significant engineering assignment in August of 1859.

Robert's Redoubt

U.S. Army troops were stationed on San Juan Island, in northern Puget Sound, 80 miles north of Seattle, Washington. There had long been controversy over the boundary of the United States and Canada, then a British colony. In the summer of 1859, the conflict came to a head in what has come to be known as the ''Pig War,'' when an American settler shot and killed a pig that had repeatedly eaten his crops. The pig was owned by Canada's powerful Hudson's Bay Company, and the British Army was soon involved. When three British warships suddenly appeared off San Juan Island, the local commander wrote for help.

Help was sent in the form of a ten-man detachment from the Army Corps of Engineers, commanded by now Second Lieutenant Robert. Robert had come to Washington to help in the federal campaign against the aboriginal people. He had traveled to the West in the most popular method of the time, sailing to Panama, crossing that country on land, then sailing north back to the United States. During this journey, Robert contracted malaria.

Once at San Juan Island, Robert and his engineers began building a dirt fort, digging trenches and piling the dirt to create a barrier. The redoubt was based on designs Robert had studied at West Point. It was planned to feature eight heavy guns taken from the battleship *U.S.S. Massachusetts* to be used against British ships. After only one gun was in place, did the British realized that the fort was designed well enough to allow a small contingent of men to repel an attack. Negotiations were begun and both sides agreed to reduce their military presence on the island. The work had been physically difficult, done only with pick and shovel, and the redoubt never fired a shot in anger. The fort became known as ''Robert's Gopher Hole.'' If it never knew battle, it certainly succeeded in ending the armed conflict and helping to shape policy.

On Christmas Eve, 1860, Robert married Helen Marie Thresher in Dayton, Ohio. The couple would have five children, four daughters and one son.

When the American Civil War began, Robert chose to remain loyal to the United States. He helped to plan the defenses of Washington, D.C. and Philadelphia Harbor, and was subsequently promoted to first lieutenant. Because the sometimes-sultry climate of the Middle Atlantic States aggravated his lingering malaria, he was soon transferred to New Bedford, Massachusetts.

Introduction to Parliamentary Procedure

It was in New Bedford that Robert had his first exposure to the thing that would bring him fame. Asked to preside over a meeting at his church, he found that he had no idea how to effectively do the job. According to legend, Robert decided that he would not preside at a meeting until he understood parliamentary procedure.

After a short term heading the Department of Practical Engineering in West Point, Robert became the chief engineer for the Military Division in the Pacific in 1867. He was in charge of lighthouse and harbor construction and also ordered to scout Arizona. He was stationed in the then booming town of San Francisco. While there, he was asked to once again take a leadership role, this time at the First Baptist Church of California. He found that as people came from various parts of the country to take part in the boom, they brought with them many ideas of how a meeting should be run, each based on their own experience. It created an atmosphere in which little of the business of the church could be accomplished. Robert had developed some ideas from his own study of parliamentary law, and saw that there was a need for a general reference tool.

He began to seriously research and study parliamentary law. The basic rules of order originated in the early parliaments of England. European settlers brought them to

the United States. But they were an oral tradition. As people moved across the U.S., the rules were adapted and evolved. Robert researched both the historical and most widely adopted current rules to determine a set procedure that would be applicable to modern-day meetings. His research resulted in the publication of a 15-page pamphlet in 1869. It was meant for himself and his friends, so that the business of the church could be better handled.

The *Rules of Order* were Created

In 1873, Robert was assigned to Milwaukee, Wisconsin, supervising construction of lighthouses on Lake Michigan and river and harbor improvements. During the severe winter of 1873-74, he found himself with time on his hands, unable to perform any duties due to the weather. He decided to use this time to collect all he had researched on parliamentary procedure and write the first manuscript of what would become *Robert's Rules of Order*. It was the most complete guide to be published at the time. On the suggestion of his wife, who felt that the *Rules of Order* might be too complex for people who had no parliamentary experience, Robert added two sections. The first dealt with practical matters such as the scheduling of meetings and the preparation of agendas. The second section had to do with the legal rights of assemblies, and the correct procedures for regulating behavior at meetings.

Once he had completed the manuscript in 1875, Robert, following a convention of many writers of the day, paid to have 4,000 unbound copies of *Rules of Order* typeset and printed by Burdick and Armitage, printers in Milwaukee. In early 1876, Robert found a publisher to handle the sales and distribution of the book. The S.C. Griggs Company in Chicago agreed to publish the *Pocket Manual of Rules of Order for Deliberative Assemblies.* The title pages of the first edition were reprinted to include the publisher and copyright date as 1876.

The book was officially published in February 1876. One thousand copies of the first edition were given free to educators, civic leaders and parliamentarians across the United States. That act must have helped create the tremendous demand; the remaining 3,000 copies were sold out by May. When he had the original 4,000 copies printed, Robert believed that it was at least four year's supply.

Griggs wanted to reprint the book, but the plates needed to be reset. Robert took advantage to make some changes. The second edition of the Rules of Order was published in July of 1876. It featured 16 additional pages, due to a combination of Robert's changes and the use of a larger typeface. The second edition would see 21 printings by 1892, with more than 140,000 copies printed. In 1881, Robert's *The Water-Jet as an Aid to Engineering Construction* was published.

Robert in Galveston

The U.S. government was looking for a port in the western Gulf of Mexico at the end of the 1880s. President Grover Cleveland appointed Robert to head a board of engineers to select the best location. Robert felt that the island city of Galveston, Texas was the only choice for a seaport. Congress accepted his proposal, and Robert was given the task of building a deep-sea port at the island. The largest hindrance to navigation at Galveston was a large sandbar. Robert designed a series of jetties that increased the speed of the river water entering the gulf, which eventually forced the sandbar into deeper water. The work lasted until 1895, during which Robert was promoted to the rank of colonel.

While working in Galveston, Robert prepared a third edition of *Robert's Rules of Order,* which was published in 1893. After his wife Helen died in 1895, Robert continued his career as a consulting engineer. His experiences in Galveston led him to jobs at a number of other Texas harbors and riverfronts.

The spring of 1901 was a very eventful one for Robert. On April 30, President William McKinley rewarded him for his 44 years of loyal and productive service, by promoting him to the rank of brigadier general, and appointing him chief of the Corps of Engineers. Though it surely added to his pension, the act must have been mainly a symbolic one, for Robert retired from the Army just two days later, on May 2. He was 64 years old.

Civilian Life

Less than one week later, on May 8, Robert embarked on the next phase of his life by marrying Isabel Livingstone Hoagland in Owego, New York. The newlyweds settled in Owego, in central New York State, and Robert began his career as an engineering consultant. He also began to revise his Rules of Order.

One of his first civilian engineering jobs again involved the city of Galveston. In 1900, the city was devastated by a hurricane with storm tides that almost destroyed the city. Robert was invited to help devise some form of protection against future storms. From 1901 to 1904 he designed and supervised the building of a large seawall. The resulting construction, made of concrete, was 17 feet high, seven miles long, and wide enough to allow a roadway on its top. It protected the city from two later storms, in 1909 and 1915. Robert inspected the seawall after both storms and reported any damage to city leaders. He also worked on designs for a highway and a railway bridge linking Galveston to the mainland.

In 1915, *Robert's Rules of Order, Revised,* featuring new material and a new copyright was published. *Parliamentary Practice: An Introduction to Parliamentary Law* was published in 1921. This was followed in 1923 by *Parliamentary Law.*

On May 11, 1923, Henry Martyn Robert died in Hornell, New York. He was 86. Services were held at Owego, New York. Robert is buried in Section Three of Arlington National Cemetery outside of Washington, DC. Parliamentary procedure has become a family business. Robert's daughter and grandson have both created revised editions of the *Rules of Order.*

Many of the engineering improvements Robert designed still stand as a testament to his abilities. The Sea Wall at Galveston is that city's most distinctive feature, and has

been called the premiere waterfront boulevard in the United States. Robert is known around the world for bringing order to civic and organizational meetings. If a vote were to be held to declare Henry Martyn Robert the person with the most influence on meetings, without a doubt, the motion would be carried.

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John Rock

John Rock (1825-1866) was one of the first African Americans with a medical degree. Also trained as a dentist and lawyer, Rock was the first African American to be admitted to the bar of the U.S. Supreme Court. He was a passionate abolitionist and civil rights leader and held a strong belief in the dignity and rights of all Americans.

The son of free parents, John Rock was born on October 13, 1825, in Salem, New Jersey, a small town near Wilmington, Delaware. His middle name is listed as either Sweat or Swett. Although his family was poor, his parents encouraged John to pursue his education as best he could. From an early age, Rock showed a tremendous interest in books and learning, spending much time reading. He attended the Salem public schools.

In 1844, at the age of 19, he accepted a teaching position at a one-room school in Salem. Although he enjoyed teaching, Rock deeply desired to become a doctor. After teaching for six hours a day and spending two more hours tutoring students, he apprenticed after work with two local doctors, Dr. Shaw and Dr. Gibson. With the doctors' medical libraries at his disposal, Rock often added another eight hours of reading to his day. Some speculate that Rock's overexertion as a young man made have contributed to his poor health and early death.

After four years of teaching and apprenticeship with Shaw and Gibson, Rock prepared to enter medical school. However, because he was black, no medical school would admit him. Discouraged but not ready to give up his dream completely, Rock began studying dentistry. At that time, an academic degree was not required to practice dentistry. He found a job doing chores for a local dentist, who was so impressed with Rock's intellect that he made the young man his apprentice. In 1849, after a year learning the dental profession, Rock was ready to open his own office. Because he knew that few if any white patients would see him, Rock decided to establish his practice in Philadelphia, which had one of the country's largest populations of free blacks.

Became a Doctor

Rock displayed such skills in making dentures that he won a silver medal. But after two years, it was clear that Rock could not sustain himself financially being a dentist. Most free blacks in Philadelphia could not afford to pay for dental work. In 1851, Rock became the director of Apprentices' High School, a night school for the city's black population. In 1852, most likely due to the influence of white doctors, who supported his cause, he was allowed to enroll in the short-lived American Medical College in Philadelphia. Once again proving his exceptional intellectual abilities, Rock graduated with his medical degree in 1852.

During his two years in Philadelphia, Rock also became involved in the temperance movement and abolitionist efforts. He soon earned a reputation as a public speaker of considerable power and persuasion. The second half of his life would be dominated by his advocacy of racial progress.

Abolitionist Activities

In 1853, Rock moved to Boston to open a medical and dental office. Boston was the home of a well-organized, influential group of black leaders and a hotbed for the abolitionist movement. After setting up his business in Boston, Rock began giving many speeches on racial issues that earned him public notice. By 1855 he was traveling throughout New England, and occasionally farther west, to deliver public lectures. His most well-received and famous lectures were ''The Unity of Human Races,'' ''The Light and Shade of the African Character,'' and ''Races and Slavery.'' In 1856 he addressed the Massachusetts Legislature on ''The Unity of Human Races,'' and the speech won him great reviews.

In his thirties Rock's health deteriorated, probably due to the effects of tuberculosis, and his illnesses limited his activities. In 1857, after undergoing several surgeries, Rock was forced to halt his medical practice. Believing that he could receive more advanced care overseas, he made plans to sail to France. Friends offered financial support for Rock's journey, and a farewell party was held at the Twelfth Baptist Church in Boston. But U.S. Secretary of State Lewis Cass denied his application for a federal passport. Cass claimed that a passport was evidence of citizenship, and since African Americans did not hold citizenship rights, no passport could be issued. Activists were outraged, citing numerous previous examples of African Americans obtaining passports. Finally, the Massachusetts Legislature authorized the Massachusetts Secretary of State to grant Rock a passport.

Sought Improved Health in France

In May 1858, Rock set sail for France. Rock remained in Paris for eight months under the care of Dr. Auguse Nelaton, a noted professor, surgeon, and member of the French Academy. Nelaton operated on Rock and recom-

mended he give up his medical practice and speaking engagements. When Rock returned to Boston in the early months of 1859, he published an article in *The Liberator* in which he said that his health was so much better that he could again practice medicine. In fact, Rock could not sustain his medical career due to the long hours and physical demands of caring for his patients. Finally he abandoned his medical and dental practice completely but continued his abolitionist activities.

While in France, Rock had studied German and French. When he returned Rock displayed his new linguistic abilities in various articles, most often for *The Liberator.* Rock's deepest commitment was to justice for his race. His language in his political essays and speeches was bold, brash, and unapologetic. According to Eugene P. Link in the *Journal of Negro History,* ''For Dr. Rock to suggest that the Negro was a superior race in many attributes, was outrageous, beyond the pale.'' Yet, not only did Rock suggest that his race was high-minded, he also half-humorously noted that he was quite pleased with his complexion and preferred it to the pale skin of his white counterparts. Some activists later credited Rock with inventing the phrase, ''Black is beautiful,'' which became popular in the 1960s.

Became a Lawyer

No longer practicing medicine, Rock began to study law. Most likely with the assistance and tutelage of Robert Morris, Boston's best-known African American lawyer, Rock passed the bar on September 14, 1861. Almost immediately after Rock's admission to the Massachusetts bar, the governor and the Boston city council appointed him to be justice of the peace in Boston and Suffolk County. In addition, Rock opened a law office on Tremont Street in Boston.

With the outbreak of the Civil War in 1861, Rock could not contain his desire to contribute to the cause of freedom. Despite his deteriorating health, he continued traveling and giving lectures around Massachusetts and in Washington, D.C., during 1862.

Admitted to the Supreme Court

In the last years of his life, Rock set his sights on one more milestone achievement. He wanted to gain admittance to argue before the U.S. Supreme Court. Traditionally, the chief justice of the Supreme Court determined who would be granted the privilege of bringing cases before the nation's highest court. When Rock began his quest, the Chief Justice was Roger B. Taney, who had ruled against the citizenship rights of African Americans in the Dred Scott case.

When Taney died in October 1864, Rock saw his opportunity and seized it. The new chief justice was Salmon P. Chase, President Lincoln's former Secretary of Treasury and an opponent of slavery. With the assistance of Massachusetts Senator Charles Sumner, who petitioned Chase on Rock's behalf, Rock was admitted to the bar of the Supreme Court on February 1, 1865. The press noted the significance of Rock's admittance, with many commentators noting that the Dred Scott decision had been effectively overturned. If a black man could appear before the Supreme Court, it would be preposterous to claim that African Americans had no rights of citizenship.

After his admittance to the Supreme Court, Rock was received by the U.S. House of Representatives, the first black to receive the honor. Ironically, he was arrested on his way home from the reception for traveling without a pass. As a result of that incident, U.S. Representative James A. Garfield (who would later become president) introduced a bill that abolished the requirement that black Americans carry passes.

His Vision

Throughout his life, Rock's causes were numerous and varied. He unsuccessfully petitioned the Committee on Federal Relations of the Massachusetts House of Representatives to remove the word ''white'' from the state's militia code. He was adamantly opposed to efforts by the American Colonization Society to send American blacks to other countries. During the Civil War, after Congress approved the creation of units of black troops, Rock worked to recruit black men for the 54th and 55th Massachusetts Infantry Regiments. He then lobbied for equal pay for black troops. He spoke at many important events, including the 1862 meeting of the Massachusetts Anti-Slavery Society and the 1864 National Convention of Colored Men.

Like other black leaders of the time, Rock encouraged self-improvement. He accused the African American community of cowardice for refusing to revolt sooner. He called upon blacks to do all in their power to improve themselves, their situation, and their lives. However, Rock did not believe that the black community could completely rid itself of white oppression until the color line was erased. He denounced whites that mistreated blacks as being the biggest cowards. Education and economic improvement were vital to Rock's vision for a new America. He believed true equality would be achieved only when African Americans were given economic power.

According to George A. Levesque in the magazine *Civil War History,* Rock was like other race spokesmen of his generation in that he ''appeared to subscribe to the belief that the races' own efforts at moral and intellectual improvement was [sic] the key to the amelioration of their unenviable condition.'' However, Levesque notes that Rock was not so naive as to believe completely in such a simple remedy: ''For many leaders—certainly this was true for John Rock—the self-improvement formula was seen for what it was: not a panacea whose application would miraculously transform white racial attitudes, but a modest stratagem, an expedient, really, for ameliorating the condition of the race.''

Rock never actually argued a case before the U.S. Supreme Court. His health continued to worsen, and he died of consumption in Boston on December 3, 1866.

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John Wellborn Root

John Wellborn Root (1850-1891) lent his name and artistic genius to one of nineteenth-century America's most famed architectural firms, Burnham and Root. Their Chicago office designed and built some of the tallest commercial buildings in the world. Root's structural innovations helped create the first modern office blocks in history.

Root was born on January 10, 1850 in Lumpkin, Georgia. His father Sidney, who had wanted to be an architect when he was young, ran a dry-goods store. Educated at home until he was ten, Root emerged as a gifted artist as a child who loved to draw and play the piano. Eventually the family moved to Atlanta, but during the American Civil War Root was sent to England, where he stayed in Liverpool with business associates of his father's. By this time the senior Root was profiting handsomely from a fleet of ships he owned that were able to evade a trade blockade of the South. After the end of the war, the family settled in New York City, but Root remained in England a bit longer, studying drawing at Oxford College and continuing his musical studies. By this time Root had become a talented organist.

His family lost their fortune almost as quickly as it had been gained, and Root's choices for college, when he returned to America, were limited. He enrolled at the University of the City of New York, and earned a degree in civil engineering in 1869. The first in his class, he delivered the commencement speech, but did not plan on a career in civil engineering. Instead he harbored a desire to design buildings. Since there were no graduate training programs in architecture at the time, he apprenticed with James Renwick, the designer of St. Patrick's Cathedral on Fifth Avenue. It was an unpaid internship. After a year Root was able to find a paid post with John Butler Snook, whose Brooklyn firm enjoyed a working relationship with the Vanderbilt family. During Root's tenure at the firm, Snook was completing a commission for New York's Grand Central Station-a building later destroyed to make way for the present one. At the age of 20 Root became supervisor of construction on the massive glass and iron vault. The first trains entered the shed on October 8, 1871-the same day as the Great Chicago Fire.

Headed West

Root showed some of his work to a forward-thinking New York architect, Peter Bonnet Wight, who was impressed by the young architect's drawings. He felt that they possessed a maturity and personal style unusual for someone so new to the profession. Wight had ties to Chicago, where he had maintained an office for a time in the late 1850s, and returned there to establish himself with Asher Carter and William H. Drake after the fire. The leveling of the city, at the moment when its commercial prospects were growing exponentially, gave architects an unprecedented opportunity. The Carter, Drake and Wight firm had so much business that they offered Root a job as head draftsman. He moved to Chicago in early 1872.

At the firm Root befriended a drafting-room colleague, Daniel Hudson Burnham, a Chicagoan from a well-to-do family. A talented artist, Burnham had done poorly in school and had only recently seemed to discover his calling. He and Root decided to begin working together. Burnham's exuberant personality won them their first commission, a house located at Harrison Street and Ashland Avenue. They formalized their partnership as Burnham and Root in July of 1873. Two months later, the Panic of 1873 triggered an economic downturn, and they struggled to keep the firm afloat. The partners took turns staffing the office while the other hired himself out to other architectural firms. Root also

earned a salary as the organist at the First Presbyterian Church.

One of Burnham and Root's first important clients was John B. Sherman, co-founder of the famous Union Stock Yards and Transit Company. They designed a residence for him, at 21st Street and Prairie Avenue, in a dignified style that soon attracted attention. Louis Sullivan later wrote about discovering the house when he was a young man and finding himself entranced by its turrets and decorative stonework. As a result of the contract, Burnham met and later married Sherman's daughter. Root's personal life had a more tragic cast: he married Mary Louise Walker in 1879, but she suffered from tuberculosis and succumbed just six weeks later. Three years later, he wed Dora Louise Monroe.

Floating Raft

Burnham and Root's fortunes as a firm improved considerably in 1880 when they met Owen Aldis, a lawyer and agent for two Boston brothers with Chicago real-estate holdings. Aldis liked Burnham and Root's work, and secured commissions for them from Peter and Shepard Brooks that would leave an indelible stamp on the architectural history of the city. Their first project was the Grannis Block (1880-81) on North Dearborn Street, an office building with a terra-cotta facade carved into floral motifs. Their next Brooks commission, the Montauk block on West Monroe, was slated to sit on some of Chicago's marshiest soil. Root devised a new type of foundation made up of steel rails crisscrossed and then encased in concrete. He called it the ''floating raft.'' Other architects in city began to use it as well.

Root's first corporate commission was finished in 1883. It had been awarded to the firm thanks to the father-in-law of his first wife, who was the solicitor for the Chicago, Burlington, and Quincy Railroad Company. The headquarters for the railroad, erected at the intersection of Franklin and Adams, achieved fame for its inner courtyard, which gave its offices much more light than was customary in a building of that size. The concept was expanded the following year in a design for the six-floor McCormick Harvesting Machine Company Building. Its intermediate floors became an arcade. Its facade consisted of a single-story base, midsection of four floors, attic story with corbelled cornice-an arrangement that set the tone for building design for years to come.

The Chicago School

Root began devising methods to create taller buildings. He transferred the floating raft concept into a vertical framework. In his historic Phenix Building of 1887, a metal skeleton was used for the inside walls. No longer did the walls have to bear weight-the steel beams carried it. Lighter buildings with more windows were now possible. The Phenix offices at 111 West Jackson Street housed an insurance company and provided an astonishingly vast space for hundreds of clerical workers on its ninth floor. It heralded the onset of a new era for American business. The Phenix was called the first great modern office block in history.

As their success grew, Root, Burnham, Dankmar Adler, Louis Sullivan, and other leading Chicago architects felt slighted by the American Institute of Architects, which was dominated by their New York and Boston colleagues. Conventions were almost always held in the East, since many loathed the idea of ''the West,'' as Chicago was viewed. To combat these prejudices, the Chicago innovators formed the Western Association of Architects. Root was elected president at its third convention in 1886. The group rejected European trends and advocated the development of a purely American style, which their buildings already followed.

The Rookery and Monadnock

The years between 1880 and 1890 were the most successful for Root. Chicago's population had doubled, and space was at a premium. Therefore, building owners were more willing to allow their architects to build upward. Prior to this time, tall buildings were viewed as unsafe and therefore unprofitable. It is estimated that Burnham and Root designed about two new buildings a month during this heady period. One of their most enduring was the Rookery Building (1885-88). It was situated on a prime spot in Chicago's financial district that had previously served as the site for City Hall in the years after the 1871 fire. A citizen once stopped the mayor on the street and complained about the pigeons that roosted above, and the name stuck. The Rookery's walls were structural piers made from stone, brick, and terracotta. Metal lintels on the rear walls and those of the inner court carried the weight of the structure. The inner courtyard was one of the most opulent spaces in the city in its day, made from gold and white marble. Framing this space were latticework iron balconies and an oriel staircase. It was famous even before it opened. Burnham and Root liked the space so much that they took offices in it themselves.

Another Root building that survived the twentieth century also became one of the landmarks of Chicago architecture. Root spent more time on the Monadnock Block, located at the south end of the Loop, than on any other project of his career. Built between 1884 and 1892 at Jackson and Dearborn streets, it was the tallest and heaviest wall-bearing building in the city—and most likely the world. It was 16 stories in height. At the ground floor level its brick walls were six feet thick. The Brooks owners named it after a mountain in New Hampshire, and specified that its ornamentation be restrained. Therefore, Root used a brown obsidian brick that offered visual delight, for its tone ranged from red to purple, depending on the light. Panels on the tenth floor offer carvings of lotus blossoms. On the twelfth floor were decorative papyrus stems, each of which were symbols of Upper and Lower Egypt. Root saw similarities in the two places, each situated near a large body of water and an important river, and both committed to establishing their own cultural and economic legacy. ''In its refinement and nobility the Monadnock Block remains without peer in the history of the high office building,'' wrote Hoffmann in *The Architecture of John Wellborn Root.* ''In Chicago, it was the perfect gesture-the exact visual metaphor of the vitality of the city. Root made it rise from the soil as if it were a springtime plant.''

Firm's Legacy Ended

The Rookery and Monadnock buildings established Root and his fellow Chicago School architects as some of the most innovative design minds of the era. When the AIA finally met in the city in 1887, Root was elected a director. Despite the heady pace of commissions he completed for the firm, he found time to write prolifically on the subjects of art and architecture, and traveled to lecture and meet with clients elsewhere. One of his last great achievements was the Reliance Building, began in 1889 and finished posthumously in 1895. It towered 15 stories above the heart of Chicago at Washington and State streets, and featured broad plate-glass display windows on its ground floor, which set a permanent standard for commercial architecture. Tragically, that ground floor was the only surviving part of Root's design. After his death from pneumonia on January 15, 1891, it was finished by Charles B. Atwood, Root's successor at the firm.

Root died just days after his 41st birthday. He left behind two daughters and a son, who became an architect. After his death, Burnham's firm made a radical shift toward classicism, and began designing Greek- and Roman-inspired buildings.

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Pete Rose

Pete Rose (born 1941), who got more hits than any player in professional baseball history, was banned from any further association with the game for allegedly betting on baseball games while he was a player and manager. Rose was suspended for life by baseball commissioner Bart Giamatti in 1989 and thus denied certain election to the National Baseball Hall of Fame. Named to the game's All-Century Team in 1999, Rose continued to plead for his reinstatement, gaining the support of many fans, players, and baseball officials.

A native of Cincinnati, Rose was a player of limited physical talents but unlimited heart. He scrapped and fought for his teams throughout a twenty-four-year career. His intensity on the field earned him the nickname ''Charlie Hustle.'' Playing five different positions, Rose secured many major league records for longevity. Finally, in 1985, he surpassed Ty Cobb's all-time record for career hits, finishing with 4,256. But the gambling scandal and his lifetime ban overshadowed Rose's career. Long after his playing days, Rose remained a controversial figure, one of the game's greatest stars but also one of its most famous black sheep.

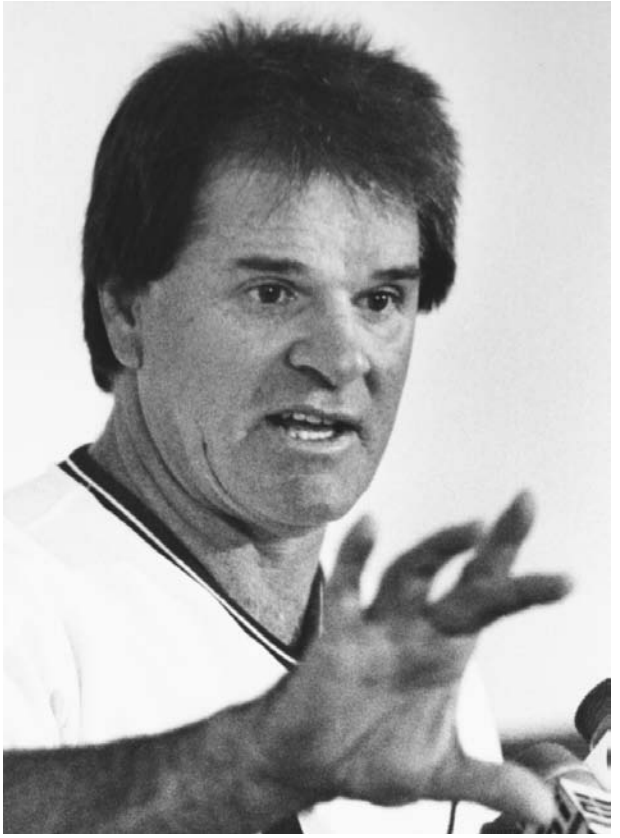

Charlie Hustle

Pete Rose was born and raised in Cincinnati, the town where he would become famous on the ball diamond. His father, Harry Rose, who once played semi-pro football, pushed his son into athletics at an early age. One day, the story goes, Harry went to the store to buy a pair of shoes for his daughter and came back with a pair of boxing gloves for Pete. From then on, sports dominated Pete's life.

After hustling his way through several sports in grade school and high school, Rose settled on baseball. Though he was not considered a top prospect, his hometown Cincinnati Reds signed him to a professional contract. Rose began his pro career in 1960 with the Geneva Red Legs of the New York-Penn League and spent several years laboring in the minors, cementing his reputation for energetic play. He was about to turn 22 when he got the nickname ''Charlie Hustle'' during spring training of 1963. New York Yankees pitcher Whitey Ford bestowed it on him after he saw Rose running out a base on balls. His hustle helped him make the Reds that year, and Rose immediately became the regular second baseman. He was named Rookie of the Year.

Right away, Rose was a solid contributor. In 1965, Rose batted .312 and led the league in hits with 209. It was the first of 15 seasons in which he would hit at least .300, the first of 10 seasons with 200 or more hits (a major league

record) and the first of five years leading the league in hits. In 1968, he won the first of his three batting championships, hitting for a .335 batting average, and the following year he recorded a career-high .348 average.

Rose became the sparkplug of a young team that was developing many stars. In 1967, after four years at second base, Rose was switched to the outfield to make room for future Hall of Famer Joe Morgan. Never a spectacular fielder, Rose nonetheless was recognized with two Gold Gloves for fielding excellence as an outfielder, in 1969 and 1970. Rose spent eight seasons playing left field or right field before moving to third base in 1975.

In the first seven years of the 1970s, Cincinnati was the most successful team in the National League. Five times, the Reds won their division and four times-in 1970, 1972, 1975 and 1976-they made it to the World Series. Known as the ''Big Red Machine,'' the Reds were led by such future Hall of Famers as Joe Morgan, catcher Johnny Bench, and first baseman Tony Perez. Rose was the backbone of the team and its spirited leader. He became known for his head first slides and for running out every single ball he hit. Though he had only average speed, he stole 198 bases in his career.

In 1972, Rose helped the Reds win Game Five of the World Series over the Oakland As, opening the game with a home run and driving in the winning run in the ninth inning with a single. Nevertheless, the Reds lost the series, as they had in 1970. In 1975, Rose was named the World Series Most Valuable Player for batting .370 and leading the Reds to a memorable victory over Boston in the seven-game series, considered by many to be the greatest of the modern era. In 1976, the Reds swept the Yankees in four games, but Rose batted only .188.

Hit King

When the wheels fell off the Big Red Machine, Cincinnati no longer could afford to keep Rose. After the 1978 season, during which Rose established a modern National League record with a 44-game hitting streak, he signed with the Philadelphia Phillies, getting a four-year, $3.2 million contract that at the time was the biggest in baseball history. Again, he became a leader on a successful team. The Phillies made the playoffs in 1980, 1981 and 1983. They won the World Series in 1980 and lost it in 1983. On the Phillies, the aging Rose played for the most part at first base. He led the league in doubles at age 39 and in hits at age 40, when he batted .321 during the strike-shortened 1981 season.

With his glory days behind him, Rose focused on the goal of overtaking the legendary Cobb and his all-time hits record, which many experts had considered unbreakable. After a 1983 season in which he batted only .245, Rose did not seem likely to make it. Ten hits short of becoming the second man in baseball history with 4,000 hits, Rose was let go by Philadelphia. He was picked up by the Montreal Expos and surpassed the 4,000-hit mark. Later in that 1984 season, he returned to Cincinnati in a trade for fringe player Tom Lawless, and was named manager of the team.

Now the way was clear for Rose to pursue his quest of Cobb. As manager, he could put himself in the lineup whenever he liked, and he was not about to quit until he reached his goal. ''I'd go through hell in a gasoline suit to keep playing baseball,'' Rose said at the time. At the start of the 1985 season, he was turning 44 years old and was still 94 hits behind Cobb's record of 4,191. Finally, on September 11, he surpassed the record. Rose played one more season, batting only .219, before hanging up his spikes at age 45. He remained as manager of the Reds through the 1989 season, and though his teams never won a pennant, they won 414 games against 373 losses.

Although Rose was the all-time hit king of major league baseball, he had plenty of critics among baseball experts. Few considered him to be in the same class as Cobb as a hitter. For his career, Cobb batted .369, Rose .303. Rose had more than 2,600 at-bats than Cobb. Rose's endurance was an impressive testament to his determination. Rose's 14,053 career at-bats and 3,562 games were both all-time records, and he placed second on the all-time list in doubles, with 746, and fourth in runs, with 2,165. No one else ever played at least 100 games or got at least 100 hits during 23 different seasons. Yet Rose won only three batting championships and hit only 160 career home runs. His slugging percentage of .409 and on-base percentage of .373-considered by modern baseball experts to be the best measures of batting prowess-were not impressive.

Despite these shortcomings, Rose was virtually certain to be voted into the Hall of Fame. Rose epitomized the hard-nosed player who made the most out of his talents through tremendous desire. As ''Charlie Hustle,'' he was an American icon, a hero to the people of Cincinnati and to many Americans. And though Rose often seemed egotistical, speaking his mind and irritating reporters and baseball officials, his personality was irrelevant to his on-field accomplishments.

Charlie Hustler

The knocks against Rose paled in significance to the storm that was brewing about his association with gamblers. Starting in 1984, Rose had begun hanging out with a group of men he had met at a Cincinnati gym. Through them he met bookmakers. He allegedly developed a betting habit that reached the vicinity of $15,000 a day. To pay gambling debts he even gave bookies one of his World Series rings and the bat he used to break Cobb's record.

In 1989, after a lengthy investigation, Giamatti, the baseball commissioner, concluded that Rose had bet on baseball games, including some involving Cincinnati, his own team. Two of his friends from the gym-who had both been convicted of felony drug charges-claimed Rose had gambled on baseball. According to baseball rules, Rose had to be banished. After waging a legal fight, Rose signed an agreement in which he accepted his suspension but did not admit to gambling on baseball games. He admitted he was a compulsive gambler but said he was guilty only of having a poor selection of friends.

Things got worse for Rose in 1990, when he served five months in prison for tax evasion. After getting out of jail, he became a fixture on the autograph circuit, hawking memo-

rabilia, earning more money, and trying to polish his tarnished image.

According to the rules of Major League baseball, Rose can petition for reinstatement. No one banned from the sport has ever been let back in, but if he succeeded, Rose would be eligible for the Hall of Fame. Rose's campaign for reinstatement became as single-minded and determined as his quest for Cobb's record. Among his supporters was former President Jimmy Carter, who said that ''evidence about [Rose] specifically betting on baseball is less than compelling.'' Many players and managers also rallied to his cause. Philadelphia teammate Mike Schmidt, speaking during his own Hall of Fame induction, said: ''I hope some day, some day soon, Pete Rose will be standing right here.''

Rose was married twice and has a son and a daughter from each marriage. His son from his first marriage, Pete Rose, Jr., enjoyed a mediocre career in professional baseball, mostly in the minor leagues. Rose Sr. relocated to Boca Raton, Florida, where he entered the restaurant business and hosted a radio talk show. ''I've paid for what I did, and that still doesn't seem to be good enough,'' he told an interviewer in 1999.

In 1999, Major League baseball selected its All-Century team, and fans voted Rose a spot among the elite. Despite the ban, Rose was allowed to stand on a podium at the All-Star Game in Atlanta alongside the other living members of the team. Of all the game's great stars who were introduced that evening, Rose received the loudest ovation from the fans. In a nationally televised interview after the ceremony, Rose refused to apologize and continued to deny he had bet on baseball.

In the summer of 2000, teammate Perez and Sparky Anderson, who managed the Big Red Machine in the 1970s, were inducted into the Baseball Hall of Fame in Cooperstown, New York. On the day of their induction, Rose sat at a table outside a souvenir shop in the town, signing autographs and telling a reporter: ''Fans realize I made mistakes. They know I've paid for my mistakes. They're willing to turn the page.''

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Gale Sayers

Chicago Bears running back Gale Sayers (born 1943) was the youngest player ever to be enshrined in the Pro Football Hall of Fame. Sayers earned the nickname of ''Gallopin' Gale'' for his exceptional ability to elude defensive attackers.

The professional football career of Gale Sayers was brief, lasting for six seasons, from 1965 to 1971. He played a total of only 68 games, yet Sayers retired with a career gain of 6,213 yards and left six National Football League (NFL) records, among them a record as the all-time leading NFL scorer for a single season in 1965 with 22 touchdowns. That record, which stood for 10 years, remained an all-time rookie scoring record into the twenty-first century. Sayers was honored as NFL Rookie of the Year in 1965 and as Most Valuable Player in 1967, 1968, and 1970. In the wake of his 1972 retirement at age 29, Sayers was enshrined in the Pro Football Hall of Fame during his first year of eligibility in 1977. He was inducted as well into the Black Athlete's Hall of Fame, the College Football Hall of Fame, and Kansas Sports Hall of Fame. Additionally, Sayers was cited by the NFL as the greatest running back in the first 50 years of the league, and in 1996 he was named a member of the All-Time All Big 8 (College) Team.

Gale Eugene Sayers was born in Wichita, Kansas, on May 30, 1943. He was the second of three sons of Roger Winfield Sayers and the former Bernice Ross. The Sayers family was well established in Kansas and owned considerable acreage in the vicinity of Graham County. Sayers's father worked as a mechanic for the Goodyear Corporation in Wichita until 1950. At that time the family moved to Speed, Kansas, not far from the Nebraska border, for 16 months in order to operate a sizeable wheat farm belonging to Sayers's grandfather, who had fallen ill. In Speed, Gale Sayers and his older brother, Roger ''Win'' Sayers Jr., attended a small two-room schoolhouse in the nearby community of Phillipsburg. Throughout his childhood, Gale Sayers bonded intensely with both his older and younger brothers.

The family moved to Nebraska in 1951, following the death of Sayers's grandfather. They settled in Omaha, where Sayers spent the duration of his childhood. His father supported the family by polishing cars for auto dealers. Upon his arrival in Omaha, the eight-year-old Sayers joined the local midget football league and blossomed into a promising athlete—a speedy runner in particular. He was gratified by his natural athletic ability and played on a variety of sports teams. Although his family changed residences frequently after settling in Omaha, Sayers remained adaptable and found companionship among his schoolmates at Howard Kennedy Elementary School.

As a teenager at Omaha's Central High School, Sayers played middle linebacker on the school's varsity team and earned the nickname of ''Horse'' because of his solid strength and sheer bulk. Although his natural agility remained to be tapped, Sayers eventually distinguished himself as an all-around track-and-field athlete, winning a total of three gold medals in area competitions. In his senior year of high school, he set a statewide record in the broad jump and placed fourth statewide in high hurdles. Sayers flourished also on the secondary school gridiron and emerged as the top intercity scorer, with 108 points to his credit. He graduated as the top scorer citywide and as a member of both the All-Midwestern and All-American high school teams. He spent much of his senior year of high school in

discussions with top colleges that proffered football scholarships, including Iowa State, Northwestern, and Notre Dame. Sayers, who was determined to play professional football after college, signed 17 letters of intent before he decided to play halfback for the University of Kansas (KU) Jayhawks in Lawrence.

Kansas Comet

At KU, Sayers wore number 48 on the football field, pledged the Kappa Alpha Psi fraternity, and was not the brightest of scholars, according to the observations of others as well as according to his own admission. In his 1970 autobiography *I Am Third,* Sayers quoted an unidentified reporter who noted that even into his sophomore year, ''[Sayers] was shy almost to the point of boorishness, completely inarticulate, [and] apprehensive about whether he was going to make it scholastically and as a football player.''

To Sayers's good fortune, he married his high school sweetheart, Linda Lou McNeil, on June 10, 1962, after his freshman year of college and against the advice of both of their families. Regardless, McNeil was extremely supportive of Sayers, both in his educational endeavors and his athletic goals. Likewise, his speech coach, Tom Hendricks, and his fraternity advisor—an educational consultant by the name of Jesse Milan—contributed both tutorial and emotional support to Sayers. With continued reassurance, Sayers successfully overcame his apathy for learning, gained confidence, found religion, and raised his grade point average to 3.0 by the end of his junior year. As he matured athletically, he became a dominant college player. In his sophomore year he set a collegiate record for the National College Athletic Association (NCAA), scoring a 99-yard touchdown run against the University of Nebraska. In his junior year he gained 941 yards and his gains surpassed 2,000 yards total by the end of the season, earning him the ''Back of the Year'' award from the Big 8 college conference. By the end of his college career Sayers had a college career yardage gain of 2,675 yards. He was named All-American tailback twice—in both his junior and senior years of college—and earned the nickname of ''Kansas Comet.''

National Football League

As a college senior in 1965, Sayers received multiple offers to play professional football. He was picked during the first round of the college draft by teams in both the NFL and the former American Football League (AFL). After careful consideration, Sayers signed a contract to play for the NFL's Chicago Bears. The agreement provided Sayers with a salary of $100,000 over a period of four playing seasons, along with a signing bonus of $50,000. In contracting to play with the Bears, Sayers refused an even more lucrative offer from the Kansas City Chiefs of the AFL.

As a running back for the Chicago Bears, Sayers—wearing jersey number 40—distinguished himself immediately because of his uncanny ability to charge through opposing defensive lines. He possessed the skill to shift direction without faltering or slowing his pace, along with a penchant for dodging walls of defensive players who rushed to tackle. Sayers at times appeared to move virtually in two directions simultaneously, a unique talent that distinguished him from all other running backs. He rushed for an impressive 867 yards as a rookie and earned the nickname ''Gallopin' Gale.'' Sayers led the league in scoring that year with 22 touchdowns, a record that stood for 10 years and remained a rookie benchmark into the twenty-first century. Among his nearly two dozen scoring runs that year, Sayers scored a total of six touchdowns in a single game on December 12, 1965, to tie the earlier standing records of Ernie Nevers and Dub Jones set in 1929 and 1951, respectively. Sayers, with his unprecedented statistics, received the NFL Rookie of the Year title for the 1965 season and was named to the Pro Bowl that year.

In 1966, his second year with the NFL, Sayers amassed 1,231 rushing yards to lead the league, and he led in the standings with a total yardage gain of 2,440 yards that same year. Sayers was named to the Pro Bowl for the second time in 1966 and for the next two years in succession. In 1967, 1968, and again in 1970, he received the NFL's Most Valuable Player Award. Additionally, the NFL named Sayers to the first 50-year all-star team.

As a professional player with the NFL, it was damage to Sayers's knees that brought his career to an untimely end by 1971, following separate and unrelated injuries to each knee, for which no support garment might compensate. Because of the limited medical technology of the era, Sayers was forced to undergo extensive restorative surgery and intensive therapy after the first injury to his right knee in 1970. He returned to active play in the Pro Bowl in Los

Angeles, California, that year and earned the Most Courageous Player Award from the Pro Football Writers. A subsequent injury to his left knee during the following season left him completely ineffective to perform as the extraordinary darting running back of his previous years. He retired officially from active play in 1972 at the age of 29. Yet in his retirement he left an impressive set of statistics in the NFL record books, including all-time leader of kickoff touchdown returns.

After Pro Ball

While his right knee recuperated in 1970, Sayers wrote an autobiography entitled *I Am Third,* and in 1972 he collaborated with Hall of Fame quarterback Bob Griese in writing a manual called *Offensive Football,* which was published by Atheneum. Sayers, who lacked only 10 credits toward his bachelor's degree when he signed with the Chicago Bears, completed his undergraduate work at KU in his retirement. He earned a post-graduate degree in education from that same institution and served as assistant athletic director at his alma mater, beginning in 1973. He also held a post as director of the school's Williams Educational (athletic) Fund. In 1976 Sayers became athletic director at Southern Illinois University.

Sayers was enshrined in the College Football Hall of Fame in 1977. On July 30 of that same year he was inducted into the Pro Football Hall of Fame, in what was his first year of eligibility following his 1972 retirement. Nearly two decades later, in 1996, he was named to the All-Time All Big 8 Team by his college conference (now Big 12).

In addition, Sayers embarked on an entrepreneurial career and founded Crest Computer Supply Company in Chicago, Illinois, in 1984. Under the personal leadership of Sayers as president and chief executive officer, the company realized $55.2 million sales in 1994. Crest Computer Supply, renamed Sayers Computer Source, expanded into reselling and system integration by 2001.

In addition to his financial ventures and other responsibilities, Sayers contributes articles as a columnist to the *Chicago Daily News.* He is the father of one daughter and five sons. His first marriage to McNeil ended in divorce, and he was remarried on December 1, 1973, to Ardythe Elaine Bullard. His community involvement and board memberships encompass social welfare groups and athletic corporations. Among them, he served as an honorary chairman of the American Cancer Society. Sayers sits on the board of trustees of the Chicago chapter of Boy Scouts of America, the Marklund Children's Home, BBF (formerly Better Boys Foundation) of Chicago, and Cradle Adoption Agency. Sayers also served as alumni spokesperson for the Boys and Girls Clubs of America. From 1992 to 1997 he was a member of the National Board of Junior Achievement, and in 2000 he was an alumni representative for the Kansas University Athletic Corporation.

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Friedrich Serturner

Friedrich Serturner (1783-1841) successfully isolated the morphine crystals contained in dried poppy resin, thus creating a powerful new painkilling substance that could be prescribed by physicians in predictable potencies.

In 1803, young Friedrich Serturner was a 20-year-old pharmacy apprentice with limited education. Yet, through diligent research, he successfully isolated and extracted morphine crystals from a tarry opium substance called poppy seed juice. In doing so, he became the first chemist ever to isolate and identify the active ingredient associated with a medicinal herb or plant. Furthermore, Serturner's discovery enabled physicians to prescribe morphine in regulated dosages. It was a powerful new method for easing pain and eliminated the dangers of overdose associated with raw poppy juice, which varied unpredictably in its concentration of morphine from one batch to another.

Isolation of Morphine

Serturner was born Friedrich Wilhelm Adam Ferdinand Serturner in Neuhaus, Prussia, in 1783. His Austrian parents, Joseph Simon Serdinner and Marie Therese Brockmann, were in the service of the Paderborn prince, Friedrich Wilhelm. Serdinner, an engineer and building inspector in Wilhelm's municipality died in 1798. The prince, who was Serturner's godfather, died in the same year. These deaths left Serturner, at age 15, without a means

of support. He was apprenticed to a court apothecary named Cramer.

While serving as an apprentice to Cramer, Serturner decided to investigate the nature of opium to isolate the specific painkilling substance in the drug. During his work in the pharmacy he became aware of the dangers associated with physicians prescribing raw opium as a painkiller. The opium, derived from the seed capsules of white poppies and distributed in the form of dried poppy juice, varied drastically in potency from one juice batch to another. Thus it was nearly impossible for doctors to prescribe the drug effectively. The dangers sometimes overshadowed the benefits, because the opium sometimes was lethal.

After lengthy experimentation, in 1803 Serturner successfully isolated a white, crystalline, alkaloid substance, which he described as the ''sleep-inducing factor'' of opium. Serturner named it morphine after Morpheus, the Greek god of sleep. He continued to perform his experiments discreetly, late at night and at other times when he was alone. In time he introduced cellar mice and stray dogs into the experiments to observe the effects of the morphine on live animals.

To determine an appropriate dosage for humans, Serturner enlisted friends to ingest the morphine in a series of controlled experiments. Serturner also participated in the experiments while observing and recording the effects of the drug at increased dosages. The experiments revealed that one-half grain of the morphine induced a happy, lightheaded sensation. A second dose caused drowsiness and excessive fatigue. The subjects fell into confusion followed by a deep slumber after ingesting a third dose, and they suffered nausea and headaches upon awakening. Although his friends refused to continue the experiments, Serturner took the morphine compound for months by himself, unaware that it was extremely addictive.

Serturner continued to pursue his pharmacy career, passing the test for apothecary assistant. In 1806, he moved to the Prussian town of Einbeck, where he worked as assistant to the local apothecary, a man named Hink. That year, he published two articles on his morphine experiments, but they were largely ignored. By 1809 he had become a licensed pharmacist and the proprietor of his own business in Westphalia. He published a report on his experiments with morphine for the third time, describing his findings in much greater depth.

The report, entitled *Ueber das Morphium als Hauptbestandteil des Opiums,*,received greater attention than his earlier writing. It was recognized by the German Mineralogical Society during its meeting at Jena in March of 1817. At the urging of the noted philosopher Johann Wolfgang von Goethe, the society named Serturner as an honorary member of the group. The faculty of the university at Jena gave him an honorary doctor's degree, and he eventually received similar honors from universities at Marburg, Berlin, St. Petersburg, Batavia, Paris, and Lisbon.

In 1831, Serturner received the Montyon prize as a ''Benefactor of Humanity'' for his work in isolating morphine from opium. The prize, based on a nomination from the distinguished Institute of France, included a purse of 2,000 francs and brought Serturner the notoriety that he craved in recognition of his tireless research.

Aftermath of Fame

With the return of the Hanoverian government to Westphalia, Serturner's license to operate his apothecary, issued under the previous French authority, was revoked. In 1820 Serturner moved to Hameln to operate the town pharmacy.

Certain factions of the German medical community refused to acknowledge the significance of Serturner's discovery. Critics maligned his reputation and belittled his research as amateurish. Medical historians later attributed much greater importance to Serturner's work, especially considering the handicaps he faced. The field of organic chemistry was barely developed during his lifetime. He accomplished his research with a sketchy medical background and with only the limited resources available to him as a pharmacist. It is a testament to his ingenuity and to his passion that he succeeded in creating the chemical reaction exactly as he had set out to do.

Serturner's scientific hypotheses extended beyond his curiosity about the sleep-inducing properties of opium. Because of his commitment to scientific investigation, he branched out into other research. His wife, Lenore von Rettberg, whom he married in 1821, dutifully handled the day-to-day business of his pharmacy, thus affording Serturner greater freedom to conduct his experiments.

Serturner theorized about other chemical reactions, including the potential formation of ether from alcohol and sulfuric acid. He also speculated about atmospheric heat and cold heat. His excessive speculation at times overshadowed his work and put him at a disadvantage among his contemporaries in the scientific community. Scientific journals were loathe to publish his writing, although many of his theories and conclusions later proved true. For example, he noted the behavior of cholera during an epidemic and accurately attributed its cause to a living organism.

Serturner also accurately assessed the nature of alkaloid compounds, which he called ''vegetable alkali,'' thus disproving the notion that all medicinal plant substances were acidic. In his morphine research he demonstrated how easily substances could be isolated through crystallization, since crystalline substances cannot form new compounds with crystalline substances of different types.

Despite the significance of his research, Serturner suffered from chronic depression and became severely withdrawn. In his later years he judged himself a failure in his quest to develop a safe and efficient analgesic formula, a way to kill pain without rendering the patient unconscious. In his frustration over the indifferent response of the scientific community to much of his work, Serturner turned his research to improving the designs of firearms, bullets, and other ammunition. He developed an improved design for rear-loaded rifles and created a lead-antimony alloy for making bullets, which proved effective in increasing range. However, his attempts to invent an improved type of gunpowder met with little success. Ironically, the Hanoverian government, which had expelled him from his Westphalia

pharmacy, later honored him as a patriot for his research on firearms and ammunition.

Serturner's later years were wracked with bitterness and pain. He became a recluse and a hypochondriac who bemoaned what he perceived to be a senseless world. He turned increasingly to morphine to dull his pain, until the side effects became intolerable. Over time his addiction increased his discomfort. He died in Hameln on February 20, 1841, unaware that the full potential of his discovery was imminent with the invention of intravenous medication a few years later.

The significance of much of Serturner's research remains subject to dispute among historians. Some approach his accomplishments with hesitation, citing his tendency to speculate excessively. Others commend Serturner's work but blame his frustrations on his inability to articulate his findings with sufficient clarity to satisfy 19th century European medical professionals. Among his works are a two-volume dissertation, *System der chemischen Physik,* dated 1820-22, and *Annalen fur das Universalsystem der Elemente,* comprised of three volumes and dated 1826-29.

Despite his limited education, Serturner's work proved far-reaching. Beyond the isolation of the morphine crystals, he effectively demonstrated that medicinal plants contain specific substances that can be extracted efficiently, permitting precision control of a prescribed dosage of drug.

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Willie Shoemaker

Horse racing's most famous jockey, Willie Shoemaker (born 1931) was a tiny, gentle rider who set a world record with 8,833 winning races, including 11 victories in Triple Crown races. He raced for more than 40 years and was the oldest rider (at age 54) and one of the youngest (at age 23) to win the Kentucky Derby.

Weighing under 100 pounds and standing less than five feet tall, Shoemaker was an unlikely star athlete. Yet he seemed always to coax the best performances out of his horses. For decades, he rode in dozens of races nearly every week of the year. After his retirement, he was critically injured in a car accident and became a spokesman for the rights of disabled persons.

From Small Beginnings

Born at his family's rural Texas home in 1931, Billy Lee Shoemaker weighed only one pound, 13 ounces. The doctor attending the birth told his mother the baby wouldn't live. Shoemaker's grandmother put him in a shoebox, turned on the oven, and put the box on the open oven door. The homemade incubator helped the tiny baby defy the odds.

Though his father was nearly six foot tall, Shoemaker remained small as he grew into manhood. His father worked in cotton mills and at odd jobs, and the family moved frequently during the Depression years. When the boy was seven, he went to live on his grandfather's ranch and started riding a horse every day to get the mail. Once, he nearly drowned when he fell into a cattle trough.

Shoemaker preferred riding horses to going to school, and he often skipped classes. When he was ten, his parents divorced, and he went to California to live with his father and his new wife. At El Monte Union High School, Shoemaker weighed only 80 pounds. He tried out for football and basketball, but the coaches thought he was too little. So he turned to wrestling and boxing. As a wrestler, he consistently beat boys bigger than him. He never lost a match.

A girl at school introduced him to a boy who was a jockey, and Shoemaker started working at a thoroughbred horse ranch. After 11th grade, he quit school so he could work full-time at the ranch, cleaning the stables and learning about horses.

Pulled Out in Front

The owner of the ranch was president of Hollywood Park, a racing venue. At the ranch, a retired jockey showed

Shoemaker how to ride a thoroughbred. The teenager became immersed in all aspects of training and riding horses. Shoemaker started hanging around California racetracks and became an apprentice to trainer George Reeves. Reeves saw Shoemaker's talent and interest and gave Shoemaker his start at riding.

Shoemaker was only 17 when he rode his first horse in a race, on March 19, 1949, at Golden Gate Fields. His horse, Waxahachie, finished fifth. In his third race, on April 20, Shoemaker entered the winner's circle for the first time, riding a horse named Shafter V. Reeves at first took a lot of criticism for letting such a young and inexperienced jockey ride, but Shoemaker won seven races in his second week in the saddle.

Even for a jockey, Shoemaker was small: four feet eleven inches and 96 pounds. He did little talking and soon earned the nickname ''Silent Shoe.'' His calm demeanor atop his horses also surprised observers. Most jockeys kicked, whipped and pulled hard on the reins. Shoemaker became known for his ''soft hands'' and gentle riding techniques.

In 1949, even though he had gotten a late start, he won 219 races, second-most in the United States. The following year, he tied the all-time record, set in 1906, by winning 388 races in one season. For much of that year he rode nine races each weekday and 12 others at a different track on Sundays. Throughout his career Shoemaker would hardly pause for breath as he switched horses and rode race after race. Six times in his career he would ride six winners in one day.

In 1950 Shoemaker hooked up with Red McDaniel, the winningest trainer in the country. One day he won four races even though his foot was so swollen from stepping on a stingray at a beach that he had to wear special boots. That year, he raced in New York for the first time and won three races in his first day at the Aqueduct track. He quickly became a national figure. By the time he turned 20, he was the top jockey in the United States and already married to his first wife, Ginny.

Sped Past the Competition

In 1953, Shoemaker rode in about 1,600 races and set a new single-season record by winning 485 of them. That record would stand for more than 20 years. The next season, he won 380 out of 1,251 races, setting a 20th century record for winning percentage by an American rider.

In 1954, Shoemaker began riding horses for breeder-owner Rex Ellsworth, including Swaps. Shoemaker and Swaps upset veteran jockey Eddie Arcaro and his favored horse Nashua in the Kentucky Derby. Later that year, Nashua beat Swaps in a famous match race.

In the 1957 Kentucky Derby, Shoemaker made a rare mental mistake, mistaking a furlong pole for the finish line and standing up in his stirrups before the race was finished. His horse, Gallant Man, ended up losing by a nose to Iron Liege, and Shoemaker was suspended for 15 days, even though his was an innocent error and might not have been decisive. After that, Churchill Downs painted a big bull's-eye at the finish line. Shoemaker rode Gallant Man to victory in the Belmont Stakes a few weeks later.

Early in 1958, Shoemaker notched his 3,000th win. He again was the year's leading rider, winning 300 races. For the next seven years he would be the sport's biggest money winner. In 1959, Shoemaker again won the Kentucky Derby, riding Tomy Lee, who beat Sword Dancer, the horse Shoemaker had wanted to ride. Shoemaker rode Sword Dancer to fourth place in the Preakness and then to victory in the Belmont Stakes. Shoemaker won 347 races for the year, tops again. At age 27, he was inducted into the Jockeys' Hall of Fame at the Pimlico track in Florida.

In May 1961, Shoemaker, not yet 30, won his 4,000th race—a mark only three other jockeys in horse racing history had achieved. That year, he married his second wife, Babbs. Shoemaker won the Belmont again in 1962, riding Jaipur, and in 1963 won the Preakness for the first time, riding Candy Spots. Early in 1964, Shoemaker surpassed Arcaro's career earnings record with more than $30 million. In October of that year, Shoemaker got his 5,000th win.

Overcame Adversity

In 1965, Shoemaker won his third Kentucky Derby, riding Lucky Debonair. He was the most famous jockey in the United States, and a well-known sports figure worldwide. In 1967, he won the Belmont and the Preakness on Damascus. Within 13 years ending in 1967, he had won nine Triple Crown races.

In January 1968, Shoemaker's horse went down in a race at Santa Anita. Shoemaker broke his leg when he fell off and was struck by the hind leg of another horse. For a while, Shoemaker didn't believe he would ever race again. But after months of therapy, he returned to race at Santa Anita in February 1969, winning all three races he rode that day. ''As it turns out, it's possible that spill prolonged my career because it made me realize how much I loved riding horses,'' Shoemaker wrote in his autobiography. ''You get blasé when you're doing well year after year. Then you have a setback, and you realize you have no business being blasé.''

Shoemaker's bad luck continued a few months later when he suffered an injury two days before he was to race in the Kentucky Derby. A horse flipped backwards and fell on him, breaking his pelvis, rupturing his bladder and causing other internal injuries as well as nerve damage in his leg. This time, the Shoe was out three months.

In 1970, Shoemaker targeted jockey John Longden's all-time win record of 6,032. He passed 6,000 in August and then battled increasing media attention as he closed in on the mark. On September 7, he broke the record, riding a filly named Dares J. Longden had taken 40 years to compile his record, but Shoemaker had broken it in 22 seasons. And the Shoe was far from finished.

By 1975, at the age of 43, he was still one of the top jockeys in the world, winning the Belmont Stakes on Avatar. On March 14, 1976, at Santa Anita, Shoemaker reached another milestone with his 7,000th win. He had teamed up with trainer Charles Wittingham and together they formed

one of the most successful partnerships in horse racing history. In 1978, he divorced Babbs and married his third wife, Cindy Barnes, and they had a daughter, Amanda.

Refused to Quit

Although his pace slowed down as he aged, Shoemaker continued to win big races. In 1981 he became the first jockey to win a one-million-dollar race when he rode John Henry in the first Arlington Million. Entering the Kentucky Derby in 1986, Shoemaker was considered too old to be a factor. But he won the race on Ferdinand, despite 18-to-1 odds against the horse.

When Shoemaker finally decided to retire, a farewell tour was organized. For nine months, crowds came to see Shoe, who raced at 48 tracks, including tracks in England, Sweden and Germany as well as out-of-the-way places in Texas and Oklahoma. His last ride was February 3, 1990, at Santa Anita, and 64,573 spectators turned out, but Shoemaker's horse finished fourth.

In his career, Shoemaker rode 40,350 mounts and won 8,333 races, including 1,009 stakes races and 11 Triple Crown races. His horses earned more than $123 million in purses. In ten different years, he was the top money winner on the racing circuit. Shoemaker often said he didn't place much stock in records and that every record he set would eventually be broken. In 1999, his career record of 8,333 wins was eclipsed by jockey Laffit Pincay, Jr.

After his retirement, Shoemaker became a trainer in southern California. His life changed dramatically on April 8, 1991. Driving home from a golf outing, he lost control of his Ford Bronco, which plummeted over a 50-foot embankment. Shoemaker was left paralyzed from the neck down. Arrested on suspicion of drunken driving with a blood-alcohol level twice the legal limit, he was never prosecuted, because no other victims were involved in the accident.

Though the crash left him a quadriplegic for life, the indomitable Shoemaker refused to give up. Taking up physical therapy for the third time, he resumed horse training in a supervisory role in September 1991, and kept working as a trainer, using a mouth-controlled wheelchair, until he retired in November 1997. His fans rallied too, contributing to a $2 million endowment of the Shoemaker Foundation, organized by friends, which helped pay for Shoemaker's treatment and support and for other horse trainers, grooms and jockeys who were injured.

In 1993, Shoemaker and Ford Motor Company agreed to a $1 million settlement of his claim that poor automotive design had caused the rollover accident. The automaker admitted no culpability. For his part, Shoemaker asked for no sympathy. ''You have to play the hand you're dealt,'' he told writer William Nack of *Sports Illustrated,* ''and I was dealt this one.'' In 1994, his third wife, Cindy, divorced him.

After retiring as a trainer, Shoemaker continued as honorary chairman of the Paralysis Project, an organization dedicated to improving spinal cord research and treatment. ''The most important thing,'' he told an interviewer for WebMD Live, ''is don't ever, ever, ever give up.''

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Christopher Latham Sholes

Christopher Latham Sholes (1819-1890) has been called the ''Father of the Typewriter.'' Although he did not invent it, he did develop the first practical commercial machine. Sholes also developed the Qwerty keyboard that is still in use today.

Sholes was born on February 14, 1819, near Mooresburg Pennsylvania. On his mother's side, his ancestry could be traced back to John and Priscilla Alden, the famous Pilgrims. His paternal grandfather had commanded a gunboat during the Revolutionary War. Sholes' father, Orrin, served in the War of 1812 and was rewarded for his service with a gift of land in Pennsylvania. In 1823, when Sholes was four, Orrin moved his family to Danville, Pennsylvania, were he ultimately apprenticed all four of his sons to become printers.

At the age of eighteen, Sholes went to Green Bay, Wisconsin to work for his brothers Henry and Charles, publishers of the Wisconsin *Democrat.* Two years later, when Charles bought a share of the Wisconsin *Enquirer,* Christopher Sholes moved to Madison to assume the post of editor. The next year, at the age of 21 and at his brother's bidding, he moved to Southport, Wisconsin, and founded the Southport *Telegraph,* a weekly newspaper. Southport was a new town on the Lake Michigan shoreline south of Madison, (incorporated as the city of Kenosha in 1850.) Sholes soon became owner and publisher of the *Telegraph.*

Sholes the Newspaperman

Settling in Southport, Sholes married Mary Jane McKinney in 1840. He and his family lived there until 1857. Sholes published his paper and became involved in politics, both reflecting his drive for social reform. The *Telegraph* took stands against capital punishment and war, and supported the growing movement for women's rights. A fight

between two members of the territorial government in Wisconsin resulted in one member being killed in the council chamber. Sholes was an eyewitness and reported the incident in his paper. His article was reprinted across the country and Charles Dickens related the tale in his *American Notes* as an example of law making in the United States.

Sholes was a firm believer in mass communication. He felt that people could not reach their full potential until they could be brought closer together in thought. Sholes approved of every new way of communicating that came along. The *Telegraph* would give free ad space to any itinerant teacher of handwriting-shorthand or longhand-that came to Kenosha.

Politically, Sholes was a good Democrat. He supported the platform of his party, which included the condemnation of the anti-slavery abolitionists. He was rewarded with an appointment to local postmaster. In 1848, Sholes was elected to the first senate of the newly admitted state of Wisconsin. He then served as city clerk in Kenosha, and returned to Madison as an assemblyman.

In January 1853, Sholes met James Densmore, an editor from Oshkosh, Wisconsin. Where Sholes was mild-mannered and poetic, Densmore was aggressive and possessed a temper. He did not make a good first impression on Sholes. Yet the two men shared many political views and quickly formed a partnership.

The first collaboration of the two men was the Kenosha *Daily Telegraph.* By using the wire news services of the Associated Press, they would have enough content to fill a paper every day. In the first year of their publication, they had taken on new causes. Sholes had undergone a change of heart and now supported the work of the abolitionists and the congressional candidate of the newly formed Republican Party.

Sholes traveled to Kansas, where a struggle had broken out after the United States Congress passed the Kansas-Nebraska Act. It was determined that the residents of new territories would decide the question of slavery. Sholes returned to Wisconsin and the newspaper business. This time, he worked at Republican papers, the Milwaukee *Free Democrat* and then the Milwaukee *Daily Sentinel and News.* He visited the Wisconsin soldiers in the Union Army of the Potomac during the Civil War. In this capacity, Sholes represented the governor of Wisconsin, but paid his own expenses. He supported the Republican Party and President Abraham Lincoln throughout the war. As a reward, Sholes was given a federal post, serving as collector of customs for the Port of Milwaukee in 1863.

Sholes the Inventor

Despite his long career in journalism and politics, Sholes was an inventor at heart. Tired of addressing newspapers to subscribers with pen and ink, he invented a machine that would do the task using preset type and a treadle, variations of which were in use until the advent of computers. While living in Milwaukee, Sholes would often spend time at C.F. Kleinsteuber's machine shop, which was a meeting-place and workshop for amateur inventors. Working with another printer, he developed a machine that consecutively numbered railway tickets and bank notes. Sholes was trying to adapt it to automatically number the pages of books. Another amateur inventor in the workshop, lawyer Carlos Glidden, was working on a mechanical plow. Both Sholes and Glidden were interested in the work others were doing on typing machines. As an outgrowth of Sholes' page-numbering device, the two began work on a typing machine of their own.

The idea of a machine that would help people communicate with clarity must have appealed to Sholes. Many typing machines had come before. William Burt created the first typing machine in 1830. Fifty more people invented or re-invented machines before Sholes began his work in 1867. A plan for a machine in *Scientific American* inspired Sholes, but it seemed to be unnecessarily complex. The design called for a cast plate containing all the type. The plate would be adjusted to bring the desired letter into position and a hammer would force paper against the plate.

It took Sholes only a week to determine the basic premise of his typing machine. A single letter of type, carved onto a short metal bar could be made to strike upward against a glass plate. The first model came out with the help of Glidden and Samuel Soule, a draftsman and civil engineer. It only typed the letter ''W'', but its basic design would become the trio's first typing machine.

His First Typewriter

The three men set to work to make a complete machine. After much trial-and-error, a workable prototype was built by the fall of 1867. The design required that the paper be placed between the type and the inked ribbon, so only tissue paper could be used. After selling their first one, Sholes, Glidden, and Soule tried to raise enough capital to mass-produce the machine. Sholes typed a letter to his old partner James Densmore, who recognized the possibilities of their invention. He bought into the group and began promoting the machine. Densmore requested that the design be simplified so that it would be cheaper to produce.

Densmore spent a thousand dollars to manufacture a handful of machines before deciding that it was unworkable. The concept was good, but the execution, which had been largely in the hands of Soule, was faulty. He decided to try again, but with Sholes alone. Densmore requested that the machine be able to accommodate thicker, higher-quality paper. This led Sholes to develop a moving cylindrical carriage to hold the paper, and the inked belt, or ribbon, that would be located between the type and the paper.

Despite these changes, Sholes maintained his original concept of the type striking upward against the carriage. This differed from the front striking machines that would later become the standard. The great benefit of the front-striking typewriter was that the operator could see the type as is was being printed, with no delay.

Aside from his efforts to develop a machine that the public would accept, Sholes was also responsible for designing a typewriter keyboard. The earliest typing machines used many different styles of keyboards: circular or in rows with separate keys for upper- and lower-case letters. Almost all arranged the letters in alphabetical order, from a-to-z. As

Sholes experimented with his new machine, he found that placing the keys in alphabetical order caused his machine to jam too often.

The Qwerty Keyboard

Many legends surround Sholes' development of the keyboard. It is not laid out based on the frequency of use of certain letters, nor are the most used letters placed under the strongest fingers. The most frequently quoted story, that it is based on the arrangement of the letters in the printers' typecase-in the days when every printed page was set individual letter and symbol by hand-is false. Most likely Sholes changed the order of the keys as he created prototype after prototype of his machine, trying to eliminate the most frequently occurring jams, when two nearby keys would meet. The layout kept frequently combined letters separated mechanically, which limited the number of possible collisions between type bars. It probably also slowed the rate a good typist could reach, further eliminating possible jams.

Ultimately, Densmore sold the machine to Philo Remington, American manufacturer of arms, sewing machines and farm implements. Even after Sholes' hours of experimentation, the engineers and mechanics at Remington were able to improve on the machine. They solidified the layout of the keyboard into something very close to what is still used on all alpha-numeric keyboards in most English-speaking countries today.

This has come to be known as the Qwerty keyboard, after the first six letters at the upper left on the keyboard. A comparison of keyboards from around the world shows that most countries using the Roman alphabet (A, B, C, etc.) or some variation of it use basically the same layout of keys. Over time, typewriters advanced technologically. The mechanical aspects were supplemented first by electric assistance and finally by electronic devices. It was no longer necessary to use the key positions to keep the machines from jamming. Many people have developed more efficient keyboards, both easier to remember and better able to divide the work between the right and left hands. However, these have all been commercial failures. The public has refused to adopt them, preferring the Qwerty design instead.

Sholes finally agreed to sell his rights to Yost and Densmore in 1880. History does not record the price, but it was not very high. Sholes was tired of the machine, and was ready to invent something else. He took advantage whenever possible to turn his rights into ready cash, believing until almost the end of his life that the typewriter would never be a success.

When sales of the Remington typewriter increased, Sholes accused Densmore of cheating him. Densmore replied that Sholes had probably made more money than he did. Once Sholes totaled his receipts from the typewriter for the period of 1872 to 1882, it came to more than $25,000. Densmore had not realized that much in that period, although he was to make much more in the coming years.

Sholes was quite proud of one social consequence of the typewriter—it opened office careers to women. Previously, business schools only trained men as secretaries. Since men were reluctant to give up communicating and corresponding in elegant handwriting, it became common for typewriter manufacturers to train women as typists. They frequently offered both machine and operator as a package to prospective clients. Women, who had been locked out of the office, suddenly had their foot in the door.

Sholes spent the end of his life in ever-increasing obscurity. He continued to tinker with various inventions, but none saw the light of day. Even as he neared his death in Milwaukee, Wisconsin on February 17, 1890, his bed was often crowded with models of inventions.

Because he had not associated his name with either the machine or its producers, he was forgotten. Whenever articles were written about the history of the typewriter, Sholes was only mentioned in passing. Often his innovations were judged to be unoriginal or hindrances. Yet he must be credited with contributing to the design of the typewriter. Even now, as typewriters fall into disuse, his legacy lives on. Remember him the next time you wonder ''Who designed this stupid keyboard?''

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Daniel Edgar Sickles

Daniel Sickles (1819-1914) led a colorful and controversial life. He was a primary figure in the creation of New York's Central Park. Sickles may have been one of the first persons to use the insanity defense when charged with murder. He played a pivotal role in the Battle of Gettysburg during the American Civil War. Sickles also served as a military governor of the Carolinas and minister to Spain.

Daniel Edgar Sickles was the only child born to George Garrett Sickles and Susan Marsh Sickles on October 20, 1819 in New York City. The date of his birth has sometimes been incorrectly reported as 1825 and stated as such by Sickles himself. This is perhaps because of his marriage to a woman less than half his age. However, most historical records not based on the oral tradition of the family suggest that the date of 1819 is actually correct. It is rather fitting that even the birth date of this notorious character has been uncertain, for controversy was the path that his entire life would follow.

His father was a real estate speculator whose finances waxed and waned. When Sickles was a youngster, his parents were able to afford to send the young boy to a private school in Glens Falls, New York. However, he fled the

school after being given a whipping for breaking rules. He worked for a local newspaper as a printer for over a year. During this time, his parents visited him with a man whose household was going to have an important impact on Sickles' future. Lorenzo L. Da Ponte was in his thirties and a professor at the University of the City of New York when they met. He persuaded Sickles to return to his parents' home in New York. After a time, they sent Sickles to a farm in New Jersey, from which he ran away. He traveled to work as a printer in Princeton and then moved to Philadelphia. His parents finally found him and let him know that he could come back to New York and they would pay for his education.

Sickles agreed, on the condition that he be allowed to live with Lorenzo L. Da Ponte and his elderly, colorful father. This arrangement was worked out and Sickles, almost 20 years of age at this point, spent several years in the Da Ponte household. The elder Da Ponte had adopted a teenaged girl who married one of the family's visitors from Italy, Antonio Bagioli. The two produced a daughter they called Teresa, in 1836. Sickles lived with the Da Ponte family, played with Teresa and took some classes at the university.

The elder Da Ponte died in 1838 and his son succumbed to tuberculosis two years later. Sickles became distraught at the graveside of the younger Da Ponte. According to Nat Brandt, in his book *The Congressman Who Got Away with Murder,* his friends were afraid that he ''might do some further violence to himself, and that his mind would entirely give way.'' Two days later, he was almost light-hearted when another friend met him, a change of behavior that stood in stark contrast to the exhibition of desolation he had shown days earlier. This unusual behavior would be recalled years later when Sickles was on trial for murder.

After the death of Lorenzo L. Da Ponte, Sickles studied law with Benjamin F. Butler, a politically well-connected lawyer. Shortly thereafter, he opened his own law firm. His father began to study with him, eventually becoming a lawyer himself. Despite his interest in the law and politics, Sickles' character was not unsullied. He had been indicted in 1837 for ''obtaining money under false pretenses,'' according to Nat Brandt. He faced several similar charges in the next few years, for which he was never prosecuted. These sorts of claims would plague him until the end of his life. At the age of 92, Sickles was accused of misuse of funds that had been collected for the monuments on Gettysburg field.

Sickles had friends from all backgrounds, from rowdy to respectable. He helped them whenever he could, perhaps to further his own career. He was elected to the New York Assembly in 1847 and became active in Tammany Hall politics for the next few years. In 1953, Sickles was sent to London as secretary to the legation and left for England on August 6 of that year. He served in this post until December 1854.

On September 27, 1852 Sickles married Teresa Bagioli, the girl who had also been part of the Da Ponte household. She was 16 years old at the time of their marriage and he was almost 33. A daughter, Laura, was born to the couple in the following year. As the date of this daughter's birth is unclear, it is speculated that Teresa was pregnant before the wedding ceremony. The family followed him to London in the spring of 1854. Sickles left his post in London on December 16, 1854. In 1855, he was elected to the New York State Senate and soon began work on a project he had begun before he left for England.

Central Park

Sickles had, in his own words in Brant's historical study, organized ''a consulting committee of twenty-four gentlemen, prominent in our municipal social life, with whom I was in the habit of conferring upon all questions of importance.'' He gathered all the park advocates to agree on a centrally located site of 750 acres rather than a smaller site in a less accessible area. He persuaded the City Council that they needed a larger site to accommodate a growing city and convinced the governor to sign legislation needed to establish the park. At first Sickles had an eye on personal gain, as he and some friends had purchased building lots near the park site. Although this group fell apart, Sickles continued to work on establishing the park, even though he was not to benefit financially in the way he had envisioned.

The site itself was boulder-filled, had no trees and large parcels of the land were covered by swamps. Lakes were dug, trees were planted, carts brought in dirt to cover the boulders, roads and bridges were constructed. The site was transformed. Sickles contributed exotic creatures from his travels for the Central Park Zoo.

Murder of Philip Barton Key

In November of 1856, Sickles was elected to represent the third congressional district of New York in the U.S. Congress. He took a house in the most exclusive neighborhood of Washington, D.C., Lafayette Square, and established his family there while Congress was in session. The social functions in the city were numerous; Teresa Sickles held a reception every Tuesday morning and a dinner every Thursday night. She was expected to attend many similar functions each week, with or without her busy husband. It was the custom in the city to be escorted to these functions by one of the many bachelors. Unfortunately, perhaps due to Sickles' neglect and Teresa's boredom, she began an affair with Philip Barton Key, the son of Frances Scott Key.

When Sickles learned of the affair he became distraught and summoned several friends to his house. At the same time Key appeared across the street in Lafayette Square, and was pointed out to Sickles by one of his visitors. As was his usual pattern, Key began signaling Teresa with a white handkerchief. Brandt tells us that Sickles' friend, Samuel F. Butterworth had just advised him that if everyone knew of the affair, then ''there is but one course left you as a man of honor. You need no advice.'' Sickles went out into the square, confronted the unarmed Key and repeatedly fired at him. At least two of the shots were at point-blank range, killing Key. Butterworth, who was nearby, made no effort to stop Sickles.

Temporary Insanity Defense

Sickles was taken to jail. His trial was set for April 4, 1859. Sickles had no less than eight lawyers representing him. These included some New York friends who were working for free and the renowned criminal lawyer, James Brady. The team amassed as much evidence as possible against Philip Barton Key and Teresa Sickles, putting their actions on trial. The argument used in the trial was that there had not been, according to Brandt's reports of the defense argument ''sufficient time for his passion to cool,'' and that his ''mind was obviously affected.''

Insanity had been used as a defense before, but never as a condition that would fade within a period of time. Temporary insanity was a new defense. However, Sickles' past behavior at the funeral of Da Ponte and his seemingly quick recovery two days later established a consideration of his behavior that could be termed in the modern phrase to be ''temporary insanity.'' On April 26, 1859, the final arguments were given. The jurors left the courtroom around 2 p.m. to deliberate. They returned one hour later with the verdict. Sickles was found not guilty.

Despite public opinion, Sickles reconciled with his wife. However, he remained away from home as much as ever. Teresa Sickles left Washington and Sickles came back to finish his term. Knowing that he would not be able to win another term in office, Sickles finished his term and turned to other projects. His wife, never quite well after the scandal, contracted a cold which worsened. She fell into a coma and died on February 5, 1867, at the age of 31.

Civil War and Gettysburg

After his term in Congress ended, Sickles had raised enough men in the state of New York to get himself deemed an army officer, though Congress at first turned down his appointment. With President Lincoln's help, he finally was approved and his men were able to join the troops fighting for the Union in the spring of 1862.

Sickles' actions were controversial at Gettysburg, one of the pivotal battles of the Civil War. He failed to put his men into the position that Major General George Mead had suggested, but positioned them forward of the line instructed. He repeatedly communicated with Mead about his position and Mead even had General Hunt inspect the position with Sickles. According to William Glenn Robertson, in his essay ''Daniel E. Sickles and the Third Corps'' (from the book *The Second Day at Gettysburg),* Hunt noted that the higher Peach Orchard position that Sickles wished to occupy had advantages, especially if they wished to mount an offensive from the left but it also had its disadvantages: ''the line was too long, the resulting salient could be attacked simultaneously from two directions, and both flanks of the Third Corps would be in the air.'' By the time Mead arrived, the southern troops were beginning to fire on Sickles' men and it was too late to move. Mead kept sending reinforcements to the line. However, by the end of the day, though the line had held, thousands of men had fallen. Sickles himself was forced to leave the battlefield due to the wounding of his leg, which was subsequently amputated.

Some say that, though he lost thousands of men during the fighting, he was responsible for the success of the battle for the Army of the Potomac. Others say his actions almost lost the battle for the northern troops. It is probable that Sickles' action helped the army hold the ground that Mead had intended to hold originally, by keeping the line forward of the ground that was crucial to be held. However, Sickles definitely did not obey orders in the strictest sense, especially if he fully understand those orders. These are the contentions of the historians, and there is much more that has been argued in print. Sickles himself was an outspoken man who lived to be 94 years of age, well beyond most others who disagreed with him. Thus his version of events came to be widely publicized during his lifetime.

Sickles went on to become military governor of the Carolinas during the restoration period after the Civil War, then minister to Spain. He established Gettysburg battlefield as a memorial in later years, encouraging both members of the former Northern and Southern armies to commemorate their dead. Sickles married again while in Spain but lived apart from his wife, the former Caroline Creagh Sickles, and their children for almost 30 years. He returned to New York while she remained in Europe. Laura, his eldest daughter, died at the early age of 38.

Sickles, died in New York City on May 3, 1914, at the age of 94. He was a dynamic figure who had aroused much controversy during his lifetime.

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Sam Snead

In a world inundated with sports legends, pro golfer Sam Snead (born 1912) is truly a standout. From his smooth rhythmic swing at the tee to his entertaining personality to his 81 PGA Tournament victories ''Slammin' Sam'' is a legend that will never go away.

Snead is probably the only pro golfer who claims that some of his athletic prowess is due to of all things—squirrel hunting. Growing up in the rural south Snead, like many of his boyhood friends, hunted both for sport and for the table. His accurate eye on the golf tee, professes Snead, is due in part to his learning to shoot accurately with a squirrel rifle. Stories like these are part of the Snead legend that makes him continually popular both on and off the course. Even though long retired from the professional circuit, Snead continues to draw accolades from admirers. Writing for *Golf Digest* Lee Trevino (no slouch on the golf course himself) described a shot Snead once made, ''Now, I've seen a lot of great golf in the last 32 years, but I've never seen anything like that shot. And only Sam could hit it.'' At the time of the shot Snead was, it must be noted, a still young 66. ''When God decided what He wanted a golf swing to look like, he sent Sam Snead down to show us,'' the *Wall Street Journal* opined. What can you say about a golfer beyond that?

Farm Boy

''Slammin' Sam'' was born Samuel Jackson Snead in Hot Springs, Virginia on May 27, 1912. He was raised on the family farm near the small town of Ashwood. Squirrel hunting was part of rural life for a Virginia farm boy. Snead was an all around athlete throughout his high school years playing football, basketball, baseball, and making the track team. He also is said to have practiced golf with a crooked stick and smooth stones he picked up in his wanderings. His real introduction to the game that was to so impact his life, however, was as a 15-year-old caddy (some say he was 11) for a Hot Springs golf course near his home. The course was The Homestead; the barefoot Snead and some of his friends would walk there in the hope of making some spending money. Snead remembers caddying for a golfer who filled his small hat with pennies and nickels after the game but to Snead's dismay, no dimes when he searched through the hat. Snead's mother was justifiably worried by her son's unannounced absence from the farm and was not mollified by his pleading, ''But, Mom, I brought you all this money.'' Snead claims he got the tanning of his life but nonetheless he was forever hooked on the sport, especially after a back injury squelched any thought of playing pro football.

Budding Golfer

As a caddy Snead was allowed to golf at a nearby nine hole course. Between caddying and golfing with his makeshift collection of clubs Snead also ran errands, cleaned member's golf clubs, and performed various other tasks for the caddy master. Snead quickly mastered the nuances as well as the technical aspects of the game and developed his now famous ''honey sweet'' swing. Snead's country ways and mannerisms, however, were not always looked upon with favor. However, he continues to this day to carry his ''hill upbringing'' as a badge. ''You see, the truth is, the days when I started swinging a club, golf was a rich man's sport,'' Snead writes in his autobiography, ''kind of like polo almost. But you can bet at first they didn't like seeing a skinny hayseed like me, with funny clothes and my homemade clubs, coming out on the course and showing 'em how it's done.'' Snead's winning ways and mannerisms soon made him welcome most anywhere he went to play.

Turning Pro

By 1935 Snead was the assistant golf pro at White Sulphur Springs, West Virginia. The following year he became the teaching professional at Cascades Inn in Hot Springs. He turned professional in 1937 and, touring the country in a second hand car, placed seventh at the Los Angeles Open and first in the Oakland Open. For a newcomer to the sport Snead had a meteoric rise and quickly became somewhat of a golfing sensation. Before the year ended he won the Bing Crosby Invitational, the Miami Open, and the St. Paul and Nassau Opens. Most surprisingly, he was runner-up in the United States Open. By the end of 1937 Snead was the third highest money-winning golfer, with $10,243. A year later he was golf's number one money winner, garnering $19,334. His down home manner and outgoing personality made him one of the most popular players on the circuit and he soon began drawing crowds of spectators. He was still regarded by the press as somewhat of an upstart and ''the hillbilly from backwoods Virginia'' but this characterization was soon replaced by the moniker ''Slammin' Sam,'' a tribute to his ''swing of beauty'' which was later described by another writer as ''like watching ice cream melt.'' In 1938 Snead, although placing second in the United States Open and the Professional Golfers Association (PGA) Open, was awarded the Vardon Memorial Trophy as the best golfer of the year. World War II called Snead to service in the Navy from 1942 to 1944, but a postponed induction allowed him to enter and win the 1942 PGA.

Professional Accomplishments

Snead's professional career is an outstanding laundry list of wins and accomplishments: leading money winner in 1938, 1949 and 1950; 1946 victory in the British Open; Vardon Trophy for lowest strokes per round average in 1938, 1949, 1950, and 1955; in 1942, 1949, and 1951 he won the Professional Golfer's Association (PGA) tournament; he won the Masters tournament in 1949, 1952 and 1954; the British Open once; he was named the 1949 Player of the Year; he was inducted into the PGA Hall of Fame in 1953; he had a total of 84 PGA victories and six PGA Senior's titles. In addition Snead has accumulated a number of other notable achievements: in 1979 he became the first pro to shoot a score at or below his age when at the Quad Cities Open he shot a 67 and 66 at the age of 67. He was also a member of the Ryder Cup squad ten times between 1937 and 1969 including being team captain in 1959. He was also the PGA Tour's oldest when he won the Greater Greensboro Open in 1965 at the age of 52 years 10 months. When Snead won 11 events in 1950 he became the last pro to win ten or more events in one season. In 1978 Snead, while paired with Gardner Dickinson, won the first Legends of Golf tournament held in Austin, Texas. Snead played 42 years on the PGA tour, winning $620,126 and accumulating 81 titles. This was eleven more than his closest rival, Jack Nicklaus. Independent record keepers give Snead a total of 135 victories, although he claims 165 (which includes regional events).

Great Swing but Poor Putting

Snead will always be remembered for his long rhythmic swing. ''No one ever swung a golf club like Sam because no one could,'' according to ex-pro and long time Snead friend Johnny Bulla in a *Wall Street Journal* interview. ''He has the longest tendons of anyone I ever saw, and they enable him to do things like bend his wrists so he could touch his arms with his fingers, front and back. That's how he kept that big swing of his under control.'' In spite of this great swing, Snead has long maintained a reputation for being a mediocre putter—a reputation that began early in his career. In the 1947 Open, for instance, Snead blew first place when he missed the last putt on the final hole. Other observers, counter by noting Snead's putting was superb when he won the 1946 British Open and that his putting is only mediocre when unfairly compared to the greatness of the rest of his game. In his book *The Game I Love* Snead claims he was a good putter, especially a good lag or fell putter. However, he admits that he was never a great putter, blaming his problems on becoming a wrist putter instead of an arm putter.

Elusive Victory

In spite of these victories, awards, and accomplishments Snead never managed to win golf's big one—the United States Open. Between 1937 and 1949 Snead was runner-up four times in the U.S. Open, leaving his outstanding golfing career slightly tarnished and leaving Snead slightly defensive. ''Sure it bugs me that they make such a big deal of it because I never won the U.S. Open,'' Snead said, ''but I must have been playing pretty good and sinking putts when I won those three Masters, three PGAs and the British Open.'' In Snead's autobiography he wrote about his travails with the U.S. Open although in a less defensive and more reflective manner. ''I entered the Open year after year, and in the '50s I was usually picked as the sentimental favorite. But whether it was some kind of a jinx or whatever, it seemed that whenever the USGA flag went up at the Open, so did my score.''

Strange Mishaps

During Sneads's long golfing career he has been involved in a number of strange and potentially deadly mishaps. In 1938 when golfing with a number of others a bolt of lighting struck and killed two players standing next to Snead but only slightly injuring him. During a tournament in Argentina he was bitten on the hand by an ostrich (the club's mascot) causing Snead to nearly lose two fingers. Snead has also been involved in a number of dangerous airplane mishaps. Once a plane he was flying in nearly crashed over the Sahara Desert. In 1946 while flying to the British Open in a Constellation airplane an engine caught fire over the Atlantic forcing a return to New York. He was in a small plane in Iowa that crashed and burned on take-off, leaving Snead and the pilot fazed but unhurt. While Snead prefers automobiles to airplanes, a 1992 auto accident left him with a dislocated shoulder. On a lighter note, while golfing in Florida Snead was using a ball-getter to retrieve some golf balls from a pond. Astonishingly he found himself being

chased out of the pond by an irritated and open-mouthed alligator.

Retirement Years

Since retiring from the Tour in 1979, at the age of 67, Snead has devoted himself to hunting, fishing, counting his money, telling off-color jokes, and of course golf. He's the golf pro at the Greenbrier Resort in Sulphur Springs, West Virginia and still endorses golf clubs for the Wilson Sporting Goods Co. A *Wall Street Journal* article claims that, for a long time, more golfers used clubs bearing Snead's signature than any other brand. Snead managed to play golf every day until the trials of advancing age caused a curtailment of his golfing activities and the many side bets that have always been part of his non-professional game. Always known as a hustler on the course, Snead maintains that he has been hustled more times than he's managed to hustle. When he was 86, Snead was on his way to conduct a golf clinic which would earn him a quick $8,000 when a ''pigeon'' suggested a $100.00 match. Snead had to be quickly retrieved from the first tee by the Greenbrier's director of golf and hurried back to the clinic where the attendees were anxiously waiting. ''He can't resist a game,'' the Greenbrier director told a reporter, ''it's not the money. He was going to forget an $8,000 clinic to play for $100.00. He just loves a match.'' As Snead is fond of saying, ''You don't have to hang from a tree to be a nut.''

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Edward Robinson Squibb

Edward Robinson Squibb (1819-1900) was a physician, chemist, and pharmacist who dedicated his career to ensuring that drugs were pure and effective. He became a leader in the struggle for national standards for pharmaceuticals and federal regulation of the industry. According to his biographer, Lawrence G. Blochman in *Doctor Squibb: The Life and Times of a Rugged Individualist,* ''Uniformity and purity became a lifetime passion with Dr. Squibb, a crusade which was to embrace all pharmacy.''

Edward Robinson Squibb was born on July 4, 1819 in Wilmington, Delaware to James and Catherine Harrison (Bonsall) Squibb. The family consisted of two sons and three daughters, but all three girls died in one year, followed soon after by their mother in 1831. James Squibb then moved his two boys to Darby, Pennsylvania, near Philadelphia, to be closer to his relatives. A few years later, Squibb's father suffered a debilitating stroke. Squibb and his brother were then raised by both of their grandmothers.

As a young boy, Squibb was educated by a tutor. When he was 18 years old he moved to Philadelphia and decided to go to medical school. To offset his educational expenses, Squibb worked part-time as an apprentice to Warder Morris, a pharmacist, and later worked for the pharmaceutical company J.H. Sprague. In 1841 Squibb attended Jefferson Medical College, where he graduated three years later at the age of 26. Upon graduation the college employed him as a clerk of clinics, assistant demonstrator of anatomy, and curator of the medical museum. Squibb also began to establish a private practice.

Naval Career

During this time the United States was involved in the Mexican War and many young men, including Squibb's colleagues at the medical college, were enlisting in the armed forces. Because Squibb was a Quaker, and therefore a pacifist, whether or not to join his friends was not an easy decision to make. He decided to enlist. On April 26, 1947 he was assigned to the navy as an assistant surgeon. This decision cost him his association with the Quakers, but it would prove to be a pivotal point in his life, one which shaped the rest of his career.

Squibb spent four years as a medical officer aboard the *Perry, the Erie,* and the *Cumberland* in Mexican and South American waters and the Mediterranean. During his time at sea Squibb was dismayed that the navy used poor quality drugs. In fact, he often took drastic measures to improve the quality of care he gave. For example, in *Doctor Squibb: The Life and Times of a Rugged Idealist,* Lawrence G. Blochman wrote that ''In overhauling the Cumberland's dispensary, Dr. Squibb threw overboard great quantities of medicines he considered unfit for human consumption.'' Upon finishing his last voyage, Squibb compiled a report of his complaints regarding the hygiene and medical conditions he witnessed and supported his claims with detailed health records that he had kept throughout his assignment. Squibb sent his report to the *American Journal of the Medical Sciences.* It was published in January 1852, to ensure that the medical community was aware of the problems.

After a brief leave from sea, which Squibb spent brushing up on the latest medical advances at Jefferson Medical College, Squibb was ordered to return to sea aboard the steamship *Fulton.* He was unhappy about returning to sea

under the poor medical conditions of the navy and managed to get reassigned to the Brooklyn Naval Hospital. Squibb intended to use this opportunity to improve the quality of drugs used by the navy. According to Lawrence G. Blochman in *Doctor Squibb: The Life and Times of a Rugged Idealist,* Squibb and his colleague at the hospital, Benjamin Franklin Bache, ''were resolved that the Brooklyn Naval Hospital, at least, and if possible the shops it supplied, would have chemically pure drugs of standard strength.''

While working at the naval hospital, Squibb met Caroline Lownds Cook, Bache's sister-in-law. The two were married on October 7, 1852 and had their first child, Edward, the following year. Their second son Charles was born on June 16,1858, followed by a daughter, Mary, in 1864. The couple had one more son in 1867, who did not survive infancy. Before the birth of their last child, Caroline Squibb was diagnosed with epilepsy. The personal tragedies of her illness and their child's death made Squibb even more passionate about his work.

Squibb worked to improve the equipment at the hospital as well as the quality of drugs produced. His major accomplishment at this time was developing a new method to distill ether to improve its purity. Squibb designed a still that operated with steam rather than an open flame. Instead of getting a patent for the design, Squibb published detailed diagrams in the September 1856 issue of the *American Journal of Pharmacy*, for he believed that scientific knowledge should be shared. While working at the naval laboratory, Squibb perfected the manufacture of chloroform, fluid extracts, bismuth salts, calcium chloride, benzoic acid, and many other drugs.

Established Independent Laboratory

In 1857 Squibb resigned from the navy for economic and personal reasons and went into private industry. His first job was a one-year contract at the Louisville Chemical Works in Kentucky. Once he finished this obligation, Squibb opened his own laboratory. Colonel Richard S. Satterlee of the Army Medical Corps proposed that if he could finance his own laboratory, the army would send its pharmaceutical orders to him.

On September 6, 1858 Squibb established his own pharmaceutical laboratory in Brooklyn and called it E.R. Squibb, M.D. Financial backing for the project came primarily from Dr. Sam White, a former colleague from Jefferson Medical College. He received additional funds from his brothers-in-law. The laboratory had barely gotten started when disaster struck. On December 29, 1858 Squibb's helper had accidentally caused an explosion with either. The fire destroyed the new laboratory and Squibb was severely burned while trying to salvage his books and scientific notes. During his recovery Squibb was already planning to rebuild the laboratory. Friends and colleagues from the community were raising funds for him to do so. On April 13, 1859 Squibb was presented with over $2,000 to rebuild his business. While the money was given as a gift, Squibb treated it as a loan and expected to repay the sum plus interest.

By May 1859 Squibb was back in business with his new laboratory. The company took off quickly as the Civil War in 1861 brought much military business as promised. By the end of 1861 Squibb was able to pay off the loan he received from the community. During this time Squibb began the crusade that would consume the rest of his life: to regulate the import, manufacture, and sale of drugs in America in order to ensure their purity and strength. To this end he became a member of the 1860 Committee for Revision of the *United States Pharmacopoeia,* the registry of approved drugs, including their identification, tests, and standard formulas.

Squibb had finished building a new, larger facility when the Civil War ended and his business began to decline. He suffered some financial difficulties because of this, but was still able to make ends meet. While he found extra work as a professor of pharmacy in the New York College of Pharmacy from 1869-1871, he worked for free because of the college's limited finances. Another setback came when his new laboratory experienced a fire in 1871. However, this time only part of the lab was destroyed and Squibb was not injured again. The year was not a complete disaster for Squibb since he also struck a business relationship with National Chemical Wood Treatment in order to create a process for distilling acetic acid from wood.

Crusade Against Impure Drugs

For the next two decades Squibb continued his crusade against impure drugs. He lobbied unsuccessfully for the American Medical Association to control the *Pharmacopoeia.* Instead the pharmaceutical publication remained under the control of the Pharmacopoeia Convention that consisted of companies with patented drugs and therefore created a conflict of interest. In 1879 he saw to the passage of a pure food and drug bill in New York, but the national bill proposed to Congress in 1881 did not pass. The federal bill was not approved until 1906, six years after Squibb's death. One of the greatest supporters of the bill was Harvey W. Wiley, who was an associate of Squibb.

Throughout his career Squibb refused to patent his products for the sake of the scientific community. Despite this and the fact that he advertised primarily by word of mouth, Squibb had established a very prosperous business by the 1880s. By 1883 his company was producing over 300 drugs and distributing them worldwide. Aside from his many improvements with pharmaceuticals, Squibb also invented important equipment for his work, such as an automatic zero burette, a general apparatus stand, and a specific gravity apparatus. In 1882 Squibb started a journal called *An Ephemeris of the Materia Medica, Pharmacy, Therapeutics, and Collateral Information,* in which he published his own research as well as other advances in the pharmaceutical industry. He felt the need for a publication that would be updated more often than the *Pharmacopoeia* so that doctors and pharmacists could read about the most recent discoveries as they happened. His journal preceded the *Journal of the American Medical Association* by six years. He continued to produce the journal every two months until his death. Throughout his career Squibb was active in the professional

community. He held memberships in the American Pharmaceutical Association, American Medical Association, American Philosophical Society, and American Association for the Advancement of Science, among others. He was also the first vice-president of the American Pharmaceutical Association from 1858 to 1859.

Retirement and Legacy

In 1892 Squibb made his two sons partners in his half-million dollar company and changed the name to E.R. Squibb and Sons. Squibb officially retired in 1895, although he continued to work in his lab and publish his journal. He died on October 25, 1900 at his home in Brooklyn, New York.

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James Starley

James Starley (1831-1881) was an inventor and manufacturer who is widely considered to be the father of the bicycle industry. His inventions and refinements made the bicycle practical for widespread use. Starley also contributed to the improvement of the sewing machine.

James Starley was born April 21, 1831, into an agricultural family. His father, Daniel Starley, was a farmer in Albourne, Sussex, England. When he was nine years old, Starley began working on the family farm, but, dissatisfied with farming, he set off on foot for London in 1846. There, he found work as a gardener and put his spare time to use cranking out inventions, including the adjustable candlestick, a one-stringed window blind, and a mechanical bassinet. He married Jane Todd on September 22, 1853, and had three sons, James, John Marshall, and William.

Sewing Machine Advances and Bicycle Prototypes

Around 1855 Starley got a job with Newton Wilson in London, where he worked on sewing machines. Within a few years, he moved to Coventry to work as foreman of the Coventry Sewing Machine Company. Starley spent the next dozen or so years working out improvements to the early sewing machine, including his own invention, ''The European.'' His inventions, many of which were patented, survive in the workings of modern sewing machines.

In 1868 Starley saw his first bicycle, a French velocipede. Bicycles had been around since 1818, but the earliest two-wheeled, rider-propelled machines were rudimentary, requiring the rider to use his own feet to move the wooden monster along. The bicycle Starley encountered had cranks attached to the front wheel, which the rider could use to propel the machine. These early bicycles weighed as much as 160 pounds and had solid rubber tires and ball bearings.

Foreshadowing their future success in bicycle design, development, and sales (of which the Coventry region would eventually become a national leader), the Coventry Sewing Machine Company became the Coventry Machinists' Company in 1869 after worker Rowley B. Turner convinced management to produce bicycles. The company manufactured 400 bicycles for sale in France, but the outbreak of the Franco-German War made such export impossible, and so it turned to England for its market. Thus, Starley shifted his creative inventing energy from sewing machines to bicycles, seeking to improve the machines, first aiming to reduce the massive weight and clumsiness of the velocipedes, which had earned the nickname of ''boneshakers.'' Within a few years, Starley had invented the ''C Spring and Step Machine,'' or the Coventry Model, and secured his place as the father of the modern bicycle.

The Coventry bicycle featured a curved spring seat, a mounting step, and a small hind wheel. Next, Starley developed a bicycle with a smaller still rear wheel and large front wheel, both fashioned from iron and wire spokes. This creation was tagged the ''penny-farthing,'' after England's smallest and largest copper coins. Its major improvement was a gear that turned the wheel twice for every revolution of the pedals, cutting the riders' work in half.

Bike Advances and the Masterpiece

Improving further on his initial designs, Starley invented the Ariel bicycle. After leaving the Coventry Machinists' Company in 1870, he went into business for himself and began producing his Europa sewing machines and Ariel bicycles. Historians consider the Ariel, a lightweight all-metal bicycle first sold in 1871, to be the first true bicycle. It was the first self-propelled two-wheeler to use pivot-center steering, which gave the bicycle the ability to turn, a leap in technology from the forward and reverse movements that limited the earlier wooden machines.

Next, Starley introduced what was to be his most significant contribution to bicycle advancement. His Tangent bicycle, introduced in 1874, was the first to feature alternating spokes. Starley's original wheels arranged the spokes in a straight line. Alternating spokes connected the spokes to the hub at an angle, easing the stress on individual spokes and making the wheels far stronger than earlier models. Starley's tensioned spoke wheels are found, virtually unmodified to this day, on nearly every contemporary bicycle. The Tangent bicycle weighed in at about 50 pounds, although 21-pound custom-made racing versions were soon available.

In 1876 Starley produced the Coventry Tricycle, a successful new invention that featured a double-throw crank, chains that drove the bike's wheels, and a rack. Combining all of his previous advancements into one four-wheeled machine, Starley next produced the Salvo which many of his contemporaries believed to be his creative masterpiece.

Starley's nephew John Kemp Starley ''went on to design the Rover Safety Cycle, which has formed the basis of the shape of the bicycle ever since,'' wrote Anthony Hopker in the *Coventry Evening Telegraph.* The Rover, introduced in 1885, featured a triangular frame, equal-sized wheels, and chain drives. Manufacture of the Rover launched Coventry into the forefront of bicycle production. Starley's sons, James, John Marshall, and William, carried on the family business as Starley Brothers, a cycle manufacturing outfit.

Legacy

James Starley died on June 17, 1881, in Coventry, Warwickshire. Among his lasting contributions is the reputation of Coventry as the cradle of bicycle production. Since1884 the community has displayed a granite monument to Starley featuring his profile, carvings of two of his bicycles, and a statue of Fame on top. The site of his factory is now home to the Museum of British Road Transport.

By the 1970s Starley's statue had fallen into disrepair. Starley's nose and Fame's arms were broken off. Further, vandals attacked the statue during a renovation project. Townspeople mounted a campaign to save the memorial, calling in descendants of the original Victorian-era craftspeople for consultation and considering a proposal to move the statue to a more prominent location near Starley's original factory. ''When you think of what Coventry used to produce,'' Coventry resident Edna Walker told Hopker, ''it's so sad that their work is not being appreciated.''

In 1999 the town of Coventry launched a campaign to commemorate the most important people in the town's 1,000-year history, soliciting nominations from townspeople. Starley's 57 votes ranked him the third most important native, behind Sir Frank Whittle, who invented the jet engine, and Provost Howard, who ran the Coventry Cathedral, but ahead of eleventh century heroine Lady Godiva and Coventry native William Shakespeare, who garnered only 14 votes.

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Thomas Starzl

A world-renowned transplant surgeon, Thomas Starzl (born 1926) performed the first human liver transplant in 1963 and was also a pioneer in kidney transplantation. Starzl's research in chimerism, the coexistence of donor and recipient cells, led to significant contributions in the understanding of transplant immunology, including how and why organs are accepted. He also helped to develop better drugs to make human organ transplants safer and more successful.

Thomas Earl Starzl was born into a prominent Le Mars, Iowa, family of German extraction on March 11, 1926. His father, Roman F. Starzl, was editor and publisher of the *Globe Post* and, as R.F. Starzl, was one of the early twentieth-century science fiction writers. His father was also a frustrated inventor. His mother, Anna Loretta (Laura) Fitzgerald Starzl, was the center of family life and when she died of breast cancer just before Starzl graduated from college the family disintegrated. Starzl had an older brother, two younger sisters, and from his father's second marriage, a half sister. From the age of twelve or thirteen, Starzl was expected to do his share of work at the paper. His first job was as a newspaper carrier. Later, he became a devil, one of the men who fed giant rolls of paper into the presses. Starzl was also an excellent student and participated in school athletics. While Starzl was sheltered in his small Iowa town, World War II raged abroad.

College Years

Upon graduation from high school, Starzl immediately enlisted in the navy and was sent to officers' training school at Westminster College in Fulton, Missouri, in 1944. He returned to Westminster College in the premedical program after his discharge from the navy and graduated with a degree in biology in 1947. He entered Northwestern University Medical School in Chicago, Illinois, in September 1947. After three years in medical school, Starzl took a year off to work with Dr. Horace W. Magouin, a professor of neuroanatomy and a world-renowned researcher of the nervous system with a particular interest in sleep and wakefulness. Starzl developed a recording technique to track deep brain responses to sensory stimuli. According to Starzl in his autobiography *The Puzzle People: Memoirs of a Transplant Surgeon,* it was like exploring the deep sea for the first time. Starzl and Magouin published their research in 1951. Starzl's work with Magouin earned him a Ph.D. in neurophysiology from Northwestern in 1952, and at the same time he received his medical degree with distinction.

Starzl met one more doctor at Northwestern who had a great influence on his life, Loyal Davis. According to Starzl, he learned more about surgery in three months on Dr. Davis' service than in any three months in his life. Though Magouin wanted him to continue in neuroanatomy and Davis wanted him to remain in his program at Northwest-

ern, Starzl chose to continue his surgical training at Johns Hopkins University Hospital in Baltimore, Maryland, where he completed a fellowship and a residency. Two years into his residency, he married Barbara June Brothers of Hartville, Ohio, whom he had met at Rehoboth Beach, Delaware, six months before. They had three children, Timothy, Rebecca, and Thomas.

After four years at Johns Hopkins, Starzl chose to take a position at Jackson Memorial Hospital in Miami, Florida. He was angry that Johns Hopkins offered him a fifth year, but definitely not a sixth year. He also did not like the regimentation of the program, and he needed a salary to support his growing family. His father was recovering from a stroke and Starzl felt it was time to stop being subsidized by him. Jackson Memorial Hospital had one of the busiest emergency rooms in the United States. Starzl was in on the beginning of both open heart surgery and the dawn of blood vessel surgery. He also set up a laboratory in an empty garage on the grounds of the hospital and experimented with removing the livers of dogs. He was successful and published his results, which quickly became the standard worldwide.

In 1958 Starzl accepted a fellowship in thoracic surgery at Northwestern University. In 1959 he passed the thoracic surgery boards and remained on the faculty for four years. He received two awards that helped to fund his experimental research in techniques for liver transplantation. The National Institutes of Health gave him a five-year grant, and the other was the Markle Scholarship, which induced him to stay in academic medicine. Most surgeons at university hospitals were volunteers and derived their income from private patients. Starzl was the second full-time member of the Northwestern University surgical faculty. That and his grants allowed him to continue his research on liver transplants.

Developed Reliable Management Techniques for Kidney Transplants

After four years at Northwestern, poor working conditions caused Starzl to look for a better position. He joined the faculty at the University of Colorado School of Medicine as an associate professor of surgery in 1962 and became a professor of surgery in 1964. He was to remain in Colorado for 19 years. On March 27, 1962, Starzl performed his first kidney transplant on an identical twin recipient. Soon he became interested in a patient, Royal Jones. The boy, only twelve years old, was running out of places where the artificial kidney machine could be connected. His mother was to be his donor. This would be Starzl's first non-twin transplant. In his autobiography, Starzl said that to abandon Royal was unthinkable in view of the deep commitment made to him and his mother. On November 24, 1962, the kidney transplant was completed along with a combination treatment of irradiation, and the administration of immunosuppressant drugs Imuran and prednisone. The operation was a success. Royal Jones was later to have the first and second kidney transplants replaced, but was still alive when Starzl's autobiography was published thirty years later. Starzl and his research team went on to perform more than 1,000 kidney transplants at Colorado General Hospital and at Veterans Administration Hospital in Denver.

Attempted First Liver Transplants

Starzl was not satisfied with his success in the field of kidney transplantation. He was still determined to transplant livers. His first attempt was on March 1, 1963, on a three-year-old boy, Bennie Solis, who was born with an incomplete liver. Uncontrolled bleeding killed Solis. Starzl tried again in May of 1963 with a man suffering from cancer of the liver. Starzl tried to solve the bleeding problem by administering huge amounts of fibrinogen, a protein that forms blood clots. The operation appeared to be a success, but the man died three weeks later from complications due to blood clotting.

The paramount problems to be solved were uncontrolled bleeding and tissue rejection. Starzl suspended human liver transplantation to work on these issues. He also worked on the manuscript for his first book, *Experience in Renal Transplantation.* He also suffered a bout of hepatitis which was all too common at that time for transplant personnel. In 1964 he and his colleagues closed their transplant center for six months in order to set up the first extensive trial of tissue matching ever attempted. Starzl worked with Dr. Paul Terasaki from the University of California at Los Angeles. Terasaki concluded that tissue matching within families was feasible, but that it had limited value with unrelated donor kidneys. It was clear to Starzl and Terasaki that the solutions to organ transplant rejections lay

in the development of better drugs and other treatment strategies. Starzl theorized that organ rejection could be controlled by using the steroid prednisone along with Imuran. He soon added the anti-lymphocyte globulin and another immunosuppressant, cyclosporin. The use of this combination of drugs advanced kidney transplantation from an experimental procedure to a standard procedure.

Performed First Successful Liver Transplants

In 1967 Strazl felt that the surgical techniques and immunosuppressant drugs had advanced enough to begin liver transplant trials again. The first attempts were on infants and young children with severe liver disease. Some of the operations were successful, while others failed because of the severity of the illnesses some of the patients had. By the late 1970s the survival rate for liver transplants had risen to 40 percent. Starzl was promoted to chair of the department from 1972 until he moved to the University of Pittsburgh in 1981.

While Starzl's professional life was extremely successful, his personal life was in shambles. His wife of 22 years divorced him intending to marry a wealthy Middle Eastern businessman. He felt that she rightly was tired of being a distant second to his career. His father, who had become totally paralyzed, died at about the same time. Next, his sister, Nancy, died of liver disease and he was unable to get to her in time. His son, Tim, was also hospitalized with an emotional breakdown. In March 1977 Starzl assembled a new research group. One of the researchers was a young woman, Joy Conger, who would become his second wife in 1981.

In 1981 Starzl joined the staff of the University of Pittsburgh School of Medicine as professor of surgery. For the next ten years he oversaw the largest transplant program in the world at Presbyterian University Hospital (UPMC Presbyterian), Children's Hospital of Pittsburgh, and Oakland Veterans Affairs Medical Center. Ultimately, he became the director of the University of Pittsburgh Transplantation Institute which was renamed the Thomas E. Starzl Transplantation Institute (STI) in 1996. In 1998 he retired as director but continued to be active in research.

Performed Successful Baboon-to-Human Transplants

Starzl engaged in significant work during his tenure at the University of Pittsburg Transplantation Institute. He got the National Institutes of Health to approve the drug cyclosporin for liver transplants. In 1984 he helped to get a bill passed by Congress which set up a national system of organ procurement and distribution. He and his researchers have improved the outcomes of liver, kidney, pancreas, and multiple organ transplantations. In 1986 Starzl and his team successfully completed their pivotal work on the anti-rejection drug tacrolimus which has benefited nearly 5,000 patients. To address the chronic shortage of human organs, Starzl and his team have looked into the feasibility of cross-species transplantation, or xenotransplantation. In 1992 and 1993, Starzl and his team performed two successful baboon-to-human liver transplants, making medical history.

In 1990 Starzl underwent coronary bypass surgery. He retired from active surgery and wrote his autobiography, *The Puzzle People: Memoirs of a Transplant Surgeon.* The idea for the title was given to him by an Indian journalist who asked him if in the next decade a puzzle man with multiple organs from various human and non-human sources would be feasible. After contemplating the idea, he decided that every patient who receives an organ is a puzzle because of all the ways the body has to change in order to accept the gift. Starzl continued to be active in research. He changed his concentration to chimerism, the coexistence of donor and recipient cells. Starzl now believed that the immune system no longer needed to be suppressed. The body could be fooled into believing that the transplanted tissue was not foreign. The trick was to convince both the body's defense mechanism and the new organ that the intruder is really ''self,'' a recognized member of the host body.

Many of Starzl's ideas are still controversial, especially the animal to human transplants. He continues to speak throughout the world and is one of the most prolific writers in his field with four books, 2,076 scientific articles, and 283 chapters.

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Simon Stevin

Simon Stevin (1548-1620) was an influential mathematician and engineer with a broad range of interests. He offered new insights and discoveries in the development of decimal numbers and the laws of inclines, gravity, hydrostatics, and fortification. Although Stevin never earned the same lasting reputation as Galileo or Isaac Newton, his contributions to the advancement of mathematical theory are noteworthy.

Very little regarding Stevin's early life is known with certainty. He noted in many of his books that he was a native of Bruges, a city in Flanders, which later became Belgium. According to the inscription on a later portrait, he was born in 1548. Records of his deeds name him as the son of wealthy parents, Antheunis Stevin and Cathelyne van der Poort. Conceived out of wedlock, he was most likely raised by his mother, but no information concerning his childhood is available.

In 1577, Stevin occupied an administrative position in the financial department of the government of Flanders. Prior to that, he was employed as a bookkeeper and cashier for the city of Antwerp. Reportedly he had traveled extensively through Poland, Prussia, and Norway from 1571 to 1577. By 1581 he had settled in the Dutch city of Leiden. Already in his 30s, Stevin finally began his formal education by enrolling in a Latin school and later entering the University of Leiden. He graduated on February 16, 1583, under the Latinized version of his name, Simon Stevinus.

After graduation, Stevin undertook numerous projects of mathematical writing and practical inventions. In 1584 he negotiated with the city of Delft to use an innovative system of drainage he developed. He also applied for patents for numerous inventions concerning drainage and dredging, along with an improved windmill and a mechanical roasting spit, which Stevin considered a toy.

From the beginning of his writings and engineering innovations, Stevin displayed a dual interest in pure thought and practical application. Although he asserted that knowledge with no use in practical living was not worth pursuing, he followed many of his practical projects to theoretical ends. He often went beyond the scope of his original plans, and in so doing enhanced the growth of mathematical understanding. His work was crucial to the development of mathematical theory in the late 16th century.

Published Important Mathematical Works

Stevin began publishing his writings on mathematics while still a student. In 1582 he employed a printing shop in Antwerp to produce *Tables of Interest,* which outlined the rules for computing interest and provided tables for understanding discounts and annuities. Until that time, the calculation of interest was a mathematical process known only to the banking industry, which guarded the formula closely to protect its financial interests. After the release of *Tables of Interest,* for the first time common people could calculate the interest costs and benefits of their investments.

In 1583, Stevin published *Geometrical Problems.* From the start, Stevin proved himself an innovator by publishing his books in Flemish. Writing in one's own language was highly unusual in a time when works of a scholarly nature were published in Latin. Over the next three years Stevin produced several of his most important mathematical works, including *Dialectics* (also known as *Art of Demonstration*), *The Dime, The Decimal,* and *L'Arithmetique.*

Developed a System of Decimals

The Dime and *The Decimal,* both published in 1585, proved important in the advancement of the accepted use of a decimal system. The decimal system had been known for centuries, but Stevin's explanation provided an understandable and usable, albeit cumbersome, system of decimals. The common accepted practice among mathematicians at the time was to use fraction form with written notations. Although he fell short of devising a complete decimal system with a positional decimal point, Stevin provided the foundation on which other mathematicians would soon follow with these elaborations.

According to E. J. Duksterhuis in *Simon Stevin: Science in the Netherlands Around 1600,* other mathematicians were also gradually moving toward a decimal system. However, none of the advancements made were ''comparable in importance and scope with the progress achieved by Stevin in *The Dime.*'' Duksterhuis lists three points of special importance. First, Stevin invented a method of indicating the value of each digit without using fraction notation. Second, characteristic of Stevin's interest in the practical use of mathematics, he demonstrated useful applications for his system. Finally, Stevin presented his invention clearly and systematically so that it could be easily understood and followed by others.

Stevin's system of decimals was based on integers, which he called the units of commencement. Following from those were new units that Stevin named Prime, Second, Three, and so on. These were written by placing signs after the numbers. The sign consisted of a circled number, which designated the unit value. The system proved cumbersome in complex computations. Stevin recognized this

and offered a shorter method of notation in which only one distinguishing sign was needed.

According to Stevin, the notation represented full integers, not fractions or parts of integers. In this sense, he did not set out to create decimal numbers. He believed that claiming integer status for all digits in the number was advantageous to its practical application. Mathematicians following Stevin, namely John Napier, soon adopted the use of a positional decimal point, thus eliminating the need for positional signs. In *A History of Mathematics,* Carl B. Boyer suggests that although highly trained mathematicians were familiar with a crude decimal system, ''among the common people, however, and even among mathematical practitioners, decimal fractions became widely known only when Stevin undertook to explain the system in full and elementary detail. He wished to teach everyone.''

Other Studies

In 1586 Stevin published several of his most famous writings: *The Elements of the Art of Weighing, The Practice of Weighing,* and *The Elements of Hydrostatics.* In *The Elements of the Art of Weighing,* Stevin again foreshadowed future mathematical discoveries while continuing the work of Greek scientist Archimedes in his discovery of the law of inclined planes. In describing his discovery, he drew a circle of connected, equal weights, called *clootcrans,* or a wreath of spheres. He was so elated with his discovery that he exclaimed, ''What appears a wonder is not a wonder!'' Like many in his day, Stevin believed the universe to be a vast array of mysteries that could be explained and understood through diligent study. Most of his subsequent publications included the circle of spheres and his newly adopted motto. Like his advancements in decimals, his discoveries of incline interaction grew out of his uncanny ability to circumvent detailed theory in favor of an understanding of the essence of the mathematical equation. During the 17th century, Sir Isaac Newton would fully develop the theoretical implications of Stevin's discovery.

Along with his contributions to the study of decimals and inclines, Stevin also made a significant advancement in hydrostatics, the study of the pressure that fluids extend or receive. Stevin discovered that the shape of the container does not affect the amount of pressure exerted by the compression of a fluid. Instead, it depends on the height of the liquid and the area of the surface. Always looking for applications for his discoveries, Stevin used his new understanding of hydrostatics to build advanced water mills in several locations and provided improvements to existing water mills.

There is also evidence that suggests that Stevin was the first to discover the law of gravity popularly attributed to Galileo. According to a report published in Flemish by Stevin in 1586, he and a friend dropped two balls of lead, one ten times the weight of the other, from a height of 30 feet. When the objects were dropped at the same time, Stevin discovered that the sounds of impact were simultaneous. This suggested that some force exerted the same pull on objects of different weights.

Civic Affairs and Defense

In 1588 Stevin turned his attention to civic matters, publishing the treatise *Civic Life.* In 1595 he returned to mathematics with the publication of the pamphlet *Appendice Algebraique.* In the same year, Stevin developed a name for himself in yet another field, publishing the highly regarded work *The Art of Fortification.*

By the end of the 16th century, Stevin came to work for Prince Maurice of Nassau as a private tutor. This job led to a new involvement in civic affairs. Stevin was appointed to an engineering position, and in 1603 named quartermaster of the States Army. At the beginning of the 16th century, the Low Countries (now the Netherlands and Belgium) were in turmoil. A revolutionary movement had begun in the 1580s in an attempt to achieve freedom from Spain. Prince Maurice became an influential leader of the resistance movement. He depended on his master tutor for direction and advice. Although Stevin's exact role in the rebellion is unknown, it is apparent that he deeply impacted the prince. In turn, his presence on numerous committees dealing with military matters influenced the activities of the forces. He was also employed to organize a school for engineers that ultimately was incorporated into the University of Leiden.

During his tenure with Maurice, Stevin compiled and wrote numerous textbooks for the prince's studies. Between 1605 and 1608, the works were published in an extensive volume entitled *Mathematical Memoirs.* He published only two more works in his lifetime. Released in a single volume in 1617, *Marking Out of Army Camps* and *New Manner of Fortification* dealt with practical issues Stevin encountered in his work as a civic servant. *New Manner of Fortification* offered an ingenious defense strategy of flooding the country in the case of an attack, a tactic suited for the waterlogged states of the Low Countries. Although Stevin advocated for the creation of an office of Superintendent of Fortification and recommended himself to run it, his request was rejected.

During the final decades of his life, Stevin married a young woman named Catherine Cray, with whom he had four children before his death sometime during the first few months of 1620. His son Hendrick, who became a scientist, gathered his father's work and did much to preserve it for later generations.

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Karl Struss

Karl Struss (1886-1981) was a talented American photographer who played a key role in the early development of cinematography. He won the first Academy Award in that category.

Karl Fischer Struss was born on November 30, 1886, in New York City, the youngest of six children born to Henry W. Struss and his wife Marie. The family was of German background. Henry Struss owned a silk mill. After his economic fortunes took a downturn in the early 1890s, he owned and ran a bonnet-wire manufacturing plant.

According to some sources, Struss did not finish high school because of illness. Others stated that he graduated from DeWitt Clinton High School in New York City. In either case, as early as 1903, Struss became employed at his father's plant, where he worked for the next ten years. Looking for a hobby, Struss began attending night classes in photography at Columbia University Teacher's College in 1908. He spent the next four years studying photography, primarily as a student of Clarence White, a famous pictorial photographer.

Became Professional Photographer

Beyond a mere hobbyist, Struss proved to be very talented as a photographer. His early work was extremely stylized. These pictures, including some significant shots he took during a trip to Europe in 1909, were in the Pictorial style. Soft focus lenses and related printing techniques were used to create photographs that were blurry and diffuse. To create this diffused look, Struss developed the Struss Pictorial Lens in 1909. It was later manufactured and used in film productions. He was also responsible for other innovative techniques, such as the autochrome, which produced positive transparencies on glass. Another technique was the Hess-Ives process that created color prints on paper. In addition to developing his photographic techniques, Struss taught at Columbia University and the Brooklyn Academy of Arts and Sciences, published writings on photography, and edited a photography magazine, *Platinum Print.*

Struss's talent was noticed by leading photographers in New York City, including Edward Weston and Alfred Stieglitz. The latter owned a gallery, the Albright Art Gallery International Exhibition of Pictorial Photography, and was a key figure in the Photo-Secession group. Stieglitz and his friends founded this organization in 1902 with the goal of advancing photography as a fine art. Struss was asked to join the Photo-Secessionists. Stieglitz sponsored an early exhibit of Struss's work in 1910 as part of a larger exhibit of Photo-Secession. This led to further publication of his pictures.

Struss's style evolved in the early 1910s, when some critics believe he reached an early peak as a photographer. Unlike most Photo-Secessionists, Struss photographed many pictures of urban architecture, primarily of New York City, in a style that predated modernist photographs, particularly in his overhead views of New York City. His bold, linear photographs focused on principles of design and abstract composition. In a review of a late-twentieth century exhibition of Struss's work from this period, *New York Times* art reviewer Ken Johnson wrote ''His rigorously composed views of the city are animated by the tension between timeless reverie and modern urgencies that would soon render Pictoralism obsolete.''

Leaving his father's employ in 1913, Struss opened his own photographic studio in Manhattan the following year. For three years, Struss shot portraits, work for advertisements, and pictorial illustrations for magazines such as *Vanity Fair, Harpers Bazaar,* and *Vogue.* He also produced publicity stills for organizations like the Metropolitan Opera Company.

Served in World War I

In 1917, Struss's career was interrupted when he was drafted by the U.S. Army for service during World War I. He was originally assigned to the Signal Corps where he taught photography. Struss also worked with the War Department in developing a secret infrared photographic process to be used in air-based reconnaissance. Struss was transferred because of anti-German sentiment. He was accused of being a German sympathizer and underwent an investigation while serving at the Fort Leavenworth Military Prison's Barracks Guard Unit. Though Struss was ultimately found innocent of any wrongdoing, the accusations lingered and he was unable to completely clear his name. The situation negatively affected his standing in New York City and contributed to his post-military move.

Began Cinematography Career

In 1919, after his discharge from the military, Struss left New York City and still photography behind. He moved to Hollywood, then a burgeoning film community. The Famous Players-Lasky Studio hired him to create publicity portraits. Within a month, Struss was working as a cameraman. Seven months later he had become a cinematographer. Struss's first film was *Something to Think About* (1920). Cecil B. DeMille put him under contract, where he worked for the next three years. Although Struss was primarily a cinematographer, he also took portraits of stars and other important Hollywood figures including DeMille, Gloria Swanson, and Bebe Daniels. Throughout his career, Struss also dabbled in other forms of still photography and exhibited his work through organizations such as Pictorial Photographers of America. At this time, Struss married Ethel Wall, with whom he had one child.

After Struss's contract with DeMille ended in 1922, he continued to work as a cinematographer on a freelance basis. Over time, Struss developed his own distinctive style. As a cinematographer, Struss was primarily concerned with the lighting, camera angles, sets, and related production details. He left the actual operation of the camera to its operator. Stylistically, Struss favored a soft, romantic presentation of images in a series of gray tonalities. Struss was quoted by Scott Eyman in *Five American Cinematographers* as saying ''every picture was always something different; I tried not to use the same formula. It depended on the story. The way I look at it is this: the director is the captain of the ship; I'm the first lieutenant, and the rest of the crew worked directly under me. The director shouldn't care a whoop about anything else; he's got his own problems. I'm his interpreter and I have to give him what I think is good for that story.''

Some of Struss's best known work was done on *Ben Hur* (1926), which was shot in Rome. When he joined the project, the film had already been in production for six weeks. Struss was one of 13 cameramen who worked on the film. While he was the lead cinematographer and shot about 60 percent of the final product, another cinematographer, Rene Guissart, received the main credit because of a contractual agreement.

Struss received much acclaim for his work on *Ben Hur* because of his use of filters to create visual effects. In the famed healing of the lepers sequence, red makeup was used to create the sores on the characters. Struss used a red filter to make the sores suddenly disappear, an optical transition. One of Struss's major contributions to cinematography was the use of filters to affect change in tone in black and white film.

Won Academy Award

Another film in which Struss did acclaimed work was *Sunrise* (1927), directed by F.W. Murnau. Regarded as one of the best silent films ever made, Struss worked with a second cinematographer, Charles Rosher. He used graduated gauze filters to create the lighting effects. For he and Rosher's work on *Sunrise,* the pair won the first Academy Award given for cinematography. Struss was a founding member of the Academy of Motion Picture Arts and Sciences, the body that gives out the Academy Awards.

Struss's career gradually declined in the late 1920s and 1930s, in terms of the quality of his films. In the late 1920s, he worked on most of Mary Pickford's films, including *Taming of the Shrew.* In 1931, Struss was hired by Paramount, where he spent the next 18 years. He worked on many films starring Mae West, Claudette Colbert, Miriam Hopkins, and the musical comedies of Bing Crosby and Dorothy Lamour.

While most of Struss's assignments at Paramount were B pictures, he did make some significant films as well. Struss earned another Academy Award nomination for *Dr. Jekyll and Mr. Hyde* (1932). He created another spectacular special effect using color filters to change the appearance of the actor who played the title character. Working in combination with the actor's make-up, a graduated red-green filter moved across the lens to alter the appearance of his face. Other important films for Struss in the early 1930s were *Island of Lost Souls* (1932) which featured white-on-white fog, and *The Story of Temple Drake* (1933), an adaptation of William Faulkner's *Sanctuary,* which was darkly lit.

Struss's final years at Paramount were rather lean. He did earn another Academy Award nomination for best cinematographer for his first Technicolor film, *Aloma of the South Seas* (1941). After his tenure ended in 1948, Struss continued to work intermittently. He garnered his final Academy Award nomination in 1950 for *Limelight,* directed by silent film comedic genius Charlie Chaplin. In 1953, Struss worked on his first 3-D film, *Cavalleria Rusticana,* which was shot in Rome and starred Anthony Quinn. After filming was completed, Struss remained in Italy for some time, working on comedies starring Sophia Loren.

Worked in Television

Struss ended his film career in 1959. His last film was *The Rebel Set.* In 1959, he produced a two-minute Chevrolet commercial that won the first Grand Prix Award at the Cannes Film Festival. While continuing to work on commercials, Struss was also employed as a television photographer. He worked on such shows as *Broken Arrow* (1956-60) and *My Friend Flicka* (1956-57). He retired completely in 1972.

Struss died of heart failure on December 16, 1981, at St. John's Hospital, in Santa Monica, California. He was 95 at the time of his death. In summarizing Struss's career, Julian Petley of *International Dictionary of Films and Filmmakers: Writers and Production Artists* wrote, ''Never typecast, and always adaptable, he made the very best of changed circumstances and styles, though it's hard to avoid the conclusion that his was a talent that gave of its best in the conditions of traditional Hollywood in its heyday.''

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Frederick Winslow Taylor

Frederick Winslow Taylor (1856-1915) consolidated a system of managerial authority, often referred to as scientific management, that encouraged a shift in knowledge of production from the workers to the managers.

His system broke up industrial production into very small and highly regulated steps and required that workers obey the instructions of managers concerning the proper way to perform these very specific steps. Taylor determined these steps through careful scientific observations, his most significant individual contribution to scientific management. He used these observations to compare the pace at which various workers completed tasks. Taylor's system of management atomized, or separated workers from each other. Workers in his system were given highly detailed work instructions that Taylor's scientific studies had determined to be the very best—that is most efficient—way to perform the specific, isolated, task. Workers became parts of a larger machine and they were expected to understand that their interests were in accord with the interests of managers. This ''mental revolution'' of interests was, Taylor believed, the most significant contribution of scientific management, in that it reduced management-worker strife.

Born into an economically established old Philadelphia Quaker family, he was the youngest of eleven children. He attended Germantown private school. At sixteen, after a three-year trip through Europe with his family, he was sent to Phillips Exeter Academy in New Hampshire, in preparation for Harvard University. After passing his Harvard entrance examinations with honors, he suffered severe eyestrain that precluded his attendance there. On the advice of eye doctors, he went to work for a small machine shop in Philadelphia, where he learned the trades of pattern maker and machinist, after which he took a position at the Midvale Steel Works in 1878. It was here that Taylor eventually became foreman of the machine shop, with expert knowledge of the ways of the work floor. He promptly set out to destroy those ways, particularly the ''soldiering'' of labor. That is, Taylor knew that workers tended to do much less work than they could really produce; he wanted to increase their productive capacity. Workers resisted his efforts but, after three years, Taylor seems to have succeeded in raising production through constant managerial pressure. His next decade at Midvale was spent in careful, scientific study of these problems (production and worker resentment). He wanted to increase output without having to drive the workers.

In 1881 Taylor published an essay on metal cutting that generated a great deal of attention by engineers because of its rigorous examination of the individual steps involved in cutting metal. In 1895 he began to publish papers on schemes to increase worker incentive. He successfully combined these interests in a June 1903 presentation to 350 mechanical engineers in Saratoga, New York. This essay would stand as his most complete statement of scientific management. Martha Banta called the Saratoga essay, ''one of the key documents shaping modern industrialization.'' The success of this essay propelled Taylor to the presidency of the American Society of Mechanical Engineers in 1906.

In spite of this honor and his success among engineers, Taylor's work was rarely known outside of the community of industrial engineers until lawyer, reformer, and future U.S. Supreme Court justice, Louis Brandeis tapped his ideas

to help in the Interstate Commerce Commission hearings concerning railroad rates. He used Taylor's scientific management methods as an example of progressive management techniques that could ease the strain on workers even as it raised their pay and increased profits for owners. In 1910, Brandeis argued before the Interstate Commerce Commission (ICC) that wage increases did not necessitate increases in railroad rates. He argued that properly administered railroads, that is, those governed according to the principles of Taylor, did not need to raise rates to increase wages. The Eastern Rate Case, as it came to be known, stimulated a great deal of interest in notions of efficiency. Taylor credited Brandeis with the successful promotion of the system. ''I have rarely seen a new movement started with such great momentum as you have given this one,'' Taylor wrote to Brandeis.

Brandeis, who invented the term 'scientific management,' wrote to fellow lawyer and future U.S. Supreme Court justice, Felix Frankfurter, on February 27, 1911, about his work with the ICC and expressing his belief that scientific management exemplified the future of social order. ''The Commission did, I think, quite as much as they could, and rather more than I thought they would with the efficiency argument. They accepted the fundamental principles that improvements in economy and management were possible, and that they must be made before the need would be recognized. Scientific management will follow that inevitably.'' It did generally follow, and was helped in its inevitability by the 1911 publication of *Principles of Scientific Management*, which combined and set out the various elements of Taylor's program to increase worker efficiency.

Scientific management was the system Taylor devised, borrowing freely from other managerial programs, to increase worker productivity without constant riding by managers. Applicators of Taylor's system first studied a job with attention to the minimum necessary steps needed to complete the task. Each step was then scientifically studied in order to determine the most time efficient means of performing it. Managers could total the time it would optimally take to perform a job by adding the time it should take to perform every step. Workers who could not meet this optimum time would be removed from the job. In his 1947 introduction to the collected works of Taylor, Harlow Person claimed that Taylor's methods involved the ''discovery by experiment of the best way of performing and the proper time for every operation and every component unit of an operation in the light of the state of the art, the best material, tool, machine, manipulation of tool or machine, and the best flow of work and sequence of unit operations.''

Taylor believed that such a system would give managers more power over workers by removing the guesswork from accounts of performance time and by reducing jobs to their component parts in such a way that workers no longer had the skilled knowledge with which to resist the demands of management. Manager's would possess the knowledge and workers would perform their scripted steps. Person explained that Taylor's system created ''a new division of labor between management and workers: the assignment to management of the responsibility for discovering the best ways of performing units of operations, and the further responsibility of planning operations and actually making available at the proper time and place, and in the proper quantity, the materials, tools, instructions and other facilities required by the workers.'' Workers isolated in managerially-governed assembly lines would have no group of fellow workers to rely on to slow down production and would be forced to deal with management individually, a transformation that Taylor believed would make them internalize the perspective of managers as their own.

Taylor's attempt to create new ways of thinking and acting was one of his most significant contributions to the growing science of management, and best exemplifies the intellectual importance of his organization of the workplace. ''The most stirring part of Taylor's testimony before the House committee,'' Person claimed, ''is that section in which he develops the thought that true scientific management requires a mental revolution on the parts of management and of workers.'' This intellectual revolution would bring the perspective of management to the workers and, in this way, workers would begin to understand their interest as being the same as management. ''Therefore, true scientific management calls for a unifying point of view and a unity of interests and of efforts seldom present in a particular establishment,'' Person concluded. Taylor designed his system to produce the understanding and desire to be a good worker according to the needs of management.

This mental revolution was not isolated to the shop floor but extended into all realms of life. The proper arrange-

ment of work would create the proper citizen, he believed. ''The writer's observation, however, would lead him to the conclusion that most men tend to become more instead of less thrifty when they receive the proper increase for an extra hard day's work.'' Taylor told a Congressional Committee questioner who was concerned that increased wages would make workers less frugal. ''They live rather better, begin to save money, become more sober, and work more steadily. And this certainly forms one of the strongest reasons for advocating this type of management.'' Scientific management promised a mental revolution in the relationship of worker/manager, citizen/government and individual/community. ''Taylor's development of a science of management,'' claims William Akin, ''moved logically from the microcosm of work, to the organization of the factory, and beyond to society.'' Scientific management, like much of the progressive movement, promised to create within citizens the desire to behave.

Taylor's productive worker was also a remarkably sober worker. ''A careful inquiry into the condition of these men when away from work developed the fact that out of the whole gang only two were said to be drinking men. The fact is that a steady drinker would find it almost impossible to keep up with the pace which was set, so that they were practically all sober.'' The discipline of scientific management constructed a citizen with particular habits, tastes, and character.

''It is not a question of producing physical changes,'' Taylor wrote in a piece published posthumously, ''but rather of working a great mental revolution in large numbers of men, and any such change demands time, and a large amount of time.'' In 1915 Morris Cooke, an associate of Taylor's, reminded readers concerning the application of scientific management to governmental institutions that ''nothing has been so sufficiently studied as to have reached even an approximately scientific standard. All that can be said is that we have started on the long road.'' Taylor, he reminded readers, took 26 years to study the cutting of metal; the application in other fields, including Cooke's field of political society, would take at least that long. In 1940, Cooke and CIO vice-president Philip Murray suggested that methods of scientific management offered a light at the end of the tunnel of social fragmentation: ''This book is published at a period of world-wide disillusionment. In one field after another the devastating conclusion has been reached that former ways of doing things have been the wrong ones, with results sometimes worse than futile. Certainly no one viewing the American industrial scene dispassionately can avoid the conclusion that there is a better way.'' Taylorism, they and many others believed, pointed the way to a better workplace and a better society.

Taylor's methods would be tried and applied to an endless range of activities, including education, military discipline, home economics, ergonomics, and medicine. For example, James Phinney Munroe, president of the National Society for the Promotion of Industrial Education, began his 1912 book, *New Demands in Education*, with a statement of the value of efficiency for education: ''The fundamental demand in education, as in everything else is for efficiency—physical efficiency, mental efficiency, moral efficiency.'' Principals and school administrators around the world, adopted versions of efficient education that bore at least a general relation to Taylor's methods. C. A. Fullerton even presented a paper at the 1912 National Education Association meeting entitled, ''The Principles of Scientific Management Applied to Teaching Music in Public Schools.'' Even the activities of surgeons were studied by Taylor's associate Frank Gilbreth, who had transformed brick laying through Taylorian scientific studies. ''If you were laying brick for me,'' he told one surgeon, ''you wouldn't hold your job ten minutes.''

Much of the debate surrounding the adoption of Taylor's methods disappeared after the 1920s, but the method continued. The disappearance of the debate reveals a widespread acceptance of much of the power and authority that Taylorism had constructed. The pressures of World War II, in fact, drove wider acceptance of scientific management and made Taylorism one of the most significant aspects of American (and much of the rest of the world's) social organization—connecting people through work and uniting their viewpoints around the perspective of efficient production.

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Mike Todd

American entertainment in the middle of the twentieth century was shaped by the contributions of master showman Mike Todd (1907-1958), a Broadway producer turned Hollywood movie mogul. Todd pio-

neered 70-millimeter film, the wide-screen movie spectacular, and the use of major stars in cameo roles.

Todd became widely known for producing the Oscar-winning star vehicle *Around the World in 80 Days.* He made possible many other films for which he got no formal credit. He popularized Cinemascope and Cinerama, trade names for wide-screen film processes, and he invented the ''Todd-AO'' system of synchronizing multiple sound tracks on 70-millimeter film. Married to Elizabeth Taylor, he was at the height of his fame when he died tragically.

Show Business Impresario

Like many other American show business personalities of the early twentieth century, Mike Todd changed his name to disguise his ethnic heritage. He was born Avron Hirsch Goldenbogen (by some accounts, Golbogen) in Minneapolis in 1908. His father was a rabbi who had emigrated from Poland with his wife. The family moved to Chicago in 1918.

From an early age, Todd was a hard worker, compiling an incredible amount of business experience while still a teenager. By the time he was 18, he was president of a construction business that had revenues of more than $2 million a year. He continued with a variety of business ventures and had a considerable fortune by the time he was in his mid-20s.

Todd was always interested in show business. For a time he worked in Hollywood, soundproofing stages for the early talkies. He was a carnival barker at one point. He also tried his hand as a joke writer for the comedy duo Olsen and Johnson. In Chicago, he opened a nightclub.

In 1936, Todd began producing Broadway plays. He quickly became a top theater impresario, churning out hit after hit. In nine years, Todd produced 16 Broadway shows, including Cole Porter musicals and comedies. Most were wildly successful, and in all they took in more than 18 million dollars at the box office. Many of the big stars of the era appeared in them. Gypsy Rose Lee, the famous striptease artist, headlined *The Streets of Paris.* Mae West starred in *Catherine the Great.* Other Todd hits included *The Hot Mikado, Something for the Boys,* and *Up in Central Park.*

Widening the Screen

Todd's ability to raise money for entertainment projects was well established, and in 1945 he decided to branch out into movies. He formed Michael Todd Productions and soon became a respected and feared Hollywood mogul, a shrewd wheeler-dealer whose backing could jump-start or kill a project. Yet until the mid-1950s his name never appeared on any film credits. Because of this it is difficult to say how many movies he had a hand in financing.

In appearance and style, Todd resembled a Hollywood version of Napoleon—small but commanding and sometimes tyrannical. ''Squat, muscular, intensely dynamic, Mike Todd was the very pattern of the modern major moviemaker—voluble, cunning, full of huckster shrewdness, slippery as a silverfish, and yet undeniably magnetic,'' wrote S.J. Perelman in the *New Yorker* in 1972. Biographer Alexander Walker described him as ''a restless, stocky man with deep-set eyes and a chin that seemed permanently thrust forward, as if its owner were asking himself, 'Is the world ready to face me?'''

The advent of television as a commercial medium sent shock waves through Hollywood in the early 1950s. Todd was one of the first in the movie business to recognize that films needed to be more panoramic to compete. In 1951, Todd partnered with radio commentator Lowell Thomas to form Thomas-Todd Productions to explore the suitability of various wide-screen techniques. Within weeks, Todd zeroed in on the work of French inventor Henri Chretien. In the 1920s, Chretien had adapted the conflex lenses, first used in World War I submarine periscopes, to provide an 180-degree movie image. Todd convinced Twentieth Century Fox president Spyros Skouras to buy manufacturing rights to Chretien's process, which the Frenchman called Cinemascope.

In 1952, Todd joined with Skouras and other partners to form the Cinerama Corporation. The company contracted optics manufacturer Bausch and Lomb to produce a better lens to minimize distortion in Chretien's film process. Todd also decided that a wider film stock was needed to produce Cinerama. He invented a 70-millimeter film in which 65 millimeters were used to hold the elongated Cinerama picture and the remaining five millimeters were reserved for five synchronized sound tracks. Picture and sound could be integrated and projected from a single 70-millimeter projector. With a characteristic lack of humility, Todd named his invention ''Todd-AO,'' with ''AO'' standing for ''all-in-one'' synchronized sound and image projection.

Todd enlisted Thomas as narrator and produced a semi-documentary film called *This is Cinerama* to introduce audiences to the new technique. With his son, Michael Todd Jr., Todd supervised the European sequences in the film. The first widely released Cinemascope movie using Todd-AO 70-millimeter film was *The Robe* in 1953. A Biblical epic about the followers of Jesus, the film garnered an Academy Award for Chretien. Todd was not credited for any contribution to the film.

In years to come, other studios would follow with wide-screen innovations, but Todd's was the first, most elegant and most successful method. Among industry insiders, Todd-AO was recognized as one of the saviors of the movie business. And special effects extravaganzas for decades continued to use the 70-millimeter film Todd invented.

Conquered the World

The restless Todd quickly moved on to exploit the processes he had invented. In 1953, he sold his shares in Cinerama and formed the Magna Corporation with movie executive Joseph Schenk. The company's first project was an adaptation of the hit Broadway musical *Oklahoma.* It was a box-office smash. Interestingly, it combined all of

Todd's major life pursuits: Broadway plays, movies, and the new wide-screen techniques. But once again, Todd's name was missing from the credits.

Despite the lack of formal recognition, Todd's role in 1950s Hollywood was well known. He was an impresario with a clear vision of how to thrill the masses and a solid business plan for getting those thrills to pay off. His next project was his biggest extravaganza ever: an adaptation of the Jules Verne novel *Around the World in 80 Days.* Based on the travels of a Victorian gentleman and his wife in a hot-air balloon, it was an adventure story that could fully utilize Todd's wide-screen palette and also exploit his many connections in Hollywood. A total of 44 appearances by Hollywood stars contributed to the box-office appeal of the spectacular undertaking. Todd coined the term ''cameo'' to describe these brief star turns, and the cameo has been popular ever since.

For the first time, Todd's name appeared on a film. He was the producer of *Around the World in 80 Days,* and the movie was widely regarded as his baby, a sort of self-homage to his incredible showmanship. ''The film is less an exercise in traditional skills than a tribute to its producer's energy,'' notes *Halliwell's Film Guide.* Perelman was enlisted as the screenwriter for the film, and he wrote about Todd and the project in tongue-in-cheek fashion: ''This sinister dwarf who consumed nine weeks of my life has no peer in his chosen profession, which—stated very simply—is to humiliate and cheapen his fellow man, fracture one's self-esteem, convert everybody around him into lackeys, hypocrites and toadies, and thoroughly debase every relationship, no matter how casual. His enormity grows on you like some obscene fungus.''

The film crew traveled around the world to shoot vista after vista. Todd frantically dispatched crews to India and Europe, spent money on huge crowd scenes, and manipulated finances and publicity. Perelman coughed up scene after scene written for the growing number of cameos, and Todd paid him on a piecework basis in cash.

Audiences got their thrills and the film won the Academy Award for best picture, but not every critic swooned. In fact, many dismissed the film as something of a giant con job, a bit of cinematic hokum and star-power overkill. ''Todd wasn't above putting a few things over on the audience,'' noted *People* many years later. ''He was salesman as much as showman, and in this flaccid film his is the only real energy.''

Liz and Mike

''Mike is the most exciting man in the world,'' actress Elizabeth Taylor swooned in 1957, explaining why she was marrying Todd. For Todd, it was his third and last marriage; for Taylor, the third of seven. She converted to Judaism in order to wed him.

A year earlier, Todd had tried to get MGM studios to loan him Taylor for a cameo in *Around the World in 80 Days,* offering her a limousine as pay. The studio declined. In June 1956, Taylor announced her separation from actor Michael Wilding. The next day, Todd took her to an office, sat her down, and reportedly told her: ''Don't start looking around for someone to latch on to. You are going to marry only one guy, see, and his name is me.'' Taylor explained later: ''He didn't ask me. He told me. He was irresistible.''

A high-profile, cat-and-mouse courtship ensued. He gave her three expensive rings. He treated her irreverently, but also made a public show of lavishing expensive gifts and favors on her. Though Taylor was the far bigger star, she became a part of his public act. Their wedding in February 1957 was a slapdash public spectacle that followed Taylor's ''quickie divorce'' from Wilding in Acapulco, Mexico. During their honeymoon, Todd hired a ballet troupe to perform privately for them. They then set off to attend openings of Todd's film, which were scheduled around the world on a staggered basis. Todd's congenital restlessness set the terms for their hectic marriage. ''I might as well be married to a roulette wheel,'' Taylor said.

The couple soon had a daughter, Liza. ''I have the picture of the year, the bride of the year, and now the baby of the year,'' Todd exulted. ''What more could a man want?'' He was laying plans to cast his wife in a spectacular new version of *Don Quixote.* But she owed MGM two more pictures on her contract. Todd, acting as his wife's new agent, negotiated a deal in which MGM agreed to release her temporarily between those films.

Todd and Taylor made plans to adopt a second child, but those plans were never fulfilled. On the evening of March 21, 1958, Mike Todd left California to fly to a dinner in New York. At the dinner, Todd was to be honored as ''Showman of the Year.'' He wanted Taylor to come along, but she was working on an MGM film and had come down with a fever. The two-engine plane was Todd's own Lockheed Lodestar, nicknamed ''The Lucky Liz.'' Over the Zuni Mountains of New Mexico, the Lucky Liz encountered a bad storm. At 2 a.m., the pilot radioed a control tower for permission to climb from 11,000 feet to 13,000 feet to get ice off the wings. That was the last radio communication received from the plane. Its wreckage was found scattered over half a mile across a high valley in the Zuni Mountains. It was a tragic end to the life of one of the era's greatest showmen.

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Gregg Toland

Hollywood cinematographer Gregg Toland (1904-1948) was the man who gave *Citizen Kane* its haunting, distinctive look. Toland's pioneering work in deep-focus photography brought a new level of realism to movies, giving sharp detail to all the characters in a scene.

In the 1930s and 1940s, Toland was recognized as Hollywood's most inventive and creative cinematographer. His innovations in soundproofing cameras, lighting and focusing set a high technical standard for generations of filmmakers. His brilliant compositions contributed heavily to making *Citizen Kane* the top film of all time on most movie critics' lists.

Quick Rise in Hollywood

Toland was born in Charleston, Illinois, in the prairie lands of southern Illinois. From a young age, he was captivated with the emerging American film industry. He moved to Hollywood as a teenager after studying electrical engineering and working with crude cameras as a hobby. At age 15, Toland landed a job as an office boy with Fox Studios. Within a year, he became an assistant cameraman, working on two-reel comedies for director Al St. John.

In the mid-1920s, Toland worked as second cameraman to cinematographer Arthur Edelson on several films. The first was *The Bat* in 1926, one of the earliest American films to use a few instances of deep-focus photography. Most films of the day used shallow focus, in which only one character or part of the screen is in focus and the rest of the scene is blurred. Deep-focus photography puts the foreground, background and middle ground all in focus, but it was a difficult feat to achieve with the crude cameras of the 1920s.

Also in 1926, Toland was signed by Samuel Goldwyn Studios to become an assistant cameraman to cinematographer George Barnes. Barnes was impressed with Toland's speedy, sure-handed work and grasp of advanced photographic techniques. Toland was fortunate to be working for Goldwyn, who gave him an unusual amount of freedom. It was rare in those days for film credits to be given out liberally, but Barnes had no trouble convincing Goldwyn to give Toland equal billing as co-cinematographer on *The Trespasser* in 1929 and on eight subsequent productions.

Toland's skills as an innovator were badly needed. Movie cameras of the day whirred and clicked. That was not a problem for silent films, but in 1928, with the advent of sound pictures, Toland invented a soundproof housing for cameras, a blimp-like device that enabled directors to shoot close-ups of whispering lovers without camera noise interfering.

In 1929, Toland and Barnes collaborated on *Bulldog Drummond,* another film in which several scenes used a crude form of deep-focus photography. Toland and Barnes used the technique in several other movies, despite the clumsy film stock and lighting available at the time, which made deep-focus shots extremely difficult. The deep-focus scenes excited critics, but it would be years before technology allowed Toland to perfect the method.

At age 27, Toland became the youngest first-unit cameraman in Hollywood history, getting solo credit for the first time on *Palmy Days,* a 1931 musical starring Eddie Cantor. A year earlier, he and Barnes had shot the Cantor musical *Whoopee,* using two-strip Technicolor. Toland's prestige was rapidly growing. Goldwyn gave him his own camera crew and his choice of subjects.

Innovations and Oscar Nods

The young cinematographer was such a hot property that Goldwyn had to loan him out to other studios from time to time. He was loaned out to work on *Tugboat Annie* in 1933, *Forsaking All Others* in 1934 and *Mad Love*, a film that featured Toland's first use of the kind of innovative lighting and interiors that would make *Citizen Kane* a landmark.

In many of his films of the 1930s, Toland dabbled with experimental techniques, borrowing images from German Expressionism and other sources. His films often contained moody black-and-white scenes, but the photography was always in the service of the story line and never a distraction. For *We Live Again* (1934) and *The Wedding Night* (1935), his scenes were mostly soft and impressionistic. In a version of the classic *Les Miserables* (1935), Toland used dangerous-looking foreground objects and shadowy depths

to signify peril for the characters. He was nominated for an Academy Award for the film. Another Oscar nomination came in 1937 for the film *Dead End,* in which Toland transformed a back lot at the Goldwyn studios into a gloomy Manhattan neighborhood. Toland was again Oscar-nominated for 1939's *Intermezzo.* By the end of the 1930s, Toland had credits for almost 50 movies.

In 1939, Toland worked as cinematographer on the classic adaptation of Emily Bronte's masterpiece, *Wuthering Heights.* He won an Oscar for the compelling scenes he shot in a variety of settings: claustrophobic, menacing interiors in the mansion; romantic escapades in fields of flowers; a chaotic snowstorm; ghostly images and nightmarish flashbacks. The depth of Toland's concepts and his increasing mastery of complex scenes are evident in this brooding, stunningly photographed film.

Improvements in lenses, faster films and better cameras and Toland's technical and artistic superiority enabled him to produce sharper, more precise images than anyone else at the time. In 1940, his breathtaking shots of Dust Bowl America and a family struggling to survive took John Ford's *The Grapes of Wrath* into mythic territory. That same year, he shot Ford's *The Long Voyage Home,* getting another Oscar nomination for the downbeat story of merchant seamen at the beginning of World War II. Toland told Ford he thought audiences needed to see the story the way they would see with their own eyes-with sharply delineated, deep images rather than the soft, shallow focus often used in cinema. The film was the most accomplished use of deep-focus photography to date. Instead of lighting from rafters on sets that had no ceilings, as had been the custom up until then, Toland had muslin ceilings constructed, enabling sound mikes to be placed above them, and lit most of the interior scenes from the floor to heighten the realism.

The Wonder Boys

The expressionistic innovations in *The Long Voyage Home* did not hook audiences, but they thrilled critics and photography buffs. Toland was giving cinema a new, more realistic yet at the same time more artistic look. In *American Cinematographer* in February 1941, Toland wrote of his desire to further exploit ''the new technical and artistic possibilities offered by such developments as coated lenses, super-fast films and the use of lower-proportioned and partially ceiled [ceilinged] sets.'' He wrote that he wished that ''instead of using them conservatively for a scene here or there'' he ''could experiment free-handedly with them throughout an entire production.'' He was soon to get his wish.

Creatively, Toland had been chafing at the bit for years, using innovations judiciously but never being let loose. He had to subordinate his wishes to directors. ''I want to work with someone who's never made a movie,'' Toland said at the time. ''That's the only way to learn anything—from someone who doesn't know anything.'' To that end, Toland courted 23-year-old Orson Welles, a prodigy who had worked at RKO radio and was eager to try his hand at filmmaking. Welles was set to write, direct and star in his first film, an epic about a fictional newspaper magnate who resembled William Randolph Hearst. It was a match made in movie heaven—an experienced cinematographer hungry for new challenges and a daring young auteur.

Welles persuaded RKO to let him use Toland and his entire camera crew and equipment, borrowing them from Goldwyn. In shooting *Kane,* Toland had free rein to use deep-focus photography, ceilinged sets, low-angle lighting, high-powered arc lamps, coated lenses and all the other tools he had developed throughout his career. Toland used a new lightweight, flexible camera with its own anti-noise device, enabling him to meet Welles's demands for fluidity and unusual perspectives. He used a 24-millimeter lens (rather than the more common longer lenses) and the fastest film available to allow a greater depth of field. Toland's masterful camera techniques allowed Welles to mount long, continuous scenes and minimize editing—a method eagerly imitated by directors for decades to come. Toland used split-focus lenses, double exposures, and other startling techniques, mixing old and new methods.

The result was something entirely new to cinema. For the first time, audiences could see sharply detailed characters and objects in all parts of the screen in nearly every scene. The depth of scenes seemed more imposing. In one famous shot, Welles as Kane is looming in the foreground of a long dinner table with his listless wife at the other end, in the background, but both characters are finely delineated.

Toland's contributions to what is widely acknowledged as the greatest film in American cinema were crucial ones. The fast-working, dynamic cinematographer conferred frequently with Welles, and the young director later admitted that Toland advised him on lighting effects and camera placement. Following the example set by John Ford, Welles ended up giving Toland credit as co-director for *Citizen Kane.*

Audiences at the time were not universally charmed. Many walked out of the picture, upset by wide-angle-lens distortions in some close-ups and other experimental techniques. Even some cinematographers criticized the movie for using outdated camera tricks. After being named Best Picture by the New York Film Critics, it was nominated for several Academy Awards, including Toland for cinematographer, but was booed by the Oscar audience at every opportunity and won only for best screenplay.

Despite the mixed reception for *Citizen Kane,* Toland's fame increased as more critics lauded the film. His workload remained heavy. Though only in his late 30s, he looked older than that. He was thin and pale and walked with bent shoulders. Many of his physical problems were related to alcoholism. Toland often seemed depressed, becoming animated only when talking about his work.

Toland had to leave the last weeks of shooting *Kane* to his subordinates so that he could work with director Howard Hughes on his western *The Outlaw.* Toland used deep-focus extensively again in *The Little Foxes,* where it seemed more accessible to mainstream audiences. During World War II, he served as a lieutenant in the Navy's camera department and shot a documentary, *December 7th,* for John Ford's military unit. After the war, Toland worked on *The Best Years of Our Lives,* again using deep-

focus methods. This time, the technique, used in service of a more reassuring realism, did not disturb audiences, but entranced them.

Toland branched out by working for Walt Disney, shooting the live-action sequences in *Song of the South* in 1946. He also worked that year on *The Kid from Brooklyn.* Shooting two or three films a year was still not uncommon for Toland. In 1947 and 1948, he returned to work for Goldwyn as the cinematographer for three unmemorable films, *The Bishop's Wife,, A Song Is Born,* and *Enchantment.* At the young age of 44, he died of a heart attack in September 1948 in Hollywood.

Toland's influence continued long after his death. In just a few years, the techniques that seemed so startling in *Citizen Kane* were being adapted and imitated by cinematographers worldwide. Toland's innovations contributed greatly to modern filmmaking as well as to television. The kind of photography that modern audiences take for granted was shaped by Toland's craftsmanship and imagination.

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Tomas de Torquemada

Tomas de Torquemada (1420-1498) served as the Grand Inquisitor in Spain's zealous movement to restore Christianity among its populace in the late fifteenth century. Known for an extreme devotion to his cause and loyalty to his patrons, King Ferdinand and Queen Isabella, Torquemada headed an organization of ecclesiastical courts which imprisoned, tortured, and burned suspected nonbelievers at the stake. It is estimated that at least 2,000 died in Spain during his tenure.

Torquemada was born in 1420 in Valladolid, Spain. He was the nephew of a celebrated theologian and cardinal, Juan de Torquemada, who himself was a descendant of a *converso.* This was the term that designated a Spaniard who had converted to Christianity from Islam or Judaism. In the eighth century, Moors invaded Spain. This powerful group of North African nomadic peoples had originally come from Mauritania. Recent converts to Islam, they

conquered the southern half of Spain and established the Umayyad emirate there. Over the next few centuries Moorish Spain thrived, and great mosques were built; religious tolerance, however, was also the order of the day, and Spain's Christians, Jews, and Muslims coexisted peacefully, however tenuous the arrangement. Even the most famous folk hero from this era, El Cid, was a Christian who entered into the service of a Muslim ruler in the late eleventh century. By the 1200s, however, the Moors were losing much territory to hostile Christian armies from the northern half of Spain, and soon the Moorish strongholds of Toledo and Cordoba began to surrender.

Religious tolerance began to ebb in the newly Christian Spanish kingdoms. Laws against Jews were enacted in several towns and cities. They were compelled to wear a special symbol or were restricted in business matters. They could not work as grocers or butchers, for example, and could not hire a Christian to work for them; in other cases, heavy fines were levied on Jews who did not appear on the religious feast day of Corpus Christi to pay respect to the annual procession. Many Muslims and Jews began to convert, finding it more socially, politically and economically expedient to join the Christian fold. An ancestor of Torquemada's did so in the 1300s. In 1391 unruly summer mobs rioted against wealthy Jews in the kingdom of Castile and forcibly baptized them. The unrest spread to Seville, Cordoba, Valencia and Barcelona. Many of those who refused to convert were slain.

An Era of Religious Intolerance

New tensions arose, however, for Christians came to regard the conversos with distrust. It was rumored that many conversos practiced their true faith in private or took part in secret and blasphemous ceremonies that mocked the Christian mass. But Christianity itself was far from an orderly, organized religion in Spain at the time. Priests complained that most believers were alarmingly ignorant about the very origins of the faith, its tenets, and the sacraments; many thought that some sort of magic was involved in the liturgy. Such was the situation when Torquemada took his religious vows as a Dominican monk in the mid-1400s.

Torquemada served as the prior of the Monastery of Santa Cruz at Segovia for 22 years. His more public career, however, would be closely linked to Spain's Queen Isabella I. Her marriage to Ferdinand, scion of a long line of anti-Moorish Spanish rulers of Castile and Leon, made her one of the most powerful women in the world in her day. She came to know Torquemada when he was prior of the Monastery of Santa Cruz and she was living in Segovia. She requested that he become her confessor, or personal priest, and when she assumed the throne in 1474, Torquemada rose to a position of great influence at her court and became confessor to Ferdinand as well. She offered the monk grander ecclesiastical titles for his service as an adviser to them, which he declined. Torquemada was already well-known for his fanaticism: he had been the first to introduce a statute of *limpieza sangre,* or ''pure blood,'' into a Dominican house, and had supervised a book burning of works considered heretical at a monastery in Salamanca.

The Role Accorded the Dominicans

The term ''Inquisition'' had been used as early as 1233 to designate a new type of ecclesiastical court that could determine heresy among Christian ranks and bring the accused back to the fold; the court also held the power to punish suspected nonbelievers if they refused to confess and repent. The Dominican order to which Torquemada belonged was granted special powers by Rome and came to be the leaders of inquisitions at a local level, first in Germany, then in parts of France and Italy. The initial inquisitions in these places were decidedly unpopular and unsuccessful, and in some cases the inquisitors themselves were killed.

Ferdinand and Isabella, deciding that a wholesale separation of Christians from non-Christians was the solution to Spain's unrest, asked Pope Sixtus IV to establish an Inquisition in Spain in 1478. The first attempts were disorganized and encountered much resistance. Ferdinand and Isabella again asked Rome to intervene. They were then allowed to establish seven Inquisition courts across Spain in February of 1482. Torquemada became head of one of the tribunals, having met the stipulations of the post: the inquisitors had to be at least forty years old, possess a flawless reputation, and be well-versed in theology or canonical law.

A Medieval Holocaust

The Inquisition launched a reign of terror in Spain. People could be summoned from their homes and taken to a secret place for questioning simply on the basis of an anonymous denunciation made to the Inquisition authorities. The accused were kept in darkness so they could not see their accusers or judges, and testimony that would normally be discounted in a court of law-from thieves, the excommunicated, or criminals-was acceptable. The accused was not allowed to have a lawyer or legal clerk to help him with his case, since they, too, would be viewed as accomplices to heresy by the court. They were also compelled to swear an oath of truth before taking the stand, and a refusal to utter the oath was automatic grounds for imprisonment. The *auto-da-fe,* or a mass public bonfire of nonbelievers, began to occur with alarming frequency.

In 1483 Torquemada became Grand Inquisitor of Castile, and on October 17, 1483, Ferdinand appointed him chief inquisitor of Aragon. He convened a general assembly of the other inquisitors in 1484 in Seville, and gave them an outline with 28 points to conduct their inquiries. In 1488 he was named head of the Consejo de la Suprema y General Inquisicion, which gave him virtual papal powers over a large part of Spain. Nothing could take place without his approval, including a prison term, an excommunication order, or an auto-de-fe; he also controlled the priests and bishops, and even went after some of them as heretics as well. Opposition remained strong in many places; in some cities, Jewish or converso families had risen to prominence in politics and finance and spoke out against the Inquisition's methods, which included heinous, though bloodless according to Church law, forms of torture. Jews, however, were immune from prosecution by the Inquisition, since it was an ecclesiastical court charged with determining heresy within its own ranks.

Abuse of Power

The terror and officially sanctioned lawlessness of the Inquisition was the result of its violation of several human rights tenets. The prosecutor and judge were the same person, which compelled him to make his charges stick to the defendant at all costs. Secondly, all suspects were presumed guilty, and Torquemada instructed his judges that a person might outwardly be very devout, but in his or her heart could be a nonbeliever; it was the judge's role to ask a series of questions on theological topics to determine his true belief. If the defendant still professed his innocence-his belief in Christianity as dictated by the Church, that is-he could be imprisoned for an unspecified length of time. Those who survived, confessed, and were set free were forced to wear a *sanbenito,* or special penitential garment with a large ''X'' on it. Those convicted and excommunicated could appeal to the Holy See in Rome, but Torquemada had jurisdiction over all appeals as well. The property of those condemned was seized by the inquisitors for the state, and in other cases bribes were paid for release.

Torquemada's role as Grand Inquisitor allowed him to ruthlessly implement these policies across the entire Iberian peninsula. Scholars estimate that under Torquemada's watch, 2,000 to 8,800 Spaniards were burned at the stake. His powers sometimes invoked the wrath of Rome, but he was closely allied with Ferdinand and Isabella, who were

determined to eradicate Spain's religious problems-by ridding the kingdoms of non-Christians entirely. A large number of those summoned before the Inquisition courts were conversos; in Catalonia, 1,199 were tried between 1488 and 1505, and 1,191 of them were conversos. Some Jews settled old scores, lying about conversos who had treated them with disdain, and accused the new Christians of practicing Jewish customs in secret.

Spain's Jews Expelled

The dilemma led many to suggest that Spain's Jews should be expelled en masse, and Torquemada convinced Ferdinand to enact a decree that would ban Judaism from Spain entirely in 1492. A coalition of powerful Jewish families offered the king 30,000 ducats in return for rescinding the expulsion decree, and Ferdinand contemplated accepting their offer. Reportedly Torquemada appeared before his patron with a crucifix, said, ''Judas Iscariot sold Christ for 30 pieces of silver; Your Highness is about to sell him for 30,000 ducats. Here He is; take Him and sell Him,'' and with those words laid the cross on the table. Ferdinand submitted, and some 80,000 Jews were forced into exile. That same year, Spanish royal forces had seized that last stronghold of Moorish Spain at Granada, making the country, at least outwardly, a homogenous Christian nation.

The Inquisition still continued, however. Torquemada served as Grand Inquisitor until his death on September 16, 1498, in the city of Avila. Diego de Deza succeeded him and the Inquisition was carried on, in varying degrees of harshness, for the next 300 years. After the rise of Protestantism in the late 1500s across many other parts of Europe, and the subsequent pyrrhic religious wars this engendered, the Inquisition courts in Spain were used to root out anti-Catholic sentiments. It spread to Spanish colonies in Central and South America as well. It was abolished by a Revolution of 1820, but only in 1869 was a law guaranteeing religious liberty for all enacted in Spain.

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Dalton Trumbo

Though he experienced success as a novelist and a screenwriter, Dalton Trumbo (1905-1976) is best known as a member of a group he would have preferred never existed-the ''Hollywood Ten.'' After refusing to cooperate during the House Committee on Un-American Activities hearings in the late 1940s, Trumbo and nine other screenwriters and directors were sent to jail and later blacklisted in Hollywood.

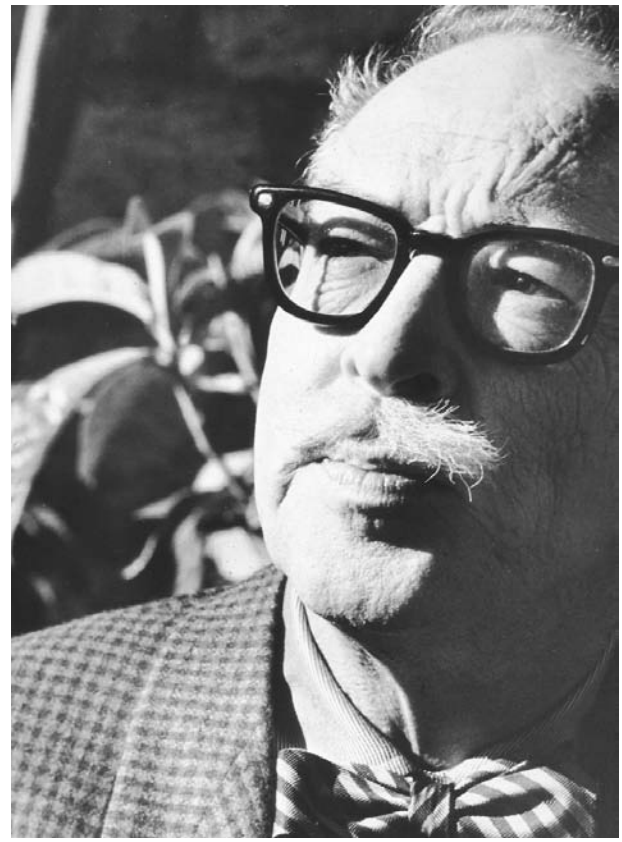

Dalton Trumbo was born in Montrose, Colorado on December 5, 1905. His family moved to Grand Junction, Colorado when he was seven years old. As a boy, Trumbo was indifferent to all sports, and had no interest riding horses, a popular past time in his home state. His passions, reading and writing, were considered more intellectual. During his high school years, he secured a job as a cub reporter for the *Grand Junction Sentinel,* and covered everything from school and athletic news, to crime and obituaries.

Depression Years

Trumbo went on to study at the University of Colorado (1924-25) where he wrote for the school newspaper as well as the *Boulder Daily Camera.* During Trumbo's freshman year, his father lost his job and the family moved to Los Angeles. Realizing there would be no money coming for his education, Trumbo decided to join the family in California. Soon after, his father died.

Despite the tragedy and the family's poverty, Trumbo announced his plan to study at the University of Southern California. But since he needed money for college as well as the family, he took a job at a bakery in downtown Los Angeles. Although he did not plan to work there long, he stayed on at the bakery from 1925 until 1932, by which time he was beginning to establish himself as a writer. He also attended USC during those years.

In the early years of the Great Depression, continual poverty forced Trumbo to embark upon a brief criminal

career. He was involved with check kiting and bootlegging for a short time. Writing was what he had wanted to do. While still working at the bakery (and doing some illegal activity) he wrote a piece about bootlegging, which was accepted by *Vanity Fair.*

When Trumbo quit the bakery, he went to work as the associate editor of *The Hollywood Spectator,* for which he was already a contributor. Trumbo's first article for *The Film Spectator* was titled ''An Appeal to George Jean,'' a rebuttal of a *Vanity Fair* piece about the showiness and wealth of Hollywood, written by George Jean Nathan. Eventually Trumbo was promoted to managing editor of *The Hollywood Spectator,* but quit when his irregular pay became nearly nonexistent. The magazine folded soon after.

Trumbo's first published short story, ''The Wolcott Case,'' appeared in *International Detective Magazine* in 1933. He then worked as a ghostwriter on a biography of Metternich-*Metternich in Love and War*-that was published in England. By 1934, he was sketching out an outline for a novel, set in Colorado. That novel, published in 1935, became *Eclipse,* the Depression-era story of a young businessman who loses everything, eventually his life. It was also Trumbo's first published attack on the capitalist system.

Became a Screenwriter

In 1934, while working on the novel, Trumbo was hired as a reader in the Warner Brothers story department. In October of 1935, he became a Warner Brothers screenwriter-something he only expected to tide him over until he had established himself as a novelist. Trumbo, of course, would rise from the Warner's B-picture unit to become one of Hollywood's most successful screenwriters, with more than fifty screenplays and adapted stories to his credit.

With the 1936 release of *Road Gang,* Trumbo was on his way as a screenwriter. That same year he also wrote the screenplay for *Love Begins at 20.* In 1936, the busy Trumbo also published a satirical novel, *Washington Jitters.* The novel was nearly adapted into a play. Eventually it did run on Broadway, but lasted only 24 performances. Later in 1936, Trumbo got his first taste of politics Hollywood style when he was forced to leave Warner Brothers for Columbia Pictures.

First Blacklist

Trumbo had joined the Screen Writers Guild as soon as he was eligible. The Guild had been the bargaining agent for screenwriters, but its president, John Howard Lawson (later another member of the Hollywood Ten), was perceived as using it for political purposes. An opposing union, the Screen Playwrights, was formed which the studios quickly embraced. When Warner Brothers tried to force Trumbo to resign from the guild and join the new, company union, he refused and his contract was voided. Later the Screen Writers Guild, which had lost approximately 80 percent of its membership, affiliated with the Authors Guild of America.

Trumbo found that he was now blacklisted, though it lasted for only about six months. In the end, he signed with Columbia, where he co-wrote the story for *Tugboat Princess* (1936), and wrote the screenplay for *The Devil's Playground* in 1937. Columbia also attempted to team up Trumbo with William Saroyan. Their collaboration proved less than fruitful, but the two became friends.

Trumbo's next stop was with Metro-Goldwyn-Mayer (MGM) where he worked for two years but produced nothing. The reason being that during that time he was obsessed with a carhop at a local drive-in, Cleo Fincher. Soon after meeting her, Trumbo began their courtship, which culminated in their marriage.

Although he had lost his job at MGM, Trumbo did manage to sell a story to Warners that became 1939's *The Kid from Kokomo.* He then hooked on with RKO for whom he wrote more B-pictures. At this time Trumbo had a new novel in the works. It was a manuscript that he worked on as Europe edged closer to war, and it would become Trumbo's definitive statement on the subject.

Johnny Got His Gun is one of the great antiwar novels of world literature. Ironically the novel, about a severely wounded war veteran-he has lost his limbs and his face-was published in 1939, two days after the World War II began. The book was awarded the American Booksellers Award.

The award and his numerous screenplays helped Trumbo move up the Hollywood ladder, but the turning point in his Hollywood career came when RKO assigned him to work on *Kitty Foyle* in 1940. He'd already written eight B-pictures for the studio, and the success of this film would make or break him. Trumbo had enough confidence in his talent to agree to work on *Kitty Foyle.* His condition was that RKO would cancel his contract. They did and he worked on the movie.

The upshot was that Trumbo received an Academy Award nomination and was more sought after then ever before. Unfortunately he followed this up by agreeing to write a novel for Paramount, which the studio would then produce. The result, *The Remarkable Andrew,* has been considered by many, including Trumbo himself, to be the worst thing he ever wrote.

In 1943 Trumbo joined the Communist Party. He had more or less been a fellow traveler for years and saw no reason not to join. As he explained to Bruce Cook in *Dalton Trumbo*: ''Some of my best friends were Communists. And no one pressed me to join. There was really no reason to. I came to trust them, to like them. And when the war came, I worked with the Communists during the war-Communists and others-until it seemed to me that I was traveling under false colors. I hope this doesn't sound as some might interpret it, but the growing reaction against communism-and in Hollywood the formation of the Motion Picture Alliance for the Preservation of American Ideals-convinced me that there was going to be trouble. And I thought I wanted to be a part of it if there were.''

Trumbo's political allegiance was not yet an impediment to his career. Over the next couple of years he wrote the screenplays for such films as *A Guy Named Joe* (1943), *Thirty Seconds over Tokyo* (1944), and *Our Vines Have Tender Grapes* (1945), as well as various stories that became screenplays. It wasn't until after the war that the bottom dropped out of Trumbo's career.

The Hollywood Ten

The hearings of the House Committee of Un-American Activities (HUAC), began with Alger Hiss, a U.S. government official accused of being a communist. It gained even more notoriety through its attempt to politically ''clean up'' Hollywood. In October of 1947, Trumbo was called to testify before the Committee. He proved to be an unfriendly and hostile witness of the HUAC. Along with nine other screenwriters and directors—''the Hollywood Ten''—Trumbo was sentenced to federal prison for contempt. Ironically, Trumbo resigned from the Communist Party in 1948 (his own problems were overwhelming his activities), though he continued to support them whenever he could.

The activities of the Hollywood Ten consumed Trumbo's energy over the next couple of years, but in the end he went to prison. Trumbo served time in the Federal Correctional Institute in Ashland, Kentucky from June 1950 to April 1951. Upon his release, he found he was on the new Hollywood blacklist. He sold his California home and moved to Mexico, where he and other blacklist members formed a small, tight-knit community.

The only way he could get work-which now paid a good deal less than he had been earning-was through pseudonyms or by having others act as a front for him. Many times, he simply was not credited as a film's screenwriter. Under these conditions, Trumbo produced some of his best work at far lower wages. Trumbo at this time also earned extra money writing for women's magazines using his wife's name.

Blacklist and Awards

In 1953, he wrote the story for *Roman Holiday*. It was fronted by his friend, screenwriter Ian McClellan Hunter, who was himself later blacklisted. The film won many Academy Awards, including best screenplay. However, it would be many years until he was formally acknowledged as the writer of this film.

Trumbo's blacklist work included the screenplays for *Carnival Story* (1954) and *The Court-Martial of Billy Mitchell* (1955). In 1956, using the pseudonym of Robert Rich, he wrote the story and screenplay for *The Brave One,* for which he won another Academy Award. Trumbo worked on seven more films before he wrote the screenplay for *Spartacus* (1960). With this film, his name was finally listed in the credits, at the insistence of producer and star Kirk Douglas, thus ending the blacklist.

Trumbo's next project was *Exodus* (1960). He also wrote the screenplays for *The Sandpiper* (1965), *Hawaii* (1966), *The Fixer* (1968), *Johnny Got His Gun* (1971), *Papillon* and *Executive Action* (both 1973). He directed *Johnny Got His Gun* and appeared in *Papillon.*

As a writer, Trumbo published *Chronicle of a Literal Man* in 1941, the play *The Biggest Thief in Town* in 1949, and the posthumous *Night of the Aurochs* in 1979. His nonfiction work included *Harry Bridges,* published in 1941, *Time of the Toad,* 1949, and *The Devil in the Book,* 1956. In 1970, *Additional Dialogue: Letters of Dalton Trumbo, 1942-62,* edited by Helen Manfull, was published.

In 1970, Trumbo gave a speech to the Screen Writers Guild. As noted on the *Spartacus Internet Encyclopedia,* website, Trumbo reflected, ''The blacklist was a time of evil. Caught in a situation that had passed beyond the control of mere individuals, each person reacted as his nature, his needs, his convictions, and his particular circumstances compelled him to.''

A few years later, in 1975, another barrier was broken. It was long after the time of the blacklist, and Hollywood was making up for its past injustices by acknowledging the uncredited writers and directors. In a formal ceremony, Trumbo received his 1956 Academy Award for best screenplay.

Trumbo died of a heart attack on September 10, 1976, in Los Angeles. In 1992, his widow accepted a posthumous award from the Writer's Guild of America for *Roman Holiday.*

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Jethro Tull

Jethro Tull (1674-1741) experimented with new farming techniques and invented mechanical agricultural equipment. He demonstrated on his farm near Hungerford, England, that planting seeds in rows and tilling and hoeing increased production and profits. Hull wrote two editions of *The Horse-Hoeing Husbandry,* which spread his ideas to other farmers and contributed greatly to the Agricultural Revolution.

Tull was born to Jethro and Dorothy Tull, in Basildon, Berkshire, England, and baptized there on March 30, 1674. He grew up on a country estate. At the age of 17, he went to Oxford to study at St. John's College, but he

left before graduating. While a student in London, Tull became a musician. He learned how to play the organ and understood how it operated mechanically—knowledge he would later apply to his seed-drill invention. In 1693 he became a law student at Gray's Inn and also studied for two years at Staple Inn. Tull qualified as a barrister in 1699, although he never practiced law. He had hoped to use his understanding of the legal system in government service, but ill health changed the course of his professional life.

The year 1699 was an eventful one for Tull. Besides becoming a barrister, he made an unusually brief tour of the Continent (Europe) and married Sussanah Smith of Burton-Dassett, Warwickshire. A tour of the Continent was a requisite part of a wealthy young man's education at the time, most lasting around two years. Tull's tour was probably only four months long, yet it gave him a glimpse of agricultural practices outside England. After their marriage, Tull and his wife settled on his paternal farm. They had one son and four daughters. Their son, John, pursued financial speculation as an adult and was incarcerated at Fleet Prison for debt. He died without heirs.

Why Tull took up farming is uncertain. It may have been because he had inherited the family farm, because he had financial problems, or because of his ill health (he had a tubercular condition). What is certain is that it was not by choice. Yet, he made the best of his lot and became one of the originators of modern methods of farming. ''In short, the whole concept of thorough tillage, row cropping, and keeping the soil surface as bare as possible emerged from the brain of Jethro Tull,'' summed up Bob Rodale in ''The Regenerative Concept.''

Influence on Agricultural Revolution

Around the time of Tull's birth, hunger was a persistent problem throughout Great Britain, so farmers began growing more crops and experimenting with manure and fertilizers to increase production and profits. These experiments, however, had to have been hindered by the open field system of landownership, which forced cooperation and adherence to traditional methods. For a thousand years, arable lands in England had been laid out in fields around villages. Each landowner had narrow, long strips of land for planting that covered both the best and worst ground. Farmers agreed which strips were in production, which were fallow, and shared in the plowing. The Enclosure Movement plotted the common fields into privately held ''enclosed'' fields. Enclosure landowners received a piece of property in proportion to the amount they owned under the open field system. The larger fields enabled farmers to experiment with new, efficient methods and enticed the aristocracy to exploit estates with agricultural enterprises in the early years of the eighteenth century. Between 1700 and 1845, 6 million acres of English fields were enclosed as farm mechanization increased.

When Tull began farming in 1700, he, too, was interested in improving production. But scientific knowledge of plant physiology was limited. Tull and his contemporaries believed that matter was composed of four elements—earth, air, fire, and water—and Tull extrapolated that plants assimilated nutrients by combining the elements. According to the ''Washington's Five Farms'' web site, ''Jethro Tull . . . believed that plants had tiny mouths on their roots which ate the foods in the soil.'' He thought plants absorbed and digested fine particles of earth, then discharged waste into the atmosphere. He called roots the stomach and intestines of plants; their leaves were lungs, and sap was blood. He did not think water formed any part of the food for plants.

Tull had seen firsthand the importance of cultivation when he had visited the vineyards of France and Italy. The loosened soil permitted air and moisture to reach the roots of growing plants. Apparently, ''Tull thought that perhaps loose soil fit better in the plants' 'mouths,''' speculated a writer for the ''Washington's Five Farms'' web site. Manures, Tull thought, helped feed plants because they assisted with the breakdown of earth particles. But he also thought manures affected the taste and composition of food and promoted weed growth. He advocated instead pulverizing the soil, planting with drills, and thorough tilling during the growing period to promote production.

Of necessity, Tull invented a seed-drill, four-coulter plow (one with four discs or knifelike projections), and horse-hoe to carry out his theories. The standard practice of the time was to broadcast (simply throw or spread) crop seeds and watch them sprout and grow along with weeds. Tull had the idea less seed would be needed and production would increase if crops were sown in rows that could be weeded. He hired workers to make furrows into which to sow and cover seeds, but they balked at trying a new sowing method. So Tull decided to build a machine to sow seeds as he wanted.

Farmers from Babylon to China had used seeding devices for thousands of years. A setting-board with regularly spaced holes was devised in 1601. Planters used a dibble to make uniform holes in the soil to accept the seeds. In the late sixteenth century, Italian Taddeo Cavalini invented a mechanical seed-drill that he claimed could sow twice the area, using half the seed, and yield one-third more. Several Scots patented seed-drills in the early 1600s, but none were successful. John Worlidge, an Englishman, designed a seed-drill and illustrated it in his 1699 book *Systema Agriculture.* Tull would admit at a later date that he was familiar with this work.

The seed-drill Tull invented in 1701 has been called the first or earliest agricultural machine because it had internal moving parts. Its rotary mechanism was the foundation of all subsequent sowing implements. Tull's knowledge of the workings of the organ helped him with the machine's design, which he documented for prospective makers with a written description and five sketches. It is doubtful, however, he had the skills to actually build it. G. E. Fussell remarked in *Jethro Tull: His Influence on Mechanized Agriculture* that it is thought Tull's ''drills were made by an ingenious cabinet-maker of Soho Square, and it is certain that men of that trade did make drills for inventors who followed Tull's path.'' Tull's seed-drill planted three rows simultaneously and incorporated three previously separate actions into one: drilling, sowing, and covering the seeds. A hopper dispensed seed into a box that dropped it in a regu-

lated amount. A harrow cut the drill (groove in the soil) for receiving the seed, and a plow turned over the soil to cover the sown seed. Tull experimented with the machine at Howberry Farm, Crowmarch, near Wallingford.

As explained in ''The Agricultural Revolution'' web essay, ''Experiments showed Tull that crops grew better if he periodically removed the weeds and broke up the soil between the rows of plants. Tull invented a horse-drawn cultivator to do this work.'' His horse-hoe or hoe-plow pulverized the soil, pulled up grass and roots, and left them to dry on the surface. He also invented a 4-coultered plow that made vertical cuts in the soil before the plowshare. By using his implements, Tull was able to produce good crops for several years in succession and reduced the need for fallowing. In an experiment at Prosperous Farm, he released moisture from springy soil on a hill by plowing across it—a process that is now called contour plowing.

Tull's implements, necessary for his new system of farming, divided farmers into two groups: those set in their ways and those willing to experiment. ''From the very beginning there was antagonism to their use on the one hand, and great enthusiasm in their favour on the other. Tull's own labourers had forced him to design these things,'' pointed out Fussell. Other farmworkers were as reluctant as the inventor's own laborers to use implements. One nobleman landowner shamed his plowman into using a four-coultered plow after personally demonstrating how the thing was used.

Despite resistance, use of the drill and hoeing increased steadily as machines improved. No agricultural censuses were taken in England before the 1860s and none of agricultural machinery before World War II, so it is impossible to say with certainty to what extent Tull's machines were made and used and his farming system adopted. What is certain is that by 1866 the seed-drill was one of the most common implements on English farms.

Influence of Writings on Agriculture

Tull's new farming system and implements were well known and supported by eminent men of his era. In 1729 a party of noblemen met with Tull and persuaded him to write a book about his agricultural experiments and the scientific reasons for his actions. Tull had nearly 40 years of fieldwork behind him when he wrote *The New Horse-Hoeing Husbandry; or, an Essay on the Principles of Tillage and Vegetation.* First published in 1731, it was greatly expanded for the next edition, published under a slightly altered title in 1733. Later it would be translated into French, Dutch, German, and other European languages. The book contains Tull's ideas on plant physiology and advice on plant culture. It also describes the three implements he invented.

Although *The Horse-Hoeing Husbandry* books generated imitators, disciples, and other books based on Tull's practices, they also ''aroused the most ferocious and unbridled criticism and were condemned in unmeasured terms as being rubbish,'' declared Fussell. Those embracing the Tullian system included members of the Society of Improvers in the Knowledge of Agriculture in Scotland. However, few landowners anywhere practiced the pure Tullian system. The Equivocal Society, which defended current agricultural practices, was one of the most adamant opponents of Tull's system. Tull responded to the society's criticism by demeaning their system, calling it Virgilian husbandry; he thereby brought himself more denunciation. ''At a time when classical learning was the foundation of all education, [Tull] provoked criticism of a formidable cast,'' observed Fussell. *Georgica,* written by Virgil, was considered the ''apotheosis of agricultural wisdom'' and above question.

The debate over Tull's theories would go on for more than a century, and as late as the mid-nineteenth century treatises were being published on his principles. The influence of his ideas on farming—and production of a greater food supply when they were applied—was unmistakable. ''Within 50 years [of the introduction of Tull's new farming system] the ability of farmers to assume a position of dominance over nature had increased dramatically,'' claimed Rodale. By the twentieth century, Tull's basic principles—tilled earth, inter-row cultivation, and mechanical drilling of seeds—had been generally adopted. His system, noted Rodale, also ''helped set the stage for the very serious problems [such as erosion and high energy use] that farming faces today,'' but ''the brilliance of his thinking, and the creative way he engineered farm equipment encouraged at least 10 generations of successive agricultural researchers to merely improve and fine-tune his method, rather than to envision a whole new and more sustainable form of agriculture.'' Fussell defended the eighteenth-century agriculturalist by stating: ''It was in the realm of practice, not in that of science, that Tull made his greatest contribution: his science was not learned until he had long used his practice and was limited to the state of knowledge in his day that led him into the errors which have been made a stick to beat him with by critics possessed of modern theories.''

Tull's poor health deteriorated as the controversy over his writings and farm system wore on. He died on February 21, 1741 at Prosperous Farm. He is buried at Basildon, where a memorial to him was erected at the local church in 1961.

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V

Melvin Van Peebles

Multi-talented and prolific, Melvin Van Peebles (born 1932) paved the way for modern African American filmmakers and rap artists. Called ''the godfather of modern black cinema'' because of his controversial 1970 film, *Sweet Sweetback's Baadasssss Song,* Van Peebles also wrote novels, wrote and produced Broadway musicals and TV shows, acted for film and television, and released several spoken-word albums in which he helped invent what later became known as rap music.

Born Melvin Peebles in 1932 on the south side of Chicago, he added the ''Van'' later. His father was a tailor, and, starting at the age of ten, he worked in his father's shop most of the time he wasn't in school. He later told an interviewer that his long hours in the shop ''didn't give me a work ethic as much as it gave me a work routine. It's just something you do; you don't even think about it.''

After graduating from high school in Chicago in 1949, Van Peebles attended West Virginia State College, then transferred to Ohio Wesleyan University, where he graduated with a bachelor of arts degree in 1953. Van Peebles then joined the Air Force and was a flight navigator on a B-47 bomber for three years.

After leaving military service, Van Peebles briefly lived in Mexico, where his son Mario was born. He next moved to San Francisco and got a job driving cable cars. In his spare time, he did paintings and wrote short stories. On the advice of a friend, Van Peebles turned a story about driving a cable car into a movie. Teaching himself film techniques, he made several short films: *Sunlight, A King,* and *A Pick Up for Herrick.* Though he had no musical training, he wrote his own soundtracks and played them on a kazoo.

Van Peebles took his films to Hollywood, hoping they would open doors, but instead he was offered jobs as an elevator operator and a dancer. His dreams dashed, Van Peebles decided to pursue a doctoral degree in astronomy, his other love. He moved to Holland and took graduate courses in astronomy while also studying at the Dutch National Theatre.

Contacted by movie lovers in France who had seen and liked his short films, he quit astronomy and moved to Paris but at first found no backers to make movies. He began doing street performances, playing his kazoo and singing and dancing for coins. Because he was unlicensed, he sometimes got arrested for begging. Eventually he became editor of a humor magazine and began writing novels. Between 1964 and 1967 he had five novels published.

With a $70,000 grant from the French Cinema Center, he adapted his novel *La Permission* for the screen and filmed it as *The Story of a Three-Day Pass.* A saga about a romance between a black American soldier and a young white French woman, it was released in 1968 and submitted as the French entry in the San Francisco Film Festival.

Shock Therapy for Hollywood

The Story of a Three-Day Pass brought Van Peebles attention in Hollywood and an opportunity to direct *Watermelon Man* for Columbia Pictures. *Watermelon Man* was the story of a white bigot who turns into a black man. It was the first time an African American had directed a mainstream Hollywood feature. The studio wanted Van Peebles to shoot alternate endings—one in which the pro-

tagonist becomes a black militant, and another in which he wakes up and discovers it was all a dream. Van Peebles intentionally ''forgot'' to shoot the second ending so that the first would have to be distributed.

With his salary from that film and a $50,000 loan from Bill Cosby, Van Peebles financed an independent production that set the film industry on its ears. His often scatological, rude and unabashed *Sweet Sweetback's Baadasssss Song* caused a sensation. Van Peebles not only wrote, produced, edited and directed the film, he composed its score and played the starring role. It was shot in 19 days in the Watts section of Los Angeles. The story of a pimp and street hustler who turns into a revolutionary leader and fights back against police brutality, the film was a favorite of Black Panther Party leader Huey Newton. Brash and vulgar, it included Van Peebles's ten-year-old son Mario in an explicit sex scene.

Sweetback was given an X rating. Van Peebles fought back, making T-shirts that read ''Rated X By an All-White Jury.'' After theater owners deleted controversial scenes, he brought a federal lawsuit to get the film restored to its original form. The notoriety over the ''X'' rating only increased the film's popularity.

Critic Laurence Kardish recalls that the film ''wore its X rating like a badge of honor and swept through urban theaters like a house on fire. It proved at once there was an enormous audience for independent films, ones where blacks did something they had not done in earlier American films: fight back. *Sweetback* is the first American film with a black protagonist who refuses to adapt to the daily humiliations of racism.''

Though slammed by many critics, the film was a big hit and led to a spate of ''blaxploitation'' movies, films in which Hollywood trafficked in lowbrow African American humor, sex and violence. Within two years after the release of *Sweetback,* Hollywood released dozens of such movies. Suddenly there were numerous roles for black actors, and opportunities for black producers and directors in the film industry.

''Blaxploitation would not have taken place without the huge financial success of Sweetback,'' Van Peebles told Julie Dash for *Interview* magazine. ''The formula of Sweetback was preempted—taken and perverted and watered down and used in a counterrevolutionary way.'' Van Peebles told the web site Motorbooty: ''Hollywood wanted the money but they didn't want the political implications, so [they] took the more cartoonish elements and pushed them.''

Documentary filmmaker Saint Clair Bourn said of *Sweetback:* ''He made a film in Hollywood that a lot of black people came to see, and Hollywood saw that there was an audience that they didn't know about and used his model. They took out the politics, they took out the music, and made a bunch of films based on what he started.'' The film was also notable for its topical soundtrack, which introduced the jazz-funk group Earth, Wind and Fire backing Van Peebles's own rapping.

Van Peebles became an instant hero in the African American artistic community. Without compromising his integrity, he had made a Hollywood box office hit and opened doors. ''Melvin was our living legend'' in the 1970s, wrote Dash in *Interview.* ''He was one of few black directors whose movies were getting released.'' He inspired an entire generation of black filmmakers, including Spike Lee and John Singleton, whose movies of the 1980s and 1990s owed a debt to *Sweetback*'s gleeful barrier-smashing.

Did It His Way

Staging benefit concerts for the Black Panthers and making his mark as an independent auteur of the stage and screen, Van Peebles defied every stereotype. While others wore Afros, he sported a ponytail. He launched a parallel career as a spoken word recording artist. In all, he created nine albums, including five solo efforts. His performances were accompanied by suites for violin or cello, free-form pieces Van Peebles often wrote himself.

Many music critics credit him with being a pioneer of rap music, starting with his groundbreaking 1968 recording *Brer Soul.* A series of rhythmic monologues about urban life, the album was a form of storytelling done to jazz-based soul music and gospel influences. ''I found it necessary to invent a style,'' Van Peebles explained later. ''I decided to sublimate the orchestration, to minimize it so people would be forced to concentrate on the words.'' In another interview, he said: ''My music didn't fall into the format of gospel or blues or spirituals, so I did another form that suited the music and story: talk-rapping, which eventually became rap.'' An interviewer for Motorbooty characterizes Van

Peebles's albums as ''theatrical vignettes, hysterical monologues, and lyrical soliloquies, all delivered in a gruff, tone-deaf bark that sounds like a drunken, funky uncle.''

In whatever endeavor he pursued, Van Peebles always insisted on artistic control. He wrote and staged two Broadway shows, *Ain't Supposed to Die a Natural Death,* in 1971 and *Don't Play Us Cheap: A Harlem Party,* a 1972 Gospel-influenced musical. Van Peebles made *Don't Play Us Cheap* into a film in 1973, and it won first prize at the Belgian Film Festival.

Ventured in New Directions

Throughout his career, Van Peebles experimented with many forms of expression. In the 1970s, he released the albums *As Serious As a Heart Attack* and *What the ___You Mean I Can't Sing?* He helped write the script for the film *Greased Lightning,* released in 1977. In the late 1970s, Van Peebles wrote scripts for television, including the pilots *Sophisticated Gents* and *Just an Old Sweet Song.* In 1984, he wrote and produced the off-Broadway musical *The Champeeen.*

Van Peebles continued to confound expectations. In the 1980s he made a brief foray into Wall Street and then wrote a successful book about investing and stock market trading, *Bold Money.*

In 1989, with his son Mario Van Peebles, he directed, produced and co-starred in the film *Identity Crisis.* The father-son team wrote the book *No Identity Crisis* to chronicle the making of the film. Van Peebles had roles in such films as *True Identity* in 1991, *Boomerang* in 1992, *Posse* in 1993, *Terminal Velocity* in 1994, *Panther* in 1995, and *Smut* and *Time of Her Time* in 1999. *Panther* was based on a novel Van Peebles was writing about the Black Panther Party. At the urging of his son, he turned it into a screenplay, and his son directed the film. Though many critics said it overly romanticized the militant group, *American Visions* called it a ''truly inspirational film that illumines a history that hasn't been taught to young people. ''

In 1998, Van Peebles narrated and starred in a documentary film *Melvin Van Peebles' Classified X,* about the history of images of African Americans in Hollywood films. Shot in video, it was made originally for Euro TV.

His spoken-word recording *Cruel Jim Crow (Posse Don't Play That)* was included in the soundtrack of *Posse.* In 1995, Van Peebles made a musical comeback with his first album in 20 years, *Ghetto Gothic*. Backed by chamber music, Van Peebles spun musical tales based on topical issues like spousal abuse. He also became host of National Public Radio's weekly *BlueStage* program. In 1998, he toured with a cabaret show entitled *Melvin Van Peebles' Roadkill Wid' Brer Soul.*

His collaborations with his son were notable for their uncompromising politics. In 1996, they co-created a made-for-TV movie, *Gang In Blue,* about a white supremacist police group, in which each man appeared. The film was based on real gangs of racist cops in several American cities. With his son, he produced another made-for-cable-TV movie, *Riot,* which examined the 1992 Los Angeles riots from four different perspectives.

In 1997, Stephen King produced his own television mini-series based on his book *The Shining,* and Van Peebles played the psychic hotel cook who befriends a clairvoyant child. In 2000, Van Peebles released *Bellyful*. Written 30 years earlier, the film was financed in Europe and shot in France. It is about a white French couple who adopt a child at an orphanage, not realizing the child is of mixed racial ancestry.

Whatever the medium, Van Peebles refused to compromise. ''People often say I'm brave or insightful, but I'm just ornery,'' he told *Billboard* magazine in 1995. ''I really do most stuff like I cook: I cook what I like because no one else does it.''

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Vincent of Beauvais

Vincent of Beauvais (ca. 1190-ca. 1264) was a Dominican cleric who took it upon himself to compile the *Speculum majus,* an encyclopedia of all human knowledge up to the time of Louis IX of France. An industrious man with strong organizational skills, Vincent spent more than two decades researching and writing this work, which covers the areas of nature, education and history.

The exact date of Vincent of Beauvais's birth is unknown but is placed between 1184 and 1194 in Beauvais, France, during the first reign of Philip-August. Sometime between 1218 and 1220, Vincent entered the Dominican order in Paris and began his studies at the house of the Rue Saint-Jacques. It was a time of religious fervor, and his order was charged with overseeing the Inquisition, but Vincent chose to lead a quiet, academic life. He spent most of his life in the monastery at Beauvais but was called for periodic visits to Louis IX at Royaumont where the king had founded an Abbey in 1228. Vincent lectured at the monastery and preached at court, making knowledge accessible to the residents of court.

In his role as priest and theologian, Vincent had access to vast libraries and soon conceived of the idea to compile an encyclopedia of all knowledge. His strong organizational skills and intense curiosity made him well suited to a life of research and writing. Recognizing a need to organize all existing knowledge for the benefit of humanity, he established his goal and soon undertook the enormous task of collecting and cataloguing all information available to that time. He was aided in his effort by his royal patron Louis IX, King of France, who helped him with the purchase of books and by giving him unlimited access to the royal library, which contained nearly 1,200 manuscripts. Vincent's dedication to his research earned him the nickname ''Liborum helluo'' or devourer of books.

The *Speculum Majus*

For over two decades Vincent studied the scholars, organizing their work into one massive book he titled *Speculum majus* or ''great mirror.'' His contemporaries complained that science, teaching and reading were on the decline, and he wrote the *Speculum majus* because he believed that inspired ideas easily sink into oblivion and must be preserved for future generations.

The *Speculum* was originally divided into two parts, *Speculum naturale* and *Speculum historiale*. A third part, *Speculum doctrinale* was originally an appendix to the *Naturale* but, Vincent eventually presented it as a full third part in its own right. He catalogued the three parts in great detail, covering the areas of nature, education and history. The work was written over a span of 24 years—from its beginning in 1220 to 1244—and is considered the most comprehensive and influential of any similar reference work.

The first part of the *Speculum majus* is titled *Speculum naturale*, the ''mirror of nature.'' This part summarizes all knowledge of nature. With feverish activity he set about collecting the flowers of the ancient world in order to begin his first classification and save the heritage of the past. Its 32 books and 3,718 chapters cover a variety of natural sciences, including agriculture, botany, cosmography, mineralogy, physiology, physics, and zoology.

Vincent wrote the second part of the *Speculum majus* on instruction, or education, and titled it *Speculum doctrinale*, the ''mirror of teaching.'' It consists of seventeen books and comprises 2,374 chapters. The thesis of the *Speculum doctrinale* is that the purpose of education is to acquire the knowledge of how to serve God. His chief purpose was to impart knowledge yet not influence individual will. The purpose of *Speculum doctrinale* is to summarize all scholastic knowledge of the age. Here he discusses all things relating to education, including astronomy, anatomy, geometry, instincts, industrial and mechanical arts, passions, poetry, logic, medicine, rhetoric, surgery, the philosophy of law, and the administration of justice.

The first book of the *Speculum doctrinale* gives the key to an understanding of the purpose of the work in full-that is, the restoration of fallen humanity through discipline and the study of philosophy. Throughout the seventeen books of *Speculum doctrinale* Vincent considers the various human conditions-as individuals, as parts of families and as a members of society.

His third part is the *Speculum historiale*, the ''mirror of history.'' In its 31 books and 3,793 chapters, Vincent relates all of history's events. It first covered from the beginning of time, as referenced theologically, to 1244. It is a compilation of extracts from other chroniclers, and Vincent later extended it to bring the world up to the date of 1250. As with the other books, *Historiale* interprets history in the light of strict Christian doctrine, beginning with the creation as it is explained in the Bible and following the order of the six days of creation as described in Genesis.

The fourth part, *Speculum morale*, the ''mirror of morality,'' has been closely studied, and experts agree that it was written in the beginning of the fourteenth century and was fraudulently introduced into the works of Vincent of Beauvais. It was exposed as a fraud only about 200 years ago. Close examination determined that references to events that occurred after Vincent's death proved it could not have been written by him but rather by an author or authors unknown.

To compile such an enormous work, Vincent studied the writings of 450 Greek, Hebrew and Roman scholars. He was meticulous in his research. He screened his authorities carefully, warned his readers that all authorities do not have the same value, and categorized his references as great, mediocre, of little or no authority at all. He was modest in ascribing credit to his sources. Vincent is respected for presenting Greco-Roman scholars in a positive light, with particular attention to Roman statesman/philosopher Cicero, Greek philosopher Aristotle and Greek physician Hippocrates.

The *Speculum majus* is considered one of the most influential of all early encyclopedias and was used by later authors such as Geoffrey Chaucer, author of *The Canterbury Tales*. It was also known and used extensively by scholars of the Italian Renaissance.

The *Speculum majus* was translated from Latin into French in 1328 and translated and printed by William Caxton, English printer and publisher, in 1481 under the title *The Myrrour of the World*. Numerous works were undertaken after the *Speculum*, but few had the same impact or made such enormous contributions to human knowledge.

Other Writings

In 1250 Vincent of Beauvais was appointed lector and chaplain to the royal court of his friend and patron, Louis IX. His role at court was not that of teacher, but rather as a theoretician of education. Vincent provided the material and principles, but the actual application was left to court scholars. As with most royal parents of the time, Louis maintained a somewhat remote relationship with his children. Queen Marguerite, wife of Louis IX, on the other hand, was very concerned about the proper education of her children. To help the royal instructor and at the request of Queen Marguerite, Vincent composed *De eruditione filiorum nobilium*, (*On the Education of Noble Sons*). This work was written between 1247 and 1249 and was intended to enumerate the needs of young Louis (1244-1260) and his sister, Isabelle (1242-1271). Vincent dedicated this treatise to Queen Marguerite. *De eruditione* put particular emphasis on the need for selecting the right tutor for royal children. This work is defined by some as high-minded, quoting from many of the authorities of the day, but providing little practical application.

The last nine chapters of *De eruditione filiorum nobilium* discuss the education of girls. Vincent is specific about the importance of teaching girls good morals and manners, especially regarding chastity, modesty and humility. He stresses the importance of not allowing daughters in public alone and suggests that daughters of noble birth should have supervised readings of the Bible varied with periods of prayer and sewing. He also decries the attention paid to physical appearance and discourages girls and women from taking any action to improve their looks.

Vincent of Beauvais was very conscious of politics, and in his treatise on the subject he emphasizes that the authority of the Church and the consent of the people are most important. His political thoughts on the education of rulers display an anti-feudalistic attitude toward lords and vassals. He gives specific direction on the education of rulers, favoring limitations on monarchical power and attention toward democratic thinking. He wrote that monarchy should not be based on power alone, and he believed that excessive power led to increased evil. He also wrote *Tractatus consolatorius de morte amici* to Louis on the death of one of his sons.

Vincent of Beauvais's source of inspiration was divine love. He was a humble soul who saw life only as a means for obtaining heaven. His purpose in preparing *Speculum majus* was to collect and catalogue arguments to confirm Christian faith. He died in Paris, and his epitaph puts his death at 1264. He left a legacy of erudition, his *Speculum majus* survived him as the greatest encyclopedia up to the eighteenth century and retains that title today.

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Erich von Stroheim

Erich von Stroheim (1885-1957) is best known to the filmgoing public for his acting roles as monocle-wearing Nazi officers and other villains, which earned him the nickname "the man you love to hate." However, during the 1920s and early 1930s von Stroheim also directed and wrote screenplays for films in Hollywood, most notably the silent film *Greed.* After World War II, he left the United States and worked in Europe until his death in 1957. He returned to Hollywood only once, to portray Gloria Swanson's butler/ex-husband in Billy Wilder's 1950 film classic *Sunset Boulevard.*

Von Stroheim enjoyed telling elaborate tales about his youth in Vienna as Erich Oswald Hans Carl Maria von Stroheim, the son of a noble Austrian family; however, the truth was far different. He was born Erich Oswald Stroheim, on September 22, 1885, in Vienna, Austria. However, rather than being a wealthy member of the Austrian aristocracy, his father, Benno Stroheim, sold straw hats for a living. Although von Stroheim claimed that he had served several years in the Austrian military, he actually had worked as a supervisor in his father's hat factory. In 1909 he decided to start a new life in the United States. When he landed at Ellis Island, he was penniless but listed himself as "von Stroheim," so people would think he was an Austrian aristocrat.

By 1912 von Stroheim had moved to San Francisco and had begun to write short plays. He also met and married Margaret Knox, a young woman from a wealthy California family. The marriage was stormy, and Knox filed for divorce after only a year. Von Stroheim then turned to acting; unverifiable Hollywood legend says that he acted in D. W. Griffith's classic silent film, *The Birth of a Nation,* breaking two ribs in a stunt fall. During World War I his Austrian background came in handy. He played assorted villains in films such as *Sylvia of the Secret Service, Hearts of the World, The Hun Within,* and *The Heart of Humanity,* in which his loathsome character tosses a baby out of a window.

Von Stroheim remarried in 1915, this time to Mae Jones, a New York seamstress. This marriage also was stormy and, although it produced a son (Erich von Stroheim, Jr.), the couple soon separated and divorced in 1919. He had become involved with another woman, Valerie Germonprez, and she became his third wife; they later had a son, Josef.

Studio Conflicts Plagued Directing Career

After the war, von Stroheim needed to move in a new direction, since there was less of a market for Germanic villains. He decided to try directing silent films, basing his first effort, *Blind Husbands* (1919), on his own short story.

The film tells the story of an American couple vacationing in Austria, who meet a flirtatious Austrian officer (played by von Stroheim). The husband falsely suspects that his wife has been unfaithful and confronts the officer while the two men are mountain climbing. When the husband says he will not harm the officer if he confesses to the affair, the officer does so out of fear. However, the husband then cuts their connecting rope, and the officer dies. *Blind Husbands* introduced new levels of realism and sexual explicitness into film, themes that would be repeated in von Stroheim's later films and that would him cause frequent problems with film censors.

Von Stroheim followed up by directing two films that focused on marital infidelity and other scandalous behavior, *The Devil's Passkey* (1920) and *Foolish Wives* (1922). These films established his reputation in Hollywood as both a gifted actor and director. However, they also gave hints of the problems that would follow with studio executives. Publicists for Universal first decided to promote *Foolish Wives* by billing it as ''the first million dollar film ever made.'' Despite the fact that the film was a great success with the public, it ran far over budget and barely made a profit; and it was originally so long that the studio had to cut its length by a third. When the same problems surfaced on von Stroheim's next film, *Merry-Go-Round,* and he refused to cooperate, Universal fired him midway through the shooting.

After his ties to Universal were severed, von Stroheim moved to Goldwyn Studios. There he began work on what critics consider his masterpiece, *Greed* (1924). Based on Frank Norris's 1899 novel *McTeague, Greed* does not have any of the decadent aristocrats of von Stroheim's earlier films. Instead, it focuses on poor settlers in turn-of-the-century California. McTeague is a kindhearted but unlicensed dentist who marries Trina, the daughter of German immigrants. His lack of credentials is exposed by Marcus Schooler, one of Trina's former suitors, and the couple plunges into poverty. Trina begins to hoard gold, and, when she will not give McTeague any of it to buy food, they struggle and she is killed. Schooler is part of a posse that chases McTeague into Death Valley; handcuffed together and lost in the desert, McTeague and Schooler die. *Greed* is summarized by biographer Peter Noble as abounding with ''squalor, poverty, misery, lust, revenge, fear-and greed.''

Despite its rather sordid subject matter, von Stroheim's greatest struggle to bring this film to the public was not with film censors. Instead, he once again went head to head with studio executives. Goldwyn originally had agreed to fund a film eight reels long, but agreed to twelve reels after von Stroheim completed his shooting script. This would have been a film over two hours long, definitely the upper limit for silent films. Von Stroheim proceeded to shoot hundreds of hours of film on location in San Francisco and Death Valley, eventually far exceeding his budget and creating a finished product of at least forty reels (somewhere between seven and nine hours long). When the studio insisted on drastic cuts, von Stroheim invited journalists to private viewings of the complete film. Although those who saw the film praised it in news articles, von Stroheim and then studio editors proceeded to cut it down drastically. Meanwhile, Goldwyn had been part of a merger that produced Metro-Goldwyn-Meyer (MGM), and the new studio's managers chopped still more film. Finally, a two-hour version was finally released to the public.

Despite the problems with *Greed,* the following year MGM asked von Stroheim to direct a silent version of the Lehar operetta, *The Merry Widow.* He totally revised the operetta's libretto and inserted sexually explicit scenes, and the studio decided that it no longer could work with him. Next he directed, cowrote, and starred in *The Wedding March* for Paramount Studios. Once again a von Stroheim film ran to excessive length. As a result, only its first half was shown in the United States; the second was released in Europe as *The Honeymoon.* In 1928 von Stroheim was hired to direct another silent film, *Queen Kelly.* Actress Gloria Swanson starred in and produced this film. She fired von Stroheim midway through the shooting; a final version was pieced together but quickly withdrawn from theaters. In 1932 von Stroheim started work on Fox's ''talkie,'' *Walking Down Broadway.* Not surprisingly, he went over budget and could not meet the production schedule, and the studio shut down the filming.

Returned to Europe as Actor

Walking Down Broadway would be von Stroheim's final attempt at directing. He returned to character acting and appeared in several films during the early 1930s, including *Three Faces East, Friends and Lovers, The Lost*

Squadron, Crimson Romance, and *The Crime of Dr. Crespi.* Von Stroheim's personal life took several disastrous turns during these years. His wife Valerie was horribly burned when a shampoo solution caught fire at a beauty parlor. Although she eventually recovered, she was badly scarred, and the marriage disintegrated. Von Stroheim's second son, Josef, became seriously ill with what was mistakenly diagnosed as polio. In the midst of these crises, his ex-wife Mae Jones sued him for child support.

Given these awful events and von Stroheim's increasing difficulties in working with Hollywood studios, it is no surprise that, in 1936, he returned to Europe and remained there until the outbreak of war was imminent. While in Europe he acted in several films, most notably Jean Renoir's classic *La Grande Illusion* (1937). In this film he played the commandant of a German prisoner of war camp during World War I. Von Stroheim often clicked his heels together as a greeting, instead of shaking hands, because he detested contact with men. At his first meeting with Renoir, he was firmly kissed on both cheeks by the Frenchman, who idolized von Stroheim. However, in this case von Stroheim actually returned the gesture. The two men shared tears and hugs, as well as arguments about the plot, throughout the filming. In 1939 von Stroheim returned to the United States, along with his new companion, French actress Denise Vernac. He and his third wife Valerie never divorced, but he remained with Vernac for the rest of his life. During World War II von Stroheim appeared in numerous American films, such as *I Was an Adventuress, The North Star, Five Graves to Cairo, The Lady and the Monster,* and *The Mask of Dijon.*

Sunset Boulevard Crowned Career

When World War II ended, von Stroheim and Vernac went back to Europe and settled at a chateau outside of Paris. In 1949 director Billy Wilder asked him to return to the United States and appear in his upcoming film, *Sunset Boulevard.* The film would tell the story of aging film star Norma Desmond (played by aging film star Gloria Swanson), who becomes involved with and then kills a young screenwriter played by William Holden. Von Stroheim, although initially reluctant, finally agreed to play the part of Desmond's butler, who is revealed to be her ex-husband as well. *Sunset Boulevard* received numerous Academy Award nominations and awards in 1951, including von Stroheim's only Academy Award nomination during his career, as Best Supporting Actor.

In Europe von Stroheim acted in a few films and co-wrote several screenplays, but never again returned to directing films. In 1956 he began to suffer severe back pain that was diagnosed as cancer. He eventually became paralyzed and was carried to his drawing room to receive France's Legion of Honor award from an official delegation. Von Stroheim died at his chateau on May 12, 1957, accompanied by his longtime lover, Denise Vernac.

More than 30 years after von Stroheim's death, Ric Schmidlin and Glenn Morgan of Turner Classic Movies embarked on the huge project of restoring his silent film *Greed.* Since MGM executive Irving Thalberg had ordered the uncut film to be burned long ago, Schmidlin and Morgan had to use hundreds of still photographs to assemble a four-hour-long film, which was released in 1999. *Variety* praised this attempt to restore one of the ''most celebrated and mourned mutilated masterpieces in cinema history.''

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W

Jay Ward

At the peak of his fame, Jay Ward (1920-1989) was always being pestered with requests for his biography. But he felt that his life had been so relatively uneventful-for the man behind Rocky and Bullwinkle, one of the most groundbreaking and eccentric shows on television-that no one would be interested. To make up for it, he and co-producer Bill Scott created a fictional executive producer, Ponsonby Britt, O.B.E., with a bio to match the impressive name.

Yet Ward's own life was complex and interesting enough for the man who was responsible for the first animated cartoons made specifically for television. He also produced the best television animation in almost four decades and helped create a number of characters that have become a permanent part of the American landscape.

From the beginning, his life was different from most. He was born J (no period, he was to choose his own name later) Troplong (French, his mother's birth name) Ward in San Francisco on September 20, 1920. His parents separated soon afterward, and his father moved to New York. Ward stayed in San Francisco with his mother, a well-known singer and dancer.

Ward's early life was no more eventful than most. He did well in school and, though not naturally gifted, pushed himself to succeed in sports. He received an undergraduate degree from the University of California-Berkeley in 1941, then enrolled at the Harvard Graduate School of Business Administration. His time there was interrupted when the United States entered World War II and Ward was drafted. He spent the duration in the Army Air Force. In 1943 Ward married a girl he had met while at Harvard. When discharged, he returned to complete his studies.

Some people never figure out that they have chosen the wrong profession. Ward got the message early, dramatically, and painfully. With his fresh Harvard MBA, he opened a real-estate office in Berkeley, California. On the very day he opened the office, he was at the front door speaking to the mailman, as a lumber truck went out of control on a nearby hill and plummeted through the front window of the office, running over Ward and pinning him against a wall. Ward suffered a broken kneecap, and severe muscle injuries in his legs. This incident marked the beginning of psychological problems that would haunt him for the rest of his life.

Birth of Crusader Rabbit

It was at this time that Ward's career underwent a major shift. While recuperating from his injuries, he was visited by a childhood friend, Alex Anderson. Anderson was an artist who had apprenticed at his uncle, Paul Terry's Terrytoon animation studio. He had been impressed by a cartoon sequence in a Walt Disney feature that merged narration with storyboard sketches, the static drawings used to determine the order of action and scenes in a film or cartoon. This was in contrast to Disney's usual lush, expensive full animation cartoons, where each frame of film requires a different drawing of the entire character or characters moving only slightly each time, creating a flowing movement for the characters or objects when filmed. This appealed to the writer in Anderson, also a talented and funny animation artist. He saw the ''moving comic strip'' as a way to produce inexpensive cartoons specifically for television. Scenes

could be reused and, when a turn of the head or raising of the arm were necessary, the part in motion could be redrawn and placed over the characters' body. This process became known as limited animation, and is the basis for most television animation.

Anderson had already created the concept he wanted. It was the concept that would become a signature of future Jay Ward productions. He thought it should feature a strong lead character in a small body, partnered with a sweet good-natured friend in a larger, even threatening body. Strong narration and funny writing was needed to offset the limited animation. Ward decided to team up with Anderson. Crusader Rabbit and Rags the Tiger were born.

It was a new concept for television programmers, who were already buying 20-year-old theatrical cartoons cheaply from distributors. Ward and Anderson showed the pilot for *Crusader Rabbit* to NBC. The network was interested but nervous about dealing with two men with no experience. Ward and Anderson teamed with experienced filmmaker Jerry Fairbanks and formed Television Arts. Fairbanks already had signed an agreement with NBC as the exclusive supplier of filmed shows for the network. NBC ordered 130 episodes; Ward and Anderson got to work. After a few shows were completed, NBC decided not to air the show itself, preferring to offer it in syndication to its affiliates. After the 130 episodes were delivered, NBC decided not to renew.

When Television Arts tried to take its profits from the series and move on, Ward and Anderson learned that Fairbanks had been using NBC to bankroll his own productions and was now in debt to the network. NBC now owned the films, and the Television Arts agreement meant that that they were entitled to their share of Fairbanks' share, which was nothing. In 1953, Television Arts took Fairbanks and NBC to court. The case lasted over three years and, in the end, Ward and Anderson lost.

Once the fight over the *Crusader Rabbit* cartoons had ended, Ward was contacted by Leonard Key, another high school friend. Key had been on the periphery of the original series, and convinced Ward that he could find the money to produce some new, color *Crusader Rabbit* episodes. Anderson was involved in an advertising agency and had no desire to continue making cartoons. That was okay, because it seemed that Television Arts no longer owned the rights to the characters. Not able to fight this time, Ward and Key backed out. New episodes of *Crusader Rabbit* were produced by another company.

In Bullwinkle's Corner

Fortunately, Ward found another partner, writer/voice actor Bill Scott. Scott started in animation with the Army Air Force's First Motion Picture Unit (FMPU), creating training cartoons during World War II. He then worked as a writer for the innovative cartoon studio, United Productions of America (UPA). Scott also performed various functions on the televised *Gerald McBoing-Boing Show.*

In the late 1950s, the television industry was in a state of transition. For most of the history of network broadcasting, on both radio and television, a sponsor would purchase a specified time period from the network, usually a half-hour or hour. It was then up to that sponsor, usually through their advertising agency, to determine the content, stars, and overall quality of a show. By the late 1950s, the cost of producing a quality television series each week had risen to the point where most sponsors no longer wanted to pay the entire amount themselves. The networks began to produce and schedule the shows, selling advertising time in small amounts-usually 30 seconds or a minute-to sponsors.

Ward's idea for inexpensive limited animation still appealed to sponsors. A pilot was prepared, with Ward and Scott gathering the voices that would make Rocky and Bullwinkle famous: Scott as Bullwinkle, veteran radio and cartoon voice actor June Foray as Rocky and numerous female characters, Paul Frees as every character Bill Scott didn't play, and radio actor William Conrad as the ever-present narrator. The recording sessions directed by Scott, were a lot of fun. Frees would always try to break-up Conrad, the consummate veteran. Ward was always there, the appreciative audience.

The gestation of Rocky was long and sometimes painful for Ward. The pilot was created with almost no budget and therefore featured very limited animation. Ward was not proud of it, but knew that they would do better once someone was willing to pay for it. His friend Len Key had created some capital by forming a distribution company, Partners in Television (PAT). PAT showed the pilot film to an advertising agency, Dancer-Fitzgerald-Sample (D-F-S). They showed it to their biggest client, General Mills, who agreed to sponsor the show. General Mills bought time on ABC. Jay Ward, who once looked forward to running his own company, now had to answer to partners, an ad agency, a sponsor, and a network.

It was about this time, in 1959, that Ward suffered the second catastrophic event-after the truck accident-that was to shape the remainder of his life. While on a cross-country plane trip, Ward suffered a panic attack and began to hyperventilate. Unfortunately, someone gave him oxygen, which caused permanent nerve damage. For awhile, Ward's claustrophobia was complicated by agoraphobia, a fear of open spaces. He spent months in his apartment, to recuperate. From that point on, Ward's shyness and diminished physical ability made him less open to meeting with strangers. Just as his name was becoming known, so was the persistent rumor that he was an inaccessible recluse.

Ward might have preferred it that way. PAT and D-F-S had entered into an agreement that gave the agency much production power. One of the demands was that the show be very cheap to produce. PAT set up an animation studio in Mexico City, with mostly inexperienced employees. It was very difficult to oversee production and maintain quality from such a distance, and the look and sound of the first few years of Bullwinkle disappointed Ward greatly.

Rocky and his Friends finally made its first appearance on television and was an immediate hit. The critics loved the humor that could be enjoyed on many levels by many ages, from children to the politically savvy. They overlooked the poor quality of the animation. All of the credit for the show's success was given to Ward, and that allayed his

disappointment somewhat. He began to hold big publicity events for Rocky and Bullwinkle and other creations, and was always the genial host, hiding his shyness and illness with a loud bravado.

After Bullwinkle

For the next few years Ward continued to oversee the production of Rocky, as well develop other projects. A new segment joined *The Bullwinkle Show* when it debuted in prime time on network television, *Dudley Do-Right,* a parody of Nelson Eddy Canadian Mountie melodramas of the 1930s. Dudley, too, was an immediate success and can still be seen today. The cartoon series *Hoppity Hooper* and *Fractured Flickers,* where silent films were dubbed with humorous new dialogue and sound effects, both made it to television for short runs. Ward kept trying to develop live-action series for the networks, but only one of these, *Nut House*, made it to pilot stage.

In 1967, ABC bought an entirely new show from Jay Ward Productions. Free at last from the demands of partners and sponsors (although never network censors), Ward's studio produced the series that they would be proudest of, *George of the Jungle.* This was another anthology series, this time featuring the title Tarzan spoof, the witty superhero parody *Super Chicken,* and the lackluster car racing series *Tom Slick.* Although designed for a juvenile audience, it still featured tight, witty writing, strong voice performances from Ward's regular crew, and the addition of some of the highest quality limited animation to ever appear on television.

After *George of the Jungle,* Ward, with his dwindling crew, tried to create some more shows, but nothing seemed to inspire him. He was enjoying semi-retirement and running the Dudley Do-Right Emporium next door to the studios, selling merchandise bearing his characters. He continued to produce Captain Crunch commercials for Quaker Oats until 1984, when the studio closed. Whatever thoughts of returning to the cartoon business Ward might have had ended with the deaths of Bill Scott in 1985 and Paul Frees in 1986. Ward's own health began to fail in 1987; he had cancer of the kidney. He died at home in Los Angeles on October 12, 1989.

Ward's fame was a collaborative effort, and he would be among the first to acknowledge that. The Jay Ward stable of characters really came out of the work of men like Bill Scott, Alex Anderson, and a talented group of writers and performers. But as many of them have said, it was Ward's spirit that motivated them, and the laughter Ward would provide as audience and arbiter that rewarded them.

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Dutch Warmerdam

Cornelius ''Dutch'' Warmerdam (born 1915) dominated the sport of pole vaulting in the early 1940s. Using a bamboo pole, Warmerdam was the first person to vault over 15 feet, and he remained the only person able to do so until 1951. If World War II had not intervened, he would likely have been an Olympic champion.

Warmerdam, the third son of an immigrant from Holland, was called ''Dutch'' by his friends, and was known as a good-natured, modest boy and a good student. Because he skipped the third grade, he graduated from high school at age 16. He began vaulting when he was twelve years old, reaching 8 feet in that year, and increasing it to 9 feet by the time he was 13. By the time he was 16, his highest mark was 12'3, and his greatest vaulting achievement was a tie for third place in the 1932 California state high school meet.

With such an unspectacular performance, Warmerdam didn't receive any offers of scholarships from college coaches, and because college was too expensive, he stayed on his father's 40-acre peach and apricot orchard, and worked for a year and a half. During that time, he kept practicing his vault on a runway and pit he built in his father's fruit drying field.

His high school coach knew that he was still vaulting, and happened to mention Warmerdam's outdoor practice to a salesman who was passing by. Curious, the salesman drove past the farm and saw Warmerdam hurling himself over a high bar on the far side of a spinach field. He called Fresno State track coach Flint Hanner and told him he had just seen a young man vaulting well over 13 feet. Hanner went out to the farm to see Warmerdam for himself, and made a scholarship offer. In the spring of 1934, Warmerdam began his studies at Fresno, and vaulted 13-6.

In 1935, when he was 19, he vaulted 14-1 7/8, less the five inches away from the world record. He tied for first at the West Coast Relays with five men, including some of the best vaulters in the world. Warmerdam's amazing potential was somewhat untapped, however, because he wasn't interested in full-time training, preferring to lead a more well-rounded life than most other athletes. He took off from training in the summer, and in the fall, he only trained in order to compete in indoor meets. In addition, he played basketball, and was good enough to be a captain of the team.

An ''Unbreakable'' Barrier

In 1936, handicapped by a broken ankle, he beat his own personal best by only an inch. He took time off from competing and made a little money by picking cotton in the sweltering San Joaquin Valley. His father saw that he was discouraged about his lack of progress in his sport and said, according to Cordner Nelson in *Track's Greatest Champions,* ''Don't quit; keep at it.''

Warmerdam did keep at it. Like many vaulters of the time, he dreamed of vaulting over 15 feet, but that height seemed like an impossible barrier. At the time, Americans dominated the event, and by the late 1930s, vaulters Earle Meadows and Bill Sefton were close to reaching the goal. On May 29, 1937, they both vaulted 14-11, leading to hopes that they would make the 15-foot mark in the near future. They never did.

Many observers of the sport believed it was simply impossible for human beings to propel themselves that high. At the time, vaulters used fairly rigid bamboo poles, very different from the flexible carbon-and-fiberglass poles currently used, and landed in sand-and-sawdust pits instead of on the currently used air-and-plastic cushions. According to Cordner Nelson in *Track's Greatest Champions,* Warmerdam once described the process of vaulting: ''No athlete has much left after sprinting 50 yards at top speed, yet I still have to figure on the body shock that comes when the pole strikes the ground. The pole vibrates, jars your whole system. It can tear loose the grip of your right hand. It can do something to destroy the physical coordination so necessary to finish the job after momentum ends at the crossbar.''

''They told him it was physically and geometrically impossible'' to go over 15 feet, Warmerdam's wife Nita told John Canzano in the *Fresno Bee.* Warmerdam met her at a community dance in 1937, and they would eventually marry in 1940. In 1938, the year Warmerdam graduated from Fresno State, he cleared 14-6. In 1939, in Boston, he made 14-6 1/8, setting a world indoor record. By 1940, he had a job teaching history and geometry in a small mountain town. He pole vaulted in his spare time, using a heavily taped pole that had been discarded by the Stanford University team. After a disastrous outdoor meet during which he could only clear 12-6, he began training again, practiced his sprint, lost ten pounds, and worked on his vault for several hours a day until he regained his old form.

Broke 15-Foot Barrier

He was now vaulting for the San Francisco Olympic Club. During his time with the club, he won or tied nine National Amateur Athletic Union (AAU) titles, seven of which were outdoors. Right from the beginning, he began closing in on the 15-foot barrier. He vaulted 14-4 at Stanford on April 6, 1940. On April 13, feeling good, he attended a small meet at Berkeley. His first few vaults, at 14-2, 14-5, and 14-8 1/2, seemed ridiculously easy. Exhilarated, he told the officials to set the bar at 15 inches.

On his first try he missed, but he realized the miss was very close and he could make it if he tried again. Nelson wrote, ''It was a hard, struggling effort, but his body flew off the pole, and he was above the bar, wonderfully free.'' Thus, he set the world's first 15-foot record. On June 29, he beat his own world record, with 15-1 1/2. ''It was big for me because it was in Fresno and my folks were there to see me,'' he said, according to Nelson.

Once Warmerdam had accomplished the 15 feet, he altered people's perceptions of previously ''unbreakable'' barriers-perhaps the true barriers were in people's minds, not in their bodies. According to Canzano, Stanford track coach Dink Templeton wrote, ''I doubt that the achievements of any other man in the entire history of American athletics has ever had so great an effect, not only on American sports but on the minds of American people, as those of Warmerdam from the day in Berkeley when he first vaulted to the supposedly impossible 15 feet.'' He eventually reset the outdoor world record at 15-7 3/4; this new record would stand for 15 years. Bob Richards became the only other person to vault over 15 feet in 1951, but was never able to beat Warmerdam's record. Warmerdam also held the indoor world record at 15-8 1/2, which he set at a meet in Chicago in 1943. This record stood until 1957, when Californian Bob Gutowski finally broke it. In the course of his career, Warmerdam made 45 vaults over 15 feet. At the time, no one in the world had ever vaulted over 15 feet. According to Nelson, Bob Richards once said of Warmerdam, ''Warmerdam was part sprinter, part shock-absorber, part acrobat, and part strong man. He wasn't human.''

War Prevented Olympic Competition

Despite his immense talent as an athlete, Warmerdam never got to compete in any Olympics, because World War II intervened. As Ron Fimrite noted in *Sports Illustrated,* ''Make no mistake, Warmerdam was a great champion; it's just that the war stole from him the sort of immortality that comes only in the Olympic Games for a track and field

athlete. On the other hand, he lived through [the war], and for that he is eternally grateful.''

The Olympic Games were canceled in 1940 and 1944 because most of the nations of the world were fighting one another. Warmerdam, like many other athletes, enlisted in the armed forces; he signed up for Navy duty early in 1943, and served as a lieutenant. Initially, he was posted as a physical-training officer, and his superiors urged him to continue pole-vaulting, because it would impress potential recruits. He did continue, and won two of his AAU championship titles. His wins did attract attention; in the Monmouth College *Courier,* Patrick DuMais quoted an Associated Press article from that time, which commented, ''The indoor track season which has straggled along to packed houses with only a pair of stars, becomes a three-ring circus Saturday night in Madison Square Garden, with the return to competition of pole-vaulting Cornelius Warmerdam.''

By 1944, however, the Navy needed him for more urgent pursuits, and he was assigned to be the fire- and damage-control officer on the escort carrier Matanikau. On the ship, of course, he could no longer vault. By the summer of 1945, the Matanikau was sent to help in the invasion of Japan, and Warmerdam, like the other men on board, grew nervous. On deck during their off-duty hours, they played basketball to try and keep their minds off the fact that their ship would soon be in the midst of battle. Ron Fimrite quoted Warmerdam, who said, ''I saw us as a sitting duck.'' When they were almost to the Marshall Islands, they received word that President Truman had ordered that the cities of Hiroshima and Nagasaki be leveled with atomic bombs. The bombing ended the war, and to this day, Warmerdam believes his life was saved when his ship did not have to go into battle.

Became a Coach

After the war, pole vaulting changed. Bamboo was in short supply, and metal poles were lighter. They didn't last long, however, because fiberglass soon became the material of choice. Even after the war ended, however, Warmerdam's pole-vaulting days were over, and he officially retired from competition in 1946. He now had a wife and family to support, so in 1947, he took a coaching job at Fresno, his old school. According to Olympic rules at the time, athletes could not participate in the Games if they made money from their sport, so he was disqualified from all future Olympics because he was a coach. This is unfortunate, because when the 1948 Olympics took place, he was still the best pole vaulter in the world, even though he had taken time off during the war. While he was coaching the Fresno team, Warmerdam ''fooled around'' with the pole, and easily vaulted higher than any of the Olympic team vaulters.

Eventually he did compete again. In 1975, he won the national decathlon championships for athletes aged 60 and over. Surprisingly, the pole vault was his worst event. He told Fimrite in *Sports Illustrated,* ''I'd been doing 12 ft. 6 in. in practice, but couldn't do any better than 11 ft. 4 in. in the meet. I was using a fiberglass pole.''

In December of 2000, Warmerdam accepted USA Track and Field's award for American Pole Vaulter of the Century, in Reno, Nevada. In *Track's Greatest Champions,* Cordner Nelson summed up his career by writing, ''In the entire history of track and field, no athlete's superiority has been so unquestioned as Warmerdam's.'' Nelson also quoted 1904 Olympic sprinter Nat Cartmell, who said ''Warmerdam is the only all-time, indisputable, supreme champion the athletic world has ever known.'' Warmerdam, who is a professor emeritus of physical education at California State University, Fresno, is in his mid-eighties and still active. He jogs and plays golf with friends a few times each week.

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Johnny Weissmuller

Johnny Weissmuller (1904-1984), who played the role of Tarzan in films made during the 1930s, was one of the best swimmers of the twentieth century. He won five Olympic gold medals, set 24 world records, and won 51 AAU titles.

Although many older sources claim that Weissmuller was born in Windber, Pennsylvania, the son of Austrian immigrants, it has become known since his death that he was born in Freidorf, near Timisoara, Hungary (now in Romania). His parents immigrated to Windber when he was three years old, and his father supported the family by working as a coal miner. Later, Weissmuller simply claimed that he had been born in Pennsylvania.

''You Might Break Every Record There Is''

Weissmuller, who only attended school through the eighth grade, was sickly and weak as a child, and his family doctor put him on a special high-nutrition diet and advised him to take up swimming to strengthen his body. When he was a young boy, his father moved the family from Pennsylvania to Chicago, where Weissmuller joined the YMCA when he was 14. At age 15, he joined the Illinois Athletic

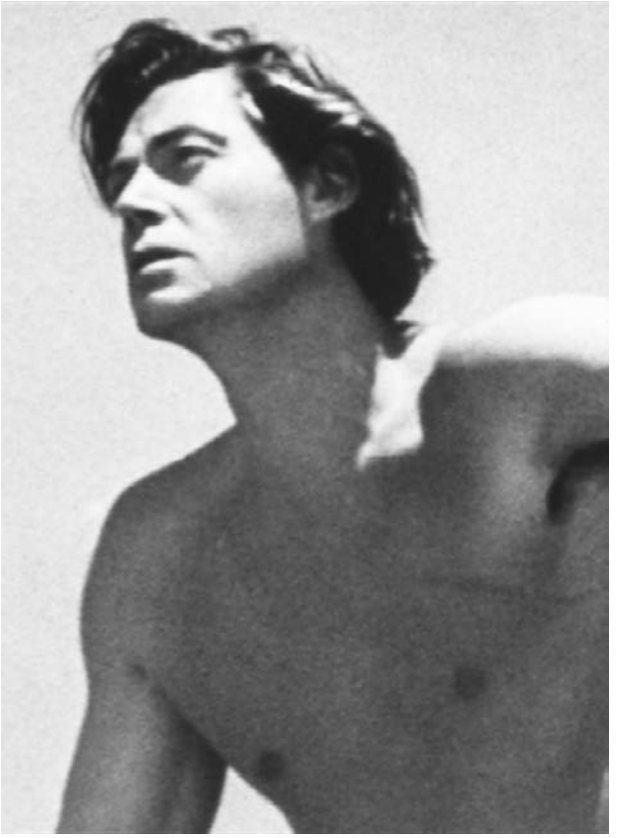

Club. The coach there, Bill Bachrach, said, ''Swear that you'll work a year with me without question and I'll take you on. You won't swim against anybody. You'll just be a slave and you'll hate my guts, but in the end you just might break every record there is,'' according to Ralph Hickok in *A Who's Who of Sports Champions.*

In *Biographical Dictionary of American Sports,* James D. Whalen wrote, ''Bachrach, a gruff individual weighing 350 pounds, yelled at the exhausted Weissmuller during workouts, 'Form! Never swim for speed-always for form!''' His advice paid off. Weissmuller trained for over a year, then attended his first competition, the 1921 Amateur Athletic Union (AAU) outdoor championship. He won the 220-yard freestyle swim. The only event he lost, the 440-yard freestyle, would be the only race, of any distance, that he ever lost during his entire swimming career.

In 1922, Weissmuller set world records in the 150-yard backstroke and the 300-meter freestyle. He also won national championships in the outdoors 100-, 220-, and 440-yard freestyle events and in the indoor 100- and 220-yard events. He won all the same championships in 1923, and also set a world record in the 150-yard backstroke. His new record was 6.8 seconds faster than the old one. On July 9, 1922, he became the first person ever to swim 100 meters in less than a minute, completing the distance in 58.6 seconds. He also broke the 5-minute barrier in the 440-yard freestyle swim.

Two-Time Olympian

Weissmuller swam in the 1924 Olympics in Paris, and won gold medals in the 100- and 400-meter freestyle events. He set a world record of 5:04.2 in the 400, and his time of 59.0 in the 100 was an Olympic record. At the same Games, he was a member of the gold-medal-winning 4-200 freestyle relay team as well as the bronze-medal-winning U.S. water polo team. In the same year, he beat his own world-record 100-meter time, lowering the record to 57.4 seconds. This time wasn't beaten until 1944.

In 1925, 1926, and 1927, he won 15 more national titles. He held the record for the 100-yard freestyle, with a time of 51.0 seconds, for the next 17 years, and his record for the 200-meter freestyle stood for seven years. At the 1928 Olympics in Amsterdam, he won more gold medals in the 400-meter freestyle and as a member of the 4 × 200-meter relay team.

In addition to being a fine athlete, Weissmuller was good-looking, with broad shoulders, narrow hips, and long legs. He weighed 195 pounds and was six feet, three inches tall. He also had a gift for entertaining crowds. Between serious swimming events, he often made the crowds laugh by doing comedy dives. After the 1928 Olympics, he became a professional swimmer, and performed at exhibitions all over the United States. In 1940, when he was 36, he broke his own 100-yard freestyle record, swimming the distance in 48.5 seconds. Bill Bachrach's insistence on good form was apparent in his style; as Pat Besford wrote in *Encyclopedia of Swimming,* ''His high-riding stroke, with its pull-and-push arm stroke, independent head turning action for breathing and deep flutter leg-kick, was revolutionary and had a tremendous influence on the development of the crawl throughout the world.''

Tarzan was Born

Weissmuller's second career as an actor began in 1932, and might not have begun at all if Metro-Goldwyn-Mayer studios (MGM) had not had a very successful jungle movie, *Trader Horn.* The studio had a great deal of extra jungle footage, and not wanting to waste it, decided to use it to make a film based on the book *Tarzan,* by Edgar Rice Burroughs, about a man who had been abandoned in the jungle during his infancy and then raised by apes. According to Gabe Essoe in *Tarzan of the Apes,* MGM director William S. Van Dyke said, ''What I want is a man who is young, strong, well-built, reasonably attractive, but not necessarily handsome, and a competent actor. The most important thing is that he have a good physique. And I can't find him.'' The studio considered hundreds of candidates with no success. *Tarzan* screenwriter Cyril Hume was staying at the same hotel as Weissmuller. When he saw the champiion swimmer in the hotel pool, he knew he'd found the man the studio wanted. According to Essoe, Van Dyke later praised Weissmuller's ability to be comfortable wearing almost nothing. He said, ''Most actors without clothes are undressed rather than naked and are too self-conscious to act naturally.'' Because Weissmuller was a swimmer, he was used to being in public while wearing only swim trunks.

At first, Weissmuller wasn't interested in the movie part, and in fact he had signed an exclusive contract with BVD, a manufacturer of swimsuits and underwear, as a spokesman for their products. BVD refused to release him from the contract and let him act for MGM. MGM, undaunted, sent over a team of lawyers to try and convince the executives at BVD to come to an agreement. Eventually, the two sides made a deal. If BVD would let Weissmuller act for MGM, MGM would allow BVD to photograph all the big MGM stars in swim suits. This list included stars such as Greta Garbo, Joan Crawford, and Jean Harlow. MGM would hire Weissmuller for seven years, beginning with a pay rate of $500 a week, with raises of up to $2,000 a week during that time.

The producer of the film, who didn't follow sports, had no idea that Weissmuller was a well-known Olympic champion and at first, wanted to change his name. According to Besford, he said, ''Johnny Weissmuller, that's too long, it won't go on the posters, we'll have to change it,'' until someone told him who Weissmuller was.

Although Edgar Rice Burrough's original Tarzan was a ''noble savage'' who was a cultured gentleman who spoke several languages, the film Tarzan is an animal-man who can barely speak. *Tarzan, the Ape Man* was well-made for its time, starred the beautiful Irish actress Maureen O'Sullivan, and featured scanty costumes, romance between Weissmuller and O'Sullivan, little dialogue, and a lot of jungle action. It was an immediate success with both the public and critics, who praised its sweeping action, entertaining story, and its actors. Essoe quoted critic Thornton Delehanty, who wrote that Weissmuller was ''the complete realization of this son-of-the-jungle role. With his flowing hair, his magnificently proportioned body, his catlike walk, and his virtuosity in the water, you could hardly ask anything more in the way of perfection.''

''Would Always Be Tarzan''

Weissmuller would go on to star in eleven more Tarzan movies, half for MGM, and half for RKO. The MGM films were of higher quality, and according to Scott Siegel and Barbara Siegel in the *Encyclopedia of Hollywood, Tarzan and His Mate* 1934 ''is considered the cream of the crop.'' They also wrote, ''For generations who saw Weissmuller swinging from vines on the big screen, and their children who saw him doing the same when the movies were rebroadcast on television, Weissmuller would always be Tarzan.''

Throughout the Tarzan series, Weissmuller swam in at least one scene-usually more-showing off his famous form and speed, and often wrestled crocodiles or other watery menaces. Fortunately, the role did not demand much acting ability; in the *Encyclopedia of Hollywood,* Scott Siegel and Barbara Siegel wrote, ''Weissmuller was a wooden actor with a halting speech pattern that worked just fine for the monosyllabic role of the ape man created by Edgar Rice Burroughs.''At the same time, however, Weissmuller was well aware that he was not a particularly skilled or expressive actor, and he retained a sense of humor about his lack of acting talent and his character's limited conversational ability. Of his role as Tarzan, he once said, according to Hickok, ''It was up my alley. There was swimming in it, and I didn't have much to say.'' He commented that the secret of his success as Tarzan was his ability to grunt, according to Ray Narducy in the *International Dictionary of Films and Filmmakers.* He also joked about his character's frequent habit of swinging through the treetops on a long vine; according to Robert A. Newton and Gwendolyn Wright Nowlan in *Movie Characters of Leading Performers of the Sound Age,* he said, ''The main thing is not to let go of the rope.''

When Weissmuller grew older and loincloths no longer flattered him, he starred in the low-budget *Jungle Jim* series, in which his character was very similar to Tarzan, except that he wore clothes. The first of these adventures was filmed in 1948; 15 more were made, although in the last three, his character was called ''Johnny Weissmuller,'' not ''Jungle Jim.'' In 1956, he appeared in a television series called *Jungle Jim,* which lasted for 26 episodes. Weissmuller only played in one film that did not involve Tarzan or Jungle Jim. Titled *Swamp Fire,* the film also starred Buster Crabbe, another swimmer who played Tarzan in a rival film company's film in the 1930s.

After retiring from the movies, Weissmuller gave his name to a swimming pool company, the Johnny Weissmuller Swimming Pools Company, a franchise based in Chicago, and had a fairly successful business career. He was also manager of the International Swimming Hall of Fame in Fort Lauderdale, Florida. His love life was less successful; he married six times. He had three children, Wendy, John, and Heide, with his fifth wife, Allene Gates. His autobiography, *Water, World and Weissmuller,* was published in 1967.

Weissmuller's last film appearance was in a film called *The Phynx* in 1970. After battling a series of strokes and surgeries, he died at his home in Acapulco, Mexico in 1984.

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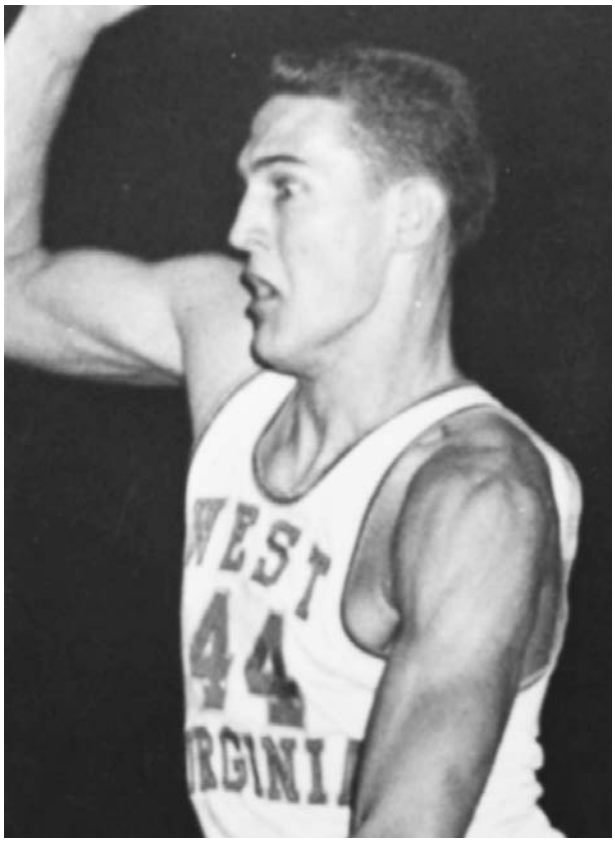

Jerry West

Nicknamed "Mr. Clutch" and "Mr. Consistency," Jerry West (born 1938) is considered one of the best shooting guards in National Basketball Association (NBA) history. He excited fans during his playing career with the Los Angeles Lakers, and later enjoyed great success as an executive for the team.

In a *NBA.com Features* article profiling Jerry West, Tom Scharpling wrote: "His game was heaven-sent, striking a balance between lunch pail grit and fluid beauty. He was an automatic scorer, lethal on defense, and could pass, rebound-whatever his team required." Scharpling continued, "And while basketball was something West excelled at, it was also something that frustrated him, tormented him, never gave him a moment to appreciate it as just a game."

Early Life

Jerry Alan West was born on May 28, 1938, in the quiet town of Cheylan, West Virginia, near the state capital of Charleston. He was one of six children of Howard Stewart and Cecil Sue West. As noted in his biography on the *NBA.com* website, tragedy struck the family, and 12-year-old Jerry, when his older brother David, was killed in the Korean War. His biography noted, "The tragedy turned young Jerry inward, forcing him to develop his own coping mechanisms."

West's *NBA.com* biography noted that he was a small and shy boy, who did not make any of his junior high sports teams. He began a regimen to improve his basketball skills. West practiced in the rain, mud, and snow. He would forget to go home to eat dinner, and would practice shooting until his fingers bled. Eventually, West's hard work paid off. He made the varsity team at East Bank High School, and excelled in his senior year, becoming the first high school player in state history to score 900 points in a season. West then led his team to a state championship. In his book *Basketball Superstars-Three Great Pros,* Les Etter added, "In his honor, East Bank High School changed its name to West Bank for one week."

Collegiate and Olympic Star

Although recruited by many schools, West opted to attend and play basketball for West Virginia University. Etter noted, "The change from a small high school to a large college full of strangers wasn't easy for West. His classroom work dropped, and that was discouraging. But on the basketball court, it was a different story." As a West Virginia Mountaineer, West was twice named an All-American. In 1959, he led his team to the NCAA basketball tournament championship game. Even though they lost, West was selected the most valuable player for the tournament. In 1960, as co-captain of the U.S. Olympic basketball team, he won a gold medal. Reflecting back, West shared with Scharpling: "Winning a gold medal was a watershed moment for me. None of the players today would understand, but to win the Olympics as an amateur was an incredible thrill."

Entered the NBA

Writing for *Sports Illustrated,* Richard Hoffer noted that after West won an Olympic gold medal, he "was astonished when the Lakers, just then picking up to move from Minneapolis to Los Angeles, drafted him in the first round in 1960." West recalled, "I didn't think I was good enough to play in the NBA." He signed a $15,000 contract with the Lakers. However, West did not have an overly impressive rookie season. In "The NBA at 50," a May 1996 interview for *NBA.com*, West recalled, "I was like a fish out of water."

West's second year went much better. Scharpling noted, "West nearly doubled his scoring output, pumping in 30.8 points per game (ppg), and adding 7.9 rebounds and 5.4 assists a game. West and [Elgin] Baylor became the Lakers' dynamic duo." That season, West played in his first NBA finals. The Lakers played the Celtics, but lost. In his *NBA.com* biography, West called the loss "particularly heartbreaking." West's strong ethic and dedication were legendary around the league. Etter observed, "He was always the first player out to practice and the last to leave." In his biography on the *NBA.com,* website, it stated, "Equally legendary was West's tolerance for pain. Not blessed with great size, strength or dribbling ability, West made up for these deficiencies with pure hustle and an apparent lack of regard for his body. He broke his nose at least nine times."

As noted in his biography on the *NBA.com,* website, ''most of West's legendary exploits came during the postseason.'' In the 1965 finals, he averaged 46.3 points per game, that remains the highest ppg average for any playoff series. During the 1969 finals against Boston, West was awarded most valuable player honors, the first and only time the award has gone to a member of the losing team. In ''The NBA at 50'' interview, West recalled, ''I thought we should have won in '69-I felt we had the better team. Those are the ones that leave emotional scars.'' Despite the fact that he had yet to win an NBA championship, West was still highly-regarded by his peers. Etter commented, ''All the coaches and players who know Jerry think he's one of basketball's best. He's got everything. He can shoot, he has quick hands, and he's fast as lightening. Add courage and dedication to the game, and you've got Jerry West.'' In his career, West and the Lakers lost eight of nine times in the NBA Finals. As noted in his *NBA.com* biography, West described his feeling as ''unbelievable frustration,'' and commented, ''It would almost be better not to get to the playoffs at all than to go so far but no further.''

The 1971-72 Lakers

''The Los Angeles Lakers weren't getting any younger as they entered the 1971-72 season,'' noted the *NBA.com* website article ''Lakers Win 33 in a Row.'' The team's core players were in their mid-30s, and Baylor would retire eight games into the season because of bad knees. However, the article noted, ''New coach Bill Sharman, made several key moves to invigorate the Lakers.'' Prior to the start of the season, West had contemplated retirement. In his *NBA.com* biography, it noted that West was frustrated by the thought of injuries and losing in the finals. The biography recounted that ''West returned and helped make history.'' On November 5, 1971, the Lakers began a 33 game winning streak. At year's end the team was 69-13, the best single-season record in NBA history. The Lakers, and West, were determined to win the NBA title.

In the finals against the Knicks, the Lakers won the series in five games. In ''The NBA at 50'' interview, West reflected, ''The '71-72 season was the culmination of an awful lot of frustration for the people I had played with in Los Angeles. It was a year that everything just seemed to go perfectly. It was an opening in the clouds. There were no injuries at all. It was almost a perfect season.''

However, West was disappointed with his own performance in the playoffs. In the *The Official NBA Encyclopedia,* edited by Jan Hubbard, West commented, ''I played terrible basketball in the Finals, and we won. That didn't seem to be justice for me personally because I had contributed so much in other years when we lost. But maybe that's what a team is all about.'' West would play for two more seasons.

Retired From the NBA

At the end of the 1972-73 season, the Lakers again lost in the NBA Finals. The following season, an injury sidelined West. He was only able to play in 31 games. In 1974, at the age of 36, West retired. At that time, he was the NBA's third-leading career scorer, with 25,192 points in 932 games, and was the fifth player in NBA history to score 20,000 points. He would be inducted into the Naismith Basketball Hall of Fame in 1979. Despite the accolades, he was unhappy.

Life Away From Basketball

With marriage to his wife, Jane, in trouble, and his career over, West was, according to Hoffer ''essentially lost.'' A friend shared with Hoffer, ''What would he do now that the cheering had stopped? He was searching for something. It was a depression that all great actors and athletes go through.'' West eventually turned to golf. Hoffer noted, ''The golf was necessary therapy during a strange time, when West seemed frantic to shed his past life, layer by layer.'' He even gave away some of his personal possessions, both athletic awards and clothes.

In the midst of this turmoil, West met a young woman, Karen Bua. She shared with Hoffer, ''He was just starting a divorce and was not a happy person. Very famous, had done everything and was just empty.'' The couple would later marry and have two sons.

After being away from the NBA for two years, West became the head coach of his Lakers in 1976. In three seasons, they went 145-101 and returned to the playoffs. Despite a winning record, West was not happy. Jack Kent Cooke, then owner of the Lakers, commented, ''He was only moderately successful as a coach, because he could never understand why average players couldn't do the things he did so easily.'' Eventually, West quit, never to return to coaching. He became a successful scout for the Lakers, and was soon to find his niche in the NBA.

Began Second Career as NBA Executive

In 1982, West became the general manager for the Los Angeles Lakers. Scharpling wrote that West ''went on to become one of the masterminds of the Lakers' return to dominance in the '80s, first as a GM, then as a VP of Basketball Operations.'' West, always modest, told Scharpling, ''I live my life by my instincts solely. That's the way I was as a player, and that's how I am as an executive.'' Hoffer noted that West was a man who took chances. In the 1989 NBA draft, he selected Yugoslavian player Vlade Divac, considered by some to be ''strictly a novelty act.'' Instead, Hoffer noted, he ''came up with Kareem Abdul-Jabbar's successor for the next decade.'' He also ''took chances'' on players like Byron Scott, A.C. Green, Mychal Thompson, and Orlando Woolridge. All proved to be good moves for West.

Refusing to take credit for the Lakers success throughout the 1980s and 1990s, West told Hoffer, ''We've been fortunate.'' He attributed much of the team's success to Earvin ''Magic'' Johnson and Abdul-Jabbar. He added, ''Two of the greatest players to ever play the game, on one team, and that rarely happens. Our job is so much easier when those people have been around.''

In 1996, West made his biggest moves as an executive. He traded the popular Divac for 17-year-old Kobe Bryant. West then, as Earl Bloom described in a report for *Knight-Ridder/Tribune News Service,* ''pursued Shaquille O'Neal

with the same guile and intensity he displayed in his Hall of Fame playing career.'' Bloom continued, ''West was the one who wanted to take a last shot at the biggest prize on the NBA free-agent market.'' He would sign O'Neal to a seven-year, $120 million contract.

Despite the addition of the two superstars, West still worried about the details. In an article for *Los Angeles Magazine,* Chris Connelly wrote, ''Rest assured, in West's basketball world, there is no such thing as ''small stuff,'' and he sweats every single bit of it-the players, the team, the coaches, the competition.'' However, it all paid off. After a shortened season due to a strike, the Lakers won the 2000 NBA championship. West took it in stride, and then announced his retirement a short time later. As noted in his official statement on *NBA.com,* West stated: ''I have been blessed with the privilege to play for and work for the best athletic franchise in all of sports, and I will always treasure that experience. As I watch their progress with great interest and pride, I will remain their biggest fan.''

Time will tell if West returns to the NBA in some capacity, but he will always be remembered. As his *NBA.com* biography states: ''Combine a deadly jump shot, tenacious defense, obsessive perfectionism, unabashed confidence, and an uncompromising will to win, and you have Jerry West, one of the greatest guards in NBA history.''

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Billy Wilder

Billy Wilder (born 1906) has been honored repeatedly as one of Hollywood's finest directors, writers, and producers. He created more than 50 films, encompassing such well-known comedies as *The Apartment* and *Some Like It Hot* and award-winning dramas including *Sunset Boulevard* and *The Lost Weekend.* While Wilder retired from filmmaking in the early 1980s, many of his films continue to be popular among filmgoers and are regarded as classics by critics and the film community.

Billy Wilder was born Samuel Wilder in Sucha, part of the Austro-Hungarian Empire (now Poland), on June 22, 1906. His mother, Eugenia, had spent several years in the United States. Hollywood legend says that she nicknamed her son after Buffalo Bill. His father, Max, who operated cafes and hotels, often drifted from job to job and had financial problems. Young Billy spent much of his time playing billiards and observing the hotel and cafe patrons. He became very interested in the films of Ernst Lubitsch.

After spending several months at the University of Vienna studying law, Wilder left and became a reporter. Although he was quite a success at this job, one of his assignments failed when Sigmund Freud refused to be interviewed. In 1926 Wilder moved to Berlin and wrote film scenarios; to help make extra money after the death of his father, he also worked as a dance partner for hire at a local hotel. By 1933 Wilder had fled to Paris because his Jewish heritage and leftist politics put him at increasing risk in Germany. He had some success there in selling scenarios and had already directed a film when he was offered a minor contract in Hollywood. Wilder left Europe and lost touch with his family; it was not until after World War II ended that he would discover their fate.

Found Long-term Writing Partner

Wilder knew little or no English, had little money, and had no home when he arrived in Hollywood; another Hollywood legend says that he lived in the ladies' room of a hotel. He was befriended by actor Peter Lorre and eventually found regular work, first at Twentieth Century Fox. One of his earliest film credits was as a writer for *Music in the Air* (1934), which featured the young actress Gloria Swanson; many years later she would become the star of Wilder's

great film *Sunset Boulevard.* Wilder then went to Paramount Studios, where he was able to work under his role model, Ernst Lubitsch, who then headed production.

At Paramount Wilder was assigned to co-write a script for *Bluebeard's Eighth Wife* (1936) with Charles Brackett, a law school graduate and former drama critic. The two men, according to *New Yorker* writer David Freeman, were complete opposites, often screaming at each other during work sessions and threatening to break up the team. However, *Bluebeard* marked the beginning of a long working relationship between Brackett and Wilder. They wrote 13 screenplays together, including the scripts for Lubitsch's hit comedy *Ninotchka* (1939), for which Wilder received his first Academy Award nomination (Best Writing, Screenplay).

Turned to Directing

As Wilder became a more successful scriptwriter, he also began to direct the resulting films, perhaps because that way he could protect the integrity of what he had written. Again according to Freeman, director Wilder frequently shot a film before he had finished writing the script and improvised scenes along the way, thus making it much more difficult to replace him. The Wilder-Brackett team carried on (with Wilder directing, Brackett producing, and both writing the scripts) until they finally dissolved their partnership after completing work on *Sunset Boulevard* in 1950.

High points of Wilder's early films include *Double Indemnity* (1942) and *The Lost Weekend* (1945). In *Double Indemnity,* a classic of the film genre called *film noir,* Barbara Stanwyck and insurance agent Fred MacMurray murder her husband to get the proceeds of an insurance policy. Brackett so much disliked the story that detective author Raymond Chandler had to replace him as scriptwriter. Brackett returned to cowrite *The Lost Weekend,* which starred Ray Milland as an alcoholic who hits bottom. For this film, Wilder won his first two Academy Awards: Best Director and Best Writing, Screenplay. The film also was named Best Picture and Milland Best Actor. However, around this time Wilder's marriage to his first wife, Judith, fell apart. After an affair with actress Doris Dowling, he married another actress, Audrey Young. Both women had appeared in *The Lost Weekend,* but Young's footage was edited out of the final version.

After completing *The Lost Weekend,* Wilder accepted an appointment to the Army's Psychological Warfare Division in Germany. His difficult task was to try to determine which members of the German film and theater industry during World War II would be acceptable to help rebuild it. Freeman tells how Wilder had to interview one ex-Nazi SS officer who had played Jesus Christ in a prewar play and wanted to do so again. Wilder reportedly said that the actor could play the role only if real nails were used during the crucifixion. While in Germany, Wilder finally had discovered the fate of his family: his mother, grandmother, and stepfather all had died at Auschwitz.

The experience in Germany certainly affected two of Wilder's later films, both set in Germany. *A Foreign Affair* (1948), on its surface a comedy about a romantic triangle in postwar Berlin, won Wilder an Academy Award nomination for its screenplay. However, the film was withdrawn from circulation after being criticized in Congress for being vulgar and joking about the war's aftermath. *Stalag 17* (1953) starred William Holden as a con artist in a prisoner of war camp in Germany, and won Wilder another Academy Award nomination, this time for best director.

String of Hits 1950-1960

In 1950 Wilder and Brackett co-wrote and Wilder directed *Sunset Boulevard,* which is widely regarded as the greatest of Wilder's films, as well as one of the best depictions of the Hollywood film industry. The story of aging film star Norma Desmond (played by aging film star Gloria Swanson) is told by her lover, a young screenwriter played by William Holden, who is shown drowned in a swimming pool as the film begins. Some film executives were furious at Wilder for his sarcastic and dark portrait of Hollywood, summarized in Desmond's classic line, ''I am big. It's the pictures that got small.'' But *Sunset Boulevard* was a huge success; it was nominated for eleven Academy Awards, and Wilder won Oscars for Best Writing, Story and Screenplay. However, this film also marked the end of the Wilder-Brackett writing team. In his future films Wilder first worked independently and then teamed up in 1956 with I.A.L. Diamond, with whom he collaborated until Diamond's death in 1988.

After the success of *Sunset Boulevard,* Wilder created a string of hit films during the 1950s. These included the original *Sabrina* (1954), a romantic comedy starring Humphrey Bogart, Audrey Hepburn, and Wilder regular William Holden; *The Seven Year Itch* (1955), another comedy perhaps best remembered for the scene in which Marilyn Monroe's dress is blown over her head by the draft from a subway grate; and *Witness for the Prosecution* (1958), a courtroom drama based on an Agatha Christie play and starring Charles Laughton, Marlene Dietrich, and Tyrone Power.

Some Like It Hot (1959) tackled two unlikely subjects for a comedy of the time: mob violence and cross-dressing. Wilder was discouraged from making the film by many of his friends; according to Maurice Zolotow in *Billy Wilder in Hollywood,* producer David O. Selznick said bluntly that, ''Blood and jokes do not mix.'' However, the final product was a great success. Band musicians Tony Curtis and Jack Lemmon witness a mob massacre in the late 1920s and hide, dressed as women, in a traveling all-woman band whose vocalist is ukulele-playing Marilyn Monroe. Curtis, re-disguised as a wealthy playboy, becomes involved with Monroe, while Joe E. Brown, an aged and slightly daft millionaire, pursues Lemmon (in female disguise). Forty years later, the American Film Institute selected *Some Like It Hot* as the funniest American film ever made.

In *The Apartment* (1960), Wilder again called on Jack Lemmon, teaming him with an actress who had not yet become a major star, Shirley MacLaine. Lemmon is a clerk who lends his apartment to executives in his firm for secret meetings with their girlfriends. MacLaine is an elevator operator who becomes suicidal after being rejected by one of the executives. Despite its subject matter (once again, shocking for a film of the time), *The Apartment* was enormously popular. Wilder won Oscars for Best Director, Best Picture, and (with cowriter I.A.L. Diamond) Best Writing, Story and Screenplay.

Received Many Honors after Retirement

Through the 1960s and 1970s, Wilder worked on several more films, although none was as successful as his previous ones. They included: *One Two Three* (1961); *Irma La Douce*, which once again paired Shirley MacLaine and Jack Lemmon (1963); *The Fortune Cookie* (1966); *The Private Life of Sherlock Holmes* (1970); and *The Front Page* (1974). Wilder directed his last film, *Buddy Buddy,* in 1981; it was not a critical or commercial hit. He consistently denied that he had retired and continued to meet with his longtime collaborator, I.A.L. Diamond, to discuss new ideas for films, but none moved beyond the discussion stage. Wilder told *New York Times* reporter Michiko Kakutani in 1996 that the only film of recent years that he had found ''stimulating'' was *Forrest Gump.*

Even though he no longer released new material, Wilder's existing body of films continued to be acknowledged as among Hollywood's finest and wittiest work. In 1982 he was honored at a gala event by the Film Society of Lincoln Center. During a pre-event interview, he told the *New York Times* what makes a film successful: ''The basic point is to bring them in and keep them awake. The picture where it starts at 8, and at midnight I look at my watch and it's 8:15-that's the kind of picture I hate.'' The Academy of Motion Picture Arts and Sciences presented him the Irving G. Thalberg Memorial Award in 1988, in recognition of his long and outstanding filmmaking career. And, in 1993, Andrew Lloyd Webber created a hit Broadway musical based on *Sunset Boulevard.* In January 2000 Wilder, then ninety-three, appeared at an event held in his honor by the Academy of Motion Picture Arts and Sciences, in preparation for a retrospective show of his films.

The American Film Institute lists four of Wilder's films among its top 100 films of all time: *Sunset Boulevard; Some Like It Hot; Double Indemnity;* and *The Apartment.* In *Conversations with Wilder,* fellow filmmaker Cameron Crowe summarized Wilder's body of work: ''Billy Wilder's work is a treasure trove of flesh-and-blood individuals, all wonderfully alive. In his canon of work are fall-down-laughing comedies, stinging character studies, social satire, true suspense, aching romance, the best in life, the sad and the giddy, the ironic and harrowing all have equal weight in his work.''

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William of Sens

When a fire ravaged a large part of Canterbury Cathedral in England shortly after the death of Thomas a Becket, archbishop of Canterbury, during the twelfth century, it was the Frenchman William of Sens (died 1180) who was commissioned to repair the structure. He brought with him the Gothic style

of architecture that was popularized first in France and then spread quickly throughout Europe.

The exact date and location of William of Sens's birth are unrecorded, but he is associated with the town of Sens in northern central France on the Yonne River. Sens has a rich religious history as an uninterrupted archiepiscopal see (a cathedral town under the authority of an archbishop) from the eighth century until 1622, when the city became a separate archdiocese. In the early sixteenth century, it was a bastion of the Holy League, a union of three Catholic powers (Spain, Venice, and the Roman papacy) that fought Turkish dominance in the Mediterranean.

William of Sens is credited with being largely responsible for the construction of one of the oldest Gothic cathedrals, the Cathedral of Saint-Etienne, which was begun in 1140. In addition, his name is associated with Notre Dame Cathedral in Paris, as well as with cathedrals at Reims and Soissons. As a master mason and architect, William is also identified with other buildings in France such as Valenciennes.

Gothic Architect

William of Sens lived during the period when Gothic architecture flourished, a period that stretched from the mid-twelfth century through the end of the fifteenth century. He is identified as the true mason of the Gothic Age, working with wood as well as stone. In his designs he used the pointed arches, flying buttresses, and rib vaulting so well known in Gothic architecture, emphasizing vertical lines of tall pillars and spires to create greater interior heights. It was his mastery of this style that brought him to the attention of those seeking to repair Canterbury Cathedral.

Thomas a Becket

Were it not for a confrontation between Archbishop Thomas a Becket and King Henry II, William of Sens would not have journeyed to England, and Canterbury Cathedral might be a much different building than it is today. In December 1170 Becket quarreled with King Henry II. Later that month, on December 29, four ambitious knights interpreted this quarrel as a sign from Henry to do away with the archbishop. They killed him in the cathedral. Immediately following the murder, miracles were reported to have occurred at Becket's tomb. Four years after Becket's death, a fire destroyed the quire (choir) and apse (recessed section) comprising the entire east wing of the cathedral except the outer walls. Much of the cathedral was already in a state of disrepair, and the monks took advantage of the situation to contract for major repairs so badly needed.

William of Sens was already a well-known architect and was one of several contacted to examine the cathedral and make proposals for its repair. He made the startling recommendation of tearing down the damaged area and replacing it with something new. William was subsequently chosen to complete the work, and he elected to use the new Gothic style to replace the older Norman style of architecture. According to the records of the monk Gervase of Canterbury, ''Dismissing the rest they chose him for the undertaking. . . . He made the most ingenious machines for loading and unloading ships, and for drawing the mortar and stones. He delivered also to the masons models in wood for cutting the stones.'' William's design for Trinity Chapel included a new shrine to Thomas a Becket. The design featured a chapel off the quire with a circular chamber at its eastern end. This chamber is referred to as the *Corona,* named for the relic of Becket's head.

Work on Canterbury Cathedral

In 1175 William was given the task of repairing the foundation of the choir and extending it eastward. The original Romanesque style was replaced by one of the first Gothic expressions in England. William is credited with planning the entire quire and surrounding structural alterations. This included the flying buttresses similar to those in the Notre Dame Cathedral. The repairs are most notable for their length and height, culminating in the Trinity Chapel at the east end of the quire. The quire and chapel were completed with a three-story elevation with vertical shafts and horizontal stringcourses. It is here that William introduced vaulting in six parts forming the high arcades. He also introduced stone columns in contrasting colors.

A Tragic Fall

In 1178 or 1179, during the reconstruction of Canterbury Cathedral, William of Sens toppled from the scaffolding above the altar. He was injured seriously. Although he attempted to direct work from his sickbed, he soon had to give up the project and return to France. William of Sens died in France on August 11, 1180, as a result of the injuries he had sustained in his fall. His successor, William the Englishman, appears to have remained true to Sens's plans, completing the eastern portion of the church in 1184.

His Legacy

Although William of Sens did not live to see the cathedral completed, his work was naturalized as ''English Gothic,'' taking its beginnings from French design and French materials. His design for the shrine of Thomas a Becket remains one of the most visited sites in the world, known both for its historical significance as the place of Becket's death, as well as for its beauty and serenity.

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Louis Wirth

Louis Wirth (1897-1952) was a sociologist from the ''Chicago school'' tradition. His research was concerned with how Jewish immigrants adjusted to life in urban America, as well as the distinct social processes of city life. Wirth was a strong supporter of applied sociology, taking the knowledge offered by his discipline and using it to solve real social problems.

Louis Wirth was born on August 28, 1897 in the small village of Gemuden, Germany. He was one of seven children born to Rosalie Lorig and Joseph Wirth. Gemuden was a pastoral community and Joseph Wirth earned a living as a cattle dealer. The Wirths were one of only a few Jewish families in the village. Both of his parents were active in their religious community.

Wirth and his siblings attended the local Protestant elementary school and were taught religion and Hebrew privately. Most children from Gemuden went to work after finishing the eighth grade and very few had the opportunity to go on to secondary school. Wirth's mother strongly supported her children's education. When Wirth finished grade school, his mother arranged for her brother, Isaac Lorig, to take Wirth and his older sister, Flora, to the United States where her four brothers lived so they could continue their education. In 1911 Wirth and his sister moved to Omaha, Nebraska to live with Emanuel Lorig and his family. There they learned English and went to high school. Wirth worked in his uncle's dry goods store. This uncle expected him to help with the business once he graduated from high school. Instead, Wirth won a regional scholarship to the University of Chicago and went to college.

Sociological Training

Wirth began his college career as a pre-medical student, but soon realized he was more interested in sociology. At that time the famous ''Chicago school'' of sociology was just beginning. Wirth was educated by the founders of this classical school—Albion Small, W.I. Thomas, Robert Park, Ernest Burgess, and George Mead. They developed a particular approach to urban sociology, focusing especially on immigration and assimilation, that strongly shaped Wirth's academic career. Wirth embraced the city of Chicago and took advantage of the cultural, educational, and political resources that it had to offer. During this time he developed his political beliefs, which were decidedly anti-capitalist. He also reconsidered his religious beliefs, declaring himself to be an atheist. Wirth served as president of the Cosmopolitan Club, which was concerned with world political and social issues. In 1917 he met Mary Bolton, a student from Paducah, Kentucky, whom he would eventually marry.

Wirth received his Bachelor's degree in 1919 and began to work full time as a social worker for Jewish Charities of Chicago. He was still enrolled at the University of Chicago as a part-time graduate student. In 1922 he returned to Germany for the first time since 1911 and brought Mary Bolton with him to meet his family. There was some tension in the family towards the interfaith relationship, but they soon learned to like his future wife. When the couple returned to the United States they were married on February 14, 1923. Wirth then became a full-time graduate student while his wife worked as a social worker. He completed his master's degree in 1925 and his dissertation a year later.

Researched Jewish Immigration

Wirth's graduate work explored how Jewish immigrants assimilated into American culture. He used his position at the Jewish Charities in Chicago to interview Jewish families and try to understand how they adapted to urban American life after living in rural European communities. Wirth concluded that there was ''cultural conflict'' between old values and new experiences that led to social disorganization among Jewish immigrant communities. According to biographer Roger A. Salerno, Wirth's graduate work was his ''first significant expression of interest in urban social disorganization, ghetto life, assimilation, consensus, and urban cultural conflict.''

Wirth pursued these themes in his doctoral dissertation on the Jewish ghetto. He examined the historical development of this ethnically segregated enclave in the city and the sociological organization of ghetto life. In an article entitled ''The Ghetto'' published in the *American Journal of Sociology* in July 1927, Wirth wrote that ''The ghetto exhibits at least one historical form of dealing with a dissenting minority within a larger population, and as such has served as an instrument of control.'' This work was published as a book called *The Ghetto* in 1928 and was Wirth's only authored

book published during his academic career. It was well received in the academic community as representative of the ''Chicago school'' and an important work in Jewish studies.

Academic Career

Wirth began teaching part-time at the University of Chicago as a graduate student in 1925 and remained there until 1928. When he did not receive a permanent teaching position at Chicago he moved with his wife and daughter, Elizabeth, to New Orleans, where he got a teaching position at Tulane University. Wirth remained at Tulane until 1930, but his contract was not renewed after that. It is believed that Wirth's progressive views on racial assimilation did not sit well with conservative southern university officials.

Wirth spent the following year traveling in Europe on a fellowship from the Social Science Research Council. He was studying the sociology of knowledge and met with some of the leading European scholars of that time, including Karl Mannheim. While he was in Europe, his former mentor, Robert Park, became acting chairperson of the Department of Sociology at the University of Chicago. He offered Wirth a faculty position. In 1931 Wirth became an assistant professor at the University of Chicago. That same year he also served as the secretary and treasurer of the American Sociological Association and the managing editor of the *American Journal of Sociology*. In 1932 Wirth and one of his graduate students, Edward Shils, finished a translation of Karl Mannheim's book *Ideology and Utopia.*

In 1938 Wirth and his assistant, Margaret Furez, compiled the first *Local Community Fact Book* containing important census data on 75 Chicago communities. The book became instantly popular among academics and public officials alike. The same year Wirth published his most famous paper, ''Urbanism as a Way of Life,'' in the *American Journal of Sociology*. This paper was Wirth's only published attempt at proposing a formal theory of urbanism. It combined both European and Chicago School perspectives to analyze urbanization as a social process. According to biographer Roger A. Salerno, ''It represents the epitome of classic urban sociological literature. By utilizing the concepts, methods, and pragmatic posture of his teachers, Louis Wirth attempted to create a theory of urbanism which would be representative of an urban sociological paradigm in the tradition of the Chicago school.'' In this essay Wirth wrote that ''The distinctive feature of man's mode of living in the modern age is his concentration into gigantic aggregations around which cluster lesser centers and from which radiate the ideas and practices that we call civilization.''

In this essay Wirth explained that size, density, and heterogeneity defined the city. It was these three features that created the specifically urban way of life. Like the classical theorists Max Weber and Emile Durkheim, Wirth believed that the development of institutions and bureaucracies created an impersonal, segmented, and superficial lifestyle which would lead to personal and community breakdown. Because of these views, the ''Wirthian'' perspective became associated with a pessimistic type of urban theory. However, Wirth himself also saw beneficial features of urban life. In particular he noted that the city afforded a great deal of personal freedom and mobility that led to greater opportunities for personal expression and creativity.

Family and Community Life

As Wirth was establishing his academic career in Chicago, he was also trying to help his family escape Nazi Germany. At this time Wirth and his wife lived in a small apartment near the university with their two daughters, Elizabeth and Alice. In the late 1930s the Wirths sponsored the immigration of 13 relatives from Germany, including Wirth's parents. The family members lived in the Wirth apartment until they were able to establish themselves. In 1941 the Wirths were finally able to buy a house.

Aside from Wirth's academic responsibilities, he was also involved in citizen's groups and government projects. He believed that sociological knowledge should be applied to practical problems and had a strong sense of social commitment. He spent more of his time speaking in public than in writing. He regularly attended professional meetings, conferences on housing, public hearings, and various community group meetings. He was an active member of the Urban League, the American Jewish Committee, president of the University of Chicago Quadrangle Club, and president of the Society for Social Research. He also belonged to the Public Administration Clearing House, the American Society of Planning Officials, and the National Association of Inter-group Relations.

Since Wirth was so interested in putting sociology into practice, it is no surprise that he was a strong supporter of urban planning. It was a way in which Wirth could take the knowledge gained through sociological research and use it to solve urban problems, such as housing development, zoning, and other land use issues. Urban planning became popular during the Roosevelt administration, it was recognized that engineers and architects alone were not sufficient to solve urban problems and social scientists were welcomed into the arena. In 1944 Wirth became the director of planning for the Illinois Post War Planning Commission.

End of Career

Wirth was not comfortable with theory construction and did not pursue the ideas he put forth in ''Urbanism as a Way of Life.'' Instead he focused more attention on public speaking and applied sociology. He continued to be heavily involved in his professional responsibilities, serving as president of the American Sociological Association in 1947 and the first president of the International Sociological Association in 1950. Wirth died of a heart attack in Buffalo, New York on May 3, 1952, while participating in a conference on race relations and community living.

Wirth was a product and a pillar of the Chicago school of urban sociology. He was well respected as a scholar, teacher, and social activist. His early work on Jewish immigration is a classic example of this tradition and made a significant contribution to both sociology and Jewish studies. He was a strong proponent of the human ecology perspective on urban sociology and trained a generation of sociologists in this tradition. His best-known work, a theo-

retical article on urbanism, shaped the direction of urban sociology. However, it is ironic that he is best known for his theoretical work when, in fact, his lifelong focus was on applied sociology. He believed in using knowledge to solve real problems and was himself an active and dedicated community member.

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Charles Frederick Worth

Credited with developing the bustle, Charles Frederick Worth (1825-1895) rose from humble beginnings to create the first fashion empire. He dictated his style preferences to the crowned heads of Europe during the mid-nineteenth century.

Charles Frederick Worth was the founder of Paris *haute couture*—high fashion. A talented designer with a savvy head for business, his fashion empire spanned the nineteenth century, growing amid the increasing opulence, wealth, and luxury of France's Second Empire, the reign of Britain's Queen Victoria, and America's Gilded Age. Raised in the Age of Reason, he used the technology of the industrial era to transform the decoration of women from a cottage-based craft into a major industry.

Family's Poverty Results in Unexpected Career

Worth was born October 13, 1825, in Bourne, Lincolnshire, England. While he was descended from several generations of attorneys and was raised to assume a life of affluence, his comfortable lifestyle was disrupted by his father's alcoholism when Worth was eleven. Losing everything, his mother, Mary Worth, was forced to clean houses to support her family, while Charles was also forced to go to work. Apprenticed to a printer but finding the work not to his taste, Worth left after one year and in 1838 went to work as a bookkeeper for the London yard goods firm of Swan and Edgar. Like many such firms, Swan and Edgar supplied ladies with fabric yardage that would be taken to a dressmaker to create one-of-a-kind gowns and other garments. Worth later moved to Lewis and Allenby, London silk merchants, where he stayed until 1845. At Lewis and Allenby Worth learned about textiles. He also observed the social intricacies of fashionable society, and vowed to be a part of it someday. During his time off from work, the young apprentice visited art galleries, where his study of the clothing of past eras would influence his later designs.

After moving to Paris in 1845, Worth found work with a fabric and dress accessories shop, Maison Gagelin. In his shop M. Gagelin employed young women to model shawls, cloaks, and other accessories for his clients. Worth fell in love with one of these models, Marie Vernet, and the two were eventually married. They would go on to have two sons, Gaston and Jean-Philippe.

Desiring that his wife look her best, Worth designed and constructed several simple yet elegant gowns for Marie to wear while modeling Gagelin's wares. Soon customers were asking Worth to make gowns for them as well. He proposed a scheme whereby he would design and construct several dresses from Gagelin silks that could be sold alongside the shop's dress goods, but Gagelin was skeptical, as purchasing ready-made garments was unheard of in the mid-nineteenth century. However, Worth's talent as a dressmaker and designer was soon the talk of Paris, and fashionable ladies flocked to view his latest creations. Denied a partnership by Gagelin, Worth eventually broke out on his own and started his own ladies' dress shop, Worth and Bobergh, in 1858. His financial partner was Otto Bobergh and the two men located their shop in Paris on the rue de la Paix.

Age of Conspicuous Consumption

The economic advances of the Second Empire (1852-1870), ruled over by Napoleon III and his wife, the Empress

Eugenie, provided many in the French upper class the economic means to afford the luxury goods Worth produced. In the United States, as well, the mid-1800s saw the growth of industrial empires whose creators demanded luxurious, ostentatious surroundings. Mimicking the royal families of Europe, these ''nouveau riche'' worshiped all things European. Architecture of the period reflected this trend, and by the 1880s lavish Italianate ''cottage'' studded the residential neighborhoods of posh Newport, Rhode Island, their polished marble walls lined with gilt-framed works by the Old Masters.

While the male members of this new upper class attended to business, their wives and daughters spent their time calling on friends, attending parties, and planning shopping trips to Paris. In addition to embodying the era's conspicuous consumption, the less a woman appeared to be capable of performing any useful task, the more positively it reflected upon her husband's social standing. Restricted by a tightly laced, constricting corset that made breathing difficult since the age of eight, the average young lady of fashion was burdened as well by several layers of petticoats; a hairstyle that required painstaking attention; a crinoline constructed of watch-spring wire that prevented her from either sitting comfortably on a chair or passing through a narrow doorway; a tightly fitted bodice the sleeves of which often prevented her from raising her arms; and the necessity of changing her garments several times a day as required by the meal to be served, the company to be entertained, or the function to be attended.

Even more than today, the clothes a woman wore were crucial in retaining and even elevating her position in society. Every activity required a particular mode of dress, from the reception gown for greeting guests at home, to visiting dresses, to dinner dresses, lavish evening gowns, and fanciful gowns specially designed for costume balls. And there was also fashion's cardinal rule—never wear the same dress twice—which meant that the average woman of the upper classes donned a minimum of two new dresses each day.

Breaking the monotony of social outings and needlework for wealthy women was the arrival, each fashion season, of a new trunk full of clothes from Paris. Appearing in a gown made in Paris guaranteed that one would appear distinguished, and Paris fashions were commonly seen gracing everything from debutante balls to weddings. In addition to their stylish designs, ordering garments was simplified in France, and high-quality fabrics and trims, a good fit, good construction were available for far less than they were in New York City.

Courts Favor with European Royalty

Even before opening his shop, or atelier, Worth knew he needed to attract the patronage of women in court circles in order to become a success. He decided to earn the goodwill of the fashion-conscious Princess Pauline von Metternich, who was married to the Austrian ambassador to France. Gaining the princess as a client would allow Worth to gain the patronage of the equally fashionable Empress Eugenie. His plan proved successful, and by 1864 Worth had become couturier to the French court.

Among Paris dressmakers, Worth soon reigned supreme. The street in front of 7 rue de la Paix was lined with carriages from morning to night, and the shop itself buzzed with the gossip of fashionable women from around the world. Worth could often be found at the center of a rapt audience of these women, garbed as they were in colorful, rustling silks. He would often call certain women forward to critique their ensemble, finding favor or criticizing as was his whim. The Empress Eugenie joined her court in frequenting his shop, and other royal clients included Queen Victoria and the Empress Elizabeth, for whom he designed a dress for her coronation as Queen of Hungary. Among the American women who patronized his shop in later years were the Astors, Carnegies, Rockefellers, and Vanderbilts, who all made frequent appearances. While many of Worth's clients would spend upwards of $10,000 a year on their wardrobes, still others were willing to spend that same sum on a single ball gown.

From Designer to Innovator

In producing the 6,000 to 7,000 gowns and 4,000 outer garments he designed and sold each year, Worth used the most beautiful fabrics he could find. In an effort to support the textile industry in his own country, he often looked to French weavers. The famed silk mills of Lyon frequently submitted samples of their new patterns for Worth's approval, and his fabric orders would sometimes determine a weaver's production output for an entire year. Worth's attention to quality and detail was painstaking; the inside of his garments was often finished equally as well as the outside.

While much of Worth's success was due to the fact that he used the best fabrics and employed the best dressmakers in Paris, he also made use of his artistic genius. He is credited with popularizing the cage crinoline—a bell-shaped framework formed from a series of horizontal hoops and suspended with tapes from the waist to support the weight of overskirts—as well as for its demise in favor of a half-crinoline that pushed the skirt's fullness to the back. The half-crinoline eventually became the bustle, a fixture in women's dress during the 1870s and 1880s.

Crinolined ball gowns were among Worth's most popular creations. He is also credited with creating the first walking skirt by trimming enough length from the hem of a dress to allow the skirt to clear the ground and not drag in the mud. He favored jaunty hats over the bonnets that had been in favor for years, and designed several hats in his shop.

Some of Worth's innovations were technical in nature. He sped up the patternmaking process by creating a system of standardized, interchangeable components—from sleeves to collars to bodices—so that a single pattern piece could be used in numerous garments. He also used the newly invented sewing machine as much as possible, relying on hand sewing for only delicate finish work. Rather than shunning modernization, he willingly used the laces, ribbons, and other trims produced by machine instead of by hand and readily available in quantity.

Worth was also the first designer to organize and show an entire collection of clothes in advance. The first man to become prominent in the field of women's fashion, he was also the first to use young women as models for entire outfits. In addition to his private customers, Worth's clientele included American seamstresses who purchased garments to copy for ladies longing for the Worth look but unable to travel to Paris. In this way, Worth pioneered the technique of designing dresses for the purpose of being copied in French workrooms and then distributed throughout the world.

Practical as well as fanatical, Worth realized that women have as great a need for housecoats, maternity dresses, and mourning clothes as they had for fancy evening dresses, and he designed fashionable clothing for even these mundane uses. He also was sensitive to the likes and dislikes of his clients, creating designs based upon the individual woman rather than the prevailing trend. His clients included leading members of the Comedie Francais, whom Worth costumed based on the works of Titian, Rembrandt, and other artists.

Business Outlives French Empire

In 1870 the Second French Empire fell, forcing Empress Eugenie into exile in England. During France's attack by allied European forces, Maison Worth was transformed into a hospital for injured French soldiers. In January of 1871 France surrendered to the Prussian army, but during the civil unrest that followed many French symbols of the aristocracy were destroyed.

After the French government had been restored, the doors to luxurious Parisian shops bearing such names as Worth and Cartier once again opened their doors. As most of the ladies of the French court had long since departed, clients of Maison Worth now numbered chiefly British, American, Swedish, Italian, and Russian. Fortunately for Worth, the spending habits of these foreign women caused a boom in business. His prices became even more exorbitant, and his income of $80,000 a year was an enormous sum by nineteenth-century standards. Business flourished and by 1871 Worth had 1,200 people in his employ.

Talent Surpassed Only by Ego

Worth's sense of style and his head for business were enhanced by an unusually large ego. Probably the first dressmaker to sign his name to his work by using a label sewn into the garment, he nurtured the mystique that made him a legend to his fans, adopting autocratic mannerisms. He also affected a Bohemian style in his own wardrobe, often appearing in a black skullcap. Caricatures of Worth appear in many novels of the period, including works by Emile Zola, Henry James, and Edith Wharton.

In keeping with his desire for social status, Worth devised his own coat of arms, which he had worked into the iron gates of his home in Suresnes. The design featured a stylized cornflower of blue and a snail.

Worth's combination of genius and arrogance captured the imagination of his female clients, and he soon had absolute control over the world of Paris fashion. While his genius was lauded during his lifetime, some critics commented on his high prices—often higher still for Americans—and his dictatorial nature. In part as a reaction to his ornate fashions, advocates of a reformed ''aesthetic'' dress began to call for the abolition of the corset, crinoline, and other unnatural paddings. Instead they advocated the wearing of undecorated dresses sewn from modest fabrics and designed to drape loosely from the shoulders to the floor.

The Death of Worth

While his works continued to be featured in *Harper's Bazaar,* by the 1890s Worth had lost his monopoly on French fashion. Designers such as Paquin, Doucet, and Felix soon began to find favor with the wealthy set. Upon his death in Paris on March 10, 1895, Worth's shop was turned over to his sons. Jean-Philippe, in addition to being raised in atelier Worth, had studied painting, while Gaston, Worth's older son, competently handled the businesses finances.

The two brothers proved successful in continuing their father's success, albeit on a less intensive scale. Creating elegant gowns in the tradition of his father, Jean-Philippe was also responsible for costuming some of the era's most notable actresses, who still relied on private dressmakers rather than theatrical designers for the clothing they donned on stage.

At the turn of the century the reputation of Maison Worth declined in favor of such young, innovative designers as Paul Poiret, who discarded corsets in favor of the straight, waistless styles that would come to characterize women's fashions during the 1920s. Following World War II, Jean-Philippe confined himself to making gowns for state occasions attended by the few remaining members of the European nobility. He and his brother were patronized by an increasingly older clientele until, in 1956, the House of Worth closed its doors. Today Worth's gowns can be viewed at museums around the world, including the Metropolitan Museum of Art and the Costume Institute.

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HOW TO USE THE *SUPPLEMENT* INDEX

The *Encyclopedia of World Biography Supplement* Index is designed to serve several purposes. First, it is a cumulative listing of biographies included in the entire second edition of *EWB* and its supplements (volumes 1–21). Second, it locates information on specific topics mentioned in volume 21 of the encyclopedia—persons, places, events, organizations, institutions, ideas, titles of works, inventions, as well as artistic schools, styles, and movements. Third, it classifies the subjects of *Supplement* articles according to shared characteristics. Vocational categories are the most numerous—for example, artists, authors, military leaders, philosophers, scientists, statesmen. Other groupings bring together disparate people who share a common characteristic.

The structure of the *Supplement* Index is quite simple. The biographical entries are cumulative and often provide enough information to meet immediate reference needs. Thus, people mentioned in the *Supplement* Index are identified and their life dates, when known, are given. Because this is an index to a *biographical* encyclopedia, every reference includes the *name* of the article to which the reader is directed as well as the volume and page numbers. Below are a few points that will make the *Supplement* Index easy to use.

Typography. All main entries are set in boldface type. Entries that are also the titles of articles in *EWB* are set entirely in capitals; other main entries are set in initial capitals and lowercase letters. Where a main entry is followed by a great many references, these are organized by subentries in alphabetical sequence. In certain cases—for example, the names of countries for which there are many references—a special class of subentries, set in small capitals and preceded by boldface dots, is used to mark significant divisions.

Alphabetization. The Index is alphabetized word by word. For example, all entries beginning with *New* as a separate word *(New Jersey, New York)* come before *Newark.* Commas in inverted entries are treated as full stops *(Berlin; Berlin, Congress of; Berlin, University of; Berlin Academy of Sciences).* Other commas are ignored in filing. When words are identical, persons come first and subsequent entries are alphabetized by their parenthetical qualifiers (such as *book, city, painting*).

Titled persons may be alphabetized by family name or by title. The more familiar form is used—for example, *Disraeli, Benjamin* rather than *Beaconsfield, Earl of.* Cross-references are provided from alternative forms and spellings of names. Identical names of the same nationality are filed chronologically.

Titles of books, plays, poems, paintings, and other works of art beginning with an article are filed on the following word *(Bard, The).* Titles beginning with a preposition are filed on the preposition *(In Autumn).* In subentries, however, prepositions are ignored; thus *influenced by* would precede the subentry *in* literature.

Literary characters are filed on the last name. Acronyms, such as UNESCO, are treated as single words. Abbreviations, such as *Mr., Mrs.,* and *St.,* are alphabetized as though they were spelled out.

Occupational categories are alphabetical by national qualifier. Thus, *Authors, Scottish* comes before *Authors, Spanish,* and the reader interested in Spanish poets will find the subentry *poets* under *Authors, Spanish.*

Cross-references. The term *see* is used in references throughout the *Supplement* Index. The *see* references appear both as main entries and as subentries They most often direct the reader from an alternative name spelling or form to the main entry listing.

This introduction to the *Supplement* Index is necessarily brief. The reader will soon find, however, that the *Supplement* Index provides ready reference to both highly specific subjects and broad areas of information contained in volume 21 and a cumulative listing of those included in the entire set.

INDEX

A

AALTO, HUGO ALVAR HENRIK (born 1898), Finnish architect, designer, and town planner **1** 1-2

AARON, HENRY LOUIS (Hank; born 1934), American baseball player **1** 2-3

ABBA ARIKA (circa 175-circa 247), Babylonian rabbi **1** 3-4

ABBAS I (1571-1629), Safavid shah of Persia 1588-1629 **1** 4-6

ABBAS, FERHAT (born 1899), Algerian statesman **1** 6-7

ABBOTT, BERENICE (1898-1991), American artist and photographer **1** 7-9

ABBOTT, GRACE (1878-1939), American social worker and agency administrator **1** 9-10

ABBOTT, LYMAN (1835-1922), American Congregationalist clergyman, author, and editor **1** 10-11

ABBOUD, EL FERIK IBRAHIM (1900-1983), Sudanese general, prime minister, 1958-1964 **1** 11-12

ABD AL-MALIK (646-705), Umayyad caliph 685-705 **1** 12-13

ABD AL-MUMIN (circa 1094-1163), Almohad caliph 1133-63 **1** 13

ABD AL-RAHMAN I (731-788), Umayyad emir in Spain 756-88 **1** 13-14

ABD AL-RAHMAN III (891-961), Umayyad caliph of Spain **1** 14

ABD EL-KADIR (1807-1883), Algerian political and religious leader **1** 15

ABD EL-KRIM EL-KHATABI, MOHAMED BEN (circa 1882-1963), Moroccan Berber leader **1** 15-16

ABDUH IBN HASAN KHAYR ALLAH, MUHAMMAD (1849-1905), Egyptian nationalist and theologian **1** 16-17

ABDUL RAHMAN, TUNKU (1903-1990), Former prime minister of Malaysia **18** 340-341

ABDUL-HAMID II (1842-1918), Ottoman sultan 1876-1909 **1** 17-18

'ABDULLAH AL-SALIM AL-SABAH, SHAYKH (1895-1965), Amir of Kuwait (1950-1965) **1** 18-19

ABDULLAH IBN HUSEIN (1882-1951), king of Jordan 1949-1951, of Transjordan 1946-49 **1** 19-20

ABDULLAH IBN YASIN (died 1059), North African founder of the Almoravid movement **1** 20

ABE, KOBO (born Kimifusa Abe; also transliterated as Abe Kobo; 1924-1993), Japanese writer, theater director, photographer **1** 20-22

ABEL, IORWITH WILBER (1908-1987), United States labor organizer **1** 22-23

ABEL, NIELS (1802-1829), Norwegian mathematician **20** 1-2

ABELARD, PETER (1079-1142), French philosopher and theologian **1** 23-25

ABERCROMBY, RALPH (1734-1801), British military leader **20** 2-4

ABERDEEN, 4TH EARL OF (George Hamilton Gordon; 1784-1860), British statesman, prime minister 1852-55 **1** 25-26

ABERHART, WILLIAM (1878-1943), Canadian statesman and educator **1** 26-27

ABERNATHY, RALPH DAVID (born 1926), United States minister and civil rights leader **1** 27-28

ABIOLA, MOSHOOD (1937-1998), Nigerian politician, philanthropist, and businessman **19** 1-3

Abolitionists, American
African Americans
Rock, John **21** 370-372

ABRAHAMS, ISRAEL (1858-1925), British scholar **1** 29

ABRAMOVITZ, MAX (born 1908), American architect **18** 1-3

ABRAMS, CREIGHTON W. (1914-1974), United States Army commander in World War II and Vietnam **1** 29-31

ABRAVANEL, ISAAC BEN JUDAH (1437-1508), Jewish philosopher and statesman **1** 31

ABU BAKR (circa 573-634), Moslem leader, first caliph of Islam **1** 31-32

ABU MUSA (born Said Musa Maragha circa 1930), a leader of the Palestinian Liberation Organization **1** 32-33

ABU NUWAS (al-Hasan ibn-Hani; circa 756-813), Arab poet **1** 33-34

ABU-L-ALA AL-MAARRI (973-1058), Arab poet and philosopher **1** 32

ABZUG, BELLA STAVISKY (1920-1998), lawyer, politician, and congresswoman **1** 34-35

ACHEBE, CHINUA (born 1930), Nigerian novelist **1** 35-37

ACHESON, DEAN GOODERHAM (1893-1971), American statesman **1** 37-38

Acoustics (physics)
Germain, Sophie **21** 157-158

ACTION, JOHN EMERICH EDWARD DALBERG (1834-1902), English historian and philosopher **1** 38

Activists
Nigerian
Fela **21** 127-129

Activists, American
Asian American issues
Bulosan, Carlos **21** 59-61

children's issues
Folks, Homer **21** 137-140
civil rights
Johnson, Rafer **21** 225-227
environmental
Julia, Raul **21** 230-232
equal opportunity
Marble, Alice **21** 271-273
Hispanic American issues
Julia, Raul **21** 230-232
human rights
Julia, Raul **21** 230-232
mental illness
Folks, Homer **21** 137-140
Native American rights
Captain Jack **21** 72-74
peace
Johnson, Rafer **21** 225-227
social reform
Folks, Homer **21** 137-140
Goldmark, Peter Carl **21** 170-172
Johnson, Rafer **21** 225-227

Actors and entertainers, American
animators
Hubley, John **21** 208-210
filmmakers/directors
Canutt, Yakima **21** 71-72
Corman, Roger **21** 87-89
De Niro, Robert **21** 103-106
Hubley, John **21** 208-210
Ince, Thomas **21** 213-215
Menzies, William Cameron **21** 291-293
Peckinpah, Sam **21** 338-340
Van Peebles, Melvin **21** 414-416
Wilder, Billy **21** 430-432
film stars
Cagney, James **21** 68-71
Coogan, Jackie **21** 83-85
Cooper, Gary **21** 85-87
De Niro, Robert **21** 103-106
Julia, Raul **21** 230-232
Van Peebles, Melvin **21** 414-416
Weissmuller, Johnny **21** 425-427
film writers
Peckinpah, Sam **21** 338-340
gossip about
Parsons, Louella **21** 336-338
guitarists
Garcia, Jerry **21** 150-152
rodeo performers
Canutt, Yakima **21** 71-72
singers
Garcia, Jerry **21** 150-152
Nelson, Rick **21** 314-316
stage performers
Loos, Anita **21** 262-265
Merman, Ethel **21** 295-297
stuntpeople
Canutt, Yakima **21** 71-72
television
Arnaz, Desi **21** 12-14
Nelson, Rick **21** 314-316
vaudeville
McCay, Winsor **21** 288-291

Actors and entertainers, European
• GREAT BRITAIN
stage performers
Kean, Edmund **21** 237-239
• THE CONTINENT
actors
De Sica, Vittorio **21** 106-108
von Stroheim, Erich **21** 418-420
choreographers
Beauchamps, Pierre **21** 27-29
Beaujoyeulx, Balthasar de **21** 29-30
dancers
Beauchamps, Pierre **21** 27-29
Beaujoyeulx, Balthasar de **21** 29-30
Mata Hari **21** 279-282
filmmakers/directors
De Sica, Vittorio **21** 106-108
von Stroheim, Erich **21** 418-420

ADAM, JAMES (1730-1794), British architect **1** 38-40

ADAM, ROBERT (1728-1792), British architect **1** 38-40

ADAMS, ABIGAIL (Abigail Smith; 1744-1818), American first lady **18** 3-7

ADAMS, ANSEL (1902-1984), landscape photographer and conservationist **1** 40-41

ADAMS, CHARLES FRANCIS (1807-1886), American diplomat and politician **1** 41-42

ADAMS, GERALD (born 1948), president of the Sinn Fein Irish political party **1** 42-44

ADAMS, HANK (born 1944), Native American activist **1** 45

ADAMS, HENRY BROOKS (1838-1918), American historian and author **1** 45-47

ADAMS, HERBERT BAXTER (1850-1901), American historian and teacher **1** 47

ADAMS, JAMES LUTHER (1901-1994), American social ethicist, theologian, and defender of religious and political liberalism **1** 47-48

ADAMS, JOHN (1735-1826), American statesman and diplomat, president 1797-1801 **1** 48-51

ADAMS, JOHN COUCH (1819-1892), English mathematical astronomer **1** 51-52

ADAMS, JOHN QUINCY (1767-1848), American statesman and diplomat, president 1825-29 **1** 52-54

ADAMS, PETER CHARDON BROOKS (1848-1927), American historian **1** 54

ADAMS, SAMUEL (1722-1803), American colonial leader and propagandist **1** 55-56

ADAMSON, JOY (Friederike Victoria Gessner; 1910-1980), Austrian naturalist and painter **18** 7-9

ADDAMS, JANE (1860-1935), American social worker, reformer, and pacifist **1** 56-57

ADDISON, JOSEPH (1672-1719), English essayist and politician **1** 57-58

ADDISON, THOMAS (1793-1860), English physician **1** 58-59

ADENAUER, KONRAD (1876-1967), German statesman, chancellor of the Federal Republic 1949-63 **1** 59-61

ADLER, ALFRED (1870-1937), Austrian psychiatrist **1** 61-63

ADLER, FELIX (1851-1933), American educator and Ethical Culture leader **1** 63-64

ADONIS ('Ali Ahmad Said; born 1930), Lebanese poet **1** 64-65

ADORNO, THEODOR W. (1903-1969), German philosopher and leader of the Frankfurt School **1** 65-67

ADRIAN, EDGAR DOUGLAS (1st Baron Adrian of Cambridge; 1889-1977), English neurophysiologist **1** 67-69

Adventist movement (religion; United States)
Kellogg, John Harvey **21** 239-242

Advertising industry
Bass, Saul **21** 25-27
Lasker, Albert **21** 251-254
Pinkham, Lydia **21** 351-353

ADZHUBEI, ALEKSEI IVANOVICH (1924-1993), Russian journalist and editor **18** 9-11

AELFRIC (955-circa 1012), Anglo-Saxon monk, scholar, and writer **1** 69-70

Aeronautics (science)
engineers
Lilienthal, Otto **21** 260-262

AESCHYLUS (524-456 B.C.), Greek playwright **1** 70-72

AFFONSO I (1460?-1545), king of Kongo **1** 72

AFINOGENOV, ALEKSANDR NIKOLAEVICH (1904-1941), Russian dramatist **1** 72-73

'AFLAQ, MICHEL (born 1910), Syrian founder and spiritual leader of the Ba'th party **1** 73-74

Africa (continent)
African empires
Amina of Zaria **21** 5-7
European exploration
John II **21** 223-225

African American art
see African American history (United States)

African American history (United States)
• SOCIETY and CULTURE
education
Barnett, Marguerite Ross **21** 22-24
filmmaking

Van Peebles, Melvin **21** 414-416
literature (20th century)
Bontemps, Arna **21** 47-50
sports
Armstrong, Henry **21** 9-11
Johnson, Rafer **21** 225-227
• THROUGH CIVIL WAR
abolitionists
Rock, John **21** 370-372

African Americans
see African American history (United States)

AGA KHAN (title), chief commander of Moslem Nizari Ismailis **1** 74-76

AGASSIZ, JEAN LOUIS RODOLPHE (1807-1873), Swiss-American naturalist and anatomist **1** 76-78

AGEE, JAMES (1909-1955), American poet, journalist, novelist, and screenwriter **1** 78-79

AGESILAUS II (circa 444-360 B.C.), king of Sparta circa 399-360 B.C. **1** 79-80

AGHA MOHAMMAD KHAN (circa 1742-1797), shah of Persia **1** 80-81

AGIS IV (circa 262-241 B.C.), king of Sparta **1** 81-82

AGNELLI, GIOVANNI (born 1920), Italian industrialist **1** 82-83

AGNESI, MARIA (1718-1799), Italian mathematician, physicist, and philosopher **20** 4-5

AGNEW, SPIRO THEODORE (1918-1996), Republican United States vice president under Richard Nixon **1** 83-85

AGNODICE (born ca. 300 BC), Greek physician **20** 5-5

AGNON, SHMUEL YOSEPH (1888-1970), author **1** 85-86

AGOSTINO (1557-1602) **1** 86

AGOSTINO DI DUCCIO (1418-1481?), Italian sculptor **1** 86

AGRICOLA, GEORGIUS (1494-1555), German mineralogist and writer **1** 86-87

Agriculture (England)
Tull, Jethro **21** 411-413

Agriculture (United States)
machinery
Glidden, Joseph **21** 167-170

Agriculturists, English
Tull, Jethro **21** 411-413

AGRIPPINA THE YOUNGER (Julia Agrippina; 15-59), wife of Claudius I, Emperor of Rome, and mother of Nero **20** 5-8

AGUINALDO, EMILIO (1869-1964), Philippine revolutionary leader **1** 88

AHAD HAAM (pseudonym of Asher T. Ginsberg, 1856-1927), Russian-born author **1** 88-89

AHERN, BERTIE (Bartholomew Ahern; born 1951), Irish Prime Minister **18** 11-13

AHIDJO, AHMADOU (1924-1989), first president of the Federal Republic of Cameroon **1** 89-90

AIDOO, AMA ATA (Christina Ama Aidoo; born 1942), Ghanaian writer and educator **20** 8-10

AIKEN, CONRAD (1889-1973), American poet, essayist, novelist, and critic **1** 90-91

AIKEN, HOWARD (1900-1973), American physicist, computer scientist, and inventor **20** 10-12

AILEY, ALVIN (1931-1989), African American dancer and choreographer **1** 91-94

AILLY, PIERRE D' (1350-1420), French scholar and cardinal **1** 94

Aircraft
development
Lilienthal, Otto **21** 260-262
gliders
Lilienthal, Otto **21** 260-262
military
Moffett, William Adger **21** 299-301

AITKEN, WILLIAM MAXWELL (Lord Beaverbrook; 1879-1964), Canadian businessman and politician **1** 94-96

AKBAR, JALAL-UD-DIN MOHAMMED (1542-1605), Mogul emperor of India 1556-1605 **1** 96

AKHMATOVA, ANNA (pseudonym of Anna A. Gorenko, 1889-1966), Russian poet **1** 96-97

AKIBA BEN JOSEPH (circa 50-circa 135), Palestinian founder of rabbinic Judaism **1** 97-98

AKIHITO (born 1933), 125th emperor of Japan **1** 98-99

ALAMÁN, LUCAS (1792-1853), Mexican statesman **1** 99-100

ALARCÓN, PEDRO ANTONIO DE (1833-1891), Spanish writer and politician **1** 100-101

ALARCÓN Y MENDOZA, JUAN RUIZ DE (1581?-1639), Spanish playwright **1** 101

ALARIC (circa 370-410), Visigothic leader **1** 101-102

ALA-UD-DIN (died 1316), Khalji sultan of Delhi **1** 102-103

ALAUNGPAYA (1715-1760), king of Burma 1752-1760 **1** 103

ALBA, DUKE OF (Fernando Álvarez de Toledo; 1507-1582), Spanish general and statesman **1** 103-104

AL-BANNA, HASSAN (1906-1949), Egyptian religious leader and founder of the Muslim Brotherhood **1** 104-106

ALBEE, EDWARD FRANKLIN, III (born 1928), American playwright **1** 106-108

ALBÉNIZ, ISAAC (1860-1909), Spanish composer and pianist **1** 108-109

ALBERDI, JUAN BAUTISTA (1810-1884), Argentine political theorist **1** 109-110

ALBERS, JOSEPH (1888-1976), American artist and art and design teacher **1** 110

ALBERT (1819-1861), Prince Consort of Great Britain **1** 110-112

ALBERT I (1875-1934), king of the Belgians 1909-1934 **1** 112

ALBERT II (born 1934), sixth king of the Belgians **1** 112-113

ALBERTI, LEON BATTISTA (1404-1472), Italian writer, humanist, and architect **1** 113-115

ALBERTI, RAFAEL (born 1902), Spanish poet and painter **18** 13-15

ALBERTUS MAGNUS, ST. (circa 1193-1280), German philosopher and theologian **1** 115-116

ALBRIGHT, MADELEINE KORBEL (born 1937), United States secretary of state **1** 116-118

ALBRIGHT, WILLIAM (1891-1971), American archaeologist **21** 1-3

ALBUQUERQUE, AFONSO DE (circa 1460-1515), Portuguese viceroy to India **1** 118-119

ALCIBIADES (circa 450-404 B.C.), Athenian general and politician **1** 119-120

ALCORN, JAMES LUSK (1816-1894), American lawyer and politician **1** 120-121

ALCOTT, AMOS BRONSON (1799-1888), American educator **1** 121

ALCOTT, LOUISA MAY (1832-1888), American author and reformer **1** 122

ALCUIN OF YORK (730?-804), English educator, statesman, and liturgist **1** 122-123

Aldine Press
Aldus Manutius **21** 3-5

ALDRICH, NELSON WILMARTH (1841-1915), American statesman and financier **1** 123-124

ALDRIN, EDWIN EUGENE, JR. (Buzz Aldrin; born 1930), American astronaut **18** 15-17

ALDUS MANUTIUS (Teobaldo Manuzio; 1450?-1515), Italian scholar and printer **21** 3-5

ALEICHEM, SHOLOM (Sholom Rabinowitz; 1859-1916), writer of literature relating to Russian Jews **1** 124-125

ALEIJADINHO, O (Antônio Francisco Lisbôa; 1738-1814), Brazilian architect and sculptor **1** 125-126

ALEMÁN, MATEO (1547-after 1615), Spanish novelist **1** 126

ALEMÁN VALDÉS, MIGUEL (1902-1983), Mexican statesman, president 1946-1952 **1** 126-127

ALEMBERT, JEAN LE ROND D' (1717-1783), French mathematician and physicist **1** 127-128

ALESSANDRI PALMA, ARTURO (1868-1950), Chilean statesman, president 1920-1925 and 1932-1938 **1** 128-129

ALESSANDRI RODRIGUEZ, JORGE (born 1896), Chilean statesman, president 1958-1964 **1** 129-130

ALEXANDER I (1777-1825), czar of Russia 1801-1825 **1** 130-132

ALEXANDER II (1818-1881), czar of Russia 1855-1881 **1** 132-133

ALEXANDER III (1845-1894), emperor of Russia 1881-1894 **1** 133-134
Fabergé, Carl **21** 125-127

Alexander IV (Rinaldo Conti; died 1261), pope 1254-1261
Gregory IX **21** 180-183

ALEXANDER VI (Rodrigo Borgia; 1431-1503), pope 1492-1503 **1** 134-135

ALEXANDER, SAMUEL (1859-1938), British philosopher **1** 141

ALEXANDER OF TUNIS, 1ST EARL (Harold Rupert Leofric George Alexander; born 1891), British field marshal **1** 135-136

ALEXANDER OF YUGOSLAVIA (1888-1934), king of the Serbs, Croats, and Slovenes 1921-1929 and of Yugoslavia, 1929-1934 **1** 136-137

ALEXANDER THE GREAT (356-323 B.C.), king of Macedon **1** 137-141

ALEXIE, SHERMAN (born 1966), Native American writer, poet, and translator **1** 141-142

ALEXIS MIKHAILOVICH ROMANOV (1629-1676), czar of Russia 1645-1676 **1** 142-143

ALEXIUS I (circa 1048-1118), Byzantine emperor 1081-1118 **1** 143-144

ALFARO, JOSÉ ELOY (1842-1912), Ecuadorian revolutionary, president 1895-1901 and 1906-1911 **1** 144-145

ALFIERI, CONTE VITTORIA (1749-1803), Italian playwright **1** 145-146

ALFONSÍN, RAUL RICARDO (born 1927), politician and president of Argentina (1983-) **1** 146-148

ALFONSO I (Henriques; 1109?-1185), king of Portugal 1139-1185 **1** 148

Alfonso I, king of Naples
see Alfonso V, king of Aragon

Alfonso I, king of Sicily
see Alfonso V, king of Aragon

ALFONSO III (1210-1279), king of Portugal 1248-1279 **1** 148-149

Alfonso V (1385-1458), king of Aragon and of Naples and Sicily
John II **21** 223-225

ALFONSO VI (1040-1109), king of León, 1065-1109, and of Castile, 1072-1109 **1** 149

ALFONSO X (1221-1284), king of Castile and León 1252-1284 **1** 150-151

ALFONSO XIII (1886-1941), king of Spain 1886-1931 **1** 151

ALFRED (849-899), Anglo-Saxon king of Wessex 871-899 **1** 151-153

ALGER, HORATIO (1832-1899), American author **1** 153-154

ALGREN, NELSON (Abraham; 1909-1981), American author **1** 154-155

ALI (circa 600-661), fourth caliph of the Islamic Empire **1** 155-156

ALI, MUHAMMAD (Cassius Clay; born 1942), American boxer **1** 156-158

ALI, SUNNI (died 1492), king of Gao, founder of the Songhay empire **1** 158-159

ALIA, RAMIZ (born 1925), president of Albania (1985-) **1** 159

ALINSKY, SAUL DAVID (1909-1972), U.S. organizer of neighborhood citizen reform groups **1** 161-162

ALLAL AL-FASSI, MOHAMED (1910-1974), Moroccan nationalist leader **1** 162

ALLEN, ETHAN (1738-1789), American Revolutionary War soldier **1** 163-164

ALLEN, FLORENCE ELLINWOOD (1884-1966), American lawyer, judge, and women's rights activist **1** 164-165

ALLEN, PAULA GUNN (born 1939), Native American writer, poet, literary critic; women's rights, environmental, and antiwar activist **1** 165-167

ALLEN, RICHARD (1760-1831), African American bishop **1** 168

ALLEN, WOODY (born Allen Stewart Konigsberg; b. 1935), American actor, director, filmmaker, author, comedian **1** 169-171

ALLENBY, EDMUND HENRY HYNMAN (1861-1936), English field marshal **1** 171-172

ALLENDE, ISABEL (born 1942), Chilean novelist, journalist, dramatist **1** 172-174

ALLENDE GOSSENS, SALVADOR (1908-1973), socialist president of Chile (1970-1973) **1** 174-176

ALLSTON, WASHINGTON (1779-1843), American painter **1** 176-177

ALMAGRO, DIEGO DE (circa 1474-1538), Spanish conquistador and explorer **1** 177-178

ALP ARSLAN (1026/32-1072), Seljuk sultan of Persia and Iraq **1** 178-179

ALTAMIRA Y CREVEA, RAFAEL (1866-1951), Spanish critic, historian, and jurist **1** 179

ALTDORFER, ALBRECHT (circa 1480-1538), German painter, printmaker, and architect **1** 179-180

ALTGELD, JOHN PETER (1847-1902), American jurist and politician **1** 180-182

ALTHUSSER, LOUIS (1918-1990), French Communist philosopher **1** 182-183

ALTIZER, THOMAS J. J. (born 1927), American theologian **1** 183-184

ALTMAN, ROBERT (born 1925), American filmmaker **20** 12-14

ÁLVAREZ, JUAN (1780-1867), Mexican soldier and statesman, president 1855 **1** 184-185

ALVAREZ, JULIA (born 1950), Hispanic American novelist, poet **1** 185-187

ALVAREZ, LUIS W. (1911-1988), American physicist **1** 187-189

AMADO, JORGE (born 1912), Brazilian novelist **1** 189-190

AMBEDKAR, BHIMRAO RAMJI (1891-1956), Indian social reformer and politician **1** 190-191

AMBLER, ERIC (born 1909), English novelist **1** 191-192

AMBROSE, ST. (339-397), Italian bishop **1** 192-193

AMENEMHET I (ruled 1991-1962 B.C.), pharaoh of Egypt **1** 193-194

AMENHOTEP III (ruled 1417-1379 B.C.) pharaoh of Egypt **1** 194-195

American architecture
innovations (19th century)
Jenney, William Le Baron **21** 221-223
Root, John Wellborn **21** 372-374
skyscrapers
Jenney, William Le Baron **21** 221-223
Root, John Wellborn **21** 372-374

American art
cartoons
Bray, John Randolph **21** 55-57
McCay, Winsor **21** 288-291
Ward, Jay **21** 421-423
cinematography
Kalmus, Natalie **21** 233-235
filmmaking
Bass, Saul **21** 25-27
Gibbons, Cedric **21** 158-159
Menzies, William Cameron **21** 291-293
Struss, Karl **21** 398-399
Toland, Gregg **21** 405-407
Ward, Jay **21** 421-423

AMERICAN HORSE (aka Iron Shield; 1840?-1876), Sioux leader **1** 195-198

American League (baseball)
Feller, Bob **21** 129-131
Johnson, Walter **21** 228-230

American literature
African American poetry
Bontemps, Arna **21** 47-50
anthologies
Bontemps, Arna **21** 47-50
Asian American
Bulosan, Carlos **21** 59-61
autobiography
Bulosan, Carlos **21** 59-61
gossip columns
Parsons, Louella **21** 336-338
histories
Lee, Rose **21** 258-260
humor
Loos, Anita **21** 262-265
Native American
Boudinot, Elias **21** 52-54
satire
Loos, Anita **21** 262-265
science fiction
Pierce, John Robinson **21** 349-351
social commentary
Gillette, King Camp **21** 163-166

American Medical Association
Gross, Samuel David **21** 183-185

American music
20th century
latin dance music
Arnaz, Desi **21** 12-14
popular and show music
Arnaz, Desi **21** 12-14
Bennett, Robert Russell **21** 32-34
Ebb, Fred **21** 113-115
Kander, John **21** 235-237
Merman, Ethel **21** 295-297
Nelson, Rick **21** 314-316
rap music
Van Peebles, Melvin **21** 414-416
rock and roll
Garcia, Jerry **21** 150-152

American Schools of Oriental Research
Albright, William **21** 1-3

American Sign Language
Epée, Charles-Michel de l'**21** 120-122

American Sociological Association
Wirth, Louis **21** 434-436

American Tobacco Co.
Lasker, Albert **21** 251-254

AMES, ADELBERT (1835-1933), American politician **1** 198

AMES, FISHER (1758-1808), American statesman **1** 199-200

AMHERST, JEFFERY (1717-1797), English general and statesman **1** 200-201

AMIET, CUNO (1868-1961), Swiss Postimpressionist painter **1** 201-202

AMIN DADA, IDI (born circa 1926), president of Uganda (1971-1979) **1** 202-204

AMINA OF ZARIA (Amina Sarauniya Zazzau; c. 1533-c. 1610), Nigerian monarch and warrior **21** 5-7

Ammonia (chemistry)
Leblanc, Nicolas **21** 256-258

AMORSOLO, FERNANDO (1892-1972), Philippine painter **1** 204

AMOS (flourished 8th century B.C.), Biblical prophet **1** 205

AMPÈRE, ANDRÉ MARIE (1775-1836), French physicist **1** 205-206

AMUNDSEN, ROALD (1872-1928), Norwegian explorer **1** 206-207

AN LU-SHAN (703-757), Chinese rebel leader **1** 239-240

ANAN BEN DAVID (flourished 8th century), Jewish Karaite leader in Babylonia **1** 207-208

Anatomy (science)
pathological
Gross, Samuel David **21** 183-185

ANAXAGORAS (circa 500-circa 428 B.C.), Greek philosopher **1** 208-209

ANAXIMANDER (circa 610-circa 546 B.C.), Greek philosopher and astronomer **1** 209-210

ANAXIMENES (flourished 546 B.C.), Greek philosopher **1** 210

ANCHIETA, JOSÉ DE (1534-1597), Portuguese Jesuit missionary **1** 210-211

ANDERSEN, DOROTHY (1901-1963), American physician and pathologist **1** 212

ANDERSEN, HANS CHRISTIAN (1805-1875), Danish author **1** 212-214

ANDERSON, CARL DAVID (1905-1991), American physicist **1** 214-215

ANDERSON, JUDITH (1898-1992), American stage and film actress **1** 215-216

ANDERSON, JUNE (born 1953), American opera singer **1** 216-218

ANDERSON, MARIAN (1902-1993), African American singer **1** 218-219

ANDERSON, MAXWELL (1888-1959), American playwright **1** 219-220

ANDERSON, SHERWOOD (1876-1941), American writer **1** 220-221

ANDO, TADAO (born 1941), Japanese architect **18** 17-19

ANDRADA E SILVA, JOSÉ BONIFÁCIO DE (1763-1838), Brazilian-born statesman and scientist **1** 221-222

ANDRÁSSY, COUNT JULIUS (1823-1890), Hungarian statesman, prime minister 1867-1871 **1** 222-223

ANDREA DEL CASTAGNO (1421-1457), Italian painter **1** 223-224

ANDREA DEL SARTO (1486-1530), Italian painter **1** 224-225

ANDREA PISANO (circa 1290/95-1348), Italian sculptor and architect **1** 225-226

ANDRÉE, SALOMON AUGUST (1854-1897), Swedish engineer and Arctic balloonist **1** 226

ANDREESSEN, MARC (born 1972), American computer programmer who developed Netscape Navigator **19** 3-5

ANDREOTTI, GIULIO (born 1919), leader of Italy's Christian Democratic party **1** 226-228

ANDRETTI, MARIO (born 1940), Italian/American race car driver **1** 228-230

ANDREW, JOHN ALBION (1818-1867), American politician **1** 230-231

ANDREWS, CHARLES McLEAN (1863-1943), American historian **1** 231

ANDREWS, FANNIE FERN PHILLIPS (1867-1950), American educator, reformer, pacifist **1** 231-232

ANDREWS, ROY CHAPMAN (1884-1960), American naturalist and explorer **1** 232-233

ANDROPOV, IURY VLADIMIROVICH (1914-1984), head of the Soviet secret

police and ruler of the Soviet Union (1982-1984) **1** 233-234

ANDROS, SIR EDMUND (1637-1714), English colonial governor in America **1** 234-235

ANDRUS, ETHEL (1884-1976), American educator and founder of the American Association of Retired Persons **19** 5-7

ANGELICO, FRA (circa 1400-1455), Italian painter **1** 235-236

ANGELL, JAMES ROWLAND (1869-1949), psychologist and leader in higher education **1** 236-237

ANGELOU, MAYA (Marguerite Johnson; born 1928), American author, poet, playwright, stage and screen performer, and director **1** 238-239

Anglo-Boer War
see Boer War (1899-1902)

Anglo-Saxons (British Saxons)
see England—5th century-1066 (Anglo-Saxon)

ANNA IVANOVNA (1693-1740), empress of Russia 1730-1740 **1** 240-241

ANNAN, KOFI (born 1938), Ghanaian secretary-general of the United Nations **18** 19-21

ANNE (1665-1714), queen of England 1702-1714 and of Great Britain 1707-1714 **1** 241-242

ANNING, MARY (1799-1847), British fossil collector **20** 14-16

ANOKYE, OKOMFO (Kwame Frimpon Anokye; flourished late 17th century), Ashanti priest and statesman **1** 242-243

ANOUILH, JEAN (1910-1987), French playwright **1** 243-244

ANSELM OF CANTERBURY, ST. (1033-1109), Italian archbishop and theologian **1** 244-245

ANTHONY, ST. (circa 250-356), Egyptian hermit and monastic founder **1** 246-248

ANTHONY, SUSAN BROWNELL (1820-1906), American leader of suffrage movement **1** 246-248
women's suffrage
Blackwell, Antoinette Brown **21** 41-43

ANTHONY OF PADUA, SAINT (Fernando de Boullion; 1195-1231), Portuguese theologian and priest **21** 7-9

ANTIGONUS I (382-301 B.C.), king of Macedon 306-301 B.C. **1** 248-249

ANTIOCHUS III (241-187 B.C.), king of Syria 223-187 B.C. **1** 249-250

ANTIOCHUS IV (circa 215-163 B.C.), king of Syria 175-163 B.C. **1** 250

ANTISTHENES (circa 450-360 B.C.), Greek philosopher **1** 250-251

ANTONELLO DA MESSINA (circa 1430-1479), Italian painter **1** 251-252

ANTONIONI, MICHELANGELO (born 1912), Italian film director **1** 252-253

ANTONY, MARK (circa 82-30 B.C.), Roman politician and general **1** 253-254

ANZA, JUAN BAUTISTA DE (1735-1788), Spanish explorer **1** 254-255

AOUN, MICHEL (born 1935), Christian Lebanese military leader and prime minister **1** 255-257

APELLES (flourished after 350 B.C.), Greek painter **1** 257

APESS, WILLIAM (1798-1839), Native American religious leader, author, and activist **20** 16-18

APGAR, VIRGINIA (1909-1974), American medical educator, researcher **1** 257-259

APITHY, SOUROU MIGAN (1913-1989), Dahomean political leader **1** 259-260

APOLLINAIRE, GUILLAUME (1880-1918), French lyric poet **1** 260

APOLLODORUS (flourished circa 408 B.C.), Greek painter **1** 261

APOLLONIUS OF PERGA (flourished 210 B.C.), Greek mathematician **1** 261-262

Apostles
see Bible—New Testament

APPELFELD, AHARON (born 1932), Israeli who wrote about anti-Semitism and the Holocaust **1** 262-263

APPERT, NICOLAS (1749-1941), French chef and inventor of canning of foods **20** 18-19

APPIA, ADOLPHE (1862-1928), Swiss stage director **1** 263-264

APPLEGATE, JESSE (1811-1888), American surveyor, pioneer, and rancher **1** 264-265

APPLETON, SIR EDWARD VICTOR (1892-1965), British pioneer in radio physics **1** 265-266

APPLETON, NATHAN (1779-1861), American merchant and manufacturer **1** 266-267

APULEIUS, LUCIUS (c. 124-170), Roman author, philosopher, and orator **20** 19-21

AQUINO, BENIGNO (''Nino''; 1933-1983), Filipino activist murdered upon his return from exile **1** 267-268

AQUINO, CORAZON COJOANGCO (born 1933), first woman president of the Republic of the Philippines **1** 268-270

ARAFAT, YASSER (also spelled Yasir; born 1929), chairman of the Palestinian Liberation Organization **1** 270-271

ARAGON, LOUIS (1897-1982), French surrealist author **1** 271-272

ARANHA, OSVALDO (1894-1960), Brazilian political leader **1** 272-273

ARATUS (271-213 B.C.), Greek statesman and general **1** 273-274

ARBENZ GUZMÁN, JACOBO (1913-1971), president of Guatemala (1951-1954) **1** 274-276

ARBUS, DIANE NEMEROV (1923-1971), American photographer **1** 276-277

Archaeology
see Archeology

Archeology
Near East
Albright, William **21** 1-3

ARCHIMEDES (circa 287-212 B.C.), Greek mathematician **1** 277-280

ARCHIPENKO, ALEXANDER (1887-1964), Russian-American sculptor and teacher **1** 280-281

Architecture
Root, John Wellborn **21** 372-374
William of Sens **21** 432-434

ARDEN, ELIZABETH (Florence Nightingale Graham; 1878?-1966), American businesswoman **1** 281-282

ARENDT, HANNAH (1906-1975), Jewish philosopher **1** 282-284

ARENS, MOSHE (born 1925), aeronautical engineer who became a leading Israeli statesman **1** 284-285

ARÉVALO, JUAN JOSÉ (1904-1951), Guatemalan statesman, president 1944-1951 **1** 285-286

ARIAS, ARNULFO (1901-1988), thrice elected president of Panama **1** 286-287

ARIAS SANCHEZ, OSCAR (born 1941), Costa Rican politician, social activist, president, and Nobel Peace Laureate (1987) **1** 287-289

ARIOSTO, LUDOVICO (1474-1533), Italian poet and playwright **1** 289-290
Harington, John **21** 193-195

ARISTARCHUS OF SAMOS (circa 310-230 B.C.), Greek astronomer **1** 290-291

ARISTIDE, JEAN-BERTRAND (born 1953), president of Haiti (1990-91 and 1994-95); deposed by a military coup in 1991; restored to power in 1994 **1** 291-293

ARISTOPHANES (450/445-after 385 B.C.), Greek playwright **1** 293-294

ARISTOTLE (384-322 B.C.), Greek philosopher and scientist **1** 295-296

ARIUS (died circa 336), Libyan theologian and heresiarch **1** 297-298

ARKWRIGHT, SIR RICHARD (1732-1792), English inventor and industrialist **1** 298

ARLEN, HAROLD (born Hyman Arluck; 1905-1986), American jazz pianist, composer, and arranger **19** 7-9

ARMANI, GIORGIO (1935-1997), Italian fashion designer **1** 299-301

ARMINIUS, JACOBUS (1560-1609), Dutch theologian **1** 301-302

ARMOUR, PHILIP DANFORTH (1832-1901), American industrialist **1** 302

ARMSTRONG, EDWIN HOWARD (1890-1954), American electrical engineer and radio inventor **1** 302-303

ARMSTRONG, HENRY (Henry Jackson, Jr.; 1912-1988), American boxer and minister **21** 9-11

ARMSTRONG, LOUIS DANIEL (1900-1971), African American jazz musician **1** 303-304

ARMSTRONG, NEIL ALDEN (born 1930), American astronaut **1** 304-306

ARMSTRONG, SAMUEL CHAPMAN (1839-1893), American educator **1** 306-307

Army Air Corps
see United States Air Force

Army, United States
see United States Army

ARNAZ, DESI (Desiderio Alberto Arnaz y De Acha; 1917-1986), American musician and actor **21** 12-14

ARNE, THOMAS AUGUSTINE (1710-1778), English composer **1** 307-308

ARNIM, ACHIM VON (Ludwig Joachim von Achim; 1781-1831), German writer **1** 308-309

ARNOLD, GEN. BENEDICT (1741-1801), American general and traitor **1** 309-310

ARNOLD, HENRY HARLEY (Hap; 1886-1950), American general **1** 310-311

ARNOLD, MATTHEW (1822-1888), English poet and critic **1** 311-313

ARNOLD, THOMAS (1795-1842), English educator **1** 313-314

ARNOLD, THURMAN WESLEY (1891-1969), American statesman **1** 314

ARNOLD OF BRESCIA (circa 1100-1155), Italian religious reformer **1** 314-315

ARNOLFO DI CAMBIO (1245?-1302), Italian sculptor and architect **1** 315-316

ARON, RAYMOND (1905-1983), academic scholar, teacher, and journalist **1** 316-317

Around the World in 80 Days (film)
Todd, Mike **21** 402-404

ARP, JEAN (Hans Arp; 1887-1966), French sculptor and painter **1** 317-318

ARRHENIUS, SVANTE AUGUST (1859-1927), Swedish chemist and physicist **1** 318-320

Art
collections
Gardner, Isabella Stewart**21** 152-155

Art of Cookery Made Plain and Easy (cookbook)
Glasse, Hannah **21** 166-167

ARTAUD, ANTONIN (1896-1948), developed the theory of the Theater of Cruelty **1** 320-321

ARTHUR, CHESTER ALAN (1830-1886), American statesman, president 1881-1885 **1** 321-323

ARTIGAS, JOSÉ GERVASIO (1764-1850), Uruguayan patriot **1** 323

Artists, American
animators
Bray, John Randolph **21** 55-57
Hubley, John **21** 208-210
McCay, Winsor **21** 288-291
Ward, Jay **21** 421-423
architects (19th century)
Jenney, William Le Baron **21** 221-223
Root, John Wellborn **21** 372-374
cartoonists
Bray, John Randolph **21** 55-57
Hubley, John **21** 208-210
McCay, Winsor **21** 288-291
Ward, Jay **21** 421-423
film art directors
Gibbons, Cedric **21** 158-159
Kalmus, Natalie **21** 233-235
Menzies, William Cameron **21** 291-293
filmmakers
Bass, Saul **21** 25-27
Hubley, John **21** 208-210
photographers
Struss, Karl **21** 398-399

Artists, English
fashion designers
Worth, Charles Frederick **21** 436-438
photographers
Muybridge, Eadweard **21** 305-308

Artists, French
architects (12th century)
William of Sens **21** 432-434
fashion designers
Worth, Charles Frederick **21** 436-438
painters (19th century)
Morisot, Berthe **21** 303-305

Artists, Russian
jewelers
Fabergé, Carl **21** 125-127

ASAM, COSMAS DAMIAN (1686-1739), German artist **1** 323-324

ASAM, EGID QUIRIN (1692-1750), German artist **1** 323-324

ASBURY, FRANCIS (1745-1816), English-born American Methodist bishop **1** 324-325

ASCH, SHALOM (1880-1957), Polish-born playwright and novelist **1** 325-326

ASH, MARY KAY WAGNER (born circa 1916), cosmetics tycoon **1** 326-327

ASHARI, ABU AL- HASAN ALI AL- (873/883-935), Moslem theologian **1** 327-328

ASHE, ARTHUR ROBERT, JR. (1943-1993), world champion athlete, social activist, teacher, and charity worker **1** 328-330

ASHIKAGA TAKAUJI (1305-1358), Japanese shogun **1** 330-332

ASHLEY, LAURA (Mountney; 1925-1985), British designer of women's clothes and home furnishings **1** 332-333

ASHLEY, WILLIAM HENRY (circa 1778-1838), American businessman, fur trader, and explorer **1** 333-334

ASHMORE, HARRY SCOTT (1916-1998), American journalist **1** 334-335

ASHMUN, JEHUDI (1794-1828), American governor of Liberia Colony **1** 335-336

ASHRAWI, HANAN MIKHAIL (born 1946), Palestinian spokesperson **1** 336-338

ASHURBANIPAL (died circa 630 B.C.), Assyrian king 669-ca. 630 **1** 338

ASIMOV, ISAAC (1920-1992), American author **1** 338-341

ASOKA (ruled circa 273-232 B.C.), Indian emperor of the Maurya dynasty **1** 341-342

ASPIN, LES (1938-1995), United States congressman and secretary of defense **1** 342-344

ASPLUND, ERIC GUNNAR (1885-1945), Swedish architect **1** 344

ASQUITH, HERBERT HENRY (1st Earl of Oxford and Asquith; 1852-1928), English statesman, prime minister 1908-1916 **1** 344-346

ASSAD, HAFIZ (born 1930), president of Syria **1** 346-348

Assassinations
Serbia
Princip, Gavrilo **21** 353-355
United States
Oswald, Lee Harvey **21** 328-330

ASTAIRE, FRED (Frederick Austerlitz; 1899-1987), dancer and choreographer **1** 348-350

ASTON, FRANCIS WILLIAM (1877-1945), English chemist and physicist **1** 350-351

ASTOR, JOHN JACOB (1763-1848), American fur trader, merchant, and capitalist **1** 351-352

ASTOR, NANCY LANGHORNE (1879-1964), first woman to serve as a member of the British Parliament (1919-1945) **1** 352-354

Astronomy (science)
observatories
Peirce, Benjamin **21** 340-342
radio
Reber, Grote **21** 364-366

ASTURIAS, MIGUEL ANGEL (born 1899), Guatemalan novelist and poet **1** 354-355

ATAHUALPA (circa 1502-1533), Inca emperor of Peru 1532-1533 **1** 355-356

ATANASOFF, JOHN (1903-1995), American physicist **20** 21-22

ATATÜRK, GHAZI MUSTAPHA KEMAL (1881-1938), Turkish nationalist, president 1923-1938 **1** 356-357

ATCHISON, DAVID RICE (1807-1886), American lawyer and politician **1** 357-358

ATHANASIUS, ST. (circa 296-373), Christian theologian, bishop of Alexandria **1** 358-359

Athletes
Canadian
Nagurski, Bronko **21** 309-311
English
Bannister, Roger **21** 18-20
Mallory, George **21** 268-271

Athletes, American
baseball players
Cartwright, Alexander **21** 74-77
Feller, Bob **21** 129-131
Gibson, Bob **21** 159-162
Hornsby, Rogers **21** 204-206
Johnson, Walter **21** 228-230
Mathewson, Christy **21** 282-284
Rose, Pete **21** 374-376
basketball coaches
Cousy, Bob **21** 92-94
West, Jerry Alan **21** 428-430
basketball players
Cousy, Bob **21** 92-94
Mikan, George **21** 297-299
West, Jerry Alan **21** 428-430
body builders
Atlas, Charles **21** 14-15
boxers
Armstrong, Henry **21** 9-11
Pep, Willie **21** 342-344
decathletes
Johnson, Rafer **21** 225-227
football coaches
Graham, Otto **21** 174-176
football players
Blanchard, Felix **21** 43-45
Davis, Glenn**21** 101-103
Graham, Otto **21** 174-176
Sayers, Gale **21** 377-379
golfers
Hagen, Walter **21** 188-190
Snead, Sam **21** 388-390
jockeys
Shoemaker, Willie **21** 381-383
swimmers
Weissmuller, Johnny **21** 425-427
tennis players
Budge, Don **21** 57-59
Marble, Alice **21** 271-273
track coaches
Warmerdam, Dutch **21** 423-425
track and field athletes
Cunningham, Glenn **21** 96-99
Jenner, Bruce **21** 218-221
Johnson, Rafer **21** 225-227
Mathias, Bob **21** 284-286
Oerter, Al **21** 326-328
Warmerdam, Dutch **21** 423-425

ATLAS, CHARLES (Angelo Siciliano; 1893-1972), American body builder **21** 14-15

ATTAR, FARID ED-DIN (circa 1140-circa 1234), Persian poet **1** 359-360

ATTENBOROUGH, RICHARD SAMUEL (born 1923), English actor and filmmaker **18** 21-23

ATTILA (died 453), Hun chieftain **1** 360

ATTLEE, CLEMENT RICHARD (1st Earl Attlee; 1883-1967), English statesman, prime minister 1945-1951 **1** 361-362

Attorneys general
see statesmen, American

ATWOOD, MARGARET ELEANOR (born 1939), Canadian novelist, poet, critic, and politically committed cultural activist **1** 362-364

AUBERT DE GASPÉ, PHILIPPE (1786-1871), French-Canadian author **1** 364

AUDEN, WYSTAN HUGH (1907-1973), English-born American poet **1** 364-366

AUDUBON, JOHN JAMES (1785-1851), American artist and ornithologist **1** 366-367

AUER, LEOPOLD (1845-1930), Hungarian violinist and conductor **20** 22-24

AUGUSTINE, ST. (354-430), Christian philosopher and theologian **1** 367-370

AUGUSTINE OF CANTERBURY, ST. (died circa 606), Roman monk, archbishop of Canterbury **1** 370-371

AUGUSTUS (Octavian; 63 B.C.-A.D. 14), Roman emperor 27 B.C.-A.D. 14 **1** 371-373

AUGUSTUS II (1670-1733), king of Poland and elector of Saxony **1** 373-374

AULARD, ALPHONSE FRANÇOIS VICTOR ALPHONSE (1849-1928), French historian **1** 374

AUNG SAN (1915-1947), Burmese politician **1** 374-375

AUNG SAN SUU KYI (born 1945), leader of movement toward democracy in Burma (Myanmar) and Nobel Peace Prize winner **1** 375-376

AURANGZEB (1618-1707), Mogul emperor of India 1658-1707 **1** 377

AUSTEN, JANE (1775-1817), English novelist **1** 377-379

AUSTIN, JOHN LANGSHAW (1911-1960), English philosopher **1** 379-380

AUSTIN, STEPHEN FULLER (1793-1836), American pioneer **1** 380-381

Australia, Commonwealth of (island continent)
British colonization of
Hill, Rowland **21** 202-204

Authors, American
autobiographies
Bulosan, Carlos **21** 59-61
columnists
Drucker, Peter **21** 110-112
Parsons, Louella **21** 336-338
librettists
Ebb, Fred **21** 113-115
nonfiction writers
Drucker, Peter **21** 110-112
Gross, Samuel David **21** 183-185
Lee, Rose **21** 258-260
playwrights (20th century)
Loos, Anita **21** 262-265
poets (20th century)
Bontemps, Arna **21** 47-50

Bulosan, Carlos **21** 59-61
scriptwriters (20th century)
Loos, Anita **21** 262-265
Peckinpah, Sam **21** 338-340
Trumbo, Dalton **21** 409-411
Van Peebles, Melvin **21** 414-416
Wilder, Billy **21** 430-432
short-story writers (20th century)
Loos, Anita **21** 262-265
Pierce, John Robinson **21** 349-351
Trumbo, Dalton **21** 409-411

Authors, English
cookbook writers
Glasse, Hannah **21** 166-167
rules on games
Hoyle, Edmond **21** 206-208
satirists
Harington, John **21** 193-195
translators
Harington, John **21** 193-195

Authors, Italian
poets (16th century)
Fracastoro, Girolamo **21** 144-147

AVEDON, RICHARD (born 1923), American fashion photographer **1** 381-382

AVERROËS (1126-1198), Spanish-Arabian philosopher **1** 382-383

AVERY, OSWALD THEODORE (1877-1955), Canadian/American biologist and bacteriologist **1** 384-386

Aviation (science)
Lilienthal, Otto **21** 260-262

Aviation industry
Guggenheim, Daniel **21** 185-187

AVICENNA (circa 980-1037), Arabian physician and philosopher **1** 386-387

ÁVILA CAMACHO, GEN. MANUEL (1897-1955), Mexican president 1940-1946 **1** 387-388

AVOGADRO, LORENZO ROMANO AMEDO CARLO (Conte di Quaregna e di Cerreto; 1776-1865), Italian physicist and chemist **1** 388-389

AWOLOWO, CHIEF OBAFEMI (born 1909), Nigerian nationalist and politician **1** 389-390

AX, EMANUEL (born 1949), American pianist **1** 391

AYCKBOURN, ALAN (born 1939), British playwright **18** 23-25

AYER, ALFRED JULES (1910-1989), English philosopher **1** 391-393

AYLWIN AZÓCAR, PATRICIO (born 1918), leader of the Chilean Christian Democratic party and president of Chile **1** 393-395

AYUB KHAN, MOHAMMED (1907-1989), Pakistani statesman **1** 395-396

AZAÑA DIAZ, MANUEL (1880-1940), Spanish statesman, president 1936-1939 **1** 396-397

AZARA, FÉLIX DE (1746-1821), Spanish explorer and naturalist **1** 397-398

AZCONA HOYO, JOSÉ (born 1927), president of Honduras (1986-1990) **1** 398-399

AZHARI, SAYYID ISMAIL AL- (1898-1969), Sudanese president 1965-1968 **1** 399-401

AZIKIWE, NNAMDI (born 1904), Nigerian nationalist, president 1963-1966 **1** 401-402

AZUELA, MARIANO (1873-1952), Mexican novelist **1** 402

B

BA MAW (1893-1977), Burmese statesman **1** 480-481

BAADER and MEINHOF (1967-1976), founders of the West German ''Red Army Faction'' **1** 403-404

BAAL SHEM TOV (circa 1700-circa 1760), founder of modern Hasidism **1** 404-405

BABAR THE CONQUEROR (aka Zahir-ud-din Muhammad Babur; 1483-1530), Mogul emperor of India 1526-1530 **1** 405-407

BABBAGE, CHARLES (1791-1871), English inventor and mathematician **1** 407-408

BABBITT, BRUCE EDWARD (born 1938), governor of Arizona (1978-1987) and United States secretary of the interior **1** 408-410

BABBITT, MILTON (born 1916), American composer **1** 410

BABCOCK, STEPHEN MOULTON (1843-1931), American agricultural chemist **1** 410-411

BABEL, ISAAC EMMANUELOVICH (1894-1941), Russian writer **1** 411-412

BABEUF, FRANÇOIS NOEL (''Caius Gracchus''; 1760-1797), French revolutionist and writer **1** 412

BACA-BARRAGÁN, POLLY (born 1943), Hispanic American politician **1** 412-414

BACH, CARL PHILIPP EMANUEL (1714-1788), German composer **1** 414-415

BACH, JOHANN CHRISTIAN (1735-1782), German composer **1** 415-416

BACH, JOHANN SEBASTIAN (1685-1750), German composer and organist **1** 416-419

BACHE, ALEXANDER DALLAS (1806-1867), American educator and scientist **1** 420

BACKUS, ISAAC (1724-1806), American Baptist leader **1** 420-421

BACON, SIR FRANCIS (1561-1626), English philosopher, statesman, and author **1** 422-424

BACON, FRANCIS (1909-1992), English artist **1** 421-422

BACON, NATHANIEL (1647-1676), American colonial leader **1** 424-425

BACON, ROGER (circa 1214-1294), English philosopher **1** 425-427

BAD HEART BULL, AMOS (1869-1913), Oglala Lakota Sioux tribal historian and artist **1** 427-428

BADEN-POWELL, ROBERT (1857-1941), English military officer and founder of the Boy Scout Association **21** 16-18

BADOGLIO, PIETRO (1871-1956), Italian general and statesman **1** 428-429

BAECK, LEO (1873-1956), rabbi, teacher, hero of the concentration camps, and Jewish leader **1** 429-430

BAEKELAND, LEO HENDRIK (1863-1944), American chemist **1** 430-431

BAER, KARL ERNST VON (1792-1876), Estonian anatomist and embryologist **1** 431-432

BAEZ, BUENAVENTURA (1812-1884), Dominican statesman, five time president **1** 432-433

BAEZ, JOAN (born 1941), American folk singer and human rights activist **1** 433-435

BAFFIN, WILLIAM (circa 1584-1622), English navigator and explorer **1** 435-436

BAGEHOT, WALTER (1826-1877), English economist **1** 436-437

BAGLEY, WILLIAM CHANDLER (1874-1946), educator and theorist of educational ''essentialism'' **1** 437-438

BAHR, EGON (born 1922), West German politician **1** 438-440

BAIKIE, WILLIAM BALFOUR (1825-1864), Scottish explorer and scientist **1** 440

BAILEY, F. LEE (born 1933), American defense attorney and author **1** 441-443

BAILEY, FLORENCE MERRIAM (1863-1948), American ornithologist and author **1** 443-444

BAILEY, GAMALIEL (1807-1859), American editor and politician **1** 444-445

BAILLIE, D(ONALD) M(ACPHERSON) (1887-1954), Scottish theologian **1** 445

BAILLIE, JOHN (1886-1960), Scottish theologian and ecumenical churchman **1** 445-447

BAKER, ELLA JOSEPHINE (1903-1986), African American human and civil rights activist **18** 26-28

BAKER, HOWARD HENRY, JR. (born 1925), U.S. senator and White House chief of staff **18** 28-30

BAKER, JAMES ADDISON III (born 1930), Republican party campaign leader **1** 447-448

BAKER, JOSEPHINE (1906-1975) Parisian dancer and singer from America **1** 448-451

BAKER, NEWTON DIEHL (1871-1937), American statesman **1** 451

BAKER, RAY STANNARD (1870-1946), American author **1** 451-452

BAKER, RUSSELL (born 1925), American writer of personal-political essays **1** 452-454

BAKER, SIR SAMUEL WHITE (1821-1893), English explorer and administrator **1** 454-455

BAKER, SARA JOSEPHINE (1873-1945), American physician **1** 455-456

BAKHTIN, MIKHAIL MIKHAILOVICH (1895-1975), Russian philosopher and literary critic **1** 456-458

BAKUNIN, MIKHAIL ALEKSANDROVICH (1814-1876), Russian anarchist **1** 458-460

BALAGUER Y RICARDO, JOAQUÍN (born 1907), Dominican statesman **1** 460-461

BALANCHINE, GEORGE (1904-1983), Russian-born American choreographer **1** 461-462

BALBOA, VASCO NÚÑEZ DE (circa 1475-1519), Spanish explorer **1** 462-463

BALBULUS, NOTKER (circa 840-912), Swiss poet-musician and monk **11** 434-435

BALCH, EMILY GREENE (1867-1961), American pacifist and social reformer **1** 463-464

BALDWIN I (1058-1118), Norman king of Jerusalem 1100-1118 **1** 464-465

BALDWIN, JAMES ARTHUR (1924-1987), African American author, poet, and dramatist **1** 465-466

BALDWIN, ROBERT (1804-1858), Canadian politician **1** 466-468

BALDWIN, STANLEY (1st Earl Baldwin of Bewdley; 1867-1947), English statesman, three times prime minister **1** 468-469

BALFOUR, ARTHUR JAMES (1st Earl of Balfour; 1848-1930), British statesman and philosopher **1** 469-470

BALL, GEORGE (1909-1994), American politician and supporter of an economically united Europe **1** 470-471

BALL, LUCILLE (Lucille Desiree Hunt; 1911-1989), American comedienne **1** 472-473
Arnaz, Desi **21** 12-14

BALLA, GIACOMO (1871-1958), Italian painter **1** 473-474

BALLADUR, EDOUARD (born 1929), premier of the French Government **1** 474-475

BALLARD, ROBERT (born 1942), American oceanographer **19** 10-12

Ballet (dance)
Beauchamps, Pierre **21** 27-29
Beaujoyeulx, Balthasar de **21** 29-30

BALLIVIÁN, JOSÉ (1805-1852), Bolivian president 1841-1847 **1** 475

BALMACEDA FERNÁNDEZ, JOSÉ MANUEL (1840-1891), Chilean president 1886-1891 **1** 475-476

BALTHUS (Balthasar Klossowski; born 1908), European painter and stage designer **1** 476-477

BALTIMORE, DAVID (born 1938), American virologist **1** 477-478

Baltimore and Ohio Railroad (United States)
Fink, Albert**21** 133-135

BALZAC, HONORÉ DE (1799-1850), French novelist **1** 478-480

BAMBA, AMADOU (1850-1927), Senegalese religious leader **1** 481-482

BAMBARA, TONI CADE (1939-1995), African American writer and editor **1** 482-483

BANCROFT, GEORGE (1800-1891), American historian and statesman **1** 483-484

BANCROFT, HUBERT HOWE (1832-1918), American historian **1** 484-485

BANDA, HASTINGS KAMUZU (1905-1997), Malawi statesman **1** 485-486

BANDARANAIKE, SIRIMAVO (also Sirima) RATWATTE DIAS (born 1916), first woman prime minister in the world as head of the Sri Lankan Freedom party government (1960-1965, 1970-1976) **1** 486-488

BANERJEE, SURENDRANATH (1848-1925), Indian nationalist **1** 488

Banking, English
Baring, Francis **21** 20-22

Banking, German
Fugger, Jakob **21** 147-149

BANKS, DENNIS J. (born 1932), Native American leader, teacher, activist, and author **1** 488-489

BANKS, SIR JOSEPH (1743-1820), English naturalist **1** 489-490

BANNEKER, BENJAMIN (1731-1806), African American mathematician **1** 490-491

BANNISTER, EDWARD MITCHELL (1828-1901), African American landscape painter **1** 491-493

BANNISTER, ROGER (born 1929), English runner **21** 18-20

BANTING, FREDERICK GRANT (1891-1941), Canadian physiolgist **1** 493-494

BANZER SUÁREZ, HUGO (born 1926), Bolivian president (1971-1979) **1** 494-496

BAO DAI (born 1913), emperor of Vietnam 1932-1945 and 1949-1955 **1** 496-497

BAR KOCHBA, SIMEON (died 135), Jewish commander of revolt against Romans **2** 5

BARAK, EHUD (born 1942), Israeli prime minister **1** 497-498

BARAKA, IMAMU AMIRI (Everett LeRoi Jones; born 1934), African American poet and playwright **1** 498-499

BARANOV, ALEKSANDR ANDREIEVICH (1747-1819), Russian explorer **1** 499-500

Barbed wire fencing
Glidden, Joseph **21** 167-170

BARBER, SAMUEL (1910-1981), American composer **1** 500-501

BARBIE, KLAUS (Klaus Altmann; 1913-1991), Nazi leader in Vichy France **1** 501-503

BARBONCITO (1820-1871), Native American leader of the Navajos **20** 25-27

BARBOSA, RUY (1849-1923), Brazilian journalist and politician **1** 503-504

BARDEEN, JOHN (1908-1991), American Nobel physicist **2** 1-3

BARENBOIM, DANIEL (born 1942), Israeli pianist and conductor **2** 3-4

BARENTS, WILLEM (died 1597), Dutch navigator and explorer **2** 4-5

BARING, FRANCIS (1740-1810), English banker **21** 20-22

BARLACH, ERNST (1870-1938), German sculptor **2** 5-6

BARLOW, JOEL (1754-1812), American poet **2** 6-7

BARNARD, CHRISTIAAN N. (born 1922), South African heart transplant surgeon **2** 7-8

BARNARD, EDWARD EMERSON (1857-1923), American astronomer **2** 8-9

BARNARD, FREDERICK AUGUSTUS PORTER (1809-1889), American educator and mathematician **2** 9-10

BARNARD, HENRY (1811-1900), American educator **2** 10

BARNES, DJUNA (a.k.a. Lydia Steptoe; 1892-1982), American author **2** 11-13

BARNETT, MARGUERITE ROSS (1942-1992), American educator **21** 22-24

BARNUM, PHINEAS TAYLOR (1810-1891), American showman **2** 13-15

BAROJA Y NESSI, PÍO (1872-1956), Spanish novelist **2** 15-16

BARON, SALO WITTMAYER (1895-1989), Austrian-American educator and Jewish historian **2** 16-17

BARRAGÁN, LUIS (1902-1988), Mexican architect and landscape architect **2** 17-19

BARRAS, VICOMTE DE (Paul François Jean Nicolas; 1755-1829), French statesman and revolutionist **2** 19

BARRE, RAYMOND (1924-1981), prime minister of France (1976-1981) **2** 19-20

BARRÈS, AUGUSTE MAURICE (1862-1923), French writer and politician **2** 20-21

BARRIE, SIR JAMES MATTHEW (1860-1937), British dramatist and novelist **2** 21-22

BARRIENTOS ORTUÑO, RENÉ (1919-1969), populist Bolivian president (1966-1969) **2** 22-23

BARRIOS, JUSTO RUFINO (1835-1885), Guatemalan general, president 1873-1885 **2** 23-24

Barristers
see Jurists, English

BARRY, JOHN (1745-1803), American naval officer **2** 24-25

BARRY, MARION SHEPILOV, JR. (born 1936), African American mayor and civil rights activist **2** 25-28

BARRYMORES, American theatrical dynasty **2** 28-30

BARTH, HEINRICH (1821-1865), German explorer **2** 30-31

BARTH, KARL (1886-1968), Swiss Protestant theologian **2** 31-32

BARTHÉ, RICHMOND (1901-1989), African American sculptor **2** 33-34

BARTHOLOMAEUS ANGLICUS (Bartholomew the Englishman; Bartholomew de Glanville; flourished 1220-1240), English theologian and encyclopedist **21** 24-25

BARTLETT, SIR FREDERIC CHARLES (1886-1969), British psychologist **2** 34-35

BARTÓK, BÉLA (1881-1945), Hungarian composer and pianist **2** 35-36

BARTON, BRUCE (1886-1967), American advertising business executive and congressman **2** 36-37

BARTON, CLARA (1821-1912), American humanitarian **2** 37-39

BARTON, SIR EDMUND (1849-1920), Australian statesman and jurist **2** 39-40

BARTRAM, JOHN (1699-1777), American botanist **2** 40-41

BARTRAM, WILLIAM (1739-1823), American naturalist **2** 41-42

BARUCH, BERNARD MANNES (1870-1965), American statesman and financier **2** 42-43

BARYSHNIKOV, MIKHAIL (born 1948), ballet dancer **2** 43-44

Baseball Hall of Fame (Cooperstown, New York State)
Cartwright, Alexander **21** 74-77
Feller, Bob **21** 129-131
Gibson, Bob **21** 159-162
Hornsby, Rogers **21** 204-206
Johnson, Walter **21** 228-230
Mathewson, Christy **21** 282-284

Baseball players
see Athletes

BASEDOW, JOHANN BERNHARD (1724-1790), German educator and reformer **2** 44-45

BASHO, MATSUO (1644-1694), Japanese poet **2** 45-48

BASIE, COUNT (William Basie; 1904-1984), pianist and jazz band leader **2** 48-49

BASIL I (circa 812-886), Byzantine emperor 867-886 **2** 49-50

BASIL II (circa 958-1025), Byzantine emperor 963-1025 **2** 50-51

BASIL THE GREAT, ST. (329-379), theologian and bishop of Caesarea **2** 51-52

Basketball (sport)
Naismith, James **21** 311-313

Basketball (United States)
see Athletes

Basketball Hall of Fame
Mikan, George **21** 297-299
West, Jerry Alan **21** 428-430

BASS, SAUL (1920-1996), American designer of film advertising **21** 25-27

BASSI, LAURA (1711-1778), Italian physicist **20** 27-29

BATES, DAISY MAE (née O'Dwyer; 1861-1951), Irish-born Australian social worker **2** 52-53

BATES, HENRY WALTER (1825-1892), English explorer and naturalist **2** 53-54

BATES, KATHARINE LEE (1859-1929), American poet and educator **2** 54-55

BATESON, WILLIAM (1861-1926), English biologist concerned with evolution **2** 55-57

BATISTA Y ZALDÍVAR, FULGENCIO (1901-1973), Cuban political and military leader **2** 57-58

BATLLE Y ORDÓÑEZ, JOSÉ (1856-1929), Uruguayan statesman and journalist **2** 58-59

BATTLE, KATHLEEN (born 1948), American opera and concert singer **2** 59-60

BATU KHAN (died 1255), Mongol leader **2** 60-61

BAUDELAIRE, CHARLES PIERRE (1821-1867), French poet and art critic **2** 61-63

BAUER, EDDIE (1899-1986), American businessman **19** 13-14

BAULIEU, ÉTIENNE-ÉMILE (Étienne Blum; born 1926), French physician and biochemist who developed RU 486 **2** 63-66

BAUM, HERBERT (1912-1942), German human/civil rights activist **2** 66-73

BAUM, L. FRANK (1856-1919), author of the Wizard of Oz books **2** 73-74

BAUR, FERDINAND CHRISTIAN (1792-1860), German theologian **2** 74-75

BAUSCH, PINA (born 1940), a controversial German dancer/choreographer **2** 75-76

BAXTER, RICHARD (1615-1691), English theologian **2** 76-77

BAYLE, PIERRE (1647-1706), French philosopher **2** 77-78

BEA, AUGUSTINUS (1881-1968), German cardinal **2** 79

BEACH, MOSES YALE (1800-1868), American inventor and newspaperman **2** 79-80

BEADLE, GEORGE WELLS (1903-1989), American scientist, educator, and administrator **2** 80-81

BEALE, DOROTHEA (1831-1906), British educator **2** 81-83

Bean, Leon Leonwood (L.L. Bean; 1872-1967), American businessman **19** 14-16

BEARD, CHARLES AUSTIN (1874-1948), American historian **2** 84

BEARD, MARY RITTER (1876-1958), American author and activist **2** 85-86

BEARDEN, ROMARE HOWARD (1914-1988), African American painter-collagist **2** 86-88

BEARDSLEY, AUBREY VINCENT (1872-1898), English illustrator **2** 88-89

BEATLES, THE (1957-1971), British rock and roll band **2** 89-92

BEATRIX, WILHELMINA VON AMSBERG, QUEEN (born 1938), queen of Netherlands (1980-) **2** 92-93

BEAUCHAMPS, PIERRE (1636-1705), French dancer and choreographer **21** 27-29

BEAUFORT, MARGARET (1443-1509), queen dowager of England **20** 29-31

BEAUJOYEULX, BALTHASAR DE (Balthasar de Beaujoyeux; Baldassare de Belgiojoso; 1535-1587), Italian choreographer and composer **21** 29-30

BEAUMARCHAIS, PIERRE AUGUST CARON DE (1732-1799), French playwright **2** 93-94

BEAUMONT, FRANCIS (1584/1585-1616), English playwright **2** 95

BEAUMONT, WILLIAM (1785-1853), American surgeon **2** 95-96

BEAUREGARD, PIERRE GUSTAVE TOUTANT (1818-1893), Confederate general **2** 96-97

BECARRIA, MARCHESE DI (1738-1794), Italian jurist and economist **2** 97-98

BECHTEL, STEPHEN DAVISON (1900-1989), American construction engineer and business executive **2** 98-99

BECK, LUDWIG AUGUST THEODOR (1880-1944), German general **2** 99-100

BECKER, CARL LOTUS (1873-1945), American historian **2** 100-101

BECKET, ST. THOMAS (1128?-1170), English prelate **2** 101-102

BECKETT, SAMUEL (1906-1989), Irish novelist, playwright, and poet **2** 102-104

BECKMANN, MAX (1884-1950), German painter **2** 104-105

BECKNELL, WILLIAM (circa 1797-1865), American soldier and politician **2** 105-106

BECKWOURTH, JIM (James P. Beckwourth; c. 1800-1866), African American fur trapper and explorer **2** 106-107

BÉCQUER, GUSTAVO ADOLFO DOMINGUEZ (1836-1870), Spanish lyric poet **2** 107-108

BECQUEREL, ANTOINE HENRI (1852-1908), French physicist **2** 108-109

BEDE, ST. (672/673-735), English theologian **2** 109-110

BEDELL SMITH, WALTER (1895-1961), U.S. Army general, ambassador, and CIA director **18** 30-33

BEECHER, CATHARINE (1800-1878), American author and educator **2** 110-112

BEECHER, HENRY WARD (1813-1887), American Congregationalist clergyman **2** 112-113

BEECHER, LYMAN (1775-1863), Presbyterian clergyman **2** 113

BEERBOHM, MAX (Henry Maximilian Beerbohm; 1872-1956), English author and critic **19** 16-18

BEETHOVEN, LUDWIG VAN (1770-1827), German composer **2** 114-117

BEGAY, HARRISON (born 1917), Native American artist **2** 117-118

BEGIN, MENACHEM (1913-1992), Israel's first non-Socialist prime minister (1977-1983) **2** 118-120

BEHAIM, MARTIN (Martinus de Bohemia; 1459?-1507), German cartographer **21** 30-32

BEHN, APHRA (1640?-1689), British author **18** 33-34

BEHRENS, HILDEGARD (born 1937), German soprano **2** 120-121

BEHRENS, PETER (1868-1940), German architect, painter, and designer **2** 121-122

BEHRING, EMIL ADOLPH VON (1854-1917), German hygienist and physician **2** 122-123

BEHZAD (died circa 1530), Persian painter **2** 123

BEISSEL, JOHANN CONRAD (1690-1768), German-American pietist **2** 123-124

BELAFONTE, HARRY (Harold George Belafonte, Jr.; born 1927), African American singer and actor **20** 31-32

BELASCO, DAVID (1853-1931), American playwright and director-producer **2** 124-125

BELAÚNDE TERRY, FERNANDO (born 1912), president of Peru (1963-1968, 1980-1985) **2** 125-126

BELGRANO, MANUEL (1770-1820), Argentine general and politician **2** 126-127

BELINSKY, GRIGORIEVICH (1811-1848), Russian literary critic **2** 128

BELISARIUS (circa 506-565), Byzantine general **2** 128-129

BELL, ALEXANDER GRAHAM (1847-1922), Scottish-born American inventor **2** 129-131

BELL, ANDREW (1753-1832), Scottish educator **2** 131-132

BELL, DANIEL (Bolotsky; born 1919), American sociologist **2** 132-133

BELL BURNELL, SUSAN JOCELYN (born 1943), English radio astronomer **2** 133-134

Bell Telephone Laboratories (research organization)
Pierce, John Robinson **21** 349-351

BELLAMY, EDWARD (1850-1898), American novelist, propagandist, and reformer **2** 134-135

BELLARMINE, ST. ROBERT (1542-1621), Italian theologian and cardinal **2** 135-136

BELLECOURT, CLYDE (born 1939), Native American activist **2** 136-137

BELLINI, GIOVANNI (circa 1435-1516), Itlaian painter **2** 137-138

BELLINI, VINCENZO (1801-1835), Italian composer **2** 138-139

BELLO, ALHAJI SIR AHMADU (1909-1966), Nigerian politician **2** 139-140

BELLO Y LÓPEZ, ANDRÉS (1781-1865), Venezuelan humanist **2** 140-141

BELLOC, JOSEPH HILAIRE PIERRE (1870-1953), French-born English author and historian **2** 141

BELLOW, SAUL (born 1915), American novelist and Nobel Prize winner **2** 141-143

BELLOWS, GEORGE WESLEY (1882-1925), American painter **2** 143

BELLOWS, HENRY WHITNEY (1814-1882), American Unitarian minister **2** 143-144

BEMBO, PIETRO (1470-1547), Italian humanist, poet, and historian **2** 144-145

BEN AND JERRY ice cream company founders **18** 35-37

BEN BADIS, ABD AL-HAMID (1889-1940), leader of the Islamic Reform Movement in Algeria between the two world wars **2** 147-148

BEN BELLA, AHMED (born 1918), first president of the Algerian Republic **2** 148-149

Ben Hur (film)
Canutt, Yakima **21** 71-72
Gibbons, Cedric **21** 158-159
Struss, Karl **21** 398-399

BENDIX, VINCENT (1881-1945), American inventor, engineer, and industrialist **19** 18-20

BEN-GURION, DAVID (born 1886), Russian-born Israeli statesman **2** 160-161

BEN-HAIM, PAUL (Frankenburger; 1897-1984), Israeli composer **2** 161-162

BEN YEHUDA, ELIEZER (1858-1922), Hebrew lexicographer and editor **2** 181-182

BENALCÁZAR, SEBASTIÁN DE (died 1551), Spanish conquistador **2** 145-146

BENAVENTE Y MARTINEZ, JACINTO (1866-1954), Spanish dramatist **2** 146-147

BENCHLEY, ROBERT (1889-1945), American humorist **2** 150-151

BENDA, JULIEN (1867-1956), French cultural critic and novelist **2** 151-152

BENEDICT XV (Giacomo della Chiesa; 1854-1922), pope, 1914-1922 **2** 153-154

BENEDICT, RUTH FULTON (1887-1948), American cultural anthropologist **2** 154-155

BENEDICT, ST. (circa 480-547), Italian founder of the Benedictines **2** 154-155

BENEŠ, EDWARD (1884-1948), Czechoslovak president 1935-1938 and 1940-1948 **2** 155-157

BENÉT, STEPHEN VINCENT (1898-1943), American poet and novelist **2** 157-158

BENETTON, Italian family (Luciano, Giuliana, Gilberto, Carlo and Mauro) who organized a world-wide chain of colorful knitwear stores **2** 158-159

BENEZET, ANTHONY (1713-1784), American philanthropist and educator **2** 159-160

BENJAMIN, ASHER (1773-1845), American architect **2** 162-163

BENJAMIN, JUDAH PHILIP (1811-1884), American statesman **2** 163-164

BENJAMIN, WALTER (1892-1940), German philosopher and literary critic **20** 32-34

BENN, GOTTFRIED (1886-1956), German author **2** 164

BENN, TONY (Anthony Neil Wedgewood Benn; born 1925), British Labour party politician **2** 164-166

BENNETT, ALAN (born 1934), British playwright **2** 166-167

BENNETT, ENOCH ARNOLD (1867-1931), English novelist and dramatist **2** 167-168

BENNETT, JAMES GORDON (1795-1872), Scottish-born American journalist and publisher **2** 168-169

BENNETT, JAMES GORDON, JR. (1841-1918), American newspaper owner and editor **2** 169-170

BENNETT, JOHN COLEMAN (1902-1995), American theologian **2** 170-171

BENNETT, RICHARD BEDFORD (1870-1947), Canadian statesman, prime minister 1930-1935 **2** 171-172

BENNETT, RICHARD RODNEY (born 1936), English composer **2** 172

BENNETT, ROBERT RUSSELL (1894-1981), American arranger, composer, and conductor **21** 32-34

BENNETT, WILLIAM JOHN (born 1943), American teacher and scholar and secretary of the Department of Education (1985-1988) **2** 172-174

BENNY, JACK (Benjamin Kubelsky; 1894-1974), American comedian and a star of radio, television, and stage **2** 174-176

BENTHAM, JEREMY (1748-1832), English philosopher, political theorist, and jurist **2** 176-178

BENTLEY, ARTHUR F. (1870-1957), American philosopher and political scientist **2** 178

BENTON, SEN. THOMAS HART (1782-1858), American statesman **2** 178-179

BENTON, THOMAS HART (1889-1975), American regionalist painter **2** 178-179

BENTSEN, LLOYD MILLARD (born 1921), senior United States senator from Texas and Democratic vice-presidential candidate in 1988 **2** 180-181

BENZ, CARL (1844-1929), German inventor **2** 182-183

BERCHTOLD, COUNT LEOPOLD VON (1863-1942), Austro-Hungarian statesman **2** 183-184

BERDYAEV, NICHOLAS ALEXANDROVICH (1874-1948), Russian philosopher **2** 184-185

BERELSON, BERNARD (1912-1979), American behavioral scientist **2** 185-186

BERENSON, BERNARD (1865-1959), American art critic and historian **20** 34-35

BERG, ALBAN (1885-1935), Austrian composer **2** 186-187

BERG, PAUL (born 1926), American chemist **2** 187-189

BERGER, VICTOR LOUIS (1860-1929), American politician **2** 189-190

BERGMAN, (ERNST) INGMAR (born 1918); Swedish film and stage director **2** 190-191

BERGMAN, INGRID (1917-1982), Swedish actress **20** 35-37

BERGSON, HENRI (1859-1941), French philosopher **2** 191-192

BERIA, LAVRENTY PAVLOVICH (1899-1953), Soviet secret-police chief and politician **2** 192-193

BERING, VITUS (1681-1741), Danish navigator in Russian employ **2** 193-194

BERIO, LUCIANO (born 1925), Italian composer **2** 194-195

BERISHA, SALI (born 1944), president of the Republic of Albania (1992-) **2** 195-197

BERKELEY, BUSBY (William Berkeley Enos; 1895-1976), American filmmaker **20** 38-39

BERKELEY, GEORGE (1685-1753), Anglo-Irish philosopher and Anglican bishop **2** 197-198

BERKELEY, SIR WILLIAM (1606-1677), English royal governor of Virginia **2** 198-199

BERLE, ADOLF AUGUSTUS, JR. (1895-1971), American educator **2** 199-200

BERLE, MILTON (born 1908), American entertainer and actor **18** 37-39

BERLIN, IRVING (1888-1989), American composer **2** 200-201
Merman, Ethel **21** 295-297

BERLIN, ISAIAH (1909-1997), British philosopher **2** 201-203

BERLINER, ÉMILE (1851-1929), American inventor **20** 39-41

BERLIOZ, LOUIS HECTOR (1803-1869), French composer, conductor, and critic **2** 203-205

BERMEJO, BARTOLOMÉ (Bartolomé de Cárdenas; flourished 1474-1498), Spanish painter **2** 205

BERNADETTE OF LOURDES, SAINT (Marie Bernarde Soubirous; 1844-1879), French nun and Roman Catholic saint **21** 34-36

BERNANOS, GEORGES (1888-1948), French novelist and essayist **2** 206-207

BERNARD, CLAUDE (1813-1878), French physiologist **2** 208-210

BERNARD OF CLAIRVAUX, ST. (1090-1153), French theologian, Doctor of the Church **2** 207-208

BERNARDIN, CARDINAL JOSEPH (1928-1996), Roman Catholic Cardinal and American activist **2** 210-211

BERNAYS, EDWARD L. (1891-1995), American public relations consultant **2** 211-212

BERNBACH, WILLIAM (1911-1982), American advertising executive **19** 20-22

BERNERS-LEE, TIM (born 1955), English computer scientist and creator of the World Wide Web **20** 41-43

BERNHARDT, SARAH (Henriette-Rosine Bernard; 1844-1923), French actress **2** 212-214

BERNINI, GIAN LORENZO (1598-1680), Italian artist **2** 214-216

BERNOULLI, DANIEL (1700-1782), Swiss mathematician and physicist **2** 216

BERNSTEIN, DOROTHY LEWIS (born 1914), American mathematician **2** 217

BERNSTEIN, EDUARD (1850-1932), German socialist **2** 218

BERNSTEIN, LEONARD (1918-1990), American composer, conductor, and pianist **2** 218-219

BERRI, NABIH (born 1939), leader of the Shi'ite Muslims in Lebanon **2** 220-222

BERRIGAN, DANIEL J. (born 1921), activist American Catholic priest **2** 222-223

BERRUGUETE, ALONSO (1486/90-1561), Spanish sculptor **2** 223-224

BERRY, CHUCK (born 1926), African American performer **2** 224-226

BERRY, MARY FRANCES (born 1938), African American human/civil rights activist and official **2** 226-229

BERRYMAN, JOHN (John Allyn Smith, Jr.; 1914-1972), American poet and biographer **19** 22-25

BERTHIER, LOUIS ALEXANDRE (1753-1815), French soldier and cartographer **20** 43-44

BERTHOLLET, CLAUDE LOUIS (1748-1822), French chemist **2** 229-230

BERTILLON, ALPHONSE (1853-1914), French criminologist **2** 230-231

BERTOLUCCI, BERNARDO (born 1940), Italian film director **18** 39-41

BERZELIUS, JÖNS JACOB (1779-1848), Swedish chemist **2** 231-233

BESANT, ANNIE WOOD (1847-1933), British social reformer and theosophist **2** 233-234

BESSEL, FRIEDRICH WILHELM (1784-1846), German astronomer **2** 234-235

BESSEMER, SIR HENRY (1813-1898), English inventor **2** 235-236

BEST, CHARLES HERBERT (1899-1978), Canadian physiologist **2** 236-237

BETANCOURT, RÓMULO (1908-1990), Venezuelan statesman **2** 237-238

BETHE, HANS ALBRECHT (born 1906), Alsatian-American physicist **2** 238-239

BETHMANN HOLLWEG, THEOBALD VON (1856-1921), German statesman **2** 239-240

BETHUNE, HENRY NORMAN (1890-1939), Canadian humanitarian physician **2** 240-241

BETHUNE, MARY MCLEOD (1875-1955), African American educator **2** 241-242

BETI, MONGO (Alexandre Biyidi; born 1932), Cameroonian novelist **2** 242-243

BETJEMAN, JOHN (1906-1984), Poet Laureate of Britain 1972-1984 **2** 243-245

BETTELHEIM, BRUNO (1903-1990), Austrian-born American psychoanalyst and educational psychologist **2** 245-246

BETTI, UGO (1892-1953), Italian playwright **2** 246

BEUYS, JOSEPH (1921-1986), German artist and sculptor **2** 246-248

BEVAN, ANEURIN (1897-1960), Labour minister responsible for the creation of the British National Health Service **2** 248-249

BEVEL, JAMES LUTHER (born 1936), American civil rights activist of the 1960s **2** 250-251

BEVERIDGE, WILLIAM HENRY (1st Baron Beveridge of Tuccal; 1879-1963), English economist and social reformer **2** 251-252

BEVERLEY, ROBERT (circa 1673-1722), colonial American historian **2** 252

BEVIN, ERNEST (1881-1951), English trade union leader and politician **2** 252-253

BHABHA, HOMI JEHANGIR (1909-1966), Indian atomic physicist **2** 253-254

BHAKTIVEDANTA PRABHUPADA (Abhay Charan De; 1896-1977), Hindu religious teacher who founded the International Society for Krishna Consciousness **2** 254-255

BHASHANI, MAULANA ABDUL HAMID KHAN (1880-1976), Muslim leader who promoted nationalism in Assam, Bengal, and Bangladesh **2** 255-257

BHAVE, VINOBA (born 1895), Indian nationalist and social reformer **2** 257-258

BHUMIBOL ADULYADEJ (born 1927), king of Thailand (1946-) representing the Chakri Dynasty **2** 258-259

BHUTTO, BENAZIR (born 1953), prime minister of Pakistan (1988-1990) **2** 259-261

BHUTTO, ZULFIKAR ALI (1928-1979), Pakistan's president and later prime minister (1971-1979) **2** 261-262

BIALIK, HAYYIM NAHMAN (1873-1934), Russian-born Hebrew poet **2** 262-263

Bible (book)
- BIBLICAL STUDIES
  translations
    Martin, Gregory **21** 277-279
  versions
    Langton, Stephen **21** 249-251

- NEW TESTAMENT
  translations
    Martin, Gregory **21** 277-279
- OLD TESTAMENT
  archeological support for
    Albright, William **21** 1-3
  translations
    Martin, Gregory **21** 277-279

Biblical studies
see Bible

BICHAT, MARIE FRANÇOIS XAVIER (1771-1802), French anatomist, pathologist, and physiologist **2** 263-264

Bicycle
Starley, James **21** 392-393

BIDDLE, NICHOLAS (1786-1844), American financier **2** 264-265

BIDWELL, JOHN (1819-1900), American pioneer and agriculturist **2** 265

BIEBER, OWEN (born 1929), American union executive **2** 266-268

BIENVILLE, SIEUR DE (Jean Baptiste Le Moyne; 1680-1768), French colonizer and administrator **2** 268-269

BIERCE, AMBROSE GWINETT (1842-1914?), American journalist and author **2** 269-270

BIERSTADT, ALBERT (1830-1902), American painter **2** 270-271

BIGELOW, JOHN (1817-1911), American journalist, editor, and diplomat **2** 271-272

BIGGE, JOHN THOMAS (1780-1843), English judge and royal commissioner **2** 272

BIGGS, HERMANN MICHAEL (1859-1923), American physician **2** 272-273

BIKILA, ABEBE (1932-1973), Ethiopian marathon runner **20** 44-46

BIKO, STEVE (Stephen Bantu Biko; 1946-1977), political activist and writer and father of the Black Consciousness movement in the Union of South Africa **2** 273-274

BILLINGS, WILLIAM (1746-1800), American composer **2** 274-275

BILLINGTON, JAMES HADLEY (born 1929), American scholar and author **2** 275-276

BILLY THE KID (W.H. Bonney; 1859-1881), American frontiersman and outlaw **2** 277

BINET, ALFRED (1857-1911), French psychologist **2** 277-278

BINGHAM, GEORGE CALEB (1811-1879), American painter **2** 278-279

BINGHAM, HIRAM (1875-1956), American explorer **20** 46-48

Biograph Co. (films)
O'Brien, Willis **21** 324-326

BIRD, LARRY (born 1956), American basketball player **2** 279-281

BIRD, ROBERT MONTGOMERY (1806-1854), American dramatist and novelist **2** 281-282

BIRDSEYE, CLARENCE (1886-1956), American naturalist, inventor, and businessman **19** 25-27

BIRENDRA (Bir Bikram Shah Dev; born 1945), King of Nepal (1972-) **2** 282-283

BIRINGUCCIO, VANNOCCIO (1480-1539), Italian mining engineer and metallurgist **2** 283

BIRNEY, JAMES GILLESPIE (1792-1857), American lawyer and abolitionist **2** 283-284

BIRUNI, ABU RAYHAN AL- (973-circa 1050), Arabian scientist and historian **2** 284-285

BIRYUKOVA, ALEKSANDRA PAVLOVNA (1929-1990), a secretary of the Central Committee of the Communist party of the Soviet Union and a deputy prime minister (1986-1990) **2** 285-287

BISHARA, ABDULLAH YACCOUB (born 1936), Kuwaiti statesman and first secretary-general of the Gulf Cooperative Council **2** 287-288

BISHOP, BRIDGET (died 1692), Salem, Massachusetts, witch trial defendant **2** 288-290

BISHOP, ELIZABETH (1911-1979), American poet **2** 290-292

BISHOP, MAURICE (1944-1983), leader of the New Jewel Movement and prime minister of Grenada (1979-1983) **2** 292-293

BISMARCK, OTTO EDUARD LEOPOLD VON (1815-1898), German statesman **2** 294-296

BITRUJI, NUR AL-DIN ABU ISHAQ AL (circa 1150-1200), Spanish Moslem astronomer **2** 296

BITZER, BILLY (George William Bitzer; 1872-1944), American cinematographer **21** 36-38

BIYA, PAUL (born 1933), president of Cameroon **18** 41-43

BIZET, GEORGES (1838-1875), French composer **2** 296-297

BJELKE-PETERSEN, JOHANNES (''Joh;'' born 1911), Australian politician **2** 297-299

BJERKNES, VILHELM (1862-1951), Norwegian meteorologist **20** 48-50

BJØRNSON, BJØRNSTJERNE (1832-1910), Norwegian author **2** 299-300

BLACK, CONRAD MOFFAT (born 1944), Canadian-born international press baron **2** 300-301

BLACK, HUGO LAFAYETTE (1886-1971), American jurist **2** 301-303

BLACK, JOSEPH (1728-1799), British chemist **2** 303

BLACK, SHIRLEY TEMPLE (born 1928), American actress and public servant **2** 303-305

BLACK ELK, NICHOLAS (1863-1950), Oglala Sioux medicine man **2** 305-306

BLACK HAWK (1767-1838), Native American war chief **2** 308

Black Panther Party (United States; established 1966)
Van Peebles, Melvin **21** 414-416

BLACKBEARD (Edward Teach; 1680-1718), English pirate **21** 38-41

BLACKBURN, ELIZABETH HELEN (born 1948), Australian biologist **18** 43-45

BLACKETT, PATRICK M.S. (1897-1974), British physicist **2** 306-307

Blacklist (anti-Communist measure; United States; 1950s)
Trumbo, Dalton **21** 409-411

BLACKMUN, HARRY (1908-1999), United States Supreme Court justice **2** 309-310

Blacks
see African American history (United States); Africa

BLACKSTONE, SIR WILLIAM (1723-1780), English jurist **2** 310-311

BLACKWELL, ANTOINETTE BROWN (1825-1921), American minister and suffragette **21** 41-43

BLACKWELL, ELIZABETH (1821-1910), American physician **2** 311-312

BLACKWELL, EMILY (1826-1910), American physician and educator **19** 27-29

BLAINE, JAMES GILLESPIE (1830-1893), American statesman **2** 312-313

BLAIR, FRANCIS PRESTON (1791-1876), American journalist and politician **2** 313-315

BLAIR, JAMES (1655-1743), British educator and Anglican missionary **2** 315-316

BLAIR, TONY (born 1953), British prime minister **18** 45-47

BLAKE, WILLIAM (1757-1827), English poet, engraver, and painter **2** 316-318

BLAKELOCK, RALPH ALBERT (1847-1919), American painter **2** 318

BLANC, LOUIS (1811-1882), French journalist, historian, and politician **2** 318-319

BLANC, MEL (1908-1989), American creator of and voice of cartoon characters **2** 319-320

BLANCHARD, FELIX (''Doc'' Blanchard; born 1924), American football player and military pilot **21** 43-45

BLANCHE OF CASTILE (1188-1252), French queen **21** 45-47

BLANCO, ANTONIO GUZMÁN (1829-1899), Venezuelan politician, three-times president **2** 320-321

BLANDIANA, ANA (born Otilia-Valeria Coman, 1942), Romanian poet **2** 321-322

BLANDING, SARAH GIBSON (1898-1985), American educator **2** 322-323

BLANKERS-KOEN, FANNY (Francina Elsja Blankers-Koen; born 1918), Dutch track and field athlete **20** 50-52

BLANQUI, LOUIS AUGUSTE (1805-1881), French revolutionary **2** 323-324

BLEDSOE, ALBERT TAYLOR (1809-1877), American lawyer, educator, and Confederate apologist **2** 324-325

BLEULER, EUGEN (1857-1939), Swiss psychiatrist **2** 325

BLIGH, WILLIAM (1754-1817), English naval officer and colonial governor **2** 325-326

BLOCH, ERNEST (1880-1959), Swiss-born American composer and teacher **2** 326-327

BLOCH, ERNST (1885-1977), German humanistic interpreter of Marxist thought **2** 327-328

BLOCH, FELIX (1905-1983), Swiss/American physicist **2** 328-330

BLOCH, KONRAD (born 1912), American biochemist **2** 330-332

BLOCH, MARC (1886-1944), French historian **2** 332-333

BLOCK, HERBERT (Herblock; born 1909), American newspaper cartoonist **2** 333-334

BLOK, ALEKSANDR ALEKSANDROVICH (1880-1921), Russian poet **2** 335

BLOOM, ALLAN DAVID (1930-1992), American political philosopher, professor, and author **2** 335-337

BLOOMER, AMELIA JENKS (1818-1894), American reformer and suffrage advocate **2** 337

BLOOMFIELD, LEONARD (1887-1949), American linguist **2** 338

BLOOR, ELLA REEVE (''Mother Bloor''; 1862-1951), American labor organizer and social activist **2** 338-340

BLÜCHER, GEBHARD LEBERECHT VON (Prince of Wahlstatt; 1742-1819), Prussian field marshal **2** 340-341

BLUFORD, GUION STEWART, JR. (born 1942), African American aerospace engineer, pilot, and astronaut **2** 341-343

BLUM, LÉON (1872-1950), French statesman **2** 343-344

BLUME, JUDY (born Judy Sussman; b. 1938), American fiction author **2** 344-345

BLUMENTHAL, WERNER MICHAEL (born 1926), American businessman and treasury secretary **2** 345-346

BLY, NELLIE (born Elizabeth Cochrane Seaman; 1864-1922), American journalist and reformer **2** 346-348

BLYDEN, EDWARD WILMOT (1832-1912), Liberian statesman **2** 348-349

BOAS, FRANZ (1858-1942), German-born American anthropologist **2** 349-351

BOCCACCIO, GIOVANNI (1313-1375), Italian author **2** 351-353

BOCCIONI, UMBERTO (1882-1916), Italian artist **2** 353-354

BÖCKLIN, ARNOLD (1827-1901), Swiss painter **2** 354-355

BODE, BOYD HENRY (1873-1953), American philosopher and educator **2** 355-356

BODIN, JEAN (1529/30-1596), French political philosopher **2** 356-357

BOEHME, JACOB (1575-1624), German mystic **2** 357

BOEING, WILLIAM EDWARD (1881-1956), American businessman **2** 357-358

Boer War (1899-1902)
British army
Baden-Powell, Robert **21** 16-18

BOERHAAVE, HERMANN (1668-1738), Dutch physician and chemist **2** 358-359

BOESAK, ALLAN AUBREY (born 1945), opponent of apartheid in South Africa and founder of the United Democratic Front **2** 359-360

BOETHIUS, ANICIUS MANLIUS SEVERINUS (480?-524/525), Roman logician and theologian **2** 360-361

BOFFRAND, GABRIEL GERMAIN (1667-1754), French architect and decorator **2** 361

BOFILL, RICARDO (born 1939), post-modern Spanish architect **2** 362-363

BOGART, HUMPHREY (1899-1957), American stage and screen actor **2** 363-364

BOHEMUND I (of Tarantò; circa 1055-1111), Norman Crusader **2** 364

BOHLEN, CHARLES (CHIP) EUSTIS (1904-1973), United States ambassador to the Soviet Union, interpreter, and presidential adviser **2** 364-366

BÖHM-BAWERK, EUGEN VON (1851-1914), Austrian economist **2** 366

BOHR, NIELS HENRIK DAVID (1885-1962), Danish physicist **2** 366-368

BOIARDO, MATTEO MARIA (Conte di Scandiano; 1440/41-1494), Italian poet **2** 369

BOILEAU-DESPRÉAUX, NICHOLAS (1636?-1711), French critic and writer **2** 369-371

BOK, DEREK CURTIS (born 1930), dean of the Harvard Law School and president of Harvard University **2** 371-372

BOK, SISSELA ANN (born 1934), American moral philosopher **2** 372-374

BOLEYN, ANNE (1504?-1536), second wife of Henry VIII **18** 47-49

BOLINGBROKE, VISCOUNT (Henry St. John; 1678-1751), English statesman **2** 374-375

BOLÍVAR, SIMÓN (1783-1830), South American general and statesman **2** 375-377

BOLKIAH, HASSANAL (Muda Hassanal Bolkiah Mu'izzaddin Waddaulah; born 1946), Sultan of Brunei **18** 49-51

BÖLL, HEINRICH (1917-1985), German writer and translator **2** 377-378

BOLTWOOD, BERTRAM BORDEN (1870-1927), American radiochemist **2** 378-379

BOLTZMANN, LUDWIG (1844-1906), Austrian physicist **2** 379-380

BOMBAL, MARÍA LUISA (1910-1980), Chilean novelist and story writer **2** 380-381

BONAPARTE, JOSEPH (1768-1844), French statesman, king of Naples 1806-1808 and of Spain 1808-1813 **2** 381-382

BONAPARTE, LOUIS (1778-1846), French statesman, king of Holland 1806-1810 **2** 382-383

BONAVENTURE, ST. (1217-1274), Italian theologian and philosopher **2** 383-384

BOND, HORACE MANN (1904-1972), African American educator **2** 384-386

BOND, JULIAN (born 1940), civil rights leader elected to the Georgia House of Representatives **2** 386-387

BONDFIELD, MARGARET GRACE (1873-1953), British union official and political leader **2** 388-389

BONDI, HERMANN (born 1919), English mathematician and cosmologist **18** 51-52

BONHOEFFER, DIETRICH (1906-1945), German theologian **2** 389-391

BONHEUR, ROSA (Marie Rosalie Bonheur; 1822-1899), French artist **19** 29-31

BONIFACE, ST. (circa 672-754), English monk **2** 391

BONIFACE VIII (Benedetto Caetani; 1235?-1303), pope 1294-1303 **2** 392-393

BONIFACIO, ANDRES (1863-1897), Filipino revolutionary hero **2** 393-394

BONINGTON, RICHARD PARKES (1802-1828), English painter **2** 394-395

BONNARD, PIERRE (1867-1947), French painter **2** 395-396

BONNIN, GERTRUDE SIMMONS (Zitkala-Sa; Red Bird; 1876-1938), Native American author and activist **18** 52-54

BONO, SONNY (Salvatore Bono; 1935-1998), American entertainer and U.S. Congressman **18** 54-56

BONTEMPS, ARNA (Arnaud Wendell Bontempsl 1902-1973), American author and educator **21** 47-50

BONVALOT, PIERRE GABRIEL ÉDOUARD (1853-1933), French explorer and author **2** 396

BOOLE, GEORGE (1815-1864), English mathematician **2** 396-397

BOONE, DANIEL (1734-1820), American frontiersman and explorer **2** 397-398

BOORSTIN, DANIEL J. (born 1914), American historian **2** 398-400

BOOTH, CHARLES (1840-1916), English social scientist **2** 400-401

BOOTH, EDWIN (1833-1893), American actor **2** 401-402

BOOTH, EVANGELINE CORY (1865-1950), British/American humanist **2** 402-403

BOOTH, HUBERT CECIL (1871-1955), English inventor of the vacuum cleaner **21** 50-52

BOOTH, JOHN WILKES (1838-1865), American actor **2** 404

BOOTH, JOSEPH (1851-1932), English missionary in Africa **2** 404-405

BOOTH, WILLIAM (1829-1912), English evangelist, Salvation Army founder **2** 405-406

BOOTHROYD, BETTY (born 1929), first woman speaker in Great Britain's House of Commons **2** 406-407

BORAH, WILLIAM EDGAR (1865-1940), American statesman **2** 408

BORDEN, GAIL (1801-1874), American pioneer and inventor of food-processing techniques **2** 409

BORDEN, SIR ROBERT LAIRD (1854-1937), Canadian prime minister, 1911-1920 **2** 409-411

BORGES, JORGE LUIS (1899-1986), Argentine author and critic **2** 411-412

BORGIA, CESARE (1475-1507), Italian cardinal, general, and administrator **2** 412-413

BORGIA, LUCREZIA (1480-1519), Italian duchess of Ferrara **2** 413-416

BORGLUM, JOHN GUTZON DE LA MOTHE (1867-1941), American sculptor and engineer **2** 416-417

BORJA CEVALLOS, RODRIGO (born 1935), a founder of Ecuador's Democratic Left (Izquierda Democratica) party and president of Ecuador (1988-) **2** 417-418

BORLAUG, NORMAN ERNEST (born 1914), American biochemist who developed high yield cereal grains **2** 418-420

BORN, MAX (1882-1970), German physicist **2** 420-421

BOROCHOV, DOV BER (1881-1917), early Zionist thinker who reconciled Judaism and Marxism **2** 421-422

BORODIN, ALEKSANDR PROFIREVICH (1833-1887), Russian composer **2** 422-423

BORROMEO, ST. CHARLES (1538-1584), Italian cardinal and reformer **2** 423-424

BORROMINI, FRANCESCO (1599-1667), Italian architect **2** 424-425

BOSANQUET, BERNARD (1848-1923), English philosopher **2** 425-426

BOSCH, HIERONYMUS (1453-1516), Netherlandish painter **2** 426-428

BOSCH, JUAN (born 1909), Dominican writer, president, 1963 **2** 428-429

BOSE, SATYENDRANATH (1894-1974), Indian physicist **20** 52-54

BOSE, SIR JAGADIS CHANDRA (1858-1937), Indian physicist and plant physiologist **2** 430-431

BOSE, SUBHAS CHANDRA (1897-1945), Indian nationalist **2** 430-431

BOSOMWORTH, MARY MUSGROVE (Cousaponokeesa;1700-1765), Native American/American interpreter, diplomat, and businessperson **20** 54-56

BOSSUET, JACQUES BÉNIGNE (1627-1704), French bishop and author **2** 431-432

Boston (city, Massachusetts)
art museums
Gardner, Isabella Stewart**21** 152-155

Boston Celtics (basketball team)
Cousy, Bob **21** 92-94

BOSWELL, JAMES (1740-1795), Scottish biographer and diarist **2** 432-434

Botany (science)
classification
Rafinesque, Constantine Samuel **21** 359-361

BOTHA, LOUIS (1862-1919), South African soldier and statesman **2** 434-436

BOTHA, PIETER WILLEM (born 1916), prime minister (1978-1984) and first executive state president of the Republic of South Africa **2** 436-438

BOTHE, WALTHER (1891-1957), German physicist **2** 438-439

BOTTICELLI, SANDRO (1444-1510), Italian painter **2** 439-440

BOUCHER, FRANÇOIS (1703-1770), French painter **2** 440-442

BOUCICAULT, DION (1820-1890), Irish-American playwright and actor **2** 442-443

BOUDICCA (Boadicea; died 61 A.D.), Iceni queen **18** 56-58

BOUDINOT, ELIAS (Buck Watie; Galagina; 1803-1839), Cherokee leader and author **21** 52-54

BOUGAINVILLE, LOUIS ANTOINE DE (1729-1811), French soldier and explorer **2** 443-444

BOULANGER, NADIA (1887-1979), French pianist and music teacher **20** 56-58

BOULEZ, PIERRE (born 1925), French composer, conductor, and teacher **2** 444-445

BOUMEDIENE, HOUARI (born 1932), Algerian revolutionary, military leader, and president **2** 445-446

BOURASSA, JOSEPH-HENRI-NAPOLEON (1868-1952), French-Canadian nationalist and editor **2** 446-447

BOURASSA, ROBERT (born 1933), premier of the province of Quebec (1970-1976 and 1985-) **2** 447-449

BOURDELLE, EMILE-ANTOINE (1861-1929), French sculptor **2** 449-450

BOURGEOIS, LÉON (1851-1925), French premier 1895-1896 **2** 450-451

BOURGEOIS, LOUISE (born 1911), American sculptor **2** 451-452

BOURGEOYS, BLESSED MARGUERITE (1620-1700), French educator and religious founder **2** 452-453

BOURGUIBA, HABIB (1903-2000), Tunisian statesman **2** 453-455

BOURKE-WHITE, MARGARET (1904-1971), American photographer and photojournalist **2** 455-456

BOURNE, RANDOLPH SILLIMAN (1886-1918), American pacifist and cultural critic **2** 456-457

BOUTROS-GHALI, BOUTROS (born 1922), Egyptian diplomat and sixth secretary-general of the United Nations (1991-) **2** 457-458

BOUTS, DIRK (1415/20-1475), Dutch painter **2** 458-459

BOWDITCH, HENRY INGERSOLL (1808-1892), American physician **2** 459-460

BOWDITCH, NATHANIEL (1773-1838), American navigator and mathematician **2** 460-461

BOWDOIN, JAMES (1726-1790), American merchant and politician **2** 461-462

BOWEN, ELIZABETH (1899-1973), British novelist **2** 462-463

BOWERS, CLAUDE GERNADE (1878-1958), American journalist, historian, and diplomat **2** 463

BOWIE, DAVID (David Robert Jones; born 1947), English singer, songwriter, and actor **18** 58-60

BOWLES, PAUL (1910-1999), American author, musical composer, and translator **19** 31-34

BOWLES, SAMUEL (1826-1878), American newspaper publisher **2** 464

BOWMAN, ISAIAH (1878-1950), American geographer **2** 464-465

BOXER, BARBARA (born 1940), U.S. Senator from California **2** 465-468

Boxers
see Athletes, American—boxers

Boxing Hall of Fame (United States)
Pep, Willie **21** 342-344

Boy Scout Association
Baden-Powell, Robert **21** 16-18

BOYER, JEAN PIERRE (1776-1850), Haitian president 1818-1845 **2** 468-469

BOYLE, ROBERT (1627-1691), British chemist and physicist **2** 469-471

BOYLSTON, ZABDIEL (1679-1766), American physician **2** 471

BOZEMAN, JOHN M. (1837-1867), American pioneer **2** 471-472

BRACKENRIDGE, HUGH HENRY (1749-1816), American lawyer and writer **2** 472-473

BRACTON, HENRY (Henry of Bratton; c. 1210-1268), English jurist **21** 54-55

BRADBURY, RAY (born 1920), American fantasy and science fiction writer **2** 473-474

BRADDOCK, EDWARD (1695-1755), British commander in North America **2** 474-475

BRADFORD, WILLIAM (1590-1657), leader of Plymouth Colony **2** 475-476

BRADFORD, WILLIAM (1663-1752), American printer **2** 476-477

BRADFORD, WILLIAM (1722-1791), American journalist **2** 477

BRADLAUGH, CHARLES (1833-1891), English freethinker and political agitator **2** 478

BRADLEY, ED (born 1941), African American broadcast journalist **2** 478-481

BRADLEY, FRANCIS HERBERT (1846-1924), English philosopher **2** 481-482

BRADLEY, JAMES (1693-1762), English astronomer **2** 482-483

BRADLEY, MARION ZIMMER (born 1930), American author **18** 60-62

BRADLEY, OMAR NELSON (1893-1981), American general **2** 483-484

BRADLEY, TOM (1917-1998), first African American mayor of Los Angeles **2** 484-485

BRADMAN, SIR DONALD GEORGE (born 1908), Australian cricketer **2** 485-486

BRADSTREET, ANNE DUDLEY (circa 1612-1672), English-born American poet **2** 486-487

BRADY, MATHEW B. (circa 1823-1896), American photographer **2** 487-488

BRAGG, SIR WILLIAM HENRY (1862-1942), English physicist **2** 488-489

BRAHE, TYCHO (1546-1601), Danish astronomer **2** 489-490

BRAHMS, JOHANNES (1833-1897), German composer **2** 490-492

BRAILLE, LOUIS (1809-1852), French teacher and creator of braille system **2** 492-493

BRAMAH, JOSEPH (Joe Bremmer; 1749-1814), English engineer and inventor **20** 58-59

BRAMANTE, DONATO (1444-1514), Italian architect and painter **2** 493-494

BRANCUSI, CONSTANTIN (1876-1957), Romanian sculptor in France **2** 494-496

BRANDEIS, LOUIS DEMBITZ (1856-1941), American jurist **2** 496-497
influenced by
Taylor, Frederick Winslow **21** 400-402

BRANDO, MARLON (born 1924), American actor **2** 497-499

BRANDT, WILLY (Herbert Frahm Brandt; 1913-1992), German statesman, chancellor of West Germany **2** 499-500

BRANSON, RICHARD (born 1950), British entrepreneur **19** 34-36

BRANT, JOSEPH (1742-1807), Mohawk Indian chief **2** 500-501

BRANT, MARY (1736-1796), Native American who guided the Iroquois to a British alliance **2** 501-503

BRANT, SEBASTIAN (1457-1521), German author **2** 503-504

BRAQUE, GEORGES (1882-1967), French painter **2** 504-505

BRATTAIN, WALTER H. (1902-1987), American physicist and co-inventor of the transistor **2** 505-507

BRAUDEL, FERNAND (1902-1985), leading exponent of the *Annales* school of history **2** 507-508

BRAUN, FERDINAND (1850-1918), German recipient of the Nobel Prize in Physics for work on wireless telegraphy **2** 508-509

BRAY, JOHN RANDOLPH (1879-1978), American animator and cartoonist **21** 55-57

BRAZZA, PIERRE PAUL FRANÇOIS CAMILLE SAVORGNAN DE (1852-1905), Italian-born French explorer **2** 509-510

BREASTED, JAMES HENRY (1865-1935), American Egyptologist and archeologist **2** 510-511

BRÉBEUF, JEAN DE (1593-1649), French Jesuit missionary **2** 511-512

BRECHT, BERTOLT (1898-1956), German playwright **2** 512-514

BRENNAN, WILLIAM J., JR. (born 1906), United States Supreme Court justice **2** 514-515

BRENTANO, CLEMENS (1778-1842), German poet and novelist **2** 515-516

BRENTANO, FRANZ CLEMENS (1838-1917), German philosopher **2** 516-517

BRESHKOVSKY, CATHERINE (1844-1934), Russian revolutionary **2** 517-519

BRETON, ANDRÉ (1896-1966), French author **2** 519-520

BREUER, MARCEL (1902-1981), Hungarian-born American architect **2** 520-521

BREUIL, HENRI EDOUARD PROSPER (1877-1961), French archeologist **2** 521-522

BREWSTER, KINGMAN, JR. (1919-1988), president of Yale University (1963-1977) **2** 522-523

BREWSTER, WILLIAM (circa 1566-1644), English-born Pilgrim leader **2** 523-524

BREYER, STEPHEN (born 1938), U.S. Supreme Court justice **2** 524-527

BREZHNEV, LEONID ILICH (1906-1982), general secretary of the Communist party of the Union of Soviet Socialist Republics (1964-1982) and president of the Union of Soviet Socialist Republics (1977-1982) **2** 527-528

BRIAN BORU (940?-1014), Irish king **18** 62-64

BRIAND, ARISTIDE (1862-1932), French statesman **2** 528-529

BRICE, FANNY (1891-1951), vaudeville, Broadway, film, and radio singer and comedienne **3** 1-2

BRIDGER, JAMES (1804-1881), American fur trader and scout **3** 2-3

BRIDGES, HARRY A.R. (1901-1990), radical American labor leader **3** 3-5

BRIDGMAN, PERCY WILLIAMS (1882-1961), American physicist **3** 5-6

BRIGHT, JOHN (1811-1889), English politician **3** 6-7

BRIGHT, RICHARD (1789-1858), English physician **3** 7-8

BRIGHTMAN, EDGAR SHEFFIELD (1884-1953), philosopher of religion and exponent of American Personalism **3** 8-9

BRISBANE, ALBERT (1809-1890), American social theorist **3** 9

BRISTOW, BENJAMIN HELM (1832-1896), American lawyer and Federal official **3** 9-10

Britain, history of
see England

British East India Co.
see East India Co. (British)

BRITTEN, BENJAMIN (1913-1976), English composer **3** 10-11

BROAD, CHARLIE DUNBAR (1887-1971), English philosopher **3** 12

BROCK, SIR ISAAC (1769-1812), British general **3** 12-13

BRODSKY, JOSEPH (Iosif Alexandrovich Brodsky, 1940-1996), Russian-born Nobel Prize winner and fifth United States poet laureate **3** 13-15

BRONTË, CHARLOTTE (1816-1855), English novelist **3** 17-18

BRONTË, EMILY (1818-1848), English novelist **3** 18-19

BRONZINO (1503-1572), Italian painter **3** 19

BROOK, PETER (born 1925), world-renowned theater director **3** 19-21

BROOKE, ALAN FRANCIS (Viscount Alanbrooke; 1883-1963), Irish military leader **20** 59-61

BROOKE, SIR JAMES (1803-1868), British governor in Borneo **3** 21-22

BROOKE, RUPERT (1887-1915), English poet **3** 22-23

BROOKNER, ANITA (born 1928), British art historian and novelist **3** 23-24

BROOKS, GWENDOLYN (born 1917), first African American author to receive the Pulitzer Prize for Literature **3** 24-26

BROOKS, PHILLIPS (1835-1893), American Episcopalian bishop **3** 26

BROTHERS, JOYCE (Joyce Diane Bauer; born 1927), American psychologist who pioneered radio phone-in questions for professional psychological advice **3** 26-28

BROUDY, HARRY SAMUEL (born 1905), American philosopher, teacher, and author **3** 28-29

BROUWER, ADRIAEN (1605/06-1638), Flemish painter **3** 29-30

BROWDER, EARL RUSSELL (1891-1973), American Communist leader **3** 30-31

BROWN, ALEXANDER (1764-1834), American merchant and banker **3** 31-32

BROWN, BENJAMIN GRATZ (1826-1885), American politician **3** 32-33

BROWN, CHARLES BROCKDEN (1771-1810), American novelist **3** 33

BROWN, CHARLOTTE EUGENIA HAWKINS (born Lottie Hawkins; 1882-1961), African American educator and humanitarian **3** 34

BROWN, GEORGE (1818-1880), Canadian politician **3** 35-36

BROWN, HELEN GURLEY (born 1922), American author and editor **3** 36-37

BROWN, JAMES (born 1928), African American singer **3** 37-39

BROWN, JOHN (1800-1859), American abolitionist **3** 39-41

BROWN, JOSEPH EMERSON (1821-1894), American lawyer and politician **3** 41-42

BROWN, LES (Leslie Calvin Brown; born 1945), American motivational speaker, author, and television host **19** 36-39

BROWN, MOSES (1738-1836), American manufacturer and merchant **3** 42-43

BROWN, RACHEL FULLER (1898-1980), American biochemist **3** 43-44

BROWN, ROBERT (1773-1858), Scottish botanist **20** 61-63

BROWN, RONALD H. (1941-1996), African American politician, cabinet official **3** 44-47

BROWN, TINA (Christina Hambly Brown; born 1953), British editor who transformed the English magazine

Tatler, then the United States magazines *Vanity Fair* and the *New Yorker* **3** 47-48

BROWN, WILLIAM WELLS (1815/16-1884), African American author and abolitionist **3** 48-49

BROWNE, SIR THOMAS (1605-1682), English author **3** 49-50

BROWNER, CAROL M. (born 1955), U.S. Environmental Protection Agency administrator **3** 50-52

BROWNING, ELIZABETH BARRETT (1806-1861), English poet **3** 52-53

BROWNING, ROBERT (1812-1889), English poet **3** 53-55

BROWNLOW, WILLIAM GANNAWAY (1805-1877), American journalist and politician **3** 55-56

BROWNMILLER, SUSAN (born 1935), American activist, journalist, and novelist **3** 56-57

BROWNSON, ORESTES AUGUSTUS (1803-1876), American clergyman and transcendentalist **3** 57-58

BRUBACHER, JOHN SEILER (1898-1988), American historian and educator **3** 58-59

BRUBECK, DAVE (born 1920), American pianist, composer, and bandleader **3** 59-61

BRUCE, BLANCHE KELSO (1841-1898), African American politician **3** 62-63

BRUCE, DAVID (1855-1931), Australian parasitologist **3** 63

BRUCE, JAMES (1730-1794), Scottish explorer **3** 63-64

BRUCE, LENNY (Leonard Alfred Schneider; 1925-1966), American comedian **19** 39-41

BRUCE OF MELBOURNE, 1ST VISCOUNT (Stanley Melbourne Bruce; 1883-1967), Australian statesman **3** 61-62

BRUCKNER, JOSEPH ANTON (1824-1896), Austrian composer **3** 64-65

BRUEGEL, PIETER, THE ELDER (1525/30-1569), Netherlandish painter **3** 65-67

BRÛLÉ, ÉTIENNE (circa 1592-1633), French explorer in North America **3** 67-68

BRUNDTLAND, GRO HARLEM (1939-1989), Norwegian prime minister and chair of the United Nations World Commission for Environment and Development **3** 68-69

BRUNEL, ISAMBARD KINGDOM (1806-1859), English civil engineer **3** 69-70

BRUNELLESCHI, FILIPPO (1377-1446), Italian architect and sculptor **3** 70-72

BRUNER, JEROME SEYMOUR (born 1915), American psychologist **3** 72-73

BRUNHOFF, JEAN de (1899-1937), French author and illustrator **19** 41-42

BRUNNER, ALOIS (born 1912), Nazi German officer who helped engineer the destruction of European Jews **3** 73-74

BRUNNER, EMIL (1889-1966), Swiss Reformed theologian **3** 74-75

BRUNO, GIORDANO (1548-1600), Italian philosopher and poet **3** 75-76

BRUTON, JOHN GERARD (born 1947), prime minister of Ireland **3** 76-77

BRUTUS, DENNIS (born 1924), exiled South African poet and political activist opposed to apartheid **3** 77-78

BRUTUS, MARCUS JUNIUS (circa 85-42 B.C.), Roman statesman **3** 79-80

BRYAN, WILLIAM JENNINGS (1860-1925), American lawyer and politician **3** 80-82

BRYANT, PAUL (''Bear;'' 1919-1983), American college football coach **3** 82-83

BRYANT, WILLIAM CULLEN (1794-1878), American poet and editor **3** 83-85

BRYCE, JAMES (1838-1922), British historian, jurist, and statesman **3** 85

BRZEZINSKI, ZBIGNIEW (1928-1980), assistant to President Carter for national security affairs (1977-1980) **3** 85-87

BUBER, MARTIN (1878-1965), Austrian-born Jewish theologian and philosopher **3** 87-89

BUCHALTER, LEPKE (Louis Bachalter; 1897-1944), American gangster **19** 42-44

BUCHANAN, JAMES (1791-1868), American statesman, president 1857-1861 **3** 89-90

BUCHANAN, PATRICK JOSEPH (born 1938), commentator, journalist, and presidential candidate **3** 90-91

BUCK, PEARL SYDENSTRICKER (1892-1973), American novelist **3** 91-93

BUCKINGHAM, 1ST DUKE OF (George Villiers; 1592-1628), English courtier and military leader **3** 93-94

BUCKINGHAM, 2D DUKE OF (George Villiers; 1628-1687), English statesman **3** 94-95

BUCKLE, HENRY THOMAS (1821-1862), English historian **3** 95-96

BUCKLEY, WILLIAM F., JR. (born 1925), conservative American author, editor, and political activist **3** 96-97

BUDDHA (circa 560-480 B.C.), Indian founder of Buddhism **3** 97-101

BUDDHADĀSA BHIKKHU (Nguam Phanich; born 1906), founder of Wat Suan Mokkhabalārama in southern Thailand and interpreter of Theravāda Buddhism **3** 101-102

BUDÉ, GUILLAUME (1467-1540), French humanist **3** 102-103

BUDGE, DON (J. Donald Budge; born 1915), American tennis player **21** 57-59

BUECHNER, FREDERICK (born 1926), American novelist and theologian **3** 103-105

BUEL, JESSE (1778-1839), American agriculturalist and journalist **3** 105

BUFFALO BILL (William Frederick Cody; 1846-1917), American scout and publicist **3** 105-106

BUFFETT, WARREN (born 1930), American investment salesman **3** 106-109

BUFFON, COMTE DE (Georges Louis Leclerc; 1707-1788), French naturalist **3** 109-111

BUGEAUD DE LA PICONNERIE, THOMAS ROBERT (1784-1849), Duke of Isly and marshal of France **3** 111

BUICK, DAVID (1854-1929), American inventor and businessman **19** 44-45

BUKHARI, MUHAMMAD IBN ISMAIL AL- (810-870), Arab scholar and Moslem saint **3** 111-112

BUKHARIN, NIKOLAI IVANOVICH (1858-1938), Russian politician **3** 112-113

BUKOWSKI, CHARLES (1920-1994), American writer and poet **3** 113-115

BULATOVIC, MOMIR (born 1956), president of Montenegro (1990-1992) and of the new Federal Republic of Yugoslavia (1992-) **3** 115-116

BULFINCH, CHARLES (1763-1844), American colonial architect **3** 116-117

BULGAKOV, MIKHAIL AFANASIEVICH (1891-1940), Russian novelist and playwright **3** 117

BULGANIN, NIKOLAI (1885-1975), chairman of the Soviet Council of Ministers (1955-1958) **3** 118-119

BULOSAN, CARLOS (1911-1956), American author and poet **21** 59-61

BULTMANN, RUDOLF KARL (1884-1976), German theologian **3** 119-120

BUNAU-VARILLA, PHILIPPE JEAN (1859-1940), French engineer and soldier **3** 120-121

BUNCHE, RALPH JOHNSON (1904-1971), African American diplomat **3** 121-122

BUNDY, McGEORGE (born 1919), national security adviser to two presidents **3** 122-124

BUNIN, IVAN ALEKSEEVICH (1870-1953), Russian poet and novelist **3** 124

BUNSEN, ROBERT WILHELM (1811-1899), German chemist and physicist **3** 124-125

BUNSHAFT, GORDON (1909-1990), American architect **3** 125-127

BUÑUEL, LUIS (1900-1983), Spanish film director **3** 127-128

BUNYAN, JOHN (1628-1688), English author and Baptist preacher **3** 128-129

BURBANK, LUTHER (1849-1926), American plant breeder **3** 129-131

BURCHFIELD, CHARLES (1893-1967), American painter **3** 131-132

BURCKHARDT, JACOB CHRISTOPH (1818-1897), Swiss historian **3** 132-133

BURCKHARDT, JOHANN LUDWIG (1784-1817), Swiss-born explorer **3** 133

BURGER, WARREN E. (1907-1986), Chief Justice of the United States Supreme Court (1969-1986) **3** 133-136

BURGESS, ANTHONY (John Anthony Burgess Wilson; 1917-1993), English author **3** 136-137

BURGOYNE, JOHN (1723-1792), British general and statesman **3** 137-138

BURKE, EDMUND (1729-1797), British statesman, political theorist, and philosopher **3** 138-141

BURKE, KENNETH (born 1897), American literary theorist and critic **3** 141-142

BURKE, ROBERT O'HARA (1820-1861), Irish-born Australian policeman and explorer **3** 142-143

BURKE, SELMA (1900-1995), African American sculptor **3** 143-144

BURLINGAME, ANSON (1820-1870), American diplomat **3** 144-145

BURNE-JONES, SIR EDWARD COLEY (1833-1898), English painter and designer **3** 145-146

BURNET, SIR FRANK MACFARLANE (1899-1985), Australian virologist **3** 146-147

BURNET, GILBERT (1643-1715), British bishop and historian **3** 147

BURNETT, FRANCES HODGSON (Frances Eliza Hodgson Burnett; 1849-1924), English-born American author **18** 64-67

BURNETT, LEO (1891-1971), American advertising executive **19** 45-47

BURNEY, FRANCES "FANNY" (1752-1840), English novelist and diarist **3** 147-148

BURNHAM, DANIEL HUDSON (1846-1912), American architect and city planner **3** 148-149

BURNHAM, FORBES (1923-1985), leader of the independence movement in British Guiana and Guyana's first prime minister **3** 149-151

BURNS, ANTHONY (1834-1862), African American slave **3** 151

BURNS, ARTHUR (1904-1987), American economic statesman **3** 151-153

BURNS, GEORGE (born Nathan Birnbaum; 1896-1996), American comedian and actor **3** 153-155

BURNS, KEN (Kenneth Lauren Burns; born 1953), American documentary filmmaker **20** 63-65

BURNS, ROBERT (1759-1796), Scottish poet **3** 155-156

BURR, AARON (1756-1836), American politician, vice president 1801-1805 **3** 156-159

BURRI, ALBERTO (1915-1995), Italian painter **3** 159-160

BURRITT, ELIHU (1810-1879), American pacifist, author, and linguist **3** 160

BURROUGHS, EDGAR RICE (1875-1950), American author **18** 67-68

BURROUGHS, JOHN (1837-1921), American naturalist and essayist **3** 160-161

BURROUGHS, WILLIAM S. (1914-1997), American writer **3** 162-163

BURTON, RICHARD (Richard Jenkins; 1925-1984), British actor **3** 163-164

BURTON, SIR RICHARD FRANCIS (1821-1890), English explorer, author, and diplomat **3** 164-166

BURTON, ROBERT (1577-1640), English author and clergyman **3** 166-167

BUSCH, ADOLPHUS (1839-1913), American brewer and businessman **19** 47-49

BUSH, GEORGE (George Herbert Walker Bush; born 1924), United States vice president (1981-1989) and president (1989-1993) **3** 167-169
relatives
Bush, George Walker **21** 61-64

BUSH, GEORGE WALKER (born 1946), United States president (2001-) **21** 61-64

BUSH, VANNEVAR (1890-1974), American scientist and engineer **3** 169-171

BUSHNELL, DAVID (1742-1824), American inventor **21** 64-65

BUSHNELL, HORACE (1802-1876), American Congregational clergyman **3** 171-172

BUSIA, KOFI ABREFA (1914-1978), Ghanaian premier and sociologist **3** 172-173

Business and industrial leaders
English
Baring, Francis **21** 20-22
Starley, James **21** 392-393
Worth, Charles Frederick **21** 436-438
French
Escoffier, Auguste **21** 122-124
Reuter, Paul Julius von **21** 366-367
Worth, Charles Frederick **21** 436-438
communications industry
news services
Reuter, Paul Julius von **21** 366-367
German
Fugger, Jakob **21** 147-149
Italian
Aldus Manutius **21** 3-5

Business and industrial leaders, American
advertising industry
Bass, Saul **21** 25-27
Lasker, Albert **21** 251-254
bankers (19th-20th century)
Perkins, George Walbridge **21** 344-347
barbed wire
Glidden, Joseph **21** 167-170
cosmetics and beauty aids industry
Gillette, King Camp **21** 163-166
entertainment industry
Bray, John Randolph **21** 55-57
Corman, Roger **21** 87-89
Fox, William **21** 143-144
Lasky, Jesse **21** 254-256
Todd, Mike **21** 402-404
food and beverage industry
Kellogg, John Harvey **21** 239-242
health industry
Kellogg, John Harvey **21** 239-242

Nidetch, Jean **21** 318-320
Pinkham, Lydia **21** 351-353
industrial management
Gilbreth, Frank **21** 162-163
Taylor, Frederick Winslow **21** 400-402
insurance
Perkins, George Walbridge **21** 344-347
land developers
Flagler, Henry**21** 135-137
management advice for
Drucker, Peter **21** 110-112
mining industry
Guggenheim, Daniel **21** 185-187
oil industry
Drake, Edwin **21** 108-110
Flagler, Henry**21** 135-137
pharmaceutical industry
Squibb, Edward Robinson **21** 390-392
railroad industry (builders)
Fink, Albert**21** 133-135
railroad industry (executives)
Fink, Albert**21** 133-135
razor blades
Gillette, King Camp **21** 163-166
self-improvement
Atlas, Charles **21** 14-15
Nidetch, Jean **21** 318-320
textile industry
Jacquard, Joseph Marie **21** 216-218

BUSONI, FERRUCCIO BENVENUTO (1866-1924) Italian musician **3** 173-174

BUSSOTTI, SYLVANO (born 1931) Italian composer **3** 174-175

BUSTAMANTE, WILLIAM ALEXANDER (1884-1977), Jamaican labor leader and first prime minister (1962-1967) **3** 175-177

BUTE, 3D EARL OF (John Stuart; 1713-1792), British statesman, prime minister 1762-1763 **3** 177-178

BUTHELEZI, MANGOSUTHU GATSHA (born 1928), chief of the Zulu ''homeland'' and an important figure in the struggle to end apartheid in South Africa **3** 178-179

BUTLER, BENJAMIN FRANKLIN (1818-1893), American politician and military leader **21** 65-67

BUTLER, JOHN (1728-1796), British Indian agent and Loyalist leader **3** 180

BUTLER, JOSEPH (1692-1752), English philosopher and theologian **3** 180-181

BUTLER, NICHOLAS MURRAY (1862-1947), American educator **3** 181

BUTLER, OCTAVIA E. (born 1947), African American novelist and essayist **3** 182-183

BUTLER, SAMUEL (1613-1680) English poet **3** 183-184

BUTLER, SAMUEL (1835-1902), English novelist and essayist **3** 183

BUTTERFIELD, JOHN (1801-1869), American financier and politician **3** 184-185

BUXTEHUDE, DIETRICH (1637-1707), Danish composer and organist **3** 185-186

BYRD, RICHARD EVELYN (1888-1957), American admiral and polar explorer **3** 186-187

BYRD, WILLIAM (1543?-1623), English composer **3** 187-188

BYRD, WILLIAM (1652-1704), English colonial planter and merchant **3** 188-189

BYRD, WILLIAM II (1674-1744), American diarist and government official **3** 189-190

BYRNE, JANE (born 1934), first woman mayor of Chicago **3** 190-191

BYRNES, JAMES FRANCIS (1879-1972), American public official **3** 191-192

BYRON, GEORGE GORDON NOEL (6th Baron Byron; 1788-1824), English poet **3** 193-194

C

Cabaret (musical)
Ebb, Fred **21** 113-115
Kander, John **21** 235-237

CABELL, JAMES BRANCH (1879-1958), American essayist and novelist **3** 195-196

CABET, ÉTIENNE (1788-1856), French political radical **3** 196

CABEZA DE VACA, ÁLVAR NÚÑEZ (circa 1490-circa 1557), Spanish explorer **3** 197

CABEZÓN, ANTONIO (1510-1566), Spanish composer **3** 197-198

CABLE, GEORGE WASHINGTON (1844-1925), American novelist **3** 198-199

CABOT, JOHN (flourished 1471-1498), Italian explorer in English service **3** 199-200

CABOT, RICHARD CLARKE (1868-1939), American physician **3** 200

CABOT, SEBASTIAN (circa 1482-1557), Italian-born explorer for England and Spain **3** 200-201

CABRAL, AMÍLCAR LOPES (1924-1973), father of modern African nationalism in Guinea-Bissau and the Cape Verde Islands **3** 202-203

CABRAL, PEDRO ÁLVARES (1467/68-1520), Portuguese navigator **3** 203-204

CABRILLO, JUAN RODRÍGUEZ (died 1543), Portuguese explorer for Spain **3** 204-205

CABRINI, ST. FRANCES XAVIER (1850-1917), Italian-born founder of the Missionary Sisters of the Sacred Heart **3** 205

CACCINI, GIULIO (circa 1545-1618), Italian singer and composer **3** 205-206

CADAMOSTO, ALVISE DA (circa 1428-1483), Italian explorer **3** 206-207

CAEDMON (650-c.680), English Christian poet **20** 66-67

CADILLAC, ANTOINE DE LAMOTHE (1658-1730), French explorer and colonial administrator **18** 69-71

CAESAR, (GAIUS) JULIUS (100-44 B.C.), Roman general and statesman **3** 207-210

CAESAR, SHIRLEY (born 1938), African American singer **3** 210-211

CAGE, JOHN (1912-1992), American composer **3** 211-214

CAGNEY, JAMES (1899-1986), American actor **21** 68-71

CAHAN, ABRAHAM (1860-1951), Lithuanian-American Jewish author **3** 214

CAILLIÉ, AUGUSTE RENÉ (1799-1838), French explorer **3** 214-215

CAIN, JAMES (1892-1977), American journalist and author **19** 50-52

CAJETAN, ST. (1480-1547), Italian reformer; cofounder of the Theatines **3** 215-216

CALAMITY JANE (Martha Jane Cannary; 1852-1903), American frontier woman **3** 216

CALDECOTT, RANDOLPH (1846-1886), English artist and illustrator **19** 52-55

CALDER, ALEXANDER (1898-1976), American sculptor **3** 216-218

CALDERA RODRÍGUEZ, RAFAEL (born 1916), president of Venezuela (1969-1974) **3** 218-219

CALDERÓN, ALBERTO P. (1920-1998), Hispanic American mathematician **3** 219-220

CALDERÓN, PEDRO (1600-1681), Spanish poet and playwright **3** 221-222

CALDERÓN FOURNIER, RAFAEL (born 1949), president of Costa Rica (1990-) **3** 222-223

CALDICOTT, HELEN BROINOWSKI (born 1938), Australian physician and activist **18** 71-73

CALDWELL, ERSKINE (1903-1987), American novelist **3** 223-224

CALDWELL, SARAH (born 1924), long-time artistic director, conductor, and founder of the Opera Company of Boston **3** 224-226

CALHOUN, JOHN CALDWELL (1782-1850), American statesman **3** 226-228

California, University of (Berkeley)
statistics
Neyman, Jerzy **21** 316-318

CALIGULA (12-41), Roman emperor 37-41 **3** 228-229

Call Me Madam (musical)
Merman, Ethel **21** 295-297

CALLAGHAN, EDWARD MORLEY (1903-1990), Canadian novelist **3** 229-230

CALLAGHAN, LEONARD JAMES (born 1912), Labor member of the British Parliament and prime minister, 1976-1979 **3** 230-231

CALLAHAN, DANIEL (born 1930), American philosopher who focused on biomedical ethics **3** 231-233

CALLAHAN, HARRY (1912-1999), American photographer **20** 67-69

CALLAS, MARIA (Cecilia Sophia Anna Maria Kalogeropoulos; 1923-1977), American opera soprano **18** 73-75

CALLEJAS ROMERO, RAFAEL LEONARDO (born 1943), president of Honduras (1990-) **3** 233-234

CALLENDER, CLIVE ORVILLE (born 1936), African American surgeon **18** 75-77

CALLES, PLUTARCO ELÍAS (1877-1945), Mexican revolutionary leader **3** 234-235

CALLIMACHUS (circa 310-240 B.C.), Greek poet **3** 235-236

CALLOWAY, CAB (1907-1994) American singer, songwriter, and bandleader **3** 236-238

CALVERT, CHARLES (3rd Baron Baltimore; 1637-1715), English proprietor of colonial Maryland **3** 238

CALVERT, GEORGE (1st Baron Baltimore; circa 1580-1632), English statesman, founder of Maryland colony **3** 238-239

CALVIN, JOHN (1509-1564), French Protestant reformer **3** 239-242

CALVIN, MELVIN (1911-1986), American chemist **3** 242-243

CALVINO, ITALO (1923-1985), Italian author **3** 243-244

CAMDESSUS, MICHEL (born 1933), French civil servant and managing director of the International Monetary Fund **3** 244-246

Camera
see Photography

CAMERON, JULIA MARGARET (1815-1879), British photographer **20** 69-71

CAMERON, SIMON (1799-1889), American politician **3** 246-247

Camille (film)
Gibbons, Cedric **21** 158-159

CAMOËNS, LUIS VAZ DE (1524-1580), Portuguese poet **3** 247-249

CAMPANELLA, ROY (1921-1993), American baseball player **19** 55-57

CAMPANELLA, TOMMASO (Giovanni Domenico Campanella; 1568-1639), Italian philosopher, political theorist, and poet **3** 249

CAMPBELL, ALEXANDER (1788-1866), Irish-born American clergyman **3** 249-250

CAMPBELL, AVRIL PHAEDRA DOUGLAS (KIM) (born 1947), Canada's first woman prime minister **3** 250-252

CAMPBELL, BEN NIGHTHORSE (born 1933), Native American United States senator from Colorado **3** 252-253

CAMPBELL, COLIN (Baron Clyde; 1792-1863), English army officer **20** 71-73

CAMPBELL, JOSEPH (1904-1987), American editor and popularizer of comparative mythology **3** 253-255

CAMPIN, ROBERT (circa 1375/80-1444), Flemish painter **3** 255

CAMPOS, ROBERTO OLIVEIRA (born 1917), Brazilian economist and diplomat **18** 77-79

Campra, André (1660-1744), French composer
Philidor, François-André **21** 347-349

CAMUS, ALBERT (1913-1960), French novelist, essayist, and playwright **3** 255-257

CANALETTO (1697-1768), Italian painter **3** 257-258

Cancer research
Fibiger, Johannes **21** 131-133

CANISIUS, ST. PETER (1521-1597), Dutch Jesuit **3** 258

CANNING, GEORGE (1770-1827), English orator and statesman **3** 258-260

CANNON, ANNIE JUMP (1863-1941), American astronomer **3** 260-261

CANNON, JOSEPH GURNEY (1836-1926), American politican **3** 261-262

CANOT, THEODORE (1804-1860), French-Italian adventurer and slave trader **3** 262-263

CANOVA, ANTONIO (1757-1822), Italian sculptor **3** 263-264

Canterbury, see of (England)
archbishops
Langton, Stephen **21** 249-251
rebuilt
William of Sens **21** 432-434

CANTOR, EDDIE (Isador Iskowitz; 1892-1964), American singer and comedian **3** 264-265

CANTOR, GEORG FERDINAND LUDWIG PHILIPP (1845-1918), German mathematician **3** 265-266

CANUTE I THE GREAT (c. 995-1035), Viking king of England and Denmark **3** 266-269

CANUTT, YAKIMA (Enos Edward Canutt; 1896-1986), American rodeo performer, actor, stuntman, and film director **21** 71-72

CAPA, ROBERT (Endre Friedmann; 1913-1954), Hungarian-American war photographer and photojournalist **3** 269-271

ČAPEK, KAREL (1890-1938), Czech novelist, playwright, and essayist **3** 271-272

CAPETILLO, LUISA (1879-1922), Puerto Rican labor leader and activist **20** 73-74

CAPONE, AL (Alphonso Caponi, a.k.a. "Scarface;" 1899-1947), American gangster **3** 272-273

CAPOTE, TRUMAN (born Truman Streckfus Persons; 1924-1984), American author **3** 273-275

CAPP, AL (Alfred Gerald Capp; 1909-1979), American cartoonist and satirist **3** 275-276

CAPRA, FRANK (1897-1991), American film director **3** 276-278

CAPRIATI, JENNIFER (born 1976), American tennis player **3** 278-281

CAPTAIN JACK (Kientpoos; circa 1837-1873), American tribal leader **21** 72-74

CARACALLA (188-217), Roman emperor **3** 281-282

CARAVAGGIO (1573-1610), Italian painter **3** 282-284

CARAWAY, HATTIE WYATT (1878-1950), first woman elected to the United States Senate in her own right **3** 284-285

Card games, rules for
Hoyle, Edmond **21** 206-208

CARDANO, GERONIMO (1501-1576), Italian mathematician, astronomer, and physician **3** 285-286

CARDENAL, ERNESTO (born 1925), Nicaraguan priest, poet, and revolutionary **19** 57-59

CÁRDENAS, LÁZARO (1895-1970), Mexican revolutionary president 1934-1940 **3** 286-287

CÁRDENAS SOLORZANO, CUAUHTÉMOC (born 1934), Mexican politician **3** 287-288

CARDIN, PIERRE (born 1922), French fashion designer **18** 79-81

Cardiology (medicine)
Forssmann, Werner **21** 140-141

CARDOSO, FERNANDO HENRIQUE (born 1931), sociologist and president of Brazil **18** 81-83

CARDOZO, BENJAMIN NATHAN (1870-1938), American jurist and legal philosopher **3** 288-290

CARDUCCI, GIOSUÈ (1835-1907), Italian poet **3** 290-291

CAREW, ROD (born 1945), Panamanian baseball player **3** 291-292

CAREY, GEORGE LEONARD (born 1935), archbishop of Canterbury **3** 293-294

CAREY, HENRY CHARLES (1793-1879), American writer on economics **3** 294-295

CAREY, PETER (born 1943), Australian author **3** 295-297

CAREY, WILLIAM (1761-1834), English Baptist missionary **3** 297

CAREY THOMAS, MARTHA (1857-1935), American educator **3** 297-298

CARÍAS ANDINO, TIBURCIO (1876-1969), Honduran dictator (1932-1949) **3** 298-299

CARISSIMI, GIACOMO (1605-1674), Italian composer **3** 299-300

CARLETON, GUY (1st Baron Dorchester; 1724-1808), British general and statesman **3** 300-301

CARLIN, GEORGE (born 1937), American comedian **3** 301-303

CARLSON, CHESTER F. (1906-1968), American inventor of the process of xerography **3** 303-304

Carlton Hotel (London, England)
Escoffier, Auguste **21** 122-124

CARLYLE, THOMAS (1795-1881), Scottish essayist and historian **3** 304-305

CARMICHAEL, STOKELY (1941-1998), African American civil rights activist **3** 305-308

CARNAP, RUDOLF (1891-1970), German-American philosopher **3** 308-309

CARNEADES (circa 213-circa 128 B.C.), Greek philosopher **3** 309

CARNEGIE, ANDREW (1835-1919), American industrialist and philanthropist **3** 309-312

CARNEGIE, HATTIE (born Henrietta Kanengeiser; 1889-1956), American fashion designer **3** 313

CARNOT, LAZARE NICOLAS MARGUERITE (1753-1823), French engineer, general, and statesman **3** 313-314

CARNOT, NICHOLAS LÉONARD SADI (1796-1832), French physicist **3** 315

CARO, ANTHONY (born 1924), English sculptor **3** 316

CARO, JOSEPH BEN EPHRAIM (1488-1575), Jewish Talmudic scholar **3** 316-317

CAROTHERS, WALLACE HUME (1896-1937), American chemist **3** 317-318

CARPEAUX, JEAN BAPTISTE (1827-1875), French sculptor and painter **3** 318-319

CARR, EMILY (1871-1945), Canadian painter and writer **3** 319

CARR-SAUNDERS, SIR ALEXANDER MORRIS (1886-1966), English demographer and sociologist **3** 333-334

CARRANZA, VENUSTIANO (1859-1920), Mexican revolutionary, president 1914-1920 **3** 321-322

CARREL, ALEXIS (1873-1944), French-American surgeon **3** 322-323

CARRERA, JOSÉ MIGUEL (1785-1821), Chilean revolutionary **3** 323-324

CARRERA, JOSÉ RAFAEL (1814-1865), Guatemalan statesman, president 1851-1865 **3** 324-325

CARRIER, WILLS (1876-1950), American inventer who was the ''father of air conditioning'' **3** 325-326

CARRINGTON, BARON (born 1919), British politician and secretary-general of the North Atlantic Treaty Organization (1984-1988) **3** 326-327

CARROLL, ANNA ELLA (1815-1893), American political writer and presidential aide **3** 327-331

CARROLL, JOHN (1735-1815), American Catholic bishop **3** 331-332

CARROLL, LEWIS (pseudonym of Charles Lutwidge Dodgson; 1832-1898), English cleric and author **3** 332-333

CARSON, BEN (born 1951), African American surgeon **18** 83-85

CARSON, CHRISTOPHER ''KIT'' (1809-1868), American frontiersman **3** 334-335

CARSON, JOHNNY (born 1925), American television host and comedian **3** 335-337

CARSON, RACHEL LOUISE (1907-1964), American biologist and author **3** 337-338

CARTER, ELLIOTT COOK, JR. (born 1908), American composer **3** 338-339

CARTER, HOWARD (1874-1939), English archaeologist and artist **20** 74-76

CARTER, JAMES EARL (''Jimmy'' Carter; born 1924), United States president (1977-1981) **3** 339-342

CARTIER, SIR GEORGE-ÉTIENNE (1814-1873), Canadian statesman **3** 342-343

CARTIER, JACQUES (1491-1557), French explorer and navigator **3** 343-344

CARTIER-BRESSON, HENRI (born 1908), French photographer and painter **19** 59-61

Cartography (science)
Behaim, Martin **21** 30-32

CARTWRIGHT, ALEXANDER (1820-1898), baseball pioneer **21** 74-77

CARTWRIGHT, PETER (1785-1872), American Methodist preacher **3** 344-345

CARUSO, ENRICO (1873-1921), Italian operatic tenor **3** 345

CARVER, GEORGE WASHINGTON (1864-1943), African American agricultural chemist **3** 346-347

CARVER, JONATHAN (1710-1780), American explorer and writer **3** 347-348

CASALS, PABLO (born Pau Carlos Salvador Casals y Defill; 1876-1973), Spanish cellist, conductor, and composer **3** 348-350

CASANOVA, GIACOMO JACOPO GIROLAMO, CHEVALIER DE SEINGLAT (1725-1798), Italian adventurer **3** 350-351

CASE, STEVE (born 1958), American businessman **19** 61-64

CASEMENT, ROGER (1864-1916), Irish diplomat and nationalist **20** 76-78

CASEY, WILLIAM J. (1913-1987), American director of the Central Intelligence Agency (CIA) **3** 351-353

CASH, JOHNNY (born 1932), American singer and songwriter **3** 353-355

CASS, LEWIS (1782-1866), American statesman **3** 355-356

CASSATT, MARY (1845-1926), American painter **3** 356-357

CASSIODORUS, FLAVIUS MAGNUS AURELIUS, SENATOR (circa 480-circa 575), Roman statesman and author **3** 357-358

CASSIRER, ERNST (1874-1945), German philosopher **3** 358-359

CASTELO BRANCO, HUMBERTO (1900-1967), Brazilian general, president 1964-1966 **3** 359-360

CASTIGLIONE, BALDASSARE (1478-1529), Italian author and diplomat **3** 360-361

CASTILLA, RAMÓN (1797-1867), Peruvian military leader and president **3** 361

CASTLE, IRENE and VERNON (1910-1918), ballroom dancers **3** 361-363

CASTLEREAGH, VISCOUNT (Robert Stewart; 1769-1822), British statesman **3** 363-364

CASTRO ALVES, ANTÔNIO DE (1847-1871), Brazilian poet **3** 364-365

CASTRO RUZ, FIDEL (born 1926), Cuban prime minister **3** 365-368

CATHER, WILLA SIBERT (1873-1947), American writer **3** 368-369

CATHERINE OF ARAGON (1485-1536), Spanish princess, first queen consort of Henry VIII of England **18** 85-88

CATHERINE OF SIENA, ST. (1347-1380), Italian mystic **3** 369-370

CATHERINE THE GREAT (1729-1796), Russian empress 1762-1796 **3** 370-372

Catholic Church
see Roman Catholic Church

CATILINE (Lucius Sergius Catilina; circa 108-62 B.C.), Roman politician and revolutionary **3** 372-373

CATLIN, GEORGE (1796-1872), American painter **3** 373-374

CATO, MARCUS PORCIUS, THE ELDER (234-149 B.C.), Roman soldier, statesman, and historian **3** 375

CATO THE YOUNGER (Marcus Porcius Cato Uticensis; 95-46 B.C.), Roman politician **3** 374-375

CATT, CARRIE CHAPMAN (1859-1947), American reformer **3** 375-376

CATTELL, JAMES McKEEN (1860-1944), American psychologist and editor **3** 376-377

Cattle industry
fencing for
Glidden, Joseph **21** 167-170

CATULLUS, GAIUS VALERIUS (circa 84-circa 54 B.C.), Roman poet **3** 377-378

CAUCHY, AUGUSTIN LOUIS (1789-1857), French mathematician **3** 378-380

CAVAFY, CONSTANTINE P. (Konstantinos P. Kabaphēs; 1863-1933), first modernist Greek poet **3** 381-382

CAVALCANTI, GUIDO (circa 1255-1300), Italian poet **3** 382

CAVALLI, PIETRO FRANCESCO (1602-1676), Italian composer **3** 382-383

CAVENDISH, HENRY (1731-1810), English physicist and chemist **3** 383-384

CAVOUR, CONTE DI (Camillo Benso; 1810-1861), Italian statesman **3** 385-386

CAXIAS, DUQUE DE (Luiz Alves de Lima e Silva; 1803-1880), Brazilian general and statesman **3** 386

CAXTON, WILLIAM (1422-1491), English printer **3** 386-387

CBS
see Columbia Broadcasting System

CEAUSESCU, NICOLAE (1918-1989), Romanian statesman **3** 387-388

CECIL OF CHELWOOD, VISCOUNT (Edgar Algernon Robert Cecil; 1864-1958), English statesman **3** 388-389

CELA Y TRULOCK, CAMILO JOSÉ (born 1916), Spanish author **3** 389-390

CÉLINE, LOUIS FERDINAND (pen name of Ferdinand Destouches; 1894-1961), French novelist **3** 390-391

CELLINI, BENVENUTO (1500-1571), Italian goldsmith and sculptor **3** 391-392

CELSIUS, ANDERS (1701-1744), Swedish astronomer **3** 392

CELSUS, AULUS CORNELIUS (circa 25 B.C.-A.D. 45?), Roman medical author **3** 393

Censorship
United States
Hays, Will **21** 197-199

Central Committee (Union of Soviet Socialist Republics)
see Statesmen, Russian—Central Committee; Communist party (Union of Soviet Socialist Republics)

Central Powers (WWI)
see World War I

CEREZO AREVALO, MARCO VINICIO (born 1942), president of Guatemala (1986-1991) **3** 393-395

CERVANTES, MIGUEL DE SAAVEDRA (1547-1616), Spanish novelist **3** 395-398

CÉSPEDES, CARLOS MANUEL DE (1819-1874), Cuban lawyer and revolutionary **3** 398-399

CESTI, PIETRO (Marc'Antonio Cesti; 1623-1669), Italian composer **3** 399-400

CETSHWAYO (Cetewayo; circa 1826-1884), king of Zululand 1873-1879 **3** 400

CÉZANNE, PAUL (1839-1906), French painter **3** 400-402

CHADLI BENJEDID (born 1929), president of the Algerian Republic (1979-) **3** 402-404

CHADWICK, FLORENCE (1918-1995), American swimmer **19** 64-66

CHADWICK, SIR EDWIN (1800-1890), English utilitarian reformer **3** 404-405

CHADWICK, SIR JAMES (1891-1974), English physicist **3** 405-406

CHADWICK, LYNN RUSSELL (born 1914), English sculptor **18** 88-90

CHAGALL, MARC (1887-1985), Russian painter **3** 406-407

CHAI LING (born 1966), Chinese student protest leader **19** 67-68

CHAIN, ERNST BORIS (1906-1979), German-born English biochemist **3** 407-408

CHALMERS, THOMAS (1780-1847), Scottish reformer and theologian **3** 408-409

CHAMBERLAIN, ARTHUR NEVILLE (1869-1940), English statesman **3** 409-411

CHAMBERLAIN, HOUSTON STEWART (1855-1927), English-born German writer **3** 411

CHAMBERLAIN, JOSEPH (1836-1914), English politician **3** 411-413

CHAMBERLAIN, WILT (born 1936), American basketball player **3** 413-415

Chamberlain's war
see Boer War (1899-1902)

CHAMBERLIN, THOMAS CHROWDER (1843-1928), American geologist **3** 415-416

CHAMBERS, WHITTAKER (Jay Vivian; 1901-1961), magazine editor who helped organize a Communist spy ring in the United States government **3** 416-417

CHAMORRO, VIOLETA BARRIOS DE (born 1930), newspaper magnate, publicist, and first woman president of Nicaragua (1990) **3** 417-419

CHAMPLAIN, SAMUEL DE (circa 1570-1635), French geographer and explorer **3** 419-421

CHAMPOLLION, JEAN FRANÇOIS (1790-1832), French Egyptologist **3** 421

CHANCELLOR, RICHARD (died 1556), English navigator **3** 422

CHANDLER, ALFRED DU PONT, JR. (born 1918), American historian of American business **3** 422-423

CHANDLER, RAYMOND, JR. (1888-1959), American author of crime fiction **3** 423-425

CHANDLER, ZACHARIAH (1813-1879), American politician **3** 425-426

CHANDRAGUPTA MAURYA (died circa 298 B.C.), emperor of India 322?-298 **3** 426

CHANDRASEKHAR, SUBRAHMANYAN (1910-1995), Indian-born American physicist **3** 426-429

CHANEL, COCO (born Gabrielle Chanel; 1882-1971), French fashion designer **3** 429

CHANEY, LON (Alonzo Chaney; 1883-1930), American actor **19** 68-70

CHANG CHIEN (1853-1926), Chinese industrialist and social reformer **3** 429-430

CHANG CHIH-TUNG (1837-1909), Chinese official and reformer **3** 430-431

CHANG CHÜ-CHENG (1525-1582), Chinese statesman **3** 431-432

CHANG CHÜEH (died 184), Chinese religious and revolutionary leader **3** 432-433

CHANG HSÜEH-CH'ENG (1738-1801), Chinese scholar and historian **3** 433

CHANG PO-GO (died 846), Korean adventurer and merchant prince **3** 433-434

CHANG TSO-LIN (1873-1928), Chinese warlord **3** 434-435

CHANNING, EDWARD (1856-1931), American historian **3** 435

CHANNING, WILLIAM ELLERY (1780-1842), Unitarian minister and theologian **3** 435-436

CHAO MENG-FU (1254-1322), Chinese painter **3** 436-437

CHAPIN, F(RANCIS) STUART (1888-1974), American sociologist **3** 437-438

CHAPLIN, CHARLES SPENCER (1889-1977), American film actor, director, and writer **3** 438-440
Coogan, Jackie **21** 83-85

CHAPMAN, GEORGE (1559/60-1634), English poet, dramatist, and translator **3** 440-441

CHAPMAN, JOHN (Johnny Appleseed; c. 1775-1847), American horticulturist and missionary **21** 77-78

CHAPMAN, SYDNEY (1888-1970), English geophysicist **3** 441

CHARCOT, JEAN MARTIN (1825-1893), French psychiatrist **3** 442

CHARDIN, JEAN BAPTISTE SIMÉON (1699-1779), French painter **3** 442-443

CHARGAFF, ERWIN (born 1905), American biochemist who worked with DNA **3** 444-445

CHARLEMAGNE (742-814), king of the Franks, 768-814, and emperor of the West, 800-814 **3** 445-447

CHARLES (born 1948), Prince of Wales and heir apparent to the British throne **3** 448-450

CHARLES I (1600-1649), king of England 1625-1649 **3** 450-452

CHARLES II (1630-1685), king of England, Scotland, and Ireland 1660-1685 **3** 452-454

CHARLES II (1661-1700), king of Spain 1665-1700 **3** 454

CHARLES III (1716-1788), king of Spain 1759-1788 **3** 454-455

CHARLES IV (1316-1378), Holy Roman emperor 1346-1378 **3** 455-456

CHARLES IV (1748-1819), king of Spain 1788-1808 **3** 456-457

CHARLES V (1337-1380), king of France 1364-1380 **3** 459-460

CHARLES V (1500-1558), Holy Roman emperor 1519-1556 **3** 457-459
associates
Fugger, Jakob **21** 147-149
Rome sacked (1527)
Clement VII **21** 81-83

CHARLES VI (1368-1422), king of France 1380-1422 **3** 460-461

CHARLES VII (1403-1461), king of France 1422-1461 **3** 461-462

CHARLES VIII (1470-1498), king of France 1483-1498 **3** 462-463

CHARLES X (1757-1836), king of France 1824-1830 **3** 463-464

CHARLES XII (1682-1718), king of Sweden 1697-1718 **3** 464-466

CHARLES XIV JOHN (1763-1844), king of Sweden 1818-1844 **2** 205-206

CHARLES, RAY (Robinson; born 1932), American jazz musician—singer, pianist, and composer **3** 469-470

CHARLES ALBERT (1798-1849), king of Sardinia 1831-1849 **3** 466

CHARLES EDWARD LOUIS PHILIP CASIMIR STUART (1720-1788), Scottish claimant to English and Scottish thrones **3** 466-467

CHARLES THE BOLD (1433-1477), duke of Burgundy 1467-1477 **3** 467-469

CHARNISAY, CHARLES DE MENOU (Seigneur d'Aulnay; circa 1604-1650), French governor of Acadia **3** 470-471

CHARONTON, ENGUERRAND (circa 1410/15-after 1466), French painter **3** 471

CHARPENTIER, MARC ANTOINE (1634-1704), French composer **3** 471-472

CHARRON, PIERRE (1541-1603), French philosopher and theologian **3** 472

CHASE, PHILANDER (1775-1852), American Episcopalian bishop and missionary **3** 472-473

CHASE, SALMON PORTLAND (1808-1873), American statesman and jurist **3** 473-475

CHASE, SAMUEL (1741-1811), American politician and jurist **3** 475-476

CHASE, WILLIAM MERRITT (1849-1916), American painter **3** 476-477

CHATEAUBRIAND,VICOMTE DE (1768-1848), French author **3** 477-479

CHATICHAI CHOONHAVAN (1922-1998), prime minister of Thailand (1988-1990) **3** 479-480

CHATTERJI, BANKIMCHANDRA (1838-1894), Bengali novelist **3** 480-481

CHATTERTON, THOMAS (1752-1770), English poet **3** 481-482

CHAUCER, GEOFFREY (circa 1345-1400), English poet **3** 482-485

CHAUNCY, CHARLES (1705-1787), American Calvinist clergyman and theologian **3** 485-486

CHÁVEZ, CARLOS (1899-1978), Mexican conductor and composer **3** 486

CHAVEZ, CESAR (1927-1993), American labor leader **3** 486-487

CHÁVEZ, DENNIS (1888-1962), Hispanic American politician **3** 488-489

CHAVEZ, LINDA (born 1947), Hispanic American civil rights activists **3** 489-491

CHAVIS, BENJAMIN (born 1948), African American religious leader, civil rights activist, labor organizer, and author **3** 491-493

CHEEVER, JOHN (1912-1982), American short-story writer **3** 493-494

Chefs
Escoffier, Auguste **21** 122-124

CHEKHOV, ANTON PAVLOVICH (1860-1904), Russian author **3** 494-497

CHELMSFORD, 1st VISCOUNT (Frederic John Napier Thesigner Chelmsford; 1868-1933), English statesman **3** 497

Chemistry (science)
chemical reactions
Marggraf, Andreas **21** 273-275
industrial
Leblanc, Nicolas **21** 256-258
organic
Sertürner, Friedrich **21** 379-381

CH'EN TU-HSIU (1879-1942), Chinese statesman and editor **3** 501-502

CHENEY, RICHARD B(RUCE) (born 1941), U.S. secretary of defense under George Bush **3** 497-499

CHENG HO (1371-circa 1433), Chinese admiral **3** 500

CHÉNIER, ANDRÉ MARIE (1762-1794), French poet **3** 500-501

CHERENKOV, PAVEL ALEKSEEVICH (1904-1990), Russian physicist **3** 502-503

CHERNENKO, KONSTANTIN USTINOVICH (1911-1985), the Soviet Union general secretary from February 1984 to March 1985 **3** 503-504

CHERNYSHEVSKY, NIKOLAI GAVRILOVICH (1828-1889), Russian journalist, critic, and social theorist **3** 504-505

Cherokee Indians (North America)
forced migration
Boudinot, Elias **21** 52-54
literature
Boudinot, Elias **21** 52-54

CHERUBINI, LUIGI CARLO ZANOBI SALVATORE MARIA (1760-1842), Italian-born French composer **3** 505-506

CHESNUT, MARY BOYKIN (1823-1886), Civil War diarist **3** 506-508

CHESNUTT, CHARLES WADDELL (1858-1932), African American author and lawyer **20** 78-82

Chess (game)
Philidor, François-André **21** 347-349

CHESTERTON, GILBERT KEITH (1874-1936), English author and artist **3** 508-509

CHEVROLET, LOUIS (1878-1941), auto racer and entrepreneur **20** 82-84

CH'I PAI-SHIH (1863-1957), Chinese painter and poet **3** 526-527

CHIA SSU-TAO (1213-1275), Chinese statesman **3** 514-515

CHIANG CHING-KUO (1910-1988), chairman of the Nationalist party and president of the Republic of China in Taiwan (1978-1988) **3** 509-510

CHIANG KAI-SHEK (1887-1975), Chinese nationalist leader and president **3** 510-513

CHIARI, ROBERTO (born 1905), president of Panama (1960-1964) **3** 513-514

Chicago (city, Illinois)
development
Root, John Wellborn **21** 372-374
office buildings
Jenney, William Le Baron **21** 221-223

Chicago (musical)
Ebb, Fred **21** 113-115

CHICAGO, JUDY (Judith Cohen; born 1939), American artist and activist **3** 515-516

Chicago, University of (Illinois)
sociology
Wirth, Louis **21** 434-436

Chicago Bears (football team)
Nagurski, Bronko **21** 309-311
Sayers, Gale **21** 377-379

CHICHERIN, GEORGI VASILYEVICH (1872-1936), Russian statesman **3** 516-517

CHIEN-LUNG (Hung-li; 1711-1799), Chinese emperor (1735-1799) **21** 78-79

CHIEPE, GAOSITWE KEAGAKWA TIBE (born 1926), intellectual, educator, diplomat, politician, and cabinet minister of external affairs of Botswana **3** 517

CHIFLEY, JOSEPH BENEDICT (1885-1951), Australian statesman **3** 518

CHIH-I (Chih-k'ai, 538-597), Chinese Buddhist monk **3** 518-519

CHILD, JULIA McWILLIAMS (born 1912), chef, author, and television personality **3** 519-520

CHILD, LYDIA MARIA FRANCIS (1802-1880), American author and abolitionist **3** 520-521

Child labor (economics)
Folks, Homer **21** 137-140

CHILDE, VERE GORDON (1892-1957), Australian prehistorian and archeologist **3** 521-522

CHILDRESS, ALICE (1920-1994), African American dramatist, author, and poet **3** 522-524

CH'IN KUEI (1090-1155), Chinese official **3** 524-525

China (nation, East Asia)
• DYNASTIC CHRONOLOGY
1368-1644 (Ming dynasty)
Chu Yuan-chang **21** 79-81
1644-1912 (Ch'ing or Manchu dynasty)
Chien-lung **21** 78-79

Chinese art
patrons
Chien-lung **21** 78-79

Ch'ing (Manchu; Chinese dynasty, ruled 1644-1912)
decline and overthrow
Chien-lung **21** 78-79
emperors
Chien-lung **21** 78-79

CHINN, MAY EDWARD (1896-1980), African American physician **3** 525-526

CHIPPENDALE, THOMAS (1718-1779), English cabinetmaker **4** 1-2

CHIRAC, JACQUES (born 1932), French prime minister **4** 2-3

CHIRICO, GIORGIO DE (1888-1978), Italian painter **4** 4

CHISHOLM, CAROLINE (1808-1877), British author and philantropist **4** 4- 7

CHISHOLM, SHIRLEY ANITA ST. HILL (born 1924), first African American woman to serve in the United States Congress **4** 7-9

CHISSANO, JOAQUIM ALBERTO (born 1939), a leader of Mozambique's war for independence and later president of Mozambique (1986-) **4** 9-11

CHISUM, JOHN SIMPSON (1824-1884), American rancher **4** 11

CH'I-YING (circa 1786-1858), Chinese statesman and diplomat **4** 12

CHMIELNICKI, BOGDAN (1595-1657), Cossack leader of Ukrainian revolt **4** 12-13

CH'OE CH'UNG-HON (1149-1219), Korean general **4** 13

CHOMSKY, NOAM AVRAM (born 1928), American linguist and philosopher **4** 13-15

CHONG CHUNG-BU (1106-1179), Korean general **4** 15

CHONGJO (1752-1800), king of Korea **4** 15-16

CHOPIN, FRÉDÉRIC FRANÇOIS (1810-1849), Polish-French composer and pianist **4** 16-18

CHOPIN, KATHERINE (''Kate''; born Katherine O'Flaherty; 1851-1904), American writer, poet, and essayist **4** 18-20

CHOPRA, DEEPAK (born 1946), Indian physician, author, and educator **20** 84-86

CHOU EN-LAI (1898-1976), Chinese Communist premier **4** 20-22

CHOU KUNG (flourished circa 1116 B.C.), Chinese statesman **4** 22-23

CHRESTIEN DE TROYES (flourished 12th century), French poet **4** 23-24

CHRÉTIEN, JOSEPH-JACQUES-JEAN "JEAN" (born 1934), French Canadian politician and Canada's 20th prime minister **4** 24-25

CHRISTIAN IV (1577-1648), king of Denmark and Norway 1588-1648 **20** 86-89

CHRISTIE, AGATHA (Agatha Mary Clarissa Miller; 1890-1976), best selling mystery author **4** 25-26

CHRISTINA OF SWEDEN (1626-1689), queen of Sweden 1632-1654 **4** 26-29

CHRISTINE DE PISAN (1364/65-circa 1430), French author **4** 29-30

CHRISTO (Christo Vladimiroff Javacheff; born 1935), Bulgarian-born sculptor noted for large-scale environmental artworks **4** 30-31

CHRISTOPHE, HENRI (1767-1820), Haitian patriot and king **4** 32

CHRISTOPHER, WARREN MINOR (born 1925), United States secretary of state **4** 32-33

CHRISTUS, PETRUS (circa 1410-1472/73), Flemish painter **4** 33-34

CHRISTY, EDWIN P. (1815-1862), American minstrel **4** 34-35

CHRYSIPPUS (circa 280-circa 206 B.C.), Greek Stoic philosopher **4** 35-36

CHRYSLER, WALTER PERCY (1875-1940), American manufacturer **4** 36-37

CHU YUAN-CHANG (Hongwu; T'ai Tsu; Kao-ti; 1328-1398), Chinese emperor (1368-1398) **21** 79-81

CHU, PAUL CHING-WU (born 1941), Chinese-American experimentalist in solid-state physics **4** 37-39

CHU HSI (Chu Fu-tzu; 1130-1200), Chinese scholar and philosopher **4** 40-43

CHU TEH (1886-1976), Chinese Communist military leader **4** 54-55

CHULALONGKORN (Rama V; 1853-1910), king of Thailand 1868-1910 **4** 43-45

CHUN DOO HWAN (born 1931), army general turned politician and president of the Republic of Korea (South Korea); 1981-1988 **4** 45-47

CHUNG, CONNIE (born 1946), American correspondent and resporter **4** 47-48

CHUNG-SHU, TUNG (circa 179-104 B.C.), Chinese man of letters **4** 48-49

CHURCH, FREDERICK EDWIN (1826-1900), American painter **4** 49-50

Church of Rome
see Roman Catholic Church

CHURCHILL, WINSTON (1871-1947), American novelist **4** 50-51

CHURCHILL, SIR WINSTON LEONARD SPENCER (1874-1965), English statesman **4** 51-53

CHURRIGUERA, JOSÉ BENITO DE (1665-1725), Spanish architect and sculptor **4** 53-54

CICERO, MARCUS TULLIUS (106-43 B.C.), Roman orator and writer **4** 55-58

CID, THE (Cid Campeador; 1043-1099), Spanish medieval warrior **4** 58-59

CILLER, TANSU (born 1946), prime minister of Turkey (1993-) **4** 59-60

CIMABUE (flourished late 13th century), Italian painter **4** 60-61

CIMAROSA, DOMENICO (1749-1801), Italian opera composer **4** 61-62

Cincinnati Reds (baseball team)
Rose, Pete **21** 374-376

Cinematography
Struss, Karl **21** 398-399
Toland, Gregg **21** 405-407

CINQUE, JOSEPH (circa 1813-circa 1879), West African slave leader **4** 62

CISNEROS, HENRY G. (born 1947), first Hispanic mayor in Texas **4** 62-64

CISNEROS, SANDRA (born 1954), Hispanic American short story writer and poet **4** 64-65

CISSÉ, SOULEYMANE (born 1940), Malian filmmaker **4** 65-66

Citizen Kane (film)
Toland, Gregg **21** 405-407

CITROËN, ANDRÉ-GUSTAVE (1878-1935), French automobile manufacturer **4** 66-68

City planning
see Town planning

Civil War, United States (1861-1865)
• UNION
army
Butler, Benjamin Franklin **21** 65-67
Sickles, Daniel Edgar **21** 385-388
army campaigns
supplies for the army
Squibb, Edward Robinson **21** 390-392

CLAIBORNE, LIZ (Elizabeth Claiborne Ortenberg; born 1929), American businesswoman and clothing designer **4** 68-69

CLANCY, TOM (born 1947), American author **4** 70-71

CLAPHAM, SIR JOHN HAROLD (1873-1946), English economic historian **4** 71

CLAPP, MARGARET ANTOINETTE (1910-1974), American author, educator, and president of Wellesley College (1949-1966) **4** 71-72

CLAPPERTON, HUGH (1788-1827), Scottish explorer of Africa **4** 72-73

CLAPTON, ERIC (born 1945), English guitarist, singer, and songwriter **18** 90-92

CLARENDON, 1ST EARL OF (Edward Hyde; 1609-1674), English statesman and historian **4** 73-75

CLARK, GEORGE ROGERS (1752-1818), American Revolutionary War soldier **4** 75-76

CLARK, JOHN BATES (1847-1938), American economist **4** 76-77

CLARK, JOHN MAURICE (1884-1963), American economist **4** 77-78

CLARK, KENNETH B. (born 1914), American social psychologist **4** 78-79

CLARK, KENNETH M. (Lord; 1903-1983), English art historian **4** 79-80

CLARK, MARK WAYNE (1896-1984), American general **4** 80-81

CLARK, TOM CAMPBELL (1899-1977), President Harry S. Truman's attorney general and Supreme Court justice **4** 81-82

CLARK, WILLIAM (1770-1838), American explorer and soldier **4** 82-83

CLARK, WILLIAM ANDREWS (1839-1925), American copper entrepreneur and politician **4** 83-85

CLARKE, ARTHUR CHARLES (born 1917), English author **18** 92-94

CLARKE, KENNETH HARRY (born 1940), Conservative politician and Great Britain's chancellor of the exchequer (1993-) **4** 85-87

CLARKE, MARCUS ANDREW HISLOP (1846-1881), English-born Australian journalist and author **4** 87-88

CLARKE, SAMUEL (1675-1729), English theologian and philosopher **4** 88

CLAUDE LORRAIN (1600-1682), French painter, draftsman, and etcher **4** 89-90

CLAUDEL, PAUL LOUIS CHARLES (1868-1955), French author and diplomat **4** 90-91

CLAUDIUS GERMANICUS, TIBERIUS (Claudius I; 10 B.C. -A.D. 54), emperor of Rome 41-54 **4** 91-92

CLAUSEWITZ, KARL VON (Karl Philipp Gottlieb von Clausewitz; 1780-1831), Prussian military strategist **20** 89-91

CLAUSIUS, RUDOLF JULIUS EMANUEL (1822-1888), German physicist **4** 92-94

CLAVER, ST. PETER (1580-1654), Spanish Jesuit missionary **4** 94

CLAY, HENRY (1777-1852), American lawyer and statesman **4** 94-96

CLAYTON, JOHN MIDDLETON (1796-1856), American lawyer and statesman **4** 96-97

CLEAVER, LEROY ELDRIDGE (1935-1998), American writer and Black Panther leader **4** 97-98

CLEISTHENES (flourished 6th century B.C.), Athenian statesman **4** 98-99

CLEMENCEAU, GEORGES (1841-1929), French statesman **4** 99-101

CLEMENS NON PAPA, JACOBUS (circa 1510-circa 1556), Flemish composer **4** 101

CLEMENT V (1264-1314), pope 1304-1314 **4** 101-102

CLEMENT VII (Giulia de Medici; 1478-1534), pope (1523-1534) **21** 81-83

CLEMENT OF ALEXANDRIA (circa 150-circa 215), Christian theologian **4** 102-103

CLEMENTE, ROBERTO (1934-1972), Hispanic American baseball player **19** 70-72

CLEOMENES I (flourished circa 520-490 B.C.), Spartan king **4** 103

CLEOMENES III (circa 260-219 B.C.), king of Sparta 235-219 **4** 103-104

CLEON (circa 475-422 B.C.), Athenian political leader **4** 104-105

CLEOPATRA (69-30 B.C.), queen of Egypt **4** 105-106

CLEVELAND, JAMES (1932-1991), African American singer, songwriter, and pianist **4** 106-108

CLEVELAND, STEPHEN GROVER (1837-1908), American statesman, twice president **4** 108-110

Cleveland Browns (football team) Graham, Otto **21** 174-176

Cleveland Indians (baseball team) Feller, Bob **21** 129-131

CLINE, PATSY (born Virginia Patterson Hensley; 1932-1963), American singer **4** 110-112

CLINTON, DeWITT (1769-1828), American lawyer and statesman **4** 112-113

CLINTON, GEORGE (1739-1812), American patriot and statesman **4** 113-114

CLINTON, SIR HENRY (1738?-1795), British commander in chief during the American Revolution **4** 114-115

CLINTON, HILLARY RODHAM (born 1947), American politician and first lady **4** 115-117

CLINTON, WILLIAM JEFFERSON (''Bill'' Clinton; born 1946), 42nd president of the United States **4** 117-119

CLIVE, ROBERT (Baron Clive of Plassey; 1725-1774), English soldier and statesman **4** 119-120

CLODION (1738-1814), French sculptor **4** 121

CLODIUS PULCHER, PUBLIUS (died 52 B.C.), Roman politician **4** 121-122

CLOUET, FRANÇOIS (circa 1516-circa 1572), French portrait painter **4** 122-123

CLOUET, JEAN (circa 1485-circa 1541), French portrait painter **4** 122-123

CLOUGH, ARTHUR HUGH (1819-1861), English poet **4** 123-124

CLOVIS I (465-511), Frankish king **4** 124

COBB, TYRUS RAYMOND (1886-1961), baseball player **4** 124-126

COBBETT, WILLIAM (1763-1835), English journalist and politician **4** 126-127

COBDEN, RICHARD (1804-1865), English politician **4** 127-128

COCHISE (circa 1825-1874), American Chiricahua Apache Indian chief **4** 128

COCHRAN, JACQUELINE (Jackie Cochran; 1910-1980), American aviator and businesswoman **18** 94-96

COCHRAN, JOHNNIE (born 1937), African American lawyer **4** 128-131

COCHRANE, THOMAS (Earl of Dundonald; 1775-1860), British naval officer **20** 91-93

COCKCROFT, JOHN DOUGLAS (1897-1967), English physicist **4** 131-132

COCTEAU, JEAN (1889-1963), French writer **4** 132-133

COE, SEBASTIAN (born 1956), English track athlete **20** 93-95

COEN, JAN PIETERSZOON (circa 1586-1629), Dutch governor general of Batavia **4** 133

COETZEE, J(OHN) M. (born 1940), white South African novelist **4** 133-135

COFFIN, LEVI (1789-1877), American antislavery reformer **4** 135

COFFIN, WILLIAM SLOANE, JR. (born 1924), Yale University chaplain who spoke out against the Vietnam War **4** 135-137

COHAN, GEORGE MICHAEL (1878-1942), American actor and playwright **4** 137-138

COHEN, HERMANN (1842-1918), Jewish-German philosopher **4** 138-139

COHEN, MORRIS RAPHAEL (1880-1947), American philosopher and teacher **4** 139-140

COHEN, WILLIAM S. (born 1940), American secretary of defense **18** 96-98

COHN, FERDINAND (1829-1898), German botanist **20** 95-97

COHN-BENDIT, DANIEL (born 1946), led "new left" student protests in France in 1968 **4** 140-141

COKE, SIR EDWARD (1552-1634), English jurist and parliamentarian **4** 141-142

COLBERT, JEAN BAPTISTE (1619-1683), French statesman **4** 142-143

COLBY, WILLIAM E. (1920-1996), American director of the Central Intelligence Agency (CIA) **4** 143-145

COLDEN, CADWALLADER (1688-1776), American botanist and politician **4** 145-146

COLE, GEORGE DOUGLAS HOWARD (1889-1959), English historian and economist **4** 146-147

COLE, JOHNNETTA (born 1936), African American scholar and educator **4** 147-149

COLE, NAT (a.k.a. Nat "King" Cole, born Nathaniel Adams Coles; 1919-1965), American jazz musician **4** 149-151

COLE, THOMAS (1801-1848), American painter **4** 151-152

COLEMAN, BESSIE (1892-1926), first African American to earn an international pilot's license **4** 152-154

COLERIDGE, SAMUEL TAYLOR (1772-1834), English poet and critic **4** 154-156

COLES, ROBERT MARTIN (born 1929), American social psychiatrist, social critic, and humanist **4** 156-157

COLET, JOHN (circa 1446-1519), English theologian **4** 157-158

COLETTE, SIDONIE GABRIELLE (1873-1954), French author **4** 158-159

COLIGNY, GASPARD DE (1519-1572), French admiral and statesman **4** 159-160

COLLIER, JOHN (1884-1968), American proponent of Native American culture **4** 160-162

COLLINGWOOD, ROBIN GEORGE (1889-1943), English historian and philosopher **4** 162

COLLINS, EDWARD KNIGHT (1802-1878), American businessman and shipowner **4** 162-163

COLLINS, EILEEN (born 1956), American astronaut **4** 163-165

COLLINS, MARVA (born Marva Deloise Nettles; b. 1936), African American educator **4** 165-167

COLLINS, MICHAEL (1890-1922), Irish revolutionary leader and soldier **4** 167-168

COLLINS, WILLIAM (1721-1759), English lyric poet **4** 168-169

COLLINS, WILLIAM WILKIE (1824-1889), English novelist **4** 169-170

COLLOR DE MELLO, FERNANDO (born 1949), businessman who became president of Brazil in 1990 **4** 170-172

COLT, SAMUEL (1814-1862), American inventor and manufacturer **4** 172-173

COLTRANE, JOHN (1926-1967), African American jazz saxophonist **4** 173-174

COLUM, PADRAIC (1881-1972), Irish-American poet and playwright **4** 174-175

COLUMBA, ST. (circa 521-597), Irish monk and missionary **4** 175-176

COLUMBAN, ST. (circa 543-615), Irish missionary **4** 176

Columbia Broadcasting System (communications)
Goldmark, Peter Carl **21** 170-172
Herrmann, Bernard **21** 199-202

COLUMBUS, CHRISTOPHER (1451-1506), Italian navigator, discoverer of America **4** 176-179
John II **21** 223-225

COLWELL, RITA R. (born 1934), American marine microbiologist **4** 179-180

COMANECI, NADIA (Nadia Conner; born 1961), Romanian gymnast **18** 98-100

COMENIUS, JOHN AMOS (1592-1670), Moravian theologian and educational reformer **4** 180-181

Comet (astronomy)
Peirce, Benjamin **21** 340-342

COMINES, PHILIPPE DE (circa 1445-1511), French chronicler **4** 181

COMMAGER, HENRY STEELE (1902-1998), American historian, textbook author, and editor **4** 181-183

COMMONER, BARRY (born 1917), American biologist and environmental activist **4** 183-185

COMMONS, JOHN ROGERS (1862-1945), American historian **4** 185

Communist party (United States) members
Trumbo, Dalton **21** 409-411

COMNENA, ANNA (1083-1148), Byzantine princess and historian **4** 185-186

COMPTON, ARTHUR HOLLY (1892-1962), American physicist **4** 186-188

Computers and calculating machines
Jacquard, Joseph Marie **21** 216-218

COMSTOCK, ANNA BOTSFORD (1854-1930), American artist and natural science educator **20** 97-99

COMSTOCK, ANTHONY (1844-1915), American antivice crusader **4** 188-189

COMSTOCK, HENRY TOMPKINS PAIGE (1820-1870), American gold prospector **4** 189

COMTE, AUGUSTE (1798-1857), French philosopher **4** 189-191

CONABLE, BARBER B., JR. (born 1922), head of the World Bank (1986-1991) **4** 191-192

CONANT, JAMES BRYANT (1893-1978), American chemist and educator **4** 192-193

CONDÉ, PRINCE DE (Louis II de Bourbon 1621-1686), French general **4** 193-194

CONDILLAC, ÉTIENNE BONNOT DE (1715-1780), French philosopher and educator **4** 194-195

CONDORCET, MARQUIS DE (Marie Jean Antoine Nicolas Caritat; 1743-1794), French philosopher and mathematician **4** 195-196

CONE, JAMES HALL (born 1938), American theologian **4** 196-197

CONFUCIUS (551-479 B.C.), Chinese teacher and philosopher **4** 197-200

Congressional Medal of Honor (United States)
Moffett, William Adger **21** 299-301

Congressmen
see Statesmen, American—legislative

CONGREVE, WILLIAM (1670-1729), English dramatist **4** 200-201

CONKLING, ROSCOE (1829-1888), American politician **4** 201-202

CONNALLY, JOHN BOWDEN, JR. (born 1917), Texas governor, political adviser, and confidant to presidents **4** 202-204

Connecticut (state, United States) and U.S. Constitution
Ellsworth, Oliver **21** 115-117

CONNERY, SEAN (Thomas Connery; born 1930), Scottish actor **18** 100-102

CONNOLLY, CYRIL (1903-1974), British novelist and literary and social critic **4** 204-205

CONNOLLY, MAUREEN (1934-1969), American tennis player **19** 72-74

CONRAD, JOSEPH (1857-1924), Polish-born English novelist **4** 205-207

Conservation (United States)
supporters
Marsh, George Perkins **21** 275-277

CONSTABLE, JOHN (1776-1837), English landscape painter **4** 208-209

CONSTANTINE I (circa 274-337), Roman emperor 306-337 **4** 209-211

CONSTANTINE XI (Palaeologus; 1405-1453), Byzantine emperor 1448-1453 **4** 211-212

Constitutional Convention (United States; 1787)
delegate signers (New England)
Ellsworth, Oliver **21** 115-117

Consulate (France; 1799-1804)
see France—1799-1804

CONTI, NICCOLÒ DE' (circa 1396-1469), Venetian merchant-adventurer **4** 212-213

CONWAY, JILL KATHRYN KER (born 1934), historian interested in the role of women and president of Smith College **4** 213-214

COOGAN, JACKIE (John Leslie Coogan, Jr.; 1914-1984), American actor **21** 83-85

COOK, JAMES (1728-1779), English explorer, navigator, and cartographer **4** 214-215
associates
Montagu, John, fourth Earl of Sandwich **21** 301-303

COOKE, JAY (1821-1905), American merchant banker **4** 215-216

COOLEY, CHARLES HORTON (1864-1929), American social psychologist, sociologist, and educator **4** 216-217

COOLIDGE, JOHN CALVIN (1872-1933), president of the United States 1923-1929 **4** 217-219

COOMBS, HERBERT COLE (Nugget; born 1906), Australian economist **4** 219-220

COONEY, JOAN GANZ (born 1929), American television program producer and publicist **19** 74-76

COOPER, GARY (Frank James Cooper; 1901-1961), American motion picture actor **21** 85-87

COOPER, JAMES FENIMORE (1789-1851), American novelist and social critic **4** 220-223

COOPER, PETER (1791-1883), American inventor and manufacturer **4** 223-224

COOPER, THOMAS (1759-1839), English-born American scientist and educator **4** 224

COORS, ADOLPH (Adolph Herrman Kohrs; 1847-1929), American brewer and businessman **19** 76-78

COPEAU, JACQUES (1879-1949), French dramatic theorist, director, and actor who established the Vieux Colombier **4** 225

COPERNICUS, NICOLAUS (1473-1543), Polish astronomer **4** 226-227

COPLAND, AARON (1900-1990), American composer **4** 227-228

COPLEY, JOHN SINGLETON (1738-1815), American portrait painter **4** 228-230

COPPOLA, FRANCIS FORD (born 1939), American filmmaker and author **18** 102-104

Copper mining (industry)
Guggenheim, Daniel **21** 185-187

CORDOBA, GONZALO FERNANDEZ DE (1453-1515), Spanish military leader **20** 99-100

CORELLI, ARCANGELO (1653-1713), Italian composer and violinist **4** 230-231

CORI, GERTY T. (born Gerty Theresa Radnitz; 1896-1957), American biochemist **4** 231-234

CORINTH, LOVIS (1838-1925), German artist **4** 234

CORMAN, ROGER (born 1926), American film director and producer **21** 87-89

CORNEILLE, PIERRE (1606-1684), French playwright **4** 234-236

CORNELL, EZRA (1807-1874), American financier and philanthropist **4** 236-237

CORNELL, JOSEPH (1903-1972), American artist **4** 237-238

CORNING, ERASTUS (1794-1872), American merchant and financier **4** 238-239

CORNPLANTER (c. 1732-1836), Seneca village leader **4** 239-241

CORNWALLIS, CHARLES (1st Marquess Cornwallis; 1738-1805), British soldier and statesman **4** 241-243

CORONA, BERT (born 1918), Hispanic American union organizer **4** 243-247

CORONADO, FRANCISCO VÁSQUEZ DE (1510-1554), Spanish explorer and colonial official **4** 247

COROT, JEAN BAPTISTE CAMILLE (1796-1875), French painter **4** 247-249

CORREGGIO (circa 1494-1534), Italian painter **4** 249-251

CORRIGAN, MICHAEL AUGUSTINE (1839-1902), American Catholic archbishop **4** 253

CORRIGAN and WILLIAMS founders of the women's peace movement in Northern Ireland **4** 251-253

CORT, HENRY (1740-1800), English ironmaster **4** 254

CORTE REÁL, GASPAR AND MIGUEL, Portuguese explorers **4** 254-255

CORTÉS, HERNÁN (1485?-1547), Spanish conquistador **4** 255-256

CORTONA, PIETRO DA (1596-1669), Italian painter and architect **4** 256

COSBY, WILLIAM HENRY, JR. (''Bill'' Cosby; born 1937), American entertainer **4** 257-258

COSGRAVE, LIAM (born 1920), Irish foreign minister and prime minister (1973-1977) **4** 258-260

COSIO VILLEGAS, DANIEL (1898-1976), Mexican teacher, civil servant, and author of studies of Mexican history **4** 260-261

COTTEN, ELIZABETH (''Libba''; born Elizabeth Nevills; 1892-1987), African American musician **4** 261-263

COTTON, JOHN (1584-1652), American Congregationalist clergyman **4** 263-265

COUBERTIN, PIERRE DE (Pierre Fredy, Baron de Coubertin; 1863-1937), French organizer of the modern Olympic Games **21** 89-92

COUGHLIN, CHARLES EDWARD (1891-1979), Canadian-American priest and politician **4** 265-266

COULOMB, CHARLES AUGUSTIN DE (1736-1806), French physicist **4** 266-267

COULTON, GEORGE GORDON (1858-1947), English historian **4** 267

COUNTS, GEORGE S(YLVESTER) (1889-1974), American educator and educational sociologist **4** 267-269

COUPER, ARCHIBALD SCOTT (1831-1892), British chemist **4** 269-270

COUPER, JAMES HAMILTON (1794-1866), American agriculturist **4** 270

COUPERIN, FRANÇOIS (1668-1733), French composer, organist, and harpsichordist **4** 270-271

COURBET, JEAN DESIRÉ GUSTAVE (1819-1877), French painter **4** 271-273

COURLANDER, HAROLD (1908-1996), American folklorist and author **19** 78-80

COURNOT, ANTOINE AUGUSTIN (1801-1877), French mathematician, philosopher, and economist **4** 273

Courtesans
Mata Hari **21** 279-282

COUSIN, VICTOR (1792-1867), French educator and philosopher **4** 273-274

COUSINS, NORMAN (1912-1990), editor-in-chief of the *Saturday Review* and advocate for world peace **4** 274-276

COUSTEAU, JACQUES-YVES (1910-1997), undersea explorer, photographer, inventor, writer, television producer, and filmmaker **4** 276-277

COUSY, BOB (Robert Joseph Cousy; born 1928), American basketball player and coach **21** 92-94

Covent Garden (London)
Kean, Edmund **21** 237-239

COVERDALE, MILES (1488-1568), English Puritan **4** 278

COVILHÃO, PEDRO DE (circa 1455-circa 1530), Portuguese explorer and diplomat **4** 278-279

COWARD, NOEL (1899-1973), English playwright, actor, and composer **4** 279-280

COWELL, HENRY DIXON (1897-1965), American composer and pianist **4** 280-281

COWLEY, ABRAHAM (1618-1667), English writer **4** 281-282

COWPER, WILLIAM (1731-1800), English poet **4** 282

COX, ARCHIBALD (born 1912), American lawyer, educator, author, labor arbitrator, and public servant **4** 283-284

COX, HARVEY (born 1929), American theologian and author **4** 284-285

COXE, TENCH (1755-1824), American political economist and businessman **4** 285-286

COXEY, JACOB SECHLER (1854-1951), American reformer and businessman **4** 286-287

COYSEVOX, ANTOINE (1640-1720), French sculptor **4** 287-288

CRABBE, GEORGE (1754-1832), English poet **4** 288

CRAIG, EDWARD GORDON (1872-1966), European actor, designer, director, and theoretician **4** 288-289

CRANACH, LUCAS, THE ELDER (1472-1553), German painter, engraver, and designer of woodcuts **4** 289-290

CRANDALL, PRUDENCE (1803-1890), American educator **4** 291

CRANE, HART (1899-1932), American poet **4** 291-293

CRANE, STEPHEN (1871-1900), American writer and poet **4** 293-295

CRANMER, THOMAS (1489-1556), English reformer, archbishop of Canterbury **4** 295-296

CRASHAW, RICHARD (1612/1613-49), English poet **4** 296

CRASSUS DIVES, MARCUS LICINIUS (circa 115-53 B.C.), Roman financier and politician **4** 296-297

CRAVEIRINHA, JOSÉ (born 1922), Mozambican journalist and lyric poet **4** 297-299

CRAWFORD, JOAN (Lucille Fay LeSueur; 1906-1977), American actress **19** 80-82

CRAWFORD, WILLIAM HARRIS (1772-1834), American politician **4** 299-300

CRAXI, BETTINO (1934-2000), statesman and prime minister of the Italian republic (1983-1987) **4** 300-301

CRAY, SEYMOUR (1925-1996), American computer engineer **4** 301-303

CRAZY HORSE (circa 1842-1877), American Indian, Oglala Sioux war chief **4** 303-304

CREEL, GEORGE (1876-1953), American writer and journalist **4** 304-305

CRÉMAZIE, OCTAVE (1827-1879), Canadian poet **4** 305-306

CRERAR, THOMAS ALEXANDER (1876-1975), Canadian political leader **4** 306

CRESSON, EDITH (born 1934), first woman prime minister of France **4** 306-307

CRÈVECOEUR, ST. JOHN DE (1735-1813), French-American farmer and writer **4** 307-308

CRICHTON, (JOHN) MICHAEL (a.k.a. Michael Douglas, Jeffrey Hudson, and John Lange; b. 1942), American novelist, screenwriter, and director **4** 308-310

CRICK, FRANCIS HARRY CROMPTON (born 1916), English molecular biologist **4** 310

Criminals, English
Blackbeard **21** 38-41

CRISPI, FRANCESCO (1819-1901), Italian statesman **4** 310-311

CRISTIANI, ALFREDO (''Fredy'' Cristiani; born 1947), president of El Salvador (1989-) **4** 311-313

CRISTOFORI, BARTOLOMEO (1655-1731), Italian musician and inventor of the piano **21** 94-96

CROCE, BENEDETTO (1866-1952), Italian philosopher, critic and educator **4** 313-314

CROCKETT, DAVID (1786-1836), American frontiersman **4** 314-316

CROLY, HERBERT DAVID (1869-1930), American editor and author **4** 316-317

CROLY, JANE (Jennie June; 1829-1901), American journalist **21** 96-96

CROMER, 1ST EARL OF (Evelyn Baring; 1841-1907), English statesman **4** 317

CROMWELL, OLIVER (1599-1658), English statesman and general **4** 317-320

CROMWELL, THOMAS (Earl of Essex; circa 1485-1540), English statesman 1532-1540 **4** 320-321

CRONKITE, WALTER LELAND, JR. (born 1916), American journalist and radio and television news broadcaster **4** 321-322

CROOK, GEORGE (1828-1890), American general and frontiersman **4** 322-323

CROOKES, SIR WILLIAM (1832-1919), English chemist and physicist **4** 323-324

CROSBY, HARRY LILLIS (Bing; 1903-1977), American singer and radio and television personality **4** 324-326

CROWLEY, ALEISTER (1875-1947), English author and magician **18** 107-109

CROWTHER, SAMUEL ADJAI (circa 1806-1891), Nigerian Anglican bishop **4** 326

CRUMB, GEORGE (born 1929), American composer and teacher **4** 326-328

CRUZ, OSWALDO GONÇALVES (1872-1917), Brazilian microbiologist and epidemiologist **4** 328-329

CUAUHTEMOC (circa 1496-1525), Aztec ruler **4** 329

CUBBERLEY, ELLWOOD PATTERSON (1868-1941), American educator and university dean **4** 329-331

CUDWORTH, RALPH (1617-1688), English philosopher and theologian **4** 331

CUFFE, PAUL (1759-1817), African American ship captain and merchant **4** 331-332

CUGOANO, OTTOBAH (circa 1757-after 1803), African abolitionist in England **4** 332-333

CUKOR, GEORGE (1899-1983), American film director **19** 82-84

CULLEN, COUNTEE (1903-1946), African American poet **4** 333-334

CULLEN, MAURICE GALBRAITH (1866-1934), Canadian painter **4** 334

CULLEN, PAUL (1803-1879), Irish cardinal **20** 100-103

CUMMINGS, EDWARD ESTLIN (1894-1962), American poet **4** 334-336

CUNHA, EUCLIDES RODRIGUES PIMENTA DA (1866-1909), Brazilian writer **4** 336-337

CUNNINGHAM, GLENN (1909-1988), American track and field athlete **21** 96-99

CUNNINGHAM, IMOGEN (1883-1976), American photographer **19** 84-86

CUNNINGHAM, MERCE (born 1919), American dancer and choreographer **4** 337-338

CUOMO, MARIO MATTHEW (born 1932), Democratic New York state governor **4** 338-339

CURIE, ÈVE (Eve Curie Labouisse; born 1904), French musician, author and diplomat **18** 109-111

CURIE, MARIE SKLODOWSKA (1867-1934), Polish-born French physicist **4** 339-341

CURIE, PIERRE (1859-1906), French physicist **4** 341-344

CURLEY, JAMES MICHAEL (1874-1958), American politician **4** 344-345

CURRIE, SIR ARTHUR WILLIAM (1875-1933), Canadian general **4** 345

CURRIER AND IVES (1857-1907), American lithographic firm **4** 345-346

CURRY, JABEZ LAMAR MONROE (1815-1903), American politician **4** 346-347

CURTIN, ANDREW GREGG (1815-1894), American politician **4** 347-348

CURTIN, JOHN JOSEPH (1885-1945), Australian statesman, prime minister **4** 348-349

CURTIS, BENJAMIN ROBBINS (1809-1874), American jurist, United States Supreme Court justice **4** 349

CURTIS, CHARLES BRENT (1860-1936), American vice president (1929-1932) and legislator **21** 99-100

CURTIS, GEORGE WILLIAM (1824-1892), American writer and reformer **4** 349-350

CURTISS, GLENN HAMMOND (1878-1930), American aviation pioneer **4** 350-351

CURZON, GEORGE NATHANIEL (1st Marquess Curzon of Kedleston; 1859-1925), English statesman **4** 351-352

CUSA, NICHOLAS OF (1401-1464), German prelate and humanist **4** 352-353

CUSHING, HARVEY WILLIAMS (1869-1939), American neurosurgeon **4** 353-354

CUSHMAN, CHARLOTTE (1816-1876), American actress **4** 354-355

CUSTER, GEORGE ARMSTRONG (1839-1876), American general **4** 355-356

CUTLER, MANASSEH (1742-1823), American clergyman, scientist, and politician **4** 356-357

CUVIER, BARON GEORGES LÉOPOLD (1769-1832), French zoologist and biologist **4** 357-359

CUVILLIÉS, FRANÇOIS (1695-1768), Flemish architect and designer **4** 359-360

CUYP, AELBERT (1620-1691), Dutch painter **4** 360-361

CYNEWULF (8th or 9th century), Anglo-Saxon poet **20** 103-104

CYPRIANUS, THASCIUS CAECILIANUS (died 258), Roman bishop of Carthage **4** 361-362

CYRIL (OF ALEXANDRIA), ST. (died 444), Egyptian bishop, Doctor of the Church **4** 362

CYRIL, ST. (827-869), Apostle to the Slavs **4** 362

CYRUS THE GREAT (ruled 550-530 B.C.), founder of the Persian Empire **4** 363-364

D

DA PONTE, LORENZO (Emanuele Conegliano; 1749-1838), Italian librettist and poet **20** 105-106

DAGUERRE, LOUIS JACQUES MANDÉ (1787-1851), French painter and stage designer **4** 365-366

DAHL, ROALD (1916-1990), Welsh-born English author **4** 366-367

DAIGO II (1288-1339), Japanese emperor **4** 367-368

DAIMLER, GOTTLIEB (1834-1900), German mechanical engineer **4** 368
Otto, Nikolaus August **21** 331-333

DALADIER, ÉDOUARD (1884-1970), French statesman **4** 369

DALAI LAMA (Lhamo Thondup; born 1935), 14th in a line of Buddhist spiritual and temporal leaders of Tibet **4** 369-371

DALE, SIR HENRY HALLETT (1875-1968), English pharmacologist and neurophysiologist **4** 371-373

DALEY, RICHARD J. (1902-1976), Democratic mayor of Chicago (1955-1976) **4** 373-375

DALHOUSIE, 1ST MARQUESS OF (James Andrew Broun Ramsay; 1812-1860), British statesman **4** 375-376

DALI, SALVADOR (1904-1989), Spanish painter **4** 376-377

DALLAPICCOLA, LUIGI (1904-1975), Italian composer **4** 377-378

DALTON, JOHN (1766-1844), English chemist **4** 378-379

DALY, MARCUS (1841-1900), American miner and politician **4** 379-380

DALY, MARY (born 1928), American feminist theoretician and philosopher **4** 380-381

DALZEL, ARCHIBALD (or Dalziel; 1740-1811), Scottish slave trader **4** 381-382

DAM, CARL PETER HENRIK (1895-1976), Danish biochemist **4** 382-383

DAMIEN, FATHER (1840-1889), Belgian missionary **4** 383

DAMPIER, WILLIAM (1652-1715), English privateer, author, and explorer **4** 384

DANA, CHARLES ANDERSON (1819-1897), American journalist **4** 384-385

DANA, RICHARD HENRY, JR. (1815-1882), American author and lawyer **4** 385-386

DANDOLO, ENRICO (circa 1107-1205), Venetian doge 1192-1205 **4** 386-387

DANDRIDGE, DOROTHY (1922-1965), African American actress and singer **18** 112-114

DANIELS, JOSEPHUS (1862-1948), American journalist and statesman **4** 387

D'ANNUNZIO, GABRIELE (1863-1938), Italian poet and patriot **4** 388

DANQUAH, JOSEPH B. (1895-1965), Ghanaian nationalist and politician **4** 388-389

DANTE ALIGHIERI (1265-1321), Italian poet **4** 389-391

DANTON, GEORGES JACQUES (1759-1794), French revolutionary leader **4** 391-393

DARBY, ABRAHAM (1677-1717), English iron manufacturer **20** 106-107

DARÍO, RUBÉN (1867-1916), Nicaraguan poet **4** 393-394

DARIUS I (the Great; ruled 522-486 B.C.), king of Persia **4** 394-395

DARROW, CLARENCE SEWARD (1857-1938), American lawyer **4** 396-397

DARWIN, CHARLES ROBERT (1809-1882), English naturalist **4** 397-399

DARWIN, ERASMUS (1731-1802), English physician, author, botanist and inventor **18** 114-116

DARWISH, MAHMUD (born 1942), Palestinian poet **4** 399-401

DAS, CHITTA RANJAN (1870-1925), Indian lawyer, poet, and nationalist **4** 401-402

DAUBIGNY, CHARLES FRANÇOIS (1817-1878), French painter and etcher **4** 402

DAUDET, ALPHONSE (1840-1897), French novelist and dramatist **4** 402-403

DAUMIER, HONORÉ VICTORIN (1808-1879), French lithographer, painter, and sculptor **4** 403-405

DAVENPORT, JOHN (1597-1670), English Puritan clergyman **4** 405-406

DAVID (ruled circa 1010-circa 970 B.C.), Israelite king **4** 406-407

DAVID I (1084-1153), king of Scotland **4** 407

DAVID, JACQUES LOUIS (1748-1825), French painter **4** 407-409

DAVIES, ARTHUR BOWEN (1862-1928), American painter **4** 409-410

DAVIES, RUPERT (1917-1976), British actor **18** 116-117

DAVIES, WILLIAM ROBERTSON (1913-1995), Canadian author **18** 117-119

DAVIGNON, VISCOUNT (ETIENNE) (born 1932), an architect of European integration and unity through the Commission of the European Communities **4** 410-411

DAVIS, ALEXANDER JACKSON (1803-1892), American architect **4** 411

DAVIS, ANGELA (Angela Yvonne Davis; born 1944), African American scholar and activist **4** 412-413

DAVIS, ARTHUR VINING (1867-1962), general manager of the Aluminum Company of America (ALCOA) **4** 413-414

DAVIS, BENJAMIN O., SR. (1877-1970), first African American general in the regular United States Armed Services **4** 414-415

DAVIS, BETTE (1908-1989), American actress **18** 119-121

DAVIS, GLENN (born 1925), American football player **21** 101-103

DAVIS, HENRY WINTER (1817-1865), American lawyer and politician **4** 415-416

DAVIS, JEFFERSON (1808-1889), American statesman, president of the Confederacy 1862-1865 **4** 416-418

DAVIS, JOHN (circa 1550-1605), English navigator **4** 419

DAVIS, MILES (1926-1991), jazz trumpeter, composer, and small-band leader **4** 419-421

DAVIS, OSSIE (born 1917), African American playwright, actor, and director **4** 421-422

DAVIS, RICHARD HARDING (1864-1916), American journalist, novelist, and dramatist **4** 422-423

DAVIS, SAMMY, JR. (1925-1990), African American singer, dancer, and actor **4** 423-424

DAVIS, STUART (1894-1964), American cubist painter **4** 424-425

DAVIS, WILLIAM MORRIS (1850-1934), American geographer and geologist **4** 425-426

DAVY, SIR HUMPHRY (1778-1829), English chemist and natural philosopher **4** 426-427

DAWES, HENRY LAURENS (1816-1903), American politician **4** 427

DAWSON, WILLIAM LEVI (1899-1990), African American composer, performer, and music educator **4** 427-428

DAY, DOROTHY (1897-1980), a founder of the Catholic Worker Movement **4** 428-429

DAYAN, MOSHE (1915-1981), Israeli general and statesman **4** 429-431

DAYANANDA SARASWATI (1824-1883), Indian religious leader **4** 431

DE ANDRADE, MARIO (Mario Coelho Pinto Andrade; born 1928), Angolan poet, critic, and political activist **4** 434-435

DE BEAUVOIR, SIMONE (1908-1986), French writer and leader of the modern feminist movement **4** 440-441

DE BOW, JAMES DUNWOODY BROWNSON (1820-1867), American editor and statistician **4** 441-442

DE BROGLIE, LOUIS VICTOR PIERRE RAYMOND (1892-1987), French physicist **4** 442-444

DE FOREST, LEE (1873-1961), American inventor **4** 459-460

DE GASPERI, ALCIDE (1881-1954), Italian statesman, premier 1945-1953 **4** 462-463

DE GAULLE, CHARLES ANDRÉ JOSEPH MARIE (1890-1970), French general, president 1958-1969 **4** 463-465

DE KLERK, FREDRIK WILLEM (born 1936), state president of South Africa (1989-) **4** 466-468

DE KOONING, WILLEM (1904-1997), Dutch-born American painter **4** 468-469

DE LA MADRID HURTADO, MIGUEL (born 1934), president of Mexico (1982-1988) **4** 471-472

DE LA ROCHE, MAZO LOUISE (1879-1961), Canadian author **4** 474-475

DE LEON, DANIEL (1852-1914), American Socialist theoretician and politician **4** 479-480

DE L'ORME, PHILIBERT (1510-1570), French architect **9** 519

DE MILLE, AGNES (1905-1993), American dancer, choreographer, and author **4** 486-488

DE NIRO, ROBERT (born 1943), American actor and film producer **21** 103-106

DE SANCTIS, FRANCESCO (1817-1883), Italian critic, educator, and legislator **4** 505

DE SICA, VITTORIO (1902-1974), Italian filmmaker **21** 106-108

DE SMET, PIERRE JEAN (1801-1873), Belgian Jesuit missionary **4** 509-510

DE SOTO, HERNANDO (1500-1542), Spanish conqueror and explorer **4** 510-511

DE VALERA, EAMON (1882-1975), American-born Irish revolutionary leader and statesman **4** 514-515

DE VRIES, HUGO (1848-1935), Belgian botanist in the fields of heredity and the origin of species **4** 516-518

DE WOLFE, ELSIE (1865-1950), American interior decorator **20** 107-108

Deaf, the
education of
Epée, Charles-Michel de l'**21** 120-122

DEÁK, FRANCIS (1803-1876), Hungarian statesman **4** 431-432

DEAKIN, ALFRED (1856-1919), Australian statesman **4** 432-433

DEAN, JAMES (James Byron Dean; 1931-1955), American actor and cult figure **4** 433-434

DEANE, SILAS (1737-1789), American merchant lawyer and diplomat **4** 435-437

DEB, RADHAKANT (1783-1867), Bengali reformer and cultural nationalist **4** 437

DEBAKEY, MICHAEL ELLIS (born 1908), American surgeon **4** 437-438

DEBARTOLO, EDWARD JOHN, SR. and JR., real estate developers who specialized in large regional malls **4** 438-440

DEBS, EUGENE VICTOR (1855-1926), American union organizer **4** 444-445

DEBUSSY, (ACHILLE) CLAUDE (1862-1918), French composer **4** 445-447

DEBYE, PETER JOSEPH WILLIAM (1884-1966), Dutch-born American physical chemist **4** 447-448

DECATUR, STEPHEN (1779-1820), American naval officer **4** 448-449

DEE, RUBY (born Ruby Ann Wallace; b. 1924), African American actor **4** 449-452

DEER, ADA E. (born 1935), Native American social worker, activist, and director of Bureau of Indian Affairs **4** 452-454

DEERE, JOHN (1804-1886), American inventor and manufacturer **4** 455

DEERING, WILLIAM (1826-1913), American manufacturer **4** 455-456

DEES, MORRIS S., JR. (born 1936), American civil rights attorney **4** 456-457

DEFOE, DANIEL (1660-1731), English novelist, journalist, and poet **4** 457-459

DEGANAWIDA (also DeKanahwidah; c. 1550-c. 1600), Native American prophet, leader, and statesman **4** 460-461

DEGAS, (HILAIRE GERMAIN) EDGAR (1834-1917), French painter and sculptor **4** 461-462

DEKKER, THOMAS (circa 1572-circa 1632), English playwright and pamphleteer **4** 465-466

DELACROIX, (FERDINAND VICTOR) EUGÈNE (1798-1863), French painter **4** 469-471

DELANCEY, STEPHEN (1663-1741), American merchant and politician **4** 473

DELANY, MARTIN ROBINSON (1812-1885), African American army officer, politician, and judge **4** 473-474

DELAUNAY, ROBERT (1885-1941), French abstract painter **4** 475-476

DELBRÜCK, MAX (1906-1981), German-born American molecular biologist **4** 476-478

DELCASSÉ, THÉOPHILE (1852-1923), French statesman **4** 478-479

DELLINGER, DAVID (born 1915), American pacifist **4** 480-481

DELORIA, VINE, JR. (born 1933), Native American author, poet, and activist **4** 481-484

DELORS, JACQUES (born 1925), French president of the European Commission and chief architect of Western Europe's drive toward market unity by 1992 **4** 484-486

DEL PILAR, MARCELO H. (1850-1896), Philippine revolutionary propagandist and satirist **4** 486

DEMILLE, CECIL BLOUNT (1881-1959), American film director and producer **4** 488-490
Lasky, Jesse **21** 254-256

DEMIREL, SÜLEYMAN (born 1924), Turkish politician, prime minister, and leader of the Justice party **4** 490-493

Democratic party (United States)
leaders (Texas)
Garner, John Nance **21** 155-157
vice presidents
Garner, John Nance **21** 155-157

DEMOCRITUS (circa 494-circa 404 B.C.), Greek natural philosopher **4** 493-494

Demography (social science)
Graunt, John **21** 176-178

DEMOIVRE, ABRAHAM (1667-1754), Franco-English mathematician **4** 494-495

DEMOSTHENES (384-322 B.C.), Greek orator **4** 495-496

DEMPSEY, JACK (William Harrison Dempsey; 1895-1983), American boxer **4** 496-497

DEMUTH, CHARLES (1883-1935), American painter **4** 497-498

DENG XIAOPING (Teng Hsiao-p'ing; 1904-1997), leader in the People's Republic of China (PRC) in the 1970s **4** 498-500

DENIKIN, ANTON (1872-1947), Russian soldier **20** 108-111

DENKTASH, RAUF (born 1924), president of the Turkish Republic of Northern Cyprus (1985-) **4** 500-502

DEODORO DA FONSECA, MANOEL (1827-1892), Brazilian statesman, president 1890-1891 **4** 502

DERAIN, ANDRÉ (1880-1954), French painter **4** 503

DERRIDA, JACQUES (born 1930), French philosopher **4** 503-505

DESCARTES, RENÉ (1596-1650), French philosopher and mathematician **4** 505-508

Designers
clothing
Worth, Charles Frederick **21** 436-438
stage sets
Menzies, William Cameron **21** 291-293

DESSALINES, JEAN JACQUES (1758-1806), Haitian nationalist and politician **4** 511-512

DETT, ROBERT NATHANIEL (1882-1943), African American composer, conductor, and music educator **4** 512

DEUTSCH, KARL WOLFGANG (1912-1992), American political scientist **4** 512-514

DEVLIN, BERNADETTE (McAliskey; born 1947), youngest woman ever elected to the British Parliament **4** 515-516

DEVRIES, WILLIAM CASTLE (born 1943), American heart surgeon **4** 518-519

DEW, THOMAS RODERICK (1802-1846), American political economist **4** 519

DEWEY, GEORGE (1837-1917), American naval officer **4** 520

DEWEY, JOHN (1859-1952), American philosopher and educator **4** 520-523

DEWEY, MELVIL (1851-1931), American librarian and reformer **4** 523-524

DEWEY, THOMAS EDMUND (1902-1971), American lawyer and politician **4** 524

DEWSON, MARY WILLIAMS (Molly; 1874-1962), American reformer, government official, and organizer of women for the Democratic party **4** 525

DIAGHILEV, SERGEI (1872-1929), Russian who inspired artists, musicians, and dancers to take ballet to new heights of public enjoyment **4** 525-527

DIAGNE, BLAISE (1872-1934), Senegalese political leader **4** 527

DIAMOND, DAVID (born 1915), American composer and teacher **4** 527-529

DIANA, PRINCESS OF WALES (born Diana Frances Spencer; 1961-1997), member of British royal family **4** 529-533

DIAS DE NOVAIS, BARTOLOMEU (died 1500), Portuguese explorer **4** 533-534

DÍAZ, PORFIRIO (José de la Cruz Porfirio Díaz; 1830-1915), Mexican general and politician **4** 534-536

DÍAZ DEL CASTILLO, BERNAL (circa 1496-circa 1584), Spanish soldier and historian **4** 536-537

DÍAZ ORDAZ, GUSTAVO (1911-1979), president of Mexico (1964-1970) **4** 537-538

DICKENS, CHARLES JOHN HUFFAM (1812-1870), English author **4** 538-541

DICKEY, JAMES (1923-1997), American poet **19** 87-89

DICKINSON, EMILY (1830-1886), American poet **4** 541-543

DICKINSON, JOHN (1732-1808), American lawyer, pamphleteer, and politician **4** 543-544

DICKSON, LAURIE (William Kennedy Laurie Dickson; 1860-1935), British inventor and filmmaker **20** 112-113

DIDEROT, DENIS (1713-1784), French philosopher, playwright, and encyclopedist **5** 1-2

DIDION, JOAN (born 1934), American author **20** 113-116

DIEBENKORN, RICHARD (born 1922), American abstract expressionist painter **5** 2-4

DIEFENBAKER, JOHN GEORGE (1895-1979), Canadian statesman **5** 4-5

DIELS, (OTTO PAUL) HERMANN (1876-1954), German organic chemist **5** 5-6

DIEM, NGO DINH (1901-1963), South Vietnamese president 1955-1963 **5** 6-7

DIESEL, RUDOLF (1858-1913), German mechanical engineer **5** 7

DIKE, KENNETH (Kenneth Onwuka Dike; 1917-1983), African historian who set up the Nigerian National Archives **5** 7-8

DILLINGER, JOHN (1903-1934), American criminal **5** 9

DILTHEY, WILHELM CHRISTIAN LUDWIG (1833-1911), German historian and philosopher **5** 10

DIMAGGIO, JOE (born Giuseppe Paolo DiMaggio, Jr.; 1914-1999), American baseball player **5** 10-11

DIMITROV, GEORGI (1882-1949), head of the Communist International (1935-1943) and prime minister of Bulgaria (1944-1949) **5** 11-13

DINESEN BLIXEN-FINECKE, KAREN (a.k.a. Isak Dinesen; 1885-1962), Danish author **5** 13-14

DINGANE (circa 1795-1840), Zulu king **5** 14-15

DINKINS, DAVID (born 1927), African American politician and mayor of New York City **5** 15-18

DINWIDDIE, ROBERT (1693-1770), Scottish merchant and colonial governor **5** 18-19

DIOCLETIAN (Gaius Aurelius Valerius Diocletianus; 245-circa 313), Roman emperor 284-305 **5** 19-20

DIOGENES (circa 400-325 B.C.), Greek philosopher **5** 20-21

DIOP, CHEIKH ANTA (1923-1986), African historian **5** 21-22

DIOR, CHRISTIAN (1905-1957), French fashion designer **5** 22

Diphtheria (medicine)
Fibiger, Johannes **21** 131-133

Diplomats
English
Montagu, John, fourth Earl of Sandwich **21** 301-303
Portuguese
Behaim, Martin **21** 30-32

Diplomats, American
19th century (in Italy)
Marsh, George Perkins **21** 275-277
19th century (in Spain)
Sickles, Daniel Edgar **21** 385-388
19th century (in Turkey)
Marsh, George Perkins **21** 275-277

Diplomats, English
18th century
Montagu, John, fourth Earl of Sandwich **21** 301-303

DIRAC, PAUL ADRIEN MAURICE (1902-1984), English physicist **5** 23-24

Dirigible (aeronautics)
Moffett, William Adger **21** 299-301

DIRKSEN, EVERETT McKINLEY (1896-1969), Republican congressman and senator from Illinois **5** 24-26

Diseases of Workers (book)
Ramazzini, Bernardino **21** 362-364

DISNEY, WALTER ELIAS (1901-1966), American film maker and entrepreneur **5** 26-27

DISRAELI, BENJAMIN (1st Earl of Beaconsfield; 1804-1881), English statesman, prime minister 1868 and 1874-1880 **5** 27-29

DIVINE, FATHER (born George Baker?; c. 1877-1965), African American religious leader **5** 29-32

DIX, DOROTHEA LYNDE (1802-1887), American reformer **5** 32-33

DIX, OTTO (1891-1969), German painter and graphic artist **5** 33-34

DJILAS, MILOVAN (1911-1995), Yugoslavian writer **5** 34

DO MUOI (born 1917), prime minister of the Socialist Republic of Vietnam (1988-) **5** 53-55

DOBELL, SIR WILLIAM (1899-1970), Australian artist **5** 34-35

DOBZHANSKY, THEODOSIUS (1900-1975), Russian-American biologist who studied natural selection **5** 35-37

DOCTOROW, EDGAR LAURENCE (born 1931), American author **19** 89-91

Doctors of the Church
see Religious leaders, Christian—Doctors

Doctrine of the Faith, Congregation for the
see Inquisition, Holy Roman and Universal

DODGE, GRACE HOADLEY (1856-1914), American feminist, philanthropist, and social worker **5** 37-38

DODGE, JOHN FRANCIS (1864-1920) AND HORACE ELGIN (1868-1920), American automobile manufacturers **18** 121-123

DOE, SAMUEL KANYON (1951-1990), Liberian statesman **5** 38-39

DOENITZ, KARL (1891-1980), German naval officer **20** 116-117

DOI TAKAKO (born 1928), chairperson of the Japan Socialist party **5** 39-41

DOLE, ELIZABETH HANFORD (born 1936), American lawyer, politician, and first female United States secretary of transportation **5** 41-43

DOLE, ROBERT J. (born 1923), Republican Senator **5** 43-46

DOLE, SANFORD BALLARD (1844-1926), American statesman **5** 46

DOLLFUSS, ENGELBERT (1892-1934), Austrian statesman **5** 47

DÖLLINGER, JOSEF IGNAZ VON (1799-1890), German historian and theologian **5** 47-48

DOMAGK, GERHARD JOHANNES PAUL (1895-1964), German bacteriologist **5** 48-50

DOMINGO, PLACIDO (born 1941), Spanish-born lyric-dramatic tenor **5** 50-51

DOMINIC, ST. (circa 1170-1221), Spanish Dominican founder **5** 51-52

DOMITIAN (Titus Flavius Domitianus Augustus; 51-96), Roman emperor 81-96 **5** 52-53

DONATELLO (Donato di Niccolò Bardi; 1386-1466), Italian sculptor **5** 55-56

DONATUS (died circa 355), schismatic bishop of Carthage **5** 56-57

DONG, PHAM VAN (born 1906), premier first of the Democratic Republic of Vietnam (DRV) and after 1976 of the Socialist Republic of Vietnam (SRV) **5** 57-59

DONIZETTI, GAETANA (1797-1848), Italian opera composer **5** 59-60

DONLEAVY, JAMES PATRICK (born 1926), Irish author and playwright **19** 91-93

DONNE, JOHN (1572-1631), English metaphysical poet **5** 60-61

DONNELLY, IGNATIUS (1831-1901), American politician and author **5** 62

DONNER, GEORG RAPHAEL (1693-1741), Austrian sculptor **5** 63

DONOSO, JOSÉ (1924-1996), Chilean writer **5** 63-65

DOOLITTLE, HILDA (1886-1961), American poet and novelist **5** 65-66

DOOLITTLE, JAMES HAROLD (1896-1993), American transcontinental pilot **5** 66-68

DORIA, ANDREA (1466-1560), Italian admiral and politician **18** 123-125

DORR, RHETA CHILDE (1868-1948), American journalist **5** 68-69

DORSEY, JIMMY (James Dorsey; 1904-1957), American musician and bandleader **19** 93-95

DOS PASSOS, RODERIGO (1896-1970), American novelist **5** 69-71

DOS SANTOS, JOSÉ EDUARDO (born 1942), leader of the Popular Movement for the Liberation of Angola and president of Angola **5** 71-72

DOS SANTOS, MARCELINO (born 1929), Mozambican nationalist insurgent, statesman, and intellectual **5** 72-74

DOSTOEVSKY, FYODOR (1821-1881), Russian novelist **5** 74-77

DOUGLAS, DONALD WILLS (1892-1981), American aeronautical engineer **5** 77

DOUGLAS, GAVIN (circa 1475-1522), Scottish poet, prelate, and courtier **5** 77-78

DOUGLAS, SIR JAMES (1286?-1330), Scottish patriot **5** 80-82

DOUGLAS, MARY TEW (born 1921), British anthropologist and social thinker **5** 79-80

DOUGLAS, STEPHEN ARNOLD (1813-1861), American politician **5** 80-82

DOUGLAS, THOMAS CLEMENT (1904-1986), Canadian clergyman and politician, premier of Saskatchewan (1944-1961), and member of Parliament (1962-1979) **5** 82-83

DOUGLAS, WILLIAM ORVILLE (1898-1980), American jurist **5** 83-85

DOUGLAS-HOME, ALEC (Alexander Frederick Home; 1903-1995), Scottish politician **20** 117-119

DOUGLASS, FREDERICK (circa 1817-1895), African American leader and abolitionist **5** 85-86

DOVE, ARTHUR GARFIELD (1880-1946), American painter **5** 86-87

DOVE, RITA FRANCES (born 1952), United States poet laureate **5** 87-89

DOW, CHARLES (1851-1902), American journalist **19** 95-97

DOW, NEAL (1804-1897), American temperance reformer **5** 89-90

DOWLAND, JOHN (1562-1626), British composer and lutenist **5** 90

DOWNING, ANDREW JACKSON (1815-1852), American horticulturist and landscape architect **5** 90-91

DOYLE, SIR ARTHUR CONAN (1859-1930), British author **5** 91-92

DRAGO, LUIS MARÍA (1859-1921), Argentine international jurist and diplomat **5** 92-93

DRAKE, DANIEL (1785-1852), American physician **5** 93-94

DRAKE, EDWIN (1819-1880), American oil well driller and speculator **21** 108-110

DRAKE, SIR FRANCIS (circa 1541-1596), English navigator **5** 94-96

DRAPER, JOHN WILLIAM (1811-1882), Anglo-American scientist and historian **5** 96-97

DRAYTON, MICHAEL (1563-1631), English poet **5** 97-98

DREISER, (HERMAN) THEODORE (1871-1945), American novelist **5** 98-100

DREW, CHARLES RICHARD (1904-1950), African American surgeon **5** 100-101

DREW, DANIEL (1797-1879), American stock manipulator **5** 101-102

DREXEL, KATHERINE (1858-1955), founded a Catholic order, the Sisters of the Blessed Sacrament **5** 102-103

DREXLER, KIM ERIC (born 1955), American scientist and author **20** 119-121

DREYFUS, ALFRED (1859-1935), French army officer **5** 103-105

DRIESCH, HANS ADOLF EDUARD (1867-1941), German biologist and philosopher **5** 105

DRUCKER, PETER (born 1909), American author and business consultant **21** 110-112

Drugs, regulation of (United States) Squibb, Edward Robinson **21** 390-392

Drury Lane Theatre (London) Kean, Edmund **21** 237-239

DRUSUS, MARCUS LIVIUS (circa 124-91 B.C.), Roman statesman **5** 105-106

DRYDEN, JOHN (1631-1700), English poet, critic, and dramatist **5** 106-107

DRYSDALE, SIR GEORGE RUSSELL (1912-1981), Australian painter **5** 107-109

DUANE, WILLIAM (1760-1835), American journalist **5** 109

DUARTE, JOSÉ NAPOLEÓN (1926-1990), civilian reformer elected president of El Salvador in 1984 **5** 109-111

DUBČEK, ALEXANDER (1921-1992), Czechoslovak politician **5** 112-113

DUBE, JOHN LANGALIBALELE (1870-1949), South African writer and Zulu propagandist **5** 113

DU BELLAY, JOACHIM (circa 1522-1560), French poet **5** 113-114

DUBINSKY, DAVID (1892-1982), American trade union official **5** 114-115

DUBNOV, SIMON (1860-1941), Jewish historian, journalist, and political activist **5** 115-116

DU BOIS, WILLIAM EDWARD BURGHARDT (1868-1963), African American educator, pan-Africanist, and protest leader **5** 116-118

DU BOIS-REYMOND, EMIL (1818-1896), German physiologist **5** 118-119

DUBOS, RENÉ JULES (1901-1982), French-born American microbiologist **5** 119

DUBUFFET, JEAN PHILLIPE ARTHUR (born 1901), French painter **5** 119-120

DUCCIO DI BUONINSEGNA (1255/60-1318/19), Italian painter **5** 121-122

DUCHAMP, MARCEL (1887-1968), French painter **5** 122-123

DUCHAMP-VILLON, RAYMOND (1876-1918), French sculptor **5** 123

DUDLEY, BARBARA (born 1947), American director of Greenpeace **5** 123-124

DUDLEY, THOMAS (1576-1653), American colonial governor and Puritan leader **5** 124-125

DUFAY, GUILLAUME (circa 1400-1474), Netherlandish composer **5** 125-126

DUFF, ALEXANDER (1806-1878), Scottish Presbyterian missionary **5** 126-127

DUGAN, ALAN (born 1923), American poet **5** 127-128

DUGDALE, RICHARD LOUIS (1841-1883), English-born American sociologist **5** 128-129

DUHEM, PIERRE MAURICE MARIE (1861-1916), French physicist, chemist, and historian of science **5** 129

DUKAKIS, MICHAEL (born 1933), American governor of Massachusetts **5** 130-133

DUKE, JAMES BUCHANAN (1856-1925), American industrialist and philanthropist **5** 133-134

DULL KNIFE (born Morning Star; c. 1810-1883), Northern Cheyenne tribal leader **5** 135-136

DULLES, JOHN FOSTER (1888-1959), American statesman and diplomat **5** 134-135

DUMAS, ALEXANDRE (1803-1870), French playwright and novelist **5** 136-138

DUMAS, JEAN BAPTISTE ANDRÉ (1800-1884), French Chemist **5** 138-139

DU MAURIER, DAPHNE (Lady Browning; 1907-1989), English author **18** 125-127

DUNANT, JEAN HENRI (1828-1910), Swiss philanthropist **5** 139-141

DUNBAR, PAUL LAURENCE (1872-1906), African American poet and novelist **5** 141-142

DUNBAR, WILLIAM (circa 1460-circa 1520), Scottish poet and courtier **5** 142-143

DUNBAR, WILLIAM (1749-1810), Scottish-born American scientist and planter **5** 143-144

DUNCAN, ISADORA (1878-1927), American dancer **5** 144-145

DUNHAM, KATHERINE (born 1910), African American dancer, choreographer, and anthropologist **5** 145-146

DUNMORE, 4TH EARL OF (John Murray; 1732-1809), British colonial governor **5** 147

DUNNE, FINLEY PETER (1867-1936), American journalist **5** 147-148

DUNNING, WILLIAM ARCHIBALD (1857-1922), American historian **5** 148-149

DUNS SCOTUS, JOHN (1265/66-1308), Scottish philosopher and theologian **5** 149-150

DUNSTABLE, JOHN (circa 1390-1453), English composer **5** 150-151

DUNSTAN, ST. (circa 909-988), English monk and archbishop **5** 151-152

DUNSTER, HENRY (circa 1609-1659), English-born American clergyman **5** 152-153

DUONG VAN MINH (born 1916), Vietnamese general and politician **18** 285-287

DUPLEIX, MARQUIS (Joseph François; 1697-1763), French colonial administrator **5** 153

DU PONT, ÉLEUTHÈRE IRÉNÉE (1771-1834), French-born American manufacturer **5** 154

DU PONT, PIERRE SAMUEL (1870-1954), American industrialist **5** 154-155

DU PONT DE NEMOURS, PIERRE SAMUEL (1739-1817), French political economist **5** 155-156

DURAND, ASHER BROWN (1796-1886), American painter and engraver **5** 156-157

DURANT, THOMAS CLARK (1820-1885), American railroad executive **5** 157-158

DURANT, WILLIAM CRAPO (1861-1947), American industrialist **5** 158

DÜRER, ALBRECHT (1471-1528), German painter and graphic artist **5** 159-161

DURHAM, 1ST EARL OF (John George Lambton; 1792-1840), English statesman **5** 161-162

DURKHEIM, ÉMILE (1858-1917), French philosopher and sociologist **5** 162-163

DURRELL, LAWRENCE (1912-1990), British author of novels, poetry, plays, short stories, and travel books **5** 163-164

DÜRRENMATT, FRIEDRICH (1921-1990), Swiss playwright **5** 164-165

DUVALIER, FRANÇOIS (Papa Doc; 1907-1971), Haitian president 1957-1971 **5** 165-166

DUVALIER, JEAN CLAUDE (Baby Doc; born 1949), president of Haiti (1971-1986) **5** 166-168

DVOŘÁK, ANTONIN (1841-1904), Czech composer **5** 168-169

DWIGHT, TIMOTHY (1752-1817), American educator and Congregational minister **5** 169

DYLAN, BOB (born Robert Allen Zimmerman; b. 1941), American singer, songwriter, and guitarist **5** 170-171

DYSON, FREEMAN JOHN (born 1923), British-American physicist **5** 171-173

DZERZHINSKY, FELIX EDMUNDOVICH (1877-1926), Soviet politician and revolutionary **5** 173-174

E

EADS, JAMES BUCHANAN (1820-1887), American engineer and inventor **5** 175-176

EAKINS, THOMAS (1844-1916), American painter **5** 176-177
Gross, Samuel David **21** 183-185

EARHART, AMELIA MARY (1897-1937), American aviator **5** 177-179

EARL, RALPH (1751-1801), American painter **5** 179

EARLE, SYLVIA A. (Born Sylvia Alice Reade; b. 1935), American marine biologist and oceanographer **5** 180-181

EARP, WYATT BARRY STEPP (1848-1929), gun-fighting marshal of the American West **5** 181-182

EAST, EDWARD MURRAY (1879-1938), American plant geneticist **5** 182-183

East India Co. (British)
officials
Baring, Francis **21** 20-22

EASTMAN, CHARLES A. (1858-1939), Native American author **5** 183-185

EASTMAN, GEORGE (1854-1932), American inventor and industrialist **5** 186

EASTMAN, MAX (Max Forrester Eastman; 1883-1969), American poet, radical editor, translator, and author **5** 187-188

EASTWOOD, CLINT (born 1930), American movie star and director **5** 188-190

EATON, DORMAN BRIDGMAN (1823-1899), American lawyer and author **5** 190-191

EBAN, ABBA (Abba Solomon Eban; born 1915), Israeli statesman, diplomat, and scholar **5** 191-192

EBB, FRED (born 1935), American lyricist **21** 113-115
Kander, John **21** 235-237

EBBERS, BERNIE (born 1941), American businessman **20** 122-124

EBBINGHAUS, HERMANN (1850-1909) German psychologist **5** 192-193

EBERT, FRIEDRICH (1871-1925), German president 1919-1925 **5** 193-194

EBOUÉ, ADOLPHE FELIX SYLVESTRE (1885-1944), African statesman, governor of French Equatorial Africa **5** 194

ECCLES, SIR JOHN CAREW (1903-1997), Australian neurophysiologist **5** 195-196

ECEVIT, BÜLENT (born 1925), Turkish statesman and prime minister **5** 196-197

ECHEVERRÍA, JOSÉ ESTÉBAN (1805-1851), Argentine author and political theorist **5** 197-198

ECHEVERRIA ALVAREZ, LUIS (born 1922), president of Mexico (1970-1976) **5** 198-200

ECK, JOHANN MAIER VON (1486-1543), German theologian **5** 200

ECKERT, JOHN PRESPER (1919-1995), American computer engineer **20** 124-126

ECKHART, (JOHANN) MEISTER (circa 1260-circa 1327), German Dominican theologian **5** 200-201

ECO, UMBERTO (born 1932), Italian scholar and novelist **18** 128-130

Economics (social science)
historical theory
Ely, Richard **21** 117-120
social theories
Ely, Richard **21** 117-120

EDDINGTON, SIR ARTHUR STANLEY (1882-1944), English astronomer **5** 201-202

EDDY, MARY BAKER (1821-1910), American founder of the Christian Science Church **5** 202

EDELMAN, MARIAN WRIGHT (born 1939), lobbyist, lawyer, civil rights activist, and founder of the Children's Defense Fund **5** 202-204

EDEN, ANTHONY (1897-1977), English statesman, prime minister 1955-1957 **5** 204-205

EDERLE, GERTRUDE (born 1906), American swimmer **19** 98-100

EDGEWORTH, MARIA (1767-1849), British author **5** 205-206

EDISON, THOMAS ALVA (1847-1931), American inventor **5** 206-208
associates
Muybridge, Eadweard **21** 305-308

Editors
Danish
Fibiger, Johannes **21** 131-133

Editors, American
magazines and journals (18th century)
Croly, Jane **21** 96-96
magazines and journals (19th-20th century)
Kellogg, John Harvey **21** 239-242

Education (Canada)
Naismith, James **21** 311-313

Education (Europe)
England
Hill, Rowland **21** 202-204
France
Epée, Charles-Michel de l'**21** 120-122
LaChapelle, Marie **21** 245-247
Italy
Merici, Angela **21** 293-295

Education (United States)
equal opportunity
Barnett, Marguerite Ross **21** 22-24
health
Kellogg, John Harvey **21** 239-242
higher
Barnett, Marguerite Ross **21** 22-24
medical
Gross, Samuel David **21** 183-185
shorthand writing
Gregg, John Robert **21** 178-180

EDWARD I (1239-1307), king of England 1272-1307 **5** 208-210

EDWARD II (Edward of Carnarvon; 1284-1327), king of England 1307-27 **5** 210

EDWARD III (1312-1377), king of England 1327-77 **5** 211-212

EDWARD IV (1442-1483), king of England 1461-70 **5** 212-213

EDWARD VI (1537-1553), king of England and Ireland 1547-53 **5** 213-214

EDWARD VII (1841-1910), king of Great Britian and Ireland 1901-10 **5** 214-215

EDWARD VIII (1894-1972), King of England (1936) and Duke of Windsor after abdicating his throne **5** 215-217

EDWARD THE BLACK PRINCE (1330-1376), English soldier-statesman **5** 217-218

EDWARD THE CONFESSOR (died 1066, last king of the house of Wessex, reigned 1042-1066) **5** 218-219

EDWARD THE ELDER (died 924), king of England 899-924 **5** 219-220

EDWARDS, JONATHAN (1703-1758), American Puritan theologian **5** 220-222

EDWARDS, MELVIN (born 1937), African-American sculptor **5** 222-223

EGGLESTON, EDWARD (1837-1902), American Methodist minister and historian **5** 223-224

EHRENBURG, ILYA GRIGORIEVICH (1891-1967), Russian author **5** 224-225

EHRLICH, PAUL (1854-1915), German bacteriologist **5** 225-226

EICHMANN, ADOLF (1906-1962), German Nazi war criminal **5** 226-227

EIFFEL, ALEXANDRE GUSTAVE (1832-1923), French engineer **5** 227-228

EIJKMAN, CHRISTIAN (1858-1930), Dutch physician and biologist **5** 228

EINSTEIN, ALBERT (1879-1955), German-born American physicist **5** 228-231

EISAI (1141-1215), Japanese Buddhist monk **5** 231-232

EISELEY, LOREN COREY (1907-1977), American interpreter of science for the layman **5** 232-233

EISENHOWER, DWIGHT DAVID (1890-1969), American general and statesman, president 1953-61 **5** 233-236

EISENHOWER, MAMIE DOUD (1896-1979), American First Lady **5** 236-237

EISENHOWER, MILTON (Milton Stover Esisenhower; 1899-1985), American adviser to U.S. presidents and college president **5** 237-238

EISENMAN, PETER D. (born 1932), American architect **5** 239-240

EISENSTAEDT, ALFRED (1898-1995), American photographer and photojournalist **19** 100-102

EISENSTEIN, SERGEI MIKHAILOVICH (1898-1948), Russian film director and cinema theoretician **5** 240-242

EISNER, MICHAEL (born 1942), American businessman **19** 102-104

EITOKU, KANO (1543-1590), Japanese painter of the Momoyama period **5** 242

EKWENSI, CYPRIAN (born 1921), Nigerian writer **5** 242-243

ELDERS, JOYCELYN (born 1933), first African American and second woman U.S. surgeon general **5** 243-246

ELEANOR OF AQUITAINE (circa 1122-1204), queen of France 1137-52, and of England 1154-1204 **5** 246-247

Electronic music
Pierce, John Robinson **21** 349-351

ELGAR, SIR EDWARD (1857-1934), English composer **5** 247-248

ELGIN, 8TH EARL OF (James Bruce; 1811-63), English governor general of Canada **5** 248-249

ELIADE, MIRCEA (1907-1986), Rumanian-born historian of religions and novelist **5** 249-250

ELIAS, TASLIM OLAWALE (1914-1991), Nigerian academic and jurist and president of the International Court of Justice **5** 250-251

ELIJAH BEN SOLOMON (1720-1797), Jewish scholar **5** 251-252

ELION, GERTRUDE B. (1918-1999), American biochemist and Nobel Prize winner **5** 252-254

ELIOT, CHARLES WILLIAM (1834-1926), American educator **5** 254

ELIOT, GEORGE (pen name of Mary Ann Evans; 1819-80), English novelist **5** 254-256

ELIOT, JOHN (1604-1690), English-born missionary to the Massachusetts Indians **5** 256-258

ELIOT, THOMAS STEARNS (1888-1965), American-English poet, critic, and playwright **5** 258-261

ELIZABETH (Elizabeth Petrovna; 1709-61), empress of Russia 1741-61 **5** 261-263

ELIZABETH I (1533-1603), queen of England and Ireland 1558-1603 **5** 263-266
court
Harington, John **21** 193-195

ELIZABETH II (born 1926), queen of Great Britain and Ireland **5** 266-269

ELIZABETH BAGAAYA NYABONGO OF TORO (born 1940), Ugandan ambassador **5** 269-271

ELIZABETH BOWES-LYON (Elizabeth Angela Marguerite Bowes-Lyon; born 1900), queen of Great Britain and Ireland (1936-1952) and Queen Mother after 1952 **5** 261-263

ELIZABETH OF HUNGARY (1207-1231), saint and humanitarian **5** 271-272

Elizabethan literature
see English literature—Elizabethan

ELLINGTON, "DUKE" EDWARD KENNEDY (born 1899), American jazz composer **5** 273-274

ELLIS, HAVELOCK (Henry Havelock Ellis; 1959-1939), British psychologist and author **20** 126-128

ELLISON, RALPH WALDO (1914-1994), African American author and spokesperson for racial identity **5** 274-275

ELLSBERG, DANIEL (born 1931), U.S. government official and Vietnam peace activist **5** 275-277

ELLSWORTH, LINCOLN (1880-1951), American adventurer and polar explorer **5** 277

ELLSWORTH, OLIVER (1745-1807), American senator and Supreme Court Chief Justice **21** 115-117

ELSASSER, WALTER MAURICE (1904-1991), American physicist **5** 277-278

ELY, RICHARD (1854-1943), American economist and social reformer **21** 117-120

EMERSON, RALPH WALDO (1803-1882), American poet, essayist, and philosopher **5** 278-280

EMINESCU, MIHAIL (1850-1889), Romanian poet **5** 280-281

EMMET, ROBERT (1778-1803), Irish nationalist and revolutionary **5** 281-282

EMPEDOCLES (circa 493-circa 444 B.C.), Greek philosopher, poet, and scientist **5** 282

ENCINA, JUAN DEL (1468-1529?), Spanish author and composer **5** 283

Encyclopedia (reformer book)
De proprietatibus rerum
Bartholomaeus Anglicus **21** 24-25
Speculum majus
Vincent of Beauvais **21** 416-418

ENDARA, GUILLERMO (born 1936), installed as president of Panama by the U.S. Government in 1989 **5** 283-284

ENDECOTT, JOHN (1588-1655), English colonial governor of Massachusetts **5** 284-285

ENDERS, JOHN FRANKLIN (1897-1985), American virologist **5** 285-286

ENGELS, FRIEDRICH (1820-1895), German revolutionist and social theorist **5** 286-288

Engine (machine)
Otto, Nikolaus August **21** 331-333

Engineering
civil
Robert, Henry Martyn **21** 367-370
electrical
Goldmark, Peter Carl **21** 170-172
mechanical
Maudslay, Henry **21** 286-288
military
Robert, Henry Martyn **21** 367-370
Stevin, Simon **21** 395-398

England
• 1216-1307 (PLANTAGENET)
Church and State
Bracton, Henry **21** 54-55

ENGLAND, JOHN (1786-1842), Irish Catholic bishop in America **5** 288

English art and architecture
architecture
William of Sens **21** 432-434

English literature
cookbooks
Glasse, Hannah **21** 166-167
satire (verse)
Harington, John **21** 193-195

ENNIN (794-864), Japanese Buddhist monk **5** 288-289

ENNIUS, QUINTUS (239-169 B.C.) Roman poet **5** 289

ENSOR, JAMES (1860-1949), Belgian painter and graphic artist **5** 289-290

Environmental activists (United States)
Marsh, George Perkins **21** 275-277

EPAMINONDAS (c. 425-362 B.C.), Theban general and statesman **5** 291-292

EPÉE, CHARLES-MICHEL DE L' (1712-1789), French sign language developer **21** 120-122

EPHRON, NORA (born 1941), American author, screenwriter and film director **18** 130-132

EPICTETUS (circa 50-circa 135), Greek philosopher **5** 292

EPICURUS (circa 342-270 B.C.), Greek philosopher, founder of Epicureanism **5** 292-294

Epistles (New Testament)
see Bible—New Testament (Epistolists)

EPSTEIN, ABRAHAM (1892-1945), Russian-born American economist **5** 294-295

EPSTEIN, SIR JACOB (1880-1959), American-born English sculptor **5** 295-296

EQUIANO, OLAUDAH (1745-circa 1801), African author and former slave **5** 296-297

ERASISTRATUS (c. 304 B.C.- c. 250 B.C.), Greek physician and anantomist **5** 297-298

ERASMUS, DESIDERIUS (1466-1536), Dutch author, scholar, and humanist **5** 298-300

ERASMUS, GEORGES HENRY (born 1948), Canadian Indian leader **5** 300-301

ERATOSTHENES OF CYRENE (circa 284-circa 205 B.C.), Greek mathematician, geographer, and astronomer **5** 301-302

ERCILLA Y ZÚÑIGA, ALONSO DE (1533-1594), Spanish poet, soldier, and diplomat **5** 302

ERHARD, LUDWIG (1897-1977), German statesman, West German chancellor 1963-66 **5** 302-304

ERIC THE RED (Eric Thorvaldsson; flourished late 10th century), Norwegian explorer **5** 304

ERICKSON, ARTHUR CHARLES (born 1924), Canadian architect and landscape architect **5** 304-306

ERICSON, LEIF (971-circa 1015), Norse mariner and adventurer **5** 306-307

ERICSSON, JOHN (1803-1889), Swedish-born American engineer and inventor **5** 307-308

ERIGENA, JOHN SCOTUS (circa 810-circa 877), Irish scholastic philosopher **5** 308-309

ERIKSON, ERIK HOMBURGER (1902-1994), German-born American psychoanalyst and educator **5** 309-310

ERLANGER, JOSEPH (1874-1965), American physiologist **5** 310-311

ERNST, MAX (born 1891), German painter **5** 311-312

ERSHAD, HUSSAIN MOHAMMAD (born 1930), Bengali military leader and president of Bangladesh (1982-1990) **5** 312-314

ERTÉ (Romain de Tirtoff; 1892-1990), Russian fashion illustrator and stage set designer **5** 314-316

ERVIN, SAM J., JR. (1896-1985), lawyer, judge, U.S. senator, and chairman of the Senate Watergate Committee **5** 316-317

ERVING, JULIUS WINFIELD (a.k.a. Dr. J.; b. 1950), African American basketball player **5** 317-319

ERZBERGER, MATTHIAS (1875-1921), German statesman **5** 319-320

ESCALANTE, JAIME (born 1930), Hispanic American educator **5** 320-321

ESCHER, MAURITS CORNELIS (M.C. Escher; 1898-1972), Dutch graphic artist **18** 132-134

ESCOFFIER, AUGUSTE (Georges Auguste Escoffier; 1846-1935), French chef **21** 122-124

ESENIN, SERGEI ALEKSANDROVICH (1895-1925), Russian poet **5** 321

ESSEX, 2D EARL OF (Robert Devereux; 1567-1601), English courtier **5** 321-322

ESTES, RICHARD (born 1932), American realist painter **5** 322-323

ESTEVAN (a.k.a. Estabanico, Estevanico the Black; c. 1500-1539), Moroccan explorer **5** 324-325

ESTRADA CABRERA, MANUEL (1857-1924), Guatemalan president 1898-1920 **5** 325-326

ESTRADA PALMA, TOMÁS (1835-1908), Cuban president 1902-1906 **5** 326-327

ETHELRED THE UNREADY (968?-1016), Anglo-Saxon king of England 978-1016 **5** 327

EUCLID (flourished 300 B.C.), Greek mathematician **5** 327-329

EUDOXUS OF CNIDUS (circa 408-circa 355 B.C.), Greek astronomer, mathematician, and physician **5** 329-330

Eugénie (1826-1920), empress of the French 1853-71
Worth, Charles Frederick **21** 436-438

EUGENE OF SAVOY (1663-1736), French-born Austrian general and diplomat **5** 330-331

EULER, LEONARD (1707-1783), Swiss mathematician **5** 331-332

EURIPIDES (480-406 B.C.), Greek playwright **5** 332-334

EUTROPIUS (fl. 4th century), Roman historian and official **20** 128-130

EUTYCHES (circa 380-455), Byzantine monk **5** 335

Evangelists (New Testament)
see Bible—New Testament

EVANS, ALICE (1881-1975), American bacteriologist **19** 104-106

EVANS, SIR ARTHUR JOHN (1851-1941), English archeologist **5** 335-336

EVANS, EDITH (1888-1976), English actress who portrayed comic characters **5** 336-337

EVANS, GEORGE HENRY (1805-1856), American labor and agrarian reformer **5** 337-338

EVANS, OLIVER (1755-1819), American inventor **5** 338

EVANS, WALKER (1903-1975), American photographer of American life between the world wars **5** 339

EVANS-PRITCHARD, SIR EDWARD EVAN (1902-1973), English social anthropologist **5** 340

EVARTS, WILLIAM MAXWELL (1818-1901), American lawyer and statesman **5** 340-341

EVATT, HERBERT VERE (1894-1965), Australian statesman and jurist **5** 341-343

EVELYN, JOHN (1620-1706), English author **5** 343-344

EVERETT, EDWARD (1794-1865), American statesman and orator **5** 344

EVERGOOD, PHILIP (1901-1973), American painter **5** 345

EVERS, MEDGAR (1925-1963), African American civil rights leader **5** 345-348

EVERS-WILLIAMS, MYRLIE (born Myrlie Louise Beasley; b. 1933), civil rights leader, lecturer, and writer **5** 348-350

EWING, WILLIAM MAURICE (1906-1974), American oceanographer **5** 350-351

EWONWU, BENEDICT CHUKA (born 1921), Nigerian sculptor and painter **5** 351-352

Executions
France
Mata Hari **21** 279-282

Exegesis, biblical
see Bible

Explorers, English
mountain climbers
Mallory, George **21** 268-271

Explorers, Portuguese
of Africa
Behaim, Martin **21** 30-32

EYCK, HUBERT VAN (died 1426), Flemish painter **5** 352-354

EYCK, JAN VAN (circa 1390-1441), Flemish painter **5** 352-354

EYRE, EDWARD JOHN (1815-1901), English explorer of Australia **5** 354

EZANA (flourished 4th century), Ethiopian king **5** 354-355

EZEKIEL (flourished 6th century B.C.), Hebrew priest and prophet **5** 355-356

EZRA (flourished 5th century B.C.), Hebrew priest, scribe, and reformer **5** 356-357

F

FABERGÉ, CARL (Peter Carl Fabergé; Karl Gustavovich Fabergé; 1846-1920), Russian jeweler and goldsmith **21** 125-127

FABIUS, LAURENT (born 1946), prime minister of France in the 1980s **5** 358-359

FACKENHEIM, EMIL LUDWIG (born 1916), liberal post-World War II Jewish theologian **5** 359-361

Factory system (manufacturing)
see Industrial Revolution—factory system

FADIL AL-JAMALI, MUHAMMAD (born 1903), Iraqi educator, writer, diplomat, and politician **5** 361-362

FADLALLAH, SAYYID MUHAMMAD HUSAYN (born 1935), Shi'i Muslim cleric and Lebanese political leader **5** 362-364

FAHD IBN ABDUL AZIZ AL-SAUD (born 1920), son of the founder of modern Saudi Arabia and king **5** 364-366

FAHRENHEIT, GABRIEL DANIEL (1686-1736), German physicist **5** 366

FAIDHERBE, LOUIS LÉON CÉSAR (1818-1889), French colonial governor **5** 366-367

FAIR, JAMES RUTHERFORD, JR. (born 1920), American chemical engineer and educator **20** 131-131

FAIRBANKS, DOUGLAS (Douglas Elton Ulman; 1883-1939), American actor and producer **19** 107-108

FAIRCLOUGH, ELLEN LOUKS (born 1905), Canadian Cabinet minister **5** 367-368

FAIRUZ (née Nuhad Haddad; born 1933), Arabic singer **5** 368-369

FAISAL I (1883-1933), king of Iraq 1921-33 **5** 370-371

FAISAL II (1935-1958), king of Iraq, 1953-1958 **20** 132-132

FAISAL IBN ABD AL AZIZ IBN SAUD (1904-1975), Saudi Arabian king and prominent Arab leader **5** 371-372

FALCONET, ÉTIENNE MAURICE (1716-1791), French sculptor **5** 372

FALLA, MANUEL DE (1876-1946), Spanish composer **5** 372-373

FALLETTA, JOANN (born 1954), American conductor **5** 373-375

FALWELL, JERRY (born 1933), fundamentalist religious leader who also promoted right-wing political causes **5** 375-376

FAN CHUNG-YEN (989-1052), Chinese statesman **5** 376-377

FANEUIL, PETER (1700-1743), American colonial merchant and philanthropist **5** 377

FANFANI, AMINTORE (1908-1999), Italian prime minister **5** 378-379

FANON, FRANTZ (1925-1961), Algerian political theorist and psychiatrist **5** 379-380

FARADAY, MICHAEL (1791-1867), English physicist and chemist **5** 380

FARGO, WILLIAM GEORGE (1818-1881), American businessman **5** 380-381

FARLEY, JAMES A. (1888-1976), Democratic Party organizer and political strategist **5** 381-383

Farm machinery (agriculture)
Tull, Jethro **21** 411-413

FARMER, FANNIE MERRITT (1857-1915), American authority on cookery **5** 383

FARMER, JAMES (1920-1999), American civil rights activist who helped organize the 1960s "freedom rides" **5** 383-385

FARMER, MOSES GERRISH (1820-1893), American inventor and manufacturer **5** 385

FARNESE, ALESSANDRO (Duke of Parma; 1545-1592), Italian general and diplomat **20** 132-135

FARNSWORTH, PHILO T. (1906-1971), American inventor of the television **5** 386-387

FAROUK I (1920-1965), king of Egypt 1937-1952 **5** 387-388

FARRAGUT, DAVID GLASGOW (1801-1870), American naval officer **5** 388-389

FARRAKHAN, LOUIS (Louis Eugene Walcott, born 1933), a leader of one branch of the Nation of Islam popularly known as Black Muslims and militant spokesman for Black Nationalism **5** 389-390

FARRELL, JAMES THOMAS (1904-1979), American novelist and social and literary critic **5** 390-391

FARRELL, SUZANNE (née Roberta Sue Ficker; born 1945), American classical ballerina **5** 391-393

"Father of . . . "
see Nicknames

Fathers of the Church
see Religious leaders, Christian—Fathers

FAULKNER, BRIAN (1921-1977), prime minister of Northern Ireland (1971-1972) **5** 393-395

FAULKNER, WILLIAM (1897-1962), American novelist **5** 395-397

FAURÉ, GABRIEL URBAIN (1845-1924), French composer **5** 397-398

FAUSET, JESSIE REDMON (1882-1961), African American writer and editor **20** 135-138

FAWCETT, MILLICENT GARRETT (1847-1929), British feminist **5** 398-400

FAYE, SAFI (born 1943), Senegalese filmmaker and ethnologist **5** 400-401

FECHNER, GUSTAV THEODOR (1801-1887), German experimental psychologist **5** 401-402

Federal Convention (1787)
see Constitutional Convention (1787; United States)

Federalist party (United States)
supporters
Ellsworth, Oliver **21** 115-117

FEE, JOHN GREGG (1816-1901), American abolitionist and clergyman **5** 402-403

FEIFFER, JULES RALPH (born 1929), American satirical cartoonist and playwright and novelist **5** 403-404

FEIGENBAUM, MITCHELL JAY (born 1944), American physicist **5** 404-405

FEIGL, HERBERT (born 1902), American philosopher **18** 135-137

FEIJÓ, DIOGO ANTÔNIO (1784-1843), Brazilian priest and statesman **5** 405-406

FEININGER, LYONEL (1871-1956), American painter **5** 406-407

FEINSTEIN, DIANNE (Goldman; born 1933), politician, public official, and San Francisco's first female mayor **5** 407-408

FELA (Fela Anikulapo Kuti; 1938-1997), Nigerian musician and activist **21** 127-129

FELICIANO, JOSÉ (born 1945), Hispanic American singer and guitarist **19** 109-110

FELLER, BOB (Robert William Andrew Feller; born 1918), American baseball player **21** 129-131

FELLINI, FEDERICO (1920-1993), Italian film director **5** 408-409

FELTRE, VITTORINO DA (1378-1446), Italian humanist and teacher **5** 409-410

Feminist movement
see Women's rights

FÉNELON, FRANÇOIS DE SALIGNAC DE LA MOTHE (1651-1715), French archbishop and theologian **5** 410-411

FENG KUEI-FEN (1809-1874), Chinese scholar and official **5** 411-412

FENG YÜ-HSIANG (1882-1948), Chinese warlord **5** 412-413

FERBER, EDNA (1887-1968), American author **5** 413

FERDINAND (1865-1927), king of Romania 1914-1927 **5** 413-414

FERDINAND I (1503-1564), Holy Roman emperor 1555-1564, king of Hungary and Bohemia 1526-64 and of Germany 1531-1564 **5** 414-415

FERDINAND II (1578-1637), Holy Roman emperor 1619-1637, king of Bohemia 1617-1637 and of Hungary 1618-1637 **5** 415

FERDINAND II (1810-1859), king of the Two Sicilies 1830-1859 **5** 415-416

FERDINAND III (1608-1657), Holy Roman emperor 1637-1657, king of Hungary 1626-1657 and of Bohemia 1627-1657 **5** 416-417

FERDINAND V (1452-1516), king of Castile 1474-1504, of Sicily 1468-1516, and of Aragon 1479-1516 **5** 417-418
Inquisition
Torquemada, Tomas **21** 407-409

FERDINAND VII (1784-1833), king of Spain 1808 and 1814-1833 **5** 418-420

Ferdinand, Franz (?-1914), archduke
Princip, Gavrilo **21** 353-355

FERGUSON, ADAM (1723-1816), Scottish philosopher, moralist, and historian **5** 420-421

FERGUSON, HOWARD (1908-1999), Irish musician and composer **18** 137-138

FERMAT, PIERRE DE (1601-1665), French mathematician **5** 421-422
Germain, Sophie **21** 157-158

FERMI, ENRICO (1901-1954), Italian-American physicist **5** 422-424

FERNÁNDEZ DE LIZARDI, JOSÉ JOAQUIN (1776-1827), Mexican journalist and novelist **5** 424-425

FERNEL, JEAN FRANÇOIS (circa 1497-1558), French physician **5** 425-426

FERRARO, GERALDINE (born 1935), first woman candidate for the vice presidency of a major U.S. political party **5** 426-428

FERRER, GABRIEL MIRÓ (1879-1930), Spanish author **5** 428

FERRER, JOSÉ FIGUÉRES (born 1906), Costa Rican politician **5** 428-429

FERRERO, GUGLIELMO (1871-1942), Italian journalist and historian **5** 429-430

FERRY, JULES FRANÇOIS CAMILLE (1832-1893), French statesman **5** 430

Fertilizers (agriculture)
Leblanc, Nicolas **21** 256-258

FEUCHTWANGER, LION (1884-1958), post-World War I German literary figure **5** 430-432

FEUERBACH, LUDWIG ANDREAS (1804-1872), German philosopher **5** 432

FEYNMAN, RICHARD PHILLIPS (1918-1988), American physicist **5** 432-434

FIBIGER, JOHANNES (Johannes Andreas Grib Fibiger; 1867-1928), Danish bacteriologist and pathologist **21** 131-133

FIBONACCI, LEONARDO (circa 1180-circa 1250), Italian mathematician **5** 434-435

FICHTE, JOHANN GOTTLIEB (1762-1814), German philosopher **5** 435-436

FICINO, MARSILIO (1433-1499), Italian philosopher and humanist **5** 436-437

FIEDLER, ARTHUR (1894-1979), American conductor of the Boston Pops **5** 437-438

FIELD, CYRUS WEST (1819-1892), American merchant **5** 438-439

FIELD, DAVID DUDLEY (1805-1894), American jurist **5** 439-440

FIELD, MARSHALL (1834-1906), American merchant **5** 440-441

FIELD, STEPHEN JOHNSON (1816-1899), American jurist **5** 441-442

FIELDING, HENRY (1707-1754), English novelist **5** 442-444

FIELDS, W. C. (stage name of William Claude Dukenfield; 1879-1946), American comedian **5** 444

Fieschi, Sinibaldo de'
see Innocent IV

FIGUEIREDO, JOÃO BATISTA DE OLIVEIRA (born 1918), Brazilian army general and president (1979-1985) **5** 445-446

FILLMORE, MILLARD (1800-1874), American statesman, president 1850-1853 **5** 447-448

FILMER, SIR ROBERT (died 1653), English political theorist **5** 448

FINK, ALBERT (1827-1897), American railroad engineer and economist **21** 133-135

FINKELSTEIN, RABBI LOUIS (born 1895), American scholar and leader of Conservative Judaism **5** 448-450

FINLAY, CARLOS JUAN (1833-1915), Cuban biologist and physician **5** 450

FINNEY, CHARLES GRANDISON (1792-1875), American theologian and educator **5** 450-451

FIRDAUSI (934-1020), Persian poet **5** 451-452

FIRESTONE, HARVEY SAMUEL (1868-1938), American industrialist **5** 452-453

FIRST, RUTH (1925-1982), South African socialist, anti-apartheid activist, and scholar **5** 453-454

First Triumvirate
see Roman Republic

FISCHER, BOBBY (born 1943), American chess player **5** 454-456

FISCHER, EMIL (1852-1919), German organic chemist **5** 456-457

FISCHER, HANS (1881-1945), German organic chemist **5** 457-459

FISCHER VON ERLACH, JOHANN BERNHARD (1656-1723), Austrian architect **5** 459-461

FISH, HAMILTON (1808-1893), American statesman **5** 461-462

FISHER, ANDREW (1862-1928), Australian statesman and labor leader **5** 462

FISHER, IRVING (1867-1947), American economist **5** 462-463

FISHER, SIR RONALD AYLMER (1890-1962), English statistician **5** 463-464

FISK, JAMES (1834-1872), American financial speculator **5** 464-465

Fisk University (Nashville, Tennessee)
Bontemps, Arna **21** 47-50

FISKE, JOHN (1842-1901), American philosopher and historian **5** 465-466

FISKE, MINNIE MADDERN (Mary Augusta Davey; 1865-1932), American ''realistic'' actress who portrayed Ibsen heroines **5** 466-467

FITCH, JOHN (1743-1798), American mechanic and inventor **5** 467-468

FITZGERALD, ELLA (1918-1996), American jazz singer **5** 468-469

FITZGERALD, FRANCES (born 1940), American author **5** 469-470

FITZGERALD, FRANCIS SCOTT KEY (1896-1940), American author **5** 470-472

FITZGERALD, GARRET (born 1926), Irish prime minister (1981-1987) **5** 472-474

FITZHUGH, GEORGE (1806-1881), American polemicist and sociologist **5** 474

FITZPATRICK, THOMAS (1799-1854), American trapper, guide, and Indian agent **5** 474-475

FIZEAU, HIPPOLYTE ARMAND LOUIS (1819-1896), French physicist **5** 475

FLAGLER, HENRY (1830-1913), American industrialist **21** 135-137

FLAHERTY, ROBERT (1884-1951), American documentary filmmaker **5** 476-477

FLAMININUS, TITUS QUINCTIUS (circa 228-174 B.C.), Roman general and diplomat **5** 477

FLAMSTEED, JOHN (1646-1719), English astronomer **5** 477-478

FLANAGAN, HALLIE (1890-1969), American director, playwright, and educator **5** 478-479

FLANNAGAN, JOHN BERNARD (1895-1942), American sculptor **5** 480

FLAUBERT, GUSTAVE (1821-1880), French novelist **5** 480-482

FLEISCHMANN, GISI (1894-1944), Czechoslovakian leader who rescued many Jews from the Nazi Holocaust **5** 482-483

FLEMING, SIR ALEXANDER (1881-1955), Scottish bacteriologist **5** 485-486

FLEMING, SIR SANDFORD (1827-1915), Scottish-born Canadian railway engineer **5** 485-486

FLETCHER, ALICE CUNNINGHAM (1838-1923), American anthropologist **5** 486-487

FLETCHER, JOHN (1579-1625), English playwright **5** 487

FLETCHER, JOSEPH FRANCIS (1905-1991), American philosopher who was the father of modern biomedical ethics **5** 488-489

FLEXNER, ABRAHAM (1866-1959), American educational reformer **5** 489-490

FLINDERS, MATTHEW (1774-1814), English naval captain and hydrographer **5** 490

FLORES, CARLOS ROBERTO (Carlos Roberto Flores Facussé;born 1950), Honduran politician **18** 138-140

FLORES, JUAN JOSÉ (1801-1864), South American general, president of Ecuador **5** 491

FLOREY, HOWARD WALTER (Baron Florey of Adelaide; 1898-1968), Australian pathologist **5** 491-492

Florida (state; United States)
development
Flagler, Henry**21** 135-137

FLORY, PAUL (1910-1985), American chemist and educator **5** 492-494

FLOYD, CARLISLE (born 1926), American composer of operas **5** 494-496

FLYNN, ELIZABETH GURLEY (1890-1964), American labor organizer **5** 496-497

FLYNN, JOHN (1880-1951), founder and superintendent of the Australian Inland Mission **5** 497-498

FO, DARIO (born 1926), Italian playwright and actor **18** 140-143

FOCH, FERDINAND (1851-1929), French marshal **5** 498-499

FOLEY, TOM (born 1929), Democratic representative from the state of Washington and Speaker of the U.S. House of Representatives (1989-1995) **5** 499-501

FOLKS, HOMER (1867-1963), American social reformer **21** 137-140

FONDA, HENRY (1905-1982), American actor and producer **20** 138-140

FONDA, JANE (born 1937), actress whose career included films, television, exercise videocassettes, and writing **5** 501-502

FONG, HIRAM LEONG (born 1907), American politician and businessman **18** 143-144

FONSECA, RUBEM (born 1925), Brazilian author **5** 502-504

FONTANE, THEODOR (1819-1898), German author **5** 504

FONTEYN, DAME MARGOT (Margaret ''Peggy'' Hookham; 1919-1991), classical ballerina who devoted her career to the Royal Ballet in England **5** 504-505

Food preparation
Glasse, Hannah **21** 166-167

FOOT, MICHAEL (born 1913), left-wing journalist and British Labour Party member of Parliament **5** 505-507

Football (sport)
Blanchard, Felix **21** 43-45
Davis, Glenn **21** 101-103
Graham, Otto **21** 174-176
Nagurski, Bronko **21** 309-311

Football Hall of Fame
Sayers, Gale **21** 377-379

FOOTE, HENRY STUART (1804-1880), American politician **18** 144-146

FOOTE, SHELBY (born 1916), American author **18** 146-148

FORBES, JOHN (1710-1759), British general **5** 507-508

FORBES, MALCOLM (1919-1990), American businessman and publisher **5** 508-509

FORBES, ROBERT BENNET (1804-1889), American merchant and shipowner **5** 509-510

FORD, BETTY (nee Elizabeth Ann Bloomer; born 1921), American first lady **20** 140-142

FORD, BILL (William Clay Ford, Jr.; born 1957), American businessman **19** 110-113

FORD, EDSEL BRYANT (1893-1943), American auto designer and industrialist **18** 148-150

FORD, EILEEN (Eileen Otte; born 1922), American businesswoman and author **19** 113-115

FORD, FORD MADOX (1873-1939), English author and editor **6** 1-2

FORD, GERALD (Leslie Lynch King, Junior; born 1913), U.S. Republican vice president (1973) and president (1974-1976) **6** 2-5

FORD, HENRY (1863-1947), American industrialist **6** 5-6

FORD, HENRY, II (born 1917), American industrialist **6** 6-7

FORD, JOHN (1586-1639?), English playwright **6** 7-8

FORD, JOHN SEAN O'FEENEY (circa 1890-1973), American film director **6** 8-9
Toland, Gregg **21** 405-407

FORD, PAUL LEICESTER (1865-1902), American bibliographer and novelist **6** 9-10

Ford Motor Co. (automobile firm)
Drucker, Peter **21** 110-112

FORMAN, JAMES (born 1928), writer, journalist, political philosopher, and leader of the Student Nonviolent Coordinating Committee **6** 10-11

FORMAN, MILOS (Tomas Jan Forman, born 1932), American screenwriter and film director **20** 143-145

FORREST, EDWIN (1806-1872), American actor **6** 11-12

FORREST, JOHN (1st Baron Forrest of Bunbury; 1847-1918), Australian explorer and politician **6** 12-13

FORREST, NATHAN BEDFORD (1821-1877), American Confederate general **6** 13-14

FORRESTAL, JAMES VINCENT (1892-1949), American statesman **6** 14

FORSSMANN, WERNER (1904-1979), German physician **21** 140-141

FORSTER, EDWARD MORGAN (1879-1970), English novelist and essayist **6** 14-16

FORTAS, ABE (1910-1982), noted civil libertarian who served four years on the Supreme Court (1965-1969) **6** 16-17

FORTEN, JAMES (1766-1842), African American abolitionist and inventor **6** 17-18

FORTUNE, TIMOTHY THOMAS (1856-1928), African American journalist **6** 18-21

FOSCOLO, UGO (1778-1827), Italian author, poet, and patriot **6** 21

FOSDICK, HARRY EMERSON (1878-1969), American Presbyterian minister **6** 21-22

FOSSE, BOB (1927-1987), American director, choreographer, and dancer **6** 22-23

FOSSEY, DIAN (1932-1985), world's leading authority on the mountain gorilla **6** 23-24

FOSTER, ABIGAIL KELLEY (1810-1887), American reformer **6** 25

FOSTER, NORMAN (born 1935), British architect **19** 115-117

FOSTER, STEPHEN COLLINS (1826-1864), American composer **6** 25-27

FOSTER, WILLIAM ZEBULON (1881-1961), American Communist party leader **6** 27-28

FOUCAULT, JEAN BERNARD LÉON (1819-1868), French physicist **6** 28-29

FOUCAULT, MICHEL (1926-1984), French philosopher, critic, and historian **6** 29-30

FOUCHÉ, JOSEPH (1759-1820), French statesman **6** 30-31

FOUQUET, JEAN (ca. 1420- ca. 1480), French painter **6** 31

FOURIER, FRANÇOIS CHARLES MARIE (1772-1837), French socialist writer **6** 31-32

FOURIER, BARON JEAN BAPTISTE JOSEPH (1768-1830), French mathematical physicist **6** 32-33

FOWLES, JOHN (born 1926), English novelist **6** 33-35

FOX, CHARLES JAMES (1749-1806), English parliamentarian **6** 35-37

FOX, GEORGE (1624-1691), English spiritual reformer **6** 37-38

FOX, VICENTE (born 1942), Mexican president **21** 142-143

FOX, WILLIAM (1879-1952), American film producer **21** 143-144

FRACASTORO, GIROLAMO (Hieronymus Fracastorius; c. 1478-1553), Italian physician, poet, astronomer, and logician **21** 144-147

FRAGONARD, JEAN HONORÉ (1732-1806), French painter **6** 38-39

FRANCE, ANATOLE (1844-1924), French novelist **6** 39-40

France (French Republic; nation, Western Europe)
• 987-1328 (CAPETIAN)
unification
Blanche of Castile **21** 45-47

Francia
see France

FRANCIS I (1494-1547), king of France 1515-1547 **6** 40-43
religious affairs
Clement VII **21** 81-83

FRANCIS II (1768-1835), Holy Roman emperor 1792-1806 and emperor of Austria 1804-1835 **6** 43-44

FRANCIS FERDINAND (1863-1914), archduke of Austria **6** 44

FRANCIS JOSEPH (1830-1916), emperor of Austria 1868-1916 and king of Hungary 1867-1916 **6** 45-46

FRANCIS OF ASSISI, SAINT (1182-1226), Italian mystic and religious founder **6** 46-47
Anthony of Padua **21** 7-9
Gregory IX **21** 180-183

FRANCIS OF SALES, SAINT (1567-1622), French bishop **6** 47

FRANCIS XAVIER, SAINT (1506-1552), Spanish Jesuit missionary **6** 48

Franciscans (Order of Friars Minor) in allegory
foundation and theology
Anthony of Padua **21** 7-9
Bartholomaeus Anglicus **21** 24-25

FRANCK, CÉSAR (1822-1890), French composer **6** 48-49

FRANCK, JAMES (1882-1964), German physicist **6** 49-52

FRANCO BAHAMONDE, FRANCISCO (1892-1975), Spanish general and dictator **6** 52-54

FRANCO OF COLOGNE (Franco of Paris; flourished circa 1250-1260), French music theorist **6** 52

FRANK, ANNE (1929-1945), 16-year-old holocaust victim who kept a famous diary **6** 54-56

FRANKENTHALER, HELEN (born 1928), American painter **6** 56-57

FRANKFURTER, FELIX (1882-1965), American jurist **6** 57

Frankish empire
see Holy Roman Empire

FRANKLIN, ARETHA (born 1942), African American singer and songwriter **6** 58-60

FRANKLIN, BENJAMIN (1706-1790), American statesman, diplomat, and inventor **6** 60-64

FRANKLIN, SIR JOHN (1786-1847), English explorer **6** 68-69

FRANKLIN, JOHN HOPE (born 1915), pioneer African American historian **6** 65-67

FRANKLIN, MILES (1879-1954), Australian novelist **6** 68-69

FRANKLIN, ROSALIND ELSIE (1920-1958), British physical chemist and molecular biologist **6** 67-68

FRANKLIN, WILLIAM (circa 1731-1813), American colonial administrator **6** 69-70

FRASER (PINTER), LADY ANTONIA (born 1932), popular British biographer, historian, and mystery novelist **6** 70-71

FRASER, MALCOLM (born 1930), prime minister of Australia (1975-1983) **6** 71-73

FRASER, PETER (1884-1950), New Zealand prime minister 1940-49 **6** 73-74

FRASER, SIMON (1776-1862), Canadian explorer and fur trader **6** 74-75

FRASER-REID, BERT (born 1934), Jamaican chemist **20** 145-146

FRAUNHOFER, JOSEPH VON (1787-1826), German physicist **6** 75-76

FRAZER, SIR JAMES GEORGE (1854-1941), Scottish classicist and anthropologist **6** 76

FRAZIER, EDWARD FRANKLIN (1894-1962), African American sociologist **6** 77

FRÉCHETTE, LOUIS-HONORÉ (1839-1908), French-Canadian poet **6** 77-78

FREDEGUND (Fredegunda, Fredegond; c. 550-597), Frankish queen **20** 146-149

FREDERICK I (1123-1190), Holy Roman emperor 1152-1190 **6** 78-79

FREDERICK II (1194-1250), Holy Roman emperor 1215-1250 **6** 79
and papacy
Gregory IX **21** 180-183

FREDERICK II (1712-1786), king of Prussia 1740-1786 **6** 81-84

FREDERICK III (1415-1493), Holy Roman emperor and German king 1440-1493 **6** 84-85

FREDERICK WILLIAM (1620-1688), elector of Brandenburg 1640-1688 **6** 85-86

FREDERICK WILLIAM I (1688-1740), king of Prussia 1713-1740 **6** 86-87

FREDERICK WILLIAM III (1770-1840), king of Prussia 1797-1840 **6** 87

FREDERICK WILLIAM IV (1795-1861), king of Prussia 1840-1861 **6** 87-88

Free French (World War II)
see France—1940-46

FREED, JAMES INGO (born 1930), American architect **6** 88-90

FREEH, LOUIS J. (born 1950), director of the Federal Bureau of Investigation (FBI) **6** 90-91

FREEMAN, DOUGLAS SOUTHALL (1886-1953), American journalist **6** 91-92

FREEMAN, ROLAND L. (born 1936), American photographer of rural and urban African Americans **6** 92-93

FREGE, GOTTLOB (1848-1925), German mathematician and philosopher **6** 93-94

FREI MONTALVA, EDUARDO (born 1911), Chilean statesman **6** 94-95

FREIRE, PAULO (born 1921), Brazilian philosopher and educator **6** 95-96

FRELINGHUYSEN, THEODORUS JACOBUS (1691-circa 1748), Dutch Reformed clergyman and revivalist **6** 96-97

FRÉMONT, JOHN CHARLES (1813-1890), American explorer and politician **6** 97-98

FRENCH, DANIEL CHESTER (1850-1931), American sculptor **6** 98-99

French architecture
Gothic
William of Sens **21** 432-434

French music
opera
Philidor, François-André **21** 347-349

French Sign Language
Epée, Charles-Michel de l'**21** 120-122

FRENEAU, PHILIP MORIN (1752-1832), American poet and journalist **6** 99-100

FRERE, SIR HENRY BARTLE EDWARD (1815-1884), English colonial administrator **6** 100-101

FRESCOBALDI, GIROLAMO (1583-1643), Italian composer and organist **6** 101-102

FRESNEL, AUGUSTIN JEAN (1788-1827), French physicist **6** 102-103

FREUD, ANNA (1895-1982), British psychoanalyst **18** 150-153

FREUD, LUCIAN (born 1922), British painter **20** 149-151

FREUD, SIGMUND (1856-1939), Viennese psychiatrist, founder of psychoanalysis **6** 103-106

FREYRE, GILBERTO (1900-1987), Brazilian sociologist and writer **6** 106-107

FREYTAG, GUSTAV (1816-1895), German novelist, dramatist, and critic **6** 107-108

Friars Minor, Order of
see Franciscans

FRICK, HENRY CLAY (1849-1919), American industrialist and financier **6** 108-109

FRIEDAN, BETTY (Betty Naomi Goldstein; born 1921), women's rights activist and author **6** 109-111

FRIEDMAN, MILTON (born 1912), American economist **6** 111-112

FRIEDRICH, CARL JOACHIM (1901-1984), German-born educator who became a leading American political theorist **6** 113-114

FRIEDRICH, CASPAR DAVID (1774-1840), German romantic painter **6** 114-115

FRIEL, BERNARD PATRICK (born 1929), author, teacher, and playwright from Northern Ireland **6** 115-116

FRIES, JAKOB FRIEDRICH (1773-1843), German philosopher **6** 116-117

FRISCH, KARL VON (1886-1982), Austrian zoologist **6** 117-118

FRISCH, MAX (born 1911), Swiss novelist and dramatist **6** 118-119

FRISCH, OTTO ROBERT (1904-1979), Austrian-British nuclear physicist **6** 119-120

FROBERGER, JOHANN JAKOB (1616-1667), German composer and organist **6** 120-121

FROBISHER, SIR MARTIN (circa 1538-1594), English explorer **6** 121-122

FROEBEL, FRIEDRICH WILHELM AUGUST (1782-1852), German educator and psychologist **6** 122-123

FROHMAN, CHARLES (1860-1915), American theatrical producer **6** 123-124

FROISSART, JEAN (circa 1337-after 1404), French priest, poet, and chronicler. **6** 124-125

FROMM, ERICH (1900-1980), German writer in the fields of psychoanalysis, psychology, and social philosophy **6** 125-127

FRONDIZI, ARTURO (1908-1995), leader of the Argentine Radical Party and Argentine president (1958-1962) **6** 127-128

FRONTENAC ET PALLUAU, COMTE DE (Louis de Buade; 1622-1698), French colonial governor **6** 128-130

Frontiersmen, American
folk heroes
Chapman, John **21** 77-78

FRONTINUS, SEXTUS JULIUS (circa 35-circa 104), Roman magistrate, soldier, and writer **6** 130

FROST, ROBERT LEE (1874-1963), American poet **6** 130-133

FROUDE, JAMES ANTHONY (1818-1894), English historian **6** 133-134

FRUNZE, MIKHAIL VASILIEVICH (1885-1925), Soviet military leader **6** 134

FRY, ELIZABETH (1780-1845), British refromer **6** 134-136

FRY, WILLIAM HENRY (1813-1864), American composer **6** 136-137

FRYE, NORTHROP (Herman Northrop Frye; born 1912), Canadian literary scholar **6** 137-139

FUAD I (1868-1936), king of Egypt 1922-1936 **6** 139

FUCHS, LEONHARD (1501-1566), German botanist **20** 152-152

FUCHS, SIR VIVIAN (1908-1999), English explorer and geologist **6** 140

FUENTES, CARLOS (born 1928), Mexican author and political activist **6** 141-142

FUGARD, ATHOL (born 1932), South African playwright **6** 142-143

FUGGER, JAKOB (Jacob Fugger; 1459-1525), German banker **21** 147-149

Fugitive slaves
see African American history (United States)

FUJIMORI, ALBERTO KEINYA (born 1938), president of Peru **6** 143-145

FUJIWARA KAMATARI (614-669), Japanese imperial official **6** 145

FUJIWARA MICHINAGA (966-1027), Japanese statesman **6** 145-146

FUKUYAMA, FRANCIS (born 1952), American philosopher and foreign policy expert **6** 146-147

FULBRIGHT, JAMES WILLIAM (1905-1995), American statesman **6** 147-149

FULLER, ALFRED (1885-1973), American businessman and inventor **19** 117-118

FULLER, MILLARD (born 1935), American lawyer and social activist **18** 153-155

FULLER, RICHARD BUCKMINISTER (born 1895), American architect and engineer **6** 149-150

FULLER, SARAH MARGARET (1810-1850), American feminist **6** 150-151

FULTON, ROBERT (1765-1815), American inventor, engineer, and artist **6** 151-152

FURPHY, JOSEPH (1843-1912), Australian novelist **6** 152-153

FUSELI, HENRY (1741-1825), Swiss painter **6** 153-155

FUSTEL DE COULANGES, NUMA DENIS (1830-1889), French historian **6** 155

FUX, JOHANN JOSEPH (1660-1741), Austrian composer, conductor, and theoretician **6** 155-156

G

GABLE, WILLIAM CLARK (1901-1960), American film actor **6** 157-158
Canutt, Yakima **21** 71-72

GABO, NAUM (1890-1977), Russian sculptor and designer **6** 158-159

GABOR, DENNIS (1900-1979), Hungarian-British physicist who invented holographic photography **6** 159-160

GABRIEL, ANGE JACQUES (1698-1782), French architect **6** 160-161

GABRIELI, GIOVANNI (circa 1557-1612), Italian composer **6** 161-162

GADAMER, HANS-GEORG (born 1900), German philosopher, classicist, and interpretation theorist **6** 162-163

GADDAFI, MUAMMAR AL- (born 1942), head of the revolution that set up the Libyan Republic in 1969 **6** 163-165

GADSDEN, JAMES (1788-1858), American soldier and diplomat **6** 165-166

GAGARIN, YURI ALEXEIVICH (1934-1968), Russian cosmonaut **6** 166-167

GAGE, MATILDA JOSLYN (1826-1898), American reformer and suffragist **6** 167-169

GAGE, THOMAS (1719/20-1787), English general **6** 169-170

GAGNÉ, ROBERT MILLS (born 1916), American educator **6** 170

GAINSBOROUGH, THOMAS (1727-1788), English painter **6** 170-172

GAISERIC (died 477), king of the Vandals 428-477 **6** 172

GAITÁN, JORGE ELIÉCER (1898-1948), Colombian politician **6** 172-173

GAITSKELL, HUGH (1906-1963), British chancellor of the exchequer (1950-1951) and leader of the Labour Party (1955-1963) **6** 173-174

GALBRAITH, JOHN KENNETH (born 1908), economist and scholar of the American Institutionalist school **6** 174-177

GALDÓS, BENITO PÉREZ (1843-1920), Spanish novelist and dramatist **6** 177-178

GALEN (130-200), Greek physician **6** 178-180

GALILEO GALILEI (1564-1642), Italian astronomer and physicist **6** 180-183

GALLATIN, ALBERT (1761-1849), Swiss-born American statesman, banker, and diplomat **6** 183-184

GALLAUDET, THOMAS HOPKINS (1787-1851), American educator **6** 185

GALLEGOS FREIRE, RÓMULO (1884-1969), Venezuelan novelist, president 1948 **6** 185-186

GALLOWAY, JOSEPH (circa 1731-1803), American politician **6** 186-187

GALLUP, GEORGE (1901-1984), pioneer in the field of public opinion polling and a proponent of educational reform **6** 187-189

GALSWORTHY, JOHN (1867-1933), English novelist and playwright **6** 189-190

GALT, SIR ALEXANDER TILLOCH (1817-1893), Canadian politician **6** 190-191

GALT, JOHN (1779-1839), Scottish novelist **18** 156-158

GALTIERI, LEOPOLDO FORTUNATO (born 1926), president of Argentina (1981-1982) **6** 191-193

GALTON, SIR FRANCIS (1822-1911), English scientist, biometrician, and explorer **6** 193-194

GALVANI, LUIGI (1737-1798), Italian physiologist **6** 194-195

Galveston (city; Texas)
Robert, Henry Martyn **21** 367-370

GÁLVEZ, BERNARDO DE (1746-1786), Spanish colonial administrator **6** 195-196

GÁLVEZ, JOSÉ DE (1720-1787), Spanish statesman in Mexico **6** 196

GALWAY, JAMES (born 1939), Irish flutist **18** 158-160

GAMA, VASCO DA (circa 1460-1524), Portuguese navigator **6** 196-198

GAMBETTA, LÉON (1838-1882), French premier 1881-1882 **6** 198-199

Games, rules for
Hoyle, Edmond **21** 206-208
Naismith, James **21** 311-313

GAMOW, GEORGE (1904-1968), Russian-American nuclear physicist, astrophysicist, biologist, and author of books popularizing science **6** 199-200

GANDHI, INDIRA PRIYADARSHINI (1917-1984), Indian political leader **6** 200-201

GANDHI, MOHANDAS KARAMCHAND (1869-1948), Indian political and religious leader **6** 201-204

GANDHI, RAJIV (1944-1991), Indian member of Parliament and prime minister **6** 204-205

GARBO, GRETA (1905-1990), Swedish-born American film star **6** 205-207

GARCIA, CARLOS P. (1896-1971), Philippine statesman, president 1957-61 **6** 207-208

GARCIA, JERRY (Jerome John Garcia; 1942-1995), American musician **21** 150-152

GARCÍA MÁRQUEZ, GABRIEL (born 1928), Colombian author **6** 208-209

GARCÍA MORENO, GABRIEL (1821-1875), Ecuadorian politician, president 1861-1865 and 1869-1875 **6** 209-210

GARCILASO DE LA VEGA, INCA (1539-1616), Peruvian chronicler **6** 210-211

GARDINER, SAMUEL RAWSON (1829-1902), English historian **6** 211

GARDNER, ISABELLA STEWART (1840-1924), American art patron and socialite **21** 152-155

GARDNER, JOHN W. (born 1912), American educator, public official, and political reformer **6** 211-213

GARFIELD, JAMES ABRAM (1831-1881), American general, president 1881 **6** 213-214

GARIBALDI, GIUSEPPE (1807-1882), Italian patriot **6** 215-217

GARLAND, HANNIBAL HAMLIN (1860-1940), American author **6** 217-218

GARLAND, JUDY (1922-1969), super star of films, musicals, and concert stage **6** 218-219

GARNEAU, FRANÇOIS-XAVIER (1809-1866), French-Canadian historian **6** 219-220

GARNER, JOHN NANCE (''Cactus Jack'' Garner; 1868-1967), American vice president (1933-1941) **21** 155-157

GARNIER, FRANCIS (Marie Joseph François Garnier; 1839-1873), French naval officer **6** 220-221

GARNIER, JEAN LOUIS CHARLES (1825-1898), French architect **6** 221-222

GARRETT, JOHN WORK (1820-1884), American railroad magnate **6** 225

GARRETT, THOMAS (1789-1871), American abolitionist **6** 225-226

GARRETT (ANDERSON), ELIZABETH (1836-1917), English physician and women's rights advocate **6** 222-225

GARRISON, WILLIAM LLOYD (1805-1879), American editor and abolitionist **6** 226-228

GARVEY, MARCUS MOSIAH (1887-1940), Jamaican leader and African nationalist **6** 228-229

GARY, ELBERT HENRY (1846-1927), American lawyer and industrialist **6** 229-230

GASCA, PEDRO DE LA (circa 1496-1567), Spanish priest and statesman **6** 230-231

GASKELL, ELIZABETH (1810-1865), English novelist **6** 231-232

GATES, WILLIAM HENRY, III (''Bill''; born 1955), computer software company co-founder and executive **6** 232-234

GATLING, RICHARD JORDAN (1818-1903), American inventor of multiple-firing guns **6** 234-235

GAUDÍ I CORNET, ANTONI (1852-1926), Catalan architect and designer **6** 235-236

GAUGUIN, PAUL (1848-1903), French painter and sculptor **6** 236-238

GAULLI, GIOVANNI BATTISTA (1639-1709), Italian painter **6** 238-239

GAULTIER, JEAN PAUL (born 1952), French avant-garde designer **6** 239-240

GAUSS, KARL FRIEDRICH (1777-1855), German mathematician and astronomer **6** 240-242

GAVIRIA TRUJILLO, CESAR AUGUSTO (born 1947), president of Colombia **6** 242-243

GAY, JOHN (1685-1732), English playwright and poet **6** 243-244

GAYLE, HELENE DORIS (born 1955), African American epidemiologist and pediatrician **6** 244-245

GAY-LUSSAC, JOSEPH LOUIS (1778-1850), French chemist and physicist **6** 245-246

GEDDES, SIR PATRICK (1854-1932), Scottish sociologist and biologist **6** 246-247

GEERTGEN TOT SINT JANS (Geertgen van Haarlem; circa 1460/65-1490/95), Netherlandish painter **6** 248

GEERTZ, CLIFFORD (born 1926), American cultural anthropologist **6** 248-249

GEHRIG, LOU (Henry Louis Gehrig; 1903-1941), American baseball player **19** 119-121

GEHRY, FRANK O. (née Goldberg; born 1929), American architect **6** 250-251

GEIGER, HANS (born Johannes Wilhelm Geiger; 1882-1945), German physicist **6** 251-253

GEISEL, ERNESTO (1908-1996), Brazilian army general, president of Brazil's national oil company (Petrobras), and president of the republic (1974-1979) **6** 253-255

GEISEL, THEODOR (a.k.a. Dr. Seuss; 1904-1991), American author of children's books **6** 255-256

GELLER, MARGARET JOAN (born 1947), American astronomer **6** 256-257

GELL-MANN, MURRAY (born 1929), American physicist **6** 257-258

GEMAYEL, AMIN (born 1942), Lebanese nationalist and Christian political leader; president of the Republic of Lebanon (1982-1988) **6** 258-259

GEMAYEL, PIERRE (1905-1984), leader of the Lebanese Phalangist Party **6** 259-261

General Motors Corporation
management practices
Drucker, Peter **21** 110-112

GENET, EDMOND CHARLES (1763-1834), French diplomat **6** 261-262

GENET, JEAN (1910-1986), French novelist and playwright **6** 262-263

GENGHIS KHAN (1167-1227), Mongol chief, creator of the Mongol empire **6** 263-265

GENSCHER, HANS-DIETRICH (born 1927), leader of West Germany's liberal party (the FDP) and foreign minister **6** 265-266

GENTILE, GIOVANNI (1875-1944), Italian philosopher and politician **6** 267

GENTILE DA FABRIANO (Gentile di Niccolò di Giovanni di Massio; circa 1370-1427), Italian painter **6** 266-267

Gentlemen Prefer Blondes (book and film)
Loos, Anita **21** 262-265

GEOFFREY OF MONMOUTH (circa 1100-1155), English pseudohistorian **6** 268

GEORGE I (1660-1727), king of Great Britain and Ireland 1714-1727 **6** 268-269

GEORGE II (1683-1760), king of Great Britain and Ireland and elector of Hanover 1727-1760 **6** 269-270

GEORGE III (1738-1820), king of Great Britain and Ireland 1760-1820 **6** 270-272
influenced by
Baring, Francis **21** 20-22

GEORGE IV (1762-1830), king of Great Britain and Ireland 1820-1830 **6** 272-273

GEORGE V (1865-1936), king of Great Britain and Northern Ireland and emperor of India 1910-1936 **6** 273-275

GEORGE VI (1895-1952), king of Great Britain and Northern Ireland 1936-1952 **6** 275

GEORGE, HENRY (1839-1897), American economist and social reformer **6** 276

GEORGE, JAMES ZACHARIAH (1826-1897), American politician and jurist **6** 276-277

GEORGE, STEFAN (1868-1933), German symbolist poet **6** 277-278

George of the Jungle (television cartoon)
Ward, Jay **21** 421-423

Georgium sidus
see Uranus (planet)

GEPHARDT, RICHARD ANDREW (born 1941), Democratic majority leader in the House of Representatives **6** 278-280

GÉRICAULT, JEAN LOIS ANDRÉ THÉODORE (1791-1824), French painter **6** 280-281

GERMAIN, SOPHIE (Marie-Sophie Germain; 1776-1831), French mathematician **21** 157-158

GERONIMO (1829-1909), American Apache Indian warrior **6** 281-282

GERRY, ELBRIDGE (1744-1814), American patriot and statesman **6** 282-283

GERSHOM BEN JUDAH (circa 950-1028), German rabbi, scholar, and poet **6** 283-284

GERSHWIN, GEORGE (1898-1937), American composer **6** 284-285

GERSHWIN, IRA (Israel Gershvin; 1896-1983), American lyricist **20** 153-155

GERSON, JOHN (1363-1429), French theologian **6** 285-286

GERSTNER, LOU (Louis Vincent Gerstner, Jr.; born 1942), American businessman **19** 121-124

GESELL, ARNOLD LUCIUS (1880-1961), American psychologist and pediatrician **6** 286-287

GESNER, KONRAD VON (1516-1565), Swiss naturalist **6** 287

GESUALDO, DON CARLO (Prince of Venosa; circa 1560-1613), Italian composer **6** 287-288

GETTY, JEAN PAUL (1892-1976), billionaire independent oil producer **6** 288-290

Gettysburg, battle of
Union forces
Sickles, Daniel Edgar **21** 385-388

GHAZALI, ABU HAMID MUHAMMAD AL- (1058-1111), Arab philosopher and Islamic theologian **6** 290-291

GHIBERTI, LORENZO (circa 1381-1455), Italian sculptor, goldsmith, and painter **6** 291-292

GHIRLANDAIO, DOMENICO (1449-1494), Italian painter **6** 292-293

GHOSE, AUROBINDO (1872-1950), Indian nationalist and philosopher **6** 293-294

GIACOMETTI, ALBERTO (1901-1966), Swiss sculptor and painter **6** 294-295

GIANNINI, A. P. (Amadeo Peter; 1870-1949), Italian-American financier and banker **6** 295-297

GIAP, VO NGUYEN (born 1912), Vietnamese Communist general and statesman **6** 297-299

GIBBON, EDWARD (1737-1794), English historian **6** 299-300

GIBBONS, CEDRIC (1893-1960), American film production designer **21** 158-159

GIBBONS, JAMES (1834-1921), American Roman Catholic cardinal **6** 300-301

GIBBS, JAMES (1682-1754), British architect **6** 301-302

GIBBS, JOSIAH WILLARD (1839-1903), American mathematical physicist **6** 302-303

GIBRAN, KAHLIL (1883-1931), Lebanese writer and artist **6** 303-305

GIBSON, ALTHEA (born 1927), African American tennis player **6** 305-306

GIBSON, BOB (Robert Gibson; born 1935), American baseball player **21** 159-162

GIBSON, WILLIAM (born 1914), American author **6** 306-307

GIDDINGS, FRANKLIN HENRY (1855-1931), American sociologist **6** 307-308

GIDE, ANDRÉ (1869-1951), French author **6** 308-309

GIELGUD, JOHN (born 1904), English Shakespearean actor **6** 310-311

GIERKE, OTTO VON (1841-1921), German jurist **6** 311-312

GIGLI, ROMEO (born 1949), Italian designer **6** 312

GILBERT, SIR HUMPHREY (circa 1537-1583), English soldier and colonizer **6** 313

GILBERT, WILLIAM (1544-1603), English physician and physicist **6** 313-314

GILBERT, SIR WILLIAM SCHWENCK (1836-1911), English playwright and poet **6** 314-315

GILBRETH, FRANK (1868-1924), American engineer and management expert **21** 162-163

GILBRETH, LILLIAN (born Lillian Evelyn Moller; 1878-1972), American psychologist and industrial management consultant **6** 315-317
Gilbreth, Frank **21** 162-163

GILES, ERNEST (1835-1897), Australian explorer **6** 317-318

GILKEY, LANGDON BROWN (born 1919), American ecumenical Protestant theologian **6** 318-319

GILLESPIE, DIZZY (born John Birks Gillespie; 1917-1993), African American jazz trumpeter, composer, and band leader **6** 320-322

GILLETTE, KING CAMP (1855-1932), American businessman and inventor **21** 163-166

GILLIAM, SAM (born 1933), American artist **6** 322-323

GILMAN, CHARLOTTE ANNA PERKINS (1860-1935), American writer and lecturer **6** 323-325

GILMAN, DANIEL COIT (1831-1908), educator and pioneer in the American university movement **6** 325-326

GILPIN, LAURA (1891-1979), American photographer **6** 326-327

GILSON, ÉTIENNE HENRY (1884-1978), French Catholic philosopher **6** 327-328

GINASTERA, ALBERTO EVARISTO (1916-1983), Argentine composer **6** 328-329

GINGRICH, NEWT (born 1943), Republican congressman from Georgia **6** 329-332

GINSBERG, ALLEN (1926-1997), American poet **6** 332-333

GINSBURG, RUTH BADER (born 1933), second woman appointed to the United States Supreme Court **6** 333-336

GINZBERG, ASHER (Ahad Ha-Am; means "one of the people;" 1856-1927), Jewish intellectual leader **6** 336-337

GINZBERG, LOUIS (1873-1953), Lithuanian-American Talmudic scholar **6** 337-338

GINZBURG, NATALIA LEVI (1916-1991), Italian novelist, essayist, playwright, and translator **6** 338-339

GIOLITTI, GIOVANNI (1842-1928), Italian statesman **6** 339-340

GIORGIONE (1477-1510), Italian painter **6** 340-341

GIOTTO (circa 1267-1337), Italian painter, architect, and sculptor **6** 342-345

GIOVANNI, YOLANDE CORNELIA, JR. (born 1943), African American poet **6** 346-347

GIOVANNI DA BOLOGNA (1529-1608), Italian sculptor **6** 345-346

GIPP, GEORGE (1895-1920), American football player **19** 124-126

GIRARD, STEPHEN (1750-1831), American merchant and philanthropist **6** 347-348

GIRARDON, FRANÇOIS (1628-1715), French sculptor **6** 348-349

GIRAUDOUX, JEAN (1882-1944), French novelist, playwright, and diplomat **6** 349-350

GIRTY, SIMON (1741-1818), American frontiersman **6** 350

GISCARD D'ESTAING, VALÉRY (born 1926), third president of the French Fifth Republic **6** 350-352

GISH, LILLIAN (1896-1993), American actress **20** 155-158

GIST, CHRISTOPHER (circa 1706-1759), American frontiersman **6** 352-353

GIULIANI, RUDOLPH WILLIAM (born 1944), mayor of New York City **6** 353-355

GLACKENS, WILLIAM (1870-1938), American painter **6** 355-356

GLADDEN, WASHINGTON (1836-1918), American clergyman **6** 356-357

GLADSTONE, WILLIAM EWART (1809-1898), English statesman **6** 357-360

GLASGOW, ELLEN (1873-1945), American novelist **6** 360-361

GLASHOW, SHELDON LEE (born 1932), American Nobel Prize winner in physics **6** 361-362

GLASS, PHILIP (born 1937), American composer of minimalist music **6** 362-364

GLASSE, HANNAH (Hannah Allgood; 1708-1770), English cookbook author **21** 166-167

GLENDOWER, OWEN (1359?-1415?), Welsh national leader **6** 364-365

GLENN, JOHN HERSCHEL, JR. (born 1921), military test pilot, astronaut, businessman, and United States senator from Ohio **6** 365-367

GLIDDEN, JOSEPH (1813-1906), American businessman and inventor **21** 167-170

GLIGOROV, KIRO (born 1917), first president of the Republic of Macedonia **6** 367-369

GLINKA, MIKHAIL IVANOVICH (1804-1857), Russian composer **6** 369-370

Globe (cartography)
Behaim, Martin **21** 30-32

GLOUCESTER, DUKE OF (1391-1447), English statesman **6** 370-371

GLUBB, SIR JOHN BAGOT (1897-1986), British commander of the Arab Legion 1939-56 **6** 371-372

GLUCK, CHRISTOPH WILLIBALD (1714-1787), Austrian composer and opera reformer **6** 372-374

GLUCKMAN, MAX (1911-1975), British anthropologist **6** 374-375

GM
see General Motors Corporation

GOBINEAU, COMTE DE (Joseph Arthur Gobineau; 1816-1882), French diplomat **6** 375-376

GODARD, JEAN-LUC (born 1930), French actor, film director, and screenwriter **19** 126-128

GODDARD, ROBERT HUTCHINGS (1882-1945), American pioneer in rocketry **6** 376-377

GÖDEL, KURT (1906-1978), Austrian-American mathematician **6** 377-379

GODFREY OF BOUILLON (circa 1060-1100), French lay leader of First Crusade **6** 379

GODKIN, EDWIN LAWRENCE (1831-1902), British-born American journalist **6** 380

GODOLPHIN, SIDNEY (1st Earl of Godolphin; 1645-1712), English statesman **6** 380-381

GODOY Y ÁLVAREZ DE FARIA, MANUEL DE (1767-1851), Spanish statesman **6** 381-382

GODUNOV, BORIS FEODOROVICH (circa 1551-1605), czar of Russia 1598-1605 **6** 382-383

GODWIN, WILLIAM (1756-1836), English political theorist and writer **6** 383-384

GOEBBELS, JOSEPH PAUL (1897-1945), German politician and Nazi propagandist **6** 384-385

GOEPPERT-MAYER, MARIA (1906-1972), American physicist **6** 385-387

GOETHALS, GEORGE WASHINGTON (1858-1928), American Army officer and engineer **6** 387-388

GOETHE, JOHANN WOLFGANG VON (1749-1832), German poet **6** 388-391

GOGOL, NIKOLAI (1809-1852), Russian author **6** 391-393

GOH CHOK TONG (born 1941), leader of the People's Action Party and Singapore's prime minister **6** 393-395

GOIZUETA, ROBERTO (1931-1997), Cuban American businessman and philanthropist **18** 160-162

GÖKALP, MEHMET ZIYA (1875/76-1924), Turkish publicist and sociologist **6** 395-396

GOKHALE, GOPAL KRISHNA (1866-1915), Indian nationalist leader **6** 396

GOLD, THOMAS (born 1920), American astronomer and physicist **18** 162-164

GOLDBERG, ARTHUR JOSEPH (1908-1990), U.S. secretary of labor, ambassador to the United Nations, and activist justice of the U.S. Supreme Court **6** 397-398

GOLDBERG, WHOOPI (born Caryn E. Johnson; born 1949), African American actress **6** 398-402

GOLDEN, HARRY (1902-1981), Jewish-American humorist, writer, and publisher **6** 402-403

GOLDIE, SIR GEORGE DASHWOOD TAUBMAN (1846-1925), British trader and empire builder **6** 404

GOLDING, WILLIAM (1911-1993), English novelist and essayist **6** 404-406

GOLDMAN, EMMA (1869-1940), Lithuanian-born American anarchist **6** 406-407

GOLDMARK, JOSEPHINE (1877-1950), advocate of government assistance in improving the lot of women and children **6** 407-408

GOLDMARK, PETER CARL (1906-1977), American engineer and inventor **21** 170-172

GOLDONI, CARLO (1707-1793), Italian dramatist, poet, and librettist **6** 408-409

GOLDSMITH, JAMES MICHAEL (1933-1997), British-French industrialist and financier **6** 409-411

GOLDSMITH, OLIVER (1730-1774), British poet, dramatist, and novelist **6** 411-413

GOLDSMITH, OLIVER (1794-1861), Canadian poet **6** 411

GOLDWATER, BARRY (1909-1998), conservative Republican U.S. senator from Arizona (1952-1987) **6** 413-415

GOLDWYN, SAMUEL (1882-1974), Polish-born American film producer **6** 416
Bray, John Randolph **21** 55-57
Lasky, Jesse **21** 254-256
Toland, Gregg **21** 405-407

Golf
Hagen, Walter **21** 188-190
Snead, Sam **21** 388-390

GOMBERT, NICOLAS (circa 1500-1556/57), Franco-Flemish composer **6** 416-417

GÓMEZ, JUAN VICENTE (1857-1935), Venezuelan dictator **6** 417-418

GÓMEZ, MÁXIMO (1836-1905), Dominican-born Cuban general and independence hero **6** 418-419

GÓMEZ CASTRO, LAUREANO ELEUTERIO (1889-1965), Colombian statesman, president **6** 419-420

GOMPERS, SAMUEL (1850-1924), American labor leader **6** 420-422

GOMULKA, WLADISLAW (1905-1982), Polish politician **6** 422-424

GONCHAROV, IVAN ALEKSANDROVICH (1812-1891), Russian novelist **6** 424

GONCHAROVA, NATALIA (1881-1962), Russian painter and theatrical scenery designer **6** 424-426

GONCOURT BROTHERS (19th-century French writers) **6** 426-427

Gone with the Wind (film)
Canutt, Yakima **21** 71-72
Kalmus, Natalie **21** 233-235
Menzies, William Cameron **21** 291-293

GÓNGORA Y ARGOTE, LUIS DE (1561-1627), Spanish poet **6** 427-428

GONNE, MAUD (c. 1866-1953), Irish nationalist **20** 158-160

GONZÁLEZ, JULIO (1876-1942), Spanish sculptor **6** 428-429

GONZÁLEZ MARQUEZ, FELIPE (born 1942), Socialist leader of Spain **6** 429-431

GONZÁLEZ PRADA, MANUEL (1848-1918), Peruvian essayist and poet **6** 431

GONZALO DE BERCEO (circa 1195-after 1252), Spanish author **6** 431-432

GOOCH, GEORGE PEABODY (1873-1968), British historian and political journalist **6** 432-433

GOODALL, JANE (born 1934), British scientist who studied primates **6** 433-434

GOODLAD, JOHN INKSTER (born 1917), American education researcher and prophet **6** 434-436

GOODMAN, BENNY (Benjamin David Goodman; 1909-1986), jazz clarinetist and big band leader (1935-1945) **6** 436-438

GOODMAN, ELLEN HOLTZ (born 1941), American journalist **6** 438-439

GOODNIGHT, CHARLES (1836-1926), American cattleman **6** 439

GOODPASTER, ANDREW JACKSON (born 1915), American Army officer active in organizing NATO forces in Europe and adviser to three presidents **6** 439-441

GOODYEAR, CHARLES (1800-1860), American inventor **6** 441

GORBACHEV, MIKHAIL SERGEEVICH (born 1931), former president of the Union of Soviet Socialist Republics. **6** 441-444

GORBACHEV, RAISA MAXIMOVNA (née Titorenko; 1932-1999), first lady of the Soviet Union **6** 444-446

GORDEEVA, EKATERINA (born 1971), Russian ice skater and author **18** 164-166

GORDIMER, NADINE (born 1923), South African author of short stories and novels **6** 446-447

GORDON, AARON DAVID (1856-1922), Russian-born Palestinian Zionist **6** 447-448

GORDON, CHARLES GEORGE (1833-1885), English soldier and adventurer **6** 448-449

GORDON, JOHN BROWN (1832-1904), American businessman and politician **6** 449-450

GORDON, PAMELA (born 1955), Bermudan politician **18** 166-167

GORDY, BERRY, JR. (born 1929), founder of the Motown Sound **6** 450-451

GORE, ALBERT, JR. (born 1948), Democratic U.S. representative, senator, and 45th vice president of the United States **6** 452-453

GORGAS, JOSIAH (1818-1883), American soldier and educator **6** 453-454

GORGAS, WILLIAM CRAWFORD (1854-1920), American general and sanitarian **6** 454-455

GORGES, SIR FERDINANDO (1568-1647), English colonizer and soldier **6** 455-456

GORGIAS (circa 480-circa 376 B.C.), Greek sophist philosopher and rhetorician **6** 456

GÖRING, HERMANN WILHELM (1893-1946), German politician and air force commander **6** 457-458

GORKY, ARSHILE (1905-1948), American painter **6** 458

GORKY, MAXIM (1868-1936), Russian author **6** 458-460

GORRIE, JOHN (1803-1855), American physician and inventor **21** 172-174

GORTON, SAMUELL (circa 1592-1677), English colonizer **6** 460

GOSHIRAKAWA (1127-1192), Japanese emperor **6** 460-461

Gospels
see Bible—New Testament

Gothic art and architecture
England
William of Sens **21** 432-434
France
William of Sens **21** 432-434

GOTTFRIED VON STRASSBURG (circa 1165-circa 1215), German poet and romancer **6** 461-462

GOTTLIEB, ADOLPH (1903-1974), American Abstract Expressionist painter **6** 462-463

GOTTSCHALK, LOUIS MOREAU (1829-1869), American composer **6** 463-464

GOTTWALD, KLEMENT (1896-1953), first Communist president of Czechoslovakia (1948-1953) **6** 464-466

GOUDIMEL, CLAUDE (circa 1514-1572), French composer **6** 466

GOUJON, JEAN (circa 1510-1568), French sculptor **6** 466-467

GOULART, JOÃO (1918-1976), Brazilian statesman **6** 467-469

GOULD, GLENN (1932-1982), Canadian musician **6** 469-470

GOULD, JAY (1836-1892), American financier and railroad builder **6** 470-472

GOULD, STEPHEN JAY (born 1941), American paleontologist **6** 472-473

GOUNOD, CHARLES FRANÇOIS (1818-1893), French composer **6** 473-474

GOURLAY, ROBERT (1778-1863), British reformer in Canada **6** 474

GOURMONT, REMY DE (1858-1915), French author, critic, and essayist **6** 475

GOWER, JOHN (circa 1330-1408), English poet **6** 475-476

GOYA Y LUCIENTES, FRANCISCO DE PAULA JOSÉ DE (1746-1828), Spanish painter and printmaker **6** 476-478

GOYEN, JAN VAN (1596-1656), Dutch painter **6** 478-479

GRACCHUS, GAIUS SEMPRONIUS (ca. 154-121 B.C.) member of a Roman plebeian family referred to as the Gracchi; flourished 3rd-2nd century B.C. **6** 479-480

GRACCHUS, TIBERIUS SEMPRONIUS (ca. 163-133 B.C.) member of a Roman plebeian family referred to as the Gracchi; flourished 3rd-2nd century B.C. **6** 479-480

GRACE, WILLIAM RUSSELL (1832-1904), Irish-born American entrepreneur and politician **6** 480-481

GRACIÁN Y MORALES, BALTASAR JERÓNIMO (1601-1658), Spanish writer **6** 481-482

GRADY, HENRY WOODFIN (1850-1889), American editor and orator **6** 482-483

GRAETZ, HEINRICH HIRSCH (1817-1891), German historian and biblical exegete **6** 483

GRAHAM, KATHARINE MEYER (born 1917), publisher who managed *The Washington Post* **6** 483-485

GRAHAM, MARTHA (1894-1991), American dancer and choreographer **6** 485-486

GRAHAM, OTTO (born 1921), American football player and coach **21** 174-176

GRAHAM, SYLVESTER (1794-1851), American reformer and temperance minister **6** 486-487

GRAHAM, WILLIAM FRANKLIN, JR. (''Billy''; born 1918), American evangelist **6** 487-488

GRAMSCI, ANTONIO (1891-1937), Italian writer and Communist leader **6** 488-489

GRANADOS, ENRIQUE (1867-1916), Spanish composer and pianist **6** 489-490

GRANGE, RED (Harold Edward Grange; 1903-1991), American football player **19** 128-130

GRANT, CARY (born Archibald Alexander Leach; 1904-1986), English actor **6** 490-492

GRANT, ULYSSES SIMPSON (1822-1885), American general, president 1869-1877 **6** 492-494

GRANVILLE, EVELYN BOYD (born 1924), African American mathematician **6** 494-496

Grapes of Wrath, The (film and novel)
Toland, Gregg **21** 405-407

GRASS, GÜNTER (born 1927), German novelist, playwright, and poet **6** 496-497

GRASSELLI, CAESAR AUGUSTIN (1850-1927), third generation to head the Grasselli Chemical Company **6** 497-498

Grateful Dead (musical group)
Garcia, Jerry **21** 150-152

GRATIAN (died circa 1155), Italian scholar, father of canon law **6** 498-499

GRATTAN, HENRY (1746-1820), Irish statesman and orator **6** 499

GRAU SAN MARTIN, RAMÓN (1887-1969), Cuban statesman and physician **6** 499-500

GRAUNT, JOHN (1620-1674), English merchant and civil servant **21** 176-178

GRAVES, MICHAEL (born 1934), American Post-Modernist architect **6** 500-502

GRAVES, NANCY STEVENSON (1940-1995), American sculptor **6** 502-504

GRAVES, ROBERT RANKE (1895-1985), English author **6** 504-506

GRAY, ASA (1810-1888), American botanist **6** 506-507

GRAY, HANNAH HOLBORN (born 1930), university administrator **6** 507-508

GRAY, ROBERT (1755-1806), American explorer **6** 508-509

GRAY, THOMAS (1716-1771), English poet **6** 509-510

GRAY, WILLIAM H., III (born 1941), first African American to be elected House Whip for the U.S. House of Representatives **6** 510-511

Great Britain (United Kingdom of Great Britain and Northern Ireland; island kingdom; northwestern Europe)
- 1714-1901 (HANOVER)
  1760-1820 (George III)
    Baring, Francis **21** 20-22

Greater New York
see New York City (New York State)

GRECO, EL (1541-1614), Greek-born Spanish painter **6** 511-514

Greed (film)
von Stroheim, Erich **21** 418-420

Greek literature (classical)
early publishing of
  Aldus Manutius **21** 3-5

GREELEY, ANDREW M. (born 1928), American Catholic priest, sociologist, and author **6** 514-515

GREELEY, HORACE (1811-1872), American editor and reformer **6** 515-517

GREELY, ADOLPHUS WASHINGTON (1844-1935), American soldier, explorer, and writer **6** 517-518

GREEN, CONSTANCE McLAUGHLIN (1897-1975), American author and historian **6** 518-519

GREEN, EDITH STARRETT (1910-1987), United States congresswoman from Oregon (1954-1974) **6** 519-520

GREEN, THOMAS HILL (1836-1882), British philosopher **6** 520-521

GREEN, WILLIAM R. (1872-1952), American labor union leader **6** 521

GREENAWAY, KATE (Catherine; 1846-1901), English author and illustrator **18** 168-169

GREENBERG, CLEMENT (1909-1994), American art critic **6** 521-523

GREENE, GRAHAM (born 1904), English novelist and dramatist **6** 523-524

GREENE, GRAHAM (born ca. 1952), Canadian-Native American actor **6** 524-525

GREENE, NATHANAEL (1742-1786), American Revolutionary War general **6** 525-526

GREENSPAN, ALAN (born 1926), American economist **6** 526-528

GREER, GERMAINE (born 1939), author and authoritative commentator on women's liberation and sexuality **6** 528-530

GREGG, JOHN ROBERT (1867-1948), American inventor of system of shorthand writing **21** 178-180

GREGG, WILLIAM (1800-1867), American manufacturer **6** 530-531

GREGORY I, SAINT (circa 540-604), pope 590-604 **6** 531-532

GREGORY VII (circa 1020-1085), pope 1073-85 **6** 532-534

GREGORY IX (Ugo [Ugolino] di Segni; 1145-1241), Roman Catholic pope (1227-1241) **21** 180-183

GREGORY XII (Angelo Corrario; c. 1327-1417), pope 1406-1415 **18** 169-171

GREGORY XIII (1502-1585), pope 1572-1585 **6** 534

GREGORY, LADY AUGUSTA (1852-1932), Irish dramatist **6** 535-536

GREGORY, DICK (Richard Claxton Gregory; born 1932), comedian and civil rights and world peace activist **6** 536-537

GREGORY OF TOURS, SAINT (538-594), Frankish bishop and historian **6** 534-535

GRETZKY, WAYNE (born 1961), Canadian hockey star **6** 537-539

GREUZE, JEAN BAPTISTE (1725-1805), French painter **6** 539

GREY, CHARLES (2nd Earl Grey; 1764-1845), English statesman, prime minister 1830-1834 **6** 539-540

GREY, SIR GEORGE (1812-1898), English explorer and colonial governor **6** 540-541

GREY, ZANE (Pearl Zane Gray; 1872-1939), American author **20** 160-162

GRIBEAUVAL, JEAN BAPTISTE VAQUETTE DE (1715-1789), French army officer **20** 162-163

GRIEG, EDVARD HAGERUP (1843-1907), Norwegian composer **6** 541-542

GRIERSON, JOHN (1898-1972), Canadian and British filmmaker **6** 542-543

GRIFFES, CHARLES TOMLINSON (1884-1920), American composer **6** 543-544

GRIFFITH, DAVID WARK (1875-1948), American film maker **6** 544-545
Bitzer, Billy **21** 36-38

GRIFFITH, SIR SAMUEL WALKER (1845-1920), Australian statesman and jurist **6** 545-546

GRIFFITH JOYNER, FLORENCE (1959-1998), American athlete **19** 130-133

GRILLPARZER, FRANZ (1791-1872), Austrian playwright **6** 546-547

GRIMKÉ, ANGELINA EMILY (1805-1879) AND SARAH MOORE (1792-1873), American abolitionists and women's rights agitators **7** 1-2

GRIMKÉ, ARCHIBALD HENRY (1849-1930), American editor, author, and diplomat **7** 1-2

GRIMM, JAKOB KARL (1785-1863) AND WILHELM KARL (1786-1859), German scholars, linguists, and authors **7** 3-4

GRIMMELSHAUSEN, HANS JAKOB CHRISTOFFEL VON (1621/22-1676), German author **7** 4-5

GRIS, JUAN (1887-1927), Spanish painter **7** 5-6

GRISHAM, JOHN (born 1955), American author and attorney **7** 6-8

GROMYKO, ANDREI ANDREEVICH (1909-1988), minister of foreign affairs and president of the Union of Soviet Socialist Republic (1985-1988) **7** 9-11

GROOMS, RED (born 1937), American artist **7** 11-12

GROOTE, GERARD (1340-1384), Dutch evangelical preacher **7** 12-13

GROPIUS, WALTER (1883-1969), German-American architect, educator, and designer **7** 13-14

GROS, BARON (Antoine Jean Gros; 1771-1835), French romantic painter **7** 14-15

GROSS, SAMUEL DAVID (1805-1884), American surgeon, author, and educator **21** 183-185

GROSSETESTE, ROBERT (1175-1253), English bishop and statesman **7** 15

GROSSINGER, JENNIE (1892-1972), American hotel executive and philanthropist **7** 15-17

GROSZ, GEORGE (1893-1959), German-American painter and graphic artist **7** 17-18

GROTIUS, HUGO (1583-1645), Dutch jurist, statesman, and historian **7** 18-19

GROTOWSKI, JERZY (born 1933), founder of the experimental Laboratory Theatre in Wroclaw, Poland **7** 19-20

GROVE, ANDREW (András Gróf; born 1936), American businessman **18** 171-174

GROVE, FREDERICK PHILIP (circa 1871-1948), Canadian novelist and essayist **7** 20-21

GROVES, LESLIE (1896-1970), military director of the Manhattan Project (atom bomb) during World War II **7** 21-22

GRÜNEWALD, MATTHIAS (circa 1475-1528), German painter **7** 23-24

GUARDI, FRANCESCO (1712-1793), Italian painter **7** 24-25

GUARINI, GUARINO (1624-1683), Italian architect, priest, and philosopher **7** 25-26

GUCCIONE, BOB, JR. (born ca. 1956), American publisher **7** 26

GUDERIAN, HEINZ (1888-1953), German military leader **20** 163-165

GÜEMES, MARTÍN (1785-1821), Argentine independence fighter **7** 26-27

GUERCINO (Giovanni Francesco Barbieri; 1591-1666), Italian painter **7** 27

GUERICKE, OTTO VON (1602-1686), German physicist **7** 27-28

GUERIN, VERONICA (1959-1996), Irish investigative reporter and journalist **18** 174-176

GUERRERO, VICENTE (1783-1831), Mexican independence fighter, president 1829 **7** 28-30

GUEVARA, ERNESTO (''Che''; 1924-1967) Argentine revolutionary and guerrilla theoretician **7** 30-31

GUEYE, LAMINE (1891-1968), Senegalese statesman **7** 31

GUGGENHEIM, DANIEL (1856-1930), American industrialist and philanthropist **21** 185-187

GUGGENHEIM, MEYER (1828-1905), Swiss-born American industrialist **7** 31-32

GUICCIARDINI, FRANCESCO (1483-1540), Italian historian and statesman **7** 32-33

GUIDO D'AREZZO (circa 995-circa 1050), Italian music theorist **7** 33

GUILLAUME DE LORRIS (circa 1210-1237), French poet **7** 33-34

GUILLÉN, NICOLÁS (born 1902), Cuban author **7** 34-35

GUILLÉN Y ALVAREZ, JORGE (1893-1984), Spanish poet **7** 35-36

GUINIZZELLI, GUIDO (1230/40-1276), Italian poet **7** 36-37

GUINNESS, ALEC (born 1914), British actor of the stage, films, and television **7** 37-38

GÜIRÁLDEZ, RICARDO (1886-1927), Argentine poet and novelist **7** 38-39

GUISCARD, ROBERT (1016-1085), Norman adventurer **7** 39-40

GUISEWITE, CATHY (born 1950), American cartoonist and author **18** 176-177

GUIZOT, FRANÇOIS PIERRE GUILLAUME (1787-1874), French statesman and historian **7** 40-41

GUMPLOWICZ, LUDWIG (1838-1909), Polish-Austrian sociologist and political theorist **7** 41

GUNN, THOM (born 1929), English poet **18** 177-178

GÜNTHER, IGNAZ (1725-1775), German sculptor **7** 41-42

GUSTAVUS I (Gustavus Eriksson; 1496-1560), king of Sweden 1523-1560 **7** 42-43

GUSTAVUS II (Gustavus Adolphus; 1594-1632), king of Sweden 1611-1632 **7** 43-45

GUSTAVUS III (1746-1792), king of Sweden 1771-1792 **7** 45-46

GUSTON, PHILIP (1913-1980), American painter and a key member of the New York School **7** 47-48

GUTENBERG, JOHANN (circa 1398-1468), German inventor and printer **7** 48-49

GUTHRIE, EDWIN RAY (1886-1959), American psychologist **7** 49-50

GUTHRIE, TYRONE (1900-1971), English theater director **7** 50-51

GUTHRIE, WOODROW WILSON (''Woody''; 1912-1967), writer and performer of folk songs **7** 51-52

GUTIÉRRÉZ, GUSTAVO (born 1928), Peruvian who was the father of liberation theology **7** 52-53

GUY DE CHAULIAC (circa 1295-1368), French surgeon **7** 54

H

HABASH, GEORGE (born 1926), founder of the Arab Nationalists' Movement (1952) and of the Popular Front for the Liberation of Palestine (PFLP; 1967) **7** 55-56

HABER, FRITZ (1868-1934), German chemist **7** 56-58

HABERMAS, JÜRGEN (born 1929), German philosopher and sociologist **7** 58-60

HABIBIE, BACHARUDDIN JUSUF (born 1936), president of Indonesia **19** 134-136

HADRIAN (76-138), Roman emperor 117-138 **7** 60-61

HAECKEL, ERNST HEINRICH PHILIPP AUGUST (1834-1919), German biologist and natural philosopher **7** 61-62

HAFIZ, SHAMS AL-DIN (circa 1320-1390), Persian mystical poet and Koranic exegete **7** 63

HAGEN, UTA THYRA (born 1919), American actress **18** 179-180

HAGEN, WALTER (1892-1969), American golfer **21** 188-190

HAGUE, FRANK (1876-1956), American politician **7** 63-64

HAHN, OTTO (1879-1968), German chemist **7** 64-65

HAHNEMANN, SAMUEL (Christian Friedrich Samuel Hahnemann; 1755-1843), German physician and chemist **21** 190-193

HAIDAR ALI (1721/22-1782), Indian prince, ruler of Mysore 1759-1782 **7** 65-66

HAIG, ALEXANDER M., JR. (born 1924), American military leader, diplomat, secretary of state, and presidential adviser **7** 66-67

HAIG, DOUGLAS (1st Earl Haig; 1861-1928), British field marshal **7** 67-68

HAILE SELASSIE (1892-1975), emperor of Ethiopia **7** 68-70

HAKLUYT, RICHARD (1552/53-1616), English geographer and author **7** 70

HALBERSTAM, DAVID (born 1934), American journalist, author and social historian **18** 180-183

HALDANE, JOHN BURDON SANDERSON (1892-1964), English biologist **7** 70-71

HALE, CLARA (nee Clara McBride; 1905-1992), American humanitarian and social reformer **20** 166-168

HALE, EDWARD EVERETT (1822-1909), American Unitarian minister and author **7** 71-72

HALE, GEORGE ELLERY (1868-1938), American astronomer **7** 72-74

HALE, SARAH JOSEPHA (née Buell; 1788-1879), American editor **7** 74-75

HALES, STEPHEN (1677-1761), English scientist and clergyman **7** 75

HALÉVY, ÉLIE (1870-1937), French philosopher and historian **7** 76

HALEY, ALEX (1921-1992), African American journalist and author **7** 76-78

HALEY, MARGARET A. (1861-1939), American educator and labor activist **7** 78-79

HALFFTER, CHRISTÓBAL (born 1930), Spanish composer **7** 79-80

HALIBURTON, THOMAS CHANDLER (1796-1865), Canadian judge and author **7** 80

HALIDE EDIP ADIVAR (1884-1964), Turkish woman writer, scholar, and public figure **7** 80-82

HALIFAX, 1ST EARL OF (Edward Frederick Lindley Wood; 1881-1959), English statesman **7** 82-83

HALL, ASAPH (1829-1907), American astronomer **7** 83-84

HALL, DONALD (born 1928), New England memoirist, short story writer, essayist, dramatist, critic, and anthologist as well as poet **7** 84-85

HALL, GRANVILLE STANLEY (1844-1924), American psychologist and educator **7** 85-86

HALL, RADCLYFFE (Marguerite Radclyffe Hall; 1880-1943), British author **20** 168-170

HALLAJ, AL-HUSAYN IBN MANSUR AL (857-922), Persian Moslem mystic and martyr **7** 86-87

HALLAM, LEWIS, SR. AND JR. (Lewis Sr. ca. 1705-55; Lewis Jr. 1740-1808), American actors and theatrical managers **7** 87

HALLER, ALBRECHT VON (1708-1777), Swiss physician **7** 87-88

HALLEY, EDMUND (1656-1742), English astronomer **7** 88-89

HALS, FRANS (1581/85-1666), Dutch painter **7** 89-91

HALSEY, WILLIAM FREDERICK (1882-1959), American admiral **7** 91-92

HAMANN, JOHANN GEORG (1730-1788), German philosopher **7** 92

HAMER, FANNIE LOU (born Townsend; 1917-1977), American civil rights activist **7** 93-94

HAMILCAR BARCA (circa 285-229/228 B.C.), Carthaginian general and statesman **7** 94-95

HAMILTON, ALEXANDER (1755-1804), American statesman **7** 95-98

HAMILTON, ALICE (1869-1970), American physician **7** 98-99

HAMILTON, SIR WILLIAM ROWAN (1805-1865), Irish mathematical physicist **7** 99-100

HAMMARSKJÖLD, DAG (1905-1961), Swedish diplomat **7** 100-101

HAMM-BRÜCHER, HILDEGARD (born 1921), Free Democratic Party's candidate for the German presidency in 1994 **7** 101-103

HAMMER, ARMAND (1898-1990), American entrepreneur and art collector **7** 103-104

HAMMERSTEIN, OSCAR CLENDENNING II (1895-1960), lyricist and librettist of the American theater **7** 104-106

HAMMETT, (SAMUEL) DASHIELL (1894-1961), American author **7** 106-108

HAMMOND, JAMES HENRY (1807-1864), American statesman **7** 108-109

HAMMOND, JOHN LAWRENCE LE BRETON (1872-1952), English historian **7** 108-109

HAMMOND, LUCY BARBARA (1873-1961), English historian **7** 109

HAMMURABI (1792-1750 B.C.), king of Babylonia **7** 109-110

HAMPDEN, JOHN (1594-1643), English statesman **7** 110-111

HAMPTON, WADE (circa 1751-1835), American planter **7** 111-112

HAMPTON, WADE III (1818-1902), American statesman and Confederate general **7** 112

HAMSUN, KNUT (1859-1952), Norwegian novelist **7** 113-114

HAN FEI TZU (circa 280-233 B.C.), Chinese statesman and philosopher **7** 124-125

HAN WU-TI (157-87 B.C.), Chinese emperor **7** 136

HAN YÜ (768-824), Chinese author **7** 136-137

HANAFI, HASSAN (born 1935), Egyptian philosopher **7** 114

HANCOCK, JOHN (1737-1793), American statesman **7** 114-116

HAND, BILLINGS LEARNED (1872-1961), American jurist **7** 116

HANDEL, GEORGE FREDERICK (1685-1759), German-born English composer and organist **7** 116-119

HANDKE, PETER (born 1942), Austrian playwright, novelist, screenwriter, essayist, and poet **7** 119-121

HANDLIN, OSCAR (born 1915), American historian **7** 121-122

HANDSOME LAKE (a.k.a. Hadawa' Ko; ca. 1735-1815), Seneca spiritual leader **7** 122-123

HANDY, WILLIAM CHRISTOPHER (1873-1958), African American songwriter **7** 123-124

HANKS, NANCY (1927-1983), called the "mother of a million artists" for her work in building federal financial support for the arts and artists **7** 126-127

HANNA, MARCUS ALONZO (1837-1904), American businessman and politician **7** 127-128

HANNIBAL BARCA (247-183 B.C.), Carthaginian general **7** 128-130

Hanover dynasty (Great Britain) *see* Great Britain—1714-1901 (Hanover)

HANSBERRY, LORRAINE VIVIAN (1930-1965), American writer and a major figure on Broadway **7** 130-131

HANSEN, ALVIN (1887-1975), American economist **7** 131-132

HANSEN, JULIA BUTLER (1907-1988), American politician **7** 132-133

HANSON, DUANE (1925-1990), American super-realist sculptor **7** 133-135

HANSON, HOWARD (1896-1981), American composer and educator **7** 135-136

HAPGOOD, NORMAN (1868-1937), American author and editor **7** 137-138

HARA, KEI (1856-1921), Japanese statesman and prime minister 1918-1921 **7** 138

HARAND, IRENE (born Irene Wedl; 1900-1975), Austrian political and human rights activist **7** 139-145

HARAWI, ILYAS AL- (Elias Harawi; born 1930), president of Lebanon **7** 145-146

HARDENBERG, PRINCE KARL AUGUST VON (1750-1822), Prussian statesman **7** 146-147

HARDIE, JAMES KEIR (1856-1915), Scottish politician **7** 147-148

HARDING, WARREN GAMALIEL (1865-1923), American statesman, president 1921-1923 **7** 148-149

HARDY, HARRIET (1905-1993), American pathologist **7** 150

HARDY, THOMAS (1840-1928), English novelist, poet, and dramatist **7** 150-152

HARE, ROBERT (1781-1858), American chemist **7** 152-153

HARGRAVES, EDWARD HAMMOND (1816-1891), Australian publicist **7** 153-154

HARING, KEITH (1958-1990), American artist tied to New York graffiti art of the 1980s **7** 154-155

HARINGTON, JOHN (1560-1612), English author and courtier **21** 193-195

HARJO, SUZAN SHOWN (born 1945), Native American activist **18** 183-185

HARKNESS, GEORGIA (1891-1974), American Methodist and ecumenical theologian **7** 155-156

HARLAN, JOHN MARSHALL (1833-1911), American jurist **7** 156-157

HARLAN, JOHN MARSHALL (1899-1971), U.S. Supreme Court justice **7** 157-159

Harlem renaissance (American literature) Bontemps, Arna **21** 47-50

HARLEY, ROBERT (1st Earl of Oxford and Earl Mortimer; 1661-1724), English statesman **7** 159-160

HARNACK, ADOLF VON (1851-1930), German theologian **7** 160

HARNETT, WILLIAM MICHAEL (1848-1892), American painter **7** 160-161

HAROLD I (circa 840-933), king of Norway 860-930 **7** 161-162

HAROLD II (Harold Godwinson; died 1066), Anglo-Saxon king of England of 1066 **7** 162

HAROLD III (1015-1066), king of Norway 1047-1066 **7** 163

HARPER, FRANCES (Frances Ellen Watkins Harper; 1825-1911), African American author, abolitionist and women's rights activist **18** 185-187

HARPER, WILLIAM RAINEY (1856-1906), American educator and biblical scholar **7** 163-164

Harpsichord (musical instrument)
Cristofori, Bartolomeo **21** 94-96

HARRIMAN, EDWARD HENRY (1848-1909), American railroad executive **7** 164-165

HARRIMAN, PAMELA (1920-1997), American ambassador and patrician **18** 187-189

HARRIMAN, W. AVERELL (1891-1986), American industrialist, financier, and diplomat **7** 165-166

HARRINGTON, JAMES (1611-1677), English political theorist **7** 166-167

HARRINGTON, MICHAEL (1928-1989), American political activist and educator **7** 167-169

HARRIS, ABRAM LINCOLN, JR. (1899-1963), African American economist **7** 169-171

HARRIS, BARBARA CLEMENTINE (born 1930), African American activist and Anglican bishop **7** 171-172

HARRIS, FRANK (1856-1931), Irish-American author and editor **7** 172-173

HARRIS, JOEL CHANDLER (1848-1908), American writer **7** 173-174

HARRIS, LADONNA (born 1931), Native American activist **18** 189-191

HARRIS, PATRICIA ROBERTS (1924-1985), first African American woman in the U.S. Cabinet **7** 174-175

HARRIS, ROY (1898-1979), American composer **7** 175-176

HARRIS, TOWNSEND (1804-1878), American merchant and diplomat **7** 176-177

HARRIS, WILLIAM TORREY (1835-1909), American educator and philosopher **7** 177-178

HARRISON, BENJAMIN (1833-1901), American statesman, president 1889-1893 **7** 178-179

HARRISON, PETER (1716-1775), American architect and merchant **7** 179-180

HARRISON, WILLIAM HENRY (1773-1841), American statesman, president 1841 **7** 180-181

HARSHA (Harshavardhana; circa 590-647), king of Northern India 606-612 **7** 181-182

HART, GARY W. (born 1936), American political campaign organizer, U.S. senator, and presidential candidate **7** 182-184

HARTE, FRANCIS BRET (1837-1902), American poet and fiction writer **7** 184-185

HARTLEY, DAVID (1705-1757), British physician and philosopher **7** 185

HARTLEY, MARSDEN (1877-1943), American painter **7** 186

HARTSHORNE, CHARLES (born 1897), American theologian **7** 186-187

HARUN AL-RASHID (766-809), Abbasid caliph of Baghdad 786-809 **7** 188

HARUNOBU, SUZUKI (ca. 1725-1770), Japanese painter and printmaker **7** 188-189

HARVARD, JOHN (1607-1638), English philanthropist **21** 195-197

Harvard College
see Harvard University

Harvard University (Cambridge, Massachusetts)
endowments
Harvard, John **21** 195-197
observatory
Peirce, Benjamin **21** 340-342

HARVEY, WILLIAM (1578-1657), English physician **7** 189-190

HASAN, IBN AL-HAYTHAM (ca. 966-1039), Arab physicist, astronomer, and mathematician **7** 190-191

HASKINS, CHARLES HOMER (1870-1937), American historian **7** 191-192

HASSAM, FREDERICK CHILDE (1859-1935), American impressionist painter **7** 192

HASSAN, MOULEY (King Hassan II; 1929-1999), inherited the throne of Morocco in 1961 **7** 194-195

HASSAN, MUHAMMAD ABDILLE (1864-1920), Somali politico-religious leader and poet **7** 194-195

HASTINGS, WARREN (1732-1818), English statesman **7** 195-196

HATCH, WILLIAM HENRY (1833-1896), American reformer and politician **7** 196

HATSHEPSUT (ruled 1503-1482 B.C.), Egyptian queen **7** 196-197

HATTA, MOHAMMAD (1902-1980), a leader of the Indonesian nationalist movement (1920s-1945) and a champion of non-alignment and of socialism grounded in Islam **7** 197-199

HAUPTMANN, GERHART JOHANN ROBERT (1862-1946), German dramatist and novelist **7** 199-201

Hausaland (region; northern Nigeria)
Amina of Zaria **21** 5-7

HAUSHOFER, KARL (1869-1946), German general and geopolitician **7** 201

HAUSSMANN, BARON GEORGES EUGÈNE (1809-1891), French prefect of the Seine **7** 201-202

HAVEL, VACLAV (born 1936), playwright and human rights activist who became the president of Czechoslovakia **7** 202-205

HAWKE, ROBERT JAMES LEE (born 1929), Australian Labor prime minister **7** 205-206

HAWKING, STEPHEN WILLIAM (born 1942), British physicist and mathematician **7** 206-208

HAWKINS, COLEMAN (1904-1969), American jazz musician **7** 208-210

HAWKINS, SIR JOHN (1532-1595), English naval commander **7** 210-211

HAWKSMOOR, NICHOLAS (1661-1736), English architect **7** 211-212

HAWTHORNE, NATHANIEL (1804-1864), American novelist **7** 212-215

HAY, JOHN (1838-1905), American statesman **7** 215-216

HAYA DE LA TORRE, VICTOR RAUL (born 1895), Peruvian political leader and theorist **7** 216-217

HAYDEN, THOMAS EMMET (born 1939), American writer and political activist **7** 217-219

HAYDN, FRANZ JOSEPH (1732-1809), Austrian composer **7** 219-221

HAYEK, FRIEDRICH A. VON (1899-1992), Austrian-born British free market economist, social philosopher, and Nobel Laureate **7** 221-223

HAYES, HELEN (1900-1993), American actress **7** 223-224

HAYES, CARDINAL PATRICK JOSEPH (1867-1938), American cardinal **7** 224-225

HAYES, ROLAND (1887-1977), African American classical singer **7** 225-227

HAYES, RUTHERFORD BIRCHARD (1822-1893), American statesman, president 1877-1881 **7** 227-228

HAYFORD, J. E. CASELY (1866-1903), Gold Coast politician, journalist, and educator **7** 228-230

HAYKAL, MUHAMMAD HUSAIN (born 1923), Egyptian journalist and editor of *al-Ahram*(1957-1974) **7** 230-231

HAYNE, ROBERT YOUNG (1791-1839), American politician **7** 231-232

HAYS, WILL (William Harrison Hays; 1879-1954), American film censor **21** 197-199

HAYWOOD, WILLIAM DUDLEY (1869-1928), American labor leader **7** 232-233

HAYWORTH, RITA (born Margarita Carmen Cansino; 1918-1987), American actress **7** 233-235

Hazelwood School (Birmingham, England)
Hill, Rowland **21** 202-204

HAZLITT, WILLIAM (1778-1830), English literary and social critic **7** 235-236

HEAD, EDITH (1898-1981), American costume designer **18** 191-193

HEADE, MARTIN JOHNSON (1819-1904), American painter **7** 236

Health and beauty aids
Pinkham, Lydia **21** 351-353

HEALY, BERNADINE (born 1944) American physician and administrator **7** 237-238

HEANEY, SEAMUS JUSTIN (born 1939), Irish poet, author, and editor **7** 238-240

HEARN, LAFCADIO (1850-1904), European-born American author **7** 240

HEARNE, SAMUEL (1745-1792), English explorer **7** 241-242

HEARST, GEORGE (1820-1891), American publisher and politician **7** 242

HEARST, PATRICIA (born 1954), kidnapped heiress who became a bank robber **7** 242-243

HEARST, WILLIAM RANDOLPH (1863-1951), American publisher and politician **7** 243-244
Garner, John Nance **21** 155-157
McCay, Winsor **21** 288-291

Heart disease
Forssmann, Werner **21** 140-141

HEATH, EDWARD RICHARD GEORGE (born 1916), prime minister of Great Britain (1970-1974) **7** 244-246

HEAVYSEGE, CHARLES (1816-1876), Canadian poet and dramatist **7** 246

HEBBEL, FRIEDRICH (1813-1863), German poet and playwright **7** 247

HEBERT, JACQUES RENÉ (1757-1794), French journalist and revolutionist **7** 247-248

HECHT, BEN (1894-1964), American journalist, playwright, and Hollywood scriptwriter **7** 248-250

HECKER, ISAAC THOMAS (1819-1888), American Catholic religious founder **7** 250-251

HECKLER, MARGARET MARY O'SHAUGHNESSY (born 1931), American attorney, congressional representative, secretary of health and human services, and ambassador **7** 251-252

HEDIN, SVEN ANDERS (1865-1952), Swedish explorer and geographer **7** 252-253

HEFNER, HUGH (born 1926), founder and publisher of Playboy magazine **7** 253-254

HEGEL, GEORG WILHELM FRIEDRICH (1770-1831), German philosopher and educator **7** 254-256

HEIDEGGER, MARTIN (1889-1976), German philosopher **7** 257-258

HEIDENSTAM, CARL GUSTAF VERNER VON (1859-1940), Swedish author **7** 258-259

HEIFETZ, JASCHA (1901-1987), American violinist **20** 170-172

HEINE, HEINRICH (1797-1856), German poet and essayist **7** 259-260

HEINRICH, ANTHONY PHILIP (1781-1861), American composer **7** 261

HEINZ, HENRY JOHN (H.J. Heinz; 1844-1919), American businessman **19** 136-138

HEISENBERG, WERNER KARL (born 1901), German physicist **7** 261-263

HELLER, JOSEPH (1923-1999), American author **7** 263-265

HELLER, WALTER (1915-1987), chairman of the Council of Economic Advisors (1961-1964) and chief spokesman of the "New Economics" **7** 265-266

HELLMAN, LILLIAN FLORENCE (born 1905), American playwright **7** 267-268

HELMHOLTZ, HERMANN LUDWIG FERDINAND VON (1821-1894), German physicist and physiologist **7** 268-269

HELMONT, JAN BAPTISTA VAN (1579-1644), Flemish chemist and physician **7** 269-271

HELMS, JESSE (born 1921), United States Senator from North Carolina **7** 271-272

HELPER, HINTON ROWAN (1829-1909), American author and railroad promoter **7** 272-273

HELVÉTIUS, CLAUDE ADRIEN (1715-1771), French philosopher **7** 273-274

HEMINGWAY, ERNEST MILLER (1898-1961), American novelist and journalist **7** 274-277

HÉMON, LOUIS (1880-1913), French-Canadian novelist **7** 277

HENDERSON, ARTHUR (1863-1935), British statesman **7** 277-278

HENDERSON, RICHARD (1735-1785), American jurist and land speculator **7** 278-279

HENDRIX, JIMI (born Johnny Allen Hendrix; 1942-1970), African american guitarist, singer, and composer **7** 279-283

HENG SAMRIN (born 1934), Cambodian Communist leader who became president of the People's Republic of Kampuchea (PRK) in 1979 **7** 283-285

HENIE, SONJA (1912-1969), Norwegian figure skater **20** 172-173

HENRY I (876-936), king of Germany 919-936 **7** 285-286

HENRY I (1068-1135), king of England 1100-1135 **7** 286-287

HENRY II (1133-1189), king of England 1154-1189 **7** 287-289

HENRY III (1017-1056), Holy Roman emperor and king of Germany 1039-1056 **7** 290

HENRY III (1207-1272), king of England 1216-1272 **7** 290-292
Bracton, Henry **21** 54-55

HENRY IV (1050-1106), Holy Roman emperor and king of Germany 1056-1106 **7** 292

HENRY IV (1367-1413), king of England 1399-1413 **7** 292-293

HENRY IV (1553-1610), king of France 1589-1610 **7** 293-295

HENRY V (1081-1125), Holy Roman emperor and king of Germany 1106-1125 **7** 295-296

HENRY V (1387-1422), king of England 1413-1422 **7** 296-297

HENRY VI (1421-1471), king of England 1422-61 and 1470-1471 **7** 298-299

HENRY VII (1274-1313), Holy Roman emperor and king of Germany 1308-1313 **7** 299-300

HENRY VII (1457-1509), king of England 1485-1509 **7** 300-302

HENRY VIII (1491-1547), king of England 1509-1547 **7** 302-305
Church and state
Clement VII **21** 81-83

HENRY, AARON (born 1922), African American civil rights activist **7** 306-307

HENRY, JOSEPH (1797-1878), American physicist and electrical experimenter **7** 307-308

HENRY, MARGUERITE (Margurite Breithaupt; 1902-1997), American author **19** 138-140

HENRY, O. (pseudonym of William Sydney Porter; 1862-1910), American short-story writer **7** 308-309

HENRY, PATRICK (1736-1799), American orator and revolutionary **7** 309-311

HENRY THE NAVIGATOR (1394-1460), Portuguese prince **7** 305-306

HENSON, JIM (James Maury Henson, 1936-1990), American puppeteer, screenwriter, and producer **19** 140-142

HENSON, JOSIAH (1789-1883), African American preacher and former slave **7** 311-312

HENSON, MATTHEW A. (1866-1955), African American Arctic explorer **7** 312-314

HENZE, HANS WERNER (born 1926), German composer **7** 314

HEPBURN, AUDREY (born Edda Van Heemstra Hepburn-Ruston; 1929-1993), Swiss actress and humanitarian **7** 314-316

HEPBURN, KATHARINE (born 1907), American actress on the stage and on the screen **7** 316-317

HEPPLEWHITE, GEORGE (died 1786), English furniture designer **7** 317-318

HEPWORTH, BARBARA (1903-1975), English sculptor **7** 318-319

HERACLIDES OF PONTUS (circa 388-310 B.C.), Greek philosopher **7** 319-320

HERACLITUS (flourished 500 B.C.), Greek philosopher **7** 320

HERACLIUS (circa 575-641), Byzantine emperor 610-641 **7** 320-321

HERBART, JOHANN FRIEDRICH (1776-1841), German philosopher-psychologist and educator **7** 321-322

HERBERG, WILL (1906-1977), Jewish theologian, social thinker, and biblical exegete **7** 322-323

HERBERT, EDWARD (1st Baron Herbert of Cherbury; 1583-1648), English philosopher, poet, diplomat, and historian **7** 324

HERBERT, GEORGE (1593-1633), English metaphysical poet and Anglican priest **7** 324-326

HERDER, JOHANN GOTTFRIED VON (1744-1803), German philosopher, theologian, and critic **7** 327-328

HERMAN, JERRY (born 1931), American composer and lyricist **20** 173-175

HERNÁNDEZ, JOSÉ (1834-1886), Argentine poet **7** 328-329

HERNÁNDEZ COLÓN, RAFAEL (born 1936), Puerto Rican governor **7** 329-330

HEROD THE GREAT (circa 73-4 B.C.), king of Judea **7** 333-334

HERODOTUS (circa 484-circa 425 B.C.), Greek historian **7** 330-333

HERON OF ALEXANDRIA (flourished circa 60), Greek engineer, mathematician, and inventor **7** 334-335

HERRERA, JUAN DE (circa 1530-1597), Spanish architect **7** 335

HERRERA LANE, FELIPE (1922-1996), Chilean banker and economist **7** 336

HERRICK, ROBERT (1591-1674), English poet and Anglican parson **7** 336-339

HERRIOT, ÉDOUARD (1872-1957), French statesman and author **7** 339-340

HERRMANN, BERNARD (Benny Herrmann; 1911-1975), American composer **21** 199-202

HERSCHEL, CAROLINE (1750-1848), German/English astronomer and mathematician **20** 175-176

HERSCHEL, SIR JOHN FREDERICK WILLIAM (1792-1871), English astronomer **7** 340-341

HERSCHEL, SIR WILLIAM (1738-1822), German-born English astronomer **7** 341-343

HERSHEY, ALFRED DAY (1908-1997), American microbiologist **7** 343-345

HERSHEY, MILTON (1857-1945), American businessman and philanthropist **19** 142-144

HERSKOVITS, MELVILLE JEAN (1895-1963), American anthropologist **7** 345

HERTZ, HEINRICH RUDOLF (1857-1894), German physicist **7** 346-347

HERTZOG, JAMES BARRY MUNNIK (1866-1942), South African prime minister 1924-39 **7** 347-348

HERUY WÄLDÄ-SELLASÉ (1878-1938), Ethiopian writer and government press director **7** 348-349

HERZBERG, GERHARD (born 1904), German-born Canadian chemist/physicist **7** 349-350

HERZEN, ALEKSANDR IVANOVICH (1812-1870), Russian author and political agitator **7** 351-352

HERZL, THEODOR (1860-1904), Hungarian-born Austrian Zionist author **7** 352-354

HERZOG, CHAIM (1918-1997), president of the state of Israel **7** 354-355

HERZOG, ROMAN (born 1934), president of the German Federal Constitutional Court (1987-1994) and president of Germany **7** 355-357

HESBURGH, THEODORE MARTIN (born 1917), activist American Catholic priest who was president of Notre Dame (1952-1987) **7** 357-358

HESCHEL, ABRAHAM JOSHUA (1907-1972), Polish-American Jewish theologian **7** 358-359

HESELTINE, MICHAEL (born 1933), British Conservative politician **7** 359-361

HESIOD (flourished circa 700 B.C.), Greek poet **7** 361-362

HESS, VICTOR FRANCIS (1883-1964), Austrian-American physicist **7** 362-363

HESS, WALTER RICHARD RUDOLF (1894-1987), deputy reichsführer for Adolf Hitler (1933-1941) **7** 363-365

HESS, WALTER RUDOLF (1881-1973), Swiss neurophysiologist **7** 365

HESSE, EVA (1936-1970), American sculptor **7** 365-367

HESSE, HERMANN (1877-1962), German novelist **7** 367-369

HESSE, MARY B. (born 1924), British philosopher **7** 369-371

HEVESY, GEORGE CHARLES DE (1885-1966), Hungarian chemist **7** 371

HEWITT, ABRAM STEVENS (1822-1903), American politician and manufacturer **7** 371-372

HEYDRICH, REINHARD (1904-1942), German architect of the Holocaust **20** 176-178

HEYERDAHL, THOR (born 1914), Norwegian explorer, anthropologist and author **18** 194-196

HEYSE, PAUL JOHANN LUDWIG (1830-1914), German author **7** 372-373

HEYWOOD, THOMAS (1573/1574-1641), English playwright **7** 373-374

HICKOK, JAMES BUTLER (''Wild Bill''; 1837-1876), American gunfighter, scout, and spy **7** 374-375

HICKS, EDWARD (1780-1849), American folk painter **7** 375

HIDALGO Y COSTILLA, MIGUEL (1753-1811), Mexican revolutionary priest **7** 375-377

HIDAYAT, SADIQ (1903-1951), Persian author **7** 377-378

HIGGINS, MARGUERITE (1920-1966), American journalist **7** 378-380

HIGGINSON, THOMAS WENTWORTH (1823-1911), American reformer and editor **7** 380

High Noon (film)
Cooper, Gary **21** 85-87

HILDEBRANDT, JOHANN LUCAS VON (1663-1745), Austrian architect **7** 380-381

HILDRETH, RICHARD (1807-1865), American historian and political theorist **7** 382

HILFIGER, TOMMY (born 1952), American fashion designer **19** 144-146

HILL, ANITA (born 1956), African American lawyer and professor **7** 382-385

HILL, ARCHIBALD VIVIAN (1886-1977), English physiologist **7** 385-386

HILL, BENJAMIN HARVEY (1823-1882), American politician **7** 386-387

HILL, HERBERT (born 1924), American scholar and civil rights activist **7** 387-388

HILL, JAMES JEROME (1838-1916), American railroad builder **7** 388-389

HILL, ROWLAND (1795-1879), British educator, postal reformer, and administrator **21** 202-204

HILLARY, EDMUND (born 1919), New Zealander explorer and mountaineer **7** 389-390

HILLEL I (circa 60 B.C. -circa 10 A.D.), Jewish scholar and teacher **7** 390-391

HILLIARD, NICHOLAS (circa 1547-1619), English painter **7** 391-392

HILLMAN, SIDNEY (1887-1946), Lithuanian-born American labor leader **7** 392-393

HILLQUIT, MORRIS (1869-1933), Russian-born American lawyer and author **7** 393-394

HILLS, CARLA ANDERSON (born 1934), Republican who served three presidents as lawyer, cabinet member, and U.S. trade representative **7** 394-396

HILTON, BARRON (William Barron Hilton; born 1927), American businessman **19** 146-148

HILTON, CONRAD (1887-1979), American hotelier **20** 178-180

HIMMELFARB, GERTRUDE (born 1922), American professor, writer, and scholar **7** 396-398

HIMMLER, HEINRICH (1900-1945), German Nazi leader **7** 398-399

HINDEMITH, PAUL (1895-1963), German composer **7** 399-400

HINDENBURG, PAUL LUDWIG HANS VON BENECKENDORFF UND VON (1847-1934), German field marshal, president 1925-1934 **7** 400-401

Hinduism (religion)
and Vaishnavism
Ramanuja **21** 361-362

HINES, GREGORY OLIVER (born 1946), American dancer and actor **7** 401-403

HINOJOSA, ROLANDO (born 1929), Hispanic-American author **7** 403-405

HINSHELWOOD, SIR CYRIL NORMAN (1897-1967), English chemist **7** 405-406

HINTON, SUSAN ELOISE (born 1950), American novelist and screenwriter **7** 406-407

HIPPARCHUS (flourished 162-126 B.C.), Greek astronomer **7** 407-408

HIPPOCRATES (circa 460-circa 377 B.C.), Greek physician **7** 408-410

HIROHITO (1901-1989), emperor of Japan **7** 410-412

HIROSHIGE, ANDO (1797-1858), Japanese painter and printmaker **7** 412-413

HISS, ALGER (1904-1996), U.S. State Department official convicted of having provided classified documents to an admitted Communist **7** 413-415

HITCHCOCK, ALFRED (1899-1980), English-born film director **7** 415-416
Herrmann, Bernard **21** 199-202

HITCHCOCK, GILBERT MONELL (1859-1934), American publisher and politician **7** 416-417

HITLER, ADOLF (1889-1945), German dictator, chancellor-president 1933-1945 **7** 417-420

HO CHI MINH (1890-1969), Vietnamese revolutionary and statesman **7** 426-428

HOBART, JOHN HENRY (1775-1830), American Episcopal bishop **7** 420-421

HOBBES, THOMAS (1588-1679), English philosopher and political theorist **7** 421-423

HOBBY, OVETA CULP (1905-1995), American government official and businesswoman **7** 423-425

HOBHOUSE, LEONARD TRELAWNY (1864-1929), English sociologist and philosopher **7** 425-426

HOBSON, WILLIAM (1793-1842), British naval commander and colonial governor **7** 426

HOCKING, WILLIAM ERNEST (1873-1966), American philosopher **7** 428-429

HOCKNEY, DAVID (born 1937), English photographer and artist **7** 429-431

HODGKIN, ALAN LLOYD (born 1914), English physiologist **7** 431-432

HODGKIN, DOROTHY CROWFOOT (1910-1964), English chemist **7** 432-434

HODLER, FERDINAND (1853-1918), Swiss painter **7** 434-435

HOE, RICHARD MARCH (1812-1886), American inventor and manufacturer **7** 435-436

HOFFA, JAMES R. (''Jimmy''; 1913-1975) American union leader **7** 436-437

HOFFMAN, ABBIE (1936-1989), American writer, activist, and leader of the Youth International Party **7** 437-439

HOFFMANN, ERNST THEODOR AMADEUS (1776-1822), German author, composer, and artist **7** 439-440

HOFFMANN, JOSEF (1870-1956), Austrian architect and decorator **7** 440-441

HOFHAIMER, PAUL (1459-1537), Austrian composer, and organist **7** 441

HOFMANN, AUGUST WILHELM VON (1818-1892), German organic chemist **7** 441-442

HOFMANN, HANS (1880-1966), German-American painter **7** 442-443

HOFMANNSTHAL, HUGO VON (1874-1929), Austrian poet and dramatist **7** 443-444

HOFSTADTER, RICHARD (1916-1970), American historian **7** 444-445

HOGAN, BEN (1912-1997), American golfer **19** 148-150

HOGARTH, WILLIAM (1697-1764), English painter and engraver **7** 446-447

HOKUSAI, KATSUSHIKA (1760-1849), Japanese painter and printmaker **7** 447-448

HOLBACH, BARON D' (Paul Henri Thiry; 1723-1789), German-born French encyclopedist and philosopher **7** 448-449

HOLBEIN, HANS, THE YOUNGER (1497/98-1543), German painter and graphic artist **7** 449-450

HOLBROOK, JOSIAH (1788-1854), American educator **7** 450-451

HÖLDERLIN, JOHANN CHRISTIAN FRIEDRICH (1770-1843), German poet **7** 451-452

HOLIDAY, BILLIE (1915-1959), American jazz vocalist **7** 452-453

HOLLAND, JOHN PHILIP (1840-1914), Irish-American inventor **7** 453-454

HOLLERITH, HERMAN (1860-1929), American inventor and businessman **19** 151-152

HOLM, HANYA (née Johanna Eckert; born 1893), German-American dancer and teacher **7** 454-455

HOLMES, ARTHUR (1890-1965), English geologist and petrologist **7** 455-456

HOLMES, JOHN HAYNES (1879-1964), American Unitarian clergyman **7** 456-457

HOLMES, OLIVER WENDELL (1809-1894), American physician and author **7** 457-458

HOLMES, OLIVER WENDELL, JR. (1841-1935), American jurist **7** 458-459

HOLST, GUSTAV (1874-1934), English composer **7** 459-460

Holy Office, Congregation of the
see Inquisition, Holy Roman and Universal

Holy Roman Empire
1519-1556 (Charles V)
financing of
Fugger, Jakob **21** 147-149
papal relations
Gregory IX **21** 180-183

HOLYOAKE, KEITH JACKA (1904-1983), New Zealand prime minister and leader of the National Party **7** 460-462

HOLZER, JENNY (born 1950), American Neo-Conceptualist artist **7** 462-463

HOMANS, GEORGE CASPAR (1910-1989), American sociologist **7** 463-465

Homeopathy (medicine)
Hahnemann, Samuel **21** 190-193
Pinkham, Lydia **21** 351-353

HOMER (ancient Greek epic poet) **7** 468-469

HOMER, WINSLOW (1836-1910), American painter **7** 468-469

HONDA, SOICHIRO (1906-1991), Japanese automaker **7** 469-470

HONECKER, ERICH (1912-1994), German Communist Party leader and head of the German Democratic Republic (1971-80s) **7** 471-472

HONEGGER, ARTHUR (1892-1955), Swiss composer identified with France **7** 472-473

HONEN (1133-1212), Japanese Buddhist monk **7** 473

HOOCH, PIETER DE (1629-after 1684), Dutch artist **7** 473-474

HOOK, SIDNEY (1902-1989), American philosopher and exponent of classical American pragmatism **7** 474-475

HOOKE, ROBERT (1635-1703), English physicist **7** 475

HOOKER, RICHARD (1554-1600), English theologian and Church of England clergyman **7** 475-476

HOOKER, THOMAS (1586-1647), English Puritan theologian, founder of Connecticut Colony **7** 476-477

HOOKS, BELL (born Gloria Jean Watkins, born 1952) African American social activist, feminist, and author **7** 477-481

HOOKS, BENJAMIN LAWSON (born 1925), executive director of the NAACP and first African American commissioner of the FCC **7** 481-483

HOOVER, HERBERT CLARK (1874-1964), American statesman, president 1929-1933 **7** 483-485
domestic policy
Curtis, Charles Brent **21** 99-100

HOOVER, JOHN EDGAR (1895-1972), American lawyer, criminologist, and FBI director **7** 485-487

HOPE, BOB (born Leslie Townes Hope; born 1903), entertainer in vaudeville, radio, television, and movies **7** 487-489

HOPE, JOHN (1868-1936), African American educator and religious leader **7** 489-490

HOPKINS, ANTHONY (Philip Anthony Hopkins; born 1937), Welsh actor **18** 196-198

HOPKINS, ESEK (1718-1802), American Revolutionary patriot **7** 490-491

HOPKINS, SIR FREDERICK GOWLAND (1861-1947), English biochemist **7** 496

HOPKINS, GERARD MANLEY (1844-1889), English Jesuit poet **7** 492-494

HOPKINS, HARRY LLOYD (1890-1946), American statesman **7** 494-495

HOPKINS, MARK (1802-1887), American educator **7** 495-496

HOPKINS, SAMUEL (1721-1803), American clergyman and theologian **7** 496

HOPKINSON, FRANCIS (1737-1791), American politician, writer, and composer **7** 496-497

HOPPER, EDWARD (1882-1967), American realist painter **7** 497-498

HOPPER, GRACE (born Grace Brewster Murray; 1906-1992), American computer scientist **7** 498-500

HORACE (Quintus Horatius Flaccus; 65-8 B.C.), Roman poet and satirist **7** 500-503

HORNE, HERMAN HARRELL (1874-1946), American philosopher and educator **7** 503-504

HORNE, LENA (born 1917), popular entertainer **7** 504-506

HORNER, MATINA SOURETIS (born 1939), American scholar and administrator **7** 506-508

HORNEY, KAREN DANIELSEN (1885-1952), German-born American psychoanalyst **7** 508-509

HORNSBY, ROGERS (1896-1963), American baseball player and manager **21** 204-206

HOROWITZ, VLADIMIR (1904-1989), American pianist **7** 509-510

Horse racing/breeding
Shoemaker, Willie **21** 381-383

HORTHY DE NAGYBÁNYA, NICHOLAS (1868-1957), Hungarian admiral and statesman, regent 1920-44 **7** 510-512

HOSEA (flourished 750-722 B.C.), Hebrew prophet of the kingdom of Israel **7** 512

HO-SHEN (1750-1799), Manchu official in China **7** 512-513
Chien-lung **21** 78-79

HOSTOS, EUGENIO MARÍA DE (1839-1903), Puerto Rican philosopher, educator, and writer **7** 513-514

HOUDINI, HARRY (born Erich Weiss; 1874-1926), American magician and illusionist **7** 514-516

HOUDON, ANTOINE (1741-1828), French sculptor **7** 516-517

HOUNSFIELD, GODFREY (born 1919), English biomedical engineer **7** 517-519

HOUPHOUËT-BOIGNY, FELIX (1905-1993), Ivorian statesman 1960 **7** 519-520

HOUSE, EDWARD MANDELL (1858-1938), American diplomat **7** 520-521

House of Representatives, U.S.
see U.S. House of Representatives

HOUSMAN, ALFRED EDWARD (1859-1936), English poet **7** 521-522

HOUSSAY, BERNARDO ALBERTO (1887-1971), Argentine physiologist **7** 522-523

HOUSTON, CHARLES HAMILTON (1895-1950), African American lawyer and civil rights leader **7** 523-526

HOUSTON, SAMUEL (1793-1863), American statesman and soldier **7** 526-527

HOUSTON, WHITNEY (born 1963), American singer and actress **19** 152-155

HOVLAND, CARL I. (1912-1961), American psychologist **7** 527-528

HOWARD, JOHN WINSTON (born 1939), Australian prime minister **18** 198-200

HOWARD, OLIVER OTIS (1830-1909), American Union general **7** 528-529

HOWARD, RON (born 1954), American actor, director, and producer **19** 155-158

HOWE, EDGAR WATSON (1853-1937), American author and editor **7** 529

HOWE, ELIAS (1819-1867), American inventor **7** 529-530

HOWE, FLORENCE ROSENFELD (born 1929), feminist American author, publisher, literary scholar, and historian **7** 530-531

HOWE, GEOFFREY (Richard Edward; born 1926), British foreign secretary **7** 531-532

HOWE, GORDIE (born 1928), Canadian hockey player **7** 532-534

HOWE, JOSEPH (1804-1873), Canadian journalist, reformer, and politician **7** 534-535

HOWE, JULIA WARD (1819-1910), American author and reformer **7** 535-536

HOWE, RICHARD (Earl Howe; 1726-1799), English admiral **7** 536-537

HOWE, SAMUEL GRIDLEY (1801-1876), American physician and reformer **7** 537

HOWE, WILLIAM (5th Viscount Howe; 1729-1814), British general **7** 538-539

HOWELLS, WILLIAM DEAN (1837-1920), American writer **7** 539-541

HOWELLS, WILLIAM WHITE (born 1908), American anthropologist **7** 541-542

HOXHA, ENVER (1908-1985), leader of the Communist Party of Albania from its formation in 1941 until his death **8** 1-3

HOYLE, EDMOND (1672-1769), English authority on card games **21** 206-208

HOYLE, FRED (born 1915), English astronomer and author **18** 200-202

HRDLIČKA, ALEŠ (1869-1943), American physical anthropologist **8** 3-4

HSIA KUEI (flourished 1190-1225), Chinese painter **8** 4-5

HSIEH LING-YÜN (385-433), duke of K'ang-lo, Chinese poet **8** 5-6

HSÜAN TSANG (circa 602-664), Chinese Buddhist in India **8** 6-7

HSÜAN-TSUNG, T'ANG (685-762), Chinese emperor **8** 7-8

HSÜN-TZU (Hsün Ch'ing; circa 312-circa 235 B.C.), Chinese philosopher **8** 8

HU SHIH (1891-1962), Chinese philosopher **8** 63-65

HUANG CH'AO (died 884), Chinese rebel leader **8** 8-9

HUANG TSUNG-HSI (1610-1695), Chinese scholar and philosopher **8** 9-10

HUBBARD, L. RON (1911-1986), American author and founder of Scientology **18** 202-204

HUBBLE, EDWIN POWELL (1889-1953), American astronomer **8** 10-11

HUBLEY, JOHN (1914-1977), American animator and filmmaker **21** 208-210

HUCH, RICARDA (1864-1947), German novelist, poet, and historian **8** 11-12

HUDSON, HENRY (flourished 1607-1611), English navigator **8** 12-13

HUERTA, DOLORES (born 1930), Hispanic American labor activist **18** 204-207

HUERTA, VICTORIANO (1854-1916), Mexican general and politician **8** 13-14

HUGGINS, SIR WILLIAM (1824-1910), English astronomer **8** 14-15

HUGHES, CHARLES EVANS (1862-1948), American jurist and statesman **8** 15-16

HUGHES, HOWARD ROBARD (1905-1976), flamboyant American entrepreneur **8** 16-17

HUGHES, JOHN JOSEPH (1797-1864), Irish-American Catholic archbishop **8** 17-18

HUGHES, LANGSTON (1902-1967), African American author **8** 18-19
Bontemps, Arna **21** 47-50

HUGHES, RICHARD (1900-1976), English author **19** 158-160

HUGHES, TED (1930-1998), English poet laureate **8** 19-21

HUGHES, WILLIAM MORRIS (1864-1952), Australian prime minister 1915-1923 **8** 21-22

HUGO, VICOMTE VICTOR MARIE (1802-1885), French author **8** 22-25

HUI-TSUNG (1082-1135), Chinese emperor and artist **8** 25

HUI-YÜAN (334-416), Chinese Buddhist monk **8** 25-26

HUIZINGA, JOHAN (1872-1945), Dutch historian **8** 26-27

HULAGU KHAN (Hüle'ü; circa 1216-1265), Mongol ruler in Persia **8** 27-28

HULL, BOBBY (Robert Marvin Hull; born 1939), Canadian hockey player **20** 181-183

HULL, CLARK LEONARD (1884-1952), American psychologist **8** 28

HULL, CORDELL (1871-1955), American statesman **8** 28-29

HULL, WILLIAM (1753-1825), American military commander **8** 29-30

Humanitarians
Julia, Raul **21** 230-232

HUMAYUN (1508-1556), Mogul emperor 1530-1556 **20** 183-185

HUMBOLDT, BARON FRIEDRICH HEINRICH ALEXANDER VON (1769-1859), German naturalist and explorer **8** 30-31

HUMBOLDT, BARON WILHELM VON (1767-1835), German statesman and philologist **8** 31

HUME, DAVID (1711-1776), Scottish philosopher **8** 31-34

HUMPHREY, HUBERT HORATIO, JR. (1911-1978), mayor of Minneapolis, U.S. senator from Minnesota, and vice-president of the U.S. **8** 34-36

HUN SEN (born 1951), Cambodian prime minister **8** 39-42

HUNDERTWASSER, FRIEDENSREICH (Friedrich Stowasser; 1928-2000), Austrian-born visionary painter and spiritualist **8** 36-37

HUNG HSIU-CH'ÜAN (1814-1864), Chinese religious leader, founder of Taiping sect **8** 37-38

Hunger Project, the (humanitarian organization)
Julia, Raul **21** 230-232

HUNG-WU (1328-1398), Chinese Ming emperor 1368-98 **8** 38-39

HUNT, H. L. (1889-1974), American entrepreneur **8** 42-44

HUNT, RICHARD MORRIS (1827-1895), American architect **8** 44

HUNT, WALTER (1796-1859), American inventor **21** 210-212

HUNT, WILLIAM HOLMAN (1827-1910), English painter **8** 44-45

HUNTER, FLOYD (born 1912), American social worker and administrator, community worker, professor, and author **8** 45-46

HUNTER, MADELINE CHEEK (1916-1994), American educator **8** 47-48

HUNTER, WILLIAM (1718-1783), Scottish anatomist **8** 48-49

HUNTINGTON, COLLIS POTTER (1821-1900), American railroad builder **8** 49

HUNTLEY AND BRINKLEY (1956-1970), American journalists and radio and television news team **8** 49-51

HUNYADI, JOHN (1385-1456), Hungarian military leader, regent 1446-1452 **8** 51-52

HURD, DOUGLAS (born 1930), English Conservative Party politician and foreign secretary **8** 52-55

HURSTON, ZORA NEALE (1903-1960), African American folklorist and novelist **8** 55-56

HUS, JAN (a.k.a. John Hus; ca.1369-1415), Bohemian religious reformer **8** 56-59

HUSÁK, GUSTÁV (born 1913), president of the Czechoslovak Socialist Republic (1975-1987) **8** 59-61

HUSAYN, TAHA (1889-1973), Egyptian author, educator, and statesman **8** 61-62

HUSAYNI, AL-HAJJ AMIN AL- (1895-1974), Moslem scholar/leader and mufti of Jerusalem (1922-1948) **8** 62-63

HUSEIN IBN ALI (circa 1854-1931), Arab nationalist, king of Hejaz 1916-1924 **8** 63

HUSSEIN IBN TALAL (1935-1999), king of the Hashemite Kingdom of Jordan (1953-80s) **8** 65-67

HUSSEINI, FAISAL (born 1940), Palestinian political leader **19** 160-162

HUSSERL, EDMUND (1859-1938), German philosopher **8** 67-68

HUTCHINS, ROBERT MAYNARD (1899-1977), American educator **8** 68-69

HUTCHINSON, ANNE MARBURY (1591-1643), English-born American religious leader **8** 69-71

HUTCHINSON, THOMAS (1711-1780), American colonial governor **8** 71-72

HUTTEN, ULRICH VON (1488-1523), German humanist **8** 72-73

HUTTON, JAMES (1726-1797), Scottish geologist **8** 73-74

HUXLEY, ALDOUS LEONARD (1894-1963), English novelist and essayist **8** 74-75

HUXLEY, JULIAN (1887-1975), English biologist and author **8** 75-77

HUXLEY, THOMAS HENRY (1825-1895), English biologist **8** 77-79

HUYGENS, CHRISTIAAN (1629-1695), Dutch mathematician, astronomer, and physicist **8** 79-81

HUYSMANS, JORIS KARL (1848-1907), French novelist **8** 81-82

Hybridization
see Plant breeding

HYDE, DOUGLAS (1860-1949), Irish author, president 1938-45 **8** 82-83

HYMAN, LIBBIE HENRIETTA (1888-1969), American zoologist **8** 83-84

HYPATIA OF ALEXANDRIA (370-415), Greek mathematician and philosopher **8** 85

I

I Love Lucy
Arnaz, Desi **21** 12-14

IACOCCA, LIDO (LEE) ANTHONY (born 1924), American automobile magnate **8** 86-88

IBÁÑEZ DEL CAMPO, CARLOS (1877-1960), Chilean general and president **8** 88

ÍBARRURI GÓMEZ, DOLORES (1895-1989), voice of the Republican cause in the Spanish Civil War **8** 88-90

IBERVILLE, SIEUR D' (Pierre le Moyne; 1661-1706), Canadian soldier, naval captain, and adventurer **8** 90-91

IBN AL-ARABI, MUHYI AL-DIN (1165-1240), Spanish-born Moslem poet, philosopher, and mystic **8** 91

IBN BATTUTA, MUHAMMAD (1304-1368/69), Moslem traveler and author **8** 91-92

IBN GABIROL, SOLOMON BEN JUDAH (circa 1021-circa 1058), Spanish Hebrew poet and philosopher **8** 92

IBN HAZM, ABU MUHAMMAD ALI (994-1064), Spanish-born Arab theologian and jurist **8** 93

IBN KHALDUN, ABD AL-RAHMAN IBN MUHAMMAD (1332-1406), Arab historian, philosopher, and statesman **8** 93-94

IBN SAUD, ABD AL-AZIZ (1880-1953), Arab politician, founder of Saudi Arabia **8** 94-95

IBN TASHUFIN, YUSUF (died 1106), North African Almoravid ruler **8** 95-96

IBN TUFAYL, ABU BAKR MUHAMMAD (circa 1110-1185), Spanish Moslem philosopher and physician **8** 96

IBN TUMART, MUHAMMAD (circa 1080-1130), North African Islamic theologian **8** 96-97

IBRAHIM PASHA (1789-1848), Turkish military and administrative leader **8** 97-98

IBSEN, HENRIK (1828-1906), Norwegian playwright **8** 98-100

ICKES, HAROLD LECLAIRE (1874-1952), American statesman **8** 100-101

ICTINUS (flourished 2nd half of 5th century B.C.), Greek architect **8** 101

IDRIS I (1889-1983), king of Libya 1950-69 **8** 102

IDRISI, MUHAMMAD IBN MUHAMMAD AL- (1100-1165?), Arab geographer **8** 102-103

IGLESIAS, ENRIQUE V. (born 1930), Uruguayan economist, banker, and public official **8** 106-107

IGNATIUS OF ANTIOCH, SAINT (died circa 115), Early Christian bishop and theologian **8** 107-108

IGNATIUS OF LOYOLA, SAINT (1491-1556), Spanish soldier, founder of Jesuits **8** 108-109

IKEDA, DAISAKU (born 1928), Japanese Buddhist writer and religious leader **8** 109-110

IKHNATON (ruled 1379-1362 B.C.), pharaoh of Egypt **8** 110-111

ILIESCU, ION (born 1930), president of Romania (1990-) **8** 111-112

ILITCH, MIKE (born 1929), American businessman **19** 163-165

ILLICH, IVAN (born 1926), theologian, educator, and social critic **8** 112-114

IMAM, ALHADJI ABUBAKAR (1911-1981), Nigerian writer and teacher **8** 114-115

IMAOKA, SHINICHIRO (1881-1988), progressive and liberal religious leader in Japan **8** 115

IMHOTEP (ca. 3000 B.C. - ca. 2950 B.C.), Egyptian vizier, architect, priest, astronomer, and magician-physician **8** 116-117

Immigrants to the United States
from China
Lee, Rose **21** 258-260
from Ireland (19th-20th century)
Mallon, Mary **21** 266-268

Immunology (medicine)
and organ transplants
Starzl, Thomas **21** 393-395

Impressionism (art)
France (19th century)
Morisot, Berthe **21** 303-305

INCE, THOMAS (1882-1924), American film producer and director **21** 213-215

Inceville (film studio)
Ince, Thomas **21** 213-215

Indian Ocean
Kidd, William **21** 242-244

Indians (North American)
assimilation of
Curtis, Charles Brent **21** 99-100
authors
Boudinot, Elias **21** 52-54
interpreters
Boudinot, Elias **21** 52-54
opponents of removals
Captain Jack **21** 72-74
treaties with
Boudinot, Elias **21** 52-54

Industrial revolution
factory system
Taylor, Frederick Winslow **21** 400-402

Industrialization (mass production)
Maudslay, Henry **21** 286-288

INGE, WILLIAM RALPH (1860-1954), Church of England clergyman, scholar, social critic, and writer **8** 118-119

INGENHOUSZ, JAN (1730-1799), Dutch physician, chemist, and engineer **8** 119-120

INGERSOLL, ROBERT GREEN (1833-1899), American lawyer and lecturer **8** 120-121

INGRES, JEAN AUGUSTE DOMINIQUE (1780-1867), French painter **8** 121-123

INNESS, GEORGE (1825-1894), American painter **8** 123-124

INNIS, HAROLD ADAMS (1894-1952), Canadian political economist **8** 124-125

INNOCENT III (Lothar of Segni; 1160/1161-1216), pope 1198-1216 **8** 125-127
Langton, Stephen **21** 249-251

Innocent IV (Sinibaldo de' Fieschi; died 1254), pope 1243-1254
Gregory IX **21** 180-183

INÖNÜ, ISMET (1884-1973), Turkish military man, statesman, and second president **8** 127-129

Inquisition, Holy Roman and Universal (now Congolese for the Doctrine of the Faith)
foundations
Gregory IX **21** 180-183

Inquisition, Spanish (1478-1834)
commissioners
Torquemada, Tomas **21** 407-409

INSULL, SAMUEL (1859-1938), English-born American entrepreneur **8** 130

Insurance (business)
Perkins, George Walbridge **21** 344-347

Integration (racial, United States)
see African American history

International Boxing Hall of Fame
Armstrong, Henry **21** 9-11

International Harvester Co. (established 1902)
Perkins, George Walbridge **21** 344-347

International Tennis Hall of Fame
Budge, Don **21** 57-59

Interstate Commerce Commission (United States)
Taylor, Frederick Winslow **21** 400-402

INUKAI, TSUYOSHI (1855-1932), Japanese journalist and statesman **8** 130-131

IONESCO, EUGÈNE (1912-1994), Franco-Romanian author **8** 131-132

IQBAL, MUHAMMAD (1877?-1938), Indian Moslem poet and philosopher **8** 132-133

IRELAND, JOHN (1838-1918), American Catholic archbishop **8** 133-134

IRELAND, PATRICIA (born 1945), president of the National Organization for Women (NOW) **8** 134-135

IRENE OF ATHENS (ca. 752-803), Byzantine empress 797-802 **8** 135-138

IRIGOYEN, HIPÓLITO (circa 1850-1933), Argentine statesman, twice president **8** 139-140

IRVING, KENNETH COLIN (''K. C.''; 1899-1992), Canadian industrialist, the ''Paul Bunyan of New Brunswick'' **8** 140-141

IRVING, WASHINGTON (1783-1859), American author and journalist **8** 141-143

ISAAC, HEINRICH (circa 1450-1517), Flemish composer **8** 143-144

ISAACS, JORGE (1837-1895), Colombian novelist **8** 144

ISABELLA I (1451-1504), queen of Castile 1474-1504 **8** 144-145
Torquemada, Tomas **21** 407-409

ISABELLA II (1830-1904), queen of Spain 1833-1868 **8** 145-146

ISAIAH (flourished circa 740-701 B.C.), Hebrew prophet **8** 146-147

ISHERWOOD, CHRISTOPHER (1904-1986), British-born American writer of fiction, drama, film, travel, and autobiography **8** 147-149

ISIDORE OF SEVILLE, SAINT (560-636), Spanish cleric and encyclopedist **8** 149-150

ISMAIL PASHA (1830-1895), khedive of Egypt 1863-1879 **8** 150-151

ISOCRATES (436-338 B.C.), Athenian orator **8** 151

Isolationism (United States politics)
Nye, Gerald **21** 320-323

ISOZAKI, ARATA (born 1931), Japanese architect **8** 152-153

Italian literature
mythological tales
Fracastoro, Girolamo **21** 144-147

Italian music
instrument makers
Cristofori, Bartolomeo **21** 94-96

ITO, HIROBUMI (1841-1909), Japanese statesman **8** 153-155

ITURBIDE, AGUSTÍN DE (1783-1824), Mexican military leader **8** 155-156

IVAN III (1440-1505), grand duke of Moscow 1462-1505 **8** 156-157

IVAN IV (1530-1584), grand duke of Moscow, czar of Russia 1547-1584 **8** 157-159

IVES, CHARLES EDWARD (1874-1954), American composer **8** 159-160

IVORY, JAMES (born 1928), American film director and producer **20** 186-188

IWAKURA, TOMOMI (1825-1883), Japanese statesman **8** 160-161

IZETBEGOVIC, ALIJA (born 1926), president of the eight-member presidency of the Republic of Bosnia-Herzegovina **8** 161-163

J

JA JA OF OPOBO (ca. 1820-1891), Nigerian politician **8** 201-204

JABBAR, KAREEM ABDUL (Ferdinand Lewis Alcinor, Junior; born 1947), American basketball player **8** 164-165

JABER AL-SABAH, JABER AL-AHMAD AL- (born 1926), amir of Kuwait **8** 166-167

JABIR IBN HAYYAN (flourished latter 8th century), Arab scholar and alchemist **8** 167

JABOTINSKY, VLADIMIR EVGENEVICH (1880-1940), Russian Zionist **8** 167-168

JACKSON, ANDREW (1767-1845), American president 1829-1837 **8** 168-172

JACKSON, HELEN HUNT (1830-1885), American novelist **8** 172

JACKSON, HENRY MARTIN (Scoop; 1912-1983), United States senator and proponent of anti-Soviet foreign policy **8** 172-174

JACKSON, JESSE LOUIS (born 1941), U.S. civil rights leader and presidential candidate **8** 174-176

JACKSON, MAHALIA (1911-1972), American singer **19** 166-168

JACKSON, MAYNARD HOLBROOK, JR. (born 1938), first African American mayor of Atlanta, Georgia (1973-81 and 1989-1993) **8** 176-178

JACKSON, MICHAEL JOE (born 1958), one of the most popular singers in history **8** 178-180

JACKSON, REGINALD "REGGIE" MARTINEZ (born 1946), African American baseball player **8** 180-182

JACKSON, ROBERT HOUGHWOUT (1892-1954), American jurist **8** 182-183

JACKSON, SHIRLEY ANN (born 1946), African American physicist **8** 183-184

JACKSON, THOMAS JONATHAN ("Stonewall"; 1824-1863), American Confederate general **8** 184-185

JACOB, JOHN EDWARD (born 1934), African American activist and president of the National Urban League **8** 185-188

JACOBI, ABRAHAM (1830-1919), American physician **8** 188-189

JACOBI, DEREK (born 1938), British actor **19** 168-170

JACOBI, FRIEDRICH HEINRICH (1743-1819), German philosopher **8** 189-190

JACOBI, MARY PUTNAM (1834-1906), American physician **8** 188-189

JACOBS, HARRIET A. (1813-1897), runaway slave and abolitionist **8** 190-193

JACOBSEN, JENS PETER (1847-1885), Danish author **8** 193-194

JACOPONE DA TODI (circa 1236-1306), Italian poet and mystic **8** 194

JACQUARD, JOSEPH MARIE (1752-1834), French inventor **21** 216-218

JAGGER, MICHAEL PHILIP ("Mick"; born 1944), lead singer for the Rolling Stones **8** 194-196

JAHANGIR (1569-1627), fourth Mughal emperor of India **8** 196-199

JAHN, HELMUT (born 1940), German-American architect **8** 199-201

JAMES I (1394-1437), king of Scotland 1406-1437 **8** 206-207

JAMES I (James VI of Scotland; 1566-1625), king of England 1603-1625 **8** 204-206

JAMES II (1633-1701), king of England, Scotland, and Ireland 1685-1688 **8** 207-208

JAMES III (1451-1488), king of Scotland 1460-1488 **8** 208-209

JAMES, DANIEL, JR. ("Chappie"; 1920-1978), first African American man in the U.S. to become a four star general **8** 209-211

JAMES, HENRY (1843-1916), American novelist **8** 211-212

JAMES, JESSE WOODSON (1847-1882), American outlaw **8** 212-213

JAMES, P. D. (born 1920), British crime novelist **8** 213-215

JAMES, WILLIAM (1842-1910), American philosopher and psychologist **8** 215-217

JAMESON, SIR LEANDER STARR (1853-1917), British colonial administrator **8** 218

JAMI (Maulana Nur al-Din Abd al-Rahman; 1414-1492), Persian poet **8** 218-219

JANÁČEK, LEOŠ (1854-1928), Czech composer **8** 219

JANET, PIERRE MARIE FÉLIX (1859-1947), French psychologist **8** 220

JANSEN, CORNELIS (1585-1638), Dutch Roman Catholic theologian **8** 220-221

JAQUES-DALCROZE, EMILE (1865-1950), Swiss teacher and composer who developed eurhythmics **8** 221-222

JARRELL, RANDALL (1914-1965), American poet and critic **8** 222-223

JARUZELSKI, WOJCIECH WITOLD (born 1923), career soldier who became Poland's head of state (1981-1990) **8** 223-225

JASPERS, KARL (1883-1969), German philosopher **8** 225-226

JAURÈS, JEAN (1859-1914), French Socialist and politician **8** 226-227

JAWARA, SIR DAUDA KAIRABA (born 1924), Gambian statesman **8** 227-228

JAWLENSKY, ALEXEJ VON (1864-1941), Russian Expressionist painter **8** 228-229

JAWORSKI, LEON (1905-1982), American lawyer and independent prosecutor of Watergate **8** 229-230

JAY, JOHN (1745-1829), American diplomat and jurist **8** 230-232

JAY, WILLIAM (1789-1858), American reformer **8** 232-233

JAYEWARDENE, JUNIUS RICHARD (JR; 1906-1996), leader of the nationalist movement in Ceylon and president of Sri Lanka **8** 233-234

JEAN DE MEUN (circa 1240-1305), French author **8** 234-235

JEANS, SIR JAMES HOPWOOD (1877-1946), English mathematician, physicist, and astronomer **8** 235-236

JEFFERS, JOHN ROBINSON (1887-1962), American poet **8** 236-237

JEFFERSON, JOSEPH (1829-1905), American actor **8** 237

JEFFERSON, THOMAS (1743-1826), American philosopher and statesman, president 1801-1809 **8** 238-241

JEFFREYS, SIR HAROLD (1891-1989), English mathematician, astronomer, and philosopher **8** 241-242

JELLICOE, JOHN RUSHWORTH (1859-1935), English admiral **8** 242-243

JEMISON, MAE C. (born 1956), African American physician and astronaut **8** 243-244

JENKINS, ROY HARRIS (born 1920), British Labour politician and author **8** 244-245

JENNER, BRUCE (born 1949), American track and field athlete and motivational speaker **21** 218-221

JENNER, EDWARD (1749-1823), English physician **8** 245-246

JENNEY, WILLIAM LE BARON (1832-1907), American architect and engineer **21** 221-223

JENNINGS, ROBERT YEWDALL (born 1913), British judge who was president of the International Court of Justice **8** 246-247

JEREMIAH (flourished late 7th-early 6th century B.C.), Hebrew priest and prophet **8** 247-248

JEROBOAM I (ruled circa 931-circa 910 B.C.), king of the northern kingdom of Israel **8** 248-249

JEROME, ST. (circa 345-420), Early Christian biblical scholar **8** 249

JESSEL, GEORGE (1898-1981), American screen, stage, radio, and television actor and comedian and film director, composer, and screenwriter **8** 249-251

JESUS BEN SIRA (Sirach; flourished circa 170 B.C.), Jewish sage and author **8** 251

JESUS OF NAZARETH (circa 4 B.C. - 29/30A.D.), founder of the Christian faith **8** 251-255

JEVONS, WILLIAM STANLEY (1835-1882), English economist, logician, and statistician **8** 255-256

JEWETT, SARAH ORNE (1849-1909), American novelist **8** 256

JHABVALA, RUTH PRAWER (born 1927), English screenwriter and novelist **18** 208-210

JIANG QING (Madame Mao Zedong; 1914-1991), Chinese revolutionary and leader of the Great Proletarian Cultural Revolution **8** 256-260

JIANG ZEMIN (born 1927), general secretary of the Chinese Communist Party Central Committee **8** 260-261

JIMÉNEZ, JUAN RAMÓN (1881-1958), Spanish symbolist poet **8** 261-262

JIMÉNEZ DE QUESADA, GONZALO (1509-1579), Spanish conquistador **12** 509-510

JINNAH, MOHAMMAD ALI (1876-1948), Pakistani governor general 1947-1948 **8** 262-263

JOACHIM OF FIORE (circa 1132-1202), Italian mystic **8** 263-264

JOAN OF ARC (1412?-1431), French national heroine **8** 264-265

JOBS, STEVEN (born 1955), American computer designer and co-founder of Apple Computers **8** 265-267

JODL, ALFRED (1892?-1946), German general **18** 210-212

JOFFRE, JOSEPH JACQUES CÉSAIRE (1852-1931), French marshal **8** 267-268

JOFFREY, ROBERT (born Abdullah Jaffa Anver Bey Khan; 1930-1988), American dancer and choreographer **8** 268-270

JOGUES, ST. ISAAC (1607-1646), French Jesuit missionary and martyr **8** 270-271

JOHANAN BEN ZAKKAI (flourished circa 70 A.D.), Jewish teacher **8** 271-272

JOHANNES IV (1836-1889), Ethiopian emperor 1872-1889 **8** 272-273

JOHN (1167-1216), king of England 1199-1216 **8** 274-275
Langton, Stephen **21** 249-251

JOHN II (1319-1364), king of France 1350-1364 **8** 275-276

JOHN II (1455-1495), king of Portugal 1481-1495 **21** 223-225
Behaim, Martin **21** 30-32

JOHN III (John Sobieski; 1629-1696), king of Poland **8** 276-277

JOHN XXIII (Angelo Giuseppe Roncalli; 1881-1963), pope 1958-1963 **8** 277-280

JOHN, AUGUSTUS EDWIN (1878-1961), Welsh painter **8** 291

JOHN, ELTON HERCULES (Reginald Kenneth Dwight; born 1947), English singer, songwriter and humanitarian **18** 212-214

JOHN, ST. (flourished 1st century A.D.), Christian Apostle and Evangelist **8** 273-274

JOHN CHRYSOSTOM, ST. (circa 347-407), bishop of Constantinople **8** 280-281

JOHN MAURICE OF NASSAU (1604-1679), Dutch governor general of Netherlands Brazil **8** 281-282

JOHN OF AUSTRIA (1547-1578), Spanish general **20** 189-192

JOHN OF DAMASCUS, ST. (circa 680-750), Syrian theologian **8** 282

JOHN OF GAUNT (5th Duke of Lancaster; 1340-1399), English soldier-statesman **8** 282-283

JOHN OF LEIDEN (1509-1536), Dutch Anabaptist **8** 283

JOHN OF PIANO CARPINI (circa 1180-1252), Italian Franciscan monk **8** 284

JOHN OF SALISBURY (1115/20-1180), English bishop and humanist **8** 284-285

JOHN OF THE CROSS, ST. (1542-1591), Spanish Carmelite mystic **8** 285

JOHN PAUL I (Albino Luciani; 1912-1978), Roman Catholic pope (August 26-September 28, 1978) **8** 286-287

JOHN PAUL II (Karol Wojtyla; born 1920), cardinal of Krakow, Poland, and later Roman Catholic pope **8** 287-290

JOHN THE BAPTIST, ST. (flourished circa 29 A.D.), New Testament figure, forerunner of Jesus of Nazareth **8** 290

JOHNS, JASPER (born 1930), American painter and sculptor **8** 291-293

Johns Hopkins University (Baltimore, Maryland)
archeology
Albright, William **21** 1-3

JOHNSON, ALVIN SAUNDERS (1874-1971), American economist and editor **8** 293-294

JOHNSON, ANDREW (1808-1875), American statesman, president 1865-1869 **8** 294-295

JOHNSON, BETSEY (born 1941?), American fashion designer **8** 295-296

JOHNSON, CHARLES SPURGEON (1893-1956), African American educator and sociologist **8** 296-297

JOHNSON, EARVIN, JR. (''Magic''; born 1959), popular African American star of the Los Angeles Lakers basketball team **8** 297-299

JOHNSON, GUY BENTON (1901-1991), sociologist, social anthropologist, and archaeologist who was a student of African American culture and an advocate of racial equality **8** 299-300

JOHNSON, HIRAM WARREN (1866-1945), American politician **8** 300-301

JOHNSON, JACK (1878-1946), African American boxer **8** 301-304

JOHNSON, JAMES WELDON (1871-1938), African American author and lawyer **8** 304-305

JOHNSON, SIR JOHN (1742-1830), American loyalist in the American Revolution **8** 305-306

JOHNSON, JOHN HAROLD (born 1918), American entrepreneur and founder of the Johnson Publishing Company **8** 306-308

JOHNSON, JONATHAN EASTMAN (1824-1906), American painter **8** 308

JOHNSON, LYNDON BAINES (1908-1973), American statesman, president 1963-1969 **8** 308-312

JOHNSON, MARIETTA LOUISE PIERCE (1864-1938), founder and 30-year teacher of an Alabama experimental school **8** 312-313

JOHNSON, PHILIP (born 1906), American architect, critic, and historian **8** 313-314

JOHNSON, RAFER (born 1935), American decathlete and goodwill ambassador **21** 225-227

JOHNSON, SAMUEL (1696-1772), American clergyman and educator **8** 314-315

JOHNSON, SAMUEL (1709-1784), English author and lexicographer **8** 315-317

JOHNSON, TOM LOFTIN (1854-1911), American entrepreneur and politician **8** 317

JOHNSON, VIRGINIA E. (born 1925), American psychologist and sex therapist **8** 317-319

JOHNSON, WALTER (''Big Train''; 1887-1946), American baseball player and manager **21** 228-230

JOHNSON, SIR WILLIAM (1715-1774), British colonial administrator **8** 319-320

JOHNSON, WILLIAM H. (1901-1970), African American painter of the Black experience **8** 320-322

JOHNSTON, HENRY HAMILTON (Sir Harry Johnston; 1858-1927), English administrator, explorer, and author **8** 322-323

JOHNSTON, JOSEPH EGGLESTON (1807-1891), American Confederate general **8** 323

JOHNSTON, JOSHUA (a.k.a. Joshua Johnson; ca. 1765 - ca 1830), African American portrait artist **8** 323-325

JOHNSTON, LYNN (born 1947), Canadian cartoonist and artist **18** 214-216

JOINVILLE, JEAN DE (1224/25-1317), French author **8** 325

JOLIOT-CURIE, IRÈNE (1897-1956), French chemist and physicist **8** 325-327

JOLIOT-CURIE, JEAN FRÉDÉRIC (1900-1958), French physicist **8** 327-328

JOLLIET, LOUIS (1645-1700), French-Canadian explorer, hydrographer, and fur trader **8** 328-329

JOLSON, AL (Asa Yoelson; 1886-1950), American vaudeville, theater, and radio singing performer and film actor **8** 329-330

JONATHAN, CHIEF JOSEPH LEABUA (1914-1987), Lesothoan statesman **8** 330-331

JONES, ERNEST ALFRED (1879-1958), British psychologist **8** 331-332

JONES, FAY (born 1921), American architect **8** 332-333

JONES, FREDERICK MCKINLEY (1893(?)-1961), African American inventor **20** 192-194

JONES, INIGO (1573-1652), English architect and designer **8** 333-334

JONES, JAMES EARL (born 1931), African American actor **8** 334-337

JONES, JOHN PAUL (1747-1792), American Revolutionary War naval officer **8** 337-338

JONES, LOIS MAILOU (1905-1998), African American artist **20** 194-196

JONES, MARY HARRIS (''Mother''; 1830-1930), Irish immigrant who devoted her life to improving conditions of the working class **8** 338-339

JONES, QUINCY DELIGHT, JR. (born 1933), African American musician-composer-arranger-producer-film and television executive **8** 339-341

JONES, ROBERT EDMOND (1887-1954), American designer of scenes for the theater **8** 341-342

JONES, ROBERT TYRE (Bobby; 1902-1971), American golf great **8** 342

JONES, SAMUEL MILTON (1846-1904), American manufacturer and political reformer **8** 342-343

JONG, ERICA (born 1942), American author **18** 216-219

JONSON, BEN (1572-1637), English playwright and poet **8** 343-345

JOPLIN, SCOTT (1868-1917), African American composer and instrumental musician **8** 345-347

JORDAENS, JACOB (1593-1678), Flemish painter **8** 347-349

JORDAN, BARBARA CHARLINE (1936-1996), attorney and U.S. congresswoman from Texas **8** 349-350

JORDAN, DAVID STARR (1851-1931), American scientist and educator **8** 350-351

JORDAN, JUNE (born 1936), Jamaican-American poet and activist **8** 351-353

JORDAN, LOUIS (1908-1975), African American bandleader, singer, and instrumentalist **8** 353-355

JORDAN, MICHAEL (born 1963), African American basketball superstar of the Chicago Bulls **8** 355-357

JORDAN, VERNON (born 1935), American civil rights leader **8** 357-358

JOSEPH (circa 1840-1904), American Nez Percé Indian chief **8** 358-359

JOSEPH II (1741-1790), Holy Roman emperor 1765-1790 **8** 359-360

JOSEPHUS FLAVIUS (circa 37-100), Jewish historian, diplomat, and military leader **8** 360-361

JOSQUIN DES PREZ (circa 1440-1521), Franco-Flemish composer **8** 361-363

JOULE, JAMES PRESCOTT (1818-1889), English physicist **8** 363-364

Journalists, American
19th century
Croly, Jane **21** 96-96
19th-20th century
Parsons, Louella **21** 336-338

JOWETT, BENJAMIN (1817-1893), English educator and Greek scholar **8** 364-365

JOYCE, JAMES (1882-1941), Irish author **8** 365-367

JOYNER-KERSEE, JACKIE (born 1962), American track and field athlete **19** 170-173

JUAN CARLOS I (born 1938), king of Spain **8** 368-369

JUANA INÉS DE LA CRUZ, SISTER (1651-1695), Mexican nun, poet, and savant **8** 367-368

JUÁREZ, BENITO (1806-1872), Mexican statesman, president 1857-1872 **8** 369-372

JUDAEUS, PHILO (circa 20 B.C. -circa A.D. 45), Hellenistic Jewish philosopher **12** 282-283

JUDAH I (circa 135-circa 220), Jewish scholar **8** 372-373

JUDAH, THEODORE DEHONE (1826-1863), American engineer and railroad promoter **8** 373-374

JUDAH HALEVI (circa 1085-circa 1150), Spanish Hebrew poet **8** 373

JUDAS MACCABEUS (died 160 B.C.), Jewish patriot and revolutionary **8** 374-375

JUDD, CHARLES HUBBARD (1873-1946), psychologist and education reformer **8** 375-376

JUDD, DONALD (1928-1994), American sculptor and art writer **8** 376-377

Judicial review
see Supreme Court (United States)—judicial review

JUDSON, ADONIRAM (1788-1850), American Baptist missionary in Burma **8** 377-378

JULIA, RAUL (Julia y Arcelay, Raul Rafael Carlos; 1940-1994), American acotr and humanitarian **21** 230-232

JULIAN (The Apostate; Flavius Claudius Julianus; 331-363), Roman emperor 361-363 **8** 378-379

JULIAN, PERCY LAVON (1899-1975), African American chemist and civil rights activist **18** 219-221

JULIAN OF NORWICH (1342-after 1416), English mystic **8** 381

JULIANA (born 1909), queen of the Netherlands (1948-1980) **8** 379-380

JULIAS OF ROME, THE (Julia Domna, ca. 169-ca. 217; Julia Maesa, ca. 164-225; Julia Soamias, died 222; and Julia Mammaea, died 234), empresses of the so-called Severan Dynasty of Rome **8** 381-384

JULIUS II (Giuliano della Rovere; 1443-1513), pope 1503-1513 **8** 384-386

July Monarchy (France)
see France—1830-1848

JUMBLATT, KAMAL (1917-1977), Lebanese ideologue and Druze leader **8** 386-387

JUNAYD, ABU AL-QASIM IBN MUHAMMAD AL (circa 830-910), Islamic mystic **8** 388

JUNG, CARL GUSTAV (1875-1961), Swiss psychologist and psychiatrist **8** 388-389

JUNG, LEO (1892-1987), American Orthodox Jewish Rabbi **8** 390-391

JÜNGER, ERNST (1895-1998), German author **8** 391-392

Jurists
English
Bracton, Henry **21** 54-55

Jurists, American
• JUDGES
chief justices (United States Supreme Court)
Ellsworth, Oliver **21** 115-117
• LAWYERS
19th century
Rock, John **21** 370-372

JUST, ERNEST (1883-1941), American marine biologist **8** 392-393

JUSTIN MARTYR, (circa 100-circa 165), Early Christian apologist **8** 395-396

JUSTINIAN I (circa 482-565), Byzantine emperor 527-565 **8** 393-395

JUSTO, AGUSTIN PEDRO (1876-1943), Argentine general, president 1932-1938 **8** 396

JUVARA, FILIPPO (1678-1736), Italian architect and designer **8** 396-397

JUVENAL (Decimus Junius Juvenalis; died after 127), Roman satirist **8** 397-399

K

KABALEVSKY, DMITRI (1904-1987), Soviet composer, pianist, and conductor **8** 400-401

KABILA, LAURENT (born 1939), Congolese revolutionary and president **18** 222-224

KADALIE, CLEMENTS (circa 1896-1951), South Africa's first Black national trade union leader **8** 401-402

KÁDÁR, JÁNOS (born 1912), Hungarian statesman **8** 402-403

KAFKA, FRANZ (1883-1924), Czech-born German novelist and short-story writer **8** 403-406

KAHANAMOKU, DUKE (1890-1968), Hawaiian swimmer **20** 197-199

KAHLO, FRIDA (1907-1954), Mexican painter **8** 406-407

KAHN, ALBERT (1869-1942), American architect **8** 407-408

KAHN, LOUIS I. (1901-1974), American architect **8** 408-410

KAIFU TOSHIKI (born 1931), Japanese prime minister (1989-1991) **8** 410-411

KAISER, GEORG (1878-1945), German playwright **8** 411-412

KAISER, HENRY JOHN (1882-1967), American industrialist **8** 412-413

KALAKAUA, DAVID (1836-1891), king of Hawaiian Islands 1874-1891 **8** 413-414

KALIDASA (flourished 4th-5th century), Indian poet and dramatist **8** 414-415

KALMUS, NATALIE (Natalie Mabelle Dunfee; 1883?-1965), American inventor and cinematographer **21** 233-235

KAMARAJ, KUMARASWAMI (1903-1975), Indian political leader **8** 415

KAMEHAMEHA I (circa 1758-1819), king of the Hawaiian Islands 1795-1819 **8** 416

KAMEHAMEHA III (circa 1814-1854), king of the Hawaiian Islands 1825-1854 **8** 416-417

KAMENEV, LEV BORISOVICH (1883-1936), Russian politician **8** 417-418

KAMERLINGH ONNES, HEIKE (1853-1926), Dutch physicist **8** 418-420

KAMMU (737-806), Japanese emperor 781-806 **8** 420

KANDER, JOHN (born 1927), American composer and lyricist **21** 235-237
Ebb, Fred **21** 113-115

KANDINSKY, WASSILY (1866-1944), Russian painter **8** 420-422

KANE, JOHN (1860-1934), Scottish-born American primitive painter **8** 422

KANE, PAUL (1810-1871), Canadian painter and writer **8** 422-423

K'ANG YU-WEI (1858-1927), Chinese scholar and philosopher **8** 426-428

K'ANG-HSI (1654-1722), Chinese emperor 1661-1722 **8** 423-426
Chien-lung **21** 78-79

KANISHKA (ca. 78- ca. 103), Kashan ruler **8** 428-429

Kansa Indians (United States)
Curtis, Charles Brent **21** 99-100

KANT, IMMANUEL (1724-1804), German philosopher **8** 430-432

KAO-TSUNG (1107-1187), Chinese emperor **8** 433

KAPITSA, PYOTR LEONIDOVICH (born 1894), Soviet physicist **8** 433-435

KAPLAN, MORDECAI MENAHEM (1881-1983), American Jewish theologian and educator **8** 435-436

KAPP, WOLFGANG (1858-1922), German nationalist politician **8** 436

KAPTEYN, JACOBUS CORNELIS (1851-1922), Dutch astronomer **8** 436-437

KARADZIC, RADOVAN (born 1945), leader of the Serbian Republic **8** 437-440

KARAMANLIS, CONSTANTINE (1907-1998), Greek member of parliament, prime minister (1955-1963; 1974-1980), and president (1980-1985) **8** 440-441

KARAMZIN, NIKOLAI MIKHAILOVICH (1766-1826), Russian historian and author **8** 441-442

KARAN, DONNA (born 1948), American fashion designer and businesswoman **8** 442-444

KARENGA, MAULANA (born Ronald McKinley Everett; born 1941), African American author, educator, amd proponent of black culturalism **8** 444-447

KARIM KHAN ZAND (died 1779), Iranian ruler, founder of Zand dynasty **8** 447

KARLE, ISABELLA (born 1921), American chemist and physicist **8** 447-449

KARLSTADT, ANDREAS BODENHEIM VON (circa 1480-1541), German Protestant reformer **8** 449

KARMAL, BABRAK (born 1929), Afghan Marxist and Soviet puppet ruler of the Democratic Republic of Afghanistan (1979-1986) **8** 449-451

KÁRMÁN, THEODORE VON (1881-1963), Hungarian-born American physicist **8** 451-452

KARUME, SHEIKH ABEID AMANI (1905-1972), Tanzanian political leader **8** 452-453

KASAVUBU, JOSEPH (circa 1913-1969), Congolese statesman **8** 453-455

KASSEBAUM, NANCY (born 1932), Republican senator from Kansas **8** 455-457

KATAYAMA, SEN (1860-1933), Japanese labor and Socialist leader **8** 457

KAUFMAN, GEORGE S. (1889-1961), American playwright **8** 457-458

KAUFMAN, GERALD BERNARD (born 1930), foreign policy spokesman of the British Labour Party **8** 458-460

KAUFMANN, EZEKIEL (1889-1963), Jewish philosopher and scholar **8** 460

KAUNDA, KENNETH DAVID (born 1924), Zambian statesman **8** 460-461

KAUTILYA (4th century B.C.), Indian statesman and author **8** 462

KAUTSKY, KARL JOHANN (1854-1938), German-Austrian Socialist **8** 462-463

KAWABATA, YASUNARI (1899-1972), Japanese novelist **8** 463-464

KAWAWA, RASHIDI MFAUME (born 1929), Tanzanian political leader **8** 464-465

KAZAN, ELIA (born 1909), American film and stage director **8** 465-466

KAZANTZAKIS, NIKOS (1883-1957), Greek author, journalist, and statesman **8** 466-468

KEAN, EDMUND (1789-1833), English actor **21** 237-239

KEARNEY, DENIS (1847-1907), Irish-born American labor agitator **8** 468

KEARNY, STEPHEN WATTS (1794-1848), American general **8** 468-469

KEATON, BUSTER (Joseph Frank Keaton; 1895-1966), American comedian **20** 199-201

KEATING, PAUL JOHN (born 1944), federal treasurer of Australia (1983-1991) **8** 469-470

KEATS, JOHN (1795-1821), English poet **8** 470-472

KEFAUVER, CAREY ESTES (1903-1963), U.S. senator and influential Tennessee Democrat **8** 472-474

KEITA, MODIBO (1915-1977), Malian statesman **8** 474-475

KEITEL, WILHELM (1882-1946), German general **18** 224-226

KEITH, SIR ARTHUR (1866-1955), British anatomist and physical anthropologist **8** 475-476

KEITH, MINOR COOPER (1848-1929), American entrepreneur **8** 476-477

KEKULÉ, FRIEDRICH AUGUST (1829-1896), German chemist **8** 477-478

KELLER, GOTTFRIED (1819-1890), Swiss short-story writer, novelist, and poet **8** 478-479

KELLER, HELEN ADAMS (1880-1968), American lecturer and author **8** 479-480

KELLEY, FLORENCE (1859-1932), American social worker and reformer **8** 483-484

KELLEY, HALL JACKSON (1790-1874), American promoter **8** 480

KELLEY, OLIVER HUDSON (1826-1913), American agriculturalist **8** 480-481

KELLOGG, FRANK BILLINGS (1856-1937), American statesman **8** 481

KELLOGG, JOHN HARVEY (1852-1943), American health propagandist and cereal manufacturer **21** 239-242

KELLOR, FRANCES (1873-1952), American activist and politician **8** 481-482

KELLY, ELLSWORTH (born 1923), American artist **8** 482-483

KELLY, GENE (born Eugene Curran Kelly; 1912-1996), American actor, dancer, and choreographer **8** 484-486

KELLY, GRACE (Grace, Princess; 1929-1982), princess of Monaco **19** 174-176

KELLY, PETRA (born 1947), West German pacifist and politician **8** 486-487

KELLY, WILLIAM (1811-1888), American iron manufacturer **8** 487-488

KELSEY, HENRY (circa 1667-1724), English-born Canadian explorer **8** 488

KELVIN OF LARGS, BARON (William Thomson; 1824-1907), Scottish physicist **8** 488-489

KEMAL, YASHAR (born 1922), Turkish novelist **8** 489-491

Kemble, Charles (1775-1854), English actor
Kean, Edmund **21** 237-239

KEMBLE, FRANCES ANNE (Fanny Kemble; 1809-1893), English actress **8** 491

KEMP, JACK FRENCH, JR. (born 1935), Republican congressman from New York and secretary of housing and urban development **8** 491-493

KEMPIS, THOMAS À (circa 1380-1471), German monk and spiritual writer **8** 493-494

KENDALL, AMOS (1789-1869), American journalist **8** 494

KENDALL, EDWARD CALVIN (1886-1972), American biochemist **8** 495

KENDREW, JOHN C. (1917-1997), English chemist and Nobel Prize winner **8** 495-496

KENEALLY, THOMAS MICHAEL (born 1935), Australian author **18** 226-228

KENNAN, GEORGE F. (born 1904), American diplomat, author, and scholar **8** 496-498

KENNEDY, ANTHONY M. (born 1936), United States Supreme Court justice **8** 498-500

KENNEDY, EDWARD M. (Ted; born 1932), U.S. senator from Massachusetts **8** 500-502

KENNEDY, JOHN FITZGERALD (1917-1963), American statesman, president 1960-1963 **8** 502-506
assassination of
Oswald, Lee Harvey **21** 328-330

KENNEDY, JOHN PENDLETON (1795-1870), American author and politician **8** 506-507

KENNEDY, JOHN STEWART (1830-1909), American financier and philanthropist **8** 507-508

KENNEDY, JOSEPH (1888-1969), American financier, ambassador, and movie producer **19** 176-178

KENNEDY, ROBERT FRANCIS (1925-1968), American statesman **8** 508-509
Johnson, Rafer **21** 225-227

KENNEDY, WILLIAM (born 1928), American author **19** 178-180

KENNY, ELIZABETH (Sister Kenny; 1886-1952), Australian nursing sister **8** 509-510

KENT, JAMES (1763-1847), American jurist **8** 510-511

KENT, ROCKWELL (1882-1971), American painter and illustrator **8** 511

KENYATTA, JOMO (circa 1890-1978), Kenyan statesman **8** 512-514

KEOHANE, NANNERL OVERHOLSER (born 1940), American feminist activist and university chancellor **18** 229-230

KEPLER, JOHANNES (1571-1630), German astronomer **8** 514-516

KERENSKY, ALEKSANDR FEDOROVICH (1881-1970), Russian revolutionary and politician **8** 516-517

KERN, JEROME DAVID (1885-1945), American composer **8** 517-518

KEROUAC, JEAN-LOUIS LEBRIS DE (Jack; 1922-69), American writer of autobiographical fiction **8** 518-519

KERR, CLARK (born 1911), American economist, labor/management expert, and university president **8** 519-521

KERREY, J. ROBERT (born 1943), Democratic senator from Nebraska and 1992 presidential candidate **8** 521-522

KESSELRING, ALBERT (1885-1960), German field marshal **8** 522-523

KESSLER, DAVID A. (born 1951), commissioner of the Food and Drug Administration **8** 523-524

KETTERING, CHARLES F. (1876-1958), American engineer, industrial pioneer, and apostle of progress **8** 524-525

KEVORKIAN, JACK (born 1928), American pathologist who practiced assisted suicide **19** 180-182

KEY, FRANCIS SCOTT (1779-1843), American poet and attorney **8** 525-527

KEY, VLADIMIR ORLANDO, JR. (1908-1963), American political scientist **8** 527-528

KEYNES, JOHN MAYNARD (1st Baron Keynes of Tilton; 1883-1946), English economist **8** 528-530

KHACHATURIAN, ARAM ILICH (or Khachaturov; 1903-1978), Russian composer **8** 530-531

KHALIL, SAYYID ABDULLAH (1892-1970), Sudanese general, prime minister 1956-1958 **8** 531-532

KHAMA, SIR SERETSE M. (born 1921), Botswana political leader **8** 532-533

KHAMENEI, AYATOLLAH SAYYID ALI (born 1939), supreme spiritual and political leader of the Islamic Republic of Iran **8** 533-535

KHOMEINI, AYATOLLAH RUHOLLAH MUSAVI (born 1902), founder and supreme leader of the Islamic Republic of Iran **8** 535-537

KHORANA, HAR GOBIND (born 1922), Indian organic chemist **8** 537-538

KHOSROW I (died 579), Sassanid king of Persia 531-576 **8** 538-539

KHRUSHCHEV, NIKITA SERGEEVICH (1894-1971), Soviet political leader **8** 539-540

KHUFU (ruled 2590-2568 B.C.), Egyptian king **8** 540-541

KHWARIZMI, MUHAMMAD IBN MUSA AL- (died circa 850), Arab mathematician, astronomer, and geographer **8** 541

Kid, The (film)
Coogan, Jackie **21** 83-85

KIDD, WILLIAM (c. 1645-1701), Scottish pirate **21** 242-244

KIDDER, ALFRED VINCENT (1885-1963), American archeologist **8** 541-542

KIDMAN, SIDNEY (1857-1935), ''The Cattle King'' of Australia **8** 542-544

Kidney (anatomy)
Starzl, Thomas **21** 393-395

KIEFER, ANSELM (born 1945), German artist **8** 544-546

KIENHOLZ, EDWARD (born 1927), American Pop artist **8** 546-547

KIERKEGAARD, SØREN AABYE (1813-1855), Danish philosopher **8** 547-549

KILPATRICK, WILLIAM H. (1871-1965), American educator, college president, and philosopher of education **9** 1-3

KIM DAE-JUNG (born 1925), worked for the restoration of democracy and human rights in South Korea after 1971 **9** 3-4

KIM IL-SUNG (born 1912), North Korean political leader **9** 4-6

KIM JONG IL (born 1941), heir-apparent of Kim Il-sung, the founder and leader of the Democratic People's Republic of Korea **9** 6-7

KIM OK-KYUN (1851-1894), Korean politician **9** 7-8

KIM PUSIK (1075-1151), Korean statesman, historian, and general **9** 8-9

KIM YOUNG SAM (born 1927), South Korean statesman **9** 9-10

KINDI, ABU-YUSUF YAQUB IBN-ISHAQ AL- (died 873), Arab philosopher **9** 10-11

KING, B. B. (born Riley B. King; born 1925), African American blues musician, singer, and songwriter **9** 11-14

KING, BILLIE JEAN (born 1943), international tennis star **9** 14-15

KING, CLARENCE (1842-1901), American geologist and mining engineer **9** 15-16

KING, CORETTA SCOTT (born 1929), American advocate of civil rights, nonviolence, international peace, full employment, and equal rights for women **9** 16-17

KING, ERNEST JOSEPH (1878-1956), American admiral **9** 17-18

KING, FREDERIC TRUBY (1858-1938), New Zealand doctor and founder of the Plunket Society **9** 18-19

King Kong (film)
O'Brien, Willis **21** 324-326

KING, MARTIN LUTHER, JR. (1929-1968), African American minister and civil rights leader **9** 20-22

KING, MARY-CLAIRE (born 1946), American geneticist **19** 182-183

KING, RUFUS (1755-1827), American statesman and diplomat **9** 22-23

KING, STEPHEN (a.k.a. Richard Bachman and John Swithen; born

1947), American horror novelist **9** 23-25

KING, WILLIAM LYON MACKENZIE (1874-1950), Canadian statesman **9** 25-26

King and I, The (musical) Bennett, Robert Russell **21** 32-34

KINGSFORD SMITH, SIR CHARLES (''Smithy''; 1897-1935), Australian long-distance aviator **9** 26-28

KINGSLEY, CHARLES (1819-1875), English author and Anglican clergyman **9** 28

KINGSLEY, MARY (1862-1900), English explorer and author **20** 201-204

KINGSTON, MAXINE HONG (Maxine Ting Ting Hong; born 1940), Asian-American feminist author **18** 231-232

KINNOCK, NEIL (born 1942), British Labour Party politician **9** 29-30

KINO, EUSEBIO FRANCISCO (1645-1711), Spanish missionary, explorer, and cartographer **9** 30-31

KINSEY, ALFRED C. (1894-1956), American zoologist **9** 31-32

KIPLING, JOSEPH RUDYARD (1865-1936), British poet and short-story writer **9** 32-33

KIRCH, MARIA WINCKELMANN (1670-1720), German astronomer **20** 204-205

KIRCHHOFF, GUSTAV ROBERT (1824-1887), German physicist **9** 33-34

KIRCHNER, ERNST LUDWIG (1880-1938), German expressionist painter **9** 34-35

KIRKLAND, JOSEPH LANE (1922-1999), American labor union movement leader **9** 35-37

KIRKLAND, SAMUEL (1741-1808), American Congregationalist missionary **9** 37

KIRKPATRICK, JEANE J. (born 1926), professor and first woman U.S. ambassador to the United Nations **9** 37-39

KIRSTEIN, LINCOLN (1906-1996), a founder and director of the New York City Ballet **9** 39-41

KISHI, NOBUSUKE (1896-1987), Japanese politician **9** 41-43

KISSINGER, HENRY ALFRED (born 1923), U.S. secretary of state and co-winner of the Nobel Peace prize **9** 43-45

KITCHENER, HORATIO HERBERT (1850-1916), British field marshal and statesman **9** 45-46

KIWANUKA, BENEDICTO KAGIMA MUGUMBA (1922-1972), Ugandan politician **9** 46-47

KLEE, PAUL (1879-1940), Swiss painter and graphic artist **9** 47-49

KLEIN, A. M. (1909-1972), Canadian journalist, lawyer, novelist, and poet **9** 49-50

KLEIN, CALVIN (born 1942), American fashion designer **9** 50-52

KLEIN, MELANIE (1882-1960), Austrian psychotherapist **9** 52

KLEIST, HEINRICH VON (1777-1811), German author **9** 52-53

KLEMPERER, OTTO (1885-1973), German conductor **20** 205-207

KLIMA, VIKTOR (born 1947), Austrian chancellor **18** 232-234

KLIMT, GUSTAV (1862-1918), controversial Austrian painter **9** 53-55

KLINE, FRANZ (1910-1962), American painter **9** 55

KLOPSTOCK, FRIEDRICH GOTTLIEB (1724-1803), German poet **9** 55-56

KLUCKHOHN, CLYDE (1905-1960), American anthropologist **9** 56-57

KLYUCHEVSKY, VASILY OSIPOVICH (1841-1911), Russian historian **9** 57-58

KNAPP, SEAMAN ASAHEL (1833-1911), American educator and agricultural pioneer **9** 58

KNIGHT, FRANK HYNEMAN (1885-1972), American economist **9** 58-59

KNIGHT, PHIL (born 1938), American businessman **19** 183-186

KNIPLING, EDWARD FRED (1909-2000), American entomologist **9** 59-60

KNOPF, ALFRED A. (1892-1984), American publisher **9** 60-61

KNOPF, BLANCHE WOLF (1894-1966), American publisher **9** 61-62

KNOWLES, MALCOLM SHEPHERD (1913-1997), American adult education theorist and planner **9** 62-64

KNOX, HENRY (1750-1806), American Revolutionary War general **9** 64

KNOX, JOHN (circa 1505-1572), Scottish religious reformer **9** 65-66

KNOX, PHILANDER CHASE (1853-1921), American statesman **9** 66-67

KNUDSEN, WILLIAM S. (1879-1948), American auto industry leader **9** 67-68

KOCH, EDWARD I. (born 1924), New York City mayor **9** 68-69

KOCH, ROBERT HEINRICH HERMANN (1843-1910), German physician and bacteriologist **9** 69-70

KODÁLY, ZOLTÁN (1882-1967), Hungarian composer **9** 71

KOESTLER, ARTHUR (1905-1983), author of political novels **9** 71-73

KOHL, HELMUT (born 1930), chancellor of West Germany (1982-1990) and first chancellor of a united Germany since World War II **9** 73-74

KOJONG (1852-1919), Korean king **9** 74-75

KOKOSCHKA, OSKAR (1886-1980), Austrian painter, graphic artist, and author **9** 75-76

KOLAKOWSKI, LESZEK (born 1927), philosopher who wrote on broad themes of ethics, metaphysics, and religion **9** 76-77

KOLCHAK, ALEKSANDR VASILIEVICH (1873-1920), Russian admiral **9** 77-78

KOLLONTAI, ALEKSANDRA MIKHAILOVNA (1872-1952), Soviet diplomat **9** 79

KOLLWITZ, KÄTHE (1867-1945), German expressionist graphic artist and sculptor **9** 79-81

KONEV, IVAN STEFANOVICH (1897-1973), Soviet marshal **9** 81-82

KONOE, PRINCE FUMIMARO (or Konoye; 1891-1945), Japanese premier 1937-1939 and 1940-1941 **9** 82-83

KOONS, JEFF (born 1955), American artist **9** 83-84

KOOP, C. EVERETT (born 1916), American surgeon general **18** 235-237

KÖPRÜLÜ, AHMED (Köprülüzade Fazil Ahmed Pasha; 1635-76), Turkish statesman and general **9** 84-85

KORNBERG, ARTHUR (born 1918), Americna biochemist **9** 85-87

KORNILOV, LAVR GEORGIEVICH (1870-1918), Russian general **9** 87-88

KOSCIUSZKO, TADEUSZ ANDRZEJ BONAWENTURA (1746-1817), Polish patriot, hero in the American Revolution **9** 88

KOSSUTH, LOUIS (1802-1894), Hungarian statesman **9** 88-90

KOSYGIN, ALEKSEI NIKOLAEVICH (1904-1980), chairman of the U.S.S.R. Council of Ministers and head of the

Soviet government (1964-1980) **9** 90-91

KOTZEBUE, OTTO VON (1787-1846), Russian explorer **9** 91-92

KOUFAX, SANDY (Sanford Braun; born 1945), American baseball player **20** 208-210

KOVACS, ERNIE (1919-1962), American comedian **19** 186-188

KOZYREV, ANDREI VLADIMIROVICH (born 1951), Russian minister of foreign affairs and a liberal, pro-Western figure in Boris Yeltsin's cabinet **9** 92-93

KRAMER, LARRY (born 1935), American AIDS activist and author **20** 210-212

KRASNER, LEE (Lenore; 1908-1984), American painter and collage artist **9** 93-94

KRAVCHUK, LEONID MAKAROVYCH (born 1934), president of the Ukraine (1991-1994) **9** 94-95

KREBS, SIR HANS ADOLF (1900-1981), German-British biochemist **9** 95-97

KREISKY, BRUNO (1911-1983), chancellor of Austria (1970-1983) **9** 97-98

KRENEK, ERNST (born 1900), Austrian composer **9** 98-99

KREPS, JUANITA MORRIS (born 1921), economist, university professor, United States secretary of commerce (1977-1979), and author **9** 99-101

KRIEGHOFF, CORNELIUS (1815-1872), Dutch-born Canadian painter **9** 101

KRISHNAMURTI, JIDDU (1895-1986), Indian mystic and philosopher **9** 101-103

KROC, RAYMOND ALBERT (1902-1984), creator of the McDonald's chain **9** 103-104

KROCHMAL, NACHMAN KOHEN (1785-1840), Austrian Jewish historian **9** 104-105

KROEBER, ALFRED LOUIS (1876-1960), American anthropologist **9** 105-106

KROGH, SCHACK AUGUST STEENBERG (1874-1949), Danish physiologist **9** 106

KROPOTKIN, PETER ALEKSEEVICH (1842-1921), Russian prince, scientist, and anarchist **9** 107-108

KRUGER, STEPHANUS JOHANNES PAULUS (''Paul''; 1825-1904), South African statesman **9** 108-109

KRUPP FAMILY (19th-20th century), German industrialists **9** 109-111

KU CHIEH-KANG (born 1893), Chinese historian **9** 120-121

KUHN, MAGGIE (1905-1995), American activist and founder of the Gray Panthers **19** 188-190

KU K'AI-CHIH (circa 345-circa 406), Chinese painter **9** 125-126

KUANG-HSÜ (1871-1908), emperor of China 1875-1908 **9** 111-112

KUANG-WU-TI (6 B.C. - 57 A.D.), Chinese emperor ca. 25-57 **9** 112-113

KUBITSCHEK DE OLIVEIRA, JUSCELINO (1902-1976), president of Brazil 1956-1961 **9** 113-115

KUBLAI KHAN (1215-1294), Mongol emperor **9** 115-118

KÜBLER-ROSS, ELISABETH (born 1926), Swiss-born American psychiatrist **9** 118-120

KUBRICK, STANLEY (1928-1999), American filmmaker **18** 237-239

KUCAN, MILAN (born 1941), President of the Republic of Slovenia **18** 239-242

KUHN, THOMAS SAMUEL (1922-1996), American historian and philosopher of science **9** 121-123

KUK, ABRAHAM ISAAC (1865-1935), Russian-born Jewish scholar **9** 123-124

KUKAI (774-835), Japanese Buddhist monk **9** 124-125

KUKRIT PRAMOJ, MOMRAJAWONG (M.R.; born 1911), literary figure and prime minister of Thailand (1975-1976) **9** 126-127

KUMARAJIVA (344/350-409/413), Indian Buddhist monk **9** 127

KUNDERA, MILAN (born 1929), Czech-born author **9** 128-129

KÜNG, HANS (born 1928), Swiss-born Roman Catholic theologian **9** 129-130

KUNIN, MADELEINE MAY (born 1933), first woman governor of Vermont **9** 130-131

KUNSTLER, WILLIAM M. (1919-1995), American civil rights attorney and author **9** 131-133

KUO MO-JO (born 1892), Chinese author **9** 133-134

KUPKA, FRANTISEK (Frank; 1871-1957), Czech painter and illustrator **9** 134-135

KUROSAWA, AKIRA (1910-1998), Japanese film director **9** 135-137

KUTUZOV, MIKHAIL ILARIONOVICH (1745-1813), Russian field marshal **9** 137-138

KUZNETS, SIMON (1901-1985), American economist, researcher, and author **9** 138-139

KWANGGAET'O (375-413), Korean statesman, king of Koguryo **9** 139-140

KWANGJONG (925-975), Korean statesman, king of Koryo **9** 140

KYD, THOMAS (1558-1594), English dramatist **9** 140-141

KYPRIANOU, SPYROS (born 1932), president of the Republic of Cyprus **9** 141-143

L

LA BRUYÈRE, JEAN DE (1645-1696), French man of letters and moralist **9** 145

LA FARGE, JOHN (1835-1910), American artist and writer **9** 149-150

LA FAYETTE, COMTESSE DE (Marie Madeleine Pioche de la Vergne; 1634-93), French novelist **9** 150-151

LA FLESCHE, FRANCIS (1857-1932), Native American ethnologist **9** 152-154

LA FLESCHE, SUSETTE (1854-1903), Native American activist and reformer **9** 152-154

LA FOLLETTE, ROBERT MARION (1855-1925), American statesman **9** 155-156

LA FONTAINE, JEAN DE (1621-1695), French poet **9** 156-157

LA GUARDIA, FIORELLO HENRY (1882-1947), American politician, New York City mayor **9** 166-167

LA METTRIE, JULIEN OFFRAY DE (1709-1751), French physician and philosopher **9** 179-180

LA ROCHEFOUCAULD, FRANÇOIS, DUC DE (1613-1680), French moralist **9** 208-209

LA SALLE, SIEUR DE (René Robert Cavelier; 1643-1687), French explorer and colonizer **9** 210-211

LA TOUR, GEORGE DE (1593-1652), French painter **9** 222

LA VERENDRYE, SIEUR DE (Pierre Gaultier de Varennes; 1685-1749), French-Canadian soldier, explorer, and fur trader **9** 239-240

Labor law (United States)
wage-and-hour laws
Ely, Richard **21** 117-120

LABROUSTE, PIERRE FRANÇOIS HENRI (1801-1875), French architect-engineer **9** 144

LACAN, JACQUES (1901-1981), French psychoanalyst **9** 145-147

LACHAISE, GASTON (1882-1935), French-born American sculptor **9** 147

LACHAPELLE, MARIE (1769-1821), French obstetrician and teacher **21** 245-247

LACOMBE, ALBERT (1827-1916), Canadian missionary priest **9** 147-148

LACORDAIRE, JEAN BAPTISTE HENRI (1802-1861), French Dominican preacher **9** 148

LADD, WILLIAM (1778-1841), American pacifist **9** 149

LAENNEC, RENÉ (René-Théophile-Hyacinthe Laënnec; 1781-1826), French physician and inventor **21** 247-249

LAFAYETTE, MARQUIS DE (Marie Joseph Paul Yves Roch Gilbert du Motier; 1757-1834), French general and statesman **9** 151-152

LAFONTAINE, SIR LOUIS-HIPPOLYTE (1807-1864), Canadian politician **9** 157-158

LAFONTAINE, OSKAR (born 1943), German politician **9** 158-160

LAFORGUE, JULES (1860-1887), French poet **9** 160-161

LAGERFELD, KARL (born 1938), German-French designer of high fashion **9** 161-162

LAGERKVIST, PÄR FABIAN (born 1891), Swedish author **9** 162-163

LAGERLÖF, SELMA OTTILIANA LOVISA (1858-1940), Swedish author **9** 163-164

Lagos (former British colony) *see* Nigeria

LAGRANGE, JOSEPH LOUIS (1736-1813), Italian-born French mathematician **9** 164-166 [term] Germain, Sophie **21** 157-158

LAHR, BERT (Irving Lahrheim; 1895-1967), performer and comedian in burlesque, vaudeville, musical comedy, film, and television **9** 167-168

LAIRD, MELVIN R. (born 1922), U.S. congressman and secretary of defense **9** 168-170

LALIBELA (ruled circa 1181-circa 1221), Ethiopian king and saint **9** 170

LAMAR, LUCIUS QUINTUS CINCINNATUS (1825-1893), American politician and jurist **9** 170-171

LAMARCK, CHEVALIER DE (Jean Baptiste Pierre Antoine de Monet; 1744-1829), French naturalist **9** 171-173

LAMARTINE, ALPHONSE MARIE LOUIS DE (1790-1869), French poet and diplomat **9** 173-175

LAMAS, CARLOS SAAVEDRA (1878-1959), Argentine scholar, statesman, and diplomat **9** 175-176

LAMB, CHARLES (1775-1834), English author, critic, and minor poet **9** 176-177

LAMBSDORFF, OTTO GRAF (born 1926), West German minister of economics **9** 177-179

LAMENNAIS, HUGUES FÉLICITÉ ROBERT DE (1782-1854), French priest and political writer **9** 179

L'AMOUR, LOUIS (Louis Dearborn LaMoore; 1908-1988), American author of westerns **20** 213-215

LAMPMAN, ARCHIBALD (1861-1899), Canadian poet **9** 180-181

LAMPRECHT, KARL (1856-1915), German historian **9** 181

LAMY, JEAN BAPTISTE (1814-1888), French archbishop in the United States **9** 181-182

LANCASTER, BURT (Burton Stephen Lancaster; 1913-1994), American actor **20** 215-218

Lancaster, House of *see* England—1399-1461 (Lancastrian)

LANCASTER, JOSEPH (1778-1838), English educator **9** 182-183

LAND, EDWIN HERBERT (1909-1991), American physicist, inventor, and manufacturer **9** 183-184

LANDAU, LEV DAVIDOVICH (1908-1968), Soviet theoretical physicist **9** 184-185

LANDINI, FRANCESCO (circa 1335-1397), Italian composer and poet **9** 185-186

LANDOR, WALTER SAVAGE (1775-1864), English poet, essayist and critic **9** 186-187

LANDOWSKI, MARCEL (born 1915), French composer of lyric works **9** 187-188

LANDSTEINER, KARL (1868-1943), Austrian-born American immunologist **9** 188-189

LANE, FITZ HUGH (1804-1865), American marine painter **9** 189

LANFRANC (circa 1010-1089), Italian theologian, archbishop of Canterbury **9** 189-190

LANG, FRITZ (1890-1976), film director **9** 190-192

LANG, JOHN THOMAS (1876-1975), Australian politician **9** 192-193

LANGE, DOROTHEA (1895-1965), American photographer **9** 193-194

LANGLAND, WILLIAM (circa 1330-1400), English poet **9** 194-195

LANGLEY, SAMUEL PIERPONT (1834-1906), American scientist **9** 195-196

LANGMUIR, IRVING (1881-1957), American chemist **9** 196-197

LANGSTON, JOHN MERCER (1829-1897), American educator and diplomat **9** 197

LANGTON, STEPHEN (c. 1155-1228), English prelate and signer of the Magna Carta **21** 249-251

LANIER, JARON (born ca. 1961), American computer engineer **9** 198-199

LANIER, SIDNEY (1842-1881), American poet, critic, and musician **9** 199-200

LANSING, ROBERT (1864-1928), American lawyer and statesman **9** 200

LAO SHÊ (1899-1966), Chinese novelist **9** 200-201

LAO TZU (flourished 6th century B.C.), Chinese philosopher **9** 201-202

LAPLACE, MARQUIS DE (Pierre Simon; 1749-1827), French mathematician **9** 202-204

LARDNER, RINGGOLD WILMER (1885-1933), American author **9** 204-205

LARIONOV, MIKHAIL (1881-1964), Russian artist **9** 205-206

LARKIN, PHILIP (1922-1986), English poet **9** 206-207

LARKIN, THOMAS OLIVER (1802-1858), American merchant and diplomat **9** 208

LARSEN, NELLA (1893-1963), Harlem Renaissance writer **9** 209-210

LARSON, JONATHAN (1961-1996), American playwright, composer, and lyricist **18** 243-145

LAS CASAS, BARTOLOMÉ DE (1474-1566), Spanish Dominican missionary and historian **9** 211-212

LASCH, CHRISTOPHER (1932-1994), American historian and social critic **9** 212-214

LASHLEY, KARL SPENCER (1890-1958), American neuropsychologist **9** 214-215

LASKER, ALBERT (1880-1952), American advertising executive **21** 251-254

LASKER, EMANUEL (1868-1941), German chess grandmaster **20** 218-220

LASKI, HAROLD J. (1893-1950), English political scientist and Labour party leader **9** 215-216

LASKY, JESSE (1880-1958), American film producer **21** 254-256

LASSALLE, FERDINAND (1825-1864), German socialist leader **9** 216

LASSUS, ROLAND DE (1532-1594), Franco-Flemish composer **9** 216-218

LASSWELL, HAROLD DWIGHT (born 1902), American political scientist **9** 218-219

LÁSZLÓ I, KING OF HUNGARY (ca. 1040-1095), king of Hungary and saint **9** 219-221

LATIMER, HUGH (circa 1492-1555), English Protestant bishop, reformer, and martyr **9** 221

LATIMER, LEWIS (1848-1928), American inventor and electrical engineer **19** 191-193

LATROBE, BENJAMIN HENRY (1764-1820), English-born American architect **9** 222-224

LAUD, WILLIAM (1573-1645), English archbishop of Canterbury **9** 224-225

LAUDER, ESTEE (née Josephine Esthe Menzer, born ca. 1908), founder of an international cosmetics empire **9** 225-226

LAUREL, SALVADOR H. (Doy; born 1928), member of the Philippine Congress and vice-president **9** 226-227

LAUREN, RALPH (Ralph Lipschitz; born 1939), American fashion designer **9** 228-229

LAURENCE, MARGARET (Jean Margaret Wemyss; 1926-1987), Canadian writer **9** 229-230

LAURENS, HENRI (1885-1954), French sculptor **9** 230-231

LAURENS, HENRY (1724-1792), American merchant and Revolutionary statesman **9** 232

LAURIER, SIR WILFRID (1841-1919), Canadian statesman, prime minister 1896-1911 **9** 232-234

LAURO, ACHILLE (1887-1984), Italian business and political leader **9** 234-235

LAUTARO (circa 1535-1557), Araucanian Indian chieftain in Chile **9** 235

LAVAL, FRANCOIS XAVIER DE (1623-1708), French bishop in Canada **9** 235-236

LAVAL, PIERRE (1883-1945), French politician, chief Vichy minister **9** 237-238

LAVALLEJA, JUAN ANTONIO (1778-1853), Uruguayan independence leader **9** 238-239

LAVIGERIE, CHARLES MARTEL ALLEMAND (1825-1892), French cardinal **9** 240

LAVISSE, ERNEST (1842-1922), French historian **9** 241

LAVOISIER, ANTOINE LAURENT (1743-1794), French chemist **9** 241-244

Law
common
Bracton, Henry **21** 54-55

LAW, JOHN (1671-1729), Scottish monetary theorist and banker **9** 244-245

LAW, WILLIAM (1686-1761), English devotional writer **9** 245-246

LAWRENCE, ABBOTT (1792-1855), American manufacturer and diplomat **9** 246

LAWRENCE, DAVID HERBERT (1885-1930), English novelist, poet, and essayist **9** 247-248

LAWRENCE, ERNEST ORLANDO (1901-1958), American physicist **9** 248-250

LAWRENCE, JACOB (born 1917), African American painter **9** 250-251

LAWRENCE, JAMES (1781-1813), American naval officer **9** 251-252

LAWRENCE, SIR THOMAS (1769-1830), English portrait painter **9** 252-253

LAWRENCE, THOMAS EDWARD (1888-1935), British soldier and author **9** 253-254

LAWSON, HENRY (1867-1922), Australian poet and short-story writer **9** 254-255

LAWSON, THOMAS WILLIAM (1857-1925), American entrepreneur and reformer **9** 255-256

Lawyers
see Jurists

LAYAMON (flourished circa 1200), English poet **9** 256-257

LAYE, CAMARA (1928-1980), Guinean novelist **9** 257-259

LAZARSFELD, PAUL F. (1901-1976), American sociologist **9** 259-260

LAZARUS, EMMA (1849-1887), American poet and playwright **9** 260-261

LE BON, GUSTAVE (1841-1931), French social scientist and philosopher **9** 268-269

LE BRUN, CHARLES (1619-1690), French painter, decorator, and draftsman **9** 269-270

LE CARRE, JOHN (born David Cornwell, 1931), British spy novelist **9** 270-271

LE CORBUSIER (Charles Édouard eanneret-Gris; 1887-1965), Swiss architect, city planner, and painter **9** 274-275

LE DUAN (1908-1986), North Vietnamese leader and later head of the government of all Vietnam **9** 278-280

LE GUIN, URSULA KROEBER (born 1929), American author **18** 249-251

LE JEUNE, CLAUDE (circa 1530-1600), Flemish composer **9** 314-315

LE NAIN BROTHERS, 17th-century French painters **9** 321-322

LE NÔTRE, ANDRÉ (or Le Nostre; 1613-1700), French landscape architect **9** 328-329

LE PEN, JEAN MARIE (born 1928), French political activist of the radical right **9** 348-350

LE PLAY, GUILLAUME FRÉDÉRIC (1806-1882), French sociologist and economist **9** 350-351

LE VAU, LOUIS (1612-1670), French architect **9** 360-361

LEA, HENRY CHARLES (1825-1909), American historian **9** 261-262

LEAKEY, LOUIS SEYMOUR BAZETT (1903-1972), British anthropologist **9** 262

LEAKEY, MARY DOUGLAS (1913-1996), English archaeologist **9** 263-264

LEAKEY, RICHARD ERSKINE FRERE (born 1944), Kenyan researcher in human prehistory and wildlife conservationist **9** 264-265

LEAR, EDWARD (1812-1888), English writer and artist **9** 265-266

LEAR, NORMAN (born 1922), American author and television director and producer **19** 193-195

LEARY, TIMOTHY (1920-1996), American psychologist, author, lecturer, and cult figure **9** 266-267

LEASE, MARY ELIZABETH CLYENS (1853-1933), American writer and politician **9** 268

LEBED, ALEXANDER IVANOVICH (born 1950), Russian general and politician **18** 245-247

LEBLANC, NICOLAS (1742-1806), French industrial chemist **21** 256-258

LECKY, WILLIAM EDWARD HARTPOLE (1838-1903), Anglotrish historian and essayist **9** 271-272

LECLERC, JACQUES PHILIPPE (1902-1947), French general **9** 272-273

LECONTE DE LISLE, CHARLES MARIE RENÉ (1818-1894), French poet **9** 273-274

LEDERBERG, JOSHUA (born 1925), Nobel Prize winning geneticist **9** 275-277

LEDOUX, CLAUDE NICOLAS (1736-1806), French architect **9** 277-278

LEE, MOTHER ANN (1736-1784), religious and social reformer and founder of the Shakers **9** 289-290

LEE, ARTHUR (1740-1792), American statesman and diplomat **9** 288-289

LEE, BRUCE (1940-1973), Asian American actor and martial arts master **18** 247-249

LEE, HARPER (Nelle Harper Lee; born 1926), American author **20** 220-222

LEE, MING CHO (born 1930), American scene designer for theater and opera **9** 289-290

LEE, RICHARD HENRY (1732-1794), American patriot and statesman **9** 291-292

LEE, ROBERT EDWARD (1807-1870), American army officer and Confederate general in chief **9** 292-294

LEE, ROSE (Rose Hum; 1904-1964), American sociologist **21** 258-260

LEE, SPIKE (born Sheldon Jackson Lee; born 1957), African American actor, author, and filmmaker **9** 295-299

LEE, TSUNG-DAO (born 1926), Chinese-born American physicist **9** 299-300

LEE HSIEN LOONG (born 1952), Singaporean soldier and deputy prime minister **9** 280-281

LEE KUAN YEW (born 1923), prime minister of Singapore (1959-1988) **9** 281-283

LEE TENG-HUI (born 1923), president of the Republic of China (1988-) **9** 283-285

LEEUWENHOEK, ANTON VAN (1632-1723), Dutch naturalist and microscopist **9** 300-301

LEFEBVRE, GEORGES (1874-1959), French historian **9** 301-302

Legal reform
see Law—legal reform

LÉGER, FERNAND (1881-1955), French painter **9** 302-303

LEGHARI, SARDAR FAROOQ AHMED KHAN (born 1940), president of the Islamic Republic of Pakistan **9** 303-305

LEGUÍA Y SALCEDO, AUGUSTO BERNARDINO (1863-1932), Peruvian president 1908-12 and 1919-30 **9** 305-306

LEHMAN, HERBERT HENRY (1878-1963), American banker and statesman **9** 306-307

LEHMBRUCK, WILHELM (1881-1919), German sculptor **9** 307

LEIBNIZ, GOTTFRIED WILHELM VON (1646-1716), German mathematician and philosopher **9** 307-310

LEIBOVITZ, ANNIE (born 1949), Ameircan photographer **9** 310-312

LEICESTER, EARL OF (Robert Dudley; 1532?-1588), English politician **9** 312-313

LEIGH, VIVIEN (Vivian Mary Hartley; 1913-1967), British actress **18** 251-253

LEISLER, JACOB (1640-1691), American colonial leader **9** 313-314

LELY, SIR PETER (1618-1680), German-born painter active in England **9** 315

LEMAÎTRE, ABBÈ GEORGES ÉDOUARD (1894-1966), Belgian astronomer **9** 315-316

LEMAY, CURTIS E. (1906-1990), United States combat leader (World War II) and Air Force chief of staff **9** 316-318

LEMBEDE, ANTON (1913-1947), leader of black resistance to white supremacy in South Africa **9** 318-319

LEMIEUX, MARIO (born 1965), Canadian hockey player and team owner **20** 222-224

LEMNITZER, LYMAN LOUIS (Lem; 1899-1988), American soldier-statesman and strategist and NATO architect **9** 319-320

L'ENFANT, PIERRE CHARLES (1754-1825), French-born American architect **9** 322-323

L'ENGLE, MADELEINE (born 1918), American author **18** 253-255

LENGLEN, SUZANNE (1899-1938), French tennis player **19** 195-197

LENIN, VLADIMIR ILICH (1870-1924), Russian statesman **9** 323-326

Lenoir, Étienne (1822-1900), French inventor
Otto, Nikolaus August **21** 331-333

LEO I (circa 400-461), saint and pope 440-461 **9** 329-330

LEO III (the Isaurian; circa 680-741), Byzantine emperor 717-741 **9** 330-332

LEO IX, Saint (Bruno of Egisheim; 1002-1054), pope 1049-1054 **9** 332

LEO X (Giovanni de' Medici; 1475-1521), pope 1513-1521 **9** 332-334
appointments
Fugger, Jakob **21** 147-149

LEO XIII (Vincenzo Gioacchino Pecci; 1810-1903), pope 1878-1903 **9** 334-336

LEON, MOSES DE (circa 1250-1305), Jewish mystic **9** 336

LEONARD, DANIEL (1740-1829), American loyalist lawyer and essayist **9** 336-337

LEONARDO DA VINCI (1452-1519), Italian painter, sculptor, architect, and scientist **9** 337-340

LEONIDAS I (ca. 530 B.C. - 480 B.C.), Spartan king **9** 340-343

LÉONIN (Leoninus; flourished circa 1165-1185), French composer **9** 343-344

LEOPARDI, CONTE GIACOMO (1798-1837), Italian poet **9** 344-345

LEOPOLD I (1790-1865), king of Belgium 1831-1865 **9** 345-346

LEOPOLD II (1747-1792), Holy Roman emperor 1790-1792 **9** 346

LEOPOLD II (1835-1909), king of Belgium 1865-1909 **9** 346-347

LEOPOLD III (1901-1983), king of Belgium 1934-1951 **9** 347-348

LERDO DE TEJADA, MIGUEL (1812-1861), Mexican liberal politician **9** 351-352

LERMONTOV, MIKHAIL YURIEVICH (1814-1841), Russian poet and prose writer **9** 352-353

LERNER, ALAN JAY (1918-1986), American lyricist/librettist **20** 224-226

LESAGE, ALAIN RENÉ (1668-1747), French novelist and playwright **9** 353-354

LESCOT, PIERRE (1500/1515-1578), French architect **9** 354

LESSEPS, VICOMTE DE (Ferdinand Marie; 1805-1894), French diplomat **9** 354-355

LESSING, DORIS (Doris May Taylor; born 1919), South African expatriate writer **9** 355-357

LESSING, GOTTHOLD EPHRAIM (1729-1781), German philosopher, dramatist, and critic **9** 357-359

LETCHER, JOHN (1813-1884), American politician **9** 359-360

Letters (New Testament)
see Bible—New Testament (Epistolists)

LEVANT, OSCAR (1906-1972), American composer and pianist **19** 197-199

LEVERRIER, URBAIN JEAN JOSEPH (1811-1877), French mathematical astronomer **9** 361-362

LÉVESQUE, RENÉ (1922-1987), premier of the province of Quebec, Canada (1976-1985) **9** 362-363

LEVI BEN GERSHON (1288-circa 1344); French Jewish scientist, philosopher, and theologian **9** 363-364

LEVI, CARLO (1902-1975), Italian writer and painter **9** 364

LEVI, PRIMO (1919-1987), Italian author and chemist **9** 365-366

LEVI-MONTALCINI, RITA (born 1909) Italian and American biologist who discovered the nerve growth factor **9** 366-368

LÉVI-STRAUSS, CLAUDE GUSTAVE (born 1908), French social anthropologist **9** 371-372

LEVINAS, EMMANUEL (1906-1995), Jewish philosopher **9** 368-369

LEVINE, JAMES (born 1943), American conductor and pianist **9** 369-371

LEVITT, WILLIAM (1907-1994), American real estate developer **19** 199-201

LEVY, BERNARD-HENRI (born 1948), French moralist and political philosopher **9** 372-373

LEVY, DAVID (born 1937), Israeli minister of foreign affairs and deputy prime minister **9** 373-374

LÉVY-BRUHL, LUCIEN (1857-1939), French philosopher and anthropologist **9** 374-375

LEWIN, KURT (1890-1947), German-American social psychologist **9** 375-376

LEWIS, ANDREW (circa 1720-1781), American general in the Revolution **9** 376-377

LEWIS, CARL (born Frederick Carlton Lewis; born 1961), African American track and field athlete **9** 377-380

LEWIS, CECIL DAY (1904-1972), British poet and essayist **9** 380

LEWIS, CLARENCE IRVING (1883-1964), American philosopher **9** 381

LEWIS, CLIVE STAPLES (C.S.; 1898-1963), British novelist and essayist **9** 381-382

LEWIS, ESSINGTON (1881-1961), Australian industrial leader **9** 382-384

LEWIS, GILBERT NEWTON (1875-1946), American physical chemist **9** 384-385

LEWIS, HARRY SINCLAIR (1885-1951), American novelist **9** 385-387

LEWIS, JOHN LLEWELLYN (1880-1969), American labor leader **9** 387-388

LEWIS, JOHN ROBERT (born 1940), United States civil rights activist and representative from Georgia **9** 388-390

LEWIS, MATTHEW GREGORY (1775-1818), English novelist and playwright **9** 390-391

LEWIS, MERIWETHER (1774-1809), American explorer and army officer **9** 391-392

LEWIS, OSCAR (1914-1970), American anthropologist **9** 392-393

LEWITT, SOL (born 1928), American Minimalist and Conceptualist artist **9** 393-395

LI HUNG-CHANG (1823-1901), Chinese soldier, statesman, and industrialist **9** 407-409

LI PENG (born 1928), premier of the People's Republic of China **9** 433-435

LI PO (701-762), Chinese poet **9** 437-439

LI SSU (280?-208 B.C.), Chinese statesman **9** 442-443

LI TA-CHAO (1889-1927), Chinese Communist revolutionist **9** 447

LI TZU-CH'ENG (circa 1606-1645), Chinese bandit and rebel leader **9** 452

LIANG CH'I-CH'AO (1873-1929), Chinese intellectual and political reformer **9** 395-396

LIANG WU-TI (464-549), Chinese emperor of Southern dynasties **9** 396-397

LIAQUAT ALI KHAN (1896-1951), Pakistani statesman **9** 397

LIBBY, WILLARD FRANK (1908-1980), American chemist **9** 397-398

Liberator, The (newspaper; 1861-65) contributors
Rock, John **21** 370-372

LICHTENSTEIN, ROY (1923-1997), American painter, sculptor, and printmaker **9** 398-399

LIE, TRYGVE HALVDAN (1896-1968), Norwegian statesman and UN secretary general **9** 400-401

LIEBER, FRANCIS (circa 1798-1872), German American political scientist **9** 401-402

LIEBERMANN, MAX (1847-1935), German painter **9** 402-403

LIEBIG, BARON JUSTUS VON (1803-1873), German chemist **9** 403-404

LIGACHEV, YEGOR KUZ'MICH (born 1920), member of the Central Committee of the Communist Party of the Soviet Union (1966-1990) **9** 404-406

LIGETI, GYÖRGY (born 1923), Austrian composer **9** 406-407

LIGHTNER, CANDY (born 1946), American activist and founder of Mothers Against Drunk Driving **19** 201-203

LILBURNE, JOHN (1615-1657), English political activist and pamphleteer **9** 409-410

LILIENTHAL, DAVID ELI (1899-1981), American public administrator **9** 410-411

LILIENTHAL, OTTO (1848-1896), Prussian design engineer **21** 260-262

LILIUOKALANI, LYDIA KAMAKAEHA (1838-1917), queen of the Hawaiian Islands **9** 411-412

LIMBOURG BROTHERS (flourished circa 1399-1416), Netherlandish illuminators **9** 412-413

LIN, MAYA YING (born 1959), American architect **9** 413-415

LIN PIAO (1907-1971), Chinese Communist military and political leader **9** 429-430

LIN TSE-HSÜ (1785-1850), Chinese official **9** 431-432

LINCOLN, ABRAHAM (1809-1865), American statesman, president 1861-1865 **9** 415-418

LINCOLN, BENJAMIN (1733-1810), American military officer **9** 418-419

LIND, JAKOV (Heinz ''Henry'' Landwirth; born 1927), Austrian autobiographer, short-story writer, novelist, and playwright **9** 419-420

LINDBERGH, ANNE MORROW (born 1906), American author and aviator **9** 420-421

LINDBERGH, CHARLES AUGUSTUS (1902-1974), American aviator **9** 421-423

LINDSAY, JOHN VLIET (born 1921), U.S. congressman (1959-1965) and mayor of New York (1966-1973) **9** 423-424

LINDSAY, VACHEL (1879-1931), American folk poet **9** 424-425

LINDSEY, BENJAMIN BARR (1869-1943), American jurist and reformer **9** 425-426

LINH, NGUYEN VAN (1915-1998), secretary-general of the Vietnamese Communist Party (1986-1991) **9** 426-427

LINNAEUS, CARL (Carl von Linné; 1707-1778), Swedish naturalist **9** 427-429

LINTON, RALPH (1893-1953), American anthropologist **9** 431

LIPCHITZ, JACQUES (1891-1973), Lithuanian-born American sculptor **9** 432-433

LIPPI, FRA FILIPPO (circa 1406-1469), Italian painter **9** 439

LIPPMANN, WALTER (1889-1974), American journalist **9** 439-440

LIPPOLD, RICHARD (born 1915), American Constructivist sculptor **9** 440-442

LIST, GEORG FRIEDRICH (1789-1846), German economist **9** 443-444

LISTER, JOSEPH (1st Baron Lister of Lyme Regis; 1827-1912), English surgeon **9** 444-445

LISZT, FRANZ (1811-1886), Hungarian composer **9** 445-447

LITTLE, ROYAL (born 1896), American textile tycoon **9** 449-451

Little Nemo in Slumberland (cartoon)
McCay, Winsor **21** 288-291

LITTLE RICHARD (Richard Penniman; born 1932), American rock 'n' roll musician **9** 447-449

LITTLE WOLF (1818?-1904), Cheyenne chief **18** 255-257

LITVINOV, MAXIM MAXIMOVICH (1876-1951), Soviet diplomat **9** 451-452

LIU HSIEH (circa 465-522), Chinese literary critic **9** 452-453

LIU PANG (Han Kao-tsu or Liu Chi; 256 B.C.-195 B.C.), Chinese emperor **9** 453

LIU SHAO-CH'I (born 1900), Chinese Communist party leader **9** 453-455

LIU TSUNG-YÜAN (773-819), Chinese poet and prose writer **9** 455-456

LIUZZO, VIOLA (1925-1965), American civil rights activist **19** 203-205

Liver (anatomy)
Laennec, René **21** 247-249
Starzl, Thomas **21** 393-395

LIVERPOOL, 2ND EARL OF (Robert Barks Jenkinson; 1770-1828), English statesman, prime minister 1812-1827 **9** 456-457

Livestock
see Cattle industry

LIVIA (ca. 58 B.C. - 29 A.D.), Roman empress, wife of Augustus **9** 457-460

LIVINGSTON, EDWARD (1764-1836), American jurist and statesman **9** 460-461

LIVINGSTON, ROBERT (1654-1728), American colonial politician **9** 461-462

LIVINGSTON, ROBERT R. (1746-1813), American jurist and diplomat **9** 462-463

LIVINGSTONE, DAVID (1813-1873), Scottish missionary and explorer in Africa **9** 463-465

LIVY (Titus Livius; circa 64 B.C.-circa 12 A.D.), Roman historian **9** 465-467

LLERAS CAMARGO, ALBERTO (1906-1990), Colombian statesman, twice president **9** 467

LLEWELYN AP GRUFFYDD (died 1282), Prince of Wales **9** 468

LLOYD, HENRY DEMAREST (1847-1903), American social reformer **9** 468-469

LLOYD GEORGE, DAVID, (1st Earl of Dwyfor; 1863-1945), English statesman, prime minister 1916-1922 **9** 469-471

LLOYD, HAROLD (1893-1971), American actor **20** 226-229

LLOYD-JONES, ESTHER MCDONALD (born 1901), school personnel specialist who focused on development of the whole person **9** 471-472

LOBACHEVSKII, NIKOLAI IVANOVICH (1792-1856), Russian mathematician **9** 472-474

LOBENGULA (died circa 1894), South African Ndebele king **9** 474-475

LOCHNER, STEPHAN (circa 1410-1451), German painter **9** 475

LOCKE, ALAIN (1886-1954), African American educator, editor, and author **9** 475-478

LOCKE, JOHN (1632-1704), English philosopher and political theorist **9** 478-480

LOCKWOOD, BELVA (1830-1917), American lawyer, suffragist, and reformer **19** 205-207

LODGE, DAVID (born 1935), English novelist **9** 480-482

LODGE, HENRY CABOT (1850-1924), American political leader **9** 482-483

LODGE, HENRY CABOT, JR. (1902-1985), American congressman, senator, ambassador, and presidential adviser **9** 483-485

LOESSER, FRANK (Francis Henry Loesser; 1910-1969), American lyricist **18** 257-259

LOEW, MARCUS (1870-1927), founder of a theater chain and Metro-Goldwyn-Mayer **9** 485-486

LOEWI, OTTO (1873-1961), German-American pharmacologist and physiologist **9** 486-487

LOFTING, HUGH (1886-1947), British author of children's books **19** 207-209

LOGAN, JAMES (1674-1751), American colonial statesman and jurist **9** 487-488

LOGAN, SIR WILLIAM EDMOND (1798-1875), Canadian geologist **9** 488-489

LOISY, ALFRED FIRMIN (1857-1940), French theologian and biblical historian **9** 489-490

LOMBARD, PETER (circa 1095-1160), Italian bishop and theologian **9** 490-491

LOMBARDI, VINCE (1913-1970), American football coach **9** 491-492

LOMBROSO, CESARE (1835-1909), Italian criminologist **9** 493

LOMONOSOV, MIKHAIL VASILEVICH (1711-1765), Russian chemist and physicist **9** 494

London (city; England)
Great Fire (1666)
Graunt, John **21** 176-178
statistical studies
Graunt, John **21** 176-178

LONDON, JACK (1876-1916), American author **9** 494-495

LONG, CRAWFORD WILLIAMSON (1815-1878), American physician **9** 495-496

LONG, HUEY PIERCE (1893-1935), American politician **9** 496-497

LONG, IRENE D. (born 1951), African American aerospace medicine physician **9** 497-498

LONGFELLOW, HENRY WADSWORTH (1807-1882), American poet **9** 499-500

LONGINUS (flourished 1st or 3rd century), Latin author and rhetorician **9** 500-501

LONGUS (flourished 3rd century), Greek author **20** 229-230

LONSDALE, KATHLEEN (born Kathleen Yardley; 1903-1971), Irish crystallographer **9** 501-502

LOOS, ADOLF (1870-1933), Viennese architect **9** 502-503

LOOS, ANITA (1893-1981), American actress and writer **21** 262-265

LOPE FÉLIX DE VEGA CARPIO (1562-1635), Spanish dramatist **9** 503-506

LOPEZ ARELLANO, OSWALDO (born 1921), Honduran military officer and president **20** 230-231

LÓPEZ, CARLOS ANTONIO (1792-1862), Paraguayan president-dictator 1844-1862 **9** 506-507

LÓPEZ, FRANCISCO SOLANO (1826-1870), Paraguayan president-dictator **9** 507-508

LÓPEZ, NARCISO (1798-1851), Venezuelan military leader **9** 508

LÓPEZ DE AYALA, PEDRO (1332-1407), Spanish statesman, historian, and poet **9** 508-509

LÓPEZ MATEOS, ADOLFO (1910-1970), president of Mexico (1958-1964) **9** 509-510

LÓPEZ PORTILLO, JOSÉ (born 1920), president of Mexico (1976-1982) **9** 510-511

LORCA, FEDERICO GARCÍA (1898-1936), Spanish poet and playwright **9** 511-513

Lord and Thomas (advertising company)
Lasker, Albert **21** 251-254

LORDE, AUDRE (1934-1992), African American poet **9** 513-515

LOREN, SOPHIA (Sofia Villani Scicolene; born 1936), Italian actress and author **18** 259-261

LORENTZ, HENDRIK ANTOON (1853-1928), Dutch physicist **9** 515-516

LORENZ, KONRAD Z. (1903-1989), animal psychologist **9** 516-517

LORENZETTI, PIERRE AND AMBROGIO (flourished 14th century), Italian painters **9** 517-518

Los Angeles Lakers (basketball team)
West, Jerry Alan **21** 428-430

Los Angeles Rams (football team)
Davis, Glenn **21** 101-103

Lost World, The (novel)
O'Brien, Willis **21** 324-326

LOTI, PIERRE (1850-1923), French novelist **9** 519-520

LOTT, TRENT (Chester Trent Lott; born 1941), American congressman **18** 262-264

LOTTO, LORENZO (circa 1480-1556), Italian painter **9** 520-521

LOTZE, RUDOLF HERMANN (1817-1881), German idealist philosopher **9** 521-522

LOUIS I (778-840), Holy Roman emperor and king of France and Germany 814-840 **9** 522-523

LOUIS VI (1081-1137), king of France 1108-1137 **9** 523-524

LOUIS VII (circa 1120-1180), king of France 1137-1180 **9** 524-525

Louis VIII (1187-1226), king of France 1223-1226
Blanche of Castile **21** 45-47

LOUIS IX (1214-1270), king of France 1226-1270 **9** 525-526
Blanche of Castile **21** 45-47
Gregory IX **21** 180-183
Vincent of Beauvais **21** 416-418

LOUIS XI (1423-1483), king of France 1461-1483 **9** 526-528

LOUIS XII (1462-1515), king of France 1498-1515 **9** 528-529

LOUIS XIII (1601-1643), king of France 1610-1643 **9** 529-531

LOUIS XIV (1638-1715), king of France 1643-1715 **9** 531-533
art patronage
Beauchamps, Pierre **21** 27-29

LOUIS XV (1710-1774), king of France 1715-1774 **9** 533-534

LOUIS XVI (1754-1793), king of France 1774-1792 **9** 534-535
associates
Leblanc, Nicolas **21** 256-258

LOUIS XVIII (1755-1824), king of France 1814-1824 **9** 535-536

LOUIS, JOE (Joe Louis Barrow; 1914-1981), American boxer **9** 537-538

LOUIS, MORRIS (Bernstein; 1912-1962), American painter **9** 538-539

LOUIS, PIERRE CHARLES ALEXANDRE (1787-1872), French physician **9** 540

Louis le Lion
see Louis VIII (king of France)

LOUIS PHILIPPE (1773-1850), king of the French 1830-1848 **9** 536-537

Louisville and Nashville Railroad (United States)
Fink, Albert**21** 133-135

LOVE, NAT (1854-1921), African American champion cowboy **10** 1-2

LOVE, SUSAN M. (born 1948), American surgeon and medical researcher **10** 2-3

LOVECRAFT, H. P. (1890-1937), American author **10** 3-6

LOVEJOY, ARTHUR ONCKEN (1873-1962), American philosopher **10** 6

LOVEJOY, ELIJAH PARISH (1802-1837), American newspaper editor and abolitionist **10** 6-7

LOVELACE, ADA BYRON (Countess of Lovelace, Augusta Ada King Byron; 1815-1852), English mathematician and author **18** 264-266

LOVELACE, RICHARD (circa 1618-circa 1657), English Cavalier poet **10** 7-8

LOVELL, SIR ALFRED CHARLES BERNARD (born 1913), English astronomer **10** 8-9

LOW, JULIETTE GORDON (born Juliette Magill Kinzie Gordon; 1860-1927), American reformer and founder of the Girl Scouts **10** 10-11

LOW, SETH (1850-1916), American politician and college president **10** 11-12

LOWELL, ABBOTT LAWRENCE (1856-1943), American educator and political scientist **10** 12-13

LOWELL, AMY (1874-1925), American poet, critic, and biographer **10** 13

LOWELL, FRANCIS CABOT (1775-1817), American merchant and manufacturer **10** 13-14

LOWELL, JAMES RUSSELL (1819-1891), American poet and diplomat **10** 14-15

LOWELL, JOSEPHINE SHAW (1843-1905), American social reformer and philanthropist **10** 15-16

LOWELL, ROBERT TRAIL SPENCE, JR. (1917-1977), American poet **10** 16-17

LOWIE, ROBERT HARRY (1883-1957), Austrian-born American anthropologist **10** 18

LOWRY, MALCOLM (1909-1957), English author **19** 209-211

LU CHI (261-303), Chinese poet and critic **10** 24

LU CHIU-YUAN (Lu Hsiang-shan; 1139-1193), Chinese philosopher **10** 24-25

LU HSÜN (pen name of Chou Shu-jen; 1881-1936), Chinese author and social critic **10** 35-37

LUBITSCH, ERNST (1892-1947), German-American film director **10** 18-19

LUCARIS, CYRIL (1572-1637), Greek Orthodox patriarch and theologian **10** 20

LUCAS, GEORGE (born 1944), American filmmaker **19** 211-213

LUCAS VAN LEYDEN (1494-1533), Dutch engraver and painter **10** 20-21

LUCE, CLARE BOOTHE (1903-1987), playwright and U.S. congresswoman **10** 21-23

LUCE, HENRY ROBINSON (1898-1967), American magazine editor and publisher **10** 23-24

LUCIAN (circa 120-circa 200), Greek satirist **10** 25-26

LUCIANO, LUCKY (Charles Luciano, Salvatore Lucania; 1897-1962), Italian American mobster **19** 214-215

LUCID, SHANNON (born 1943), American astronaut **19** 215-217

LUCRETIUS (Titus Lucretius Carus; circa 94-circa 55 B.C.), Latin poet and philosopher **10** 26-27

LUDENDORFF, ERICH FRIEDRICH WILHELM (1865-1937), German general **10** 27-28

LUDLUM, ROBERT (a.k.a. Jonathan Ryder and Michael Shepherd; born 1927), American suspense novelist **10** 28-29

LUDWIG, DANIEL KEITH (1897-1992), American shipping magnate **10** 29-31

LUDWIG, KARL FRIEDRICH WILHELM (1816-1895), German physiologist **10** 31

LUGARD, FREDERICK JOHN DEALTRY (1st Baron Lugard; 1858-1945), British soldier and colonial administrator in Africa **10** 31-32

LUHAN, MABEL DODGE (1879-1962), American writer, salon hostess, and patron of artists, writers, and political radicals **10** 32-34

LUHMANN, NIKLAS (born 1927), German sociologist who developed a general sociological systems theory **10** 34-35

LUKÁCS, GYORGY (1885-1971), Hungarian literary critic and philosopher **10** 37-38

LUKE, Saint (flourished A.D. 50), Evangelist and biblical author **10** 38

LUKS, GEORGE BENJAMIN (1867-1933), American painter **10** 38-39

LULL, RAYMOND (1232/35-1316), Spanish theologian, poet, and missionary **10** 39-40

LULLY, JEAN BAPTISTE (1632-1687), Italian-born French composer **10** 40-41

LUMIÈRE BROTHERS (Auguste Marie Louis, 1862-1954, and Louis Jean, 1864-1948), French inventors **10** 41-43

LUMUMBA, PATRICE EMERY (1925-1961), Congolese statesman **10** 43-45

LUNDY, BENJAMIN (1789-1839), American journalist **10** 45-46

LUNS, JOSEPH (born 1911), West European political leader **10** 46-47

LURIA, ISAAC BEN SOLOMON ASHKENAZI (1534-1572), Jewish mystic **10** 47-48

LUTHER, MARTIN (1483-1546), German religious reformer **10** 48-51

LUTHULI, ALBERT JOHN (1898-1967), South African statesman **10** 51-52

LUTOSLAWSKI, WITOLD (1913-1994), Polish composer **10** 52-53

LUTYENS, EDWIN LANDSEER (1869-1944), English architect **10** 54-55

LUXEMBURG, ROSA (1870-1919), Polish revolutionary **10** 55-56

LUZ, ARTURO ROGERIO (born 1926), Philippine painter and sculptor **10** 56-57

LUZHKOV, YURI MIKHAYLOVICH (born 1936), mayor of Moscow **18** 266-268

LUZZATO, MOSES HAYYIM (1707-1747), Jewish mystic and poet **10** 57-58

LUZZI, MONDINO DE' (circa 1265/70-1326), Italian anatomist **10** 58

LWOFF, ANDRÉ (1902-1994), French microbiologist and geneticist **10** 58-59

LY, ABDOULAYE (born 1919), Senegalese politician and historian **10** 60

LYAUTEY, LOUIS HUBERT GONZALVE (1854-1934), French marshal and colonial administrator **10** 60-61

LYDGATE, JOHN (circa 1370-1449/50), English poet **10** 61-62

LYELL, SIR CHARLES (1797-1875), Scottish geologist **10** 62-63

LYND, HELEN MERRELL (1896-1982), American sociologist and educator **10** 63-64

LYND, ROBERT STAUGHTON (1892-1970), American sociologist **10** 64-65

LYND, STAUGHTON (born 1929), historian and peace militant **10** 65-66

LYNDSAY, SIR DAVID (circa 1485-1555), Scottish poet and courtier **10** 66-67

LYON, MARY (1797-1849), American educator, religious leader, and women's rights advocate **10** 67-69

LYONS, JOSEPH ALOYSIUS (1879-1939), Australian statesman, prime minister 1932-39 **10** 69-70

Lyons (city; France)
Jacquard, Joseph Marie **21** 216-218

LYSANDER (died 395 B.C.), Spartan military commander and statesman **10** 70

LYSENKO, TROFIM DENISOVICH (1898-1976), Soviet agronomist and geneticist **10** 71

M

MA, YO-YO (born 1955), American cellist **20** 232-234

MAATHAI, WANGARI MUTA (born 1940), Kenyan environmental activist **18** 269-271

MABILLON, JEAN (1632-1707), French monk and historian **10** 72

MABINI, APOLINARIO (1864-1903), Filipino political philosopher **10** 72-73

MABUCHI, KAMO (1697-1769), Japanese writer and scholar **10** 73-74

MACAPAGAL, DIOSDADO P. (born 1910), Filipino statesman **10** 74-76

MACARTHUR, DOUGLAS (1880-1964), American general **10** 76-78

MACARTHUR, JOHN (circa 1767-1834), Australian merchant, sheep breeder, and politician **10** 78

MACAULAY, HERBERT (1864-1945), Nigerian politician **10** 78-79

MACAULAY, THOMAS BABINGTON (1st Baron Macaulay of Rothley; 1800-1859), English essayist, historian, and politician **10** 79-80

MACBETH (died 1057), king of Scotland 1040-1057 **10** 81

MACBRIDE, SEAN (1904-1988), Irish statesman **19** 218-220

MacCREADY, PAUL (born 1925), American aeronautical engineer **20** 234-237

MACDONALD, DWIGHT (1906-1982), American editor, journalist, essayist, and critic **10** 81-83

MACDONALD, ELEANOR JOSEPHINE (born 1906), American epidemiologist **10** 83-84

MACDONALD, JAMES RAMSAY (1866-1937), British politician **10** 84-85

MACDONALD, SIR JOHN ALEXANDER (1815-1891), Canadian statesman **10** 85-87

MACDOWELL, EDWARD ALEXANDER (1861-1908), American pianist and composer **10** 87-88

MACEO, ANTONIO (1845-1896), Cuban general and patriot **10** 88-90

MACH, ERNST (1838-1916), Austrian physicist **10** 90-91

MACHADO DE ASSIS, JOAQUIM MARIA (1839-1908), Brazilian novelist **10** 91-92

MACHADO Y MORALES, GERARDO (1871-1939), Cuban general and president **10** 92-93

MACHAUT, GUILLAUME DE (circa 1300-1377), French composer and poet **10** 93-94

MACHEL, SAMORA MOISES (1933-1986), socialist revolutionary and first president of Mozambique **10** 94-96

MACHIAVELLI, NICCOLÒ (1469-1527), Italian author and statesman **10** 97-99

MacINTYRE, ALASDAIR CHALMERS (born 1929), Scottish-born philosopher and ethicist **10** 99-100

MACIVER, ROBERT MORRISON (1882-1970), Scottish-American sociologist, political philosopher, and educator **10** 100-101

MACK, CONNIE (Cornelius Alexander McGillicuddy; 1862-1956), American baseball player and manager **19** 220-222

MACKAY, JOHN WILLIAM (1831-1902), American miner and business leader **10** 101-102

MACKE, AUGUST (1887-1914), Expressionist painter **10** 102-103

MACKENZIE, SIR ALEXANDER (circa 1764-1820), Scottish explorer, fur trader, and businessman **10** 103-104

MACKENZIE, ALEXANDER (1822-1892), Scottish-born Canadian statesman, prime minister 1873-1878 **10** 104

MACKENZIE, WILLIAM LYON (1795-1861), Scottish-born Canadian journalist, politician, and rebel **10** 104-106

MACKILLOP, MARY (1842-1909), first Australian candidate for sainthood in the Roman Catholic Church and foundress of the Sisters of Saint Joseph of the Sacred Heart **10** 106-107

MACKINTOSH, CHARLES RENNIE (1868-1928), Scottish artist, architect, and interior/furniture/textile designer **10** 107-108

MACLEAN, GEORGE (1801-1847), Scottish soldier and agent of British expansion **10** 108-109

MACLEISH, ARCHIBALD (born 1892), American poet, playwright, and public official **10** 109-110

MACLENNAN, HUGH (1907-1990), Canadian novelist, essayist, and academic **10** 110-111

MACMILLAN, DONALD BAXTER (1874-1970), American explorer and scientist **10** 111-112

MACMILLAN, HAROLD (born 1894), British statesman **10** 112-113

MACNEICE, LOUIS (1907-1964), British poet **10** 113-114

MACON, NATHANIEL (1758-1837), American statesman **10** 114-115

MACQUARIE, LACHLAN (1762-1824), British officer, governor of New South Wales 1810-1822 **10** 115-116

MACQUARRIE, JOHN (born 1919), Anglican theologian **10** 116-117

MACY, ANNE SULLIVAN (Johanna ''Annie'' Sullivan; 1866-1936), American teacher **20** 237-239

MADERNO, CARLO (1556-1629), Italian architect **10** 117-118

MADERO, FRANCISCO INDALECIO (1873-1913), Mexican politician, president 1911-13 **10** 118-119

MADISON, DOLLY (wife of James Madison, born Dorothea Payne; 1768-1849), American First Lady **10** 119-121

MADISON, JAMES (1751-1836), American statesman, president 1809-1817 **10** 121-123

MADONNA (Madonna Louise Veronica Ciccone, born 1958), American singer and actress **10** 123-125

MAETERLINCK, COUNT MAURICE (1863-1949), Belgian poet, dramatist, and essayist **10** 125-126

MAGELLAN, FERDINAND (1480-1521), Portuguese explorer **10** 126-127

Magna Carta (England; 1215) Langton, Stephen **21** 249-251

MAGNASCO, ALESSANDRO (1667-1749), Italian painter **10** 127-128

MAGRITTE, RENÉ (1890-1967), Surrealist painter **10** 128-130

MAGSAYSAY, RAMON (1907-1957), Philippine statesman, president 1953-1957 **10** 130-131

MAHAL, HAZRAT (Iftikarun-nisa; 1820?-1879), Indian revolutionary **18** 271-273

MAHAN, ALFRED THAYER (1840-1914), American naval historian and strategist **10** 131-132

MAHARISHI MAHESH YOGI (born 1911?), Indian guru and founder of the Transcendental Meditation movement **10** 132-133

MAHATHIR MOHAMAD (born 1925), prime minister of Malaysia **10** 134-135

MAHDI, THE (Mohammed Ahmed; circa 1844-1885), Islamic reformer and Sudanese military leader **10** 137-138

MAHENDRA, KING (Bir Bikram Shah Dev; 1920-1972), ninth Shah dynasty ruler of Nepal (1955-1972) **10** 138-139

MAHERERO, SAMUEL (ca. 1854-1923), Supreme Chief of the Herero naion in southwest Africa **10** 139-142

MAHFUZ, NAJIB (born 1912), Egyptian novelist **10** 142-144

MAHLER, GUSTAV (1860-1911), Bohemian-born composer and conductor **10** 144-145

MAHMUD II (1785-1839), Ottoman sultan 1808-1839 **10** 145-147

MAHMUD OF GHAZNI (971-1030); Ghaznavid sultan in Afghanistan **10** 147

MAHONE, WILLIAM (1826-1895), American politician and Confederate general **10** 147-148

MAILER, NORMAN KINGSLEY (born 1923), American author, producer, and director **10** 148-150

MAILLOL, ARISTIDE (1861-1944), French sculptor **10** 150-151

MAIMONIDES (1135-1204), Jewish philosopher **10** 151-152

MAINE, SIR HENRY JAMES SUMNER (1822-1888), English legal historian and historical anthropologist **10** 152

MAISONEUVE, SIEUR DE (Paul de Chomedey; 1612-1676), French explorer and colonizer in Canada **10** 153

MAISTRE, JOSEPH DE (1753-1821), French political philosopher **10** 153-154

MAITLAND, FREDERIC WILLIAM (1850-1906), English historian, lawyer, and legal scholar **10** 154-155

MAJOR, JOHN (born 1943), British prime minister **10** 155-157

MAKARIOS III (Michael Christodoulou Mouskos; 1913-1977), archbishop and ethnarch of the Orthodox Church of Cyprus and first president of the Republic of Cyprus (1959-1977) **10** 157-158

MAKEMIE, FRANCIS (1658-1708), Irish-born Presbyterian missionary **10** 158-159

MAKI, FUMIHIKO (born 1928), Japanese architect **10** 159-161

MAKIBI, KIBI-NO (693-775), Japanese courtier and statesman **10** 161

MÄKONNEN ENDALKAČÄW (1892-1963), Ethiopian writer and official **10** 161-162

MALAMUD, BERNARD (1914-1986), American novelist and short-story writer **10** 162-163

MALAN, DANIEL FRANCOIS (1874-1959), South African pastor, journalist, and prime minister 1948-1954 **10** 163-164

MALCOLM III (died 1093), king of Scotland 1058-1093 **10** 164-165

MALCOLM X (1925-1965), African American civil rights leader **10** 165-166

MALEBRANCHE, NICOLAS (1638-1715), French philosopher and theologian **10** 166-167

MALENKOV, GEORGY MAKSIMILIANOVICH (1902-1988), head of the Soviet government and leader of its Communist Party (1953) **10** 168

MALEVICH, KASIMIR (1878-1935), Russian painter **10** 168-169

MALHERBE, FRANÇOIS DE (1555-1628), French poet **10** 169-170

MALINOWSKI, KASPAR BRONISLAW (1884-1942), Austrian-born British social anthropologist **10** 170-171

MALIPIERO, GIAN FRANCESCO (1882-1973), Italian composer **10** 171

MALKAM KHAN, MIRZA (1831-1908), Persian diplomat **10** 172

MALLARMÉ, STÉPHANE (1842-1898), French poet **10** 172-173

MALLE, LOUIS (1932-1995), French film director and producer **18** 273-275

MALLON, MARY (Typhoid Mary; 1869-1938), Irish woman who unwittingly infected many with typhoid fever **21** 266-268

MALLORY, GEORGE (1886-1924), English mountain climber **21** 268-271

MALONE, DUMAS (1892-1986), American historian and editor **10** 174-175

MALORY, SIR THOMAS (flourished 15th century), English author **10** 175-176

MALPIGHI, MARCELLO (1628-1694), Italian anatomist **10** 176-178

MALRAUX, ANDRÉ (1901-1976), French novelist, essayist, and politician **10** 178-180

MALTHUS, THOMAS ROBERT (1766-1834), English economist **10** 180-181

MAMET, DAVID ALAN (born 1947), American author **10** 181-182

MAMUN, ABDALLAH AL- (786-833), Abbasid caliph **10** 183

Man and Nature (book)
Marsh, George Perkins **21** 275-277

Management by objective (business concept)
Drucker, Peter**21** 110-112

MANASSEH BEN ISRAEL (1604-1657), Dutch rabbi and theologian **10** 183-184

Manchu dynasty
see Ch'ing dynasty

MANCINI, HENRY (Enrico Mancini; 1924-1994), American composer, pianist, and film music scorer **18** 275-276

MANCO CAPAC (circa 1500-1545), Inca emperor **10** 184-185

MANDELA, NELSON ROLIHLAHLA (born 1918), South African leader **10** 185-186

MANDELA, WINNIE (Nomzamo Winifred Madikizela; born 1936), South African anti-apartheid leader **10** 187-189

MANDELBROT, BENOIT B. (born 1924), Polish-born French-American mathematician who invented fractals **10** 189-191

MANDELSTAM, OSIP EMILYEVICH (1891-1938), Russian poet **10** 191

MANDEVILLE, BERNARD (circa 1670-1733), English satirist and moral philosopher **10** 192

MANDEVILLE, SIR JOHN (flourished 14th century), pen name of English author **10** 192-193

MANET, ÉDOUARD (1832-1883), French painter **10** 193-194
associates
Morisot, Berthe **21** 303-305

MANGAS COLORADAS (ca. 1790-1863), Apache military leader **10** 194-196

MANI (216-276/277), Persian prophet **10** 196-197

MANIN, DANIELE (1804-1857), Venetian patriot **10** 197-198

MANKILLER, WILMA (born 1945), Native American activist and Cherokee chief **10** 198-199

MANLEY, MICHAEL NORMAN (1924-1997), Jamaican prime minister (1972-1980) **10** 200-201

MANN, HEINRICH (1871-1950), German novelist, essayist, and social critic **10** 201-202

MANN, HORACE (1796-1859), American educational reformer and humanitarian **10** 202-204

MANN, THOMAS (1875-1955), German novelist and essayist **10** 204-207

MANNERHEIM, BARON CARL GUSTAV EMIL VON (1867-1951), Finnish military leader and statesman, president 1944-46 **10** 207-208

MANNHEIM, KARL (1893-1947), Hungarian-born sociologist and educator **10** 208-209
Wirth, Louis **21** 434-436

MANNING, HENRY EDWARD (1808-1892), English cardinal **10** 209-210

MANNIX, DANIEL (1864-1963), Irish-born Australian archbishop **10** 210

MANRIQUE, JORGE (1440?-1478), Spanish poet and soldier **10** 210-211

MANSART, FRANÇOIS (1598-1666), French architect **10** 211

MANSART, JULES HARDOUIN (1646-1708), French architect **10** 212

MANSFIELD, KATHERINE (born Kathleen Mansfield Beauchamp; 1888-1923), New Zealander short-story writer and poet **10** 213-214

MANSUR, ABU JAFAR IBN MUHAMMAD AL (712-775), Abbasid caliph **10** 214-215

MANTEGNA, ANDREA (circa 1430-1506), Italian painter and engraver **10** 215-216

MANTLE, MICKEY (1931-1995), American baseball player **10** 216-218

MANUEL I (1469-1521), king of Portugal 1495-1521 **10** 219-220

MANUEL I COMNENUS (circa 1123-1180), Byzantine emperor 1143-1180 **10** 218-219

MANUELITO (1818-1894), Navajo tribal leader **10** 220-222

Manufacturers
see Business and industrial leaders

MANZONI, ALESSANDRO (1785-1873), Italian novelist and playwright **10** 222-224

MANZÙ, GIACOMO (born 1908), Italian sculptor **10** 224-225

MAO ZEDONG (1893-1976), Chinese statesman **10** 225-227

MAPPLETHORPE, ROBERT (1946-1989), controversial American photographer **10** 227-228

MARADONA, DIEGO (born 1961), Argentine soccer player **20** 239-241

MARAGHI, AL-MUSTAFĀ (1881-1945), Egyptian jurist and educator **10** 228-229

MARAT, JEAN PAUL (1743-1793), French journalist and political leader **10** 230-231

MARBLE, ALICE (1913-1990), American tennis player **21** 271-273

MARC, FRANZ (1880-1916), German painter **10** 231

MARCEAU, MARCEL (born 1923), world's greatest practitioner of pantomine **10** 231-233

MARCEL, GABRIEL (1889-1973), French philosopher **10** 233-234

MARCHAND, JEAN-BAPTISTE (1863-1934), French explorer and soldier **10** 234-237

MARCIANO, ROCKY (1923-1969), American boxer **10** 237-238

MARCION (flourished mid-2nd century), Christian theologian **10** 238-239

MARCONI, GUGLIELMO (1874-1937), Italian inventor **10** 239-240

MARCOS, FERDINAND (1917-1989), president of the Republic of the Philippines (1965-1986) **10** 240-242

MARCOS, IMELDA ROMUALDEZ (born 1930), wife of Philippine President Ferdinand Marcos and governor of Metro Manila **10** 242-243

MARCOS DE NIZA, FRIAR (circa 1500-1558), Franciscan missionary in Spanish America **10** 240

MARCUS AURELIUS ANTONINUS (121-180), Roman emperor 161-180 **10** 243-245

MARCUS, STANLEY (born 1905), American businessman **19** 222-224

MARCUSE, HERBERT (1898-1979), German-American philosopher **10** 245-247

MARCY, WILLIAM LEARNED (1786-1857), American statesman **10** 247-248

MARENZIO, LUCA (1553/54-1599), Italian composer **10** 248

MARGAI, SIR MILTON AUGUSTUS STRIERY (1895-1964), Sierra Leonean physician and statesman **10** 248-249

MARGARET OF ANJOU (1430-1482), queen consort of Henry VI of England **10** 249-250

MARGARET OF DENMARK (born Margaret Valdemarsdottir; 1353-1412), queen of Denmark **10** 250-252

MARGARET OF SCOTLAND, Saint (1045-1093), wife of Malcolm III of Scotland **10** 252-253

MARGGRAF, ANDREAS (1709-1782), German chemist **21** 273-275

MARGULIS, LYNN (born 1938), American biologist **10** 253-254

MARIA THERESA (1717-1780), Holy Roman empress 1740-1780 **10** 256-258

MARIANA, JUAN DE (1536-1624), Spanish Jesuit historian **10** 254-255

MARIÁTEGUI, JOSÉ CARLOS (1895-1930), Peruvian writer **10** 255-256

MARIE ANTOINETTE (1755-1793), queen of France 1774-1793 **10** 258-259

MARIE DE FRANCE (flourished late 12th century), French poet **10** 259

MARIN, JOHN, III (1870-1953), American painter **10** 259-260

MARINI, MARINO (1901-1980), Italian sculptor **10** 260-262

MARION, FRANCIS (1732-1795), American Revolutionary War leader **10** 262-263

MARITAIN, JACQUES (1882-1973), French Catholic philosopher **10** 263

MARIUS GAIUS (circa 157-86 B.C.), Roman general and politician **10** 264-265

MARIVAUX, PIERRE CARLET DE CHAMBLAIN DE (1688-1763), French novelist and dramatist **10** 265-266

MARK, Saint (flourished 1st century), Apostle of Jesus **10** 266-267

MARKHAM, BERYL (1902-1986), British aviator, author, and horse trainer **20** 241-243

MARKHAM, EDWIN (1852-1940), American poet **10** 267

MARKIEVICZ, CONSTANCE (1868-1927), Irish nationalist, labor activist, and feminist **10** 267-271

MARLBOROUGH, 1ST DUKE OF (John Churchill; 1650-1722), English general and statesman **10** 271-272

MARLOWE, CHRISTOPHER (1564-1593), English dramatist **10** 272-274

MÁRMOL, JOSÉ (1817-1871), Argentine writer and intellectual **10** 274

MARQUETTE, JACQUES (1637-1675), French Jesuit, missionary and explorer **10** 274-275

MARSALIS, WYNTON (born 1961), American trumpeter and bandleader **19** 224-226

MARSH, GEORGE PERKINS (1801-1882), American diplomat, philologist, and conservationist **21** 275-277

MARSH, NGAIO (Edith Ngaio Marsh; 1899-1982), New Zealander author and playwright **19** 226-228

MARSH, OTHNIEL CHARLES (1831-1899), American paleontologist **10** 275-276

MARSH, REGINALD (1898-1954), American painter and printmaker **10** 276-277

MARSHALL, ALFRED (1842-1924), English economist **10** 277-278

MARSHALL, GEORGE CATLETT (1880-1959), American soldier and statesman **10** 278-279

MARSHALL, JOHN (1755-1835), American jurist, chief justice of United

States. Supreme Court 1801-1835 **10** 279-281

MARSHALL, PAULE BURKE (born 1929), American author **10** 281-282

MARSHALL, THURGOOD (1908-1993), African American jurist **10** 282-284

MARSILIUS OF PADUA (1275/80-1342), Italian political philosopher **10** 284

MARTEL, CHARLES (circa 690-741), Frankish ruler **10** 285

MARTÍ, JOSÉ (1853-1895), Cuban revolutionary, poet, and journalist **10** 285-286

MARTIAL (Marcus Valerias Martialis; circa 38/41-circa 104), Roman epigrammatist **10** 286-287

MARTIN V (Oddone Colonna; 1368-1431), pope 1417-1431 **10** 287-288

MARTIN, AGNES (born 1912), American painter **10** 288-289

MARTIN, GREGORY (circa 1540-1582), British Bible translator and scholar **21** 277-279

MARTIN, LUTHER (1748-1826), American lawyer and Revolutionary patriot **10** 289-290

MARTIN, LYNN MORLEY (born 1939), Republican representative from Illinois and secretary of labor under George Bush **10** 290-292

MARTIN, MARY (1913-1990), popular stage actress, singer, and dancer and a television and film star **10** 292-293

MARTIN, WILLIAM MCCHESNEY, JR. (1906-1998), American business executive and federal government official **10** 293-295

MARTIN DU GARD, ROGER (1881-1958), French author **10** 295-296

MARTINEAU, HARRIET (1802-1876), English writer and philosopher **10** 296-297

MARTÍNEZ, MAXIMILIANO HERNÁNDEZ (1882-1966), president of El Salvador (1931-1944) **10** 297-298

MARTINEZ, VILMA SOCORRO (born 1943), Hispanic American attorney and activist **18** 276-279

MARTINI, SIMONE (flourished 1315-1344), Italian painter **10** 298-299

MARTINU, BOHUSLAV (1890-1959), Czech composer **10** 299-300

MARTY, MARTIN E. (born 1928), Lutheran pastor, historian of American religion, and commentator **10** 300-301

MARVELL, ANDREW (1621-1678), English poet and politician **10** 301-303

MARX, KARL (1818-1883), German political philosopher **10** 304-308

MARX BROTHERS, 20th-century American stage and film comedians **10** 303-304

MARY, QUEEN OF SCOTS (1542-1587), queen of France and Scotland **10** 308-309

MARY, SAINT (Blessed Virgin Mary; late 1st century B.C.-1st century A.D.), New Testament figure, mother of Jesus **10** 308-309
Bernadette of Lourdes **21** 34-36

MARY I (1516-1558), queen of England 1553-1558 **10** 308-309

MARY II (1662-1694), queen of England, Scotland, and Ireland 1689-1694 **10** 309-310

MASACCIO (1401-1428), Italian painter **10** 312-313

MASARYK, JAN (1886-1948), Czech foreign minister **20** 243-246

MASARYK, TOMÁŠ GARRIGUE (1850-1937), Czech philosopher and statesman, president 1919-1935 **10** 314-315

MASINISSA, KING OF NUMIDIA (240 B.C. - 148 B.C.), prince of the Massylians who consolidated the Numidian tribes to form a North African kingdom **10** 315-317

MASIRE, QUETT KETUMILE (born 1925), a leader of the fight for independence and president of Botswana **10** 318-319

MASON, GEORGE (1725-1792), American statesman **10** 319-320

MASON, JAMES MURRAY (1796-1871), American politician and Confederate diplomat **10** 320-321

MASON, LOWELL (1792-1872), American composer and music educator **10** 321-322

Mass production (industry) development
Maudslay, Henry **21** 286-288

Massachusetts (state; United States) legislators (19th century)
Butler, Benjamin Franklin **21** 65-67

MASSASOIT (1580-1661), Native American tribal chief **10** 322-324

MASSEY, WILLIAM FERGUSON (1856-1925), New Zealand prime minister 1912-1925 **10** 324

MASSINGER, PHILIP (1583-1640), English playwright **10** 324-325

MASSYS, QUENTIN (1465/66-1530), Flemish painter **10** 325-326

MASTERS, EDGAR LEE (1869-1950), American author and lawyer **10** 326-327

MASTERS, WILLIAM HOWELL (born 1915), American psychologist and sex therapist **10** 327-328

MASUDI, ALI IBN AL- HUSAYN AL- (died 956), Arab historian **10** 328-329

MASUR, KURT (born 1927), German conductor and humanist **20** 246-248

MATA HARI (Margaretha Geertruida Zelle; 1876-1917), Dutch spy **21** 279-282

MATAMOROS, MARINO (1770-1814), Mexican priest and independence hero **10** 329-330

Mathematics
and Chladni figues
Germain, Sophie **21** 157-158
applied
Peirce, Benjamin **21** 340-342
decimal numbers
Stevin, Simon **21** 395-398
hydrostatistics
Stevin, Simon **21** 395-398

MATHER, COTTON (1663-1728), American Puritan clergyman and historian **10** 330-332

MATHER, INCREASE (1639-1723), American Puritan clergymen, educator, and author **10** 332-333

MATHEWSON, CHRISTY (Christopher Mathewson; 1880-1925), American baseball player **21** 282-284

MATHIAS, BOB (Robert Bruce Mathias; born 1930), American track and field star **21** 284-286

MATHIEZ, ALBERT (1874-1932), French historian **10** 333-334

MATILDA OF TUSCANY (ca. 1046-1115), Italian countess **10** 334-336

MATISSE, HENRI (1869-1954), French painter and sculptor **10** 336-337

MATLIN, MARLEE (born 1965), American actress **19** 228-230

MATLOVICH, LEONARD (1943-1988), American gay rights activist **20** 248-250

MATSUNAGA, SPARK MASAYUKI (1916-1990), Asian American U.S. senator **18** 279-281

MATSUSHITA, KONOSUKE (1918-1989), Japanese inventor and businessman **19** 230-232

MATTEI, ENRICO (1906-1962), Italian entrepreneur **10** 337-339

MATTEOTTI, GIACOMO (1885-1924), Italian political leader **10** 339-340

MATTHEW, SAINT (flourished Ist century), Apostle and Evangelist **10** 340-341

MATTHEW PARIS (circa 1200-1259), English Benedictine chronicler **10** 341-342

MATTINGLY, GARRETT (1900-1962), American historian, professor, and author of novel-like histories **10** 342-344

MATZELIGER, JAN (1852-1889), American inventor and shoemaker **19** 232-234

MAUCHLY, JOHN (1907-1980), American computer entrepreneur **20** 250-252

MAUDSLAY, HENRY (1771-1831), British engineer and inventor **21** 286-288

MAUGHAM, WILLIAM SOMERSET (1874-1965), English author **10** 344-345

MAULBERTSCH, FRANZ ANTON (1724-1796), Austrian painter **10** 345

MAULDIN, BILL (born 1921), cartoon biographer of the ordinary GI in World War II **10** 345-346

MAUPASSANT, HENRI RENÉ ALBERT GUY DE (1850-1893), French author **10** 347

MAURIAC, FRANÇOIS (1885-1970), French author **10** 347-348

MAURICE, JOHN FREDERICK DENISON (1805-1872), English theologian and Anglican clergyman **10** 349-350

MAURICE OF NASSAU, PRINCE OF ORANGE (1567-1625), Dutch general and statesman **10** 348-349

MAURRAS, CHARLES MARIE PHOTIUS (1868-1952), French political writer and reactionary **10** 350-351

MAURY, ANTONIA (1866-1952), American astronomer and conservationist **20** 252-254

MAURY, MATTHEW FONTAINE (1806-1873), American naval officer and oceanographer **10** 351-352

MAUSS, MARCEL (1872-1950), French sociologist and anthropologist **10** 352-353

MAWDUDI, ABU-I A'LA (1903-1979), Muslim writer and religious and political leader in the Indian subcontinent **10** 353-354

MAWSON, SIR DOUGLAS (1882-1958), Australian scientist and Antarctic explorer **10** 354-355

MAXIM, SIR HIRAM STEVENS (1840-1916), American-born British inventor **10** 355-356

MAXIMILIAN I (1459-1519), Holy Roman emperor 1493-1519 **10** 356-357
associates
Fugger, Jakob**21** 147-149

MAXIMILIAN II (1527-1576), Holy Roman emperor 1564-1576 **10** 357-358

MAXIMILIAN OF HAPSBURG (1832-1867), archduke of Austria and emperor of Mexico **10** 358-360

MAXWELL, IAN ROBERT (née Ludvik Hock; 1923-1991), British publishing magnate **10** 360-361

MAXWELL, JAMES CLERK (1831-1879), Scottish physicist **10** 361-364

MAYAKOVSKY, VLADIMIR VLADIMIROVICH (1893-1930), Russian poet **10** 364-365

MAYER, JEAN (born 1920), nutritionist, researcher, consultant to government and international organizations, and president of Tufts University **10** 365-366

MAYER, LOUIS BURT (Eliezer Mayer; 1885-1957), American motion picture producer **19** 234-235

MAYNARD, ROBERT CLYVE (1937-1993), African American journalist and publisher **10** 366-367

MAYO, WILLIAM J. (1861-1939) and CHARLES H. (1865-1939), American physicians **10** 367-369

MAYOR ZARAGOSA, FEDERICO (born 1934), Spanish biochemist who was director-general of UNESCO (United Nations Educational, Scientific, and Cultural Organization) **10** 369-371

MAYO-SMITH, RICHMOND (1854-1901), American statistician and sociologist **10** 371-372

MAYR, ERNST (born 1904), American evolutionary biologist **10** 372-374

MAYS, BENJAMIN E. (1894-1984), African American educator and civil rights activist **10** 374-376

MAYS, WILLIE (William Howard Mays, Jr.; born 1931), African American baseball player **10** 376-379

MAZARIN, JULES (1602-1661), French cardinal and statesman **10** 379-380

MAZEPA, IVAN STEPANOVICH (circa 1644-1709), Ukrainian Cossack leader **10** 381

MAZZINI, GIUSEPPE (1805-1872), Italian patriot **10** 381-383

M'BOW, AMADOU-MAHTAR (born 1921), director general of UNESCO (United Nations Educational, Scientific, and Cultural Organization) **10** 383-384

MBOYA, THOMAS JOSEPH (1930-1969), Kenyan political leader **10** 384-385

MCADOO, WILLIAM GIBBS (1863-1941), American statesman **10** 385-386

MCAULIFFE, ANTHONY (1898-1975), American army officer **19** 236-239

MCAULIFFE, CHRISTA (nee Sharon Christa Corrigan; 1948-1986), American teacher **20** 254-257

MCCARTHY, EUGENE JOSEPH (born 1916), American statesman **10** 386-388

MCCARTHY, JOSEPH RAYMOND (1908-1957), American politician **10** 388-389
Trumbo, Dalton **21** 409-411

MCCARTHY, MARY T. (born 1912), American writer **10** 389-391

McCAY, WINSOR (Zenas Winsor McKay; 1871?-1934), American cartoonist and animator **21** 288-291

MCCLELLAN, GEORGE BRINTON (1826-1885), American general **10** 391-392

MCCLELLAN, JOHN LITTLE (1896-1977), U.S. senator from Arkansas **10** 392-393

MCCLINTOCK, BARBARA (1902-1992), geneticist and winner of the Nobel Prize in physiology **10** 393-394

MCCLINTOCK, SIR FRANCIS LEOPOLD (1819-1907), British admiral and Arctic explorer **10** 394-395

MCCLOSKEY, JOHN (1810-1885), American cardinal **10** 395

MCCLUNG, NELLIE LETITIA (1873-1951), Canadian suffragist, social reformer, legislator, and author **10** 396-397

MCCLURE, SIR ROBERT (1807-1873), English explorer and navy officer **10** 398-399

MCCLURE, SAMUEL SIDNEY (1857-1949), American editor and publisher **10** 398-399

MCCORMACK, JOHN WILLIAM (1891-1980), U.S. congressman and Speaker of the House **10** 399-400

MCCORMICK, CYRUS HALL (1809-1884), American inventor, manufacturer, and philanthropist **10** 400-401

MCCORMICK, ROBERT RUTHERFORD (1880-1955), American publisher **10** 401-402

MCCOSH, JAMES (1811-1894), Scottish-American minister, philosopher, and college president **10** 402-403

MCCOY, ELIJAH (1843-1929), American engineer and inventor **19** 239-241

MCCOY, ISAAC (1784-1846), American Indian agent and missionary **10** 403

MCCOY, JOSEPH GEITING (1837-1915), American cattleman **10** 403-404

MCCULLERS, CARSON (Lula Carson Smith; 1917-1967), American novelist and playwright **18** 281-283

MCCULLOCH, HUGH (1808-1895), American banker and lawyer **10** 404-405

MCDANIEL, HATTIE (1898-1952), African American actress **10** 405-408

MCDUFFIE, GEORGE (1790-1851), American statesman **10** 408

MCENROE, JOHN PATRICK, JR. (born 1959), American tennis player **10** 408-411

MCGILL, RALPH EMERSON (1898-1969), American journalist **10** 411-412

MCGILLIVRAY, ALEXANDER (circa 1759-1793), American Creek Indian chief **10** 412

MCGOVERN, GEORGE STANLEY (born 1922), American statesman **10** 412-414

MCGUFFEY, WILLIAM HOLMES (1800-1873), American educator **10** 414-415

MCINTIRE, SAMUEL (1757-1811), American builder and furniture maker **10** 415

MCKAY, CLAUDE (1890-1948), African American poet and novelist **10** 416

MCKAY, DONALD (1810-1880), American ship builder **10** 416-417

MCKIM, CHARLES FOLLEN (1847-1909), American architect **10** 417-418

MCKINLEY, WILLIAM (1843-1901), American statesman, president 1897-1901 **10** 418-420

MCKISSICK, FLOYD B., (1922-1991), African American civil rights leader **10** 420-422

MCLEAN, JOHN (1785-1861), American jurist and politician **10** 422-423

MCLOUGHLIN, JOHN (1784-1857), Canadian pioneer and trader **10** 423-424

MCLUHAN, MARSHALL (Herbert Marshall McLuhan; 1911-1980), Canadian professor of literature and culture **10** 424-426

MCMASTER, JOHN BACH (1852-1932), American historian **10** 426-427

McMILLAN, TERRY (born 1951), African American novelist and short story writer **10** 427-428

MCMURRAY, BETTE CLAIR (1924-1980), American inventor and businesswoman **10** 429

MCNAMARA, ROBERT S. (born 1916), U.S. secretary of defense and president of the World Bank **10** 429-431

MCNAUGHTON, ANDREW (1887-1966), Canadian soldier and diplomat **10** 431-432

MCNEALY, SCOTT (born 1954), American businessman **19** 241-243

MCNICKLE, D'ARCY (born William D'Arcy McNickle; 1904-1977), Native American author, historian, and activist **10** 433

MCPHERSON, AIMEE SEMPLE (1890-1944), American evangelist **10** 434

MCQUEEN, BUTTERFLY (born Thelma McQueen; 1911-1995), African American actress **10** 434-437

MEAD, GEORGE HERBERT (1863-1931), American philosopher and social psychologist **10** 437-438

MEAD, MARGARET (1901-1978), American anthropologist **10** 438-440

MEADE, GEORGE GORDON (1815-1872), American general **10** 440-441

MEANS, RUSSELL (born 1939), Native American activist **10** 441-444

MEANY, GEORGE (1894-1980), American labor leader **10** 444

MECIAR, VLADIMIR (born 1942), Slovak prime minister **18** 283-285

Medal of Honor
see Congressional Medal of Honor

MEDAWAR, PETER BRIAN (1915-1987), British zoologist **10** 444-445

MEDICI, CATHERINE DE' (1519-1589), Italian queen of France **10** 445-449
patronage
Beaujoyeulx, Balthasar de **21** 29-30

MEDICI, COSIMO DE' (1389-1464), Italian statesman and merchant prince **10** 449-450

Medici, Ferdinand de' (1663-1713), prince of Tuscany
Cristofori, Bartolomeo **21** 94-96

MEDICI, LORENZO DE' (1449-1492), Italian statesman, ruler of Florence 1469-1492 **10** 450-451

Medicine
cardiology
Forssmann, Werner **21** 140-141
germ theory of disease
Fracastoro, Girolamo**21** 144-147
homeopathy
Hahnemann, Samuel**21** 190-193
occupational diseases
Ramazzini, Bernardino **21** 362-364
parasitology
Fibiger, Johannes **21** 131-133
women's complaints
Pinkham, Lydia **21** 351-353

MEDILL, JOSEPH (1823-1899), American abolitionist editor and publisher **10** 451-452

MEGAWATI SUKARNOPUTRI (born 1947), Indonesian prime minister **20** 257-259

MEHMED THE CONQUEROR (a.k.a. Mehmed II and Mehmed Celebi; ca. 1432-1481), Turkish sultan **10** 452-454

MEHTA, SIR PHEROZESHAH (1845-1915), Indian statesman **10** 455

MEHTA, ZUBIN (born 1936), India born American conductor **10** 455-456

MEIER, RICHARD (born 1934), New York architect **10** 456-458

MEIGGS, HENRY (1811-1877), American railroad builder **10** 458-459

MEIGHEN, ARTHUR (1874-1960), Canadian lawyer, prime minister 1920-21, 1926 **10** 459-460

MEINECKE, FRIEDRICH (1862-1954), German historian **10** 460-461

MEINESZ, FELIX ANDRIES VENING (1887-1966), Dutch geodesist and geophysicist **10** 461

MEINONG, ALEXIUS RITTER VON HANDSCHUCHSHEIM (1853-1920), Austrian philosopher **10** 461-462

MEIR, GOLDA (1898-1978), Israeli prime minister **10** 462-463

MEITNER, LISE (born Elise Meitner; 1878-1968), Austrian-born American nuclear physicist **10** 463-466

MELANCTHON, PHILIP (1497-1560), German theologian and humanist **10** 466-467

MELAND, BERNARD EUGENE (born 1899), American historian of liberal theology **10** 467-468

MELBOURNE, 2ND VISCOUNT (William Lamb; 1779-1848), English statesman, prime minister 1834 and 1835-1841 **10** 468-469

MELLON, ANDREW WILLIAM (1855-1937), American businessman **10** 469-470

MELLON, RICHARD KING (1899-1970), American business leader and philanthropist **20** 259-261

MELNIKOV, KONSTANTIN STEPANOVICH (1890-1974), Russian avant-grant architect **10** 470-471

MELVILLE, GEORGE WALLACE (1841-1912), American naval officer and explorer **10** 472

MELVILLE, HERMAN (1819-1891), American author **10** 472-476

MEMLING, HANS (circa 1440-1494), German-born painter active in Flanders **10** 476

MEMMINGER, CHRISTOPHER GUSTAVUS (1803-1888), American politician **10** 476-477

MENANDER (342-291 B.C.), Athenian comic playwright **10** 477-478

MENCHÚ, RIGOBGERTA (born 1959), Guatemalan human rights activist who won the Nobel Peace Prize **10** 479-480

MENCIUS (circa 371-circa 289 B.C.), Chinese philosopher **10** 480-481

MENCKEN, HENRY LOUIS (1880-1956), American journalist, editor, critic, and philologist **10** 481-483

MENDAÑA DE NEYRA, ÁLVARO DE (1541-1595), Spanish explorer **10** 483

MENDEL, JOHANN GREGOR (1822-1884), Moravian natural scientist and Augustinian abbot **10** 483-486

MENDELEEV, DMITRII IVANOVICH (1834-1907), Russian chemist **10** 486-488

MENDELSOHN, ERICH (1887-1953), German architect **10** 488

MENDELSSOHN, MOSES (1729-1786), German Jewish philosopher **10** 488-489

MENDELSSOHN-BARTHOLDY, FELIX JAKOB LUDWIG (1809-1847), German composer **10** 489-491

MENDENHALL, DOROTHY REED (1874-1964), American physician **10** 491-492

MENDES, CHICO (Francisco Mendes; 1944-1988), Brazilian environmental activist **19** 243-245
Julia, Raul **21** 230-232

MENDÈS FRANCE, PIERRE (1907-1982), French prime minister (1954-1955) and politician **10** 492-493

MENDES PINTO, FERNAO (1509-1583), Portugese adventurer **10** 493-494

MENDOZA, ANTONIO DE (1490-1552), Spanish viceroy in Mexico and Peru **10** 494-495

MENDOZA, DANIEL (1764-1836), English boxer **20** 261-263

MENELIK II (born Sahle Mariam; 1844-1913), Ethiopian emperor 1889-1913 **10** 495-497

MENEM, CARLOS SÁUL (born 1930), Peronist president of Argentina **10** 497-499

MENÉNDEZ DE AVILÉS, PEDRO (1519-1574), Spanish seaman and colonizer **10** 499-500

MENES (King of Egypt; ca. 3420 B.C. - 3345 B.C.), unifier of Egypt **10** 500-502

MENGELE, JOSEF (1911-1979), German physician and war criminal **10** 502-503

MENGISTU HAILE MARIAM (born 1937), head of state of Ethiopia **10** 503-505

MENGS, ANTON RAPHAEL (1728-1779), German painter **10** 505

MENKEN, ALAN (born 1949), American composer **20** 263-266

MENNO SIMONS (circa 1496-1561), Dutch reformer **10** 505-506

MENOCAL, MARIO GARCIA (1866-1941), Cuban statesman, president 1913-1921 **10** 506-507

MENON, VENGALIL KRISHNAN KRISHNA (born 1897), Indian statesman **10** 507-509

MENOTTI, GIAN CARLO (born 1911), Italian-born American composer **10** 509-510

MENUHIN, YEHUDI (1916-1999), American and British violinist and conductor **20** 266-268

MENZIES, SIR ROBERT GORDON (born 1894), Australian statesman **10** 510-511

MENZIES, WILLIAM CAMERON (1896-1957), American film director, producer, and set designer **21** 291-293

MERCATOR, GERHARDUS (1512-1594), Flemish cartographer **10** 511-512

MEREDITH, GEORGE (1828-1909), English novelist and poet **10** 512-513

MEREDITH, JAMES H. (born 1933), African American civil rights activist and politician **10** 514-515

MEREZHKOVSKY, DMITRY SERGEYEVICH (1865-1941), Russian writer and literary critic **10** 515-516

MERGENTHALER, OTTMAR (1854-1899), German-American inventor of the Linotype **10** 516-517

MERIAN, MARIA SIBYLLA (1647-1717), German artist and entomologist **20** 268-269

MERICI, ANGELA (St. Angela; 1474-1530), Italian nun and educator **21** 293-295

MÉRIMÉE, PROSPER (1803-1870), French author **10** 517

MERLEAU-PONTY, MAURICE (1908-1961), French philosopher **10** 518

MERMAN, ETHEL (Ethel Agnes Zimmermann; 1909-1984), American singer and actress **21** 295-297

Merovingian dynasty
see France—481-751

MERRIAM, CHARLES EDWARD (1874-1953), American political scientist **10** 518-519

MERRILL, CHARLES E. (1885-1956), founder of the world's largest brokerage firm **10** 519-520

MERRILL, JAMES (1926-1995), American novelist, poet, and playwright **10** 521-522

MERTON, ROBERT K. (born 1910), American sociologist and educator **10** 522-523

MERTON, THOMAS (1915-1968), Roman Catholic writer, social critic, and spiritual guide **10** 523-525

MERULO, CLAUDIO (1533-1604), Italian composer, organist, and teacher **10** 525-526

MESMER, FRANZ ANTON (1734-1815), German physician **10** 526-527

MESSALI HADJ (1898-1974), founder of the Algerian nationalist movement **10** 527-528

MESSIAEN, OLIVIER (1908-1992), French composer and teacher **10** 528-529

METACOM (a.k.a. King Philip; 1640-1676), Wampanoag cheiftain **10** 529-531

Metallurgy (science)
Parkes, Alexander **21** 334-336

METCALFE, CHARLES THEOPHILUS (1st Baron Metcalfe; 1785-1846), British colonial administrator **10** 531-532

METCHNIKOFF, ÉLIE (1845-1916), Russian physiologist and bacteriologist **10** 532-533

METHODIUS, SAINT (825-885), Greek missionary and bishop **4** 362-363

Metro-Goldwyn-Mayer (film studio)
Coogan, Jackie **21** 83-85
Gibbons, Cedric **21** 158-159
Loos, Anita **21** 262-265
Weissmuller, Johnny **21** 425-427

METTERNICH, KLEMENS VON (1773-1859), Austrian politician and diplomat **10** 533-536

MEYERBEER, GIACOMO (1791-1864), German composer **10** 536-537

MEYERHOF, OTTO FRITZ (1884-1951), German biochemist **10** 537-539

MEYERHOLD, VSEVOLOD EMILIEVICH (1874-1942?), Russian director **10** 539

MFUME, KWEISI (born Frizzell Gray; born 1948), African American civil rights activist and congressman **10** 539-542

MGM
see Metro-Goldwyn-Mayer

MI FEI (1051-1107), Chinese painter, calligrapher, and critic **11** 12-13

MICAH (flourished 8th century B.C.), prophet of ancient Israel **10** 542-543

MICHAEL VIII (Palaeologus; 1224/25-1282), Byzantine emperor 1259-1282 **11** 1-2

MICHELANGELO BUONARROTI (1475-1564), Italian sculptor, painter, and architect **11** 2-5

MICHELET, JULES (1798-1874), French historian **11** 5-6

MICHELOZZO (circa 1396-1472), Italian architect and sculptor **11** 6-7

MICHELSON, ALBERT ABRAHAM (1852-1931), American physicist **11** 7-8

MICHENER, JAMES (1907-1997), American author **19** 245-247

MIDDLETON, THOMAS (1580-1627), English playwright **11** 8-9

MIDGELY, MARY BURTON (born 1919), British philosopher who focused on the philosophy of human motivation and ethics **11** 9-10

Midwivery (medicine)
LaChapelle, Marie **21** 245-247

MIES VAN DER ROHE, LUDWIG (1886-1969), German-born American architect **11** 10-12

MIKAN, GEORGE (born 1924), American basketball player **21** 297-299

MIKULSKI, BARBARA (born 1936), United States senator from Maryland **11** 13-15

MILÁN, LUIS (circa 1500-after 1561), Spanish composer **11** 15-16

MILES, NELSON APPLETON (1839-1925), American general **11** 16-17

MILHAUD, DARIUS (born 1892), French composer and teacher **11** 17-18

Military leaders, American
- ARMY AND AIR FORCE
  Army generals (19th century; Union)
    Butler, Benjamin Franklin **21** 65-67
- NAVY
  admirals
    Moffett, William Adger **21** 299-301

Military leaders, British
- ARMY
  generals (19th-20th century)
    Baden-Powell, Robert **21** 16-18
- NAVY
  lords of the admiralty
    Montagu, John, Fourth Earl of Sandwich **21** 301-303

Military leaders, Chinese
warlords
Chu Yuan-chang **21** 79-81

Military leaders, Hausa
Amina of Zaria **21** 5-7

MILIUKOV, PAVEL NIKOLAYEVICH (1859-1943), Russian historian and statesman **11** 18-19

MILK, HARVEY BERNARD (1930-1978), American politician and gay rights activist **11** 19-21

MILKEN, MICHAEL (born 1946), American businessman **19** 247-249

MILL, JAMES (1773-1836), Scottish philosopher and historian **11** 21

MILL, JOHN STUART (1806-1873), English philosopher and economist **11** 21-23

MILLAIS, SIR JOHN EVERETT (1829-1896), English painter **11** 23-24

MILLAY, EDNA ST. VINCENT (1892-1950), American lyric poet **11** 24-25

MILLER, ARTHUR (born 1915), American playwright, novelist, and film writer **11** 25-26

MILLER, GLENN (Alton Glenn Miller; 1904-1944), American musician **19** 250-251

MILLER, HENRY (born 1891), American author **11** 26-27

MILLER, JOAQUIN (1837-1913), American writer **11** 27-28

MILLER, PERRY (1905-1963), American historian **11** 28-29

MILLER, SAMUEL FREEMAN (1816-1890), American jurist **11** 29-30

MILLER, WILLIAM (1782-1849), American clergyman **11** 30-31

MILLET, JEAN FRANÇOIS (1814-1875), French painter **11** 31

MILLET, KATE (born 1934), American feminist author and sculptor **11** 31

MILLIKAN, ROBERT ANDREWS (1868-1953), American physicist **11** 33-35

MILLS, BILLY (Makata Taka Hela; born 1938), Native American runner and businessman **19** 251-253

MILLS, C. WRIGHT (1916-1962), American sociologist and political polemicist **11** 35-36

MILLS, ROBERT (1781-1855), American architect **11** 36-37

MILNE, ALAN ALEXANDER (A.A. Milne; 1882-1956), British author **19** 253-254

MILNE, DAVID BROWN (1882-1953), Canadian painter and etcher **11** 37-38

MILNER, ALFRED (1st Viscount Milner; 1854-1925), British statesman **11** 38-39

MILOSEVIC, SLOBODAN (born 1941), president of Serbia **11** 39-40

MILOSZ, CZESLAW (born 1911), Nobel Prize winning Polish author and poet **11** 40-42

MILTIADES (circa 549-488 B.C.), Athenian military strategist and statesman **11** 42-43

MILTON, JOHN (1608-1674), English poet and controversialist **11** 43-46

MIN (1851-1895), Korean queen **11** 46-47

MINDON MIN (ruled 1852-1878), Burmese king **11** 47

MINDSZENTY, CARDINAL JÓZSEF (1892-1975), Roman Catholic primate of Hungary **11** 47-49

Ming dynasty (China; 1368-1644)
Chu Yuan-chang **21** 79-81

Mining (metallurgy)
industry
Guggenheim, Daniel**21** 185-187

MINK, PATSY TAKEMOTO (born 1927), Asian American congresswoman **18** 287-289

Minneapolis Lakers (basketball team)
Mikan, George **21** 297-299

Minorites
see Franciscans

MINTZ, BEATRICE (born 1921), American embryologist **11** 49-50

MINUIT, PETER (1580-1638), Dutch colonizer **11** 50

MIRABEAU, COMTE DE (Honoré Gabriel Victor de Riqueti; 1749-1791), French statesman and author **11** 51-52

MIRANDA, FRANCISCO DE (1750-1816), Latin American patriot **11** 52-53

MIRÓ, JOAN (1893-1983), Spanish painter **11** 53-54

MISHIMA, YUKIO (1925-1970), Japanese novelist and playwright **11** 54-55

MISTRAL, GABRIELA (1889-1957), Chilean poet and educator **11** 55-56

MITCHELL, BILLY (1879-1936), American military officer and aviator **20** 269-272

MITCHELL, GEORGE JOHN (born 1933), Maine Democrat and majority leader in the United States Senate **11** 56-58

MITCHELL, JOHN (1870-1919), American labor leader **11** 58-59

MITCHELL, MARGARET (Munnerlyn; 1900-1949), American author of Gone With the Wind **11** 59-60

MITCHELL, MARIA (1818-1889), American astronomer and educator **11** 61

MITCHELL, WESLEY CLAIR (1874-1948), American economist **11** 61-62

MITRE, BARTOLOMÉ (1821-1906), Argentine historian and statesman, president 1862-1868 **11** 62-63

MITTERRAND, FRANÇOIS (born 1916), French politician and statesman and president (1981-1990) **11** 63-66

MIZRAHI, ISAAC (born 1961), American designer **11** 66-67

MLADIC, RATKO (born 1943), Bosnian Serb military leader **11** 68-69

MOBUTU SESE SEKO (Joseph Désiré Mobuto; 1930-1997), Congolese president **11** 69-71

MODEL, LISETTE (nee Lisette Seyberg; 1906?-1983), American photographer and educator **19** 254-256

MODERSOHN-BECKER, PAULA (1876-1907), German painter **11** 71-72

MODIGLIANI, AMEDEO (1884-1920), Italian painter and sculptor **11** 72-73

Modoc Indians (North America)
Captain Jack **21** 72-74

MOFFETT, WILLIAM ADGER (1869-1933), American naval officer **21** 299-301

MOFOLO, THOMAS (1876-1948), Lesothoan author **11** 74

MOGILA, PETER (1596/1597-1646), Russian Orthodox churchman and theologian **11** 74-75

MOHAMMAD REZA SHAH PAHLAVI (1919-1980), king of Iran **11** 75-76

MOHAMMED (circa 570-632), founder of Islam **11** 76-78

MOHAMMED V (Mohammed Ben Youssef; 1911-1961), king of Morocco **11** 79-81

MOHAMMED ALI (1769-1849), Ottoman pasha of Egypt 1805-1848 **11** 81-82

MOHOLY-NAGY, LÁSZLÓ (1895-1946), Hungarian painter and designer **11** 82-83

MOI, DANIEL ARAP (born Daniel Toroitich arap Moi; born 1924), president of Kenya **11** 83-86

MOLIÈRE (1622-1673), French dramatist **11** 86-88
collaborators
Beauchamps, Pierre **21** 27-29

MOLINARI, SUSAN K. (born 1958), American newscaster **18** 289-291

MOLINOS, MIGUEL DE (1628-1696), Spanish priest **11** 88-89

MOLOTOV, VYACHESLAV MIKHAILOVICH (1890-1986), Soviet statesman **11** 89-90

MOLTKE, COUNT HELMUTH KARL BERNARD VON (1800-1891), Prussian military leader **11** 90-91

MOLTMANN, JÖURGEN (born 1926), German Protestant theologian **11** 91-92

MOMADAY, N. SCOTT (born 1934), Native American author **11** 92-94

MOMMSEN, THEODOR (1817-1903), German historian and philologist **11** 94-95

MONAGHAN, TOM (Thomas Stephen Monaghan; born 1937), American businessman and philanthropist **19** 256-258

MONASH, JOHN (1865-1931), Australian soldier, engineer, and administrator **11** 95-96

MONCK, GEORGE (1st Duke of Albemarle; 1608-1670), English general and statesman **11** 96-97

MONDALE, WALTER F. (Fritz; born 1928), United States senator and vice president **11** 97-99

MONDAVI, ROBERT (born 1913), American winemaker **19** 258-260

MONDLANE, EDUARDO CHIVAMBO (1920-1969), Mozambican educator and nationalist **11** 100-101

MONDRIAN, PIET (1872-1944), Dutch painter **11** 101-102

MONET, CLAUDE (1840-1926), French painter **11** 102-104

MONGKUT (Rama IV; 1804-1868), king of Thailand 1851-1868 **11** 104

Mongol Empire
China
Chu Yuan-chang **21** 79-81

MONK, THELONIOUS (1917-1982), African American jazz musician **11** 104-108

MONMOUTH AND BUCCLEUGH, DUKE OF (James Scott; 1649-1685), English claimant to the throne **11** 108-109

MONNET, JEAN (1888-1979), French economist and diplomat **11** 109-110

MONOD, JACQUES (1910-1976), French biologist who discovered messenger RNA **11** 110-111

MONROE, JAMES (1758-1831), American diplomat and statesman, president 1817-1825 **11** 111-113

MONROE, MARILYN (Norma Jean Baker; 1926-1962), film actress **11** 113-114

MONTAGNIER, LUC (born 1932), French virologist **11** 114-116

MONTAGU, JOHN, FOURTH EARL OF SANDWICH (1718-1792), English politician and first lord of the admiralty **21** 301-303

MONTAGU, MARY WORTLEY (1689-1762), English poet **18** 291-293

MONTAIGNE, MICHEL EYQUEM DE (1533-1592), French essayist **11** 116-117

MONTALE, EUGENIO (1896-1981), Italian poet and critic **11** 117-118

MONTALEMBERT, COMTE DE (Charles Forbes; 1810-1870), French political writer **11** 118-119

MONTALVO, JUAN MARÍA (1832-1889), Ecuadorian writer **11** 119-120

MONTANA, JOE (born 1956), American football player **11** 120-121

MONTANUS (flourished 2nd century), Early Christian founder of schismatic sect **11** 122

MONTCALM DE SAINT-VÉRAN, MARQUIS DE (1712-1759), French general in Canada **11** 122-123

MONTEFIORE, MOSES (1784-1885), English Zionist and philanthropist **20** 272-274

MONTESQUIEU, BARON DE (Charles Louis de Secondat; 1689-1755), French man of letters **11** 123-125

MONTESSORI, MARIA (1870-1952), Italian educator and physician **11** 125-126

MONTEVERDI, CLAUDIO GIOVANNI ANTONIO (1567-1643), Italian composer **11** 126-128

MONTEZUMA II (1466?-1520), Aztec emperor 1502-1520 **11** 128-129

MONTEZUMA, CARLOS (born Wassaja; ca. 1865-1923), Native American physician and political leader **11** 129-132

MONTFORT, SIMON DE (6th Earl of Leicester; 1208-1265), English statesman and soldier **11** 132-133

MONTGOLFIER, JACQUES ÉTIENNE (1745-1799), French inventor and industrialist **11** 133-134

MONTGOLFIER, JOSEPH MICHEL (1740-1810), French inventor and industrialist **11** 133-134

MONTGOMERY, BERNARD LAW (1st Viscount Montgomery of Alamein; born 1887), English field marshal **11** 135-136

MONTGOMERY, LUCY MAUD (1874-1942), Canadian author **11** 136-138

MONTGOMERY, RICHARD (1736-1775), colonial American general **11** 138-139

MONTREUIL, PIERRE DE (flourished circa 1231-1266/67), French architect **11** 139

MONTT TORRES, MANUEL (1809-1880), Chilean statesman, president 1851-1861 **11** 139-140

MOODIE, SUSANNA (1803-1885), Canadian poet, novelist, and essayist **11** 140-141

MOODY, DWIGHT L. (1837-1899), American evangelist **11** 141-142

MOON, SUN MYUNG (born 1920), founder of the Unification Church **11** 142-143

MOORE, CHARLES WILLARD (1925-1993), American architect and educator **11** 143-145

MOORE, CHARLOTTE E. (1898-1990), American astrophysicist **11** 145-146

MOORE, GEORGE EDWARD (1873-1958), English philosopher **11** 146

MOORE, HENRY (1898-1986), English sculptor **11** 146-148

MOORE, MARIANNE (1887-1972), American poet and translator **11** 148-149

MORALES, LUIS DE (circa 1519-1586), Spanish painter **11** 150

MORALES-BERMÚDEZ CERRUTI, FRANCISCO (born 1921), president of Peru (1975-1980) **11** 150-151

MORAN, THOMAS (1837-1926), American painter and graphic artist **11** 151-152

MORANDI, GIORGIO (1890-1964), Italian painter of still lifes **11** 152-153

MORAVIA, ALBERTO (1907-1990), Italian author **11** 153-155

MORAZÁN, JOSÉ FRANCISCO (1792-1842), Central American general and statesman **11** 155

MORE, SIR THOMAS (1478-1535), English humanist and statesman **11** 156-157

MORELOS, JOSÉ MARÍA (1765-1815), Mexican priest and revolutionary leader **11** 157-158

MORENO, MARIANO (1778-1811), Argentine revolutionary **20** 274-275

MORGAGNI, GIOVANNI BATTISTA (1682-1771), Italian anatomist **11** 158-159

MORGAN, CONWAY LLOYD (1852-1936), English psychologist **11** 159-160

MORGAN, DANIEL (circa 1735-1802), American soldier and tactician **11** 160-161

MORGAN, GARRETT A. (1877-1963), African American inventor and publisher **11** 161-162

MORGAN, JOHN (1735-1789), American physician **11** 162-163

MORGAN, JOHN PIERPONT (1837-1913), American banker **11** 163-165
associates
Perkins, George Walbridge **21** 344-347

MORGAN, JOHN PIERPONT, II (1867-1943), American banker **11** 165

MORGAN, JULIA (1872-1957), American architect **11** 165-166

MORGAN, JUNIUS SPENCER (1813-1890), American banker **11** 166-167

MORGAN, LEWIS HENRY (1818-1881), American anthropologist **11** 167-168

MORGAN, ROBIN (born 1941), feminist writer, editor, poet, and political activist **11** 168-170

MORGAN, THOMAS HUNT (1866-1945), American zoologist and geneticist **11** 170-171

MORGENTHAU, HANS J. (1904-1979), American political scientist **11** 171-172

MORGENTHAU, HENRY, JR. (1891-1967), American statesman **11** 172-173

MORIN, PAUL (1889-1963), French-Canadian poet **11** 174

MORÍNIGO, HIGINIO (1897-1985), Paraguayan statesman **11** 174-175

MORISON, SAMUEL ELIOT (1887-1976), American historian and biographer **11** 175-176

MORISOT, BERTHE (1841-1895), French painter **21** 303-305

MORITA, AKIO (born 1921), Japanese industrial leader **11** 176-178

MORLEY, JOHN (Viscount Morley of Blackburn; 1838-1923), English statesman and author **11** 178-179

MORLEY, THOMAS (circa 1557-1602/08), English composer and organist **11** 179-180

MORO, ALDO (1916-1978), leader of Italy's Christian Democratic Party **11** 180-181

Morphine (medicine)
Sertürner, Friedrich **21** 379-381

MORRICE, JAMES WILSON (1865-1924), Canadian painter **11** 181-182

MORRILL, JUSTIN SMITH (1810-1898), American legislator **11** 182

MORRIS, GOUVERNEUR (1752-1816), American statesman and diplomat **11** 182-183

MORRIS, LEWIS (1671-1746), American colonial official **11** 183-184

MORRIS, MARK (born 1956), American choreographer **11** 184-185

MORRIS, ROBERT (1734-1806), American financer and statesman **11** 185-187

MORRIS, WILLIAM (1834-1896), English man of letters, artist, and politician **11** 187-188

MORRISON, JIM (James Douglas Morrison; 1943-1971), American singer and songwriter **18** 293-295

MORRISON, TONI (Chloe Anthony Wofford; born 1931), African American novelist **11** 188-190

MORROW, DWIGHT WHITNEY (1873-1931), American banker and diplomat **11** 190-191

MORSE, JEDIDIAH (1761-1826), American geographer and clergyman **11** 191-192

MORSE, SAMUEL FINLEY BREESE (1791-1872), American artist and inventor **11** 192-193

MORSE, WAYNE L. (1900-1974), United States senator from Oregon **11** 193-194

MORTIMER, JOHN CLIFFORD (born 1923), British author of novels, stories, and plays for radio, stage, television, and film **11** 194-195

MORTON, NELLE KATHERINE (1905-1987), activist for racial justice, teacher of Christian educators, and proponent of feminist theology **11** 195-197

MORTON, OLIVER HAZARD PERRY THROCK (1823-1877), American politician **11** 197-198

MORTON, WILLIAM THOMAS GREEN (1819-1868), American dentist **11** 198-199

MOSELY-BRAUN, CAROL (born 1947), African American Democratic senator from Illinois **11** 199-200

MOSES (circa 1392-circa 1272 B.C.), Hebrew prophet and lawgiver **11** 200-201

MOSES, EDWIN (born 1955), African American track and field star **20** 275-277

MOSES, GRANDMA (Anna Mary Robertson; 1860-1961), American painter **11** 201-202

MOSES, ROBERT (1888-1981), New York City's builder of public works **11** 202-203

MOSHWESHWE (Moshesh; circa 1787-1868), South African king **11** 203-205

MOSQUERA, TOMÁS CIPRIANO DE (1798-1878), Colombian statesman **11** 205-206

MOSSADEGH, MOHAMMAD (Musaddiq; 1882-1967), Iranian nationalist politician and prime minister (1951-1953) **11** 206-207

MÖSSBAUER, RUDOLF (born 1929), German physicist **11** 208-209

MOTHERWELL, ROBERT (1915-1991), American painter **11** 210-211

Motion Picture Producers and Directors Association (United States)
Hays, Will **21** 197-199

Motion pictures (Europe)
De Sica, Vittorio**21** 106-108
Von Stroheim, Erich **21** 418-420

Motion pictures (United States)
advertising for
Bass, Saul **21** 25-27
animation
Bray, John Randolph **21** 55-57
Hubley, John **21** 208-210
McCay, Winsor **21** 288-291
O'Brien, Willis **21** 324-326
Ward, Jay **21** 421-423
art directors
Gibbons, Cedric **21** 158-159
Kalmus, Natalie **21** 233-235
Menzies, William Cameron **21** 291-293
comedy
Wilder, Billy **21** 430-432
development
Bitzer, Billy **21** 36-38
Fox, William **21** 143-144
directors
Bass, Saul **21** 25-27
Canutt, Yakima **21** 71-72
Corman, Roger **21** 87-89
Menzies, William Cameron **21** 291-293
Peckinpah, Sam **21** 338-340
fantasy
O'Brien, Willis **21** 324-326
film noir
Wilder, Billy **21** 430-432
filmmakers
Hubley, John **21** 208-210
Toland, Gregg **21** 405-407
gangster films
De Niro, Robert**21** 103-106
Hays Production Code
Hays, Will **21** 197-199
horror
Corman, Roger **21** 87-89
music for
Herrmann, Bernard **21** 199-202
Kander, John **21** 235-237
producers
Fox, William **21** 143-144
Ince, Thomas **21** 213-215
Lasky, Jesse **21** 254-256
Todd, Mike **21** 402-404
Van Peebles, Melvin **21** 414-416
Ward, Jay **21** 421-423
Wilder, Billy **21** 430-432
science fiction
Menzies, William Cameron **21** 291-293
screenwriters
Loos, Anita **21** 262-265
Trumbo, Dalton **21** 409-411
shorts
Bass, Saul **21** 25-27
silents
Canutt, Yakima **21** 71-72
Coogan, Jackie **21** 83-85
Lasky, Jesse **21** 254-256
Von Stroheim, Erich **21** 418-420
special effects
O'Brien, Willis **21** 324-326
Struss, Karl **21** 398-399
"talkies" and after
Cagney, James **21** 68-71
Cooper, Gary **21** 85-87
Nelson, Rick **21** 314-316
Weissmuller, Johnny **21** 425-427
theater chains
Fox, William**21** 143-144
westerns
Ince, Thomas **21** 213-215
Peckinpah, Sam **21** 338-340

Motivation (psychology)
Jenner, Bruce **21** 218-221
Nidetch, Jean **21** 318-320

MOTLEY, CONSTANCE BAKER (born 1921), African American judge and attorney **18** 295-297

MOTLEY, JOHN LOTHROP (1814-1877), American historian and diplomat **11** 211-212

MOTT, JOHN R. (1865-1955), American Protestant leader **11** 212

MOTT, LUCRETIA COFFIN (1793-1880), American feminist and abolitionist **11** 212-213

MOUNT, WILLIAM SIDNEY (1807-1868), American painter **11** 213-214

Mount Everest
Mallory, George **21** 268-271

MOUNTBATTEN, LOUIS FRANCIS ALBERT VICTOR NICHOLAS (1900-1979), English Navy officer and viceroy of India **18** 297-299

MOYERS, BILLY DON ("Bill"; born 1934), television journalist, author, and press secretary to president Lyndon B. Johnson **11** 214-216

MOYNIHAN, DANIEL PATRICK ("Pat"; born 1927), United States senator from New York **11** 216-218

MOZART, WOLFGANG AMADEUS (1756-1791), Austrian composer **11** 218-221

MPHAHLELE, EZEKIEL (a.k.a. Bruno Eseki; born 1919), South African author and scholar **11** 221-223

MQHAYI, SAMUEL EDWARD KRUNE (1875-1945), South African novelist and poet **11** 223

MUAWIYA IBN ABU SUFYAN (died 680), Umayyad caliph **11** 223-224

MUBARAK, HOSNI (born 1928), president of Egypt **11** 225-226

MUELLER, OTTO (1874-1930), German expressionist painter **11** 226-227

MUGABE, ROBERT GABRIEL (born 1924), Zimbabwe's first elected black prime minister **11** 227-229

MUHAMMAD, ELIJAH (Poole; 1897-1975), leader of the Nation of Islam (''Black Muslims'') **11** 230-231

MUHAMMAD BIN TUGHLUQ (ruled 1325-1351), Moslem sultan of Delhi **11** 229

MUHAMMAD TURE, ASKIA (circa 1443-1538), ruler of the West African Songhay empire **11** 231-232

MÜHLENBERG, HEINRICH MELCHIOR (1711-1787), German-born American Lutheran clergyman **11** 232-233

MUHLENBERG, WILLIAM AUGUSTUS (1796-1877); American Episcopalian clergyman **11** 233-234

MUIR, JOHN (1838-1914), American naturalist **11** 234

MUJIBUR RAHMAN, SHEIK (1920-1975), Bengal leader who helped found Bangladesh **11** 234-236

MULDOWNEY, SHIRLEY (born ca. 1940), American race car driver **11** 236-238

MULLER, HERMANN JOSEPH (1890-1967), American geneticist **11** 238-239

MÜLLER, JOHANNES PETER (1801-1858), German physiologist and anatomist **11** 239-240

MÜLLER, KARL ALEXANDER (born 1927), Swiss-born solid-state physicist **11** 240-241

MÜLLER, PAUL HERMANN (1899-1965), Swiss chemist **11** 241-242

MULRONEY, MARTIN BRIAN (born 1939), prime minister of Canada **11** 242-246

MUMFORD, LEWIS (1895-1990), American social philosopher and architectural critic **11** 246-247

MUNCH, EDVARD (1863-1944), Norwegian painter and graphic artist **11** 247-248

MUNDELEIN, GEORGE WILLIAM (1872-1939), American Roman Catholic cardinal **11** 248-249

MUÑOZ MARÍN, JOSÉ LUÍS ALBERTO (1898-1980), Puerto Rican political leader **11** 249-250

MUÑOZ RIVERA, LUÍS (1859-1916), Puerto Rican political leader **11** 250

MUNSEY, FRANK ANDREW (1854-1925), American publisher **11** 251

MÜNZER, THOMAS (1489?-1525), German Protestant reformer **11** 251-252

MURASAKI SHIKIBU (circa 976-circa 1031), Japanese writer **11** 252-253

MURAT, JOACHIM (1767-1815), French marshal, king of Naples 1808-1815 **11** 253-254

MURATORI, LODOVICO ANTONIO (1672-1750), Italian historian and antiquary **11** 254-255

MURCHISON, SIR RODERICK IMPEY (1792-1871), British geologist **11** 255-256

MURDOCH, JEAN IRIS (1919-1999), British novelist **11** 256-257

MURDOCH, RUPERT (born 1931), Australian newspaper publisher **11** 257-258

MURILLO, BARTOLOMÉ ESTEBAN (1617-1682), Spanish painter **11** 258-259

MURPHY, AUDIE (1924-1971), American army officer and actor **18** 299-301

MURPHY, CHARLES FRANCIS (1858-1924), American politician **11** 259-260

MURPHY, FRANK (1890-1949), American jurist and diplomat **11** 260-261

MURRAY, JAMES (1721-1794), British general **11** 261-262

MURRAY, JOSEPH (born 1919), American physician **18** 301-303

MURRAY, LESLIE ALLAN (born 1938), Australian poet and literary critic **11** 262-263

MURRAY, PHILIP (1886-1952), American labor leader **11** 264-265

MURROW, EDWARD ROSCOE (1908-1965), American radio and television news broadcaster **11** 265-266

MUSA MANSA (died 1337), king of the Mali empire in West Africa ca. 1312-1337 **11** 266

MUSGRAVE, THEA (born 1928), Scottish-born composer **11** 266-268

MUSIAL, STAN (Stanislaus Musial, Stanley Frank Musial; born 1920), American baseball **19** 260-262

Music
recording of
Goldmark, Peter Carl **21** 170-172
use of computers to compose or produce
Pierce, John Robinson **21** 349-351

Musicals (United States)
librettists/lyricists
Ebb, Fred**21** 113-115
Kander, John **21** 235-237
orchestrators
Bennett, Robert Russell **21** 32-34
stars
Merman, Ethel **21** 295-297

Musicians, American
bandleaders
Arnaz, Desi **21** 12-14
composers (20th century)
Bennett, Robert Russell **21** 32-34
Herrmann, Bernard **21** 199-202
Kander, John **21** 235-237
conductors
Bennett, Robert Russell **21** 32-34
Herrmann, Bernard **21** 199-202
guitarists
Garcia, Jerry**21** 150-152
lyricists
Ebb, Fred**21** 113-115
Garcia, Jerry**21** 150-152
Kander, John **21** 235-237
singers
Garcia, Jerry**21** 150-152
Merman, Ethel **21** 295-297
Nelson, Rick **21** 314-316

Musicians, French
composers (18th-19th century)
Philidor, François-André **21** 347-349

Musicians, Italian
composers (14th-17th century)
Beaujoyeulx, Balthasar de **21** 29-30
instrument makers
Cristofori, Bartolomeo **21** 94-96

Musicians, Nigerian
Fela**21** 127-129

MUSIL, ROBERT EDLER VON (1880-1942), Austrian novelist, dramatist, and short story writer **11** 268-269

MUSKIE, EDMUND SIXTUS (1914-1996), United States senator and Democratic vice-presidential nominee **11** 269-271

MUSSET, LOUIS CHARLES ALFRED DE (1810-1857), French poet, dramatist, and fiction writer **11** 271-272

MUSSOLINI, BENITO (1883-1945), Italian Fascist dictator 1922-1943 **11** 272-274

MUSSORGSKY, MODEST PETROVICH (1839-1881), Russian composer **11** 274-276

MUSTE, ABRAHAM JOHANNES (1885-1967), American pacifist and labor leader **11** 276-277

Mute, the
see Deaf, the—deaf-mutes

MUTESA I (circa 1838-1884), African monarch of Buganda **11** 277

MUTESA II (1924-1969), Monarch of Buganda **11** 277-278

MUTIS, JOSÉ CELESTINO (1732-1808), Spanish-Colombian naturalist **11** 278-279

MUTSUHITO (a.k.a. Meiji; 1852-1912), Japanese emperor **11** 279-282

MUYBRIDGE, EADWEARD (1830-1904), English photographer **21** 305-308

MWANGA (circa 1866-1901), Monarch of Buganda **11** 282-283

MYDANS, CARL (born 1907), American photojournalist **11** 283-284

MYRDAL, KARL GUNNAR (1898-1987), Swedish economist and sociologist **11** 284

MYRON (flourished circa 470-450 B.C.), Greek sculptor **11** 285

MZILIKAZI (circa 1795-1868), South African warrior leader **11** 285-286

N

NABOKOV, VLADIMIR (1899-1977), Russian-born American writer, critic, and lepidopterist **11** 287-288

NABUCO DE ARAUJO, JOAQUIM AURELIO (1849-1910), Brazilian abolitionist, statesman, and author **11** 288-289

NADELMAN, ELIE (1882-1946), Polish-American sculptor and graphic artist **11** 289-290

NADER, RALPH (born 1934), American lawyer and social crusader **11** 290-291

NADIR SHAH (born Nadir Kouli; 1685-1747), Emperor of Persia **20** 278-281

NAGEL, ERNEST (1901-1985), American philosopher of science **11** 291-292

NAGUMO, CHUICHI (1887-1944), Japanese admiral **19** 263-266

NAGURSKI, BRONKO (Bronislaw Nagurski; 1908-1990), Canadian football player **21** 309-311

NAGY, IMRE (1896-1958), prime minister of Hungary (1953-55, 1956) **11** 292-293

NAHMANIDES (1194-1270), Spanish Talmudist **11** 293-294

NAIDU, SAROJINI (1879-1949), Indian poet and nationalist **11** 294-295

NAIPAUL, V. S. (born 1932), Trinidadian author of English-language prose **11** 295-296

NAISMITH, JAMES (1861-1939), Canadian inventor of basketball **21** 311-313

NAJIBULLAH, MOHAMMAD (born 1947), Soviet-selected ruler of the Republic of Afghanistan **11** 296-298

NAKASONE, YASUHIRO (born 1918), prime minister of Japan (1982-1987) **11** 298-300

NAMATJIRA, ALBERT (1902-1959), Australian Aboriginal artist **11** 300-301

NAMIER, SIR LEWIS BERNSTEIN (1888-1960), English historian **11** 301-303

NANAK (1469-1538), Indian reformer, founder of Sikhism **11** 303

NANSEN, FRIDTJOF (1861-1930), Norwegian polar explorer, scientist, and statesman **11** 304-305

NAOROJI, DADABHAI (1825-1917), Indian nationalist leader **11** 305

NAPIER, JOHN (1550-1617), Scottish mathematician **11** 306

NAPOLEON I (1769-1821), emperor of the French 1804-1815 **11** 306-310

NAPOLEON III (Louis Napoleon; 1808-1873), emperor of the French 1852-1870 **11** 310-312

NARAYAN, JAYAPRAKASH (1902-1979), Indian nationalist and social reformer **11** 312-313

NARAYAN, R. K. (Narayanswami; born 1906), Indian author **11** 313-314

NARIÑO, ANTONIO (1765-1823), Colombian patriot **11** 314-315

NARVÁEZ, PÁNFILO DE (1478?-1528), Spanish soldier and explorer **11** 315

NASH, JOHN (1752-1835), English architect and town planner **11** 316

NASH, OGDEN (Frediric Ogden Nash; 1902-1971), American poet **18** 304-306

NASMYTH, JAMES (1808-1890), Scottish engineer and inventor **11** 316-317

NASSER, GAMAL ABDEL (1918-1970), Egyptian statesman, president 1956-1970 **11** 317-318

NAST, CONDÉ (1873-1942), American publisher **19** 266-268

NAST, THOMAS (1840-1902), American caricaturist and painter **11** 318-319

NATHAN, GEORGE JEAN (1882-1958), American author, editor, and critic **11** 319-321

NATION, CARRY AMELIA MOORE (1846-1911), American temperance reformer **11** 321-322

National Basketball Association (United States)
Cousy, Bob **21** 92-94
West, Jerry **21** 428-430

National Broadcasting Company (NBC)
Lasker, Albert **21** 251-254

National League (United States baseball)
Gibson, Bob **21** 159-162
Hornsby, Rogers **21** 204-206
Rose, Pete **21** 374-376

National Professional Hall of Fame
Graham, Otto **21** 174-176

NATIVIDAD, IRENE (born 1948), Asian American activist and women's rights advocate **11** 322-324

NATSUME, SOSEKI (or Kinnosuke; 1867-1916), Japanese novelist and essayist **11** 324-325

NAVRATILOVA, MARTINA (born 1956), American tennis player **11** 325-327

NAYLOR, GLORIA (born 1950), African American novelist **11** 328-329

NAZZAM, IBRAHIM IBN SAYYAR AL- (died circa 840), Moslem thinker and theologian **11** 329

NBC
see National Broadcasting Co.

NE WIN (born 1911), Burmese political leader **11** 364-365

NEAL, PATRICIA (Patsy Louise Neal; born 1926), American actress **19** 268-270

NEBUCHADNEZZAR (ruled 605-562 B.C.), king of Babylon **11** 330

NECKER, JACQUES (1732-1804), French financier and statesman **11** 330-331

NEFERTITI (flourished first half 14th century B.C.), Egyptian queen **11** 331-332

NEHRU, JAWAHARLAL (1889-1964), Indian nationalist, prime minister 1947-1964 **11** 332-334

NEHRU, MOTILAL (1861-1931), Indian lawyer and statesman **11** 334-335

NEILL, ALEXANDER SUTHERLAND (1883-1973), Scottish psychologist **11** 335-336

NELSON, HORATIO (Viscount Nelson; 1758-1805), English admiral **11** 336-338

NELSON, RICK (Eric Hillard Nelson; 1940-1985), American musician and actor **21** 314-316

NEMEROV, HOWARD (1920-1991), American author and third poet laureate of the United States **11** 338-340

NERI, ST. PHILIP (1515-1595), Italian reformer **11** 340

NERNST, WALTHER (born Hermann Walther Nernst; 1864-1941), German chemist and inventor **11** 340-342

NERO CLAUDIUS CAESAR (37-68), Roman emperor 54-68 **11** 342-344

NERUDA, PABLO (Neftalí Ricardo Reyes Basoalto; 1904-73), Chilean poet, Nobel prize winner 1971 **11** 344-345

NERVAL, GÉRARD DE (1808-1855), French poet **11** 345-346

NERVI, PIER LUIGI (1891-1979), Italian architect and engineer **11** 346-348

NESSELRODE, COUNT KARL ROBERT (1780-1862), Russian diplomat **11** 348-349

NESTORIUS (died circa 453), Syrian patriarch of Constantinople and heresiarch **11** 349-350

NETANYAHU, BINYAMIN (born 1949), Israeli ambassador to the United Nations (1984-1988), head of the Likud Party, and prime minister **11** 350-351

NETO, ANTÓNIO AGOSTINHO (1922-1979), Angolan intellectual and nationalist and first president of the People's Republic of Angola **11** 351-352

NEUFELD, ELIZABETH F. (born 1928), American biochemist **11** 352-353

NEUMANN, BALTHASAR (1687-1753), German architect **11** 354-355

NEUTRA, RICHARD JOSEPH (1892-1970), Austrian-born American architect **11** 355-356

NEVELSON, LOUISE (1900-1988), American abstract sculptor **11** 356-357

NEVERS, ERNIE (Ernest Alonzo Nevers; 1903-1976), American athlete **20** 281-283

NEVIN, JOHN WILLIAMSON (1803-1886), American Protestant theologian **11** 357

NEVINS, ALLAN (1890-1971), American historian **11** 357-359

Nevis (island; West Indies)
Kidd, William **21** 242-244

NEVSKY, ALEXANDER (ca. 1220-1262), Russian grand duke and prince **11** 359

New Amsterdam
see New York City

New Haven Colony
see Connecticut—colonial charter

New Netherland (American colony)
see New York (state; United States)

New Orleans (city; Louisiana)
Butler, Benjamin Franklin **21** 65-67

New Testament
see Bible

New York (state; United States)
social reforms
Folks, Homer **21** 137-140

New York City (New York State)
• MODERN PERIOD
Central Park
Sickles, Daniel Edgar **21** 385-388
typhoid outbreak (1906)
Mallon, Mary **21** 266-268

New York Giants (baseball team)
Mathewson, Christy **21** 282-284

New York Life Insurance Company
Perkins, George Walbridge **21** 344-347

New York State Charities Aid Association
Folks, Homer **21** 137-140

New York University (New York City)
Drucker, Peter**21** 110-112

NEWBERY, JOHN (1713-1767), English publisher **11** 360-361

NEWCOMB, SIMON (1835-1909), American astronomer **11** 361-362

NEWCOMEN, THOMAS (1663-1729), English inventor and engineer **11** 362

NEWHOUSE, SAMUEL IRVING (1895-1979), American media tycoon **11** 362-364

NEWMAN, BARNETT (1905-1970), American painter **11** 365

NEWMAN, JOHN HENRY (1801-1890), English cardinal and theologian **11** 365-367

NEWMAN, PAUL LEONARD (born 1925), American actor and humanitarian **18** 306-308

News services
Reuter, Paul Julius von **21** 366-367

NEWTON, HUEY P. (born 1942), co-founder of the Black Panther Party **11** 367-369

NEWTON, SIR ISAAC (1642-1727), English scientist and mathematician **11** 369-372

NEXØ, MARTIN ANDERSON (1869-1954), Danish author **11** 372

NEY, MICHEL (1769-1815), French marshal **11** 372-373

NEYMAN, JERZY (1894-1981), American statistician **21** 316-318

NGALA, RONALD GIDEON (1923-1972), Kenyan politician **11** 373-374

NGATA, SIR APIRANA TURUPA (1874-1950), Maori leader, politician, and scholar **11** 374-375

NGOYI, LILLIAN (1911-1980), South African civil rights activist **20** 283-284

NGUGI WA THIONG'O (James Ngugi; born 1938), Kenyan writer **11** 375-376

NI TSAN (1301-1374), Chinese painter **11** 400

NICHIREN (1222-1282), Japanese Buddhist monk **11** 376-377

NICHOLAS I (1796-1855), czar of Russia 1825-1855 **11** 377-378

NICHOLAS II (1868-1918), czar of Russia 1894-1917 **11** 378-380
Fabergé, Carl**21** 125-127

NICHOLAS OF ORESME (circa 1320-1382), French bishop, writer and translator **11** 380

NICHOLSON, BEN (1894-1982), English painter **11** 380-381

NICHOLSON, SIR FRANCIS (1655-1728), English colonial governor **11** 381-382

NICKLAUS, JACK (born 1940), American golfer **11** 382-383

Nicknames
big train, the
Johnson, Walter **21** 228-230
Charlie hustle
Rose, Pete **21** 374-376
father of American mathematics
Peirce, Benjamin **21** 340-342
father of aviation
Guggenheim, Daniel**21** 185-187
father of modern baseball
Cartwright, Alexander **21** 74-77
father of modern management
Drucker, Peter**21** 110-112
father of occupational medicine
Ramazzini, Bernardino **21** 362-364
father of railroad economics and statistics
Fink, Albert **21** 133-135
father of stop-motion animation
O'Brien, Willis **21** 324-326
father of the animated cartoon
McCay, Winsor **21** 288-291
father of the bicycle industry
Starley, James **21** 392-393
father of the machine-tool industry
Maudslay, Henry **21** 286-288
father of the petroleum industry
Drake, Edwin**21** 108-110
father of the submarine
Bushnell, David **21** 64-65
father of the typewriter
Sholes, Christopher Latham **21** 383-385
father of the western
Ince, Thomas **21** 213-215
father of thoracic medicine
Laennec, René **21** 247-249
father of whist
Hoyle, Edmond **21** 206-208
founder of the science of statistics
Graunt, John **21** 176-178
godfather of modern black cinema

Van Peebles, Melvin **21** 414-416
Houdini of the hardwood
Cousy, Bob**21** 92-94
Johnny Appleseed
Chapman, John **21** 77-78
Kansas ironman
Cunningham, Glenn **21** 96-99
king of chefs and chef of kings
Escoffier, Auguste**21** 122-124
king of stop and go
Corman, Roger **21** 87-89
man you love to hate, the
Von Stroheim, Erich **21** 418-420
miracle worker, the
Anthony of Padua **21** 7-9
Mr. Clutch
West, Jerry **21** 428-430
Mr. Consistency
West, Jerry **21** 428-430
Mr. outside
Davis, Glenn **21** 101-103
patron saint for lost things
Anthony of Padua **21** 7-9
perfect prince, the
John II **21** 223-225
rapid Robert
Feller, Bob**21** 129-131
shoe, the
Shoemaker, Willie **21** 381-383
Sir Walter
Hagen, Walter**21** 188-190
slammin' Sam
Snead, Sam **21** 388-390
Stephen with the tongue of thunder
Langton, Stephen **21** 249-251
Typhoid Mary
Mallon, Mary **21** 266-268
will o' the wisp
Pep, Willie **21** 342-344
willie the wisp
Pep, Willie **21** 342-344

NICHOLAS, ST. (Santa Claus; died 345), Lycian bishop **20** 284-285

NICHOLS, MIKE (Michael Igor Peschkowsky; born 1931), American film and theater director and producer **20** 285-288

NICOLSON, HAROLD GEORGE (1886-1968), British diplomat, historian, biographer, critic and journalist, and diarist **11** 383-384

NICOLSON, MARJORIE HOPE (1894-1981), American educator **11** 384-385

NIDETCH, JEAN (born 1927), founder of Weight Watchers **21** 318-320

NIEBUHR, BARTHOLD GEORG (1776-1831), German historian and statesman **11** 385-386

NIEBUHR, HELMUT RICHARD (1894-1962), American Protestant theologian **11** 386-387

NIEBUHR, REINHOLD (1892-1971), American Protestant theologian **11** 387-388

NIELSEN, CARL AUGUST (1865-1931), Danish composer **11** 388-389

NIEMEYER SOARES FILHO, OSCAR (born 1907), Brazilian architect **11** 389-390

NIETZSCHE, FRIEDRICH (1844-1900), German philosopher and poet **11** 390-392

Nigeria, Federal Republic of (nation; West Africa)
Moslem rulers
Amina of Zaria **21** 5-7

NIGHTINGALE, FLORENCE (1820-1910), English nurse **11** 392-393

NIJINSKY, VASLAV (1890-1950), Russian ballet dancer **11** 393-395

NIKON, NIKITA MINOV (1605-1681), patriarch of the Russian Orthodox Church 1652-1666 **11** 395

NIMITZ, CHESTER WILLIAM (1885-1966), American admiral **11** 395-396

NIN, ANAIS (1903-1977), American author **11** 397-398

NIN-CULMELL, JOAQUÍN MARÍA (born 1908), American composer, pianist, and conductor **11** 398

NIRENBERG, MARSHALL WARREN (born 1927), American biochemist **11** 399-400

NIWANO, NIKKYO (Shikazo Niwano; born 1906), Buddhist Japanese religious leader **11** 400-401

NIXON, RICHARD MILHOUS (1913-1994), president of the United States (1969-1974) **11** 401-404

NIZAMI, KHALIQ AHMAD (born 1925), Indian historian, religious scholar, and diplomat **11** 405

NKOMO, JOSHUA MQABUKO (1917-1999), leading African nationalist in former colony of Rhodesia and president of the Zimbabwe African People's Union **11** 405-407

NKOSI, LEWIS (born 1936), South African author and literary critic **11** 407-408

NKRUMAH, KWAME (Francis Nwa Nkrumah; 1909-1972), Ghanaian statesman, president 1960-1966 **11** 408-410

NOBEL, ALFRED BERNHARD (1833-1896), Swedish chemist **11** 410-411

Nobel Prize winners
physiology and medicine
Fibiger, Johannes **21** 131-133
Forssmann, Werner **21** 140-141

NOBILE, UMBERTO (1885-1978), Italian explorer and airship designer **11** 411-412

NOBUNAGA, ODA (1534-1582), Japanese general and statesman **11** 413-414

NOETHER, EMMY (born Amalie Emmy Noether; 1882-1935), German American mathematician **11** 414-416

NOGUCHI, ISAMU (1904-1988), American sculptor and designer **11** 416-418

NOLAN, SIDNEY ROBERT (1917-1992), Australian expressionist painter **11** 418

NOLAND, KENNETH (born 1924), American color-field painter **11** 418-419

NOLDE, EMIL (1867-1956), German expressionist painter **11** 419-420

NONO, LUIGI (1924-1990), Italian composer **11** 420-421

NORDENSKJÖLD, BARON NILS ADOLF ERIK (1832-1901), Finnish-Swedish polar explorer and mineralogist **11** 421-422

NORDENSKOLD, NILS OTTO GUSTAF (1869-1928), Swedish polar explorer and geologist **11** 422-423

NORDSTROM, JOHN (Johan W. Nordstrom; 1871-1963), American shoe retailer **19** 270-272

NORFOLK, 3D DUKE OF (Thomas Howard; 1473-1554), English soldier and councilor **11** 423

NORIEGA, MANUEL A. (born 1934), strongman of Panama (1980s) forced out in 1989 by the United States **11** 423-425

NORMAN, JESSYE (born 1945), American singer **11** 425-427

NORRIS, BENJAMIN FRANKLIN, JR. (1870-1902), American novelist and critic **11** 427-428

NORRIS, GEORGE WILLIAM (1861-1944), American statesman **11** 428-429

NORTH, FREDERICK (2nd Earl of Guilford; 1732-1792), English statesman **11** 429-430

Northern Nigeria
see Nigeria

NORTHROP, JOHN HOWARD (1891-1987), American biological chemist **11** 430-431

NORTHUMBERLAND, DUKE OF (John Dudley; circa 1502-1553), English soldier and statesman **11** 431-432

NOSTRADAMUS (born Michel de Notredame; 1503-1566), French physician, astrologist, and author **11** 432-434

Notation (music)
see Music—notation

Notre Dame, Cathedral of (Paris)
William of Sens **21** 432-434

NOVALIS (1772-1801), German poet and author **11** 435

NOVELLO, ANTONIA (Antonia Coello; born 1944), Puerto Rican American pediatrician **18** 308-310

NOYCE, ROBERT (1927-1990), American physicist and inventor **11** 436-437

NOYES, JOHN HUMPHREY (1811-1886), American founder of the Oneida Community **11** 437-438

NOZICK, ROBERT (born 1938), American philosopher and polemical advocate of radical libertarianism **11** 438-439

NU, U (1907-1995), Burmese statesman **11** 439-441

NUJOMA, SHAFIIHUNA (''Sam''; born 1929), first president of independent Namibia **11** 441-443

Number (mathematics)
theory
Peirce, Benjamin **21** 340-342

NUNN, SAM (born 1938), United States senator from Georgia **11** 443-444

NUREDDIN (Malik al-Adil Nur-al-Din Mahmud; 1118-1174), sultan of Syria and Egypt **11** 444-445

NUREYEV, RUDOLPH (born 1938), Russian-born dancer and choreographer **11** 445-446

NURI AL-SA'ID (1888-1958), Iraqi army officer, statesman, and nationalist **11** 446-447

NURMI, PAAVO (1897-1973), Finnish runner **19** 272-274

NYE, GERALD (1892-1971), American senator **21** 320-323

NYERERE, JULIUS KAMBERAGE (born 1922), Tanzanian statesman **11** 447-449

NYGREN, ANDERS (1890-1978), Lutheran bishop of Lund and representative of the so-called Lundensian school of theology **11** 449-451

NZINGA NKUWU (died 1506), king of Kongo **11** 451-452

O

OAKLEY, ANNIE (1860-1926), American markswoman and Wild West star **11** 453-454

OATES, JOYCE CAROL (born 1938), American author **11** 454-456

OATES, TITUS (1649-1705), English leader of the Popish Plot **11** 456

OBOTE, APOLO MILTON (born 1925), Ugandan politician **11** 457

OBRECHT, JACOB (1450-1505), Dutch composer **11** 457-458

OBREGÓN, ÀLVARO (1880-1928), Mexican revolutionary general and president **11** 458-459

O'BRIEN, WILLIS (1886-1962), American film special effects pioneer **21** 324-326

Obstetrics (medicine)
LaChapelle, Marie **21** 245-247

O'CASEY, SEAN (1880-1964), Irish dramatist **11** 459-460

Occupational diseases (United States)
Ramazzini, Bernardino **21** 362-364

OCHOA, ELLEN (born 1958), Hispanic American electrical engineer and astronaut **11** 460-461

OCHOA, SEVERO (1905-1993), Spanish biochemist **11** 461-464

OCHS, ADOLPH SIMON (1858-1935), American publisher and philanthropist **11** 464

OCKEGHEM, JOHANNES (circa 1425-1495), Netherlandish composer **11** 464-465

O'CONNELL, DANIEL (1775-1847), Irish statesman **11** 465-467

O'CONNOR, (MARY) FLANNERY (1925-1964), American author of short stories and novels **11** 467-468

O'CONNOR, SANDRA DAY (born 1930), United States Supreme Court justice **11** 468-470

ODETS, CLIFFORD (1906-1963), American playwright and film director **11** 470-471

ODINGA, AJUMA JARAMOGI OGINGA (born 1912), Kenyan politician **11** 471-473

ODOACER (433-493), Germanic chieftain **11** 473

ODRIÁ AMORETTI, MANUEL APOLINARIO (1897-1974), Peruvian army officer, dictator-president, and politician **11** 473-474

ODUM, HOWARD WASHINGTON (1884-1954), American sociologist, educator, and academic administrator **11** 474-476

ODUMEGWU OJUKWU, CHUKWUEMEKA (born 1933), Nigerian army general and rebel **18** 311-313

OERSTED, HANS CHRISTIAN (1777-1851), Danish physicist **11** 476-478

OERTER, AL (Alfred Adolph Oerter Jr.; born 1936), American discus thrower **21** 326-328

OFFENBACH, JACQUES (1819-1880), German-French composer **11** 478-479

OGATA, SADAKO (born 1927), United Nations High Commissioner for Refugees **11** 479-480

OGBURN, WILLIAM FIELDING (1886-1959), American sociologist **11** 480

OGDEN, PETER SKENE (1794-1854), Canadian fur trader and explorer **11** 480-481

OGILVY, DAVID MACKENZIE (1911-1999), British-American advertising executive **11** 481-482

OGLETHORPE, JAMES EDWARD (1696-1785), English general and colonizer **11** 482-483

OGOT, GRACE EMILY AKINYI (born 1930), Kenyan author and politician **11** 483-484

O'HAIR, MADALYN MURRAY (born 1919), American atheist author and radio commentator **11** 484-485

O'HARA, JOHN (1905-1970), American novelist **11** 485

O'HIGGINS, BERNARDO (1778-1842), Chilean soldier and statesman **11** 486

OHM, GEORG SIMON (1789-1854), German physicist **11** 486-487

Oil industry
U.S.
Drake, Edwin**21** 108-110
Flagler, Henry **21** 135-137

O'KEEFFE, GEORGIA (1887-1986), American painter **11** 487-489

Oklahoma (musical)
Bennett, Robert Russell **21** 32-34

OKUBO, TOSHIMICHI (1830-1878), Japanese statesman **11** 489-490

OKUMA, SHIGENOBU (1838-1922), Japanese statesman **11** 490

OLAF I TRYGGVASON (968-1000), Viking warrior and king of Norway **11** 490-493

OLAF II (circa 990-1030), king of Norway **11** 493-494

OLBRICH, JOSEPH MARIA (1867-1908), Austrian Art Nouveau architect and a founder of the Vienna Secession **11** 494-495

Old Testament
see Bible

OLDENBARNEVELT, JOHAN VAN (1547-1619), Dutch statesman **11** 495-496

OLDENBURG, CLAES (born 1929), American artist **11** 496-498

OLDS, RANSOM ELI (1864-1950), American inventor and automobile manufacturer **18** 313-315

OLIPHANT, PATRICK BRUCE (born 1935), American newspaper editorial cartoonist **11** 498-500

OLIVER, JAMES (1823-1908), American inventor and manufacturer **11** 500-501

OLIVETTI, ADRIANO (1901-1960), Italian manufacturer of typewriters, calculators, and computers **11** 501-502

OLIVIER, LAURENCE (1907-1989), English actor and director **11** 502-503

OLMSTED, FREDERICK LAW (1822-1903), American landscape architect **11** 503-504
Jenney, William Le Baron **21** 221-223

OLNEY, RICHARD (1835-1917), American statesman **11** 504-505

OLSEN, TILLIE (nee Tillie Lerner; born 1913), American author **20** 289-291

OLSON, CHARLES (1910-1970), American poet **11** 505-506

Olympic Games
administration
Coubertin, Pierre de **21** 89-92
athletes
Bannister, Roger **21** 18-20
Cunningham, Glenn **21** 96-99
Jenner, Bruce **21** 218-221
Johnson, Rafer **21** 225-227
Mathias, Bob **21** 284-286
Oerter, Al **21** 326-328
Weissmuller, Johnny **21** 425-427
West, Jerry **21** 428-430
politics
Coubertin, Pierre de **21** 89-92

OLYMPIO, SYLVANUS E. (1902-1963), first president of the Republic of Togo **11** 506-507

OMAR AL-MUKHTAR (circa 1860-1931), national hero of Libya and member of the Senusy **11** 507-508

OMAR IBN AL-KHATTAB (died 644); second caliph of the Moslems **11** 508-509

OMAR IBN SAID TAL, AL-HAJJ (circa 1797-1864), West African Moslem leader **11** 509-510

OMAR KHAYYAM (1048-circa 1132), Persian astronomer, mathematician, and poet **11** 510-511

ONASSIS, JACQUELINE LEE BOUVIER KENNEDY (1929-1994), American First Lady **11** 511-513

OÑATE, JUAN DE (circa 1549-circa 1624), Spanish explorer **11** 513-514/

ONDAATJE, MICHAEL (Philip Michael Ondaatji; born 1943), Canadian author and poet **18** 315-317

O'NEILL, EUGENE (1888-1953), American dramatist **11** 514-516

O'NEILL, TERENCE MARNE (1914-1990), Northern Ireland prime minister **11** 516-517

O'NEILL, THOMAS P. (''Tip''; 1912-1994), American politician **11** 517-519

ONG TENG CHEONG (born 1936), Singapore's fifth president **11** 519-520

ONSAGER, LARS (1903-1976), American chemist **11** 520-523

OORT, JAN HENDRIK (1900-1992), Dutch astronomer **11** 523-524

Opera, French
17th-18th century
Philidor, François-André **21** 347-349

OPPENHEIM, MERET (1913-1985), Swiss Surrealist artist **11** 524-525

OPPENHEIMER, J. ROBERT (1904-1967), American physicist **11** 525-526

ORCAGNA (1308?-1368?), Italian painter, sculptor, and architect **11** 526-527

ORELLANA, FRANCISCO DE (circa 1511-1546), Spanish explorer **11** 527-528

Organ transplants (medicine)
Starzl, Thomas **21** 393-395

ORIGEN (Origenes Adamantius; circa 185-circa 254), Early Christian theologian **11** 528-529

Orlando furioso (poem; Ariosto)
Harington, John **21** 193-195

ORLANDO, VITTORIO EMMANUELE (1860-1952), Italian statesman **11** 529-530

ORLÉANS, CHARLES (1394-1465), French prince and poet **11** 530

Orléans, Louis Philippe Joseph, Duc d'
see Philippe Egalité

ORLÉANS, PHILIPPE II (1674-1723), French statesman, regent 1715-23 **11** 530-531

OROZCO, JOSÉ CLEMENTE (1883-1949), Mexican painter **12** 1-2

ORR, BOBBY (Robert Gordon Orr; born 1948), Canadian hockey player **12** 2-4

ORR, JOHN BOYD (1st Baron Orr of Brechin; 1880-1971), Scottish nutritionist and UN official **12** 4-5

ORTEGA, DANIEL (born 1945), leader of the Sandinista National Liberation Front and president of Nicaragua **12** 5-7

ORTEGA Y GASSET, JOSÉ (1883-1955), Spanish philosopher and essayist **12** 7-8

ORTELIUS, ABRAHAM (Abraham, Ortels; 1527-1598), Flemish cartographer **12** 8-9

ORTIZ, SIMON J. (born 1941), Native American author and storyteller **12** 9-12

ORTON, JOHN KINGSLEY (''Joe;'' 1933-1967), British playwright **12** 12-14

ORWELL, GEORGE (1903-1950), British novelist and essayist **12** 14-15

OSBORNE, JOHN (1929-1994), English playwright **12** 16-17

OSBORNE, THOMAS MOTT (1859-1926), American reformer **12** 17-18

OSCEOLA (circa 1800-1838), Seminole Indian war chief **12** 18

OSGOOD, HERBERT LEVI (1855-1918), American historian **12** 18-19

OSLER, SIR WILLIAM (1849-1919), Canadian physician **12** 19-20

OSMAN I (Othman; 1259-1326), Turkish warrior-leader who established the Ottoman state as an independent entity **12** 20-22

OSMEÑA, SERGIO (1878-1961), Philippine lawyer and statesman **12** 22-24

OSWALD, LEE HARVEY (1939-1963), presumed assassin of John F. Kennedy **21** 328-330

OTIS, ELISHA GRAVES (1811-1861), American manufacturer and inventor **12** 24

OTIS, HARRISON GRAY (1765-1848), American statesman **12** 25

OTIS, JAMES, JR. (1725-1783), American Revolutionary statesman **12** 25-27

OTTERBEIN, PHILIP WILLIAM (1726-1813), American clergyman **12** 27-28

OTTO I (912-973), Holy Roman emperor 936-973 **12** 28-29

OTTO III (980-1002), Holy Roman emperor 996-1002 and German king 983-1002 **12** 29-30

OTTO, LOUIS KARL RUDOLF (1869-1937), German interpreter of religion **12** 30-32

OTTO, NIKOLAUS AUGUST (1832-1891), German engineer and inventor **21** 331-333

OTTO OF FREISING (circa 1114-1158), German historiographer and philosopher of history **12** 30

OUD, JACOBUS JOHANNES PIETER (1890-1963), Dutch architect **12** 32

OUSMANE, SEMBENE (born 1923), Senegalese novelist and film maker **12** 32-33

OU-YANG HSIU (1007-1072), Chinese author and statesman **12** 33-34

OVID (Publius Ovidius Naso; 43 B.C. - circa. A.D. 18), Roman elegiac and epic poet **12** 34-36

OVINGTON, MARY WHITE (1865-1951), civil rights reformer and a founder of the National Association for the Advancement of Colored People **12** 36-37

OWEN, DAVID ANTHONY LLEWELLYN (born 1938), English peace envoy in former Yugoslavia for the European Community **12** 37-39

OWEN, SIR RICHARD (1804-1892), English zoologist **12** 39

OWEN, ROBERT (1771-1858), British socialist pioneer **12** 39-40

OWEN, ROBERT DALE (1801-1877), Scottish-born American legislator **12** 40-41

OWEN, RUTH BRYAN (1885-1954), American congresswoman, diplomat, and author **12** 41-43

OWEN, WILFRED (1893-1918), English poet **20** 291-293

OWENS, JESSE (1913-1980), African American track star **12** 43-44

OXENSTIERNA, COUNT AXEL GUSTAFSSON (1583-1654), Swedish statesman **12** 44-45

OZ, AMOS (born 1939), Israeli author **12** 45-47

OZAL, TURGUT (born 1927), Turkish prime minister and president **12** 47-49

OZAWA, SEIJI (born 1935), Japanese musician and conductor **12** 49-51

P

PA CHIN (pen name of Li Fei-kan; born 1904), Chinese novelist **12** 53-54

PACHELBEL, JOHANN (1653-1706), German composer and organist **12** 52

PACHER, MICHAEL (circa 1435-98), Austro-German painter and wood carver **12** 53

PACKARD, DAVID (1912-1996), cofounder of Hewlett-Packard Company and deputy secretary of defense under President Nixon **12** 54-56

PADEREWSKI, IGNACE JAN (1860-1941), Polish pianist, composer, and statesman **12** 56-57

PADMORE, GEORGE (1902/03-1959), Trinidadian leftist political activist **12** 57-58

PÁEZ, JOSÉ ANTONIO (1790-1873), Venezuelan general and president 1831-46 **12** 58

PAGANINI, NICCOLO (1782-1840), Italian violinist and composer **12** 58-59

PAGE, THOMAS NELSON (1853-1922), American author and diplomat **12** 59-60

PAGE, WALTER HINES (1855-1918), American journalist and diplomat **12** 60-61

PAGELS, ELAINE HIESEY (born 1943), historian of religion **12** 61-62

PAIGE, SATCHEL (Leroy Robert Paige; 1906-1982), African American baseball player **12** 62-65

PAINE, JOHN KNOWLES (1839-1905), American composer **12** 65

PAINE, THOMAS (1737-1809), English-born American journalist and Revolutionary propagandist **12** 66-67

PAISLEY, IAN K. (born 1926), political leader and minister of religion in Northern Ireland **12** 67-69

PALACKÝ, FRANTIŠEK (1798-1876), Czech historian and statesman **12** 69-70

PALAMAS, KOSTES (1859-1943), Greek poet **12** 70

Palestine (region, South Western Asia)
archeology
Albright, William Foxwell **21** 1-3

PALESTRINA, GIOVANNI PIERLUIGI DA (circa 1525-94), Italian composer **12** 70-72

PALEY, WILLIAM (1743-1805), English theologian and moral philosopher **12** 72

PALEY, WILLIAM S. (1901-1990), founder and chairman of the Columbia Broadcasting System **12** 72-75

PALLADIO, ANDREA (1508-1580), Italian architect **12** 75-77

Palm Beach, Florida (city; United States)
Flagler, Henry **21** 135-137

PALMA, RICARDO (1833-1919), Peruvian poet, essayist, and short-story writer **12** 77

PALMER, ALEXANDER MITCHELL (1872-1936), American politician and jurist **12** 77-78

PALMER, ARNOLD DANIEL (born 1929), American golfer **12** 78-80

PALMER, NATHANIEL BROWN (1799-1877), American sea captain **12** 80-81

PALMERSTON, 3D VISCOUNT (Henry John Temple; 1784-1865), English prime minister 1855-65 **12** 81-83

PAN KU (32-92), Chinese historian and man of letters **12** 86-87

Pan-Africanism (African nationalism)
Africa
Fela**21** 127-129

PANDIT, VIJAYA LAKSHMI (1900-1990), Indian diplomat and politician **12** 83-84

PANETTA, LEON E. (born 1938), Democratic congressman from California and chief of staff to President Clinton **12** 84-85

PANKHURST, EMMELINE (1858-1928), English reformer **12** 85-86

PANNENBERG, WOLFHART (born 1928), German Protestant theologian **12** 87-88

PAPANDREOU, ANDREAS (1919-1996), Greek scholar and statesman and prime minister **12** 88-91

PAPINEAU, LOUIS-JOSEPH (1786-1871), French-Canadian radical political leader **12** 91

PARACELSUS, PHILIPPUS AUREOLUS (1493-1541), Swiss physician and alchemist **12** 91-93

Paramount Pictures (film studio)
Lasky, Jesse **21** 254-256
Struss, Karl **21** 398-399

Parasitology (science)
Fibiger, Johannes **21** 131-133

PARBO, ARVI (born 1926), Australian industrial giant **12** 93-94

PARÉ, AMBROISE (1510-1590), French military surgeon **12** 94-95

PARETO, VILFREDO (1848-1923), Italian sociologist, political theorist, and economist **12** 95-96

PARIZEAU, JACQUES (born 1930), Canadian politician and premier of Quebec **12** 96-99

PARK, CHUNG HEE (1917-1979), Korean soldier and statesman **12** 99-102

PARK, MAUD WOOD (1871-1955), suffragist and first president of the League of Women Voters **12** 102

PARK, ROBERT E. (1864-1944), American sociologist **12** 102-104

PARK, WILLIAM HALLOCK (1863-1939), American physician **12** 104-105

PARKER, CHARLES CHRISTOPHER, JR. (Charlie Parker; 1920-55), American jazz musician **12** 105-106

PARKER, DOROTHY ROTHSCHILD (1893-1967), American writer **12** 106

PARKER, ELY SAMUEL (Ha-sa-no-an-da; 1828-1895), Native American tribal leader **12** 106-108

PARKER, HORATIO WILLIAM (1863-1919), American composer **12** 109

PARKER, QUANAH (c. 1845-1911), Native American religious leader **12** 109-112

PARKER, THEODORE (1810-1860), American Unitarian clergyman **12** 112-113

PARKES, ALEXANDER (1813-1890), British metallurgist and inventor of plastic **21** 334-336

PARKES, SIR HENRY (1815-1896), Australian statesman **12** 113

PARKMAN, FRANCIS (1823-1893), American historian **12** 113-115

PARKS, GORDON (born 1912), American photographer, composer, and filmmaker **19** 275-277

PARKS, ROSA LEE MCCAULEY (born 1913), American civil rights leader **12** 115-116

Parliamentary Law
Robert, Henry Martyn **21** 367-370

PARMENIDES (flourished 475 B.C.), Greek philosopher **12** 116-117

PARMIGIANINO (1503-1540), Italian painter **12** 117

PARNELL, CHARLES STEWART (1846-1891), Irish nationalist leader **12** 117-119

Parochial schools (United States)
see Education (United States)

PARRINGTON, VERNON LOUIS (1871-1929), American historian **12** 119-120

PARSONS, SIR CHARLES ALGERNON (1854-1931), British engineer **12** 120-121

PARSONS, FRANK (1854-1908), American educator and reformer **12** 121-122

PARSONS, LOUELLA (Louella Oetlinger; 1881-1972), American gossip columnist **21** 336-338

PARSONS, TALCOTT (1902-1979), American sociologist **12** 122

PASCAL, BLAISE (1623-1662), French scientist and philosopher **12** 122-124

PASHA, ENVER (1881-1922), Turkish soldier and Young Turk leader **5** 290-291

PASHA, TEWFIK (1852-1892), khedive of Egypt 1879-92 **15** 157-158

PASTERNAK, BORIS LEONIDOVICH (1890-1960), Russian poet, novelist, and translator **12** 124-125

PASTEUR, LOUIS (1822-1895), French chemist and biologist **12** 125-127

PATCHEN, KENNETH (1911-1972), American experimental poet and novelist **12** 128-129

PATEL, VALLABHBHAI (1875-1950), Indian political leader **12** 129-130

PATER, WALTER HORATIO (1839-1894), English author **12** 130-131

PATERSON, ANDREW BARTON (1864-1941), Australian folk poet **12** 131-132

PATERSON, WILLIAM (1745-1806), American jurist **12** 132-133

Pathology (science)
Fibiger, Johannes **21** 131-133
Laennec, René **21** 247-249

PATIÑO, SIMÓN ITURRI (1862-1947), Bolivian industrialist and entrepreneur **12** 133-134

PATON, ALAN STEWART (1903-1988), South African writer and liberal leader **12** 134-135

PATRICK, JENNIE R. (born 1949), African American chemical engineer **12** 136-137

PATRICK, RUTH (born 1907), American limnologist **12** 137-138

PATRICK, ST. (died circa 460), British missionary bishop to Ireland **12** 135-136

PATTEN, SIMON NELSON (1852-1922), American economist **12** 138-139

PATTERSON, FREDERICK DOUGLAS (1901-1988), African American educator **12** 139-140

PATTON, GEORGE SMITH, JR. (1885-1945), American Army officer **12** 140-141

PAUL I (1754-1801), Russian czar 1796-1801 **12** 143-144

PAUL III (Alessandro Farnese; 1468-1549), pope 1534-49 **12** 144-145
appointees
Fracastoro, Girolamo**21** 144-147

PAUL IV (Giampietro Carafa; 1476-1559), pope 1555-59 **12** 145-146

PAUL VI (Giovanni Battista Montini; 1897-1978), pope **12** 146-148

PAUL, ALICE (1885-1977), American feminist and women's rights activist **19** 277-280

PAUL, ST. (died 66/67), Christian theologian and Apostle **12** 141-143

PAULI, WOLFGANG ERNST (1900-1958), Austrian theoretical physicist **12** 149

PAULING, LINUS CARL (born 1901), American chemist **12** 150-152

PAVAROTTI, LUCIANO (born 1935), Italian tenor **12** 152-154

PAVESE, CESARE (1908-1950), Italian novelist, poet, and critic **12** 154-155

PAVLOV, IVAN PETROVICH (1849-1936), Russian physiologist **12** 155-157

PAVLOVA, ANNA (1881-1931), Russian ballet dancer **12** 157-159

PAYNE, JOHN HOWARD (1791-1852), American actor, playwright, and songwriter **12** 159

PAYNE-GAPOSCHKIN, CECILIA (1900-1979), American astronomer **12** 159-161

PAYTON, WALTER (1954-1999), American football player **20** 294-296

PAZ, OCTAVIO (1914-1998), Mexican diplomat, critic, editor, translator, poet, and essayist **12** 161-162

PAZ ESTENSSORO, VICTOR (born 1907), Bolivian statesman and reformer **12** 163-164

PAZ ZAMORA, JAIME (born 1939), president of Bolivia (1989-) **12** 165-167

PÁZMÁNY, PÉTER (1570-1637), Hungarian archbishop **12** 164-165

PEABODY, ELIZABETH PALMER (1804-1894), American educator and author **12** 167-168

PEABODY, GEORGE (1795-1869), American merchant, financier, and philanthropist **12** 168

PEACOCK, THOMAS LOVE (1785-1866), English novelist and satirist **12** 169

PEALE, CHARLES WILLSON (1741-1827), American painter and scientist **12** 169-171

PEALE, NORMAN VINCENT (1898-1993), American religious leader who blended psychotherapy and religion **12** 171-172

PEALE, REMBRANDT (1778-1860), American painter **12** 172-173

PEARSE, PATRICK HENRY (1879-1916), Irish poet, educator, and revolutionary **12** 173-174

PEARSON, LESTER BOWLES (1897-1972), Canadian statesman and diplomat, prime minister **12** 174-175

PEARY, ROBERT EDWIN (1856-1920), American explorer **12** 175-176

PECHSTEIN, HERMANN MAX (1881-1955), German Expressionist painter and graphic artist **12** 176-177

PECK, ROBERT NEWTON (born 1928), American author of children's literature **12** 177-178

PECKINPAH, SAM (1925-1984), American film director **21** 338-340

PEDRARIAS (Pedro Arias de Ávila; circa 1440-1531), Spanish conqueror and colonial governor **12** 179

PEDRO I (1798-1834), emperor of Brazil and king of Portugal **12** 179-180

PEDRO II (1825-1891), emperor of Brazil 1831-89 **12** 180-181

PEEL, SIR ROBERT (1788-1850), English statesman, prime minister 1834-35 and 1841-46 **12** 181-183

PÉGUY, CHARLES PIERRE (1873-1914), French poet **12** 183-184

PEI, I. M. (Ieoh Ming Pei; born 1917), Chinese-American architect **12** 184-187

PEIRCE, BENJAMIN (1809-1880), American mathematician **21** 340-342

PEIRCE, CHARLES SANDERS (1839-1914), American scientist and philosopher **12** 187-188

PEIXOTO, FLORIANO (1839-1895), Brazilian marshal, president 1891-94 **12** 188-189

PELAGIUS (died circa 430), British theologian **12** 189-190

PELE (Edson Arantes Do Nascimento Pele; born 1940), Brazilian soccer player **12** 190-191

PELLI, CESAR (born 1926), Hispanic American architect and educator **12** 191-192

PELTIER, LEONARD (born 1944), Native American activist **12** 193-195

PENDERECKI, KRZYSZTOF (born 1933), Polish composer **12** 195-197

PENDLETON, EDMUND (1721-1803), American political leader **12** 197-198

PENDLETON, GEORGE HUNT (1825-1889), American politician **12** 198

PENFIELD, WILDER GRAVES (1891-1976), Canadian neurosurgeon **12** 198-200

PENN, WILLIAM (1644-1718), English Quaker, founder of Pennsylvania **12** 200-202

PENNEY, J. C. (James Cash Penney; 1875-1971), American chain store executive and philanthropist **12** 202-203

PENROSE, BOIES (1860-1921), American senator and political boss **12** 203-204

PENROSE, ROGER (born 1931), British mathematician and physicist **12** 204-205

PENSKE, ROGER (born 1937), American businessman and race car team owner **19** 280-282

PEP, WILLIE (William Guiglermo Papaleo; born 1922), American boxer **21** 342-344

PEPPER, CLAUDE DENSON (1900-1989), Florida attorney, state representative, U.S. senator, and U.S. representative **12** 205-206

PEPPERELL, SIR WILLIAM (1696-1759), American merchant and soldier **12** 206-207

PEPYS, SAMUEL (1633-1703), English diarist **12** 207-208

PERCY, WALKER (1916-1990), American author **19** 282-284

PEREGRINUS, PETRUS (flourished 1261-69), French scholastic and scientist **12** 208

PERELMAN, S. J. (Sidney Jerome Perelman; 1904-1979), American cartoonist, satirist, and parodist **12** 209-210

PERES, SHIMON (born 1923), head of the Israel Labour Party and Israeli prime minister (1984-1986) **12** 210-211

PERETZ, ISAAC LOEB (1851-1915), Jewish poet, novelist, and playwright **12** 212

PÉREZ, CARLOS ANDRÉS (born 1922), president of Venezuela (1989-1993) **12** 212-214

PÉREZ DE CUELLAR, JAVIER (born 1920), Peruvian foreign service officer and secretary general of the United Nations (1982-) **12** 214-215

PÉREZ ESQUIVEL, ADOLFO (born 1931), Argentine artist and human rights activist **12** 215-217

PÉREZ JIMENEZ, MARCOS (born 1914), Venezuelan dictator **12** 217-218

PERGOLESI, GIOVANNI BATTISTA (1710-1736), Italian composer **12** 218-219

PERICLES (circa 495-429 B.C.), Athenian statesman **12** 219-221

PERKINS, FRANCES (1882-1965), American statesman and social worker **12** 221-222

PERKINS, GEORGE WALBRIDGE (1862-1920), American businessman and banker **21** 344-347

PERKINS, WILLIAM MAXWELL EVARTS (1884-1947), American editor of fiction who discovered and developed brilliant authors **12** 222-223

PERLE, GEORGE (born 1915), American musician **12** 223-224

PERLMAN, ITZHAK (born 1945), American musician **18** 318-320

PERÓN, EVA (MARÍA) DUARTE DE (1919-1952), the second wife and political partner of President Juan Perón of Argentina **12** 225-226

PERÓN, ISABEL MARTINEZ DE (born 1931), first woman president of Argentina (1974-1976) **12** 226-228

PERÓN, JUAN DOMINGO (1895-1974), Argentine statesman, president 1946-55 **12** 228-230

PEROT, HENRY ROSS (born 1930), American businessman and activist **12** 230-231

PÉROTIN (Perotinus; flourished circa 1185-1205), French composer and musician **12** 231-232

PERRAULT, CLAUDE (1613-1688), French scientist and architect **12** 232-233

PERRET, AUGUSTE (1874-1954), French architect **12** 233

PERRIN, JEAN BAPTISTE (1870-1942), French physicist **12** 233-236

PERRY, HAROLD ROBERT (1916-1991), African American Roman Catholic bishop **12** 236-237

PERRY, MATTHEW CALBRAITH (1794-1858), American naval officer **12** 237-239

PERRY, OLIVER HAZARD (1785-1819), American naval officer **12** 239

PERRY, RALPH BARTON (1876-1957), American philosopher **12** 239-240

PERRY, WILLIAM JAMES (born 1927), President Clinton's secretary of defense (1994-) **12** 240-242

PERSE, SAINT-JOHN (Alexis Saint-Léger Léger; 1887-1975), French poet and diplomat **12** 242-243

PERSHING, JOHN JOSEPH (1860-1948), American general **12** 243-244

PERTH, 16TH EARL OF (James Eric Drummond; 1876-1951), English statesman **12** 244-245

PERUGINO (circa 1450-1523), Italian painter **12** 245-246

PERUTZ, MAX (born 1914), English crystallographer and biochemist **12** 246-248

PESOTTA, ROSE (1896-1965), American union organizer **12** 248-249

PESTALOZZI, JOHANN HEINRICH (1746-1827), Swiss educator **12** 249-250

PÉTAIN, HENRI PHILIPPE (1856-1951), French general and statesman **12** 250-252

PETER I (Peter the Great; 1672-1725), czar of Russia 1682-1725 **12** 253-256

PETER I (1844-1921), king of Serbia 1903-18, and of the Serbs, Croats, and Slovenes 1918-21 **12** 256

PETER III (Pedro; circa 1239-85), king of Aragon 1276-85 **12** 256-257

PETER, ST. (died circa 65), Apostle and bishop of Rome **12** 252-253

PETERS, CARL (1856-1918), German explorer and colonizer **12** 257-258

PETERSON, EDITH R. (born Edith Elizabeth Runne; 1914-1992), American medical researcher **12** 258-259

PETO, JOHN FREDERICK (1854-1907), American painter **12** 259

PETRARCH (Francesco Petrarca; 1304-74), Italian poet **12** 259-261

PETRIE, SIR WILLIAM MATTHEW FLINDERS (1853-1942), English archeologist **12** 261-262

Petroleum industry
see Oil industry

PETRONIUS ARBITER (died circa 66), Roman author **12** 262-263

PEVSNER, ANTOINE (1886-1962), Russian sculptor and painter **12** 263-264

PHAEDRUS (c. 15 BC-c. 50), Greek/Roman fabulists **20** 296-297

Pharmaceutical industry
Squibb, Edward Robinson **21** 390-392

Pharmacology (science)
Hahnemann, Samuel**21** 190-193
Sertürner, Friedrich **21** 379-381
Squibb, Edward Robinson **21** 390-392

PHIBUN SONGKHRAM, LUANG (1897-1964), Thai statesman, prime minister 1938-44 and 1948-57 **12** 264-265

PHIDIAS (flourished circa 475-425 B.C.), Greek sculptor **12** 265-267

Philanthropists, American
19th-20th century
Flagler, Henry **21** 135-137
20th century
Guggenheim, Daniel**21** 185-187

Philanthropists, English
Harvard, John**21** 195-197

PHILIDOR, FRANÇOIS-ANDRÉ (François-André Danican-Philidor; 1726-1795), French composer and chess player **21** 347-349

PHILIP (died 1676), American Wampanoag Indian chief 1662-76 **12** 267-268

PHILIP II (382-336 B.C.), king of Macedon 359-336 **12** 269-271

PHILIP II (Philip Augustus; 1165-1223), king of France 1180-1223 **12** 268-269

PHILIP II (1527-1598), king of Spain 1556-1598 **12** 271-273

PHILIP III (1578-1621), king of Spain 1598-1621 **12** 273-274

PHILIP IV (the Fair; 1268-1314), king of France 1285-1314 **12** 274

PHILIP IV (1605-1665), king of Spain 1621-65 **12** 275

PHILIP V (1683-1746), king of Spain 1700-46 **12** 276-277

PHILIP VI (1293-1350), king of France 1328-50 **12** 277-278

PHILIP THE GOOD (1396-1467), duke of Burgundy 1419-67 **12** 278-279

Philippe Égalité (1747-1793), Duc d'Orleans
Leblanc, Nicolas **21** 256-258

PHILLIP, ARTHUR (1738-1814), English governor of New South Wales **12** 279-280

PHILLIPS, DAVID GRAHAM (1867-1911), American journalist and novelist **12** 280-281

PHILLIPS, WENDELL (1811-1884), American abolitionist and social reformer **12** 281-282

Philology (social science)
Marsh, George Perkins **21** 275-277

Philosophers, Indian (Asia)
Ramanuja **21** 361-362

Philosophy
Vishistadvaita Vendata
Ramanuja **21** 361-362

PHIPS, SIR WILLIAM (1650/51-95), American shipbuilder and colonial governor **12** 283

Phosphorous (chemistry)
Marggraf, Andreas **21** 273-275

PHOTIUS (circa 820-891), Byzantine patriarch **12** 283-284

Photography
as art form
Muybridge, Eadweard **21** 305-308
Struss, Karl **21** 398-399
Toland, Gregg **21** 405-407
film
Bitzer, Billy **21** 36-38
Muybridge, Eadweard **21** 305-308
invention and equipment
Muybridge, Eadweard **21** 305-308

Photo-Secession (photography society)
Struss, Karl **21** 398-399

PHYFE, DUNCAN (1768-1854), American cabinetmaker **12** 284-285

PIAF, EDITH (Edith Giovanna Gassion; 1915-63), French music hall/cabaret singer **12** 285-287

PIAGET, JEAN (1896-1980), Swiss psychologist and educator **12** 287-288

PIANKHI (ruled circa 741-circa 712 B.C.), Nubian king **12** 288-289

Piano (musical instrument)
Cristofori, Bartolomeo **21** 94-96

PIANO, RENZO (born 1937), Italian architect, lecturer, and designer **12** 289-291

PICABIA, FRANCIS (1879-1953), French artist, writer, and bon vivant **12** 291-292

PICASSO, PABLO (1881-1973), Spanish painter, sculptor, and graphic artist **12** 292-295

PICASSO, PALOMA (born 1949), Spanish fashion designer **12** 295-297

PICCARD, AUGUSTE (1884-1962), Swiss scientist **12** 297-298

PICCARD, JACQUES ERNEST JEAN (born 1922), Swiss explorer, scientist, oceanographer, and engineer **18** 320-322

PICKENS, THOMAS BOONE JR. (T. Boone Pickens; born 1928), American businessman **19** 284-286

PICKERING, EDWARD CHARLES (1846-1919), American astronomer **12** 298

PICKERING, TIMOTHY (1745-1829), American Revolutionary soldier and statesman **12** 298-299

PICKETT, BILL (1870-1932), American rodeo cowboy **19** 286-288

PICKFORD, MARY (Gladys Louise Smith; 1893-1979), Canadian-American actress, screenwriter, and film producer **19** 288-290

PICO DELLA MIRANDOLA, CONTE GIOVANNI (1463-1494), Italian philosopher and humanist **12** 299-300

PIERCE, FRANKLIN (1804-1869), American statesman, president 1853-57 **12** 300-301

PIERCE, JOHN ROBINSON (born 1910), American electronics engineer and author **21** 349-351

PIERO DELLA FRANCESCA (circa 1415/20-92), Italian painter **12** 301-302

PIGOU, ARTHUR CECIL (1877-1959), English economist **12** 302

PIKE, ZEBULON (1779-1813), American soldier and explorer **12** 302-304

PILLSBURY, CHARLES ALFRED (1842-1899), American businessman **12** 304

PILON, GERMAIN (circa 1535-90), French sculptor **12** 305

PILSUDSKI, JOSEPH (1867-1935), Polish general, president 1918-21 **12** 305-306

PINCHBACK, PINCKNEY BENTON STEWART (1837-1921), African American politician **12** 306-308

PINCHOT, GIFFORD (1865-1946), American conservationist and public official **12** 308-309

PINCKNEY, CHARLES (1757-1824), American politician and diplomat **12** 309-310

PINCKNEY, CHARLES COTESWORTH (1745-1825), American statesman **12** 310

PINCUS, GREGORY GOODWIN (1903-1967), American biologist **12** 310-312

PINDAR (552/518-438 B.C.), Greek lyric poet **12** 312-313

PINEL, PHILIPPE (1745-1826), French physician **12** 313-314

PINERO, ARTHUR WING (1855-1934), English playwright **18** 322-324

PINKERTON, ALLEN (1819-1884), American detective **12** 314-315

PINKHAM, LYDIA ESTES (1819-1883), American patent medicine manufacturer **21** 351-353

PINOCHET UGARTE, AUGUSTO (born 1915), Chilean military leader and dictator **12** 315-317

PINTER, HAROLD (born 1930), English playwright **12** 317-318

PINTO, ISAAC (1720-1791), Jewish merchant and scholar **12** 318

PIO, PADRE (Francesco Forgione; 1887-1968), Italian priest **20** 297-299

PIPPIN, HORACE (1888-1946), African American painter **12** 318-319

PIRANDELLO, LUIGI (1867-1936), Italian playwright novelist, and critic **12** 319-321

PIRANESI, GIOVANNI BATTISTA (1720-1778), Italian engraver and architect **12** 321-322

Pirates
Blackbeard **21** 38-41
Kidd, William **21** 242-244

PIRENNE, JEAN HENRI (Jean Henri Otto Lucien Marie Pirenne; 1862-1935), Belgian historian **12** 322-323

PISANELLO (Antonio Pisano; before 1395-1455), Italian painter and medalist **12** 323-324

PISANO, GIOVANNI (circa 1250-1314/17), Italian sculptor **12** 324-325

PISANO, NICOLA (Nicola d'Apulia; circa 1220/25-1278/84), Italian sculptor **12** 325

PISSARO, CAMILLE (1830-1903), French painter **12** 326-327

PISTON, WALTER (born 1894), American composer **12** 327-328

PITT, WILLIAM, THE ELDER (1708-1778), English statesman **12** 328-329

PITT, WILLIAM, THE YOUNGER (1759-1806), English statesman **12** 329-331

PIUS II (Enea Silvio de'Piccolomini; 1405-64), pope 1458-64 **12** 331

PIUS IV (Giovanni Angelo de' Medici; 1499-1565), pope 1559-65 **12** 332

PIUS V (Antonio Ghislieri; 1504-72), pope 1566-72 **12** 332-333

PIUS VI (Gianangelo Braschi; 1717-99), pope 1775-99 **12** 333-334

PIUS VII (Luigi Barnabà Chiaramonti; 1740-1823), pope 1880-23 **12** 334-335

PIUS IX (Giovanni Maria Mastai-Ferretti; 1792-1878), pope 1846-78 **12** 335-336

PIUS X (Giuseppe Melchiorre Sarto; 1835-1914), pope 1903-14 **12** 336-337

PIUS XI (Ambrogio Damiano Achille Ratti; 1857-1939), pope 1922-39 **12** 337-339

PIUS XII (Eugenio Maria Giuseppe Pacelli; 1876-1958), pope 1939-58 **12** 339-340

PIZARRO, FRANCISCO (circa 1474-1541), Spanish conquistador in Peru **12** 340-341

PLAATJE, SOLOMON TSHEKISHO (1878-1932), South African writer **12** 341-342

PLANCK, MAX KARL ERNST LUDWIG (1858-1947), German physicist **12** 342-344

Plant breeding (botany)
Chapman, John **21** 77-78

Plant classification (botany)
Rafinesque, Constantine Samuel **21** 359-361

Plastic, development of
Parkes, Alexander **21** 334-336

PLATH, SYLVIA (1932-1963), American poet and novelist **12** 344-345

PLATO (428-347 B.C.), Greek philosopher **12** 345-347

PLATT, THOMAS COLLIER (1833-1910), American politician **12** 347-348

PLAUTUS (circa 254-circa 184 B.C.), Roman writer **12** 348-350

PLAZA LASSO, GALO (1906-1987), Ecuadorian statesman **12** 350-351

PLEKHANOV, GEORGI VALENTINOVICH (1856-1918), Russian revolutionist and social philosopher **12** 351-352

PLENTY COUPS (c. 1848-1932), Native American tribal leader and Crow chief **12** 352-355

PLINY THE ELDER (23/24-79), Roman encyclopedist **12** 355-356

PLINY THE YOUNGER (circa 61-circa 113), Roman author and administrator **12** 356

PLISETSKAYA, MAYA MIKHAILOVNA (born 1925), Russian ballet dancer **12** 356-358

PLOTINUS (205-270), Greek philosopher, founder of Neoplatonism **12** 358-359

PLUTARCH (circa 46-circa 120), Greek biographer **12** 359-360

PO CHÜ-I (772-846), Chinese poet **12** 362-363

POBEDONOSTSEV, KONSTANTIN PETROVICH (1827-1907), Russian statesman and jurist **12** 360-361

POCAHONTAS (circa 1595-1617), American Indian princess **12** 361-362

POE, EDGAR ALLAN (1809-1849), American writer **12** 363-365
films based on works by
Corman, Roger **21** 87-89

POINCARÉ, JULES HENRI (1854-1912), French mathematician **12** 365-366

POINCARÉ, RAYMOND (1860-1934), French statesman **12** 366-368

POIRET, PAUL (1879-1944), French fashion designer **19** 291-293

POITIER, SIDNEY (born 1927), African American actor and director **12** 368-370

POL POT (1928-1998), Cambodian Communist and premier of Democratic Kampuchéa (1976-1979) **12** 382-384

POLANYI, JOHN CHARLES (born 1929), Canadian scientist and Nobel Prize winner **12** 370-372

POLANYI, KARL (1886-1964), Hungarian economic historian **12** 372

POLANYI, MICHAEL (1891-1976), Hungarian medical doctor, physical chemist, social thinker, and philosopher **12** 372-373

Politburo
see Statesmen, Russian

POLIZIANO, ANGELO (Politian; 1454-94), Italian poet **12** 373-374

POLK, JAMES KNOX (1795-1849), American statesman, president 1845-49 **12** 374-376

POLK, LEONIDAS LAFAYETTE (1837-1892), American agrarian crusader and editor **12** 376-377

POLLAIUOLO, ANTONIO (circa 1432-98), Italian painter, sculptor, goldsmith, and engraver **12** 377-378

POLLARD, ALBERT FREDERICK (1869-1948), English historian **12** 378

POLLOCK, JACKSON (1912-1956), American painter **12** 379-380

POLO, MARCO (circa 1254-circa 1324), Venetian traveler and writer **12** 380-382

POLYBIOS (circa 203-120 B.C.), Greek historian **12** 384-385

POLYKLEITOS (flourished circa 450-420 B.C.), Greek sculptor **12** 385-386

POMBAL, MARQUÊS DE (Sebastião José de Carvalho e Mello; 1699-1782), Portuguese statesman **12** 386-387

POMPEY (106-48 B.C.), Roman general and statesman **12** 387-389

POMPIDOU, GEORGES (1911-1974), second president of the French Fifth Republic (1969-1974) **12** 389-390

POMPONAZZI, PIETRO (1462-1525), Italian Aristotelian philosopher **12** 390-391

PONCE DE LEÓN, JUAN (1460?-1521), Spanish conqueror and explorer **12** 391-392

PONIATOWSKA, ELENA (born 1933), Mexican journalist, novelist, essayist, and short-story writer **12** 392-393

PONTIAC (circa 1720-69), Ottawa Indian chief **12** 393-394

PONTORMO (1494-1556), Italian painter **12** 394-395

POPE, ALEXANDER (1688-1744), English poet and satirist **12** 395-397

POPE, JOHN RUSSELL (1874-1937), American architect in the classical tradition **12** 397-399

POPHAM, WILLIAM JAMES (born 1930), American educator active in educational test development **12** 399-401

POPOVA, LIUBOV SERGEEVNA (1889-1924), Russian and Soviet avant-garde artist **12** 401-402

POPPER, SIR KARL RAIMUND (1902-1994), Austrian philosopher **12** 402

PORSCHE, FERDINAND SR. (1875-1951), Austrian German automobile designer and engineer **19** 293-295

PORTA, GIACOMO DELLA (circa 1537-1602), Italian architect **12** 402-403

PORTA, GIAMBATTISTA DELLA (1535-1615), Italian scientist and dramatist **12** 403-404

PORTALES PLAZAZUELOS, DIEGO JOSÉ VÍCTOR (1793-1837), Chilean statesman **12** 404

PORTER, COLE ALBERT (1891-1964), American composer **12** 405-406
Merman, Ethel **21** 295-297

PORTER, EDWIN STRATTON (1870-1941), American filmmaker **20** 299-301

PORTER, KATHERINE ANNE (1890-1980), American writer **12** 406-407

PORTINARI, CÂNDIDO (1903-1962), Brazilian painter **12** 407-408

PORTOLÁ, GASPAR DE (circa 1723-1784), Spanish explorer and colonial governor **12** 408

Portugal (Portuguese Republic; nation, Europe)
- EMPIRE and DECLINE
  colonization (Africa)
    John II **21** 223-225
  colonization (India)
    John II **21** 223-225
  exploration (North America)
    John II **21** 223-225

PORTZAMPARC, CHRISTIAN DE (born 1944), French architect **18** 324-326

POST, CHARLES WILLIAM (1854-1914), American pioneer in the manufacture and mass-marketing of breakfast cereals **12** 408-409

POST, EMILY PRICE (1873-1960), American authority on etiquette **12** 409-410

Postal service
Hill, Rowland **21** 202-204

Postmasters general
see Statesmen, American

POTEMKIN, GRIGORI ALEKSANDROVICH (1739-1791), Russian administrator and field marshal **12** 411-412

POTTER, BEATRIX (Helen Beatrix Potter; 1866-1943), English author and illustrator **18** 326-328

POTTER, DAVID M. (1910-1971), American historian **12** 412

POTTER, DENNIS (1935-1994), British essayist, playwright, screenwriter, and novelist **12** 412-414

POULENC, FRANCIS (1899-1963), French composer **12** 414-415

POUND, EZRA LOOMIS (1885-1972), American poet, editor, and critic **12** 415-417

POUND, ROSCOE (1870-1964), American jurist and botanist **12** 417-418

POUSSIN, NICOLAS (1594-1665), French painter **12** 418-420

POWDERLY, TERENCE VINCENT (1849-1924), American labor leader **12** 420-421

POWELL, ADAM CLAYTON, JR. (1908-1972), African American political leader and Baptist minister **12** 421-422

POWELL, ANTHONY (1905-2000), English novelist **12** 422-423

POWELL, COLIN LUTHER (born 1937), African American chairman of the Joint Chiefs of Staff **12** 424-425

POWELL, JOHN WESLEY (1834-1902), American geologist, anthropologist, and explorer **12** 425-426

POWELL, LEWIS F., JR. (1907-1998), U.S. Supreme Court justice (1972-1987) **12** 426-428

POWERS, HIRAM (1805-1873), American sculptor **12** 428-429

POWHATAN (circa 1550-1618), Native American tribal chief **12** 429-430

PRADO UGARTECHE, MANUEL (1889-1967), Peruvian statesman **12** 430-431

PRAETORIUS, MICHAEL (circa 1571-1621), German composer and theorist **12** 431-432

PRAN, DITH (born 1942), Cambodian American journalist and activist **18** 328-331

PRANDTAUER, JAKOB (1660-1726), Austrian baroque architect **12** 432

PRASAD, RAJENDRA (1884-1963), Indian nationalist, first president of the Republic **12** 433

PRAXITELES (flourished circa 370-330 B.C.), Greek sculptor **12** 433-434

PREBISCH, RAÚL (1901-1986), Argentine economist active in the United Nations **12** 434-436

PREGL, FRITZ (1869-1930), Austrian physiologist and medical chemist **12** 436-437

PREM TINSULANONDA (born 1920), military leader and prime minister of Thailand (1979-1988) **12** 437

PREMADASA, RANASINGHE (born 1924), president of Sri Lanka (1988-) **12** 437-439

PREMCHAND (1880-1936), Indian novelist and short-story writer **12** 439

PREMINGER, OTTO (1895-1986), Austrian filmmaker and theater producer/director **18** 331-332

PRENDERGAST, MAURICE BRAZIL (1859-1924), American painter **12** 440

PRESCOTT, WILLIAM HICKLING (1796-1859), American historian **12** 440-441

Presidium
see Statesmen, Russian

PRESLEY, ELVIS ARON (1935-1977), American singer and actor **12** 441-442

PRESTES, LUIZ CARLOS (1898-1990), Brazilian revolutionary and Communist leader **12** 442-444

PRETORIUS, ANDRIES (1798-1853), South African politician and general **12** 444-445

PREVIN, ANDRE (Andreas Ludwig Priwin; born 1929), German American composer and conductor **18** 333-334

PRÉVOST, ABBÉ (1697-1763), French novelist, journalist, and cleric **12** 445-446

PRICE, LEONTYNE (Mary Leontyne Price; born 1927), American prima donna soprano **12** 446-447

PRICE, RICHARD (1723-1791), English Nonconformist minister and political philosopher **12** 447-448

PRICHARD, DIANA GARCÍA (born 1949), Hispanic American chemical physicist **12** 448-449

PRIDI PHANOMYONG (1901-1983), Thai political leader **12** 449

PRIEST, IVY MAUDE BAKER (1905-1975), treasurer of the United States (1953-1960) **12** 450-451

PRIESTLEY, J(OHN) B(OYNTON) (1894-1984), English author of novels, essays, plays, and screenplays **12** 451-452

PRIESTLEY, JOSEPH (1733-1804), English clergyman and chemist **12** 452-453

PRIMATICCIO, FRANCESCO (1504-1570), Italian painter, sculptor, and architect **12** 453-454

PRIMO DE RIVERA Y ORBANEJA, MIGUEL (1870-1930), Spanish general, dictator 1923-30 **12** 454-455

PRINCE, HAL (Harold Smith Prince; born 1928), American theatrical producer and director **19** 295-298

PRINCIP, GAVRILO (1894-1918), Serbian nationalist and assassin **21** 353-355

Printing
Aldus Manutius **21** 3-5
Hill, Rowland **21** 202-204

PRITCHETT, V(ICTOR) S(AWDON) (born 1900), English short story writer, novelist, literary critic, journalist, travel writer, biographer, and autobiographer **12** 455-457

Prizefighters
see Athletes, American

Probability (mathematics)
20th-century works
Neyman, Jerzy **21** 316-318

PROCLUS DIADOCHUS (born 410), Byzantine philosopher **12** 457

PROCOPIUS OF CAESAREA (circa 500-circa 565), Byzantine historian **12** 457-458

PROCTER, WILLIAM COOPER (1862-1934), American businessman **19** 298-300

Progressive party (United States)
Perkins, George Walbridge **21** 344-347

PROKOFIEV, SERGEI SERGEEVICH (1891-1953), Russian composer **12** 458-460

Prophets
see Bible—Old Testament

PROSSER, GABRIEL (circa 1775-1800), Afro-American slave rebel **12** 460-461

PROTAGORAS (circa 484-circa 414 B.C.), Greek philosopher **12** 461

PROUDHON, PIERRE JOSEPH (1809-1864), French anarchist political philosopher and journalist **12** 461-463

PROULX, E. ANNIE (born 1935), American author **12** 463-465

PROUST, MARCEL (1871-1922), French novelist **12** 465-467

PROXMIRE, WILLIAM (born 1915), Democratic senator for Wisconsin **12** 467-468

PRUD'HON, PIERRE PAUL (1758-1823), French painter **12** 469

PRYOR, RICHARD (born 1940), American entertainer **19** 300-302

PRZHEVALSKY, NIKOLAI MIKHAILOVICH (1839-1888), Russian general and traveler **12** 469-470

Psychology (social science)
and worker productivity
Gilbreth, Frank **21** 162-163

Psychometry
see Psychology—testing

PTOLEMY I (367/366-283 B.C.), Macedonian general, king of Egypt 323-285 **12** 470-472

PTOLEMY II (308-246 B.C.), king of Egypt 285-246 **12** 472-473

PTOLEMY, CLAUDIUS (circa 100-circa 170), Greek astronomer and geographer **12** 473-474

Public Enemy, The (film)
Cagney, James **21** 68-71

Public Health (medicine)
Folks, Homer **21** 137-140
Ramazzini, Bernardino **21** 362-364

Public relations industry
Hays, Will **21** 197-199
Johnson, Rafer **21** 225-227

Public school (United States)
see Education (United States)

Publishers
Italian

Aldus Manutius **21** 3-5

Publishers, American
journals
Squibb, Edward Robinson **21** 390-392
magazines
Gregg, John Robert **21** 178-180
newspapers
Sholes, Christopher Latham **21** 383-385

PUCCINI, GIACOMO (1858-1924), Italian composer **12** 474-476

PUFENDORF, BARON SAMUEL VON (1632-1694), German jurist and historian **12** 477-478

PUGACHEV, EMELYAN IVANOVICH (1742-1775), Russian Cossack soldier **12** 478-479

PUGIN, AUGUSTUS WELBY NORTHMORE (1812-1852), English architect **12** 479-480

PULASKI, CASIMIR (1747/48-79), Polish patriot **12** 480-481

PULCI, LUIGI (1432-1484), Italian poet **12** 481

PULITZER, JOSEPH (1847-1911), American editor and publisher **12** 481-482

PULLMAN, GEORGE MORTIMER (1831-1897), American industrial innovator **12** 482-483

PUPIN, MICHAEL IDVORSKY (1858-1935), Serbo-American physicist and inventor **12** 483-484

PURCELL, HENRY (1659-1695), English composer and organist **12** 484-485

Puritanism (religion)
New England
Harvard, John **21** 195-197

PURVIS, ROBERT (1810-1898), African American abolitionist **12** 485-486

PURYEAR, MARTIN (born 1941), African American artist **12** 486-487

PUSEY, EDWARD BOUVERIE (1800-1882), English clergyman and scholar **12** 488-489

PUSHKIN, ALEKSANDR SERGEEVICH (1799-1837), Russian poet and prose writer **12** 489-491

PUTIN, VLADIMIR (born 1952), Russian president **21** 355-358

PUTNAM, ISRAEL (1718-1790), American Revolutionary War general **12** 491-492

PUVIS DE CHAVANNES, PIERRE (1824-1898), French painter **12** 492-493

PYLE, ERNIE (Earnest Taylor Pyle; 1900-1945), American war correspondent during World War II **12** 493-494

PYM, FRANCIS (Francis Leslie Pym; born 1922), British statesman **12** 494-495

PYM, JOHN (1584-1643), English statesman **12** 495-496

PYNCHON, THOMAS (Thomas Ruggles Pynchon, Jr.; born 1937), American writer **12** 496-498

PYTHAGORAS (circa 575-circa 495 B.C.), Greek philosopher, scientist, and religious teacher **12** 498-499

PYTHEAS (c. 380 B.C.-c. 300 B.C.), Greek explorer **12** 499-500

Q

QABOOS IBN SA'ID (born 1940), ruler of the Sultanate of Oman **12** 501-502

QIANLONG (Ch'ien-lung and Hung-li; 1711-1799), Chinese emperor **12** 502-505

QUANT, MARY (born 1934), British fashion designer and businesswoman **19** 303-305

QUASIMODO, SALVATORE (1901-1968), Italian poet, translator, and critic **12** 506

QUAY, MATTHEW STANLEY (1833-1904), American politician **12** 507

QUAYLE, J(AMES) DANFORTH (born 1947), vice president under George Bush **12** 507-509

QUERCIA, JACOPO DELLA (1374?-1438), Italian sculptor and architect **12** 509

QUÉTELET, LAMBERT ADOLPHE JACQUES (1796-1874), Belgian statistician and astronomer **12** 510-511

QUEVEDO Y VILLEGAS, FRANCISCO GÓMEZ DE (1580-1645), Spanish poet, satirist, and novelist **12** 511

QUEZON, MANUEL LUIS (1878-1944), Philippine statesman **12** 511-513

QUINE, WILLARD VAN ORMAN (born 1908), American philosopher **12** 514-515

QUINN, ANTHONY (Antonio Rudolph Oaxaca Quinn; born 1915), Hispanic American actor and artist **20** 302-304

QUINTILIAN (circa 35-circa 99), Roman rhetorician and literary critic **12** 518-519

QUIRINO, ELPIDIO (1890-1956), Philippine statesman **12** 519-520

QUIROGA, HORACIO (1878-1937), Uruguayan writer **12** 520-521

QUIROGA, JUAN FACUNDO (1788/1790-1835), Argentine caudillo **12** 521-522

QUISLING, VIDKIN (1887-1945), Norwegian traitor **20** 304-306

R

RABEARIVELO, JEAN JOSEPH (1901-1937), Malagasy poet **12** 523-524

RABELAIS, FRANÇOIS (circa 1494-circa 1553), French humanist, doctor, and writer **12** 524-526

RABI, ISIDOR ISAAC (1898-1988), American physicist **12** 526-527

RABIN, YITZCHAK (1922-1995), Israeli statesman **12** 527-529

RACHMANINOV, SERGEI VASILIEVICH (1873-1943), Russian composer, pianist, and conductor **12** 531-532

RACINE, JEAN BAPTISTE (1639-1699), French dramatist **12** 532-535

RADCLIFFE-BROWN, A(LFRED) R(EGINALD) (1881-1955), English anthropologist **12** 535-536

RADEK, KARL BERNARDOVICH (1885-1939), Russian Communist leader **12** 536-537

RADHAKRISHNAN, SARVEPALLI (1888-1995), Indian philosopher and statesman **12** 537-538

RADIN, PAUL (1883-1959), American anthropologist and ethnographer **12** 538-539

Radio (communications)
personalities
Herrmann, Bernard **21** 199-202

Radio astronomy (science)
Reber, Grote **21** 364-366

Radio Corporation of America (RCA)
Lasker, Albert **21** 251-254

RADISSON, PIERRE-ESPRIT (circa 1636-1710), French explorer **12** 539-540

RAFFLES, SIR THOMAS STAMFORD (1781-1826), English colonial administrator **13** 1-2

RAFINESQUE, CONSTANTINE SAMUEL (1783-1840), French naturalist **21** 359-361

RAFSANJANI, AKBAR HASHEMI (born 1934), president of Iran **13** 3-4

RAHNER, KARL (1904-1984), German Catholic theologian **13** 4-5

RAI, LALA LAJPAT (1865-1928), Indian nationalist leader **13** 5-6

Railroads (United States)
economics and statistics
Fink, Albert **21** 133-135

RAINEY, MA (Gertrude Pridgett; 1886-1939), American singer **19** 306-308

RAINIER III, PRINCE OF MONACO (born 1923), ruler of the principality of Monaco **18** 335-337

RAJAGOPALACHARI, CHAKRAVARTI (1879-1972), Indian nationalist leader **13** 6-7

RAJARAJA I (985-1014), Indian statesman **13** 7

RAJNEESH, BHAGWAN SHREE (Rahneesh Chandra Mohan; 1931-1990), Indian religious leader **13** 7-9

RALEIGH, SIR WALTER (or Ralegh; circa 1552-1618), English statesman, soldier, courtier, explorer, and poet **13** 9-11

RAMA KHAMHAENG (circa 1239-circa 1299), king of Sukhothai in Thailand **13** 11

RAMAKRISHNA, SRI (1833-1886), Indian mystic, reformer, and saint **13** 11-13

RAMAN, SIR CHANDRASEKHAR VENKATA (1888-1970), Indian physicist **13** 13-14

RAMANUJA (Ramanujacarya; c. 1017-1137), Indian theologian and philosopher **21** 361-362

RAMANUJAN AIYANGAR, SRINIVASA (1887-1920), India mathematician **13** 14-15

RAMAPHOSA, MATEMELA CYRIL (born 1952), general secretary of the National Union of Mineworkers (NUM) in South Africa and secretary general of the African National Congress **13** 15-16

RAMAZZINI, BERNARDINO (1633-1714), Italian physician **21** 362-364

RAMEAU, JEAN PHILIPPE (1683-1764), French music theorist and composer **13** 17-18

RAMOS, FIDEL VALDEZ (born 1928), president of the Philippines (1992-) **13** 18-19

RAMPHAL, SHRIDATH SURENDRANATH (born 1928), Guyanese barrister, politician, and international civil servant **13** 19-20

RAMSAY, DAVID (1749-1815), American historian **13** 21

RAMSAY, SIR WILLIAM (1852-1916), British chemist and educator **13** 21-22

RAMSES II (ruled 1304-1237 B.C.), pharaoh of Egypt **13** 22-23

RAMSEY, ARTHUR MICHAEL (1904-1988), archbishop of Canterbury and president of the World Council of Churches **13** 23-25

RAMSEY, FRANK PLUMPTON (1903-1930), English mathematician and philosopher **13** 25

RAMSEY, NORMAN FOSTER, JR. (born 1915), American physicist **13** 25-27

RAMUS, PETRUS (1515-1572), French humanist, logician and mathematician **13** 27-28

Ranching
see Cattle industry

RAND, AYN (1905-1982), American author and philosoher **20** 307-309

RANDOLPH, A. PHILIP (1889-1979), African American labor and civil rights leader **13** 28-29

RANDOLPH, EDMUND (1753-1813), American statesman **13** 29-30

RANDOLPH, JOHN (1773-1833), American statesman **13** 30

RANDOLPH, PEYTON (1721-1775), American statesman **18** 337-339

RANGEL, CHARLES B. (born 1930), Democratic U.S. representative from New York City **13** 31-32

RANJIT SINGH (1780-1839), ruler of the Punjab **13** 32-33

RANK, OTTO (1884-1939), Austrian psychotherapist **13** 33

RANKE, LEOPOLD VON (1795-1886), German historian **13** 33-35

RANKIN, JEANNETTE PICKERING (1880-1973), first woman elected to the U.S. Congress **13** 35-37

RANNARIDH, PRINCE NORODOM (born 1944), first prime minister of Cambodia **13** 37-39

RANSOM, JOHN CROWE (1888-1974), American poet and critic **13** 39-40

RAPHAEL (1483-1520), Italian painter and architect **13** 40-42

RAPP, GEORGE (1757-1847), German-American religious leader **13** 42-43

RASHI (1040-1105), French Jewish scholar and commentator **13** 43

RASMUSSEN, KNUD JOHAN VICTOR (1879-1933), Danish Arctic explorer and ethnologist **13** 44

RASPUTIN, GRIGORI EFIMOVICH (1872-1916), Russian monk **13** 44-45

RATANA, TAUPOTIKI WIREMU (1870-1939), spiritual and political leader of the New Zealand Maori people **13** 46

RATHBONE, ELEANOR (Eleanor Florence Rathbone; 1872-1946), British politician and social reformer **13** 47-48

RATHENAU, WALTHER (1867-1922), German industrialist and statesman **13** 48-49

RATTLE, SIMON DENIS (born 1955), conductor of England's City of Birmingham Symphony Orchestra **13** 49-50

RATZEL, FRIEDRICH (1844-1904), German geographer **13** 50-51

RAU, JOHANNES (born 1931), German Social Democrat politician **13** 51-52

RAUSCHENBERG, ROBERT (born 1925), American painter and printmaker **13** 52-53

RAUSCHENBUSCH, WALTER (1861-1918), American Baptist clergyman **13** 53-54

RAVEL, MAURICE JOSEPH (1875-1937), French composer **13** 54-55

RAWLS, JOHN (born 1921), American political philosopher **13** 55-56

RAY, DIXY LEE (1914-1994), marine biologist and governor of Washington **13** 56-57

RAY, JOHN (1627-1705), English naturalist **13** 57-59

RAY, MAN (1890-1976), American painter, photographer, and object maker **13** 59-60

RAY, SATYAJIT (1921-1992), Indian film director **13** 60-61

RAYBURN, SAMUEL TALIAFERRO (1882-1961), American statesman **13** 61-62

RAYLEIGH, 3D BARON (John William Strutt; 1842-1919), English physicist **13** 62

RAZI (Abu Bakr Muhammad ibn Zakariya al-Razi; circa 865-925), Persian physician **13** 63-64

Razor blades
Gillette, King Camp **21** 163-166

RCA
see Radio Corporation of America

READING, 1ST MARQUESS OF (Rufus Daniel Isaacs; 1860-1935), English lawyer and statesman **13** 64

REAGAN, RONALD W. (born 1911), governor of California (1967-1975) and U.S. president (1981-1989) **13** 65-68

REBER, GROTE (born 1911), American radio astronomer **21** 364-366

Reconquista
see Spain—Islamic

Reconstruction (United States)
military rule
Butler, Benjamin Franklin **21** 65-67
Sickles, Daniel Edgar **21** 385-388
Radical Republicans
Butler, Benjamin Franklin **21** 65-67

RECORDE, ROBERT (1510-1558), English mathematician **13** 68-69

Recording Industry (music)
Goldmark, Peter **21** 170-172

RECTO, CLARO M. (1890-1960), Philippine nationalist and statesman **13** 69-70

RED CLOUD (1822-1909), American Oglala Sioux Indian chief **13** 70-71

RED JACKET (Sagoyewatha; 1758-1830), Seneca tribal leader **13** 71-73

REDFIELD, ROBERT (1897-1958), American anthropologist **13** 73-74

REDFORD, ROBERT (Charles Robert Redford, Jr.; born 1937), American actor, producer, and director **18** 339-342

REDGRAVE, VANESSA (born 1937), British actress and political activist **13** 74-75

REDON, ODILON (1840-1916), French painter and graphic artist **13** 75-76

REED, JOHN SILAS (1887-1920), American revolutionist, poet, and journalist **13** 76-77

REED, THOMAS BRACKETT (1839-1902), American statesman and parliamentarian **13** 77

REED, WALTER (1851-1902), American military surgeon **13** 78

REES, LLOYD FREDERIC (1895-1988), Australian artist **13** 78-79

REEVE, CHRISTOPHER (born 1952), American actor and activist **18** 342-344

REEVE, TAPPING (1744-1823), American jurist **13** 79-80

Reform, social
see Social reform

Reformers, economic
American
Ely, Richard**21** 117-120

Reformers, legal
see Jurists

Reformers, social
American (19th-20th century)
Ely, Richard**21** 117-120
Folks, Homer **21** 137-140

Refrigeration
Gorrie, John **21** 172-174

REGAN, DONALD (Donald Thomas Regan; born 1918), American secretary of the treasury and White House chief of staff under Reagan **13** 80-81

REGIOMONTANUS (1436-1476), German astronomer and mathematician **13** 81-82

REHNQUIST, WILLIAM HUBBS (born 1924), U.S. Supreme Court chief justice **13** 82-84

REICH, STEVE (born 1936), American composer **13** 84-85

REICHSTEIN, TADEUS (1897-1996), Polish-Swiss chemist **13** 85-87

REID, THOMAS (1710-1796), Scottish philosopher, clergyman, and teacher **13** 87-88

REID, WILLIAM RONALD (Bill Reid; 1920-1998), Canadian artist **13** 88-89

REINHARDT, MAX (Max Goldman; 1873-1943), Austrian stage director **13** 89-90

Religious leaders, Catholic (since 1517)
archbishops
Bernadette of Lourdes **21** 34-36
nuns
Merici, Angela **21** 293-295
popes
Clement VII **21** 81-83
theologians
Martin, Gregory **21** 277-279

Religious leaders, Christian (to 1517)
archbishops
Langton, Stephen **21** 249-251
Doctors of the Church
Anthony of Padua **21** 7-9
nuns
Merici, Angela **21** 293-295
popes
Gregory IX **21** 180-183
theologians
Anthony of Padua **21** 7-9
Bartholomaeus Anglicus **21** 24-25
Langton, Stephen **21** 249-251

Religious leaders, Hindu (India)
Ramanuja **21** 361-362

Religious leaders, Protestant
Congregationalist ministers
Blackwell, Antoinette Brown **21** 41-43
Unitarians
Blackwell, Antoinette Brown **21** 41-43

REMARQUE, ERICH MARIA (Erich Paul Remark; 1898-1970), German novelist **13** 91

REMBRANDT HARMENSZ VAN RIJN (1606-1669), Dutch painter and etcher **13** 91-95

REMINGTON, FREDERIC (1861-1909), American painter, sculptor, and illustrator **18** 344-346 91-95

REMOND, CHARLES LENNOX (1810-1873), American black abolitionist **13** 95

collectors of
Gardner, Isabella Stewart**21** 152-155

RENAN, ERNEST (1823-1892), French author and philologist **13** 95-96

RENDELL, RUTH (Ruth Grasemann Rendell; born 1930), English writer of mysteries and suspense thrillers **13** 96-97

RENI, GUIDO (1575-1642), Italian painter **13** 97-98

RENNER, KARL (1870-1950), Austrian statesman, president 1945-50 **13** 98-99

RENO, JANET (born 1938), U.S. attorney general (1993-) **13** 99-101

RENOIR, PIERRE AUGUSTE (1841-1919), French impressionist painter **13** 101-102

RENWICK, JAMES (1818-1895), American architect **13** 102-103

Republican party (United States)
leaders (California)
Mathias, Bob **21** 284-286
leaders (Indiana)
Hays, Will **21** 197-199
leaders (Kansas)
Curtis, Charles Brent **21** 99-100
leaders (North Dakota)
Nye, Gerald **21** 320-323
leaders (Texas)
Bush, George Walker **21** 61-64

RESPIGHI, OTTORINO (1879-1936), Italian composer **13** 103-104

RESTON, JAMES BARRETT (''Scotty''; born 1909), American journalist and political commentator **13** 104-105

RETIEF, PIETER (1780-1838), South African Boer leader **13** 105-106

REUCHLIN, JOHANN (1455-1522), German humanist and jurist **13** 106-107

REUTER, PAUL JULIUS VON (Isreal Beer Josaphat; 1816-1899), French journalist **21** 366-367

REUTHER, WALTER PHILIP (1907-1970), American labor leader **13** 107-108

REVEL, BERNARD (1885-1940), Talmudic scholar and educator **13** 108-109

REVELS, HIRAM RHOADES (1822-1901), African American clergyman, statesman, and educator **13** 109-110

REVERE, PAUL (1735-1818), American patriot, silversmith, and engraver **13** 110-111

REVILLAGIGEDO, CONDE DE (Juan Vicente Güemes Pacheco y Padilla; 1740-1799), Spanish colonial administrator, viceroy of New Spain **13** 111-112

REYES, ALFONSO (1889-1959), Mexican author and diplomat **13** 112-113

REYES, RAFAEL (1850-1920), Colombian military leader, president 1904-09 **13** 113

REYNOLDS, ALBERT (born 1932), prime minister of Ireland **13** 113-115

REYNOLDS, RICHARD JOSHUA JR. (R.J. Reynolds; 1906-1964), American businessman and philanthropist **19** 308-310

REYNOLDS, SIR JOSHUA (1723-1792), English portrait painter **13** 115-116

REZA SHAH PAHLAVI (Reza Khan; 1878-1944), Shah of Iran 1925-41 **13** 116-117

RHEE, SYNGMAN (1875-1965), Korean independence leader, South Korean president 1948-60 **13** 117-120

RHETT, ROBERT BARNWELL (1800-1876) American statesman **13** 120

RHODES, CECIL JOHN (1853-1902), English imperialist and financier **13** 120-122

RHODES, JAMES FORD (1848-1927), American historian **13** 122

RHYS, JEAN (Ella Gwendolen Rees Williams; 1890-1979), English author **19** 310-312

RIBERA, JUSEPE DE (1591-1652), Spanish painter **13** 122-123

RICARDO, DAVID (1772-1823), English economist **13** 123-124

RICCI, MATTEO (1552-1610), Italian Jesuit missionary **13** 124-125

RICE, ANNE (born 1941), American author **13** 125-126

RICE, ELMER (1892-1967), American playwright and novelist **13** 126-127

RICE, JOSEPH MAYER (1857-1934), American education reformer **13** 127-128

RICH, ADRIENNE (born 1929), American poet **13** 128-130

RICHARD I (1157-1199), king of England 1189-99 **13** 130

RICHARD II (1367-1400), king of England 1377-99 **13** 130-131

RICHARD III (1452-1485), king of England 1483-85 **13** 132-133

RICHARD, MAURICE (''Rocket'' Richard; born 1921), Canadian hockey player **19** 312-313

RICHARDS, ANN WILLIS (born 1933), Democratic governor of Texas **13** 133-134

RICHARDS, ELLEN H. (born Ellen Henrietta Swallow; 1842-1911), American chemist and educator **13** 134-136

RICHARDS, IVOR ARMSTRONG (1893-1979), English-born American semanticist and literary critic **13** 137

RICHARDS, THEODORE WILLIAM (1868-1928), American chemist **13** 137-138

RICHARDSON, HENRY HANDEL (pen name of Ethel Florence Lindesay Richardson; 1870-1946), expatriate Australian novelist **13** 139

RICHARDSON, HENRY HOBSON (1838-1886), American architect **13** 139-141

RICHARDSON, SAMUEL (1689-1761), English novelist **13** 141-142

RICHELIEU, ARMAND JEAN DU PLESSIS DE (1585-1642), French statesman and cardinal **13** 142-144

RICHET, CHARLES ROBERT (1850-1935), French physiologist **13** 144-145

RICHIER, GERMAINE (1904-1959), French sculptor **13** 145-146

RICHTER, CHARLES F. (1900-1985), American seismologist **13** 146-148

RICHTER, CONRAD MICHAEL (1890-1968), American novelist and short-story writer **13** 148-149

RICHTER, HANS (Johann Siegried Richter; 1888-1976), German-born film director **13** 149-150

RICHTER, JOHANN PAUL FRIEDRICH (1763-1825), German humorist and prose writer **13** 150-151

RICIMER, FLAVIUS (died 472), Germanic Roman political chief **13** 151-152

RICKENBACKER, EDWARD VERNON (1890-1973), World War I fighter pilot and airline president **13** 152-153

RICKEY, WESLEY BRANCH (1881-1965), innovative baseball executive **13** 153-155

RICKOVER, HYMAN GEORGE (1900-1986), U.S. Navy officer **13** 155-157

RICOEUR, PAUL (born 1913), French exponent of hermeneutical philosophy **13** 157-158

RIDE, SALLY (born 1951), American astronaut and physicist **13** 158-160

RIDGWAY, MATTHEW BUNKER (1895-1993), American general **13** 160-161

RIEFENSTAHL, LENI (born 1902), German film director **13** 161-163

RIEL, LOUIS (1844-1885), Canadian rebel **13** 163-164

RIEMANN, GEORG FRIEDRICH BERNARD (1826-1866), German mathematician **13** 164-165

RIEMENSCHNEIDER, TILMAN (1468-1531), German sculptor **13** 166

RIENZI, COLA DI (or Rienzo; 1313/14-1354), Italian patriot, tribune of Rome **13** 166-167

RIESMAN, DAVID (born 1909), American sociologist, writer, and social critic **13** 167-168

RIETVELD, GERRIT THOMAS (1888-1964), Dutch architect and furniture designer **13** 169

RIIS, JACOB AUGUST (1849-1914), Danish-born American journalist and reformer **13** 169-170

RILEY, JAMES WHITCOMB (1849-1916), American poet **13** 170-171

RILKE, RAINER MARIA (1875-1926), German lyric poet **13** 171-172

RILLIEUX, NORBERT (1806-1894), American inventor **20** 309-311

RIMBAUD, (JEAN NICOLAS) ARTHUR (1854-1891), French poet **13** 172-174

RIMMER, WILLIAM (1816-1879), American sculptor, painter, and physician **13** 174

RIMSKY-KORSAKOV, NIKOLAI ANDREEVICH (1844-1908), Russian composer and conductor **13** 174-175

RINGGOLD, FAITH (Faith Jones; born 1930), African American painter, sculptress, and performer **13** 175-177

RIO BRANCO, BARÃO DO (José Maria da Silva Paranhos; 1845-1912), Brazilian political leader **13** 177

RIORDAN, RICHARD JOSEPH (born 1930), American politician; mayor of Los Angeles **13** 177-179

RIPKEN, CAL, JR. (Calvin Edwin Ripken, Jr.; born 1960), American baseball player **18** 346-349

RIPLEY, GEORGE (1802-1880), American Unitarian minister and journalist **13** 179-180

RITSCHL, ALBRECHT BENJAMIN (1822-1889), German theologian **13** 180

RITTENHOUSE, DAVID (1732-1796), American astronomer and instrument maker **13** 180-181

RITTER, KARL (1779-1859), German geographer **13** 181-182

Ritz, Cesar, Swiss hotelier
Escoffier, Auguste**21** 122-124

RIVADAVIA, BERNARDINO (1780-1845), Argentine independence leader, president 1826-27 **13** 182-183

RIVAS, DUQUE DE (Angel de Saavedra; 1791-1865), Spanish poet, dramatist, and statesman **13** 398

RIVERA, DIEGO (1886-1957), Mexican painter **13** 183-184

RIVERA, FRUCTUOSO (circa 1788-1854), Uruguayan statesman **13** 184-185

RIVERA, JOSÉ EUSTACIO (1888-1928), Colombian novelist **13** 185-186

RIVERS, LARRY (Yitzroch Loiza Grossberg; born 1923), American artist **13** 186-187

Riverside (village; Illinois)
Jenney, William Le Baron **21** 221-223

RIVLIN, ALICE M. (born 1931), American economist and political advisor **18** 349-350

RIZAL, JOSÉ (1861-1896), Philippine national hero **13** 187-189

ROBBE-GRILLET, ALAIN (born 1922), French novelist **13** 189-190

ROBBIA, LUCA DELLA (1400-1482), Italian sculptor **10** 19-20

ROBBINS, JEROME (Rabinowitz; 1918-1998), American director and choreographer **13** 190-192

ROBERT I (1274-1329), king of Scotland 1306-29 **13** 192-194

ROBERT II (1316-1390), king of Scotland 1371-90 **13** 194

ROBERT III (circa 1337-1406), king of Scotland 1390-1406 **13** 194-195

ROBERT, HENRY MARTYN (1837-1923), American engineer and parliamentarian **21** 367-370

ROBERT, SHAABAN (1909-1962), Tanzanian author who wrote in the Swahili language **14** 128-129

Robert's Rules of Order (book)
Robert, Henry Martyn **21** 367-370

ROBERTS, FREDERICK SLEIGH (1st Earl Roberts of Kandhar, Pretoria, and Waterford; 1832-1914), British field marshal **13** 195-196

ROBERTSON, SIR DENNIS HOLME (1890-1963), English economist **13** 196

ROBERTSON, MARION G. (Pat Robertson; born 1930), television evangelist who founded the Christian Broadcasting Network and presidential candidate **13** 196-198

ROBERTSON, OSCAR (born 1938), African American basketball player **20** 311-313

ROBESON, PAUL LEROY (1898-1976), American singer, actor, and political activist **13** 198-199

ROBESPIERRE, MAXIMILIEN FRANÇOIS MARIE ISIDORE DE (1758-1794), French Revolutionary leader **13** 199-201

ROBINSON, EDDIE (born 1919), African American college football coach **18** 351-352

ROBINSON, EDWIN ARLINGTON (1869-1935), American poet and playwright **13** 201-202

ROBINSON, FRANK, JR. (born 1935), African American baseball player and manager **13** 202-203

ROBINSON, HARRIET HANSON (1825-1911), American author and suffragist **13** 203-207

ROBINSON, JACK ROOSEVELT (Jackie Robinson; 1919-72), African American baseball player; first African American player in the major leagues **13** 207-208

ROBINSON, JAMES HARVEY (1863-1936), American historian **13** 208

ROBINSON, JOAN VIOLET MAURICE (1903-1983), English economist **13** 209-210

ROBINSON, SIR JOHN BEVERLEY (1791-1863), Canadian political leader and jurist **13** 215-217

ROBINSON, JULIA (1919-1985), American mathematician **13** 210-211

ROBINSON, MARY BOURKE (born 1944), first woman president of Ireland **13** 211-213

ROBINSON, MAX (1939-1988), African American television news anchor **13** 213-215

ROBINSON, SMOKEY (born 1940), African American performer and composer **13** 215-217

ROBINSON, SUGAR RAY (Walker Smith Jr.; 1921-1989), American boxer **19** 313-315

ROBINSON, THEODORE (1852-1896), American painter **13** 217

ROCA, JULIO ARGENTINO (1843-1914), Argentine general and president **13** 218

ROCARD, MICHEL (born 1930), French left-wing politician **13** 218-220

ROCHAMBEAU, COMTE DE (Jean Baptiste Donatien de Vimeur, 1725-1807), French general **13** 220-221

ROCHBERG, GEORGE (born 1918), American composer **13** 221-222

ROCHE, KEVIN (born 1922), Irish-American architect **13** 222-224

ROCK, JOHN (1825-1866), American physician, lawyer, and abolitionist **21** 370-372

ROCK, ARTHUR (born 1926), American businessman **19** 316-317

ROCKEFELLER, DAVID (born 1915), chairman of the Chase Manhattan Bank **13** 224-225

ROCKEFELLER, JOHN D., JR. (1874-1960), American philanthropist and industrial relations expert **13** 225-226

ROCKEFELLER, JOHN DAVISON (1839-1937), American industrialist and philanthropist **13** 226-228
Flagler, Henry **21** 135-137

ROCKEFELLER, NELSON ALDRICH (1908-1979), four-term governor of New York and vice-president of the United States **13** 228-230

ROCKINGHAM, 2D MARQUESS OF (Charles Watson-Wentworth; 1730-82), English statesman **13** 230-231

ROCKNE, KNUTE (1888-1931), American football coach **13** 231

ROCKWELL, NORMAN PERCEVEL (1894-1978), American illustrator **13** 231-233

Rocky and Bullwinkle (television series)
Ward, Jay **21** 421-423

RODCHENKO, ALEXANDER MIKHAILOVICH (1891-1956), Russian abstract painter, sculptor, photographer, and industrial designer **13** 233-234

RODGERS, JIMMIE (James Charles Rodgers; 1897-1933), American musician **19** 317-319

RODGERS, RICHARD CHARLES (1902-1972), American composer **13** 234-236
Bennett, Robert Russell **21** 32-34

RODIN, AUGUSTE (1840-1917), French sculptor **13** 236-238

RODINO, PETER WALLACE, JR. (born 1909), Democratic U.S. representative from New Jersey **13** 238-239

RODNEY, GEORGE BRYDGES (1st Baron Rodney; 1718-92), British admiral **13** 239-240

RODÓ, JOSÉ ENRIQUE (1872-1917), Uraguayan essayist and literary critic **13** 240-241

ROEBLING, JOHN AUGUSTUS (1806-1869), German-born American engineer **13** 241-242

ROEBLING, WASHINGTON AUGUSTUS (1837-1926), American engineer and manufacturer **13** 243

ROETHKE, THEODORE (1908-1963), American poet and teacher **13** 243-244

ROGER II (1095-1154), king of Sicily 1130-54 **13** 244-245

ROGERS, CARL RANSOM (1902-1987), American psychotherapist **13** 245-247

ROGERS, EDITH NOURSE (1881-1960), U.S. congresswoman from Massachusetts **13** 247-248

ROGERS, FRED (''Mr.'' Rogers; born 1928), American television host **18** 352-354

ROGERS, JOHN (1829-1904), American sculptor **13** 248

ROGERS, RICHARD (born 1933), British architect **13** 248-250

ROGERS, ROBERT (1731-1795), American frontiersman and army officer **13** 250-251

ROGERS, WILL (1879-1935), American actor, humorist, journalist, and performer **13** 251-252

ROH TAE WOO (born 1932), president of the Republic of Korea **13** 253-255

ROHDE, RUTH BRYAN OWEN (1885-1954), U.S. congresswoman **13** 252-253

ROJAS PINILLA, GUSTAVO (1900-1975), Colombian general and politician **13** 255-256

ROLAND, MADAME (Marie-Jeanne Phlipon; 1754-1793), French author and revolutionary **13** 256-259

ROLFE, JOHN (1585-1622), English colonist in Virginia **13** 259-260

ROLLAND, ROMAIN (1866-1944), French writer **13** 260

ROLLE OF HAMPOLE, RICHARD (circa 1290-1349), English prose and verse writer **13** 260-261

ROLLING STONES, THE (formed in 1963), rock and roll band **13** 261-264

ROLLO (Rolf; circa 860-circa 932), Viking adventurer **13** 264-265

RÖLVAAG, OLE EDVART (1876-1931), Norwegian-American writer **13** 265

Roman Catholic Church
and sack of Rome (1527)
Clement VII **21** 81-83
monks and abbots
Torquemada, Tomas de **21** 407-409
Vincent of Beauvais **21** 416-418

Roman Catholic Church (France)
19th century
Bernadette of Lourdes **21** 34-36

Roman Empire
see Rome—217 B.C.-A.D. 476

Roman Republic
see Rome—509-27 B.C.

ROMANOV, ANASTASIA NICHOLAIEVNA (1901-1918), Russian grand duchess **18** 354-357

Rome
• 476- (MEDIEVAL and MODERN)
sacked (1527)
Clement VII **21** 81-83

ROMERO, ARCHBISHOP OSCAR (1917-1980), archbishop of San Salvador **13** 265-267

ROMERO BARCELÓ, CARLOS (born 1932), Puerto Rican political leader and governor **13** 267-268

ROMMEL, ERWIN (1891-1944), German field marshal **13** 268-269

ROMNEY, GEORGE (1734-1802), English painter **13** 269-270

ROMNEY, GEORGE (1907-1995), American businessman and politician **20** 313-316

RÓMULO, CARLOS P. (1899-1985), Filipino journalist and diplomat **13** 270-271

RONDON, CANDIDO MARIANO DA SILVA (1865-1958), Brazilian militarist **13** 271

RONSARD, PIERRE DE (1524-1585), French poet **13** 271-273

RÖNTGEN, WILHELM CONRAD (1845-1923), German physicist **13** 273-275

ROOSEVELT, ANNA ELEANOR (1884-1962), American lecturer and author, first lady 1933-45 **13** 275-277

ROOSEVELT, FRANKLIN DELANO (1882-1945), American statesman, president 1933-45 **13** 277-280
vice presidents
Garner, John **21** 155-157

ROOSEVELT, THEODORE (1858-1919), American statesman, president 1901-09 **13** 280-283
supporters
Perkins, George Walbridge **21** 344-347

Roosevelt University (Chicago, Illinois)
Lee, Rose **21** 258-260

ROOT, ELIHU (1845-1937), American statesman **13** 283-284

ROOT, JOHN WELLBORN (1850-1891), American architect **21** 372-374

ROREM, NED (born 1923), American composer of art songs **13** 284-286

RORSCHACH, HERMANN (1884-1922), Swiss psychiatrist **13** 286-288

RORTY, RICHARD (born 1931), American philosopher and man of letters **13** 288-289

ROSA, SALVATOR (1615-1673), Italian painter and poet **13** 289-290

ROSAS, JUAN MANUEL DE (1793-1877), Argentine dictator 1829-52 **13** 290-291

ROSE, PETE (Peter Edward Rose; born 1941), American baseball player **21** 374-376

ROSENBERG, JULIUS AND ETHEL (died 1953), Americans executed for atomic espionage **13** 291-293

ROSENWALD, JULIUS (1862-1932), American retailer and philanthropist **13** 293

ROSENZWEIG, FRANZ (1886-1929), Jewish philosopher and writer **13** 294

ROS-LEHTINEN, ILEANA (born 1952) Hispanic American U.S. congresswoman **13** 294-296

ROSMINI-SERBATI, ANTONIO (1797-1855), Italian philosopher and priest **13** 296-297

ROSS, BETSY (Elizabeth Griscom; 1752-1836), American upholsterer who made the first U.S. flag **13** 297-298

ROSS, DIANA (born 1944), African American singer **13** 298-300

ROSS, EDWARD ALSWORTH (1866-1951), American sociologist **13** 300

ROSS, HAROLD (Harold Wallace Ross; 1892-1951), founder and editor of the *New Yorker* magazine **13** 300-302

ROSS, SIR JAMES CLARK (1800-1862), English admiral and polar explorer **13** 302-303

ROSS, JOHN (1790-1866), American Cherokee Indian chief **13** 303-304

ROSS, MARY G. (born 1908), Native American aerospace engineer **13** 304-305

ROSS, NELLIE TAYLOE (1876-1977), American politician **13** 305-306

ROSSELLINI, ROBERTO (1906-1977), Italian film director **20** 316-318

ROSSETTI, CHRISTINA GEORGINA (1830-1894), English poet **13** 307-308

ROSSETTI, DANTE GABRIEL (1828-1882), English painter and poet **13** 308-309

ROSSI, ALDO (born 1931), Italian architect **13** 309-310

ROSSI, LUIGI (circa 1598-1653), Italian composer **13** 310-311

ROSSINI, GIOACCHINO (1792-1868), Italian composer **13** 311-312

ROSSO, IL (Giovanni Battista di Jacopo; 1495-1540), Italian painter **13** 312-313

ROSSO, MEDARDO (1858-1928), Italian sculptor **13** 313-315

ROSTOVTZEFF, MICHAEL IVANOVICH (1870-1952), Russian-born American historian and classical scholar **13** 315

ROSTOW, WALT WHITMAN (born 1916), American educator, economist, and government official **13** 315-317

ROSTROPOVICH, MSTISLAV LEOPOLDOVICH (Slava Rostropovich; born 1927), Russian cellist and conductor **13** 317-318

ROTH, PHILIP (born 1933), American author **13** 318-320

ROTHKO, MARK (1903-1970), American painter **13** 320-321

ROTHSCHILD, MAYER (1744-1812), German merchant banker **20** 318-320

ROTTMAYR, JOHANN MICHAEL (1654-1730), Austrian painter **13** 321

ROUAULT, GEORGES (1871-1958), French painter and graphic artist **13** 321-322

ROUS, FRANCIS PEYTON (1879-1970), American pathologist and virologist **13** 322-323

ROUSSEAU, HENRI (1844-1910), French painter **13** 323-324

ROUSSEAU, JEAN JACQUES (1712-1778), Swiss-born French philosopher and author **13** 324-328

ROUSSEAU, THÉODORE (1812-1867), French painter and draftsman **13** 328

ROUSSEL, ALBERT (1869-1937), French composer **13** 328-329

ROWAN, CARL T. (born 1925), American journalist, author, and ambassador **13** 329-330

ROWLAND, HENRY AUGUSTUS (1848-1901), American physicist **13** 330-331

ROXAS, MANUEL (1892-1948), Filipino statesman, president 1946-48 **13** 331-332

ROY, RAM MOHUN (1772-1833), Bengali social and religious reformer **13** 18

ROYBAL-ALLARD, LUCILLE (born 1941), Hispanic American U.S. congresswoman **13** 332-334

ROYCE, JOSIAH (1855-1916), American philosopher **13** 334-335

ROYDEN, AGNES MAUDE (1876-1956), British preacher, lecturer, and author **13** 335-337

ROYKO, MIKE (1932-1997), American columnist **13** 337-339

ROZELLE, PETE (Alvin Ray Rozelle; 1926-1996), American commissioner of the National Football League (NFL) **19** 319-322

RUBENS, PETER PAUL (1577-1640), Flemish painter and diplomat **13** 339-342

RUBENSTEIN, HELENA (1870-1965), Polish-born beauty expert and businesswoman **13** 342-343

RUBENSTEIN, RICHARD L. (born 1924), American Jewish theologian and writer **13** 343-344

RUBIN, JERRY (1938-1994), activist, writer, lecturer, and businessman **13** 344-346

RUDKIN, MARGARET FOGARTY (1897-1976), founder and president of Pepperidge Farm Inc. **13** 346-347

RUDOLF I (Rudolf of Hapsburg; circa 1218-91), Holy Roman emperor-elect 1273-91 **13** 347-348

RUDOLPH, PAUL MARVIN (1918-1997), American architect **13** 348-350

RUDOLPH, WILMA (1940-1994), African American track and field athlete and coach **13** 350-352

RUEF, ABRAHAM (1864-1936), American political boss **13** 352-353

RUETHER, ROSEMARY RADFORD (born 1936), American church historian, theologian, writer, and teacher specializing in the area of women and religion **13** 353-354

RUFFIN, EDMUND (1794-1865), American agriculturist **13** 354-355

RUGG, HAROLD (1886-1960), American teacher, historian, and educational theorist **13** 355-357

RUISDAEL, JACOB VAN (1628/29-82), Dutch landscape painter **13** 357-358

RUÍZ, JOSÉ MARTÍNEZ (1873-1967), Spanish writer **13** 358

RUIZ, JUAN (1283?-1350?), Spanish poet **13** 358-359

RUIZ CORTINES, ADOLFO (1890-1973), president of Mexico (1952-1958) **13** 359-360

RUMFORD, COUNT (Benjamin Thompson; 1753-1814), American-born British physicist **13** 360-362

RUMI, JALAI ED-DIN (1207-1273), Persian poet and Sufi mystic **13** 362-363

RUNDSTEDT, KARL RUDOLF GERD VON (1875-1953), German field marshal **13** 363-364

Runnymede
see Magna Carta (1215)

RURIK (died circa 873), Norman warrior **13** 364

RUSH, BENJAMIN (1745-1813), American physician **13** 364-365

RUSH, WILLIAM (1756-1833), American sculptor **13** 365-366

RUSHDIE, AHMED SALMAN (born 1947), Indian/British author **13** 366-368

RUSK, DAVID DEAN (1909-1994), American secretary of state (1961-1969) **13** 368-370

RUSKA, ERNST AUGUST FRIEDRICH (1906-1988), German engineer **13** 370-371

RUSKIN, JOHN (1819-1900), English critic and social theorist **13** 371-372

RUSSELL, BERTRAND ARTHUR WILLIAM (3rd Earl Russell; 1872-1970), British mathematician, philosopher, and social reformer **13** 373-374

RUSSELL, BILL (William Felton Russell; born 1934), African American basketball player and coach **20** 320-322

RUSSELL, CHARLES EDWARD (1860-1941), American journalist and reformer **13** 374-375

RUSSELL, CHARLES MARION (1864-1926), American painter **13** 375-376

RUSSELL, CHARLES TAZE (1852-1916), American religious leader **13** 376-377

RUSSELL, ELIZABETH SHULL (born 1913), American geneticist **13** 377-379

RUSSELL, JAMES EARL (1864-1945), educator and college dean who developed Teachers College **13** 379-380

RUSSELL, JOHN (1792-1878), English statesman, Prime minister 1846-52 **13** 380-381

Russian art
Fabergé, Carl**21** 125-127

RUSSWURM, JOHN BROWN (1799-1851), African American and Liberian journalist, educator, and governor **13** 381-382

RUSTIN, BAYARD (1910-1987), American social activist **13** 382-383

RUTAN, BURT (Elbert L. Rutan; born 1943), American aeronautical engineer **20** 322-325

RUTAN, DICK (Richard Glenn Rutan; born 1938), American aviator **20** 325-326

RUTH, GEORGE HERMAN, JR. (Babe Ruth; 1895-1948), American baseball player **13** 384

RUTHERFORD, ERNEST (1st Baron Rutherford of Nelson; 1871-1937), British physicist **13** 384-387

RUTLEDGE, JOHN (1739-1800), American jurist and statesman **13** 387-388

RUYSBROECK, JAN VAN (1293-1381), Flemish mystic **13** 388-389

RYAN, LYNN NOLAN (born 1947), American baseball player and author **13** 389-391

RYDER, ALBERT PINKHAM (1847-1917), American painter **13** 391-392

RYERSON, (ADOLPHUS) EGERTON (1803-1882), Canadian Methodist clergyman and educator **13** 392-393

RYLE, GILBERT (1900-1976), English philosopher **13** 393-394

S

SÁ, MEM DE (1504-1572), Portuguese jurist and governor general of Brazil **13** 395

SAADIA BEN JOSEPH AL-FAYUMI (882-942), Jewish scholar **13** 396

SAARINEN, EERO (1910-1961), Finnish-American architect and industrial designer **13** 396-398

SAARINEN, ELIEL (1873-1950), Finnish-American architect and industrial designer **13** 396-398

SABATIER, PAUL (1854-1941), French chemist **13** 398-399

SÁBATO, ERNESTO (born 1911), Argentine novelist and essayist **13** 399-400

SABBATAI ZEVI (1626-1676), Jewish mystic and pseudo-Messiah **13** 400-401

SABIN, ALBERT BRUCE (1906-1993), Polish-American physician and virologist who developed polio vaccine **13** 401-402

SABIN, FLORENCE RENA (1871-1953), American anatomist **13** 402-405

SACAJAWEA (c. 1784-c. 1812), Native American translator/interpreter, and guide **13** 405-408

SACCO, NICOLA (1891-1927) AND VANZETTI, BARTOLOMEO (1887-1927), Italian-born American anarchists **13** 408-410

SACHS, HANS (1494-1576), German poet **13** 410-411

SACHS, NELLY (1891-1970), German-born Jewish poet and playwright **13** 411-412

SADAT, ANWAR (1918-1981), Egyptian president **13** 412-414

SADAT, JIHAN (born 1933), Egyptian women's rights activist **13** 414-415

SADDAM HUSSEIN (born 1937), socialist president of the Iraqi Republic and strongman of the ruling Ba'th regime **13** 415-416

SADE, COMTE DE (Donatien Alphonse François, Marquis de Sade; 1740-1814), French writer **13** 416-418.

SA'DI (circa 1200-1291), Persian poet **13** 418-419

SADR, MUSA AL- (Imam Musa; 1928-?), Lebanese Shi'ite Moslem religious and political leader **13** 420-422

Safety pin
Hunt, Walter **21** 210-212

SAFIRE, WILLIAM (born 1929), American journalist **13** 422-424

SAGAN, CARL E. (born 1934), American astronomer and popularizer of science **13** 424-425

SAGER, RUTH (1918-1997), American biologist and geneticist **13** 425-426

SAICHO (767-822), Japanese Buddhist monk **13** 426-428

SAID, SEYYID (1790-1856), Omani sultan **13** 428-429

SAIGO, TAKAMORI (1827-1877), Japanese rebel and statesman **13** 429

ST. CLAIR, ARTHUR (1736-1818), Scottish-born American soldier and politician **13** 429-430

ST. DENIS, RUTH (1878?-1968), American dancer and choreographer **13** 430-431

Saint-Etienne, Cathedral of (France)
William of Sens **21** 432-434

ST. LAURENT, LOUIS STEPHEN (born 1882), Canadian statesman **13** 434

St. Louis Cardinals (baseball team; United States)
Gibson, Bob **21** 159-162
Hornsby, Rogers **21** 204-206

SAINTE-BEUVE, CHARLES AUGUSTIN (1804-1869), French literary critic **13** 438

SAINT-EXUPÉRY, ANTOINE DE (1900-1944), French novelist, essayist, and pilot **13** 431-432

SAINT-GAUDENS, AUGUSTUS (1848-1907), American sculptor **13** 432

SAINT-JUST, LOUIS ANTOINE LÉON DE (1767-1794), French radical political leader **13** 433

ST. LAURENT, YVES (born 1936), French fashion designer **20** 327-329

SAINT-PIERRE, ABBÉ DE (Charles Irénée Castel; 1658-1743), French political and economic theorist **13** 434-435

SAINT-SAËNS, CHARLES CAMILLE (1835-1921), French composer **13** 435-436

SAINT-SIMON, COMTE DE (Claude Henri de Rouvroy; 1760-1825), French social philosopher and reformer **13** 436-437

SAINT-SIMON, DUC DE (Louis de Rouvroy; 1675-1755), French writer **13** 436

SAIONJI, KIMMOCHI (1849-1940), Japanese elder statesman **13** 438-439

SAKHAROV, ANDREI (1921-1989), Russian theoretical physicist and "father of the Soviet atomic bomb" **13** 439-441

SALADIN (Salah-ad-Din Yusuf ibn Aiyub; 1138-93), Kurdish ruler of Egypt and Syria **13** 441-442

SALAZAR, ANTÓNIO DE OLIVEIRA (1889-1970), Portuguese statesman **13** 442-443

SALIH, ALI'ABDALLAH (born 1942), president of the Yemeni Arab Republic (North Yemen) and first president of the United Republic of Yemen **13** 443-445

SALINAS DE GORTARI, CARLOS (born 1948), president of Mexico (1988-) **13** 445-447

SALINGER, J. D. (born 1919), American author **13** 447-448

SALISBURY, HARRISON EVANS (born 1908), American journalist **13** 449-451

SALISBURY, 3D MARQUESS OF (Robert Arthur Talbot Gascoyne-Cecil; 1830-1903), English statesman and diplomat **13** 448-449

SALK, JONAS EDWARD (1914-1995), American physician, virologist, and immunologist **13** 451-452

SALLE, DAVID (born 1952), American artist **13** 452-453

SALLUST (Gaius Sallustius Crispus; 86-circa 35 B.C.), Roman statesman and historian **13** 454

SALOMON, CHARLOTTE (1917-1943), German artist **13** 454-455

SALOMON, HAYM (c. 1740-1785), American financier **20** 329-331

SALVEMINI, GAETANO (1873-1957), Italian historian **13** 455-456

SAMUEL (circa 1056-1004 B.C.), Hebrew prophet, last judge of Israel **13** 457-458

SAMUELSON, PAUL ANTHONY (born 1915), American economist **13** 458-459

San Francisco (city, California)
Muybridge, Eadweard **21** 305-308

SAN MARTÍN, JOSÉ DE (1778-1850), Argentine soldier and statesman **13** 468-469

SANCTORIUS (1561-1636), Italian physician and physiologist **13** 459

SAND, GEORGE (1804-1876), French novelist **13** 459-461

SANDBURG, CARL (1878-1967), American poet, anthologist, and biographer **13** 461-462

SANDERS, COLONEL (Harland David Sanders; 1890-1980), American businessman **19** 323-325

SANDINO, AUGUSTO C. (1894-1934), Nicaraguan guerrilla leader **13** 462-463

Sandwich Islands
Montagu, John, Fourth Earl of Sandwich **21** 301-303

Sandwiches
Montagu, John, Fourth Earl of Sandwich **21** 301-303

SANDYS, SIR EDWIN (1561-1629), English statesman and colonizer in America **13** 463-464

SANGALLO FAMILY (flourished late 15th-mid-16th century), Italian artists and architects **13** 464-466

SANGER, FREDERICK (born 1918), English biochemist **13** 466-467

SANGER, MARGARET HIGGINS (1884-1966), American leader of birth control movement **13** 467-468

SANMICHELI, MICHELE (circa 1484-1559), Italian architect and military engineer **13** 469-470

SANSOVINO, JACOPO (1486-1570), Italian sculptor and architect **13** 470-471

SANTA ANA, ANTONIO LÓPEZ DE (1794-1876), Mexican general and statesman, six times president **13** 471-472

SANTA CRUZ, ANDRÉS DE (1792-1865), Bolivian general and statesman, president 1829-39 **13** 472-473

SANTAMARIA, BARTHOLOMEW AUGUSTINE (born 1915), Australian Roman Catholic publicist and organizer **13** 473-474

SANTANA, PEDRO (1801-1864), Dominican military leader, three times president **13** 474-475

SANTANDER, FRANCISCO DE PAULA (1792-1840), Colombian general and statesman **13** 475

SANTAYANA, GEORGE (Jorge Agustin de Santayana; 1863-1952), Spanish-American philosopher **13** 475-477

SANTOS-DUMONT, ALBERTO (1873-1932), Brazilian inventor **13** 477-478

SAPIR, EDWARD (1884-1939), American anthropologist **13** 478-479

SAPPHO (circa 625-570 B.C.), Greek lyric poet **13** 479-480

SAPRU, SIR TEJ BAHADUR (1875-1949), Indian lawyer and statesman **13** 480-481

SARANDON, SUSAN (Susan Abigail Tomalin; born 1946), American actress and activist **18** 358-360

SARGENT, JOHN SINGER (1856-1925), American portrait painter **13** 481-482

SARGON II (ruled 722-705 B.C.), king of Assyria **13** 482

SARGON OF AGADE (circa 2340-2284 B.C.), first Semitic king of Mesopotamia **13** 483

SARIT THANARAT (1908-1963), Thai army officer, prime minister 1957-63 **13** 483-484

SARMIENTO, DOMINGO FAUSTINO (1811-1888), Argentine statesman, president 1868-74 **13** 484-485

SARNOFF, DAVID (1891-1971), American television and radio broadcasting executive **13** 485-486

SAROYAN, WILLIAM (1908-1981), American short-story writer, dramatist, and novelist **13** 486-487

SARPI, PAOLO (1552-1623), Italian prelate and statesman **13** 487-488

SARRAUTE, NATHALIE TCHERNIAK (1900-1999), French author of novels, essays, and plays **13** 488-490

SARTON, GEORGE (1884-1956), Belgian-born American historian of science **13** 490-491

SARTRE, JEAN PAUL (1905-1980), French philosopher and author **13** 491-492

SASSETTA (circa 1400-50), Italian painter **13** 492

SASSOON, SIEGFRIED (1886-1967), English poet **13** 492-493

SATANTA (White Bear; 1830-1878), Native American orator and leader of the Kiowa tribe **13** 493-494

Satellites, communications
Pierce, John Robinson **21** 349-351

SATIE, ERIK (1866-1925), French composer **13** 494-495

SATO, EISAKU (1901-1975), Japanese statesman, prime minister 1964-72 **13** 495-496

SAUER, CARL ORTWIN (1889-1975), American geographer and anthropologist **13** 496-497

SAUGUET, HENRI (born 1901), French composer, writer, and thinker on art and music **13** 497-498

SAUL (circa 1020-1000 B.C.), first King of Israel **13** 498

SAUNDERS, SIR CHARLES EDWARD (1867-1937), Canadian cerealist **13** 498-499

SAVAGE, AUGUSTA CHRISTINE (born Augusta Christine Fells; 1892-1962), African American sculptor and teacher **13** 499-501

SAVAGE, MICHAEL JOSEPH (1872-1940), New Zealand labor leader, prime minister 1935-40 **13** 501-502

SAVIGNY, FRIEDRICH KARL VON (1779-1861), German jurist **13** 502-503

SAVIMBI, JONAS MALHEIROS (born 1934), founder and leader of UNITA (National Union for the Total Independence of Angola) **13** 503-505

SAVONAROLA, GIROLAMO (1452-1498), Italian religious reformer and dictator of Florence **13** 505-506

Savoy Hotel (London, England) Escoffier, Auguste**21** 122-124

SAW MAUNG (born 1928), leader of armed forces that took power in Burma (now Myanmar) in a 1988 military coup **13** 506-507

SAXE, COMTE DE (1696-1750), marshal of France **13** 507-508

Saxe-Coburg-Gotha dynasty (Great Britain)
see Great Britain-since 1901 (Windsor)

SAY, JEAN BAPTISTE (1767-1832), French economist **13** 508-509

SAYERS, GALE (born 1943), American football player **21** 377-379

SAYRE, FRANCIS BOWES (1885-1972), American lawyer and administrator **13** 509

SAYYID QUTB (1906-1966), Egyptian writer, educator, and religious leader **13** 509-511

SCALFARO, OSCAR LUIGI (born 1918), Christian Democratic leader and president of the Italian Republic **13** 511-512

SCALIA, ANTONIN (born 1936), U.S. Supreme Court justice **13** 513-514

SCARGILL, ARTHUR (born 1938), president of the British National Union of Mineworkers **13** 514-515

SCARLATTI, DOMENICO (1685-1757), Italian harpsichordist and composer **13** 515-517

SCARLATTI, PIETRO ALESSANDRO GASPARE (1660-1725), Italian composer **13** 517-518

SCHACHT, HJALMAR HORACE GREELEY (1877-1970), German economist and banker **13** 518-519

SCHAFF, PHILIP (1819-1893), Swiss-born American religious scholar **13** 519-520

SCHAPIRO, MIRIAM (born 1923), Artist **13** 520-521

SCHARNHORST, GERHARD JOHANN DAVID VON (1755-1813), Prussian general **13** 521-522

SCHARPING, RUDOLF (born 1947), minister-president of Rhineland-Palatinate and chairman of the German Social Democratic Party **13** 522-524

SCHECHTER, SOLOMON (1849-1915), Romanian-American Jewish scholar and religious leader **13** 524

SCHEELE, KARL WILHELM (1742-1786), Swedish pharmacist and chemist **13** 525-526

SCHELLING, FRIEDRICH WILHELM JOSEPH VON (1775-1854), German philosopher **13** 526-527

SCHIELE, EGON (1890-1918), Austrian Expressionist painter and draftsman **14** 1-2

SCHIESS, BETTY BONE (born 1923), American Episcopalian priest **18** 360-362

SCHIFF, JACOB HENRY (1847-1920), German-American banker **14** 2-3

SCHILLEBEECKX, EDWARD (born 1914), Belgian Roman Catholic theologian **14** 3-4

SCHILLER, JOHANN CHRISTOPH FRIEDRICH VON (1759-1805), German dramatist, poet, and historian **14** 4-7

SCHINDLER, OSKAR (1908-1974), German businessman and humanitarian **18** 362-365

SCHINDLER, SOLOMON (1842-1915), German-American rabbi and social theorist **14** 7-8

SCHINKEL, KARL FRIEDRICH (1781-1841), German architect, painter and designer **14** 8

SCHLAFLY, PHYLLIS (born 1924), American political activist and author **14** 9-10

SCHLEGEL, FRIEDRICH VON (1772-1829), German critic and author **14** 10-11

SCHLEIERMACHER, FRIEDRICH ERNST DANIEL (1768-1834), German theologian and philosopher **14** 11-12

SCHLEMMER, OSKAR (1888-1943), German painter, sculptor, and stage designer **14** 12-13

SCHLESINGER, ARTHUR MEIER (1888-1965), American historian **14** 13

SCHLESINGER, ARTHUR MEIER, JR. (born 1917), American historian and Democratic party activist **14** 13-15

SCHLESINGER, JAMES RODNEY (born 1929), American government official **14** 15-16

SCHLICK, FRIEDRICH ALBERT MORITZ (1882-1936), German physicist and philosopher **14** 16-17

SCHLIEMANN, HEINRICH (1822-1890), German merchant and archeologist **14** 17-18

SCHLÜTER, ANDREAS (circa 1660-1714), German sculptor and architect **14** 18-19

SCHMIDT, HELMUT (born 1918), Social Democrat and chancellor of the Federal Republic of Germany (the former West Germany), 1974-82 **14** 19-21

SCHMOLLER, GUSTAV FRIEDRICH VON (1838-1917), German economist **14** 21

SCHNEIDERMAN, ROSE (1882-1972), labor organizer and activist for the improvement of working conditions for women **14** 22-23

SCHNITZLER, ARTHUR (1862-1931), Austrian dramatist and novelist **14** 23-24

SCHOENBERG, ARNOLD (1874-1951), Austrian composer **14** 24-26

SCHOLEM, GERSHOM (1897-1982), Jewish scholar **14** 26

SCHONGAUER, MARTIN (circa 1435-91), German engraver and painter **14** 26-28

SCHÖNHUBER, FRANZ XAVER (born 1923), German right-wing political leader **14** 28-29

SCHOOLCRAFT, HENRY ROWE (1793-1864), American explorer and ethnologist **14** 29

SCHOPENHAUER, ARTHUR (1788-1860), German philosopher **14** 29-31

SCHOUTEN, WILLIAM CORNELIUS (circa 1580-1625), Dutch explorer and navigator **14** 31

SCHREMPP, JUERGEN (born 1944), German automobile industry executive **20** 331-332

SCHRODER, GERHARD (born 1944), German chancellor **19** 325-327

SCHRÖDINGER, ERWIN (1887-1961), Austrian physicist **14** 31-33

SCHROEDER, PATRICIA SCOTT (born 1940), first U.S. congresswoman from Colorado **14** 33-35

SCHUBERT, FRANZ PETER (1797-1828), Austrian composer **14** 35-37

SCHULLER, GUNTHER (born 1925), American musician **14** 37-38

SCHULZ, CHARLES M. (1922-2000), American cartoonist and creator of "Peanuts" **14** 38-39

SCHUMACHER, KURT (1895-1952), German socialist statesman **14** 40-41

SCHUMAN, ROBERT (1886-1963), French statesman **14** 41

SCHUMANN, ROBERT ALEXANDER (1810-1856), German composer and critic **14** 41-43

SCHUMPETER, JOSEPH ALOIS (1883-1950), Austrian economist **14** 43-44

SCHURZ, CARL (1829-1906), American soldier, statesman, and journalist **14** 44-45

SCHUSCHNIGG, KURT VON (1897-1977), Austrian statesman, chancellor of Austria 1934-38 **14** 45-46

SCHÜSSLER FIORENZA, ELIZABETH (born 1938), biblical scholar and theologian **14** 46-48

SCHÜTZ, HEINRICH (1585-1672), German composer **14** 48-49

SCHUYLER, PHILIP JOHN (1733-1804), American Revolutionary War general **14** 49-50

SCHWAB, CHARLES MICHAEL (1862-1939), American industrialist **14** 50-51

SCHWANN, THEODOR (1810-1882), German biologist **14** 51-52

SCHWARTZ, DELMORE (1913-1966), American poet **19** 327-329

SCHWARZKOPF, NORMAN (born 1934), American army general **14** 52-54

SCHWEITZER, ALBERT (1875-1965), Alsatian-German philosopher and medical missionary **14** 55-56

SCHWENCKFELD, KASPER VON (1489/90-1561), Silesian nobleman and theologian **14** 56-57

SCHWIMMER, ROSIKA (1877-1948), Hungarian women's rights activist **14** 57-60

SCHWITTERS, KURT (1887-1948), German painter, collagist, typographer, and poet and creator of MERZ-art **14** 60-61

Scientists, American
archeologists
Albright, William Foxwell **21** 1-3
astronomers
Peirce, Benjamin **21** 340-342
Reber, Grote **21** 364-366
dieticians
Kellogg, John Harvey **21** 239-242
ecologists
Marsh, George Perkins **21** 275-277
engineers
Pierce, John Robinson **21** 349-351
engineers (civil)
Fink, Albert**21** 133-135
Gilbreth, Frank **21** 162-163
Jenney, William Le Baron **21** 221-223
Robert, Henry Martyn **21** 367-370
Root, John Wellborn **21** 372-374
engineers (electrical)
Goldmark, Peter Carl **21** 170-172
engineers (mechanical)
Taylor, Frederick Winslow **21** 400-402
horticulturists
Chapman, John **21** 77-78
inventors (18th-19th century)
Bushnell, David **21** 64-65
inventors (19th century)
Drake, Edwin**21** 108-110
Glidden, Joseph **21** 167-170
Gorrie, John **21** 172-174
Hunt, Walter **21** 210-212
Sholes, Christopher Latham **21** 383-385
inventors (19th-20th century)
Gillette, King Camp **21** 163-166
Gregg, John **21** 178-180
inventors (20th century)
Goldmark, Peter Carl **21** 170-172
Pierce, John Robinson **21** 349-351
Reber, Grote **21** 364-366
Struss, Karl **21** 398-399
Todd, Mike **21** 402-404
mathematicians (19th century)
Peirce, Benjamin **21** 340-342
pharmacists
Squibb, Edward Robinson **21** 390-392
physicians (19th century)
Gorrie, John **21** 172-174
Rock, John **21** 370-372
statisticians
Neyman, Jerzy **21** 316-318
surgeons
Gross, Samuel David **21** 183-185
Starzl, Thomas **21** 393-395

Scientists, Danish
Fibiger, Johannes **21** 131-133

Scientists, Dutch
engineers
Stevin, Simon **21** 395-398
mathematicians
Stevin, Simon **21** 395-398

Scientists, English
engineers (mechanical)
Maudslay, Henry **21** 286-288
inventors
Booth, Hubert Cecil **21** 50-52
Harington, John **21** 193-195
Hill, Rowland **21** 202-204
Maudslay, Henry **21** 286-288
Muybridge, Eadweard **21** 305-308
Parkes, Alexander **21** 334-336
Starley, James **21** 392-393
Tull, Jethro **21** 411-413
metallurgists
Parkes, Alexander **21** 334-336
naturalists
Bartholomaeus Anglicus **21** 24-25
statisticians
Graunt, John **21** 176-178

Scientists, French
chemists
Leblanc, Nicolas **21** 256-258
inventors
Jacquard, Joseph Marie **21** 216-218
Laennec, René **21** 247-249
mathematicians
Germain, Sophie **21** 157-158
naturalists
Rafinesque, Constantine Samuel **21** 359-361
obstetricians
LaChapelle, Marie **21** 245-247
physicians
Laennec, René **21** 247-249

Scientists, German
biochemists
Marggraf, Andreas **21** 273-275
cartographers
Behaim, Martin **21** 30-32
chemists
Hahnemann, Samuel**21** 190-193
Marggraf, Andreas **21** 273-275
engineers
Lilienthal, Otto **21** 260-262
Otto, Nikolaus **21** 331-333
inventors
Otto, Nikolaus **21** 331-333
pharmacists
Sertürner, Friedrich **21** 379-381
physicians
Forssmann, Werner **21** 140-141
Hahnemann, Samuel**21** 190-193

Scientists, Italian
astronomers
Fracastoro, Girolamo**21** 144-147
inventors
Cristofori, Bartolomeo **21** 94-96
physicians
Fracastoro, Girolamo**21** 144-147
Ramazzini, Bernardino **21** 362-364

SCIPIO AFRICANUS MAJOR, PUBLIUS CORNELIUS (236-184/183 B.C.), Roman general **14** 61-62

SCIPIO AFRICANUS MINOR, PUBLIUS CORNELIUS AEMILIANUS (185/184-129 B.C.), Roman general **14** 62-63

SCORSESE, MARTIN (born 1942), American filmmaker and screenwriter **14** 63-65
De Niro, Robert**21** 103-106
Herrmann, Bernard **21** 199-202

SCOTT, DRED (1795-1858), African American revolutionary **14** 65-66

SCOTT, FRANCIS REGINALD (1899-1985), Canadian poet, political activist, and constitutional theorist **14** 66-67

SCOTT, ROBERT FALCON (1868-1912), English naval officer and polar explorer **14** 67-68

SCOTT, SIR WALTER (1771-1832), Scottish novelist and poet **14** 68-70

SCOTT, WINFIELD (1786-1866), American general **14** 70-71

SCRIABIN, ALEXANDER NIKOLAYEVICH (1871-1915), Russian composer and pianist **14** 71-72

SCRIPPS, EDWARD WYLLIS (1854-1926), American newspaper publisher **14** 72-73

Scripture studies
see Bible

SCULLIN, JAMES HENRY (1876-1953), Australian politician **14** 73

SEABORG, GLENN THEODORE (1912-1999), American chemist and chairman of the Atomic Energy Commission **14** 74-76

SEABURY, SAMUEL (1729-1796), American theologian **14** 76

SEALE, ROBERT GEORGE (Bobby; born 1936), militant activist and a founder of the Black Panther Party **14** 77-78

SEAMAN, ELIZABETH COCHRANE (1864-1922), American journalist and reformer **14** 78-80

SEATTLE (c. 1788-1866), Native American tribal chief **14** 80-81

SEDDON, RICHARD JOHN (1845-1906), New Zealand politician **14** 81-82

SEDGWICK, ADAM (1785-1873), English geologist **14** 82-83

SEEGER, PETE (born 1919), American folksinger and activist **14** 83-84

SEFERIS, GEORGE (Georgios Seferiadis; 1900-71), Greek poet and statesman **14** 84-85

SEGAL, GEORGE (born 1924), American sculptor **14** 85-87

SEGOVIA, ANDRÉS (1893-1987), Spanish guitarist **14** 87-88

Segregation (racial, United States)
see African American history (United States)

SEIBERT, FLORENCE B. (1897-1991), American biochemist **14** 89-90

SEJO (1417-1468), king of Korea 1453-68 **14** 90-91

SEJONG (1397-1450), king of Korea 1418-50 **14** 91-92

SELENA (Selena Quintanilla-Perez; 1971-1995), Hispanic-American singer **18** 365-367

SELEUCUS I (circa 358-281 B.C.), Macedonian general, king of Babylonia and Syria **14** 92-93

SELIGMAN, EDWIN ROBERT ANDERSON (1861-1939), American economist and editor **14** 93-94

SELIM I (circa 1470-1520), Ottoman sultan 1512-20 **14** 94-95

SELIM III (1761-1808), Ottoman sultan 1789-1807 **14** 95-96

SELKIRK, 5TH EARL OF (Thomas Douglas; 1771-1820), Scottish colonizer in Canada **14** 96

SELLARS, WILFRED (1912-1989), American philosopher **14** 96-98

SELLERS, PETER RICHARD HENRY (1925-1980), British comedy genius of theater, radio, television, and movies **14** 98-99

SELZNICK, DAVID OLIVER (1902-1965), American filmmaker **20** 333-335

SEMENOV, NIKOLAI NIKOLAEVICH (1896-1986), Russian physicist and physical chemist **14** 101

SEMMELWEIS, IGNAZ PHILIPP (1818-1865), Hungarian physician **14** 101-102

SEMMES, RAPHAEL (1809-1877), American Confederate naval officer **14** 102-103

SEN, RAM CAMUL (1783-1844), Bengali intellectual and entrepreneur **13** 16-17

Senate, U.S.
see U.S. Senate

SENDAK, MAURICE (born 1928), American author, artist, and illustrator **19** 329-331

Seneca Oil Company
Drake, Edwin**21** 108-110

SENECA THE YOUNGER, LUCIUS ANNAEUS (circa 4 B.C.-A.D. 65), Roman philosopher **14** 103-105

SENFL, LUDWIG (circa 1486-circa 1543), Swiss-born German composer **14** 105-106

SENGHOR, LÉOPOLD SÉDAR (born 1906), Senegalese poet, philosopher, and statesman **14** 106-107

SENNACHERIB (ruled 705-681 B.C.), king of Assyria **14** 108

SENNETT, MACK (1884-1960), American film producer and director **14** 108-109

SEQUOYAH (circa 1770-1843), American Cherokee Indian scholar **14** 110-111

Serbian Republic (former kingdom; former republic of Yugoslavia)
Princip, Gavrilo **21** 353-355

Sergeant York (film)
Cooper, Gary **21** 85-87

SERRA, JUNIPERO (Miguel José Serra; 1713-84), Spanish Franciscan missionary, founder of California missions **14** 111-112

SERRANO ELÍAS, JORGE ANTONIO (born 1945), president of Guatemala (1991-1993) **14** 112-113

SERTÜRNER, FRIEDRICH (Friedrich Wilhelm Adam Ferdinand Sertürner; 1783-1841), Prussian pharmacist **21** 379-381

SERVAN-SCHREIBER, JEAN-JACQUES (born 1924), French journalist and writer on public affairs **14** 113-115

SERVETUS, MICHAEL (circa 1511-53), Spanish religious philosopher **14** 115-116

SESSHU, TOYA (1420-1506), Japanese painter and Zen priest **14** 116-117

SESSIONS, ROGER HUNTINGTON (1896-1985), American composer **14** 117-118

SETON, ELIZABETH ANN BAYLEY (1774-1821), American Catholic leader **14** 118-119

SETON, ERNEST THOMPSON (1860-1946), Canadian author and co-founder of the Boy Scouts of America **14** 119-120

SETTIGNANO, DESIDERIO DA (1428/31-1464), Italian sculptor **4** 509

SEURAT, GEORGES PIERRE (1859-1891), French painter **14** 120-122

SEVERINI, GINO (1883-1966), Italian painter **14** 122

SEVERUS, LUCIUS SEPTIMIUS (146-211), Roman emperor 193-211 **14** 109-110

SEVIER, JOHN (1745-1815), American frontiersman, soldier, and politician **14** 122-123

SEWALL, SAMUEL (1652-1730), American jurist and diarist **14** 123-124

SEWARD, WILLIAM HENRY (1801-1872), American statesman **14** 124-125

Sewing machine
Hunt, Walter **21** 210-212
Starley, James **21** 392-393

SEXTON, ANNE (Anne Gray Harvey; 1928-74), American ''confessional'' poet **14** 125-126

SEYMOUR, HORATIO (1810-1886), American politician **14** 126-127

SEYMOUR, JANE (1509-1537), third wife and queen consort of Henry VIII of England **18** 367-368

SFORZA, LODOVICO (1452-1508), duke of Milan **14** 127-128

SHABAKA (ruled circa 712-circa 696 B.C.), Nubian king, pharaoh of Egypt **14** 130

SHABAZZ, BETTY (1936-1997), African American educator, activist, and health administrator **14** 130-132

SHACKLETON, SIR ERNEST HENRY (1874-1922), British explorer **14** 132-133

SHAFFER, PETER LEVIN (born 1926), English/American playwright **14** 133-135

SHAFTESBURY, 1ST EARL OF (Anthony Ashley Cooper; 1621-83), English statesman **14** 135-136

SHAFTESBURY, 3D EARL OF (Anthony Ashley Cooper; 1671-1713), English moral philosopher **14** 136-137

SHAFTESBURY, 7TH EARL OF (Anthony Ashley Cooper; 1801-85), English social reformer **14** 137-138

SHAH JAHAN (1592-1666), Mogul emperor of India 1628-58 **14** 138-139

SHAHN, BEN (1898-1969), American painter, graphic artist, and photographer **14** 139-140

SHAHPUR II (310-379), king of Persia **14** 140-141

SHAKA (circa 1787-1828), African Zulu military monarch **14** 141-142

SHAKESPEARE, WILLIAM (1564-1616), English playwright, poet, and actor **14** 142-145
performances
Kean, Edmund **21** 237-239

SHALIKASHVILI, JOHN MALCHASE DAVID (born 1936), chairman of the U.S. Joint Chiefs of Staff **14** 145-147

SHAMIR, YITZCHAK (Yizernitsky; born 1914), Israeli prime minister and leader of the Likud Party **14** 147-149

SHAMMAI (flourished 1st century B.C.), Jewish sage **14** 149

SHANG YANG (circa 390-338 B.C.), Chinese statesman and political philosopher **14** 149-150

SHANKARA (Shankaracharya; circa 788-820), Indian philosopher and reformer **14** 150-151

SHANKER, ALBERT (1928-1977), American education leader **14** 151-153

SHANNON, CLAUDE ELWOOD (born 1916), American mathematician **14** 153-154

SHAPEY, RALPH (born 1921), American composer, conductor, and teacher **14** 154-155

SHAPLEY, HARLOW (1885-1972), American astronomer **14** 155-156

SHARIATI, ALI (1933-1977), ''Ideologue of the Iranian Revolution'' **14** 156-157

SHARIF, NAWAZ (Niam Nawaz Sharif; born 1949), Pakistani prime minister **19** 331-333

SHARON, ARIEL (Arik; born 1928), Israeli politician and defense minister **14** 157-159

SHARPTON, AL (born 1954), African American civil rights leader and minister **14** 159-162

SHAW, ANNA HOWARD (1847-1919), American suffragist leader, reformer, and women's rights activist **14** 162-163

SHAW, GEORGE BERNARD (1856-1950), British playwright, critic, and pamphleteer **14** 163-164

SHAW, LEMUEL (1781-1861), American jurist **14** 164-165

SHAW, MARY (born 1943), American computer science professor **14** 165-167

SHAW, RICHARD NORMAN (1831-1912), British architect **14** 167-168

SHAWN, WILLIAM (1907-1992), American editor **19** 333-335

SHAYS, DANIEL (circa 1747-1825), American Revolutionary War Captain **14** 168

SHCHARANSKY, ANATOLY BORISOVICH (born 1948), prominent figure of the Helsinki Watch Group **14** 168-170

SHEELER, CHARLES (1883-1965), American painter **14** 170-171

SHEEN, FULTON J. (1895-1979), American Roman Catholic bishop and television host **14** 171-172

SHELDON, CHARLES M. (1857-1946), American social reformer who also wrote *In His Steps* **14** 172-174

SHELLEY, MARY WOLLSTONECRAFT (1797-1851), English author **14** 174-176

SHELLEY, PERCY BYSSHE (1792-1822), English romantic poet **14** 176-178

SHEPARD, ALAN (1923-1998), American astronaut **14** 178-180

SHEPARD, SAM (Samuel Shepard Rogers VII; born 1943), American playwright, rock performer, and film actor **14** 180-181

SHERATON, THOMAS (1751-1806), English furniture designer **14** 181-182

SHERIDAN, PHILIP HENRY (1831-1888), American general **14** 182-183

SHERIDAN, RICHARD BRINSLEY (1751-1816), British playwright and orator **14** 183-184

SHERMAN, CINDY (Cynthia Morris Sherman; born 1954), American photographer **19** 335-337

SHERMAN, JOHN (1823-1900), American politician **14** 184-185

SHERMAN, ROGER (1721-1793), American patriot **14** 185-186

SHERMAN, WILLIAM TECUMSEH (1820-1891), American general **14** 186-187

SHERRINGTON, SIR CHARLES SCOTT (1857-1952), English physiologist **14** 187-189

SHERWOOD, ROBERT EMMET (1896-1955), American playwright **14** 189-190

SHESTOV, LEV (Lev Isaakovich Schwarzmann; 1866-1938), Russian Jewish thinker and literary critic **14** 190-191

SHEVARDNADZE, EDUARD AMVROSEVICH (born 1928), foreign minister of the U.S.S.R. (1985-1990) **14** 191-193

SHIH KO-FA (died 1644), Chinese scholar-soldier **14** 194-195

SHIH LE (274-333), Chinese emperor 330-333 **14** 195

SHIHAB, FU'AD (1903-1973), Father of the Lebanese Army and president of Lebanon (1958-1964) **14** 193-194

SHILS, EDWARD ALBERT (born 1911), American sociologist **14** 195-197

SHINRAN (1173-1262), Japanese Buddhist monk **14** 197

SHIPPEN, EDWARD (1728-1806), American jurist **14** 197-198

SHIRER, WILLIAM L. (born 1904), American journalist and historian who wrote on the history of Nazi Germany **14** 198-199

SHOCKLEY, WILLIAM (1910-1989), American physicist **14** 200-202

SHOEMAKER, GENE (Eugene Merle Shoemaker; 1928-1997), American geologist and planetary scientist **20** 335-338

SHOEMAKER, WILLIE (Billy Lee Shoemaker; born 1931), American jockey and horse trainer **21** 381-383

SHOLEM ALEICHEM (Sholem Rabinowitz; 1859-1916), Russian-born American author **14** 202-203

SHOLES, CHRISTOPHER LATHAM (1819-1890), American publisher, inventor, and social reformer **21** 383-385

SHOLOKHOV, MIKHAIL ALEKSANDROVICH (1905-1984), Russian novelist **14** 203-204

SHORT, WALTER (1880-1949), American army officer **19** 337-339

Shorthand writing
Gregg, John Robert **21** 178-180

SHOSTAKOVICH, DMITRI DMITRIEVICH (1906-1975), Russian composer **14** 204-205

SHOTOKU TAISHI (573-621), Japanese regent, statesman, and scholar **14** 205-207

SHREVE, HENRY MILLER (1785-1851), American steamboat designer and builder **14** 207

SHRIVER, EUNICE KENNEDY (born 1921), American activist **19** 339-341

SHUBERT BROTHERS (1883-1963), theatrical managers **14** 207-209

SHULTZ, GEORGE PRATT (born 1920), labor and economics specialist, educator, businessman, and international negotiator **14** 209-211

SIBELIUS, JEAN JULIUS CHRISTIAN (1865-1957), Finnish composer **14** 211-212

Sicard, Abbé (1742-1822), French instructor for the deaf and mute
Epée, Charles-Michel de l'**21** 120-122

SICKERT, WALTER RICHARD (1860-1942), English painter **14** 212-213

SICKLES, DANIEL EDGAR (1819-1914), American politician and diplomat **21** 385-388

SIDGWICK, HENRY (1838-1900), English philosopher and moralist **14** 213

SIDNEY, SIR PHILIP (1554-1586), English poet, courtier, diplomat, and soldier **14** 214-215

SIEBERT, MURIEL (born 1932), American businesswoman **18** 368-370

SIEGEL, BENJAMIN (''Bugsy''; 1906-1947), American gangster **14** 215-216

SIENKIEWICZ, HENRYK (1846-1916), Polish novelist and short-story writer **14** 216-217

SIERRA, JUSTO (1848-1912), Mexican educator, writer, and historian **14** 217

SIEYÈS, COMTE EMMANUEL JOSEPH (1748-1836), French statesman and political writer **14** 217-218

SIFTON, SIR CLIFFORD (1861-1929), politician who helped turn the Canadian West into a premier agricultural area **14** 219-220

SIGISMUND (1368-1437), Holy Roman emperor 1411-37, king of Bohemia 1420-37, and king of Hungary 1385-1437 **14** 220-221

Sign language
Epée, Charles-Michel de l'**21** 120-122

SIGNORELLI, LUCA (circa 1445/50-1523), Italian painter **14** 221-222

SIHANOUK, PRINCE NORODOM (born 1922), Cambodian nationalist and political leader **14** 222-223

SIKORSKY, IGOR (1889-1972), Russian-American aeronautical engineer, aircraft manufacturer, and inventor **14** 223-224

SIKORSKI, WLADYSLAW (1881-1943), Polish military leader and prime minister **20** 338-340

SILBER, JOHN (born 1926), American philosopher and educator **14** 224-226

SILES ZUAZO, HERNAN (1914-1996), Bolivian politician **18** 370-373

SILKO, LESLIE (Leslie Marmon Silko; born 1948), Native American author and poet **14** 226-227

SILKWOOD, KAREN (1946-1974), American antinuclear activist **14** 227-229

SILLIMAN, BENJAMIN (1779-1864), American chemist, naturalist, and editor **14** 229-230

SILLS, BEVERLY (Belle Miriam Silverman; born 1929), American child performer, coloratura soprano, and operatic superstar **14** 230-231

SILONE, IGNAZIO (1900-1978), Italian novelist and essayist **14** 231-232

SILVER, ABBA HILLEL (1893-1963), American rabbi and Zionist leader **14** 232-233

Silver mining
Guggenheim, Daniel**21** 185-187

SILVERSTEIN, SHEL (1932-1999), American author and poet **19** 341-343

SIMENON, GEORGES (1903-1989), Belgian novelist **14** 233-234

SIMMEL, GEORG (1858-1918), German sociologist and philosopher **14** 234-235

SIMMS, WILLIAM GILMORE (1806-1870), American author **14** 235-236

SIMON, HERBERT ALEXANDER (born 1916), American Nobelist in economics **14** 236-237

SIMON, JULES FRANÇOIS (1814-1896), French philosopher, writer, and statesman **14** 237-238

SIMON, NEIL (Marvin Neil Simon; born 1927), American playwright **18** 373-374

SIMON, PAUL (born 1928), newspaper publisher, Illinois state legislator, lieutenant governor, and U.S. representative and senator **14** 238-239

SIMONOV, KONSTANTIN MIKHAILOVICH (1915-1979), Soviet poet and novelist **14** 239-240

SIMPSON, GEORGE GAYLORD (1902-1984), American paleontologist **14** 240-242

SIMPSON, LOUIS ASTON MARANTZ (born 1923), American poet, critic, and educator **14** 243-244

SIMPSON, WALLIS (Bessie Wallis Warfield Simpson, Duchess of Windsor; 1896-1986), American socialite and wife of Edward VIII, King of England **19** 343-345

SIMS, WILLIAM SOWDEN (1858-1936), American admiral **14** 244

SIN, JAIME L. (born 1928), Filipino cardinal of the Roman Catholic Church **14** 244-245

SINAN, KODJA MIMAR (1489-1578), Ottoman architect **14** 245-246

SINATRA, FRANCIS ALBERT (Frank Sinatra; 1915-1998), American singer **14** 246-248

SINCLAIR, UPTON BEALE, JR. (1878-1968), American novelist and political writer **14** 248-249

SINGER, ISAAC BASHEVIS (1904-1991), Polish-American author **14** 249-250

SINGER, ISAAC M. (1811-1875), American inventor of the sewing machine **14** 250

SINGER, MAXINE (born Maxine Frank, 1931), American biochemist and geneticist **14** 251-252

SINGER, PETER ALBERT DAVID (born 1946), Australian philosopher and author of Animal Liberation **14** 253-254

SINGH, VISHWANATH PRATAP (born 1931), prime minister of India (1989-1990) **14** 254-256

SIQUEIROS, DAVID ALFARO (1896-1974), Mexican mural painter **14** 256

SIRICA, JOHN JOSEPH (1904-1992), U.S. district court judge who presided over the Watergate affair **14** 257-258

SISMONDI, JEAN CHARLES LÉONARD SIMONDE DE (1773-1842), Swiss-born historian and political economist **14** 258-259

Sisters of Charity of Nevers (religious congregation)
Bernadette of Lourdes **21** 34-36

SISULU, NONTSIKELELO ALBERTINA (born 1918), leader of the anti-apartheid movement in South Africa **14** 259-261

SISULU, WALTER MAX ULYATE (born 1912), leader of the African National Congress (ANC) of South Africa **14** 261-262

SITHOLE, NDABANINGI (born 1920), African nationalist **14** 262-264

SITTING BULL (circa 1834-90), American Indian leader and medicine man **14** 264-265

SITWELL, DAME EDITH (1887-1964), English poet and critic **14** 265-266

ŚIVAJT (1627-1680), Indian warrior and leader of a Hindu nation **14** 266-267

SIXTUS V (Felice Perreti; 1520-90), pope 1585-90 **14** 267-268

SIZA, ALVARO (Alvaro Joaquim Melo Siza Vieria; born 1933), Portugese architect **18** 375-376

SKELTON, JOHN (circa 1460-1529), English poet and humanist **14** 268-269

SKINNER, BURRHUS FREDERIC (1904-1990), American experimental psychologist **14** 269-270

SKINNER, CORNELIA OTIS (1901-1979), American actress and author **19** 346-348

SLÁNSKÝ, RUDOLF SALZMANN (1901-1952), founding member of the Czechoslovak Communist Party and vice-premier of the former Czechoslovakia **14** 270-271

SLATER, SAMUEL (1768-1835), English-born American manufacturer **14** 272-273

SLIDELL, JOHN (1793-1871), American politician **14** 273

SLIM, WILLIAM JOSEPH (a.k.a. Anthony Mills; 1891-1970), English general and governor-general of Australia **18** 377-378

SLOAN, ALFRED PRITCHARD, JR. (1875-1966), American automobile executive **14** 274

SLOAN, JOHN (1871-1951), American painter **14** 274-275

SLUTER, CLAUS (circa 1350-1405/1406), Dutch-Burgundian sculptor **14** 275-276

SLYE, MAUD (1879-1954), American pathologist **14** 276-277

SMALL, ALBION WOODBURY (1854-1926), American sociologist and educator **14** 277

SMALLS, ROBERT (1839-1916), African American statesman **14** 277-278

SMEAL, ELEANOR (Eleanor Marie Cutri Smeal; born 1939), American women's rights activist and president of the National Organization for Women **14** 278-280

SMEATON, JOHN (1724-1792), English civil engineer **14** 280-281

SMETANA, BEDŘICH (1824-1884), Czech composer **14** 281-282

SMIBERT, JOHN (1688-1751), Scottish-born American painter **14** 282

SMITH, ADAM (1723-1790), Scottish economist and moral philosopher **14** 283-284

SMITH, ALFRED EMMANUEL (1873-1944), American politician **14** 284-285

SMITH, BESSIE (1894-1937), African American blues singer **14** 285-287

SMITH, DAVID (1906-1965), American sculptor **14** 287-288

SMITH, DEAN EDWARDS (born 1931), American college basketball coach **18** 378-380

SMITH, DONALD ALEXANDER (1st Baron Strathcona and Mount Royal; 1820-1914), Canadian politician and philanthropist **14** 288-289

SMITH, DORA VALENTINE (1893-1985), American educator **14** 289-290

SMITH, GERRIT (1797-1874), American philanthropist and reformer **14** 290-291

SMITH, IAN DOUGLAS (born 1919), African prime minister **14** 291-293

SMITH, JAMES MCCUNE (1813-1865), African American physician and author **14** 293-294

SMITH, JEDEDIAH S. (1799-1831), American trapper, fur trader, and explorer **14** 294-295

SMITH, JOHN (circa 1580-1631), English colonist in America **14** 295-297

SMITH, JOSEPH (1805-1844), American Mormon leader **14** 297-298

SMITH, LILLIAN EUGENIA (1897-1966), Southern writer and critic of white supremacy and segregation **14** 298-299

SMITH, MARGARET CHASE (1897-1995), first woman elected to both houses of Congress **14** 299-300

SMITH, WILLIAM (1727-1803), American educator and churchman **14** 301

SMITH, WILLIAM EUGENE (1918-1978), American photojournalist **19** 348-350

SMITHSON, ROBERT (1938-1973), American sculptor, essayist, and filmmaker **14** 301-303

SMOHALLA (1815-1895), Native American warrior, medicine man, and spiritual leader **14** 303-305

SMOLLETT, TOBIAS GEORGE (1721-1771), English novelist and satirist **14** 305-307

SMUIN, MICHAEL (born 1938), American dancer-choreographer-director **14** 307-309

SMUTS, JAN CHRISTIAN (1870-1950), South African soldier and statesman **14** 309-310

SNEAD, SAM (Samuel Jackson Snead; born 1912), American golfer **21** 388-390

SNOW, CHARLES PERCY (1905-1972), English novelist and physicist **14** 311-312

SNOW, EDGAR (1905-1972), American journalist and author **14** 312-313

SNOWE, OLYMPIA (born Olympia Jean Bouchles, 1947), U.S. congresswoman and senator **14** 313-314

SOANE, SIR JOHN (1753-1837), English architect **14** 314-315

SOARES, MÁRIO (Mário Alberto Nobre Lopes Soares; born 1924), first socialist president of Portugal **14** 315-316

SOBCHAK, ANATOLY ALEXANDROVICH (1937-2000), popular democratic leader of Russia elected mayor of St. Petersburg in 1990 **14** 317-318

SOBUKWE, ROBERT MANGALISO (1924-1978), South African politician **14** 318-319

Social reform
United States
Folks, Homer **21** 137-140

Social scientists, American
economists (18th-19th century)

Fink, Albert**21** 133-135
economists (19th-20th century)
Ely, Richard**21** 117-120
educators (19th-20th century)
Barnett, Marguerite Ross **21** 22-24
educators (20th century)
Gregg, John Robert **21** 178-180
parliamentarians
Robert, Henry Martyn **21** 367-370
philologists
Marsh, George Perkins **21** 275-277
sociologists (20th century)
Lee, Rose **21** 258-260
Wirth, Louis **21** 434-436

Social scientists, Canadian
Naismith, James **21** 311-313

Social scientists, French
educators
Epée, Charles-Michel de l'**21** 120-122
Vincent of Beauvais**21** 416-418
encyclopedists
Vincent of Beauvais**21** 416-418

Social Security Act (United States; 1935)
Ely, Richard**21** 117-120

Sociology (social science)
assimilation of ethnic groups
Lee, Rose **21** 258-260
Chicago school
Wirth, Louis **21** 434-436
urban behavior
Lee, Rose **21** 258-260
Wirth, Louis **21** 434-436

SOCRATES (469-399 B.C.), Greek philosopher and logican **14** 320-321

SODDY, FREDERICK (1877-1956), English chemist **14** 321-323

SÖDERBLOM, NATHAN (Lars Jonathan Söderblom; 1866-1931), Swedish Lutheran archbishop **14** 323-324

Sodium (element—chemistry)
Leblanc, Nicolas **21** 256-258

SOELLE, DOROTHEE (born 1929), German theologian, political activist, and feminist **14** 324-325

SOL CH'ONG (circa 680-750), Korean Confucian scholar **14** 325-326

SOLÍS, JUAN DÍAZ DE (circa 1470-1516), Spanish explorer **14** 326

SOLOMON (ruled circa 965-circa 925 B.C.), king of the ancient Hebrews **14** 326-327

SOLON (active 594 B.C.), Greek statesman and poet **14** 327-328

SOLOVEITCHIK, JOSEPH BAER (1903-1993), Jewish theologian and philosopher **14** 328-329

SOLOVIEV, VLADIMIR SERGEEVICH (1853-1900), Russian philosopher and religious thinker **14** 329-330

SOLZHENITSYN, ALEXANDER ISAYEVICH (born 1918), Soviet novelist **14** 330-332

SOMBART, WERNER (1863-1941), German economic historian **14** 332-333

Some Like It Hot (film)
Wilder, Billy **21** 430-432

SOMERSET, DUKE OF (Edward Seymour; 1506-52), English statesman **14** 333-334

SOMERVILLE, EDITH ANNE ŒNONE (1858-1949), Irish author **14** 334-335

SOMERVILLE, MARY (1780-1872), Scottish mathematician, physicist, and geographer **20** 340-342

Somerville and Ross (pseudonym)
see Edith Anna OEnone Somerville

SOMOZA, ANASTASIO (1896-1956), Nicaraguan dictator and military leader **14** 335-336

SOMOZA DEBAYLE, ANASTASIO (1925-1980), president of Nicaragua (1967-1979) **14** 336-337

SONDHEIM, STEPHEN (born 1930), American composer and lyricist **14** 337-338

SONG SISTERS (Ailing Song, 1890-1973; Meiling Song, 1898-1919; and Qingling Song, 1890-1981) Chinese political and social activists **14** 338-341

SONJO (1552-1608), king of Korea 1567-1608 **14** 341-342

SONTAG, SUSAN (born 1933), American essayist **14** 342-343

SOPHOCLES (496-406 B.C.), Greek playwright **14** 343-345

SOPWITH, THOMAS OCTAVE MURDOCH (1888-1989), British aviation industrialist and pioneer pilot **14** 345-346

Sorcier, Le (opera)
Philidor, François-André **21** 347-349

SORDELLO (ca. 1180-ca. 1269), Italian poet and troubadour **20** 342-343

SOREL, ALBERT (1842-1906), French diplomatic historian **14** 346-347

SOREL, GEORGES (1847-1922), French philosopher **14** 347-348

SOROKIN, PITIRIM A. (1889-1968), Russian-American sociologist **14** 348-349

Sorosis (woman's club; United States)
Croly, Jane **21** 96-96

SOTATSU, TAWARAYA (circa 1570-circa 1643), Japanese painter **14** 349

SOUFFLOT, JACQUES GERMAIN (1713-1780), French architect **14** 349-350

SOULAGES, PIERRE (born 1919), French painter **14** 350-351

SOULÉ, PIERRE (1801-1870), American politician and diplomat **14** 351-352

Sound of Music, The (musical)
Bennett, Robert Russell **21** 32-34

SOUSA, HENRIQUE TEIXEIRA DE (born 1919), Cape Verdean novelist **14** 352-353

SOUSA, JOHN PHILIP (1854-1932), American bandmaster and composer **14** 353-354

SOUSA, MARTIM AFONSO DE (circa 1500-64), Portuguese colonizer and statesman **14** 354-355

SOUTER, DAVID H. (born 1939), U.S. Supreme Court justice **14** 355-356

South African War (1899-1902)
see Boer War

South Pacific (musical)
Bennett, Robert Russell **21** 32-34

SOUTHEY, ROBERT (1774-1843), English poet and author **18** 381-382

SOUTINE, CHAIM (1894-1943), Russian painter **14** 356-357

SOUVANNA PHOUMA (1901-1984), Laotian prince and premier **14** 357-358

SOWELL, THOMAS (born 1930), American economist and author **19** 350-352

SOYINKA, WOLE (Oluwole Akinwande Soyinka; born 1934), first African to win the Nobel Prize for Literature (1986) **14** 358-359

SPAAK, PAUL HENRI (1899-1972), Belgian statesman and diplomat **14** 359-360

SPAATZ, CARL (1891-1974), American army and air force officer **19** 352-355

Space communications
Pierce, John Robinson **21** 349-351

Spain (Spanish State; nation, Europe)
• MONARCHY and REPUBLIC (1492-1939)
expulsion of Jews (1492)
Torquemada, Tomas de **21** 407-409

SPALLANZANI, LAZZARO (Abbé Spallanzani; 1729-99) Italian naturalist **14** 360-361

SPARK, MURIEL SARAH (born 1918), British author **14** 361-362

SPARKS, JARED (1789-1866), American historian **14** 363

SPARTACUS (died 71 B.C.), Thracian galdiator **14** 363-364

SPAULDING, CHARLES CLINTON (1874-1952), African American business executive **14** 364-365

Speakers of the House
see Statesmen, American

Speculum majus (encyclopedia)
Vincent of Beauvais**21** 416-418

SPEER, ALBERT (1905-1981), German architect and Nazi **19** 355-356

SPEKE, JOHN HANNING (1827-1864), English explorer **14** 366-367

SPELLMAN, CARDINAL FRANCIS JOSEPH (1889-1967), Roman Catholic archbishop **14** 367

SPEMANN, HANS (1869-1941), German experimental embryologist **14** 368-369

SPENCER, HERBERT (1820-1903), English philosopher **14** 369-370

SPENDER, STEPHEN HAROLD (born 1909), English poet and critic **14** 370-371

SPENER, PHILIPP JAKOB (1635-1705), German theologian **14** 372

SPENGLER, OSWALD (1880-1936), German philosopher **14** 372-373

SPENSER, EDMUND (circa 1552-99), English poet **14** 373-376

SPERANSKI, COUNT MIKHAIL MIKHAILOVICH (1772-1839), Russian statesman and reformer **14** 376-377

SPERRY, ELMER A. (1860-1930), American inventor **14** 377-379

SPIELBERG, STEVEN (born 1947), American filmmaker **14** 379-381

Spies
Dutch
Mata Hari **21** 279-282
for Germany
Mata Hari **21** 279-282
for the United States
Marble, Alice **21** 271-273

SPINOZA, BARUCH (Benedict Spinoza; 1632-77), Dutch philosopher **14** 381-383

SPOCK, BENJAMIN McLANE (1903-1998), American pediatrician and political activist and author of *Baby and Child Care* **14** 383-385

Sports
see Athletes, American

SPOTSWOOD, ALEXANDER (1676-1740), British general and colonial governor **14** 385

SPRAGUE, FRANK JULIAN (1857-1934), American electrical engineer and inventor **14** 385-386

SQUIBB, EDWARD ROBINSON (1819-1900), American physician and pharmacist **21** 390-392

SSU-MA CH'IEN (145-circa 90 B.C.), Chinese historian **14** 388-389

SSU-MA HSIANG-JU (circa 179-117 B.C.), Chinese poet **14** 389-390

SSU-MA KUANG (1019-1086), Chinese statesman **14** 390-391

STAËL, GERMAINE DE (1766-1817), French-Swiss novelist and woman of letters **14** 391-392

STAËL, NICOLAS DE (1914-1955), French painter **14** 392

Stagecoach (film)
Canutt, Yakima **21** 71-72

STAHL, GEORG ERNST (1660-1734), German chemist and medical theorist **14** 392-393

STALIN, JOSEPH (1879-1953), Soviet statesman **14** 393-396

Standard Oil Co. (established 1870)
Flagler, Henry **21** 135-137

STANDISH, MYLES (circa 1584-1656), English military adviser to the Pilgrims **14** 396-397

STANFORD, LELAND (1824-1893), American railroad builder and politician **14** 397-398

STANISLAVSKY, CONSTANTIN (1863-1938), Russian actor and director **14** 398-399

STANLEY, SIR HENRY MORTON (1841-1904), British explorer and journalist **14** 399-400

STANLEY, WENDELL MEREDITH (1904-1971), American virologist **14** 400-401

STANTON, EDWIN McMASTERS (1814-1869), American statesman **14** 401-402

STANTON, ELIZABETH CADY (1815-1902), American feminist and reformer **14** 402-403
Blackwell, Antoinette Brown **21** 41-43

STARHAWK (Miriam Simos; born 1951), theoretician and practitioner of feminist Wicca (witchcraft) in the United States **14** 403-404

STARLEY, JAMES (1831-1881), British inventor and businessman **21** 392-393

STARZL, THOMAS (born 1926), American surgeon **21** 393-395

State, U.S. Secretaries of
see Statesmen, American—Executive (secretaries of state)

Statesmen, American
- EXECUTIVE
  presidents (Republican; 20th century)
  Bush, George Walker **21** 61-64
  vice presidents (Democratic)
  Garner, John **21** 155-157
  vice presidents (Republican)
  Curtis, Charles Brent **21** 99-100
- INDIAN TRIBAL CHIEFS
  19th-20th century
  Captain Jack **21** 72-74
- LEGISLATIVE
  representatives (19th century)
  Butler, Benjamin Franklin **21** 65-67
  representatives (19th-20th century)
  Curtis, Charles Brent **21** 99-100
  representatives (20th century)
  Mathias, Bob **21** 284-286
  senators (18th-19th century)
  Ellsworth, Oliver**21** 115-117
  senators (20th century)
  Curtis, Charles Brent **21** 99-100
  Nye, Gerald **21** 320-323
  Speakers of the House
  Garner, John**21** 155-157

Statesmen, British
lords of the admiralty
Montagu, John, Fourth Earl of Sandwich **21** 301-303
members of Parliament
Baring, Francis **21** 20-22

Statesmen, Burgundian
see Statesmen, French

Statesmen, Chinese
emperors (10th-15th century)
Chu Yuan-chang **21** 79-81
emperors (17th-19th century)
Chien-lung **21** 78-79

Statesmen, French
queens
Blanche of Castile **21** 45-47

Statesmen, Israelite
see Bible—Old Testament; Jewish history

Statesmen, Mexican
presidents
Fox, Vicente **21** 142-143

Statesmen, Portuguese
kings
John II **21** 223-225

Statesmen, Russian
presidents
Putin, Vladimir **21** 355-358

Statistics (mathematics)
Graunt, John **21** 176-178
Neyman, Jerzy **21** 316-318

STEEL, DANIELLE (born 1947), American author and poet **14** 404-406

STEEL, DAVID MARTIN SCOTT (born 1938), Scottish member of Parliament and leader of the Liberal Party **14** 406-407

STEEL, DAWN (1946-1997), American movie producer and studio executive **18** 383-384

STEELE, SIR RICHARD (1672-1729), British essayist, dramatist, and politician **14** 407-409

STEFANSSON, VILHJALMUR (1879-1962), Canadian-American Arctic explorer and scientist **14** 409-410

STEFFENS, LINCOLN (1866-1936), American journalist **14** 410-411

STEGNER, WALLACE (1909-1993), American author **19** 356-358

STEICHEN, EDWARD (1879-1973), American photographer, painter, and museum curator **14** 411-412

STEIN, EDITH (1891-1942), German philosopher **14** 412-414

STEIN, GERTRUDE (1874-1946), American writer **14** 414-415

STEIN, BARON HEINRICH FRIEDRICH KARL VOM UND ZUM (1757-1831), Prussian statesman **14** 415-416

STEINBECK, JOHN ERNST (1902-1968), American author **14** 416-417

STEINEM, GLORIA (born 1934), American feminist and journalist **14** 418-419

STEINITZ, WILHELM (1836-1900), Bohemian American chess player **20** 343-346

STEINMETZ, CHARLES PROTEUS (Karl August Rudolf Steinmetz; 1865-1923), German-born American mathematician and electrical engineer **14** 419-420

STELLA, FRANK (born 1936), American painter **14** 420-422

STELLA, JOSEPH (1877-1946), Italian-born American painter **14** 422

STENDHAL (Marie Henri Beyle; 1783-1842), French author **14** 422-425

STENGEL, CASEY (Charles Dillon Stengel; 1890-1975), American baseball player and manager **19** 361-363

STENO, NICOLAUS (Niels Stensen; 1638-86), Danish naturalist **14** 425-426

STEPHEN (1096?-1154), king of England 1135-54 **14** 426-427

STEPHEN I (c. 973-1038), king of Hungary **14** 427-428

STEPHEN, SIR LESLIE (1832-1904), English historian **14** 429

STEPHEN HARDING, ST. (died 1134), English abbot and monastic reformer **14** 428-429

STEPHENS, ALEXANDER HAMILTON (1812-1883), American statesman **14** 429-430

STEPHENS, HELEN (1918-1994), American athlete **19** 363-365

STEPHENS, JAMES (1882-1950), Irish novelist and poet **14** 430-431

STEPHENS, URIAH (1821-1882), American labor leader **14** 431-432

STEPHENSON, GEORGE (1781-1848), English railway engineer **14** 432-433

STEPHENSON, ROBERT (1803-1859), English railway engineer **14** 432-433

STEPINAC, ALOJZIJE (1898-1960), Croatian nationalist, Catholic, and anti-Communist **14** 433-435

STEPTOE, PATRICK (1913-1988), British physician **20** 346-348

STERN, ISAAC (born 1920), American violinist **19** 365-367

STERN, OTTO (1888-1969), German-born American physicist **14** 435

STERNE, LAURENCE (1713-1768), British novelist **14** 435-437

stethoscope (medical instrument) Laennec, René **21** 247-249

STETTINIUS, EDWARD R., JR. (1900-1949), American industrialist and statesman **14** 437-438

STEUBEN, BARON FREDERICK WILLIAM AUGUSTUS VON (1730-1794), German officer in the American Revolution **14** 438-439

STEVENS, JOHN (1749-1838), American engineer and inventor **14** 439-440

STEVENS, JOHN PAUL (born 1920), U.S. Supreme Court justice **14** 440-441

STEVENS, NETTIE MARIA (1861-1912), American biologist and geneticist **14** 441-442

STEVENS, THADDEUS (1792-1868), American politician **14** 442-443

STEVENS, WALLACE (1879-1955), American poet **14** 443-445

STEVENSON, ADLAI EWING (1900-1965), American statesman and diplomat **14** 445-446

STEVENSON, ROBERT LOUIS (1850-1894), Scottish novelist, essayist and poet **14** 446-448

STEVIN, SIMON (Simon Stevinus; 1548-1620), Dutch mathematician **21** 395-398

STEWART, ALEXANDER TURNEY (1803-1876), American dry-goods merchant **14** 448-449

STEWART, DUGALD (1753-1828), Scottish philosopher **14** 449

STEWART, ELLEN (born 1920), African-American theater founder and director **20** 348-352

STEWART, JIMMY (James Maitland Stewart; 1908-1997), American actor **18** 385-386

STEWART, MARTHA (nee Martha Kostyra; born 1941), American author, entertainer, and businesswoman **19** 367-369

STEWART, POTTER (1915-1985), liberal U.S. Supreme Court justice **14** 449-451

STIEGEL, HENRY WILLIAM (1729-1785), German born American iron founder and glassmaker **14** 451

STIEGLITZ, ALFRED (1864-1946), American photographer, editor, and art gallery director **14** 451-452
Struss, Karl **21** 398-399

STILICHO, FLAVIUS (died 408), Roman general **14** 452-453

STILL, CLYFFORD (1904-1980), American Abstract Expressionist artist **14** 453-454

STILL, WILLIAM (1821-1902), African American abolitionist, philanthropist, and businessman **14** 454-455

STILL, WILLIAM GRANT (born 1895), African American composer **14** 455-456

STILWELL, JOSEPH WARREN (1883-1946), American general **14** 456-457

STIMSON, HENRY LEWIS (1867-1950), American lawyer and statesman **14** 457-458

STIRLING, JAMES (1926-1992), British architect and city planner **14** 458-459

STIRNER, MAX (1806-1856), German philosopher **14** 459-460

STOCKHAUSEN, KARLHEINZ (born 1928), German composer **14** 460-461

STOCKTON, ROBERT FIELD (1795-1866), American naval officer and politician **14** 461-462

STODDARD, SOLOMON (1643-1728/29), American colonial Congregational clergyman **14** 462-463

STOKER, BRAM (Abraham Stoker; 1847-1912), Irish author **14** 463-464

STOKES, CARL B. (1927-1996), African American politician **14** 464-465

STOLYPIN, PIOTR ARKADEVICH (1862-1911), Russian statesman and reformer **14** 465-466

STONE, EDWARD DURRELL (1902-1978), American architect, educator, and designer **14** 466-468

STONE, HARLAN FISKE (1872-1946), American jurist; chief justice of U.S. Supreme Court 1914-46 **14** 468-470

STONE, I. F. (Isador Feinstein; 1907-1989), American journalist **14** 470-471

STONE, LUCY (1818-1893), American abolitionist and women's suffrage leader **14** 471-472
Blackwell, Antoinette Brown **21** 41-43

STONE, OLIVER (born 1946), American filmmaker **14** 472-475

STONE, ROBERT ANTHONY (born 1937), American novelist **14** 475-476

STOPES, MARIE (1880-1958), British scientist and birth control advocate **14** 476-478

STOPPARD, THOMAS (Thomas Straussler; born 1937), English playwright **14** 478-479

STORM, THEODOR (1817-1888), German poet and novelist **14** 479-480

STORY, JOSEPH (1779-1845), American jurist and statesman **14** 480-481

STOSS, VEIT (circa 1445-1533), German sculptor **14** 481-482

STOUFFER, SAMUEL A. (1900-1960), American sociologist and statistician **14** 482-483

STOVALL, LUTHER McKINLEY (born 1937), American silkscreen artist **14** 483-484

STOWE, HARRIET ELIZABETH BEECHER (1811-1896), American writer **14** 484-485

STRABO (circa 64 B.C.-circa A.D. 23), Greek geographer and historian **14** 485-486

STRACHAN, JOHN (1778-1867), Canadian Anglican bishop **14** 486-487

STRACHEY, GILES LYTTON (1880-1932), English biographer and critic known for his satire of the Victorian era **14** 487-488

STRACHEY, JOHN (Evelyn John St. Loe Strachey; 1901-1963), British author and politician **20** 352-354

STRADIVARI, ANTONIO (circa 1644-1737), Italian violin maker **14** 488-490

STRAFFORD, 1ST EARL OF (Thomas Wentworth; 1593-1641), English statesman **14** 490-491

STRAND, MARK (born 1934), fourth Poet Laureate of the United States **14** 491-493

STRAND, PAUL (1890-1976), American photographer **19** 369-371

STRANG, RUTH MAY (1895-1971), American educator **14** 493-494

STRASBERG, LEE (Israel Strasberg; 1901-82), American acting instructor, director, and founding member of the Group Theatre **14** 494-495

STRAUS, ISIDOR (1845-1912), American merchant **14** 496

STRAUSS, DAVID FRIEDRICH (1808-1874), German historian and Protestant theologian **14** 496-497

STRAUSS, FRANZ JOSEF (1915-1988), West German politician **14** 497-498

STRAUSS, JOHANN, JR. (1825-1899), Austrian composer **14** 498-499

STRAUSS, LEO (1899-1973), German Jewish Socratic political philosopher **14** 499-500

STRAUSS, LEVI (Loeb Strauss; 1829-1902), American businessman **20** 354-356

STRAUSS, RICHARD (1864-1949), German composer and conductor **14** 500-501

STRAUSS, ROBERT SCHWARZ (born 1918), Democratic fundraiser and strategist **14** 501-502

STRAVINSKY, IGOR FEDOROVICH (1882-1971), Russian-born composer **14** 502-506

STRAWSON, SIR PETER FREDRICK (born 1919), English philosopher **14** 506-507

STREETON, SIR ARTHUR ERNEST (1867-1943), Australian landscape painter **14** 507-508

STREISAND, BARBRA (Barbara Joan Streisand; born 1942), American entertainer **18** 386-388

STRESEMANN, GUSTAV (1878-1929), German statesman and diplomat **14** 508-509

STRINDBERG, AUGUST (1849-1912), Swedish author **14** 509-511

STROESSNER, ALFREDO (born 1912), Paraguayan statesman **14** 511-512

STRONG, JOSIAH (1847-1916), American clergyman and social activist **14** 512-513

STRUSS, KARL (1886-1981), American photographer and cinematographer **21** 398-399

STRUVE, FRIEDRICH GEORG WILHELM VON (1793-1864), German-born Russian astronomer and geodesist **14** 513

STUART, GILBERT (1755-1828), American painter **14** 513-515

Stuart, House of
see Great Britain—1603-1714; Scotland

STUART, JAMES EWELL BROWN (Jeb; 1833-64), Confederate cavalry officer **14** 515-516

STUDENT, KURT (1890-1978), German general **20** 356-358

STUDI, WES (born Wesley Studie; born circa 1944), Native American actor **15** 1-2

STURGES, PRESTON (Edmund Preston Biden; 1898-1959), American playwright, screenwriter, director, and businessman **19** 371-374

STURLUSON, SNORRI (1179-1241), Icelandic statesman and historian **14** 310-311

STURT, CHARLES (1795-1869), British officer, explorer, and colonial administrator **15** 2-3

STURTEVANT, A. H. (Alfred Henry Sturtevant; 1891-1970), American geneticist **15** 3-5

STUYVESANT, PETER (circa 1610-72), Dutch colonial administrator **15** 5-6

STYRON, WILLIAM (born 1925), American southern writer of novels and articles **15** 6-8

SUÁREZ, FRANCISCO (1548-1617), Spanish philosopher and theologian **15** 8

SUAZO CÓRDOVA, ROBERTO (born 1927), physician and president of Honduras (1982-1986) **15** 8-10

Submarines
development
Bushnell, David **21** 64-65

SUCKLING, SIR JOHN (1609-1642), English poet and playwright **15** 10-11

SUCRE, ANTONIO JOSÉ DE (1795-1830), Venezuelan general, Bolivian president 1826-28 **15** 11-12

SUDERMANN, HERMANN (1857-1928), German dramatist and novelist **15** 12-13

SUETONIUS TRANQUILLUS, GAIUS (circa 70-circa 135), Roman administrator and writer **15** 13

Sugar
scientific research
Marggraf, Andreas **21** 273-275

SUHARTO (born 1921), second president after Indonesia's independence **15** 14-15

SUI WEN-TI (541-604) Chinese emperor **15** 16-18

SUIKO (554-628), empress of Japan 593-628 **15** 15-16

SUKARNO (1901-1970), Indonesian statesman, president 1945-66 **15** 18-20

SULEIMAN I (the Magnificent; 1494-1566), Ottoman sultan 1520-66 **15** 20-21

SULLA, LUCIUS CORNELIUS I (138-78 B.C.), Roman general, dictator 82-79 B.C. **15** 21-22

SULLIVAN, ED (Edward Vincent Sullivan; 1902-1974), American television emcee, screenwriter, and author **19** 374-376

SULLIVAN, SIR ARTHUR SEYMOUR (1842-1900), English composer **15** 23

SULLIVAN, HARRY STACK (1892-1949), American psychiatrist **15** 23-24

SULLIVAN, JOHN LAWRENCE (1858-1918), American boxer **15** 24-25

SULLIVAN, LEON HOWARD (born 1922), African American civil rights leader and minister **15** 25-27

SULLIVAN, LOUIS HENRI (1856-1924), American architect **15** 27-28

SULZBERGER, ARTHUR OCHS (born 1926), publisher of the *New York Times* **15** 28-30

SULZBERGER, ARTHUR OCHS JR. (born 1951), American newspaper publisher **19** 376-378

SUMNER, CHARLES (1811-1874), American statesman **15** 30-31

SUMNER, WILLIAM GRAHAM (1840-1910), American sociologist and educator **15** 32

SUN YAT-SEN (1866-1925), Chinese statesman, leader of republican revolution **15** 35-39

SUNDAY, WILLIAM ASHLEY (''Billy''; 1862-1935), American evangelist **15** 32-33

SUNDIATA KEITA (circa 1210-circa 1260), founder of Mali empire in West Africa **15** 33-34

Sunset Boulevard (film)
Von Stroheim, Erich **21** 418-420
Wilder, Billy **21** 430-432

Supreme Court (United States)
role and power
Ellsworth, Oliver**21** 115-117

Surgery (medical)
Gross, Samuel David **21** 183-185
Kellogg, John Harvey **21** 239-242
Starzl, Thomas **21** 393-395

SU-SHIH (Su Tung-p'o; 1037-1101), Chinese author and artist **15** 39-40

SUTHERLAND, GRAHAM (1903-1980), English painter **15** 40-41

SUTTER, JOHN AUGUSTUS (1803-1880), German-born American adventurer and colonizer **15** 41-42

SUTTNER, BERTHA VON (born Countess Bertha Kinsky; 1843-1914), Austrian author and activist **15** 42-44

SUVOROV, ALEKSANDR VASILIEVICH (1730-1800), Russian general **15** 44-45

SUZMAN, HELEN (born 1917), member of the South African House of Assembly for the Progressive Party **15** 45-46

SUZUKI, DAISETZ TEITARO (1870-1966), Japanese translator, teacher, and interpreter of Zen Buddhist thought **15** 46-47

SVEVO, ITALO (pseudonym of Ettore Schmitz; 1861-1928), Italian novelist **15** 47-48

SWAMMERDAM, JAN (1637-1680), Dutch naturalist **15** 48-49

SWEDENBORG, EMANUEL (1688-1772), Swedish scientist, theologian, and mystic **15** 49-50

SWEELINCK, JAN PIETERSZOON (1562-1621), Dutch composer, organist, and teacher **15** 50-51

Sweet Sweetback's Baadasssss Song (film)
Van Peebles, Melvin **21** 414-416

SWIFT, JONATHAN (1667-1745), English-Irish poet, political writer, and clergyman **15** 51-54

Swimming (sport)
Weissmuller, Johnny **21** 425-427

SWINBURNE, ALGERNON CHARLES (1837-1909), English poet, dramatist, and critic **15** 54-55

SWITZER, MARY E. (1900-1971), American champion of rehabilitation **15** 55-56

SWOPE, GERARD (1872-1957), president of General Electric **15** 56-58

SYDENHAM, BARON (Charles Edward Poulett Thomson; 1799-1841), English merchant and politician **15** 59-60

SYDENHAM, THOMAS (1624-1689), English physician **15** 59-60

SYED AHMED KHAN (1817-1898), Moslem religious leader, educationalist, and politician **15** 60

SYLVIS, WILLIAM (1828-1869), American labor leader **15** 60-61

SYNGE, EDMUND JOHN MILLINGTON (1871-1909), Irish dramatist **15** 61-62

Syphilis (medical)
Fracastoro, Girolamo**21** 144-147

SZENT-GYÖRGYI, ALBERT VON (1893-1986), Hungarian-American biochemist **15** 62-64

SZILARD, LEO (1898-1964), Hungarian-born nuclear physicist **15** 64-66

SZOLD, HENRIETTA (1860-1945), American Jewish leader **15** 66-67

SZYMANOWSKI, KAROL (1882-1937), Polish composer **15** 67-68

T

TABARI, MUHAMMAD IBN JARIR AL- (839-923), Moslem historian and religious scholar **15** 69-70

TABOR, HORACE AUSTIN WARNER (1830-1899), American mining magnate and politician **15** 70

TACITUS (56/57-circa 125), Roman orator and historian **15** 70-72

TAEUBER-ARP, SOPHIE (1889-1943), Swiss-born painter, designer, and dancer **15** 73-74

TAEWON'GUN, HŬNGSON (1820-1898), Korean imperial regent **15** 74-75

TAFAWA BALEWA, SIR ABUBAKAR (1912-1966), Nigerian statesman, prime minister 1957-1966 **15** 75

TAFT, LORADO (1860-1936), American sculptor **15** 75-76

TAFT, ROBERT ALPHONSO (1889-1953), American senator **15** 76-78

TAFT, WILLIAM HOWARD (1857-1930), American statesman, president 1909-1913 **15** 78-81

TAGORE, RABINDRANATH (1861-1941), Bengali poet, philosopher, social reformer, and dramatist **12** 529-531

TAHARQA (reigned circa 688-circa 663 B.C.), Nubian pharaoh of Egypt **15** 81-82

TAINE, HIPPOLYTE ADOLPHE (1828-1893), French critic and historian **15** 82-83

T'AI-TSUNG, T'ANG (600-649), Chinese emperor **15** 83-84

TAKAHASHI, KOREKIYO (1854-1936), Japanese statesman **15** 84-85

TAL, JOSEF (Josef Gruenthal; born 1910), Israeli composer, pianist, and professor of music **15** 85-86

TALBERT, MARY MORRIS BURNETT (1866-1923), American educator, feminist, civil rights activist, and lecturer **15** 86-88

TALLCHIEF, MARIA (born 1925), Native American prima ballerina **15** 88-89

TALLEYRAND, CHARLES MAURICE DE (Duc de Tallyrand-Périgord; 1754-1838), French statesman **15** 89-90

TALLIS, THOMAS (circa 1505-85), English composer and organist **15** 91

TALON, JEAN (1626-1694), French intendant of New France **15** 91-92

TAMBO, OLIVER REGINALD (1917-1993), serves as acting president of the African National Congress **15** 92-94

TAMERLANE (1336-1405), Turko-Mongol conqueror **15** 94-95

TAN, AMY (born 1952), American author **15** 95-96

TANAKA, KAKUEI (1918-1993), prime minister of Japan (1972-1974) **15** 96-98

TANEY, ROGER BROOKE (1777-1864), American political leader, chief justice of U.S. Supreme Court **15** 98-99

TANGE, KENZO (born 1913), Japanese architect and city planner **15** 99-101

TANGUY, YVES (1900-1955), French painter **15** 101

TANIZAKI, JUNICHIRO (1886-1965), Japanese novelist, essayist, and playwright **15** 101-102

TANNER, HENRY OSSAWA (1859-1937), African American painter **15** 102-103

T'AO CH'IEN (365-427), Chinese poet **15** 104-105

TAO-AN (312-385), Chinese Buddhist monk **15** 103-104

TAO-HSÜAN (596-667), Chinese Buddhist monk **15** 105

TAPPAN BROTHERS (19th century), American merchants and reformers **15** 105-106

TAQI KHAN AMIR-E KABIR, MIRZA (circa 1806-52), Iranian statesman **15** 106-107

TARBELL, IDA MINERVA (1857-1944), American journalist **15** 107-108

TARDE, JEAN GABRIEL (1843-1904), French philosopher and sociologist **15** 108-109

TARKINGTON, NEWTON BOOTH (1869-1946), American author **15** 109

TARLETON, SIR BANASTRE (1754-1833), English soldier; fought in American Revolution **15** 110

TARSKI, ALFRED (1902-1983), Polish-American mathematician and logician **15** 110-111

TARTAGLIA, NICCOLO (1500-1557), Italian mathematician **15** 111-112

TARTINI, GIUSEPPE (1692-1770), Italian violinist, composer, and theorist **15** 112-113

Tarzan (movie character)
Weissmuller, Johnny **21** 425-427

TASMAN, ABEL JANSZOON (circa 1603-59), Dutch navigator **15** 113-114

TASSO, TORQUATO (1544-1595), Italian poet **15** 114-116

TATE, ALLEN (1899-1979), American poet, critic and editor **15** 116

TATLIN, VLADIMIR EVGRAFOVICH (1885-1953), Russian avant garde artist **15** 117-118

TAUSSIG, HELEN BROOKE (1898-1986), American physician **15** 118-120

TAWNEY, RICHARD HENRY (1880-1962), British economic historian and social philosopher **15** 120-121

TAYLOR, BROOK (1685-1731), English mathematician **15** 121-122

TAYLOR, EDWARD (circa 1642-1729), American Puritan poet and minister **15** 122-123

TAYLOR, EDWARD PLUNKET (1901-1989), Canadian-born financier and thoroughbred horse breeder **15** 123-124

TAYLOR, ELIZABETH ROSEMUND (born 1932), American film actress **15** 124-125
Todd, Mike **21** 402-404

TAYLOR, FREDERICK WINSLOW (1856-1915), American industrial manager and production engineer **21** 400-402

TAYLOR, JOHN (1753-1824), American politician and political theorist **15** 126

TAYLOR, MAXWELL (1901-1987), American soldier-statesman-scholar **15** 126-127

TAYLOR, SUSIE KING (1848-1912), African American nurse **15** 127-128

TAYLOR, ZACHARY (1784-1850), American statesman; president 1849-50 **15** 128-130
as president
Marsh, George Perkins **21** 275-277

TCHAIKOVSKY, PETER ILYICH (1840-1893), Russian composer **15** 130-132

TCHEREPNIN, ALEXANDER (Nikolayevich; 1899-1977), Russian-French and later American composer **15** 132-133

TE KANAWA, KIRI (born 1944), lyric soprano from New Zealand **15** 136-137

Teapot Dome scandal (United States; 1923)
Nye, Gerald **21** 320-323

Technicolor
Kalmus, Natalie **21** 233-235

TECUMSEH (circa 1768-1813), American Shawnee Indian tribal chief **15** 133

TEDDER, ARTHUR (1890-1967), British military leader **19** 379-381

TEGGART, FREDERICK J. (1870-1946), comparative historian, librarian, sociologist, and educator who initiated sociology at the University of California **15** 133-134

TEILHARD DE CHARDIN, MARIE JOSEPH PIERRE (1881-1955), French theologian and paleontologist **15** 134-136

TELEMANN, GEORG PHILIPP (1681-1767), German composer **15** 137-138

Telescope (astronomy)
Reber, Grote **21** 364-366

TELESIO, BERNARDINO (1509-1588), Italian philosopher of nature **15** 138-139

Television (United States)
development of
Goldmark, Peter Carl **21** 170-172
music for
Kander, John **21** 235-237
personalities
Nelson, Rick **21** 314-316
producers
Ward, Jay **21** 421-423
scriptwriters for
Peckinpah, Sam **21** 338-340
sportscasters
Cousy, Bob **21** 92-94

TELLER, EDWARD (born 1908), Hungarian-American physicist **15** 139-141

Temperance movement (United States)
supporters
Blackwell, Antoinette Brown **21** 41-43

TEMPLE, WILLIAM (1881-1944), ecumenicist and archbishop of Canterbury **15** 141-143

TENGKU, ABDUL RAHMAN (''the Tengku''; born 1903), first prime minister of the Federation of Malaya and later of Malaysia **15** 340-341

TENNENT, GILBERT (1703-1764), American Presbyterian clergyman and evangelist **15** 143-144

Tennis (sport)
Budge, Don **21** 57-59
Marble, Alice **21** 271-273

TENNYSON, ALFRED (1st Baron Tennyson; 1809-92), English poet **15** 144-146

TENSKWATAWA (Lalewithaka; 1775-1836), Shawnee religious leader **20** 359-362

TENZING NORGAY (born 1914), Nepalese mountain climber **20** 362-364

TER BORCH, GERARD (1617-1681), Dutch painter **15** 146

TERENCE (Publius Terentius After; 195-159 B.C.), Roman comic playwright **15** 146-148

TERESA (Mother Teresa; Agnes Gonxha Bojaxhiu; 1910-1997), Catholic nun and missionary; Noble Prize for Peace recipient **15** 148-151

TERESA OF AVILA (Teresa Sanchez de Cepeda y Ahumada; 1515-1582), Spanish nun **20** 364-366

TERESHKOVA, VALENTINA (born 1937), Russian cosmonaut **15** 151-152

TERKEL, LOUIS (''Studs''; born 1912), American radio personality and author **15** 152-153

TERMAN, LEWIS MADISON (1877-1956), American psychologist **15** 153-154

TERRA, GABRIEL (1873-1942), Uruguayan politician, president 1933-38 **15** 154-155

Terrorists
Europe
Princip, Gavrilo **21** 353-355

TERTULLIAN (Quintus Septimius Florens Tertullianus; circa 160-circa 220), North African theologian and apologist **15** 155-156

TESLA, NIKOLA (1856-1943), Croatian-American inventor and electrical engineer **15** 156-157

TEWODROS II (1820-1868), emperor of Ethiopia **15** 158-159

Texas (state, United States)
governors
Bush, George Walker **21** 61-64

THACKERAY, WILLIAM MAKEPEACE (1811-1863), British novelist **15** 159-161

THALBERG, IRVING (1899-1936), American filmmaker **20** 366-368

THALES (circa 624-circa 545 B.C.), Greek natural philosopher **15** 161

THANT, U (1909-1974), Burmese statesman and UN secretary general **15** 161-162

THARP, MARIE (born 1920), American geologist and oceanographic cartologist **15** 162-164

THARP, TWYLA (born 1941), American dancer and choreographer **15** 164-165

THATCHER, MARGARET HILDA (born 1925), prime minister of Great Britain (1979-1990) **15** 165-168

THAYER, ELI (1819-1899), American reformer, agitator, and promoter **15** 168

THAYER, SYLVANUS (1785-1872), American educator and engineer **15** 168-169

THEILER, MAX (1899-1972), American epidemiologist and microbiologist **15** 169-170

THEMISTOCLES (circa 528-462 B.C.), Athenian politician **15** 170-171

THEOCRITUS (circa 310-circa 245 B.C.), Greek poet **15** 171-172

THEODORIC THE GREAT (453/454-526), king of the Ostrogoths **15** 175-176

THEODOSIUS (circa 346-395), Roman emperor 379-395 **15** 176

THEORELL, AXEL HUGO THEODOR (born 1903), Swedish biochemist **15** 176-177

THERESA, ST. (Theresa of Ávila; 1515-82), Spanish nun **15** 178-179

THEROUX, PAUL (born 1941), expatriate American writer of fiction and of chronicles of train travels **15** 179-180

THIBAUT IV (Thibaut I of Navarre; 1201-53), Count of Champagne and Brie **15** 180-181

THIERS, LOUIS ADOLPHE (1797-1877), French journalist, historian, and statesman **15** 181-182

THIEU, NGUYEN VAN (born 1923), South Vietnamese president **15** 182-183

THOMAS, CLARENCE (born 1948), U.S. Supreme Court justice **15** 186-188

THOMAS, DAVE (R. David Thomas; born 1932), American businessman **18** 389-397

THOMAS, DYLAN MARLAIS (1914-1953), British poet **15** 188-190

THOMAS, GEORGE HENRY (1816-1870), American general **15** 190-191

THOMAS, HELEN (born 1920), American journalist **19** 381-384

THOMAS, NORMAN MATTOON (1884-1968), American Socialist politician, author, and lecturer **15** 191-192

THOMAS, THEODORE (1835-1905), American orchestral conductor **15** 192-193

THOMAS, WILLIAM ISAAC (1863-1947), American sociologist and educator **15** 193

THOMAS AQUINAS, ST. (circa 1224-74), Italian philosopher and theologian **15** 183-186

THOMASIUS (1655-1728), German philosopher and jurist **15** 193-194

THOMPSON, DALEY (Francis Ayodele Thompson; born 1958), English track and field athlete **20** 368-370

THOMPSON, DAVID (1770-1857), Canadian explorer, cartographer, and surveyor **15** 194-195

THOMPSON, DOROTHY (1894-1961), conservative American journalist **15** 195-196

THOMPSON, HUNTER STOCKTON (born 1939), American journalist **15** 196-198

THOMSON, SIR GEORGE PAGET (1892-1975), English atomic physicist **15** 198-199

THOMSON, JAMES (1700-1748), British poet **15** 199-200

THOMSON, SIR JOSEPH JOHN (1856-1940), English physicist **15** 200-201

THOMSON, KENNETH (born 1923), Canadian print and broadcast journalism magnate **15** 201-202

THOMSON, TOM (1877-1917), Canadian painter **15** 202

THOMSON, VIRGIL (1896-1989), American composer, critic, and conductor **15** 202-203

THOREAU, HENRY DAVID (1817-1862), American writer and transcendentalist **15** 203-205

THOREZ, MAURICE (1900-1964), headed the French Communist Party from 1930 to 1964 **15** 206-207

THORN, GASTON (born 1928), prime minister of Luxembourg **15** 207-208

THORNDIKE, EDWARD LEE (1874-1949), American psychologist and educator **15** 208-209

THORPE, JIM (James Francis Thorpe; 1888-1953), American track star and professional football and baseball player **15** 209-211

THUCYDIDES (circa 460-circa 401 B.C.), Greek historian **15** 211-212

THUKU, HARRY (1895-1970), Kenyan politician **15** 212-213

THURBER, JAMES GROVE (1894-1961), American writer and artist **15** 213-214

THURMOND, JAMES STROM (born 1902), American lawyer and statesman **15** 214-215

THURSTONE, LOUIS LEON (1887-1955), American psychologist **15** 215-216

THUTMOSE III (1504-1450 B.C.), Egyptian king **15** 216-217

TIBERIUS JULIUS CAESAR AUGUSTUS (42 B.C. -A.D. 37), emperor of Rome 14-37 **15** 217-218

TIECK, LUDWIG (1773-1853), German author **15** 218-219

TIEPOLO, GIOVANNI BATTISTA (1696-1770), Italian painter **15** 219-220

TIFFANY, LOUIS COMFORT (1848-1933), American painter and designer **15** 220-221

TIGLATH-PILESER III (ruled 745-727 B.C.), king of Assyria **15** 221-222

TILDEN, BILL (William Tatem Tilden II; 1893-1953), American tennis player **20** 370-372

TILDEN, SAMUEL JONES (1814-1886), American politician **15** 222-223

TILLEY, SIR SAMUEL LEONARD (1818-1896), Canadian statesman **15** 223-224

TILLICH, PAUL JOHANNES (1886-1965), German-American Protestant theologian and philosopher **15** 224-225

TILLMAN, BENJAMIN RYAN (1847-1918), American statesman and demagogue **15** 225-226

TILLY, GRAF VON (Johann Tserclaes; 1559-1632), Flemish general **20** 372-374

TIMERMAN, JACOBO (1923-1999), Argentine journalist and human rights advocate **15** 226-228

TINBERGEN, JAN (1903-1994), Dutch economist **15** 228-229

TINBERGEN, NIKOLAAS (1907-1988), English ethologist and zoologist **15** 229-230

TINGUELY, JEAN (1925-1991), Swiss sculptor **15** 230-232

TINTORETTO (1518-1594), Italian painter **15** 232-234

TIPPETT, MICHAEL KEMP, SIR (1905-1998), English composer and conductor **15** 234-235

TIPPU TIP (Hamed bin Mohammed bin Juma bin Rajab el Murjebi; circa 1840-1905), Zanzibari trader **15** 235-236

TIPU SULTAN (1750-1799), Moslem ruler of Mysore **15** 236

TIRADENTES (José Joaquim da Silva Xavier; 1748-92), Brazilian national hero **15** 237

TIRPITZ, ALFRED VON (1849-1930), German admiral and politician **20** 374-376

TIRSO DE MOLINA (1584-1648), Spanish dramatist **15** 237-238

TISCH BROTHERS (1923-), real estate developers **15** 238-240

TISELIUS, ARNE WILHELM KAURIN (1902-1971), Swedish biochemist **15** 240-241

TITCHENER, EDWARD BRADFORD (1867-1927), English-American psychologist **15** 241-242

TITIAN (1488/90-1576), Italian painter **15** 242-244

TITO, MARSHAL (1892-1980), Yugoslav president **15** 244-246

TITULESCU, NICOLAE (1882-1941), Romanian statesman **15** 246-247

TITUS FLAVIUS VESPASIANUS (39-81), Roman general, emperor 79-81 **15** 247-248

TOBA SOJO (1053-1140), Japanese painter-priest **15** 248-249

TOBEY, MARK (1890-1976), American painter **15** 249-250

TOCQUEVILLE, ALEXIS CHARLES HENRI MAURICE CLÉREL DE (1805-1859), French statesman and historian **15** 250-251

TODD, ALEXANDER (1907-1997), English chemist **15** 251-253

TODD, MIKE (Avron Hirsch Goldenbogen; 1907-1958), American theater and film producer **21** 402-404

TODD, REGINALD STEPHEN GARFIELD (born 1908), prime minister of Southern Rhodesia and supporter of Zimbabwean independence **18** 391-393

TOGLIATTI, PALMIRO (1893-1964), Italian statesman and a founder of the Italian Communist Party **15** 253-254

TOGO, HEIHACHIRO (1847-1934), Japanese admiral **20** 376-379

TOJO, HIDEKI (1884-1948), Japanese general, premier 1941-44 **15** 254-256

TOKUGAWA IEYASU (1542-1616), founder of Tokugawa shogunate **8** 103-106

TOLAND, GREGG (1904-1948), American cinematographer **21** 405-407

TOLAND, JOHN (1670-1722), British scholar **15** 256

TOLEDANO, VICENTE LOMBARDO (1894-1968), Mexican intellectual and politician **15** 256-257

TOLEDO, FRANCISCO DE (1515-1584), Spanish viceroy of Peru **15** 257-259

TOLKIEN, J. R. R. (1892-1973), English author **15** 259-261

TOLLER, ERNST (1893-1939), German playwright **15** 261

TOLMAN, EDWARD CHACE (1886-1959), American psychologist **15** 261-262

TOLSTOY, LEO (1828-1910), Russian novelist and moral philosopher **15** 262-265

TOMONAGA, SIN-ITIRO (1906-1979), Japanese physicist **15** 265-266

TÖNNIES, FERDINAND (1855-1936), German sociologist **15** 266-267

TOOMBS, ROBERT AUGUSTUS (1810-1885), American statesman **15** 267-268

TORQUEMADA, TOMAS DE (1420-1498), leader of the Spanish Inquisition **21** 407-409

TORRENCE, JACKIE (born 1944), American storyteller **19** 384-386

TORRICELLI, EVANGELISTA (1608-1647), Italian mathematician and physicist **15** 268-269

TORRIJOS, OMAR (1929-1981), Panamanian strongman **15** 269-270

TORSTENSSON, LENNART (1603-1651), Swedish military leader **20** 379-381

TOSCANINI, ARTURO (1867-1957), Italian conductor **15** 270-271

TOSOVSKY, JOSEF (born 1950), banker and prime minister of the Czech Republic **18** 393-395

TOULMIN, STEPHEN EDELSTON (born 1922), British-American ethical philosopher **15** 271-273

TOULOUSE-LAUTREC, HENRI DE (1864-1901), French painter **15** 273-274

TOURAINE, ALAIN (born 1925), French sociologist **15** 274-275

TOURÉ, SAMORY (1830-1900), Sudanese ruler and state builder **15** 275-277

TOURÉ, SÉKOU (1922-1984), African statesman, president of Guinea **15** 275-277

TOURGÉE, ALBION WINEGAR (1838-1905), American jurist and writer **15** 277-278

TOUSSAINT L'OUVERTURE, FRANÇOIS DOMINIQUE (1743-1803), Haitian military leader **15** 278-279

TOWER, JOAN (born 1938), American composer **15** 279-281

Town planning
Wirth, Louis **21** 434-436

TOWNES, CHARLES HARD (born 1915), American physicist **15** 281-282

TOWNSEND, FRANCIS EVERITT (1867-1960), American physician **15** 282-283

TOYNBEE, ARNOLD JOSEPH (1889-1975), English historian and philosopher of history **15** 283-284

TOYODA, EIJI (born 1913), Japanese automobile manufacturing executive **15** 284-286

TOYOTOMI HIDEYOSHI (1536-1598), Japanese warrior commander **15** 286-289

Track and field sports
Cunningham, Glenn **21** 96-99
Jenner, Bruce **21** 218-221
Johnson, Rafer **21** 225-227
Mathias, Bob **21** 284-286
Oerter, Al **21** 326-328
Warmerdam, Dutch **21** 423-425

TRACY, SPENCER BONAVENTURE (1900-1967), American film actor **15** 289-290

Trail of Tears (United States)
Boudinot, Elias **21** 52-54

TRAILL, CATHARINE PARR (1802-1899), Canadian naturalist and author **15** 291

TRAJAN (Marcus Ulpius Trajanus; circa 53-117), Roman emperor 98-117 **15** 291-292

Trapassi, Pietro
see Metatasio

TRAVIS, WILLIAM BARRET (1809-1836), American cavalry commander **15** 292-293

TREITSCHKE, HEINRICH VON (1834-1896), German historian and publicist **15** 293-294

TREVELYAN, GEORGE MACAULAY (1876-1962), English historian **15** 294-295

TREVOR, WILLIAM (born 1928), British novelist, television dramatist, playwright, and short-story writer **15** 295-297

TRIMBLE, DAVID (William David Trimble; born 1944), Irish political leaders **19** 386-388

TRIPPE, JUAN TERRY (1899-1981), American overseas aviation industry pioneer **15** 297-298

TRIST, NICHOLAS PHILIP (1800-1874), American lawyer and diplomat **15** 298-299

Triumvirates (Rome)
see Rome—Roman Republic

TROELTSCH, ERNST (1865-1923), German theologian, historian, and sociologist **15** 299-300

TROGER, PAUL (1698-1762), Austrian painter **15** 300

TROLLOPE, ANTHONY (1815-1882), English novelist **15** 300-302

TROTSKY, LEON (1879-1940), Russian revolutionist **15** 302-305 associates

TROTTER, MILDRED (1899-1991), American anatomist **15** 305-306

TROTTER, WILLIAM MONROE (1872-1934), African American newspaper editor and protest leader **15** 306-307

TRUDEAU, GARRETSON BEEKMAN (''Garry''; born 1948), comic-strip artist, playwright, and animator **15** 308-309

TRUDEAU, PIERRE ELLIOTT (born 1919), leader of the Liberal Party and Canada's prime minister (1968-1984) **15** 309-311

TRUFFAUT, FRANÇOIS (1932-1984), French film director and critic **15** 311-313

TRUJILLO MOLINA, RAFAEL LEONIDAS (1891-1961), dictator of the Dominican Republic **15** 313-314

TRUMAN, HARRY S. (1884-1972), American statesman, president 1945-53 **15** 314-316

TRUMBO, DALTON (James Dalton Trumbo; 1905-1976), American screenwriter **21** 409-411

TRUMBULL, JOHN (1756-1843), American painter **15** 316-317

TRUMBULL, LYMAN (1813-1896), American statesman **15** 317-318

TRUMP, DONALD JOHN (born 1946), American real estate developer **15** 318-319

TRUONG CHINH (1909-1988), Vietnamese Communist leader **15** 319-320

TRUTH, SOJOURNER (circa 1797-1883), African American freedom fighter and orator **15** 320-321

TRYON, WILLIAM (1729-1788), English colonial governor in America **15** 321

TS'AI YÜAN-P'EI (1867-1940), Chinese educator **15** 322

TS'AO TS'AO (155-220), Chinese general, statesman, and folk hero **15** 322-323

TSCHERNICHOWSKY, SAUL (1875-1943), Hebrew poet, translator, and physician **15** 323

TSENG KUO-FAN (1811-1872), Chinese statesman, general and scholar **15** 324-325

TSHOMBE, MOÏSE KAPENDA (1919-1969), Congolese political leader **15** 325-326

TSIOLKOVSKY, KONSTANTIN EDUARDOVICH (1857-1935), Russian scientist **15** 326-328

TSO TSUNG-T'ANG (1812-1885), Chinese general and statesman **15** 328-329

TSOU YEN (flourished late 4th century B.C.), Chinese philosopher **15** 329-330

TU FU (712-770), Chinese poet **15** 335-336

Tuberculosis (medical)
Fibiger, Johannes **21** 131-133
Folks, Homer **21** 137-140
Laennec, René **21** 247-249

Tuberculosis victims
19th century
Laennec, René **21** 247-249
Rock, John **21** 370-372

TUBMAN, HARRIET ROSS (circa 1820-1913), African American Underground Railroad agent **15** 330-331

TUBMAN, WILLIAM VACANARAT SHADRACH (1895-1971), Liberian statesman, president 1943-71 **15** 331

TUCHMAN, BARBARA (born 1912), American Pulitzer Prize-winning historian and journalist **15** 331-332

TUCKER, C. DELORES (Cynthia DeLores Nottage; born 1927), African American civil rights activist **18** 395-397

TUCKER, GEORGE (1775-1861), American historian **15** 332-333

TUCKER, PRESTON (1903-1956), American businessman and automobile designer **18** 397-399

TUDJMAN, FRANJO (1922-1999), Croatian president **15** 333-335

Tudor dynasty
see England—1485-1603 (Tudor)

TUGWELL, REXFORD GUY (1891-1979), American politician, educator, and public servant **15** 336-339

TULL, JETHRO (1674-1741), English agriculturist and inventor **21** 411-413

TUNG CH'I-CH'ANG (1555-1636), Chinese calligrapher, painter, and historian **15** 339-340

TÚPAC AMARU, JOSÉ GABRIEL (1742-1781), Peruvian revolutionist, last of the Incas **15** 341

TUPOLEV, ANDREI NIKOLAEVICH (1888-1972), Soviet aeronautical engineer and army officer **15** 341-342

TUPPER, SIR CHARLES (1821-1915),Canadian statesman, prime minister 1896 **15** 342-343

TURA, COSIMO (1430-1495), Italian painter **15** 343-344

TURABI, HASSAN ABDULLAH AL- (born 1932), major leader of the Sudan's Islamic fundamentalist movement **15** 344-345

TURENNE, VICOMTE DE (Henri de la Tour d'Auvergne; 1611-1675), French military commander **20** 381-383

TURGENEV, IVAN SERGEYEVICH (1818-1883), Russian novelist, dramatist, and short-story writer **15** 345-348

TURGOT, ANNE ROBERT JACQUES (Baron de l'Aulne; 1721-81), French economist **15** 348-349

TURING, ALAN MATHISON (1912-1954), British mathematician **15** 349-350

TURNER, FREDERICK JACKSON (1861-1932), American historian **15** 350-351

TURNER, HENRY MCNEAL (1834-1915), African American racial leader **15** 351-352

TURNER, JOSEPH MALLORD WILLIAM (1775-1851), English painter **15** 352-354

TURNER, LANA (Julia Jean Mildred Frances Turner; 1920-1995), American actress **19** 388-390

TURNER, NATHANIEL (1800-1831), African American slave leader **15** 354

TURNER, TED (Robert Edward Turner; born 1938), American television entrepreneur **15** 355-357

TURNER, TINA (Anna Mae Bullock; born 1939), African American singer, dancer, and actress **15** 357-359

TUTANKHAMEN (reigned 1361-1352 B.C.), twelfth king of the Eighteenth Egyptian Dynasty **15** 359-360

TUTU, ARCHBISHOP DESMOND (born 1931), South African Anglican archbishop and opponent of apartheid **15** 360-361

TUTUOLA, AMOS (born 1920), Nigerian writer **15** 361-362

TWACHTMAN, JOHN HENRY (1853-1902), American painter **15** 362-363

TWAIN, MARK (Samuel Langhorne Clemens; 1835-1910), American humorist and novelist **15** 363-366

TWEED, WILLIAM MARCY (1823-1878), American politician and leader of Tammany Hall **15** 366-367

TYLER, ANNE (born 1941), American author **15** 367-368

TYLER, JOHN (1790-1862), American statesman, president 1841-45 **15** 368-369

TYLER, MOSES COIT (1835-1900), American historian **15** 369-370

TYLER, RALPH W. (born 1902), American educator/scholar **15** 370-371

TYLER, ROYALL (1757-1826), American playwright, novelist, and jurist **15** 371-372

TYLOR, SIR EDWARD BURNETT (1832-1917), English anthropologist **15** 372-373

TYNDALE, WILLIAM (circa 1495-1536), English biblical scholar **15** 373-374

TYNDALL, JOHN (1820-1893), Irish physicist **15** 374

Typewriter
Sholes, Christopher Latham **21** 383-385

Typhoid fever (medical)
Mallon, Mary **21** 266-268

Typhoid Mary
see Mallon, Mary

TYRRELL, GEORGE (1861-1909), Irish-English Jesuit priest and theologian **15** 374-375

TZ'U-HSI (1835-1908), empress dowager of China 1860-1908 **15** 375-376

U

UBICO Y CASTAÑEDA, GENERAL JORGE (1878-1946), president of Guatemala (1931-1944) **15** 377-378

UCCELLO, PAOLO (1397-1475), Italian painter **15** 378-379

UEBERROTH, PETER VICTOR (born 1937), Former baseball commissioner **15** 379-381

UELSMANN, JERRY (born 1934), American photographer **20** 384-385

UHLENBECK, KAREN (born 1942), American mathematician **15** 381-382

ULANOVA, GALINA (1910-1998), Russian ballerina **15** 382-383

ULBRICHT, WALTER (1893-1973), East German political leader **15** 383-384

ULFILAS (circa 311-circa 382), Arian bishop of the Visigoths **15** 384

ULPIAN, DOMITIUS (died 228), Roman jurist **15** 385-386

UNAMUNO Y JUGO, MIGUEL DE (1864-1936), Spanish philosopher and writer **15** 386-387

UNÁNUE, JOSÉ HIPÓLITO (1755-1833), Peruvian intellectual, educator, and scientist **15** 387-388

Underground Railroad
see African American history—Slavery and abolition (Underground Railroad)

UNDERHILL, JOHN (circa 1597-1672), American military leader and magistrate **15** 388

UNDSET, SIGRID (1882-1949), Norwegian novelist **15** 388-389

UNGARETTI, GIUSEPPE (1888-1970), Italian poet **15** 389-390

UNITAS, JOHNNY (John Constantine Unitas; born 1933), American football player **20** 385-387

United Kingdom
see Great Britain; Northern Ireland

United States Air Force (U.S.A.F.)
Blanchard, Felix **21** 43-45

United States Army
Signal Corps and Engineers
Bushnell, David **21** 64-65

U.S. Coast Guard Academy
Graham, Otto **21** 174-176

U.S. House of Representatives
House Committee on Un-American Activities (HUAC)
Hubley, John **21** 208-210
Trumbo, Dalton **21** 409-411

U.S. Military Academy (West Point, New York)
football players
Blanchard, Felix **21** 43-45
Davis, Glenn**21** 101-103

U.S. navy
aircraft and rocketry
Moffett, William Adger **21** 299-301

U.S. Senate
investigations by
Nye, Gerald **21** 320-323

UPDIKE, JOHN (born 1932), American author of poems, short stories, essays, and novels **15** 390-392

UPJOHN, RICHARD (1802-1878), English-born American architect **15** 392

Uranus (planet)
Peirce, Benjamin **21** 340-342

URBAN II (Otto de Lagery; 1042-99), pope 1088-99 **15** 393

URBAN VI (Bartolomeo Prignano; 1318-89), pope 1378-89 **15** 394

URBAN, MATT (1919-1995), American solider **19** 391-392

Urban planning
see Town planning

Urban sociology
Lee, Rose **21** 258-260

UREY, HAROLD CLAYTON (1893-1981), American chemical physicist and geochemist **15** 394-396

URQUIZA, JUSTO JOSÉ (1801-1870), Argentine dictator, general, and statesman **15** 396-397

Ursulines (religious congregation)
Merici, Angela **21** 293-295

U.S. Coast Survey
Peirce, Benjamin **21** 340-342

UTAMARO, KITAGAWA (1753-1806), Japanese printmaker **15** 397

UTHMAN DON FODIO (1755-1816), Moslem teacher and theologian **15** 397-398

Utopian literature
Gillette, King Camp **21** 163-166

V

Vacuum cleaners
Booth, Hubert Cecil **21** 50-52

Vaishnavism (religion)
Ramanuja **21** 361-362

VAJPAYEE, ATAL BEHARI (born 1926), prime minister of India **19** 393-395

VALDEZ, LUIS (born 1940), Hispanic American playwright and filmmaker **15** 399-400

VALDIVIA, PEDRO DE (circa 1502-53), Spanish conquistador and professional soldier **15** 400-401

VALENTI, JACK JOSEPH (born 1921), presidential adviser and czar of the American film industry **15** 401-403

VALENTINO, RUDOLPH (Rodolfo Alfonso Raffaelo Pierre Filibert de Valentina d'Antonguolla Guglielmi; 1895-1926), Italian/American actor **20** 388-390

VALERA Y ALCALÁ GALIANO, JUAN (1824-1905), Spanish novelist and diplomat **15** 403

VALERIAN (Publius Licinius Valerianus; circa 200-circa 260), Roman emperor 253-260 **15** 404-405

VALÉRY, PAUL AMBROISE (1871-1945), French poet, philosopher, and critic **15** 405-406

VALLA, LORENZO (circa 1407-57), Italian humanist **15** 406

VALLANDIGHAM, CLEMENT LAIRD (1820-1871), American politician **15** 406-407

VALLE INCLÁN, RAMÓN MARIA DEL (circa 1866-1936), Spanish novelist, playwright, and poet **15** 407-408

VALLEJO, CÉSAR ABRAHAM (1892-1938), Peruvian poet **15** 408-409

VAN BUREN, MARTIN (1782-1862), American statesman, president 1837-41 **15** 410-411

Van Dahorst, Anthonis Mor
see Moro, Antonio

VAN DER GOES, HUGO (flourished 1467-82), Flemish painter **15** 416-417

VAN DIEMEN, ANTHONY MEUZA (1593-1645), Dutch colonial official and merchant **15** 420

VAN DOESBURG, THEO (1883-1931), Dutch painter **15** 421

VAN DONGEN, KEES (Cornelis Theodorus Marie Van Dongen; 1877-1968), Fauvist painter, portraitist, and socialite **15** 421-422

VAN DUYN, MONA (born 1921), first woman to be appointed poet laureate of the United States **15** 422-423

VAN DYCK, ANTHONY (1599-1641), Flemish painter **15** 423-425

VAN EEKELEN, WILLEM FREDERIK (born 1931), Dutch secretary-general of the Western European Union **15** 426-427

VAN GOGH, VINCENT (1853-1890), Dutch painter **15** 427-429

VAN HORNE, SIR WILLIAM CORNELIUS (1843-1915), American-born Canadian railroad entrepreneur **15** 429-430

VAN PEEBLES, MELVIN (Melvin Peebles; born 1932), American film director and producer, actor, author, and musician **21** 414-416

VAN RENSSELAER, KILIAEN (circa 1580-1643), Dutch merchant and colonial official in America **15** 430-431

VAN VECHTEN, CARL (1880-1964), American writer and photographer **18** 400-402

VANBRUGH, SIR JOHN (1664-1726), English architect and dramatist **15** 409-410

VANCE, CYRUS R. (born 1917), American secretary of the army and secretary of state **15** 411-413

VANCE, ZEBULON BAIRD (1830-1894), American politician **15** 413-414

VANCOUVER, GEORGE (1758-1798), English explorer and navigator **15** 414-415

VANDER ZEE, JAMES (1886-1983), photographer of the people of Harlem **15** 418-419

VANDERBILT, CORNELIUS (1794-1877), American financier, steamship and railroad builder **15** 415-416

VANDERBILT, GLORIA (born 1924), American designer, artist, and author **19** 395-397

VANDERLYN, JOHN (1775-1852), American painter **15** 417

VANE, SIR HENRY (1613-1662), English statesman **15** 425-426

VAN'T HOFF, JACOBUS HENDRICUS (1852-1911), Dutch physical chemist **15** 431-432

VARDHAMANA MAHAVIRA (circa 540-470 B.C.), Indian ascetic philosopher **10** 135-137

VARÈSE, EDGARD (1883-1965), French-American composer **15** 432-433

VARGAS, GETULIO DORNELLES (1883-1954), Brazilian political leader **15** 433-434

VARGAS LLOSA, MARIO (born 1936), Peruvian novelist, critic, journalist, screenwriter, and essayist **15** 434-436

VARMUS, HAROLD ELIOT (born 1939), medical research expert and director of the National Institutes of Health (1993-) **15** 436-437

VARNHAGEN, FRANCISCO ADOLFO DE (1816-1878), Brazilian historian **15** 437-438

VARRO, MARCUS TERENTIUS (116-27 B.C.), Roman scholar and writer **15** 438-439

VARTHEMA, LUDOVICO DI (circa 1470-circa 1517), Italian traveler and adventurer **15** 439-440

VASARELY, VICTOR (1908-1997), Hungarian-French artist **15** 440-442

VASARI, GIORGIO (1511-1570), Italian painter, architect, and author **15** 442-443

VASCONCELOS, JOSÉ (1882-1959), Mexican educator and author **15** 443-444

VAUBAN, SEBASTIEN LE PRESTRE DE (1633-1707), French military engineer **18** 402-404

VAUDREUIL-CAVAGNAL, MARQUIS DE (Pierre Fransçois de Regaud; 1698-1778), Canadian-born governor of New France **15** 444

VAUGHAN, HENRY (1621/22-95), British poet **15** 444-445

VAUGHAN, SARAH LOIS (1924-1990), jazz singer **15** 445-446

VAUGHAN WILLIAMS, RALPH (1872-1958), English composer **15** 446-447

VAVILOV, NIKOLAI IVANOVICH (1887-1943), Russian botanist and geneticist **15** 447-448

VÁZQUEZ, HORACIO (1860-1936), president of the Dominican Republic 1903-04 and 1924-30 **15** 448-449

VEBLEN, THORSTEIN BUNDE (1857-1929), American political economist and sociologist **15** 449-450

VELASCO, JOSÉ MARÍA (1840-1912), Mexican painter **15** 450-451

VELASCO, LUIS DE (1511-1564), Spanish colonial administrator **15** 450-451

VELASCO ALVARADO, JUAN (1910-1977), Peruvian army officer who seized power in 1968 **15** 451-452

VELASCO IBARRA, JOSÉ MARÍA (1893-1979), Ecuadorian statesman, five time president **15** 452-454

VELÁZQUEZ, DIEGO RODRÍGUEZ DE SILVA Y (1599-1660), Spanish painter **15** 454-456

VELÁZQUEZ, NYDIA MARGARITA (born 1953), Hispanic American politician **15** 456-459

VELÁZQUEZ DE CUÉLLAR, DIEGO (circa 1465-1523), Spanish conqueror, founder of Cuba **15** 459

VELDE, HENRY VAN DE (1863-1957), Belgian painter, designer, and architect **15** 419-420

Venezia, Domenico di Bartolomeo da *see* Domenico Veneziano

VENEZIANO, DOMENICO (Domenico di Bartolomeo da Venezia; 1410?-1461), Italian painter **15** 459-460

VENIZELOS, ELEUTHERIOS (1864-1936), Greek statesman **15** 460-461

VENTURI, ROBERT (born 1925), American architect **15** 461-463

VERCINGETORIX (circa 75-circa 46 B.C.), Celtic chieftain and military leader **19** 397-399

VERDI, GIUSEPPE FORTUNINO FRANCESCO (1813-1901), Italian opera composer **15** 463-465

VERLAINE, PAUL MARIE (1844-1896), French poet **15** 465-466

VERMEER, JAN (1632-1675), Dutch painter **15** 466-467

VERNE, JULES (1828-1905), French novelist **15** 467-469

VERONESE, PAOLO (1528-1588), Italian painter **15** 469-470

VERRAZANO, GIOVANNI DA (circa 1485-circa 1528), Italian navigator and explorer **15** 470-471

VERROCCHIO, ANDREA DEL (1435-1488), Italian sculptor and painter **15** 471-472

VERSACE, GIANNI (1946-1997), Italian fashion designer **19** 399-401

VERWOERD, HENDRIK FRENSCH (1901-1966), South African statesman, prime minister 1958-66 **15** 472-473

VESALIUS, ANDREAS (1514-1564), Belgian anatomist **15** 473-475

VESEY, DENMARK (1767-1822), American slave leader **15** 475

VESPASIAN (9-79), Roman emperor 69-79 **15** 475-476

VESPUCCI, AMERIGO (1454-1512), Italian navigator **15** 476-478

VIANNEY, ST. JEAN BAPTISTE (1786-1859), French priest **15** 478-479

VICENTE, GIL (circa 1465-circa 1536), Portuguese dramatist and poet **15** 479-480

Vichy France *see* France—1940-46

VICO, GIAMBATTISTA (1668-1744), Italian philosopher and jurist **15** 480-481

VICTOR AMADEUS II (1666-1732), Duke of Savoy, king of Sicily, and king of Sardinia **15** 482-483

VICTOR EMMANUEL II (1820-1878), king of Sardinia 1849-61 and of Italy 1861-78 **15** 483-484

VICTOR EMMANUEL III (1869-1947), king of Italy 1900-46 **15** 484-485

VICTORIA (1819-1901), queen of Great Britain and Ireland 1837-1901 and empress of India 1876-1901 **15** 485-487

VICTORIA, TOMÁS LUIS DE (circa 1548-1611), Spanish composer **15** 487-488

Victorian literature *see* English literature—Victorian

VIDAL, EUGENE LUTHER GORE (born 1925), American author of novels, essays, plays, and short stories **15** 488-490

VIDAL DE LA BLACHE, PAUL (1845-1918), French geographer **15** 490

VIDELA, JORGE RAFAÉL (born 1925), military president of Argentina (1976-1981) who violated human rights **15** 490-492

VIEIRA, ANTÔNIO (1608-1697), Portuguese orator and Jesuit missionary **15** 492

VIGEE LEBRUN, ELISABETH (1755-1842), French painter **19** 402-403

VIGNOLA, GIACOMO DA (1507-1573), Italian architect **15** 493-494

VIGNY, COMTE DE (Alfred Victor Vigny; 1797-1863), French poet **15** 494-495

VILLA, PANCHO (Francisco Villa; 1878-1923), Mexican revolutionary **15** 495-496

VILLA-LOBOS, HEITOR (1887-1959), Brazilian composer **15** 496-497

VILLANI, GIOVANNI (circa 1270-1348), Italian chronicler **15** 497-498

VILLARD, OSWALD GARRISON (1872-1949), American journalist **15** 498-499

VILLEHARDOUIN, GEFFROI DE (circa 1150-1213), French historian and soldier **15** 499

VILLEDA MORALES, RAMON (1909-1971), Honduran president, 1957-1963 **20** 390-392

VILLON, FRANÇOIS (1431-after 1463), French poet **15** 499-501

Vincent, Edgar
see D'Abernon, 1st Viscount

VINCENT, JOHN HEYL (1832-1920), American educator and religious leader **15** 502-503

VINCENT DE PAUL, ST. (1581-1660), French priest **15** 501-502

VINCENT OF BEAUVAIS (circa 1190-1264), French writer and theologian **21** 416-418

VINOGRADOFF, SIR PAUL GAVRILOVITCH (1854-1925), Russian educator and historian **15** 503

VINSON, FRED (Frederic Moore Vinson; 1890-1953), chief justice of the U.S. Supreme Court **15** 503-505

VIOLLET-LE-DUC, EUGÈNE EMMANUEL (1814-1879), French architect and theorist **15** 505-506

VIRCHOW, RUDOLF LUDWIG CARL (1821-1902), German medical scientist, anthropologist, and politician **15** 506-507

VIRGIL (Publius Vergilius Maro; 70-19 B.C.), Roman poet **15** 507-510

VISCONTI, GIAN GALEAZZO (Duke of Milan; 1351-1402), Italian despot **15** 510-511

VISSER 'T HOOFT, WILLEM ADOLF (1900-1985), Reformed churchman and ecumenist who was the first general secretary of the World Council of Churches **15** 511-512

VITORIA, FRANCISCO DE (circa 1483-1546), Spanish theologian and political theorist **16** 1-2

VITRY, PHILIPPE DE (1291-1360), French poet, composer, and churchman-statesman **16** 2

VITTORINI, ELIO (1908-1966), Italian novelist, editor, and journalist **16** 2-3

VIVALDI, ANTONIO (1678-1741), Italian violinist and composer **16** 3-4

VIVEKANANDA (1863-1902), Indian reformer, missionary, and spiritual leader **16** 4-5

VLADIMIR I (died 1015), grand prince of Kievan Russia 980-1015 **16** 5-6

VLAMINCK, MAURICE (1876-1958), French painter **16** 6

VOEGELIN, ERIC (1901-1985), German-Austrian political theorist **16** 6-8

VOGEL, HANS-JOCHEN (born 1926), West German political leader **16** 8-9

VOGEL, SIR JULIUS (1835-1899), New Zealand statesman, twice prime minister **16** 9-10

VOGELWEIDE, WALTHER VON DER (circa 1170-1229), German poet, composer, and singer **16** 10-11

VOLCKER, PAUL (born 1927), chairman of the U.S. Federal Reserve Board (1979-1987) **16** 11-12

VOLTA, ALESSANDRO (1745-1827), Italian physicist **16** 12-14

VOLTAIRE (1694-1778), French poet, dramatist, historian, and philosopher **16** 14-16

VON BRAUN, WERNHER (1912-1977), German-born American space scientist **16** 17-18

VON FURSTENBERG, DIANE (Diane Simone Michelle Halfin; born 1946), American fashion designer and businesswoman **16** 20-21

VON HÜGEL, BARON FRIEDRICH (1852-1925), philosopher of Christianity **16** 21-22

VON LAUE, MAX (1879-1960), German physicist **16** 23-24

VON MEHREN, ROBERT BRANDT (born 1922), American lawyer who helped create the International Atomic Energy Agency **16** 24-25

VON MISES, LUDWIG (born 1881), Austrian economist and social philosopher **16** 25

VON NEUMANN, JOHN (1903-1957), Hungarian-born American mathematician **16** 27-28

VON PAPEN, FRANZ (1879-1969), conservative German politician who helped prepare the way for the Third Reich **16** 28-29

VON RAD, GERHARD (1901-1971), German theologian **16** 29-30

VON STROHEIM, ERICH (Erich Oswald Stroheim; 1885-1957), Austrian actor and director **21** 418-420

VONDEL, JOOST VAN DEN (1587-1679), Dutch poet and dramatist **16** 19-20

VONNEGUT, KURT, JR. (born 1922), American author **16** 25-27

VORSTER, BALTHAZAR JOHANNES (1915-1983), South African political leader **16** 30-32

VOS SAVANT, MARILYN (born 1946), American columnist and consultant **16** 32-33

VUILLARD, JEAN ÉDOUARD (1868-1940), French painter **16** 36

VYSHINSKY, ANDREI (1883-1954), state prosecutor in Stalin's purge trials and head of the U.S.S.R.'s foreign ministry (1949-1953) **16** 36-37

W

WAALS, JOHANNES DIDERIK VAN DER (1837-1923), Dutch physicist **15** 417-418

WADE, BENJAMIN FRANKLIN (1800-1878), American lawyer and politician **16** 38-39

WAGNER, HONUS (Johannes Peter Wagner; 1874-1955), American baseball player **20** 393-395

WAGNER, OTTO (1841-1918), Austrian architect and teacher **16** 39-40

WAGNER, RICHARD (1813-1883), German operatic composer **16** 40-43

WAGNER, ROBERT F. (1910-1991), New York City Tammany Hall mayor (1954-1965) **16** 44-45

WAGNER, ROBERT FERDINAND (1877-1953), American lawyer and legislator **16** 43

WAINWRIGHT, JONATHAN MAYHEW (1883-1953), American general **16** 45-46

WAITE, MORRISON REMICK (1816-1888), American jurist, chief justice of U.S. Supreme Court 1874-88 **16** 46

WAITE, TERRY (born 1939), official of the Church of England and hostage in Lebanon **16** 47-48

WAKEFIELD, EDWARD GIBBON (1796-1862), British colonial reformer and promoter **16** 48-49
Hill, Rowland **21** 202-204

WAKSMAN, SELMAN ABRAHAM (1888-1973), American microbiologist **16** 49-50

WALCOTT, DEREK ALTON (born 1930), West Indian poet and dramatist **16** 50-51

WALD, GEORGE (born 1906), American biochemist interested in vision **16** 51-53

WALD, LILLIAN (1867-1940), American social worker and reformer **16** 53-54

WALDEMAR IV (Wlademar Atterdag; 1320-1375), King of Denmark, 1340-1375 **20** 395-397

WALDHEIM, KURT (born 1918), Austrian statesman and president **16** 54-55

WALDO, PETER (flourished 1170-84), French religious leader **16** 55-56

WALDSEEMÜLLER, MARTIN (circa 1470-circa 1518), German geographer and cartographer **16** 56

WALESA, LECH (born 1943), Polish Solidarity leader and former president **16** 57-59

WALKER, ALICE MALSENIOR (born 1944), African American novelist, poet, and short story writer **16** 59-61

WALKER, C. J. (Sarah Breedlove; 1867-1919), African American entrepreneur **16** 61-62

WALKER, DAVID (1785-1830), African American pamphleteer and activist **16** 62-63

WALKER, JOSEPH REDDEFORD (1798-1876), American fur trader **16** 63-64

WALKER, LEROY TASHREAU (born 1918), U.S. sports official, university chancellor, educator, and track coach **16** 64-65

WALKER, MAGGIE LENA (1867-1934), American entrepreneur and civic leader **16** 65-66

WALKER, MARGARET (born 1915), American novelist, poet, scholar, and teacher **16** 67

WALKER, ROBERT JOHN (1801-1869), American politician **16** 67-68

WALKER, WILLIAM (1824-1860), American adventurer and filibuster **16** 68-69

WALLACE, ALFRED RUSSEL (1823-1913), English naturalist and traveler **16** 69-70

WALLACE, DeWITT (1889-1981), American publisher and founder of *Reader's Digest* **16** 70-71

WALLACE, GEORGE CORLEY (1919-1998), American political leader **16** 71-72

WALLACE, HENRY (1836-1916), American agricultural publicist and editor **16** 73

WALLACE, HENRY AGARD (1888-1965), American statesman, vice-president 1940-44 **16** 73-74

WALLACE, LEWIS (1827-1905), American general and author **16** 74-75

WALLACE, SIR WILLIAM (circa 1270-1305), Scottish soldier **16** 75-76

WALLACE-JOHNSON, ISAAC THEOPHILUS AKUNNA (1895-1965), West African political leader and pan-Africanist **16** 76-77

WALLAS, GRAHAM (1858-1932), English sociologist and political scientist **16** 77-78

WALLENBERG, RAOUL (1912-?), Swedish diplomat **16** 78-80

WALLENSTEIN, ALBRECHT WENZEL EUSEBIUS VON (1583-1634), Bohemian soldier of fortune **16** 80-81

WALLER, THOMAS WRIGHT (Fats; 1904-43), American jazz singer, pianist, organist, bandleader, and composer **16** 81-82

WALPOLE, ROBERT (1st Earl of Oxford; 1676-1745), English statesman **16** 82-84

WALRAS, MARIE ESPRIT LÉON (1834-1910), French economist **16** 84-85

WALSH, STELLA (Stanislawa Walasiewiczowna; 1911-1980), Polish American athlete **19** 404-406

WALSH, THOMAS JAMES (1859-1933), American statesman **16** 85-86

WALTER, JOHANN (1496-1570), German composer **16** 86

WALTERS, BARBARA (born 1931), American network newscast anchor **16** 86-88

WALTON, ERNEST (1903-1995), Irish physicist **16** 88-90

WALTON, IZAAK (1593-1683), English writer and biographer **16** 90-91

WALTON, SAM MOORE (1918-1992), American businessman who co-founded Wal-Mart **16** 91-92

WALTON, SIR WILLIAM TURNER (1902-1983), English composer **16** 91-92

WANG, AN (1920-1990), Chinese-American inventor, electronics expert, and businessman **16** 93-95

WANG AN-SHIH (1021-1086), Chinese reformer, poet, and scholar **16** 95-97

WANG CHING-WEI (1883-1944), Chinese revolutionary leader **16** 98

WANG CH'UNG (27-circa 100), Chinese philosopher **16** 98-99

WANG FU-CHIH (1619-1692), Chinese philosopher **16** 99-101

WANG KON (877-943), Korean king **16** 101

WANG MANG (45 B.C. -A.D. 23), Chinese statesman, emperor 9-23 **16** 101-103

WANG MING (Chen Shaoyu; 1904-74), leader of the "Internationalist" group within the Chinese Communist Party **16** 103-104

WANG PI (226-249), Chinese philosopher **16** 104-105

WANG T'AO (1828-1897), Chinese reformer and scholar **16** 105-106

WANG WEI (699-759), Chinese poet and painter **16** 106-108

WANG YANG-MING (1472-1529), Chinese philosopher and government official **16** 108-109

WARBURG, OTTO (1883-1970), German biochemist **16** 109-111

WARBURG, PAUL MORITZ (1868-1932), German-American banker **16** 111-112

WARD, AARON MONTGOMERY (1843-1913), American merchant **16** 112

WARD, ARTEMUS (1834-1867), American journalist and humorist **16** 112-113

WARD, JAY (J Troplong Ward; 1920-1989), American television producer **21** 421-423

WARD, LESTER FRANK (1841-1913), American paleobotanist and sociologist **16** 113-114

WARHOL, ANDY (Andrew Warhola; ca. 1927-1987), American pop artist and film maker **16** 114-115

WARMERDAM, DUTCH (Cornelius Warmerdam; born 1915), American pole vaulter **21** 423-425

WARNER, JACK (Jacob Eichelbaum; 1892-1978), American film producer and studio executive **19** 406-408

Warner Brothers (film studio) Cagney, James **21** 68-71

WARNOCK, HELEN MARY WILSON (born 1924), British philosopher **16** 115-117

WARREN, EARL (1891-1974), American jurist, chief justice of U.S. Supreme Court 1953-69 **16** 117-120

WARREN, MERCY OTIS (1728-1814), American writer **16** 120-121

WARREN, ROBERT PENN (1905-1989), American man of letters **16** 121-122

WARWICK AND SALISBURY, EARL OF (Richard Neville; 1428-71), English military and political leader **16** 122-123

WASHAKIE (circa 1804-1900), Native American Shoshoni tribal leader **16** 123-125

WASHINGTON, BOOKER TALIAFERRO (1856-1915), African American educator and racial leader **16** 125-126

WASHINGTON, GEORGE (1732-1799), American Revolutionary commander in chief, president 1789-97 **16** 126-129
Continental Army
Bushnell, David **21** 64-65

Washington Redskins (football team)
Graham, Otto **21** 174-176

Washington Senators (baseball team)
Johnson, Walter **21** 228-230

WASMOSY, JUAN CARLOS (born 1939), president of Paraguay (1993-) **16** 129-130

WASSERMANN, JAKOB (1873-1934), German author **16** 130-131

WATERHOUSE, BENJAMIN (1754-1846), American physician **16** 131-132

WATERS, MAXINE (born 1938), African American congresswoman **16** 132-134

WATERS, MUDDY (born McKinley Morganfield; 1915-1983), African American blues musician **16** 134-136

WATSON, ELKANAH (1758-1842), American merchant and banker **16** 136

WATSON, JAMES DEWEY (born 1928), American biologist **16** 137-138

WATSON, JOHN BROADUS (1878-1958), American psychologist **16** 138-139

WATSON, THOMAS EDWARD (1856-1922), American lawyer and politician **16** 139

WATSON, THOMAS J. (1874-1956), American business executive **16** 140

WATSON, THOMAS J. JR. (1914-1993), American businessman **19** 408-410

WATSON-WATT, SIR ROBERT ALEXANDER (1892-1973), British scientific civil servant **16** 140-141

WATT, JAMES (1736-1819), British instrument maker and engineer **16** 141-143

WATTEAU, ANTOINE (1684-1721), French painter **16** 143-144

WATTLETON, FAYE (Alyce Faye Wattleton, born 1943), African American women's rights activist **18** 405-407

WATTS, ALAN WILSON (1915-1973), naturalized American author and lecturer **16** 144-145

WATTS, J.C. (Julius Caesar Watts, Jr.; born 1957), African American politician **18** 407-409

WAUGH, EVELYN ARTHUR ST. JOHN (1903-1966), English author **16** 145-147

WAUNEKA, ANNIE DODGE (1910-1997), Navajo nation leader and Native American activist **18** 409-410

WAVELL, ARCHIBALD PERCIVAL (1st Earl Wavell; 1883-1950), English general, statesman, and writer **16** 147-148

WAYLAND, FRANCIS (1796-1865), American educator and clergyman **16** 148-149

WAYNE, ANTHONY (1745-1796), American soldier **16** 149-150

WAYNE, JOHN (Marion Mitchell Morrison; 1907-79), American actor **16** 150-151
Canutt, Yakima **21** 71-72

WEAVER, JAMES BAIRD (1833-1912), American political leader **16** 151-152

WEAVER, PAT (Sylvester Laflin Weaver, Jr.; born 1908), American television executive **19** 410-413

WEAVER, ROBERT C. (1907-1997), first African American U.S. cabinet officer **16** 152-153

WEBB, BEATRICE POTTER (1858-1943), English social reformer **16** 153-154

WEBB, SIDNEY JAMES (Baron Passfield; 1859-1947), English social reformer, historian, and statesman **16** 154-155

WEBBER, ANDREW LLOYD (born 1948), British composer **16** 155-156

WEBER, CARL MARIA FRIEDRICH ERNST VON (1786-1826), German composer and conductor **16** 156-157

WEBER, MAX (1864-1920), German social scientist **16** 157-160

WEBER, MAX (1881-1961), American painter **16** 160

WEBERN, ANTON (1883-1945), Austrian composer **16** 160-162

WEBSTER, DANIEL (1782-1852), American lawyer, orator, and statesman **16** 162-164

WEBSTER, JOHN (circa 1580-circa 1634), English dramatist **16** 164

WEBSTER, NOAH (1758-1843), American lexicographer **16** 164-166

WEDEKIND, FRANK (Benjamin Franklin Wedekind; 1864-1918), German dramatist, cosmopolite, and libertarian **16** 166-167

WEDGWOOD, CICELY VERONICA (1910-1997), British writer and historian **16** 167-168

WEDGWOOD, JOSIAH (1730-1795), English potter **16** 168-169

WEED, THURLOW (1797-1882), American politician **16** 169-170

WEEMS, MASON LOCKE (1759-1825), American Episcopal minister and popular writer **16** 170

WEGENER, ALFRED LOTHAR (1880-1930), German meteorologist, Arctic explorer, and geophysicist **16** 170-171

WEI HSIAO-WEN-TI (467-499), Chinese emperor **8** 5

WEI JINGSHENG (born 1950), Chinese human rights activist **18** 410-412

WEI YÜAN (1794-1856), Chinese historian and geographer **16** 180-181

WEIDENREICH, FRANZ (1873-1948), German anatomist and physical anthropologist **16** 171-172

Weight Watchers International (support group program)
Nidetch, Jean **21** 318-320

WEIL, SIMONE (1909-1943), French thinker, political activist, and religious mystic **16** 172-174

WEILL, KURT (1900-1950), German-American composer **16** 174-175

WEINBERG, STEVEN (born 1933), Nobel Prize-winning physicist **16** 175-177

WEINBERGER, CASPER WILLARD (born 1917), U.S. public official under three presidents **16** 177-178

WEISMANN, AUGUST FREIDRICH LEOPOLD (1834-1914), German biologist **16** 178-180

WEISSMULLER, JOHNNY (Peter John Weissmuller; 1904-1984), American swimmer and actor **21** 425-427

WEIZMAN, EZER (born 1924), Israeli air force commander and president of Israel (1993-) **16** 181-182

WEIZMANN, CHAIM (1874-1952), Israeli statesman, president 1949-52 **16** 183-184

WELCH, JACK (John Francis Welch, Jr.; born 1935), American businessman **19** 413-415

WELCH, ROBERT (1899-1985), founder of the John Birch Society **16** 184-185

WELCH, WILLIAM HENRY (1850-1934), American pathologist, bacteriologist, and medical educator **16** 185-186

WELD, THEODORE DWIGHT (1803-1895), American reformer, preacher, and editor **16** 186

WELDON, FAY BIRKINSHAW (born 1931 or 1933), British novelist, dramatist, essayist, and feminist **16** 186-188

WELENSKY, SIR ROY (1907-1991), Rhodesian statesman **16** 188

WELLES, GIDEON (1802-1878), American statesman **16** 188-190

WELLES, ORSON (1915-1985), Broadway and Hollywood actor, radio actor, and film director **16** 190-191
Herrmann, Bernard **21** 199-202
Toland, Gregg **21** 405-407

WELLES, SUMNER (1892-1961), American diplomat **16** 191-192

WELLESLEY, RICHARD COLLEY (1st Marquess Wellesley; 1760-1842), British colonial administrator **16** 192-193

WELLHAUSEN, JULIUS (1844-1918), German historian **20** 397-400

WELLS, HERBERT GEORGE (1866-1946), English author **16** 195-196

WELLS, HORACE (1815-1848), American dentist **16** 196

WELLS, MARY GEORGENE BERG (born 1928), American businesswoman **16** 197-198

WELLS-BARNETT, IDA B. (1862-1931), American journalist and activist **16** 198-199

WELTY, EUDORA (born 1909), American author and essayist **16** 199-201

WEN T'IEN-HSIANG (1236-1283), Chinese statesman **16** 203

WENCESLAS (Vaclav; 903?-935?), Czech feudal lord **20** 400-402

WENCESLAUS (Wenceslaus IV of Bohemia; 1361-1419), Holy Roman emperor 1376-1400, and king of Bohemia 1378-1419 **16** 201-202

WEN-HSIANG (1818-1876), Manchu official and statesman **16** 202-203

WENTWORTH, WILLIAM CHARLES (1790-1872), Australian statesman, writer, and explorer **16** 203-204

WERFEL, FRANZ (1890-1945), Austrian poet, novelist, and playwright **16** 204-205

WERNER, ABRAHAM GOTTLOB (1749-1817), German naturalist **16** 205-207

WERNER, HELMUT (born 1936), German business executive **19** 415-417

WERTHEIMER, MAX (1880-1943), German psychologist **16** 207-208

WESLEY, CHARLES (1707-1788), English hymn writer and preacher **16** 208-209

WESLEY, JOHN (1703-1791), English evangelical clergyman, preacher, and writer **16** 209-210

WEST, BENJAMIN (1738-1820), English American painter **16** 210-212

WEST, CORNEL (born 1953), American philosopher **16** 212-213

WEST, JERRY (born 1938), American basketball player and coach **21** 428-430

WEST, MAE (Mary Jane West; 1893-1980), American actress **19** 417-419

WEST, NATHANAEL (1903-1940), American novelist **16** 213-214

West Point
see U.S. Military Academy (West Point, New York State)

Western Roman Empire
see Holy Roman Empire

Westerns (movie genre)
Ince, Thomas **21** 213-215

WESTHEIMER, RUTH KAROLA (a.k.a. "Dr. Ruth;" born 1928), German American psychologist, author, and media personality **16** 214-215

WESTINGHOUSE, GEORGE (1846-1914), American inventor and manufacturer **16** 215

WESTMORELAND, WILLIAM CHILDS (born 1914), commander of all American forces in the Vietnam War (1964-1968) and chief of staff of the U.S. Army **16** 216-217

WESTON, EDWARD (1886-1958), American photographer **19** 419-421

WESTWOOD, VIVIENNE (born 1941), British designer **16** 217-218

WEXLER, NANCY (born 1945), American psychologist **16** 218-219

WEYDEN, ROGIER VAN DER (1399-1464), Flemish painter **16** 219-221

WHARTON, EDITH (1861-1937), American author **16** 221

WHEATLEY, PHILLIS (circa 1753-84), African American poet **16** 221-222

WHEELOCK, ELEAZAR (1711-1779), American clergyman and educator **16** 222-223

WHEELWRIGHT, WILLIAM (1798-1873), American entrepreneur **16** 223-224

WHIPPLE, GEORGE HOYT (1878-1976), American pathologist **16** 224-225

Whist (card game)
Hoyle, Edmond **21** 206-208

WHISTLER, JAMES ABBOTT MCNEILL (1834-1903), American painter, etcher, and lithographer **16** 225-226

WHITE, ANDREW DICKSON (1832-1918), American educator and diplomat **16** 226-227

WHITE, BYRON R. (born 1917), deputy U.S. attorney general and associate justice of the U.S. Supreme Court **16** 227-228

WHITE, E. B. (Elwyn Brooks White; 1899-1985), American essayist and author of children's books **16** 228-230

WHITE, KEVIN H. (born 1929), mayor of Boston (1967-1983) **16** 231-232

WHITE, LESLIE A. (1900-1975), American anthropologist **16** 232-233

WHITE, PATRICK VICTOR MARTINDALE (1912-1990), Australian novelist and playwright **16** 233-235

WHITE, RYAN (1971-1990), American AIDS activist **19** 421-423

WHITE, STANFORD (1853-1906), American architect **16** 235-236

WHITE, T. H. (1915-1986), American journalist **16** 236-237

WHITE, WALTER FRANCIS (1893-1955), general secretary of the National Association for the Advancement of Colored People **16** 238-239

WHITE, WILLIAM ALANSON (1870-1937), American psychiatrist **16** 239-240

WHITE, WILLIAM ALLEN (1868-1944), American journalist **16** 240-241

WHITEFIELD, GEORGE (1714-1770), English evangelist **16** 241-242

WHITEHEAD, ALFRED NORTH (1861-1947), English-American mathematician and philosopher **16** 242-244

WHITLAM, EDWARD GOUGH (Gof; born 1916), prime minister of Australia (1972-1975) **16** 244-245

WHITMAN, CHRISTINE TODD (born c. 1947), American politician **16** 245-248

WHITMAN, MARCUS (1802-1847), American physician, missionary, and pioneer **16** 248-249

WHITMAN, WALT (1819-1892), American poet **16** 249-251

WHITMIRE, KATHRYN JEAN NIEDERHOFER (born 1946), first female mayor of Houston, Texas (1982-1992) **16** 252-253

WHITNEY, ELI (1765-1825), American inventor and manufacturer **16** 253-254

WHITNEY, JOSIAH DWIGHT (1819-1896), American chemist and geologist **16** 254-255

WHITTAKER, CHARLES EVANS (1901-1973), U.S. Supreme Court justice **16** 255-256

WHITTIER, JOHN GREENLEAF (1807-1892), American poet **16** 256-257

WHITTLE, SIR FRANK (1907-1996), English Air Force officer and engineer **16** 257-258

WIDNALL, SHEILA E. (born 1938), American aeronautical engineer **16** 258-259

WIELAND, CHRISTOPH MARTIN (1733-1813), German poet and author **16** 260-261

WIEMAN, HENRY NELSON (1884-1975), American philosopher and theologian **16** 261-262

WIENER, NORBERT (1894-1964), American mathematician **16** 262-263

WIESEL, ELIE (born 1928), writer, orator, teacher, and chairman of the United States Holocaust Memorial Council **16** 263-264

WIESENTHAL, SIMON (born 1908), Ukrainian Jew who tracked down Nazi war criminals **16** 264-266

WIGGLESWORTH, MICHAEL (1631-1705), American Puritan poet and minister **16** 266-267

WIGMAN, MARY (Marie Wiegmann; 1886-1973), German dancer, choreographer, and teacher **16** 267-268

WIGNER, EUGENE PAUL (1902-1995), Hungarian-born American physicist **16** 268-269

WILBERFORCE, WILLIAM (1759-1833), English statesman and humanitarian **16** 269-270

WILBUR, RICHARD PURDY (born 1921), translator and poet laureate of the United States (1987-1988) **16** 271-272

Wild Bunch, The (film)
Peckinpah, Sam **21** 338-340

WILDE, OSCAR FINGALL O'FLAHERTIE WILLS (1854-1900), British author **16** 272-273

WILDER, AMOS NIVEN (1895-1993), American New Testament scholar, poet, minister, and literary critic **16** 273-274

WILDER, BILLY (Samuel Wilder; born 1906), American film director, screenwriter, and producer **21** 430-432

WILDER, LAURA INGALLS (1867-1957), American author and pioneer **18** 413-414

WILDER, LAWRENCE DOUGLAS (born 1931), first African American elected governor in the United States **16** 274-276

WILDER, THORNTON NIVEN (1897-1975), American novelist and playwright **16** 276-277

WILEY, HARVEY WASHINGTON (1844-1930), American chemist **16** 277-278

WILHELMINA (1880-1962), queen of the Netherlands 1890-1948 **16** 278-279

WILKES, CHARLES (1798-1877), American naval officer **16** 279-280

WILKES, JOHN (1727-1797), English politician **16** 280-281

WILKINS, SIR GEORGE HUBERT (1888-1958), Australian explorer, scientist, and adventurer **16** 281-282

WILKINS, MAURICE HUGH FREDERICK (born 1916), English biophysicist **18** 415-416

WILKINS, ROY (1901-1981), African American civil rights leader **16** 282-283

WILKINSON, ELLEN (1891-1947), British Labour politician and crusader for the unemployed **16** 283-284

WILKINSON, JAMES (1757-1825), American army general and frontier adventurer **16** 284-286

WILL, GEORGE FREDERICK (born 1941), syndicated columnist and television commentator **16** 286-287

WILLAERT, ADRIAN (circa 1480-1562), Franco-Flemish composer active in Italy **16** 287-288

WILLARD, EMMA HART (1787-1870), American educator and author **16** 288-289

WILLARD, FRANCES ELIZABETH CAROLINE (1839-1898), American temperance and women's suffrage leader **16** 289-290

WILLIAM I (the Conqueror; 1027/28-1087), king of England 1066-1087 **16** 290-291

WILLIAM I (1772-1843), king of the Netherlands 1815-40 **16** 291-292

WILLIAM I (1797-1888), emperor of Germany 1871-88 and king of Prussia 1861-88 **16** 292-293

WILLIAM II (William Rufus; circa 1058-1100), king of England 1087-1100 **16** 293-294

WILLIAM II (1859-1941), emperor of Germany and king of Prussia 1888-1918 **16** 294-295

WILLIAM III (1650-1702), king of England, Scotland, and Ireland 1689-1702 **16** 295-296
as king
Kidd, William **21** 242-244

WILLIAM IV (1765-1837), king of Great Britain and Ireland 1830-37 **16** 296-297

WILLIAM OF MALMESBURY (circa 1090-circa 1142), English historian **16** 297-298

WILLIAM OF OCKHAM (circa 1284-1347), English philosopher and theologian **16** 298-299

WILLIAM OF SENS (Guillaume de Sens;? - 1180), French architect **21** 432-434

WILLIAM OF TYRE (circa 1130-84/85), French archbishop, chancellor of the Latin Kingdom of Jerusalem **16** 299-300

WILLIAM THE SILENT (1533-1584), prince of Orange and stadholder of the Netherlands **16** 300-302

WILLIAMS, DANIEL HALE (1856-1931), African American surgical pioneer **16** 302-303

WILLIAMS, HANK (Hiram King Williams; 1923-1953), American singer and songwriter **20** 402-404

WILLIAMS, HENRY SYLVESTER (1869-1911), Trinidadian lawyer and pan-African leader **16** 303-304

WILLIAMS, JOE (Joseph Goreed; 1918-1999), American singer **20** 404-407

WILLIAMS, ROGER (circa 1603-83), Puritan clergyman in colonial America **16** 304-305

WILLIAMS, SHIRLEY VIVIEN TERESA BRITTAIN (born 1930), British politician **16** 305-306

WILLIAMS, TED (Theodore Samuel Williams; born 1918), American baseball player **19** 423-426

WILLIAMS, TENNESSEE (Thomas Lanier Williams; born 1914), American dramatist and fiction writer **16** 306-308

WILLIAMS, WILLIAM CARLOS (1883-1963), American poet and pediatrician **16** 308-309

WILLS, HELEN (1905-1998), American tennis player **19** 426-428

WILLYS, JOHN (1873-1935), American businessman **20** 407-409

WILMOT, DAVID (1814-1868), American politician **16** 312-313

WILMUT, IAN (born 1944), British embryologist **20** 409-411

WILSON, ALEXANDER (1766-1813), Scottish-American ornithologist and poet **16** 313-314

WILSON, AUGUST (Frederick August Kittell; born 1945), African American playwright **16** 314-316

WILSON, CHARLES ERWIN (1890-1961), engineer, businessman, and secretary of defense **16** 316-317

WILSON, CHARLES THOMSON REES (1869-1959), Scottish physicist **16** 317-318

WILSON, EDMUND (1895-1972), American critic **16** 318-319

WILSON, EDWARD OSBORNE (born 1929), American biologist **16** 319-320

WILSON, HARRIET E. (circa 1827-circa 1863), African American author **16** 320-322

WILSON, HENRY (1812-1875), American politician **16** 322-323

WILSON, JAMES (1742-1798), American statesman **16** 323-324

WILSON, JAMES HAROLD (born 1916), English statesman, prime minister 1964-70 **16** 324-325

WILSON, JOSEPH CHAMBERLAIN (1909-1971), American businessman **16** 325-326

WILSON, PETE (born 1933), American politician **16** 326-329

WILSON, RICHARD (1713/14-82), British painter **16** 329-330

WILSON, THOMAS WOODROW (1856-1924), American statesman, president 1913-21 **16** 330-332

WINCKELMANN, JOHANN JOACHIM (1717-1768), German archeologist **16** 332-333

Windsor (royal house)
see Great Britain

Windsor, Duchess of
see Simpson, Wallis

Windsor dynasty (Great Britain)
see Great Britain—since 1901 (Windsor)

WINFREY, OPRAH GAIL (born 1954), America's first lady of talk shows **16** 333-336

WINNEMUCCA, SARAH (a.k.a. Thocmetony; circa 1844-1891), Native American rights activist **16** 336-338

WINSLOW, EDWARD (1595-1655), Pilgrim leader in colonial America **16** 338-339

WINTHROP, JOHN (1588-1649), American colonial politician and historian **16** 339-341

WINTHROP, JOHN (1606-1676), American colonial statesman and scientist **16** 341

WINTHROP, JOHN (1714-1779), American educator and scientist **16** 341-342

WIRTH, LOUIS (1897-1952), American sociologist and activist **21** 434-436

Wisconsin (state, United States)
Sholes, Christopher Latham **21** 383-385

Wisconsin, University of (Madison)
Ely, Richard**21** 117-120

WISE, ISAAC MAYER (1819-1900), American Jewish religious leader **16** 342-343

WISE, JOHN (1652-1725), American Congregational minister **16** 343-344

WISE, STEPHEN SAMUEL (1874-1949), American Jewish religious leader **16** 344-345

WISEMAN, FREDERICK (born 1930), American documentary filmmaker **16** 345-346

WITHERSPOON, JOHN (1723-1794), Scottish-born American Presbyterian divine and educator **16** 346-348

WITT, JOHAN DE (1625-1672), Dutch statesman **16** 348-349

WITTE, COUNT SERGEI YULYEVICH (1849-1915), Russian statesman **16** 349-350

WITTGENSTEIN, LUDWIG (1889-1951), Austrian philosopher **16** 350-351

WITZ, KONRAD (circa 1410-46), German painter **16** 351-352

Wizard of Oz, The (film)
Kalmus, Natalie **21** 233-235

WO-JEN (1804-1871), Chinese official **16** 352

WOLF, FRIEDRICH AUGUST (1759-1824), German classical scholar and philologist **16** 352-353

WOLFE, JAMES (1727-1759), English general **16** 354-355

WOLFE, THOMAS CLAYTON (1900-1938), American novelist **16** 355-356

WOLFE, THOMAS KENNERLY, JR. (''Tom''; born 1931), American journalist and novelist **16** 356-357

WOLFF, BARON CHRISTIAN VON (1679-1754), German philosopher **16** 358

WOLFF, HUGH (born 1953), American conductor **16** 358-360

WOLFRAM VON ESCHENBACH (circa 1170-circa 1230), German writer **16** 360-361

WOLFSON, HARRY AUSTRYN (1887-1974), American scholar and educator **16** 361-362

WOLPE, STEFAN (1902-1972), German-born composer **16** 362-364

WOLSELEY, GARNET (1833-1913), Irish army officer **20** 411-413

WOLSEY, THOMAS (circa 1475-1530), English statesman and cardinal **16** 364-366

Women artists, French
Morisot, Berthe **21** 303-305

Women athletes
Marble, Alice **21** 271-273

Women business leaders
Nidetch, Jean **21** 318-320
Pinkham, Lydia **21** 351-353

Women educators
Barnett, Marguerite Ross **21** 22-24

Women journalists
Croly, Jane **21** 96-96

Women physicians
LaChapelle, Marie **21** 245-247

Women scientists
mathematicians
Germain, Sophie **21** 157-158

Women's Press Club (United States)
Croly, Jane **21** 96-96

Women's rights
social reformers
Sholes, Christopher Latham **21** 383-385

Women's suffrage (United States)
leaders
Blackwell, Antoinette Brown **21** 41-43

WONDER, STEVIE (Stevland Judkins Morris; born 1950), American singer, songwriter, and musician **19** 428-430

WONG, ANNA MAY (born Wong Liu Tsong; 1905-1961), Asian American actress **16** 366-367

WOOD, FERNANDO (1812-1881), American politician **16** 367-368

WOOD, GRANT (1891-1942), American painter **16** 368-369

WOOD, LEONARD (1860-1927), American Army officer and colonial administrator **16** 369-370

WOOD, ROBERT ELKINGTON (1879-1969), American Army officer and business executive **16** 370-371

WOODHULL, VICTORIA C. (1838-1927), American women's rights activist **16** 371-372

WOODRUFF, ROBERT W. (1889-1985), American businessman and philanthropist **16** 372-374

WOODS, ROBERT ARCHEY (1865-1925), American social worker **16** 374

WOODS, TIGER (born 1975), African American/Asian American golfer **18** 416-418

WOODSON, CARTER GODWIN (1875-1950), African American historian **16** 374-376

WOODSWORTH, JAMES SHAVER (1874-1942), Canadian humanitarian, reformer, and political leader **16** 376

WOODWARD, COMER VANN (born 1908), American historian **16** 378-379

WOODWARD, ELLEN S. (1887-1971), director of work relief programs for women during the New Deal **16** 379-381

WOODWARD AND BERNSTEIN, investigative reporting team of Woodward, Robert Upshur (born 1943), and Bernstein, Carl (born 1944) **16** 376-378

WOOLF, VIRGINIA STEPHEN (1882-1941), English novelist, critic, and essayist **16** 381-382

WOOLMAN, JOHN (1720-1772), American Quaker merchant and minister **16** 382-383

WOOLWORTH, FRANK WINFIELD (1852-1919), American merchant **16** 383-384

WOOTTON, BARBARA ADAM (1897-1988), British social scientist and member of Parliament **16** 384-385

WORDSWORTH, WILLIAM (1770-1850), English poet **16** 385-388

WORK, MONROE (1866-1945), American sociologist and publisher **16** 388-389

World War I (1914-1918)
- ALLIES
  United States (industry and finance)
    Nye, Gerald **21** 320-323
- CENTRAL POWERS
  spies for
    Mata Hari **21** 279-282

World War II (1939-1945)
- ALLIES
  Serbia and spark for war
    Princip, Gavrilo **21** 353-355
  United States (opponents)
    Nye, Gerald **21** 320-323

WORNER, MANFRED (born 1934), West German statesman **16** 389-390

WORTH, CHARLES FREDERICK (1825-1895), English-born French fashion designer **21** 436-438

WOVOKA (a.k.a Jack Wilson; circa 1856-1932), Native American religious leader and mystic **16** 390-393

WOZNIAK, STEVE (Stephen Gary Wozniak; born 1950), American inventor and computer designer **19** 430-432

WREN, SIR CHRISTOPHER (1632-1723), English architect **16** 393-394

Wrestling (sport)
Nagurski, Bronko **21** 309-311

WRIGHT, CARROLL DAVIDSON (1840-1909), American statistician and social economist **16** 396

WRIGHT, ELIZUR (1804-1885), American reformer **16** 396-397

WRIGHT, FRANCES (1795-1852), Scottish-American socialist, feminist, and reformer **16** 397-398

WRIGHT, FRANK LLOYD (1869-1959), American architect **16** 398-401

WRIGHT, RICHARD (1908-1960), African American author **16** 401-402

WRIGHT, WILBUR (1867-1919) AND ORVILLE (1871-1948), American aviation pioneers **16** 394-396
Lilienthal, Otto **21** 260-262

WRIGLEY, WILLIAM, JR. (1861-1932), American businessman and baseball team owner **20** 413-415

WU CHAO (Wu Hou/Wu Tse T'ien; 625-705), Empress of China, 690-705 **20** 415-417

WU CHIEN-SHIUNG (1912-1997), American physicist **19** 432-434

WU P'EI-FU (1874-1939), Chinese warlord **16** 404-405

WU TAO-TZU (circa 689-after 758), Chinese painter **16** 405-406

WU TSE-T'IEN (623-705), empress of China **16** 408

WU WANG (died circa 1116 B.C.), first ruler of the Chou dynasty of China 1122-1116 B.C. **16** 408-409

WUNDT, WILHELM MAX (1832-1920), German psychologist and philosopher **16** 402-403

WUORINEN, CHARLES (born 1938), American composer, conductor, and pianist **16** 404

WU-TI (a.k.a. Han Wuti; 156 B.C.-circa 87 B.C.), Chinese emperor **16** 406-408

WYANT, ALEXANDER HELWIG (1836-1892), American painter **16** 409-410

WYATT, SIR THOMAS (1503-1542), English poet and diplomat **16** 410-411

WYCHERLEY, WILLIAM (circa 1640-1716), English dramatist **16** 411-412

WYCLIF, JOHN (1330/32-84), English theologian and reformer **16** 412-413

WYETH, ANDREW NEWELL (born 1917), American painter **16** 413-415

WYNN, EARLY (Gus Wynn; 1920-1999), American baseball player **20** 417-419

WYTHE, GEORGE (1726-1806), American jurist **16** 415

X

Xena (fictional character)
Amina of Zaria **21** 5-7

XENAKIS, IANNIS (born 1922), Greek-French composer and architect **16** 416-418

XENOPHON (circa 430-circa 355 B.C.), Greek historian, essayist, and military expert **16** 418-420

XERXES (ruled 486-465 B.C.), king of Persia **16** 420

XIANG JINGYU (born Xiang Qunxian; 1895-1928), Chinese feminist **16** 421-422

XU GUANGQI (a.k.a. Kuang-ch'i Hsü; 1562-1633), Chinese politician **16** 422-425

Y

YAKUB AL-MANSUR, ABU YUSUF (reigned 1184-99), Almohad caliph in Spain **16** 426

YALOW, ROSALYN S. (Sussman; born 1921), American physicist who developed radioimmunoassay **16** 427-428

YAMAGATA, ARITOMO (1838-1922), Japanese general **16** 428-429

YAMAMOTO, ISOROKU (born Takano Isoroku; 1884-1943), Japanese admiral **16** 429-433

YAMANI, AHMED ZAKI (born 1930), Saudi Arabian lawyer and minister of petroleum and mineral resources (1962-1986) **16** 433-435

YAMASHITA, TOMOYUKI (1885-1946), Japanese general **16** 435-436

YANCEY, WILLIAM LOWNDES (1814-1863), American politician **16** 436-437

YANG, CHEN NING (born 1922), Chinese-born American physicist **16** 437-438

YARD, MARY ALEXANDER (''Molly''; born 1912), American feminist, political organizer, and social activist **16** 438-439

YASUI, MINORU (1917-1987), Asian American attorney **16** 440-444

YEAGER, CHUCK (born 1923), American pilot **16** 444-445

YEATS, WILLIAM BUTLER (1865-1939), Irish poet and dramatist **16** 445-447

YEH-LÜ CH'U-TS'AI (1189-1243), Mongol administrator **16** 447-449

YEKUNO AMLAK (ruled circa 1268-1283), Ethiopian king **16** 449

YELTSIN, BORIS NIKOLAEVICH (born 1931), president of the Russian Republic (1990-) **16** 449-452

YEN FU (1853-1921), Chinese translator and scholar **16** 452

YEN HSI-SHAN (1883-1960), Chinese warlord **16** 452-453

YEN LI-PEN (died 673), Chinese painter **16** 453-454

YERKES, ROBERT MEARNS (1876-1956), American psychologist **16** 454-455

YEVTUSHENKO, YEVGENY ALEXANDROVICH (born 1933), Soviet poet **16** 455-456

YI HWANG (1501-1570), Korean philosopher, poet, scholar, and educator **16** 457

YI SNG-GYE (1335-1408), Korean military leader, founder of the Yi dynasty **16** 458-459

YI SUNSIN (1545-1598), Korean military strategist and naval hero **16** 459-461

YO FEI (Yo P'eng-chü; 1103-41), Chinese general **16** 462

Yoga (Hindu philosophy)
Ramanuja **21** 361-362

YOGANANDA (Mukunda Lal Ghose; 1893-1952), Indian yogi **16** 462-463

YÔNGJO (1694-1776), king of Korea 1724-76 **16** 461-462

YORITOMO, MINAMOTO (1147-1199), Japanese warrior chieftain **16** 463-464

York, House of
see England—1461-85 (Yorkist)

YOSHIDA, SHIGERU (1878-1967), Japanese diplomat and prime minister **16** 464-465

YOSHIMUNE, TOKUGAWA (1684-1751), Japanese shogun **16** 465-466

YOULOU, FULBERT (1917-1972), Congolese president **16** 466-467

YOUNG, ANDREW JACKSON JR. (born 1932), African American preacher, civil rights activist, and politician **16** 467-469

YOUNG, BRIGHAM (1801-1877), American Mormon leader and colonizer **16** 469-470

YOUNG, COLEMAN ALEXANDER (1918-1997), first African American mayor of Detroit **16** 470-471

YOUNG, LESTER WILLIS (''Prez'';1909-59), American jazz musician **16** 471-473

YOUNG, OWEN D. (1874-1962), American industrialist and monetary authority **16** 473-474

YOUNG, STARK (1881-1963), drama critic, editor, translator, painter, playwright, and novelist **16** 474-475

YOUNG, THOMAS (1773-1829), English physicist **16** 475-476

YOUNG, WHITNEY MOORE, JR. (1921-1971), African American civil rights leader and social work administrator **16** 476-477

YOUNGHUSBAND, SIR FRANCIS EDWARD (1863-1942), English soldier and explorer **16** 477

YOURCENAR, MARGUERITE (Marguerite Antoinette Ghislaine; 1903-87), French novelist, poet, essayist, dramatist, world traveller, and translator **16** 477-479

YÜAN, MA (flourished circa 1190-circa 1229), Chinese painter **10** 379

YÜAN MEI (1716-1798), Chinese author **16** 479-480

YÜAN SHIH-K'AI (1859-1916), Chinese military leader **16** 480-481

YUKAWA, HIDEKI (1907-1981), Japanese physicist **16** 481-482

YUN SONDO (1587-1671), Korean sijo poet **16** 483

Yung-chêng (1678-1735), Chinese emperor 1723-35
Chien-lung **21** 78-79

YUNG-LO (1360-1424), Chinese emperor **16** 482-483

Z

ZADKINE, OSSIP JOSELYN (1890-1967), Russian sculptor **16** 484

ZAGHLUL PASHA, SAAD (1859-1927), Egyptian political leader **16** 485-486

ZAH, PETERSON (born 1937), Native American leader and activist **16** 486-487

ZAHARIAS, MILDRED DIDRIKSON (''Babe''; 1913-56), Olympic athlete and golfer **16** 487-488

ZANGWILL, ISRAEL (1864-1926), Jewish author and philosopher **16** 488-489

ZANUCK, DARRYL F. (1902-1979), American film producer and executive **19** 435-437

ZAPATA, EMILIANO (circa 1879-1919), Mexican agrarian leader and guerrilla fighter **16** 489-490

ZARLINO, GIOSEFFO (1517-1590), Italian music theorist and composer **16** 490-491

ZATOPEK, EMIL (born 1922), Czechoslovakian runner **20** 420-422

ZAYID BIN SULTAN AL-NAHYAN (born 1923), president of the United Arab Emirates (1971-) **16** 491-492

ZEAMI, KANZE (1364-1444), Japanese actor, playwright, and critic **16** 492-493

ZEDILLO PONCE DE LEON, ERNESTO (born 1951), president of Mexico **16** 493-495

ZEFFIRELLI, FRANCO (born 1923), Italian stage, opera, and film director, set designer, and politician **18** 419-421

ZELAYA, JOSÉ SANTOS (1853-1919), Nicaraguan statesman, three-time president **16** 495-496

ZEMURRAY, SAMUEL (1877-1961), Russian-born U.S. fruit importer **16** 496-497

ZENGER, JOHN PETER (1697-1746), American printer **16** 497-498

ZENO OF CITIUM (335-263 B.C.), Greek philosopher **16** 499-500

ZENO OF ELEA (born circa 490 B.C.), Greek philosopher and logician **16** 500

ZENOBIA (died 273), queen of Palmyra **16** 500-503

ZETKIN, CLARA (1857-1933), German political activist **16** 504-505

ZHAO KUANG-YIN (a.k.a. Song Tai Zu or Sung T'ai Tsu; 927-976), Chinese emperor **16** 505-508

ZHAO ZIYANG (Zhao Xiusheng; born 1919), Chinese statesman **16** 508-509

ZHIRINOVSKY, VLADIMIR VOLFOVICH (born 1946), Russian politician **16** 509-510

ZHIVKOV, TODOR (1911-1998), leader of the Bulgarian Communist Party and head of the Bulgarian government (1962-) **16** 510-512

ZHUKOV, GEORGI KONSTANTINOVICH (1896-1974), Russian general **16** 512-513

ZIA, HELEN (born 1952), Asian American activist and journalist **18** 421-423

ZIA UL-HAQ, MOHAMMAD (1924-1988), president of Pakistan (1978-1988) **16** 513-515

ZIAUR RAHMAN (1936-1981), Bangladesh president (1975-1981) **16** 515-516

ZIEGFELD, FLORENZ (1869-1932), American musical producer **16** 516-517

ZIMMERMANN, BERND ALOIS (1918-1970), German composer **16** 517-518

ZIMMERMANN BROTHERS, German artists **16** 518

ZINDEL, PAUL (born 1936), American children's author and playwright **18** 423-425

ZINE EL ABIDINE BEN ALI (born 1936), president of Tunisia **16** 518-520

ZINN, HOWARD (born 1922), American political scientist and historian **16** 520-521

ZINOVIEV, GRIGORI EVSEEVICH (1883-1936), Soviet politician **16** 521-522

ZINZENDORF, COUNT NIKOLAUS LUDWIG VON (1700-1760), German-born Moravian clergyman **16** 522-523

ZNANIECKI, FLORIAN (1882-1958), Polish-American sociologist and educator **16** 523-524

ZOË (circa 978-1050), Byzantine empress 1028-34 **16** 524-525

ZOG I (Ahmed Bey Zog; 1895—1961), Albanian king **16** 525-526

ZOLA, ÉMILE (1840-1902), French novelist **16** 526-528

ZORACH, WILLIAM (1887-1966), American sculptor and painter **16** 528

ZOROASTER (flourished 1st millennium B.C.), prophet and founder of Iranian national religion **16** 528-530

ZORRILLA DE SAN MARTIN, JUAN (1855-1931), Uruguayan poet and newspaperman **16** 530-531

ZOSER (flourished circa 2686 B.C.), Egyptian king **16** 531

ZUKOR, ADOLPH (1873-1976), American film producer and executive **19** 437-439

ZUMÁRRAGA, JUAN DE (circa 1468-1548), Spanish churchman, first archbishop of Mexico **16** 531-532

ZUMWALT, ELMO RUSSELL, JR. (''Bud''; 1920-2000), commander of U.S. naval forces in Vietnam **16** 532-534

ZUNZ, LEOPOLD (1794-1886), German-born Jewish scholar **16** 534

ZURBARÁN, FRANCISCO DE (1598-1644), Spanish painter **16** 534-535

ZWILICH, ELLEN TAAFFE (born 1939), American composer **16** 536-537

ZWINGLI, HULDREICH (1484-1531), Swiss Protestant reformer **16** 537-538

ZWORYKIN, VLADIMIR KOSMA (1889-1982), Russian-American physicist and radio engineer **16** 539-540

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22

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CONTENTS

INTRODUCTION vii
ADVISORY BOARD ix
ACKNOWLEDGMENTS xi
OBITUARIES xiii
TEXT 1
HOW TO USE THE INDEX 436
INDEX 437

INTRODUCTION

The study of biography has always held an important, if not explicitly stated, place in school curricula. The absence in schools of a class specifically devoted to studying the lives of the giants of human history belies the focus most courses have always had on people. From ancient times to the present, the world has been shaped by the decisions, philosophies, inventions, discoveries, artistic creations, medical breakthroughs, and written works of its myriad personalities. Librarians, teachers, and students alike recognize that our lives are immensely enriched when we learn about those individuals who have made their mark on the world we live in today.

Encyclopedia of World Biography Supplement, Volume 22, provides biographical information on 200 individuals not covered in the 17-volume second edition of *Encyclopedia of World Biography (EWB)* and its supplements, Volumes 18, 19, 20, and 21. Like other volumes in the *EWB* series, this supplement represents a unique, comprehensive source for biographical information on those people who, for their contributions to human culture and society, have reputations that stand the test of time. Each original article ends with a bibliographic section. There is also an index to names and subjects, which cumulates all persons appearing as main entries in the *EWB* second edition, the Volume 18, 19, 20, and 21 supplements, and this supplement—nearly 8,000 people!

Articles. Arranged alphabetically following the letter-by-letter convention (spaces and hyphens have been ignored), articles begin with the full name of the person profiled in large, bold type. Next is a boldfaced, descriptive paragraph that includes birth and death years in parentheses. It provides a capsule identification and a statement of the person's significance. The essay that follows is approximately 2000 words in length and offers a substantial treatment of the person's life. Some of the essays proceed chronologically while others confine biographical data to a paragraph or two and move on to a consideration and evaluation of the subject's work. Where very few biographical facts are known, the article is necessarily devoted to an analysis of the subject's contribution.

Following the essay is a bibliographic section arranged by source type. Citations include books, periodicals, and online Internet addresses for World Wide Web pages, where current information can be found.

Portraits accompany many of the articles and provide either an authentic likeness, contemporaneous with the subject, or a later representation of artistic merit. For artists, occasionally self-portraits have been included. Of the ancient figures, there are depictions from coins, engravings, and sculptures; of the moderns, there are many portrait photographs.

Index. The *EWB Supplement* index is a useful key to the encyclopedia. Persons, places, battles, treaties, institutions, buildings, inventions, books, works of art, ideas, philosophies, styles, movements—all are indexed for quick reference just as in a general encyclopedia. The index entry for a person includes a brief identification with birth and death dates *and* is cumulative so that any person for whom an article was written who appears in the second edition of *EWB* (volumes 1-16) and its supplements (volumes 18-22) can be located. The subject terms within the index, however, apply only to volume 22. Every index reference includes the title of the article to which the reader is being directed as well as the volume and page numbers.

Because *EWB Supplement,* Volume 22, is an encyclopedia of biography, its index differs in important ways from the indexes to other encyclopedias. Basically, this is an index of people, and that fact has several interesting consequences. First, the information to which the index refers the reader on a particular topic is always about people associated with that topic. Thus the entry 'Quantum theory (physics)' lists articles on

people associated with quantum theory. Each article may discuss a person's contribution to quantum theory, but no single article or group of articles is intended to provide a comprehensive treatment of quantum theory as such. Second, the index is rich in classified entries. All persons who are subjects of articles in the encyclopedia, for example, are listed in one or more classifications in the index—abolitionists, astronomers, engineers, philosophers, zoologists, etc.

The index, together with the biographical articles, make *EWB Supplement* an enduring and valuable source for biographical information. As school course work changes to reflect advances in technology and further revelations about the universe, the life stories of the people who have risen above the ordinary and earned a place in the annals of human history will continue to fascinate students of all ages.

We Welcome Your Suggestions. Mail your comments and suggestions for enhancing and improving the *Encyclopedia of World Biography Supplement* to:

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OBITUARIES

The following people, appearing in volumes 1-21 of the *Encyclopedia of World Biography,* have died since the publication of the second edition and its supplements. Each entry lists the volume where the full biography can be found.

BARNARD, CHRISTIAAN N. (born 1922), South African surgeon, died in Paphos, Cyprus, on September 2, 2001 (Vol. 2).

BERLE, MILTON (born 1908), American entertainer and actor, died in Los Angeles, California, on March 27, 2002 (Vol. 18).

BIRENDRA (born 1945), Nepalese king, died on June 1, 2001 (Vol. 2).

BLOCK, HERBERT (born 1909), American newspaper cartoonist, died of pneumonia in Washington, D.C. on October 7, 2001 (Vol. 2).

CAMPOS, ROBERTO OLIVEIRA (born 1917), Brazilian economist and diplomat, died of heart failure in Rio de Janeiro, Brazil, on October 9, 2001 (Vol. 18).

ELIZABETH BOWES-LYON (born 1900), queen and queen mother of Great Britain, died in Windsor, England, on March 30, 2002 (Vol. 5).

GRAHAM, KATHARINE MEYER (born 1917), American publisher, died in Boise, Idaho, on July 17, 2001 (Vol. 6).

HUSSEINI, FAISAL (born 1940), Palestinian political leader, died of heart failure in Kuwait on May 31, 2001 (Vol. 19).

KYPRIANOU, SPYROS (born 1932), Republic of Cyprus president, died of cancer in Nicosia, Cyprus, on March 12, 2002 (Vol. 9).

ONG TENG CHEONG (born 1936), Singaporean president, died of lymphoma on February 8, 2002 (Vol. 11).

PAZ ESTENSSORO, VICTOR (born 1907), Bolivian statesman, died of complications of a severe blood clot in Tarija, Bolivia, on June 7, 2001 (Vol. 12).

PEREZ JIMENEZ, MARCOS (born 1914), Venezuelan dictator, died in Madrid, Spain, on September 20, 2001 (Vol. 12).

SAVIMBI, JONAS MALHEIROS (born 1934), Angolan leader, died in eastern Angola on February 22, 2002 (Vol. 13).

SULLIVAN, LEON HOWARD (born 1922), African American civil rights leader and minister, died of leukemia in Scottsdale, Arizona, on April 24, 2001 (Vol. 15).

THIEU, NGUYEN VAN (born 1923), South Vietnamese president, died in Boston, Massachusetts, on September 29, 2001 (Vol. 15).

THOMAS, DAVE (born 1932), American businessman, died of liver cancer in Ft. Lauderdale, Florida, on January 8, 2002 (Vol. 18).

WARMERDAM, DUTCH (born 1915), American pole vaulter, died in Fresno, California, on November 13, 2001 (Vol. 21).

A

Claudio Abbado

Italian-born conductor Claudio Abbado (born 1933) established a reputation for musical excellence on the fine edge between scholar and performing genius. A meticulous reader of scores, he mastered symphonic detail to such a degree that his conducting has often overshadowed the lead singers. Devoted to artistry, he has ventured beyond the safe German favorites—Johann Brahms, Wolfgang Amadeus Mozart, Robert Schumann, Richard Wagner—to modern opera by Luciano Berio, Pierre Boulez, Krzysztof Penderecki, Alfred Schnittke, and Karlheinz Stockhausen.

Born on June 26, 1933, in Milan, Abbado began training under his father, Michelangelo Abbado, before entering Milan's Giuseppe Verdi Conservatory to study piano. After graduation in 1955, he continued piano classes with Austrian concertist Friedrich Gulda and began learning conducting from Antonio Votto, a specialist in Italian symphonic music. Over the next three years, Abbado pursued conducting with Hans Swarowsky, conductor of the Vienna State Opera Orchestra. In class at the Vienna Academy of Music, Abbado sometimes sang in the Singverein choir under Herbert von Karajan, his mentor and role model. Abbado further refined his orchestral skills at the Accademia Chigiana in Siena under Alceo Galliera, conductor of the Philharmonia Orchestra, and Carlo Zecchi, leader of the Czech Philharmonic.

Attained a Balance

Abbado first took the baton at the Teatro Communale in Trieste, conducting Sergei Prokofiev's *Love for Three Oranges* at the age of 25. Still unpolished and uncertain of his own identity as an orchestral interpreter, Abbado displayed a mature regard for the markings of the composer's original score. Strong of arm, he forced both instrumentalists and singers to stay within the bounds of a precise, balanced presentation that was both historically correct and artistically pleasing.

Abbado's debut prefaced a noteworthy entrance into a profession that quickly introduced his promise to the world. At Tanglewood, home of the Boston Symphony Orchestra, he earned the Koussevitzky conducting prize in 1958. He first encountered American music lovers that April at a concert with the New York Philharmonic.

Broadened His Perspective

For Abbado's early mastery of a wide repertory of classical and romantic music, he won the Mitropoulos Prize for conducting in 1963, shared with Pedro Calderon and Zdenek Kosler, both older and more experienced artists. At the time, critical opinion had not reached a firm consensus on Abbado, but critics soon acknowledged that he possessed the talent of another Arturo Toscanini. In 1965, von Karajan signaled formal acceptance among the music community by introducing Abbado at the Salzburg Easter Festival conducting Mahler's *Second Symphony*. Abbado valued the older musician's guidance and compared him to a sage, compassionate father. After twelve years at the Teatro alla Scala, Abbado made a significant career move by leaving his country in 1965 to lead the Vienna Philharmonic. He returned in triumph in 1968 to become opera conductor of Milan's La Scala, the mecca of Italian opera.

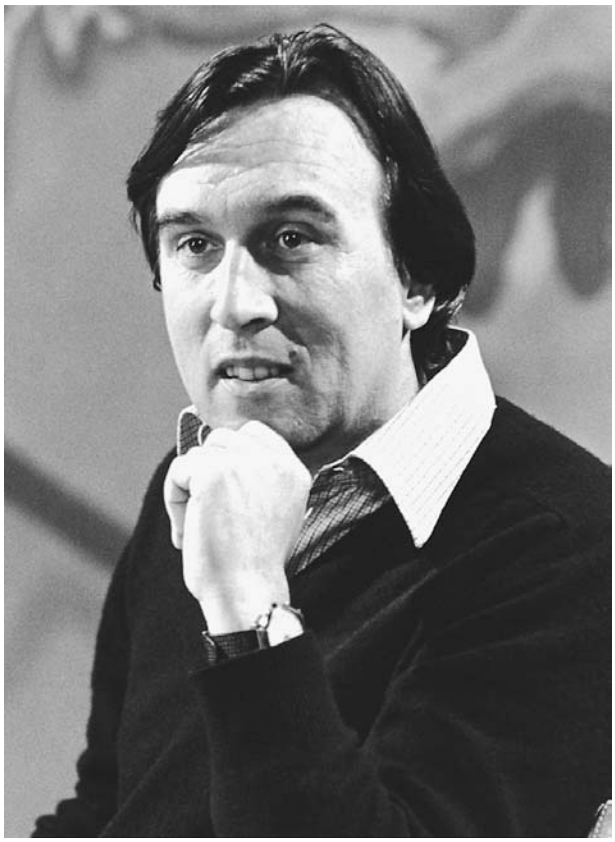

Up the orchestral ladder, Abbado retained the respect of his peers by guest conducting for the London Symphony in 1972 and for a tour of China and Japan with the Vienna Philharmonic in 1972 and 1973. That same year, he won the Mozart Medal of the Mozart Gemeinde of Vienna. Entering his peak years, he took the La Scala company to the Soviet Union in 1974 and led the Vienna Philharmonic and the La Scala company in the United States in 1976.

Master of Self

The main attraction at an Abbado concert is leadership, a character trait he claims to have derived from Wilhelm Furtwangler, one of Germany's most beloved maestros. Unlike the prima donnas of an earlier generation, Abbado throws no tantrums, yet manages to elicit from orchestra, choir, and soloists a high quality of sound and delivery. With the caution of a true connoisseur of the arts, he subdues his urge to venture into individual interpretation by consistent reproduction of the original music.

Remaining at the head of La Scala until 1980, Abbado strove for new challenges. For programs such as the 1976 presentation of Verdi's *Simon Boccanegra* at London's Covent Garden, he earned praise for achievements that boosted the cast's reputation and elevated classical opera itself. Dissatisfied with seasons that polished old gems he insisted on breaking new ground with at least one new contemporary title each year. For his final production at La Scala, Abbado chose an original score of Peter Mussorgsky's *Boris Godunov,* which was repeated after his promotion to director of the 1994 Salzburg Easter Festival. For the second performance, he arranged post-modern staging that echoed the demoralization of Russia in the mid-1990s.

International Star

Abbado's globe-trotting schedule has placed him before the world's major symphonies to direct a variety of demanding music. For all his promotion of a broad range of works, he has exhibited an affinity for Italy's beloved Giuseppe Verdi, whose works he interpreted before adoring fans at Covent Garden. Equally at home among opera lovers at the Kennedy Center in Washington, D.C., Abbado has developed style and performance capabilities that suit most opera houses. In Austria in the late 1980s, he led the Vienna State Opera in a virtuoso performance of Alban Berg's grimly atonal *Wozzeck,* the basis of a CD that collectors immediately ranked a classic.

Built Opera's Future

Energetic and visionary, Abbado began leaving his mark on the musical scene by establishing the European Community Youth Orchestra in 1978 and by conducting the Chamber Orchestra of Europe three years later. After serving as principal conductor of the London Symphony Orchestra in 1979, he earned the Golden Nicolai Medal of the Vienna Philharmonic the next year. In 1982, he established Milan's La Filarmonica della Scala. Returned to the United States, he was principal guest conductor of the Chicago Symphony from 1982 to 1986.

Late in the 1980s, Abbado kept up the pace of fine music by serving from 1983 to 1988 as the London Symphony Orchestra music director. He won the Gran Croce in 1984 and the Mahler Medal of Vienna the next year. Concurrently with his other projects, he assumed the baton of the Vienna State Opera in 1986, the year that he founded Vienna's Gustav Mahler Youth Orchestra. At his height, he received France's Legion d'Honneur in 1986. The following year, Abbado produced a masterful *Le Nozze di Figaro*, one of Mozart's most beloved works. In 1988, he established *Wien Modern*, an annual festival showcasing the contemporary arts.

A World-Class Conductor

In 1989, Abbado succeeded his friend and mentor Herbert von Karajan as the first Italian-born artistic director of the Berlin Philharmonic and inaugurated a twelve-year career marked by variety and flexibility unknown under past masters. Of his qualifications, a music critic at the *Economist* called him ''reserved and outwardly unassuming but also intensely ambitious,'' perhaps in reference to his recording contracts with competitors Deutsche Grammophon and CBS/Sony. Instrumentalists under his direction discovered a taskmaster devoted to removing even a hint of imperfection or uncertainty with long hours of rehearsal and refinement. To ready the next generation of attentive musicians, in 1992, he collaborated with cellist Natalia Gutman in initiating the ''Berlin Movement,'' an annual chamber music festival combining the talents of adult professionals with young and untried instrumentalists.

Left His Mark

Still perfecting his art, Abbado lent a professional touch to a delicately atmospheric 1993 performance of Claude Debussy's *Pelleas et Melisande*; a textured, intimate dramatization of Richard Strauss's *Elektra*; and a melodic 1995 performance of Robert Schumann's *Scenes from Goethe's Faust.* Abbado energized the 1996 Salzburg Easter Festival with a dynamic dramatization of Verdi's *Otello*, an operatic version of a moving Shakespearean tragedy. In 1998, Abbado continued to refresh musical favorites with a conscientiously lyric suite of Verdi arias, an energetic presentation of Felix Mendelssohn's *A Midsummer Night's Dream,* and a dramatic, unified rendering of Mozart's *Don Giovanni,* which Abbado enhanced with graceful embellishments to balance the terror of the protagonist's descent into Hell.

Retirement

As conductor of the Berlin Philharmonic, which most Europeans consider the height of orchestral attainment, Abbado astounded arm-chair critics by departing from the paths of his predecessors, Furtwangler and von Karajan. The fifth of five Berlin conductors, Abbado had made a smooth transition and promised ticket-holders a succession of inspired seasons. In 1998, he chose not to renew his contract. His resignation, effective in 2002, dismayed the German musical elite, who expected their maestros to die in office. To public consternation, he insisted on reserving more time for books, sailboats, and vacations on the ski slopes. Murmurs that he had grown slack sounded more like sour grapes than honest critiques of the man who had broadened the orchestra's horizons, hired younger instrumentalists, invited a higher percentage of female vocalists to perform, and occasionally lent his baton to star conductors as well as newcomers to the podium.

Maintained High Standards

In 1999, Abbado showed no sign of slowing down. He continued a demanding schedule of the best in symphonic music. He refined Wagner's *Tristan und Isolde* for the Salzburg Easter Festival and added to a growing canon of recordings an expert performance of Mahler's *Des Knaben Wunderhorn.* The new millennium brought additional treasures from Abbado, who performed Richard Strauss's works with superb emotional clarity, from languorous to passionate. In August, a public squabble with director Gerard Mortier caused the disbanding of a fine cast and prevented further staging of Verdi's *Simon Boccanegra.* Still very much in control, at the age of 68, Abbado again challenged his musicians to perform a spirited version of Verdi's *Falstaff,* which unsettled the audience with its rapid-fire phrasing.

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Abdul-Baha

One in a series of four founders and shapers of a Muslim sect known as the Baha'is, Persian-born religious leader Abdul-Baha (1844-1921) perpetuated the teachings of his father, the Baha'u'llah, by becoming the community's third religious leader. Essential to Abdul-Baha's work as superintendent of the faith was the dissemination of the Baha'i message of world peace, justice, racial and gender equality, and the unity of all people. He composed a history of Baha'ism and spread its tenets throughout the Middle East, India, Burma, western Europe, the Americas, South Africa, and the Pacific rim.

Named Abbas Effendi in infancy, Abdul-Baha was marked from the beginning for a religious career. He was born on May 23, 1844, in Tehran, Persia (now Iran) on the day that Mirza Ali Muhammed of Shiraz, Persia, the self-proclaimed Bab (The Gate) and successor to Muhammed, launched the Baha'i faith. As the eldest son of Navvab and Mirza Husayn Ali, Abdul-Baha was prepared for leadership. He received a suitable education and encouragement to advance Baha'ism and to carry its beliefs to people beyond the Middle East.

After the Bab's execution in 1850 and the murder of some 20,000 followers, Abdul-Baha, then six years old, witnessed social instability and the persecution of his father and other religious leaders by Shi'ite Muslims. A mob overran and pillaged the family home, forcing them into poverty.

He cringed to see his father bound hand, foot, and neck in irons and imprisoned in Tehran's infamous Black Hole. During Baha'u'llah's absence, Abdul-Baha recognized himself as the messiah prophesied in the Bab's covenant book. To prepare himself for a religious life, Abdul-Baha meditated daily, memorized the Bab's writings, and visited the village mosque to discuss theology with experts.

Exile in Baghdad

After the liberation of the Baha'u'llah, nine-year-old Abdul-Baha accompanied his father and seventy other devout Baha'ists into exile in Baghdad, Arabia, where they initiated a thriving Babi community. As he matured and grew strong, he became his father's aide and protector against the threats of detractors and the demands of visitors and pilgrims. After the sect's forced removal to Constantinople (now Istanbul, Turkey), the boy's support of the family left the father free to develop a comprehensive teaching based on social and moral ethics. Tall, erect, and blessed with a sharp profile, piercing eyes, and shoulder-length black hair, Abdul-Baha dressed simply in robe and white turban, yet made a memorable impression on others. According to Edward Granville Browne, an English physician and orientalist from Gloucestershire: ''One more eloquent of speech, more ready of argument, more apt of illustration, more intimately acquainted with the sacred books of the Jews, the Christians, the Muhammadans, could, I should think, scarcely be found.''

Began a Holy Life

At the age of 22, Abdul-Baha formally proclaimed himself the third religious leader of the Baha'is as well as the slave of Baha, interpreter of divine revelation, and the promised successor described in the Bab's covenant. To demonstrate the correct lifestyle of his sect, Abdul-Baha limited his diet to two meals per day and shared his food and belongings with the needy. In 1867, political shifts forced him and other Baha'is out of the Middle East. He left Constantinople and traveled northwest to Adrianople (modern Edirne, Turkey).

As modern Europe destabilized power bases along the eastern Mediterranean, the Ottoman Turks imprisoned Abdul-Baha and his holy band at Acca (now Akko, Israel) in Ottoman Syria on the northern horn of the Bay of Haifa. To curtail the expansion of Baha'ism, his captors restricted inmate communication with the outside world and spied on them in fear of the movement's political intent. The prisoners—men, women, and children—suffered malaria, typhoid and dysentery. Lacking medicines, Abdul-Baha nursed the sick with broth before he too fell ill with dysentery, which kept him from comforting his followers for a month.

Spokesman for Baha'i

Abdul-Baha expanded his ministry from one-on-one teaching and counseling to administering religious affairs and formulating the sect's philosophy. In 1886, he compiled the first history of the Baha'i movement, later published with his collected papers. After the Baha'u'llah's death in May 1892, just as the Bab planned, the succession passed to Abdul-Baha. As characterized by his biographer, Isabel Fraser Chamberlain, author of *Abdul Baha on Baha'i Philosophy,* he continued the work of Baha'i's first two patriarchs by reviving his father's teachings, exemplifying divine law, and establishing a new kingdom on earth. A half-brother, Mirza Mohammad Ali, and other kin stirred a revolt against Abdul-Baha. To justify his ouster, they accused him of overreaching the Bab's covenant and Baha'u'llah's intent for him.

Prison and Release

In 1904 and 1907, as power struggles shook the established order in the eastern Mediterranean, government commissioners grew suspicious of organized groups and inquired into the source and nature of Abdul-Baha's influence. Hostile agents jailed him at a Turkish prison, where he continued to receive representatives of all faiths and races. During his imprisonment, he married Munirih Khanum, mother of their four daughters. Fluent in Persian, Arabic, and Turkish, he carried on an enormous correspondence of some 27,000 letters to philosophers, religious leaders, and pilgrims from all parts of the globe. Despite his personal plight and the danger to his family, he spread faith, cheer, and hope to the hopeless.

Risking execution by the sultan, Abdul-Baha refused to plead his innocence before a corrupt investigating committee or to attempt escape by an Italian ship that his sympathizers arranged for him in the harbor. In September 1908, the Turkish revolution resulted in the overthrow of the Ottoman Empire and the freeing of political and religious prisoners. Immediately, Abdul-Baha left his cell and made a formal gesture to the demoralized Baha'is. He finished building the shrine of the Bab above Haifa on Mount Carmel and buried the remains of the founder in hallowed ground.

A Mission to the World

At the newly established Baha'i headquarters in Acre, Palestine, Abdul-Baha continued composing sacred writings, now collected in two compendia, *Baha'i Scriptures* and *Baha'i World Faith.* When his daughters matured, they interpreted and transcribed his writings to free him for more important community missions to the oppressed, sick, and poor. As sect leader, he promoted the unity of world religions and the universalism of Baha'i. He summarized ten principles of the faith: (1) the independent search for truth; (2) the unity of all people; (3) the harmony of religion and science; (4) the equality of female and male; (5) the compulsory education for all; (6) the establishment of one global language; (7) the creation of a world court; (8) harmonious relations of all people in work and love; (9) the condemnation of prejudice; and (10) the abolition of poverty and extreme wealth.

Resettled in Alexandria, Egypt, Abdul-Baha received all comers to his center and, in August 1911, visited France and England. He dispatched reformers to the United States, which he toured in April 1912. In Wilmette, Illinois, he dedicated the site of a Baha'i temple, the first such structure in the Western Hemisphere. He next championed peace,

women's rights, racial equality, and social justice in Great Britain, France, Germany, Austria, and Hungary.

A Life Dedicated to Peace

In the last years of his service to Baha'i, Abdul-Baha returned to Palestine and resumed control of his headquarters at Haifa. During World War I, he nurtured the sick and helped to avert famine by stockpiling adequate stores of wheat. Because travel was hampered by warships in sea lanes, he remained at his office to outline future goals for the Baha'i community in *Tablets of the Divine Plan Revealed by Abdul-Baha to the North American Baha'is.* After the British army liberated Palestine, in April 1920, an agent of the King of England knighted him for promoting peace in the Middle East.

Still visiting the aged and struggling underclass to the last, Abdul-Baha died peacefully in his sleep on November 28, 1921. Amid a throng of mourners, his body was interred in the northern rooms of the Bab's tomb on Mount Carmel. The mission begun by the Bab and the Baha'u'llah passed from Abdul-Baha to his eldest grandson, Shoghi Effendi Rabbani, the next guardian of the Baha'i faith. By 1995, with five million members in 232 countries, Baha'i had become the world's second most widely spread religion.

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Biography Resource Center, http://galenet.galegroup.com/servlet/BioRC (October 22, 2001). □

Abdullah II

Abdullah II (born 1962) succeeded his father, the late King Hussein, as king of the Hashemite Kingdom of Jordan on February 7, 1999. Little known outside Jordan before becoming king, Abdullah has surprised many observers by displaying a natural flair for a job many said he could never handle.

Abdullah's ascension to the throne was a surprise to almost everyone. In the final months of King Hussein's life, he had entrusted power to his brother, Crown Prince Hassan, heir apparent to the Jordanian throne. Less than two weeks before his death, some feuding within the royal family angered Hussein and caused him to announce that Abdullah was now next in line for the throne. It was an announcement that shocked and worried many in Jordan. Abdullah, Hussein's eldest son by his second wife, Princess Mona, was known as a competent military leader, serving as a major general in charge of Jordan's elite Special Forces. However, he had no experience in handling affairs of state, particularly worrisome in a country that requires delicate diplomatic maneuvering just to maintain a fragile state of peace with its neighbors.

State of Shock

Typical of the reactions to Abdullah's sudden elevation to the highest levels of power in Jordan was this comment made to *Maclean's* magazine by K. Aburish, a London-based Palestinian writer who was born in Jordan: ''I think everybody in the country is still in a state of shock.'' Abdullah's military background served him well in Jordan

where the military is one of two centers of power, the second being the Islamic movement.

Had Hussein lived longer, he was widely expected to have passed the mantle of power to Prince Hamzah, the oldest son of Hussein's third wife, American-born Queen Noor. However, since Hamzah was only 19 years of age at the time of his father's death, he was considered too young and not adequately prepared to lead the country. Critics decried Hussein's choice of Abdullah as his successor, charging that Abdullah was a superficial playboy, patently unsuitable for a job of such immense responsibility. However, almost from the moment he ascended to the throne, Abdullah has confounded his most vocal critics with his ability to handle the job. In the first months following his father's death, Abdullah moved quickly to try to mend frayed diplomatic ties with Syria and Saudi Arabia. His grasp of political issues and pro-Western leanings quickly endeared him to diplomats in Washington, London, and other Western capitals.

Although many political observers focused on the contrasts between Hussein and his eldest son, Roscoe Suddath, president of the Middle East Institute, in a February 1999 interview with ABC News, chose to spotlight the similarities between father and son. ''He's a lot like the king,'' Suddath told ABC. ''He's got that wonderful charismatic and winning personality, winning smile. He's personally very physical, very vigorous. He loves to jump out of airplanes, drive fast cars, just like his father.'' Suddath went on to give his feelings about how Abdullah would fare as king. ''I think he's capable of becoming king, yes. I think he will rely more on the institutions, on the prime ministry, on the royal advisers, on the parliament.''

Married Since 1993

Abdullah has been married since June 1993 to the former Rania al-Yasin, the daughter of Palestinian parents living in Kuwait. The couple has two children, Prince Hussein, born in 1994, and Princess Iman, born in 1996. Abdullah and Queen Rania have gone to great lengths to maintain close ties to the Jordanian people, choosing to live outside the royal compound and rubbing elbows now and again when they dine out at the Howard Johnson's restaurant in Amman.

Abdullah, the eldest son of Hussein, is a product of his father's marriage to British-born Queen Mona. He was born Prince Abdullah bin al-Hussein on January 30, 1962, and is one of 11 children of Hussein. Abdullah began his education at the Islamic Educational College in Jordan. He later studied at St. Edmund's School in Surrey, England, and Eaglebrook School and Deerfield Academy in Deerfield, Massachusetts. After completing his secondary education, Abdullah enrolled in 1980 at the Royal Military Academy at Sandhurst, where he received his military education. In 1984, the prince enrolled at Oxford University to take a one-year course in international politics and foreign affairs.

After studying at Oxford, Abdullah returned to active duty in Jordan's military service. He quickly rose to the rank of captain and won command of a tank company in the 91st Armored Brigade. From 1986 to 1987, he was attached to the Helicopter Anti-Tank Wing of the Royal Jordanian Air Force as a tactics instructor. During this period, Abdullah was qualified as a Cobra attack helicopter pilot.

Studied International Affairs

Late in 1987, Abdullah traveled to Washington, D.C., to attend Georgetown University's School of Foreign Service. He undertook advanced study in international affairs. After completing his studies in Washington, Abdullah returned to Jordan to resume his military career. He was first assigned to the 17th Tank Battalion, 2nd Royal Guards Brigade. In the summer of 1989, he was elevated to major and named second in command of the 17th Tank Batttalion. Two years later, in 1991, he was named armor representative in the Office of the Inspector General. Late that year, Abdullah was promoted to the rank of lieutenant colonel and given command of the 2nd Armored Car Regiment in the 10th Brigade. In January 1993, Abdullah became a full colonel and named deputy commander of Jordan's Special Forces. In June 1994 he was advanced to brigadier general and given command of Special Forces, in which capacity he continued until October 1997 when he was named commander of the Special Operations Command. In May of 1998, he was promoted to the rank of major general.

Somehow lost in the shuffle following the death of King Hussein was his widow, Queen Noor, the former Lisa Halaby who was married to Hussein for 21 years. Although her oldest son, Hamzah, had long been considered the most likely candidate to succeed Hussein, his father's sudden decline came at a time when Hamzah was not considered old enough to shoulder such a responsibility. In any case, the sudden elevation of Abdullah to power, and the appearance on the scene of a new, younger queen, has pretty much left Noor in the shadows. In compliance with his father's dying wish, Abdullah has named Hamzah crown prince. Whether he will continue as heir apparent, however, remains to be seen. Abdullah has a young son, and in time he may choose to take the title of crown prince away from his half-brother and confer it instead on his own child.

Doubts about Abdullah's ability to hold his own in the international arena have gradually been dispelled, as the king has demonstrated a remarkable facility for dealing with national leaders the world over. It was evident from the start of Adbullah's reign that he would carry on his father's campaign to bring a lasting peace to the embattled Middle East. Speaking to the World Economic Forum in Davos, Switzerland, in January of 2000, Abdullah said: ''It is the task of the new generation of leaders in the Middle East to transform peace settlements into a permanent reality of economic hope and opportunity for the peoples of the region. These leaders are the ones who can closely associate with the hopes and dreams of the people of the Middle East who long to be able to live and work like so many others around the world with the promise of hope and fulfillment.''

Pledged Support to the U.S.

Even more telling was the king's reaction to the terrorist attacks on the United States on September 11, 2001. Abdullah swiftly pledged Jordan's ''full, unequivocal sup-

port'' in the American war on terrorism. In a meeting with President George W. Bush only weeks after the attacks on the World Trade Center and Pentagon, Abdullah told the American president ''we will stand by you in these very difficult times.'' When asked if he thought it might be difficult to unite Middle Eastern countries against Saudi-born Osama bin Laden and his band of al Quieda terrorists, the king said: ''I think it will be very, very easy for people to stand together. As the president said, this is a fight against evil, and the majority of Arabs and Muslims will band together with our colleagues all over the world to be able to put an end to this horrible scourge of international terrorism, and you'll see a united front.'' In a later meeting with European Union officials on the U.S. terrorist attack, the king left no doubt about what he felt it would take to bring peace to the Middle East. ''Israel's recognizing of the legitimate rights of the Palestinians, which is recognized by international resolutions, is the only route to defuse the tensions in the region,'' he said.

Some of Abdullah's own countrymen have expressed unhappiness with the king's close ties to the United States and its allies. As Abdullah met in Washington with President Bush, a comedy troupe in Amman drew riotous laughter from its audience when members suggested that Jordan's leaders say ''no'' to their own people but ''only know how to say OK'' to the United States.

A solution to the Palestinian problem is crucial for Jordan and King Abdullah, because nearly two-thirds of all Jordanians are of Palestinian extraction. The kingdom and its ruler have experienced problems in the past with civil unrest fomented by extremist Palestinian groups. In a meeting with British Prime Minister Tony Blair in October of 2001, Abdullah said the establishment of a Palestinian state was ''inevitable'' and the only sure way to guarantee stability in the region. The king added that ''it is in everybody's interest to bring'' such a state into reality.

Before succeeding his father as king, Abdullah had acted as regent in the absence of his father and frequently traveled with Hussein on state visits to other countries. In addition, Abdullah had often represented his country and King Hussein on a variety of visits to countries around the Middle East, developing close relationships with a number of Arab leaders in the process.

Although the citizens of Jordan enjoy as wide a range of personal freedoms as can be found in the Arab world, the country's political system still falls well short of Western-style democracy. Its parliament has limited powers, and even Muslim clerics must submit the text of their sermons for government approval. Freedom of the press is likewise constrained by complicated licensing requirements for newspapers and vague statutes that prohibit any threats to national security. A recent survey taken by the Jordanian Center for Strategic Studies found that more than three-quarters of respondents believed they would face government punishment if they attempted to demonstrate peacefully in public.

Abdullah has earned a reputation as a daredevil, counting among his favorite pastimes car racing and free-fall parachuting. He is also a qualified frogman, pilot, and scuba diver. Abdullah is an avid collector of ancient weapons and other armaments.

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Mohammad Abdullah

Sheikh Mohammad Abdullah (1905-1982) earned the peasants' trust during a transitional period that raised hopes for an independent nation of Kashmir. Despite being imprisoned nine times, his fight for human rights helped win partial autonomy from India. He risked family, political position, and reputation by continued peaceful negotiations with Indian and Pakistani leaders in an attempt to gain freedom for Kashmir.

Born to a merchant family in Soura a few miles outside the capital city of Srinagar, Kashmir, on December 5, 1905, Abdullah was orphaned in childhood. He graduated from Jammu's Prince of Wales College and Islamia College in Lahore, Pakistan. It was at this time that he first developed an interest in political reform. Working his way through school, he completed a graduate degree in physics from Aligarh Muslim University at age 25 and became a high school science teacher. In 1933, he married Begum Akbar Jehan, daughter of a wealthy European businessman in Gulmarj. Abdullah and his wife would later raise two daughters and three sons.

Defended Freedom

To preserve Muslim rights, Abdullah first came to the political fore by defying the autocratic Maharaja of Kashmir, spokesman for India's Hindu majority. In 1931, Abdullah joined with high priest Mirwaiz Maulvi Yusuf Shah against the tyrannical Maharaja, but abandoned the Maulvi upon learning that he regularly accepted bribes from India. The disclosure of corruption caused Abdullah to reject the communal politics of the Muslim Conference. From that point on, he supported the rights of all people over the rule of a single religious group.

As punishment for advocating a secular state, Abdullah was transferred to a teaching post at Muzzafarabad. He

resigned his classroom position and, on May 19, 1946, received the first of nine prison sentences. His family left a comfortable home to live in meager rented rooms in Srinagar while Begum Jehan led her husband's party. Upon completion of a nine-year sentence, he established the All Jammu and Kashmir Muslim Conference, later called the National Conference of Kashmir to acknowledge a coalition of Hindus, Muslims, and Sikhs. This group pressed for home rule and the creation of a democracy in Kashmir.

Negotiated for the People

When Great Britain restored Indian home rule, Abdullah supported Prime Minister Jawaharlal Nehru and pacifist Mohandas K. Gandhi of the Indian National Congress. During the partitioning of India and Pakistan into separate Hindu and Muslim states, Abdullah gained control of Kashmir in a 1947 coup. However, he opposed siding with Muslim Pakistan in favor of secular autonomy. Initially, Kashmiris received economic safeguards and recognition as a unique nation and culture while avoiding the bloodshed of territorial wars that raged around them.

Abdullah summarized much of the passion and intrigue of this period of unrest in his autobiography, *Aatish-e-Chinar* [The Fire of Chinar Trees]. He recounted the failed attempts of Mohammed Ali Jinnah, the founder of Pakistan, to win Kashmir to Pakistan's pro-Muslim cause. The distancing of the two men was largely a result of character flaws in Jinnah. He ruined his chances for a coalition with Abdullah by maligning Maulvi Mirwaiz Yusuf Shah and by discounting the will of the Kashmiri people.

As Kashmir's prime minister and delegate to the United Nations in 1948, Abdullah stirred citizens and outsiders alike with patriotic oratory. Concerning the nation's constitution, enacted in 1944, he reminded Kashmiris that their assembly was ''the fountain-head of basic laws laying the foundation of a just social order and safeguarding the democratic rights of all the citizens of the State.'' He championed free speech, a free press, and a higher standard of living for the poor. At the core of his speech lay his belief in ''equality of rights of all citizens irrespective of their religion, color, caste, and class.''

Prison and Violence

Placing three choices before the nation—yield to India, yield to Pakistan, or remain independent—Abdullah superintended moderation until 1953, when India accused him of sedition and formally charged him with illegally seeking Kashmir's independence. Stripped of power and imprisoned once more by the Maharaja for demanding the national rights that India guaranteed in 1947, Abdullah remained adamantly opposed to an alliance with India during 11 years of house arrest. His family was turned out into the streets and refused shelter even by relatives. Abdullah's enemies twice assaulted his wife, who, in her husband's absence, took charge of the party mascot and flag.

Against raids on Kashmir by the Pakistani army, Abdullah organized a home guard of mostly unarmed volunteers to defend the area from rape, arson, and pillage. This militia had to remain vigilant to threats of sabotage to bridges and intervention in supplies of gasoline, salt, and currency, which had to pass through Pakistan from India. While the nation was in grave danger, Abdullah dispatched Farooq, his son and political heir, to safety in London.

Courage and Compromise

Caught between two hostile nations, Abdullah had little choice but accept the Maharaja's demand that Kashmir yield to India, which was ostensibly a more tolerant state than Pakistan. On October 27, Lord Louis Mountbatten, governor-general of India, accepted the nation's capitulation and dispatched troops from the Indian Army to halt Pakistani insurgents. Allama Iqbal, Pakistan's philosopher-poet, praised Abdullah for ''[wiping] the fear of the tyrant from the hearts of the people of Kashmir.'' Of his courage, Ayub Khan, president of Pakistan, declared, ''Sheikh Abdullah is a lion-hearted leader.'' The phrase popularized his nickname, ''Lion of Kashmir.''

In 1964, Nehru granted Abdullah's freedom. He returned to solid public support and a more positive atmosphere for guaranteeing Kashmiri autonomy constitutionally under Article 370 of Indian law. In 1968, he won the hearts of devout Muslims by remodeling the Hazratbal Mosque, the seventeenth-century repository of the Moi-e-Muqqadus, a sacred hair of the prophet Mohammed, for display on holy days. The nation's prime Muslim shrine on Dal Lake in Srinagar, it took shape in marble under the leadership of the Muslim Auqaf Trust, chaired by Abdullah, and reached completion in 1979.

Developed Statecraft

To shore up international goodwill, Abdullah toured Algeria and Pakistan. His position shifted once more as the public began doubting his loyalty during the uncertainty of the political climate on the Indian subcontinent. In 1953, the deterioration of relations with India caused him to demand an end to Kashmir's subservience. He returned to a benign house arrest until 1968, when he headed the Plebiscite Front, a political movement seeking a nationwide vote on independence. After the party failed to gain enough popular support to override the Congress Party in 1972, he moderated his stance on self-determination for Kashmir.

After Syed Mir Qasim and the Congress Party relinquished power on February 24, 1975, Abdullah became Kashmir's chief minister. He gained support of the State Congress Legislative Party for the formation of a new government led by deputy chief minister Mirza Afzel Beg and under-ministers Sonam Narboo and D. D. Thakur. In talks with India's pime minister Indira Gandhi, Abdullah moved beyond their differences of opinion to negotiate more independence for Kashmir. On March 13, 1975, Parliament approved the Indira-Abdullah Accord, granting partial autonomy to Kashmir. To implement the transition to a new constitutional status, he appointed a four-member coordination committee on October 13.

Abdullah's political position seemed certain after his election as president of the National Conference on April 13, 1976, and the first cabinet session at Doda on Decem-

ber 8. He initiated a youth wing of the ruling National Conference, led by his son Farooq. By the following March 25, Abdullah's followers lost sympathy during investigations of corruption and the dissolution of the state assembly. Under a local governor, on July 8, Abdullah once more rebuilt the machinery of home rule. Refusing confrontational politics, he maintained his popularity as a critic of the dynastic control of Kashmir. In a show of honest dealings with the people, in September 25, 1978, he demanded the resignation of his former deputy chief minister Mirza Afzal Beg and oversaw his expulsion from the National Conference.

Relinquished Power

In 1981, when the Begum Jehan refused to replace her ailing husband, Abdullah engineered the rise of surgeon Farooq Abdullah, the son whom he had educated in diplomacy by taking him along in boyhood during state missions to Pakistan. Abdullah publicly declared Farooq's succession to leadership of moderate Kashmiris. Still highly visible after Dr. Farooq Abdullah was elected head of the National Conference on March 1, Mohammad Abdullah dedicated the Tawi Bridge on August 26, only three weeks before his death from an acute illness in Srinagar on September 8, 1982. At his funeral, over a million mourners paid their respects to the loyal statesman. His son replaced him as chief minister and pledged to continue the fight for religious tolerance and an independent Kashmir.

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Mortimer Jerome Adler

American philosopher-educator Mortimer J. Adler (1902-2001) raised a stir in public schools, colleges, and universities over the place of classic works in the curriculum. For more than sixty years, his writings exposed to public scrutiny radical ideas about how to enlighten and educate the well-rounded individual. Whether admired, ridiculed, or detested for encouraging self-directed reading, he encouraged a healthy debate on learning and values.

Born to teacher Clarissa Manheim and Ignatz Adler, a jewelry salesman, in New York City on December 28, 1902, Adler emerged from an unassuming background. In his early teens, he considered becoming a journalist and worked as copyboy and secretary to the editor of the *New York Sun.* After reading the autobiography of nineteenth-century English philosopher John Stuart Mill, Adler quit high school to direct his own education. He began by reading Plato. On scholarship, he earned an undergraduate degree in philosophy at Columbia University in three years, but left without a diploma because he refused to complete the swimming requirement. In 1983, the university relented and awarded him the long-delayed Bachelor of Arts degree.

The Rise of Genius

Skipping intermediate graduate work altogether, Adler wrote a dissertation on how to measure music appreciation and earned a doctorate in psychology from Columbia by the age of 26. His research became the impetus for a book, *Music Appreciation: An Experimental Approach to Its Measurement* (1929). During his last year at the university, he married Helen Leavenworth Boyton, mother of their two sons, Mark Arthur and Michael Boyton. After a divorce, a subsequent marriage in 1963 to Caroline Sage Pring produced two more sons, Douglas Robert and Philip Pring.

Adler began teaching psychology at the University of Chicago in 1930. Central to his classroom philosophy was a rebuttal of the prevailing notions of educational philosopher John Dewey, who had taught him at Columbia. Opposed to Dewey's focus on experimentation and the free selection of values that are applicable to the times, Adler published articles and books charging that such a belief system produced shoddy, poorly prepared thinkers and precipitated social unrest. Based on his understanding of Aristotle and St. Thomas Aquinas, he argued that students need to learn a set of fixed truths and values that have lasting and universal significance. His most famous and best-selling work, *How to Read a Book: The Art of Getting a Liberal Education* (1940), brought to public attention the gist of his educational plan.

Education Through Great Books

In 1946, Adler expanded his book into a full-scale revamping of learning. He established an alternative to undergraduate educational methods that centered on text-

books and lectures permeated with academic jargon and shallow academic trends, which students reiterated on subjective essay exams. In their place, he outlined a systematized reading schedule paired with discussion of great books. He surmised that, by mastering one worthy book per week, as proposed by Columbia University professor John Erskine, the average learner would acquire a suitable command of logic and of the major topics that impinge on human choices, such as honesty and goodness.

After convincing Robert M. Hutchins, president of the University of Chicago, of the efficacy of a book-based curriculum, Adler overturned standard college courses and superintended the implementation of his program at off-campus sites. Under the leadership of a coordinator, readers of all ages from across the spectrum of educational and socio-economic backgrounds gathered for seminars and coursework on moral and intellectual issues. Although Catholic scholars applauded Adler's uncompromising absolutism, his Great Books curriculum never rose above the level of a passing fad.

Critics challenged the dogmatic selection of classics of Western civilization and proposed numerous worthy authors whom Adler omitted, notably non-white and female writers. Nonetheless, in 1954, he convinced *Encyclopaedia Britannica* publishers to issue a bound set of Great Books, a 54-volume collection of 443 works that presented no commentary or direction to readers. Adler's only challenge to students beyond their own discussion was the two-volume *The Great Ideas: A Synopticon of Great Books of the Western World* (1952), a 2,000-page index to the set that provided the location within individual titles of 102 subjects, including deity, peace, work, justice, equality, and citizenship.

A Man of Ideas

Despite rejection by his generation's noted scholars and educational leaders, Adler fought the skepticism, subjectivism, and relativism that he believed sapped human interaction of meaning and substance. He issued an astonishing list of works intended to restore philosophy to a central place in public education, including *How to Think about War and Peace* (1944) and *How to Think about God* (1980). The topics of his writings ranged from capitalism, industry, racism, politics, jurisprudence, and criminology to the arts, science, theology, and scholasticism. To encourage humanistic thinking as the cornerstone of a satisfying life, he furthered the ordinary reader's understanding of Homer, Plato, St. Augustine, David Hume, and Sigmund Freud. At the same time, he ignored or refuted modern thinking by such philosophers as Jean-Paul Sartre, Martin Heidegger, and Friedrich Nietzsche.

Packaged Basic Principles

Adler pursued a variety of modes to express his concepts. He served as consultant to the Ford Foundation and wrote an autobiography, *Philosopher At Large: An Intellectual Autobiography* (1977). To clarify misconceptions, he refined his original Great Books program in 1990. Despite these efforts, he produced only unsubstantiated success contained in individual testimonials from satisfied pupils and teachers. Overall, his insistence on self-directed education never achieved the level of student enlightenment that he had originally envisioned.

Late in his career, Adler published *The Paideia Proposal: An Educational Manifesto* (1982), which offered to public educators ''a unique concept of teaching great works to children. He joined commentator Bill Moyers for a PBS-TV series entitled *Six Great Ideas* (1982). In 1990, he founded the Center for the Study of Great Ideas and lectured at the University of North Carolina at Chapel Hill. Still highly respected for his wisdom and enthusiasm for learning, he directed Chicago's Institute for Philosophical Research and chaired the editorial board of *Encyclopaedia Britannica* until 1995. At the age of 93, he issued an overview, *Adler's Philosophical Dictionary* (1995). His insistence on quality and depth of learning for all students earned him an Aquinas Medal, an alumni award from Columbia University, and the Wilma and Roswell Messing Award from St. Louis University Libraries.

Assessing Genius at Work

At the time of Adler's death on June 29, 2001, in San Mateo, California, his belief that ''Philosophy is everybody's business'' was still influencing educators. Analysts of the twentieth century accorded him guarded praise for denouncing wasteful, destructive educational trends, including student-centered elective programs and vocational training. Others were more critical of his influence, particu-

larly his dismissal of female and non-white authors from lists of recommended readings that he based entirely on ''dead white males.'' For his whites-only choices, African-American author Henry Louis Gates accused him of ''profound disrespect for the intellectual capacities of people of color.''

In Adler's defense, proponents of Paideia and of Great Books curricula have found useful advice for turning unproductive classrooms into opportunities for in-depth reading. His followers have advocated Socratic learning over textbooks and homework and have supported charter and magnet schools and home schooling, the emerging educational trends of the late twentieth century. Without endorsing or defaming Adler's revolutionary educational philosophies, critic William F. Buckley, Jr. summarized his unique intellectual gifts: ''Phenomena like Mortimer Adler don't happen very often.''

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Adalet Agaoglu

Beginning a writing career under Turkey's more liberal constitution of 1960, Adalet Agaoglu (born 1929), a playwright, author, and human rights activist, became Turkey's most prized female novelist. A revered intellectual and a co-founder of the Arena Theatre Company, she got her start in drama while directing Turkish national radio. In her sixties, she lent her support to human rights causes and to liberals protesting the suffering of Kurdish political prisoners.

Adalet Agaoglu was born in 1929 in Nallihan in the Ankara Province of west central Turkey. After completing a degree in French literature from the University of Ankara, she began graduate work in Paris. On return to Turkey, she assisted with cultural programming for the state radio and co-founded the Arena Theatre Company. At the start of her writing career, she pursued free expression of controversial subject matter during a period of intellectual and ethical ferment and published essays and drama reviews in *Ulus,* an Ankara daily newspaper and verse in *Kaynak,* a literary journal. Later, under the nation's liberalized 1960 constitution, she exploited the writer's freedom to examine complex issues.

From Radio to Print

When Agaoglu initiated a career as playwright, she focused on drama, beginning with *Let's Write a Play* (1953). While preparing literary programming and directing plays for Ankara Radio Theatre, she produced an original work, *Yasamak* (Doing It) (1955), which was presented on French and German stations. She broached serious issues of sexual repression in 1964 with *Evcilik Oyunu* (Playing House). Her stage works appeared in a collection of eight titles covering 1964 to 1971. In 1974, she received a drama award from the Turkish Language Society.

In addition to stage works. Agaoglu produced award-winning short fiction and novels in the 1970s and 1980s. These included the anthology *Yuksek Gerilim* (High Voltage) (1974), winner of the 1975 Sait Faik short fiction award, and two subsequent collections, *Sessizligin ilk Sesi* (The First Sound of Silence) (1978) and *Hadi Gidelim* (Come On, Let's Go) (1982). Longer fiction included *Olmeye Yatmak* (Lie Down to Die) (1974), *Fikrimin Ince Gulu* (The Delicate Rose of My Mind) (1976), and *The Wedding Night* (1979), which received the Sedat Simavi prize, the Orhan Kemal award, and the 1980 Madarali award. She followed with *Yazsonu* (The End of Summer) (1980) and the autobiographical *Goc Temizligi* (Clean-up before Moving) (1985), an anthology of memoirs. In addition to plays, she issued *Gecerken* (In Passing) (1986), a collection of literary commentaries and essays. Her published titles include translations of the works of classic French dramatists Jean Anouilh and Bertolt Brecht and fiction writer Jean-Paul Sartre.

Fiction with a Personal Touch

After nearly being sideswiped by a careless driver at a seaside bench, Agaoglu composed *Hayati Savunma Bicimleri* (Ways of Defending Life), a collection of eight stories. Focused on the theme of self-protection from a variety of threats—violence, want, madness, insensitivity, corruption, tyranny, annihilation, and brutality—the stories characterize the acts of survivalists combatting physical and emotional attack. In ''Cinlama'' (Ringing), the character Seyfi Bey battles an internal demon, a Jekyll-and-Hyde motif that results in his slaughtering a neighbor's child who threatens the beauty of his yard. In ''Sehrin Gozyaslari'' (The Tears of the City), Agaoglu describes a sociologist who collects quirky human behaviors, including outmoded dress and deportment and a pattern of dining each night at the same restaurant. The last of the eight stories, ''Tanrinin Sonuncu Tebligi'' (God's Last Declaration), satirizes the perversion of religion by insensitive practitioners.

One popular title written in 1984, *Uc Bes Kisi (Curfew),* translated into English by John Goulden, Britain's ambassador to Turkey, studies the country during a revolutionary period, when the government fought terrorism by banning political parties and arresting party leaders and militants. Against a backdrop of suspicion, military coups, and martial law, seven characters in Ankara, Istanbul, and the Anatolian town of Eskisehir reflect before making critical life decisions prior to the evening's mandated 2:00 A. M. curfew. Along with four familiar character types, she spotlights three emerging figures—the young idealist, the liberated housewife, and the cutthroat capitalist. Through their seven dramatic scenarios, Agaoglu symbolizes the dilemmas of the nation as a whole from the foundation of the republic through the Cold War and its hopes for a more promising future.

Recreated Turkish Themes

At the heart of Agaoglu's thoughtful, tightly constructed prose is a balance between a realistic milieu of the Turkey she knows firsthand and the broader, more humanistic elements of gender prejudice, social pressure, and personal action. The social texture of her writings expresses the influence of Ottoman Turkish history on a people exiting an agrarian past. As the nation wrote its own script for the future, her themes illuminated hidden social and economic problems, particularly those faced by peasant families and villagers living far from cities. In an unfamiliar urban world, her fictional newcomers to modernity struggle with age-old issues complicated by perplexing political, religious, economic, and social forces.

For her perception of subtle and overt changes in modern Turkish society, in December 1998, Agaoglu journeyed to Columbus, Ohio, to receive an honorary Ph.D. in literature from Ohio State University. The faculty acknowledged her work with a ceremony before an audience of Turkish students and officials at the Turkish Consulate General in Chicago. The occasion concluded with a two-day symposium on her writing and social activism entitled ''Modernism and Social Change.'' The event earned media attention as the first time the award recognized a Turkish writer.

Agaoglu the Activist

In August 1998, Agaoglu joined hundreds of artists, leftists, and citizen protesters in Istanbul's Ortakoy District Square to demand attention to the plight of some 24,708 inmates jailed since the 1970s as terrorists and subversives. Calling for a general amnesty prior to the Turkish Republic's 75th anniversary, the gathering stressed the innocence of Kurds seeking self-determination for their ancestral homeland in southeastern Turkey. Agaoglu risked jailing as an illegal separatist. Nonetheless, she joined 500 signers of a petition demanding action to free political prisoners. The signing paralleled a previous collection of signatures in October 1996, when Agaoglu joined one million to press the Turkish Grand National Assembly for peace amid the nation's ongoing internal conflicts.

During Human Rights Week in December 2000, Agaoglu took part in human rights demonstrations on behalf of Kurdish political prisoners participating in hunger strikes. Sympathizers demanded the closure of F-type prison cells, which isolated inmates, some of whom suffered torture. A petition stated: ''We hereby declare that the Minister of Justice and the government will be responsible for any deaths, impairments and any and all sad results with no return.'' Additional demands called for a revocation of unjust sentences and stringent anti-terrorist statutes, closure of state security courts, and monitoring of prisons to prevent human rights violations. Agaoglu and other respected Turkish journalists, artists, and writers offered their services to negotiate with the Ministry of Justice the rights and needs of striking prisoners.

In August 2001, Agaoglu joined 65 intellectuals in pressing for greater freedom of speech and action. Along with artists, attorneys, musicians, politicians, and other writers, she endorsed a pamphlet, ''Freedom of Thought-For Everyone.'' As a result of the action, she and the other signers were threatened with eight years' imprisonment.

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Ryunosuke Akutagawa

The first Japanese author popularized in the West, Ryunosuke Akutagawa (1892-1927) restated old legends and medieval history in modernist psychological terms. A prolific writer of naturalistic ''slice of life'' short fiction, he produced 150 stories and novellas that address human dilemmas and struggles of conscience tinged with gothic darkness. Contributing to his mystique was his rapid mental decline and suicide at age the age of 35.

A Tokyo native, Akutagawa was born in the historic, multicultural Irifunecho district on March 1, 1892, to Fuku Niihara and Binzo Shinhara, a dairy merchant. He was named Niihara Ryunosuke in infancy to honor the family of his mother, the scion of an ancient samurai clan. After her mental deterioration when he was nine months old, he passed from the custody of his father, who was unable to care for him. His maternal uncle, Michiaki Akutagawa, adopted him, giving him the surname Akutagawa. Shaken by what he perceived to be parental abandonment, he grew up friendless. In place of human peer relationships, he absorbed fictional characters from Japanese storybooks. In adolescence, he advanced to translations of Anatole France and Heinrich Ibsen.

An Early Literary Master

At the age of 21, Akutagawa entered the Imperial University of Tokyo and majored in English literature with a concentration in the works of British poet-artist William Morris. Two years before graduating, Akutagawa joined Kikuchi Kan and Kume Masao in founding a literary journal, *Shin Shicho* (New Thought), in which he published his translations of Anatole France and John Keats. In his early twenties, Akutagawa produced ''Rashomon'' (The Rasho Gate) (1915), a novella set on a barren, war-torn landscape in twelfth-century Kyoto. It is the tale of an encounter between a grasping Japanese servant and an old woman who weaves wigs from the hair she salvages from corpses. The action, which depicts post-war survivalism, derives its power from widespread poverty and a short-term morality suited to the demands of self-preservation. In the estimation of critic Richard P. Benton, the story ''suggests that people have the morality they can afford.''

After reading ''Rashomon,'' novelist Natsume Soseki, the literary editor of Asahi, a national Japanese newspaper, became Akutagawa's mentor and encouraged his efforts. ''Rashomon'' remained his masterwork and became his most dissected title following director Akira Kurosawa's screen version in 1951, which won an Academy Award for best foreign film.

A brilliant student and reader of world literature, Akutagawa taught English for one year at the Naval Engineering College in Yokosuka, Honshu. At age 26, he married Tsukamoto Fumi and sired three sons. To support his family, in 1919, he edited the newspaper *Osaka Mainichi,* which sent him on assignment to China and Korea. Because of poor mental and physical health, he left the post. Rejecting teaching posts at the universities of Kyoto and Tokyo, he devoted the rest of his life to writing short stories, essays, and haiku.

Literature from Classic Sources

Akutagawa filled his works with allusions to classic literature, including early Christian writing and the fiction of China and Russia, both of which he visited in 1921. Among his publications were critical essays and translations of works by William Butler Yeats. A major contributor to Japanese prose, Akutagawa expressed to a wide reading public a vivid imagination, stylistic perfectionism, and psychological probing. For ''The Nose'' (1916), the story of a holy man obsessed by his ungainly nose, he invested the Cyrano-like tale with deep personal dissatisfaction not unlike the feelings of discontent and alienation that plagued the writer himself.

As described by literary historian Shuichi Kato in Volume 3 of *A History of Japanese Literature* (1983), Akutagawa developed literary tastes from the shogunate period of late sixteenth-century Japan. Kato states: ''From this tradition came his taste in clothes, disdain for boorishness, a certain respect for punctilio and, more important, his wide knowledge of Chinese and Japanese literature and delicate sensitivity to language.'' As a means of viewing his own country with fresh insight, he cultivated a keen interest in European fiction by August Strindberg, Friedrich Nietzsche, Fyodor Dostoevsky, Nicholai Gogol, Charles Baudelaire, Leo Tolstoy, and Jonathan Swift. In particular, he studied Franz Kafka and American poet Edgar Allan Poe, masters of the grotesque.

Retreated into Self

Writing in earnest at the age of 25, Akutagawa produced memorable short fiction in the Japanese ''I'' novel tradition of *shishosetsu,* which is both confessional and self-revealing. At the height of his creativity, he began examining deeply personal attitudes toward art and life in such symbolic writings as ''Niwa'' (The Garden), the story of a failed family and the tuberculosis-wracked son who restores a magnificent garden. As the author began expressing more

of his own neuroses, delicate physical condition and drug addiction, the tone and atmosphere of his fiction darkened with hints of madness and a will to die.

One dramatically grim story, ''Hell Screen'' (1918), depicts the artist Yoshihide who pleases a feudal lord by painting a Buddhist hell. For source material, the lord agrees to set fire to a cart, in which a beautiful woman rides, but tricks the artist by selecting Yoshihide's beloved daughter Yuzuki as the victim. For the sake of art, Yoshihide watches her torment and paints the screen with bright flames devouring her hair. His work complete, he becomes a martyr to art by hanging himself at his studio.

Suicide at 35

In his last two years, Akutagawa suffered visual hallucinations, alienation, and increasing self-absorption as he searched himself for signs of his mother's insanity. As macabre thoughts and exaggerated self-doubts marred his perspective, he pondered the future of his art in a prophetic essay, ''What is Proletarian Literature'' (1927). Morbidly introspective and burdened by his uncle's debts, he considered himself a failure and his writings negligible. Two of his most effective fictions, ''Cogwheels'' and ''A Fool's Life,'' recount his terror of madness as it gradually consumed his mind and art.

Following months of brooding and a detailed study of the mechanics of dying, Akutagawa carefully chose death at home by a drug overdose as the least disturbing to his family. He left a letter, entitled ''A Note to a Certain Old Friend,'' describing his detachment from life, the product of ''diseased nerves, lucid as ice.'' In death, he anticipated peace and contentment.

Much of Akutagawa's most intriguing writing—''Hell Screen,'' ''The Garden,'' ''In the Grove,'' ''Kappa,'' ''A Fool's Life,'' and the nightmarish ''Cogwheels''—reached the reading public over a half century after his death. Largely through increased interest in Asian literature in translation and through cinema versions, these titles bolstered the value of Japanese short fiction. To honor Akutagawa's genius, in 1935, Kikuchi Kan, his friend from their university days, and the Bungei Shunju publishing house established the Akutagawa Award for Fiction, a prestigious biennial Japanese literary prize. The Nihon Bungaku Shinkokai (Society for the Promotion of Japanese Literature) selects the best short story from a beginning author to receive the prize as well as publication in the literary magazine *Bungei Shunju.*

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Al-Farabi

During the tenth-century, philosopher, scholar, and alchemist Al-Farabi (c. 870-c. 950) popularized the philosophical systems of Greek philosophers Aristotle and Plato. He integrated their views into his Islam-based metaphysical, psychological, and political theories. Al-Farabi was among the first philosophical theologians of the Islamic faith.

Historians classify Al-Farabi as a member of the eastern group of Moslem philosophers who were influenced by the Arabic translations of Greek philosophers by Nestorian Christians in Syria and Baghdad. During his life, he placed a heavy emphasis on logic and believed that each human individual possesses the ability to discern between good and evil, which he considered the basis for all morality. He is credited by historians for preserving the works of Aristotle that otherwise might have been forgotten and subsequently destroyed during the Dark Ages. He earned the nickname Mallim-e-Sani, which often is translated as ''second master'' or ''second teacher'' after Aristotle, who was considered the first master.

By 832, Baghdad contained a group of translators dedicated to converting Greek texts by Plato, Aristotle, Themistius, Porphyry, and Ammonius into Arabic. These efforts resulted in the progenitors of Islamic philosophy adopting a Neo-platonic approach to religious thought, of whom Al-Farabi is considered the first. Influenced by Islamic Sufism and his reading of Plato, Al-Farabi also explored mysticism and metaphysics and placed contemplation above action. In his interpretations of Islamic religious suppositions based upon his readings of Plato and Aristotle, Al-Farabi attempted to provide rational explications of such metaphysical concepts as prophecy, heaven, predestination, and God. Al-Farabi also believed that prophets developed their gift by adhering to a rigidly moral lifestyle, rather than simply being born with divine inspiration. In addition to his philosophical theology, Al-

Farabi is considered a preeminent musical theorist. Among his works on musical theory are *Kitab Mausiqi al-Kabir (Grand Book of Music), Styles in Music,* and *On the Classification of Rhythms* in which he identified and provided detailed descriptions of musical instruments and discussed acoustics. Among the many works attributed to him, including such scientific examinations as *The Classification of the Sciences* and *The Origin of Sciences,* Al-Farabi also wrote respected works on mathematics, political science, astronomy, and sociology.

Al-Farabi was born in Faral in Asia Minor, in what is known now as Othrar, Turkistan. His father is reported to have been either a Turkistan general or a bodyguard for the Turkish Caliph, and Al-Farabi's parents raised him in the mystical Sufi tradition of Islam. He was schooled in the towns of Farab and Bukhara, before continuing his studies of Greek philosophy in Hanan and Baghdad. He spoke seventy languages and traveled widely throughout the Arabian kingdoms of Persia, Egypt, and Asia Minor. Al-Farabi studied with the Nestorian Christian physician Yuhanna ibn-Haylan, a noted logician, and Abu-Bishr Matta ibn-Yunus, a Christian scholar of Aristotle.

Al-Farabi relied on the writings of Aristotle and Plato in what is considered to be his major work of political science and religion, *On the Principles of the Views of the Inhabitants of the Excellent State,* also titled *The Ideal City*. In this work, he borrows freely from Plato's *Republic* and *Laws* to construct a treatise on his idea of a utopian society. In such a society, Al-Farabi reasoned that a political system could be made to adhere to Islamic beliefs through the combined study of philosophy, hard sciences, mathematics, and religion. Such a political theology would result in an ordered society that recognizes the need for community and a hierarchal structure that revolves around the received knowledge of divine law by the community's prophets and lawgivers. Divided into three sections, *The Ideal City* begins with a section on metaphysics, in which he elaborated upon his concepts of philosophy and religion. The second section is a discussion of psychology, and, in the third section, Al-Farabi presented his views on the qualities he believed identify the perfectly governed and populated state.

Al-Farabi divided his studies into two distinct categories, which he labeled physics and metaphysics. Physics applied to the physical sciences and phenomenology, and metaphysics applied to ethics, philosophy, and theology. Al-Farabi also divided the study of logic into two categories, which he labeled imagination and proof. He believed religious faith was an example of the former and that philosophy represented the latter. Al-Farabi ultimately believed that philosophy was purer than religion because philosophy represented the study of verifiable truths by an intellectual elite. The truths that have been identified by the philosophers are subsequently converted into religious symbols that can be easily interpreted by the imaginations of the general populous. Al-Farabi explained that a religion's validity lay in its ability to accurately convey philosophical concepts into readily identifiable religious symbolism. He further noted that each culture employed its own symbols to interpret the same philosophical truths. Although he believed that philosophy was superior over religion, he also contended that religion was necessary in order to make philosophical concepts understandable to the uneducated.

Al-Farabi inverted previous theological methodology by insisting on the study of philosophy before attempting religious understanding, whereas philosophers previously had developed philosophical systems to support preexisting religious dogma. Applying Aristotelian notions of logic to the Muslim faith, Al-Farabi concerned himself with such theological issues as proving the existence of God; God's omnipotence and infinite capacity for justice in meting out punishment or rewards in the afterlife; and the responsibilities of the individual in a moral and social context. Al-Farabi believed that a thorough grounding in logic was a necessary introduction for the continued study of philosophy, and he was instrumental in separating the study of philosophy as an inherently theological enterprise. Employing Aristotle's notion that a passive force moves everything in the world, Al-Farabi concluded that the First Movement emanates from a primary source, God, which aligns Greek philosophy with the Islamic belief that God imbues all things with existence. If all existence emanates from God, Al-Farabi argued, then all human intelligence proceeds directly from God in the form of inspiration, illumination, or prophecy as it did when the angel Gabriel imparted cosmic wisdom to the prophet Mohammed.

Predisposed to mysticism through his Sufi upbringing, Al-Farabi also integrated Platonic thought into his cosmology by asserting that the highest goal of humankind should be the attainment of the knowledge of God. If all worldly material emanates from God, Al-Farabi reasoned, then enlightened humans should aspire to a return to God through the study of religious texts and moral acts. Al-Farabi's writings since have influenced a wide range of subsequent religious, philosophical, and sociological thought. The Moslem philosopher Avicenna (980-1037) credits Al-Farabi's analysis of Aristotle's *Metaphysics* with his own understanding. Avicenna claimed he had read the Greek philosopher's work forty times but was unable to comprehend the work's meaning until he read Al-Farabi's explication. By asserting the metaphysical concept that a higher being contributes knowledge to the intellectual pursuits of humankind, Al-Farabi anticipated Henri Bergson's theory of philosophical intuition. Al-Farabi's theory that individuals make the conscious decision to group together according to their beliefs and needs anticipated the social contract of Henri Rousseau. In his *History of Philosophy,* Frederick Copleston noted that Al-Farabi's concept of God as the First Mover of all physical essence has been appropriated also by the Jewish philosopher Maimonides and such Roman Catholics writers as St. Thomas Aquinas and Dante Alighieri. Al-Farabi believed that the distinction between essence and existence proved that existence is an accidental byproduct of essence. His adherence to philosophical rationalism has been detected also in the works of Immanuel Kant.

Al-Farabi is also considered by many historians and critics to be the most important musical theorist of the Muslim world. He claimed to have written *Kitab Musiqi al-Kabir (Grand Book of Music)* to dispel what he felt was the

erroneous assumptions of Pythagoras's music of the spheres. Instead, Al-Farabi asserted that sound emanates from atmospheric vibrations. Other works of music theory include *Styles in Music.* Several of his scientific works, including *The Classification of the Sciences* and *The Origin of the Sciences,* contain essays focused on the physical and physiological principles of sound, including harmonics and acoustical vibrations. He is credited also for inventing the musical instruments rabab and quanun.

Later in life, during a pilgrimage to Mecca, Al-Farabi arrived at Aleppo, in modern-day Syria, where he encountered the country's ruler, Saifuddawlah. When Saifuddawlah offered him a seat, Al-Farabi broke Aleppo custom by taking Saifuddawlah's seat. Speaking in an obscure dialect, Saifuddawlah told his servant that Al-Farabi should be dealt with severely. Speaking in the same dialect, Al-Farabi responded, ''Sire, he who acts hastily, in haste repents.'' Impressed with Al-Farabi, Saifuddawlah allowed him to speak freely on many subjects. When Al-Farabi finished speaking, the ruler offered him food and drink, which Al-Farabi refused. Instead he played a lute masterfully, reputedly moving his audience from tears to laughter depending on the music. Saifuddawlah invited Al-Farabi to stay at his court, where he remained for the rest of his life. Despite the fact that Saifuddawlah belonged to the Suni sect of Islam, Al-Farabi retained his Sufi affiliation.

Reports on Al-Farabi's death are unclear but often note he died around 950. Some historians believe that Al-Farabi died in Damascus, where he was traveling with Saifuddawlah's court. Others write that he was killed by robbers while searching for the philosopher's stone. The philosopher's stone was a legendary substance sought by alchemists, which was believed to possess the properties to transform base metals into gold or silver. Regardless, he is believed to have written more than one-hundred books on a wide-range of scientific, musical, religious, and philosophical topics during his lifetime. Of these works, only one-fifth are believed to have survived.

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Ahmed Ali

Scholar, poet, teacher, and diplomat Ahmed Ali (1908-1998) holds an honored place as novelist and chronicler of India's shift from an English colony to a free state. In addition to being a prolific author of poems and world-class novels, translator of the Koran and the ghazals of Ghalib, and critic of poet T. S. Eliot, Ali lived a double life in business and politics. He worked as a public relations director and was a foreign spokesman for Pakistan. While serving in the diplomatic corps, he traveled the world.

The son of Ahmad Kaniz Begum and Syed Shujauddin, a civil servant, Ali was born in Delhi, India, on July 1, 1908. He grew up during the emergence of Indian nationalism and the Muslim League, the impetus behind the creation of a separate state of Pakistan. After his father's death, he passed into the care of conservative relatives who lived under a medieval set of standards. According to their orthodox views, Ali could not read poetry or fiction in Urdu, even the classic fable collection *The Arabian Nights,* which they denounced as immoral.

Escape Through Reading

To flee intellectual isolation, Ali read a volume of children's fables—Charles Kingsley's *The Water-Babies: A Fairy Tale for a Land-Baby* (1863)—and began writing his own fiction around the age of eleven. For material, he adapted adventure stories and tales he heard from his aunts and from storytellers. In his teens, he expanded his reading experience to European novelists James Joyce, D. H. Lawrence, and Marcel Proust and the verse of revolutionary English poet T. S. Eliot.

An Intellectual in the Making

During Ali's youth, the era was gloomy with upheaval as India struggled to free itself from British colonialism. At this momentous time in the nation's transformation, from 1925 to 1927, he attended Aligarh Muslim University in southeast Delhi. After transferring to Lucknow University, where he completed a B.A. and M.A. with honors, he thrived in an academic community and enjoyed the atmosphere of the King's Garden and the River Gomti. He was influenced by socialist and communist doctrines and gained the camaraderie of British and Indian professors, who admired his candor.

Ali channeled his idealism into political activism. The rise of the freedom movement that followed the Simon Commission Report on Indian Reforms stressed the nation's need for total change. He recognized that Indians lived a shallow existence that perpetuated failed ideals adopted from their British overlords. He realized that the people's reliance on religion and fatalism worsened slavery, hunger, and other remnants of imperialism.

After graduating in 1931, Ali earned his living by lecturing in English at Lucknow, Allahabad, and Agra universities. Choosing Urdu, the language of the Progressive Writers' Movement, he simultaneously began writing short fiction. He collaborated with three friends to publish a first pro-revolution anthology, *Angaray* (Burning Coals), which earned the scorn of conservatives and Islamic fanatics. In addition to ridiculing the authors, his critics threatened

them with death by stoning. Three months later, agitators caused the British government to ban the book. In response to censorship, Ali maintained hope for the future through literature. To advance Indian reform, he helped to found the Progressive Writers' League and dedicated himself to a literary life.

Finding a Voice

For the next twelve years, Ali wrote short stories, some of which reached English and American readers in translation. His experiments with symbolism, realism, and introspection helped to direct the modern Urdu short story. He followed the joint fiction collection with his own anthology, *Sholay* (Flames) (1932) and two plays, *Break the Chains* (1932) and the one-act *The Land of Twilight* (1937). In 1936, he co-founded the All-India Progressive Writers Association, the preface to a new era in Urdu literature. The league's internal squabbles over progressivism caused a break with orthodox members. Opposed to stodgy conservative proponents of the working class, he chose a more inclusive, humanistic world view.

To reach more readers, Ali abandoned Urdu in favor of English. In 1939, he produced his masterwork, *Twilight in Delhi,* the saga of an upper-class Muslim merchant and his family during and after the 1857 mutiny, India's first war of independence. In an act of personal and ethnic introspection, Ali locked himself in his apartment and composed fiction that exposed his homeland's social problems. He believed that India was trapped in an inescapable low, an historic ebb that was part of a universal cycle of rise and fall, birth and decay. He stressed the powerlessness of human actors caught up in events orchestrated by invisible forces.

At the beginning of World War II, Ali carried his novel manuscript to London and sold it to Hogarth Press. After editorial clashes over themes the staff considered subversive, the company issued his book in 1940. It found immediate favor with critics Bonamy Dobree, E. M. Forster, and Edwin Muir. When a later edition reached American audiences in 1994, *Publishers Weekly* called it a fascinating history and cultural record of India.

A Taste of Success

When Ali returned home, he had become a legend. His novel was a popular favorite that All-India Radio broadcast to listeners. Still much in demand, it has become a classic of world literature. He turned to scholarly writing and published *Mr. Eliot's Penny World of Dreams: An Essay in the Interpretation of T. S. Eliot's Poetry* (1941).

During World War II, Ali worked for the British Broadcasting Corporation in Delhi as representative and listener research director. He continued writing short stories and issued three Urdu collections: *Hamari Gali* (1944), *Maut se Pahle* (1945), and *Qaid Khana* (1945). In the late 1940s, he headed the English department at Presidency College in Calcutta and was visiting professor for the British Council in Nanking at the National Central University of China. The next year, he resided in Karachi and directed foreign publicity for the government of Pakistan.

Restored Initial Aims

Ali discovered that his academic and civic work was not conducive to the demands of writing. Retreating to the solitude of the Kulu Valley in the Himalayas, he followed his first novel with *Ocean of Night,* a sequel set between the world wars and depicting the 1947 split of the Indian state into India and Pakistan. Sensitive to the hardships that reform placed on individual citizens, the text focused on India's loss of traditions and the new and uncharted direction that his fellow Indians faced.

During a reflective period, Ali worked for twelve years as counselor and deputy ambassador in the diplomatic service and resided in China, England, Morocco, and the United States. In traveling over four continents, he encountered new mindsets and attitudes. He composed *Muslim China* (1949) for the Pakistan Institute of International Affairs and translated *The Flaming Earth: An Anthology of Indonesian Poetry* (1949) and *The Falcon and the Hunted Bird* (1950). These translations introduced the English-speaking world to classic Urdu verse.

Family life also competed for Ali's attention. In 1950, he married Bilqees Jehan Rant, mother of their sons Eram, Orooj, and Deed and a daughter, Shehana. In 1960, he began supporting his family by directing public relations for business and industry. On the side, he collected verse for *Purple Gold Mountain: Poems from China* (1960) and translated and edited *The Bulbul and the Rose: An Anthology of Urdu Poetry* (1960). In 1964, he returned to his second novel and published it.

When Ali again scheduled time for intensive writing, he edited *Under the Green Canopy: Selections from Contemporary Creative Writings from Pakistan* (1966). He also produced bilingual Italian-Urdu short fiction entitled *Prima della Morte* (1966) and composed *The Failure of an Intellect* (1968) and *Problems of Style and Technique in Ghalib* (1969). In addition, he translated *Ghalib: Selected Poems* (1969), the ghazals of early 19th-century poet Mirza Asadullah Khan Ghalib of Agra. As India's socio-political obsessions shifted from secular to religious, Ali found an absorbing set of problems to ponder. These challenges formed the plot of a third novel, *Rats and Diplomats,* a fictional canvas stripped of old themes and motifs. He completed it in 1969, but withheld it from publication until 1985.

Balanced Work and Art

In this second waiting period, Ali worked as deputy director for the United Kingdom Immigrants Advisory Service and chairman of Lomen Fabrics, Ltd., until 1978. He also translated *The Golden Tradition: An Anthology of Urdu Poetry* (1973) and published a critical volume, *The Shadow and the Substance: Principles of Reality, Art and Literature* (1977). Retired from business, he lectured at Michigan State and Karachi University and served Western Kentucky and Southern Illinois universities as Fulbright visiting professor.

Still driven to write fiction that illuminated India's growth pangs, Ali pursued his career for internal reasons rather than for royalties. Working twelve-hour days at his

home in Karachi, he created stories that expressed his joy in national advances and that taught the new generation about the forces that brought India into the modern age. In 1980, he received Pakistan's Sitara-e-Imtiaz (Star of Distinction), his most treasured award.

In his 70s, Ali issued a contemporary bilingual edition of the Koran, which critic Edwin Muir applauded for its pictorial elegance, rhythm, and spiritual power. He continued to produce short stories and verse and published *The Prison-House* (1985) and *Selected Poems* (1988). His collection of antiques, Gandhara art, and Chinese porcelain allowed him moments of relaxation. The University of Karachi presented him an honorary degree in 1993. Ali died on March 19, 1998, in Stockport, England.

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Gracie Allen

Gracie Allen (1906-1964), wife of comedian and actor George Burns, was half of one of America's most popular comedy couples. They began their careers on the vaudeville stage, then transitioned to radio, movies, and television. Allen was known as a "dizzy dame," whose "illogical logic" and high nasal voice entertained the public for more than four decades.

Although her comedy routines and publicity stunts, such as running for president on the Surprise Party ticket, made her a household word and the symbol of female silliness, in reality Allen was not much like the character she played. She was a private person who enjoyed a quiet family life when she was not meeting the demands of her highly successful show business career.

A Performer From the Start

Grace Ethel Cecile Rosalie Allen was born on July 26, 1906, in San Francisco, California, to George and Margaret "Pidgie" Allen. George Allen was a song and dance man who abandoned his family when Gracie was about five

years old. Her mother later married Edward Pidgeon, a police captain.

Allen first performed at the age of three, doing an Irish dance at a church social. Her mother sewed dresses for Allen and her sisters Bessie, Pearl and Hazel to wear while performing Irish and Scottish dances. The family taught dancing in the basement of their house. From the start, Allen was determined to get into show business. Almost every day after coming home from the Star of the Sea Catholic School, Allen would walk from theater to theater dreaming of a time when her picture would be posted in one. She loved the film star Charlie Chaplin and, for her sixth birthday, her stepfather arranged for her to meet him.

Allen began working professionally as a singer while she was still a child. During school vacations she sang in local movie houses. After graduating, she and her sisters performed a song and dance act as The Four Colleens. When they broke up, Allen became part of a vaudeville act, for which she was paid $22 a week. (Vaudeville was a type of entertainment popular in the early 20th century, consisting of a variety of acts, such as song-and-dance, juggling and comedy routines.) At about age 18, Allen quit that act and found herself alone and unemployed in New York City. After six months of searching for a partner, she enrolled in stenography school to learn to be a secretary.

Partnership with Burns

In 1923, Allen's roommate took her to see an act performed by Billy Lorraine and George Burns, whose real

name was Nathan Birnbaum, son of immigrant Orthodox Jewish parents. Burns and Allen decided to work together, first performing in Newark, New Jersey, for $5 a day. At first, Burns played the comedian and Allen the ''straight man,'' feeding Burns the straight lines, to which he would respond with the punch lines. Allen, however, got all the laughs. Eventually the act was changed so that Burns was the straight man and Allen the comedian. Allen played a type of character known as a ''Dumb Dora,'' or ''dizzy dame.'' According to Burns, in his book, *Gracie: A Love Story,* ''What made Gracie different was her sincerity. She didn't try to be funny. Gracie never told a joke in her life, she simply answered the questions I asked her as best she could, and seemed genuinely surprised when the audience found her answers funny. Onstage, Gracie was totally honest. . . . The character was simply the dizziest dame in the world, but what made her different from all the other 'Dumb Doras' was that Gracie played her as if she were totally sane, as if her answers actually made sense. We called it illogical-logic.''

In 1924, the team began working as a ''disappointment act,'' which substituted on short notice if a regularly scheduled act could not perform. For two years, Burns and Allen traveled, filling in for other acts.

Burns fell in love with Allen, although she was planning to marry an entertainer named Benny Ryan. In 1925, she almost married Ryan, but a last minute booking for a tour of the Orpheum circuit theaters took her out of town. On that trip, Burns proposed to Allen; but she said no. Finally she chose Burns over Ryan, and the two were married in Cleveland, Ohio. Six weeks after the wedding, the team signed a five-year contract, which paid between $450 and $600 a week. They had hit the big time. In 1930, they played on Broadway for 17 weeks, a vaudeville record.

From Vaudeville to Movies and Radio

In 1929, the couple performed on radio for the first time. Also that year, they appeared in their first film, a nine-minute short, for which they were paid $1,800. Paramount was so pleased with the result that the firm signed the pair to a contract for four more shorts at a rate of $3,500 each. Over the next two years, they made a total of 14 short films. Their first of 12 full-length feature films was *The Big Broadcast of 1932* and their last film was *Two Girls and a Sailor,* made in 1944.

In 1932, the pair joined bandleader Guy Lombardo's radio show. CBS gave them their own radio program called ''The George Burns and Gracie Allen Show'' in 1933, which featured comedy routines and songs. A publicity stunt turned the pair into major radio stars: Allen suddenly appeared on other radio shows asking if people had seen her missing brother. This gimmick lasted quite a while and brought the couple much attention. Other stunts included Allen's mock run for president in 1940 and her exhibit of surrealist paintings. Their radio show lasted 17 years.

In 1934, the couple adopted a baby girl, Sandra Jean, and bought a home in Beverly Hills, California. In 1935, they adopted Ronald John.

From Radio to Television

The first episode of the television program ''The Burns and Allen Show'' aired on October 12, 1950. For a while, the couple did both their radio and television programs, until they were sure that television, a new medium, would succeed. Many of the shows that changed over from a radio format to television failed, but ''The Burns and Allen Show'' was a big hit. The TV show ran for eight years—299 episodes. Allen and Burns played themselves as television actors, and the show took place in their ''home.'' The plots often involved their neighbors, with whom they socialized by going out to movies or playing cards. Burns moved in and out of character, sometimes addressing the audience directly and sometimes participating in the action of the show. The early shows combined sitcom and vaudeville, with guest singers and dancers. Commercials were worked in as part of the show. The program ended with Burns saying, ''Say good night, Gracie.'' She would bow and say, ''Good night.''

Allen's acting ability came from the fact that she did not ''act''—she simply ''did.'' Noted Allen, as quoted in *Say Good Night, Gracie,* ''I really don't act. I just live what George and I are doing. It has to make some sort of sense to me or it won't ring true. No matter what the script says there's no audience and no footlights and no camera for me. There's no make-believe. It's for real.''

For the first two years, the show was performed live, every other week. After that it became a weekly, but was filmed. Theirs was one of the first shows to use cue cards. It was also one of the first television programs to be filmed in color, the first color episode airing on October 4, 1954. In 1955, the couple's son joined the show playing their son, another innovation. Daughter Sandy appeared on the show 30 times.

Allen at Home

Allen suffered from intense migraine headaches but rarely missed work because of them. For relaxation, she loved to shop and had a special fondness for furs. She was always perfectly groomed and wore beautiful clothes, always with three-quarter length sleeves to hide scars from a childhood accident caused when she pulled a boiling pot off the stove, burning her arm and shoulder. Allen's name was often on the list of the ten best dressed women. She was petite, weighing 103 pounds and wearing a 4 1/2 shoe size.

Allen had her first heart attack in the early 1950s and suffered heart problems over the next several years. She did not enjoy the intense pace of a weekly TV program, and on June 4,1958, the couple filmed their last show. In eight years, the show received 12 Emmy Award nominations but never won. Allen received six nominations as best actress/comedienne, and the show received four nominations for best comedy series.

Allen spent her retirement years shopping, playing cards, reading, visiting friends and redecorating her home. She loved going out at night, especially to the theater, but after suffering a serious heart attack in 1961, she no longer had the energy to do so. Allen lived six years after her

retirement, dying on August 27, 1964, in Los Angeles. She was buried in Forest Lawn Memorial Park in Hollywood.

Burns noted in his book, *Gracie: A Love Story* ''I go to Forest Lawn Cemetery once a month to see her and I tell her everything that's going on. I told her I was writing this book about her. Evidently she approves—she didn't say anything. I don't know if she hears me, but I do know that every time I talk to her, I feel better.''

In 1975, the Annual Gracie Allen Awards were established for broadcasting that demonstrates superior quality and stellar portrayal of the changing roles and concerns of women. The Awards seek to promote positive and realistic portrayals of women in all broadcasting mediums.

Burns died in 1996, a few weeks after his 100th birthday. He worked until he was 99 years old, performing in nightclubs and making television commercials. A good friend, actress Ann Miller, noted in an interview with CNN that Burns looked forward to being reunited with Allen. After his death, Miller said, ''He has finally joined Gracie. That was his love. I know he missed her so terribly and now he will be with her.''

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Steve Allen

A true Renaissance man, Steve Allen (1921-2000) accomplished more in one lifetime than most men could in ten. Author of more than 50 books, composer of thousands of songs, and a comic genius, Allen will undoubtedly be remembered best as a pioneer of the late-night television talk show.

Allen's stint as the first host of the *Tonight Show,* a late-night TV institution, paved the way for his well-known successors, including Jack Paar, Johnny Carson, and Jay Leno. But Allen was far more than just a witty, wise cracking television personality. For decades he captivated radio and television audiences with his unique blend of humor—sometimes sophisticated and subtle and other times bordering on the slapstick. However, this somewhat superficial comic facade masked a complex man of many parts. He was an accomplished pianist who loved jazz, a composer of note, an activist who championed many causes, an actor, and a thoughtful author. Steven Allen was a true fount of creativity, driven by a force that he admitted as bigger than he. ''I don't seem to have much control over it,'' he told *People* Magazine not long before his death.

''There's always a certain excitement that accompanies the creative impulse, and that energy always gets me going.''

Born into Vaudeville

Born Stephen Valentine Patrick William Allen in New York City on December 21, 1921, he was the son of vaudeville comedians Billy Allen and Belle Montrose. When Allen was only 18 months old, his father died suddenly. Because she needed to continue performing to earn a living, his mother left young Allen in the care of her family—the Donohues—in Chicago while she traveled the vaudeville circuit. His boyhood was unsettled at best, and he attended 18 different schools before finally graduating from high school. Of Belle, Allen later observed that ''she had an innate wit'' but ''was really not ideally cast for the role of mother.''

Despite the turbulence of his childhood, Allen credits his years with the Donohues with ingraining in him a sense of comedy and comic timing that, in the years to come, would serve him well. The Donohues created for Allen a world of laughter, bantering and bickering constantly but never without at least a touch of humor. In 1989 he told the *Boston Globe*: ''The reason I don't have ego problems is that I'm clear about one thing. My gifts are in the same category as the color of my eyes: genetic. It's just a roll of the dice.''

After finishing high school in Chicago, Allen headed to Drake University in Des Moines, Iowa, and later transferred to Arizona State Teachers College (now Arizona State University) in Tempe. Even the change in location failed to

jump-start Allen's interest in formal higher education, and he dropped out of college in 1942. Alone in Arizona after leaving school, he managed to land a job as a disk jockey at Phoenix radio station KOY, where he produced his own show. Outside of work, he developed a comedy act that he showcased in local clubs. In 1943, Allen wed Dorothy Goodman, his college sweetheart, with whom he had three sons, Steve Jr., Brian, and David. The couple was divorced in 1952.

Before long, with World War II raging in Europe and the Pacific, Allen was drafted into the Army, but he was released from his military service obligation after only a few months because of his frequent asthma attacks. In his 1960 autobiography, *Mark It and Strike It,* Allen described himself in the early 1940s as ''a pampered, sickly bean-pole, too weak for athletics and too asthmatic for the Army.''

A Job in Hollywood

After his release from the Army, Allen headed west to Hollywood, where he landed a job with radio station KNX in 1948. It was at KNX that Allen developed his now-familiar routine of blending relaxed banter, tickling the ivories, discussing his mail, and spur-of-the-moment improvisations—a blend that clearly appealed to his radio audience. So popular was Allen's radio show that two years later he decided to take it to television. On Christmas Day 1950, the *Steve Allen Show* made its television debut. Before long, Allen was invited to join the panel of the popular television quiz show, *What's My Line?*

In 1953, Allen's big break came when he was asked to host a late-night talk show on NBC television. It was an untried format at a time of night—11:30 p.m. to 1 a.m.—that usually attracted few viewers, and most knowledgeable observers held out little hope for its success. But they hadn't reckoned on the magic that Allen could conjure up on very short notice. And conjure it, he did. Building on a base made up of the same blend of music, banter, and zany sketches that had so charmed his radio audiences, Allen added the allure of high-profile guest stars. The combination proved irresistible to television viewers who suddenly started pushing back their bedtimes so they wouldn't miss the *Tonight Show*. Not only did Allen fashion a roaring success out of a format most thought held little promise, but he laid the groundwork for some of the skits his successors would be performing on the *Tonight Show* years later. Johnny Carson's Carnac owes much to Allen's Question Man, first showcased on the late-night show in the mid-1950s. In 1954, Allen married Jayne Meadows, a film and television actress he had met at a dinner party. Meadows, born of missionary parents in Wu Chang, China, was the sister of Audrey Meadows, who was best known for her portrayal of Jackie Gleason's wife in the ''Honeymooners'' sketches. Two years later, Allen played the title role in *The Benny Goodman Story,* a feature motion picture.

Head to Head with Sullivan

Encouraged by the success of the *Tonight Show,* a success built largely on the charisma and creativity of Allen, NBC, in 1956, asked the comedian to put together a variety/comedy show the network could air opposite the wildly popular *Ed Sullivan Show* on CBS Sunday nights. For a while, Allen juggled the responsibilities for both shows. By 1957, however, he left the *Tonight Show* to focus solely on his Sunday night *Steve Allen Show*. Allen's show proved to be stiff competition for Ed Sullivan, running neck and neck in the ratings for the four years it was on the air. In 1960, after winning the Peabody Award for the best comedy show, Allen decided to leave the show after seven years with NBC.

However, Allen was hardly through with television. He took his many talents to ABC, which hosted Allen's weekly comedy hour during the 1961-62 season. This was followed by a show patterned closely after his very successful *Tonight Show* format. That show, sponsored by Westinghouse, ran for three years, after which Allen jumped to CBS to host for three seasons that network's popular game show *I've Got a Secret.* Allen and his wife hosted a weekly comedy show for CBS during the summer of 1967. He followed up the summer show with a daily TV series that was syndicated by Filmways and Golden West Broadcasters and ran from 1968 through 1972.

Throughout his years in television, Allen introduced to American audiences some of the most gifted comedians in the land. Among his finds were Jonathan Winters, Don Knotts, Bill Dana, Louis Nye, Tom Poston, Foster Brooks, Gabe Dell, and Tim Conway. Many of these comics worked on Allen's next major television project, a weekly 90-minute program entitled *Laughback,* which featured a mixture of live comic routines and filmed highlights from past Allen shows.

In a 1989 interview with a reporter for the *Boston Globe,* Allen offered his views on humor: ''Jokes are always about sexual frustrations, about being too fat or too skinny. We laugh at our tragedies in order to prevent our suffering . . . If we think about the tragedies on our planet, we could spend all day in bed crying. So we laugh to survive, to continue our lives.''

Developed Comedy Specials

Allen earned a reputation as a man who could successfully juggle a vast number of projects. In addition to his long-running TV projects, he developed a number of successful comedy specials. Among these was ABC's annual spoof of the beauty pageant phenomenon. Entitled the *Unofficial Miss Las Vegas Showgirl Beauty Queen Pageant,* the show's premiere outing in 1974 was hailed by Johnny Carson as ''the funniest show of the year.''

A prolific author and songwriter, Allen turned out more than 50 books and literally thousands of songs, earning a place in the Guinness Book of World Records as the modern era's most productive composer of songs. Perhaps his best-known song is ''This Could Be the Start of Something Big,'' which became his theme. His books ran the gamut from humor to social protest. Shortly before his death, he was putting the finishing touches on *Vulgarians at the Gate,* a protest against what Allen saw as excessive sex and violence on television. One of Allen's earlier books, *Beloved Son,* drew its theme from a painful family experience. In the mid-1970s, his son Brian joined a commune, operated by

what many believed was a cult, and changed his name to Logic Israel. His son's sudden distancing of himself from his father and the rest of his family ''hurt and stunned'' Allen at first, but in time he came to better understand and appreciate Brian's beliefs. It was this gradual process of acceptance that he recounted in *Beloved Son*.

Throughout his career, Allen was outspoken on a number of sensitive issues close to his heart. A lifelong Democrat, he once considered running for Congress. In the 1960s he campaigned hard for migrant workers' rights. He held strong opinions about a variety of topics, including capital punishment, nuclear policy, and freedom of expression. Although he remained committed to the importance of freedom of speech, he was deeply offended by the growing sexual content on television, particularly from the tabloid TV shows in the late 1990s. He lashed out at those responsible for such programming, contending that they were ''taking television to the garbage dump.''

Remained Humble

Despite his success, Allen remained a humble man, marveling at being able to achieve all that he had. On that subject, Allen said in an interview with Associated Press: ''The world has already let me do about 28 times more than I thought I was gonna be able to do at the age of 217—so, thanks, to the universe.'' Worried that he might not accomplish all of his goals, Allen in 1979 told *People* Magazine: ''It kills me that someday I'll have to die. I don't see how I'll ever get it all done.''

The end came for Allen on October 30, 2000. He showed up that evening at the Encino, California, home of his son Bill, bearing a Halloween cake. He clucked over the Halloween costume granddaughter Amanda, 6, was planning to wear the next night and played with his grandchildren for awhile. Later, he complained of feeling tired and asked if could rest in the guest bedroom. When son Bill went to check on him later, he discovered that his father was no longer breathing. He had died of a massive heart attack.

His death was felt keenly among Allen's friends in the entertainment business. Milton Berle told *People* Magazine: ''We've lost a heavyweight. He was one of the most talented and kindest men we had in the industry.'' Jay Leno, who recalled fondly watching Allen on TV as a boy, wrote in *Time*: ''He never played dumb. Rather, he played to his intellect. And he was as comfortable talking to the man on the street as with world leaders. The highest compliment my mom could give anyone was that he was a nice man. Steve Allen was truly a nice man.'' Bill Maher of ABC-TV's *Politically Incorrect* told *People* Magazine that Allen was ''the Beatles of talk shows. Anybody could get his comedy, and he touched audiences in a powerful way. Everything that came after was just a variation.''

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Sofonisba Anguissola

An internationally respected Renaissance portrait and genre artist, Sofonisba Anguissola (1535?-1625) thrived as a professional painter in a male-dominated milieu. As court painter to Philip II of Spain and art instructor to Queen Isabella of Valois, Anguissola took seriously her pursuit of the liberal arts. On numerous canvases, she demonstrated the development of realistic domestic scenarios, original studies that did not emulate the concepts of contemporary male painters.

Sofonisba was the daughter of Blanca Ponzone and Amilcare Anguissola, a minor noble and land owner in partnership with his father-in-law as a dealer in books, leather, silk, and art supplies. She was born around 1535 or a little earlier in Cremona, Lombardy, a north-central Italian province then under Spanish control. She and her five younger sisters and one brother lived in a comfortable palazzo on the Via Tibaldi two blocks from the city center and enjoyed an inherited family estate to the west at Bonzanaria on the Po River near Piacenza. At the height of the Italian Renaissance, when the gentry educated women only in courtesy, refined living, religion, and needlework, Anguissola had his girls trained in piano and painting. With Sofonisba as mentor, four of her sisters—Lucia, Europa, Elena, and Anna Maria—honed their talents well enough to interest the art community in Mantua, Urbino, Ferrara, Parma, and Rome.

Established International Reputation

A contemporary of Titian and Leonardo da Vinci, Anguissola studied under frescoist Bernardino Campi around 1546 and, upon his departure from Cremona, with draftsman and frescoist Bernardino Gatti, a former apprentice of Antonio Correggio. According to an article in *Renaissance Quarterly* by historian Mary D. Gerrard, Anguissola painted into the poses of her subjects numerous clues to her success in a patriarchal society and to her position among male artists. A double view of the painter and her first teacher earned fame for its lifelike imagery. She dated the canvas 1554 and added ''Sophonisba Anguissola Virgo Se Ipsam Fecit'' [Miss Sofonisba Anguissola herself made this]. The paired intensive pronouns, ''Se Ipsam,'' indicate her pride in accomplishment. The choice of ''virgo,'' which denotes that she is unmarried, also suggests

self-possession and independence as well as the unquestioned moral reputation of an upper-class gentlewoman.

To promote his daughter's prowess to an elite audience outside of Cremona, Amilcare sent her self-portraits to Pope Julius III and to the Este court in Ferrara. The paintings earned the praise of critic Giorgio Vasari and sculptor-painter Michelangelo, who admired her depiction of a laughing girl. Michelangelo challenged her to paint the opposite emotion. Instead of choosing a weeping Madonna, she produced for him ''Boy Pinched by a Crayfish'' (1555?), a glimpse of a tearful boy protesting a wounded finger after he plunged his hand into a tray of fresh shellfish held by a smiling girl. Michelangelo's emissary, Tomasso Cavaliere, delivered the second work, along with Michelangelo's portrait of Cleopatra, to Florentine philanthropist and art collector Cosimo I de Medici, Duke of Florence.

Captured Spirit of the Age

In addition to commissioned portraits and a minor amount of allegorical religious art, Anguissola produced luminous, energetic paintings of family groupings, including a much admired portrait of her sister Minerva in courtly dress and resplendent gold jewelry. A boon to historians, the depictions Sofonsiba painted of home life to hang in their Cremona palazzo preserve minute autobiographical details of furnishings, hairstyles, dress, art objects, and activities. Social scientists study her domestic pictures to learn the family's economic status as well as the nature of the Anguissolas' private behavior, gender expectations, and relations among her parents and siblings, especially her brother, who was Amilcare's heir.

Anguissola's masterwork, an intimate conversation piece entitled ''Three of the Artist's Sisters Playing Chess'' (1555), introduced naturalism to the traditionally stiff, sometimes pompous home scenarios produced by her contemporaries. The painting glimpses the novelty of girls in competitive mode playing a board game popular among nobles since the early Renaissance. Because it requires logic and strategy, it characterizes the players as well educated and exposed to pastimes usually reserved for boys. Anguissola obviously admired her sisters for their spirit and displayed them as active, amiable, and intellectually curious.

Public acclaim for Anguissola's work tended to discount her innate gifts and hard work. Florentine artist Francesco Salviati wrote Campi in praise of his pupil and gave sole credit for her accomplishments to the teacher. In 1558, author Annibale Caro congratulated Anguissola's father on her skills as though they were a father-to-daughter gift. Other viewers of her art marveled that a mere woman could possess such talent. Poet Angelo Grillo praised Anguissola herself, but implied there was something freakish about her outstanding painting career by calling her a ''miracle of nature.''

Contribution to Art History

In her self-portraits, a genre in demand during the period, Anguissola pictures her wide-eyed likeness in austere braided hairstyle, no jewelry, and dignified black dress. Unlike the frivolous curls, gold baubles, ornate laces, and brocades fashionable among her female peers, this representation stresses a serious side to her personality as well as high self-esteem, decorum, nobility, and maturity. Her backdrops feature art paraphernalia, books, a chess set, and musical instruments, all elements of privilege and wealth and of her life as a serious student of high culture.

One of Anguissola's assets was her kinship with other females venturing into the arts. A valuable painting to art historians is her portrait of Croat illuminator and miniature painter Giulio Clovio, completed around 1557. He poses holding a treasured miniature of the Flemish artist Lavinia Terlincks (or Teerlinc), that Anguissola's painting preserves. She also fostered Bolognese painter Lavinia Fontana and Roman artist Artemisia Gentileschi and encouraged the instruction of other girls in the arts.

Court of Philip II

In 1559, Anguissola received an invitation to the court of Philip II of Spain, Europe's most powerful Hapsburg king, who learned of her talent from the Duke of Alba. Under the escort of the Duke of Sessa, she arrived in Madrid to take her place among mostly male courtiers and artists. During her 14-year residence, she guided the artistic development of his new French queen, Isabella (or Elizabeth) of Valois, and influenced the artwork of her two daughters, Isabella Clara Eugenia and Caterina Michaela. Anguissola painted a portrait of the king's sister, Marguerite of Spain, for Pope Pius IV in 1561 and, after Queen Isabella's death in childbirth in

1568, painted the likeness of Anne of Austria, Philip's third wife. For the royal family, Anguissola produced detailed scenes of their lives that now hang in the Prado Museum. With the gifts and a dowry of 12,000 scudi she earned along with her salary as court painter and lady-in-waiting to the queen, she amassed an admirable return from her craft.

In her late 30s, Anguissola entered an arranged marriage to Fabrizio de Moncada, a Sicilian nobleman chosen for her by the Spanish court. She lived with him in Palermo from 1571 to 1579 and received a royal pension of 100 ducats that enabled her to continue working and tutoring would-be painters. Her private fortune also supported her family and brother Asdrubale following Amilcare Anguissola's financial decline and death. Fabrizio died in 1579. Two years later, while traveling to Genoa by sea, she fell in love with the ship's captain, sea merchant Orazio Lomellini. Against the wishes of her brother, they married and lived in Genoa until 1620. She had no children, but maintained cordial relationships with her nieces and her husband's son Giulio.

Still productive into her 80s, Anguissola painted less often as her eyesight dimmed. In an atmosphere of collegiality, she welcomed art fanciers to her home and salon. In 1623, she befriended the young Flemish painter Sir Anthony Van Dyck, whom she advised on technique. In token of his regard, he painted her portrait.

Anguissola's adoring second husband described her as small of frame, yet ''great among mortals.'' At her death around age 90, he buried her with honor in Palermo at the Church of San Giorgio dei Genovese. In 1632, the dedication of her tombstone celebrated her life. A Cremonese school bears the name Liceo Statale Sofonisba Anguissola. Reclaimed to art history during the rise of feminism, in 1995, 20 of her 50 paintings toured Europe and appeared at an exhibition at the National Museum of Women in the Arts in Washington, D. C., entitled ''Sofonisba Anguissola: A Renaissance Woman.''

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Vladimir Ashkenazy

An internationally recognized solo pianist, chamber music performer, and concert conductor, Vladimir Ashkenazy (born 1937) has made music with some of the most prestigious orchestras and soloists. In addition, he has recorded a large storehouse of classical and romantic works. His virtuoso recordings have earned him five Grammy awards plus Iceland's Order of the Falcon.

Born to Evstolia Plotnova and David Ashkenazy in Gorky (now Nizhni Novgorod), Russia, on July 6, 1937, Vladimir Davidovich Ashkenazy showed talent early in his childhood. He attended Moscow's Central Music School and the Moscow Conservatory, where he studied with Anaida Sumbatyan and Lev Oborin. In his late teens, he won second place in an international Chopin piano competition in Warsaw, Poland. In 1956, he won first prize in the Queen Elizabeth International Piano Competition in Brussels, Belgium. At the age of 23, Ashkenazy married Icelandic pianist and fellow student Thorunn Johannsdottir, who became his travel manager and the mother of their five children—Vladimir Stefan, Nadia Liza, Dmitri Thor, Sonia Edda, and Alexandra Inga.

From Russia to the World

Beginning his musical career at the keyboard, Ashkenazy clenched his place as a master musician by winning the 1962 Tchaikovsky international piano competition. According to his KGB [Soviet secret police] companion, travel ignited Ashkenazy's enthusiasm for freedom in the West. He debuted in concert with the London Symphony Orchestra and performed a recital at London's Festival Hall in 1963, the year he parted permanently with his homeland.

The break was not without trauma. In an interview with John Stratford and John Riley in October 1991, Ashkenazy reflected on the miseries of living under Communist mind control. He spoke of the constant brainwashing, which forced people into madness. Under a nightmarish regime, he recalled how easily some citizens became disoriented and retreated into psychotic states.

Ashkenazy left all that behind, settled in Iceland in 1973, and refused to teach his children Russian. It was in the 1970s that he began directing his efforts away from piano toward conducting. He performed with the best—the Berlin Philharmonic, Boston Symphony, Los Angeles Philharmonic, Philadelphia Orchestra, San Francisco Symphony, and Concertgebouw Orchestra—and toured the United States, South America, China, Japan, and Australia.

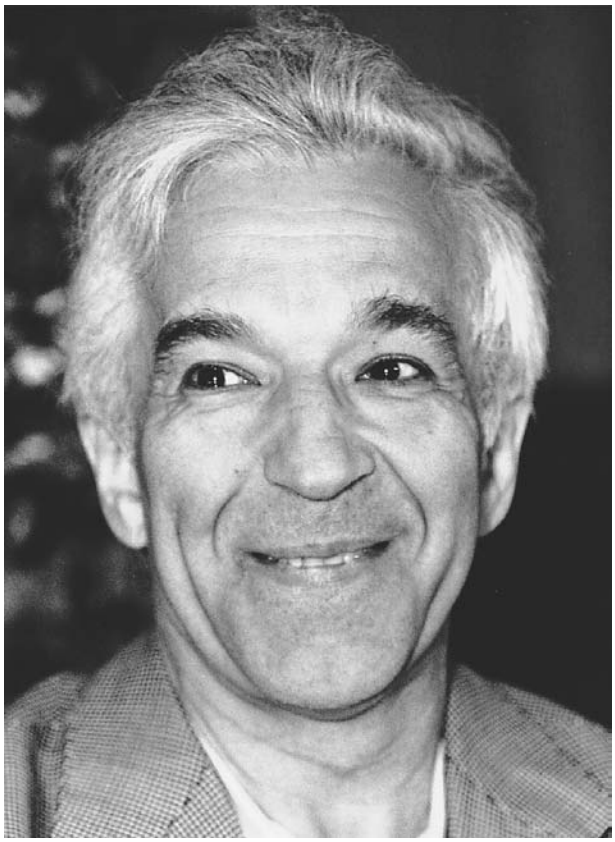

Recalled the Past

In 1985, with the aid of Jasper Parrott, his British manager and close friend, Ashkenazy published a straightforward autobiography, *Ashkenazy: Beyond Frontiers.* The text covers his childhood and musical training at special schools, where the talented children of Russia's elite were prepared for competition against foreign musicians. He describes the privileges that the top performers earned for themselves by winning contests and denounces state suppression of individuality, spirituality, and self-knowledge. Critic Peter G. Davis of the *New York Times Book Review* compared Ashkenazy's revelations to similarly painful memories expressed by other artists fleeing to the West from Soviet regimentation.

In a distinguished, post-Russian musical career, Ashkenazy has earned a reputation for accuracy, dynamism, and silken phrasing. He has teamed with such star performers as Itzhak Perlman, Pinchas Zukerman, Lynn Harrell, Elisabeth Soederstroem, Barbara Bonney, and Matthias Goerne. In 1987, Ashkenazy began a long and profitable alliance as conductor of the Royal Philharmonic Orchestra. He has served as guest conductor for the Cleveland Orchestra, and, since 1989, as chief conductor of the Berlin Radio Orchestra.

Of Ashkenazy's lengthy discography and excellent public performances, reviewers tend to choose lavish descriptives—natural, poetic, opulent, tonally rich, energetic, and virtuoso. Later critiques noted that the competent, passionate young pianist gave place to a serious conductor who slacks when he returns to the keyboard for a solo concert. In September 2000, *American Record Guide* critic John Beversluis hesitantly suggested that Ashkenazy has lost interest in piano and charged that his lackluster performances sound routine, detached, and mechanical.

Absorbed in Music

While serving as music director of the European Union Youth Orchestra, conductor laureate of the Philharmonia Orchestra, and honorary chairman of the Greater Princeton Steinway Society, Ashkenazy makes his home in Meggan, Switzerland. His residence is separate from the studio, which he can reach in bad weather by a ten-meter tunnel. He owns two pianos—a Steinway and a Bosendorfer—and a library containing thousands of CDs. For performances, his wife buys polo shirts in London, which he wears with custom-made suits from Switzerland. His wooden batons come from Amsterdam. He remains attuned to his work and considers conducting and piano practice a strenuous form of physical exercise.

In his mid-sixties, Ashkenazy credited his wife Thorunn with simplifying his life by traveling with him and helping with minor difficulties, like removing a splinter when he jabbed a baton into his hand. During air travel, he uses quiet time for studying scores rather than reading novels. He depends on dinner after a late concert and sometimes stays up after midnight for post-performance receptions with fans, foreign dignitaries, and royalty. At night, he hears music in his dreams. When he has time alone with his family, he enjoys reading nonfiction about the Cold War era, watching the news, and eating simple meals cooked by his wife and her sister, who is the family housekeeper. On vacation in Greece or Turkey, he follows a daily regimen of swimming, boating, or walking.

In speaking of his career, Ashkenazy hesitates to explain why he chose music or why music so consumes his life. In a June 2000 interview with journalist Michael Green of *Swiss News,* Ashkenazy described his interests as just music rather than solo piano, chamber music, or orchestral conducting. Modestly, he explained, ''Naturally, I understand what it means to play an instrument, what it takes to produce the sound, but I'm not exceptional.''

Ashkenazy characterized the approach of the instrumentalist-conductor as different from that of the conductor who has never performed, either solo or with a symphony. He surmised that the conductor who is also an instrumentalist has more empathy for symphony members. He supplied examples of his patient efforts to make individual players feel comfortable and relaxed. In estimating the future of music, however, he warned that there are more talented young musicians than the market demands.

In a critique for *American Record Guide* of Ashkenazy's 2001 recording of Mozart's piano concertos, music analyst Thomas McClain characterized the man in multiple disciplines: ''Ashkenazy relishes the roles of pianist and conductor, and to his credit he fills both roles quite well.'' Comparing him to Bruno Walter, Jose Iturbi, and Mozart himself, McClain added that ''Ashkenazy has the excellent musicians of the Philharmonia to work with, so he

has a built-in advantage'' for producing a sound that is ''big, bold, and lively.''

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Aspasia

A contributor to learning in Athens, Aspasia of Miletus (c. 470-410 BC) boldly surpassed the limited expectations for women by establishing a renowned girl's school and a popular salon. She lived free of female seclusion and conducted herself like a male intellectual while expounding on current events, philosophy, and rhetoric. Her fans included the philosopher Socrates and his followers, the teacher Plato, the orator Cicero, the historian Xenophon, the writer Athenaeus, and the statesman and general Pericles, her adoring common-law husband.

Renowned for talent, brilliant accomplishments, and beauty, Aspasia, daughter of Axiochus, was born to a literate Anatolian household around 470 BC in Miletus, the southernmost Ionian city and the greatest Greek metropolis of Asia Minor. Although there is no history of her early life, she obtained an education and developed interests in high culture. Her attainments were unusual for a woman living in the male-dominated societies of the eastern Mediterranean.

A New Life in Athens

Aspasia may have left home because she was orphaned about the time she reached marriageable age. As a member

of the household of her sister, wife of the Athenian military leader Alcibiades, she emigrated northwest to Greece around 445 BC. For a livelihood, she developed a reputation as a fascinating, vivacious *hetaira,* one of many refined, educated courtesans or companions to learned male aristocrats. In the spite-tinged words of the comic playwright Aristophanes, she first opened a brothel at Megara. Along with some of her prostitutes, she traveled east to Athens to seek her fortune.

According to the biographer Plutarch's ''Life of Pericles,'' Aspasia studied the flirtations of the courtesan Thargelia of Ionia and openly courted powerful men. Aspasia's ''rare political wisdom'' attracted the top male, Pericles, the Greek statesman and general who was then governor of Athens. Escaping a faltering marriage of many years, he divorced his wife, who took up with another man, and pursued Aspasia.

The alliance benefited both parties. Pericles established a loving relationship with Aspasia, whom some describe as his second wife. He drew criticism for becoming a homebody and the love slave of the Milesian outsider, whom malicious gossips privately accused of procuring women for the Athenian elite. In truth, Aspasia's brilliance may have had a greater appeal than her charm or sexual skills. As his mistress and intellectual equal, she maintained a stimulating open house that drew scholars, artists, scientists, statesmen, and intellectuals to discussions of current events, literature, and philosophy.

Advanced Education for Women

Because Aspasia was a Milesian, she lacked the protections of Athenian citizenship, including the right to marry. However, she turned her unique social position into an advantage. Living outside the traditional obstacles to education and the arts that Greek males imposed on women, she wrote and taught rhetoric at a home school she established for upper-class Athenian girls. She audaciously encouraged female students to seek more education than mere home tutoring in sewing, weaving, dance, and flute playing. The quality of her instruction also attracted interested men and their wives and mistresses. Famous Athenians participating in her salon include Socrates, his disciples Aeschines and Antisthenes, and perhaps the sculptor Pheidias and tragedian Euripides.

Aspasia's excellence at conversation, logic, and eloquent speech influenced Athenian philosophy and oratory. Socrates quoted her advice on establishing a lasting marriage by selecting a truthful matchmaker. Ironically, he held up Aspasia as a model mate. Distinguishing herself from the average Athenian housewife, she was an equal marriage partner to Pericles and the wise steward of their household goods.

Numerous accounts depict Aspasia's behind-the-scenes influence on political affairs. Socrates's dialogue ''Menexenus'' praises Aspasia for composing speeches for Pericles. One example, the classic funeral oration that he delivered over the casualties of the Peloponnesian War, Plato credits entirely to Aspasia. The comic playwright Aristophanes implied that her influence on the great statesman was so powerful that, in 432 BC, she persuaded him to issue a restrictive Megarian trade accord in retaliation against citizens of Megara who kidnapped girls from her brothel. Historically, his charge remains unsubstantiated.

The Price of Influence

Although highly regarded by the wise men of Athens and valued by Pericles for her counsel, Aspasia was charged with engineering wars on Samos and Sparta. Greek satirists ridiculed Pericles by calling his mistress unflattering names—Omphale, Dejanira, Juno, and harlot. In the stage comedy *Demes,* Eupolis openly denigrated Pericles by labelling his domestic companion a common courtesan. In 431 BC, on the eve of the Peloponnesian War, Pericles successfully defended her before 1,500 jurors from the Athenian comic poet Hermippus's unfounded charges that she procured freeborn women for Pericles and that she also maligned Greek gods. Despite these public humiliations, she remained with Pericles for about 16 years, until his political decline and death in 429 BC, during the outbreak of plague that killed a third of the city's population.

According to the historian Thucydides, for political reasons, Pericles sponsored a law in 451 BC that declared as aliens all people born of non-Athenian parentage. The statute not only denied Athenian citizenship to Aspasia, but also to her son, the younger Pericles, the statesman's only surviving son and heir after Xanthippus and Paralus, two sons born to his first marriage, died of plague. Because so many leaders perished during the epidemic, under a special dispensation requested by the elder Pericles, Aspasia's son became a citizen. He distinguished himself during the Peloponnesian War as a general at the battle of Arginusae in 406 BC and afterward was executed along with other captured Athenian war strategists.

Aspasia's last years are largely unchronicled. She took up with Lysicles, a minor leader and sheep dealer who fathered her second son. Until Lysicles's death in 428 BC, he profited politically from associating with Pericles's former common-law wife. Although many references to her appear in ancient writings, her words survive only through quotations from contemporaries. In the first century BC, the Roman orator Cicero adapted her lesson in inductive logic into a chapter on debate. In 1836, the English poet Walter Savage Landor wrote a series of imaginary letters that pass between Pericles and Aspasia.

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Chet Atkins

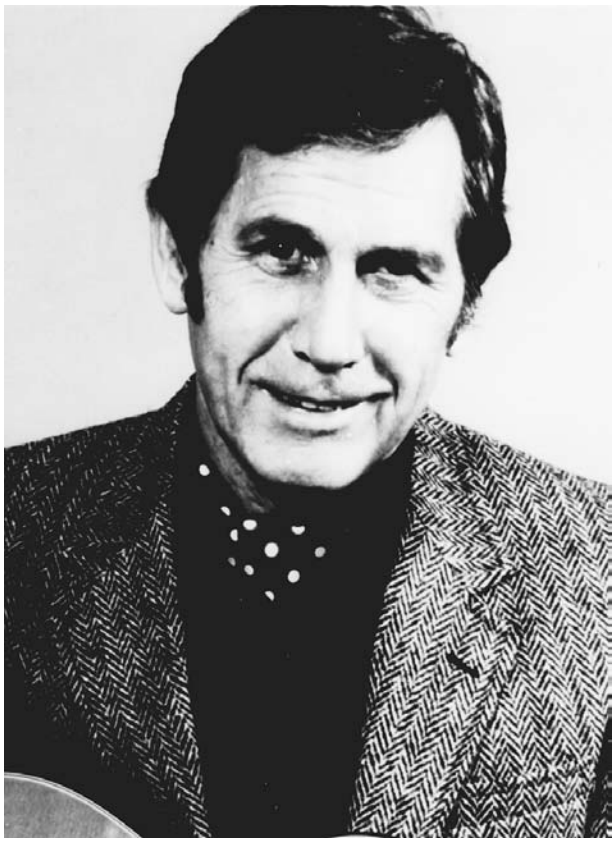

With his unique guitar-picking style, Chet Atkins (1924-2001) produced music from country to jazz in a career spanning over 50 years, making him the most recorded solo instrumentalist in country music history. His talent for finding and nurturing new recording stars and introducing new sounds earned him a second career as a record company producer and executive.

Chet Atkins was born Chester Burton Atkins on a farm near Luttrell, Tennessee, a small town about 20 miles north of Knoxville, on June 20, 1924. His parents, James Arly Atkins and Ida Sharp Atkins, each had children from a previous marriage. The family was large and poor. With a father who was a music teacher, piano tuner, and evangelist singer, a mother who played piano and sang, and siblings who played instruments, Atkins was surrounded by music from birth. At the age of six he played his first instrument, a ukulele, replacing broken strings with wire pulled from a screen door. Three years later he began playing a Sears Silvertone guitar and a fiddle along with his siblings and their stepfather, Willie Strevel. He and a brother played at local gatherings, throwing a hat on the ground into which listeners were encouraged to toss spare change. They were quite successful with this during the Depression years of the 1930s. Atkins idolized his talented half-brother, Jim, who was 13 years older. Jim Atkins was a guitar player on network radio and later performed with guitarist Les Paul. The younger, budding musician was influenced by what he heard on radio and records, including the songs of country music pioneer Jimmie Rodgers.

However, despite the music and large family, Atkins had a difficult childhood. He was an extremely shy and asthmatic child. Music became a way for him to express himself in those early years. He referred to his childhood in eastern Tennessee in a letter to friend Garrison Keillor, writing, ''Those were some of the worst years of the old man's life, don't you know. But even the bad ones are good now that I think about it.'' James and Ida Atkins divorced in 1932. In hopes that a different climate would improve Atkins' asthma, he was sent to live with his father in Columbus, Georgia, in 1936.

Developed a Unique Style

Atkins' move to Georgia widened his musical sphere, bringing him radio programs from Knoxville and Atlanta, Cincinnati and New York City. As a boy he listened to guitarists on a crystal radio set he had assembled by himself and tried to imitate them. Cincinnati's station WLW is where he first heard and tried to copy Merle Travis playing guitar. In doing so, Atkins developed his own style. Because he could not observe Travis, only listen to him on the radio, Atkins couldn't see that Travis played the guitar with his thumb and just one finger. So, as Atkins told Bill Milkowski in *Down Beat* magazine, ''I started fooling around with three fingers and a thumb, which turned out to be this pseudo-classical style that I stuck with.'' His admiration for his hero never waned. Atkins named his daughter Merle.

When he signed an autograph for Travis years later, he wrote, ''My claim to fame is bragging that we're friends. People just don't pick any better.'' This signature thumb and finger guitar-picking style Atkins created not only influenced future musicians, but led Atkins to design guitar models, collaborating with the Gretsch Guitar Company, and later with Gibson.

Began Performing

While still in school, Atkins began performing on radio stations. At the age of 17 he quit high school to enter the music field. Atkins returned to Tennessee and landed his first job at radio station WNOX in Knoxville, fiddling for the duo of Archie Campbell and Bill Carlisle. He later played on the daily barn dance show. Atkins was also moonlighting as a jazz guitarist. Though management and other artists recognized his talent, this tendency to mix jazz with country, along with absences due to asthma, got him fired often from radio stations during the 1940s. Restless by nature, Atkins moved to Cincinnati's WLW and then to Chicago's WLS ''National Barn Dance.'' He was there just a short time before country star and host Red Foley whisked him off for a stint at the Grand Ole Opry in Nashville. That same year, 1946, Atkins made his first recording, ''Guitar Blues,'' for Bullet Records.

Atkins left Nashville again, this time for station KWTO in Springfield, Missouri, where Si Siman nicknamed him ''Chet'' and promoted his artistry to record companies. The station eventually fired him, thinking his sound too polished for country music audiences, but Atkins was attracting fans. About this time, a woman saw him perform in a roadhouse. She wrote: ''He sat hunched in the spotlight and played and the whole room suddenly got quiet. It was a drinking and dancing crowd, but there was something about Chet Atkins that could take your breath away.'' While in Cincinnati, he met Leona Pearl Johnson, a singer, who with her twin sister Lois, performed on station WLW. Atkins and Leona married a year later, July 3, 1946, when Atkins was 22 years old. They would remain together for the next 50 years, until the guitarist's death in 2001.

Hired by RCA

Impressed by Atkins' talent, RCA Victor recording executive Steve Shoal set off in search of the guitarist. He finally tracked him down in Colorado and offered him a contract. From his early RCA recording sessions came attention-getting numbers like ''Canned Heat,'' Bug Dance,'' and ''Main Street Brakedown.'' He sang on some of these recordings, many of which Atkins later tried to destroy. In 1949, along with performers Homer and Jethro, Henry Haynes and Kenneth Burns, he recorded ''Galloping Guitar,'' which became Atkins' first big success. It was this year, too, that the industry dropped the derogatory term ''hillbilly'' in reference to country music. Not confident about a career in recording, Atkins continued performing on radio and stage.

The 1950s brought more exposure and a big career boost when the Carter family and Homer and Jethro invited Atkins back to the Opry stage. Country music publisher Fred Rose also befriended Atkins and involved him as a session player on some of the '50s top hits. He played with country music's great singer-songwriter, Hank Williams, on such big hits as ''Cold, Cold Heart,'' Kaw-liga,'' and ''Jambalaya,'' and on ''Release Me'' by ''the first lady of country music,'' Kitty Wells. After years of listening to different styles of music and experimenting with his own, Atkins helped pioneer the era of rock and roll, playing on early rock records like Elvis Presley's ''Heartbreak Hotel'' and ''Wake Up Little Susie'' by the Everly Brothers.

RCA management's decision to not only feature Atkins as a solo performer but to use his talent as a session player proved lucrative for him and the company. Recording executives noticed how Atkins' suggestions helped other performers succeed, and they put him in charge of recruiting new talent. He found and nurtured talents who became top-of-the-chart country singers, including Don Gibson, Waylon Jennings, Bobbie Bare and Dottie West. His own stardom increased with the release of two albums in 1951. His hit version of ''Mr. Sandman'' in 1955 showed his knack for interpreting music written by others.

Increased Country Music's Audience

Atkins played a major role in popularizing country music by finding talent and producing hits for many great names, including Don Gibson, Skeeter Davis, Jim Reeves, Roy Orbison, Charley Pride, Jerry Reed, Eddy Arnold, and many others. RCA made Atkins manager of their new Nashville recording studio that opened in 1957. As a producer with an eye for talent, Atkins succeeded in signing future stars, including singer-songwriter-musicians Dolly Parton and Willie Nelson, who both became diversified entertainers with crossover record hits and starring movie roles. Just as Atkins continued to adapt his own style to changing trends, the country music industry now needed to do the same to compete with the popularity of rock and roll. RCA named Atkins as their division vice president for country music in 1968. He helped to attract a wider audience by producing a more modern sound, using string arrangements instead of the traditional fiddles and steel guitars. He and Owen Bradley of Decca Records are credited with this style of orchestration, later called the ''Nashville Sound.''

During the 1960s, Atkins signed on singer-songwriter Bobby Bare and encouraged Bare's flair for ''recitation'' songs, which mixed singing and speaking. Results included ''Detroit City'' and ''500 Miles Away From Home,'' both of which hit not only the top of country charts, but also pop music's top-ten lists. As radio, television, and Opry host Ralph Emery relates in his book, *50 Years Down a Country Road,* Atkins trusted Bare's musical and recording know-how ''to such an extent that Chet did the unthinkable in those days. He allowed Bare to produce his own records. That was the beginning of the so-called Outlaw Movement of the 1970s.'' Along with the growth of 'outlaw' music, the gap between country and pop music narrowed in the 1970s. Performers were using more electric guitars, and country music gained more urban audiences.

Career Continued to Flourish

At the age of 49 in 1973, Atkins became the youngest artist ever inducted into the Country Music Hall of Fame. He had already performed at the White House for President Kennedy and the Newport Jazz Festival in the previous decade, and went on to perform in diverse fields when he played classical music with Arthur Fiedler and the Boston Pops Orchestra and recorded with Paul McCartney. He played with legendary guitarists Doc Watson, Les Paul, and his lifetime idol, Merle Travis; with British rock star, Mark Knopfler; and with contemporary country singer-guitarist, Suzy Bogguss. Compact discs containing Atkins' older numbers still pleased music critics, while some of his recordings aired on progressive and new age music radio stations. Appropriately dubbed ''Mr. Guitar,'' the title of his 1960 album release, Atkins earned recognition as Country Music Association's instrumentalist of the year nine times between 1967 and 1988, and as *Cash Box* magazine's top guitarist many times throughout the 1960's and 1970's. Atkins remarked to *Rolling Stone* magazine, '' . . . 'world's greatest guitar player' is a misnomer. I think I'm one of the best-*known* guitar players in the world, I'll admit to that.'' If a title was used, he preferred:''c.g.p'' for certified guitar player.

In 1982, after more than 30 years with RCA, Atkins left the label and joined Columbia Records. He released his first album with Columbia the same year, ''Work It Out With Chet Atkins.'' He continued recording and releasing albums during the 1980s and 1990s, touring the United States, Africa, and Europe with his music. At age 72, Atkins started doing club dates, performing with bass, drums, and even a little singing. In an interview at Caffe Milano, he said. ''That's my favorite thing, I guess, to play for an audience, because it's such a challenge. . . . You got to get out there and do it right . . . I think I'm a better musician than ever because my taste has improved.''

While managing to promote both country music and rock and roll, Atkins' own recordings, ranging across the musical spectrum, garnered 14 Grammy awards. The Lifetime Achievement Award presented to Atkins in 1993 by the organization that presents the Grammy awards cited his ''peerless finger-style guitar technique, his extensive creative legacy documented on more than 100 albums, and his influential work on both sides of the recording console as a primary architect of the Nashville sound.'' A street in Music Row in Nashville is named after him, and a downtown statue of Atkins with his guitar was erected in the year 2000.

A Farewell in Nashville

Twenty years after being treated for colon cancer, Atkins underwent surgery in 1997 for a benign brain tumor and to repair damage caused by a stroke. He continued working, releasing an album of contemporary artists singing country classics the following year. However, complications from his cancer led to Atkins death at his home in Nashville on June 30, 2001. Atkins was buried at Harpeth Hills Cemetery in Nashville, leaving his wife Leona, daughter Merle, two grandchildren and a sister. His life is described in two Atkins' books, one put out near the end of his life, *Just Me and My Guitars*, and his 1974 autobiography, *Country Gentleman*.

At a memorial service held at Ryman Auditorium in Nashville, original site of the Grand Ole Opry, radio host, author, and longtime friend Garrison Keillor delivered a heartfelt eulogy. To an audience of over a thousand, he described Atkins as a man who loved doing shows but liked to be alone backstage to enjoy the quiet and calm; a restless man; a musician with a mind of his own; and a great storyteller. He was an inspiration to others, but also admired other performers' works and went out of his way to tell them so. ''He was the guitar player of the 20th century,'' Keillor continued, describing Atkins as the perfect model of a guitarist: ''You could tell it whenever he picked up a guitar, the way it fit him. His upper body was shaped to it, from a lifetime of playing: his back was slightly hunched, his shoulders rounded. . . .''

Keillor's tribute and the picture he painted of the legendary guitarist seemed an altogether fitting image to leave with Atkins' legions of fans and for the generations of fans yet to come.

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Louisa Atkinson

Caroline Louisa Waring Atkinson (1834-1872), known as Louisa Atkinson, was an Australian writer, botanist, and illustrator; she is best known for her natural history journalism.

Atkinson was born on February 25, 1834, the fourth child of James and Charlotte Barton Atkinson. James, a successful farmer, was also a magistrate; Charlotte was well-educated and artistically gifted. Atkinson was born at her parents' estate, Oldbury Farm, in the lower Southern Highlands of New South Wales. She was born less than fifty years after the first British fleet arrived in Australia, carrying convicts to colonize Australia. At the time of her birth, she was one of only 12,000 people of European descent who were Australian-born. In the Australia of her time, convicts sent from England, Scotland, and Ireland were a common part of society. They labored on farms and in towns, and when they escaped, became ''bushrangers,'' or outlaw bandits. Aboriginal people and the white settlers often had bloody clashes, and the Aborigines began to be pushed off their old territories by force and through attrition brought on by European diseases. Atkinson eventually wrote about all of these topics, as well as the gold rushes of the 1850s, the advent of large-scale sheep and cattle farming, and the native plants, animals, and birds of Australia.

As a child, Atkinson was greatly interested in nature, an interest encouraged by her mother. Charlotte, who was an artist and the author of the first children's book both written and published in Australia. The book was titled *A Mother's Offering to Her Children* (1841). Her father also set an example. He wrote *An Account of the State of Agriculture and Grazing in New South Wales,* a handbook for English people who wanted to emigrate to Australia.

Childhood

Atkinson's father died just two months after she was born, and her mother took over the management of the family estate. This job was made more difficult by the lack of law and order in the district. Once, while riding to a remote sheep station, she and George Bruce Barton, the estate's superintendent, were held up by bushrangers. Charlotte evidently decided that the situation was too difficult for a woman alone, and in 1836 she married Barton. Barton, however, turned out to be mentally unstable and dangerous. In 1839, when Atkinson was five years old, her mother fled with her and her siblings to the Atkinsons' cattle station at Budgong. They spent the next six months in a rough shack in remote country. Later, Atkinson and her mother both said that despite the primitive accommodations, the time they spent there was a welcome refuge. While in the shack, Charlotte told her children stories and taught them to observe and draw native plants, animals, and birds.

Eventually, they were forced to move to Sydney and seek financial support from the Atkinson estate. A six-year court battle ensued with the estate's executors. At the time, mothers were not automatically considered their children's guardians, and Charlotte did not win custody of her children at first. The court used her actions in fleeing from her husband as proof of her unstable nature and her unfitness to keep her children. Eventually Charlotte did win custody of her children. The long legal battle left a mark on Atkinson, who included critical commentary on lawyers in several of her novels. Her novel *Tom Hellicar's Children* (1871) is semi-autobiographical.

When Atkinson was twelve, the family returned to the estate at Oldbury, where she lived for the next seven or eight years. Her older siblings were sent to a private school, where they won honors, but Atkinson, who had suffered from tuberculosis since childhood, was taught at home. Although there was no cure for the disease at that time, patients sometimes had spontaneous remissions of their symptoms. Atkinson used these healthier times to do her reading and nature exploring. She was noted for her cheerful, kind manner, which made her attractive to many people, especially children.

At Oldbury, Atkinson studied birds, animals, and plants and learned to study nature systematically. She eventually trained herself to be a natural historian; a collector of botanical specimens, animals, and birds; and an illustrator. She observed animals and birds in the wild, dissected them, and taught herself taxidermy. In a notebook, she recorded changes in the seasons, animal behavior, and plants and illustrated her observations with her own sketches. During this time, she also continued to read widely. Her interests included poetry and prose as well as works of natural history such as Samuel Griswold Goodrich's *Peter Parley's Cyclopedia of Botany, Including Familiar Descriptions of Trees, Shrubs, and Plants* (1838). She had similar reference books on geology and zoology.

Work Published

In 1853, when she was nineteen, Atkinson wrote and illustrated an article of nature notes, and offered it to the editor of the new *Illustrated Sydney News.* It appeared in the second issue of the paper on October 15, 1853. This began her career as a writer. Between 1853 and her death in 1872, she wrote many popular articles on natural history, for which she was known only by the initials ''LA.'' These articles were published in the *Illustrated Sydney News, Sydney Morning Herald, Sydney Mail,* and the *Horticultural Magazine.* She also wrote about Aboriginal life and customs. In 1855 she began to draw a small income from her father's estate, which allowed her to have a small measure of financial independence.

Atkinson wrote six novels, using the pseudonym, ''An Australian Lady.'' These novels, according to Elizabeth Lawson in the *Oxford Companion to Australian Literature,* are notable for ''their close observation of colonial life from a domestic point of view.'' Her first novel, *Gertrude the Emigrant: A Tale of Colonial Life* was published when she was twenty-three and was the first Australian novel written by a native born Australian woman, as well as the first to be illustrated by its author. The novel, set at an estate similar to Oldbury, stars Gertrude, a young immigrant woman who is ''making a life in a colony which is itself in the making,'' according to the publisher of the modern edition. Drawing on her own experiences as well as family stories, Atkinson set her novel in the convict and immigrant culture of Sutton Forest, Sydney, and the Shoalhaven in the late 1830s and 1840s. The novel is both a traditional romance and a murder mystery, and according to the publisher, Atkinson as

journalist and writer ''cannot avoid a wandering mode of picaresque which allows her recording eye free play.''

Readers of the time enjoyed the novel because it was one of the first that depicted their own Australian colonial society. It was sympathetically written by a woman who was born and raised in that society. The novel was first published in serial format: twenty-four sections, each eight pages long. Each section sold for threepence. It took six months to release the entire serial. The story appeared in novel form in 1857 and was published by J. R. Clarke of Sydney. The book included over twenty woodcut illustrations by Atkinson.

According to the publisher, the novel's value for modern readers lies in its detailed description of Australian life of the time, as well as its description of forests and ecologies that are now lost to development. In addition, the novel presents Australian life as a culture in and of itself, not simply an example of transplanted European culture. It is also an example of early feminism: most of the important characters are women who are independent, strong, and capable.

Atkinson followed *Gertrude the Emigrant* with *Cowanda, the Veteran's Grant: An Australian Story* (1859). Also published by J. R. Clarke, it was set in a different part of New South Wales, based on Atkinson's new home at Kurrajong Heights in the Blue Mountains west of Sydney. Atkinson and her mother had moved there hoping that the fresh mountain air would improve her health. The book is set on the estate of an old veteran, Captain Dell, but some scenes feature the gold fields west of Sydney, Dell's outback sheep station, and offices in Sydney. The novel follows the lives of Dell's grandchildren: Rachel, who is strong and courageous and Gilbert, who is ruined when he gives up his job and joins the gold rush. Beginning during the gold rush, the novel later depicts their romantic relationships with others.

Like *Gertrude the Emigrant,* the novel was attractive to contemporary readers, most of whom knew someone who had gone to the gold fields and who enjoyed seeing their own communities and experiences in fictional form. Both novels shared flaws in structure, character development, and had intrusive authorial commentary on religion, but many readers were willing to overlook these for the sake of reading about contemporary Australia.

Became Expert Botantist

While living at Kurrajong Heights, Atkinson's tuberculosis went into remission, and she spent a great deal of time exploring the outdoors and collecting plants and animals. Beginning in 1860, she wrote a series of articles, titled ''A Voice from the Country,'' for the *Sydney Morning Herald.* Although she was untrained and a woman, she became an expert botanist in a time when the unusual flora and fauna of Australia was a topic of great fascination for natural scientists all over the world. She often took two days to explore, riding and walking and collecting plant specimens in a pouch that she had designed herself. On returning home, she wrote articles about what she had seen. She also spent much of her free time visiting sick people and teaching Sunday school in her home.

A local schoolmaster, William Woolls, introduced Atkinson to some of the well-known scientists of her time, including Ferdinand von Mueller, who was director of the Melbourne Botanic Gardens; naturalist William Sharp Macleay; and geologist/clergyman William Branwhite Clark. She sent von Mueller three hundred specimens of plants she had found in Kurrajong. Von Mueller realized that Atkinson had discovered plants that were unknown to European science, as well as plants that were so rare that they had been seen only once or twice before. One orchid that she found had not been seen by anyone since the early days of the nineteenth century. When von Mueller published his twelve-volume compendium of Australian plants, *Fragmentia Phytographiae Australiae,* between 1858 and 1882, he named several plants after her. These include the Loranthaceous genus *Atkinsonia,* as well as the plants *Erechtites atkinsoniae* and *Epacris calvertiana.* When British botanist George Bentham published his seven-volume work on the plants of Australia, *Flora Australiaensis,* he mentioned Atkinson's work 116 times. In addition, a fern, *Doodia atkinsonii,* was named in her honor.

Atkinson's four subsequent novels, including *Debatable Ground, or the Carlillawarra Claimants* (1861), *Myra* (1864), *Tom Hellicar's Children* (1871), and *Tressa's Resolve* (1872) were published as serials in the *Sydney Mail* and the *Sydney Morning Herald.* All of these except *Tressa's Resolve* were reprinted in the 1980s and 1990s by Mulimi Press and Books on Demand. Mulimi Press has also published two collections of Atkinson's natural history journalism, *A Voice From the Country* (1978) and *Louisa Atkinson, Excursions from Berrima and a Trip to Manaro and Molonglo in the 1870s* (1980).

Marriage and Death

In the mid-1860s, Atkinson's health deteriorated. At the same time, her mother fell and broke her arm in several places, dislocated her elbow, and suffered a spinal injury. Atkinson spent all her meager energy tending to her mother, with great strain on her own health. In the meantime, however, she had met James Snowden Calvert. Calvert had been injured in an Aboriginal attack while exploring with an expedition in northeast Australia. When he returned from the expedition after being given up for dead, he became a farmer and engaged in botanical research. Although Atkinson wanted to marry him, her mother objected, partly because she did not want her daughter to leave her and partly because she was worried about Atkinson's health.

In October of 1867, Atkinson's mother died, leaving her free to marry Calvert. More than a year later, on March 11, 1869, the couple married and moved to Calvert's property, named Cavan, on the Murrumbudgee River. She took up writing nature columns again and continued writing when they moved to Oldbury and then to Winstead, near Berrima. Atkinson's brother James and his wife lived in the main house on this property, and Atkinson and her husband lived in a small cottage. Their marriage was happy, and Atkinson's health and creative energy improved. She wrote her nature columns and continued to collect plants.

When Atkinson was thirty-seven, she became pregnant. Because of her age and her precarious health, this was a matter of some concern to her and her husband. She gave up her botanical excursions to rest and worked on her last novel, *Tressa's Resolve.* On April 10, 1872, her daughter, Louise Snowden Annie Calvert, was born. Eighteen days later, however, Atkinson suffered a shock when she saw her husband's horse gallop into the yard without a rider. Fearing that he had fallen from the horse and been killed, she had a heart attack and died. Some time later, her husband, who had fallen but was not hurt, came home to find her dead. She was buried in the Atkinson family vault at All Saints' Anglican Church in Sutton Forest. *Tressa's Resolve* was published in the *Sydney Mail* after her death.

During the last year of her life, Atkinson wrote and illustrated a major work on Australian plants and animals. She sent it to von Mueller, who passed it on to other scientists. Unfortunately, due to the turmoil of the Franco-Prussian war, most of the manuscript was lost. In the *Dictionary of Literary Biography,* Patricia Clarke wrote, ''If she had lived to see this project through to publication, possibly it would have gained for her an international reputation as a naturalist and illustrator.''

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John Austin

British legal philosopher John Austin (1790-1859) is noted for providing the terminology necessary to analyze the interrelationship between ethics and proper law that has evolved into the modern field of jurisprudence.

A friend of noted nineteenth-century Utilitarian thinkers Jeremy Bentham and John Stuart Mill, British attorney and educator John Austin became well-known for his attempt to provide an easily understandable ethical framework that could establish the rule of law as distinct from the rule of ''God'' and Christian morality. Although they were little discussed during his own lifetime, Austin's writings, such as his 1832 work *The Province of Jurisprudence Determined,* paved the way for the more recent development of the school of analytical jurisprudence. As one of the foremost promoters of legal positivism, Austin argued that law, as opposed to moral imperatives, should be viewed simply as a form of command, made by an acknowledged and legitimate ruler, that gains adherence solely by means of an effective punishment.

Lackluster Career in Court

Austin was born in Creeting Mill, Suffolk, England, in 1790, to parents of average means. His father, a merchant, provided sufficiently for his family to enable his son to gain a commission in the military, where Austin remained from 1807 to 1812. Studying the law upon his release, he was called to the Bar in 1818. Disliking appearing in public and uncomfortable with his rhetorical skills, the bookish Austin practiced infrequently in England's chancery court and within only a few years had developed a rather lackluster reputation as an attorney due to his small caseload, his limited public-speaking skills, and his disposition toward illness and depression. In 1820 he had married Sarah Taylor, who as Sarah Taylor Austin became a successful editor and translator. Her works included the 1840 publication of *A History of the Popes* by German author Leopold von Ranke and French historian Francois Guizot's 1850 *The English Revolution.* Bolstered by his wife's emotional support and ability to earn enough money to support the couple's needs, Austin quit the practice of law in 1825.

Despite his less than stellar performance as a practicing attorney, Austin's obvious intelligence and his interest in the analytical aspects of legal theory drew the attention of Jeremy Bentham, an attorney and ethicist who had developed a following—its members known as Benthamites—to promote his philosophical views. Bentham's support resulted in Austin's 1826 appointment as the first professor of jurisprudence at the University of London, then just newly established (the University of London would eventually become University College, London) with Bentham as a founder. Austin's wife, who also shared her husband's utilitarian leanings and interest in legal reform, enjoyed the opportunity to frequent intellectual circles, and the couple eventually met such noteworthy individuals as Thomas Carlyle and John Mill. Throughout Austin's life she worked tirelessly to promote her husband's career despite his frequent bouts of melancholy.

Prior to beginning his teaching assignment at the university, Austin spent two years in Bonn, Germany, where he undertook the study of the law of ancient Rome. He also became fascinated with the classification systems and methods of analysis developed by German scholars to organize civil laws then on the books in the continent. A perfect-

ionist, he wanted to devise a context in which to discuss his subject that would make it easily understood by the average student. Influenced by seventeenth-century English political philosopher Thomas Hobbes and his attempt to extend deductive reasoning to the study of man and society in his *Leviathan* (1651), Austin also looked to mathematical theory to develop a clear framework for his subject.

Returning to University College in 1828 to begin his classroom teaching, Austin made an early friend of John Stuart Mill, a Scottish-born ethicist fourteen years Austin's junior who would go on to become the most famous proponent of Utilitarianism—the ethical theory that maintains that one should always act to maximize the welfare of the greatest number. Along with his wife, Austin became close friends with Mill, as well as Bentham, who would die in 1832. While he shared his friends' Utilitarian bent, he did not share their ambition and their ability to get along well in social settings. As had been the case while attempting a career as a practicing attorney, Austin found himself still plagued by a frequent melancholy which prevented him from energetically opposing setbacks to his career.

Creates Foundational Framework for Philosophical Study

Jurisprudence—the philosophy of law as it relates to the restrictions imposed on the structure and actions of the court—was a relatively new area of legal study when Austin undertook his teaching post in London in 1828. Indeed, its roots can be found in the relatively new ideas of Utilitarian thinkers such as Mill and Bentham, particularly its concern over how to best determine the rule of law that will result in the greatest advantage to the greatest number in the community affected by the litigation in question. It is through the science of jurisprudence that courts formulate rules that determine the appropriate rules under which new cases or administrative matters with no established legal precedent should be handled.

In addition to being a ''new'' science, Jurisprudence was not a required part of the law curriculum in the early 1800s, and its theoretical element made it less than appealing to students more in need of strong oratory skills than theoretical understanding. Although he lectured in the subject for several years and drew many notable scholars of his day to his first lectures, Austin soon saw attendance at his lectures fall. Insufficient registration in his classes prompted him to resign his chair at University College, London in the spring of 1832.

Revolutionary Publication Initially Ignored

The publication of Austin's most notable contribution to British law, his *The Province of Jurisprudence Determined,* was concurrent with its author's departure from academic life. The volume included excerpts from his lectures on the subject, and in it he attempted to clarify the difference between proper law—the law that has its basis in the desire of the governmental authority—and moral law. According to Austin, laws can best be interpreted as a type of command: an expressed desire that another party perform or refrain from performing a specific action, this expression accompanied by the threat of a clearly defined sanction or punishment if not obeyed. To qualify as laws rather than other forms of commands, laws must outline a prescribed course of conduct rather than a specific act and must be set by a ''sovereign'' body: a supreme ruler or governing body to whom an independent society habitually looks for leadership. Sanctions can be positive or negative, and can include reward or punishment by state agencies; natural consequences or the dictate of one's conscience are not, in this case, legitimate sanctions. In this manner, ''positive law'' is distinguished from the laws of God that take their shape in moral principles and precepts and such things as social etiquette and international laws such as the unwritten laws of warfare, which have no source in a sovereign body.

In his work Austin outlines the basic theory, originated by Bentham, underlying what has since come to be called legal positivism due to its implicit argument that the law is based on no higher authority than the will of the sovereign power. Austin's utilitarian beliefs also inform his argument, for he further maintains that a law's ''utility'' is based on its general application rather than application to a specific instance or action. While a procedural matter may result in one guilty man being set free, it is nonetheless a just law if by its continued application it results in most guilty men being convicted.

Although not widely read by members of the legal profession immediately after its publication, Austin's book eventually gained influence over both English and American law by revolutionizing concepts of ethics as they relate to the legal system. By introducing terminology appropriate to the consideration of ethical matters within the legal realm, Austin's book facilitated the discussion that culminated in the establishment of the English analytical school of jurists.

The discussion of jurisprudence set forth in *The Providence of Jurisprudence Determined* was prefatory to an understanding of Austin's subsequent collection of lectures, compiled in Lectures of Jurisprudence, and published posthumously by Sarah Taylor Austin in 1863. Although unfinished at the time of his death, these lectures expand upon concepts relevant to the study of jurisprudence, such as ''pervading notions'' of duty, liberty, injury, punishment, right, status, and sources of laws. Austin viewed such institutional analysis as separate from a discussion of the institutions themselves, but maintained that a grounding in jurisprudence would facilitate the consideration of other aspects of the legal process.

Life Ended in Relative Seclusion

In 1834 Austin attempted to make a living by lecturing on jurisprudence in the Inner Temple, but was unsuccessful in this attempt and abandoned teaching altogether. Austin was appointed to the Criminal Law Commission in 1838 and participated in that body's first two reports. However, his frustration at not having his ideas incorporated in the commission's decisions prompted Austin to once more resign. An appointment by the British Crown as commissioner on the affairs of Malta, a group of three islands in the

Mediterranean off the south coast of Sicily, took the Austins abroad once more, and after retiring from his commission the couple moved to Paris. While attempting to revise his *Province* several times due to his own increasingly conservative views on politics and morality, Austin was unable to complete the task, likely due to the depression that haunted him throughout his life and the incapacity of the perfectionist. During the 1850s Sarah Austin provided for both she and her husband through her work as a translator and reviewer for English periodicals. In 1848 Austin and his wife returned to England and purchased a home in Weybridge, Surrey, where he lived until his death in December of 1859 at the age of sixty-nine. His wife survived him by eight years, dying in 1867.

Although Austin's life was noteworthy as much for its string of defeats, his analysis of proper law served as the basis for continued study in his field. Later jurists of his own century, such as the Americans Oliver Wendell Holmes and J. C. Grey, acknowledged Austin's contributions to legal theory, particularly his ability to draw a distinction between the law and morality. While his views have been more recently condemned by twentieth-century scholars such as H. L. A. Hart due to their inflexibility in the wake of changing social priorities, the structure and continuity of his analytical framework remains a respected standard.

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B

Irving Babbitt

Irving Babbitt (1865-1933) and Paul Elmer More were the two chief proponents of the New Humanist movement in the first half of the twentieth century.

Babbitt and the New Humanists perceived that Western culture had been negatively impacted by the naturalism of eighteenth-century French philosopher Jean-Jacques Rousseau, which was, in turn, perpetuated by the reliance on intuition and emotion in the works of the nineteenth-century Romantic era. Instead, Babbitt prescribed a thorough background in the literature that he believed instilled classical ethics, morality, and disciplined reason divorced from contemporaneous political and materialistic ideology and focused on universal conservative values. This conservatism in an era increasingly concerned with modernism made Babbitt and the New Humanists lightning rods for derision from the prevailing cultural critics, including Sinclair Lewis, who allegedly named the repressed title character of his 1922 novel *Babbitt* after him, and openly denounced the New Humanists in his Nobel Prize acceptance address. As a result of the popular novel, the name Babbitt became synonymous for a type of philistine individual who is mired in the past and rejects anything new out of fear. Babbitt had many supporters, however, including his former student T. S. Eliot, who adopted many of Babbitt's views on classical literature and the decline of cultural values, as well as his teachings on the Oriental belief systems Confucianism and Buddhism in his poem *The Waste Land.* Eliot and Babbitt remained lifelong friends but differed on Babbitt's belief in humankind's possession of an internal ethical will, an ''inner check'' with which Eliot disagreed on the grounds that it did not allow for the consideration of the existence of a higher spiritual power. Chief among his cultural concerns, Babbitt identified the notion of individuality as advanced by democratic approaches to education: ''One is inclined, indeed, to ask, in certain moods, whether the net result of the [commercialism] movement that has been sweeping the Occident for several generations may not be a huge mass of standardized mediocrity; and whether in this country in particular we are not in danger of producing in the name of democracy one of the most trifling brands of the human species that the world has yet seen.'' Babbitt is credited also with creating a national forum to discuss literature as a means to shape and influence political and moral thought. In his book *The Conservative Mind,* Russell Kirk wrote that Babbitt ''joined the broken links between politics and morals, and that is a work of genius. He knew that the conservation of the old things we love must be founded upon valid ideas of the highest order, if conservatism is to withstand naturalism and its political progeny.''

From Ohio to Harvard

Babbitt was born in Dayton, Ohio, to Edwin Dwight and Augusta Darling Babbitt. His mother died when he was eleven years old. His father, a physician and businessman father, was engaged in several get-rich-quick schemes, including founding the New York College of Magnetics and publishing several health manuals with such titles as ''Vital Magnetism: The Life Fountain.'' Historians conjecture that Babbitt's father's socialist politics and outlandish schemes served to encourage Babbitt's later outspoken conservatism. As a young man, Babbitt sold newspapers in New York City; lived for a time with relatives in Ohio; worked as farmhand; worked on a ranch in Wyoming; and was a police reporter in Cincinnati, Ohio. With financial assistance from his un-

cles, he attended Harvard College in 1885, where he earned a four-year degree in classics. Upon graduation, he accepted a position as a classics instructor at the College of Montana, earning enough money to enroll in Sanskrit and Pali classes held in Paris, France. He returned to Harvard, earning a graduate degree in 1893. He was appointed professor of Romance languages at Williams College, but returned to Harvard to teach French and comparative literature until his death in 1933. In his writings and lectures, Babbitt disparaged sentimentality, materialism, and a disregard for the past, while advocating self-restraint and personal discipline. He married one of his former students, Dora May Drew, in 1900, and the couple produced two children. In 1926, he was named a corresponding member of the Institute of France. In 1930, he was elected to the American Academy of Arts and Sciences, and received an honorary degree from Bowdoin College in 1932.

Babbitt was among the first literary critics to gain a wide audience by publishing essays in such mass-circulation periodicals as the *Atlantic Monthly* and the *Nation.* Several of these essays are included in his first book, *Literature and the American College: Essays in Defense of the Humanities,* which was published in 1908. In such essays as ''The College and the Democratic Spirit'' and ''Literature and the Doctor's Degree,'' Babbitt negatively criticized the academic policies of Harvard president Charles William Eliot that allowed students to establish their own courses of study rather than enforce a rigid academic regimen emphasizing self-discipline. Babbitt argued that allowing students to elect their own course of study reduces the universal authority of the academy in favor of the individual. Among the chief culprits against a wide-ranging cultural education, Babbitt believed, was the influence of the French philosopher Jean-Jacques Rousseau. According to Babbitt, the wide acceptance of Rousseau's theories in Western culture resulted in the blurring of lines between natural laws for humans and laws for things. Agreeing with Ralph Waldo Emerson that the two laws remain separate, Babbitt believed that Rousseau and the Romantics endangered classical intellectual and rationalist humanist standards by replacing them with a sentimental and emotional attachment with nature. Such was his vehement attacks on Rousseau that his Harvard students joked that Babbitt checked under his bed for Rousseau each night before going to sleep.

Laokoon and the Inner Check

In his second book, *The New Laokoon: An Essay on the Confusion of the Arts,* published in 1910, Babbitt attacked the nineteenth-century Romantic movement, believing it to be a logical extension of Rousseau's philosophy of naturalism. By emphasizing powerful emotion, Babbitt believed, the Romantics negated form as a restraining mechanism necessary to raise art from the temporal to the universal. Borrowing the phrase ''inner check'' from Emerson—who had borrowed it from Eastern philosophy—Babbitt believed that a degree of self-discipline was necessary to temper what he perceived to be the excessive emotional and individualistic nature of nineteenth-century literature. According to Russell Kirk: ''Those checks are supplied by reason—not the private rationality of the Enlightenment, but by the higher reason that grows out of a respect for the wisdom of one's ancestors and out of the endeavor to apprehend the character of good and evil.'' In his next volume, *The Masters of Modern French Criticism,* published in 1912, Babbitt establishes a lineage of like-minded critics to support his belief that literature since Rousseau had been in steady decline. One critical measure of a literary work's merit, he wrote, was its historical perspective.

Following World War I, Babbitt widened his attacks on modernism, romanticism, and democracy, which he perceived to expediting the decadence of Western culture through materialism and unlimited growth. The resulting democratic aims of equality he believed resulted in the anarchy of proletarian art in place of high art. In *Democracy and Leadership,* he furthered his attacks on the democratization of literature and, by extension, society. Russell Kirk wrote: *Democracy and Leadership* is perhaps the most penetrating work on politics ever written by an American—and this precisely because it is not properly a political treatise, but really a work of moral philosophy.'' Among the philosophers and social critics Babbitt interpreted in this work was Edmund Burke, who advocated an adherence to the permanence of traditional values, which Babbitt called ''imaginative conservatism.'' Babbitt's views were controversial, coming under attack for his authoritarian refusal by writers in such publications as *The New Republic* and the *Hound and Horn.* These writers faulted Babbitt's refusal to consider literature from the previous century, and his authoritarian approach to political and social beliefs. Babbitt argued his points to an audience of more than three thousand at New York City's Carnegie Hall, as well as in the pages of *The Bookman* and *The Forum,* as well as receiving support from T. S. Eliot in the *Criterion.* Eliot, however, rejected the secular nature of the humanist ''inner check'' because he felt it advocated ethics without religion. Paul Elmer More, perhaps the most ardent supporter of Babbitt's beliefs, also rejected the secular nature of the inner check.

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Burt Bacharach

Composer/arranger Burt Bacharach (born 1928) established himself in the 1960s as one of America's premier pop songwriters. After achieving considerable success with recordings by Dionne Warwick and B.J. Thomas, among many others, he found his style of music out of fashion during the 1970s and 1980s. In the late 1990s, he returned to active composing as a new generation discovered his music.

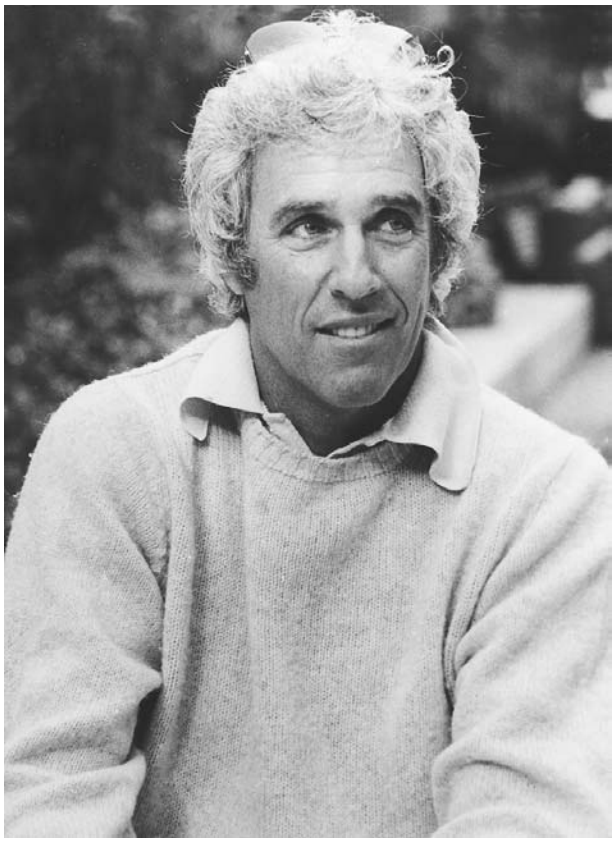

The sophisticated melodies of Burt Bacharach were among the defining sounds of American popular music in the 1960s and early 1970s. In an era when rock gained ascendancy, his elegant compositions echoed the heyday of the great Broadway and Tin Pan Alley songwriters. In tandem with lyricist Hal David, Bacharach created songs graced with complex rhythms and fresh harmonic patterns that were rich in color and mood. The Bacharach/David team produced a remarkable body of work for the stage and screen as well as for the record-buying market. The Carpenters, Tom Jones, B.J. Thomas, Dusty Springfield and, most of all, Dionne Warwick were among the artists who popularized Bacharach's songs. The start of the 21st century found him increasingly productive, working with new collaborators and releasing retrospectives of his best work.

Early Years

Burt Bacharach was born in Kansas City, Missouri, on May 12, 1928. His father, Bert Bacharach, was a syndicated columnist and men's fashion journalist. His mother, Irma, was an amateur singer and pianist who encouraged her son to study music. Moving with his family to Forest Hills, New York, Bacharach studied cello, drums and piano as a child. His first strong interest was in sports. However, by the time he reached high school his piano playing abilities began to make him popular at school functions and local dances. Beyond his classical training, Bacharach found inspiration by sneaking into Manhattan jazz clubs and absorbing the sounds of such bebop innovators as Charlie Parker and Dizzy Gillespie. After high school, he studied music at McGill University in Montreal and at New York's Mannes School of Music. It was at the latter school that he came under the influence of composer Darius Milhaud, who encouraged his young student to develop his melodic talents.

During a stint in the armed services from 1950 through 1952, Bacharach was kept busy performing at army bases as part of a dance band. Back in civilian life, he became a New York nightclub pianist and arranger, working with such singers as Vic Damone, Steve Lawrence and the Ames Brothers. In 1953, he married vocalist Paula Stewart and began to find work in Las Vegas. His horizons broadened further when he signed on as actress/singer Marlene Dietrich's musical director in 1958. Bacharach began to become more serious about songwriting during this time. Exposure to the music of Brazilian bossa nova composers Antonio Carlos Jobim and Dori Caymmi helped him develop his style further.

First Recordings

Bachrach's first hit recordings included Marty Robbins' ''The Story of My Life'' (1957) and Perry Como's ''Magic Moments'' (1958). Undoubtedly his oddest early tune was ''The Blob'' (1958), the novelty theme song from the horror film of the same title. His songwriting partnership with lyricist Hal David was beginning to solidify, paving the way for the exceptional songs that would come out of them a few years later. David and Bacharach worked together in New York's legendary Brill Building, a haven for hardworking songwriters. Increasingly, Bacharach was taking chances with his music. Some of his more unusual melodic and harmonic ideas met resistance from record companies. ''All those so-called abnormalities seemed perfectly normal to me,'' he commented in the liner notes to *The Look of Love: The Burt Bacharach Collection*, a CD retrospective released by Rhino Records in 1998. ''In the beginning, the A and R [Artist and Repertoire] guys, who were like first lieutenants, would say, 'You can't dance to it' or 'That bar of three needs to be changed to a bar of four,' and because I wanted to get the stuff recorded, I listened and ended up ruining some good songs. I've always believed if it's a good tune people will find a way to move to it.'' His unorthodox but appealing work began to reach a wider audience with such tunes as ''Baby It's You'' (recorded by the Shirelles and, later, by the Beatles) and ''(The Man Who Shot) Liberty Valance'' (a 1962 hit for Gene Pitney).

The elements that would define the Bacharach sound began to fall into place in the early 1960s. ''Make It Easy On Yourself,'' released as a single by pop/rhythm and blues singer Jerry Butler in 1962, displayed the melodic grandeur and bittersweet lyric sentiments that would become the hallmarks of later hits. An even more significant release that same year was ''Don't Make Me Over,'' the first Bachrach/David song recorded by Dionne Warwick. Her delicate phrasing and ability to convey both strength and vulnerability made her the ideal interpreter of the duo's songs. Warwick was able to handle the intricacies of Bacharach's demanding music with ease. The result was a series of enduring hit singles, among them ''Anyone Who Had A Heart'' (1963), ''Walk On By'' (1964), ''I Say A Little Prayer'' (1967) and ''Do You Know The Way To San Jose'' (1968). Bacharach arranged and co-produced his hits with Warwick, surrounding her voice with elegant strings, muted trumpets, tastefully-used background singers and other touches that became his trademarks.

Numerous other artists in both America and Britain found success with Bacharach/David songs, including Jackie DeShannon (''What the World Needs Now is Love''), Dusty Springfield (''Wishin' and Hopin'''), Herb Alpert (''This Guy's in Love With You''), and Sandie Shaw (''(There's) Always Something There to Remind Me''). Such films as *What's New, Pussycat? Alfie,* and *Casino Royale* featured the duo's material on their soundtracks. Bacharach and David made yet another leap when they wrote the score for the 1969 stage musical *Promises, Promises*, which enjoyed a long Broadway run and earned both a Tony and a Grammy Award.

In an era when songwriter/performers became the norm, Bacharach remained largely behind the scenes. His limited singing abilities were not seen as the best vehicles for his music. That being said, he did release a series of albums on his own, among them 1965's *Hit Maker* and 1967's *Reach Out*. These and subsequent efforts emphasized his arranging abilities as much or more than his vocal talents. The 1970s began on a high note for Bacharach when his score for the film *Butch Cassidy and the Sundance Kid* won an Academy Award, with the Bacharach/David song ''Raindrops Keep Fallin' on My Head'' chosen as best theme song as well. The success of ''One Less Bell to Answer'' by the 5th Dimension'' and ''(They Long to Be) Close to You'' by the Carpenters (both 1970) continued the songwriting team's winning streak into the new decade.

Collaboration with David Ended

Unfortunately, the chemistry between Bacharach and David began to sour after their music for the 1973 film *Lost Horizon* proved to be a critical and commercial failure. The songwriters sued each other over a publishing dispute and their years of collaboration ended. Bacharach's career went into decline and he was largely absent from the record charts for the remainder of the 1970s. He remained a familiar enough figure to appear in television advertisements for Martini and Rossi vermouth with his then wife, actress Angie Dickinson.

It wasn't until the early 1980s that Bacharach began to emerge from his career doldrums. A working relationship with lyricist Carole Bayer Sager led to the pair's marriage in 1982. Among the Bacharach/Sager songs of note from this period was ''Arthur's Theme (The Best that You Can Do),'' recorded by Christopher Cross for the 1981 film *Arthur*. Another tune of theirs, ''That's What Friends Are For,'' was released as an AIDS research benefit recording in 1986 and featured vocals by Dionne Warwick and Elton John, among others. The song became a hit and led to further recordings with Warwick in the early 1990s.

Revival in 1990s

Remarkably, a Bacharach revival began in the mid-1990s, when a younger generation discovered the so-called ''easy listening'' music of the 1960s. Such notable young rock acts as Oasis and Stereolab began to perform Bacharach songs, reworking his classic melodies in a modern context. The composer was the subject of a British television documentary and his recordings were reissued in several CD anthologies. British singer/songwriter Elvis Costello, a long-time fan, collaborated with Bacharach on a song for the 1996 film *Grace of My Heart*, which led to an album's worth of songs together, *Painted From Memory* two years later. Bacharach and Costello went on a concert tour in 1998 as well. Enjoying his renewed celebrity, Bacharach shared the stage with Oasis at a 1996 London concert and made a cameo appearance in the 1997 film comedy *Austin Powers*.

Bacharach continued to remain active into the new century, performing occasional shows with symphony orchestras and working on stage musicals. In May 2001, he accepted the Royal Academy of Music award, presented by King Carl Gustav XVI in Stockholm. Such recognition confirmed Bacharach's stature as one of popular music's most distinctive and enduring songwriting talents.

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George Frederick Baer

George Frederick Baer (1842-1914) worked closely with legendary financier J. P. Morgan during American industry's most expansionary era. He headed the Philadelphia and Reading Railway Co., which carried coal from Morgan-owned coal mines in Pennsylvania to the cities of the East Coast. Baer is perhaps most remembered for his opposition to labor unions.

Baer was born on September 26, 1842, in Pennsylvania's Somerset County near a town called Lavansville. The family of his father, Major Solomon Baer, had emigrated from Germany and settled in the area in the 18th century. Baer was educated at the local Somerset Institute and the Somerset Academy, and began an apprenticeship at the local newspaper, the Somerset *Democrat,* as a teen. At the age of 15, he enrolled at Franklin and Marshall College in Lancaster, Pennsylvania. However, Baer left in 1861, when hostilities erupted between the North and South and first shots were fired in the U.S. Civil War. That same year, he purchased the Somerset *Democrat* with his brother Henry. Its coverage sometimes angered citizens in the area, and its offices were once besieged by a group of protesters determined to destroy its presses. When Henry Baer enlisted in the military, Baer was left to run the paper alone, writing its content and typesetting its pages; in his spare time, he studied to become a lawyer.

In the summer of 1862 Baer organized a company for the 133rd Pennsylvania Volunteers, and the men elected him captain. His unit joined the Army of the Potomac. Over the next year Baer led his men in several charges, including one during the second Battle of Bull Run. They also participated in the Antietam, Fredericksburg and Chancellorsville campaigns. He rose to the rank of adjutant general during his year of service, and then returned to Somerset and his law books. Admitted to the bar in April of 1864, Baer had established himself in a private practice in Reading, Pennsylvania by 1868. He argued one damage suit against the Philadelphia and Reading Railway Company so successfully that his opponent hired him as corporate counsel in 1870. This began Baer's long, and sometimes controversial, tenure with Philadelphia and Reading companies.

Morgan's Pennsylvania Agent

Baer became an investor in various manufacturing enterprises in the region, and was named to their board of directors. Through these activities he came to know legendary Wall Street financier J. P. Morgan, who made him the House of Morgan's representative in Pennsylvania. Baer helped Morgan secure a terminal in Pittsburgh for one of his railroads. When Morgan acquired and reorganized the Philadelphia and Reading Railroad in 1901, he named Baer as president of three Reading companies: Philadelphia and Reading Railway Co., the Philadelphia and Reading Coal and Iron Co., and the Central Railroad Co. of New Jersey.

It was a prosperous time in American business history for men such as Morgan and Baer, for there were few federal regulations regarding how they operated their businesses, taxes were almost nonexistent, and enormous profits were reaped. Wages and working conditions for the rank and file, however, were often abysmal. There was a growing trade union movement in the country—a development that executives like Baer and Morgan bitterly opposed. In May of 1902, the United Mine Workers of America led 147,000 employees of Pennsylvania's anthracite mining region off the job in protest. The workers petitioned the mine owners and operators for an eight-hour day, instead of a ten-hour one, and complained that they had not had a wage increase in twenty years. The leaders of the union steered clear of the violence that had marked other labor actions in the recent past, which won them some sympathy from newspapers and politicians. Morgan, however, refused to become involved in the public battle in the nation's newspapers. Much of the task was then passed to Baer, who became the focal point for the consortium of mine owners and executives vehemently opposed to the strike. Initially, they were adamant in refusing to negotiate with the union. ''We will give no consideration,'' Baer declared in a statement released to the press, according to the *Dictionary of American Biography,* ''to any plan of arbitration or mediation or to any interference on the part of any outside party.''

Controversial Letter

Baer's prominence in leading the opposition to the strike brought letters from ordinary citizens to his desk. Some supported his hard-line approach to the strikers—whom more conservative elements in American derided as anarchists, communists, or simple malcontents—while others pleaded with him to consider the side of the miners. In the latter camp was a minister from Wilkes-Barre, Pennsylvania, who urged Baer to end the strike. In a letter dated July 17, 1902, Baer responded to it in terms that were construed by many as arrogant and even blasphemous. ''The rights and interests of the laboring man,'' Baer's response allegedly stated, ''will be protected and cared for—not by the labor agitators, but by the Christian men to whom God in his infinite wisdom has given the control of the property interests of the country, and upon the successful management of which so much depends.''

Baer's letter was reprinted in newspapers across the United States, and caused a minor stir. Editorial cartoons mocked him as a blasphemer, for his statement amounted to the declaration that God had placed men like himself in charge of the mines. Politicians, members of the clergy, and ordinary citizens were outraged; the controversy was seen to mark a turning point in American labor history, helping win more public sympathy for the passage of laws allowing workers the right to organize and to strike. Famed attorney Clarence Darrow dubbed Baer ''George the Last,'' and writer Jack London mentioned it in a footnote in his 1907 science-fiction novel, *The Iron Heel.* The novel posited that capitalism would evolve into fascism. In one passage, London took American business leaders to task for their greed. ''When they want to do a thing, in business of course, they must wait till there arises in their brains, somehow, a religious, or ethical, or scientific, or philosophic concept that the thing is right. . . . One of the pleasant and axiomatic fictions they have created is that they are superior to the rest of mankind in wisdom and efficiency,'' London continued. ''Therefrom comes their sanction to manage the bread and butter of the rest of mankind. They have even resurrected the theory of the divine right of kings—commercial kings in their case.''

Baer later denied the letter's authenticity, asserting that the quotes taken from it were not his words. The anthracite strike still dragged on, however, and there was talk of nationalizing the mines. As the autumn of 1902 approached,

East Coast coal supplies dwindled. The obstinacy of executives finally exasperated President Theodore Roosevelt, who intervened and demanded that both sides appear at the conference table. Baer initially stated that he refused to ''waste time negotiating with the fomenters of this anarchy,'' and wanted Roosevelt to call in federal troops to end the strike; but Roosevelt had already stationed troops in the area and was considering using them to take over the mines. Faced with this potentially ruinous loss, Baer complied. A provisional agreement was struck that found the miners back at work on October 23.

Mired in Anti-Trust Controversy

Baer was called before the Interstate Commerce Commission in 1903. The *American* newspaper, owned by William Randolph Hearst, claimed that the Reading and other railroads were actively trying to restrict the output of coal and set the commodity's market price. This placed the companies in violation of a Pennsylvania law, dating from 1874, which stated that no railroad company could engage in mining, nor any coal company own a railroad that exceeded fifty miles in length. Baer claimed that the Philadelphia and Reading Railway Co., the Reading Co., and the Philadelphia and Reading Coal and Iron Co. were each distinct companies and had not violated the letter of the law.

Baer was an avid reader, and sometimes spoke at public dinners. He was known for a quiet demeanor. He was well liked by those close to him, but could be a tenacious and determined negotiator in the business world. His 1866 marriage to Emily Kimmel resulted in five daughters. When he died in April of 1914, his personal fortune was estimated at $15 million.

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Lakshmi Bai

Lakshmi Bai (c. 1835-1858), the Rani of Jhansi, is a national hero in India for her fight against the injustices of the British Raj.

As the reigning queen (Rani) of the Jhansi province of India, Bai was killed in a battle during the Indian First War of Independence provoked by the reigning British invocation of lapse, a policy by which the British claimed the lands of Indian kings (Rajas) without male heirs. She has since become emblematic of Indian rebellion against the encroachment of British imperialism and is celebrated by her country people as a woman who lived contrary to the perceived notions of nineteenth-century Indian feminine decorum. Many contradictory stories have been written about Bai that depict her as either an honorable head of state or as a ruthless, deceitful, and cunning warrior. Likewise physical descriptions of Bai vary; some describing her as possessing beautiful facial features, and others describing her as badly scarred by smallpox. Nevertheless, she is considered an Indian national hero for leading the Jahnsi army against the British, resulting in many embellished stories and legends relating her attributes and accomplishments.

Rani of Jhansi

Bai was the daughter of Moropant Tabme, a court advisor, and his wife, Bhagirathi, who was reportedly a very learned woman. Born in Poona, her birth date is believed to be November 19, 1835. Named Maninkarnika and nicknamed Manu at birth, Bai moved with her high-caste Hindu parents to Varanasi in the northern portion of India from Poona in Western India at an early age. Her mother died when she was still very young, and her father inexplicably raised his daughter in the manner more customarily associated with sons. Two of her childhood friends were Nana Sahib and Tatya Tope, both of whom were active participants in the Great Rebellion. She learned to ride elephants and horses as well as how to handle weapons. While still a child, probably seven-years-old, she was promised in marriage to Raja Gangadhar Rao of Jhansi, a recently widowed king between the ages of forty and fifty. Upon her wedding, she took the name Lakshmibai or, alternately, Lakshmi Bai. When she was fourteen-years-old in 1849, Bai and Rao consummated their marriage, and Bai subsequently gave birth to a son who died three months later. Rao refused to allow Bai to continue her military studies with male students, and, undeterred, she assembled a regiment of female soldiers from her maidservants. Her husband's grief over the death of his heir was said to be so great that he took ill and died in 1853, making Bai the ruler of Jhansi when she was eighteen-years-old. Before his death, Rao named a male relative, Damodar Rao, his successor. Following her husband's death, Bai resumed her military training and recruited more women for her all-female militia.

In the nineteenth-century, the British government was intent on expanding and protecting its political and economic presence in India, which often resulted in it forcefully taking over entire states. Governor-General (later Lord) James Dalhousie also implemented the rule of lapse, which allowed the British to seize control of all land holdings by deceased Rajas without male heirs. In the case of Jhansi following the death of Rao, Dalhousie chose not to accept the adoption of Damodar Rao and proceeded to annex the kingdom in February 1854. The insult was furthered on religious grounds; according to Hindu law, a father's heir is responsible for performing specific rites ensuring that the father's soul is saved from punishment. By denying the legitimacy of Damodar's adoption, Dalhousie jeopardized the fate of Rao's soul. Bai is credited with drafting several letters to Dalhousie that are noted for their sound and reasoned arguments against annexing, including reminding him that a British official had been present when Rao adopted Damodar. When Dalhousie refused her requests anyway, she wrote him: ''It is notorious, my Lord, that the more

powerful a state . . . the less disposed it is to acknowledge an error or an act of arbitrary character.'' She later appealed to the Court of Directors of London, writing that the lapse represented a ''gross violation and negation of the Treaties of the Government of India.'' She continued that if the actions were ''persisted in they must involve a gross violation and negation of British faith and honor.'' In May 1854, Jahnsi lapsed to the British, and Bai was allowed to keep her palace and a pension of 60,000 rupees. She was forced to abdicate rule and abandon the fort in Jahnsi. Damodar Rao was allowed to inherit Rao's estate. Shortly thereafter, Bai was notified that the British expected her to repay her husband's debts out of her pension.

Insurrection and Revolution

During the next three years, Indian resentment and hostility grew toward the British. The Great Rebellion, or the First War for Independence, began in May 1857 in Upper India. Indian soldiers working for the British Raj rebelled violently, massacring British soldiers and their families. Within a month, the Indian soldiers had rebelled at the fort in Jhansi. History at this point relies on conjecture to accurately portray the true nature of what happened. Some sources note that Bai was cooperative with the British and offered to protect them in her palace although her authority could not, in the end, protect them from the essential massacre. Others say she was motivated by revenge and invited the families to her palace in order that they would be ambushed and killed en route. One of her defenders, Major W. C. Erskine, Commissioner of the Sagar Division, defended her as a ruler caught in an untenable situation. He wrote that Bai regretted her inability to help the British, and that the Indian mutineers had threatened to blow up her palace if she did not comply with their monetary requests. Erskine eventually changed his position, however, writing that Bai had instigated the mutiny.

Bai had reestablished herself as ruler of the state, enlisted and trained fourteen-thousand troops, and prepared for war by moving back into the fort at Jahnsi. In retaliation for the mutiny, the British sent an army to Jahnsi led by Major-General Sir Hugh Rose and laid siege upon the fort. After battling for more than two weeks, the British overran the fort. Total casualties for both sides were estimated at five thousand. Bai escaped and was tracked to Banda, where Rose's forces reported that ''her escort made a hard fight of it, and though the fellows did their utmost and killed every man she got away. . . . She is a wonderful woman, very brave and determined. It is fortunate for us that the men are not all like her.'' Bai joined forces with her childhood friend Tatya Tope and they retreated to Kalpi, which also fell to Rose's forces in May 1858. The Indian rebels mounted an attack on the Rose's forces outside Gwalior in June 1958, and Bai was killed in battle in Gwalior on June 17, 1858. Reports of her death vary, with some stating that she was knocked from her horse by a bayonet or sword and shot at her assailant but missed. He, in turn, allegedly shot her, failing to realize who she was because she was dressed in men's clothing. Some reports say that Bai was not killed instantly, but was removed to a mango grove where she reportedly distributed her jewels to her subordinates. Her servants cremated her body according to Hindu custom. Rose wrote about his foe: ''The Ranee was remarkable for her bravery, cleverness and perseverance; her generocity to her Subordinates was unbounded. These qualities, combined with her rank, rendered her the most dangerous of all the rebel leaders.''

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Florence Bascom

Florence Bascom (1862-1945) was a pioneer in expanding career opportunities for women in the sciences. She was the first woman to receive a Ph.D. in geology from an American university, the first female to receive a Ph.D. of any kind from the Johns Hopkins University (1893), and the first woman to join the United States Geological Survey (1896). Bascom was a widely known and respected geologist whose work mapping the crystalline rock formations in Pennsylvania, New Jersey, and Maryland became the basis for many later studies of the area.

Bascom was born on July 14, 1862, in Williamstown, Massachusetts. This town was the home of prestigious Williams College, where her father, Dr. John Bascom was professor of oratory and rhetoric. Both Professor Bascom and his wife Emma (Curtiss) Bascom actively supported women's rights and had strong interests in the natural sciences. In 1874, John Bascom accepted the presidency of the University of Wisconsin, and his family left Williamstown. Florence Bascom was less than fifteen years old when she graduated from high school in Madison, Wisconsin. She then obtained, in 1882, two degrees—Bachelor of Arts and Bachelor of Letters degrees—from the University of Wisconsin. Two years later she earned a Bachelor of Science degree, and in 1887 completed a Master's degree in geology.

Roland D. Irving and Charles R. Van Hise were Bascom's mentors at Wisconsin. Both were eminent geologists, and it was under their tutelage that Bascom learned the techniques of an emerging field of geology—the analysis of thin, translucent rock sections using microscopes and polarized light. These methods had only recently been devel-

oped in Germany, and there existed no textbook from which to learn them. Instead, Bascom studied directly from the original research papers, written in German.

Attended Johns Hopkins University

As president of the University of Wisconsin, John Bascom was instrumental in instituting coeducation. Conversely, his daughter faced immense obstacles in applying for a doctoral program. She hoped to study with George H. Williams, a professor at the Johns Hopkins University renowned for his use of microscopic geological techniques. The Johns Hopkins, however, had not yet allowed a woman to officially complete a degree program. Bascom applied for admission to the Geology Department in September of 1890. Seven months later, the executive committee concluded that Bascom could attend without being officially enrolled as a student, and charged only for her laboratory fees. During classes, Bascom's seat was located in the corner of the classroom—and hidden behind a screen. Undaunted, Bascom applied formally to the doctoral program in 1892. She was accepted secretly. By intrepidly completing difficult and often solitary field work, Bascom produced a dissertation that a writer in *American Mineralogist* later described as ''brilliant.'' For this, Bascom earned in 1893 the first Ph.D. in geology ever awarded to a woman by an American university.

After receiving her Ph.D., Bascom taught for two years at Ohio State University. In 1895, she accepted an invitation to join the faculty of Bryn Mawr College in Pennsylvania as a Reader in Geology. She was hired to teach a single course, and the college had no plans to create a new department of geology. Because of her success, however, within a few years the single course grew into an entire major. Bascom was granted a full professorship in 1906. Bascom's specialty was petrology, the study of how present-day rocks were formed. Much of her research focused on the mid-Atlantic Piedmont region, and she wrote approximately 40 publications.

An Important Legacy

Bascom retired from Bryn Mawr in 1928. She had been editor of *The American Geologist,* a Fellow of the Geological Society of America (1894), and vice-president of that organization (1930). Through her research and teaching, Bascom left an important scientific legacy. In 1937, a total of eleven women were Fellows of the Geological Society of America; eight of them were Bryn Mawr College graduates. Never married, Bascom lived after retirement in her farmhouse atop Hoosac Mountain in northwestern Massachusetts. For several winters, she traveled to Washington, D.C., to complete work for the United States Geological Survey. Despite being shy, concise, and serious-minded, Bascom maintained close ties to her academic family of students and colleagues. She died of cerebral hemorrhage in Williamstown, Massachusetts, on June 18, 1945, and was buried next to her family in a small Williams College cemetery. According to former student Eleanora Bliss Knopf writing in *American Mineralogist,* Bascom's death left ''to her colleagues, her students, and her friends the inspiring memory of a scholarly and brilliant mind combined with a forceful and vigorous personality.''

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Leonard Baskin

Leonard Baskin (1922-2000) was one of the twentieth century's greatest sculptors and printmakers. Railing against the trends of the time, he maintained a focus on figurative art. Strongly influenced by classical forms, his work reflected his interests in Greek mythology and Jewish tradition and culture. Baskin is also known for having founded one of the longest-running arts presses in the United States.

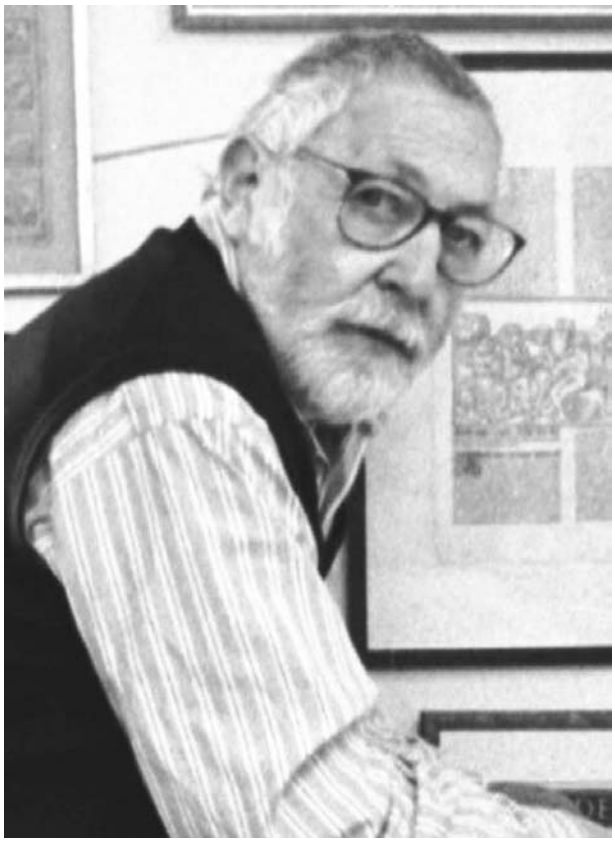

Leonard Baskin was born in New Brunswick, New Jersey, on August 15, 1922, to Samuel and May (Guss) Baskin. His father was an orthodox rabbi, and his brother became a rabbi, too. The family moved to New York when he was seven, and he attended what he later called a ''dark, medieval'' yeshiva in Brooklyn. When he was a young man he worked in a synagogue for extra money. This strong Jewish upbringing would eventually form the foundation, or context, for his artistic vision. By age 15, he was interested in becoming a sculptor. He studied sculpting as an apprentice to Maurice Glickman from 1937 to 1939 at the Educational Alliance in New York City.

In 1939, at the age of 17, he held his first one-man exhibition of sculptures at the Glickman Studio Gallery. The Prix de Rome awarded his work an honorable mention. This was the first of 40 exhibitions in which his woodcuts, prints, sculptures, and paintings would appear.

Inspired to Print His Own Books

From 1939 to 1941, Baskin attended the New York University School of Architecture and Applied Arts. In 1941, he won a scholarship to Yale, where he studied for two years. At the Yale library he discovered William Blake's illustrated books. He was so impressed by Blake that he decided to learn to print and make his own books.

Baskin founded his own press, called Gehenna Press, in 1942 (the name came from a line in *Paradise Lost,* ''and black Gehenna call'd, the type of hell''), while attending Yale. One of the nation's first fine art presses, the Gehenna Press printed over 100 books and became one of this country's longest running private presses. It ran until his death in 2000.

The first book from the Press was Baskin's book of poems, *On a Pyre of Withered Roses.* Baskin illustrated books by other authors as well, such as *Crow* by Ted Hughes, *Seven Deadly Sins* by Anthony Hecht, and *Seven Sybils* by Ruth Fainlight. He also published great works of literature such as Blake's *Auguries of Innocence* and Euripides's *Hippolytos*, and children's books, like *Hosie's Alphabet,* which won the 1974 Caldecot Medal. Another children's book, written and illustrated by Baskin, was 1984's *Imps, Demons, Hobgoblins, Witches, Fairies and Elves.* The characters that populate the book were taken from timeless stories by the Brothers Grimm, Shakespeare, and folk traditions.

Baskin served in U.S. Navy in the Pacific at the end of World War II, followed by a brief stint in the Merchant Marines. He returned to the States and attended The New School for Social Research in New York, where he graduated with a Bachelor of Arts in 1949. In 1946, he married Esther Tane, with whom he had one son. Esther died in 1967.

In 1949, he made his first limited edition prints. The following year, he spent in Paris at the Academie de la Grande Chaumiere. In 1951, he attended the Accademia di Belle Arti in Florence. He won a Guggenheim Fellowship in 1953. That year, he also had a show at the Grace Borgenicht Gallery in New York City that spread interest in his art. Customers, dealers, and artists started to visit him in his studio in Leeds, Massachusetts. In the 1950s, he was the first artist to create oversized woodblock prints. Indeed, he has been referred to as a pioneer in large-scale printmaking. His work was always figurative, whether mythical or commonplace in subject matter.

Themes and Influences

Birds appear frequently in his work, often as harbingers or representatives from another plane. For example, ''Artist's Nightmare,'' (1995) shows a bird wearing a red robe standing on a naked man who is lying flat. Baskin was also interested in Greek mythology, philosophy and history and used the sibyl, a prophetic female from Greek mythology, as a central figure in many sculptures and paintings.

He was also influenced by his Jewish upbringing. His religious art such as illustrations of the Haggadah and of the Biblical Five Scrolls was informed by his knowledge of Jewish tradition. This influence carried over into later works, such as the ''Angels to the Jews'' series, as well.

Baskin served as Professor at Smith College in Northampton, Massachusetts, from 1953 to 1974, where he taught sculpture and printmaking. Albert H. Friedlander, writing for the *Independent in London,* reported years later in Baskin's obituary, ''(He) taught with caustic wit joined with deep concern and affection for his students, from whom he demanded the utmost diligence. He applied the same standards to himself, even in the most difficult times.''

Collaborative Work at Gehenna Press

In Britain, Baskin was best known for his collaborations with poets Ted Hughes and Anthony Hecht. He illustrated (with wood engravings) and published Hecht's *Seven Deadly Sins* in 1958 in a limited edition of 300 copies. Later, in 1995, they again collaborated on a book, *The Presumptions of Death.* Baskin illustrated Hughes's words at the Gehenna Press for over three decades. Baskin and Hughes became friends and starting in the mid-70s, Baskin and his second wife, Lisa (Unger), lived near Hughes in Tiverton, Devon.

One of the best-known collaborations of Baskin and Hughes was *Crow* in 1970. The work was a result of Baskin's suggestion that Hughes write an entire book of poems about the bird. The book was followed by three more limited editions on the same theme. They also collaborated in 1981 on a *Primer of Birds,* which the Press released in a limited edition of 250.

The *Portland Press Herald,* reporting on a 2001 show at the June Fitzpatrick Gallery at MECA called ''Woodcuts for 'The Oresteia' by Leonard Baskin,'' wrote: ''Baskin's images—heavy, consequential, confronting mortality but granting a social transcendence of the spirit—and Hughes' words—at least equally monumental—nourished one another, although Baskin as an emblem of that admiration, credited the weight to Hughes.''

Baskin returned to the United States in 1984 to teach at Hampshire College in Amherst, Massachusetts. Baskin also survived a stroke that year. In 1992, The Gehenna Press had a 50-year retrospective, called ''Caprices, Grotesques and Homages: Leonard Baskin and the Gehenna Press,'' which toured museums throughout the country, including the Library of Congress.

The works of William Blake continued to influence Baskin's work in later life as well. ''Angels to the Jews,'' a series of large-scale gouaches, was inspired both by Blake and by the Gulf War. The series, first shown in 1991 at the Midtown Payson Gallery in New York, inaugurated the Fine Arts Galleries of the Elsie K. Rudin Judaica Museum of Temple Beth-el in Great Neck, New York, in May 1992. The series portrays the angels wearing ceremonial robes, each one representing a human behavior through gesture and colors.

Vehemently Preferred Traditional Art

Baskin created figurative art during an era of abstract expressionism and pop art. He despised those trends and did not make a secret of it. He was quoted in *Publisher's Weekly,* as saying that ''Pop art is the inedible raised to the unspeakable.'' Baskin preferred art that was representative; some called it old fashioned. In the *Times of London* he was quoted as having said, ''Human beings have not changed. No matter how fast we go we still function as physical beings. That is of overwhelming importance to my art—the continuum of human life—that is what makes art sublime.''

His work was shown in more than 40 exhibition during his lifetime. Currently, Baskin's work is displayed in The Art Institute of Chicago, the Library of Congress, National Gallery of Art in Washington, the Smithsonian Institute, The Vatican Museum, and the British Museum, to name a few. His work varied in size from a small Abraham Lincoln stamp he produced for the U.S. Mint, to large monuments like the Woodrow Wilson Memorial in Washington and the Holocaust Memorial in Ann Arbor, Michigan.

Sculpted National Memorials

Baskin's Holocaust Memorial resides at the First Jewish Cemetery in Ann Arbor, Michigan. The Memorial, unveiled in 1994, is a sculpture of a robed, seated man, seven feet high. With one fist over its face, and its other hand stretched toward the sky, the figure is a dramatic reminder of the anguish of the victims of the Holocaust.

Baskin created a series of woodcuts about the Holocaust during the mid-1990s. One, more than five feet in length, portrayed a skeleton rising, surrounded by crows and owls. Printed on the work is a Yiddish proverb written by the artist: ''The resurrection of the dead; we don't believe in it. In any case, the owls and the crows will represent us.''

Baskin was one of five artists who worked on the Roosevelt Memorial in Washington. Designer and landscape architect Lawrence Halprin planned the memorial for Roosevelt that would have four galleries representing the 32nd President's four terms in office. Baskin's work is on the fourth panel, a 30-foot long bas-relief of Roosevelt's funeral procession. ''He was the first president I ever voted for,'' Baskin told the *Jewish Bulletin* in May 1997. ''He was a paragon, a mighty man with the most wondrous common touch ever perceived.'' The Roosevelt Memorial is a series of open-air galleries spread out over seven and a half acres near the Potomac River. It was dedicated in May 1997 by President Clinton. In April 1997, Baskin told Susan Stamberg, of NPR's ''All Things Considered:'' ''When I had the task to deal with this funeral cortege, I of course replaced all of those cars with weeping and mourning people. That's the essential difference, but I think it's a difference in which art is providing a reality which perhaps the true reality would deny.''

A Lifetime of Artistic Achievement

Richard Michelson, an art dealer from Northhampton, Massachussets, has represented Baskin since 1985. He told *The Omaha World-Herald* in June 2000, ''I've felt all along that Leonard is one of the last great renaissance men. He's somebody who worked in many different fields and in a sense had a career in different fields that was equal to people who only concentrated in one.''

Among Baskin's lifetime of Honors are six honorary doctorates, a Gold Medal for Graphic Arts from the National Institute and Academy of Arts and Letters in 1969, and a Special Medal of Merit of the American Institute of Graphic Arts and the Gold Medal of the National Academy of Design. Baskin was a member of various national and royal academies in Belgium, Italy, and U.S. The National Foundation of Jewish Culture in the U.S. presented him with its ''Jewish Cultural Achievement Award in Visual Arts'' in 2000.

Baskin died on June 3, 2000, at the age of 77. He never quit working, organizing his last show, a collection of his woodcuts, from his deathbed. The show ran through August 27, 2000, at the M.H. de Young Museum in San Francisco. In a June 6, 2000, obituary, the *Washington Post* quoted Baskin, ''My sculptures are memorials to ordinary human beings, gigantic monuments to the unnoticed dead: the exhausted factory worker, the forgotten tailor, the unsung poet . . . Sculpture at its greatest and most monumental is about simple, abstract, emotional states, like fear, pride, love and envy. ''

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Barbara Baynton

Barbara Baynton (1857-1929) was an Australian novelist and short-story writer. Her work is notable for its rejection of Australian nationalism and the Australian bush, especially tales of women struggling to cope with the harsh realities of bush life.

Conflicting Stories

Baynton was born in Scone, in the Hunter Valley area of New South Wales, Australia, on June 4, 1857. For many years, the date of her birth and the identities of her parents were uncertain, because Baynton altered her birth date and disguised her parents' identities. She claimed to have been born in 1862, to Penelope Ewart and Captain Robert Kilpatrick, who were supposedly Irish immigrants to Australia and fell in love on the ship en route to Australia. Although Penelope Ewart was supposedly married at the time, she began a relationship with Kilpatrick and later married him when her husband died. This story, which was believed even by Baynton's own grandchildren, was later proven false. Her parents' names were John Lawrence and Elizabeth Ewart. Baynton was born Barbara Lawrence, not Barbara Kilpatrick, and her father was a carpenter, not the rich landowner she claimed him to be.

As Sally Krimmer and Alan Lawson commented in *Barbara Baynton,* it is not clear why Baynton invented these things. In particular, her motives for saying that her parents were not married when they began their relationship are especially difficult to understand, especially since she lived in an era when unmarried relationships were considered scandalous. The authors speculated that Baynton and her social circle may have found the story romantic, or that she preferred people to think that her father was wealthy. *Contemporary Authors Online* quotes Baynton's grandson, H.B. Gullett: ''She was a highly imaginative woman with no strict regard for truth. She told her children many conflicting stories of her early years . . . and it rather seems as if the truth to her was what she chose to believe it ought to be at any given moment. . . .''

However, Baynton's family life as a young girl may have helped with her fantasy about her parents. She was the seventh child of John and Elizabeth Lawrence, but when she was three years old, her mother had another child. This child was not John Lawrence's, although he raised the boy as part of his family.

Despite these stories, Baynton grew up in the Scone district, where her father did carpentry work. In the early 1860s, her family moved twenty-five miles north to Murrurundi, where one of Baynton's brothers established a blacksmith shop. Two other brothers set up a sawmill in Spring Ridge. Meanwhile, Baynton became a governess at Merrylong Park, in the Quirindi district, where she met Alexander Hay Frator, a selector. The couple married in 1880; Baynton was 23. They had three children, Alexander Hay, Robert Guy, and Penelope. However, Frater left Baynton for one of her cousins while the children were still young.

Began to Write

Baynton moved to Sydney and took various jobs, including selling Bibles door-to-door, in order to survive and provide for her family. On March 4, 1890, she and Frater officially divorced; she married 70-year-old Dr. Thomas Baynton the next day. On the marriage certificate, she wrote that she was widowed not divorced. Their marriage lasted fifteen years, and they had one son, who died in infancy. Thomas Baynton supported his wife and her children and introduced her to a wide variety of people. By 1903 she was friends with one-time Australian prime minister Billy Hughes; High Commissioner for Australia in London George Reid; and Federal Chief Justice Sir Samuel Griffith, among others.

Baynton's husband was an antique collector, a hobby she picked up as well. Her collection was famed throughout Australia, as was her collection of black opals. The couple

bought ''Fairmont,'' an impressive house in Sydney. Baynton, with her new financial security and high social standing, began to write. Despite the fact that she was now far removed from her rough childhood in the Australian bush, she drew most of her ideas from that time. Her first story, ''The Tramp'' (later retitled ''The Chosen Vessel''), was published in the *Bulletin* in 1896. The *Bulletin*'s editor, A.G. Stephens, became Bayton's friend and encouraged her to keep writing.

Baynton wrote a short story collection titled *Bush Studies* but had trouble finding a publisher in Sydney or in London. Edward Garnett, a critic and publisher's reader, persuaded Duckworth & Company of London to publish *Bush Studies* in 1902. Her later works, *Human Toll* (1907) and *Cobbers* (1917), were published by the same company.

Thomas Baynton died in 1904, after which Baynton moved to London and frequently visited Australia. She divided her time between writing and collecting antiques. By 1917 Baynton had written two more stories, ''Trooper Jim Tasman'' and ''Toohey's Party,'' which she added to *Bush Stories* to make *Cobbers.* These stories arose from Baynton's experience of hosting ''open houses'' for soldiers at her homes in London and in Essex during World War I.

In 1921, Baynton married Lord Headley in London. Headley was the fifth Baronet of Little Watley, Essex. He had converted to Islam, was the president of the Muslim Society, and had made a pilgrimage to Mecca in 1923. When they married, Baynton received Ardoe House, a gracious mansion in Ireland, but the marriage did not last long; they were separated in 1924 after a year and a half of legal wrangling. Baynton continued to live in London and Melbourne and kept up her passion for antiques. Her health, never robust, began to deteriorate, and she spent several periods in health resorts and nursing homes between 1905 and her death in 1929.

Krimmer and Lawson wrote that Baynton was ''a grand lady with a strong character,'' and commented that her friends said she was ''lovable, rash, clever, impulsive, generous,'' as well as ''quick to anger, liable to be unjust, but always ready to forgive and make friends.'' She was also notably tasteful in her dress and memorable for her ''dramatic nature.''

Critical Response to Stories

The tales in *Bush Studies* reflect some of Baynton's intensity. The stories emphasize the brutality and violence of the bush, as well as the starkly unequal relationship between men and women there. In Baynton's tales, men are associated with the bush and its malevolent nature, and women, as representatives of civilization and gentleness, are forced to succumb to their exploitation. Unlike other Australian literature of the time, which celebrated the bush community as a place of hospitality, camaraderie, and compassion, Baynton mocks bush people and their ways. However, she balances this negativity by emphasizing motherhood as a source of hope, redemption, and creativity. *Contemporary Authors Online* explains: ''Considering Baynton's own experience of motherhood . . . it is scarcely surprising that ambivalence toward the maternal haunts Baynton's fiction.''

Krimmer and Lawrence wrote of Baynton's work that her ''stories are powerfully expressed and closely unified. Her vision is communicated through a straightforward yet intense style. Each story has a clear, almost single-minded impulse and each contributes to a cumulative effect which is memorable and convincing.'' They also commented that each story ''sets out to investigate a particular situation, to explore a particular emotion, and to develop a particular motif. . . . Each story has an inexorable progress towards a dire conclusion—death, rape, rejection or some combination of these—and the progress itself is in the form of an ordeal which serves to heighten the victim's . . . perception of the horror of his or her vulnerability.''

One of Baynton's most famous stories is ''Squeaker's Mate.'' The title character of the story is married to Squeaker, a farmer. She is described as ''the best long-haired mate that ever stepped in petticoats.'' A branch falls and breaks her back, and she is incapacitated, although her husband is too self-absorbed to notice. Forced to lie in bed, she must now rely on her husband for subsidence. As Squeaker brings his mistress into the home, his wife is forced to stay into a lean-to. However, she can still use her upper body, and when her husband's mistress comes to the lean-to to take away her food and water, she relies on it to strangle the other woman. Her loyal dog, in turn, attacks Squeaker. In *A History of Australian Literature,* Ken Goodwin commented, ''Here is rage externally suppressed and then breaking out in a more positive and frightening way. . . .'' and that this violence is ''approved of by the author, not the fierce predatoriness of a peripheral marauder.'' The two stories that Baynton added to *Cobbers* are, according to Krimmer and Lawson, ''of little interest in themselves,'' but they do show Baynton's interest in using local dialect as well as dark humor.

Human Toll

Baynton wrote only one novel, *Human Toll,* which was published in 1907. It has never been reprinted and is consequently rare and little known. Like her stories, it is drawn from her life in the bush, but it is difficult to determine how much of it is autobiographical. It does not have a strong structure but presents many short scenes of bush life. Ursula, the main character, wants to write but feels that she cannot do so until she moves away from the bush. The novel examines the effect of the bush on the men and women who live there, especially the toll the environment takes on them. Like her short stories, the novel also emphasizes women's vulnerability and men's exploitation and greed. It also emphasizes the positive value of maternity. Krimmer and Lawton commented that although the book is sometimes slow or discursive, some of the scenes ''have a self-contained unity and intensity which echo the achievements of *Bush Studies*.'' They also wrote that the most vibrant scene in the book is the last one, with Ursula lost, carrying the dead baby through the trackless bush. A.A. Phillips of *The Australian Nationalists,* praised Baynton's grounding of her fiction in very real life; the ''bread-and-butter directness'' of

her style, her clear visualization, and her skill in exposition. Baynton begins her stories at points of crisis, and shows events though characters' actions and dialogue, rather than through authorial explanation.

Baynton died on May 28, 1929, at her home in Melbourne, after breaking her leg and contracting pneumonia. Phillips wrote that Baynton represented ''with rare directness, [a] revolt against self-confident Australianism, despite the fact that she is not a social writer.'' Krimmer and Lawson summed up Baynton's literary impact by writing that although she has long been unknown and unread, ''in the past decade she has been enthusiastically 'discovered' by a large number of readers. . . . Now that her name is relatively well known the time is ripe to make available for assessment the whole range of her literary work.''

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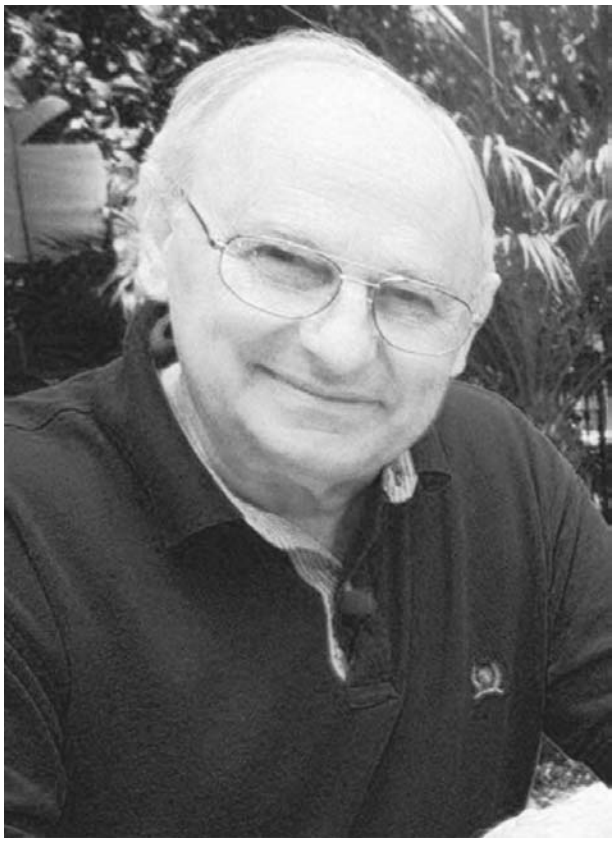

Alan Bean

American astronaut Alan Bean (born in 1932) was the fourth person to ever walk on the moon. In November 1969, he and Pete Conrad made the second moon landing in history in their Apollo 12 Lunar Module *Intrepid,* while their crewmate Dick Gordon orbited the moon in Apollo 12's Command Module *Yankee Clipper.*

Alan Bean was born in Wheeler, Texas on March 15, 1932. He grew up in Fort Worth, Texas, where he became enamored of flight at an early age. ''When I was a boy, growing up during WW II,'' he said on the National Space Society's Web site, ''I saw pictures of people flying aircraft, and I grew up near an airbase, so I wanted to be an aviator.''

Bean began flight training when he was just 17 years old and still in high school, when he joined the Naval Air Rescue. He graduated from Paschal High School in Fort Worth, and went on to the University of Texas, where he received a Bachelor of Science degree in aeronautical engineering in 1955. A Reserve Officer Training Corps (ROTC) student, he was commissioned as an ensign in the United States Navy on graduation.

After completing flight training in 1956, Bean was assigned to the Jacksonville Naval Air Station in Jacksonville, Florida. At the age of 24, he became the youngest member of attack squadron VA-44. But painting, a career he was to follow after he retired from the Navy, was in his blood too. Even as other pilots tinkered with their hot rods on weekends, Bean took classes in oil painting. Known as ''Sarsaparilla'' by his fellow fliers because he didn't drink alcohol, he also became known as ''Beano,'' a nickname that would stick with him through his astronaut days.

After completing a four-year tour of duty, Bean attended the Navy Test Pilot School at Patuxent River, Maryland. He trained under the direction of Pete Conrad, who would later become commander of the Apollo 12 moon flight, and who would be instrumental in getting Bean assigned to that mission. After Pax River, Bean went on to another attack squadron in Cecil Field, Florida.

''Even More Fun''

By 1962, Bean knew he wanted to join the elite cadre of America's newest test pilots known as astronauts because, as he later said on the National Space Society's Web site, ''I thought it might be even more fun than flying airplanes.'' In that year he applied and made the final cut of 35 candidates, along with his old instructor, Pete Conrad. Bean was rejected, even as Conrad made it in. Undaunted, Bean applied again the following year and was accepted.

However, Bean was not good at playing the office politics that dominated the astronaut group at the National Aeronautics and Space Administration (NASA). He got sidelined away from the Gemini flights that were in progress and away from the later Apollo missions to the moon. Instead, Bean was assigned to the Apollo Applications program,

which was concerned with low earth orbit flights planned for after the moon landings. There he would have languished if it weren't for the intervention of Conrad, who successfully lobbied NASA officials to have Bean assigned to his Apollo 12 crew. And so it was that Pete Conrad, mission commander, Dick Gordon, Command Module pilot, and Alan Bean, Lunar Module pilot, got in line for the second mission ever to land people on the surface of the moon.

Since the actual landing site of Apollo 11, the first moon mission, turned out to be as much as four miles off target, one of Apollo 12's prime objectives became to perfect a pinpoint landing. Planners chose as the target the landing site of Surveyor 3, an unmanned probe that had touched down in the Ocean of Storms, a large plain, in April 1967. If the Apollo 12 crew could walk to Surveyor 3 after they landed, they would know their mission was a success.

No Longer a Rookie

Apollo 12 was launched on November 14, 1969. A perfect liftoff was marred just 36 seconds into the flight, when the moon rocket was hit by lightning, overloading the ship's electrical system and scrambling its navigation platform. As Bean later said on National Public Radio, ''when all these warning-lights came on. . . , it was unlike anything we'd been trained for years, maybe five years beforehand . . . we had no idea whatsoever what had happened.'' With the help of Mission Control, however, the crew recovered the mission, reached Earth orbit, and continued on to the moon. After a three-day journey, Apollo 12 did indeed achieve its main objective, setting down within sight of Surveyor 12.

Bean became the fourth person in history to set foot on the moon after he followed Pete Conrad from their lander. One of Bean's first acts upon stepping onto the moon was to toss his astronaut pin, worn by rookie astronauts, into a crater. ''When you become an astronaut, after about a year of training, you get a silver one,'' Bean later said on an ABC *Good Morning America* television broadcast, referring to the astronaut pins he and his fellow astronauts wore. ''When I went to the moon, I took my silver one with me and I threw it in the crater near Surveyor. I often think of it at night when I look up at the moon.''

Bean and Conrad spent a total of 31.5 hours on the surface of the moon, including two moonwalks. This was a full ten hours longer than the crew of Apollo 11. They would spend more than seven hours outside of their spacecraft, far longer than two hours that Armstrong and Aldrin spent on the first moon mission. On their second moonwalk, Conrad and Bean took pictures of Surveyor and cut off pieces of the probe for analysis on earth.

The two astronauts had a little illicit mission of their own. Unbeknownst to NASA officials, they had brought along a store-bought timer for one of their cameras. Their plan was to secretly attach the timer to the camera, and get some pictures of the two of them together in front of Surveyor 3. Since only two crew members from their mission had landed on the moon, the big question when they returned to earth would have been ''Who took that picture?'' The two were certain their startling photos would land them on the cover of *Life* magazine. Unfortunately, they lost the timer among the rocks in their sample bags and they could not find it again until after the mission was completed.

After the Apollo mission was over, Bean became the second commander of Skylab, the first American space station. This station was built of Apollo hardware left over from moon missions that had been cancelled. Bean lived nearly two months (59 days) in 1973 in low Earth orbit with crewmates Owen Garriott and Jack Lousma.

A New Career

After serving as backup commander for the Apollo-Soyuz Test Project, which saw the first docking of American and Russian spacecraft in 1975, Bean retired from the Navy in 1975. He remained with NASA as the head of Astronaut Candidate Operations and Training until the first flight of the space shuttle in 1981. He wanted to devote full time to painting and public speaking. ''I loved being an astronaut,'' Bean told *The Washington Times.* ''I would have loved flying the space shuttle, but there were people there who could do it as well as I could or better. Yet no one was interested in doing this other job, which was recording it artistically.''

In his home in Houston, Texas, Bean paints about four pieces a year. His paintings almost exclusively feature the Apollo flights, with such titles as ''Armstrong, Aldrin, and an American Eagle,'' ''A Giant Leap,'' ''Houston, We Have a Problem,'' ''Sunrise Over Antares,'' and ''Tiptoeing on the Ocean of Storms.'' Each sells for $18,000-70,000. Bean also commands $10,000-15,000 per appearance as a public speaker.

To lend his paintings an authentic ruggedness, Bean paints on plywood normally used to make aircraft frames, ''and then I make it rugged with a hammer I used on the moon,'' as he told an interviewer on ABC's *Good Morning America.*

In 1998, Bean published a book of his paintings called *Apollo: An Eyewitness Account By Artist/Astronaut/Moonwalker.* As he told *The Washington Times,* ''For the last ten years, I've painted on commission so when a painting is finished it goes into somebody's house never to be seen again, really, by groups. So I knew I needed to have a book.''

John Glenn, the first American astronaut to orbit the Earth, wrote the introduction to Bean's book, saying, as quoted by *The Washington Times,* ''He saw the same monochromatic world as the other astronauts, yet with an artist's eye he also saw intrinsic beauty in the rocks and boulders and their textures and shapes.''

Bean lives with his wife Leslie and seven Lhasa Apso dogs in his native Texas. Of the moon flights and his paintings, he told Reuters, ''It seems farther away now because there are no rockets going there. Nobody is going. Maybe all this will inspire some kid to go try to be a pilot or an astronaut.'' Asked if he felt disappointed by the current lack of human activity on the moon, Bean told the Web publication *Astrodigital,* ''Look how long it was between when

Columbus discovered here and the Pilgrims came. 1492 to 1640's—a couple hundred years. . . . I don't feel the least discouraged. . . . Eventually, as the centuries unfold . . . there will be more human beings living off the Earth than live on it. It's just going to happen and we don't need to be anxious about it.''

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Sidney Bechet

Musically educated on the streets and cabarets of New Orleans, clarinetist and alto-saxophonist Sidney Bechet (1897-1959) emerged as a major exponent of early jazz. He was to the alto-saxophone what Louis Armstrong had been to the trumpet. Bechet helped set the standard for his instrument, inspiring jazzmen like John Coltrane to study the New Orleans master's tone and immaculate phrasing.

One of seven children, Sidney Bechet was born on May 14, 1897, in New Orleans, Louisiana. His father, the son of a slave who performed in the city's Congo Square dances, shared a passion for music. A shoemaker and able dancer, Bechet's father encouraged his children to take up the study of music. As a Creole of color, Bechet grew up within the musical world of New Orleans. Running along parades in ''the second line,'' he watched brass bands play marches and ragtime numbers. Accompanied by his mother Josephine, he attended operas and

listened to circus bands. Around age six, Bechet took his older brother Leonard's clarinet and began practicing behind the family home. After she discovered him playing, his mother, instead of punishing him for taking the clarinet, had Bechet play for his older brother. Impressed by his brother's precocious playing, Leonard eventually invited him to join his family-based brass band that featured four of his brothers. Soon after, he sat in with trumpeter Freddie Keppard, marched in Manuel Perez's band, and took lessons from clarinetists George Baquet, Louis de Lisle ''Big Eye'' Nelson, and Lorenzo Tio.

Introduction to Louis Armstrong

By age twelve Bechet performed with a number of bands including John Robichaux's Orchestra. Around 1908 he performed with trumpeter Bunk Johnson who introduced him to Louis Armstrong. Bechet and Armstrong, along with a drummer, played on the back of a furniture truck, advertising Saturday night boxing. Composer and bandleader, Clarence Williams, in search of a band to promote the sale of his sheet music, hired Bechet to accompany him on a tour. Presuming that the tour was heading north, Bechet and his fellow band members were disappointed when they found themselves in Texas, plugging Williams' numbers in local dime stores. In Galveston, Bechet and the band's pianist Louis Wade quit and made their way back to New Orleans.

Bechet continued to build a reputation as one of the premiere clarinetists in New Orleans. As Martin Williams pointed out in *Jazz Masters of New Orleans,* ''It is important

to remember . . . that Bechet was then not just a kid in the opinion of New Orleans players. While still in his teens, he was acknowledged as one of the best clarinetists in the city—to many the best.''

In the summer of 1917 Bechet embarked on a Southern and Midwestern tour with the Bruce and Bruce Touring Company. The group's last stop was Chicago. Bechet remained in the city and joined Lawrence Duhe's band at the De Luxe Cafe. He then performed with Freddie Keppard's band at the Dreamland and occasionally worked with King Oliver at the De Luxe. In 1919 he briefly rejoined Keppard at the Royal Gardens and took a late-hour job at the Pekin Theatre with the band of ragtime pianist, Tony Jackson.

Joined Southern Syncopated Orchestra

While performing in Chicago Bechet attracted the attention of Will Marion Cook, a classically trained composer. Cook invited him to join his Southern Syncopated Orchestra. As Bechet recounted in his autobiography, *Treat It Gentle,* ''Will knew I couldn't read notes . . . and told me, 'Son, I want you to listen to the band and I'll let you know when to rehearse.'' After informing Cook that he did not need to sit out, Bechet took part in the rehearsal, playing along with the orchestra by ear.

With Cook's orchestra, Bechet toured New York and Europe. In London he bought a straight-model soprano saxophone and began to adapt it into his repertoire. At Buckingham Palace, he entertained the Prince of Wales with his original composition ''Characteristic Blues.'' Taken with Bechet's fine musicianship, Swiss conductor Ernest Amsermet attended a number of his performances. As quoted in *Jelly Roll, Jabbo, and Fats,* Amsermet stated: ''There is in the Southern Syncopated Orchestra an extraordinary clarinetist who is, so it seems, the first of his race to have composed perfectly formed blues on the clarinet . . . I wish to set down the name of the artist of genius; as for myself I will never forget it—it is Sidney Bechet.''

With the disbanding of Cook's Orchestra, Bechet remained in London with a remnant group led by drummer Benny Peyton. This small ensemble appeared at The Embassy Club and the Hammersmith Palais in London and, for a short time in 1920, played in Paris before returning to the Embassy and Palais. Despite Bechet's musical achievements in England, an arrest for allegedly assaulting a prostitute resulted in his deportation to America.

Returning to New York in the fall of 1921, Bechet performed with society orchestra leader Ford Dabney and played in Donald Heywood's production ''How Come?'' In Washington D.C. he met singer Bessie Smith. During his brief relationship and musical association with the talented and hard-drinking blues woman, Bechet took Smith to Okeh Records and recorded ''Sister Kate,'' a side that was never released.

Recorded with Clarence Williams' Blue Five

Bechet's earliest and most legendary recordings were with Clarence Williams' Blue Five—sessions that spanned a three year period between 1923 and 1925. Among these ground breaking sides, were ''Wild Cat Blues,'' ''Kansas City Man,'' ''Texas Moaner Blues,'' ''Mandy, Make Up Your Mind.'' Joined by his old-time New Orleans musical associate Louis Armstrong, Bechet performed on Williams' legendary composition ''Cake Walkin' Babies From Home.'' Proclaimed by many critics as the best of the Williams' series, the song exhibited the brilliant interaction between Bechet and Armstrong. In Jazz Masters of the Twenties, Richard Hadlock wrote that Bechet ''was probably the only jazzman in New York at the time who could match Armstrong's brilliance in every way. When the two improvised together, each prodding the other to more daring flights. As Hadlock added, ''Despite Armstrong's authority on most of the Clarence Williams dates, it was the more experienced Bechet who initially set the pace and tone of each performance.''

Bechet's next most important association occurred around 1924 when he took a brief job at a white, midtown-cabaret, the Kentucky Club, with the Duke Ellington Orchestra. Though Ellington held Bechet's talent in high regard, he could not tolerate his eccentric habit of bringing a large dog on-stage. As quoted in *American Musicians,* Ellington later related, ''When Bechet was blowing, he would say 'I'm going to call Goola this time!' Goola was his dog, a big German shepherd. Goola wasn't always there, but he was calling him anyway with a kind of throaty growl.''

Bechet soon left Ellington and opened a restaurant on Lenox Avenue, the Club Basha—a name derived from his nickname Bash. The restaurant proved a short-lived venture. Before long he took to the road once more with Claude Hopkins and Josephine Baker, in the 1925 production ''Revue Negre.'' When the tour broke up in Berlin the next year, Bechet traveled to Russia where he made appearances in Kiev, Kharkov, and Odessa. He was billed as the exemplar of the ''Talking Saxophone.'' Afterward, Bechet returned to Berlin and organized a new production of ''Revue Negre'' which toured Europe in 1927. Moving to Paris in the summer of 1928, he joined bandleader Noble Sissle at the Les Ambassadors Club. Being a product of a tough upbringing, Bechet carried a pistol for protection. Outside a nightclub he got into a dispute with a man which resulted in the accidental wounding of a French woman. Arrested and convicted, he served eleven months in jail and was finally deported.

Rejoining Noble Sissle in New York, Bechet embarked on a tour of Europe, along with trumpeter Tommy Ladnier. Since his earlier meeting with Ladnier in Europe, Bechet became drawn to his musicianship. In 1931 Bechet and Ladnier formed a six-piece band, the New Orleans Feetwarmers. Eventually establishing themselves at New York's Savoy, they initiated a long and musically creative collaboration. ''That was the best band,'' recalled Bechet in *Profiles in Jazz,* ''people liked it and we were all musicianers who understood what jazz really meant.'' As jazz writer Graham Colombe' observed, in the liner notes for *An Introduction to Sidney Bechet,* ''Tommy Ladnier was Bechet's most important sideman of the thirties and they recorded together in 1932 some of the most boisterous and

jubilant music of the decade.'' Among their excellent uptempo numbers were ''Shag,'' ''Sweetie Dear,'' and ''Blackstick.'' With few musical jobs, Bechet and Ladnier soon open the Southern Tailor Shop, a combination repair and cleaners operation which doubled as a musicians hangout.

During the 1940s a renewed interest in traditional jazz helped bolster Bechet's career. He worked with a trio at Nick's in Greenwich Village and, through the connections of banjo/guitarist Eddie Condon, appeared at New York Town Hall concerts. Organized by Nesuhi Ertegun, he played at an all-star concert in Washington D.C., with such talents as trombonist Vic Dickerson and pianist Art Hodes. In 1945 he was briefly reunited with Louis Armstrong at the Jazz Foundation Concert in New Orleans, and soon after he made several sides for the Blue Note label with another famous New Orleans trumpeter, Bunk Johnson.

Moved to France

By 1949 Bechet responded to offers by European promoters, and left for France to appear at the Paris Jazz Festival. After the festival he returned to America and played a short stint at Jimmy Ryan's in New York. In 1951 Bechet took up permanent residence in France and became an international celebrity, earning enough income to buy a small estate outside Paris. The relaxed racial atmosphere and artistic recognition he received in France was a welcome break from long years of traveling and economic hardship in America. His musical association with French musician Claude Luter's band provided Bechet with steady work until 1955. Around this time he appeared in a ballet and two films: *Se'rie Noire* with Eric Stroheim and *Blues* featuring Vivane Romance.

Bechet remained busy in the recording studio as well. In 1953 he signed his last contract with the French Vogue label. Despite the varying criticism of the Vogue sides, Bechet's musicianship remained in fine form. Unlike many of the musicians of his era, he was not opposed to perform with Be bop-inspired jazzmen. His Vogue sides with modernist drummer Kenny Clarke yielded several notable recordings such as ''Klook's Blues.''

In 1958 Bechet experienced stomach pains while playing a job in Boston, and was taken to Boston General Hospital. More trustful of the French, he waited to return to his home outside Paris before undergoing surgery. Despite his weakened condition brought on by cancer, Bechet expressed intentions to return to America. Before he was able to complete these arrangements, Bechet died on his birthday, May 14, 1959. Years later, Duke Ellington, in *The Duke Ellington Reader,* paid tribute to his former band member: ''Of all the musicians, Bechet was to me the very epitome of jazz. He represented and executed everything that had to do with the beauty of it all, and everything he played in his whole life was original . . . I honestly think he was the most unique man ever to be in this music—but don't ever try and compare because when you talk about Bechet you just don't talk about anyone else.''

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William Beebe

William Beebe (1877-1962) was a naturalist, oceanographer, ornithologist, and an executive of the New York Zoological Society. With Otis Barton, he was the first to use the bathysphere, a deep-sea diving device, and set a dive record in 1934 that was not broken until 1949. Beebe wrote over 800 articles and 24 books on natural history.

Beebe was the son of Charles Beebe, a paper company executive, and Henrietta Marie Younglove. He was born in Brooklyn, New York on July 29, 1877. When Beebe was a small child, his family moved to East Orange, New Jersey, where he experienced a happy childhood and was able to expand his innate interest in the outdoors. He was deeply interested in birds, and his first publication was a letter to the editor of *Harper's Young People* in 1895. His parents, particularly his mother, encouraged his interest in natural history.

New York Zoological Society

Beebe took extra science classes at East Orange High School and entered Columbia University as a special student in zoology in 1896. He was not a degree candidate, although later in life he would claim that he earned a B.S. Beebe was deeply influenced by Henry Fairfield Osborn, a professor at Columbia. In 1899, when the New York Zoological Society began looking for an assistant curator of birds, Osborn suggested that they appoint Beebe. Osborn was vice-president of the Society, and three years later, Beebe was given the post. According to David Goddard in *Saving Wildlife: A Century of Conservation,* this began ''an epochal association for the New York Zoological Society, which was to find in William Beebe a defining genius, and an epochal tie for William Beebe, who was to find in the Society a lifelong champion and home.'' On August 2, 1902, Beebe married Mary Blair Rice. They did not have children, and were divorced in 1913.

Although Beebe seemed perfectly suited to his new job, he was not happy with it. He was interested in field research, and the job was a largely indoor one, dealing with caged birds. In 1900 he began taking field trips throughout the eastern United States and Canada. Osborn supported these trips, but William Temple Hornaday, the zoo director, objected to them because Beebe was absent so much. They found a replacement, Lee Crandall, who could do Beebe's work while he was gone, and he was allowed to continue his travels. His first book, which he wrote with his wife, was titled *Two Bird Lovers in Mexico* and was published in 1905. His first scientific work was *The Bird, Its Form and Function,* published in 1906. By 1955, Beebe had written 22 more books, some for the general public, others aimed at scientists. Many were so popular that they were translated into several languages. Goddard noted, ''His elegant prose is everywhere infused with an empathy for animals and a cosmic sense of the interconnectedness of life. . . . With a naked curiosity and never-failing reverence he probed the bodies and pondered the minds and souls of birds, mammals, reptiles, amphibians, fish, and invertebrates, looking for connections.''

In 1909, Anthony R. Kuser, a wealthy New Jersey businessman, commissioned Beebe to write a monograph on the pheasants of the world. Beebe spent several years doing research on pheasants, mainly in Southeast Asia. World War I caused publication of the work to be delayed. It was finally published in four volumes between 1918 and 1922, According to Keir B. Sterling in the *Dictionary of American Biography,* one authority of the time described *A Monograph of the Pheasants* as ''perhaps the greatest ornithological monograph of the present century.''

Began Tropical Research

Beebe traveled to Trinidad, Venezuela, Brazil and British Guiana. In 1916, he established the New York Zoological Society's Department of Tropical Research in Bartica, British Guiana. He was director of the department, as well as honorary curator of birds at the New York Zoo. The tropical research program, which was later moved to Kartabo, operated until 1922.

In 1917 and 1918, while World War I raged, Beebe enlisted in the French Aviation Service. His service was ended by a wrist injury sustained in a fall, so he went back to British Guiana to collect small mammals for the New York Zoo. Later, he visited the Galapagos Islands. On this trip, he went helmet diving to study marine species in their own habitat. In 1927 he studied fish and coral near Haiti. In September of that year, he married Elswyth Thane Ricker, a writer. They did not have children.

In 1928, Beebe founded a tropical research station in Nonsuch, Bermuda, in buildings that had previously been used as quarantine huts for yellow fever patients. At Nonsuch, he set out on his tugboat, collecting sea creatures with nets, or descending below the surface with a copper diving helmet, breathing air through an ordinary hose. However, these expeditions were unsatisfying, because deep-sea creatures are often mutilated by changes in pressure when they are brought up from the depths, and he wanted to watch them living their lives in their own habitat. The problem with doing this is that as one descends deeper into the ocean, the pressure of the water becomes too great for a human being to withstand. For example, at only a half a mile down, the ocean pressure is over half a ton for every square inch of a person's body. Because of this, the deepest anyone had ever gone in the ocean at that time was 525 feet.

Beebe had previously discussed this problem with Theodore Roosevelt, who suggested diving while inside the protection of a rigid metal sphere. In 1929, American inventor Otis Barton had designed and created a diving device that was a round metal sphere with two inset portholes. This device, which Beebe eventually called a ''bathysphere,'' weighed 5,000 pounds, was four feet nine inches in diameter, and had walls that were an inch and a half thick. Inside, there was just enough room for two men to crouch tightly together. The two portholes were made of three-inch-thick fused quartz, a clear mineral that is stronger than glass. The bathysphere had an air supply, electric lights, and a telephone line for communications with the surface.

Descended into Ocean Depths

Beebe teamed up with Barton to make over 30 descents into the ocean. Their first dive was to 800 feet, a record. On June 11, 1930, they dropped to 1,426 feet. During the dive, they were connected to the surface by a cable and a telephone hookup, and millions of listeners eagerly awaited the news from a place so deep that no human being had ever been there before. As they dropped, Beebe took a position at

the window, and Barton watched over the instruments and put on the earphones that allowed them to communicate with people on the surface. Beebe commented on each depth; for example, he noted at 383 feet, ''We are passing the deepest submarine record,'' and at 600 feet, ''Only dead men have sunk below this.'' Beebe was thrilled to write at a depth of a quarter of a mile, in the pitch-black ocean, ''A luminous fish is outside the window.'' He later wrote, ''I knew that I should never again look upon the stars without remembering their active, living counterparts swimming about in that terrific pressure.'' He frequently compared the exploration of the ocean deeps to that of space, and never lost his sense of wonder about being involved in such exploration.

In 1934 Beebe and Barton descended to a record depth of 3,028 feet in 1934; this record was not beaten until 1949. This dive generated a great deal of interest and publicity, but Beebe was more interested in its scientific value. Using the bathysphere, he discovered and described species of sea life that were previously unknown. Beebe also studied changes in water color resulting from the loss of surface light at greater depths. He was fascinated with the use of such technology to allow humans to penetrate places that were unreachable without it. According to Jean Ann Pollard, Beebe wrote in 1934 that one day, ''a human face will peer out through a tiny window and signals will be passed back to companions, or to breathlessly waiting hosts on earth, with such sentences as: 'We are above the level of Everest,' 'Can now see the whole Atlantic coastline,' 'Clouds blot out the earth.'''

However, Beebe ultimately discovered that he could learn more by wearing a diving helmet and exploring shallower water, where he would observe sea creatures in great detail. He continued his oceanographic research in Baja California and along the Pacific Coast of Central America. He was the first well-known and well-trained scientist to use helmet-diving as a part of his field research.

In 1942 the New York Zoological Society reestablished its tropical research unit in Venezuela. In 1948, Beebe bought 228 acres of land in Simla, in the Arima Valley of Trinidad, and founded a research station there. Although he officially retired from his post as director of tropical research in 1952, he worked at Simla for part of each year until his death on June 4, 1962. The property was deeded to the New York Zoological Society.

Beebe's Legacy

Beebe was given honorary Sc.D. degrees from Colgate and Tufts. He discovered hundreds of animals, many of which were named for him, and one bird, but much of his scientific work has since become obsolete. However, Goddard noted, he was the world's first ''neotropical ecologist.'' According to Sterling, Beebe was a demanding boss to subordinates, but balanced his high standards with a good sense of humor. His major contributions were ''the breadth and detail of his field observations, his emphasis upon the interrelationships of living forms, his abiding concern with conservation, and the felicity with which he expressed himself in his writings.'' Another great gift was his ability to make natural history accessible and interesting to the general public. Perhaps because of this, Sterling noted, he was not recognized as a major figure in science despite his wide-ranging knowledge and publications. Sterling wrote, ''Doubtless many [other scientists] were reluctant to accord serious standing to a successful populizer.'' Sterling also noted that Theodore Roosevelt wrote of Beebe's book *Jungle Peace,* ''It will stand on the shelves of cultivated people, of people whose taste in reading is both wide and good, as long as both men and women appreciate charm of form in the writing of men.''

Beebe summed up the value of nature and the necessity for conservation in *The Bird* (1906), when he wrote, ''The beauty and genius of a work of art may be reconceived, though its first material expression be destroyed; a vanished harmony may yet again inspire the composer; but when the last individual of a race of living beings breathes no more, another heaven and another earth must pass before such a one can be again.''

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Gertrude Bell

Gertrude Bell (1868-1926) was the best known traveler in the Middle East and Arabia in the years before World War I. The British intelligence bureau in Cairo hired her as an advisor on Arabia. After the war, she was very involved in the political negotiations that divided the Arab world into new countries and established British political influence in the region.

Gertrude Bell was born into a wealthy family in the English county of Durham on July 14, 1868. Her father owned an iron works. Her mother died in childbirth two year after Bell's birth, and a stepmother raised the young child. At sixteen she attended Queens College and then went to Lady Margaret Hall, a womens college at Oxford University. She graduated with high honors in history.

First Trip to the Middle East

Bell traveled to the Middle East for the first time in 1892 to visit her uncle, who was the British ambassador to Tehran in Persia (now Iran). There she met a young diplomat and wrote to her parents asking for permission to marry him. They ordered her home instead (the young man died nine months later). She wrote a book about her experiences called *Persian Pictures, A Book of Travels* that was published in 1894.

In 1899 Bell studied Arabic in Jerusalem. During the spring of 1900 she went to visit the Druse in the mountains of southern Lebanon. Bell also visited Palmyra, the ruins of a Roman city in Jordan. She described it as ''a white skeleton of a town, standing knee-deep in the blown sand.'' She then went mountain climbing in the Alps and took two trips around the world with her brother.

In January 1905 Bell made her first extended trip to the Middle East. She traveled through Syria to Cilicia and Konya in Asia Minor (Turkey). Bell was alone except for Arab servants and stayed in tents as well as in the houses of the wealthy, where her family could provide her with introductions. At the city of Alexandretta in southern Turkey she hired a servant, Fattuh, who was to stay with her for the rest of her life. She visited many ruins along the way and became interested in archeology. Bell wrote about her experiences in *Syria: The Desert and the Sown*, published in 1907.

Excavated Christian Churches

In 1907 Bell returned to Asia Minor with the British archeologist Sir William Ramsay to help excavate early Christian churches. The two of them collaborated on a picture book of their discoveries. In 1909 she left from Aleppo in Syria and traveled through the valley of the Euphrates River to Baghdad, visiting Babylonian sites along the way. She also went to the Shi'ite holy city of Karbala. Along the way Bell was robbed of her money and, most importantly, her notebooks. The whole countryside turned out to try to find the thieves, but the objects reappeared on a rock above her camp. When the Turkish soldiers of the Ottoman government arrived, they found a nearby village deserted, the inhabitants having fled for fear of retribution. Bell blamed herself for having been careless and causing all the difficulty.

Bell returned in 1911 to revisit the great castle at Kheidir and crossed the desert between Damascus and Baghdad. She then returned to England where she joined a movement that opposed women's suffrage. She also had an unhappy love affair with a married man.

Bell decided to return to Arabia to forget her unhappiness. This time she traveled to the city of Ha'il in the center of Arabia that had rarely been visited by Westerners. There, in 1913, Bell was held captive and robbed. When she was finally released, Arab hostility forced her to cut her journey short rather than continue to Riyadh as she had originally intended. Bell returned to Damascus in May 1914, having gained an unprecedented knowledge about the deserts of northern Arabia and the ruined cities that are found there.

Advisor to British Intelligence

This knowledge was to be of great value. When war broke out in Europe in August 1914, Turkey, which then controlled all of the Middle East, joined Germany in the fight against Great Britain. The British intelligence bureau in Cairo hired Bell as an advisor on Arabia. She became friends with T.E. Lawrence (the famous ''Lawrence of Arabia'') and helped formulate the British strategy of encouraging the Arabs to revolt against the Turks.

In 1916 Bell was sent to Basra in Iraq as an assistant political officer. She was transferred to Baghdad the following year, where she made her home for the rest of her life. Bell was very involved in the political negotiations that divided the Arab world into new countries and established British political influence in the Middle East. She also started and directed the Iraq Museum. Bell died of an overdose of drugs on the night of July 11-12, 1926 at her home in Baghdad.

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August Belmont

August Belmont (1816-1890), for whom the prestigious Belmont Stakes thoroughbred racing cup is named, was one of the influential bankers who helped define America's Gilded Age. In addition to heading a Wall Street firm that bore his name, Belmont served various Democratic administrations as a diplomat, amassed an impressive art collection, and was a key figure in establishing thoroughbred racing as a sport in the United States. Known for his penchant toward lavish entertaining, Belmont was said to have been the inspiration for a character in Edith Wharton's 1920 novel, *The Age of Innocence.*

Belmont's Jewish family had roots in Alzei, a town in Germany's Rhenish Palatinate. He was born there on December 8, 1816, to Simon and Frederika (Elsaas) Belmont. His father owned land in the area. Because of the family's relative affluence, young Belmont was able to choose his career freely. After attending a commercial school, at the age of 14 Belmont became an assistant at the offices of the House of Rothschild. The Rothschilds ran Europe's most important bank, and had made their fortune by financing various royal follies over the years; they were perhaps most appreciated for loaning the necessary funds to help turn back Napoleon's armies just before the year of Belmont's birth. To work for their House was considered to be a great honor for a young man, and Belmont's mother had secured this appointment for him through an acquaintance of hers, who had married into the family.

One of Belmont's duties as a lowly assistant was to sweep the floors at the Rothschilds' Frankfurt-am-Main headquarters. However, he proved himself a quick study, and was promoted after three years. He was sent to Naples, Italy in order to negotiate financial contracts with emissaries of the Papal Court. His time there was spent wandering through the city's art museums and galleries. This instilled in him an appreciation for art that would fuel a collecting mania later in life.

Became Rothschilds' Wall Street Representative

In 1837, the House of Rothschild posted Belmont to Havana, Cuba, to look after the firm's interests there. At the time, the island was a possession of the Spanish empire, and an ongoing civil war in Spain gave reason to believe that its monarch, Queen Christina, was extracting large sums from the island in order to finance her side against the Carlist claimants to her throne. On his sea journey there, however, a financial panic erupted in the United States. Belmont transacted his business in Havana hurriedly and then went on to New York. Having learned that the American banking firm which had handled all the Rothschilds' business in the U.S. had failed, Belmont offered to set up his own firm to fill the void; it was said that August Belmont and Company was founded with almost no capital, save for its principal's ties to the famed Rothschild name.

Belmont and Company had an office on Wall Street, and primarily handled foreign exchange transactions. In a few years the firm was thriving. However, the currency business did not offer the chance for large profit margins. ''Had he been as bold in business as he was outside it . . . he might have been the richest banker in America,'' Belmont's obituary in the New York *Herald* later noted. From his earliest days in New York, however, Belmont also enjoyed a reputation as somewhat of a bon vivant. He frequented a popular nightspot called Niblo's Garden Theater, where in the summer of 1841 he became involved in a quarrel with one William Hayward of South Carolina, reportedly over a woman. A duel between the two to resolve the matter resulted in a groin injury that left Belmont with a permanent limp. He was also fond of gambling, and allegedly lost $60,000 one night in a game of baccarat. In conservative New York, he seemed to enjoy defying social conventions. However, his established business reputation gave him a certain gravitas, and the raconteur stories that circulated about him only added to his allure.

Marriage to Prominent Socialite

Belmont became an American citizen and joined the Democratic Party to further establish himself. In 1844 he was named the U.S. consul general for Austria in New York City. Five years later, he married Caroline Slidell Perry, the niece of Oliver Hazard Perry, the War of 1812 naval hero whose fleet defeated the British on Lake Erie. She was also the daughter of Commodore Matthew Calbraith Perry, another famed naval officer. Four years after the marriage, in 1853, Belmont's father-in-law would sail to Japan and persuade its feudal rulers to allow Western ships in their harbor after a 250-year ban.

Such a union added immeasurably to Belmont's status. The newlyweds lived in one of the first residences built on Fifth Avenue, below 14th Street. They later acquired a mansion at 109 Fifth Avenue, where he lived the remainder of his life. He served as the consul general for Austria until 1850, resigning in protest after a newly-formed Hungarian republic was overthrown by Austrian and Russian troops. In 1853, President Franklin Pierce appointed Belmont minister to the Netherlands, and Belmont spent four years in The Hague. His time overseas allowed him to add to his growing private collection of European paintings; when he returned to New York in 1857 he was said to be the owner of over a hundred works of art. The collection even necessitated the renovation of his home to create a gallery space for them.

Democratic Party Executive

In addition to his duties in running the Wall Street firm that bore his name, Belmont also spent a dozen years as the Democratic Party's national chairperson. He rose to the post after the contentious split with the Southern Democrats just before the American Civil War in 1860. At the Charleston convention that year, the delegates were bitterly divided over the issue of slavery, though Belmont had made a rousing speech urging party unity. Belmont was opposed to

slavery on principal, but did not believe in abolishing the institution altogether. He was not a supporter of Republican president Abraham Lincoln, but feared the breakup of the Union more. According to a *Dictionary of American Biography* profile, Belmont harbored deeply patriotic feelings for his adopted country. ''I prefer,'' Belmont wrote to John Forsyth of Mobile, Alabama, in 1860, ''to leave to my children, instead of the gilded prospects of New York merchant princes, the more enviable title of American citizens, and as long as God spares my life I shall not falter in my efforts to procure them that heritage.''

During the Civil War, Belmont was integral in raising and equipping the first German regiment of the Union Army from New York City. He also worked behind the scenes to assure the Rothschilds and other influential names in Europe that the North would prevail, and cautioned them against providing financial support to the secessionist Confederacy. After the war, Belmont continued his activism inside Democratic Party circles, but fell out with some over the nomination of controversial war General George McClellan to oppose Lincoln in the 1864 presidential race.

Wharton Character Modeled After Him

During what became known as the Gilded Age, Belmont and his wife were counted among New York City's social elite, along with such prominent names as the Astors and the Rhinelanders. When the New York Stock Exchange closed at 4 p.m., he and several other scions of American finance enjoyed riding their carriages through Central Park in a daily promenade. The New York *Sun* reported in 1877 on the Belmonts' stature: ''It is no exaggeration to say that on the whole of this continent there is not another house of which the appointments are as perfect as those of Mr. Belmont's. He is not a mere gastronome, a collector of works of art, or a blind follower of fashion. He is an artist in his household.'' The paper also commented favorably on Belmont's wine cellar, which it called perhaps the finest in America at the time. There were rumors that Belmont's wine bills sometimes exceeded $20,000 in a single month, and he was occasionally criticized for asking his esteemed, but then elderly father-in-law, Commodore Perry, to fetch a vintage from the cellar.

Belmont's connoisseurship was not without its detractors. His love of French painting was slyly mocked in *The Age of Innocence,* a novel of Old New York which won Edith Wharton the 1921 Pulitzer Prize for fiction. The wealthy Beaufort character was allegedly based on Belmont; Newland Archer, another character, dislikes the nattily-dressed banker and raconteur. In one exchange that takes place at the home of the Countess Olenska, the two men vie for her attention. '''Painters? Are there painters in New York?' asked Beaufort, in a tone implying that there could be none since he did not buy their pictures,'' Wharton's novel reads. Archer is secretly elated when Olenska dismisses Beaufort a moment later.

Leading Name in Horse Racing

Belmont had a summer home in the elite enclave of Newport, Rhode Island, and acquired a Long Island property when he became more deeply involved in thoroughbred racing after the Civil War. A friend of his, publisher and financier Leonard W. Jerome, organized the American Jockey Club and established Jerome Park, the first genuinely modern track in the United States. Belmont served as the Club's president for many years. In 1867 the first running of the Belmont Stakes occurred at Jerome Park. The Stakes became the first of the Triple Crown contests in American thoroughbred racing, with the Kentucky Derby and the Preakness following. Belmont's thousand acres near Babylon, in Long Island's Suffolk County, was home to a number of prize horses, some of them considered the best in the country at various times in their career. Belmont, true to form, also constructed an opulent home there. The *Spirit of the Times* reported in 1870 that ''All the sports and recreations which render a sojourn at a fine country house so agreeable have been provided for at the Nursery. Riding, shooting, fishing, rowing, billiards, and croquet, to say nothing of the more business-like walks, talks and inspections of the thoroughbred horses, the Alderney cattle, the Chester hogs, the deer, etc.'' But Belmont eventually moved his thoroughbred stable to a farm near Lexington, Kentucky in the 1880s, believing that the climate there was better for breeding and training winning horses. In 1889, his thoroughbreds took $125,000 in prize purses.

Belmont's life was marked by some personal tragedies. One of his two daughters died at a young age, and a son committed suicide. In his later years the banker suffered from dyspepsia, and was known to become cantankerous at times. In November of 1890, he presided over a horse show at Madison Square Garden. The chill in the drafty hall sent him home with a cold. It turned to pneumonia, and he died on November 24. He is buried in the Belmont Circle at Island Cemetery in Newport. At the time of his death, Belmont was worth an estimated five to ten million dollars. When St. Blaise, one of his stallions, was sold at auction the following year, it became the first thoroughbred in America to fetch $100,000. His son August Jr., a Harvard graduate, took over Belmont and Co., and eventually became one of the main investors in the construction of New York City's subway system.

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John Shaw Billings

As the first director of the New York Public Library, John Shaw Billings (1838-1913) was the early guiding force behind that institution's reputation as one of the premier information providers in the world. A physician by training, Billings was instrumental in

the establishment of the first comprehensive national medical library and provided much of the ideas and innovations that made the medical school of Johns Hopkins University the foremost learning center of its kind. Billings, noted Frank B. Rogers in a memorial essay that appeared in *John Shaw Billings Centennial,* did "more to advance American medical education than any other individual of his generation."

Trained as Doctor in Cincinnati

Billings was born on December 12, 1838, in southeastern Indiana in Cotton Township. His father's family had emigrated from England in the century before, and settled in Syracuse, New York. His mother, Abby Shaw Billings, was descended from Mayflower settlers. As a child, Billings spent time back East and even attended school in Providence, Rhode Island, for a time. The family eventually returned permanently to Indiana, where his father ran a general store in Switzerland County. Abby Billings was an avid reader, and her son inherited the habit. Billings even taught himself Latin and Greek and as a teen made a pact with his father that he would forego any inheritance if his father agreed to send him to college.

The nearest institution of merit was Miami University in Oxford, Ohio, about 50 miles from Switzerland County. Billings entered it in 1852. He was disappointed to learn that its library was only open to students a mere three hours a week, and he could only check out two books at a time. He borrowed his friends' cards and even revealed later in life that he found a way to enter the building during the summer break and enjoy its resources in solitude. Billings graduated second in his class in 1857. He worked for a traveling sideshow for a time and entered Cincinnati's Medical College of Ohio in 1858.

Career Interrupted by War

Billing's felt that the college's two-year curriculum was inadequate. Instead he read medical texts on his own, spent time in the sole dissection room, and for a time even lived at a Cincinnati hospital cleaning its dissecting room for pay. Funds were still tight, and Billings claimed to have budgeted just 75 cents a week for food one winter. An attempt to write his dissertation, "The Surgical Treatment of Epilepsy," aroused his interest in medical librarianship. He spent six months poring over a thousand journals and books in libraries in Cincinnati, Philadelphia, and New York. He imagined that students and physicians alike might make great progress in their research if there was one single source available with a reliable index to its titles for all medical books.

For a year after he finished medical school, Billings served as a demonstrator of anatomy at the Medical College. With the outbreak of the American Civil War, he took and passed the three-day exam of the Army medical board. He had the highest scores. He was commissioned first lieutenant and given charge of a makeshift military hospital in the Georgetown area of the District of Columbia. The facilities, which were merely filthy barracks, were entirely unsuited to caring for the wounded. They lacked sinks and drainage and no water was available for half a mile. Billings saw that plumbing was installed and ventilation improved. During this period he married Katharine Stevens, the daughter of a Michigan congressman.

Became Assistant to Surgeon General

Billings went on to supervise a Philadelphia military hospital and in April of 1864 was made medical inspector for the Army of the Potomac. From the field, he wrote to his wife that he was sometimes operating for 24 hours at a stretch. Later that year he was called to Washington, marking the end of his field service. He was eventually posted to the office of the U.S. Surgeon General. After the war ended, he oversaw the closing of army hospitals and the discharge of civilian doctors. In 1869 he was given a project involving the United States Marine Hospital Service. He formulated a reorganization plan for the network of facilities that turned it into the United States Public Health Service.

During this time Billings was moving toward the realization of a national medical library. His first order of business was to expand the holdings in the Surgeon General's office. With donations Billings solicited from around the country and even overseas, the number of titles in the library began to grow. A new home for the collection was found in

the old Ford Theater building on Tenth Street, the site where President Lincoln was assassinated. The collection expanded from 1,800 to 50,000 volumes by 1873, but Congressional funding to expand, store, and utilize it was not forthcoming. Fortunately, Billings was allowed to use an $80,000 windfall that came from the budgets of closed army hospitals. He also began working on related bibliographic materials. In 1876 he published *Specimen Fasciculus of a Catalogue of the National Medical Library,* which became the *Index Catalogue of the Library of the Surgeon General's Office* four years later. Physicians deemed it an invaluable resource, and Billings and his assistant, Dr. Robert Fletcher, issued one volume per year for the next 15 years. Fletcher also helped Billings compile the *Index Medicus,* which first appeared in 1879 as a monthly guide to current medical literature.

Planned Johns Hopkins Hospital

In 1873, Baltimore banker Johns Hopkins died and left a large endowment for the foundation of a hospital and medical school. Billings was asked by the trustees to submit plans for a state-of-the-art hospital facility, and his were approved and then adapted by architects. Construction began in 1877. Billings was also granted permission by the Surgeon General's office to serve as medical adviser to the institution and as such was the author of several reports on hospital construction and organization, nursing education, and a proper medical-school curriculum. ''A sick man enters the Hospital to have his pain relieved—his disease cured,'' Billings wrote in one paper. ''To this end the mental influences brought to bear upon him are always important, sometimes more so than the physical. He needs sympathy and encouragement as much as medicine. He is not to have his feelings hurt by being, against his will, brought before a large class of unsympathetic, noisy students, to be lectured over as if he were a curious sort of beetle. . . . In this Hospital I propose that he shall have nothing of the sort to fear.''

At the time, medical students usually attended classes in an amphitheater, where the patient served as passive demonstrator. Billings urged bedside instruction in smaller groups and better diagnostic training. His ideas were implemented into the curriculum, and Billings recruited top names in the field to lead the hospital and medical school. He was a strong advocate of the necessity of medical students earning a bachelor's degree first, a maverick idea at the time that was not enforced until much later, and provided guidelines that made the Johns Hopkins Medical School the first to have a resident system for specialist training. He taught some of the school's first courses in medical history himself.

Idea Led to Punched-Hole Card

Billings's innovations helped change the public perception of hospitals as unsanitary, even gruesome places. His ideas helped shape the American Public Health Association, which he served as founding member in the 1870s, and the National Board of Health. Billings' talents brought him to the attention of the U.S. Census Bureau, and he was named head of its division of Vital Statistics for the 1880 and 1890 federal censuses. Between those two counts alone, there was a massive increase in the U.S. population, a change of 12 million, and the Census Bureau struggled to keep pace with its task. Billings' daughter was romantically linked with a statistical engineer named Herman Hollerith at the time, and over dinner one evening Billings suggested that Hollerith consider some sort of system of tabulation involving punched cards, similar to those used for the Jacquard loom. The result was Hollerith's invention of the punched card, which remained in existence as a method of tabulating data by computer well into the 1970s.

A New and Vast Project

Billings oversaw the opening of the new Surgeon General's Library in 1887; in 1890 he accepted a post as director of the University of Pennsylvania Hospital and professor of hygiene. He officially retired from the Army and the Surgeon General's office in 1894, and many prominent names in medicine journeyed to the Philadelphia banquet held in his honor. Not long after that, however, Billings was invited to take a post of great prestige, but also herculean effort: he was selected as the first director of the newly established New York Public Library. The Library, however, existed in name only, for the city boasted three separate facilities at the time, each created by private endowment. There was the research library named in honor of its benefactor, John Jacob Astor, the wealthiest man in the United States at time of his death in 1848. There was also the James Lenox rare book collection at another site. The former governor of New York, Samuel J. Tilden, also left a bequest in his will for the establishment of a library. The trustees of each of the three libraries agreed to consolidate their holdings into a central library for New York City and recruited Billings to organize it.

Billings's initial task was to thoroughly catalogue all three collections and their holdings. Negotiations with city and state authorities to choose a site large enough for a building and obtain the necessary funding to erect one took years to complete. Once the land was donated, however, Billings sketched the proposed library and interior. His plans called for a large reading room and seven floors of stacks, as well as a rapid delivery system for patrons that was one of the most modern of the time. The architects chosen for the job incorporated each of the ideas into a large Beaux-Arts building at Fifth Avenue and 42nd Street. At the time, it was the largest marble structure ever attempted in the country. Billings also worked to finesse an agreement with another organization, the New York Free Circulating Library, to consolidate its holdings into the Central Library and convinced steel magnate Andrew Carnegie to donate $5 million to build a system of branch libraries. The New York Public Library, which quickly became a landmark of the city and one of its grandest cultural achievements, opened its doors in May of 1911.

Legacy Continued Well After Death

Billings was still keenly interested in medicine. He served as a consultant to Boston's planned Peter Bent

Brigham Hospital between 1905 and 1908 and chaired the board of trustees of the Carnegie Institution of Washington, which furthered research in science. Throughout his life he was known as a tireless executive and an imposing, formidable personality. In his final years he suffered from a form of cancer of the face as well as kidney problems. He was said to be grief-stricken after the death of his wife in 1912 and underwent his eighth operation seven months later. He died after contracting pneumonia on March 11, 1913, in New York City. He was buried with military honors at Arlington National Cemetery.

Billings' achievements were enduring ones: the *Index Medicus* became a computer index of medical abstracts, Medline, and the Johns Hopkins University is considered one of the foremost research and training centers for the science of medicine in the world. He was a man to whom no task seemed too large. As the *John Shaw Billings Centennial* volume noted, he had once told a colleague: ''I'll let you into a secret—there's noting really difficult if you only begin—some people contemplate a task until it looms so big, it seems impossible, but I just begin and it gets done somehow. There would be no coral islands if the first bug sat down and began to wonder how the job was to be done.''

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Osama bin Laden

The Islamic fundamentalist leader Osama bin Laden (born 1957), a harsh critic of the United States and its policies, is widely believed to have orchestrated the 1998 bombings of two U.S. embassies in East Africa, as well as the October 2000 attack on the *USS Cole* in the Yemeni port of Aden. But it is his role as the apparent mastermind of the September 11, 2001, attacks on the World Trade Center and the Pentagon that have made bin Laden one of the most infamous and sought-after figures in recent history.

The 6-foot-5, lanky, bearded leader—soft-spoken and effeminate, even when he rails against America—is a man of tremendous wealth, and makes an unlikely spokesman for the poor and oppressed people of Islam whom he claims to represent. Nevertheless, his call for a *jihad*, or holy war, against the United States and Israel, has been heeded by like-minded fundamentalist Muslims.

Raised in Great Wealth

Born in Riyadh, the capital city of Saudi Arabia, Osama bin Laden was the son of Mohammad bin Laden, one of the country's wealthiest business leaders. Some sources state that he is the seventh son, while others claim that he is the seventeenth of some 50 children born to the construction magnate and his various wives. Young bin Laden led a privileged life, surrounded by pampering servants and residing in air-conditioned houses well insulated from the oppressive desert heat. He may have heard tales of poverty from his father, who started his career as a destitute Yemeni porter. He moved to Saudi Arabia and eventually become the owner of the kingdom's largest construction company.

Mohammed bin Laden's success was in part due to the strong personal ties he cultivated with King Saud after he rebuilt the monarch's palaces for a price much lower than any other bidder. Favored by the royal family, Mohammed served for a time as minister of public works. King Faisal, who succeeded Saud, issued a decree that all construction projects go to Mohammed's company, the Binladin Group. Among these construction projects were lucrative contracts to rebuild mosques in Mecca and Medina. When Mohammed died in a helicopter crash in 1968, his children inherited the billionaire's construction empire. Osama bin Laden, then 13 years old, purportedly came into a fortune of some $300 million.

A Passion for Religious Politics

Young bin Laden attended schools in Jedda, and was encouraged to marry early, at the age of 17, to a Syrian girl and family relation. She was to be the first of several wives. In 1979 he earned a degree in civil engineering from King Abdul-Aziz University. He seemed to be preparing to join the family business, but he did not continue on that course for long.

Former classmates of bin Laden recall him as a frequent patron of Beirut nightclubs, who drank and caroused with his Saudi royalty cohorts. Yet it was also at the university that bin Laden met the Muslim fundamentalist Sheik Abdullah Azzam, perhaps his first teacher of religious politics and his earliest influence. Azzam spoke fervently of the need to liberate Islamic nations from foreign interests and interventions, and he indoctrinated his disciples in the strictest tenets of the Muslim faith. Bin Laden, however, would eventually cultivate a brand of militant religious extremism that exceeded his teacher's.

Joined the Afghan War

As a student in the late 1970s, bin Laden was galvanized by events that seemed to pit both the Western world and communist Russia against Muslim nations. One of these was the Camp David peace accords between Egypt and Israel; another was the Soviet invasion in Afghanistan. In December 1979, when the Soviet Union invaded Afghanistan, bin Laden, like many other Muslims, rose to join the jihad declared against the attackers. He did not initially enter the fray as a soldier, but instead channeled his efforts into the organization and financing of the *mujahedeen*, or Afghan resistance. Over the next ten years, he used his tremendous wealth to buy arms, build training camps, and provide food and medical care. He was said to have occasionally joined the fighting, and to have participated in the bloody siege of Jalalabad in 1989, in which Afghanistan wrested control from the Soviet Union.

The United States, then embroiled in the Cold War with the Soviet Union, provided help to bin Laden and his associates. Although in many respects he worked side by side with the Americans to defeat the Soviets, bin Laden remained wary of the Western superpower. ''To counter these atheist Russians, the Saudis chose me as their representative in Afghanistan,'' bin Laden later told a French journalist in an interview quoted by the Public Broadcasting System's (PBS) *Frontline*. ''I did not fight against the communist threat while forgetting the peril from the West. . . . [W]e had to fight on all fronts against communist or Western oppression.''

Formed ''Al Qaeda''

During the war, bin Laden forged connections with the Egyptian Islamic Jihad, the militant group linked with the 1981 assassination of President Anwar el-Sadat. Under the influence of this group, bin Laden was persuaded to help expand the jihad and enlist as many Muslims as possible to rebel against so-called infidel regimes. In 1988 he and the Egyptians founded Al Qaeda, (''The Base''), a network initially designed to build fighting power for the Afghan resistance. Al Qaeda would later become known as a radical Islamic group with bin Laden at the helm, and with the United States as the key target for its terrorist acts.

After the war, bin Laden was touted as a hero in Afghanistan as well as in his homeland. He returned to Saudi Arabia to work for the Binladin Group, but he remained preoccupied with extremist religious politics. Now it was his homeland that concerned him. In 1990 Saudi Arabia's King Fahd, worried about a possible invasion by Iraq, asked the United States and its allies to station troops that would defend Saudi soil. Eager to protect its interests in the oil-producing kingdom, the United States complied. Bin Laden, euphoric after the Afghan victory and proud of the power of Muslim nations, was outraged that Fahd had asked a non-Muslim country for protection. He now channeled his energy and money into opposition movements against the Saudi monarchy.

As an outspoken critic of the royal family, bin Laden gained a reputation as a troublemaker. For a time, he was placed under house arrest in Jedda. His siblings, who had strong ties to the monarchy, vehemently opposed his antics and severed all ties—familial and economic—with their upstart brother. ''He was totally ostracized by the family and by the kingdom,'' Daniel Uman, who worked with the Binladin Group, told an interviewer for the *New York Times.* The Saudi government, ever watchful of bin Laden, caught him smuggling weapons from Yemen and revoked his passport. No longer a Saudi citizen, he was asked to leave the country.

With several wives and many children, bin Laden relocated with his family to Sudan, where a militant Islamic government ruled. In Sudan, he was welcomed for his great wealth, which he used to establish a major construction company as well as other businesses. He also focused on expanding Al Qaeda, building terrorist training camps and forging ties with other militant Islamic groups. His primary aim had become to thwart the presence of American troops in Muslim countries.

Orchestrated First Terrorist Attacks

Bin Laden regarded even American humanitarian efforts as disgraces to Muslim countries. The first terrorist attack believed to trace back to bin Laden involved the December 1992 explosion of a bomb at a hotel in Aden, Yemen. American troops, en route to Somalia for a humanitarian mission, had been staying at the hotel, but they had already left. Two Austrian tourists were killed. Almost a year later, 18 American servicemen were shot down over Mogadishu in Somalia. Bin Laden initially claimed not to be involved in the attack, yet he later admitted to an Arabic newspaper that he had played a role in training the guerrilla troops responsible for the attack.

Several months later, on February 26, 1993, a bomb exploded in the parking garage of the World Trade Center in New York City, killing six and injuring more than 1,000. Though it has not been proven, bin Laden is widely suspected of being the mission's ringleader. Many believe it was the terrorist leader's first attempt to destroy the towers, which suicide hijackers succeeded in toppling in 2001.

United States and Saudi leaders pressured the Sudanese government to expel bin Laden. In 1996 he left the country voluntarily, according to Sudanese officials.

Declared Holy War Against United States

That same year, bin Laden openly declared war on America, calling upon his followers to expel Americans and Jews from all Muslim lands. In a statement quoted by PBS's *Frontline*, he called for ''fast-moving, light forces that work under complete secrecy.'' Interviewed by Cable News Network (CNN) in 1997, bin Laden said, ''[The United States] has committed acts that are extremely unjust, hideous, and criminal, whether directly or through its support of the Israeli occupation.'' The following year he issued an edict evoking even stronger language: ''We—with God's help—call on every Muslim who believes in God and wishes to be rewarded to comply with God's order to kill the Americans and plunder their money wherever and whenever they find it.''

After the Sudanese government asked him to leave, bin Laden operated out of Afghanistan. He is believed to have orchestrated at least a dozen attacks, some successful, some not. Among the worst of these were two truck bombings, both on August 7, 1998, of U.S. embassies in Nairobi, Kenya, and Dar es Salaam, Tanzania. The Nairobi bombing killed 213 people (only 12 were Americans) and wounded 4,500. The Dar es Salaam attack left 11 dead and 85 wounded. This news, compounded by intelligence reports suspecting that bin Laden had been attempting to acquire chemical and biological weapons, prompted U.S. action. President Bill Clinton responded with cruise missile attacks on suspected Al Qaeda training camps in Afghanistan and a pharmaceutical plant in Sudan. In November 1998 the U.S. State Department promised $5 million to anyone with information leading to bin Laden's arrest.

Despite attempts to apprehend him, bin Laden eluded the American government and continued plotting against it. Not all of his efforts were successful. A failed plan to bomb Los Angeles International Airport on New Year's Eve, 1999—suspected to be one of several failed attacks designed to correspond with the millennium—was linked to Al Qaeda. Bin Laden is also suspected of orchestrating a botched attack on the *USS The Sullivans,* a U.S. warship stationed off the coast of Yemen. ''[I]n what seemed to us a kind of comic presentation of what happened,'' recalled *New York Times* reporter Judith Miller, ''the would-be martyrs loaded up their boat with explosives and set the little dingy out to meet *The Sullivans* and the [dingy] was overloaded and sank.''

The same group, with bin Laden at the helm, is widely believed to be responsible for the October 2000 suicide bombing of the *USS Cole,* carried out in the same waters only a few months after the *Sullivans* failure. The terrorists had apparently learned from their mistakes. The attack killed 17 U.S. navy personnel and left many wounded. Yemeni officials later reported that five suspects in the incident had admitted to training in bin Laden's Al Qaeda camps.

Prime Suspect in Attacks on America

Bin Laden's hatred for America had become well known, but nothing had prepared Americans for the most extravagant and heinous plot allegedly hatched by the terrorist leader: the September 11, 2001, attacks on the World Trade Center and the Pentagon. On the clear, late-summer morning, two hijacked commercial jets flew into the twin towers of the World Trade Center. About an hour later, another hijacked airliner slammed into the Pentagon in the nation's capital. A fourth hijacked jet did not reach its target, crashing in Western Pennsylvania instead. When the massive towers collapsed in flames, thousands perished. Among those lost in New York, Washington, D.C., and Pennsylvania were the 19 hijackers, most of whom have been linked to Al Qaeda operations. Bin Laden denied involvement in the attacks, but he praised the hijackers for their acts.

The U.S. government nevertheless regarded the terrorist leader as their prime suspect. President George W. Bush demanded that Afghanistan's Taliban government turn him over or face war, but to no avail. In early October, U.S. forces began striking Afghan targets, declaring a war on terrorism and on the countries that harbor terrorists.

Bin Laden's followers, who support a radical fundamentalist brand of Islam, remain devoted to their leader and continue to heed his call for a holy war. Ever wary of the price America has put on his head, he has reportedly chosen a successor: Muhammad Atef, an Egyptian Muslim who married bin Laden's daughter in January 2001.

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Harrison Birtwistle

Sir Harrison Birtwistle (born 1934) is one of the most challenging, original, and controversial musicians of his generation. Though angular and modern, his work nevertheless is indebted to tradition. Birtwistle composes music for a variety of ensembles, but remains best known for his stage operas. His most famous opera is perhaps his massive medieval work *Gawain* (1991).

Harrison Birtwistle, the son of Frederick and Margaret Harrison Birtwistle, was born on July 15, 1934, in the Lancashire industrial town of Accrington in

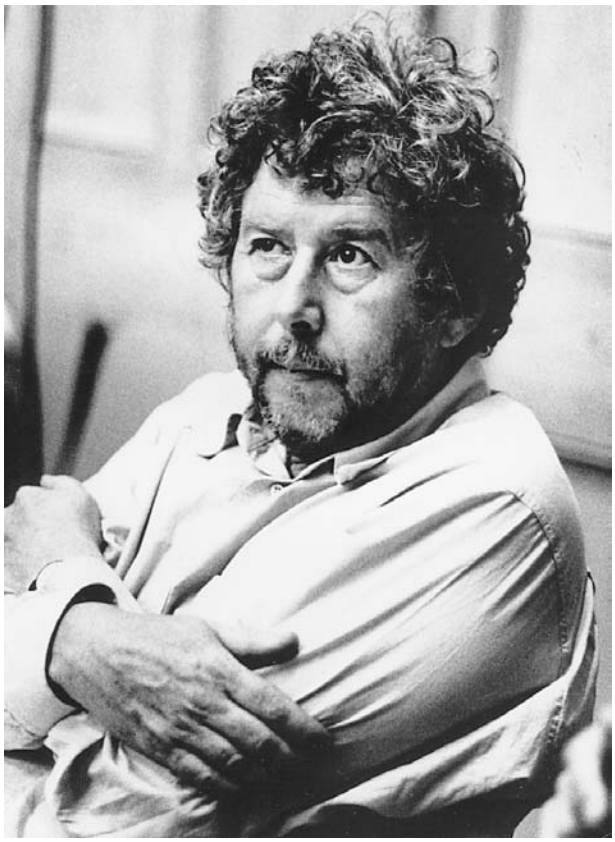

northern England. Interested in music early on, Birtwistle began taking clarinet lessons at the age of seven with a local bandmaster. Soon thereafter, he joined the Accrington military band and later played for local drama society performances. Although he had few encounters with contemporary music and little access to classical scores as a child, Birtwistle started composing his own music at around age eleven. ''I think what I'd always wanted to do, right from the beginning, was to write music,'' he once claimed, as quoted by biographer Michael Hall.

The New Music Manchester Group

It was as a clarinetist that Birtwistle won a scholarship in 1952 to attend the Royal Manchester College of Music (now known as the Royal Northern College of Music), where he studied the clarinet with Frederick Thurston and composition with Richard Hall. He also delved further into contemporary music, making contact with a highly talented group of fellow students that included composers Peter Maxwell Davies and Alexander Goehr, pianist John Ogden, and trumpeter and conductor Elgar Howarth. Together, they formed in 1953 the ''New Music Manchester Group,'' dedicating themselves to performances of the works of Schoenburg, Webern, and others. The Manchester group proved groundbreaking in many ways. Uninhibited by the constraints of convention, they enthusiastically embraced the European avant-garde, forever altering the face of British music.

However, the Manchester group did not intend to abandon tradition altogether. Like his colleagues, Birtwistle was opposed to the goal orientation found in classical or romantic music, but still believed in the preservation of continuity and a sense of line. In contrast to the Darmstadt school, which produced mostly static music, Birtwistle wanted his pieces to feel active and move freely without heed of destination. ''I make up a set of rules, then rub them out,'' he once said of his approach, as quoted in the *National Review,* ''and don't tell you what they are.'' Birtwistle published his first work, *Refrains and Choruses,* for flute, oboe, clarinet, horn, and bassoon, in 1957. It was first performed on July 11, 1959, in Cheltenham, England, by the Portia Wind Ensemble.

In the late-1950s and early-1960s, Birtwistle both composed and taught music. From 1962 until 1965, he served as director of music at the Cranborne Chase School. His compositions during this period included *Monody for Corpus Christi* (1959), for soprano, flute, horn, and violin; *Precis* (1960), a piano solo; *Entr'actes* (1962), for flute, viola, and harp; *Chorales for Orchestra* (1963); and *Three Movements for Fanfares* (1964), for chamber orchestra. In 1965, Birtwistle completed his first critical success, *Tragogoedia,* for wind quintet, string quartet, and harp. The Melos Ensemble, under conductor Lawrence Foster, premiered the work that same year at Wardour Castle.

Devoted to Composing

1965 marked a turning point in Birtwistle's career, as he sold all his clarinets to devote himself entirely to composing. In 1966, as a Harkness fellow, he traveled to Princeton University in the United States, where he completed his 1967 opera *Punch and Judy,* a one-act tragic comedy. This major accomplishment, along with *Verses for Ensembles,* for woodwind, brass, and percussion (1969), and *The Triumph of Time,* an orchestral piece (1972), firmly established Birtwistle as a leading voice in modern British music.

From 1973 to 1974, Birtwistle took a position as visiting professor of music at Pennsylvania's Swarthmore College and in 1975, served as a visiting professor at New York State University, Buffalo. Afterwards, he returned to Great Britain as associate director of the National Theatre, South Bank, London, a position lasting until 1983. While with the National Theatre, Birtwistle composed several instrumental pieces for production, including *Bow Down* (1977), a work for five actors and four musicians with text by Tony Harrison. As for Birtwistle's other composing endeavors, the early-1970s through the mid-1980s were largely dominated by his monumental lyric tragedy *The Mask of Orpheus,* based on the myth of Orpheus. He finished the first two acts in 1975 and wrote the third between 1981 and 1984. On May 21, 1986, the work premiered at the English National Opera in London.

In the 1980s, Birtwistle also dabbled with electronic and computer-generated materials and other medium in an attempt to create his vision of a total theater. Sometimes, the extreme measure almost seemed unworkable. For instance, in *The Mask of Orpheus* Birtwistle included several electronic inserts wherein dancers acted out the stories of

Orpheus told to animals, rocks, and trees from his mountaintop. Further, the action plays out at an accelerated pace, similar to that found in the films of Mack Sennett, Max Linder, Buster Keaton, or Charlie Chaplin. Although not impossible to stage, the work has often presented problems for directors unable to cope with Birtwistle's stylized procedures.

Birtwistle followed *The Mask of Orpheus* with a series of ensemble scores and operas performed by the world's most renowned new music groups. The mechanical pastoral piece *Yan Tan Tera* and *The Secret Theatre,* for 14 players, both from 1984, proved highly successful, as did the 1986 orchestral score *Earth Dances.* In 1991, Birtwistle completed his most famous work, *Gawain,* an opera in two acts based on the allegorical medieval poem ''Sir Gawain and the Green Knight.'' Conducted by Elgar Howarth, it premiered on May 30 of that year at the Royal Opera House, Covent Garden. ''His score is grainy, provocative and, often, mesmerizing,'' concluded a 1991 review in the *Economist.* ''He has a remarkable ear for gripping sonorities, quirky rhythms and strange, keening melodies. The combination makes *Gawain* a powerful, indeed unforgettable experience.''

Birtwistle's next opera, *The Second Mrs. Kong,* set to a libretto by American writer Russell Hoban, was completed in 1994 and opened that year under Howarth at the Glyndebourne Touring Opera on October 24. Covering a range of multi-layered territory, *The Second Mrs. Kong* stretches through the mythic underworld of the past to present-day London. The setting—complete with skinheads, computers, and a high-tech penthouse—serves as the backdrop to a romance between King Kong, from the classic 1933 film, and Pearl, the subject of a Vermeer painting entitled ''Girl with Pearl Earring.''

The remainder of the 1990s and beyond garnered Birtwistle continued recognition. *Panic* (1995), a score for saxophone, drums, and orchestra, received a high profile when it played for an audience of some 100 million people worldwide during the BBC Proms in 1995. His orchestral work, *Exody* (1998), was premiered by Daniel Barenboim and the Chicago Symphony Orchestra on February 5 of that year to critical favor. *Harrison's Clocks* (1998), a piano solo written for Joanna MacGregor, performed in its entirety for the first time on July 13, 1998, in Cheltenham. It also earned acclaim. Written in 1998 and 1999, Birtwistle's recent stage work *The Last Supper* premiered at the Deutsche Staatsoper in Berlin on April 18, 2000. Forthcoming projects include a work for the Cleveland Symphony Orchestra, as well as stage works for the Royal Opera House, Covent Garden.

Over the course of his career, Birtwistle won numerous awards and honors, including the Grawemeyer Award and the Chevalier des Arts et des Lettres, both in 1986; a British knighthood, 1988; the Siemens Prize, 1995; and a British Companion of Honor, 2001. From 1993 through 1998, Birtwistle served as composer-in-residence for the London Philharmonic and continued teaching. He was a Henry Purcell professor of music at King's College of Music in London, from 1995 until 2001, then became director of composition at the Royal College of Music in London. The music of Birtwistle attracted esteemed conductors from all over the world, among them Howarth, Barenboim, Pierre Boulez, Peter Eotvos, Oliver Knussen, Sir Simon Rattle, and Christoph von Dohnanyi.

In spite of such attention, Birtwistle never courted popularity or worried about critical reaction to his work. ''If they don't like it, that's their problem,'' he told the *Economist* in 1994. ''I'm not trying to be difficult. I write the stuff as clearly as I can.'' Birtwistle married Sheila Margaret Wilhelmina in 1958. The couple had three sons: Adam, born in 1959; Silas, born in 1963; and Thomas, born in 1965.

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Isabel Bishop

Isabel Bishop (1902-1988) was a painter and printmaker who depicted life in Union Square, New York, from the 1930s through the 1970s. She was best known for painting common American women performing their daily activities.

Artist Isabel Bishop came from an intellectual household. Her parents were both scholars and educators. Her father, Dr. J. Remsen Bishop, was a Latin and Greek scholar. Her mother, a Suffragist and feminist, wanted to be a writer, but was never published. She learned Italian in order to translate Dante's *Inferno* into English. The couple had founded a prep school in Princeton, New Jersey, but abandoned their project when family life and work combined became overwhelming. The family moved to Cincinnati where Dr. Bishop taught and eventually became principal at the Walnut Hills School.

Thirteen years after they had two sets of twins, they had Isabel on March 3, 1902, in Cincinnati. The family was often struggling financially, and her father's cousin, James Bishop Ford, was their wealthy benefactor. The family moved from Cincinnati to Detroit, where her father was principal of Eastern High School and taught Greek and Latin. He also wrote textbooks in these fields. They lived on the edge of a working class area, and Isabel was not allowed to play with the neighborhood's children. It was in Detroit in 1917, where Bishop studied at the Wicker School, that

Bishop developed her interest in art, however. During Saturday morning art classes, she learned to draw from life.

New York and the Art Students League

In 1918, a 16-year-old Bishop moved to New York City, with the financial help of Ford, to study illustration and design at the New York School of Applied Design for Women. She lived at the Misses Wilde's boarding house for young women on the Upper East Side. She was impressed by modernism, a trend following from the 1913 Armory Show.

''I remember us art students in our smocks, walking in the Armistice Day parade. Then I learned about modern art and put commercial art behind me. I enrolled at the Art Students League and moved to the Village with two other girls,'' Bishop told biographer Helen Yglesias.

It was then that she decided to abandon illustration and enter the world of fine art. From 1922 to 1924, she attended classes at the Art Students League of New York. First, she studied with modernist Max Weber, then with realist painter Kenneth Hayes Miller. She studied the techniques of the European Masters, but was also influenced by a group of New York social realists led by painter Robert Henri and known as the Ash Can School for their depictions of back yards, alleys, and trash cans.

The Fourteenth Street School

She became friends with Reginald Marsh who also admired Miller. Marsh, also a student at the League, was a Yale grad, whose first job in New York was reviewing burlesque shows for the *Daily News*. She was influenced by Marsh's drawings and prints of working-class subjects. She also developed a friendship with Guy Pene du Bois, another teacher at the League who painted satiric pictures of the New York café scene.

When Bishop left the League, she set up her first studio on Union Square. In 1926, she lived and worked at 9 West Fourteenth Street in a loft. It was here that she became part of the group known as ''The Fourteenth Street School,'' along with Reginald Marsh and the Soyer brothers. She later returned to the Art Students League to study mural painting with Miller. That same year, at age 24, she tried to commit suicide on three different occasions because of a love affair that ended badly. She jumped into the Hudson River in the middle of the night. She commented later that her body wouldn't die, that it started swimming.

In 1931, Ford funded a trip to Europe for Bishop. She traveled with Kenneth Hayes Miller, Reginald Marsh, and Edward Laning. She toured museums and studied the techniques of the Great Masters. When she returned to Union Square, she started her first drawings of the Square and its people. In 1932, she painted ''Virgil and Dante in Union Square,'' now housed at the Delaware Art Museum in Wilmington. A favorite of Bishop's, for many years it hung in her house at Riverdale.

Around 1930, Alan Gruskin started the Midtown Galleries, a cooperative gallery where new artists could show their work for five dollars a month. She developed an association with Midtown Galleries from the start. On May 21, 1932, Bishop signed a contract with the Galleries. The following year in October, she held her first solo exhibition at the Galleries.

Marriage and a New Studio

Donning a white smock and tennis shoes at her studio, Bishop was a very private person who worked slowly. She never needed to depend on her work to earn a living, however. On August 9, 1934, at the age of 32, she married Harold G. Wolff, a leading neurologist. The couple had a son, Remsen, born on April 6, 1940. Their happy 28-year marriage ended with the death of Dr. Wolff on February 21, 1962.

The doctor had a keen interest in art and wholeheartedly supported her work. As Bishop once said, ''He found no contradiction between science and art. As far as truth and reality were concerned, there was no either/or about it.''

Also in 1934, Bishop took a studio on the top floor of an office building at 857 Broadway on Union Square. She kept that same studio, taking the subway from 242nd St. near her home in Riverdale, the Bronx, to Union Square until she had to give it up in 1984 after the onset of illness.

Painted the Working Girls

The first painting to bring Bishop national recognition was her ''Two Girls,'' which was purchased in 1936 by the Metropolitan Museum of Art in New York. The two girls

were a waitress, Rose Riggens Hirschberg, and her friend Anna Abbott Sweeters. Rose was quoted in the New York World-Telegram, ''I can't get over it—this picture causing all the commotion. I never thought much about it. I thought about how Miss Bishop used to come into Childs in the morning and have three cups of black coffee and toast for breakfast.''

Bishop became most famous for her portraits of the working girls of New York. Suspended in time, female friends were pictured in parks, soda fountains, and snack bars from the 1930s through the 1960s. She described these pictures as an effort ''to catch the fleeting moment without freezing its flight.'' Bishop is also known for her introspective nudes. Her figures are almost always depicted in motion, doing some activity, undressing, clipping toenails, bending, or reaching.

In March 1936, Bishop held her second solo exhibition at Midtown Galleries. She also showed her work at the Art Students League where she was employed as an instructor that year. In 1938 she painted a mural for the New Lexington, Ohio, Post Office. The work, an 11-foot long oil on canvas, called Great Men Come From The Hills, was commissioned by the Section of Fine Arts of the U.S. Treasury Department.

In January 1939, an art critic at *Time* wrote, in an article titled, ''Bishop's Progress'': ''In the last few years Isabel Bishop's paintings have mildly haunted many a visitor to bit exhibitions. Her style, formed by thorough study at Manhattan's Art Students League and exceptional resistance to its influence, is noted for: (1) sensitive modeling of form, and (2) a submarine pearliness and density of atmosphere. The thing she feels about (the working girls) and tries to communicate in her painting, she says is their 'mobility in life,' the very fact that they do not belong irrevocably to a certain class, that anything may happen to them.''

Years of Recognition and *Reality*

During the 1940s, she continued to develop a name for herself in the art world. In 1940, she exhibited her work at the New York World's Fair, won first prize at the American Society of Graphic Artists show, and was elected an Associate of the National Academy of Design in New York. She also held a solo exhibition at the Herbert Institute, Atlanta. The following year, she was elected an Academician of the National Academy of Design in New York.

In 1942, she held a third solo exhibition at Midtown Galleries, and she was awarded the Adolph and Clara Obrig Prize of the National Academy of Design, New York, for oil, ''Nude by Stream.'' She also developed a relationship with the National Institute of Arts and Letters in New York: In 1943, she was presented the Arts and Letters Award, the following year, she was elected a member of the Institute, and in 1946, she became the first woman to be elected an officer of the Institute when she was elected vice president. She continued to hone new skills as well, studying engraving at the New School for Social Research in New York in 1945.

In the 1950s, she became one of the founding members of a new journal called *Reality*. Raphael Soyer started the journal for realist artists. She told interviewer Barbaralee Diamonstein in *Inside New York's Art World* in 1979, ''In four years we issued four copies—four copies in four years—and these weren't sold, we sent them to universities and libraries and so on. Art magazines became absolutely furious. They wrote long diatribes . . . after four issues there was no use going on—we had all said what we had to say. But it is remembered now as a sort of collector's item.''

During the mid-1950s, she continued to collect honors for her work. In 1954, she was awarded an honorary Doctor of Fine Arts Degree from Moore Institute of Art, Science and Industry in Philadelphia. She was awarded the first Benjamin Altman Prize of the National Academy of Design in New York for ''Girls in the Subway Station'' in 1955. During the summers of 1956, 1957, and 1958, Bishop taught at Skowhegan School of Painting and Sculpture in Skowhegan, Maine. She resumed teaching there in 1963.

Pride and Prejudice and Honors from a President

The Whitney Museum held a retrospective of her work in 1975. In 1976, E.P. Dutton & Co. published a new version of Jane Austen's *Pride and Prejudice* with Bishop's illustrations, as well as an afterword written by the artist. Bishop's work for the book had been commissioned in the mid-1940s, but for various reasons, the publication had been delayed some thirty years.

The late seventies and the eighties saw Bishop receiving more recognition. In 1979, President Jimmy Carter presented her with an Outstanding Achievement in the Arts Award. In 1982, she received the Skowhegan Governors Award, and in 1987, she was awarded the Gold Medal for Printing of the American Academy and Institute of Arts and Letters.

Bishop died of Parkinson's disease at her home in Riverdale, the Bronx, in February 1988 at 85. Funeral services were held at Christ Church in Riverdale. Yglesias met with her only weeks before she died. She commented, ''Always meticulously groomed, even during the last days of her life, her hair smoothly done, her skin surprisingly luminous and unlined, Isabel Bishop was the epitome of the perfect lady, the perfect hostess.''

In 1975, biographer Karl Lunde appraised Bishop's work: ''She speaks to a sophisticated audience, to viewers aware that the woman reading a letter in a Vermeer or the peaches in a Chardin are only superficially the subjects of those paintings. The real subjects are problems of art taking one beyond mere appearance. The artist, with each stroke of the brush, transforms, reforms, rearranges, selects, magnifies, rejects, organizes and reorganizes. Relationships are Isabel Bishop's theme; the human figure, the means.''

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Helena Petrovna Blavatsky

One of the most influential occult thinkers of the nineteenth century, Helena Petrovna Blavatsky (1831-1891) left behind conflicting images of adventuress, author, mystic, guru, occultist, and charlatan. With the aid of Col. Henry Olcott and William Q. Judge, she founded the Theosophical Society in New York in 1875.

Born at Ekaterinoslav, Russia, on July 31, 1831, Blavatsky was the daughter of Col. Peter Hahn, a member of a Mecklenburg family settled in Russia. In order to gain converts to Theosophy, she felt obliged to appear to perform miracles. This she did with a large measure of success, but her methods were on several occasions detected as fraudulent. Nevertheless, her commanding personality secured for her a large following.

Surrounded with Mystery

An enigmatic personality, Blavatsky was raised in an atmosphere saturated with superstition and fantasy. She loved to surround herself with mystery as a child and claimed to her playmates that in the subterranean corridors of their old house at Saratow, where she used to wander about, she was never alone, but had companions and playmates whom she called her ''hunchbacks.'' Blavatsky was often discovered in a dark tower underneath the roof, where she put pigeons into a mesmeric sleep by stroking them. She was unruly, and as she grew older she often shocked her relatives by her masculine behavior. Once, riding astride a Cossack horse, she fell from the saddle and her foot became entangled in the stirrup. She claimed that she ought to have been killed outright were it not for the strange sustaining power she distinctly felt around her, which seemed to hold her up in defiance of gravitation.

According to the records of her sister, Blavatsky showed frequent evidence of somnambulism as a child, speaking aloud and often walking in her sleep. She saw eyes glaring at her from inanimate objects or from phantasmal forms, from which she would run away screaming and frighten the entire household. In later years she claimed to have seen a phantom protector whose imposing appearance had dominated her imagination. Blavatsky's powers of make-believe were remarkable. She possessed great natural musical talents, had a fearful temper, a passionate curiosity for the unknown and weird, and an intense craving for independence and action.

Led a Wild Life

At the age of 17, she was married to General Blavatsky, an old man from whom she escaped three months later. She then fled abroad and led a wild, wandering life for ten years all over the world, in search of mysteries. When she returned to Russia she possessed well-developed mediumistic gifts. Raps, whisperings, and other mysterious sounds were heard all over the house, objects moved about in obedience to her will, their weight decreased and increased as she wished, and winds swept through the apartment, extinguishing lamps and candles. She gave exhibitions of clairvoyance, discovered a murderer for the police, and narrowly escaped being charged as an accomplice.

In 1860 Blavatsky became severely ill. A wound below the heart, which she received from a sword cut in magical practice in the East, opened again, causing her intense agony, convulsions, and trance. After Blavatsky recovered, her spontaneous physical phenomena disappeared, and she claimed that they only occurred after that time in obedience to her will.

Blavatsky again went abroad and, disguised as a man, she fought under Garibaldi and was left for dead in the

battle of Mentana. She fought back to life, had a miraculous escape at sea on a Greek vessel that was blown up and, in 1871 in Cairo, she founded the Societe Spirite. It was a dubious venture that soon expired amid cries of fraud and embezzlement, reflecting considerably on the reputation of the founder.

Arrived in New York

Her closer ties with Spiritualism dated from her arrival in New York in July 1873. Blavatsky first worked as a dressmaker to obtain a living and, after her acquaintance with Col. Henry Steel Olcott at Chittenden, Vermont, in the house of the Eddy Brothers, she took up journalism, writing mostly on Spiritualism for magazines and translating Olcott's articles into Russian. ''For over 15 years have I fought my battle for the blessed truth,'' she wrote in *The Spiritual Scientist,* published in Boston (December 3, 1874); ''For the sake of Spiritualism I have left my house; an easy life amongst a civilized society, and have become a wanderer upon the face of this earth.'

Her second marital venture, which occurred during this period, ended in failure and escape. The starting point of her real career was the founding of the Theosophical Society in 1875. It professed to expound the esoteric tradition of Buddhism and aimed at forming a universal brotherhood of man; studying and making known the ancient religions, philosophies, and sciences; investigating the laws of nature; and developing the divine powers latent in man. It was claimed to be directed by secret Mahatmas, or Masters of Wisdom.

Olcott, who was elected president, was a tireless organizer and propagandist. His relationship to Blavatsky was that of pupil to teacher. He did the practical work and Blavatsky the literary work. Their joint efforts soon put the society on a prosperous footing and, at the end of 1878, a little party of four left, under their leadership, for Bombay. Soon after the theosophical movement gained added impetus from the publicity launched by A. P. Sinnett, editor of the *Pioneer,* who had embraced Buddhism in Ceylon.

Practices Under Investigation

The publicity had its disadvantages as well. The attention of the Society for Psychical Research (SPR) was aroused by reports of the theosophic marvels, and Richard Hodgson was sent to Adyar, India, where the central headquarters of the theosophical movement was established, to investigate. The investigation had a disastrous effect for Blavatsky and dealt a nearly fatal blow to Theosophy. Hodgson reported that he found nothing but palpable fraud and extreme credulity on the part of the believers. The Coulombs, a couple who had joined Blavatsky in Bombay in 1880 and were her acquaintances from the time of the Cairo adventure, confessed to having manufactured, in conspiracy with Blavatsky, a large number of the theosophical miracles: they revealed the secret of the sliding panels of the shrine in the Occult Room through which, from Blavatsky's bedroom, the ''astral'' Mahatma letters were deposited; disclosed impersonation of the Mahatmas by a dummy head and shoulders; declared that the Mahatma letters were written by Blavatsky in a disguised hand and that they were projected through cracks in the ceiling by means of spring contrivances; and they produced the correspondence between them and Blavatsky in proof of their self-confessed complicity. Hodgson's investigations, which lasted for three months, entirely demolished the first private and confidential report of the SPR issued in December 1884, which was theoretically favorable to Blavatsky's claims. Hodgson's conclusions were published in the *Proceedings* of the SPR.

The publication of the report, which followed the printing of the Coulomb letters in the *Madras Christian Magazine,* created an immense sensation. In response, Olcott, whose honesty was not impugned by the report, banished Blavatsky from Adyar. The proofs of her guilt were overwhelming, for the defense was built up with great difficulties. With the Theosophical Society thus discredited, recovery looked hopeless.

Nevertheless, Annie Besant, who would become Blavatsky's successor, and Sinnett valiantly took on the task. Hodgson answered and insisted on his conclusions. In the literature that subsequently grew up on the subject, V. S. Solovyoff claimed in *A Modern Priestess of Isis* (1895) that Blavatsky acknowledged her fraudulent practices to the author. *Blavatsky's Posthumous Memoirs* (1896) was a most curious artifact of the time that was said to have been dictated by Blavatsky's spirit. The text (which furnished strong, internal proofs of its apocryphal character) was obtained in independent typewriting on a Yost machine under the supervision of the spirit of its inventor, Mr. G. W. N. Yost.

The Secret Doctrine was Published

Blavatsky nevertheless succeeded in living down every attack during her lifetime, continued her work, gained many new adherents to Theosophy, and published a work, *The Secret Doctrine,* which was claimed to have been written in a supernormal condition. Whatever conclusions are reached about her complex character, it must be admitted that she was an extraordinarily gifted individual and it does seem probable that she indeed possessed psychic powers which, however, fell far short of the miraculous feats she constantly aimed at. Even Solovyoff admits some remarkable experiences, and though he furnished natural explanations for many of them, the assumption that withstands challenge is that she had, as plainly pointed out by Olcott himself, unusual hypnotic powers.

Her famous feats of duplicating letters and other small objects are plainly ascribable to this source when common fraud does not cover the ground. She never troubled about test conditions. Most of her phenomena were produced under circumstances wide open to suspicion and strongly savoring of a conjuring performance. These included the finding of an extra cup and saucer at a picnic at Simla in 1880 in the Sinnett garden under the ground at a designated spot, the clairvoyant discovery of the lost brooch of Mrs. Hume in a flower bed, the astral dispatch of marked cigarettes to places she indicated, and the Mahatma scripts imposed over the text of private letters which the post had just delivered.

Special Powers

There is no end of these and similar miracles, and the testimony of the truth is sometimes so surprising that one can conclude that imposture occasionally blended with genuine psychic performance. The general character of Blavatsky's phenomena is of a different order from those of the Spiritualist medium. Her early physical phenomena subsided at a later age, although the power to cause raps remained. Once, in New York, Olcott claimed that he witnessed the materialization of a Mahatma from a mist rising from her shoulders. As a rule the Mahatmas were not supposed to depend upon Blavatsky's organism for appearance, and controlled her body but seldom. *Isis Unveiled* and the *Secret Doctrine* were claimed to have been produced under such control.

Whereas there is a limit to the phenomena of every Spiritualistic medium, Blavatsky apparently knew none. From the materialization of grapes for the thirsty Col. Olcott in New York to the duplication of precious stones in India, or the creation of toys for children out of nothingness, she undertook almost any magical task and successfully performed it, to everyone's amazement.

The Hodgson Report left a deep shadow over Blavatsky's final years. Besant's conversion to Theosophy resulted after she had been requested by W. T. Stead to review *The Secret Doctrine* in 1889. Blavatsky suggested that she read the Hodgson Report before forming any firm conclusions, but Besant was not adversely affected and requested to be Blavatsky's pupil. Thereafter Besant provided a secure refuge for the aging Theosophist at her own home in London. In her last years, Blavatsky became the center of a memorable group of talented individuals. She died peacefully May 5, 1891.

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Leonardo Genezio Darci Boff

Leonardo Boff (born 1938) is recognized as one of the most outspoken, controversial, and articulate proponents of Roman Catholic liberation theology. A staunch supporter of the ordination of women priests, Boff's controversial writings put him at odds with the Vatican and eventually led to his resignation from the priesthood.

Leonardo Boff is an ordained Franciscan priest who resigned his vocation in 1992 to become a member of the Franciscan lay clergy. Protesting the hierarchical structure of the Roman Catholic Church as it existed in his native Brazil, Boff has advocated the ordination of women as priests and promoted social justice for the poor. The Vatican officially silenced Boff for eleven months in the mid-eighties as the result of his publishing several controversial works in the 1970s and 1980s because his books had an ideological alignment with liberation theology. Liberation theology evolved in South and Central America following the 1968 Second Latin American Bishops Conference and gained popularity in the 1970s. The theology calls for the Church to engage itself in the political and economic struggles of poor people. The Vatican, however, views liberation theology as a justification for violent revolution and Marxist economic policies. Roman Catholic theologians dismiss the socio-economic concentration of liberation theology because they believe it places too much emphasis on earthly, temporal matters rather than on spiritual matters. The church believes that the Word of Jesus is not concerned as much with political freedom as it is with freedom, or liberation, from sin.

While accepting Marx's views opposing capitalism, Boff told interviewers that he considered himself more anti-capitalist than pro-Marxist, and more a Franciscan Catholic than a Roman Catholic. He told *Time* reporter Richard N. Ostling: ''The Vatican wants to centralize the church around the Pope and Rome. Liberation theology challenges that view, opting for a more decentralized church.'' He has also commented on his dissatisfaction with Catholic bishops living in relative luxury and controlling how parish monies are spent while Catholics with no say in church matters live in poverty. Addressing the politicized nature of Boff's beliefs, Richard Ouebedeaux in the *Catholic Century* wrote: ''In giving such priority to the political dimension, one is led to deny the radical newness of the New Testament and above all to misunderstand the person of Our Lord Jesus Christ, true God and true man, and thus the specific character of the salvation he gave us, that is above all liberation

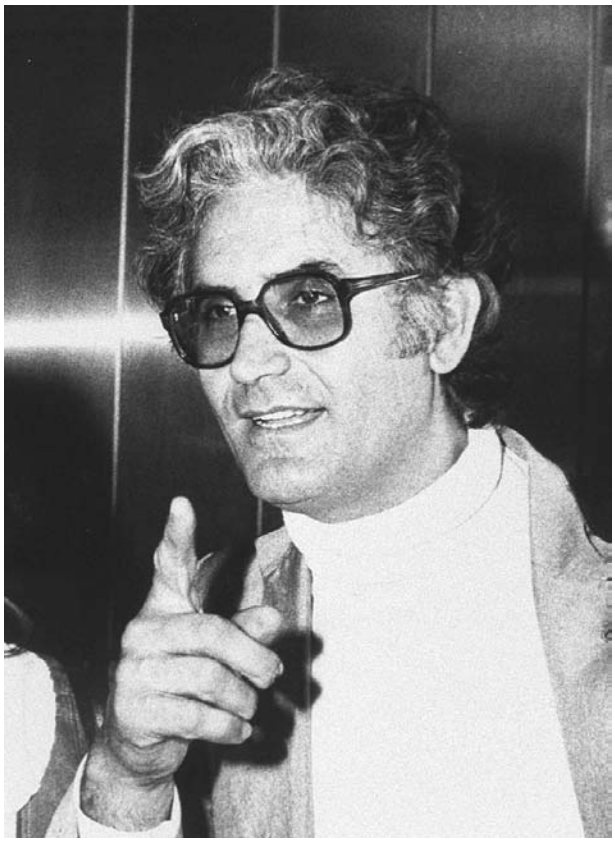

from sin, which is the source of all evils.'' Ouebedeaux balances the statement by adding: ''Boff does not link his activist Jesus unequivocally with Marxist programs for social reconstruction in the manner of some liberation theologians. Also, despite the fact that the humanity of Jesus is stressed, his divinity—deity, really—is affirmed too.'' When the Vatican attempted to silence him again in the early 1990s, Boff resigned as priest. He told Mac Margolis of *Newsweek:* ''The first time [of official discipline] was an act of humility and I accepted. The second time was humiliation, and I couldn't accept it.'' In works published since his resignation as priest, Boff expanded his liberation theology views to include ecological and feminist issues.

Born in Brazil

Boff was born December 14, 1938, in Concordia, Santa Catarina, Brazil. His father was a teacher, and his mother was raised in a farming family. He was ordained a priest in 1964 and continued his education at the University of Munich, where he earned a doctorate in 1972. Bonaventura Kloppenburg, who was to become an opponent of liberation theology, oversaw his doctoral dissertation. Another of Boff's doctoral instructors, Joseph Ratzinger, eventually became a Cardinal who served as the Vatican's chief spokesperson against liberation theology. Boff was notably a member of the Franciscan order of Roman Catholics. Boff has likened himself to the order's founder, St. Francis of Assisi, because rather than subjugating himself to the Catholic church's hierarchal structure, St. Francis established his own order. Boff told Margolis: ''I define myself more as a Franciscan Catholic than Roman Catholic. Never forget, St. Francis was a layman, he wasn't a priest or part of the hierarchy.'' After returning to Brazil, Boff taught theology at the Institute Teologico Franciscano in Petropolis and assumed editorial responsibilities for the Brazilian theological review *Revista Eclesiastica Brasilieira.* He attracted widespread attention in 1978 with the translation of his 1972 work *Jesus Christ Liberator: A Critical Christology for Our Times.* In this work, Boff applied liberation theology to the study of the life and works of Jesus Christ, characterizing Jesus as a revolutionary working on behalf of the economically oppressed against the corrupt Roman occupation of the Holy Lands as well as the hierarchal structure of the Jewish faith.

In his most controversial work, *Church: Charism and Power,* Boff employed Marxist theory to attack not only the economic oppression of the poor, but also the entire structure of the Roman Catholic Church. Equating the Church with industrialists who controlled the means of production, Boff asserted that the Church believed that it held a monopoly on God's grace. Writing in the *Los Angeles Times Book Review,* Marianne Sawicki refuted Boff's assessment: ''A thoughtful reader would object that this comparison limps because grace is not a material thing. Grace is more like love, which increases as it is shared, than like the proverbial cake that you cannot both have and eat.'' However, Sawicki, stated: ''One can fault Boff for this poor analogy, and his publisher for neglecting to inform the uninformed reader of the culture-specific character of the work. But such faults make the a book 'dangerous' only to an authority that has lost faith in the good sense and good will of its people.'' Boff's assertions caused Joseph Cardinal Ratzinger, by now head of the Vatican's Sacred Congregation, to demand an audience with Boff in 1984. One of the Vatican's primary concerns was Boff's interpretation of the Second Vatican Council's assertion that the ''sole church of Christ . . . subsists in the Catholic Church.'' Ratzinger stated that Boff supported a thesis that refuted the Roman Catholic church as the one church of Christ by allowing that Christ ''also may subsist in other Christian churches,'' which the cardinal stated, ''could be characterized as ecclesiological relativism'' and that, following such a belief, ''no institutional church could affirm being that one church of Jesus Christ willed by God himself.'' Ratzinger officially silenced Boff for one year, prohibiting him from publishing, public speaking, or otherwise promulgating his liberation theology beliefs. Eleven months later, the silence was lifted, and the Sacred Congregation issued an extensive refutation of liberation theology.

Continued Controversy

In 1987, Boff published the English-language version of *The Maternal Face of God: The Feminine and Its Religious Expressions,* in which he advocated the ordination of women as priests. Because the Roman Catholic Church believes that ''the ordination of women is not possible'' due to being bound by Christ's choice of men as apostles, Boff was again at the center of controversy. He furthered the Vatican's displeasure by publishing a series of articles in 1991 that favored married priests. When the Vatican denied

publication approval for his next work, Boff resigned from the priesthood. He told Margolis in 1999: ''Strangely, to this day the Vatican has not recognized my renunciation. Officially, legally, I am still a priest and a friar. This is very rare. Usually Rome accepts your resignation or expels you.''

Despite the collapse of the communist bloc countries in the late 1980s, Boff believed that the political ideas of Karl Marx concerning what he perceived to be inherent flaws in capitalism were still valid. Following his resignation from the priesthood, he continued to administer to the poor and publish works that are more ecumenical and reveal his readings from other faiths and religious practices, including Buddhism and Yoga, as well as his continued support of liberation theology. For example, in *The Lord's Prayer: The Prayer of Integral Liberation,* Boff explains that humankind cannot separate prayer from worldly concerns. In *Saint Francis: A Model for Human Liberation,* Boff writes that the life of St. Francis serves as an example of how the economically disadvantaged should receive preferential treatment. *Ecology and Liberation: A New Paradigm* prompted Catherine Keller to note in *The Journal of Religion:* ''The great contribution of this book is the integration of ecology into the liberation model. . . . [Boff] is not content to embed class analysis within the ecological crisis and vice versa but also to infuse his now cosmologically widened liberation model with 'religious feeling'.'' Writing in the *National Catholic Reporter,* Stephen B. Scharper added: ''He masterfully refutes triumphalistic paeans to global capitalism, noting how under its sweeping mantle the rich get richer, the poor get poorer, more and more species are driven to extinction, more toxins are released into our water and air and our overall quality of life is eroded.''

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Edward William Bok

A longtime editor of the influential magazine *The Ladies' Home Journal,* Edward W. Bok (1863-1930) embodied the ideals of Progressive Era America. Espousing free enterprise, civic responsibility, and the ideals of American womanhood, Bok was one of the best-known magazine editors of his day. He also wrote a series of books which included his Pulitzer Prize-winning autobiography, *The Americanization of Edward Bok.*

A household name in America during his editorship of *The Ladies' Home Journal* from 1889 until 1919, Edward W. Bok built the magazine into one of the most successful publications of its era. Moreover, Bok used his position to encourage a number of reforms ranging from civic beautification to sex education. He also used his pulpit to speak out on issues that included Americanization programs for immigrants, a limited role for women in the nation's political life, and the continued promise of free enterprise to alleviate the problems of poverty. In his retirement, Bok maintained his high profile by writing a series of books, one of which, *The Americanization of Edward Bok,* won the Joseph Pulitzer Prize in 1921. Bok was also actively engaged in philanthropic work throughout his life. In addi-

tion to endowing professorships in literature and government, he also sponsored the American Peace Prize to encourage the participation of the United States in international affairs. Bok died in 1930, but his legacy lived on through his sons, one of whom served on Pennsylvania's Supreme Court, and his grandson, Derek Bok, who was named president of Harvard University in 1971.

Emigrated from The Netherlands

Edward William Bok was born on October 9, 1863 in the Dutch city of Helder. The Boks were one of the leading families of the Netherlands: Edward's grandfather served as the chief justice of the Supreme Court and his father, William J.H. Bok, was a well connected diplomatic figure in the Dutch government. Unfortunately, Bok's father lost much of the family's fortune with a series of bad investment decisions. Seeking a fresh start, the family moved to the United States when Bok was six years old. Making their new home in Brooklyn, New York, Bok and his younger brother were enrolled in the city's public schools, even though they did not speak English. Later writing of the difficulty in adjusting to his new life as an American schoolboy, Bok referred bitterly to this experience as the beginning of his Americanization.

With the constant financial difficulties of his family, Bok contributed to the family coffers by performing whatever odd tasks would bring in some money. The strain on the family became so great that at the age of thirteen Bok left school for good to work as a messenger for Western Union. As he recalled in his book *Twice Thirty,* ''There was no choice. My father, a stranger to American ways, could not readjust himself at his age to the new conditions of a strange country. My mother had not the health to endure housework; she had not been brought up to it. There was nothing for us boys to do but to get out and help to make the domestic machinery run a bit easier.'' Indeed, his father, who never achieved the success he had hoped for in America, died when Bok was eighteen, leaving the two sons to support their mother. By that time, Bok had decided to enter into a career in publishing. The ambitious young man began reporting for the *Brooklyn Eagle* in addition to taking classes to sharpen his office skills. After working as a stenographer for the New York publishing house of Henry Hold and Company in 1882, Bok started to edit the *Brooklyn Review,* a magazine affiliated with the Plymouth Church of renown minister Henry Ward Beecher. Taking advantage of his connection to the famous preacher, he founded the Bok Syndicate Press in 1886 to sell feature articles that included essays by Beecher. Adding to his responsibilities, Bok also worked for another New York publishing house, one founded by Charles Scribner. Bok rose to the position of head of advertising at Scribner's; still in his early twenties, it seemed that the once poor immigrant was a true American success story.

Success with *The Ladies' Home Journal*

In 1889 the young advertising director was offered a position as head of the editorial and art departments at a new magazine, *The Ladies' Home Journal.* The magazine had first appeared as a supplement to the weekly *Tribune and Farmer,* a journal aimed squarely at the rural market. Its founders, Cyrus and Louisa (Knapp) Curtis, expanded the supplemental women's section into the *Ladies' Home Journal and Practical Housekeeper* in December 1883 and by 1889 the magazine had about 440,000 subscribers. Eventually, the magazine dropped the ''Practical Housekeeper'' from its name. The Curtises decided to refocus their publication away from its rural audience and appeal to the growing middle-class, urban market.

Bok's first challenge at *The Ladies' Home Journal* was to reshape the magazine into a far more prestigious publication than it was perceived to be. He actively solicited advertisements for luxury products while gradually purging the pages of solicitations for products such as patent medicines of dubious medical value. Bok and the Curtises also attempted to link the magazine with the wealthiest families in urban centers across the United States in their presentations to advertisers. The efforts paid off, and *The Ladies' Home Journal* quickly cast off its image as a rural publication aimed at farmers' wives. Once the image makeover had been substantially completed, the publishing team worked at increasing its circulation to reach a broader urban and suburban audience. In 1891 *The Ladies' Home Journal* reached the 600,000 mark in paid subscriptions; the figure passed one million subscribers in 1903. By fashioning itself into an upper-class publication accessible to the mass market, the magazine became one of the first to capture a middle-class readership aspiring for upward mobility and respectability.

With the groundbreaking success of *The Ladies' Home Journal,* Bok became something of legend in the magazine field by the time he was thirty years old. He married Louise Curtis, the daughter of Cyrus and Louisa Curtis, on October 22, 1896. Making their home in the Philadelphia area, the center of Curtis Publications, the young couple raised two sons: William Curtis Bok was born in 1897 and Cary William Bok arrived in 1905. The elder son, who went by his middle name, eventually served on the Pennsylvania Supreme Court and was the father of Derek Bok, who became the president of Harvard University in 1971.

Typified Progressive Era America

As an influential magazine editor and frequent contributor to *The Ladies' Home Journal,* Bok typified many of the sentiments of the Progressive Era of American history, a period that spanned the years from 1890 to World War I. At a time of explosive growth, as immigrants arrived by the hundreds of thousands, many Americans were concerned at the possible effects on the social, economic, and political life of the country. The far-reaching effects of industrialization and mass marketing also seemed to threaten the established social order. In response, Progressive Era leaders called for a variety of reforms; although few argued for a fundamental overhaul of American institutions, the period was nevertheless marked by a nationwide preoccupation with reform measures.

Considering the target audience of his magazine, Bok was especially concerned with the role of women in Ameri-

can life and their participation in keeping the country safe and sound in a turbulent era. Like many of his contemporaries, Bok esteemed the American woman as a source of morality and virtue in the nation's life through her role as mother and wife, a point of view that later historians described as the cult of true womanhood. Notwithstanding the moral authority of American women, however, Bok did not believe that women should play an active role in public life. He opposed extending the vote to women; as he wrote (in the third person) in *The Americanization of Edward Bok,* ''He felt that American women were not ready to exercise the privilege intelligently and that their mental attitude was against it.'' Indeed, Bok favored the idea of *noblesse oblige,* or leadership by the privileged for the benefit of the masses, when it came to governance. Writing in *Twice Thirty,* Bok stated, ''Those who were born under favorable conditions should be leaders of men and the doers of things, provided they take their America right and see its people truly.''

Although he had become a citizen as a child at the time of his father's naturalization, Bok's attitude toward other immigrants was a contradictory one. He always took pride in his Dutch heritage, writing about it at length in his personal reminiscences. However, Bok was convinced that other immigrant groups posed a threat to American life, especially to native-born women and children. He expressed concern, for example, that foreign-born men such as Greek vendors could take sexual advantage of American women, and that Irish-born nannies did not have the innate control over their temperaments to raise American children properly. Despite these misgivings, however, Bok avoided most of the worst ethnic stereotyping of the day. Indeed, as a magazine that steered clear of the most controversial topics, *The Ladies' Home Journal* rarely covered inflammatory subjects such as race relations, prison reform, or poverty. One typical call for reform included demands for better labeling laws in food and drugs to assure consumers of their purity. Other appeals attempted to convince communities to undertake civic beautification drives and to reform the public schools. An exceptional reform crusade in Bok's final decade as editor was his encouraging of educators to take up sex education as a civic responsibility and to safeguard the health of women and children.

Won the Pulitzer Prize

In the wake of World War I, Bok's persistent calls for reform fell out of step with the times. With Americans retreating from international involvement after the war, many sensed that the era of domestic reform had also ended. Stepping down from the editorship of *The Ladies' Home Journal* in 1919, Bok's passage also seemed to mark the end of an era. However, he did not disappear from public sight once his days as an editor were over; if anything, his role as a reformer picked up pace in the last decade of his life.

In 1921 Bok published *The Americanization of Edward Bok,* an autobiography that topped the bestseller lists. Bok also received the Joseph Pulitzer Prize for his book, which recounted the author's many triumphs over adversity through hard work, persistence, and optimism. Indeed, the entire tome read as an homage to the free enterprise system and the ability of individuals to become successful by taking advantage of their own talents in the land of opportunity. Bok followed the prize-winning volume with another book of autobiographical sketches, *Twice Thirty,* which was regarded as somewhat more revealing of the author's life.

In 1923 Bok donated $100,000 to the American Peace Prize, a contest to develop a plan that would engage America in international affairs and prevent another world war. Bok also donated money to endow professorships at Princeton University and Williams College, and undertook philanthropic efforts to beautify the city of Philadelphia. He spent much of his retirement time in Florida, where he created a nature preserve in Lake Wales that opened in 1929. One year after the dedication of the preserve, Bok died in Lake Wales on January 9, 1930.

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Louise Arner Boyd

Louise Arner Boyd (1887-1972) financed and led several expeditions to the Arctic. She became an expert on the fiords and glaciers on the east coast of Greenland.

Louise Arner Boyd was born in San Rafael, California, north of San Francisco, on September 16, 1887. She came from a wealthy family, her grandfather having made a fortune in the California Gold Rush. Both of Boyd's brothers were sickly and died in childhood; her parents were also not well and traveled frequently for their health. Her mother died in 1919 and her father in 1920. They left the family fortune to their daughter, who succeeded her father as president of the Boyd Investment Company in San Francisco.

Interest in the Arctic

Boyd had traveled to Europe and Egypt and had worked as a nurse during the influenza epidemic of 1918. After her

parents' death she returned to Europe with a friend and then went there a third time in 1924. She traveled on a Norwegian ship past North Cape, the northernmost point in Europe. As a result of that trip she developed an interest in exploring the Arctic.

Boyd made her first trip to the Arctic in the summer of 1926. She traveled to Franz Josef Land, a group of islands north of Siberia, to hunt for polar bears with friends. Boyd chartered the supply ship that had been used by the explorers Roald Amundsen and Lincoln Ellsworth. She returned with thousands of feet of film, 700 photographs, and a great desire to return.

Search for Umberto Nobile

Boyd returned to the Arctic in 1928 and chartered the same ship. She arrived just as a search was underway for Umberto Nobile, the Italian aviator whose airship had crashed on the polar ice. Nobile was rescued, but in the search operations Amundsen was lost and never found. Boyd offered her ship to those who were searching for Amundsen and spent four months with her crew looking for him. They were unsuccessful. However, as a result of her efforts, she was presented with a medal by the King of Norway.

Boyd set out again in 1931. This time she hired several scientists to make the trip a scientific venture. It also satisfied her longing for adventure. The expedition sailed up the east coast of Greenland, and later part of that coast was named Louise Boyd Land. This expedition began Boyd's association with the American Geographical Society, which sponsored her expedition in the summer of 1933 to Jan Mayen Island in the North Atlantic and to the fiord region of the east coast of Greenland. The expedition included several scientists, but the botanists became ill and Boyd took on the job of collecting plant specimens. She undertook expeditions to the same area in 1937 and 1938.

Investigated Magnetic and Radio Phenomena

As a result of her increasing knowledge of these areas, Boyd was asked to represent several American learned societies at international conferences in Europe in 1934. The knowledge she had gained about the east coast of Greenland became very valuable after World War II broke out. The United States government requested that she not publish a book she was writing. Instead she was sent at the head of an expedition to investigate magnetic and radio phenomena in the Arctic in 1940. Her book, *The Coast of Northeast Greenland*, was published in 1948, after the war had ended. During the remainder of the war Boyd worked on secret assignments for the U.S. Department of the Army.

By the time the war was over, Boyd was almost 60 and did not take part in any further Arctic expeditions. She did, however, charter a private plane and fly across the North Pole in 1955, the first woman to do so. Boyd died in San Francisco on September 14, 1972, having spent most of her fortune to finance her Arctic explorations.

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Joseph P. Bradley

American attorney Joseph P. Bradley (1813-1892) rose from his rural roots to become one of the most respected Supreme Court justices of the post-Civil War era. Appointed by President Grant following the end of the civil war, Bradley favored a conservative interpretation of the Constitution, particularly with respect to the Thirteenth and Fourteenth Amendments passed by Congress to end slavery and extend citizenship to African Americans.

As an associate justice of the U.S. Supreme Court during the late nineteenth century, Joseph P. Bradley was a loyal member of the Republican party who supported the federal government's role in interstate

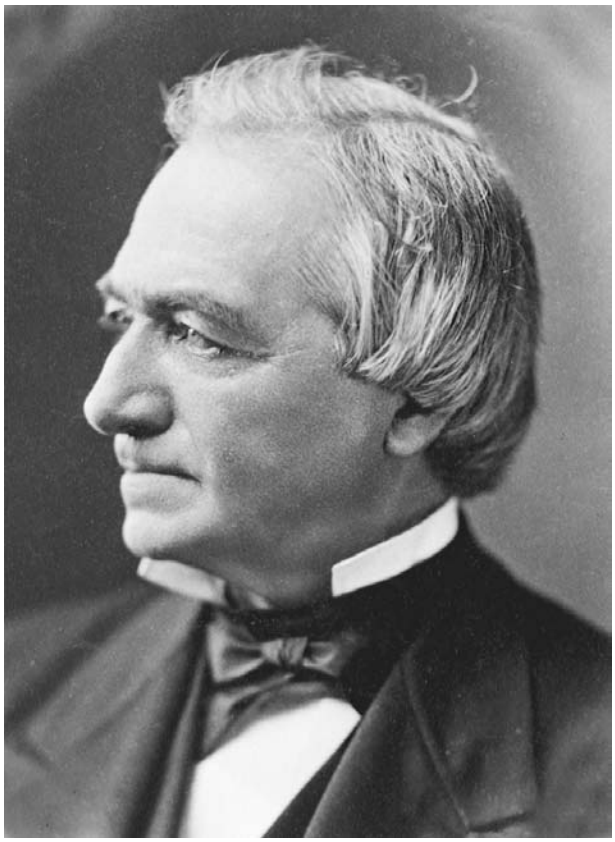

commerce but opposed federal intervention in civil matters. His decision-making role on the Supreme Court was somewhat eclipsed in the historical record by his position—as a member of a special electoral commission—as the man casting the deciding vote that certified the disputed election of Rutherford B. Hayes as president of the United States in 1877. Separate from this political controversy, however, Bradley remains one of the most noted jurists of his era, standing second only to his respected colleague Justice John Marshall Harland. Harlan wrote the famous dissenting opinion condemning the ''separate but equal'' clause in *Plessy vs. Ferguson* in 1896.

Intellectual Promise at an Early Age

Born in Berne, New York, on March 14, 1813, Bradley was the oldest of eleven children born to Philo and Mercy (Gardner) Bradley. He was given no middle name at birth, but his middle initial ''P'' was likely Bradley's expansion of his own name in honor of his father. Growing up on the family's small farm in upstate New York, Bradley spent his summer months engaged in hard labor, although he soon displayed the intelligence and strength of character that his parents knew would benefit from education. Bradley attended school in the winter months as was the standard for farm children. He became a school teacher at the age of 16. The family's Lutheran minister instructed the young Bradley in Latin and Greek, which enabled the 20 year old Bradley to gain admission at Rutgers College in New Jersey in 1833.

Bradley arrived on campus wearing wool garments spun from his family's sheep and woven by his mother. He also wore homemade leather shoes. Despite his unusual appearance, he quickly showed himself to be an outstanding scholar and he graduated with honors three years later at the top of his class. After Rutgers, Bradley undertook the study of law by working alongside attorney Archer Gifford, collector of the port of Newark. He was admitted to the New Jersey Bar in late 1839. Five years later Bradley married Mary Hornblower, the daughter of the chief justice of the New Jersey Supreme Court. The couple had seven children.

Beginning in 1840 when he entered into private practice in Newark, Bradley worked to establish himself within the legal field and gained a reputation for his handling of patent and commercial law due to his knack for math. Among his major clients was the Mutual Benefit Life Insurance Company—later to be the Prudential Insurance Company—for whom he worked as an actuary. He also counselled several railroads as well. It was on behalf of one of his railroad clients that Bradley made his first appearance before the U.S. Supreme Court in December of 1860 in the case of *Milnor vs. the New Jersey Railroad and Transportation Co.*

Appointed to High Court

Bradley was a member of the Whig party, which had formed during the 1830s in opposition to Andrew Jackson's policies and which favored protective tariffs and a strong federal government. When the issue of slavery fragmented the party during the 1850s, like many northern Whigs, Bradley joined the Republican Party. As a Republican, he supported Abraham Lincoln's run for the presidency in 1860 and opposed the expansion of slavery to the western states. In the winter of 1860-61, after the eleven states representing the Confederacy seceded from the Union, Bradley traveled to Washington, D.C., to urge a compromise between the factions. However, in April of 1861, the attack on the Union-held Fort Sumter by South Carolina troops erased all hopes of avoiding a war, and Bradley became a staunch Unionist. Supporting both President Lincoln and the passage of the Thirteenth Amendment abolishing slavery, Bradley became caught up in politics to the point that he attempted a political career of his own. His 1862 bid for a seat in Congress was unsuccessful.

Bradley's backing of war hero Ulysses S. Grant in the 1868 presidential election gained him a nomination—as one of two Republicans—to the U.S. Supreme Court in February of 1870. He was confirmed by the Senate on March 21 of that year. Bradley's appointment brought the court's membership to nine justices out of a possible ten members, following the recent death of justices John Catron and James Moore Wayne and the retirement of Justice Robert Cooper Greer. Bradley's position as a stalwart Republican was viewed cynically by some as a move by Grant to ''pack'' the court and allow passage of several controversial cases.

During his tenure on the high court, Bradley continued to focus on business and commercial matters. His opinions on cases involving interstate commerce reflect his belief that

the U.S. government has the power to regulate commerce among and between individual states. Significant among such cases were what became known as the ''Slaughterhouse Cases,'' which reached the bench in 1873. The cases involved a group of New Orleans butchers who claimed that the Fourteenth Amendment, by protecting the right to work, did not just refer to African Americans but to all Americans through its first clause: ''No state shall make or enforce any law which shall abridge the privileges or immunities of citizens of the United States . . . ; nor shall any state deprive a person of the right to life, liberty, or property without due process of law.'' The butchers felt that the Fourteenth Amendment prohibited the state of Louisiana from restricting butchers' rights to slaughter their own animals or mandating butchers to utilize specific privately owned slaughterhouses within the city on the basis of health concerns. Siding with the plaintiffs in one of three separate dissenting opinions in a divided Court, Bradley said the restrictions imposed by the state of Louisiana were ''unreasonable, arbitrary, and unjust.'' Together with Justice Noah Swayne, Bradley interpreted the Fourteenth Amendment as applying not only to former slaves but to ''all citizens,'' and argued that the Louisiana regulation deprived the plaintiffs of property without due process of law. In later years, Bradley's dissenting opinion became significant for its promotion of the concept of ''due process of law'' as a part of constitutional interpretation.

Conservative in Interpretation of Constitution

Determining limits on the power of the federal government to regulate interstate commerce as well as on the states to levy taxes also figured prominently in Bradley's Supreme Court rulings. Also incorporated within his opinions was the Court's interpretation of the fourth and fifth amendment protections against self-incrimination by the forced production of documentary evidence (*Boyd vs. United States*).

From a twenty-first century perspective, Bradley's opinions in the area of civil rights law seem almost radical in their conservatism. In 1872, Bradley sided with the majority in *Bradwell vs. Illinois. Bradwell vs. Illinois* was the case of Myra Bradwell, who argued that she had been denied admittance to the Illinois State Bar on the basis of her gender. Bradwell argued that, under the Fourteenth Amendment, the defendant state had no right to prevent her from pursuing a career in law. Bradley countered that civil laws should be subordinate to those traditions, or ''laws of nature,'' giving women the responsibility of caring for family, citing that these traditions promote the overall good of society.

In the so-called civil rights cases that came before the Court over a decade later, Bradley adopted a conservative interpretation of the thirteenth and fourteenth Amendments protecting the rights of free citizens. Bradley declared the first two sections of the Civil Rights Act of 1875 unconstitutional, explaining that they were designed to prevent discrimination against African Americans in private establishments such as restaurants and inns, as well as in public transportation, etc. He argued that the protections afforded by these amendments apply to actions of state governments, not to those of private enterprises. In his majority opinion he wrote that to ''deprive white people the right to choose their own company would be to introduce another kind of slavery.'' Until the mid-twentieth century and the passage of the Civil Rights Act of 1964, the federal government remained silent on matters of civil rights enforcement, leaving such matters up to the individual states.

Electoral Dilemma Proved Unpopular

The year 1877 proved significant to Bradley, who had become a respected Supreme Court justice. The popular vote in the 1876 presidential election had found Democrat Samuel J. Tilden ahead by over 250,000 ballots over his Republican challenger, Rutherford B. Hayes. The electoral vote also favored Tilden. However, a dispute soon arose regarding the electoral votes in four states, which included Florida, Louisiana, South Carolina, and Oregon. Congress decided to call a fifteen-member bipartisan commission to sort the mess out. All members of the commission voted along party lines, with the result that the last man appointed—in this case Bradley—found his vote to be the decisive one. Although many considered Bradley's action to be counter to the intent of the commission, few could argue that he acted outside his honestly held Republican beliefs and talk of scandal soon ceased. Hayes, the former governor of Ohio, took the oath of office shortly after the commission vote and led the nation into a period of economic prosperity, in which the interests of the southern states were integrated with those of the north.

During the twenty-two years he served on the Supreme Court, Bradley's judicial record was widely respected due to his grasp of the law, his business acumen, and his analytical skills. Bradley also had many other intellectual interests including genealogy, philosophy, and the natural sciences. In addition to completing a history of his family that was published posthumously, Bradley devised a perpetual calendar for determining the day of the week in any year.

Bradley died on January 22, 1892, at the age of 78 in Washington, D.C. His extensive library, which contained over six thousand books of general interest as well as ten thousand legal tomes, was divided between his heirs and the Prudential Life Insurance Company of Newark, New Jersey. After his death, Republican President Benjamin Harrison nominated George Shiras Jr. to the Court. Shiras was confirmed by the U.S. Senate in July of 1892, ensuring that the Court retained a conservative bent after the arrival of the Democratic administration of Grover Cleveland later that same year. Bradley's son, Charles Bradley, organized his father's court opinions, lectures, and other writings after the justice's death and published selected works in 1901.

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John Cabell Breckinridge

At the time of his election as vice president of the United States, John Cabell Breckinridge (1821-1875) was considered to be one of America's most promising young leaders. Caught up in the battle over the extension of slavery, this once moderate Democrat became the presidential candidate of the extreme Southern wing of his party in 1860. Joining the Confederacy, he served with distinction in the Civil War and later became an advocate of national reconciliation during Reconstruction.

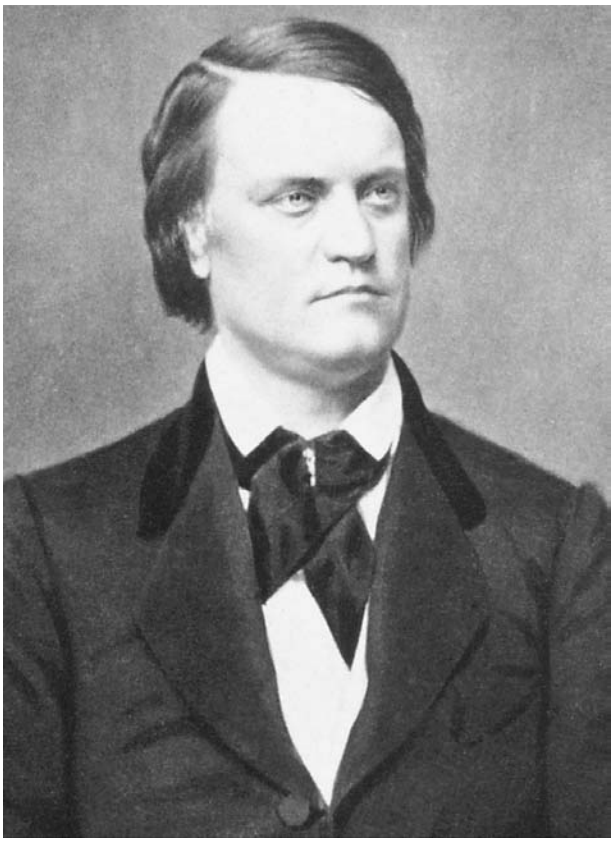

Few American leaders of the mid-19th century underwent as tragic a political evolution as did John Cabell Breckinridge. A rising star in his native Kentucky by age 30, he advocated compromise and understanding between North and South at the start of his career. A strikingly handsome man with impressive oratorical skills, he advanced from a seat in the U.S. House of Representatives to serve as vice president under James Buchanan from 1857 until 1861. Many saw him as a potential president until events caused him to align himself with the Democratic Party's most vehement states' rights faction. After running on a pro-slavery ticket and losing to Republican Abraham Lincoln in 1860, Breckinridge reluctantly joined the newly formed Confederacy and took up arms against the nation he loved. He fought valiantly in some of the bloodiest conflicts of the Civil War as a Confederate general and went into exile at the war's end. He eventually returned home and, at the time of his death, was hailed by old friends and opponents alike as a statesman of courage and integrity.

A Political Family

Breckinridge seemed destined to enter politics. His grandfather had served as a U.S. senator and attorney general under Thomas Jefferson; his father had been a Speaker of the Kentucky House of Representatives. After graduating from Centre College in Danville, Kentucky in 1839, Breckinridge read law under Judge William Owsley, a future Kentucky governor. He attended the College of New Jersey (now Princeton University) and completing his legal studies at the Transylvania Institute in Lexington, Kentucky. Admitted to the bar in 1840, he moved to Iowa Territory a year later and practiced law there. His ties to Kentucky remained strong, however, and he returned to his native state in 1843. That same year he married Mary Cyrene Burch, a cousin of his law partner, Thomas Bullock.

Unlike most of his family, Breckinridge chose the Democrats over the Whigs for his party allegiance. He began to attract notice as an orator and potential candidate for office while still in his early twenties. Service as a major of Kentucky volunteers in the Mexican War delayed his entry into public life. Returning home, he was elected to the Kentucky House in 1849. Two years later, he ran for a seat in the U.S. House of Representatives once held by Henry Clay, the famed Whig leader. His victory was considered a significant one for the Democrats and marked Breckinridge as an emerging party leader.

Southern Sympathies

Arriving in Washington D.C. as the crisis over slavery was escalating, Breckinridge initially positioned himself as a staunch Unionist. As the controversy over territory won during the Mexican War grew more heated, he began to adopt more overtly pro-Southern positions. He favored repeal of the Missouri Compromise and supported the pro-slavery tilt of President Franklin Pierce. His personal views about slavery were more complex—on several occasions,

Breckinridge expressed support for voluntary emancipation and favored colonization of freed slaves in Liberia.

Breckinridge's support for the divisive Kansas-Nebraska Bill further aligned him with militant States Rights supporters. After winning a second term in the U.S. House, he was chosen by the Democrats as James Buchanan's running mate in the 1856 presidential contest. Breaking with tradition, Breckinridge campaigned actively for his ticket, which went on to defeat Republican John C. Fremont and American Party (or ''Know-Nothing'') nominee Millard Fillmore. At 35, he became the youngest vice president in American history.

Favored Protection for Slavery

In the midst of increasing bitterness in Washington, Breckinridge earned a reputation for fairness as the Senate's presiding officer. Personal friendships with political opponents didn't keep him from expressing increasingly extreme views, however. In a 1859 speech in Frankfort, Kentucky, he insisted that the federal government act to protect slavery in U.S. territories. Such guarantees of slaveholders' rights were unacceptable to Illinois senator Stephen Douglas, who went on to secure the 1860 Democratic presidential nomination. Southerners opposed to Douglas convened their own convention and nominated Breckinridge as a competing Democratic candidate for president, with Oregon senator Joseph Lane as his running mate. Breckinridge had no desire to head this doomed ticket—he had already been elected to the U.S. Senate and expected to take office following his vice-presidential term. He consented to run out of a sense of duty, and hoped that Douglas could be persuaded to withdraw in favor of a new Democratic nominee. In the end, both he and Douglas remained in the race against Republican candidate Abraham Lincoln. A fourth candidate, Constitutional Union nominee John Bell, also competed for the anti-Lincoln vote.

Widely seen as the candidate of Southern disunionists, Breckinridge insisted that he was the true Unionist in the race. However, it became clear that his ticket would only attract support in the South and, barring a combination with Douglas and Bell, Lincoln would be elected. Attempts at combining forces were only partially successful, and the 1860 presidential election resulted in Lincoln sweeping the North while winning only 39 per cent of the national popular vote. Breckinridge came in third in the popular vote, carrying 12 of the 15 slave states for a total of 72 electoral votes. He failed to carry a single free state and, to his particular disappointment, was defeated in Kentucky.

The results of the 1860 election revealed how polarized the nation had become. Taking his seat in the U.S. Senate, Breckinridge worked hard to promote compromise proposals that would allay Southern fears of Republican anti-slavery policies. As the Union began to unravel, he felt compelled to first defend the rights of secessionists, then to join them. When the Kentucky legislature voted to support the Union on September 18, 1861, his position became untenable. Breckinridge's loyalty was questioned and he barely managed to avoid arrest by fleeing Lexington. Reacting to his expulsion from the Senate, he declared, ''I exchange with proud satisfaction a term of six years in the Senate of the United States for the musket of a soldier.''

Though he lacked military training, Breckinridge was appointed brigadier general by Confederate president Jefferson Davis and placed in command of the First Kentucky Brigade. His initial hope was to return to his native state and spark a pro-Confederate uprising. When this failed to happen, he retreated to Tennessee in the spring of 1862 and served under General Albert Sidney Johnston's forces during the Battle of Shiloh. His heroic performance there raised his rank to that of major general. From there, he led an infantry assault at the Battle of Stones River near Murphreesboro, Tennessee that proved valiant but unsuccessful. After fighting Union forces in Mississippi, he helped achieve victory for the Confederate army at the Battle of Chickamauga. As a commander, Breckinridge proved to be resourceful and courageous, inspiring great loyalty in his troops.

1863 found Breckinridge in command of the Confederacy's Department of Western Virginia. In this strategic region, he defeated Union general Franz Sigel at New Market and held the line against General Ulysses S. Grant's assault at Cold Harbor. In July, he took part in a bold attack on Washington D.C. that came within five miles of reaching the city. In his final major engagement, Breckinridge was bested by General Phillip Sheridan at the Battle of Winchester.

Joined Confederate Government

On January 28, 1865, Breckinridge accepted the post of secretary of war in the Confederate government. He became increasingly convinced that the South's cause was lost and, as the end of the war drew near, he met with Union general William T. Sherman to discuss surrender terms. When these discussions fell through, Breckinridge helped Jefferson Davis make his way through the Deep South to avoid capture. Indicted by the Federal government for high treason, Breckinridge led a small party of Confederates into the wilds of Florida. Commandeering a small sloop, he survived a rough voyage across the Caribbean and found asylum in Cuba.

For over three years, Breckinridge lived as an exile, rejoining his family in Canada and moving to a house within sight of the United States border. He traveled to England, France and the Middle East during this period. With Jefferson Davis a prisoner back in the States, Breckinridge was the highest ranking official of the Confederacy still at large. He longed to return to his country, but refused to actively seek a pardon from the Federal government.

Returned from Exile

Finally, President Andrew Johnson proclaimed a universal amnesty for all former Confederates on December 25, 1868. Breckinridge returned with his wife to Lexington the following February. Refusing all requests (including one from President Grant) to seek public office, he nonetheless remained involved in civic affairs as a private citizen. He spoke out in favor of the legal rights of freedmen and denounced the Ku Klux Klan as ''idiots or villains.'' Most of

all, he urged forgiveness and harmony between the North and South. Though he never said so publicly, he intimated to friends that the South had been wrong to leave the Union.

Various business ventures occupied much of Breckinridge's time in his final years. He practiced law and served as president of the Elizabethtown, Lexington and Big Sandy railroad. His health began to decline in 1873, in part due to a Civil War battlefield injury to his liver. He died at his home on May 17, 1875 and was buried in Lexington Cemetery. His passing was mourned throughout the Union. An unfortunate symbol of sectional hatreds, John C. Breckinridge suffered for his political convictions and went on to become a champion of national healing.

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St. Brendan

St. Brendan the Navigator (c. 486-c. 578), also known as St. Brendan of Clonfert, is perhaps best known as the subject of the fictionalized romance *Navigato Sancti Brendani* (Brendan's Voyage), which according to the Clonfert-Monastic Settlement in Galway website, was ''written by an Irish monk in the ninth or tenth century and describes the seven year voyage of Saint Brendan.''

Navigato Sancti Brendani depicts St. Brendan as an explorer who discovers a land widely believed to be a representation of North America before the Norse Vikings, Amerigo Vespuci, or Christopher Columbus ever set foot on the continent. The seven-year voyage to locate the legendary island—alternately referred to as the Island of the Saints, Land of Delight, or Land of Promise—occurred while Brendan was older than 80 and features meetings with St. Patrick (who died in the century preceding Brendan's birth) and Judas Iscariot, betrayer of Jesus Christ. The tale also tells of encounters with sea monsters, talking birds, and a whale that allows Brendan and his crew to conduct Easter Mass on its back. While the tale contains these fantastic elements, some historians grant credence to the theory that Brendan actually carried out a lengthy sea exploration that might have resulted in his visiting North American shores. Despite the conjectures surrounding his travels, it is known conclusively that Brendan was a tireless missionary on behalf of the Catholic Church, and that he established a number of abbeys and monasteries throughout Ireland, Scotland, Wales, and France.

Educated by Saints

The patron saint of Kerry, Ireland, Brendan was born around 486 in Ciarraighe Luachra near Tralee Bay in County Kerry, Ireland, now called Church Hill. Irish legends state that angels presented themselves in a bright light over the house when he was born. Some historians believe that he was the son of Findlugh and a descendant of a noblemen. The Bishop of Kerry, named Erc (later canonized St. Erc), baptized the infant. According to the custom of the time, the boy was then taken from his parents when he was one-year old and placed under the foster care of Ita (also spelled Aida; later canonized St. Ita) of Killeedy. Ita was a female mystic who became a lifelong confidante of Brendan's. She provided Brendan with his early education until he was six when his education was turned over to St. Erc. Erc instructed Brendan, and he also indulged his pupil's studies with St. Jarlath in Tuam, St. Enda in the Aran Islands, and St. Ninian in Whithorn, Galloway. It is believed that Brendan also studied with St. Finian and St. Gildas in Llancarfan, Wales. Erc ordained Brendan to the priesthood in 512.

Brendan is considered a member of what became known as the Second Order of Irish saints, also called the Twelve Apostles of Ireland. This group is credited with defining early Christian civilization as an amalgamation of religious, intellectual, and artistic pursuits. Their missionary zeal resulted in converting Ireland into a Christian haven from where they launched further missionary work to Scotland, Wales, and Brittany. The Irish monks, priests, and abbots are also credited with preserving much of the great works of civilization during the Dark Ages, when, due to the collapse of the Roman Empire and the subsequent barbarian raids on Europe's cultural centers, many books and cultural artifacts were destroyed.

Following his ordination, Brendan set about establishing monasteries in Ardfert and Shanakeel. He recruited many disciples and, during the next thirty years, Brendan founded monasteries in Kilbrandon and Kilbrennan Sound in Scotland and Inis-da-druim, which is north of Limerick in Ireland. Around 558, Brendan established a monastery at Clonfert in Galway, which remained one of Ireland's most prestigious schools until the sixteenth century. He founded a convent at Annagdhdown, County Galway, and named his sister, Brig, to head the institution.

St. Brendan the Navigator

While many details of Brendan's missionary work is documented, much of what is written about Brendan's other explorations is widely speculative. Historians conjecture that Brendan's passion for sea travel was nurtured by a childhood spent by the sea and led him to travel as far west as Iceland, Greenland, and perhaps the shores of North

America. These missionary travels led him to construct boats called curraghs (or currach), which were built by stretching animal skins over wooden frames. Traveling throughout the British Isles and Northern France, he would be accompanied by as many as sixty monks. During these travels, he is reported to have met St. Columba on Hynba Island in Scotland, traveled to Brittany with the Welsh monk St. Malo, and to have visited the Welsh monastery of Llancarfan founded by St. Cadoc.

His missionary travels, however, often are relegated beneath the supposed seven-year journey to the Land of Promise. While meditating in a chapel at the peak of what is now Mount Brandon, Brendan is said to have experienced a vision of Hy-Brasil, the legendary Land of Promise. He constructed a thirty-six-foot curragh, and, after fasting for forty days, set out with a crew of more than twelve men from Dingle Bay.

According to the *Navigatio Sancti Brendani,* Brendan's vision of the Land of Promise was inspired by the boasts of another abbot, who lived in the north of Ireland. The abbot had said that he had visited the Land of Promise many times by traveling only a short distance in the North Atlantic Ocean. Without any navigational coordinates, Brendan and his crew set out, trusting that God would guide their craft to their desired destination. On their travels, they encounter Judas Iscariot, who—allowed a temporary reprieve from Hell—clings to a rock above the sea. They also enjoy a conversation with the spirit of St. Patrick.

During their journey, the travelers encountered floating crystal palaces, ''mountains in the sea spouting fire,'' and sea monsters with catlike heads and horns emanating from their mouths—which some scholars read as, respectively, icebergs, volcanoes, and walruses—leading them to believe that Brendan made it at least as far as Iceland. This postulation is supported elsewhere in the *Navigatio* when Brendan visits an island inhabited by former seekers of the Land of Promise. The island—inhabited by the Irish monks of the Community of Ailbe—is described as containing warm muddy pools and crystal, which some scholars believe are the natural hot springs and ice spar of Iceland.

In another part of the *Navigatio,* the narrators relate the story of Jasconius, a whale mistaken for an island by Brendan and his crew. The explorers realize their mistake when they light a fire on the surprised whale's back. Jasconius eventually befriends the monks, however, and allows them to conduct Easter Mass on his back for seven consecutive years. In other portions of the tale, the monks arrive in a tropical climate, visiting islands that may be fictional or, as some scholars suggest, may also be the Canary Islands, Jamaica, or the Bahamas. These islands featured ''grapes as big as apples,'' which could either be oranges or grapefruit. The journey concludes when the crew returns to Donegal Bay, after traveling through lands and bodies of water that resemble Newfoundland, Greenland, and Iceland in their respective descriptions.

Navigatio Sancti Brendani was widely translated and distributed throughout Europe during the Middle Ages, leading some cartographers and explorers to believe its veracity and include St. Brendan's Island on maps of the era. Whether he actually traveled to North America remains a mystery, but, in 1976, explorer Tim Severin built a curragh that he christened BRENDAN in the same manner as Brendan and traveled through the North Atlantic to the Faroe Islands—believed to be the Island of Sheep that Brendan described—and wintered in Iceland. Severin eventually landed in Newfoundland in June 1977, proving at least the possibility of Brendan's visit to North America.

After St. Patrick, Brendan remains the second-most popular Irish saint, and his name is given to several Irish landmarks, including Brandon Bay. St. Brendan's Feast Day is celebrated by Roman Catholics on May 16, and he is honored as the patron saint of boatmen, mariners, sailors, travelers, and whales. He is believed to have died when he was more than 90 years old while visiting his sister, Briga, who was serving as abbess at the Enach Duin convent in Annaghdown. He is buried facing the front door of the Cathedral of Clonfert. St. Brendan was a man of staunch faith. Nevertheless, his dying words, according to the Saints Preserved website, were to his sister: ''I fear that I shall journey alone, that the way will be dark; I fear the unknown land, the presence of my King and the sentence of my judge.''

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Andre Philippus Brink

A voice of conscience within South Africa's Afrikaner community, novelist Andre Brink (born

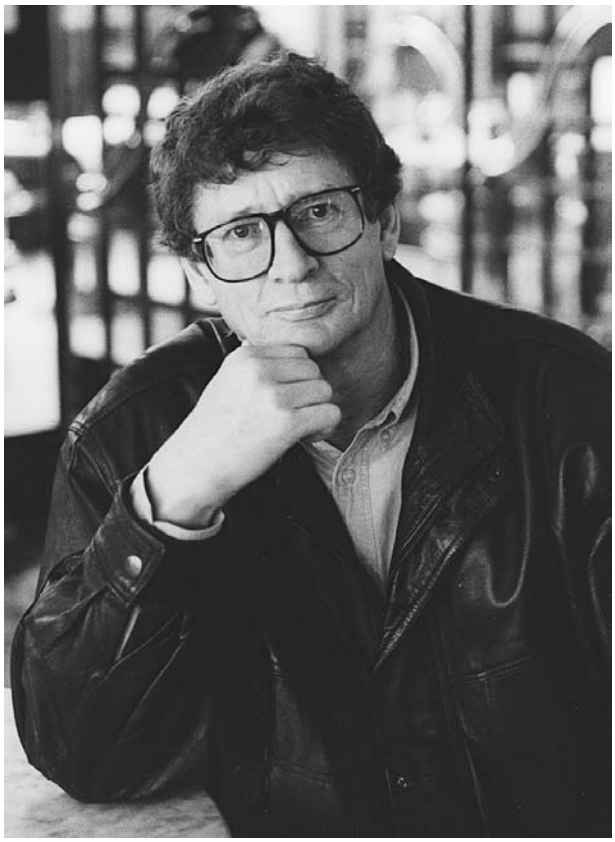

1935) earned both governmental censure and the enmity of many of his countrymen for his longstanding opposition to apartheid. In the years since his country's exclusionary racial policies have been abandoned, Brink's stature as an author has increased significantly. An educator and playwright as well, Brink in recent years has championed Afrikaans, his native tongue, a language derived from Dutch. ''There's a certain virility, a certain earthy, youthful quality about Afrikaans because it is such a young language, and because, although derived from an old European language like Dutch, it has found completely new roots in Africa and become totally Africanized in the process. . . . ,'' Brink told *Contemporary Authors Online.*

Son of Daniel (a magistrate) and Aletta (Wolmarans) Brink (a school teacher), he was born Andre Phillipus Brink on May 29, 1935, in Vrede, Orange Free State, South Africa. He grew up in a conservative Afrikaner family in a country where apartheid was the official policy. Of his youth, he told *UNESCO Courier:* ''The opportunity never arose for me to question apartheid because I didn't have anything to compare it with.'' After graduating from Lydenburg High School, Brink attended Potchefstroom University in the Transvaal, earning his bachelor's degree in literature in 1955. He later earned a master's degree in English literature from Potchefstroom in 1958 and a master's in Afrikaans and Dutch literature in 1959. That same year he married Estelle Naude. The couple had a son and were later divorced.

Off to Paris

Brink left South Africa in 1959 and headed for Paris, where he studied at the Sorbonne for the next two years. It was during his stay in Paris that his eyes were opened to the gross injustice of apartheid. In 1993 he told *UNESCO Courier:* ''I needed to see my country in perspective, and that only happened when I was living in Paris, between 1959 and 1961, at the time of the Sharpeville massacre. Sharpeville was the shock that forced me to see what was happening in my country, with the clarity that distance can provide.''

For the first time in his life, Brink had an opportunity in Paris to meet and socialize with blacks on equal terms. The only blacks he'd known back home in South Africa had been domestic servants and field workers. Now he was surrounded by black students, many of whom knew more about literature than he did, even after seven years of study. ''It was a cultural shock, a very pleasant shock, what's more, a discovery that opened up entirely new horizons for me,'' he told *UNESCO Courier.* ''It was a voyage of discovery into unknown territory.'' Brink's earliest novels, including *Eindelose wee,* published in 1960, *Lobola vir die lewe,* 1962, and *Die Ambassadeur,* 1963, were all written in his native Afrikaans and skirted the touchy issue of apartheid.

After his return to South Africa from Paris in 1961, Brink was hired as a lecturer at an English-language university. The school had a far more liberal tradition than the Afrikaner college at which he had studied earlier, and he began to meet South African blacks from the academic and professional worlds. Through his conversations with them and his observations of what was happening in his country, he gradually deepened his understanding of the plight of blacks in South Africa. However, he continued to avoid confronting these issues in his writing, focusing instead on some of the literary and philosophical ideas he had picked up in Paris. Major influences on his early writings, which were existentialist in style and mood, were Jean Paul Sartre and Albert Camus, particularly the latter. He had begun reading Camus before going to Paris in 1959. The French author died shortly after Brink arrived in Paris. ''For me his death was a shock that gave an extraordinary significance to his work,'' Brink told *UNESCO Courier.*

Not surprisingly, Brink gravitated toward others of his countrymen who had been exposed to the world outside South Africa. He'd met none of them in Paris but got in touch with them after his return to talk of their experiences overseas. There were five or six other Afrikaner writers who, like Brink, were interested in novels and the theater and all of whom had lived in Europe for a time. This handful of writers represented something new in Afrikaner literature, which theretofore had focused on a relatively narrow range of topics, including the lives of poor whites living off the land, drought, and farming problems. The changes that

Brink and his small circle of Afrikaner colleagues brought to Afrikaans literature was not welcomed at all. These forward-looking writers were condemned for writing in the European style, and their novels were condemned from the pulpits of hundreds of Afrikaner churches throughout South Africa. Even more ominously, South Africa's Directorate of Publications accused the writers of moral, religious, and sexual subversion. In some extreme instances, the writers' books were even burned.

Novel Is Critical of Religion

Brink took an even bolder step in writing *Die Ambassadeur,* later translated into English and published as *The Ambassador:* He criticized religion. This managed to alienate him to a degree from most Afrikaners, for whom religion is the cornerstone of morality. His personal rejection of religion further strained his relationship with his family, who had difficulty accepting his new political ideology. He later recalled for *UNESCO Courier* a number of fierce arguments with his father ''before we realized that we had not common ground, politically speaking. So we took a calm rational decision not to talk about politics any more.'' In the fall of 1965, Brink married for the second time, wedding Salomi Louw, with whom he had a son, Gustav.

A major turning point in Brink's life and career came in 1968. Newly divorced and increasingly uncomfortable with the political climate in South Africa, he returned to Paris, considering seriously settling there for the rest of his life. However, the student riots in the French capital that year prompted Brink to reassess his obligations as a writer. Eventually he decided that he needed to return to South Africa ''in order to accept full responsibility for whatever I wrote, believing that, in a closed society, the writer has a specific social and moral role to fill,'' he told *Contemporary Authors Online.* ''This resulted in a more committed form of writing exploring the South African political situation and notably my revulsion of apartheid.'' Not long after his return to South Africa, Brink married potter Alta Miller. The couple later divorced.

Brink's 1973 novel *Kennis van die aand,* later translated into English and released as *Looking on Darkness,* was the author's first overtly political work. The government's reaction was not long in coming. Brink's novel was the first Afrikaans novel to be banned under South Africa's 1963 censorship legislation. The publicity surrounding the South African censorship created a strong international demand for Brink's work. The novel tells the story of the ill-fated love affair between Joseph Malan, a colored South African actor, and a white woman of British descent. In the end, Malan kills his white lover, after which he is beaten nearly to death by security police but later sentenced to death. The tale is recounted by Malan from his cell on death row. Although the novel brought down the wrath of official South Africa, literary critics were considerably more positive in their appraisal of Brink's work. Writing in the *Saturday Review,* Jane Larkin Crain said of the novel that ''a passionately human vision rules here, informed by an imagination that is attuned at once to complex and important abstractions and to the rhythms and the texture of everyday experience.'' In the *Times Literary Supplement,* C.J. Driver wrote that ''within its context, this is a brave and important novel and in any terms a fine one.'' Fellow South African Nadine Gordimer, however, suggested that the novel suffered from the ''defiant exultation and relief'' of Brink's first attack on the political system within the country.

Novels Written in Two Languages

Although he remains a passionate champion of Afrikaans, Brink has completed the first ''final'' draft of all his novels since the mid-1970s in English. He admits, however, that he feels far more comfortable and idiomatic in Afrikaans. He followed the success of *Looking on Darkness* with *An Instant in the Wind* in 1976. The novel, another tale of interracial romance, touches on many of the same South African themes as its predecessor, but some critics found Brink's handling of the love story more appropriate to the pages of popular romance fiction. Far more successful was *Rumors of Rain,* published in 1978. To many, this was—and remains—Brink's finest novel. In an interview with *Contemporary Authors Online,* Brink offered this synopsis: ''The apartheid mind is demonstrated in the account given by a wealthy businessman of the one weekend in which his whole familiar world collapsed through the conviction of his best friend for terrorism, the revolt of his son, the loss of his mistress, and the sale of his family's farm. In spite of his efforts to rigorously separate all the elements of his life, he becomes the victim of his own paradoxes and faces an apocalypse.''

Published in 1979, *A Dry White Season* was eventually made into a motion picture starring Kevin Kline and Marlon Brando. Like *Rumors of Rain,* its story line is deceptively simple. While being detained by the security police, a black man dies, prompting his white Afrikaner friend to launch a probe into what really happened. In launching this private investigation, Afrikaner Ben Du Toit, the novel's protagonist, finds himself pitted against the awesome power of the state. Writing in the *New York Times Book Review,* Mel Watkins found the novel ''demonstrates Andre Brink's continuing refinement of his fictional technique, without sacrificing any of the poignancy that his previous books have led us to expect.''

A Chain of Voices, published in 1982, provides Brink's fictionalized account of a Cape Colony slave uprising in the early 19th century. This is among the novelist's most critically acclaimed works, but it was followed in 1984 with one of his more mediocre offerings, *The Wall of the Plague.* Brink was in excellent form once again in 1988's *States of Emergency,* a love story set against the backdrop of South Africa's State of Emergency of the 1980s. This was followed in 1991 by *An Act of Terror* and in 1993 by *On the Contrary.* Brink's more recent novels have included *Imaginings of Sand* in 1996, *Devil's Valley* in 1999, and *The Rights of Desire* in 2001.

Married since 1990 to Maresa de Beer, Brink occupies a chair in English literature at the University of Cape Town. He previously taught a course in Afrikaans literature at Rhodes University. Though he was nominated three times for the Nobel Prize for Literature, he has yet to win that coveted

award. He has been twice honored by France, being made a chevalier of the Legion of Honor in 1982 and a commander of the Order of Arts and Letters in 1992.

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Henry Peter Brougham

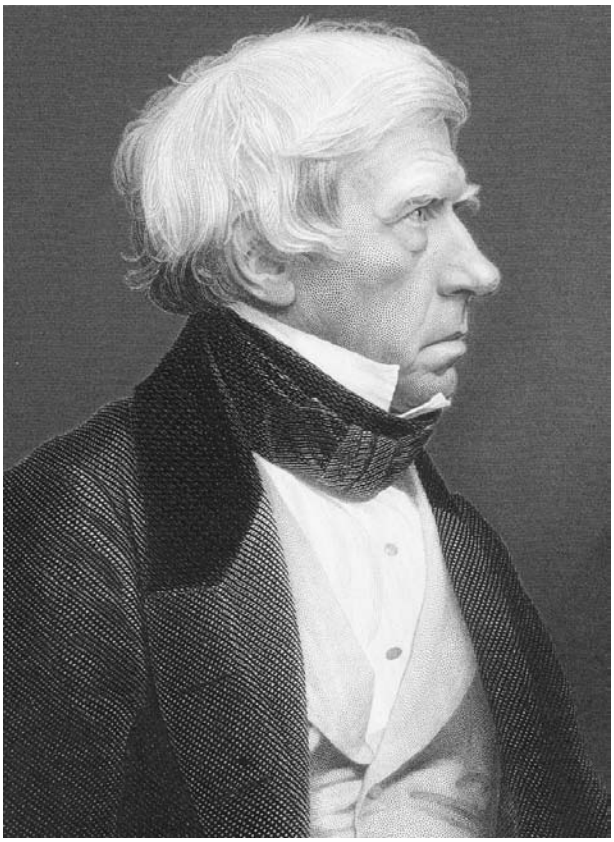

Henry Brougham (1778-1868) was one of Britain's leading reform politicians of the nineteenth century. Through the force of his oratory before Parliament, Brougham helped win passage of some of the country's most important legislative efforts in his generation. As the first Baron Brougham and Vaux, he was sometimes referred to as "the Terror of the Senate" and enjoyed great fame throughout the land.

Precocious Youth

Brougham was a native of Edinburgh, Scotland, and was born on September 19, 1778, into a family of minor nobility. His father held literary ambitions, but never pursued them with much vigor. The eldest Brougham son, however, proved much more ambitious, even at an early age. At school, he gained a measure of fame for successfully challenging his Latin master, who was forced to admit an error before the class. After finishing at the age of 13, Brougham was tutored for a year and entered Edinburgh University in 1792. There, he studied science and mathematics and even wrote a paper on optics that was published by the Royal Society in 1796. By that point, Brougham had begun studies toward the bar exam and was admitted to the Scottish bar in 1800.

In the early years of Brougham's career, the British criminal justice system still followed some harsh, medieval practices. Petty thieves were regularly hanged, prisons were filthy, and a fair trial was unlikely. This unenlightened attitude extended to other legal realms as well. Dissent and freedom of the press were greatly restricted, and even public meetings were outlawed. There was a growing movement toward reform, especially from the younger generation. Brougham and some of his college friends, many of whom would also achieve prominence later in life, founded the *Edinburgh Review* in 1802. The journal was a lively and opinionated magazine, and Brougham penned many of the anonymous articles himself. From there followed his first book, *An Inquiry into the Colonial Policy of the European Powers.* It discussed the slave trade in part, and his vocal opposition to the practice drew him into the abolitionist cause.

Foe of Slavery

At the age of 25, Brougham moved to London in 1803 and immersed himself in political circles sympathetic to the Whig Party. At the time, the Whigs were Britain's liberal party, and the party was defiant in its belief that the power of Parliament was superior to that of the Crown. In contrast, the Tory Party was a conservative, tradition-minded institution and largely the province of the aristocracy and Church of England leaders.

The Whigs were committed to eradicating slavery, or at least England's role in the trade. Commercial interests—namely the shipping and trade magnates who profited from it—were adamantly opposed to any form of parliamentary restraint. It was argued that ending British involvement in the procurement and shipment of Africans to the New World would have a ruinous effect on the British economy. In 1807, Brougham was tapped to organize the press campaign for the Whig Party, and later that year British statesman William Wilberforce secured passage of a law that ostensibly ended the slave trade.

Brougham enjoyed great social success in London as an erudite and witty guest. His increasing prominence helped him gain a seat in House of Commons when a vacancy in the Camelford area occurred. This was known as a "pocket" borough and contained just twenty eligible voters, all of whom were in the service of the major

landholder in the area, the Duke of Bedford. Elected in 1810, Brougham served two years and rose quickly within the Whig Party to a leadership role. He was a masterful, entertaining speaker, and early on made his mark with a fiery anti-slave trade bill before Parliament in June of 1810. Wilberforce's earlier bill had resulted in a law that made slave trading illegal, but it was punishable by a small fine. Brougham asserted that ships built in Liverpool yards dodged the law by sending carpenters out to sea with its first sailing, who then outfitted the vessel with the bunks necessary for human cargo. He argued for a law that would make slave trading a felony: ''While you levy your pence, the wholesale dealers in blood and torture pocket their pounds and laugh at your twopenny penalty,'' Brougham thundered, according to Frances Hawes's biography, *Henry Brougham.*

Professional Accolades, Personal Woes

Brougham went on to argue many precedent-setting cases of the era. At the time, British sailors and soldiers were still flogged for infractions, and when one newspaper ran an article criticizing the barbaric practice, its publishers were sued by the Crown for libel. Brougham successfully defended them. He also gained an acquittal for 38 weavers from Manchester, a major textile center, accused of attempting to unionize. He lost his Camelford seat in 1812 but was elected again in 1816 from another pocket borough, Winchelsea. Political cartoonists of the era took great pleasure in caricaturing the outspoken M.P. and barrister, with his long nose and trademark plaid trousers. He gained further admiration from this quarter by proposing to guarantee freedom of the press.

Brougham had less success in his personal life. In the summer of 1819, he secretly wed Mary Anne Spalding, a widow with two children, and the couple had a daughter, who was born that November. It was said to be an unhappy union, an intellectual mismatch. Furthermore, their child died in 1821; another daughter, named after Brougham's mother Eleanor, who lived with him for many years, did survive until adulthood.

Still, Brougham's marital woes were trifling compared to those of his most famous client, the Princess of Wales. The corrupt prince, who had roused the ire of his family and parliament by marrying a Roman Catholic woman, finally agreed to marry a suitable bride in exchange for an increase in his royal allowance. A niece of the Queen, Caroline, a German princess of Braunschweig, was chosen. Caroline was immediately reviled by members of the royal family, who treated her shamefully. Elsewhere, political powers hostile to the prince used Caroline to attack him. The new Princess of Wales was said to be unattractive, with bad teeth and poor personal hygiene. Moreover, she was prone to incessant talk punctuated by vulgar jokes. After the birth of a daughter, the Prince refused to co-habit with his wife again, and Caroline was left to amuse herself. There was an inquiry into an allegedly indigent child she adopted, after rumors arose that it was her own, but she was acquitted. Brougham became her advisor in 1809, three years after these proceedings. She eventually left England for Europe and engaged in further scandalous behavior there. When King George III died in 1820, she planned to return for her husband's coronation, but he refused to receive her. She was accused of adultery with her couturier in Italy and a bill to annul the marriage was introduced in Parliament.

Famed for Defense of Beleaguered Princess

At this point, Brougham became Caroline's attorney general. He delivered an impassioned speech before the House of Lords in her defense and skillfully discredited the witnesses brought in against her. According to Hawes, he enjoined the assembled lords to ''save the country, that you may continue to adorn it—save the Crown, which is in jeopardy—the Aristocracy which is shaken—save the Altar, which must stagger with the blow that rends its kindred throne.'' The speech reduced some to tears, and though the Lords voted to annul the marriage, it was only by narrow majority, and there was no hope of its passage in the House of Commons. The bill was withdrawn, and public sentiment turned against the King. Brougham became a major celebrity of the era for his defense of Caroline, and large crowds often turned out when he visited towns outside the capital.

Ignited Generation of Political Change

Brougham's other achievements made a lasting mark on English society during his century. He introduced a Public Education Bill in 1820, which failed to pass, and subsequent proposals that would have created a vastly improved system of publicly funded schools in what was, at the time, virtually an educational vacuum. There were few schools, teachers were unqualified, corporal punishment common, and high rates of illiteracy persisted in the countryside. Many of the ideas Brougham proposed were adopted later in the century.

Brougham had better success as one of the primary founders of London University in 1828. At the time, the country's two major institutions of higher learning, Oxford and Cambridge, admitted only students who belonged to the Church of England. Brougham imagined a nonresidential university open to all religious denominations, with a focus on the sciences. He secured money from the government to help establish it, though it was initially derided as ''Brougham's Cockney College.'' Still, the Anglicans formed a competing city college, and the two were formally joined as London University in 1836.

In 1830 Brougham accepted an offer from the Whig government to become Lord Chancellor under the Prime Minister, Earl Grey. With it he received a baronetcy. It was a brief tenure, but one stamped with a tremendous achievement. Brougham was instrumental in securing passage of the famous Reform Bill of 1831, which vastly modernized the nation's parliamentary election system. It had been largely unchanged since the 1600s. There were many of the aforementioned pocket boroughs, and so-called ''rotten'' boroughs as well. These were districts that had suffered a major loss of population, but still held a seat in House of Commons. Old Sarum, near Salisbury, was the most famous rotten borough; it had once been the site of a Roman gar-

rison, but fell into decline by the 1300s. Moreover, major population shifts resulting from the Industrial Revolution had not remedied the situation; large cities like Manchester and Birmingham had little or no representation in the House of Commons. Voting was still restricted, and out of a nation of 24 million, only 435,000 men were eligible.

Passed Reform Bills

The Reform Bill vastly expanded the voting franchise and resulted in an entirely new group of voters from Britain's growing middle class. Passage of the bill, however, was hard-won. A new king in 1830, William IV, had Whig sympathies, and in 1831 he agreed to dissolve Parliament so that the necessary reforms could pass. He walked back to Buckingham Palace and was cheered by massive crowds. The bill failed to pass in the House of Lords, however, and reform riots took place in several British towns, most notably in Bristol. Grey and Brougham met with the King and asked him to create a number of Whig barons that would secure passage of the bill in the House of Lords, but he had a change of heart about the matter and refused. Grey's government then resigned, other parties failed to form a government, and Grey was invited back. When the King agreed to create new peers, the House of Lords decided to back the Reform Bill.

Brougham also helped secure passage of several other reform bills. One concerning criminal law brought speedier procedure for suspects regarding detention and trial and the creation of a central criminal court. The Privy Council judicial committee was remodeled on his plan in 1833. He lost office in 1834 with the defeat of the Whig Party, but when it returned to power the next year he was not given a post. He was, however, instrumental in the passage of the Municipal Reform Bill of 1835, which allowed taxpayers in England's 178 boroughs to form their own local councils and elect their own mayor. One of his last great political achievements was the Matrimonial Causes Act of 1857, which permitted divorce cases to be heard in the court system; prior to this it required petitioners to ask for a Private Act of Parliament, which was slow and costly.

Brougham had nicknamed his second daughter, born in 1821, ''Tullia.'' She was in poor health throughout her life and died in 1839. The loss was said to devastate him. She was the first woman to be buried at Lincoln's Inn. In 1844, Brougham wrote a novel, *Albert Lunel, or the Chateau of Languedoc,* set in the south of France where he preferred to vacation. His presence helped make Cannes a popular spot for Britons of a certain class. He died there in May of 1868, at a house he had named after his daughter.

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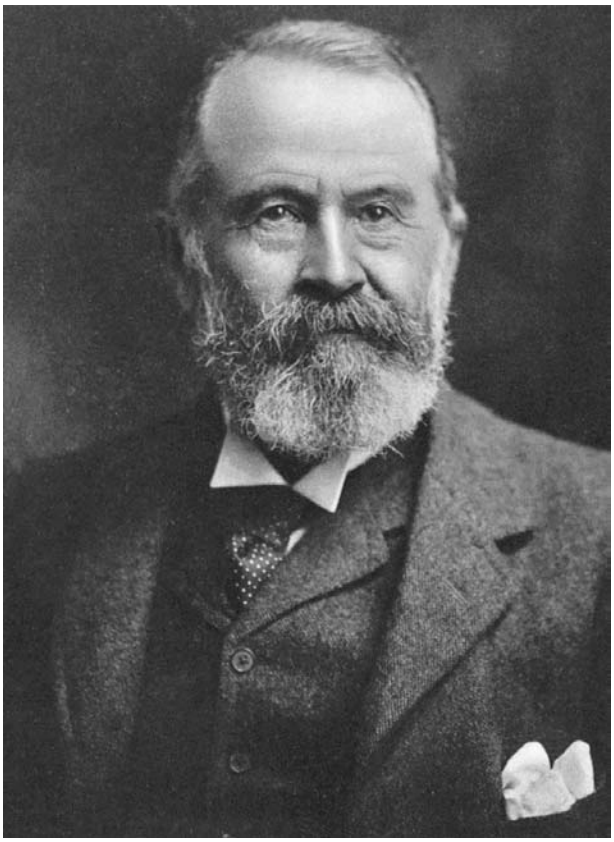

Thomas Alexander Browne

Thomas Alexander Browne (1826-1915), who wrote under the pen name of Rolf Boldrewood, was born in England but moved to Australia with his family at the age of five. He was known for his adventure novels set in the Australian bush.

Browne's father, Sylvester Brown (the family did not use the final ''e'' until about 1864) led a life of adventure worthy of one of the heroes in Browne's novels. After running away to sea from his home in Galway, Ireland, at the age of ten, he eventually rose to be a successful officer in the East India Company and later became the captain of his own ships. He met his wife when she was a passenger on one of his ships; they married in Mauritius and then settled briefly in London, where Browne was born on August 6, 1826. Five years later, Captain Browne took a shipload of convicts to Australia and moved to Sydney with his family. In Sydney, he became a whaler and built a large villa, named Enmore, for which the suburb of Enmore was later named. He was a large landowner in and around Melbourne and also founded the first ferry between Melbourne and Williamstown. Eventually the couple settled in Heidelberg, Australia, where they had nine more children. Browne was educated at Sydney College, largely in the classics. He completed his education at Melbourne in 1843.

Several Disastrous Ventures

In 1841, Browne's father was financially ruined by an economic depression. Browne did his part to support the family; he traveled to the Western District of Victoria, where he took over 32,000 acres of land, farming potatoes and keeping cattle and horses. He later described his experiences in this hard-working but pastoral setting in *Old Melbourne Memories* (1884). Later, during the Australian gold rush, he traveled to Ballarat to sell meat to the miners. After about fifteen years of raising cattle and horses, he decided to raise sheep instead and moved near Swan Hill to do so. Shortly before moving he visited England, Ireland, and Scotland, later writing about his travels in *Incidents and Adventures of My Run Home* (1874). He married Margaret Maria Riley in 1861, six months after the trip.

The sheep farming venture ended disastrously as a result of drought, and he sold the property at a tremendous loss in 1863. The following year he leased Bundidgaree station in Narrandera, but because of his financial difficulties, he needed the help of his two brothers-in-law to do so. Although he claimed to own the property, it is likely that the official owners were his brothers-in-law, and that he managed the property in return for the loan. Like his sheep farming business, this venture would end in disaster when four years of drought forced him to leave. He decided to move to Sydney with his wife and four children. In Sydney his wife gave birth to twins. Desperate to make some money, Browne herded cattle for a while until he discovered that he could sell his stories. His pen name, Rolf Boldrewood, is from a character in the novel *Marmion* by Sir Walter Scott. Scott's work also provided inspiration for much of Browne's fiction.

Browne's first published work was a story about a kangaroo hunt, which he sold to the English *Cornhill Magazine* in 1866. In 1871, the periodical published another of his stories. He also sold several articles on bush life to the *Australian Town and Country Journal.*

In 1871, he was appointed police magistrate and clerk of petty sessions for the gold rush town of Gulgong, despite his lack of experience in such a field, and in 1872, he was appointed goldrush commissioner at Gulgong. However, Browne was still in debt because he now owed money to a third brother-in-law who had paid off some of his other debts. The debt to his brother-in-law gave Browne a great incentive to write. According to Alan Brissenden in *The Portable Rolf Boldrewood,* he once said: '' . . . my best work was done when I was half-drowned in debt.''

By 1881, when he was appointed police magistrate in Dubbo, Browne had written seven serial novels for the *Town and Country Journal.* Four were romances about life in the bush, one was based on his trip to the British Isles, one was a novel set in England, and one was set in the goldfields.

Robbery Under Arms

In 1882, Browne began to write his most well-known work, *Robbery Under Arms.* The first two chapters of the series were rejected by both *The Australasian* and *Town and Country Journal.* Their editors claimed that the tale was more gloomy than anything else he had written, and they did not believe the story would get any better. However, Browne finally sold *Robbery Under Arms* to *The Sydney Mail,* which published the first chapter on July 1, 1882, and continued publishing the rest of the chapters over a period of a year. During this time, Browne's fame grew, as his *Old Melbourne Memories* were also appearing in serial form in *The Australasian.* Browne's stories, told in what Brissenden called a ''freely running vernacular style,'' emphasized adventure and starred outlaws, goldrush miners, and other daring men.

Robbery Under Arms was first published in book form by Remington of London in 1888. Macmillan, a larger publisher, bought the rights to the book and published a shorter version of it in 1889. This version quickly became successful and was reissued two more times in 1889, four more times in 1890, and has never been out of print since. It has been adapted for the stage and radio and has been made into at least three films.

The novel stars Dick Marston, who narrates a tale of cattle-herding, bushranging, horse thievery, convicts, and aborigines. As the story opens, Marston is in jail, waiting to be executed for bushranging or banditry. He tells the story of his life, including twelve years in prison, his release from prison, and his love for and marriage to the faithful Gracey Storefield, his childhood sweetheart. Many of the book's events star the criminal Captain Starlight, who encounters Marston after he has been shot in the shoulder by another character, Sergeant Goring. Starlight is described in romantic style: ''Starlight, with the blood dripping on to his horse's shoulder, and the half-caste [Warrigal], with his hawk's eye and glittering teeth, supporting him.''

When Starlight takes his final stand, he kills Goring, and with his last breath engages in polite chat with his old clubmate and enemy, Sir Ferdinand Morringer, Inspector of Police. He also names his beloved, Aileen Marston. Warrigal, his sidekick, rides up and laments for him at his death. In *A History of Australian Literature,* Ken Goodrich wrote that the energy of the narrative is somewhat slowed by Marston's rambling, although his common Australian way of speaking ''has its own interest. Nothing is to be taken too seriously in this romantic entertainment, just as the local and Sydney papers do not take too seriously the exploits of Starlight and the efforts of the police to track him down. There is an air of the school practical joke about it all.''

In the novel, Browne's attitude toward Australia is ambiguous; he refers to England as ''home'' and ''the mother country'' and views Australia as ''that other England growing up in the South.'' Although this was quite different from the nationalism and pride in Australia that was then developing among many Australians, it did not seem to hurt the novel's success. Some critics, according to Brissenden, claimed that Browne wrote for English readers and presented a version of Australia that fit with English prejudices and expectations. Brissenden, however, wrote that certain scenes in the novel indicate that Browne was not entirely sure about his own attitude toward Australia. For instance, although Browne believed in the worth of the English class

system, which many other Australians viewed as repressive, characters in the novel speak up against it.

War to the Knife

Between 1884 and 1890, Browne wrote three more serials, notably *The Sealskin Mantle,* which was a romance written in a florid style. It appeared in the *Mail* beginning in February of 1884. In 1889, he wrote *War to the Knife,* set in the North Island of New Zealand, among the Maori people. *War to the Knife* describes the hero's fascination with the Maoris coupled with his revulsion for their communal system of land tenure. Roland Massinger, at age 28, is looking for a wife and an heir for his family's grandest possession, his ancestral home, Massinger Court. However, he is jilted by the aristocratic but feminist Hypatia Tolemache, who is more interested in her career than in marriage. Spurned, Massinger emigrates to New Zealand, where he becomes fascinated with a Maori woman, Erena Mannering. She is beautiful and innately aristocratic, but Mannering worries about the fact that he and she are of different races. Browne, like most Europeans of his age, found the idea of mixed-race unions titillating but shocking. Meanwhile, other tensions are building as Maoris clash with settlers, and eventually Erena is killed while trying to save Mannering's life. As Robert F. Dixon wrote in*Authority and Influence: Australian Literary Criticism 1950-2000,* ''These details have a fictional source in James Fenimore Cooper's *The Last of the Mohicans* (1826), to which Boldrewood refers many times in *War to the Knife.*''

Dixon also commented that the novel was ''a formulaic tale of frontier adventure,'' and that ''its sources are palpable, its characters and events predictable.'' However, readers loved it, as they loved Browne's other tales. By 1890, Browne was famous as an author. He moved with his family to Albury, where he lived until he retired from public service in 1895 and then moved back to Melbourne.

After retiring, Browne still enjoyed an active social life, engaging in Shakespearean readings, political discussions, and visits with aristocratic friends. In 1901, he published *Bad Company,* a short story collection set in the sheep-shearers' strike of the early 1890s. Browne's sympathies were against the strikers. This showed a change in his attitudes over time because more than two decades before, he had written ''Shearing in Riverina, New South Wales,'' a story that was much more sympathetic to the workers' grievances. Browne's last published work was ''The Truth About Aboriginal Outrages'' (1906), in which he claimed aboriginal people were inherently violent and untrustworthy. Browne died on August 1, 1915, in Melbourne.

Over the course of Browne's prolific career, he wrote sixteen novels, three story and essay collections, and two handbooks for immigrants to Australia. Brissenden wrote that Browne's ''prolific pen, supported by an unusually wide range of experience, excellent health and optimistic confidence, produced a great deal that is deservedly forgotten. Yet, little known parts of his writing can still give enjoyment by their readability and by the insight they provide into aspects of Australian life as the country was about to emerge from the colonial stage.'' Dixon commented that Browne was ''a popular writer of limited understanding whose novels are nevertheless deeply significant portraits of Australian society in the years before Federation.''

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Edward Bulwer-Lytton

British author Edward Bulwer-Lytton (1803-1873) wrote *Falkland, Pelham,* and *Eugene Aram.* These novels won instant success and made him a wealthy man. As a result, he entered Parliament as a liberal member representing St. Ives, Huntingdonshire. Bulwer-Lytton remained an active politician yet still found time to produce many novels, plays, and poems.

According to his baptismal certificate, the full name of this once famous author was Edward George Earle Lytton Bulwer-Lytton. He was born in London May 23, 1803. His father was a Norfolk squire, William Bulwer of Heydon Hall, colonel of the 106th regiment (Norfolk Rangers); his mother was Elizabeth Barbara Lytton, a lady who claimed kinship with Cadwaladr Vendigaid, the semi-mythical hero who led the Strathclyde Welsh against the Angles in the seventh century.

As a child the future novelist was delicate, but he learned to read at a surprisingly early age and began to write verses before he was ten years old. Going first to a small private school at Fulham, he later attended school at Rottingdean, where he continued to manifest literary tastes, Lord Byron and Sir Walter Scott being his chief idols at this time.

Bulwer-Lytton was so talented that his relations decided it would be a mistake to send him to a public school. Accordingly he was placed with a tutor at Ealing, under whose care he progressed rapidly with his studies. Thereafter he proceeded to Cambridge, where he earned his degree easily and won many academic awards. After graduation he traveled for a while in Scotland and France, then bought a commission in the army. He sold it soon afterward, however, and began to devote himself seriously to writing.

Although busy and winning great fame, Bulwer-Lytton's life was not really a happy one. Long before meeting his wife, he fell in love with a young girl who died prematurely. This loss seems to have left an indelible sorrow. His

marriage was anything but a successful one, the pair being divorced comparatively soon after their union.

Early Works

His first publications of note were the novels *Falkland, Pelham,* and *Eugene Aram.* These won instant success and made the author a wealthy man. As a result, he entered Parliament as a liberal member representing St. Ives, Huntingdonshire in 1831. During the next ten years he was an active politician yet still found time to produce many stories, such as *The Last Days of Pompei, Ernest Maltravers, Zanoni,* and *The Last of the Barons.* These were followed by *The Caxtons.* Simultaneously he achieved some fame as a dramatist, perhaps his best play being *The Lady of Lyons.*

Besides further novels, Bulwer-Lytton issued several volumes of verses, notably *Ismael* and *The New Union,* while translating works from German, Spanish, and Italian. He produced a history of Athens, contributed to endless periodicals, and was at one time editor of the *New Monthly Magazine.*

Active Political Career

In 1851 Bulwer-Lytton was instrumental in founding a scheme for pensioning authors and also began to pursue an active political career. In 1852 he was elected conservative Member of Parliament for Hertfordshire and held the post until his elevation to the peerage in 1866. He became Secretary for the Colonies in Lord Derby's ministry (1858–59) and played a large part in the organization of the new colony of British Columbia. He became Baron Lytton of Knebworth in July 1866 and thereafter took his place in the House of Lords.

In 1862 Bulwer-Lytton increased his stature by his occult novel entitled *A Strange Story.* Toward the end of the decade he began to work on another story, *Kenelm Chillingly,* but his health was beginning to fail, and he died on May 23, 1873, at Torquay.

Even as a child, Bulwer-Lytton had demonstrated a predilection for mysticism. He had surprised his mother once by asking whether she was ''not sometimes overcome by the sense of her own identity.'' Bulwer-Lytton's interest in the occult increased, and it is frequently reflected in his literary output, including his poem ''The Tale of a Dreamer,'' and in *Kenelm Chillingly.* In *A Strange Story* he tried to give a scientific coloring to old-fashioned magic.

Interest in Psychic Phenomena

Bulwer-Lytton was a keen student of psychic phenomena. The great medium D. D. Home was his guest at Knebworth in 1855. Home's phenomena greatly aroused his curiosity. He never spoke about his experiences in public, but his identity was at once detected in an account in Home's autobiography (*Incidents in My Life*), ''Immediately after this another message was spelt out: 'We wish you to believe in the . . . ' On inquiring after the finishing word a small cardboard cross which was lying on a table at the end of the room was given into his hand.''

When the press asked Bulwer-Lytton for a statement, he refused to give any. His wariness to commit himself before the public was well demonstrated by his letter to the secretary of the London Dialectical Society, February 1869: ''So far as my experience goes, the phenomena, when freed from inpostures with which their exhibition abounds, and examined rationally, are traceable to material influences of the nature of which we are ignorant. They require certain physical organizations or temperaments to produce them, and vary according to these organizations and temperaments.''

Bulwer-Lytton sought out many mediums after his experiences with Home and often detected imposture. His friendship with Home continued for ten years. When he began the wildest of his romances, *A Strange Story,* he intended initially to portray Home, but abandoned this plan for the fantastic conception of Margrave. The joyousness of Home's character, however, is still reflected in the mental make-up of Margrave.

Bulwer-Lytton also became acquainted with the French occultist Eliphas Levi, whom he assisted in magical evocations, and Levi was clearly a model for the character of the magus in *The Haunted and The Haunters.*

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C

Emma Carr

Emma Carr (1880-1972) was one of the most renowned chemical educators of the first half of the twentieth century. She was known not only for the chemistry program she established at Mount Holyoke College, which became a model for group research, but also for her groundbreaking work on the structure of unsaturated hydrocarbons. Employing absorption spectroscopy and later, far ultraviolet vacuum spectroscopy, Carr and her faculty and student collaborators made significant contributions to the understanding of the make-up of certain organic compounds.

Carr was the first recipient of the Francis Garvan Medal to honor an outstanding woman in American chemistry. In addition to her research and teaching skills, she also proved to be a formidable administrator, making Mount Holyoke College one of the premier chemistry schools in the nation at the time. At her instigation, Mount Holyoke became one of the first institutions in the United States to use ultraviolet spectrophotometry to illuminate the structure of complex organic molecules. Her 33 years as head of the chemistry department, from 1913 to 1946, were marked by her personal approach to teaching and her rigorous techniques in research. Active in both community and college, Carr became a much sought-after speaker following her retirement from teaching. She lived until the age of 92, mostly on or near the campus of Mount Holyoke, the center of both her public and private life.

Emma Perry Carr was born on July 23, 1880, in Holmesville, Ohio, the third of five children to Anna Mary (Jack) and Edmund Cone Carr. Her father and grandfather were both highly respected doctors, as was her brother. Carr was to follow in this scientific tradition. Her mother was a devout Methodist, active in church and community affairs. This also heavily influenced the young Carr. Raised in Coshocton, Ohio, and dubbed ''Emmy the smart one'' in high school, Carr went on to Ohio State University for her freshman year in college, one of very few women attending that institution in 1898. There she studied chemistry with William McPherson, but decided at the end of her freshman year to transfer to Mount Holyoke College in South Hadley, Massachusetts.

After successfully completing two years of college, she worked as an assistant in the Mount Holyoke chemistry department for three years. Carr then completed her B.S. degree at the University of Chicago in 1905. Thereafter, she returned to Mount Holyoke to teach for another three years until taking up graduate studies in 1908. During her graduate studies in physical chemistry at the University of Chicago, she received the Mary E. Woolley and the Lowenthal fellowships. She worked and studied with Alexander Smith and Julius Stieglitz, the latter being her primary advisor in her Ph.D. work on aliphatic imido esters. Carr was only the seventh woman to be awarded a doctorate from the University of Chicago.

Carr of Mount Holyoke

The name of Emma Carr and Mount Holyoke College are indelibly connected. It was at that institution where she did her major work and it was that institution which benefited so greatly from her teaching and administrative skills. Returning there to teach in 1910, she was made full profes-

sor and head of the Department of Chemistry in 1913. She retained that position until her retirement in 1946. Under her guidance, the chemistry department became one of the strongest at Mount Holyoke and one of the most important in the country. Though a liberal arts institution, Mount Holyoke had a strong science tradition from the time of its founding by Mary Lyons in 1837. Lyons herself taught chemistry, and subsequent directors of the college continued this emphasis. Carr, however, attracted top-notch instructors to the program such as Dorothy Hahn and Louisa Stephenson, establishing a curriculum every bit as challenging as those found at Ivy League schools. Known as a charismatic teacher, Carr was intimately involved with her students, and was a staunch believer in having the best instructors teach introductory courses so as to interest young students in the sciences. Moreover, she involved her students in active research, developing important research projects for the college to pursue.

From her survey of the literature, Carr came to see that British and European researchers were increasingly intrigued with the relationship between ultraviolet absorption spectra and the electronic configurations of organic molecules. Carr had been searching for some manner in which she could apply physical chemistry to organic problems, and this seemed the perfect project, for very little research on the subject was being conducted in North America at the time. In 1913 she initiated work on the project, working with Hahn to synthesize hydrocarbons. Students also participated in the research project as part of their hands-on training, an innovative approach then. These organic compounds were subsequently analyzed, using a Fery spectrograph that Carr had persuaded the college to purchase. Initial research results, published in 1918 under the title of ''The Absorption Spectra of Some Derivatives of Cyclopropane,'' established the college as a research institution of note and solidified research in the educational curriculum.

To gain further knowledge of spectroscopic techniques, Carr studied at Queen's University, Belfast, Northern Ireland, in 1919. These studies, and her expertise in spectroscopy, led to an invitation in 1925 to participate in the preparation of the International Critical Tables (ITC), an authoritative compilation of chemical data, including spectroscopic information. Carr traveled to Europe in 1925, taking a 12-month leave to complete her work on this project in the laboratories of two co-compilers, Jean Becquerel of the College de France in Paris and Victor Henri of the University of Zurich. Carr returned to Zurich after receiving the Alice Freeman Palmer Fellowship to study vacuum spectroscopy with Henri in 1929.

Won Fame for Ultraviolet Spectrographic Measurements

Carr and her research colleagues began to understand limitations to their work by the late 1920s. Specifically, they could not answer why certain molecular atomic groups absorbed some wavelengths of light, nor could they explain what mechanics were at play within the molecule when such light was absorbed. To answer these questions, Carr determined that simpler molecules with fewer variables needed to be studied. Again, undergraduates, graduate students, and professors teamed up in 1930 to prepare highly purified hydrocarbons with known positions of the carbon-carbon double bond in the molecule. These then were employed in the measurement of the absorption spectra in the far ultraviolet spectrum, employing vacuum spectroscopic techniques Carr had learned in Europe. Funds from the National Research Council aided in this research which shed new light on the spectra of aliphatic hydrocarbons, or those organic compounds in which the carbon atoms form open chains, especially the olefins. Carr and her students used these techniques to attempt to understand the causes of selective absorption of radiant energy in these simple structures.

While Carr's theories on the spectral absorption and heats of combustion of hydrocarbons did not gain widespread acceptance, her work with vacuum spectrographic analysis of purified hydrocarbons altered the understanding of the carbon-carbon double bond and also resulted in a better theoretical understanding of energy relationships in ehtylenic unsaturation. Carr's further work on this project, partly funded by the National Science Foundation and the Rockefeller Foundation, continued throughout the 1930s and into the 1940s and had lasting import, especially for the petroleum industry. Her research was later expanded upon by the Nobel laureate, Robert S. Mulliken, in developing theories about energy relationships in organic compounds.

A Life for Science

Carr continued to live in college dorms until 1935, when she and another researcher at Mount Holyoke, Mary L. Sherrill, began sharing a house on campus. Internationally recognized as a first class researcher, Carr continued to maintain close contact with her students, putting as much emphasis on the classroom as the lab. In 1937, she was awarded the first Francis Garvan Medal by the American Chemical Society to honor an outstanding woman in American chemistry. As part of the selection committee, she was embarrassed to find herself nominated while absent from one of the meetings.

During the Second World War, Carr and her students worked on a project to synthesize quinine. Though there were many near misses, her team was unable to come up with a successful synthetic form of the anti-malaria drug. In 1944, she gave a series of seminars at the fledgling Institute of Chemistry in Mexico City. Honorary degrees were conferred on Carr from Allegheny College in 1939, from Russell Sage College in 1941, and from Mount Holyoke in 1952.

Though she retired in 1946, Carr's professional life was far from over. She continued to speak at colleges and clubs well into her seventies, promoting the scientific ethos as well as her beloved baseball. In 1957, she shared the James Flack Norris Award for outstanding achievement in the teaching of chemistry with her friend and collaborator, Sherrill. When Sherrill retired in 1954, the two traveled extensively. A lover of music, Carr played the organ in the Methodist Church and also played the cello until arthritis forced her to become a listener rather than player. With failing health, Carr had to leave Mount Holyoke, moving to the Presbyterian Home in Evanston, Illinois, where she died on January 7, 1972 of heart failure. It is a lasting tribute to this renowned woman of science that the chemistry building at Mount Holyoke College bears her name.

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Jose Maria Carreras

Considered to be one of the world's three great operatic tenors living at the end of the 20th century, Jose Carreras (born 1946) waged a successful battle against a deadly form of leukemia to return to his beloved singing career. He won international acclaim touring with fellow tenors Luciano Pavarotti and Placido Domingo.

Born in Barcelona, Spain, on December 5, 1946, Carreras was the youngest child of traffic cop, Jose Carreras-Soler, and hairdresser, Antonia Coll-Saigi. His was not a particularly musical family, but Carreras became interested in opera at only six years old. His father, a teacher who'd been forced into police work by the repressive Franco regime, took young Jose to see *The Great Caruso,* a film biography of operatic singer Enrico Caruso starring Mario Lanza. From that moment on, there was no doubt in Carreras' mind about what he wanted to do with his life. The very next day, Jose's voice filled the Carreras household with arias he remembered from the film. In his autobiography, Carreras recalled that his performance of these arias amazed his family, for he ''repeated them to perfection,'' despite the fact that he had never heard them

before. His family, impressed at how profoundly Jose had been affected by the film, arranged for him to take music lessons.

Enrolled at Conservatory

At the age of eight, Carreras enrolled at the Barcelona Conservatory, where he studied music for the next three years. During this same period he saw his first live opera, attending a performance of Verdi's *Aida* at Barcelona's Gran Teatro del Liceo. In his autobiography, Carreras said of that experience: ''In every person's life, there are certain moments that can never fade or die. For me that night was one of those occasions. I will never forget the first time I saw singers on a stage and an orchestra. It was the first time in my life that I'd stepped into a theater, but the place was as familiar to me as if I had always known it. At the time, I couldn't understand my feeling. Today I can describe it this way: from the moment I crossed the threshold, I knew it was my world., I knew it was where I belonged.''

Shortly after seeing his first opera, Carreras made his singing debut in public, performing in a benefit concert broadcast over National Radio. When he was 11, he was invited to sing the role of Trujaman in *El Retablo de Maese Pedro,* an opera written by Spanish composer Manuel de Falla. Only three years after seeing his first opera at the Gran Teatro del Liceo, he had returned to its stage to make his operatic debut. He performed twice more in small parts at the Liceo before his changing voice forced him to temporarily decline all offers.

Took Formal Voice Lessons

Carreras began taking formal voice lessons in 1964. The following year he enrolled at the University of Barcelona, studying chemistry for the next two years. However, he remained interested mainly in pursuing a career in opera. After a year of voice lessons from Juan Ruax, Carreras dropped his chemistry studies in 1967. His adult debut in opera came in 1970, when he performed the role of Flavio in Bellini's *Norma*. The famous Spanish soprano Monserrat Caballe was so favorably impressed with Carreras' performance in *Norma* that she invited him to appear opposite her in Donizetti's *Lucrezia Borgia,* performing the role of Gennaro. Under the wing of Caballe, who Carreras later described as ''like family,'' the young tenor's operatic career was formally launched. In addition to the role of Gennaro, Carreras sang the role of Ismael in *Nabucco*. In 1971, he won the Verdi Singing Competition in Parma, Italy, which opened the door to the opera houses of the world for Carreras. That year he also married the former Mercedes Perez. The couple, who separated in 1992, had two children, Albert and Julia.

Carreras' repertoire eventually grew to include more than 40 operas. Among his more notable roles are Rodolfo in *La Boheme,* Don Jose in *Carmen,* Cavaradossi in *Tosca,* and Riccardo in *Un ballo in maschera*. Notable among the many conductors with whom he's worked was the late Herbert von Karajan, who called Carreras ''my favorite tenor.'' The two worked closely together from 1976 until 1989, the year of von Karajan's death. It was the conductor who encouraged him to take on heavier roles, some of which were not really suited to his voice. One such role—Radames in *Aida*—was debuted in Salzburg in 1979 and was later dropped from his repertoire by Carreras.

In addition to appearing in most of the major opera venues worldwide, including La Scala in Milan, the Staatsoper in Vienna, and the Metropolitan and City Center in New York, Carreras has recorded extensively. His recordings are not limited to operatic performances but include popular music, folk songs, and excerpts from *zarzuelas,* the distinctive light operas of Spain.

Diagnosed with Leukemia

Carreras' greatest challenge came in 1987. The singer had felt profoundly fatigued for months, but when he arrived in Paris to begin shooting the film version of *La Boheme,* he felt so nauseated that a friend drove him to a hospital in the French capital. Within 48 hours, French doctors handed him their devastating diagnosis: acute lymphoblastic leukemia. Doctors gave him only a ten percent chance of survival. From Paris, he was transferred home to Barcelona, where he entered El Clinco Hospital. So popular was the tenor in his native country that Spanish television broadcast bulletins on his condition three times each day. When it was determined that the best treatment options for his particular form of leukemia were available in the United States, Carreras was transferred to the Fred Hutchinson Cancer Research Center in Seattle.

In Seattle Carreras underwent painful surgery in which bone marrow was extracted from his hip, cleaned of cancer cells, and then reinjected into his body. Fearful that breathing tubes might damage his voice, he insisted that he be given only partial anesthesia for the operation. The surgery was followed by weeks of radiation and chemotherapy. To sustain himself through this ordeal, he focused on his first love—the opera. To get through the radiation treatments, he would measure time by running through some of his favorite arias in his head. He later told *Time* reporter Margaret Hornblower: ''I'd say to myself, 'Only three more minutes of torture. That's the length of Celeste Aida.' So I'd sing it in my head better than I'd ever sung it onstage.'' The ravages of radiation treatments and chemotherapy took their toll on Carreras. He lost all his hair, his fingernails dropped off, and his weight fell sharply.

Never Feared Dying

Looking back on his fight with cancer, Carreras told *Time*: ''For nine months in the hospital, I knew I was facing death. But I always saw a light at the end of the tunnel. Sometimes it was bright; sometimes it was almost extinguished. But I tell you something: I was not afraid to die. I was worried for my children. But afraid of dying? Never.''

Against all odds, Carreras won his fight against leukemia, but he worried that the massive amount of radiation he'd received along with hours of nauseating chemotherapy might have damaged his voice beyond repair. Throughout his months in the hospital, he received support not only from his fans but also from fellow tenors Placido Domingo and Luciano Pavarotti. Domingo flew to Seattle to talk for

two hours to his beleaguered countryman through a wall of plastic. Pavarotti sent a telegram that read in part: ''Get well soon. Without you I have no competition!'' Interviewed in 1992 by *Stereo Review,* Carreras recalled the importance of his fans' support. ''The thousands of letters I received from people I didn't know touched me deeply and were fundamental to my recovery.''

In July 1988, Carreras made his comeback in an open-air concert performed in the shadow of Barcelona's Arch of Triumph. More than 150,000 people attended the performance. Normally a modest man, Carreras couldn't resist telling one interviewer that ''Michael Jackson, in the same city, got only 90,000.'' He followed his comeback in Barcelona with concert appearances in more than a dozen cities, including Vienna where the Staatsoper set up a video screen so that hundreds of fans in the streets who'd been unable to get tickets could see Carreras perform. Inside the prestigious opera house, Carreras was given a standing ovation of more than an hour. The tenor received equally warm receptions in New York City and London, where fans showered Carreras with flowers during five ovations. Late in 1988, Carreras established the International Foundation Against Leukemia, the main aim of which is ''to help scientific research with funding and grants,'' he told the *Unesco Gazette*. ''Scientists believe that the best way to fight the disease is to step up research efforts.''

In September of 1988, Carreras traveled to Merida in the south of Spain to make his first operatic appearance since his diagnosis with cancer. Interviewed by a television crew before his performance, the tenor said, ''This is a special moment in my life. It is a triumph over myself.'' And Carreras did not disappoint the thousands of fans who had flocked to Merida to see him sing the role of Jason in Cherubini's *Medea*. Although still weak from his months of treatment, he ''proved that he was back, ready to compete again on the operatic stage,'' according to *Time* magazine's assessment of his appearance. Shortly after his appearance in Merida, Carreras returned to his hometown to premiere a new opera called *Christopher Columbus*.

Sang to Benefit Cancer Center

One of Carreras' first American concerts after his recovery was a 1989 benefit for Seattle's Hutchinson Cancer Research Center, where he had been successfully treated for leukemia. Perhaps the crowning jewel in Carreras' return to singing after his illness was his appearance with Domingo and Pavarotti in the ''Three Tenors'' concert of 1990. Staged in an outdoor arena in Rome, the concert preceded a game in the World Cup soccer championship and was seen by more than 800 million fans on television worldwide. A stunning success, the concert was repeated at the 1994 World Cup Finals in Los Angeles before a live audience of more than 50,000. An estimated 1.3 billion saw the concert on television. Records and videos from the two concerts have sold in the millions. In subsequent concerts the ''Three Tenors'' performed at New Jersey's Giants Stadium, outside New York City, in the summer of 1996, at Detroit's Tiger Stadium in July 1999, and again in Beijing's Forbidden City in June 2001.

Carreras' autobiography, *Singing from the Soul,* which focused on the singer's battle with cancer, was published in the United States in 1991. Although the reviews were mixed, the book sold well, racking up sales of about 650,000 copies.

Concerts, such as the ''Three Tenors'' performances with Domingo and Pavarotti, are seen by Carreras as a way to bring opera to the masses. Of his quest to win a wider audience for opera, he told the *Unesco Courier*: ''Like any other form of artistic expression, music needs an audience. It can only be decoded and become accessible if it reaches the public—you can't love anything until you know it.'' In June of 1994, he joined an Italian opera company in a musical tribute to those who lost their lives in the ethnic fighting over the future of Bosnia. The concert, which was televised, was staged amidst the ruins of the National Library in war-torn Sarajevo. Conductor Zubin Mehta led Carreras, singers from the Italian opera company, and the Sarajevo symphony orchestra and chorus in Mozart's *Requiem Mass*.

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W. J. Cash

Although W.J. Cash (1900-1941) wrote only one book, *The Mind of the South,* before his untimely death in 1941, his work is recognized as one of the best single-volume histories of the American South ever published.

A native son of the Carolinas, W.J. Cash grew up with an intimate knowledge of the region's culture, society, and history. An aspiring writer, Cash first taught English after graduating from North Carolina's Wake Forest College, a career that fell short of his long-term literary ambitions. Cash then pursued an intermittent career as a journalist, honing his insights on the American South by working for a number of newspapers. Yet his failing health and high-strung temperament allowed him to work for only short periods before retreating to his parents' home to regain his mental and physical strength. In 1936, based on a series of articles that he had written for the nationally renowned *American Mercury* magazine, Cash received a contract from publisher Alfred A. Knopf to produce a single-volume history of the South. Cash began work on what would turn out to be his only book, *The Mind of the South,* that same year. Hailed by critics from across the nation upon its publication in 1941, Cash's book was recognized as a classic

work and the author was transformed from a struggling journalist into a leading intellectual authority. Tragically, Cash's poor health, which contributed to an increasingly unstable personality, prevented him from enjoying his success. Less than a year after the publication of *The Mind of the South,* Cash committed suicide while staying in Mexico City on a Guggenheim grant.

Milltown Childhood

Cash's authority as an expert on the South derived in part from his family's deep roots in the region. For several generations, various branches of the Cash family spread out around North and South Carolina, mostly as small farmers. A few Cash ancestors may have owned slaves, but none of them ever ascended into the South's dominant planter class. Cash's father, John William Cash, was born on one such small farm in Clifton, South Carolina, in 1872. His father also ran a sawmill in Clifton, but the size of the family, which grew to include ten children, meant that John William Cash had to look for career opportunities elsewhere. Moving to Gaffney, South Carolina at the age of seventeen, Cash followed his brother, who had secured a job as the manager of a new cotton mill there. The town numbered less than 5,000 people, but the arrival of the mill promised a bright economic future for Gaffney, located just south of the border with North Carolina. Cash became a clerk at the Gaffney Manufacturing Company Mill's store, and impressed his bosses with his steady work habits, polite bearing, and God-fearing ways. The fact that he had little formal education beyond a few years at the Gaffney Male and Female Seminary was not a barrier to the honest and hardworking young man.

A regular worshiper at the Cherokee Avenue Baptist Church in Gaffney, John William Cash began courting music teacher Nannie Mae Lutitia Hamrick, who also served as the church's organist. Married on December 30, 1896, the Cashes began married life in a modest wood frame house in Gaffney. Their first child, a daughter, died at the age of two from Bright's Disease; thus, when Joseph Wilbur Cash arrived on May 2, 1900, he was the eldest child in the family. Wilbur Cash, as his family always called him, was later joined by two brothers and a sister; two other children died in infancy. Later, Cash used the reverse of his initials, W.J. Cash, as his professional byline, although his colleagues called him Jack. In his childhood, however, Cash earned another nickname, ''Sleepy,'' in reference to both his droopy eyelids and his sometimes distracted nature. One often repeated anecdote even had Cash falling asleep while reading a book, causing him to fall off of his front porch.

Indeed, although he loved reading, Wilbur Cash was an indifferent student in his early years. After his family moved to his mother's hometown, Boiling Springs, North Carolina in 1913, however, his work habits improved. At the time of his Boiling Springs High School graduation in 1917, Cash was named class historian, a mark of his scholastic achievement. By that time, Cash's father was running a general store founded by his father-in-law and added to the family's income by starting a taxi service for soldiers stationed in nearby Spartanburg, South Carolina. Given the Cash family's economic status and Wilbur Cash's own intellectual promise, he surprised everyone by foregoing college to enlist in the Students' Army Training Corps, part of the American military effort on the home front during World War I. In 1917 and 1918 he served at a number of military encampments in the United States, performing everything from carpentry work to clerical duties. Unfortunately, a bout with frostbite left Cash's eyelids with a greater permanent droop. Combined with his rather squat stature, Cash's dowdy appearance contributed to his already introverted nature.

Upon his discharge at the conclusion of the war, Cash entered Wofford College in Spartanburg. Wanting more independence, Cash transferred to Valparaiso University in northern Indiana for the 1919-1920 academic year; however, the cold weather did not agree with him and he returned to the Carolinas to enter Wake Forest College in Wake Forest, North Carolina in 1920. Settling in at Wake Forest, Cash gained an outstanding scholastic reputation, particularly for his work on the school's newspaper, the *Old Gold and Black.* After his graduation in 1922, Cash remained at Wake Forest to begin law school; after finishing a year towards his law degree, however, he abandoned his legal studies. Instead, he began a career as an English teacher at Georgetown College in Kentucky. Cash's year at Georgetown College ended badly, however. After falling in love with a student, Cash found that he was impotent during their first tryst. Badly shaken by the episode, Cash did not return to Georgetown for a second year; he was also tormented by his sexual failing and questioned whether he would ever recover his sense of masculinity.

Intermittent Career as a Journalist

Cash taught at the Hendersonville School for Boys in North Carolina in 1924, but put aside his career as an educator to take up journalism as a reporter for the Chicago *Post* in 1925. Cash already had some experience in the field, as he had worked for the Charlotte *Observer* the summer after he abandoned law school in 1923. Although he was a well regarded staff member at the *Post,* his tenure there was brief. Stricken by failing health related to hypothyroidism—a glandular deficiency of the thyroid, which gave him bouts of goiter as an adult—Cash returned to his parents' home to recover. He attempted to work for the Charlotte *News* in 1926, but his return to work was once again ended by health problems, which doctors also attributed to an underlying nervous condition. Following his doctors' advice to exercise and relax his mind, Cash spent much of 1927 touring Europe. He worked for the *News* briefly upon his return, and in 1928 accepted a short-lived assignment as editor of the *Cleveland Press* in Shelby, North Carolina.

Although the *Cleveland Press* folded soon after Cash's arrival, his career as a writer took off after 1929 with a series of articles published in the nationally respected *American Mercury* magazine, edited by the legendary H.L. Mencken. One article, ''The Mind of the South,'' which appeared in *American Mercury* in October 1929, later served as the title of his book. Combined with the other essays, Cash's profile as an observer of all things southern gained him a book

contract with New York publisher Alfred A. Knopf in March 1936. Cash's career as a journalist also picked up steam; he rejoined the Charlotte *News* in November 1935 and was promoted to associate editor at the paper in late 1937. Although his unsteady temperament and health—and a growing dependence on alcohol—caused Cash to miss work on a fairly routine basis, he remained at the *News* until 1940. Cash also conquered his innate shyness towards women when he met Mary Northrop in Charlotte in 1938. Like-minded in their love of literature, the couple married on Christmas Day in 1940.

Wrote *The Mind of the South*

Cash delivered the final pages of his manuscript for *The Mind of the South* to his publisher in late July 1940, over a decade after he first published the article that gave the volume its title. An ambitious work, the book affirmed that the South's history, as envisioned in the image of ''the Old South,'' remained a strong influence on twentieth-century southern society. Unlike other regions of the United States, the past bound the South to specific patterns of race relations, gender roles, and community identities that prevailed despite the upheavals of technology, mass marketing, and urbanization. ''So far from being modernized,'' Cash wrote in his introduction about the region, ''In many ways it has actually always marched away, as to this day it continues to do, from the present toward the past.''

While emphasizing the importance of a frontier mentality on the southern mentality, Cash looked to the cotton boom years from 1820 to 1860 as the crucial years of southern history. It was the latter period that southern elites used after the Civil War to create a mythological past for the South, one based on the dominance of the planter class in unity with other whites, regardless of economic status. This racist bond worked not only to the detriment of African-Americans, but against poor whites as well. As Cash observed, the myths that the southern elites invoked to retain their dominance over the rest of society were so powerful that ''The grand outcome was the almost complete disappearance of economic and social focus on the part of the masses.'' Translated into a ''democracy of feeling'' that demanded political and economic deference from poor whites in exchange for recognition of ''the common brotherhood of white men,'' this bond reinforced the racial hierarchy of slavery well into the twentieth century. As Cash wrote, modern southern society fixed upon a seemingly ''ever-growing concern with white superiority and an ever-growing will to mastery of the Negro'' in order to reassure poor whites that ''a white man, any white man, was in some sense a master.'' As in the Old South, ''Economic and social considerations remained, as ever, subordinate to those of race—and country.''

In addition to detailing the racist bond among southern whites, Cash also observed the ways in which the region's frontier mentality reasserted itself in the modern era through its emphasis on individualism. Not only did white southerners refuse to admit to having any ''primary dependence'' on others; in Cash's analysis, they also developed ''an intense distrust of, and, indeed, downright aversion to, any actual exercise of authority beyond the barest minimum essential to the existence of the social organism.'' This anti-authority trait led to a tendency toward outright violence, as Cash noted, particularly when one's honor or racial status was offended. It was not a coincidence, then, that the South became ''peculiarly the home of lynching,'' and that southern cities had violent crime rates that far surpassed every other region of the country.

Success and Untimely Death

In explaining how the mindset of the Old South had persisted despite the upheavals of the Civil War, Reconstruction, Populism, the Great Depression, and the New Deal, Cash's work was almost universally hailed as a masterpiece upon its publication in 1941. Critics were especially impressed with the author's ability to explain the importance of racism in working to the benefit of southern elites, a topic that had rarely been explained in such convincing detail. Not only did *The Mind of the South* receive excellent reviews in national publications such as *Time, Atlantic,* the *New York Times,* and the *Saturday Review of Literature,* but in the leading regional newspapers such as the Dallas *Morning News* and Baltimore *Evening Sun* as well. Although a few southern critics were taken aback by Cash's unflinching analysis, the critical raves far outnumbered the negative reviews.

After he got word that he had won a prestigious Guggenheim fellowship, Cash looked forward to writing his first novel. With his wife, he traveled to Mexico City in June 1941 to begin work. Tragically, however, Cash suffered a series of psychotic episodes that increased his anxiety, paranoia, and depression; convinced that Nazi agents were following him, he ran away from his wife and checked into another hotel, where he was later found hanging from his own necktie. At the time of his death on July 1, 1941, Cash was only 41 years old.

Although he produced only one book, Cash's contribution to the understanding of the American South was a masterpiece. Never out of print since its initial publication, *The Mind of the South* remains essential reading to any student of southern history, society, and culture. As Louis D. Rubin, Jr. wrote in the *Virginia Quarterly Review* upon the 15th anniversary of the book's publication in 1991, ''If I wish to get a sense of the workings of that elusive but very real entity known as the 'mind' of the Southern community, and how it operated at those and other points in history, Cash's book will offer certain kinds of insights that no other study can provide.''

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John Cassavetes

John Cassavetes (1929-1989) was one of the most highly acclaimed independent filmmakers in America. He was widely honored for motion pictures that successfully brought to the screen believable portrayals of real human emotion.

The younger of two sons of Greek immigrants, Nicholas and Katherine Cassavetes, he was born in New York City on December 9, 1929. Shortly after his birth, his family moved to nearby Long Island, where John grew up and attended public schools in Sands Point and Port Washington. He attended Mohawk College and Colgate University, both in upstate New York, before enrolling at the New York Academy of Dramatic Arts, from which he graduated in 1950.

Failed to Win Broadway Parts

Cassavetes' hopes of launching his acting career on the New York stage were frustrated, sending him to Rhode Island where he appeared with a theatrical repertory company in Providence from 1950 until 1952. His film career began in 1952 when he was given a small role in *Taxi,* a motion picture directed by Gregory Ratoff. In 1954, Cassavetes began acting in live television productions, including those produced for *Omnibus, Studio One, Playhouse 90,* and *Kraft Theater*. In most of these early dramatic roles, Cassavetes was cast as a ''troubled youth.'' He later appeared in a handful of motion pictures that had been adapted from these early teleplays.

While teaching method acting at a theater workshop in New York, Cassavetes came up with an idea for his first independent film project. He became convinced that one of the improvisations done in the drama workshop could be developed into a film. Appearing on Jean Shepherd's late-night radio talk show, he invited listeners who wanted to see an alternative to what was being turned out by the big Hollywood studios to send him some money to fund the project. He received donations totaling about $20,000. An additional $20,000 was raised from among his friends in show business and from his own savings. With this meager financing, Cassavetes began work on his first feature film, a daring statement on race relations called *Shadows*. The film related the story of a light-skinned black girl and her two brothers in New York City. But it was the manner in which it was made that clearly set *Shadows* apart. Cassavetes laid out roughly defined parameters and set his actors free to improvise within those scenarios. In this manner, the film's story line gradually evolved as the film was shot intermittently over a period of two years. He filmed the action with a hand-held 16mm camera and arranged to have the film's musical score composed by jazz bassist Charlie Mingus. The finished sound track featured horn solos by Shafi Hadi. Village Voice film critic Jonas Mekas said of *Shadows*: ''The tones and rhythms of a new America are caught in *Shadows* for the very first time.''

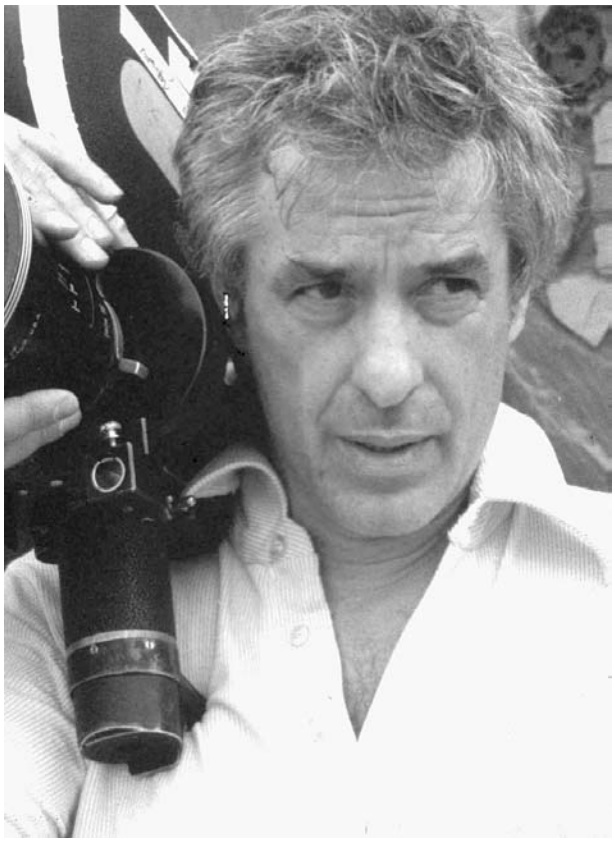

American Distributors Showed No Interest

Cassavetes was unable to interest any American distributors in *Shadows* and took the film to Europe where it was received enthusiastically, most notably at the Venice Film Festival where it won the Critics Award. A British distributor finally agreed to release the film in the United States. Impressed by the filmmaker's first outing, Paramount hired Cassavetes to make a series of films. However, the studio sacked him after his first attempt in the series, *Too Late Blues,* was poorly received both critically and popularly. He next directed *A Child is Waiting* for United Artists and Stanley Kramer. This creative collaboration, fractious from the start, ended badly when Kramer gave Cassavetes only two weeks to edit the film. Kramer than re-cut Cassavetes' finished product, producing a final version that Cassavetes complained was overly sentimental. These experiences soured Cassavetes on the idea of working for the big Hollywood studios. He longed for an opportunity to retain total artistic control over his projects.

Once again Cassavetes fell back on acting to raise the money he needed to finance his filmmaking projects. He appeared in a number of high-profile films, including Roman Polanski's *Rosemary's Baby* and *The Dirty Dozen*. For the latter he was nominated for an Oscar as best supporting actor. Although he was only interested in making films that he liked and believed in, his standards were relaxed a good deal when it came to choosing acting assignments. ''I'd rather work in a sewer than make a film I don't like,''

Cassavetes was quoted in *People* magazine. ''Sometimes I will act in them however.''

His next project, after he accumulated enough money from acting, was the critically acclaimed *Faces,* which was again filmed in 16mm and shot over a period of three years. Like *Shadows,* the film was shot in cinema verite style. However, unlike its predecessor, it was both a critical and financial success, earning more than ten million dollars at the box office. Moreover, the motion picture won five awards from the Venice Film Festival and was nominated for three Academy Awards.

Worked with Studios

On the heels of *Faces,* Cassavetes returned to the studios, but this time with the promise that he would be guaranteed complete artistic control. Among his films made with studio backing were 1970's *Husbands* for Columbia and *Minnie and Moskowitz,* a comedy for Universal in 1971. *Husbands* focused on the relationship between three men forced to confront their own mortality when they attend the funeral of a mutual friend. Cassavetes not only directed the film but also acted in it with close friends Peter Falk and Ben Gazzara. Vincent Canby of the *New York Times* hailed *Minnie and Moskowitz* as Cassavetes' most ambitious work up to that point, but suggested that it failed as a comedy. ''Mr. Cassavetes' use of exaggerated slapstick gestures to underscore the loneliness and fears of his characters is more interesting in theory than funny or moving in actual fact.'' Canby, however, was impressed by Cassavetes' selection of actors for the project. ''As an actor,'' Canby wrote, ''he appreciates actors and their mysterious art, as well as their awful dependence on the work of others. This explains why he casts his films so abundantly.''

Returning to projects he financed on his own, Cassavetes in 1974 released *A Woman under the Influence,* which starred his wife of 20 years, Gena Rowlands. Considered by many to be his most commercial film, *Woman* also featured close friend Falk and earned Cassavetes an Academy Award nomination as best director. The motion picture related the story of middle-aged Mabel Longhetti (played by Rowlands) who is committed to a mental institution by her mother and husband, acting in concert. Of Cassavetes' directorial skill, film critic Pauline Kael wrote: ''His special talent is for showing intense suffering from nameless causes; Cassavetes and Pinter both give us an actor's view of human misery. It comes out as metaphysical realism: we see the tensions and the power plays but never know the why of anything.'' Kael's review was not without criticism of Cassavetes, suggesting that his direction had ''a muffled quality: his scenes are often unshaped and so rudderless that the meanings don't emerge.''

Cassavetes himself acknowledged that he'd taken chances with *Woman,* saying, ''It's naive in that sense, because we weren't sure that people would want to see family life, family life with problems, not hyped up. . . .'' Also favorably impressed with the film was critic Paul Zimmerman, who wrote: ''Every film is a risk, but Cassavetes is the biggest gambler around, betting that he can make enough magic out of inspiration and improvisation to keep his characters from boring us to death. For two and a half hours, he wins and loses from scene to scene until, battered, exasperated but close to tears, we surrender.''

Far less successful than *Woman* was Cassavetes' next film, *The Killing of a Chinese Bookie,* the tale of a strip-joint owner who resorts to murder to handle a gambling debt. It was panned by most film critics. Typical of the reviews was this observation from Frank Rich: '' . . . the style intentionally obscures what paltry drama there is.'' Even less kind was Judith Crist, who called *Killing* ''a mess, as sloppy in concept as it is in execution, as pointless in thesis as it is in concept.''

Final Three Projects

During the final decade of his life, Cassavetes worked on three major projects, all of which were backed by Hollywood studios. *Gloria* was taken on largely as a favor to his wife, who played the title role. Although he considered the story to be a potboiler, he undertook the project to provide Rowlands with a chance to play the role of a ''sexy but tough woman who doesn't really need a man,'' a way in which she sometimes thought of herself. Of the story line, Cassavetes later observed: ''*Gloria* celebrates the coming together of a woman who neither likes nor understands children and a boy who believes he's man enough to stand on his own.'' Shortly before shooting began on *Gloria,* Cassavetes' father died, contributing perhaps to the film's seeming preoccupation with the theme of death.

Although critics hailed *Gloria* as his ''finest work,'' the film enjoyed only modest success at the box office. Cassavetes felt in retrospect about the film much as he had before taking it on. He later recalled: ''It was television fare as a screenplay but handled by the actors to make it better. It's an adult fairy tale. And I never pretended it was anything else but fiction. I always thought I understood [it]. And I was bored because I knew the answer to that picture the minute we began. And that's why I could never be wildly enthusiastic about the picture—because it's so simple.''

Other films made by Cassavetes during the 1980s included *Love Streams,* released by Cannon in 1984, and the disastrous *Big Trouble,* released in 1985. It was to be Cassavetes' final project, which was unfortunate because the film was so bad he was embarrassed to have his name attached to it. When the film's screenwriter and original director, Andrew Bergman, quit the project, Cassavetes stepped in to replace him as director.

Cassavetes died before independent films began to break into the commercial mainstream. As Jacob Levich wrote in a 1994 tribute in *Cineaste,* it is doubtful that Cassavetes' work ever would have found wide favor with backers, distributors, or audiences. ''It is hard to believe that the irascible, fiercely individualistic Cassavetes—who never gave a damn what people thought of his films, or whether they made money—would be any more welcome among today's newly chic independent crowd than he was in the 'new Hollywood' of the Seventies.'' Levich wrote that in Cassavetes' view, ''the filmmaker's highest calling was not to amuse, but to challenge, provoke, even exasperate. He was prepared, like a Brecht without politics, to do whatever

might be necessary to interfere with the expectations of an increasingly complacent public.''

Cassavetes died in Los Angeles on February 3, 1989, of complications arising from cirrhosis of the liver. Ben Gazzara, a close friend and one of the handful of actors that Cassavetes used regularly in his films, remembered the director fondly. ''John was more interested in the surprise the actors gave him if let free with their imaginations,'' Gazzara told *People* magazine. ''He hated the word auteur. He felt he made actors' films.''

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Bennett Cerf

Bennett Cerf (1898-1971) helped to shape the American publishing business into what it is today. A writer and television personality, Cerf was also an active editor and enthusiastic promoter of the writers published by his company, Random House. In the 1930s he led a successful challenge against censorship in the United States.

Bennett Alfred Cerf, the only child of Gustave Cerf, an elocution teacher and lithographer, and Frederika Wise Cerf, was born on May 25, 1898, in New York City. His mother died when he was only 15, leaving Cerf $125,000 that his maternal grandfather had placed in trust for him. Shortly after his mother's death, her brother, Herbert Wise, moved into the New York City home of the Cerfs, bringing the teenager ''the greatest influence on my young life.''

Educated in New York Public Schools

Cerf was educated in the public schools of New York City. He first attended Public School 10, where a fellow classmate was Howard Dietz, who grew up to become a lyricist and head of publicity for MGM Studios in Hollywood. After P.S. 10, Cerf went to Townsend Harris High School and Packard Commercial School. While attending Packard, he worked part-time for an accountant. In 1915, at the age of 17, he began classes at Columbia University's School of Journalism, where he quickly joined the staff of the student newspaper, the *Daily Spectator,* and the student humor magazine, *The Jester*. In his freshman year, he wrote a column entitled ''The Stroller'' for the former. In his second year at Columbia, he served as editor of *The Jester* and was instrumental in adding a book review column to the magazine.

Cerf's college education was interrupted by World War I. After the United States became involved in the conflict, Cerf enlisted in the Army and was stationed at Camp Lee in Virginia. After the war, he returned to Columbia and resumed his studies. In 1919, Cerf graduated from Columbia College, receiving his bachelor of letters degree from Columbia's School of Journalism the following year.

Cerf had a short-lived career writing a financial advice column for the *New York Tribune.* He advised against investing in a bankrupt company. Unfortunately, the company in question took exception to Cerf's remarks and threatened to sue the newspaper, quickly ending his career as a financial columnist. At the time he was writing a column for the *Tribune,* Cerf was working for the New York brokerage firm of Sartorius, Smith and Lowei. Although he found the world of Wall Street somewhat dull, he continued to work for the company until 1923, when he finally found his niche in the publishing world.

Found Niche in Publishing

Columbia classmate Richard L. Simon, a vice president at the publishing house of Boni and Liveright, recommended that Cerf replace him when he left the firm to launch his own publishing company with Max Schuster. Cerf got the job. Two years later he and Donald S. Klopfer, a close friend, bought from Boni and Liveright the Modern Library imprint, which specialized in publishing low-cost editions of classic works of literature. Cerf and Klopfer immediately set about to make Modern Library distinctly their own. While Klopfer concentrated on finances and production, Cerf dealt almost exclusively with editorial matters. The two hired some of the best designers and artists of the period to give Modern Library books a new look. Elmer Adler encouraged them to drop the imitation leather bindings; Rockwell Kent designed new endpapers; and Lucien Bernhardt drew a new colophon.

The Cerf-Klopfer publishing combine soon was expanding beyond Modern Library. In 1927, Cerf became the American agent for England's Nonesuch Press. However, Cerf and Klopfer also wanted to publish their own books. Cerf came up with a name for their new enterprise. Discussing the prospective venture with his partner and artist Kent, he said: ''I've got the name for our publishing house. We just said we were going to publish a few books on the side at random. Let's call it Random House.'' The Random House imprint made an impressive debut in 1928 with a beautifully bound edition of *Candide* by Voltaire. In the wake of the collapse of the stock market only a year later, Random House began focusing on trade publishing, the market for fine editions having all but vanished. Random's Modern Library imprint, with books selling at less than one dollar each, helped the company to survive the Depression.

An important addition to the editorial staff of Random House came in 1933 when Cerf acceded to the demands of Eugene O'Neill—a recent addition to the publisher's stable of writers—and hired Saxe Commins as an editor. Commins proved to be one of Random House's most discerning editors, an excellent judge of what readers wanted and a fiercely dedicated advocate for the authors he edited.

Took on Censorship Case

After signing O'Neill and Robinson Jeffers for Random House, Cerf set sail for Europe in the early 1930s to discuss with James Joyce the publication of *Ulysses* in the United States. Upon his return to New York, U.S. Customs seized Cerf's copy of Joyce's book on the grounds that it was obscene. Cerf decided to challenge the obscenity ruling and hired attorney Morris Ernst to take the case to court. On December 6, 1933, Federal Judge John M. Woolsey ruled, in a landmark decision, that Joyce's book was not obscene. He added that the book was ''an amazing tour de force when one considers the success that has been in the main achieved with such a difficult objective as Joyce set for himself.'' Not only did the decision clear the way for the American publication of *Ulysses,* but it gave Random House an incredible amount of publicity. On October 2, 1935, Cerf married actress Sylvia Sidney, but the marriage soon ended in divorce.

In 1936 Random House merged with Haas and Smith, publisher of such notable authors as Isak Dinesen, William Faulkner, Robert Graves, and Andre Malraux. Shortly thereafter Harrison Smith's interest in the merged company was bought out, leaving Cerf, Klopfer, and Robert Haas each with a one-third share in the company. In September of 1940, Cerf married again, this time wedding Phyllis Fraser. The couple had two sons.

In 1942 Klopfer joined the Air Force, increasing Cerf's workload significantly. During the war years, Random House published war-related works by Quentin Reynolds, Robert Considine, John Gunther, and William L. Shirer. A big fan of humor and something of a wit in his own right, Cerf edited *The Pocketbook of War Humor,* published in 1943, and *Try and Stop Me: A Collection of Anecdotes and Stories, Mostly Humorous* in 1944.

In the early 1940s, Cerf began writing a column entitled ''Trade Winds'' for the *Saturday Review of Literature*. For the King Features syndicate, he also began turning out a daily humor column entitled ''Try and Stop Me.'' However, it was television that truly made Cerf a household name. In 1951, he began appearing as a panelist on the popular CBS game show *What's My Line?* He continued to appear on the show, along with Arlene Francis, Dorothy Kilgallen, and others, until 1967.

Kept His Authors Happy

A good deal of Cerf's time was spent playing nursemaid to some of his more temperamental authors. Among the writers in that category was Sinclair Lewis. Cerf later recalled an occasion when Lewis was spending the night at his apartment and William Faulkner called to announce that he was in town. ''I told Lewis and asked him, could Bill come over? Lewis said, 'Certainly not. This is my night!' '' Later that night, according to Cerf, about an hour after Lewis had retired, the author called down for Cerf from upstairs. ''I answered him, and he said, 'I just wanted to see if you sneaked out to see Faulkner.'''

Random House's acquisition of Haas and Smith in 1936 gave the publishing house added clout in the field of juvenile books. Haas and Smith had published *Babar the Elephant* by Jean de Brunhoff, and Haas's secretary, Louise Bonino, later became Random House's editor of juvenile books. Cerf's wife, Phyllis, also felt strongly that Random House needed to turn out better children's books, convincing Cerf to launch the Landmark Books imprint. Books in the Landmark series focused on important events in American history. They were written by top-notch authors, such as Dorothy Canfield Fisher, who wrote *Paul Revere and the Minute Men,* which was published as part of the series in 1950. Phyllis Cerf drafted Theodor Geisel (Dr. Seuss) to join her in launching a publishing company specializing in books for children who were just beginning to read. That company, Beginner Books, was so successful that Random House eventually bought it.

As its fortunes increased, Random House sought out a headquarters building befitting its stature. Eventually Cerf and his partners settled on a mansion at 457 Madison Avenue that had been designed by Stanford White and built by

Henry Villard. The company was headquartered there from 1946 until 1969.

Some of the most popular writers of the 1950s were published by Random House. This stellar group included Truman Capote, Ralph Ellison, James Michener, John O'Hara, Ayn Rand, Irwin Shaw, Karl Shapiro, and Robert Penn Warren. At the end of the 1950s, 30 percent of Random House stock was offered to the public. The following year, Random House acquired the imprint of Alfred A. Knopf, and Alfred and Blanche Knopf joined its board of directors. The next step in Random House's expansion came in 1961 when it acquired Pantheon Books, publisher of such authors as Gunter Grass, Anne Morrow Lindbergh, Jan Myrdal, and Boris Pasternak.

Never Forgot His Business Roots

Although Cerf concentrated on the editorial side of Random House's operations, he was still a keen and insightful businessman, perhaps a reflection of his days on Wall Street early in his career. This became very clear in Cerf's negotiations to sell Random House to RCA in 1965. According to Cerf's own recollections of the discussions with RCA, David Sarnoff and other RCA negotiators seemed to have sized up Cerf as a lightweight when it came to business dealings. Cerf carefully avoided doing anything to disabuse them of this notion. Sarnoff offered Cerf three-fifths of an RCA share for every share of Random House, but Cerf was holding out for a pledge of total editorial independence and sixty-two-hundredths of a share, a difference that in total would amount to about $1 million. When Sarnoff suggested they break off talks and resume the following day, Cerf calmly announced that he and his wife had vacation plans the next day, plans they intended to keep. RCA met Cerf's demands, and the deal was closed. First impressions, Cerf made clear, can be deceiving.

After selling Random House, Cerf and his wife spent much of their time at their country home in Mount Kisco, New York, less than an hour from the city. It was there that he died at the age of 73 on August 27, 1971. Throughout his career, some in the publishing business had dismissed Cerf as superficial and somewhat frivolous, pointing to his obvious delight at basking in the public spotlight. This more measured assessment of Cerf came from the *Saturday Review* shortly after his death: ''He gave full measure to his profession. Everyone connected with the world of books is in his debt.''

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Gene Cernan

Gene Cernan (born 1934) was the commander of a manned mission that touched down on the moon's surface in December 1972. Harrison (''Jack'') Schmitt accompanied him, becoming the first professional scientist to walk on the moon. Cernan and Schmitt lived for three days on the moon, using their small Lunar Module as a kind of tent on the ultimate geologist's field trip, while their crewmate Ron Evans waited for their return in the orbiting Command Module.

Cernan was born on March 14, 1934 in Chicago, Illinois. At an early age he wanted to be an aviator, and joined the Navy to follow his dream. Cernan received his navy commission from the Reserve Officers Training Corps (ROTC) program at Purdue University in West Lafayette, Indiana, and immediately began flight training. He flew on Attack Squadrons 26 and 112 based at the Miramar, California, Naval Air Station, and then went to Naval Postgraduate School.

To Boldly Go

In 1959 the United States selected the first seven of the pilots it called ''astronauts''—who would fly higher and faster than anyone before them. This was in response to the unspoken challenge presented by the Soviet Union when it launched the world's first artificial satellite, Sputnik, in 1957, and the space race was on. Cernan, already a Navy pilot, was ''fascinated,'' as he put it in his 1999 book, *The Last Man on the Moon.* ''I had joined the Navy to fly, and the idea of riding a rocket ship into space had instant appeal. A new dream formed inside my crew-cut head.''

The opportunity Cernan had been waiting for dropped into his lap in 1963 in the form of a telephone call from a high ranking Navy officer asking if he would like to be considered as an astronaut for Apollo—the U.S. space program whose goal was to land a man on the moon. ''There was a moment of silence on my end,'' Cernan recalled in his book, ''while my heart jumped into my throat. I hadn't even applied. Last time I looked, I wasn't even qualified. But this guy was saying the Navy was recommending me to NASA for astronaut training. Was he talking to the right Lieutenant Cernan? It took a moment for the meaning of his question to sink in, then I came out of my fog and shot back with snappy military enthusiasm, 'Well, yes sir! Not only that, sir, but hell, yes! Sir!'" Cernan passed the National Aeronautics and

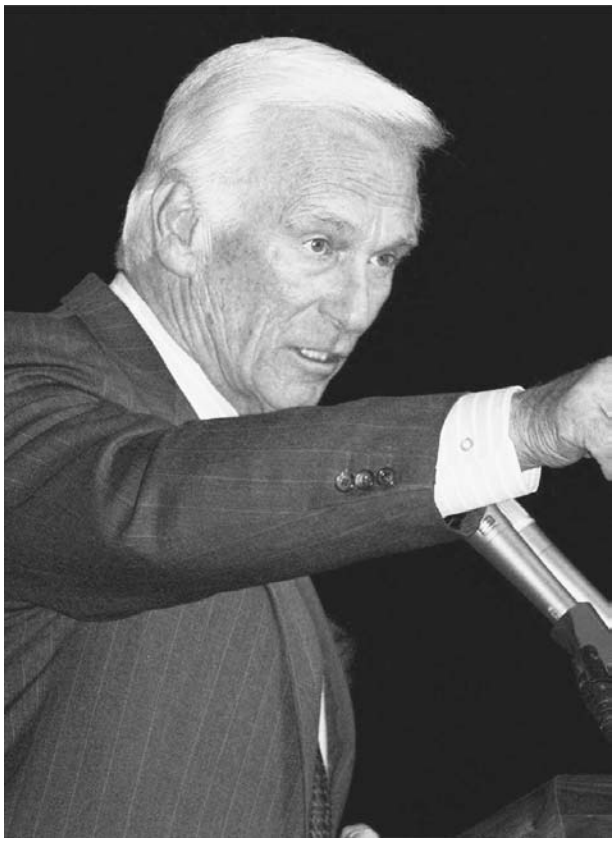

Space Administration's (NASA's) strenuous tests and was officially selected as an astronaut in October 1963.

Into the Final Frontier

Cernan's first space flight came in 1966, aboard Gemini 9. The Gemini program had been developed to test and prepare the hardware and skills in earth orbit needed to land people on the moon and return them safely. The Gemini space craft were two-man ships, and tiny. Cernan and his crewmate, Tom Stafford, spent three days in their capsule, orbiting 161 miles above the earth. While there, the astronauts perfected spacecraft rendezvous techniques that were later used on the moon flights. On this flight, Cernan became the second American, after Ed White, to leave a spacecraft while in flight on a space walk. Cernan's space walk, or extravehicular activity (EVA), lasted two hours and ten minutes.

Cernan's next mission came in May 1969, when he flew as lunar module pilot on Apollo 10. This was the mission that preceded the flight that landed the first people on the moon, and it was only the second mission, after Apollo 8, to send people into lunar orbit. Apollo 10's purpose was to perform a full dress rehearsal for the first manned landing without actually touching down. In their lunar module Cernan, and his old crewmate Tom Stafford, descended to within eight miles of the lunar surface. The mission went smoothly except for a brief moment when the astronauts lost control of their ship, named *Snoopy* after the famous comic strip character by Charles M. Schulz. The command module was called *Charlie Brown*, also from Schulz's comic, and was piloted by John Young, who later commanded the first Space Shuttle mission.

Disaster Narrowly Averted

On the way down to the moon, at just 47,000 feet from the lunar surface, and hurling through space at some 3,000 miles per hour, the Apollo 10 lunar module went out of control for several very tense seconds when Cernan and Stafford mistakenly switched on the wrong guidance system. The spacecraft's computers became confused, and, as Cernan noted in *The Last Man on the Moon*, ''all hell broke loose. *Snoopy* went nuts. We were suddenly bouncing, diving and spinning all over the place . . . The spacecraft radar that was supposed to be locking onto *Charlie Brown* had found a much larger target, the Moon, and was trying to fly in that direction instead of toward the orbiting command module.''

Finally, Stafford regained control by switching off the computers and flying the ship manually. ''After analyzing the data,'' Cernan reported in his book, ''experts later surmised that had we continued spinning for only two more seconds, Tom and I would have crashed. Things had been more than a little tense. Hell, I was scared to death. But we got back on track immediately.'' In spite of this potentially disastrous episode, the mission was a success, paving the way for Apollo 11, which landed the first men on the moon in July, 1969. ''Apollo 10,'' said Cernan in his book, ''had painted a big stripe right down the middle of the space highway that led from Cape Kennedy to the Sea of Tranquillity.''

No Regrets

In his book, Cernan responded to the question of whether he was disappointed that Apollo 10 did not make the first landing, thus rocketing him into the pages of history instead occupied by Neil Armstrong and Buzz Aldrin of Apollo 11: ''Would I liked to have had a shot at it? You bet I would. However, we all believed in the importance of our mission because we knew Apollo 11 was going to need every scrap of information we could gather if it was to have a successful flight of its own. Our crew had the know-how, but not the right equipment because *Snoopy* was too heavy, and there were too many things still unknown about landing on the Moon before we made our flight. . . . Anyway, I had an idea—I planned to go back.''

Go back he did, on the last manned flight to the moon, Apollo 17. But not before another close call that almost cost him the mission—and his life. With just months to go before the final Apollo mission to the moon, Cernan took a small helicopter out over the Indian River near the Kennedy Space Center to practice moon landings. ''After so many months of hard work and concentration,'' he said in his book, ''I couldn't resist the temptation for a bit of mischief known among pilots as 'flat-hatting.'''' He flew too low to the water, and the machine crashed and exploded. Miraculously, he escaped serious injury, and remained on active flight status.

Back to the Moon

Apollo 17 was launched on December 6, 1972. This was the first manned spacecraft to launch at night, and it returned to the earth on December 19, 1972. Cernan, the commander of the mission, flew to the lunar surface in the lunar module *Challenger* with geologist and lunar module pilot Harrison H. (''Jack'') Schmitt. Ronald Evans awaited their return in lunar orbit aboard command module *America. Challenger* touched down at Taurus-Littrow, on the southeast edge of Mar Serenitatis. The moon was Cernan and Schmitt's home for more than three days. This mission marked the longest stay for people on the moon (301 hours and 51 minutes), and the largest amount of lunar material returned to Earth for study (249 pounds).

Cernan described his first moments on the lunar surface in his book: ''I slowly pivoted, trying to see everything, and was overwhelmed by the silent, majestic solitude. Not so much as a squirrel track to indicate any sort of life, not a green blade of grass to color the bland, stark beauty, not a cloud overhead, or the slightest hint of a brook or stream. But I felt comfortable, as if I belonged there. From where I stood on the floor of this beautiful mountain-ringed valley that seemed frozen in time, the looming massifs on either side were not menacing at all. It was as if they, too, had been awaiting the day when someone would come and take a walk in their valley.'' And, ''As I stood in Sunshine on this barren world somewhere in the universe, looking up at the cobalt Earth immersed in infinite blackness, I knew science had met its match.''

End of the Road

Cernan stayed on with NASA after Apollo 17, although the mission was his last space flight. He worked as special assistant to the program manager of the Apollo spacecraft program at the Johnson Space Center, where he helped in the development of the Apollo-Soyuz project, which saw the first dockings of American and Russian spacecraft. He left NASA in 1976, and at the same time retired from the Navy with the rank of captain.

His next venture was with Coral Petroleum, Inc., based in Houston, Texas. He served the company as executive vice president-international, helping to promote company business around the world. He started his own aerospace and energy consulting business in 1981, The Cernan Corporation. Also in the 1980s, he provided onscreen commentary for ABC-TV's coverage of the space shuttle launches. He subsequently became chairman of the board of Johnson Engineering Corporation, consulting with NASA on the development of space habitats.

Cernan met his first wife, Barbara, in 1959. The two were married in 1961 and lived together until their 1980 separation. ''She got tired of being Mrs. Astronaut,'' Cernan told CNN.com. In 1984 he met Jan Nanna, who became his second wife in 1987.

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Gabrielle-Emilie Marquise du Chatelet

Gabrielle-Emilie Chatelet (1706-1749) played a major role in the scientific revolution of the eighteenth century. By popularizing the theories of Isaac Newton she brought them more widespread acceptance in Europe, where most people still followed the ideas of Rene Descartes. Chatelet's scientific contribution has been largely overshadowed by her relationship with the philosopher Voltaire.

Born Gabrielle-Emilie Le Tonnelier de Breteuil in Paris on December 17, 1706 into an aristocratic family, she received an exceptional education at home, which included scientific, musical, and literary studies. In 1725, she married the marquis du Chatelet, who was also the count of Lomont. It was a marriage of convenience, but she nevertheless had three children with him. After spending some years with her husband, whose political and military career kept him away from Paris, the marquise du Chatelet returned to the capital in 1730.

Initially leading a busy social life, Chatelet became the lover of the philosopher Francois-Marie Arouet de Voltaire in 1733. One of the greatest intellectual figures of 18th-century France, Voltaire recognized her exceptional talent for science, and encouraged her intellectual development. Chatelet consequently embarked on a study of mathematics, taking private lessons from the prominent French philosopher and scientist Pierre-Louis Moreau de Maupertuis. Both Voltaire and Maupertuis were enthusiastic supporters of Isaac Newton's scientific theories and world view, and it seems that the marquise was, as a result, immersed in Newtonian philosophy.

Created Intellectual Center at Cirey

In 1734 Voltaire faced arrest because of his criticism of the monarchy. He was offered sanctuary at Chatelet's chateau at Cirey, in Lorraine, where they spent many productive years. The two welcomed Europe's intellectual elite, thus creating a remarkable cultural center away from Paris. Chatelet was involved in a variety of literary and philosophical projects, eventually concentrating on the study of Newton's philosophy. She assisted Voltaire in the preparation of his 1738 book, *Elements of Newton's Philosophy.*

In 1737, Chatelet, like many other 18th-century scientists, attempted to explain the nature of combustion, submitting an essay entitled ''Dissertation sur la nature et la propagation du feu,'' as an entry for a contest organized by the Academie Royale des Sciences. Voltaire also participated in the contest, but was unaware of her work. When Leonhard Euler and two other scientists were declared the winners, Voltaire arranged that Chatelet's essay be published with the winning entries. In her study, she correctly argued that heat was not a substance, a view defended by the proponents of the phlogiston theory, which the great French chemist Antoine-Laurent Lavoisier empirically disproved in 1788. Furthermore, Chatelet put forth the original idea that light and heat were essentially the same substance.

Incorporated Ideas of Leibniz

While writing her *Institutions de physique*, a work on Newtonian physics and mechanics, Chatelet became acquainted with the ideas of Gottfried Leibniz, particularly his conception of *forces vives*, which she accepted as true. While Rene Descartes described the physical world geometrically as extended matter, to which force can be applied as an external agent, Leibniz defined force as a distinctive quality of matter. In view of Chatelet's general Newtonian orientation as a scientist, her passionate interest in Leibnizian metaphysics, which essentially contradicts the Newtonian world view, may seem odd. However, as Margaret Alic argues, the marquise sought a synthesis of the two world views. ''*Institutions*,'' Alic has written, ''remained faithful to Newtonian physics, but Newton's purely scientific, materialistic philosophy did not completely satisfy the marquise. She believed that scientific theory demanded a foundation in metaphysics and this she found in Leibniz. She never doubted that Leibnizian metaphysics was reconcilable with Newtonian physics, as long as the implications of the Newtonian system were limited to empirical physical phenomena.'' Chatelet's acceptance of the metaphysical foundations of science was an implicit rejection of any mechanistic world view, Cartesian or Newtonian. French scientists, most of whom tacitly accepted the Cartesian scientific paradigm, found the marquise's ideas offensive. For example, the eminent Cartesian physicist and mathematician Jean-Baptist Dortous de Mairan, whom she had singled out for criticism, responded sharply in 1741, representing a majority view which Chatelet was unable to refute alone.

Translated Newton's Masterpiece

Retreating from the philosophical war between the Cartesians and the Leibnizians, Chatelet focused on her Newtonian studies, particularly the huge task of translating Newton's *Principia mathematica* into French, an undertaking which she devoted the rest of her life. An excellent Latinist with a deep understanding of Newtonian physics, she was ideally suited for the project. Despite many obstacles, which included a busy social life and an unwanted pregnancy at the age of 42, Chatelet finished her translation. On September 4, 1749, she gave birth to a daughter, and died of puerperal fever shortly thereafter. Her translation of Newton's work remains one of the monuments of French scientific scholarship.

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Joseph Hodges Choate

Joseph H. Choate (1832-1917), a diplomat and lawyer, was considered the quintessential New Englander, though much of his life was spent in New York City at the apogee of America's Gilded Age. As a partner in a successful law practice there, Choate was involved in some of the country's most publicized legal cases during the latter decades of the

nineteenth century. President William McKinley named him U.S. ambassador to Great Britain in 1899, where he proved himself a skilled diplomat.

Old New England Name

Choate was the scion of one of Massachusetts's Puritan-era families. An ancestor, John Choate, sailed there from England in 1643, and a number of his descendants had distinguished themselves by the time of Joseph Hodges Choate's birth in 1832. There were farmers of Hog Island, sometimes called Choate Island, in Ipswich Bay of Massachusetts; another served in the state legislator in the 1700s; and a cousin of his father's was a highly regarded U.S. congressman. Choate was born in Salem, where his father was a physician, into a family of five. His education began as a toddler when his brother took him along to a local ''dame school,'' one of New England's informal schoolhouses run by older women. He attended public school later and followed his three older brothers into Harvard College. During the academic year of 1848-49, all four Choate brothers were enrolled at Harvard. Choate joined the Hasty Pudding Club and graduated in 1852 at a ceremony in which his brother William, later a renowned judge, gave the valedictory address; he himself held the rank of class salutatorian.

Choate went on to Harvard Law School, finishing in 1854, and began as an associate with the Boston firm of Hodges and Saltonstall. He was admitted to the Massachusetts bar in October 1855. Moving to New York City later in the year, he was hired at the firm of Butler, Evarts and Southmayd with a letter of introduction from Rufus Choate, the U.S. senator, and was made partner within five years. As such he earned around $3,000 a year. He became active in city politics and Republican circles and was a staunch opponent of the Tweed Ring that ran City Hall. Choate helped rouse sentiment against the Tweed Ring's flagrant corruption at a public meeting in Cooper Union that took place in September 1871.

Energetic Fundraiser and Board Member

Choate married Caroline Dutcher Sterling of Cleveland, Ohio, in 1861. In his after-work hours, he played a key role in the foundation of some of New York City's finest institutions. He was a member of the founding board of the American Museum of Natural History and a trustee of it until his death. For the Metropolitan Museum of Art, he served as an incorporator and trustee and headed its legal committee and served as board vice president. He was governor of the New York Hospital for forty years and twice president of the board of the New York State Charities Aid Association. Choate's energies were also devoted to the New York Association for the Blind, the American Society for the Judicial Settlement of International Disputes, and the Carnegie Endowment for International Peace, for each of which he served in executive posts.

Yet Choate was by profession an attorney and practiced for 55 years. He was involved in a number of prominent or historic cases and earned a reputation as a formidable jury lawyer. He argued in the estate battles of railroad magnate Cornelius Vanderbilt and former New York governor Samuel J. Tilden and was involved in anti-trust cases involving both the Standard Oil Company and a consortium of tobacco growers and manufacturers. A court-martial case involving General Fitz-John Porter he once claimed was the toughest challenge of his career and his most satisfying victory. Rumor held that he earned $250,000 for an 1895 case argued successfully before the U.S. Supreme Court that challenged a new income tax law. Choate pointed out that the law was iniquitous, since four-fifths of the revenues collected came from some of the country's wealthiest landowners in the Northeastern states. He declared it opposed the spirit of the preservation of private property on which America had been founded 115 years earlier. ''If this law is upheld, the first parapet would be carried, and then it would be easy to overcome the whole fortress on which the rights of the people depend,'' Choate urged, according to his biography by Strong.

As he rose in prominence, Choate became a gifted and popular after-dinner speaker. He added more board and committee memberships to his schedule of commitments. He served on a commission that made revisions to New York state's judicial system, was elected president of the Association of the Bar of the City of New York and the American Bar Association as well, and was president of the

Harvard Alumni Association. He also served as president, at various times, of the prestigious Union League Club, the New England Society of New York, and the Pilgrim Society. As president of the New York Exchange for Women's Work, he was integral to fundraising efforts for a new building, enjoining his audience, ''There are said to be twelve hundred millionaires in this city. Their money is corrupting them and their families. Now each of you select your millionaire or millionaires and get this money from them,'' according to Strong's biography.

Made Irish Enemies

Not surprisingly, Choate was known for a biting wit that sometimes bordered on sarcasm. He earned a fair amount of enmity among Americans of Irish descent for a speech he delivered in 1893 before the St. Patrick's Society of New York. There were many Irish-American politicians in the audience, and the question of Home Rule for Ireland, free of English domination, was a hotly debated topic at the time. In his speech, Choate wondered why so many Irish had succeeded in America, while their counterparts at home had trouble having their demands met. ''For what offices, great or small, have the Irishmen not taken? What spoils have they not carried away? But, now that you have done so much for America, now that you have made it all your own, what do you propose to do for Ireland? How long do you propose to let her be the political football of England?'' Choate, according to a biography from Theron G. Strong, then told the assembled that they should, with families and fortunes earned, ''set your faces homeward'' and take Ireland themselves. ''It would be a terrible blow to us. It would take us a great while to recover. Feebly, imperfectly, we should look about us and learn, for the first time in seventy-five years, how to govern New York without you.''

Later that decade, Choate defended a U.S. Marshal who was serving as a bodyguard to a U.S. Supreme Court justice. The marshal was accused of shooting David Terry, a former judge on California's state supreme court, who had made threats to assassinate Justice Stephen J. Field. Terry had been legal advisor to a woman who tried to make a claim on the estate of a senator and then married her. When Field, then judge of the U.S. Circuit Court in California, delivered his verdict, Terry pulled a knife and was jailed. After his release, he made threats on Field's life and surprised both the judge and his bodyguard on a train one day. The case went before the U.S. Supreme Court, and Choate's arguments resulted in the marshal's acquittal.

Served Six Years as Ambassador

In 1899 Choate was appointed Ambassador to the Court of St. James, one of the most coveted of all diplomatic postings, by President McKinley. The appointment aroused an outcry from some Irish-Americans, and one journal termed it ''a cruel insult'' on the part of McKinley. Choate met both Queen Victoria and her successor, Edward VII. His six years in London were marked by several notable diplomatic achievements, including the settling of a boundary dispute between the United States and Canada over the Alaska Territory. The contested area was near to the gold discoveries of the Klondike in the mid-1890s, and a Joint High Commission in 1898 had failed to reach agreement. A new tribunal was called, consisting of three English jurists and three American counterparts, and Canada was initially confident that Britain would support its claims. Thanks to Choate's work, however, Britain decided that maintaining good relations with the United States was paramount, and the 1903 ruling decided in favor of the American claims.

Choate was also a vital part of settling preliminary negotiations over a planned Panama Canal. The United States desired full control, but the Clayton-Bulwer Treaty of 1850, between United States and Great Britain, specified that any canal built through the Central American isthmus would be jointly controlled by both nations. U.S. Secretary of State John Hay directed Choate to nullify the terms of that treaty by securing Britain's acquiescence to the American promise that the canal would give ships of all nations free and open passage. Choate also helped with Hay's ''Open Door'' policy regarding freedom of trade in China. Some European powers were against it, since they had made their own agreements with the Chinese government, but the American ambassador secured Great Britain's acceptance of the free trade agreement.

Active in International Peace Efforts

Choate's time in London was a pleasant and prestigious one, but he was sometimes known to ruffle the more formal English aristocracy. Once, as guest at a manor home, he was reportedly mistaken for a butler by an English aristocrat, who gave the ambassador the command, ''Call me a cab,'' according to Strong's 1917 biography. Choate allegedly replied, ''You are a cab.'' He returned to the United States in 1905, at the age of 73, and devoted his final years to the aims of international peace organizations. In 1907 he headed the American delegation to the Second Hague Conference for the reduction on world armaments. The nations failed to reach an agreement, but many resolutions were adopted regarding laws of war and the rights of neutral shipping during wartime. The conference was a predecessor to the League of Nations and United Nations, formed respectively after each world war.

Choate and his wife celebrated their fiftieth wedding anniversary at their Naumkeag estate in Stockbridge, Massachusetts, in 1911, with a party attended by a thousand guests. Naumkeag, which boasted 26 rooms, was designed by renowned Stanford White as a summer home for the Choates. The home is now a national historic landmark and is open to the public. At the outbreak of World War I in 1914, Choate was a firm supporter of U.S. intervention. When that occurred in 1917, his distinguished diplomatic career gained him appointment as chair of the New York committee for the reception of the Commissions from England and France. At closing ceremonies on May 13, he told the Earl of Balfour, Britain's Foreign Secretary at the time, ''Remember, we meet again to celebrate the victory,'' but Choate died the next day.

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Rufus Choate

Ranked among the greatest trial lawyers of his era, Rufus Choate (1799-1859) was also an active participant in American politics. His brilliant legal mind and flamboyant oratorical skills helped him win numerous high-profile courtroom battles. As a U.S. representative and senator, Choate opposed sectional extremists and fought for preservation of the Union.

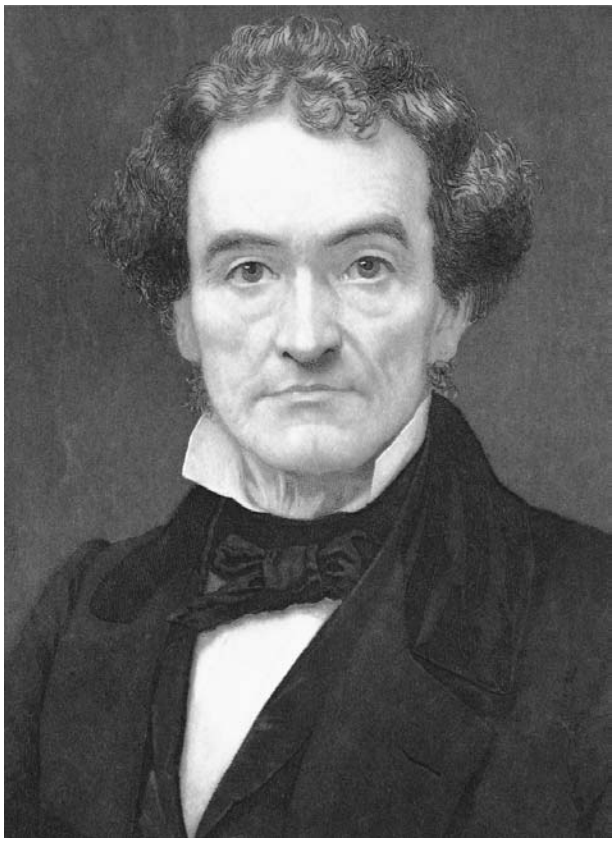

A colorful, somewhat eccentric figure, Rufus Choate earned his greatest renown in the courtrooms of his native Massachusetts. For over 30 years, he dazzled juries with his emotional, yet carefully-reasoned rhetoric, winning victories in some of the most celebrated criminal cases of his day. He combined a scholar's diligence with an actor's feel for drama and audience psychology. An early supporter of the Whig Party, Choate entered public life in the 1820s and went on to serve in both the U.S. House and Senate. Towards the end of his life, he became a forceful advocate of compromise between Northern abolitionists and Southern States Rights partisans. Politics, though, remained secondary to his abiding love for the law. While not identified with any landmark constitutional decisions, Choate was highly regarded for his exceptional intellect, oratorical powers, and personal graciousness.

Early Life

The fourth of six children, Choate born on Hog Island, off of the Atlantic coast near Essex, Massachusetts. His father David Choate (a Revolutionary War veteran and former teacher) and mother Miriam Foster encouraged his studious nature at an early age. After studying at local schools and at an academy in Hampton, New Hampshire, he went on to enroll at Dartmouth College, graduating in 1819. It was during his Dartmouth years that Choate first gained notice as a public speaker. He delivered an outstanding valedictory address at his class's commencement exercises after suffering a nervous breakdown; among those present was statesman Daniel Webster, who would become a political mentor for Choate in later years.

After going on to study at Dane Law School in Cambridge, Choate worked in the law office of former U.S. Attorney General William Wirt. In 1822, he was admitted to the Massachusetts bar and began his practice in Danvers, near Salem. He soon gained recognition as the most impressive criminal lawyer in his area, renowned for his meticulous preparation in even the most low-paying cases. He matched his thoroughness with a persuasive courtroom speaking style that rarely failed to sway jurors. His ability to touch emotions with humor, sarcasm, and pathos led some to consider him more of a stage performer than a keen legal mind. Among those who disagreed was Webster, who commented to a colleague, ''It is a great mistake to suppose that Mr. Choate, in that flowery elocution, does not keep his logic all right. Amid all that pile of flowers there is a strong, firm chain of logic,'' according to Fuess's biography.

Political Career

In 1825, Choate married Helen Olcott, the daughter of a Dartmouth board of trustees member. That same year, he was elected to the lower house of the Massachusetts General Court. Two years later, he was elected to the State Senate and, in 1830, he won a seat in the U.S. House of Representatives. An opponent of President Andrew Jackson's policies, he aligned himself with Webster, Henry Clay, and other leaders of the National Republican Party. After his re-election in 1832, he resigned his seat and relocated with his family to Boston. In the midst of a thriving law practice, he worked to organize the Whig Party in his state in opposition to the Democrats. He was sent to the U.S. Senate in 1841, completing the term of Webster, who had become Secretary of State in President William Henry Harrison's cabinet. In the Senate, Choate supported the protective tariff and opposed annexation of Texas. He unsuccessfully worked to heal the rift between President John Tyler and his fellow Whigs over the chartering of a national bank. Eager to return to the law, he left the Senate in 1845. Fuess's biogra-

phy includes Choate's comment: ''If I could be permanently and happily in the Senate,'' he told a friend, ''I should like that better than anything in the world; but to be just enough in the Senate to be out of the law, and not enough in the Senate to be a leader in politics, is a sort of half-and-half business very contemptible.''

Legal Advocate

In partnership with B.F. Crowninshield and, later, his son-in-law Joseph M. Bell, Choate rose to the front ranks of the Boston bar during the 1840s. His most celebrated cases included his successful defense of Albert Terrill, accused of murder and arson. During the trial, Choate advanced the theory that his client committed his acts of violence while sleepwalking, the first use of such a defense in U.S. history. He also gained an acquittal for a Roman Catholic priest charged with assault from a Protestant jury during a time of widespread prejudice against Catholics in Massachusetts. A tireless worker, he took on cases from rich and poor alike, with the ability to pay largely irrelevant. Some criticized him for defending the obviously guilty. Political foe Wendell Philips, as quoted in Fuess's biography, referred to him as someone ''who made it safe to murder, and of whose health thieves asked before they began to steal.'' Whatever the moral implications, there was no disputing his abilities as a legal advocate. His contemporary Edwin P. Whipple remarked on Choate's ''imaginative power of transforming himself into the personalities of his clients, of surveying acts and incidents from their point of view . . . He not only could go in, but could get out of, every individuality he assumed for the time.''

Beyond the courtroom, Choate was considered one of the great public speakers of the pre-Civil War era. His rich, intricate speeches were delivered in a dynamic, well-modulated voice embellished with dramatic gestures. His role models were such Greek and Latin orators as Demosthenes and Cicero. Even by the standards of his time, his sentences were lengthy—his 1853 eulogy of Webster included one that ran to four pages and took ten minutes to deliver. Remarkably, he could maintain his clarity of expression even during such unwieldy passages. His most famous addresses included ''The Age of the Pilgrims,'' ''The Romance of the Sea,'' and ''The Eloquence of Revolutionary Periods.'' Choate's appearance added to the striking effect of his words. His unkempt hair, deep-set eyes, and grim expression were accentuated by his nervous manner and carelessly-chosen clothing. Chronically overworking, he was subject to excruciating headaches, particularly after delivering an important speech. Intense to the point of mania, his personal oddities did not interfere with his ability to move lecture audiences to tears.

Choate refused public honors after leaving the U.S. Senate. He turned down a seat on the bench of the supreme judicial court of Massachusetts and, in 1851, took himself out of consideration for nomination to the U.S. Supreme Court. He did re-enter the public eye as a defender of the Compromise of 1850 and an opponent of anti-slavery agitation. While morally opposed to slavery, he supported his friend Webster in promoting peace between North and South and saw abolitionism as dangerous. At the 1852 Whig convention in Baltimore, he delivered a memorable (though futile) nominating speech for Webster. Choate remained a supporter of the Whig Party until its demise in 1855. He was unwilling to join the newly-launched Republican Party, viewing it as sectional and disunionist. In the 1856 presidential campaign, he announced his support of Democrat James Buchanan over Republican John C. Fremont, a move that angered many of his former Whig allies in Massachusetts.

In 1855, Choate injured his knee while trying a court case. The resulting surgery led to a decline in his health and vitality, with Bright's Disease a contributing factor. On the advice of his physician, he sailed to Europe with his son in 1859. His condition worsened during the voyage and, after landing in Halifax, Nova Scotia, he died on July 13. He was buried at Mount Auburn Cemetery in Boston. Choate was widely mourned as a man of integrity and generosity, a dedicated legal professional with a poet's gift for language. His unwillingness to seek a leadership role in American politics kept him from achieving the stature of a Webster or Clay. He is best remembered by historians as an attorney of great distinction and an orator of brilliance.

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Camille Claudel

The French sculptor Camille Claudel (1864-1943) was the muse, pupil, and lover of Auguste Rodin, as well as a major artist in her own right. She is perhaps better known for her tempestuous relationship with Rodin than for her moving works of art, many of which can be found at the Musee Rodin in Paris.

After her breakup with Rodin in 1898, Claudel composed some of her best sculptures, yet she grew increasingly reclusive and paranoid. In 1913 her family committed her to an insane asylum, where she remained for the last 30 years of her life.

Camille Claudel was the eldest of three children born to Louis-Prosper Claudel, a civil servant, and Louise-Athenaise Cervaux Claudel, a middle class country housewife on December 8, 1864 in Fere-en-Tardenois, France.

The family moved occasionally as Louis-Prosper's work demanded, living for a time in the small town of Bar-le-Duc, where Claudel first attended school at the age of six. However, the family returned often to its ancestral home in the small village of Villeneuve in the Champagne region of France. Though not wealthy, the Claudels were well established in the community and lived comfortably.

At an early age Claudel took an interest in modeling with clay, finding in the art of sculpture an outlet for her active imagination. A willful and precocious child, she quickly adopted the identity of an artist and never doubted her talents. Before she had even taken lessons in sculpture, Claudel coaxed every family member—her father, mother, brother, and sister—into posing for clay-modeled portraits.

While Claudel's father encouraged his daughter in her pursuit of art, the young sculptor's mother never accepted what she regarded as her daughter's unconventional, proud, and wayward disposition. Of her three children, Louise-Athenaise favored Claudel the least, preferring her obedient and traditional younger sister, Louise. In a household filled with discord, Claudel turned for affection to her father, and especially to her brother, Paul, to whom she grew very close.

Like his sister, Paul had an artist's temperament. He crafted a talent for writing that would make him one of France's leading poets and playwrights. The two artists shared a deep love and understanding, and from an early age they motivated and inspired each other in their creative endeavors. The unusually intense bond between the sculptor-sister and poet-brother would later become a subject of fascination and curiosity among cultural historians.

By the age of 15 Claudel had completed her first significant sculptures, which included busts of Napoleon and Bismarck (who defeated Napoleon III) as well as a group of figures depicting the tale of David and Goliath. (None of these works survives.) At this time she and her family were living in Nogent-sur-Seine, a Champagne town about 60 miles from Paris. The location was an auspicious one for Claudel, as the town was home to two respected nineteenth-century sculptors, Alfred Boucher and Paul Dubois. Boucher, asked by Claudel's father to give his opinion on the young girl's work, expressed astonishment at her talent and encouraged Louis-Prosper to send his daughter to study at an art academy.

At that time only men could attend the Ecole des Beaux-Arts, the prestigious academy in Paris, but some private art schools admitted female students. In 1881, before she turned 17, Claudel entered the Colarossi Academy in Paris, sharing a studio with three female British art students. One of these, Jessie Lipscomb, would remain a lifelong friend.

The first sculptures Claudel completed at the school are among the earliest surviving examples of her formative works. These include a bronze bust of her brother at age 13 (made in 1881) and *La Vieille Helene* (1882), modeled after the family housekeeper. The latter piece would become her first exhibited work in 1885.

Became Rodin's Assistant

Boucher took an interest in his young protege's progress, and every Friday he would visit the studio to give advice to Claudel and Lipscomb. When Boucher relocated to Italy in 1883, he arranged for another sculptor to continue these weekly tutorials. His replacement was Auguste Rodin, then 43 years old and considered perhaps the foremost sculptor of his day, though not yet celebrated as a master.

The first meeting between Claudel and Rodin is a subject of much speculation, although little is known of the fateful day. At 19, when she met Rodin, Claudel was strikingly beautiful, with large blue eyes and chestnut hair. The young sculptor displayed a passion for her art that Rodin doubtless found disarming as well. In 1884 he completed his first bust of the woman who would become his collaborator and muse.

The following year, Claudel and Lipscomb had become habitues in Rodin's studio, hired as assistants to help complete his masterpiece, *The Gates of Hell.* Rodin had begun this large-scale work in 1880, and it would continue to consume him until 1917. Claudel became Rodin's most active assistant, posing as figures and helping to compose various elements of the sculpture. Many art historians believe that Claudel also sculpted the hands and feet of the *Burghers of Calais,* Rodin's monument to six citizens who gave their lives to save the French town of Calais in the fourteenth century.

Thus began a long period of intense relations between Claudel and Rodin, who had become lovers as well as partners in artistic creation. Art historians continue to disagree about which of the two sculptors most influenced the other. Many contend that their influence was mutual. What is clear is that Rodin produced much more artwork than Claudel during this time, and that she helped him do so. All of Rodin's assistants (and there were many) helped build the legendary sculptor's reputation as a prolific artist of almost superhuman productivity—especially during the late 1880s and early 1890s, when Claudel was at his side.

The love affair and creative collaboration between Claudel and Rodin would last nearly 15 years. Letters from Rodin in the mid-1880s reveal just how smitten he was with the female sculptor who was 24 years his junior. In 1886 he followed Claudel to England, where she was visiting Lipscomb. Accounts of this early stage in their relationship depict Claudel as elusive and perhaps teasingly coy with the famous sculptor. Rodin, meanwhile, held a longstanding reputation as a womanizer, a sculptor specializing in the female nude who required fresh models regularly. He also remained involved with one woman whose presence preceded—and long outlasted—that of Claudel. This was Rose Beuret, a seamstress whom Rodin had met in the mid-1860s as well as the mother of his son, Auguste.

A Love Triangle

As relations intensified between Rodin and Claudel, Beuret naturally became a subject of contention between the lovers. Claudel repeatedly asked Rodin to choose between them, but he refused, desiring to keep both women in

his life. Beuret, who lived with the sculptor, kept his house, and raised his child, seemed willing to accept her lover's infidelities and his lack of interest in marriage. In most circles, Beuret was known as Madame Rodin, despite their unmarried status. Rodin's unwillingness to leave Beuret would ultimately drive Claudel away. Some believe it also drove her mad.

In 1888 Claudel moved out of her parents' house and rented a small apartment in Paris. Shortly after, Rodin purchased a house nearby known as La Folie-Neufbourg. Here the lovers were said to have occasionally lived together, while Beuret remained at Rodin's primary residence. During this time, Rodin sculpted several portraits of Claudel, and Claudel sculpted her *Bust of Rodin* (1892), the artist's favorite portrait of himself. Claudel also began working on her minor masterpiece *The Waltz* (begun 1891), which depicts a couple entwined in a dance.

While Rodin's infidelities are well-documented, less is known of affairs Claudel may have had with other men. Some historians believe she had a brief romance with the composer Claude Debussy in or around 1890. Whatever passion may have existed between them was over by early 1891, however, when they ceased seeing each other. Debussy was said to have kept a small cast of *The Waltz* on his piano until his death.

Matured as an Artist

In 1893 Claudel exhibited two sculptures at the Paris Salon: *The Waltz* and *Clotho,* a moving depiction of one of the Fates from Greek mythology. Claudel depicts Clotho as an elderly woman with a hauntingly wasted body, tangled in the threads of destiny she must weave. Both pieces were received well by critics, and it seemed that Claudel, about to turn 30, was entering her peak as an artist.

While Claudel's work flourished in the 1890s, her relationship with Rodin progressively deteriorated. She did not want to share Rodin with Beuret, but she was not content, either, merely to be the muse of her famous lover; she wanted a successful career of her own. The break between the lovers took years, but by 1889 the relationship was over. Claudel would not let Rodin enter her studio, though she is said to have often hidden in the bushes near the artist's house to watch him return home at night.

Immediately following the breakup, Claudel was perhaps her most productive, completing some of her most original and mature works, including *L'Age Mur* (1898), an autobiographical sculpture depicting a love triangle, and *La Vague* (1900), with three female figures bathing under an enormous wave. The latter work was indicative of a new style for Claudel, who now used onyx, a rare material, and based her compositions on an eloquent play of curves. She composed large works as well as sculptures of a more intimate scale, making quick sketches of people in the streets of Paris and returning home to sculpt them. Unfortunately, these small figures do not survive; she destroyed them all.

Descended into Madness

In the early years of the twentieth century, Claudel had begun a pattern of working obsessively for months, and then destroying her creations. She had become reclusive, losing touch with the world, taking in stray cats, and letting her apartment fall into a state of filthy disrepair. She struggled with poverty, and turned down social invitations with the excuse that she had nothing to wear. Increasingly, she grew paranoid of Rodin, imagining that he was plotting against her.

Claudel's family became aware of her circumstances and her apparent descent into madness. Upon his return to France in 1909 after four years of diplomatic service, Paul Claudel found his sister appallingly changed. In his journal (quoted in the *Smithsonian*) he described her as ''insane, enormous, with a soiled face, speaking incessantly in a monotonous metallic voice.''

For a few more years Claudel lived in her disheveled studio, with her shutters closed to the light and neighbors warning their children not to speak to her. Then, on March 5, 1913, three days after the death of their father, Louis-Prosper, Paul arranged for his sister's internment at a mental asylum in Ville-Evrard, near Paris. Five days later two orderlies broke into Claudel's apartment and took her to the asylum in an ambulance. She was 39 years old.

For the remaining 30 years of her life, Claudel languished in an insane asylum, transferring once to a facility in Montdevergues, near Avignon. Her life as a sculptor was over, although she wrote letters begging her brother and mother to release her and let her return to the artist's life. When Claudel's doctors tried to interest her in sculpting and presented her with clay, she angrily rejected it. Diagnosed as suffering from a persecution complex, she remained deeply paranoid of Rodin, and blamed him for her troubles.

Whether or not Claudel was truly insane and needed to stay in an asylum remains unclear. She wrote lucid letters to her family and friends, and even her doctors recommended that she be released on at least two occasions. But her brother was often abroad, and her mother would not allow her release, claiming that she was too old to care for her daughter.

''I live in a world that is so curious, so strange,'' Claudel wrote in a letter to a friend in 1935. ''Of the dream which was my life, this is the nightmare.'' She died eight years later, on October 19, 1943 in Montdevergues, France.

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Beverly Cleary

The writings of Beverly Cleary (born 1916) include realistic and humorous portraits of American children. They have gained critical acclaim as ''classics'' of children's literature.

Born Beverly Bunn on April 12, 1916 in McMinnville, Oregon, Cleary was the only daughter of Chester Lloyd and Mable Atlee Bunn and a descendant of Oregon pioneers. She grew up on an 80-acre farm in Yamhill, Oregon, where her uncle was mayor and her father was on the town council. In her autobiography *A Girl from Yamhill,* she wrote that living there taught her ''that the world was a safe and beautiful place, where children were treated with kindness, patience, and tolerance.'' All of these qualities would later be apparent in her books.

Yamhill had no library; her mother arranged for the State Library to send books to Yamhill, and created a small lending area in a lodge room over the Yamhill Bank. Cleary later recalled in an article in *Top of the News* that this was ''a dingy room filled with shabby leather-covered chairs and smelling of stale cigar smoke,'' but that she was amazed at the variety of books available for children.

Became Interested in Reading

When she was six, low income forced her father out of farming, and the family moved to Portland, Oregon. Beverly was excited about the move, and looked forward to playing with other children. Although she was excited by the big city and by the immense children's room in the Portland Library, Cleary felt out of place in school, particularly after a bout of chicken pox left her behind the other students. By the time she got back to school after her illness, the class had been divided into good readers, next-best readers, and worst readers, and Cleary was in the bottom group. Bored and discouraged, she decided reading and school were miserable experiences. At the same time, she became consumed with fears that an earthquake would hit, that her father would be hurt, or that she would die. These fears receded somewhat between first and second grade, but she still refused to read except while in school. When she was eight years old, she finally found a book that aroused her interest, Lucy Fitch Perkins's *The Dutch Twins.* In this story about two ordinary children and their adventures, Cleary found release and happiness. She told a writer for *Publishers Weekly,* ''With rising elation, I read on, I read all afternoon and evening, and by bedtime I had read not only *The Dutch Twins* but *The Swiss Twins* as well. It was one of the most exciting days of my life.'' The book opened the door for her to read more books for pleasure. Soon she was reading all the books for children in the library.

When Cleary was in seventh grade, a teacher suggested that she write books for children. This suggestion struck home. She vowed to write ''the kind of books I wanted to read,'' she wrote in *Top of the News.* When her mother reminded her that she needed a steady job too, Cleary decided that she would become a librarian.

Cleary earned a BA in English at the University of California-Berkeley in 1938. The following year she earned a BA in librarianship from the University of Washington-Seattle. She then got a job as children's librarian in Yakima, Washington, where she learned to tell stories to children and found out what stories children liked to read and hear.

Wrote Her First Book

In 1940 she married Clarence T. Cleary, whom she had met in college. They moved to Oakland, California, where they had twins, Marianne Elisabeth and Malcolm James. During World War II she worked as post librarian at the Oakland Army Hospital. After the war, she worked in the children's department of a Berkeley bookstore. David Reuther noted in *Horn Book,* ''Surrounded by books, she was sure she could write a better book than some she saw there, and after the Christmas rush was over, she said, 'I decided if I was ever going to write, I'd better get started''' According to Pat Pflieger in *Beverly Cleary,* she said to her husband, ''I'll have to write a book!'' He replied, ''Why don't you?'' She said, ''Because we never have any sharp pencils,'' so the next day he brought home a pencil sharpener. ''I realized that if I was ever going to write a

book, this was the time to do it,'' she later wrote. She began writing on January 2. Since then she has begun all her books on that same date. Although she had planned to write a book about a little girl who wanted to write, the story turned out to be that of a boy who would be allowed to keep a stray dog if he could find a way to get it home on the bus. She wrote in *Top of the News,* ''When I finished the chapter I found I had ideas for another chapter and at the end of two months I had a whole book about Henry Huggins and his dog Ribsy.''

The book was accepted six weeks later and was published in 1950 by William Morrow and Company, which has published almost all of her books since then. *Henry Huggins* was different from many other books of the time, which either presented an idealized version of ''goody-goody'' children, or told unrealistic tales of children who solved crimes or found long-lost wealthy relatives. As a *People Weekly* writer commented, ''Cleary had written a story that was simply a delightful slice of life.''

Timeless Characters

Cleary went on to write many more books about Henry and other children in his neighborhood, including Ellen Tebbits, Otis Spofford, and Ramona and her older sister Beezus. She also wrote books for older, teenaged readers about teen romance, but these were not as well loved as her books for younger readers. In *Twentieth-Century Authors,* Cathryn M. Mercier commented about her young adult novels, ''[They] do not possess the timeless qualities of the Ramona and Henry books . . . [and] do not speak to contemporary young adults.'' However, in *Bookpage.com,* Cleary defended these books, saying to Miriam Drennan, ''Some people have said that those books are dated, but they're not. They're true to the period [the 1950s].''

Henry Huggins and Cleary's other most-loved characters all live on or near Klickitat Street in Portland, Oregon; one of the best-loved is Ramona, who first appeared as a minor character (''a nuisance,'' Cleary told Miriam Drennan in *Bookpage.com*) in *Henry Huggins.* Cleary told Drennan, [Ramona] was an accidental character. It occurred to me that as I wrote, all of these children appeared to be only children, so I tossed in a little sister, and at that time, we had a neighbor named Ramona. I heard somebody call out, 'Ramona!' so I just named her Ramona.'' Ramona came into her own in the 1968 *Ramona the Pest,* where she was the star character. Of all of Cleary's characters, Ramona would become a favorite of readers.

Cleary drew on some of her own experiences to create Ramona, but said she often used people she knew to create other characters. Otis Spofford was based on a ''lively'' boy who sat across the aisle from her in sixth grade, she told Drennan, and her best friend ''appears in assorted books in various disguises.'' She said of her friend, ''She's a very warm and friendly person; the sort of person everybody likes. I've known her since we were in the first grade. I don't think we've ever exchanged a cross word.''

Pflieger wrote, ''Material for Cleary's books has come from her own life, from the nostalgic glow of Yamhill . . . and the dark fears of her early years in Portland . . . to her [adolescent romances], which inform the difficult relationships in some of her works for adolescents.'' She also noted that Cleary wrote the books that she would have wanted to read as a child, and that she had very clear ideas about what she did *not* want to read: ''Any book in which a child accepted the wisdom of an adult and reformed, any book in which a child reformed at all. . . . [and] any book in which education was disguised like a pill in a spoonful of jelly.'' In her Regina Medal acceptance speech, she spoke bitterly about a book that she thought was a ''real'' story, but which turned out to be a phonics lesson in the end. She said the author had ''cheated'' her. ''He had used a story to try to teach me. I bitterly resented this intrusion into my life.''

Cleary has occasionally been criticized because her books don't address contemporary problems or social ills. She told Drennan, ''I feel sometimes that [in children's books] there are more and more grim problems, but I don't know that I want to burden third- and fourth-graders with them. I feel it's important to get [children] to enjoy writing.'' She also said, in her Regina Medal acceptance speech, ''I feel that children who must endure such problems want to read about children who do *not* have such problems.'' In *Horn Book,* Barbara Chatton noted that ''A third-grader whose family was going through a painful divorce read and reread the Ramona books because they were stories about the way her family used to be, and she could laugh and remember; and, she said wisely, 'They comfort me.'''

Cleary writes in longhand on yellow legal pads, and often begins books by writing scenes at the middle or the end of the story. She does not outline them before writing; she simply dives in and plays with the characters.

''Reading is a Pleasure''

In 1999, Cleary presented a new Ramona story in *Ramona's World.* She didn't warn her editor that she was working on a new Ramona book, but simply handed the manuscript to her when the editor visited her at home. The editor, Barbara Lalicki, told Heather Vogel Frederick in *Publishers Weekly,* ''I had no idea what it was, and the curiosity was killing me. ''I was driving back to my hotel and got caught in a traffic jam, so I opened it up and read the first few lines and thought, 'Wow!' Ramona was back with all the immediacy—it was just as if 15 years hadn't gone by.''

Cleary told Drennan, ''Children should learn that reading is pleasure, not just something that teachers make you do in school. If her readers' response is any indication, she has succeeded admirably in showing them just that. She still receives hundreds of letters each week from fans, mostly schoolchildren. An article in *People Weekly* quoted one, which sums up the impact of Cleary's work on children: ''I read everything you ever wrote. When I feel sad, I pick up one of your books and it makes me feel better.'' And another one, which commented, ''You're my number one author in the universe.''

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Jewel Plummer Cobb

Largely known for her work with skin pigment, or melanin, cell biologist and cell physiologist Jewel Plummer Cobb (born 1924) has encouraged women and ethnic minorities to enter the sciences. An educator and researcher, she contributed to the field of chemotherapy with her research on how drugs affected cancer cells.

Followed the Path of Science

Cobb was born in Chicago, Illinois, on January 17, 1924, and spent her childhood as an only child. She is from the third generation of the Plummer family who sought a career in medical science. Her grandfather, a freed slave, graduated from Howard University in 1898 and became a pharmacist. Her father, Frank V. Plummer, became a physician after he graduated from Cornell University, where he helped found the Alpha Phi Alpha Fraternity. Her mother, Carriebel (Cole) Plummer, taught dance and was a physical education teacher.

Becoming a noted cell biologist was a difficult road for Cobb. Because she was African American, she faced segregation during the course of her education. Although she came from an upper-middle-class background, Cobb found that she had to go to black Chicago public schools. Cobb was in constant contact with African American professionals and was well aware of their accomplishments. She decided not to let anything stand in the way of her own success.

Supplementing her education with books from her father's library, Cobb had access to scientific journals and magazines, current event periodicals, and materials on successful African Americans. Although Cobb was at first interested in becoming a physical education teacher like her mother and aunt, she found that she was interested in biology when, in her sophomore year in high school, she studied cells through a microscope. An honors student, Cobb showed academic promise. She had a solid education and a drive to learn.

Although her interest in biology could have led her to become a medical doctor, Cobb was not interested in working directly with the sick. She was, nonetheless, interested in the theory of disease, an interest that later led her to become one of the leading cancer researchers in the United States.

Academic Career

When it came time to enroll in college, Cobb selected the University of Michigan. Due to the segregation of the dormitories at the university, all African Americans, regardless of their year of study, were forced to live in one house. In disgust at the racism still found there, Cobb left the University of Michigan after three semesters and earned her B.A. in biology from traditionally black Talladega College in Alabama.

Cobb applied for a teaching fellowship at New York University. Because of her race, she was at first turned down for the position. Cobb refused to accept the rejection and personally visited the college, which then accepted her because her credentials were so impressive. In 1945, Cobb started her career in teaching as a fellow there. In 1947, she earned an M.S. in cell physiology and in 1950 she earned a Ph.D. in cell physiology from New York University. Her dissertation was titled ''Mechanisms of Pigment Formation.''

Cobb was named an independent investigator for the Marine Biological Laboratory in 1949. She completed a postdoctoral fellowship at the Cancer Research Foundation of Harlem Hospital and at Columbia University College of Physicians and Surgeons.

Attracted by theoretical approaches to biology, Cobb entered the field of research. Understanding the processes of living cells was at the heart of her studies. In particular, she found that tissue cultures were an interesting area of research. Determining which cells grew outside the body led to her study with Dorothy Walker Jones that looked at how human cancer cells were affected by drugs.

Entered Research and Administration

After she earned her doctorate, Cobb became a fellow at the National Cancer Institute. From 1952 to 1954, she directed the Tissue Culture Laboratory at the University of Illinois. Cobb took to the university life and went on to work for New York University and Hunter College in New York. She stayed at New York University from 1956 to 1960 as an assistant professor in research surgery. In 1960 Cobb became a professor at Sarah Lawrence College, where she continued her research until 1969.

Focusing on skin pigment and how melanin can protect skin from ultraviolet damage, Cobb looked at skin cancers, or melanomas. She also studied the differences between normal and cancerous pigment cells. Her research looked at neoplastic pigment cells and their development as well as exploring how hormones, chemotherapeutic drugs, and other agents could cause changes in cell division. She experimented with comparisons between how chemotherapy drugs performed in cancer patients and how they performed in vitro, or in other words, in laboratory test tubes, flasks, and dishes.

From 1969 to 1976, Cobb became dean of Connecticut College in New London, where she taught zoology. From 1976 to 1981, Cobb was a professor of biological sciences at Douglass College, a women's college at Rutgers University. She also served as dean. As she moved into administrative positions, Cobb used her influence to further the educational facilities and opportunities for those interested in studying the sciences.

In 1981, Cobb became president of California State University, Fullerton. There she was able to get state funding for a new science building and a new engineering and computer science building. She also raised private funds to found a gerontology center in the Orange County community. On campus, she was responsible for having an apartment complex built that ended Fullerton's status as a commuter college. In 1990, Cobb became a trustee professor at California State University, Los Angeles.

As administrative duties consumed much of her time, Cobb found less time for research. But she worked to ensure that others would have opportunities to pursue studies in the sciences.

Encouraged Others

Cobb never forgot the years of frustration she faced discrimination when pursuing her education. To help pave the way for other minorities who wanted to enter the sciences, Cobb established a privately funded program for minority students in premedical and predental studies at Connecticut College. She was tireless in her efforts to extend opportunities to women as well.

In her quest for equal access to opportunity, both educational and professional, Cobb sought to increase diversity among faculty and students during her time at Fullerton. Also at Fullerton, Cobb started a president's opportunity program for minority students. She recognized a great difference between the number of blacks who pursued sports careers and the number of blacks who pursued research careers, so she set up teams of faculty members to tutor students on math skills. A solid foundation in math, Cobb believed, would help minorities prepare for a career in the sciences.

Cobb spent much of her time trying to start minorities on the path of science that she had followed. As a university trustee professor, Cobb worked with six colleges to find funding for minority grants and fellowships. When government funding for such programs was reduced, Cobb worked to find private funds to fill the void.

Education, according to Cobb, is a key factor in determining whether someone will be successful and independent or encounter failure and have to depend on welfare. She maintains that one of the best pathways to success is education, and it is the route she took to achieve her own personal accomplishments. She believes more minorities should have the chance to find their niche in society through education.

''There's been a deprivation of certain educational experiences that would give young people a proper boost and encouragement to study science [and technology],'' Cobb told *Black Enterprise.* ''I don't think there's anything wrong with [black children's abilities to learn.] It is a matter of being stimulated, having a curiosity about science early on, and developing the commitment and discipline to study.''

In 1991, Cobb became principal investigator at Southern California Science and Engineering ACCESS Center and Network, which helps middle school and high school students from economically disadvantaged backgrounds pursue careers in engineering, mathematics, and the sciences. She continued to help in efforts to bring opportunities to minorities. In 2001, she was principal investigator for Science Technology Engineering Program (STEP) Up for Youth—ASCEND project at California State University, Los Angeles.

For her work helping minorities discover the rewards of a career in science, Cobb received the 1993 Lifetime Achievement Award. This was given by the National Academy of Science for her contributions to the advancement of women and underrepresented minorities. Her photograph hangs in the academy's hall reserved for distinguished scientists.

Led a Distinguished Career

Cobb's many accomplishments include an honorary doctorate of science from Pennsylvania Medical College. She also holds honorary doctorates from the Medical College of Pennsylvania, Northern University, Rensselaer Polytechnic Institute, Rutgers University, and Tuskegee University. A trustee at a number of colleges, Cobb holds twenty-one honorary degrees.

Memberships include Human Resource Commission, Sigma Xi, National Academy of Sciences (Institute of Medicine), and National Science Foundation. She was a fellow of National Cancer Institute and New York Academy of Science. She also served on Allied Corporation's board of directors. From 1972 to 1974, she was a member of the Tissue Culture Association of the Education Committee. She received research grants from the American Cancer Society from 1971 to 1973 and from 1969 to 1974. She also developed and directed a fifth-year postbaccalaureate pre-medical program.

Since 1972, Cobb has been a member of the Marine Biological Laboratory. Since 1973, she has been on the Board of Trustees for the Institute of Education Management. After Cobb retired, Fullerton named her named president and professor of biological science, emerita.

Cobb is the author of many publications, including articles, books, and scholarly reports. She is a recipient of the Achievement in Excellence Award from the Center for Excellence in Education and the Reginald Wilson Award from the American Council on Education, Office of Minorities in Higher Education.

Cobb's struggles as an African American female left her with the conviction that racism and sexism were challenges that made it tougher for those like her to succeed. But, once she succeeded, she was determined to share her success with others.

Cobb married Roy Cobb, an insurance salesman, in 1954 and had a son, Jonathon Cobb, in 1957. They divorced in 1967.

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Pete Conrad

Charles ''Pete'' Conrad (1930-1999) was the third person, after Neil Armstrong and Buzz Aldrin, to walk on the moon's surface. In November, 1969, he and Alan Bean made the second moon landing in history in their Apollo 12 lunar module *Intrepid.*

Conrad was born in Philadelphia, Pennsylvania on June 2, 1930, to a wealthy stockbroker. He attended Princeton University, graduating in 1953 with a degree in aeronautical engineering. After college, Conrad joined the U.S. Navy and became a pilot. He later transferred to the test pilot school at Patuxent River Naval Air Station in Maryland, a proving ground for many future astronauts, including Wally Schirra and James Lovell.

A Space Pioneer

When the National Aeronautics and Space Administration (NASA) made its selection of the ''Mercury Seven'' astronauts in 1959, Conrad jumped at the chance to become one of the first Americans in space. He made it to the final rounds of selection, but his open disgust with many of the physical and mental tests required of astronaut candidates earned the disapproval of NASA administrators, and he was edged out of the competition. Undaunted, he applied again with NASA's second group of astronauts in 1962, this time successfully.

Three years later, Conrad rocketed into space for the first time aboard the tiny two-man capsule, Gemini 5, with crewmate Gordon Cooper, one of the Mercury Seven astronauts. The two remained in space for a record-breaking five days in the phone-booth-sized ship before returning to Earth. Conrad flew another Gemini flight before that program ended, this time as commander of Gemini 11. He and crewmate Richard Gordon spent three days in Earth orbit, achieving a new altitude record, 850 miles, high enough to clearly see the curvature of the planet.

''We burned the Agena to make our climb to altitude,'' he later recalled on the Smithsonian Institution's *Air and Space Magazine* Web site. ''That was really spectacular. I made the remark when we went over the top, 'Eureka,

Houston, the Earth is really round,' and when I got back to Houston, I got all this mail from members of the Flat Earth Society telling me I didn't know what I was talking about.''

This flight also tested the concept of artificial gravity in space for the first time, tethering the Gemini ship to the unmanned Agena booster, which had been launched separately, and spinning the two craft around each other to create centrifugal force. As Conrad said on the *Air and Space Magazine* Web site, ''You have the Agena out on the end, and it's roughly the same weight as we were. I kept trying to back out to get the line taut before I tried to spin up, and no matter how gently I did it, it would always just get to the end and act like a rubber band and make the Agena start to wobble around or move towards us . . . and then we'd whip off into night and I wasn't exactly sure where the Agena *was*. Made it real interesting. Finally I just decided what I got to do is just keep thrusting back, away, and also radially to get the thing going, and once I finally decided to do it that way, why, it spun up right away.''

Third on the Moon

But it was with the Apollo program that Conrad achieved the astronaut's ultimate dream, a walk on the moon. In November, 1969, just four months after Neil Armstrong and Buzz Aldrin made their historic first moon landing, Conrad and crewmate Alan Bean touched down on the Ocean of Storms in the second moon landing. Betting that no one would remember the first words of the third man to walk on the moon, Conrad said, ''Whoopee! Man, that may have been a small one for Neil, but that's a long one for me.'' As he later told *Apollo Lunar Surface Journal* editor Eric M. Jones, ''I . . . had $500 riding on it, but I never got paid.''

One of Apollo 12's primary missions was to perfect a pin-point landing on the moon's surface (Apollo 11's flight had been off by some four miles). Mission planners chose as a target the landing site of Surveyor 3, an unmanned probe that had been launched some two years before. If Conrad could land *Intrepid* within walking distance of the probe, he would know the mission was a success. Conrad did succeed in setting his and Bean's ship down within sight of Surveyor. It was an easy walk from *Intrepid* to Surveyor, and on their second moon walk (the early Apollo missions lacked the lunar rover of later missions), Conrad and Bean strolled over to take pictures and to remove the probe's television camera to return it to Earth for analysis. Conrad later noted that Surveyor's TV camera yielded what he called the most significant discovery of the Apollo missions to the moon. Bacteria from Earth accidentally deposited on Surveyor before its launch not only survived launch, but also two years in the vacuum and extreme temperatures of the lunar surface.

Conrad and Bean had also planned an illicit little task of their own at the Surveyor landing site. The task was written as ''Perform D.P.'' on the checklists they wore on their spacesuit cuffs. ''D.P.'' was known only to the two astronauts as ''dual photo.'' Unbeknownst to NASA, the two had taken along a little store-bought timer for one of their cameras, and, as Conrad later told Jones, ''We were going to put the camera on the stake and both of us were going to walk over to the Surveyor and have our picture taken. . . . We knew that PAO (Public Affairs Office) would put that photograph out before they'd put anything else out. Then somebody was going to ask the question 'Who took the picture?''' Unfortunately, the timer got buried under moon rocks in one of their sample collection bags, and they couldn't find it when the time came to take the picture, so the picture was never taken.

Conrad and Bean spent 7 hours and 45 minutes walking on the surface of the moon, in two separate excursions outside of their spacecraft. This was much longer than the little more than two hours that Armstrong and Aldrin had spent on their historic single moon walk.

Space Station Commander

Conrad's next trip into space was in 1973 aboard another Apollo ship, this time to the Skylab space station in low Earth orbit. This was America's first space station. Built from hardware left over from cancelled moon missions, it was launched without people aboard. Conrad was commander of the mission, the first to Skylab. His crewmates were Joseph Kerwin and Paul Weitz. Their first task was to repair the station since it had been damaged on launch. On a risky space walk, Conrad and Kerwin rescued the damaged station by manually pulling open a solar panel that had failed to deploy. The crew spent a record-breaking 28 days in space aboard the station.

Back to Civilian Life

Conrad retired from NASA and the Navy in 1973 after completion of his Skylab mission. He joined the McDonnell Douglas Corporation as an executive, where he served for 20 years. Early in the 1990s, Conrad led a McDonnell Douglas team that tested a scale model of the innovative single stage to orbit (SSTO) spacecraft called the Delta Clipper. Designed to take off and land on its tail like the science fiction rockets of old, the Delta Clipper sought to reduce launch costs with a fully reusable spacecraft built of very lightweight materials. That project was cancelled after a successful test flight of a 1/3 scale model, but before a working full-scale prototype was built.

In 1995, Conrad helped to found Universal Space Lines, a company committed to establishing profitable commercial space travel. As he testified at a U.S. House of Representatives hearing in 1998, ''Our long-term company goal is to position ourselves as the world's premier provider of affordable commercial space transportation services, including purchase and operation of both expendable and reusable launch vehicles.''

Conrad died on July 8, 1999 in Ojai, California, after losing control of the motorcycle he was riding on a winding highway. His wife, four sons, and seven grandchildren survived him. At the time of his death Conrad was 69 years old.

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Thomas McIntyre Cooley

American judge and legal scholar Thomas McIntyre Cooley (1824-1898) served as a State Supreme Court Justice in Michigan and led the court to a national reputation with a distinguished record. In addition, his book, *A Treatise on the Constitutional Limitations Which Rest Upon the Legislative Power of the States of the American Union,* written in 1868, became the most widely-read and important work of its day on constitutional law.

Early Life

Thomas McIntyre Cooley was born on January 6, 1824, on a small farm in Attica, New York, in a rural part of western New York state. The son of Thomas and Rachel Cooley, he was part of a large, Protestant family. His father had come from Massachusetts to western New York 20 years earlier, and the Cooleys were a farming family.

Although the family was poor, learning was important to young Cooley. As a child he loved history and literature. He balanced his time between working on his father's farm and going to school. When he could not go to school, Cooley taught himself at home, but he did complete three years of high school. Later, he taught school in order to earn money for his education. As noted in *American Biographical History of Self-Made Men,* Cooley left the family farm in 1842 and became a lawyer's apprentice to Theron R. Stong in Palmyra, New York.

Settled in Michigan, Became a Lawyer

At the age of nineteen, Cooley moved west. As noted on the *Michigan Supreme Court Historical Society website,* Cooley had planned to continue his studies in Chicago, but during his travels, he ran out of money. He settled in Adrian, Michigan, in 1843, and finished his law studies in the firm of Tiffany and Beaman. His biography in *American Biographical History of Self-Made Men* commented that Cooley was a ''careful student . . . quick, through, and methodical.''

Soon, there were many changes in Cooley's personal and professional life. In December 1846, he married Mary Horton, and the couple would have six children. Also in that year, he was admitted to the Michigan Bar. As noted in his biography on the *Michigan Supreme Court Historical Society website,* Cooley began a fast-paced professional life upon his admission to the bar. He worked as a deputy county clerk and later, his biography noted, ''worked in two law firms while editing the *Adrian Watchtower,* serving as court commissioner and recorder for Adrian, and cultivating his 100-acre farm.''

As an attorney, the *American Biographical History of Self-Made Men,* noted, Cooley was known for his ''great care and faithfulness, clearness, and logical force.'' His

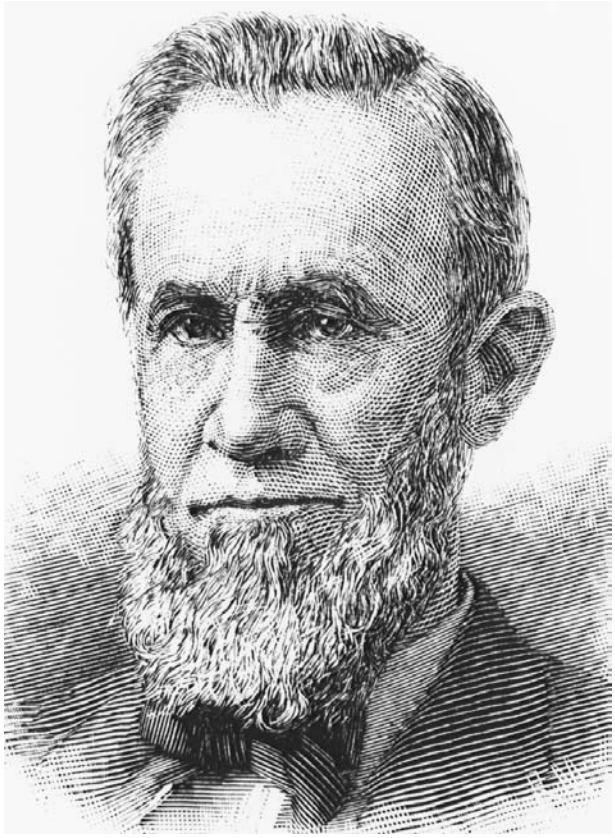

reputation likely led to his selection by the state legislature to compile the statutes of the state, which he completed in one year. As noted on the *Cooley Law School website,* after Cooley completed this task in early 1857, he was appointed reporter of the State Supreme Court, a position he would hold until 1864.

Accepted Position as Law Professor

In his biography on the *Michigan Supreme Court Historical Society website,* it was noted that early in his career, Cooley was offered a number of teaching positions at various law schools around the country, but he declined. In 1859, when a department of law was being organized at the University of Michigan in nearby Ann Arbor, he accepted a position. He would remain at the school as a professor until 1884 and also served as dean of the law department and chair of the history department.

The *Cooley Law School website* noted that Cooley ''taught constitutional law, real property, trust, estates, and domestic property.'' In addition, he ''authored countless articles on legal subjects and wrote several full-length works.'' Once he began his professional relationship with the University of Michigan, Cooley moved to Ann Arbor permanently. Wilfred Shaw, who once served as general secretary of the Alumni Association and was editor of the *Michigan Alumnus,* reflected that Cooley's home ''was long a center of the intellectual and social life of Ann Arbor.''

The State Supreme Court Justice

In 1850, according to the *Michigan Supreme Court Historical Society website,* Michigan's State Constitution read that circuit court judges would also serve as justices of the State's Supreme Court, serving six-year terms. This plan failed. In 1857, the Michigan State Legislature created a permanent State Supreme Court.

As added by *American Biographical History of Self-Made Men,* Cooley was appointed to the State Supreme Court in 1864, while serving as the dean of the University of Michigan Law School (as it was now known). He joined colleagues James V. Campbell and Isaac P. Christiancy on the bench. In 1868, Cooley became Chief Justice of the Court, and Benjamin F. Graves joined the Court, filling the Justice position vacated by Cooley. Together, these four men became known as ''the Big Four.''

As both a justice and chief justice, Cooley faced many challenges as the state of Michigan grew and changed. Yet, as it was noted in his profile in *American Biographical History of Self-Made Men,* Cooley had an ''enviable reputation'' and possessed ''genial qualities . . . a delicate sense of honor . . . and strict integrity.'' His profile added, ''his eminent public services entitle him to rank among the foremost men of Michigan.''

One of the best known cases Cooley and the State Supreme Court heard involved the establishment of public high schools. In his book *Michigan: A History of the Wolverine State,* Willis F. Dunbar explained that the Michigan State Legislature passed an act in 1859 that authorized any school district with more than 200 children to establish a high school. The school board would then put forth a proposal to its residents, who would vote on a tax to support the high school. Some school districts ran into resistance, as their residents believed a primary school education was sufficient.

As told by Bruce A. Rubenstein and Lawrence E. Ziewacz in their book *Michigan—A History of the Great Lakes State,* a group of Kalamazoo, Michigan, citizens filed suit in 1873. They were opposed to taxes supporting a local high school. The citizens lost, but the decision was ultimately appealed to the State Supreme Court.

On July 21, 1874, the Court voted to uphold the lower court's decision, and Cooley spoke for the majority opinion. Rubenstein and Ziewacz noted that ''Cooley's opinion helped convince state residents of the propriety of state-funded education.'' *American Biographical History of Self-Made Men* added that ''the 'Kalamazoo Case' laid the legal foundation for the growth of high schools not only in Michigan, but in other states. . . . [T]he case is cited in the major histories of American education.''

Cooley wrote many of the opinions for the State Supreme Court, including, as the *Cooley Law School website* noted, the ''*People ex rel. Sutherland v. Governor,* 29 Mich. 320 (1874), which remains a benchmark in the separation of powers among the three branches of government.''

The *Michigan Supreme Court Historical Society website* noted that during these years, Michigan's State Supreme Court, led by Cooley and the rest of the ''Big Four,''

was soon ''recognized throughout the United States as a strong judiciary, ranking with the best in the land. The Court worked with a new Constitution in the formative years of Michigan's statehood. It was instrumental in sharpening judicial procedures and resolving constitutional issues.'' The professional relationship of the ''Big Four'' would end in 1875, when Justice Christiancy was elected to the United States Senate.

Cooley the Writer

As noted on the *Michigan Supreme Court Historical Society website,* Cooley was also known for his literary works. He wrote a number of law articles, manuals, and books, the most famous being *A Treatise on the Constitutional Limitations Which Rest Upon the Legislative Power of the States of the American Union.* In this book, written in 1868, Cooley was the first to interpret 'due process of law,' mentioned in the Fifth and Fourteenth Amendments to the Constitution, as a means of broadly protecting property and liberty of contract.

Cooley also wrote *The Law of Taxation* (1876, 4th edition in 1924), *Michigan, a History of Governments* (1885, rev. ed. 1905), *The Element of Torts,* and *General Principles of Constitutional Law,* (2nd edition in 1891) and served as assistant editor of the *American Law Register.* In one of his writings, he also coined the phrase ''A public office is a public trust.''

Later Years

Cooley was committed to the ideals of private property, equal rights, and political liberty for all citizens. These influences also led to his intense dislike of special privileges for corporations. As a justice on the Michigan State Supreme Court, Cooley used common law in his opinions to place clear limitations on government power. He did this to keep corporations from influencing the government or violating public trust. He felt a distinct division between public and private activity was necessary.

Cooley retired from the State Supreme Court in 1885, and then, the *Michigan Supreme Court Historical Society website* noted, ''The later part of Cooley's career was played out on a national level. He was placed on a commission to investigate issues involving railroads.'' During Cooley's time, the railroad companies committed many unfair practices. He believed the separation of public and private spheres of activity would keep the railroads from financing their own development with public credit and tax revenues.

Because of the abuses perpetrated by the railroads, the Interstate Commerce Act became law in 1887. The Interstate Commerce Commission (ICC) was established to enforce the Act. In 1887, U.S. President Grover Cleveland appointed him to the newly-established ICC. He was elected chairman and established the guidelines for the administration of this first important federal regulatory agency. He retired from the commission in 1891.

In his later years, Cooley received honorary degrees (LL.D.) from the University of Michigan, Harvard University, and Princeton. He continued to be highly regarded at the University of Michigan Law School. In 1895, a bronze bust statue of Cooley was placed in the University of Michigan Law Library. Shaw added, ''Cooley's great work, with its high scholarship and profound learning, added greatly to the reputation of the University.''

After he resigned from the Interstate Commerce Commission, Cooley continued to write legal articles until his death. He died on September 12, 1898, in Ann Arbor, at the age of 74.

The Cooley Legacy

In 1972, Cooley's contributions to law were permanently recognized when ''The Thomas M. Cooley Law School'' was founded in Lansing, Michigan, the state's capital. Thomas E. Brennan Sr., one of the founders of the law school, as well as its president, commented on Cooley's accomplishments, noting that ''Justice Cooley, a law teacher, constitutional scholar, and small town practitioner, combined true scholarship with professional accomplishment, business acumen, and public service.''

In addition to the law school, Cooley's legacy lives on in the 21st century. The law school's website noted that Cooley's writings are still cited in court opinions, and legal scholars continue to discuss his interpretations. Papers that Cooley wrote between 1850 and 1898 can also still be found at the University of Michigan Bentley Historical Library. Dunbar perhaps summed it up best when he wrote, ''Cooley was the most notable jurist Michigan has ever produced.''

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Annie Cooper

Annie Cooper (1858-1964) expressed strong concerns for justice, right conduct, gender equality, racial pride, and fairness in social matters. As an educator, writer, and scholar, she did not make headlines. However, as a teacher and thinker who had known and learned from some of the greatest minds of her time, Cooper affected the lives of untold numbers of young people in ways that headlines never could.

Anna Julia Haywood Cooper was born on August 10, 1858 or 1859, in Raleigh, North Carolina. Her mother was Hannah Stanley (Haywood), a slave, and her father was most likely George Washington Haywood, the owner. A precocious child, Cooper was admitted to Saint Augustine's Normal School and Collegiate Institute (now Saint Augustine's College), an Episcopalian establishment that opened in Raleigh in 1868. There she soon distinguished herself and even became a tutor in those important years that followed Emancipation. When she finished her studies, she became a teacher at that same institution, where she met and, in 1877, married a fellow teacher. Her husband, George A. C. Cooper, was a 33-year-old former tailor from Nassau who had entered Saint Augustine's in 1873 to study theology; he died prematurely in 1879 just three months after his ordination. Anna Cooper never remarried.

In 1881 the young widow entered Oberlin College, one of the few institutions that accepted blacks and women at the time. She earned her A.B. degree in 1884 and taught modern languages at Wilberforce University (1884-1885). She returned to Raleigh the following year to teach mathematics, Latin, and German at Saint Augustine's. Oberlin awarded Anna Cooper an M.A. degree in mathematics in 1887. That same year she accepted a position in Washington, D.C., at the Preparatory High School for Colored Youth, which in 1891 became the M Street High School and in 1916 was renamed the Paul Laurence Dunbar High School. Most of her career as an educator would be at this distinguished institution.

Cooper's first important work, *A Voice from the South: By a Black Woman from the South* (1892) consists mainly of essays and papers that she had delivered at various meetings and conferences. It demonstrates clearly the concerns that were to preoccupy her throughout life: women's rights and the uplifting of African-Americans—who at that time were just one generation removed from bondage.

The 1890s were peak years of experience and achievement for Cooper; while racist terrorism escalated, she and other black intellectuals organized and mobilized both to arouse public opinion and provide direction. During this decade Cooper attended numerous conferences, making addresses and presenting papers to such diverse groups as the American Conference of Educators (1890), the Congress of Representative Women (1893), the Second Hampton Negro Conference (1894), the National Conference of Colored Women (1895), and the National Federation of Afro-American Women (1896). In addition to her teaching duties at the M Street School, Cooper also found time to do her first foreign travel: Early in the decade she went to Toronto on a summer exchange program for teachers, and in 1896 she visited Nassau. Cooper traveled to London in July 1900 to attend the first Pan-African Conference, where she presented a paper on ''The Negro Problem in America''—the text of which has apparently not survived. Her London stay was followed by a tour of Europe, including a visit to the Paris Exposition, a stop at Oberammergau for the Passion Play, and a journey through the Italian cities of Milan, Florence, Naples, Rome, Pisa, and Pompeii.

Cooper was principal of the M Street School from 1902 until 1906. When she disputed the board of education's design to dilute the curriculum of ''colored'' schools, she was dropped from her position. She served as chair of languages at Lincoln University in Jefferson City, Missouri,

from 1906 to 1910, then returned to the M Street School as a teacher of Latin.

In 1904, during her stint as principal, Cooper had impressed a visiting French educator, the abbe Felix Klein, who would later serve as an important contact when she decided to pursue the doctorate in France. Study at the Guilde Internationale in Paris during the summers of 1911, 1912, and 1913, then at Columbia University in the summers of 1914 through 1917, allowed Cooper to finish her course requirements for the Ph.D. With credits transferred, and two theses completed—an edited version of the medieval tale, *Le Pelerinage de Charlemagne*, and an important historical study of French racial attitudes, *L'Attitude de la France a regard de l'esclavage pendant la Revolution*, Cooper successfully defended her dissertation at the Sorbonne on March 23, 1925. At the age of 66 she was only the fourth known African-American woman to earn the doctorate degree and among the first women to do so in France. This feat is all the more admirable when one considers the obstacles that Cooper had to overcome: Born in slavery, reared in a sexist and racist country, she had worked her way through school, and raised two foster children while in her forties. She then adopted her half brother's five orphaned grandchildren (ages six months to twelve years) when she was in her late fifties

In the latter years of her life, Anna Cooper retained a lively interest in education. Even before her retirement she became involved with Frelinghuysen University in Washington, of which she served for a short while as president. Named for a senator who had been sympathetic to the struggle for equal rights, Frelinghuysen was a unique institution that only briefly became a university before socioeconomic conditions and accrediting requirements combined to close it. Frelinghuysen was intended primarily for adult education and offered evening classes at several centers, providing academic, religious, and trade programs. These were particularly important for the many adult working people in the Washington area who had moved in from points south where educational opportunities for blacks were limited.

Anna Julia Cooper died in her 105th year, on February 27, 1964 in Washington DC. She was interred in the Hargett Street Cemetery in Raleigh next to her husband, whom she had outlived by 85 years.

Gender and Racial Issues in Writings

Cooper's earliest writings, collected in *A Voice from the South*, mark her both as a dedicated feminist and an advocate for her race, with a firm position clearly and logically thought out. Her concern for women's rights grew out of her own experiences. As a student she was not encouraged in her schoolwork in the way that male students were, and her announced intention of going to college ''was received with incredulity and dismay''. ''A boy,'' she wrote in later years, ''however meager his equipment and shallow his pretentions, had only to declare a floating intention to study theology and he could get all the support, encouragement and stimulus he needed''. Not all colleges would admit women in those days. Of those that did, only a handful had ever graduated any African-American women—Fisk leading the way with twelve.

Throughout the years, Cooper's commitment endured, but her vision expanded from the obvious signs of inequality and injustice to the overall situation that created and maintained those conditions in the first place. By the time she did what should be considered her major work—her doctoral thesis at the Sorbonne—Cooper had matured and broadened her perspective considerably. *L'Attitude de la France a l'egard de l'esclavage pendant la Revolution* (Paris: Imprimerie de la Cour d'Appel, 1925) incorporates both sides of the Atlantic and studies the social and racial complexities of the Americas in a global and historical framework. The immorality of the abuse of force is a recurring theme in Cooper, as is the view that slavery could have been very easily ended if only the will had been present.

Although her dissertation at the Sorbonne is labeled as a study of French racial attitudes, it is equally a study of the successful struggle of slaves to throw off an oppressive system and to attempt the creation of a new order. And although this work centers on Haiti and France, Cooper shows that it is not limited geographically or historically, because the whole phenomenon of colonial plantation slavery impacted both sides of the Atlantic over a period of several centuries. In a word, events that took place in antebellum North Carolina, in pre-1843 Bahamas, and in revolutionary Saint Domingue/Haiti were all chapters in the same book of history.

Cooper's *L'Attitude* may at first glance appear to be a very ordinary work, one among many of the studies of events in Saint Domingue that led to the establishment of a black state by slaves who revolted. Indeed, her sources are far from extraordinary; official documents in the Archives de la Guerre and the Archives Nationales, contemporary journals, memoirs, polemic works on slavery, travelogues, and histories. Yet Cooper's work, if it does not make major discoveries or revelations, does possess the unique characteristic of its point of view: it is the work of an African-American scholar who was born a slave, and as such benefits from an insight and sensitivity that elude most histories. For one thing, she holds up positive African images and she praises black achievements; she emphasizes the fact that Toussaint L'Ouverture—the brilliant military strategist and leader of the slaves—was of pure and unmixed African descent.

Intellectual Evolution Mirrored Social Development

Anna Cooper's intellectual evolution mirrored her social development. From the confined environment of a small, newly emancipated rural community, she grew to become a broadly educated and knowledgeable scholar and teacher. From a young woman concerned with sexism and racism, she expanded her horizons to international proportions where her concerns could be viewed and addressed in a much broader context.

This process must have begun with her education at Saint Augustine's, particularly in the classics, when she studied the history of ancient Greece and Rome. Later she

would have read some of the more recent European writers and thinkers, particularly those in France and Germany, which she was able to read in the original—as she did also the classics. But her personal contacts appear to have been particularly fruitful, beginning with her husband, George Cooper, who was born a free man in Nassau in 1843 or 1844 (emancipation in the British colonies occurred beginning in 1834). His experiences must have provided new perspectives to the curious and intelligent young Anna Cooper, who later went to see Nassau for herself.

Another important contact was the Reverend Alexander Crummell, founder of the American Negro Academy, with whom Anna Cooper had a long acquaintance. A former missionary in Liberia for twenty years (1853-1873), Crummell was the American grandson of an African dignitary and a graduate of Queen's College, Cambridge His positive views on Africa and on the importance of education find echoes in Cooper's writings. Other significant contacts in Washington were made through Cooper's circle of friends, which, besides the Crummells, included the Grimkes—brothers Archibald and Francis, and the latter's wife, Charlotte Forten Grimke. The Reverend Francis James Grimke, a former slave and graduate of Princeton Theological Seminary, was active in civic affairs in the capital; his wife, Charlotte, the granddaughter of Philadelphia free black abolitionist James Forten (1766-1842) was an activist and a teacher; Archibald Grimke—also a former slave—was a graduate of the Harvard Law School, and served as United States consul to Santo Domingo from 1894 to 1898. These, and others—like W. E. B. Du Bois, Sylvester Williams, and Edward Wilmot Blyden—were individuals with international connections and interests.

It is not surprising, therefore, that Cooper would take the opportunity to travel when she had the chance. Her summer's stay in Canada had a positive impact on her; a glowing letter to her mother speaks of the beauty of Toronto and of the kindness of her hosts. Some years later, Cooper would be similarly impressed and pleasantly surprised by public civility in France, when she visited the Chambre des Deputes, where it was customary in the public gallery for gentlemen to rise when a lady entered, and to remain standing until she was seated.

The 1900 Pan-African Conference in London must have been another important event in Cooper's formation. Arranged by the Trinidadian barrister, Henry Sylvester Williams, and attended by W. E. B. Du Bois, the composer Samuel Coleridge-Taylor, bishop Alexander Walters of Jersey City, former attorney general of Liberia F. S. R. Johnson, and the bishop of London, among others, the conference was held at the Westminster Town Hall and attracted considerable interest. Participants from the Caribbean, Africa, Europe, and the United States—Cooper among them—spoke on a variety of topics relating to peoples everywhere of African descent. The conference ended-after electing to honorary membership Emperor Menelek of Ethiopia and the presidents of Haiti and Liberia—with an address to the governments of all nations to respect the rights of colonized peoples everywhere.

Such exposure on an international scale surely gave Cooper an impetus to undertake the research necessary for her important work that was to earn her the Ph.D. degree. Cooper's great achievement is that she came to understand the importance of these wider, international dimensions, and, as a teacher, to communicate them to her students.

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James Couzens

From an early age, James Couzens (1872-1936) demonstrated determination and incisiveness. The former enabled him to set a course of action, and the latter to carry it out. These qualities drove the naturalized U.S. citizen to achieve successes in business, industry, and politics. He was an executive of the Ford Motor Company, mayor of the city of Detroit, and U.S. senator from Michigan.

According to folk legend, a child born with a caul (fetal membrane) covering the head will have good fortune in life. The legend proved true for James Joseph Couzens, Jr. Born in Chatham, Ontario, on August 26, 1872, his mother, Eunice Clift Couzens, an English immigrant, kept the caul in a silk sack, giving it to Couzens' wife when he married. His father, James Joseph Couzens, also an English immigrant, was a grocer's clerk before becoming a laborer and salesman for a soap factory.

The senior Couzens introduced his son to the business world by taking him on his sales rounds, where he learned about consumer behavior. By the age of nine, Couzens held multiple jobs. He pumped the organ at St. Andrew's Presbyterian Church, was a lamp-tender for the town, and sold soap for his father, who had started his own soap works. Throughout his life, Couzens would always be happiest when working the hardest. At the age of 12, he left the soap

factory and found work as a bookkeeper at a flour mill, without any experience. However, he lost this job when his employer decided Couzens was too young. In order to avoid the soap works, he returned to school. Couzens enrolled in a two-year bookkeeping course at Canada Business College in Chatham, after completing two years of high school. His first job after school was as a newsbutcher (vendor) on the Erie and Huron Railroad.

Serious Worker

Couzens moved to Detroit, Michigan, in 1890 and was hired as a car-checker by the Michigan Central Railroad, working twelve hours a day, seven days a week He didn't make many friends. Couzens was standoffish, blunt, and had the appearance of a well-groomed banker or divinity student, even when in the rail yards. By asking for the job, he passed up others to become the boss of the freight office in the yards when he was 21. A strict disciplinarian, he wasn't a popular boss, but he did admit his mistakes. Couzens also had no qualms about speaking honestly to his patrons. Alex Malcomson liked Couzens' no-nonsense approach and hired him as an assistant bookkeeper and private car-checker in 1895.

Before leaving Michigan Central, Couzens met his future wife, Margaret Manning. Her uncle was a banker and shipping company executive. Her nephew was a journalist. He rented a room in the Manning house, and the couple lived with her widowed mother after their marriage on August 31, 1898. The same year Couzens became a naturalized citizen. The couple would eventually have three sons (one dying in infancy, another as a teenager) and three daughters.

Ford Motor Company

In 1902 Malcomson entered into a secret agreement with Henry Ford to supply the credit needed for building a car. Because of previous business failures, Ford had difficulty obtaining credit and his scheme was considered to be a risky investment. Couzens was brought in to monitor Ford's expenditures, and later for project negotiations. Without sales, however, Malcomson was unable to meet obligations and investors had to be sought. On June 16, 1903, the Ford Motor Company was incorporated with 12 shareholders. Couzens, the next lowest shareholder, managed to purchase $2,500 in shares; his sister Rosetta put up $100 of the sum. Banker John S. Gray was named president, Couzens became business manager and secretary, while Ford held the titles of vice president and general manager of mechanics and production.

Ford and Couzens did not regard each other highly, but were able to cultivate a relationship. Ford was a perfectionist. He didn't want to ship any cars until they ran well. At Couzens' insistence (and with his help in crating them for rail shipment), the first cars shipped on July 23, 1903. Complaints were heard that the cars couldn't climb hills. Ford wanted to halt production, but Couzens convinced him to send mechanics to customers to solve their problems, while continuing to build cars. Reorders came in. By the end of the year, the company had sold some 1,000 cars and all the shareholders had a 100 percent return on their investments. Couzens added the title of sales manager to his responsibilities. Under him, the company experienced phenomenal growth. Describing Couzens' immersion in the company, Harry Barnard in his book *Independent Man: The Life of Senator James Couzens* as quoted in the *Ford Times:* ''J.C. was the entire office management—he hired and fired—he kept the books, collected, spent, and saved the cash, established agencies, and dictated policy.''

Although a cautious financial manager and administrator, Couzens came up with innovative policies that most thought would lose the company money. Instead they boosted growth. He organized a network of salaried branch managers, then developed an incentive system that paid them bonuses when certain sales figures were topped. In cooperation with banks, he established a loan program for dealers to buy Ford cars through bank deposits. The company and the banks shared the interest. Retaining employees was a major problem—even after stripping foremen of their authority to fire workers, raising wages 15 percent, and reducing the workday to nine hours. Couzens did not believe that the company was sharing enough of its wealth with workers to enable them to save for pensions and periods of unemployment. In 1914, Couzens, who had been promoted to vice president, ''issued a revolutionary order'' raising the minimum wage at the Ford plant to five dollars a day and reducing the work day to eight hours. Refusing to be cowed, he persisted until the executive board approved

the plan. News of the plan spiked sales, enabling Couzens to push for expansion in other cities.

The Ford Motor Company's legal wrangling with the Association of Licensed Automobile Manufacturers, which had begun in 1911, also turned out to be good for business. As Couzens later claimed, ''The Selden suit was probably better advertising than anything we could put out.'' George Selden claimed to hold a patent covering all gasoline automobiles, which the association licensed. Lawsuits were threatened against manufacturers, dealers, and buyers of unlicensed cars, like the Ford. As noted by Barnard, Couzens ''became the official voice of the opponents of the monopoly manufacturers.'' He organized and presided over the rival American Motor Car Association. He read law books, becoming so well versed on patent law that he could discuss and advise attorneys on the subject. Most importantly, he ''assured prospective car buyers, 'we will protect you.''' The company had sold 34,000 cars and netted more than six million in profits by the time a court found, in 1911, that Ford Motor had not infringed on Selden's patent.

During his years at Ford, Couzens became a respected businessman, assuming directorates of several companies and serving as president of the Detroit Board of Commerce. He also had other business interests. He built the Couzens Building on Woodward Avenue in Detroit and was president of a shoe company. In 1909, he organized and presided over the Highland Park State Bank (and later, other banks), that became a banking subsidiary of Ford Motor Company. Couzens negotiated a deal with William C. Durant for General Motors to buy Ford Motor. However, a bank committee would not approve the loan, so the deal fell through.

However, as Couzens' prestige and expertise as a business manager increased, his partnership with Henry Ford faltered. Ford had purchased enough shares to become majority shareholder in Ford Motor Company, and he was gradually taking a more active role in the company's activities. Ford overruled Couzens on a supplier contract, vetoed him on sales/promotion campaigns, and, during a tiff in 1914, withdrew his personal money from Couzens' Highland Park bank. Meanwhile, Couzens ''found himself shocked by certain points of view taken by Ford,'' wrote Barnard. Among these were Ford's anti-Semitism and his idea to store the payroll in cash in a company vault. The final flare-up between the two occurred on October 12, 1915. Saying that it did not reflect the company view, Couzens had removed a pacifist article on the war (World War I) that Ford had approved for publication in the *Ford Times.* Ford had an outburst when he learned of Couzens' action. This gave Couzens the excuse he needed to resign, a move he had been contemplating for some time. Before Ford could release a statement, Couzens contacted his friend Jay G. Hayden, a journalist, who spread the story of the resignation to other papers. That day the resignation of the chief executive of the business known as ''The Seventh Wonder of the World'' subordinated European war dispatches.

Public Servant

Couzens was 43 years old and worth $40-$60 million when he resigned. He could have become a man of leisure. However, he was a workaholic, and one who had developed a social conscience. Couzens remained a Ford Motor Company director and president of the Highland Park State Bank. He also retained his position with the Detroit Street Railway Commission. In 1913 Mayor Oscar B. Marx had appointed him to the commission, whose aim was to convert the streetcar lines to municipal ownership. As an employee of Michigan Central, Couzens complained about the lack of lines. He even threw a few bricks during the 1891 railway strike. Now he forced a referendum on the issue, using his own money to print literature and fight injunctions; but the proposition failed, as it did a second time in 1918.

In 1916 Couzens became more involved in politics. He served as treasurer of Senator Charles E. Townsend's campaign and was a delegate to the state and national Republican conventions. Mayor Marx appointed Couzens to head the police department. This appointment helped to win his reelection, which had been in doubt because of lax oversight of the police. Couzens accepted the appointment on the condition he be given a ''free hand without political interference of any kind.'' His personal survey of police conditions revealed things to be worse than thought. With the goal of ''a disciplined city,'' he ordered officers to enforce laws, took down the license numbers of cars parked near brothels, and eliminated parking in the busiest downtown sections. The city council rescinded the parking order, but later passed similar traffic control legislation. Noted Barnard, ''Thus [Couzens] became the father of the city's modern traffic code.'' In 1917 Couzens became an inmate in his own jail. After issuing a statement about a municipal judge who gave blanket releases (let others fill in the names of those arrested), Couzens ordered the police officers to ignore the releases. When two officers did just that, he was called before the judge for contempt of court. He refused to pay a fine and was taken to jail. Couzens' fight with the judge went to the State Supreme Court and resulted in the outlawing of the giving of blanket releases.

Mayor Couzens

Detroit had just adopted a ''strong mayor charter'' when Couzens announced he would run for mayor. He reached this decision, not because anyone had encouraged him to, but because he thought he would make ''a good mayor.'' Oddly, it was the streetcar system that probably led to his election. In protest against a fare increase, Couzens got on a car and paid the old fare. The newspapers and photographers were there to record his being pushed off the car. The stunt was repeated by others and led to riots, and abandonment of the rate increase.

Couzens took the helm of the nation's fourth largest city in 1919 and embarked on an aggressive program of construction projects. During the first three years of his administration, he directed the expenditure of $243 million on schools, sewers, hospitals, and streets. Another project was the building of street railways. The city had finally passed

the referendum in 1919. However, the Detroit Urban Railway refused to surrender its lines to the city until 1922, thereby establishing the nation's largest municipal-owned railway. Couzens assumed management of the street railway lines in addition to his mayoral duties.

During his tenure as mayor, Couzens tackled the problem of postwar unemployment by creating city jobs and providing doles to needy families. Herbert Hoover, who was then secretary of commerce, would model unemployment relief on Couzens' program. In addition, the city expanded to its present 138-square-mile boundaries. No scandals marred his two terms in office, and he made appointments based on merit alone.

The Philanthropist

Speaking of his wealth, Couzens once said to his daughter, ''It's a trust. It's a responsibility, and a tough one.'' As early as 1915, he began distributing money. He gave Blanche Leuven Brown $10,000 for her home for crippled children. In 1918 he paid the salary for an executive to set up the Detroit Patriotic Fund, the forerunner of the Detroit Community Fund and Community Chest, then served as its president and gave it yearly gifts averaging $150,000 for several years. A million-dollar gift in 1919 helped crippled children by converting the Brown home into a scientific institution. This institution later merged with the Michigan Hospital School, then Children's Free Hospital of Detroit (the ''Free'' has since been dropped). Another million dollar gift in 1922 paid for a branch of the hospital in Farmington, Michigan.

Other Couzens' gifts built residences for nurses and established a fund for providing loans for business startups to physically handicapped veterans. However, Couzens' most impressive philanthropic project was the launch, in 1929, of the Children's Fund of Michigan. The fund, begun with an irrevocable gift of ten million dollars, to which Couzens added nearly two million more in 1934, supported existing agencies helping children and initiated activities in neglected fields. Principal areas of interest were public health, mental hygiene, research, and orthopedic treatment. The fund established clinics and laboratories in Detroit and out of state. Couzens oversaw the fund as its chairman until his death. Per his wishes, the fund was liquidated 25 years after its establishment. Couzens' charitable contributions totaled $30 million—the sum he received when he sold his Ford Motor Company stock in 1919.

Senator Couzens

Governor Alex J. Grosbeck's appointment of Couzens to replace Commodore Newberry in the U.S. Senate caused quite a stir. ''His career in industry as well as in municipal government, plus his wealth and his reputation as a fighter formed a combination that caught the public fancy. . . . Indeed, he rivaled in public attention, quite successfully, that distinctive feature of the year 1922—the flapper,'' exclaimed Barnard. As a senator he remained true to his convictions. Unlike most politicians, he didn't kowtow to party lines, though often acting with Progressives. Consequently he never built a political bloc for himself. He was chairman of the Committee on Civil Service for one term, and sat on the Committee on Education and Labor and the Committee on Interstate Commerce during other terms.

''Though wealthy himself, Couzens often employed class-warfare rhetoric as an advocate of 'soak-the-rich' tax policies, and his principal nemesis was Treasury Secretary Andrew Mellon,'' declared Lawrence W. Reed and David Bardallis in ''Jeffords's False Parallel.'' After Mellon proposed reducing income taxes, Couzens introduced a resolution in February 1924 calling for an investigation of the Bureau of Internal Revenue, which had never been examined before. President Calvin Coolidge, in an attempt to cut Couzens out of the investigation, offered him an ambassadorship to the Court of St. James. His answer: ''I won't be kicked upstairs.'' The inquiry ultimately found nothing illegal, just loose interpretations of the law resulting in large tax refunds and special deference. After the investigation, President Herbert Hoover signed an executive order stating that tax refunds greater than $20,000 be made public, and Congress created the Joint Committee on Taxation of the Senate and House, the first continuously staffed committee on a legislative subject. In 1925 Mellon brought suit for underpayment of taxes against Couzens and others who had sold their Ford stock to the Fords. Couzens was vindicated three years later when it was determined that he had overpaid his taxes by $900,000.

Couzens was undecided whether to run for election in 1924. The Anti-Saloon League, chambers of commerce, manufacturers' associations, and the Ku Klux Klan (because Mrs. Couzens was a Catholic) all opposed him, and he had refused to sign a pledge of support for Republican candidates. When he did declare his candidacy on the 4th of July, he made it clear that party bosses could not dictate to him. He won the election by an enormous majority. During this term he was concerned about the speculation in banking securities. On the Senate floor, wrote Barnard, Couzens ''criticized the Federal Reserve Board for encouraging 'a great orgy of speculation.' This, he said, was a 'dumb' policy that could only end in disaster.'' The stock market crash and bank closings would prove him prophetic. The issues of guaranteed wages for industrial workers, which he promoted after the crash, as well as the need for unemployment insurance and old-age pensions, were also of concern to Couzens.

In 1930 Couzens almost ran unopposed when he stood for reelection. Back in the Senate, he led a revolt that blocked a national sales tax and pushed for relief for the unemployed. Although he tried to keep Detroit banks open, he was blamed for Governor William A. Comstock decision to close them on February 14, 1933. The ''Couzens Resolution'' presented a plan for reopening the banks, but the plan fell through. On Inauguration Day, March 4, nearly all banks nationwide were closed. One of Franklin Roosevelt's first acts as president was to declare a nationwide bank holiday and devise a plan for their reopening. After serving as a delegate to the World Economic and Monetary Conference in London, Couzens returned home to find a Detroit grand jury blaming him again for the bank failures. The

smear campaign ended with his exoneration by a Senate committee.

Declining to participate in partisan politics, Couzens supported the New Deal. He initiated an amendment for a ten percent surtax on large incomes to pay for unemployment relief, which garnered attacks, especially by publisher William Randolph Hearst. Because he wouldn't oppose Roosevelt and had voted against Republican legislation, Couzens knew his party probably would not support him for reelection. In 1935 Democrats began approaching Couzens about switching parties. In 1936 Michigan's state Democratic Party passed a resolution endorsing Couzens for reelection on their ticket. He turned down the overture, saying he wanted to maintain his independence by not being a ''turncoat.'' Couzens also considered running as both a Republican and Democrat in the primary, but decided against this after Michigan's attorney general said he would have to declare a party for the general election, which might be Democratic. He also considered running as an independent, or not running at all.

Further complicating Couzens' decision was his ill health. For years, he had suffered from various ailments. He had undergone numerous operations and hospitalizations. The year 1935 was no exception. However, he could not stand inactivity. Therefore, against his doctor's advice and wracked with pain, he was back in the Senate on January 3, 1936. It was impossible for him to imagine not being busy.

On June 15, Couzens announced that he would be a Republican candidate for the Senate. In the only speech he made after his declaration, he told the Detroit Optimist Club: ''I will be entirely content if the people of Michigan say I am through, if they are dissatisfied with my work.'' He then chartered a yacht and cruised through the Great Lakes with his son and friends instead of campaigning. In August he cancelled the campaign ads that had been developed, then cemented the end of his political career by issuing a statement in support of Roosevelt, saying ''the outcome of my own candidacy is neither important to the nation nor to me, . . .'' Roosevelt had confided to Couzens that he thought war might be coming; Couzens believed Roosevelt was the leader that the country would need.

For his honesty and convictions, Couzens was defeated at the polls. Within days, Roosevelt declared that ''the country needs you in public service,'' and offered him the chairmanship of the Maritime Commission. Although in and out of the hospital with serious illnesses after the September 12 primary, Couzens mustered the strength to be the honorary chairman of the committee for the Detroit reception of the president. On October 15, he left his hospital bed to meet with Roosevelt in his campaign rail car and join him in a parade and rallies. Couzens was pleased to hear the president giving voice to many of the government policies he had championed. Afterward he was taken back to the hospital. He never survived his final surgery and died in Detroit on October 22, 1936.

Admiration for Couzens was demonstrated after his death. ''Suddenly, it was remembered that he had been one of the great builders of American industry, starting from scratch; that he had struck mighty blows for the workingmen while still an industrialist; that, after making millions, he had retired not to leisure, but to public service; that he had been a great and constructive mayor before he had become an outstanding senator; that he had been a benefactor of children through philanthropy equaled by few; that he was that rare thing, an honest man in politics,'' summarized Barnard. The Detroit City Council honored him by passing a resolution to have his body lie in state at City Hall and the flags in the city flown at half-mast for 30 days.

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Ellen Craft

American activist Ellen Craft (c. 1826-1897) is known for her remarkable escape from slavery, narrated in *Running a Thousand Miles for Freedom* (1860). In a daring journey, she posed as a young male slave owner. Craft stands out as a determined and resourceful woman.

Ellen Craft was born about 1826 in Clinton, Georgia, the daughter of a slave named Maria. Her father was Major James Smith, the mother's owner. Often mistaken for a member of her father/master's family, Craft especially incurred the displeasure of her mistress. When she was eleven, Craft was removed from the household and taken to Macon, Georgia, having been made a wedding gift for a Smith daughter. In Macon, she met her future husband, William Craft, also a slave.

William and Ellen Craft are most famous for their remarkable escape from slavery, narrated in *Running a Thousand Miles for Freedom* (1860). In a daring journey, Ellen posed as a young male slaveowner and William as his slave. The determination to flee came from Ellen. She was particularly adamant about not wanting to bear children into slavery. William noted that being separated from her own mother at an early age had strengthened Ellen's resolve: She had seen so many other children separated from their parents in this cruel manner, that the mere thought of her ever becoming the mother of a child, to linger out a miserable existence under the wretched system of American slavery, appeared to fill her very soul with horror.

At first, the Crafts hoped to avoid the potentiality of such a horror by not marrying until they could escape, but they could devise no plan to flee. They then received their owners' permission to marry and toiled on until December 1848. William stated that it was he who thought of a plan and together they worked out the details. According to another contemporary account, however, Ellen herself proposed the plan of her traveling as white, along with the details of the disguise. In the latter account, it was William who hesitated, with Ellen admonishing him not to be a coward. Whatever the origin of the ideas, Ellen's role was clearly the more difficult one, for she had both to impersonate someone of a different gender and to appear educated. William, on the other hand, was not stepping out of his familiar role, that of a slave.

Plan for Daring Escape

The plan was as follows: Given the great distance they would have to cover, they could not hope to make a successful journey on foot. Since Ellen looked white, however, they might be able to travel by train and other public transportation with William posing as Ellen's slave. She needed to play the role of a male because a white woman would not be traveling alone with a male slave. Suspicion would be aroused in that Ellen would be beardless. She would also be expected to sign in at hotels, something she could not do since she could not write. Her disguise was thus that of a sickly young man whose face was almost completely covered in a poultice of handkerchiefs and whose writing arm was in a cast. She also wore eyeglasses with green shades. With her hair cut short, and wearing men's clothing, she became a most respectable looking gentleman.

The plan succeeded. Traveling primarily by train but with steamer and ferry connections, they went through parts of Georgia, South Carolina, North Carolina, and Virginia. Baltimore, Maryland, was their last stop in slave territory. They reached Philadelphia on Christmas Day 1848. From plan to completion, the trip took eight days.

Despite understandable fears, Ellen carried out her part with fortitude and quick thinking. William states that several times alone with him she burst into tears at the thought of the difficulty of the endeavor. Yet she did not falter when faced with the challenges of maintaining her disguise. For example, when she boarded the train in Georgia, she was terror stricken to see sitting beside her an old white man who knew her well and who had in fact dined at Ellen's owners' home the previous day. Rather than have him recognize her or her voice, she gazed out the window, pretending to be deaf. Forced to say something when the old man talked louder and louder, she answered in a single word, lessening the chances of her voice being recognized.

In Baltimore, threatened with detainment for being without documentation of William's ownership, Ellen questioned the official with more firmness than could be expected. Once they reached the safety of Philadelphia, William remembered Ellen's weeping like a child; he also remembered that ''she had from the commencement of the journey borne up in a manner that much surprised us both''.

Befriended by Quakers

In Philadelphia, the Crafts were befriended by Quakers and free blacks. At first, Ellen Craft was distrustful of all whites. She did not believe that the Barkley Ivens family, white Quakers, could mean them any good. But the Ivens's generosity and gentle ways convinced her otherwise during the three weeks she and William spent with them recuperating from the strain of the journey. While regaining their strength, the Crafts received tutoring in reading and writing. William noted that both he and Ellen had learned the alphabet by stratagem while enslaved. In their time at the Ivens's home, they began to learn to read and they learned to write their names.

The Crafts then moved on to Boston. They were assisted by abolitionists, including William Lloyd Garrison, Theodore Parker, and William Welles Brown. Brown arranged appearances for them, sometimes charging an admission fee, an almost unprecedented practice in abolitionist circles. Continuing to develop her skills as a seamstress, Ellen Craft studied with an upholsterer. (She had already made good use of her ability to sew by making the trousers she wore in the escape from Georgia.)

Fled to England

The Crafts remained in Boston two years. They became the center of highly publicized events once again in 1850. They were forced to flee to England because of attempts to return them to slavery by means of the Fugitive Slave Law. Their former owners sent two slavecatchers with warrants for their arrest. William was ready to resist with force if

necessary. Abolitionists in the Vigilance Committee of Boston played a strong role in sheltering the Crafts and in helping them get out of the city.

Once again, Ellen Craft showed firm resolve even as she recognized the depth of the danger. Mrs. George Hilliard, who informed Craft of the new threat, wrote: ''My manner, which I suppose to be indifferent and calm, *betrayed* me, and she threw herself into my arms, sobbing and weeping. She, however, recovered her composure as soon as we reached the street, and was *very firm* ever after''.

Before fleeing Boston, the Crafts were married for a second time. Theodore Parker performed this ceremony on November 7, 1850. Because the ports in the Boston area were being watched, the couple went by land to Portland, Maine, and then on to Nova Scotia before they were able to book passage on a steamer from Halifax to Liverpool. They encountered racial prejudice and delays on the journey from Boston to Halifax, but they were finally able to leave American shores.

In England by December 1850, the Crafts continued to evoke interest. An interviewer for *Chambers' Edinburgh Journal* retold the story of their escape. Although the Crafts were clearly on really free soil for the first time, as the interviewer stated, attitudes toward skin color showed consistency with American views. The interviewer described Ellen Craft as ''a gentle, refined-looking young creature of 24 years, as fair as most of her British sisters, and in mental qualifications their equal too.'' William, on the other hand, was described as ''very dark, but of a reflective, intelligent countenance, and of manly and dignified deportment.''

For six months after their arrival in England, the Crafts and William Welles Brown (who had gone to England in 1849), gave immediacy to the antislavery cause in travels within England as well as in Scotland. When they attended the Crystal Palace Exhibit in London with Brown several times during the summer of 1851, the ex-slaves were something of an exhibit themselves. White abolitionists made a point of promenading with them ''in order that the world might form its opinion of the alleged mental inferiority of the African race, and their fitness or unfitness for freedom''.

In the fall of 1851, the Crafts continued their education at the Ockham School near Ripley, Surrey. This was a trade school for rural youth founded by Lady Noel Byron, widow of the poet. The Crafts were able to teach others manual skills as they themselves improved their literacy.

In October 1852, Ellen Craft gave birth to Charles Estlin Phillips. The Crafts had four other children, all born in England: Brougham, William, Ellen, and Alfred. True to her resolve, Ellen Craft bore no children into slavery. And if there were any question about her continued determination to be free, she spoke clearly in a letter published shortly after Charles's birth. In response to rumors that she was homesick for family still enslaved and would like to return to that life, Ellen Craft wrote that she would much rather starve in England, a free woman, than be a slave for the best man that ever breathed upon the American continent.

Running a Thousand Miles for Freedom was published in London, where the Crafts made their home beginning about 1852. William Craft remained a primary spokesman and the more public figure of the two. During the American Civil War, he was active in working against support for the Confederacy, and between 1862 and 1867, he made two trips to Dahomey. Ellen was active in the British and Foreign Freed-men's Aid Society. In November 1865, the Lushingtons, English abolitionists who had helped the Crafts attend the Ockham School, brought Ellen Craft's mother to London.

Returned to U.S.

In 1868 the Crafts returned with two of their children to the United States. After working for a while in Boston, they returned to Georgia, where they purchased land in Bryan County, near Savannah. They opened an industrial school for colored youth. Ellen Craft must have had a major role to play, for she forbade whippings in her school and made the plan that when the parents wanted to whip their children, they should take them into the grave yard, and when they got there to kneel down and pray.

In the 1890s Ellen Craft made her home with her daughter, who had married William Demos Crum, a physician and later United States minister to Liberia. She died in Charleston, South Carolina in 1897. By her request, [Ellen Craft] was buried under a favorite tree on her Georgia plantation. William Craft survived her by several years, dying in Charleston in 1900.

The Crafts' achievements as a couple stand out against the backdrop of more typical examples of the fragmented families in slavery. At the same time, Ellen Craft stands out on her own as a talented, determined, intelligent, resourceful woman.

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George Croghan

George Croghan (1720-1782) was instrumental in negotiating Native American treaties that resulted in

several tribes switching allegiances from the French to the British during the French and Indian War and the 1763 Anglo-Indian War fought on the North American continent.

In his extensive travels in the wilderness areas of pre-Revolutionary War America, Croghan became adept in Native American customs and, in more than one case, languages. These skills prompted the British occupational forces to enlist him to negotiate with several tribes to be more friendly toward the French. On one occasion, Croghan was held hostage by Native Americans, but otherwise he moved freely throughout the areas of Kentucky, Ohio, Pennsylvania, and Michigan. In addition to serving as an appointed British official in the areas west of the Appalachian Mountains, Croghan was also a fur trapper and land speculator intent on capitalizing on Western expansionism by white settlers. His official capacity with the British government, however, led American colonialists to suspect him of working covertly against their efforts in the American Revolution, and he was twice accused of treason. He was a staunch defender of Native American culture, customs, and religion and also a land speculator who attempted to amass a fortune by purchasing land from Native Americans and selling it at a tremendous profit to white settlers.

Fur Trader and Government Agent

Little is known about Croghan's early life. His parents are unknown, as is the name of his first wife. He had a half-brother named Edward Ward Sr. and a brother-in-law named William Trent with whom he partnered in the fur trade. He fathered one European daughter and another by a Native American woman. He traveled to America in 1741 and became a fur trader in Lancaster, Pennsylvania. His success was attributed to his practice of traveling to Native American villages to purchase pelts rather than waiting for the furs to be delivered to him. During this period he learned much about Native American customs and traditions. He had great admiration for these traditions, which his letters of the time state. He learned the Delaware and Iroquios languages. It is surmised that he learned the Mohawk language as well. Croghan was among the first English colonists to visit Kentucky, and he expanded his fur-trading operations throughout the Ohio and Illinois valleys. By the early 1750s, Crogan had established several trading posts throughout Pennsylvania. His rapid expansion and inability to protect his storehouses from thieving competitors, however, forced him into bankruptcy in 1853.

Croghan's work as a government agent working to secure peace with the Native American tribes began in February 1750, when he and Andrew Montour represented the colonial government of Pennsylvania at Big Mineamis Creek. In 1751, he accepted a mission in Logstown, where several Native American tribes held a large council. In June 1753, his Native American trading partners were captured by Native Americans in collusion with the French and sent to Montreal. Croghan opened another post near Cumberland, Maryland, the following year. He served as a captain with General Edward Braddock during the French and Indian War in 1754 and 1755 and was with George Washington at Fort Necessity. In 1756, Superintendent Sir William Johnston appointed Croghan deputy superintendent of Indian affairs for the northern colonies. Headquartered at Fort Pitt from 1758 to 1772, he helped negotiate treaties with the tribes west of the Six Nations and north of the Ohio River, including the Shawnees, Delawares, Miamis, Wyandots, and Ottawas, many of the same groups he had become familiar with as a fur trader. Following the conclusion of the French and Indian War in 1760, the responsibility fell upon Croghan to inform the tribes allied with the French that the British would be taking over the French forts.

In 1761, Croghan and Johnson represented British interests at another council of Native American tribes held in the Michigan-territory outpost of Detroit. Croghan was instrumental in ending the Anglo-Indian War of 1863, which began when Sir Jeffery Amherst ordered an end to gift giving by the British to Native Americans. Failing to make Amherst understand the value Native Americans placed upon this custom, Croghan purchased gifts from his own monies to forestall armed conflict. He attempted to resign from his deputy supervisor position in 1762 and 1763, but both resignations were rejected. The Seneca and Shawnee tribes attempted to drive the British out of the territory previously occupied by the French, and the British monarchy attempted to settle the dispute by forbidding new settlements west of the Appalachian Mountains in the Proclamation of 1763. In 1765, Croghan was commissioned to accept a French surrender at Fort de Chartres. En route, his contingent was attacked by Kickapoo and Mascouten tribe members, who killed three Shawnee chiefs escorting him and captured Croghan. He wrote to his friend Captain Murray about the incident: ''I got the stroke of a Hatchet on the Head, but my skull being pretty thick, the hatchet would not enter, so you may see a thick skull is of service on some occasions.'' The angered Shawnee threatened retaliation against the Kickapoo, who in turn released Croghan to the Miami tribe and instructed the Miami to tell the British to massacre the Shawnee. While in custody of the Miami tribe, Croghan corresponded with Chief Pontiac, and the two men met in Detroit to sign a peace treaty. Croghan was able to later negotiate Kickapoo and Mascouten consent for the British to occupy the French forts.

Land Speculator

While arguing for fair treatment of Native Americans, Croghan clearly intended to remove them from their lands and replace them with white settlers and amass a huge profit for himself. Croghan visited England in 1764 to discuss the status of Native American relations. He particularly wanted all treaties to be negotiated between the tribes and the British Crown rather than the American colonies. Croghan also attempted to secure for himself a deed for 200,000 acres in New York. His request was denied, but the Crown issued him 10,000 acres in 1768. Throughout the 1750s and 1760s, Croghan amassed enormous parcels of land along the Susquehanna and Ohio rivers on behalf of business partners and other speculators. In 1868, he negotiated a 2.5-million-acre grant from a consortium of Native American

tribes as restitution for his own losses during the Anglo-Indian War. This land extended from the borders of Pennsylvania and Ohio to the Little Kanawha and Monongahela rivers. Called the Indiana Grant, Crogan arranged to include it as part of the 1768 Treaty of Fort Stanwix, which angered many colonialists. Hedging his bets, Croghan attempted to supersede the Indiana Grant with his idea for the Vandalia colony. The 20-million-acre Vandalia included the Indiana Grant acreage and was supported by Virginia politicians. However, the Crown, concerned about the rebellious attitude in the colonies, decided to cancel the Vandalia project to appease potential unrest with Native Americans. According to *Dictionary of American Biography,* ''the outbreak of the Revolution, however, wrecked all of Croghan's extensive land operations.'' He would not recover his losses.

In 1775, Croghan declared his allegiance to the American colonies in their attempt to seek independence from Britain. His service for the British department of Native American affairs, however, prompted suspicions concerning his loyalty. Furthering these suspicions were the facts that many of his former workers in the department had sworn fealty to the Crown, and that Croghan's own son-in-law, Augustine Prevost, was a commissioned officer in the British military. Croghan's resignation was forced in 1777, and, one year later, his name appeared on a list of traitors. He was brought to trial but acquitted. General George Washington tried him later for treason in 1782, but some historians believe that Washington was seeking revenge for a land dispute with Croghan. The two men reportedly had laid opposing claims for the same parcel of land at separate times, and Croghan's claim preceded Washington's. Called Croghan Plantation, the property extended from the forks of the Ohio River to Turtle Creek in Pennsylvania. The Plantation was burned to the ground in 1763 during Chief Pontiac's uprising. Rather than rebuild it, Croghan offered to sell it to Washington in 1770. This angered Washington and, in 1782, he charged Croghan with treason. Croghan died two weeks later on August 31, in Passyunk near Philadelphia, before he could be brought to trial.

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D

Datsolalee

One of the most famous weavers in the world, Datsolalee (1835-1925) was a major influence on the evolution of Washo fancy basketry and is recognized as the greatest basket weaver and designer among the Washo people.

Born in Nevada's Carson Valley of unknown parentage in 1835, Datsolalee learned the skills of traditional Washo basketry, perfecting the intricate design that used up to 36 stitches to the inch. Datsolalee was married twice, first to a Washo man named Assu, by whom she had two children, and second to Charley Keyser in 1888. With her marriage to Keyser, Datsolalee took the name Louisa. However, it was her friendship with and patronage from a man named Dr. S. L. Lee of Carson City in the 1860s that earned her the nickname Datsolalee—a name she was known by for the remainder of her life.

In 1851, disaster struck the Washo tribe when it was attacked by the Northern Paiute, a tribe that had come to Carson Valley when white settlers forced it from its own homeland during the California Gold Rush. In a dispute over the use of certain lands, the Paiute defeated the Washo, imposing two penalties: the Washo could own no horses, and, more importantly for Datsolalee and her tribe, they could weave no baskets. The Paiute wanted to eliminate the competition in order to sell their own basketry. This restriction was disastrous for the Washo people, who had very little to offer for trade or sale without their basketry.

Defied Basket Prohibition

By 1895, the Washo people were living in utter poverty and their financial condition was desperate. In a defiant move, Datsolalee took some glass bottles she had covered with weaving to a clothing store in Carson City, which eventually became the major outlet for her weavings and those of the Washo people. The Emporium Company was owned by Abram Cohn and his wife Amy (and later his second wife, Margaret), who regretted the loss of Washo basketry through the years of Paiute rule and were surprised to find that the Washo women had continued to weave despite the nearly half-century ban. Both recognized the high quality of Datsolalee's work and bought all of her baskets, requesting that she produce more and promising to purchase all of them.

After that, the Cohns handled all of Datsolalee's work, as well as baskets from other Washo weavers. Although Abram took credit for discovering Datsolalee, apparently Amy was the first to become interested in Washo basketry and in Datsolalee herself. Amy kept very detailed records of Datsolalee's work, compiling a written catalog of her basketry. Particularly with Datsolalee's major pieces, Amy's records show the dates each weaving was started and finished; Datsolalee's minor works were usually given only a finishing date or a date when she brought a group of works to the Emporium. With each sale, Amy issued certificates of authentication. In addition, she published pamphlets about Datsolalee's work and took promotional photographs, all in an effort to raise the value of her baskets.

Datsolalee's baskets combined creative and unusual design work with a rare technical skill. She wove her baskets with tiny, detailed stitches, pulled tightly into a coil. In addition, the geometrical designs in Datsolalee's baskets delineated her perception of Washo life and history. It is

believed that Datsolalee interwove designs that were part of her dreams and visions. All of her baskets are distinguished by small, repetitive designs—often lines or triangles—woven with exact spacing. Her designs can be found on three major types of baskets: the singam, shaped like a truncated cone; the mokeewit, a conical burden basket; and the degikup, a spherical ceremonial basket and Datsolalee's preferred style. For tools, she used her teeth, her fingers, a piece of sharp stone or glass, and a bone or iron awl.

Found a Second Patron

Most of the Washo weavers first sold their work through the Emporium, but eventually found their own patrons or sold directly to tourists at Lake Tahoe. So, too, Datsolalee found another patron for her work. Every summer, the Cohns took their inventory of baskets to their branch shop in Tahoe City, and Datsolalee attracted attention by weaving her baskets outside this store. Here Datsolalee met William F. Breitholle, who worked as a wine steward at a resort hotel at Lake Tahoe from 1907 to 1916. Because the Cohns gave her Sundays off from weaving, Datsolalee would visit the Breitholle's for breakfast and, ultimately, developed a close relationship with them. William's son, Buddy, who currently owns 17 pieces of a private collection of Datsolalee's work, has said that the baskets were given to his parents without the Cohns' knowledge and are not recorded in the Cohn ledger. Art historians have speculated that either Amy was unaware that Datsolalee was weaving on Sundays for Breitholle, or she felt she had no right to the baskets Datsolalee was making in her spare time.

The Cohn ledger lists approximately 120 of Datsolalee's pieces; however, it is estimated that she wove nearly 300 in her lifetime, including approximately 40 exceptionally large pieces. During 1904 and 1919, Datsolalee worked primarily on these large pieces, some of which took an entire year to complete. One of her most famous, called ''Myriads of Stars Shine Over the Graves of Our Ancestors,'' contains 56,590 stitches.

Though nearly blind in the latter years of her life, Datsolalee worked until her death in 1925 in Carson City at the age of 90. She experimented considerably with design, technique, and color, and, as Marvin Cohadas pointed out in ''The Breitholle Collection of Washoe Basketry'' in *American Indian Art* magazine, was a pioneer in ''introducing most of the innovations that characterize the Washo fancy or curio style, including the incurving spheroid degikup basket form, fine stitching, two-color design and expanded pattern area.'' Five years after her death, one of Datsolalee's baskets sold for $10,000. In the 1990s, her baskets were considered collectors' items and sold for close to $250,000.

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Sir Colin Rex Davis

Sir Colin Davis (born 1927) is considered by critics as one of Britain's greatest conductors. His illustrious career has been marked by extended relationships with the Symphony Orchestra of the British Broadcasting Corporation and the Royal Philharmonic Orchestra. He is well known for his interpretations of Mozart, Berlioz, and Stravinsky.

Obsession with Music

Sir Colin Davis was born on September 25, 1927, in Weybridge, Surrey, England. He was the fifth of seven children born to Reginald George, a bank clerk, and Lillian Constance (Colbran) Davis. The large family lived in a flat above a shop. Although his mother played the piano occasionally and his father was known to have a soothing tenor voice, neither of his parents were musicians, but rather simply music lovers. From a very early age, Davis showed a tremendous interest in music. His father had a large collection of classical music, and Davis spent hours listening to composers such as Elgar, Delius, Debussy, Sibelius, and Wagner. By the age of nine, Davis had become something of a loner, spending a great deal of time reading and listening to music. Davis applied for a scholarship to attend King's School in Wimbledon, where the family had since moved. After he failed the scholarship exam, his mother convinced the authorities at the boarding school to allow Davis to take it again. He did and, much to his mother's delight, passed. However, by that time, one of his brothers had graduated from Christ's Hospital Boys School, thereby leaving a space for Davis to enroll, which he did in 1938.

Upon entering the boarding school, Davis began studying the clarinet. He had already set his sights on becoming a musician, a career path generally discouraged by his instructors who wanted rather to push him toward the fields of biology or chemistry, subjects at which Davis also excelled. At the age of 13, music turned from a deep love to a strong obsession after listening to Beethoven's Eighth Symphony on a record his brothers had given him. His family did not exactly understand Davis's musical obsession, but nonetheless remained supportive. One of his two older sisters, Yvonne, told Davis's biographer Alan Blyth about Davis's visits to the family over school holidays. ''He thought we were half-baked, probably because we didn't appreciate his

music enough. We tried to tell him that there *were* other things besides music. Not that we were against his interest in it; in fact we always gave him miniature scores for his birthday.'' By the age of fourteen, Davis had still not been dissuaded from pursuing music. He also had a new, as yet undisclosed, desire: He wanted to become a conductor.

The Road to Conducting

Despite the lack of enthusiasm expressed by his instructors at Christ's Hospital, Davis won a clarinet scholarship to the Royal College of Music. There he expressed his wish to be a conductor. The school, however, found him lacking in piano, an instrument not to his liking, and music theory, prerequisites for conducting classes. Davis told *The Economist* in 1991: ''I was given a clarinet at the age of 11. You can never make up for the earliest years that a child spends practicing the piano. I don't like the sound of a piano. Conducting has more to do with singing and breathing than with piano-playing. I studied singing, and breathing has lots to do with the length of a musical phrase. The difference between something alive and something dead is that the living thing breathes.'' Forbidden to study conducting, Davis began to doubt his ability to fulfill his dream, yet he also believed that musicians were confronted by challenges that tested their resolve. With no formal training, Davis learned his conducting skills by independent study, memorizing musical scores and developing his baton technique by ''conducting'' classical records.

In 1946 Davis was called into military service. He joined the Household Calvary and played clarinet in His Majesty's Life Guards Band. A rather easy assignment, the band played at parades and events for George VI. Stationed in Windsor, Davis was conveniently close to London and often found time to attend concerts. During his two years of military duty, he was able to experience the talents of important conductors such as Beecham, Bruno Walter, and Eduard van Beinum. After his discharge in 1948 Davis began his apprenticeship as a conductor.

In 1949 when a group of musicians from the Royal College who regularly played together to hone their skills and learn new music decided to delve into orchestral arrangements, they needed a conductor, and Davis was asked to fill the job. Forming themselves as the Kalmar Orchestra, the group practiced every Wednesday in the basement of the Ethical Church in Bayswater. The following year he was tapped to conduct the semi-professional Chelsea Opera Group, a small orchestra that attracted attention for its performances of Mozart operas in London, Oxford, and Cambridge. He made his professional debut in 1952 at the Royal Festival Hall in London, where he conducted ballet performances. He also gained experience working with the Ballet Russe and the Ipswich Orchestral Society.

Although Davis was gaining recognition for his conducting, he still had to supplement his income as a concert clarinetist. During this time of transition, steady work was difficult to come by for Davis. Those looking for a conductor still considered him primarily a clarinetist; those looking for a clarinetist had already relabeled him a conductor. The result was several financially lean years during which Davis conducted as often as he could, but also took odd jobs, such as conducting at music camps and summer schools and giving lessons at Cambridge. Davis felt the added pressure of supporting his growing family. He had married soprano April Rosemary Cantelo in 1949; the couple had two children, a daughter and a son, before divorcing in 1964.

Davis's first significant break came in 1957. After applying twice previously for a post as an assistant conductor for the British Broadcasting Corporation (BBC) Scottish Orchestra in Glasgow, Davis's third application was accepted. Over the next two years with the BBC, Davis honed his skills, expanded his repertoire, and gained much needed experience. He also continued his relationship with the Chelsea Opera Group and served as a guest conductor for the Scottish National Orchestra. During this time, Davis's varied works included *Falstaff, Fidelio, The Merry Wives of Windsor, The Seraglio,* and a highly touted *Don Giovanni* at the 1959 Edinburgh Festival.

Don Giovanni

In 1959 Davis was invited to become the music director of Sadler's Wells, an opera company based in London. Just a few months after accepting the job, Davis received his second, and most important, break of his career. On October 18, 1959, famed conductor Otto Klemperer fell ill before a performance of the London Philharmonic that he was scheduled to conduct at the Royal Festival Hall. Davis was asked to step in. The performance was Mozart's *Don*

Giovanni, an opera with which Davis was extremely familiar. With a highly talented cast on stage and in the orchestra, Davis's performance over the next two nights was received with spectacular reviews. He had, at the age of thirty two, been ''discovered'' as the next great British conductor.

Davis's career had struggled to get off the ground, but after October 18, 1959, he became an instant celebrity. ''I wasn't ready,'' he told Blyth, ''to be the kind of success that I was supposed to be.'' Despite his misgivings about his sudden fame, Davis set off on several extended tours, including a series of guest appearances with the Canadian Broadcasting Corporation Symphony Orchestra. The following year, in 1960, he once again stepped into the limelight when he filled in for another famed conductor. This time, Sir Thomas Beecham had fallen ill, and Davis was called on to lead a performance of *The Magic Flute* at the Glyndebourne Festival. Again, Davis's conducting was lauded by the public and critics alike.

Life in the Spotlight

In 1960 Davis was named principal conductor at Sadler's Wells, a position he maintained until 1965. In 1964, he married Ashraf Nani, a student of Persian descent. Also during this time he made his debut in the United States. In 1961 he appeared with the Minneapolis Symphony, and in 1964, he performed at Carnegie Hall in New York as part of a worldwide tour of the London Symphony Orchestra. These appearances greatly increased Davis's international fame. In 1965 he was named Commander of the Order of the British Empire; he was knighted in 1980. At the end of 1965 Davis was rumored to be in line to become the next chief conductor of the London Symphony Orchestra; however, the position was given to Istvan Kertesz. Instead, Davis accepted an offer to become the chief conductor of the BBC Symphony Orchestra, a position that became effective in 1967. During the interim, Davis most often affiliated himself with the London Symphony Orchestra and traveled to the United States for several extended engagements. He also produced recordings under the Philips label, including the London Symphony Orchestra Chorus's performance of Handel's *Messiah,* which won France's Grand Prix du Disque Mondiale. A 1966 performance of Berlioz's' opera *Les Troyens* in London established Davis as the preeminent interpreter of Berlioz's' works.

During the late 1960s rumors spread again, this time that Davis would be asked to take the place of the revered Leonard Bernstein at the podium of the New York Philharmonic. As it happened, Davis was invited to become chief conductor of the Boston Symphony; however, he chose rather to accept an offer in 1971 to become the musical director of the Royal Opera at Covent Garden, a prestigious post he held with distinction for fifteen years. During his tenure at Covent Garden, Davis produced over 30 operas. Most notable were his performances of Mozart, Berlioz, Verdi, and contemporary composer Sir Michael Tippett. Davis served as the principal guest conductor of the Boston Symphony Orchestra from 1972 to 1983. In that year he was named the principal conductor and music director of the renowned Bavarian Radio Symphony Orchestra in Munich, Germany. In 1985 he resigned from his duties with the Royal Opera to devote himself to his work in Munich and a heavily booked schedule of performances worldwide. In 1988 he was named to an international chair at the Royal Academy of Music. Davis returned to England in 1992 to become the principal conductor of the Royal Philharmonic Orchestra. Having retained his ties to the London Symphony Orchestra, he became the company's chief conductor in 1995. In the same year he was awarded a Gold Medal from the Royal Philharmonic Society. He also served as the principal guest conductor for the Dresden Staatskapelle from 1990 and for the New York Philharmonic from 1998.

Continuing Success

Along with his nearly unmatched career as one of the world's most important maestros to step behind the podium, Davis has also had a productive career in recorded music. His discography is long and impressive. Of particular note are his recordings of the music of Sibelius and Berlioz, which have spanned the entirety of the composers' works. In a review Berlioz's' *Les Troyens,* released in 2001 on the album *LSO Live, Opera News* reviewer Joshua Rosenblum commented on Davis's skill on both this album and his original release of *Les Troyens* in 1969: ''The real hero of both recordings is Davis, whose lifelong devotion and impressive discography have probably done more for Berlioz appreciation than anyone or anything else.'' Rosenblum called Davis's 2001 version ''splendid by any standard, with superb sonics and an exceptional supporting cast.''

Davis continues his work with the London Symphony Orchestra. He maintains his position void of any administrative duties, but actively leads from the podium and retains his passion for music. In an interview in 2001 with *Opera News* Davis explained, ''[Music] isn't in the notes. It's in the human heart. And you can theorize too much. We use our brains too much. These pieces are so emotional. Mozart is expressing something that is more than human.''

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Elmer Holmes Davis

Elmer Holmes Davis (1890-1958) was a respected newspaper journalist, novelist, essayist, and radio announcer. His insightful and candid commentary

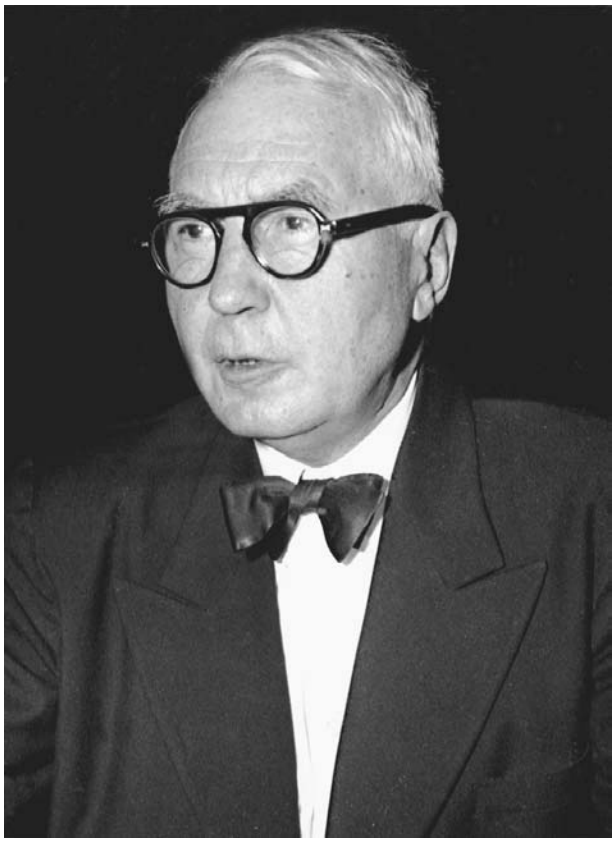

on Columbia Broadcasting System (CBS) Radio provided the people of the United States with a trusted voice of reason and authority during the tumultuous years of World War II. Later, during the 1950s, Davis helped rally popular opinion against the Communist conspiracy theories of Senator Joseph McCarthy.

Davis was born on January 13, 1890, in Aurora, Illinois. His father, Elam Holmes Davis, was a cashier at the First National Bank of Aurora and his mother, Louise (Severin) Davis, was the principal of a local high school. Davis began his lifelong career in the news industry after his freshman year in high school, landing a summer job with the *Aurora Bulletin* as a printer's devil. In 1906, at the age of 16, Davis entered Franklin College, where he served as editor of the school newspaper. That same year, he sold his first story to the *Indianapolis Star* for $25 and subsequently began work as the paper's Franklin correspondent. Davis earned a bachelor of arts degree from Franklin College in 1910, graduating magna cum laude.

Upon graduation, Davis was awarded a Rhodes Scholarship to study at Queen's College at Oxford University. While at Oxford, Davis studied Greek language, literature, and history. In 1911 he was awarded a master's degree from Franklin College for courses completed while in residence. Despite cutting his Oxford experience short by a year because of his father's deteriorating health and subsequent death, Davis managed to graduate from Oxford with a bachelor of arts degree in 1912. He was also able to spend a significant amount of time traveling around Europe.

Began Newspaper Career

Returning to the United States in 1913, Davis took a job as an editor for *Adventure* magazine. However, in early 1914, after only a few months on the job, he was offered a position as a junior reporter for the *New York Times.* Over the course of ten years, Davis moved from sports writing to become a foreign correspondent and editorial writer. He covered Henry Ford's 1915 Peace Ship voyage, which was aimed at putting an end to World War I. In 1920 he created the cartoon Godfrey G. Gloom, who was a columnist and political commentator. Gloom became a popular character whose quick-witted remarks were highly popular among readers until Davis retired the cartoon in 1936. On February 5, 1917, Davis married Florence MacMillan from Mount Vernon, New York, whom he had previously met during his travels across Europe. The couple had two children, a son and a daughter.

Along with working for the *New York Times,* Davis also began writing stories, novels, and political and historical essays. He published *The Princess Cecilia* (1913), *History of the New York Times* (1921), and the popular novel *Times Have Changed* (1923). On December 31, 1923, Davis quit his job with the *Times* to become a freelance writer. As a freelancer, Davis contributed stories and essays to such publications as *Saturday Review of Literature, New Republic, Harper's, Liberty Magazine,* and *Collier's.* He also continued to write novels, publishing nine fictional titles by 1936, several of which proved to be popular if not critically acclaimed, including the novel *Love Among the Ruins (1935).* During the early 1930s his political commentary focused on the domestic issues surrounding the Great Depression and President Franklin D. Roosevelt's New Deal. In 1940 he published his first collection of essays entitled *Not to Mention the War.*

Joined CBS Radio

In 1936, with the world's eyes focused on Hitler's military aggression in Europe, Davis's attention turned to foreign affairs. In 1937 and 1938 he published a series of articles in *Harper's* that examined the deteriorating political situation in Europe. In August of 1939, while working on a mystery series for the *Saturday Evening Post,* Davis was invited by the Columbia Broadcasting System (CBS) to fill in for popular radio broadcaster H. V. Kaltenborn, who had gone to Europe to cover the news. Leaving his mystery serial unfinished, Davis, who had filled in for Kaltenborn briefly during the summer of 1937, stepped in front of the microphone to become a radio news analyst. What had been intended as a temporary assignment soon became Davis's new career.

With the onset of World War II, radio news became increasingly important. For the first time radio networks were deploying reporters overseas to keep the public informed with accurate, up-to-date news. Thus, when Nazi Germany invaded Poland just ten days after Davis joined

CBS, he was in the right place at the right time to be heard by millions of American listeners who relied on radio broadcasts to stay in touch with the dramatic happenings in Europe. Davis quickly became popular among listeners who found his commentary insightful. His monotone voice tinted with a Midwestern accent also helped endear him to the nation. Before long he had an audience of more than 12 million listeners, and CBS responded by offering him a permanent position. According to Alfred Haworth Jones in his essay ''The Making of an Interventionist on the Air: Elmer Davis and CBS News, 1931-1941,'' published in the *Pacific Historical Review,* ''Davis's nightly five-minute news summary became the standard of the profession. [Radio commentator Edward R.] Murrow claimed that no one else could explain the *why* of the news in such brief compass; and even Davis's rivals conceded his ability to condense effectively more information into less time than any other newscaster.''

Before long Davis's voice could be heard in mid-morning and during the peak listening hours of early evening. He also frequently anchored CBS's international report, ''World News Roundup,'' and provided occasional 15-minute commentaries on foreign affairs. He continued to contribute written commentary to such publications as *Harper's* and the *Saturday Review.* Although he prided himself on maintaining an objective stance during his broadcasts, he advocated a policy of nonintervention in his essays. Having covered World War I, he believed that no good would come from sending American troops to Europe once again. He published articles explaining his position, including ''The War and America'' and ''We Lose the Next War.'' Underlying Davis's noninterventionist opinion was the belief that the Allies could win the war without the direct involvement of the United States. However, as the Germans marched across Europe, advancing on Norway and Denmark, taking over France, and attacking England, Davis was challenged to retain his isolationism.

In March of 1941 CBS sent Davis to England for five weeks. During this time, Davis, often accompanied by Murrow, toured the war-torn city of London and outlying areas, reporting back to the United States what he had seen in nightly broadcasts. The experience was a turning point for Davis, who came to believe that the United States was under a direct threat from Nazi German. He returned to the United States now believing that for the Allies to defeat Hitler, the direct involvement of the United States would be necessary. Davis's broadcasts helped rally support for the war even though the majority of Americans, like Davis himself, had previously wished to remain militarily uninvolved. For his opinions, Davis incurred the wrath of isolationists, including Senator Gerald P. Nye, a Republican from North Dakota and a member of the America First Committee, which later called for an investigation into interventionist propaganda in radio.

Director of the U.S. Office of War Information

During a March 1942 broadcast, Davis, who had consistently complained on air about the chaos of governmental news dissemination, advocated the creation of a government organization that could coordinate the war news. As a result, in June 1942 President Roosevelt established the U.S. Office of War Information (OWI) and named Davis as its director. Although Davis had not considered himself the best choice, he rather reluctantly accepted the position out of a deep sense of national duty. According to Allan M. Winkler in *The Politics of Propaganda: The Office of War Information, 1942-1945,* ''Davis['s appointment] was welcome in all quarters. The fifty-one-year-old Hoosier with the white hair, black brows, and dark eyes behind horn-rimmed glasses inspired confidence and seemed to be the perfect man to bring order out of the information mess.'' With a budget reaching nearly $25 million and some 30,000 people on staff, Davis developed a federal news agency that employed the services of writers, editors, advertisers, lawyers, and publicists. The staff also included sociologists, psychologists, playwrights, and poets.

With the slogan ''This is a people's war, and the people are entitled to know as much as possible about it,'' Davis began his job at the OWI. However, obtaining reports from military officials who wished to guard information pertaining to the war proved to be a serious obstacle for Davis. Charged with the task of keeping the public well informed, Davis was only moderately successful in prying loose information from the Army, Navy, and Air Force. With minimal support from Roosevelt, who had created the agency only because of public pressure to do so, Davis was without authority to demand the information he wanted. The military consistently invoked silence on the grounds that releasing information would threaten forces in the field by giving away military tactics and strategies to the enemy.

Davis seemingly proved himself correct about not being the best person for the OWI directorship. He had no managerial experience, and his tendency to look for compromises allowed those within the organization with stronger personalities to take advantage. Along with squabbles among the personnel, there was the larger issue of ideology. Davis believed his job was to do as he had done as a news commentator: provide the public with objective, accurate accounts of events related to the war. Others, however, saw the OWI as a vehicle for propaganda that could serve the war by enlisting and retaining the support of the American public. Thus, during the three and a half years of the OWI's existence, Davis spent much of his time being stonewalled by the military and doing damage control within his organization. He also came under attack from congressional members who declared that he was a pawn of the Roosevelt administration; some even wildly suggested Davis was a Communist. The OWI's image improved toward the end of the war as an Allied victory appeared imminent. With only successes to report, the military opened its communication lines, and Davis was able to put the OWI into more effective service.

Battled McCarthyism

In September of 1945, with the war at an end, the OWI was dissolved and Davis returned to radio as a commentator for the American Broadcasting System (ABC), later becom-

ing a television broadcaster with the ABC network. During the 1940s Davis tried to strike a balance in his understanding of Communist aggression that was feared by much of the American public. Although he condemned Communism and abhorred the Soviet invasion of Czechoslovakia, he understood there to be a difference between external aggression and internal, popular revolution, such as the Chinese communist revolution. He strongly condemned the House Un-American Activities Committee for attempting to rout out supposedly subversive individuals. Senator Joseph McCarthy of Wisconsin set off a massive, nationwide campaign against Communism with the announcement on February 9, 1950, that he could name 205 Communists within the State Department. Davis felt it his duty to speak out against what became known as McCarthyism. During 1953 he traveled across the United States to advocate for rational thinking, defend freedom of thought, and promote the need for civil liberties. Davis won the George Foster Peabody Radio Award in 1951.

In 1954 Davis published the bestseller *But We Were Born Free,* a collection of his speeches and essays. Throughout the book he expounds on the need for optimism, clear-headed thinking, and the courage to stand against those who wished to tear the country apart through intolerance and willful ignorance. As Gerald Weales noted in his essay ''The Voice of Elmer Davis,'' published in the *Virginia Quarterly Review,* ''There is never any doubt about the urgency of his message, but he gives it in a deliberate, intelligent, unhurried, and unharried voice, one—his work always is—with wit and irony.'' *But We Were Born Free* sold almost 100,000 copies. By the end of 1954 McCarthyism had come to an end after the Army-McCarthy hearings resulted in the denouncement and congressional censorship of McCarthy. In 1955 Davis published his last book, an examination of the threat of nuclear war entitled *Two Minutes Till Midnight.* In March 1958, Davis suffered a stroke. He died two months later on May 18, 1958, in Washington, D.C.

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Ella Clara Deloria

Ella Clara Deloria (1889-1971) was a well-known linguist, ethnologist, and novelist whose work is only recently being appreciated for its depth and volume of detail, as well as for its artistry. Her contributions to the field of Native American ethnography is vast, encompassing translations of primary sources, linguistic texts on Sioux grammar, and even a Sioux-English dictionary. These accomplishments earned her a reputation as the leading authority on Sioux culture by the 1940s.

Ella Clara Deloria was born into the prominent Deloria family on January 31, 1889, at White Swan, South Dakota, on the Yankton Sioux Reservation. Her brother Vine Deloria, Sr., like her own father, was a prominent minister and leader in the community. Her nephew Vine Deloria, Jr., is a well-known writer and lawyer. The Deloria family's involvement in the leadership of their community goes back a long way. In 1869, Ella's grandfather, Chief Francois Des Laurias (medicine man and leader of the White Swan band), called for the establishment of an Episcopal mission among his people. Her father, Phillip Deloria, was ordained an Episcopal priest in 1891. His first two wives died. In 1888, he married Mary Sully Bordeaux, a widow who also had children from a previous marriage. Mary, Ella's mother, was a devout Christian and, though only one-quarter Indian, had been raised as a traditional Dakota. Thus Ella was raised in a home that valued Christian principles balanced with adherence to traditional Sioux ways; Dakota was more often than not the language spoken at home.

Deloria's first schooling took place at St. Elizabeth's school, attached to her father's church, St. Elizabeth's, on the Standing Rock Reservation. In 1902 she attended All Saints, a boarding school in Sioux Falls, South Dakota. In 1910 she matriculated at Oberlin College. She received her Bachelor of Science degree from New York's Columbia Teacher's College in 1915. In the same year she returned to All Saints as a teacher and stayed until 1919, when she took a job that afforded her the opportunity to travel extensively throughout the western United States. Her position as a YWCA health education secretary for Indian schools and reservations also brought her into contact with many Indian groups. In 1923 she became a physical education and dance instructor at the Haskell Institute, an Indian School in Lawrence, Kansas.

Affiliation with Franz Boas and Ethnography

Deloria is held in high esteem as an ethnologist, but in fact she never studied anthropology in an institutional setting. In a 1935 letter to anthropologist Franz Boas, published in Raymond DeMallie's afterword to *Waterlily,* she addressed the question of whether she should have gotten a degree and become an academic anthropologist: ''I certainly do not consider myself as such.'' It was her knowledge of the Lakota language, as well as her general scholarly abilities that attracted the attention of Boas, who taught at Columbia University from 1899 to 1942. Deloria was a student at Columbia Teachers College in 1915, when Boas

hired her to work on a collection of Lakota texts that had been assembled in 1887 by George Bushotter, a Sioux, under the supervision of Smithsonian ethnologist James Owen Dorsey. She found the job of translation and linguistic analysis rewarding. Twelve years later, when Deloria was at Haskell Institute, Boas contacted her again, and work on the texts resumed. She translated some additional texts as well, and in 1929 published her first work, an article on the Sun Dance in the *Journal of American Folk-Lore.*

In 1928, Deloria moved to New York to work for Boas. It was in this year that the anthropological study of her people became her primary occupation. While in New York, she met Ruth Benedict, who encouraged her to focus on kinship, tribal structure, and the roles of women—issues that are deftly and comprehensively treated in her novel. Over the next 20 years, she worked closely with Boas and Benedict (until Boas' death in 1942 and Benedict's in 1948) and completed a body of work that added greatly to the field of Native American ethnography. She finished translation of the Bushotter collection and translated manuscripts of Oglala Sioux George Sword written around 1908, plus an 1840 text by Santee Sioux Jack Frazier. During this time, she published several books, including *Dakota Texts, Dakota Grammar,* and *Speaking of Indians,* which she wrote during the 1940s. She also assembled a Sioux-English dictionary and amassed such a wide array of Lakota and Dakota texts (conversations, autobiographies, stump speeches, jokes) that no comparable body of written work exists for any other Plains tribe. In 1943 she was awarded the Indian Achievement Medal and was esteemed the foremost authority on Sioux culture.

After Boas' death, Deloria began approaching her compiled data from an analytical standpoint. A manuscript, which she sometimes called ''Camp Circle Society'' and sometimes ''Dakota Family Life,'' would later serve as the germ for her novel, *Waterlily.* The manuscript, which was never published, attempts to describe ancestral Sioux culture in all its aspects. In this sense it is impressionistic and idealistic, making the novel format a well-suited way to present the diverse and voluminous ethnographic material. In a 1952 letter to H. E. Beebe, she described her motivation for preparing such a work: ''I feel that one of the reasons for the lagging advancement of the Dakotas has been that those who came out among them to teach and preach, went on the assumption that the Dakotas had *nothing,* no rules of life, no social organization, no ideals. And so they tried to pour white culture into, as it were, a vacuum. And when that did not work out, because it was not a vacuum after all, they concluded that the Indians were impossible to change and train. What they should have done first, before daring to start their program, was to study everything possible of Dakota life, to see what made it go, in the old days, and what was still so deeply rooted that it could not be rudely displaced without some hurt. I feel that I have this work cut out for me.'' Deloria's sense of mission and her personal stake in the material she collected undoubtedly made it difficult for her to be the detached and objective observer that was expected of serious academic anthropology in the 1940s. She always favored a more subjective approach.

From the time when she was a student at Columbia Teacher's College onward, Deloria gave informal lectures and presentations of Sioux songs and dances at churches, schools, and civic organizations. She wished to bridge the gap of misunderstanding and ignorance between Indian and white on a directly personal level that could not be obtained through scientific monographs. In the letter quoted above, she also wrote, ''This may sound a little naive, Mr. Beebe, but I actually feel that I have a mission: To make the Dakota people understandable, as human beings, to the white people who have to deal with them.'' Her non-technical description of American Indian culture of the past and present, *Speaking of Indians,* was assembled with this goal in mind, and was published by one of the organizations that invited her to speak, the YMCA.

Published Novel

Boas' circle of colleagues tended to search for non-technical media, perhaps even fiction, to get an anthropological point across to a wider audience. Zora Neale Hurston was a Boasian anthropologist who did just this to paint a picture of the life of African American women in the South. Similarly, Elsie Clews Parsons was a student and colleague of Boas who edited a book of fictional sketches of the Native Americans of the past entitled *American Indian Life* in 1922. Boas and Benedict believed that Deloria was eminently qualified for this kind of work and suggested that she write a novel about the life of a nineteenth-century traditional Sioux woman. That idea would become Deloria's best known work today, *Waterlily.*

In *Waterlily* Deloria synthesized diverse aspects of her collected data and life experience. This included the texts of George Bushotter and George Sword, interviews with living elders, and the stories and values of her own family. It is in many ways a book that defies categorization. It is a work of ethnographic description, dense with cultural details. It is an historical novel firmly grounded in its geographical and chronological setting. It is a monograph on the social organization of a highly complex society. Finally, it is a work of narrative fiction with an intricate plot and finely tuned characterizations. Like Hurston's 1937 *Their Eyes Were Watching God, Waterlily* does not focus on the tragedy of an embattled and degraded people, but chooses instead to celebrate a rich, vibrant, and healthy culture. References to the impending doom faced by *Waterlily*'s people are oblique and subtle, such as the happy chanting of the children: ''While the buffalo live we shall not die!'' The book did not achieve publication during the author's lifetime: Macmillan turned it down, as did the University of Oklahoma Press; both houses admired the book's depth of detail, but feared the reading public would not buy it. It was not until 1988 that the book was published by the University of Nebraska Press.

In 1955 Deloria returned to her grade school alma mater, St. Elizabeth's, to serve as director. She held that post until 1958. From 1962 to 1966 she continued her work at the University of South Dakota. Deloria died in Vermillion, South Dakota in 1971. Her work remains invaluable, both to academic linguists and anthropologists for her transla-

tions and researches, and to the general reading public for her rich and polished novel, *Waterlily.*

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Alfred Thompson Denning

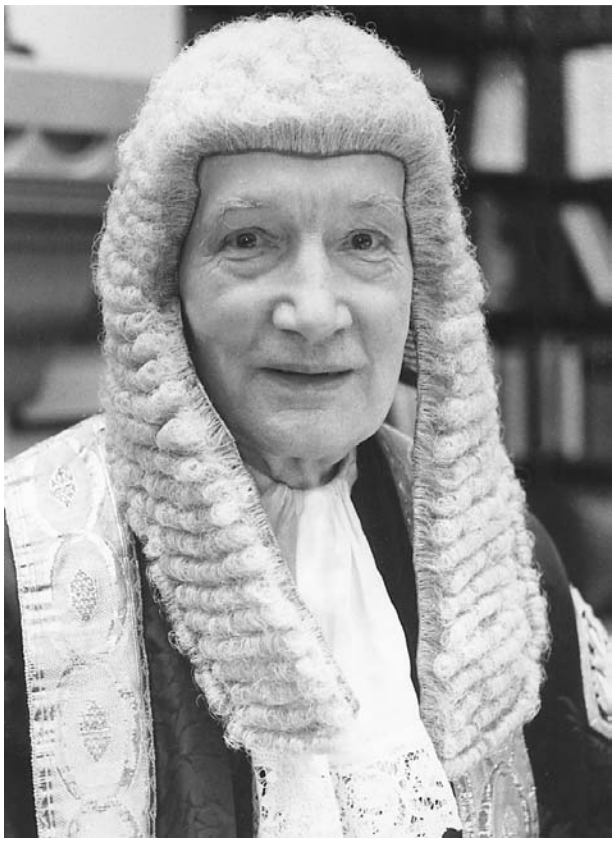

Lord Alfred Thompson Denning (1899-1999) was a Populist English judge whose career spanned 37 years. He was known as a fighter for the underdog and a protector of the little man's rights against big business. He served for 20 years as the head of the Court of Appeals, one of the most influential positions in the English legal system. Denning was a controversial judge who was often the dissenting voice on the bench. His decisions were based more on his religious and moral beliefs than the letter of the law and he was often criticized for his subjectivity. Denning retired from the bench in 1982 under a cloud of controversy regarding some racially insensitive views that he published. Denning continued to publish books during his retirement and died at the age of 100.

Early Education

Alfred Thompson (Tom) Denning was born on January 23, 1899, at Whitchurch in Hampshire, England. He was the youngest child of five born to Charles Denning and Clara Thompson. His father owned a draper's shop and his mother did the bookkeeping for the business. Denning attended elementary school at Whitchurch and then joined two of his brothers at Andover Grammar School. Denning excelled in both English and mathematics and won a scholarship to Magdalene College, Oxford.

After one year at Oxford, Denning was called to military service in the summer of 1917. He served a year and a half on the Western Front in the 151st Field Company of the Royal Engineers and then returned to his education. In 1920 Denning graduated First Class in mathematics. He then taught for a year at a prominent public school. However, as Jowell and McAuslan described in *Lord Denning: The Judge and the Law,* ''he was ambitious and desired to be a man amongst men.'' Denning returned to Oxford on another scholarship and graduated First Class in the law school in 1922.

From the Bar to the Bench

In 1923 Denning was called to the Bar and began working in private practice. His early career consisted mainly of small civil work, such as landlord disputes and traffic accidents. Denning also began writing at this time. He published two articles in the *Law Quarterly Review* and co-edited a book on prominent common law cases. Denning married Mary Harvey, the daughter of the Vicar of Whitchurch, in 1932 and the couple had one son, Robert, who eventually became a professor of chemistry at Oxford University. In 1941 his wife died and Denning remarried four years later. His second wife, Joan Elliot Stuart, was a widow with three children who remained married to Denning until her death in 1992.

After fifteen years of private practice, Denning became king's counsel in 1938. When World War II broke out, he volunteered as a legal adviser to the Regional Commissioner of the North-East Region. After the war, he was appointed judge to the Probate, Divorce, and Admiralty Division. He was not very enthusiastic about the appointment because he considered divorce work inferior to other kinds of legal practice. However, he accepted the position with the hope that it would further his career. He was 45 years old when he started working as a judge. In October 1945 Denning was transferred to the King's Bench Division and became the Chairman of the Committee on Procedure in Matrimonial Causes. Three years later Denning was promoted to the Court of Appeals. Initially the court only handled civil appeals until criminal cases were allowed in 1967. Denning's career, however, focused mainly on civil matters.

Controversial Judgements

During the 1950s Denning began to earn a reputation for his controversial judgements, which were often at odds with the opinions of the other judges on the Court of Appeals. Despite the tension in the courtroom, Denning found the work to be very satisfying. On April 24, 1957, he was appointed to fill a vacancy among the Law Lords. The pace of the work was much slower in his new position and he did not enjoy the work as much as the appeals court. Five years later an opportunity arose for Denning to return to the Court of Appeals. The Master of the Rolls, the head of the Court of Appeals, wanted to step down because of the administrative burden of the position and Denning was appointed to take his place. Denning retained this role for 20 years until his retirement.

A year after being appointed Master of the Rolls, Denning heard a high profile case that bolstered his popularity among the general public. In 1963 he was assigned to investigate a sex scandal involving Secretary of State John D. Profumo. Profumo had had an affair with a young woman who was also involved with a Russian intelligence officer. Even though Denning did not find evidence that government secrets were compromised, his report on the Profumo Affair became a best-seller. Denning supplied the public with the racy details of the scandal and 10,000 copies of the report sold in two days. He also publicly criticized the Prime Minister for not properly handling the situation. A month after the publication was released, the conservative British Prime Minister Harold Macmillan resigned. While the public enjoyed reading about the scandal, many of Denning's colleagues believed that the level of detail in the report and the ''gossipy'' style were unprofessional.

Professional Legacy

Denning was a deeply religious man who allowed his personal ethics to influence his judgements. He was president of the Lawyers' Christian Fellowship and he noted that the book he read most often was the Bible. He had a strong view of what justice meant and achieving justice was more important to him than statutes or previous rulings. According to *The Lawyer,* Denning once said, ''Unlike my brother judge here, who is concerned with the law, I am concerned with justice.'' This was more than just a philosophy for Denning, but rather was a way of life. In a 1974 speech entitled *Let Justice Be Done,* Denning concluded, ''In our society, if we are to maintain civilization as we know it, it is essential that each one of us does all he can to 'Let Justice Be Done.''' Despite such noble intentions, the subjectivity of Denning's decisions made him the target of much professional criticism. To respond to the controversy surrounding many of his decisions, Denning published *The Discipline of Law* in 1979 when he was 80 years old. In this book he explained that the law was outdated and it was up to judges to shape it to fit contemporary needs.

Though Denning was often the dissenting opinion on rulings, he nonetheless introduced important changes to the legal system. Denning impacted the language of the law through his emphasis on using simple sentences to communicate legal issues so that lay people could understand the law. He tried to communicate his points in a clear, direct manner and often liked to present facts in the form of a story. Many of his decisions were also of historic importance. According to his obituary in *The New York Times,* ''He went on to build a reputation as the champion of the underdog, with decisions protecting individuals from exploitation by bureaucrats, large companies, and trade unions.'' In particular, he upheld the idea that oral contracts could be binding and he introduced the Mareva injunction, which freezes assets during litigation. Another notable decision was allowing Sir Freddie Laker the right to operate a transatlantic airline to New York, introducing competition to British Airways and sharply reducing the price of air travel across the Atlantic.

Denning also fought for the property rights of deserted wives and unmarried women. His judgements in these cases were not always upheld and many men wrote to him objecting to his interference in what was considered a personal matter. In a speech presented in 1959 for the Eleanor Rathbone Memorial Lecture entitled *The Equality of Women,* Denning elaborated his views on women in society. ''There is no question of retracing our steps about the equality of women, nor would anyone wish to do so. If women are able to live up to the responsibilities which freedom entails, their equality is not only a matter of absolute justice, but is also capable of great benefits to the human race; and of all their responsibilities, the chief is to maintain a sound and healthy family life in the land.''

Retirement

Denning fell out of professional and public favor during his last two years on the bench. He was sharply criticized by members on the House of Commons. To make matters worse, he offended black lawyers and judges with a ruling on a case involving a riot in Bristol when he asserted that the accused were acquitted because of black members on the jury. In *Lord Denning: The Man and His Times,* Jowell and McAuslan quote a 1980 article from the *Cambrian Law Journal* in which the author pointedly stated, ''We are witnessing the tragic drama of a great judge whose acute sense of rightness has become a conviction of righteousness, whose consciousness of the need for justice has led him to become a self-appointed arbiter in the politics of society and whose desire to draw attention to defects in our law has noticeably drawn attention to himself.'' Jowell and McAuslan went on to clarify that, ''But whatever criticisms were made of the substance or style of the judgement of the Master of the Rolls, nobody doubted that his physical capacities to preside over his court were unaffected by his years.''

In 1982 Denning published another book called *What Next in the Law.* The book outraged the Society of Black Lawyers because some passages questioned the capacity of Blacks to serve as jurors. There was such controversy over the book that the publishing company had to recall it, change the offensive passages, and then republish it. In addition, some black jurors from the 1981 Bristol riots trial threatened to sue Denning for libel. Amidst the controversy,

Denning resigned from his position as Master of the Rolls on September 30, 1982, citing ''advanced age'' as the reason for his decision. According to *The New York Times,* Denning explained ''I want to go while I'm still at my peak.''

Denning continued to work after retirement writing three more books including *The Closing Chapter,* which gives his account of the events leading to his retirement. At the age of 88 Denning was still active and even tried a small pro bono case regarding private property in Andover. In 1997 Denning was appointed by the Queen of England to the elite Order of Merit. Denning died on March 5, 1999, at the age of 100 in Winchester, England. He was a prolific writer and an influential judge who significantly impacted the legal system during his tenure. Despite the controversy he generated with his legal rulings, personal style, and sometimes inappropriate remarks, Denning was a well respected lawyer and one of the best known judges of his time.

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Juliette Derricotte

American educator Juliette Aline Derricotte (1897-1931) was the first female trustee at Talladega College and a member of the general committee of the World Student Christian Federation. Feeling a special call to participate in black education in the South, Derricotte accepted a position at Fisk University as its dean of women in 1929. Her promising career was cut short by a fatal automobile accident at the age of 34.

Juliette Aline Derricotte was born on April 1, 1897, in Athens, Georgia. She was the fifth of nine children of Isaac Derricotte, a cobbler, and Laura (Hardwick) Derricotte, a seamstress. Her parents managed to provide a home that was warm, affectionate, and secure. The lively and sensitive Derricotte, growing up in Athens, soon became aware of the racial mores of a small southern town in the early 1900s. For example, she learned that her family would always be the last to be waited on in a store. Her desire to attend the Lucy Cobb Institute, located in a section of Athens with spacious homes and tree-lined streets, was dashed when her mother told her that it would be impossible because of her color. The recognition of that limitation was traumatic for Derricotte but critical in forging her determination to do whatever she could to fight discrimination.

Admitted to Talladega College

After completing the public schools of Atlanta, Derricotte hoped against all odds that she would be able to go to college. A recruiter was able to convince her parents to send her to Talladega College. They could just manage the fifteen dollars a month for tuition and room and board.

That fall, Derricotte made the long, rumbling train ride across the red hills of Georgia and Alabama to the town of Talladega. It was love at first sight when she saw the campus, with its large trees and graceful buildings. However, she was shocked almost to the point of returning home when she discovered that all of the professors were white.

At Talladega Derricotte was a popular student and her warm personality made her many friends. One of her professors, recognizing her potential, suggested that she try for a public-speaking prize that included tuition. ''Of course, I can't do it,'' she almost managed to convince herself. But with some coaching, she won the contest and self-confidence as well. Derricotte became the most important young woman on campus, always in charge of something. She joined the intercollegiate debating team, made speeches, became president of the YWCA, and helped to plan student activities. When disputes arose between students and faculty, as they often did, Derricotte would be the spokesperson for whichever side she felt to be correct, yet she maintained the goodwill of both. It was during her years at Talladega that she came to the realization that one should work for something bigger than oneself.

After graduation from Talladega in 1918, Derricotte enrolled in a summer course at the National YWCA Training School in New York. In the fall she was made a secretary of the National Student Council of the YWCA. In this position she visited colleges, planned conferences, and worked with student groups, bringing ideas and building leadership. She is credited with pioneering the methods of work and organizational structure that made the council an interracial fellowship. Through the warmth and forcefulness of her personality, Derricotte succeeded in making people understand each other in the most practical manner. She remained in this post for eleven years.

World Student Christian Federation

Derricotte had become a member of the general committee of the World Student Christian Federation and, in 1924, was sent to England—one of two black delegates—to represent American college students. Four years later she was sent to Mysore, India. In these international settings, among representatives from around the world, Derricotte was always a curiosity and the center of attention, which gave way to respect. In India she learned first-hand from her fellow delegates of the worldwide extent of repression and discrimination in all forms. She learned from a young Indian woman who had been told upon entering church that all the whites must be seated before she could be seated. From a young Korean tentmate who kept her awake until two A.M. she learned that to know the meaning of prejudice, segregation, and discrimination, she would have to be a Korean under Japanese government occupation. She remained in India for seven weeks, living in YWCAs, student hostels, mission schools, the furnished camp of a maharajah, a deserted military camp with five hundred students from India, Burma, and Ceylon, and in Indian homes. She gained valuable insights, for she came to realize that the general committee, with its 90 or so delegates from around the world, was prophetic in the sense that: ''This is what can happen to all the world. With all the differences and difficulties, with all the .7]entanglements of international attitudes and policies, with all the bitterness and prejudice and hatred that are true between any two or more of these countries, you are here friends working, thinking, playing, living together in the finest sort of fellowship, fulfilling the dream of the World Student Christian Federation.''

Employment at Fisk University

In 1927 .7]Derricotte received a master's degree in religious education from Columbia University. From 1929 to 1931 she was the only female trustee of Talladega College. Feeling a special call to participate in black education in the South, Derricotte resigned from the YWCA in 1929 and went to Fisk University as its dean of women. She entered a campus roiling with the problems of change and in revolt against long-outdated rules, particularly for young women. She eventually gained the confidence of the female students and gradually began to introduce the idea of freedom of action and responsibility for oneself. The students were beginning to feel comfortable. In November 1931, almost fully recovered from illness that had troubled her all summer, Derricotte decided to go to Athens to visit her mother. Making the trip with her were three Fisk students from Georgia. One of them, a young man, was to do the driving. They stopped for lunch with friends in Chattanooga and headed south towards Atlanta with Derricotte driving. About a mile outside Dalton, Georgia, their car collided with that of a white couple. The details of the accident have never been known. Derricotte and a student were seriously injured. They were given emergency treatment in the offices of several white doctors in Dalton, and two students were released. As the local tax-supported hospital did not admit blacks, Derricotte and the seriously injured student were then removed to the home of a black woman who had beds available for the care of black patients. The student died during the night, and Derricotte was driven by ambulance to Chattanooga's Walden Hospital, where she died the next day, November 7, 1931.

Perhaps .7]Derricotte is best remembered today for her death and the national outrage it caused. There was a series of investigations; the NAACP became involved; the Commission of Interracial Co-operation of Atlanta made an investigation at the request of Fisk University and other organizations. Memorial services were held all over the country, and her friend, noted theologian Howard Thurman, delivered the eulogy at the service held in her hometown.

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Grenville Mellen Dodge

Civil engineer Grenville Mellen Dodge (1831-1916) distinguished himself as a Civil War general and railroad builder. He served as the chief engineer of the Union Pacific leg of the first transcontinental railroad in the United States. An opportunist as well, Dodge amassed a fortune through land speculation and other ventures. Theodore Roosevelt once confessed publicly to Dodge: "I would rather have had your experience in the Civil War and have seen what you have seen and done than to be President of the United States."

Dodge was born in Danvers, Massachusetts on April 12, 1831 to Sylvanus and Julia Theresa Phillips Dodge. From the time of his birth until he was 13 years old, Dodge moved frequently while his father tried various occupations. In 1844 the fortunes of Sylvanus Dodge improved. An ardent Democrat, he became postmaster of the South Danvers office and opened a bookstore. Good fortune also was in store for the young Dodge. While working at a neighboring farm, the 14-year-old met the owner's son, Frederick W. Lander, and helped him survey a railroad. Lander, who was to become "one the ablest surveyors of the exploration of the West," according to Charles Edgar Ames in *Pioneering the Union Pacific*. Lander was impressed with Dodge and encouraged him to go to his alma mater, Norwich University, and become a civil engineer. Dodge prepared for college by attending Durham Academy in New Hampshire.

Dodge entered the military and scientific Norwich University in Vermont at the age of 18. Despite its military discipline, the university failed to tame the young man's spirit. Somewhat cocky, he often was in scrapes. That same trait would serve him well later in life as he dealt with railroad officials and politicians. A story describing Dodge's treatment of a Negro servant while in college exemplifies his cockiness, though not his subsequent treatment of blacks. The student Dodge, dressed in his military uniform, publicly humiliated his servant for looking at the wrong part of his uniform. Later, as a Civil War general, Dodge would delegate important responsibilities to black men. He also urged President Theodore Roosevelt to expand the civil rights of Southern blacks.

Like his mentor Lander and other scholars at Norwich, Dodge dreamed of a transcontinental railroad. At Norwich, he took studies that gave him the knowledge to help implement the dream. Following his graduation as a civil engineer in 1850, he made a brief visit home then headed to Peru, Illinois, to join classmates. He never would live in New England again.

Pioneer and Surveyor

Dodge's first job in Illinois was surveying for the Illinois Central Railroad. In 1852 he became the principal assistant of well-known surveyor Peter M. Dey. Together they made the first railroad survey across Iowa, from Davenport to Iowa City, for the Mississippi and Missouri Railroad. This survey reached a point near Council Bluffs, Iowa, in 1853—the area that Dodge would promote as the eastern terminus of the Pacific Railway. On May 28, 1854, Dodge married Ruth Anne Brown of Peru. He took his bride to Nebraska Territory, where the couple tried homesteading on his Elkhorn River claim. Relentless Indian attacks on settlers caused them to move to Omaha by the fall. Their daughter, Lettie, was born there in 1855. The next year the family moved to Council Bluffs, where Dodge opened a banking and real estate business. The Baldwin and Dodge Bank merged into the Pacific National Bank, with Dodge as president. Later it became the Council Bluffs Savings Bank. The main activity of Dodge's firm was selling lots and locating land warrants, to which land speculation and bribery of public officials were later added. One of his speculative deals involved buying land along the route he and Dey proposed for the Mississippi and Missouri Railroad and persuading the towns of Omaha and Council Bluffs to sell bonds for it. A financial panic canceled the project, but Dodge would go on to make a fortune speculating on real estate along other railroad routes he surveyed. Another Dodge venture in Council Bluffs was a general store. His second daughter, Ella, was born in 1858.

Over his lifetime Dodge is said to have been associated with the building of more than 10,000 miles of railroad on the estimated 60,000 miles he had surveyed. Along those routes he also platted and established communities, includ-

ing Cheyenne, Dodge City, and Laramie. Dodge had already made surveys of the Platte River Valley in Nebraska Territory for the Chicago and Rock Island Railway when he met an attorney for the railroad, Abraham Lincoln. Not yet a candidate for president in 1859, Lincoln nevertheless was making political speeches. Americans were interested in a transcontinental railroad even as war was becoming imminent. After Lincoln finished a speech one August night in Council Bluffs, his host ''pointed out Dodge to [him] and said the young engineer knew more about railroads than any 'two men in the country','' related Stephen E. Ambrose in *Nothing Like It in the World.* For two hours, Lincoln questioned him about possible routes and the best site for the eastern terminus. Dodge told Lincoln that the best railroad route would be from Council Bluffs out the Platte Valley, a route he had surveyed. Building of the eastward railroad had already been begun using private and state funding. Starting in Sacramento, the Sacramento Valley Railroad, was just 22 miles long. Funding for the westward leg hit hurdles causing its delay. In 1860, Dodge, then a Council Bluffs city council member, appeared before the Congressional railroad committee which was debating the issue of funding. The country faced more pressing matters. Before Dodge attended Lincoln's inauguration in 1861, six states had left the Union. The Pacific Railroad Act of 1862 enabled westward construction to begin; the Act of 1864 solved the financial problems that had blocked the progress of both routes.

Iowa's Greatest Civil War General

Soon after settling in Council Bluffs, Dodge became captain of the Council Bluffs Guards, which he had organized and equipped. The group, later known as the Dodge Light Guard, ''played an important role in the opening days of the Civil War,'' claimed Ames. The *History of the Iowa National Guard: The Civil War,* related how Governor Samuel Kirkwood sent Dodge to Washington in 1861 ''to secure arms for Iowa troops. [There] he obtained 6,000 muskets and was offered a commission in the Regular Army. He declined, preferring to serve in the Iowa Militia.'' Dodge was named colonel of the 4th Iowa Infantry on June 17, 1861, and drilled alongside his men. When other regiments confiscated weapons from his troops, Dodge gave his store the business of re-outfitting the regiment.

Dodge suffered two wounds during the Missouri campaigns of 1861 and 1862. A thigh wound resulted when the pistol in his flapping coat struck the saddle and discharged, explained Stanley P. Hirshson in *Grenville M. Dodge.* The second injury occurred at Pea Ridge. An enemy shell severed a tree branch, striking Dodge in the head. For his service in Missouri, Colonel Dodge was promoted to brigadier general and put in command of the Central Division of the Army of the Tennessee,'' as stated in the *History of the Iowa National Guard.*

For General Ulysses S. Grant, Dodge undertook special assignments. He and his troops aided Generals Grant and William T. Sherman by rapidly repairing and rebuilding the railroads, bridges, and telegraph lines destroyed by the Confederates. In the *History of the Iowa National Guard* a source was quoted that described how the troops, using just axes, picks, and spades, reopened the Nashville and Decatur Railway: ''General Dodge had the work assigned to him finished within forty days of receiving his orders. The number of bridges to rebuild was 182, many of them over wide and deep chasms; the length of the road repaired was 102 miles.'' Rebuilding the 150-mile Mobile and Ohio Railroad, the troops had to contend with the Confederates and guerillas ripping up track, wrecking bridges, and killing pickets. Dodge partially solved the problem by building two-story blockhouses near the bridges.

Dodge also organized and ran an effective espionage network. His ''spies,'' declared Hirshson, ''saved the Army of the Southwest from annihilation.'' Dodge identified some 100 secret agents by number and would not reveal their names to anyone, including his superiors. He devised a method to estimate the size of an enemy force based on the space it occupied on a road. The estimates, coupled with locations, of the Confederates, enabled Union officers to make shrewd strategic decisions. Women and blacks were among Dodge's spies. He organized the First Tennessee Cavalry, First Alabama Colored Infantry Regiment, and the First Alabama Cavalry Regiment as agents and messengers. He also armed a detachment to guard runaway slaves. Because Southern pickets seldom stopped and questioned blacks, they made good messengers. Communications also came through wives and parents of certain regiment members. Because of the intelligence his spies gave Grant at Vicksburg, Dodge was given command of the large left wing of the Sixteenth Corps of Army of Tennessee. In the spring of 1863, fearing a reprimand for arming blacks, Dodge answered a summons to Washington. Instead President Lincoln wanted advice once again on the eastern terminus of the transcontinental railroad and related matters.

During the Atlanta campaign of 1864, Dodge commanded the 16th Army Corps, which included the 2nd, 7th, and 39th Iowa regiments. His troops held the right flank for General Sherman's army, earning him the rank of major general. On August 19, Dodge received a third wound that was so serious the New York newspapers reported his death. Hirshson described the incident: ''Dodge went to his front lines and looked through a peephole. Almost immediately a Minie ball glanced off his forehead, went through his black slouch hat, peeled a ribbon of skin off his scalp, and laid bare a portion of his skull. Dodge was knocked senseless, fell back into a ditch, and was carried to the rear in a blanket. He had suffered a fracture of the external table of the frontal bone and a severe brain concussion.'' The injury was not as serious as first thought; he was given a 30-day leave. In November he was made commander of the Department of Missouri. Two months later he was given command of the Departments of Kansas, Nebraska, Colorado, and Utah. As stated in the *History of the Iowa National Guard,* Dodge ''oversaw the Indian campaigns on the plains, protecting overland routes to California.''

Dodge practiced a tough policy towards the Native Americans through psychological warfare, brutal exterminations, and worthless treaties. In the 1850s the Indians had nicknamed him ''Long Eye,'' ''Sharp Eye,'' and ''Hawk Eye''

because he could see for miles through his surveyor's equipment, and presumably shoot as far. ''Dodge's spies constantly warned the enemy how useless it was to fight Long Eye, who, besides his other powers, could send messages long distances at great speeds over the 'Big Medicine,' or telegraph.'' Dodge offered the Union Pacific Railroad captured Indians as laborers, who would work for food and clothes, and guards to watch them. When Dodge called for volunteer troops to fight the Indians, most men said the war was over and declined the service. Five regiments of ''Reconstructed Rebs'' provided the necessary forces. They were made up of Southern war prisoners willing to fight Indians for their freedom. Before the Indians were eradicated, President Johnson instituted leniency. Dodge resigned from the Army effective May 30, 1866.

Political and Railroad Career

The year 1866 was a banner one for Dodge. On March 7, his third daughter, Annie, was born. He also accepted the position of chief engineer of the Union Pacific Railroad and was elected to Congress. Dodge epitomized the politician of the time: a Republican general, lobbyist, and business speculator. His nomination came on the 78th ballot at the convention, after promising employment to a third candidate. Throughout the summer and fall he worked on the railroad. Dodge was in the Rockies on Election Day, unmindful that voters in Iowa were going to the polls. Ambrose related that Dodge ''figured himself to be the only man 'elected to Congress who forgot the day of the election.' He never campaigned for the office and hardly ever went to Washington to serve.'' He declined re-nomination in 1868, but continued to be active in politics, serving as a delegate to the Republican National Convention in 1868, 1872, and 1876. Dodge also headed a commission that investigated the management of the war with Spain.

As chief engineer, Dodge was responsible for supervising the surveyors and choosing the route for the road. Though capable, he was not in charge of construction of the transcontinental railroad or its workers, as he liked people to think. ''Still,'' Hirshson pointed out, ''Dodge passed on to the Union Pacific's workers things no one else supplied. Dynamic, forceful, efficient, and fearless, he gave strength and direction to those in the field.'' As he had done during the Civil War, Dodge took action as he saw fit. He struck back when Indians attacked his surveyors and saw to it that the troublemakers were eliminated from one particularly lawless town at the head of the road construction. On May 10, 1869, Dodge and Samuel Montague, the Central Pacific's chief engineer, set the final spike of the transcontinental railroad at Promontory Point, Utah. Resigning from his engineering position with the Union Pacific, Dodge left his 14-room mansion that overlooked the railroad and Missouri River for New York. He would live in Manhattan for the next few decades.

Opportunist and Self-Promoter

Dodge loved to make money, ''irrespective of whether it were ethical or permanent,'' concluded Hirshson. He speculated in land along the railroad routes that he proposed and won government contracts to supply Indian agencies, even though he had the highest bid and substituted items in the contracts. Between 1860 and 1870 his wealth increased from $12,000 to $350,000. Enterprises run by Dodge and his brother supported hundreds of Council Bluffs families. However, despite his wealth and substantial government contracts, and the fact that he helped build the Union Pacific, the Texas and Pacific, and other railroads, the federal government granted him a pension in 1873 because his war wounds disabled him so he could not ''obtain subsistence from manual labor.'' The pension was made retroactive to his discharge in 1879. From the mid-1870s until his return to Council Bluffs in 1907, Dodge built and consulted on railroads in the Southwest as well as in Europe—on German, Italian, and Russian railroads. Ames related that Dodge ''became president of the American, the Pacific, and the International Railway Improvement Companies, and of the Missouri, Kansas and Texas Railroad, as well as of others, and built a line to Mexico City. He was Director of the UP during most of the years between 1869 and 1897.'' He completed his last project, the Cuba Company Railroad, in November 1902.

In the mid-1880s, Dodge began writing his memoirs. He hired an assistant to compile information and interview people who knew him. The research resulted in the Dodge Records, 23 laudatory volumes on Dodge's life. As noted by Hirshson, Dodge ''conveniently passed over [in his lectures and writings] his connections with politics, lobbying, and various scandals. And shrewdly but discreetly he upgraded his role in significant events and downgraded his opponents.'' Among Dodge's writings are *Address to Army Associations,* a collection of essays, *How We Built the Union Pacific Railway, The Battle of Atlanta,* and *Personal Recollections of President Abraham Lincoln, General Ulysses S. Grant and General William T. Sherman.* Regardless of how he presented events, there is no denying that the railroads he built helped develop and populate the western United States.

Retiring to Council Bluffs in 1907, Dodge spent much of his time organizing his memoirs and being active in patriotic organizations. He donated his records to libraries, but never could arrange for someone to write his biography during his lifetime. In 1915 he fell ill with cancer. He returned briefly to New York for radium treatment and also had an operation without anesthesia. He died in Council Bluffs on January 3, 1916. A caisson carried his body to Walnut Hill Cemetery for entombment. Camp Dodge, the state headquarters of the Iowa National Guard, established in 1905 as a militia training camp, continues to honor Dodge's memory as does a statue of him at the Soldiers and Sailors Monument at the state Capitol in Des Moines.

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Fats Domino

Fats Domino (born 1928) brought a unique blend of sounds to the rhythm and blues scene in the 1950s and 60s that appealed to a wide audience. His rendition of ''The Fat Man,'' recorded in December of 1949, is considered by many to be the first rock-and-roll song ever. Domino continues to perform in his own nightclub in New Orleans, the city of his birth.

Born Antoine Domino Jr. on February 26, 1928 in New Orleans, he grew up in a large, musical family of nine children. He began his love affair with the piano at a very young age. Domino taught himself to play with help from his brother-in-law, Harrison Verrett, a local musician and well-regarded guitarist. He loved all the popular styles of music: boogie, ragtime, and blues. Domino left school in order to focus all of his energies on music.

Shortly after leaving school, Domino found a job at a local bedspring factory. He worked at the factory during the day and played music by night in local nightclubs. A mishap on his day job came very close to costing him his future in music. One of his hands was severely injured by a heavy spring, an injury that required multiple stitches. For a while, it was uncertain whether Domino would ever recover use of the hand for the piano. However, with sufficient exercise he was able to regain most of his previous use of that hand.

Discovered at Hideaway Club

One of Domino's nighttime jobs was at a New Orleans club called the Hideaway, where he earned three dollars a week. By the age of 19 he had become a fixture there, along with prominent New Orleans pianists such as Professor Longhair and Amos Milburn. Like them, Domino was inspired by the rich musical styles of New Orleans. It was here that he got his first big break. Lew Chudd, head of Los Angeles-based Imperial Records, was touring the city in search of promising new artists when he happened to catch Domino's act. Duly impressed, he quickly signed the young musician to a recording contract and paired him up with Dave Bartholomew of Imperial to write the song that became his signature number and established him forever as ''Fats'' in the mind of his fans. ''The Fat Man,'' that drew heavily from a song entitled ''Junkers Blues,'' was recorded in December 1949 in the J and M Studios of Cosimo Matassa, along with seven other tracks. The song became Domino's first big rhythm and blues hit and is considered by many music industry observers to be the first genuine rock and roll song ever recorded. Fred Ward, writing in *Rock of Ages: The Rolling Stone History of Rock and Roll,* said of Domino's first big hit: ''What better song to introduce the young singer than the one he opened with. . . .'' The record took off, Ward reported, ''winning Imperial some prominence in the rhythm-and-blues world and, more important, on its charts.

Chudd's Imperial recording label, which focused on unknown rhythm and blues talent from the Deep South, had experienced rapid growth in the years following the end of World War II. Bartholomew, a prominent trumpet player and composer, became Domino's producer and bandleader for most of the 1950s and 60s and co-wrote virtually all of the performer's best-known hits. Bartholomew, who remained closely involved with Domino well into the 1980s, was a trained musician who perfectly complemented Domino's unschooled but brilliant musical instincts. Domino never learned to read music. He once described to Irwin Stambler, author of *The Encyclopedia of Pop, Rock, and Soul,* how he and Bartholomew collaborated on their now-famous songs: ''When I get an idea for a song, I sit down at that piano [in his special music room in his home] and sing it into the tape. Then I've got it so I can talk with Dave about

it. Dave works on all my recordings and on my band arrangements, and we're together a lot of the time.''

Several hits followed ''The Fat Man.'' These included ''Rockin' Chair,'' ''You Done me Wrong,'' ''Please Don't Leave Me,'' and the 1952 hit, ''Goin Home.'' The latter reached number one on the rhythm and blues charts in 1952. Domino dominated the R and B charts with these and other releases from 1952 to 1959. In 1954 Domino impressed audiences at the Moondog Jubilee of Stars Under the Stars, promoted by famed disk jockey Alan Freed, at Ebbets Field in Brooklyn, New York. Other entertainers performing at Moondog Jubilee included Muddy Waters, Little Walter, the Orioles, and the Clovers.

Took Rock and Roll by Storm

Domino took the rock and roll scene by storm in 1955 when he released ''Ain't That a Shame,'' a song that had been previously popularized by cowboy movie star, Gene Autry. His success with the recording of this song was somewhat overshadowed by Pat Boone's ''cover'' version of the same song. Although Domino's version hit number one on the R and B charts, it made it only to number ten on the pop charts for this reason. White record producers in the 1950s were quick to pick up on the popularity of rhythm and blues for its white singers. However, Domino and collaborator Bartholomew shared in the royalties of Boone's recording. It was with this hit that Domino crossed over from R and B to the pops charts.

Other Domino songs that rose to the top of the R and B charts in 1955 included ''All by Myself'' and ''Poor Me.'' That same year, Imperial Records cut his first long-playing (LP) album. Entitled ''Rock and Rollin' With Fats Domino,'' the album was released on March 1, 1956. Among his big hits in 1956 were ''I'm in Love Again,'' ''My Blue Heaven,'' ''Blue Monday,'' and ''Blueberry Hill,'' Domino's version of a song first made popular by Louis Armstrong. In July of 1956, ''I'm in Love Again'' hit the top of the R and B charts and climbed to number three on the pop charts. At year's end, ''Blueberry Hill'' topped out at number two on the pop charts, having already occupied the top spot on the R and B charts for 11 straight weeks. Domino's success in the mid-1950s made him a fixture in most of the period's touring rock and roll shows. In early 1957, Domino got top billing in the three-month ''Biggest Show of Stars for '57,'' a tour that also featured such popular rock and R and B performers as Chuck Berry, Laverne Baker, Clyde McPhatter, and the Moonglows. Gene Busnar, author of *It's Rock'n' Roll,* explained Domino's success on the pop charts this way: ''Most of Fats' songs were less raw and sexually explicit than most other blues-based singers. He was, therefore, more acceptable to the pop audience.''

Debut in Films

Hoping to expand his horizons, Domino looked to Hollywood. He first appeared with Big Joe Turner in *Shake, Rattle, and Roll,* singing three of his big hits. In 1957 he appeared in *The Girl Can't Help It,* a rock and roll movie that is still considered by many to be the best ever made. The film featured Domino singing his big hit, ''Blue Monday.'' Other motion pictures in which Domino appeared included *Jamboree* and *The Big Beat*.

Other Domino songs that fared well on the pop charts included ''I'm Walkin','' which made it to number four in April of 1957; ''I Want to Walk You Home,'' climbing to number eight the week of September 14, 1959; and ''Walking to New Orleans,'' which made it into the top ten on the pop charts in mid-1960. ''Walking to New Orleans,'' which climbed to number two on the R and B charts, was the last of Domino's songs to hit the top ten on the pop charts.

In April of 1963, Domino left the Imperial label after nearly 14 years to sign with ABC-Paramount. For ABC-Paramount, he had a modest hit with ''Red Sails in the Sunset.'' He switched labels fairly often in the 1960s, recording also on the Mercury and Reprise labels. In 1968 Domino released his version of ''Lady Madonna'' on the Reprise label. Written by Paul McCartney for the Beatles in a style reminiscent of Domino's, the song was given the full New Orleans treatment in Domino's cover version. It was the last of Domino's songs to make it onto *Billboard's* Top 100 Pop Singles chart. When recording industry executives began pressuring Domino to update his style in order to appeal to changing musical tastes, he quit recording altogether. Interviewed by Hans J. Massaquoi of *Ebony,* Domino explained, ''I refused to change. I had to stick to my own style that I've always used, or it just wouldn't be me.''

Focused on Personal Appearances

With his recording career at least temporarily terminated, Domino began concentrating most of his energies on public appearances, focusing in particular on Las Vegas. He signed a long-term contract with the Flamingo Hotel and Casino but soon got himself into trouble gambling during his off-hours. He got started on the slots but soon graduated to playing craps. According to Massaquoi of *Ebony,* Domino gambled away about two million dollars over a ten-year period. It took the performer a while to admit that he had a serious problem with gambling. However, he eventually took steps to wean himself away from the craps tables, a goal Domino claimed to have reached by 1972.

On January 23, 1986, Domino was formally inducted into the Rock and Roll Hall of Fame at its first induction dinner, held in New York City. Presenting Domino with a plaque marking his selection for this honor was popular singer/pianist Billy Joel. It seemed altogether fitting that Domino was among the first to be enshrined in the Rock and Roll Hall of Fame, considering that he had sold more records—some 65 million—than any other Fifties-era rocker except Elvis Presley. The following year, Domino received the Grammy Lifetime Achievement Award.

In 1991, EMI-owner of the Imperial label's music catalog released a boxed set of Domino's greatest hits. Domino returned to the recording studio two years later—the first time he'd done so in a quarter-century. The recording session produced an album entitled *Christmas is a Special Day,* released on the EMI/Right Stuff label on November 1, 1993. Interviewed during the recording session, Domino looked back on his long and rewarding career, saying: ''People

don't know what they've done for me. They always tell me, 'Oh, Fats, thanks for so many years of good music.' And I'll be thankin' them before they're finished thankin' me!''

In March of 1995, the Rhythm and Blues Foundation of Washington, D.C., honored Domino. As one of the recipients of the foundation's annual Pioneer Awards, he was given the Ray Charles Lifetime Achievement Award. This foundation honors those who create ''an art form that is a fountainhead for contemporary popular music and a lifeblood of American culture.'' Other recipients of these awards included the Moonglows, the Marvelettes, Inez and Charlie Foxx, and Cissy Houston. That same year Domino toured Great Britain with fellow rock artists James Brown and Chuck Berry. However, the trip was cut short when the 67-year-old Domino was hospitalized for an infection and exhaustion.

Domino and his wife, Rosemary, continue to live in New Orleans, the city of the singer's birth. They have raised eight children—Antoinette, Antoine III, Andrea, Andre, Anatole, Anola, Adonica, and Antonio. Domino still performs occasionally at his club in the city's French Quarter.

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William Joseph Donovan

The first head of the Office of Strategic Services (OSS) during World War II, William J. Donovan (1883-1959) ran the agency that served as the direct precursor to the Central Intelligence Agency (CIA). Before his career in intelligence, however, Donovan was one of the best known lawyers in the country, reaching the post of assistant Attorney General during the administration of Herbert Hoover in the 1920s. After his term at OSS, Donovan remained both an influential lawyer and an expert in the world of espionage. Appointed ambassador to Thailand in 1953 for a brief period, Donovan continued to use the latter skills in building up America's resistance to Communism in the Far East. At the time of his death in 1959, Donovan was remembered as a public servant and statesman in addition to his success as an attorney and businessman.

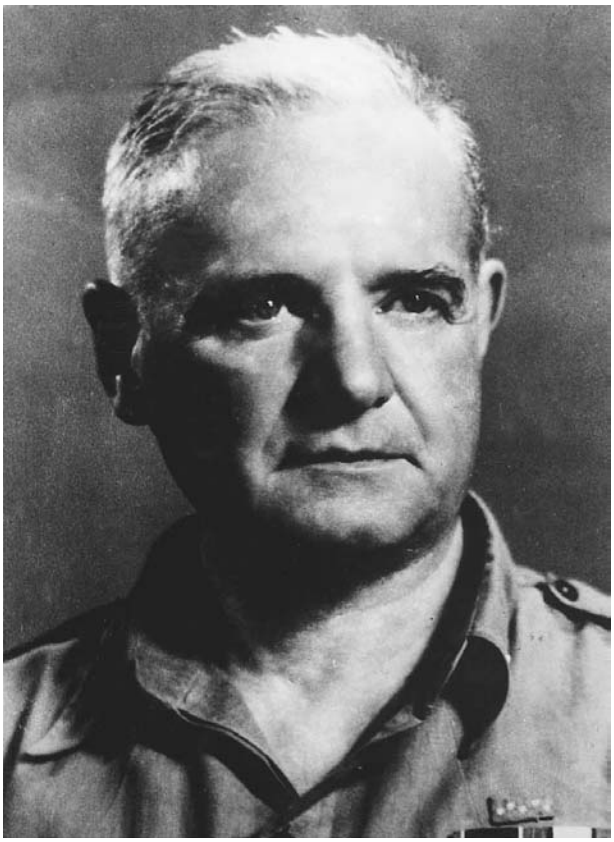

In contrast to his later elite connections and world travels, William Joseph Donovan was born into working-class surroundings in Buffalo, New York, on January 1, 1883. His father, the son of Irish immigrants, dropped out of school early in life and eventually worked as a railroad superintendent. However, Donovan's father insisted that his children be well read and managed to send them to parochial schools at significant expense. The oldest surviving child in the family, William Donovan realized his father's ambition; after completing his college degree at New York City's Columbia University, where he gained a reputation as ''Wild Bill Donovan'' for his exploits on the football field, he then entered the university's law school. Although his grades were bad enough to put him on the verge of flunking out, Donovan nevertheless obtained his law degree in 1908. According to one story, it was future Supreme Court Justice Harlan Stone, then the dean of the law school, who intervened to keep Donovan from being expelled. While Donovan's academic work was substandard, Stone was impressed by his forceful personality and ability to maintain a clear argument during debates.

Returning to Buffalo to enter private practice, Donovan soon joined the elite of the city as a successful lawyer with a

promising future. His status was confirmed when he married the former Ruth Rumsey in July 1914; a product of a family said to be Buffalo's wealthiest, the marriage elevated Donovan into the city's upper crust. By the time he was thirty, then, Donovan had traveled far from his rather humble origins in Buffalo's First Ward, an Irish enclave for generations. His rise was not without criticism, however; when he formed a National Guard unit that took up arms against striking railcar workers in 1914, Donovan was assailed as an agent of class warfare. The charge would later be revived against Donovan during his political campaign for governor of New York in 1932 and helped to defeat him at the polls. Yet Donovan refused to see his actions as anything more than enforcing law and order in the streets, even if such a position made him unpopular with voters.

Lawyer and War Hero

Although he was a wealthy and influential lawyer at the time of World War I, Donovan answered a request to help out with relief efforts under Herbert Hoover in 1916, just before America entered the conflict. Traveling to Europe, Donovan aided efforts to get food to starving people in neutral nations; after America entered the war, he also served as the leader of the First Battalion of the 69th Infantry Regiment of the New York National Guard. In this capacity, he was wounded in October 1918, just a month before the war ended. For his effort, he received the Purple Heart.

Donovan returned to private practice in Buffalo after World War I; by that time, his family had grown to include a son, David, born in 1915 and a daughter, Patricia, born in 1917. Tragically, Patricia would die in a car accident in 1940; David Donovan's daughter, Sheilah, also died from a freak accident after ingesting silver polish in 1951, and his wife succumbed to a drug and alcohol overdose in 1955. Given the magnitude of the losses, William Donovan's marriage endured its own tensions over the years. Although he was devoted to his wife, his frequent travel, especially when she was suffering from one in a series of gynecological illnesses, tested their bonds. Unlike her husband, Ruth Rumsey Donovan was uncomfortable in the spotlight, particularly in the fishbowl atmosphere of Washington, D.C., where the family moved in 1925.

Failed Run for New York Governor

While Donovan's private practice had made him a wealthy corporate lawyer, his turn to public office as the U.S. District Attorney for the Western District of New York in 1922 was not without controversy. Personally opposed to Prohibition, Donovan nevertheless was expected to enforce the laws against the manufacture, sale, and consumption of liquor. When he refused to press charges against patrons of an exclusive, private Buffalo club that had been raided, however, Donovan was accused both of being soft on Prohibition as well as deferential to his social peers. The scandal later resurfaced and was cited as one of the reasons that his legal career in Washington, D.C., never reached the heights that he expected. Appointed as an assistant to the U.S. Attorney General in 1925, Donovan was never elevated to the higher post. While some pointed to his soft stance on Prohibition as the reason, other observers noted that the potential appointment of a Roman Catholic as Attorney General would instigate enormous opposition, especially from the then-powerful Ku Klux Klan. It was not the first time that Donovan experienced prejudice because of his Irish-Catholic background; when he had married Ruth Rumsey, a Protestant, some had criticized his insistence that their children be raised as Catholics.

Donovan was rumored to be a potential vice-presidential candidate alongside Herbert Hoover in 1928. The two men had close ties from their days as relief workers in World War I, however, Hoover feared another controversy if he chose a Catholic to share the ballot. Instead, Donovan left public service to open his own law partnership with offices in Washington, D.C., and New York City. Given Donovan's ties to the political and business arenas, the venture was an immediate success. Indeed, Donovan suffered little, if any, from the onset of the Great Depression and continued to spend lavishly on his own comforts. Unfortunately, his air of privilege and success worked against him in his first major run for political office in 1932. Running to replace president-elect Franklin Delano Roosevelt (FDR) as the Governor of New York, Donovan ran a campaign that leveled an unmitigated attack against FDR's New Deal proposals. Although Donovan referred to his own life as an example of the self-made man and heralded his wartime heroism, voters were not swayed. In addition to criticism of his attacks on government relief efforts, old charges of his anti-labor tactics resurfaced, and Donovan lost the election by a huge margin.

Established Office of Strategic Services

During the rest of the 1930s, Donovan continued to build his private law practice with a number of important corporate clients. With tensions building in Europe, however, he was once again prevailed upon to take up public service. Ironically, it was FDR, whom Donovan had attempted to succeed as New York governor, who asked Donovan to serve as a special envoy for the U.S. in 1941. In this capacity, Donovan undertook a series of intelligence-gathering trips, most notably to Great Britain and then the Balkans in 1941. Not only did such trips cement Donovan's ties to the military intelligence personnel of America's future wartime allies, it also placed him in a strategically important position within the U.S. government itself. Soon after completing his trip to the Balkans, Donovan was appointed the chief of the Office of Coordination of Information (COI), one of the first comprehensive efforts of the U.S. government to gather military information in preparation for actual maneuvers. The following year, on June 13, 1942, the office was reorganized into the Office of Strategic Security (OSS), with Donovan once again as its head.

While America had been lackluster in its intelligence gathering during the interwar period, the establishment of the OSS carried with it several ambitious goals. First, its secret intelligence branch would carry out the actual field espionage to gather information in countries around the world. Second, a staff of highly trained analysts would interpret the data and add background information as

needed. Third, a counterespionage section would keep track of other countries' efforts to spy on the United States. Fourth, a special operations team would undertake covert efforts to instigate or dampen civil unrest in other countries to further American objectives. Finally, the OSS would also direct morale operations to spread propaganda aimed at undermining public support of the war in enemy nations.

Given the initial lack of espionage experience among his team, Donovan delivered impressive results with the OSS that significantly aided the Allies' efforts in the duration of the war. The OSS was particularly helpful in gathering intelligence in preparation for the Allied invasion of southern Europe, an effort that was crucial in reducing the casualty rate among Allied troops. For his work, Donovan received awards including the Knight Commander of the Most Excellent Order of the British Empire in 1945 and the Oak Leaf Cluster added to his U.S. Distinguished Service Medal in 1946. Just weeks after the war's end in early September 1945, however, the OSS was disbanded. While most observers praised Donovan's ability to raise the professionalism of American intelligence-gathering efforts, others deemed him too controversial and partisan a figure to continue leading such a program. Instead, the CIA was created under the National Security Act of 1947 as an independent agency that would undertake both wartime and peacetime espionage efforts.

Cold Warrior

After his departure at the demise of the OSS, Donovan once again took up his private practice and business concerns; however, he remained keenly interested in public affairs. Although his efforts to secure the Republican Party nomination as a Senate candidate failed, he remained well respected as a government advisor. As a sign of his stature during the Cold War, Donovan secured an appointment as U.S. Ambassador to Thailand (or Siam, as the country in Southeast Asia was then known) in 1953. Although the post might have seemed an unusual one for the longtime government official, Donovan's intelligence-gathering capabilities were crucial in furthering America's efforts in the region. In particular, the Eisenhower administration had cast a suspicious eye on the designs of the People's Republic of China over the region, tensions that would eventually lead to the Vietnam War.

A series of strokes limited Donovan's effectiveness as ambassador, however, and he returned to the United States in 1954. Faced with the tragic deaths of his granddaughter in 1951 and daughter-in-law in 1955, Donovan's own health deteriorated in the last year of his life, when he was largely incapacitated. Donovan died on February 8, 1959, in Walter Reed Hospital in Washington, D.C. Remembered at the time of his death as an effective administrator and supreme loyalist to America's interests, Donovan was later viewed as a symbol of America's efforts against Communism and Third World movements during the early years of the Cold War.

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Thomas Andrew Dorsey

Thomas Andrew Dorsey (1900-1993), often called the Father of Gospel Music, migrated from Atlanta to Chicago as a young man, thus exemplifying the experience of many southern blacks of his day. This journey is also critical to an understanding of what Michael W. Harris called "the rise of gospel blues" in his book of that title, which chronicles the role Dorsey's music played in urban churches.

There was a great deal of early resistance to Dorsey's work, partly because it was rooted in the rural southern African American culture from which the old-line urban churches sought to distance themselves in favor of assimilation. These churches discouraged expressive congregational participation and attempted to incorporate white church traditions in both service and music. In addition, the blues factor of the gospel blues equation had associations with secular venues and activities often discouraged by the church. It is perhaps Dorsey's greatest achievement that he was able to overcome this opposition and thus preserve important aspects of black musical expression as it had existed in both the spiritual and secular realms.

Dorsey, one of five children, was born in Villa Rica, Georgia on July 1, 1900, but soon moved with his family to Atlanta. His father was a Baptist minister with a flamboyant pulpit style. His mother played a portable organ and piano wherever the elder Dorsey preached. Young Dorsey was influenced musically by his mother's brother, an itinerant blues musician. He also was influenced by her brother-in-law, a teacher who favored shaped note singing—also known as "fasola" (fa-so-la), a rambunctious, 19th-century congregational style propagated by songbooks and popular in the rural South in which four distinct shapes (the diamond, for one) correspond to specific notes on the musical scale. In *The Rise of Gospel Blues* Michael Harris noted, "Other than slave spirituals, the white Protestant hymns and shaped note music, Dorsey describes a type of 'moaning' as the only other style of religious song he recalls." He left school early and was soon hanging around theaters and dance halls. His association with musicians there encour-

aged him to practice at home on his mother's organ, and by age 12, he claimed that he could play the piano very well. Before long he was earning money playing at private parties and bordellos. In order to improve his skills and identify himself as a professional, he briefly took piano lessons from a teacher associated with Morehouse College, as well as a harmony course at the college itself.

Moved to Chicago

Dorsey's desire to become a professional musician motivated him to move to Philadelphia in 1916. However, his plans soon changed and he settled in Chicago, then abuzz with both migrant workers and migrant musicians. According to Harris, Dorsey's piano style was already somewhat out of vogue by then. Although he was still able to find work, he remained on the periphery of the music community. Harris observed the Dorsey was held back by his lack of technique and repertoire, which prevented him from joining the union. A further obstacle was the sheer size and wealth of the musical community. In order to increase his chances for employment, he enrolled in the Chicago School of Composition and Arranging. Thus, for the rest of his life, Dorsey able to find work as a composer and arranger. By 1920, he was prospering. However, the demanding schedule of playing at night, working at other jobs during the day, and studying in between led him to the first of two nervous breakdowns. He was so ill that his mother had to go to Chicago to bring him back to Atlanta.

Dorsey returned to Chicago in 1921. His uncle encouraged him to attend the National Baptist Convention, where he was impressed by the singing of W. M. Nix. As Dorsey related in *The Rise of Gospel Blues:* ''My inner-being was thrilled. My soul was a deluge of divine rapture; my emotions were aroused; my heart was inspired to become a great singer and worker in the Kingdom of the Lord—and impress people just as this great singer did that Sunday morning.'' Dorsey soon began composing sacred songs and took a job as director of music at New Hope Baptist Church on Chicago's South Side, where he described the congregation's singing of spirituals ''like down home,'' noting that the congregants also clapped to his music.

Dorsey's conversion was fleeting. He was soon playing with the Whispering Syncopators, making a salary commensurate with professional theater musicians. As the popularity of the blues increased in New York and Chicago, especially among non-black audiences, Dorsey was able to adapt his style to the tastes of the day. Singers like Bessie Smith, who embodied the southern tradition, were also popular, especially among black Americans.

Debut at Grand Theater

In 1924, Dorsey made his debut as ''Georgia Tom'' with Ma Rainey at the Grand Theater. He continued to tour with her, even after he wed in 1925, until he suffered the second of his breakdowns in 1926. The pressures of touring overwhelmed him and Dorsey considered suicide. His sister-in-law convinced him to attend church. While at a service, he had a vision, after which he pledged to work for the Lord. It was not long before he penned his first gospel blues, ''If You See My Savior, Tell Him That You Saw Me,'' which was inspired by the death of a friend.

But the Lord's work would not be easy for him. Dorsey was convinced that the same experiences that had engendered secular blues should also inform church music. As he was quoted as saying in *The Rise of Gospel Blues:* ''If a woman has lost a man, a man has lost a woman, his feeling reacts to the blues; he feels like expressing it. The same thing acts for a gospel song. Now you're not singing blues; you're singing gospel, good news song, singing about the Creator; but it's the same feeling, a grasping of the heart.'' In a purely musical sense, the blues was merely a collection of improvisational techniques to Dorsey. Nevertheless, imparting a bluesy feel to a traditional arrangement was shocking to many, though Dorsey was able to vary the effect depending on his audience and their reaction. He was soon making printed copies of his gospel blues. However, since he relied on the performer to embellish the music, they did not sell well. Before long he was back to writing and performing secular blues. In 1928, ''It's Tight Like That'' became a hit, selling seven million copies.

Although Dorsey claimed to have been thrown out of some of the best churches, Harris observed that the time was right for Dorsey's eventual success. There were increasing numbers of store-front churches that appealed to southern migrants, and there was a booming trade in recorded sermons of the type Dorsey's father might have delivered. Harris even linked the blues soloist to the preacher, as each embodies the yearning of a people and manifests that yearning principally through improvisation. There were also a growing number of influential choirs in Chicago, challenging the musical norms of the established churches, though Dorsey was usually more associated with the rise of the solo tradition. In the late 1920s, he would begin work with one of the great gospel soloists of all time, Mahalia Jackson. According to Dorsey, she asked him to coach her, and for two months they worked together on technique and repertoire. They would tour together in the 1940s.

Personal Tragedy

In 1931, Dorsey again experienced great personal tragedy. The death in childbirth of both his wife and newborn son devastated him. As he related in the documentary *Say Amen Somebody,* ''People tried to tell me things that were soothing to me . . . none of which have ever been soothing from that day to this.'' Out of that tragedy he wrote ''Precious Lord,'' the song for which he is best known. This work has been translated into 50 languages and recorded with success by gospel and secular singers alike, including Elvis Presley. A second song, ''Peace in the Valley,'' was a hit for Tennessee Ernie Ford and others. In 1932 Dorsey was appointed musical director of Pilgrim Baptist Church in Chicago, a post he held until his retirement in 1983. 1932 was also the year he formed the National Convention of Gospel Choirs and Choruses with blues singer Sallie Martin. Their collaboration would continue over the years as his fame spread, Martin often accompanying him on his tours around the country. She also helped him with his publishing business, which quickly became so successful that people

nationwide called any piece of gospel sheet music a ''Dorsey.''

Dorsey remarried in 1941. His career continued to flourish. He would eventually compose over 3,000 songs. Well known within the African American community, Dorsey nonetheless remained relatively obscure outside of it—though people were singing his songs all over the world—until he became the subject of a BBC documentary in 1976. His appearance with another great gospel singer, Willie Mae Ford Smith, in the documentary *Say Amen Somebody* also afforded him considerable exposure. In that film, after being helped into a room, he addresses a group of people, moving comfortably in and out of song all the while. He was ordained a minister in his sixties, formalizing the union of song and worship. The Pilgrim Baptist Church created the T. A. Dorsey Choir to honor him in 1983. Dorsey died of Alzheimer's disease on January 23, 1993 in Chicago, Illinois. However, he lives on each Sunday as voices rise in praise, singing the gospel across the land.

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Giulio Douhet

Giulio Douhet (1869-1930) is regarded as one of the first military strategists to recognize the predominant role aerial warfare would play in twentieth-century battle. Known as the father of airpower, Douhet's theories are still popular among modern military aviators.

Douhet's service in the Italian Army before and during World War I provided him with the experiences he would use to develop his theories of the function of aerial combat in subsequent warfare. Among the revolutionary ideas put forth by Douhet in his most famous work, *Il domino dell'aria (The Command of the Air),* was the necessity of a warring nation to possess first-strike capabilities via aircraft. Douhet argued that these capabilities should be used before an official declaration of war to ensure a swift, decisive, and demoralizing victory that would shorten any potentially drawn-out naval or land campaign. Believing the airplane to be ''the offensive weapon par excellence,'' he also established the air warfare strategy of the bombing of an opponent's industrial centers and metropolitan infrastructures, reasoning that, even if the attacked nation had advance warning of imminent air strikes, they could never be certain of the specific targets.

Douhet predicted that the future of war would abandon distinctions between civilian and military personnel and justify the bombing of civilian targets by declaring total war in the modern world as an uncivilized pursuit unbound by previous notions of civilized warfare conduct. To support his theory that wars are won by eliminating the will of an opposing country to fight back, which occurs most effectively by attacking the enemy's cities, Douhet wrote: ''Victory smiles upon those who anticipate the changes in the character of war, not upon those who wait to adapt themselves after the changes occur.'' Ultimately, Douhet believed that such a strategy would shorten any war effort significantly, thus resulting in a minimum of casualties because the enemy would be forced to surrender more quickly. He further argued that governments should establish air forces separate from other military branches and appropriate the majority of defense budgets to the development of fighter planes. Douhet also believed that, because most land and naval combat were primarily defensive in nature, they were prone to stalemates. He predicted incorrectly that neither would possess significant value in future warfare.

Despite his forecasts for the inherent primacy of aerial warfare and the shortcomings of his forecasts for aerial technology, Douhet's theories and strategies were employed extensively by both Allied and Axis forces during World War II—most notably against Dresden, Germany, and Hiroshima and Nagasaki, Japan, by the Allies; and against London, England, by the Axis Luftwaffe. His theories continued to be employed in such campaigns as Vietnam and Cambodia in the 1960s and 1970s, the Balkans in the 1990s, and Afghanistan in 2001 and 2002.

Pioneered Aerial Combat

Born in Capreta, Italy, in 1869, Douhet belonged to a family with a long history of military service to the House of Savoy. While dabbling in writing poetry and dramatic pieces, Douhet was also found to be adept in military matters. He expressed his views on the increasing mechanization of warfare in several works prior to World War I, including a journal article in which he wrote: ''It must seem that the sky, too, is to become another battlefield no less important than the battlefields on land and at sea. For if there are nations that exist untouched by the sea, there are none that exist without the breath of air.'' He concluded that, ''[t]he army and the navy must recognize in the air force the birth of a third brother—younger, but nonetheless important—in the great military family.''

Douhet, who had never flown an aircraft, became involved with the aerial unit of the Italian Army in 1909. By

1911, he was commanding a contingent of nine airplanes in Italy's campaign against the Turkish Empire on the Libyan front. The conflict marked many firsts in aerial combat reconnaissance. It marked the first aerial photo reconnaissance, the first aerial bombing mission, and the first aircraft shot down. Douhet's successes led his superiors to appoint him commander of the entire Italian Army aviation battalion. However, he became frustrated with military protocol and bureaucracy and proceeded to commission the building of a three-engine military aircraft with a combined horsepower of 300. He also sent very impatient and caustic memos to his military superiors. These memos became public and resulted in his being court-martialed and imprisoned for more than a year. Upon his release near the end of World War I, Douhet resumed his responsibilities and was promoted to brigadier general in 1921. That same year, he published the first edition of *Il domino dell'aria,* which he revised for its definitive version in 1927. In 1922, he was named Commissioner of Aviation, serving under Fascist ruler Benito Mussolini. He resigned later that year to dedicate his time to writing.

If the beliefs espoused by Douhet during World War I served to anger his superiors, they were to prove prophetic following the publication of *Il domino dell'aria*. Expressing the need for a more updated model of modern warfare, he argued for the creation of an independent air force. Air warfare, he predicted, would become the decisive factor in future wars. Douhet advocated the use of incendiary bombs, chemicals, gasoline, and high explosives on population centers, reasoning that the ''time would soon come when, to put an end to horror and suffering, the people themselves, driven by the instinct of self-preservation, would rise up and demand an end to the war.'' He recommended that initial attacks employ explosives to frighten the population on the ground; incendiaries to set massive and wide-spread fires; and chemical weapons to deter fire fighters. At first, these theories shocked military strategists who remembered the long-term debilitating effects of the use of mustard gas in the World War I trenches, but Douhet argued that war is already amoral, and that any method used to shorten a war is therefore justifiable. He also defended the establishment of an air force that was completely separate from all other military divisions. He discounted notions that an army or navy might require their own fleet of aircraft that could, at the very least, defend the air force's bombers, believing that an aerial bomber would be able to defend itself from ground and air retaliation.

Following the nineteenth-century theories of military strategists Albert Thayer Mahan and Henri Jomini, Douhet also believed that military targets were of secondary importance, asserting that industrial centers and supply lines were the more decisive targets. He wrote that the country that possessed the strongest air power would achieve military primacy and that total command of the air would render land and sea forces comparatively insignificant because they could not achieve such swift, economical, or effective results as an aerial bombing. Douhet wrote that since the advent of aerial warfare capabilities, the entire history of warfare had been rendered irrelevant, including the concept of differentiating between civilian and military populations. Since World War I, Douhet reasoned, all wars in the future would be total wars between entire nations that involve every man, woman, and child. Knowing that all of a nation's population was subject to casualties would serve to abbreviate prolonged hostilities.

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Carl Theodor Dreyer

Although the output of Danish film director Carl Dreyer (1889-1968) was slim by Hollywood standards, he was nonetheless a master of early cinema. His insistence on artistic independence and the personal, idiosyncratic style of his films have influenced generations of European filmmakers.

Born in Copenhagen on February 3, 1889, Dreyer's childhood is somewhat clouded in mystery. What facts are known are those he himself revealed to his friend and biographer, Ebbe Neergaard. According to some sources (and his own claim) he was the illegitimate son of a Swedish woman and that his father was unknown; other sources mention that his father was the Swede and his mother a Danish housekeeper. At any rate the boy was orphaned at an early age and was adopted by the Dreyer family. Dreyer's original family name remains unknown. His early life had something of a Dickensian tone about it. David Bordwell, in *The Films of Carl-Theodor Dreyer,* quotes one of Dreyer's recollections to Edde Neergaard, saying that his adopted family ''consistently let me know that I had to be very grateful for the food I got and I really had no claim on anything because my mother had cheated her way out of paying for me by going off and dying. . . .''

One cannot, however, discount Dreyer feeding his own legend as the gloomy, independent-minded artistic genius.

A Dickensian Background

Dreyer claimed his family wanted him to earn his way by playing piano in a cafe, for which he had no aptitude. Instead, after completing school he left home at the age of 17 and embarked on a series of office jobs: the young Dreyer worked in the municipal administration, a power company, and a telegraph company. In 1909 he quit the telegraph company job in a moment of existential despair and went to work as a journalist. During the next three years Dreyer wrote for the Copenhagen newspapers, *Berlingske Tidende* and *Riget,* concentrating on aviation and nautical reporting. In 1912 Dreyer moved to the daily newspaper, *Ekstrabladet,* where in October of that year, writing under the pseudonym ''Tommen,'' he introduced a series of feuilletons (literary sketches of people and events) titled *Vor Tids Helt* (Heroes of Our Time), which where profiles of Copenhagen's celebrities. This proved fortuitous for Dreyer because in the years just prior to the First World War many of Copenhagen's celebrities were associated with the film industry. In these years the Nordisk Films Kompagni dominated the Danish film industry and earned a good profit from its foreign market (which included the United States, France, Britain, and Germany). Dreyer profiled Ole Olsen, the head of Nordisk Films, and director Asta Nielsen among others. Eventually he tried his hand at film writing.

Held Various Jobs at Nordisk Films

Dreyer wrote or co-wrote three film scripts for a small studio, Skandinavisk-Russiske Handelshus, before joining Nordisk Films in 1913. His first two years at Nordisk were part-time positions. Dreyer began by writing intertitles (brief verbal plot explanations that were flashed on the screen and which served as narrative bridges in silent movies). He was also a reader of film script submissions and acquired the film rights to literary works for the company. Soon Dreyer started writing adaptations of these acquired works and also original screenplays. Including his three pre-Nordisk screenplays, there are 23 films, shot between the years 1912 and 1918, which had Dreyer's name in the credits as scriptwriter, though nearly all have been lost. These include originals as well as adaptations of works by Zola, Balzac, and others. Dreyer also wrote another 17 film scripts for Nordisk, but it is unclear whether or not they were filmed.

Nordisk Films was hit hard financially by the First World War, forcing the exodus of numerous personnel, including directors. The vacuum gave Dreyer his opportunity. The first of the 15 films on which Dreyer's reputation as director rests was *Pr**3**sidenten* (The President), based on a novel by Karl Emil Franzos. In his acquisitions capacity at Nordisk, Dreyer had purchased the film rights. Completed in 1918, *Praesidenten* was released in Sweden in 1919, but not screened in Denmark until 1920. Critics have recognized influences as varied as German avant-garde theater and the innovative American director, D.W. Griffith. His second film was *Blade af Satans Bog* (Leaves from Satan's Book), loosely based on a novel by Marie Corelli. It was filmed in 1919, but not released in Denmark until 1921. During the pre-production of the film Dreyer quarreled with his superiors at Nordisk over the budget. For Dreyer, however, the quarrel was more than that: he saw it as a battle between art and commercialism. In the end he was forced to accede to Nordisk's demands for a smaller budget. Despite the budget constraint, edits that Dreyer had not authorized and criticism leveled against the film by political and religious groups, *Blade af Satans Bog* established Dreyer as a director. It was also his final film for Nordisk.

Dreyer next went to work for Svensk Filmindustri, but he would leave after making only one film, *Prastankan* (The Parson's Widow), in 1920. The film was shot in Sweden. Because Svensk Filmindustri, like Nordisk, was experiencing postwar financial troubles Dreyer went to Berlin the next year. Thus began his period as a nomad, working wherever in Europe he could find financing—a recurrent problem for Dreyer since he refused to compromise his artistic vision. In Berlin, he made *Die Gezeichneten* (The Stigmatized One) for Primusfilm in 1921. Considered by critics to be one of the great films about the plight of Jews in pre-Revolutionary Russia (certainly the best by a non-Russian filmmaker), it was an adaptation of a Danish novel, *Love One Another,* by Aage Madelung and featured Richard Boleslawski, who had been a member of Stanislavsky's acting troup before the Revolution. Actors from Max Reinhardt's troupe as well as Scandinavians such as Johannes Meyer (a Dreyer favorite) were also in the film. It was *Die Gezeichneten* which caught the eye of film critics in France.

For his next film Dreyer returned to Denmark. In 1922 a theater owner, Sophus Madsen, agreed to finance *Der Var Engang* (Once Upon a Time), a sentimental operetta. (During the early years of the film industry it was not uncommon for production companies to own theaters, or vice versa.) The most interesting aspect of this film (slightly more than half of *Der Var Engang* remains) was Dreyer's plan to build sets within sets to economize during filming. However conflicting schedules forced him to abandon this plan. Dreyer returned to Berlin in 1923. The following year he directed *Michael* for UFA—actually Decla-Bioskop, which David Bordwell describes as ''the artistic wing of UFA.'' *Michael* was a remake and again Dreyer quarreled with his producer, Erich Pommer, who made changes to the ending without consulting him. The assistant cameraman for this production was Rudolf Mate, who would work with Dreyer on some of his most famous films, and later went to Hollywood.

By 1925 Palladium Films had taken control of the Danish film industry from Nordisk and Dreyer signed on to direct the tragicomedy, *Du Skal AEre Din Hustru* (translated as both Thou Shalt Honor Thy Wife and The Master of the House). The film starred Johannes Meyer and proved to be a huge success in Europe, especially France, where it was named one of the year's best by a film magazine. In 1942 it was remade as *Tyrannens Fald*—the title of the play on which it was based. Dreyer also shot *Glomdalsbruden* in Norway in 1925. It was primarily an improvised affair that was far overshadowed by his next film. Indeed, everything Dreyer had done to date would be overshadowed by *La Passion de Jeanne d'Arc.*

Directed a Silent Classic

Produced by Societe Generale de Films, in Paris, the film follows the last day in the life of Joan of Arc, who had been canonized as a saint only in 1920. The Societe Generale de Films allowed Dreyer a free hand; Rudolph Mate was his cinematographer and he used primarily stage actors including Renee Falconetti (Jeanne), who never again acted in film, and Antonin Artaud. The film was shot in chronological order and the actors appeared without make-up, which intensified the film's ''realism'' all the more since it relies upon an extraordinary number of close-ups. *La Passion de Jeanne d'Arc* premiered in Copenhagen in April 1928 and was first shown in Paris in October 1928, though it wasn't until June 1929 that French audiences finally saw an uncensored version. Unfortunately the film was a financial failure (as was Abel Gance's *Napoleon,* another picture produced by the Societe Generale de Films) and Dreyer never worked for them again.

The subsequent history of the film is somewhat murky. There are conflicting accounts by Dreyer himself as to whether or not he edited it, though evidence seems to point that he did. Also the original negative was destroyed in a fire and various versions of the film have been floating around since. A print discovered in 1952 was for years the standard version, but in the early 1980s a copy of the original print that was submitted to the censor was discovered in a Norwegian mental hospital and was proclaimed the authentic version. In 1990 *La Passion de Jeanne d'Arc* was voted by film critics as sixth among the world's ten best films; directors gave it ninth place. In 1992 noted film critic David Robinson declared in the (London) *Times,* ''The film has no parallel, either in stylistic austerity or emotional force.'' David Cook in his study, *A History of Narrative Film,* regarded *La Passion de Jeanne d'Arc* as ''the last great classic of the international silent screen.'' It was the first of the five films (each filmed in a different decade) on which Dreyer's reputation rests.

Film legend has it that Dreyer's next film, *Vampyr,* (1932) was a response to Todd Browning's *Dracula.* Dreyer's first sound film was financially backed by the young Baron Nicolas de Grunzburg, who was credited as co-producer along with Dreyer. De Grunzburg, under the pseudonym Julian West, played the role of David Gray, the film's protagonist. The film premiered in Berlin to only mixed success. In subsequent years it has become a classic. However a decade passed before Dreyer made his next film, *Modrehjaepen* (Good Mothers). It was financed by a consortium, which included Nordisk. It is a wartime documentary (at the time Denmark was occupied by Nazi Germany) showing how the state assists an unmarried mother.

Wartime and Post-War Features

In 1944 Dreyer made *Vredens Dag* (Day of Wrath) for Palladium Films. The film is about witchcraft, persecution and murder in the 17th century. However, as Derek Malcolm pointed out in the *Guardian,* it is ''sometimes seen as an allegory of the German occupation of Denmark.'' It is the third of Dreyer's five great films and Bordwell (in *The Films of Carl-Theodor Dreyer*) observes that ''it is a moment of equilibrium in Dreyer's career . . . but not in any simple way.'' As with *La Passion de Jeanne d'Arc* Dreyer used established stage actors (this time from the Danish Royal Theatre) and wanted to film in chronological order, but could not because of previous commitments of one of the actors. The Danish critics hated the film, but as Bordwell points out Andre Bazin (in *Jours de colere*) wrote, ''like its contemporary *Ivan the Terrible,* this is a film which is not of the moment, a masterpiece at once anachronistic and ageless.'' In 1944 Dreyer also made *Tva Manniskor* (Two People) for Svensk Filmindustri. It was an artistic and commercial failure, all but disowned by both Dreyer and his producer.

During the ten years following the Second World War Dreyer worked on a dozen short documentary films. In not all of these was he the director, sometimes working only on the script, sometimes only the editing. It was an extremely fallow period for him as he struggled to find financing and uphold his personal artistic vision. This came about in 1954 when Palladium financed *Ordet* (The Word). *Ordet* has a Romeo and Juliet plot interwoven with the symbols of religious mystery and theological differences as two families seek to reconcile their different beliefs. Dreyer employed long takes that effectively highlighted his slow, deliberate style. The film was a commercial and critical success, and was awarded the Golden Lion at the 1955 Venice Film Festival.

It was another ten years before Dreyer made *Gertrud* (1964), his final film. The distinguishing aspect of the film is that sound, particularly speech, supercedes image: Dreyer had the characters realistically speak past one another's lines. For this reason the film was initially poorly received in France (where Dreyer was revered) and elsewhere. Dreyer remained undaunted. For years he had been researching and writing a film, *Jesus,* but had unsuccessfully sought backing. In late 1967 and early 1968 the Danish government and RAI, the Italian film and television company, decided to finance the film. However Dreyer died on March 20, 1968 before work could proceed.

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E

Dale Earnhardt

Dale Earnhardt (1951-2001) was a race car driver who drove on the NASCAR circuit for 22 seasons, won 7 Winston Cups, had 76 career wins, and made more money driving than any other driver in NASCAR history. His life was ended with an automobile crash that occurred during the 2001 Daytona 500.

Racing in the Family

Earnhardt was born in the Kannapolis, North Carolina, a textile mill town. His father, Ralph Earnhardt, was known as ''Ironheart'' on the short-track racing circuit, and he taught his son how to drive stock cars and work with engines. He had converted a barn behind the family home into a garage, and was well-known for his skill with engines. Earnhardt's earliest memory is of watching his father race.

Earnhardt dropped out of high school after eighth grade; according to Bill Hewitt in *People Weekly* he later said, ''I tried the ninth grade twice and quit. Couldn't hang, man. Couldn't hang.'' He worked odd jobs, argued with his father, who wanted him to complete high school, and drove on dirt tracks.

Although Earnhardt became famous for driving a black car emblazoned with the number 3, his first dirt-track car was a 1956 hot-pink Ford Sedan, which he got from his neighbors, David and Ray Oliver. His father had built the engine, and some other friends, Frank and Wayne Dayvault and their cousin Gregg, tuned it. They intended to paint the car avocado green, but a paint mishap resulted in the car being pink. They could not afford to repaint it, and he raced the pink car on dirt tracks around Charlotte, North Carolina.

Earnhardt married for the first time at 17, and at age 18 had a son, Kerry. Earnhardt divorced his first wife at 19 and married a second time. This marriage would last five years before he divorced again. Earnhardt had two children with his second wife, a daughter, Kelley, and a son, Dale Jr., who would both follow him into racing.

When he was 22, his father died of a heart attack. According to Hewitt, Earnhardt said, ''He was against me dropping out of school to go racing. But he was the biggest influence on my life.''

Earnhardt's mother gave his father's race cars to Earnhardt. Along with the cars, he inherited the business side of racing that came with them. Mark Bechtel wrote in *Sports Illustrated* that Earnhardt once said, ''Daddy had begun to help me with engine work and give me used tires, and he'd talked to Mama about putting me in his car. Then he died. It left me in a situation where I had to make it on my own. I'd give up everything I got if he were still alive, but I don't think I'd be where I am if he hadn't died.''

Earnhardt's Big Break into Racing

Racing was not an easy way to make a living, and Earnhardt considered getting some other job. However, in 1975 he drove in his first Winston Cup race, coming in at 22nd. For him, unlike some other drivers, driving was not a hobby—it was almost his only means of support. If he was short of money, he borrowed from other drivers, hoping that he would win the next Sunday's race so he could pay them back on Monday.

Earnhardt was fearless, but he was also astonishingly precise. According to Bechtel, NASCAR historian Greg Fielden once watched Earnhardt taking practice laps around the Myrtle Beach Speedway, where ivy covered the wall along the frontstretch. On each pass, Earnhardt went close enough to the wall to clip off some of the ivy without actually touching the wall with the car. Fielden later commented, ''I said to myself, This kid's good, and it didn't take long for the rest of the world to find that out.''

Earnhardt's big break into racing came in 1978, when he replaced another driver for the World 600 Cup in Charlotte, North Carolina. He finished seventh in one race, the Firecracker 400, and caught the eye of Rod Osterlund, who owned a Winston Cup car and was not satisfied with his current driver. He replaced him with Earnhardt for the next-to-last race of that season, and Earnhardt drove with his characteristic fearlessness, refusing to be intimidated by the experienced drivers he was competing against. This won him a full-time position driving for Osterlund, and in only his 16th start, he had his first win.

By 1979, Earnhardt was named NASCAR Rookie of the Year, and in 1980 he won the first of seven Winston Cup titles. He became known for his aggressive driving style, earning the nicknames ''The Intimidator'' and ''Ironhead.''

The Most Famous Driver in NASCAR

He invested his winnings in a business, Dale Earnhardt Inc., He later acknowledged that his second marriage broke up because of his racing; all his money and attention went to his racing cars. According to Bechtel, he said that his family ''probably should have been on welfare'' because he was not providing properly for them. The family cars were ''old junk Chevelles—anything we could get for $200.'' In 1982, after the breakup of his second marriage, he married a third time and had a daughter, Taylor Nicole.

Earnhardt won six more Winston Cup titles and eventually became the most famous driver in the sport. As Ken Willis observed in *Auto Racing Digest,* ''For two decades . . . Earnhardt was part of the national Sunday fabric in a way known only by the likes of Ed Sullivan and Billy Graham. The entire industry benefited.'' NASCAR gained increasing attention and legions of fans, many of whom were drawn by Earnhardt's charisma and legend. By 2000, 25 percent of NASCAR's $1.1 billion merchandising sales went to Earnhardt-related items, according to Willis.

Earnhardt's auto-racing business, Dale Earnhardt, Inc., expanded exponentially, eventually making $41.6 million, with 200 employees and three cars on the NASCAR circuit. The company had a corporate jet, a helicopter, and a 76-foot yacht, and as Hewitt noted, the work area there was so big that his mechanics called it the ''garage-mahal.''

Aggressive and bold on the track, Earnhardt could be generous off it. According to Hewitt, when North Carolina farmers were facing financial ruin in the wake of a flood that had destroyed crops, Earnhardt told them to get their tractors ready to roll. At his own expense, he bought and sent them tons of seed to replant their devastated acreage. Earnhardt was also generous with fans, signing autographs and posing for pictures.

Daytona 500

Before the 2001 Daytona 500 race, NASCAR officials instituted some changes in the cars in order to make the races more exciting for viewers. More excitement meant more viewers, and more viewers meant more revenue for the officials and sponsors. In previous races, drivers often took the lead early and stayed there, and there were few changes in the lead, and less exciting jockeying for position on the track. In order to make races more exciting to watch, the officials decided to install restrictor plates on the carburetors, in order to reduce horsepower, and to add aerodynamic spoilers to the cars' surfaces, in order to increase drag. These changes made the cars slower, allowing drivers to catch up to each other, pass, and change position.

Earnhardt was not in favor of these measures, saying that people who were afraid of cars going too fast should stay home, that they were ''chicken,'' according to an article in *Time.* He also refused to wear a new head and neck support system, which helped protect a driver from getting whiplash in a crash.

In the Daytona 500, the changes NASCAR had instituted had a notable effect: over the course of the race, there were 40 more lead changes than in the previous year. With 27 laps to go, 19 cars piled up in a crash. The crash looked horrendous, with one car flipping, flying through the air, and tearing the hood off another, and many others badly damaged, but no one was seriously hurt. Earnhardt's car received some minor damage that he knew would put him

out of the running for first place, but on the whole, the race was going well, and it was likely that either Dale Jr. or Michael Waltrip, who drove an Earnhardt car, would win. Over the last ten laps, Earnhardt talked with his pit crew and teammates on his car radio. According to *Time,* his friend and crew chief Larry McReynolds said, ''Those last ten laps, I saw such a different Dale Earnhardt. I can't imagine how proud he was to look out his windshield to see his son and good friend up there.''

Fatal Crash

Waltrip did win, with Dale Jr. in second place. Earnhardt was not far behind, and was jockeying for position with Sterlin Marlin, battling for third place. On the final turn of the last lap, Earnhardt's car collided with Marlin's car. The contact was minimal, but Earnhardt's black Chevy Monte Carlo veered right, smashed into the wall, and bounced back right into the path of Ken Schrader's car, which broadsided it, slamming Earnhardt's car head-on into the concrete wall. A writer in *Time* commented, ''The crash was undramatic. Ironhead had survived much worse.'' However, when members of his pit crew called him, saying, ''Talk to us, Dale!'' there was no answer. Even though firemen and medical personnel were on the scene in seconds, it was too late. Earnhardt was dead. According to Bechtel, the emergency medical director at the scene said that he had died instantly from a severe injury at the based of his skull.

Later investigations revealed that Earnhardt's left lap seat belt had failed, tearing apart and allowing him to be thrown into the steering column of the car. However, because this had never happened before, officials did not immediately institute new safety rules, and the next week's race would be held as scheduled, in Rockingham, North Carolina. Dale Earnhardt Jr. announced that he would drive his own car, in honor of his father. Alex Tresniowski wrote in *People Weekly* that Dale Jr. said, ''I miss my father, and I've cried for him. I just try to . . . remember that he's in a better place.'' Earnhardt's legions of fans mourned his loss deeply, creating shrines and memorials all over the country, particularly in his hometown of Mooresville.

According to Hewitt, Earnhardt once summed up his driving style by saying, ''I want to give more than 100 percent every race, and if that's aggressive, then I reckon I am.'' He also said of driving, ''It's not a sport for the faint of heart.'' Fellow driver Bobby Hamilton, who sometimes came head-to-head with Earnhardt over Earnhardt's aggressive style, said, ''There is never, ever gonna be anybody as good as Earnhardt.''

Bechtel quoted long-time friend H.A. Wheeler, who said, ''Here's a kid who came from the bottom, worked hard for everything he got and didn't have any airs about him. . . . Truck drivers, dockworkers, welders and shrimp-boat captains loved that. He was everything they dreamed about being.''

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Alice Eastwood

Botanist Alice Eastwood (1859-1953) amassed a startlingly detailed amount of research on the flowering plants and herbs native to the California coast and the Colorado Rocky Mountains. It was her ardent collecting of plant specimens that helped establish a definitive classification table for the flora of North America.

Born on January 19, 1859, in Toronto, Canada, Eastwood was the daughter of Eliza Jane Gowdey and Colin Skinner Eastwood. Her father was the steward at the Toronto Asylum for the Insane in Ontario, and she lived on the grounds of the institution as a young child. Her paternal ancestry reached back several generations in Canada, and her grandfather had built the first paper mill in Ontario. When she was six, her mother died, and Eastwood took on many household duties involving her younger brother and sister. When their father began to suffer financial troubles, the children were taken in by relatives, and Eastwood lived for a time with a physician uncle. He was an avid gardener and amateur botanist, and from him she began to learn the scientific names of plants.

At the age of eight, Eastwood was sent to a Roman Catholic convent school outside of Toronto where she and her sister were the only boarders. There she came to know another amateur botanist, a priest, who also encouraged her interest in plants and nature. After some six years at the convent, Eastwood moved to Denver, Colorado, to join her father and attend East Denver High School. Again she shouldered much of the cooking and cleaning for her household, and the family's circumstances forced her to take after-school work as a seamstress as well. As a result, she endured long days and nights; once, when her father was working as a janitor at her high school, he and Eastwood's younger brother took on a paper route. This meant that Eastwood had to rise at 4 a.m. in order to start the fires in the basement of the school, but she used the time to do her homework.

Taught High School

Despite these obstacles, Eastwood graduated first in her class in 1879. Unable to afford college, she became a high school teacher in the city for the next decade, a job that left her summers free to hunt for plant specimens. By this time she was an avid collector, but she needed to live frugally in order to afford the expensive scientific books on her pet subject. Though it was considered somewhat improper for a woman to roam about the countryside by herself collecting plants, Eastwood cared little about convention and borrowed a horse, shortened her skirts at the ankles so she

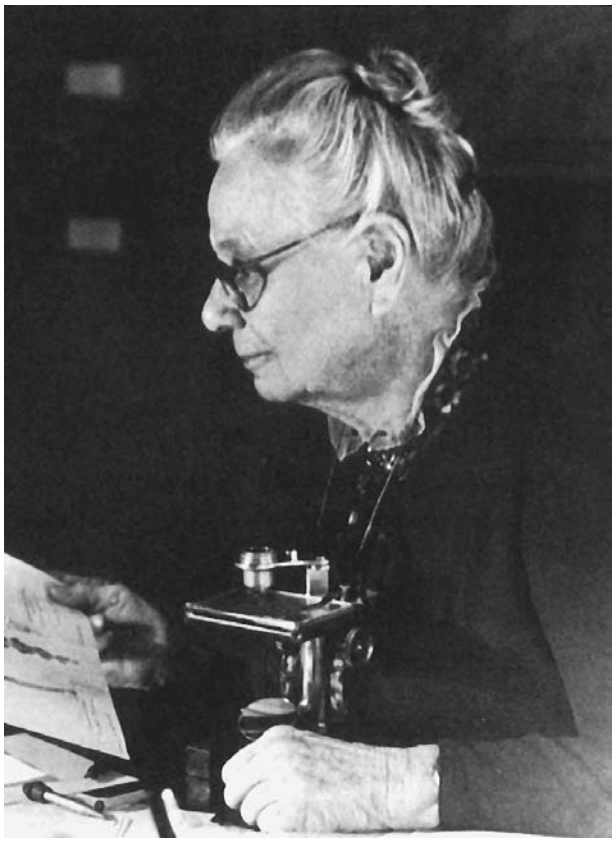

might hike hills more easily, and carried a plant press on her back. Yet she also lived in an age when the American West was still uncharted territory in some places. She was robbed on one occasion, and on another became lost near Colorado's border with Utah and spent the night on a canyon ledge.

Over the next few years Eastwood became well known in Denver for her knowledge in all matters botanical. When a highly regarded British naturalist, Alfred Russel Wallace, planned a visit to the city, her name was recommended to serve as his guide for a collecting hike on Gray's Peak. Eastwood also became friends with the Wetherill brothers, who owned a large ranch near the Utah border. They had discovered Mesa Verde, a vast complex of pre-Columbian cliff dwellings that quickly became a renowned archeological site. When a more modern real-estate boom occurred in Denver in 1890, Eastwood was surprised to find that she and her father each pocketed $10,000 from the sale of a building they had acquired. The windfall allowed her to quit teaching for good, and she reinvested the funds in other real estate holdings that would give her a steady income for the rest of her life.

Roamed the Wild West

Eastwood had always been eager to visit California and add specimens from its flora to her growing collection. She journeyed to San Diego, and then explored the Santa Cruz and Monterey Peninsula areas as well. When she arrived in San Francisco, she was introduced to Katharine Brandegree, the curator of botany at the California Academy of Sciences. Brandegree gave her Eastwood a job as a writer for the Academy's botanical magazine, *Zoe,* and a job in its herbarium as well. At the time, the Academy's collection of flora was the largest in the western United States. She accepted the job, but returned to Denver to her finish book, *A Popular Flora of Denver, Colorado,* which she and her father published in 1893. She also made another journey with the Wetherills to Montezuma Canyon; she was the first botanist of record to investigate Utah's Great Basin, a vast desert area.

In between stints at the Academy, Eastwood continued to explore on her own and gather specimens; many of these were ''type'' specimens-in botany parlance, the first sample of a species to be described and named. She usually did so under the roughest of conditions; once, in a California's San Joaquin Valley, she slept in an abandoned shed for two nights, but discovered a new member of the sunflower family. Eastwood knew by heart all the stagecoach routes to the counties surrounding the Bay Area and on foot was known to clock a rate of four miles per hour. Eastwood, perhaps because of the hardships of her early life, was never interested in marriage and had stated on occasion that she feared a romantic attachment might stand in the way of her first love, botany.

Offered Prestigious Post

Back in San Francisco, Eastwood became curator of botany when Brandegree and her husband left the Academy. Her first task was to organize the Academy's vast collections of specimens, and then to bring in more to fill in the gaps. Some of her work and much from the Academy was lost as a result of the great San Francisco earthquake in April of 1906. At the time, the rumblings woke Eastwood from her lodgings in a garret room on Nob Hill. She dressed and ran to the Academy building on Market Street and began working with her assistant to retrieve as many specimens as possible. The herbarium was located on the sixth floor of the building, a considerable danger due to an adjacent paint plant that had erupted in flames. Eastwood arranged to have the specimens safely stored, then took shelter with friends in Berkeley. In all, 1,497 plant specimens were rescued from the Academy that day. Her own personal collection, which Eastwood began assembling in her teens, was lost.

As cited in Carol Green Wilson's *Alice Eastwood's Wonderland: The Adventures of a Botanist,* Eastwood penned a letter to the journal *Science* a few weeks later about the city's tragedy and the tremendous civic spirit she witnessed in the hours following: ''[N]obody seemed to be complaining or sorrowful. The sound of trunks being dragged along I can never forget. This seemed the only groan the city made. . . .'' As for the Academy itself, ''I did not feel the loss to be mine,'' she wrote, ''but it is a great loss to the scientific world and an irreparable loss to California. My own destroyed work I do not lament, for it was a joy to me while I did it, and I can still have the same joy in starting it again. . . .''

Traveled Extensively

True to her nature, Eastwood returned to San Francisco after the fires had died down and explored the broken walls and open basement sites of the rubble to see which kinds of plants remained. Her job at the Academy was on temporary hiatus, so she took advantage of assistantships and posts offered to her by the renowned scholars she had come to know. She worked at the University of California at Berkeley and made a trip across the United States. She was a guest at Theodore Roosevelt's White House and worked at the celebrated Asa Gray Herbarium in Cambridge, Massachusetts. She also visited Europe in 1911, spending time at the famed hothouses of Kew Gardens in London and enjoying a stint as an unregistered student at Cambridge University.

The following year the Academy reopened, and she became curator of botany once again. The specimens she had saved, along with a shipload of plant and animal specimens that arrived after the earthquake from the Academy's famed Galapagos Islands expedition, would become the institution's cornerstones. Over the next 40 years, Eastwood oversaw the acquisition of 340,000 specimens for its botany collection and helped make the Academy's library of botanical literature an impressive one. She became a celebrated Bay Area fixture as an active member of the San Francisco Floral Society who curated its lavish annual shows. She was also a key player in the city's efforts to make its Golden Gate Park a renowned arboretum and horticultural spot. For several years she held weekly classes for its gardeners. The sunflower-type bush she had discovered in the San Joaquin Valley had been named *Eastwoodia elegans* in her honor, and she was pleased to learn that whenever oil was discovered somewhere in California, the shrub was likely to be near.

Studied Aftermath of Brush Fires

Eastwood lived in the Russian Hill district of the city but also kept a mountain cabin in the Tamalpais section of Marin County. This served as her hiking headquarters for many years, but it was a leveled by a brush fire. She revisited the area some seven years later and was surprised to see some things that she had planted still growing. She wrote an article for a journal, as cited by Wilson, called ''The Aftergrowth of a Mountain Fire,'' noting that the roots of the manzanita and California lilac seemed to endure conflagration. ''Stranger than the behaviour of these woody plants,'' she wrote, ''is that of some of the humble herbs. These appear for a year or two, then are not seen again until another fire when once again they spring forth.'' It was one of 300 published articles she wrote in her lifetime.

Eastwood's plant-collecting forays into the California countryside continued unabated until 1932 when she was struck by a car at the entrance to Golden Gate Park. Her knee was permanently damaged. That same year, she also launched *Leaflets of Western Botany* with her assistant (and later successor), John Thomas Howell, a highly regarded forum for botanical research. Eastwood enjoyed an international reputation. Her eightieth birthday was the occasion of a series of honors at the Academy; proceeds from a banquet became the first contributions to the Alice Eastwood Herbarium there.

Eastwood retired from the Academy in 1950 at the age of ninety and was given the title Curator-Emeritus. That same year, she journeyed to Stockholm, Sweden, to accept an award from the Seventh International Botanical Congress. Eastwood died of cancer on October 30, 1953, in San Francisco. The plant specimens she collected remain a vital part of the plant archives at the California Academy of Sciences.

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Marriner Stoddard Eccles

Marriner Eccles (1890-1977), a Republican Mormon, rose to great power in Franklin Delano Roosevelt's administration as the head of the Federal Reserve. The banker from Utah helped ease the Great Depression by urging a change in how the government used money to control the economy.

Although he never attended college, Eccles ideas about the economy anticipated those of the famed economist John Maynard Keynes. Eccles argued for deficit spending during the Depression and pushed for a balanced budget during World War II.

Unlikely Beginnings

Marriner Eccles's father, David, as an illiterate teenager, emigrated from Scotland to America in the 1860s. Settling in Utah, he made a fortune, starting with the ownership of a sawmill and continuing on the road to riches by owning or investing in railroads, coal mines, sugar production, construction, and banks.

David Marriner was a Mormon. He had two wives, who produced 21 children. Marriner was the eldest son of the second wife, Ellen. Marriner Eccles attended schools in his birthplace, Logan, Utah, and spent four years at Brigham Young College. In 1909, he traveled to Scotland, where he spent two years as a missionary. He returned to America with May Campbell Young, whom he married in 1913. The couple had three children.

David Eccles died unexpectedly in 1912. Marriner, at the age of 22, became responsible for his mother, Ellen, and his eight siblings. He was a remarkable business person, as was his father. In 1928, he founded one of the first bank holding companies in the United States, First Security Corporation, which ran 28 banks in the western United States. Eccles's Utah Construction helped build Boulder Dam.

The Great Depression began in 1929 when the stock market experienced its worst plunge ever and lost more than

$10 billion in value. Over the next three years unemployment rose by the millions, until in 1933, when Franklin D. Roosevelt took office as president, it had reached 13 million. Many banks, farms, and industries failed, and homelessness skyrocketed. When the Great Depression struck, Eccles spent three years trying to prevent ''runs'' on his bank. (A bank run is when so many depositors withdraw their money that the bank runs out of money and fails.) Eccles succeeded in preventing runs on his banks, but he realized that something needed to be done to solve the economic problems of the country.

Eccles Pushed Deficit Spending

Although he had no formal training in economics, Eccles's reading and thinking led him to certain conclusions about the causes of the Depression. Eccles wrote, ''Had there been a better distribution of the current income from the national product—in other words, had there been less savings by business and the higher-income groups and more income in the lower groups—we would have had far greater stability in the economy. Had the $6 billion, for instance, that was loaned by corporations and wealthy individuals for stock-market speculation been distributed to the public as lower prices or higher wages, with less profits to the corporations and the well-to-do, it would have prevented or greatly moderated the economic collapse that came at the end of 1929.''

Eccles concluded that the most important thing in preserving a sound economy is to keep money moving. To transfer it from those who had an excess to those who did not have an adequate amount, the federal government would have to step in. Eccles realized that the government could borrow money from the people who had it and spend it on those who needed it, a principle called deficit spending. In his memoir, *Beckoning Frontiers: Public and Personal Recollections,* edited by Sidney Hyman, Eccles explained, ''A policy of adequate governmental outlays at a time when private enterprise is curtailing its expenditures does not reflect a preference for an unbalanced budget. It merely reflects a desire and the need to put idle men, money and material to work. As they are put to work, and as private enterprise is stimulated to absorb the unemployed, the budget can and should be brought into balance, to offset the danger of a boom on the upswing, just as an unbalanced budget could help counteract a depression on a downswing.'' The concepts described by Eccles were written about three years later by the famous British economist John Maynard Keynes and came to be known as ''Keynesian economics.''

Eccles Became a New Dealer

When the democrat Franklin D. Roosevelt became president, he began what was called the ''New Deal,'' a series of strong governmental interventions in the economy intended to ease the hardships of the Great Depression, to lift the nation out of depression, and to prevent another one through reforms.

The United States began to rebound from the stock market crash of October 1929 in the spring of 1933, when a shaky recovery began. Although economic output increased, prices rose, and the stock market went up, the recovery was weak. In 1933, 15 million people were still without jobs.

In 1933, Eccles testified at a Senate hearing about his ideas and about how to ease the effects of the Depression. He suggested that the federal government spend money on unemployment relief, public works, and aid to farmers. Eccles also advised some long-term solutions such as federal insurance for banks, a centralized Federal Reserve System, tax reforms, a minimum wage, unemployment insurance, pensions for the elderly, and governmental regulation of the stock market.

Roosevelt's advisers were impressed with Eccles and asked him to help them create new legislation. As William Greider described it in his book, *Secrets of the Temple: How the Federal Reserve Runs the Country,* ''One summer, Marriner Eccles was struggling to save his small-town banks from failure. The next summer, he was at the center of American political power, an intimate of the President's and a principal architect of the New Deal's reforms.''

In September 1934, the president asked Eccles, then a special assistant to Treasury Secretary Henry Morgenthau Jr., to become the next governor of the Federal Reserve Board. The Federal Reserve System, known as ''the Fed,'' had been established in 1913 to create a flexible and sound currency and to make money available to all areas of the country. Eccles told the president that he would only be interested in the position if fundamental changes were made

in the Federal Reserve System. Roosevelt asked Eccles to prepare a memorandum on the fundamental changes that he had in mind. Eccles presented his ideas to Roosevelt in November 1934.

The focus of Eccles's suggestions was control of open market operations. This refers to the buying and selling of securities to expand or contract bank reserves, money, and credit. (Open market operations were eventually considered the Fed's most powerful tool.) Eccles recommended that ''the power over open market operations . . . should be taken away from the privately run Federal Reserve banks . . . [and] vested in an Open Market Committee of the Federal Reserve Board in Washington.''

On November 10, 1934, Roosevelt nominated Eccles as head of the Fed. Eccles immediately began writing his Fed reform bill, which reduced the size of the board from eight to five members. Authority over open market operations was given to a new Federal Open Market Committee, formed only of board members, with Federal Reserve banks represented as advisers. The bill lessened the power of the Federal Reserve banks' boards of directors and formed new offices of bank presidents, whose nominations were subject to a Fed board veto. The board also was given more power over discount rates and reserve requirements. Eccles knew that his ideas would cause controversy. Roosevelt told him, ''Marriner, that's quite an action program you want. It will be a knockdown and drag-out fight to get it through.''

The Eccles bill was introduced in the House of Representatives on February 5, 1935, and in the Senate on February 6. On May 9, the House passed the Banking Act of 1935 on a vote of 271 to 110, with only minor changes. In August, the Senate passed the bill, the basic outlines of which were the same as Eccles had originally proposed: the board's power was increased; the public character of the Fed was enhanced; the independence of the Federal Reserve banks was lessened; and bankers' influence over the system was reduced. The board now had control over open market operations and monetary policy. Roosevelt signed the act into law on August 23. Soon after, he named Eccles chairman of the new Board of Governors of the Federal Reserve System, a position Eccles held until 1948. He served on the Board as a member until 1951.

Recovery Unraveled

In August 1937, a serious recession began. One of the causes of this recession was the government's decision to balance the budget, instead of allowing deficit spending to continue. In 1936, the federal deficit was cut in half, with this same halving occurring again in 1937. While the government was slashing the deficit, the Fed was increasing the reserves required of banks, known as tightening, and boosting interest rates. These policies combined to kill the recovery and raise unemployment, although Eccles would not acknowledge any blame for the recession.

After the recession of 1937, Eccles finally convinced Roosevelt that deficit spending was essential, but the amount of spending was still too small to bring about full recovery. By 1939, the United States had achieved a partial economic recovery, but more than 8 million people were still unemployed. The Great Depression did not end until the economy was improved by the national defense program and American involvement in World War II.

War Time Disagreements

During World War II, Eccles argued against the government's cheap-money policies, and he fought the Treasury on how to finance the country's war efforts. Eccles argued for limiting bank activity on the buying and selling of government bonds, but he could not convince the government to do so. He also pushed for higher taxes during the war, which did occur. Although he had earlier promoted deficit spending, Eccles now encouraged Roosevelt to borrow less money and raise more through taxation. David Hage, in a 1995 article in *U.S. News & World Report,* notes, ''The last episode of formal cooperation [between the Fed and the president] occurred in the mid-1940s, when the cost of World War II had driven the federal debt to a staggering 128 percent of gross domestic product, versus about 71 percent today. The Fed agreed to buy any Treasury securities that the public would not, while pegging long-term interest rates at a low 2.5 percent to help America's postwar recovery. The strategy worked: Washington reduced spending by some two thirds after the war, triggering a brief downturn, but low interest rates soon had the economy humming.'' This cooperation marked some loss of independence for the Fed.

After the war, Eccles pushed for a balanced budget and tighter credit policies. In 1948, President Harry Truman did not reappoint Eccles to the position of chairman of the Fed, however, he remained on the board until 1951.

By 1950, the Fed was concerned about inflation, which had reached almost 7 percent, and wanted its independence back. Eccles embarrassed Truman by leaking the transcript of a meeting at which Truman asked for easy money. After a month of fighting between the Fed and the president, Treasury/Federal Reserve Accord resulted, re-establishing the Fed's independence.

Eccles died in 1977. Although history has largely forgotten his name, he was memorialized on the seventieth anniversary of the Federal Reserve by having its building renamed in his honor. He is considered the first great chairman of the Federal Reserve and one of the three greatest. The bank holding company he founded, First Security, still exists and consists of 270 branches. It is run by Eccles's nephew, Spencer Eccles.

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Tilly Edinger

Tilly Edinger (1897-1967) was born Johanna Gabrielle Ottelie Edinger and is recognized as a pioneer in the field of paleoneurology, which is the study of the brain through fossil remains. Her major work is titled *Evolution of the Horse Brain.*

Edinger applied her knowledge of neurology to the study of paleontology to determine how the brains of a species evolved. Because brains decompose, she focused on the study of the fossilized remains of the skulls and cranial cavities of many species to hypothesize that brains of any given species evolve differently based upon immediate external stimuli. Rejecting previous scientific notions from the eighteenth- and nineteenth-centuries, which asserted that evolution was a linear progression resulting in such lower animals as rodents eventually evolving into higher beings such as humans, Edinger postulated that evolution follows a complex branching process. This is a process by which different environmental factors that include climate and weather cause a species to evolve in radically different ways. In *Evolution of the Horse Brain,* Edinger proposed that the rate of evolution varies according to the individual lineage of any member of a particular species, and it is based upon that individual's ability to adapt, as well as the capacity of the brain's components to evolve new methods of interaction.

Edinger was born on November 13, 1897, in Frankfurt, Germany. Her Jewish parents were members of Germany's upper class, and they provided her with a financially secure childhood in her hometown of Frankfurt am Main. The ready availability of money provided Edinger and her two older siblings with ample educational, travel, and leisure opportunities. Her father, Ludwig E. Edinger, was a professor of neurology at the University of Frankfurt, a respected researcher, and one of the founders of comparative neurology. He was held in such high esteem that the city of Frankfurt am Main named a street after him following his death in 1918. Edinger's mother, Anna Goldschmidt Edinger, was a descendent of the Warburg family of bankers. Her active engagements in charity and social work resulted in the city honoring her with a bronze bust in the municipal park.

Edinger attended several universities, including schools in Heidelberg and Munich, before graduating from the Schillerschule in Frankfurt am Main. She had originally intended to study geology because she was convinced it would be easier for a woman to obtain a position in the field of zoology. Her focus was vertebrate paleontology. Edinger received her doctorate in natural philosophy from the University of Frankfurt in 1921, after her dissertation on the cranial capacity of the extinct Triassic era marine reptile Nothosaurus was accepted. Following her doctorate, Edinger pursued her interest in neurology and paleontology as a research assistant at the University of Frankfurt until 1927. Financially independent because of her family's wealth, she accepted an unpaid position in 1927 as curator of the vertebrate collection at Frankfurt's Senckenberg Museum. After publication of her first major work, *Die fossilen gehirne (Fossil Brains)* in 1929, the museum offered her a paid position.

When the Nazi party took political control of Germany in 1933, Edinger chose to remain in Frankfurt am Main. While her supervisor at the Senckenberg Museum was a member of the Nazi party, he allowed Edinger to continue her work as museum curator. In return, the supervisor requested that Edinger remove her name from her office door and vacate the building whenever there was a Nazi visitor. She worked under these circumstances until 1938, when the Nazi party increased its pressure on the German Jewish community. She applied for an exit visa in order to immigrate to the United States in 1938 but was placed on a waiting list. In May 1939, she was granted temporary permission to leave Germany. Her brother Friedrich (Fritz), however, was less fortunate and perished in the Holocaust. In addition, the Nazis removed the statue of Edinger's mother from the municipal park and changed the name of the street bearing her father's name. Edinger settled in London and worked as a wartime translator of medical texts. In 1941, she immigrated to the United States and accepted a tenured faculty appointment at Harvard University. Alfred Sherwood Romer, director of Harvard's Museum of Comparative Zoology, appointed Edinger to the position of research assistant at the museum. With the exception of one year of teaching at Wellesley College, she retained her position at the museum until 1966.

Published in 1929, Edinger's *Die fossilen gehirne* is considered her first major study. In this book, she argued persuasively that scientists should study fossils in order to determine the evolution of a specie's brain. This method was in opposition to the prevailing scientific method of the previous 150 years, in which scientists used the skulls and brains of contemporaneous animals to explain the evolution of its species. Edinger argued that such a method resulted in erroneous conclusions, because each generation of species possessed its own identifying creatures incumbent upon the climate, environment, and other determining factors specific to that generation. She argued that these factors directly led to brain development changes that were unique to that generation. To prove her theory, Edinger pioneered the method of using plaster casts of the fossilized remains of animal skulls and cranial cavities. Once the cast is made, scientists can make educated guesses on the size and shape of the different components of the animal's brain and how those components interact. Once these determinations were made, they could be compared to previous or subsequent generations of fossil remains.

Her second major work, *The Evolution of the Horse Brain* continued her explorations into the evolution of mammalian brains. In this work, she presented a convincing argument for the independent development of an enlarged forebrain in several species of mammal, focusing on the horse as an example. She argued that previous assumptions of linear evolution could not account for such a widespread occurrence among so many different species. She thus was able to explain how animals, including humans, developed at different rates in varying geographical locations and in different time periods based upon the lineage of the species member and the physical demands placed upon it by that location's climate and environment.

In 1950, Edinger received a fellowship from the American Association of University Women to study fossils. Her research took her to five countries in western Europe and produced several papers on her findings. She continued her studies with the help of a Guggenheim Fellowship. In 1963, her membership in the American Academy of Arts and Sciences led to her election as the president of the Society of Vertebrate Paleontology. She later earned honorary doctorates from Wellesley College and the German universities in Giessen and Frankfurt am Main. On May 26, 1967, prior to an anticipated return visit to Frankfurt, Edinger received serious injuries while walking near her home in Cambridge. Suffering a serious hearing impairment since birth that also increasingly prevented her from teaching, she did not hear the approaching automobile that eventually struck her. She died the following day.

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David R. Einhorn

Anti-slavery proponent and Jewish theological writer David R. Einhorn (1809-1879) was one of the leaders of the Reform movement of Judaism in the United States. Influenced by the ideas of Friedrich Schelling, he had a turbulent career as rabbi in central Europe before he moved to the United States. Like Abraham Geiger, Einhorn took a more liberal view on the practice of Judaism than did orthodox Jews.

Turned to Radical Jewism

Einhorn was born on November 10, 1809, in Dispeck, Bavaria. Son of Maier and Karoline Einhorn, the reform rabbi David Einhorn had a traditional Jewish education at the Furth yeshiva. He did exceptionally well in his studies and earned his rabbinical diploma at age 17. When Einhorn's father died, his mother helped him attend the universities of Erlangen, Wurzburg, and Munich.

Einhorn was a religious radical. He was raised in the strict traditions of his Judaism, but the more liberal environment of the university helped to change his views. His views included abandoning ceremonial laws that seemed cumbersome in the modern age. He preferred using German rather than Hebrew; he also wanted to eliminate prayers for the restoration of the temple in Jerusalem and for the furtherance of Zion. Because of these views, Einhorn was barred from becoming a rabbi in Germany. It was ten years later, in 1842, that he finally was given an appointment of Landesrabbiner of Birkenfield, Oldenburg. He married Julia Ochs in 1844, and the couple had nine children.

At the Frankfurt Reform Rabbinical Assembly in 1844, Einhorn staunchly argued for reforms, such as preaching in the German vernacular rather than in Hebrew and leaving out prayers for a Jewish nation. In 1847, Einhorn replaced Samuel Holdheim as chief rabbi of Mecklenburg-Schwerin and found himself influenced by Holdheim and by the philosopher F.W. Schelling. More and more opposed to serving in a reactionary state, Einhorn was soon in the midst of controversy. Most people in his congregation were orthodox and were opposed to his views. When Einhorn gave an uncircumcised boy a blessing in the synagogue, the congregation did not approve. Due to the clash of views between Einhorn and his congregation, Einhorn left his position as chief rabbi, and he left Germany altogether.

In 1851, Einhorn went to Hungary, where he served at Budapest's Reform synagogue. The government felt threatened by the religious liberalism preached there. Confusing

the religious liberalism with political liberalism, the Hungarian government closed the temple only two months after Einhorn took the pulpit. After the temple was closed, Einhorn began to think about relocating to a place where he could preach his radical religious ideas. He considered the United States as a possibility for his new home but did not leave until 1855.

While he waited for the right conditions to sail for America, Einhorn wrote his *Das Prinzip des Mosaismus* (*The Principles of Mosaic Faith*). Published in 1854, this volume reflected his thinking on Jewish philosophy. One of his beliefs echoed that of Abraham Geiger and other reform leaders. These leaders did not accept that revelation from God occurred only in the past; Einhorn believed that God revealed truths to his people over time, so that religious ideas could be perfected.

Campaigned against Slavery

In 1855, Einhorn left Germany for the United States. Once in America, he became the religious leader at Har Sinai Synagogue in Baltimore. Again he found himself in the midst of controversy. Einhorn opposed slavery. Opposition to slavery in a pro-slavery state put Einhorn in danger. Some of Einhorn's contemporaries felt that slavery was a traditional way of life, although they might not themselves practice it. Einhorn, in direct opposition to these contemporaries, did not share those views. Neither did he support the idea that slavery was ordained of God.

Einhorn felt that using the Bible to support slavery was akin to wielding the whip of slavery. It was following the letter of the law in direct opposition to the spirit of the law. In his sermon ''War with Amalek!'' based on Exodus 17, Einhorn said, ''We are told that this crime [slavery] rests upon a historical right! . . . Slavery is an institution sanctioned by the Bible, hence war against it is war against, and not for, God! It has ever been a strategy of the advocate of a bad cause to take refuge from the spirit of the Bible to its letter. . . .''

Outspoken in his views that slavery was a moral sin, Einhorn took a firm stance against it. Although Einhorn preached in German—indeed, he continued to be a proponent of German as the language of biblical scholarship and criticism—his words nevertheless incited a riot on April 19, 1861. According to David E. Lipman of the *Gates to Jewish Heritage,* ''a mob threatened to tar and feather him, and he was forced to flee north.'' He first fled to Philadelphia and became rabbi of Keneseth Israel Congregation. In 1866, he went to New York and became rabbi of the Congregation Adath Israel. The congregation eventually merged with an orthodox congregation and was renamed Beth El.

Einhorn was staunch in his refusal to give way to the view that slavery had a right to exist. Even though he acknowledged that honorable men could be slave holders, as was Abraham, he nevertheless condemned slavery as a moral evil. Pointing to the bondage of the Jews in Egypt, he noted that they rejoiced when God delivered them; there was no justification for viewing slavery as a state of man established by God. Jews, of all people, should abhor slavery, Einhorn pointed out. He noted that the Jewish race was under the bondage of slavery in places throughout the world; therefore the Jewish race should certainly be against slavery, in all its forms.

In 1856, Einhorn began publishing a monthly magazine on Judaism reform, *Sinai.* Written in German, the magazine was published for seven years before it folded, due to its anti-slavery message. *Sinai* was a vehicle used by Einhorn to voice his opposition to the views of his colleagues who accepted slavery as a necessity. When one of his peers, Rabbi Morris Raphall, delivered pro-slavery words from the pulpit, Einhorn fiercely opposed him in *Sinai.* Calling Raphall's sermon a ''deplorable farce,'' Einhorn refuted the notion that slavery was acceptable because it was mentioned in the Bible, any more than murder was acceptable because Cain committed it. Einhorn further explained in volume. VI of *Sinai* that ''to proclaim slavery in the name of Judaism to be a God-sanctioned institution—the Jewish-religious press must raise objections to this, if it does not want itself and Judaism branded forever. Had a Christian clergyman in Europe delivered the Raphall address, the Jewish-orthodox as well as Jewish-reform press would have been set going to call the wrath of heaven and earth upon such falsehoods, to denounce such a disgrace.''

Einhorn accused Jews who supported slavery of putting money before their values, because the economic advantages some enjoyed because of slavery did not mean that it should be tolerated. The Jews, once in slavery themselves and now free, should not feel that they practiced a humane

religion if they were willing to believe that religion allowed for the justification of slavery. Because of his outspoken views against slavery, Einhorn was elected as an honorary member of the Union League Club of Philadelphia.

Influenced American Reform

In 1855, Einhorn opposed the decision of the Cleveland Rabbinical Conference that the Talmud was the only acceptable interpretation of the Bible. Led by Isaac Mayer Wise, the conference adopted a unified approach that allowed for incorporating broad practices present in American Judaism. Einhorn considered this to be false to the Reform's cause; his disagreement sparked a lasting feud between him and the more moderate Wise.

At the same time that Einhorn opposed recognizing the Talmud as divine, he never deviated from his belief that the Law of Moses held true and lasting principles that guided his people. He compared Mosaic law to a weapon against the enemies of the Jewish people. His people could not afford to lose this weapon, he said. Einhorn maintained that for Jews to curry favor with those in power by departing from the time-tested principles given by Moses was to agree to their own destruction.

Although a radical, Einhorn still believed the scripture in Exodus 19:6 that spoke of the Jews as a priestly people: ''And ye shall be unto me a kingdom of priests, and an holy nation. These are the words which thou shalt speak unto the children of Israel.'' Einhorn believed that in order to be holy, Jews needed to keep the covenants their ancestors made with God. He did not subscribe to a defeatist mentality found in the *Wissenschaft des Judentums.*

But to maintain their status of a holy people, Einhorn maintained that Jews should not intermarry. In *Sinai* he wrote that marrying into other races was ''a nail in the coffin of the small Jewish race.'' Although he once blessed an uncircumcised boy, Einhorn insisted that male converts be circumcised. He believed that the Jews had to preserve their heritage in order to maintain their identity as the people of God. At the same time that he wished to continue the practice of circumcision, Einhorn wished to cast off other practices of the ''Ceremonial Law'' that he considered to be outdated. He was against practices such as wearing phylacteries twice a day; refraining from 39 different kinds of work on the Sabbath; and following dietary restrictions. Einhorn was interested not in the outward forms of the Mosaic law, but in the moral aspects of it.

In 1856, Einhorn published his prayer book and called it *Olat Tamid,* which means ''Eternal Sacrifice.'' The title of his prayer book might seem ironic, given the fact that Einhorn had agreed with Geiger that the Talmud had no divine authority. But unlike Wise's prayer book *Minchag America,* Einhorn's work was more than just a shortened version of the existing service. *Olat Tamid* was a creative expression on universal human values that served as a model for the original *Union Prayer Book. Olat Tamid* was a more modern approach to religious practice than the traditional worship for it did not emphasize the chosen status of Israel. It also removed mention of a Messiah and eliminated references to a return to sacrificial practices and a return to Israel.

As Wise's moderate approach to Judaism eventually became the standard for Jewish reform in America, Einhorn's influence lived on. His son-in-law, Rabbi Kaufmann Kohler, collected a volume of Einhorn's sermons and published it in 1880. Kohler was responsible for forming the Pittsburgh Platform of 1885, which became a foundation for American Reform. Kohler also helped incorporate material from Einhorn's *Olat Tamid* into the *Union Prayer Book.*

Einhorn retired in 1879 and died just four months later on November 2, 1879. He will be remembered as an eloquent man who refused to change his opinions. His theological writings have a rational strain that apply universally to the human race. A leading reform theologian in his day, Einhorn was instrumental in bringing Jewish reform to a modern school of thought.

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Paul Erdos

For Paul Erdos (1913-1996), mathematics was life. Number theory, combinatorics (a branch of mathematics concerning the arrangement of finite sets), and discrete mathematics were his consuming passions. Everything else was of no interest: property, money, clothes, intimate relationships, social pleasantries—all were looked on as encumbrances to his mathematical pursuits.

A genius in the true sense of the word, Erdos traveled the world, living out of a suitcase, to problem solve—and problem pose—with his mathematical peers. A small, hyperactive man, he would arrive at a university or research center confident of his welcome. While he was their guest, it was a host's task to lodge him, feed him, do his laundry, make sure he caught his plane to the

next meeting, and sometimes even do his income taxes. Cosseted by his mother and by household servants, he was not brought up to fend for himself. Gina Bari Kolata, writing in *Science* magazine, reports that Erdos said he ''never even buttered his own bread until he was 21 years old.''

Yet this man, whom Paul Hoffman called ''probably the most eccentric mathematician in the world'' in the *Atlantic Monthly*, more than repaid his colleagues' care of him by giving them a wealth of new and challenging problems—and brilliant methods for solving them. Erdos laid the foundation of computer science by establishing the field of discrete mathematics. A number theorist from the beginning, he was just 20 years old when he discovered a proof for Chebyshev's theorem, which says that for each integer greater than one, there is always at least one prime number between it and its double.

Erdos was born in Budapest, Hungary, on March 26, 1913. His parents, Lajos and Anna Erdos, were high school mathematics teachers. His two older sisters died of scarlet fever when he was an infant, leaving him an only child with a very protective mother. Erdos was educated at home by his parents and a governess, and his gift for mathematics was recognized at an early age. It is said that Erdos could multiply three-digit numbers in his head at the age three, and discovered the concept of negative numbers when he was four. He received his higher education from the University of Budapest, entering at the age of 17 and graduating four years later with a Ph.D. in mathematics. He completed a postdoctoral fellowship in Manchester, England, leaving Hungary in the midst of political unrest in 1934. As a Jew, Hungary was then a dangerous place for him to be. During the ensuing Nazi era, four of Erdos's relatives were murdered, and his father died of a heart attack in 1942.

In 1938, Erdos came to the United States. However, because of the political situation in Hungary, he had difficulty receiving permission from the U. S. government to come and go freely between America and Europe. He settled in Israel and did not return to the United States until the 1960s. While in the U.S., he attended mathematical conferences, met with top mathematicians such as Ronald Graham, Ernst Straus and Stanislaw Ulam, and lectured at prestigious universities. His appearances were irregular, owing to the fact that he had no formal arrangements with any of the schools he visited. He would come for a few months, receive payment for his work, and move on. He was known to fly to as many as fifteen places in one month—remarking that he was unaffected by jet lag. Because he never renounced his Hungarian citizenship, he was able to receive a small salary from the Hungarian Academy of Sciences.

An Erdos Number Conveyed Prestige

So esteemed was Erdos by his colleagues that they invented the term ''Erdos number'' to describe their close connections with him. For example, if someone had coauthored a paper with Erdos, they were said to have an Erdos number of one. If someone had worked with another who had worked with Erdos, their Erdos number was two, and so on. According to his obituary in the *New York Times*, 458 persons had an Erdos number of one; an additional 4,500 could claim an Erdos number of two. It is said that Albert Einstein had an Erdos number of two. Ronald Graham, director of information sciences at AT and T Laboratories, once said that research was done to determine the highest Erdos number, which was thought to be 12. As Graham recalled, ''It's hard to get a large Erdos number, because you keep coming back to Erdos.'' This ''claim to fame'' exercise underscores Erdos's monumental publishing output of more than 1,500 papers, and is not only a tribute to his genius but also to his widespread mathematical network.

Throughout his career, Erdos sought out younger mathematicians, encouraging them to work on problems he had not solved. He created an awards system as an incentive, paying amounts from $10 to $3,000 for solutions. He also established prizes in Hungary and Israel to recognize outstanding young mathematicians. In 1983, Erdos was awarded the renowned Wolf Prize in Mathematics. Much of the $50,000 prize money he received endowed scholarships made in the name of his parents. He also helped to establish an endowed lectureship, called the Turan Memorial Lectureship, in Hungary.

Perfect Proofs from God's ''Great Book''

Erdos's mathematical interests were vast and varied, although his great love remained number theory. He was fascinated with solving problems that looked—but were not—deceptively simple. Difficult problems involving number relationships were Erdos's special forte. He was convinced that discovery, not invention, was the way to mathematical truth. He often spoke in jest of ''God's Great Mathematics Book in the Sky,'' which contained the proofs to all mathematical problems. Hoffman in the *Atlantic Monthly* says ''The strongest compliment Erdos can give to a colleague's work is to say, 'It's straight from the Book.'''

Mother's Death Brought on Depression

Erdos's mother was an important figure in his life. When she was 84 years old, she began traveling with him, even though she disliked traveling and did not speak English. When she died of complications from a bleeding ulcer in 1971, Erdos became extremely depressed and began taking amphetamines. This habit would continue for many years, and some of his extreme actions and his hyperactivity were attributed to his addiction. Graham and others worried about his habit and prevailed upon him to quit, apparently with little result. Even though Erdos would say, ''there is plenty of time to rest in the grave,'' he often talked about death. In the eccentric and personal language he liked to use, God was known as S.F. (Supreme Fascist). His idea of the perfect death was to ''fall over dead'' during a lecture on mathematics.

Erdos's ''perfect death'' almost happened. He died of a heart attack in Warsaw, Poland, on September 20, 1996, while attending a mathematics meeting. As news of his death began to reach the world's mathematicians, the accolades began. Ronald Graham, who had assumed a primary role in looking after Erdos after his mother's death, said he

received many electronic-mail messages from all over the world saying, ''Tell me it isn't so.'' Erdos's colleagues considered him one of the 20th century's greatest mathematicians. Ulam remarked that it was said ''You are not a real mathematician if you don't know Paul Erdos.'' Straus, who had worked with Einstein as well as Erdos, called him ''the prince of problem solvers and the absolute monarch of problem posers,'' and compared him with the great 18th-century mathematician Leonhard Euler. Graham remarked, ''He died with his boots on, in hand-to-hand combat with one more problem. It was the way he wanted to go.''

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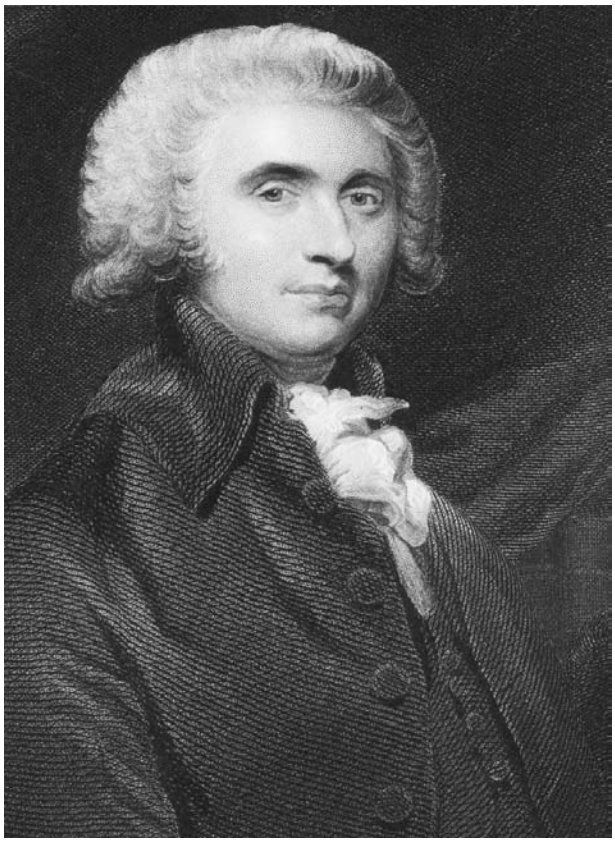

Thomas Erskine

Eighteenth-century Scottish jurist and historian Thomas Erskine (1750-1823) was noted for his contributions to British law, his spirited defense of American patriot Thomas Paine, and his support for the French Revolution.

The youngest son in a noble Scottish family, Thomas Erskine excelled at law and gained renown as one of the most eloquent orators of his day. He had a brief tenure in the British Parliament, but his most significant contributions lay in the area of commercial law, where he maintained a substantial practice. His historical significance was the result of his defense of the revolutionary ideals of the age and his support of freethinkers against King George III.

Naval and Military Training

Born in Edinburgh, Scotland, in 1750, Erskine was the third son of the tenth earl of Buchan. Despite their grand title, the Erskines lived on limited means; rather than an ancestral home, they lived in a flat in a middle-class area of Edinburgh. Thomas Erskine was not in line to inherit his father's title; his oldest brother, David, would become the 11th earl of Buchan. Seeking to regain some of the dignity of his ancestors, Thomas Erskine vowed to follow his other brother, Henry, into the practice of law. After getting a basic education in Latin and the English classics, Erskine decided to see the world, and at age 14 he went to sea as a midshipman aboard a Navy ship, the *Tarter,* sailing for the West Indies. He would not return to Scotland for 56 years.

Four years after joining the navy, in 1768, Erskine purchased a commission in the British army, using inheritance money given him after the death of his father. He also married, and his wife accompanied him on his assignments. While posted to the Spanish island of Minorca from 1770 to 1772, he passed his free time studying English literature. Like many educated young men of his generation, he also became interested in the philosophical writings of thinkers such as Voltaire, Jean-Jacques Rousseau, and others associated with the French Enlightenment. On leave to London in 1772, he ingratiated himself with many influential men, such as Samuel Johnson, Edmund Burke, and historian Edward Gibbon, using his noble birth, his good looks, and his conversational abilities to make his way into polite society.

Became a Successful Jurist

In 1775 Erskine resigned his commission in the British army and entered Lincoln's Inn and Trinity College, Cambridge, earning an honorary M.A. in 1778. Admitted to the bar the following year, he gained immediate success in court. A capable speaker with a solid grounding in commercial law, Erskine was an excellent debater, quick on his feet and with a ready wit. He also was a great lover of animals and became known for sometimes bringing his pet New-

foundland dog, Toss, into chambers, where the dog sat on a chair with its paws on the table.

Many of Erskine's early cases involved high-profile clients. After his successful defense of Captain Thomas Baillie, lieutenant governor of Greenwich Hospital, against Lord Sandwich's criminal charge of libel, Erskine became highly sought among the better class of accused. His successful defense of Admiral Lord Keppel in 1779 against charges of neglect of duty while in command of the British fleet off Ushant was followed by an equally well-publicized acquittal in the case of Lord George Gordon in 1781. Gordon, tried for high treason after leading a mob of 50,000 Protestant rioters to disrupt Catholic buildings and the home of the chief justice, escaped both the charge and the bill for over 180,000 pounds in damages, even though 21 of the 139 rioters arrested with Gordon were executed on similar charges.

Word of Erskine's legal triumphs quickly spread and he soon found himself propelled into the civil service. In 1783 he was appointed a king's counsel and member of Parliament for Portsmouth. Although his first appearance in Parliament was uninspired, he returned for several terms, serving intermittently from 1783 to 1806. He was appointed attorney general to the Prince of Wales in 1789.

Defended Revolutionaries

Inspired by a visit to France in 1790 and his long-held Whig beliefs, Erskine joined the Friends of the People, a group formed by Charles Grey and several members of Parliament in April 1792. The goal of the group was to gain greater representation for English citizens in Parliament through peaceful means. In line with this goal, Erskine defended many people arrested on political grounds between 1793 and 1794.

Erskine's agreement to defend British-born American revolutionary Thomas Paine in 1793 cost the attorney his position with the Prince of Wales. Paine, who had fomented the uprising in England's North American colonies with his pamphlet *Common Sense,* returned to England in 1787. Four years later, when he published his pamphlet *The Rights of Man* in defense of the French Revolution, King George III moved to curb his influence. Paine's book was banned and its author arrested on the charge of sedition. Erskine successfully defended Paine in the case and another stemming from his subsequent publication, *The Age of Reason,* written while its author was in jail in France in 1794. In his first defense of Paine, Erskine quoted Burke and John Milton, recounted the history of the Glorious Revolution, and noted, as his core argument, the following: ''That every man, not intending to mislead, but seeking to enlighten others with what his own reason and conscience . . . have dictated to him as truth, may address himself to the universal reason of a whole nation, either upon the subject of governments in general, or upon that of our own particular country;—that he may analyze the principles of its constitution,—point out its errors and defects,—examine and publish its corruptions,—warn his fellow citizens against their ruinous consequences, and exert his whole faculties in pointing out the most advantageous changes in establishments which he considers to be radically defective, or sliding from their object by abuse.—All this every subject of this country has a right to do, if he contemplates only what he thinks would be for its advantage, and but seeks to change the public mind by the conviction which flows from reasoning dictated by conscience.''

English politician John Horne Tooke also needed Erskine's legal abilities after he was accused of treason. Tooke was a founding member of the London Corresponding Society, a group with the same aim as that of Friends of the People, and Erskine helped him win acquittal. Other political rebels Erskine aided included Scottish radical Thomas Hardy, a middle-aged shoemaker and associate of Tooke who was accused of conspiring to kill the king of England, and John Thelwall, a journalist and former tailor's apprentice who was acquitted of the charge of high treason in 1794 with Erskine's help.

Advanced Legal Theory

In addition to gaining a reputation as both a liberal and a defender of the constitution, Erskine also established a number of important legal precedents. In his 1798 defense of Hadfield, a man indicted for attempting to shoot George III, Erskine made a ''destructive analysis of the current theory of criminal responsibility in mental disease,'' and his defense of the dean of St. Asaph resulted in a 1792 revision of the laws regarding libel.

In 1806 an ancient office was revived in his honor and Erskine was appointed chancellor to the Prince of Wales. He was also elevated to the peerage as 1st Baron Erskine. Despite such honors, he tired of public life and resigned from his position the following year. His decisions as chancellor were later published under the title *Apocrypha.* His other written works included a 1772 pamphlet on army abuses; a 1797 discussion of the war with France; *Aramata,* a political romance; a pamphlet in support of the Greeks; and several works of poetry.

Erskine's forensic abilities were unrivaled in the history of the English Bar. While he had a long and active legal career, it did not bring him great fortune, because he took many cases pro bono to defend political rights. After years of ill-advised investments and extravagant spending, Erskine was reduced to poverty by 1818. He returned to his family in Edinburgh in February 1820 at the age of 70 and was widely praised for his wit and character at a large public gathering. A strong supporter of the constitution despite his return to Scotland, Erskine remained loyal to Queen Caroline, consort of King George IV, despite the king's decision to divorce her on charges of adultery in 1821. He died in 1823 at the home of his brother, David Erskine, and was buried in the family's tomb in Linlithgow. As a fitting epitaph, Erskine was immortalized in the lines of the poem ''The Author's Earnest Cry and Prayer,'' written by his friend and fellow Scot, Robert Burns: ''Erskine a spunkie Norland billie.'' In legal circles, he remained known for many years as ''England's foremost advocate.''

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John Arbuthnot Fisher

An ordnance and torpedo specialist and brilliant military tactician, John Arbuthnot Fisher (1841-1920) boosted Britain's Royal Navy to new heights prior to World War I. In combat and on sea patrol, he served admirably in China, the Crimea, Egypt, the West Indies, and the Mediterranean. An able administrator, at a time when Germany vied for supremacy at sea, he oversaw officer training, manpower, ship construction, fuel efficiency, fleet formation, and ordnance.

Rose through the Ranks

Born in Ceylon on January 25, 1841, John ''Jackie'' Fisher joined the navy in 1854 as a penniless boy and, during service in the Crimean War in his midteens, rose to midshipman. At age 18 in China during the Second Opium War, he aided in the seizure of Canton and the Pei forts. After twenty years of experience, he helped to revise *The Gunnery Manual,* a handbook on marksmanship and gun maintenance.

By age 33, Fisher attained the rank of captain and commanded the superior battleship H.M.S. *Inflexible* at the 1882 bombardment of Alexandria's forts during the Egyptian War. He and his naval brigade mounted an overland attack on Ahmed Arabi Pasha, who led the nationalist revolt. As a result of the offensive, Britain established a 40-year occupation in North Africa.

Fisher progressed to captain of the H.M.S. *Excellent,* the navy's name for its gunnery school. After five years instituting innovations to torpedo design, Fisher directed naval ordnance and torpedoes and served on the admiralty board. He rose to Third Sea Lord and controller of the navy in 1892. Within four years, he achieved the rank of rear admiral and then vice admiral and received a knighthood.

A Leader during Peacetime

From 1897 to 1899, an era of relative calm in the Western Hemisphere, Fisher commanded military readiness in North America and the West Indies. At the end of his tour, after taking charge of the British military in the Mediterranean, he helped negotiate terms at the First Hague Peace Conference, which initiated a permanent court of arbitration for settlement of international disputes. A blunt champion of a strong military, he startled fellow delegates with the statement that ''war is the essence of violence'' and proposed that nations make war so terrible that challengers would go to great lengths to avoid combat. His concept of preparedness was priming the British fleet to strike first and hardest and to keep up the pace. In 1902, a year after he was made full admiral, he received a chance to apply his philosophy as Second Sea Lord of training and recruitment for the Home Fleet.

Fisher's responsibilities in the navy required that he upgrade fleet efficiency, improve sailors' welfare with better food and firm discipline, and overhaul the training for officers. He accomplished all of these objectives with the aid of a group of experienced naval captains. In 1904, he headquartered at Portsmouth, England, as First Sea Lord and began honing the British Navy for war with Germany. At the Royal Naval College at Osborne, he controlled the training of cadets. In this same period, through a review commis-

sion, he advised the British cabinet to reorganize the War Office to resemble the admiralty board. This tactless proposal prompted a vocal campaign against him that continued until his retirement.

A Bold Reformer

To bolster home defense against the mounting threat from Germany, Fisher weeded out weak or useless vessels and reassigned men to reserve crews. He reorganized and modernized the fleet and oversaw the Portsmouth dockyards and the construction of lighter, faster ships. To increase Britain's chances of surviving all-out war, he developed firepower and submarines, which he saw as the offensive wave of the future.

Fisher surprised and dismayed his critics by converting ships from coal to oil. His support of petroleum as the fuel of the future earned him the nickname ''godfather of oil.'' The switch in fuel for steam boilers forced England away from dependence on native coal and into ongoing political involvement in the Middle East, the source of British crude oil. In 1905, his wisdom and fighting spirit earned Fisher the Order of Merit and command of the entire fleet.

Fisher created the British military model based on rapid and all-out response to war to shorten conflict and lessen damage. For this goal of brief but lethal engagement, he developed torpedoes and oversaw design and construction of the battleship *Dreadnought,* modeled on the German warship and armed with ten 12-inch guns. He described it as ''the hard-boiled egg—because she cannot be beat.'' By December 1906, the prototype ship stood ready for use. Fisher approved of its speed and deadliness and acquired eight more new fighting ships for the British navy. True to his prediction, the dreadnought concept revolutionized warfare at sea.

Fisher supported his heavy gun ships with light, maneuverable armored battle cruisers, beginning with the H.M.S. *Invincible,* which was capable of traveling at 25 knots. His intent was to surround heavy gun ships with lightweight cruisers that would act as scouts. For instant manpower, he designed a system that removed battle-ready crew and officers from the Mediterranean Sea, familiarized them thoroughly with ships and strategy, and placed them on England's coast for immediate call-up.

Replaced Traditions

Fisher fearlessly retired the preferential treatment system for which the old-style military was known. He ended a promotions system based on social class and replaced it with promotion based on talent and experience. To open military careers to all young men, he abolished tuition to Dartmouth and Osborne, the training centers for the Royal Navy. Fisher advocated four or more years of sea duty in addition to classroom training at the newly established Royal Naval College at Osborne. To better defend Great Britain, he ordered that the cream of the navy form a home fleet to remain in England at shore barracks ready for deployment. With men kept in tip-top form by constantly familiarizing themselves with the latest in equipment, ships and crew functioned at peak efficiency.

The concept of a home fleet earned sharp criticism from Admiral Lord Charles Beresford, who commanded the Channel Fleet. Beresford chafed at Fisher's taking a lead in developing Britain's battle plans. The tug of war between naval heads polarized the high command, endangering military readiness. True to Beresford's warning, Fisher's reshaping of the British fighting fleet and its crews failed in competition with Germany's big gun ships. Beresford called for an investigating committee to determine whether Fisher's dispersal of warships was at fault. The internal inquiry into Beresford's charges neither confirmed them nor advanced Fisher's theories.

In 1909, a year before his retirement on January 25, 1910, Fisher became one of the few naval officers raised to the British peerage when he was named Baron Fisher of Kilverstone. Severely weakened by his detractors' campaign, he continued to advise another of his critics, First Lord of the Admiralty Winston Churchill, on equipping the navy and on building the Queen Elizabeth class of fast, oil-powered battleships. Churchill reciprocated by appointing him to chair a commission on fuel oil purchase, which completed its report in 1913.

Prepared for War

Recalled into service in October 1914 to replace Prince Louis of Battenberg, Fisher once more assumed the role of First Sea Lord under Churchill. Fisher's attitude toward war had not softened with age. He wrote that supremacy was Britain's best security and the source of world peace: ''If you

rub it in, both at home and abroad, that you are ready for instant war, with every unit of your strength in the first line and waiting to be first in, and hit your enemy in the belly and kick him when he is down . . . then people will keep clear of you.'' In a letter to German Grand Admiral Alfred von Tirpitz in March 1916, Fisher barked, ''You're the sailor who understands war. Kill your enemy or be killed yourself.''

Already steeled for World War I, Fisher faced a test of readiness in November 1914, after Sir Christopher Cradock lost two major cruisers in the Pacific at the battle of Coronel. Fisher amassed an armada of 600 ships to ward off German submarines and commissioned military blimps to scout for German U-boats. The added muscle and surveillance enabled the British to trounce the fleet of German Admiral Graf von Spee on December 8 at the battle of the Falkland Islands.

War and Retreat

Fisher's impressive military history ended in a disagreement over Churchill's chancy assault on the Dardanelles. Vigorous, combative, and original in his thinking, Fisher did not work well as Churchill's underling. As World War I worsened, Churchill rejected Fisher's proposal for an amphibious assault on Germany's Baltic coast. Instead, Churchill called for an expedition against the Dardanelles in the eastern Mediterranean to assure that the fleet could pass through unharmed. Because Fisher feared that heavy concentrations of firepower off Turkish shores would weaken protection of the Baltic Sea, he proposed instead an Anglo-Russian assault on Germany's northern shores. On May 15, 1915, the day after Churchill announced his intent to attack the Dardanelles, Fisher resigned. The British failed in the assault, and Fisher's analysis proved correct.

A patriot and friend to the British military, Fisher spent his last years serving in various ways. In July 1915, he chaired a board of invention and research to help the Royal Navy absorb the latest scientific breakthroughs. In vain, he hoped for reappointment to naval command. During his second retirement, he compiled the two-volume *Memories and Records* (1919), containing autobiography, combat philosophy, and speculation on air-based wars of the future. Witty and fun-loving, he developed his interests in dancing, the Bible, and military history. Evaluating Fisher's contributions to British military preparedness, Churchill later commended him for his reforms during a critical era in world history.

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Max Fleischer

A pioneer of film animation, cartoonist Max Fleischer (1883-1972) created cartoon characters Betty Boop and Popeye. He is also remembered for his more than 20 motion picture production inventions, particularly the rotoscope.

Max Fleischer was born into a family of inventors on July 17, 1883, in Vienna, Austria. His mother immigrated with him to the United States when he was four years old, and he was raised on the Lower East Side of New York City. Fleischer was one of five sons. Animator Dave Fleischer was his younger brother.

Fleischer didn't finish high school, but attended numerous trade schools and art programs in his youth. He worked for the *Brooklyn Daily Eagle* as a cartoonist, photographer, and photo-engraver before becoming art director for the magazine *Popular Science.* Fleischer's animation career began at Joseph Randolph Bray's studio, where he made instructional films during a short World War I commission.

Invented the Rotoscope

Fleischer were granted a patent in 1917 for the rotoscope, a mechanism used for transferring live action film into animated cartoon through tracing. Still used in modern animation and video game production, this process involves the projection of single frames of film onto a drawing surface for tracing. Re-photographing the sequence of drawings results in very lifelike animation. This invention was prompted by Fleischer's frustration with cel animation, which didn't allow a realistic enough product. Creating their first rotoscoped cartoon character, the Fleischer brothers shot a normal filmstrip of a body in motion. Dressed as a clown, Dave was the body. Using the rotoscope, the Fleischers then magnified each frame of the filmstrip onto a piece of glass. The next step involved tracing Dave's changing positions onto celluloid frame by frame, changing his features into those of their new character, Koko the Clown.

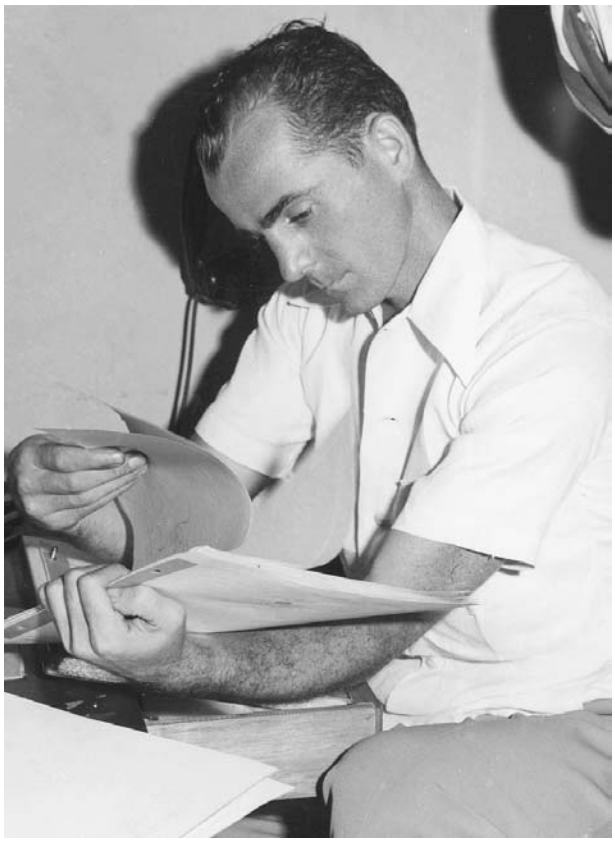

The final stage was photographing each piece of celluloid onto a single frame of motion picture film. The finished product was the first Koko the Clown filmstrip, in which the star's body reflected all of the subtle changes made by a moving human form. Fleischer was quoted in Film100.com's Fleischer biography as calling rotoscoping ''the greatest achievement in pen-and-ink production.'' The brothers' invention caught the attention of animator John R. Bray, who hired them to work in Paramount's New York studios.

Fleischer and his brother, Dave, founded Out of the Inkwell Films, Inc. in 1921. They renamed the business Fleischer Studios in 1928. Their ''Out of the Inkwell'' cartoon series, featuring Koko the Clown, was their first series of films and was produced through 1929. Fleischer continued to experiment with cartoon mechanics and soon developed the rotograph. Using this method the animators could draw characters in real-world settings. A live action film was projected to the underside of the artist's table, and Koko the Clown was drawn into each frame. This system was a trailblazer for films like *Mary Poppins* (1964) and *Who Framed Roger Rabbit* (1988).

Fleischer never grew tired of experimenting, and he was always trying out new color, sound, and optical tricks in his films. His constant tinkering didn't allow him to refine these new processes, so Fleischer's films lacked consistency. His audiences were always entertained, and his rivals were always worried about his next invention. Fleischer's major rival was Walt Disney. While Fleischer clearly had the most ingenuity, Disney shone in showmanship, discipline, and vision. While Disney slowly built on each success, Fleischer was always moving forward and rarely looking back. Howard Beckerman discussed their relationship in *Back Stage,* ''Both Fleischer and Disney had a great deal of respect for each other. The older man had pioneered many of the early innovations in the medium. The younger man, Disney, had wanted to be another Fleischer (Max had a mustache first).'' Disney recognized the importance of Fleischer's discoveries and was quoted in Film100.com's Fleischer biography as saying, ''Without his pioneering spirit and additions to the technology of animation, few, if any of us, would be where we are today.''

Betty Boop Made Her Debut

Fleischer created a number of firsts with his brother, including the ''bouncing-ball'' sing along cartoons, which were silent but synchronized to the cinema orchestras. His cartoon ''Song Car-Tune'' was the first cartoon with a soundtrack, and was produced in 1924. Betty Boop was the first female cartoon star, making her debut in 1930. She was the girlfiend of an unpopular character named Bimbo, who starred in *Dizzy Dishes,* and she soon had her own series. The Fleischer brothers' creation was a sexy woman in the form of a cartoon character. Gary Morris recalled her appearance in *Bright Lights Film Journal,* ''Betty is best remembered for her red-hot jazz baby persona. With a head like a giant peanut, vast mascara'd eyes, too-kissable lips, baby-doll voice (courtesty of singer Mae Questel), flattened marcelled hair, and mere threads of a dress exposing miles of hot flesh, she was the perfect celluloid sex toy.''

A far cry from the wholesome characters being created at the Disney Studios, Betty Boop not only appeared sexy but acted the part. She was often shown undressing and kissing clowns, cats, and other creatures. While other cartoons of the time were focusing on the charming lives of adorable animals, the Fleischers had Betty running around in her slinky costumes, living the life of a provocative young woman. The general trend in movies and cartoons was more respectable, and Betty Boop was bucking this trend. Amelia S. Holberg discussed the differences between Disney and the Fleischers in *American Jewish History,* ''By the time Pinocchio was released, Disney had redefined animation as a children's genre. The very adult Betty Boop, on the other hand, was a flapper, a flashy city party girl, not a respectable lady and definitely not an appropriate character for children's films.'' The Hays office Production Code was instituted in 1934, and censors transformed Betty Boop into an all-American girl, clothing her more fully and temporarily banning her garter. The series ended in 1939, but there was a Betty Boop revival in the 1970s. She starred in a touring film festival, ''Betty Boop's Scandals,'' and was featured in Macy's Thanksgiving Day Parade in 1984. 1985 saw Betty Boop's network television debut, and her sixtieth birthday was celebrated in the animated special, ''Betty Boop's Hollywood Mystery.''

Popeye the Sailor Man

Max and Dave Fleischer followed up their Betty Boop success with another popular character's introduction in 1933. Popeye was a result of stiff competition among animation studios. A key part of the studios' business strategies was the development of cartoon characters whose popularity would guarantee bookings by major theater chains. Disney's Donald Duck and Goofy were developed from smaller roles in Mickey Mouse cartoons, and Warner Bros. created Bugs Bunny and Daffy Duck after their initial success in films featuring other animated animals. E.C. Segar created a comic strip called ''Thimble Theater'' in 1919. He introduced Popeye into the strip as a temporary character, but when Segar attempted to write Popeye out, fans complained and he returned as Olive Oyl's love interest. Max Fleischer requested the right to use Popeye from Hearst's King Features Syndicate and was granted permission two years after Betty Boop's debut.

Due to the very satisfying quality of the first Popeye production, the agreement between Fleischer and King Features was extended to a five-year term even before the film's release. The movie, entitled *Betty Boop Presents Popeye the Sailor,* marked the beginning of Popeye's highly successful series. Within five years, Popeye was the most popular American cartoon character. Fleischer was so confident, he attempted to convince film distributor Paramount to back a feature-length Popeye movie, but the shorts they created were the most profitable Popeye productions.

Disney moved into feature films in 1937 with the success of *Snow White and the Seven Dwarfs,* forcing the Fleischers into entering this new arena. They produced the feature-length cartoons *Gulliver's Travels* and *Mr. Bug Goes To Town* in 1938 and 1941, both of which bombed. Their expansion, which involved enlarging their staff to produce the features, proved unsuccessful. In 1942 Paramount forced the brothers out of their own studio. Amidst this disappointment, the Fleischers premiered the first Superman short in 1941.

Max Fleischer went on to direct films, which include *20,000 Leagues Under the Sea, Dr. Doolittle, Compulsion, Tora Tora Tora,* and *The Jazz Singer.* After Paramount bought his studio, Fleischer worked for that company as production chief of cartooning until he retired in the 1960s. Fleischer died of heart failure on September 11, 1972, in Woodland Hills, California. He was survived by his wife, Essie, and two children.

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Williamina Fleming

The first of the famous women astronomers at the Harvard College Observatory, Williamina Fleming (1857-1911) helped to revolutionize astronomy in the late nineteenth and early twentieth centuries. She discovered ten novae, or exploding stars, and more than 200 variable stars. She also developed a new star classification system. Fleming was considered to be the leading female astronomer of her day and her achievements opened up the field of astronomy for women.

Born in Dundee Scotland on May 15,1857, Williamina (known as Mina) Fleming was the daughter of Robert and Mary (Walker) Stevens. Her father had a profitable carving and gilding business and was well known for his picture frames. He was also one of the first in Dundee to experiment with photography. He died when his daughter was seven. Fleming attended public schools in Dundee until she was 14. She then worked as a student teacher until she married James Orr Fleming at the age of 20. In 1878, the couple emigrated to the United States, settling in Boston, Massachusetts. Soon after their arrival, her husband deserted her. To make matters worse, she was pregnant. Fleming was forced to work as a maid to support herself. Her choice of employers would change her life

From Housekeeper to Astronomer

In 1879 Fleming went to work for Edward C. Pickering, an astrophysicist and the new director of the Harvard College Observatory. She returned briefly to Scotland that fall to give birth to her son. Presumably, she wanted to be with her family for the birth. Pickering must have made a great impression on her in the brief time they knew one another, because she named her son Edward Pickering Fleming. Pickering was an advocate of higher education for women and an exacting employer. Frustrated with the inefficiencies of his male assistant, the story goes that he proclaimed that even his Scottish maid could do a better job and he set out to prove it. Soon, the 24-year-old Fleming had progressed from housework to astronomical observations.

The major work of the Harvard Observatory, made possible by the Draper Memorial established by Mary Anna Palmer Draper in 1886, was to use photographs to analyze the spectra, brightness, positions, and motions of stars. Photographs revealed wavelengths of light that were invisible to the human eye and therefore had never been seen with telescopes. The photographs of star spectra, the pattern of bands and lines that form when a star's light is dispersed through a prism, provided an entirely new way of classifying and analyzing stars. Nettie A. Farrar, an assistant at the Observatory who was leaving to marry, trained Fleming to analyze the spectra. Fleming's most important contribution to astronomy was her classification of 10,351 stars into 17 categories for the *Draper Catalogue of Stellar Spectra*, published in 1890. Her system of classification, known as the Pickering-Fleming System, supplanted the original classification system devised by Pickering.

In the course of her career, Fleming examined nearly 200,000 photographic plates, made at Cambridge and at Harvard's southern observatory in Arequipa, Peru, and supervised their classification. Fleming's studies of these photographic plates of star spectra led to her discoveries of ten of the 24 novae that were known at the time of her death in 1911. Novae are stars whose light suddenly increases dramatically and then fades. She also discovered 59 gaseous nebulae. Gaseous nebulae are high density interstellar dust or clouds, belonging to two groups of nebulae—planetary and diffuse. One of her most important discoveries concerned long-period variable stars, which were thought to be very rare, since their brightness changed so slowly that the magnitude of brightness was not observed to vary. Fleming discovered that variable stars could be identified by certain spectral characteristics. This enabled her to identify and analyze 222 of these of stars. Furthermore, she selected comparison stars that enabled the brightness of the variable stars to be determined with accuracy. This was the first photographic standard for determining the magnitude of star brightness. Of the 107 unusual Wolf-Rayet stars known at the time, Fleming discovered 94. In 1891, Fleming discovered spectral variations corresponding to changes in the light from the star Beta Lyrae, indicating that it was a double star. The latter discovery is usually credited to Pickering. Fleming's early work was published under Pickering's name, although by 1890, ''M. Fleming'' was appearing on the reports as Pickering's coauthor.

Directed the Women of the Harvard College Observatory

Fleming's work at the observatory was so outstanding that Pickering put her in charge of hiring and supervising a team of women to sort and study the immense collection of photographs of star spectra. Over the next 15 years, Fleming hired some 20 women. Some of them were college graduates who had majored in astronomy and went on to become famous astronomers in their own right. Among these women were Antonia Maury, Henrietta Leavitt, and Annie Jump Cannon. In 1893, Fleming gave a speech on women's work in astronomy at the Chicago World's Fair, and following this, astronomy as a scientific profession for women became a subject for the popular press. As a result, other observatories around the United States began hiring women.

In 1898, Fleming was made curator of astronomical photographs at the Observatory, the first woman appointed by the Harvard Corporation. She directed the work of the other women, assisted Pickering at the Observatory, and prepared the work of other astronomers for publication. Much of her time was occupied with editing the *Annals of the Harvard College Observatory*, which she resented because this distracted her from her own astronomical research. Fleming worked 60-hour weeks for a salary of $1,500 per year, which was far below what the newest male assistant at the Observatory received. Her recently discovered journals from 1900 reveal her frustration with this situation, particularly because she was putting her son through the Massachusetts Institute of Technology at the time. She had to struggle to make ends meet, but she was even more indignant at having her work and expertise undervalued.

Fleming was awarded honorary memberships in the Royal Astronomical Society and the French and Mexican astronomical societies. The latter presented her with a gold medal for her discovery of new stars. She was one of 11 women charter members of the American Astronomical Society and an honorary fellow of Wellesley College. After her death from pneumonia at the age of 54, Fleming was succeeded as curator by her protege, Annie Jump Cannon.

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Judah Folkman

In the battle against cancer, Dr. Judah Folkman (born 1933) has found a new approach: to attack the blood vessels that nourish cancer cells. The results of initial tests in cancer-bearing mice performed in 1998 were promising enough to raise the hopes of both cancer patients and physicians worldwide.

A noted professor, physician, and former surgeon-in-chief at the Boston Pediatric Hospital, Dr. Judah M. Folkman has demonstrated that by cutting off the blood supply nourishing cancer cells, cancer tumors can be

killed with only negligible side effects. Theorizing on a method to prevent the growth of existing tumors, Folkman decided to try blocking the signals sent out by these tumors to perform angiogenesis—the formation of new blood vessels. To test his theory, he used two agents—angiostatin and endostatin—to treat cancer in laboratory mice. Although the results were positive, they were not conclusive, for other cancer-fighting drugs had a history of working well on mice but not as well on humans. By 2000 there remained the task of completing extensive tests on humans before EntreMed Inc., a Rockville, Maryland-based biotech company, could begin to put the new compounds on the market.

Discovered How Cancer Cells Grow

The son of Rabbi Jerome Folkman and his wife, Bessie, Folkman came to a love of medicine early in life. At his bar mitzvah his father told him to be a credit to his people; as an adult Folkman determined to dedicate himself to cancer research as a way of following his father's advice. In 1961 he made an astounding discovery. While doing medical research in a U.S. Navy laboratory, he found that cancer cells grow because they have an abundant blood supply. From this discovery Folkman developed the theory of angiogenesis and hypothesized further that cancers could not thrive without this abundant blood supply. A tumor formed, he theorized, because it could somehow stimulate new blood cells to deliver to it the nutrients it required in order to grow. Without sufficient blood, a cancer would not be able to grow any larger than a pin head.

Folkman's theory led him to look for ways to block blood vessel growth. He worked for years before he was able to develop compounds that sufficiently inhibited angiogenesis. These compounds, the human proteins endostatin and angiostatin, seemed like the answer to a prayer for people affected by cancer. Endostatin in particular showed promise; its marked lack of toxicity seemed to make it safe for human testing and two small-scale clinical trials at the U.S. National Cancer Institute (NCI) were authorized to further examine its effects on humans.

In February 1999, the NCI verified that Folkman's results with endostatin could be replicated. The human protein endostatin not only inhibited tumor growth in mice, but also showed no side effects when tested on in monkeys, even when administered in high doses. In an exciting announcement, the NCI confirmed that endostatin's anti-angiogenesis properties dramatically shrank cancerous tumors in laboratory mice.

The NCI's announcement came at the end of 30 years of arduous work on the part of Folkman. Years of work resulted in his discovery that blood vessels provided the key to cancer's survival, and much more research was subsequently undertaken in order for him to determine the basic process by which cancerous tumors spark the formation of the new blood vessels required to feed their growth. ''Most research is failure,'' Folkman told *NOVA* producer Nancy Linde. ''You go years and years and years, and then every once in a while there is a tremendous finding, and you realize for the first time in your life that you know something that hour or that day that nobody else in history has ever known, and you can understand something of how nature works.''

Perhaps most frustrating for Folkman during his decades of research was the time it took him to convince the medical community that his theory had merit. Although he encountered skepticism from researchers, Folkman persisted because he knew that as a surgeon he had the hands-on experience with live human cancer tissues that researchers lacked. During surgery, Folkman had seen small tumors in the thyroid gland and the lining of the abdomen that never grew very large because they could not stimulate blood vessel growth. That led him to think that some kind of angiogenesis factor, possibly a diffusible protein, could stimulate the growth of blood vessels in certain tissues. But where the factor could not stimulate the formation of new blood vessels, the cancer did not grow. That meant cancer could be kept from growing if it could not attract the formation of a nutrient source. Folkman focused on determining what the factor was and if it could be blocked.

Discovered the Angiogenic Factor

Folkman maintains that being a researcher is one of the hardest jobs around, because, unlike a surgeon, a researcher doesn't get feedback from patients. That means that years of criticism, along with funding problems, must be faced before any positive reinforcement results from one's work. His own research experience was no exception to that rule. Fortunately, he was persistent; his knowledge as

a practicing surgeon gave him the courage to continue presenting his ideas.

Although Folkman's ideas were at first largely discounted, by the 1970s that began to change. Researchers agreed that tumors did seem to cause the presence of new blood vessels, but most thought it was a side effect of dying cancer cells. They did not believe that the live cells actually stimulated the formation of new blood vessels.

When Robert Auerbach came to Folkman's lab, the two researchers conducted an experiment that proved the cancer cells were in fact causing the formation of blood vessels as a means of feeding their growth. Auerbach put live tumor cells in one eye of a rabbit and dying tumor cells in the other eye. The results showed that blood vessels formed around the live cells, not the dying ones. This proved that live cancer cells were actually causing the growth of the blood vessels.

In 1971 the *New England Journal of Medicine* published Folkman's paper that discussed the angiogenesis factor. Folkman began by noting that new blood vessels were recruited by tumors. Second, he maintained, the tumors sent out a factor that caused angiogenesis, or the formation of new blood vessels. Third, he said, this factor would stimulate the growth of new blood vessels. If this factor could be blocked, he hypothesized, tumors would stay small.

In 1984 Folkman and his team of researchers published a paper about the first angiogenic factor, a molecule that stimulated angiogenesis. He was later to discover 17 molecules, but the discovery of the first convinced him that he was on the right track. When he was unable to find the biological factor that stimulated blood vessel growth, Folkman began to wonder if he was being headstrong about his ideas rather than persistent. Realizing that he was right took time, but it was worth it in the end, when the medical community realized that through his work there was new hope for cancer patients: their disease could be stopped without debilitating side effects.

Experimented with Inhibitors

Killing cancer is a daunting task that often requires extensive drug treatments, chemotherapy, and radiation, which takes a heavy toll on healthy cells in the body. Cancer cells are more resistant to drugs than are normal cells, which is part of the reason why they are so hard to kill. The genius of Folkman's solution is that blood vessels are normal cells that respond readily to drugs. When subjected to angiostatin and endostatin treatments, blood vessels disappear, and with them, the tumors that feed on them. The anti-angiogenesis process might be compared to starving an enemy out by laying siege to his castle. No food supplies can get in, so the enemy eventually weakens. ''We have been leveling out in our ability to stop cancer using available tools,'' Robert Siegel, director of hematology and oncology at George Washington University Medical Center, told *Insight on the News:* ''The idea of having a completely new approach that is effective with some cancers is exciting.''

Following testing on endostatin and its approval for use on human subjects, Duane Gay was one of the first to be treated with the substance. Although a tumor in his rib grew, those in his liver, lungs, and kidney stabilized. With the anti-angiogenic benefits of the drug interferon-alpha, Folkman also had successes treating children with hemangiomas, or life-threatening masses of blood capillaries. By the year 2000, 30 drugs were considered angiogenic inhibitors.

The Value of Observation

That Folkman perceived something no one else had noticed while working with cancer patients was not surprising to the people who know him best. Dr. C. Everett Koop, one of Folkman's colleagues at Boston Children's Hospital, found his colleague's power of observation startling. For example, when Folkman started in pediatric surgery, he had no experience working on young children. Koop painstakingly showed him the difference between pediatric tissues and adult tissues. While watching Koop, Folkman discovered that Koop's technique largely depended on steadying things with his left thumbnail against his left forefinger. Fingernails, Folkman decided, made all the difference. Koop had never realized how important his fingernails were before, but he knew Folkman was right.

Folkman's skill as a pediatric surgeon grew, as did his skill as a physician and researcher. He also became s a noteworthy professor whose students at Harvard Medical School counted him among their best teachers. Throughout the years Folkman conveyed to his students the importance of staying connected to patients. As a doctor, he gave his home telephone number and beeper number so that his patients could contact him. As a surgeon, he believed there was no such thing as ''false hope.'' He advised his students never to tell a patient that there was nothing they could do to help him or her, because there was always something, even if it was only making the patient feel better.

In all his years of research, Folkman never lost sight of the people he was helping. Despite repeated criticism, he persevered with his assertions regarding cancer treatments until the medical community finally acknowledged that his research had in fact expanded their understanding of the disease. In fact, Folkman's research has applications for 26 diseases, including arthritis, cancer, Crohn's disease, endometriosis, and leukemia.

Robert Cooke, author of *Dr. Folkman's War: Angiogenesis and the Struggle to Defeat Cancer,* wrote that by 2000 Folkman's work was clearly recognized as having contributed to the sum of medical knowledge. ''Finally it seemed that his peers were judging him to be persistent, not obstinate,'' Cooke wrote. ''This was a distinction he had long sought. Now it seemed clear that great strides had been made largely because one man worked, pushed, and badgered one idea for so many years. Step by painful step, at first alone and then with colleagues he had engaged the struggle, Folkman had faced the objections and surmounted all the barriers that inflexible critics and doubters threw in his path. This experience had bred an enduring confidence and had even given him a sense of peace.''

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Lavinia Fontana

A producer of over 135 sophisticated oil paintings, Lavinia Fontana (1552-1614) was one of the first female portraitists to seek commissions. Her prolific body of work encompasses numerous categories of art, including single and group portraits, church altar art, and narrative and historic scenes. She was the first Bolognese female to earn renown throughout Italy.

Born in Bologna in 1552, Lavinia Fontana was the daughter of cosmopolitan fresco artist and teacher Prospero Fontana, who established his reputation in Rome and joined Giorgio Vasari in adorning Florence's Palazzo Vecchio. Unlike most female artists of the period, Lavinia received encouragement at home, where her father taught her to paint. She came under the influence of one of her father's pupils, Ludovico Carracci, founder of Bologna's academy. Beyond other women seeking careers in art, she flourished in an open-minded city that claimed painter Caterina dei Vigri as patron saint and which had welcomed women to its university since its opening in 1158.

A Life Dedicated to Art

At her father's studio Fontana met painter Giano Paolo Zappi and married him when she was twenty-five. They formed a working partnership that supported her career, allowing her to accept a growing number of commissions for baroque portraits, small paintings, and religious art. To assist her work, Zappi abandoned his career, kept Fontana's accounts, and tended the couple's 11 children, of whom only three outlived their mother. Art critics surmise that Zappi also painted some of the drapery and background in Fontana's paintings.

Both financially and critically successful, Fontana was a representative painter of the Italian mannerist school, earning a reputation for pose, detail, and the use of a delicate palette. Such qualities are reflected in Fontana's self-portrait that now hangs in the Uffizi Gallery at Florence. Therein she is elegantly dressed in lace and jewels and studying archeological finds on shelves and a table, likely as preparation for sketching them. Venturing beyond traditional still lifes and set poses into high drama, she painted mythic and biblical figures on a grand scale and used as models female and male nudes. At age 27 she received a commission from Dominican scholar and church historian Pietro Ciaconio for the first of her two self-portraits, ''Self-Portrait Seated at Her Desk,'' which features her in a composed, contemplative posture. Painted the following year, ''Portrait of a Noblewoman'' depicts a standing female figure holding a decoratively jeweled marten skin and absently petting a lap dog. Characteristic of Fontana's images is the incorporation of textured and embroidered fabrics and rich gold jewelry set with pearls and rubies.

Fontana excelled at the depiction of the female form, either alone or in groups, as exemplified in ''Portrait of the Gozzadini Family'' (1584), a psychologically complex grouping. In the undated ''Allegory of Music'' she painted a female keyboardist at the virginal accompanied by three males, two lute players and a vocalist. She surrounded this musical group with a variety of instruments: cittern, cornetto, harp, hurdy-gurdy, recorder, viol, and viola da braccio. For ''Visit of the Queen of Sheba,'' which now hangs in Dublin's National Gallery, Fontana improvised a demanding narrative scene that depicts the unnamed queen's royal presentation to Solomon albeit in Renaissance costume and court.

Expanding Challenges

By the time she reached her thirties, Fontana was respected as a painter of devotional art. In 1581 she completed ''Jesus Appears to Mary Magdalen'' in the balanced dark-against-light style of Antonio Correggio. The painting, now housed in Florence's Uffizi Gallery, captures the rapt attention of a familiar bible figure moved by a glimpse of Christ. In this same period, Fontana completed ''The Dead Christ with Symbols of the Passion'' and ''The Holy Family,'' the latter an undated piece that creates an adult triad of the Virgin Mary and Elizabeth comparing the virtues of their toddler sons Jesus and John the Baptist, while the third figure, a colorless Joseph, looks on in the background. At the request of the Vizzani Chapel at the church of Santa Maria della Morte in Bologne, in 1590 Fontana painted ''St. Francis of Paola Blessing a Child,'' now displayed in the city's Pinacoteca Nazionale. The work contrasts a bevy of overdressed aristocratic ladies with the simple demeanor of a saint performing a sacred task.

Fontana used imagination to recreate images from the past. In a 1585 painting she depicted Egyptian monarch Cleopatra cloaked in red and adorned with a jeweled hat and veil. Standing before an urn, the regal figure suggests the Renaissance era's immersion in Eastern subjects. That same year, Fontana created a likeness of Venus and Cupid,

the mother and son from classic mythology who superintend passion and infatuation. Desiring a work to grace the grand Escorial Palace in Madrid, Philip II of Spain commissioned Fontana to paint an altarpiece, ''The Holy Family with the Sleeping Christ Child.''

From Bologna to Rome

In 1603, after her father's death, Fontana was a recipient of a rare honor, particularly for a female artist, when Pope Clement VIIII summoned her to an audience in the papal palace. At Clement's request, she executed her most famous public work, a 20-foot altarpiece titled ''The Stoning of St. Stephen Martyr,'' which pictures the pathos of the first Christian to die for the faith. The altarpiece adorned one of Rome's seven pilgrimage centers, the church of San Paolo Fuori le Mura, until the building was consumed by fire in 1823 and the painting was lost.

In 1611, during Fontana's residence in Rome, sculptor Felice Antonio Cassoni cast a medal to honor her contribution to the arts. The obverse pictures her in profile; the reverse depicts her as the symbolic female artist, too immersed in her work to tame her flowing hair. As the first woman to be commissioned for public paintings, Fontana earned membership in the prestigious Roman Academy.

Fontana's work was lucrative enough to support her family. Popes Gregory XIII and Clement VIII each posed for her in ceremonial regalia and the Vatican offered her commissions normally contracted to male artists. Of her 135 works—the largest corpus of artwork by any woman from the Renaissance or before—only 32 are signed and dated. In 1998, Professor Vera Fortunati of the University of Bologna arranged for the first U.S. exhibition of Fontana's canvases at the National Museum of the Arts in Washington, D.C.

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Dion Fortune

Occultist, medium, and author Dion Fortune (1890-1946) presented her beliefs in Christian mysticism, pantheism, magic, and psychology through her published works and her association with the Hermetic Order of the Golden Dawn and the establishment of the Fraternity of the Inner Light.

As a medium, Fortune went to lengths to explain that she did not disturb the spirits of the dead, but rather channeled an intelligence from a higher plane of existence. Her first essays to contain such explanations appeared in the British magazine *The Occult Review* in the mid-1920s and, later, in her own magazine, *The Inner Light,* which she edited from 1927 to 1940. Much of this work reflects her interest in the legends of King Arthur and the Knights of the Round Table as well as the legends of the Welsh poem *The Mabinogian.* Believing that the historical basis of the Arthurian legends existed in the English countryside at Glastonbury in Somerset, she established a retreat for the Fraternity of the Inner Light there. According to Fortune biographer and essayist Gareth Knight in his introduction to *Aspects of Occultism,* ''She maintained a deep sympathy for the renaissance of native tradition, where she felt this tradition had its heart, combined with an early form of Christianity via the legends of Joseph of Arimathea and of the Holy Grail.''

Fortune also examined these concerns in several works of fiction, including her novels *The Winged Bull* and *The Goat-Foot God,* which displayed the pantheistic thematic concerns of D. H. Lawrence. Some later works attributed to Fortune's authorship were reputedly dictated from the afterlife to the medium Margaret Lumley Brown. In other essays and fiction, she examined feminine mythological archetypes, human sexuality as a generator of psychic energies, and the visionary and magical concept of pathworkings, an expanded method of the Golden Dawn's explorations of the Tree of Life.

Studied Psychology and Mysticism

Fortune was born Violet Mary Firth in the village of Bryn-y-Bia, in Llandudno, Wales, on December 6, 1890, to parents who followed the Christian Science religion. Her father, Arthur Firth, was a solicitor, and her mother was a registered Christian Science healer. Reportedly cognizant of her mystical abilities from an early age, Fortune claimed to have received visions of Atlantis when she was four years old and believed that she had been a temple priestess there in a former life. Fortune claimed that she first recognized her mediumistic abilities during her adolescence. She is said to have joined the Theosophical Society of Madame Helena Blavatsky briefly in 1906 when her family moved to London, but rejected the theosophists' reliance on Eastern thought, largely due to Indian revolts against British rule. In April 1908, Fortune published a poem, ''Angels,'' in the *Christian Science Monitor.*

Prior to World War I, Fortune said she had a nervous breakdown, brought on by the ''psychic attacks'' of a woman with whom she had worked. During this period, she also studied the works of Sigmund Freud and Carl Jung as a student of Professor Flugel at the University of London, who was a member of the Society of Psychical Research. She preferred Jung's work to Freud's, particularly Jung's examination of the archetypes of the collective unconscious, but she ultimately rejected both men as unable to comprehend the full range of the human mind's capabilities. During World War I, Fortune worked with a government agency on the development of protein supplements from soybeans; she subsequently advised her father in a business venture to manufacture and sell dairy substitutes derived from soybeans.

Fortune worked as a lay psychoanalyst in a medico-psychological clinic in London and became a therapist in 1918. While working at the clinic, Fortune is believed to have met Dr. Theodore Moriarty, an Irish Freemason who expressed his metaphysical and theosophical beliefs in a series of lectures on the esoteric subject of astro-etheric psychological conditions. Moriarty's lecture topics included the lost continent of Atlantis, Gnostic Christianity, reincarnation, and psychic disturbances that result in illness. Perhaps more influential on her occult interests, however, was Fortune's childhood friend, Maiya Curtis-Webb, who introduced her to the Hermetic Order of the Golden Dawn. Beginning in 1919, Curtis-Webb instructed Fortune in trance mediumship at the Golden Dawn Temple of the Alpha and Omega Lodge of the Stella Matutina, which was led by J. W. Brodie-Innes. She became disillusioned with the group, however, when she saw that its ranks had been reduced to widows and elderly men because of World War I, and she joined the London-based Golden Dawn group led by Moina Mathers, widow of the group's original founder, MacGregor Mathers. It was during this period that the former Violet Firth adopted the phrase *Deo Non Fortuna,* which translates as ''by God and not by luck,'' as her name. Intended to be her Golden Dawn magical name, it is also the Latin motto that appeared on the Firth family crest. She subsequently shortened her new appellation to Dion Fortune.

Formed the Fraternity of the Inner Light

In 1921, Fortune worked with Frederick Bligh Bond in a group of Arthurian enthusiasts called the Watchers of Avalon. In 1922, Fortune established her own outer-court Golden Dawn lodge called the Christian Mystic Lodge of the Theosophical Society. Agreeing with Moriarty's conjecture that the Christian Gospels are essentially allegories, Fortune also agreed with her mentor that Jesus Christ was a prophet of the same rank as Orpheus, Mithra, and Melchizedek, while remaining steadfastly resolute in her conviction that the ''Master Jesus'' was her spiritual guide. Her affinity to Blavatsky's teachings is reflected in her appropriating the term ''theosophical'' for her new group. Fortune published her first book, *Machinery of the Mind* in 1922, under her birth name, Violet Firth. It was her subsequent works, however, that brought Fortune fame and notoriety.

In 1922, she and Charles Thomas Loveday, who served as both Fortune's patron and secretary, worked together to produce *The Esoteric Philosophy of Love and Marriage,* which Fortune narrated from a psychic trance to Loveday, who then transcribed Fortune's narration. The book had repercussions, however, when Moina Mathers became annoyed at what she perceived as Fortune's disclosure of Golden Dawn secrets. In the book, Fortune discussed that human sexuality could be a mystical as well as a physical union, and that the sexual act could be used to generate otherworldly energies. Mathers was infuriated further by articles that were eventually published in Fortune's books *The Cosmic Doctrine* and *Sane Occultism,* the latter republished as *What Is Occultism?* In this work, Fortune questioned why the occult sciences attracted charlatans rather than the world's leading intellectual thinkers. She also disparaged the sentimentality and unscientific nature of most published works on the occult and declared that most occult practitioners were inept. She also offered recommendations on how to identify past lives, as well as discussions on numerology and astrology, yoga, and vegetarianism. She also staunchly opposed drug use, homosexuality, promiscuity in general, and premarital and extramarital sex.

Mathers suspended Fortune temporarily from the Golden Dawn and eventually terminated Fortune's membership permanently. Fortune responded by aligning herself with the Golden Dawn splinter sect of the Stella Matutina. She believed that Mathers engaged in psychic attacks on her during this period, employing magic to block Fortune's astral projections and inundating her home with black cats and simulacrums, which are apparitions conjured by an individual possessing magical powers. Fortune detailed these claims, as well as her previous nervous breakdown, in an article for the *Occult Review* entitled ''Ceremonial Magic Unveiled,'' and in her 1929 book *Psychic Self-Defense: A Study in Occult Pathology and Criminality,* in which she also offered remedies for supernatural aggressions.

After severing her ties with the Golden Dawn, Fortune embarked upon a busy and productive period that included establishing the Community of the Inner Light, which later became the Fraternity of the Inner Light in 1927, and existed into the twenty-first century as the Society of the Inner Light. Her fascination with Celtic mythology also blossomed during this period following an extended stay in Glastonbury in 1923 and 1924. She believed during this time that she had been contacted by the spirits of Greek philosopher Socrates and Arthurian magician Merlin, which she chronicles in her book *Glastonbury: Avalon of the Heart.* The Fraternity of the Inner Light purchased an unused Army barrack, which they rebuilt as a lodge in Glastonbury and which Fortune named the Chalice Orchard Club to complement the group's London headquarters.

In 1922, Fortune launched her career as a writer of fiction with the first of a series of short stories featuring the character of Dr. Traverner, whom many critics believe was inspired by her friendship with Moriarty. Originally published in *Royal Magazine,* Fortune's 1926 short story *The Secrets of Dr. Traverner* details the adventures of an occult investigator who explores the negative psychic aftereffects

of World War I, including a soldier possessed by a vampire in the book's opening story, ''Blood-Lust.'' In other stories, Fortune presents Dr. Traverner as an explorer of themes of reincarnation and psychic revenge. While critics usually judge her fiction writing abilities negatively, most agree that Fortune's work often presents lucid explanations for her own theories and concerns. Reception of Fortune's first novel, *The Demon Lover* in 1927, was more positive. In this novel, Fortune presents the corrupt Lucas, who intends to manipulate the innocent medium, Veronica Mainwaring, in order to apply his black arts in the spiritual realm. He is killed, but condemned to vampirism until Veronica, Lucas's unrequited lover from a previous life, returns him to life. Fortune married Thomas Penry Evans in 1927.

Published *The Mystical Qabalah*

Fortune continued writing and publishing prodigiously into the early 1930s, then her output slowed considerably. Fortune moved away from Christianity during this period, an action that many critics attributed to her affinity to the paganistic novels of D. H. Lawrence; the influence of her husband, who focused on the Greek pagan spirit, Pan; and her magic partner from 1934 to 1937, Charles Seymour, who was convinced that twentieth-century Christianity was spiritually bankrupt. *The Winged Bull* and *The Goat-Foot God* reflect these influences but are considered among her weakest fictional efforts due to what critics perceived as weak characterizations. In 1936, Fortune attended a series of university lectures on tantra given by Bernard Bromage, which led to the pair conducting a series of evening discussions on literature and the occult. She published what many of her followers consider to be her most important work that same year, *The Mystical Qabalah.* In this work, Fortune discussed perhaps most fully her design for a Western-based esoteric belief system based on the Kabbalah. Employing Carl Jung's concept of the archetypal symbols of humankind's mass unconscious, Fortune postulated that the human mind helped shape the true nature of its gods through human contacts in the astral plane.

In her final two novels, *The Sea Priestess* and *Moon Magic,* Fortune introduces the character Lilith Le Fay Morgan. Morgan revives the cult of the ancient goddess Isis and conducts elaborate rituals in her honor. The former novel was completed in 1936, but Fortune was unable to find a publisher for two years. She eventually published the novel herself two years later. Both works serve to introduce the rituals that Fortune herself was conducting in a converted London church. Nicknamed the Belfry, the building was dedicated to the worship of the mysteries of Isis, whom Fortune depicted as a feminine expression of God which the Virgin Mary was also a component. The final chapter of *Moon Magic* is believed by Inner Light members to have been written after Fortune's death through her close friend and Inner Light medium, Margaret Lumley Brown.

Fortune ceased writing in 1939, which some biographers speculate resulted from three personal upheavals that occurred that year, including divorce, the outbreak of World War II, and the dissolution of her partnership with Seymour. She did continue contributing articles to the *Inner Light* which illustrated her return to Christian thinking. Other historians speculate that she turned in a new direction and had sought the help of Aleister Crowley in her efforts. During World War II, Fortune continued the work of the Fraternity of the Inner Light during Nazi bombing of London. She attempted to apply magic against Great Britain's enemies in a project she eventually published as *The Magical Battle of Britain.* She died in 1946, one week after being diagnosed with leukemia. The Society of the Inner Light continued, however, and Fortune's works and the Society continued to inspire occultists, pagans, and students of magic.

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John Frankenheimer

Though American director John Frankenheimer (born 1930) is best known for his challenging films of the early 1960s, he got his start directing live television dramas in the 1950s and revived his career in that medium in the 1990s.

Frankenheimer was born on February 19, 1930, in Melba, New York. His father was a German Jewish stockbroker, while his mother was Irish Catholic. Frankenheimer was raised in the Catholic faith and received his education at LaSalle Military Academy, a Catholic military school. After graduating from LaSalle in 1947, Frankenheimer entered Williams College. By this time, he had developed an interest in acting and studied drama. Frankenheimer earned his B.A. degree from Williams in 1951.

Became Involved in Production

When Frankenheimer completed his education at Williams, the Korean War was underway. He served in the U.S. Air Force between 1951 and 1953. It was during this time that Frankenheimer became interested in the production of film and television and lost his interest in acting. He became attached to the film squadron that was based in California where he learned about production. Frankenheimer loved working with cameras, often taking some home on the weekend to learn more about them. Deciding to become a filmmaker, Frankenheimer produced some documentary shorts.

While still in the Air Force, Frankenheimer had his first experiences as a director. He had been writing for a local series in Los Angeles called either *Harvey Howard's Ranch Roundup* or *The Harry Howard Ranch Hour* (sources vary) that aired on KCOP. When the show's director was unable, he was forced to make his debut as director. The show featured cows and the rancher Howard. Despite his inexperience, Frankenheimer was kept on as director for three more months, until the show was taken off the air by the Federal Communications Commission.

Early Work in Television

When Frankenheimer's tour of duty in the military was completed, he decided to pursue his goal of directing. Returning to the East Coast, Frankenheimer was hired as an assistant director for CBS-TV in New York City. This was the era of live television and television plays. Between 1953 and 1954, Frankenheimer was the assistant director on shows such as *Person to Person*, *The Garry Moore Show*, and *You Are There*. Frankenheimer did the work of a cinematographer as well, by setting up shots in the control room for the director.

When Sidney Lumet, the director of *You Are There*, left the show to begin a film directing career in 1954, Frankenheimer was promoted to director. While Lumet went on to have a solid film career, Frankenheimer also made the most of his opportunity. He built a significant career directing live television plays that received much praise from critics and audiences alike.

While directing over 150 television plays for series like *Climax*, *Ford Startime*, *Buick Electra Playhouse*, *Playhouse 90*, and other anthology series, Frankenheimer worked with a number of accomplished actors, as well as future stars. They included Claudette Colbert, Ingrid Bergman, John Gielgud, and Paul Newman. Some of the more famous episodes that Frankenheimer directed were ''The Snows of Kilimanjaro'' and ''Journey to the Day.''

For Frankenheimer, live television was challenging. It allowed him the freedom to try out new things, including deep focus photography, distinctive angles, and other interesting camera work. Frankenheimer told Jay Carr of the *Boston Globe* that ''I did an awful lot of television, and out of that I developed a very fluid camera style. I learned through doing it how to stage very complicated scenes and how to photograph them. So it gave me a great freedom when I got into movies—that I wasn't scared of it, that I didn't worry what I'd do with the camera, that I'd find a way to photograph the scene.''

Directed First Film

Frankenheimer made his first foray into film directing in 1956. He turned an episode of the *Climax* series into a movie entitled *The Young Stranger*. As a film director, he tried to bring the same creativity that he employed in live television, but found his crew to be unresponsive and the medium too restrictive. Though critics generally were impressed, Frankenheimer returned to television and did not make another film for five years.

In the early 1960s, Frankenheimer left television and worked primarily in film for the next 30 years. This period proved to be his most fruitful as a filmmaker. He earned a reputation as an innovative, technically skilled filmmaker. Frankenheimer was not afraid to use fast film stocks and new light cameras. Many of these early successes featured themes of social and political intrigue.

After 1961's *The Young Savages*, a courtroom drama that dealt with social problems of the day, Frankenheimer made arguably the three most significant films of his career in 1962. The first *All Fall Down* was often overshadowed by the other two. This striking film about brothers was well-received by critics. A more popular film with audiences was *Birdman of Alcatraz*, a biopic of Robert Stroud that starred Burt Lancaster. Frankenheimer took over the production from Charles Crichton; he would perform such a task a number of times over his career.

The most important film by Frankenheimer in 1962 was *The Manchurian Candidate*. This political suspense thriller starred Frank Sinatra and Angela Landsbury. Both a commercial and critical success, it has retained an enduring following. Riding the success of these films, he formed his own production company, John Frankenheimer Productions, in 1963.

Frankenheimer made several more important films in the mid-1960s. *Seven Days in May* (1964) was, like *The Manchurian Candidate*, another Cold War suspense thriller. This film portrays a military coup attempt against the U.S. government. Frankenheimer took over the production of *The Train* (1964) after its first director, Arthur Penn, was fired. Set in Europe during World War II, the story focused on a train bound for Nazi Germany loaded with French art and the intrigue that surrounded it.

Decline in Reputation

By the late 1960s, the quality of Frankenheimer's work was seen as being in decline. His films were not as technically fresh and lacked the strong stories of his previous works. Critics believed that he made a misstep with his two 1966 releases, *Grand Prix* and *Seconds*. The former was about auto racing. Business demands forced Frankenheimer to cut the film in a way he believed was detrimental. The latter was about a man who changes his appearance.

On a more personal level, Frankenheimer suffered a great loss in the late 1960s. A close of friend of Senator Robert F. Kennedy, Frankenheimer had been hosting the presidential candidate at his home in Malibu in 1968 when Kennedy was assassinated. Frankenheimer was devastated by the loss. Soon after Kennedy's death, he moved to Europe with his second wife, actress Evans Evans. Though he continued to make films there, few were commercial successes. During his time in Europe, Frankenheimer also went took cooking lessons at the Cordon Bleu, emerging as a trained chef.

Returned to the United States

When Frankenheimer came back to the United States in the early 1970s, he enjoyed some successes as a filmmaker, though the quality of his work did not match his early films. After the relative failure of *The Iceman Cometh* (1973), Frankenheimer revived his career with *The French Connection II* (1975). He saw big box office success with *Black Sunday* (1977). The plot concerned a terrorist who planned to crash a blimp into the Superbowl.

After these high points, Frankenheimer had only a few releases scattered over the next decade. To many critics, his choice of projects was somewhat questionable. Many were made for the money. Among the undistinguished releases were *Prophecy* in 1979 and *The Challenge* in 1982. By the early 1980s, Frankenheimer had reached a low point in his career, stemming in part from a long-term problem with alcohol. After receiving treatment and dealing with many related issues, he stopped drinking in 1981 and was able to get his life back on track.

While Frankenheimer put his demons to rest, his professional life remained undistinguished. He was able to find work, but most of his projects were mediocre. In 1986, Frankenheimer directed *52 Pick-Up*, which was reasonably successful. Three years later, he took on *Dead Bang* (1989), which proved to be a commercial failure. *The Fourth War* (1990) was a political thriller in the same vein as *The Manchurian Candidate*, but without enjoying the same prestige.

Won Four Emmys

After the relative failure of *Year of the Gun* (1991), about a conspiracy that forms around an innocent American journalist in Rome, Frankenheimer did not make a film for five years. Instead, he focused on projects for television. These works were successful both with audiences and critics. His first movie was *Against the Wall* (1994) for the cable network, HBO. This was a personal story about the Attica prison riots that Frankenheimer shot in newsreel style. That same year, he took on another movie for HBO, *The Burning Season*, about Chico Mendes, the Brazilian activist who fought against the exploitation of workers in the Amazon rain forest. Both projects won Emmy Awards.

Frankenheimer then shot two movies for the TNT cable television network. *Andersonville* (1996) focused on the horrific Confederate prisoner-of-war camp in which thousands of Union soldiers died. The following year, TNT aired Frankenheimer's biopic *George Wallace*, about the former governor of Alabama who went from strict segregationist to support of the anti-segregation movement. Frankenheimer again won Emmys for both works. Though Frankenheimer had enjoyed much success as a film director, he told Nina J. Easton of the *Los Angeles Times*, ''If they had live television today, I'd still be doing it. You had total control as a director. It was live, so we had final cut. And you had no such thing as a difficult actor.''

Returned to Film

Frankenheimer's successes on television led to more film offers, though some of the projects were problematic. He took over the faltering production of *The Island of Dr. Moreau* (1996), after the film company, New Line Cinema, was forced to fire its first director. Frankenheimer agreed to take on the nightmarish production because he needed the money. Though the film was panned by critics, Frankenheimer delivered what New Line wanted: a completed film with a coherent, ordered story, that was reasonably successful at the box office.

His accomplishments with *Dr. Moreau* led to better film projects. In 1998, he directed *Ronin,* an action thriller that starred Robert De Niro and performed reasonably well at the box office. Frankenheimer's 30th film was another suspense thriller, this time focused on crime, called *Reindeer Games* (2000). While it received mixed reviews from critics, the film had some success connecting with audiences.

Still directing after the age of 70, Frankenheimer hoped to match, if not exceed, his early successes. He told Robert Wilonsky of the *Dallas Observer*, ''You can't be burdened by your legacy. . . . People say, 'You'll never do a movie as good as *Manchurian Candidate*.' I say, 'I probably won't,

but you know what? I'm just gonna keep on trudging along.' But the answer in my own heart is, I think I will.''

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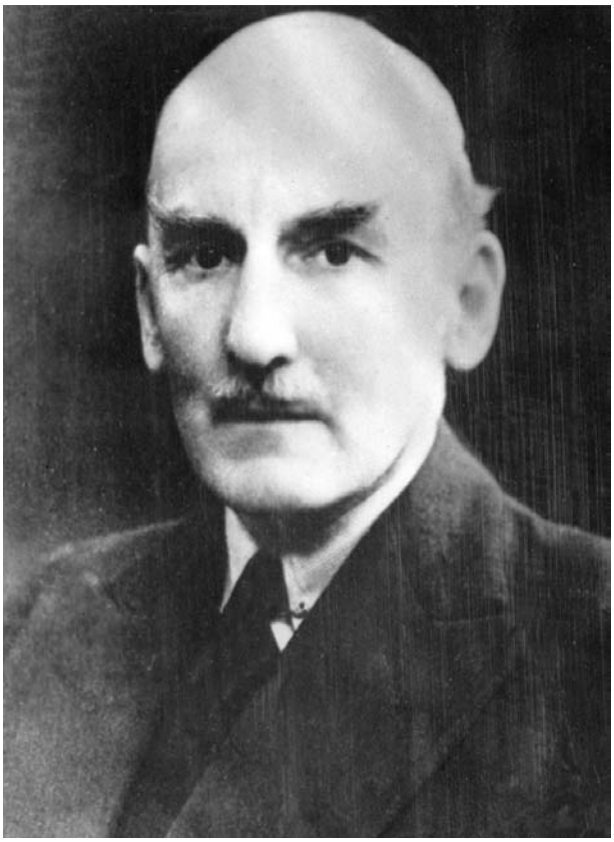

John Frederick Charles Fuller

John Frederick Charles Fuller (1878-1966) was a prodigious writer of world and military history, and one of the progenitors of tank warfare strategy during and after World War I.

John Frederick Charles Fuller's career in the British military included service in the Second Boer War, service to the British Raj in India, World War I battlefield experience, and establishment of the Royal Tank Corps, where he earned respect as the man responsible for leading the first offensive in military history that employed tanks as the primary offensive weapon. After his retirement from the military in 1933, he dedicated himself as a military correspondent for the London *Daily Mail,* which provided him the opportunity to cover the Abyssinian War from 1935 to 1936 and the Spanish Civil War from 1936 to 1939. During this period, he met Adolph Hitler, Benito Mussolini, Francisco Franco, and various generals of Hitler's Third Reich. A controversial figure, Fuller was a member of Sir Oswald Mosely's fascist group, the British Union, during the 1930s and was a supporter of Europe's fascist governments, in addition to possessing ardent anti-Semitic views. Following World War II, he devoted himself to composing military histories, many of which are admired and remain in print. Fuller further incurred notoriety through his affiliation with occultist Aleister Crowley during the first decade of the twentieth-century, as well as his lifelong fascination with the occult.

Steeped in the Military and the Occult

John Frederick Charles Fuller (also known as J.F.C. Fuller) was born in Chichester, England, the son of Alfred, a minister, and Selma Fuller on September 1, 1878. Nicknamed ''Boney,'' Fuller was educated at Malvern College and the Royal Military College in Sandhurst, England. His first commission was as a light infantry soldier in Oxfordshire and Buckinghamshire in 1898, before service in the Second Boer War. In 1903, he was commissioned to India, where he immersed himself in the country's mysticism. He was promoted to the rank of captain in 1905 and married Margaretha ''Sonia'' Karnatz the following year. In 1906, he also befriended Aleister Crowley. The friendship was initiated after Fuller read the poetry and occult writings of Crowley, which also caused Fuller to praise Crowley in his 1907 book, *The Star of the West.* In this work, Fuller declared Crowley ''more than a new-born Dionysis, he is more than a [William] Blake, a Rabelais or a [Heinrich] Heine; for he stands before us as some priest of Apollo.'' Crowley's stated purpose was to replace Christianity with a new religion he dubbed Crowleyanity. To fulfill this end, he established a magical order, the Argenteum Astrum, or Silver Star. Besides Fuller, the Argentum Astrum included George Cecil Jones, Pamela Hansford Johnson, artist Austin Osman Spare, violinist Leila Waddell, and mathematics professor Norman Mudd from Bloemfontein. Essentially based on MacGregor Mather's secret rituals written for the Hermetic Order of the Golden Dawn, the Argenteum Astrum gradually incorporated Crowley's views on yoga

and sex magic. Fuller co-edited with Crowley the Argentum Astrum magazine, *The Equinox,* and is credited also with introducing Crowley and Victor Neuburg, who became Crowley's most dedicated disciple and homosexual lover. It is important to note that Jean Overton Fuller, who wrote Neuburg's biography, was not related to J. F. C. Fuller. Legal enmity separated Fuller and Crowley in 1911, and Fuller disparaged his *The Star of the West* as ''a jumble of undigested reading with a boyish striving after effect.'' He maintained until his death, however, that Crowley was ''one of the greatest of English lyric poets.'' Fuller continued his interest in esoteric subject matter, publishing *Yoga: A Study of the Mystical Philosophy of the Brahmins and Buddhists* and *Atlantis: America and the Future* in 1925 and *The Secret Wisdom of the Quabalah* in 1937.

While indulging his passion for the occult, Fuller contemporaneously progressed in his military career. In 1907, he was assigned to the Second Middlesex Volunteers, which became known as the Tenth Middlesex Volunteers after 1908. Serving as an instructor allowed Fuller to refine his writing skills, which he employed to compose training manuals. By 1914, he had written two books upon entering the military staff college at Camberley. He proceeded to alienate his instructors and senior officers with an uncooperative and surly disposition that ultimately stifled his military career. The student papers he composed were refused by his commanding officer. He was placed in several staff positions in England before his transfer to the western front of World War I in July of 1915. The delay in sending him to the battlefield caused him to miss the First Battle of Ypres, which resulted in the slaughter of the regular British Expeditionary Force. In December of 1916, Fuller transferred to the Heavy Branch Machine Gun Corps, where he acquitted himself admirably by writing a series of papers on the ability of the tank to eliminate the devastating fatalities and time-consuming aspects of trench warfare. The methods outlined in his paper ''Plan 1919'' were based upon the successful British tank attack on Cambrai, inspired by Fuller and representing the first time a tank was used successfully as a primary offense weapon. Invigorated by the success at Cambrai, Fuller pressed the importance of mechanized warfare. He insisted that tanks should be used as a flanking device that, coordinated with aircraft support, could effectively frighten opponents into surrender.

Fuller's military career continued after World War I, but his insubordinate behavior and insistence on his principles for warfare prevented him from making an effective contribution as a military strategist. He was assigned to the Staff Duties branch at the War Office, and was assigned to the Tank Corps in 1922, which eventually became known as the Royal Tank Corps. In 1923, he was reassigned as a chief instructor at the Staff College, and his lectures were published later as *The Reformation of War* and *The Foundations of the Science of War.* In 1925, he began a long and fruitful editorial partnership with Captain Sir Basil Henry Liddell Hart, a prodigious writer of military history. Two years later, Fuller was given the opportunity to command the inaugural Experimental Brigade, but by all accounts ruined his chances by behaving in a belligerent fashion. Upset that his ideas were not put into practice, Fuller resigned but was reinstated shortly thereafter. The result, however, was that his hopes for military advancement were nullified. Instead of another prestigious appointment, he was transferred to serve as General Staff Officer at Aldershot and subsequently served as commander of the Second Rhine Brigade at Wiesbaden, Germany. He was promoted to Major General in 1930 but placed on half pay by the British Army after refusing the command of the Second Class District of Bombay, India. He wrote several military books in 1932, including *Lectures on Field Service Regulations, II, Lectures on Field Service Regulations, III,* and *The Dragon's Teeth: A Study of War and Peace.* By the end of 1933, Fuller was placed on the Army's retirement list.

Fascism and Military History

In 1934, Fuller joined Sir Oswald Mosely's British Union of Fascists and engaged in fascist propaganda leading up to World War II. His military background, however, rescued him from British arrest in 1940, while all other British Union leaders were incarcerated. Because of his membership in the British Union, he was refused military service during World War II. Much of the writing he produced during this period is vehemently anti-Semitic, which endeared him to such high-ranking officials of Hitler's Third Reich as Heinz Guderian, one of the German military's chief proponents of Panzer warfare. Such was his affinity to Fuller, that Guderian referred to him as his mentor. As a military correspondent for the London *Daily Mail* during the 1930s and 1940s, Fuller traveled to the fascist capitals of Europe and knew the era's chief fascist proponents. Following the war, Fuller dedicated himself to writing military histories on the campaigns of such generals as Ulysses S. Grant, Julius Caesar, Robert E. Lee, and Alexander the Great. He also contributed more than 400 articles to British and American periodicals.

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Casimir Funk

The discoverer of vitamins, Polish American biochemist Casimir Funk (1884-1967) found that vitamins B1, B2, C, and D were necessary to human health and that vitamins contributed to the normal functioning of the hormonal system. His work led to the prevention of beriberi, rickets, scurvy, and other diseases caused by vitamin deficiency.

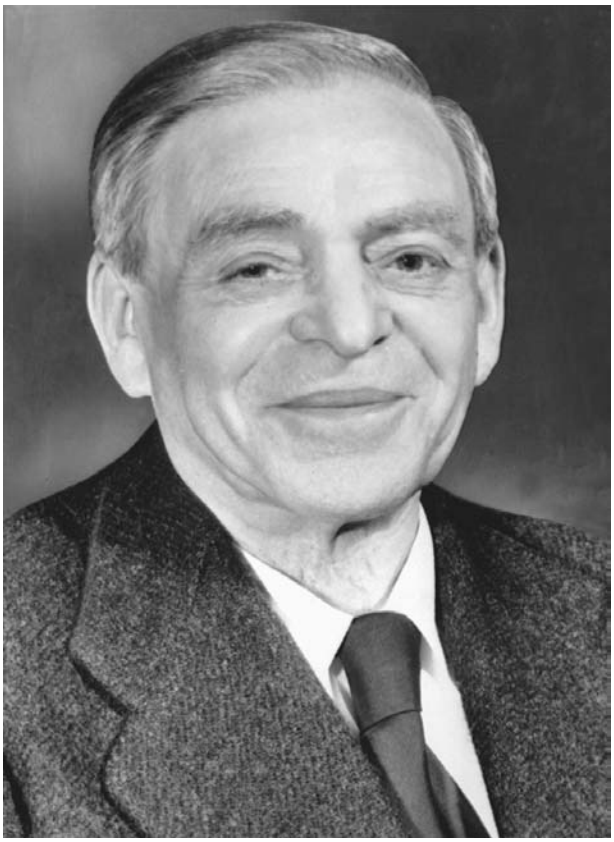

Studied in Switzerland and Germany

Funk was born February 23, 1884, in Warsaw, Poland, then part of Russia. His mother was Gustawa Zysan and his father was Jacques Funk, a dermatologist. At the time, education for Poles was difficult. All public schools were under Russia's control. Getting into a school required the help of someone with influence.

Funk was tutored at home until he was admitted to public school, where he did well at his studies. Dissatisfied with the education Funk was receiving, his parents enrolled him in the Warsaw Gymnasium in 1894. Funk graduated in 1900 and continued his education. He studied biology under Robert Chodat at the University of Geneva in Switzerland, then transferred to the University of Bern in Germany, where he studied chemistry under Carl Friedheim and Stanislaw Kostanecki. (Funk and Kostanecki later published an article on the synthesis of stilbestrols.)

In 1904, Funk earned his Ph.D. after completing his dissertation on how to prepare two stilbene dyes, Brasilin and H„matoxylin. He then went to the Pasteur Institute in Paris, where he studied organic bases and amino acids under Gabriel Bertrand. During his time in Paris, Funk experimented with laccol, a phenol that caused him to suffer painful swelling. After he stopped those experiments, Funk began to study the building blocks of sugars and proteins.

In 1906, Funk held an unpaid position at the University of Berlin. There he worked in the laboratory of Emil Fischer. Under Fischer's assistant, Emil Abderhalden, Funk experimented with protein metabolism. A year later, Funk began a paid position as a biochemist at the Municipal Hospital in Wiesbaden, Germany. There, he found that when dogs were fed purified proteins they lost weight, but when they were fed horse meat and powdered milk, they gained weight. The results were not what Abderhalden expected; he decided that Funk's methods were at fault and discounted the data. When relations with Abderhalden did not improve, Funk transferred to the pediatric clinic at the University of Berlin.

Discovered ''Vitamines''

In 1910, Funk left Germany and became a scholar at the Lister Institute of Preventative Medicine in London, England. In 1911 he published his first paper in English, on dihydroxyphenylalanine. Charles Martin, head of the institute, gave Funk another problem to study: beriberi. Beriberi is a disease of the peripheral nerves that causes pain and paralysis. At the time of Funk's study, it was not known that beriberi is caused by a lack of B1, but only that the disease occurred in areas of the Orient where the population consumed polished rice.

Earlier work in how deficiencies in diet could cause health problems were the basis for Funk's work. In 1873, research had shown that dogs did not thrive on a diet of washed meat and that pigeons that ate synthetic food developed symptoms of disease. At the turn of the 20th century, Christiaan Eikjman found that chickens made sick by a diet of polished rice would recover if fed rice hulls. He determined that rice hulls could cure some diseases, but he assumed wrongly that the problem arose from a toxic factor in rice. In the early 1900s, Sir Frederick Hopkins found that mice fed a diet of carbohydrates, proteins, fats, and mineral salts stopped growing if their diet did not contain milk. He determined that milk contained a substance that maintained health.

Building on the work of such researchers, Funk looked at how food factors affected health. It was already known that including citrus fruit in the diet could prevent scurvy and that rice hulls could prevent beriberi. But it was not clear why. To find the answer, Funk experimented with extracts made from the dark outer coating of rice that was removed during polishing. He found that there was a substance within that coating that cured beriberi. Funk also fed pigeons a diet of polished rice and found that within a short time the birds lost weight and became unhealthy. Since the

birds were consuming enough proteins, he knew that the problem was not a protein or amino acid deficiency.

Birds fed the extract made from rice polish soon began to recover. Also, birds that ate small amounts of yeast regained their health. Funk decided that there was a substance in the rice polish and the yeast that was required in small amounts to maintain health. He published an article on the subject titled ''On the Chemical Nature of the Substance which Cures Polyneuritis in Birds Induced by a Diet of Polished Rice.''

The study led Funk to realize that there were substances in food essential to good health. He found that diseases such as beriberi, rickets, and scurvy could be cured by introducing into the diet organic compounds that contained certain chemical substances. Funk also maintained that certain diseases could be prevented by making sure the chemical substances were present in the diet. He called the substances ''vitamines,'' with ''vita'' meaning vitality and ''amines'' meaning a chemical compound containing nitrogen. (The ''e'' was dropped in the 1920s when it was found that amines, or organic compounds derived from ammonia, were not always present.)

In 1912, Funk published his paper, ''Vitamines.'' His publication earned him public recognition and a Beit Fellowship from the University of London. In 1913, Funk began working at the London Cancer Hospital Research Institute. He published his first book, *Die Vitamine,* translated in 1922 by Dr. H.E. Dubin into English. (Dubin collaborated with Funk to produce the first cod liver oil vitamin concentrate, called Oscodal.)

Later Career

In 1915 during World War I, Funk decided to leave England and accept a position at the Harriman Research Laboratory in New York City. Upon his arrival, he found to his dismay that the laboratory did not have research funding or equipment. Anxiety over how he would support his family caused Funk to suffer serious health problems. But he recovered and in 1916 accepted a position with Calco Company in Bound Brook, New Jersey. A year later, in 1917, he started working for the pharmaceutical firm Metz and Company in New York City. From 1918 to 1923, he also held an academic position at Columbia University's College of Physicians and Surgeons, where he worked on the synthesis of adrenaline.

Funk became a United States citizen in 1920. In 1923, sponsored by the Rockefeller Foundation, he returned to Poland and worked as chief of the Department of Biochemistry at the State Institute of Hygiene. While there, he increased the quality of insulin produced in the laboratory. In 1928, because of political unrest in Poland, he accepted a part-time position with Gr,my, a pharmaceutical house in Paris. There he founded Casa Biochemica, a private laboratory that produced biochemical products. From 1927 to 1936, Funk also worked as a biochemist for the Rousell Company.

In 1936, Funk published *Vitamin and Mineral Therapy,* also translated by H.E. Dubin. In this publication he called vitamin deficiencies insidious because they occur without warning and can cause irreparable damage. ''Lack of a particular vitamin leads eventually to a particular nutritional disease,'' Funk wrote. ''However, long before this deficiency disease becomes apparent, a shortage of one or more vitamins may—and usually does—give rise to some tissue changes which lower the general resistance of the body making it susceptible to the attack of certain infections.''

After Germany invaded Poland in 1939, Funk returned to New York and began working for the U.S. Vitamin Corporation, a company for which he had previously worked and which owned the copyright to *Vitamin and Mineral Therapy.* In 1947, with the support of the U.S. Vitamin Corporation, Funk became head of the Funk Foundation for Medical Research. In 1963, Funk gave up an active role in research when he retired. He died in New York City on November 20, 1976.

Married in 1914 to Alix Denise Schneidesch, Funk had two children. During his lifetime, he published more than 140 articles, including material on gonadotropic hormones, ulcers, and diabetes.

Legacy of Improved Health

Funk advanced humankind's understanding of nutrition and revolutionized the way people looked at their health. He never isolated a pure vitamin, but he did prepare concentrations that contained several vitamins. His conclusion that lack of vitamins in the diet was responsible for disease helped develop effective preventive and curative measures for anemia, beriberi, osteomalacia, pellagra, rickets, scurvy, and sprue.

During the vitamin craze that followed Funk's discoveries, many people overlooked Funk's observation that only small amounts of the substances were necessary to maintain health. Nutritional supplements were said to cure diseases, and vitamin makers claimed that synthetic vitamins improved energy and health. Consumers began to ingest large amounts of vitamins, despite the fact that small amounts were sufficient and that too much of some vitamins, such as A and D, are toxic to the body.

Although he is remembered primarily for his work with vitamins, Funk was also instrumental in advancing studies on hormones, cancer, and diabetes. His contributions to science include developing accurate views of the relationship between diet and health that led to advances in child and adult nutrition. He also contributed to getting proper nutrients into manufactured foods.

Other contributions made by Funk include finding the connection between Vitamin B complex and carbohydrate metabolism, discovering that vitamins influence the speed at which cancer grows, separating Vitamin D from cholesterol, and realizing that bacteria are a necessary part of the diet.

Generations of children made to consume cod liver oil by their parents may not appreciate Funk's work, but it is certain that his contributions have improved the health of countless. Indeed, his work clearly contributed to the increased life span many people enjoy in modern society.

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Fürüzan

Fürüzan (born 1935), who uses only her first name as a pen name, is one of Turkey's best contemporary short story writers and one of its most famous female authors. She established her career by writing about the disadvantaged in society, particularly refugees and women and children. She has published two novels and five volumes of short stories, in addition to travel writing and producing a movie script. She has gained critical acclaim in Turkey and the international literary community. Her works have been translated into English, German, Russian, Dutch, Swedish, Arabic, and Persian.

Became Self-Taught Author

Fürüzan Yerdelen was born in Istanbul, Turkey, on October 29, 1935. When she was a child her father passed away and she had to quit school after the eighth grade. She went to work as an actress with the Little Theater acting company. In 1958, when she was 23 years old, Fürüzan married cartoonist Turhan Selçuk. The couple had one child together, but the marriage ended in divorce. Despite her brief formal education, Fürüzan enjoyed reading as a child. When she was a teenager she began writing poems and short stories. She became a serious writer in 1968 and after her divorce she began using only her first name as her pen name.

Fürüzan was a self-taught author who wrote two novels and five collections of short stories. She published her first collection of short stories in 1971 and soon gained public and critical acclaim. In 1971 she won the Sait Faik Short Story Award for her work *Parasiz Yatili* (''Free Room and Board''). In 1975 she also won the Turkish Language Association Novel Award for her first novel *47'liler* (*Those Born in '47*), about the 1947 generation's perspective on the 1971 coup in Turkey. Fürüzan is best known for her short stories, including *Tasrali* (''The Girl from the Provinces,'' 1968), *Iskele Parklarinda* (''In the Park by the Pier,'' 1971), *Kusatma* (''The Siege,'' 1972), *Benim Sinemalarim* (''My Cinemas,'' 1973), and *Nehir* (''The River,'' 1973).

Wrote as Voice of the Oppressed

Fürüzan established her reputation as a voice for the oppressed and downtrodden, particularly refugees and women and children. Her characters included elderly servants, migrant families, sexually exploited women, and unloved wives. She made the reader aware of the social problems facing her characters, and hence facing her country, but she did not offer her own solutions to these problems. Instead, Fürüzan tried to generate empathy in the readers and encouraged them to have the strength to address these social problems. Literary critics have described her work as psychologically insightful. Fürüzan was quoted in *Contemporary Turkish Writers* as saying, ''Of the methods that I would like to apply in my writing, the first, I would say, is to be comprehensible. The second is to inspect, from a correct point of view, the problems of the country.''

One of the social problems that Fürüzan has addressed in her writing is the difficult material conditions of refugees living in Turkey and the prejudices against them. These refugees are from many countries around Turkey, including Serbia, Croatia, Albania, Bosnia, Bulgaria, and Greece. They have not assimilated to Turkish culture because of their customs, dress, or accents, and therefore they have been discriminated against. Fürüzan has given a voice to this otherwise ignored population and has written about their virtues, such as cleanliness and strong family ties.

Represented Turkish Women

Another group that Fürüzan has given a voice is women. In a *World Literature Today* article entitled ''The Woman in the Darkroom: Contemporary Writers in Turkey,'' Güneli Gün compared Fürüzan's work and her impact to that of Erica Jong. In particular, she explained, ''These were women's voices that broke through womanly hopes and fears, and they stood in front of the reader, momentarily, utterly open: open eyes, open minds, open sexuality.''

For example, in one of her first short stories, *Tasrali* (''The Girl from the Provinces,'' 1968), Fürüzan wrote about an elderly widow whose niece, a girl from the provinces, came to live with her in search of a higher education. The widow did not approve of the niece's ambitions despite the fact that she herself was educated. Fürüzan used the relationship of these two characters to explore gender stereotypes. In another example, Fürüzan wrote about the complications of duty, marriage, and love in *Nehir* (''The River,'' 1971). When a woman left her farmer husband and his country home for the beauties of city life in Istanbul, one of the characters explained, ''There couldn't be a place more beautiful than here, but when you can't get on with

your man every place is hell. A man is everything. What's a woman? The most wretched of creatures.''

One of her most popular works was *Benim Sinemalarim* (''My Cinemas''), a short story published in 1973. Fürüzan wrote about a teenage girl whose family was very poor. The girl worked in a sweatshop to help her parents financially, but she did not earn enough money to buy clothes and other things that she wanted. As a result, the young girl turned to prostitution, dating older men to finance her material desires. The story explored how the girl rationalized her decision as well as her parents' reaction to the news. In 1990 Fürüzan turned this short story into a film script and also directed the movie under the same title as the short story. The film was well received and won awards at the Cannes, Tehran, and Tokyo film festivals.

Fürüzan has been credited for her artful command of the Turkish language, in particular for her simplicity and clarity. She wrote from a deeply personal point of view and with a passion that was honest and often angry. An example of this pained honesty can be found in the English translation of her short story *Iskele Parklarinda* (''In the Park by the Pier,'' 1971). Fürüzan told the story of a poor thirty year old widow and her young daughter who spent the summer days by the pier. As they were sitting in the park, the woman lamented,'' Who would want to marry a woman with a seven-year-old child? I'm so thin. I'm flat chested. Maybe if I ate a little better. Oh, where are the husbands anyway? I don't really want to get married. But I haven't a penny.''

Later Career Included Travel Writing

In 1975 Fürüzan was invited by the West German government to come to Germany and write a series of newspaper articles about the plight of Turkish workers in that country. In 1975 she published her interviews with some of these workers in a book called *Yeni Konuklar* (*New Guests*). In 1981 she wrote another book, *ev Sahipleri* (*The Landlords*), about her travels in Germany. In the 1980s Fürüzan continued to write short stories, including *Gecenin Oteki Yuzu* (''The Other Face of the Night,'' 1982) and *Gul Mevsimidir* (''It's the Season for Roses,'' 1985). She also published her second novel, *Berlin'in Nar Cicegi* (*The Pomegranate Blossom of Berlin*) in 1988. Her most recent work, *Bizim Rumeli* (*Our Rumelia*) was published in 1994 and tells of her travels to Bosnia, Greece, and Bulgaria.

Fürüzan's work after her trip to Germany was not as well received as her earlier short stories. She has been criticized for adopting a journalistic approach to her subject matter and for using a journalistic writing style that is not as authentic as her earlier style. In addition, her political agenda, which was once subtly woven into her stories, has become more apparent. As Gun wrote in ''The Woman in the Darkroom: Contemporary Writers in Turkey,'' ''Her characters are more politically determined devices than they are people that have any basis in the author's experience. It seems as if she has broken into a dark room, where her urgent hunger for truth, beauty, and freedom has been replaced with a diet consisting of crusts of stale ideology, language, and consciousness that have been fed her from someplace else.''

Despite these criticisms of her more recent work, Fürüzan has established herself as one of Turkey's best modern writers and certainly one of its best known women writers. She has built her reputation as a voice for the voiceless, the poor, weak, and powerless segments of society. Her insightfulness and poignant writing have gained her popularity in both the general public and the literary community. English translations of some of her short stories can be found in anthologies of Turkish literature.

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G

Robert Gallo

Robert Gallo (born 1937) is one of the most influential, yet controversial, researchers of the twentieth century. Working at the National Institutes of Health, Gallo was one of the first scientists to discover a human retrovirus, which proved to be an important breakthrough in the fight against cancer. He was also a co-discoverer of the AIDS virus and developed the test used to screen blood for AIDS.

Robert Charles Gallo was born in Waterbury, Connecticut on March 23, 1937. His grandparents immigrated to the United States from Italy. His parents, Francis Anton and Louise Mary (Ciancuilli) Gallo, were both born and raised in Waterbury, where his father worked as a metallurgist.

Gallo's early scientific influences were his father and his uncle, Joe Anthony, his mother's brother-in-law. His father had an extensive technical library. His uncle was a zoologist who had a passion for his work. However, it was a life-altering event in 1948 that had the biggest impact on Gallo's future career. When Gallo was only 11 years old his younger sister and only sibling, Judy, was diagnosed with leukemia at the age of five. She was one of the first patients to be treated with antimetabolite chemotherapy and one of the first to experience remission from drug therapy. Despite these efforts, Judy died in March 1949. Gallo was deeply affected by the images of his little sister in the hospital and by the toll the child's death took on his parents, particularly his father.

The only positive outcome of this family tragedy was that young Gallo was introduced to Dr. Marcus Cox, the pathologist at St. Mary's Hospital in Waterbury who first diagnosed his sister's illness. In his autobiography, *Virus Hunting,* Gallo described Cox as ''a clinical pathologist by medical specialty, he had the attributes of a born scientist, ever curious, always seeking to find out why something happened the way it did, harshly critical of glib explanations.'' Dr. Cox became a close friend of Francis Gallo and a mentor to his young son, Robert.

Medical Training

As a teenager at Sacred Heart High School, Gallo had not given much thought to his career. Instead, he was preoccupied with the usual teenage activities, sports and socializing. Gallo was an avid basketball player, but an injury during his senior year kept him from playing. Instead he began to spend his free time with Dr. Cox at the hospital. By the time he entered Providence College the following year, he knew he wanted a career in medicine. Gallo majored in biology and then went on to Thomas Jefferson University School of Medicine in Philadelphia. At that time Jefferson was known for its strong clinical departments, but not necessarily for its research. Gallo, however, was fortunate to work with one of the great researchers, Alan Erslev, who had discovered the first growth factor for any type of blood cell. Erslev taught Gallo how to approach research problems, as well as valuable laboratory skills. He also introduced Gallo to the National Institutes of Health.

Gallo married Mary Jane Hayes after his second year of medical school. She was also a Waterbury native and her brother had been a friend of Gallo in high school. Gallo and Mary Jane began dating when he was a freshman in college.

The couple was married on July 1, 1961 and went on to raise two sons, Robert Charles and Marcus.

After finishing medical school Gallo wanted to pursue a career in research, particularly at the National Institutes of Health. Erslev, however, thought it would be better for his career if he first did a medical internship. Gallo followed his advice and went to the University of Chicago, which was an important center for blood cell biology. There he worked with Leon Jacobsen and Rudi Schmid.

Began Career at National Institutes of Health

In 1965 Gallo joined the National Institutes of Health in Bethesda, Maryland, where he would work for the next 30 years. He began his career in the National Cancer Institute where he conducted research on leukocytes, types of white blood cells. In 1971 he became head of the new Laboratory of Tumor Cell Biology. Gallo began to explore whether viruses could cause cancer. In particular, he began to research retroviruses. Once called RNA tumor viruses, retroviruses can convert RNA to DNA with the help of an enzyme called reverse transcriptase. As Gallo explained in his autobiography, this enzyme ''in effect gave these viruses permanent access to a variety of cell mechanisms, which they put to use for their own replication and often to a cell's detriment.'' At that time, retroviruses had been found in animals, but it was not know if they also existed in humans.

In 1975 Gallo and a colleague, Robert E. Gallagher, announced the discovery of a human leukemia virus. This would have been a major accomplishment in Gallo's young career. However, other scientists were unable to replicate his results. In fact, Gallo's samples were contaminated and the retroviruses he found were actually from animals and not humans. Gallo's premature announcement of his discovery was damaging to his reputation, but he continued to pursue this line of research.

Discovered First Human Retrovirus

Gallo next discovered a T-cell growth factor which would keep these white blood cells alive longer while outside of the body and thereby give researchers more time to look for retroviruses. This technique led to the first true discovery of a human retrovirus in 1981, which was called the human T-cell leukemia virus, or HTLV-I. This retrovirus was later linked to some forms of leukemia and neurological diseases. A year later Gallo discovered another retrovirus called HTLV-II.

Around this same time a new disease was gaining worldwide public attention, acquired immuno-deficiency syndrome (AIDS). Gallo noticed similarities between his HTLV retroviruses and AIDS, particularly with respect to how they were transmitted. He became one of the first scientists to suspect that AIDS was caused by a virus, possibly a retrovirus. In 1982 Gallo was asked to head a new AIDS task force at the National Cancer Institute.

Controversy Surrounding AIDS Virus

The following year Gallo succeeded in identifying the AIDS virus, which he named HTLV-III. He published his findings in the May 4, 1984 issue of *Science.* He then quickly developed a test to screen blood for antibodies to the virus and applied for a patent. However, Luc Montagnier, a French scientist from the Pasteur Institute in Paris, had published a paper in *Science* in May 1983 announcing the discovery of a virus called lymphadenopathy, or LAV. Unlike Gallo, Montagnier had not been able to prove that his virus caused AIDS. However, he did apply for a patent for an AIDS blood test seven months before Gallo.

The United States Patent Office awarded the patent for the AIDS blood test to Gallo. France responded by suing the U.S. government. This controversy led to several heated exchanges between Gallo and Montagnier in which accusations of impropriety were exchanged. The scientific community disapproved of the battle because it was taking time and energy away from treatment and further research on AIDS. In 1987 several scientists, including Jonas Salk who had weathered his own controversy with the polio vaccine, had encouraged Gallo and Montagnier to share credit for the discovery. In an unprecedented event in the scientific community, the two scientists agreed on a timeline of events and published their joint contributions in a 1987 article in *Nature.* The U.S. and French governments also decided to settle the patent dispute out of court and share the royalties from the AIDS blood test.

Charged with Scientific Misconduct

The controversy was renewed in 1989 when journalist John Crewdson published a lengthy expose of the discovery

of the AIDS virus in the *Chicago Tribune.* Crewdson attacked Gallo's credibility and charged that HTLV-III and LAV were exactly the same virus. Since Montagnier discovered the virus a year before Gallo, it appeared that Gallo was taking credit for Montagnier's work. To make matters worse, Gallo's 1984 *Science* article announcing HTLV-III accidentally included a picture of Montagnier's LAV virus. The *Tribune* article led to a 1990 investigation by Congress. In December 1991 the Office of Research Integrity at the U.S. Department of Health and Human Services found Gallo and his colleague Mikulas Popovic guilty of scientific misconduct.

In 1991 Gallo published his autobiography, *Virus Hunting*, which was a detailed rebuttal of Crewdson's allegations. Gallo publicly acknowledged that his virus sample had been contaminated because the two researchers had been sending samples to one another. Gallo, however, still maintained that he was the one who had made the important link between HTLV-III or LAV and AIDS. He and Popovic both appealed the misconduct decision and they were cleared of all charges by December 1993. In 1994 the United States and France renegotiated their agreement regarding the AIDS blood test patent to make the distribution of royalties more equitable. In the same year Montagnier published his own autobiography called *Virus* documenting his view of the events leading to the discovery of the AIDS virus. He began by stating that ''scientific discoveries are often a matter of circumstance and chance. This was true in Pasteur's time, and is equally so in ours, as we have seen with the discovery of the AIDS virus.''

Continued AIDS Research

With the HTLV controversy behind him, Gallo continued his AIDS research. In 1995, after a 30-year career with the National Institutes of Health, he left to become the director of the new Institute of Human Virology at the University of Maryland. Gallo has since been working on a vaccine for AIDS. In September 2001 Gallo announced that he had developed such a vaccine that worked on monkeys. The next step would be to create a vaccine that could be used for human trials. Gallo has also been involved in the development of a blood test for mad cow disease.

Gallo's groundbreaking research on retroviruses has led to numerous scientific awards. In 1982 he won the prestigious Albert Lasker Award for his work on viral links to cancer and in 1986 he won it a second time for his work on AIDS. He also won the American Cancer Society Medal of Honor in 1983, the Armand Hammer Cancer Research Award in 1985, the Japan Prize for Science and Technology in 1988, and the Paul Erhlich and Ludwig Darmstaedter Prize for biomedical research in 1999. Gallo has also received 11 honorary degrees. The one award that has eluded him so far is the Nobel Prize. Some scientists speculate that, despite his groundbreaking discoveries, he has not yet won the most coveted scientific award because of the controversy surrounding the discovery of the AIDS virus. However, Gallo's continuing work on an AIDS vaccine keeps the possibility of a Nobel Prize alive.

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Erle Stanley Gardner

Erle Stanley Gardner (1889-1970) became one of the most successful mystery writers of all time. Most of his reputation stems from Perry Mason and other memorable characters that he created. Gardner's best novels offer abundant evidence of his natural storytelling talent.

Gardner was born in Malden, Massachusetts on July 17, 1889. He spent much of his childhood traveling with his mining-engineer father through the remote regions of California, Oregon, and the Klondike. In his teens he not only boxed for money, but also promoted a number of unlicensed matches. Gardner attended high school in California and graduated from Palo Alto High School 1909. He enrolled at Valparaiso University in Indiana that same year but was soon expelled for striking a professor.

In the practice of law Gardner found the form of combat he seemed born to master. He was admitted to the California bar in 1911 and opened an office in Oxnard, where he practiced law until 1918. As a lawyer he represented the Chinese community and gained a reputation for flamboyant trial tactics. In one case, for instance, he had dozens of Chinese merchants exchange identities so that he could discredit a policeman's identification of a client. Gardner worked as a salesman for the Consolidated Sales Company from 1918 until 1921. He then resumed his legal career in Ventura, California from 1921 until 1933.

Early Writings

In the early 1920s Gardner began to write western and mystery stories for magazines, often under the pseudonyms of A.A. Fair, Carleton Kendrake, and Charles J. Kenny. Eventually he was turning out and selling the equivalent of a short novel every three nights while still practicing law during the business day. With the sale of his first novel in 1933 he gave up the practice of law and devoted himself to full-time writing, or more precisely to dictating. Thanks to the popularity of his series characters—lawyer-detective Perry Mason, his loyal secretary Della Street, his private detective Paul Drake, and the foxy trio of Sergeant Holcomb, Lieutenant Tragg, and District Attorney Hamilton Burger—Gardner became one of the wealthiest mystery writers of all time.

The 82 Mason adventures from *The Case of the Velvet Claws* (1933) to the posthumously published *The Case of the Postponed Murder* (1973) contain few of the literary graces. Characterization and description are perfunctory and often reduced to a few lines that are repeated in similar situations book after book. Indeed virtually every word not within quotation marks could be deleted and little would be lost. For what vivifies these novels is the sheer readability, the breakneck pacing, the convoluted plots, the fireworks displays of courtroom tactics (many based on gimmicks Gardner used in his own law practice), and the dialogue, where each line is a jab in a complex form of oral combat.

Perry Mason Novels

The first nine Masons are steeped in the hard-boiled tradition of *Black Mask* magazine, their taut understated realism leavened with raw wit, sentimentality, and a positive zest for the dog-eat-dog milieu of the free enterprise system during its worst depression. The Mason of these novels is a tiger in the social-Darwinian jungle, totally self-reliant, asking no favors, despising the weaklings who want society to care for them, willing to take any risk for a client no matter how unfairly the client plays the game with him. Asked what he does for a living, he replies: ''I fight!'' or ''I am a paid gladiator.'' He will bribe policemen for information, loosen a hostile witness's tongue by pretending to frame him for murder, twist the evidence to get a guilty client acquitted and manipulate estate funds to prevent a guilty non-client from obtaining money for his defense. Besides *Velvet Claws,* perhaps the best early Mason novels are *The Case of the Howling Dog* and *The Case of the Curious Bride* (both 1934).

From the late 1930s to the late 1950s the main influence on Gardner was not *Black Mask* but the *Saturday Evening Post,* which serialized most of the Masons before book publication. In these novels the tough-guy notes are muted, ''love interest'' plays a stronger role, and Mason is less willing to play fast and loose with the law. Still the oral combat remains breathlessly exciting, the pace never slackens and the plots are as labyrinthine as before, most of them centering on various sharp-witted and greedy people battling over control of capital. Mason, of course, is Gardner's alter ego throughout the series. In several novels of the second period, however, another author-surrogate arrives on the scene in the person of a philosophical old desert rat or prospector who delights in living alone in the wilderness, discrediting by his example the greed of the urban wealth- and power-hunters. Among the best cases of this period are *Lazy Lover; Hesitant Hostess* which deals with Mason's breaking down a single prosecution witness; and *Lucky Loser* and *Foot-Loose Doll* with their spectacularly complex plots.

Television Work

Gardner worked without credit as script supervisor for the long-running *Perry Mason* television series (1957-66), starring Raymond Burr. Within a few years television's restrictive influence had infiltrated the new Mason novels. The lawyer evolved into a ponderous bureaucrat mindful of the law's niceties, just as Burr played him, and the plots became chaotic and the courtroom sequences mediocre, as

happened all too often in the television scripts. But by the mid 1960s the libertarian decisions of the Supreme Court under Chief Justice Earl Warran had already undermined a basic premise of the Mason novels, namely that defendants menaced by the sneaky tactics of police and prosecutors needed a pyrotechnician like Mason in their corner. Once the Court ruled that such tactics required reversal of convictions gained thereby, Mason had lost his raison d'etre.

Several other detective series sprang from Gardner's dictating machine during his peak years. The 29 novels he wrote under the byline of A. A. Fair about diminutive private eye Donald Lam and his huge irascible partner Bertha Cool are often preferred over the Masons because of their fusion of corkscrew plots with fresh writing, characterizations, and humor, the high spots of the series being *The Bigger They Come* and *Beware the Curves.* And in his nine books about small-town district attorney Doug Selby, Gardner reversed the polarities of the Mason series, making the prosecutor his hero and the defense lawyer the oft-confounded trickster. But most of Gardner's reputation stems from Perry Mason, and his best novels in both this and other series offer abundant evidence of his natural storytelling talent, which is likely to retain its appeal as long as people read at all.

Gardner was married in 1912 to Natalie Talbert. The couple had one daughter and separated in 1935. Gardner married his second wife, Agnes Jean Bethell, in 1968. He died on March 11, 1970 in Temecula, California.

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Artemisia Gentileschi

The 16th and 17th centuries in Italy saw the emergence of an increasing number of accomplished female artists, who were often members of artistic families. The outstanding talent among them was Artemisia Gentileschi (1593-1652).

Gentileschi was born on July 8, 1593 in Rome. She was the daughter of the painter Orazio Gentileschi and was trained by him. Our perception of Gentileschi has been colored by the legend surrounding her. Her alleged rape by her father's colleague, the ''quadratura'' painter Agostino Tassi, when she was 17, was the subject of a protracted legal action brought by Orazio in 1611. Although she was subsequently ''married off'' to Pietro Antonio di Vicenzo Stiattesi in 1612 and gave birth to at least one daughter, she soon separated from her husband and led a strikingly independent life for a woman of her time—even if there is no firm evidence for the reputation

she enjoyed in the 18th century as a sexual libertine. After her marriage, Gentileschi lived in Florence until about 1620. She then worked in Genoa and settled in Naples in 1630. Gentileschi traveled to England in 1638-40, where she collaborated with her father on a series of canvasses for the Queen's House, Greenwich (now Marlborough House, London). Gentileschi died in Naples in 1652.

It is tempting to adduce the established biographical data in partial explanation of the context of her art: the sympathy and vigor with which she evokes her heroines and their predicaments, and her obsession with that tale of female triumph, Judith and Ho1ofernes. But such possibilities should not distract attention from the high professional standards that Gentileschi brought to her art. In a letter, dated July 3, 1612, to the Grand Duchess of Tuscany, Orazio claimed that ''Artemisia, having turned herself to the profession of painting, has in three years so reached the point that I can venture to say that today she has no peer.'' Despite the obvious exaggeration, one can agree that Gentileschi's art was of a consistently high quality virtually from the beginning.

Early Works

Her earliest surviving work may be a tender *Madonna and Child* of c. 1609 in the Spada Gallery, Rome. But two other pictures give a clearer idea of her consummate early style. They are *Judith and Her Maidservant with the Head of Holofernes* in the Pitti Palace, which could be a picture referred to in the transcript of the Tassi rape trial, and

Susanna and the Elders, dated 1610. Both pictures owe a good deal (in their crisp compositions, attractive physiognomies, and sparkling costumes) to Orazio, who might have contributed to both their design and execution. They are also, in their focussed realism, obviously works of the Caravaggist school—especially the former, with its bold *chiaroscuro*. But they introduce us to some distinctive traits of Gentileschi's own: in the *Judith* a greater freedom of brushwork than that of her father (at this stage not yet an altogether positive quality) and in both cases a certain authenticity of emotion (in the alert stare of Judith, for example; or the brilliantly evoked sense of violation conveyed by the defensive gesture and startled gaze of Susanna).

While Gentileschi's style during her Florentine and Roman years (1610s and 1620s) was a development of the idiom adumbrated by her father, her own vigorous sense of drama (more akin to that of Caravaggio than Orazio) lends most of the works a distinctive, cutting edge. The characterizations of her heroines (and nearly all of her pictures have female leads) are emotional without being sentimental. She is highly observant of both psychology and action and has a keen eye too for the natural disposition of flesh. Her sustained achievement can be seen in a series of masterpieces which includes the two versions of *Judith Slaying Holofernes; The Penitent Magdalen,* Florence, Pitti Palace, c. 1617-20; the powerful *Lucretia* of c. 1621 from the Palazzo Cattaneo-Adorno, Genoa; and *Judith and Her Maidservant with the head of Holofernes* (Detroit, c. 1625). These works are also distinguished by an opulent drapery style, with spirited highlights, that must have gone down well at the sartorially conscious Medicean court, where Gentileschi enjoyed the high patronage of Duke Cosimo II.

Explored Effects of Light

The Detroit *Judith and her Maidservant,* which is a candlelit night scene, also breaks new ground for Gentileschi in its thorough exploration of the effects of light radiating from an internal source. It was probably influenced by the fashionable candle-lit scenes of Honthorst executed in Rome in the late 1610s and well-known in Florence. But her employment of the flickering illumination is, as Spear has noted, predictably bolder than Honthorst's. Indeed this picture, like another of the very few of her works which ha ve survived from the 1620s is redolent of the spirit of the emergent High Baroque. Painterly and sensuous handling, flow of action, theatrical deployment of light and gesture, and judicious selection of dramatic moment combine to effect a riveting illusion. In such pictures Gentileschi may be said to have played her part in the formulation of the new idiom, rather than merely imitating what others had initiated. The Burghley House *Susanna,* in particular, reveals her empathetic originality, since it parallels without, in any way being dependent upon, the early style of Guercino.

If the 1620s represent the high watermark of Gentileschi's achievement, her subsequent career, spent mostly in Naples, succumbed to a fragmentation of purpose. While retaining, on occasions, much of the vigor of her mature style (*Self Portrait as the Allegory of Painting,* London, Kensington Palace), she grew increasingly attracted to the idealizations both of the Bolognese and, after her visit to England, of her father's late style. The former can be discerned in the poses and figure types of such works as the Capodimonte *Annunciation* of 1630; while the powerful impact of the latter is evident in the wholesale translation of the elongated, mannered figures of Orazio's Castle Howard *Finding of Moses* (c. 1633) into her own elegantly artificial *Bathsheba* (late 1640s, Potsdam, Neues Palast).

Gentileschi's influence on her contemporaries is still in need of detailed assessment. But it is clear that she greatly stimulated the imagination of Guerrieri in Florence (so much so that some of their works have been confused) and of Vouet in Rome, and her contribution to the development of the Neapolitan school, particularly through her impact on Stanzione and Cavallino, was arguably profound.

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Dan George

Chief Dan George (1899–1981), a member of the Coast Salish nation, gained fame as an actor relatively late in life. He is best remembered for his role as the Cheyenne elder, Old Lodge Skins, in the 1970 film *Little Big Man* alongside a young Dustin Hoffman. The success of *Little Big Man* gave George a platform from which to call attention to the plight of North America's indigenous peoples in the twentieth century.

A Vanishing Culture

George once delivered an open letter at a Canadian symposium on the matter of progress in the twentieth century and its effect on the indigenous cultures of North America. ''I knew my people when they lived the old life,'' he said, according to a reprint of the speech in *UNESCO Courier,* ''I knew them when there was still a dignity in their lives and a feeling of worth in their outlook; I knew them when there was unspoken confidence in the home and a certain knowledge of the path they walked upon. But they were living on the dying energy of a dying culture, a culture that was slowly losing its forward thrust.'' George was born during this transitional era, on June 24, 1899, near Vancouver, British Columbia, as the area was experiencing a timber boom and was rapidly being settled.

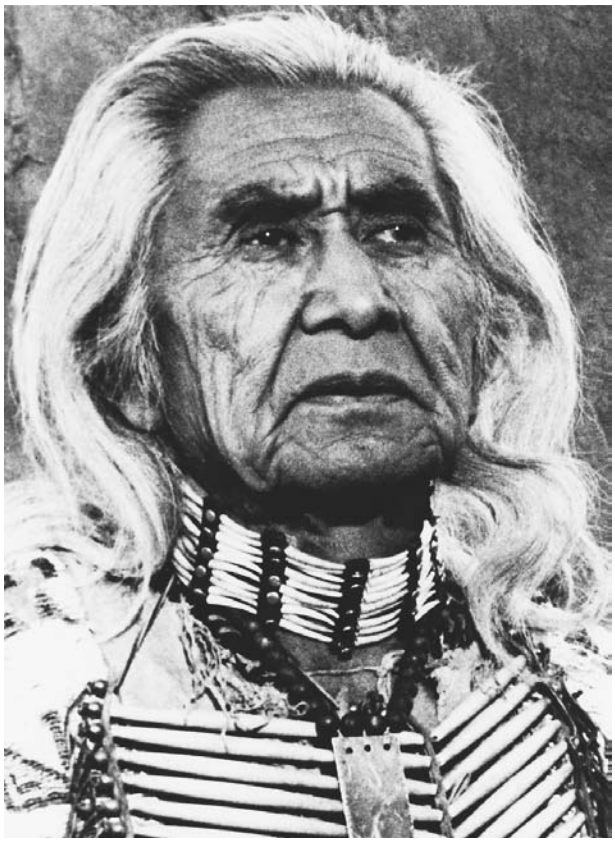

George's family was part of the Tell-lall-watt band of a Burrard Inlet group of Squamish, classified as a Coast Salish nation. He was named Geswanouth Slaholt, or ''thunder coming up over the land from the water,'' but his name was Anglicized when he started school at the Roman Catholic Oblate Mission. His father believed it was best for his children's future to learn English, so he decided to send George's older brother to the Mission school. However, the boys were so close that Harry refused to go without his little brother, and so his father sent both boys. They knew no English when they arrived and were forbidden to speak their native language. George found the priests and nuns, in their strange garb, ''terrifying for a little boy of my age,'' as he told biographer Hilda Mortimer in *You Call Me Chief: Impressions of the Life of Chief Dan George.* They saw their parents twice a month. ''Every two weeks we'd catch the streetcar to the end of the line,'' he recalled, ''then walk seven miles to get home on a Friday night.''

Worked As Stevedore

George did well in school, but government funding for Native American education stopped when a student reached the age of 16. ''I remember I cried when I left, for I felt that if I was to get anywhere in life I needed to study and learn more,'' he told Mortimer. ''But I packed my clothes and walked the miles home.'' George worked as a logger, and, in 1917, he married Amy. Her father helped him get a coveted job as a stevedore in busy Vancouver Harbor. He worked loading timber beams onto ships for nearly 30 years, save for some lean times during labor strikes in the 1920s and the Great Depression in the 1930s, when he returned to logging to support his growing family. Sometimes they dug for clams or picked cascar bark, a typical Salish remedy for a stomach distress that was then sold to pharmaceutical companies for over-the-counter medicines.

The stevedore's life was typically a rough one, and George was an admitted gambler and drinker. His career was effectively ended when he was hit with a large load of lumber. ''My bones were so tough nothin' was broken, but my leg and hip muscles were smashed to hamburger,'' he recalled in his biography. For the next ten years, George worked at odd jobs and even enjoyed a successful period as a country-and-western entertainer with his children as ''Dan George and His Indian Entertainers.'' In 1951, he became tribal leader in lieu of his brother Harry, who had left the area.

A Star on ''Cariboo Country''

By 1960 George had a grown son, Bob, who was enjoying minor success as a television actor. Bob George was cast in a new Canadian Broadcasting Corporation (CBC) series, *Caribou Country,* that was being filmed in British Columbia's Chilcotin Valley. When a white actor slated to play an Indian elder became ill, Bob George suggested his father as a replacement. George went on to appear in the series for the next few seasons and also won rave reviews for a stage performance as a heartbroken father whose daughter leaves the reservation for the city, only to be brutalized and eventually killed, in *The Ecstasy of Rita Joe.* The play premiered at the Vancouver Playhouse in 1967 and went on to performances at the National Arts Center in Ottawa in 1969.

By this point George was already using his prominence to call attention to the plight of Canada's First Peoples. In the summer of 1967, he was invited to read a declaration at Vancouver Stadium in honor of the country's Centennial Celebration. ''How long have I known you, O Canada?, '' George reflected. ''. . . . I have known you when the forests were mine; when they gave me my meat and my clothing. . . . But in the long hundred years since the white man came, I have seen my freedom disappear, like the salmon going mysteriously out to sea. . . . O Canada, how can I celebrate with you this Centenary, this hundred years? Shall I thank you for my reserves that are left to me of my beautiful forests? For the canned fish of my rivers? For the loss of my pride and authority, even among my own people?''

In 1969, George appeared in the Walt Disney film, *Smith!* The movie was based on the Cariboo Country stories and starred Glenn Ford. That role led to the offer to appear in the 1970 film *Little Big Man* with Dustin Hoffman. The movie was directed by Arthur Penn, and it is based on a Thomas Berger novel, which chronicles a notorious event in American history, the slaughter of several hundred Cheyenne in Oklahoma by U.S. Cavalry troops under the leadership of General George A. Custer. The blatant display of hostility helped set the stage for ''Custer's Last Stand,'' the 1876 battle in Montana in which U.S. government troops were decimated by a combined Cheyenne and Sioux force. Custer died in that battle and was usually portrayed there-

after in popular culture as a heroic figure. The Penn film, however, set out to show a far more flawed leader.

Civil Rights Spirit of 1960s

Prior to *Little Big Man,* Native Americans had usually been depicted as savages or double-crossers by Hollywood. George was cast as a Cheyenne elder, Old Lodge Skins, who befriends Hoffman's character, a cavalry soldier named Jack Crabb. In the film, Crabb is fascinated by Native American culture, and Old Lodge Skins serves as a mentor of sorts to the confused Crabb. Film critic Pauline Kael, in her *5001 Nights at the Movies,* described George's role as ''part patriarch, part Jewish mother.'' In his death scene, George climbs a mountain to die alone. He later recalled that Penn, the director, allowed him a great degree of artistic license when it came time to shoot the scene. ''That was my own song, my own dance, and my own way of talking to the great white spirit,'' he told Judy Klemesrud in a 1971 profile for the *New York Times.* ''Those things were all my idea.''

Little Big Man was a critical and commercial success and ushered in a new era in Hollywood's characterization of Native Americans. Other films followed that attempted to show U.S. history from a more balanced perspective. For his part George was honored with a New York Film Critics Award for best supporting actor. He was 71 years old at time. ''I really don't feel I should be given credit for this part,'' he explained to Klemesrud. ''I was an Indian chief for 12 years, so I really didn't have to do much acting.''

Declined Larger Role

George was also nominated for an Academy Award for best supporting actor for his role as well. Tragically, his wife of more than 50 years died just before the ceremony. He returned to his two-room wood house on the Berard Reservation, where he lived with one of his daughters and her children. Despite his age, he joined a rock band in 1972 called Fireweed and toured with them. He also accepted other film roles, but was sometimes criticized by an increasingly political Native American and Canadian indigenous groups for taking roles deemed unsuitable for Native Americans. One of them was *Cancel My Reservation,* a 1972 farce that starred Bob Hope. When *The Ecstasy of Rita Joe* debuted in Washington in 1973, a group of militant Native Americans affiliated with the American Indian Movement (AIM) occupied the theater lobby in hopes of persuading George to serve as their spokesperson. George he refused the request. The group had recently taken over South Dakota's Wounded Knee Reservation by force for several weeks, demanding a review of the 300 treaties signed between Native American nations and the U.S. government. George refused to become involved, believing that using guerrilla tactics was counterproductive. According to Notable Native Americans, he was more ''interested in changing predominant images of Native Americans in the media, as well as derogatory images that many Indians had of themselves.''

Still, George did become an unofficial spokesperson for Native American causes and environmental issues. He was invited to a 1975 symposium on the future of northern Canada's indigenous peoples and used the open-letter format of his speech to call attention to the plight of all First Nations. ''Do you know what it is like to feel you are of no value to society and those around you, to know that people came to help you but not to work with you, for you knew that they knew you had nothing to offer,'' he asked his audience. Such eloquent words were later published in two volumes of poetry, *My Heart Soars* and *My Spirit Soars.*

A Fitting Finale

George made guest appearances on popular television shows of the era, such as *High Chaparral, Bonanza,* and *Kung Fu.* He also appeared in many more films including *Harry and Tonto,* a 1974 box-office hit, and he appeared as Clint Eastwood's hapless traveling companion in *The Outlaw Josey Wales* the following year. His last role was another farce, *Americathon,* released in 1979. The film is set twenty years into the future—in 1998—and imagines the United States government is on the brink of bankruptcy. Foreclosure is imminent at the hands of a corporation run by a Native American group led by George's character. The film starred John Ritter as the beleaguered American president who decides to hold a telethon and featured guest appearances by Elvis Costello and Jay Leno.

George died in his sleep on September 23, 1981, on British Columbia's Berard Reservation where he had been born. He left behind six children and 36 grandchildren. In 1998 the American Indian Motion Picture Award Ceremony honored him posthumously on the occasion of a film documentary on his life, *Today Is a Good Day: Remembering Chief Dan George,* which included interviews with his family and Hoffman. The festival director, Mike Smith, spoke about George and the importance of his role in *Little Big Man* nearly three decades earlier. Smith called it ''the first film that really showed the other side of Native people, the love and the respect of family and culture.''

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Heinosuke Gosho

Heinosuke Gosho (1902–1981) was one of Japan's most important film directors for several decades of the twentieth century. He directed the first ''talking'' picture in Japan in 1931 and came to excel in what film historians classify as Japan's ''shomingeki'' genre, or movies that depict the lives of the lower and middle classes with both realism and humor. An essay in *International Dictionary of Films and Filmmakers* noted that ''throughout his career, Gosho expressed his basic belief in humanistic values,'' and commended ''the warm, subtle, and sentimental depiction of likable people'' in his films.

Rags to Riches Tale

Gosho's own life seemed fodder for a Cinderella-style plot: he was born in Tokyo on February 1, 1902, to a mother who was a geisha and renowned beauty. His father was a well-to-do tobacco merchant who refused to marry her, and thus Gosho spent the first years of his life in Tokyo's old *shitamachi* district downtown, an area he later portrayed in films. When he was five years old, however, his father's legitimate son died, and Gosho became his heir and lived an affluent childhood thereafter. He was groomed to take over the family business by his father and grandfather—though he was never allowed to call his biological mother ''mother'' again. Meanwhile, she and the rest of his siblings lived in hardship. ''What Gosho could not help but appreciate, in short,'' wrote Arthur Nolletti Jr., in an essay on the director for *Reframing Japanese Cinema: Authorship, Genre, History,* ''were the contradictions in life—and the fact that nothing was black or white. . . . It is this knowledge, this unerring sense of life's injustices, contradictions, and complexities, that lies at the heart of Gosho's films, giving them an expansiveness and generosity of spirit.''

Gosho's father and grandfather owned stock in theaters—urban Japanese had been enthusiastic cinema-goers since the onset of film-entertainment industry in late 1890s—and he enjoyed free passes to them, which ignited his artistic ambitions. He became a fan of German director Ernst Lubitsch and reportedly saw his *Marriage Circle* 20 times. He was also fascinated by the work of Charlie Chaplin. Gosho attended Keio Commerce School and graduated in 1921, but his decision to enter the film business instead of the family tobacco concern was greeted with much opposition.

Young Filmmaker in Breakthrough Era

Gosho's first mentor was Yasujiro Shimazu, a filmmaker at the prestigious Shochiku-Kamata Studio in Tokyo. He began working there in 1923, the same year the great Kanto earthquake destroyed much of Tokyo and Yokohama. The studios and theaters were quickly back in business to provide respite for citizens rebuilding their lives. There was also a sense of revitalization and change in the national mood. Studios, eager to meet the demands of the growing numbers of cinema-goers, began making more and more of their own films instead of relying on imports from the United States and Europe, and Gosho was able to master the necessary skills quickly. He earned his director's certificate in 1925.

His first work was *Nanto no haru* (''Spring of Southern Island''), for which he also wrote the screenplay. This triumph, however, was marred by personal tragedy, for his beloved younger brother was diagnosed with polio and lost the use of a leg. Gosho grew despondent, as Joseph Anderson and Donald Richie's volume *The Japanese Film* quoted him as saying: ''I lost my way for several years, and my personal life began to fall apart.'' He admitted to attempting suicide even, but ''as in all my efforts during this period, I failed.'' Finding solace in work, Gosho began working at a fast pace, and in two years directed more than a dozen films. His fourteenth, *Sabishiki ranbomono* (''Lonely Hoodlum''), depicted a romance between a young city woman from a good family who falls in love with rough horse-cart driver from the countryside. *Sabishiki ranbomono* became Gosho's first box-office hit.

Created Sympathetic Characters

Perhaps because of his brother's difficulty, Gosho was interested in creating characters with physical or mental handicaps. This is explicit in *Musume* (''A Daughter''), from 1926, and 1928's *Mura no hanayome* (''The Village Bride''). The latter's story centers on a beautiful young woman from a rural village who is betrothed in an arranged marriage; before the wedding, she suffers an accident and is permanently disabled. Her parents decide to have her younger sister married in her stead. Critics and audiences did not rate the films favorably, and Gosho was stung by the negative reaction. ''Gosho's intention, however, was to illustrate a kind of warm and sincere relationship born in pathos,'' according to an essay in *International Dictionary of Films and Filmmakers.* ''Today, these films are highly esteemed for their critique of feudalistic village life.''

In 1931, in part because of his lack of recent commercial success, Shochiku-Kamata bosses told Gosho that he would make Japan's first ''talking'' picture using the new sound technology. Other directors in Japan were leery of the form, fearing failure, but Gosho rose to the challenge and expanded a two-reel into a feature film that was a great success. The film was called *Madamu to Nyobo,* (''Next Door Madame and My Wife''). The comedy revolves around a playwright who suffers from writer's block and is increasingly plagued by noises that disturb his concentration, from the cry of a child to live jazz music emanating from the rakish couple next door. At one point the lead whistles a tune, the melody of which was Gosho's homage to a popular song featured in one of France's best known films from the era, Ren, Clair's first sound picture *Sous les toits de Paris* (''Under the Roofs of Paris''). The film had recently debuted in Japan.

Films Gently Satirized Japanese Society

Gosho went on to make several successful comedies in the 1930s. Among his best were *Hanayome no negoto* (''The Bride Talks in Her Sleep'') from 1933 and *Hanamuko no negoto* (''The Bridegroom Talks in His Sleep''), released in 1935. Nolletti discussed these, along with *Madamu to Nyobo,* in his essay. ''Regarded in their day simply as 'entertainment,' today they are considered classics. . . . Virtually plotless, these comedies take a wholly trivial matter and use it as a springboard for a succession of silly-some would even say 'stupid'-gags.'' The *Hanayome* and *Hanamuko* pictures each featured newlywed couples and their meddlesome family, friends, and neighbors. Both proved popular with the Japanese public, portraying the sense of community that it valued, while at the same time poking fun at the societal pressures individuals often faced because of that closeness.

Gosho also returned to the silent-film medium on occasion. These included *Lamuru* (''L'Amour''), about a country doctor worried about his son's decadent lifestyle, and *Izu no odoriko* (''Dancer of Izu''), a doomed romance between an itinerant dancer and a Tokyo college student. Both were released in 1933. The theme of the latter Gosho returned once more to one of his most acclaimed works, *Oboro yo no onna* (''Woman of Pale Night,'' also called ''Woman of the Mist''), which premiered in 1936. He penned its screenplay himself. It is the story of a childless couple, Bunkichi and Okiyo, who run a dry-cleaning business in Tokyo. Bunkichi seems at first to be a henpecked husband, but reveals himself to be much slyer as the story progresses. Bunkichi's widowed sister Otuju works as a maid to help her son Seiichi become a lawyer and dreams only of success for him. Seiichi prefers novels and a geisha girl. On one hand, Gosho's film served as a standard social drama that upholds the conservative Japanese traditions of personal sacrifice toward a common goal and the exaltation of family values. However, it also depicts the younger generation defying its elders' wishes, and the ultimate futility of any sacrifice in the end.

Took Wartime Hiatus

By 1941, Japan had been drawn fully into World War II, and Gosho was offered a post at another prestigious studio, Daiei, the same year. The wartime era, however, was also one of a new government mandate for the film industry, decreeing ''national policy'' storylines which did not demean or diminish Japanese society or culture. Gosho found it nearly impossible to work within such constraints and made just four films between 1940 and 1945. He helped usher in a new era in Japanese cinema with the highly regarded *Ima hitotabi no* (''One More Time'') in 1945, a love story set before, during, and after World War II.

In the 1950s, other Japanese directors such as Akira Kurosawa and Yasujiro Ozu gained international prominence for their groundbreaking films. Japan's film industry started to produce far more socially critical films, and Gosho's work became part of this new wave. In 1951, he founded his own production company, Studio 8 Productions, and he was happiest to make his own works, free from studio dictates. One of these films was the 1953 *Entotsu no mieru basho* (''Four Chimneys''; also called ''Where Chimneys Are Seen''). The film centered on the lives of two couples in a poor, industrialized section of Tokyo. *Entotsu no mieru basho* was awarded the International Peace Prize at the prestigious Berlin Film Festival that year. His 1955 project, *Takekurabe* (''Growing Up''), starred Hibari Misora, a teen pop star in Japan at the time. It was the singer's only serious film role, one in which she portrayed a young woman in nineteenth-century Japan whose origins predestine her career as a prostitute.

For a number of years Gosho served as president of the Japanese Association of Film Directors, retiring from the post in 1975. Eleven of his films won ''Film of the Year'' honors from *Kinema Jumpo,* Japan's leading film magazine. His final work was a filmed puppet play, *Meiji haruaki* (''Seasons of Meiji''), in 1968. He died on May 1, 1981, at the age of 79 in Shizuoka, Japan. Over the next few years his films enjoyed a revival among Japanese-cinema enthusiasts and were celebrated posthumously at retrospectives in Paris, London, and New York City. His earliest surviving work is *Madamu to nyobo,* the 1931 work that broke the sound barrier in Japanese film. Gosho's cinematic output-some 80 films over 40 years—ranged in theme from comedy to family melodrama to social commentary, and critics remember him as a director and screenwriter who adeptly captured the humanity in his stories, no matter what the genre.

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Catherine Littlefield Greene

Catherine Littlefield Greene (1755-1814) is credited with aiding Eli Whitney in his invention of the cotton gin—an invention that revolutionized the plantation economy of the American south. Her husband, Nathanael Greene, was a decorated army officer who served with distinction during the Revolutionary War.

A question that has appeared on history tests in public schools around the United States for over a century is ''Who invented the Cotton Gin?'' While most would answer ''Eli Whitney,'' this answer may not be correct. In an 1883 pamphlet titled ''Woman as Inventor,'' author and proto-feminist, Matilda Joslyn Gage, first put

forth the contention that it was not, in fact, Whitney who invented the machine. The person who should receive credit for the cotton gin, explained Gage, was a woman: Catherine Littlefield Greene.

Wife of a Revolutionary Hero

Catherine Littlefield—known to family and friends as Kitty or Caty—was born on Block Island, Rhode Island, on February 17, 1755. She was the daughter of Phebe Ray and John Littlefield. After her mother's death, Catherine went to live with her maternal aunt, Catherine Ray Greene, who was the wife of the future governor of the state of Rhode Island. Aunt Catherine, an attractive, energetic woman who was known as a charming hostess, took over the role of mother to ten-year-old Caty, and supervised the young girl's education as befit a young woman of the upper classes.

Present during her aunt's many social gatherings, Catherine caught the interest of several of the Littlefield's bachelor acquaintances when she came of age. After a quick courtship, 19-year-old Catherine married Nathanael Greene on July 20, 1774, in Greenwich, Rhode Island. Fourteen years her senior, Nathanael was the son of Nathanael Greene Sr. and Mary Mott, born July 27, 1742 at Potowamut, Rhode Island. As a military man who keenly felt the looming threat of war in the American colonies, Nathanael realized that time spend with his young wife would be limited. His wedding invitation to Samuel Ward dated July 10, 1774 contained concerns shared by many in the colonies: ''On the 20th this Instant I expect to be married to Miss Kitty Littlefield at your Uncle Greene's. . . . As she is not married at her fathers house she declined giving any an invitation but a few of her nearest relations and most intimate friends. . . . Your Daddy is appointed one to attend the Congress, for which I rejoice, as the mean motives of Interest . . . will have no influence upon his Virtuous Soul. . . . The [British] soldiers in Boston are insolent above measure. Soon, very soon, expect to hear the thirsty Earth drinking in the warm blood of American sons.''

Following their wedding, the couple moved to Nathanael Greene's home in Coventry, Rhode Island, where they spent less than a year together before he was called into service. Greene—a pacifist Quaker with a limited education who suffered from recurring bouts of asthma and a limp—seemed an unlikely person to become known as the savior of the south. In 1775 his historic military career began when he was commissioned a brigadier general. Charged with raising the Rhode Island Army of Observation, he traveled to Massachusetts with his troops in May. In a letter dated June 2, 1775, he wrote to his young wife: ''I have recommended you to the care of my brethren;. . . . It had been happy for me if I could have lived a private life in peace and plenty. . . . But the injury done my Country, and the Chains of Slavery foregoing for posterity, calls me fourth to defend our common rights, and repel the bold invaders of the Sons of freedom.'' On June 22 he was commissioned a brigadier general in the Continental Army. During the siege of Boston a month later Greene commanded troops on Boston's Prospect Hill.

With her husband now in Massachusetts, Catherine remained in Coventry, where she gave birth to their first child in February of 1776, naming him after General George Washington. Nathanael remained in Boston until the evacuation of British troops a few months later and then moved his army south to Long Island. In August 1776 he was commissioned a major general of the Continental Army. However, he was stricken almost immediately with a serious illness and prevented from joining the Battle of Long Island. He returned home to recover. Returning to his troops, General Greene commanded forces at the battles of Trenton (December 26, 1776) and Princeton (January 2-3, 1777).

Dedicated Wife Battles Childbirth

A daughter, which Catherine chose to name Martha Washington, was born to the Greenes in March of 1777. The pregnancy was not an easy one, and Catherine remained bedridden. She was instructed to partake of a common but potentially deadly cure by ingesting four grains of mercury a day. In a letter dated May 20th 1777, Nathanael chastised his young wife for not being a more attentive letter-writer. ''I return'd last Night from Peeks Kill after a long, tedious and hard journey. To crown all I fell from my Horse upon the Top of an exceeding high Mountain, cut my lip through and otherwise bruised myself exceedingly. Never did I undergo more fatigue in less time. . . . My dear, it is now a month and upwards since I receiv'd a line from one of the family. I think it exceeding unkind; if you are unwell and incapable of writing surely some of the brothers might do me that friendly office. . . . Think how you would feel if I had been in an engagement and left your mind under the torture of Suspense for upwards of a month. O how cruel!'' As an older man of some ambition, General Greene was careful that both he and his wife be approved of by polite society. ''If you are in want of anything from Boston, write to Mrs. Knox. . . . ,'' he added. ''But remember when you write to Mrs. Knox you write to a good scholar; therefore mind and spell well. You are defective in this matter, my love, a little attention will soon correct it. . . . It is said it is ungenteel for Gentlemen to make observations upon Ladies writeing [sic]. I hope you won't think it unkind in me. Nothing but the affection and regard I feel for you makes me wish to have you appear an accomplished Lady in every point of view.''

Despite her lack of attention to writing like other military wives Catherine attempted to join her husband whenever practicable for the duration of the Revolutionary War. Until Nathanael was sent south to command the Army of the South in October of 1780, his wife remained near him a great deal of the time. While away from her home in Coventry, she left her young children with family members, despite the criticism of several friends and relatives. Catherine became pregnant with four of the couple's six children during her husband's tour of duty.

In early June of 1777, after several months of illness, Catherine felt well enough to travel south to her husband's side, and was welcomed at the Beverwyck, New Jersey country house of Abraham Lott, located ten miles northeast

of Morristown and close to the site where Greene's army was billeted. Lott was a wealthy middle-aged merchant and patriot who, with his wife and daughters, had left New York City the year before. The Greenes and Lotts soon became close friends, and Catherine returned to Beverwyck on several occasions. Her second daughter would be named after Lott's daughter, Cornelia.

On September 11, 1777 Greene again engaged with British troops, this time under the command of General Howe, at the Battle of Brandywine. In November he returned to New Jersey in a vain attempt to protect the fort at Red Bank. A month later Washington and his troops set up winter headquarters at Valley Forge, Pennsylvania. Catherine joined her husband during this dismal encampment and shared his small, cramped quarters and the meager military fare. The following spring Greene was appointed quartermaster general. General Washington ordered him to Rhode Island, to aid General Lafayette in preparing for an attack on Newport. The attack came on August 29, 1778, forcing an American retreat.

In December of 1778 Catherine and her two-year-old son George returned to the Lotts' home in Beverwyck. On Christmas Eve, 1778, the Greenes sent an invitation: ''General and Mrs. Greene beg that General and Lady Washington honor their poor quarters with their presence this evening at eight.'' The general responded: ''Deliver to Mrs. Greene the compliments of Mrs. Washington and myself with the assurance that we will do ourselves the pleasure of being present at Van Veghten House this evening.'' Recalling that evening in her memoirs, Greene's friend Jane Stickle Crosier of Indianapolis provides a glimpse of Catherine Greene: ''Not far from the two generals stands the fair hostess, surrounded by a bevy of bright young faces. How beautiful that face and form and how graceful her every movement! The 25 summers have left no mark of care upon that joyous mature. The expressive grey eyes respond to every mood, and the sweetest smile hovers ever upon the regular and animated features. Her quick perception and unusually retentive memory combine in making her conversation brilliant and her society a delight to all who come within the magic of her presence. The mass of reddish brown hair is coiled high upon the well-poised head, with dainty puffings to the front. The brilliancy of that beautiful, clear complexion is set off to wondrous advantage by the tiny bit of black court plaster placed near the dimpled chin. She wears a superb gown of heaviest old rose brocade. The square cut neck is filled in with rare old lace and the elbow sleeves have flounces of the same cob-web like texture.

Leaving New Jersey once again, Catherine traveled with her husband to Philadelphia, staying with patriot John Cox and his family in Trenton along the way. While Greene went on ahead due to the need to address Congress, his wife remained with the Cox family before continuing on to Philadelphia in mid-January of 1779. By February the family had returned to Camp Middlebrook, New Jersey. At the end of May Catherine was once again pregnant, and returned home to Rhode Island, where the Greene's third child, Cornelia Lott, was born in September. A month later Greene was ordered to rejoin Washington's army at Fredericksburg, New York. Catherine joined her husband at his new encampment at West Point, New York, in mid-November 1779, but returned to Morristown to give birth to her second son, Nathanael Ray, in mid-January 1780.

Moved South at Close of War

On June 7, 1780 Greene commandeered the front line against a British advance at Connecticut Farms, New Jersey. Three days later, as the conflict again showed signs of escalating, Catharine returned with her children to her home in Rhode Island. For 11 days in September 1780, Washington placed Greene in temporary command of the Continental Army after he found himself delayed after returning from a meeting with French officers, due to Benedict Arnold's treachery at West Point. Greene presided over the military tribunal that convicted Major John Andre to death for aiding Arnold in his attempt to surrender West Point to British forces.

Although Nathanael missed his wife terribly during the fall of 1780, escalating military campaigns in the south prevented her from traveling to his side. In early December Greene arrived in Charlotte, North Carolina, and received command of the Southern Army, which had suffered several defeats under the recent leadership of General Gates. Greene rebuilt the army and fought the British at Guilford Courthouse, near Greensboro, North Carolina, on March 15, 1781. There he and fellow general, Daniel Morgan, distinguished themselves against General Charles Cornwallis, by inflicting heavy losses on the enemy and forcing a British retreat.

After the war for independence was won in 1783 Greene was offered the post of secretary of war in the new government. He twice declined it, preferring to return to his home in Rhode Island. That same year a third daughter, Louisa, was born to the Greenes. Catherine went on to have another child, also named Catherine, who died as an infant c. 1785.

In the fall of 1785 the Greenes left their family and friends in Rhode Island and moved south to Savannah, Georgia. They made their new home at Mulberry Grove, a plantation given in gratitude to General Greene by the states of Georgia and South Carolina. While the family's wealth had diminished during the course of the war and Mulberry Grove proved unprofitable because Greene's Quaker upbringing prevented him from utilizing slave labor, life at Mulberry Grove proved a happy one. After almost a year spent in the society of his beloved Catherine and their many friends, the 44-year-old general died at his home on June 19, 1786, a victim of severe sunstroke.

After her husband's death, 31-year-old Catherine continued to raise her five children, who now ranged in age from three to ten. She also showed herself to be a competent businesswoman in her management of the family plantation. President George Washington visited her during his trip through the south in 1791, calling at Mulberry Grove in mid-May to make sure the widow of one of his most trusted generals was well cared for.

Whitney and the Cotton Gin

In 1892 Catherine rented a room to a young Yale College graduate who had traveled south from Massachusetts in search of a teaching job. The young man's name was Eli Whitney, and his skills as a handyman were of use in maintaining the large plantation house. Although being a New England native and knowing little of cotton-farming, Whitney became intrigued when Greene explained how unprofitable it was to raise green-seed cotton, due to the time involved in cleaning it. Tradition holds that Greene suggested that Whitney build a machine that could clean seed cotton. Perhaps her prompting went only that far, or perhaps she provided a more detailed suggestion, maybe even a rudimentary design. In any case, Whitney's mechanical skills transformed Greene's suggestion into a reality.

By some reports, Greene financed the patent and fabrication of Whitney's cotton gin (''gin'' being short for ''engine''), perhaps because women were not then allowed to hold patents. Others claim that the young man went into partnership with Connecticut native Phineas Miller, a fellow Yale graduate a year older than Whitney, who owned a cotton plantation on Cumberland Island, Georgia. Either way, during the winter of 1792 Whitney worked on the machine and by April of 1793 his design was complete, although some sources suggest that Greene recommended improving his prototype by replacing its wooden teeth with wire ones. On March 14, 1794, Whitney received a patent for the cotton gin. However, he was unable to profit from his device because Congress did not renew the patent in 1807 and his design was adapted for use by other manufacturers. Due to the widespread use of the cotton gin, the United States quickly grew to become the largest producer of cotton fiber in the world.

Initially dubbed a ''saw engine,'' Whitney's machine separated the cotton seeds from the cotton fibers mechanically, through the use of a rotating cylinder containing rows of saw-like teeth. When the cylinder revolved through the use of a hand-crank, these teeth passed through closely spaced ribs on a fixed comb. When a clump of cotton was inserted into the gin and the crank turned, fibers were caught by the teeth and pulled through the comb, while the seeds, too large to pass between the rib, were filtered out. Whitney's first gin was able to produce 50 pounds of cleaned cotton a day.

Whatever role she played in the development of Whitney's cotton gin, Greene ceased to be interested in the matter after the spring of 1793, when her oldest son, George Washington Greene, drowned during a canoe trip up the Savannah River with a friend. Eighteen years old when he died, George was buried on the plantation. In 1901 the remains of both George and his father, General Nathanael Greene, would be reinterned next to the Greene Monument in Johnson Square, Savannah.

On May 31, 1796 the widowed Catherine Littlefield Greene married Whitney's partner, Miller. He had grown in Greene's esteem while serving as both her plantation manager and a tutor to her younger children. Eventually Miller was elected to the state Senate. The marriage would last until his death in 1802. After her marriage Catherine left Mulberry Grove and moved to Miller's home on Cumberland Island, where she died on July 20, 1814, at the age of fifty-nine. As her surviving children were known to remark, there was irony in the fact that Catherine Greene, who disliked sea voyages, ended her life as it had begun: on a sea island.

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Edward Marshall Hall

Sir Edward Marshall Hall (1858-1927) was the most celebrated legal figure of his era in England as the defense attorney for a large number of sensational murder trials that featured in British tabloids during the Edwardian era.

British barrister Edward Marshall Hall trained for a career in the law, but his successes in his chosen field came as a result of his abilities as an actor. The courtroom provided Hall with a rapt—and captive—audience, and he used his abilities as a persuasive speaker to convince countless juries that the ''invisible weight'' of the presumption of innocence should tilt the scales of justice in favor of the defendant. The details of Hall's courtroom antics, and the dedication with which he defended the lives of his clients, made Hall into a popular hero and one of the most widely known attorneys in England.

Used Courtroom as Theatre

Born in Brighton, England, in 1858, the son of an attorney, Hall grew up enjoying a privileged existence. While deciding early in his life that he would become a priest, he spent much of his youth perfecting his shooting skills. Educated at Rugby and then Cambridge, he became engaged to Ethel Moon shortly after graduation and decided to abandon his dreams of ordination in favor of a career either in acting or law. His inability to memorize material made an acting career impossible, and after a period of study Hall was admitted to the bar in 1888. He also married despite opposition from both his and Ethel's friends. Even on their honeymoon in Paris, Ethel was unfaithful, and she eventually abandoned her husband before dying at a young age.

Hall found consolation from his wretched marriage in his work. Setting himself up in private practice, he decided to dedicate his legal career to defending murder suspects—people he viewed as suffering the worst sort of torment as they hung in limbo between life and death. He quickly built his reputation through a series of high-profile murder cases. Among his early courtroom victories was the case of Robert Wood, a glass engraver and cartoonist tried in 1903 for the brutal murder of a prostitute. After a six-day defense and despite credible evidence against Wood, Hall cast enough doubt in the minds of the jury that Wood was set free.

Other wins for Hall included the 1909 trial of Edward Lawrence and the trial of Ronald Light the following year. Lawrence had left his wife of several years and was living with a barmaid who was discovered dead. Although Lawrence made an incriminatory statement during police questioning shortly after the crime was discovered, Hall did not let that deter him. His oratory captivated the jury and achieved a verdict of not guilty.

In 1920 Hall defended Welsh attorney Harold Greenwood, who was suspected of murdering his young wife for her sizeable fortune. When Greenwood and another woman announced their engagement a month after the death, Mrs. Greenwood's body was exhumed. Traces of arsenic were found and Greenwood was arrested, but Hall managed to convince the jury that Greenwood was not guilty. Hall's notoriety even attracted the attention of the infamous mass murderer Jack the Ripper, who wrote to Hall but never needed his services since he was never apprehended.

Created Doubt in Jurors

Hall was not noted for possessing a solid grounding in the law. His law clerks did most of the legal research and brief writing needed for his cases. But he had a talent for understanding and exploiting people's emotions, and he approached each new jury as if it were a new audience waiting to be won. One of Hall's techniques was to begin his defense argument with a list of the defendant's questionable attributes, and then, one by one, deny that they played any role in the charges leveled against him. ''My client is not on trial for enjoying strong drink. He is not on trial for abandoning his ill wife and his three young children, though perhaps he should be,'' Hall would begin in such a defense. By exposing his client's shortcomings, Hall could then manipulate the jury into believing the defendant truthful, even contrite. Hall also had a habit of annoying the presiding judge to the point that the judge would snap at him. Then Hall would appear humbled, making all of the judge's subsequent objections seem to be motivated by a personal dislike of Hall rather than an appropriate point of law. By creating the impression that the court was prejudiced against his client, Hall often manipulated the outcome in his client's favor.

Not all of Hall's defenses were successful. When cases revolved more around circumstantial evidence than suspicion and emotions, Hall's shallow understanding of the law proved fatal. In the case of Lieutenant Frederick Rothwell Holt, for instance, the defendant suffered from both depression and shell shock, facts that should have prevented his execution for the 1919 murder of girlfriend Kitty Breaks. While Hall attempted to argue Holt's incompetence, he did not have the technical expertise to cite sufficient legal precedent to dissuade the jury from a guilty verdict.

In the case of Frederick Henry Seddon, Hall was hampered with a difficult client; far from eliciting sympathy during his trial for murdering his tenant, Seddon antagonized jurors with his arrogance. The case centered on the death of Miss Eliza Mary Barrow, a woman who rented the top floor of Seddon's Islington brownstone. After alienating most of her friends, Barrow began to look to Seddon for financial advice and gradually liquidated most of her assets in real estate and stocks, converting her wealth into gold coin. While it was believed that over four hundred pounds of gold coin was hidden in her room, no money was ever found after her sudden and mysterious death. Suspicion was aroused after family members called to visit and discovered Barrow dead and buried. When the body was exhumed, trace amounts of arsenic were found, and both Seddon and his wife were charged. On trial with his wife in 1912, Seddon was found guilty and hanged. But his wife—who the circumstantial evidence showed to have been the person who most likely administered the fatal doses of arsenic—was set free.

Hall suffered another loss in the trial of George Joseph Smith, charged with murdering three young brides in three successive years, 1912 through 1914, by drowning each young woman in a bath shortly after their wedding. Smith was executed in 1915.

Political Career at Midlife

Although most of his cases were criminal defenses, Hall also took on several civil cases, the most noteworthy of which was *Russell v. Russell* in 1923. While Hall was praised for his classical oratory, his ignorance of the nuances of the law and his tendency to get into heated arguments in court prevented him from advancing too far beyond sensational murder trials during his career. Knighted by the queen at the height of his popularity, Hall married again in the mid-1890s and had a daughter.

At the age of 42, Hall decided to enter politics. He was elected as a Conservative Member of Parliament for Southport in 1900 and remained in that house for six years; he then ran in East Toxteth and served his new constituents from 1910 until 1916. Hall's parliamentary career remained undistinguished, in part due to an embarrassing maiden speech on the floor of the House in 1901. The events of that day became legendary in the House of Commons. Hall, in deference to the daughter of one of his constituents, spoke on the issue of temperance reform, in particular the problems caused when young children were ordered by their fathers to enter public houses and buy ale to bring back home. The issue was brought up late in the day, at an hour when most MPs were looking forward to going out drinking themselves or returning home to their families. As Hall dramatically outlined his proposal to have beer and ale distributed throughout the city on carts and left on subscribers' doorsteps like milk, jeers rang out in the chamber. From that day on, Hall refrained from speaking in Parliament unless absolutely required to do so.

Hall died in 1927 at the age of 69. His career continued to fascinate the public and served as the basis for a number of British television programs, including a segment of the 1990 series *Crime Secrets* and an eight-part BBC-TV series, *Shadow of the Noose,* in 1988.

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Henry Wager Halleck

Henry Wager Halleck (1815-1872) was named General-in-Chief of the United States Union forces during the Civil War by President Abraham Lincoln to replace General George Brinton McClellan and was replaced, in turn, by General Ulysses S. Grant.

Many Civil War historians regard Halleck's military successes as unwarranted credit for the strategies of such subordinates as Grant, General John Pope, and General Samuel R. Curtis. He first gained attention as a military strategist of note when he graduated third in his class at West Point Military Academy. He later published a volume of military strategy, *Elements of Military Strategy,* and served in the Army during the Mexican-American War. President Lincoln recalled him from civilian life to serve as a major general in 1861, and after initial successes, he was named to replace first General John C. Fremont as commander of the Missouri Department and, later, General McClellan as General-in-Chief of the Union Army. His battlefield methodology and unyielding and arbitrary adherence to the strategies of Frenchman Henri Jomini led to several costly delays and embarrassing battlefield defeats and he was demoted to chief of staff when President Lincoln replaced him as General-in-Chief with Grant. The breadth of his knowledge as a lawyer, engineer, and military historian earned him the nickname ''Old Brains'' early in his career, but his abrasive demeanor and ineffectuality led others to amend the nickname to the derisive appellation ''Old Wooden Head.'' He has since become one of the Civil War's most vilified Union officers with few defenders.

From Farm Boy to West Point

Born on a farm in Westernville, New York, Halleck ran away from home due to his intense dislike of farmwork. His maternal grandfather subsequently adopted him and paid for his education. After studying at the Hudson Academy, Halleck was elected to Phi Beta Kappa at Union College. In 1839, he graduated from West Point Military Academy, where he also taught as an undergraduate. He performed engineering consulting on the fortifications of New York Harbor and later traveled to France where he conducted similar tasks. After publishing *A Report on the Means of National Defence,* Halleck was invited to present a series of lectures at the Lowell Institute of Boston. The lectures were the basis of his popular *Elements of Military Art and Science.* While traveling by boat to California at the onset of the Mexican-American War, he translated Henri Jomini's *Vie Politique et Militaire de Napolean,* which he published in 1864.

Halleck's military tenure in California was marked by many successes, including serving as secretary of state of the military government of the territory, as well as serving as lieutenant governor of the Mexican city of Mazatlan. His engineering expertise led him to be named captain of engineers, and he served as a military inspector and engineer of California's fortifications and lighthouses. He resigned from the army in 1854 and established the law offices of Halleck, Peachy & Billings, which became the most prominent legal firm in California. He also contributed significantly to the constitution of the state. He turned down a seat on the state's supreme court as well as an opportunity to serve as a United States senator, choosing instead to reap a vast financial fortune as a lawyer, writer of books on legal issues, and mine owner. He married a granddaughter of Alexander Hamilton, which also made him the brother-in-law of Major General Schuyler Hamilton.

Called Back to Active Duty

When the United States Civil War began, the Union Army was lacking the quality of military leaders possessed by the Confederacy. Upon the recommendation of General Winfield Scott, President Lincoln appointed Halleck major general, the fourth-highest military officer in the Union Army. Following the teachings of his West Point instructor Dennis Hart Mahan, Halleck initiated strategies that emphasized tactical victories over battlefield victories. His concept required constant entrenchment of his troops in efforts to occupy Confederate territories in order to cut off their communications and supply lines rather than by direct attack. General McClellan, Halleck's commanding officer, named him head of the Department of the Missouri Union war effort in November 1861, whereupon he replaced General John Fremont. Known for his organizational skills, Halleck arrived in Missouri, where he wrote McClellan: ''Affairs here in complete chaos. . . . Troops unpaid; without clothing or arms. Many never properly mustered into service and some utterly demoralized. Hospitals overflowing with sick.'' Halleck famously brought order to the chaos. Whereas the generals under his auspices commanded several decisive victories, notably General Grant at Forts Henry and Donelson, General Pope at Island No. 10, and General Samuel R. Curtis at Pea Ridge, Halleck notoriously moved his armies too slowly against Corinth, allowing the Confederate forces under General Beauregard to retreat unscathed. According to historians, Halleck's forces could have beaten Beauregard's troops decisively with the possible outcome a

significantly abbreviated campaign on the Western front. Instead, he ordered Pope, Grant, and General Buell to amass the Union forces in a slow, deliberate advance to Corinth. Rather than march through the evening, he ordered the 110,000 troops to entrench each evening, a time-consuming effort that took more than one month to advance less than twenty miles, and allowed the 66,000 Confederate troops to abandon the city unbeknownst to the Union Army. Furthering the blunder, Halleck also castigated Grant for leading an unauthorized attack on Shiloh. Halleck was angered primarily by Grant's sacrificing thirteen thousand Union troops compared to the ten thousand Confederate casualties. Grant's victory, however, marked a significant triumph for the Union Army. Halleck's enduring reputation also was impacted negatively by a post he sent to President Lincoln that accused Grant of drunkenness, insubordinate behavior, and being unfit to command, which some historians say offers proof of Halleck's pettiness, competitiveness, and underhanded behavior. The Union victories, however, resulted in Halleck taking command of the newly named Department of the Mississippi, which included Missouri, Ohio, and Kansas.

Following the debacle of Corinth, assessments of Halleck's subsequent reputation diminished rapidly. Fearing that General McClellan's military leadership was resulting in a stalemate or, worse, defeat, President Lincoln replaced him as General-in-Chief with Halleck in July 1862. Generally considered to be a micromanager, Halleck proved more ineffectual than McClellan. Among the many complaints lodged against him was his insistence that troops in the field slow their advances against the enemy by repairing railroads, building roads, and fixing bridges. He is blamed also for hampering his generals—particularly Grant—with bureaucratic requests, paperwork, and unnecessary military advice. As General-in-Chief, Halleck is credited with withdrawing McClellan's forces from the Potomac Peninsula, but negatively criticized for his failure to adequately coordinate McClellan's and Pope's forces at the Second Battle of Bull Run. According to Russell F. Weigley in his *A Great Civil War: A Military an d Political History, 1861-1865:* ''Through the rest of the campaign, however, Halleck never again did anything comparably correct. He hid from responsibility. The Union would have been better off without a General-in-Chief.'' By the time he was demoted in March 1864 to chief of staff and replaced by Grant, Halleck had earned the disrespect of both his superiors and subordinates. President Lincoln called him ''little more than a first-rate clerk,'' and McClellan disparaged him as ''the most hopelessly stupid of all men in high position.'' Numerous biographical resources also refer to his disagreeable demeanor, physical unattractiveness, and his consistent efforts to lay blame on his subordinates for his own mistakes. Following the Civil War, he was named commander of the Military Division of the James. In August 1865, he was given command of the Pacific. In 1869, he was reassigned to command the Division of the South, and he moved to Louisville, Kentucky, where he died in 1872.

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William Halsted

William Stewart Halsted (1852-1922) pioneered many methods of preventing surgical infection and introduced the use of general anesthesia.

In an era when more surgery patients died from bacterial infections than the illness prompting the initial surgery, William Stewart Halsted introduced new preventative methods that significantly reduced bodily infections introduced through invasive surgery techniques. His main concern was the prevention of infection through the methodical sterilization of all medical equipment, as well as pioneering efforts in the design and use of surgical gloves. More important, Halsted introduced new procedures for the handling of bodily tissues and organs that minimized trauma and infection, as well as methods to control and stop hemorrhaging. Well-versed in human physiology and anatomy, a knowledge not necessarily common nor applied in 19th-century medicine, he taught that bodily tissues that are damaged during surgery are more susceptible to infection, subsequently rendering the patient less likely to recover. He also pioneered the use of general anesthesia, which proved tremendously valuable in minimizing surgical pain for patients, which, in turn, enabled surgeons to devote more time to performing surgeries on patients prompted to move reflexively from pain.

Slow Rise to Medical History

Halsted was a descendent of Timothy Halsted, an English emigrant who came to America around 1660 and settled in Hempstead, Long Island, New York. Halsted was born in New York City to William Mills and Mary Louisa Haines Halsted on September 23, 1852. Halsted's father was the president of a textile-importing firm, Halsted, Haines and Co., and his mother came from the family of Richard Townley Haines, her husband's partner. When he was ten years old, Halsted's parents sent him to a private school. He subsequently attended Andover, graduating in 1869, and Yale University. At Yale, he distinguished himself more on the gridiron than in the classroom, serving as cap-

tain of the school's football team during his academic tenure. He purchased copies of *Gray's Anatomy* and John C. Dalton's *Physiology* during his senior year and attributed much of his subsequent interest in medicine to those two works. Following his graduation from Yale in 1874, he enrolled in the College of Physicians and Surgeons in New York City. He served as assistant professor of physiology under Dalton until his graduation with honors in 1877. That same year, he interned at Bellevue Hospital under the auspices of William H. Welch, who later became a founding member of the Johns Hopkins Medical School. He was selected later that year to establish the medical service guidelines as house physician at the recently completed New York Hospital. In 1877, English surgeon Joseph Lister visited New York and impressed Halsted with his findings on the effectiveness of antiseptic surgical methods in preventing operation-induced infection.

In 1878, Halsted embarked for Europe, spending the majority of his time in Vienna, Austria, where he spent two years studying surgical procedures, as well as embryology and histology. He returned to the United States in 1880 and became a surgeon of renown. Over the course of the next five years, he became visiting surgeon to many New York City hospitals, including Bellevue, Roosevelt, the Charity, Emigrant, Chambers Street, and Presbyterian as needed during his afternoons and oversaw the outpatient program at Roosevelt Hospital each morning. During the evenings, he taught anatomy and conducted medical classes. Throughout the 1880s, Halsted revolutionized surgical medicine in the United States. He conducted one of modern medicine's first transfusions in 1881 when his sister nearly died from a postpartum hemorrhage. He wrote: ''After checking the hemorrhage, I transfused my sister with blood drawn into a syringe from one of my veins and injected immediately into hers.'' One year later, he successfully operated on his mother in order to remove gallstones.

In 1884, Halsted was impressed by an announcement of Carl Koller at the Opthalmological Congress in Heidelberg, Germany. Koller discovered that the entire conjunctiva and cornea area of a patient's eye could be anesthetized by injecting anesthetic directly into a nerve. Halsted subsequently began his own experiments in anesthesia. The most readily available anesthetics at the time, however, were cocaine and morphine, and Halsted succumbed to both drugs' highly addictive qualities through his experiments. For the remainder of his life, historians and biographers believe he remained addicted to morphine. He discovered, however, that an injection of cocaine into the trunk of a sensory nerve resulted in a numbing of pain in all that nerve's branches. Halsted concluded that a small amount of injected anesthetic could be used to anesthetize a wide portion of the patient's body, thereby introducing general anesthesia to modern medicine. The practice had its most widespread use in dental surgery and earned Halsted a gold medal from the American Dental Association in 1922.

A Changed Man at Johns Hopkins

By 1886, Halsted's morphine and cocaine addictions caused his surgical abilities to become dangerously unreliable, and his medical career was nearly destroyed by the time he was forced to leave New York City. He subsequently exhibited a withdrawn, reticent personality that sharply contrasted with his former outgoing self. He relocated to Baltimore, Maryland, where his former mentor, Dr. Welch, worked with him to overcome his addictions, and it is believed Welch was successful in curing Halsted of his cocaine addiction. Halsted reentered the medical profession by working in Welch's laboratory around which was built Johns Hopkins Hospital. In 1889, he was named acting surgeon and supervisor of the outpatient department at Johns Hopkins. His initial term was for one year, due to the hospital's concerns about Halsted's diminished capabilities from drug addiction. His exemplary performance resulted in a permanent appointment the following year. In 1890, he became surgeon-in-chief and married Caroline Hampton, the head operating room nurse at the hospital. Hampton had complained about the dermatitis she experienced due to Halsted's insistence that she use mercuric bichloride as a surgical antiseptic, resulting in her future husband drafting the Goodyear Rubber Company to produce surgical gloves to protect his staff. In 1892, he became the founding professor of surgery at Johns Hopkins Medical School.

Medical Breakthroughs

As professor of surgery at Johns Hopkins, Halsted instructed many students who would graduate to medical prominence, including Hugh Young, John M. T. Finney, and neurosurgery pioneers Harvey Cushing and Walter Dandy. Halsted was an ardent medical researcher, exploring new

methods to operate on hernias, thyroid glands, and gall bladders and its ducts. He contributed to new procedures in intestinal sutures and treatment of tuberculosis, hernias of the groin, goiters, radical mastectomys for breast cancer, and circulatory problems, including aneurysms and surgery on blood vessels. He is admired also for establishing new procedures for training medical students, requiring that students study physiology and anatomy. His views were expressed in the article ''The Training of the Surgeon,'' which was reprinted in the *Johns Hopkins Hospital Bulletin* in 1904. Halsted is credited also with changing the approach of modern medicine from its previously unrefined reputation to a more calculated manner that emphasized controlled blood loss and minimized tissue damage, which also marked his emphasis on physiological and anatomical knowledge. He was considered to be a slow and methodical surgeon, careful to not disrupt any area of the patient's body that was in close proximity to the operated area.

For the remainder of his life, Halsted traveled extensively throughout the medical capitals of Europe, visiting clinics in Germany, Austria, and Switzerland. He was an honorary member of the German Surgical Association and attended several of the group's congresses. His research and teaching made him an invaluable asset to Johns Hopkins, and he helped establish the institution as among the United States's most respected centers of medical research and knowledge. His breakthroughs in the medical use of anesthesia and antiseptics and his deliberate approach to surgery are credited as significant medical advancements. In 1919, he recovered from an operation to remove gallstones. He failed to recover from a second gallstone operation, however, and died in 1922. His medical writings, entitled *Surgical Papers in Two Volumes,* were published in 1924 and reprinted in 1961.

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Edith Hamilton

Edith Hamilton (1867-1963) was an excellent teacher, scholar, and writer. She was a gifted storyteller and had a phenomenal memory. Starting at the age of 63, Hamilton published a number of acclaimed books on Greek and Roman culture, was made an honorary citizen of Athens, and was awarded several honorary doctorates.

Edith Hamilton was born in Dresden, Germany, on August 12, 1867, while her mother was visiting relatives. After two months her mother returned with her to the United States, but thereafter, many people thought that she was of German extraction. Her great grandfather,

the first of the family to come to North America, was the youngest son of a branch of the wealthy Hamilton family of Northern Ireland. Realizing that as the youngest son, he would not inherit much, he immigrated to Canada. His genteel status was not suited to manual labor, but he finally landed a job as a deck hand on one of the flat-bottomed boats used on frontier rivers and canals. On one such trip, he apparently jumped ship at Fort Wayne, Indiana, which was then part of Canada. He bought large tracts of land cheaply, and eventually became very wealthy. Hamilton sent for his son, Allen, from Northern Ireland.

Allen's son, Montgomery, married Gertrude Pond. Montgomery, Edith Hamilton's father, who never worked a day in his life, was a voracious reader and an educated man but was interested mainly in literature and religious heresies. According to his daughter, he was a horrible teacher. Her mother encouraged Hamilton to play outdoors and to learn foreign languages.

Hamilton, the eldest of five children from an exceptionally gifted intellectual family, was raised on a family estate with many servants, many relatives, and no need for outsiders. She was withdrawn, intense, moody, and somewhat depressive. However, she was also caring, a gifted storyteller, and had a phenomenal memory. She learned French at an early age from her mother and German from servants. Her father taught her Latin at the age of seven and Greek at eight. She was also a voracious reader, but was especially interested in ancient Greece. Her sister Alice says of her in *Edith Hamilton: An Intimate Portrait,* by Doris Fielding Reid,

''Edith had intense emotions. She had her times of joyous gaiety over the beauties of the outside world or a new book or some amusing family episode, but she had her sudden deep depressions that mystified me.''

Determined to be Educated

At the age of 16, Hamilton attended school for the first time at Miss Porter's School in Farmington, Connecticut, along with her three sisters, Alice, Margaret, and Norah. About this experience, Hamilton stated, ''We weren't taught anything.'' Since all courses were elective, a young woman did not have to take any she was weak in or did not like.

Hamilton decided to attend Bryn Mawr College in Bryn Mawr, Pennsylvania, near Philadelphia, even though Miss Porter did not believe in college for women, and her family objected strenuously. It was necessary for Hamilton to study subjects not taught at Miss Porter's School, such as trigonometry, which Hamilton taught herself from a book, in order to pass the college entrance examination.

While at Bryn Mawr, Hamilton successfully fought against a rule that smoking would automatically lead to expulsion. She majored in classics and finished in two years with a Master of Arts degree in 1894. She was awarded the European Fellowship given to the most outstanding woman in the graduating class to enable her to study for a year in any foreign country.

Travel and Study Abroad

In 1895, Hamilton traveled with her sister Alice, who had recently become a doctor, to Germany. She and Alice were the first women at the universities of Leipzig and Munich. They first studied at the University of Leipzig, where Hamilton was very disappointed in the sterility of the Greek and Roman courses. Although her professors were linguistically highly proficient, she felt they failed to see the bigger picture concerning what the ancient writers were saying. After several months of studying the grammar of the ancient Greek texts, Hamilton left Leipzig with her sister to attend the University of Munich. Her sister writes of the effect her admission to Munich had on the formerly all male bastion. ''Her admission to the University was a cause of such excitement among the students that a kind, elderly professor offered to see her through it on her first day.'' All sorts of suggestions were floated on how to avoid contamination with the sole woman on the campus. ''Finally, it came to a chair up on the lecturer's platform, where nobody could be contaminated by contact with her.'' Of course, this had the effect of making poor Hamilton even more conspicuous. She wrote that the head of the University used to look at her and shake his head sadly, while muttering about the ''woman question.''

Nevertheless, Hamilton liked being at Munich and enjoyed the notoriety. She felt that the professors there were much more interesting and kinder to her. She stated that one ''treated me as if he actually liked having me there!'' She might have stayed at Munich and earned her Ph.D. if two events had not happened. First, her father lost his money. At the same time, the dean of Bryn Mawr College, Miss M. Carey Thomas, offered her a position as headmistress of the Bryn Mawr Preparatory School in Baltimore, Maryland.

Frightened but Frightening

When Hamilton arrived at the school in the autumn of 1896 at the age of 29, she was the first headmistress. Previously, a secreatry who reported to the dean at Bryn Mawr College had run the school. Not only had she no experience at running the only college preparatory school in the area, but she was a northerner and was faced with parents who did not necessarily believe that young women needed a real education. Hamilton remembered: ''I was very young and very ignorant when I first came to Baltimore and, I may say, very, very, frightened. I remember vividly saying to myself as I traveled down here, 'If I were put in charge of running this train, I could hardly know less how to do it than I know how to run the Bryn Mawr School.'''

If she were frightened, the impression she gave her children was terrifying. She was a remote eminence, but exacting and demanding. In spite of this, many remember her fondly. She instilled in them a love of learning and an ability to persevere, which she found in ancient Greek literature. Hamilton said, ''Nothing effortless was among the good things the early Greeks wanted. A wise and witty writer has said that the spirit of American education today is if at first you don't succeed, try something else. That spirit has never invaded our school.'' She also believed in the importance of the individual rather than of the aggregate.

Hamilton was headmistress of this school of approximately 400 students until 1922. She loved teaching, but too rarely had the opportunity. She apparently was an excellent teacher, able to inspire students with her love of learning. The fondest memories of her students revolve around her courses. One suggested Hamilton's classes were the highlight of her intellectual life. Another aspect of Hamilton's tenure was that she was highly religious and frequently quoted scriptural passages to her students. Finally, after 26 years, she was tired of her work and decided that it was time to retire. So it reads in her official biography by Doris Fielding Reid. However, a *New York Times* article of March 22, 1922, states that President Thon of Bryn Mawr College denied reports that she forced Hamilton to retire.

Bullied Into Writing

Hamilton's retirement led to a whole new career. She acquired a retreat at Sea Wall, Mt. Desert Island, Maine, where she would spend summers for 40 years with the future author of her official biography, her friend and former student, Doris Fielding Reid. Hamilton loved the outdoors and the wildness of Sea Wall's ocean and mountains. In the autumn of 1924, Hamilton moved into Reid's New York apartment for the winter and for all the subsequent 20 winters. Visitors were frequently entertained there. At one such meeting, a friend asked her to talk about the ancient Greek writers of tragedy Aeschylus, Hamilton's favorite, Sophocles and Euripides. Thereafter, the group met regularly, and Hamilton held court. After one such meeting, Rosamond Gilder, the editor of *Theatre Arts Monthly,* suggested she write about Greek tragedies for her magazine. At

first, Hamilton refused, but finally prodded beyond endurance, she wrote an article and sent it off. After being published with high praise, she sent off several more articles. She was told, ''You are that unusual combination, a gifted talker and a gifted writer. To be a gifted talker can be fatal to a writer.''

The articles she wrote for *Theatre Arts Monthly* were remade into a book, *The Greek Way,* published in 1930, when she was 63 years old. Two years later, she published *The Roman Way.* Both books showed the relationship of ancient life to the present and are considered classics in their own right. When asked why she started writing books at an age when most people thought only of retirement, she said, ''I was bullied into it.''

Besides continuing to write articles, she also wrote further books, including *The Prophets of Israel* (W.W. Norton, 1936), *Three Greek Plays* (W.W. Norton, 1937), *The Great Age of Greek Literature* (W.W. Norton, 1942), *Mythology* (Little, Brown and Company, 1943), *Witness to the Truth: Christ and His Interpreters* (W.W. Norton, 1948), *Spokesmen for God: the Great Teachers of the Old Testament* (W.W. Norton, 1949), *The Echo of Greece* (W.W. Norton, 1957), *The Age of Heroes: An Introduction to Greek Mythology* (McClelland, 1957), *The Collected Dialogues of Plato* (Princeton University Press, 1961), and *The Ever-Present Past* (W.W. Norton), published posthumously in 1964.

Determined to Survive

While spending winters in Washington, D.C., from 1943 to 1963, Hamilton met many litterati, including novelist Isak Dinesen, historian Arnold Toynbee, and poets Robert Frost and Ezra Pound. In 1955, she was elected a member of the National Institute of Arts and Letters, and in 1957 became member of the American Academy of Arts and Letters. In 1957, at the age of 90, Hamilton was invited to Athens where she was given the Gold Cross of the Legion of Benefaction by King Paul of Greece, and made an honorary citizen of Athens. In 1958, she was awarded the Constance Lindsay Skinner Award for literature. Between 1949 and 1962, Hamilton was awarded honorary doctorates by the University of Rochester (1949), the University of Pennsylvania (1953), Yale University (1959), and Goucher College (1962).

Near the end of her life, she suffered a stroke from which her doctor said she would never recover. He told Reid, ''You must face the fact that Miss Hamilton will never walk again and never talk again.'' At that instant, Hamilton opened her eyes and said ''Pooh!'' She recovered. She spent the following summer at Sea Wall in Maine, where she celebrated her 95th birthday. A week before she died, Hamilton decided to try to finish a book on the Greek philosopher, Plato. She passed away peacefully on May 31, 1963, in Washington, D.C.

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□

Lionel Hampton

One of the best-known orchestra leaders of the Big Band Era, Lionel Hampton (born 1908) formed his own jazz group after first playing vibraphone with bands led by Benny Goodman and Les Hite. Hampton's band played a major role in the shaping of American jazz and was the launching pad for such stellar performers as Dinah Washington, Quincy Jones, and Charlie Parker.

Although there seems to be some question about his actual birthdate, Hampton wrote in his autobiography, *Hamp,* that he was born on April 20, 1908. The son of Charles Edward and Gertrude Morgan Hampton, he was born in Louisville, Kentucky. Not long after his birth, his mother moved the family to Birmingham, Alabama, and later to Chicago. His father joined the U.S. Army shortly after the United States entered World War I and was declared missing only weeks after he was sent to France. He survived the war, however, and was reunited with his son two decades later in a Veterans Administration hospital in Dayton, Ohio.

Musical Talent Surfaced Early

While still quite young, Hampton showed a talent for music, with a particular leaning towards percussion instruments. When his mother could no longer tolerate his incessant drumming on whatever household object was handy, she invested in a set of drums for her son. In no time, he had worn it out and was ready for a new one. For awhile Hampton attended Holy Rosary Academy in Collins, Wisconsin, not far from Kenosha, where he was tutored on the drums by Sister Petra, one of the academy's Dominican nuns. Years later, in his autobiography, Hampton wrote of that experience: ''She taught me the 26 rudiments on drums—drums have a scale just like the horn. She taught me the flammercue and 'Mama-Daddy,' and all that stuff on the drums.'' During his high school years in Chicago, Hampton worked as a news carrier for the *Chicago Defender,* mostly so that he could join the newsboys' jazz band as drummer. The jazz band's director was Major N. Clark Smith, who Hampton later praised in his autobiography as ''about the greatest musician I guess I have ever known.'' Smith was a mentor for Hampton, schooling him in the basics of music theory, harmony, and sight-reading.

Hampton's maternal uncle, Richard Morgan, was an avid jazz fan and friendly with a number of the leading jazz musicians of the period, many of whom attended parties at

Morgan's home in Chicago. This gave young Hampton an opportunity to rub shoulders with the likes of Bix Biederbecke, Louis Armstrong, King Oliver, and Jelly Rose Morton. During his final years in high school, Hampton began playing drums in the band of Les Hite. Hite later relocated to Los Angeles and after he'd been on the West Coast for a year or so invited Hampton to come west and rejoin the band. Convincing his mother that he'd finish high school in California, Hampton headed west. For the next four years, he played drums with the Hite organization, earning a reputation as one of the best drummers on the West Coast.

Discovered Vibraphone

It was a recording session with Louis Armstrong in the fall of 1930 that first brought Hampton together with the instrument that would earn him his greatest fame. During a break in recording, Hampton noticed a vibraphone sitting in the corner. He had played the xylophone while he was a member of the newsboys' band in Chicago but had never tried his hand on the vibraphone. Writing about the incident in his autobiography, Hampton wrote: ''So Louis asked me, did I know anything about the instrument, and I said, 'Sure.' I had never played the vibes before in my life, but I picked it up and played Louis' solo from his record 'Chinese Chop Suey' note for note.'' So impressed was Armstrong that he insisted Hampton play the vibes on a recording of Eubie Blake's ''Memories of You,'' marking the first time the instrument had been used on a jazz recording.

Hampton's first encounter with the vibraphone marked a turning point in his career. Although he continued to play the drums, over the next couple of years he devoted progressively more of his time to the vibes until he was concentrating almost exclusively on the new instrument. In 1936, Hampton was invited by Benny Goodman to join a jazz quartet he was forming as a complement to his big band. Other members of the quartet included Teddy Wilson on piano and Gene Krupa on drums. Joining the Goodman quartet gave Hampton national exposure. It also marked the first time that a well-known band had been racially integrated. Recalling his years with Goodman, Hampton wrote in his autobiography: ''With Benny, touring with two black musicians was a pioneering effort. Nobody had ever traveled with an integrated band before, and even though Teddy Wilson and I were only part of the Benny Goodman Quartet, not the whole orchestra, that was still too much for some white folks.'' Despite occasional racial hostility, the quartet was a smashing success. Among its more memorable hits were ''Moonglow'' and ''Dinah,'' along with Hampton's own composition, ''Flying Home.'' In addition to playing the vibes in the Goodman quartet, Hampton occasionally sat in on the drums or contributed a vocal. Shortly after joining Goodman's entourage, Hampton married his longtime business manager, Gladys Riddle.

Formed Own Band

After four years of touring with Goodman's quartet—exposure that helped make him one of the major figures of the swing era—Hampton struck out on his own in the summer of 1940. Wife Gladys served as manager for the new band, which was made up largely of young but talented musicians, most of who were unknown. Reflecting Hampton's boundless energy and innate sense of showmanship, the band soon became well known for its extended solos and bravura performances, with Hampton more often than not in the center of the spotlight. He displayed the full range of his musical talents, playing the piano, vibes, and drums.

Shortly after its formation, Hampton's band released a recording of Hampton's ''Flying Home,'' which soon became an anthem of the swing era, helping to further establish Hampton as a star and also providing a platform for the rhythm and blues saxophone stylings of Illinois Jacquet. Music historians often credit the plaintive wail of Jacquet's sax and Hampton's jump-boogie records of the late 1940s with helping to lay the groundwork for contemporary rhythm and blues. Although music purists and critics have been disdainful of some of Hampton's antics, including playing the piano mallet-style with two fingers and dancing on the drums, his consummate skill as one of swing music's most innovative improvisers has never been in doubt.

Despite a fair amount of criticism from other jazz performers that Hampton and his band expended far too much energy grandstanding, audiences clearly loved the showmanship and flocked to Hampton concerts. Of the criticism from his fellow jazz musicians, Hampton later remarked in an interview for *Downbeat*: ''They used to criticize my band and say, 'Here comes the circus.' And now all of them do it. As soon as they start singing, they're

walking around the stage, they're sitting on the steps, they're singing out in the audience. And all that jive came from us.''

Spawned Many Jazz Stars

The Hampton band spawned a number of the 20th century's most notable jazz stars, including Dinah Washington, Joe Williams, Dexter Gordon, Howard McGhee, Quincy Jones, Betty Carter, Clifford Brown, and Arnett Cobb. For the next 25 years Hampton and his band traveled the world, making a number of foreign goodwill tours to Africa, Australia, Europe, Japan, and the Middle East. The band also was seen frequently on TV, helping to build the group's—and Hampton's—reputation and popularity. In 1957, Hampton led his band in a performance at London's Royal Festival Hall. Two decades later he played for President Jimmy Carter at the White House.

By the mid-1960s changing musical tastes made it financially unfeasible for Hampton to keep the band operating on a regular basis. But Hampton himself was far from through. He continued to lead small groups that he put together and occasionally reassembled the big band for appearances at jazz festivals and concerts. Through the 1970s and 1980s he continued to perform and record with some of America's best jazz performers, including Chick Corea, Earl ''Fatha'' Hines, Charlie Mingus, Gerry Mulligan, and Woody Herman.

Hampton has been widely honored through the years, having received 17 honorary degrees from universities all over the world. In 1968 Pope Paul VI awarded Hampton the Papal Medal. He has been given the keys to the cities of New York, Los Angeles, Chicago, and Detroit, and in 1985 he received the Medal of the City of Paris. Among his other honors have been the *Ebony* Magazine Lifetime Achievement Award of 1989, the Kennedy Center Lifetime Achievement Award in 1992, and the 1996 National Medal of Arts, which was actually awarded in 1997.

Performed at White House

A lifelong Republican, Hampton campaigned actively for a number of GOP politicians through the years, including Nelson Rockefeller, Richard Nixon, Ronald Reagan, and George H.W. Bush. Perhaps as a reward for his political support, he's been invited frequently to perform at the White House. He did make one notable deviation from his straight-Republican allegiances in 1964, when he backed Democrat Lyndon B. Johnson. In his autobiography, Hampton explained his political shift in these words: ''I may be a Republican, but I'm first of all an American, and I thought what President Johnson was doing was good for the country. So in 1964, when he ran for election as president, I jumped party lines to support him. I had nothing personally against Barry Goldwater—in fact, we were good friends—but Johnson had signed the 1964 Civil Rights Act, and said, 'We shall overcome,' and he was the man I wanted to support.''

In 1995 Hampton suffered two mild strokes, only weeks apart. Although he recovered from the strokes, he was left dependent on a cane or wheelchair to get around. Perhaps even more devastating for Hampton was the January 7, 1997, fire at his New York City apartment, which destroyed almost all of his belongings, including his vast collection of vintage recordings, several musical instruments, and other invaluable memorabilia from his years in music.

In February 2001, a couple of months before his 93rd birthday, Hampton donated the vibraphone he'd been playing for the previous 15 years to the Smithsonian Institution's National Museum of American History in Washington, D.C. At the ceremonies marking the formal handover of the instrument to the museum, Hampton was hailed as the ''vibe president'' of the United States by John Edward Hasse, the museum's curator of American music. Rep. John Conyers, a Democratic congressman from Michigan and a big jazz fan, recalled that when President Bill Clinton threw Hampton a birthday party in 1998, the vibraphonist managed to convince the chief executive to play a saxophone solo with Hampton's band. A few months later, at a 93rd birthday celebration in his New York apartment, Hampton told a reporter for *Jet* that the key to a long life is ''the power of prayer and a strong belief in our Almighty God.''

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James Harper

James Harper (1795-1869) established a printing firm in New York City that grew to become one of the largest and most influential American publishing houses of the nineteenth and twentieth centuries. As it expanded under the guidance of its founder and his three brothers, the firm published the works of such influential American authors as Washington Irving and Herman Melville. During his tenure, magazines were launched that have survived into the twenty-first century as *Harper's Bazaar* and *Harper's.*

Harper was born on April 13, 1795. He was the eldest of Joseph and Elizabeth Kolyer Harper's four sons. Harper had emigrated from England to the New York area before the American Revolution. By the time of the future publisher's birth, the family had settled in Newtown, Long Island, a distinctly rural area at the time.

The Harper boys were raised in a disciplined and pious Methodist household, and farm duties prevented the eldest son from attending school more than a few months out of every year. As a youth, however, he read the autobiography of Benjamin Franklin, one of the most admired Americans of the eighteenth century, and decided that he, too, would like to become a printer, as Franklin had been. Thus Harper was sent to the home of a family friend, Abraham Paul, who was the partner in a New York City printing shop, when he was 16. He learned the trade at Paul and Thomas as an apprentice, and lived with the Paul family, as was the custom.

Harper's next youngest brother, John, also entered the printing profession as an apprentice. In 1817, they established themselves in New York City as J. and J. Harper, in a shop at the corner of Dover and Front streets. Harper was 22 years old, his brother only 20. Their father loaned them the initial sum with which they purchased some printing presses and typesetting equipment. They also borrowed a horse from the family farm, since the presses literally ran on horsepower at the time: the yoked animal trod in a circle to power the machinery. The Harpers had researched the book market in New York City, and saw a business opportunity—a strategy that would be repeated throughout the nineteenth century inside their headquarters and make the firm an unparalleled success. There were 33 booksellers in New York City at the time, and some were publishers as well. The Harpers thought that they could contract directly with booksellers to publish various titles; in return the booksellers would receive title page credit.

Firm Grew Rapidly

The first order that Harper and his brother filled was from a seller named Evert Duycinck, who ordered 2,000 copies of *Seneca's Morals.* By this time the remaining Harper brothers were helping in the venture—Wesley was 16 and serving as a ''printer's devil,'' while Fletcher, just 11 years old, assisted during his school holidays at the shop. In 1818, the brothers decided to publish something of their own and sell it. *Essay on the Human Understanding,* an influential work by English philosopher John Locke originally published in 1690, became the first title in the Harper catalog. Their business acumen and reputation for printing quality books and pamphlets soon made them the largest printer/publisher in the city. Rapid expansion forced them to move several times. By 1825 they were established in a series of buildings at 82 Cliff Street.

In the early 1820s, both Wesley and Fletcher had joined the business with partnership shares bought for $500 each. The name was officially changed to Harper and Brothers in 1833. When asked once who was the Harper and who were the brothers, James was said to have replied, ''Any one is Mr. Harper, and the rest are brothers.'' Each fulfilled various duties in the operation: James served as the press operator, John was a skillful compositor of type and proofreader, and literary-minded Wesley often made the final decision on their list and wrote many prefaces to the early volumes.

Became Industry Leaders

The same year that the name change took place, the Harpers issued their first catalog, which listed 234 titles. Many of their first successes came from reprinting novels whose popularity had already been established in England. These they did so quickly that the firm was able to have a book finished less than 24 hours after its proofs had been delivered by ship. The novels of Sir Walter Scott were one example of the success that the firm enjoyed by giving eager American readers works of popular fiction. However, competition in the U.S. market for such titles was fierce, since there were no international copyright laws at the time. Over the years, the Harpers were instrumental in establishing some trade courtesies that served as a self-regularity effort in the industry. What became known as the ''Harper Rule'' specified that an American publisher could enjoy exclusivity for a planned title if the proofs were purchased from the English publisher or author first, and then an announcement placed in a local American newspaper heralding the forthcoming title from the firm.

A Fair-Minded Boss

As the business grew, Harper no longer ran the presses, but busied himself with the management of the physical plant. He was known to spend a good part of the workday on the floor, and was a well-liked boss. He cautioned his supervisors to treat all employees fairly. ''Don't try to drive men too roughly. It is so much easier to draw than push,'' a company history, *The House of Harper,* quoted the founder as saying. The company became one of the first to use steam-run presses in the 1830s, and were finally able to

retire the hardworking family horse; company legend asserts that when it returned to the Long Island family farm, it continued to walk in a circle for the remainder of its days around a tree, stopping and starting according to a twice-daily factory whistle from a nearby establishment.

Harper and his brothers expanded their business through several innovative practices. They launched the ''Harper's Family Library'' of travel, history, and biography titles, which concluded in 1845 with 187 volumes. Its titles included Washington Irving's *Life of Oliver Goldsmith* and Richard Henry Dana's *Two Years Before the Mast,* an 1840 account of Dana's years as a common sailor aboard one of the last wind-powered ocean-going vessels of the era. The Dana title was a huge success, and the Harper firm was said to have earned a small fortune from it. They held the copyright until 1868, for which they had originally paid just $250.

Lobbied in Albany

The Harper's Family Library series was famously popular—John Quincy Adams once recommended it as a worthy addition to American households—but it did have one well known detractor. Henry David Thoreau complained in his *Walden* that one family's taste should not have dictating power over the reading public. Other series followed that helped win the Harper firm more market share, such as the ''Boy's and Girl's Library'' for young readers. Harper himself traveled to Europe to collect fairy tales for one of its volumes, the best-selling *Fairy Book.* The founder's friendship with Thurlow Weed, who had apprenticed at the Paul firm with him years before and became the editor of the Albany *Evening Journal,* yielded introductions to state politicians. The result was an 1838 state law mandating that all New York school districts of a certain size must possess a library. Harper and Brothers filled the new demand with their ''Harper's School District Library,'' which contained 50 volumes for just $20. Five years later, they offered many of the same titles in a pine cabinet called the New England School Library; each were tremendous sellers and earned the firm healthy profits.

Savvy business practices were the hallmark of the Harper firm. Early on, James and his brothers realized the potential of favorable mentions in newspapers for their titles, and urged editors to review their books. They also hired literary advisors who read manuscript and made recommendations, another first in the industry. They began to hire ''readers'' to help them sort through the numerous submissions they received. In the 1840s the Harper firm had a number of literary successes. They published an abridged edition of *Webster's Dictionary,* Charles Darwin's *Voyage of the Beagle* in 1845, and the classic Charlotte Bronte novels *Jane Eyre* and *Wuthering Heights.* Other authors in their roster included William Makepeace Thackeray, Charles Dickens, and George Eliot. By 1849 the Harper firm was printing two million volumes a year on 19 presses; they employed 350 in seven five-story buildings. In sheer numbers, the firm was the largest publishing company in the world.

Success with Magazine Publishing

James Harper provided the idea for a new venture, which was launched in 1850 as *Harper's New Monthly Magazine.* It came under the control of Fletcher, the youngest of the brothers. The following year it excerpted part of a new novel by Herman Melville that failed to arouse much attention. The finished work, *Moby Dick,* did not achieve fame until decades later. In 1857, the firm launched *Harper's Weekly,* also under the direction of Fletcher. In its day, the magazine enjoyed a healthy circulation and several historic firsts: political cartoonist Thomas Nast created the first image of Santa Claus for an 1863 cover, depicting the bearded figure distributing presents to Union Army soldiers. The magazine also featured the first images of two enduring American political symbols: the Republican Party elephant and the its Democratic Party counterpart, the donkey. In 1867, the Harpers launched *Harper's Bazar,* a weekly fashion magazine; it was acquired in 1913 by publishing magnate William Randolph Hearst, who added an ''a'' to the title.

At several points in its history, the Harpers weathered some difficult financial straits. A disastrous 1853 fire destroyed much of their plant and caused losses of one million dollars. By the end of the terrible day, however, the brothers had decided to rebuild and carry on—though each was by then quite well-off and could have retired. Each had sons and hoped to pass on their firm to a new generation.

First Reform Mayor of New York

Harper became active in New York political circles in mid-life. In 1844, he successfully ran for mayor on a platform that promised municipal reform after reports of widespread corruption had incensed citizens. Harper did manage to implement several internal reform measures during his tenure, but the political machine known as Tammany Hall regained control the following year. His name was even mentioned for the governorship of the state of New York, but the publisher was reportedly uninterested in running for higher office. He was married to Maria Arcularius, with whom he had one son. His wife died in 1847. Julia Thorne became his second wife. The family grew to include another son and two daughters. When his son Philip's wife died in 1856, Philip wed Julia's sister Augusta, which made the father and son brothers-in-law.

Harper's one passion, outside of his business, was driving his horses. He was enjoying his daily ride on the afternoon of Good Friday in 1869 when an accident caused the pole of the carriage to split. The horses became frightened and bolted. Both Harper and his daughter were ejected from the carriage, but his injuries were more serious than hers. He was taken to Knickerbocker Hospital, and died two days later, on March 27, 1869 in New York City. The City Hall flag flew at half-mast in his honor, and the New York papers ran lengthy obituaries.

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Charles Harpur

Born in Australia, Charles Harpur (1813-1866) was the first important Australian poet and wrote the first sonnet sequence ever published in Australia. In addition, *The Bushrangers* was the first play by a native-born Australian both to be performed and published in book form in Australia.

Called ''one of the best'' of Australia's early poets by Judith Wright in *Authority and Influence: Australian Literary Criticism 1950-2000,* Charles Harpur's work has been largely neglected by both Australian literary critics and those outside Australia. As Wright pointed out, most of his work exists only in manuscript form, in many different versions, and no reliable or comprehensive collection of his work has yet been published. However, Wright wrote, ''Harpur's claim to be regarded as the first poets of his country is better founded than has yet been allowed, and . . . he is also a better poet than many of those who followed him.''

Harpur was one of the first Australian poets whose work embodied one of the great contradictions of Australian literature: Australian writers of his time were largely of European descent, and strove to carry on the literary traditions of Europe. At the same time, however, they were so far from Europe, and lived in such a different environment, that they could not help but regard themselves as a culture altogether separate from Europe.

Son of Convicts

Unlike many of his contemporaries, Harpur was born in Australia. His parents were both convicts, sent to Australia by the British government, which attempted to dispose of many criminals by shipping them off to the new country. His father, originally from Ireland, was transported for highway robbery in 1800, and his mother had been transported in her early teens.

Although people from many other walks of life also emigrated to Australia, many of those from non-criminal backgrounds tried to distance themselves from Australia's origins as a criminal colony. These people embraced English and European culture, were usually politically conservative, and thought of themselves as superior to those who were born in Australia.

Harpur's father eventually received a conditional pardon and became integrated into respectable life. During Harpur's youth he was a schoolmaster at Windsor, a prosperous settlement west of Sydney. He gave Harpur a basic education, and Harpur continued to read on his own, borrowing books from private libraries, most likely those of local clergymen, and studying whatever poetry he could find in them, particularly that of English poets such as William Wordsworth. According to Judith Wright in *The Literature of Australia,* from these poets Harpur gained an appreciation for the landscape of Australia, as well as pride in his own power to educate himself. In writing about the Australian landscape, he was the first poet to find beauty and mystery where others saw only a hostile, arid, and distasteful place. In his powerful convictions about his own value as a poet, he was able to lay a foundation for future Australian poetry by combining techniques of the great English poets with Australian material.

Wright commented, ''Charles Harpur seems to have chosen his calling early. His life from his youth onward was to be remarkable for the tenacity and dedication with which he clung to the almost impossible task of laying the foundation for an Australian poetry, under conditions that would have discouraged most writers.''

From the age of seventeen on, Harpur made a rather impoverished living as a clerk and journalist and began publishing poetry and sketches in Sydney newspapers. His earliest long poem was probably ''The Kangaroo Hunt,'' which was never published. In it, he described contemporary Australian life, as well as the great forests of his time. According to Wright, the poem is of historical interest, and generally well-executed, but ''relies too much on contemporary poetic tricks like the use of capital-letter abstractions which seem oddly out of place in the poem's setting.'' Harpur, showing the great amount of thought he gave to his poetry even as a young man, wrote in the manuscript preface to it that he deliberately used irregular versification, thinking that the poem could better be varied and modeled on a musical movement.

Harpur alternated his town jobs with bouts of hard physical work and frugal living in the countryside, where he continued to write. Wright noted, ''His ambition [as a poet] and a certain uncompromising pride made him frequently a target for criticism and jealousy, and he was easily wounded into retaliation.'' Beginning in 1833, he published work in almost all the newspapers that would print poetry, particularly those that stressed radical politics. Before he was twenty, he also wrote a play in blank verse. Titled *The Tragedy of Donohoe,* it was based on the life of a bandit as described in a popular song,'' The Wild Colonial Boy.'' Harpur occasionally wrote political poetry in which he urged that the harshness of English law and the injustices of the English class system not be allowed to gain a hold in Australia, but as Wright noted, his political verses ''tended to sound rather ponderously idealistic.'' Most of his work, however, was more serious.

In the early 1840s, he moved near Singleton, 100 miles north of Sydney in the Hunter River valley. There he published many poems in the *Maitland Mercury.* While living in this area, at the age of thirty, he met Mary Ann Doyle, whom he called ''Rosa'' in his sonnets. Although he had previously had a few relationships, this one would become lasting; they would eventually marry.

In 1845 Harpur published *Thoughts: A Series of Sonnets,* the first sonnet sequence published in Australia. The volume contained only sixteen sonnets, but they provide an almost chronological commentary on his courtship of

Doyle, its ups and downs, and their relationship. Doyle, unlike Harpur, came from a relatively wealthy family of settlers, and her family objected to her marrying the penniless son of convicts. Because of this, their courtship proceeded slowly, and Doyle did not accept his offer of marriage until they had known each other for seven years. According to Wright, the sonnets are ''competent, pleasantly turned, and sometimes moving in their expression of his loneliness and frustration,'' but they are ''not characteristic of Harpur at his best.'' She commented that longer poetic forms suited him better; in longer poems, his ''occasional prolixity and awkwardness'' are not as apparent.

Publication of *The Bushrangers*

In 1853, Harpur published *The Bushrangers: A Play in Five Acts, and Other Poems.* This was his only substantial publication. The play was a retitled version of *The Tragedy of Donohoe.* It was the first to be both performed and published in book form by an Australian-born writer. The volume also contained forty poems, some of which gained Harpur a great deal of attention, some of which was favorable, and some of which was unfavorable. His best-known poem from this collection is ''The Creek of the Four Graves,'' which emphasizes descriptions of the Australian landscape and reveals his inspiration by the work of William Wordsworth. Another notable poem from the collection is ''To an Echo on the Banks of the Hunter,'' which harks back to Harpur's own childhood, and expresses the frustration he felt about his lack of achievement of his youthful ambitions. Wright commented that the poem ''has a somber strength and unity that mark Harpur's thought at its most effective.''

In ''The Dream by the Fountain,'' Harpur showed his love for poetry, and addressed the Australian Muse, the inspiring force of his own country. All of his poems show certain recurring themes: Harpur's love of the Australian mountains and valleys, and the inspiration he gained from Wordsworth's assertion that through nature, people can connect with purity and spirituality. In addition, his poems are fueled by an undercurrent of radical thought. Wright asserts that although some critics may think this theme was inspired by the work of Percy Bysshe Shelley, Harpur himself wrote that he did not read Shelley's work until 1842, by which time the theme was already evident in his writing. It came naturally from his own experience as the son of convicts; he had seen through his parents' experience, and his own, that some people are privileged and some are subject to poverty and oppression.

In 1862 Harpur published *The Poet's Home,* and in 1865 he published *The Tower of the Dream.* Harpur paid for these publications with his own money, or with gifts from friends. He tried to gather payments for a subscription volume of poems, but the plan fell through.

An Underestimated Poet

Because of his convict parentage, and because he was born in Australia at a time when the prevailing opinion was that nothing good could come of native Australians, Harpur's work was largely neglected by the literary establishment during his lifetime. At that time, Australians were occupied with settling a vast and difficult country, unlike any place they had ever seen. They valued hard work, action, and success, and had little time for poetry, art, and ideas. In fact, many successful people had nothing but scorn for poets and artists, saying they had gotten where they were without wasting time on any education. In this environment, naturally, Harpur found few readers in Australia. In addition, because he was identified as an Australian and was not formally educated, his work was also scorned in England.

After Harpur's death, his widow gathered many of his poems and arranged to have them published. She hired a man named H. M. Martin to edit them, but Martin apparently had little or no qualifications for the job. Wright wrote, ''His chief aim in editing [was] apparently to remove any passages which might excite controversy, regardless of meaning or unity.'' This chopped-up collection, published in 1883, remains the only collection of Harpur's work, but because it has never been corrected or revised, provides what Wright called ''a very misleading guide to Harpur's work and thought.''

Because Harpur's work was distorted in this way, it is difficult for critics to assess the real impact of his poetry. However, his manuscripts have been preserved and remain in Mitchell Library in Sydney, so it is theoretically possible that some scholar might someday revise the collection of his poems more accurately. In addition, newspapers preserved from his lifetime, according to Wright, ''make clear the real complexity and breadth of his interests and of his ambitions.''

Wright commented that Harpur's depiction of Australia ''is a much more faithful and detailed one than his critics have believed.'' She noted that early settlers, used to the softer landscape of Britain, found it ''difficult both to love and to absorb,'' and that ''only after generations of living in it has it finally become part of our [Australian] vision; and this has come about precisely through the efforts of earlier artists and writers such as Harpur, to grasp and render its qualities.''

In *The Oxford History of Australian Literature,* Leonie Kramer wrote that Harpur's life ''is moving for its examples of endurance, loyalty and integrity to his art and his convictions, and his poetry deserves to be much more widely known and more highly esteemed.''

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Herbert Lionel Adolphus Hart

Herbert Lionel Adolphus Hart (1907-1992) became a leading scholar in the field of legal philosophy after publishing his most influential work, *The Concept of Law,* in 1961. Hart was a foremost proponent of legal positivism.

Law Career

H.L.A. Hart was born on July 18, 1907, in Harrogate, England, the son of Jewish parents, Simeon, a wool merchant, and Rose (Samson) Hart. He received his early education at Cheltenham College and Bradford Grammar School. He then enrolled in New College, Oxford, where he studied under H.W.B. Joseph. Hart was an exceptional student, especially in the classics, ancient history, and philosophy. He earned his bachelor's degree in 1929 and was admitted to the bar in 1932. For the next eight years Hart practiced as a barrister in the Chancery courts of London. He established a successful legal office handling complex cases involving trusts, family settlements, and taxes. Although he was asked to become a philosophy tutor at New College, he declined the offer and remained with his law practice.

During World War II, the British War Department called on Hart to serve in military intelligence. From 1939 to 1945, he was a civil servant with the MI5, the British intelligence division. While at this post, Hart worked with two Oxford philosophers, Gilbert Ryle and Stuart Hampshire. Their frequent philosophical conversations spurred Hart's interest in the subject. During this time he married Jenifer Fischer Williams; the couple had one daughter and three sons. He also managed to fulfill the requirements for an advanced degree and was awarded an M.A. from Oxford in 1942.

Oxford Professor

When the war ended, Hart was again invited to return to New College. He became a Fellow and Tutor in philosophy at Oxford from 1946 to 1952. He was also appointed as a university lecturer in philosophy in 1948. According to Neil McCormick in the book *H.L.A. Hart,* ''After sixteen years of intensely practical work in the law and then in war service he returned to the academic life. His aims had nothing to do with applying philosophy to legal problems. But, as it turned out, his legal experience in the Chancery . . . was particularly relevant to the current concerns of his fellow philosophers, for whom the study of the uses of language in practical as well as theoretical ways had assumed a new urgency.'' Thus Hart came to the field of jurisprudence almost by accident.

After A.L. Goodhart's resignation in 1952, Hart was selected to replace him as the Chair of Jurisprudence at Oxford. From 1952 to 1968 Hart served as a professor of jurisprudence and an Oxford University Fellow. He was a visiting professor at Harvard University from 1956 to 1957 and at the University of California at Los Angeles from 1961 to 1962. From 1959 to 1960 he served as the president of the Aristotelian Society. In 1968 he resigned as the Chair of Jurisprudence and spent the next four years as a Nuffield Foundation Senior Research Fellow at University College, Oxford. In 1972 he was named Principal of Brasenose College, Oxford, where he remained until his retirement in 1978. He was a delegate of Oxford University Press beginning in 1960, a member of the Monopolies Commission from 1967 to 1973, and chairperson of the Oxford University Enquiry into Relations with Junior Members in 1969.

Advanced Legal Positivism

As a legal philosopher, Hart drew heavily on the tradition of legal positivism, especially the works of Jeremy Bentham (1748-1832) and John Austin (1790-1859), as well as their follower John Stuart Mills (1806-1873). Legal positivists based their theories on three basic tenets. First, they argued that what the law is and what the law should be are two separate questions; therefore, there is no connection between legality and morality. A law can be legitimized by a society but also be immoral, and an evil regime can still institute a system of laws. Second, they held that the analysis of legal concepts, such as a legal system, rules, and rights, is an important endeavor. Third, they argued that laws are commands issued by a sovereign whom the public obeys out of habit.

Hart concurred on the first two points. However, he disagreed that the foundation of a legal system rests in the power of a sovereign to command. Laws are not obeyed because of the coercive demands of the government, he argued; rather, obligation stems from the social rules of a given society.

The Concept of Law

In *The Philosophy of Law: An Introduction to Jurisprudence,* Jeffrie G. Murphy and Jules L. Coleman refer to Hart's *The Concept of Law* (1961), as being ''universally regarded as the most significant contribution to legal philosophy of [the 20th] century. . . . Hart gives the theory of legal positivism the most systematic and powerful statement it has ever received and is ever likely to receive.'' In *The Concept of Law,* Hart argued that Austin laid a foundation for an excellent theory of law by delineating between laws and morals but erred in viewing law as a weapon of a large bully who demands compliance by force.

Hart argued that a legal system is not a compilation of individual laws, but rather a union of primary and secondary rules. Primary rules impose an obligation: what a citizen can or cannot do. Secondary laws define specifics of the primary rules. To exemplify his theory, Hart asked his read-

ers to imagine a pre-legal society, that is, one that lacked laws, and then imagine the types of problems that might plague such a society. To make changes to eliminate these pathologies would be to make laws. The legal system is then, simply defined, those changes prescribed by a society to cure social problems.

Hart noted that even a pre-legal society would follow social norms. Even if there were no specific law against it, walking around naked in most societies would be considered outside the range of acceptable social behavior. Hart called these primary rules: rules directed to all individuals in a given society that impose obligations. Unlike Austin, who suggested that such rules are followed in order to avoid punishment, Hart argued that a primary rule imposes obligation because it sets a standard for criticism or justification within the society.

A society formed around primary rules alone, Hart acknowledged, would suffer from difficulties. First, uncertainty would arise concerning what the rules are, how rules are applied, and what to do if rules conflict. Second, primary rules are static and do not change as the social, economic, and political environment changes. Third, primary rules alone are inefficient because there is no systematically prescribed recourse for when there is conflict over the rules or the rules are broken. In response to these apparent difficulties, Hart suggested the addition of secondary rules, or rules about rules, as he noted in *The Concept of Law*: ''They specify the ways in which the primary rules may be conclusively ascertained, introduced, eliminated, varied, and the fact of their violation conclusively determined.'' According to Hart, three basic secondary rules exist: rules of recognition, rules of change, and rules of adjudication. They are laws that establish the authoritative structure by which primary laws are defined and enacted.

Hart maintained that a legal system must be approached from an internal viewpoint. As a participant within the system, an observer brings an assumption that the law ought to be obeyed. In *The Legal Philosophy of H.L.A. Hart,* Michael Martin discusses Hart's theory of internalization: ''Social actors can view their own behavior in different ways: they can accept the rules of a system and use them to guide their actions and to evaluate the actions of others or they can follow the rules without accepting them. Hart maintains that to have a legal system at least the officials of the system must take the internal point of view: they must accept the rules of the system and evaluate others' actions in terms of them.''

The Concept of Law became the yardstick by which both Hart's supporters and detractors were measured. As McCormick noted, ''It is a work of international eminence which even its strongest critics have acknowledged as a masterpiece worth at least the compliment of careful refutation.''

Other Works

The Concept of Law was not Hart's only important book. In 1959 he published *Causation in the Law,* co-authored by A.M. Honore, which examined questions of causality in matters of civil and criminal liability. Hart and Honore argued for a definition of cause that employed common, everyday language, which is fundamental to basic understanding of what is fair and just in punishment or compensation. In *Law, Liberty, and Morality,* published in 1963, Hart set forth an argument against legal moralism. He argued that laws and morals are not related by necessity. In 1965 he published *The Morality of Criminal Law,* in which he laid out a defense of the limits of law in regulating moral behavior. *Punishment and Responsibility: Essays in the Philosophy of Law* followed in 1968. In it, Hart offered a complex theory of punishment that combines elements of both retribution and utility.

Hart edited three books on Bentham: *Jeremy Bentham, Of Laws in General* (1970), *Bentham, An Introduction to the Principles of Morals and Legislation* (1970), and *Bentham, Comment on the Commentaries [and] A Fragment on Government* (1977). Hart published two more works after his retirement: *Essays on Bentham: Studies in Jurisprudence and Political Theory* (1982) and *Essays on Jurisprudence and Philosophy* (1983). Over the course of his distinguished career, Hart wrote numerous published essays. The most influential were ''Definition and Theory in Jurisprudence'' (inaugural lecture, Oxford, 1953), ''Are There Any Natural Rights?'' (1967), and ''Positivism and the Separation of Law and Morals'' (1958).

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Patrick Gardiner Hastings

Sir Patrick Hastings (1880-1952) served as one of Britain's leading trial attorneys from the Edwardian era until well into the 1940s. Considered a brilliant legal mind and an impressive jury persuader, Hastings was involved in some of England's most highly publicized criminal cases of his day. As a young man studying for the Bar, he supported himself by working as a theater critic and noted later that this em-

ployment had served him well. Every trial lawyer should study the art of drama, his biographer H. Montgomery Hyde quoted Hastings as saying. "If he does, his speeches will be shorter, his judges will be grateful, and his own success may correspondingly increase."

As the result of his Irish lineage, noted British barrister Sir Patrick Hastings was named after the patron saint of Ireland when he was born on St. Patrick's Day (March 17), 1880. At the time, Hastings' family lived in the Regent's Park area of London, but they moved several times during Patrick's youth. His father, Alfred Hastings, was a solicitor, although he failed to establish much of a law practice and was perennially involved in spurious business schemes. "Bankruptcy in my family was not a misfortune, it was a habit," Hastings wrote later in life, according to Hyde. Hastings was often present at late-night parties during which his father and friends, fueled with strong drink, railed over financial matters and various legal woes. The youthful Hastings listened, and privately reasoned that the mens' flimsy arguments would likely never stand the scrutiny of a court of law.

Sent to boarding school at the age of ten, Hastings disliked school's harsh discipline and was physically beset by asthma. He attended the Charterhouse School next, a well-known private academy for boys in England. Such schools were considered training ground for a career in politics or the military, or as a preliminary to an elite education, and were infamous for their insularity and unspoken codes of behavior. Again, at Charterhouse he endured a miserable few years and left the school at age 16. Then, on the heels of another financial blunder by his father, with his older brother Archie and his mother, Hastings went to Europe. It was still a time when one could live cheaply in the countryside, and Hastings and his brother learned to hunt hedgehogs while living on the island of Corsica.

From Bleak Childhood to Study of Law

Hastings's fortunes changed after he served in the British Army in South Africa during England's Boer War. He returned to England in November of 1901 and resolved to become a barrister. The first step was admittance to the Honourable Society of the Middle Temple, one of the four Inns of Court, as a student. Next came a period of three years during which Hastings was expected to dine regularly at the Middle Temple, pass occasional exams, and then pay a rather large sum of 100 pounds for formal entrance. Hastings was penniless and paid for these costs by working as a journalist and writing a theater gossip column and theater reviews. He also worked for a time for a civil servant and regularly put in eighteen-hour workdays. Since he could not afford to buy his law books, much of his studying was done at the Middle Temple library. Hastings passed his exam in 1904 and paid the required entrance sum from his savings. For the ceremony, however, he was forced to buy his wig and robe on credit.

Hastings apprenticed for established attorneys and attended court sessions daily to learn how to argue a case. One of his mentors provided sound advice for a future trial lawyer, reminding Hastings to never ask a question of a witness on the stand unless he was already assured of its answer. In 1910 one of his superiors was made judge and offered Hastings the opportunity to take over his practice, generously deferring the rent until the young lawyer became more solvent. It was a stroke of good fortune, for Hastings by this time had a wife and growing family to support. His practice was confined to the County Court system until a 1912 police murder case helped make his name. "The Case of the Hooded Man," also known as the Eastbourne Murder, attracted national interest. It involved an attempted jewel thief, a dead police inspector, the betrayal of the suspect by a friend, and an unmarried, pregnant girlfriend. Hastings's client, the accused thief and murderer, was taken to and from court with his face covered by a veil and was billed in the press as "the Hooded Man." Although Hastings failed to gain his clients' acquittal, the case earned him a reputation as a brilliant strategist and skilled debater.

A Succession of Sensational Cases

Hastings moved to the High Courts just before World War I. At the height of the anti-German sentiment stemming from the European conflict, he won another highly publicized case involving a noted civil servant and a man named Gruban who, though born in Germany, had become a naturalized British citizen and a well-to-do machine-tool manufacturer. Gruban was befriended, then subsequently betrayed by a member of parliament, who attempted to extort money from Gruban, and then used his influence to have the business owner interned. Hastings won the case, and the M.P.'s career was duly ended. In 1919 Hastings became King's Counsel and added the honorary "K.C." after his name.

The same year Hastings became King's Counsel he also took on another sensational case, this one involving Britain's war effort. Violet Douglas-Pennant, the daughter of Welsh lord, was a highly regarded, though often personally disliked, public servant with a long list of charitable posts to her name. She was made commandant of the newly created Women's Royal Air Force in the spring of 1918, but was fired two months later. Douglas-Pennant claimed the women's service camps, which adjoined those of the men's air force, were dens of licentious behavior. As King's Counsel, Hastings represented Colonel Bersey, the commanding officer of one London-area camp named by Douglas-Pennant. Against charges that Bersey himself was party to some of the indiscretions, Hastings was able to prove Douglas-Pennant's accusations without merit. His closing arguments suggested that, in the end, the colonel would not be the one disgraced; rather it would be "the person who brought the whole of this dirty, filthy story into prominence solely for her own ends, and that is Miss Douglas-Pennant herself!"

Brief Interludes in Politics, Playwrighting

By age 40 Hastings enjoyed a very successful practice. He was elected a member of Parliament for the fledgling

Labour Party in the early 1920s, and since he was the only barrister of senior rank in the House of Commons at the time, he became party spokesperson on legal matters. This political dalliance led to a brief stint as attorney general in the government of Prime Minister Ramsay MacDonald, the first Labour government in British history. Hastings disliked the grind of the job intensely, finding himself involved in resolving a boundary dispute between the Irish Free State and Northern Ireland, as well as leftover war matters. He sometimes worked from seven in the morning until well past midnight, recalling: ''Nothing that I began was I ever allowed to finish, and nothing was ever finished until something else was begun,'' according to Hyde. ''Being an Attorney-General as it was in those days is my idea of hell.''

In the early 1920s two cases came before the House of Lords for final decision that set legal precedent at the time. One was a divorce case so sensational that Parliament passed a statute banning the publication of details from divorce proceedings until the matter was decided. In the matter, a woman had become pregnant and her husband denied paternity; the first trial ended in a hung jury, and hinged upon the question of whether a husband's claim that there had been no relations—though they had shared the same bed—was admissible in court. In another well-publicized case, a Roman Catholic physician attacked noted birth control advocate Dr. Marie Stopes, who then sued him for libel. Though the doctor's book did not mention Stopes by name in its pages, he did claim in its pages that a female doctor's practice in a London slum involved harmful ''experiments'' on the poor. Hastings defended Stopes, and the jury returned a mixed verdict on the charges; the judge then decided in favor of the physician, but that decision was overturned on appeal, which appeal was subsequently overturned in the House of Lords.

''The Case of the Shrunken Heads''

In the 1920s, Hastings suffered increasingly from bouts of ill health, and he eventually retired from politics altogether. He enjoyed a second career as a playwright, and his first drama, *The River,* was produced in London in 1925. Set in Africa, the play earned bad reviews, but Hastings nonetheless sold the film rights to Hollywood. Another play, *Scotch Mist,* starred Tallullah Bankhead in its London production, and though critics panned it as well, it was a box-office success after being denounced as immoral by the bishop of London. In 1927 Hastings and his law practice were once again the subject of newspaper headlines when he was involved in a libel suit brought by a well-known explorer against London's *Daily Express* newspaper. The newspaper claimed that the explorer had participated in a highway robbery hoax in order to gain publicity for the Monomark, an identification device made by a company in which he had a vested interest. The explorer's missing briefcase, containing shrunken heads from his exotic travels, aroused much press attention.

Defended Libeled Royal's Honor

In 1934 Hastings took the case of Princess Irena Alexandrovna Youssopoff in her suit against Metro-Goldwyn-Mayer Pictures. Princess Youssopoff was the niece of Russia's last tsar, Nicholas II, and her husband, Prince Felix, was the man who masterminded the infamous 1916 death of Grigori Rasputin, the strange monk who came to hold great sway over Russia's doomed royal family. Prince Felix, descended from one Russia's wealthiest and venerable families, was sent to the country for his part in the crime, and when the Russian Revolution began several months later, he and his wife fled Russia. The death of the mystic was fictionalized in the M-G-M film *Rasputin the Mad Monk.* The names of the Youssopoffs were changed for the film, and they were portrayed as an engaged couple instead of married. Princess Irena was further dramatized as a supporter of the monk, and there was a hint of a romantic affair. The Youssopoffs were appalled when the film was released, and Hastings's compelling arguments in the princess's favor caused the jury to award her 25,000 pounds, one of the largest damage awards in British legal history at the time.

Hastings' prominent position brought offers of judgeships, but he declined them. During World War II he served briefly in the Royal Air Force's intelligence corps before poor health sent him home. He was elected Treasurer of the Middle Temple in 1940 and witnessed the Battle of Britain from his East Sussex farm. His playwrighting continued with a 1942 production of *The Admiralty Regrets,* a naval drama. In the immediate postwar era, Hastings argued one of the last of his greatly publicized cases. This one involved Harold Laski, an esteemed economist and top Labour Party executive. Laski was the architect of much of Britain's socialist-inspired programs under a new Labour government which nationalized many vital industries and established a generous social-service network. Laski campaigned for Labour candidates during the general election of 1946, and in a controversial speech, as a letter to the editor of a Nottingham newspaper claimed, commented that reform in Britain might have to take place by force. ''If we cannot have [the reforms] by fair means, we shall use violence to obtain them,'' Laski was quoted by the newspaper as allegedly stating. The letter to the newspaper was written by a Conservative Party M.P., and the statement amounted to treason. In Laski's suit against the *Newark Advertiser,* the paper giving the account of the meeting, Hastings successfully defended the newspaper.

Hastings retired in 1948 after a mild stroke. One of his sons died in World War II, and the other moved to Kenya. Visiting Africa with his wife, Hastings suffered another stroke, then lost all his personal possessions in a fire at his son's home. He returned to England, his health declining further. Hastings died at his London home on February 26, 1952.

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Henry Osborne Havemeyer

The dominant figure in the sugar-refining business of the late nineteenth century, Henry Osborne Havemeyer (1847-1907) controlled the so-called "Sugar Trust." He was also known for his extensive art collection, assembled with the help of his second wife.

Henry O. Havemeyer was born on October 18, 1847, in Commack on Long Island. He was the youngest of four sons born to Frederick Christian Havemeyer and his wife, Sarah Osborne (Townsend) Havemeyer. The Havemeyer family had been in the sugar-refining business for two generations in the United States. Havemeyer's grandfather, a German immigrant who came to America in the early 1800s, had established a modest sugar refining business with his brothers. This eventually made him a wealthy man. Upon his death, when Havemeyer was 14 years old, he left an estate worth $3 million. Partnering with his cousin William F. Havemeyer, who also was a three-term mayor of New York, Frederick Havemeyer further built on his father's success in the sugar-refining business in the firm Havemeyer & Elder.

Entered Family Business

Though Havemeyer was raised amid a life of privilege, his schooling left him less educated that a typical high school graduate of the period. What he lacked in formal education, however, he gained in practical experience by working in the family business. Beginning as an apprentice at Havemeyer & Elder. Havemeyer spent time working in the refinery and as an assistant sales agent, then headed the buying and selling department. Havemeyer also gained experience in the transforming technology of the industry, especially the refining process. The sugar-refining business was undergoing a massive change and expansion in the late nineteenth and early twentieth century.

At the time, the sugar-refining business was centered on imported sugar and companies like Havemeyer & Elder maintained large waterfront plants. When he had received enough training, Havemeyer partnered with his elder brother, Theodore, and began to run the family's sugar refineries in Brooklyn, New York. The brothers began working to expand and consolidate their controlling interest by 1887. Though Havemeyer was against such consolidation at first, this position soon changed and he eventually led the charge.

The Havemeyer brothers eventually merged all 15 of their major refineries in New York, including the Havemeyer & Elder plant located in Brooklyn, then the biggest, most cost-effective plant in the United States. They then formed the Sugar Refineries Company, which included all 15 sugar refining plants. Havemeyer, the company's president, became something of a financial expert. Over the next few years, he garnered made the contacts on Wall Street that would prove important in his business's future. Havemeyer became known for his strong, if not dominating personality, and his enthusiasm for taking risks.

Early Legal Problems

After the Havemeyers' aggressive consolidation, the Sugar Refineries Company found itself under investigation by legislative bodies and taken to court. Many considered the company a trust, some even dubbing it "the sugar trust." Corporate trusts such as Standard Oil were being attacked on such fronts because they controlled industries, fixed prices, and engaged in other monopolistic practices thought to inhibit free trade. In 1890, after many months of legal wrangling, Havemeyer's sugar trust was deemed illegal and dissolved as a result of the case of *State of New York vs. North River Sugar Refining Company.*

Despite this dissolution and the setbacks accompanying it, Havemeyer remained in the sugar-refining industry. The Sugar Refineries Company was reorganized as a holding company named American Sugar Refining Company and chartered in New Jersey. Havemeyer was appointed the holding company's financial head. Though the company faced no further legal hassles, Havemeyer continued to engage in business practices similar to those of a corporate trust. Essentially nothing changed about the way Havemeyer ran his company.

Using his economic contacts and clout, Havemeyer sought to eliminate competition and ensure his company's control over the sugar industry in the 1890s. He wanted to regulate both the price of refined sugar and the wages of those workers who labored in the factories. Among several questionable strategies, he created rebate arrangements with wholesalers, manipulated suppliers, and took advantage of railroad rebates. On the political/legal front, he argued for tariffs to be lowered on imported raw sugar and convinced Congress on this front. However, he also wanted his product, refined sugar, to be protected from competing imports.

Price cutting and price wars were also part of Havemeyer's tactics in the early 1890s. One such war was with Claus Spreckels, the dominant sugar refiner on the west coast. To gain ground in the east, Spreckels built a plant in Philadelphia. Havemeyer won this war, however, acquiring sugar-refining firms in Philadelphia, including the Spreckels Sugar Refining Company. Within several years the American Sugar Refining Company controlled about 90 percent of the industry.

Competition from Arbuckle and Others

Havemeyer's business strategies worked in the short term, but his company's market share continued to fall as the end of the 19th century neared. By 1894 the American Sugar Refining Company controlled only 75 percent of the sugar refining market. This drop was due in part to the emergence of at least two significant competitors just prior to 1900. One was a new concern founded by a former customer of the American Sugar Refining Company named John Arbuckle.

Arbuckle had made his start in business as a wholesale grocery salesman and coffee merchant; he bought refined sugar from Havemeyer to resell via his companies. Arbuckle questioned why the price of refined sugar sold by Havemeyer stayed high when the price of raw sugar fell. Havemeyer responded to Arbuckle's inquiry by raising the prices charged to Arbuckle's company. Because of the disagreement, Arbuckle founded his own sugar-refining company. Both companies suffered financial losses and caused each other long-term legal problems as the result of this competitive stance. They sued each other repeatedly, and both lost as much as $25 million. Arbuckle was almost destroyed, while the resilient Havemeyer survived and pressed forward.

Engaged in Risky Ventures

Though he suffered such financial losses, Havemeyer continued to look for ways to stay innovative in the sugar-refining business. He continued to chart a course of horizontal combination. In the late 1890s and early 1900s, sugar beets began to be used as a source of sugar. In response, Havemeyer acquired a controlling interest in the biggest sugar beet companies for the American Sugar Refining Company. By investing in the industry's development, he had the power to control it. One such company that he had control over was American Beet Sugar, founded in 1902.

Another significant investment by Havemeyer during this time was in the Cuban-American Sugar Company, which he bought into in 1906 with other partners. This expansion did not pay off in the manner that he wished: that is, industry dominance. The expansion into the sugar beet market and Havemeyer's investment in the Cuban-American Sugar Company were costly to Havemeyer's company to the tune of $20 million.

Despite such losses, Havemeyer continued to control the sugar-refining industry in other ways. Using his business savvy, he orchestrated the consolidation of American Sugar Refining Company's primary competition into one company, the National Sugar Refining Company, which was secretly controlled by Havemeyer's company. The buyouts cost American Sugar Refining $20 million between 1902 and 1907. Havemeyer also influenced the means through which refined sugar was marketed throughout the United States. In a 1903 article in *Cosmopolitan*, Robert N. Burnett wrote, ''In business circles he is regarded as one of the most brilliant men of this generation.''

Despite his stature as a businessman, Havemeyer made some costly missteps. The sugar beet investment never paid off, and while American Sugar Refining survived the war with Arbuckle, it was weaker for it. There was evidence of regular cheating on customs duties. In 1906 Havemeyer refused to raise the wages of striking workers to 18 cents per hour, though his company posted profits of $55 million. In 1907, the year of Havemeyer's death, the American Sugar Refining Company was found guilty of taking railroad rebates that were illegal. Most of these actions were taken by Havemeyer in an attempt to raise his company's profit margin, in part because the price of sugar for consumers had fallen significantly since the last quarter of the nineteenth century. The market for his product was also smaller.

By the time Havemeyer died on December 4, 1907, American Sugar Refining had only 49.3 percent of the United States' market despite its 25 plants. Havemeyer had been frustrated in his efforts to control the industry as fully as he wanted to. For example, he was unable to takeover sugar-refining enterprises in Baltimore, Maryland; New Orleans, Louisiana; California; and Hawaii. Upon his death it was revealed that he ruled American Sugar Refining by the brute force of his personality; the family really owned less than 1,000 of the company's 900,000 outstanding shares, though Havemeyer gave the illusion that they controlled much more. From its position as the sixth largest industrial corporation in the United States, the market share would continue to fall. After his Havemeyer's death, the American Sugar Refining Company changed strategies to vertical integration and soon sold off a number of holdings. Eventually the company developed its own brand of sugar for the consumer marketplace, Domino.

Significant Art Collection

A legacy of Havemeyer's life was his art collection. Throughout his life, he bought art, primarily with his second wife, Lousine W. Elder, whom he married in 1883 and with whom he had three children. Many of the couple's purchases were made under the guidance of Mary Cassatt, a

significant painter in her own right. Their collection consisted of thousands of works, including at least 100 paintings by Monet, Degas, Rembrandt, Cassatt, and El Greco; ceramics from Asia; armor from Japan; and bronzes, Egyptian figurines, and textiles. During his and his widow's life time, the Havemeyer collection was housed at their mansion in Manhattan. The home itself was a work of art, featuring interior design by Louis Comfort Tiffany. After Lousine's death in 1929, the collection was donated to the Metropolitan Museum of Art.

As in his sugar refining business, Havemeyer was aggressive and sometimes made bad decisions. He once tried to buy Botticelli's ''Birth of Venus,'' but was refused by Italian officials. Many of his purchases also turned out to be fakes, and therefore bad investments. Only three or four of the 16 paintings by Goya that he bought were real, while 12 of the 15 works by Renoir were fakes. Summing up the contradiction that was Havemeyer, Paul Richard of the *Washington Post* wrote, ''Though a cultivated fellow—he played a Stradivarius and pored over rare books—he was easily cartooned as a capitalist class enemy. He had the black frock coat, the black silk hat, the bluffness and the paunch—and the requisite monopoly.''

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Harriet Hawes

Harriet Hawes (1871-1945) was the first female archaeologist to head an excavation. A classicist and scientist by training, she worked on the Greek island of Crete, discovering the ancient town of Gournia, one of Crete's ''ninety cities'' of Homer's *Odyssey*. Despite her international acclaim, Hawes devoted much of her free time to social activism, becoming involved with political issues of the day.

Harriet Ann Boyd Hawes was born in Boston on October 11, 1871, to Alexander and Harriet Fay (Wheeler) Boyd. The fifth child and the only girl, Hawes grew up in a family of men when her mother died suddenly during Hawes's infancy. She was close to her father, a leather-merchant, and to her brothers, especially Alexander, Jr., who shared her fascination with ancient history.

Hawes graduated from Prospect Hill School in 1888 before going on to Smith College. She graduated with a B.A. in 1892 and an M.A. in 1901. Between her years of schooling, Hawes taught classics—ancient and modern languages—in North Carolina and Delaware. From 1900 until 1906 she also taught modern Greek, epigraphy, and Greek archaeology at Smith.

Undaunted by Discrimination

In 1896, Hawes attended the American School of Classical Studies (ASCS) in Athens, Greece. As a woman, she was not permitted to take part in excavations sponsored by the ASCS. Hawes had been awarded the Agnes Hoppin fellowship in 1900, and she used the money to finance her own excavation. She wanted to follow up on recent archaeological work in Crete, and the fellowship allowed her to go.

Once in Crete, Hawes was advised by Arthur J. Evans, a British archaeologist excavating Knossos, to try the Kavousi region. In 1901, after securing funding from the American Exploration Society of Philadelphia, Hawes focused on the part of the region known as Gournia, in which she discovered an Early Bronze Age Minoan town site. The first woman to direct an excavation, she was also the first archaeologist to make such a discovery. Gournia was noted for its residents, artisans, and the part it played in the larger tapestry of Cretan society. The excavation, continued in 1903 and 1904, offered a significant amount of archaeological information to current studies. In fact, Hawes' discovery is still the only town from the Minoan age to be found in a well-preserved condition. In 1902, the Archaeological Institute of America sponsored her national lecture tour to describe her findings, which were later published in 1908.

Hawes met her husband, Charles Henry Hawes, a British anthropologist, in Crete, and they married on March 3, 1906. In December of that year, their son, Alexander, was born, followed by their daughter, Mary, in August of 1910. Hawes and her husband co-wrote a book on Crete during this time. After teaching appointments in Wisconsin and New Hampshire, Charles Hawes took a position as assistant director of the Boston Museum of Fine Arts in 1919. The following year, Hawes returned to teaching, this time at Wellesley College, where she lectured on pre-Christian art. She remained there until her retirement in 1936.

Political and Social Activism

A lifelong activist, Hawes devoted much of her life to political and social causes. She was a volunteer war nurse in Thessaly (1897), Florida (1898), and Corfu (1916). In 1917 she organized the Smith College Relief Unit to aid French civilians. Later, in 1933, she gave aid to union shoe workers

who were on strike, and was subsequently sued for $100,000 by the company.

Hawes and her husband retired to a farm in Alexandria, Virginia. After Charles' death in 1943, Hawes moved to a Washington, D.C. rest home, where she died of peritonitis on March 31, 1945. Smith College loved its archaeologist, awarding Hawes the honorary L.H.D. degree in 1910, creating a scholarship in her name in 1922, and holding a memorial symposium in Crete in 1967.

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Howard Winchester Hawks

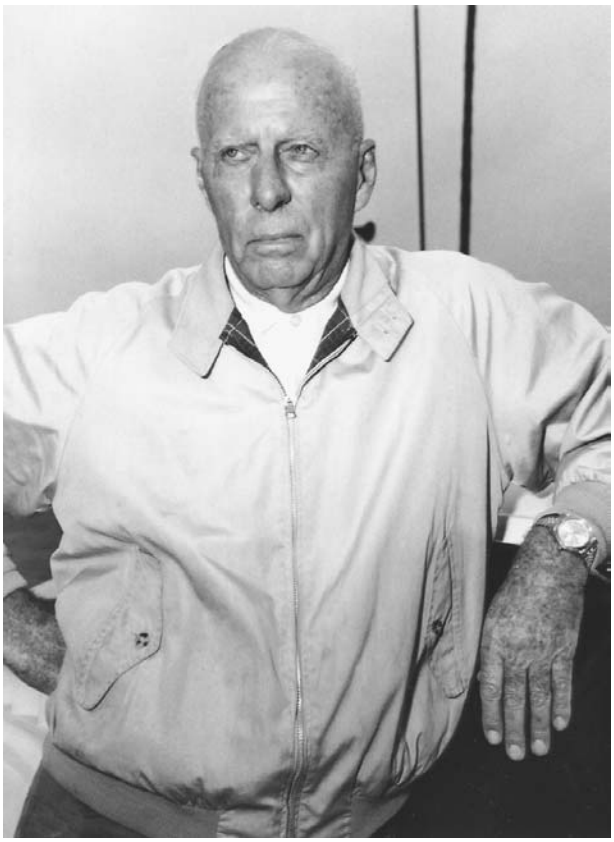

Howard Hawks (1896-1977) was perhaps the greatest director of American genre films. He made films in almost every American genre, and his films could well serve as among the very best examples and artistic embodiments of the type: gangster, private eye, western, screwball comedy, newspaper reporter, prison picture, science fiction, musical, racecar drivers, and pilots. Into each of his narratives Hawks infused his particular themes, motifs, and techniques.

Born in Goshen, Indiana on May 30, 1896, Hawks migrated with his family to southern California when the movies did. He attended Pasadena High School from 1908 until 1913. Hawks went on to Exeter Academy in New Hampshire from 1914 until 1916. He spent his formative years working on films, learning to fly, and studying mechanical engineering at Cornell University. During vacations, he worked in the property department of Famous Players-Lasky in Hollywood. After graduating from college in 1917, Hawks served in the U.S. Army Air Corps until 1919. Following his discharge from the army, he worked as a designer in an airplane factory until 1922.

Hawks began his career in films as an editor, writer, and assistant director. He was put in charge of the story department at Paramount in 1924 and signed as director for Fox in 1925. Hawks directed his first feature film, *Road to Glory* in 1926. His initial work in silent films as a writer and producer would serve him well in his later years as a director, when he would produce and, if not write, then control the writing of his films as well. Although Hawks' work has been consistently discussed as exemplary of the Hollywood studio style, Hawks himself did not work for a single studio on a long-term contract. Instead, he was an independent producer who sold his projects to every Hollywood studio.

Whatever the genre of a Hawks film, it bore traits that made it unmistakably a Hawks film. The narrative was always elegantly and symmetrically structured and patterned. This quality was a sign of Hawks' sharp sense of storytelling as well as his sensible efforts to work closely with very talented writers: Ben Hecht, William Faulkner, and Jules Furthman being the most notable among them. Hawks' films were devoted to characters who were professionals with fervent vocational commitments. The men in Hawks' films were good at what they did, whether flying the mail, driving race cars, driving cattle, or reporting the news. These vocational commitments were usually fulfilled by the union of two apparently opposite physical types, who were spiritually one. In some cases, they represented the union of the harder, tougher, older male and a softer, younger, prettier male (John Wayne and Montgomery Clift in *Red River*, Wayne and Ricky Nelson in *Rio Bravo*). At other times, they united a sharp, tough male and an equally sharp, tough female (Cary Grant and Rosalind Russell in *His Girl Friday*, Bogart and Bacall in *To Have and Have Not* and *The Big Sleep*, John Barrymore and Carole Lombard in *Twentieth Century*). This spiritual alliance of physical opposites revealed Hawks' unwillingness to accept the cultural stereotype that those who are able to accomplish difficult tasks are those who appear able to accomplish them.

This tension between appearance and ability, surface and essence in Hawks' films led to several other themes and techniques. Characters talk very tersely in Hawks' films, refusing to put their thoughts and feelings into explicit speeches that would either sentimentalize or vulgarize those internal abstractions. Instead, Hawks' characters reveal their feelings through their actions, not by what they say. Hawks deflects his portrayal of the inner life from explicit speeches to symbolic physical objects—concrete visual images of things that convey the intentions of the person who handles, uses, or controls the piece of physical matter. One of those physical objects—the coin which George Raft nervously flips in *Scarface*—has become a mythic icon of American culture itself, symbolic of American gangsters and American gangster movies (and used as such in both *Singin' in the Rain* and *Some Like It Hot*). Another of Hawks' favorite actions, the lighting of cigarettes, became his subtextual way of showing who cares about whom without recourse to dialogue.

Consistent with his narratives, Hawks' visual style was one of dead-pan understatement, never proclaiming its trickiness or brilliance but effortlessly communicating the values of the stories and the characters. Hawks was a master of point-of-view, knowledgeable about which camera perspective would precisely convey the necessary psychological and moral information. That point of view could either confine us to the perceptions of a single character (Marlowe in *The Big Sleep*), ally us with the more vital of two competing life styles (with the vitality of Oscar Jaffe in *Twentieth Century*, Susan Vance in *Bringing Up Baby*, Walter Burns in *His Girl Friday*), or withdraw to a scientific detachment that allows the viewer to weigh the paradoxes and ironies of a love battle between two equals (between the two army partners in *I Was a Male War Bride*, the husband and wife in *Monkey Business*, or the older and younger cowboy in *Red River*). Hawks' films are also masterful in their atmospheric lighting; the hanging electric or kerosene lamp that dangles into the top of a Hawks frame became almost as much his signature as the lighting of cigarettes.

Hawks' view of character in film narrative was that actor and character were inseparable. As a result, his films used a lot of improvisation. He allowed actors to add, interpret, or alter lines as they wished, rather than force them to stick to the script. This trait not only led to the energetic spontaneity of many Hawks films, but also contributed to the creation or shaping of the human archetypes that several stars came to represent in our culture. John Barrymore, John Wayne, Humphrey Bogart, and Cary Grant all refined or established their essential personae under Hawks' direction, while many actors who would become stars were either discovered by Hawks or given their first chance to play a major role in one of his films. Among Hawks' most important discoveries were Paul Muni, George Raft, Carole Lombard, Angie Dickinson, Montgomery Clift, and his Galatea, Lauren Bacall.

Although Hawks continued to make films until he was almost seventy-five, there is disagreement about the artistic energy and cinematic value of the films made after 1950. For some, Hawks' artistic decline in the 1950s and 1960s was both a symptom and an effect of the overall decline of the movie industry and the studio system itself. For others, Hawks' later films—slower, longer, less energetically brilliant than his studio-era films—were more probing and personal explorations of the themes and genres he had charted for the three previous decades.

Hawks was married three times, each marriage ending in divorce. His second marriage to Nancy Raye Gross produced one daughter. His third marriage to Mary (Dee) Hartford produced two sons and two daughters. Hawks died in Palm Springs, California on December 26, 1977.

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Ferdinand Vandiveer Hayden

American geologist Ferdinand Vandiveer Hayden (1829-1887) explored the Great Plains and Rocky Mountain regions, his dedicated efforts providing the foundation for the U.S. Geological Survey and for the establishment of Yellowstone National Park.

Ferdinand Vandiveer Hayden studied to be a physician, until a chance encounter with a noted paleontologist drew him to the yet unmapped northwestern territories of the United States and a relentless career as a geologist and explorer. Through his work in mapping the states of Montana, Colorado, Wyoming, and Idaho, Hayden set the foundation for the activities of the U.S. Geological Survey, and his forward-thinking advocacy of preserving pristine wilderness areas resulted in the creation and preservation of Yellowstone National Park at a time when the nation's interests were in developing the wealth of natural resources west of the Mississippi.

Undeterred by Humble Beginnings

Hayden was born in Westfield, Massachusetts, in 1829, the son of Asa and Melinda (Hawley) Hayden. His father died when he was ten, and his mother remarried soon afterward. As was not uncommon in such circumstances, Hayden was sent to live with an uncle who owned a small farm outside of Rochester, New York. Helping on the farm during the summer months, Hayden spent the winter working as a teacher at a local school from the time he was sixteen. At age eighteen he determined to leave the farm and make it on his own. With little money, he hiked south to Ohio's Oberlin College, where he gained the help of the college president and enrolled in 1847. Shy, often distracted, and poorer than most of his fellow students, Hayden nonetheless proved to be an able student, and he graduated in 1850.

After graduating from Oberlin College, Hayden returned to upstate New York and enrolled at the Albany Medical College, having decided to pursue a career in medicine. During his years in Albany, he became the friend of James Hall, the New York state paleontologist, who introduced the young medical student to the increases in understanding of ancient history made as a result of evidence gleaned from the discovery of fossils. Despite receiving his M.D. from Albany in 1853, Hayden decided to postpone his career temporarily; instead he decided to explore the world of natural science shown to him by Hall.

Participated in First Trek Westward

In the spring of 1853, shortly after receiving his diploma, the twenty-four-year-old Hayden joined an expedition sponsored by Hall and led by paleontologist Fielding B. Meek that collected fossils in the Badlands located in southwest South Dakota, east of the Black Hills. The region gained its well-deserved name due to the difficulty of traversing its terrain due to the many deep gullies and steep hills that cut across its barren surface. The trip was a success—many fossils were uncovered and brought back to Albany—although as a novice Hayden participated little in the actual excavation. Instead, he spent his time mapping the vertical geological strata occurring in the area of the excavations, this work eventually incorporated into a larger study and published.

The following year, under the sponsorship of the American Fur Company, Hayden returned to the region and traveled the Missouri River basin; Within two years he mapped his way as far north as Fort Benton, Montana. The trip required physical strength, endurance, and perseverance, all qualities the then twenty-five year old Hayden possessed. Most of the trip was made on foot, passing through untraveled forests and over rocky terrain, and Hayden and his followers carried with them limited provisions so that they could cover maximum distances. Along the way temporary camps were established to facilitate scientific study of the area. At one such camp, made near the confluence of the Missouri and the Judith Rivers, Hayden and his party made a momentous discovery, although it did not perhaps seem so at the time. A collection of unusual teeth uncovered and collected at this location were later determined by paleontologist Joseph Leidy to be those of the dinosaurs *Trachodon, Troodon* and *Deinodon*, making Hayden's 1854 expedition the first in North America to uncover dinosaur remains.

In 1856 Hayden signed on with Lieutenant G. K. Warren of the Topographical Engineers to explore the Yellowstone and Missouri Rivers, as well as the Black Hills of the Dakota territory. Two years later he rejoined Meek in a trip through the Kansas wilderness, and in 1859 he traveled to Montana with Captain W. F. Raynolds to reconnoiter the headwaters of the Yellowstone, Gallatin, Snake, and Madison Rivers under the leadership of former trapper and topographer Jim Bridger. It was during this trip, as Hayden took in the natural beauty of this undisturbed region, that the idea of setting aside part of these western lands for posterity was first discussed. Although their expedition was cut short by bad weather, the Yellowstone region became the focus of several mapping expeditions over the next decade, Bridger often serving as guide.

Civil War Resulted in Interest in Western Resources

The outbreak of the U.S. Civil war in 1860 prompted Hayden to use his medical training in defense of his country. He enlisted in the Union army and worked as a surgeon near the battlefields of the Carolinas, retiring from active service at the war's end having attained the rank of lieutenant colonel. Three months later, Hayden accepted a position as professor of geology at the University of Pennsylvania.

The Civil War, by taxing the country's many resources, indirectly prompted the surveys that would uncover the beauty of the western United States, a region that was in 1867 still divided into territories. The General Land Office

(GLO) alerted Congress to the demands that the increasingly industrialized northeast was making on existing natural resources east of the Mississippi, and in response Congress, on March 2, 1867, authorized funding of a geological study to determine the location of natural resources along the fortieth parallel, the route of the Transcontinental Railroad then underway, to be undertaken by Clarence King and the Corps of Engineers, as well as a GLO-led survey of Nebraska, which had achieved statehood only the day before.

While his teaching duties occupied his time during the fall and winter months, Hayden meanwhile had continued to explore the northwestern regions of the United States. In the spring of 1866, with the sponsorship of the Philadelphia Academy of Natural Sciences, he returned to the Badlands. Now, in 1867, the thirty-eight-year-old professor was tapped as head of the newly formed U.S. Geological Survey for the Territories to undertake the needed survey of Nebraska for the GLO. Hayden's pioneering work for this organization—backed by only $5,000 in federal funds as opposed to King's $100,000—provided the basis for the U.S. Geological Survey.

Competing with fellow surveyors King, John Wesley Powell (the Colorado basin, 1870, 1872), and Lieutenant George Wheeler (Nevada and Colorado, 1870, 1871) for federal appropriations, Hayden continued to lead small, government-funded expeditions to Colorado, Idaho, Montana, Wyoming, and Utah between 1868 and 1869 and surveyed the geology and wildlife of much of this region. Cope often served as the official paleontologist on these travels, while invertebrate fossils were the domain of J. S. Newberry and fossil plants that of Lesquereux. William Henry Jackson often joined these excursions, serving as Hayden's photographer. In 1877 Hayden assisted the botanical survey of Hooker and Gray.

Hayden undertook his exploration of the Rocky Mountain region without reliable maps; these were developed during his travels. Roads and railways were rare west of the Mississippi; the only passages through the vast American west were made along the trails made by trappers and Native Americans, or on the trails used by pioneering families traveling westward. Despite such conditions, Hayden traveled quickly, determined to cover as much distance as possible before weather, waning provisions, or the start of fall classes at the University of Pennsylvania forced his return east.

By 1870 Hayden had created a system whereby uniformly scaled maps noting topography and geology throughout the territories could be created. He proposed this system to Congress and it was adopted by the Department of the Interior. Hayden married Emma C. Woodruff, daughter of a Philadelphia merchant, on November 9, 1871; in their forties at the time of their marriage, the couple would have no children. Hayden remained at the University of Pennsylvania until the following spring, resigning at that point to devote all his time to government work.

Staunch Advocate of Preserving Yellowstone Region

From 1871 to 1872 Hayden made what is considered his most noteworthy contribution to the nation when he requested funding to survey the Missouri and Yellowstone territories. His thirty-four-member team set out in seven wagons from Ogden, Utah, in the spring of 1871. Among Hayden's party were photographer Jackson and guest painter Thomas Moran, who captured the beauty of the region, while geologist George Allen, mineralogist Albert Peale, topographical artist Henry Elliot, botanists, and other scientists collected countless specimens and other data. Moran's paintings especially were useful in promoting Hayden's dream of preserving this area, and he made a concerted effort to bring images of Yellowstone before the American public by publishing articles in magazines, lecturing to groups, and otherwise advocating for preservation of the region. Following his presentation to Congress of a 500-page report containing pictures of the region, an area encompassing 2,219,791 acres in what would become southwestern Wyoming and spreading into the future states of Idaho and Montana, a bill was introduced setting aside Yellowstone as public land. Signed on March 1, 1872, by President Ulysses S. Grant, the bill's timing was crucial; eleven years had passed since the first rail line, the Northern Pacific, was laid to the north across Montana, and movement into the west by both settlers and business interests was on the rise. The nation's first national park, Yellowstone remained undisturbed except by tourists, a site of geothermal activity that takes the form of geysers such as ''Old Faithful'' and the Mammoth Hot Springs, as well as lakes, mud springs, waterfalls, and other areas of great natural beauty and geological interest.

The work of nineteenth-century surveyors such as Hayden and his colleagues gave definition to the vast western lands first traversed by Meriwether Lewis and William Clark's famous expeditions of 1804-1806.The results of Hayden's efforts—the topographical maps and reports of geological formations in the northwest territory, as well as the discovery of such interesting geological formations as the Mount of the Holy Cross in central Colorado—were combined with those of King, Powell, and Wheeler under the newly formed U.S. Geological Survey in 1879, with King as director. While leadership of this new organization was controversial due to the competition between its founding members and its work in collaboration with U.S. mining interests, Hayden accepted the position as chief geologist of the Montana territory.

Within a few years of his appointment in Montana, Hayden was forced to discontinue his travels, debilitated by years of arduous activity and the rapid progress of the disease locomotor ataxia. He resigned in 1886 and died the following year in Philadelphia at the age of fifty-eight. The Montana territory achieved division into various states shortly after Hayden's death: Montana in 1889, Wyoming in 1890.

Known for being impulsive and quick to action, Hayden was generous with his time and knowledge. His physical endurance and mental perseverance were qualities

that allowed him to make outstanding contributions to the growth and appreciation of the western United States. During his career Hayden was an esteemed member of several societies, among them the National Academy of Sciences and geological societies in Great Britain, Austria, and Russia. In honor of his work, over forty organisms or geological features now bear his name, including towns and lakes in the states he traversed, a moth, a species of wildflower, and a fossil dinosaur.

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Robert Earl Hayden

Through his meticulously crafted and highly thoughtful poetry, Robert Hayden (1913-1980) often explored human dilemmas in the context of race. He was a college professor throughout his career, doing most of his work at Fisk University in Nashville, Tennessee, and at the University of Michigan in Ann Arbor. Hayden won the Grand Prix de la Poésie at the First World Festival of Negro Arts in Dakar, Senegal. In 1976 he was appointed consultant to the Library of Congress, becoming the first African American poet to receive this honor.

Robert Earl Hayden was born on August 4, 1913, in Detroit, Michigan, to Ruth Finn and Asa Sheffey. His parents had divorced by the time of their son's birth. Originally named Asa Bundy Sheffey, he was raised by foster parents, William and Sue Hayden. Robert Hayden (as he was now called) occasionally visited each of his biological parents while he was growing up. His mother lived nearby and, at times, with the Haydens. Although she was not well educated, Ruth Sheffey supported her son's ambitions. She was a vivacious woman, in contrast to her son's foster family. William Hayden, a laborer, was a strict Baptist fundamentalist. Sue Hayden was less austere in manner and outlook than her husband. Although they were not highly educated, the Haydens did the best they could for young Robert. The family lived in an environment of poverty and danger in Paradise Valley, the ironic name for their inner-city Detroit community. Robert Hayden recalled in *Collected Prose* that in Paradise Valley, along with the ''violence, ugliness, and cruelty, . . . there were people who retained . . . a sheltering spiritual beauty and dignity—my mother and my foster father among them—despite sordid and disheartening circumstances.

Very nearsighted as a boy, Hayden was introverted and spent much of his time reading. He enjoyed playing the violin until he had to give it up because of his vision problems. Because of his weak eyesight, he transferred from the inner city's predominantly black Miller High School to predominantly white Northern High School, which provided resources to assist visually-impaired students.

Hayden's graduated from high school in 1930, at the beginning of the Great Depression. His family lacked the financial resources to send him to college. Unable to find work, Hayden took some courses at Cass Technical High School. In 1932, he entered Detroit City College (now Wayne State University) where he majored in Spanish. Although he left college in 1936—just one semester hour short of graduation, he subsequently returned and received his B.A. in 1942.

From 1936 to 1938, Hayden worked as a researcher and writer with the Detroit unit of the Federal Writers' Project of the Works Progress Administration (WPA). Pontheolla Williams noted in *Robert Hayden: A Critical*

Analysis of His Poetry that he ''completed. . .[essays] on the anti–slavery activities in Detroit and. . .in Illinois'' and that he ''supervise[d] research into local history and folklore.'' In addition to providing him a livelihood during the Depression, the research proved relevant to Hayden's poetry, for he often meditated on the implications of historical figures and events. The experience also enabled him to learn more about other black writers affiliated with the WPA, such as Richard Wright. However, unlike Wright, Hayden was not drawn to Marxist thought.

Hayden took some graduate courses at the University of Michigan in Ann Arbor during the summer of 1938. On June 10, 1940 he married Erma Inez Morris, a musician who had studied piano at Julliard. Their daughter, Maia, was born on October 5, 1942. The same year Hayden began full time graduate study at Michigan, receiving his Master's degree in 1944. He worked as a teaching assistant at Michigan from 1944 to 1946. From 1946 to 1969 he taught at Fisk University. After a brief period at the University of Louisville, he returned to the University of Michigan, his home base for the rest of his career. Hayden held visiting appointments at the University of Washington, the University of Connecticut, Connecticut College, Indiana State University, and Denison University in Ohio.

In 1943 Hayden became a member of the Baha'i faith. In a 1977 interview in *Collected Prose,* Hayden explained the meshing of Baha'i tenets and his own beliefs. He wrote: ''I believe in the oneness of all people and I believe in the basic unity of all religions. I don't believe that races are important. I'm very suspicious of any form of ethnicity or nationalism; I think that these things are very crippling and are very divisive. These are all Baha'i points of view, and my work grows out of this vision.

Developed as a Writer

Hayden had become interested in writing while he was still in elementary school. Williams wrote that ''he tried to rewrite the stories of plays and movies he had seen'' and that while still in high school, he won an award for a short story entitled ''Gold.'' He developed an interest in modern poetry as a teenager and was especially drawn to Countee Cullen's work. Hayden's poem ''Africa,'' published by *Abbott's Monthly* in 1931, is reminiscent of Cullen's ''Heritage.'' According to *Collected Prose,* Hayden met Cullen in 1941. The poet knew of Hayden's work and praised it during their conversation. Earlier, in the 1930s, Hayden had been thrilled to meet Langston Hughes, who read some of his poetry and encouraged him to find his own voice. Although the response dampened his spirits at the time, Hayden later recognized the accuracy and helpfulness of Hughes's critique.

As an apprentice volume, *Heart–Shape in the Dust* (1940) reflects Hughes's assessment. Even so, Hayden's merit as a poet was discernible, for the volume won the 1938 Jules and Avery Hopwood summer award at the University of Michigan. Hayden won another Hopwood for ''The Black Spear,'' a poetry collection which to date has not been published. W.H Auden, who was a visiting professor at the University of Michigan, taught Hayden when he was in graduate school. Hayden characterized the experience in *Collected Prose* as a marvelous one. Auden's erudition and stimulation made him a memorable teacher. The two men subsequently maintained a warm, though not close, relationship.

Hayden received a Julius Rosenwald Fellowship in Creative Writing in 1947, during which time he worked on poems published in *The Lion and the Archer* (1948). The volume features six poems by Hayden and six by Myron O'Higgins. O'Higgins, a consultant and researcher at Fisk, had also received a Rosenwald Fellowship. *The Lion* contains ''A Ballad of Remembrance,'' which became the title poem in a later volume. The cover art was provided by one of Hayden's students, William Demby, who was attending Fisk as a World War II veteran and who later became famous in his own right as a novelist. Hayden's next volume, *Figure of Time: Poems* (1955), consisted of 14 poems: 11 new ones and three reprints. The work was illustrated by Aaron Douglas, who had come to prominence for his murals during the Harlem Renaissance and was on the faculty at Fisk.

Both *The Lion and the Archer* and *Figure of Time* were published by Hemphill Press, a small black press in Nashville, Tennessee. The volumes were part of the Counterpoise Series at Fisk, a project for which Hayden edited four books. The introductory leaflet to the series reflects Hayden's view that it expresses opposition ''to the chauvinistic, the cultish, to special pleading, to all that seeks to limit and restrict creative expression.'' In phrasing consistent with Baha'i beliefs, the statement supports ''the oneness of mankind and the importance of the arts in the struggle for peace and unity,'' as noted in *Collected Prose.*

A Ballad of Remembrance (1962) contains some of Hayden's best known poems. ''Middle Passage,'' revised from earlier versions, is a key example. The poem focuses on the Amistad rebellion, in which Africans being brought to the Caribbean took over the ship meant to deliver them to slavery and eventually won their freedom in a United States court. The poem is a collage of various of materials, including journals, depositions, and hymns. A refrain characterizes the middle passage as a ''voyage through death / to life upon these shores.'' Other often anthologized poems from the volume are ''O Daedalus Fly Away Home'' and ''Frederick Douglass,'' as well as ''Home to the Empress of the Blues,'' a tribute to the blues singer, Bessie Smith.

A section of *Ballad* draws on Hayden's time in Mexico, where he was based in 1954 and 1955, having received a Ford Foundation Fellowship. The sojourn enabled Hayden to draw on his earlier study of Spanish. Another section of the volume draws on childhood memories in poems such as ''The Whipping,'' ''Those Winter Sundays,'' and ''Summertime and the Living.'' *Ballad* was first published in London and then by the American firm, October House, as *Selected Poems* in 1966. ''Runagate Runagate,'' Hayden's stirring tribute to Harriet Tubman and the Underground Railroad, had been published earlier, but was revised for *Selected Poems.*

Taken together, *A Ballad* and *Selected Poems* mark Hayden's maturity as a poet. The change in publishers and

the international dimensions of publication also widened Hayden's audience. In 1966, *A Ballad of Remembrance* was awarded the Grand Prix de la Poésie at the First World Festival of Negro Arts in Dakar, Senegal. In the same year, Hayden was named poet laureate of Senegal.

Despite the accolades and greater fame in the sixties, Hayden was also subjected to negative criticism. At the Black Writer's Conference held at Fisk in 1966, Hayden was castigated by many of the conferees as the author of poems that were too erudite and too removed from political and social activism. The conference had been organized by John O. Killens, then writer–in–residence at Fisk. Hayden compared the experience at the Fisk conference to the criticism he received in college when he read his poems before the John Reed Club. There, according to *Collected Prose,* ''he was scathingly criticized for his lack of political awareness. And he was often accused of being too much the individualist and not willing to submit to ideology.'' In any case, the Fisk experience was painful. In 1969 Hayden resigned from the university.

Williams characterized Hayden's next volume *Words in the Mourning Time* (1970) as ''a cathartic work, his poetic response to the Fisk confrontation with the black militants, an affirmation of his humanism, and the rejection of what he sees as evil.'' The volume contains Hayden's tribute to Malcolm X, ''El–Hajj Malik El–Shabazz.'' The opening lines show Hayden's ''rejection of evil'' as well as his attention to central issues of the African American experience. In accessible, economical use of language, Hayden declares: ''The icy evil that struck his father down/ and ravished his mother into madness / trapped him in violence of a punished self / Struggling to break free.'' The title poem in the volume ponders the meaning of the deaths of Martin Luther King and Robert Kennedy, and it mourns ''for America, self–destructive, self–betrayed.''

Hayden's other volumes are *The Night Blooming Cereus* (1972), *Angle of Ascent: New and Selected Poems* (1975), and *American Journal* (1978 and 1982). These works continue to demonstrate his maturity of thought and concise crafting of language. The title, *American Journal,* for example, refers to the report of an extraterrestrial trying to discern American values. The alien observes that he will ''disguise myself in order to study them unobserved / adapting their varied pigmentations white black / red brown yellow the imprecise and strangering / distinctions by which they live by which they / justify their cruelties to one another.'' *American Journal* also includes ''The Snow Lamp,'' which focuses on Matthew Henson and his exploration of the North Pole, and ''Letter from Phillis Wheatley,'' which draws on Wheatley's letters to her black friend Obour.

Hayden was also a critic and editor. He wrote the preface to the reissue of Alain Locke's *The New Negro,* reissued by Atheneum in 1968. He edited *Kaleidoscope: Poems by American Negro Poets* (1967), and for many years, he was the poetry editor for *World Order,* the Baha'i magazine. He collaborated with James E. Miller and Robert O'Neal in editing many Scott Foresman publications, including *American Models: A Collection of Modern Stories* (1973), *Person Place and Point of View: Factual Prose for Interpretation and Extension* (1974), *The Lyric Potential* (1974), and *The Human Condition: Literature Written in the English Language.* Another of Hayden's co–edited works, with David J. Burrows and Frederick Lapides, is *Afro–American Literature: An Introduction* (1971).

The city of Detroit recognized Hayden in 1969 for distinguished achievement by presenting him the Mayor's Bronze Medal. In 1970 he received an award from the National Institute of Letters for distinguished achievement in poetry. In 1975 he was elected a Fellow of the American Academy of Poets. Hayden served two terms as consultant in poetry to the Library of Congress, 1976—77 and 1977—78. He was the first African American poet to hold this post.

Hayden held honorary degrees from Grand Valley State College in Allendale, Michigan, Brown University, Benedict College in Columbia, South Carolina, Wayne State University, and Fisk University. On January 4, 1980, he was among a group of American poets honored by President Jimmy Carter at the White House. Hayden was too ill to attend a celebration held in his honor in Ann Arbor on February 24, 1980. He died the next day.

Although he saw the relevance of race to the human condition, Hayden refused to be limited in his subject matter. At the same time, he understood and demonstrated that poems on a racial theme inherently deal with the human condition. In an interview with John O'Brien for *Interviews With Black Writers,* Hayden summarized his philosophy. ''I am convinced,'' he said, ''that if poets have any calling. . .beyond the attempt to produce viable poems––and that in itself is more than enough––it is to affirm the humane, the universal, the potentially divine in the human creature.'' Hayden affirmed that calling unequivocally.

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Elwood Haynes

A pioneer in the American automobile industry, Elwood Haynes (1857-1925) built one of the first automobiles powered by a gasoline internal combustion engine in 1894. In 1898 Haynes co-founded the Haynes-Apperson Automobile Company, and Haynes continued to manufacture automobiles until 1924. He also held a number of metallurgical patents and built the Stellite Corporation into a multimillion dollar enterprise manufacturing an early form of stainless steel.

Although his name is not as well remembered as Henry Ford, Ransom Olds, or the Duryea Brothers, Elwood Haynes was one of the pioneers of the automobile age. While the debate has continued on who built the first automobile in America, Haynes was one of the first to make a successful trial run of a gasoline internal combustion-powered automobile in the United States. His mechanical innovations helped spur early automotive technology past its first challenges of durability and performance. After winning a number of awards in motor vehicle endurance contests in the 1890s, Haynes used his reputation to start one of the first car companies in the United States with his partners, the Apperson brothers. Haynes eventually split from the Appersons in order to concentrate on the luxury car market, and the Haynes Automobile Company reached its sales peak in 1916. Haynes also devoted his time to metallurgical experiments with tungsten and cobalt-chrominum alloys in order to develop a lightweight yet durable and strong metal. The result, patented in 1912, was manufactured and sold as ''Stellite,'' and Haynes's new venture quickly grossed several million dollars in sales. Haynes's fortune later ebbed due to lawsuits over the patents for Stellite and the sudden failure of the Haynes Automobile Company in 1924.

High-Achieving Family

Born in the east central Indiana town of Portland on October 14, 1857, Elwood Haynes was the fifth of the eight surviving children of Jacob and Hilinda Sophia Haynes. The family was one of the wealthiest in the area. Jacob Haynes had been born into a prosperous Massachusetts family that manufactured munitions and horse riding equipment, and he had studied at the exclusive Phillips Academy in Andover before moving west. After settling in Indiana around 1843, Jacob Haynes practiced law and eventually became a circuit judge. He also served as the county school commissioner. Most of the Haynes children excelled in their pursuits and completed their college degrees, a rare feat in an age when only a fraction of the population had access to higher education.

In comparison to his siblings, Haynes was a relative failure in his early years. Although he received good marks in grammar school and demonstrated an obvious interest in scientific pursuits—conducting his own early experiments with metals by melting down spoons—he also seemed easily distracted. After finishing his primary education, Haynes did not go into high school until one opened in the area. Haynes then entered the Worcester County Free Institute of Industrial Science in 1878. The school was later named the Worcester Polytechnical Institute and achieved a reputation as one of the finest engineering and math schools in the country. Haynes struggled to make it through his first year because he was not really prepared him for the rigors of university study. Under strong pressure from his family, Haynes completed his degree in 1881.

Early Careers

Returning to Indiana after three years in Massachusetts, Haynes got a job as a teacher in the Jay County public school system. After a year of teaching, he also served as Portland High School's principal. He enjoyed his experience as a novice teacher and made plans to continue his career at a new teachers' school established in Portland in 1883. There he taught chemistry, geometry, and other scientific subjects. In 1884 Haynes decided to pursue graduate work in chemistry at Johns Hopkins University in Baltimore, Maryland. Although his mother's death in 1885 cut short his stay in Baltimore, Haynes made good use of his time in the school's labs.

A series of events in the region changed his career path soon after his return home. Early in 1886, a promising natural gas deposit was discovered in Jay County. Seizing the opportunity, Haynes and a group of investors founded the Portland Natural Gas and Oil Company by the end of 1886. Exploiting Jay County's natural gas reserves proved a somewhat speculative venture, and, like most other deposits, the reserves were exhausted within a fairly short time. In the years immediately after the discovery of natural gas in north central Indiana, however, the industry grew by leaps and bounds. While the Portland Natural Gas and Oil Company was the first to bring gas into the town, two other competitors sprung up within a year.

With a promising future as a gas company executive and shareholder, Haynes felt financially secure enough to marry the woman he had courted for about ten years. Bertha Lanterman was raised in Portland, but her family relocated to Alabama when she was a teenager. She and Haynes kept in touch, and when the Lanterman family moved back to Indiana, the couple resumed their courtship. They were

married on October 21, 1887, and had two children: a daughter, Bernice, born in 1892, and a son, March, in 1896.

Haynes continued his scientific experiments and developed a number of innovative devices during his time with the Portland Natural Gas and Oil Company. One device improved the accuracy of gas meters, and another, something like an early home thermostat, allowed consumers to regulate the amount of gas they used. At a time when much of the public feared bringing natural gas into their home, Haynes's devices helped to foster a safer and more dependable reputation for the new service. Joining the Columbus Construction Company in 1890—a division of the Indiana Natural Gas and Oil Company—Haynes helped to build an innovative high-pressure gas pipeline to bring gas across the state. With his new position, Haynes moved his family to Kokomo, a sizable city in north-central Indiana about forty miles from Indianapolis.

Pioneering Automotive Run

As early as 1891, Haynes had started to make some sketches of vehicles that would be powered by gasoline internal combustion engines. Since the mid-1880s, European inventors had tested such motor vehicles, including the Germans Gottleib Daimler and Karl Benz, who conducted successful trial runs in 1885 and 1886. In 1891, the same year that Haynes started to take the pursuit seriously, Benz offered the first automobiles for sale in Europe. In 1893, the Duryea Brothers, Charles and Frank, claimed to have made the first automobile run in the United States in Springfield, Massachusetts; however, Haynes would later dispute their assertion. The Duryeas had essentially strapped an engine onto an existing carriage, but Haynes built a vehicle expressly designed as an automobile. While the distinction may not have mattered to some, Haynes and the Duryeas argued over the point in the years to come, particularly after they had entered the automobile manufacturing business and used the claim of being first in their advertisements.

Haynes's vehicle was one of the first on American soil that deserved to be called an ''automobile.'' After numerous experiments with a gasoline engine, Haynes meticulously designed a vehicle that was lightweight yet strong enough not to rattle apart while being driven. Using Haynes's design, the car itself was built in the Riverside Machine Shop in Kokomo, a business owned by the Apperson brothers. They pledged to keep the automobile under wraps, for Haynes did not want to publicize his work until he could be assured that it would be a success. On July 4, 1894, the car was ready for its first test run. Taking a cautious approach—for the car had almost no steering capability—Haynes had the car pulled to a road outside of town so that pedestrians and horses would not get in the way. The test run on Pumpkinvine Pike outside of Kokomo was successful, with the car, named the Pioneer, reaching speeds of about seven miles per hour. Later, Haynes redesigned the Pioneer, improved its steering, and added pneumatic tires, taking its top speed up to about 12 to 14 miles per hour. Over the next year, the Pioneer became a familiar site on the streets of Kokomo, as Haynes worked to improve its speed, reliability, and maneuverability.

Produced Luxury Cars

In February 1897, the Duryeas became the first automobile manufacturers in the United States when they offered a car for sale to the public. By 1900 over thirty other manufacturers had joined their ranks, including the Haynes-Apperson Corporation of Kokomo. Starting in 1895, Haynes and the Appersons produced a couple of cars for sale to individual clients. In 1898, they built their own automobile factory with the capacity to produce about 200 cars a year. With demand far outstripping the supply, most of their automobiles were sold before they were even built.

The year 1901 was pivotal for Haynes, who finally quit his job with the Columbus Construction Company and parted ways with the Appersons. While the brothers went on to produce smaller, less expensive cars, Haynes remained in the luxury market. Haynes also took a conservative approach in running his factory; producing 240 cars in 1901 and 350 in 1909. By that time, rival Henry Ford was producing and selling over 10,000 Model Ts annually, a figure that would expand greatly after he opened up his Highland Park, Michigan, plant in 1909.

In 1911 a fire at the Haynes factory finally spurred Haynes to modernize and enlarge its production capacity. After it reopened, the Haynes Corporation reached a production peak of 7,100 automobiles in 1916. At a time when Ford and General Motors aggressively sought a mass market for low- and medium-priced automobiles, Haynes continued to sell to the luxury market. In 1908, for example, Haynes sold two models, a five-passenger runabout for $2,500 and a seven-passenger touring car for $5,500. That same year, Ford sold the innovative Model T for $825.

Success with Stellite

Through his experiments with metal alloys, Haynes had long sought to create a lightweight yet stronger form of steel for use in the manufacturing process. In 1912 he received patents covering his invention of tungsten and cobalt-chromium alloys, which he marketed under the name ''Stellite.'' As an early form of stainless steel, Stellite was immediately successful for use in machine parts and such consumer items as silverware, knives, and jewelry. His new company, the Stellite Corporation, reached over $1 million in sales in 1915-16 and grossed over $3.6 million in 1918.

Despite the success of Stellite, however, Haynes earned a reputation as an owner who was unconcerned with his workers' safety. According to some published accounts, injuries were a daily occurrence in Haynes's factories, but Haynes never improved his companies' safety records. Haynes was stingy with his wages, never giving bonuses and paying only 17.5 cents an hour in 1915 for an 11-hour day and six-day work week.

In 1920, Haynes transferred the Stellite Corporation to Union Carbide in exchange for an estimated $1.6 million in stock; the stock dividends provided Haynes with a $500,000 annual income. Unfortunately, Haynes's interest in his automobile company was not as lucrative. Refusing to

budge from the luxury car market, the Haynes brand was hit hard by a slump in auto sales in 1921, and it never recovered from the loss. The company closed in September 1924, throwing at least 400 workers out of a job. The following year, on April 13, 1925, Haynes died in Kokomo, Indiana, after a brief illness probably brought on by heart failure.

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John Hemphill

John Hemphill (1803-1862) was the first significant Chief Justice of Texas. He served both as Chief Justice of the Supreme Court of the Republic of Texas and later, after Texas was incorporated into the Union, as the Chief Justice of the Texas State Supreme Court.

Years in South Carolina

John Hemphill, born on December 18, 1803, in Chester District, South Carolina, near the small town of Blackstock, was the fifth child of John and Jane (Lind) Hemphill. His father immigrated to the United States from Londonderry County, Northern Ireland, in 1783. He attended Dickinson College in Pennsylvania, and, upon graduating, relocated to South Carolina, where he became a licensed minister of the Associate Reformed Church. Hemphill's mother, also of Scotch-Irish descent, was a native of Pennsylvania and the daughter of an Associate Reformed Church minister. She was related to Robert Fulton, the inventor. After his mother's death when Hemphill was still a young child, he was reared by his father and, after 1811, his stepmother, Mary Nixon.

Hemphill attended the local one-room school and then enrolled in Monticello Academy. After teaching school for one year, he entered Jefferson College (now Washington and Jefferson College) in Pennsylvania in 1823, graduating second in his class in 1825. Returning to South Carolina, he taught in classical academies in the Abbeville and Richland districts for the several years. Turning his attention to the legal profession, in 1829 he began his law studies under the tutelage of David J. McCord, a prominent attorney in Columbia, South Carolina. After being admitted to practice in the court of common pleas in November 1829, Hemphill opened a law office in Sumter district and began his practice. In 1831 he was admitted to practice in the equity courts.

In Sumter the young and zealous Hemphill became embroiled in the growing debate over slavery and nullification (i.e., the right of a state to nullify, or reject, federal laws). A staunch supporter of both slavery and nullification, Hemphill submitted regular essays to the local newspaper, the *Sumter Gazette,* expressing his views. In 1832 he engaged in a two-month debate with a reporter that was played out in the newspapers. Hostilities between the two men escalated into a brawl outside the Sumter courthouse. Hemphill eventually became editor of the *Gazette* and used his editorial power to spur the proslavery and nullification efforts. His opinions drew strong opposition, and in 1833 he actually entered into a duel with a local merchant over their differences. Played out with smooth-bore pistols, Hemphill was wounded in his hand, receiving a scar that stayed with him the remainder of his life.

Hemphill's law practice was interrupted in the beginning of 1836 when he volunteered to assist in putting down an insurrection of the Seminole Indians in Florida. He attempted to gather a company of volunteers from Sumter County, but failing to do so, he traveled to Columbia and enlisted as a second lieutenant. During his military expedition to Florida, Hemphill, like many of his comrades, contracted malaria, which necessitated his return to South Carolina after a just few months in ill health. Little else is known of Hemphill's seven years as a lawyer in Sumter County. His name appears in official court records in 1836 and 1838 as counsel in cases appealed to the court of last of resort.

Texas Jurist

In the summer of 1838 Hemphill moved to Texas, which at the time was the independent Republic of Texas. In September of the same year he was licensed to practice and subsequently established a law practice in the small, old town of Washington-on-the-Brazos in Washington County. Sometime before May 3, 1839, Hemphill relocated to the town of Bastrop, outside of Austin. Keenly aware of the importance of the Spanish language and Spanish civil law, which was still commonly practiced in Texas, Hemphill, according to legend, went into seclusion for a time while he mastered the language and the law books. His studies proved to be an important asset in his career and earned his significant respect for his learning and intellect.

Having declined a previous offer from President Mirabeau B. Lamar to become the Texas Secretary of the Treasury, on January 20, 1840, Hemphill was elected by the Texas Congress to serve as district judge of the Republic's fourth judicial district. According to the Texas constitution adopted in 1836, district judges filled the role as Associate-Justices on the Republic's Supreme Court. Therefore,

Hemphill presided in district court as a trial judge and served as a member of the Supreme Court. Little is known of Hemphill's short term as a district judge, except for an oft-recorded incident that happened in San Antonio on March 19, 1840. Comanche chiefs had taken hostage a number of Texans. In response the military invited the chiefs to exchange the hostages for supplies and selected the council house as the location for the exchange. Negotiations took place with Hemphill as a mere bystander. When the chiefs only produced one hostage, however, the military decided to hold the chiefs in exchange for the remaining hostages. Violence quickly erupted, and Hemphill found himself in the midst of it.

The official report, registered by Colonel McLeod as recorded in David McWhirter's *The Legal 100,* stated: ''John Hemphill . . . assailed in the council house by a chief and slightly wounded, felt reluctantly compelled (as he remarked to the writer afterwards) to disembowel his assailant with his bowie knife, but declared that he did so under a sense of duty, while he had no personal acquaintance with nor personal ill-will towards his antagonist.'' The episode sheds light on the nature of the dangerous and unsettled Texas territory. In the aftermath of the event, Hemphill was among the party that returned the sole remitted hostage, a young girl, to her family near Gonzales, Texas.

Became Chief Justice

On December 5, 1840, the Texas Congress elected Hemphill as Chief Justice. The first candidate, James Collingsworth, was elected in 1836, but died before the court ever convened. At the congressional session, Thomas J. Rusk was selected to replace Collingsworth, but he only served for a brief time before resigning in late 1840. As a result, Hemphill, who retained his place on the bench for eighteen years, is often considered the first chief justice of Texas. Hemphill's bid for the position was not unopposed; also on the ballot was James Webb, a former Attorney General. In a joint vote of Congress, the two candidates split the Senate with seven votes each, but Hemphill received twenty-one votes in the House of Representatives to Webb's nineteen. A false rumor circulating about Webb may have aided his defeat, but Hemphill, whose dignity was beyond reproach, was not associated with any plot to upend his opponent.

Despite his important position as Chief Justice, records indicate that Hemphill did not receive a regular salary. In at least two memorandums to Congress, Hemphill requested payment for his services and noted that he had exhausted his personal funds and even incurred debts in order to sustain the functions of the Supreme Court. In such a correspondence with Congress, Hemphill asked that he be paid his salary as district judge from March 20 to December 5, 1840, in the amount of $2,125 and as Chief Justice from December 5 to January 3, 1842, in the amount of $3,250.

Hemphill had not been fulfilling his new duties long before being interrupted by an eruption in the volatile relationship between Texas and Mexico. Mexico, still refusing to concede to Texas's independence and fearing the Republic's growing relationship with the United States, invaded in 1842. General Vasquez moved Mexican troops into the Republic and overtook San Antonio, causing a general panic in nearby Austin. The Congress was moved to Washington-on-the-Brazos and activity came to a near halt. Court records show that the Supreme Court did not convene between January 1942 and June 1843. During this extended break, Hemphill joined General Somervell's expedition to the Rio Grande to counter the Mexican attack, serving as Adjunct General. Upon arriving at the Texas-Mexico border, the mission was abandoned as it was decided the company lacked sufficient numbers to stage an invasion across the river.

In 1843 and 1844 Hemphill was encouraged to run for the presidency; however, both times he declined due to poor health. In 1845 Hemphill served as the Washington county delegate to the annexation convention, which convened on July 4. Hemphill, a strong proponent of Texas statehood, was appointed chair of the Judiciary Committee. On July 11 he presented the convention with a draft of the judiciary section of the new constitution. His plan, which called for the Supreme Court to consist of three judges appointed by the government and confirmed by the senate, was adopted with little debate, although he did fail to stop the passage of an amendment that allowed for jury trials in equity cases, a measure he opposed. Once Texas became a state, Hemphill was appointed by the Governor Lubbock as Chief Justice of the State Supreme Court and confirmed by unanimous vote in the Senate. Abner S. Lipscomb and Royall T. Wheeler were appointed to the two remaining seats.

The John Marshall of Texas

Hemphill has been called the John Marshall of Texas because, like U.S. Chief Justice Marshall, Hemphill was instrumental in laying the foundation for the judiciary system in its infancy. As James P. Hart noted in his essay ''John Hemphill—Chief Justice of Texas:'' ''Living conditions in Texas generally and particularly in Austin were primitive; there was constant danger from Indian raids and Mexican invasions. Access to texts and decisions of other courts was limited, even in situations where helpful precedents might be expected to exist. In such an atmosphere and under such handicaps, it is truly remarkable that Hemphill and his colleagues turned out opinions whose general excellence has probably never been equaled by any other court in Texas history.'' Hemphill considered Spanish civil law to be superior to the common law standards adopted by Texas. As both a republic and a state, Texas adhered to common law in most matters, except issues of property, in which case Spanish property laws prevailed. Hemphill consistently referred to Spanish law in his opinions, drew on its precedents, and often made his comments in Spanish.

As a proponent of civil law, Hemphill, who never married, was a strong advocate for women's property rights. Hart reprints a portion of Hemphill's opinion in *Wood v. Wheeler,* brought before the Supreme Court in 1851: ''Husband and wife are not one under our laws. The existence of a wife is not merged in that of her husband. Most certainly is this true, so far as the rights of property are

concerned; they are distinct persons as to their estates. . . . They are co-equals in life; and at death the survivor, whether husband or wife, remains head of the family.'' Hemphill's opinions formed much of the common property system of Texas, which allowed married women to own property in their own names and gave a half-interest to wives in all property purchased as a married couple. Hemphill also continually advanced Spanish civil law principles in matters of debt, expanding the homestead exemption so that families were protected from forced sale of their property to settle a debt. He further liberalized the provision by applying it to all persons, not just heads of families and Texas citizens.

Final Years: Secession

Hemphill served as Chief Justice for eighteen years until he resigned at the end of 1847 when the Texas legislature selected him to replace Sam Houston in the U.S. Senate. He served in the Senate from 1859 to 1861. In that year he joined thirteen other Senators who met on January 6 to call for the secession of the Southern states from the Union. Expelled from the Senate in July for his support of secession, he traveled to Montgomery, Alabama, to serve as a Texas delegate to the Confederate constitutional convention where he helped formulate the judicial foundation for the Confederacy. During the second half of 1861, he turned down an offer to become a Confederate district judge for Texas, was elected as a member of the Confederate Congress, and lost a race for the Confederate Senate. He was fulfilling his duties in the Confederate Congress, which met in Richmond, Virginia, when he contracted pneumonia. He died on January 4, 1862; he was buried on February 10 in Austin at the Texas State Cemetery.

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Donald Ainslie Henderson

Donald Henderson (born 1928) spearheaded the drive to eradicate smallpox, the only disease ever to have been wiped out. He is the head of the Office of Public Health Preparedness, a position responsible for protecting the public from bioterrorism.

Henderson Wiped Out Smallpox

Donald Ainslie Henderson, known as D.A., was born in Lakewood, Ohio, in 1928 to David and Grace Henderson. He received his bachelor of arts degree from Oberlin College in 1950. In 1951, he married Nana Irene Bragg. The couple have three children. Henderson received his medical degree from the University of Rochester in 1954 and was an intern and resident at the Mary Imogene Bassett Hospital in Cooperstown, New York. From 1955 to 1966 he also worked for the Center for Disease Control.

Henderson ran the World Health Organization's smallpox eradication program from 1966 to 1977. During the 20th century, at least 300 million people died of smallpox. As late as 1960, about five million people a year died of the disease. The eradication of smallpox has been called ''perhaps the greatest medical feat of all time.'' ''An ancient, contagious and particularly hideous disease, smallpox kills a third of those infected with it, and Dr. Henderson is one of the few doctors in this country today to have actually seen a case,'' noted Sheryl Gay Stolberg in an article in the *New York Times,* dated November 18, 2001. ''The World Health Organization's smallpox eradication program, which Dr. Henderson ran from 1966 to 1977, was, he said, the effort of countless public health workers who toiled under grueling conditions, often living in villages without electricity and running water, in nations torn apart by war. They operated under the principle of 'ring vaccination,' containing outbreaks by vaccinating every patient infected, and everyone around those patients, moving outward in concentric circles until the virus stopped spreading.''

Smallpox experts believe the eradication effort, carried out with the former Soviet Union during the Cold War, succeeded because of Henderson's determination. When the health minister of Ethiopia would not cooperate with him, Henderson made his way into the country and got to know the personal physician of the country's emperor, Haile Selassie. When Henderson suspected the Russians were giving him an inferior smallpox vaccine, he traveled to Moscow—violating orders from his superiors, who were worried about a diplomatic nightmare—and demanded a better vaccine.

After finishing his work with the World Health Organization, Henderson served as dean of the Johns Hopkins School of Public Health from 1977 to 1990. He then worked for the administration of President George Bush, serving as science adviser to the White House from 1991 to 1993, as

associate director of the Office of Science and Technology Policy. Henderson worked for the Department of Health and Human Services (HHS) from 1993 to 1995 as deputy assistant secretary of HHS for health and science. He left in 1995 because he felt he was being underutilized and returned to the Johns Hopkins School of Public Health as a professor. Because of his fears about bioterrorism, in 1997, Henderson founded and became director of the Johns Hopkins University Center for Civilian Biodefense Studies, a research institution.

Destructionists Versus Preservationists

Since smallpox was officially declared eradicated worldwide in 1980, a debate has raged among epidemiologists and others as to whether or not the two official stocks of the smallpox virus kept in freezers at the U.S. Centers for Disease Control and Prevention (CDC) in Atlanta, Georgia, and at the State Research Center of Virology and Biotechnology in Novosibirsk, Siberia, should be destroyed or maintained for future study. Henderson firmly believes that the virus should be destroyed, fearing that it could escape, but others want it preserved in order to develop better treatments, should smallpox ever be used as a weapon. Although officially only the U.S. and Russian smallpox stocks are known to exist, strong evidence indicates that Iraq, North Korea, and Russia are probably concealing the smallpox virus for possible military use.

Henderson has argued that the United States should be stockpiling the smallpox vaccine for use in case of biological warfare attacks. ''Its potential for devastation today is far greater than at any previous time,'' Henderson and 14 other experts noted in the June 9, 1999, issue of *The Journal of the American Medical Association.* ''In a now highly susceptible, mobile population, smallpox would be able to spread widely and rapidly throughout this country and the world.''

Henderson has been harshly criticized for his stance on the destruction of the official smallpox stocks. Wendy Orent, in her 1999 article, ''The Smallpox Wars: Biowarfare vs. Public Health,'' published in *The American Prospect,* writes of Henderson, ''He now insists that he never cared much about destruction before 1994 or 1995, when he first learned about smallpox weaponization and proliferation. Henderson hopes, through destruction, to 'raise the moral high bar' and inspire anyone growing smallpox as a weapon to destroy their stocks too. He insists that not until we destroy our stocks can the possession of illegal supplies be a crime against humanity. He hopes, by the force of his gigantic will, to force the world to yield to his increasingly irrational demand, a demand that remains the official position of the U.S. government.''

On January 17, 2002, the World Health Organization, acting on fears of bioterrorism, reversed its order for the destruction of all smallpox virus stocks and recommended that the stocks be kept for research purposes, in the hope of creating new vaccines or treatments. There had been a deadline of 2002 for the destruction of the virus.

''We Should Be Prepared''

In a recent simulation of a smallpox outbreak in three American cities, scientists learned that after three months, the smallpox virus would have spread to 25 states and 15 countries, wiping out one million people. In an interview with CNN correspondents, Henderson noted, ''There were some who said this is an extreme example of what might happen in a worst-case scenario. I wish I could say that, but I can't.''

In a January 2001 interview with ''Health Insider,'' on WebMD Live, Henderson expressed his concern over the possibility of bioterrorist attacks. ''I believe that the risk is far greater than has ever been present in history. . . . As we look to the future, we see that many of the factors, which now make bioterrorism more likely, are only going to intensify. And thus, our concern is that we should be prepared. There are those who say that because we have not had major attacks of bioterrorism, that we need not be worried for the future. My only reply is that until 1941, no one had ever bombed Pearl Harbor. I'm afraid there will be a first time, and I'm afraid the time that will occur is in the not-too-distant future.''

The possibility of a smallpox outbreak received more attention after the September 11, 2001, terrorist attacks on New York City and Washington, D.C. The events made people consider the possibility that a bioterrorist attack could happen. People worried about someone releasing smallpox, anthrax, or pneumonic plague in a city using crop-dusters or other means. ''There is a possibility, but we still believe this is an unlikely possibility,'' explained Henderson. ''The risk that this is going to happen is small, but it's there. It's not zero,'' he said in an interview with CNN.

Government Work Resumed

On November 1, 2001, Tommy G. Thompson, the secretary of HHS, named Henderson the head of the new Office of Public Health Preparedness. The appointment came at a time when the government faced criticism for its lack of coordination in the anthrax attacks perpetrated by mail, which killed four people and infected more than a dozen. Henderson's responsibilities include analyzing information as it comes to HHS' bioterrorism war room and helping coordinate multiple government agencies in responding to public health threats. Henderson must bring these agencies together and create alliances with law enforcement and intelligence authorities.

According to the *New York Times,* Henderson ''said he was committed to remaining with the government only as long as it took to create a bioterrorism preparedness program that others might carry out. Asked how long that might be, he replied by saying that he had promised the World Health Organization he would stay in Geneva for 18 months. He stayed 11 years. More than anything, Dr. Henderson said, he would like to figure out a way to persuade the countries of the world to come together to condemn the use of germs as weapons. Of smallpox, he said, 'We've got to put the genie back in the bottle.'''

It is ironic, that the man who dedicated most of his career to wiping out disease in the wild, will spend the final years of his working life trying to protect people from intentional exposure to disease. ''I find this unfortunate that we really have to spend as much time and effort as we are trying to combat diseases in which man is responsible for spreading it,'' Henderson told interviewer Susan Dentzer on the *MacNeil/Lehrer News Hour's* ''Health Spotlight.'' ''There's so much in the way of problems out there, tuberculosis and AIDS and malaria, that I really regard this as a very unhappy kind of interlude in my life to have to revert to, to this; but I think the problem is so important that as a citizen I just can't walk away from it.''

''A Real American Hero''

Henderson is a husky, white-haired man with a deep, rough voice and a friendly smile. He has little patience for foolishness and red-tape. His is a strong, confident personality, and he is used to being obeyed. Although Henderson has received many awards and honorary degrees, he has not yet won the Nobel Prize, although many people feel that he should. In November 2001, when Henderson appeared in front of a U.S. House of Representative's committee, Representative Billy Tauzin, a Republican from Louisiana, introduced Henderson as ''a real American hero.'' The legislators gave Henderson a standing ovation.

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Robert Henri

A revolution in American art circles was led by Robert Henri (1865-1929), instigator of what was referred to as ''The Eight'' and the ''revolutionary black gang.'' Henri, along with John Sloan, William Glackens, George Luks, Everett Shinn, James Preston, Edward Davis, and Charles Redfield, held academic and officially sanctioned art in contempt. They complained that it was cloistered, effete, monotonous, and ''fenced in with tasseled ropes and weighed down with bronze plates.''

These young artistic rebels believed that American art should be public in the broadest sense of the word and have relevance to the people, not just to art experts. According to Henri, American artists had too long been under the sway of the standards and subject matter of European high art. Henri and The Eight challenged the enshrining of European aesthetics. Following in the footsteps of novelists such as Nathaniel Hawthorne and Herman Melville, and the essayist Henry David Thoreau, who celebrated what they called ''an American spirit,'' Henri turned his artistic vision to native themes. By doing so, he insisted that the unique qualities of America should shape its artists and its art.

Henri was born Robert Henry Cozad on June 25, 1865 in Nebraska. He studied art at the Pennsylvania Academy of Fine Arts. Henri became fascinated by the realism of his teacher, Thomas Eakins, who counseled his students to study their own country and to ''portray its types.'' To the dismay of the academy, Eakins insisted that his students paint from nude models rather than from plaster molds. Eakins's rebelliousness against the decorum of academic art cost him his job but won the admiration of Henri, who continued his studies with Eakins's gifted student, Thomas Anshutz. In 1888 Henri left for Paris and enrolled in the bastion of classicism, the Ecole des Beaux-Arts, for two years. While in Paris the radical Henri found Post-Impressionism, the European challenge to academic art, uninteresting.

The Eight

When Henri returned to Philadelphia in 1891, a friend introduced him to two newspaper illustrators, William Glackens and John Sloan. They, along with other renegade artists, made Henri's studio at 806 Walnut Street in downtown Philadelphia a gathering place. At these meetings the group discussed music, literature, art, and, most of all, the stifling confines of the academy. Unlike more institutional gatherings of artists, such as those of Philadelphia's Tile Club or the Art Club, The Eight's meetings were run in the spirit of a European café—spontaneous and casual discussions. As newspaper artists, Sloan, Glackens, Luks, and Shinn illustrated the city's disasters in quick sketches. Henri found their perspective refreshingly honest. He encouraged them to paint in oil, rather than in charcoal, and to see urban America as a worthy subject for serious art. As a result, The Eight became known for their psychological portraiture, their eye for detail, their sympathy with humanity, and their use of a drab, realistic urban palette.

Returned to Paris

In 1898 Henri married and went to Paris for his honeymoon. His compositions from this trip were a series of broadly painted figures that stood in contrast to simple silhouettes, and scenes in which shadow and light figured prominently. While these paintings were rejected by the progressive Salon des Indépendants, the French government purchased one of them, *Snow* in 1899. When he returned to the United States, Henri and his wife settled in New York City, a place he felt was more hospitable to his artistic vision than was Philadelphia. Henri took a job as an instructor at the New York School of Art, or the Chase School. Soon many of his friends joined him. While teaching in New York City, he continued to think about and challenge the place of art in the modern world. Henri believed that art should be realistic. He filled his canvases with unglamorous models and urban action scenes. At the same time, Henri believed that the camera freed artists from the obligation to paint realistically. Artists, he felt, should not paint for details but concentrate on the subjective underpinnings of the scene, such as the expression of the model and the feelings that the scene invoked.

Gained a Reputation

In the 1900s The Eight were known as the New York Realists. Many critics found their work to be joyless and unhealthy; others found it a compelling counterpart to the exposé journalism of the muckrakers and the social realism of novelists such as Theodore Dreiser and Frank Norris. Despite their distance from academic art, the conservative National Academy of Design had accepted all of them as members by 1905. Two years later, the National Academy of Design appointed Henri to judge its prestigious spring exhibition. His friends' excitement at finally having one of their own officiate such an exhibit was soon crushed when Henri discovered that he had no meaningful say in the evaluation process. The jury gave two of his own paintings a ''number two'' rating, meaning they were not to be hung on eye level, but either above or below. Henri was furious and quickly withdrew his canvases from the show.

''Apostles of Ugliness''

The group met shortly after Henri's resignation and decided to produce an alternative and cooperative exhibition to be financed by the artists themselves. William Macbeth offered them space in his gallery. Henri, Shinn, Luks, Davies, Lawson, and Maurice Prendergast participated in the show. A newspaper announcing the show referred to the artists as ''the apostles of ugliness.'' The show opened in February 1908 and was a success, selling seven canvases. Critics denounced the show as unfit for civilized viewing. ''Is it fine art,'' one critic asked, ''to exhibit our sores?'' Henri was singled out for his ''streak of coarseness.'' Despite such criticism, The Eight had made a mark. They had created an alternative to the one-horse art town that New York City had been. Now, at least, those artists whom museums refused to exhibit had a place to display their work.

Ash Can School

In 1909 Henri established his own art school on upper Broadway in New York City, and many of his students followed him there from the New York School of Art, including George Bellows and Edward Hopper. Henri inspired another generation of modern painters, including Stanton Macdonald-Wright, Patrick Henry Bruce, and Stuart Davis. He continued to train his students in his philosophy of freedom of expression. He read from Walt Whitman's *Leaves of Grass*. Henri and his students took to wandering the streets looking for subjects and turned their sights on the city's new immigrants. They filled their canvases with scenes of Coney Island, Union Square, and the Bowery. Henri painted the rivers in and around New York City and painted them in bleakest winter. For Henri, the New York skyline, with its looming buildings and steel bridges, symbolized the energy of the city. Others labeled the creators of these works the ''Ash Can School'' for their gritty imagery.

Galvanized by another wave of rejections from the New York art establishment, Henri set out to organize a second group show of independent artists. He timed this show to coincide with the academy's spring exhibition in 1910. When the independents' show opened on West Thirty-fifth Street, Henri's portrait of his wife, which the academy had rejected, hung in the place of honor. The show was large, with more than two hundred canvases, displayed alphabetically by artist. Within an hour, one thousand people had crowded into the gallery, while another fifteen hundred waited outside. A riot squad eventually came to manage the disorderly crowd. Critics continued to see Henri and the show's other artists as vulgar and coarse. But others viewed The Eight's ''revolt'' as a success, claiming that it injected a healthy vitality into American art.

Later Life

In his later years Henri continued to teach and to rebel against the boundaries between official and nonofficial art. He wrote a book, *The Art Spirit* in 1923. He continued to

inspire students by demanding innovation in subject matter. Henri died in New York City on July 12, 1929.

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Hildegard of Bingen

Through her studies and writings, twelfth-century Benedictine abbess Hildegard of Bingen (1098-1179) helped German scholars to emerge from the Dark Ages by presenting a revisioning of the cosmos and the interrelationship between man and his environment.

German scientist, philosopher, theologian, and composer Hildegard of Bingen devoted half her life to sharing, through her writing, both the insight gained through her visionary experiences and her joy in the Christian faith. Many centuries later, historians still study her texts, and the over 70 chants and hymns she composed continue to be performed and recorded. An influential abbess, Hildegard was considered by historians to be among the most important scientists of her age and perhaps the most significant woman scientist in Medieval Europe. Her written works, which focus on natural history, medicine, and cosmology—a theory about the natural order of the universe—received renewed critical interest in the late twentieth century following a reevaluation of the previously overlooked contributions of female scholarship. In addition to the republication of her many books and letters, a recording of Hildegard's medieval-styled chants and hymns topped the classical music charts in 1998.

Visionary Child Destined to Serve God

Hildegard was born at her parents' home on the banks of the Nahe River in Bermersheim, Germany, some time during the summer of 1098. Her parents, believed to bear the Christian names Hiltebert and Mechthild, were most likely members of the local nobility. At the birth of their tenth daughter, they decided to follow the custom then practiced of giving their tenth child over to the service of God when she reached a suitable age. A sickly young girl destined to live a cloistered life rather than marriage, Hildegard was given little in the way of education or other training. Along with a series of physical infirmities, she experienced momentary experiences of a brilliant light. To young Hildegard, such experiences seemed normal, as they had been a part of her childhood since she could remember. However, when she admitted them to her nurse, the reaction of the older woman at such ''visions'' convinced Hildegard to keep such things to herself in future.

In 1106 Hildegard's parents made good on their commitment to tithe their daughter to the Church. The sickly, eight-year-old girl was delivered into the care of Jutta von Spanheim, a relative who served as abbess of a cloistered community of nuns associated with the Benedictine monastery at Disibodenberg. While Jutta intended to provide the young Hildegard with a religious education, the child's frequent inability to either rise from her bed or focus her sight on things around her prevented more than a rudimentary education. However, the abbess was able to instill in Hildegard a knowledge and love of music, the Latin Psalms, and the Holy Scriptures.

Hildegard took her vows and became a Benedictine nun during her teen years. Her infirmities lessened after she gained adulthood, and she was able to fulfill her desire for knowledge, her interests ranging from natural history and German folk medicine to the ancient Greek cosmologies that were by now reaching the convents and monasteries of Germany in Latin translation. Unlike her illnesses, her visions continued, and even intensified after she reached puberty. However, Hildegard admitted them to only a few people, including Abbess Jutta and Volmar, a Disobodenberg monk who served as her mentor.

In 1136 Jutta passed away, leaving the 38-year-old Hildegard as abbess of the Disobodenberg community of women religious. Five years later, Hildegard experienced a vision of great intensity, which she later described as ''a fiery light [that] flashed from the open vault of heaven. It permeated my brain and enflamed my heart and the entire breast not like a burning, but alike a warming flame, as the sun warms everything its rays touch. And suddenly I was

given insight into the meaning of Scripture.'' Compelled by her faith to record what she had learned through 16 of her visions, and with the aid and encouragement of Volmar, Hildegard began what would be her first book, *Liber Scivias,* in 1141. In this work, destined to become widely read, she presents her unique cosmology by explaining the workings of the physical universe using a spiritual allegory based on Greek tradition. The earth, Hildegard maintained, was a sphere composed of the four elements—wind, fire, air, and water. Surrounded by layers of air and water, it was encased in an egg-shaped universe with an external ''shell.'' A *purus aether* contained stars, the moon, and other planets, which were immobile. An inner ''fire'' or energy source generated thunderous lightening and hail, while an outer fire fueled the sun. Winds within this contained universe caused movements of clouds and resulted in seasonal changes on earth.

Writings Viewed as Voice of God

The ''vision'' that provided the impetus for *Scivias* was not unique to the book's author. Such mystical experiences were regularly reported throughout the Middle Ages and have been attributed by forensic archaeologists and secular historians to physical disorders such as epilepsy or severe migraine headaches. Also during this period, the Catholic Church provided the only environment in which studious activity could flourish; without the approval of the Roman Catholic Church new ideas were often met with charges of heresy that did not bode well for their originator. For this reason, religious numbered among the preeminent scientists, historians, theologians, and authors of the 12th century. Because insight and intellectual ability were fully integrated with religious faith, they were seen as gifts from God. Therefore, linking new scholarship or scientific discoveries to a ''vision'' implied a direct communication from God, thus earning more easy acceptance in a society still emerging from an age of superstition, fear, and widespread ignorance. For women, this stamp of approval from God was particularly important, and in Hildegard's case her visions perhaps accounted for the spread of her ideas over those of other scholarly female religious of the age.

Received Papal Approval

Through the efforts of Volmar, the first sections of Hildegard's yet-unfinished *Scivias* were sent to the archbishop of Mainz. At the Council of Trier in 1147, the archbishop presented it to reforming Pope Eugenius III (1145-1153), who declared the abbess's prophecies to be authentic. Compelled by the pope to continue her work, Hildegard completed outlining her cosmology and also added to *Scivias* 14 liturgical songs and a morality play unusual for its day in that it was sung rather than recited. Composed in Latin as was all scholarship of the day, *Scivias* was recorded on a wax tablet—either by Hildegard herself or by Volmar—and then transcribed by Volmar onto parchment, with the inclusion of detailed illustrations likely the work of Volmar's assistants. While the text reflects its author's lack of literary sophistication and her rudimentary knowledge of Latin grammar, it is compelling in its imagery.

The approval of the Catholic Church caused interest in Hildegard's writings to spread across Europe, where she became known as the ''Sibil of the Rhine.'' Hundreds of Catholic faithful undertook pilgrimages to Disobodenberg to visit with the abbess, and soon Hildegard's celebrity status began to interfere with her scholarship and writing. In 1148, claiming her decision the result of a vision from God, she decided to break with the monastery at Disibodenberg. Using her political influence to override the monk's opposition, in 1150 Hildegard founded the Benedictine convent of Mount St. Rupert, located near Bingen, Germany. Accompanying the abbess were over a dozen young novices and her devoted friend Volmar, who continued to serve as her secretary and scribe. At Mount St. Rupert she established a community that catered to aristocrats among the faithful, and an air of theatricality permeated the convent on feast days, when nuns dressed in flowing white robes, golden crowns atop their heads.

Due to Hildegard's growing celebrity, her move to Mount St. Rupert, and her need to review her work to be sure that it not be perceived in any way to be heretical, *Scivias* required over a decade to complete. In addition to presenting her view of the cosmos, it also contains Hildegard's ideas regarding the science of biology, among them the belief that, like plants, humans generated from seeds and inherited characteristics of their parents. As familiarity with her wide-ranging studies spread among scholars, Hildegard's study of the folk medicine of her country made her known among the common folk as a healer with miraculous powers. Beginning in 1155, when she was in her late fifties, she began to travel around Europe, preaching pacifism, promoting the Catholic faith, and spreading her ideas about science and medicine. A conservative Catholic who opposed the new religious orders that proliferated in the wake of the reforms of Pope Gregory, she also used her notoriety to encourage religious zealots to persecute sects she believed were heretical. She began to engage in an extensive correspondence with political leaders and church officials, answering requests for advice and giving prophesies. She also founded a second convent at Eibingen, Germany.

Authored Works on Nature, Medicine

Scivias was the first of many works Hildegard composed during her lifetime. An encyclopedic work on natural history, her *Physica* (*Liber Simplicis Medicinae*) contains detailed descriptions of numerous plants, animals, and geological formations existing in the abbess's native Europe, along with their German and Latin names. She categorizes her nine healing systems as Plants, Elements, Trees, Stones, Fish, Birds, Animals, Reptiles, and Metals, each group containing medicinal components. This work also includes information and medical applications for the many plants known by Hildegard to have healing powers, making the *Physica* useful to physicians advising poorer patients on the manufacture of simple home remedies. After its widespread publication during the Renaissance, Hildegard's *Physica* became a popular medical school text, making its author the first German medical writer to gain renown.

The abbess's visionary *Scivias* was followed by *Liber Vitae Meritorum,* a book of subsequent visions that Hildegard began in 1158 and finished in 1162. Her *Liber Divinorum Operum Simplicis Hominis,* finished in 1170 when its author was 64 years of age, reconciles the cosmology of *Scivias* with the notion of concentric spheres that shaped more the contemporary scientific theories of her age. In *Liber Divinorum* she focuses in detail on the relationship between the larger cosmos and the parallel, integrated ''microcosm'' of the human body, describing the manner in which the heavenly bodies influence the state of health of man. In the corner of several pages Hildegard is pictured receiving visions from God, a reminder to readers of the stamp of heavenly approval on her ideas. Her final book, *Causae et curae,* is a medical compendium that describes the causal relationship between the movement of the universe and the many diseases of the human body and provides medicinal cures. The importance of boiling drinking water figured prominently in her remedies. Like *Physica*, Hildegard's *Causae et curae* remained an influential work into the 16th century.

Truly a Renaissance woman, Hildegard of Bingen died in 1179 at the age of 81, and her biography was begun the following year by Benedictine monks Theodor and Godefrid, who had worked under the famed abbess at Mount St. Rupert. She quickly became known as St. Hildegard despite the fact that, while she was added to the Roman Catholic Martyrology and investigated for sainthood, she was never canonized by the Catholic Church.

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Chester Bomar Himes

His reputation rests largely on his detective novels, which in their own right rank with the best noir fiction, but Chester Himes (1909-1984) was hardly a man to be pigeonholed. In his lifetime he published 17 novels, more than 60 short stories, and 2 volumes of autobiography in which he detailed the pain of being an African American writer in the twentieth century.

Named for his maternal grandfather, Chester Bomar Himes was born on July 29, 1909, in Jefferson City, Missouri, the youngest son of Joseph Sandy and Estelle Bomar Himes. Himes's father was head of the mechanical department at Lincoln Institute, where he taught blacksmithing and wheelwrighting; his mother was formerly on the faculty of Georgia State College, teaching English composition and music. The Himes family led a nomadic life during Himes's early years. In 1914 they moved to Cleveland following his father's resignation from Lincoln Institute. Their stay there was brief as Himes's father accepted a position on the faculty of Alcorn College in Lorman, Mississippi. Tension between Himes's parents—attributed to his father's humble status and his mother's attempts at social climbing—soon caused a riff. Estelle Himes accepted an offer to teach in South Carolina and she took Chester and his middle brother, Joseph, Jr. However, less than a month later Estelle relocated again, this time to Augusta, Georgia. She taught music at the Haines Normal and Industrial School, which both her sons attended.

At the end of the school year the family was reunited, with the exception of the eldest son, Edward, who left home

to attend Atlanta University and eventually made his way to New York. Himes's father took a position at the Branch Normal School in Pine Bluff, Arkansas, while his mother taught in local public schools. In June 1923 an accident during a chemistry demonstration on gunpowder left Joseph, Jr. blind, and Chester, who was forbidden to take part in the demonstration because of misbehavior, was despondent over his brother's injury. The family moved to St. Louis shortly thereafter, but by 1925 they were back in Cleveland.

In 1926 Himes graduated from Glenville High School in Cleveland. He planned on attending Ohio State University, and in order to earn money he worked as a busboy at the Wade Park Manor Hotel. While on the job Himes was seriously injured after he fell down an elevator shaft. The hotel was found liable and Himes was awarded a monthly disability payment. He enrolled at Ohio State but left in 1927 because of poor grades and bad health. Himes thereupon returned to Cleveland and began working as a bellhop in the Gilsey Hotel. Attracted by the seamier side of Cleveland, he began carrying a gun and hanging out at a bar and gambling club called Bunch Boy's, where he dealt blackjack. Himes soon found himself in trouble with the law. His first arrest, for passing bad checks, ended with a two-year suspended sentence, plus a five-year parole. His second arrest was far more serious: the armed robbery of an elderly couple. In December 1928 Himes was sentenced to 20 to 25 years' hard labor. He served time in the Ohio State Penitentiary from December 27, 1928. until September 21, 1934, when he was transferred to a work farm; he was paroled into his mother's custody on April 1, 1936.

In *The Quality of Hurt,* the first volume of his autobiography, Himes wrote, ''I grew to manhood in the Ohio State Penitentiary. I was nineteen years old when I went in and twenty-six years old when I came out. I became a man dependent on no one but myself. I learned all the behavior patterns necessary for survival. . . . I survived, I suppose, because I knew how to gamble.'' Himes admitted that his explosive rage also served as a shield in prison, as did his education. It was in prison that Himes began to write, and his first stories naturally dealt with crime and criminals. ''Crazy in the Stir,'' ''To What Red Hell'' (based on an infamous prison fire at the Ohio State Penitentiary), ''The Visiting Hour,'' ''Every Opportunity,'' ''The Night's for Crying,'' ''Strictly Business,'' and other stories appeared in various newspapers and magazines, including *Coronet* and *Esquire.* This early success bolstered Himes's confidence, and upon his release he began working on a prison novel, originally titled *Black Sheep.* On August 13, 1937, he married Jean Lucinda Johnson, whom he had lived with before his incarceration.

The Great Depression came upon the United States during Himes's prison term and, ironically, Himes was spared its harshest years. The Works Project Administration (WPA) was one of the New Deal programs designed to kick-start the economy, and in 1937 he went to work for the WPA, at first as a laborer and then a research assistant for the Cleveland Public Library. By 1938 Himes was working for the WPA's Federal Writers' Project, assigned to write a history of the state of Ohio and later a guide to Cleveland. In retrospect Himes considered this one of the happier periods in his life, both personally and professionally. Himes was even writing a column (though unsigned) for the *Cleveland Daily News* titled, ''This Cleveland.'' In March 1940 he successfully petitioned Ohio Governor Harold Burton for termination of his parole and restoration of his citizenship. Himes afterward joined the Democratic Party.

In 1941, after his term in the Federal Writers' project had expired and he could not find work in Cleveland, Himes decided to head to California. Before doing so, however, he went to work as a butler on Malabar Farm, located in the countryside southwest of Cleveland. Malabar was owned by the writer Louis Bromfield, who at the time was at the height of his popularity. Bromfield, a Pulitzer Prize winner who also wrote Hollywood screenplays, read Himes's *Black Sheep* and promised to help get it published.

Himes spent most of World War II working in the war industry in Los Angeles and California. During this time he published stories and essays in such black-run magazines as *Crisis* and *Opportunity.* By 1944 Himes was working on another novel and was awarded a Rosewald fellowship to complete it. That year he moved to New York City. He completed the 1945 novel, *If He Hollers Let Him Go,* a semi-autobiographical tale of the absurd and rage-filled life of a young, educated African American man who eventually lands a job in the shipyards. After the novel's publication Himes returned to California and began working on a new novel. When he had finished it Himes moved back to New York City. His second novel, *Lonely Crusade,* was published in 1947. The following year Himes spent two months at the famed Yaddo Writer's Colony in Saratoga Springs, New York. It seemed his career was finally on its way. However his home life suffered and by 1950 Himes and his wife had separated for good.

In 1952 Himes was again running out of money when he managed to finally sell his prison novel, now retitled *Cast the First Stone.* Unfortunately this was such an over edited version of the manuscript that it amounted almost to censorship. Even Himes's choice of a new title, *Yesterday Will Make You Cry,* was changed. It was not until 1998 that the novel was finally published in its entirety, along with Himes's preferred title. Also in 1952 Himes met a young woman who worked as an executive at the International Institute of Education; Himes's violent and often destructive affair with Vandi Haygood eventually became the basis for his 1955 novel *The Primitive* (also titled *The End of a Primitive*.). By the time that book came out, though, Himes was no longer living in the United States. In 1953 he immigrated to France already the refuge for such prominent African American writers as Richard Wright and James Baldwin. In 1954 Himes published *The Third Generation;* later that year he moved to Mallorca, a Spanish island also known as Majorca.

1956 was the real turning point in Himes's career. Marcel Duhamel, who had translated *If He Hollers Let Him Go* into French, became the editor of Gallimard publishing house's ''La Sârie Noir'' and persuaded Himes to write detective fiction. Since Himes's earliest published work had dealt with crime and his subsequent novels had both noirish

and absurdist touches, this was not so unusual a request. Himes decided to give it a try and what resulted was a long series featuring literature's first two African American detectives, Coffin Ed and Gravedigger Jones, who were patterned after characters in a story Himes had written while in prison. The series became known as the ''Harlem Cycle.''

The ''Harlem Cycle'' and many of Himes' other novels are a mixture of elements, their violence and absurdity at times seemingly at odds with each other, while at other times serving as perfect counterpoints. As Himes himself wrote in *My Life of Absurdity,* ''It never occurred to me that I was writing absurdity. Realism and absurdity are so similar in the lives of American blacks one cannot tell the difference.''

The first novel in the series, published in 1957, was titled *La Reine des pommes (For Love of Imabelle).* The novel, which won the Grand Prix in 1958 as the best detective novel of the year, introduces Coffin Ed Johnson and Gravedigger Jones. When it was finally published in the United States it was heavily re-edited, but years later was restored under the title *A Rage in Harlem.* By the time *For Love of Imabelle* was published Himes had already finished the next two books in the series, *The Crazy Kill (Couchâ dans le pain)* and *The Real Cool Killers (Il pleut des coups durs),* both published in 1959.

Himes' next novel, *Dare Dare,* was also published in France in 1959, but did not reach its American audiences, under the title *Run Man Run,* until 1966. It is unique among the ''Harlem'' novels in that it does not feature Coffin Ed and Gravedigger Jones. In 1960 Himes published two more ''Harlem Cycle'' novels: *All Shot Up* and *The Big Gold Dream.* The early 1960s proved to be the peak of Himes' career, though not his fame. Ever the gypsy, Himes traveled widely about Europe and back and forth to the United States. He also became more deeply involved with Lesley Packard, whom he married in 1965. In 1961 he finished another novel in the ''Harlem Cycle,'' *The Heat's On,* which, like *Run Man Run,* wasn't published in the United States until 1966. That same year, Himes also took a break from the ''Harlem Cycle'' with the publication of *Pinktoes.*

In 1962 Himes returned to the United States to do a film documentary about Harlem for France-Soir. The next year he published *Une Affair de viol,* published in the United States in 1984 as *A Case of Rape.* Himes suffered a stroke while in Mexico later that year, prompting his return to France. In 1965 he published *Cotton Comes to Harlem.* The best-known novel in the ''Harlem Cycle,'' it was made into a 1970 film directed by Ossie Davis and starring Godfrey Cambridge and Raymond St. Jacques. Over the next few years Himes continued his hectic pace of travel. He and his wife moved to southern France and from there went to Paris, London, Barcelona, Sweden, and Egypt. In 1968 the couple moved to Spain and the following year built a house in Moraira. In 1969 Himes published what was to be the final volume of the ''Harlem Cycle,'' *Blind Man with a Pistol.*

In 1972, after publishing *The Quality of Hurt,* the first volume of his autobiography, Himes went to New York, where he was recognized by the Carnegie Endowment for International Peace. In 1973 *Black on Black* was published; it is an anthology of Himes' selected shorter works. In 1974 *The Heat's On* was filmed as *Come Back Charleston Blue,* again starring Cambridge and St. Jacques. Himes published the second volume of his autobiography, *My Life of Absurdity,* in 1976. Seven years later *Plan B* was published, though Himes himself was too ill to finish it. Featuring Coffin Ed and Gravedigger Jones, *Plan B* is a novel of African American revolution begun in the early 1970s but scrapped when Himes decided to devote his energy to his autobiography. Himes died on November 12, 1984.

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Helen Sawyer Hogg

Helen Sawyer Hogg (1905-1993) was one of the few women working as a professional astronomer during the first half of the 20th century. Making a career out of studying the variable stars of global star clusters outlining the Milky Way Galaxy, Hogg photographed over 2,000 stars and published more than 200 papers. Although she was an American who studied at Harvard, she lived most of her life in Canada and spent most of her professional career working at the Dunlap Observatory in Toronto. Not only did Hogg have a strong reputation in academics, but she was also popular among the general public due to a weekly newspaper column she wrote to explain astronomical phenomena to lay people.

Early Education

Helen Battles Sawyer Hogg was born on August 1, 1905 in Lowell, Massachusetts. Her father, Edward Everett Sawyer, was a banker and her mother, Carrie Myra (Sprague) Sawyer, was a teacher. As a child her parents strongly encouraged her to explore nature, including the stars. At the age of five she was allowed outdoors in the evening to witness the 1910 appearance of Halley's Comet. In a 1985 interview for the *Graduate,* the University of Toronto alumni magazine, Hogg recollected, ''I don't remember much about the experience, but I can still visualize the thing with its lovely tail.'' She would become one of the few people to witness the comet twice when she saw it reappear again in 1986.

Hogg attended Lowell public schools as a child and then went to Mount Holyoke College to study chemistry in 1922. She changed her major, however, after a total eclipse of the sun on January 24, 1925. Hogg's astronomy professor, Anne Young, took her class to Connecticut to view the event, which proved to be a turning point in Hogg's academic career. A year later Hogg had the opportunity to meet astronomer Annie Cannon of the Harvard College Observatory. Cannon arranged for Hogg to attend graduate school at Harvard and work with Harlow Shapley, a renowned astronomer who specialized in global star clusters. Hogg graduated magna cum laude from Mount Holyoke in 1926 and then left for the Harvard Observatory.

Studied Global Star Clusters

Hogg was the first student of Shapley's to study global star clusters and she soon became an expert in the field. There are about 130 global clusters surrounding the Milky Way Galaxy. These clusters were the first stellar formations and each contains thousands of stars. Hogg specialized in the study of variable stars which change in size, temperature, and brightness. Information from such stars allow astronomers to calculate stellar distances which can then be used to estimate the size of the galaxy. Shapley's work in this area showed that the Milky Way was larger than previously thought and than the sun was not the center of the galaxy, which was a controversial assertion at that time.

Hogg graduated with a master's degree in 1928 and a doctorate in 1931 from Radcliffe College, since at that time Harvard did not award graduate degrees in science to women. She began teaching astronomy before she finished her graduate work. In 1927 Hogg worked as a lecturer at Smith College in Northampton, Massachusetts. and in 1930 she returned to her alma mater, Mount Holyoke, as a teacher.

In 1930 Hogg married Frank Hogg, a fellow astronomy student at Harvard who specialized in stellar spectrophotometry. Frank Hogg was from Ontario, Canada, and once they completed their graduate work the couple moved to Canada. While Frank Hogg obtained a research position at the Dominion Astrophysical Observatory in Victoria, British Columbia, Helen Hogg was not offered a position at the observatory despite her qualifications. One reason for this was that, during the Depression, it was not considered acceptable for a woman to be employed at a government service if her husband was already employed there. Fortunately, Hogg was able to pursue her research by working as a volunteer at the observatory. While women were discouraged from working in the observatory at night since the technical staff were all male, Hogg accompanied her husband while he worked and therefore gained access to the telescope and other equipment. At that time the telescope at the Dominion Observatory was the second largest in the world at 72 inches. While the Hoggs were in Victoria they had an infant daughter, Sarah, who often slept in the observatory while her parents worked.

In 1935 Frank Hogg took a job at the David Dunlap Observatory at the University of Toronto, which had a new telescope two inches larger than the one in Victoria. Helen Hogg continued to work for free until she was offered a position as a research assistant in 1936. As Hogg's professional career grew, so too did her family. In 1936 she gave birth to son David and in 1937 James was born. Hogg continued her professional activities even as she raised her three children.

Recognized as an Accomplished Astronomer

Hogg's work was painstaking and required much patience. Tracking a single star's cycle could take hundreds of days and if something interfered with the observations, such as clouds or a scheduling conflict, the astronomer had to

wait a year to continue following the cycle. Hogg was able to incorporate her husband's knowledge of stellar spectrophotometry into her own work and produce extended time-exposure photographs of global clusters. This technique allowed her to discover 142 new variable stars. In 1939 Hogg published the first complete catalog of 1,116 variable stars.

During World War II Hogg was given increased responsibilities at the Dunlap Observatory since many men from the facility were called into military service. From 1940 to 1941 she was the acting chairperson of the Astronomy Department at Mount Holyoke and in 1941 she began teaching at the University of Toronto. In 1946 her husband became director of the observatory. In 1950 Hogg was awarded the prestigious Annie J. Cannon award from the American Astronomical Society for outstanding research by a woman astronomer.

On January 1, 1951, Frank Hogg died suddenly. Although Helen Hogg was left to care for their three children, she continued to forge her own career in astronomy. Her next major career move came in 1955-1956 when she became the program director of astronomy with the U.S. National Science Foundation. Then in 1957 she became full professor at the University of Toronto, a position which she held until 1976.

Introduced Astronomy to Lay People

In addition to her academic duties, Hogg took over a weekly column in the *Toronto Star* called ''The Stars'' that her husband had been writing until his death. Hogg used this forum to explain astronomical phenomenon to lay people. For example, in a 1975 article she explained the meaning of ''a blue moon,'' which she said was most likely caused by certain types of dust particles that are slightly larger than a wavelength of light. These particles filter red light, but allow blue light to pass through, thereby creating the illusion of a blue moon. Hogg continued to write the popular column until 1981. Her effectiveness in writing for lay people led to her 1976 book *The Stars Belong to Everyone: How to Enjoy Astronomy.* In the foreword to the book she wrote, ''Very little time is required to see and enjoy the beauties of the sky; once you come to know them, they never lose their appeal.'' For almost 30 years she also taught basic astronomy to non-science students.

Hogg retired from teaching in 1976 but continued to go to the observatory daily. During her long career she had taken thousands of pictures of global clusters and had published hundreds of scientific articles. As Christine Clement and Peter Broughton wrote in the *Royal Astronomical Society of Canada Journal,* Hogg's ''knowledge of the sky was phenomenal. Even on cloudy nights when she was scheduled to observe at the David Dunlap Observatory, she always watched for breaks in the clouds just in case one of her 'clusters' might appear. She never missed an opportunity.'' Even when she was no longer able to climb the stairs to the telescope, Hogg continued to analyze and write about her photographs. She updated her first catalog of variable stars twice, in 1955 and 1973, and was working on another edition at the time of her death. In 1985 Hogg married F. E. L. Priestley, professor emeritus of English at the University of Toronto. Her passion for astronomy affected her new husband, too. He published two articles in the *Royal Astronomical Society of Canada Journal* in 1986 and 1987. However, her second marriage did not last long, for Priestley died in 1988.

Service and Legacy

Hogg was very humble about her career in astronomy. In 1985 she told the University of Toronto *Graduate,* ''I don't think I've made that many earth-shaking discoveries. It's just a case of working and accumulating a lot of information in one area.'' Her colleagues, however, properly recognized her work. Throughout her lifetime Hogg received numerous professional awards for her contributions to astronomy. Aside from the prestigious Cannon Prize, Hogg also received the Rittenhouse Medal from the Rittenhouse Astronomical Society and the Service Award Medal from the Royal Astronomical Society of Canada, as well as six honorary degrees. She also served as a member as well as the president of many professional societies, including the Royal Astronomical Society of Canada. She also made many contributions as a pioneering woman in the field. She was the first woman president of the Royal Canadian Institute, the first woman president of the physical sciences section of the Royal Society of Canada, one of the first two women to serve as director of Bell Canada, and the founding president of the Canadian Astronomical Society. Just before her death she taped an interview for the University of Toronto to encourage young women to pursue careers in science. Hogg was also awarded honorary lifetime memberships to the Ontario Field Naturalists, the Royal Canadian Institute, the University Women's Club of Toronto, and Science North, Sudbury.

Hogg died of a heart attack in Richmond Hill, Ontario, on January 28, 1993, at the age of 87. Her contributions to astronomy have been recognized by the scientific community in many ways. In 1984 small planet 2917 which orbits between Jupiter and Mars was named Sawyer Hogg. In 1985 the Helen Sawyer Hogg lectureship was established by the Canadian Astronomical Society and the Royal Astronomical Society of Canada. Four years later the observatory a the National Museum of Science and Technology was named in her honor. In 1992 the University of Toronto named its telescope in Chile after Hogg. Her son David also pursued a career in astronomy, serving as a radio astronomer at the National Radio Astronomy Observatory and a life member of the Royal Astronomical Society of Canada.

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Buddy Holly

One of rock 'n' roll's founding fathers, Buddy Holly (1936-1959) recorded a highly influential body of work before his untimely death. Holly's unique mix of pop melodicism, aggressive rhythmic drive, and imaginative arrangement ideas directly inspired the Beatles, the Rolling Stones, and numerous other bands in the coming decades.

At age 22, a fatal plane crash made Buddy Holly into an instant rock 'n' roll legend. His string of hit records—including ''That'll Be the Day,'' ''Peggy Sue,'' ''Oh Boy!,'' and ''Rave On''—had made him a celebrity in America and beyond. What proved to be remarkable about Holly was that his stature increased with time, rather than fading as was typical with pop music idols. His distinctive mix of rock 'n' roll, country, and R & B served to inspire a generation of younger artists and remained vital for decades to come. In terms of both his creative output and his stage persona, Holly helped to broaden the range of possibilities within the rock 'n' roll idiom.

Holly was born Charles Hardin Holley in Lubbock, Texas on September 7, 1936. The youngest of three children, he was nicknamed ''Buddy'' by his mother, Ella Drake Holley. His father, Larry Holley, worked at various times as a cook, carpenter, tailor, and clothing salesman. Holly showed an early interest in music, winning a local talent contest at age five. By age 11, he had taken piano lessons and was beginning to learn guitar. During his high school years, he performed regularly on a Lubbock radio station, first with Jack Neal, then with Bob Montgomery as a partner. Eventually, a group evolved that included Holly and Montgomery on guitar and Don Guess on acoustic bass. The combo—known as Buddy and Bob and, later, the Rhythm Playboys—played country music, although Holly was beginning to take an interest in R & B and blues as well. In January of 1955 Holly saw Elvis Presley perform in Lubbock, inspiring him to play rock 'n' roll. By the time he graduated high school that same year, he was already a popular performer on the local dance and club scene.

Recording Session with Producer Owen Bradley

Playing the country/rock hybrid dubbed ''rockabilly,'' Holly and his group opened shows for Presley, Bill Haley, and other notable acts on tour in late 1955. After meeting talent scout Eddie Crandall, he signed a recording contract with Decca Records as a solo artist and, with Sonny Curtis replacing Montgomery on guitar, went to Nashville on January 26, 1956, to record four songs. Producing these sessions was Owen Bradley, later famous as the man behind the hits of Patsy Cline. After further touring on the country-music circuit, he recorded several more tunes, including ''That'll Be the Day,'' a song co-written by Holly and newly recruited drummer Jerry Allison. None of the songs recorded for Decca attracted much attention, and he was released from his contract.

Undaunted, Holly took his band—now including rhythm guitarist Niki Sullivan and re-named the Crickets—to the Clovis, New Mexico, studio of producer Norman Petty, known for his work with rockabilly artist Buddy Knox. In February 1957 the Crickets recorded new versions of ''That'll Be the Day,'' ''Maybe Baby,'' and several other tunes. Petty was impressed by the young musician's talent and attitude. ''I was amazed at the intensity and honesty and sincerity of [Buddy's] whole approach to music,'' Petty later told author Philip Norman in an interview for *Rave On: The Biography of Buddy Holly,* ''. . . . to see someone so honest and so completely himself was super-refreshing. He wasn't the world's most handsome guy, he didn't have the world's most beautiful voice, but he was himself.''

The songs recorded at Petty's studio were turned down by Roulette, Columbia, RCA, and Atlantic Records before Holly placed them with Coral/Brunswick. Ironically, the label was a subsidiary of Decca, the same company that had

dropped Holly the previous year. Because Decca owned the rights to the earlier recording of ''That'll Be the Day,'' Brunswick credited the song to the Crickets upon its release in May 1957. The song was a slow-building hit, finally hitting the top of the U.S. singles charts on September 23. Holly and the Crickets spent the intervening months touring the country in package shows with other acts. They became one of the first white acts to perform at Harlem's famous Apollo Theater. Appearances on such television programs as *American Bandstand* and *The Ed Sullivan Show* further increased their visibility. The band's first album, *The Chirping Crickets,* was released by Brunswick in November 1957. ''That'll Be the Day'' became a major hit in Britain as well, encouraging the Crickets to tour there in March 1958.

Began His Climb up the Charts

Further singles followed, some credited to Holly, others to the Crickets. ''Peggy Sue,'' perhaps Holly's most recognizable song, reached number three on the U.S. singles chart in January of 1958. The song's rumbling beat and stark, clear-toned guitar playing were unique for the time, as were Holly's idiosyncratic, hiccup-accented vocals. ''Oh Boy,'' ''Maybe Baby,'' and ''Rave On'' continued his success into the spring and summer of that year. These and other Holly records represented major innovations in the still-fledgling rock 'n' roll genre. His use of multi-track recording techniques and reliance on largely self-written material were widely imitated. Rather than conforming to the rock 'n' roll sex symbol image popularized by Presley, the gangling, bespectacled Holly set a different standard for pop music stardom. The instrumental line-up of the Crickets—two guitars, bass, and drums—became the prototype of countless rock bands who followed a few years later.

Compared to such flamboyant rock 'n' roll peers as Little Richard and Jerry Lee Lewis, Holly led a conservative lifestyle. Playful and exuberant on stage, he was shy and introverted when not performing and was prone to taking long solitary drives in the Texas desert. His exterior meekness disguised an inner self-confidence and drive which grew as his success increased. The summer and fall of 1958 brought considerable changes in his life. On August 15, he married Maria Elena Santiago, a publishing company receptionist Holly had met in New York two months earlier. That October he parted company with producer/manager Petty and split with the Crickets as well. His career was heading in new directions: that fall he produced the first recording by a then-unknown Waylon Jennings and began experimenting with string section backup on his own recordings. In November 1958 he recorded four songs with the Dick Jacobs Orchestra—including the Paul Anka-composed ''It Doesn't Matter Anymore'' and Holly's own ''True Love Ways''—that found him moving away from frenetic rock 'n' roll and toward more polished pop balladry.

Tragedy in Iowa

In January 1959, Holly made what would prove to be his last recordings at his apartment in New York City's Greenwich Village. That same month, he embarked on a ''Winter Dance Party'' tour with a newly formed backup group which included guitarist and former Cricket Tommy Allsup, drummer Carl Bunch, and bassist Waylon Jennings. The tour, which also included such acts as J.P ''Big Bopper'' Richardson, Richie Valens, and Dion and the Belmonts, stopped in Clear Lake, Iowa, on February 2. Tired of traveling in his poorly heated tour bus, Holly chartered a small Beechcraft Bonanza plane to travel to the next concert stop in Moorhead, Minnesota. The plane, carrying Richardson and Valens along with Holly, took off at one a.m. in severe winter weather. It crashed a few minutes later not far from the airfield, killing all on board.

News of Holly's death at age 22 sparked a genuine sense of loss in America, Great Britain, and elsewhere. The tragedy helped to make ''It Doesn't Matter Anymore'' a posthumous hit, the first of many to follow. In May of 1959 Coral Records released *The Buddy Holly Story,* a retrospective album that stayed on the charts for three years and became the label's biggest-selling release. Old Holly tunes revived or discovered included ''Midnight Shift,'' ''Peggy Sue Got Married,'' ''True Love Ways,'' and ''Learning the Game.'' Former producer Petty acquired the rights to a number of Holly's recordings and released them with over dubbed additional musicians. Holly's recordings remained in print and sold well, particularly in Great Britain where the ''best of'' collection *20 Golden Greats* topped the charts in 1978.

The following decades demonstrated Holly's continued influence on popular music. Both the Beatles and the Rolling Stones performed and recorded his songs at the start of their careers. Such rock artists as Bob Dylan, Elton John, and Bruce Springsteen acknowledged their creative debt to Holly in interviews. Singer/songwriter Don McLean's 1971 hit ''American Pie'' mourned his death as ''the day the music died.'' Linda Ronstadt, the Knack, and Blondie were among the pop/rock artists who revived his tunes in the 1970s. In 1975 Paul McCartney purchased Holly's entire song catalogue and, a year later, commemorated the late singer's 40th birthday by launching ''Buddy Holly Week'' in Great Britain. Recognition continued into the 1980s, when Holly became one of the Rock and Roll Hall of Fame's original inductees. Such tribute albums as 1989's *Everyday Is a Holly Day* and 1996's *Notfadeaway: Remembering Buddy Holly* featured new interpretations of his material. Holly's life was brought to the screen in the 1978 film *The Buddy Holly Story,* which earned lead actor Gary Busey an Academy Award nomination.

Over 40 years after Holly's death, his recordings continued to rank among the most significant in modern popular music. What course his work might have taken had he lived remains one of the great unanswered questions in rock 'n' roll history. Beyond such speculation, Holly's music continues to be played and enjoyed, and his presence missed.

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Basil Hume

The archbishop of Westminster from 1976 to his death, Cardinal Basil Hume (1923-1999) sought to increase tolerance and understanding between the Roman Catholic Church and other faiths.

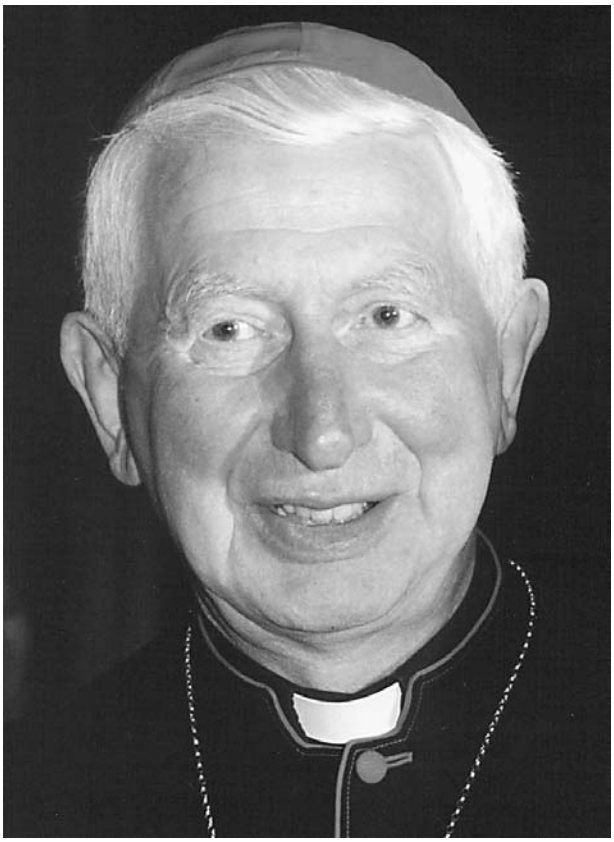

As archbishop during the last quarter of the twentieth-century, Cardinal Basil Hume presided over one of the most turbulent periods of Catholicism in British history since the Protestant Reformation led by Martin Luther all but abolished the practice of Catholicism in England in the 16th century. From his office, Hume dealt with such issues as the declining in the number of practicing British Catholics, as well as abortion, female priests, birth control, homosexuality, the continued violence in Northern Ireland, the plight of the homeless, and married clergy. During his tenure as leader of the Catholic Church in the United Kingdom, Hume displayed a dislike for dogmatic observance of Vatican pronouncements. Rather than actively protest, however, Hume chose a more diplomatic approach, encouraging tolerance, diversity, and a liberal understanding of the Roman Catholic faith rather than rigid adherence. Among the views he held in conflict with Rome were the acceptance of homosexuals into the Church, the ordination of female priests, and the abandonment of the vows of chastity required of Catholic clergy. While advocating reform within the Church, however, he also supported the tenets of modernism enumerated by the Second Vatican Council of the 1960s that freed priests to celebrate the Catholic Mass in their native languages rather than in Latin. He also upheld the Church's refusal to recognize homosexual marriages. Hume was instrumental also in opening dialogues between British Catholics and British of other faiths. His diplomacy especially was noted when he worked with Pope John Paul II to allow married Anglican clergy unhappy with the Church of England's decision to ordain female priests to become Roman Catholic priests. Hume's efforts to modernize the Catholic Church were appreciated by many, although he also had his detractors. Citing Hume's quiet dissent against the Vatican as a factor weakening the Catholic Church in England, the cardinal's detractors pointed to the dramatically falling numbers of professed practicing Catholics in England as evidence of the failure of his more relaxed approach and proof that its members appreciate the structure of the traditional Church.

From Birth to the Benedictines to Westminster

Hume was born George Haliburton Hume in 1923. His father was a Protestant heart surgeon from Scotland, and his mother was a Roman Catholic from France. The couple met in France, where Hume's father was stationed during World War I. Raised as a Catholic by his mother, Hume decided to become a monk when he was 11 years old. Two years later he took the name Basil upon entering the Order of St. Benedict, and, in 1945, took the vows of a monk. At age 18 Hume was ordained a Roman Catholic priest. From the early 1950s to 1963, he coached secondary school rugby and was head of the modern languages department at Benedictine-run Ampleforth College. In 1963 he was named abbot of the monastery.

In 1976 Hume was named by the Vatican to replace Cardinal Heenan as archbishop of Westminster, traditionally the highest Catholic office held in the United Kingdom. The announcement surprised many, as an Irish clergyman traditionally occupied the post. In 1976 Hume was elevated to cardinal. He served on several Vatican-appointed committees, including as president of the Bishops's Conference of England and Wales, as chairman of the Benedictine Ecumenical Commission, and as president of the Council of European Episcopal Conferences. When he attempted to resign in the 1990s, Pope John Paul II refused his resignation, and Hume carried out the duties of his office until his death in 1999 from cancer two weeks after receiving the Order of Merit from Queen Elizabeth II. Called a ''personal gift of the queen,'' the distinction is limited to only 26 living people, and represented the first instance of a Catholic receiving the honor.

Viewed as England's Spiritual Leader

Hume was perceived as the man largely responsible for creating an active spiritual dialogue with the Anglican Church, the most influential church in England. His popularity endeared him to Catholics and Anglicans alike, and through his efforts Hume was able to create a truly ecumenical conversation among all faiths, Jews and other Protestant faiths included. In his first act as archbishop of Westminster, Hume led Benedictine monks in singing Vespers at the Anglican Westminster Abbey for the first time since the Protestant Reformation. Among the many homilies he delivered as part of the Catholic Common Ground initiative was one titled ''One in Christ: Unity and Diversity in the Church Today.'' He also urged acceptance of non-Catholic Christians who wished to partake of such Catholic sacraments as the Eucharist, reconciliation, and the anointing of the sick. These efforts caused Hume to be considered the spiritual leader of England despite the fact that the official Church of England is the Anglican Church.

Through Hume's efforts, the Catholic Church gained acceptance as a native church for the first time since Henry VIII established the Anglican church as a means to secure personal ends. The Penal Laws put in place during Henry's reign, which were repealed in the early 1960s, had continued to inspire prejudicial behavior against British Catholics through the 1970s. Hume's stance did much to end such prejudice. For his many supporters, however, Hume also had his detractors. Such staunch Roman Catholics as Auberon Waugh considered Hume a ''profoundly silly man,'' while Free Presbyterian minister Reverend Neil Ross echoed traditional Reformation attitudes in declaring that the only destination for a man answering to the Vatican in Rome is hell.

Hume supported an open debate over the policies of the Catholic Church, telling the *National Catholic Reporter:* ''I ask myself whether it is even sensible to stifle debate in the church. . . . I am constantly being urged to suppress this group or that, drive out of the church this lot or that. I do not believe this is right. I believe that as a bishop I have to try to lead people from where they are to where they never dreamt they might go.'' On matters of sexuality, he often demurred by explaining that he had no direct experience with the subject. He famously put off a television host's questions about a priest's vow of celibacy when asked how Hume would react if a physically attractive woman were to enter the room. Hume responded that he was married to the Church, then asked the married host how he'd respond under similar circumstances. On homosexuality, Hume wrote a paper in 1993 urging homosexuals against feeling ''a sense of guilt and . . . think[ing] of themselves as unpleasing to God. On the contrary, they are precious to God.'' He also interceded on behalf of social and economic injustice, arguing for the release of reputed Irish Republican Army terrorists imprisoned on circumstantial evidence; persuading the Thai government to release a British woman suspected of drug smuggling; and visiting Ethiopia during the 1985 famine and lobbying European nations to send increased assistance. In 1986 he joined Pope John Paul II at a gathering of world religious leaders at Assisi to pray for world peace. In his later years, he concerned himself with such issues as human rights, homelessness, and nuclear disarmament. He also organized seminars on business and moral standards in the former European communist-bloc nations, the arms race, and debt-relief for impoverished third-world countries.

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John Marcellus Huston

As the most important member of a Hollywood family dynasty whose professional roots were planted in vaudeville, John Huston (1906-1987) left an indelible mark on American cinema as a director, writer, and actor.

The son of actor Walter Huston and Rhea Gore Huston, John Huston was born in Nevada, Missouri, on August 5, 1906. He was named for his maternal grandfather. At age four Huston's parents separated; they divorced in 1912. His father, who had temporarily quit vaudeville to take various jobs as an electrical engineer, decided to return to his true calling and left for New York. John and his mother moved to Dallas. In 1916 Huston was diagnosed as having an enlarged heart and Bright's disease, or nephritis, a sometimes fatal kidney disease. For the next two years Huston and his mother (who had remarried) traveled around the United States to get the opinions of various doctors. He was a sickly child. After they moved to Phoenix, they decided that a recommended cure of a strict diet and sweat baths was harmful. Once back on a normal regimen, he regained his health.

At age 13, living in southern California, Huston and a friend were arrested for juvenile delinquency after setting fire to a condemned building. Huston was sent to a detention home. After his release his mother enrolled him in the San Diego Army and Military Academy, where he stayed for six months before returning to public school in Los Angeles.

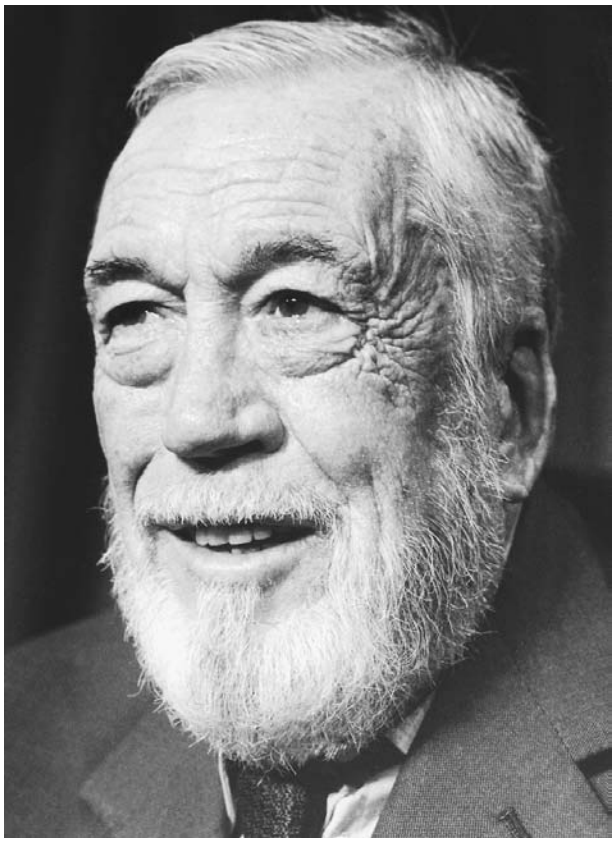

He went to Lincoln Heights High School because of its boxing program. He eventually compiled a 23-2 amateur record as a lightweight. A magazine article on futurism got him interested in art, and he enrolled first in the Smith Art School and later the Art Students League. In 1924 Huston moved to New York, where his father's guidance provided a new direction for his creative passion.

Acted with his Father

By 1924 vaudeville veteran Walter Huston had scored his first successes in the legitimate theater. That year John Huston had a small role in *The Easy Mark,* a play that starred his father. Huston acted in two other plays in 1924, Sherwood Anderson's *The Triumph of the Egg* and *Ruint.*

Acting soon took a backseat to creative writing. Huston's first published piece, in 1929, was a short story, ''Fool.'' It was published by H.L. Mencken in his *American Mercury* magazine, which paid Huston $200. Other stories soon followed.

In 1929, Huston eloped with Dorothy Harvey. That year also marked Huston's film acting debut, in the short *Two Americans* for Paramount Pictures. *Two Americans* also starred Huston's father. In 1930 his puppet play, *Frankie and Johnny,* went over well in New York and was nearly produced for the legitimate stage, starring Fanny Brice.

Early Hollywood Years

For Huston the 1930s marked his transition from the theater to film and from acting to screenwriting. During the decade he acted in only one play—*The Lonely Man* in 1937—and no films. Except for a few cameo appearances, Huston would not act again in films until the 1960s. After the success of *Frankie and Johnny,* Huston began working as a scriptwriter for Universal Studios, contributing to three films in 1932: *A House Divided, Law and Order* (both of which starred his father), and *Murders in the Rue Morgue.* Huston wrote much of the dialogue for these pictures.

As his professional life was on the upswing, his personal life took a turn for the worse. Living the fast life, he began neglecting Dorothy, who descended into alcoholism as his infidelities became more apparent. During the first half of 1933, Huston was arrested twice for drunk driving and in September of that year his car struck and killed a woman. He was cleared by a grand jury when the evidence proved that he had a green light when he hit the woman, but Universal let him go. He and his wife divorced. Huston went to Great Britain and worked on two films for Gaumont-British.

Huston married Lesley Black in 1937 and returned to Hollywood to work as a scriptwriter for Warner Brothers on the film *Jezebel.* In 1939, loaned out to Goldwyn-United Artists, he worked (though without being credited) on the script for *Wuthering Heights.* He also earned his first Academy Award nomination for his screenplay for *Dr. Erhlich's Magic Bullet.*

In 1940, Huston directed his father in the play *A Passenger to Bali.* In his autobiography, *An Open Book,* Huston assessed his first directorial effort as ''an honorable failure, even though it closed after only a few performances.''

Succeeded as a Director

After the play closed, Huston went back to Warner Brothers and received his second Academy Award nomination for the screenplay for *Sergeant York.* He also collaborated with W.R. Burnett on the screenplay of Burnett's novel, *High Sierra.* The film was the turning point in the careers of Huston and actor Humphrey Bogart, who was the fifth choice to play the role of Roy Earle, the film's protagonist. The success of *High Sierra* convinced Warner Brothers to allow Huston to direct his first film, *The Maltese Falcon.*

Released in 1941, *The Maltese Falcon* made Bogart into a star, and Walter Huston had a small part in the film. John Huston got another Oscar nomination. From then on Huston was primarily a director, though he also wrote screenplays for films he did not direct, notably *The Killers* and *The Stranger,* both released in 1946.

During World War II, Huston was commissioned as a lieutenant in the Army Signal Corps. His military service involved making documentary films about the military in the Aleutians and in Italy. His final documentary for the Signal Corps, *Let There Be Light,* narrated by Walter Huston, was about the treatment of ''psychoneurotic'' combat veterans. The film was made in 1946 but was suppressed by the Army for more than 30 years. Also in 1946 Huston divorced

Lesley Black and married actress Evelyn Keyes; they divorced in 1950. After the war, Huston returned to the theater, directing Jean-Paul Sartre's play *No Exit* on Broadway. Huston wanted to film *No Exit,* but nothing ever came of it.

In 1948 Huston returned to film directing in Hollywood, making another classic, *The Treasure of the Sierra Madre.* Huston wrote the screenplay and also made a brief appearance in the film, which again starred Bogart and Walter Huston. John Huston won Academy Awards for best director and best screenplay and Walter Huston won for best supporting actor. While filming the movie Huston took in a thirteen-year-old Mexican boy, Pablo Albarran, and adopted him. In later years the two became estranged and lost contact. In addition to Pablo, Huston had four other children: Tony, Anjelica, Danny, and Allegra.

By this time Huston was an admired film director with a unique method of working. Peter Flint, writing in the *New York Times* after Huston's death, noted that Huston ''edited cerebrally so that financial backers would have trouble trying to cut scenes. He made brilliantly evocative use of color . . . closely supervised all stages of production'' and always worked within his budget. In *Open Book* Huston discussed his preferred method of shooting scenes in sequence. ''Even more important is the sense of storytelling—the cadence and rhythm that's in the director's subconscious. Jumping back and forth in time is interruptive.'' Besides *The Treasure of the Sierra Madre,* Huston also directed and co-wrote (with Richard Brooks) *Key Largo* in 1948. In the early 1950s Huston had another success with *The African Queen,* which he directed and co-wrote with James Agee.

Opposed Red-Baiting

In the late 1940s and early 1950s U.S. Senator Joseph McCarthy initiated the ''Red Scare,'' and the effect on the film and television industries was the infamous blacklist. In late 1947 Huston, along with writer Philip Dunne and director William Wyler, formed the Committee for the First Amendment (CFA), trying to counter the influence of McCarthy's House Un-American Activities Committee (HUAC). But when Hollywood producers went along with the blacklist, the CFA was doomed. In 1950, Huston, along with Wyler and director John Ford, successfully opposed an attempt to have Joseph L. Mankiewicz removed as president of the Screen Directors Guild after Mankiewicz refused to take a loyalty oath.

The day after his divorce from Evelyn Keyes, Huston married Enrica (Ricky) Soma, a ballerina. In 1953 the financial success of *Moulin Rouge* allowed Huston to immigrate to Ireland, which remained his permanent residence until 1978; Huston became an Irish citizen in 1964. By then he had separated from Ricky Soma; she died in an auto crash in 1969. In 1972 he married Celeste Shane and divorced her in 1975.

The variety of Huston's directorial output never abated. In the 1950s he directed such films as *Moby Dick* (1956) and the war movie, *Heaven Knows Mr. Allison* (1957). Films he directed in the 1960s included *The Misfits* (1961), *The List of Adrian Messenger* (1963), *The Night of the Iguana* (1964), *The Bible* (1966), and *Reflections in a Golden Eye* (1967). Among Huston's films from the 1970s were *The Kremlin Letter* (1970), *The Life and Times of Judge Roy Bean* (1972), and *The Man Who Would Be King* (1975). Also during that decade Huston managed to balance his directing responsibilities with numerous acting roles. Though some of his appearances were in his own films, his best-known role was playing the manipulative Noah Cross in *Chinatown,* directed by Roman Polanski.

Final Years

In the 1980s Huston's output, though diminished due to illness, remained as varied as ever. His movies included *Wise Blood* (1980), *Annie* (1982), *Under the Volcano* (1984), *Prizzi's Honor* (1985), and *The Dead* (1987). *Prizzi's Honor* costarred Huston's eldest daughter, Anjelica, who received an Academy Award for best supporting actress. The film received four Golden Globe Awards including best director. *The Dead* was released posthumously.

Huston's first serious brush with death occurred in 1977 when an aneurysm required emergency surgery and an abdominal blockage forced a second operation. In his later years Huston suffered from emphysema, which was the cause of his death on August 28, 1987, in Middletown, Rhode Island. By then Huston was an icon in the film community. Just three months before his death he testified (on videotape) before a congressional committee in opposition to the colorization of black-and-white films. In 1980 he was honored by the Film Society of Lincoln Center; in 1983 came the American Film Institute's Life Achievement Award. He was honored at the 1984 Cannes Film Festival ''for the entirety of his work and his extraordinary contribution to the cinema,'' and in 1985 he was given the D.W. Griffith Career Achievement Award.

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Ida Henrietta Hyde

A pioneering neurophysiologist and supporter of allowing women to pursue studies in the sciences

despite a prevailing gender bias, Dr. Ida Henrietta Hyde (1857-1945) was the first woman to earn a Ph.D. in science at Heidelberg University in Germany. She pursued original zoological research on animal cardiac movement, circulation, respiration, and nervous systems. In addition to laboratory work, teaching, and scholarly writing, Hyde assisted other women locate scholarships, education, and jobs suited to their talents and professional aspirations.

Born in Davenport, Iowa, on September 8, 1857, Henrietta Hyde was one of four children born to Chicago businesswoman Babette Loewenthal and Meyer Heidenheimer, a merchant. The Heidenheimers altered their surname to Hyde after emigrating from Germany. Her mother supported the family, who lost both residence and business in the great Chicago Fire of 1870.

Advancement by Slow Degrees

In her teens, Hyde apprenticed at hat-making at an urban clothing factory and toiled at the trade for seven years. She longed to study at the Athenaeum, a Chicago Museum, and spent her work-day lunch breaks reading a discarded biology book she retrieved from a packing crate. Intrigued by science, she walked several miles to work and saved her unspent car fare to pay college tuition for night classes at the University of Illinois. At her brother's graduation from the university, she met female student role models and longed to be a part of academic life and to increase her knowledge of living things.

Against her family's wishes, Hyde took entrance exams at the University of Illinois. After her brother became ill, she temporarily shelved her plans for higher education and tended him at home. In 1881, on limited savings, she enrolled at the university for one year to study natural history, the basis for a teaching job. While instructing seven- and eight-year-olds for seven years in Chicago public schools, she compiled a system-wide science curriculum.

Prepared for a Career in Laboratory Research

Discontent in the classroom, Hyde completed a B.S. degree in pre-medicine at Cornell University in three years and initiated graduate study at Bryn Mawr College in Pennsylvania under Dr. Jacques Loeb, an expert on physiochemical processes in animals. During the summer, as the first female researcher at Woods Hole Marine Laboratory Corporation, a scholarly consortium operated in Massachusetts by the U.S. Fish Commission, Hyde analyzed octopus embryos, jellyfish development, and the respiration of grasshoppers, horseshoe crabs, skates, amphibians, and mammals. In 1892, as an official Woods Hole investigator, she lectured on the anatomy and embryology of *Scyphomedusae,* the class of sea animals comprised of jellyfish and other gelatinous organisms.

Hyde's work in zoology impressed a colleague, Professor Goette. Her findings regarding the neurophysiology of vertebrates and invertebrates ended a longstanding scholarly dispute between Goette and a colleague named Klaus who taught in Vienna. Goette extended to Hyde an invitation to conduct further research at the University of Strassburg, France. She paid her tuition with a fellowship she received from the Association of Collegiate Alumnae, later known as the American Association of University Women.

A Challenge to Academic Gender Bias

Hyde's laboratory work was so advanced and thorough that Professor Goette offered her reports to the academic committee in lieu of a doctoral dissertation. Because the university was governed by a heavy-handed Prussian sexism, the academic staff rejected her petition to take final exams and, solely on the basis of gender, refused to grant her a doctorate in physiology. With a stipend from the Association of Collegiate Alumnae, Hyde transferred to the University of Heidelberg, where a more liberal staff objectively evaluated her achievements and admitted her as a doctoral candidate.

Despite being enrolled in the biology Ph.D. program, Hyde faced a new obstacle in the person of physiologist Dr. Wilhelm Kuhne, a noted researcher who coined the word ''enzyme.'' Kuhne refused to seat her in lectures and labs, which had been limited to males since the Middle Ages. For six semesters, she studied independent of the classroom and of hands-on laboratory projects by poring over his assistants' notes and lab sketches. After a four-hour oral examination by Kuhne's academic committee, she earned the professor's respect and proved her worthiness for a Ph.D. However, instead of the *summa cum laude* degree she qualified for, Kuhne conferred a doctorate *multa cum laude superavit*—Latin for ''She overcame with much praise.'' Kuhne concocted the belittling phrase to acknowledge her brilliance, yet reserve the highest honors for male students only.

On Kuhne's recommendation, Hyde earned a postdoctoral position at the Heidelberg-supported research program at the Naples Marine Biological Laboratory, where she studied the nature and function of salivary glands. To ease the lives of subsequent female staff members, Hyde arranged for a permanent visiting professorship for women. After more research at the University of Berne, Switzerland, she obtained a fellowship to Radcliffe College of Harvard University and became the first female researcher at Harvard Medical School. Her laboratory findings resulted in an article, ''The Effect of Distention of the Ventricle on the Flow of Blood through the Walls of the Heart,'' which she published in 1898 in the first issue of the *American Journal of Physiology.*

A Rigorous, Eventful Career

At age 41, Hyde joined the staff at the University of Kansas under the counsel of Chancellor Francis H. Snow, who admired her accomplishments and chose her to strengthen the physiology program at the university's medical school. As an associate professor, she taught undergraduates and developed new curriculum. Simultaneously, she wrote articles on cell study for the University of Kansas

Science Bulletin and issued two textbooks, *Outlines of Experimental Physiology* (1905) and *Laboratory Outlines of Physiology* (1910), the latter widely adopted as an undergraduate research manual.

Hyde, who never found fulfillment in teaching, sought outside projects that could benefit from her knowledge of living organisms and possibly lead to scientific breakthroughs. She analyzed the effect of oxygen deprivation on grasshopper brains, studied the effects of music on human listeners' blood pressure, and published findings on the breathing, heart action, and blood flow in skates. Her extensive laboratory findings resulted in numerous articles on developing embryos and on the microtechniques of cell study. For her incisive writings contributing to the knowledge of cell and organ function, in 1902 Hyde was named the first female member of the American Physiological Society.

Even after the University of Kansas promoted Hyde to full professor and appointed her to chair its newly created physiology department, sexism continued to dominate academia. She earned a lower salary than male professors having comparable rank, achievements, and duties. The University's board of regents denied her funding for compiling and publishing a laboratory guide for student use. Undeterred, Hyde continued to press for full participation for women in all phases of school life. Among her pro-woman innovations at the university was the addition of restroom facilities to the science building for female faculty and students.

Hyde refused to let gender bias diminish her enthusiasm or intrude on her personal principles and educational methods. She instructed classes on hygiene, public health, human reproduction, and sexually transmitted disease, intimate subjects generally avoided by polite society. To avoid shocking any students with a direct discussion of human sexuality, she read lines of poetry referring to human and animal reproduction. In lieu of anatomical charts of male and female, during lectures referencing such matters she pointed to the organs of nude Greek and Roman statues.

Later Career

Hyde did some of her most satisfying work late in her career. At age 55 she completed the remaining requirements for a medical degree at Chicago's Rush Medical College. To educate Kansans on promiscuous sex and disease, she carried classroom lessons on gonorrhea and syphilis to factory women. To prevent crippling and death from spinal meningitis and tuberculosis, she teamed with medical doctors to examine school children. For her volunteerism and promotion of state health in women and children, in 1918, Governor Arthur Capper named Hyde chair of the Kansas Women's Committee on Health, Sanitation, and National Defense. During World War I President Woodrow Wilson selected her to chair the U.S. Women's Commission on Health and Sanitation.

In 1920, the year American women gained the right to vote, Hyde retired from teaching. She continued her involvement in both academic pursuits and the attainment of rights for female scientists. On return to Heidelberg, she studied the effects of radiation on human tissue, the syndrome that killed Nobel Price-winning physicist Marie Curie. Hyde also funded scholarships at Cornell University and established the Ida H. Hyde Scholarship for the Biological Sciences at the University of Kansas, which funds educational opportunities for female researchers in biological, chemical, or physical research. One of the university's first endowments, it set a standard for supporting females in pursuit of higher education. With $25,000 of her own money, she later endowed the Ida H. Hyde Woman's International Fellowship of the American Association of University Women. In June 1938, she criticized 19th-century gender discrimination in ''Before Women Were Human Beings: Adventures of an American in German Universities in the '90s,'' a darkly humorous autobiographical article about her experiences at Heidelberg University that appeared in the *Journal of the American Association of University Women.*

On August 22, 1945, Hyde died from cerebral hemorrhage at her home in Berkeley, California; she was 88 years old. History has since lauded her for developing a microelectrode powerful enough to stimulate tissue chemically or electronically and small enough to inject or remove tissue from a cell. This multi-use device, which records the electrical activity within cells, has since revolutionized the study of contractile nerve tissue.

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I

Tadashi Imai

Tadashi Imai (1912-1991) was one of Japan's most prolific and controversial 20th-century film directors. He infused his staunch left-wing political views into almost all his films, sometimes succeeding in combining masterful art with social criticism, but at other times crafting didactic films that succeeded only as propaganda.

The son of a priest, Tadashi Imai was born in Tokyo in 1912. He rebelled against authority from a young age, showing a disdain for traditional religion, culture, and social structure. During the time Imai was a teen, dissent from the official ideology was considered a capital crime in Japan, so the young man's political views were highly dangerous. At the Imperial University in Tokyo in the early 1930s, Imai became heavily involved in leftist political causes. Although arrested twice for his role in protests, he was released both times.

In 1934 Imai began writing screenplays as a vehicle for expressing his strong political beliefs, and the first became the 1939 feature film *Numazu Heigakkô (''The Numazu Military Academy''),* released in 1939, a scathing although amateurish profile of one of Japan's most prestigious military training grounds.

Despite his left-wing political views, Imai became a staunch supporter of Japanese imperial power during World War II. His films released during that period were little more than wartime propaganda in support of Emperor Hirohito's regime. After the war, however, Imai gradually returned to making topical films that displayed a more and more overt Marxist bent. His immediate post-war films, few of which garnered any substantial international audience, included political thrillers such as 1946's *Minshu no Teki (''Enemy of the People''),* the intriguing 1947 film *24 Hours of a Secret Life,* starring Setsuko Hara, and *Aoi Sanmyaku (''The Green Mountains''),* released in 1949.

While most Japanese directors were making safe, non-controversial historical dramas or contemporary light comedies and romances, Imai continually ventured into socially volatile territory during Japan's long years of recovery from losing the war. While his *Mata Au Hi Made (''Until We Meet Again''),* released in 1950, enjoyed limited exposure abroad, films such as *Dokkoi Ikiteru* (1950), *Himeyuri No To* (1953), and *Susureba Koso* (1954) did not receive much attention outside Japan.

Achieved International Notoriety

Imai's films sometimes drew on the works of modern writers trying to break through Japan's postwar cultural and social malaise. *Nigorie* (1954) is a three-part film based on the short stories of Ichiyo Higuchi. Here Imai casts a penetrating gaze on the difficulties faced by three young Japanese women: one is cruelly abused in an arranged marriage; another is a prostitute thwarted in her efforts to gain respectable employment; and yet another is a young servant whose rich employers make her life hellish.

In the mid-1950s, Imai directed *Koko Ni Izumi Ari* and then *Mahiru No Ankoku,* the second film which first gained him significant attention in the United States under the titles *Darkness at Midnight, Darkness at Noon* or *Darkness at Midday.* A crime thriller and courtroom drama, the film concerns a young loner who confesses to the grisly murder of an older married couple and then fingers two men as accomplices. Their cases are railroaded through the legal

system and are all found guilty before the full truth about the murder is known.

By the mid-1950s Imai had gained a reputation as a filmmaker who championed the working classes. His 1957 film, *Kome* (''The Rice People'') is a typical example of his focus and became a controversial but acclaimed entry at the Cannes Film Festival. In the film a group of struggling rice farmers attempt to fend off government bureaucrats and predatory corporate interests. A group of young rebels among them refuse to follow their ancestors as rice growers, instead making their living by fishing and stealing from other farmers.

Imai continued to direct films at a prodigious rate in the late 1950s. *Jun'ai Monogatari* (''The Story of a Pure Love'') and *Yoru no Tsuzani*—released to English-speaking audiences under the titles *The Adulteress, The Adulterous Wife,* or *Night Drum*—each dealt with the intersecting problems of romantic relationships and social conventions. Filmed in 1957, *Jun'ai Monogatari* was a big success at the 1958 Berlin Film Festival. It concerns a young couple who are battling against a society that stymies their love. The young woman is a victim of the U.S. bombing of Hiroshima in 1945. She has anemia and is slowly dying, and her condition is worsened by the repeated beatings she has to endure in a reformatory. Set in 18th-century Japan, *Yoru no Tsuzani* depicts a man who neglects his wife and is frequently gone from home. When in desperation the wife turns to another man for comfort, she becomes a social outcast. The law demands that both the adulterous wife and her lover be executed. The woman's husband, realizing his own neglect is to blame, attempts to persuade the authorities not to carry out their responsibilities.

In 1959 Imai released *Kiku To Isamu* (''Kiko and Isamu''), a film about two young boys growing up in poverty. Both boys are subject to prejudice and discrimination because their fathers were black American GI's stationed in Japan as part of the postwar American occupation. Imai is unsparing in his depiction of Japanese racism.

Continued Wide-Ranging Examination of Japanese Society

Imai's prolific pace slowed a bit in the 1960s. He made a samurai film titled *Bushido Zankoku Monogatari* that was distributed to English-speaking audiences as *Oath of Obedience, Cruel Tales of Bushido* and *Cruel Story of the Samurai's Way.* Some critics hailed the film as a masterpiece, making it perhaps Imai's best-known work. He followed with *Echigo Tsutsuishi Oyashirazu* in 1964 and *Adauchi* (''Revenge'') the following year, neither of which received wide distribution outside Japan. Later in the decade he returned to prominence with three films of uneven quality. 1967's *Satogashi Ga Kowareru Toki* (''When the Cookie Crumbles'') was based on a novel by Aiyako Sono about a Japanese actress whose life resembles that of Marilyn Monroe. *Fushin No Taki* (''The Time of Reckoning'') transforms a screwball-comedy plot into a sober study of a successful businessman with serious relationship problems involving three women: his wife of ten years who announces she is pregnant by another man; a mistress who wants to have a baby with him; and an ex-lover who claims he fathered her son.

In 1969, Imai's *Hashi no Nai Kawa* (''The River without a Bridge'') returned to his favorite subject: the plight of the working classes. In the movie, newly freed peasant laborers battle bias as they try to win their freedom and equality in modern Japan. Imai makes the plot into a farcical black comedy that ends up with a class struggle over a prize flag won in a friendly local competition that turns serious.

After two unremarkable films in the early 1970s—*Aa Koe Naki Tomo* (1972) and *Kaigun Tokubetsu Shonen Hei* (1973)—Imai made the biographical film *Takiji Kobayashi* in 1974. The title character is a Japanese writer whose life was tragic. Raised in poverty in the Japanese countryside, he fell in love with a prostitute who would not marry him and instead married a woman he did not love. Kobayashi's writings betrayed his leftist views, and the Imperial authorities arrest him and tortured him to death in 1933. His works were banned until after the war and only later was his greatness acknowledged. In making this film Imai returned to the struggles of his own youth, and the film gained considerable acclaim worldwide as one of the director's most potent and effective efforts.

Continuing to alternate between overtly political films and others that focused on personal relationships, Imai made *Yoba* and *Ani Imouto* (''Older Sister, Younger Brother'') in 1976. *Ani Imouto* is the story of a loving but tempestuous sibling relationship as a brother becomes upset when his sister becomes pregnant and beats up her lover. In 1980's *Kosodate Gokko* (''The Proper Way''), Imai sent a surprising message of protest against modern liberal education with a story about a childless couple who take care of the rebellious daughter of a pompous academician. They straighten her out by using old-fashioned teaching methods.

One of Imai's most powerful films was released in 1982. *Himeyuri no To* (literally, ''Himeyuri Lily Tower'') takes the point of view of a group of Japanese nurse trainees working in Okinawa during World War II. They cheerily tend to their duties caring for the wounded in between potent scenes of brutality by both the U.S. and Japanese armed forces during their decisive battle. Imai condemns both sides in his saga about the U.S. invasion of Okinawa. The film was a huge box-office hit in Japan but didn't translate well for American audiences.

Final Efforts

After having made films for nearly half a century, Imai tried something new as he approached age 70: an animated featured released as *Yuki the Snow Fairy.* Set in feudal Japan, the film focuses on Yuki, an adolescent goddess whose task is to clean up the Earth, both by ridding it of oppressive authorities and by covering it with a blanket of snow. She tames a wild stallion and stirs up a peasant revolt. The animation is whimsical but the message is a bit heavy handed. Now in his late 70s, Imai directed his final and most significant films, *Senso to Seishin* (''War and Youth''). In a prologue, a contemporary Japanese schoolgirl (played by actress Yuki Kudo) tries to discover facts about the war from her father, whose memories are too painful for him to

share. Then she learns about her mute aunt's dead child, who was lost during the Allied firebombing of Tokyo in 1945. The film then shifts to tell the story of the aunt (also played by Kudo), and how she loses her husband and child in the chaos of the air raids. Imai used donations from air raid survivors to underwrite the film so he could make and distribute it without the control of major studios, thus capping his career with a thought-provoking, powerful film made completely independently. A few months after its international release, Imai died in Toyko.

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John Irving

One of a few modern best-selling writers who also has literary stature, John Irving (born 1942) rose to prominence in 1979 with his fourth novel, *The World According to Garp.* His novels have combined 19th century traditions with modern-day melodrama, sex, and random violence. In 2000, his screenplay adaptation of *The Cider House Rules* won an Academy Award.

Beginnings in Academic Life and Wrestling

Born John Wallace Blunt, Jr., in Exeter, New Hampshire, Irving grew up in academia. His mother, Frances, and father, an Army Air Force pilot, divorced before Irving was born and at age six Irving's mother remarried. Her new husband adopted Irving, giving him the name he is known by today. Absent parents played major roles in Irving's later novels, but in real life Irving grew up satisfied to have his stepfather and never met his biological father. His stepfather, Colin, taught history at the exclusive Phillips Exeter Academy. Irving enjoyed the rights of a faculty child, gaining automatic entry into Exeter, despite his poor grades. It was years before anyone realized he suffered from undiagnosed dyslexia.

During his time at Exeter, Irving took up wrestling, and it became a lifelong pursuit that spilled over into his novels. Beyond being an integral part of his novels, Irving credited wrestling with preparing him for life. Comparing writing and wrestling, Irving explained to Joan Smith of the on-line publication *Salon,* ''I think what success I've had is more a testimony to my stamina, to my ability to work hard and work long than it is to any talent I would consider God-given or natural.'' Irving said that he loved wrestling because it was the first thing he was good at. He has often spoken of his first coach, Ted Seabrooke, as a major influence on his life.

After graduating from Exeter in 1961, Irving followed his interest in wrestling to the University of Pittsburgh. The following year, Irving transferred to New Hampshire and won a grant to study in Europe in 1963-64. He chose the University of Vienna Institute of European Studies because it seemed an exotic atmosphere, a place where he found a sense of anonymity and learned to ''pay attention.'' Austria was central to Irving's first five novels.

In August 1964, Irving married photographer Shyla Leary whom he had met in Cambridge. He re-enrolled in the University of New Hampshire (where he had briefly studied earlier) in 1965. His first son, Colin, was born the same year Irving received a B.A. degree cum laude. Irving would point to the importance of becoming a father and how it later shaped his view of the world as a dangerous place. He told *People's* Kim Hubbard, ''I think the anxiety of being a parent—that's really been my sense of myself.'' While at New Hampshire, Irving had two short stories published—''A Winter Branch'' in a 1965 issue of *Redbook* and ''Weary Kingdom'' in a 1968 *Boston Review.*

Now fully focused on writing, Irving moved his family to Iowa so he could attend the prestigious University of Iowa Writer's Workshop. Once there, he studied with Vance Bourjaily and Kurt Vonnegut. *Setting Free the Bears,* published in 1968, was well reviewed but sold modestly. It was the first of several books in which bears would play a key role.

After earning his M.F.A. in 1967, Irving had a university writing career that spanned ten years. It included grants from Rockefeller Foundation in 1972, the National Endowment for the Arts fellowship in 1974, and the Guggenheim in 1976. Over the coming years, Irving would teach at Windham College in Putney, Vermont; Mount Holyoke College in Massachusetts; the Writer's Workshop in Iowa; and Bread Loaf Writers' Conference in Middlebury, Vermont. He helped make ends meet by coaching wrestling.

Following the release of *Bears,* Irving lived in Putney, Vermont, and in Vienna. His second son, Brendan, was born in 1971 and Irving wrote his second novel, *The Water-Method Man,* in 1972. He admitted to Marcus Griel in a December 13, 1979, *Rolling Stone* interview that he had ''wanted to write a book, if I could, with a happy ending, because I didn't feel I had a happy ending in me, and I wanted to get one. I wanted to write a book that was absolutely comic.'' In her book *John Irving,* Carol Harter declared that this second novel was an enormous improvement over his first. She praised Irving's strong characters, fine control of tone, successful manipulation of point of view, and dramatic shifts in time sequence. She was not alone in her critical praise, but Irving enjoyed little reward in the way of sales. He worked as a writer-in-residence at the University of Iowa from 1972 to 1975.

Irving patterned his third novel, *The 158-Pound Marriage,* on Ford Maddox Ford's *The Good Soldier* and John Hawkes's *The Blood Oranges* and in the process grew more comfortable with first person narration. But some critics consider it one of his weaker novels. The *Los Angeles Times's* Michael Harris wrote in 1994, ''In retrospect [*The 158-Pound Marriage*] seems the thinnest and meanest of his books. Its wife-swapping American academics lack seriousness, and Irving lets his contempt for them show.''

Literary Acclaim Achieved

Despite his past critical acclaim, no one could have predicted the meteoritic rise Irving would experience when his fourth novel, *The World According to Garp,* was released in 1978. Irving became an immediate sensation and was able to leave academia and become a full-time writer. *Garp* was a family saga of the admirable hero T. S. Garp, a writer and father, and the illegitimate son of a nurse turned radical feminist. The novel was a complex interweaving of several life stories, filled with the steadying influence of the New England coastline. Its plot featured such surprises as a pro-football player-turned transvestite family friend, along with several catastrophic events. The novel was wildly popular and in 1980 was awarded the American Book Award for best paperback novel of 1979.

Irving's first marriage ended in 1981, as his career continued to soar. His next book, *The Hotel New Hampshire,* shared the reach of *Garp,* following the life arcs of a family full of quirky characters, while maintaining a comic-satiric tone.

After *Hotel,* Irving wrote some less convoluted novels. *The Cider House Rules,* published in 1985, was almost entirely a birth to death narrative. But *Cider House* stood out from his earlier novels in another way—it was a polemic, taking on the issue of abortion, filled with detailed descriptions of abortion and the depressing reality of unwanted pregnancies. ''[It] not only imitates the form of a Victorian novel, it may *be* the most Victorian novel of our times,'' said Harris of the *Los Angeles Times. A Prayer for Owen Meany,* published in 1989, was called Irving's ''second breakthrough,'' by Harris. The novel followed the lifespan of Owen Meany, a Christ-like figure, against the backdrop of the Vietnam War. Some critics considered it his best novel.

In answer to questions about how autobiographical his novels were, Irving dismissed the notion, ''I can invent more interesting characters than most people I know,'' he stated at a question-and-answer session at New York's 92nd Street Y in 2001. ''In the world of writing about writers, personal experience is, in my view, always overestimated, and the imagination is almost always devalued.'' On other occasions, however, Irving also acknowledged the autobiographical themes present in his novels of absent parents and lost children, and that his grandmother was the model for Harriet Wheelwright in *A Prayer for Owen Meany.*

Books Became Films

At the same time Irving became a best-selling author, his celebrity-status increased because of films based on his novels. His unusual characters and event-filled novels attracted attention as potential screenplays. *The World According to Garp* was made into a film of the same name starring Robin Williams in 1982. In 1984 *The Hotel New Hampshire* followed. One project, *Simon Birch,* was a failed attempt at adapting *Owen Meany,* and lost Irving's endorsement. Irving finally got the chance to adapt one of his novels to screen with *The Cider House Rules.* In 1999, he documented his turn to scriptwriting and the 13-year struggle he undertook to bring *Cider House* to the screen in *My Movie Business: A Memoir.*

Irving remarried in 1987. His second wife, Janet Turnbull, was a publisher at Bantam-Seal books when she met him and, after their marriage, became his literary agent and first editor. In 1991, their son Everett was born.

Critics sometimes pointed to Irving's writing as pandering to his audience. ''I've read about myself that I am not to be taken seriously because I am a shameless entertainer, a crowd pleaser,'' he told Richard Bernstein of the *New York Times.* ''You bet. I am. My feeling is I'm not going to get you to believe anything if I can't get you to finish the book. I have a very simple formula, which is that you've got to be more interested on page 320 than on page 32.'' Irving cited Dickens, George Eliot, Gunter Grass, Robertson Davies, Gabriel Garcia Marquez, and Salman Rushdie as his models. He believed in diligent rewriting and again pointed to the value of his wrestling discipline, saying that writing was one-eighth talent and seven-eighths discipline.

Believing strongly in his role as a storyteller, Irving described his approach to writing. ''There's a procedure I go through when I write,'' he told *People's* Hubbard. ''I always try to think: Okay, this is what you think is coming. But what would be worse?'' And in another interview with *New York Times's* Bernstein he stated, ''It is my deliberate decision to create someone who is capable of moving you and then

hurting him. It's an honorable 199th-century technique.'' With his later novels, *A Son of the Circus, A Widow for One Year,* and *The Fourth Hand* Irving continued a remarkable career and his novels enjoyed wide appeal.

Although widely recognized for his successful career in the United States, Irving benefited significantly from his international appeal. ''More than half of my audience is in translation,'' Irving told *Salon's* Smith. '''A Son of the Circus,' my last novel, sold as many hardcover copies in France as it sold in the U.S. . . . So my biggest market is not English language and it hasn't been in the United States for years.''

In the acknowledgements for *The Fourth Hand,* Irving wrote: ''Every novel I've written has begun with a 'What if . . . '''' The seed for *Hand* came from his wife, Janet, asking a question as they watched a news story about the first hand transplant in the United States, ''What if the donor's widow demands visitation rights with the hand?'' Irving worked feverishly and over the next 48 hours developed the entire storyline and title overnight. In one way, this was typical for Irving, because he always knew where his books would end before starting them, then he worked back to the beginning. ''At the point where I actually write that first sentence,'' he told *New York Times's* Mel Gussow, ''I'm really ready to go until I drop. I'm remembering the story.'' *The Fourth Hand* was shorter than most of Irving's novels and was the first that didn't trace its character from childhood and span generations.

Irving's work on *The Fourth Hand* drew him away from research he was doing for a novel called *Until I Find You,* set in the world of tattoo artists and church organists. In 2001, plans were announced for Irving and director Lasse Hallstrom (*The Cider House Rules*) to adapt *The Fourth Hand* for the screen. George Clooney was mentioned as a possible lead.

Irving maintains a strong relationship with all three of his sons. He divides his time between a rustic, hilltop home in southern Vermont overlooking the Green Mountains, a Toronto apartment, and an Ontario cottage on Georgian Bay. His routine includes sitting down eight hours each day to write and taking time out to practice wrestling. He writes his first drafts in longhand and then continues on one of many of his Selectric typewriters. Despite a prolific career, Irving seemed to be at another peak in 2001, busy on both a screenplay and a new novel. ''It's funny to be 59 and busier than I was 20 years ago,'' he told *New York Times's* Gussow. '' . . . I have never filled the day and the night so much with writing.''

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James Benson Irwin

In 1971, during the U.S. Apollo 15 space mission, James Irwin (1930-1991) became the eighth person to walk on the moon. During the first-ever use of the lunar roving vehicle, or ''moon buggy,'' he and mission commander David Scott found a four-billion-year-old rock. Irwin experienced the lunar mission as a religious awakening and later founded an evangelical Christian religious organization.

James Irwin was born and grew up in Pittsburgh, Pennsylvania. His father worked as a steamfitter at the Carnegie Museums, running the power plant. ''Some of my earliest memories are of waiting for Dad in this tremendous place,'' Irwin wrote in his autobiography *To Rule the Night.* His lifelong fascination with flying machines began before second grade when a neighbor gave him a model plane. His interest grew when his father would take him to a nearby airport to watch planes take off and land.

When Irwin was eleven years old, the family moved to Florida, but his father could not find work, and he was forced to return to Pittsburgh and his old job. ''I took over the role of the man in the house,'' Irwin said in his book. ''It was a very maturing experience for me.'' When was in the sixth grade, Irwin felt drawn to go inside a Baptist church; he became a convert and remained religious through the rest of his life.

Irwin spent his junior high and high school years in Salt Lake City. After graduation, he entered the United States Naval Academy in Annapolis, Maryland. Upon graduating from the academy in 1951, Irwin, who was still interested in becoming a pilot, jumped at the chance to join the U.S. Air Force. He finally learned to fly at an airbase in Hondo, Texas. The base had not seen service since World War II and had been used as a chicken farm. ''They still had chicken wire up,'' Irwin wrote in his book, ''and there were feathers and droppings all over the place. It was the most primitive living I had seen.''

Irwin learned so quickly that he soon found the T-6 training planes not enough of a challenge. He earned his Air Force pilot wings with thoughts of leaving the service and

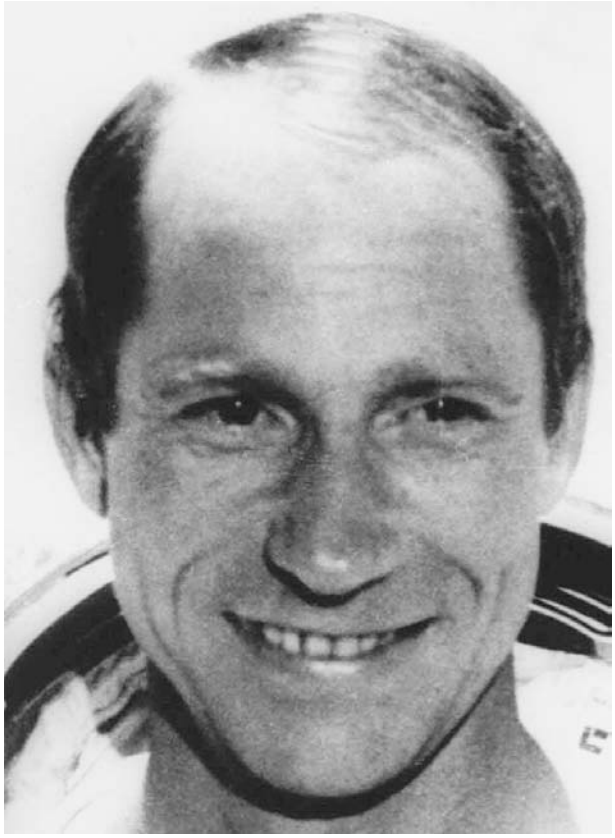

going to work for an airline. However, when he was assigned to a base in Yuma, Arizona, he encountered his first P-51 fighter plane. ''Those 51s were the hottest planes I had ever seen in my life,'' he later wrote. ''From that point on, I found myself living to fly.''

During this time, he married a Catholic woman named Mary Etta despite the objections of his family. Soon, their religious differences led to a divorce.

Seriously committed to flying, Irwin decided to become a test pilot. To do that he would have to attend graduate school, so he entered the University of Michigan in Ann Arbor. He also applied to the test pilot school at Edwards Air Force Base in California and was accepted. But a new rule preventing Air Force personnel from attending two schools at once caused him to be assigned instead to Dayton, Ohio, where he helped to design missiles. He kept up his flight status by becoming a flight instructor. Irwin got a master's degree in aeronautical and instrumentation engineering in 1957. He married his second wife, a model named Mary Ellen Monroe. They soon had a baby girl named Joy.

By this time, the National Aeronautics and Space Administration (NASA) had started sending people into space, and Irwin wanted to be an astronaut. But NASA was accepting only test pilots. Finally, in 1960, Irwin was admitted into the test pilot school at Edwards. While he was training at Edwards, his second child was born, a girl named Jill. After graduating from pilot school, Irwin decided to stay on at Edwards as a test pilot. He was immediately assigned to a top-secret mission to test what was to be the highest flying, fastest plane ever built.

Just when it appeared that his career was finally going to take off, a student pilot he was training crashed the plane they were flying. They both survived, but Irwin suffered compound fractures, amnesia, and nearly lost a leg. He was grounded for many months, and became so discouraged that he began to study to become a lawyer.

Irwin was back in the air by 1962, however, and gunning for the astronaut corps. In 1963, he applied to be an astronaut but was turned down. Also that year, he and his wife had a son, James, followed by another daughter, Jan, in 1964. Later they adopted a fifth child, Joe. In 1964, Irwin tried again for the astronaut corps, and he was again turned down.

In 1966, the year he turned 36, the age limit for astronaut candidates, he was finally accepted in the astronaut program. He was put in charge of the testing program for the lunar landing module that was being built. ''This entire experiment was in many ways the most rewarding experience I ever had,'' he recalled in his book. ''In a personal way, it was almost more rewarding than the trip to the moon.''

After a year and a half of training, Irwin, David Scott, and Alfred Worden were assigned to fly Apollo 15. The launch and the three-day journey to the moon went without a hitch. On July 30, 1971, Irwin piloted Apollo 15's lunar module, *Falcon,* touching down in a plain near the moon's Apennine mountain range.

After a good night's sleep, Irwin and Scott ventured outside. For the first time in history, they deployed a four-wheeled lunar roving vehicle, or ''moon buggy,'' and it took them farther from their ship than any previous lunar astronauts had ventured. Aside from a brief scare when the vehicle slid away from them as they worked beside it on a steep slope, the machine did its job well. It helped the astronauts make one of the most exciting discoveries of the Apollo program—a rock, more than four billion years old, that the media dubbed the Genesis Rock. The mission also set an endurance record for time spent on the moon.

During his 67 hours on the moon, 19 of which were spent outside the ship in three separate excursions, Irwin experienced a religious reawakening, saying he felt the presence and power of God in a new way. He retired from NASA in 1972 and founded the High Flight Foundation, an interdenominational religious organization based in Colorado Springs, Colorado. ''Before the flight, I was really not a religious man,'' Irwin explained in his autobiography. ''I believed in God, but I really had nothing to share. But when I came back from the moon, I felt so strongly that I had something that I wanted to share with others, that I established High Flight, in order to tell all men everywhere that God is alive, not only on earth but also on the moon.''

In the early 1980s, Irwin mounted annual expeditions to Mount Ararat in Turkey in search of Noah's Ark. In 1982, he made it to the mountaintop but fell and was injured. The next year, he flew a plane over the summit to look for remains of the ark, but he never found any. Irwin had a

history of heart problems and succumbed to a heart attack on August 8, 1991. He was the first of the moon walkers to die.

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Ishi

Ishi (c.1860-1916), considered the last aboriginal Native American in the United States, left his native homeland in 1911 when he walked into a settlement near Oroville, California. He lived for the next five years at the University of California at San Francisco's anthropology museum, where he was the subject of intense interest by the public and the academy. Ishi died in 1916; in 2000, Native American activists successfully petitioned the Smithsonian Institute to return Ishi's remains for a traditional Indian burial in California.

In August of 2000, the already fascinating story of an aboriginal American known only as Ishi added another chapter. The last surviving member of the Yahi tribe of the Yana Indians, Ishi was regarded as the last aboriginal Indian to survive in North America when he wandered into Oroville, California, on August 29, 1911. The middle-aged Ishi was regarded as both a public curiosity from the Stone Age as well as the source of vital anthropological data on Native American life prior to European settlement. By all accounts an outgoing yet dignified man, Ishi lived in a museum at the University of California at San Francisco for five years, where he was avidly studied by linguist Thomas T. Waterman and anthropologist Alfred L. Kroeber.

In 1916 Ishi died of tuberculosis. Against his own wish to be cremated immediately upon his death, an autopsy was performed on Ishi and his brain was sent to the Smithsonian Institute for storage. Although officials at the Smithsonian later denied having Ishi's brain, Native American activists began a campaign in the 1990s for the return of the final Yahi's remains so that they could be given a traditional Yahi burial. Citing the 1990 Native American Graves Protection and Repatriation Act, which stipulated that any Native American remains in federally funded collections must be returned to their descendants, the activists were finally successful in forcing the Smithsonian to turn over Ishi's brain to the Redding Rancheria and Pit River Tribes, the closest surviving descendants of Ishi's Yahi tribe. Together with the rest of Ishi's remains, which had been cremated and buried in Colma, California, the two Indian groups finally buried Ishi in his ancestral home land around Deer Creek Canyon in north-central California in August of 2000.

The Demise of the Yana Indians

Ishi's sudden appearance in Oroville in 1911 stunned the area's residents, who had assumed that members of the Yahi tribe had long since died off. As the southernmost branch of four main tribes of the Yana Indians, who resided around the Sacramento River Valley in north-central California, the Yahi inhabited the area around Mill Creek and Deer Creek just south of Mount Lassen, about 100 miles north of the present-day state capital of Sacramento. In the early 1800s, possibly as many as 3,000 Yana Indians lived in the Sacramento River Valley; however, their lives were upturned with the California Gold Rush of 1849, when thousands of prospectors streamed into northern California in search of fortune. The Yahi had already clashed with previous settlers to the Valley and had a reputation as fierce

and stealthy fighters when challenged. Thus, the rough-and-ready '49ers, as the prospectors and their families were called, were determined to exterminate the tribe as they settled the area. In addition to epidemics of previously unknown diseases such as measles, smallpox, and tuberculosis, the brutal warfare waged between the two troops reduced the Yana population by about 95 percent by the 1890s.

Ishi was probably born around 1860, at a time when the Yahi faced the last of their battles with settlers around the Sacramento River Valley. His father was killed in one of the last attacks around 1865; after another confrontation in 1870, an estimated 20 surviving Yahi withdrew into the wilderness. By 1880 the Yana's home land was largely settled by white landowners, although stretches of forbidding territory in the foothills of the Cascade Mountains remained largely unexplored. Instead of driving off the settlers with violence, the Yahi instead inhabited the rocky territory, which effectively hid them from view. Surviving by hunting and fishing in their traditional manner, they added to their stock of food and clothing by occasionally raiding a settler's cabin for supplies. One such occurrence happened when Ishi and the other Yahi made a raiding party on a cabin on Dry Creek in April of 1885. The owner of the cabin encountered a group of four Indians leaving with some of his family's old clothes and let them leave with the items without interfering. Later that year, the settler found two Yana baskets left in his cabin, perhaps a sign of thanks for his generosity.

By 1894 only about five Yahi tribe members were left, including Ishi, his mother, a female relative that Ishi identified as his sister, and an elderly man. These survivors established a small encampment with two dwellings at the confluence of Deer Creek and Sulfur Creek in a clearing well hidden from any intrusions. Indeed, it was well over a decade before any outsiders came across the camp, although the Yahi themselves were spotted at times over the years. In 1908 engineers for the Oro Light & Power Company undertook a land survey of the area in preparation for building a dam there. On November 8, 1908, two surveyors returning to their camp after a day of work unexpectedly encountered Ishi as he was fishing in Deer Creek. Ishi immediately scampered off, and most of the other surveyors refused to believe that an Indian would still be living in the area. The next day the company's guide decided to investigate; as he proceeded up Deer Creek, he was almost hit by an arrowhead launched by an unknown shooter. Returning with the rest of the engineering company, the men soon found the Yahi encampment, which had just been abandoned except for one old woman who could not walk. Some of the men took a few items they found in the camp as souvenirs, and they left the old woman alone. Troubled by his conscience, the guide returned to the camp again the next day to see if the old woman could be helped; when he reached the camp, she had disappeared.

The Last of the Yahi

Ishi himself eventually described the arrival of the surveying party that led to the final dissolution of the Yahi tribe. With their camp about to be discovered by the engineers, Ishi ran in one direction while his sister accompanied the elderly man in the other direction, leaving Ishi's elderly mother behind. After the engineers left, Ishi returned to take his mother away; she died a short time later, although Ishi was vague about the details. He never saw his sister and the old man again; because they never appeared at any of the group's common meeting areas, he assumed that they had fallen into Deer Creek and drowned or met some other fatal encounter. With the loss of his tribe, Ishi entered a period of mourning and burned off his hair. He remained alone in the wilderness for the better part of three years.

Close to starvation and exhaustion, Ishi finally decided to surrender himself to the settlers that had largely destroyed his people's existence. On August 29, 1911, he walked to a slaughterhouse near Oroville, California, and gave himself up to the men who worked there. The Butte County sheriff was quickly summoned; not knowing what to do with the Indian, he took Ishi to the county jail for his own safety. News of the appearance of an aboriginal Yahi Indian, years after the tribe was assumed to have been decimated, immediately made headlines around the state. One person who took particular notice of the stories was University of California linguistics professor Thomas T. Waterman, who traveled to Oroville as soon as he heard the reports.

Waterman's arrival in Oroville was fortuitous, as he was one of the foremost authorities on the Yana Indians. Taking a list of Yana words with him, Waterman attempted to communicate with Ishi without success, until he pointed to the wooden frame of Ishi's bed and said the Yahi word for wood. Gradually, the two discovered a few words that were mutually intelligible, and the arrival of a northern Yana Indian, who knew a few more words of Yahi, helped Ishi become more outgoing. Although the language barrier made it difficult to reveal much of his life history at first, Waterman recognized that Ishi was indeed the last surviving member of the Yahi tribe. Even his actual name was surrounded in mystery; in accordance with Yahi custom, Ishi never spoke his own name or revealed it to any outsider; instead, he took the name ''Ishi,'' meaning ''man'' in the Yahi language, and he was known by the epithet for the rest of his life.

Final Home in Anthropological Museum

From September 1911 until his death in 1916, Ishi made his home on the grounds of the University of California at San Francisco. He lived in a room in the university's anthropological museum and performed a few janitorial tasks in exchange for a modest stipend. Under the guidance of Professor Alfred L. Kroeber, Ishi learned a few hundred words of English and adapted many habits from his new surroundings. Ishi immediately started to wear long pants and dress shirts, although he took to wearing shoes only after living at the museum for several months. He patronized the school's cafeteria and enjoyed eating most of the new foods he encountered to the extent that he became somewhat overweight. Although he avoided the company of women in accordance with the social mores he had learned as a Yahi, Ishi was regarded as an outgoing and

even-tempered person who quickly charmed anyone he met.

Although a genuine friendship likely evolved between Ishi and his academic mentors, professors Waterman and Kroeber also viewed Ishi as an invaluable source of information on Native American ways that had been obliterated by white settlement. As such, the men exhaustively studied Ishi's language, beliefs, and material culture. Ishi was also put on display at the museum and attracted thousands of people who watched him make bow-and-arrow sets, arrowheads, and traditional Yahi dwellings. More recent academics have criticize Ishi's objectification as a museum attraction, although most agreed that such intrusions into Ishi's life were not out of line with practices of the period. Indeed, during his time at the museum, Ishi gladly shared information about the Yahi, even though he was hesitant to discuss the painful loss of his family. In the spring of 1914, Ishi returned to his ancestral home land one last time on an expedition arranged by the university. There he showed his companions a range of hunting and fishing skills, and his academic colleagues were glad to take advantage of the opportunity to record Ishi's activities for posterity.

Became a Symbol of Indian Rights

Like many Native Americans entering a foreign society, Ishi was plagued by recurring illnesses, particularly colds. In the winter of 1915, his illness deepened into tuberculosis. By the time the correct diagnosis was made, Ishi had weakened considerably and he died at the university on March 25, 1916. It was estimated that he was in his mid-fifties.

Prior to his death, Ishi expressed an adamant opposition to being autopsied; he had witnessed surgeries at the university's medical school and remained skeptical of Western medicine. With Kroeber absent at the time of his death, however, Ishi's brain was removed and preserved. Although upset with this action, Kroeber sent the brain to the Smithsonian Institute in Washington, D.C., where it sat, undisturbed, for several decades. With the passage of the 1990 Native American Graves Protection and Repatriation Act, however, several Native American groups began to press for a full inventory of Indian artifacts and remains in federally funded collections, and requested that, per the act, any such objects be returned to their rightful tribes. In 1997 the case of Ishi became a *cause celebre* when several California tribes publicized the Smithsonian's refusal to admit that they possessed Ishi's remains.

The following year, the institute acknowledged that it still had Ishi's brain and entered discussions to decide which tribes were the closest legitimate descendants to the extinct Yahis. In August 2000, the Smithsonian turned over Ishi's brain to two groups of northern California Indians, the Redding Rancheria and Pit River tribes. The two groups collected the rest of Ishi's cremated remains, which had been buried in the city of Colma, California, and made a final burial in Deer Creek Canyon. Eighty-five years after his death, Ishi was finally laid to rest in accordance with his own wishes. Although Ishi's final burial was a fitting conclusion to his own story, the repatriation of other Native American remains and artifacts continued to be a contentious topic. A decade after its passage, most museums subject to the 1990 Native American Graves Protection and Repatriation Act had yet to comply with its mandate.

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Juzo Itami

One of Japan's few filmmakers to achieve success both at home and abroad, Juzo Itami (1933-1997) made clever, farcical satires about the rituals of everyday Japanese life. Starting his career as a director at age 50, he directed ten popular films before committing suicide at age 64.

Mansaku Itami was a renowned director of Japanese samurai movies during the 1930s. Forsaking the grand, costumed epics of the genre, he made films that took a satirical look at his country's samurai culture. One of Mansaku's sons, born Ikeuchi Yoshihiro in 1933, followed in his father's footsteps and became known in the world of film under the name Juzo Itami.

For a long time, Juzo Itami resisted the impulse to follow in his famous father's footsteps. As a young man, he spent some time as a professional boxer and worked as a manager for musical groups. Eventually he turned to writing, publishing essays on a wide range of subjects and translating works of American authors such as William Styron. This initial literary bent was shared by Itami's brother, Itami Kenzaburo Oe, who became a Nobel Prize laureate in literature. Itami slowly made the transition from printed page to celluloid by becoming the host of a television talk show.

One of several interests, cinema held a natural attraction for Itami. He began acting in films in 1960 with a role in Yasuzo Masumura's *Nise Daigakusei* (''A False Student''). In 1961 he appeared under the name Ichizo Atami in a joint American-Japanese production of the Pearl Buck novel *The Big Wave.* Later roles included parts in the American movies *55 Days at Peking* (where he was listed in the credits as Ichizo Itami) in 1963 and *Lord Jim.* He also appeared in Japanese films that got wide distribution worldwide, such as the Japanese-French confection *Private Collections* in 1979

and *Kazoku Geimu* (''The Family Game'') and *Sasameyuki* (released to English-speaking audiences as *The Makioka Sisters* or *Fine Snow*) in 1983. His last role as an actor was in *Suito Homu* (''Sweet Home'') in 1989.

It was not until Itami was 50 that he turned to writing and directing his own films. His first screenwriting/directorial effort came in 1984 with *Ososhiki* (''The Funeral''), an instant box-office hit in Japan. The film was a black comedy mocking the way modern Japanese culture short-circuits traditional burial rites for the sake of expediency and profit. To mourn the death of an old patriarch who operated a whorehouse, his movie-star daughter (Nobuko Miyamoto) and her actor husband must leave a movie set and spend three days at an elaborate wake. Miyamoto, Itami's wife, would go on to star in all his films.

In directing *Ososhiki* and the films that followed—most of which Itami also wrote—he used a disarming lightheartedness and an incisive, subtle wit to dissect some of the foibles of contemporary Japanese culture. Until Itami's films became popular, Japanese audiences were more interested in Hollywood movies or animation. However, Itami quickly gained favor by breaking through the cultural taboo against poking fun at the rituals of everyday Japanese life.

Inventing the Noodle Western

Itami's second directorial effort, *Tampopo,* is a light and intoxicating satire about the Japanese affection for eating noodles. Its heroine is a young woman named Tampopo whose ambition is to make the perfect noodle. A cowboy-style truck driver gives her pointers on how to popularize her restaurant. While making fun of the Japanese obsession for cooking and eating in ritualized fashion, it also presented the perverse and romantic possibilities of food. *Tampopo* (also released as *Dandelion*) became a hit on the U.S. art-house circuit and sent plenty of Americans scurrying off to Japanese restaurants to sample noodle dishes. Dubbed the first ''noodle Western,'' the film serves up a delightful stew of movie genres, from so-called spaghetti western to screwball comedy to French New Wave to the films of surrealist Luis Buauel. Episodic and unconventionally structured, the film indulges in puns, edgy humor, and wry mockery of Japan's materialistic 1980s culture. Characters who represent many distinct cultures all share an obsession with food and use food as a way to thumb their noses at the autocratic, hierarchical Japanese social structure. Critic Jonathan Crow of *All Movie Guide* called *Tampopo* ''a wildly inventive, fantastically entertaining movie by a film master at the peak of his powers.''

Itami's next film, *A Taxing Woman,* was also an international hit following its release in 1987. In it the director casts a wry eye on the Japanese penchant for tax evasion. The film's protagonist works for the national revenue collection service. She relentlessly tracks down people who cheat on their income taxes, including a millionaire with mob connections who falls in love with her. The film is both an offbeat romantic comedy and a satire of the ambivalent Japanese attitude toward authority.

The following year, Itami wrote and directed a sequel, *A Taxing Woman's Return.* In this comedy, Miyamoto's character exposes a group of people pretending to be members of a religious organization in order to avoid paying their taxes. She discovers the group is really a front for a corrupt land developer. The film takes potshots at many Japanese institutions, including business, education, and gender relations.

Took Bolder Jabs

Itami's first three films were very popular in Japan and also made substantial amounts of money abroad, a rare combination for a Japanese filmmaker. In his subsequent films Itami retained his sense of humor but more sharply honed his deadly satire, and his movies contained increasing doses of violence and pointed social commentary. In *Ageman* (*Tales of a Golden Geisha*), Itami turned his attention to the contemporary plight of traditional Japanese geisha girls. Miyamoto stars as Nayoko, a so-called ''golden geisha'' who brings good luck to whatever wealthy man contracts for her services. The plot involves several men bidding for her attentions. Finally, a man who really loves her buys her contract. While this film casts Itami's customary intense glare on Japanese customs, it has a happy ending and a fairly light touch.

Much more serious, though just as funny, was Itami's next film, *Minbo; or, The Gentle Art of Japanese Extortion,* released in 1992. It is a scathing satire about the Japanese mobsters known as *yakuza,* depicting these men not as the latter-day samurai they pretended to be but as grunting,

cowardly petty crooks who travel in packs and lack the guts to back up their verbal threats. Miyamoto stars as a courageous attorney who goes after the mob and defeats them; in the process Itami virtually instructs his audience on how to defeat these extortionists.

The objects of Itami's ridicule in *Minbo* did not take such jabs lightly. A group of five yakuza attacked the filmmaker within days after the film first opened in Tokyo. They slashed Itami's face with knives, leaving him with a deep scar on his cheek, which he wore from that day forward as something of a badge of honor.

Scandal, Death, and Honor

In 1995, Itami directed *Shizukana Seikatsu* (*A Quiet Life*), based on a novel by his brother, Itami Kenzaburo Oe. More melodramatic than most of Itami's later films, *A Quiet Life* centers on a young musician who has a severe mental disability. His father is a novelist and his sister is sheltered and devoted. A patient swim instructor seems a godsend for the young man and a possible mate for his sister until he is found to have a darker side.

Toward the end of his career, Itami's films began exploring mortality. He rejected modern attitudes toward dying in hospitals and showed reverence for traditional Japanese deaths at home and surrounded by family members. *The Last Dance* is an almost chillingly prophetic black comedy whose protagonist is an aging, drunken film director and actor who is making a movie about a married couple stricken with cancer. He is having an affair with his on-screen co-star. Eventually, the director learns that he has stomach cancer and that his doctors, true to Japanese convention, have concealed it from him. His wife finds out about the affair and prepares to leave him, but they reconcile when she learns he is fatally ill. The director considers suicide but eventually returns home to die in the comfort of his family.

One of Itami's most successful films was 1996's *The Supermarket Woman.* In this movie, the proprietor of a family-owned grocery store finds himself being squeezed out by a more modern competitor. A recently widowed suburban housewife awakens him from his stupor by pointing out how poorly he has managed his business. *The Supermarket Woman,* directed as a farce, with food fights and a chase through a darkened store, is another of many Itami films in which actress Miyamoto plays a strong-willed, effective protagonist who turns around a difficult situation.

Itami's final film, *Marutai no Onna,* released in 1997, focuses on a religious cult much like Aum Shinrikyo, the apocalyptic group that released nerve gas in the Tokyo subway in 1995 killing a dozen people and sending thousands more to hospitals. A veteran stage actress named Hiwako (Miyamoto) witnesses a murder; the victim is an attorney investigating the cult. When the cult learns she will testify against them, Hiwako too becomes a target. Her opponents discover she is having an affair and they enlist tabloid newspapers to expose it and ruin her career.

In December 1997 Itami died after he leaped from the rooftop of the eight-story Tokyo condominium where he had his office and home. He had learned that the weekly Japanese pictorial news magazine *Flash* was planning to publish an article suggesting that he was having an affair with a 26-year-old woman. Itami left notes angrily denying the affair. He wrote that his death would prove he was innocent of the charges, adding, ''I can find no other means to prove there was nothing.'' *Flash* publisher Kenji Kaneto issued a statement saying: ''It is quite regrettable that the movie world has lost a great talent. But I firmly believe that the content of the article is correct.''

Instead of a funeral, the family held a memorial service that stretched over many days and included a screening all of Itami's films. At the director's own request, the service did not include elaborate floral arrangements or cash gifts. Meanwhile, Itami's sensational death shocked Japan. During his short directorial career, he had become the reigning ambassador of Japanese cinema, a prolific producer of popular movies and a first-class celebrity. The circumstances of his death seemed to shed new light on several of his films, in particular *The Last Dance* and *Marutai no Onna,* both of which concern the effect of the discovery of a romantic affair on an entertainment celebrity. These films, together with *Minbo no Onna,* also make palpable the threat of a gifted artist's violent death at the hands of his opponents or himself. For all his efforts to expose the hypocrisy of Japanese customs, Itami in the end seemed to be stymied by some of the very values he skewered so wittily on film.

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Dan Jacobson

Author Dan Jacobson (born 1929) used his experiences as a child growing up in South Africa to mold his writings about human nature.

Dan Jacobson was born March 7, 1929, in Johannesburg, South Africa, where his parents' families had come to avoid the persecution of Jews in their European homelands. His father, Hymann Michael Jacobson, was born in Iluxt, Latvia, in 1885. His mother, Liebe (Melamed) Jacobson, was born in Kelme, Lithuania, in 1896. Jacobson had two older brothers, Israel Joshua and Hirsch Jacob, and a younger sister, Aviva. His mother's family immigrated to South Africa in 1919, after the death of his grandfather. His grandfather, Heshel Melamed, was a rabbi, and refused to leave Lithuania after traveling to the United States and finding that many Jews were not following their religion. Jacobson later wrote about his travels back to Lithuania to find out more information about his grandfather.

Learned about Prejudice

When Dan was four, the family moved from Johannesburg to Kimberley, which was then under British control. The city had once been a huge diamond mining center, but the mines had closed and the town was in decline. However, the De Beers Consolidated Mines Company continued to have great power. He attended a public school and learned English. During his childhood, he became aware of the ways that different people were treated based on their race, religion, economic status, and social status. In his autobiography *Time and Again,* he refers to the many classes of people in his community: ''The Africans lived either in rooms in the back yards of their employers' houses or in sprawling, dusty, tatterdemalion 'locations'; the Cape Coloureds (people of mixed blood) lived in their parts of town; the whites in theirs. Interspersed among these groups were smaller communities: Indians and Chinese among the non-whites, Jews and Greeks among the whites. As for the major division among the whites themselves, that between English-speaking and Afrikaans-speaking, or Briton and Boer. . . . All these peoples met in the streets, they did business with one another, but just about every aspect of their social life was severely segregated. To sit together in the same room with anyone of a darker skin than their own was a moral impossibility for most whites.'' He later recalled that many of his Jewish friends and acquaintances sympathized with the blacks in South Africa. He began to observe the ways that the government, churches, and the newspapers justified the ill treatment of blacks.

At the age of 11, an event occurred that affected Jacobson for the rest of his life. After helping a boy rescue his book bag from a filthy trash bin, he went to school unaware that he had gotten dirt on the back of his legs. When his teacher mentioned the dirt in front of the class, several of the boys made fun of him and led the class in ignoring him for six to eight weeks. He was stunned at the mob mentality, seeing how a few leaders of the class could control the actions of the entire group. Paul Gready writes in *Research in African Literatures:* ''A childhood experience of bullying and ostracism was something from which Jacobson was 'never to wholly recover.'''

Identified as a Jew

The Jewish community in Kimberley was a strong one. More Lithuanian Jews traveled to South Africa in the early

20th century than to any other country except the United States. Many were hoping to follow in the footsteps of Sammy Marks, a Lithuanian who had made his fortune in the diamond mines. The Jewish community grew even closer together in the 1930s as Nazism rose, and they felt connected to Jews around the world.

Jacobson's parents were not particularly religious, but his father insisted that the children attend synagogue and Hebrew lessons, because, as Jacobson later wrote, ''To have done less, especially as the Nazi madness swept across Europe, would have seemed to him spineless, even treacherous.'' Jacobson attended, but usually under protest.

Jacobson attended Boys' High School in Kimberley and graduated at the age of 16. He went on to the University of Witwatersrand in Johannesburg, where he graduated at the top of his class with a bachelor's degree in English Literature. Following his graduation in 1948, he worked as a laborer in an Israeli kibbutz for about a year. Then he got a job as a teacher at a Jewish school in London. In less than a year, he was asked to leave, according to his autobiography, because he did not know enough about Orthodox Judaism.

Became a Writer

He returned to Johannesburg in 1951 and worked for the South African Jewish Board of Deputies as a public relations assistant and then as a journalist for *Press Digest.* In 1952 he returned to Kimberley to work as a correspondence secretary on his father's cattle farm. During this period he became determined to be a writer. His first literary success occurred with a short story entitled ''The Box,'' which was published in *Commentary.* It was followed by other short stories in *Harpers Bazaar,* the *New Yorker,* and other magazines.

In February 1954, he married Margaret Pye, whom he had met while working in London. She was a teacher and children's writer from Rhodesia and had a son named Julian. They set up residence in London, where they brought up three additional children, Simon Orde, Matthew Lindsay, and Jessica Liebe.

His first novel, *The Trap,* was released in 1955, followed by *A Dance in the Sun* in 1956. Both books drawn upon his childhood experiences. Together the two books earned him a yearlong creative writing fellowship at Stanford University in California. During his time at Stanford, he completed his third novel, *The Price of Diamonds,* which was also set in South Africa but was a lighthearted comedy-mystery with a moral message. All three books dealt with prejudice and racism.

He returned to England in 1957, determined to seek greater depth in his writing. In 1959, he received the John Llewelyn Rhys Award for fiction for his collection of short stories, *A Long Way from London.* In 1960, *The Evidence of Love* was published. It dealt with the racism involved in a romantic relationship between a black man and a white woman who were put in prison for getting married. In 1964, he received the W. Somerset Maugham award for his first collection of essays, *Time of Arrival.* One of his short stories, ''The Zulu and the Zeide,'' was adapted into a musical and produced on Broadway in 1965. In 1966, he published *The Beginners,* a longer, in-depth novel following the lives of a Jewish family after their emigration to South Africa. It was a great literary success.

Over the next two decades, he continued to write while holding various teaching positions. In 1965-66, he was visiting professor at Syracuse University in New York. *A Dance in the Sun,* his second novel, was produced as the play *Day of the Lion* in Cleveland in 1968. He was a Visiting Fellow at the State University of New York at Buffalo in the summer of 1971. In 1974, he became vice chair of the Literature Panel of the Arts Council of Great Britain. In 1981, he was a Fellow at the Humanities Research Centre at Australian National University. He also took a position at the University of London as a lecturer; from 1979 to 1987 he was a reader in English. In 1988, he became a professor of English, a position he would hold until his retirement in 1994.

A Change in Focus

Jacobson's first five novels all focused on South Africa. His writing focus then shifted to moral and ethical issues involving all of humanity. Although he had no interest in learning the Bible as a child, he developed a strong interest in the Old Testament as an adult. In *The Rape of Tamar,* he retells the story of the rape of Tamar by her half-brother Amnon, the brother of Absolom. The book was adapted into a play called *Yonadeb,* after the narrative character in the book, and was produced in London in 1985.

In *The Story of Stories: The Chosen People and its God,* he provided a study of the Bible. His goal was to have a

textual analysis as a narrative. The book was criticized by many Jews, probably because he refers to God as ''an imaginative creation.''

Themes that continued to reveal themselves in his works included race relations, class consciousness, human nature, universal traits, group mentality, corruption, betrayal, guilt, power, and social morality. In an article that he wrote for *Commentary* in 2000, entitled ''My Jewish Childhood,'' Jacobson said: ''It is always going to be difficult to get socially and racially diverse people to live harmoniously together within a single polity.''

In 1985, his autobiography, *Time and Again: Autobiographical Essays,* was published. Each of the 13 chapters tells of an event in his life that shaped his way of thinking about the human race. The book won the J.R. Ackerly Prize for autobiography.

The God-Fearer, published in 1992, is a story of persecution. Jews are in the majority and oppress a group called the ''Christers.'' In a *Washington Post* article, Anne Roiphe observed: ''By making the majority Jewish, Jacobson makes it clear that power is the source of oppression: not that the power is German or Christian, but that it has the weight of numbers. . . . The horror of the story lies not in gruesome details or heated prose, but in the calm truth of what we call normal behavior when we try to save our skin at any cost.''

In the middle 1990s, Jacobson turned to nonfiction. In 1994 he published *The Electronic Elephant: A South African Journey* about his travels back to South Africa to observe the changes in the land and the culture since his childhood. In 1998, *Heshel's Kingdom* provided a moving story of his travels to Lithuania to learn more about the life of his grandfather. He started with his grandfather's identity document, spectacles, an address book, an old photograph, and the memories of relatives. Sadly, he found no trace of his grandfather, and, indeed, not even the cemetery he was buried in remained. He did find that in 1941, within six weeks' time, the Nazis essentially wiped out the Lithuanian Jewish community, killing 210,000.

Although retired from the University of London, Jacobson continues to write. *A Mouthful of Glass* was published in 2000.

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William Johnson

William Johnson (1771-1834) served on the U.S. Supreme Court from 1804 until his death in 1834. He melded federalists and states' rights views in his opinions. His most important contribution was his insistence on freedom of judicial expression in the form of dissenting opinions.

Family Life

William Johnson was born on December 27, 1771, near Charleston, South Carolina in St. James Goose Creek Parish, one of two sons born to William and Sarah (Nightingale) Johnson. His father had relocated to South Carolina from New York in the early 1760s and became a hero of the Revolutionary War. When the British captured Charleston, Johnson's father was placed in detention in Florida and the family was evicted from their home. Several months later Johnson's father was released, and the family was reunited in Philadelphia and returned to Charleston together.

Johnson attended grammar school in Charleston, and in 1790 he graduated first in his class from Princeton University. He returned to Charleston to study law under Charles Cotesworth Pinckney, a close adviser to President George Washington. Johnson was admitted to the bar in 1793. On March 20, 1794, he married Sarah Bennett, the sister of Thomas Bennett, who would later become governor of South Carolina. The couple had eight children but only two lived to adulthood. They later adopted two children from St. Domingue who had fled the island during a slave revolt.

Became State Legislator, Judge

Under the laws of the time, Johnson was eligible to run for political office due to his property holdings, which included several slaves. In 1794 Johnson was elected to the South Carolina House of Representatives as a member of Thomas Jefferson's Republican Party. He served three two-year terms, and in 1798, the last year of his tenure in the lower assembly, he was elected as Speaker of the House.

In 1798 he chose not to seek reelection to the House of Representatives so that he could accept an appointment to the Court of Common Pleas, the state's highest court. For the next six years Johnson gained valuable experience addressing many important issues of the time, most notably the relationship between the states and the infant federal government.

Named to Supreme Court

In 1804 Johnson was tapped as President Jefferson's first Supreme Court nominee. At issue for Jefferson was Republican control of the judiciary. His predecessor, President John Adams, had appointed John Marshall, a staunch Federalist, as chief justice. Marshall took strong control of the court, insisting on unanimous decisions. Prior to Marshall's appointment, nearly twenty percent of the court's decisions contained dissenting opinions; after his appointment, no dissenting opinions had been rendered. Jefferson saw Johnson's independent nature and strong personality as a means to exert a brake on Marshall's dominance. Jefferson nominated Johnson on March 22, 1804. Two days later Johnson received Senate confirmation by a voice vote. On May 7, 1804, at 33 years of age, he took the oath of office.

As Jefferson hoped, Johnson provided an independent voice on the court. Although it was several years before he ventured to issue a dissenting opinion, from early on he struggled to overcome Marshall's insistence that the court present a unified front to the public. Although Johnson was successful in easing the iron grip Marshall held over the court, his opinions were often in line with Marshall's, which sometimes earned him the wrath of the president.

Judicial Impact

Johnson's first judiciary controversy of note occurred in 1808 in the case *Gilchrist v. Collector of Charleston.* Under the executive orders of President Jefferson's Embargo Act, the collector of the Port of Charleston refused sailing clearance to vessels in port. Jefferson had issued the orders to withhold trade to France and Great Britain, which were at war with each other and regularly raiding U.S. ships. When Adam Gilchrist, owner of a grounded ship, petitioned Johnson in circuit court, Johnson reportedly boarded the ship himself and issued sailing orders. His opinion upon granting the mandamus stated that the executive instructions had no legal basis, namely, Congress had not authorized the detention of ships, and the president held no executive right to enforce such acts that infringed on personal liberties.

Jefferson was dismayed at this apparent betrayal by his appointee. The Federalists, on the other hand, were overjoyed with Johnson's reproach of the president and made sure the incident was highly publicized. The president turned the matter over to the U.S. Attorney General, Caesar A. Rodney, who rebuffed Johnson's actions, stating that Johnson acted outside the Constitution when he ordered the ship to sail. Although Johnson initially defended his actions, in a separate Supreme Court decision in 1813 he conceded that he had acted outside his jurisdiction. Nonetheless, Johnson's actions were instrumental in cementing the Supreme Court's role as a protector of individual rights and establishing the connection between legislative action and presidential powers. As a result, Congress passed legislation that clearly delineated the president's right to order such detentions.

Another important decision came in 1812 when Johnson issued the court's opinion rejecting common law federal crimes. Up to that time, federal courts had ruled on criminal cases over which they had not been given legislative authority, which was limited by Congress to such offenses as treason and counterfeiting. The matter became political when a federal grand jury indicted several newspaper editors in Connecticut for seditious libel against President Jefferson. Whereas the Federalists believed that the federal government held inherent powers of self-defense that allowed it to prosecute cases without explicit criminal statutes, Jeffersonians viewed the practice of trying common law crimes in federal courts as an abuse of power. When the seditious libel case came before the Supreme Court as *U.S. v. Hudson and Goodwin,* Johnson issued the court's majority opinion, which refused to extend federal jurisdiction to include criminal cases. According to James W. Ely, Jr. in *Historic U.S. Court Cases,* ''Although the case before the Court concerned prosecution of seditious libel, Johnson addressed the broader issue of whether the federal courts could exercise any non-statutory criminal jurisdictions. . . . [His] opinion was grounded on federalism and strict construction of legislation. Stressing the limited nature of the federal government, Johnson declared that federal power was 'made up of concessions from the several States' and that the states reserved all powers not expressly delegated.'' As he often did in opinions, Johnson relied on both Federalist and Republican principles, pleasing and displeasing each party.

Justice Joseph Story, the most prominent figure on the bench next to Marshall, vehemently disagreed with Johnson's common law opinion. He wrote a sharply worded dissent and disregarded Johnson's majority decision in his

own rulings. Johnson butted heads with Story again over extending the jurisdiction of the admiralty into inland waterways. Johnson, who believed in limiting the powers of the government at sea, was also unsympathetic to extending corporate power. Although he concurred with the constitutionality of maintaining a federal bank, he denied the bank's right to sue in federal court.

Johnson, a firm believer in states' rights, was opposed to the federal government superseding its power; however, at the same time, he was a staunch defender of the union, especially in matters of trade and commerce. Because he did not fit easily into any camp, he incurred the wrath of both parties. The Federalists bemoaned Johnson's close reading of legislative authority, and the Jeffersonians, with whom he aligned himself politically, complained of his restrictive interpretation of executive power and his commitment to states' rights.

Resentment in the South

Johnson was viewed with growing ambivalence in his home state. His pro-union sentiment did not play well in South Carolina at a time when anti-federalism was strong. Resentment grew in 1823 after Johnson invalidated the South Carolina Negro Seaman Act in circuit court in the case *Elkison v. Deliesseline.* According to the act, all free black seamen who docked in a South Carolina port were required to be jailed during the time their ships were in port. Johnson ruled that such an ordinance violated the federal government's power over commerce and greatly weakened the state of the union. Despite the ruling, South Carolina continued the practice of incarcerating black sailors, and Johnson defended his opinion in a series of letters, written under the pen name Philonimus, which were printed in the Charleston newspapers. Though Johnson was against the abolition of slavery, he did abhor the inhumane treatment of slaves and further alienated his home state by denouncing South Carolina for withholding the rights of due process to slave rebel Denmark Vesey.

Johnson provoked the anger of South Carolinians again when he rebuked the state's efforts to nullify the Tariff of 1828. According to vice president John C. Calhoun, who vehemently opposed the tariff in an anonymous letter, the Constitution was not supreme law, but rather a contractual agreement among sovereign states. States therefore had the right to nullify or reject any federal requirements they believed to be unconstitutional. Johnson, who saw nullification as a serious threat to the stability of the union, once again voiced his opinions in the South Carolina newspapers, first under the pseudonym Hamilton and later in a signed eight-point statement that rejected nullification. Johnson became so unpopular in his home state that he moved to Pennsylvania in 1834.

The First Great Dissenter

Johnson's opinions were sometimes very sound and forthright; however, other times he tended to lack clarity, often basing his opinions on abstract political or natural law theories. He was in many ways overshadowed by Marshall. Johnson did play an important role in reinstating the standard practice of submitting dissenting opinions. Prior to Marshall's reign, each Supreme Court Justice offered a separate, or seriatim, opinion. Over the course of his 29 years as a Supreme Court Justice, Johnson wrote 112 majority opinions, 21 concurrences, 34 dissents, and five seriatim opinions for a total of 172. Only Justices Marshall and Story rendered more opinions.

In his 1953 article on Johnson in *The William and Mary Quarterly,* Donald Morgan noted that Johnson ''set up a record of separate utterance unparalleled in the early Court. . . . As elsewhere, Johnson's approach to opinion procedure was experimental. Besides expressing his views alone and agitating for seriatim opinions, he even introduced views held privately in an opinion rendered for the majority. The outcome of his ventures in strategy is clear: it was the establishment of that procedure for rendering the decrees of the Supreme Court which most harmoniously reconciled authoritativeness with intellectual freedom—the single statement for the majority combined with separate utterances by independents.'' Thus, Johnson is often referred to as ''the first great Dissenter.''

Not always completely comfortable with his roll as instigator on the court, Johnson found himself distracted by outside interests, including land speculation and writing. He published a two-volume biography of Revolutionary War hero Nathaniel Greene in 1822 and the *Eulogy of Thomas Jefferson* in 1826. He was also a member of the American Philosophical Society, and he contributed frequently to its meetings and publications. Although Johnson's independent temperament made him prickly with those who did not share his opinions, Johnson was also known as a man of sincerity, modesty, and warmheartedness. He died unexpectedly on August 4, 1834, in New York City, due to post-surgical complications after jaw surgery.

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Garrison Keillor

Garrison Keillor (born 1942), host of public radio's popular *A Prairie Home Companion* and author of the best-selling *Lake Wobegon Days,* has made a career of telling stories about the fictional Minnesota town of Lake Wobegon and the lives of its residents. Keillor has become an American icon, and his show is heard by nearly three million U.S. listeners each week on over 500 public radio stations. It is also heard overseas on America One and the Armed Forces Networks in Europe and the Far East.

Author and radio personality Garrison Keillor writes about God's Frozen People, the Scandinavian settlers of the American Midwest, a quirky cast of characters united only by their religious faith and distrust of worldliness. After decades on the air, Keillor's *A Prairie Home Companion* became a cultural guidepost; a cottage industry has grown around him, including a store in Minnesota's Mall of America devoted to his fictional hometown. The television program *The Simpsons* ''once did dead-on parody of a Keillor monologue,'' explained Bill Virgin in the *Seattle Post-Intelligencer,* adding that ''the term 'Lake Wobegon effect' was coined for school test results that showed that all the students were, like those in Keillor's fictional town, 'above average.'''

Had Conservative Religious Upbringing

Keillor was born Gary Edward Keillor in Anoka, Minnesota, on August 7, 1942. His paternal ancestors came from Yorkshire, England, around 1770; his maternal grandfather left Scotland in 1906. The third of six children, Keillor was raised in a conservative religious household. His family belonged to the Plymouth Brethren sect, which frowned upon activities such as drinking, dancing, and singing. Television was banned in the Keillor home. ''[W]e were not allowed to go to movies because they glorified worldliness,'' Keillor told *Associated Press* reporter Jeff Baenen. '' People drank in movies. They drank like fish. They smoked cigarettes. They danced. And we did not do those things.'' Radio, however, was allowed because ''I don't think people smoked as much on radio.''

Despite the strictures in his home, Keillor harbored lofty literary ambitions from a young age. At age 11 he started a newspaper called *The Sunnyvale Star.* In junior high, he submitted poems to the school paper under the pseudonym ''Garrison Edwards,'' which he considered more grandiose than his given name Gary. He also developed a taste for the erudite *New Yorker,* which he discovered at the public library. '''My people weren't much for literature,''' Jay Nordlinger quoted Keillor as saying in the *National Review,* ''so for him the magazine was 'a fabulous sight, an immense, glittering ocean liner off the coast of Minnesota.''' Adopting as his life dream to work at the *New Yorker,* Keillor graduated from Anoka High School in 1960 and received his B.A. in English from the University of Minnesota in 1966. In college he worked at the *Minnesota Daily* and at the University radio station, KUOM, two extracurricular activities that ultimately helped his career.

After college, Keillor embarked on a month-long job hunt among magazines and publishing houses on the East Coast. He had interviews at the *Atlantic Monthly* in Boston and at the *New Yorker* and *Sports Illustrated* in New York. Keillor told *Atlantic Unbound* interviewer Katie Bolick that the trip convinced him, ironically, that where he really

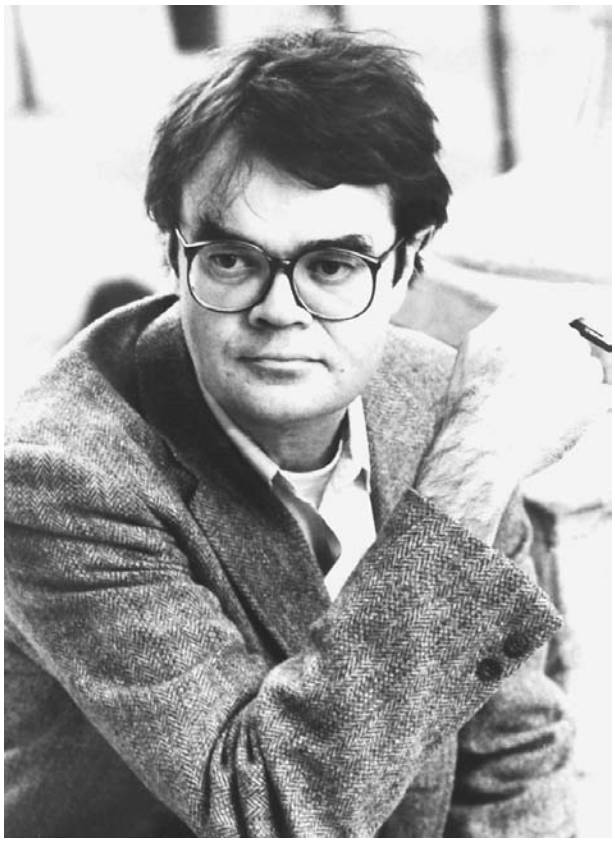

wanted to work was in the Midwest. ''If I had really wanted to get a job in New York, or course, I would have simply moved there and taken any job I could get and hoped for something better eventually,'' Keillor explained. ''But I didn't: I was engaged to marry a girl who didn't want to move to New York, and I could see that New York is a tough place to be poor in, and then, too, I thought of myself as a Midwestern writer. The people I wanted to write for were back in Minnesota. So I went home.''

Landed Job in Public Radio

In 1969 Keillor landed a job at Minnesota Public Radio that evolved into a career. At the same time, he took writing stints, and while researching an article for the Grand Ole Opry in Nashville, developed the idea for a radio show with musical guests and commercials for imaginary products. In the summer of 1974, he hosted the first broadcast of *A Prairie Home Companion,* which takes its name from a cemetery at Macalester College in St. Paul, Minnesota. In 1978 the show moved to its present broadcast site at the World (now Fitzgerald) Theater in Saint Paul and two years later began national broadcasts. In 1996 the show began broadcasting live over the Internet and direct to worldwide satellite. From its humble beginnings at a college auditorium, the show has played in well-known venues such as Radio City Music Hall, the Hollywood Bowl, and the Fox in Atlanta.

A Prairie Home Companion is a serial about the fictional town of Lake Wobegon and its inhabitants. Keillor described Lake Wobegon, population 942, as ''the town that time forgot and decades cannot improve.'' The show celebrates small-town values in what *Washington Post* reporter David Segal described as ''a seamless and enchanting two-hour variety program of homilies, comedy and music.'' The show consists of various segments, including news, comedy sketches, and fake commercials for sponsors like Ralph's Pretty Good Grocery Store (''Remember, if you can't find it at Ralph's, you can probably get along without it''). But the centerpiece of each show is always a 20-minute monologue, done by Keillor himself. ''For me, the monologue was the favorite thing I had done in radio,'' Keillor told *New York Times* reviewer Mervyn Rothstein. ''It was based on writing, but in the end it was radio, it was standing up and leaning forward into the dark and talking, letting words come out of you.''

In 1985 Keillor married second wife Ulla Skärved, who had been a Danish exchange student at Anoka High and whom he met again at his 25th high school reunion. By 1987 Keillor quit *A Prairie Home Companion*—from ''sheer exhaustion,'' he explained on the show's Web site—and moved to Denmark. However, within two years he had returned to the United States and started a new radio show in New York City. The show, *American Radio Company of the Air,* first broadcast in 1989 from the Majestic Theater in Brooklyn. It strongly resembled *A Prairie Home Companion*; so strongly in fact that in 1993 Keillor decided to revive the show back home to St. Paul.

Pursued Parallel Track as a Writer

Alongside his work as a radio personality, Keillor carried on a parallel life as a writer. After sending stories to the *New Yorker* for several years, he had his first story accepted for publication in 1969 and went on to become a regular contributor at his favorite magazine. In the early years writing for the *New Yorker* he lived with his wife and son Jason on a farm near Freeport, Minnesota, and would send two or three stories to his editor each month. But everything changed in 1992 when Tina Brown became editor of the magazine, replacing the legendary William Shawn. She introduced big changes to the magazine, which including phasing out a lot of the old writers. Keillor was one of the casualties of the new order, an event he recalls bitterly. ''The New Yorker used to be a writers' magazine and it was very important to me,'' he told *Irish Times* contributor Frank McNally. ''But under Tina Brown's editorship, it's been transformed into a magazine . . . driven by gossip. It's not a writer's magazine any more—it's all about 'buzz' now.''

After his tenure at the *New Yorker* ended, Keillor started writing novels and in 1985 published the best-selling *Lake Wobegon Days.* Drawing on the same material he used for his radio show, Keillor spins tales of family life, school days, and growing up in the fictional small town of Lake Wobegon. Many of the stories describe the town's history and social conventions. It was the beginning of a literary phenomenon, as the book spawned a number of sequels and spin-offs.

In 1998 he published *Wobegon Boy,* a novel about John Tollefson, a radio manager stuck in a mid-life crisis.

While some reviewers have compared Keillor to American humorists like Mark Twain and Will Rogers, *National Review* critic E. V. Kontorovich compared the author to Thomas Jefferson, noting that both rely on common-sense morality. ''The antidote to self-absorption, self-pity, and other manifestations of the 12-step society can be found among the unpretentious Norwegian townsmen,'' asserted Kontorovich. ''The reader will smile for as long as it takes him to read three hundred pages.''

In 1998, at the age of 55, Keillor had a daughter Maia, with his third wife, violinist Jenny Lind Nilsson. Keillor's first son, Jason Keillor, from his marriage to Mary C. Guntzel, grew up to work as stage manager on his father's radio show.

While most of his works center upon Lake Wobegon, Keillor dabbled in politics with 1999's *Me: By Jimmy ''Big Boy'' Valente as Told to Garrison Keillor,* a satirical spoof about then-newly elected Minnesota governor and former wrestler Jesse Ventura. That same year he was awarded a National Humanities medal and was honored at a White House dinner hosted by President Bill Clinton. Explaining the selection of recipients, William R. Ferris, chairman of the National Endowment for the Humanities, said ''They are gifted people with extraordinary powers of creativity and vision, and their work in preserving, interpreting and expanding the nation's cultural heritage.''

In 2001 Keillor published *Lake Wobegon Summer 1956,* a quasi-autobiographical coming-of-age tale. The novel's humor arises from the conflict between the protagonist's strict religious upbringing and his pent-up desires. *New York Times* reviewer Malcolm Jones found it only mildly amusing. ''The same qualities that endear the show to us—its easygoing, deliberate corniness and amateurishness,'' wrote Jones, ''suddenly seem merely cute, annoying and sometimes just plain trite on the page.''

In July of 2001 Keillor underwent heart surgery at the Mayo Clinic in Rochester, Minnesota. He made a full recovery and continued to broadcast his show and write. His books include story collections, novels, and children's books. In addition, he penned an occasional essay for *Time* and an advice column for the online magazine *Salon* and taught a writing class at the University of Minnesota. Keillor has considers his double-track existence satisfying both personally and socially. ''Writing is pure entrepreneurship and a great way of life,'' he noted on the *Prairie Home Companion* Web site. ''And then, if you do a radio show every Saturday, you have a built-in social life. So it's a pretty good deal.''

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Patrick Kelly

Patrick Kelly (c. 1954-1990) began designing and sewing clothing when he was a teenager in Mississippi. Although he had some formal fashion training, many of his skills were self-taught. While in his twenties Kelly moved to Paris, started his own design company, and quickly established himself as a reputable designer. He clothes were colorful, fun, and unusual and often had a Southern influence. Large, bright, plastic buttons were his trademark. Kelly was the first American to be allowed into the elite Parisian fashion designer's organization called Chambre Syndicale.

Started Career at an Early Age

Patrick Kelly was born in Vicksburg, Mississippi, on September 24 around 1954. Kelly kept the exact year of his birth a secret. As he stated in a 1986 *Time* magazine article, ''I never tell my age because I hope I'll always be the new kid on the block.'' He came from a working-class African American family. His mother had a master's degree and worked as a home economics teacher. His father worked as a fishmonger, insurance agent, and cab driver. At some point in his childhood his father left home and he was raised primarily by his mother and grandmother, who worked as a cook for an upper-class white family. His keen interest in fashion showed even as a child. His earliest recollection of this passion was when he was about six years old. One day his grandmother brought home a fashion magazine and Kelly noticed that there were not pictures of African American women in it. His grandmother explained that designers did not have time for African American women and Kelly was determined to change this.

Kelly taught himself to sew and began his career as a designer at an early age. While still in junior high Kelly began to design and sew party dresses for girls in the neighborhood. Later in high school he began designing department store windows and drawing sketches for newspaper advertisements. After he graduated from high school in 1972 Kelly attended Jackson State University on a scholarship and studied art history and African American history. He only stayed there for two years when he decided to leave

Mississippi to escape the oppressive racial tensions and to pursue a serious career in fashion.

Kelly moved to Atlanta and got a job sorting clothing for AMVETS, an American veterans' organization. To work his way into the fashion industry Kelly also volunteered to decorate windows for an Yves Saint Laurent boutique called Rive Gauche. These humble beginnings helped Kelly build his fashion career. From the job at AMVETS Kelly had access to a large collection of clothes, some of which carried designer labels. Kelly would redesign the old clothes and sell them on the streets along with some of his original creations. Soon he also began to collect a regular salary for working at the Saint Laurent boutique and this job also gave him some exposure in the fashion industry. Eventually Kelly set up his own vintage clothing store in Atlanta. He also worked as an instructor at the Barbizon Modeling School, where he became friends with several fashion models. One model, Pat Cleveland, convinced him that he should move to New York City if he wanted to really get noticed by the fashion industry.

Moved to Fashion Capital

Kelly followed his friend's advice, moved to New York, and enrolled in the prestigious Parsons School of Design. He struggled financially, however. He was not able to find a steady job and he supported himself with sporadic work, including a part-time job working at Baskin Robbins. He also earned money by selling his own dresses to models. Then his friend Pat Cleveland suggested that he move again, this time to Paris. Kelly laughed at the idea because he knew he could not afford the trip. However, when a one-way ticket to Paris was mailed to Kelly anonymously in 1979, he seized the opportunity and moved to the fashion capital of the world. Looking back on this important move, Kelly told *Time* magazine in 1986, ''I can't say I wouldn't have made it in New York because I didn't stay to find out.''

Kelly had much better luck in Paris than he did in New York. He was quickly hired as a costume designer for a nightclub called Le Palace. He continued to sell his own creations on the street and even sold homemade fried chicken dinners to make ends meet. He shared a tiny apartment with a model and made dresses with one Singer sewing machine. His hard work and perseverance paid off for him. People began to recognize Kelly's designs and soon there they were in demand. In 1984 an exclusive Paris boutique called Victoire hired Kelly and gave him a workshop and a showroom. Only a year later Kelly went into business for himself. He and his friend, photographer Bjorn Amelan, joined together to create Patrick Kelly Paris. Soon they were making outfits for Benetton and an upscale Right Bank boutique.

Kelly quickly established his reputation as a designer and his business blossomed. In 1987 he was interviewed by Gloria Steinem for NBC's *Today Show.* Steinem then introduced Kelly to Linda Wachner, the chief executive officer of Warnaco, an apparel manufacturer. Kelly signed a five million dollar contract to create a line of clothing for Warnaco, which gave him international recognition. Soon afterwards he also signed two licensing deals with Vogue Patterns and Streamline Industries for his famous big buttons. After making these deals Kelly's business revenue increased from less than one million dollars a year to more than seven million dollars a year.

Created a Fun Fashion Style with a Southern Touch

Kelly's popularity stemmed from his fun, colorful, and exotic style. As the *Washington Post* described him in 1988, ''Patrick Kelly has a witty way with fashion.'' Kelly's earliest influence was his grandmother. Since she had limited resources, she would replace lost buttons on his clothing with whatever she could find and she would often add her own touch to spruce up the clothing a bit. Large, colorful buttons later became a trademark of Kelly's designs, but his creativity did not stop there. He decorated dresses with colorful bows, embroidered lips and hearts, and even billiard balls. In 1986 *Time* magazine described his clothes as ''fitted, funny, and a little goofy.''

Price was an important factor for Kelly's designs and he stressed the importance of differentiating between cheap and affordable. *Contemporary Fashion* described Kelly's designs as ''unpretentious yet sexy, affordable while glamorous.'' He strove for the latter in order to distinguish himself from other Parisian designers whose clothes came with a hefty price tag. In a 1986 *Time* magazine article Kelly declared, ''I'm the hero of people who just don't want to spend a lot of money on clothes.''

Kelly's designs also carried a Southern flavor. He was proud of his heritage and his upbringing as an African American child in Mississippi was reflected in his work. For example, he was known for his watermelon brooches, dresses decorated with gardenias, and polka-dotted bandannas. He also made Billie Holliday and Michael Jackson earrings and used Josephine Baker memorabilia to decorate his showroom. Kelly's use of African American culture in his art even generated some controversy. He created lapel pins featuring black babydoll faces that some thought were offensive to African Americans. Kelly defended the image as a part of Black history. In fact he had a collection of over 6,000 Black dolls from various eras of American history that he hoped to house in a museum. Nonetheless, the pins were more popular in Europe than America because some Americans were afraid the image would be misinterpreted. In an interview with *Essence* magazine, Kelly noted his surprise regarding the controversy. He said, ''Recently somebody Black told me they were harassed about wearing the Black baby-doll pin. And I thought, you can wear a machine gun or a camouflage war outfit and people think it's so chic, but you put a little Back baby pin on and people attack you.'' These pins became a trademark for Kelly and he gave them away to everyone he met. It was estimated that he gave away 800-1,000 pins a month.

Kelly's carefree style and southern heritage were apparent in his own image as well. He was most often seen dressed in a pair of oversized denim overalls. He often sported a baseball cap and his favorite means of transportation was a skateboard. He had a fun-loving and extroverted personality. For example, he would start his fashion shows by entering the stage dressed in his overalls and spray-painting a large read heart on the backdrop of the runway. Parisians loved Kelly's persona as much as they loved his designs. Despite his humble beginnings and simple personal style, Kelly was a sharp businessman and a skilled marketer. He understood the importance of publicity in the fashion industry.

Died at the Height of His Career

Kelly's designs never became a household name, but his clientele included many famous people, such as Bette Davis, Grace Jones, Jessye Norman, Isabella Rossellini, and Jane Seymour. In 1988 Kelly was voted in as a member of the Chambre Syndicale, an elite organization of designers based in Paris. Kelly was the first American to join the ranks of famous designers such as Saint Laurent, Lagerfeld, and Lacroix. One privilege of being a member of this elite group was the opportunity to have a show at the Louvre Palace. True to Kelly's fun style, his first show was a spoof on the Mona Lisa.

Unfortunately, Kelly's career ended soon after he became famous. Kelly died on January 1, 1990. While the official cause of death was listed as bone marrow disease, many suspect he died of acquired immunodeficiency syndrome (AIDS) like several other young prominent figures in the fashion industry who had died in the 1980s, including Perry Ellis, Willi Smith, Isaia Rankin, and Angel Estrada. By the early 1990s the fashion industry had suffered huge losses, both personal and financial, due to the epidemic. A 1990 article in *Time* magazine declared that ''The industry's creative energy is being dissipated—and diminished—by AIDS.''

Kelly's rather sudden death left a lot of unfinished business. He was negotiating licenses for his designs for furs, sunglasses, and jewelry. He was also looking for a museum to house his large, unique Black doll collection. There was even talk of making an autobiographical movie.

Despite his untimely death, Kelly left his mark on the fashion world. In his obituary *The Independent* declared, ''Kelly belonged to that rare group of designers who knew how to wield the cutting scissors and sew a seam. Both proved invaluable when in 1979 he arrived in Paris with nothing but that unflagging good humour.'' Kelly has also inspired a new generation of designers, including Sharon ''Magic'' Jordan and Patrick Robinson. Kelly's designs are also on display at the Black Fashion Museum in Washington, D.C. and a special exhibit at the Los Angeles County Museum of Art called ''A Century of Fashion, 1900-2000.''

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Walt Kelly

Walt Kelly (1913-1973) was the creator of the popular and acclaimed comic strip ''Pogo,'' whose memorable characters and potent political satire set a new standard for topical humor and complexity. The work of Kelly influenced the creators of *Bone,* ''Calvin and Hobbes,'' ''Liberty Meadows,'' ''Mutts,'' and hundreds of other comic strips and books.

Walter Crawford Kelly was born on August 25, 1913, in Philadelphia, Pennsylvania. While he was still a child, Kelly's family moved to Bridgeport, Connecticut. Kelly's father worked in a munitions plant but dabbled in painting and drawing. He ex-

posed Kelly to art and art technique. In high school, Kelly drew illustrations and cartoons for the school paper and yearbook and illustrated a biography of Bridgeport native P.T. Barnum for the local newspaper.

Kelly graduated from high school in 1930. That same year he met Helen DeLacy at a choir practice. For the next five years, Kelly pursued DeLacy, who was a few years older than him. DeLacy took a job as a Girl Scout executive in southern California in 1935, hoping to leave Kelly behind. But Kelly left his job at General Electric in Bridgeport and moved to Los Angeles, not only to be near DeLacy, but also to work for Walt Disney Studios. There, he finally won her over and they eventually married.

The Disney Years

At Disney, Kelly started as a story man and sketch artist on *Pinocchio* and then became an assistant animator. In addition to working on short subjects, Kelly animated sequences in *Fantasia* and *Dumbo.* But Kelly had problems at the studio, according to his long-time friend, Disney animator Ward Kimball. Most of the creative staff dressed in casual clothes, but Kelly always worked in a three-piece suit, starched collar and bow tie. And his highly personal drawing style made it hard for him to copy model sheets that others designed. Scenes Kelly drew were too distinct, spoiling the seamlessness of the animation. ''When Kelly worked with other people, he would always manage to change the drawing of the character a little,'' Kimball told interviewers Thomas Andrae and Geoffrey Blum in 1988. ''Maybe, in hindsight, we should have made our drawings look like his. He drew very funny Mickeys.''

Kelly grew tired of trying to suppress his style. He was more of a writer than an animator and wanted to do his own work and be his own boss. A strike by animators at Disney in 1941 was a turning point for Kelly. Although he agreed with the strikers, mainly in-betweeners and assistants, he had friends in supervisory positions as well, and he did not want to be forced to choose between the two camps. The strike provided the impetus for Kelly to leave Disney. He took a leave of absence, claiming that his sister was ill, and moved back to Connecticut.

Pogo

After months of commuting to New York City looking for freelance work, Kelly took advantage of a contact Disney provided him at Western Printing and Lithographing Company, a magazine and children's book printer that produced Disney and Dell comics. Kelly began writing comic books for Western. In late 1942, his first original comic story, ''Albert Takes the Cake,'' appeared in the inaugural issue of *Animal Comics.* It was the first appearance of the character that would make Kelly famous, Pogo Possum. Pogo and other residents, including Albert the Alligator and a small boy named Bumbazine, lived in and around a swamp Kelly imagined somewhere in the southern United States. Pogo and Bumbazine were both thoughtful, intelligent characters that provided contrast to the antics of others, and Kelly soon realized they were redundant. Bumbazine soon left the stories, which continued to run in *Animal Comics,* and human beings would never again appear in Kelly's swamp.

Health problems kept Kelly from military service during World War II. Instead, he illustrated dictionaries and guidebooks for the U. S. Army. He also continued drawing for Dell comic titles such as *Our Gang* and *Raggedy Ann and Andy.*

Animal Comics ended its run in 1947. In June 1948, just as Kelly was about to attempt a career as a political cartoonist, a new opportunity came his way. The independent liberal newspaper *PM* changed owners. The new owners changed the name to the *New York Star* and hired Kelly as art director and general illustrator. Kelly provided spot drawings, decorative borders, and even the daily ''ears'' that accompanied the one-word weather forecasts on the masthead. He also became the paper's political cartoonist. Comics historian R. C. Harvey called Kelly's political cartoons ''entirely competent, journeyman efforts'' but ''scarcely brilliant.'' They were only a foretaste of what was to come.

Pogo Meets the Papers

In September 1948, Kelly decided to start his own comic strip at the *Star,* using the swamp creatures from his earlier story but making the strip more sophisticated. Kelly indulged his love of language with stronger Southern accents, more colorful word choices, malapropisms, and plenty of puns. But the *Star* folded in January 1949.

Kelly shopped the strip around to a number of syndicates, and Post-Hall agreed to give it a try. *Pogo* debuted nationally on May 16, 1949. Kelly reused some of the mate-

rial from the *Star* strips with revisions. Over the next year, *Pogo* grew in circulation, while Kelly's style matured greatly.

Kelly and his wife had three children, Kathy, Carolyn, and Peter, but in 1951 their marriage ended. He soon married his second wife, Stephanie, who may have been the model for Pogo's love interest, Mam'selle Hepzibah, a cute skunk with a French accent. They would also have three children, Andrew, John, and Stephen.

Pogo Meets the Real World

In 1952, Kelly began to hit his stride with *Pogo.* The possum threw his hat into the ring for the U.S. presidential election. He became the candidate of many college students, and the slogan ''I Go Pogo'' appeared on posters and lapel pins. Pogo would run for president in every election through 1972 and again in 1988. Also in 1952, the first caricature of an identifiable public figure appeared in *Pogo,* a bullying backwoods wildcat named Simple J. Malarkey, who bore more than a passing resemblance to U.S. Senator Joseph R. McCarthy of Wisconsin.

McCarthy was becoming famous and powerful by investigating the U.S. Army and searching for Communists in the U.S. State Department. He used misinformation and bullying to manipulate the media and Senate witnesses to support his claims. These were tactics that Kelly despised, and he made Malarkey look evil and dangerous. Some newspapers complained that the comics pages were not the place for politics. Some editors moved the strip to the editorial page, others dropped it all together, and a few demanded that Kelly stop drawing caricatures of McCarthy. Kelly responded by putting Malarkey's head in a sack. That only made Malarkey more ominous, since the sack resembled the hoods worn by Klansmen or executioners.

The rest of the 1950s was *Pogo*'s heyday. Kelly reviewed books, wrote articles and nonsense verse, illustrated books, drew magazine covers, delivered hundreds of lectures, and wrote and sang some of the strip's many songs in the record *Songs of the Pogo.* Kelly's peers elected him president of the National Cartoonists Society.

Still a Political Cartoonist

Though an unapologetic liberal, Kelly was never afraid to poke fun at any politician. In 1968, *Pogo* strips featured characters based on Democratic presidential candidates Bobby Kennedy and Eugene McCarthy. The 1970s brought even more acidic caricatures of U.S. Vice President Spiro Agnew and FBI Director J. Edgar Hoover. Once again, some newspapers dropped *Pogo* and others moved it off the comics page. This time, Kelly provided replacement ''bunny strips,'' non-political gags often featuring cute rabbits.

Kelly's strips championed the underdog, the powerless, and the threatened. In the late 1960s, his attention turned to the environment, and he provided the world with an unforgettable slogan. As Pogo looked upon a large pile of trash that was cluttering the swamp, he said: ''We have met the enemy, and he is us.'' This was a paraphrase of a famous dispatch announcing the victory at the battle of Lake Erie during the War of 1812: ''We have met the enemy, and they are ours.'' Kelly's version became a household catch phrase.

Ventured into TV

By the 1960s, Kelly's heart disease, diabetes, smoking, drinking, and hard work began to catch up with him. His wife, Stephanie, was diagnosed with cancer. His assistants, George Ward and Henry Shikuma, began to take over more of the art chores on *Pogo,* and Kelly cut back on some of his outside interests. In the late 1960s, Kelly began to toy with the idea of animating his characters. Legendary cartoon director Chuck Jones, famous for his Bugs Bunny and Daffy Duck cartoons in the 1950s, teamed up with Kelly to produce a half-hour television cartoon, *The Pogo Special Birthday Special.* Selby Daley of MGM Studios, who had also worked for Disney in the 1930s, became Kelly's assistant on the production.

The Pogo Special Birthday Special aired in May 1969, and although it was a ratings success, it disappointed fans of the comic strip. Most disappointed was Kelly. The characters—although they were speaking Kelly's words, and in some cases, even using his voice—were drawn in a style that unmistakably belonged to Jones, not Kelly. After his wife died in early 1970, Kelly decided that he wanted to see his characters animated correctly, and he began to work with Selby Daley on a new television special, *We Have Met the Enemy and He Is Us.*

In October 1972, Kelly had his left leg amputated above the knee due to diabetes. He and Daley were married in the intensive care ward a half-hour before Kelly was wheeled into surgery. The two lived in New York City for the next year. In the fall of 1973, Kelly and Selby traveled to Hollywood to work on *We Have Met the Enemy and He Is Us.* Though under doctor's orders not to drink alcohol, Kelly had one or two drinks. He lapsed into a coma. He died in the Motion Picture and Television Hospital in Woodland Hills, California, on October 18, 1973. The film, though completed by Daley, was never broadcast.

After Kelly's death, Daley and Kelly's son Stephen, with the help of several assistants, continued the strip for a few years. In 1989, the Walt Kelly Estate authorized a new version, titled *Walt Kelly's Pogo.* The strip was written by Larry Doyle and drawn by Neal Sternecky. After Doyle left the strip in 1991, Sternecky went solo with it until 1992, when Kelly's children Pete and Carolyn took over. It only lasted one more year.

Kelly's Legacy

All other attempts at *Pogo* strips paled in comparison to Kelly's originals. Simon and Schuster, for years the publisher of *Pogo* in book form, kept many of the 30-plus titles in print long past Kelly's death and the strip's disappearance from the newspapers. Early editions of the books are prized by collectors and command large sums of money. Another publisher is currently taking on the daunting task of reprinting the entire run of *Pogo* daily strips in multiple volumes, each with remarks by R. C. Harvey.

Pogo broke the ground for comic strips that followed, especially those that wanted to say something about the

world. Garry Trudeau's *Doonesbury* and Berke Breathed's *Bloom County* both featured political commentary. Bill Watterson's *Calvin and Hobbes* borrowed a lot of *Pogo's* sense of whimsy and humanity.

Jeff Smith, creator of *Bone,* a fantasy comic book that is published around the world, wrote: ''Whenever I get to thinking I've got this whole cartooning gig down cold, I just pull out a *Pogo* book and see how much better it can be.''

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Henry Kingsley

Henry Kingsley (1830-1876), the younger brother of famed novelist Charles Kingsley, showed signs of brilliance in his early works, but the majority of the twenty novels he published were either panned or simply ignored. *The Recollections of Geoffrey Hamlyn* (1859) received considerable attention in Australia, and critics concur that his best work is *Ravenshoe* (1862). Following a brief period of marginal fame in the early 1860s, the remainder of Kingsley's life was marked by literary failure and poverty.

Fun and Folly

Henry Kingsley was born on January 2, 1830, at Barnack in the Northamptonshire countryside of England. The youngest child, he was the fifth son born to Reverend Charles and Mary (Lucas) Kingsley. Two of his brothers achieved significant fame during their life times, Charles as a novelist and George as a traveler and scientist. Soon after Kingsley's birth, before his first birthday, the family moved to Clovelly, Devonshire. When Kingsley was six years old, his father became the rector at St. Luke's Church in Chelsea. Both Devonshire and Chelsea later figured prominently into Kingsley's novels. Most of his childhood was spent in London, where he investigated his literary interests in his father's well-stocked library and local bookstalls.

Kingsley's formal education began in 1844 at King's College School. Six years later, in 1850, he matriculated at Worcester College, Oxford. Kingsley's time at Oxford was marked by a near total disregard for his studies and a clear commitment to folly and fun. Kingsley's taste for pleasure and athletic prowess made him considerably popular among his peers. He once won a wager with friend Sir Edwin Arnold by running a mile, rowing a mile, and trotting a mile within fifteen minutes. Yet like his interest in strenuous sports, Kingsley's behavior often verged on overindulgence, including smoking and drinking. He and Arnold also formed a short-lived secret society, called the Fez Club, which was based on misogyny (hatred of women) and a commitment to celibacy.

Australia

After three wasted years Kingsley suddenly, and much to his parents' disappointment, left Oxford without obtaining a degree to pursue adventure and fortune in Australia, which was at the peak of its gold rush. Having accrued significant debt due to his lavish spending, Kingsley was surprised by an unexpected inheritance of three hundred pounds from a great aunt. This money allowed him to settle his accounts and purchase passage to Australia. Whatever Kingsley expected or hoped to find in the wild outback, any visions of wealth or glory were quickly replaced by a harsh reality of uncertainty and deprivation. The naïve twenty-three-year-old Kingsley soon discovered that the glowing letters of introduction he had brought along were absolutely without value. For the next five years, with no contact with his family, he moved from job to job.

After laboring fruitlessly in the gold mines, Kingsley was employed by the Sydney Mounted Police for a time. He then moved on to work briefly as a farmer worker and stock driver. After another stint in the gold mines, Kingsley found himself panhandling for food and lodging to sustain his merger existence. Then, as suddenly as he left his family, he returned to them in 1958. Fearing that his parents may have died without his knowledge, Kingsley was pleased to find his mother and father living in Eversley, Hampshire, where his brother Charles was serving as the curate. His parents, overjoyed to see their prodigal son, welcomed him back into the family. Encouraged by Charles, who had in his younger brother's absence established himself as a well-known novelist, Kingsley decided to make a serious attempt at writing.

Early Success

Kingsley's first attempt as a fiction writer produced one of his best works. *The Recollections of Geoffrey Hamlyn,* published in 1859 by Alexander Macmillan upon George's recommendation, became something of a literary and popular success. The three-volume novel starts the reader off in England, but in volume two moves to the landscape of Australia. Drawing on his personal experiences, Kingsley painted a splendidly romance picture of the rugged, heroic life of Australian settlers. Although critics remarked that his plot was marked by unnecessary and annoying digressions, Kingsley displayed his ability to create a sensational, dramatic scene, offering readers the adventures of an Australian brushfire, a kangaroo hunt, a child lost in the brush, and encounters with aborigines. Well received in England, *Geoffrey Hamlyn* became a national phenomenon in Australia, even being called the greatest Australian novel of all time.

Kingsley followed the success of *Geoffrey Hamlyn* with the publication in 1862 of his second novel, *Ravenshoe,* considered by literary critics to be his best work. The complex plot of the novel revolves around the life of Charles Ravenshoe. In line to inherit the family estate, Charles meets an incredible list of obstacles that force him from boyhood into manhood. The plot is set in motion when Densil Ravenshoe agrees to allow his wife to raise George in the Protestant faith. In turn, the Roman Catholic family priest, fearing a loss of influence and position, attempts to disavow George's claim as rightful heir. ''Not only is the plot complex,'' noted William H. Scheuerle in his introduction to *Ravenshoe,* ''but it is melodramatic and a little silly, turning around a duality of Kingsley's favorite devices: infants switched at birth, and children falsely declared to be illegitimate until a secret marriage certificate establishes their legitimacy. Disappearances and minor but related mysteries compound the complications, and overhanging and influencing all is a religious turbulence that initiates much subterfuge.''

The early 1860s were probably the happiest time in Kingsley's life. He was living with his mother after his father's death in 1862 and enjoying mostly positive reviews of his writing. In 1863, he published his third novel, *Austin Elliott,* which follows the life of its title character in the aftermath of a duel. On July 19, 1864, Kingsley married his second cousin, Sarah Maria Kingsley Haselwood, a twenty-two-year-old penniless ex-governess who also brought the responsibility of her mother's welfare to the marriage. The couple moved into a charming cottage, called Hillside House, in Wargrave, Berkshire, and at first led a pleasant life, frequently entertaining literary guests, such as famed authors Adolph Huxley, George Meredith, and Lewis Carroll. However, no longer under his mother's financial umbrella, Kingsley soon found himself in financial trouble. His wife's ongoing health problems, including multiple miscarriages, added to his burden. Before long, Kingsley was complaining to family and friends that he had no money at all.

Financial Hardships

Under pressure to produce royalty moneys, Kingsley began a speedy pace of writing. First appearing in monthly installments in *MacMillan's Magazine* from November 1863 to April 1865, and later published in 1865 as a three-volume set, Kingsley's *The Hillyars and the Burtons* received barely a passing glance from critics and the public alike. Although the novel is set in Australia, it failed to garner the hearts of Australian readers as *Geoffrey Hamlyn* had. Whereas *Geoffrey Hamlyn* was the tale of aristocratic British settlers attempting to reap rewards from the land, *The Hillyars and the Burtons* follows the lives of hardworking immigrants who pursue success in Australia through thriftiness and hard work.

The novel suffered from a confused plot, a fault in Kingsley's writing that would come to denote the decline of his literary works. Yet, as a writer of romance, Kingsley showed glances of talent in the midst of his disintegrating story line. ''One boy-dream he found had faded away,'' Kingsley wrote near the end of his novel, ''in the rude daylight of frost, hunger and failure; the dream of Emma Burton. She is but as a figure in a dream to him now. The man Erne thinks of the love which the child Erne had to her, as a boy's fancy, beautiful enough, but childish, romantic, and purged him from him in those horrible trenches. Do you like the Child Erne or Man Erne the best? It is not for me to decide, but I think I will choose the child.''

Writing out of financial necessity seldom brings forth fountains of literary brilliance, and in Kingsley's case, seemed to have caused what imperfect talent he had to begin with to disintegrate completely. Over the next four years he published four more works: *Leighton Court* (1866), *Silcote of Silcotes* (1867), *Mademoiselle Mathilde* (1868), and *Stretton* (1869). Each received poor reviews and was wholly ignored by the reading public. Desperate to relieve himself of his financial difficulties and beaten down by the successive failures of his writing, Kingsley moved to Edinburgh in 1869 to become the editor of the *Daily Review,* a newspaper run by the Free Church Party, a coalition that seceded from the Church of Scotland over political and civil, rather than religious, grounds. By all accounts, Kingsley was a poor fit for his new post. Along with his predisposition to support the Church of England, his life as a novelist hardly equipped him with the skills to meet constant deadlines, attend to details, and oversee administrative functions.

War Correspondent

In August 1870, with the onset of the Franco-Prussian War, Kingsley abandoned his editor's desk to become a reporter in the battlefields. He was present at the battle of Sedan, which took place on September 1, 1870, and marked the defeat of the French army and the surrender of Napoleon. The brutality and inhumanity of the war scenes that spread before him captured Kingsley's creative spirit again, and he wrote with distinction of the horrors he encountered. Scheuerle offered an example of Kingsley's war correspondence: ''The night was profoundly dark, but there were innumerable stars over head as I sat down to look over the battlefield of that morning towards Metz. . . . There was no movement of any kind; now and then some wandering wind, coming from the battlefield, would whisper in the rye-grass about my head, like the whispers of the dead men who lay heaped below. Knowing what had happened below that morning, the matter became somewhat too solemn, and so I rose and left the night winds to whistle round that desolate down by themselves.''

Literary Decline

After two months, Kingsley, recovering from malaria, returned to his editorship in Edinburgh. However, before the end of 1870 he stepped down from the job at the request of the owners who were dissatisfied with his level of service. Kingsley and his wife moved to London, and Kingsley renewed his writing career by rapidly producing several more works. By the end of 1872, he had published three novels, an allegory, and a story for boys—each with the same lack of success. In 1872 he attempted to regain his place in the literary world with *Oakshott Castle, Being the Memoirs of*

an Eccentric Nobleman, but the three-volume work was so disjointed that critics were too confused to offer much specific criticism, except to conclude that it was one of the worst novels ever published. *Oakshott Castle* is so stunningly disorganized and incoherent that it has made literary historians wonder at the cause of Kingsley's seemingly complete loss of literary conception. Alcoholism, mental imbalance, and poor health have been theorized, but remain pure conjecture.

Kingsley, who had been reduced to pleading for funds from his famous brother Charles, finally found a respite from poverty in 1873 when he received an inheritance upon his mother's death. With the money, Kingsley and his wife moved to Kentish Town, an outlying area of London. The following year, upon receiving the news that he was dying from cancer of the tongue and throat, caused by excessive smoking, Kingsley moved to Cuckfield, a quaint country village in Sussex. In the two years before his death, Kingsley continued to write, producing four more novels, along with a series of literary essays. He died on May 24, 1876, having never regained a modicum of his early success.

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Sophia Vasilevna Kovalevsky

Sophia Kovalevsky (1850-1891) was the first woman to earn a Ph.D. in mathematics, despite the fact that Russia, her native country, and many other European universities at that time did not allow women. Kovalevsky was inspired by the nihilist movement in Russia, which emphasized the power of education and the equality of women. Kovalevsky was also an accomplished writer and a strong proponent of higher education for women.

Family Life

Sophia Korvin-Krukovsky was born on January 15, 1850, in Moscow to Vasily Vasilevich Korvin-Krukovsky, a general in the artillery garrison of the Russian army, and Elizabeth Fedrovna. She was the second child born to the couple; her sister, Anna, was six years older. Five years after her birth, her brother, Fedor, was born. Sophia was raised primarily by a serf nurse named Praskovia. As a child she was nicknamed ''Little Sparrow'' because she was small and energetic.

When Sophia was eight years old her father, then 59, resigned his commission in the army and moved the family to his country estate in Palibino. At this time he also hired a Polish tutor, Iosif Ignatevich Matevich, and an English governess, Margarita Frantsevna Smith, to supervise his children. In her memoir, Kovalevsky portrays herself as a sad and lonely child who felt unloved. Her sister garnered much attention for being the oldest and her brother was the pride of his parents because he was the only son. However, she eventually developed a special bond with her father and became his favorite child when her intellectual potential became apparent.

Sophia was also close to her father's older brother, Petr Vasilevich Korvin-Krukovsky. He was a well-read man who shared with his niece his political views and knowledge on various subjects, including mathematics. Her introduction to advanced mathematics came as an accident. When the

Korvin-Krukovsky family moved to Palibino, they redecorated their home. When they ran out of wallpaper for the nursery, her father used sheets of old school notes instead. The notes were on differential integral analysis and were her first encounter with calculus.

Early Education

Sophia struggled against social conventions to get a proper education as a child. Though it was then believed that very young children should not be taught to read, she sat in on her sister's lessons and practiced reading by herself. When her governess limited the number and types of books she was allowed, she sneaked into her father's study to read from his collection. Her formal education was the responsibility of the family tutor, Malevich. He taught her a broad range of subjects from age the time she was 8 until she was 17. She excelled in mathematics. When her father realized this, he instructed her to focus on other subjects. She followed his orders during her tutoring time, but continued to read math books alone at night.

Sophia was allowed to continue her formal mathematics training after she impressed a neighbor with her skills. The neighbor was Nikolai Nikanorovich Tyrtov, a professor of physics at the St. Petersburg Naval Academy. He brought the Korvin-Krukovsky family a copy of a beginning physics textbook as a gift, and she immediately began to read it. She had difficulty understanding it at first because it contained trigonometry, and Malevich was unable to explain the advanced math to her. Through perseverance Sophia figured out the mathematical formulae by herself and finished the book. Tyrtov was impressed by her ability to explain how she figured out the trigonometry. Tyrtov was a strong proponent of higher education for women, and he eventually persuaded the general to allow his daughter to pursue an education in mathematics.

When Sophia was 18, her family moved to St. Petersburg in order to get a better education for her and her brother. Her father hired Alexander Nikolayevich Strannoliubsky, a highly accomplished teacher, as a math tutor. Her remarkable mathematical abilities persuaded Strannoliubsky to become actively involved in promoting women's education in Russia. Eventually he encouraged her to pursue a broader university education. However, Russian universities were closed to women and unmarried women were not allowed to travel abroad, even to study, unless accompanied by a chaperone.

Nihilist Influences

While Sophia was pursuing her scientific interests, her older sister was developing her literary talents and political views, both of which later influenced Sophia's life. Anna began writing as a pastime but eventually secretly published two short stories without her father's permission in a literary journal edited by Fedor and Mikhail Dostoevsky. This led to a brief courtship between Anna and the famous novelist Fedor Dostoevsky, whom Sophia was also very fond of. Anna also became involved in the nihilist movement in Russia. As Koblitz explained in *A Convergence of Lives,* a nihilist ''basically denoted a person who questioned just about everything in traditional tsarist Russia, had great faith in the natural sciences and the power of education, strongly believed in the equality of women, and desired to be of use to the common people in some capacity.'' Anna's political views influenced her sister, who saw this movement as a means to pursue her education. The sisters decided that the only way to further their education would be for one of them to marry so they could both travel abroad. They planned a ''fictitious marriage'' whereby a man would agree to the marriage ceremony, but would then let the woman pursue her own life. This was not an unusual arrangement at the time since it was the only way to free a woman from her parents' authority.

The sisters decided that Anna should partake in the fictitious marriage since she was older. However, when the intended husband, nihilist Vladimir Onufrievich Kovalevsky, a publisher of political and scientific works, met the sisters, he was more interested in Sophia because of her intellectual achievements. The couple married in September 1868 and settled in St. Petersburg. Sophia Kovalevsky continued her math lessons with Strannoliubsky but also sat in on classes at the Medical-Surgical Academy. There she befriended a woman who had started her own gynecological practice, and Kovalevsky briefly entertained the idea of a career in medicine. However, she soon realized that mathematics was her true passion.

Pursuit of Higher Education

In order for Kovalevsky to pursue a formal education in mathematics, the newlyweds first moved to Vienna. Kovalevsky was allowed to study physics there, but she could not find a math professor to work with her, so the couple moved to Heidelberg. There, Kovalevsky was allowed to take math courses as well as a variety of other subjects, and her husband studied geology and paleontology. During this time the couple traveled extensively and had social contacts with the leading intellectuals of that time, including Charles Darwin, Thomas Huxley, George Elliot, and Herbert Spencer.

The Kovalevskys soon left Heidelberg to pursue their separate educations. Vladimir moved to Vienna, while Sophia went to Berlin to study with the world-renowned mathematician, Karl Theodore Weierstrass. Weierstrass was reluctant to take Kovalevsky as a student and gave her a test with difficult math problems before agreeing to work with her. He was so impressed by her performance on his test that he tried to get her admitted to the university. He was not successful, so Weierstrass tutored her privately for the next four years. At first he did not consider the possibility of preparing her for a doctorate because he did not believe that married women needed a career. However, when he learned the truth about Kovalevsky's marriage, he changed his mind.

Kovalevsky worked on three doctoral theses under Weierstrass's guidance and applied to the University of Gottingen, which allowed foreigners to obtain degrees in abstentia. Her first paper, and most significant contribution to mathematics, was on the theory of partial differential equations. It was published in *Crulle's Journal,* which was a

major accomplishment for a young academic. Her second paper, in theoretical astronomy, was about the form of Saturn's rings, and the third paper explained how to reduce certain integrals to less complicated forms. Her papers were accepted at Gottingen and were so remarkable that she was excused from taking the final oral examination. She received her Ph.D. in mathematics, summa cum laude, in August 1874. Kovalevsky was the first woman to obtain a doctorate in this field.

Two years earlier Vladimir Kovalevsky completed his dissertation in paleontology from Jena University in Germany. In 1874 Kovalevsky and her husband reunited and returned to Russia in search of academic positions. Neither was successful, so Vladimir got involved with some business ventures and Sophia began writing for a newspaper as a theater critic and became a public supporter of women's higher education. As Kovalevsky explained in *A Russian Childhood,* ''Various circumstances existed in Russia which distracted me from serious scientific work: society itself, and those conditions under which one had to live.'' The couple's marriage became stronger and they decided to have a child together. In October 1878 their daughter, Sophia Vladimirovna, was born. For the next two years Kovalevsky concentrated on her new family instead of mathematics.

International Recognition

In 1880 a colleague of the Kovalevskys invited Sophia to present a paper at the Sixth Congress of Natural Scientists in Petersburg. Since Kovalevsky had not done any mathematical work in six years, she presented one of her dissertations from Gottingen. The response was very positive, and colleagues persuaded Kovalevsky to return to academia. She traveled to Berlin and Paris to reunite with Weierstrass and conduct research on the refraction of light in crystals. During this time her husband's financial enterprises failed. Vladimir had been suffering from depression, and when his next job opportunity also fell through he committed suicide.

Kovalevsky was devastated by her husband's death. In 1883 a colleague offered Kovalevsky a teaching position at Stockholm University. After only a year, she was appointed to full professor and published her research on light refraction. In 1885 Kovalevsky was appointed chair of mechanics. Throughout her life Kovalevsky was also very interested in literature and now she decided to pursue it more seriously. She co-authored a play called *A Struggle for Happiness* with Anne Charlotte Leffler. The play was not well received, but Kovalevsky did not give up writing. She wrote some novels, radical political books such as *A Nihilist Girl,* and her memoirs.

Mathematics remained her main passion. In 1888 she won the prestigious Prix Bordin competition sponsored by the French Academy of Science. Her brilliant career was cut short, however, when she died on February 10, 1891, of pneumonia at age 41. Kovalevsky's legacy lies not only in her accomplishments as a mathematician, but also in the recognition and respect that she brought women in academia and her efforts to support women pursuing a higher education.

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□

Stanley Kunitz

At the age of 95, Stanley Kunitz (born 1905) became the oldest person ever to serve as Poet Laureate of the United States. One of the finest American poets of the Twentieth Century, Kunitz produced only 12 books in more than 70 years, but the quality of his work remained consistent. Kunitz has earned many awards, including the Pulitzer Prize, National Book Award, and Bollingen Prize in Poetry.

Haunted by his Father's Death

Stanley Jasspon Kunitz was born in Worcester, Massachusetts, on July 29, 1905. He was raised in a Lithuanian Jewish household in a working-class community, the son of Solomon Kunitz, a dressmaker, and Yetta Helen (Jasspon) Kunitz. His father killed himself

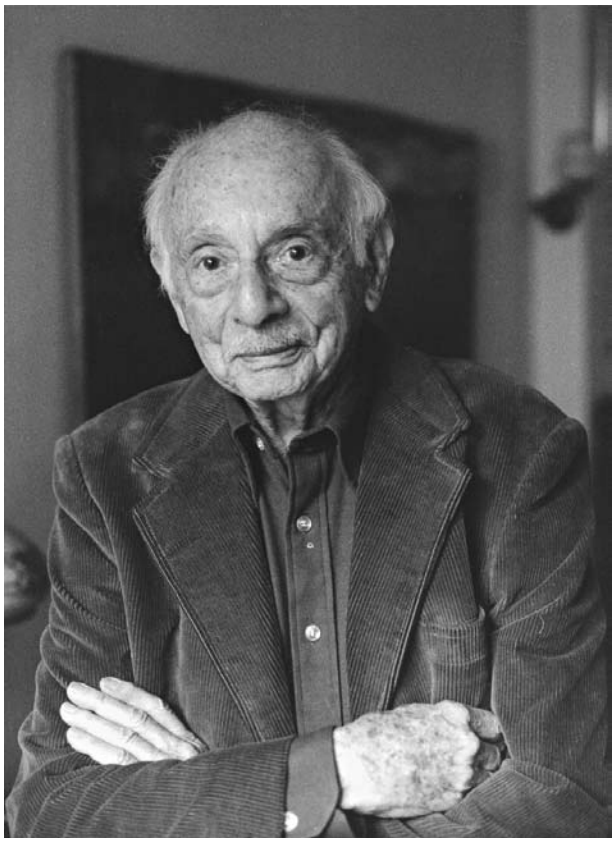

shortly before Stanley was born ''by drinking carbolic acid in a park,'' according to *People* magazine's William Plummer. Kunitz spent a lonely childhood. Birthdays were not celebrated in his house and his father's death was a taboo topic. Nevertheless, the tragic event visited Kunitz in his dreams, and later, as an adult, he grappled with the loss in his poems. The poem ''End of Summer'' evokes the event: ''Bolt upright in my bed that night/ I saw my father flying;/ the wind was walking on my neck,/ the windowpanes were crying.'' In a later volume, *The Testing Tree: Poems,* published in 1971, Kunitz ''ruthlessly prods wounds,'' according to Stanley Moss of the *Nation.* ''His primordial curse is the suicide of his father before his birth. The poems take us into the sacred woods and houses of his 66 years, illuminate the images that have haunted him.''

Despite his depressing home life, Kunitz excelled at school. He was class valedictorian at Worcester Classical High School and won a scholarship to Harvard University, where he studied under the famous philosopher Alfred North Whitehead and rubbed shoulders with the future head of the Manhattan Project, J. Robert Oppenheimer. In 1926, Kunitz graduated summa cum laude with a degree in English and enrolled in a doctoral degree program. He wanted to teach at Harvard, but anti-Semitic attitudes in the Ivy League proved to be an obstacle, and he dropped out after completing the requirements for his master's degree.

Kunitz took a newspaper job at *The Worcester Telegram.* The highlight of his journalism career was covering the 1921 trial of Nicola Sacco and Bartolomeo Vanzetti, Italian anarchists convicted of robbing and killing a Boston shoe factory paymaster and his guard. After the trial ended, Kunitz went to New York seeking a publisher for Vanzetti's letters. Though he failed to interest any editors in the project, he wound up staying in the city.

Early Success as Poet

Eventually, he moved to a farmhouse in Connecticut, where he wrote poetry and edited reference books for the H.W. Wilson publishing house. He was editor of the *Wilson Library Bulletin* and co-editor of *Twentieth Century Authors.* Around this time, his poems started appearing in some of the most prestigious literary magazines in the United States, including the *Dial, New Republic, Poetry,* and *Commonweal.*

In 1930, at the age of 25, Kunitz published his first book of poems, *Intellectual Things.* Kunitz's early poems reflect an opaque style influenced by English metaphysical poets John Donne and George Herbert. He later adopted a simpler style, more accessible to readers. His next book of verse, *Passport to the War: A Selection of Poems,* published fourteen years later, likewise garnered critical praise. The poems in this volume reflected Kunitz's attempt to work out his anger on the page. ''I had to address the trauma of my childhood and resolve it,'' he later told Plummer.

In 1959, Kunitz won the Pulitzer Prize for his third book *Selected Poems, 1928-1958.* His next book, *The Testing Tree: Poems,* published in 1971, marked a significant departure from his earlier work. Poet Robert Lowell compared the two books in the *New York Times Book Review* by saying that the two volumes ''are landmarks of the old and new style. The smoke has blown off. The old Delphic voice has learned to speak 'words that cats and dogs can understand.'''

Other volumes by Kunitz include *The Terrible Threshold: Selected Poems, 1940-70* and *The Wellfleet Whale and Companion Poems,* which appeared in 1983. The lengthy title poem of the latter volume recalled the beaching and death of a whale near his Provincetown, Massachusetts, home. Marie Henault in the *Dictionary of Literary Biography* called it ''an austere and ambitious philosophic poem. . . . Its first-person-plural speaker gives the poem an elevated tone that allows the whale to become 'like a god in exile/ . . . delivered to the mercy of time. . . . '''

Expressed Political Views

Kunitz maintained a status as a conscientious objector during World War II, but he was drafted anyway and served in the U.S. Army from 1943 to 1945. He was not forced to fight on the front lines but was assigned the task of cleaning bathrooms. Eventually, he rose to the rank of sergeant, but Kunitz never forgot his early humiliation. It took 20 years, but Kunitz finally got his revenge on the military. In 1965, he and fellow poet Lowell organized a Vietnam War protest that turned the White House Arts Festival into what Kunitz proudly termed ''a passionate fiasco.''

Kunitz's anti-government attitudes seeped into his poetry. From 1974 to 1976, Kunitz served as a poetry consultant in the Library of Congress's Poetry Office. His poem

''The Lincoln Relics,'' which he wrote during those years, reflects his disdain for the U.S. government: ''Mr. President/ In this Imperial City,/ awash in gossip and power,/ where marble eats marble/ and your office has been defiled,/ I saw piranhas darting/ between the rose-veined columns, avid to strip the flesh/ from the Republic's bones./ Has no one told you/ how the slow blood leaks/ from your secret wound?''

Kunitz believes the poet's role is to ''demonstrate the power of the solitary conscience,'' as he told *Washington Post* staff writer Elizabeth Kastor. ''It's a terrible power to entrust to people who are not spiritually great, that's all there is to it,'' Kunitz said of government officials. ''You see it in the callousness, self-aggrandizement, insensitivity to the plight of the poor. In the general level of ethical conduct, the state has become an abomination.''

Teaching Work

In 1945, Kunitz won a prestigious Guggenheim fellowship, and a year later took his first teaching post at Bennington College in Vermont. During the 1950s and 1960s, he taught at several other institutions, including the New School for Social Research in New York, Brandeis University, the University of Washington, and Columbia University. From his early brush with anti-Semitism at Harvard, he went on to teach at Ivy League schools such as Columbia, Yale, and Princeton. But rather than settling on one campus, Kunitz preferred to do short-term stints. He thought that accepting a long-term commitment would stifle his creativity. ''I never accepted tenure,'' he explained in an interview in the *Boston Globe,* ''because I recognized that it would be fatal for me to be a professor who wrote poetry rather than a poet who had a job in the academy.''

Through his writing and teaching, Kunitz amassed a group of proteges and friends that reads like a *Who's Who* of Twentieth Century poetry. His closest friends included Lowell and Theodore Roethke. Allen Ginsberg solicited Kunitz's comments before publishing ''Howl,'' the Beat poem that defined a generation. Kunitz taught or advised well-known poets such as Carolyn Kizer, James Wright, Louise Gluck, and Robert Hass.

Kunitz's mentoring extended to the visual arts. He interacted with painters Robert Motherwell and Mark Rothko and married artist Elise Asher on June 21, 1958. Each had one daughter from a previous marriage. The couple divided time between New York and Provincetown, where Kunitz ran Fine Arts Work Center, a colony for young poets and artists he founded in 1968.

In 2000, Kunitz was appointed to be the tenth Poet Laureate of the United States, the highest literary honor in America. In explaining the selection, Librarian of Congress James Billington said Kunitz ''continues to be a mentor and model for several generations of poets, and he brings uniquely to the office of poet laureate a full lifetime of commitment to poetry.'' Literary critics applauded the choice. ''What sets Kunitz apart from most people,'' observed Henry Taylor in the *Washington Post,* ''is his level of emotional intensity that historically has been difficult to maintain as one ages.'' The job requires recipients to give a reading at the start of their tenure, deliver an essay at the end, and help organize the library's literary programs. ''It's a wonderful selection,'' *Atlantic* poetry editor Peter Davison told the *Boston Globe.* ''Stanley is going to hold the office as a symbol of dedication to a life in poetry.''

Despite his lofty achievements, Kunitz always maintained a solid grounding. Gardening became a lifelong passion for Kunitz and provided inspiration for his poetry. He tried his hand at farming twice in his life, first in Connecticut, then in Pennsylvania. The success of his 2,000 square-foot garden in the front yard of his Provincetown home is one of his proudest achievements.

Kunitz explained his fascination with nature to *Contemporary Authors:* ''One of my feelings about working the land is that I am celebrating a ritual of death and resurrection. Every spring I feel that. I am never closer to the miraculous than when I am grubbing in the soil.'' Indeed, he told the *Boston Globe* that gardening refreshed his spirit and prepared him for writing: ''To conquer a piece of earth,'' Kunitz said, ''an area of earth, and make it as beautiful as one can dream of it being: That is art, too. A man cannot be separated from the earth. I come out of the garden every day feeling, oh, inspired in a way that one needs in order to convert the daily-ness of the life into something greater than that little life itself.''

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Kenesaw Mountain Landis

As major league baseball's first commissioner, Judge Kenesaw Mountain Landis (1866-1944) cleaned up a sport that had been almost fatally corrupted by ties to organized gambling. Ruling with an autocratic hand, Landis saved baseball from squabbling owners and miscreant players and presided over the sport's ascendancy into American's undisputed national pastime during the era between the two World Wars.

A Self-Promoter

During the U.S. Civil War, Abraham H. Landis was a surgeon with the 35th Ohio Volunteer Infantry Regiment. On General William Sherman's famous march through Georgia in 1864, Landis nearly lost a leg to a Confederate cannonball at the Battle of Kennesaw Mountain. Two years later, he insisted on naming the sixth of his seven children after that battle, though he misspelled the mountain's name, dropping one ''n.''

Many of his friends called Kenesaw Mountain Landis by the nickname Kennie. His older brothers and sisters called him ''the Squire'' for his pompous manner, even at a young age. The family moved to Logansport, Indiana, when Kennie was eight. There he learned to play baseball around the same time as the first professional baseball league, the National League, was forming. He was skilled at baseball but bedeviled by mathematics, and he dropped out of high school before graduation.

As a teenager, Landis played first base for the semipro Goosetown, Indiana, team, and at the age of 17 became its manager. Though only a wiry 5 foot 7 inches, he was offered a professional contract but turned it down because he said he wanted to play ''merely for sport and the love of the game.'' Yet he did not lack competitive drive, winning many medals in bicycle races at county fairs. On one occasion, displaying his unique gift from self-promotion, he pinned 20 store-bought medals on his chest and showed up in a strange town for a big race. Intimidated, his rivals were defeated.

After working various odd jobs as a handyman, an errand boy, a clerk in a general store, and a newspaper hawker, Landis caught on as a court reporter in South Bend, Indiana. He loved the showmanship of the world of law and quickly gained influential friends. In 1886 he became the aide to Indiana's Secretary of State. The following year he was admitted to the state bar, and in 1891 he graduated from Union College of Law in Chicago. Early in his law school days, he was denied admission to a fraternity because he looked like a country bumpkin. Outraged, he organized the other non-fraternity students and they took over the school government.

Even though he had been a high school dropout, Landis proved to be a genius at advancing himself. His rapid rise continued in 1893 when his father's former commanding officer, Walter Greshman, became U.S. Secretary of State and made Landis his personal secretary. President Grover Cleveland was so impressed with his work that he offered him a post as minister to Venezuela, but Landis declined, instead moving back to Chicago in 1895 to practice law and marry a young socialite, Winifred Reed.

Landis became an ardent Chicago Cubs fan and sometimes asked for postponements of court hearings so he could

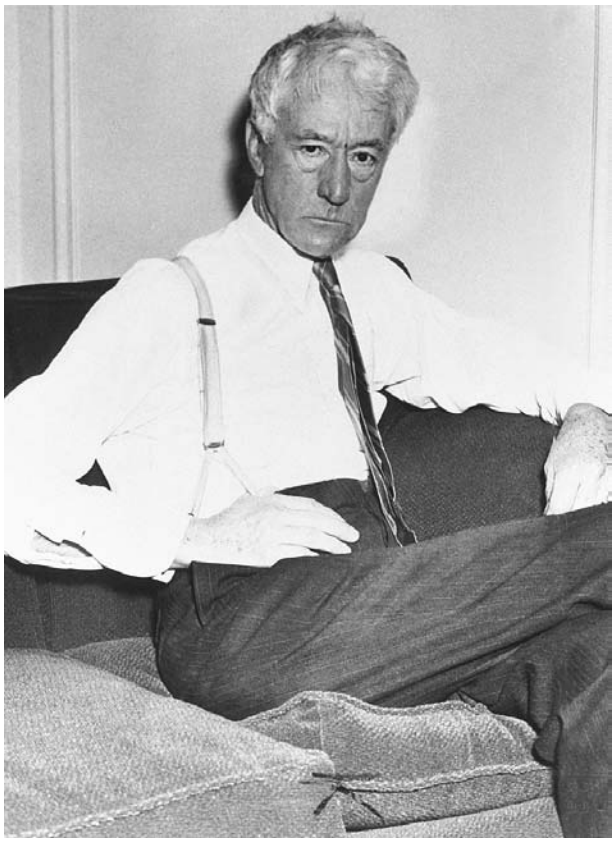

attend a crucial game. He said baseball was a great game and ''remarkable for its cleanness'' in an era where other sports had an unsavory relationship with gamblers.

Trust-busting Judge

Two of Landis's brothers were elected to the U.S. Congress and Landis was approached to run, but declined. In 1905, President Theodore Roosevelt appointed Landis to a newly created federal judgeship, the District Court of Northern Illinois, in Chicago. Landis was a flamboyant judge who engaged in frequent theatrical flourishes, jumping out of his chair and pointing fingers at recalcitrant witnesses. His procedures often were unorthodox and autocratic; for instance, he would hold suspects without warrants and order people to appear before him without subpoenas.

Landis became famous in 1907 when he summoned the nation's wealthiest man, John D. Rockefeller, to testify in an antitrust case against his own company, Standard Oil. After Rockefeller's evasive testimony, Landis slapped a $29.2 million fine on Standard Oil for colluding with railroads to fix prices. His decision was later overturned on appeal. Citing many cases where his decisions were eventually overturned, critics denounced Landis as a judge who played to the crowds. ''His career typifies the heights to which dramatic talent may carry a man in America if only he has the foresight not to go on the stage,'' wrote sportswriter Heywood Broun.

In 1915, Landis presided over an antitrust suit by the upstart Federal League against baseball's two established major leagues, challenged organized baseball's reserve clause, which gave the American and National leagues lifetime rights to a player's services. He delayed his decision for 11 months, and the frustrated Federal League owners finally agreed to a buyout before Landis rendered a verdict.

During World War I, Landis was an ardent patriot. He issued several harsh verdicts to alleged seditionists, fining members of the International Workers of the World a total of $2.3 million for draft evasion and sentencing them to up to 20 years in prison. The sentences later were commuted. In another famous trial, Landis, who had said German Americans' hearts were ''reeking with disloyalty,'' gave radical German Austrian émigré Victor Berger and five other socialists twenty-year sentences for conspiracy, saying later he wished he could have had them ''lined up against a wall and shot.'' The Supreme Court later reversed that decision.

Cleaned Up Baseball

In 1919, at the behest of a ring of mobsters, members of the Chicago White Sox conspired to throw the World Series to the underdog Cincinnati Reds. The affair was covered up but suspicions grew about a fix. The owners, who had run the sport for decades with a weak governing commission, realized they needed a strong leader to dispel debilitating doubts about the game's integrity. On November 12, 1920, 14 owners showed up in Landis's courtroom, hats in hand. The judge told them to be quiet while his court was in session, demonstrating to them that he would not be cowed. That same day, he took the new job of baseball commissioner for $50,000 a year after getting a contract which specified that he could not be fired, fined, or criticized in public by the owners, his ostensible employers. He stayed on as judge for a year, then quit when he was accused of a conflict of interest.

Landis's first important act as commissioner was to banish forever eight members of the 1919 Series fixers, the so-called Chicago ''Black'' Sox, even though they had been acquitted of all criminal charges in connection with the conspiracy. The banished included the great ''Shoeless'' Joe Jackson, who was little more than a patsy in the fix and had played his hardest during the games. Landis said the eight ''will be and remain outlaws.'' Because of Landis's ruling, Jackson has never been admitted to baseball's Hall of Fame, though many baseball experts and fans feel he should be exonerated.

Landis's cleanup of baseball, which had become corrupted by its association with gamblers, was harsh but uneven. In his first five years as commissioner, he banned seven other players for life and suspended 38 others. Most of those punished had merely been approached by gamblers and had failed to disclose their conversations. Others did even less. Landis banned pitcher Ray Fisher for life when he took a job as a coach at the University of Michigan while still under contract to the Cincinnati Reds. He banned New York Giants outfielder Benny Kauff after Kauff was acquitted on auto-theft charges.

Landis was unafraid to tackle even the game's biggest star, Babe Ruth. In 1921 Landis suspended Ruth and New York Yankees teammate Bob Meusel for 40 games for viola-

ting a rarely invoked rule against post-season barnstorming, a common practice in those days. But he reinstated Ty Cobb and Tris Speaker, two future Hall of Famers, who had been suspended by American League President Ban Johnson for allegedly throwing games during the 1919 season, even though there was written evidence they were involved in a fix.

Owners who had thought Landis would be their lackey proved sadly mistaken. He ordered owners with financial interests in racetracks to quit any involvement with horse racing or anything related to gambling. He turned down singer Bing Crosby's bid to buy the Pittsburgh Pirates because he owned racehorses. He slammed owners for stockpiling deserving players in their expanding minor league ''farm'' systems. In 1930 he declared St. Louis Browns player Fred Bennett a free agent, claiming owner Fred Ball had unfairly stymied his career. Ball took Landis to federal court and lost. By the end of the 1930s, Landis had freed almost 200 players under similar circumstances. He often nixed player trades that he figured were not in the best interests of baseball's competitiveness. ''He was always on the side of the ballplayer,'' said manager Leo Durocher. ''He had no use for the owners at all.''

Landis frequently clashed with Ban Johnson, who had been the most powerful figure in the game for many years. Eventually, he told the owners that either he would go or Johnson would go. It was Johnson who resigned.

The Judge

Along with Ruth and the ''lively'' ball, which transformed the game into a crowd-pleasing spectacle with more home runs, Landis was largely responsible for redeeming the tarnished reputation of the sport and turning baseball into the nation's undisputed national pastime during the years between the two world wars. With his shock of long white hair and his imperious manner, Landis was a frail-looking, scowling, patrician figure. Autocratic and stern, Landis projected an image of rectitude even while unleashing a vituperative storm of profanity, and he issued frequent lectures against anyone who would besmirch the sport. Baseball historian Harold Seymour described him as a ''scowling, white-haired, hawk-visaged curmudgeon who affected battered hats, used salty language, chewed tobacco, and poked listeners in the ribs with a stiff right finger.''

Landis frequently attended games and was the sport's unflagging ambassador. He selected announcers for the World Series and watched every inning of every game from his box. In the 1934 World Series, when angry fans in Detroit showered St. Louis outfielder Ducky Medwick with produce during a lopsided game, Landis ordered the Cardinals to remove Medwick to avoid a forfeit. They complied.

Few people dared defy Landis, who as commissioner was known simply as ''the Judge.'' His office in downtown Chicago had a single word stenciled on the door: BASEBALL. He was the game's one-man judge and jury. His centralized authority was a stark contrast to the lackadaisical way the game had been run prior to his installment. Critics said too much decision-making power had been invested in one man.

Landis's obstinate views on race thwarted all attempts to integrate baseball under his watch. He repeatedly upheld the sport's unwritten ban against African American players. When the Pittsburgh Pirates sought to sign legendary Negro League star Josh Gibson to a contract in 1943, Landis stopped them. ''The colored ballplayers have their own league,'' he said. ''Let them stay in their own league.'' Owner Bill Veeck claimed Landis prevented him from buying the Philadelphia Phillies because Veeck had told him he planned to integrate the team, but some historians doubt Veeck's account.

Two days before the start of the 1944 World Series, Landis was hospitalized for his chronic respiratory problems. In mid-November, the owners again renewed Landis's contract for seven years, but it was mainly an act of tribute. Landis died on November 25, 1944, at the age of 78. He had decreed there would be no funeral, so he was cremated and buried modestly in Chicago. Two weeks later he was inducted into the Hall of Fame in Cooperstown, New York. His plaque reads: ''His Integrity and Leadership Established Baseball in the Respect, Esteem and Affection of the American People.''

Never again did baseball's owners invest a commissioner with such sweeping powers. Subsequent baseball commissioners often kowtowed to the owners and rarely interfered in trades and sales of teams. Never again would one man wield such supreme authority over the sport.

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Alfred Mossman Landon

Kansas Governor Alfred M. Landon (1887-1987) was the Republican nominee opposing Franklin D. Roosevelt in the U.S. presidential election of 1936. Running against popular New Deal policies, Landon lost to Roosevelt by the largest electoral vote margin of any candidate since 1820. After his defeat, he continued to speak out on issues as a Republican Party elder statesman.

Republican presidential candidate Alfred M. Landon holds the dubious distinction of being one of the great losers in American political history. Buried in the Democratic landslide of 1936, he managed to carry only

two states against Franklin D. Roosevelt, a distinction unmatched until Democrat George McGovern's loss to Richard M. Nixon in 1972. The magnitude of Landon's defeat obscured his praiseworthy record as a two-term governor of Kansas. A moderate, reasonable leader who believed in orderly political change, Landon was never comfortable in championing old-fashioned Republican conservatism, as he was obliged to do in his campaign against Roosevelt. Though he never held another elected office after his years as governor, he remained a respected figure within the Republican Party for the remainder of his life.

Landon was born September 9, 1887, in West Middlesex, Pennsylvania, the son of John Manuel and Anne Mossman Landon. His father was an oil prospector and promoter whose work led the Landon family to move, first to Marietta, Ohio, and then, in 1904, to Independence, Kansas. At his father's urging, Landon attended the law school of the University of Kansas. He distinguished himself in student government and earned the nickname ''The Fox'' for his political skills. Rather than pursue a legal career, Landon took a job as a bookkeeper at an Independence bank after graduation. Still restless, he followed his father into the oil business, investing in various ventures until he launched his own firm in 1912. His drive and resourcefulness at scouting and developing oil fields eventually earned him a comfortable fortune.

Landon and his father shared an interest in politics. Together, they attended the 1912 Progressive (''Bull Moose'') Party convention of 1912 that nominated former President Theodore Roosevelt. Landon worked hard for the Bull Moose campaign in Kansas, establishing enduring ties with such influential figures as editor William Allen White. In 1915 he married Margaret Fleming, who died less than two years later while giving birth to their daughter, Margaret Anne. That same year, America's entry into World War I prompted Landon to enlist in the Army, where he received a commission in the chemical warfare corps. He was still in training when the Armistice was declared.

Began Lifetime Career as Civil Servant

In 1922 Landon took a hiatus from the oil business and served as Kansas Governor Henry Allen's private secretary for six weeks. His interest in politics reinvigorated, he ran for the post of local Republican county committeeman and gradually rose in the party ranks. He was identified with the liberal, reform-minded wing of the party, but worked for harmony with the conservative Old Guard faction as well. Still, he was willing to break with the Republicans at times, such as when he supported William Allen White's 1924 independent candidacy for the Kansas governorship in protest against the Ku Klux Klan-backed major party nominees.

Landon's natural friendliness and ready smile made him a popular figure in political circles. He was elected Republican state chairman in 1928 and that same year managed Clyde Reed's successful gubernatorial campaign. Democrat Harry H. Woodring won the job two years later, prompting Landon to seek the Republican nomination to oppose him in 1932. He went on to beat Woodring by a small margin, becoming the only Republican west of the Mississippi to be elected governor that year. Taking office in the midst of the Great Depression, Landon worked to fulfill his campaign pledge to cut government spending and promote moderately progressive policies. He lowered tax rates, promoted utility regulation, passed a moratorium on mortgage foreclosures, and sponsored laws to shore up the state's troubled banking system. Perhaps his most notable achievement was supporting recovery programs while keeping the state budget balanced. Landon proved to be a popular governor and became the only Republican state chief executive to be re-elected in 1934.

Republican national leaders saw Landon as a promising candidate to oppose Franklin D. Roosevelt's re-election bid in 1936. Few members of the party had the stature or voter appeal to seriously contest the popular president, and Landon's folksy image and common-sense political stands made him an early favorite for the nomination. After expressing disbelief that anyone saw him as presidential material, he pursued the nomination in earnest, tapping Kansas national committeeman John D. M. Hamilton as his campaign manager. His candidacy was officially launched at the 1935 American Legion Convention. Among his early supporters was powerful newspaper mogul William Randolph Hearst, whose publications hailed Landon as the ''Horse and Buggy Governor'' and the ''Kansas Coolidge.''

Philosophical Differences with ''Grand Old Party''

The comparison with former president Calvin Coolidge rankled Landon; rather than a rigidly pro-business conservative, he saw himself as a sensible, fiscally prudent liberal. In fact, he had supported many of the goals of Roosevelt's New Deal, including business regulation, unemployment insurance, and agricultural support programs. He did feel that the New Deal's programs were poorly executed, showing ''too much of the slap-dash, jazzy method.'' Instead of condemning them completely, he favored eliminating the waste and inefficiency in specific programs. Unlike the Republican Old Guard, Landon didn't seek a return to the unfettered capitalism of an earlier era. ''I do not believe the Jeffersonian theory that the best government is the one that governs the least can be applied today,'' he told a Kansas audience. ''I think that as civilization becomes more complex, government power must increase.'' Such statements put him at odds with his party's conservatives, as did his support for the League of Nations and the World Court that were set up to deal with international issues following World War I.

Though he declined to officially contest any of the 1936 presidential primaries, Landon had his name entered in the Massachusetts and New Jersey contests, both of which he won. His main Republican rivals included Senator William E. Borah of Idaho, newspaper publisher Colonel Frank Knox, and Senator Arthur Vandenberg of Michigan. By the time the Republican National Convention opened in Cleveland on June 9, Landon's nomination was all but assured. He was chosen on the first ballot, with Knox selected as his running mate. The party emerged from the convention with an almost divine sense of mission. As one Kansas delegate put it, ''God has His hand on Alf Landon's shoulder.''

At the start of the campaign, Landon was reluctant to criticize Roosevelt harshly. He kept his distance from conservatives like ex-President Herbert Hoover and avoided a wholesale denunciation of the New Deal. Others supporting the Republican ticket were far more brutal in their attacks. John D. M. Hamilton and Frank Knox, among others, lambasted Roosevelt as a revolutionary out to destroy the U.S. Constitution. Hearst's newspapers asserted that the Soviet Union had ordered American communists to back Roosevelt. Commentators in the press noted the dissonance between Landon's moderation and the bitter rhetoric of his backers.

Political Race Proved Unwinnable

An awkward, halting public speaker, Landon found it hard to compete with Roosevelt as a campaigner. As the race entered its final months, his message grew more strident. In a Los Angeles speech, he accused the New Deal of being ''obsessed with the idea that it had a mandate to control America business, American agriculture, and American life.'' In Baltimore, he declared that ''business as we know it is to disappear'' if Roosevelt won re-election. The Democrats leveled charges of their own, portraying Landon as a tool of the reactionary ultra-rich who would dismantle the New Deal if elected. In the final days of the campaign, the Republican National Committee circulated the charge that Roosevelt's Social Security Act would cut wages and force workers to wear identification tags around their necks.

In October the highly regarded *Liberty Digest* straw poll predicted a Landon victory. The results on election day proved to be far different: the incumbent Roosevelt carried 46 states (worth 523 electoral votes), leaving only Maine and Vermont (8 electoral votes) in his opponent's column. Roosevelt also overwhelmed Landon in the popular vote, garnering 27,757,333 to the Kansan's 16,684,231. Landon took the defeat philosophically, remarking to a friend: ''I don't think that it would have made any difference what kind of a campaign I made as far as stopping this avalanche is concerned. That is one consolation you get out of a good licking.''

Political Legacy Extended to Next Generation

After completing his second term as governor, Landon retired from public life. He returned to private business and settled down to home life with his second wife, Theo Cobb. Interested in world affairs, he supported the United States against Nazi Germany and, after World War II, endorsed President Harry S Truman's Marshall Plan for the reconstruction of Europe. Landon played a key role in nominating Wendell Willkie for president at the 1940 Republican National Convention. In the 1960s he supported Lyndon B. Johnson's Medicare program and other of Johnson's Great Society initiatives. In a 1962 interview, Landon labeled himself a ''practical progressive, which means that the Republican Party or any political party has got to recognize the problems of a growing and complex civilization. And I don't think the Republican Party is really wide awake to that.''

Surviving most of his political peers, Landon lived to see his daughter Nancy Landon Kassebaum elected to the U.S. senate in 1978. Ronald and Nancy Reagan were among the visitors who helped him celebrate his 100th birthday. On October 12, 1987, Landon died peacefully at his Topeka home, having put his political wins and losses far behind him. Kansas Senator Robert Dole was among those who eulogized Landon, hailing him as ''a legendary Republican who taught generations of politicians what integrity and leadership were all about.''

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Tom Landry

Legendary football coach Tom Landry (1924-2000) was the founding coach of the Dallas Cowboys who brought the team from a winless first season into a dominating force in the National Football League (NFL). Over 29 seasons, Landry guided the Cowboys to 20 consecutive winning seasons, 19 NFL playoff appearances, 13 division titles, five Super Bowl appearances, and two Super Bowl victories. His overall record was 271-180-6. "From the late 1960s through the 1970s and into the 1980s," contended *Washington Post* staff writer Bart Barnes, "the Cowboys under Landry were a perennial power in the NFL, with a mystique that transcended the sports community and Texas."

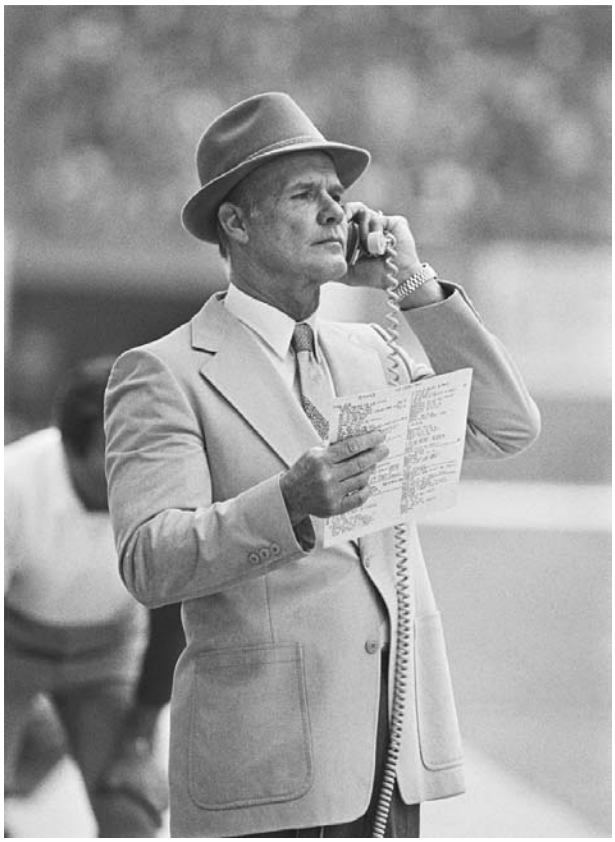

Landry also helped restore the image of Dallas, dubbed the City of Hate after the 1963 assassination of President John F. Kennedy, into a city known for its winning all-American football team. The coach's strong work ethic and Christian belief fueled the success of his team and earned the Cowboys the nickname "America's Team." Landry is the third-winningest coach in NFL history, behind Don Shula and George Halas. Yet the coach is equally well known for his style. Standing on the sidelines with folded arms and a stoic expression, Landry wore his signature fedora hat, sports coat, and tie to games. A bronze statue, unveiled in October 2001, captured this pose and is displayed outside the Dallas Cowboy's home stadium in Texas. Landry remains a national icon of control and loyalty.

Excelled in Classroom and Football Field

Tom Landry was born Thomas Wade Landry in Mission, Texas, on September 11, 1924. He was the son of Ron Landry, who worked as an auto mechanic, served as the town's fire chief, and supervised Sunday school at First Methodist Church in Mission, Texas. At Mission High School, Landry was an A-student, president of his class, and a member of the National Honor Society. He also excelled on the football field, playing all-regional fullback on a team that outscored its opponents 322-0 during his senior year. A devout Christian, Landry took part in the Fellowship of Christian Athletes.

Landry served in the Army Air Forces in World War II, participating in 30 B-17 combat missions over Europe and even surviving a crash landing. In 1945 Landry was discharged as a first lieutenant and enrolled in the University of Texas, where he resumed playing fullback and some quarterback and defensive back for the Longhorns football team. During his junior year he made the all-Southwestern Conference second team, and in his senior year, he served as co-captain. In 1948, Texas won the Sugar Bowl, and in 1949 his team won the Orange Bowl. In 1949, Landry graduated with a degree in business administration from the University of Texas and later earned a degree in mechanical engineering from the University of Houston.

Began Career in New York

Landry began his professional football career playing cornerback for the New York Yankees in the All-American Football Conference. After the 1949 season, the team merged with the New York Giants, where he continued to play cornerback for the next six seasons, making the All-Pro defensive team in 1954. When Jim Lee Howell became head coach of the Giants, Landry became a player-coach under him for the 1954 season. He left the field permanently as a player in 1955 when he took a position as the team's defensive coordinator. From 1956 to 1959, he worked as assistant coach alongside offensive coordinator Vince Lombardi, who later rose to fame as coach the Green Bay Packers.

During his time with the Giants, Landry developed his famous 4-3 defense that became the NFL standard, later evolving that into the Flex. The strategy replaced the "umbrella defense—a six-man line with a roving linebacker—with a four-man line and three linebackers." Landry said "My industrial engineering degree shaped my coaching," reported Keith Whitmire in the *Chicago Tribune*. "The whole coordinated defense, the Flex defense came out of that idea, of putting everybody together with certain responsibilities. It was a very technical approach to football." In Landry's four years as defensive coach, the

Giants earned a record of 33-14-1, with two Eastern Conference division titles and one NFL championship, in 1956.

Headed to Dallas

Landry left New York in 1960 to take a job as head coach of the Dallas Cowboys expansion team. A Dallas group headed by owner Clint Murchison Jr. and General manager Tex Schramm recruited Landry for the top job, signing him on for 5 years at $34,000 a season. Landry ran an insurance business in Dallas during the off-season and the offer gave him a chance to move closer to home.

In his first season as head coach, Landry failed to win a single game. The team posted a 0-11-1 record. Landry offset the team's lack of talent with an innovative offensive strategy that called for multiple formations based on the strengths and weaknesses of his own players and those of his opponents. A 1968 NFL press release described Landry's offense as using ''10 or 11 formations a game, with up to six variations of each. This is several times as much offense as the NFL average . . . the Landry defense, on the other hand, is a one-formation machine. It is as complex as a computer, and its individual parts are coordinated like the works of a clock.'' ''He was renowned in the NFL for his ability to think ahead,'' noted *Washington Post* staff writer Bart Barnes. ''not just for the next down but to the next series of downs.''

Despite a sub-par record, Landry had won the confidence of Cowboys owner Clint Murchison. In 1964, Murchison signed Landry for an additional 10 years as head coach of the Cowboys. This marked an unprecedented show of support for a coach with only a 13-38-3 record. But the gamble paid off. By 1965, the team won as many games as they lost. And in 1966, the Cowboys made the playoffs for the first time after posting a 10-3-1 season. That year Landry was named the NFL's Coach of the Year. In 1967 the team won the Eastern Division title. After the 1970 season, the Cowboys advanced to the Super Bowl for the first time, but lost the championship game to the Baltimore Colts. The Cowboys eventually made it to the Super Bowl five times, winning in 1972 and 1978 and losing in 1971, 1976, and 1979. Throughout his career, Landry earned a record of 250-162-6 in the regular season and 20-16 in the playoffs.

Achieved Celebrity Status

In the 1970s, the team gained national popularity and was dubbed ''America's Team.'' Football became the most-watched professional sport in the United States. Super Bowl VI, in which the Tom Landry's Dallas Cowboys beat Don Shula's Miami Dolphins 24-3, marked a turning point for the team. They shed forever their image as lovable losers and became a dominating force in the NFL. ''The title validated Landry's status and the Cowboys' claim as one of the league's elite teams,'' wrote David Moore in the *Chicago Tribune*. ''It forever altered the perception of the franchise.''

Landry and his players became national celebrities. Moore recounted the defining events of the Dallas Cowboy's celebrity era. In 1975, the Dirty Dozen referred to the 12 rookies who made the team. The 50-yard Hail Mary pass from Roger Staubach to Drew Pearson climaxed a 17-14 playoff victory over Minnesota later that season. Troubled running back Duane Thomas called Landry ''a plastic man, no man at all.''

The Dallas Cowboy's cheerleading squad had a certain cachet. Former Cowboys wide receiver Pete Gent wrote a best-selling novel, *North Dallas Forty* based on his time with the team. The book, which was made into a movie starring Nick Nolte, portrayed the organization in a negative light, characterizing the owners as more concerned with the bottom line than with the welfare of the players.

Landry also revolutionized the college draft system by introducing the computer to organize the annual selection process. The coach became an iconic figure, known for wearing a fedora hat and pacing the sidelines with a stoic expression. Admirers saw a caring, warm, and devoutly religious man. But his aloofness also drew criticism. Landry was called ''plastic man'' and ''computer face,'' and even referred to cynically as Pope Landry I by some of his players. Moreover, Peter Golenbock in the *Wall Street Journal* suggested that Landry also exhibited racist tendencies. His black players, especially Bob Hayes, Duane Thomas, and Thomas Henderson, ''felt they never got the same respect or recognition from either the coach or the city as his favorite white players: Bobby Lilly, Lee Roy Jordan, and Roger Staubach,'' according to Golenbock.

Became Corporate Symbol

In 1983, Landry appeared in a national commercial for the American Express corporation. By that time, the Cowboys-Redskins rivalry had become legendary. The advertisement showed Landry walking into a tavern filled with large men in burgundy and gold Redskins football uniforms. Golenbock asserted that Landry became a symbol of corporate America. ''His national fame grew around the same time this country was enjoying dizzying economic growth. His coaching philosophy centered on sacrifice for the good of the organization and working like a dog for victory at the cost of everything else. Corporate workers were expected to do the same.''

By the early 1980s, the Cowboys had begun to fade. The owner sold them to a consortium, and they never seemed to regain strength. Landry's last season with the team was 1988. In 1989, the Cowboy's new owner Jerry Jones fired long-time coach Tom Landry and longtime general manager Tex Schramm. At his firing, he shed public tears, according to *Time* magazine, which ''shocked an America that saw him as the faultlessly tailored, taciturn but brilliant sideline tactician.'' ''The great irony was that in the end Coach Landry became a victim of the same corporate culture he had championed,'' contended Golenbock.

After his coaching career ended, Landry and his son became partners in an investment firm, and he also served as a goodwill ambassador for the Fellowship of Christian Athletes. He was elected to the Pro Football Hall of Fame in 1990 and was inducted into the Dallas Cowboys Ring of Honor in 1993.

In May 1999, Landry began undergoing treatment for acute myelogenous leukemia and died at Baylor University Medical Center in Texas the following February at age 75.

He married Alicia Wiggs, whom he met in college, in 1949, and she survives him along with their children, Tom Landry, Jr. and Kitty Phillips. The couple also had another daughter, Lisa Childress, who died of liver cancer in 1995.

The city of Dallas commemorated Landry by renaming one of its main highways. In addition, it commissioned a nine-foot-two bronze likeness of the coach. On October 15, 2001, the statue was unveiled at halftime of the game between the Dallas Cowboys and the Washington Redskins. It shows the coach on the sidelines wearing his trademark fedora and carrying a game plan placard from a 1983 game against the New York Giants. The statue stands on a star-shaped pedestal at Texas Stadium.

Landry explained his coaching philosophy this way: ''The players are basically in my hands—whether they start, whether they play, what they do,'' according to Whitmire in the *Chicago Tribune.* ''That's an awesome responsibility when you come down to it. Therefore, my feeling is you must have some distance from the players in order for them to do the things they have to do. Once you get close to a player, you give them an out.''

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Marie Paulze Lavoisier

A century before Marie Curie made a place for women in theoretical science, editor, translator, and illustrator Marie Paulze Lavoisier (1758-1836), wife and research partner of chemist Antoine Laurent Lavoisier, surrounded herself with laboratory work. As assistant and colleague of her husband, she became one of chemistry's first female researchers. In addition, she cultivated the arts and welcomed the era's intellectuals to her Paris salon for stimulating conversation.

Born Marie-Anne Pierrette Paulze in 1758, she enjoyed a comfortable lifestyle in Paris, France, as the beautiful, intellectually curious daughter of scholar and nobleman Jacques Paulze, wealthy nephew of the Abb, Terray. In 1771, after her mother's death, she left a convent school to become her father's hostess. On her own, she studied chemistry and languages. To avoid an arranged

marriage at age 14 to Count d'Amerval, a family friend and unscrupulous fortune-hunter who was 36 years her senior, she agreed to wed 28-year-old Antoine Laurent Lavoisier, a frequent guest at the Paulze house. Her husband, who held a law degree, was a respected geologist and chemist and a member of the French Academy of Science. After his mother made him independently wealthy with a handsome inheritance, he was able to pursue his love of theoretical chemistry and initiate a chemical revolution based on logic and mathematical principles.

The Lavoisiers shared much in common, including the scientific laboratory on the upper floor of the house in Paris that they received as a wedding present. They enjoyed board games and discussions of astronomy, chemistry, and geology. He educated her in the use of balances, burning lenses, and reduction vessels and taught her German and Latin, the language of the scientific community. She took an interest in his refutation of the claims of mesmerists, perusals of hot-air balloons, the causes of contagious disease in cities, and refinements to the metric system. To help her husband at his investigation of the physical nature of fire and heat, she taught herself English and introduced him to American and British articles she translated into French. She also took art lessons from French painter Jacques-Louis David and began illustrating Antoine's articles.

Wife and Lab Partner

Although the marriage produced no children, Marie Lavoisier contented herself by regulating the couple's daily

work with a research schedule. As a team, they established modern chemistry by separating its scientific aspects from alchemy and by evolving an updated scientific glossary. They coined the term ''oxygen,'' identified it as an elemental gas, described the oxidation process that changes iron to rust, and analyzed the products of normal human respiration as water and carbon dioxide. In spring 1774, the couple experimented on the calcination of tin and lead in sealed containers and confirmed that the increase in the weight of calcinated metals derived from a combination with air. The results of their meticulous project disproved earlier theories of combustion, which maintained that the element phlogiston was essential to combustion. Most important to science, Antoine formulated the law of conservation of matter, which established that there is no gain or loss of weight in the elements of a chemical reaction, a theory that bound chemistry to physical and mathematical laws.

During these experiments, Marie Lavoisier made notes and compiled research records. For Antoine's scientific papers and monographs, she translated text into Latin and appended commentaries. After conferring with English physicist Joseph Priestley in October 1774, who visited their home and discussed his own laboratory findings, the Lavoisiers examined residue from burning. Subsequently, they disproved the faulty theories of German chemist Georg Ernst Stahl and others about phlogiston. In celebration, Marie burned their erroneous texts to symbolize their worthlessness.

Established the Lavoisier Name for Scientific Discoveries

Credit for the advance to chemistry did not reward the Lavoisiers. On April 1775, Antoine read to the French Academy his groundbreaking treatise, ''On the Nature of the Principle Which Combines with Metals during Their Calcination and Increases Their Weight,'' which he published in 1778. Antoine obtained a government post with the gunpowder commission, which offered the Lavoisiers a home and laboratory at the Royal Arsenal, which remained their home and workplace from 1775 to 1792. In 1777, Antoine lobbied Gustaf III, the king of Sweden, for the Nobel prize in theoretical chemistry and recreated the Lavoisiers' lab experiments with gases and balloons. Nonetheless, Antoine lost out to Priestley and Carl Wilhelm Scheele, both of whom claimed to have discovered oxygen before the experimentations of the Lavoisiers.

Marie Lavoisier obviously weathered the loss of renown for the breakthrough in chemistry that she and Antoine accomplished together. In 1783, they publicized their newly formulated theories of fire, combustion, and oxygen and popularized the scientific law that, in any chemical change, ''Nothing is gained, nothing is lost.'' In 1788, Marie Lavoisier translated the writings of Henry Cavendish and Joseph Priestley and Irish chemist Richard Kirwan's ''Essai sur le Phlogistique'' [An Essay on Phlogiston] and ''De la force des Acides, & de la proportion des Substances qui composens les Sels neutres'' [Strength of Acids and the Proportion of Ingredients in Neutral Salts]. Along with her comments and Antoine's section-by-section rebuttal, Kirwin's article on Phlogiston appeared in *Annales de Chimie* [Annals of Chemistry] in 1792.

Scientific Studies, Writings, and Drawings

Looking to the future of science, Marie Lavoisier welcomed scientists to a salon held in her home. Of these occasions, agriculturist and writer Arthur Young, author of *Travels in France During the Year 1787, 1788, and 1789,* noted, ''Madame Lavoisier, a lively, sensible, scientific lady, had prepared a déjeuné Anglois of tea and coffee, but her conversation on Mr. Kirwan's 'Essay on Phlogiston,' which she is translating from the English, and on other subjects, which a woman of understanding that works with her husband in his laboratory knows how to adorn, was the best repast.'' Young remarked on her vigor and drive and on her knowledge of prevailing chemical theory, which she obtained from international sources.

For her husband's classic summation, *Traité Élémentaire de Chimie* [Treatise on the Elements of Chemistry] (1789), the first modern chemistry textbook, she provided original sketches, watercolors, and 13 precise copperplate illustrations to accompany an improved system of scientific nomenclature, which replaced such imprecise phrases as butter of arsenic or sugar of lead. The Lavoisier chemistry text established new definition of ''element'' and a summation of the 23 elements science had identified up to that time. For each experiment, she engraved schematic drawings equipment and outcomes and labeled parts alphabetically to explain the function of each mechanical element. To mark the sketches that were ready for printing, she initialed them and wrote ''Bonne'' [good] and signed the completed plates ''Paulze Lavoisier sculpsit'' [(Mme.) Paulze Lavoisier engraved (it).]

Revolution and Widowhood

During the Reign of Terror that followed the French Revolution, the Lavoisiers were forced out of their home and lab in 1792 after authorities booted Antoine off the gunpowder commission. A year later, revolutionaries halted the work of scientific academies. Presented with an arrest warrant on November 24, 1793, Lavoisier attempted to escape extremists, but they apprehended and tried him at a Jacobin tribunal on charges of immuring Parisians by building a wall around his home and of watering soldiers' tobacco, a muddled reference to experiments on methods of retaining moisture in the leaves.

Marie Lavoisier was orphaned and widowed on May 8, 1794, after members of the Republic guillotined her father and husband for treason. An old enemy, revolutionary Jean-Paul Marat, who bore a grudge against Antoine for rejecting him for membership in the Academy of Sciences, blamed the two men and 26 alleged confederates for enriching themselves at the public's expense through the Ferme-Générale, a private tax collection company. In the face of Marat's persecutions based on ridiculous accusations that their wall cut off air supply to Paris, Marie fled France and served 65 days in the Bastille, the infamous Paris prison.

Penniless after the confiscation of her land, she came into the care of a former servant.

Life without Antoine

Fortunately for science, within the year, the Republic restored Marie Lavoisier's estate and the confiscated scientific library, which she intended to keep in print. She edited her husband's beginnings on chapters one, two, and four of a projected eight-volume *Mémoires de Chimie* [Memoirs of Chemistry]. She and a colleague edited the notes in 1796, but parted company after a disagreement. Alone, Marie published the work in two volumes along with her original introduction. In 1805, she issued free copies to French scientists.

That same year, Marie Lavoisier spurned the repeated proposals of chemical magnate Pierre Samuel Dupont de Nemours and gave her attention to a long-time visitor to her salon, expatriate inventor Benjamin Thompson, Count Rumford, the American-Bavarian military adviser, founder of the Royal Institution of Great Britain, and designer of a kitchen range. After four years of friendship, she married Thompson, but chose to retain Antoine's surname. While they traveled Europe, their stormy, mismatched union produced none of the contentment and challenge of her 18 years with Antoine. She is reported to have ruined his flower collection with boiling water after quarreling over his seizure of her money and domination of her activities. Four years later, Rumford and Lavoisier divorced.

Madame Lavoisier gave up scientific experimentation and for a quarter century devoted herself to business and philanthropy until her death in 1836. She left neither diary nor autobiography to clarify her role in Antoine's laboratory experiments or to establish her contribution to chemistry. Remaining of her personal life are a self-portrait that she executed in her teens, her portrait of American scientist and statesman Benjamin Franklin, and an oil painting by Jacques-Louis David showing a neat, sensibly dressed young woman with a cascade of soft curls. In the scenario, she leans companionably on her husband's shoulder before a table spread with their experiments.

Modern biography is at a loss to determine whether Marie Lavoisier was a true scientist overlooked by 19th-century gender discrimination or merely the secretary, translator, and publisher of her husband's remarkable discoveries. In 2000, scientists Carl Djerassi and Roald Hoffman, a Nobel-Prize winner in chemistry, reprised the partnerships of the famed Lavoisiers in a witty history play, *Oxygen,* published the following year. The text comments on the selection of Nobel committee's selection of scientists to honor, the influence of translation method on scientific research, childlessness, and the position of women in science, which was historically overlooked when the female researcher partnered with her mate.

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Charles Lee

British-born General Charles Lee (1731-1782) joined the forces of George Washington's Continental Army in 1775. His capture by British troops a year later and his retreat during the Battle of Monmouth, which led to a court-martial and removal from the army, prompted historians to question both his military ability and his allegiance to his adopted country.

One of the most puzzling and ambiguous characters in American military history, Charles Lee served as third in command in the Continental Army during the American Revolution. Captured only a year into the war while staying at a New Jersey tavern and imprisoned for 18 months, he later compromised an attack by General George Washington's army by retreating during the Battle of Monmouth in 1778. Haunted by growing disapproval due to his outspoken criticism of Washington, Lee was court-martialed and subsequently suspended from the army.

No Fixed Allegiance

Of Irish heritage, Lee was born in Dernhall, Cheshire, England, on January 25, 1731. His father, a former colonel in the British Army, encouraged his son's interest in the military and enrolled Lee in a Swiss military school in 1744. An ensign from the age of 14, Lee was sent to the American colonies during the French and Indian War and in 1755 served in British General Edward Braddock's 44th Regiment. This regiment contained several officers who would go on to shape history, among them George Washington, Horatio Gates, and Thomas Gage. Unlike his colleagues, Lee flouted convention with his unkempt appearance and his coarse demeanor, although he was known to quote from Latin scholars when the occasion suited him. Known for his bouts of drunkenness and vulgar language, Lee was rarely seen without his train of dogs. He said dogs, unlike men, were faithful. In 1756, while in northern New York, he was adopted into a Mohawk tribe, entered what he considered a non-binding union with the daughter of Seneca tribal leader White Thunder, and was given the name Ounewaterika, or ''Boiling Water,'' referring to his quickness to anger.

His life with the Mohawks was brief. In July 1758 Lee was back under British command and serving in the 44th Regiment under General Abercromby during the unsuccessful British attack on Fort Ticonderoga. Wounded during battle, he was sent to Long Island to recover. He disagreed with his surgeon on proper treatment of his wounds and whipped the doctor, who later tried to kill him. Lee's brash, impetuous nature frequently got him into trouble.

In 1759, Lee and the 44th Regiment fought French forces at Fort Niagara. He served under General Amherst during the siege and capture of Montreal on September 8, 1760. Spending the winter in England, he was promoted to the rank of major in the 103rd Regiment. On August 10, 1761, he became a major in the 103rd Regiment of the British Army. The following spring, he was a lieutenant colonel when he accompanied an expeditionary force to Portugal under Major General John Burgoyne.

With Great Britain once again at peace, Lee saw no future as an officer on half-pay in the British Army. Lee traveled to Warsaw in March 1765 and gained the confidence of Poland's King Stanislaus. However, a trip to Turkey caused him to rethink this career move. After becoming snowbound in the Balkans and then surviving a deadly earthquake in Constantinople in May 1776, Lee returned to the relative safety of England. He spent the next two years penning sarcastic essays critical of the British crown and lived off his gambling winnings. When civil war broke out in Poland he returned to aid King Stanislaus and was commissioned a general in the Polish army. During a campaign in Turkey in late 1769 Lee became ill and was sent to the Mediterranean to recover. During 1771 he alternated between England and France, but he was discontented with the political situation in both nations.

Joined American Cause

Excited by the growing spirit of the Enlightenment, Lee desired to fight on behalf of liberty, and he enlisted in the cause of the American patriots after returning to the American colonies in 1773. Making a home in current-day West Virginia, he attacked efforts at reconciliation between colonists and the British crown in the pamphlet *Strictures on a Pamphlet, entitled ''A Friendly address to All Reasonable Americans.''* His enthusiastic support of the colonial cause gained him the admiration of Richard Henry Lee, Patrick Henry, and Samuel and John Adams. His military experience made him a valuable asset to the newly formed Continental Army. In December 1774, Lee traveled to Mount Vernon and Washington's side. After war broke out in 1775, he renounced his commission in the British Army. Artemas Ward was named first major general and Lee became second major general in Washington's Continental Army, a commission Lee accepted on June 17, 1775.

A month later, Lee accompanied Washington to Cambridge, Massachusetts, and fought during the siege of Boston under General Ward. The following March, the Continental Congress ordered Lee south to fight British troops in Virginia and North Carolina as head of the army's Southern department. On June 4, 1776, Lee arrived in Charleston and assumed command of the South Carolina troops, making his headquarters in nearby Williamsburg. Unenthusiastic about the post, he anticipated a retreat. Colonel William Moultrie had other ideas, and repulsed the British naval force from his position at Fort Sullivan on Sullivan's Island. While Lee and Moultrie both received commendations for their actions, Moultrie was considered primarily responsible for the victory.

Captured by the British

In September 1776, after the British withdrawal from the southern colonies, Lee was ordered to return to the main army, now stationed in New York and New Jersey. He expressed reluctance to rejoin Washington after learning that threatening maneuvers by British General Howe had forced a colonial retreat. He believed he would be more effective and gain more notoriety as head of a ''rogue'' unit that engaged the British using guerilla tactics. However, Lee eventually followed orders and headed into New Jersey. On December 12, 1776, he took quarter at White's Tavern in Basking Ridge, two miles from where his 4,000-member detachment encamped, and the following day sent a terse letter to General Horatio Gates, referring to Washington by noting that ''a certain great man is most damnably deficient. He has thrown me into a situation where I have my choice of difficulties.''

Camped less than four miles away, British troops led by Lieutenant General Cornwallis discovered Lee's whereabouts. Soon after writing his letter to Gates, Lee was captured by Colonel Harcourt. General Lee was ''hurried off in triumph,'' Continental Army Captain James Wilkinson later recalled in his memoirs, ''bareheaded, in his slippers and blanket coat, his collar open, and his shirt very much soiled from several days' use.''

Lee was taken to New York and imprisoned. An order to return him to England for trial as a deserter was rescinded by British General Howe, who knew of Lee's resignation. Washington attempted to secure Lee's release through a prisoner exchange, but he had no captives of similar rank with which to bargain, and Lee remained in British custody for almost 18 months. During this time Lee appears to have wavered in his allegiance to his adopted country. In 1858 a document titled ''Mr. Lee's Plan, 29th March 1777'' was discovered; it advised Howe on a way to defeat the Continental Army. While some historians have argued that Lee's plan was an attempt to mislead the British commander, in the light of his later activities his loyalty remains in question.

After Burgoyne's defeat at the Battle of Saratoga, Lee was exchanged for recently captured Major General Richard Prescott and released in April 1778. After a quick trip to Congress to complain about his lack of promotion during his capture, Lee traveled to Valley Forge and by late May had rejoined his command.

The Battle of Monmouth

Throughout his involvement in the Revolutionary War, Lee earned a reputation as a loose cannon, a recalcitrant officer resentful of taking orders from Washington, whom he believed to be of lesser ability. His actions in June 1778 during the Monmouth campaign cemented this reputation and led to the end of his military career.

Washington was determined to attack the British during their retreat from Philadelphia to New York, and he overtook General Henry Clinton and his 11,000 British regulars near New Freehold, New Jersey, near Monmouth Court House. The Battle of Monmouth provided Washington with the chance for a much-needed victory. While generals Nathanael Greene, Wayne, and the Marquis de Lafayette urged a full assault, Lee argued against such an approach. Put in command of the main flank supporting the advance force led by General Wayne, he was suddenly confronted by more soldiers than he had anticipated. Informed by a scout of an area to his rear that would be easily defended, Lee began to retreat, forcing Wayne to fall back. Washington quickly reformed the regiments of Greene, Stirling, and Wayne into a second formation that successfully stalled the British until dark, while General von Steuben assumed command of Lee's forces.

Washington's words to Lee on the battlefield were not recorded, but they were severe enough that Lee immediately demanded an apology. Two days later he sent the commander-in-chief a critical letter that angered Washington. Further correspondence between the two men resulted in Lee's request for a court of inquiry so that he could prove his case. On July 4 Lee's court martial began, with General Stirling presiding, and on August 12 he was found guilty of disrespect to his commanding officer, disobedience, and leading a disorderly and unauthorized retreat. His punishment, one year's suspension, was eventually sanctioned by Congress on January 10, 1780, although colonial leaders expressed regret at the loss of a commanding officer during wartime. As Eric Ethier reported in *American History,* when Lee heard the decision of Congress to approve his suspension, he pointed to one of his dogs and said, ''Oh, that I was that animal, that I might not call man my brother.''

Lee sent repeated letters to congressmen, members of the military, and the press attacking the character of Washington and complaining of mistreatment by the Continental Congress. After reading Lee's defamatory ''Vindication,'' published in the *Pennsylvania Packet* on December 3, 1778, Colonel John Laurens challenged Lee to a duel over his slanderous remarks about Washington's character. In the duel, Lee was wounded and could not fight a second duel requested by General Wayne.

In July 1779 Lee returned to his home in Virginia, remaining there for two years before moving to Philadelphia. He died of pneumonia in a tavern on October 2, 1782. Up to the time of his death he continued to express animosity toward Washington as a ''puffed up charlatan.'' In Lee's last will and testament he asked that he not be buried in a churchyard. ''I have kept so much bad company when living,'' he wrote, ''that I do not choose to continue it when dead.'' Despite these wishes, Lee was buried at the cemetery at Christ Church, Philadelphia. Though he had been unpopular only months before, his funeral was attended by Washington, members of the Continental Congress and the assembly of Pennsylvania, the minister of France, and other officers of distinction.

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Jack Lemmon

For more than four decades, whether working in comedy or tragedy, actor Jack Lemmon (1925-2001) epitomized the joys and travails of Americans in the latter half of the 20th century. Noted as one of the most versatile U.S. film actors of his generation, Lemmon gave numerous memorable performances in theater, film, and television, greatly influencing a later generation of actors.

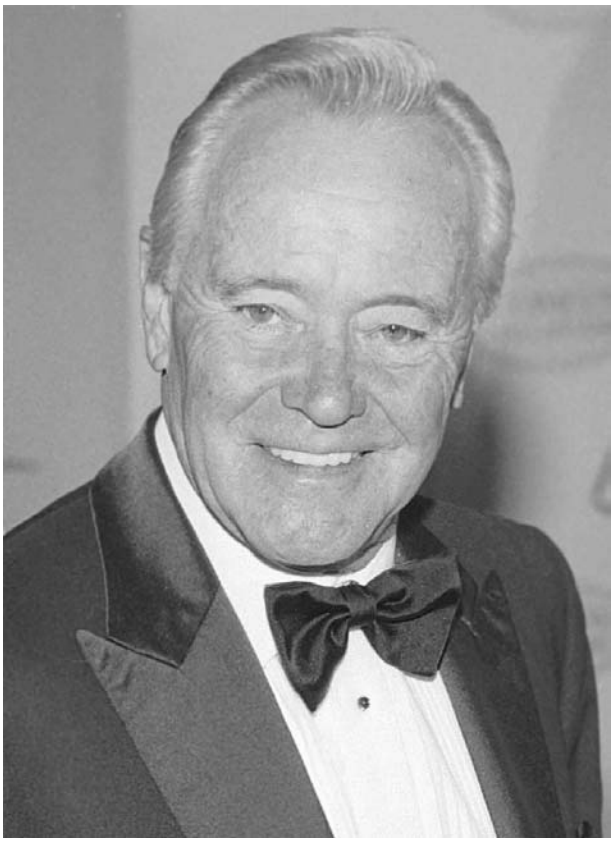

Actor Jack Lemmon was born in the Boston suburb of Newton, Massachusetts, on February 8, 1925—legend has it that he was actually born in the hospital elevator. The son of a successful businessman, Lemmon grew up under the expectation that he would follow his father into the bakery business. He was educated at Andover Academy and by the time he graduated from Harvard University he was thoroughly bitten by the acting bug, having acted in summer stock and in some of Harvard's Hasty Pudding productions. In a 1990 interview in the *Independent* Mark Steyn quoted Lemmon's account of how he broke the news of his aspiration to be an actor to his father after graduating from Harvard University in 1947: "'Pop, can you lend me 300 bucks so I can go to New York and see if I can get in the theatre?' He said, 'Eugh—acting. Do you really love it?' I said I did, and he said, 'Okay, good. Because when the day comes that I don't find romance in a loaf of bread, I'll quit.' Boy, that came in handy during the terrible dry periods. Then I remembered, well, I do love it, like he loved what he did.'' Lemmon's initial show business job in New York involved playing piano in the Old Knickerbocker Music Hall on Second Avenue as an accompanist to the silent films of Charlie Chaplin and Buster Keaton. He also performed in skits there and tended bar, among other tasks. During his early years in the business he continued doing summer stock.

Made Break into New Medium of Television

In late 1949 Lemmon appeared in a television series, *That Wonderful Guy,* along with Cynthia Stone, whom he later married. The series was canceled after 17 weeks, but Lemmon soon landed a job as master of ceremonies on a talent show named *Toni Twin Time,* where he received mixed reviews as an MC. When the show was canceled he and Stone found work on an improvisation show called *The Ad Libbers.* After that show was canceled Lemmon and Stone were paired once again, this time in a continuing 15-minute segment in which they played a young married couple. For the two, art mirrored life, as they had married on May 7, 1952. In 1952 Lemmon and Stone were cast in yet another situation comedy, *Heaven for Betsy,* which was panned by the critics.

By the early 1950s Lemmon, who now worked regularly in television, landed a part in the Broadway revival of *Room Service,* a hit play from the 1930s. Lemmon's Broadway debut was not so fortunate; this time around. *Room Service* closed after 18 performances, leaving Lemmon undaunted by the show's generally poor reviews. For one thing, he received valuable experience and exposure; for another, Hollywood literally beckoned him. He signed a seven-year nonexclusive contract with Columbia Pictures that required him to do two films a year, with a studio option for a third. Unfortunately, as his career moved forward his marriage with Stone steadily declined.

Lemmon's first film for Columbia was *It Should Happen to You,* which starred Academy Award-winner Judy Holliday and was directed by George Cukor. In it Lemmon plays a struggling documentary filmmaker. The film was successful and Lemmon caught the attention of the critics. In his second film, *Phfft,* he was again paired with Holliday. By this time he had reconciled with Stone, and the couple now relocated to California. In 1954 their son Christopher was born. Lemmon next had a small role in *My Sister Eileen,*

but it was his fourth film that marked his entrance into the Hollywood pantheon.

First Academy Award

Lemmon's real breakthrough in movies came when legendary director John Ford literally handed him the role of Ensign Pulver in the film *Mister Roberts.* Based on the successful play, the film starred veteran actors Henry Fonda, James Cagney, William Powell, and Ward Bond, but it was Lemmon's performance as the laundry and morale officer Pulver that truly shone. This performance earned Lemmon an Academy Award for best supporting actor in 1955 and proved to the film world that he was a talent to be reckoned with. Unfortunately his increasing work schedule and his growing fame as a result of *Mister Roberts* took their toll on Lemmon's marriage. Soon after receiving the best supporting actor award, he received a divorce summons from his wife.

During the late 1950s Lemmon continued working in television as well as film and became friends with comedian Ernie Kovacs, a comic genius until his 1962 death in an automobile accident. The two worked together on two films, *Operation Mad Ball* and *It Happened to Jane,* the latter co-starring Doris Day. Lemmon's friendship with Kovacs was so close that in his *Lemmon,* biographer Don Widener quoted director Richard Quine as noting: ''If Ernie had lived, the Lemmon-Matthau team might well have been Lemmon-Kovacs. They reminded me of a sophisticated Laurel and Hardy.''

In 1959 Lemmon was paired with Tony Curtis in *Some Like It Hot.* Under the brilliant direction of Billy Wilder Lemmon gave one of the greatest performances of his career opposite Marilyn Monroe by playing Jerry/Daphne, a Depression-era musician on the run from Chicago gangsters who hides out in an all-female band touring Florida. The next year Lemmon starred in *The Apartment,* also directed by Wilder. Lemmon's performance as C. C. Baxter, an up-and-coming corporate man who allows his superiors to use his apartment for liaisons, is perhaps his truest personification of the ''everyman'' for which he was best known.

Three things happened in 1962 that altered Lemmon's life and career. Kovacs died in an automobile accident, thus ending a flourishing professional partnership and close friendship; in August Lemmon married actress Felicia Farr, with whom he would have a daughter, Courtney, in 1966; and he starred with Lee Remick in the independent film, *Days of Wine and Roses.* As good as Lemmon's film work had been up to that time—he had won an additional two Academy Award nominations for his performances in *Some Like It Hot* and *The Apartment*—Lemmon stunned critics and audiences alike with his performance as the alcoholic Joe Clay in *Days of Wine and Roses.* The breakout performance earned him his fourth Academy Award nomination.

Over the next few years Lemmon returned to light comedy, with many of the roles shoring up his Everyman persona. He also acted in such high-farce films as *The Great Race,* until the mid-1960s when his career took another fateful turn. In 1966 he was teamed up for the first time with Walter Matthau in *The Fortune Cookie,* a Wilder-directed comedy about a photographer who, at the instigation of an unscrupulous lawyer, fakes the seriousness of an injury in order to defraud an insurance company. Two years later Lemmon and Matthau were cast as Felix and Oscar in *The Odd Couple,* their best-known film together. The two enjoyed a 34-year friendship until Matthau's death in 2000, working together on 11 films, most of which were produced in the 1990s.

Earned Second Academy Award

In the 1970s the middle-aged Lemmon took on greater challenges, promoting his recognizable Everyman persona even as he discarded the youthful innocence that he had up to then played as counterpoint. In 1971 he tried his hand at directing and the result was *Kotch,* starring Matthau and with a cameo appearance by Lemmon. In 1973 came the role that brought Lemmon his second Academy Award, this time for best actor. As Harry Stoner in *Save the Tiger,* he played a businessman suffering through a mid-life crisis who must now weigh his ethics against his struggling business. Lemmon returned to television work in 1976, in a remake of *The Entertainer* reprising the role of second-rate entertainer Archie Rice formerly performed by Sir Laurence Olivier. While some criticized Lemmon for remaking the film, it was Olivier himself who had suggested he take on the part. Lemmon also starred in one of the decade's better disaster movies, *Airport '77.* He closed out the decade with another stunning performance, as the tormented but scrupulous Jack Godell in the controversial film *The China Syndrome.* The performance earned Lemmon his sixth Academy Award nomination, a Golden Globe nomination, a BAFTA (the British film award), the best actor award at the Cannes Film Festival, and a David (Italian film award) for best foreign actor, the last which he shared with fellow actor Dustin Hoffman.

The 1980s saw no letdown in the quality of Lemmon's work. He followed his turn in *The China Syndrome* with *Tribute,* in which he played the shallow agent Scotty Templeton, who discovers he is dying. The performance earned him another Academy Award nomination. as well as consideration for a Golden Globe Award. In 1982 Lemmon turned in yet another stunning performance in *Missing,* directed by controversial filmaker Costa-Gavras. In the film Lemmon plays a father whose son has gone missing as a result of the CIA-sponsored 1973 coup that overthrew Chilean President Salvador Allende. The film sparked lawsuits and official rebuttals but nevertheless became a turning point in the American public's perception of the coup. For his performance Lemmon received his eighth and final Academy Award nomination. He was also nominated for a BAFTA Award and a Golden Globe Award and received the award for best actor at the Cannes Film Festival.

During the 1980s Lemmon became increasingly involved in television work. He appeared in tributes to Frank Capra, Billy Wilder, Harold Lloyd, and even himself, but more important were the dramatic roles he took on. During the decade he appeared in the television films *Long Day's Journey into Night* (1987) and *The Murder of Mary Phagan*

(1988). Yet Lemmon's film career was far from over. During the 1990s he appeared in Robert Altman's *The Player* (1992) and *Short Cuts* (1993) and also did a noteworthy job in David Mamet's *Glengarry Glen Ross,* (1992) which Roger Ebert, writing in the *Chicago Sun-Times,* described as Lemmon's ''version of *Death of a Salesman.*''

Lemmon was remarkably busy during the 1990s. At the beginning of the decade he appeared in yet another political drama, *JFK,* and also starred in a number of comedies, particularly reviving his partnership with Matthau. The pair made five movies together during the decade, including *Grumpy Old Men, Grumpier Old Men,* and *The Odd Couple II,* all of which enjoyed fair commercial success but mixed critical reviews. Lemmon's television work included remakes of *12 Angry Men* and *Inherit the Wind,* both of which earned him Emmy and Golden Globe nominations. He won the Golden Globe for his performance as Henry Drummond, the Clarence Darrow-like defense attorney in the latter. Lemmon's last important role came in the 1999 television film *Tuesdays with Morrie,* for which he won an Emmy award. He died from cancer on June 27, 2001.

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Jacques Loeb

From an early age German physiologist Jacques Loeb (1859-1924) was interested in the question of whether or not free will existed. Rather than pursue his interests via a philosophical approach, Loeb used science to address his question. Using biological experiments on a wide range of specimens, including dogs, caterpillars, and marine animals, Loeb concluded that there was not free will. He believed that all animals, including people, operated mechanistically, as a result of physical and chemical reactions to stimuli. He took this position a step further by arguing that, once scientists understood the mechanics of biology, they could ultimately control development.

Born in Mayen, Germany, in 1859, Jacques Loeb, born Isaak Loeb, was the first of two sons born to Benedict and Barbara Isay Loeb. His father worked as an importer, but was very interested in science, literature, and collecting books. He was especially interested in 18th century French humanists and he exposed his children to these ideas. In 1873 Loeb's mother passed away from pneumonia and his father died three years later of tuberculosis. At the age of 16 Loeb went to Berlin to work in his uncle's bank. However, he soon became bored with this line of work so he decided to continue his education at the Askanische Gymnasium, a school for Berlin's Jewish elite that taught Latin, Greek, German literature, math, physics, and philosophy. There Loeb was exposed to the writings of philosophers such as Spinoza, Kant, Nietzche, and Schopenhauer. Even at this young age, he showed a great interest in the issues of instincts and free will.

In 1880 Loeb enrolled in the University of Berlin and also changed his name from Isaak to Jacques. This change to a French name symbolized both his secularization and his disapproval of the German Nationalism that was gaining in strength as a result of the Franco-Prussian War. At this time Loeb also decided to pursue a career in medicine rather than continue his classical training in philosophy. After one semester in Berlin Loeb transferred to the University of Munich and then to the University of Strasbourg. He became involved in a research project with Friedrick Goltz on the localization of brain functions, which he found fascinating. This experience convinced him to pursue physiology as a career. In 1884 Loeb received his medical degree from Strasbourg and he passed the government medical exams in 1885. He then returned to Berlin to study the effects of brain lesions at the Agricultural College.

Began Research on Animal Tropisms

In 1886 Loeb began working as an assistant for Adolf Fick, a physiology professor at Wurzburg, and befriended Julius von Sachs, a famous botanist. Von Sachs was researching plant tropism: the ability of plants to respond to external stimuli, such as light or gravity, like simple machines. Loeb saw this approach as a way to answer his philosophical questions about free will and viewed animal tropism as a way to see if free will could be controlled. If he could show that ''lower'' animals were affected by external stimuli just like plants, then he would prove that animals had no free will.

Loeb's first experiment in animal tropisms involved caterpillars' reaction to light. When caterpillars hatch from cocoons they climb to the tips of branches for food. It was believed that caterpillars had an instinct for where to find food. Loeb, however, had a more mechanistic hypothesis. He believe that the caterpillars had no such instinct and were simply responding to the external stimulus of light. His experiments proved his theory correct. Caterpillars were given the choice of light or food and they chose light even though they starved to death. Loeb worked feverishly on this idea for two years until he published his first paper on animal tropisms. This was the beginning of a lifelong pursuit to show how life could be manipulated by science if the ruling mechanisms were known. As Loeb wrote in *The Mechanistic Conception of Life,* ''Our wishes and hopes, disappointments and sufferings have their source in instincts which are comparable to the light instinct of the heliotropic animals.''

In 1888 Loeb returned to the University of Strasbourg to work as an assistant in Goltz's physiological institute. His main responsibility was teaching and he worked with several students on psychophysiological problems. However, political and financial problems led Loeb to leave Strasbourg after only a year, and from 1889 to 1990 he spent his summers in Zurich where his brother was attending medical school. In the winters he worked at the Naples biological station, where he studied the depth migrations of pelagic invertebrates and regeneration in marine animals in an effort to learn how to control development. Philip J. Pauly, in *Controlling Life,* explained Loeb's broad range of experimental interests: ''In contrast to most physiologists, he was interested not only in functions of adult vertebrates, but also invertebrates and embryos; he was concerned not only with routine functions but with behavior, development, and ultimately . . . evolution. Loeb's program was not applied science. It was a refocusing of biological inquiry itself around what Loeb conceived as the activity of the engineer.''

In the spring of 1890 Loeb met his future wife while visiting physiology Professor Justus Gaule in Zurich. Anne Leonard was a young American who had just earned her Ph.D. in philology from the University of Zurich. The couple married in October of 1890 and had three children together: the eldest child, Leonard, became a physicist, Robert became a teaching physician, and daughter Anne attended Barnard College prior to her marriage.

Developed Mechanistic Conception of Biology

Between 1889 and 1991 Loeb developed his views on biological engineering. He was greatly influenced by physicist Ernst Mach, who believed that sensation, perception, and behavior were physical, rather than mental or emotional, reactions. In particular, Loeb moved from the narrow perception of biological change exhibited by his work on animal tropisms to a more radical view of the nature of biology and the scientist's ability to manipulate it. According to Charles Rasmussen and Rich Tillman in *Jacques Loeb: His Science and Social Activism and Their Philosophical Foundations,* ''This prominent scientist was not only a major influence on Loeb's mechanistic and engineering notions for a biology of behavior, his influence reinforced and shaped Loeb's belief in the importance of social issues in his life as a practicing scientist; in this regard, the influence of Mach can be traced through the remainder of Loeb's life.''

Continued Academic Career in America

Once married, Loeb searched for an academic job which would offer his family more financial stability. He was increasingly unhappy with the political situation in Germany, so the young couple moved to America. Loeb was offered a teaching job at Bryn Mawr College in Pennsylvania. Although he enjoyed his new position, the research facilities were not suitable to his needs. In January 1892 he was asked to join the new University of Chicago. He stayed at this university for the next ten years, eventually becoming head of the physiology department, and he spent his summers teaching physiology at Woods Hole, Massachusetts.

Loeb extended his work on free will to see if it was possible to control the entire developmental process. To this end, he conducted experiments in parthenogenesis, reproduction without fertilization. He subjected eggs to both chemical and physical stimuli and discovered several methods by which an egg could develop without sperm fertilization. Loeb's work on artificial parthenogenesis gained him fame in both the scientific community and the popular press and established him as a major figure in biology. Though Loeb never won the Nobel Prize for science or medicine, he was nominated for the prestigious award in 1901. As Philip J. Pauly explained in *Controlling Life: Jacques Loeb and the Engineering Ideal in Biology,* ''In the period from 1890 to 1915 Loeb was the major public advocate of what can be termed 'the engineering standpoint.' . . . By the turn of the century he had come to symbolize both the appeal and the temptation of open-ended experimentation among biologists in America, and he became the center of scientific and popular controversies over the place of manipulation in the life sciences.''

Loeb spent the winter of 1898-1899 in Pacific Grove, California, where he planned to work on marine research. During this visit he wrote *Comparative Physiology of the Brain and Comparative Psychology* in German and his wife translated it to English. This book, a tribute to Mach, summarized Loeb's career in neurophysiological and behavioral research. It also introduced to new areas that Loeb was interested in, particularly colloidal substances (molecular

structures such as proteins) and reflexes. Loeb was impressed with the California climate and liked the possibility of doing marine research all year round. In 1902 he accepted a position at the University of California and a laboratory was built for him in Pacific Grove. The only drawback to working in California was that Loeb was isolated from his professional colleagues. He did not like to travel so he attended few professional meetings. As a result of this isolation, Loeb decided to accept a position as head of experimental biology at the Rockefeller Institute for Medical Research in 1910, which allowed him to dedicate all of his time to research. There he pursued his research on animal tropisms as well as bioelectrical phenomena, regeneration, and the properties of proteins. In the same year he was also elected to the National Academy of Sciences. In 1912 Loeb published a collection of his essays in a volume titled *The Mechanistic Conception of Life.* In 1918 he started the *Journal of General Physiology* with Winthrop J.V. Osterhout, as well as a series of *Monographs on Experimental Biology.*

Legacy

While on vacation in Bermuda, Loeb suffered from angina and died on February 11, 1924. His ashes were brought to Woods Hole and a memorial was placed there at the Marine Biological Institute, as well as at the Rockefeller Institute for Medical Research. Throughout his prolific career, Loeb published over 400 scientific works. His engineering approach to science impacted other scientists in many fields, including behaviorism, genetics, biochemistry, and physiology. Loeb was a hard worker who was passionate about science and its role in society. As Osterhout wrote in *The Journal of General Physiology: Jacques Loeb Memorial Volume,* ''He had a passionate love of truth and what appeared to him to be true had to be so expressed that all could feel the inspiration and see the beauty of what he saw.'' In *Controlling Life,* Philip J. Pauly stated that ''Loeb was important primarily as a model, both of what it meant to be a scientist, and of a particular approach to biological research.''

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James Longstreet

General James Longstreet (1821-1904) fought on the side of the Confederacy in almost every major battle of the U.S. Civil War. In addition to commanding one of the most noted offensives of the war at Chickamauga, he led troops at both First and Second Manassas and Gettysburg and stood beside Confederate general Robert E. Lee to the assignation at Appomattox Courthouse that brought an end to the war in the spring of 1865.

Despite the fact that he was highly respected by Robert E. Lee and one of the most noted commanders of the Confederate Army, General James Longstreet has been the subject of controversy since the U.S. Civil War. A highly respected soldier whose courage and thoughtfulness gained the respect of all under him, Longstreet fought in the Battle of Bull Run (First Manassas), Sharpesburg, Fredericksburg, Gettysburg, Chickamauga, and on the lengthy Wilderness Campaign and commanded the Confederate First Corps from its creation in 1862 to Lee's surrender at Appomattox Courthouse in early April 1865. Although Longstreet's military record shows him to be a soldier as valiant as fellow Confederates Lee and Stonewall Jackson, his later criticism of Lee's maneuvers during the battle of Gettysburg was viewed as traitorous by southerners still loyal to Lee after the war. The blame for the heavy losses suffered at Gettysburg was placed squarely upon Longstreet's shoulders, and he was excluded from Confederate circles—even military reunions—through his death in 1904.

No Patience with Bookish Pursuits

The second surviving son of James and Mary Ann (Dent) Longstreet, James Longstreet was born January 8, 1821, at his paternal grandmother's home in Edgefield District, South Carolina. His family was of Dutch descent—the family name had originally been Langestraet—and his grandfather, William Longstreet, moved the family south from its original home in New Jersey in the 1780s. His father was a farmer, and James Junior was raised on the family's cotton plantation in the northeastern Georgia town of Piedmont. On his mother's side, which hailed from Maryland, Longstreet was related to Supreme Court Chief Justice

John Marshall. Dubbed ''Pete'' by his family, Longstreet spent the first nine years engaged in farm work or outdoor activities with his older siblings William and Anna, as well as the four younger sisters he accumulated between 1822 and 1829. His father owned slaves and through the combined efforts of their toil and the family's work the Longstreet farm was prosperous. Young James's early education was one gained through hard work and time spent out of doors, and Longstreet developed physical strength, independence of mind, and a strong work ethic. While he dreamed of a military career, his parents recognized that entrance into West Point Military Academy would require preliminary academic training. On October 7, 1830, young Longstreet was removed from the rural life he loved and sent to the Augusta, Georgia, home of his uncle, noted attorney Augustus B. Longstreet, where he enrolled at the prestigious Richmond County Academy.

Three years after moving to Augusta, Longstreet suffered a family tragedy when his father died in a local cholera epidemic while on a visit. In June of 1838 seventeen-year-old Longstreet was admitted to West Point Academy in New York, an appointment obtained through the efforts of his uncle, Augustus. While a cadet at West Point, his interests continued to remain athletic rather than intellectual—he later wrote that he ''had more interest in the school of the soldier, horsemanship, sword exercise, and the outside game of foot-ball than in the academic courses''—and he consistently ranked in the bottom third of his class. A sociable young man, Longstreet retained the family nickname ''Old Pete'' among his fellow cadets, and he gained several friends who he would retain throughout his adult life: one of these was a young man named Ulysses S. Grant, who was in the class behind Longstreet. At the time he graduated from West Point as part of the class of 1842, he ranked 54th in a class of 56, 16 of whom would go on to be Civil War generals.

Following graduation, Longstreet was commissioned a brevet second lieutenant with the U.S. Fourth Infantry, then stationed outside of St. Louis, Missouri. While stationed there, he fell in love with Mary Louisa Garland, the daughter of his regiment's commander; the couple honored her parent's request that they wait until Mary was older and were married in Lynchburg, Virginia, on March 8, 1848. Meanwhile, the ambitious Longstreet undertook tours of duty in Louisiana and Florida before traveling to Texas to join General Zachary Taylor's Eighth Infantry. During the border dispute that escalated into the Mexican War in May of 1846, 25-year-old Longstreet fought at the Battle of Cherubusco under General Winfield Scott, and a severe wound to the leg at Chapultepec prevented him from joining the U.S. troops as they marched into Mexico City on September 14, 1847, to end the war. He remained in Mexico at an army hospital until the end of the year, then returned to his regiment.

Gained Experience in Mexican War

Longstreet continued his career in the U.S. Army for over a decade, serving in Texas, Kansas, and New Mexico, and moved up the ranks through a promotion to major in the paymaster's department in July of 1858. Meanwhile, the political climate between the northern states and Longstreet's native south deteriorated, issues of states' rights, slavery, and economics creating a divide that politics could not mend. When Alabama seceded from the Union in January of 1861, Longstreet, like many other officers with ties to the south, felt the pull of his allegiance to his home in Georgia. He resigned his commission in the U.S. Army in May and joined the forces of the Confederacy as a lieutenant colonel. He traveled to the Confederate capitol at Richmond, Virginia, was appointed brigadier-general in June, and was sent to Manassas Junction, Virginia, to head a brigade of Virginia infantry.

The battle at Manassas, which became known as Bull Run, was the first major fight between north and south. Longstreet and his men participated in fighting on the 18th of July and stood as reserve troops during the actual battle at Bull Run, which occurred three days later. Although a Confederate victory, the battle revealed the bloody nature the war would take. During the fall and winter of 1861, while both sides regrouped, Longstreet was promoted to major-general and wintered with his division in Centreville, Virginia. Despite the lull in the war, the winter would hold tragedy for the Longstreets when the younger three of their four children died within a week of one another during an outbreak of scarlet fever. Longstreet, his wife, and their surviving son, 13-year-old Garland, were devastated.

After Longstreet returned to his command at Centreville, the Confederate Army was ordered to stop a move by Union troops toward Richmond. He showed himself to be a competent leader at skirmishes at Yorkton and Wil-

liamsburg in early May of 1862. At the Battle of Seven Pines, on May 31, Longstreet led the Confederate attack, a move that proved costly when he confused his orders. Fortunately, he learned from this mistake, and when General Robert E. Lee was appointed commander of the Army of Northern Virginia by Confederate president Jefferson Davis, Longstreet quickly proved his competency to the new commander, willing Lee's confidence during the Seven Days' Battles near Richmond in late June. In mid-August of 1862 Lee reengaged Union forces at the battle of Second Manassas. A Union victory under Major-General John Pope seemed foregone when, on August 29, Longstreet and his men arrived to support Lee's battered troops and sent five divisions in to storm a two-mile-long section of the Union flank. One of the bloodiest battles of the war, Second Manassas resulted in 25,000 casualties and proved a victory for the south.

Became Lee's ''Old Warhorse''

At Sharpesburg, Maryland, on September 15, 1862, Longstreet watched, with General Lee and 18,000 Confederate troops, as 95,000 Union soldiers under General George B. McClellan marched before them. The following morning the armies engaged at the battle of Antietam; that afternoon Lee's valiant effort to make a northern push into Maryland cost him one fourth of his army. As the tide of battle turned against the Confederate ranks, Longstreet boosted moral among the scattered troops by ordering his personal staff to begin rapid fire of unused cannon into the Union line. This move inflicted casualties upon Federal troops sufficient to stop their advance. The Battle of Antietam, which casualties totaled 10,318 Confederate and 12,401 Union, was considered a technical victory for the South due to its battle against superior odds, but the course of the war was radically altered in its aftermath. On September 22, 1862, President Abraham Lincoln issued the Emancipation Proclamation. From this point on the war no longer turned on issues of states' rights or economics; it became a war against the enslavement of African Americans and as such, the north claimed the moral high ground.

His performance at Antietam earned Longstreet the epithet ''old warhorse'' from General Lee, who promoted him to lieutenant-general on October 11, 1862, and gave him command of the First Corps of Virginia. Another officer equally rewarded was Thomas ''Stonewall'' Jackson, who became leader of the Second Corps. Relied upon by Lee due to his methodical nature and thoroughness, Longstreet remained a trusted advisor and Lee followed his counsel in many battles. A believer in tactical defense, Longstreet saw greater chance of victory in preserving the lives of his men and resisting the temptation to make heroic assaults on the enemy. Rather, he counseled Lee that a series of counterstrikes against Union offensives were the best chance of winning the war.

Turning back to the south, Lee marched his troops toward Virginia, pursued by General Ambrose Burnside, who had succeeded McClellan. Three months and 75 miles into this withdrawal, on December 13, the two armies collided in the small Virginia town of Fredericksburg. Lee, with Longstreet at his left flank and Jackson at his right, led 75,000 men against Burnside's 120,000. As wave upon wave of Union troops were ordered by General George Sumner to advance upon his 40,000 troops positioned on the high ground to the west of town, Longstreet recalled that the men downed by his firepower were like ''the steady dripping of rain from the eaves of a house.'' Despite the tragic death of Jackson—shot accidentally by one of his own men during the night of May 2—Fredericksburg was a Confederate victory, Union losses numbering 12,600 compared to Lee's 5,300. Most of the Confederate casualties were ''missing'' men who abandoned their post in order to return to their families for Christmas.

The Tide Turned at Gettysburg

A Confederate victory at Chancellorsville in May of 1863 continued to build the south's confidence in their new general. Determined to give a show of Confederate strength, Lee marched north with Generals Longstreet, Richard S. Ewell, and A. P. Hill, and 70,000 troops. Lee's aim was to invade southern Pennsylvania, attack Philadelphia, and force Union General Ulysses S. Grant to defend the District of Columbia. Under Lee were Generals Longstreet, Richard S. Ewell, and A. P. Hill. On July 1, 1863, Hill's advance corps were spotted by a Union picket as they marched toward the small rural town of Gettysburg, Pennsylvania. With little intelligence as to the size or location of the opposing army, both Union troops under General George Meade and Lee's Confederates were in the process of resupplying and reorganizing their forces in anticipation of a major conflict. The clash of advance troops that occurred at Gettysburg ignited this conflict and brought about the longest three days of the war.

On July 1, the first day of battle, the Confederate army claimed victory, as Union casualties outnumbered Confederate, and Lee was left with 35,000 men compared to Meade's 25,000. The second day of battle opened with an attack by Lee on the union right flank, a decision Longstreet strongly argued against in favor of taking a defensive position on Seminary Ridge and repulsing Meade's advance. Longstreet believed that an offensive posture should only be adopted when an attack was planned in advance, and victory was probable. Both Longstreet, who opposed the Union's southern flank, and Ewell, equally uncomfortable with Lee's plan and directed by Lee to oppose the Union north, stalled their attacks until the afternoon. According to his chief of staff, Longstreet neglected to send scouts out to study the ground of the proposed battle—a move a prudent general would undertake—and this negligence on his part was later used as evidence of his contravention of Lee's orders. During the hours Longstreet postponed his attack, Union General Daniel Sickle made the probably misguided decision to move his troops from the high ground at Little Round Top and cross the orchard below. At 4:00 in the afternoon, Longstreet ordered his First Corps northeast from Warfield Ridge, attacking Sickle's men in the Peach Orchard in an effort to occupy the strategic advantage at Little Round Top. The battle raged for three hours, Sickle's troops strengthened by reserves led by General Gouverneur K. Warren. At the close of July 2, Longstreet's effort had

failed and Union troops retained control of Little Round Top.

That evening Longstreet met with Lee, Ewell, and Hill. In the belief that the Union army was weakened, Lee was determined to stage a frontal assault, and he ordered Longstreet to command this action. In vain, the ''old warhorse'' attempted to convince Lee that the Union forces were far from vanquished; as he later wrote, ''when the [second day's] battle was over, General Lee pronounced it a success . . . but we had accomplished little toward victorious results.'' Longstreet also realized—as did others—that Lee's proposed attack—across an open field surrounded by Union troops occupying the high ground—spelled disaster. Longstreet proved to be correct. The following morning Meade, anticipating Lee's attack, reinforced his center, and after an unsuccessful seven-hour effort by Ewell to gain the high ground at Culp's Hill, the Confederates pulled back. Two hours later, at 1:00 in the afternoon, after once again failing to dissuade Lee, Longstreet supervised a 140-cannon bombardment of the Union left flank. This barrage was answered by 110 Union guns, making it the largest artillery battle in U.S. history. After an hour Meade ordered a cease fire, leading Lee to believe the Union batteries had been demolished. When the smoke cleared at three in the afternoon, Lee ordered Longstreet to advance on the Union center, an order Longstreet transferred to his friend, Major General George E. Pickett. Horrified, Longstreet and Pickett watched as a line of well-shielded Union forces armed with highly accurate rifled muskets fired on their 13,000 Confederate troops marching in formation toward Cemetery Ridge. Over 6,500 of Longstreet's men marched to their death, fell wounded on the field of battle, or were captured.

After the Turning Point of the War

A devastating defeat for the Confederacy, the Battle of Gettysburg cost the south 3,903 dead, 18,735 wounded, and 5,425 missing; the Union army suffered 3,155 dead, 14,529 wounded, and 5,365 missing. These casualties forced the south into a defensive war and energized the Union into beginning its push south into northwest Georgia. Longstreet and the First Corps were sent by rail to the aid of General Braxton Bragg, who with his ill-kempt force had been holding defensive positions near Lafayette, Georgia, since late December 1862. Union forces collided with Bragg at Chickamauga Creek on Saturday, September 19, 1863, and fought on for hours in confusion. By Sunday morning, when Longstreet and his 12,000 men arrived, he was given an additional 11,000 troops and ordered into the fray. Cognizant of his men's fatigue following their all-night march, Longstreet postponed his assault until 11:00, then ordered five divisions to attack the Union front line. His attack severely weakened the Union array and forced the opposing troops into a large-scale retreat toward Chattanooga. Longstreet's decision to delay his attack resulted in one of the strongest offensive battles of the war; he continued on the offensive for the duration of the Chickamauga conflict, halting the Union advance southward and contributing to what became a costly victory for the South.

In the days following Chickamauga, Longstreet urged General Bragg to pursue the withdrawing Union force and destroy it, but Bragg resisted, thereby losing the south's momentum. Longstreet was so angered that he formally requested President Davis to order Bragg's dismissal, noting: ''I am convinced that nothing but the hand of God can help as long as we have our present commander.'' His efforts proved unsuccessful, and Bragg remained in command. While the Union Army remained entrenched in Chattanooga, Bragg and his generals surrounded the city and awaited the north's surrender. Camped on Lookout Mountain, Longstreet and his men waylaid all shipments of food and supplies into Chattanooga except a meager flow from the north. The arrival of Generals Grant, George Sherman, and Joseph Hooker in late October would spark the battle at nearby Brown's Ferry that broke the Confederate blockade of the starving Union forces in Chattanooga. However, Longstreet would not be there to participate; before the battle at Brown's Ferry he was ordered to Knoxville to engage in an unsuccessful effort to seize that city from Union General Ambrose Burnside. On the 25th of September the Confederate forces at Chickamauga fell to Union advances. Union General George Sherman now began his move south, creating the path of devastation through Atlanta into Savannah that became known as ''Sherman's march to the Sea.'' A Union victory appeared imminent.

Longstreet and his men wintered in eastern Tennessee and joined Lee in Virginia in late April of 1864. In May of 1864 Longstreet helped Lee repulse efforts by Grant to breech the Confederate lines near Chancellorsville, part of a prolonged battle that became known as the Wilderness Campaign. Wounded by a bullet that passed through his throat and into his shoulder, Longstreet was forced to leave his post until October. Meanwhile, stalemates at battles at North Harbor and Cold Harbor continued to draw on Confederate strength. When Longstreet rejoined his command, Lee was defending the Confederate capitol of Richmond against Grant at nearby Petersburg; the battle deteriorated into trench warfare after Union troops finally breached Richmond's fortifications on April 3, 1865. The Army of the Confederacy was now in retreat. On Sunday, April 9, 1865, Longstreet accompanied a tired and beaten Robert E. Lee to Appomattox, West Virginia. There, in the town's small courthouse, the war between the states was brought to a close, the cost the death of over 620,000 Americans.

Became Scapegoat for Lee's Defenders

After the war, Longstreet planned to move his family to Texas, where he had served prior to the Civil War, but ultimately moved to New Orleans where he worked in insurance and became a cotton factor. Grant's election to the presidency in 1869 provided him with a new opportunity: the position of surveyor of customs in New Orleans, Louisiana, for a salary of $6,000 per year. Longstreet accepted and joined the Republican Party of longtime friend Grant, his loyalty to the administration eventually earning him federal appointments as postmaster of Gainesville, minister to Turkey, U.S. marshal, and U.S. commissioner of railroads. He and his wife made their home in Gainesville,

where they remained until Mary Longstreet died in December 1889, at the age of sixty-two.

Although the war was over, the battle lines between the republican north and the south were still very much in evidence, and Longstreet's party affiliation—and his surprising conversion to Roman Catholicism—branded him a traitor in the Protestant south. Although continuing to retain Lee's friendship until the general's death in 1870, many southerners—even those who had once hailed him as a military hero—now cast dispersions on his military record and blamed him for the disaster at Gettysburg. In defense of his criticism of Lee's tactical offensive at the Battle of Gettysburg, which Longstreet maintained resulted in the death of thousands of Confederate troops during Pickett's Charge, the former general published *From Manassas to Appomattox: Memoirs of the Civil War in America* in 1896. His position was further defended by his second wife, Helen Dorch Longstreet, who married him on September 8, 1897, when she was thirty-four. Helen continued to defend her husband even after his death from pneumonia on January 2, 1904, publishing *Lee and Longstreet at High Tide: Gettysburg in the Light of the Official Record.* Through the twentieth century a battle of the books raged as supporters of Robert E. Lee attempted to rest the blame for Gettysburg squarely on the shoulders of Longstreet, and revisionist historians attempted to reevaluate Lee's record as a general after his aura as the leader of the ''Lost Cause'' began to fade.

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Sidney Lumet

Filmmaker Sidney Lumet (born 1924) has made some of America's most memorable movies, including *Serpico, Dog Day Afternoon,* and *Network.* His films have received more than 50 Academy Award nominations. Often called ''an actor's director,'' Lumet is known for the superior performances he draws from his actors.

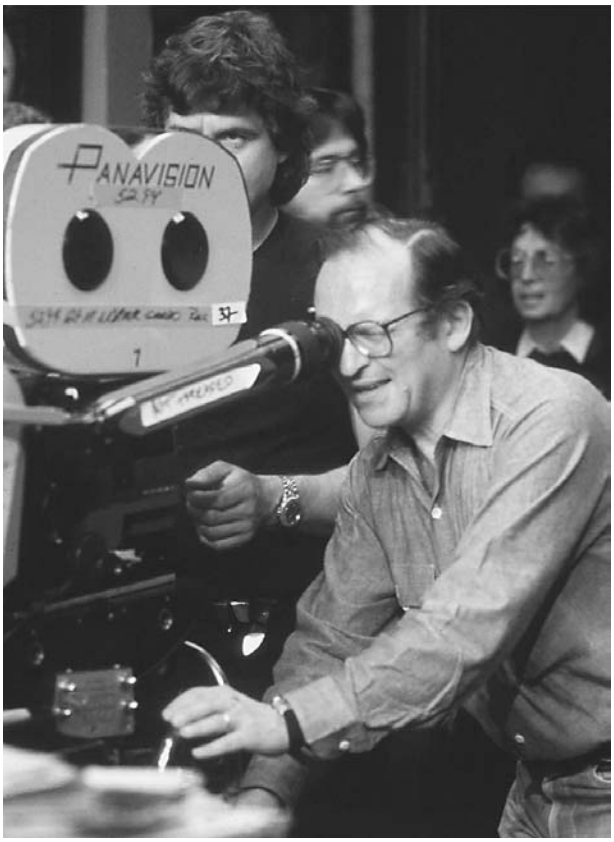

Sidney Lumet's films often deal with social themes, such as the police, law, or Jewish life. Most of his films are shot in New York City and are often rough and emotional. Lumet treats the camera as an actor, making sure that the camerawork relates to what is happening dramatically. His vast technical knowledge allows him to use the tools of camera, lighting, and set design in a subtle yet distinctive style that is all his own.

A Child of the Theater

Lumet was born on June 25, 1924, in Philadelphia, Pennsylvania. His parents were actor Baruch Lumet and dancer Eugenia Wermus Lumet, both performers in Yiddish theater. Eugenia Lumet passed away when her son was a child. Lumet began his acting career at age four at the Yiddish Art Theater in New York City. He played many roles on radio and on Broadway, where he first performed in 1935. Lumet appeared in his only film role at the age of 15 in *One Third of a Nation,* in 1939. World War II interrupted Lumet's acting career; he spent three years in the U.S. army, including stints in Burma and India, where he served as a radio repairman. He often got into fights with his fellow servicemen, many of whom were from the South.

From Actor to Director

Lumet studied acting with Sanford Meisner, a famous acting teacher. In 1947 Lumet founded an off-Broadway theater troupe that included Yul Brynner and Eli Wallach, taught acting, and directed plays. In 1950 he joined the

Columbia Broadcasting System (CBS) and became a respected director of live television programs, including a crime series called *Danger* and a program titled *You Are There.* New York City was the heart of television production during the Golden Age of television of the 1950s, and many talented writers, actors, and directors lived and worked there. At the time, television was a medium that allowed intimate direction, much like the theater. Many television directors, like Lumet, progressed to films, often focusing on complex social and psychological themes and retaining a style derived from their informal origins in television.

Lumet creates ''message pictures,'' movies that tackle social problems, and has been viewed as among the most perceptive and unsentimental directors of this genre. His films often feature actors who studied ''Method'' acting, characterized by an earthy, introspective style. And along with cinematographer Boris Kaufman, Lumet creates the appearance of spontaneity, an improvisational look achieved by shooting much of his work on location.

Lumet's work falls into several categories: the message picture; adaptations of plays and novels; large, showy pictures; films about families; tense melodramas; and New York-based black comedies. According to Gerald Mast and Bruce Kawin in their *A Short History of the Movies,* ''Lumet's sensitivity to actors and to the rhythms of the city have made him America's longest-lived descendant of the 1950s Neorealist tradition and its urgent commitment to ethical responsibility. . . . Beneath the social conflicts of Lumet's best films lies the conviction that love and reason will eventually prevail in human affairs, that law and justice will eventually be served—or not.''

In 1957 Lumet directed his first film, *Twelve Angry Men,* a courtroom drama that was based on a TV play. The film received the Golden Bear Award at the Berlin Film Festival and was nominated for Academy awards for best picture, best director, and best screenplay adaptation. In this film Lumet used a theme that would reappear later in his work: the motif of the enclosed space. *Twelve Angry Men* was filmed almost entirely in a single room, and in his book *Making Movies,* the director described the feeling he was trying to create. ''One of the most important dramatic elements for me was the sense of entrapment those men must have felt in that room. . . . As the picture unfolded, I wanted the room to seem smaller and smaller. . . . The sense of increasing claustrophobia did a lot to raise the tension of the last part of the movie.''

Theatrical Adaptations

Harkening back to his roots in the theater, Lumet proceeded to direct three films that were adapted from plays. In 1960 he made *The Fugitive Kind,* based on the play *Orpheus Descending* by Tennessee Williams and starring Marlon Brando. The theme, according to Lumet, was ''the struggle to preserve what is sensitive and vulnerable both in ourselves and in the world.'' Next came *A View from a Bridge,* an adaptation of a play by Arthur Miller. *Long Day's Journey into Night,* based on the Eugene O'Neill play, starred Katharine Hepburn and Jason Robards in a tale of a family's downward spiral into tragedy. In 1965 Lumet made the film *The Pawnbroker,* a powerful work about a Holocaust survivor haunted by his past and trapped in a lonely present that starred Rod Steiger. In this film, Lumet once again used the theme of the enclosed space, showing the main character caught in his own prison of pain.

From Slump to Apex

After *The Pawnbroker* Lumet's career entered a slump. He made a number of films in the second half of the 1960s, but not until 1971 did he have another hit with *The Anderson Tapes,* starring Sean Connery in a crime caper, followed by *The Offense,* a film about police brutality. Lumet's next work, *Serpico,* about police corruption, marked the beginning of the most respected period of his career. Lumet described the film as ''a portrait of a real rebel with a cause.'' In 1974 he made *Murder on the Orient Express,* based on the Agatha Christie mystery, for which Ingrid Bergman won an Academy award. In this period piece, Lumet noted, ''The object was to thrust the audience into a world it never knew—to create a feeling of how glamorous things used to be. . . . Richness was the order of the day. . . . No detail was spared in creating a glamorous look.''

Dog Day Afternoon, which received Academy Award nominations for best picture and best director, is a dark comedy about a bank robbery. The film, made in 1975, was based on actual events involving a bisexual man who wanted to rob a bank to finance his male lover's sex-change operation. Film critic Pauline Kael called the film ''one of the best 'New York' movies ever made.'' Regarding *Dog Day Afternoon,* Lumet explained that because the material was so shocking, he felt his first obligation was to indicate to the audience that these events really happened. To do so, Lumet shot the entire beginning section with a hidden camera, filming ordinary people on the streets of New York.

In 1976 Lumet made *Network,* a satire about television. The film received ten Academy Award nominations and won four, including best actor, best actress, best original screenplay, and best supporting actress. Lumet also walked away with a Golden Globe and two Los Angeles Film Critics Association awards for *Network.* In a 1995 interview with Rick Schultz, the director asserted that television has anesthetized the American consciousness and blurred the line between reality and fiction.

In 1981 Lumet won the New York Film Critics Circle Award for best director for *Prince of the City,* a three-hour film about police corruption. He also receive an Oscar nomination for the screenplay, which he co-wrote. The theme of this work, Lumet noted in his book, is that ''When we try to control everything, everything winds up controlling us. Nothing is what it seems.'' Lumet's *The Verdict,* a courtroom drama starring Paul Newman, was nominated for best picture and best director in 1982. The 1980s also saw release of Lumet's *Deathtrap, Daniel, Garbo Talks, Power, The Morning After, Running on Empty,* and *Family Business. Running on Empty,* about a family on the run from the FBI, won awards for two actors, and the screenplay won a Golden Globe.

In the 1990s Lumet directed *Q&A, A Stranger among Us, Guilty as Sin, Night Falls on Manhattan, Critical Care,*

and *Gloria.* In 2000 Lumet directed *The Beautiful Mrs. Seidenmann,* the story of a blonde-haired, blue-eyed Jewish woman who attempts to use her Nordic looks to escape the concentration camps during World War II. Reflecting on the director's body of work as a whole, film critic Leonard Maltin noted that ''Lumet's films are generally intelligent and marked by a clean, unobtrusive directing style, but his signature is the caliber of the performance he elicits from his actors who speak of him—and his theater-based rehearsal process—in the most glowing terms.''

A Return to Television

For the 2000-2001 television season, the A&E Network featured *100 Centre Street,* a series created by Lumet, who also directed and served as executive producer as well as writing several episodes. The series concerns prosecutors, defense attorneys, and accused criminals as their lives unfold in the night court of the city of New York. The show broke new ground in high-definition video as one of the first major TV series to use Sony's 24P technology.

A Messy Personal Life

Lumet has been married four times. His first marriage, to Rita Gam, a television actress, ended in divorce. His second wife was Gloria Vanderbilt, the heiress who made a name for herself as a very successful designer. Married on August 27, 1956, the couple remained together for seven years. When Vanderbilt ended the union, Lumet attempted suicide by taking an overdose of pills. He telephoned Gail Jones, the daughter of singer Lena Horne, to tell her what he had done, and she called the police. Lumet and Jones, a journalist and author, were married from 1963 until 1978 and have two daughters, Amy and Jenny, both actors. After his third marriage ended in divorce, Lumet married Mary Gimbel in 1980.

Aram Saroyan, in *Trio: Oona Chaplin, Carol Matthau, Gloria Vanderbilt. Portraits of an Intimate Friendship,* described Lumet's personality as crisp and kinetic. ''He really seemed to be, quite naturally, the Hollywood idea of the 'director','' noted Saroyan, ''—always hugging everybody and calling them 'baby' and 'sweetheart.' And yet there was something genuinely sweet and generous in the way he did it.''

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Madhva

The founder of the Madhvism sect of Hinduism, Madhva (c. 1197-c. 1276) stressed the importance of *bhakti,* or devotion, in the worship of his *Dvaita,* or dualist, interpretation of the Vedanta, the philosophy of Hinduism as expressed in the Hindu scriptures, the Veda.

Believed to be the incarnation of the Hindu god Vayu, Madhva is believed by his followers to have performed many miracles. Regarding the Samkara branch of Hinduism to be a facsimile of Buddhism, Madhva developed his own theology based on his interpretations of the Upanishads, the last section of the Veda, in which he stressed his pluralistic view of the separate realms of the world, the human soul, and Vishnu (God). Madhva developed his theology from the Vedanta, a philosophy that stresses the search for ultimate meaning. Madhva's theories differ, however, from other such Vedantic faiths as Samkara. Similar to the Christian and Muslim faiths, Madhva preached predestination and the existence of an eternal heaven and hell. He believed as well that eternal salvation is possible through the continuous practice of bhakti, but is not guaranteed. Some religious scholars note the many similarities between the stories of Madhva and Biblical New Testament accounts of the life of Jesus Christ.

Developed New Hindu Sect

Experts disagree on the approximate date of Madhva's birth; some believe it was 1197 while others place the date as late as 1238. As an infant, Madhva was named Vasudeva. His father, Madhyageha Bhatta—also called Madhya Geha—and mother, Vedavati, were Tulu Brahmins who lived in the Indian city of Rajatapitha, located near the modern city of Udipi. Credited with tremendous physical power, Madhva earned the nicknamed Bhima, after the Hindu deity who also dedicated himself to refuting the tenets of Samkara. Stories of Madhva performing miraculous feats are numerous, including stilling ocean waves so that he might bathe undisturbed; diving to the ocean floor to retrieve an image of Krishna from a capsized boat; and unconsciously building a dam in a single day while in a meditative trance. As an adult, he received Samkara religious instruction from Achyutapreksa, also known as Achyutaprakashacharya, and was initiated under the name Purnabodha, or Purnaprajna. He continued his Vendantic studies at the Anantesvara monastery in Udipi, where he adopted his penname Ananda Tirtha, also transliterated Anandatirtha.

Madhva traveled through southern India, developing a contrary view of the monism—a belief that all existence consists of one element—expressed by the Samkara. His preaching of dualism led him to several debates with religious leaders in the area, and he ultimately raised the anger of the head monk of the Samkara-based Sringeri monastery in Anantapura, in modern-day Trivandrum. Fearing for his life, Madhva removed himself to Ramesvara for four months before returning to Udipi. The result of the heated debate, however, was a lasting enmity between Madhva's followers and the Sringeri monks. After several years spent researching and writing on the *Vedanta Sutras,* Madhva embarked on a tour of northern India. Upon reaching Hardwar, he disappeared into the Himalayan mountains, where his followers believe he encountered Vyasa, the supernatural being credited with convincing Madhva to publish his Vedantic interpretation. When he returned to Hardwar, he declared the invalidity of the Samkara monistic system of

belief and initiated the conversion of his teacher Achyutapreksa. The Sringeri monks vehemently opposed the new sect and confiscated Madhva's library. A local prince intervened, however, and the library was returned. He traveled again to northern India; there, his followers believe, he resides with Vyasa and awaits his return to the human world. He composed many commentaries before his death, many of them interpretations of the *Vedanta Sutras,* the *Bhagavad-Gita,* and the *Mahabharata.*

Madhvacharis

Among the principal teachings of Madhva was that Vishnu is the brahman of the Upanishads. Vishnu always is accompanied by his son, Vayu, who is considered the savior of humankind. Followers of Madhva call themselves Sad-Vaisnavas; they harbor the dualistic belief that the spirit of Vishnu is independent from human life and further believe in five separate distinctions. The first is a difference between the Godhead and the human soul; the second a difference between the Godhead and physical matter; the third a difference between the human soul and physical matter; the fourth a difference between individual souls; and the fifth a difference between various types of matter. Existence came into being, wrote Madhva, not as an order of creation from Vishnu, but as a gradual evolution from preexisting matter that responds to the will of Vishnu. In addition, the existence of Vishnu cannot be proven, but only learned through the study of the Hindu sacred texts. He acknowledged that reality was not grounded in appearance but only through objective experience, foreshadowing the theories of 19th-century German philosopher Immanuel Kant. Bhakti, the dedicated display of devotion to Vishnu, is the only hope of humans for eternal salvation, according to Madhva. Study of the sacred texts is one step toward this salvation, because it readies the mind to receive divine grace.

Many scholars note that Madhva's theology owes much to Christian beliefs. In fact, a group of Nestorian Christians resided in Kalyanpur, near Madhva's childhood home, and their presence generally is regarded as the earliest encroachment of Christianity upon the Indian continent. Many of the stories told about Madhva, for example, closely resemble the stories of the Christian Son of God, Jesus Christ. For example, Madhva's birth was foretold by a messenger who declared that a kingdom of heaven was imminent, resembling the Christian story of the visitation of Jesus' mother Mary by the Archangel Michael, who informed her of her pregnancy. Another story relates how a five-year-old Madhva disappeared for three days before his parents found him teaching religious scholars, a story that is often told about a 12-year-old Jesus. Like Jesus, Madhva is said to have also performed such miracles as walking on water and multiplying food for his disciples. Madhva's stay in the Himalayas is similar to the story of Jesus' 40-day fast in the desert. The greatest similarity to Christianity, however, is the concept of bhakti as imperative for eternal salvation. Salvation itself is only possible through the acceptance of Vayu as the son of Vishnu, resembling the central precept of Christianity of salvation granted through the belief that Jesus Christ is the Son of God.

Devotion to Vayu is displayed by Madhva's followers by the branding of symbols representing Vishnu on the shoulders and chests and expressed by naming one's sons after one of the many names of Vishnu. Followers are also expected to perform bhakti in words, thoughts, and deeds. The sect also encourages frequent fasting and sacrifices of symbolic lambs made from rice meal. The sect is centered in Udipi in a monastery believed to be built by Madhva. Two other monasteries exist in Madhyatala and Subrahmanya in the Mangalor district of India.

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Miriam Makeba

Legendary South African singer and activist Miriam Makeba (born 1932) rose to international fame during the 1960s, attracting a wide following through concert appearances and recordings. Although capable of great vocal versatility in a variety of languages and settings, including jazz and blues, Makeba became best-known for singing in her native dialect, distinguishable by explosive, clicking sounds formed with the epiglottis in the back of the throat.

Forced into exile from her native country in 1960, Makeba used her stature to speak out against apartheid—the institutionalized practice of political, economic, and social oppression along racial lines. Such efforts earned her the title ''Mama Africa,'' as she became an enduring symbol in the fight for equality. In 1991, following the 1990 prison release of Nelson Mandela, Makeba triumphantly returned to South Africa, settling in the city of Johannesburg. Since then, she has served as a spiritual mother and inspiration to numerous South African musicians and remains committed to social change within the country. South Africa, despite the dissolution of the apartheid regime and the creation of a new democracy, continues to face racial tensions, economic hardships, a high rate of crime, and a rising AIDS epidemic, all of which count among Makeba's primary concerns. In 1995, she founded her own charitable organization designed to help protect the women and young girls of her homeland.

''We have a beautiful country. We are a beautiful people. We are a forgiving people,'' Makeba told *Interview*

magazine in May of 2001. ''We've had a past of being oppressed and maimed, but when we gained our independence in 1994, our president then, Nelson Mandela, and even our president now, Thabo Mbeki, told us yes, we went through this, but we must try to forgive. We may never forget and we must not forget—but we must forgive. So please, world—you out there in the world—forgive us.''

Raised within an Oppressive Society

Zensi Miriam Makeba, born on March 4, 1932, came into a world that offered few opportunities. The South African government, amid worldwide condemnation for its inhumanity, denied non-white citizens the most basic of human rights, including the right to vote and own land, as well as laws restricting where blacks could live, eat, work, or travel. Such a policy of white supremacy through racial segregation—which became official law in 1948 under Prime Minister Daniel Malan—prevailed for decades, regardless of the fact that blacks (or Africans) outnumbered whites in South Africa at a ratio of four-to-one.

Makeba's father, a schoolteacher and member of the Xhosa tribe, could only choose between two places for his family to live: either a rural tribal reservation where the soil remained uncultivated or a regulated township near a city. He opted for the latter and, after securing government permission, moved to Prospect Township. Located near Johannesburg, Prospect, Makeba's birthplace, was one of many segregated shantytowns surrounding the city. Typically, the cheaply-built homes on the crowded reservations had no electricity or running water, and children had little room outdoors to play. Africans were permitted to work in Johannesburg, where they arrived on designated buses each day, but the law required them to leave in the evenings by a certain time. In order to help make ends meet, Makeba's mother, a Swazi, took a job as a domestic worker at a white household in Johannesburg. She supplemented her income by illegally selling home-brewed beer. Eventually, she was charged for the offense and spent six months in jail. Makeba, then just 18 days old, went with her.

Inclined to Sing

Because free public education ceased to exist for black children, when Makeba reached school age, she attended Kilnerton Training Institute, a Methodist school for African children in the South African administrative capital of Pretoria, located a short distance from Johannesburg. Here she received limited musical training through participation in the school choir, where her vocal talents were readily recognized, as well as the opportunity to perform in public. At the age of 13, Makeba gave her first solo performance before King George VI of England during his visit to South Africa.

Music had always played an important role in Makeba's life. Early on, she listened to and picked up the traditional songs of the Xhosa and Zulu dialects. And beyond the music of her native people, characterized by clicks unknown in any other language, she discovered other music from listening to the radio and phonograph records. She particularly loved American jazz recordings, especially those of singer Ella Fitzgerald. ''Anyone who sings,'' Makeba once said, as quoted by Louise Crane in *Ms. Africa: Profiles of Modern African Women,* ''makes music, as long as it's good to my ear.''

Makeba spent eight years at Kilnerton, then took work with her mother performing servants' chores in white homes. An early marriage around age 17 resulted in the birth of a daughter named Bongi, but her husband died when Makeba was just 19 years old. Thus, with a baby to support, she continued to work as a domestic and sang at weddings, funerals, and other events in her spare time. These amateur showings led to contact with a professional group of eleven men called the Black Manhattan Brothers, who asked Makeba to join as their female vocalist in 1954. She remained with the ensemble until 1957, during which time Makeba performed throughout South Africa, Rhodesia (now Zimbabwe), and the Belgian Congo (now Zaire), and in 1956 recorded her signature song, ''Pata Pata,'' which would eventually become a major American hit in 1967.

After breaking with the Black Manhattan Brothers, Makeba formed an all-female group called the Skylarks in 1958. The following year, she toured for 18 months with a musical extravaganza, African Jazz and Variety, and began performing solo engagements. These personal appearances, coupled with a series of popular recordings, established Makeba throughout her native land. Thereafter, Makeba further enhanced her reputation playing the female lead of Joyce, the owner of an illegal African drinking place called a ''shebeen,'' in the jazz opera *King Kong*. Based on the tragic

account of an African prize fighter jailed for a crime of passion, the production, which premiered on February 2, 1959, toured South Africa for eight months with surprising success, despite the humiliating restrictions levied because of apartheid.

King Kong was forced to play before separate black and white audiences, and performances for Africans were usually given under difficult circumstances. For instance, special transportation arrangements for African audiences had to be made, shows for blacks were restricted to small halls with inadequate acoustics, and the production was banned altogether in all-white Pretoria. Nevertheless, in the legislative capital city of Cape Town, whites lined up at dawn to reserve seats to the always sold-out shows. In the end, audiences of both races fell in love with and cheered the voice of the young star, Miriam Makeba, who transformed songs first introduced in *King Kong,* such as ''Back of the Moon,'' into best-selling records.

International Fame

Prior to her role in *King Kong,* Makeba had already begun to attract international attention by playing the female lead and singing two songs in the 1958 film *Come Back, Africa,* an antiapartheid, semi-documentary produced and directed by independent American filmmaker Lionel Rogosin. Banned for obvious reasons in South Africa, the film was shot on location in Sofiatown, a reservation outside Johannesburg that was being demolished for a new, all-white suburb. Although Rogosin convinced authorities his intention was to simply document the ethnic music and folkways of African people, his real aim was to provide evidence to the world about the injustices of the South African government. Smuggled out of the country, *Come Back, Africa* debuted outside of competition at the 1959 Venice Film Festival and, when shown commercially thereafter, received critical praises for its dramatic impact.

Makeba, who had applied for a legal passport around 1957 to travel abroad, attended the Venice Film Festival. At the time married to Sonny Pillay, a ballad singer of Indian descent who Makeba both married and divorced in 1959, and concerned for her small child in South Africa, she initially intended to return home directly from Venice. But from the moment of her arrival, several American entertainers—namely Steve Allen—were so captivated by Makeba that they were determined to bring the young singer to the United States. Thus, from Venice, Makeba traveled first to London, England, where she met vocalist Harry Belafonte at a screening for *Come Back, Africa.* Judging her a revolutionary talent, he offered to act as Makeba's chief sponsor and mentor.

Next, she arrived in America for an appearance on Allen's national television show. After the program, airing on November 30, 1959, Max Gordon, owner of New York City's Village Vanguard nightclub, booked the singer for four weeks on the recommendation of Belafonte. The already accomplished performer coached Makeba on her stage poise and hired an arranger, clothing designer, and musicians in preparation for her club debut. On opening night, February 2, 1960, Makeba delighted the audience sprinkled heavily with other entertainers. ''Alternating between sensuous and explosive styles,'' according to a *Look* magazine review, ''she interpreted both dialect tunes and jazz standards with a finesse that heralded the appearance of a new star.''

Throughout the early-1960s, she continued to draw enthusiastic crowds, embarking upon several national as well as international tours with Belafonte, who allowed Makeba to share the bill with him. The pair also collaborated on a record, winning a Grammy Award for *An Evening with Belafonte/Makeba* in 1965. Over the years, Belafonte and Makeba continued to reunite periodically, releasing in 1972 the album *Miriam Makeba and Harry Belafonte.* Makeba later made a special guest appearance for the Harry Belafonte Tribute at Madison Square Garden in 1997.

As a solo artist, Makeba recorded such popular albums as *Miriam Makeba* (1958) and *The Voice of Africa* (1964). Her eclectic repertoire included English ballads, Portuguese fados, Brazilian bossa novas, Hebrew and Yiddish melodies, Haitian chants, and other folk and popular styles from around the world. However, American audiences were most taken by the songs of Makeba's native heritage, particularly ''Qonqonthwane,'' or ''The Click Song,'' a Xhosan wedding tune, and ''Mbube,'' also known as ''Wimoweh,'' a Zulu lion-hunting song.

Forced Into Exile

Fortunately, Makeba quickly achieved international stardom, for when she attempted to return to South Africa in 1960 to attend her mother's funeral, she learned that the apartheid government had banned her from returning to the country. She also endured personal turmoil during the 1960s, including another failed marriage to trumpeter Hugh Masekela (the couple married in 1964 and divorced in 1966), as well as a serious threat to her health when she battled cervical cancer through radical surgery.

After South Africa revoked Makeba's citizenship, she was initially reluctant to speak too much about her political views, fearing the safety of family members who remained near Johannesburg. But increasingly, she became more vocal. During an exile spanning over three decades, Makeba was issued passports from nine different countries and often referred to herself a ''citizen of the world.'' On two occasions, in 1964 and 1975, she addressed the General Assembly of the United Nations on the horrors of apartheid and in 1968 won the Dag Hammerskjold Peace Prize.

Also in 1968, Makeba married controversial black activist Stokely Carmichael (later known as Kwame Toure), a union that negatively impacted her career in America. Possibly fearing that Makeba's earnings would aid Carmichael, promoters cancelled concerts, and RCA dropped Makeba from her record contract. Ultimately, Carmichael's ''black power'' activism led to his exclusion from the mainstream in the U.S, and the couple fled to Guinea, West Africa. After their divorce in 1978, Makeba remained in Guinea for several years, continued to perform in Europe and parts of Africa, and served as Guinean ambassador to the United Nations. While an honorary citizen of Guinea, Makeba

suffered another tragic loss when, in 1985, daughter Bongi died giving birth to a stillborn child.

According to Makeba, music and religious faith helped her overcome life's misfortunes, and she remained an active and respected musician throughout her life. In 1975, Makeba recorded the acclaimed album *A Promise,* and during 1987 and 1988, she joined Paul Simon and South Africa's Ladysmith Black Mambazo for the legendary Graceland world tour. Then, recording her first American set in two decades, she released a tribal collection entitled *Sangoma* in 1988, followed by an album of both traditional and standard compositions, *Welela,* in 1989. During the 1990s and beyond, her works included *Eyes on Tomorrow,* a commercial blend of jazz, blues, and pop released in 1991, and the Grammy-nominated *Homeland,* an album of both South African roots and American blues-pop released in 2000.

Makeba published her autobiography, *Makeba: My Story,* in 1987. It was subsequently translated and published in German, French, Dutch, Italian, Spanish, and Japanese, a testament to Makeba's musical and social influence on people not only in South Africa and the U.S., but throughout the world. ''I'm always in Europe, and in Africa there are maybe five countries that I haven't been to,'' said Makeba in a *Down Beat* interview with Aaron Cohen. ''When they say I'm in the 'World' category, I say, 'Actually, I am a world category.'''

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Biddy Mason

Biddy Mason (1818-1891) was a southern slave who become free after she moved with her masters to California. She built a career in Los Angeles as a nurse and a midwife, bought a piece of property, and used her business skills to become one of the wealthiest black women in the United States after the Civil War, as well as a notable philanthropist.

Lived as a Slave

Bridget Mason, known to everyone as ''Biddy,'' was born into slavery on August 15, 1818. Her place of birth was probably Hancock County, Georgia, though some historians cite it as Mississippi. She was of mixed African American and Native American descent, but the names of her parents are unknown. As a slave child, she was separated from her parents and sold several times, working on plantations in Georgia, Mississippi, and South Carolina. She spent much of her childhood working on John Smithson's plantation in South Carolina, where she assisted the house servants and midwives. In 1836 Smithson gave the 18-year-old Mason, two other female house servants, and a blacksmith to his cousins, Robert Marion Smith and Rebecca (Crosby) Smith, as a wedding present.

Mason was forbidden to learn to read or write, but she learned many practical skills, including medicine and midwifery. These skills made her a valuable asset to the Smiths on their plantation in Logtown, Mississippi. Mason took care of Rebecca Smith, who was often ill, and helped with the deliveries of the Smiths' six children. She also worked outdoors in the cotton fields and cared for livestock.

While working for the Smiths in Mississippi, Mason had three daughters. The first, Ellen, was born on October 15, 1838. The second, Ann, was born in 1844, and Harriet was born four years later. Robert Smith was probably the father

of all three. The children added to Smith's wealth because they could provide additional slave labor.

Around 1844, Smith became a member of the Church of Jesus Christ of Latter Day Saints, the Mormon religion. On March 10, 1848, Smith and a group of Mississippi Mormons left Fulton, Mississippi, for the Salt Lake area in present-day Utah, where Mormon leaders had established a center for their faith. The group consisted of 56 whites and 34 slaves, including Mason and her three daughters, the youngest only an infant. They followed the Overland Trail through Tennessee, Kentucky, Missouri, Iowa, Nebraska, and Wyoming. The trip covered over 2,000 miles and took about seven months. Mason, her children, and the other slaves walked behind the wagons and the livestock. The slaves cooked, cleaned, and tended the livestock. Mason was responsible for setting up camp each evening and packing up the next morning. Several children were born to slaves and white women during the trip, and Mason helped deliver them.

When a group of Mormon pioneers left for San Bernardino, California, to establish a new settlement, Smith decided to join them. Mason and the other slaves again walked behind the wagons, most of them not knowing they were walking to potential freedom.

Gained Freedom

In 1849 California drafted a constitution forbidding slavery, and in September 1850 joined the Union as a free state. Slave owners who had arrived before 1850 could keep their slaves as indentured servants. Smith and his slaves arrived in 1851. Smith probably did not know that California was a free state when he made the trip.

In San Bernardino, several free blacks told Mason how she could try to become free. They included Charles and Elizabeth Rowan, who had come with her from Utah, and Charles Owens and Manuel Pepper. Owens was courting Mason's 17-year-old daughter Ellen, and Pepper wanted to marry the daughter of Mason's friend, Hannah, another of Smith's slaves.

By 1855 anti-slavery sentiment was growing stronger in California. Smith decided to move his family and his slaves to Texas, a state that allowed slavery. He planned to settle there or sell his slaves and make a profit. Smith's journey was delayed because Hannah was about to give birth to another of Smith's children. The group camped in the Santa Monica Mountains and awaited the child's birth.

Meanwhile, Elizabeth Rowan and Robert Owens, the father of Charles Owens and a successful businessman, persuaded the county sheriff to prevent Smith from taking his slaves out of the state. The sheriffs kept the Smith slaves in the county jail for their protection until their legal status could be determined. Rowan and Owens filed a petition claiming that Smith was holding his slaves illegally in a free state. Smith claimed they were not slaves but members of his family. Los Angeles County District Judge Benjamin Hayes granted the petition and set the Smith slaves free on January 21, 1856.

Nurse, Midwife, Property Owner

Robert Owens invited Mason and her family to live with him in Los Angeles. His son and her daughter soon married. Mason began to work as a midwife and nurse for Dr. John Strother Griffin. She quickly gained a reputation, becoming well known for her herbal remedies. Mason delivered babies for families of various races and social classes. She earned $2.50 a day, a good wage for an African American woman at that time. She also often gave her services to those unable to pay. After working as a midwife for ten years, Mason had saved $250. On November 28, 1866, Mason bought two lots bounded by Spring, Fort, Third, and Fourth Streets on the outskirts of the city. She was one of the first African American women to buy property in the United States.

Mason initially used the land for gardening and built some small wooden houses to rent for additional income. She continued to rent accommodations for the next 18 years. Mason finally moved to her own land in 1884, when she was 66. She sold part of her land for $1,500 and built a commercial building on another part. Mason rented out storerooms on the ground floor and lived with her family on the second floor. Her neighborhood developed quickly, and by the early 1890s the main financial district of Los Angeles was one block from Mason's property. Due to her shrewd investments, Mason was the wealthiest African American woman in Los Angeles by the late 1800s.

Community Impact and Legacy

Mason devoted much of her time and energy to religious and community works. She opened her homestead to needy people, and lines of people seeking her assistance often formed on Spring Street. She also donated money and land to schools, day care centers, grocery stores, and churches, and she visited jail inmates regularly. Mason did much to help working African American families establish themselves in Los Angeles. In 1872, she and her son-in-law, Charles Owen, formed the Los Angeles branch of the First African Methodist Episcopal Church. According to Dolores Hayden's article in *California History,* Mason's great-granddaughter Gladys Owens Smith quoted Mason as saying, ''If you hold your hand closed, nothing good can come in. The open hand is blessed, for it gives in abundance, even as it receives.''

Despite her prosperity, Mason was buried in an unmarked grave in Evergreen Cemetery in the Boyle Heights neighborhood of Los Angeles. A tombstone was laid at the site nearly one hundred years later on March 27, 1988, by Mayor Tom Bradley, the first African American mayor of Los Angeles, and several thousand members of the First African Methodist Episcopal church. A year later, November 16, 1989, was declared ''Biddy Mason Day'' in Los Angeles. The next day, a new mixed-use building called the Broadway Spring Center was opened on the spot where Mason's homestead once stood. The site included an 8-by-81-foot memorial wall dedicated to Mason that included a collage of Mason's original frame house at the site.

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Walter Matthau

For half a century Walter Matthau (1920-2000) delighted theater, television, and movie audiences with his portrayals of a huge variety of characters. Although known best for his comedy, Matthau could play any kind of role from romantic lead to grouchy slob to Supreme Court justice. Matthau was memorable as an actor because his face, posture, and voice were always his own, yet he had the ability to create a completely believable character.

Off-screen, Matthau battled chronic gambling and health problems caused by smoking and an unhealthy diet. He loved to joke, and interviewers often had difficulty knowing what to believe when he spoke of his past. Friends and family adored him. His son Charlie, according to *People Weekly,* wrote in a Father's Day card, ''You are a giant. The most loyal and patient husband, and as a father, a volcanic and infinite explosion of unconditional love, universal wisdom and a supernova of everything that is right and good in this world. Apart from that, however, I'm not very pleased with you!'' On reading it, Matthau broke down and cried and then never mentioned it again.

Rough Beginnings

Walter Matthau was born on October 1, 1920, in New York City. According to his son, Charlie Matthau, speaking on ''Larry King Live,'' on July 14, 2000, his real last name was spelled Matthow. Walter Matuschanskayasky, which he claimed was his real name, was made up to run in the credits of *Earthquake* (1974), so Matthau could get even for being tricked into a much larger part in the movie than he had wanted.

Matthau's Lithuanian seamstress mother, Rose, raised him alone in the mostly Jewish Lower East Side of New York. His father Milton, a former peddler from Kiev, Ukraine, became an electrician and then a process server. He abandoned Matthau and his older brother, Henry, when Matthau was a three-year-old. According to an article in *People Weekly,* Matthau ran a card game on the roof of his building when he was six years old. He sold refreshments at local Yiddish theaters and broke into acting when, at age 11, he got a small part in *The Dishwasher.* He played bit parts in Yiddish musical comedies while still selling refreshments during the intervals. He was paid 50 cents for each of his occasional parts. ''I was shaped by the whole experience of the Depression,'' he stated in an interview with *The San Francisco Examiner* in 1996. ''The humiliation of the competition in the theater, the humiliation of poverty.'' The Lower East Side ''was a nightmare—a dreadful, horrible, stinking nightmare,'' he recalled in an interview with *The New York Times* in 1971. After graduating from Seward Park High School, Matthau held government positions as a

forester in Montana, a gym instructor for the Works Progress Administration, and a boxing coach for policemen.

From Bombs to Broadway

In 1942, Matthau enlisted in the United States Army Air Force as radio cryptographer in a heavy bomber unit of the U.S. Army Air Corps in Europe. He served as a radio operator and gunner in England, France, Holland, Belgium, and Germany and won six battle stars. He spent three years in the service.

After leaving the army, he took some journalism courses at Columbia University and studied acting on the G.I. Bill at New York's New School for Social Research. He met actor Tony Curtis when they studied acting together in the late 1940s. Work in summer stock led to small parts on Broadway and television shows. Matthau's first role on Broadway was as an understudy for the part of an 83-year-old English bishop in *Anne of the Thousand Days.* By 1948 Matthau played regularly on Broadway. He made his first film appearance in 1955 in *The Kentuckian,* as a villain. Through the rest of the 1950s, he played bad guys and drunks in a variety of modest movies, including the Elvis Presley movie *King Creole* (1958) and a Western, *Ride a Crooked Trail* (1958).

Hello, Hollywood

David Ansen described Matthau's physique in a *Newsweek* article. ''He was a cross between W. C. Fields and a bloodhound, poured into a stooped, 6-foot-3 frame. No Hollywood leading man has ever looked or sounded or shuffled like Walter Matthau: out of that craggy sourpuss face, with its seen-it-all eyes, came a growl of withering disdain that could stop any outburst of innocence in its tracks.''

Matthau had a serious gambling habit. In the 1950s, he owed several hundred thousand dollars in gambling debts. His luck changed in 1955 when he got a part in the hit Broadway show *Will Success Spoil Rock Hunter?* He fell in love with a fellow cast member, actress Carol Marcus, the former wife of the writer William Saroyan. At the time, Matthau was married to Grace Johnson, whom he had wed in 1948 and with whom he had two children, David and Jenny. Matthau and Johnson divorced in 1958. He married Marcus in 1959, and the two had one son, Charlie. In her book *Among the Porcupines* Carol Matthau wrote of her husband, ''To the outside world, he is casual, a man's man, funny, rude. . . . In actuality, he is the most passionate man I have ever known. He is the most tender, the most romantic, the most sensual.''

Carol Matthau co-starred with her husband in *Gangster Story* (1960), which he directed and described as one of the worst movies ever made. He played a ship's doctor in *Ensign Pulver* (1964), a professor in *Fail-Safe* (1964), and a private detective in *Mirage* (1965). His part as the ambulance-chasing lawyer opposite his friend, actor Jack Lemmon, in *The Fortune Cookie* (1966) earned him his only Academy Award, for best supporting actor. Director Billie Wilder tailored the role of shyster lawyer ''Whiplash Willie'' for Matthau after seeing him play sportswriter slob Oscar Madison on Broadway in *The Odd Couple.* Matthau's true calling was comedy, although he disliked being labeled a comic actor. Describing his work habits, his wife noted, ''I don't know of anyone who works that hard and yet seems never to work at all. He insists on maintaining his relaxed manner when he is working, in order to make the rest of the players feel more comfortable. That, too, is acting. It is not Walter. Walter is not a relaxed man.''

Matthau recreated his Tony Award-winning Broadway role, which playwright Neil Simon created for him, in the movie version of *The Odd Couple* (1968). ''Every actor looks all his life for a part that will combine his talents with his personality,'' Matthau said in an interview with *Time* in 1971. ''*The Odd Couple* was mine. That was the plutonium I needed. It all started happening after that.''

In the 1970s, Matthau appeared in *A New Leaf* (1971), *Pete 'n' Tillie* (1972), and *The Front Page* (1974) and received Oscar nominations for *Kotch* (1971) and *The Sunshine Boys* (1975). Besides comedic roles, Matthau could successfully play a romantic leading man, a bank-robber hero, or even a horse trainer. Neil Simon praised him as ''the greatest instinctive actor'' he'd ever seen.

Although he worked throughout the 1980s, his films from this period were not memorable. In May 1993, Matthau was honored with a Lifetime's Achievement Award by America's National Association of Theatre Owners. The 1993 hit movie *Grumpy Old Men* (in which he starred once again with Lemmon) rejuvenated his career. Charlie Matthau, a filmmaker, directed his father in 1995's *The Grass Harp.* In his last film, *Hanging Up,* Matthau gave a powerful performance as a dying screenwriter. Charlie appeared in his father's last film as the younger version of his father's character. Matthau has appeared in a number of TV movies, including the Emmy-winning *The Incident* (1990) and *Mrs. Lambert Remembers Love* (1991), in which he was directed by his son.

Matthau described his versatility as an actor in a 1994 interview with Karen Duffy for *Interview.* ''I could play a cop, I could play a crook, I could play a lawyer, I could play a dentist, I could play an art critic—I could play the guy next door. I am the guy next door. I could play Catholic, Jewish, Protestant. As a matter of fact, when I did *The Odd Couple,* I would do it a different way each night. On Monday I'd be Jewish, Tuesday Italian, Wednesday Irish-German—and I would mix them up. I did that to amuse myself, and it always worked.'' Describing how he did 20 takes of a scene in movie in which he had to cry, Matthau noted, ''I wasn't thinking of the sadness, of my mother dying, of my child being run over by a car. I just did it! You gotta just do it, and it either comes or it doesn't. Because if you start thinking about it, it's too late.''

Matthau believed that his true talent was performing in theater, rather than in films. ''That's where I was good—on the stage,'' he said in an interview in 1996. ''In the movies . . . passable. But on the stage I could move with freedom and ease. And I had something: presence. On screen, all the power is in the hands of the director or the editor.''

Plagued by Ill Health

Matthau suffered his first heart attack in 1966, which caused him to quit smoking. It occurred during the filming of *The Fortune Cookie.* Production of the film had to stop for three months while he recuperated. Ten years later he underwent quadruple bypass surgery. He had cancer three times. He spent two weeks in the hospital with pneumonia in May 1999, but made a full recovery. Matthau refused to be depressed about his health. ''Even just rolling by in a stretcher, he would say 'Hi!' to the person rolling by in the other direction,'' says Delia Ephron, in an article in *People Weekly*. ''He was in the hospital on a respirator for 24 or 26 weeks, and who walks out of a hospital after that? But he did. You knew he just loved every minute of every day.''

Even with his poor health, Matthau did not intend to retire. In a 1995 interview with *People Weekly* he stated, ''Some people retire and go fishing. If I retired, I'd go acting.'' Matthau died of a heart attack on July 1, 2000, at the age of 79.

A Simple Burial

''He wanted as little fuss made about it as possible, a simple burial in a plain pine casket,'' Charlie Matthau stated to an Associated Press reporter after his father's death. About 50 family members and close friends attended the service, where Matthau was buried according to Jewish law. He was laid to rest at Pierce Brothers Westwood Village Memorial Park in Los Angeles. Noted his wife, ''It was impossible not to love him.''

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Reinhold Messner

Reinhold Messner (born 1944) is the first people ever to climb all 14 of the world's mountain peaks over 8,000 meters high. He has written over 30 books on his adventures, and his minimalist techniques have revolutionized Himalayan mountain climbing.

Internationally known mountain climber Reinhold Messner was born in the Tyrolean Alps in 1944, the second child in a family of eight brothers and one sister. He began climbing at a very early age, ascending his first mountain at the age of four with his father.

In 1970, when he was 25, Messner climbed his first 8,000-meter peak, Nanga Parbat in the Himalayas. Tragedy struck during the climb when Messner's brother Gunther was killed in an avalanche. Although Messner searched extensively for his brother, losing six toes to frostbite in the process, he never found him. Despite his great loss, he continued to climb, next summiting Manaslu in central Nepal.

For Messner these early climbs were only the beginning of an incredible achievement—eventually, he would become the first person to climb all 14 of the world's peaks over 8,000 meters (26,246 feet). Above this altitude, the air is so thin that most people would die, or at best only live for a few hours, without supplemental oxygen.

Messner's Innovations

Although Messner has become famous for climbing without the supplemental oxygen needed for the human brain to function properly at extreme elevations, his decision to climb this way was not the result of a deliberate decision. In 1972 he began dreaming of becoming the first person to climb the southwest face of Everest, but was beaten to it by another climber. Because this achievement was taken, Messner decided to become the first person to

climb Everest without oxygen. Paul Deegan commented in *Geographical,* ''In an instant . . . this brilliant mountaineer took the game of climbing one-upmanship to a new dimension. By doing so he would change the face of high-altitude climbing forever.''

Messner was responsible for other innovations in Himalayan climbing. Prior to his climbing career, mountaineers traditionally spent a great deal of time ascending, moving in stages from one camp to another and resting in between to allow their bodies to become used to the decreased levels of oxygen available at higher altitudes. Messner realized that this slow acclimatization progress was not necessary if the climber spent a relatively short time at high altitudes. In addition, traditional climbs required a great deal of assistance, employing local people to help them carry the large amounts of gear and food they needed. Messner reasoned that if climbers moved quickly and lightly, they would not need so much assistance.

In 1975 Messner applied his ideas to a climb of the northwest face of Gasherbrum I, an 8,068-meter peak in Pakistan. He planned to become accustomed to the altitude at 5,500 meters and then go up to the summit and back in a mere three or four days. Messner and his climbing partner, Peter Habeler, trained intensively for the climb, dieting, long-distance running, and weight training. His resting pulse rate, which indicates the efficiency and strength of an endurance athlete's heart, dropped to an impressive low of 42. With the strength and endurance gained through their rigorous training, the two men were able to climb an amazing 1,000 meters in under an hour. They also defied climbing tradition by ascending near each other, but not roped together, as most climbers were. This freedom also sped their ascent, and they reached the summit in three days, the fastest climb ever of a Himalayan summit via a new route.

In *Outside,* Jon Krakauer quoted American climber Tom Hornbein's comment that Messner's Garsherbrum climb ''was a quantum leap. Like Copernicus, Messner had conceived a whole new way of seeing his world. He transformed mountaineering as we know it.''

Messner and Habeler were criticized by many for their techniques. Some climbers considered them foolhardy, risking brain damage and death from the severe oxygen restriction. Despite this, they continued with their minimalist methods, forcing some exercise physiologists to reconsider their theories about human limitations at high altitudes. Surprisingly, although Messner has been found to have a very strong physique, his respiratory ability is similar to that of ''an above-average marathon runner,'' according to Jamie Murphy in *Time,* meaning that although he is genetically gifted, he is not unlike thousands of other athletes. What sets him apart, Murphy noted, is his drive to succeed.

Summited Everest without Oxygen

In 1978 Messner and Habeler climbed Mount Everest, the highest mountain in the world, without supplemental oxygen. They began their first attempt on April 21, but two days later Habeler became violently ill from food poisoning. Messner set off with two local men the next morning, but they were overtaken by a violent storm with temperatures of 40 degrees below zero and 125-mph winds for two days. Exhausted, Messner turned back and managed to return to base camp, where Habeler had by now recovered. Habeler was considering using oxygen, but Messner said he would not use it and in addition would not climb with anyone who did, because he wanted to set a record for climbing as high as possible without it. Habeler gave in, and on May 6 they set out again. They ascended in stages, moving to Camp II at 7,200 meters, then to the mountain's South Col at 7,986 meters. They were beginning to experience the effects of oxygen deprivation: headache, double vision, and an inability to sleep because the need to gasp for air kept them awake.

On May 8 the men began preparing for their final ascent. The air was so thin that they could not speak; they used hand signals to communicate in order to save breath. Getting dressed took them two hours, and it took them four hours to ascend to Camp V at 8,500 meters. Despite threatening weather, they moved on to the South Summit, 260 meters higher. They were so oxygen-deprived that every few steps they had to lie down to breathe and regain some strength. Sometime between one and two in the afternoon, they finally reached the summit.

Habeler later was quoted in *Outthere.com* as writing that Messner's ''face was contorted in a grimace, his mouth wide open while he gasped panting for air . . . His face was almost without human traits. Our physical reserves were exhausted. We were so utterly spent that we scarcely had the strength to go ten paces in one go.'' Messner later recalled that when he stood on the summit, he felt like ''nothing more than a single narrow gasping lung, floating over the mists and the summits.''

Challenged More Peaks

In 1979 Messner climbed K2, the second-highest mountain in the world, and in 1980 he became the first person to make a solo climb of Everest. Kangchenjunga was next, followed by Gasherbrum II, and Broad Peak. Climbing these three mountains in one season, he told Murphy, made Messner think ''it was easy, or at least it was possible, for one human being to climb all the highest mountains in the world . . . in a lifetime.'' In 1985 he climbed Annapurna and Dhaulagiri.

Each new mountain presented a new challenge for Messner, despite his previous successes. He attempted to climb Makalu three times, eventually telling a *Time* interviewer, ''You could do twenty to twenty-five steps, and you had to stop for a while and breathe deeply ten to twenty times.'' In 1986 he and partner Hans Kammerlander climbed Lhotse, making Messner the first person ever to climb all 14 8,000-meter peaks.

An *Economist* contributor commented that many climbers have since speculated that Messner's obsessive drive to conquer all the high peaks in the world was ''a penance for [brother] Gunther's death,'' but also noted that Messner denied this. However, the contributor added, ''That tragic climb undoubtedly taught him about the thin line that exists between success and failure, life and death,

on the mountains—and so prepared him mentally for the remaining thirteen ascents.''

Following his achievement, Messner became the third person to climb the highest mountain on each of the seven continents on earth. Turning away from mountains, he traveled across Greenland, made a trip across the Antarctic, and skied across the frozen Arctic Ocean to the North Pole. He also found time to write over 30 books about his exploits.

Encounters with the *Yeti*

Messner excited controversy in 1999 with the publication of his book *My Quest for the Yeti.* In it, he described his encounters with the legendary *yeti,* or ''abominable snowman'' of the Himalayas; he believes this creature is actually a rare kind of bear. He spent 15 years researching the book by traveling throughout the Himalayas, and before he saw one of the creatures for himself he considered stories about their existence to be nonsense. However, in 1986, he encountered one at night. As Messner told Ted Chamberlain in *National Geographic Adventure,* he did not immediately think it was a *yeti.* ''I was only looking and thinking, What's that? But I couldn't see colors or faces. I could only see a shadow because it was very late.''

The next morning he found footprints in the snow that resembled those taken by earlier adventurers who claimed they were the tracks of a *yeti.* The footprints appeared to be those of a two-legged animal, but Messner later learned that a certain species of Tibetan brown bear walks in snow by putting its back feet into the holes left by its front feet, so that its track looks like that left by an animal walking upright. Like most bears, it rears up on its hind legs when it meets people, as a gesture of curiosity or threat, which Messner believed led to the legendary descriptions of an animal that stands upright. When asked why the regions local people did not identify the yeti as a bear, Messner contended that the bear is a nocturnal animal, very dangerous and frightening, and the local people stay inside at night and thus rarely see it. He told Chamberlain, ''In their stomachs, a few of them know this is a bear. They call it a bear with human abilities.'' Messner has approached within 20 meters of a sleeping Tibetan bear, with a local who identified it as a *yeti.*

Messner's Legacy

Messner makes his home in a medieval castle in northern Italy. A member of the European parliament, he explained to Paul Deegan in *Geographical* that ''MEPs have no real power, only the possibility to give guidance to the commission and the council of ministers.'' He has used his position in the realm of politics to speak out on behalf of Tibet, which endured invasion and repression by the Chinese government beginning in the 1940s. Messner's climbing techniques inspired mountaineers worldwide. According to Murphy in *Time,* Everest climber Chris Bonington noted of Messner: ''There is a wall called 'impossible' that the great mass of people in any field face. Then one person who's got a kind of extra imaginative drive jumps that wall. That's Reinhold Messner.'' Messner had a different view, telling *Genovagando,* ''I'm a fellow living a normal life. My mountain climbing has always been a way to put myself to the test. I've always gone where I met danger and effort to test my skill. Making even little progresses is my dream. And it's a dream that keeps me awake.''

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Edgar Dean Mitchell

Edgar Dean Mitchell (born 1930) became the sixth person to walk on the surface of the moon during the third manned moon mission, *Apollo 14.* With him on the surface was Alan B. Shepard, who had made history in 1961 as the first American in space. The two landed on the moon aboard *Apollo 14*'s lunar module *Antares* in February 1971, while crewmate Stuart A. Roosa orbited the moon aboard the mission's command module *Kitty Hawk.*

Born in Hereford, Texas, on September 17, 1930, Edgar Dean Mitchell grew up in the southwest, attending elementary school in Roswell, New Mexico, a town that would later become famous for its UFO sightings. His father was a rancher, his mother a fundamentalist Baptist. Mitchell learned to fly an airplane when he was just 13 years old, even before attending high school in Artesia, New Mexico. Artesia, where he spent his teenage years, was the city he thereafter considered his hometown.

After high school Mitchell went on to the Carnegie Institute of Technology, graduating in 1952 with a bachelor of science degree in industrial management. Next, he attended the U.S. Naval Postgraduate School, from which he graduated in 1961 with another B.S., this one in aeronautical engineering. He completed his academic career in 1964 when he received a doctorate of science degree in aeronautics/astronautics from the Massachusetts Institute of Technology.

Began Military Career

Mitchell joined the U.S. Navy in 1952 and went through basic training at the San Diego Recruit Depot. He was commissioned as an ensign after graduating from the Officers Candidate School in Newport, Rhode Island. After completing flight training at Hutchinson, Kansas, in 1954, he joined Patrol Squadron 29 and was sent to Okinawa, Japan. In 1957 Mitchell was assigned to Heavy Attack Squadron Two operating on the aircraft carriers USS *Bon Homme Richard* and USS *Ticonderoga*. Afterwards, he became a test pilot for Air Development Squadron Five, which he served until 1959. Between 1964 and 1965 he was part of the Navy's Manned Orbiting Laboratory program as head of the project management division. When this program stalled, he left it to join the astronaut corps.

Mitchell had to follow a long, hard career path in order to become an astronaut. As he recalled to Eric M. Jones for the online *Apollo Lunar Surface Journal,* ''I'd applied at every opportunity from 1958 on. But my jet hours weren't enough, since I'd started out in props. . . . Building up my jet hours . . . and then getting my test pilot credentials . . . took me until I was 36. It took me damn near nine years to get all the qualifications . . . in order to be selected.''

Made the Cut to Astronaut

Selected as one of the National Aeronautics and Space Administration's (NASA's) fifth group of astronauts in 1966, Mitchell joined Project ''Apollo,'' America's manned moon landing program. He worked on the Apollo 9 mission as a member of the astronaut support crew while the mission test-flew the lunar module designed to land astronauts on the moon in low Earth orbit. He then became backup lunar module pilot for the Apollo 10 mission, a dress-rehearsal for the first moon landing in which astronauts Gene Cernan and Tom Stafford descended to within 50,000 feet of the lunar surface.

A member of the lunar module design team, Mitchell was an expert on lunar module systems. In 1970, when *Apollo 13* suffered an onboard explosion that ruined the mission and nearly killed its crew, he was called on as an advisor in the effort that got the astronauts home safely. As he later told Jones, ''During the Apollo 13 experience, where Fred and Jim had to bring their lunar module back as a lifeboat, I spent the five days of that emergency in the lunar module simulator, creating the procedures they had to use. And radioing them up to them in space.''

Joined Alan Shepard for a Trip to the Moon

Mitchell got his chance to go to the moon himself in 1971. His ship was *Apollo 14,* and along for his ride were Alan B. Shepard, commander, and Stuart A. Roosa, command module pilot. Mitchell and Shepard were to land on the moon in *Apollo 14*'s lunar module *Antares,* while Roosa orbited the moon aboard the ship's command module *Kitty Hawk*. The mission, Mitchell's only trip into space, was the second trip for Shepard, who had previous been aboard the one-man Mercury capsule, *Freedom 7*. That flight had lasted just 15 minutes, not even reaching Earth orbit, and Shepard was eager to return to space. Unfortunately fate intervened in the form of an inner ear disorder known as Meniere's syndrome, which affected Shepard's balance and took him off active flight status. However, he wasted no time in becoming one of two astronauts in charge of crew selection at NASA, and after an experimental surgical procedure cured his affliction, he got himself assigned to the *Apollo 14* crew.

Two major glitches marred an otherwise perfect flight. On the way out to the moon, just two hours after leaving Earth's orbit, the command module failed to dock to the lunar module. This was an essential procedure, and a landing could not be accomplished without it. Four attempts failed to engage the docking mechanism, and the two spacecrafts simply bounced off each other without connecting. Just when it seemed the mission might be lost, controllers in Houston radioed up a plan that might work: use the command module's thrusters to hold the two spacecraft together while Shepard threw a switch to retract a docking probe. The plan worked.

During his first sleep period in space, and every other sleep period during the mission, Mitchell conducted a secret procedure of his own. Long interested in the untapped potential of the human mind, he had arranged an extra sensory perception (ESP) experiment with collaborators on Earth. According to plan, Mitchell waited until 45 minutes past the start of sleep time on the ship and then concentrated on a series of symbols and shapes printed on a clipboard.

Four men on Earth tried to ''receive'' in their minds the shapes that Mitchell concentrated on.

The second major glitch of the mission occurred as *Antares* headed down from lunar orbit to the moon's surface. At 30,000 feet, the landing radar refused to engage as it was supposed to. As Mitchell later told Jones, ''When it didn't come in by 30 thousand, we got alarmed. And at 20 thousand feet, that's when we were frantically trying to get it to come in because, at 10 thousand feet, there was automatic (meaning 'mandatory') abort without landing radar.'' If the landing radar did not come on, mission rules stated that the astronauts would have to abort the mission and return to lunar orbit without ever setting foot on the moon. Fortunately, all it took was simply turning the radar off and then on again to get it to engage, and the mission proceeded as planned.

On February 5, 1971, Mitchell and Shepard touched down to a feather-light landing in the highlands of the moon's Fra Mauro region. The mission set a record for longest time spent on the surface (33 hours), longest time spend on the moon outside of a spacecraft (more than 9 hours in two excursions), and the most lunar sample material returned from Earth (some 100 pounds). The mission also marked the first use of a color television camera for transmitting video back to Earth.

Continued to Promote Space Exploration

After serving as backup lunar module pilot for the Apollo 16 mission, Mitchell retired from NASA in 1972. He founded the Institute of Noetic Sciences in 1973 to ''expand knowledge of the nature and potentials of the mind and spirit, and to apply that knowledge to advance health and well-being for humanity and our planet,'' according to the institute's Web site. From 1974 to 1978 he headed the Edgar Mitchell Corporation, based in Palm Beach, Florida, and later became head of Mitchell Communications. In 1996 Mitchell published a book about the consciousness-expanding aspects of his moon voyage titled *The Way of the Explorer.*

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Ashley Montagu

Anthropologist and educator Ashley Montagu (1905-1999) focused on human bio-social evolution and maintained throughout his long career that cultural phenomena are not genetically predetermined. In more than 50 books published for both an academic and general readership, Montagu broadened understanding of human social evolution. His topics ranged from human aggression and the use of profanity to infant nurturing, the importance of touch, and the nature of human love.

Montagu committed himself to popularizing the findings of modern science in the hopes of improving civil society and the quality of life. He brought his message to the public not only in books, but also in college classrooms, lecture halls, articles appearing in periodicals ranging from the *Washington Post* to *Ladies' Home Journal,* and appearances on popular television talk shows.

Took Aristocratic Name

The son of Jewish tailor Charles Ehrenberg and his wife, Mary Plot Ehrenberg, Montagu was born Israel Ehrenberg on June 28, 1905. He was raised in London's working class East End neighborhood. It is not known why he decided to

change his name, but it may have been due to prejudice against East End Jews in those days. The young boy's decision to take the aristocratic name Ashley Montagu distanced him from his father's Polish and his mother's Russian ethnic roots.

By age ten Montagu was a keen observer of human behavior, and he closely studied the linguistic differences between his Cockney neighbors and the more educated university students who rented rooms in his parents' home. Anatomy was another interest—one that would continue throughout Montagu's life—and in 1917 he made an unannounced visit to British anatomist Sir Arthur Keith, hoping Keith would help him identify a skull Montagu found. Keith was so impressed that he invited the 12-year-old to visit him at the Museum of the Royal College of Surgeons and continue his study of anatomy.

Many adults encouraged young Montagu's intelligence and curiosity, and he read philosophers such as John Stuart Mill, Thomas Henry Huxley, and Friedrich Nietzsche at a relatively young age. His interests included biology, psychology, and anthropology. When he was 15, Montagu won a literary contest and chose as his prize a book titled *Introduction to Social Psychology.* His early interest in the relationship between environment and behavior foreshadowed Montagu's long career in the social sciences.

Published Works on Race

After completing his secondary education in London, in 1922 Montagu enrolled at the University of London and spent the next three years studying anthropology. Witnessing the British government's harsh treatment of striking workers during a general labor strike in 1926 prompted the idealistic 21-year-old to leave England. In late 1927 he arrived in New York City and took several classes at Columbia University. He was quoted in a *Los Angeles Times* obituary as once commenting: ''I was brought up as a stuffed shirt Englishman. I wasn't very human. What America did for me was humanize me, democratize me.'' Traveling to Italy in 1928, he took classes in ethnography and anthropology at the University of Florence, broadening his knowledge and developing the framework for his compelling arguments against biologically determined concepts of race. In 1931, while working as an assistant professor of anthropology at New York University, Montagu married Marjorie Peakes; the couple would have two daughters, Audrey and Barbara, and a son, Geoffrey. In 1934, Montagu resumed his studies at Columbia and earned his Ph.D. there in 1936 under noted professors Franz Boaz and Ruth Benedict. He became a naturalized U.S. citizen in 1940.

In 1937 Montagu published his first book, *Coming into Being among the Australian Aborigines,* which was based on his dissertation. As a newly graduated Ph.D., he left New York University and joined the staff of Hahnemann Medical College in Philadelphia in 1938. While at Hahnemann, he published a number of papers on the topic of race. With the rise of Nazism and anti-Semitism and the persistence of American racial segregation, Montagu decided that his ideas would be valuable to the public, and he condensed them in the seminal 1942 work *Man's Most Dangerous Myth: The Fallacy of Race.* In it, he challenged the then largely accepted notion that characteristics based on race were a biological construct. He argued that since humans in all parts of the world developed in hunter-gatherer societies, the challenges they faced in order to survive were similar and their mental capacities equivalent. Given similar genetic traits, differences in the development of human cultures in different parts of the globe must have been caused by external conditions, such as geography, climate, and the availability of natural resources, he argued.

Man's Most Dangerous Myth was highly influential, and Montagu's argument revolutionized the perception of race. In 1949 he was asked to serve on a United Nations Educational, Scientific, and Cultural Organization (UNESCO) task force and became the principal author of that committee's ''Statement on Race.'' Montagu was not, however, an ardent UN backer. He once commented: ''Most of the United Nations is really a forum for the exhibition of national prejudices on a hitherto unprecedented scale. . . . It's a colossal disaster. What it reflects, of course, is the dehumanization of human beings as human beings.'' *Man's Most Dangerous Myth* was revised several times, including in the 1990s to incorporate Montagu's thoughts on ethnic cleansing in Bosnia and several African nations and the debate over IQ testing, affirmative action, and race. Considered a classic, the book remained in print 60 years after it was first published. Others expanded on Montagu's ideas in the 1975 book *Race and IQ,* a collection of essays edited by Montagu.

On Love and Gender

Montagu became involved in many projects that brought scientific findings to mass audiences. Involved in drafting the bill creating the National Science Foundation in 1946, he also wrote, directed, and produced the documentary film *One World, or None.* In 1948, Montagu organized an archaeological dig in Kent, England. Leaving Hahnemann Medical College in 1949, he became professor of anthropology at Rutgers University and chair of the department.

In addition to teaching, Montagu continued to spark discussion with a number of books on sociology. One topic that fascinated him was the role of love in the formation of personality. For Montagu, the benefits of encouraging a caring, committed love for others far outweighed those of organized religion. 1950's *On Being Human* and 1955's *The Direction of Human Development: Biological and Social Bases* are among books Montagu wrote about the scientific basis and social manifestations of love. In a 1981 interview for *Contemporary Authors,* he commented: '' . . . in our modern societies, especially in America, . . . we have a great deal of talk about love, but it's love of an unloving kind, an absence of the real love behind the show of love, which literally means that children and others are being unloved to death.''

While at Rutgers, Montague wrote perhaps his most famous work: 1953's *The Natural Superiority of Women.* First serialized in the mainstream *Saturday Evening Post,* the essay takes a somewhat humorous tone in discussing men,

who possess ''the bruited advantages of larger size and muscular power'' that in a modern society of desk workers has led some of them to become psychopaths, drug abusers, and barroom brawlers. Examining each sex from an anthropological perspective, Montagu concluded that women are superior because their genetic ''bag of tricks'' has enabled them to survive both as individuals and in a group during the evolution from a hunter-gatherer to a technological society. For its time, *The Natural Superiority of Women* was a radical work: Montagu suggested that women should receive equal pay for doing equal work. However, it angered feminists, who took umbrage at Montagu's views that women should stay home to raise their children rather than leaving the home to work.

Broadened Public Presence

Montagu's decision to leave Rutgers in 1955 was guided by his continued success as an author. At 50, he wanted to devote more attention to writing. He continued to teach, however, as a visiting professor at universities such as Harvard and Princeton. Montagu increased his involvement in the public sector by serving as the director of the New Jersey Committee on Physical Growth and Development from 1951 to 1957, as chairman of the Anisfield-Wolf Award Committee on Race Relations, and as an advisory consultant to the International Childbirth Education Association and the Peace Research Institute. He continued to attract acclaim and detractors with outspoken criticism of prominent theorists whose works he considered harmful to society.

In his later career, Montagu broadened his sociological scope to include anatomy, heredity, marriage, sex, and even the history of cursing, drawing on current scientific research to support his humanist position. He encouraged modern mothers to return to breast-feeding in 1971's *Touching: The Human Significance of the Skin.* That same year, his book *The Elephant Man: A Study in Human Dignity* inspired the Tony Award-winning play and a later motion picture with its compelling history of a horribly disfigured man in Victorian England.

Montagu's 1976 work, *The Nature of Human Aggression,* presents the argument that, unlike animals, humans are without instincts and therefore possess no aggressive instincts. In contrast to the position of such ethnologists as Konrad Lorenz, he maintained that all human behavior is learned behavior; while man has the potential for aggressive action, Montagu argued, he has an equal potential for a non-aggressive response.

After retiring from the academic world, Montagu continued to write, revising his earlier books as new scientific studies provided additional insights and reflecting on his own life and career. In his 1981 book, *Growing Young,* he encouraged readers to cultivate the qualities of curiosity, imagination, and the desire to learn, all inborn traits suppressed in adulthood due to time constraints and stress. Montagu remained a strong advocate of play and spent his free time in book collecting and vegetable gardening at his home in Princeton, New Jersey. Stricken with heart disease while working on completing his memoirs, Montagu was hospitalized in March 1999 and died on November 26, 1999, in Princeton, at age ninety-four.

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Montezuma I

Montezuma I (1397-1469), who ruled the Aztecs from 1440 to 1469, is best known for his expansion of the empire and for his building projects, including the dike across Lake Texcoco and the temple to the god Huitzilopochtli. He declared that war was the main task of the Aztecs in order to ensure a constant supply of sacrificial victims for Huitzilopochtli, who demanded many victims a year. Montezuma's pattern of conquering an enemy and demanding tribute became the norm for all future Aztec conquests.

Montezuma I, also known as Motecuhzoma Ilhuicamina (''The Angry Lord, Archer of the Skies'') was the grandson of the first leader of Tenochtitlan (''Cactus Rock''). The great city-state of the Aztecs, Tenochtitlan was the great city-state of the Aztecs. It was located on an island in Lake Texcoco in the Valley of Mexico. Tenochtitlan was the forerunner of Mexico City, the capital of modern Mexico. Montezuma's father, Huitzilhuitl (''Hummingbird Feather''), had many children; Montezuma was born about 1397, the son of a princess of Cuernavaca named Miahuaxihuitl.

After Huitzilhuitl died, Montezuma's warrior brother Chimalpopoca ruled for ten years, then was assassinated. During Chimalpopoca's reign, another brother, Tlacaelel, joined Montezuma in gaining the support of a group of young, militant nobles. This group chose Itzcoatl (''Serpent of Knives'') as the next leader of the Aztecs. Itzcoatl, brother of Huitzilhuitl, enlarged the area controlled by the Aztecs, with his nephews, Tlacaelel and Montezuma as generals of the army.

Upon Itzcoatl's death in 1440, Montezuma was picked to take over the reins of command. Unlike the previous leaders, who held the title ''Speaker,'' he was called ''Great Speaker,'' because he spoke for not only the Aztecs, but also

for the tribes who paid tribute to them. Montezuma's coronation was a vast ceremony, with the sacrifice of many prisoners. Seated on a basketwork throne, Hungry Coyote, the Lord of Texcoco, placed the fire crown, a turquoise diadem, on the head of his friend Montezuma.

Montezuma was a wise ruler and a modest man. He lived in a simple, clean palace and had only a few wives. A great deal of his time was passed in conversation with sage friends, as well as with his half-brother, Tlacaelel, who acted as the ''serpent woman'' or chief military and political adviser to several Aztec rulers. Montezuma consulted Tlacaelel about every matter, and Tlacaelel told him that it was Montezuma's duty to constantly seek advantage for his household, court, and domains and to enlarge his empire at every opportunity. Tlacaelel sat next to Montezuma in court and was the only person allowed to be treated as the king's equal.

Satisfied the Sun God

Montezuma solidified the triple alliance between Tenochtitlan, Texcoco, and Tlacopan with a formula for dividing the spoils of war. The booty was split into five parts; one part went to Tlacopan and the remainder was shared by the other two groups. Encouraged by Tlacaelel, Montezuma also began construction of a new temple to Huitzilopochtli, originally the hummingbird god but now worshiped as the god of battle, the lord of creation, and the all-powerful Sun god. The temple of Huitzilopochtli, also known as the templo mayor, great temple, or great pyramid, had more than one hundred steps. Over a period of two years during Montezuma's reign, thousands of slaves and workers constructed this edifice, even during times of famine. They used canoes to transport the stone and wood to the sacred area. The temple was inaugurated in 1455 following the Aztec victory over the Huaxtecs, who served as the temple's first sacrificial victims.

Montezuma ordered all subject people to provide workers and material for the building of the new temple. Although he hesitated to force the fierce and numerous Chalca tribe to contribute, Tlacaelel insisted. The Chalcas were stubborn opponents who killed a great many Aztecs, including three brothers of Montezuma and Tlacaelel. The two tribes battled periodically for 20 years, at first with Montezuma in command of the Aztec army. This was a new concept, invented by Tlacaelel who maintained that the ruler should begin his rule by leading his subjects in battle and wetting his feet with the blood of sacrificed victims. Montezuma was a successful warrior and sacrificed the first group of Chalca victims to the Sun god in Tenochtitlan.

Huitzilopochtli required a continual supply of sacrificial victims, whose blood and body parts fed the god to ensure the daily journey of the sun across the sky. The ceremony required four priests to hold the victim, while the king lifted an obsidian knife above his head, brought it down on the victim's body, reached in to grab the heart, pulled it out, and held the beating heart up, sprinkling the blood in the direction of the sun. The king then placed the heart in the mouth of the statue of Huitzilopochtli. Montezuma and Tlacaelel took turns killing the first few victims, after which the chief priests took over. Up to 20,000 victims were sacrificed to Huitzilopochtli and other Aztec deities every year.

Ensured a Food and Water Supply

The Valley of Mexico where the Aztecs ruled contained about one million people during Montezuma's reign. ''This Aztec heartland included not only Tenochtitlan, but at least nine provincial centers and a large number of smaller settlements, the largest and densest population concentration in the entire history of pre-Hispanic American. The only way to feed everyone was by efficient, government-controlled agriculture,'' explained Brian Fagan in *The Aztecs.* Montezuma employed inspectors to make sure that every bit of land was planted and that extra food was sent to the capital.

In 1449 Lake Texcoco flooded the city of Tenochtitlan. Rain and hail ruined the harvests and famine struck the Valley of Mexico. Montezuma asked his cousin Nezahualcoyotl, ruler of Texcoco, for help. Nezahualcoyotl directed the construction of a nine-mile-long dike that would help control the water level and also lessen the saltiness of the water so it could be used for farming. The immense project took almost ten years and tens of thousands of workers to complete. After the dike was finished, Montezuma requested that Nezahualcoyotl direct the construction of a three-mile-long aqueduct to bring more drinking water to the city.

In the first half of the 1450s many disasters struck the Aztecs. Grasshoppers and frost destroyed two harvests. Snow and rain caused terrible flooding one year; and the next two years saw an extended drought. People had no food, and some even sold their children to distant tribes for corn. Famine led to rebelliousness among the tribes paying tribute to the Aztecs. Montezuma and Tlacaelel met with the provincial puppet rulers of these tribes and arranged for phony wars, called ''Flower Wars,'' in which the chieftains told the Aztecs the size and location of their armies, guaranteeing an Aztec win.

In 1455 the Aztec calendar's 52-year cycle ended and the calendar began again, an occasion marked by fasting and making new fire. Also at this time, the famine ended because of abundant harvests. Worried about future famines, Montezuma decided to ensure a reliable food supply by conquest and the collection of tribute. In 1458 he and his army attacked and conquered the province of Panuco, thus extending the Aztec empire to the sea. In 1461 the army conquered the lands of the Totonacs to the south, along with the people of Coatzocoalcos, and four years later Montezuma defeated the Chalca. His last war, against the Tepeaca in 1466, solidified a course of military expansion that determined Aztec policies until the Spanish arrived in 1519.

During Montezuma's rule, an old garden in Huaxtepec was rediscovered. Montezuma hired an overseer named Pinotetl to renovate the garden's stone fountains, as well as the area's irrigation system. While Pinotetl worked, Montezuma sent requests to the Lord of Cuetlaxtla for vanilla orchids, cacao trees, and other valuable plants, as well as for gardeners who would know how to replant and care for them. The replantings were successful, giving Montezuma great joy, for which he thanked the gods.

Montezuma's Sumptuary Laws

During Montezuma's reign rules of conduct were established that drew lines between various levels of Aztec society and singled out those of high birth or bravery in battle. Dress and forms of salutation were ritualized, as embellished clothing was reserved for various noble classes and lower classes were prohibited from donning cotton cloth, wearing sandals, or owning clothes that extended below the knee. Only noblemen could reside in homes of more than one story or use fine glazed ceramic eating vessels. Montezuma himself wore the finest jewels and finely woven cotton clothing and donned a headdress with bright feathers. His laws legislated all forms of behavior, from adultery to drunkenness to more criminal activities, with slavery a typical punishment.

Montezuma died in 1469 and was succeeded by his 19-year-old cousin Axayacatl. Axayacatl was the father of Montezuma II, the ruler of the Aztecs at the time of the Spanish invasion and conquest. More than five centuries later, in 1978, excavations began in Mexico City at the site of the great temple. Nearby were found funerary urns made of clay and obsidian and inscribed with the year of Montezuma's death. Archaeologists surmised that these may be the funereal urns of the great Aztec ruler himself.

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Gustave Moreau

French artist Gustave Moreau (1826-1898) is known for his strange and mystical works, often portraying scenes from mythology or religion. Although admired in his time, his works fell out of favor until the 1960s, when there was a revival of interest. Moreau instructed Henri Matisse and Georges Rouault, two famous French artists.

Received Artistic Encouragement

Gustave Moreau was born in Paris on April 6, 1826. His father, Louis-Jean Marie Moreau, born in 1790, was a successful architect for the city of Paris and the Ministry of the Interior. He was head of construction for the Place de la Concorde and a number of other buildings. The artist's mother, Adele Pauline Desmoutier, born in 1802, was the daughter of a chateau owner and former mayor of Douai. Like her husband, she had a comfortable, upper-middle-class childhood. Gustave Moreau had a younger sister, Camille, who died when he was 14 years old.

Moreau attended boarding school, the College Rollin, beginning at age 11 but left when his sister died. At the school, he won an award for draftsmanship. After he left school, his parents educated him at home, where they had a large library of books that Moreau read eagerly, including works on mythology. Moreau also studied Roman architecture, the Middle Ages, the Renaissance, the artistic themes of the Middle East and Far East, Shakespeare, and the Bible. In 1841, Moreau's mother, aunt, and uncle took him on a trip to Italy, where they visited Turin, Milan, Parma, Pisa, Florence, and Genoa. Moreau's sketchbook from this trip still exists and is kept in the Moreau Museum in Paris.

Moreau knew he wanted to be an artist and his parents supported him in his goal. In the mid-1840s, his parents showed his work to a painter, Pierre-Joseph Dedreux-Dorcy, who also encouraged him. Around 1844, Moreau began to study art with the neoclassical painter and art

instructor Francois-Edouard Picot, who gave his student a solid technical foundation for his work. While studying with Picot, Moreau painted studies of nudes, copied Old Masters, and made oil sketches and large paintings.

With Picot, a follower of the artist Jean-Auguste-Dominique Ingres, Moreau got ready for the difficult entrance examinations for the Ecole des Beaux-Arts, a famous art school in Paris. Anyone who hoped to make a living as an artist in France at that time was expected to attend that school. Moreau gained admission on his first try, and he began studying there in October 1846.

Left the Academy

Serious art students were expected to compete each year for the prestigious Prix de Rome, which was awarded by the Academie des Beaux-Arts and was the highest honor a French art student could win. The award included a four-year scholarship at the Villa Medici in Rome. Moreau entered the competition twice, in 1848 and 1849, losing both times.

Moreau left the academy and struck out on his own, using his father's connections to win several government commissions. He entered the seasonal salons, gaining acceptance at some, failing at others. The government commissioned a work and placed it in a museum in Dijon. Another entry went to a museum in Bourg-en-Bresse. One of these government commissions was the first work Moreau ever exhibited, a Pieta, which was shown in the Salon of 1852 and received favorable reviews from art critics. The annual salons were the official place of exhibition for French artists, run by the Academy of Fine Arts.

In the early 1850s, Moreau met the Romantic painters Eugene Delacroix and Theodore Chasseriau, who greatly influenced his style of painting. From them, Moreau learned to love exotic romanticism, dramatic lighting, and bright colors. Moreau moved next door to Chasseriau and became interested in the latest fashions, often visiting Paris's literary and artistic salons. In 1854, Louis Moreau bought a house on the rue de La Rochefoucauld, number 14, which became the family home, Moreau's studio, and eventually the Gustave Moreau Museum.

Moreau Returned to Italy

Chasseriau's death in 1856, at the age of 37, greatly upset Moreau. Unhappy with his work and saddened by his friend's death, Moreau went to Italy in 1857 to study the methods and work of Renaissance artists and the architectural remains and artifacts of ancient Greece and Rome. He traveled throughout the country, going to Rome, Florence, Siena, Pisa, Milan, Venice, Naples, and Pompeii. Italy's art deeply affected his work. ''The trip also exposed him to the influence of Byzantine enamels, early mosaics, and Persian and Indian miniatures, all of which would play a significant role in the evolution of his individual style and in the jewel-like effect of his technique,'' noted Bennett Schiff in the *Smithsonian.* ''At the Villa Medici in Rome, Moreau met Edgar Degas and traveled around the country with him for a while. They became fast friends, but over time, as their styles diverged, the friendship cooled.''

After returning to Paris from Italy in 1859, Moreau met Alexandrine Dureux and they became romantically involved. They never lived together, but he paid her rent on a nearby apartment. Moreau painted for a number of years without exhibiting his work, but during this time he developed his unique style. The colors he used reflected the Romantic style, but his figures were static. He spent many hours studying Persian, Indian, and Japanese prints and from them took motifs, which he used to create his own vision of myths and religions.

Back in the Public Eye

In the Salon of 1864, Moreau exhibited his painting *Oedipus and the Sphinx,* the work that launched him into prominence. To Moreau, the work represented man facing the eternal mystery with moral strength and self-confidence. ''Outstanding examples of psychological and physical detachment can be seen in one after another of Moreau's paintings,'' wrote Schiff. ''In *Oedipus and the Sphinx* (1864), for instance, the winged creature—half nude female, half lion, an incubus clawed into Oedipus' breast—does not seem to inflict pain at all. Instead, the grotesque creature and its placid victim appear to be dreamily engrossed in each other, although Oedipus is soon to answer the Sphinx's riddle and she, or it, is to fall dead to the ground, finally, having already shredded any number of hapless voyagers unable to answer the riddle. Their bits and pieces are, in Moreau's superbly rendered canvas, strewn about the foreground.'' Finally, Moreau had achieved formal recognition of his talent. From then on, he helped re-energize the tradition of history painting, giving epic tales poetic imagination, exoticism, and wonder.

In the Salon of 1865, Moreau exhibited *Young Man and Death* and *Jason and Medea.* In 1866, he showed *Orpheus* and *Diomedes Devoured by his Horses.* He exhibited each year in the Salon through 1869, when his works were criticized in the press. After that he sold a few paintings to admirers but rarely left his studio.

In 1876, he began to exhibit in the Salon again, showing three of his most famous paintings: *Hercules and the Hydra, Salome Dancing Before Herod,* and *The Apparition.* He last exhibited in the Salon in 1880, showing *Galatea* and *Helen.*

Moreau was devoted to Alexandrine Dureux for 31 years, until her death in 1890 at age 54. After her death, Moreau's style altered. ''His brushwork became looser and more expressive; his pigment grew thicker, more impastoed; and his forms became increasingly abstract,'' Schiff wrote. ''The overriding effect of these later paintings was to evoke an emotional response through the use of color, line and form. Some even view his later nonfigurative works as heralds of Abstract Expressionism. Certainly his art inspired a generation of Symbolist painters, poets and writers and had a marked impact on other artists, including the Surrealists and the radical group known as the Fauves.''

Taught Painting

In 1888, Moreau was elected to the Academie des Beaux-Arts. At age 65, he became a professor in charge of a

studio at the Ecole des Beaux-Arts. He was considered the last great teacher there. He taught Georges Rouault, Henri Matisse, and others, developing their natural talents and encouraging them to use color imaginatively.

In 1895, Moreau remodeled his house into a four-story building to create a museum for his works. He died of stomach cancer in Paris on April 18, 1898. Moreau left to the state his home and its contents, about 1,200 paintings and watercolors and roughly 10,000 drawings. Moreau sold about 500 works while alive, and these are in other collections and museums.

From about 1914 until 1960, art historians lost interest in Moreau, viewing him as an eccentric, although he was always considered a great teacher. In 1961, a large retrospective of Moreau was held in Paris at the Louvre, which led to more exhibitions in the 1960s. In 1974, the Los Angeles County Museum of Art held an exhibition and so did the Zurich Kunsthaus in 1986. In 1998 and 1999, an exhibition of his works appeared in Paris, Chicago, and New York. ''Exactly where Moreau fits in, and his real place in art history, is as difficult to determine in 1999, however, as it was in 1899,'' wrote Laura Morowitz in *The Art Bulletin.* ''Perhaps our only safe judgment is to agree with the critic Theophile Gautier, writing a century and a half ago, that ' . . . his work stands in singular isolation, and whether it pleases or not, one has to reckon with it.'''

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Willard Motley

An African American author who wrote predominantly about white characters, Willard Motley (1909-1965) gained recognition with the 1947 release of his critically acclaimed first novel *Knock Down Any Door.* His realistic, detailed depictions of life in slums, prisons, and reform schools earned him comparisons to other naturalist authors such as Theodore Dreiser. Despite the fact that two of his novels were made into films, Motley never surpassed the success of his first novel.

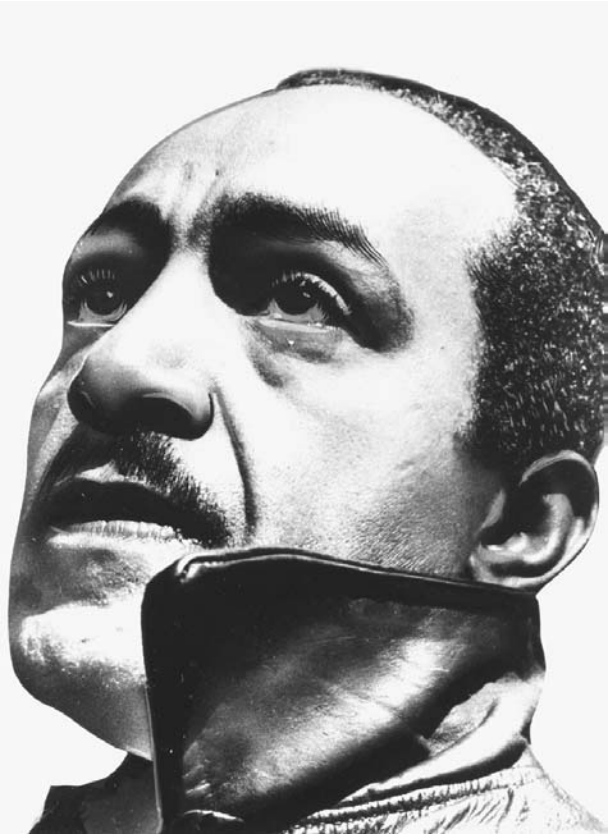

Born into a middle-class, Roman Catholic, African American family in 1909 (some sources cite the year of his birth as 1912), Motley enjoyed some early advantages. His family lived in Englewood, a white neighborhood on the south side of Chicago. Living as the only black family in an all white neighborhood meant Motley's family was not considered a threat, and unlike most blacks of that time Motley had few hostile interactions with whites. He grew up believing his grandparents were his parents and his mother, Florence (Flossie), was his sister. Florence moved to New York and left Motley to be raised by his grandparents. Despite this, Motley had a steady family life, full of strong role models. His grandfather, Archibald Motley, Sr., worked as a Pullman porter on a train running between New York City and Chicago and his grandmother, Mary (Mae), was a housewife who imbued him with a strong social consciousness. His uncle, Archibald J. Motley, Jr, whom he thought of as a brother, was a famous painter. Seeing the success of his uncle in the arts led the way for Motley to pursue a career in writing.

At age 13, Motley's writing career took off when the *Chicago Defender* published a short story he had submitted. As a result, Motley began writing a weekly column in the children's section of the newspaper called ''Bud Says.'' He took the pen name of ''Bud Billiken'' and had his own byline and photograph. For the next two years, he wrote on topics ranging from pure entertainment to social issues such as poverty. In high school, Motley wrote for the school newspaper and worked on the yearbook as well as participating in several sports. When he graduated in 1929, he

knew he wanted to attend University of Wisconsin and become a writer, but the coming of the Great Depression put an end to that dream.

With few options available, Motley continued living with his parents and volunteered as an assistant football coach for his high school. Unable to get work, he decided it was time he began to travel and gather material for his writing. In July of 1930, Motley bicycled from Chicago to New York, living the life of a hobo. The next nine years were to become a tangle of travel and writing, winning Motley little monetary reward or recognition. He took several automobile trips to California and the West, living a simple life as he worked as a migrant laborer, cook, photographer, radio scriptwriter, and newspaper editor, among other jobs. It was also during this time that he served a month-long jail sentence in Wyoming for vagrancy. In the midst of his travels, he focused on writing short stories and submitted them to many popular magazines and newspapers. All were rejected. Though he had some success getting travel articles published in the late 1930s, he began losing the support of his family, who felt he was too much of a dreamer. His grandmother Mae remained supportive, but Motley realized he needed to stay in Chicago and move out from his grandparents' home.

Began Living in Reality of Future Novel Subjects

His new home was a far cry from the middle-class surroundings he had grown up in. He took a slum apartment in the Maxwell Street neighborhood. It was ethnically diverse and downtrodden, full of the type of characters that would inhabit his future novels. Motley began spending time at Hull House, the famous settlement house founded by Jane Addams in 1889 which had become an intellectual center for young artists. In 1939, he helped William P. Schenk and Alexander Saxton establish *Hull-House Magazine,* a journal affiliated with the organization. Under Schenk and Saxton's tutelage, Motley became schooled in the literature that he had missed at college. As Motley's works of short fiction were published in the magazine his writing style seemed to take shape. His writing was ultra-realistic and centered on tough social issues surrounding poverty. In 1940, he contributed to the Works Progress Administration Federal Writers' Project along with authors such as Richard Wright, Margaret Walker, Nelson Algren, and Arna Bontemps.

During this time, Motley began writing his first novel, *Knock On Any Door.* The story dealt with Nick Romano, an altar-boy turned murderer. The son of Italian immigrants, Nick is shaped by a life of poverty. His family had been forced to move into a poor Denver neighborhood when Nick's father lost his store during the Depression. There, he commits his first petty crime at age 14. Seven short years later Nick is executed in the electric chair for the murder of a policeman. Motley blames Nick's destruction on his environment. He tells wrenching details of life in the slum and the brutalization Nick experienced within the penal system. Motley makes it clear that each place led Nick one step closer to his ultimate fate. Although Nick's family moves to Chicago after Nick is released from reform school, he has forever been changed by his experience in the school. He begins committing robberies as part of a youth gang and ends up killing a policeman. Motley finished writing the book and submitted it to Harper's in 1943, only to have it rejected. The following year, Macmillan gave Motley a contract and asked for extensive revisions. Motley won a Newberry Library and a Rosenwald Foundation grant in 1946, which allowed him to re-write and finish the novel. With the release of the novel in 1947, Motley enjoyed immediate popular success. The novel sold 47,000 copies during its first three weeks in print, becoming popularized in a King Features comic-strip and in a 1949 movie version starring Humphrey Bogart.

Critics hailed Motley's first novel as a superior ''naturalist'' novel and compared it favorably to Richard Wright's *Native Son.* Black critics recognized its success as a ''raceless novel'' and applauded it for showcasing the talents of an African American novelist at telling a nonracial story. This praise came despite Motley's outward refusal to identify with the struggles unique to African Americans. He was fond of saying, ''My race is the human race.''

Although Motley had little interest in racial issues, he remained true to his interest in social issues in his second novel, *We Fished All Night.* Critics found little to like in the novel, calling it a great disappointment and describing it as weak, unfocused, and confused. The novel follows three men who return to Chicago after World War II and are forever changed as a result of the war. The novel addresses political corruption, labor issues, and the myth that America is a ''melting pot.'' Motley traveled to Mexico soon after the release of his second novel. In 1952 he bought a house outside of Mexico City and made a new home with his adopted sons, Sergio and Raul, as he began writing his next novel.

Motley's third novel, *Let No Man Write My Epitaph,* was a return to the characters of *Knock On Any Door* and was his third and final novel set in Chicago. N. Jill Weyant wrote in the Summer 1977 *Black American Literature Forum* that ''the decision to write a sequel to *Knock* was dictated in large part by Motley's desperate financial situation in 1952 . . . Frankly, *Epitaph* was written to make money, and Motley's poverty may help account for *Epitaph's* tone, which is noticeably more bitter than in the other novels . . . '' Whatever the reason for writing *Epitaph* reviews were generally weak and criticized the novel for lacking authenticity or focus. While Motley's first novel won him praise and his second criticism, his third re-kindled interest in Motley to some extent. Columbia Pictures simplified the story and made it into a movie. The novel follows the life of Nick Romano, Jr., a son born to Nellie Watkins, a waitress who we find out is pregnant by Nick, Sr. at the end of *Knock On Any Door.* Although Nick, Jr. is raised in a tough neighborhood, his mother takes care to see him succeed. In addition to his mother, a whole assortment of oddball characters offer him support. Still, over time Nick's mother becomes a drug addict and Nick must learn to survive without her. Motley included several black characters

in his novel and showed more racial awareness than in his previous novels.

On March 4, 1965, Motley died in Mexico City from intestinal gangrene. He was buried in nearby Cuernavaca. He had finished the first draft of his final novel just two weeks before his death. *Let Noon Be Fair* was published one year later, in 1966. With *Let Noon Be Fair* Motley delved into the issue of exploitation of Mexicans by the United States. The novel followed the decline of a small fishing village from its first inhabitants through its invasion by American tourists. ''At the urging of his new publisher, Putnam,'' Robert E. Fleming wrote in *Dictionary of Literary Biography,* ''Motley emphasized the sexual exploitation of the Mexican people in an attempt to commercialize the book . . .'' Since Motley had only just finished the first draft of the novel before his death, he did not participate in the final editing of the book. Fleming described the reviews of *Let Noon Be Fair* as ''uniformly negative.'' *The Diaries of Willard Motley* published in 1979, was another posthumous publication. It included Motley's diary entries from age 16 to 34 and was considered a valuable tool for understanding how Motley incorporated real-life experiences into his writing.

As Clarence Major stated in *The Dark and Feeling,* Motley was ''A kind of ghost among Negro writers . . . '' Fleming summarized his career in this way: ''His literary reputation, which had been so high after the publication of his first novel, suffered from two factors—the decline of interest in naturalistic fiction and the rise of African-American authors who addressed black life more directly than he did.'' Still, Fleming writes: ''Motley is likely to retain his place in literary history as one of the best practitioners of the 'raceless novel' movement of the 1940s and 1950s. . . .''

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Dhan Gopal Mukerji

Dhan Gopal Mukerji (1890-1936) wrote numerous books and stories for children, most of which describe the animal life of India and Hindu lore and beliefs. Mukerji is also known for his autobiography *Caste and Outcast,* which tells of life in India and America. He is considered the first Asian Indian writer of significance in the United States.

Dhan Gopal Mukerji was born on July 6, 1890, in a jungle village near Calcutta, India, and was the son of Kissori and Bhuban (Goswami) Mukerji. His family were members of the Brahmin priest class and for centuries had been in charge of the temple in their village. Brahmins are members of the highest caste in India and follow Vedanta, the system of Hindu philosophy that seeks to transcend the limitations of self-identity and become one with Brahman, the essential divine reality of the universe. At the age of 14, Mukerji entered the Brahmin priesthood, as had many previous family members. Before beginning his priestly work, he traveled for two years as a beggar. ''You cannot be a priest if you do not know how people live,'' he stated in his autobiography *Caste and Outcast,* ''and the best way to find out about people is to beg from them. So there is a law of the priesthood that before officiating in the temple, you must go begging from door to door. But at 14, to be turned loose in the world—even after forswearing it, makes one feel rather forlorn.''

Sought a Broader, Secular Education

Soon after returning home and beginning his priestly duties, Mukerji decided to give up his family's traditional occupation and go to school. ''I went to the Christian school, and studied the New Testament carefully,'' he noted

in *Caste and Outcast.* ''It was hardly a year before I gave up being a priest, because I realized that I was not in my right place. This may seem very strange to a Westerner after all I had experienced, but to a Hindu it was not strange. A Brahmin boy often fulfills the duties of a priest for a time, but if he finds it is not his vocation he is expected to resign and to seek the Lord in other ways. We think the end is holiness, not a profession.''

In 1908 Mukerji studied at the University of Calcutta. He then relocated to Japan, where he went to the University of Tokyo in 1909. A year later the 19-year-old Mukerji moved to the United States and attended the University of California, Berkeley from 1910 to 1913. He earned his graduate degree from Stanford University in 1914, then taught for a short time at Stanford as a lecturer in the field of comparative literature.

Over the next few years Mukerji published plays and collections of poetry. He wrote, with Mary Carolyn Davies, *Chintamini: A Symbolic Drama* (1914), adapted from a play by Girish C. Ghose; the play *Layla-Majnu* (1916); the poetry collections *Rajani: Songs of the Night* (1916) and *Sandhya: Songs of Twilight* (1917); and the play *The Judgment of India* (1922). In 1918 he married Ethel Ray Dugan, an American teacher, and the couple had a son, Dhan Gopal II.

Returned to India and Entered Political Realm

Following World War I, Mukerji returned to India, where he dedicated himself to promoting greater awareness of his country's many different cultures. Politically he was a member of the Indian independence movement. He wrote his first book, *Kari, the Elephant,* for children in 1922. Promoting the notion that people should live in harmony with nature, the story is set in the jungle Mukerji grew up in. The author vividly describes the jungle's wildlife, something he did in many of his other works, as well as linking together incidents from his own early childhood. Mukerji published his autobiography, *Caste and Outcast,* in 1923, in which he describes his adult life in India and as an immigrant in the United States.

In the 1920s and 1930s Mukerji published a number of works about India and Hinduism, including *My Brother's Face* (1924), the novel *The Secret Listeners of the East* (1926), *A Son of Mother India Answers*, (1928), and *The Path of Prayer* (1934). In 1923 he released his second children's book, *Jungle Beasts and Men,* a series of short stories that give a realistic view of the jungle and its inhabitants. His *Hari, the Jungle Lad,* published in 1924, is about a young Indian boy who goes with his father on hunting expeditions and encounters wild buffalo, a panther, and other jungle creatures.

Awarded Newbery Medal

In 1927 Mukerji published his most famous book, *Gay-Neck: The Story of a Pigeon,* which won the 1928 Newbery Medal. In an interview in *Newbery Medal Books: 1922-1955,* Mukerji explained that much of the book ''is a record of my experience with about forty pigeons and their leader. . . . I had to go beyond my experiences, and had to draw upon those of the trainers of army pigeons. Anyway, the message implicit in the book is that man and the winged animals are brothers.'' Calling *Gay-Neck* ''the heartwarming and sometimes almost heartbreaking story of the training and care of a carrier pigeon,'' Elizabeth Seeger noted in her review for *Horn Book* that ''Gay-Neck is truly a carrier pigeon, a bearer of messages, and his messages are words of courage and love.'' Mukherje closes *Gay-Neck* by saying: ''No labor would be in vain if it could heal a single soul of [fear and hate]. . . . Whatever we think and feel will colour what we say or do. He who fears, even unconsciously, or has his least little dream tainted with hate, will inevitably, sooner or later, translate those two qualities into his action. Therefore, my brothers, live courage, breathe courage and give courage. Think and feel love so that you will be able to pour out of yourselves peace and serenity as naturally as a flower gives forth fragrance. Peace be unto all.''

In 1928 Mukerji published *Ghond, the Hunter,* a sequel to *Gay-Neck,* in which the lad meets up with a tiger, cobra, python, and other animals. In his introduction to *Bunny, Hound, and Clown,* Mukherje called *Ghond, the Hunter* ''the most valuable juvenile book that I have written. . . . In it I have sought to render the inmost things of Hindu life into English.''

Mukerji continued to write children's books for the rest of his career, publishing *Hindu Fables for Little Children,* a collection of ten stories with jungle creatures as the main characters, and *The Chief of the Herd,* about elephants, in 1929. Three years later he published *The Master Monkey,* about the Hindu monkey god Hanuman. *Fierce-Face: The Story of a Tiger,* published in 1936, was Mukerji's last work for children.

One of Mukerji's stories that best demonstrates the beauty and simplicity of his imagery is *A Greedy Bee.* In it, a bee named Lobhi becomes trapped in a lotus flower because of its greediness for nectar but escapes when the flower opens up in the moonlight. ''Lotus upon lotus lay with their heads drooping into the water, save a few white ones. These had opened their hearts to the moon, who poured into them her silence. Every flower seemed to drink it in with the eagerness of a thirsty bee. Now Lobhi realized to whom she owed her life. Had not the moon risen in time and had not the lotus opened its heart to the moon's light, our little bee would have been dead by now. . . . Though a lot of the most excellent nectar still lay in the flower, Lobhi . . . said to her friends, 'I have learned the lesson of my life. I will not be greedy any more!'''

An Untimely End

Following a six-month nervous breakdown, Mukerji committed suicide by hanging himself in his New York City apartment in July of 1936. While his work was ignored by critics for several years, a new edition of *Caste and Outcast* appeared in 2002 in response to renewed academic interest.

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F. W. Murnau

Next to Fritz Lang and G. W. Pabst, motion picture director F. W. Murnau (1888-1931) was one of just three directors responsible for revolutionizing German silent cinema during the 1920s.

Born Friedrich Wilhelm Plumpe, F. W. Murnau was the son of Heinrich Plumpe, a textile manufacturer, and Plumpe's second wife, Otilie. Born in Bielefeld, Westphalia, Germany, on December 28, 1888, he adopted the stage name ''Murnau'' as a young man, both as an attempt to hide his theatrical ambitions from his unsupportive father and as homage to the famed artists' colony south of Munich. The town of Murnau provided a creative haven for some of the expressionist period's most notable figures, including Wassily Kandinsky, Franz Marc, and others associated with the Blaue Reiter (''Blue Rider'') movement of 1911-1914.

In 1892 the Plumpe family moved to Kassel, where young Murnau attended secondary school. During this period he frequented local museums, an activity that helped to nurture his growing fascination with the fine arts. A precocious youngster said to have been reading the works of Schopenhauer, Nietzsche, Shakespeare, and Ibsen at age 12, Murnau was already staging miniature plays in his family's Kassel villa. Though he failed to win his father's support in this area, his mother and two elder stepsisters were instrumental in encouraging him to pursue his creative interests.

In 1907, after completing his schooling in Kassel, Murnau left for the University of Berlin to study philology. Although he had originally intended to become a teacher, his aspirations changed when he met the expressionist poet Hans Ehrenbaun-Degele, with whom he developed an intense friendship. The two men left Berlin for the University of Heidelberg, where Murnau expanded his studies to include not only literature and linguistics, but art history as well.

The War Years

From 1909 to 1913 Murnau was active in Heidelberg's student theatre community. During this period he caught the attention of renowned impresario Max Reinhardt, who invited him to return to Berlin to join his Deutsches Theatre company. Reinhardt, who owned and operated theatres in Austria and Germany, served as a mentor to a number of important Austrian and German film figures of the period, many of which later earned fame in Hollywood.

In 1914, at the beginning of World War I in Europe, Murnau put his acting career temporarily on hold to volunteer in the German military. He saw active duty both as a company commander in East Prussia where he served on the Eastern Front and as a combat pilot in the Luftwaffe where he flew combat missions over France. He survived eight plane crashes without serious injury, as well as a 1917 internment in neutral Switzerland during which he wrote the script for his first film and staged a play. At the close of the war Murnau returned to Berlin and moved into a house belonging to longtime friend Ehrenbaun-Degele, who had tragically been killed in battle.

Early Films

In 1919 Murnau co-founded the small, independent studio Murnau-Veidt Filmgesellchatt with Conrad Veidt, a German actor best known for his leading role in the silent-film classic *The Cabinet of Dr. Caligari.* This same year, Murnau made his first film, *Der Knabe in Blau* (''The Boy in Blue''). Released in 1921 under the title *Der Todessmaragd,* the film was patterned after Oscar Wilde's story about a 1770 Thomas Gainsborough painting. As was the case for most early silent films, *Der Knabe in Blau* was shot on silver nitrate, the highly flammable medium responsible for the eventual decay or non-existence of most silent-era works. No original prints of *Der Knabe in Blau,* or of Murnau's

second film, *Satanas* (1920, starring Veidt), are believed to exist today.

Murnau's earliest surviving film, 1920's *Der Gang in die Nacht* (''Journey into the Night'') is a tragedy based around a love triangle. Through it can be seen the director's early creative vision, particularly his interest in combining the then-highly influential styles of *Kammerspielfilm* (literally, ''chamber play'' or ''instinct'' film) and expressionism. Kammerspielfilm, founded by Austrian screenwriter Carl Mayer, dealt with intimate, fatalistic stories about everyday people. Highly cinematic and with few intertitles—the between-scene ''dialogue'' used in most silent films—Kammerspielfilm was a stark, minimalist genre that required few characters to tell its stories. Expressionism, the primary influence among early German filmmakers, became influential in painting and poetr y around 1910 and was translated to film during World War I, when the German government funded its own film industry as a means of combating foreign competition. Murnau's *The Cabinet of Dr. Caligari* was the first expressionist film to be produced; as such, it contains most of the elements that would define the genre, as well as Murnau's work in the years to come. Co-written by Carl Mayer, *Caligari* appears as a painting brought to life: distorted, abstract, and heavily stylized and with extreme contrast between light and dark in the same scenes. There are elements of the fantastic, as well as a seeming obsession with the grotesque, the gothic, the psychologically unhealthy, and the absurd.

Shadow of the Vampire

Almost universally considered a masterpiece of expressionist theatre, the 1922 film *Nosferatu* provided Murnau with his first artistic breakthrough in Germany. Subtitled *Ein Symphonie des Grauens* (''A Symphony of Horror''), *Nosferatu* was an unauthorized adaptation—as well as the earliest surviving screen rendering—of British author Bram Stoker's 1897 novel *Dracula*—hence the different title, as well as screenwriter Henrik Galeen's intentional changing of all settings and character names. (Despite Galeen's and Murnau's efforts, Stoker's widow sued *Nosferatu*'s production company, Pana-Film, for copyright infringement and in the process nearly crushed the film.) Murnau's version of the age-old vampire tale—indeed, the legend dates back to the 1100s—was just as much a reflection of the horror that befell Germany in the post-World War I era as it was of Stoker's novel.

From 1920 to 1922 the ghost of the Great War hung over Germany, and many soldiers that returned to the country were left crippled or horribly disfigured. The radical Spartacist League, a socialist group opposed to the war from the outset, led several uprisings in Berlin and Munich before being crushed in a bloody response from the republic. Postwar inflation was bleeding the German economy dry, and a Spanish flu epidemic and famine ravaged the country's citizens, ultimately killing more civilians than had the war itself. As Thomas Elsaesser note in *Sight & Sound,* ''the cholera whose origins *Nosferatu* is supposed to record is doubled by several successive disasters befalling a defeated Germany, during which public opinion only too readily blamed the victors of Versailles for not coming to the country's aid. Instead, the French, adding insult and humiliation to injury and penury, insisted on the prompt payment of war reparations and annexed the Rhineland, setting off a chain of events that gave the nationalist right its first electoral successes among the working class.''

Beyond reflecting a period of cultural unease, *Nosferatu* provided the dramatic template for every big-screen vampire that followed, from Bela Lugosi's 1931 portrayal of Dracula to Klaus Kinski's 1979 reprisal of the original Murnau character created by actor Max Schreck. Viewed from a modern perspective, Murnau's film is no longer horrifying in the traditional sense, yet it remains effective for its dark, minimalist approach, as well as its dramatic tension and uncomfortably believable tone. Film critic Roger Ebert, looking back on *Nosferatu* in his *Chicago Sun-Times* column, wrote, ''It knows none of the later tricks of the trade, like sudden threats that pop in from the side of the screen. But *Nosferatu* remains effective: It doesn't scare us, but it haunts us. It shows not that vampires can jump out of shadows, but that evil can grow there, nourished on death.''

A Misunderstood Genius

In part because of the financial distress surrounding the Stoker lawsuit, the already troubled Pana-Films was unable to distribute *Nosferatu* widely, leaving the film for later audiences to discover. However, the visual breakthroughs Murnau and cinematographer Fritz Arno Wagner achieved with *Nosferatu*—the almost dreamlike use of sharp angles, shadows, negatives, and superimposed images—set the stage for 1924's expressionist masterpiece *The Last Laugh,* the film that put Murnau's name on the lips of Hollywood moguls like William Fox. *The Last Laugh* uses cinematographer Karl Freund's flowing, subjective camera angle to depict—from the protagonist's viewpoint—the emotional pain of a man who has found his life suddenly devoid of meaning. Thanks largely to his work with Freund in *The Last Laugh,* Murnau is widely credited as being among the fathers of *mise-en-scène,* the art of telling the story by moving and blocking the action within the frame itself.

Murnau remained in Germany long enough to adapt Moliere's *Tartuffe* (1925) and Goethe's *Faust* (1926) to the screen; in 1927, having been offered a four-year contract in Hollywood, he left his native country for the United States. *Sunrise* was Murnau's American debut and his first project for Hollywood's Fox Film Corporation, as well as Fox's most expensive film project to date. Subtitled *A Song of Two Humans, Sunrise* was the first feature film to be released with a synchronized soundtrack-on-film: a Movietone musical score by Austrian composer Hugo Riesenfeld. Unfortunately for all involved, the film suffered from poor timing. Appearing just days before the opening of Warner Brothers famous ''talkie'' debut *The Jazz Singer* and overshadowed by the Warner project's publicity, *Sunrise* was a box-office failure that came to be recognized among film connoisseurs as one of the 100 greatest motion pictures ever made only decades later. Released in the first year of the Academy Awards, Murnau's vivid, impressionistic love story received

four nominations and won awards in three of those categories. *Sunrise's* fluid, ''moving camera'' perspective also influenced numerous American films to come, including Orson Welles's 1941 classic *Citizen Kane.*

Tabu and a Legacy's End

Whatever acclaim Murnau received upon *Sunrise*'s release was overshadowed, in Fox's eyes, by the film's commercial failure. *Sunrise* simply did not recoup its production costs, and as a result, Fox cut back on Murnau's budget for future projects. After making the now-forgotten *Four Devils* (1929) and *City Girl* (1930) for the studio, Murnau severed his contract and began collaborating with documentary filmmaker Robert Joseph Flaherty on the film *Tabu.* Filmed entirely in Tahiti, *Tabu* was the ambitious, fairytale-like story of Matahi and Reri, two indigenous young lovers doomed to fate by tribal constraints. Although Flaherty, like Murnau, was an iconoclastic figure who found himself out of place amid the glitz and glamour of Hollywood, the two directors also found themselves at odds with each other throughout the duration of the project; although Tabu was labeled ''a Murnau-Flaherty Production,'' Flaherty withdrew from the film before its completion.

On March 11, 1931, Murnau and his chauffeur were killed while driving on California's Pacific Coast Highway. *Tabu* was just one week from its premiere, and Murnau, age 42 at the time of his death, was considering a new contract with the more artist-friendly Paramount Studios. Though Murnau left behind a rich film legacy that endures today, his life also became the subject of intense, often wildly inaccurate, artistic interpretation.

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Pervez Musharraf

In October 1999 General Pervez Musharraf (born 1943) came to power in Pakistan when he seized control of the government in a bloodless military coup. His pretext was that he sought to stabilize the nation, but Musharraf not only heightened the level of distrust from Pakistan's long-time antagonist, India, he also succeeded in alienating the Islamic fundamentalists within his own country. Much of the latter was due to the unforeseen actions by terrorists against the United States, and the subsequent response which involved Musharraf's aligning Pakistan with the international coalition against the Al-Qaida terrorist organization and Afghanistan's ruling Taliban.

Education and Early Career

Musharraf was born on August 11, 1943, in Delhi, India, when it was still under British sovereignty. Following independence from Great Britain and the creation of the state of Pakistan, the Musharraf family moved to Karachi. Musharraf's father was a diplomat and the family spent seven years, from 1949 to 1956, in Turkey. Musharraf became fluent in Turkish, but his education also included attending Saint Patrick's High School in Karachi and Lahore's Forman Christian College. Musharraf entered the Pakistan Military Academy in 1961 and in 1964 received a commission to an artillery regiment in which he served during a 1965 conflict. During that conflict Musharraf was awarded the Imtiazi Sanad for gallantry. Afterward Musharraf volunteered for a commando outfit and also saw action in the 1971 conflict as a company commander.

Musharraf was promoted to major general in 1991 and lieutenant general in 1995. He also attended the Command and Staff College at Quetta, the National Defense College, and the Royal College of Defense Studies in Great Britain. Musharraf later held appointments at both the Command and Staff College and the National Defense College. He was eventually named director of general military operations at general headquarters.

The real turning point in Musharraf's career came in October 1998 when he was promoted to general and named the army's chief of staff by Prime Minister Nawaz Sharif. This placed him near the center of power in Pakistan. Musharraf replaced General Jehangir Karmat, who had advocated civilian power-sharing with the military in the form of a joint national security council, which upset the prime minister. As if to reassure Sharif, Musharraf a few weeks after his appointment reiterated that the army would ''remain apolitical.'' Six months later he was named chairman of Pakistan's joint chiefs of staff; in another six months he would lead the coup that toppled Sharif from power. All of this came amid one of Pakistan's most serious difficulties with India—the contention of the border region of Kashmir. In July 1999 Musharraf admitted that India's allegations that Pakistani soldiers had crossed into the Indian section of Kashmir to fight alongside Islamic rebels were true. Crime and corruption also plagued Pakistan. Just a week before the coup Musharraf was quoted in *The Hindu* as declaring, ''The law and order situation is bad. It should improve. It will improve.''

The Coup

Musharraf's career took a dramatic turn when, on a visit to Sri Lanka on October 12, 1999, he was abruptly fired by Prime Minister Sharif. However the move backfired and the army, in support of General Musharraf, arrested Sharif and other government officials in what was essentially a bloodless coup. Musharraf became Chief Executive of Pakistan and quickly consolidated his power—an action he would repeat more than once. Within days of the coup he subverted Pakistan's constitution by dismissing parliament and imposing martial law. Musharraf also claimed the airliner carrying him and more than 200 others from Colombo (the capital of Sri Lanka) to Karachi had been denied permission to land on orders from Sharif. The landing was eventually made with only seven minutes' worth of fuel left. The deposed prime minister was charged with hijacking, kidnapping, attempted murder, and treason and became the center of a highly publicized trial.

Meanwhile the conflict with India loomed large, and to cool it down Musharraf ordered troop withdrawal from the border. However in late December 1999 he decided that Kashmir would be given top priority in diplomatic discussions with India. On a visit to the region he declared: ''Pakistan is Kashmir and Kashmir is Pakistan.'' By the end of the month he had also revived the idea of a National Security Council and named four civilians to the seven-member body, as well as three civilians to his cabinet. He also set up the National Accountability Bureau to investigate corruption. Under its auspices former Prime Minister Sharif's father, son, and brothers were all charged with corruption and arrested.

In December Musharraf revealed a new plan for reviving Pakistan's weak economy. The economic plan included a sales tax similar to a value added tax as well as a farm tax. He also moved to close loopholes regarding foreign currency accounts that were seen as money-laundering schemes. Still, the issue of Kashmir remained of primary concern. In January 2000, in a rare interview with an Indian newspaper, *The Hindu,* Musharraf declared that the Indian government ''(has) to trust me and that whatever I am saying, I mean, and they have to come along.'' But he also admitted: ''(W)e need to accept Kashmir as a problem and start a dialogue and simultaneously let us discuss everything else. I am open to discussion on every other thing.'' Musharraf, however, would make a complete turnaround on this position in a May 2000 press conference.

Consolidated His Power

In March 2000 Musharraf deflected attention from the opening of former Prime Minister Sharif's trial when he replaced six judges of Pakistan's Supreme Court, including Chief Justice Saeed uz Zaman Siddiqi, for refusing to swear allegiance to his government. The trial itself took many strange twists and turns. Initially, Sharif's lawyers resigned after he was barred from testifying in open court, and when he did testify he claimed he was being framed by the military. Then in March another of his lawyers was murdered by a gunman. Sharif was eventually found guilty and sentenced to life in prison.

United States President Bill Clinton also made a quick trip to Pakistan in March 2000, adding the country to his itinerary. Clinton urged a return to democracy and a quick settlement of the Kashmir conflict, which seemed to signal a changing attitude toward one of the U.S.'s staunchest Cold War allies. Musharraf was undaunted by Clinton's remarks. The next day he was off on his own trip to strengthen economic ties with Southeast Asia. In April 2000, as part of a human rights pledge, Musharraf condemned the Pakistani practice of ''honor killing'' in which a woman is murdered for ''shaming'' her family by seeking a divorce or otherwise choosing her spouse. Among the other problems he sought to tackle were the effects of drought and frequent sectarian clashes.

Musharraf was not without his critics in the Islamic fundamentalist community as well as the small business community, which protested the general sales tax. Possibly to assuage their fear and anger he announced he would accede to a Supreme Court decision that he step down after three years and allow democratic elections to be held. Still, in June 2000 the two groups joined forces to protest the sales tax. In July he made further concessions to the fundamentalists when he decreed the revival of the Islamic provisions of Pakistan's suspended constitution. In a BBC World Service interview in August 2000 Musharraf declared Pakistan's continued support for Afghanistan's ruling Taliban. ''The Taliban administration represents the majority Pashtun population in Afghanistan and it is in our interest to support them,'' he said.

In September 2000 Musharraf again took steps to strengthen his position when he reshuffled senior Army advisers. The move was made four days before Musharraf flew to New York City to attend the Millenium Conference sponsored by the United Nations Assembly. Then in October 2000, almost a year to the day he took over the government, Musharraf promised that federal and provincial elections would take place before the end of the 2002. The next month while on a trip to Moscow Musharraf admitted not knowing the extent of Pakistan's nuclear force. He also declared neutrality regarding Osama bin Laden, suspected of masterminding attacks on U.S. embassies in Africa. In November Musharraf sought further to legitimize his position by amending the Provisional Constitutional Order to have the Chief Executive assume all acts that were previously the responsibility of the Prime Minister. In December 2000 he surprised everyone by releasing former Prime Minister Sharif, who immediately went into exile.

On January 1, 2001, local elections were held in 18 of Pakistan's 106 administrative areas. The first elections since the coup, they were nonetheless criticized by the voters themselves because of the military's involvement and the banning of political parties. Indeed, in March political leaders from the coalition Alliance for Restoration of Democracy were detained just prior to an anti-military rule rally. Later that month Musharraf announced he planned to extend his three-year term as Army Chief of Staff beyond October 2001. However, under the law Musharraf's term could only be extended by the president. Musharraf solved that problem in June 2001 by appointing himself Pakistan's president and head of state.

Despite Musharraf's machinations, many of Pakistan's problems remained, not least of which was the military tension with India. In July 2001 Musharraf traveled to India to hold talks with Indian Prime Minister Atal Behari Vajpayee over the disputed Kashmir region. The talks failed to produce an agreement, or even a joint declaration. Nonetheless Musharraf invited Vajpayee to Islamabad for a future round of negotiations. Musharraf next turned his attention to two other problems: the U.S. sanctions against Pakistan and terrorism. In August 2001 he began making his case to have the sanctions (imposed against Pakistan and India as a result of their 1998 nuclear weapons tests) lifted. He also vowed to get tough against terrorism—though at the time he was referring to Pakistan's own domestic violence. He again vowed to hold elections before the third anniversary of the coup, in October 2002.

Aligned Pakistan with the International Coalition

Following the September 11, 2001, terrorist attacks on the World Trade Center in New York City and on the Pentagon in Washington, D.C., Musharraf early on gave Pakistan's support to the anti-terrorist cause. He was quoted by Tyler Marshall in a *Los Angeles Times* article as saying, ''Pakistan has been extending cooperation to international efforts to combat terrorism in the past and will continue to do so.'' Musharraf then had to make his case with his people, and while he was successful in convincing the army of his decision the clerics and other fundamentalists, who were already opposed to him, were a different story, especially after bin Laden was identified as the primary culprit.

In the beginning Musharraf hoped to assuage the clerics and others by brokering a deal with the Taliban to hand over bin Laden, thus avoiding military action. But that ploy was doomed to failure. Nine days after the attack Musharraf appeared on Pakistani television to explain his decision to assist the United States. He quoted the Koran and cited Islamic tradition for political compromise as his argument. The speech was largely ineffective as far as the (minority) fundamentalists were concerned and during the ensuing weeks numerous anti-U.S. and anti-Musharraf demonstrations were held, many peaceful though some ended in violence.

In the first, tense week of October 2001 Musharraf admitted defeat in brokering a deal with the Taliban. On the positive side Canadian sanctions against Pakistan were eased. Furthermore, upon reviewing the U.S. evidence against bin Laden the Pakistani government declared there was enough proof to indict him. On October 6, 2001, British Prime Minister Tony Blair met with Musharraf in Islamabad. Blair promised economic and humanitarian aid to Pakistan. Perceiving that his position was no longer as secure as it had been only that summer, Musharraf removed from the military and the intelligence services those men who had assisted the Taliban militia. As the bombs rained down upon Afghanistan Musharraf turned toward India, hoping to renew talks over the Kashmir. He was rebuffed. To make matters worse for Musharraf Pakistani border troops fought with Taliban forces two days after the bombing began. The fighting and Musharraf's agreeing to let U.S. forces use two airfields near the Afghanistan border led to more widespread protests, which he vowed to crack down on. Indeed Musharraf seemed to dig in against his domestic opponents. In a mid-October meeting with U.S. Secretary of State Colin Powell he ''pledged his indefinite support,'' as reported by Jack Kelley in *USA Today*. By the end of October Musharraf took further steps to halt the growing wave of protests, especially the use of mosque loudspeakers to incite antigovernment protests.

At the beginning of November 2001, as Pakistani fundamentalists were urging the army to overthrow Musharraf the call was echoed by none other than Osama bin Laden himself in a statement sent to the al-Jazeera, the BBC, and CNN. To allay Western fears Musharraf responded by arresting an opposition leader; he also declared that Pakistan's nuclear facilities were under secure control. Also in November he closed Pakistan's borders with Afghanistan, thus cutting off approximately 300,000 refugees seeking asylum. At the end of the first month of the bombing Musharraf traveled to Britain to again meet with Blair and then to New York to meet with President George W. Bush. The meeting with the U.S. president fell short of Musharraf's expectations of having the sanctions lifted, though his unswerving support for the coalition brought U.S. aid and debt restructuring that totaled more than $1 billion.

For his part, Musharraf warned that an alternative government must be ready to replace the Taliban in order to

prevent anarchy in Afghanistan. He also went on record as doubting that bin Laden possessed nuclear or chemical weapons. In the aftermath of the fall of Kabul Musharraf voiced his dissatisfaction with the Northern Alliance (ethnic minorities in Afghanistan who opposed the Taliban), called for the demilitarization of the Afghan capital, and proposed the creation of a UN peacekeeping force made up of troops from Moslem countries. All three propositions were intended to forestall the setting up of a government hostile to Pakistan, which in the past had been one of three nations to recognize the legitimacy of the Taliban. Musharraf also increased border security to prevent fleeing Taliban and Al-Qaida members from crossing into Pakistan.

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John Forbes Nash, Jr.

Awarded a Nobel Prize in Economics in 1994 for his pioneering work in game theory, John Nash (born 1928) distinguished himself as one of the foremost mathematical researchers and theorists of the twentieth century.

Game theory was the subject of Nash's doctoral dissertation at Princeton University. Expanding upon the initial game theory of John von Neumann and Oskar Morgenstern, published in their *The Theory of Games and Economic Behavior,* Nash developed what became known as ''Nash's equilibrium'' to explain how two or more competitors can arrive at a mutually beneficial yet non-cooperative business arrangement. In 1951, he developed the theory that manifolds—objects containing various forms and components—can be described accurately using algebraic equations. He later developed what became known as the Nash-Moser theorem, which explained how it was possible to embed a manifold in a Euclidean space by employing differential calculus instead of algebra and geometry. Nash's subsequent career was diminished by severe mental illness, which was documented in Sylvia Nasar's biography of Nash, *A Beautiful Mind,* and the film of the same name directed by Ron Howard.

Early Interest in Math

Nash was born on June 13, 1928, in Bluefield, West Virginia, and raised by his parents, John Nash, Sr., an electrical engineer for the Appalachian Power Company, and Margaret Nash, a teacher who retired after her marriage and placed a high value on the education of her two children. As a young man he seemed disinclined to study but displayed a passion for electronics and chemistry experiments that he conducted in his bedroom.

When he was a young teenager, Nash read a book by E. T. Bell, *Men of Mathematics,* to which Nash attributed his eventual passion for number theory. While attending high school and concurrent classes at Bluefield College, Nash collaborated with his father on a paper titled ''Sag and Tension Calculations for Cable and Wire Spans Using Catenary Formulas,'' which was published in a 1945 edition of *Electrical Engineering.* Nash also entered the George Westinghouse competition, winning one of ten nationally awarded full scholarships, which he used to enroll in the Carnegie Institute of Technology in Pittsburgh.

Mixed Success in Education

Initially aspiring to become an engineer like his father, Nash changed his major to chemistry after performing poorly in mechanical drawing. After he also had trouble with a physical chemistry class, he was convinced by his calculus instructor John Synge to major in mathematics. In 1948, Nash was awarded the John S. Kennedy Fellowship at Princeton University.

At Princeton, Nash was in close proximity to the Institute of Advanced Study, which attracted such notable mathematicians as Albert Einstein, Kurt Godel, Karl Oppenheimer, Hermann Weyl, and John von Neumann. According to Sylvia Nasar, ''Princeton in 1948 was to mathematicians what Paris once was to painters and novelists, Vienna to psychoanalysts and architects, and ancient Athens to philosophers and playwrights.'' In 1949, Nash was awarded an Atomic Energy Commission fellowship to continue his doctoral studies at Princeton. The school's faculty

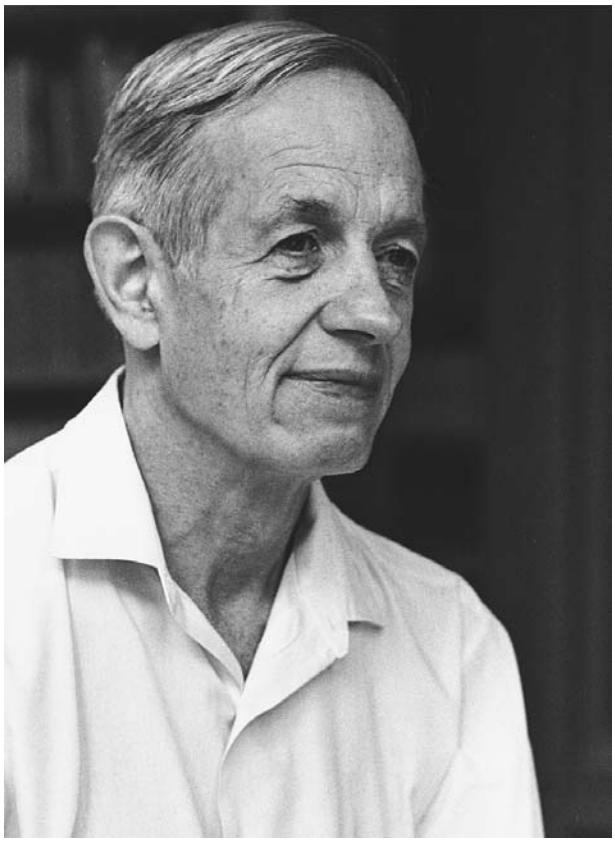

and students admired Nash for his obvious intellect, but his academic career remained undistinguished.

While at Princeton, Nash invented two board games. The first, called ''Nash'' or ''John,'' was a two-person, zero-sum game, meaning that one player's advantage must result in a proportional disadvantage for the opponent. Unlike other zero-sum games such as chess and tic-tac-toe, however, a tie or draw was impossible in Nash's game. The game had been invented independently from Nash and eventually was marketed in the 1950s as Hex. Nash also collaborated with several students to create the game ''So Long, Sucker,'' a multiple-player game that rewarded the player most skilled at deception.

Battled Mental Illness

After graduating from Princeton, Nash taught mathematics at the Massachusetts Institute of Technology in Cambridge. He had a son with Eleanor Stier before marrying Alicia Larde in 1957, with whom he also fathered a son. Along with teaching at MIT, Nash worked at the RAND Corporation think tank in Santa Monica, California. Nash was fired in 1954 after being arrested for indecent exposure in a public restroom during a Santa Monica police sting against homosexuals. Nasar wrote: ''The biggest shock to Nash may not have been the arrest itself, but the subsequent expulsion from RAND.'' In 1957, he divided his time between the Institute for Advanced Study and the Courant Institute of Mathematical Sciences at New York University.

In early 1959, Nash began exhibiting symptoms of paranoid schizophrenia. After losing his ability to teach and do research, he underwent insulin coma therapy during several stays in psychiatric hospitals, including one where he shared a room with poet Robert Lowell. When not institutionalized, he made several trips to Europe, where he attempted to establish a world government and resign his United States citizenship because he was convinced he was a political prisoner. He also declared himself the emperor of Antarctica and tried to establish a defense fund for what he believed was an impending extra-terrestrial attack.

In 1962, Alicia Nash filed for divorce, and Nash lived with his widowed mother until her death in 1969. He then moved back into the house he shared with Alicia Nash. For the next 15 years, Nash spent much of his time wandering freely on the Princeton campus. In the late 1980s, however, he showed signs of remission from mental illness. He accepted the Nobel Prize for economics in 1994 and spent much of the 1990s attending to his second son's schizophrenia. He and Alicia Nash eventually remarried.

Developed Game Theory

While at RAND, Nash participated in developing new technologies, theories, and strategies for the United States military through a private nonprofit organization that employed many of the nation's most prominent intellectuals. One of the strategies that RAND was beginning to explore for modern warfare was game theory, which expressed itself in such Cold War strategies as mutual deterrence and the arms race. Whereas John von Neumann and Oskar Morgenstern had conceived of game theory as a zero-sum relationship between non-cooperating competitors, Nash argued that some competitors could benefit from an adversarial relationship by seeking an equilibrium point that would either minimize negative repercussions or maximize positive outcomes. Jeremy Bernstein, writing in *Commentary,* noted: ''Part of Nash's contribution was to allow one to relax the assumptions of von Neumann's theorem; the game does not have to be zero-sum or involve only two players. . . . What he showed was that in a very wide range of such 'games,' there must be at least one such strategy leading to equilibrium, and if there are several, one must decide among them.'' Assuming that all competitors behave in a rational manner, Nash hypothesized that each party would apply its dominant strategy to yield mutually beneficial results.

In 1950, Nash submitted his equilibrium theory as his Princeton doctoral thesis. It has since become widely used in military and economic strategies, as well as in biology. According to animal behaviorist Peter Hammerstein, quoted by Robert Pool in *Science,* ''The Nash equilibrium turns out to be terribly important in biology. . . . Such concepts are proving vital in analyzing a range of biological data, from sex ratios to animals' decisions about whether to fight each other for territory or food.'' The theory earned him the Nobel Prize, shared with fellow game theorists John Harsanyi and Reinhard Selten.

Following his work in game theory, Nash focused on, among other things, manifolds. According to Nasar: ''In one

dimension, a manifold may be a straight line, in two dimensions a plane, or the surface of a cube, a balloon, or a doughnut.'' Although the object remains the same, it appears different when viewed from different perspectives. Because of their mutability, manifolds seemingly defied accurate depictions until Nash employed polynomial algebraic equations to describe them in 1950 and 1951.

In September 1951, beginning his tenure at MIT, Nash combined his work with manifolds with an interest in fluid dynamics. Nash applied the results of this research to his next mathematical theory, which asserted that it is possible to embed a Riemannian manifold in a Euclidean space. An eighteenth-century German mathematician, G.F.B. Riemann theorized that previous Euclidean notions of geography were inaccurate, due to the curvature of the earth's surface, therefore making all parallel lines subject to intersection and the sums of any triangle's angles unequal to 180 degrees. Rather than employ geometry or algebra to solve the problem, Nash developed a new method of applying 19th-century differential calculus. Jurgen Moser later applied the breakthrough to celestial mechanics, resulting in its eventual name: the Nash-Moser theorem.

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Youssou N'Dour

Senegalese singer, songwriter, and bandleader Youssou N'Dour (born 1959) is a leading proponent of World Music, combining traditional music from his homeland with Western popular culture, Cuban rhythms, and contemporary instrumentation.

N'Dour is among the most popular practitioners of a Senegalese form of music called mbalax, which features the heavy rhythms normally associated with the indigenous mbung mbung drum, kora harp, and balafon xylophone instead being performed by electric guitars and keyboards. Mbalax also employs the traditional Senegalese vocal methods of tassou and bakou; which, respectively, resemble Western rap and rhythm-and-blues vocal techniques. N'Dour helped pioneer mbalax in the 1970s with tremendous success in his homeland and brought the music to international popularity in the 1980s when he toured Europe and the United States as a solo performer and with such Western musical artists as Peter Gabriel, Paul Simon, Sting, and Bruce Springsteen. His

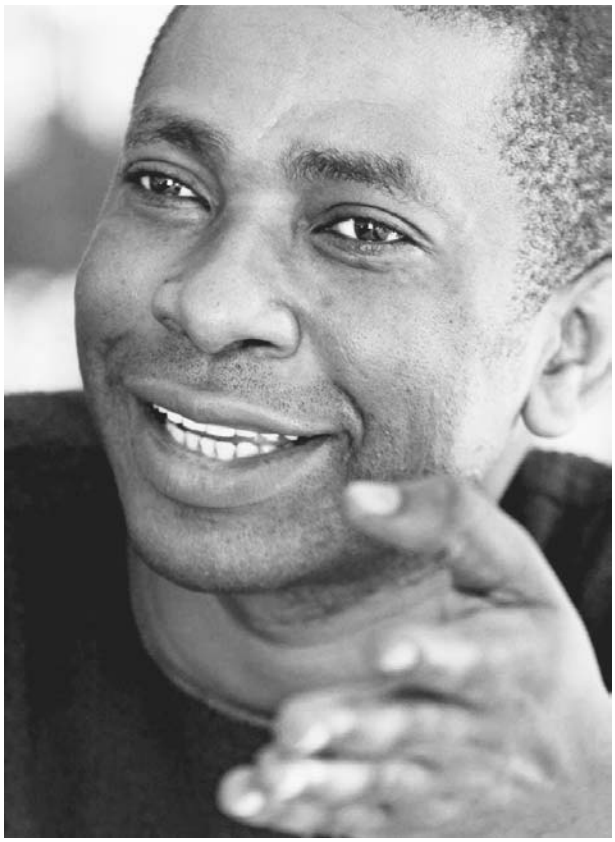

efforts to introduce mbalax music to international audiences is assisted by a stunning vocal ability that has been put to good effect on N'Dour's own recordings and on popular recordings by such artists as Gabriel and Harry Belafonte.

Cultural Influences

Born in Dakar, N'Dour was immersed in Senegal's cross-pollination of indigenous music with European traditions. Frequented by Portuguese explorers and French colonialists since the seventeenth-century because of its central location on the continent and its Atlantic Ocean coastline, Senegal became the base for French operations on the African continent in the nineteenth century. As a result, Dakar became a center of commerce that attracted different Central African cultures as well. For example, N'Dour's father was from the Serer culture, and his mother was from a culture known as the Tukulor. However, N'Dour has stressed that he is a Wolof, a national Senegalese culture arising from a language originated in Dakar, which embraces many of Senegal's varied traditional and popular cultural forms.

N'dour was the eldest of eight children. His father was a garage mechanic and his mother was a well-known traditional praise singer or griot. Griots inherit their historical songs and stories from a griot family member of the previous generation and then teach it to the griot of the following generation. Senegalese griots perform at religious ceremonies and family celebrations, combining the distinct vocal phrasings of the Wolof and other Senegalese languages with

the singing style of Central African Islamic traditions. After her marriage, however, a female griot violated local customs, and she abandoned public performances.

N'Dour's voice filled the void left by his mother. He began singing at religious ceremonies such as traditional circumcisions, and word of his talent spread until he received an invitation to join the local band Diamono. When he was sixteen, he became one of the chief vocalists for Dakar's most popular band, the Star Band. Formed by Ibra Kasse, the Star Band achieved its popularity by adapting Cuban and Latin American songs into Wolof.

In 1977, N'Dour formed Etoile de Dakar, featuring many of the younger musicians from the Star Band. The music performed by Etoile de Dakar was a polyglot of griot and Wolof regionalism, Senegalese nationalism, Third World rhythms, and urban teenage bravado. Tremendously successful, Etoile de Dakar ended when co-founders El Hadji Faye and Badou Ndiaye left the band. N'Dour rebounded by forming Super Etoile de Dakar and rose to prominence as Senegal's most revered performer.

Much of the music performed by Super Etoile de Dakar displays the influence of N'Dour's adherence to the Mourides belief system. Mourides, one of several Senegalese Islamic groups, adhere to the teachings of Cheikh Ahmadou Bamba, a nineteenth-century teacher of the Koran who encouraged his followers to spend their lives preparing for salvation in the afterlife rather than resorting to violence against economic, cultural, and military oppression perpetrated by their enemies. This salvation is attained by following the instructions of Mourides holy men, called marabouts. N'Dour's songs frequently contain spiritual messages that encourage listeners to obey the instructions of Mourides's marabouts.

While sometimes spiritual, mbalax music also is a highly energetic music that marries Cuban and Latin American styles, and, as John Cho explained: ''Melismatic upper-register vocals of Islamic muezzins with the accompanying Arabic modalities were introduced, resulting in a fresh harmonic mix.'' Mbalax features such percussive instruments as sabars (bass drums), djembes (drums with goatskin heads), and tamas, also known as talking drums. Cho noted: ''The rapid-fire dialog between the singer and the tama player is often the climax of a song. . . . Mbalax also spawned its own high-stepping, high-energy dance called the ventilateur, which raised a ruckus among the pious because of the provocative manner in which the women hiked their boubous and flashed their forbidden legs.''

International Stardom

The emigration of African audiences to European capitals created a ready-made audience for N'Dour outside Senegal. N'Dour adapted his music to accommodate French, Fulani, Serer, and English languages for the European tours Super Etoile de Dakar conducted in the early 1980s to fulfill the demands of Africans living in London and Paris. The tours provided international exposure for N'Dour's voice and mbalax music, leading to several fortuitous events.

Performing in London in 1984, Super Etoile de Dakar was seen by former Genesis frontman and successful solo artist Peter Gabriel. Gabriel's interest in World Music was evidenced on his third solo album, released in 1981, which featured African polyrhythms on the song ''Games without Frontiers'' and a song about slain South African leader Stephen Biko. Gabriel's positive impression of Super Etoile de Dakar's London performance inspired him to travel to Senegal, where he convinced N'Dour to contribute vocals to the song ''In Your Eyes'' on the English performer's *So* release. Gabriel also contracted Super Etoile de Dakar as the support act on his world tour. The song, ''In Your Eyes,'' became a huge success for Gabriel after its inclusion on the soundtrack for a pivotal romantic scene in the Cameron Crowe film *Say Anything,* exposing N'Dour's voice and singing style to international audiences.

Another musical celebrity seeking to reinvigorate his creative impetus was American singer and songwriter Paul Simon. Simon immersed himself in the various musics of Africa while writing and recording the songs for his album *Graceland.* Among the artists Simon collaborated with on the album and subsequent tour were Hugh Masekela, Miriam Makeba, Ladysmith Black Mambazo, and N'Dour. *Graceland* was the most successful album of new material in Simon's solo career, furthering international recognition for N'Dour.

Human Rights Advocate

The exposure granted N'Dour and Super Etoiles de Dakar led to an invitation to participate in a 1986 worldwide tour of international artists commemorating South African political prisoner Nelson Mandela's release after twenty-five years. That same year, he wrote and recorded the song ''Nelson Mandela.'' In 1988, he headlined the Amnesty International tour with Sting, Bruce Springsteen, Peter Gabriel, and Tracy Chapman. ''Sometimes I feel like a missionary,'' he told a BBC reporter. ''I have a mission to develop something, to bring people together, bring things together, to make things happen at home.'' In 1990, he contributed a song to the video music project *Viva Mandela* and performed at a concert in Mandela's honor at London's Wembley Arena.

N'Dour's financial success has enabled him to assist his Senegalese countrypeople. His ownership of a newspaper, a recording studio, a record label, a nightclub, and a radio station allows him to provide employment opportunities. ''All these things happening now—my studio, my label, my club, or my radio station—is happening because I'm already a musician,'' he told the BBC. ''My newspaper is not my newspaper. It's just a kind of help, to solve the employment problem and to give the journalists the chance to do what they really want to do.''

N'Dour's humanitarian concerns led to his naming as goodwill ambassador for the United Nations Children's Fund (UNICEF) in the 1990s. In 2000, he was named Goodwill Ambassador of the United Nations Food and Organisation.

International Recording Star

Although N'Dour was an established recording star in Senegal, it was not until the late 1980s that he began releasing music on an international label. Released in 1989, *The Lion,* features the collaborative single ''Shaking the Tree'' with Peter Gabriel. *The Set,* released in 1991, furthered N'Dour's reputation as an artist with international appeal. Brian Cullman noted: ''If any third-world performer has a real shot at the sort of universal popularity last enjoyed by Bob Marley, it's Youssou, a singer with a voice so extraordinary that the history of Africa seems locked inside it.''

N'Dour received two Grammy Award nominations and sales of more than six-hundred-thousand for his 1994 album, *The Guide,* which includes guests Branford Marsalis and Neneh Cherry. His recording of ''Seven Seconds,'' a duet with Cherry, sold more than one million copies and was named the number one song of 1994 at the MTV Awards Europe. In 1998, he wrote the official anthem of the soccer World Cup finals, ''France '98,'' which he also performed with Belgian singer Axelle Red.

N'Dour took a hiatus from recording for five years before releasing *Joko: From Village to Town* in 2000. The album contains song collaborations with Sting and Peter Gabriel as well as several songs co-produced by Wyclef Jean that introduce American hip-hop elements to N'Dour's mbalax. ''I try to bring things out in the modern way and in the urban way and musically I create a lot of connections,'' N'Dour said.

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John Shaw Neilson

John Shaw Neilson (1872-1942) was an Australian poet whose work was notable for its originality, spiritual questioning, and emphasis on nature.

Early Religious Conflicts

John Shaw Neilson was born in Penola, Australia, in 1872, to an impoverished bush family. He was the first child of seven, and his family called him Jock. Because he had a speech impediment, his family kept him out of school, but he received some education at home. His father, a farmer, and his uncle wrote poetry and encouraged him to read and write. Neilson read the work of English Romantic authors, as well as some of the Victorians and was familiar with songs from England, Ireland, Scotland, and America, as well as the ballads of the Australian bush.

Because he did not go to school, Neilson had plenty of time to experience the freedom and beauty of the Australian bush country. In *Jock: A Life Story of John Shaw Neilson,* Cliff Hanna wrote that Neilson spent his days wandering through the landscape around Penola, taking in ''the green pastures, trees, swamps, animals and birds [that were] his schoolmates.''

However, Neilson's enjoyment of nature was blunted by his family's strict religious beliefs. From his mother, a Presbyterian who emphasized sin, guilt, and damnation, Nelson gained an acutely religious sensibility, as well as a lifelong religious conflict. Though the bush tormented his family with droughts, floods, plagues, and fires, Neilson was fascinated with its beauty, wildlife, and freedom. His mother, who was generally warm-hearted and loving, told him that the bush was a place of the devil, innately corrupt, and that loving nature too much would lead him to hell. In addition, her religious beliefs stressed suffering and divine punishment, and anything that was pleasurable was suspect. On Sundays, farm work was strictly forbidden. This meant that the cattle, left unmilked, bellowed all day in pain. As Hanna wrote in *The Folly of Spring: A Study of John Shaw Neilson's Poetry,* ''Divine vengeance hung over the house like a thundercloud. Not even death offered escape. There must have been many discussions on predestination, and on who would be among the Elect. Satan was an almost palpable presence.''

Neilson was disturbed by these ideas and in his late teens became obsessed with the nature of God, and how God, as a perfect being, could be so separate from imperfect nature and humanity. These questions inspired his poetry; he began publishing in the early 1890s in the local newspaper at Nhill in Victoria and in the *Australian,* a Melbourne newspaper. His first poem to attract wider attention, ''The Tales We Never Hear,'' won a contest sponsored by the Australian Natives Association in 1893. The poem considered the conflict between God's will and people's will. Although Neilson believed that people did have free will, he did not see how a just and good God could allow sin, or why humans, who were supposedly created in God's image, were doomed to decay and death.

Throughout his life, Neilson would ponder God's inaccessibility. As Hanna observed: ''The bush is normally a paradise for a child to explore; [Neilson] roamed it as a criminal desperate for atonement. . . . the bush, with its beauty, power and wisdom, became Satan's device to trap

unwary little boys. The mind must always be on guard against the treacherous desires of the body; emotions must be treated with the utmost caution since the body is a temple of sin. Love, unless exalted through thoughts of God, is debased and ultimately lecherous.''

As a result, Neilson kept a tight rein on his emotions and distrusted physical pleasures, although he always retained a fascination with nature. In ''The Gentle Water Bird,'' he contrasts the frowning, terrible view of God with a beautiful, regal bird he saw in the bush. According to Hanna, he later said of the bird, ''It seemed so confident and happy, without any fear. It wasn't frightened about God like me.'' Neilson also noted that in the bush, death was not a punishment, but a necessary part of the cycle of life and renewal of nature. In addition, he often used the sun as a symbol of enlightenment and the divine. His use of nature imagery to express religious concepts was not a complete rejection of his family's Presbyterianism, ''but a development of it,'' according to Hanna.

Life of Hard Labor

Neilson's father eventually went bankrupt, and the family moved to Minimay in Victoria, but his fortune did not improve. A series of crop failures, debts, and foreclosures forced the family to move from place to place and to suffer grinding poverty. Two of Neilson's sisters died of malnutrition. Neilson quit school in 1886 at age 13 after receiving only three years of education. To help his family survive, he took a series of hundreds of rural jobs, traveling throughout most of western Victoria as well as parts of New South Wales in search of work. He worked in harvesting, cattle driving, fencing, picking fruit, clearing, making roads, shearing sheep, working in quarries, and cutting wood. He often suffered painful injuries and walked hundreds of miles to places where he had heard there was work.

During this time, he rebelled strongly against his family's religious ideas, but at a great cost to his health: he suffered two nervous breakdowns and developed poor eyesight for which no physical cause could be found. Hanna speculated that his eye trouble, which prevented him from reading, was a rebellion against reading the Bible. When he was suffering from it, he had to ask other farm laborers, who often were not very sympathetic to his aims, to help him by writing down verses he had composed while working. This ability to compose poetry while engaged in backbreaking labor may seem startling, but according to Clement Semmler in *Quadrant,* it was ''a refuge from the harsh reality of his daily life as well as his mother's relentless religious teaching.''

Neilson felt guilty for rejecting his mother's religious dogma, and he felt conflict about that for his entire life. However, he continued to use his own system of dividing God into two images: one of thunder, darkness, and punishment, and one of kindness and light. These two images were inherently in conflict with each other, and they appear repeatedly in his poetry.

Neilson's baby brother Neil died in 1889, and when his mother died in 1897, Neilson experienced a period of nervous illness that lasted for eighteen months and that returned later in his life. He believed he had inherited this from his mother's side of the family, and he may have been right; his brother William was mentally ill, and his sister Maggie, who was strongly religious and who idolized their mother, was always on the edge of nervous collapse. Maggie died in 1903, and another sister, Jessie, died in 1907. The stress of the deaths, as well as his work exposure to dust and heat, exacerbated his eye problems, and by 1905 it was extremely painful to him to read or write. He could not afford to visit a doctor, so he went to a local practitioner who put curry pellets in his eyes, which nearly blinded him for a year.

He experienced another setback when millions of mice swarmed over Australia, eating everything they could find. The mice ate his notebooks, which contained most of his poems and correspondence. Despite his health problems and the mouse plague, during these years he began to write more poetry, fueled by the success of ''The Tales We Never Hear.'' He printed copies of his poems and sold them from door to door in Nhill. By 1897, he had published 18 poems, which along with over 30 other unpublished pieces, are now considered his juvenilia.

Literary Success

Neilson sent his poems to A.G. Stephens, editor of the *Bulletin* and the *Bookfellow.* Stephens often published his work but with heavy editorial changes. Stephens helped Neilson publish his first collection of poems, *Heart of Spring* (1919), as well as Neilson's next books, *Ballad and Lyrical Poems* (1923) and *New Poems* (1927). After his third collection was published, Stephens declared that he was ''the first and finest of Australian poets, past and present,'' according to Hanna.

In 1926, Neilson met Mary Gilmore, who admired his poems and had corresponded with him for many years. He traveled to Sydney, his hands rough and scarred from working in a quarry, and met many well-regarded Australian writers, as well as Stephens, for the first time. In 1928, another admirer, Frank Wilmot, gave Neilson a job as a messenger at Melbourne's County Roads Board. Exhausted from years of hard labor, he gratefully accepted. After taking this job, he wrote very little. From this time until 1934, he worked on his *Collected Verse* (1934). James Devaney, a poet and novelist, helped him with this work as well as with a collection of poems, *Beauty Imposes* (1938).

Neilson enjoyed his new life in the city. He attended political rallies, the theater, and cricket matches, and he became a founding member of a literary society, the Bread and Cheese Club, in 1938. He died after a heart attack in 1942.

According to Ken Goodwin in *A History of Australian Literature,* Neilson's poems have been compared to ''the unaffected directness'' of William Blake, William Barnes, and John Clare. In addition, Neilson's critics have compared Neilson's vision to Blake's, Goodwin wrote, ''for there is something of the possessed mystic at times in Neilson. The circular movement of his poems, the way in which they dwell on a few related images and then return to the original cause of inspiration, strengthens this impression.''

Goodwin noted that critic A.R. Chisholm believed that though Neilson's work was ''timeless,'' with no clearly marked phases of development, it is possible to see a progression from ''innocence to experience and disillusion'' in Neilson's poetry. In his earlier work, written until about 1910, he emphasizes the purity of childhood and youth and a God of light. From 1910 through 1911, he wrote about the physical aspects of love; as Goodwin wrote, ''Woman, rather than spring, youth, or the colour green, now seems to permeate the universe.'' In his later works, such as ''The Orange Tree,'' he examined a young girl's experience of love, suggesting that her spiritual awakening may be the result of love.

World War I, fought from 1914 through 1918, as well as the Great Depression of the 1930s, were events which disillusioned many, including Neilson; this disillusionment was apparent in his later poetry.

Hanna summed up Neilson's work: ''The originality and the intellectual integrity of Neilson's poetic world stand in stark contrast to much Australian writing, which has been burdened down by foreign traditions.'' Perhaps, Hanna speculated, this originality came partly from Neilson's lack of formal education, rough life in the bush, and his eye problems, which prevented him from reading other writers or critical works. ''As a poet he went his own way: nature, and the search for a proper Deity determined what was acceptable, and not literary fashion or established views.'' In *Preoccupations in Australian Poetry,* Judith Wright wrote, ''The more we read of his poetry—even though at first, knowing that it was written in our own century, we may reject it as childish or naive—the more its special note, the particular clarity of its inner truth, rings clear and unmistakable.''

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Carroll O'Connor

Five-time Emmy award-winning actor Carroll O'Connor (1924-2001) was best known for playing Archie Bunker, the big-hearted bigot on the groundbreaking 1970s television comedy *All in the Family.*

Early Years

Carroll O'Connor was born in the Bronx, New York, on August 2, 1924. He was the eldest of three sons of a lawyer and schoolteacher raised in an Irish Catholic household. The O'Connors weathered the years of the Great Depression in comfort, living in their single-family home in Forest Hills, Queens, at the time a wealthy neighborhood. His father was a successful attorney and his two brothers became doctors.

O'Connor was a poor student who later attributed his lackluster academic performance to being pushed ahead a year in school. In his memoirs, he described how he skipped kindergarten and entered first grade at the age of five: ''Thereafter I became impossible to teach and nobody was comfortable with me.'' In 1941 O'Connor enrolled at Wake Forest University in North Carolina, but dropped out when the United States entered World War II. He volunteered for the Naval Air Corps but was rejected because of his low grades and bad teeth. Instead, he entered the less-selective United States Merchant Marine Academy and became a midshipman. He eventually joined the National Maritime Union and sailed the North Atlantic, Caribbean, and Mediterranean as a merchant seaman during the late stages of the war.

Discovered Acting

After the war, O'Connor spent a few years uncertain what he wanted to do with his life. In 1946, he left the merchant marines, returned to his mother's house in Queens, and worked for an Irish newspaper run by his family. At the time, his father was serving a prison sentence for a fraud conviction in the Sing-Sing penitentiary in upstate New York. O'Connor considered a career in journalism and in 1948 returned to Wake Forest. He also took courses at Montana State University, where he met his future wife Nancy Fields. He married her in 1951. In 1950 he went to Dublin, Ireland, with his brother, Hugh, and enrolled at University College, Dublin, where he studied Irish history and English literature. O'Connor finished his undergraduate studies at the National University of Ireland, earning a bachelor's degree in 1952.

In the 1950s, O'Connor performed in various plays throughout Europe. Using the stage name George Roberts, O'Connor appeared in productions at Dublin's Gate Theater and in productions of Shakespeare's plays at the Edinburgh Festival in Scotland and in Cork, Limerick, and Galway in Ireland.

In 1954, O'Connor returned to New York and struggled to find acting work. For several years, he worked as a substitute teacher in the New York public school system while he earned his master's degree in education. His break came in the late 1950s when his wife noticed a casting call for a stage production of James Joyce's *Ulysses.* That audition eventually landed him another role, as a Hollywood boss in the off-Broadway production of the Clifford Odets play *Big Knife.*

In 1960 O'Connor landed the role of a prosecutor in *The Sacco-Vanzetti Story* for the Armstrong Circle Theater. He earned a reputation as a reliable character actor and

started getting movie roles. Over his career, O'Connor appeared in more than 30 films, including *A Fever in the Blood* (1961), *Lad: A Dog* (1961), *Lonely are the Brave* (1962), and *Cleopatra* (1963).

Debuted as Archie Bunker

All in the Family, an American sitcom that ran from 1971 to 1979, was adapted from the British show *Till Death Do Us Part,* a serial on BBC. Producer Norman Lear loosely based the character of Archie Bunker on his own father. Bunker's family included his scatterbrained wife Edith, played by Jean Stapleton; their daughter Gloria, played by Sally Struthers; and her liberal and outspoken husband Mike ''Meathead'' Stivic, played by Rob Reiner.

O'Connor was living in Rome when he received an offer to play Archie Bunker. He was so convinced it would fail that he demanded a round-trip ticket from the producers so he could return to Italy. O'Connor disliked the pilot script, but agreed to play Archie after it was rewritten. The show had some difficulty getting on the air because of its subject matter. ABC rejected it, but CBS broadcast *All in the Family* for the first time on January 12, 1971.

All in the Family marked a departure from earlier American television shows. Before, the ''television landscape . . . had been largely filled with innocuous characters and . . . generally steered clear of sensitive topics,'' noted Brian Lowry in the *Los Angeles Times.* Americans never saw couples sleeping in the same bed or heard a toilet flush on television before *All in the Family.* The show talked about topics hitherto taboo on American TV: gender, race, religion, and sex. Though critics initially panned *All in the Family,* it eventually became one of television's most popular sitcoms, ranking number one for five years and spinning off three successful shows—*Archie Bunker's Place, Maude,* and *The Jeffersons.*

Part of the show's success was due to its timing. ''Coming out of the 1960s civil rights movement and with Vietnam continuing to jar the country,'' wrote Allan Johnson in the *Chicago Tribune,* ''it got Americans thinking and talking about race, sexism and social status in the country.'' The character of Archie Bunker personified the emotions that millions of Americans were experiencing: ''the character wasn't just a narrow-minded bigot, he was a confused, sometimes scared middle-aged man who was coming to grips with his place in a world that was changing too fast,'' explained Johnson.

Archie was a political conservative who thought the Democratic Party was a front for Communism and admired Republican President Richard Nixon. Frustrated by his dead-end job and unfulfilling life, Archie reacted with fear toward his bosses and with antagonism toward women and blacks. His distrust extended to anyone who was not a white Anglo-Saxon Protestant. He insulted Jews, Roman Catholics, blacks, Hispanics, and other ethnic groups. But while using racial slurs broke down a barrier in television broadcasting, it also drew criticism. Whitney Young, Jr., head of the Urban League, found nothing funny about Archie's racial epithets, calling them ''gratuitous insults.'' ''In the role of Archie, O'Connor tapped into angst, anger and unthinking prejudice that buffeted the U.S. in the Vietnam-war ear,'' a CNN obituary noted. ''He admitted his character was both loved and hated, but said he just played Archie as truthfully as he knew how.''

At its height, the show drew 50 million weekly television viewers. The show became a national icon and Archie Bunker a household name. O'Connor won four Emmy Awards for his performances. The furniture from the show's living room set was installed in the Smithsonian museum in Washington, DC. Eventually the other actors decided to leave the show, and *All in the Family* morphed into *Archie Bunker's Place,* with O'Connor playing a co-owner of a bar. That show, which ran from 1979 to 1983, never garnered the same popularity or critical acclaim as its predecessor.

Broke Color Barriers

After the Archie Bunker role had run its course, O'Connor wrote or acted in several unsuccessful productions. His first Broadway flop was *Brothers* (1983), which he directed and in which he played a father with four sons. He then wrote and produced a television movie called *Brass* and played the lead character, a chief of detectives for the New York police.

In 1984 he was in *Home Front,* a play about a father, mother, and daughter terrorized by a son who is a Vietnam vet. It closed after 13 performances. In 1995 O'Connor's play, *A Certain Labor Day,* opened in San Francisco with O'Connor in a starring role. The *San Francisco Chronicle* called it a ''heartfelt bungle of a new play'' and nothing

more than a ''transformation of O'Connor's most enduring creation, television's Archie Bunker.'' The review embittered O'Connor and reinforced his dislike of the press.

In 1988, O'Connor finally landed a role on another hit television series. He played Sheriff Bill Gillespie in the drama series *In the Heat of the Night.* The show, which ran for six seasons, was based on the 1967 Oscar-winning film. O'Connor also served as executive producer and head writer for the series. He directed several episodes and his adopted son, Hugh, played a police officer.

The show was remarkable for its controversial subject matter. *In the Heat of the Night* featured a romantic relationship between a white man and a black woman. Gillespie had an affair with a black city councilwoman, and the two married in the final episode of the series. This was groundbreaking material for television, and O'Connor won awards from the NAACP for his role on the drama. He also earned his fifth Emmy Award.

Shattered by Son's Suicide

In 1995, O'Connor's son, Hugh, committed suicide after a long battle with cocaine addiction. The event inspired O'Connor to start a crusade against the man who sold the drugs to Hugh. He called Harry Perzigian ''a partner in murder'' and a ''sleazeball.'' Perzigian filed a defamation lawsuit against the actor. In 1997, a California jury threw out the case. In an interview on CNN's *Larry King Live* soon after the verdict, O'Connor said he would never be able to put his son's death behind him. ''I can't forget it. There isn't a day that I don't think of him and want him back and miss him, and I'll feel that way until I'm not here anymore,'' he said. O'Connor became an advocate against drug abuse and appeared in several television anti-drug commercials.

O'Connor suffered from poor health in his final years. He lost a toe to complications from diabetes and underwent gall bladder surgery. He also had a coronary artery bypass operation in 1989. His last project was the role of Minnie Driver's grandfather in the movie *Return to Me* in 2000.

Despite his well-rounded repertoire, O'Connor will be remembered for his indelible role as Archie Bunker. O'Connor said in a 1994 interview that the character of Archie ''wasn't even close'' to who he was as a person. Still, the actor conceded, ''I'll never play a better part than Archie. He was the best character, the most fulfilling character, and I never thought it was going to develop that way. There's no role that can top that.''

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John Joseph O'Connor

John O'Connor (1920-2000) is recognized as one of the most important American representatives of 20th-century Roman Catholicism.

As a Roman Catholic leader, Cardinal John O'Connor was his generation's most outspoken and unwavering supporter of the Vatican's policies and procedures. He tirelessly defended Pope John Paul II's positions against abortion, homosexual marriages, capital punishment, divorce, contraception, and sex education. He also worked to help financially disadvantaged families, supported labor unions, spread the moral message of the Catholic Church by opposing specific art installations and performances, questioned the need for unchecked military spending and nuclear armaments, fought against racism, and advocated maximum employment and minimum wages. His tenure as cardinal and archbishop of New York occurred during the 1980s, a time when tremendous religious, cultural, and political upheavals arose between conservative and liberal attitudes. O'Connor remained conservatively steadfast behind the dictums of the Church and is credited with reinvigorating the faith in America by engaging in the most controversial social and political dialogues of the era. When asked why he became involved in social issues not normally regarded part of the Church's domain, O'Connor replied: ''I am a priest. About 900,000 individuals in New York City live in substandard conditions, including overcrowding, with all the attendant evils of that kind of life. I would be failing, as a priest, if all I did was to say Mass and carry out the customary religious duties of my office.''

Recognized His Vocation

Born in Philadelphia on January 15, 1920, O'Connor was the fourth of five children born to Thomas and Dorothy O'Connor, both practicing Catholics. Thomas O'Connor was a skilled painter who was adept at applying gold-leaf to auditorium and church ceilings. In addition, he was also a staunch defender of unions, often citing the writings of popes Leo XIII and Pius XI to support his beliefs. When O'Connor was still a young boy, his mother suffered blindness for a year. When her sight returned a year later, O'Connor recalled that ''She attributed her cure to St. Rita of Cascia, and afterward she made a novena at St. Rita's Shrine every year, having to take two trolleys and a bus to get there.'' O'Connor credited his mother's infirmity with elevating his consciousness to assist the disabled. He also displayed an interest in helping mentally handicapped children when he was only ten years old.

O'Connor attended public school in Philadelphia before entering West Catholic High School for Boys. The school was operated by the Members of the Brothers of the Christian Schools, who were dedicated to assisting the financially disadvantaged with educational opportunities. In 1936 O'Connor enrolled at St. Charles Borromeo Seminary in Philadelphia and was ordained a priest nine years later.

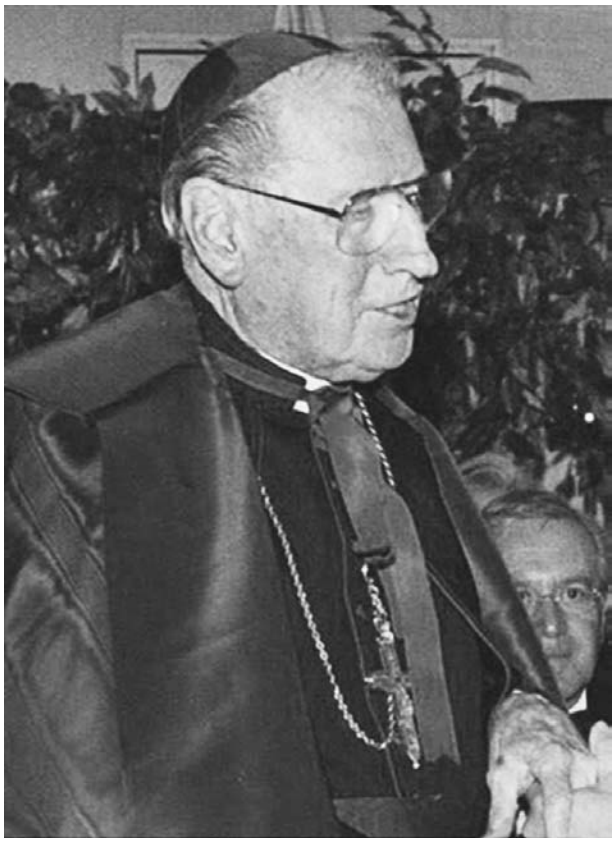

A Navy Chaplain

O'Connor's first seven years as a priest were spent as an assistant pastor in a Philadelphia parish. During this period, he taught high school and night school courses, hosted two Catholic radio programs each week, and worked with mentally retarded children. In 1952 he left Philadelphia to begin a 27-year tenure as a Navy chaplain, his new vocation taken in response to a request from Cardinal Francis Spellman, the military vicar of the American Catholic Church, for additional military clergy. He became a full lieutenant in 1955 and served for five years in Washington, D.C. as an assistant for moral leadership to the chief of chaplains. He was chaplain on a guided-missile cruiser before accepting an assignment as chaplain of the Naval Postgraduate School in Monterey, California. In 1964 O'Connor was sent to Vietnam for combat duty with the Third Marine Division.

While serving in Vietnam, O'Connor published *A Chaplain Looks at Vietnam,* in which he attempts to justify American military involvement in the Vietnam conflict. He later repudiated the claims of the book to biographer Nat Hentoff: ''That's a bad book, you know. . . . It was a very limited view of what was going on. I regret having published it.'' In his 1981 book *In Defense of Life,* O'Connor maintained that he was responding to his perception that many other writers of the same era were biased in favor of the North Vietnamese. Despite his changing perception of the value of the war effort he aided, O'Connor received a Legion of Merit award for his service in Vietnam, earning the praise of his commanding general, Lewis Walt: ''It is my opinion that no single individual in this command contributed more to the morale of the individual Marine here in Vietnam than Father O'Connor, who spent the majority of his time in the field with the men.''

After Vietnam, O'Connor earned master's degrees in advanced ethics and clinical psychology at the Catholic University of America before earning a doctorate in political science from Georgetown University. In 1972 he became the first Catholic senior chaplain at the Naval Academy at Annapolis. Three years later he became chief of Navy chaplains and was promoted to the rank of rear admiral. By 1979 O'Connor intended to retire to a priesthood in a small parish. Instead, he was made a bishop by Pope John Paul II and installed as a military vicariate, a civilian position in which he still supervised military chaplains.

Attended National Conference of Catholic Bishops

In 1981 O'Connor was one of five men named to the National Conference of Catholic Bishops and charged with the task of drafting a pastoral letter on the American Catholic Church's position on the building and use of nuclear warheads. As the only member of the committee with a military background, his views were interpreted as hawkish, especially when he unsuccessfully attempted to change the word ''halt'' to ''curb'' in text covering the testing, building, and use of nuclear armaments. The bishops eventually issued a document condemning the use of nuclear weapons and stressing that nuclear capabilities were acceptable only as deterrents—and even then only if total disarmament was the eventual goal. The pastoral letter resulted in a meeting with Pope John Paul II. Shortly thereafter, the pope named O'Connor bishop of Scranton, New Jersey. When Cardinal Cooke, archbishop of New York, died in 1984, O'Connor was installed as his successor and in 1985 was elevated to cardinal.

Engaged in Abortion, Homosexuality Controversies

Almost immediately after becoming a bishop in the late 1970s, O'Connor became an outspoken opponent of abortion. His support of the Church's stance on abortion led him to pronounce in the mid-1980s that the willful and legal termination of pregnancy was ''precisely the same'' as the Holocaust perpetrated by the Nazi Party in Germany during the 1940s in which six million Jews were exterminated. The quote angered many Jewish listeners and abortion rights advocates who felt that the comparison was unjustified. Undeterred by such criticism, O'Connor continued to state his views on the abortion issue, declaring at one point that he did not understand how a Catholic would, in good conscience, be able to vote for a political candidate supporting abortion. His position rankled supporters of New York Governor Mario Cuomo and vice presidential candidate and New York congressional representative Geraldine Ferraro, both of whom were both Italian American Catholics who supported abortion rights. In the instance of Cuomo, O'Connor refused to deny rumors in the press that he might excommunicate the governor; in the instance of Ferraro, he

issued a statement that she had ''misrepresented Catholic teaching on abortion.'' In addition to being vehemently opposed to abortion, O'Connor was equally opposed to violence against those who either provided or received the procedure.

Throughout his tenure as cardinal, O'Connor also earned notoriety among many liberals for his opposition to the legalization of homosexual unions. Still, he was the first archbishop to meet with homosexual activists to hear them voice their concerns. He also visited and ministered both homosexual and heterosexual patients afflicted with Acquired Immune Deficiency Syndrome (AIDS). Continuing to publicly support the Vatican's position denying homosexual unions, O'Connor refused to support homosexual participation in New York City's annual St. Patrick's Day Parade. He also sparred legally with New York Mayor Ed Koch, who had issued an executive order banning discrimination against homosexuals by employers receiving city funds. Since the Catholic Church provided city services, O'Connor objected to the order on the grounds that the city did not possess the right to mandate hiring practices overseen by the Catholic Church. O'Connor won the battle but lost a later fight against a similar bill that exempted religious institutions.

Because of his outspokenness, O'Connor was targeted by gay rights groups who led several demonstrations against him. Masses officiated by O'Connor were interrupted more than once by gay rights protestors who chained themselves to pews and disrupted services. In one case, a gay pride parade was deliberately routed in front of St. Patrick's Cathedral. O'Connor urged the congregation: ''Please do not believe for a moment that you would be defending the Church or advancing Church teachings by expressions of hatred.''

Was Honored with Congressional Gold Medal

Before O'Connor's death from brain cancer in 2000, President Bill Clinton signed legislation awarding the cardinal the Congressional Gold Medal. In part, Clinton's statement read: ''For more than fifty years, Cardinal O'Connor has served the Catholic Church and our nation with consistency and commitment. . . . Whether it was the soldier on the battlefield or the patient dying of AIDS, Cardinal O'Connor has ministered with a gentle spirit and a loving heart. Through it all, he has stood strong as an advocate for the poor, a champion for workers and an inspiration for millions.'' O'Connor died on May 3, 2000.

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P

Grace Paley

The American writer Grace Paley (born 1922) is best known for her three collections of short stories, *The Little Disturbances of Man* (1959), *Enormous Changes at the Last Minute* (1974), and *Later the Same Day* (1985). As long as she has been a writer, Paley has also been an activist, supporting various anti-war, anti-nuclear, and feminist movements. In her writing, however, she does not push a political agenda and prefers instead to chronicle the everyday lives of men and women.

Studied Poetry First

Born in the Bronx, New York, Paley was the youngest child of Russian-Jewish immigrant parents. She grew up in a socialist, intellectual household amid a babble of three languages—Yiddish, Russian, and English. As a writer of fiction, Paley would pick up on the music of all three tongues, celebrating their rhythms and idioms.

From an early age, she wrote poetry, and at age 17 she took a course with the British poet W. H. Auden. ''When I wrote poetry I was very keenly aware of being influenced,'' Paley told the online literary magazine *Salon.* ''When I was young, I wrote a lot like Auden. It's kind of comical, because after all, I didn't have a British accent. . . . I had no sense of my own language yet.''

As a student Paley attended Hunter College and New York University. She married early, in 1942, and settled with her husband in Greenwich Village, where they raised two children (the marriage would eventually end in divorce). In this community of artists, intellectuals, and bohemians, Paley became involved in leftist politics. She frequented anti-war and anti-nuclear demonstrations, and she became engaged in local issues (opposing, for example, the city's proposed plan to build a road through Washington Square).

Wrote First Short Stories

As a young mother in the mid-1950s, Paley made her initial forays into writing fiction. The urge to tell stories had begun to grow in her, but the responsibilities of motherhood called. Falling ill one day, she arranged for her children to attend an after-school program while she convalesced. Paley was not too ill to sit at a typewriter, however, and the extra hours of quiet and solitude were all she needed to begin writing fiction. Thus was born her first short story, ''Goodbye and Good Luck.''

Paley then wrote two more stories, ''The Contest'' and ''A Woman, Young and Old.'' She submitted them to editors, but like most beginning writers without connections in the field, she often received them back with form rejection slips. She did eventually publish her first three stories in little-known journals.

These stories would eventually launch Paley's career. In ''Two Ears, Three Lucks,'' an introductory essay that begins her *Collected Stories* (1994), she describes her big break: the ex-husband of a friend offered to read her work. A couple of weeks later, Paley recalled, ''He asked if I could write seven more stories like the three he'd read. He said he'd publish the book. Doubleday would publish them. He was Ken McCormick, an editor who could say that and it would happen.''

And happen it did. Doubleday published Paley's first collection of short stories, *The Little Disturbances of Man,* in 1959. The ten quirky tales, most of them in the first-person voices of women, garnered rave reviews. The *New York Times* called her ''a newcomer possessed of an all-too-infrequent literary virtue,'' but the stories did not attract a mass audience. Rather, they appealed to a narrow literary readership, gaining a kind of cult following. The book remained in print until 1965, but its reputation survived. Meanwhile, Paley continued to publish new stories in the *New Yorker,* the *Atlantic Monthly,* and other reputable magazines. Her readership continued to grow.

Paley's stories explored the everyday lives of her contemporaries, focusing most attentively on the lives of women. The dreams and goals of her female characters—independent, strong-minded, and often idealistic—propelled these narratives forward. She was perhaps the first writer to explore, with gritty realism, the lives and experiences of divorced mothers. Some critics point to her early stories as the beginnings of a feminist literature, written years before the women's movement of the 1970s.

If feminism entered Paley's stories, it did so only indirectly. She strove to capture in her fiction not political discourse but the rhythms of daily life. The spoken word and the power of dialogue fascinated her, and she reveled in the music of her characters' voices, the inflected, lively urban vernacular that she liked to describe as ''a mixture of literary and neighborhood sound.''

Only three years after it had gone out of print, a reprint of *Little Disturbances* appeared in 1968. It was with this edition, many critics note, that Paley reached a wide enough audience to establish a place for herself in contemporary American literature.

Became an Outspoken Activist

During the 1960s and 1970s, Paley entered the spotlight not only as a writer but also as an activist. She later classified herself as a ''somewhat combative pacifist and cooperative anarchist,'' a label that stuck, repeated often by writers of articles and books about Paley. Her pacifism led her to help found the Greenwich Village Peace Center in 1961, and when the Vietnam War broke out, she became even more active. Vehemently opposed to the war, Paley spent time in jail for her anti-war activities. She also visited Hanoi as a member of a peace delegation.

While Paley the activist drew press coverage, Paley the writer was not forgotten. Those who had read *Little Disturbances* awaited another book, but it was long in coming. Her involvement with anti-war activism took time away from her writing. She later recalled to the 1997 graduating class of Williams College, ''I remember I was writing stories, and a lot of stuff was coming up at the time during Vietnam, and my mind simply went away from what I was doing, and that was all there was to it. I had to wait a couple of months until I could really wander off into that space.''

Enormous Changes at the Last Minute, her second collection of stories, appeared 15 years after her first, in 1974. The reviews were mixed. Many critics said her new book did not have the dazzling power of her debut collection, and some suggested that Paley's activist involvement had somehow marred her literary pursuits.

''It was ridiculous,'' Paley told the *New York Times* a few years later. ''I mean, in Europe, for a writer not to be political is peculiar, and in this country for a writer to be political is considered some sort of aberration, or time waste. I'm not writing a history of famous people. I am interested in a history of everyday life.''

Meanwhile, Paley continued pursuing her activist passions. In the late 1970s she turned her attention to the anti-nuclear movement. Participating in a protest on the White House lawn in February 1979, she carried a banner that read ''No Nuclear Weapons—No Nuclear Power—U.S. or U.S.S.R'' and distributed leaflets with a similar message. She and two other writers were arrested and fined.

When she was not writing or protesting, Paley was teaching. Like most authors, she needed a source of income to supplement earnings from the occasional publication. Though her original motivation to teach was financial, Paley grew to enjoy the work and even to gain inspiration from it.

As a teacher of creative writing at Sarah Lawrence, a women's college in Bronxville, New York, Paley encouraged her students to develop their own particular voices, culled from both family life and literary tradition. ''What I'm trying to do,'' she told the *New York Times* in 1978, ''is to remind students they have two ears. One is the ear that

listens to their ordinary life, their family and the street they live on, and the other is the tradition of English literature.''

Published Third Short Story Collection

The 1980s brought accolades for Paley, who was elected to the Academy of American Arts and Letters (1980) and was named New York's first state author (1986-88). It also brought the publication of her third collection of stories, *Later the Same Day* (1985). Critics received the new book with respectful, enthusiastic appraisals. ''It's been worth the wait,'' said a *New York Times* reviewer, who called it ''another collection of remarkable stories.''

Many readers mused that Faith, a character who recurred in several stories in Paley's collections, must be an autobiographical rendering of the author. Like Paley, Faith had two children and eventually went through a divorce. But Paley claimed the similarities between her life and her character's ended there. ''[I]t's as if [Faith] were one of my friends,'' she told Andrea Stephens of the *New York Times.* ''I didn't bring up my kids alone; I married a second time. I was always interested in the lives of women and in the idea of a woman alone bringing up two boys.'' (Paley, unlike Faith, had one son and one daughter.)

The 1990s was an unusually prolific decade for Paley, who had previously published so rarely. *Long Walks and Intimate Talks,* a compilation of fiction and poetry, came out in 1991. This book, with illustrations by the artist Vera B. Williams, did not attract as much attention as the three previous collections, but it did gain some praise in critical circles. *New and Collected Poems* came out the following year to mixed reviews. Comparing Paley's poetry to her prose, most critics seemed to prefer the latter.

It was as a fiction writer, and not as a poet, that Paley would be most remembered. Indeed, she had already secured a place for herself in the canon of American fiction, and her works graced the syllabuses of many contemporary American Literature courses. In the late twentieth and early twenty-first centuries, women's studies and ''political correctness'' were hot topics on college campuses, and many professors included Paley among examples of women writers or Jewish American writers. Some readers felt such categorization was too limiting or pigeon-holing. Paley, on the other hand, did not mind. ''I feel that everything I am enhances the word 'writer,'" she told the *Berkshire Eagle.* ''It doesn't modify it. I feel being Jewish has been very important to my writing, being a woman has been extremely important to my writing—all those things that I am have made me what I am and what I write about and how I write. . . . But I think they should start calling them 'male writers.' That would solve the whole problem. Nobody would feel bad, except the men.''

In a career milestone, Farrar, Straus and Giroux published *The Collected Stories* (1994), which included all of the short stories from Paley's first three books. For younger readers unfamiliar with Paley's early work, the book provided a chance to see her fiction in a broader context. The poet Robert Pinksy, reviewing the collection in the *New York Times,* called the stories ''delicious.'' When *Collected Stories* came out, the 71-year-old writer had finished teaching regularly, although she gave lectures and led workshops on occasion. Living in Vermont with her second husband, the writer Robert Nichols, Paley continued writing, though she would never produce the novel that many of her fans expected. (''I tried,'' she told Laurel Graeber of the *New York Times.* ''It didn't come out so good. So why should I?'')

It was the short story that Paley had mastered as an art form, and devoted readers hope for more tales of Faith and other characters in the coming years. Late in her life, she remains one of America's most esteemed authors.

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Christabel Harriette Pankhurst

Christabel Pankhurst (1880-1958) was an English feminist activist. With her mother Emmeline, she was a co-founder of the Women's Social and Political Union and devised strategies for its increasingly militant campaign for votes for women.

Pankhurst was born in 1880, the daughter of feminist activist Emmeline Pankhurst and lawyer Richard Marsden Pankhurst. In *Women in World History,* Nancy Ellen Rupprecht wrote, ''Adored by both her parents, she was almost a textbook illustration of the first child born to a middle-class family. In childhood as well as adulthood, she was beautiful, intelligent, graceful, confident, charming, and charismatic.'' She was very close to her mother, and they had a special bond that was not shared by any of her siblings. She was also loved by her father; according to Roger Fulford in the *Dictionary of National Biography,* he named her Christabel after a line by Coleridge: ''The lovely lady, Christabel/ Whom her father loves so well.''

Her family was educated and progressive, but not wealthy. Early in her childhood, her family moved to London, and her father practiced law there and in Manchester;

her mother opened a shop where she sold silks, pottery, lampshades, and other fancy items.

Educated at home, Pankhurst learned to read early, later attending school in Manchester before moving to Geneva to study French while staying in the home of a family friend. When her father died in 1898, she returned to Manchester to help her mother raise her siblings. She also became her mother's assistant when Emmeline became the Registrar of Births and Deaths in Manchester. At the time, it was considered somewhat shameful to be poor, and according to Fulford, ''They comforted themselves with the knowledge that they were poor because they were idealists: they preferred causes to comfort.''

Encouraged by her progressive family, she joined the Manchester Women's Trade Union Council, which worked to promote women's causes. In 1901 she became a member of the executive committee of the North of England Society for Women's Suffrage. Her compelling speaking style, smooth voice, and intelligent argument led her to become a valued speaker about women's emancipation. According to Rupprecht, she later wrote, ''Here, then, was an aim in life for me—the liberation of politically fettered womanhood.''

With her mother, in 1903 she founded the Women's Social and Political Union (WSPU), a more radical offshoot of the British Labour Party. She also followed her father's example by studying law at Victoria University; in 1905 she won a prize for International Law, and in 1906 she won first-class honors in the LL.B. exam. She was not allowed to practice law, however, because she was a woman. That same year, she moved to London to continue her political activities on behalf of the WSPU. When she and fellow activist Annie Kenney resisted arrest after interrupting a Liberal Party meeting with speeches about women's suffrage, they were arrested. The police treated them roughly and Pankhurst spat at one of them because her arms were restrained; this event became the first feminist protest to be covered by a newspaper. According to Rupprecht, Pankhurst later wrote, ''Where peaceful means had failed, one act of militancy succeeded and never again was the cause ignored by that or any other newspaper.''

Following this publicity success, she became increasingly militant in her quest for votes for women. She justified her militancy with legal arguments, saying that because force is justified when one is acting in self-defense, it is justified for women who are acting in defense of their rights as citizens. Because of her defiant stance and personal charisma, the newspapers nicknamed her ''Queen Christabel,'' and she became one of the first British celebrities who was not from royal or theatrical backgrounds. Although some suffrage workers complained that her arrogant demeanor detracted from the legitimacy of their cause, most found her compelling. Rupprecht noted that Annie Kenney said, ''If the world were on one side and Christabel Pankhurst on the other, I would walk straight over to Christabel Pankhurst.'' Activist Grace Roe said, ''I would follow her anywhere.''

Pankhurst decided to limit the efforts of the WSPU solely to the cause of obtaining votes for women and to aim her recruitment efforts at middle- and upper-class women. Her sister, Sylvia Pankhurst, was opposed to both of these tactics; she believed they were turning the WPSU into an elitist group that ignored the many other issues that working-class women had to face. Pankhurst argued that wealthier women had the power to change things for all women, and that suffrage was such an important issue that it should not be diluted by other causes. In addition, she noted, if women got the vote, it would give them the ability to change all the other issues.

However, the WPSU did attack the traditional sexual oppression of women, because Pankhurst believed it was the basis for British culture's refusal to allow women to vote. According to Rupprecht, she wrote, ''The inferiority of women is a hideous lie which has been enforced by law and woven into the British constitution.'' She also spoke out against cultural values that held that the actions of sexually active woman should be viewed as prostitution, while those of a sexually active man should be applauded or, at the worst, simply overlooked. Espousing a chaste lifestyle for men and women, she summed up her cause by saying ''Votes for women, chastity for men!''

After a demonstration in 1910 in which protesters were beaten, maimed, and in two cases killed, WSPU protests became more violent. Pankhurst and her supporters viewed themselves as fighting in a civil war against the patriarchal British system. So many WSPU leaders were arrested as a result of this increased militancy that Christabel had to flee to Paris in disguise in order not to be imprisoned. While in France, however, she lost touch with what was really going

on in Britain and became increasingly dogmatic and visionary rather than practical. While in Paris, she joined the lesbian feminist circle of Princess Edmond de Polignac.

When World War I began in 1914, she was convinced that the suffrage cause was almost won and returned to England to turn the WSPU into a patriotic group that would rescue women from their own patriarchy. She believed that if the British government took her up on this offer to help, it would have to give the vote to women; if it did not, she warned, she and her group would resume their militant action as soon as the war was over. In 1918, the British Representation of the People Act allowed women over 30 and men over 25 to vote. This inequality of age was made equal in 1928.

Once women gained voting rights, Pankhurst was free to work for other causes. She ran for Parliament as a coalition candidate for Smethwick, an industrial area. She was defeated by a tight margin, winning 8,614 votes, the most of any woman who ran in the election, which incidentally was the first English election that women were allowed to participate in. She was galled by the fact that Nancy Astor, who had won far fewer votes and who had done nothing for the cause of women, nevertheless won a seat in Parliament because of her personal and social connections. Pankhurst ran for election to Parliament again but did not win. Soon after, she retired from politics.

In 1919, the Parliament passed the Sex Disqualification Act in 1919, which would allow Pankhurst and other female lawyers to practice law, but she was no longer interested in this career. Instead, she began writing *The Confessions of Christabel,* a series of articles on the WSPU published in the *Weekly Dispatch.* Confession #1 explained that she had never married because of her ''personal unending unyieldingness as a leader.'' Another confession was an attack on journalists who claimed that it was not the WSPU that had gained votes for women, but the effect of women's work during the war, which had changed attitudes toward women.

In 1921, she placed advertisements in various newspapers, asking for ''non-personal employment.'' She received many offers, including some from film companies, but found none interesting. In the same year, she visited her mother in Canada and the United States, where she became interested in Second Adventism, a religious movement that proclaimed the Second Coming of Christ. Between 1922 and 1926 she published three Second Adventist books, *The Lord Cometh!, Pressing Problems of the Closing Age,* and *The World's Unrest of Visions of the Dawn.* The books, which expressed her shift toward political conservatism as well as her belief that the end of the world was near, were quite popular in religious circles in both Britain and the United States, and when she gave a series of lectures at Knox Presbyterian Church in Toronto, Ontario, huge crowds gathered to hear her.

In 1926, at the urging of Emmeline Pankhurst, she went to the French Riviera, where together they opened a tea shop, but it soon failed, and they returned to England together. In 1928, Emmeline died; it was a great loss for Christabel, and she spent the next two years in deep grief.

By 1930 she was feeling better enough to adopt a daughter, Betty, and then resumed preaching the Second Adventist gospel in Britain, as well as supporting candidates for the Conservative Party. She was still a compelling and popular speaker, and she was able to fill the 10,000-seat Royal Albert Hall to overflowing several times when speaking on the Second Coming.

In 1936 she was proclaimed a Dame Commander of the British Empire, an honor she was proud of for the rest of her life. In 1940 she moved to the United States, where her daughter Betty had previously emigrated. She settled in Santa Monica, California, where, Rupprecht reported, she was viewed as ''a strange combination of former suffragist revolutionary, evangelical Christian and almost stereotypically proper 'English lady' who always was in demand as a lecturer. During World War II her popularity on the religious speaking circuit increased, and when television became widespread, she was a frequent guest on California public affairs broadcasts.

Pankhurst's financial security in later life was assured when an aged British widow, Olivia Durand-Deacon, was brutally murdered and her body dissolved in an acid bath by her male companion. For unknown reasons, she had bequeathed the sum of 250 pounds per year to Pankhurst.

Although Pankhurst was involved in a car accident not long after this, she survived her serious injuries and completely recovered. Thus, her housekeeper was shocked on February 13, 1958, to find her dead, sitting upright in a straight-backed chair with no indication of how she had died. With the exception of the automobile accident, she had never been sick and was never ill before her death.

Of her career as a feminist, Fulford noted, ''Christabel Pankhurst, at a time when women were still excluded from whole regions of the national life, made forcibly plain to all the world that this exclusion could no longer be maintained.'' According to Marina Warner in *Time,* at the start of her activist career, she said, ''We are driven to this. We are determined to go on with this agitation. It is our duty to make this world a better place for women.''

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Mary Engle Pennington

Mary Engle Pennington (1872-1952), a chemist and bacteriologist, was a pioneer in the advancement of

the preservation of perishable foods during the first half of the 20th century.

Mary Engle Pennington was born on October 8, 1872, in Nashville, Tennessee, the elder of two daughters born to Henry and Sarah B. (Molony) Pennington. A few years after her birth, Pennington's family moved to Philadelphia, Pennsylvania, to be closer to her mother's relatives, a well-to-do Quaker family. Her father established a successful business in label manufacturing, and the family lived in a three-story red brick house near the University of Pennsylvania. Her parents were very supportive of their daughters and encouraged them to pursue their interests. As a youngster, Pennington learned to garden, a hobby she shared with her father and maintained throughout her life.

Pennington also enjoyed reading and spent considerable time at the public library. When she was 12 years old, she came across a book on medical chemistry that sparked her interest, and she spent the summer studying the chapter on nitrogen and oxygen. ''Suddenly, one day,'' Pennington told the *New Yorker* in 1941, ''I realized, lickity hoop, that although I couldn't touch, taste, or smell them they really existed. It was a milestone.'' Unfortunately, in the late 19th century, girls were discouraged from studying science. When she approached the headmistress at the all-girl boarding school she attended and demanded that she receive instruction in chemistry, Pennington was flatly denied—such pursuits by women were considered wholly inappropriate and decidedly unladylike.

Studied Chemistry and Biology

When Pennington returned from school in 1890, her desire to study chemistry was unabated. Refusing to concede to the social standards of the time, the 18-year-old woman went to the dean of the University of Pennsylvania and asked that she be admitted to the school of science. The dean was impressed and agreed, and Pennington became a student of the university's Towne Scientific School, where she studied chemistry, biology, and hygiene. Two years later she completed the requirements necessary for a bachelor's degree; however, the board of trustees, who disapproved of a woman's presence at the university, refused to grant her a diploma. Instead, she was given a certificate of proficiency in biology.

Because she did not hold a bachelor's degree, Pennington was ineligible for graduate studies. This technicality was circumvented with the support of the faculty who invoked a seldom-used university statute that allowed special students to be enrolled in graduate studies in extraordinary cases. Thus, Pennington became a doctoral student in the university's electrochemical school and studied under Edgar Fahs Smith. She was awarded a Ph.D. in 1895; her dissertation was a study of the derivatives of the elements columbium and tantalum. After spending an additional two years at the University of Pennsylvania studying chemical botany, Pennington accepted a one-year fellowship at Yale University, where she studied physiological chemistry, teaming with Russell Chittenden to examine the effect colored light had on plant growth.

A Bacteriological Chemist

In 1898 Pennington returned to Philadelphia and accepted a position as an instructor in physiological chemistry at Women's Medical College, a position she retained until 1906. At the same time she began making plans to open her own business. Securing commitments from some 400 local doctors, each of whom agreed to give her at least $50 in business annually, Pennington partnered with university colleague Elizabeth Atkinson and opened the doors to the Philadelphia Clinical Laboratory in 1901. The laboratory, which conducted bacteriological and chemical analyses, was quite successful, and Pennington began to develop a reputation for her work.

In 1904 she was asked to head the bacteriological laboratory for the Philadelphia Department of Health and Charities. There Pennington focused the energies of her small staff on the problem of unsafe milk. Carefully examining all phases of milk production, she established basic standards for the industry that were adopted first statewide and eventually throughout the country. She also studied the preservation of milk at low temperatures. During this time, Pennington's persuasive abilities came to light. With no laws to enforce safe handling or storage, she nonetheless convinced local ice cream vendors who sold their good from carts mainly to children to adopt more sanitary measures by showing the vendors microscopic slides of the

bacteria growth on their equipment. Convinced, vendors agreed to disinfect their pots and utensils by boiling them.

Created Standards in Food Safety and Handling

At the turn of the 20th century, refrigerated foods were highly suspect among the public. As cities grew, the demand for foods transported over longer distances and stored for longer periods of time also increased. However, there existed no standards for safe food handling or storage. As a result, many refrigerated or frozen products that entered the market were not safe. Hundreds died and thousands more became ill every year after consuming spoiled foods. Of special concern were eggs, milk, poultry, and fish. Along with the safety issues, the public complained that preserved perishables were poor in quality and taste, arriving either dried out or moldy. Pennington entered the field of refrigeration in 1905 when Dr. Harvey W. Wiley, a family friend and chief of the U.S. Department of Agriculture's Bureau of Chemistry, asked her to join his staff and study the effects of refrigeration on behavior of perishable foods.

The passage of the landmark Pure Food and Drug Act in 1906 was the beginning of government regulation of food safety. However, no standards existed and the terms ''safe'' and ''unsafe'' lacked scientific definition, thereby rendering the new law unenforceable. As a result the Bureau of Chemistry decided to establish the Food Research Laboratory, which would conduct research that would provide scientific standards for food safety, particularly for milk, poultry, eggs, and fish. The data collected would be used both as evidence in the prosecution of food dealers who failed to comply with the act and as a resource for those in the industry who desired to implement reforms to avoid coming under the scrutiny of the government.

Chief of the Food Research Laboratory

Wiley believed Pennington was the perfect person to head up the new laboratory. However, she remained skeptical that the government would award the position of chief of the Food Research Laboratory to a woman. Wiley nonetheless convinced her at least to take the Civil Service examination required for the position. Unbeknownst to Pennington, Wiley submitted her exam under the name M. E. Pennington, a fact that later infuriated Pennington when she found out. She scored highest on the exam and was offered the job. Upon her acceptance, the Civil Service discovered that M. E. Pennington was in fact Ms. Pennington and the offer was revoked. However, Wiley stepped in on her behalf and convinced the Civil Service to hire Pennington despite her gender.

Wishing to remain outside the fray of Washington politics, Pennington set up her office in the same building that housed the Philadelphia Clinical Laboratory and then got busy with her assignment. She studied every stage through which chicken passes on the way to the consumer, including the slaughterhouse and packinghouse, during transport from the wholesaler to the retailer, and the storage conditions provided by the retailer. Pennington believed that in order for cold-stored poultry to arrive safely on the consumer's supper table, each step of the process must provide a properly refrigerated and hygienic environment. She also examined the poultry carefully to discover the signs of deterioration. She took note of visual changes in color and texture and performed chemical and microscopic examinations to detect other changes, such as fat acidity. Her research led her to establish that poultry could be safely stored and retain a high quality of flavor for up to one year at a temperature of zero degrees Fahrenheit.

Through her hands-on research in slaughtering chickens, Pennington established that piercing the chicken's brain with a small knife and cutting the jugular veins from the inside was more effective than the traditional block-and-axe method because, for reasons unknown, piercing the chickens made them easier to pluck, thus causing less damage to the chickens before transporting them. The process also left the chickens intact, which lessened the chance of bacterial growth. Along with changing the basic strategy for slaughtering poultry, she also transformed the transportation system. Chickens were normally packed in barrels of chipped ice to be shipped. However, by the time they arrived, the chickens were often waterlogged, floating in tepid water. Pennington devised a way to extract the heat from the slaughtered chickens so that they could then be dry-packed in boxes and transported in refrigerated train cars.

During her tenure with the Food Research Laboratory, Pennington instituted basic standards for the sanitary handling of eggs. She encouraged farmers to collect eggs, which are highly perishable, more frequently in warm weather and is credited with the invention of the modern egg crate, which she designed to protect the eggs in transport. In 1911 the H. J. Keith Egg Company sued the U.S. Department of Agriculture (USDA) for libel after the USDA seized over 400 cans of liquid eggs declared to be dangerously decomposed. Cracked, oversized, or otherwise scarred eggs were commonly shipped to egg-breaking plants where they were frozen, canned, or dried and then sold to bakers and confectioners. The unsanitary practices of the egg-breakers led to high levels of bacteria in the product. Because no legal or scientific standards existed to back the government's claims, the USDA called upon Pennington to investigate. Once again, she started from the very beginning, at the farms that produced the eggs, and followed the eggs into the egg-breaking plants and through the transportation system.

Due to flaws in the legal wording of the Pure Food Act, the USDA lost its court battle against H. J. Keith. However, Pennington won over the egg-breaking industry using her natural gift of persuasion and scientific logic. She convinced three plants to adopt her methods of sanitization and refrigeration, arguing that such ventures would earn the public's trust. When those plants were overwhelmed with orders, other egg-breakers followed suit. According to Lisa Mae Robinson in *Agricultural History,* Pennington relied on ''personal persuasion of individual plant owners and warehousemen to improve conditions and encourage stricter standards. She encouraged these people to see that their livelihood depended on consumer confidence in their

products and that such confidence could only be won by turning out a superior product.''

Along with substantially affecting the poultry and egg industries, Pennington also reformed the methods of processing fresh fish. She created a standardized system for scaling, skinning, quick-freezing, and dry-packing the fish immediately after they were caught.

Advancements in Refrigeration

During World War I Pennington served as a consultant for the Perishable Products Division of the U.S. Food Administration. The government had 40,000 refrigerated train cars available for transporting perishables. Research conducted by Pennington revealed that only 3,000 of those cars had proper air circulation and refrigeration. After taking some 500 train trips, during which Pennington studied the effects of extreme heat and cold on a variety of perishables, she established the important link between humidity and food preservation. According to Ethlie Ann Vare and Greg Ptacek in *Mothers of Invention,* ''Pennington didn't actually invent refrigeration, but she made it workable. Like the atmosphere outside, air within a refrigerated locker would lose its ability to hold moisture as it approached freezing temperature. The result was dried-out food; yet, when humidity was increased, the food became moldy.'' By monitoring humidity levels, along with attending to proper insulation and air circulation, the quality of refrigerated foods could be greatly enhanced. Pennington was awarded a Notable Service Medal in 1919 for her contribution to the war effort.

Became Independent Consultant

In 1919 Pennington left the Food Research Laboratory and moved to New York to run the research department of the American Balsa Company, a manufacturer of insulation. Three years later she opened a business as a consultant to food storage and shipping companies. Highly successful, by 1936 she had moved her office to the prestigious Woolworth Building. She studied frozen foods and developed improvements for commercial and home refrigeration systems. She even managed to convince several major universities to incorporate courses on household refrigeration. With no textbooks to be had, Pennington then created 13 pamphlets, with such catchy titles as ''Journeys with Refrigerated Foods'' and ''The Romance of Ice,'' to be used in the classroom.

Pennington never married and was a lifelong active member of the Society of Friends. She wrote numerous articles and technical papers during her career and co-authored *Eggs* (1933). She also held two patents with A. B. Davis for insulating material. During the final years of her life, she enjoyed knitting, sewing, and gardening on the terrace of her Riverside Drive penthouse, which she shared with a Persian cat named Bonny. Her kitchen was completely electric, uncommon at the time, and she proudly ate frozen, refrigerated, and canned products as part of her everyday diet. Pennington, who never retired from her consulting business, died of a heart attack on December 27, 1952. She was buried in Philadelphia.

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William Pinkney

U.S. senator and statesman William Pinkney (1764-1822) was notable for his support of the Missouri Compromise, a piece of legislation designed to restrict the advance of slavery that was passed by Congress in 1820.

William Pinkney began his career as an attorney but quickly entered the realm of politics as a congressman in his home state of Maryland. His talent for public speaking attracted the attention of presidents from Washington to Madison, gaining Pinkney promotion to U.S. diplomat and his ultimate election as a U.S. senator. Among his most noteworthy accomplishments in the political arena was his skill in negotiating the Missouri Compromise of 1819, although this was eclipsed in the mind of legal scholars by his defense of such landmark cases as *McCulloch vs. Maryland.* He appeared before the U.S. Supreme Court over seventy times before his death in 1822 and was the acknowledged leader of the U.S. bar throughout his career.

The Son of British Sympathizers

Pinkney was born in Annapolis, Maryland, on March 17, 1764. His father, born in England and still loyal to the English crown, incurred the wrath of many of his colonial neighbors after the colonies declared independence in 1776. During the Revolutionary War he, like many other loyalists, had his lands confiscated. Thirteen-year-old Pinkney, who had by now begun his studies at the King Williams School in Annapolis, left school due to his family's newfound poverty and began what would become a lifelong course of independent study and learning. A few years later Pinkney sought out the tutelage of a Baltimore physician and began the study of medicine. While debating medical

matters with his fellow medical students in 1782, Pinkney was overheard by attorney Samuel Chase, a former delegate to the Continental Congress who would be appointed to the U.S. Supreme Court in 1796. Chase was impressed by the eighteen-year-old Pinkney's arguments and oratory and decided to offer the young man the chance to train as an attorney. Pinkney joined Chase in February of 1783 and was called to the Bar of the state of Maryland in 1786.

Setting up a private law practice in Hartford County, Maryland, Pinkney quickly gained a high profile due to his ambition, his intellect, and the striking appearance he presented in public. Constantly seeking the public eye, he easily fell into the political realm and in the spring of 1788 was elected to the state of Maryland's convention to ratify the U.S. Constitution. Despite the opposition of both Pinkney and his mentor Chase, the Constitution was approved. Despite his unpopular stance at the convention, Pinkney won a seat to the U.S. House of Representatives and served his constituents there beginning in 1788; a term in the Second Congress was cut short by questions regarding Pinkney's right to represent a constituency wherein he had no established residence and he resigned after only a few months. In 1789, a year after becoming a member of Congress, Pinkney married Ann Maria Rodgers, with whom he would have ten children.

Began Dual Career as Attorney and Statesman

While representing his region in the legislative realm, Pinkney retained his law practice and became known for his unrestrained oratory and his obvious delight in gaining the spotlight. Considered almost snobbish by some contemporaries, Pinkney's manner of dress was considered almost foppish in his delight with fashion and rich textiles, and this characteristic became more extreme as he aged. In his later years Pinkney, who insisted on the best in food and spirit, resorted to a corset to present a more slender figure and used cosmetics to accentuate his features. Despite his vanity, he presented a striking figure, and in 1796 President George Washington appointed Pinkney as joint commissioner, along with fellow attorney Christopher Gore, to London, where the United States wished to argue its right to claim international maritime losses under the Jay Treaty. Although the work of the two men ultimately proved unsuccessful in promoting American interests, Pinkney spent his free time immersing himself in the classics, in British law, and in the study of history and literature. He also began what proved to be a lifelong interest in dictionaries and lexicons.

Upon his return home eight years later in 1804, Pinkney was heralded for an unrelated victory in successfully defending the state of Maryland in its efforts to regain monies held by a British Bank. His victory in this court action, begun by Chase several years before, proved a book to the reestablishment of Pinkney's private law practice, now located in Baltimore. In December of 1805 he was appointed Maryland's attorney-general, but after six months he resigned this post to return to private practice.

Pinkney's study of British law and his involvement in litigation surrounding the Jay Treaty made him something of an expert in defending American maritime interests. When British Admiralty courts began to exact punishment on the former colonies by condemning and confiscating the cargoes of certain U.S. ships under an invalid article of war, Pinkney authored a legal strategy against this action and submitted it to Congress. His *Memorial of the Merchants of Baltimore, on the Violation of Our Neutral Rights* resulted in his appointment by President Thomas Jefferson to act as an emissary to the English Parliament. Together with then foreign minister James Monroe, Pinkney debated both the matter of war reparations and the legality of the impressment—the coercive or forced enlistment—of American sailors by the English Navy. While Pinkney and Monroe managed to gain a signed agreement from Parliament, it failed to include three conditions stipulated by Jefferson, and it was never even submitted to Congress for ratification.

Tired of Diplomacy, Returned to Law

During this stay in England in the company of Monroe, Pinkney gained the political connections and experience necessary to assume his fellow commissioner's post as U.S. Minister to England after Monroe was transferred to Madrid, Spain, in October of 1807. Frustrated by an obstinate Parliament still resentful over the loss of its former colonies, by the British Admiralty's authorization of attacks upon neutral

U.S. ships during England's war with French emperor Napoleon, and the active opposition of pro-British constituents at home, Pinkney ended negotiations, resigned his post, and returned home four years later, in February of 1811. Despite the fact that Pinkney's skills as a diplomat did not match his acumen as an attorney, the tensions between the United States and England were undoubtedly incapable of being diminished by the efforts of a single man; they erupted a year later in the War of 1812.

Upon his return home, Pinkney was recognized for what he did best; he was appointed attorney-general to President James Madison. After war broke out, the thirty-eight-year-old statesman left his post to become a major in the Maryland militia. His decision to do so was prompted as much by Congress's request that he relocate his home to Washington, D.C. as it was by enthusiasm for the battlefield. Wounded at the battle of Bladensburg shortly after enlisting in 1814, he returned to civilian life, and his work before the Maryland Supreme Court quickly found him back in politics. Serving in Congress briefly from March of 1815 to the following spring, he once again retired to pursue U.S. diplomatic interests, this time as U.S. Minister Plenipotentiary to Russia. Eastern Europe proved a less entertaining prospect than had London, and Pinkney quickly handled the business at hand—recalling all Russian diplomats in the United States following the arrest by a Russian consul named Kosloff, broaching the possibility of a commercial treaty with Russia, and establishing more amicable relations with that country. He quickly returned to the United States and the practice of law. Pinkney was elected to the U.S. Senate in December of 1819 to fill a vacancy resulting from the death of Senator Alexander Contee Hanson and retained his position in Congress until his death three years later in 1822.

Preserved the Stability of a Fragile Union

During Pinkney's three years as a senator he made his most significant contribution to U.S. history. By the early nineteenth century slavery had already begun to loom as an issue that threatened to divide the country along regional lines, and it was revisited repeatedly as new regions made application for statehood. The application for statehood made by the Missouri territory in 1819 threatened to disrupt the balance between slave states and free states. Pinkney, eloquently representing the interest of the slave-holding states, helped to draft what became known as the Missouri Compromise, which allowed Missouri's admission as a slave state to be balanced by Maine's admission as a free state and made the concession to the north of prohibiting slavery in the sections of the Louisiana Purchase that would later become Kansas and Nebraska. While the Missouri Compromise helped to maintain a tenuous union among the states until the mid-1850s, the Supreme Court's 1857 ruling in the case of the runaway slave Dred Scott overturned this ruling by claiming that the Missouri Compromise unfairly deprived citizens of their property—in this case the slave Scott—and was unconstitutional. This ruling was one of the many factors precipitating the U.S. Civil War only three years later.

Despite his dedication to serving his country, Pinkney's true love remained the law, which provided a showcase for his intellect and his many skills as a speaker. His arguments made before the U.S. Supreme court during the final two decades of his thirty-six years as a practicing attorney remain some of the most respected in U.S. legal history. Among the seventy-two cases he argued before the Supreme Court are many landmarks, the most notable being *McCulloch vs. Maryland* and *Cohens vs. Virginia.* Brought before the court in 1819, *McCulloch vs. Maryland* concerned the distribution of power between the states and the federal government and specifically involved the right of the federal government to incorporate a bank and the individual states' rights to tax that bank's branches. James McCulloch, a cashier at the Baltimore branch of the government's Second Bank of the United States, refused to pay the state-levied tax. When the right to tax a federal institution was upheld by the Maryland court, McCulloch appealed to the U.S. Supreme Court. Pinkney's eloquent argument in defense of the plaintiff impressed the Court, which sided with the plaintiff while also rendering a controversial decision that dramatically broadened the powers of the federal government. Argued before Chief Justice John Marshall in 1821, a year before Pinkney's death, *Cohens vs. Virginia* was an attempt to overturn Marshall's ruling in *McCulloch.* While Pinkney's clients won, the underlying attempt failed.

After Pinkney's death in 1822 he was widely eulogized as the most talented attorney of his time. Supreme Court Chief Justices Marshall and Roger Brooke Taney cited his abilities, Taney noting in his *Memoir* that ''I have heard almost all the great advocates of the United States, both of the past and present generation, but I have seen none equal to Pinkney.'' Unfortunately for those who would follow after him, Pinkney never drafted his speeches on paper, but memorized them. His death was a fitting end to his dramatic life: while making final arguments against opposing counsel Daniel Webster in the case of *Richard vs. Williams,* he collapsed on the floor of the U.S. Supreme Court and was carried home to survive only two more days. Following his death on February 25, 1822, at the age of fifty-seven, Pinkney was laid to rest in the Congressional Cemetery; his portrait now hangs in the National Portrait Gallery.

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Martín Alonso Pinzón

Spanish navigator and explorer Martín Alonso Pinzón (1441-1493) captained the *Pinta* during Genoese explorer Christopher Columbus's first voyage to the New World in 1492.

In 1492 when Christopher Columbus set out aboard the *Santa Maria* on the voyage that made him known for centuries afterward as the man who discovered the New World, he was accompanied by Martín Alonso Pinzón, a former explorer in his own right, who captained the *Pinta.* An accomplished navigator and seaman, Pinzón was ruled by ambitions shared by many such men, including Columbus: the thirst for wealth, glory, and the approval of royalty. While for some such ambitions led to glory, such was not the case for Pinzón. Due to what Columbus described as frequent disobedience and Pinzón's abandonment of the small squadron in search of personal glory, he became known as the man who thwarted the Italian's efforts and died in relative disgrace. Often unmentioned in history texts is Pinzón's role as financial backer of Columbus's voyage—he was the co-owner of both the *Niña* and the *Pinta*—and the factor this played in his actions during the journey.

Destined for a Seafaring Life

Pinzón was born in 1441 in Palos de Moguer, a seaport town in the Spanish province of Andalusia. He was the eldest son of a wealthy family of seafarers and shipowners, and he became a strong, capable sailor and skillful pilot himself. In the prime of his career, under Cousin, a navigator from Dieppe, Pinzón sailed to the eastern coast of Africa. There he and his crew followed that continent to the southwest, where they discovered the mouth of a large river. He also sailed in the Mediterranean and had traveled the Atlantic to the Canary Islands.

In the mid-1470s Italian explorer Cristóbal Colón formulated a plan to reach India and the Orient by sailing around the circumference of the earth in the opposite direction. However, he needed funding for what would likely be a costly and uncertain voyage. After the Italian, French, and English crown refused to back him, Colón, or Columbus, as he is most widely known, traveled west across the Pyrenees to Spain, and, after much convincing, in April of 1492 gained the patronage of King Ferdinand of Aragon and Queen Isabella of Castile. With expenses totaling more than Ferdinand and Isabella were willing to bestow, Columbus solicited additional backers, one of which was 51-year-old Pinzón, who fronted part of the money needed to purchase supplies for the voyage as well as a part-interest in both the *Niña* and the *Pinta.*

Several years before meeting Columbus, Pinzón had retired from active life as a sailor, and set up shop as a shipbuilder. According to some sources, he became acquainted with Columbus through Franciscan Father Juan Perez, prior of the convent of La Rábida. Other historians argue that, while in Rome years before, Pinzón learned about a country named Vineland, and realized that there were land masses that had yet to be discovered. Curious, he examined charts in the possession of the Vatican that were drawn up by Norman explorers years earlier. Whatever his initial reason or motive, Pinzón became an enthusiastic backer of the voyage and when asked by Queen Isabella's advisors for his opinion regarding the proposed voyage he expressed confidence in Columbus. He also paid the Italian the sum of one-eighth of the anticipated expenses of the trip. In addition, it was through his efforts that a crew of men with skills and temperament suitable for such an arduous voyage was secured.

Set Sail for China and the Indies

On August 3, 1492, Columbus set sail from Palos, Spain; his squadron of three ships contained 120 men. Columbus commanded the flagship, the *Santa Maria,* while in the smaller *Pinta,* Pinzón captained his crew of 26 men. Pinzón's younger brother Vicente Yanez Pinzón served as commander of the 24-man crew of the *Niña,* while yet another brother, Francisco Martin Pinzón, worked under Martín as pilot or first mate. The largest of the three ships, the cumbersome *Santa Maria* was a full-rigged ship that weighed about 100 tons and measured approximately 100 feet from stem to stern. Forty crewmen served aboard the *Santa Maria,* which covered a distance of approximately 150 miles in a day.

The *Niña* and the *Pinta* were caravels: lighter, faster, and more maneuverable that the squadron flagship. The *Pinta* was a three-masted, square rigger 70 feet in length, with a mast rising 26 feet in the air and a draft—the depth of water a loaded ship requires in order to float—of less than eight feet. Together with its two companion ships, the *Pinta* made for the Canary Islands but, three days out of Palos, dropped its rudder and was forced to limp along with a makeshift device until the 15th, when Pinzón arrived at the Canary Islands to do the necessary repairs.

On September 6, the squadron again weighed anchor and set their course due west. By mid-September Pinzón was actively encouraging Columbus to turn to the north, a move he decided was prudent based upon the rough maps they were sailing by. In the ship's log for September 18, 1492, Columbus describes the captain of the *Pinta* as ''very resourceful, but his independence disturbs me somewhat.'' Pinzón had sailed some distance ahead of Columbus for the greater part of two days—''I trust that this tendency to strike out on his own does not continue, for we can ill afford to become separated this far from home.''

Land Ho!

Under Columbus's orders, the three ships maintained a course westward, but on October 7 Pinzón convinced the commander to alter their direction to southwest, where he remained convinced they would find land. The mood aboard all three ships was dour; as Columbus noted in his log as early as September 24, ''the more God shows the men manifest signs that we are near land, the more their impatience and inconstancy increases.'' Fearful of losing his life at the hands of a crew loyal to Pinzón and his brothers, Columbus expressed his concern in the ship's log: ''I know

that Martín Alonso cannot be trusted. . . . he wants the rewards and honors of this enterprise for himself. . . . But I am fully aware that I must use him, for his support is too great among the men.'' On the night of October 11 land was sighted and at first light the squadron had its first view of the ''Indies:'' it had reached the Bahamas. Columbus and his crew rowed to the nearest of several land masses, probably Watling's Island although it has yet to be agreed upon by historians. Before a group of native Taino (a branch of the Arawak), who had never before seen such curious folk as these Europeans, Columbus claimed the island for the king and queen of Spain and named this island San Salvador. Expeditions to the surrounding islands of the Bahamas during the next few weeks resulted in the discovery of Cuba, which Columbus named Juana in honor of the Spanish princess.

On November 21, 1492, Pinzón abandoned his squadron and sailed off on his own from San Salvador. ''I think he believes that an Indian I had placed on the *Pinta* could lead him to much gold,'' wrote Columbus in his log that night, ''so he departed without waiting and without the excuse of bad weather.'' Making for an island called Babeque (Great Inagua), Pinzón hoped to find gold or valuable spices, but was disappointed to find no such things upon landing. Meanwhile, Columbus reached la Isla Espanola (Hispaniola; now Haiti) on December 5. Columbus believed this land to be ''Cipango'' (Japan), based on the map he and Pinzón both carried during the voyage. If this was indeed Cipango, he reasoned, then China lay only slightly further to the west! But where?

Finding no riches on Babeque, Pinzón turned as well toward la Isla Española, landing there at Puerto Blanco, a distance away from his captain. After finding some gold inland, he and his men returned, having received word that tragedy had befallen the squadron. On Christmas Eve 1492, during Pinzón's temporary desertion of Columbus, the *Santa Maria* had been driven ashore by rough seas and sank on a coral bed two miles off the coast of Isla Espanola. With the *Pinta* currently at large, Columbus did not have sufficient room aboard ship to house the 39 men now stranded. Using the planking and other objects salvaged from the ship, his men built a rustic fort at La Navidad (now Caracol Bay) and the *Niña* became the new flagship. Following Pinzón's return with the *Pinta,* he came aboard the *Niña* to apologize. ''He gave many reasons for his departure but they are all false,'' wrote an angry Columbus. ''Pinzón acted with greed and arrogance . . . and I do not know why he has been so disloyal and untrustworthy toward me on this voyage.'' On la Isla Espanola Pinzón is reported to have captured four men and two young girls, perhaps with the intention of enslaving them. On January 16, with the squadron now turned for Spain and home, Pinzón was requested by Columbus to clothe the six captured Haitians and return them to their island home; as the admiral reasoned, ''honor and favor must be shown to the people, since there is so much gold on this island and such good lands and so much spice.'' Pinzón would later excuse his absence near Haiti as a result of bad weather.

Difficult Homecoming Fraught with Contention

Passing through the Antilles during the trip home to Spain, Pinzón once again abandoned Columbus, although the reasons for this remain unclear. As the two ships sailed off the coast of the Azores in mid-February, a storm hit, lasting for several days. Whether Pinzón became lost in the storm or intentionally deserted in an attempt to beat Columbus in bringing news of the discovery to Ferdinand and Isabella is not known. In either case, he returned to Spain by a separate course and arrived at the northwestern port of Bayone in early March. Perhaps believing Columbus to have perished at sea, or attempting to gain an audience in advance of the Italian, Pinzón immediately sent a letter to King Ferdinand describing the discovery of the new world. Not waiting for a reply, he continued on to Palos, which he reached on March 15, 1493. Ironically, he was only a few hours behind Columbus, who had arrived in Spain after just avoiding imprisonment at the hands of the king of Portugal. Because Columbus had already informed the king about the discovery of the Indies, Ferdinand refused Pinzón an audience in favor of one with Columbus. Despite extreme fatigue, the elderly Pinzón planned to set out immediately for Madrid to make a fresh attempt to see the king, but was met by a messenger who forbade him to appear at court.

Columbus was received by Ferdinand and Isabella with great honor on March 15, 1493. Some historians believe that had Pinzón been present to tell his side of the story of the discovery of the New World, Columbus's star may not have shined so brightly. His tendency toward embellishment, as well as his antagonisms toward many men he formerly held as friends, suggest that he may have portrayed his fellow captain unfairly in the pages of his logbooks. Columbus made four more voyages to the New World, reaching Dominica and the coast of South America before retiring in 1504. He died a year later and was buried in a monastery in Seville, although his remains were eventually reintered in Santa Dominga, Hispaniola, before being returning to Spain in 1899.

For Pinzón there was no such future. Exhausted, angry, and disheartened after his return voyage, he is also reported to have also suffered from syphilis. He died at his birthplace, Palos de Moguer days after his return in late March of 1493. His younger brother Vicente Yáñez Pinzón became famous for exploring the coasts of Brazil and Central America from 1500 to 1509 and was appointed governor of Puerto Rico in 1505. The *Pinta* too went on to make several Atlantic crossings and was commanded by Vicente Pinzón while serving as the flagship for the discovery of the Amazon river. In July of 1500, the ship was caught in a hurricane and went down in the vicinity of the Turks and Caicos Islands.

In the early 1920s British historian William Giles Nash argued that a man named Alonso Sanchez was the true discoverer of the New World and that it was only through the support of Martín Alonso Pinzón that Columbus was able to follow in Sanchez's path and claim the status as discover of the Americas.

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Vicente Yáñez Pinzón

Spanish navigator Vicente Yáñez Pinzón (1463-1514) captained the ship *Niña* during Italian explorer Christopher Columbus's first expedition to the New World in 1492 and went on to participate in the exploration of Brazil, becoming that nation's first governor.

When 15th-century Genoese-born explorer Christopher Columbus embarked upon the voyage that would change the course of world history, he traveled with a crew of what he considered foreigners. Funded by the king of Spain rather than Italy, he headed what was essentially a Spanish expedition. From the helm of the flagship *Santa Maria,* Columbus benefited from the navigational skills of the brothers Pinzón in captaining the two remaining ships in his small squadron. Martín Alonso Pinzón, destined to become a thorn in Columbus's side during the voyage, was in charge of the *Pinta* while the less volatile Vicente Yáñez Pinzón captained the *Niña.* While Martín died, dishonored, shortly after his return from the New World, Vicente went on to distinguish himself as an explorer in his own right in subsequent years and is credited with the discovery of the Brazilian mainland and being the first European to sail up the mouth of the Amazon River.

Grew Up in Sight of the Sea

Pinzón was born in 1443 in the Spanish seaport town of Palos de Muguer. Raised in comfortable circumstances, he was one of a long line of seafarers and shipowners, and as a child he spent many hours on the sea. Hearing tales of far-off lands and the wonders—and wealth—they contained from men who, like his much older brother Martín, had explored Africa and the Mediterranean, Vicente caught the spirit of adventure that characterized the age of exploration. He also became skilled in navigation and developed into a talented captain.

The spring of 1492 found the 30-year-old Pinzón at work in the family shipbuilding trade when he was approached by his brother Martín, 20 years his senior, with a proposition. An Italian explorer named Cristóbal Colón had just been granted funding from King Ferdinand V and Queen Isabella of Spain and was planning a voyage to India and the Orient by a very novel means: he planned to sail around the circumference of the earth in the opposite direction and had several rudimentary maps to guide him. Martín had already provided the Italian with much-needed additional funding; now he was helping him secure a competent crew. Would Vicente be interested?

Set Sail for China and Fabled West Indies

Vicente, of course, quickly became an enthusiastic participant in Columbus's expedition, and when the squadron of three ships set sail from Palos, Spain, on August 3, 1492, he was among the estimated 120 men on board. Columbus commanded the flagship *Santa Maria,* while Vicente took charge of the *Niña* and its crew of 24. In the *Pinta* was Martín Alonso Pinzón, who counted among his 26 men yet another Pinzón, his first mate and youngest brother Francisco Martín Pinzón. The largest of the three ships, the cumbersome *Santa Maria* was a full-rigged ship that weighed in at over 100 tons and measured approximately 100 feet from stem to stern. Slow due to her size and large crew, she could cover only 150 miles per day under the best of sailing conditions. The *Niña* and the *Pinta* were caravels; smaller and lighter than the *Santa Maria,* they were also far more maneuverable and capable of maintaining greater speeds. The four-masted *Niña* was 67 feet long, her 21-foot mast the shortest in Columbus's small fleet, and her shallow draft allowed her to anchor close to shore and maneuver in less than seven feet of water. The only ship of the three to carry arms, the *Niña* was outfitted with ten breech-loading *bombardas* or swivel guns.

After weeks of sailing, land was sighted on October 11th, and the next day Columbus, the Pinzóns, and the rest of the crew set foot in the New World, believed to be India but which was later determined to be an island in the Bahamas, probably Watling's Island. Columbus and his men explored several islands in the region, including Cuba and Haiti (Hispaniola), and in front of curious groups of native Arawaks claimed each piece of land they set foot on as the property of Ferdinand and Isabella of Spain. Cuba was named Juana in honor of the Spanish princess.

On November 21, 1492, Vicente's brother Martín rashly abandoned his squadron, a controversial move that ultimately destroyed his reputation and which left the *Niña* and *Santa Maria* anchored off the coast of San Salvador. A month later, on December 24, the *Santa Maria* ran aground on a coral reef two miles off the Haitian coast, where it quickly capsized and filled with water. With the *Pinta*'s whereabouts unknown—Martín by then had done some exploring on his own and was anchored much further up the coast of Haiti—Vicente Pinzón prudently refused to allow the 39 crewmembers of the damaged ship to come aboard the *Niña* and thereby compromise her seaworthiness. Columbus became captain of the *Niña* and ordered that planks

be salvaged from the first known shipwreck in the New World and a shelter be constructed on shore for those crewmen now without shelter. Leaving these men well-provisioned at this new fort, named La Navidad, he ordered that the *Niña* set sail for home. In the nick of time Martín returned with the *Pinta,* arriving on January 6, and ten days later the squadron set sail for Spain. After a difficult voyage the *Niña* made a safer return, and on March 15, 1493, Columbus was received by Ferdinand and Isabella with great pomp and ceremony. Vicente Pinzón was also recognized for performing his duty as captain of his craft, although Martín was disgraced and died, probably of syphilis, shortly after reaching Spain.

Discovered Brazil and the Amazon River

Although loyal to Columbus as his commanding officer throughout the course of the voyage, Vicente Pinzón resented what he considered to be the captain's unfair treatment of his brother. He continued to maintain, as did many others, that Martín Alonso Pinzón was due equal credit for the discovery of the New World. After several attempts to embark on a second voyage westward were canceled by bad weather, Pinzón joined mapmaker Juan de la Costa in obtaining the concession needed from the Spanish crown to make a second trip to Cuba in the spring of 1499. It is reported that on this voyage the two men circumnavigated Cuba, thereby negating Columbus's contention that Cuba was part of a large mainland rather than an island. Upon his return to Spain, Pinzón sought the backing of a wealthy patron and in December 1499 was outfitted and ready to set sail again from Palos as captain of his brother's former ship, the trusty *Pinta.* Under Pinzón was a squadron of four caravels, including the flagship *Pinta* manned by a crew of 75, all of whom signed on with the promise of a share of any riches found. The squadron sailed to the Caribbean and arrived without incident within four weeks. Reaching the coast of Brazil and landing at Cabo Santa Maria de la Consolacion, near what is now Pernambuco, on January 26, 1500, Pinzón and his crew followed the Brazilian coast northward, eventually reaching the mouth of the Orinoco river in what would eventually become Venezuela. During this part of his voyage he became the first European to enter the Amazon, which he mistook for the Ganges of India due to the inaccuracy of his map. Encountering groups of native Arawaks, Pinzón accomplished what his late brother had wished to do on Columbus's first voyage: he acquired a great quantity of gold, as well as emeralds and pearls, through trades. By July, with his four ships fully laden, Pinzón and his men decided to turn northward and begin their return trip to Spain. During a stop off the coast of Haiti he encountered Columbus, now on his third voyage, whose efforts to colonize the area were proving problematic due to the animosity developing between the Arawaks and the European interlopers. In late July of 1500 Pinzón's good luck finally ran out, as the *Pinta* was lost, caught in a hurricane while anchored near the Turks and Caicos Islands. She sank, fully loaded with gold and jewels, along with another ship, the *Frailia.* Suffering the loss of many men and now with only two somewhat battered ships remaining, Pinzón limped back to Palos, arriving there in October. Two years later, during a subsequent voyage, he made an effort to salvage the cargo of the two vessels lost on this expedition, but no record remains regarding the success or failure of this attempt. Instead, he reported of success in trade, as he anchored in the Gulf of Paria and traded with the native tribes for gold and other valuables. Turning southeast toward the South American continent, Pinzón made the return trip to Spain via Santo Domingo where in July of 1504 he encountered a distraught Columbus, now on what would be the Italian's final voyage.

Received Numerous Honors from Spanish Crown

On April 24, 1505, in honor of his success on behalf of Spain, Pinzón was appointed governor of Brazil by Ferdinand and Isabella. Despite this honor, no record survives of the navigator actually taking over his duties. Instead, Pinzón continued to return to the sea. In a voyage of discovery begun in 1506 he traced Columbus's route through Central America, this time due to the urging of the Spanish king who was eager to find new trade routes to the Orient. Two years later, in 1508 he was jointly commissioned with Juan de Solis to set sail for South America. Jointly in command of the *Isabeleta* and the larger *Magdalena,* their movements at sea would be the will of de Solis, while Pinzón had command on land. The two men's search for an interoceanic strait through South America proved fruitless and they returned within the year, each blaming the other for the lack of success. This trip would be Pinzón's final voyage. He died several years later, in 1514, at his family's home in Palos, at the age of fifty one. Remembered as one of the most skillful navigators of his age, he remained respected by both his crew and his king, thereby restoring honor to the family name.

Several years after his death, Pinzón's renown prompted Holy Roman Emperor and king of Spain Charles V (1500-1558) to honor him by presenting the Pinzón family with their own coat of arms. The name Pinzón remained well known in the New World, as sons of Vicente and his brothers served as navigators for later Spanish, Portuguese, French, and English governments. Some Pinzóns acquired sizeable land grants in Spanish-controlled Cuba, Texas, Mexico, and Florida, and one branch was known to have settled the Commonwealth of Virginia after migrating from Spain to England during the 16th century.

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R

Jean-Pierre Rampal

One of the greatest flutists of all time, Jean-Pierre Rampal (1922-2000) introduced the flute as a solo instrument to audiences around the world, drawing audiences comparable to those attracted by piano and violin virtuosos. His technical genius and artistic brilliance won for his instrument a popularity even greater than it had enjoyed during the Baroque period. For much of his career, Rampal averaged 120 concerts a year.

Jean-Pierre Louis Rampal was born on January 7, 1922, in the southern French port city of Marseilles. Son of Joseph (a flute professor and performer) and Andree Roggero Rampal, he was not drawn to music early, despite his father's career in music. Throughout his childhood, he dreamed instead of a career in medicine and only reluctantly did he take up the flute at age 13 when his father—equally reluctantly—began giving him lessons. His father only consented to teach his son when he needed additional students to fill out his class at the Marseilles Conservatory. The senior Rampal and his wife both wanted their son to find a life outside music, which they considered an unreliable means of support. Despite his lack of enthusiasm about the flute and music in general, young Rampal showed a natural talent for the instrument and advanced rapidly. He played second chair flute in the Classical Concert Orchestra of Marseilles and made his professional solo debut at the Salle Mazenod in Marseilles when he was only 16. Although he was well received in his premiere recital, the audience calling for several encores, Rampal remained fixated on a life in medicine, preferably as a surgeon. After graduating from Marseilles' Lycee Thiers (the equivalent of high school) with a degree in letters and philosophy in 1939, Rampal began his studies toward a pre-medical degree at the University of Marseilles.

Of his father's influence, Rampal wrote in his autobiography, ''I worshipped my father and wanted to be like him. In his wisdom, he permitted me to develop my own style. I often played pieces too difficult for me, and my father was sometimes angry. I played everything in the music library and was so excited. I was really walking like a giant. . . . My father taught me how to nurture my musical talent and also how to lead my life. He said to walk out on the stage knowing that you are the best, and when you are finished and walk off the stage, always know that there is someone better. My father's influence, encouragement, and example have stayed with me all my life.''

War Brought Change in Plans

Under the Nazi occupation of France, Rampal faced mandatory service in the German military but managed to avoid it—at least for a time—by joining the Chantiers de Jeunesse, which he later described as a kind of ''Boy Scout army without arms.'' He received permission from the group to audition at the Paris Conservatory and was selected for admission after the first round of auditions. Rampal asked that his admission to the conservatory be deferred for a year. Shortly thereafter, however, he learned that his unit was going to be sent to Germany for forced labor only days after his scheduled return to Marseilles. Desperate to remain in France, Rampal went into hiding. With the help of his extended family, he managed to elude German authorities for a year until he could enter the Paris Conservatory. He felt certain he would be safe once he began classes there, be-

cause the school's director, Claude Delvincourt, had earned a reputation for sheltering illegal students in the past. In 1944, after only five months of study, Rampal won first prize in the conservatory's annual flute competition.

Suddenly Rampal discarded his plans for a life in medicine. ''I decided to be a flute player,'' he later explained in *Instrumentalist.* ''Up until I was 21 I had thought my future was to be a surgeon, no doubt about it. But then I changed my mind. . . . Suddenly I just knew that I would be unable to do anything but music. . . . I was excited but also upset, because I didn't want to disappoint my parents by leaving medical studies. Finally I did it.'' Upon graduation from the conservatory, Rampal won a job with the prestigious orchestra of the Paris Opera, rapidly working his way to the chair of principal flutist. After the liberation of Paris in 1945 he was invited by French National Radio to perform Jacques Ibert's ''Concerto for Flute'' in a national broadcast that helped to launch Rampal's concert career. It was during the latter half of the 1940s that Rampal developed the musical relationships that were to play a significant role in his life for decades. He engaged pianist Robert Veyron-Lacroix as his accompanist, a collaboration that continued for 35 years. In 1946 Rampal founded the French Wind Quintet, a group that remained active until the early 1960s. Two years later he organized the Paris Baroque Ensemble, which lasted until the late 1970s.

Flute's Popularity Soared

Not since the Baroque period, which stretched from roughly 1600 to about 1750, had the flute found such favor with the general public as it did in the years following World War II. In an interview with David Wright of the *New York Times,* Rampal himself offered this explanation for the ascendancy of Baroque-style music—and with it, the flute—after the war: ''With all this bad mess we had in Europe during the war, people were looking for something quieter, more structured, more well balanced than Romantic music.'' As for the specific appeal of the flute, Rampal told the *Chicago Tribune:* ''For me, the flute is really the sound of humanity, the sound of man flowing, completely free from his body almost without an intermediary. . . . Playing the flute is not as direct as singing, but it's nearly the same.''

During a rehearsal for a 1946 performance of Mozart's ''Concerto for Flute and Harp'' at the spa in Vichy, Rampal was introduced to Francoise-Anne Bacqueyrisse, the 17-year-old daughter of harpist Odette le Dentu, with whom he was to play. In his autobiography, Rampal admitted that about a week after meeting Francoise, he told her: ''If I weren't engaged already, I'd ask you to marry me,'' to which she replied: ''If I weren't engaged as well, I might have accepted.'' Prior commitments notwithstanding, Rampal and Francoise were married on June 7, 1947. Like her mother, Francoise was a harpist, but she abandoned her musical career to manage the Rampal household. For his part, Rampal deeply valued his wife's support and insight. Of Francoise, he wrote: ''She is my severest critic, but she believed in me from the beginning. . . . She has inspired my work and my life. It was the best thing I ever did when I married her.'' Rampal and Francoise had two children, Isabelle and Jean-Jacques, both of whom grew up to become amateur musicians.

From the earliest years of his career, Rampal recorded extensively. Strong record sales in the 1950s earned him two Grand Prix du Disque awards, while his concert appearances across Europe and Asia won for him the Oscar du Premier Virtuose Français in 1956. In 1958 he made his U.S. debut with a performance at the Library of Congress in Washington, D.C. Writing in the *Washington Star,* critic Day Thorpe observed: ''Although I have heard many great flute players, the magic of Rampal still seems to be unique. In his hands, the flute is three or four music makers—dark and ominous, bright and pastoral, gay and salty, amorous and limpid. The virtuosity of the technique in rapid passages simply cannot be indicated in words.''

Toured the World

Once he'd made his debut in the United States, he toured the country frequently, making appearances with the leading symphony orchestras of Boston, Chicago, Cincinnati, Dallas, Detroit, Indianapolis, Houston, Los Angeles, Minneapolis, New York, San Diego, and San Francisco. In addition to his solo performances on the flute, Rampal occasionally conducted the orchestras with which he appeared. He appeared in all the world's major musical venues, including London's Royal Albert Hall, Carnegie Hall and Avery Fisher Hall in New York City, the Holly-

wood Bowl in Los Angeles, Paris's Theatre de Champs-Elysees, and the Kennedy Center in Washington, as well as smaller halls on four continents.

Rampal's ventures into music other than the classics sometimes brought criticism from musical purists, but it widened the flutist's audience. In the very early 1970s, collaborating with harpist Lily Laskine, he released an album of Japanese folk songs that was eventually named record of the year in Japan. Even more successful was Rampal's collaboration with French jazz artist Claude Bolling. Their album together—the *Bolling Suite* album—was enormously successful in the mid-1970s and gave Rampal a much higher profile with the general public. In the wake of this commercial success, Rampal was invited to appear on Jim Henson's *Muppet Show,* where he performed ''Ease on down the Road'' from *The Wiz* with Miss Piggy. Other musical forms explored by Rampal included English folk songs and the music of India. A number of France's best-known 20th-century composers wrote works specifically for him. These included Jean Françaix, André Jolivet, Jean Martinon, Francois Poulenc, and Pierre Boulez. In the early 1990s he debuted the ''Flute Concerto'' of Krzsztof Penderecki.

Rampal appeared on the Sony label from the 1970s until the end of his life, recording almost every major work for the flute. Among his better-known recordings were the flute concertos and sonatas of Johann Sebastian Bach and the flute concertos and quartets of Wolfgang Amadeus Mozart, as well as the flute compositions of Franz Joseph Hadyn, Antonio Vivaldi, Georg Philipp Telemann, and such lesser-known composers as Johann Kuhnau, Boccherini, Giuliani, and Carulli. In 1982 Rampal's longtime accompanist Robert Veryron-Lacroix retired because of ill health and was replaced by American pianist John Steele Ritter. In his appearances around the world, Rampal played one of his two trademark 14-carat gold flutes—not an affectation or a gimmick but a simple preference for the sound produced by instruments crafted from the precious metal.

When he was not touring the world, Rampal and his wife shared a home on the Avenue Mozart in Paris, where their child and their families visited them often. The end came suddenly for Rampal, who died in Paris of heart failure on May 20, 2000. One of the first to note Rampal's passing was French President Jacques Chirac, who was quoted in the *Washington Times* as saying that ''his flute . . . spoke to the heart. A light in the musical world has just flickered out.'' Issac Stern, who had collaborated extensively with Rampal, was quoted in the same article as recalling: ''Working with him was pure pleasure, sheer joy, exuberance. He was one of the great musicians of our time, who really changed the world's perception of the flute as a solo instrument.'' Fellow flutist and musical commentator Eugenia Zukerman observed: ''He played with such a rich palette of color in a way that few people had done before and no one since. He had an ability to imbue sound with texture and clarity and emotional content. He was a dazzling virtuoso, but more than anything he was a supreme poet.''

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Nicholas Ray

American-born film director Nicholas Ray (1911-1979) rose to prominence in the 1950s with such films as *Johnny Guitar, They Live by Night,* and his best-known work, *Rebel Without a Cause,* which transformed leading man James Dean into an American icon. He often portrayed the sensitive, troubled outsider, a heroic figure thwarted by life and love in a dysfunctional postwar society. Although he directed more than 20 feature films between 1948 and his death in 1979, Ray's most critically acclaimed works were made between 1952 and 1955.

Trained in Theater

Ray was born Raymond Nicholas Kienzle on August 7, 1911, in the Wisconsin town of Galesville, near La Crosse. Suspended from high school on several occasions, he nonetheless showed himself to be a gifted and intelligent teen and was accepted to the University of Chicago in 1930, the same year he married a young woman named Jean Evans.

Reconfiguring his name as Nicholas Ray, he attended college for less than a year. An interest in visual design prompted him to spend several months under the wing of noted architect and arts supporter Frank Lloyd Wright; a move to New York in 1932 drew him into the left-wing theater community. Involved in Elia Kazan's Theater of Action from 1935 to 1937, he made his acting debut on the New York stage before transferring to director John Houseman's Phoenix Theatre troupe. Ray gained technical experience in a production by Joseph Losey for the Depression-era Federal Theater Project. In 1942, following the start of World War II, Ray became involved in radio when Houseman found him a job as program director for the Office of War Information. He also continued his work with theatre and directed his first play in 1943.

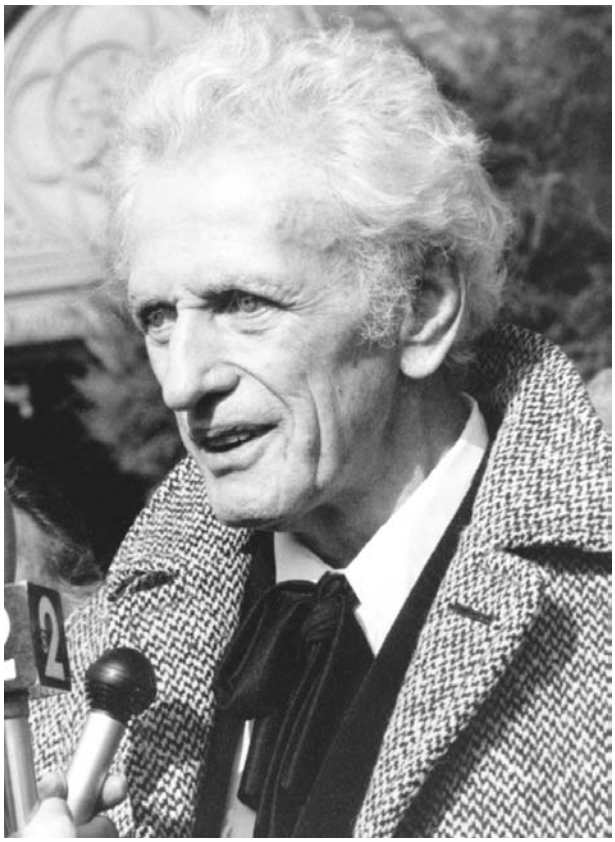

Ray's work in New York provided him with the connections into film, and by 1944 he was living in Hollywood. His first movie job was as an assistant on Kazan's *A Tree Grows in Brooklyn.* Assisting on several other films and in early television, Ray also directed a play on Broadway. Houseman gave him the chance to direct his first solo film, and Ray signed a contract with RKO Studios. Ray's *They Live by Night* was based on the novel *Thieves Like Us* by Edward Anderson and released in Great Britain as *The Twisted Road.* Filmed in grainy black and white, it is an outlaw film infused with sympathy for its main characters, a bank robber duo played by Farley Granger and Cathy O'Donnell. The criminal lovers flee across the rural Midwest, the law hot on their trail, and desperately grasp for fleeting moments of peace as their destiny spirals out of control. In a review of the film for the *Chicago Tribune,* Michael Wilmington noted that *They Live by Night* is ''permeated with a sweetness and vulnerability unusual for any crime movie.''

Days with RKO

Ray's directorial debut was not a success at the box office. His next production for RKO was the 1949 murder mystery *A Woman's Secret,* which starred noir actress Gloria Grahame. During the film Ray, who had divorced his first wife, married his leading lady. Grahame divorced her own husband and married Ray later that same day. The couple survived four tumultuous years of marriage—years made more difficult because of Ray's lifelong battle with alcoholism—before divorcing in 1952. Ray would marry twice more, to dancer Betty Schwab and finally to Susan Ray, with whom he would have four children. In 1961 Grahame married Ray's oldest son, Anthony Ray.

In 1949 Ray was hired to direct popular actor Humphrey Bogart in *Knock on Any Door,* a drama about an attorney hired to defend a juvenile delinquent played by John Derek. Bogart and Grahame starred in Ray's next movie, *In a Lonely Place,* a 1950 noir film that focuses on a successful screenwriter charged with murder. Through Bogart's troubled, violent protagonist, Ray showed the ill effects of nonconformity, as the screenwriter, by nature a loner, found himself branded as an outsider by the police, by colleagues, and even by former friends.

The theme of *In a Lonely Place,* which Ray explored again in later works such as *On Dangerous Ground* and *Johnny Guitar,* reflected Ray's attitude about the McCarthyism of the 1940s and 1950s. While RKO owner Howard Hughes sheltered his stable of directors from the blacklist sparked by Senator Joseph P. McCarthy's efforts to purge the nation of what he believed was a Communist menace, Ray watched the destruction of the careers of many talented Hollywood actors and directors, including his former mentor Elia Kazan.

In appreciation for Hughes's protection, Ray directed several films for RKO in quick succession: *Born to Be Bad,* about two ruthless women who stop at nothing to win a battle over a man; the John Wayne vehicle *The Flying Leathernecks* (1951); the highly praised 1951 noir *On Dangerous Ground* starring Robert Ryan and Ida Lupino as a troubled young outcast and the woman who shelters him; and *The Lusty Men,* a western about the competing affections of rodeo riders Robert Mitchum and Arthur Kennedy for the beautiful Susan Hayward. After all this work for RKO, Ray decided to leave the studio in 1953, a year after *The Lusty Men* was released.

Championed the Outsider

Out from under Hughes's thumb, Ray found himself free to expand on his developing noir vision. The result was 1954's *Johnny Guitar,* a stylish western produced by Republic Pictures that starred Sterling Hayden. With its somewhat stiff, stylized approach, subversive sexual undercurrents, and quasi-melodramatic story line, *Johnny Guitar* also introduced the symbolic use of color that characterized many subsequent Ray films. Even more so than *In a Lonely Place,* the film is considered to be a strong cinematic statement condemning the injustices of the McCarthy-era witch hunts.

The quality of Ray's films during the mid- to late 1950s—particularly those made after the release of *Johnny Guitar*—prompted critics to reexamine his early work, and he gained cult status in the United States and also in Europe, especially among Jean-Luc Godard and other France New Wave directors and critics. Well-known actors continued to appear in his films. His 1955 father-and-son drama *Run for Cover* featured young John Derek alongside veteran actor James Cagney. While considered a good film, *Run for Cover* would be quickly eclipsed by the notoriety surrounding Ray's next film.

Rebel Without a Cause

Ray's eye for color, movement, and setting that was so apparent to audiences of *Johnny Guitar*—and which would become even more pronounced in 1958's *Party Girl*—meshed seamlessly with the director's fascination with the psychology of loneliness in his landmark film *Rebel Without a Cause*. Released in 1955 and shot in vivid color in a widescreen format, the film starred James Dean, Natalie Wood, and Sal Mineo, three of the most popular young actors of the era. As portrayed by the leather-jacketed Dean, protagonist Jim Stark enters adulthood in suburban Los Angeles, the little guidance he receives from his distant father supplemented by his supportive but equally estranged and futureless friends. Stark is the epitome of teenage rebellion, and the movie culminates in classic 1950s fashion: in a deadly game of chicken behind the wheel of a souped-up hot-rod. Dean's tragically similar death a month before the film's release helped transform Ray's motion picture into an immediate classic. *Rebel Without a Cause* earned three Academy Award nominations, including one for Ray's screenplay.

Rebel Without a Cause was, for Ray, an impossible act to follow, but he continued on undaunted, filming *Bigger than Life* (1956), *Bitter Victory* (1957), and other motion pictures of less renown. For several years he worked in Europe but returned to the United States to film the garish 1958 gangland flick *Party Girl,* his last Hollywood film. Ray returned to Europe after making 1959's *The Savage Innocents* and tackled the life of Jesus in the popular 1961 epic drama *King of Kings.* Although his stature in the United States was diminished, European critics continued to praise Ray's work.

Ill Health Ended Career

Ray returned to the epic format of *King of Kings* for 1963's *55 Days at Peking.* A story about the 1900 Boxer Rebellion in China, the big-budget film was shot in Madrid, where noted opera designers Veniero Colasani and John Moore created the city of Peking in the suburb of Las Matas. The Oscar-nominated score by Dimitri Tiomkin was equally lavish.

The pressure of directing the epic took its toll on the 52-year-old director. Although he made a brief appearance in the film as a wheelchair-bound foreign ambassador, Ray suffered a heart attack and left the set before the film was completed, leaving director Andrew Marton to shoot the battle scenes. Many critics panned *55 Days at Peking* as confusing, and Ray realized his mainstream career was at an end. He remained in Europe, where he was still well known, until an offer to shoot a documentary drew him back into the United States. The documentary was never completed, and financial circumstances forced Ray to remain in the United States.

During the 1970s Ray taught courses on film at the State University of New York at Binghamton, worked with students on film productions, and cooperated with German director Wim Wenders in the making of a 1974 documentary, *I'm a Stranger Here Myself.* The title was taken from a line in *Johnny Guitar.* In 1977, Ray was diagnosed with lung cancer. As the illness took its toll, he managed small acting roles in films such as Wenders's *Der Amerikanische Freund* and Milos Forman's 1979 production *Hair. Guardian* reviewer Derek Malcolm described Ray as ''a tragic, neglected figure surrounded by obsequious young acolytes.'' Wenders, a tremendous fan of Ray, made a documentary about him, *Lightning over Water (Nick's Movie),* that contained interviews with the director in his last days. It was released in 1980, a year after Ray's death. Containing lectures, interviews, and other writings, Ray's autobiography, *I Was Interrupted: Nicholas Ray on Making Movies,* was edited by his widow Susan Ray and released in 1993.

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Jean Renoir

French-born Jean Renoir (1894-1979) directed two of the twentieth century's most critically acclaimed films, *La Grande Illusion* and *La Regle du jeu (Rules of the Game),* and is credited with inspiring the subsequent film noir and French New Wave cinematic movements.

The son of Impressionist painter Pierre Auguste Renoir, Jean Renoir today seems predestined to become one of film's most visually compelling directors. While mastering such signature visual styles as deep focus for the respective mise-en-scenes of his body of work, Renoir's reputation is for his films that depict ''life as a tissue of disappointments,'' in which the boundaries of human comedy and tragedy seamlessly overlap. Rather than offer subjective moral observations of his characters, however, Renoir held firmly to the dictum that ''Everyone has their reasons,'' which freed him from exploring character motivations and the inevitable long-term results of their actions. Instead, his films force the viewer to witness the actions of his actors—most of whom display both positive and negative qualities—in relation to the situations in which he places them. He underscores this dramatic element by allowing the audience to acknowledge that they are observing

the characters' actions from a camera's perspective, framing the action so that the characters may freely walk off camera. The combination of the actions of Renoir's characters freed from motivations and consequences, and his technique of filming them so that the audience is conscious of the camera's presence is acknowledged by critics as a profound method to display the complexities of humanity as being neither completely good nor completely evil, prompting Jay Carr to note: ''The films of Jean Renoir never land heavy on the eye or the spirit. There are no conquering heroes in them. Identifying profoundly with uncertainty and frailty, Renoir became the poet of chaos theory. He humanized it long before existentialism and physics got their hands on it.'' Renoir's career as a filmmaker is commonly divided into several groups: His silent pictures which display the cinematic influences of directors Erich von Stroheim and Charlie Chaplin and featuring Renoir's first wife; his early sound pictures in which he adapted plays and novels; his films of political engagement, communism, and pacifism made just before the outbreak of World War II; his films made during his tenure in Hollywood; and his films made following his return to Europe that celebrate European history.

Born into an Artist's Family

As the son and model of an enormously successful and wealthy painter, Renoir enjoyed a childhood surrounded by art and artists. His father's success and exacting critical standards, however, intimidated Renoir, and he sought to distance himself from his father's artistic milieu. He attended several schools, including the College de Sainte-Croix, Neuilly-sur-Seine, 1902; Ecole Sainte-Marie de Monceau, 1903; and the University of Aix-en-Provence, where he earned a degree in mathematics and philosophy in 1913.

Seeking to distance himself from his father's fame at the onset of World War I, Renoir enlisted in the French cavalry in 1914. He nearly lost a leg in battle, however, and transferred to the French Flying Corps in 1916. His pilot duties included aerial photographing of German troop movements. After aggravating his leg injury during a particularly bad landing of his aircraft, Renoir was sent back to Paris to work behind the lines as a full lieutenant until 1918. While he recuperated, he entertained himself by attending the Parisian movie houses. After the war, he expressed his intent to become a ceramic artist.

An Undistinguished Silent Film Director

Following the war, Renoir married Andree (Dedee) Madeleine Heuchling, who adopted the stage and screen name Catherine Hessling when her husband began making films. Renoir explained his decision to become a filmmaker: ''I set foot in the world of the cinema only in order to make my wife a star, intending, once this was done to return to my pottery studio. I did not foresee that once I had been caught in the machinery I should never be able to escape. If anyone had told me that I was to devote all my money and all my energies to the making of films I should have been amazed.''

Renoir financed his first films by selling paintings by his father. For these films, he served as producer, screenwriter, financier, and actor. In 1924, Renoir directed *La Fille de l'eau,* a melodrama starring Hessling. Unable to obtain distribution for the film and nearly bankrupt as a result, Renoir resigned himself to running a ceramic gallery and studio. His retirement from film was premature, however, as evidenced by the inclusion of a surreal dream sequence from *La Fille de l'eau* in a revue of film excerpts compiled by Jean Tedesco. The overwhelmingly positive audience reaction convinced Renoir to continue his vocation, and he soon adapted Emile Zola's novel *Nana* and Hans Christian Anderson's *The Little Match Girl.* He also accepted assignments to direct *Marquitta* for the Artistes Reunis production company; the slapstick war comedy *Tire au flanc;* and two films for Henry Dupuy-Mazuel, *Le Tournoi* and *La Bled.* The latter film was shot on location in Algeria.

Primarily influenced by the films of D. W. Griffith, Charlie Chaplin, and Erich von Stroheim, Renoir's first films were ''more interesting for their technical innovations and visual inventiveness,'' according to Martin O'Shaughnessy. In several of these films, he pioneered the use of the camera as a narrative device with a limited frame of reference and objective point of view. By allowing characters to move freely outside of the camera frame, Renoir displayed the limitations of the cinematic narrative, making the audience aware that it is incumbent upon them to engage their intellect while viewing the film. The films are noted also for their use of outdoor-location photography, an element that became an essential component of many of Renoir's subsequent sound films.

First Sound Pictures

Renoir's first sound films are noted for his development of mobile panning and tracking shots in which the camera follows the movements of the characters. In these films, he adapted his screenplays from such sources as popular theater and fiction. In order to secure financing, however, he needed to convince possible monetary backers that he could make films economically by writing and directing *On purge bebe,* an adaptation of an Ernest Feydeau play concerning a constipated baby and the adults who accidentally ingest the baby's laxative. The film's success afforded Renoir the opportunity to direct *La Chienne,* a comedy about an adulterous relationship between a married banker and a prostitute that leads to murder. Based on a novel by Georges de la Fouchardiere, the film generally is considered Renoir's first important work.

His next film, *Boudo Saved from Drowning,* based on a play by Rene Fauchois, is a lampoon of bourgeoisie life, concerning a bum who alters the life of a middle-class family and narrowly escapes marriage. This successful comedy was followed by adaptations of Gustave Flaubert's *Madame Bovary* and Georges Simenon's *La Nuit du carrefour,* the first film appearance of Simenon's most famous character, Inspector Magritte.

Politically Engaged Films

The political climate in Europe during the 1930s inevitably impacted the remainder of Renoir's films of the decade. The Spanish Civil War, the rise of Fascism in Italy, the increasingly vocal Socialist and Communist parties in France, and a firsthand experience of Nazism in Germany—where he witnessed Nazi soldiers force a Jewish woman to lick the ground—caused Renoir to confront contemporary issues in *Toni, Le Crime de Monsieur Lange,* and *La Vie est a nous.* The latter film was a Socialist collaborative effort between directors Jean-Paul Le Chanois and Jacques Becker that combines drama and documentary. He also attempted to create cinematic representations of his father's paintings in *A Day in the Country,* which was not edited and released until after World War II because he had to leave the film in order to fulfill a contractual obligation to direct *Les Bas-Fonds.* Renoir claimed that he never completed *A Day in the Country,* but critics consider it to subtly convey Renoir's pantheistic tendencies, genius as a visual artist, and political sensibilities.

Critics generally acknowledge Renoir's next film, *La Grande Illusion,* as a masterpiece of war cinema. Starring Erich von Stroheim as the commandant of a prison-camp, the film presents a powerful pacifist argument. *Rules of the Game,* however, is considered Renoir's cinematic triumph, a film that displays how the venality of human nature can create situations where violence and war can erupt. Each of the characters is presented in a sympathetic way, prompting Jay Carr to note: ''Subtle, prismatic, acute, infinitely embracing, *Rules of the Game* is one of the century's undisputed masterworks. Renoir thought he was reworking Beaumarchais and de Musset, but *Rules of the Game*—right down to its figure of the little poacher bringing mischievous nature indoors—seems kin to Shakespeare's *Midsummer Night's Dream.* It is a sublime comedy of the mutability of human feelings that manages, without ever becoming sentimental, to turn into a celebration of humankind.''

Hollywood and Later Films

Renoir left France for America in 1940. He arrived in Hollywood, where he made several films that he—and many critics—consider among his weakest due to the restrictive effects of the Hollywood studio system on a director accustomed to working independently. Among the films he made in America are *Swamp Water, This Land Is Mine, The Southerner, The Diary of a Chambermaid,* and *The Woman on the Beach.* Of these films, *The Southerner,* on which he worked with uncredited writer William Faulkner, is considered his best Hollywood film. James Agee, in a June 9, 1945, review, wrote: ''When a good man gets a real chance in Hollywood it is not only news; the least one can do is salute those who, aware of the gamble, gave him the money and the chance and protected him in it. So, with pleasure, I salute David Loew and Robert Hakim, thanks to whom Jean Renoir has made *The Southerner,* his own adaptation of George Sessions Perry's *Hold Autumn in Your Hand. . . .* Though its people are exceedingly poor, this is not a political or social 'exposure' of the tenant system, nor does it pay any attention to class or racial friction. It tries simply to be a poetic, realistic chronicle of a farm year's hope, work, need, anxiety, pride, love, disaster, and reward—a chronicle chiefly of soil, seasons, and weather, the only other dramatic conflict being furnished by a pathologically unkind neighbor.''

Renoir's next film was an adaptation of Rummer Godden's novel, *The River,* which he filmed on location in India. The film was beset by illness, bad weather, and cost overruns. While agreeing that his use of color photography is visually compelling, most critics negatively dismissed the film. For the remainder of his career, Renoir made films in France that drew attention largely due to his growing reputation as the director of *La Grande Illusion* and *Rules of the Game.* These films never came close to matching the artistic successes of his previous work, but served as tutorials for the French New Wave cinema movement of the 1950s and 1960s, as well as laying the groundwork for the moral ambiguity displayed in American film noir films of the 1940s and 1950s. Although he never worked with a Hollywood studio, Renoir became an American citizen and lived in California for the remainder of his life.

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Judith Arlene Resnik

The astronaut Judith A. Resnik (1949-1986) became the second American woman in space in 1984, on the maiden flight of the orbiter *Discovery.* She logged 145 hours in space on that mission, at what should have been the beginning of a promising career. But on January 28, 1986, only seconds after liftoff during her second mission, Resnik died in the tragic explosion of the space shuttle *Challenger.* Six other astronauts perished with her, nine miles above the Atlantic Ocean, leaving a country shocked and mourning.

The daughter of Russian Jewish immigrants, Judith A. Resnik was born (on April 5, 1949) and raised in an affluent neighborhood of Akron, Ohio. Her parents were Marvin Resnik, an optometrist, and Sarah Resnik. She had one brother, Charles, who was four years younger.

Resnik attended Firestone High School in Akron, where she was a diligent student who excelled in mathematics and played classical piano. The valedictorian of Firestone's class of 1966, Resnik was described by friends as popular and meticulous, rolling her hair in orange-juice cans to straighten her curls and attaining perfect scores on her college entrance exams. ''She seemed more focused than most of the teenagers I knew,'' high-school music teacher Pat Pace told the *New York Times.* Raised in a Jewish household, Resnik attended Hebrew school and was bas mitzvahed in a local synagogue. As an adult she did not practice Judaism and disliked any reference to her as ''the first Jewish astronaut.''

In 1966 Resnik entered Carnegie Tech (now called Carnegie Mellon University) in Pittsburgh, where she planned to major in math. ''I was good at math, so I decided to become a math major,'' she told the *Cleveland Plain Dealer* in 1984. ''After a year, math stopped being numbers, which I liked, and started being concepts, which I didn't. So I looked around for the most mathematics-oriented major I could switch to, and that was electrical engineering.'' As a freshman at Carnegie Tech, Resnik met Michael Oldak, another electrical engineering major, who became her boyfriend. She studied so hard in college that friends teasingly referred to Oldak as ''Judy's only extravagance.''

The couple married in 1970, the same year Resnik entered a graduate program in electrical engineering at the University of Pennsylvania. When Oldak started law school at Georgetown in 1971, she attended the University of Maryland as a doctoral candidate. While working toward her degree, Resnik held several jobs. She and Oldak worked together for RCA, designing radar circuits, and Resnik later worked for the National Institutes of Health in Bethesda, Maryland, as a biomedical engineer. By 1977 Resnik was finishing up her Ph.D. in electrical engineering, but on the home front her marriage was ending, in part because Oldak wanted children, but Resnik chose to focus intensely on her career. She and Oldak separated in 1975 and divorced two years later, remaining friends.

Headed for the Stars

Not long after her divorce, Resnik spotted an advertisement for NASA's astronaut program. The then-all-male program, influenced by the affirmative-action movement, was looking for women and minorities with ''the right stuff'' to become astronauts. NASA was also looking for scientists, or ''mission specialists,'' to conduct experiments in space. On a lark, Resnik decided to apply.

Resnik was not your typical astronaut applicant. Unlike her future coworkers, she did not grow up with dreams of walking on the moon; her decision to apply for the job was the result of a spur-of-the-moment urge, not a lifelong desire. She competed with some 8,000 military and civilian applicants, 1,000 of which were women. Although she did not think NASA would select her, she told friends she was going to fill out the application because she had nothing to lose. ''She was looking for a purpose in her life,'' her father

told the *New York Times.* In preparation for her NASA interview, Resnik began a program of exercise and reading. She was particularly anxious about passing the notoriously rigorous physical examination. While NASA considered her application, she also started a new job, relocating to California to work as a systems engineer for the Xerox Corporation.

To her amazement, Resnik found out in January 1978 that she had been selected by NASA to become an astronaut. Her background in electrical engineering had made her a primary candidate for the mission specialists needed to conduct scientific experiments in space. Along with Resnik, five other women were also accepted. The newcomers commenced their one-year training and evaluation period in August 1978, periodically flying from NASA's Houston, Texas, base to Washington, D.C. to log hours in modified flight training. ''She was so imbued with the philosophy that space was a coming frontier,'' her father told the *Washington Post.* ''She was the hardest-working astronaut at Johnson Space Center, and they knew it because they always asked her to do more. . . . If I wanted to get her, I'd call her at Johnson Space Center.''

By 1979 Resnik had completed the training and evaluation period and had become a mission specialist eligible for assignments on space shuttle flight crews. Her work on the ground included the development of experiment software for astronaut-scientists and the creation of a remote manipulator system, an exterior mechanical arm astronauts could use to perform operations outside the spacecraft.

Spent Seven Days in Space

Of the six new female astronauts, one was destined to become the first American woman in space, but the honor did not go to Resnik. Sally Ride took the title in a 1983 mission of the space shuttle *Challenger.* Resnik was second on the list, and she was promised a role in a mission planned for the following year. On June 26, 1984, Resnik boarded the orbiter *Discovery,* geared up in her spacesuit and ready for her first flight. But it was not to be. Four seconds before liftoff, a fuel valve malfunctioned, and the launch was aborted. Two months later, on August 30, she boarded *Discovery* once again, and this time the orbiter launched without a hitch. Resnik was to spend a week in space as a mission specialist on the *Discovery*'s maiden voyage. Accompanying her were spacecraft commander Hank Hartsfield, pilot Mike Coats, payload specialist Charlie Walker, and fellow mission specialists Steve Hawley and Mike Mullane.

During the mission, Resnik had the job of operating the remote manipulator system she had helped to design. With this exterior mechanical arm, she successfully positioned multimillion-dollar satellites and removed dangerous ice particles from the surface of the *Discovery,* earning her crew the nickname ''Icebusters.'' Other goals of the mission carried out by Resnik and her crewmates were to activate a solar cell wing experiment, to deploy three satellites, and to operate a series of scientific and photographic experiments. Several of these experiments involved using an IMAX motion picture camera.

Watching video images beamed back to Earth from the *Discovery,* viewers could spot Resnik by the dark, curly halo of hair floating up around her in zero gravity. She was serious about her responsibilities, but she could also be playful, holding up a sign that said ''Hi Dad!'' to the video monitor. The spacecraft completed 36 orbits of Earth during its week-long mission, touching down at Edwards Air Force Base in California on September 5, 1984.

Perished in a Star-crossed Launch

Resnik, who had now passed from a rookie to an experienced astronaut, busily prepared for her second mission, which was to take place a year and a half later. This time she would ride in the space shuttle *Challenger.* Shuttle missions had become fairly routine for NASA, which had completed 24 of them without a hitch. In late January 1986, the launch of the *Challenger* was scheduled to occur any day, but inclement weather and mechanical problems caused several delays. Finally, on the unseasonably cold morning of January 28, in Cape Canaveral, Florida, the launch was set to take place. At 8:35 a.m., Resnik boarded the *Challenger* with her crewmates: Francis ''Dick'' Scobee, the commander; Michael J. Smith, the pilot; Gregory B. Jarvis, a Hughes Aircraft engineer; Christa McAuliffe, a teacher and the first ''private citizen'' to accompany a shuttle mission; and two other mission specialists, Ellison Onizuka and Robert McNair. On this mission, Resnik would again have the job of operating the spacecraft's exterior arm. One of her tasks would be the deployment of a satellite designed to study Halley's Comet, which was then approaching Earth.

Among those watching the space shuttle launch were Resnik's father as well as a childhood friend and her family. ''Roger, go with throttle up,'' commander Scobee radioed to mission control. At 11:38 a.m. the *Challenger* roared off the launch pad and into the sky. But after only 73 seconds it became clear that something had gone terribly wrong. The shuttle had carved an arc into the sky, but then suddenly it blossomed into an orange fireball. ''Obviously a major malfunction,'' came an announcement from the public affairs officer. After a long pause the officer added, ''We have a report from the flight dynamics officer that the vehicle has exploded.''

Throughout the country Americans watched in horror as television stations aired the *Challenger* explosion footage over and over. Debris rained down into the Atlantic Ocean, and it required seven months for recovery teams to retrieve the wreckage. Forty days after the accident, they recovered the crew compartment and discovered that some of the astronauts had been alive during the spacecraft's three- to four-minute plunge into the sea.

Investigations after the explosion revealed that a faulty O-ring seal on the solid rocket fuel booster had led to the demise of the $1.2 billion space shuttle. The O-ring—a $900 synthetic rubber band—had been an object of some concern to engineers because it was vulnerable to changes in temperature. When the *Challenger* launched it was 36 degrees Fahrenheit, cold enough to weaken the O-ring's seal. The decision to go ahead with the launch on such a cold morning had proven fatal for the seven astronauts.

After the tragedy, the U.S. government settled with the victims' families, but less was done for the families of the two unmarried astronauts, Resnik and McNair. Resnik and McNair's families sued the manufacturer of the O-ring, Morton Thiokol, and each family settled for more than $2 million. Resnik's family donated part of the money to the Challenger Center for Space Science in Houston and created scholarship funds in Resnik's name at her former high school and three universities.

Resnik was 36 years old when she perished in the *Challenger* explosion. The unidentified remains of all seven astronauts lie in a memorial in Arlington National Cemetery in Virginia, not far from a famed memorial to an unknown soldier.

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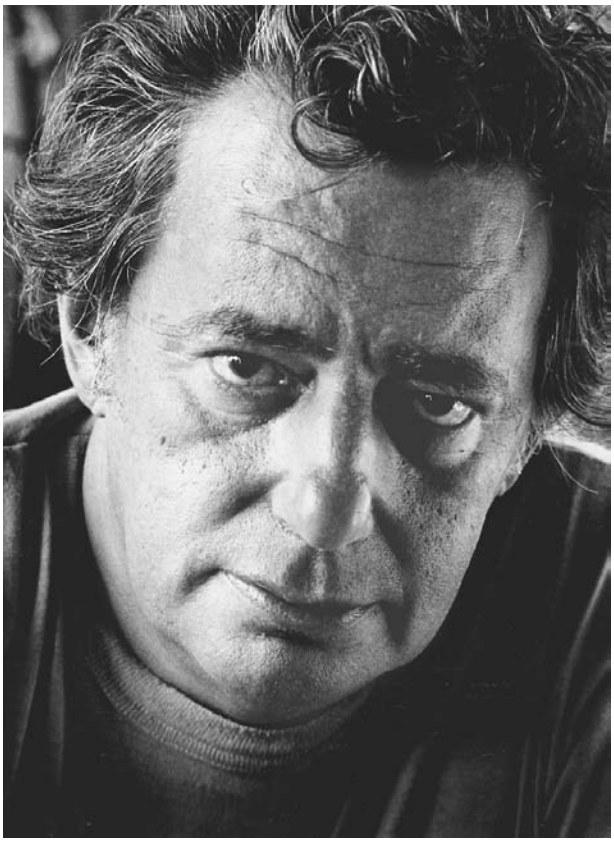

Mordecai Richler

One of Canada's most accomplished writers, Mordecai Richler (1931-2001) produced screenplays, novels, children's literature, and essays. At the time of his death, he was acknowledged as Canada's leading curmudgeon for his witty insights on topics such as the Canadian personality and the foibles of Quebec separatism.

Mordecai Richler was a prominent figure on the Canadian literary landscape for more than 40 years after the 1959 publication of his breakthrough novel, *The Apprenticeship of Duddy Kravitz.* Richler was much more than just a popular novelist, however; as a prolific contributor to magazines, movies, and children's literature, Richler probably reached a broader audience than any contemporary Canadian writer. His blunt words on Canadian political affairs also made Richler a household name throughout the country, particularly for his unsparing criticism of the ongoing battles over Quebec sovereignty. His description of the conflict as ''Canada's longest running *opera bouffe,* a far from life-and-death struggle over the size of English lettering and outdoor commercial signs in Montreal,'' in a 1999 Stanley Knowles Lecture at the University of Waterloo was just a sampling of Richler's disdain for the separatist forces in his native province.

St. Urbain Street Childhood

Richler's grandfather, a rabbinical scholar, emigrated to Montreal in 1904 from Galicia, a region then part of the Austro-Hungarian Empire and today split between Poland and the Ukraine. Establishing a scrapyard, the elder Richler gradually built the concern into a successful business that employed some of his fourteen children. Moses Isaac Richler, the eldest of the Richler sons, followed his father into the family business; however, unlike his younger brother, Solly, he was never made a full partner. Moses Richler's failure to achieve as much as his siblings was later explored in the writings of his son, Mordecai Richler, who was born on January 27, 1931.

A family of devout Orthodox Jews, the Richlers lived in the Jewish enclave in Montreal centered around St. Urbain Street; at one time, three generations of the family lived across the street from one another. Richler later immortalized the area in his novel *St. Urbain's Horseman* as a lively, nurturing place despite the economic hardships that many of the residents faced. At home, however, the young Richler was witness to his parents' increasingly unhappy marriage, which he attributed to his father's passive nature. In 1943, his mother, Lily Richler, had the marriage annulled on the grounds that she had been an underage bride and had married without her parents' consent; although Richler and his older brother were then adolescents, the annulment was granted.

Richler was encouraged in his religious studies at a Jewish parochial school; his parents hoped that he might

become a rabbi. After entering Baron Byng High School, however, Richler began to develop a more secular identity. Even though Richler's Jewish roots remained central to his identity for the rest of his life, he abandoned most of the Orthodox practices that he had been taught. His greatest rebellion, however, occurred when he abandoned his course work at Sir George Williams College (today known as Concordia University) after his second year. Richler was uninspired by his studies and longed to break free of his provincial life and pursue a career as a writer.

Expatriate Writer

In 1949, after a brief stint on the staff of the Montreal *Herald,* Richler began traveling in Europe and eventually spent an extended time in Paris, where he published his first piece of fiction, ''Shades of Darkness (Three Impressions)'' in the literary magazine *Points.* Encouraged by this early success, Richler also worked on the manuscript for a novel, *The Acrobats,* about a wandering Canadian idealist inspired by the International Brigades of the Spanish Civil War.

With his pockets empty, Richler returned to Montreal in 1951 while his first manuscript made the rounds of several European publishing houses. He worked as both a salesman and as a radio editor for the Canadian Broadcasting Corporation while he revised *The Acrobats* following its conditional acceptance by a British publisher. In 1954, the book finally was published. It received fairly good reviews, but sold only about 900 copies in its first few years in print in Canada. As Richler recalled in his debut essay in 1958 (reprinted in commemoration of his death in 2001) in *Maclean's,* a Canadian news magazine, ''My last royalty statement from New York cost me a good deal of sleep. It covered the last six months in 1956, and in that period two copies of *The Acrobats* had been sold. One domestic and the other Orient. For nights, I was kept awake thinking, 'Who in the hell do I know in the Orient? Would it be possible to trace the buyer? Shouldn't we correspond? Or did he, perhaps, buy the book in error?'''

Richler returned to Europe to take up life as an expatriate writer in London. An early marriage ended in divorce, but his second marriage in 1960, to onetime couture fashion model Florence Wood, lasted until his death; they had three sons and two daughters.

After two more novels that received fairly positive critical notices, yet disappointing sales figures—*Son of a Smaller Hero* in 1955 and *A Choice of Enemies* in 1957—Richler published a breakthrough work, *The Apprenticeship of Duddy Kravitz,* in 1959. Set in Montreal, the novel explored the rise of an ambitious young Jewish man determined to be successful; praised by critics, the book eventually became part of the modern canon of Canadian literature. Richler also established his reputation as a screenwriter for television and film during this period; perhaps his best-known early contribution was his uncredited work on the classic British film on class conflict, *Room at the Top* and his acknowledged work on its sequel, *Life at the Top.*

Demonstrating his versatility as a novelist, Richler published two works of humorous fiction, *The Incomparable Atuk* (distributed in the United States as *Stick Your Neck Out*) in 1963 and *Cocksure* in 1968. Both works used fish-out-of-water protagonists to illuminate larger observations about contemporary society, particularly the pretensions of the academic and artistic elites. Together with a collection of essays, *Hunting Tigers Under Glass, Cocksure* received the Governor General's Award in 1968, one of the highest honors bestowed by the Canadian government. Richler continued his string of successes with the 1971 publication of *St. Urbain's Horsemen,* which again received the Governor General's Award. A novel that included more autobiographical elements than any of his other fictional works, *St. Urbain's Horsemen* followed the life of an expatriate Canadian living in London as he made sense of his life in middle age.

Canada's Leading Curmudgeon

In 1972, Richler returned to Montreal with his family. He remained a resident of the city—which he claimed was the most culturally sophisticated in Canada—for the rest of his life. Over the next decade, his output as a writer remained as varied as ever. In addition to various projects for television, Richler wrote the screenplay for the movie adaptation of *The Apprenticeship of Duddy Kravitz,* which earned him an Academy Award nomination in 1975. That year, Richler also published a novel for children, *Jacob Two-Two Meets the Hooded Fang,* about the travails of a young boy who had to repeat everything he said twice for adults to understand him. The novel won the first Ruth Schwartz Children's Book Award in 1976.

In 1980, Richler reemerged as a novelist with the publication of *Joshua Then and Now.* Another work that incorporated some autobiographical elements, the novel explored the life of a Jewish-Canadian writer coming to terms with the past; the book was made into a film in 1985, with Richler as screenwriter. In 1990, Richler touched off controversy when he published *Solomon Gursky Was Here,* a novel inspired by the real-life history of Canada's Bronfman family. The country's wealthiest family, the Bronfmans made their fortune from their Seagram's Whiskey business and later built a wide-ranging entertainment empire including large holdings in Universal Studios and Time-Warner; one member of the family, Edgar Bronfman, also served as the head of the Jewish World Congress. Richler's last novel, *Barney's Version,* appeared in 1998.

Although he enjoyed uninterrupted success after *The Apprenticeship of Duddy Kravitz,* Richler became far better known as a humorist and social commentator in the last decade of his career. In addition to his regular essays in *Maclean's,* Richler published humorous and nostalgic pieces in magazines and journals ranging from *Playboy* to *Atlantic* to the *New York Times Book Review.* A lengthy piece he published in the *New Yorker,* however, gained Richler the most attention with its examination of the attempts to restrict the use of the English language in public places in Quebec. Richler eventually published an entire book devoted to the subject of Quebec separatism, *Oh Canada! Oh Quebec! Requiem for a Divided Country,* in 1992. Richler's defiance of Quebec separatist demands

made him a reviled figure in some quarters, and death threats were made against him after the book was published. Richler fought the separatists with satire and humor. As he told an audience at the University of Waterloo in 1999, ''I manned the barricades, so to speak, for the legal right to munch unilingually labeled kosher matzos in Quebec for more than sixty days a year. I also protested the right of a pet shop parrot to be unilingually English. As a consequence, nice people still stop me on the street and thank me for taking a stand. It's embarrassing, for my stand, such as it is, hardly qualifies me as a latter-day Spartacus or Tom Paine or Rosa Luxemburg.''

In declining health for some time, perhaps due to his favored pastimes of drinking malt whiskey and smoking, Richler had his kidney removed in a 1998 operation. A recurrence of cancer led to more treatment, but Richler died on July 3, 2001. He was one of the most respected literary figures in Canada by the time of his death.

Colleagues and friends memorialized Richler as a writer who was not overawed by his own success. His readers mourned the loss of one of the first internationally renowned Canadian writers. Indeed, Richler's ability to describe the Canadian perspective was one of his greatest contributions to the country's culture. Speaking at the University of Waterloo in 1999, he said: ''One of our most attractive qualities, I think, is that we are a self-deprecating people. Had Babe Ruth, for instance, been born a Canadian rather than an American, he would not be celebrated as the Sultan of Swat, the man who hit 714 home runs. Instead he would be deprecated as that notorious flunk who struck out 1330 times.''

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John Rollin Ridge

John Rollin Ridge (1827-1867) was born into one of the ruling families of the Cherokee Tribe during a period of great division. Under pressure to cede their lands in the southeastern United States and relocate to the Indian Territory in the West, the Ridge family signed the Treaty of New Echota in 1835, which completed a removal agreement with the United States government over the objections of many Cherokees. In 1839 John Rollin Ridge's father and grandfather were murdered in revenge for their support of removal; not long afterwards, Ridge himself was forced to flee to California to escape his family's enemies. Working primarily as a newspaper editor, Ridge also published perhaps the first novel set in California, *The Life and Adventures of Joaquín Murieta, the Celebrated California Bandit,* in 1854. A longtime slave holder, Ridge was the political leader of California's anti-abolitionist movement before the Civil War and a leader of the Copperheads, pro-slavery Democrats, during the conflict. In declining health after the Civil War, Ridge died in Grass Lake, California, in 1867; his widow, the former Elizabeth Wilson, published a collection of his poetry after his death.

The saga of the Ridge Family is one of the best known in Native American history. John Rollin Ridge's grandfather, Major Ridge—often called ''The Ridge''—was born in 1771 in present-day Tennessee, an area then inhabited by the Cherokee Tribe. The Ridge earned a fearsome reputation as a skilled fighter against white settlers in the 1780s while he was still a teenager. Around 1792, Ridge married Susanna Wicket, and the couple built a sizable farm along the lines of their white settler neighbors. In 1813, Ridge fought on the side of the American government against the Creek Nation, which demonstrated how his loyalty had shifted. Returning to his farm—now more of a plantation, complete with slaves—Ridge and his wife raised their four surviving children, including John Ridge, born about 1800.

Believing that acculturation into white society was the best hope for the survival of the Cherokee people, the Ridge children received the best education that the frontier setting could provide. John Ridge was taught by a series of missionary workers at schools in Georgia before attending the American Board of Commissioners for Foreign Missions (ABCFM) school in Cornwall, Connecticut. There he met Sarah Bird Northrup, the daughter of a nurse who was caring for him during a brief illness. The two married in 1824 and Northrup returned with him to Georgia. In addition to working as a lawyer, John Ridge became a major landholder in his own right: His farm covered 419 acres and was manned by eighteen slaves. Added to The Ridge's 280-acre farm, eight-room manor, trading post, and ferry service, the Ridge family was the wealthiest and most influential among the Cherokees.

Like his parents, John Ridge emphasized the importance of formal education and acculturation in raising his children, including John Rollin Ridge, born on March 19, 1827. The Ridge children attended a school built by their parents and staffed by a missionary teacher trained at the ABCFM. During John Rollin Ridge's childhood, however, the Cherokees came under increasing pressure to cede their lands to white settlers and move to the Indian Territory, comprising much of present-day Oklahoma. Despite their belief that acculturation into white society was the best course for the Cherokees, the Ridge Family eventually perceived that they had to leave their land. The 1828 election of Andrew Jackson to the presidency brought the issue to a head; although The Ridge had fought with Jackson's troops against the Creeks in 1813, Jackson was resolute on the policy of Indian Removal, as the plan to relocate tribes to the Indian Territory was called. In addition to the federal government, the state of Georgia also increased pressure for removal. In 1830 Georgia passed legislation to nullify the Cherokee's sovereignty and followed it with a series of measures to force them to sell their lands. The discovery of gold in the region also brought numerous fortune-hunters into the lands where the Cherokees had farmed since the late 1700s.

The Trail of Tears

With the Ridges leading the Treaty Party of the Cherokees, the Treaty of New Echota was signed with the federal government on December 29, 1835. It provided the Cherokee Tribe with 13.8 million acres for settlement in the Indian Territory as well as a payment of $4.5 million and an annuity payment to support a school. While the Ridges insisted that they had negotiated the best possible deal, many Cherokees were outraged at the prospect of removal to the West. To make matters worse, the journey to the Indian Territory was poorly planned; many Cherokees died during the treks of 1836 through 1839, which became known as ''The Trail of Tears.'' By the time the removal of the Cherokee had been completed, the Ridge family's leadership was under attack by a hostile faction who accused them of profiting from their people's misery.

On June 22, 1839, the Ridges' rivals got their revenge. Dragging John Ridge out of his home, a band of his fellow Cherokees brutally murdered him while his family watched. Later, Major Ridge was also attacked and killed. Fleeing to Fayetteville, Arkansas, the surviving family members pled with the federal government to guarantee their safety and restore their losses, as their homes were looted after the killings. At the age of twelve, then, John Rollin Ridge's life was changed forever. Not only was the economic security of his family diminished, but his very safety as the future leader of the Ridge family was in doubt as well.

Despite the tragedy, John Rollin Ridge continued his family's tradition of educational attainment. After studying in Fayetteville, Ridge entered the Great Barrington Academy, named after its site in Massachusetts, in 1843. After two years in the East, Ridge returned to Fayetteville to study the law. In 1847, the twenty year-old married Elizabeth Wilson, a native of Fayetteville, and the couple settled on a farm nearby. Their only child, Alice, was born in 1848. With his inheritance, which included ownership of two slaves, Ridge retained a measure of prosperity, even if it paled to the Ridges' fortune in the past.

Tensions within the Cherokee Tribe resurfaced again in 1849, when John Rollin Ridge entered into a dispute with a neighbor whom he accused of stealing and injuring his horse. During the argument, Ridge claimed that he had been threatened and had shot the man in self-defense. Soon rumors were circulating that the neighbor, who was part of the anti-Ridge faction of the Cherokees, had set up the event in order to have an excuse to kill Ridge. Whatever the exact circumstances, Ridge decided not to risk a trial and decided to flee to California. Encouraged by news of gold strikes there, Ridge took out mortgages on his two slaves to finance the trip and departed with his brother and one slave in April 1850.

Gold Rush Years

After an arduous trip that exhausted most of his resources, Ridge realized that the tales of prosperity in California were greatly exaggerated. After one full day of mining that brought him only fifty cents worth of gold dust, it was obvious to Ridge that prospecting would not provide enough money to bring his wife and daughter out west. Instead, Ridge turned to writing to make a living; as a spokesman for the Ridge Family, he had already been published in a number of newspapers. In California, his topics

typically included stories about prospecting in addition to covering Native American topics. While his essays on California's tribes exhibited many of the biases of the day—including the belief that they were primitive and possibly doomed to extinction unless they acculturated into white society—Ridge often took a more sympathetic point of view than other observers, for example, in calling for measures to protect Native Americans from exploitation and violence by white settlers.

Published *The Life and Adventures of Joaquín Murieta, the Celebrated California Bandit*

While working for several different newspapers during his career in California, Ridge was successful enough to reunite his family by 1854. That same year, Ridge published his only novel, *The Life and Adventures of Joaquín Murieta, the Celebrated California Bandit.* The story was a fictionalized account based on the lives of a group of bandits operating in central California; according to various reports, there were between two and five men who used the name Murieta, although Ridge condensed them into one figure for his novel. While the exploits of Murieta were melodramatic, the larger theme of the novel demonstrated a greater sensitivity to the ethnic tensions that dominated Californian society at the time. In the wake of the recent war with Mexico, which concluded in 1848, and pervasive discrimination against Mexicans and other Spanish-speaking residents, white settlers in California attempted to pass legislation to limit their rights, including the right to prospect for gold. Although such a law was passed in the state, it was later rescinded; however, tensions remained at a boiling point throughout the state. In one incident that Ridge included in his book, a group of whites accused Murieta of stealing and beat him in front of his wife, who was also attacked. In response, Murieta became a bandit, raiding the homes of white and Asian settlers throughout California. Eventually, officials killed at least two men who were thought to be operating under Murieta's name, but not before he became a folk hero to many beleaguered Spanish-speaking residents.

Political Controversies

The publication of the ninety-page novel *The Life and Adventures of Joaquín Murieta, the Celebrated California Bandit* was an immediate success; unfortunately, it was often republished in plagiarized editions, and Ridge's hoped-for economic gain never materialized. Instead, he worked as a Yuba County Deputy Clerk and as a part-time police officer in addition to publishing his work in several newspapers. In 1856 Ridge joined the staff of the *Californian American,* a newspaper affiliated with the Know-Nothing Party. A racist and nativist organization, the Know-Nothings advocated strict limits on immigration to the United States and espoused a deep anti-Catholic resentment. Although the California branch of the Know-Nothing Party was more moderate on some issues, it nevertheless represented one extreme end of the political spectrum.

Throughout 1857 and 1858, Ridge worked for a number of other newspapers in northern California; with the decline of the Know-Nothing Party, he now supported the pro-slavery faction of the Democratic Party. Although he believed that the Union should be preserved, Ridge was also adamant that the existing rights of slave holders not be infringed. After the Civil War broke out, Ridge continued to support the efforts of negotiators to bring the war to an end without abolishing slavery. In May 1861 Ridge became the editor of the San Francisco *Evening Journal* and often wrote essays against President Lincoln and the *Emancipation Proclamation.* As the war continued in the Union's favor, however, Ridge was increasingly criticized for his attacks on Lincoln and the Union's cause.

At the conclusion of the war, Ridge stepped into controversy for his role as a negotiator on behalf of the Cherokees, who had once again split ranks over the war. While some slaveholding Cherokees sided with the Confederacy, others supported the Union's effort. In securing a position as the agent for all the Cherokees east of the Mississippi River, John Rollin Ridge was once again accused of profiting from the division among his tribe. As he approached his fortieth birthday, however, Ridge was increasingly in poor health and suffered diminished mental capacity. In the last weeks of his life he was largely incoherent. Ridge died in his home at Grass Lake, California, on October 5, 1867. After his death, his wife published a collection of his poetry; however, he remains best known as the author of perhaps the first Californian novel and as a somewhat tragic figure in the history of the Cherokee people.

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Jason Robards

Jason Robards (1922-2000) was one of the most distinguished American actors of the twentieth century, making his mark in both theater and film. The son of an actor, Robards first made a name for himself in the late 1950s with impressive performances in the

plays of Eugene O'Neill. He went on to win two Academy Awards for best supporting actor and a Tony Award for best actor, one of eight Tony Awards for which he was nominated.

Robards was born in Chicago on July 26, 1922, son of Jason Nelson, an actor, and Hope Maxine (Glanville) Robards. When he was only 5, his parents divorced, and young Robards moved with his father and brother to Los Angeles. Growing up he showed little interest in following in his father's footsteps, focusing instead on a possible career in sports. He was a star athlete at Hollywood High School, playing baseball, basketball, football, and track. Academically, he was a B+ student whose favorite subjects were civics, drama, French, and Spanish. He graduated in 1939.

Shortly after graduating from Hollywood High, Robards enlisted in the U.S. Navy and was trained as a radio operator. Stationed at Pearl Harbor on the Hawaiian island of Oahu, he narrowly survived the Japanese attack on December 7, 1941. For most of World War II, he served in the Pacific Theater, seeing action in a total of 13 sea battles, and was later awarded the Navy Cross. It was during his years in the Navy that Robards first began to show an interest in the theater, borrowing the plays of Eugene O'Neill from the ship's library and toying with the idea of a career as an actor.

Bitten by the Acting Bug

After his discharge from the Navy in 1946, Robards returned home and confided to his father his growing interest in acting. The senior Robards urged his son to attend the American Academy of Dramatic Arts (AADA) in New York, which he himself had attended and now recommended to his son as an excellent place to learn the actor's craft. Although Robards's stay at AADA lasted only eight months, it was at the academy that he first met actress Colleen Dewhurst, who would play opposite him in a number of O'Neill plays in years to come. His first professional appearance was as the rear end of a cow in the Children's World Theatre production of *Jack and the Beanstalk,* hardly the most auspicious start to an acting career. Next up, Robards won a walk-on role in a D'Oyly Carte production of *The Mikado* on Broadway. A year later he enjoyed somewhat more substantive roles in the D'Oyly Carte productions of *Iolanthe* and *The Yeoman of the Guard.*

Things began to look up a bit for Robards in the early 1950s. In 1951 he landed a job as an understudy and assistant stage manager for the Broadway production of *Stalag 17.* After its Broadway run, Robards joined the national touring company of the play. His first big break, however, came in 1953 when director Jose Quintero cast him in the leading role in Victor Wolfson's *American Gothic,* which opened off Broadway at the Circle in the Square. That experience helped to pave the way for the role that would first win the actor broad recognition and critical acclaim. When director Quintero was casting his upcoming production of O'Neill's *The Iceman Cometh* early in 1956, he remembered Robards from their prior collaboration and cast him in the relatively minor role of Jimmy the Priest. As the production began to come together, Quintero continued to search for just the right actor to play Hickey, the lead role. Robards pleaded with Quintero to give him a stab at the part. Hickey, as written by O'Neill, is a short, rotund figure in his 50s, which could hardly have been more different than the tall, lean Robards, who was then 34. Despite his initial misgivings, Quintero allowed the actor to read for the part and was so impressed at Robards's ability to transform himself into O'Neill's tragic hero that he quickly signed him for the part.

Won Best Actor Award

Thus began for Robards and Quintero a successful partnership in the interpretation of O'Neill's work. Playwright O'Neill, who had died in November 1953, had requested that one of his plays—*A Long Day's Journey into Night*—not be produced until 25 years after his death. So impressed with Robards' interpretation of Hickey was O'Neill's widow that she gave Quintero and Robards the green light to bring *Long Day's Journey* to Broadway only three years after O'Neill's death. The play, written by O'Neill between 1939 and 1941, is autobiographical in theme, painting a painful portrait of the tortured relationships within the Tyrone family. Its Broadway debut in the fall of 1956 won for O'Neill a posthumous Pulitzer Prize, his third for drama, and for Robards the 1957 New York Drama Critics Award for best actor.

New York Times theater critic Brooks Atkinson said that with Quintero's production of *Long Day's Journey into Night,* ''the American theater acquires size and stature.'' Of Robards' contribution, Atkinson wrote: ''As the evil brother, Jason Robards Jr., who played Hickey in *The Iceman Cometh,* gives another remarkable performance that has tremendous force and truth in the last act.'' Even more effusive in his praise of Robards was Walter Kerr, critic for the *New York Herald-Tribune:* ''Mr. Robards lurches into the final scene with his hands, his mouth, and his mind wildly out of control, cracks himself in two as he pours out every tasteless truth that is in him, and subsides at last into the boozy sleep of the damned. The passage is magnificent.''

After his stunning success in two back-to-back O'Neill vehicles, Robards sought to prove to the world—and perhaps to himself as well—that he could act convincingly in works by other playwrights. He followed up with his successful run as Jamie Tyrone in *Long Day's Journey* with two Shakespearean roles in the summer of 1958. He first played Hotspur in *Henry IV, Part I* at the Stratford Shakespeare Festival in Stratford, Ontario, after which he took the role of Polixenes in *The Winter's Tale.* Returning to contemporary drama in the fall of 1958, he opened on Broadway opposite Rosemary Harris in Budd Schulberg's and Harvey Breit's *The Disenchanted,* a thinly disguised tale of F. Scott Fitzgerald. Robards played the role of Manley Halliday (the Fitzgerald character) so convincingly that he picked up the Tony Award in 1959 as best actor. Joining Robards in the cast of *The Disenchanted* was his father, making his first appearance on Broadway since 1922, the year of his actor son's birth.

Made His Film Debut

In 1959 Robards returned briefly to Shakespeare, playing the title role in a production of *Macbeth* at the Metropolitan Boston Arts Center in Cambridge, Massachusetts. More importantly, 1959 saw the actor's film debut in *The Journey,* released by MGM. Then it was back to Broadway where he won critical praise for his roles as Julian Berniers in *Toys in the Attic* in 1960, William Baker in *Big Fish, Little Fish* in 1961, and Murray Burns in *A Thousand Clowns* in 1962.

After a two-year absence, Robards returned to the screen in 1961 in two roles, playing Julius Penrose in *By Love Possessed* and Dick Diver in *Tender Is the Night.* In 1962 Robards recreated his role as Jamie Tyrone in the film version of *A Long Day's Journey into Night,* starring with Katharine Hepburn, Ralph Richardson, and Dean Stockwell. The critics were duly impressed, and it seemed certain that Robards had carved a niche for himself in Hollywood. In 1964, Robards played George S. Kaufman in the film version of Moss Hart's *Act One,* which he followed with in 1965 with a reprisal of his role as Murray Burns in the motion picture version of *A Thousand Clowns.* He also managed to stay active on Broadway, appearing in 1964 and 1965 in four different roles: Quentin in Arthur Miller's *After the Fall,* Seymour Rosenthal in *But for Whom Charlie,* Erie Smith in *Hughie,* and Vicar of St. Peter's in *The Devils.*

While Robards' career continued to flourish, his personal life was quite another matter. For much of his adult life he was plagued with debilitating bouts of depression, some of which he later suggested may have had its roots in the breakup of his family when he was only 5 years old. Although he lived with his father and stepmother after his parents' divorce, he saw his mother frequently but spent much of his early life hoping that the family could be reunited. Even more damaging than the depression was Robards's struggle with alcohol. He remained a heavy drinker until 1972 when he was almost killed in an alcohol-related automobile accident. No less complicated was Robards's love life. In all he was married four times. He married Eleanor Pitman in 1948. The couple had three children—Jason III, Sarah Louise, and David—before divorcing in 1952. In 1959 Robards married Rachel Taylor. They had no children and divorced in 1961, shortly after which he married Lauren Bacall, with whom he had a son, Sam. Robards and Bacall split in 1969. The following year he married Lois O'Connor, with whom he remained until his death in 2000. They had two children, Shannon and Jake.

Work in Films Increased

Robards remained active in the theater for most of his life, but the late 1960s brought a sharp increase in his work in film. In 1966 he appeared in *Any Wednesday* and *A Big Hand for the Little Lady.* The following year he played Al Capone in *The St. Valentine's Day Massacre,* Doc Holliday in *Hour of the Gun,* and Nelson Downes in *Divorce American Style.* Between 1968 and 1976 he appeared in 16 films, but the best was yet to come for Robards. His portrayal of *Washington Post* editor Ben Bradlee in 1976's *All the President's Men* won for Robards an Academy Award as best supporting actor. He repeated that feat only a year later when he picked up the Oscar for his portrayal of Dashiell Hammett in *Julia.*

On the stage, the 1970s brought a return to the plays of Eugene O'Neill for Robards. In 1973 he portrayed James Tyrone Jr. in *A Moon for the Misbegotten* at the Eisenhower Theatre in Washington, D.C., and the Morosco in New York City. The following year he took the play to Los Angeles, appearing at the Ahmanson Theatre. In 1975, he played Erie Smith in O'Neill's *Hughie* at the Zellerbach Theatre in Los Angeles and at the Lake Forest Theatre in Illinois in 1976. In 1975 Robards also played the role of James Tyrone Sr. in *A Long Day's Journey into Night* at the Eisenhower and the following year at the Brooklyn Academy of Music. The actor next portrayed Cornelius Melody in *A Touch of the Poet* at the Helen Hayes Theatre in New York City. He wrapped up the decade with an appearance in *O'Neill and Carlotta,* a drama about the tortured relationship between Eugene O'Neill and his third and last wife, Carlotta Monterey.

In addition to his many appearances on stage and in film, Robards found time for an amazing amount of work in television. He appeared in more than 20 made-for-TV movies, including four—*The House without a Christmas Tree, The Thanksgiving Treasure, The Easter Promise,* and *Addie and the King of Hearts*—in which he played the same character, James Mills. He either appeared in or lent his voice to ten miniseries, including *The Atlanta Child Mur-*

ders, The Long Hot Summer, An Inconvenient Woman, and *Heidi*. In the mid- to late 1950s, Robards also appeared in a number of television dramas, including productions that appeared on *Studio One, Playhouse 90, Armstrong Circle Theatre,* and *Philco Television Playhouse.*

Robards remained active in film until just before his death in 2000. Ironically, his final film, released in 1999, was *Magnolia,* in which he portrayed Earl Patridge, bedridden and dying of cancer, with which the actor himself was then waging a losing battle. Although *Magnolia* was not a major commercial success, Robards' work in the film was widely praised by critics.

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Sir John Ross

British explorer Sir John Ross (1777-1856) joined the Royal Navy at the age of nine and spent much of the rest of his life at sea. In the early nineteenth century, he made three expeditions to the Arctic, looking for the Northwest Passage, exploring King William Island and the Boothia Peninsula, and searching for the lost expedition of Sir John Franklin.

Ross was the fifth son of Andrew Ross and his wife, Elizabeth. He was born in Balsarroch, Wigtonshire in Scotland on June 24, 1777. While still a boy, he joined the crew of a ship called the *Pearl* and spent the next three years in the Mediterranean. In 1790 he sailed on the *Impregnable,* whose captain, Sir Thomas Byard, advised him to join the merchant marine. He did so and became an apprentice to Byard for four years, sailing to the West Indies and the Baltic. After that he sailed on a number of ships as midshipman or mate and in 1805 became a lieutenant. In 1809 he was made a Swedish knight for a brief period of service to the Swedish admiral.

Explored the Northwest Passage

Ross was a good navigator, skilled at surveying land, and the inventor of a new type of sextant known as the Royal William. A sextant is an instrument that measures angular distances and is often used by navigators to determine latitude and longitude. He was also a believer in phrenology, a popular pseudoscience of the time that deduced a person's character from the shape of the skull.

In 1812 he was promoted to a naval commander and took the helm of a series of ships in the Baltic, North Sea, and the White Sea. In January 1818 he was appointed commander of the ship *Isabella,* which joined with the ship *Alexander,* commanded by Lieutenant Edward Parry, to explore the Northwest Passage through Davis Strait.

In *The Arctic Grail,* Pierre Barton wrote, ''This stocky, red-haired Scot . . . seemed the best choice for an Arctic adventure. Not yet forty-three, he had three decades of sea experience. He was undeniably brave, having been wounded no fewer than thirteen times in battle—'scarred from head to foot' in the words of a future polar explorer, Elisha Kane.''

The two ships were merely refitted transports not specially built for the rigors of the Arctic. By mid-June they were in the Davis Strait between Baffin Island and Greenland, where the amazing extent and grandiosity of the world of ice astonished them. According to Barton, Ross wrote in his journal, ''It is hardly possible to imagine anything more exquisite . . . by night as by day they glitter with a vividness of colour beyond the power of art to represent.''

In early July, on the coast of Greenland, they met a group of native people who had never seen outsiders; even John Sacheuse, their native interpreter, had never heard of these people and could barely understand their dialect. These people had never seen boats or trees, and so they were baffled when Parry, trying to show peaceful intentions, sent out an officer carrying a flag with an olive branch on it. Ross, who was more practical, put up a flag on a pole and tied a bag of presents to it. The natives understood that as a gesture of peace. Communications were severely limited, and the Europeans, underestimating these seemingly naive people, never thought to learn some of their techniques for surviving in such difficult terrain.

The expedition eventually reached the top of Baffin Bay, where no Europeans had been for two centuries. Ross then sailed west to the southern tip of what is now known as Ellesmere Island, then went south, looking for a channel that might enter into the fabled Northwest Passage. At the end of August he found a long inlet that led to the west. This had been named Lancaster Sound, but no one knew whether it led to the Pacific Ocean.

''Discovered'' Croker Mountains

After sailing thirty miles into the sound, Ross became convinced that it was a dead end. In fact, he thought he saw a mountain range in the distance, blocking all passage. He was the only one who saw the mountains, but he turned his ship around and headed back the way he had come with no explanation to Parry, who was enraged by his actions. Ross named the imaginary range the Croker Mountains and returned to England, claiming the range blocked the Northwest Passage. He was promoted to post rank in recognition of his discovery, and in 1819 he published his book, *A Voyage of Discovery, Made Under the Orders of the Admiralty, in His Majesty's Ships Isabella and Alexander, for the Purpose of Exploring Baffin's Bay and Inquiring into the Probability of a North-West Passage,* about the trip. In it, he claimed that in addition to the mountains, the passage had been completely choked by ice. This was a lie; Parry and others had not seen any ice. Barton noted, ''It was almost as if the doughty seaman didn't believe in the existence of the North West Passage and had seized on the first opportunity to confirm that opinion''—whether it was true or not. Some members of the admiralty doubted the reality of the Croker Mountains, and they dispatched another expedition, under Parry's command, to verify Ross's claims. Meanwhile, the existence or nonexistence of the mountains became a public controversy, which was not put to rest until Parry returned in October 1820 with the news that Ross had been wrong.

Another Voyage

Ross became a laughingstock and was deeply embarrassed. In some quarters, according to Barton, anyone who was excessively vain was said to be suffering from ''Rossism.'' Anxious to clear his name and prove that he was still a good sailor, navigator, and observer despite the mistake, Ross asked for another commission, but did not get one until 1829, when he was given command of a small vessel. A friend named Felix Booth, who was the distiller and sheriff of London, sponsored a new Arctic voyage and contributed 7,000 pounds. Ross put up 3,000 pounds of his own money.

Once in the Arctic, Ross sailed through Lancaster Sound and then searched for a passage south from Prince Regent Inlet, but was stopped by ice and trapped until the summer of 1830. In that summer, he made a few miles south, but once again became stuck in the ice until May 1832, when he and his men abandoned the ship and spent a fourth winter on Fury Beach, in a hut built from the remnants of a wrecked ship named the *Fury,* previously under Parry's command; they survived on provisions left by Parry.

The greatest hazards of this voyage were the boredom and depression endured by the men during the long immobile periods. Parry knew that these could easily lead to friction, fights, and mutiny, and made sure that his ships had music, sports, and other entertainment. Ross was not as lighthearted. William Light, a steward on the expedition, published his reminiscence of the voyage, and, according to Barton, summed up Ross as ''a haughty, unsociable, and almost hermit-like officer who treated his men with iron authority but little compassion and kept to his cabin, sustaining himself on his sponsor's gin.'' He was the oldest man on the ship and came from a different era. In addition, his stubborn insistence that he was always right led to difficulty when he was wrong. However, his nephew, James Clark Ross, who was a member of the crew, was far more energetic and enthusiastic and actually made most of the expedition's notable discoveries.

Boredom was alleviated by the native people, who visited the Europeans in the winter. The sailors taught them to play leapfrog and soccer and in return learned how to survive through the winter. However, Ross continued to view them as barbarians and, once he had pumped them for information about the geography of the surrounding land and water, refused to allow them on the ship, even though they were unfailingly generous with their homes and personal possessions.

During this difficult voyage, Ross and his men were able to map the peninsula now known as Boothia, as well as the Gulf of Boothia. In addition, James Clark Ross was able to map the precise location of the magnetic North Pole.

In the summer of 1833 they were able to reach Ross's old ship, the *Isabella,* in Lancaster Sound, and they returned to England in October. As a result of his achievements, Ross was knighted in 1834 and received gold medals from the Geographical Societies of London and Paris. In 1835 he published a book about the expedition, *Narrative of a Second Voyage in Search of a North-West Passage, and of a Residence in the Arctic Regions During the Years 1829-1833, with Appendix.*

The Controversy Over Franklin

Ross served as consul to Stockholm from 1839 to 1846. In 1845 another expedition was preparing to leave for the Arctic, under the command of Sir John Franklin, and Ross's advice was snubbed. In addition, Sir John Barrow, another explorer, wrote a bitter attack on Ross, and the community of Arctic explorers, including Ross's nephew, sided with

Barrow. Ross replied by writing a vitriolic pamphlet defending himself, and when Franklin's expedition did not return at the planned time, Ross urged the admiralty to send out a rescue ship with him in command. The admiralty, as well as the other explorers, replied that it was too early to send out a rescue expedition. Ross was probably too old to be captain of such an expedition, but he attributed the rejection to Barrow's influence.

Ross wrote another pamphlet presenting his theories about why the admiralty had refused to allow a rescue expedition, but his arguments were marred by his obvious personal anger toward Barrow and some members of the admiralty. By 1849, he had gathered enough money from Felix Booth, the Hudson's Bay Company, and other donations to finance a small ship, the *Felix,* which he sailed to Lancaster Sound. In the end, however, it turned out that no one had seen Franklin or any of his men after 1845; no one knows how they died, and their bodies were never found.

Ross died in London on August 30, 1856. During his life he had married twice, and he had one son, who was a civil servant in the East India Company. His nephew, James Clark Ross, became a famed and much more successful explorer of the Antarctic.

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Vera Cooper Rubin

Although her ideas on the nature of the universe were at first largely discounted, astronomer Vera Cooper Rubin (born 1928) has gained recognition for her research leading to the discovery of "dark matter."

Vera Cooper Rubin's measurement of the speed of spinning galaxies suggests that science has only scratched the surface of the true nature of the heavens. Dark matter is believed to make up 90 percent of the universe. It is material that is thought to exert gravitational force on stars to keep them spinning inside their galaxies.

Watched the Stars

Rubin was born on July 23, 1928, in Philadelphia, Pennsylvania. At age 10, she was already fascinated by the stars. From her home in Washington, D.C., she searched the skies and watched the constellations until late at night. Despite warnings from her mother not to overdo her star gazing, Rubin continued to pursue her passion in the night skies. At age 14 she built her first telescope with the help of her father. Her early fascination for astronomy followed her into adulthood; now she scans the stars with some of the world's largest and most powerful telescopes.

Even though a high school physics teacher warned Rubin away from science, and an admissions officer at Swarthmore College in Pennsylvania advised her to major in something more suitable than astronomy, Rubin went her own way. She was determined to investigate the universe's secrets for herself. She earned her bachelor's degree in astronomy at Vassar College in 1948 and went on to earn a master's degree from Cornell University in 1951. At Cornell she studied quantum mechanics with Hans Bethe, who later won a Nobel Prize for his research on fusion reactions in the sun, and attended lectures on quantum electrodynamics given by Richard Feynman, who later won a Nobel Prize for his research on particle interactions. Rubin's thesis challenged the big bang theory which postulates that the universe is expanding out from an original central explosion of matter. Instead, she argued, the galaxies themselves are actually rotating around a central point, not just expanding out from it. "My first paper got an enormous amount of publicity, almost all negative," Rubin told *Discover.* "But, at least, from then on, astronomers knew who I was."

Rubin, then a young woman of only 22 years, had no intention of stirring up controversy with her work. But her findings were unorthodox and continued to be so. In 1954, while working toward a doctorate from Georgetown University at night, Rubin completed research that showed galaxies were not evenly spaced throughout the universe. This was another controversial finding, since the big bang theory suggested that galaxies are evenly distributed. For years Rubin carefully measured the speed of spiral galaxies. She found that they spin so fast that their stars ought to spin away from them, rather than stay in orbit. Perhaps, she thought, galaxies remain intact due to gravitational forces exerted by matter that human technology cannot detect: so-called "dark matter."

Astronomers knew that the universe was expanding because of the shift toward red exhibited by light waves emanating from distance galaxies. This red shift indicates movement away from Earth at speeds so high that astronomers found it hard to believe that stars within these galaxies were not actually spinning out of them. (Blue light, on the other hand, would indicate a movement toward Earth.) An accepted explanation for star movement within galaxies was that, much like planets in orbit around the sun, stars on the edge of a galaxy moved more slowly than those closer in. Prior to Rubin's discovery that stars on the edge of a galaxy moved just as quickly as others, many astronomers believed that the laws of physics dictated that stars would behave more like planets. Rubin's research changed all that.

Discovered "Dark Matter"

The gravitational pull of large bodies such as the Sun lessens as distance increases; therefore, if stars on the edge of a galaxy were moving just as swiftly as the rest of the stars in their galaxy, what was keeping them from spinning away?

The answer seemed to be another gravitational force, a cosmic force that was at work although not visible through a telescope.

In the 1970s, while other astronomers pursued quasars (blue specks of light thought to be the birthing place of galaxies), Rubin and her colleague W. Kent Ford investigated galactic movement. They looked into the possibility that galaxies did not just expand in a predictable manner toward a region called the Great Attractor, but rather moved on their own. The idea was not received well, so Rubin turned her attention to the rotation of spiral galaxies. After she discovered that the Andromeda Galaxy was actually moving at a fast rate but that stars were not spiraling away from it, she went on to investigate other galaxies. She found that, far from being the exception to the rule, Andromeda was behaving much the same as other galaxies. Stars on the edge of the galaxy moved with the same speed as those on the interior. Some kind of matter must be exerting a force on those stars to keep them from out of the galaxy.

Rubin began to hypothesize that the mass of the galaxy was spread out rather than concentrated in one central spot. If the velocities of clouds farther out from the ''central bulge'' of a galaxy were not less than the velocities of clouds closer in, as Keplerian motion predicts, then all mass in the galaxy must not be at its center. Could it be that there were heavenly bodies generating mass as yet unknown to astronomers?

Although Rubin's work was not easily accepted in the 1970s, she was not the first astronomer to notice galaxies were moving too fast to stay together. In the 1930s astronomers Fritz Zwicky and Sinclair Smith had realized that galaxies were speeding along at higher rates than expected, and they wondered if some kind of matter was keeping galaxies together through gravitational pull. Their idea about ''missing mass'' influencing galactic movement seemed to agree with Rubin's findings.

It took some time, but after studying more than 200 galaxies, Rubin and her colleagues documented enough data to convince other astronomers that the universe was virtually 90 percent undiscovered matter. Thanks to Rubin's efforts, the possible existence of dark matter became scientifically accepted.

''So important is this dark matter to our understanding of the size, shape, and ultimate fate of the universe that the search for it will very likely dominate astronomy for the next few decades,'' Rubin wrote in an article published in the *Scientific American.* The findings from Rubin's research opened new vistas for exploration. ''With over ninety percent of the matter in the universe still to play with, even the sky will not be the limit,'' she explained to *Discover.*

The possible existence of dark matter set the scientific world agog with curiosity. Some astronomers, such as Rubin, believe the dark matter was ordinary in make-up—just defunct stars or planets—but others believe it was an entirely different substance, made of particles that weighed 100 times more than visible matter. While the truth of the matter as yet remains a mystery, Rubin's research gained considerable respect within the scientific community. For all the attention her work received, Rubin remained more interested in the work itself. ''Fame is fleeting,'' she told *Discover.* ''My numbers mean more to me than my name. If astronomers are still using my data years from now, that's my greatest compliment.''

Shared Passion for Astronomy with Others

Years before she asked for a job at the Department of Terrestrial Magnetism (DTM) at the Carnegie Institution of Washington in 1965, Rubin already had an interest in DTM. After she became a staff member there, she enjoyed the freedom to pursue her interests without the pressure to publish. The family-like atmosphere at DTM included daily staff lunches and scientific discussions. It was the right place for Rubin to thrive. David Burstein, who worked with Rubin from 1977 to 1979, noted that she always found personal satisfaction in her work that had nothing to do with money or publicity.

As Rubin changed modern understanding of the universe, she shared her vision with the younger generation through teaching. From 1954 to 1955 she served as an instructor of mathematics and physics at Montgomery County Junior College. From 1955 to 1965 she was a research associate astronomer at Georgetown University and from 1959 to 1965 was a lecturer then assistant professor of astronomy at Georgetown University. Even after she accepted a research position, Rubin taught astronomy courses at her children's high school and served on an advisory board for an inner-city youth science program. She also worked with the National Academy's Committee on Human Rights.

Despite her years of teaching, it was not until 1963 that Rubin began to feel like an astronomer. She worked at the University of California at San Diego with Margaret and Geoffrey Burbidge, who had done notable research indicating that chemical elements are made in stars. Rubin felt she was finally working with people who were interested in what she had to say and that her ideas had credibility. Rubin became a professional observer at Kitt Peak in Arizona before she settled on her career at DTM and was the first woman allowed to observe at Palomar Observatory.

Personal

Rubin is married to Robert Rubin, whom she met while he was a fellow graduate student at Cornell University majoring in physical chemistry. Robert chauffeured Rubin, who does not drive, back and forth to class while she was working on her Ph.D. At the time, Rubin's parents helped her take care of her first two children. All four of her children have since earned doctorates in scientific fields. David (born 1950) has a Ph.D. in geology, Judy (born 1952) has a Ph.D. in cosmic-ray physics, Karl (born 1956) has a Ph.D. in mathematics, and Allan (born 1960) has a Ph.D. in geology.

Because of her struggles to gain credibility as a woman astronomer, Rubin continued to encourage young girls to pursue their dreams of investigating the universe. She wrote a children's book titled *My Grandmother Is an Astronomer*

in the hopes that other children will experience some of the joy she feels watching the night skies.

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Allan Rex Sandage

Astronomer Allan Rex Sandage (born 1926) took it as his life's work to find out how old and how large the universe is. His work led him to conclude the universe is 15 billion to 20 billion years old. Sandage is credited with the discovery of quasars, small blue cosmic objects that may be places where stars are born.

Became a Stargazer

Born on June 18, 1926, Sandage was an only child. His father was a business professor at Miami (Ohio) University and his mother was the daughter of the president of a Church of Jesus Christ of Latter Day Saints (Mormon) school. On quiet Ohio nights, Sandage enjoyed watching the stars through a friend's telescope. Soon he was keeping an eye on the skies day and night. As a teenager, he kept a record of sunspots he observed over a period of four years. Young Sandage read writings by British astronomer and mathematician Arthur Stanley Eddington and *The Realm of the Nebulae* (1936) by Edwin P. Hubble.

After studying physics and philosophy at Miami University, Sandage served in the U.S. Navy as an electronics specialist during World War II. After the war, he earned a bachelor's degree in physics from the University of Illinois in 1948 and a Ph.D. from the California Institute of Technology in 1953.

While still a student, Sandage worked at the Palomar Observatory with astronomers Hubble and Walter Baade, trying to discover the secrets of the universe through the world's largest telescope at that time. Sandage later used the 100-inch Hooker telescope on Mount Wilson and the 200-inch Hale telescope on Mount Palomar to uncover mysteries such as the evolution of stars.

Measured the Universe

In 1952, Sandage joined Carnegie Observatories, where he became involved in investigating the origins of the universe. During his first year, he equated the luminosity of the globular clusters M92 and M3 to the luminosity of the sun. He found that stars in those globular clusters were as much as 12 billion years old.

In September 1953, Hubble died of a heart attack. Sandage continued the painstaking work that Hubble had begun. He found that gathering data and eliminating errors were daunting tasks. Still, after much analysis, he found that Hubble's original estimates of the universe's age were more conservative than the data seemed to indicate. Sandage's results in 1958 seemed to show that the universe was 7 to 13 billion years old, much greater than Hubble had thought. By 1975, Sandage began to think the universe was even more ancient, perhaps 15 or 20 billion years old.

To determine the age of a star, Sandage looked at a classic color-magnitude diagram. He plotted the brightness of stars against their colors or temperatures. How bright a star is depends on its age, mass, and chemical makeup. Sandage looked at the relationships between stars that belong to younger clusters and stars that belong to older clusters to find clues to stellar evolution.

Working with Gustav Tammann, of the University of Basel, Switzerland, and Dr. Abijit Saha, of Kitt Peak National Observatory, Sandage found that the universe is expanding at a speed of about 55 kilometers/second/

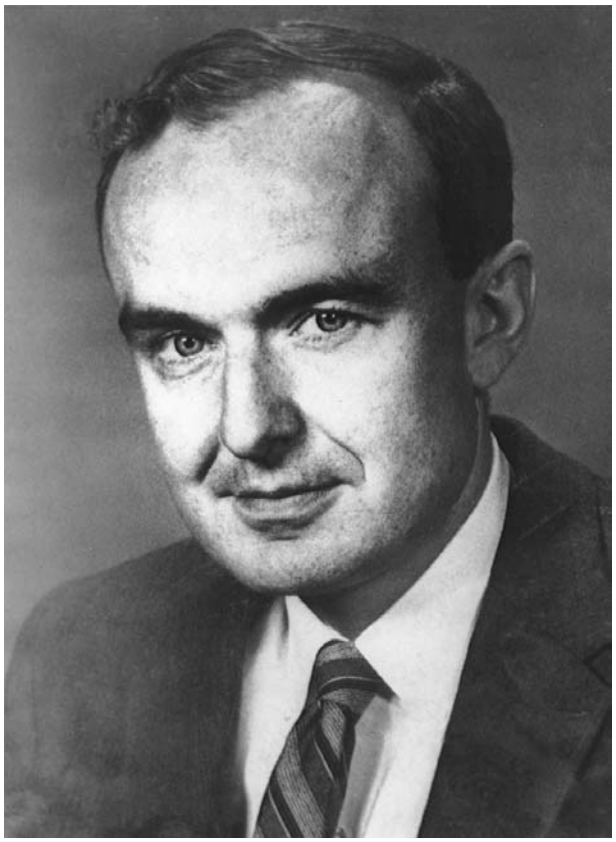

megaparsec. This speed indicates that the universe is about 14 billion years old. Some stars have since been calculated to be about 15 billion years old, which bolsters Sandage's theory.

As an observational cosmologist, Sandage built on the work Hubble began in the 1920s and 1930s. Before long, Sandage was known as Mr. Cosmology, or the SuperHubble. Hubble-Sandage variable stars take their name from the energetic astronomer and his mentor.

Discovered Quasars

In 1964, Sandage and his colleague Thomas Matthews discovered sources of concentrated radio energy in distant space. They called them quasars, short for quasi stellar radio sources. The center of a quasar is thought to be a black hole that sucks in gases and other materials that form the discus shape associated with quasars. Quasars are very bright, probably about 1,000 times brighter than the Milky Way Galaxy. They are thought to be the most distant objects in the universe: in 1968 Maarten Schmidt found that they are located on the edge of the known universe.

Wrote on Religion

Unlike some scientists who see religion and science as opposed, Sandage believes they are complementary. In an article he wrote for *Truth Journal,* Sandage said science should take religion seriously and religion should respect science. ''Science makes explicit the quite incredible natural order, the interconnections at many levels between the laws of physics, the chemical reactions in the biological processes of life, etc.,'' he wrote. ''But science can answer only a fixed type of question. It is concerned with the *what, when,* and *how.* It does not, and indeed cannot, answer within its method (powerful as that method is), *why.*''

Defended Theories

Observational cosmologists disagree on how to measure distances between Earth and the stars. Critics have often attacked Sandage's premise that the universe is always expanding, and others have questioned his findings. But time proved Sandage's measurements to have validity, even if they were not accepted at first by all his peers.

When Sandage and Tammann found that some scientists were selecting stars and galaxies that were too bright to represent ''standard candles''—a measurement scientists use to determine distances between Earth and celestial objects—Sandage found new ways to take measurements. While critics ignored Sandage's findings, he and his team looked into Type 1A supernovas to correlate galactic rotational velocities with brightness.

Sandage's skirmishes with his colleagues and critics over the expansion rate of the universe were so heated at times that they were sometimes called the ''Hubble Wars.'' Despite all the controversy over his work, Sandage was always regarded as one of the top observational cosmologists in the world.

Sandage's book *Lonely Hearts of the Cosmos,* was published in 1991. In retirement, Sandage lives in Pasadena, California, with his wife, Mary Lois. They have two sons, David and John.

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Jack Schmitt

Harrison ''Jack'' Schmitt (born 1935), a geologist, was the first professional scientist to walk on the moon. In December 1972, he and Gene Cernan spent three days on the moon's surface, logging a record 301 hours on the surface and collecting a record 249 pounds of lunar material.

America's First Scientist-Astronaut

Born in Santa Rita, New Mexico, on July 3, 1935, Jack Schmitt received a bachelor's degree in science from the California Institute of Technology (Cal Tech) in 1957. He then traveled to Oslo, Norway, on a Fulbright Scholarship. He studied at the University of Oslo in 1957 and 1958 and worked with the Norwegian Geological Survey. Schmitt received his Ph.D. in geology from Harvard University in 1964.

After finishing his studies, Schmitt worked for the United States Geological Survey in New Mexico and Montana. He spent two summers in Alaska doing fieldwork. After that, he worked on photo and telescopic surveys of the moon for the U.S. Geological Survey's Astrogeology Center in Flagstaff, Arizona. While there, he helped teach geology to astronauts bound for the moon. On regular field trips, Schmitt and other geologists taught the astronauts how to recognize rocks and geological formations they might find on the moon.

In June 1965, the National Aeronautics and Space Administration (NASA) selected Schmitt as the first of its scientist-astronauts. Alone among the astronauts in the Apollo program, Schmitt had no background as a pilot. He first had to learn to fly aircraft before he could progress to spacecraft training. After a 53-week flight training course at Williams Air Force Base in Arizona, Schmitt was certified by the Air Force as a jet pilot in 1965. He was also certified as a helicopter pilot by the U.S. Navy in 1967. He was an active participant in the space program during this time, helping to design the science mission to the moon and select landing sites and participating in the development of the field equipment used on the moon to sample rocks and other lunar material.

Chance of a Lifetime

Schmitt was named mission scientist for Apollo 11, the first flight to land people on the moon. He also trained as backup lunar module pilot for Apollo 15, the first flight to make use of a lunar rover, or ''moon buggy.''

Because he was not a career pilot, Schmitt initially felt that his chances for a moon landing ''were very, very small, almost nonexistent,'' as he told EXN.ca, the Discovery Channel's Canadian web site. ''It wasn't until really 1970, five years later, that I began to think that there was a possibility I might have a chance to go to the moon.'' In August 1971 Schmitt learned that he would walk on the moon. As he told EXN.ca, ''That was when NASA finally made a decision to put a scientist on the last crew, and unfortunately to bump Joe Engle, who was the lunar module pilot on the backup crew for Apollo 14 that normally would have cycled into that mission.''

Originally named for the Apollo 18 crew, Schmitt was reassigned to Apollo 17 after budget cuts and a dwindling public interest in manned moon flights led to the cancellation of all the moon missions scheduled to follow Apollo 17.

''A Geologist's Paradise''

On December 7, 1972, Schmitt took the geologist's ultimate field trip. After a three-day flight to the moon, Schmitt and mission commander Gene Cernan descended to the lunar surface aboard their lunar module *Challenger,* while the third crew member, Ron Evans, orbited the moon in the command module *America.* Schmitt and Cernan landed in a valley called Taurus-Littrow for a three-day stay on the moon. They stayed on the surface longer (301 hours, 51 minutes), spent more time out of their spacecraft (22 hours, 4 minutes), and returned more samples of lunar material (115 kilograms, or 249 pounds) than any previous lunar mission.

In an article titled ''A Field Trip to the Moon,'' and published on the Internet, Schmitt wrote about seeing the moon after touchdown: ''My first view out of the right-hand window, looking northwest across the Valley of Taurus-Littrow at mountains 2000 meters high, encompassed only part of a truly breathtaking vista and geologist's paradise.

Only later, when I could walk a few tens of meters away from the Challenger, did the full and still unexpected impact of the awe inspiring setting hit me: a brilliant sun, brighter than any desert sun, fully illuminated valley walls rising against a blacker than black sky, with our beautiful, blue and white marbled Earth hanging over the southwestern mountains.''

In the same article, Schmitt described the lunar module to be ''one of the more serviceable and comfortable camps in my experience as a field geologist. . . . Although two large, empty spacesuits made things cramped, sleeping in one-sixth G provided better rest than on Earth—just enough gravity to feel the hammock beneath you but not enough pressure to cause you to toss and turn. The freeze dried, dehydrated, and irradiated foods tasted fine, certainly better than some food prepared by geological field assistants in Alaskan field camps I have known. Possibly most important, there were no black flies or mosquitoes.''

The most significant discovery Schmitt and Cernan made on the moon's surface was an unusual orange volcanic glass. The material was made up of microscopic glass beads formed in an ancient volcanic eruption as hot gasses thrown out of the moon's interior cooled into tiny spheres and fell back to the moon's surface. The Apollo 17 astronauts returned to Earth safely on December 19, 1972, and Schmitt was the last human being to walk on the moon in the twentieth century.

Served as U.S. senator

Schmitt stayed at NASA to manage the agency's Energy Program Office until 1975, then entered politics. In 1977, he became a United States senator representing New Mexico. He served on several Senate committees, including the Commerce, Science and Transportation Committee; the Banking, Housing and Urban Affairs Committee; and the Select Committee on Ethics. He also served as chairman of the Subcommittee on Science, Technology, and Space.

After his single six-year term as senator, Schmitt remained in the public eye, teaching, lecturing, consulting, and writing on lunar exploration, space policy, and geology. He became an adjunct professor of engineering at the University of Wisconsin, teaching a course called ''Resources from Space.'' He has advised or served as a board member of the Independent Strategic Assessment Group of the U.S. Air Force Phillips Laboratory, the Orbital Sciences Corporation, the Draper Laboratory, the National Space Society, and the Lovelace Institutes, a biomedical research organization for which he served as chief executive officer in 1996.

Schmitt continued to be a strong advocate for the exploration and eventual settlement of space, lecturing extensively on the use of the moon as a natural resource and a source of non-polluting, non-toxic nuclear power. As he told EXN.com, '' . . . Most important is the light isotope of helium that has been implanted in the lunar soils [by solar wind], called Helium 3. That is ideal fuel for fusion power. It is non-radioactive to begin with. It does not produce radioactivity in its purest form. It provides highly efficient power, twice as efficient as other types of power plants that we now use here on earth.''

Schmitt predicts that, once power generation using nuclear fusion is perfected, Helium 3 from the moon would be worth ''about $3 billion a metric ton'' in today's dollars, allowing a lunar colony to be profitable. Schmitt told the University of Wisconsin publication *Wisconsin Engineer,* ''The government will not sponsor the next major space program; the money will have to come from a private investor.''

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Menachem Mendel Schneerson

One of the most influential and prolific figures in 20th century Judaism, Rabbi Menachem Mendel Schneerson (1902-1994) expanded the Chabad Lubavitch from a small Jewish sect to a large, powerful religious movement.

Menachem Mendel Schneerson was the seventh rabbi of the Lubavitcher Hassidim. Descended from a rabbinical dynasty, the prolific Jewish leader guided his people through turbulent and triumphant times. His innovative efforts to reach out to Jews worldwide were essential in expanding the Chabad Lubavitch to a notable movement with more than 200,000 followers. Chabad Lubavitch is a sect of Hassidism, an Orthodox mystical form of Judaism. Founded in the 18th century by Rabbi Schneur Zalman, the movement originated in the Russian town of Lubavitch. The leader of the Lubavitchers is

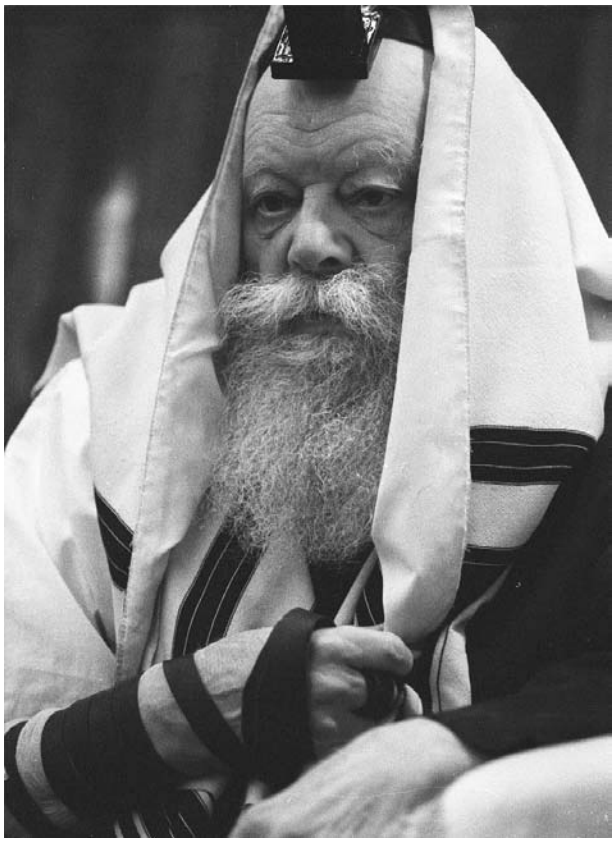

a rabbi known as the Rebbe, a person believed to possess a unique soul with experiential knowledge of the divine. Schneerson was such an influential leader that after his death in 1994 many followers expected him to return to life and thereby prove he was the true Messiah.

Matured in Difficult Times

Menachem Mendel Schneerson was born to an illustrious Jewish family on April 18, 1902, in Nikolaev, a town in Ukrainian Russia. His father, Rabbi Levi Schneerson, was a great Torah scholar and respected Kabbalist. His mother, Rebbetzin Chanah, came from a prestigious rabbinical family. Menachem Mendel was named for his paternal great-grandfather, the third Lubavitcher Rebbe. At the age of five, Schneerson moved with his parents to the city of Yekatrinislav, where his father became the chief rabbi.

Under Czarist rule, Russian Jews were often subjected to pogroms and persecution simply for practicing their religion. Many were so strongly devoted to their faith and traditions that they refused to abandon them. Witnessing the persecution and commitment of his people at such an early age would influence Schneerson's views, goals, and teachings as an adult.

During his childhood, Schneerson was recognized by teachers as a Torah prodigy. He quickly outgrew formal Jewish schooling and was taught by private tutors. However, his knowledge soon surpassed that of the tutors. By the time Schneerson was in his teens he was corresponding with several noted Torah scholars.

At the same time, the social and political climate in Russia worsened. In 1917, as the Communists took control, their ''Yevsekzia'' (Jewish Section) embarked on a brutal attack against Judaism, shutting down schools and synagogues. The government imprisoned and sometimes executed Jewish leaders. At great personal risk, Rabbi Yosef Yitzchak Schneersohn, the sixth Lubavitcher Rebbe, established underground schools and provided money and kosher food to the struggling Jewish population. In 1923, Menachem Mendel Schneerson met Rabbi Yosef Yitzchak for the first time and joined him in his critical mission. Five years later, he married the rabbi's daughter, Chaya Mushka.

Shortly after the wedding, Schneerson and his new bride moved to Berlin, where he enrolled in the University of Berlin, studying mathematics, philosophy, and the Torah. When the Nazis came to power in 1933, the couple relocated to Paris. There, Schneerson continued his education, attending the Sorbonne and an engineering college until 1938. Following the Nazi invasion of Paris, the couple moved to the French cities of Vichy and then Nice.

Became Leader of Movement

In June 1941, Schneerson and his wife moved to New York to join her father, who had moved there the previous year. In New York, Schneerson resumed working with Yitzchak to establish the Lubavitcher movement in America and abroad. Schneerson was appointed head of the movement's educational arm, its social service organization, and its publishing house.

On January 28, 1950, the sixth Lubavitcher Rebbe died. Although he was the obvious choice for successor, Schneerson was initially reluctant to take the position, but he was committed to his father-in-law's vision for the movement's expansion—''to reach out to every Jew no matter how geographically or spiritually distant from his people.'' On January 17, 1951, Menachem Mendel Schneerson became the seventh Chabad Lubavitcher Rebbe.

Schneerson was determined to expand the Lubavitcher movement. He instituted a new and revolutionary approach to spreading Judaism and the Torah's message called *Shelichut. Shelichut* is a legal term in the Torah, referring to the appointment of an emissary to act in the place of another person. The Rebbe appointed thousands of *schluchim* (emissaries) to aid in recruiting converts.

In 1953, Schneerson founded the Lubavitcher Women's Organization to train women as community leaders. Schneerson addressed his teachings to both men and women, believing women had an important role in Jewish society.

Outreach was the crucial element in the growth of the Lubavitch and in Schneerson's growing popularity in the Jewish community. While Schneerson continued to inspire and educate practicing Hassidim, he also extended himself to disenfranchised Jews throughout the world. In a warm and non-judgmental manner, he welcomed people of all backgrounds to the movement.

Innovative Outreach

In the early 1960s, when many authority figures ignored or condemned rebellious youth, Schneerson reached out to them, developing Chabad Houses throughout the world where young people could study and congregate. New temples and synagogues soon sprouted up in remote areas around the globe.

In 1974, Schneerson tried a new form of outreach. Vans known as Mitzvah Tanks rolled through Manhattan. Religious melodies would blast from a loudspeaker on top of the vehicle. Adherents would approach people on sidewalks and ask them if they were Jewish. Men were invited to board the van and recite a short prayer to perform a mitzvah, or commandment. Women, who were not allowed to do a mitzvah, would receive a small kit for lighting Sabbath candles. Everyone would receive free literature. Before Schneerson's ''mitzvah campaign,'' performing a mitzvah was always a private act in the home or synagogue.

Technology played a large role in Schneerson's outreach. In 1960, Schneerson began using radio to teach the Torah. In the 1970s Schneerson's talks were broadcast via telephone to major Chabad centers around the world. By the 1980s, they were delivered on cable television. As computer technology was introduced, the Chabad Lubavitch established a presence on the worldwide web.

Schneerson's influence continued to grow. His teachings were visibly noticeable in Crown Heights, a section of Brooklyn where the movement was centered. When Schneerson emphasized the Jewish commandment about having children, families in the Crown Heights Hassidic community doubled in size.

Schneerson's impact was also felt in Jewish communities throughout the world, especially in Israel. In 1967, the Israeli government launched a preemptive strike against its Arab neighbors. Schneerson spoke strongly and confidently about the Israeli victory, though he preached that spiritual strength was more important than military strength. Schneerson was an important factor in Israeli elections, a voice of confidence in Israel's security, and an advisor to many of the country's major political leaders. Pictures of the Rebbe were common in Israel, everywhere from army outposts to food stands on the street.

Time of Redemption

In 1978, Schneerson suffered a massive heart attack. Against his doctor's advice, he resumed working within a few weeks. Schneerson's work revolved around making the world ready for its impending time of redemption. He strongly believed that everyone has the power and responsibility to fulfill his or her spiritual potential and that each individual can bring the world closer to the time of the Messiah. He encouraged people of all faiths to practice good deeds.

In 1986, Schneerson started one of his most famous efforts to cultivate kindness and giving. Every Sunday, thousands of people would receive a single dollar bill and a blessing from the Rebbe. In this way, Schneerson hoped to encourage others to do charitable work.

As time passed, Schneerson amplified his message about what he believed was the impending arrival of the Messiah. At the close of his public address on April 11, 1991, the Rebbe stated: ''I have done my part. Now it is in your hands.'' Shortly thereafter, Schneerson suffered a debilitating stroke, which left him unable to speak.

On June 12, 1994, the seventh Lubavitcher Rebbe died in Brooklyn. Schneerson had no children and named no successors, and that prompted many in the Hassidic community to speculate whether Schneerson was the Messiah. A year later, Schneerson was recognized for his achievements in education by being awarded the Congressional Medal of Honor. After his death, his teachings continued to remain influential throughout the world.

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William Howard Schuman

American composer William Howard Schuman (1910-1992) was celebrated for his propulsive and energetic music, a body of work built upon the foundations of both traditional and modern techniques. His early compositions, largely conservative and deliberate, evoked the themes of American folk and straight-ahead jazz, while his later works departed somewhat from key signatures, though without sacrificing a melodic and lyrical quality.

Over the course of his career, composer William Schuman wrote ten symphonies, five ballet scores, four string quartets, concertos for various instruments, band pieces, and several works for voice, most notably the opera *The Mighty Casey.* Sharing his musical knowledge and organizational skills with others, he taught

at Sarah Lawrence College from 1935 through 1945, served as president at New York's prestigious Juilliard School of Music from 1945 through 1961, and served as president of the Lincoln Center for the Performing Arts from 1962 until 1969. Schuman, the recipient of numerous awards and honorary degrees, won two Pulitzer prizes for his musical achievements, one in 1943 for the secular cantata ''A Free Song'' and the other in 1985 for his overall contributions to the art.

The son of Samuel Schuman, a businessman, and Rachel ''Ray'' (Heilbrunn) Schuman, William Howard Schuman—named after President William Howard Taft—was born in New York City on April 4, 1910, and grew up in a household that typified American life in the early decades of the 20th century. His parents, both born in New York City and of German Jewish descent, shared with many Americans a sense of idealism about their country, a pragmatic outlook on life, and a respect for the value of education. According to Schuman, his father probably never expected him to pursue anything but a practical career. Nonetheless, the elder Schuman, an open-minded man, never stood in the way of his son's ultimate artistic goals.

Followed Typical Boyhood Interests

Unlike many accomplished composers, Schuman never pursued music in earnest during his formative years. In fact, music played a relatively minor role in the Schumans's lives, aside from a ritual every Sunday evening when the family gathered around the piano singing light operas, or listening occasionally to the recordings of Enrico Caruso and Efrem Zimbalist on the phonograph or pianola. During his grade-school days, Schuman did take lessons in violin and even performed a few times in public. But for the most part, he found learning the instrument a slow and painstaking process. Sports were Schuman's foremost passion, and he was particularly drawn to baseball. A true team participant, he played every fielding position, caught, pitched, and hit.

As a student at the Speyer Experimental Junior High School, a school for gifted children, Schuman excelled at sports and was seen more as a class prankster than a serious student. Slowly, however, he began to display signs of sensitivity. Favoring English over mathematics and science, Schuman harbored a secret love for poetry he kept from his sports-minded friends. Some of his favorites included Keats, Shelley, and other romantic writers, as well as modern poets such as Carl Sandburg, Robert Frost, and Walt Whitman. In 1925 he was selected, along with other school boys from New York, by the French government to spend a summer in France, his first trip abroad.

From Speyer, Schuman graduated to George Washington High School, where he experienced a new sense of independence. Although he continued to prefer baseball to music and literature, Schuman decided to form a jazz band he called Billy Schuman and his Alamo Society Orchestra, serving not only as the group's founder and manager, but also as its fiddler, banjo player, solo vocalist, and any other part needed. He could play just about any instrument he picked up, including the clarinet and piano. Still unschooled in writing scores and arranging, he taught each member their parts note for note. The Alamo Society Orchestra enjoyed a moderate amount of success playing local dances, weddings, bar mitzvahs, and the like. Meanwhile, Schuman took up the contrabass in his high school's orchestra, and at one competition for area high school ensembles he played the *Oberon Overture* with 19 different orchestras because contrabass players were so few.

During summers off from school, Schuman continued to explore his musical potential. At age 16, while at a camp in Maine that he had attended annually for several years, Schuman wrote his first piece of music, a tango titled ''Fate.'' Additionally, he wrote music to lyrics for friend and fellow camper Edward B. Marks, Jr., the son of a well-known music publisher. Over the years, Schuman and Marks collaborated in writing and performing shows at camp, eventually co-authoring a musical comedy called *It's up to Pa,* from which two songs were later published. He also collaborated with another childhood friend, Frank Loesser, who later became a successful songwriter. In the case of Loesser's first-published song, ''In Love with a Memory of You,'' Schuman composed the music, while Loesser penned the words.

Despite an obvious preoccupation with music, Schuman, upon graduating from high school in February of 1928, immediately entered New York University's School of Commerce to prepare himself for a career in business or possibly advertising. He worked for a time at Paramount Advertising Agency as a copywriter, took a job as a sales-

man for a lithographer, and joined and quit a university social fraternity. Throughout these years, Schuman was drawn to popular music and the area near Manhattan's Times Square known as Tin Pan Alley more than ever. While pursuing his business interests, Schuman continued to write tunes for Marks and Loesser and performed in night clubs.

A New Discovery

On April 4, 1940, Schuman witnessed an event that would forever alter the direction of his life. That night, after much persuasion from his mother and sister, he saw Arturo Toscanini conduct the New York Philharmonic Orchestra. Schuman had previously resisted attending classical concerts, convinced they would bore him. But to his amazement, he was immediately captivated and realized at that moment he wanted to compose serious music. Schuman abruptly quit his business courses to seek formal musical study at the Malkin Conservatory of Music. Here, he studied harmony with Max Persin, who, in addition to introducing the aspiring composer to the classics, encouraged Schuman not to abandon his interest in popular music. Along the way, Schuman decided that he, too, wanted to teach, and in 1933, he enrolled at the Columbia University Teachers College, earning a bachelor's degree in 1935. Columbia University subsequently awarded Schuman a master's degree in music in 1937.

Schuman spent the summer of 1935 in Salzburg, Austria, working on his first symphony and studying conducting. Upon his return that autumn, he joined the faculty of Sarah Lawrence College in Bronxville, New York, where he taught music appreciation, harmony, and choral singing and conducted a student chorus that became masterful enough to perform with the Boston Symphony Orchestra at Carnegie Hall under Serge Koussevitsky. During his tenure at Sarah Lawrence, from 1935 until 1945, Schuman instituted a new approach to teaching by supplementing general arts instruction with courses in history and theory. Aside from learning the creative process, Schuman intended to provide students with a knowledge about art that would enrich their lives beyond graduation.

All the while, Schuman found time to further his own composing endeavors. Following years of composition study with Roy Harris, he won a contest with his second symphony in 1938, while his ''Symphony No. 3'' won the New York Music Critics' Circle Award in 1942. His ''Symphony No. 4,'' completed in 1941, debuted with the Cleveland Symphony Orchestra in January of 1942. In April of that year, Eugene Ormandy and the Philadelphia Symphony presented it in both Philadelphia and New York. Another significant achievement arrived in 1943 when Schuman won the first Pulitzer Prize ever awarded in music for his ''secular cantata'' for chorus and orchestra titled ''A Free Song.''

Despite such successes, it was Schuman's ''Symphony No. 5''—also known as the ''Symphony for Strings''—that solidified the composer's public acceptance. Commissioned by the Koussevitzky Music Foundation and premiering on November 12, 1943, the work received numerous hearings. Compared to his third symphony, regarded for its grandeur and expansiveness, the tight, concise ''Symphony No. 5'' demonstrated Schuman's ability to appeal to the masses. Representative of his early affirmative and dynamic style, it remained his most popular work. After hearing the composer's latest work, Antony Tudor commissioned Schuman to write a score for his new ballet, ''Undertow,'' which premiered in April of 1945 and remained in the repertoire of the American Ballet Theater for years thereafter.

Back at Sarah Lawrence, Schuman, since the early 1940s, had grown somewhat restless in his teaching position. Increasingly, the school forced him to take on private students, leaving him less time to focus on his own composing. Therefore, when asked to join music publisher G. Scribner as director of publications, he accepted the offer in June of 1945. With Scribner in a position that yielded him greater earnings and more time to explore composing opportunities, Schuman promoted such renowned figures as Samuel Barber, Leonard Bernstein, and Roger Sessions. However, three days after assuming his full-time directorial duties, Schuman left in order to accept another invitation, to serve as the new president of the famous Juilliard School of Music. Before taking on the role, though, Schuman, identifying several of the school's problems, met with the school board to ensure that he would be given sufficient latitude in which to implement certain changes.

Impacted Music Education in the United States

Under Schuman's leadership, Juilliard was essentially transformed into a 20th-century institution. His first area of business was to unify the joint, yet decidedly unequal, wings of the conservative graduate school and the school's Institute of Musical Art as a single entity. Next, he founded the Juilliard String Quartet, an ensemble that soon became one of the school's most famous representatives. Other important implementations included the creation of a bachelor of science program, the revival of Juilliard's opera program, the addition of contemporary music to the school's curriculum, and the introduction of a program of academic studies to produce enlightened, well-rounded musicians. ''If the student truly absorbs the concept of free inquiry in the field of music,'' reasoned Schuman in the *Juilliard Report,* ''unimpeded by blind adherence to doctrine and tradition, he will bring something of this approach not only to other fields of knowledge but to the conduct of his daily life.''

While an administrator at Juilliard, Schuman continued to compose. His most recognized work of the late-1940s included ballet scores for modern dance pioneer Martha Graham: her masterpiece ''Night Journey'' (1947) as well as ''Judith'' (1949). In 1953 Schuman completed his first opera, ''The Mighty Casey,'' wherein he ably extolled his love for baseball in a style that married operatic conventions with music-hall lightness. That same year, on August 18, also saw the premiere of ''Voyage,'' Schuman's most ambitious piano work. In 1955, for the first time in history, the government of the United States commissioned a musical work, and Schuman responded to the request—from a State

Department commission for the U.S. National Committee for UNESCO—with ''Credendum,'' an orchestral work that showed his growing rhythmic sophistication paired with the affirmative tone of his earlier compositions.

In 1962 Schuman became president of the Lincoln Center for the Performing Arts, for which the Juilliard School had acted as a constituent. Fittingly, the New York Philharmonic Symphony opened its 1962-1963 season at Philharmonic Hall of Lincoln Center with Schuman's recently completed ''Symphony No. 8.'' During his tenure at the Lincoln Center, lasting until 1969, Schuman encouraged commissions and performances of American music, established a chamber music society and a film society, emphasized services to the urban community, and organized a summer series of special events. Following his resignation, he continued to serve on the boards of several distinguished organizations, among them the Metropolitan Opera Association, the Koussevitzy Music Foundation, the Walter W. Naumburg Foundation, and the Composers Forum. He was a fellow of the National Institute of Arts and Letters and an honorary member of the Royal Academy of Music in London, England.

In his later years, Schuman returned to his love of poetry, particularly Whitman, and vocal music, evidenced by works such as ''Declaration Chorale'' (1971), ''Time to the Old'' (1971), and ''Perceptions'' (1982). He also composed his second and last opera, ''A Question of Taste'' (1989). Following hip surgery, on February 15, 1992, Schuman died in New York City. He was survived by his wife, Frances Prince, whom he married in 1936, and the couple's two children, Anthony William and Andrea Frances Weiss.

Schuman will forever be remembered for his significant contributions to music education, his promotion of the arts in America, and his unique style as a composer. ''If there is more of one ingredient than another in the rich mixture of William Schuman's music it is the strong-flavored energy that generates a constant boil of movement,'' concluded biographers Flora Rheta Schreiber and Vincent Persichetti. ''There is motion stirred by boldness and intensity, movement that pushes forward resourcefully and seriously, and beneath even the quietest pages a restless current that will eventually surface in a rush.''

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George C. Scott

George C. Scott (1927-1999) was one of the finest and most versatile stage, television, and film actors of the last half of the twentieth century, best known for his Oscar-winning performance as American General George Patton.

In an acting career that spanned five decades, Scott displayed a natural ability to capture the contradictory characteristics of intense inner anger and external composure. His performances in such films as *Anatomy of a Murder, The Hustler, Dr. Strangelove, Patton,* and *The Hospital* earned him a reputation for understated yet powerful performances. Scott's range and professionalism attracted many of American cinema's most acclaimed directors, including Stanley Kubrick, Stanley Kramer, Robert Rossen, John Huston, Otto Preminger, William Friedkin, Peter Medak, Stanley Donen, and Paul Schrader. Featuring rugged facial characteristics, including a nose frequently broken in bar fights, and a gruff voice, Scott was a prodigious drinker until the early 1980s. Scott was remembered for his rejection of the Academy Award he won for *Patton* in 1971 and of television's Emmy Award for his performance in Arthur Miller's *The Price.* He considered actors competing for awards ''demeaning.''

Struggled to Find Career

Scott was born in Wise, Virginia, a small, coal mining community in the Appalachian Mountains, on October 18, 1927. His paternal grandfather was a miner and his father worked as a mining surveyor. His mother wrote poetry and appeared on local radio stations; she died when Scott was young. His father took a job at a General Motors plant in the Detroit area when Scott was eight, moving the family to Michigan, where they lived first in Pontiac and then in Redford.

When he was old enough to enlist, Scott quit high school and joined the Marines for four years. Shortly after he enlisted, World War II ended and Scott spent much of his time assigned to Arlington National Cemetery in Virginia. Scott later said this job prompted him to start drinking regularly to help him cope with his daily contact with grieving family members and the corpses of soldiers.

Intent on becoming a writer, Scott used the G.I. Bill to enroll at the University of Missouri at Columbia and began studying journalism. His writing bent leaned more to creative writing than journalism, and he spent much of his time crafting short stories and submitting them to magazines. None were accepted, and Scott turned to the theater for creative expression. He tried out for the university's production of Terrence Rattigan's *The Winslow Boy* and earned the part of Sir Robert Morton. Scott was immediately bitten by the acting bug. ''It was like tumblers falling in a lock,'' he later recalled. ''I knew what a good safe-cracker felt like.'' He appeared in several more productions at the University of Missouri and a play at the all-female Stephens University, where he also taught a course in Western literature.

At Stephens, he met his first wife, Carolyn Hughes, and they had a daughter. Scott also fathered an illegitimate child with another Stephens student. He and his wife sought acting work in Ohio, Detroit, and Canada, but with little success. He divorced his wife and returned to Stephens hoping to resume teaching, but his divorce and illegitimate child caused the school to refuse to hire him. He worked one year in construction before auditioning for a semi-professional repertory theater in 1954.

Success on Stage and Screen

By 1956, Scott had married actress Pamela Reed and moved to New York City. He appeared in roles on such 1950s television programs as *Hallmark Hall of Fame, Kraft Theatre, Omnibus,* and *Playhouse 90.* In 1957, he won the title role in William Shakespeare's *Richard III* in Joseph Papp's New York Shakespeare Festival. His performance earned him a critical appraisal as ''the meanest Richard III ever seen by human eyes,'' as well as an Obie Award. In 1958, he made his first Broadway appearance in *Comes a Day.*

In 1959, Scott was offered a supporting role as the drunk preacher Dr. George Grubb in the Gary Cooper western film *The Hanging Tree.* His next film role earned him a reputation as an actor's actor. Playing a hotshot big-city prosecuting attorney in *Anatomy of a Murder,* Scott was the nemesis of James Stewart's small-town defense attorney. Directed by Otto Preminger and featuring a musical score composed and performed by Duke Ellington, the film earned Scott his first Academy Award nomination.

Following *Anatomy of a Murder,* Scott returned to New York, divorced Reed, and married actress Colleen Dewhurst. In 1961, he returned to film with a critically heralded performance as promoter Bert Gordon in Robert Rossen's adaptation of the Walter Tevis novel about pool players, *The Hustler.* Writing about Scott's performance in the film, Michael Sragow said: ''Scott brought something novel to the screen: an electric wariness. No actor was better at portraying the point where thought and instinct fuse—and he did it best in *The Hustler* (racking up another supporting-actor nomination). If you saw it as a teenager, his image embodied everything murky and menacing in city life. He was the nightmare image of the man in the back room. . . . Studying the play of the game, Scott's craggy face oozes alertness from its pores, and his trim, energetic body (Scott grew massive later on) keeps him from seeming sedentary.'' Once again, Scott was nominated for a Best Supporting Actor Academy Award. Although Scott refused the nomination, his name remained on the ballot.

Before returning to Hollywood, Scott won another Obie Award for Eugene O'Neill's *Desire under the Elms.* Scott made his debut as a Hollywood leading man in John Huston's 1963 film *The List of Adrian Messenger.* During the 1963-64 television season, Scott starred in the weekly series *East Side, West Side* with Cicely Tyson.

Kubrick, Abraham, and Patton

In 1964, Scott appeared as General Buck Turgidson in Stanley Kubrick's satire of the Cold War, *Dr. Strangelove,* a role that allowed him to portray comically the anger that he usually repressed on screen. A parody of an insensitive military commander, Turgidson is an Air Force general who orders a nuclear strike against the Soviet Union, speaking such outrageous lines as ''I don't say we wouldn't get our hair mussed, but I do say no more than ten to twenty million people killed.''

His next big role was quite different. Starring as Abraham opposite Ava Gardner in the 1966 film *The Bible,* Scott's personal and professional life collided. Becoming romantically obsessed with Gardner, Scott allowed his marriage to Dewhurst to disintegrate while he pursued Gardner and accelerated his alcohol intake. He and Dewhurst divorced. Then he was fired from *How to Steal a Million* when he arrived on the film's set five hours late. His next film projects were *The Flim-Flam Man* in 1967 and *Petulia* with Julie Christie in 1968. He remarried Dewhurst but divorced her again five years later, marrying actress Trish Van Devere.

The film role for which he became best known was as the cantankerous but brilliant World War II military figure General George Patton in the 1970 film *Patton.* The film was given the Academy Award for Best Picture of 1970 and Scott was nominated and won the Academy Award, Golden Globe Award, and National Society of Film Critics Award for Best Actor. Dismissing the awards as a ''self-serving meat parade,'' Scott stayed home to watch a hockey game rather

than attend the Oscar ceremonies. Scott reprised his characterization of Patton in 1986 for a television drama *The Last Days of Patton.* He also refused his 1971 Emmy Award for his performance in Arthur Miller's *The Price.*

Stating that he loved acting more than stardom, Scott continued to act in both films and television. He portrayed a doctor disgusted with the political and financial aspects of the medical profession in *The Hospital.* The performance earned him another Academy Award nomination. His other notable films of the 1970s include *They Might Be Giants, Islands in the Stream, Movie Movie, Hardcore,* and *The Changeling.* While he continued to make films until his death, his best work in his later career came in television films such as *A Christmas Carol, The Murders in the Rue Morgue, The Last Days of Patton, 12 Angry Men,* and *Inherit the Wind.* For the last, he won an Emmy Award and Golden Globe Award. Scott died on September 22, 1999, in Westlake Village, California.

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Thomas Alexander Scott

A respected railroad man of his generation, Thomas Alexander Scott (1823-1881) was instrumental in the expansion of Pennsylvania Railroad, though he failed to realize his vision of a true transcontinental railroad. Scott also played a significant role in the use of rail travel for the Union war effort during the Civil War.

Scott was born on December 28, 1823, in Fort Loudon, Pennsylvania (some sources say London, Franklin County, Pennsylvania). He was the seventh child born to Thomas Scott and had four younger siblings. His mother was Rebecca Douglas Scott. Scott's father ran a tavern, Tom Scott's Tavern, which was located in Franklin County on a turnpike between Philadelphia and Pittsburgh. It served as a stop for stagecoaches. Scott's father also ran a stage line.

Work was an important component of Scott's life from an early age. While receiving some education in country schools during the winter, he worked on the farm during the rest of the year. His father died when Scott was rather young

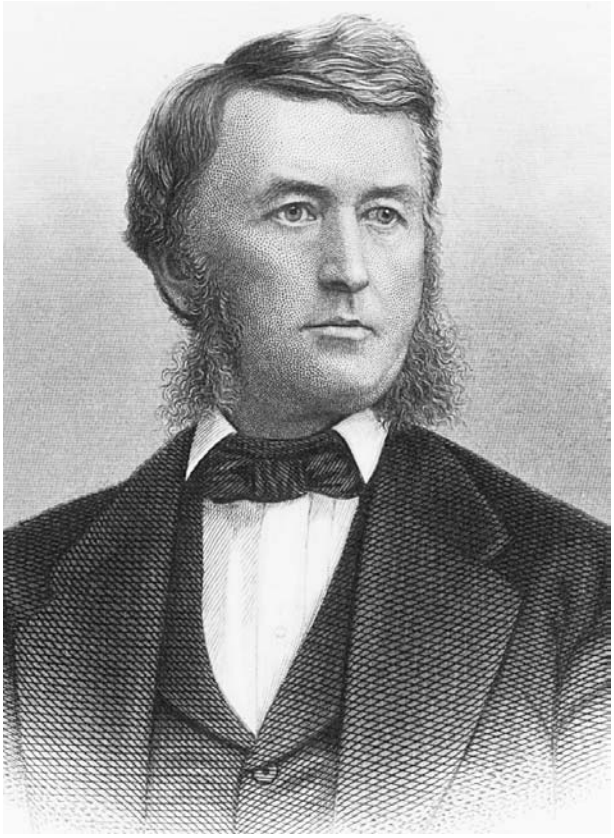

(sources vary about Scott's exact age, noting he was 10, 12, or 16). His first jobs were working in general stores, in locales such as Waynesboro and Bridgeport, when he lived with different siblings. Among Scott's positions was handyman. Though his education was limited, Scott became well-read because he continually educated himself through books.

In about 1840, Scott took a position as a clerk in a state office in Columbia, Pennsylvania. It was run by his brother-in-law, Major James Patton, and collected tolls on roads and canals. He spent about six years there through 1847. Scott then spent about three years as chief clerk of the Philadelphia toll collector. Scott also spent a year working for Leech and Company, a transporting firm. During this time in his professional life, Scott gained much experience in business practices that would help him in his career in railroads.

Began Working for Pennsylvania Railroad

In 1850, Scott was hired by the Pennsylvania Railroad as a station agent in Duncansville. It was a fortuitous time to enter the railroad business. Railways were expanding throughout the country, and many new lines were being built. Those with solid decision-making ability, like Scott, could move quickly up the company ladder because of the need for numerous managers. Scott himself was promoted regularly throughout the 1850s.

Scott was elevated to the position of general-superintendent of the mountain district of Altoona, headquartered at Duncansville, in 1852. He was named the general agent

at the Pennsylvania Railroad's Pittsburgh office in 1853. By 1855, Scott was promoted to third assistant superintendent and was based in Pittsburgh for the company's western division. Among Scott's employees was Andrew Carnegie, whom Scott came to mentor after hiring him as his personal telegraph operator and later his assistant. Scott taught him much about railroads and business methods, and Carnegie went on to become one of America's leading businessmen in the late nineteenth century.

By the second half of the 1850s, Scott was given the position of general superintendent of the whole of the Pennsylvania Railroad line. In 1859, Scott was again promoted to first vice president in charge of all operations, advising J. Edgar Thompson, the company's president. The company continued to expand and Scott played a key role in it. Scott's move up the company ladder was temporarily halted, however, by the beginning of the Civil War.

Played Key Roles in Civil War

When the Civil War broke out in the early 1860s, Scott served his country and his company in numerous capacities. One of the first ways was in an advisory role to the newly elected president, Abraham Lincoln, in 1861. He told the president that to avoid potential assassination attempts, Lincoln should not take the published route into Washington. Instead, Scott believed, Lincoln should enter the city on the sly, using the rail. Lincoln took his advice.

From 1861 to 1862, Scott served as an assistant secretary of war and was in charge of supervising all government railways and transportation lines. Among his duties related to this position, Scott controlled all railways and telegraphs related to the Union government. Scott also organized railroad resources to allow communications between Annapolis and Washington. In addition, Scott initiated a new railway line that ran between Washington and Philadelphia. This allowed the government to transport men and supplies between Harrisburg and Annapolis. But railways were not Scott's only focus. He also organized the use of rivers in the northwest and west for the army.

Scott was also an officer in the Union Army and served on the staff of Governor Andrew G. Curtin. He advised the general and others on how to use railway in the war. Scott also accomplished a first in modern warfare. In 1863, he organized and oversaw a large-scale movement by rail of an entire army. Scott supervised the movement of 13,000 men, their supplies, and their horses from Nashville to Chattanooga, Tennessee. Scott planned other such troop movements as well. In 1863, Scott also served as the assistant quartermaster general for General Hooker's staff. As an unnamed author wrote in the *Journal of Commerce,* ''Mr. Scott's logistical efforts are credited with keeping the Union Army well supplied and on the move throughout the struggle.''

Named President of Pennsylvania Company

When the Civil War ended, Scott returned to the Pennsylvania Railroad as president of the western division with goals of continued expansion at the fore. Scott also continued his rise through the ranks of the company. In 1870, he was named president of the Pennsylvania Company. This was a newly created subsidiary of the Pennsylvania Railroad which was to consolidate and operate all the company's lines (owned or leased) west of Pittsburgh. It was part of an aggressive campaign to expand the railroad west. Newly built lines in the east and Midwest came under Pennsylvania's control by lease or stock ownership.

As part of this strategy of expansion as well as for his own personal gain, Scott played key roles in other railroad operations. He had interests in railroads such as the Southern Railway Security Company and the Atlantic and Pacific Railroad. From 1871 until 1872, Scott served as president of the Union Pacific Railroad. Scott's tenure ended when he sold his part to Jay Gould, who was trying to build his own transcontinental railway system centered around the Erie Railroad. Scott shared this goal and was soon put in a position to realize it.

Promoted to Head of Pennsylvania Railroad

In 1874, the head of the Pennsylvania Railroad, J. Edgar Thompson, died. Upon his death, Scott was named president in his place. When Scott took over, he was in charge of the world's largest railroad that was under one management. Because the Pennsylvania Railroad was already well run and ordered, Scott had the freedom to pursue his ultimate goal: a transcontinental railroad that stretched from the Atlantic Ocean (in Pennsylvania) to the Pacific Ocean (in California) via St. Louis. This railroad was to be called the Texas and Pacific Railroad. Scott was its founder and also served as president while remaining at the helm of the Pennsylvania.

Faced Numerous Challenges

Scott's focus at Pennsylvania Railroad continued to be strengthening the company's position and consolidation. He worked to reduce floating debt. Scott revised operating methods to be more economically efficient and improve coordination between parts of the company to reduce costs. Despite Scott's best efforts, earnings at the railroad continued to fall. The company had to tighten its belt by limiting improvements to those that were necessary, except for replacing all the iron rails with stronger steel.

On another front Scott also failed. His dream of a transcontinental railroad with the Texas and Pacific—and the related California and Texas Railroad Construction Company which was to build it—was not fully realized. The final terminus for this railroad was just past El Paso in west Texas. Scott's difficulties in the matter were not of his own making, though. Neither his companies nor any railroad looking to expand in the west could get land grants from the Federal government after the scandal surrounding Credit Mobilier. There were also widespread economic problems because of the financial panic and the economic depression that followed in 1873. While his construction company had problems for several years, a financial reorganization in 1875 solved many of the money flow problems.

In 1877, Scott had to deal with a difficult situation related to the Pennsylvania Railroad. From July 19 to 22 of that year, the great Pittsburgh riot occurred, then spread west to St. Louis when it could not be dispersed by sheriffs or the local militia. It was initially caused by a trainmen's strike that came to engage other workers and the unemployed as well. The strike began in response to Scott and the Pennsylvania Railroad's decision to reduce wages by ten percent and double the amount of cars per train, which meant that fewer trainmen would be used. Scott made this decision as part of a cost reduction move. The riot resulted in the death of many and $5 million in property damage in Pittsburgh alone.

On June 1, 1880, Scott retired from Pennsylvania Railroad. His retirement was prompted by two circumstances. One was his failure to complete his transcontinental railroad, leaving his tenure at the top of his profession incomplete. Scott also had serious health problems. In 1878, Scott suffered a stroke. While he was able to continue working at first, the effects of the stroke began to make working impossible within months.

Before his death a short time after his retirement, Scott sold the Texas and Pacific Railroad to his old competitor, Jay Gould. Despite the ups and downs of the deal, Scott did not lose any money. Scott was not always so successful in his business dealings. In addition to his work with railroads, Scott was something of a venture capitalist on his own. He invested in the oil boom in Pennsylvania and California (the latter failed) as well as agricultural land development, primarily in California.

Scott died on May 21, 1881, at his home, named ''Woodburn,'' which was located near Darby, Pennsylvania. It was believed by some that he worked himself to death. He was survived by his second wife, Anna Dike Riddle, and four children, two from his first marriage to Anna Margaret Mullison and two from his second. As George H. Burgess and Miles C. Kennedy wrote in *Centennial History of the Pennsylvania Railroad Company,* ''From all existing accounts, Thomas Scott was a man of truly extraordinary charm. In an age when democracy and democratic manners were little known to business executives, Scott was affable, friendly and unassuming. . . . Add to this a keen intelligence, even temper, boundless energy, and inexhaustible patience, it is clear that he would have gone far in any field.'' Scott was inducted into the Railroad Hall of Fame in 1992.

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Eric Sevareid

Joining CBS Radio as a protege of noted journalist Edward R. Morrow, Eric Sevareid (1912-1992) was the last U.S. correspondent to broadcast from Paris, France, before that country fell to the Nazi invasion in June 1940, near the start of World War II. He went on to a long career as a radio and television news broadcaster, writer, and commentator.

Journalist Eric Sevareid understood the average American, and Americans learned about the Spanish Civil War, World War II, the Korean conflict, and the Vietnam War through his reporting. A self-proclaimed sentimental lover of the English language, he was given to drawn-out discussions rife with sophisticated vocabulary. Asked by veteran journalist Edward R. Murrow to join young reporters such as William L. Shirer, Charles Collingwood, Howard K. Smith, and Daniel Schorr on the popular Columbia Broadcast System (CBS) Radio news program in 1939, Sevareid became known and trusted by millions of listeners for whom CBS News was their source for news about World War II and the Cold War that followed. Sevareid and ''Murrow's Boys,'' as these young journalists were dubbed, remained at the top of their field until radio news was overshadowed by the rise of television in the 1950s. Sevareid continued his long career in television news. Even into the 1990s, Sevareid continued to appear on special reports on American news shows.

Early Interest in Press

Sevareid was born on November 26, 1912, in Velva, North Dakota. His parents, Alfred and Clare (Hougen) Sevareid, like many of the wheat farmers and other inhabitants of the area, were of Norwegian descent. Alfred Sevareid was college educated and a bank president. Clare, who had a love of classical music and the plays of William Shakespeare, devoted herself to raising Eric and his two brothers and sister. Young Eric's interest in the press was evident as early as age six, when he hung around the offices of his father's friend Bill Francis, editor of the *Velva Journal.* In 1925, when Eric was 13, he and his family left drought-ridden Velva after Arnold Sevareid's bank failed. The Sevareids moved first to Minot before settling in a middle-class neighborhood in Minneapolis, Minnesota.

After graduating from Minneapolis Central High School in 1930 with experience as editor of the school paper, Sevareid and close friend Walter Port began a 2,250-mile

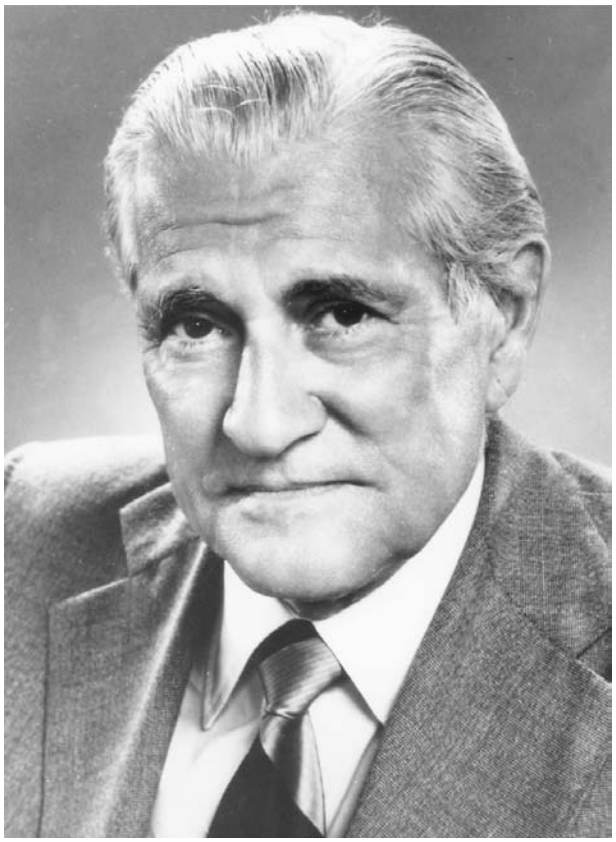

wilderness canoe trip north to Canada's Hudson Bay. The *Minneapolis Star* sponsored the two young men on their adventure. In his 1946 autobiography, *Not So Wild a Dream,* Sevareid wrote: ''I knew instinctively that if I gave up, no matter what the justification, it would become easier forever afterwards to justify compromise with any achievement.'' Sevareid transformed this trip into the book *Canoeing with the Cree,* published in 1935.

Began Career in Journalism

Sevareid started with the *Minneapolis Journal* as a copy boy and within two months was promoted to reporter. Working full time for the *Journal* during his freshman year, he enrolled in night classes in economics and political science at the University of Minnesota. In the fall of 1932 he became a full-time student, supporting himself with articles for the rival *Star* and becoming involved in a number of liberal clubs and causes. He graduated in 1935 with a degree in political science. The previous fall, he had eloped with Lois Finger, the sister of a college teacher. She completed her law degree around the time the couple had their public wedding in May 1935.

Sevareid returned to the *Journal* as a reporter, but in 1937 the paper fired him because of his independent stance on several social issues. Sevareid and his wife moved to Europe in the fall of 1937. On their trip they had dinner with a friend of a friend, an American news correspondent stationed in London named Edward R. Murrow. Once in Paris, Eric was determined to continue his education. He edited the Paris edition of the *New York Herald Tribune* while studying at the Alliance Française and doing coursework at the London School of Economics.

In Paris, Sevareid came into his own. Dropping his first name of Arnold and using his middle name professionally, he got a job as night editor at the Paris branch of United Press International. Then a phone call changed the course of his career. In August 1939, with war on the horizon, Murrow telephoned from London and asked Sevareid to join his team of news correspondents. Impressed by the 27-year-old reporter's spare yet refined journalistic style, Murrow took Sevareid under his wing at CBS. As a European correspondent for what was becoming the most popular radio news network in the United States, Sevareid transfixed Americans with his on-the-spot reports on the progress of the French Army and Air Force in central Europe.

On the Front Lines

Living in France with his wife and their newborn twins Michael and Peter on the eve of the Nazi occupation, Sevareid was the last U.S. reporter to make a live broadcast from the vicinity of Paris before that city fell to Germany. Sending Lois and his children back to safety in New York City, Sevareid moved on to Tours and Bordeaux, and he was the first reporter to break the story of France's capitulation to the Germans.

Relocating to London, he joined Murrow and the rest of the CBS news team in reporting on the Nazi bombing campaign during the Battle of Britain. The imagery he included in his reports struck at the heart of America and conveyed the tragedy of war. In a broadcast made in London near the close of the war, Sevareid noted: ''Only the soldier really lives the war. The journalist does not. He may share the soldier's outward life and dangers, but he cannot share his inner life because the same moral compulsion does not bear on him. War happens inside a man. It can never be communicated. A million martyred lives leave an empty place at only one family table. That is why, at bottom, people can let wars happen. And that is why nations survive them and carry on.''

Sevareid soon returned to the United States. One of his first actions was to register for the draft. ''When you've seen the homes of civilians destroyed, hospitals bombed and helpless women and children killed in the streets and in air raid shelters,'' Sevareid noted in an interview with the U.S. press upon his return, ''you have a new idea of what's important.'' Though a seasoned combat reporter, Sevareid was put on a less dangerous assignment, covering the war effort from Washington, but in 1943 he was assigned to cover the Chinese-Burma-India theater. He and 19 others were forced to bail out of a damaged aircraft just before it crashed behind Japanese lines in the jungles of Burma. Discovered by a tribe of headhunters, the group emerged from the jungle a month later and Sevareid went on to cover the war in Asia. In January 1944 he moved to Italy, France, Germany, and into parts of eastern Europe before the war ended. He covered the United Nations peace conference in the spring of 1945.

Assigned to Washington, D.C. in a variety of capacities for CBS radio following World War II, Sevareid covered the 1948, 1952, and 1956 presidential elections and in 1949 received the first of three George Foster Peabody Awards for his role as chief Washington correspondent.

Television Brought New Challenges

The arrival of television in the 1950s signaled a new era in news reporting, and although Sevareid continued to view himself as a writer—he published articles in a number of news magazines and was the author of a weekly newspaper column—he quickly became a media celebrity. He was featured in Murrow's 1951 documentary *See It Now.* In 1961 he narrated *Great Britain: Blood, Sweat, and Tears plus Twenty Years* for CBS. In 1961 he moved to New York and a year later he divorced his wife, Lois. In February 1963 he married Cuban singer Belén Marshall. They had a daughter, Cristina, before divorcing 11 years later.

During the early 1960s Sevareid was a common sight on CBS, as moderator of the programs *Town Meeting of the World, Years of Crisis,* and *Where We Stand* and covering both political parties' national conventions in 1964. In November 1964, he left New York and returned to Washington, where he became a national correspondent and commentator for CBS. Watergate, a political scandal that rocked the United States during the presidential campaign of 1972 and culminated in the resignation of President Richard M. Nixon two years later, prompted a harsh reaction from Sevareid, who commented in a broadcast on May 1, 1974: ''These are men whose minds are irrevocably fixed in the 'We or They' view of life and politics. . . . They are not interested in destroying their opponent's arguments, but in destroying their opponents, personally. . . .''

In 1977 Sevareid was forced to retire from CBS because of the network's mandatory retirement policy. However, he remained at CBS as a consultant and continued to appear on special news programming throughout the next 15 years. He married for the third time in 1979 to television producer Suzanne St. Pierre. On December 7, 1991, he made his final appearance on the CBS program *Remember Pearl Harbor?* On July 9, 1992, Sevareid died of stomach cancer in Washington.

The author of several books and numerous articles, Sevareid received many acknowledgments of his contribution to American journalism, among them awards from the Overseas Press Club and the New York Newspaper Guild, which honored him with their Page One Award for an article he wrote on statesman Adlai E. Stevenson two days before Stevenson's death in July 1965. To those Americans who recalled his many broadcasts, Sevareid was considered one of the best radio war correspondents of all time; to students of mass media he was respected as a consummate journalist, as well as one of the groundbreaking reporters in television commentary.

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Ravi Shankar

Perhaps the best known Indian musician, sitar player and composer Ravi Shankar (born 1920) is credited more than any other individual with introducing Indian musical traditions to the West and expanding those traditions to incorporate Western classical, popular music, and minimalist musical forms.

Already an established musician and composer in his homeland during the 1940s, Shankar gained international attention in the 1950s with his collaborations with violinist Yehudi Menuhin and, in the 1960s and 1970s, with his featured performances at the 1967 Monterey Pop Festival, the 1969 Woodstock Festival, and the 1971 Concert for Bangladesh. His friendship with guitarist, songwriter, and producer George Harrison of the Beatles, which began in 1966, resulted in the introduction of traditional Indian instrumentation on several Beatles recordings. Harrison repaid the favor by lending his guitar playing and production to Shankar's albums *Shankar Family & Friends* and *Festival of India.* These recordings and his close association with the Beatles raised the Western youth culture's interest in Indian music. Shankar is also credited with influencing the jazz recordings of John and Alice Coltrane and the minimalist compositions of Phillip Glass, with whom Shankar collaborated on *Passages.* He has also composed music for flautist Jean Pierre Rampal, Japanese musician Hosan Yamamoto, and jazz musicians Bud Schank, John Handy, and Buddy Rich.

Early Years in Bengal and Paris

Born Robindra Shankar in West Bengal on April 7, 1920, Shankar was the youngest of four sons who survived childhood born to the Brahmin family of Pandit Shyam Shankar, a Sanskrit, Vedic, and philosophy scholar. The elder Shankar also served as a diwan, or legal minister serving the Maharaja (king) of Jhalawar in Rajasthan. The close relationship of Shankar's mother with the Maharani (queen) granted him access to private royal musical events, which exposed him to many of India's most famous performers of the day.

By the time he was ten, Shankar's older brother, Uday Shankar, established himself as a professional dancer in Europe with Anna Pavlova. After forming his own Indian

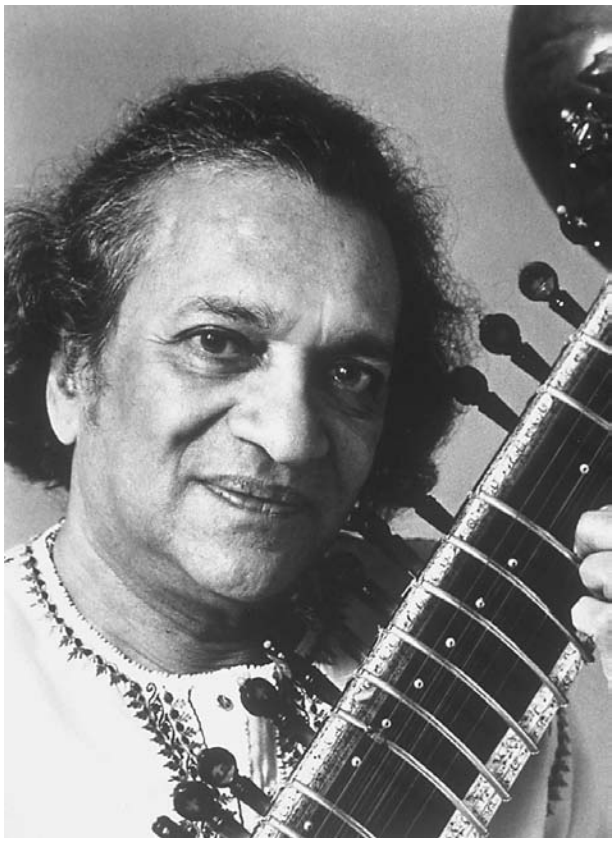

dance company in Paris, Uday invited his mother and brothers to join him in 1930. The troupe toured throughout Europe, introducing the Shankars to European culture. Ravi Shankar became an accomplished dancer and contemplated making dance his profession. When virtuoso Indian musician Ustad Allauddin Khan joined the troupe for one year in 1935, however, Shankar's interest in becoming a musician was renewed.

Khan, called ''Baba'' by Shankar, began giving him sitar and voice lessons but became annoyed that the lessons seemed secondary to dancing. ''Sometimes, he would become upset and grow angry when I was learning, because, although I was a good student, he felt that dance was uppermost in my thoughts,'' Shankar later noted. ''It angered and hurt him that I should be 'wasting my musical talent' and living in glitter and luxury. Baba insisted that this was no way to learn music from him, not in these surroundings, and he swore I would never go through the discipline and master the technique of the sitar.''

Shankar quit dancing in 1938 and returned to India to finish his Brahmin initiation, determined to master the sitar. After spending two months abstaining from worldly comforts and eating specially prepared foods, he traveled to Maihar in central India to seek more lessons from Khan. Khan conducted his school like an ashram, requiring his pupils to approach their instrument as a spiritual exercise and to honor him as their guru. Khan and Shankar became very close during the seven years that Shankar studied in Maihar. Shankar married Khan's daughter, Annapurna, in 1941, and they had a son, Shubho, in 1942. Khan's son, Ali Akbar Khan, became a world-renowned musician and a frequent collaborator and touring partner with Shankar.

National and International Fame

After completing his training with Khan, Shankar moved to Bombay, where he joined the Indian People's Theatre Association. He composed the music for the ballet *India Immortal* in 1945, and, in 1946, soundtrack music for the films *Dharti Ke Lal* and *Neecha Nagar* and wrote new music for India's national song ''Sara Jahan Se Accha.'' In 1947, he celebrated India's independence by adapting the works of Nehru for the ballet *Discovery of India.*

In 1949, Shankar moved to Delhi to accept the director of music post at All-India Radio. He organized and composed music for Vadya Vrinda, the National Orchestra, which is credited with expanding the possibilities of Indian orchestral music. He also composed film scores for Satyajit Ray's acclaimed *Apu* trilogy.

In 1954, Shankar toured the Union of Soviet Socialist Republics with the first Indian Cultural Delegation. He conducted a solo tour of Europe and America in 1956. After releasing two acclaimed albums, *Ravi Shankar Plays Three Classical Ragas* and *India's Master Musician,* in 1957, he toured Japan as leader of a cultural delegation and played at the UNESCO Music Festival in Paris in 1958.

Influenced Western Music

Recognition for Shankar's music increased in the 1960s, and he began seeking ways to integrate Indian music with Western musical forms. In 1962, he released the jazz-influenced album *Improvisations* with Bud Shank. He also instructed horn player Don Ellis and jazz saxophonist John Coltrane in Indian music, leading to Coltrane's modal experimentation on several groundbreaking jazz albums of the 1960s. Shankar also contributed his composition *Rich a la Rakha* to jazz drummer Buddy Rich and tabla player Alla Rakha.

In 1966, Shankar met and became friends with George Harrison, the guitarist of the Beatles. Harrison's interest in Eastern religions had led him to Indian music. Harrison, in turn, introduced the band's producer, George Martin, and the other Beatles to Indian music. The Beatles first employed a sitar accompaniment on the song ''Norwegian Wood.'' Soon, other rock groups such as the Butterfield Blues Band and the Byrds were displaying Indian influences. Shankar's appearances at both the Monterey Pop and Woodstock festivals increased his popularity among Western youth. But Woodstock's audience mistakenly applauded him for tuning his instrument, and, with the exception of the Concert for Bangladesh, Shankar refused to perform at other pop music festivals. ''After I went to Woodstock and one or two others, I thought maybe I should not go anymore,'' he noted, adding, ''It sort of hurts me to see people all stoned and doing silly things, things I couldn't imagine. And our music needs a bit of respect like any serious music—Bach, Mozart—so when I found that it was not possible, I thought it was better to keep away.''

In 1971, Shankar won a Grammy Award for Best Album for the *Concert for Bangladesh* soundtrack, the same year he debuted his *Concerto for Sitar* with the London Symphony Orchestra, featuring Andre Previn and Shankar as soloists. In 1981, he performed a similar feat with conductor Zubin Mehta and the New York Philharmonic Orchestra.

In 1974, Shankar toured the United States with Harrison. Ben Fong Torres reviewed a Seattle performance of Shankar's ''Dispute and Violence:'' ''A sometimes loose, sometimes tight fusion of various forms of Eastern and Western music—folk, classical and spiritual Indian; rock, jazz and even big-band swing. . . . Shankar at the podium, arms flailing, index fingers dipping and pointing, took it all to a victorious, symphonic, last-stomp halt.''

Harrison produced two of Shankar's albums in the first half of the 1970s and described his friend as ''the godfather of world music.'' In 1978, Shankar collaborated with Japanese shakahachi player Hozan Yamamoto and koko player Susumii Miyashita on the album *East Greets East.* In 1982, he was named Artistic Director of the Asian Olympics held in Delhi and was nominated with George Fenton for an Academy Award for Best Original Score for the Richard Attenborough film *Gandhi.* He also served a six-year term from 1986 to 1992 in India's parliamentary upper chamber, the Rajya Sabha. His past experience as a dancer benefited him when he performed at the Kremlin in Moscow in the late 1980s, employing Bolshoi dancers alongside traditional Indian and contemporary electronic instrumentation. The recording of this performance, *Ravi Shankar inside the Kremlin,* is considered to be one of his best releases.

In 1989, he toured Europe and India with Zubin Mehta and the European Youth Orchestra. Shankar also composed and performed in a musical theater piece, *Ghanashyam,* in Britain in 1989 and India in 1991, and collaborated with Phillip Glass on *Passages* in 1990. Even into the new millenium, he continued to write, perform, and tour.

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Elisabetta Sirani

A short-lived Baroque virtuoso painter, Elisabetta Sirani (1638-1665) of Bologna, Italy, was one of the first successful female artists in an era that denied academy training to women. Educated in voice, harp, poetry, classical literature, and the Bible, she drew on a wealth of influences for subjects. In a brief career, she etched 14 plates and turned out an astonishing collection of oil paintings of allegorical and dramatic art from historical, scriptural, and mythological subjects.

Elisabetta, Barbara, and Anna Maria Sirani were the three artistic daughters of painter and art teacher Giovanni (or Gian) Andrea Sirani, a follower of renowned Bolognese religious etcher-painter Guido Reni. Elisabetta was born on January 8, 1638. A beauty known for modesty and hard work, she studied classic models from antiquity and perused the best canvases and statuary of 16th- and 17th-century Italian painters from her home town as well as Florence and Rome. Unlike men apprenticed in art, she made no formal study of male nudes.

The Artist in Training

Sirani was fortunate in acquiring a mentor, the collector, biographer, and art historian Count Carlo Cesare Malvasia. He recognized her promise and affirmed in *Vite di Pittori Bolognesi* [Lives of Bolognese Painters] that her work was ''of supreme quality.'' He advised Giovanni Sirani to encourage her in the arts beyond the usual attainments of Renaissance girls.

Under skilled instructors, Elisabetta developed a distinctive style. From Reni, an imitator of Raphael, she learned narrative organization and lyricism while serving as her teacher's studio assistant. From studying with her father, she developed a taste for dark, rich jewel tones, the dominant palette in Italian fashions and residential decor. By her mid-teens, she soon outpaced his talent and earned her own commissions from admirers and seekers of vigorous, creative talent.

A Teenage Professional Artist

Sirani's father never intended for Elisabetta to earn a living painting and engraving. After he lost flexibility in his hands from gout in 1655, however, he set his 17-year-old successor to support the family from her earnings. Historians surmise that he not only influenced her to paint quickly, he also discouraged suitors to keep his golden goose unmarried, working at her easel and earning profits from her admired canvases. She apparently kept none of her earnings for herself.

Locals doubted Elisabetta Sirani's skills and assumed that she had help in completing oil paintings at such a fast pace. To prove them wrong, she arranged an exhibition of work in progress at the Sirani studio and invited European

artists and the public to observe her methods. According to one anecdote, when the Grand Duke Cosimo III de' Medici visited her workplace in 1664 to watch her paint his uncle, Prince Leopold de' Medici of Tuscany, Cosimo commissioned a Madonna for himself. Sirani filled the order immediately so that it could dry before he left for home.

Artist of Narrative Dramas

Sirani flourished at historic and religious scenarios and, by age 17, completed over 190 drawings. One of her most dramatic works is the unmasked figure of Melpomene, the Greek tragic muse, who inspired creators of drama, art, poetry, and music. Pale-hued and cool against a backdrop of fringed drapes, she sits turbaned and pensive at a table among the tools of her trade, including quill pen, ink pot, books, and the flesh-toned mask worn by the stage performer.

Sirani flourished at biblical representations of the temptress Dahlia, mistress and betrayer of Samson with scissors in hand; a penitent Mary Magdalene set against a gloomy cave with her guileless young face uplifted and one hand drawing auburn tresses over her breast as though concealing a sinful heart from a slender crucifix and skull; and many views of the Virgin and Child. Sirani's other period works include a sly Cleopatra dropping herbs into a bowl, Berenice clipping a strand of hair, Cain killing his brother Abel, Michael overcoming Satan, ''The Madonna of the Rose'' (ca. 1660), a jubilant cherub lifting bow and purple banner to the skies, and ''St. Jerome in the Wilderness'' (1650; a narrative depiction of the translator of the Vulgate Bible). Well received for its grace, the undated ''Holy Family with St. Elizabeth and St. John the Baptist'' groups the Virgin Mary and her maternal aunt Elizabeth in conversation over active a nursing infant Jesus and his toddler cousin John while Joseph turns his back and sets about his carpentry plans. The scene implies that women recognize the most important work, while men absorb themselves with temporal affairs.

Captured the Lives of Women

Like her Bolognese forerunner, painter Lavinia Fontana, Sirani tended to focus on bold, outstanding female subjects. From classic mythology, she chose the rape of Europa, which she produced on oversized four-by-five foot canvas. In 1664, Sirani painted a languorous pose featuring Galatea, Pygmalion's ivory statue whom the goddess Aphrodite brought to life, selecting a pearl from the salver held out by a cherub. One of Sirani's most admired scriptural scenarios is Judith, the majestic heroine of the apocrypha who murdered the drunken Assyrian overlord Holofernes and beheaded him with his own sword. In the painting, Sirani presents Judith in jeweled turban triumphantly extracting the gory head by the hair from a sack with a firm two-handed grip. While three onlookers gaze down by torchlight at the results of her deed, Judith looks confidently ahead, fearless in the exacting of justice against a feared despoiler and threat to the Jews. Contributing to the bold act is a wisp of a moon, horns turned upward as though reflecting the power of Astarte, goddess of war and sexuality.

From Roman history, in 1664, Sirani painted ''Portia, Wounding Her Thigh,'' a mini-drama in which the noble daughter of Cato and wife of Marcus Brutus contemplates stabbing herself with a knife to prove that she can keep quiet during the conspirators' plot to assassinate Julius Caesar. The elegiac pose pictures the anguished wife with cool flesh exposed for the deed. Anachronistically, Sirani costumes her in the deep wine and gold tones common to formal Renaissance dress and emphasizes jewelry, billowing sleeves, brocaded wrap, jeweled scabbard, and pearl-entwined hairstyle over the knife, a minuscule blade that is mostly concealed in Portia's clenched hand. In the background, Sirani reduces in size and importance the four men in debate of their murderous scheme. The scenario parallels the quiet desperation of women whose lives account for little against the grand actions of males.

Renowned for chiaroscuro, the play of light figures against a dark backdrop, Sirani avoided stark outlines and applied pen and wash to soften edges, a method that enhanced her wild-eyed figure of St. Madeleine. The artist's brushwork was a flurry of rapid daubs, evidenced in images of women as victims of society and self. One bare-breasted figure pictures a female painter, whom some identify as Sirani. Art historians detect notes of masochism in her self-image, suggesting some resentment against a daily life filled with painting, but leaving little time for friends and relaxation.

Sirani's self-portrait, completed around age 22, features a plain, yet appealing woman, paintbrush in hand, with large oval eyes sizing up her subject. Disarmingly rosy-toned and feminine in high-busted blue gown, full white sleeves, dusky pink drapings, pearls, and brooches, she seems overdressed and out of place with palette clasped in her left thumb and daubs of paint ready for application to her canvas. She duplicated the pose and detailing for ''The Allegory of Painting,'' which placed a rapt artist concentrating on completing her canvas.

The Unfortunate Death of a Great Talent

In the spring of 1665, Sirani grew depressed and underweight. An undiagnosed stomach ailment triggered her collapse. She forced herself back to work through the summer and died on August 25 at age 27. The city of Bologna honored her with a lavish public funeral. Her body was displayed on a catafalque symbolizing the Temple of Fame. An effigy depicted Elisabetta at work with her brushes. At the church of San Domenico in Bologna, her family interred her alongside Guido Reni, who had instilled in her a love of elegance, lyricism, and artistic invention. Malvasia, her mentor, penned an ornate, celebratory biography that called her ''the glory of the female sex, the gem of Italy, the sun of Europe.''

Andrea Sirani blamed Elisabetta's maid for the unexplained illness and death and charged her with poisoning the girl's meals. After a court acquitted, but exiled, the accused, the authorities grew suspicious of Elisabetta's death. They exhumed her remains and discovered that she died from a perforated stomach, perhaps from the combined effects of overwork, exhaustion, and gastric ulcers.

Sirani's Contributions to Religious Art

Elisabetta Sirani's oil paintings earned the praise of her contemporaries, including royal collectors who displayed her canvases in palaces and public halls. In addition to arranging a painting school for women, to a doubting world, she left proof of the female artist's competence—a collection of studies and drawings, 14 etchings, and 170 paintings. For one commission, she executed for the Church of the Certosini in Bologna ''The Baptism of Christ.'' In 1658, she produced a nave adornment for the Church of San Girolamo, an achievement that increased her fame.

One outstanding mother-and-babe pose, the tender ''Virgin and Child'' (1663), Sirani painted for Paolo Poggi. The scene, set against a dark backdrop, displays the babe tossing a rose garland onto the head of his mother. The smiling pose placing face by face depicts a sweet and intimate relationship. Crucial to contrast are the Virgin Mary's finely worked headdress and Semitic skin tones against the swaddling clothes and innocent pink of Jesus' face and arms. In 1994, the United States Postal Service honored the painting, making it the first historical work by a female artist printed on a Christmas stamp. The image adorned over 1.1 billion stamps. In August 2000, Sirani's works were exhibited at Christ Church, Oxford, in a showing of drawings of the Old Masters.

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George Cooper Stevens

George Stevens (1904-1975) is highly regarded for the diverse number of films he directed, his work ranging from romance and comedies to Westerns and historical epics. Nominated for five Academy awards for best director, he won twice, for the dramas *A Place in the Sun* and *Giant.*

George Cooper Stevens is noted for allowing the actors in his films to improvise on the set, sometimes causing scenes to be shot dozens of times. His movies feature many of the most noted actors from the 1930s to 1960s, including Katherine Hepburn, Cary Grant, Spencer Tracy, Joel McCrea, Irene Dunne, Ginger Rogers, Jean Arthur, James Stewart, Fred Astaire, and Carole Lombard. While most of these films were romantic comedies, it was for dramas that he received his greatest kudos; as James Harvey noted in *Romantic Comedy in Hollywood:* ''Probably his most serious liability as a comic filmmaker is his apparent lack of any anarchic or subversive or even dissident impulse. He has the temperament of a solid citizen, and he tends to temper and meliorate whatever is harsh or abrasive or unsettling in the familiar people and plots.'' While not as admired as other directors of his generation, such as Alfred Hitchcock, Howard Hawks, George Cukor, John Ford, and William Wyler, Stevens is credited with investing his films with subtle social messages; and several of his films—*Gunga Din, Woman of the Year, A Place in the Sun, Shane,* and *Giant*—are considered Hollywood classics by critics.

Began Directing Two-Reel Comedies

Stevens was born on December 18, 1904, in Oakland, California. He began acting and working as a stage manager for his father's theatrical company before moving to Hollywood in 1921 and finding work as a cameraperson. In 1927 he began directing two-reel comedies for Hal Roach and directed many silent films by comedians Stan Laurel and

Oliver Hardy. In the early 1930s he became one of RKO Studios' most important directors after he directed Katherine Hepburn her 1935 comedy *Alice Adams.* The following year he worked with dancers Fred Astaire and Ginger Rogers on a film featuring songs by Jerome Kern, *Swing Time.* In 1938 Stevens directed James Stewart and Ginger Rogers in *Vivacious Lady* and was expected to direct the Marx Brothers comedy *Room Service.* When fellow director Howard Hawks was fired from the production of *Gunga Din* for budget overruns, however, Stevens was hired to replace him.

Starring Cary Grant and Douglas Fairbanks, Jr., *Gunga Din* is an adaptation of a Rudyard Kipling poem about British soldiers fighting on the Indian frontier. It is remembered mostly by film historians for the difficulties Stevens encountered during filming. For example, he and the film's writers improvised much of the movie since a script was never finalized. Stevens later recalled that the battle scenes were the greatest problem. Some scenes required 1,500 extras, hundreds of mules and horses, and a few elephants.

Stevens followed his action picture with two romantic melodramas, *Vigil in the Night* and *Penny Serenade,* before releasing two of his most respected comedies, *Woman of the Year,* featuring the first cinematic pairing of Hepburn and Spencer Tracy, and *The More the Merrier.* Critic James Agee assessed Stevens's abilities as a comedic director in *The More the Merrier* by noting in *Agee on Film* that the film is ''partly nice and partly disappointing. The chiseling, cringing sex and claustrophobia of war-torn Washington might have delivered a really original, really native comedy, and the types are set up to carry this comedy are not bad in conception; they are spoiled in the execution. Stevens has a free, pretty feeling for business . . . for special colorations of talk . . . , and for gratuitous satire. . . . Yet the film as a whole is a tired souffl,, for unfortunately Stevens doesn't know where to stop.

Post-War Films and Activities

During World War II Stevens traveled to Europe as a U.S. Army Signal Corps head of Special Motion Pictures Unit assigned to the 6th Army and was among those filmmakers who photographed the grounds and interiors of Nazi Germany's concentration camps. When he returned to the United States, he expressed a wish to make a film nostalgic for simpler times. That film was *I Remember Mama,* about which Agee wrote that Stevens ''developed while he was away at war, like a few other talented picture-makers. . . . In *Mama* . . . he felt no timidity about tackling a script that lacked action and a strong plot. He concentrated, with confidence and resourcefulness, on character, mood and abundant detail, and on the continuous invention of satisfying and expressive things to look at.'' Stevens chose to shoot many different versions of the same scenes, sometimes taking ten days to film one scene, in order to compose montage sequences comprised of varied camera angles. The result was a film costing more than three million dollars, an outrageous sum for 1948, and a tremendous critical and public success that never recouped its production expenses.

Among his other postwar projects was the short-lived Liberty Studios, which Stevens set up with directors Frank Capra and William Wyler and which produced only one film, Capra's classic *It's a Wonderful Life.* Stevens also served as president of the Academy of Motion Picture Arts and Sciences and briefly became embroiled in the blacklisting scandals perpetrated by Senator Joseph McCarthy's Un-American Activities Committee and the effort to route out suspected communists during the height of the cold war. Stevens was responsible for preventing screenwriter Dalton Trumbo from receiving an Academy Award for his screenplay *The Brave One* because the blacklisted writer had deceived the Academy by using the pseudonym Robert Rich.

An American Trilogy

Of the films Stevens released in the 1950s, *A Place in the Sun, Shane,* and *Giant* have collectively been considered his ''American Trilogy,'' for it is through these films he attempts to critique elements of American culture and society. Based on Theodore Dreiser's novel *An American Tragedy, A Place in the Sun* concerns the attempt of a young middle-class male (Montgomery Clift) to marry into society (represented by Elizabeth Taylor). His aspirations are thwarted, however, when he impregnates a woman from his own class (Shelley Winters). *Shane,* listed as one of the American Film Institute's Top 100 American Films, stars Alan Ladd as a former gunslinger who is forced to defend homesteaders from ruthless land-grabbers. According to Stanley J. Solomon in *Beyond Formula: American Film*

Genres, ''*Shane* was evidently conceived in terms of an interpretation of the Western genre film as an allegorical battleground between good and evil. . . . But Stevens chose to heighten the symbolic import of the genre's typical iconography (costume, language, manners, and rituals) by setting his film in an immense, open environment, dominated by the snowcapped mountains of Wyoming in the distance. By continually locating the immediate scene within a vast, calm, rigidly endurable locale, Stevens deliberately and recurringly directs our attention to the genre's mythic dimensions, in regard to the lonely hero, the isolated community, the natural conflict between people and the terrain, and the violent power struggle between the land-grabbing local tyrant and the individual homestead farmers over who will control the territory.'' In filming *Giant,* Stevens earned his second Academy Award for his adaptation of Edna Ferber's novel about the beginnings of the Texas oil boom and the instant wealth it provided. At the heart of the story, however, is a love triangle between characters portrayed by Elizabeth Taylor, Rock Hudson, and James Dean in his third and final film.

Directed Three Final Films

Before he retired in the early 1970s, Stevens directed three more films, *The Diary of Anne Frank, The Greatest Story Ever Told,* and *The Only Game in Town.* While his casting of Millie Perkins in the title role in the first film drew negative criticism, *Anne Frank* co-star Shelley Winters won an Academy award for best supporting actress, and Stevens won another Academy award nomination. In *The Greatest Story Ever Told,* he attempted to create an epic film about the life of Jesus Christ, starring Max von Sydow, Charlton Heston, Sidney Poitier, and John Wayne. The film's detractors were numerous and included James Harvey, who wrote that ''Even when he embarks on a mad and ludicrous enterprise like *The Greatest Story Ever Told,* the result, though elephantine, turns out to be impersonal, perfectly without religious feeling of any kind, and in its way rather modest: a life of Jesus drawn not only from Scripture but from a *Reader's Digest* rewrite of them.'' Stevens's final film, *The Only Game in Town,* starred Warren Beatty. Reputedly angered that 20th Century-Fox didn't promote the film effectively, Stevens opted to retire following its release. He died on March 9, 1975, in Paris.

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Thomas Sully

Portrait artist Thomas Sully (1783-1872) reflected the manners and demeanor of great people of his day. A naturalized American citizen, he preserved for posterity the nation's politicians, military heroes, inventors, actors, and aristocrats as well as European nobles and the queen of England. In the decades preceding the invention of photography, his prolific output of portraits and historic scenes became a storehouse of details from the past.

Born in Horncastle in Lincolnshire, England, on June 8 (some sources say June 19), 1783, to actors Sarah Chester and Matthew Sully, Thomas Sully emigrated to America with his parents and eight siblings at age nine and lived in Charleston, South Carolina. In 1795, his father arranged for his training for a career in business at an insurance office. The broker urged Sully's father to allow the boy to pursue art, his first love. He received coaching from school friend Charles Fraser, who became Charleston's most famous miniaturist, and from an elder brother, Lawrence Sully, who also painted miniatures.

Beginnings of Career

Sully quickly ended formal lessons with his first art teacher, his brother-in-law, Monsieur Belzons, and settled in Richmond, and then in Norfolk, Virginia, to live with his brother Lawrence's family and to study his studio work. According to Sully's logbook, which he maintained throughout a 75-year career, he painted his first miniature on May 10, 1801. After mastering the basics, he began working in oils on large canvases the next year.

After Lawrence's death in 1803, Thomas Sully married his widow, Sarah Annis Sully. With earnings from a growing list of clients, he supported her three children plus nine of their own. Content with a large, energetic family, he settled in New York and advanced his career by painting city notables. After six-and-a-half years, according to his precise calculations, he had produced 70 portraits and earned $3,203.

Advice from the Masters

Business slowed during an economic recession resulting from a trade embargo, forcing Sully to lower his rates to $30 per portrait. An encounter with painter Gilbert Stuart, a fashionable artist famed for his three portraits of George Washington, buoyed Sully's hopes and provided sensible advice. Relocated to Philadelphia, he found the city that suited him for life. To improve his methods, he studied briefly with Stuart and in June 1809 traveled to England to

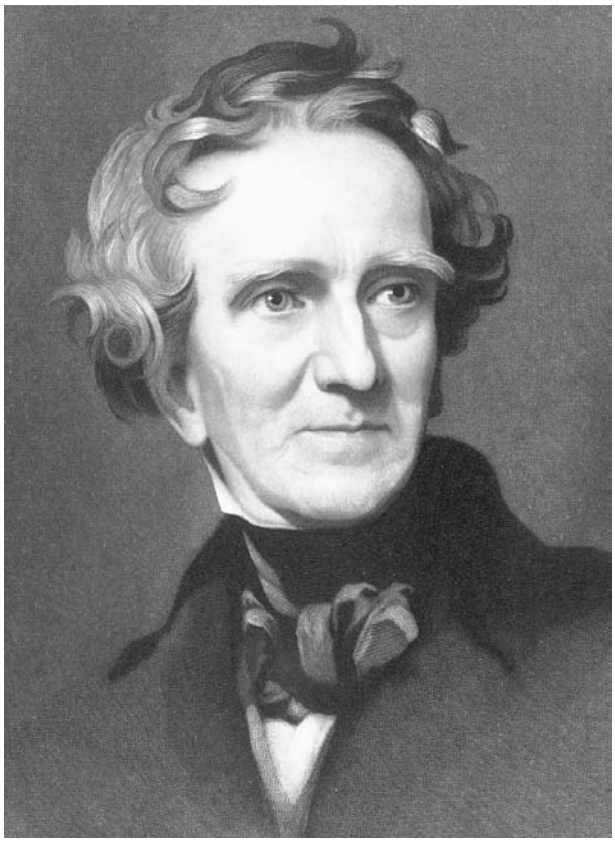

observe art at major museums. He repaid the friends who had advanced him cash for the journey with copies of great art by European masters.

Experiences in England focused Sully's attention on a need for improvement in modeling the human form. Following a study of osteology and anatomy, he advanced to historical pieces. To ready him for the shift, he observed the era's foremost artists, including Benjamin West, narrative painter for King George III. Europe's artistic giant of his day, Sir Thomas Lawrence, taught Sully how to produce flowing, glossy brush strokes for the elegant, romantic poses that earned him the nickname ''the Lawrence of America.'' Lawrence introduced Sully to the family of Fanny Kemble, who was then a year old. In adulthood, the famed Shakespearean actress became one of his favorite subjects. She posed for him 13 times.

Achieved His Best Work

Returning to Philadelphia in 1810, Sully began painting narrative scenes, including one based on a play by Friedrich Schiller and another drawn from William Shakespeare's *Richard III.* He joined his peers in the Pennsylvania Academy of Art, which was founded in 1805. As his prospects rose, he painted perhaps his most famous historical narrative, the massive *Washington Crossing the Delaware* (1819). The North Carolina legislature, which had commissioned the scene, rejected it because it was oversized. Sully managed to sell it to a frame maker at the cut-rate price of $500.

His family well provided for, Sully relaxed into a steady rhythm of painting famous subjects, including the Marquis de Lafayette. At the accession of the 18-year-old Queen Victoria in 1837, Sully returned to England to execute his masterwork, a full-length painting of her commissioned by Philadelphia's Society of the Sons of Saint George. On this journey, he depended on his daughter Blanche for companionship and assistance. At Buckingham Palace, he posed her in royal robe and crown to take the queen's place after he completed the bust. The task was tedious and fraught with palace protocol, but the effort immortalized Sully's work and influenced three generations of painters and coin sculptors.

Back in Philadelphia in 1838, Sully received the accolades due a master artist. Into advanced age he added to his logbook, which numbered his life's work at 2,631 paintings and miniatures. A year after his death on November 5, 1872, in Philadelphia, his heirs published posthumously *Hints to Young Painters and the Process of Portrait-Painting as Practiced by the Late Thomas Sully* (1873). Its explanation of artistic works from the colonial and federal periods retained for history the inside information on color selection, lighting, and technique. His likenesses of 500 historic figures, including Daniel Boone, Benjamin Franklin, and U.S. presidents Thomas Jefferson, James Monroe, and Andrew Jackson, are national treasures. In 2000, the Metropolitan Museum of Art in New York City presented a retrospective of his drawings and canvases.

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Joan Sutherland

Joan Sutherland (born 1926) is widely considered one of the best opera singers of her time, a soprano who specialized in the bel canto repertoire. Known for her lovely voice, excellent range, and command-

ing stage presence, Sutherland was dubbed "La Stupenda" by Italian critics.

Sutherland was born on November 7, 1926, in Sydney, Australia, to William and Muriel (Alston) Sutherland. Her father, a Scottish immigrant and tailor, died of a heart attack on Sutherland's sixth birthday. Joan and her elder sister Barbara were raised by their mother, an amateur singer and music teacher, and members of her family.

Early Musical Education

While attending St. Catherine's Girls' School in Waverly, Sutherland received her first education in music, primarily piano, from her mother. Muriel Sutherland had been taught in the bel canto tradition which her daughter would later help revive interest in. However, her mother would not allow her to be trained vocally until after the age of 18. One of the most important lessons Sutherland's mother taught her was the importance of breathing correctly. Despite a promising future in music, after leaving school at 16, Sutherland took a secretarial course and worked as a secretary at Sydney University as she trained for her singing career.

In 1946 when Sutherland was 19 years old, she won a two-year scholarship for vocal training with John and Aida Dickens in Sydney in 1946. The couple helped Sutherland develop the upper range of her voice, which would prove important in her development as an opera singer. In 1947, Sutherland made her concert debut in Sydney as Dido in *Dido and Aeneas*. That same year, she met fellow music student Richard Bonynge, a pianist and her future husband, who would play a significant role in Sutherland's opera career.

Continued Education in London

Sutherland's future was determined by several important singing competition wins. In 1949, she won the *Sun* Aria competition and the 1950 Mobil Quest, among other singing competitions. Her successes allowed her to attend the Royal College of Music in London on scholarship in the early 1950s. With her mother, Sutherland moved to London and studied with Clive Carey at the prestigious institution. Sutherland also received some training at London's Opera School.

Sutherland made her debut with Royal Opera at Covent Garden in 1952, as the First Lady of *The Magic Flute.* She appeared as part of the company of the Royal Opera, which made its home at Covent Garden a number of years, essentially serving as its leading soprano. Among her early appearances were roles in *Aida* (1954) and *Rigoletto.* Sutherland first drew significant critical attention when she created the role of Jennifer in Michael Tippett's *The Midsummer Marriage* in 1955. Though Sutherland was not altogether pleased with her performance, by this time, her basic characteristics as a vocalist were there. Being a member of company allowed Sutherland to learn solid technique, which played into her vocal agility and purity.

Learned Bel Canto Repertoire

In 1954, Sutherland and Bonynge were married. He had come to London in 1950 to study. The couple had become reacquainted and married when Sutherland's mother made a trip back to Australia. The couple later had one son, Adam. Bonynge and Sutherland also formed a musical partnership. He helped her learn how to reach higher notes in her flexible range as a lyric-coloratura soprano. It was through Bonynge's influence and tutelage that Sutherland learned the bel canto repertoire.

At this time, the bel canto repertoire was relatively unfashionable. Bel canto (Italian for "beautiful singing") operas were primarily of the Italian romantic variety of the 18th and 19th centuries. Such operas featured roles that often used the kind of high range that Sutherland had successfully developed. Sutherland and Bonynge had been influenced by Maria Callas, who had first revived the bel canto repertoire. The couple attended many of her rehearsals and performances at Covent Garden, and Sutherland modeled her vocal stylings on Callas. Sutherland performed in such bel canto operas by Vincenzo Bellini, Geatano Donzietti, Gioacchino Rossi, and others. Sutherland appeared in a 1952 production of Bellini's *Norma* as Clothide with Callas as the Druid priestess

Sutherland had wanted to do more Wagner, as was regularly put on at Covent Garden, but Bonynge talked her out of it. He believed such heavy works did not suit her voice and vocal strengths. Though Sutherland did perform some Wagner and similar works, Sutherland later believed that she would not have had such a long career if she had

focused on such operas. Because of her and her husband's enthusiastic embrace of works in the bel canto repertoire, the genre was revived. By the 1960s, Bonynge began conducting her productions and the pair eventually came as a package. This subjected the couple to criticism over the years.

Received International Acclaim

In 1959, Sutherland cemented her reputation as a superior coloratura soprano in her acclaimed turn as Lucia in Donizetti's *Lucia di Lammermoor* at Covent Garden. With her husband, Sutherland studied the source material for the opera, a novel by Sir Walter Scott. She grew to love this role, which she would play over 100 times, though her interpretation of Lucia would change as she matured.

The 1959 production was directed by Italian director Franco Zeffirelli who gave Sutherland some acting training. Sutherland herself was more concerned with her vocals and stage presence than acting. As she told Susan Heller Anderson of the *New York Times,* ''If you want to see a wonderful actress, you go to see a straight play. . . . You can't be as emotionally involved when you sing as when you're acting. There are many singing actresses who do the sort of roles that don't demand the vocal techniques of bel canto.''

Despite a brief setback when Sutherland had to have an operation on her sinuses, she made her first of many appearances in the United States, as Alcina in *Alcina* in Dallas, Texas, in 1960. Though her voice continued to evolve, her range and tone were especially noted. In 1961, Sutherland made her debut at New York City's Metropolitan Opera, again as Lucia in *Lucia.* That same year, Sutherland had a triumphant appearance at Milan's famous La Scala. It was here that she was given the honored nickname of ''La Stupenda.'' This was arguably the best appearance on stage in her career.

From the early 1960s to the end of her career, Sutherland regularly appeared in the major opera houses in the United States and Europe, as well as other countries in the world. But she did not forget her roots in Australia. She brought her own opera company there between 1965 and 1974. Sutherland then regularly appeared with Sydney's Australian Opera because Bonynge served as music director there between the mid-1970s to the mid-1980s. Though the couple's legal residence was in Montreaux, Switzerland—where they lived since 1964 and could exist relatively anonymously—she still lived in Sydney for a number of months during the year. Sutherland often played roles that she had done well before in works like *Lucia di Lammermoor, La Traviata*, and *The Tales of Hoffmann.*

Sutherland continued to challenge herself as an artist, even late in her career. In the 1970s, she took on more dramatic soprano roles in operas like *Maria Stuarda* and *Lucrezia Borgia* by Donzietti and Leonora in *Il trovatore.* Though Sutherland's voice and its flexibility remained strong points throughout her stage life, critics had often criticized her poor diction, a common problem for coloratura sopranos. Sutherland addressed this issue with some success by the early 1980s. Even as Sutherland entered her sixties, she was able to take on new roles because of her dedication and skill, even though learning new roles was hard for her because of a relatively poor memory. As her range changed with age, however, she did had to have some parts rewritten in a lower key.

Retired from Opera Stage

By the late 1980s, Sutherland had decided that she would retire in the early 1990s. On October 2, 1990, she made her last appearance in an opera, singing Margaret de Valois in a Sydney production of *Les Huguenots.* Her last song was an operatic version of ''Home Sweet Home.'' Over the course of her career, she had sung in 48 operas and had recorded 60 albums.

After retirement, Sutherland has remained active in a number of arenas both related and not related to opera. She is involved in the opera world by acting as a judge in major singing competitions like the Queen Elisabeth in Brussels, Belgium. She also taught, often with her husband, some master classes, though she did not like the limited possibilities of the format.

Made Screen and Literary Debuts

Though Sutherland's acting was often a weak point for many critics, she tried her hand at film acting in a 1994 release. It was not the first time that she was offered a role in a movie. When Sutherland was in Italy in 1959, Federico Fellini wanted to cast her in his film *La Dolce Vita,* without even knowing who she was. She was advised against it by Zeffirelli and Anita Ekberg took on the role. Sutherland later regretted her decision. After a year of convincing by Anthony Buckley, Sutherland agreed to play the unglamorous role of Mother Rudd in *On our Selection,* a film based on an Australian play based on sketches by Steele Rudd. Sutherland was still eager to learn during the production and improve herself as an actress, though she did not prepare for the role.

Three years later, Sutherland published her autobiography, *The Autobiography of Joan Sutherland: A Prima Donna's Progress.* Sutherland wrote the book herself instead of working with ghost writer, beginning soon after her retirement. Though critics chided her for not revealing more of herself and found the book hard to read because it was bogged down in details, Sutherland hoped to show aspiring opera singers how to train properly and what it takes to have a long career. As she told Chris Pasles of the *Los Angeles Times* of her own experiences in opera, ''I've had a wonderful career. It outran everything I expected. . . .''

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Gustavus Franklin Swift

Gustavus Swift (1839-1903) headed a large American corporation that revolutionized the meatpacking industry by using refrigerated railroad cars, strict cost controls at his plants, and "vertical integration." His practices helped overcome consumer mistrust of processed meat and inspired the vast, mechanized meatpacking businesses depicted in Upton Sinclair's infamous 1906 novel *The Jungle.*

Chicago-based meatpacker Swift and Company earned its fortune by organizing the large-scale slaughter and processing of cattle in the Midwest and shipping its products to East Coast population centers via refrigerated railroad cars. Gustavus Swift, the company's founder, battled public distrust for meat processed hundreds of miles away and found many profitable uses for byproducts of the slaughterhouse. Swift, a pioneer of the "vertical integration" concept, was obsessed with controlling costs at his plants and offices.

Yankee Butcher

Swift was born on June 24, 1839, near Sandwich, on Massachusetts's Cape Cod Bay. He was one of 12 children and was educated at a local school, which he left at age 14. He joined his older brother, Noble, in the butcher's shop he ran but was unhappy with the lack of prospects for advancement. At 16, he decided to move to Boston, but his father loaned him $25 as an inducement to stay. Swift used $19 of it to buy a heifer from a local farmer, slaughtered it, and sold the beef door to door. He made a $10 profit and from then on went weekly to the local cattle market in the town of Brighton. Around 1859 he opened his own butcher shop in Eastham and hired another brother to run it while he set up a second shop in Barnstable. By this time Swift had wed Annie Higgins; they would have nine children.

Swift soon opened other shops in Clinton and Freetown, Massachusetts. He recognized certain principles of retail psychology that helped make his stores a success. His butcher shops were clean, and he tried to display his wares attractively on large white marble trays. He displayed the cuts he needed to sell first and offered smaller cuts, which seemed to induce shoppers to buy more.

Swift expanded his operations rapidly. He began a meat wagon business and soon became a wholesale cattle dealer. In 1872, he entered into a partnership with James A. Hathaway, a Boston meat dealer. He took the business westward, to Albany and Buffalo, New York, and finally to Chicago in 1875.

Conceived Refrigerated Car

Chicago was the center of the cattle trade in the United States. It was a railroad hub serving all regions of the country and was close to the Great Plains. Its South Side rail yards were the site of the famous Chicago Stockyards, where cattle were penned before shipment elsewhere. Some of the breeds still roamed the plains freely, descendants of European stock brought over by the Spanish in the 1500s.

As the cattle buyer in his partnership, Swift came to realize that shipping live cattle from Chicago to the country's most populous markets along the Atlantic seaboard was an inefficient strategy. The cattle had to be fed along the way, some died in transit, and—since the railroads charged per pound—huge freight charges added tremendously to the cost of doing business. Smith also worried about the expenses involved in waste, since many parts of the slaughtered animal were unusable. A 1,000-pound steer might yield 600 pounds of beef, but the rest was a loss for the company, since someone had to be paid to cart it away.

Swift believed that butchering cattle and shipping dressed beef was a far more profitable idea. He tried it with one carload in the winter of 1877, and it was a success. Still, railroad-car refrigeration technology was inadequate for the rest of year, and even in the winter months proved problematic: a shipment might freeze in one city, then thaw in another. Hathaway, Swift's Boston partner, was wary of the idea and exited the partnership with a $30,000 buyout. Swift used some of that money to hire an engineer to perfect a refrigeration car that used circulating fresh air cooled by ice and established his meatpacking business in Chicago. He approached the McMillens, a wealthy railroad-car family in Detroit, to become his partners, and they agreed to build the first refrigerated cars. Swift made arrangements with the holders of various patents on the parts used for the refrigerated cars and created his own design. He contracted ice harvesters in Wisconsin to produce enough ice for the cars and established icing stations along the railroad routes heading east.

Battled Railroad Cartel

The meatpackers in Chicago, who made pork and mutton products, at first paid little attention to Swift's dressed-beef enterprise. Swift was viewed as a Yankee who did not know the business. His real opponents were much more formidable. For one, consumers in Eastern cities did not trust that meat slaughtered elsewhere, perhaps a week before, was safe. Local butchers warned of dire consequences. The railroads also opposed Swift, for they preferred the larger freight revenues from shipping live cattle. Forming a cartel against Swift, they began charging exorbitantly high prices for dressed meat.

Swift was ingenious in conquering these obstacles. He mounted large-scale advertising campaigns to win public confidence and made advantageous partnerships with local butchers. For transport, he negotiated with the Grand Trunk Railway, whose line ran through Michigan and Canada and had never made much profit shipping cattle. Its owners gave Swift a more favorable rate, and Swift and Company was officially incorporated in 1885.

From the start, Swift's South Side plant was a model of time-saving production principles. Upton Sinclair described its efficiency with contempt in the muckraking novel from 1906, *The Jungle,* detailing the work of the men who butchered steer for the fictitious Durham Company, modeled after Swift & Company: ''They worked with furious intensity, literally upon the run—at a pace with which there is nothing to be compared except a football game. It was all highly specialized labor, each man having his task to do; generally this would consist of only two or three specific cuts, and he would pass down the line of fifteen or twenty carcasses, making these cuts upon each.''

Model of Cost-Effectiveness

Swift's company grew phenomenally. Profits rose because of Swift's belief that cleanliness reduced spoilage and losses. He hired engineers and chemists to find uses for the byproducts of cattle slaughter. Sinclair's description of the Durham plant aptly detailed the progress Swift made in reducing waste: ''No tiniest particle of organic matter was wasted in Durham's. Out of the horns of the cattle they made combs, buttons, hairpins, and imitation ivory; out of the shinbones and other big bones they cut knife and toothbrush handles, and mouthpieces for pipes; out of the hoofs they cut hairpins and buttons, before they made the rest into glue. From such things as feet, knuckles, hide clippings, and sinews came such strange and unlikely products as gelatin, isinglass, and phosphorus, bone black, shoe blacking, and bone oil. They had curled-hair works for the cattle tails, and a 'wool pullery' for the sheepskins; they made pepsin from the stomachs of the pigs, and albumen from the blood, and violin strings from the ill-smelling entrails. When there was nothing else to be done with a thing, they first put it into a tank and got out of it all the tallow and grease, and then they made it into fertilizer.''

Swift was also an innovator in automating his plant. An overhead trolley carried cattle carcasses to the various processing stations on the floor. The system reportedly gave carmaker Henry Ford the idea for the first automobile assembly line. Swift's was one of first companies in modern business history to boast complete ''vertical integration:'' it had departments for purchasing, production, shipping, sales, and marketing.

The company established plants in other cattle towns, such as St. Louis, Kansas City, and St. Joseph, Missouri; Omaha, Nebraska; St. Paul, Minnesota; and Fort Worth, Texas. Then Swift moved on to international territory. He captured the British market, and he exported beef via refrigerated compartments on ships to distributing houses he established in Tokyo, Osaka, Shanghai, Hong Kong, Manila, Singapore, and Honolulu. He expanded into pork and mutton products as well, and at the start of the twentieth century the company he had founded just 15 years earlier was worth $25 million.

Swift was known as a tough taskmaster who regularly inspected plants and tyrannized employees when he found evidence of waste—even pencil stubs in office wastebaskets. He wrote his business correspondence on half sheets of paper. He sometimes inspected ''Bubbly Creek,'' the fetid stream into which the slaughterhouses dumped their chemicals and unusable byproducts, making sure that nothing of value—such as a piece of animal fat that could be used to make soap—was leaving his plant. He once hired an efficiency expert to make suggestions at the office headquarters but then fired him as a fraud. The man protested on grounds of breach of contract, and Swift agreed to keep him, but sent him to squeegee blood into the drains at the slaughterhouse.

Became Philanthropist

Swift and his family lived near the Stockyards until 1898, when they moved to a home on Ellis Avenue in Chicago's affluent Kenwood area, adjacent to Hyde Park. The area was also home to the University of Chicago, one of the local institutions that benefited from Swift's philanthropy. He was a trustee of the university for many years. In 1895, he donated money for a building in memory of his daughter, Annie May Swift, that eventually became North-

western University's School of Speech. He was also a benefactor of St. James Methodist Episcopal Church.

Swift and his rivals, who owned the Morris and Armour plants, were known as Chicago's meatpacking barons, and public opinion eventually turned against what was called the ''Beef Trust.'' In 1902, the company came under federal scrutiny as the first of the anti-trust prosecutions brought by the U.S. Attorney General on orders from President Theodore Roosevelt. The firms of Swift, Armour, Morris, and three others were indicted for price fixing and other business conspiracies. In response, Swift, Armour, and Morris merged into the National Packing Company; others soon joined, and their hold on the beef industry remained strong.

Swift died on March 29, 1903, in Chicago, Illinois, after an operation caused internal bleeding. Management of the company remained in family hands, for Swift was fond of asserting ''I can raise better men than I can hire.'' In 1905, in another anti-trust case, *Swift & Co. v. the United States,* the U.S. Supreme Court ruled against Swift's company and its practices. Government legislation—such as the Pure Food and Drug Act of 1906, the Meat Inspection Act, and the Packers and Stockyards Act of 1921—soon regulated the meat industry. In the 1980s, Swift's company fell victim to the leveraged buyouts of the era but survived as Armour Swift-Eckrich, owned by ConAgra.

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T

Jacques Tati

Jacques Tati (1908-1982), born Jacques Tatischeff, is recognized internationally as one of the twentieth-century film's most innovative and perceptive comic directors and actors.

Tati's film personas—Francois the Postman in *Jour de fete* and the popular Monsieur Hulot in *Les Vacances de Monsieur Hulot, Mon Oncle, Playtime,* and *Traffic*—helped reveal the inherent humor of humanity attempting to exist in an increasingly mechanized society and drew positive comparisons to the silent film comedians Charlie Chaplin, Buster Keaton, and Harold Lloyd. As co-writer, star, and director of these films, he sought to depict the foibles of society as it became more dependent upon as well as more confused by technology. While hugely successful with popular filmgoers, these films are also recognized by film critics for Tati's revolutionary method of conveying humor through overlapping audio effects and mise-en-scenes in which several comedic acts occur at once, which sometimes required more than one viewing to witness every action. Several subsequent directors, most notably Robert Altman, have employed this style successfully for their own films. While Tati only produced five films in a career spanning more twenty-five years, he is admired for developing a brand of humor that ennobles humanity while poking gentle fun at it, conveying that humor in a way that entertains and challenges audiences and advancing the film-comedy genre. Critic Dave Kehr, in his review of *Les Vacances de Monsieur Hulot,* asserted that, without the films of Tati, ''There would be no Jean-Luc Godard, no Jean-Marie Straub, no Marguerite Duras—no modern cinema. With his 1953 film, Jacques Tati drove the first decisive wedge between cinema and classical narration.'' In these films, the only recognizable actor is Tati as either Francois or Hulot, in order to keep audiences from focusing on the celebrity onscreen and concentrated on the situations and actions. Tati also composed his scenes to include several activities at the same time, which he captured with one stable camera that captured everything. He rarely employed close-ups or reaction shots, believing that audiences did not need such devices to find the scene's humor.

From Rugby to Film

Tati's father was an art framer and restorer who was disappointed that his son did not enter the family business. After attending the Lycee de St.-Germain-en-Laye, Tati was a rugby player for the Racing Club de Paris from 1925 to 1930. In the 1930s, he worked as a pantomimist and impressionist and toured European music halls and circuses. Much of his act consisted of pantomimes of famous athletes of the era. Several of these routines were filmed, including *Oscar, champion de tennis* and *On demande une brute* in 1934 and 1935.

In 1939, Tati enlisted in the French Army. Following World War I, he was a supporting actor in two films by Claude Autant-Lara, *Sylvie et le fantome* and *Le Diable au corps.* In 1947, he made the short film *L'Ecole des facteurs,* which he expanded into the 1949 feature film *Jour de fete,* a comedy film in which Tati portrays the French postman Francois. Francois becomes obsessed with attempts to make his post office operations more efficient after observing an American postal training film. Tati employs this premise to lampoon the impersonality of technology. While much of the film's humor is physical, Tati consciously avoids slapstick by staging much of the action behind objects

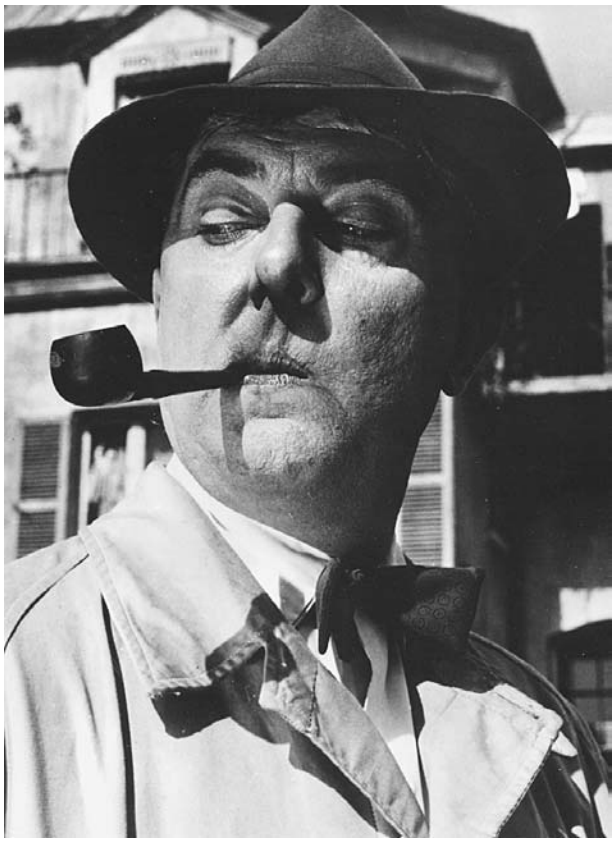

placed in the camera's foreground, forcing audiences to imagine the full thrust of the gags they are visually denied. *Jour de fete* is, for many critics, similar thematically to Chaplin's *Modern Times;* both directors seem to believe that civilized humanity is lost in the rushing onslaught of its own technology.

Mr. Hulot

Following the release of *Jour de fete,* Tati spent four years making the internationally successful *Les Vacances de Monsieur Hulot (Mr. Hulot's Holiday),* which introduces the character he portrays in all his subsequent films. Hulot is a tall, thin pipe-smoking man, who is presented as an objective, innocent observer of the pratfalls of the characters he encounters. Hulot is as much a straight man as a source of humor.

The English-language version of *Les Vacances de Monsieur Hulot* begins with a warning: ''Don't look for a plot, for a holiday is meant purely for fun.'' The film does not feature a plot in the traditional sense of a novel or short story, but presents recurring themes, episodes, and characters that bear more of a resemblance to poetic structure. The film is also noted for Tati's use of wide-angle cinematic framing, in which a motionless camera captures the action without following the actors or cutting to close ups that emphasize the jokes and actors' reactions.

In 1958, Tati released *Mon Oncle,* a sequel to *Les Vacances de Monsieur Hulot.* In this film, Monsieur Hulot receives much less screen time as the uncle who conspires with his nephew to thwart the encroaching modernism of household appliances. Tati's first color film was also an international success, despite the fact that he had relegated Monsieur Hulot to a supporting character. During the 1950s, Tati was approached by American television with an offer to produce a series of fifteen-minute short films featuring Monsieur Hulot, which he turned down.

Increasingly annoyed by audiences' association of Tati with his creation Monsieur Hulot, Tati only employed the character briefly in his next film, *Playtime.* The film took Tati more than nine years to film, largely because he insisted on constructing large, elaborate, futuristic sets that were both expensive and time consuming. An epic film, originally clocking in more than two-and-a-half hours, *Playtime* was shot using seventy millimeter film and stereophonic sound for enhanced visuals and audio. In order to finance the film, Tati sold the rights to his previous films and eventually went bankrupt when the film failed at the box office upon its release in 1967. He tried to recoup his loss by shortening the film by more than forty-five minutes; it was shortened again to ninety-three minutes upon its release as a thirty-five-minute monaural film in the United States. Reducing the length and width of the film, however, rendered much of the visual humor unintelligible. The film revolves around Monsieur Hulot's attempt to arrive at a job interview in a modernistic city that is confusing and impersonal.

In *Playtime* Tati once again refused to allow the camera to isolate the humor. Instead he used long shots to create what Kehr called: ''Long-shot tableaux that leave the viewer free to wander through the frame, picking up the gags that may be occurring in the foreground, the background, or off to one side. The film returns an innocence of vision to the spectator; no value judgments or hierarchies of interest have been made for us. We are given a clear field, left to respond freely to an environment that has not been polluted with prejudices.'' While the film was unpopular with film audiences, other directors borrowed freely from Tati's style, including Robert Altman, who used a similar style in his film, *M*A*S*H.*

While some critics believe Tati's last theatrical film *Traffic,* released in 1971, marked a creative retreat by Tati in order to recover the financial losses of *Playtime,* others compliment the film as an inspired revisiting of Monsieur Hulot's battle against technology. Tati abandoned the futuristic settings of *Playtime* for a more contemporary setting of Monsieur Hulot's automobile and the roadways he travels on his way to the Paris Auto Show. The films, however, bear thematic resemblances in their handling of modern progress and human isolation. While *Playtime* is set in an ultramodern city constructed of glass, steel, and concrete behind which humans lose contact with one another, *Traffic* is set inside the cars of the individual characters who also have cut themselves off inadvertently from each other. The more relaxed visual style of *Traffic* marked a return to the style of Tati's earlier films. His last film, *Parade,* is a one-hour film made for Swiss television. Tati died in 1982 of a pulmonary embolism in Paris.

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V

Roger Vadim

French-born film director Roger Vadim (1928-2000) broke ground in the 1950s by pushing the boundaries of mainstream European art films to include more sensuality. Vadim became more renowned for the female actors he cast in his lushly photographed films than for his technical and artistic achievements, but he is credited with being one of the early instigators of the French New Wave.

Vadim's first film, *And God Created Woman,* released in 1955, caused a scandal. It featured Vadim's first wife, Brigitte Bardot, partially nude and sexually engaged with three different men. The film's subject matter, titillating use of sexuality, and the beauty of stars Bardot, Curt Jurgens, Christian Marquand, and Jean-Louis Trintignant assured the film's success internationally. *And God Created Woman* established the French ''art film'' as a 1950s euphemism for movies featuring nude scenes. After his divorce from Bardot, Vadim continued to employ Bardot in several films that never matched the notoriety of *And God Created Woman,* and he also made films prominently displaying other leading ladies, including second wife Annette Stroyberg, lover Catherine Deneuve, third wife Jane Fonda, Angie Dickinson, Jeanne Moreau, Susan Sarandon, and Rebecca DeMornay. While Vadim never again achieved the notoriety he received for his first film, some critics regarded him as a progenitor of the themes and styles used by such French New Wave directors as Francois Truffaut and Jean-Luc Godard. He was also critically commended for his lush photography, which he used to convey the beauty of the human form as well as natural, historic, and futuristic settings.

Son of a Diplomat

Vadim was born on January 26, 1928, in Paris. He was the son of Igor Plemiannikov, a Russian diplomat. His mother, Marie-Antoinette Plemiannikov, was a photographer. Vadim used his middle name professionally and dropped the surname Plemiannikov. He was nine years old when he witnessed his father's death from a heart attack, an event that reduced his family to poverty. During World War II, his mother took a job as manager of a hostel in the French Alps. Vadim wrote in his autobiography, *Memoirs of the Devil,* that the hostel was a haven for Jews and other exiles from France and Germany, and that he helped these fugitives get through the mountains into neutral Switzerland. The family returned to Paris after the Allied forces liberated the city.

In Paris, Vadim attended the Theatre Sarah Bernhardt, where he met film director Marc Allegret. Allegret introduced Vadim to filmmakers and writers including Jean Cocteau, Jean Genet, and Andre Gide. Allegret also introduced him to sixteen-year-old ingenue Brigitte Bardot, who would appear in several of Allegret's films before attaining international stardom with Vadim. Bardot and Vadim married in 1952.

International Scandal and Success

After several years as a minor actor and unsuccessful screenwriter, Vadim secured financing for his own film, which would feature his young wife. In 1955, he released *And God Created Woman,* starring Bardot as a woman who marries in order to escape life in an orphanage. She does not love her new husband, however, and seduces his younger

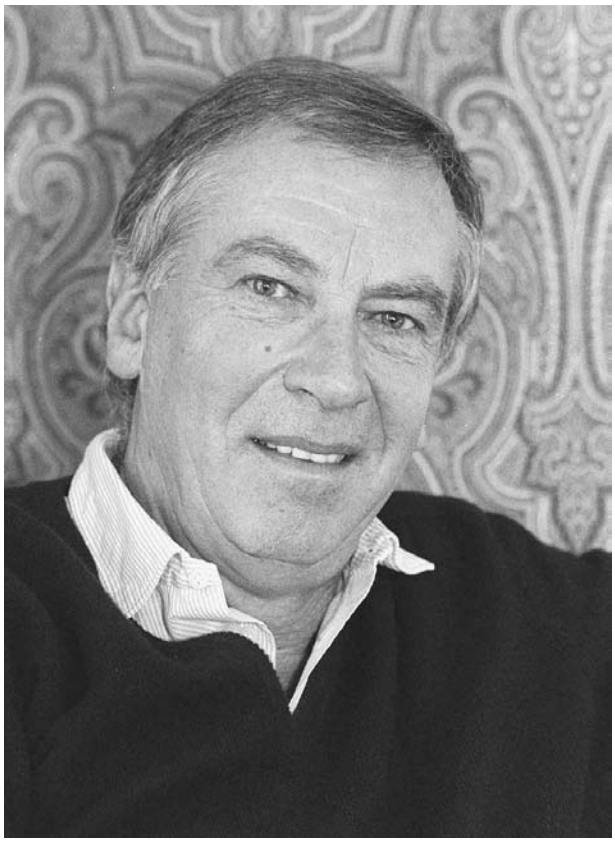

brother. The film became known for two scenes that spotlight the sensuality of Bardot. The first is the film's opening sequence in which Bardot lounges nude on the beach of Saint-Tropez, and the second is a barefoot dance she performs on a table top. Though she did not appear completely nude, Bardot's sensuality and her character's sexual freedom incited critical debates about art and pornography. The arguments created a tremendous amount of free publicity for the film, and it became an international success.

The film also brought charges that Vadim was a Svengali intent on exploiting the physical charms of his young bride. Vadim responded: ''I did not invent Brigitte Bardot. I simply helped her to blossom, to learn her craft, while remaining true to herself. I was able to shield her from the ossification of ready-made rules which in films, as in other professions, often destroy the most original talents by bringing them into line.'' In fact, Vadim's direction emphasizes Bardot's natural attractiveness, rather than relying on ornate hairstyles, makeup, studio lighting, or fashionable apparel; this naturalism was later adopted by Godard and other French New Wave directors.

New Leading Ladies

Vadim made two more films with Bardot in the 1950s, *No Sun in Venice* (also known as *When the Devil Drives*) and *The Night Heaven Fell.* While both films managed to display Bardot in various stages of undress and included provocative sex scenes, neither achieved the success of their first film together. By the time he released *The Night Heaven Fell,* his marriage to Bardot had ended in divorce.

Vadim cast his second wife, Annette Stroyberg, in a modern adaptation of Choderlos de Laclo's 1782 novel *Dangerous Liaisons,* which also featured racy scenes. Vadim faced legal proceedings initiated by France's Society of Authors, who claimed he had taken undue liberties with the story. His defense attorney, future French President Francois Mitterrand, read letters written by de Laclo that warned future generations to beware censors. Vadim's victory in court and the scandal surrounding the film failed to garner it any public or critical success at the time. However, when it was reissued in 1987 to coincide with a remake directed by Stephen Frears, some critics conceded that Vadim's version merited a positive reconsideration.

Stroyberg also appeared in Vadim's adaptation of Sheridan LeFanu's classic vampire story *Carmilla,* which he entitled *Blood and Roses.* While lauding the film's photography by legendary cinematographer Claude Renoir, many critics and audiences were confused by the story. After Vadim and Stroyberg divorced, Vadim teamed up again with Bardot for *Please Not Now!* and *Love on a Pillow.* Their stories were similar and both were financially successful, although neither film was nearly as popular as *And God Created Woman.*

Vadim once again found himself the center of controversy after the release of *Vice and Virtue.* The 1963 film featured another of his paramours, Catherine Deneuve, and concerned a Parisian bordello during the Nazi occupation. Opening night audiences booed the film. According to Vadim, ''The French were still very sensitive about the Nazi occupation and they didn't appreciate the liberties I had taken with history. Associations of former Resistance fighters tried to have the film banned. I had to wait two years for *Vice and Virtue* to open in art theaters in New York and San Francisco before I received good reviews.''

Jane Fonda

Vadim fathered a child with Deneuve and the two were engaged to be married. His next wife, however, was American actress Jane Fonda. Fonda appeared in Vadim's adaptation of Arthur Schnitzler's play *La Ronde* and his modern adaptation of Emile Zola's novel, *La Curee,* (also known as *The Game is Over*). Although the first film features a screenplay by Jean Anouilh, it suffered in comparison to Max Ophuls's 1951 classic rendering of the same material. In *La Curee,* Fonda's character, like Bardot's in *And God Created Woman,* marries a man to escape her immediate surroundings, in this case, a convent. Following her marriage of convenience, she finds love with her husband's son by his first marriage. Learning of the infidelity, her husband tries to drive her into madness.

Of the films Fonda and Vadim collaborated on, none achieved more notoriety than *Barbarella.* Based on the French science fiction comic strip by Jean-Claude Forest, it was adapted by Terry Southern, who also scripted Stanley Kubrick's classic antiwar film *Dr. Strangelove. Barbarella* eventually became a cult classic for its refusal to take itself seriously—and for the various sexual situations and states of

undress in which Fonda's heroine finds herself. Fonda also starred in a sequence directed by Vadim for the film *Spirits of the Dead,* a triptych of Edgar Allen Poe stories, which also featured sequences directed by Federico Fellini and Louis Malle. Fonda and her brother Peter are cast as incestuous siblings. After divorcing Vadim, Fonda eventually denounced their film collaborations, saying they were exploitative.

Hollywood

Before his divorce from Fonda, Vadim had relocated to Hollywood. He remained there to direct Rock Hudson as a homicidal high school counselor in 1971's *Pretty Maids All in a Row* and reunited with Bardot for *Ms. Don Juan* (also known as *If Don Juan Were a Woman*), in which she plays the seductive counterpart to the infamous womanizer.

Vadim spent the remainder of the 1970s writing literary works, including two volumes of memoirs, *Memoirs of the Devil* and *Bardot Deneuve Fonda.* He returned to film in 1981 with *Night Games,* in which a young married woman who was the victim of a childhood rape attempts to conquer her sexual fears by engaging in sexual fantasizing. Vadim's final film was a remake of his first, *And God Created Woman.* Starring Rebecca De Mornay in the role created by Bardot, the 1988 version tells the story of a wrongly imprisoned female who promises her inheritance to a prison worker in exchange for a marriage that will expedite her parole. Once released, however, she focuses her energies on becoming a rock-and-roll star rather than a wife. While finding much to recommend the film, Roger Ebert wrote: ''Is this a movie worth seeing? Sort of. You have to put the plot on hold, overlook the contrivances of the last half hour and find a way to admire how De Mornay plays the big scene, even while despising the scene itself. If you can do that, you'll find good work here—even by Vadim, who may have been as trapped by the plot as everyone else.''

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Ritchie Valens

In a recording career that spanned less than two years and produced only one album released during his lifetime, Ritchie Valens (1941-1959), born Richard Steven Valenzuela, has had an enduring influence on rock 'n roll music despite the fact that he died before his eighteenth birthday in a plane crash that also claimed the lives of rockers Buddy Holly and J. P. Richardson (The Big Bopper). Valens's music is admired for his gritty proto-punk, garage-rock guitar style, lack of sentimentality, and embracement of his Hispanic heritage, which are apparent in his most successful hit single ''La Bamba.''

With the concurrent deaths of Holly and Valens, it has been argued that the evolution of the rock 'n roll genre stalled until the Beatles (a band whose name was inspired by the name of Holly's band, the Crickets) took up where the two American performers left off. Valens, inspired by Holly and Eddie Cochran to write and play guitar on his own compositions, displayed a tremendous degree of potential as a songwriter, guitarist, and showman as evidenced by the performances captured on his two studio albums, *Ritchie Valens* (1959) and *Ritchie* (1959), and a live recording, *Ritchie Valens in Concert at Pacoima Junior High* (1960). These recordings inspired such

later guitarists and songwriters as diverse as The Ramones's Johnny Ramone, Led Zeppelin's Jimmy Page, and Los Lobos's David Hidalgo and Cesar Rosas. Such was Valens's influence on Los Lobos that the band re-recorded two of his biggest hits for the soundtrack of the Valens's biographic motion picture *La Bamba* (1987), which revitalized interest in Valens's life and music.

Born in East Los Angeles

Valens was raised in the Los Angeles suburb of Pacoima, the son of Joseph ''Steve'' Valenzuela, who worked at times as a tree surgeon, miner, and horse trainer. Valens's mother, Concepcion ''Connie'' Valenzuela, worked in a munitions plant and had one son, Robert, from a previous marriage. The parents separated when Valens was three years old, and the young man spent much of his time with his father who introduced his son to blues, flamenco, and other traditional Mexican music and taught his son how to play guitar. The heavy ethnicity of the Los Angeles area also exposed him to the rhythm and blues music of such acts as the Drifters, the Penguins, Bo Diddley (Elias McDaniel), and, perhaps most importantly, Little Richard, as well as the rock 'n roll music of Holly, Cochran, Jerry Lee Lewis, and Elvis Presley.

When Joseph Valenzuela died of diabetes-related complications, Valens lived for a while with his uncle, Henry Felix, in Santa Monica, California, before moving back to stay with his mother, step-brother and two younger step-sisters in Pacoima. He continued to pursue his musical interests, studying guitar and listening to recordings by Chuck Berry, Richard, Presley, and others, while learning traditional Mexican songs from his relatives. He practiced and entertained his friends at Pacoima Junior High during lunch hours, refining the guitar skills and vocal prowess that led to an invitation to join The Silhouettes.

The Silhouettes

When he was sixteen years old, Valens accepted The Silhouettes's invitation to join the band as guitarist and singer. The racially integrated group included African American and Japanese American musicians who played local high-school dances, church social functions, and neighborhood parties. Other members of the band included vibes player Gil Rocha, who was twenty-one years old and often credited with instilling a sense of professionalism within the band. Valens shared vocal responsibilities with female vocalists Emma Franco and Phyllis Romano. His tenure with The Silhouettes is credited with assisting him overcome stage fright and shyness and led him to be nicknamed ''The Little Richard of Pacoima'' for one of his chief stylistic influences. His stage demeanor, however, was reportedly far more reserved than Little Richard's. Other writers claim that Valens's exhibited more of a Bo Diddley ''shave-and-a-haircut-two-bits'' rhythmic influence, but in either instance, it is clear that Valens was pioneering the use of rhythmic guitar as a lead rock 'n roll instrument, a style that is also used to good effect by guitarists Pete Townshend, Robbie Robertson, and Johnny Ramone as well as hundreds of guitarists in lesser-known garage and punk bands.

Bob Keane and Del-Fi Records

In May 1958, Valens auditioned for Bob Keane, the owner of Del-Fi Records. Recording at Gold Star Studios in Los Angeles, Valens cut his first single, ''Come On, Let's Go.'' Although it is recognized by contemporary critics as a classic rock 'n roll song, it failed to chart in the top-40 upon its release.

Valens's second recording session yielded a two-sided hit single, ''Donna'' and ''La Bamba.'' The first song was written by Valens for his high-school girlfriend and was rush-released after Los Angeles's most popular radio station, KFWB, broadcast a test-pressing of the song to overwhelming positive response. A softly sung guitar ballad with simple lyrics and guitar-chord changes, ''Donna'' inspired a whole generation of feminine-named songs from Neil Sedaka's ''Oh, Carol!'' to Randy and the Rainbows ''Denise.''

Rock critic Lester Bangs summed up the appeal of ''Donna'' in this way: ''Valens sang with an unassuming sincerity that made him more truly touching than any other artist from his era. 'Donna' is one of the classic teen love ballads, one of the few which reaches through layers of maudlin sentiment to give you the true and unmistakable sensation of what it must have been like to be a teenager in that strange decade.'' Bangs continued: ''The agonizing sense of frustration which is so crucial to adolescent life is never very far from his lyrics, and in his best songs, like 'Donna' and 'Come On Let's Go,' it is right up front, just as it is in Eddie Cochran's classic 'Summertime Blues.''' ''Donna'' entered the pop-music charts on December 29, 1958, and became a number 2 hit with fourteen weeks on the *Billboard* American charts; it climbed to number 20 in Great Britain.

The single's flipside, however, may have contributed significantly to the success of ''Donna.'' ''La Bamba'' was a huapango—a traditional Mexican folksong of celebration that is often sung at wedding receptions. Reputedly taught to Valens by his cousin, Dickie Cota, ''La Bamba'' is the song that became most closely associated with the singer, guitarist, and songwriter. While it rose to only Number 22 on the *Billboard* American charts, the song combines a flamenco-influenced lead guitar riff to a more visceral garage-band rhythm, resulting in one of rock 'n roll's seminal records of the 1950s.

All three singles were collected on the album *Ritchie Valens,* which was released February 12, 1959, slightly more than one week after Valens's death. In October 1959, however, Del-Fi Records released a second album of Valens's recordings, *Ritchie,* which yielded no hit singles but remains essential to fans of 1950s rock, proto-punk, and garage rock. Del-Fi also released *Ritchie Valens in Concert at Pacoima Junior High,* which included live concert versions of ''Come On, Let's Go,'' and ''Donna'' and cover versions of Eddie Cochran's ''Summertime Blues'' and the Mexican folksong ''Malaguena.'' Reviewing the record, Bangs wrote: ''Richie Valens was a quiet, underrated yet enormously influential member of that handful of folk visionaries who almost single-handedly created rock and roll in the Fifties. . . . It is a dignified, sincere memorial and a beautiful document out of the Fifties, but it is also a great

rock and roll recording in its own right, because Richie Valens himself was a great artist.'' Numerous repackages of Valens's music have been released since his death.

Played with the Big Boys

Capitalizing on the success of ''Donna,'' the upcoming release of his first album, and the forthcoming release of ''La Bamba'' as a single in its own right, Valens was asked to appear on Dick Clark's *American Bandstand* and Alan Freed's *Christmas Show* in New York in December 1958. He also filmed an appearance in the 1959-released film, *Go, Johnny, Go,* in which he appears with Freed alongside performances by Cochran and Jackie Wilson.

In January 1959, Valens joined Buddy Holly and the Crickets, the Big Bopper, and Dion and the Belmonts on a package-concert tour organized by Clark, called ''The Winter Dance Party.'' Such package shows were popular during the 1950s and 1960s and typically featured two shows every evening that allowed each act fifteen minutes to one-half hour to perform their hits. After a performance on February 2, 1959, several of the performers elected to fly in a plane chartered by Holly rather than ride on the tour bus with a broken heater in sub-zero temperatures. Valens earned a seat on the plane by winning a coin toss with Crickets guitarist Tommy Allsop and was killed along with Holly, the Big Bopper, and the twenty-one-year-old pilot when the plane crashed in a cornfield.

Enduring Popularity

Since his death in 1959, Valens's music and life have enjoyed renewed interest through the song ''American Pie'' by Don McLean, which presents the fatal plane crash as an allegory for lost innocence, and through the heavily fictionalized film biography *La Bamba,* featuring actor Lou Diamond Phillips as Valens. The film's title track, performed by the band Los Lobos, became a number one hit single the same year. Valens's name also appeared in music news when Led Zeppelin songwriter and guitarist Jimmy Page was sued for plagiarizing Valens's ''Ooh! My Head'' for the British band's song ''Boogie with Stu.'' Page, who acknowledged Valens as ''my first guitar hero,'' settled the suit for an undisclosed sum in 1978.

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Hartmann von Aue

Hartmann von Aue (c. 1160-c. 1205) was a medieval German literary figure who wrote epic poems in the *minnesang* tradition. The Minnesinger were court poets who lived and worked inside the great castles of princes and other nobles and whose work paid homage to the concept of ''minne,'' or love. Their predecessors were the Provençal troubadours of the eleventh century, and von Aue's work shared attributes of both these and the Arthurian legends popular at the time.

Of Swabian Origins

Little is known of von Aue's life, save for the fact that he lived and worked in the later decades of the twelfth century and was alive during the first years of the 1200s. The Middle High German language of his verse has Alemannic traces, which points to his origins near the region that became Swabia and the state of Baden-Württemberg in southern Germany. He was also referred to later in the Middle Ages in one source as ''from the land of Swabians.'' Scholars believe that one of von Aue's ancestors may have married unwisely, which drastically reduced the family's economic circumstances. In one of his works, he refers to himself as a *dienstman,* or servant, for the minnesinger were part of the ministeriale class at court. They were its functionaries, administrators, and servants, and were not free to leave.

In illustrated volumes of Minnesang from the period, one depicts von Aue with a coat of arms that has been linked to the Zähringer family in Swabia, and the surname ''Aue'' was also present in the region. He possessed knowledge of French, which showed that he spent time in France at some point in his life, and of Latin, hinting that he received some education, probably at a cloister or a cathedral school. He wrote in one of his works that he was a *rîter* (knight) who could also read and write, and from this scholars infer that this combination of talents was uncommon. Other clues that place von Aue in the service of the Zähringer court were that family's links to the patrons of French writer Chrétien de Troyes, whose *Erec et Enide* (c. 1165) was the basis for von Aue's *Erec* some 15 years later.

The Troubadour Tradition

Like Chrétien's work, von Aue was strongly influenced by the ideals of chivalry and courtly love. This marked a new era in European literature, for prior to this epic works usually centered around overtly religious themes. Scholars believe *Die Klage* (''The Complaint'') to be von Aue's first work. It is a narrative poem in rhymed couplets and shares similarities with some French works of the era. Its verse relates a conflict between the body and the heart in the form of an allegorical dialogue. It mentions *krûtzouber von Kärlingen,* a magical root from France, as a part of a formula

that can create the ideal man. To become such, one requires *milte* (generosity), *zuht* (appropriate behavior), *diemut* (modesty), *triuwe* (loyalty), *staete* (constancy), *kiuscheit* (purity), and *gewislîchiu manheit* (dependable manhood) to be present in a heart absent of hate.

Von Aue's first adaptation of an Arthurian work was *Erec.* Scholars date it to at least the year 1180, for it contains a reference to Connelant, or Ikonium, and it was known that Emperor Friedrich I, called Barbarossa, made diplomatic contact with this kingdom around 1179. The Arthurian legends originated in Celtic Britain, and provided the basis for other epic works, such as the *Gereint and Enid,* from Wales, and the Norse *Erexsaga.* Von Aue may have consulted these in writing his own. It begins at the court of King Arthur, with the announcement of a contest involving the hunt for an elusive white stag. Erec, a knight, does not take part in the hunt, but instead accompanies the Queen and one of her attendants. They meet an unknown knight, a lady, and a dwarf servant who whips the Queen's attendant and then Erec. He vows to avenge the slight, and follows the trio to a thriving town near a castle. He meets Koralus, a impoverished count, who offers Erec hospitality and introduces him to his daughter, Enite.

Adventures and Romance

Erec learns that the knight he seeks is called Iders, and the townspeople have assembled for a beauty contest. Iders's lady has been its winner twice before, but captured the title through Iders's intimidating tactics. If she wins a third time, the contest will conclude forever, and she will receive a sparrow hawk. Koralus lends Erec armor and weapons in order to beat Iders, and in return for this help, Erec promises to wed Enite. At the contest, the lady moves to take the sparrow hawk, but Erec declares Enite most beautiful in realm instead. He and Iders battle, and Erec is victorious. The dwarf is duly thrashed, a wedding at Arthur's court takes place, and Erec and Enite return to Erec's land. This concludes the first part.

In the second part of *Erec,* the knight is so enamored with his new bride that he neglects all other duties. He is unaware of the loss of honor until Enite one day utters words of regret when she thinks Erec is asleep. Ashamed, Erec vows to change his ways, and they leave the castle and set off on a series of adventures. They ride through a forest, where robber knights try to kidnap her. Then Enite believes Erec has died battling fierce giants. She is captured by a devious count, but refuses to marry him. Erec rescues Enite after her weeping has roused him from his deathlike state. Erec's final battle of the story is with Mabonagrin, who has been isolated from Arthur's court and resides in a garden surrounded by stakes, on which are impaled the heads of those he has defeated. Erec wins this battle, and both knights return to the court. Erec tells Mabonagrin, ''Bî den liuten ist sô guot'' (''It is so good to be with other people'').

Wrote More Spiritual Work

Scholars assume that von Aue's next work was *Gregorius,* and date it to about 1187. Its tale begins with an orphaned brother and sister, whose parents had been rulers of Aquitaine. The songs of the ''minne'' influence the brother negatively, and he begins to desire his sister. They commit incest, and both are guilt-stricken. He atones by joining a Crusade to the Holy Land, but remains lovesick and dies. His sister became pregnant, and the new ruler of Aquitaine as well. She places the infant in a boat with some gold marks and an ivory tablet attesting to its noble lineage but sinful origin. The tablet instructs the child to atone for its parents' wrongdoing. The princess is courted by a powerful neighbor, but refuses to marry him. He attacks her and the kingdom and takes all but the capital city. Meanwhile, the infant is discovered and raised by fishermen. The local abbot names him Gregorius. He accidentally learns of his tragic origins as a young man and flees to become a knight. As such, he helps free Aquitaine's besieged city and receives the princess's hand in marriage. Neither realize that they are mother and son, but she discovers the ivory tablet after another act of incest has recurred, and both resolve to atone once again for their sin.

Gregorious instructs a fisherman to take him out to sea and chain him to a rock. The key is then tossed into the ocean. He lives on nothing but water for 17 years. Church officials in Rome learn of this and believe him to be extraordinarily holy. Legates from Rome arrive with an invitation to become the new pope. The legates visit the fisherman, who serves them fish; inside its stomach is the key once tossed into the sea. Gregorious accepts the offer, and his mother—the princess—comes to ask forgiveness for her sin from him. ''From the lowest depths of sinfulness, Gregorius is raised by God's grace to the position of God's highest earthly servant,'' wrote Will Hasty in a *Dictionary of Literary Biography* essay. Hasty notes that *Gregorious,* with its absolution of a sin that was involuntarily committed, ''seems to be characterized by a religiosity that more closely corresponds to the values and customs of the lay nobility than to the practices of the church.''

May Have Chronicled Ancestor's Fall

Der arme Heinrich (''Poor Heinrich''), which scholars date to the year 1191, is perhaps von Aue's best known work, even earning praise from eighteenth-century German Romantic writer Johann Wolfgang von Goethe. The theme of this epic poem can be linked to the medieval myth that leprosy could be cured by blood from human sacrifice and from the belief that the severely disfiguring disease was a form of divine punishment, God's retribution for rotten soul. Its hero, Heinrich von Aue, is a wealthy and powerful noble who contracts leprosy. He is told that the sacrifice of a young maiden, willing to die for him, will cure him. He gives his riches to the poor and the church, and moves in with a peasant family. To their eight-year-old daughter he gives many gifts and even calls her his bride. A period of three years pass, and she learns that his illness can be cured by sacrifice and resolves to be his savior. She and Heinrich journey to a doctor, who explains that he must extract her still-beating heart from her body. Heinrich hears the doctor sharpening his blade and cries out to spare her. He asserts that he will accept his illness as God's will. She objects vehemently, and the experience shatters her health. They journey home, and both are restored to health along the

way. Heinrich returns to a position of nobility, even richer than before, and marries the girl. Such a match between a noble and a peasant could bring financial ruin, and scholars believe that von Aue's ancestor may have entered into an disadvantageous match, which reduced the family's fortunes and caused their descent into the ministeriale class.

The Exemplary *Iwein*

It is thought believe that von Aue may have taken up arms and joined the Crusade organized by Holy Roman Emperor Henry VI in 1197. His next work, *Iwein,* dates from about 1203, and is considered by scholars as the zenith of his literary talents. ''Nowhere is his simple elegance of style and aesthetic conception more evident than in *Iwein,*'' opined Hasty. A large number of surviving manuscripts from the Middle Ages attest to its popularity at the time, and the story was also reproduced in tapestries and frescoes. The work opens at the court of Arthur, where Iwein and his cousin Kalogreant serve as knights. Kalogreant relates a story that he once met a wild man, who instructs him to journey to the land of a fountain. He battles with Ascalon, a watchman at a bridge, and is unhorsed. The knights at Arthur's court vow to avenge him. Iwein arrives first, fights Ascalon, but becomes trapped in the land of his foes. He is helped by a servant, Lunete, who gives him a magic ring, and in time marries the lady of the castle, Laudine.

In the second part of *Iwein,* the hero leaves the land, but Laudine states that she will wait only one year for him. Iwein and another knight, Gawein, embark on a series of adventures. He forgets his promise to Laudine, and Lunete arrives to take back the ring. He realizes that he has lost his love and his lands, and he succumbs to madness. He strips his clothes and runs to live in forest as a wild man.

In 1210, *Tristan,* a work by Gottfried von Strassburg, mentions von Aue as still living. Another German poet, Heinrich von dem Türlin, wrote *Krone* some time between 1215 and 1220, and paid homage to the late von Aue. ''Besides the elegant clarity of his style, Hartmann's individual mark on German courtly literature may well be the social concern of his works,'' noted Hasty in the *Dictionary of Literary Biography* essay. ''Even those works addressing religious questions deal with one's obligations to others, with conflicts that can result from such obligations, and with false and legitimate solutions to these conflicts.''

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W

Lawrence Welk

The music performed by Lawrence Welk (1903-1992) and his Champagne Music Makers alternately has been admired and reviled for the bandleader's insistence on inoffensive subject matter emphasizing American patriotism and traditional Christian values and arrangements emphasizing melody over improvisation and technical skill.

Lawrence Welk had been performing music professionally for more than 35 years before garnering national exposure as host of his own television program in 1951. Four years later, Welk's local Los Angeles program was picked up by the American Broadcasting Company (ABC), bringing his particular brand of music into millions of American homes twice a week for 15 years. The network subsequently canceled the show when executives determined that Welk's program was not attracting a younger demographic viewing audience coveted by advertisers. Welk rebounded with a syndicated program following the same format as his network telecasts and recognized even greater financial success. Reruns of the popular series continued to be broadcast weekly on Public Broadcasting as late as 2000, a testimony to the enduring appetite of a large portion of the American television-viewing public for wholesome entertainment.

Born in a Sod Shack

Welk was the sixth of eight children born to German immigrants Ludwig and Christina Welk. The Welks arrived in the United States after an exile in Russia and, after a long trip by ox-drawn cart, settled on a land claim in Emmons County, North Dakota, in 1893. Welk was born on March 11, 1903, in Strasburg, North Dakota. The family lived in a wood-sided sod home and earned their livelihood through farming. The Welk family spoke only German, schooling their children in a parochial school staffed by German-speaking nuns.

Welk's education was cut short when he suffered acute appendicitis when he was ten years old. The prolonged recovery from the resulting appendectomy and subsequent peritonitis allowed Welk to abandon school and focus on farm work, fur trapping, and teaching himself to play his father's accordion. The elder Welk earned extra money by performing at local barn dances, and his son soon followed in his footsteps. As Welk recalled in his autobiography *Wunnerful, Wunnerful,* ''My earliest clear memory is crawling toward my father who was holding his accordion. I can still recall the wonder and delight I felt when he let me press my fingers on the keys and squeeze out a few wavering notes.'' When he was 17 years old, Welk made a deal with his father that committed him to continue working on the family farm until his 21st birthday in exchange for a $400 accordion. In addition, Welk promised to give his parents all the monies earned with his new instrument.

A Long Musical Internship

In 1924 Welk left home with three dollars pinned to the inside of a new jacket, his accordion, a thick German accent, and an extremely limited grasp of the English language. He toured with such bands as the Jazzy Junior Five, Lincoln Bould's Chicago Band, and George T. Kelly's Peerless Entertainers. Welk recalled that Kelly ''taught me all he knew about show business, traveling, booking, and how to get along with all kinds of people.'' After leaving the

Peerless Entertainers, Welk formed a quartet with drummer Johnny Higgins, saxophonist Howard Keiser, and pianist Art Beal. This lineup became known as the Lawrence Welk Novelty Orchestra and, later, the Hotsy Totsy Boys and the Honolulu Fruit Gum Orchestra.

In 1927 the band decided to relocate to New Orleans to escape the early and harsh winters of North Dakota. The band never made it farther than Yankton, North Dakota, however. The quartet auditioned for local radio station WNAX, and the success of the audition's live broadcast netted them a contract for a regular radio program featuring the orchestra's music and commercials for hog tonic and other agricultural products.

The band was able to parlay its radio success with live performances and appearances throughout the Midwest, necessitating the purchase of a tour bus for the expanding entourage. While in Yankton, Welk met and courted Fern Renner, a nurse working in Yankton's Sacred Heart Hospital. The pair married in 1931 in Sioux City, Iowa. By the mid-1930s, Welk moved the orchestra's base of operations to Omaha, Nebraska.

Champagne Music

In 1938 the orchestra garnered major performance exposure for a concert at the St. Paul Hotel in Pittsburgh, Pennsylvania, where, according to a legend perpetuated by Welk, the group's music earned the descriptive ''Champagne Music'' from a listener who pronounced that the orchestra's music was ''effervescent, like champagne.'' From that time forward, the band was billed as The Champagne Music of Lawrence Welk. During the 1940s, Welk and his band performed as the house orchestra at the Trianon Ballroom in Chicago, Illinois. After a successful decade in Chicago, Welk moved what he called his ''musical family'' to Southern California, where a 1951 late-night appearance on television station KTLA became the springboard for his later national fame.

Found Television and Chart Success

Response to his band's first televised performance in 1951 led to Welk's increasing popularity among southern Californians. In 1955 ABC debuted *The Dodge Dancing Party,* which was renamed *The Plymouth Show Starring Lawrence Welk* in 1958 and *The Lawrence Welk Show* in 1962. The show's mixture of instrumental music, songs performed by a variety of staff singers, and dance numbers was so successful that Welk's program was soon broadcast twice weekly.

Throughout the program's network run, Welk ignored contemporary trends in the music industry while assisting the launch of several careers, including surf guitarist Dick Dale, jazz musician Pete Fountain, country singer Lynn Anderson, and the Lennon Sisters singing act. While other variety shows such as *The Ed Sullivan Show* featured performances by Elvis Presley, the Animals, the Rolling Stones, and the Beatles, the music selected for Welk's program relied heavily on traditional Tin Pan Alley and Big Band standards that endorsed Middle American values, patriotism, and morality. Such was his adherence to this approach that one of Welk's ''Champagne Ladies,'' Alice Lon, reportedly was fired after displaying too much knee to the television viewing audience while singing a song perched atop a desk.

In fact, Welk was known as a very rigid taskmaster, requiring that the members of his musical ensemble rehearse constantly and follow what he perceived to be virtuous lives. He also abjured musical arrangements that he deemed ''too fussy'' or complicated favoring instead music that emphasized a song's melody more than its rhythm. ''Our fans told us with cheers and applause and requests that they liked 'our' music, music with a heart, a beat, music you could remember and hum, that brought back memories.'' Welk also commented, ''I'm not a creative kind of musical director in the sense that I come up with something entirely fresh and unusual. I think my usefulness lies in evaluating somebody else's ideas and adapting them.''

The songs performed on his program were introduced in Welk's trademark accent and vocal mannerisms, which betrayed his inability to pronounce the letter ''D'' and his difficulty with certain English pronunciations. Several of his trademark phrases—''Wunnerful, Wunnerful'' and ''Ah, One-uh an-uh Two-uh''—became part of the national lexicon. Welk's program also served as an effective promotional device for the hundreds of albums his 45-piece orchestra recorded during the 1950s and 1960s. While most of these recordings were remakes of compositions from other writers, Welk scored a number-one hit in 1961 with a

harpsichord instrumental titled ''Calcutta'' and another moderate hit with ''Baby Elephant Walk.''

Became Pioneer in Syndication

Welk's refusal to allow most rock 'n' roll and pop songs on his program and his insistence that his performers dress modestly and groom themselves according to Eisenhower-era standards resulted in Welk's program becoming a source for ridicule by many comics as the epitome of ''square'' conservatism. The truth, however, was that ratings for Welk's program remained consistently high. Despite this fact, the ABC network cancelled the program in 1971 in an effort to attract more youthful audiences, reasoning that more advertising revenue could be generated from a younger demographic.

Tremendously wealthy from real estate transactions and music publishing (he owned all the publishing for the songs of Jerome Kern), Welk considered retiring. Don Fedderson, Welk's producer, however, suggested that Welk continue to produce the program independently of ABC and offer it to stations to broadcast prior to their network prime-time schedule. Fedderson suggested offering the program free to any station desiring to broadcast it in exchange for reserving five minutes of national advertising that Welk's producer would solicit. The results were dramatic: When the *Lawrence Welk Show* debuted as a syndicated program in September 1971, it appeared on more than 200 stations, more than ABC's total number of affiliates at the time.

Welk continued to produce new programs for syndication until his semi-retirement in 1982. New programs edited from his 11 years of syndicated programs and 16 years of network television continued to be broadcast on Public Broadcasting stations since 1987. Following his death on March 17, 1992, in Santa Monica, California, from pneumonia, Welk's heirs opened the Lawrence Welk Theatre and Resort in Branson, Missouri, where many of the television program's stars performed.

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Edward Bennett Williams

Edward Bennett Williams (1920-1988) was one of the best known and most successful trial lawyers in Washington in his day. Well connected politically, he had access to every president from John Kennedy through Ronald Reagan. A sports fan, Williams was part owner of the Washington Redskins football team and the Baltimore Orioles baseball club.

As a defense attorney, Williams represented some of the most colorful and controversial figures of the mid to late twentieth century. His clients included singer Frank Sinatra, fugitive financier Robert Vesco, Soviet spy Igor Melekh, Teamsters boss Jimmy Hoffa, reputed Mafioso Frank Costello, U.S. Senator Joseph McCarthy, and the Reverend Sun-Young Moon, founder of the Unification Church. According to biographer Evan Thomas, author of *The Man to See: Edward Bennett Williams—Legendary Trial Lawyer, Ultimate Insider,* Williams wasn't content to be just a great lawyer: ''He wanted power, and he wanted to be seen as a force for larger ends than the narrow representation of his clients. He was, at least in the beginning, an effective crusader for individual freedom.''

Quick Rise as Lawyer

The only child of Joseph Barnard Williams, a department store detective, and Mary Bennett Williams, a homemaker, he was born in Hartford, Connecticut, on May 31, 1920. Shortly after the beginning of the Great Depression in the early 1930s, Joseph Williams's father lost his job and was often out of work during the lean years that followed. To help the family make ends meet, young Williams worked after school. A good student at Bulkeley High School in Hartford, he won an academic scholarship to Holy Cross College in Worcester, Massachusetts, where he distinguished himself as a first-rate debater. In 1941, he graduated from Holy Cross summa cum laude.

When Japan attacked Pearl Harbor in December 1941, thrusting the United States into World War II, Williams joined the U.S. Army Air Forces but was discharged after sustaining a back injury in training. After his brief stint in the military, Williams began studying for his law degree at Georgetown University in Washington, D.C. He graduated in 1944 and was admitted to the District of Columbia Bar in 1945. That same year he joined the prestigious Washington law firm of Hogan and Hartson. On May 3, 1946, Williams married Dorothy Adair Guider, with whom he had three children.

By the end of the 1940s Williams left Hogan and Hartson to open his own law office. He specialized in cases dealing with civil liberties and first came to prominence in the early 1950s when he represented U.S. Senator Joseph R.

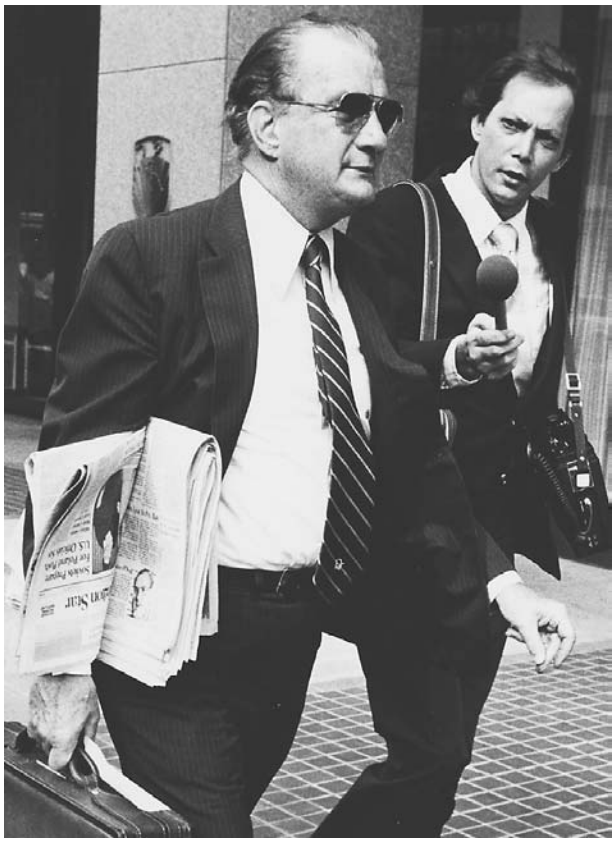

McCarthy of Wisconsin in censure proceedings. A number of McCarthy's fellow senators had charged him with abusing his power as chairman of a subcommittee investigating Communist Party infiltration into the federal government and military. Williams skillfully negotiated an agreement with senators to dismiss the censure charge and substitute for it a much milder punishment. However, the deal fell apart when McCarthy suggested in a speech that those senators arrayed against him were ''unwitting handmaidens'' of the Communist Party.

Tangled with Buckley

Years later, conservative commentator William F. Buckley, publisher of the *National Review,* recalled his stormy relationship with Williams over the years. In the summer of 1954, Buckley was first approached by the attorney, who pleaded for his help in clearing the name of McCarthy, a man he characterized as ''a great and important American,'' Buckley recalled. The publisher recommended that Williams seek the assistance of L. Brent Bozell, Buckley's brother-in-law, in his defense of McCarthy. But Bozell had written the McCarthy speech that sabotaged the deal negotiated by Williams. Buckley's next encounter with Williams came when the Washington attorney agreed to defend Representative Adam Clayton Powell Jr. of New York on charges of income tax evasion that were first brought to light in an expose by Buckley. The relationship between Buckley and Williams deteriorated even further when the *National Review* panned *One Man's Freedom,* a book by Williams about civil liberties. Not long after, Williams, in a speech at Yale, referred to Buckley as ''an Ivy League George Rockwell.'' Buckley threatened to sue for libel, and Williams eventually retracted the statement. In the end, although their politics put them poles apart, an uneasy truce was struck between Williams and Buckley.

Although his defense of McCarthy first brought Williams to national attention, he was equally comfortable representing the Communists and fellow travelers that the senator from Wisconsin was trying to track down. As biographer Thomas observed, ''Williams would defend anyone, he liked to say, as long as the client gave him total control of the case and paid up front. He would represent Mafia dons and pornographers for enormous fees. He would also represent priests, judges, and attractive women in distress for little or nothing.'' After his defense of McCarthy, Williams was called a fascist by those who abhorred the Wisconsin senator and his witch-hunt. At the same time, others branded him a Communist sympathizer because of his representation of several people accused by the House Un-American Activities Committee. Williams's willingness to represent almost anyone brought him criticism throughout his career. His own views were expressed in *One Man's Freedom,* published in 1992. In it, he wrote: ''The lawyer is neither expected nor qualified to make a moral judgement on the person seeking his help.''

Williams suffered a personal tragedy in 1959 when his wife, Dorothy, died. In June 1960 he married Agnes Anne Neill. The couple had four children.

Defended Hoffa

In the early 1960s, Williams took on another notorious client, Teamsters union boss Jimmy Hoffa. Indicted on charges that he had taken kickbacks from a Detroit trucking company, Hoffa escaped conviction because the jury deadlocked. However, the Justice Department, led by Attorney General Robert F. Kennedy, was not through with Hoffa, who eventually was sent to prison in 1967. Williams felt strongly that the strategy the government employed against Hoffa was fundamentally unfair.

Another of his more notorious clients was Frank Costello, alleged by the government to be a key figure in organized crime. Costello, facing charges of tax evasion and possible deportation, reportedly was reluctant to retain Williams because of the attorney's defense of McCarthy. Costello was convicted of tax evasion but with the help of Williams managed to avoid deportation.

An attorney of uncommon skill, Williams was most at home in the courtroom, where he won his greatest victories. He also was fascinated by the political intrigues of Washington and forged strong alliances with many of the most influential politicians in the nation's capital. Although he was a lifelong Democrat, Williams counseled Republicans and Democrats alike. In 1974 he was elected national treasurer of the Democratic Party, a post he held until 1977. So highly regarded was Williams that in the early 1970s General Alexander Haig, a close adviser to Richard Nixon, urged the president to retain Williams to provide legal advice during the Watergate affair. Nixon, however, rejected Haig's suggestion, mostly because Williams was a Democrat. Wil-

liams had been closely identified with the Kennedy family and the *Washington Post,* two of Nixon's biggest enemies.

In 1967, Williams abandoned the solo practice he had opened in 1949 and founded the law firm of Williams and Connolly. In the years that followed, the firm was widely recognized as one of the most successful criminal law practices in the country. Many prominent Republicans hired him. For John Connally, secretary of the Treasury under Nixon, Williams won an acquittal on charges of bribery in connection with the approval of federal price supports for milk production. Williams also represented former CIA Director Richard Helms, accused of lying to a congressional committee.

''Back on the Front Page''

It was Williams' representation of Connally that put the attorney ''back on the front page,'' according to biographer Evan Thomas. When Connally ran afoul of the law in the mid-1970s, it had been nearly 15 years—since Williams had kept Powell out of jail in 1960—that Williams had taken a high-profile case. Williams jumped at the opportunity to defend Connally. His handling of the case, according to Thomas, provided a ''how-to guide for the defense of politicians accused of corruption.''

According to Thomas's account, Williams celebrated his win in the Connally case by getting drunk at the post-trial victory party, held in the Watergate apartment of Robert Strauss, chairman of the Democratic Party. President Gerald Ford called to congratulate Williams, and so did Richard Nixon. ''I wish you were my lawyer,'' Nixon told Williams, according to Thomas. ''It's too bad you represent the *Post.*'' The disgraced former president, then living in exile on the West Coast, invited Williams to come visit him in San Clemente. A few weeks later Williams said that if he had been Nixon's lawyer during the Watergate scandal, he would have urged the president to burn the Oval Office tapes on the White House lawn.

Outside the courtroom, one of Williams's greatest passions was sports. He was part owner of both the Washington Redskins football franchise and the Baltimore Orioles baseball club. Williams was overjoyed in 1983 when both teams captured the ultimate prize in their respective sports, the Redskins winning in the Super Bowl and the Orioles taking the World Series.

Williams died at Georgetown University Hospital in Washington on August 13, 1988, after a lengthy battle with colon cancer. Buckley wrote in *National Review:* ''He was larger than life, always something of a mystery to his associates. He worked every day, including Sundays, and yet he was simultaneously everywhere, owner of athletic teams, hotels, counselor to the mighty, Democratic official with less than jerky-left positions (an improvement over his book). A year ago I had a call. Would I telephone the president and urge him to name Ed Williams as head of the CIA to succeed Bill Casey? I was able to do so with enthusiasm: but was told that Ed was sick. We had been hearing this for years, except this time, he died. We mourn the death of a big man, all-American.''

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William Wyler

Whether directing motion pictures depicting heart-stopping chariot races in *Ben Hur* or heart-rendering depictions of military servicemen attempting to return to post-war normalcy in *The Best Years of Our Lives,* William Wyler (1902-1981) is recognized by critics as among the 20th century's best American film directors and is among several directors credited with raising the level of American film from popular entertainment to art.

Wyler is noted for the consistently high quality of his films, which focused on a wide range of themes, settings, and subject matter. While most Hollywood film directors of his era are associated with a specific genre—film noir, screwball comedies, Westerns, historical dramas, social dramas, or war films—Wyler's body of work features critically acclaimed films in many areas. He is considered to be the first American director to select his own projects, often commissioning scripts several years before attempting to make them and then spending at least two weeks rehearsing actors and camera operators before beginning filming. The resulting films proved to be among the most popular and critically admired films of Hollywood's Golden Era into the 1960s because of their intricately choreographed and tasteful camera work. Wyler captured some of the best performances of the time, including those of actors such as Bette Davis, Gary Cooper, Laurence Olivier, Merle Oberon, John Barrymore, Henry Fonda, Barbra Streisand, Charlton Heston, Humphrey Bogart, Audrey Hepburn, Walter Huston, Kirk Douglas, and Greer Garson. All told, 14 actors received Academy Award nominations in Wyler films, which remains a Hollywood record. Many of these performances resulted from the director's notorious insistence on numerous shots of the same scene until he was satisfied with the actor's presentation. Wyler was nominated for 12 Academy awards for best direction, more than any other director, and actually won three times, a feat bested only by John Ford, who won four times.

Germany, France, and Hollywood

Wyler was born in Mulhouse, Alsace, Germany, on July 1, 1902, to Jewish parents and studied in Germany,

Switzerland, and France. His early interest in American culture was gratified when he met a distant relative, Carl Laemmle, in Paris. The president of Universal Pictures in the United States, Laemmle invited Wyler to work as a publicist for the company's New York office in 1920. In 1921 Wyler moved to Hollywood, eventually landing work as an assistant director. In 1924 he directed the two-reel Western *Crook Buster,* before directing his first feature-length film, *Lazy Lightning* in 1925.

With the advent of sound, Wyler became one of Universal's top directors of ''talkies,'' beginning with 1929's *Love Trap.* He continued his string of popular films for Universal with 1930's *Hell's Heroes* and the 1933 John Barrymore film, *Counsellor-at-Law.* In 1935, he employed a script from Preston Sturges for *The Good Fairy,* starring his first wife Margaret Sullivan.

Worked with Producer Samuel Goldwyn

In 1936 Wyler signed a contract with producer Samuel Goldwyn. The pair's relationship resulted in a ten-year run of critical and financially successful dramas, including three films scripted by playwright Lillian Hellman: 1936's *These Three,* 1937's *Dead End,* and 1941's *The Little Foxes;* an adaptation of Sinclair Lewis's novel of a disintegrating marriage titled *Dodsworth;* a 1936 collaboration with Howard Hawk's on the adaptation of Edna Ferber's novel *Come and Get It;* 1938's *Jezebel;* 1940's *The Westerner* and *The Letter;* and the 1942 film that won him his first Academy Award, *Mrs. Miniver.* Each of these films is acknowledged as classics of American cinema due to Wyler's deft handling of literary themes in a cinematic context. *Mrs. Miniver,* in particular, is widely admired for its contribution to the morale of the Allied efforts in World War II through its depiction of an English family struggling to survive the travails of war.

During the 1930s and 1940s, film historians note that Wyler expanded his repertoire of camera movements among other directorial techniques to subtly underscore the literary nature of his films while continuing to elicit some of American cinema's best performances. Among the most noted qualities of his films is that he encouraged his actors to convey the realism of their characters, rather than expose themselves as Hollywood stars simply playing a role. Wyler enhanced this approach by determining the best camera angles with which to capture his actors' performances.

Wyler spent part of the World War II years directing documentaries. He traveled to Europe in late 1942 and joined B17 bombing raids in France and German. He put these experiences and the footage he shot into the films *The Memphis Belle* and *The Fighting Lady.*

Enjoyed Numerous Postwar Successes

Wyler's first film after returning from World War II often is considered his best, earning him his second Academy Award. Starring Frederic March, Myrna Loy, Teresa Wright, Dana Andrews, and a non-actor named Harold Russell, *The Best Years of Our Lives* prompted film critic James Agee to write in *Agee on Film:* ''Wyler has always seemed to me an exceedingly sincere and good director; he now seems one of the few great ones. He has come back from the war with a style of great purity, directness, and warmth, about as cleanly devoid of mannerism, haste, superfluous motion, aesthetic or emotional over-reaching, as any I know; and I felt complete confidence, as I watched this work, that he could have handled any degree to which this material might have been matured as well as or even better that the job he was given to do.'' Agee continued to compliment Wyler's direction of Russell, who had actually lost both hands in World War II: ''His direction of the nonprofessional, Harold Russell, is just an exciting proof, on the side, of the marvels a really good artist can perform in collaboration with a really good non-actor; much more of the time it was his job to get new and better things out of professionals than they had ever shown before.''

Wyler formed Liberty Films with directors Frank Capra and George Stevens after World War II. The studio produced only one film, Capra's classic *It's a Wonderful Life.* In 1949 actor Olivia de Havilland won an Academy Award for her performance in Wyler's *The Heiress,* an adaptation of Henry James's novel *Washington Square* that featured a musical score by composer Aaron Copeland as well as what many critics consider to be among the best performances of actor Montgomery Clift. In 1951, Wyler adapted Sidney Kingsley's Broadway play *Detective Story* to film, starring Kirk Douglas and Eleanor Parker. The following year, he adapted Theodore Dreiser's novel *Sister Carrie* as the Laurence Olivier and Jennifer Jones vehicle *Carrie.*

In 1947 Wyler assisted in the founding of the Committee for the First Amendment in response to Congress's House Un-American Activities Committee investigation of suspected communists in Hollywood. In 1953 he used a script written by blacklisted writer Dalton Trumbo to film *Roman Holiday,* starring Gregory Peck and marking the starr ing debut of Audrey Hepburn, who won an Academy award for best actress. In 1955 Wyler adapted Joseph Hayes's novel and play *The Desperate Hours* for a film noir reuniting him with his *Dead End* star Humphrey Bogart. In 1956, he adapted Jessamyn West's novel about Quakers during the U.S. Civil War, *Friendly Persuasion,* into a film that reunited him with his *The Westerner* star, Gary Cooper. He employed Peck and Charlton Heston for his next film, *The Big Country,* which resulted in an Academy award for best supporting actor for folksinger Burl Ives.

Won Third Academy Award

In 1959 Wyler released his epic *Ben Hur,* which some film sources claim as one of the greatest films of all time. In addition to the film's epic sweep and incredibly detailed sets and action sequences, the film succeeds as a character study of a Palestinian Jew during the time of Jesus Christ and the Roman occupation of the Holy Land. The film netted Wyler his third Academy award and went on to win an unprecedented 11 Academy awards, including best actor for Charlton Heston.

Wyler directed several more films before retiring in 1970. Of these, *The Collector,* an adaptation of the John Fowles novel, and 1968's *Funny Girl,* which earned Barbra Streisand an Academy award for best actress, are considered the best. In 1965 Wyler received the Irving G. Thalberg Award for Career Achievement from the Academy of Motion Picture Arts and Sciences. After his retirement, he was presented with the American Film Institute Life Achievement Award. During his long, fruitful career, Wyler's films received nine best director nominations and 36 best actor or best actress nominations. He died on July 28, 1981, in Beverly Hills, California.

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Y

Loretta Young

Few actors have enjoyed the professional longevity of the stunning Loretta Young (1913-2000) and even fewer in three media—motion pictures, radio theatre, and television. Her remarkable career, begun as a child extra during the Silent Era of motion pictures, extended through the Golden Age of Hollywood. She attained star status on film as well as on the radio, even though she had no theater or dramatic school instruction. Young ended her film career to become a pioneer of the Golden Age of Television. She was the first actor to win both an Academy Award and an Emmy. Except for absences for serious illness and the births of her children, she was continuously before the cameras from age 12 through the early 1960s, making more than 250 film performances and appearing on more than 300 television programs.

Child Standout

Loretta Young was named Gretchen by her parents when she was born on January 6, 1913, in Salt Lake City, Utah. Her parents were Earl Young, a railroad auditor, and Gladys Royal Young. She joined sisters Polly Ann and Betty Jane (who became the actress Sally Blane); a brother Jack came along later. One day in 1916, Earl left for work and did not come back. Gladys packed up her children and moved to Hollywood, where she opened a boarding house to support her family.

Gladys's brother-in-law, Ernest Traxler, lived nearby. An assistant director for Famous Players-Lasky, he persuaded Gladys to let her older girls become movie extras. When Gretchen turned four, she too started earning money as an extra. Her first role was as a fairy in *The Primrose Ring.* Mae Murray, the picture's star, liked the little girl and asked Gladys if she could come live with her. Gladys consented when ''Maetsie'' agreed to take Gretchen's cousin Carleen Traxler, too, and allow them to return home whenever they wanted. The two girls lived with Maetsie and her husband for over a year. Jack also went to live with another family; he never returned permanently. When Young was 10, her mother married George Belzer. The union produced daughter, Georgiana, in 1925. The couple would later remain friends after their divorce.

Young's mother was a devout Catholic who saw to her daughters' educations by sending them to parochial schools, including the Ramona Convent boarding school and Catholic Girls' High School, and by inviting priests for dinner. Young developed a strong faith and moral convictions from which she never wavered, although it might be said she strayed. As a student, Young would get days off from school whenever the studio needed her as an extra. Often her classroom was a corner of the studio stage and her teacher a tutor. With determination and help from others, she managed her academic problems in reading and spelling. She would eventually discover her learning disability was dyslexia.

On movie sets, Young gained attention by doing things a little differently. If the children were supposed to sit, she stood. If they were supposed to move left, she moved right.

This attention garnered her juvenile bit parts when she was 11, a studio contract when she was 12, and starring adult roles when she was 14. Young got her first adult part after asking a telephone caller if she could substitute for her sister Polly, who was unavailable, at a casting call. Colleen Moore, the star of *Naughty But Nice,* in which Young appeared, noticed her uniqueness and talked the studio into giving her a screen test. The studio officials did not like the name Gretchen, though. Moore had a favorite doll named Lauritia and suggested that as a name. Thinking the name too European, it was decided Loretta was a better choice. Young read about her new name in the newspapers. The studio also saw another problem with the girl—her protruding front teeth. Fortunately, Mrs. Young found out about their plan to remove the teeth and replace them with ones going inward. Young would eventually have her bite corrected with braces and retainers.

Movie Star

Naughty But Nice led to a contract and the stardom Young had wanted nearly all her life. In the prologue to *The Things I Had to Learn,* Helen Ferguson wrote: ''By the time [Loretta] was six, she had decided to be a star. In her lexicon, decision and determination have always been synonymous and at fourteen, as the tightrope walker in *Laugh, Clown, Laugh,* starring Lon Chaney, her sixty-five inches of reedy gracefulness encased in padding and symmetrical created by the wardrobe department, to provide the curves which nature had not yet provided—she did become a star.'' Joel Morella and Edward Z. Epstein related in *Loretta Young: An Extraordinary Life* that: ''the problem of her thinness . . . had been solved by the wardrobe department. 'I had the most divine figure that ever walked in front of a camera, courtesy of the studio,' recalled the adult Miss Young. 'It was all pads-false hips, false front, false behind.''' But the role identified her with star quality. By 1929 she was making a half dozen pictures a year and bringing in $250 per week, when the average family made $50 a month.

Despite her screen presence, some at First National studio did not want to try Young in the ''talkies'' because they thought her voice was too low. They acquiesced when studio president Al Rockett said he would sign her personally if the studio did not. Young appeared in First National's first sound motion picture, *The Squall.* Because there were no soundstages then, it was filmed at night when there was not as much noise around. Unlike many silent movie stars, she did have a voice suitable for a soundtrack. In fact, the American Institute of Voice Teachers recognized hers as the ''finest female speaking voice on the 'talking pictures' screen'' three years running. Apparently the smoking habit that she started at age 9 and continued for more than 50 years did not make her voice harsh.

For 13 years, Young worked under yearly option deals. After that a studio offered her a five-year, $2 million contract. To the dismay of everyone she knew, she turned the deal down. Young remarked in *The Things I Had to Learn:* ''Well, I didn't work at all for nine months! But, after that there were studios where I could get the parts I wanted on a free-lance basis and, eventually at the salary Myron [Selznick, her agent] was brave enough to demand.'' In 1947 she was sent a script that would showcase her acting abilities. Thinking she could not do a convincing Swedish accent, she at first declined playing ''Katie'' in *The Farmer's Daughter.* Once she accepted the part, she worked with Ruth Roberts, who had coached the Swedish accent out of Ingrid Bergman, to cultivate one. Young's performance was awarded the Academy Award for Best Actress in a Leading Role. The film was the seventy-fourth of her adult career.

Young was nominated for a second Oscar for her role as a nun in *Come to the Stable.* It was while working on this movie that she placed her first ''swear box,'' which would become a fixture on subsequent projects. Profanity on movie sets was always common, but Young thought blasphemy on the set of *Come to the Stable* was intolerable. She established a fine of 25 cents for anyone using blasphemous language. Young made nearly 100 motion pictures before retiring from the big screen in 1953. Her last picture was *It Happens Every Thursday* with John Forsythe.

Romantic Involvements

Like many actresses, Young fell in love with the leading men she played against. In 1929 she was opposite Grant Withers in *Second Floor Mystery.* The rising 25-year-old matinee idol was considered a catch, even though he was a drinker who had already been married and divorced. Two weeks past her seventeenth birthday, Young eloped with Withers aboard a charter airplane to Yuma, Arizona. Her mother, with whom she was close, disapproved of the marriage and stopped speaking to her. Nine months later, ironi-

cally while working together on the movie *Too Young to Marry,* Young was granted a civil divorce.

Having successfully gone from an ingénue to a leading lady, Young started receiving ''star treatment'' in 1931 that would continue for decades. She appeared as the subject of a story or cover photo nearly every month that year, although she gave few personal interviews. It is estimated she posed for more than 125,000 photographs during her career, but never in the gauzy drapes that made the model look undressed. Joan Wester Anderson pointed out in *Forever Young* that ''the gossip columnists were usually benevolent where Loretta was concerned. She was easy to like because she genuinely enjoyed people, and she had a fragile, vulnerable quality that inspired protectiveness in others.'' Not that Young did not provide plenty to gossip about. She dated Howard Hughes until tiring of his jealousy. After working with Spencer Tracy on *Man's Castle,* Tracy became her escort. He was 13 years older than she, married, and had two children. Months passed before Young realized she was ''the other woman'' and that Tracy would not divorce because of his Catholicism. She broke off their relationship.

Young's next paramour leading man was Clark Gable. He, too, was married. On location at Mount Baker in Bellingham, Washington, a romance blossomed between the two while waiting for the weather to clear so shooting could be done on their movie, *Call of the Wild.* In the spring of 1935, Young and her mother visited Europe, then quietly slipped back home. Once the media found out she was home, her family explained she was in bed with an ''internal condition.'' Her ''condition'' was daughter Judy, who was born on November 6. Fearing retribution from the studio because of the morality clause in her contract, as well as a major scandal (unwed motherhood was a disgrace at the time), Young cared for Judy for a few months then secreted her at an orphanage with which she was involved. The following year, Young announced she was adopting two girls, Judy and Jane, but supposedly before she could adopt Jane, the girl's mother wanted her back. It was not until Judy wrote a book that her parentage was revealed. Not long after adopting Judy, Young became engaged to businessman William Buckner. The engagement was broken after he was found guilty of fraud.

Radio Theatre

Radio theatre was favorite family entertainment before television sets became affordable. Every week the Lux Theatre of the Air, under Cecil B. DeMille's direction, in front of a live audience and with a full orchestra, presented condensed versions of old and current movies to an estimated 50 million listeners. Young made a record number of star performances on the program. She also made appearances on other radio broadcasts, including the Hallmark Hall of Fame, and was a regular on the Family Theatre of the Air, a radio program focusing on moral problems begun by Father Peyton in 1947.

Young was dating Jimmy Stewart when she met her second husband. The head of the radio department of the Young & Rubicam advertising agency, Thomas H. A. Lewis had recently put together the Screen Guild Theatre radio show. The show's performers donated their salaries to the Motion Picture Relief Fund to build a hospital and retirement home. He asked Young to accept a part. Lewis initiated their first ''date'' when he took Young to Sunday mass so she would make the rehearsal he had called. They married July 31, 1940, and honeymooned in Mexico. On their second honeymoon, they toured the USS Arizona in Hawaii two months before it was bombed. During the war, Lewis enlisted and developed shows and arranged troop entertainment. Young visited hospitals and induction centers and talked to servicemen. She also appeared on many patriotic radio programs. The couple had two sons, Christopher Paul, born in 1944, and Peter Charles, born in 1945. The studio, not wanting to delay production again so soon, fired Young when she became pregnant the second time and refused to have an abortion. She did only two movies a year after her marriage. The couple divorced in 1969, long after Lewis had convinced Young to sign papers giving him half of her assets, even those she had earned before their marriage.

Trademark Entrance

The early 1950s saw many radio and motion picture actors moving to television; Young wanted to be one of them. In 1953 she retired from motion pictures and developed a television pilot that Proctor & Gamble snatched up. ''It was a new medium, and we all felt like pioneers,'' Anderson quoted Young. Titled *Letters to Loretta,* Young's weekly show began with her reading a fan letter at her dressing table, which posed a question answered by a presentation. Though ratings were adequate, they were not great, ''and some critics were not kind, labeling 'Letters' 'treacle' and 'a disappointment,''' said Anderson. Thirteen weeks into the program, the show was renamed *The Loretta Young Show* and the format changed. The show now started with Young making her trademark entrance—twirling into her television studio living room in a lovely gown to introduce the evening's story. As she stated in *The Things I Had to Learn:* ''My entrance on *The Loretta Young Show* meant much more to me than any actress's entrance I'd ever made. Every time I opened that door I was a hostess greeting very welcome guests.'' Young acted in 165 teleplays for *The Loretta Young Show,* playing the lead in many, and hosted 300 programs. In 1955 she became the first actor to receive both an Oscar and an Emmy when she was awarded an Emmy for best actress, an award she would win twice more. The show itself became television's most awarded anthology program. Also in 1955, friends filled in 18 weeks for Young while she recovered from a life-threatening infection. None used ''her living room door;'' all ended the show with ''Goodnight, Loretta.''

Morella and Epstein noted that ''Loretta's shows had moral themes, but never overtly religious ones.'' Yet Proctor & Gamble cancelled their contract in 1958, saying the content was ''too religious.'' The same year she was named television's most important female personality. Two other sponsors soon picked up the program, which ran another two years. Young never allowed the show's focus changed to compete with melodramas. *The New Loretta Young*

Show cast Young in the recurring role of a widowed mother of seven children and lasted just one season.

In 1959 NBC bought 176 installments of *The Loretta Young Show.* Always fashion conscious, Young stipulated in the contract that her trademark entrance would be cut out from the reruns shown in the United States and in foreign markets. On a visit home to England, Young's housekeeper was excited to see her employer on TV twirling into the room. Young was concerned that being seen in outdated fashions, hairstyles, and makeup would ruin her reputation. In 1972, after five years of litigation, she was awarded $559,000 from NBC. In 1970 Young had successfully defended her reputation by suing to have clips that used her face and dialogue as double entendre removed from the motion picture *Myra Breckinridge.*

Retirement

After retiring from acting, Young, who had always devoted much time to Catholic charities, continued to support favorite causes, including a home for unwed mothers and a children's foundation. She also engaged in business ventures, including bridal salons, fashion and self-improvement courses, and a line of cosmetics. In 1961 she published her philosophy of life in a book titled *The Things I Had to Learn.* During 1966 she answered teens' questions in a column she wrote for the Catholic News Service. Filmex (the Los Angles International Film Exposition) honored Young as the subject of a film retrospective in 1981. In 1983 she was elected to the Fashion Hall of Fame. That award added to the numerous others she had been given by the Boy Scouts, Girl Scouts, teachers' associations, milliners, magazines, broadcasters, and other organizations.

Young eventually returned to television for selected projects. She acted in the pilot *Dark Mansions* in 1985, which never sold. Her performance in 1987's *Christmas Eve* garnered her a Golden Globe award for best actress in a television movie. At 76, she performed her last role with Brian Keith in the made-for-TV movie *Lady in a Corner.*

In 1993 Young married Jean Louis. An award-winning fashion designer, Louis had designed many of her dresses and was the widower of her good friend. He died in 1997. Young retained her beauty throughout her life. Referring to a photo of Young in the 1998 Hollywood issue of *Vanity Fair* magazine, Liz Smith wrote: ''At 85, described simply as 'The Face,' she was the most beautiful woman in the entire magazine!'' Young died of ovarian cancer in 2000. As Smith noted, Young was ''the last mega-star leading lady who presided over the end of the Silent Era and the Golden Age of Hollywood as well as the Golden Age of Television.''

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Z

Muhammad Zahir Shah

Muhammad Zahir Shah (born 1914), last in the 226-year dynasty of Pashtun monarchs to rule Afghanistan, emerged in the fall of 2001 as a symbol of unity for his country as its hard-line Taliban rulers were dislodged from power. In December 2001 Zahir Shah gave his blessing to Hamid Karzai, a fellow Pashtun selected as an interim leader for the troubled country.

The son of King Nadir Shah of Afghanistan, Muhammad Zahir Shah was born on October 15, 1914, in the capital city of Kabul. Educated in both his native country and France, he was thrust suddenly into power at the age of 19, only hours after his father was assassinated. On November 8, 1933, he replaced his father on the throne of the Durani dynasty, first established in 1747 by Ahmad Shah. The young monarch adopted the title *Mutawakkil Ala'llah, Pairaw-I Din-I Matin-I slam* (''Confident in God, Follower of the Firm Religion of Islam''). For nearly three-quarters of his years on the throne, however, he was the country's ruler in little more than name, as two of his uncles—Muhammad Hashim and Shah Mahmud Ghazi—effectively ran the government. The elder of the two, Muhammad Hashim, had been prime minister under King Nadir Shah, and he remained in that post until 1946, when he was succeeded by his younger brother, Shah Mahmud.

In the years immediately following the assassination of Nadir Shah, Hashim, who was described by insiders as a statesman of high personal integrity and impressive administrative ability, focused on two main objectives: building up the nation's army and developing Afghanistan's economy. To accomplish these goals, Hashim needed to attract foreign aid, but he desperately wanted to avoid any political entanglements with either Great Britain or the Soviet Union. Instead he turned to Germany, which had both an interest in the Afghan project and the technical expertise needed to get the job done. Limited amounts of foreign aid were also accepted from Italy and Japan. As a result of Hashim's powers of persuasion, Germany by the beginning of the 1940s had become Afghanistan's principal foreign partner.

As the winds ushering in World War II began to blow across Afghanistan, King Zahir Shah on August 17, 1940, issued a declaration of his country's neutrality in the conflict. This proved easier said than done, however. The presence in Afghanistan of large numbers of nondiplomatic German personnel was more than Britain and the Soviet Union could tolerate. The Allies demanded that the Afghan government eject all nondiplomatic personnel from the Axis countries. Although it bristled at the Allies' demand, in the end Afghanistan complied, having already seen British and Soviet forces invade neighboring Iran when that country ignored a similar demand. Although Afghanistan did cave on the issue of expelling nondiplomatic Axis personnel, a *loya jirga,* or grand assembly called by the king, upheld Zahir Shah's policy of neutrality.

Not long after the end of World War II, Hashim was replaced as prime minister by his younger brother, Shah Mahmud, who ushered in a period of upheaval in Afghanistan's internal and external politics. Shah Mahmud presided over the initial phase of the Helmand Valley Project, a joint venture between the Afghan government and an American company. The project was launched to harness the irrigation and hydroelectric potential of the Helmand River. More significantly, Shah Mahmud was in office during the resolu-

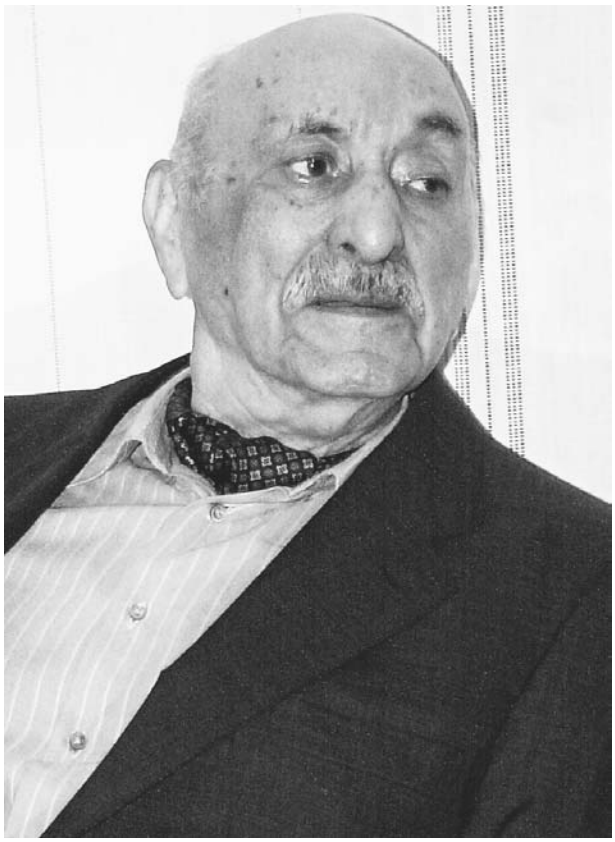

tion of international border issues between Afghanistan and the newly formed country of Pakistan.

In 1953 Zahir Shah's cousin, Muhammad Daoud, succeeded Shah Mahmud as prime minister. The younger members of the royal family, Daoud among them, had successfully agitated against the dominance of the king's uncles, eventually winning access to the seat of power for Daoud. Although he was western educated and was expected by many observers to push for a more open political system, Daoud proved to possess a more authoritarian bent than most anticipated. Although Daoud did little to open up Afghanistan politically, he did take steps to modernize the country, including providing continued support for the Helmand Valley Project, designed to transform life in the southwestern corner of Afghanistan. He also moved to emancipate Afghan women, allowing the wives of his ministers to appear unveiled in public for the 40th anniversary celebration of national independence, and managed to exert a degree of control over the region's tribes. However, Daoud's foreign policy resulted in an unhealthy dependence on the Soviet Union as Afghanistan's principal trade and transit link with the outside world, and he was forced from office in 1963 by the king. Zahir Shah eventually wrested total control of the government from his relatives under the constitution of 1964, which established a constitutional monarchy and barred royal relatives from all high-level government offices. The new constitution also established a two-house parliament, free elections, and freedom of the press and gave women the right to vote.

Allowed Tacit Consent for Political Parties

The 1964 constitution also provided for the formation of political parties, but the king never ratified that provision. Although not legally permitted, political parties were formed; their members kept in touch with one another through party-affiliated newspapers and periodicals. All members of the Afghan parliament were officially elected as independents, yet they all brought with them to the legislature the sharply differing philosophies of the political parties with which they were unofficially affiliated. The result was a parliament that was virtually paralyzed by political infighting.

Using foreign assistance flowing in from a number of the world's industrial countries, particularly the United States and the Soviet Union, Zahir Shah spearheaded a series of projects to help develop Afghanistan's infrastructure. However, most of the projects, which focused on irrigation and highway construction, were limited to the area in and around Kabul. Exacerbating the country's problems, particularly outside Kabul, was the drought of the early 1970s, which in time led to widespread famine and growing unrest in the countryside, particularly among some of the tribal factions along the Afghan border with Pakistan. On the plus side, one of the major accomplishments of the king's reign was his success in maintaining the country's neutrality in the increasingly divisive world of international politics.

In July of 1973 Zahir Shah traveled to England for surgery on an eye he had injured in a volleyball game. Once the surgery was complete, he continued on to Italy. As he and his family relaxed on the island of Ischia, not far from Naples, Muhammad Daoud, ousted as prime minister in 1963, staged a bloodless coup, and Afghanistan was declared a republic under Daoud's presidency. Daoud warned Zahir Shah not to attempt to return to Kabul, a warning the king apparently took seriously for he remained outside Afghanistan through the 2002 war against terrorism waged by the United States and formally abdicated on August 24, 1973. Daoud's days as the country's leader were numbered; he died in a 1978 coup that brought to power a communist government. The following year the Soviet Union, which bordered Afghanistan to the north, invaded the country and installed yet another communist government, sparking a ten-year war between Soviet forces and the *mujaheddin,* a rag-tag army of anti-Communist guerilla fighters. The United States supplied extensive military assistance to the mujaheddin to enable them to continue their struggle against the Soviets. Unfortunately the Soviet withdrawal from Afghanistan in 1989 brought no lasting peace, for the country was soon torn apart by factional fighting. In the latter half of the 1990s the fundamentalist Taliban secured control of most of the country and imposed an oppressive rule. The Taliban's sponsorship of terrorist training camps run by terrorist leader Osama bin Laden eventually brought them into conflict with the United States, which ironically had been closely allied with many in the Taliban during their struggle with the Soviets.

During the years of turbulence in his homeland, Zahir Shah lived quietly in a villa outside Rome. Every time another government fell in Kabul, the aging king was inevitably mentioned as a possible interim ruler until a permanent new government could be established. It all came to naught, however, for events within Afghanistan always seemed to overtake the best intentions of Afghan exiles and others who hoped to see a return to stability in that country. Zahir Shah remained a potent symbol for those desiring the restoration of the monarchy, however, and in 1991 was stabbed three times by an unknown assailant in a suspected political assassination attempt. Although he remained outside Afghanistan, Zahir Shah remained connected to developments in his country. In 1993 he called upon the United Nations to allow the convocation of a *loya jirga* to select a new president to replace Professor Burnahuddin Rabbani, whose 1992 election the former king alleged was tainted by corruption and should be declared invalid.

In the wake of the September 11, 2001, attack on the United States and the beginning of the U.S. war on international terrorism, Zahir Shah called for another *loya jirga* to select an alternative to the government of the Taliban, accused of sheltering the Al Qaeda terrorist network of Osama bin Laden. In November 2001, after the liberation of Kabul, Zahir Shah called on the United States to end its bombing campaign in Afghanistan. He also urged all factions in Afghanistan ''to safeguard life, property, and also be vigilant in preventing foreign designs from inflicting more harm on our people.'' The king threw his support behind Hamid Karzai, who was to lead Afghanistan until a grand national assembly could be convened in 2002 to select a transitional government to rule the country in the 18 months leading up to new national elections.

In January of 2002, Zahir Shah called up the government of Karzai, who like the king is an ethnic Pashtun, to guarantee women's rights. He noted that under the country's 1964 Constitution women enjoyed full rights, most of which had been revoked under the harsh rule of the Taliban. In an interview with the London-based *Asharq al-Awsat* newspaper, Zahir Shah said: ''I firmly believe that every effort must be exerted to guarantee (women's) rights. Their active participation is a vital part of rebuilding our country.'' According to Reuters, the former monarch also said the new Afghan government needed ''to find job opportunities to enable men and women to access resources. A whole generation has been deprived of their basic rights in education and health care.''

Zahir Shah fathered seven children in all, five of whom survive. Although he was fourth in the line of succession, Prince Mir Wais was groomed as his father's heir. Like his father, Mir Wais lived near Rome, and served as his father's closest adviser. Whatever role Zahir Shah and his family might play in the political future of their troubled homeland, the former king remained intensely concerned with Afghanistan's future and was prepared to work to ensure his country's future political stability.

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Pinchas Zukerman

One of the premier musicians to emerge in the second half of the twentieth century, Pinchas Zukerman (born 1948) was not only a brilliant instrumentalist on the violin and viola but a chamber musician and conductor as well. In 1998, nearly thirty years after its founding, Zukerman was named music director of Canada's National Arts Centre Orchestra.

Early Teachers

Zukerman was born on July 16, 1948, in Tel Aviv, Israel, son of Yehuda (Juhda), a professional violinist, and Miriam (Lieberman-Skotchilas) Zukerman. His parents survived the Nazi concentration camps and moved from Poland to Israel in 1947. It was a musical family, and when Pinchas was only five, he began to study music with his father. He first learned to play the recorder and clarinet and later the violin, his father's instrument. At age eight, Zukerman began studies at the Academy of Music in Tel Aviv with Ilona Feher, a noted violinist who had immigrated to Israel from Hungary.

While visiting Israel in 1961, Spanish-born cellist Pablo Casals and Russian-born violin virtuoso Isaac Stern heard Zukerman play. So impressed was Stern that he helped to guide the teenager's musical education. In 1962, with the support of Stern and the Helen Rubenstein and America-Israel Cultural foundations, Zukerman came to New York to study at the Juilliard School with Ivan Galanian. Galanian, born in Iran in 1903 and educated in Russia and France, was one of the best-known violin teachers of the 20th century. With Galanian, Zukerman first studied violin and later the viola. While studying at Juilliard, Zukerman lived with the parents of pianist Eugene Isotomin and rounded out his education by attending both the Professional Children's School and the High School for Performing Arts.

Zukerman's studies with Galanian did not always go smoothly. The prodigy bristled under Galanian's tutelage, resisting his teacher's insistence that he maintain a rigorous practice schedule and concentrate on the basics. He later

admitted to an interviewer that he often skipped school and roamed the New York streets. Disappointed by Zukerman's attitude, Stern, his mentor, told him to take his studies more seriously or risk being sent back to Israel. The young musician buckled down.

Performed and Conducted

In 1967 Zukerman shared with Kyung Wha Chung of Korea first prize in the 25th annual Leventritt International Competition. On the strength of his Leventritt win and the added exposure he received when he replaced Stern, who had fallen ill, in a series of concerts, Zukerman's solo career was launched. In an interview with David Hawley of the *St. Paul Pioneer Press,* he later said of his student days: ''I knew I had something in me, something on the violin I had to say. And I knew that eventually I was going to say it. With the guidance of these people [Stern and Galanian] it luckily worked out.'' In 1968 Zukerman married Eugenia Rich. The couple had two daughters, Natalia and Arianna, but later divorced.

Although his studies at Juilliard focused on instrumental instruction, Zukerman was exposed to the fundamentals of conducting as well. He first became seriously interested in conducting in the late 1960s when he played with the English Chamber Orchestra, which was conducted by Daniel Barenboim, a fellow Israeli. As the lead violinist, or concertmaster, of the orchestra, Zukerman was given an opportunity to conduct selected works by Bach and Vivaldi, from the first violinist's chair, a tradition that developed before the emergence of the modern-day conductor. In 1974 he made his official conducting debut with the English Chamber Orchestra. In the years that followed he served as a guest conductor with some of the premier symphony orchestras of the United States, including the New York Philharmonic, the National Symphony, Boston Symphony, and Los Angeles Philharmonic.

In 1980 Zukerman took over as musical director of the St. Paul Chamber Orchestra, a position he held for seven seasons. During his stay in St. Paul, he was credited with increasing the number of musicians, tripling attendance at local concerts, and leading the drive for the construction of the Ordway Theatre, the permanent home of the orchestra. Under his direction, the orchestra made eight albums on major labels and toured extensively throughout the United States and South America. Although his focus at St. Paul was on conducting, he did not abandon his solo career, performing occasionally and conducting from the concertmaster's chair. While in St. Paul, Zukerman married actress Tuesday Weld in 1985. They later divorced. His decision to leave St. Paul in 1987 was motivated largely by his growing dislike for the administrative side of his responsibilities as music director.

Back to Solo Career

Although Zukerman again focused on his solo career after leaving St. Paul, he continued to direct frequently. For several years, he limited his conducting career to seasonal events. He served as music director of the Baltimore Symphony Orchestra Summer MusicFest, conductor of London's South Bank Festival, and conductor of the Dallas Symphony's International Summer Music Festival, each for three years. He also was named principal guest conductor of the Dallas Symphony for two years.

Throughout the late 1980s and into the 1990s, Zukerman appeared as a solo performer with some of the world's finest orchestras. He also collaborated frequently with some of the music world's best-known musicians, sharing the stage with such notables as Stern, violinist Itzhak Perlman, cellist Ralph Kirshbaum, pianist Yefim Bronfman, pianist Marc Neikrug, cellist Jacqueline Du Pre, flautist Jean-Pierre Rampal, and the Guarneri and Cleveland string quartets.

Zukerman recorded extensively, and his discography grew to more than 100 titles by 2002. He won two Grammy Awards for his recordings—Best Chamber Music Performance in 1980 and Best Classical Performance by an Instrumental Soloist without Orchestra in 1981. Through 2001, he had been nominated for a total of 21 Grammy Awards. Zukerman joined cellist Ralph Kirshbaum and pianist John Browning to record the Brahms Double and Beethoven Triple Concertos with Christoph Eschenbach conducting the London Symphony Orchestra, released in 1998 on BMG Classics/RCA Victor Red Seal. Other recordings for BMG included the complete violin/piano and viola/piano repertoire of Beethoven, Brahms, Mozart, and Schumann, performed with pianist Marc Neikrug. Decca released a recording of Schubert's Piano Trios performed by pianist Vladimir Ashkenazy, cellist Lynn Harrell, and Zukerman.

Zukerman's earlier recordings were on the Angel, CBS, Deutsche Grammophon, London, and Phillips labels.

In the late 1990s, Zukerman returned to conducting. In April 1998, he was named music director of the National Arts Centre Orchestra of Canada. Based in the Canadian capital of Ottawa, the orchestra was founded in 1969 as the resident orchestra of the newly completed National Arts Centre. His association with the orchestra stretched back to 1976, when he first appeared with the group as a soloist. In 1990 he led the orchestra on a successful tour of Europe.

Young Artists Program

As the beneficiary of the mentoring of Stern, Casals, and other great musicians, Zukerman devoted a good deal of time and energy to sharing his expertise with promising young musicians. A year after taking over as music director of the National Arts Centre Orchestra, he founded the orchestra's Young Artists Program, a summer training program for talented young classical musicians. The program began in the summer of 1999 with only 12 violin and viola students and expanded to 33 within two years. In June 2001, he launched an annual two-week training course for young would-be conductors, and he hoped eventually to begin a program for promising young opera singers. When it was first launched, the Young Artists Program was open only to musicians from Canada, but Zukerman opened it to promising young performers from around the world. ''The first couple of years, it was confined to the village,'' he told *Maclean's* in 2001. ''Now, it's Canadians-plus. People have finally come to the realization that we are a global institution.''

In July 2001, *Maclean's* profiled Zukerman's work with 13-year-old Canadian violin prodigy Caitlin Tully, the youngest student in his 2001 Young Artists Program. Zukerman first heard Tully at a master class he was giving in Vancouver, her hometown. The following year Tully came to Ottawa for her first summer in the Young Artists Program. ''Just being there with that sound, just hearing him play, opens up new ideas,'' she told the Canadian magazine.

Although his position in Ottawa kept him extremely busy, Zukerman also found time to serve as music director of the Ilona Feher Music Center in Holon, Israel, which he founded, and as chairman of the Pinchas Zukerman Performance Program at the Manhattan School of Music in New York City. He was also artist in residence of the Milwaukee Symphony Orchestra.

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HOW TO USE THE *SUPPLEMENT* INDEX

The *Encyclopedia of World Biography Supplement* Index is designed to serve several purposes. First, it is a cumulative listing of biographies included in the entire second edition of *EWB* and its supplements (volumes 1-22). Second, it locates information on specific topics mentioned in volume 22 of the encyclopedia—persons, places, events, organizations, institutions, ideas, titles of works, inventions, as well as artistic schools, styles, and movements. Third, it classifies the subjects of *Supplement* articles according to shared characteristics. Vocational categories are the most numerous—for example, artists, authors, military leaders, philosophers, scientists, statesmen. Other groupings bring together disparate people who share a common characteristic.

The structure of the *Supplement* Index is quite simple. The biographical entries are cumulative and often provide enough information to meet immediate reference needs. Thus, people mentioned in the *Supplement* Index are identified and their life dates, when known, are given. Because this is an index to a *biographical* encyclopedia, every reference includes the *name* of the article to which the reader is directed as well as the volume and page numbers. Below are a few points that will make the *Supplement* Index easy to use.

Typography. All main entries are set in boldface type. Entries that are also the titles of articles in *EWB* are set entirely in capitals; other main entries are set in initial capitals and lowercase letters. Where a main entry is followed by a great many references, these are organized by subentries in alphabetical sequence. In certain cases—for example, the names of countries for which there are many references—a special class of subentries, set in small capitals and preceded by boldface dots, is used to mark significant divisions.

Alphabetization. The Index is alphabetized word by word. For example, all entries beginning with *New* as a separate word *(New Jersey, New York)* come before *Newark.* Commas in inverted entries are treated as full stops *(Berlin; Berlin, Congress of; Berlin, University of; Berlin Academy of Sciences).* Other commas are ignored in filing. When words are identical, persons come first and subsequent entries are alphabetized by their parenthetical qualifiers (such as *book, city, painting*).

Titled persons may be alphabetized by family name or by title. The more familiar form is used—for example, *Disraeli, Benjamin* rather than *Beaconsfield, Earl of.* Cross-references are provided from alternative forms and spellings of names. Identical names of the same nationality are filed chronologically.

Titles of books, plays, poems, paintings, and other works of art beginning with an article are filed on the following word *(Bard, The).* Titles beginning with a preposition are filed on the preposition *(In Autumn).* In subentries, however, prepositions are ignored; thus *influenced by* would precede the subentry *in* literature.

Literary characters are filed on the last name. Acronyms, such as UNESCO, are treated as single words. Abbreviations, such as *Mr., Mrs.,* and *St.,* are alphabetized as though they were spelled out.

Occupational categories are alphabetical by national qualifier. Thus, *Authors, Scottish* comes before *Authors, Spanish,* and the reader interested in Spanish poets will find the subentry *poets* under *Authors, Spanish.*

Cross-references. The term *see* is used in references throughout the *Supplement* Index. The *see* references appear both as main entries and as subentries They most often direct the reader from an alternative name spelling or form to the main entry listing.

This introduction to the *Supplement* Index is necessarily brief. The reader will soon find, however, that the *Supplement* Index provides ready reference to both highly specific subjects and broad areas of information contained in volume 22 and a cumulative listing of those included in the entire set.

INDEX

A

AALTO, HUGO ALVAR HENRIK (born 1898), Finnish architect, designer, and town planner **1** 1-2

AARON, HENRY LOUIS (Hank; born 1934), American baseball player **1** 2-3

ABBA ARIKA (circa 175-circa 247), Babylonian rabbi **1** 3-4

ABBADO, CLAUDIO (born 1933), Italian conductor **22** 1-3

ABBAS I (1571-1629), Safavid shah of Persia 1588-1629 **1** 4-6

ABBAS, FERHAT (born 1899), Algerian statesman **1** 6-7

ABBOTT, BERENICE (1898-1991), American artist and photographer **1** 7-9

ABBOTT, GRACE (1878-1939), American social worker and agency administrator **1** 9-10

ABBOTT, LYMAN (1835-1922), American Congregationalist clergyman, author, and editor **1** 10-11

ABBOUD, EL FERIK IBRAHIM (1900-1983), Sudanese general, prime minister, 1958-1964 **1** 11-12

Abby (literary character)
Welk, Lawrence **22** 420-422

ABD AL-MALIK (646-705), Umayyad caliph 685-705 **1** 12-13

ABD AL-MUMIN (circa 1094-1163), Almohad caliph 1133-63 **1** 13

ABD AL-RAHMAN I (731-788), Umayyad emir in Spain 756-88 **1** 13-14

ABD AL-RAHMAN III (891-961), Umayyad caliph of Spain **1** 14

ABD EL-KADIR (1807-1883), Algerian political and religious leader **1** 15

ABD EL-KRIM EL-KHATABI, MOHAMED BEN (circa 1882-1963), Moroccan Berber leader **1** 15-16

ABDUH IBN HASAN KHAYR ALLAH, MUHAMMAD (1849-1905), Egyptian nationalist and theologian **1** 16-17

ABDUL RAHMAN, TUNKU (1903-1990), Former prime minister of Malaysia **18** 340-341

ABDUL-BAHA (Abbas Effendi; 1844-1921), Persian leader of the Baha'i Muslim sect **22** 3-5

ABDUL-HAMID II (1842-1918), Ottoman sultan 1876-1909 **1** 17-18

ABDULLAH II (Abdullah bin al Hussein II; born 1962), king of Jordan **22** 5-7

'ABDULLAH AL-SALIM AL-SABAH, SHAYKH (1895-1965), Amir of Kuwait (1950-1965) **1** 18-19

ABDULLAH IBN HUSEIN (1882-1951), king of Jordan 1949-1951, of Transjordan 1946-49 **1** 19-20
Abdullah II **22** 5-7

ABDULLAH IBN YASIN (died 1059), North African founder of the Almoravid movement **1** 20

ABDULLAH, MOHAMMAD (Lion of Kashmir; 1905-1982), Indian political leader who worked for an independent Kashmir **22** 7-9

ABE, KOBO (born Kimifusa Abe; also transliterated as Abe Kobo; 1924-1993), Japanese writer, theater director, photographer **1** 20-22

ABEL, IORWITH WILBER (1908-1987), United States labor organizer **1** 22-23

ABEL, NIELS (1802-1829), Norwegian mathematician **20** 1-2

ABELARD, PETER (1079-1142), French philosopher and theologian **1** 23-25

ABERCROMBY, RALPH (1734-1801), British military leader **20** 2-4

ABERDEEN, 4TH EARL OF (George Hamilton Gordon; 1784-1860), British statesman, prime minister 1852-55 **1** 25-26

ABERHART, WILLIAM (1878-1943), Canadian statesman and educator **1** 26-27

ABERNATHY, RALPH DAVID (born 1926), United States minister and civil rights leader **1** 27-28

ABIOLA, MOSHOOD (1937-1998), Nigerian politician, philanthropist, and businessman **19** 1-3

Abolitionists, American
African Americans
Craft, Ellen **22** 125-127
moral suasion
Einhorn, David Rubin **22** 164-166

ABRAHAMS, ISRAEL (1858-1925), British scholar **1** 29

ABRAMOVITZ, MAX (born 1908), American architect **18** 1-3

ABRAMS, CREIGHTON W. (1914-1974), United States Army commander in World War II and Vietnam **1** 29-31

ABRAVANEL, ISAAC BEN JUDAH (1437-1508), Jewish philosopher and statesman **1** 31

ABU BAKR (circa 573-634), Moslem leader, first caliph of Islam **1** 31-32

ABU MUSA (born Said Musa Maragha circa 1930), a leader of the Palestinian Liberation Organization **1** 32-33

ABU NUWAS (al-Hasan ibn-Hani; circa 756-813), Arab poet **1** 33-34

ABU-L-ALA AL-MAARRI (973-1058), Arab poet and philosopher **1** 32

ABZUG, BELLA STAVISKY (1920-1998), lawyer, politician, and congresswoman **1** 34-35

Accordion (musical instrument)
Welk, Lawrence **22** 420-422

ACHEBE, CHINUA (born 1930), Nigerian novelist **1** 35-37

ACHESON, DEAN GOODERHAM (1893-1971), American statesman **1** 37-38

ACTION, JOHN EMERICH EDWARD DALBERG (1834-1902), English historian and philosopher **1** 38

Activists
British
Pankhurst, Christabel Harriette **22** 350-352
Middle Eastern
Abdul-Baha **22** 3-5
Russian
Kovalevsky, Sophia Vasilevna **22** 280-282
South African
Makeba, Miriam **22** 309-312

Activists, American
anti-nuclear
Paley, Grace **22** 348-350
anti-Vietnam War
Kunitz, Stanley Jasspon **22** 282-284
Paley, Grace **22** 348-350
education
Cobb, Jewel Plummer **22** 112-114
Hyde, Ida Henrietta **22** 252-254
environmental
George, Dan **22** 196-198
equal opportunity
Cobb, Jewel Plummer **22** 112-114
Native American rights
George, Dan **22** 196-198
peace
Choate, Joseph Hodges **22** 103-106
relief aid
Hawes, Harriet Ann Boyd **22** 224-225
women's rights
Cobb, Jewel Plummer **22** 112-114
Cooper, Annie **22** 119-121
Hyde, Ida Henrietta **22** 252-254
Paley, Grace **22** 348-350

Actors and entertainers, African
singers
Makeba, Miriam **22** 309-312

Actors and entertainers, American
comedians
Allen, Gracie **22** 18-20
Allen, Steve **22** 20-22
filmmakers/directors
Cassavetes, John **22** 96-98
Fleischer, Max **22** 173-175
Frankenheimer, John **22** 182-185
Hawks, Howard Winchester **22** 225-226
Huston, John Marcellus **22** 250-252
Lumet, Sidney **22** 305-307
Ray, Nicholas **22** 364-366
Renoir, Jean **22** 366-369
Stevens, George Cooper **22** 401-403
Wyler, William **22** 424-426
film stars
Allen, Gracie **22** 18-20
George, Dan **22** 196-198
Huston, John Marcellus **22** 250-252
Lemmon, Jack **22** 297-299
Matthau, Walter **22** 314-316
Robards, Jason **22** 375-378
Scott, George Campbell **22** 391-393
Young, Loretta **22** 427-430
news broadcasters
Sevareid, Eric **22** 395-397
radio
Allen, Gracie **22** 18-20
Keillor, Garrison **22** 271-273
Young, Loretta **22** 427-430
storytellers
Robards, Jason **22** 375-378
television
Allen, Gracie **22** 18-20
Allen, Steve **22** 20-22
Lemmon, Jack **22** 297-299
Matthau, Walter **22** 314-316
O'Connor, Carroll **22** 343-345
Scott, George **22** 391-393
Welk, Lawrence **22** 420-422
Young, Loretta **22** 427-430
vaudeville
Allen, Gracie **22** 18-20

Actors and entertainers, European
• GREAT BRITAIN
magicians and illusionists
Fortune, Dion **22** 180-182
• THE CONTINENT
actors
Tati, Jacques **22** 410-412
comedians
Tati, Jacques **22** 410-412
filmmakers/directors
Dreyer, Carl Theodor **22** 152-155
Murnau, F.W. **22** 330-332
Renoir, Jean **22** 366-369
Tati, Jacques **22** 410-412
Vadim, Roger **22** 413-415

Actors and entertainers, Japanese
Gosho, Heinosuke **22** 199-200
Imai, Tadashi **22** 255-257
Itami, Juzo **22** 263-265

Actors and entertainers, Russian
magicians and illusionists
Blavatsky, Helena Petrovna **22** 67-69

ADAM, JAMES (1730-1794), British architect **1** 38-40

ADAM, ROBERT (1728-1792), British architect **1** 38-40

ADAMS, ABIGAIL (Abigail Smith; 1744-1818), American first lady **18** 3-7

ADAMS, ANSEL (1902-1984), landscape photographer and conservationist **1** 40-41

ADAMS, CHARLES FRANCIS (1807-1886), American diplomat and politician **1** 41-42

ADAMS, GERALD (born 1948), president of the Sinn Fein Irish political party **1** 42-44

ADAMS, HANK (born 1944), Native American activist **1** 45

ADAMS, HENRY BROOKS (1838-1918), American historian and author **1** 45-47

ADAMS, HERBERT BAXTER (1850-1901), American historian and teacher **1** 47

ADAMS, JAMES LUTHER (1901-1994), American social ethicist, theologian, and defender of religious and political liberalism **1** 47-48

ADAMS, JOHN (1735-1826), American statesman and diplomat, president 1797-1801 **1** 48-51

ADAMS, JOHN COUCH (1819-1892), English mathematical astronomer **1** 51-52

ADAMS, JOHN QUINCY (1767-1848), American statesman and diplomat, president 1825-29 **1** 52-54

ADAMS, PETER CHARDON BROOKS (1848-1927), American historian **1** 54

ADAMS, SAMUEL (1722-1803), American colonial leader and propagandist **1** 55-56

ADAMSON, JOY (Friederike Victoria Gessner; 1910-1980), Austrian naturalist and painter **18** 7-9

ADDAMS, JANE (1860-1935), American social worker, reformer, and pacifist **1** 56-57

ADDISON, JOSEPH (1672-1719), English essayist and politician **1** 57-58

ADDISON, THOMAS (1793-1860), English physician **1** 58-59

ADENAUER, KONRAD (1876-1967), German statesman, chancellor of the Federal Republic 1949-63 **1** 59-61

ADLER, ALFRED (1870-1937), Austrian psychiatrist **1** 61-63

ADLER, FELIX (1851-1933), American educator and Ethical Culture leader **1** 63-64

ADLER, MORTIMER JEROME (1902-2001), American philosopher and educator **22** 9-11

ADONIS ('Ali Ahmad Said; born 1930), Lebanese poet **1** 64-65

ADORNO, THEODOR W. (1903-1969), German philosopher and leader of the Frankfurt School **1** 65-67

ADRIAN, EDGAR DOUGLAS (1st Baron Adrian of Cambridge; 1889-1977), English neurophysiologist **1** 67-69

ADZHUBEI, ALEKSEI IVANOVICH (1924-1993), Russian journalist and editor **18** 9-11

AELFRIC (955-circa 1012), Anglo-Saxon monk, scholar, and writer **1** 69-70

AESCHYLUS (524-456 B.C.), Greek playwright **1** 70-72

AFFONSO I (1460?-1545), king of Kongo **1** 72

Afghanistan (nation, Central Asia)
overthrow of the Taliban
Musharraf, Pervez **22** 332-335
post-Taliban period
Zahir Shah, Muhammad **22** 431-433
Union of Soviet Socialist Republics and
bin Laden, Osama **22** 60-62

AFINOGENOV, ALEKSANDR NIKOLAEVICH (1904-1941), Russian dramatist **1** 72-73

'AFLAQ, MICHEL (born 1910), Syrian founder and spiritual leader of the Ba'th party **1** 73-74

African American art
see African American history (United States)

African American history (United States)
• RECONSTRUCTION-1896
Education
Craft, Ellen **22** 125-127
• "SEPARATE BUT EQUAL" (1896-1954)
educators
Cooper, Annie **22** 119-121
other rights cases
Derricotte, Juliette Aline **22** 140-141
• SOCIETY and CULTURE
art
Cooper, Annie **22** 119-121
Kelly, Patrick **22** 273-275
education
Cobb, Jewel Plummer **22** 112-114
Derricotte, Juliette Aline **22** 140-141
literature (20th century)
Hayden, Robert Earl **22** 229-231
Himes, Chester Bomar **22** 242-244
Motley, Willard Francis **22** 326-328
music
Domino, Fats **22** 145-147
Dorsey, Thomas Andrew **22** 149-151
Hampton, Lionel **22** 211-213
science
Cobb, Jewel Plummer **22** 112-114
• THROUGH CIVIL WAR
slaves
Craft, Ellen **22** 125-127
Mason, Bridget **22** 312-314

African Americans
see African American history (United States)

AGA KHAN (title), chief commander of Moslem Nizari Ismailis **1** 74-76

AGAOGLU, ADALET (Adalet Agoglu; born 1929), Turkish playwright, author, and human rights activist **22** 11-13

AGASSIZ, JEAN LOUIS RODOLPHE (1807-1873), Swiss-American naturalist and anatomist **1** 76-78

Age of Innocence (novel)
Belmont, August **22** 56-57

AGEE, JAMES (1909-1955), American poet, journalist, novelist, and screenwriter **1** 78-79

AGESILAUS II (circa 444-360 B.C.), king of Sparta circa 399-360 B.C. **1** 79-80

AGHA MOHAMMAD KHAN (circa 1742-1797), shah of Persia **1** 80-81

AGIS IV (circa 262-241 B.C.), king of Sparta **1** 81-82

AGNELLI, GIOVANNI (born 1920), Italian industrialist **1** 82-83

AGNESI, MARIA (1718-1799), Italian mathematician, physicist, and philosopher **20** 4-5

AGNEW, SPIRO THEODORE (1918-1996), Republican United States vice president under Richard Nixon **1** 83-85

AGNODICE (born ca. 300 BC), Greek physician **20** 5-5

AGNON, SHMUEL YOSEPH (1888-1970), author **1** 85-86

AGOSTINO (1557-1602) **1** 86

AGOSTINO DI DUCCIO (1418-1481?), Italian sculptor **1** 86

AGRICOLA, GEORGIUS (1494-1555), German mineralogist and writer **1** 86-87

AGRIPPINA THE YOUNGER (Julia Agrippina; 15-59), wife of Claudius I, Emperor of Rome, and mother of Nero **20** 5-8

AGUINALDO, EMILIO (1869-1964), Philippine revolutionary leader **1** 88

AHAD HAAM (pseudonym of Asher T. Ginsberg, 1856-1927), Russian-born author **1** 88-89

AHERN, BERTIE (Bartholomew Ahern; born 1951), Irish Prime Minister **18** 11-13

AHIDJO, AHMADOU (1924-1989), first president of the Federal Republic of Cameroon **1** 89-90

AIDOO, AMA ATA (Christina Ama Aidoo; born 1942), Ghanaian writer and educator **20** 8-10

AIKEN, CONRAD (1889-1973), American poet, essayist, novelist, and critic **1** 90-91

AIKEN, HOWARD (1900-1973), American physicist, computer scientist, and inventor **20** 10-12

AILEY, ALVIN (1931-1989), African American dancer and choreographer **1** 91-94

AILLY, PIERRE D' (1350-1420), French scholar and cardinal **1** 94

AITKEN, WILLIAM MAXWELL (Lord Beaverbrook; 1879-1964), Canadian businessman and politician **1** 94-96

AKBAR, JALAL-UD-DIN MOHAMMED (1542-1605), Mogul emperor of India 1556-1605 **1** 96

AKHMATOVA, ANNA (pseudonym of Anna A. Gorenko, 1889-1966), Russian poet **1** 96-97

AKIBA BEN JOSEPH (circa 50-circa 135), Palestinian founder of rabbinic Judaism **1** 97-98

AKIHITO (born 1933), 125th emperor of Japan **1** 98-99

AKUTAGAWA, RYUNOSUKE (Ryunosuke Niihara; 1892-1927), Japanese author **22** 13-14

Al Qaeda (Islamic terrorist group)
bin Laden, Osama **22** 60-62

ALAMÁN, LUCAS (1792-1853), Mexican statesman **1** 99-100

ALARCÓN, PEDRO ANTONIO DE (1833-1891), Spanish writer and politician **1** 100-101

ALARCÓN Y MENDOZA, JUAN RUIZ DE (1581?-1639), Spanish playwright **1** 101

ALARIC (circa 370-410), Visigothic leader **1** 101-102

ALA-UD-DIN (died 1316), Khalji sultan of Delhi **1** 102-103

ALAUNGPAYA (1715-1760), king of Burma 1752-1760 **1** 103

ALBA, DUKE OF (Fernando Álvarez de Toledo; 1507-1582), Spanish general and statesman **1** 103-104

AL-BANNA, HASSAN (1906-1949), Egyptian religious leader and founder of the Muslim Brotherhood **1** 104-106

ALBEE, EDWARD FRANKLIN, III (born 1928), American playwright **1** 106-108

ALBÉNIZ, ISAAC (1860-1909), Spanish composer and pianist **1** 108-109

ALBERDI, JUAN BAUTISTA (1810-1884), Argentine political theorist **1** 109-110

ALBERS, JOSEPH (1888-1976), American artist and art and design teacher **1** 110

ALBERT (1819-1861), Prince Consort of Great Britain **1** 110-112

ALBERT I (1875-1934), king of the Belgians 1909-1934 **1** 112

ALBERT II (born 1934), sixth king of the Belgians **1** 112-113

ALBERTI, LEON BATTISTA (1404-1472), Italian writer, humanist, and architect **1** 113-115

ALBERTI, RAFAEL (born 1902), Spanish poet and painter **18** 13-15

ALBERTUS MAGNUS, ST. (circa 1193-1280), German philosopher and theologian **1** 115-116

ALBRIGHT, MADELEINE KORBEL (born 1937), United States secretary of state **1** 116-118

ALBRIGHT, WILLIAM (1891-1971), American archaeologist **21** 1-3

ALBUQUERQUE, AFONSO DE (circa 1460-1515), Portuguese viceroy to India **1** 118-119

ALCIBIADES (circa 450-404 B.C.), Athenian general and politician **1** 119-120

ALCORN, JAMES LUSK (1816-1894), American lawyer and politician **1** 120-121

ALCOTT, AMOS BRONSON (1799-1888), American educator **1** 121

ALCOTT, LOUISA MAY (1832-1888), American author and reformer **1** 122

ALCUIN OF YORK (730?-804), English educator, statesman, and liturgist **1** 122-123

ALDRICH, NELSON WILMARTH (1841-1915), American statesman and financier **1** 123-124

ALDRIN, EDWIN EUGENE, JR. (Buzz Aldrin; born 1930), American astronaut **18** 15-17

ALDUS MANUTIUS (Teobaldo Manuzio; 1450?-1515), Italian scholar and printer **21** 3-5

ALEICHEM, SHOLOM (Sholom Rabinowitz; 1859-1916), writer of literature relating to Russian Jews **1** 124-125

ALEIJADINHO, O (Antônio Francisco Lisbôa; 1738-1814), Brazilian architect and sculptor **1** 125-126

ALEMÁN, MATEO (1547-after 1615), Spanish novelist **1** 126

ALEMÁN VALDÉS, MIGUEL (1902-1983), Mexican statesman, president 1946-1952 **1** 126-127

ALEMBERT, JEAN LE ROND D' (1717-1783), French mathematician and physicist **1** 127-128

ALESSANDRI PALMA, ARTURO (1868-1950), Chilean statesman, president 1920-1925 and 1932-1938 **1** 128-129

ALESSANDRI RODRIGUEZ, JORGE (born 1896), Chilean statesman, president 1958-1964 **1** 129-130

ALEXANDER I (1777-1825), czar of Russia 1801-1825 **1** 130-132

ALEXANDER II (1818-1881), czar of Russia 1855-1881 **1** 132-133

ALEXANDER III (1845-1894), emperor of Russia 1881-1894 **1** 133-134

ALEXANDER VI (Rodrigo Borgia; 1431-1503), pope 1492-1503 **1** 134-135

ALEXANDER, SAMUEL (1859-1938), British philosopher **1** 141

ALEXANDER OF TUNIS, 1ST EARL (Harold Rupert Leofric George Alexander; born 1891), British field marshal **1** 135-136

ALEXANDER OF YUGOSLAVIA (1888-1934), king of the Serbs, Croats, and Slovenes 1921-1929 and of Yugoslavia, 1929-1934 **1** 136-137

ALEXANDER THE GREAT (356-323 B.C.), king of Macedon **1** 137-141

ALEXIE, SHERMAN (born 1966), Native American writer, poet, and translator **1** 141-142

ALEXIS MIKHAILOVICH ROMANOV (1629-1676), czar of Russia 1645-1676 **1** 142-143

ALEXIUS I (circa 1048-1118), Byzantine emperor 1081-1118 **1** 143-144

AL-FARABI (Abou Nasr Mohammed ibn Tarkaw; 870-950), Turkish scholar and philosopher **22** 14-16

ALFARO, JOSÉ ELOY (1842-1912), Ecuadorian revolutionary, president 1895-1901 and 1906-1911 **1** 144-145

ALFIERI, CONTE VITTORIA (1749-1803), Italian playwright **1** 145-146

ALFONSÍN, RAUL RICARDO (born 1927), politician and president of Argentina (1983-) **1** 146-148

ALFONSO I (Henriques; 1109?-1185), king of Portugal 1139-1185 **1** 148

ALFONSO III (1210-1279), king of Portugal 1248-1279 **1** 148-149

ALFONSO VI (1040-1109), king of León, 1065-1109, and of Castile, 1072-1109 **1** 149

ALFONSO X (1221-1284), king of Castile and León 1252-1284 **1** 150-151

ALFONSO XIII (1886-1941), king of Spain 1886-1931 **1** 151

ALFRED (849-899), Anglo-Saxon king of Wessex 871-899 **1** 151-153

ALGER, HORATIO (1832-1899), American author **1** 153-154

ALGREN, NELSON (Abraham; 1909-1981), American author **1** 154-155

ALI (circa 600-661), fourth caliph of the Islamic Empire **1** 155-156

ALI, AHMED (1908-1998), Pakistani scholar, poet, author, and diplomat **22** 16-18

ALI, MUHAMMAD (Cassius Clay; born 1942), American boxer **1** 156-158

ALI, SUNNI (died 1492), king of Gao, founder of the Songhay empire **1** 158-159

ALIA, RAMIZ (born 1925), president of Albania (1985-) **1** 159

ALINSKY, SAUL DAVID (1909-1972), U.S. organizer of neighborhood citizen reform groups **1** 161-162

All in the Family (television series) O'Connor, Carroll **22** 343-345

ALLAL AL-FASSI, MOHAMED (1910-1974), Moroccan nationalist leader **1** 162

ALLEN, ETHAN (1738-1789), American Revolutionary War soldier **1** 163-164

ALLEN, FLORENCE ELLINWOOD (1884-1966), American lawyer, judge, and women's rights activist **1** 164-165

ALLEN, GRACIE (1906-1964), American actress and comedian **22** 18-20

ALLEN, PAULA GUNN (born 1939), Native American writer, poet, literary critic; women's rights, environmental, and antiwar activist **1** 165-167

ALLEN, RICHARD (1760-1831), African American bishop **1** 168

ALLEN, STEVE (1921-2000), American comedian, author, and composer **22** 20-22

ALLEN, WOODY (born Allen Stewart Konigsberg; b. 1935), American actor, director, filmmaker, author, comedian **1** 169-171

ALLENBY, EDMUND HENRY HYNMAN (1861-1936), English field marshal **1** 171-172

ALLENDE, ISABEL (born 1942), Chilean novelist, journalist, dramatist **1** 172-174

ALLENDE GOSSENS, SALVADOR (1908-1973), socialist president of Chile (1970-1973) **1** 174-176

ALLSTON, WASHINGTON (1779-1843), American painter **1** 176-177

ALMAGRO, DIEGO DE (circa 1474-1538), Spanish conquistador and explorer **1** 177-178

ALP ARSLAN (1026/32-1072), Seljuk sultan of Persia and Iraq **1** 178-179

ALTAMIRA Y CREVEA, RAFAEL (1866-1951), Spanish critic, historian, and jurist **1** 179

ALTDORFER, ALBRECHT (circa 1480-1538), German painter, printmaker, and architect **1** 179-180

ALTGELD, JOHN PETER (1847-1902), American jurist and politician **1** 180-182

ALTHUSSER, LOUIS (1918-1990), French Communist philosopher **1** 182-183

ALTIZER, THOMAS J. J. (born 1927), American theologian **1** 183-184

ALTMAN, ROBERT (born 1925), American filmmaker **20** 12-14

ÁLVAREZ, JUAN (1780-1867), Mexican soldier and statesman, president 1855 **1** 184-185

ALVAREZ, JULIA (born 1950), Hispanic American novelist, poet **1** 185-187

ALVAREZ, LUIS W. (1911-1988), American physicist **1** 187-189

AMADO, JORGE (born 1912), Brazilian novelist **1** 189-190

AMBEDKAR, BHIMRAO RAMJI (1891-1956), Indian social reformer and politician **1** 190-191

AMBLER, ERIC (born 1909), English novelist **1** 191-192

AMBROSE, ST. (339-397), Italian bishop **1** 192-193

AMENEMHET I (ruled 1991-1962 B.C.), pharaoh of Egypt **1** 193-194

AMENHOTEP III (ruled 1417-1379 B.C.) pharaoh of Egypt **1** 194-195

American art
- cartoons
  - Fleischer, Max **22** 173-175
  - Kelly, Walt **22** 275-278
- figurative tradition
  - Baskin, Leonard **22** 43-46
- lithography
  - Baskin, Leonard **22** 43-46
- miniatures
  - Sully, Thomas **22** 403-404
- Native American
  - Datsolalee **22** 130-131
- native themes
  - Henri, Robert **22** 238-240
- portraiture (19th century)
  - Henri, Robert **22** 238-240
  - Sully, Thomas **22** 403-404
- stage sets
  - Bean, Alan **22** 48-50
- sculpture (20th century)
  - Baskin, Leonard **22** 43-46
- woven baskets
  - Datsolalee **22** 130-131

American Geographical Society
- Boyd, Louise Arner **22** 73-74

AMERICAN HORSE (aka Iron Shield; 1840?-1876), Sioux leader **1** 195-198

American literature
- African American poetry
  - Hayden, Robert Earl **22** 229-231
- autobiography
  - Bok, Edward William **22** 71-73
  - Himes, Chester Bomar **22** 242-244
- children's literature
  - Cleary, Beverly **22** 110-112
- detective stories
  - Himes, Chester Bomar **22** 242-244
- essays
  - Babbitt, Irving **22** 36-37
- histories
  - Cash, W. J. **22** 93-95
- humor
  - Keillor, Garrison **22** 271-273
  - Kelly, Walt **22** 275-278
- modern short-stories
  - Paley, Grace **22** 348-350
- Native American
  - Deloria, Ella Clara **22** 136-138
  - Gardner, Erle Stanley **22** 193-195
  - Ridge, John Rollin **22** 373-375
- naturalism
  - Motley, Willard Francis **22** 326-328
- poetry
  - Hayden, Robert Earl **22** 229-231
  - Kunitz, Stanley Jasspon **22** 282-284
- popular science
  - Montagu, Ashley **22** 320-322
- southern
  - Cash, W. J. **22** 93-95

American music
- 20th century
  - country and western
    - Atkins, Chet **22** 28-30
  - gospel
    - Dorsey, Thomas Andrew **22** 149-151
  - jazz and blues
    - Bechet, Sidney **22** 50-52
    - Hampton, Lionel **22** 211-213
  - orchestral music
    - Schuman, William Howard **22** 388-391
  - popular and show music
    - Bacharach, Burt **22** 38-39
  - recording industry
    - Atkins, Chet **22** 28-30
  - rock and roll
    - Domino, Fats **22** 145-147
    - Holly, Buddy **22** 247-249
    - Valens, Ritchie **22** 415-417

American Revolution (1775-1783)
- American army
  - Lee, Charles **22** 294-297

American Sugar Refining Company
- Havemeyer, Henry Osborne **22** 222-224

AMES, ADELBERT (1835-1933), American politician **1** 198

AMES, FISHER (1758-1808), American statesman **1** 199-200

AMHERST, JEFFERY (1717-1797), English general and statesman **1** 200-201

AMIET, CUNO (1868-1961), Swiss Postimpressionist painter **1** 201-202

AMIN DADA, IDI (born circa 1926), president of Uganda (1971-1979) **1** 202-204

AMINA OF ZARIA (Amina Sarauniya Zazzau; c. 1533-c. 1610), Nigerian monarch and warrior **21** 5-7

AMORSOLO, FERNANDO (1892-1972), Philippine painter **1** 204

AMOS (flourished 8th century B.C.), Biblical prophet **1** 205

AMPÈRE, ANDRÉ MARIE (1775-1836), French physicist **1** 205-206

AMUNDSEN, ROALD (1872-1928), Norwegian explorer **1** 206-207

AN LU-SHAN (703-757), Chinese rebel leader **1** 239-240

ANAN BEN DAVID (flourished 8th century), Jewish Karaite leader in Babylonia **1** 207-208

ANAXAGORAS (circa 500-circa 428 B.C.), Greek philosopher **1** 208-209

ANAXIMANDER (circa 610-circa 546 B.C.), Greek philosopher and astronomer **1** 209-210

ANAXIMENES (flourished 546 B.C.), Greek philosopher **1** 210

ANCHIETA, JOSÉ DE (1534-1597), Portuguese Jesuit missionary **1** 210-211

ANDERSEN, DOROTHY (1901-1963), American physician and pathologist **1** 212

ANDERSEN, HANS CHRISTIAN (1805-1875), Danish author **1** 212-214

ANDERSON, CARL DAVID (1905-1991), American physicist **1** 214-215

ANDERSON, JUDITH (1898-1992), American stage and film actress **1** 215-216

ANDERSON, JUNE (born 1953), American opera singer **1** 216-218

ANDERSON, MARIAN (1902-1993), African American singer **1** 218-219

ANDERSON, MAXWELL (1888-1959), American playwright **1** 219-220

ANDERSON, SHERWOOD (1876-1941), American writer **1** 220-221

ANDO, TADAO (born 1941), Japanese architect **18** 17-19

ANDRADA E SILVA, JOSÉ BONIFÁCIO DE (1763-1838), Brazilian-born statesman and scientist **1** 221-222

ANDRÁSSY, COUNT JULIUS (1823-1890), Hungarian statesman, prime minister 1867-1871 **1** 222-223

ANDREA DEL CASTAGNO (1421-1457), Italian painter **1** 223-224

ANDREA DEL SARTO (1486-1530), Italian painter **1** 224-225

ANDREA PISANO (circa 1290/95-1348), Italian sculptor and architect **1** 225-226

ANDRÉE, SALOMON AUGUST (1854-1897), Swedish engineer and Arctic balloonist **1** 226

ANDREESSEN, MARC (born 1972), American computer programmer who developed Netscape Navigator **19** 3-5

ANDREOTTI, GIULIO (born 1919), leader of Italy's Christian Democratic party **1** 226-228

ANDRETTI, MARIO (born 1940), Italian/American race car driver **1** 228-230

ANDREW, JOHN ALBION (1818-1867), American politician **1** 230-231

ANDREWS, CHARLES McLEAN (1863-1943), American historian **1** 231

ANDREWS, FANNIE FERN PHILLIPS (1867-1950), American educator, reformer, pacifist **1** 231-232

ANDREWS, ROY CHAPMAN (1884-1960), American naturalist and explorer **1** 232-233

ANDROPOV, IURY VLADIMIROVICH (1914-1984), head of the Soviet secret police and ruler of the Soviet Union (1982-1984) **1** 233-234

ANDROS, SIR EDMUND (1637-1714), English colonial governor in America **1** 234-235

ANDRUS, ETHEL (1884-1976), American educator and founder of the American Association of Retired Persons **19** 5-7

ANGELICO, FRA (circa 1400-1455), Italian painter **1** 235-236

ANGELL, JAMES ROWLAND (1869-1949), psychologist and leader in higher education **1** 236-237

ANGELOU, MAYA (Marguerite Johnson; born 1928), American author, poet, playwright, stage and screen performer, and director **1** 238-239

ANGUISSOLA, SOFONISBA (Sofonisba Anguisciola; c. 1535-1625), Italian artist **22** 22-24

ANNA IVANOVNA (1693-1740), empress of Russia 1730-1740 **1** 240-241

ANNAN, KOFI (born 1938), Ghanaian secretary-general of the United Nations **18** 19-21

ANNE (1665-1714), queen of England 1702-1714 and of Great Britain 1707-1714 **1** 241-242

ANNING, MARY (1799-1847), British fossil collector **20** 14-16

ANOKYE, OKOMFO (Kwame Frimpon Anokye; flourished late 17th century), Ashanti priest and statesman **1** 242-243

ANOUILH, JEAN (1910-1987), French playwright **1** 243-244

ANSELM OF CANTERBURY, ST. (1033-1109), Italian archbishop and theologian **1** 244-245

Antarctic exploration
United States
Boyd, Louise Arner **22** 73-74

ANTHONY, ST. (circa 250-356), Egyptian hermit and monastic founder **1** 246-248

ANTHONY, SUSAN BROWNELL (1820-1906), American leader of suffrage movement **1** 246-248

ANTHONY OF PADUA, SAINT (Fernando de Boullion; 1195-1231), Portuguese theologian and priest **21** 7-9

Anthropological linguistics
see Linguistics

Anthropology (social science)
Native Americans
Ishi **22** 261-263
social
Montagu, Ashley **22** 320-322

ANTIGONUS I (382-301 B.C.), king of Macedon 306-301 B.C. **1** 248-249

ANTIOCHUS III (241-187 B.C.), king of Syria 223-187 B.C. **1** 249-250

ANTIOCHUS IV (circa 215-163 B.C.), king of Syria 175-163 B.C. **1** 250

ANTISTHENES (circa 450-360 B.C.), Greek philosopher **1** 250-251

ANTONELLO DA MESSINA (circa 1430-1479), Italian painter **1** 251-252

ANTONIONI, MICHELANGELO (born 1912), Italian film director **1** 252-253

ANTONY, MARK (circa 82-30 B.C.), Roman politician and general **1** 253-254

ANZA, JUAN BAUTISTA DE (1735-1788), Spanish explorer **1** 254-255

AOUN, MICHEL (born 1935), Christian Lebanese military leader and prime minister **1** 255-257

Apartheid (South Africa)
opponents
Brink, Andre Philippus **22** 80-83
Makeba, Miriam **22** 309-312

APELLES (flourished after 350 B.C.), Greek painter **1** 257

APESS, WILLIAM (1798-1839), Native American religious leader, author, and activist **20** 16-18

APGAR, VIRGINIA (1909-1974), American medical educator, researcher **1** 257-259

APITHY, SOUROU MIGAN (1913-1989), Dahomean political leader **1** 259-260

APOLLINAIRE, GUILLAUME (1880-1918), French lyric poet **1** 260

Apollo program (United States)
Bean, Alan **22** 48-50
Cernan, Gene **22** 100-102
Conrad, Pete **22** 114-116
Irwin, James Benson **22** 259-261
Mitchell, Edgar Dean **22** 318-320
Schmitt, Jack **22** 385-386

APOLLODORUS (flourished circa 408 B.C.), Greek painter **1** 261

APOLLONIUS OF PERGA (flourished 210 B.C.), Greek mathematician **1** 261-262

APPELFELD, AHARON (born 1932), Israeli who wrote about anti-Semitism and the Holocaust **1** 262-263

APPERT, NICOLAS (1749-1941), French chef and inventor of canning of foods **20** 18-19

APPIA, ADOLPHE (1862-1928), Swiss stage director **1** 263-264

APPLEGATE, JESSE (1811-1888), American surveyor, pioneer, and rancher **1** 264-265

APPLETON, SIR EDWARD VICTOR (1892-1965), British pioneer in radio physics **1** 265-266

APPLETON, NATHAN (1779-1861), American merchant and manufacturer **1** 266-267

APULEIUS, LUCIUS (c. 124-170), Roman author, philosopher, and orator **20** 19-21

AQUINO, BENIGNO (''Nino''; 1933-1983), Filipino activist murdered upon his return from exile **1** 267-268

AQUINO, CORAZON COJOANGCO (born 1933), first woman president of the Republic of the Philippines **1** 268-270

ARAFAT, YASSER (also spelled Yasir; born 1929), chairman of the Palestinian Liberation Organization **1** 270-271

ARAGON, LOUIS (1897-1982), French surrealist author **1** 271-272

ARANHA, OSVALDO (1894-1960), Brazilian political leader **1** 272-273

ARATUS (271-213 B.C.), Greek statesman and general **1** 273-274

ARBENZ GUZMÁN, JACOBO (1913-1971), president of Guatemala (1951-1954) **1** 274-276

Arbitration, industrial
see Labor unions

ARBUS, DIANE NEMEROV (1923-1971), American photographer **1** 276-277

Archaeology
see Archeology

Archeology
Greece
Hawes, Harriet Ann Boyd **22** 224-225
Near East
Bell, Gertrude **22** 54-55

ARCHIMEDES (circa 287-212 B.C.), Greek mathematician **1** 277-280

ARCHIPENKO, ALEXANDER (1887-1964), Russian-American sculptor and teacher **1** 280-281

ARDEN, ELIZABETH (Florence Nightingale Graham; 1878?-1966), American businesswoman **1** 281-282

ARENDT, HANNAH (1906-1975), Jewish philosopher **1** 282-284

ARENS, MOSHE (born 1925), aeronautical engineer who became a leading Israeli statesman **1** 284-285

ARÉVALO, JUAN JOSÉ (1904-1951), Guatemalan statesman, president 1944-1951 **1** 285-286

ARIAS, ARNULFO (1901-1988), thrice elected president of Panama **1** 286-287

ARIAS SANCHEZ, OSCAR (born 1941), Costa Rican politician, social activist, president, and Nobel Peace Laureate (1987) **1** 287-289

ARIOSTO, LUDOVICO (1474-1533), Italian poet and playwright **1** 289-290

ARISTARCHUS OF SAMOS (circa 310-230 B.C.), Greek astronomer **1** 290-291

ARISTIDE, JEAN-BERTRAND (born 1953), president of Haiti (1990-91 and 1994-95); deposed by a military coup in 1991; restored to power in 1994 **1** 291-293

ARISTOPHANES (450/445-after 385 B.C.), Greek playwright **1** 293-294

ARISTOTLE (384-322 B.C.), Greek philosopher and scientist **1** 295-296

ARIUS (died circa 336), Libyan theologian and heresiarch **1** 297-298

ARKWRIGHT, SIR RICHARD (1732-1792), English inventor and industrialist **1** 298

ARLEN, HAROLD (born Hyman Arluck; 1905-1986), American jazz pianist, composer, and arranger **19** 7-9

ARMANI, GIORGIO (1935-1997), Italian fashion designer **1** 299-301

ARMINIUS, JACOBUS (1560-1609), Dutch theologian **1** 301-302

ARMOUR, PHILIP DANFORTH (1832-1901), American industrialist **1** 302

ARMSTRONG, EDWIN HOWARD (1890-1954), American electrical engineer and radio inventor **1** 302-303

ARMSTRONG, HENRY (Henry Jackson, Jr.; 1912-1988), American boxer and minister **21** 9-11

ARMSTRONG, LOUIS DANIEL (1900-1971), African American jazz musician **1** 303-304
Bechet, Sidney **22** 50-52

ARMSTRONG, NEIL ALDEN (born 1930), American astronaut **1** 304-306

ARMSTRONG, SAMUEL CHAPMAN (1839-1893), American educator **1** 306-307

ARNAZ, DESI (Desiderio Alberto Arnaz y De Acha; 1917-1986), American musician and actor **21** 12-14

ARNE, THOMAS AUGUSTINE (1710-1778), English composer **1** 307-308

ARNIM, ACHIM VON (Ludwig Joachim von Achim; 1781-1831), German writer **1** 308-309

ARNOLD, GEN. BENEDICT (1741-1801), American general and traitor **1** 309-310

ARNOLD, HENRY HARLEY (Hap; 1886-1950), American general **1** 310-311

ARNOLD, MATTHEW (1822-1888), English poet and critic **1** 311-313

ARNOLD, THOMAS (1795-1842), English educator **1** 313-314

ARNOLD, THURMAN WESLEY (1891-1969), American statesman **1** 314

ARNOLD OF BRESCIA (circa 1100-1155), Italian religious reformer **1** 314-315

ARNOLFO DI CAMBIO (1245?-1302), Italian sculptor and architect **1** 315-316

ARON, RAYMOND (1905-1983), academic scholar, teacher, and journalist **1** 316-317

ARP, JEAN (Hans Arp; 1887-1966), French sculptor and painter **1** 317-318

ARRHENIUS, SVANTE AUGUST (1859-1927), Swedish chemist and physicist **1** 318-320

Art
collectors
Havemeyer, Henry Osborne **22** 222-224
education
Moreau, Gustave **22** 324-326

ARTAUD, ANTONIN (1896-1948), developed the theory of the Theater of Cruelty **1** 320-321

ARTHUR, CHESTER ALAN (1830-1886), American statesman, president 1881-1885 **1** 321-323

ARTIGAS, JOSÉ GERVASIO (1764-1850), Uruguayan patriot **1** 323

Artists, American
animators
Fleischer, Max **22** 173-175
basketweavers
Datsolalee **22** 130-131
cartoonists
Davis, Elmer Holmes **22** 133-136
Fleischer, Max **22** 173-175
Kelly, Walt **22** 275-278
fashion designers
Kelly, Patrick **22** 273-275
illustrators (20th century)
Baskin, Leonard **22** 43-46
lithographers
Baskin, Leonard **22** 43-46
miniaturists
Sully, Thomas **22** 403-404
painters (19th century)
Sully, Thomas **22** 403-404
painters (19th-20th century)
Henri, Robert **22** 238-240
painters (20th century)
Bean, Alan **22** 48-50
Bishop, Isabel **22** 64-67
printmakers
Bishop, Isabel **22** 64-67
sculptors (20th century)
Baskin, Leonard **22** 43-46

Artists, Australian
illustrators
Atkinson, Louisa **22** 30-33

Artists, French
illustrators
Lavoisier, Marie Paulze **22** 292-294
painters (19th century)
Moreau, Gustave **22** 324-326
sculptors
Claudel, Camille **22** 107-110

Artists, Italian
etchers
Sirani, Elisabetta **22** 399-401
painters (15th century)
Fontana, Lavinia **22** 179-180
painters (16th-17th century)
Anguissola, Sofonisba **22** 22-24
painters (17th-18th century)
Gentileschi, Artemisia **22** 195-196
Sirani, Elisabetta **22** 399-401

ASAM, COSMAS DAMIAN (1686-1739), German artist **1** 323-324

ASAM, EGID QUIRIN (1692-1750), German artist **1** 323-324

ASBURY, FRANCIS (1745-1816), English-born American Methodist bishop **1** 324-325

ASCH, SHALOM (1880-1957), Polish-born playwright and novelist **1** 325-326

ASH, MARY KAY WAGNER (born circa 1916), cosmetics tycoon **1** 326-327

ASHARI, ABU AL- HASAN ALI AL- (873/883-935), Moslem theologian **1** 327-328

ASHE, ARTHUR ROBERT, JR. (1943-1993), world champion athlete, social activist, teacher, and charity worker **1** 328-330

ASHIKAGA TAKAUJI (1305-1358), Japanese shogun **1** 330-332

ASHKENAZY, VLADIMIR (born 1937), Russian musician **22** 24-26

ASHLEY, LAURA (Mountney; 1925-1985), British designer of women's clothes and home furnishings **1** 332-333

ASHLEY, WILLIAM HENRY (circa 1778-1838), American businessman, fur trader, and explorer **1** 333-334

ASHMORE, HARRY SCOTT (1916-1998), American journalist **1** 334-335

ASHMUN, JEHUDI (1794-1828), American governor of Liberia Colony **1** 335-336

ASHRAWI, HANAN MIKHAIL (born 1946), Palestinian spokesperson **1** 336-338

ASHURBANIPAL (died circa 630 B.C.), Assyrian king 669-ca. 630 **1** 338

ASIMOV, ISAAC (1920-1992), American author **1** 338-341

ASOKA (ruled circa 273-232 B.C.), Indian emperor of the Maurya dynasty **1** 341-342

ASPASIA (c. 470-410 BC), Milesian courtesan and rhetorician **22** 26-28

ASPIN, LES (1938-1995), United States congressman and secretary of defense **1** 342-344

ASPLUND, ERIC GUNNAR (1885-1945), Swedish architect **1** 344

ASQUITH, HERBERT HENRY (1st Earl of Oxford and Asquith; 1852-1928), English statesman, prime minister 1908-1916 **1** 344-346

ASSAD, HAFIZ (born 1930), president of Syria **1** 346-348

ASTAIRE, FRED (Frederick Austerlitz; 1899-1987), dancer and choreographer **1** 348-350

ASTON, FRANCIS WILLIAM (1877-1945), English chemist and physicist **1** 350-351

ASTOR, JOHN JACOB (1763-1848), American fur trader, merchant, and capitalist **1** 351-352

ASTOR, NANCY LANGHORNE (1879-1964), first woman to serve as a member of the British Parliament (1919-1945) **1** 352-354

Astronauts
Bean, Alan **22** 48-50
Cernan, Gene **22** 100-102
Conrad, Pete **22** 114-116
Irwin, James Benson **22** 259-261
Mitchell, Edgar Dean **22** 318-320
Resnik, Judith Arlene **22** 369-371
Schmitt, Jack **22** 385-386

Astronomy (science)
astronomical tables
Fleming, Williamina **22** 175-176
dark matter
Rubin, Vera Cooper **22** 380-382
galaxies
Rubin, Vera Cooper **22** 380-382
observational cosmology
Sandage, Allan Rex **22** 383-384
quasars
Sandage, Allan Rex **22** 383-384
star catalogs
Hogg, Helen Battles Sawyer **22** 244-247
stellar spectra classification
Hogg, Helen Battles Sawyer **22** 244-247

ASTURIAS, MIGUEL ANGEL (born 1899), Guatemalan novelist and poet **1** 354-355

ATAHUALPA (circa 1502-1533), Inca emperor of Peru 1532-1533 **1** 355-356

ATANASOFF, JOHN (1903-1995), American physicist **20** 21-22

ATATÜRK, GHAZI MUSTAPHA KEMAL (1881-1938), Turkish nationalist, president 1923-1938 **1** 356-357

ATCHISON, DAVID RICE (1807-1886), American lawyer and politician **1** 357-358

ATHANASIUS, ST. (circa 296-373), Christian theologian, bishop of Alexandria **1** 358-359

Athens (ancient city-state, Greece)
Periclean Age (445-431)
Aspasia **22** 26-28

Athletes
Italian
Messner, Reinhold **22** 316-318

Athletes, American
football players
Landry, Tom **22** 290-292

ATKINS, CHET (Chester Burton Atkins; 1924-2000), American musician **22** 28-30

ATKINSON, LOUISA (Louisa Warning Atkinson; 1834-1872), Australian author **22** 30-33

ATLAS, CHARLES (Angelo Siciliano; 1893-1972), American body builder **21** 14-15

ATTAR, FARID ED-DIN (circa 1140-circa 1234), Persian poet **1** 359-360

ATTENBOROUGH, RICHARD SAMUEL (born 1923), English actor and filmmaker **18** 21-23

ATTILA (died 453), Hun chieftain **1** 360

ATTLEE, CLEMENT RICHARD (1st Earl Attlee; 1883-1967), English statesman, prime minister 1945-1951 **1** 361-362

Attorneys general
see statesmen, American

ATWOOD, MARGARET ELEANOR (born 1939), Canadian novelist, poet, critic, and politically committed cultural activist **1** 362-364

AUBERT DE GASPÉ, PHILIPPE (1786-1871), French-Canadian author **1** 364

AUDEN, WYSTAN HUGH (1907-1973), English-born American poet **1** 364-366

AUDUBON, JOHN JAMES (1785-1851), American artist and ornithologist **1** 366-367

AUER, LEOPOLD (1845-1930), Hungarian violinist and conductor **20** 22-24

AUGUSTINE, ST. (354-430), Christian philosopher and theologian **1** 367-370

AUGUSTINE OF CANTERBURY, ST. (died circa 606), Roman monk, archbishop of Canterbury **1** 370-371

AUGUSTUS (Octavian; 63 B.C.-A.D. 14), Roman emperor 27 B.C.-A.D. 14 **1** 371-373

AUGUSTUS II (1670-1733), king of Poland and elector of Saxony **1** 373-374

AULARD, ALPHONSE FRANÇOIS VICTOR ALPHONSE (1849-1928), French historian **1** 374

AUNG SAN (1915-1947), Burmese politician **1** 374-375

AUNG SAN SUU KYI (born 1945), leader of movement toward democracy in Burma (Myanmar) and Nobel Peace Prize winner **1** 375-376

AURANGZEB (1618-1707), Mogul emperor of India 1658-1707 **1** 377

AUSTEN, JANE (1775-1817), English novelist **1** 377-379

AUSTIN, JOHN (1790-1859), English jurist and author **22** 33-35

AUSTIN, JOHN LANGSHAW (1911-1960), English philosopher **1** 379-380
Hart, Herbert Lionel Adolphus **22** 218-219

AUSTIN, STEPHEN FULLER (1793-1836), American pioneer **1** 380-381

Australian literature
Atkinson, Louisa **22** 30-33
Baynton, Barbara **22** 46-48
Browne, Thomas Alexander **22** 85-87
Harpur, Charles **22** 216-218

Authors, American
autobiographies
Bok, Edward William **22** 71-73
Himes, Chester Bomar **22** 242-244
children's books
Cleary, Beverly **22** 110-112
columnists
Sevareid, Eric **22** 395-397
critics (20th century)
Babbitt, Irving **22** 36-37
essayists (19th century)
Ridge, John Rollin **22** 373-375
essayists (20th century)
Babbitt, Irving **22** 36-37
humorists
Allen, Steve **22** 20-22
Cerf, Bennett **22** 98-100
Kelly, Walt **22** 275-278
nonfiction writers
Cash, W. J. **22** 93-95
Hamilton, Edith **22** 209-211
novelists (19th century)
Ridge, John Rollin **22** 373-375
novelists (20th century)
Davis, Elmer Holmes **22** 133-136
Deloria, Ella Clara **22** 136-138
Gardner, Erle Stanley **22** 193-195
Himes, Chester Bomar **22** 242-244
Irving, John Winslow **22** 257-259
Motley, Willard Francis **22** 326-328
poets (19th century)
Ridge, John Rollin **22** 373-375
poets (19th-20th century)
Hayden, Robert Earl **22** 229-231
poets (20th century)
Kunitz, Stanley Jasspon **22** 282-284
political writers
Cooper, Annie **22** 119-121
Davis, Elmer Holmes **22** 133-136
scientific writers
Montagu, Ashley **22** 320-322
Sandage, Allan rex **22** 383-384
scriptwriters (20th century)
Cassavetes, John **22** 96-98
Huston, John Marcellus **22** 250-252
Irving, John Winslow **22** 257-259
Renoir, Jean **22** 366-369
short-story writers (20th century)
Himes, Chester Bomar **22** 242-244
Paley, Grace **22** 348-350
social commentary
Cooper, Annie **22** 119-121
Allen, Steve **22** 20-22
textbook writers
Hyde, Ida Henrietta **22** 252-254

Authors, Australian
nonfiction
Atkinson, Louisa **22** 30-33
novelists
Atkinson, Louisa **22** 30-33
Baynton, Barbara **22** 46-48
Browne, Thomas Alexander **22** 85-87
playwrights
Harpur, Charles **22** 216-218
poets
Harpur, Charles **22** 216-218
Neilson, John Shaw **22** 340-342
short-story writers
Baynton, Barbara **22** 46-48

Authors, Brazilian
Boff, Leonardo **22** 69-71

Authors, Canadian
columnists
Hogg, Helen Battles Sawyer **22** 244-247
essayists
Richler, Mordecai **22** 371-373
novelists
Richler, Mordecai **22** 371-373
popular science
Hogg, Helen Battles Sawyer **22** 244-247
scriptwriters
Richler, Mordecai **22** 371-373

Authors, English
essayists (20th century)
Hastings, Patrick Gardiner **22** 219-221
nonfiction writers
Denning, Alfred Thompson **22** 138-140
novelists (19th century)
Bulwer-Lytton, Edward **22** 87-88
Kingsley, Henry **22** 278-280
novelists (20th century)
Fortune, Dion **22** 180-182
philosophical discourses
Austin, John **22** 33-35
playwrights (19th century)
Bulwer-Lytton, Edward **22** 87-88
poets (19th century)
Bulwer-Lytton, Edward **22** 87-88

Authors, French
critics
Chatelet, Gabrielle-Emilie **22** 102-103
translators
Chatelet, Gabrielle-Emilie **22** 102-103
Lavoisier, Marie Paulze **22** 292-294

Authors, German
poets (10th-13th century)
Von Aue, Hartmann **22** 417-419

Authors, Indian (Asia)
autobiographies
Mukerji, Dhan Gopal **22** 328-330
novelists
Ali, Ahmed **22** 16-18
short-story writers
Mukerji, Dhan Gopal **22** 328-330

Authors, Italian
Messner, Reinhold **22** 316-318

Authors, Japanese
essayists
Akutagawa, Ryunosuke **22** 13-14
poets
Akutagawa, Ryunosuke **22** 13-14
screenwriters
Imai, Tadashi **22** 255-257
Itami, Juzo **22** 263-265
short-story writers
Akutagawa, Ryunosuke **22** 13-14

Authors, Pakistani
Ali, Ahmed **22** 16-18

Authors, Russian
novelists (19th century)
Kovalevsky, Sophia Vasilevna **22** 280-282

Authors, South African
Brink, Andre Philippus **22** 80-83
Jacobson, Dan **22** 266-268

Authors, Turkish
Agaoglu, Adalet **22** 11-13
Fürüzan **22** 189-190

Automobile industry
Haynes, Elwood **22** 231-234

Automobile racing
Earnhardt, Dale **22** 156-158

AVEDON, RICHARD (born 1923), American fashion photographer **1** 381-382

AVERROËS (1126-1198), Spanish-Arabian philosopher **1** 382-383

AVERY, OSWALD THEODORE (1877-1955), Canadian/American biologist and bacteriologist **1** 384-386

Aviation (military
Douhet, Giulio **22** 151-152

AVICENNA (circa 980-1037), Arabian physician and philosopher **1** 386-387

ÁVILA CAMACHO, GEN. MANUEL (1897-1955), Mexican president 1940-1946 **1** 387-388

AVOGADRO, LORENZO ROMANO AMEDO CARLO (Conte di Quaregna e di Cerreto; 1776-1865), Italian physicist and chemist **1** 388-389

AWOLOWO, CHIEF OBAFEMI (born 1909), Nigerian nationalist and politician **1** 389-390

AX, EMANUEL (born 1949), American pianist **1** 391

AYCKBOURN, ALAN (born 1939), British playwright **18** 23-25

AYER, ALFRED JULES (1910-1989), English philosopher **1** 391-393

AYLWIN AZÓCAR, PATRICIO (born 1918), leader of the Chilean Christian Democratic party and president of Chile **1** 393-395

AYUB KHAN, MOHAMMED (1907-1989), Pakistani statesman **1** 395-396

AZAÑA DIAZ, MANUEL (1880-1940), Spanish statesman, president 1936-1939 **1** 396-397

AZARA, FÉLIX DE (1746-1821), Spanish explorer and naturalist **1** 397-398

AZCONA HOYO, JOSÉ (born 1927), president of Honduras (1986-1990) **1** 398-399

AZHARI, SAYYID ISMAIL AL- (1898-1969), Sudanese president 1965-1968 **1** 399-401

AZIKIWE, NNAMDI (born 1904), Nigerian nationalist, president 1963-1966 **1** 401-402

Aztec Empire (Mexico)
Montezuma I **22** 322-324

AZUELA, MARIANO (1873-1952), Mexican novelist **1** 402

B

BA MAW (1893-1977), Burmese statesman **1** 480-481

BAADER and MEINHOF (1967-1976), founders of the West German ''Red Army Faction'' **1** 403-404

BAAL SHEM TOV (circa 1700-circa 1760), founder of modern Hasidism **1** 404-405

BABAR THE CONQUEROR (aka Zahir-ud-din Muhammad Babur; 1483-1530), Mogul emperor of India 1526-1530 **1** 405-407

BABBAGE, CHARLES (1791-1871), English inventor and mathematician **1** 407-408

BABBITT, BRUCE EDWARD (born 1938), governor of Arizona (1978-1987) and United States secretary of the interior **1** 408-410

BABBITT, IRVING (1865-1933), American critic and educator **22** 36-37

BABBITT, MILTON (born 1916), American composer **1** 410

BABCOCK, STEPHEN MOULTON (1843-1931), American agricultural chemist **1** 410-411

BABEL, ISAAC EMMANUELOVICH (1894-1941), Russian writer **1** 411-412

BABEUF, FRANÇOIS NOEL (''Caius Gracchus''; 1760-1797), French revolutionist and writer **1** 412

BACA-BARRAGÁN, POLLY (born 1943), Hispanic American politician **1** 412-414

Bacall, Lauren (Mrs. Humphrey Bogart; born 1924), American actress
Robards, Jason **22** 375-378

BACH, CARL PHILIPP EMANUEL (1714-1788), German composer **1** 414-415

BACH, JOHANN CHRISTIAN (1735-1782), German composer **1** 415-416

BACH, JOHANN SEBASTIAN (1685-1750), German composer and organist **1** 416-419

BACHARACH, BURT (born 1928), American composer **22** 38-39

BACHE, ALEXANDER DALLAS (1806-1867), American educator and scientist **1** 420

BACKUS, ISAAC (1724-1806), American Baptist leader **1** 420-421

BACON, SIR FRANCIS (1561-1626), English philosopher, statesman, and author **1** 422-424

BACON, FRANCIS (1909-1992), English artist **1** 421-422

BACON, NATHANIEL (1647-1676), American colonial leader **1** 424-425

BACON, ROGER (circa 1214-1294), English philosopher **1** 425-427

BAD HEART BULL, AMOS (1869-1913), Oglala Lakota Sioux tribal historian and artist **1** 427-428

BADEN-POWELL, ROBERT (1857-1941), English military officer and founder of the Boy Scout Association **21** 16-18

BADOGLIO, PIETRO (1871-1956), Italian general and statesman **1** 428-429

BAECK, LEO (1873-1956), rabbi, teacher, hero of the concentration camps, and Jewish leader **1** 429-430

BAEKELAND, LEO HENDRIK (1863-1944), American chemist **1** 430-431

BAER, GEORGE FREDERICK (1842-1914), American businessman **22** 39-41

BAER, KARL ERNST VON (1792-1876), Estonian anatomist and embryologist **1** 431-432

BAEZ, BUENAVENTURA (1812-1884), Dominican statesman, five time president **1** 432-433

BAEZ, JOAN (born 1941), American folk singer and human rights activist **1** 433-435

BAFFIN, WILLIAM (circa 1584-1622), English navigator and explorer **1** 435-436

BAGEHOT, WALTER (1826-1877), English economist **1** 436-437

BAGLEY, WILLIAM CHANDLER (1874-1946), educator and theorist of educational ''essentialism'' **1** 437-438

Baha'i (Islamic sect)
Abdul-Baha**22** 3-5

BAHR, EGON (born 1922), West German politician **1** 438-440

BAI, LAKSHMI (Lakshmibai; Rani of Jhansi; c.1835-1857), Indian queen and national hero **22** 41-42

BAIKIE, WILLIAM BALFOUR (1825-1864), Scottish explorer and scientist **1** 440

BAILEY, F. LEE (born 1933), American defense attorney and author **1** 441-443

BAILEY, FLORENCE MERRIAM (1863-1948), American ornithologist and author **1** 443-444

BAILEY, GAMALIEL (1807-1859), American editor and politician **1** 444-445

BAILLIE, D(ONALD) M(ACPHERSON) (1887-1954), Scottish theologian **1** 445

BAILLIE, JOHN (1886-1960), Scottish theologian and ecumenical churchman **1** 445-447

BAKER, ELLA JOSEPHINE (1903-1986), African American human and civil rights activist **18** 26-28

BAKER, HOWARD HENRY, JR. (born 1925), U.S. senator and White House chief of staff **18** 28-30

BAKER, JAMES ADDISON III (born 1930), Republican party campaign leader **1** 447-448

BAKER, JOSEPHINE (1906-1975) Parisian dancer and singer from America **1** 448-451

BAKER, NEWTON DIEHL (1871-1937), American statesman **1** 451

BAKER, RAY STANNARD (1870-1946), American author **1** 451-452

BAKER, RUSSELL (born 1925), American writer of personal-political essays **1** 452-454

BAKER, SIR SAMUEL WHITE (1821-1893), English explorer and administrator **1** 454-455

BAKER, SARA JOSEPHINE (1873-1945), American physician **1** 455-456

BAKHTIN, MIKHAIL MIKHAILOVICH (1895-1975), Russian philosopher and literary critic **1** 456-458

BAKUNIN, MIKHAIL ALEKSANDROVICH (1814-1876), Russian anarchist **1** 458-460

BALAGUER Y RICARDO, JOAQUÍN (born 1907), Dominican statesman **1** 460-461

BALANCHINE, GEORGE (1904-1983), Russian-born American choreographer **1** 461-462

BALBOA, VASCO NÚÑEZ DE (circa 1475-1519), Spanish explorer **1** 462-463

BALBULUS, NOTKER (circa 840-912), Swiss poet-musician and monk **11** 434-435

BALCH, EMILY GREENE (1867-1961), American pacifist and social reformer **1** 463-464

BALDWIN I (1058-1118), Norman king of Jerusalem 1100-1118 **1** 464-465

BALDWIN, JAMES ARTHUR (1924-1987), African American author, poet, and dramatist **1** 465-466

BALDWIN, ROBERT (1804-1858), Canadian politician **1** 466-468

BALDWIN, STANLEY (1st Earl Baldwin of Bewdley; 1867-1947), English statesman, three times prime minister **1** 468-469

BALFOUR, ARTHUR JAMES (1st Earl of Balfour; 1848-1930), British statesman and philosopher **1** 469-470

BALL, GEORGE (1909-1994), American politician and supporter of an economically united Europe **1** 470-471

BALL, LUCILLE (Lucille Desiree Hunt; 1911-1989), American comedienne **1** 472-473

BALLA, GIACOMO (1871-1958), Italian painter **1** 473-474

BALLADUR, EDOUARD (born 1929), premier of the French Government **1** 474-475

BALLARD, ROBERT (born 1942), American oceanographer **19** 10-12

BALLIVIÁN, JOSÉ (1805-1852), Bolivian president 1841-1847 **1** 475

BALMACEDA FERNÁNDEZ, JOSÉ MANUEL (1840-1891), Chilean president 1886-1891 **1** 475-476

BALTHUS (Balthasar Klossowski; born 1908), European painter and stage designer **1** 476-477

BALTIMORE, DAVID (born 1938), American virologist **1** 477-478

Baltimore Orioles (baseball team)
Williams, Edward Bennett **22** 422-424

BALZAC, HONORÉ DE (1799-1850), French novelist **1** 478-480

BAMBA, AMADOU (1850-1927), Senegalese religious leader **1** 481-482

Bamba, La
Valens, Ritchie **22** 415-417

BAMBARA, TONI CADE (1939-1995), African American writer and editor **1** 482-483

BANCROFT, GEORGE (1800-1891), American historian and statesman **1** 483-484

BANCROFT, HUBERT HOWE (1832-1918), American historian **1** 484-485

BANDA, HASTINGS KAMUZU (1905-1997), Malawi statesman **1** 485-486

BANDARANAIKE, SIRIMAVO (also Sirima) RATWATTE DIAS (born 1916), first woman prime minister in the world as head of the Sri Lankan Freedom party government (1960-1965, 1970-1976) **1** 486-488

BANERJEE, SURENDRANATH (1848-1925), Indian nationalist **1** 488

Banking, United States
Federal Reserve
Eccles, Marriner Stoddard **22** 160-162

BANKS, DENNIS J. (born 1932), Native American leader, teacher, activist, and author **1** 488-489

BANKS, SIR JOSEPH (1743-1820), English naturalist **1** 489-490

BANNEKER, BENJAMIN (1731-1806), African American mathematician **1** 490-491

BANNISTER, EDWARD MITCHELL (1828-1901), African American landscape painter **1** 491-493

BANNISTER, ROGER (born 1929), English runner **21** 18-20

BANTING, FREDERICK GRANT (1891-1941), Canadian physiolgist **1** 493-494

BANZER SUÁREZ, HUGO (born 1926), Bolivian president (1971-1979) **1** 494-496

BAO DAI (born 1913), emperor of Vietnam 1932-1945 and 1949-1955 **1** 496-497

BAR KOCHBA, SIMEON (died 135), Jewish commander of revolt against Romans **2** 5

BARAK, EHUD (born 1942), Israeli prime minister **1** 497-498

BARAKA, IMAMU AMIRI (Everett LeRoi Jones; born 1934), African American poet and playwright **1** 498-499

BARANOV, ALEKSANDR ANDREIEVICH (1747-1819), Russian explorer **1** 499-500

BARBER, SAMUEL (1910-1981), American composer **1** 500-501

BARBIE, KLAUS (Klaus Altmann; 1913-1991), Nazi leader in Vichy France **1** 501-503

BARBONCITO (1820-1871), Native American leader of the Navajos **20** 25-27

BARBOSA, RUY (1849-1923), Brazilian journalist and politician **1** 503-504

BARDEEN, JOHN (1908-1991), American Nobel physicist **2** 1-3

BARENBOIM, DANIEL (born 1942), Israeli pianist and conductor **2** 3-4

BARENTS, WILLEM (died 1597), Dutch navigator and explorer **2** 4-5

BARING, FRANCIS (1740-1810), English banker **21** 20-22

BARLACH, ERNST (1870-1938), German sculptor **2** 5-6

BARLOW, JOEL (1754-1812), American poet **2** 6-7

BARNARD, CHRISTIAAN N. (1922-2001), South African heart transplant surgeon **2** 7-8

BARNARD, EDWARD EMERSON (1857-1923), American astronomer **2** 8-9

BARNARD, FREDERICK AUGUSTUS PORTER (1809-1889), American educator and mathematician **2** 9-10

BARNARD, HENRY (1811-1900), American educator **2** 10

BARNES, DJUNA (a.k.a. Lydia Steptoe; 1892-1982), American author **2** 11-13

BARNETT, MARGUERITE ROSS (1942-1992), American educator **21** 22-24

BARNUM, PHINEAS TAYLOR (1810-1891), American showman **2** 13-15

BAROJA Y NESSI, PÍO (1872-1956), Spanish novelist **2** 15-16

BARON, SALO WITTMAYER (1895-1989), Austrian-American educator and Jewish historian **2** 16-17

Baroque painting (Italian)
genere and portraiture
Sirani, Elisabetta **22** 399-401

BARRAGÁN, LUIS (1902-1988), Mexican architect and landscape architect **2** 17-19

BARRAS, VICOMTE DE (Paul François Jean Nicolas; 1755-1829), French statesman and revolutionist **2** 19

BARRE, RAYMOND (1924-1981), prime minister of France (1976-1981) **2** 19-20

BARRÈS, AUGUSTE MAURICE (1862-1923), French writer and politician **2** 20-21

BARRIE, SIR JAMES MATTHEW (1860-1937), British dramatist and novelist **2** 21-22

BARRIENTOS ORTUÑO, RENÉ (1919-1969), populist Bolivian president (1966-1969) **2** 22-23

BARRIOS, JUSTO RUFINO (1835-1885), Guatemalan general, president 1873-1885 **2** 23-24

Barristers
see Jurists, English

BARRY, JOHN (1745-1803), American naval officer **2** 24-25

BARRY, MARION SHEPILOV, JR. (born 1936), African American mayor and civil rights activist **2** 25-28

BARRYMORES, American theatrical dynasty **2** 28-30

BARTH, HEINRICH (1821-1865), German explorer **2** 30-31

BARTH, KARL (1886-1968), Swiss Protestant theologian **2** 31-32

BARTHÉ, RICHMOND (1901-1989), African American sculptor **2** 33-34

BARTHOLOMAEUS ANGLICUS (Bartholomew the Englishman; Bartholomew de Glanville; flourished 1220-1240), English theologian and encyclopedist **21** 24-25

BARTLETT, SIR FREDERIC CHARLES (1886-1969), British psychologist **2** 34-35

BARTÓK, BÉLA (1881-1945), Hungarian composer and pianist **2** 35-36

BARTON, BRUCE (1886-1967), American advertising business executive and congressman **2** 36-37

BARTON, CLARA (1821-1912), American humanitarian **2** 37-39

BARTON, SIR EDMUND (1849-1920), Australian statesman and jurist **2** 39-40

BARTRAM, JOHN (1699-1777), American botanist **2** 40-41

BARTRAM, WILLIAM (1739-1823), American naturalist **2** 41-42

BARUCH, BERNARD MANNES (1870-1965), American statesman and financier **2** 42-43

BARYSHNIKOV, MIKHAIL (born 1948), ballet dancer **2** 43-44

BASCOM, FLORENCE (1862-1945), American geologist **22** 42-43

Baseball Hall of Fame (Cooperstown, New York)
Landis, Kenesaw Mountain **22** 285-287

Baseball players
see Athletes

BASEDOW, JOHANN BERNHARD (1724-1790), German educator and reformer **2** 44-45

BASHO, MATSUO (1644-1694), Japanese poet **2** 45-48

BASIE, COUNT (William Basie; 1904-1984), pianist and jazz band leader **2** 48-49

BASIL I (circa 812-886), Byzantine emperor 867-886 **2** 49-50

BASIL II (circa 958-1025), Byzantine emperor 963-1025 **2** 50-51

BASIL THE GREAT, ST. (329-379), theologian and bishop of Caesarea **2** 51-52

Basketball (United States)
see Athletes

BASKIN, LEONARD (1922-2000), American artist and publisher **22** 43-46

BASS, SAUL (1920-1996), American designer of film advertising **21** 25-27

BASSI, LAURA (1711-1778), Italian physicist **20** 27-29

BATES, DAISY MAE (née O'Dwyer; 1861-1951), Irish-born Australian social worker **2** 52-53

BATES, HENRY WALTER (1825-1892), English explorer and naturalist **2** 53-54

BATES, KATHARINE LEE (1859-1929), American poet and educator **2** 54-55

BATESON, WILLIAM (1861-1926), English biologist concerned with evolution **2** 55-57

BATISTA Y ZALDÍVAR, FULGENCIO (1901-1973), Cuban political and military leader **2** 57-58

BATLLE Y ORDÓÑEZ, JOSÉ (1856-1929), Uruguayan statesman and journalist **2** 58-59

BATTLE, KATHLEEN (born 1948), American opera and concert singer **2** 59-60

BATU KHAN (died 1255), Mongol leader **2** 60-61

BAUDELAIRE, CHARLES PIERRE (1821-1867), French poet and art critic **2** 61-63

BAUER, EDDIE (1899-1986), American businessman **19** 13-14

BAULIEU, ÉTIENNE-ÉMILE (Étienne Blum; born 1926), French physician and biochemist who developed RU 486 **2** 63-66

BAUM, HERBERT (1912-1942), German human/civil rights activist **2** 66-73

BAUM, L. FRANK (1856-1919), author of the Wizard of Oz books **2** 73-74

BAUR, FERDINAND CHRISTIAN (1792-1860), German theologian **2** 74-75

BAUSCH, PINA (born 1940), a controversial German dancer/choreographer **2** 75-76

BAXTER, RICHARD (1615-1691), English theologian **2** 76-77

BAYLE, PIERRE (1647-1706), French philosopher **2** 77-78

BAYNTON, BARBARA (1857-1929), Australian author **22** 46-48

BBC
see British Broadcasting Corporation

BEA, AUGUSTINUS (1881-1968), German cardinal **2** 79

BEACH, MOSES YALE (1800-1868), American inventor and newspaperman **2** 79-80

BEADLE, GEORGE WELLS (1903-1989), American scientist, educator, and administrator **2** 80-81

BEALE, DOROTHEA (1831-1906), British educator **2** 81-83

BEAN, ALAN (born 1932), American astronaut and artist **22** 48-50
Conrad, Pete **22** 114-116

BEAN, LEON LEONWOOD (L.L. Bean; 1872-1967), American businessman **19** 14-16

BEARD, CHARLES AUSTIN (1874-1948), American historian **2** 84

BEARD, MARY RITTER (1876-1958), American author and activist **2** 85-86

BEARDEN, ROMARE HOWARD (1914-1988), African American painter-collagist **2** 86-88

BEARDSLEY, AUBREY VINCENT (1872-1898), English illustrator **2** 88-89

BEATLES, THE (1957-1971), British rock and roll band **2** 89-92

BEATRIX, WILHELMINA VON AMSBERG, QUEEN (born 1938), queen of Netherlands (1980-) **2** 92-93

BEAUCHAMPS, PIERRE (1636-1705), French dancer and choreographer **21** 27-29

BEAUFORT, MARGARET (1443-1509), queen dowager of England **20** 29-31

BEAUJOYEULX, BALTHASAR DE (Balthasar de Beaujoyeux; Baldassare de Belgiojoso; 1535-1587), Italian choreographer and composer **21** 29-30

BEAUMARCHAIS, PIERRE AUGUST CARON DE (1732-1799), French playwright **2** 93-94

BEAUMONT, FRANCIS (1584/1585-1616), English playwright **2** 95

BEAUMONT, WILLIAM (1785-1853), American surgeon **2** 95-96

BEAUREGARD, PIERRE GUSTAVE TOUTANT (1818-1893), Confederate general **2** 96-97

BECARRIA, MARCHESE DI (1738-1794), Italian jurist and economist **2** 97-98

BECHET, SIDNEY (1897-1959), American jazz musician **22** 50-52

BECHTEL, STEPHEN DAVISON (1900-1989), American construction engineer and business executive **2** 98-99

BECK, LUDWIG AUGUST THEODOR (1880-1944), German general **2** 99-100

BECKER, CARL LOTUS (1873-1945), American historian **2** 100-101

BECKET, ST. THOMAS (1128?-1170), English prelate **2** 101-102

BECKETT, SAMUEL (1906-1989), Irish novelist, playwright, and poet **2** 102-104

BECKMANN, MAX (1884-1950), German painter **2** 104-105

BECKNELL, WILLIAM (circa 1797-1865), American soldier and politician **2** 105-106

BECKWOURTH, JIM (James P. Beckwourth; c. 1800-1866), African American fur trapper and explorer **2** 106-107

BÉCQUER, GUSTAVO ADOLFO DOMINGUEZ (1836-1870), Spanish lyric poet **2** 107-108

BECQUEREL, ANTOINE HENRI (1852-1908), French physicist **2** 108-109

BEDE, ST. (672/673-735), English theologian **2** 109-110

BEDELL SMITH, WALTER (1895-1961), U.S. Army general, ambassador, and CIA director **18** 30-33

BEEBE, WILLIAM (1877-1962), American naturalist, oceanographer, and ornithologist **22** 52-54

BEECHER, CATHARINE (1800-1878), American author and educator **2** 110-112

BEECHER, HENRY WARD (1813-1887), American Congregationalist clergyman **2** 112-113

BEECHER, LYMAN (1775-1863), Presbyterian clergyman **2** 113

BEERBOHM, MAX (Henry Maximilian Beerbohm; 1872-1956), English author and critic **19** 16-18

BEETHOVEN, LUDWIG VAN (1770-1827), German composer **2** 114-117

BEGAY, HARRISON (born 1917), Native American artist **2** 117-118

BEGIN, MENACHEM (1913-1992), Israel's first non-Socialist prime minister (1977-1983) **2** 118-120

BEHAIM, MARTIN (Martinus de Bohemia; 1459?-1507), German cartographer **21** 30-32

BEHN, APHRA (1640?-1689), British author **18** 33-34

BEHRENS, HILDEGARD (born 1937), German soprano **2** 120-121

BEHRENS, PETER (1868-1940), German architect, painter, and designer **2** 121-122

BEHRING, EMIL ADOLPH VON (1854-1917), German hygienist and physician **2** 122-123

BEHZAD (died circa 1530), Persian painter **2** 123

BEISSEL, JOHANN CONRAD (1690-1768), German-American pietist **2** 123-124

BELAFONTE, HARRY (Harold George Belafonte, Jr.; born 1927), African American singer and actor **20** 31-32

BELASCO, DAVID (1853-1931), American playwright and director-producer **2** 124-125

BELAÚNDE TERRY, FERNANDO (born 1912), president of Peru (1963-1968, 1980-1985) **2** 125-126

BELGRANO, MANUEL (1770-1820), Argentine general and politician **2** 126-127

BELINSKY, GRIGORIEVICH (1811-1848), Russian literary critic **2** 128

BELISARIUS (circa 506-565), Byzantine general **2** 128-129

BELL, ALEXANDER GRAHAM (1847-1922), Scottish-born American inventor **2** 129-131

BELL, ANDREW (1753-1832), Scottish educator **2** 131-132

BELL, DANIEL (Bolotsky; born 1919), American sociologist **2** 132-133

BELL, GERTRUDE (1868-1926), British archaeologist, traveler, and advisor on the Middle East **22** 54-55

BELL BURNELL, SUSAN JOCELYN (born 1943), English radio astronomer **2** 133-134

BELLAMY, EDWARD (1850-1898), American novelist, propagandist, and reformer **2** 134-135

BELLARMINE, ST. ROBERT (1542-1621), Italian theologian and cardinal **2** 135-136

BELLECOURT, CLYDE (born 1939), Native American activist **2** 136-137

BELLINI, GIOVANNI (circa 1435-1516), Itlaian painter **2** 137-138

BELLINI, VINCENZO (1801-1835), Italian composer **2** 138-139

BELLO, ALHAJI SIR AHMADU (1909-1966), Nigerian politician **2** 139-140

BELLO Y LÓPEZ, ANDRÉS (1781-1865), Venezuelan humanist **2** 140-141

BELLOC, JOSEPH HILAIRE PIERRE (1870-1953), French-born English author and historian **2** 141

BELLOW, SAUL (born 1915), American novelist and Nobel Prize winner **2** 141-143

BELLOWS, GEORGE WESLEY (1882-1925), American painter **2** 143

BELLOWS, HENRY WHITNEY (1814-1882), American Unitarian minister **2** 143-144

BELMONT, AUGUST (1816-1890), German-American banker, diplomat, and horse racer **22** 56-57

Belmont Stakes (thoroughbred racing) Belmont, August **22** 56-57

BEMBO, PIETRO (1470-1547), Italian humanist, poet, and historian **2** 144-145

BEN AND JERRY ice cream company founders **18** 35-37

BEN BADIS, ABD AL-HAMID (1889-1940), leader of the Islamic Reform Movement in Algeria between the two world wars **2** 147-148

BEN BELLA, AHMED (born 1918), first president of the Algerian Republic **2** 148-149

Ben Hur (film)
Wyler, William **22** 424-426

BENDIX, VINCENT (1881-1945), American inventor, engineer, and industrialist **19** 18-20

BEN-GURION, DAVID (born 1886), Russian-born Israeli statesman **2** 160-161

BEN-HAIM, PAUL (Frankenburger; 1897-1984), Israeli composer **2** 161-162

BEN YEHUDA, ELIEZER (1858-1922), Hebrew lexicographer and editor **2** 181-182

BENALCÁZAR, SEBASTIÁN DE (died 1551), Spanish conquistador **2** 145-146

BENAVENTE Y MARTINEZ, JACINTO (1866-1954), Spanish dramatist **2** 146-147

BENCHLEY, ROBERT (1889-1945), American humorist **2** 150-151

BENDA, JULIEN (1867-1956), French cultural critic and novelist **2** 151-152

BENEDICT XV (Giacomo della Chiesa; 1854-1922), pope, 1914-1922 **2** 153-154

BENEDICT, RUTH FULTON (1887-1948), American cultural anthropologist **2** 154-155

BENEDICT, ST. (circa 480-547), Italian founder of the Benedictines **2** 154-155

Benedictines (religious order)
scholarship
Hildegard of Bingen **22** 240-242

BENEŠ, EDWARD (1884-1948), Czechoslovak president 1935-1938 and 1940-1948 **2** 155-157

BENÉT, STEPHEN VINCENT (1898-1943), American poet and novelist **2** 157-158

BENETTON, Italian family (Luciano, Giuliana, Gilberto, Carlo and Mauro) who organized a world-wide chain of colorful knitwear stores **2** 158-159

BENEZET, ANTHONY (1713-1784), American philanthropist and educator **2** 159-160

BENJAMIN, ASHER (1773-1845), American architect **2** 162-163

BENJAMIN, JUDAH PHILIP (1811-1884), American statesman **2** 163-164

BENJAMIN, WALTER (1892-1940), German philosopher and literary critic **20** 32-34

BENN, GOTTFRIED (1886-1956), German author **2** 164

BENN, TONY (Anthony Neil Wedgewood Benn; born 1925), British Labour party politician **2** 164-166

BENNETT, ALAN (born 1934), British playwright **2** 166-167

BENNETT, ENOCH ARNOLD (1867-1931), English novelist and dramatist **2** 167-168

BENNETT, JAMES GORDON (1795-1872), Scottish-born American journalist and publisher **2** 168-169

BENNETT, JAMES GORDON, JR. (1841-1918), American newspaper owner and editor **2** 169-170

BENNETT, JOHN COLEMAN (1902-1995), American theologian **2** 170-171

BENNETT, RICHARD BEDFORD (1870-1947), Canadian statesman, prime minister 1930-1935 **2** 171-172

BENNETT, RICHARD RODNEY (born 1936), English composer **2** 172

BENNETT, ROBERT RUSSELL (1894-1981), American arranger, composer, and conductor **21** 32-34

BENNETT, WILLIAM JOHN (born 1943), American teacher and scholar and secretary of the Department of Education (1985-1988) **2** 172-174

BENNY, JACK (Benjamin Kubelsky; 1894-1974), American comedian and a star of radio, television, and stage **2** 174-176

BENTHAM, JEREMY (1748-1832), English philosopher, political theorist, and jurist **2** 176-178
Hart, Herbert Lionel Adolphus **22** 218-219

BENTLEY, ARTHUR F. (1870-1957), American philosopher and political scientist **2** 178

BENTON, SEN. THOMAS HART (1782-1858), American statesman **2** 178-179

BENTON, THOMAS HART (1889-1975), American regionalist painter **2** 178-179

BENTSEN, LLOYD MILLARD (born 1921), senior United States senator from Texas and Democratic vice-presidential candidate in 1988 **2** 180-181

BENZ, CARL (1844-1929), German inventor **2** 182-183

BERCHTOLD, COUNT LEOPOLD VON (1863-1942), Austro-Hungarian statesman **2** 183-184

BERDYAEV, NICHOLAS ALEXANDROVICH (1874-1948), Russian philosopher **2** 184-185

BERELSON, BERNARD (1912-1979), American behavioral scientist **2** 185-186

BERENSON, BERNARD (1865-1959), American art critic and historian **20** 34-35

BERG, ALBAN (1885-1935), Austrian composer **2** 186-187

BERG, PAUL (born 1926), American chemist **2** 187-189

BERGER, VICTOR LOUIS (1860-1929), American politician **2** 189-190

BERGMAN, (ERNST) INGMAR (born 1918); Swedish film and stage director **2** 190-191

BERGMAN, INGRID (1917-1982), Swedish actress **20** 35-37

BERGSON, HENRI (1859-1941), French philosopher **2** 191-192

BERIA, LAVRENTY PAVLOVICH (1899-1953), Soviet secret-police chief and politician **2** 192-193

Beriberi (medicine)
Funk, Casimir **22** 187-189

BERING, VITUS (1681-1741), Danish navigator in Russian employ **2** 193-194

BERIO, LUCIANO (born 1925), Italian composer **2** 194-195

BERISHA, SALI (born 1944), president of the Republic of Albania (1992-) **2** 195-197

BERKELEY, BUSBY (William Berkeley Enos; 1895-1976), American filmmaker **20** 38-39

BERKELEY, GEORGE (1685-1753), Anglo-Irish philosopher and Anglican bishop **2** 197-198

BERKELEY, SIR WILLIAM (1606-1677), English royal governor of Virginia **2** 198-199

BERLE, ADOLF AUGUSTUS, JR. (1895-1971), American educator **2** 199-200

BERLE, MILTON (1908-2002), American entertainer and actor **18** 37-39

BERLIN, IRVING (1888-1989), American composer **2** 200-201

BERLIN, ISAIAH (1909-1997), British philosopher **2** 201-203

BERLINER, ÉMILE (1851-1929), American inventor **20** 39-41

BERLIOZ, LOUIS HECTOR (1803-1869), French composer, conductor, and critic **2** 203-205

BERMEJO, BARTOLOMÉ (Bartolomé de Cárdenas; flourished 1474-1498), Spanish painter **2** 205

BERNADETTE OF LOURDES, SAINT (Marie Bernarde Soubirous; 1844-1879), French nun and Roman Catholic saint **21** 34-36

BERNANOS, GEORGES (1888-1948), French novelist and essayist **2** 206-207

BERNARD, CLAUDE (1813-1878), French physiologist **2** 208-210

BERNARD OF CLAIRVAUX, ST. (1090-1153), French theologian, Doctor of the Church **2** 207-208

BERNARDIN, CARDINAL JOSEPH (1928-1996), Roman Catholic Cardinal and American activist **2** 210-211

BERNAYS, EDWARD L. (1891-1995), American public relations consultant **2** 211-212

BERNBACH, WILLIAM (1911-1982), American advertising executive **19** 20-22

BERNERS-LEE, TIM (born 1955), English computer scientist and creator of the World Wide Web **20** 41-43

BERNHARDT, SARAH (Henriette-Rosine Bernard; 1844-1923), French actress **2** 212-214

BERNINI, GIAN LORENZO (1598-1680), Italian artist **2** 214-216

BERNOULLI, DANIEL (1700-1782), Swiss mathematician and physicist **2** 216

BERNSTEIN, DOROTHY LEWIS (born 1914), American mathematician **2** 217

BERNSTEIN, EDUARD (1850-1932), German socialist **2** 218

BERNSTEIN, LEONARD (1918-1990), American composer, conductor, and pianist **2** 218-219

BERRI, NABIH (born 1939), leader of the Shi'ite Muslims in Lebanon **2** 220-222

BERRIGAN, DANIEL J. (born 1921), activist American Catholic priest **2** 222-223

BERRUGUETE, ALONSO (1486/90-1561), Spanish sculptor **2** 223-224

BERRY, CHUCK (born 1926), African American performer **2** 224-226

BERRY, MARY FRANCES (born 1938), African American human/civil rights activist and official **2** 226-229

BERRYMAN, JOHN (John Allyn Smith, Jr.; 1914-1972), American poet and biographer **19** 22-25

BERTHIER, LOUIS ALEXANDRE (1753-1815), French soldier and cartographer **20** 43-44

BERTHOLLET, CLAUDE LOUIS (1748-1822), French chemist **2** 229-230

BERTILLON, ALPHONSE (1853-1914), French criminologist **2** 230-231

BERTOLUCCI, BERNARDO (born 1940), Italian film director **18** 39-41

BERZELIUS, JÖNS JACOB (1779-1848), Swedish chemist **2** 231-233

BESANT, ANNIE WOOD (1847-1933), British social reformer and theosophist **2** 233-234

BESSEL, FRIEDRICH WILHELM (1784-1846), German astronomer **2** 234-235

BESSEMER, SIR HENRY (1813-1898), English inventor **2** 235-236

BEST, CHARLES HERBERT (1899-1978), Canadian physiologist **2** 236-237

Best Years of Our Lives, The (film)
Wyler, William **22** 424-426

BETANCOURT, RÓMULO (1908-1990), Venezuelan statesman **2** 237-238

BETHE, HANS ALBRECHT (born 1906), Alsatian-American physicist **2** 238-239

BETHMANN HOLLWEG, THEOBALD VON (1856-1921), German statesman **2** 239-240

BETHUNE, HENRY NORMAN (1890-1939), Canadian humanitarian physician **2** 240-241

BETHUNE, MARY MCLEOD (1875-1955), African American educator **2** 241-242

BETI, MONGO (Alexandre Biyidi; born 1932), Cameroonian novelist **2** 242-243

BETJEMAN, JOHN (1906-1984), Poet Laureate of Britain 1972-1984 **2** 243-245

BETTELHEIM, BRUNO (1903-1990), Austrian-born American psychoanalyst and educational psychologist **2** 245-246

BETTI, UGO (1892-1953), Italian playwright **2** 246

Betty Boop (cartoon character)
Fleischer, Max **22** 173-175

BEUYS, JOSEPH (1921-1986), German artist and sculptor **2** 246-248

BEVAN, ANEURIN (1897-1960), Labour minister responsible for the creation of the British National Health Service **2** 248-249

BEVEL, JAMES LUTHER (born 1936), American civil rights activist of the 1960s **2** 250-251

BEVERIDGE, WILLIAM HENRY (1st Baron Beveridge of Tuccal; 1879-1963), English economist and social reformer **2** 251-252

BEVERLEY, ROBERT (circa 1673-1722), colonial American historian **2** 252

BEVIN, ERNEST (1881-1951), English trade union leader and politician **2** 252-253

BHABHA, HOMI JEHANGIR (1909-1966), Indian atomic physicist **2** 253-254

BHAKTIVEDANTA PRABHUPADA (Abhay Charan De; 1896-1977), Hindu religious teacher who founded the International Society for Krishna Consciousness **2** 254-255

BHASHANI, MAULANA ABDUL HAMID KHAN (1880-1976), Muslim leader who promoted nationalism in Assam, Bengal, and Bangladesh **2** 255-257

BHAVE, VINOBA (born 1895), Indian nationalist and social reformer **2** 257-258

BHUMIBOL ADULYADEJ (born 1927), king of Thailand (1946-) representing the Chakri Dynasty **2** 258-259

BHUTTO, BENAZIR (born 1953), prime minister of Pakistan (1988-1990) **2** 259-261

BHUTTO, ZULFIKAR ALI (1928-1979), Pakistan's president and later prime minister (1971-1979) **2** 261-262

BIALIK, HAYYIM NAHMAN (1873-1934), Russian-born Hebrew poet **2** 262-263

Bible (book)
prints
Bishop, Isabel **22** 64-67

Biblical studies
see Bible

BICHAT, MARIE FRANÇOIS XAVIER (1771-1802), French anatomist, pathologist, and physiologist **2** 263-264

BIDDLE, NICHOLAS (1786-1844), American financier **2** 264-265

BIDWELL, JOHN (1819-1900), American pioneer and agriculturist **2** 265

BIEBER, OWEN (born 1929), American union executive **2** 266-268

BIENVILLE, SIEUR DE (Jean Baptiste Le Moyne; 1680-1768), French colonizer and administrator **2** 268-269

BIERCE, AMBROSE GWINETT (1842-1914?), American journalist and author **2** 269-270

BIERSTADT, ALBERT (1830-1902), American painter **2** 270-271

Big Sleep, The (film)
Hawks, Howard Winchester **22** 225-226

BIGELOW, JOHN (1817-1911), American journalist, editor, and diplomat **2** 271-272

BIGGE, JOHN THOMAS (1780-1843), English judge and royal commissioner **2** 272

BIGGS, HERMANN MICHAEL (1859-1923), American physician **2** 272-273

BIKILA, ABEBE (1932-1973), Ethiopian marathon runner **20** 44-46

BIKO, STEVE (Stephen Bantu Biko; 1946-1977), political activist and writer and father of the Black Consciousness movement in the Union of South Africa **2** 273-274

BILLINGS, JOHN SHAW (1838-1913), American physician and librarian **22** 57-60

BILLINGS, WILLIAM (1746-1800), American composer **2** 274-275

BILLINGTON, JAMES HADLEY (born 1929), American scholar and author **2** 275-276

BILLY THE KID (W.H. Bonney; 1859-1881), American frontiersman and outlaw **2** 277

BIN LADEN, OSAMA (born 1957), Saudi terrorist **22** 60-62

BINET, ALFRED (1857-1911), French psychologist **2** 277-278

BINGHAM, GEORGE CALEB (1811-1879), American painter **2** 278-279

BINGHAM, HIRAM (1875-1956), American explorer **20** 46-48

Biochemistry (science)
vitamins
Funk, Casimir **22** 187-189

Biological engineering
Loeb, Jacques **22** 299-301

Biology (science)
mechanics of
Loeb, Jacques **22** 299-301

BIRD, LARRY (born 1956), American basketball player **2** 279-281

BIRD, ROBERT MONTGOMERY (1806-1854), American dramatist and novelist **2** 281-282

BIRDSEYE, CLARENCE (1886-1956), American naturalist, inventor, and businessman **19** 25-27

BIRENDRA (Bir Bikram Shah Dev; 1945-2001), King of Nepal (1972-) **2** 282-283

BIRINGUCCIO, VANNOCCIO (1480-1539), Italian mining engineer and metallurgist **2** 283

BIRNEY, JAMES GILLESPIE (1792-1857), American lawyer and abolitionist **2** 283-284

BIRTWISTLE, HARRISON (born 1934), British composer **22** 62-64

BIRUNI, ABU RAYHAN AL- (973-circa 1050), Arabian scientist and historian **2** 284-285

BIRYUKOVA, ALEKSANDRA PAVLOVNA (1929-1990), a secretary of the Central Committee of the Communist party of the Soviet Union and a deputy prime minister (1986-1990) **2** 285-287

BISHARA, ABDULLAH YACCOUB (born 1936), Kuwaiti statesman and first secretary-general of the Gulf Cooperative Council **2** 287-288

BISHOP, BRIDGET (died 1692), Salem, Massachusetts, witch trial defendant **2** 288-290

BISHOP, ELIZABETH (1911-1979), American poet **2** 290-292

BISHOP, ISABEL (1902-1988), American artist **22** 64-67

BISHOP, MAURICE (1944-1983), leader of the New Jewel Movement and prime minister of Grenada (1979-1983) **2** 292-293

BISMARCK, OTTO EDUARD LEOPOLD VON (1815-1898), German statesman **2** 294-296

BITRUJI, NUR AL-DIN ABU ISHAQ AL (circa 1150-1200), Spanish Moslem astronomer **2** 296

BITZER, BILLY (George William Bitzer; 1872-1944), American cinematographer **21** 36-38

BIYA, PAUL (born 1933), president of Cameroon **18** 41-43

BIZET, GEORGES (1838-1875), French composer **2** 296-297

BJELKE-PETERSEN, JOHANNES (''Joh;'' born 1911), Australian politician **2** 297-299

BJERKNES, VILHELM (1862-1951), Norwegian meteorologist **20** 48-50

BJØRNSON, BJØRNSTJERNE (1832-1910), Norwegian author **2** 299-300

BLACK, CONRAD MOFFAT (born 1944), Canadian-born international press baron **2** 300-301

BLACK, HUGO LAFAYETTE (1886-1971), American jurist **2** 301-303

BLACK, JOSEPH (1728-1799), British chemist **2** 303

BLACK, SHIRLEY TEMPLE (born 1928), American actress and public servant **2** 303-305

BLACK ELK, NICHOLAS (1863-1950), Oglala Sioux medicine man **2** 305-306

BLACK HAWK (1767-1838), Native American war chief **2** 308

BLACKBEARD (Edward Teach; 1680-1718), English pirate **21** 38-41

BLACKBURN, ELIZABETH HELEN (born 1948), Australian biologist **18** 43-45

BLACKETT, PATRICK M.S. (1897-1974), British physicist **2** 306-307

BLACKMUN, HARRY (1908-1999), United States Supreme Court justice **2** 309-310

Blacks
see African American history (United States)

BLACKSTONE, SIR WILLIAM (1723-1780), English jurist **2** 310-311

BLACKWELL, ANTOINETTE BROWN (1825-1921), American minister and suffragette **21** 41-43

BLACKWELL, ELIZABETH (1821-1910), American physician **2** 311-312

BLACKWELL, EMILY (1826-1910), American physician and educator **19** 27-29

BLAINE, JAMES GILLESPIE (1830-1893), American statesman **2** 312-313

BLAIR, FRANCIS PRESTON (1791-1876), American journalist and politician **2** 313-315

BLAIR, JAMES (1655-1743), British educator and Anglican missionary **2** 315-316

BLAIR, TONY (born 1953), British prime minister **18** 45-47

BLAKE, WILLIAM (1757-1827), English poet, engraver, and painter **2** 316-318

BLAKELOCK, RALPH ALBERT (1847-1919), American painter **2** 318

BLANC, LOUIS (1811-1882), French journalist, historian, and politician **2** 318-319

BLANC, MEL (1908-1989), American creator of and voice of cartoon characters **2** 319-320

BLANCHARD, FELIX (''Doc'' Blanchard; born 1924), American football player and military pilot **21** 43-45

BLANCHE OF CASTILE (1188-1252), French queen **21** 45-47

BLANCO, ANTONIO GUZMÁN (1829-1899), Venezuelan politician, three-times president **2** 320-321

BLANDIANA, ANA (born Otilia-Valeria Coman, 1942), Romanian poet **2** 321-322

BLANDING, SARAH GIBSON (1898-1985), American educator **2** 322-323

BLANKERS-KOEN, FANNY (Francina Elsja Blankers-Koen; born 1918), Dutch track and field athlete **20** 50-52

BLANQUI, LOUIS AUGUSTE (1805-1881), French revolutionary **2** 323-324

BLAVATSKY, HELENA PETROVNA (Helena Hahn; 1831-1891), Russian theosophist **22** 67-69

BLEDSOE, ALBERT TAYLOR (1809-1877), American lawyer, educator, and Confederate apologist **2** 324-325

BLEULER, EUGEN (1857-1939), Swiss psychiatrist **2** 325

BLIGH, WILLIAM (1754-1817), English naval officer and colonial governor **2** 325-326

BLOCH, ERNEST (1880-1959), Swiss-born American composer and teacher **2** 326-327

BLOCH, ERNST (1885-1977), German humanistic interpreter of Marxist thought **2** 327-328

BLOCH, FELIX (1905-1983), Swiss/American physicist **2** 328-330

BLOCH, KONRAD (born 1912), American biochemist **2** 330-332

BLOCH, MARC (1886-1944), French historian **2** 332-333

BLOCK, HERBERT (Herblock; 1909-2001), American newspaper cartoonist **2** 333-334

BLOK, ALEKSANDR ALEKSANDROVICH (1880-1921), Russian poet **2** 335

Blood (human)
banks
Gallo, Robert Charles **22** 191-193

BLOOM, ALLAN DAVID (1930-1992), American political philosopher, professor, and author **2** 335-337

BLOOMER, AMELIA JENKS (1818-1894), American reformer and suffrage advocate **2** 337

BLOOMFIELD, LEONARD (1887-1949), American linguist **2** 338

BLOOR, ELLA REEVE (''Mother Bloor''; 1862-1951), American labor organizer and social activist **2** 338-340

BLÜCHER, GEBHARD LEBERECHT VON (Prince of Wahlstatt; 1742-1819), Prussian field marshal **2** 340-341

BLUFORD, GUION STEWART, JR. (born 1942), African American aerospace engineer, pilot, and astronaut **2** 341-343

BLUM, LÉON (1872-1950), French statesman **2** 343-344

BLUME, JUDY (born Judy Sussman; b. 1938), American fiction author **2** 344-345

BLUMENTHAL, WERNER MICHAEL (born 1926), American businessman and treasury secretary **2** 345-346

BLY, NELLIE (born Elizabeth Cochrane Seaman; 1864-1922), American journalist and reformer **2** 346-348

BLYDEN, EDWARD WILMOT (1832-1912), Liberian statesman **2** 348-349

BOAS, FRANZ (1858-1942), German-born American anthropologist **2** 349-351
anthropological linguistics
Deloria, Ella Clara **22** 136-138

BOCCACCIO, GIOVANNI (1313-1375), Italian author **2** 351-353

BOCCIONI, UMBERTO (1882-1916), Italian artist **2** 353-354

BÖCKLIN, ARNOLD (1827-1901), Swiss painter **2** 354-355

BODE, BOYD HENRY (1873-1953), American philosopher and educator **2** 355-356

BODIN, JEAN (1529/30-1596), French political philosopher **2** 356-357

BOEHME, JACOB (1575-1624), German mystic **2** 357

BOEING, WILLIAM EDWARD (1881-1956), American businessman **2** 357-358

BOERHAAVE, HERMANN (1668-1738), Dutch physician and chemist **2** 358-359

BOESAK, ALLAN AUBREY (born 1945), opponent of apartheid in South Africa and founder of the United Democratic Front **2** 359-360

BOETHIUS, ANICIUS MANLIUS SEVERINUS (480?-524/525), Roman logician and theologian **2** 360-361

BOFF, LEONARDO (Leonardo Genezio Darci Boff; born 1938), Brazilian priest **22** 69-71

BOFFRAND, GABRIEL GERMAIN (1667-1754), French architect and decorator **2** 361

BOFILL, RICARDO (born 1939), post-modern Spanish architect **2** 362-363

BOGART, HUMPHREY (1899-1957), American stage and screen actor **2** 363-364

BOHEMUND I (of Tarantò; circa 1055-1111), Norman Crusader **2** 364

BOHLEN, CHARLES (CHIP) EUSTIS (1904-1973), United States ambassador to the Soviet Union, interpreter, and presidential adviser **2** 364-366

BÖHM-BAWERK, EUGEN VON (1851-1914), Austrian economist **2** 366

BOHR, NIELS HENRIK DAVID (1885-1962), Danish physicist **2** 366-368

BOIARDO, MATTEO MARIA (Conte di Scandiano; 1440/41-1494), Italian poet **2** 369

BOILEAU-DESPRÉAUX, NICHOLAS (1636?-1711), French critic and writer **2** 369-371

BOK, DEREK CURTIS (born 1930), dean of the Harvard Law School and president of Harvard University **2** 371-372

BOK, EDWARD WILLIAM (1863-1930), American editor and publisher **22** 71-73

BOK, SISSELA ANN (born 1934), American moral philosopher **2** 372-374

BOLEYN, ANNE (1504?-1536), second wife of Henry VIII **18** 47-49

BOLINGBROKE, VISCOUNT (Henry St. John; 1678-1751), English statesman **2** 374-375

BOLÍVAR, SIMÓN (1783-1830), South American general and statesman **2** 375-377

BOLKIAH, HASSANAL (Muda Hassanal Bolkiah Mu'izzaddin Waddaulah; born 1946), Sultan of Brunei **18** 49-51

BÖLL, HEINRICH (1917-1985), German writer and translator **2** 377-378

BOLTWOOD, BERTRAM BORDEN (1870-1927), American radiochemist **2** 378-379

BOLTZMANN, LUDWIG (1844-1906), Austrian physicist **2** 379-380

BOMBAL, MARÍA LUISA (1910-1980), Chilean novelist and story writer **2** 380-381

BONAPARTE, JOSEPH (1768-1844), French statesman, king of Naples 1806-1808 and of Spain 1808-1813 **2** 381-382

BONAPARTE, LOUIS (1778-1846), French statesman, king of Holland 1806-1810 **2** 382-383

BONAVENTURE, ST. (1217-1274), Italian theologian and philosopher **2** 383-384

BOND, HORACE MANN (1904-1972), African American educator **2** 384-386

BOND, JULIAN (born 1940), civil rights leader elected to the Georgia House of Representatives **2** 386-387

BONDFIELD, MARGARET GRACE (1873-1953), British union official and political leader **2** 388-389

BONDI, HERMANN (born 1919), English mathematician and cosmologist **18** 51-52

BONHOEFFER, DIETRICH (1906-1945), German theologian **2** 389-391

BONHEUR, ROSA (Marie Rosalie Bonheur; 1822-1899), French artist **19** 29-31

BONIFACE, ST. (circa 672-754), English monk **2** 391

BONIFACE VIII (Benedetto Caetani; 1235?-1303), pope 1294-1303 **2** 392-393

BONIFACIO, ANDRES (1863-1897), Filipino revolutionary hero **2** 393-394

BONINGTON, RICHARD PARKES (1802-1828), English painter **2** 394-395

BONNARD, PIERRE (1867-1947), French painter **2** 395-396

BONNIN, GERTRUDE SIMMONS (Zitkala-Sa; Red Bird; 1876-1938), Native American author and activist **18** 52-54

BONO, SONNY (Salvatore Bono; 1935-1998), American entertainer and U.S. Congressman **18** 54-56

BONTEMPS, ARNA (Arnaud Wendell Bontemps; 1902-1973), American author and educator **21** 47-50

BONVALOT, PIERRE GABRIEL ÉDOUARD (1853-1933), French explorer and author **2** 396

BOOLE, GEORGE (1815-1864), English mathematician **2** 396-397

BOONE, DANIEL (1734-1820), American frontiersman and explorer **2** 397-398

BOORSTIN, DANIEL J. (born 1914), American historian **2** 398-400

BOOTH, CHARLES (1840-1916), English social scientist **2** 400-401

BOOTH, EDWIN (1833-1893), American actor **2** 401-402

BOOTH, EVANGELINE CORY (1865-1950), British/American humanist **2** 402-403

BOOTH, HUBERT CECIL (1871-1955), English inventor of the vacuum cleaner **21** 50-52

BOOTH, JOHN WILKES (1838-1865), American actor **2** 404

BOOTH, JOSEPH (1851-1932), English missionary in Africa **2** 404-405

BOOTH, WILLIAM (1829-1912), English evangelist, Salvation Army founder **2** 405-406

BOOTHROYD, BETTY (born 1929), first woman speaker in Great Britain's House of Commons **2** 406-407

BORAH, WILLIAM EDGAR (1865-1940), American statesman **2** 408

BORDEN, GAIL (1801-1874), American pioneer and inventor of food-processing techniques **2** 409

BORDEN, SIR ROBERT LAIRD (1854-1937), Canadian prime minister, 1911-1920 **2** 409-411

BORGES, JORGE LUIS (1899-1986), Argentine author and critic **2** 411-412

BORGIA, CESARE (1475-1507), Italian cardinal, general, and administrator **2** 412-413

BORGIA, LUCREZIA (1480-1519), Italian duchess of Ferrara **2** 413-416

BORGLUM, JOHN GUTZON DE LA MOTHE (1867-1941), American sculptor and engineer **2** 416-417

BORJA CEVALLOS, RODRIGO (born 1935), a founder of Ecuador's Democratic Left (Izquierda Democratica) party and president of Ecuador (1988-) **2** 417-418

BORLAUG, NORMAN ERNEST (born 1914), American biochemist who developed high yield cereal grains **2** 418-420

BORN, MAX (1882-1970), German physicist **2** 420-421

BOROCHOV, DOV BER (1881-1917), early Zionist thinker who reconciled Judaism and Marxism **2** 421-422

BORODIN, ALEKSANDR PROFIREVICH (1833-1887), Russian composer **2** 422-423

BORROMEO, ST. CHARLES (1538-1584), Italian cardinal and reformer **2** 423-424

BORROMINI, FRANCESCO (1599-1667), Italian architect **2** 424-425

BOSANQUET, BERNARD (1848-1923), English philosopher **2** 425-426

BOSCH, HIERONYMUS (1453-1516), Netherlandish painter **2** 426-428

BOSCH, JUAN (born 1909), Dominican writer, president, 1963 **2** 428-429

BOSE, SATYENDRANATH (1894-1974), Indian physicist **20** 52-54

BOSE, SIR JAGADIS CHANDRA (1858-1937), Indian physicist and plant physiologist **2** 430-431

BOSE, SUBHAS CHANDRA (1897-1945), Indian nationalist **2** 430-431

BOSOMWORTH, MARY MUSGROVE (Cousaponokeesa;1700-1765), Native American/American interpreter, diplomat, and businessperson **20** 54-56

BOSSUET, JACQUES BÉNIGNE (1627-1704), French bishop and author **2** 431-432

BOSWELL, JAMES (1740-1795), Scottish biographer and diarist **2** 432-434

Botany (science)
collections (18th century)
Eastwood, Alice **22** 158-160

BOTHA, LOUIS (1862-1919), South African soldier and statesman **2** 434-436

BOTHA, PIETER WILLEM (born 1916), prime minister (1978-1984) and first executive state president of the Republic of South Africa **2** 436-438

BOTHE, WALTHER (1891-1957), German physicist **2** 438-439

BOTTICELLI, SANDRO (1444-1510), Italian painter **2** 439-440

BOUCHER, FRANÇOIS (1703-1770), French painter **2** 440-442

BOUCICAULT, DION (1820-1890), Irish-American playwright and actor **2** 442-443

BOUDICCA (Boadicea; died 61 A.D.), Iceni queen **18** 56-58

BOUDINOT, ELIAS (Buck Watie; Galagina; 1803-1839), Cherokee leader and author **21** 52-54

BOUGAINVILLE, LOUIS ANTOINE DE (1729-1811), French soldier and explorer **2** 443-444

BOULANGER, NADIA (1887-1979), French pianist and music teacher **20** 56-58

BOULEZ, PIERRE (born 1925), French composer, conductor, and teacher **2** 444-445

BOUMEDIENE, HOUARI (born 1932), Algerian revolutionary, military leader, and president **2** 445-446

BOURASSA, JOSEPH-HENRI-NAPOLEON (1868-1952), French-Canadian nationalist and editor **2** 446-447

BOURASSA, ROBERT (born 1933), premier of the province of Quebec (1970-1976 and 1985-) **2** 447-449

BOURDELLE, EMILE-ANTOINE (1861-1929), French sculptor **2** 449-450

BOURGEOIS, LÉON (1851-1925), French premier 1895-1896 **2** 450-451

BOURGEOIS, LOUISE (born 1911), American sculptor **2** 451-452

BOURGEOYS, BLESSED MARGUERITE (1620-1700), French educator and religious founder **2** 452-453

BOURGUIBA, HABIB (1903-2000), Tunisian statesman **2** 453-455

BOURKE-WHITE, MARGARET (1904-1971), American photographer and photojournalist **2** 455-456

BOURNE, RANDOLPH SILLIMAN (1886-1918), American pacifist and cultural critic **2** 456-457

BOUTROS-GHALI, BOUTROS (born 1922), Egyptian diplomat and sixth secretary-general of the United Nations (1991-) **2** 457-458

BOUTS, DIRK (1415/20-1475), Dutch painter **2** 458-459

BOWDITCH, HENRY INGERSOLL (1808-1892), American physician **2** 459-460

BOWDITCH, NATHANIEL (1773-1838), American navigator and mathematician **2** 460-461

BOWDOIN, JAMES (1726-1790), American merchant and politician **2** 461-462

BOWEN, ELIZABETH (1899-1973), British novelist **2** 462-463

BOWERS, CLAUDE GERNADE (1878-1958), American journalist, historian, and diplomat **2** 463

BOWIE, DAVID (David Robert Jones; born 1947), English singer, songwriter, and actor **18** 58-60

BOWLES, PAUL (1910-1999), American author, musical composer, and translator **19** 31-34

BOWLES, SAMUEL (1826-1878), American newspaper publisher **2** 464

BOWMAN, ISAIAH (1878-1950), American geographer **2** 464-465

BOXER, BARBARA (born 1940), U.S. Senator from California **2** 465-468

Boxers
see Athletes, American—boxers

Boycott
see Labor unions

BOYD, LOUISE ARNER (1887-1972), American explorer **22** 73-74

BOYER, JEAN PIERRE (1776-1850), Haitian president 1818-1845 **2** 468-469

BOYLE, ROBERT (1627-1691), British chemist and physicist **2** 469-471

BOYLSTON, ZABDIEL (1679-1766), American physician **2** 471

BOZEMAN, JOHN M. (1837-1867), American pioneer **2** 471-472

BRACKENRIDGE, HUGH HENRY (1749-1816), American lawyer and writer **2** 472-473

BRACTON, HENRY (Henry of Bratton; c. 1210-1268), English jurist **21** 54-55

BRADBURY, RAY (born 1920), American fantasy and science fiction writer **2** 473-474

BRADDOCK, EDWARD (1695-1755), British commander in North America **2** 474-475

BRADFORD, WILLIAM (1590-1657), leader of Plymouth Colony **2** 475-476

BRADFORD, WILLIAM (1663-1752), American printer **2** 476-477

BRADFORD, WILLIAM (1722-1791), American journalist **2** 477

BRADLAUGH, CHARLES (1833-1891), English freethinker and political agitator **2** 478

BRADLEY, ED (born 1941), African American broadcast journalist **2** 478-481

BRADLEY, FRANCIS HERBERT (1846-1924), English philosopher **2** 481-482

BRADLEY, JAMES (1693-1762), English astronomer **2** 482-483

BRADLEY, JOSEPH P. (1813-1892), American Supreme Court justice **22** 74-77

BRADLEY, MARION ZIMMER (born 1930), American author **18** 60-62

BRADLEY, OMAR NELSON (1893-1981), American general **2** 483-484

BRADLEY, TOM (1917-1998), first African American mayor of Los Angeles **2** 484-485

BRADMAN, SIR DONALD GEORGE (born 1908), Australian cricketer **2** 485-486

BRADSTREET, ANNE DUDLEY (circa 1612-1672), English-born American poet **2** 486-487

BRADY, MATHEW B. (circa 1823-1896), American photographer **2** 487-488

BRAGG, SIR WILLIAM HENRY (1862-1942), English physicist **2** 488-489

BRAHE, TYCHO (1546-1601), Danish astronomer **2** 489-490

BRAHMS, JOHANNES (1833-1897), German composer **2** 490-492

BRAILLE, LOUIS (1809-1852), French teacher and creator of braille system **2** 492-493

BRAMAH, JOSEPH (Joe Bremmer; 1749-1814), English engineer and inventor **20** 58-59

BRAMANTE, DONATO (1444-1514), Italian architect and painter **2** 493-494

BRANCUSI, CONSTANTIN (1876-1957), Romanian sculptor in France **2** 494-496

BRANDEIS, LOUIS DEMBITZ (1856-1941), American jurist **2** 496-497

BRANDO, MARLON (born 1924), American actor **2** 497-499

BRANDT, WILLY (Herbert Frahm Brandt; 1913-1992), German statesman, chancellor of West Germany **2** 499-500

BRANSON, RICHARD (born 1950), British entrepreneur **19** 34-36

BRANT, JOSEPH (1742-1807), Mohawk Indian chief **2** 500-501

BRANT, MARY (1736-1796), Native American who guided the Iroquois to a British alliance **2** 501-503

BRANT, SEBASTIAN (1457-1521), German author **2** 503-504

BRAQUE, GEORGES (1882-1967), French painter **2** 504-505

BRATTAIN, WALTER H. (1902-1987), American physicist and co-inventor of the transistor **2** 505-507

BRAUDEL, FERNAND (1902-1985), leading exponent of the *Annales* school of history **2** 507-508

BRAUN, FERDINAND (1850-1918), German recipient of the Nobel Prize in Physics for work on wireless telegraphy **2** 508-509

BRAY, JOHN RANDOLPH (1879-1978), American animator and cartoonist **21** 55-57

BRAZZA, PIERRE PAUL FRANÇOIS CAMILLE SAVORGNAN DE (1852-1905), Italian-born French explorer **2** 509-510

BREASTED, JAMES HENRY (1865-1935), American Egyptologist and archeologist **2** 510-511

BRÉBEUF, JEAN DE (1593-1649), French Jesuit missionary **2** 511-512

BRECHT, BERTOLT (1898-1956), German playwright **2** 512-514

BRECKINRIDGE, JOHN CABELL (1821-1875), American statesman and military leader **22** 77-79

BRENDAN, SAINT (Brenainn; Brandon; Brendan of Clonfert; c. 486-c. 578), Irish Abbott and explorer **22** 79-80

BRENNAN, WILLIAM J., JR. (born 1906), United States Supreme Court justice **2** 514-515

BRENTANO, CLEMENS (1778-1842), German poet and novelist **2** 515-516

BRENTANO, FRANZ CLEMENS (1838-1917), German philosopher **2** 516-517

BRESHKOVSKY, CATHERINE (1844-1934), Russian revolutionary **2** 517-519

BRETON, ANDRÉ (1896-1966), French author **2** 519-520

BREUER, MARCEL (1902-1981), Hungarian-born American architect **2** 520-521

BREUIL, HENRI EDOUARD PROSPER (1877-1961), French archeologist **2** 521-522

BREWSTER, KINGMAN, JR. (1919-1988), president of Yale University (1963-1977) **2** 522-523

BREWSTER, WILLIAM (circa 1566-1644), English-born Pilgrim leader **2** 523-524

BREYER, STEPHEN (born 1938), U.S. Supreme Court justice **2** 524-527

BREZHNEV, LEONID ILICH (1906-1982), general secretary of the Communist party of the Union of Soviet Socialist Republics (1964-1982) and president of the Union of Soviet Socialist Republics (1977-1982) **2** 527-528

BRIAN BORU (940?-1014), Irish king **18** 62-64

BRIAND, ARISTIDE (1862-1932), French statesman **2** 528-529

BRICE, FANNY (1891-1951), vaudeville, Broadway, film, and radio singer and comedienne **3** 1-2

BRIDGER, JAMES (1804-1881), American fur trader and scout **3** 2-3

BRIDGES, HARRY A.R. (1901-1990), radical American labor leader **3** 3-5

BRIDGMAN, PERCY WILLIAMS (1882-1961), American physicist **3** 5-6

BRIGHT, JOHN (1811-1889), English politician **3** 6-7

BRIGHT, RICHARD (1789-1858), English physician **3** 7-8

BRIGHTMAN, EDGAR SHEFFIELD (1884-1953), philosopher of religion and exponent of American Personalism **3** 8-9

BRINK, ANDRE PHILIPPUS (born 1935), South African author **22** 80-83

BRISBANE, ALBERT (1809-1890), American social theorist **3** 9

BRISTOW, BENJAMIN HELM (1832-1896), American lawyer and Federal official **3** 9-10

British Broadcasting Corporation
Davis, Colin Rex **22** 131-133

British Columbia (province, Canada)
Bulwer-Lytton, Edward **22** 87-88

British India
see India (British rule)

BRITTEN, BENJAMIN (1913-1976), English composer **3** 10-11

BROAD, CHARLIE DUNBAR (1887-1971), English philosopher **3** 12

BROCK, SIR ISAAC (1769-1812), British general **3** 12-13

BRODSKY, JOSEPH (Iosif Alexandrovich Brodsky, 1940-1996), Russian-born Nobel Prize winner and fifth United States poet laureate **3** 13-15

BRONTË, CHARLOTTE (1816-1855), English novelist **3** 17-18

BRONTË, EMILY (1818-1848), English novelist **3** 18-19

BRONZINO (1503-1572), Italian painter **3** 19

BROOK, PETER (born 1925), world-renowned theater director **3** 19-21

BROOKE, ALAN FRANCIS (Viscount Alanbrooke; 1883-1963), Irish military leader **20** 59-61

BROOKE, SIR JAMES (1803-1868), British governor in Borneo **3** 21-22

BROOKE, RUPERT (1887-1915), English poet **3** 22-23

BROOKNER, ANITA (born 1928), British art historian and novelist **3** 23-24

BROOKS, GWENDOLYN (born 1917), first African American author to receive the Pulitzer Prize for Literature **3** 24-26

BROOKS, PHILLIPS (1835-1893), American Episcopalian bishop **3** 26

BROTHERS, JOYCE (Joyce Diane Bauer; born 1927), American psychologist who pioneered radio phone-in questions for professional psychological advice **3** 26-28

BROUDY, HARRY SAMUEL (born 1905), American philosopher, teacher, and author **3** 28-29

BROUGHAM, HENRY PETER (Baron Brougham and Vaux; 1778-1868), Scottish jurist **22** 83-85

BROUWER, ADRIAEN (1605/06-1638), Flemish painter **3** 29-30

BROWDER, EARL RUSSELL (1891-1973), American Communist leader **3** 30-31

BROWN, ALEXANDER (1764-1834), American merchant and banker **3** 31-32

BROWN, BENJAMIN GRATZ (1826-1885), American politician **3** 32-33

BROWN, CHARLES BROCKDEN (1771-1810), American novelist **3** 33

BROWN, CHARLOTTE EUGENIA HAWKINS (born Lottie Hawkins; 1882-1961), African American educator and humanitarian **3** 34

BROWN, GEORGE (1818-1880), Canadian politician **3** 35-36

BROWN, HELEN GURLEY (born 1922), American author and editor **3** 36-37

BROWN, JAMES (born 1928), African American singer **3** 37-39

BROWN, JOHN (1800-1859), American abolitionist **3** 39-41

BROWN, JOSEPH EMERSON (1821-1894), American lawyer and politician **3** 41-42

BROWN, LES (Leslie Calvin Brown; born 1945), American motivational speaker, author, and television host **19** 36-39

BROWN, MOSES (1738-1836), American manufacturer and merchant **3** 42-43

BROWN, RACHEL FULLER (1898-1980), American biochemist **3** 43-44

BROWN, ROBERT (1773-1858), Scottish botanist **20** 61-63

BROWN, RONALD H. (1941-1996), African American politician, cabinet official **3** 44-47

BROWN, TINA (Christina Hambly Brown; born 1953), British editor who transformed the English magazine *Tatler,* then the United States magazines *Vanity Fair* and the *New Yorker* **3** 47-48

BROWN, WILLIAM WELLS (1815/16-1884), African American author and abolitionist **3** 48-49

BROWNE, SIR THOMAS (1605-1682), English author **3** 49-50

BROWNE, THOMAS ALEXANDER (Rolf Bolderwood; 1826-1915), Australian author **22** 85-87

BROWNER, CAROL M. (born 1955), U.S. Environmental Protection Agency administrator **3** 50-52

BROWNING, ELIZABETH BARRETT (1806-1861), English poet **3** 52-53

BROWNING, ROBERT (1812-1889), English poet **3** 53-55

BROWNLOW, WILLIAM GANNAWAY (1805-1877), American journalist and politician **3** 55-56

BROWNMILLER, SUSAN (born 1935), American activist, journalist, and novelist **3** 56-57

BROWNSON, ORESTES AUGUSTUS (1803-1876), American clergyman and transcendentalist **3** 57-58

BRUBACHER, JOHN SEILER (1898-1988), American historian and educator **3** 58-59

BRUBECK, DAVE (born 1920), American pianist, composer, and bandleader **3** 59-61

BRUCE, BLANCHE KELSO (1841-1898), African American politician **3** 62-63

BRUCE, DAVID (1855-1931), Australian parasitologist **3** 63

BRUCE, JAMES (1730-1794), Scottish explorer **3** 63-64

BRUCE, LENNY (Leonard Alfred Schneider; 1925-1966), American comedian **19** 39-41

BRUCE OF MELBOURNE, 1ST VISCOUNT (Stanley Melbourne Bruce; 1883-1967), Australian statesman **3** 61-62

BRUCKNER, JOSEPH ANTON (1824-1896), Austrian composer **3** 64-65

BRUEGEL, PIETER, THE ELDER (1525/30-1569), Netherlandish painter **3** 65-67

BRÛLÉ, ÉTIENNE (circa 1592-1633), French explorer in North America **3** 67-68

BRUNDTLAND, GRO HARLEM (1939-1989), Norwegian prime minister and chair of the United Nations World Commission for Environment and Development **3** 68-69

BRUNEL, ISAMBARD KINGDOM (1806-1859), English civil engineer **3** 69-70

BRUNELLESCHI, FILIPPO (1377-1446), Italian architect and sculptor **3** 70-72

BRUNER, JEROME SEYMOUR (born 1915), American psychologist **3** 72-73

BRUNHOFF, JEAN de (1899-1937), French author and illustrator **19** 41-42

BRUNNER, ALOIS (born 1912), Nazi German officer who helped engineer the destruction of European Jews **3** 73-74

BRUNNER, EMIL (1889-1966), Swiss Reformed theologian **3** 74-75

BRUNO, GIORDANO (1548-1600), Italian philosopher and poet **3** 75-76

BRUTON, JOHN GERARD (born 1947), prime minister of Ireland **3** 76-77

BRUTUS, DENNIS (born 1924), exiled South African poet and political activist opposed to apartheid **3** 77-78

BRUTUS, MARCUS JUNIUS (circa 85-42 B.C.), Roman statesman **3** 79-80

BRYAN, WILLIAM JENNINGS (1860-1925), American lawyer and politician **3** 80-82

BRYANT, PAUL (''Bear;'' 1919-1983), American college football coach **3** 82-83

BRYANT, WILLIAM CULLEN (1794-1878), American poet and editor **3** 83-85

BRYCE, JAMES (1838-1922), British historian, jurist, and statesman **3** 85

Bryn Mawr College (Pennsylvania) Hamilton, Edith **22** 209-211

BRZEZINSKI, ZBIGNIEW (1928-1980), assistant to President Carter for national security affairs (1977-1980) **3** 85-87

BUBER, MARTIN (1878-1965), Austrian-born Jewish theologian and philosopher **3** 87-89

BUCHALTER, LEPKE (Louis Bachalter; 1897-1944), American gangster **19** 42-44

BUCHANAN, JAMES (1791-1868), American statesman, president 1857-1861 **3** 89-90

BUCHANAN, PATRICK JOSEPH (born 1938), commentator, journalist, and presidential candidate **3** 90-91

BUCK, PEARL SYDENSTRICKER (1892-1973), American novelist **3** 91-93

BUCKINGHAM, 1ST DUKE OF (George Villiers; 1592-1628), English courtier and military leader **3** 93-94

BUCKINGHAM, 2D DUKE OF (George Villiers; 1628-1687), English statesman **3** 94-95

BUCKLE, HENRY THOMAS (1821-1862), English historian **3** 95-96

BUCKLEY, WILLIAM F., JR. (born 1925), conservative American author, editor, and political activist **3** 96-97

BUDDHA (circa 560-480 B.C.), Indian founder of Buddhism **3** 97-101

BUDDHADĀSA BHIKKHU (Nguam Phanich; born 1906), founder of Wat Suan Mokkhabalārama in southern Thailand and interpreter of Theravāda Buddhism **3** 101-102

BUDÉ, GUILLAUME (1467-1540), French humanist **3** 102-103

BUDGE, DON (J. Donald Budge; born 1915), American tennis player **21** 57-59

BUECHNER, FREDERICK (born 1926), American novelist and theologian **3** 103-105

BUEL, JESSE (1778-1839), American agriculturalist and journalist **3** 105

BUFFALO BILL (William Frederick Cody; 1846-1917), American scout and publicist **3** 105-106

BUFFETT, WARREN (born 1930), American investment salesman **3** 106-109

BUFFON, COMTE DE (Georges Louis Leclerc; 1707-1788), French naturalist **3** 109-111

BUGEAUD DE LA PICONNERIE, THOMAS ROBERT (1784-1849), Duke of Isly and marshal of France **3** 111

BUICK, DAVID (1854-1929), American inventor and businessman **19** 44-45

BUKHARI, MUHAMMAD IBN ISMAIL AL- (810-870), Arab scholar and Moslem saint **3** 111-112

BUKHARIN, NIKOLAI IVANOVICH (1858-1938), Russian politician **3** 112-113

BUKOWSKI, CHARLES (1920-1994), American writer and poet **3** 113-115

BULATOVIC, MOMIR (born 1956), president of Montenegro (1990-1992) and of the new Federal Republic of Yugoslavia (1992-) **3** 115-116

BULFINCH, CHARLES (1763-1844), American colonial architect **3** 116-117

BULGAKOV, MIKHAIL AFANASIEVICH (1891-1940), Russian novelist and playwright **3** 117

BULGANIN, NIKOLAI (1885-1975), chairman of the Soviet Council of Ministers (1955-1958) **3** 118-119

BULOSAN, CARLOS (1911-1956), American author and poet **21** 59-61

BULTMANN, RUDOLF KARL (1884-1976), German theologian **3** 119-120

BULWER-LYTTON, EDWARD (1st Baron Lytton of Knebworth; 1803-1873), English novelist **22** 87-88

BUNAU-VARILLA, PHILIPPE JEAN (1859-1940), French engineer and soldier **3** 120-121

BUNCHE, RALPH JOHNSON (1904-1971), African American diplomat **3** 121-122

BUNDY, McGEORGE (born 1919), national security adviser to two presidents **3** 122-124

BUNIN, IVAN ALEKSEEVICH (1870-1953), Russian poet and novelist **3** 124

BUNSEN, ROBERT WILHELM (1811-1899), German chemist and physicist **3** 124-125

BUNSHAFT, GORDON (1909-1990), American architect **3** 125-127

BUÑUEL, LUIS (1900-1983), Spanish film director **3** 127-128

BUNYAN, JOHN (1628-1688), English author and Baptist preacher **3** 128-129

BURBANK, LUTHER (1849-1926), American plant breeder **3** 129-131

BURCHFIELD, CHARLES (1893-1967), American painter **3** 131-132

BURCKHARDT, JACOB CHRISTOPH (1818-1897), Swiss historian **3** 132-133

BURCKHARDT, JOHANN LUDWIG (1784-1817), Swiss-born explorer **3** 133

BURGER, WARREN E. (1907-1986), Chief Justice of the United States Supreme Court (1969-1986) **3** 133-136

BURGESS, ANTHONY (John Anthony Burgess Wilson; 1917-1993), English author **3** 136-137

BURGOYNE, JOHN (1723-1792), British general and statesman **3** 137-138

BURKE, EDMUND (1729-1797), British statesman, political theorist, and philosopher **3** 138-141

BURKE, KENNETH (born 1897), American literary theorist and critic **3** 141-142

BURKE, ROBERT O'HARA (1820-1861), Irish-born Australian policeman and explorer **3** 142-143

BURKE, SELMA (1900-1995), African American sculptor **3** 143-144

BURLINGAME, ANSON (1820-1870), American diplomat **3** 144-145

BURNE-JONES, SIR EDWARD COLEY (1833-1898), English painter and designer **3** 145-146

BURNET, SIR FRANK MACFARLANE (1899-1985), Australian virologist **3** 146-147

BURNET, GILBERT (1643-1715), British bishop and historian **3** 147

BURNETT, FRANCES HODGSON (Frances Eliza Hodgson Burnett; 1849-1924), English-born American author **18** 64-67

BURNETT, LEO (1891-1971), American advertising executive **19** 45-47

BURNEY, FRANCES "FANNY" (1752-1840), English novelist and diarist **3** 147-148

BURNHAM, DANIEL HUDSON (1846-1912), American architect and city planner **3** 148-149

BURNHAM, FORBES (1923-1985), leader of the independence movement in British Guiana and Guyana's first prime minister **3** 149-151

BURNS, ANTHONY (1834-1862), African American slave **3** 151

BURNS, ARTHUR (1904-1987), American economic statesman **3** 151-153

BURNS, GEORGE (born Nathan Birnbaum; 1896-1996), American comedian and actor **3** 153-155
Allen, Gracie **22** 18-20

BURNS, KEN (Kenneth Lauren Burns; born 1953), American documentary filmmaker **20** 63-65

BURNS, ROBERT (1759-1796), Scottish poet **3** 155-156

BURR, AARON (1756-1836), American politician, vice president 1801-1805 **3** 156-159

BURRI, ALBERTO (1915-1995), Italian painter **3** 159-160

BURRITT, ELIHU (1810-1879), American pacifist, author, and linguist **3** 160

BURROUGHS, EDGAR RICE (1875-1950), American author **18** 67-68

BURROUGHS, JOHN (1837-1921), American naturalist and essayist **3** 160-161

BURROUGHS, WILLIAM S. (1914-1997), American writer **3** 162-163

BURTON, RICHARD (Richard Jenkins; 1925-1984), British actor **3** 163-164

BURTON, SIR RICHARD FRANCIS (1821-1890), English explorer, author, and diplomat **3** 164-166

BURTON, ROBERT (1577-1640), English author and clergyman **3** 166-167

BUSCH, ADOLPHUS (1839-1913), American brewer and businessman **19** 47-49

BUSH, GEORGE (George Herbert Walker Bush; born 1924), United States vice president (1981-1989) and president (1989-1993) **3** 167-169

BUSH, GEORGE WALKER (born 1946), United States president (2001-) **21** 61-64

BUSH, VANNEVAR (1890-1974), American scientist and engineer **3** 169-171

BUSHNELL, DAVID (1742-1824), American inventor **21** 64-65

BUSHNELL, HORACE (1802-1876), American Congregational clergyman **3** 171-172

BUSIA, KOFI ABREFA (1914-1978), Ghanaian premier and sociologist **3** 172-173

Business and industrial leaders, American
automobile industry
Couzens, James **22** 121-125
Haynes, Elwood **22** 231-234
bankers (19th century)
Belmont, August **22** 56-57
bankers (20th century)
Eccles, Marriner Stoddard **22** 160-162
food and beverage industry
Pennington, Mary Engle **22** 352-355
Swift, Gustavus Franklin **22** 407-409
metals industry
Haynes, Elwood **22** 231-234
printing industry
Harper, James **22** 213-216
railroad industry (builders)

Dodge, Grenville Mellen **22** 142-145
Scott, Thomas Alexander **22** 393-395
railroad industry (executives)
Baer, George Frederick **22** 39-41
textile industry
Havemeyer, Henry Osborne **22** 222-224

BUSONI, FERRUCCIO BENVENUTO (1866-1924) Italian musician **3** 173-174

BUSSOTTI, SYLVANO (born 1931) Italian composer **3** 174-175

BUSTAMANTE, WILLIAM ALEXANDER (1884-1977), Jamaican labor leader and first prime minister (1962-1967) **3** 175-177

BUTE, 3D EARL OF (John Stuart; 1713-1792), British statesman, prime minister 1762-1763 **3** 177-178

BUTHELEZI, MANGOSUTHU GATSHA (born 1928), chief of the Zulu ''homeland'' and an important figure in the struggle to end apartheid in South Africa **3** 178-179

BUTLER, BENJAMIN FRANKLIN (1818-1893), American politician and military leader **21** 65-67

BUTLER, JOHN (1728-1796), British Indian agent and Loyalist leader **3** 180

BUTLER, JOSEPH (1692-1752), English philosopher and theologian **3** 180-181

BUTLER, NICHOLAS MURRAY (1862-1947), American educator **3** 181

BUTLER, OCTAVIA E. (born 1947), African American novelist and essayist **3** 182-183

BUTLER, SAMUEL (1613-1680) English poet **3** 183-184

BUTLER, SAMUEL (1835-1902), English novelist and essayist **3** 183

BUTTERFIELD, JOHN (1801-1869), American financier and politician **3** 184-185

BUXTEHUDE, DIETRICH (1637-1707), Danish composer and organist **3** 185-186

BYRD, RICHARD EVELYN (1888-1957), American admiral and polar explorer **3** 186-187

BYRD, WILLIAM (1543?-1623), English composer **3** 187-188

BYRD, WILLIAM (1652-1704), English colonial planter and merchant **3** 188-189

BYRD, WILLIAM II (1674-1744), American diarist and government official **3** 189-190

BYRNE, JANE (born 1934), first woman mayor of Chicago **3** 190-191

BYRNES, JAMES FRANCIS (1879-1972), American public official **3** 191-192

BYRON, GEORGE GORDON NOEL (6th Baron Byron; 1788-1824), English poet **3** 193-194

C

CABELL, JAMES BRANCH (1879-1958), American essayist and novelist **3** 195-196

CABET, ÉTIENNE (1788-1856), French political radical **3** 196

CABEZA DE VACA, ÁLVAR NÚÑEZ (circa 1490-circa 1557), Spanish explorer **3** 197

CABEZÓN, ANTONIO (1510-1566), Spanish composer **3** 197-198

CABLE, GEORGE WASHINGTON (1844-1925), American novelist **3** 198-199

CABOT, JOHN (flourished 1471-1498), Italian explorer in English service **3** 199-200

CABOT, RICHARD CLARKE (1868-1939), American physician **3** 200

CABOT, SEBASTIAN (circa 1482-1557), Italian-born explorer for England and Spain **3** 200-201

CABRAL, AMÍLCAR LOPES (1924-1973), father of modern African nationalism in Guinea-Bissau and the Cape Verde Islands **3** 202-203

CABRAL, PEDRO ÁLVARES (1467/68-1520), Portuguese navigator **3** 203-204

CABRILLO, JUAN RODRÍGUEZ (died 1543), Portuguese explorer for Spain **3** 204-205

CABRINI, ST. FRANCES XAVIER (1850-1917), Italian-born founder of the Missionary Sisters of the Sacred Heart **3** 205

CACCINI, GIULIO (circa 1545-1618), Italian singer and composer **3** 205-206

CADAMOSTO, ALVISE DA (circa 1428-1483), Italian explorer **3** 206-207

CAEDMON (650-c.680), English Christian poet **20** 66-67

CADILLAC, ANTOINE DE LAMOTHE (1658-1730), French explorer and colonial administrator **18** 69-71

CAESAR, (GAIUS) JULIUS (100-44 B.C.), Roman general and statesman **3** 207-210

CAESAR, SHIRLEY (born 1938), African American singer **3** 210-211

CAGE, JOHN (1912-1992), American composer **3** 211-214

CAGNEY, JAMES (1899-1986), American actor **21** 68-71

CAHAN, ABRAHAM (1860-1951), Lithuanian-American Jewish author **3** 214

CAILLIÉ, AUGUSTE RENÉ (1799-1838), French explorer **3** 214-215

CAIN, JAMES (1892-1977), American journalist and author **19** 50-52

CAJETAN, ST. (1480-1547), Italian reformer; cofounder of the Theatines **3** 215-216

CALAMITY JANE (Martha Jane Cannary; 1852-1903), American frontier woman **3** 216

CALDECOTT, RANDOLPH (1846-1886), English artist and illustrator **19** 52-55

CALDER, ALEXANDER (1898-1976), American sculptor **3** 216-218

CALDERA RODRÍGUEZ, RAFAEL (born 1916), president of Venezuela (1969-1974) **3** 218-219

CALDERÓN, ALBERTO P. (1920-1998), Hispanic American mathematician **3** 219-220

CALDERÓN, PEDRO (1600-1681), Spanish poet and playwright **3** 221-222

CALDERÓN FOURNIER, RAFAEL (born 1949), president of Costa Rica (1990-) **3** 222-223

CALDICOTT, HELEN BROINOWSKI (born 1938), Australian physician and activist **18** 71-73

CALDWELL, ERSKINE (1903-1987), American novelist **3** 223-224

CALDWELL, SARAH (born 1924), long-time artistic director, conductor, and founder of the Opera Company of Boston **3** 224-226

CALHOUN, JOHN CALDWELL (1782-1850), American statesman **3** 226-228

California Academy of Sciences
Eastwood, Alice **22** 158-160

California, University of (Fullerton)
Cobb, Jewel Plummer **22** 112-114

California, University of (Los Angeles)
Cobb, Jewel Plummer **22** 112-114

CALIGULA (12-41), Roman emperor 37-41 **3** 228-229

CALLAGHAN, EDWARD MORLEY (1903-1990), Canadian novelist **3** 229-230

CALLAGHAN, LEONARD JAMES (born 1912), Labor member of the British Parliament and prime minister, 1976-1979 **3** 230-231

CALLAHAN, DANIEL (born 1930), American philosopher who focused on biomedical ethics **3** 231-233

CALLAHAN, HARRY (1912-1999), American photographer **20** 67-69

CALLAS, MARIA (Cecilia Sophia Anna Maria Kalogeropoulos; 1923-1977), American opera soprano **18** 73-75

CALLEJAS ROMERO, RAFAEL LEONARDO (born 1943), president of Honduras (1990-) **3** 233-234

CALLENDER, CLIVE ORVILLE (born 1936), African American surgeon **18** 75-77

CALLES, PLUTARCO ELÍAS (1877-1945), Mexican revolutionary leader **3** 234-235

CALLIMACHUS (circa 310-240 B.C.), Greek poet **3** 235-236

CALLOWAY, CAB (1907-1994) American singer, songwriter, and bandleader **3** 236-238

CALVERT, CHARLES (3rd Baron Baltimore; 1637-1715), English proprietor of colonial Maryland **3** 238

CALVERT, GEORGE (1st Baron Baltimore; circa 1580-1632), English statesman, founder of Maryland colony **3** 238-239

CALVIN, JOHN (1509-1564), French Protestant reformer **3** 239-242

CALVIN, MELVIN (1911-1986), American chemist **3** 242-243

CALVINO, ITALO (1923-1985), Italian author **3** 243-244

CAMDESSUS, MICHEL (born 1933), French civil servant and managing director of the International Monetary Fund **3** 244-246

CAMERON, JULIA MARGARET (1815-1879), British photographer **20** 69-71

CAMERON, SIMON (1799-1889), American politician **3** 246-247

CAMOËNS, LUIS VAZ DE (1524-1580), Portuguese poet **3** 247-249

CAMPANELLA, ROY (1921-1993), American baseball player **19** 55-57

CAMPANELLA, TOMMASO (Giovanni Domenico Campanella; 1568-1639), Italian philosopher, political theorist, and poet **3** 249

CAMPBELL, ALEXANDER (1788-1866), Irish-born American clergyman **3** 249-250

CAMPBELL, AVRIL PHAEDRA DOUGLAS (KIM) (born 1947), Canada's first woman prime minister **3** 250-252

CAMPBELL, BEN NIGHTHORSE (born 1933), Native American United States senator from Colorado **3** 252-253

CAMPBELL, COLIN (Baron Clyde; 1792-1863), English army officer **20** 71-73

CAMPBELL, JOSEPH (1904-1987), American editor and popularizer of comparative mythology **3** 253-255

CAMPIN, ROBERT (circa 1375/80-1444), Flemish painter **3** 255

CAMPOS, ROBERTO OLIVEIRA (1917-2001), Brazilian economist and diplomat **18** 77-79

CAMUS, ALBERT (1913-1960), French novelist, essayist, and playwright **3** 255-257

Canadian literature
children's books
Richler, Mordecai **22** 371-373
political commentary
Richler, Mordecai **22** 371-373

CANALETTO (1697-1768), Italian painter **3** 257-258

Cancer research
Folkman, Judah **22** 176-179
Gallo, Robert Charles **22** 191-193

CANISIUS, ST. PETER (1521-1597), Dutch Jesuit **3** 258

CANNING, GEORGE (1770-1827), English orator and statesman **3** 258-260

CANNON, ANNIE JUMP (1863-1941), American astronomer **3** 260-261

CANNON, JOSEPH GURNEY (1836-1926), American politican **3** 261-262

CANOT, THEODORE (1804-1860), French-Italian adventurer and slave trader **3** 262-263

CANOVA, ANTONIO (1757-1822), Italian sculptor **3** 263-264

CANTOR, EDDIE (Isador Iskowitz; 1892-1964), American singer and comedian **3** 264-265

CANTOR, GEORG FERDINAND LUDWIG PHILIPP (1845-1918), German mathematician **3** 265-266

CANUTE I THE GREAT (c. 995-1035), Viking king of England and Denmark **3** 266-269

CANUTT, YAKIMA (Enos Edward Canutt; 1896-1986), American rodeo performer, actor, stuntman, and film director **21** 71-72

CAPA, ROBERT (Endre Friedmann; 1913-1954), Hungarian-American war photographer and photojournalist **3** 269-271

ČAPEK, KAREL (1890-1938), Czech novelist, playwright, and essayist **3** 271-272

CAPETILLO, LUISA (1879-1922), Puerto Rican labor leader and activist **20** 73-74

CAPONE, AL (Alphonso Caponi, a.k.a. ''Scarface;'' 1899-1947), American gangster **3** 272-273

CAPOTE, TRUMAN (born Truman Streckfus Persons; 1924-1984), American author **3** 273-275

CAPP, AL (Alfred Gerald Capp; 1909-1979), American cartoonist and satirist **3** 275-276

CAPRA, FRANK (1897-1991), American film director **3** 276-278

CAPRIATI, JENNIFER (born 1976), American tennis player **3** 278-281

CAPTAIN JACK (Kientpoos; circa 1837-1873), American tribal leader **21** 72-74

CARACALLA (188-217), Roman emperor **3** 281-282

CARAVAGGIO (1573-1610), Italian painter **3** 282-284

CARAWAY, HATTIE WYATT (1878-1950), first woman elected to the United States Senate in her own right **3** 284-285

CARDANO, GERONIMO (1501-1576), Italian mathematician, astronomer, and physician **3** 285-286

CARDENAL, ERNESTO (born 1925), Nicaraguan priest, poet, and revolutionary **19** 57-59

CÁRDENAS, LÁZARO (1895-1970), Mexican revolutionary president 1934-1940 **3** 286-287

CÁRDENAS SOLORZANO, CUAUHTÉMOC (born 1934), Mexican politician **3** 287-288

CARDIN, PIERRE (born 1922), French fashion designer **18** 79-81

CARDOSO, FERNANDO HENRIQUE (born 1931), sociologist and president of Brazil **18** 81-83

CARDOZO, BENJAMIN NATHAN (1870-1938), American jurist and legal philosopher **3** 288-290

CARDUCCI, GIOSUÈ (1835-1907), Italian poet **3** 290-291

CAREW, ROD (born 1945), Panamanian baseball player **3** 291-292

CAREY, GEORGE LEONARD (born 1935), archbishop of Canterbury **3** 293-294

CAREY, HENRY CHARLES (1793-1879), American writer on economics **3** 294-295

CAREY, PETER (born 1943), Australian author **3** 295-297

CAREY, WILLIAM (1761-1834), English Baptist missionary **3** 297

CAREY THOMAS, MARTHA (1857-1935), American educator **3** 297-298

CARÍAS ANDINO, TIBURCIO (1876-1969), Honduran dictator (1932-1949) **3** 298-299

CARISSIMI, GIACOMO (1605-1674), Italian composer **3** 299-300

CARLETON, GUY (1st Baron Dorchester; 1724-1808), British general and statesman **3** 300-301

CARLIN, GEORGE (born 1937), American comedian **3** 301-303

CARLSON, CHESTER F. (1906-1968), American inventor of the process of xerography **3** 303-304

CARLYLE, THOMAS (1795-1881), Scottish essayist and historian **3** 304-305

CARMICHAEL, STOKELY (1941-1998), African American civil rights activist **3** 305-308

CARNAP, RUDOLF (1891-1970), German-American philosopher **3** 308-309

CARNEADES (circa 213-circa 128 B.C.), Greek philosopher **3** 309

CARNEGIE, ANDREW (1835-1919), American industrialist and philanthropist **3** 309-312
influenced by
Scott, Thomas Alexander **22** 393-395

CARNEGIE, HATTIE (born Henrietta Kanengeiser; 1889-1956), American fashion designer **3** 313

CARNOT, LAZARE NICOLAS MARGUERITE (1753-1823), French engineer, general, and statesman **3** 313-314

CARNOT, NICHOLAS LÉONARD SADI (1796-1832), French physicist **3** 315

CARO, ANTHONY (born 1924), English sculptor **3** 316

CARO, JOSEPH BEN EPHRAIM (1488-1575), Jewish Talmudic scholar **3** 316-317

CAROTHERS, WALLACE HUME (1896-1937), American chemist **3** 317-318

CARPEAUX, JEAN BAPTISTE (1827-1875), French sculptor and painter **3** 318-319

CARR, EMILY (1871-1945), Canadian painter and writer **3** 319

CARR, EMMA PERRY (1880-1972), American chemist and educator **22** 89-91

CARR-SAUNDERS, SIR ALEXANDER MORRIS (1886-1966), English demographer and sociologist **3** 333-334

CARRANZA, VENUSTIANO (1859-1920), Mexican revolutionary, president 1914-1920 **3** 321-322

CARREL, ALEXIS (1873-1944), French-American surgeon **3** 322-323

CARRERA, JOSÉ MIGUEL (1785-1821), Chilean revolutionary **3** 323-324

CARRERA, JOSÉ RAFAEL (1814-1865), Guatemalan statesman, president 1851-1865 **3** 324-325

CARRERAS, JOSE MARIA (born 1946), Spanish opera singer **22** 91-93

CARRIER, WILLS (1876-1950), American inventer who was the ''father of air conditioning'' **3** 325-326

CARRINGTON, BARON (born 1919), British politician and secretary-general of the North Atlantic Treaty Organization (1984-1988) **3** 326-327

CARROLL, ANNA ELLA (1815-1893), American political writer and presidential aide **3** 327-331

CARROLL, JOHN (1735-1815), American Catholic bishop **3** 331-332

CARROLL, LEWIS (pseudonym of Charles Lutwidge Dodgson; 1832-1898), English cleric and author **3** 332-333

CARSON, BEN (born 1951), African American surgeon **18** 83-85

CARSON, CHRISTOPHER ''KIT'' (1809-1868), American frontiersman **3** 334-335

CARSON, JOHNNY (born 1925), American television host and comedian **3** 335-337

CARSON, RACHEL LOUISE (1907-1964), American biologist and author **3** 337-338

CARTER, ELLIOTT COOK, JR. (born 1908), American composer **3** 338-339

CARTER, HOWARD (1874-1939), English archaeologist and artist **20** 74-76

CARTER, JAMES EARL (''Jimmy'' Carter; born 1924), United States president (1977-1981) **3** 339-342

CARTIER, SIR GEORGE-ÉTIENNE (1814-1873), Canadian statesman **3** 342-343

CARTIER, JACQUES (1491-1557), French explorer and navigator **3** 343-344

CARTIER-BRESSON, HENRI (born 1908), French photographer and painter **19** 59-61

Cartography (science)
Hayden, Ferdinand Vandiveer **22** 227-229

CARTWRIGHT, ALEXANDER (1820-1898), baseball pioneer **21** 74-77

CARTWRIGHT, PETER (1785-1872), American Methodist preacher **3** 344-345

CARUSO, ENRICO (1873-1921), Italian operatic tenor **3** 345

CARVER, GEORGE WASHINGTON (1864-1943), African American agricultural chemist **3** 346-347

CARVER, JONATHAN (1710-1780), American explorer and writer **3** 347-348

CASALS, PABLO (born Pau Carlos Salvador Casals y Defill; 1876-1973), Spanish cellist, conductor, and composer **3** 348-350

CASANOVA, GIACOMO JACOPO GIROLAMO, CHEVALIER DE SEINGLAT (1725-1798), Italian adventurer **3** 350-351

CASE, STEVE (born 1958), American businessman **19** 61-64

CASEMENT, ROGER (1864-1916), Irish diplomat and nationalist **20** 76-78

CASEY, WILLIAM J. (1913-1987), American director of the Central Intelligence Agency (CIA) **3** 351-353

CASH, JOHNNY (born 1932), American singer and songwriter **3** 353-355

CASH, W. J. (Joseph Wilbur Cash; 1900-1914), American journalist and author **22** 93-95

CASS, LEWIS (1782-1866), American statesman **3** 355-356

CASSATT, MARY (1845-1926), American painter **3** 356-357

CASSAVETES, JOHN (1929-1989), American filmmaker **22** 96-98

CASSIODORUS, FLAVIUS MAGNUS AURELIUS, SENATOR (circa 480-circa

575), Roman statesman and author **3** 357-358

CASSIRER, ERNST (1874-1945), German philosopher **3** 358-359

CASTELO BRANCO, HUMBERTO (1900-1967), Brazilian general, president 1964-1966 **3** 359-360

CASTIGLIONE, BALDASSARE (1478-1529), Italian author and diplomat **3** 360-361

CASTILLA, RAMÓN (1797-1867), Peruvian military leader and president **3** 361

CASTLE, IRENE and VERNON (1910-1918), ballroom dancers **3** 361-363

CASTLEREAGH, VISCOUNT (Robert Stewart; 1769-1822), British statesman **3** 363-364

CASTRO ALVES, ANTÔNIO DE (1847-1871), Brazilian poet **3** 364-365

CASTRO RUZ, FIDEL (born 1926), Cuban prime minister **3** 365-368

CATHER, WILLA SIBERT (1873-1947), American writer **3** 368-369

CATHERINE OF ARAGON (1485-1536), Spanish princess, first queen consort of Henry VIII of England **18** 85-88

CATHERINE OF SIENA, ST. (1347-1380), Italian mystic **3** 369-370

CATHERINE THE GREAT (1729-1796), Russian empress 1762-1796 **3** 370-372

Catholic Church
see Roman Catholic Church

CATILINE (Lucius Sergius Catilina; circa 108-62 B.C.), Roman politician and revolutionary **3** 372-373

CATLIN, GEORGE (1796-1872), American painter **3** 373-374

CATO, MARCUS PORCIUS, THE ELDER (234-149 B.C.), Roman soldier, statesman, and historian **3** 375

CATO THE YOUNGER (Marcus Porcius Cato Uticensis; 95-46 B.C.), Roman politician **3** 374-375

CATT, CARRIE CHAPMAN (1859-1947), American reformer **3** 375-376

CATTELL, JAMES McKEEN (1860-1944), American psychologist and editor **3** 376-377

CATULLUS, GAIUS VALERIUS (circa 84-circa 54 B.C.), Roman poet **3** 377-378

CAUCHY, AUGUSTIN LOUIS (1789-1857), French mathematician **3** 378-380

CAVAFY, CONSTANTINE P. (Konstantinos P. Kabaphēs; 1863-1933), first modernist Greek poet **3** 381-382

CAVALCANTI, GUIDO (circa 1255-1300), Italian poet **3** 382

CAVALLI, PIETRO FRANCESCO (1602-1676), Italian composer **3** 382-383

CAVENDISH, HENRY (1731-1810), English physicist and chemist **3** 383-384

CAVOUR, CONTE DI (Camillo Benso; 1810-1861), Italian statesman **3** 385-386

CAXIAS, DUQUE DE (Luiz Alves de Lima e Silva; 1803-1880), Brazilian general and statesman **3** 386

CAXTON, WILLIAM (1422-1491), English printer **3** 386-387

CBS
see Columbia Broadcasting System

CEAUSESCU, NICOLAE (1918-1989), Romanian statesman **3** 387-388

CECIL OF CHELWOOD, VISCOUNT (Edgar Algernon Robert Cecil; 1864-1958), English statesman **3** 388-389

CELA Y TRULOCK, CAMILO JOSÉ (born 1916), Spanish author **3** 389-390

CÉLINE, LOUIS FERDINAND (pen name of Ferdinand Destouches; 1894-1961), French novelist **3** 390-391

CELLINI, BENVENUTO (1500-1571), Italian goldsmith and sculptor **3** 391-392

CELSIUS, ANDERS (1701-1744), Swedish astronomer **3** 392

CELSUS, AULUS CORNELIUS (circa 25 B.C.-A.D. 45?), Roman medical author **3** 393

Censorship
United States
Cerf, Bennett **22** 98-100

Central Powers (WWI)
see World War I

CEREZO AREVALO, MARCO VINICIO (born 1942), president of Guatemala (1986-1991) **3** 393-395

CERF, BENNETT (1898-1971), American editor, publisher, and author **22** 98-100

CERNAN, GENE (Eugene Andrew Cernan; born 1934), American astronaut **22** 100-102

CERVANTES, MIGUEL DE SAAVEDRA (1547-1616), Spanish novelist **3** 395-398

CÉSPEDES, CARLOS MANUEL DE (1819-1874), Cuban lawyer and revolutionary **3** 398-399

CESTI, PIETRO (Marc'Antonio Cesti; 1623-1669), Italian composer **3** 399-400

CETSHWAYO (Cetewayo; circa 1826-1884), king of Zululand 1873-1879 **3** 400

CÉZANNE, PAUL (1839-1906), French painter **3** 400-402

CHADLI BENJEDID (born 1929), president of the Algerian Republic (1979-) **3** 402-404

CHADWICK, FLORENCE (1918-1995), American swimmer **19** 64-66

CHADWICK, SIR EDWIN (1800-1890), English utilitarian reformer **3** 404-405

CHADWICK, SIR JAMES (1891-1974), English physicist **3** 405-406

CHADWICK, LYNN RUSSELL (born 1914), English sculptor **18** 88-90

CHAGALL, MARC (1887-1985), Russian painter **3** 406-407

CHAI LING (born 1966), Chinese student protest leader **19** 67-68

CHAIN, ERNST BORIS (1906-1979), German-born English biochemist **3** 407-408

Challenger (space shuttle)
Resnik, Judith Arlene **22** 369-371

CHALMERS, THOMAS (1780-1847), Scottish reformer and theologian **3** 408-409

CHAMBERLAIN, ARTHUR NEVILLE (1869-1940), English statesman **3** 409-411

CHAMBERLAIN, HOUSTON STEWART (1855-1927), English-born German writer **3** 411

CHAMBERLAIN, JOSEPH (1836-1914), English politician **3** 411-413

CHAMBERLAIN, WILT (born 1936), American basketball player **3** 413-415

CHAMBERLIN, THOMAS CHROWDER (1843-1928), American geologist **3** 415-416

CHAMBERS, WHITTAKER (Jay Vivian; 1901-1961), magazine editor who helped organize a Communist spy ring in the United States government **3** 416-417

CHAMORRO, VIOLETA BARRIOS DE (born 1930), newspaper magnate, publicist, and first woman president of Nicaragua (1990) **3** 417-419

Champagne music makers
Welk, Lawrence **22** 420-422

CHAMPLAIN, SAMUEL DE (circa 1570-1635), French geographer and explorer **3** 419-421

CHAMPOLLION, JEAN FRANÇOIS (1790-1832), French Egyptologist **3** 421

CHANCELLOR, RICHARD (died 1556), English navigator **3** 422

CHANDLER, ALFRED DU PONT, JR. (born 1918), American historian of American business **3** 422-423

CHANDLER, RAYMOND, JR. (1888-1959), American author of crime fiction **3** 423-425

CHANDLER, ZACHARIAH (1813-1879), American politician **3** 425-426

CHANDRAGUPTA MAURYA (died circa 298 B.C.), emperor of India 322?-298 **3** 426

CHANDRASEKHAR, SUBRAHMANYAN (1910-1995), Indian-born American physicist **3** 426-429

CHANEL, COCO (born Gabrielle Chanel; 1882-1971), French fashion designer **3** 429

CHANEY, LON (Alonzo Chaney; 1883-1930), American actor **19** 68-70

CHANG CHIEN (1853-1926), Chinese industrialist and social reformer **3** 429-430

CHANG CHIH-TUNG (1837-1909), Chinese official and reformer **3** 430-431

CHANG CHÜ-CHENG (1525-1582), Chinese statesman **3** 431-432

CHANG CHÜEH (died 184), Chinese religious and revolutionary leader **3** 432-433

CHANG HSÜEH-CH'ENG (1738-1801), Chinese scholar and historian **3** 433

CHANG PO-GO (died 846), Korean adventurer and merchant prince **3** 433-434

CHANG TSO-LIN (1873-1928), Chinese warlord **3** 434-435

CHANNING, EDWARD (1856-1931), American historian **3** 435

CHANNING, WILLIAM ELLERY (1780-1842), Unitarian minister and theologian **3** 435-436

CHAO MENG-FU (1254-1322), Chinese painter **3** 436-437

CHAPIN, F(RANCIS) STUART (1888-1974), American sociologist **3** 437-438

CHAPLIN, CHARLES SPENCER (1889-1977), American film actor, director, and writer **3** 438-440

CHAPMAN, GEORGE (1559/60-1634), English poet, dramatist, and translator **3** 440-441

CHAPMAN, JOHN (Johnny Appleseed; c. 1775-1847), American horticulturist and missionary **21** 77-78

CHAPMAN, SYDNEY (1888-1970), English geophysicist **3** 441

CHARCOT, JEAN MARTIN (1825-1893), French psychiatrist **3** 442

CHARDIN, JEAN BAPTISTE SIMÉON (1699-1779), French painter **3** 442-443

CHARGAFF, ERWIN (born 1905), American biochemist who worked with DNA **3** 444-445

CHARLEMAGNE (742-814), king of the Franks, 768-814, and emperor of the West, 800-814 **3** 445-447

CHARLES (born 1948), Prince of Wales and heir apparent to the British throne **3** 448-450

CHARLES I (1600-1649), king of England 1625-1649 **3** 450-452

CHARLES II (1630-1685), king of England, Scotland, and Ireland 1660-1685 **3** 452-454

CHARLES II (1661-1700), king of Spain 1665-1700 **3** 454

CHARLES III (1716-1788), king of Spain 1759-1788 **3** 454-455

CHARLES IV (1316-1378), Holy Roman emperor 1346-1378 **3** 455-456

CHARLES IV (1748-1819), king of Spain 1788-1808 **3** 456-457

CHARLES V (1337-1380), king of France 1364-1380 **3** 459-460

CHARLES V (1500-1558), Holy Roman emperor 1519-1556 **3** 457-459

CHARLES VI (1368-1422), king of France 1380-1422 **3** 460-461

CHARLES VII (1403-1461), king of France 1422-1461 **3** 461-462

CHARLES VIII (1470-1498), king of France 1483-1498 **3** 462-463

CHARLES X (1757-1836), king of France 1824-1830 **3** 463-464

CHARLES XII (1682-1718), king of Sweden 1697-1718 **3** 464-466

CHARLES XIV JOHN (1763-1844), king of Sweden 1818-1844 **2** 205-206

CHARLES, RAY (Robinson; born 1932), American jazz musician—singer, pianist, and composer **3** 469-470

CHARLES ALBERT (1798-1849), king of Sardinia 1831-1849 **3** 466

CHARLES EDWARD LOUIS PHILIP CASIMIR STUART (1720-1788), Scottish claimant to English and Scottish thrones **3** 466-467

CHARLES THE BOLD (1433-1477), duke of Burgundy 1467-1477 **3** 467-469

CHARNISAY, CHARLES DE MENOU (Seigneur d'Aulnay; circa 1604-1650), French governor of Acadia **3** 470-471

CHARONTON, ENGUERRAND (circa 1410/15-after 1466), French painter **3** 471

CHARPENTIER, MARC ANTOINE (1634-1704), French composer **3** 471-472

CHARRON, PIERRE (1541-1603), French philosopher and theologian **3** 472

CHASE, PHILANDER (1775-1852), American Episcopalian bishop and missionary **3** 472-473

CHASE, SALMON PORTLAND (1808-1873), American statesman and jurist **3** 473-475

CHASE, SAMUEL (1741-1811), American politician and jurist **3** 475-476

CHASE, WILLIAM MERRITT (1849-1916), American painter **3** 476-477

CHATEAUBRIAND,VICOMTE DE (1768-1848), French author **3** 477-479

CHATELET, GABRIELLE-EMILIE MARQUISE DU (1706-1749), French physicist and chemist **22** 102-103

CHATICHAI CHOONHAVAN (1922-1998), prime minister of Thailand (1988-1990) **3** 479-480

CHATTERJI, BANKIMCHANDRA (1838-1894), Bengali novelist **3** 480-481

CHATTERTON, THOMAS (1752-1770), English poet **3** 481-482

CHAUCER, GEOFFREY (circa 1345-1400), English poet **3** 482-485

CHAUNCY, CHARLES (1705-1787), American Calvinist clergyman and theologian **3** 485-486

CHÁVEZ, CARLOS (1899-1978), Mexican conductor and composer **3** 486

CHAVEZ, CESAR (1927-1993), American labor leader **3** 486-487

CHÁVEZ, DENNIS (1888-1962), Hispanic American politician **3** 488-489

CHAVEZ, LINDA (born 1947), Hispanic American civil rights activists **3** 489-491

CHAVIS, BENJAMIN (born 1948), African American religious leader, civil

rights activist, labor organizer, and author **3** 491-493

CHEEVER, JOHN (1912-1982), American short-story writer **3** 493-494

CHEKHOV, ANTON PAVLOVICH (1860-1904), Russian author **3** 494-497

CHELMSFORD, 1st VISCOUNT (Frederic John Napier Thesigner Chelmsford; 1868-1933), English statesman **3** 497

Chemistry (science)
chemical reactions
Lavoisier, Marie Paulze **22** 292-294
organic
Carr, Emma Perry **22** 89-91

CH'EN TU-HSIU (1879-1942), Chinese statesman and editor **3** 501-502

CHENEY, RICHARD B(RUCE) (born 1941), U.S. secretary of defense under George Bush **3** 497-499

CHENG HO (1371-circa 1433), Chinese admiral **3** 500

CHÉNIER, ANDRÉ MARIE (1762-1794), French poet **3** 500-501

CHERENKOV, PAVEL ALEKSEEVICH (1904-1990), Russian physicist **3** 502-503

CHERNENKO, KONSTANTIN USTINOVICH (1911-1985), the Soviet Union general secretary from February 1984 to March 1985 **3** 503-504

CHERNYSHEVSKY, NIKOLAI GAVRILOVICH (1828-1889), Russian journalist, critic, and social theorist **3** 504-505

Cherokee Indians (North America)
literature
Ridge, John Rollin **22** 373-375

CHERUBINI, LUIGI CARLO ZANOBI SALVATORE MARIA (1760-1842), Italian-born French composer **3** 505-506

CHESNUT, MARY BOYKIN (1823-1886), Civil War diarist **3** 506-508

CHESNUTT, CHARLES WADDELL (1858-1932), African American author and lawyer **20** 78-82

CHESTERTON, GILBERT KEITH (1874-1936), English author and artist **3** 508-509

CHEVROLET, LOUIS (1878-1941), auto racer and entrepreneur **20** 82-84

CH'I PAI-SHIH (1863-1957), Chinese painter and poet **3** 526-527

CHIA SSU-TAO (1213-1275), Chinese statesman **3** 514-515

CHIANG CHING-KUO (1910-1988), chairman of the Nationalist party and president of the Republic of China in Taiwan (1978-1988) **3** 509-510

CHIANG KAI-SHEK (1887-1975), Chinese nationalist leader and president **3** 510-513

CHIARI, ROBERTO (born 1905), president of Panama (1960-1964) **3** 513-514

CHICAGO, JUDY (Judith Cohen; born 1939), American artist and activist **3** 515-516

CHICHERIN, GEORGI VASILYEVICH (1872-1936), Russian statesman **3** 516-517

CHIEN-LUNG (Hung-li; 1711-1799), Chinese emperor (1735-1799) **21** 78-79

CHIEPE, GAOSITWE KEAGAKWA TIBE (born 1926), intellectual, educator, diplomat, politician, and cabinet minister of external affairs of Botswana **3** 517

CHIFLEY, JOSEPH BENEDICT (1885-1951), Australian statesman **3** 518

CHIH-I (Chih-k'ai, 538-597), Chinese Buddhist monk **3** 518-519

CHILD, JULIA McWILLIAMS (born 1912), chef, author, and television personality **3** 519-520

CHILD, LYDIA MARIA FRANCIS (1802-1880), American author and abolitionist **3** 520-521

CHILDE, VERE GORDON (1892-1957), Australian prehistorian and archeologist **3** 521-522

Children's literature
see Literature for children

CHILDRESS, ALICE (1920-1994), African American dramatist, author, and poet **3** 522-524

CH'IN KUEI (1090-1155), Chinese official **3** 524-525

CHINN, MAY EDWARD (1896-1980), African American physician **3** 525-526

CHIPPENDALE, THOMAS (1718-1779), English cabinetmaker **4** 1-2

CHIRAC, JACQUES (born 1932), French prime minister **4** 2-3

CHIRICO, GIORGIO DE (1888-1978), Italian painter **4** 4

CHISHOLM, CAROLINE (1808-1877), British author and philantropist **4** 4- 7

CHISHOLM, SHIRLEY ANITA ST. HILL (born 1924), first African American woman to serve in the United States Congress **4** 7-9

CHISSANO, JOAQUIM ALBERTO (born 1939), a leader of Mozambique's war for independence and later president of Mozambique (1986-) **4** 9-11

CHISUM, JOHN SIMPSON (1824-1884), American rancher **4** 11

CH'I-YING (circa 1786-1858), Chinese statesman and diplomat **4** 12

CHMIELNICKI, BOGDAN (1595-1657), Cossack leader of Ukrainian revolt **4** 12-13

CHOATE, JOSEPH HODGES (1832-1917), American lawyer and diplomat **22** 103-106

CHOATE, RUFUS (1799-1859), American lawyer and statesman **22** 106-107

CH'OE CH'UNG-HON (1149-1219), Korean general **4** 13

CHOMSKY, NOAM AVRAM (born 1928), American linguist and philosopher **4** 13-15

CHONG CHUNG-BU (1106-1179), Korean general **4** 15

CHONGJO (1752-1800), king of Korea **4** 15-16

CHOPIN, FRÉDÉRIC FRANÇOIS (1810-1849), Polish-French composer and pianist **4** 16-18

CHOPIN, KATHERINE (''Kate''; born Katherine O'Flaherty; 1851-1904), American writer, poet, and essayist **4** 18-20

CHOPRA, DEEPAK (born 1946), Indian physician, author, and educator **20** 84-86

CHOU EN-LAI (1898-1976), Chinese Communist premier **4** 20-22

CHOU KUNG (flourished circa 1116 B.C.), Chinese statesman **4** 22-23

CHRESTIEN DE TROYES (flourished 12th century), French poet **4** 23-24

CHRÉTIEN, JOSEPH-JACQUES-JEAN ''JEAN'' (born 1934), French Canadian politician and Canada's 20th prime minister **4** 24-25

CHRISTIAN IV (1577-1648), king of Denmark and Norway 1588-1648 **20** 86-89

CHRISTIE, AGATHA (Agatha Mary Clarissa Miller; 1890-1976), best selling mystery author **4** 25-26

CHRISTINA OF SWEDEN (1626-1689), queen of Sweden 1632-1654 **4** 26-29

CHRISTINE DE PISAN (1364/65-circa 1430), French author **4** 29-30

CHRISTO (Christo Vladimiroff Javacheff; born 1935), Bulgarian-born sculptor noted for large-scale environmental artworks **4** 30-31

CHRISTOPHE, HENRI (1767-1820), Haitian patriot and king **4** 32

CHRISTOPHER, WARREN MINOR (born 1925), United States secretary of state **4** 32-33

CHRISTUS, PETRUS (circa 1410-1472/73), Flemish painter **4** 33-34

CHRISTY, EDWIN P. (1815-1862), American minstrel **4** 34-35

CHRYSIPPUS (circa 280-circa 206 B.C.), Greek Stoic philosopher **4** 35-36

CHRYSLER, WALTER PERCY (1875-1940), American manufacturer **4** 36-37

CHU YUAN-CHANG (Hongwu; T'ai Tsu; Kao-ti; 1328-1398), Chinese emperor (1368-1398) **21** 79-81

CHU, PAUL CHING-WU (born 1941), Chinese-American experimentalist in solid-state physics **4** 37-39

CHU HSI (Chu Fu-tzu; 1130-1200), Chinese scholar and philosopher **4** 40-43

CHU TEH (1886-1976), Chinese Communist military leader **4** 54-55

CHULALONGKORN (Rama V; 1853-1910), king of Thailand 1868-1910 **4** 43-45

CHUN DOO HWAN (born 1931), army general turned politician and president of the Republic of Korea (South Korea); 1981-1988 **4** 45-47

CHUNG, CONNIE (born 1946), American correspondent and resporter **4** 47-48

CHUNG-SHU, TUNG (circa 179-104 B.C.), Chinese man of letters **4** 48-49

CHURCH, FREDERICK EDWIN (1826-1900), American painter **4** 49-50

Church of Rome
see Roman Catholic Church

CHURCHILL, WINSTON (1871-1947), American novelist **4** 50-51

CHURCHILL, SIR WINSTON LEONARD SPENCER (1874-1965), English statesman **4** 51-53
Fisher, John Arbuthnot **22** 171-173

CHURRIGUERA, JOSÉ BENITO DE (1665-1725), Spanish architect and sculptor **4** 53-54

CICERO, MARCUS TULLIUS (106-43 B.C.), Roman orator and writer **4** 55-58

CID, THE (Cid Campeador; 1043-1099), Spanish medieval warrior **4** 58-59

Cider House Rules, The (book; film)
Irving, John Winslow **22** 257-259

CILLER, TANSU (born 1946), prime minister of Turkey (1993-) **4** 59-60

CIMABUE (flourished late 13th century), Italian painter **4** 60-61

CIMAROSA, DOMENICO (1749-1801), Italian opera composer **4** 61-62

CINQUE, JOSEPH (circa 1813-circa 1879), West African slave leader **4** 62

CISNEROS, HENRY G. (born 1947), first Hispanic mayor in Texas **4** 62-64

CISNEROS, SANDRA (born 1954), Hispanic American short story writer and poet **4** 64-65

CISSÉ, SOULEYMANE (born 1940), Malian filmmaker **4** 65-66

CITROËN, ANDRÉ-GUSTAVE (1878-1935), French automobile manufacturer **4** 66-68

Civil War, United States (1861-1865)
- ACCOUNTS OF
  in literature
    Longstreet, James **22** 301-305
- CONFEDERACY
  army
    Breckinridge, John Cabell **22** 77-79
    Longstreet, James **22** 301-305
- UNION
  army
    Dodge, Grenville Mellen **22** 142-145
    Halleck, Henry Wager **22** 205-207
  supplies for the army
    Scott, Thomas Alexander **22** 393-395

CLAIBORNE, LIZ (Elizabeth Claiborne Ortenberg; born 1929), American businesswoman and clothing designer **4** 68-69

CLANCY, TOM (born 1947), American author **4** 70-71

CLAPHAM, SIR JOHN HAROLD (1873-1946), English economic historian **4** 71

CLAPP, MARGARET ANTOINETTE (1910-1974), American author, educator, and president of Wellesley College (1949-1966) **4** 71-72

CLAPPERTON, HUGH (1788-1827), Scottish explorer of Africa **4** 72-73

CLAPTON, ERIC (born 1945), English guitarist, singer, and songwriter **18** 90-92

CLARENDON, 1ST EARL OF (Edward Hyde; 1609-1674), English statesman and historian **4** 73-75

CLARK, GEORGE ROGERS (1752-1818), American Revolutionary War soldier **4** 75-76

CLARK, JOHN BATES (1847-1938), American economist **4** 76-77

CLARK, JOHN MAURICE (1884-1963), American economist **4** 77-78

CLARK, KENNETH B. (born 1914), American social psychologist **4** 78-79

CLARK, KENNETH M. (Lord; 1903-1983), English art historian **4** 79-80

CLARK, MARK WAYNE (1896-1984), American general **4** 80-81

CLARK, TOM CAMPBELL (1899-1977), President Harry S. Truman's attorney general and Supreme Court justice **4** 81-82

CLARK, WILLIAM (1770-1838), American explorer and soldier **4** 82-83

CLARK, WILLIAM ANDREWS (1839-1925), American copper entrepreneur and politician **4** 83-85

CLARKE, ARTHUR CHARLES (born 1917), English author **18** 92-94

CLARKE, KENNETH HARRY (born 1940), Conservative politician and Great Britain's chancellor of the exchequer (1993-) **4** 85-87

CLARKE, MARCUS ANDREW HISLOP (1846-1881), English-born Australian journalist and author **4** 87-88

CLARKE, SAMUEL (1675-1729), English theologian and philosopher **4** 88

CLAUDE LORRAIN (1600-1682), French painter, draftsman, and etcher **4** 89-90

CLAUDEL, CAMILLE (1864-1943), French sculptor **22** 107-110

CLAUDEL, PAUL LOUIS CHARLES (1868-1955), French author and diplomat **4** 90-91

CLAUDIUS GERMANICUS, TIBERIUS (Claudius I; 10 B.C. -A.D. 54), emperor of Rome 41-54 **4** 91-92

CLAUSEWITZ, KARL VON (Karl Philipp Gottlieb von Clausewitz; 1780-1831), Prussian military strategist **20** 89-91

CLAUSIUS, RUDOLF JULIUS EMANUEL (1822-1888), German physicist **4** 92-94

CLAVER, ST. PETER (1580-1654), Spanish Jesuit missionary **4** 94

CLAY, HENRY (1777-1852), American lawyer and statesman **4** 94-96

CLAYTON, JOHN MIDDLETON (1796-1856), American lawyer and statesman **4** 96-97

CLEARY, BEVERLY (nee Beverly Bunn; born 1916), American author of children's books **22** 110-112

CLEAVER, LEROY ELDRIDGE (1935-1998), American writer and Black Panther leader **4** 97-98

CLEISTHENES (flourished 6th century B.C.), Athenian statesman **4** 98-99

CLEMENCEAU, GEORGES (1841-1929), French statesman **4** 99-101

CLEMENS NON PAPA, JACOBUS (circa 1510-circa 1556), Flemish composer **4** 101

CLEMENT V (1264-1314), pope 1304-1314 **4** 101-102

CLEMENT VII (Giulia de Medici; 1478-1534), pope (1523-1534) **21** 81-83

Clement VIII (Ippolito Aldobrandini; 1536-1605), pope 1592-1605
Fontana, Lavinia **22** 179-180

CLEMENT OF ALEXANDRIA (circa 150-circa 215), Christian theologian **4** 102-103

CLEMENTE, ROBERTO (1934-1972), Hispanic American baseball player **19** 70-72

CLEOMENES I (flourished circa 520-490 B.C.), Spartan king **4** 103

CLEOMENES III (circa 260-219 B.C.), king of Sparta 235-219 **4** 103-104

CLEON (circa 475-422 B.C.), Athenian political leader **4** 104-105

CLEOPATRA (69-30 B.C.), queen of Egypt **4** 105-106

CLEVELAND, JAMES (1932-1991), African American singer, songwriter, and pianist **4** 106-108

CLEVELAND, STEPHEN GROVER (1837-1908), American statesman, twice president **4** 108-110
political opponents
Cooley, Thomas McIntyre **22** 116-119

CLINE, PATSY (born Virginia Patterson Hensley; 1932-1963), American singer **4** 110-112

CLINTON, DeWITT (1769-1828), American lawyer and statesman **4** 112-113

CLINTON, GEORGE (1739-1812), American patriot and statesman **4** 113-114

CLINTON, SIR HENRY (1738?-1795), British commander in chief during the American Revolution **4** 114-115

CLINTON, HILLARY RODHAM (born 1947), American politician and first lady **4** 115-117

CLINTON, WILLIAM JEFFERSON (''Bill'' Clinton; born 1946), 42nd president of the United States **4** 117-119

CLIVE, ROBERT (Baron Clive of Plassey; 1725-1774), English soldier and statesman **4** 119-120

CLODION (1738-1814), French sculptor **4** 121

CLODIUS PULCHER, PUBLIUS (died 52 B.C.), Roman politician **4** 121-122

CLOUET, FRANÇOIS (circa 1516-circa 1572), French portrait painter **4** 122-123

CLOUET, JEAN (circa 1485-circa 1541), French portrait painter **4** 122-123

CLOUGH, ARTHUR HUGH (1819-1861), English poet **4** 123-124

CLOVIS I (465-511), Frankish king **4** 124

COBB, JEWEL PLUMMER (born 1924), African American scientist and activist **22** 112-114

COBB, TYRUS RAYMOND (1886-1961), baseball player **4** 124-126

COBBETT, WILLIAM (1763-1835), English journalist and politician **4** 126-127

COBDEN, RICHARD (1804-1865), English politician **4** 127-128

COCHISE (circa 1825-1874), American Chiricahua Apache Indian chief **4** 128

COCHRAN, JACQUELINE (Jackie Cochran; 1910-1980), American aviator and businesswoman **18** 94-96

COCHRAN, JOHNNIE (born 1937), African American lawyer **4** 128-131

COCHRANE, THOMAS (Earl of Dundonald; 1775-1860), British naval officer **20** 91-93

COCKCROFT, JOHN DOUGLAS (1897-1967), English physicist **4** 131-132

COCTEAU, JEAN (1889-1963), French writer **4** 132-133

COE, SEBASTIAN (born 1956), English track athlete **20** 93-95

COEN, JAN PIETERSZOON (circa 1586-1629), Dutch governor general of Batavia **4** 133

COETZEE, J(OHN) M. (born 1940), white South African novelist **4** 133-135

COFFIN, LEVI (1789-1877), American antislavery reformer **4** 135

COFFIN, WILLIAM SLOANE, JR. (born 1924), Yale University chaplain who spoke out against the Vietnam War **4** 135-137

COHAN, GEORGE MICHAEL (1878-1942), American actor and playwright **4** 137-138

COHEN, HERMANN (1842-1918), Jewish-German philosopher **4** 138-139

COHEN, MORRIS RAPHAEL (1880-1947), American philosopher and teacher **4** 139-140

COHEN, WILLIAM S. (born 1940), American secretary of defense **18** 96-98

COHN, FERDINAND (1829-1898), German botanist **20** 95-97

COHN-BENDIT, DANIEL (born 1946), led ''new left'' student protests in France in 1968 **4** 140-141

COKE, SIR EDWARD (1552-1634), English jurist and parliamentarian **4** 141-142

COLBERT, JEAN BAPTISTE (1619-1683), French statesman **4** 142-143

COLBY, WILLIAM E. (1920-1996), American director of the Central Intelligence Agency (CIA) **4** 143-145

COLDEN, CADWALLADER (1688-1776), American botanist and politician **4** 145-146

COLE, GEORGE DOUGLAS HOWARD (1889-1959), English historian and economist **4** 146-147

COLE, JOHNNETTA (born 1936), African American scholar and educator **4** 147-149

COLE, NAT (a.k.a. Nat ''King'' Cole, born Nathaniel Adams Coles; 1919-1965), American jazz musician **4** 149-151

COLE, THOMAS (1801-1848), American painter **4** 151-152

COLEMAN, BESSIE (1892-1926), first African American to earn an international pilot's license **4** 152-154

COLERIDGE, SAMUEL TAYLOR (1772-1834), English poet and critic **4** 154-156

COLES, ROBERT MARTIN (born 1929), American social psychiatrist, social critic, and humanist **4** 156-157

COLET, JOHN (circa 1446-1519), English theologian **4** 157-158

COLETTE, SIDONIE GABRIELLE (1873-1954), French author **4** 158-159

COLIGNY, GASPARD DE (1519-1572), French admiral and statesman **4** 159-160

Collective bargaining
see Labor unions

COLLIER, JOHN (1884-1968), American proponent of Native American culture **4** 160-162

COLLINGWOOD, ROBIN GEORGE (1889-1943), English historian and philosopher **4** 162

COLLINS, EDWARD KNIGHT (1802-1878), American businessman and shipowner **4** 162-163

COLLINS, EILEEN (born 1956), American astronaut **4** 163-165

COLLINS, MARVA (born Marva Deloise Nettles; b. 1936), African American educator **4** 165-167

COLLINS, MICHAEL (1890-1922), Irish revolutionary leader and soldier **4** 167-168

COLLINS, WILLIAM (1721-1759), English lyric poet **4** 168-169

COLLINS, WILLIAM WILKIE (1824-1889), English novelist **4** 169-170

COLLOR DE MELLO, FERNANDO (born 1949), businessman who became president of Brazil in 1990 **4** 170-172

COLT, SAMUEL (1814-1862), American inventor and manufacturer **4** 172-173

COLTRANE, JOHN (1926-1967), African American jazz saxophonist **4** 173-174

COLUM, PADRAIC (1881-1972), Irish-American poet and playwright **4** 174-175

COLUMBA, ST. (circa 521-597), Irish monk and missionary **4** 175-176

COLUMBAN, ST. (circa 543-615), Irish missionary **4** 176

Columbia Broadcasting System (CBS; communications)
Allen, Gracie **22** 18-20
Frankenheimer, John **22** 182-185
Sevareid, Eric **22** 395-397

COLUMBUS, CHRISTOPHER (1451-1506), Italian navigator, discoverer of America **4** 176-179
voyages
Pinzón, Martin Alonso **22** 358-360
Pinzón, Vicente Yáñez **22** 360-361

COLWELL, RITA R. (born 1934), American marine microbiologist **4** 179-180

COMANECI, NADIA (Nadia Conner; born 1961), Romanian gymnast **18** 98-100

COMENIUS, JOHN AMOS (1592-1670), Moravian theologian and educational reformer **4** 180-181

COMINES, PHILIPPE DE (circa 1445-1511), French chronicler **4** 181

COMMAGER, HENRY STEELE (1902-1998), American historian, textbook author, and editor **4** 181-183

Committee for the First Amendment
Huston, John Marcellus **22** 250-252
Wyler, William **22** 424-426

COMMONER, BARRY (born 1917), American biologist and environmental activist **4** 183-185

COMMONS, JOHN ROGERS (1862-1945), American historian **4** 185

COMNENA, ANNA (1083-1148), Byzantine princess and historian **4** 185-186

Compromise of 1820
see Missouri Compromise

Compromise of 1850 (United States history)
opponents (north)
Choate, Rufus **22** 106-107

COMPTON, ARTHUR HOLLY (1892-1962), American physicist **4** 186-188

Computers and calculating machines
Erdos, Paul **22** 166-168

COMSTOCK, ANNA BOTSFORD (1854-1930), American artist and natural science educator **20** 97-99

COMSTOCK, ANTHONY (1844-1915), American antivice crusader **4** 188-189

COMSTOCK, HENRY TOMPKINS PAIGE (1820-1870), American gold prospector **4** 189

COMTE, AUGUSTE (1798-1857), French philosopher **4** 189-191

CONABLE, BARBER B., JR. (born 1922), head of the World Bank (1986-1991) **4** 191-192

CONANT, JAMES BRYANT (1893-1978), American chemist and educator **4** 192-193

Concept of Law, The (book)
Hart, Herbert Lionel Adolphus **22** 218-219

CONDÉ, PRINCE DE (Louis II de Bourbon 1621-1686), French general **4** 193-194

CONDILLAC, ÉTIENNE BONNOT DE (1715-1780), French philosopher and educator **4** 194-195

CONDORCET, MARQUIS DE (Marie Jean Antoine Nicolas Caritat; 1743-1794), French philosopher and mathematician **4** 195-196

CONE, JAMES HALL (born 1938), American theologian **4** 196-197

Confederacy, American
see Confederate States of America

Confederate States of America (1861-1865)
Congress
Hemphill, John **22** 234-236
President and Cabinet
Breckinridge, John Cabell **22** 77-79

CONFUCIUS (551-479 B.C.), Chinese teacher and philosopher **4** 197-200

Congressional Medal of Honor (United States)
Schneerson, Menachem Mendel **22** 386-388

Congressmen
see Statesmen, American—legislative

CONGREVE, WILLIAM (1670-1729), English dramatist **4** 200-201

CONKLING, ROSCOE (1829-1888), American politician **4** 201-202

CONNALLY, JOHN BOWDEN, JR. (born 1917), Texas governor, political adviser, and confidant to presidents **4** 202-204

CONNERY, SEAN (Thomas Connery; born 1930), Scottish actor **18** 100-102

CONNOLLY, CYRIL (1903-1974), British novelist and literary and social critic **4** 204-205

CONNOLLY, MAUREEN (1934-1969), American tennis player **19** 72-74

CONRAD, JOSEPH (1857-1924), Polish-born English novelist **4** 205-207

CONRAD, PETE (Charles ''Pete'' Conrad, Jr.; 1930-1999), American astronaut and businessman **22** 114-116

CONSTABLE, JOHN (1776-1837), English landscape painter **4** 208-209

CONSTANTINE I (circa 274-337), Roman emperor 306-337 **4** 209-211

CONSTANTINE XI (Palaeologus; 1405-1453), Byzantine emperor 1448-1453 **4** 211-212

Constitution of the United States (1787)
constitutional law
Cooley, Thomas McIntyre **22** 116-119

CONTI, NICCOLÒ DE' (circa 1396-1469), Venetian merchant-adventurer **4** 212-213

CONWAY, JILL KATHRYN KER (born 1934), historian interested in the role of women and president of Smith College **4** 213-214

COOGAN, JACKIE (John Leslie Coogan, Jr.; 1914-1984), American actor **21** 83-85

COOK, JAMES (1728-1779), English explorer, navigator, and cartographer **4** 214-215

COOKE, JAY (1821-1905), American merchant banker **4** 215-216

COOLEY, CHARLES HORTON (1864-1929), American social psychologist, sociologist, and educator **4** 216-217

COOLEY, THOMAS MCINTYRE (1824-1898), American jurist and public servant **22** 116-119

COOLIDGE, JOHN CALVIN (1872-1933), president of the United States 1923-1929 **4** 217-219

COOMBS, HERBERT COLE (Nugget; born 1906), Australian economist **4** 219-220

COONEY, JOAN GANZ (born 1929), American television program producer and publicist **19** 74-76

COOPER, ANNIE (Anna Julia Cooper; 1858-1964), African American educator, author, and activist **22** 119-121

COOPER, GARY (Frank James Cooper; 1901-1961), American motion picture actor **21** 85-87

COOPER, JAMES FENIMORE (1789-1851), American novelist and social critic **4** 220-223

COOPER, PETER (1791-1883), American inventor and manufacturer **4** 223-224

COOPER, THOMAS (1759-1839), English-born American scientist and educator **4** 224

COORS, ADOLPH (Adolph Herrman Kohrs; 1847-1929), American brewer and businessman **19** 76-78

COPEAU, JACQUES (1879-1949), French dramatic theorist, director, and actor who established the Vieux Colombier **4** 225

COPERNICUS, NICOLAUS (1473-1543), Polish astronomer **4** 226-227

COPLAND, AARON (1900-1990), American composer **4** 227-228

COPLEY, JOHN SINGLETON (1738-1815), American portrait painter **4** 228-230

COPPOLA, FRANCIS FORD (born 1939), American filmmaker and author **18** 102-104

CORDOBA, GONZALO FERNANDEZ DE (1453-1515), Spanish military leader **20** 99-100

CORELLI, ARCANGELO (1653-1713), Italian composer and violinist **4** 230-231

CORI, GERTY T. (born Gerty Theresa Radnitz; 1896-1957), American biochemist **4** 231-234

CORINTH, LOVIS (1838-1925), German artist **4** 234

CORMAN, ROGER (born 1926), American film director and producer **21** 87-89

CORNEILLE, PIERRE (1606-1684), French playwright **4** 234-236

CORNELL, EZRA (1807-1874), American financier and philanthropist **4** 236-237

CORNELL, JOSEPH (1903-1972), American artist **4** 237-238

CORNING, ERASTUS (1794-1872), American merchant and financier **4** 238-239

CORNPLANTER (c. 1732-1836), Seneca village leader **4** 239-241

CORNWALLIS, CHARLES (1st Marquess Cornwallis; 1738-1805), British soldier and statesman **4** 241-243

CORONA, BERT (born 1918), Hispanic American union organizer **4** 243-247

CORONADO, FRANCISCO VÁSQUEZ DE (1510-1554), Spanish explorer and colonial official **4** 247

COROT, JEAN BAPTISTE CAMILLE (1796-1875), French painter **4** 247-249

CORREGGIO (circa 1494-1534), Italian painter **4** 249-251

CORRIGAN, MICHAEL AUGUSTINE (1839-1902), American Catholic archbishop **4** 253

CORRIGAN and WILLIAMS founders of the women's peace movement in Northern Ireland **4** 251-253

CORT, HENRY (1740-1800), English ironmaster **4** 254

CORTE REÁL, GASPAR AND MIGUEL, Portuguese explorers **4** 254-255

CORTÉS, HERNÁN (1485?-1547), Spanish conquistador **4** 255-256

CORTONA, PIETRO DA (1596-1669), Italian painter and architect **4** 256

COSBY, WILLIAM HENRY, JR. (''Bill'' Cosby; born 1937), American entertainer **4** 257-258

COSGRAVE, LIAM (born 1920), Irish foreign minister and prime minister (1973-1977) **4** 258-260

COSIO VILLEGAS, DANIEL (1898-1976), Mexican teacher, civil servant, and author of studies of Mexican history **4** 260-261

Cosmology
Hildegard of Bingen **22** 240-242

COTTEN, ELIZABETH (''Libba''; born Elizabeth Nevills; 1892-1987), African American musician **4** 261-263

COTTON, JOHN (1584-1652), American Congregationalist clergyman **4** 263-265

Cotton gin (machine)
Greene, Catherine Littlefield **22** 200-203

COUBERTIN, PIERRE DE (Pierre Fredy, Baron de Coubertin; 1863-1937), French organizer of the modern Olympic Games **21** 89-92

COUGHLIN, CHARLES EDWARD (1891-1979), Canadian-American priest and politician **4** 265-266

COULOMB, CHARLES AUGUSTIN DE (1736-1806), French physicist **4** 266-267

COULTON, GEORGE GORDON (1858-1947), English historian **4** 267

Council of Elders
see French Revolution—Council of Elders

COUNTS, GEORGE S(YLVESTER) (1889-1974), American educator and educational sociologist **4** 267-269

COUPER, ARCHIBALD SCOTT (1831-1892), British chemist **4** 269-270

COUPER, JAMES HAMILTON (1794-1866), American agriculturist **4** 270

COUPERIN, FRANÇOIS (1668-1733), French composer, organist, and harpsichordist **4** 270-271

COURBET, JEAN DESIRÉ GUSTAVE (1819-1877), French painter **4** 271-273

COURLANDER, HAROLD (1908-1996), American folklorist and author **19** 78-80

COURNOT, ANTOINE AUGUSTIN (1801-1877), French mathematician, philosopher, and economist **4** 273

COUSIN, VICTOR (1792-1867), French educator and philosopher **4** 273-274

COUSINS, NORMAN (1912-1990), editor-in-chief of the *Saturday Review* and advocate for world peace **4** 274-276

COUSTEAU, JACQUES-YVES (1910-1997), undersea explorer, photographer, inventor, writer, television producer, and filmmaker **4** 276-277

COUSY, BOB (Robert Joseph Cousy; born 1928), American basketball player and coach **21** 92-94

COUZENS, JAMES (James Joseph Couzins, Jr.; 1872-1936), American industrialist, politician, and philanthropist **22** 121-125

COVERDALE, MILES (1488-1568), English Puritan **4** 278

COVILHÃO, PEDRO DE (circa 1455-circa 1530), Portuguese explorer and diplomat **4** 278-279

COWARD, NOEL (1899-1973), English playwright, actor, and composer **4** 279-280

Cowboys (Dallas football team)
Landry, Tom **22** 290-292

COWELL, HENRY DIXON (1897-1965), American composer and pianist **4** 280-281

COWLEY, ABRAHAM (1618-1667), English writer **4** 281-282

COWPER, WILLIAM (1731-1800), English poet **4** 282

COX, ARCHIBALD (born 1912), American lawyer, educator, author, labor arbitrator, and public servant **4** 283-284

COX, HARVEY (born 1929), American theologian and author **4** 284-285

COXE, TENCH (1755-1824), American political economist and businessman **4** 285-286

COXEY, JACOB SECHLER (1854-1951), American reformer and businessman **4** 286-287

COYSEVOX, ANTOINE (1640-1720), French sculptor **4** 287-288

CRABBE, GEORGE (1754-1832), English poet **4** 288

CRAFT, ELLEN (c. 1826-1897), African American activist **22** 125-127

Craft unions
see Labor unions

CRAIG, EDWARD GORDON (1872-1966), European actor, designer, director, and theoretician **4** 288-289

CRANACH, LUCAS, THE ELDER (1472-1553), German painter, engraver, and designer of woodcuts **4** 289-290

CRANDALL, PRUDENCE (1803-1890), American educator **4** 291

CRANE, HART (1899-1932), American poet **4** 291-293

CRANE, STEPHEN (1871-1900), American writer and poet **4** 293-295

CRANMER, THOMAS (1489-1556), English reformer, archbishop of Canterbury **4** 295-296

CRASHAW, RICHARD (1612/1613-49), English poet **4** 296

CRASSUS DIVES, MARCUS LICINIUS (circa 115-53 B.C.), Roman financier and politician **4** 296-297

CRAVEIRINHA, JOSÉ (born 1922), Mozambican journalist and lyric poet **4** 297-299

CRAWFORD, JOAN (Lucille Fay LeSueur; 1906-1977), American actress **19** 80-82

CRAWFORD, WILLIAM HARRIS (1772-1834), American politician **4** 299-300

CRAXI, BETTINO (1934-2000), statesman and prime minister of the Italian republic (1983-1987) **4** 300-301

CRAY, SEYMOUR (1925-1996), American computer engineer **4** 301-303

CRAZY HORSE (circa 1842-1877), American Indian, Oglala Sioux war chief **4** 303-304

CREEL, GEORGE (1876-1953), American writer and journalist **4** 304-305

CRÉMAZIE, OCTAVE (1827-1879), Canadian poet **4** 305-306

CRERAR, THOMAS ALEXANDER (1876-1975), Canadian political leader **4** 306

CRESSON, EDITH (born 1934), first woman prime minister of France **4** 306-307

CRÈVECOEUR, ST. JOHN DE (1735-1813), French-American farmer and writer **4** 307-308

CRICHTON, (JOHN) MICHAEL (a.k.a. Michael Douglas, Jeffrey Hudson, and John Lange; b. 1942), American novelist, screenwriter, and director **4** 308-310

CRICK, FRANCIS HARRY CROMPTON (born 1916), English molecular biologist **4** 310

Crime novel
see Mystery fiction

Criminal law
England
Hall, Edward Marshall **22** 204-205
Hastings, Patrick Gardiner **22** 219-221
United States
Williams, Edward Bennett **22** 422-424

CRISPI, FRANCESCO (1819-1901), Italian statesman **4** 310-311

CRISTIANI, ALFREDO (''Fredy'' Cristiani; born 1947), president of El Salvador (1989-) **4** 311-313

CRISTOFORI, BARTOLOMEO (1655-1731), Italian musician and inventor of the piano **21** 94-96

CROCE, BENEDETTO (1866-1952), Italian philosopher, critic and educator **4** 313-314

CROCKETT, DAVID (1786-1836), American frontiersman **4** 314-316

CROGHAN, GEORGE (ca. 1720-1782), American Indian agent and trader **22** 127-129

CROLY, HERBERT DAVID (1869-1930), American editor and author **4** 316-317

CROLY, JANE (Jennie June; 1829-1901), American journalist **21** 96-96

CROMER, 1ST EARL OF (Evelyn Baring; 1841-1907), English statesman **4** 317

CROMWELL, OLIVER (1599-1658), English statesman and general **4** 317-320

CROMWELL, THOMAS (Earl of Essex; circa 1485-1540), English statesman 1532-1540 **4** 320-321

CRONKITE, WALTER LELAND, JR. (born 1916), American journalist and radio and television news broadcaster **4** 321-322

CROOK, GEORGE (1828-1890), American general and frontiersman **4** 322-323

CROOKES, SIR WILLIAM (1832-1919), English chemist and physicist **4** 323-324

CROSBY, HARRY LILLIS (Bing; 1903-1977), American singer and radio and television personality **4** 324-326

CROGHAN, GEORGE (1720-1782), British trader and land speculator **22** 127-129

CROWLEY, ALEISTER (1875-1947), English author and magician **18** 107-109

CROWTHER, SAMUEL ADJAI (circa 1806-1891), Nigerian Anglican bishop **4** 326

CRUMB, GEORGE (born 1929), American composer and teacher **4** 326-328

CRUZ, OSWALDO GONÇALVES (1872-1917), Brazilian microbiologist and epidemiologist **4** 328-329

CUAUHTEMOC (circa 1496-1525), Aztec ruler **4** 329

CUBBERLEY, ELLWOOD PATTERSON (1868-1941), American educator and university dean **4** 329-331

CUDWORTH, RALPH (1617-1688), English philosopher and theologian **4** 331

CUFFE, PAUL (1759-1817), African American ship captain and merchant **4** 331-332

CUGOANO, OTTOBAH (circa 1757-after 1803), African abolitionist in England **4** 332-333

CUKOR, GEORGE (1899-1983), American film director **19** 82-84

CULLEN, COUNTEE (1903-1946), African American poet **4** 333-334

CULLEN, MAURICE GALBRAITH (1866-1934), Canadian painter **4** 334

CULLEN, PAUL (1803-1879), Irish cardinal **20** 100-103

Cultural evolution
see Evolution, cultural

CUMMINGS, EDWARD ESTLIN (1894-1962), American poet **4** 334-336

CUNHA, EUCLIDES RODRIGUES PIMENTA DA (1866-1909), Brazilian writer **4** 336-337

CUNNINGHAM, GLENN (1909-1988), American track and field athlete **21** 96-99

CUNNINGHAM, IMOGEN (1883-1976), American photographer **19** 84-86

CUNNINGHAM, MERCE (born 1919), American dancer and choreographer **4** 337-338

CUOMO, MARIO MATTHEW (born 1932), Democratic New York state governor **4** 338-339

CURIE, ÈVE (Eve Curie Labouisse; born 1904), French musician, author and diplomat **18** 109-111

CURIE, MARIE SKLODOWSKA (1867-1934), Polish-born French physicist **4** 339-341

CURIE, PIERRE (1859-1906), French physicist **4** 341-344

CURLEY, JAMES MICHAEL (1874-1958), American politician **4** 344-345

CURRIE, SIR ARTHUR WILLIAM (1875-1933), Canadian general **4** 345

CURRIER AND IVES (1857-1907), American lithographic firm **4** 345-346

CURRY, JABEZ LAMAR MONROE (1815-1903), American politician **4** 346-347

CURTIN, ANDREW GREGG (1815-1894), American politician **4** 347-348

CURTIN, JOHN JOSEPH (1885-1945), Australian statesman, prime minister **4** 348-349

CURTIS, BENJAMIN ROBBINS (1809-1874), American jurist, United States Supreme Court justice **4** 349

CURTIS, CHARLES BRENT (1860-1936), American vice president (1929-1932) and legislator **21** 99-100

CURTIS, GEORGE WILLIAM (1824-1892), American writer and reformer **4** 349-350

CURTISS, GLENN HAMMOND (1878-1930), American aviation pioneer **4** 350-351

CURZON, GEORGE NATHANIEL (1st Marquess Curzon of Kedleston; 1859-1925), English statesman **4** 351-352

CUSA, NICHOLAS OF (1401-1464), German prelate and humanist **4** 352-353

CUSHING, HARVEY WILLIAMS (1869-1939), American neurosurgeon **4** 353-354

CUSHMAN, CHARLOTTE (1816-1876), American actress **4** 354-355

CUSTER, GEORGE ARMSTRONG (1839-1876), American general **4** 355-356

CUTLER, MANASSEH (1742-1823), American clergyman, scientist, and politician **4** 356-357

CUVIER, BARON GEORGES LÉOPOLD (1769-1832), French zoologist and biologist **4** 357-359

CUVILLIÉS, FRANÇOIS (1695-1768), Flemish architect and designer **4** 359-360

CUYP, AELBERT (1620-1691), Dutch painter **4** 360-361

CYNEWULF (8th or 9th century), Anglo-Saxon poet **20** 103-104

CYPRIANUS, THASCIUS CAECILIANUS (died 258), Roman bishop of Carthage **4** 361-362

CYRIL (OF ALEXANDRIA), ST. (died 444), Egyptian bishop, Doctor of the Church **4** 362

CYRIL, ST. (827-869), Apostle to the Slavs **4** 362

CYRUS THE GREAT (ruled 550-530 B.C.), founder of the Persian Empire **4** 363-364

D

DA PONTE, LORENZO (Emanuele Conegliano; 1749-1838), Italian librettist and poet **20** 105-106

DAGUERRE, LOUIS JACQUES MANDÉ (1787-1851), French painter and stage designer **4** 365-366

DAHL, ROALD (1916-1990), Welsh-born English author **4** 366-367

DAIGO II (1288-1339), Japanese emperor **4** 367-368

DAIMLER, GOTTLIEB (1834-1900), German mechanical engineer **4** 368

DALADIER, ÉDOUARD (1884-1970), French statesman **4** 369

DALAI LAMA (Lhamo Thondup; born 1935), 14th in a line of Buddhist spiritual and temporal leaders of Tibet **4** 369-371

DALE, SIR HENRY HALLETT (1875-1968), English pharmacologist and neurophysiologist **4** 371-373

DALEY, RICHARD J. (1902-1976), Democratic mayor of Chicago (1955-1976) **4** 373-375

DALHOUSIE, 1ST MARQUESS OF (James Andrew Broun Ramsay; 1812-1860), British statesman **4** 375-376

DALI, SALVADOR (1904-1989), Spanish painter **4** 376-377

DALLAPICCOLA, LUIGI (1904-1975), Italian composer **4** 377-378

DALTON, JOHN (1766-1844), English chemist **4** 378-379

DALY, MARCUS (1841-1900), American miner and politician **4** 379-380

DALY, MARY (born 1928), American feminist theoretician and philosopher **4** 380-381

DALZEL, ARCHIBALD (or Dalziel; 1740-1811), Scottish slave trader **4** 381-382

DAM, CARL PETER HENRIK (1895-1976), Danish biochemist **4** 382-383

DAMIEN, FATHER (1840-1889), Belgian missionary **4** 383

DAMPIER, WILLIAM (1652-1715), English privateer, author, and explorer **4** 384

DANA, CHARLES ANDERSON (1819-1897), American journalist **4** 384-385

DANA, RICHARD HENRY, JR. (1815-1882), American author and lawyer **4** 385-386

DANDOLO, ENRICO (circa 1107-1205), Venetian doge 1192-1205 **4** 386-387

DANDRIDGE, DOROTHY (1922-1965), African American actress and singer **18** 112-114

DANIELS, JOSEPHUS (1862-1948), American journalist and statesman **4** 387

Danish literature and culture *see* Denmark—culture

D'ANNUNZIO, GABRIELE (1863-1938), Italian poet and patriot **4** 388

DANQUAH, JOSEPH B. (1895-1965), Ghanaian nationalist and politician **4** 388-389

DANTE ALIGHIERI (1265-1321), Italian poet **4** 389-391

DANTON, GEORGES JACQUES (1759-1794), French revolutionary leader **4** 391-393

DARBY, ABRAHAM (1677-1717), English iron manufacturer **20** 106-107

DARÍO, RUBÉN (1867-1916), Nicaraguan poet **4** 393-394

DARIUS I (the Great; ruled 522-486 B.C.), king of Persia **4** 394-395

DARROW, CLARENCE SEWARD (1857-1938), American lawyer **4** 396-397

DARWIN, CHARLES ROBERT (1809-1882), English naturalist **4** 397-399

DARWIN, ERASMUS (1731-1802), English physician, author, botanist and inventor **18** 114-116

DARWISH, MAHMUD (born 1942), Palestinian poet **4** 399-401

DAS, CHITTA RANJAN (1870-1925), Indian lawyer, poet, and nationalist **4** 401-402

DATSOLALEE (Dabuda; Wide Hips; 1835-1925), Native American weaver **22** 130-131

DAUBIGNY, CHARLES FRANÇOIS (1817-1878), French painter and etcher **4** 402

DAUDET, ALPHONSE (1840-1897), French novelist and dramatist **4** 402-403

DAUMIER, HONORÉ VICTORIN (1808-1879), French lithographer, painter, and sculptor **4** 403-405

DAVENPORT, JOHN (1597-1670), English Puritan clergyman **4** 405-406

DAVID (ruled circa 1010-circa 970 B.C.), Israelite king **4** 406-407

DAVID I (1084-1153), king of Scotland **4** 407

DAVID, JACQUES LOUIS (1748-1825), French painter **4** 407-409

DAVIES, ARTHUR BOWEN (1862-1928), American painter **4** 409-410

DAVIES, RUPERT (1917-1976), British actor **18** 116-117

DAVIES, WILLIAM ROBERTSON (1913-1995), Canadian author **18** 117-119

DAVIGNON, VISCOUNT (ETIENNE) (born 1932), an architect of European integration and unity through the Commission of the European Communities **4** 410-411

DAVIS, ALEXANDER JACKSON (1803-1892), American architect **4** 411

DAVIS, ANGELA (Angela Yvonne Davis; born 1944), African American scholar and activist **4** 412-413

DAVIS, ARTHUR VINING (1867-1962), general manager of the Aluminum Company of America (ALCOA) **4** 413-414

DAVIS, BENJAMIN O., SR. (1877-1970), first African American general in the regular United States Armed Services **4** 414-415

DAVIS, BETTE (1908-1989), American actress **18** 119-121

DAVIS, COLIN REX (born 1927), British conductor **22** 131-133

DAVIS, ELMER HOLMES (1890-1958), American journalist and radio commentator **22** 133-136

DAVIS, GLENN (born 1925), American football player **21** 101-103

DAVIS, HENRY WINTER (1817-1865), American lawyer and politician **4** 415-416

DAVIS, JEFFERSON (1808-1889), American statesman, president of the Confederacy 1862-1865 **4** 416-418

DAVIS, JOHN (circa 1550-1605), English navigator **4** 419

DAVIS, MILES (1926-1991), jazz trumpeter, composer, and small-band leader **4** 419-421

DAVIS, OSSIE (born 1917), African American playwright, actor, and director **4** 421-422

DAVIS, RICHARD HARDING (1864-1916), American journalist, novelist, and dramatist **4** 422-423

DAVIS, SAMMY, JR. (1925-1990), African American singer, dancer, and actor **4** 423-424

DAVIS, STUART (1894-1964), American cubist painter **4** 424-425

DAVIS, WILLIAM MORRIS (1850-1934), American geographer and geologist **4** 425-426

DAVY, SIR HUMPHRY (1778-1829), English chemist and natural philosopher **4** 426-427

DAWES, HENRY LAURENS (1816-1903), American politician **4** 427

DAWSON, WILLIAM LEVI (1899-1990), African American composer, performer, and music educator **4** 427-428

DAY, DOROTHY (1897-1980), a founder of the Catholic Worker Movement **4** 428-429

DAYAN, MOSHE (1915-1981), Israeli general and statesman **4** 429-431

DAYANANDA SARASWATI (1824-1883), Indian religious leader **4** 431

DE ANDRADE, MARIO (Mario Coelho Pinto Andrade; born 1928), Angolan poet, critic, and political activist **4** 434-435

DE BEAUVOIR, SIMONE (1908-1986), French writer and leader of the modern feminist movement **4** 440-441

DE BOW, JAMES DUNWOODY BROWNSON (1820-1867), American editor and statistician **4** 441-442

DE BROGLIE, LOUIS VICTOR PIERRE RAYMOND (1892-1987), French physicist **4** 442-444

DE FOREST, LEE (1873-1961), American inventor **4** 459-460

DE GASPERI, ALCIDE (1881-1954), Italian statesman, premier 1945-1953 **4** 462-463

DE GAULLE, CHARLES ANDRÉ JOSEPH MARIE (1890-1970), French general, president 1958-1969 **4** 463-465

DE KLERK, FREDRIK WILLEM (born 1936), state president of South Africa (1989-) **4** 466-468

DE KOONING, WILLEM (1904-1997), Dutch-born American painter **4** 468-469

DE LA MADRID HURTADO, MIGUEL (born 1934), president of Mexico (1982-1988) **4** 471-472

DE LA ROCHE, MAZO LOUISE (1879-1961), Canadian author **4** 474-475

DE LEON, DANIEL (1852-1914), American Socialist theoretician and politician **4** 479-480

DE L'ORME, PHILIBERT (1510-1570), French architect **9** 519

DE MILLE, AGNES (1905-1993), American dancer, choreographer, and author **4** 486-488

DE NIRO, ROBERT (born 1943), American actor and film producer **21** 103-106

DE SANCTIS, FRANCESCO (1817-1883), Italian critic, educator, and legislator **4** 505

DE SICA, VITTORIO (1902-1974), Italian filmmaker **21** 106-108

DE SMET, PIERRE JEAN (1801-1873), Belgian Jesuit missionary **4** 509-510

DE SOTO, HERNANDO (1500-1542), Spanish conqueror and explorer **4** 510-511

DE VALERA, EAMON (1882-1975), American-born Irish revolutionary leader and statesman **4** 514-515

DE VRIES, HUGO (1848-1935), Belgian botanist in the fields of heredity and the origin of species **4** 516-518

DE WOLFE, ELSIE (1865-1950), American interior decorator **20** 107-108

DEÁK, FRANCIS (1803-1876), Hungarian statesman **4** 431-432

DEAKIN, ALFRED (1856-1919), Australian statesman **4** 432-433

DEAN, JAMES (James Byron Dean; 1931-1955), American actor and cult figure **4** 433-434
Ray, Nicholas **22** 364-366

DEANE, SILAS (1737-1789), American merchant lawyer and diplomat **4** 435-437

Death of a Salesman (play)
Lemmon, Jack **22** 297-299

DEB, RADHAKANT (1783-1867), Bengali reformer and cultural nationalist **4** 437

DEBAKEY, MICHAEL ELLIS (born 1908), American surgeon **4** 437-438

DEBARTOLO, EDWARD JOHN, SR. and JR., real estate developers who specialized in large regional malls **4** 438-440

DEBS, EUGENE VICTOR (1855-1926), American union organizer **4** 444-445

DEBUSSY, (ACHILLE) CLAUDE (1862-1918), French composer **4** 445-447

DEBYE, PETER JOSEPH WILLIAM (1884-1966), Dutch-born American physical chemist **4** 447-448

DECATUR, STEPHEN (1779-1820), American naval officer **4** 448-449

DEE, RUBY (born Ruby Ann Wallace; b. 1924), African American actor **4** 449-452

DEER, ADA E. (born 1935), Native American social worker, activist, and director of Bureau of Indian Affairs **4** 452-454

DEERE, JOHN (1804-1886), American inventor and manufacturer **4** 455

DEERING, WILLIAM (1826-1913), American manufacturer **4** 455-456

DEES, MORRIS S., JR. (born 1936), American civil rights attorney **4** 456-457

DEFOE, DANIEL (1660-1731), English novelist, journalist, and poet **4** 457-459

DEGANAWIDA (also DeKanahwidah; c. 1550-c. 1600), Native American prophet, leader, and statesman **4** 460-461

DEGAS, (HILAIRE GERMAIN) EDGAR (1834-1917), French painter and sculptor **4** 461-462

DEKKER, THOMAS (circa 1572-circa 1632), English playwright and pamphleteer **4** 465-466

DELACROIX, (FERDINAND VICTOR) EUGÈNE (1798-1863), French painter **4** 469-471

DELANCEY, STEPHEN (1663-1741), American merchant and politician **4** 473

DELANY, MARTIN ROBINSON (1812-1885), African American army officer, politician, and judge **4** 473-474

DELAUNAY, ROBERT (1885-1941), French abstract painter **4** 475-476

DELBRÜCK, MAX (1906-1981), German-born American molecular biologist **4** 476-478

DELCASSÉ, THÉOPHILE (1852-1923), French statesman **4** 478-479

DELLINGER, DAVID (born 1915), American pacifist **4** 480-481

DELORIA, ELLA CLARA (1889-1971), Native American ethnologist, linguist, and author **22** 136-138

DELORIA, VINE, JR. (born 1933), Native American author, poet, and activist **4** 481-484

DELORS, JACQUES (born 1925), French president of the European Commission and chief architect of Western Europe's drive toward market unity by 1992 **4** 484-486

DEL PILAR, MARCELO H. (1850-1896), Philippine revolutionary propagandist and satirist **4** 486

DEMILLE, CECIL BLOUNT (1881-1959), American film director and producer **4** 488-490
Young, Loretta **22** 427-430

DEMIREL, SÜLEYMAN (born 1924), Turkish politician, prime minister, and leader of the Justice party **4** 490-493

Democratic party (United States)
leaders (Kentucky)
Breckinridge, John Cabell **22** 77-79
national committee
Belmont, August **22** 56-57

DEMOCRITUS (c. 494-c. 404 B.C.), Greek natural philosopher **4** 493-494

DEMOIVRE, ABRAHAM (1667-1754), Franco-English mathematician **4** 494-495

DEMOSTHENES (384-322 B.C.), Greek orator **4** 495-496

DEMPSEY, JACK (William Harrison Dempsey; 1895-1983), American boxer **4** 496-497

DEMUTH, CHARLES (1883-1935), American painter **4** 497-498

DENG XIAOPING (Teng Hsiao-p'ing; 1904-1997), leader in the People's Republic of China (PRC) in the 1970s **4** 498-500

DENIKIN, ANTON (1872-1947), Russian soldier **20** 108-111

DENKTASH, RAUF (born 1924), president of the Turkish Republic of Northern Cyprus (1985-) **4** 500-502

Denmark (kingdom, Europe)
culture (films)
Dreyer, Carl Theodor **22** 152-155

DENNING, ALFRED THOMPSON (Tom Denning; 1899-1999), British judge and author **22** 138-140

DEODORO DA FONSECA, MANOEL (1827-1892), Brazilian statesman, president 1890-1891 **4** 502

DERAIN, ANDRÉ (1880-1954), French painter **4** 503

DERRICOTTE, JULIETTE ALINE (1897-1931), African American educator **22** 140-141

DERRIDA, JACQUES (born 1930), French philosopher **4** 503-505

DESCARTES, RENÉ (1596-1650), French philosopher and mathematician **4** 505-508

Designers
clothing
Kelly, Patrick **22** 273-275

DESSALINES, JEAN JACQUES (1758-1806), Haitian nationalist and politician **4** 511-512

Detective stories
see Mystery fiction

DETT, ROBERT NATHANIEL (1882-1943), African American composer, conductor, and music educator **4** 512

DEUTSCH, KARL WOLFGANG (1912-1992), American political scientist **4** 512-514

DEVLIN, BERNADETTE (McAliskey; born 1947), youngest woman ever elected to the British Parliament **4** 515-516

DEVRIES, WILLIAM CASTLE (born 1943), American heart surgeon **4** 518-519

DEW, THOMAS RODERICK (1802-1846), American political economist **4** 519

DEWEY, GEORGE (1837-1917), American naval officer **4** 520

DEWEY, JOHN (1859-1952), American philosopher and educator **4** 520-523

DEWEY, MELVIL (1851-1931), American librarian and reformer **4** 523-524

DEWEY, THOMAS EDMUND (1902-1971), American lawyer and politician **4** 524

DEWSON, MARY WILLIAMS (Molly; 1874-1962), American reformer, government official, and organizer of women for the Democratic party **4** 525

Diachronic historical linguistics
see Linguistics

DIAGHILEV, SERGEI (1872-1929), Russian who inspired artists, musicians, and dancers to take ballet to new heights of public enjoyment **4** 525-527

DIAGNE, BLAISE (1872-1934), Senegalese political leader **4** 527

DIAMOND, DAVID (born 1915), American composer and teacher **4** 527-529

DIANA, PRINCESS OF WALES (born Diana Frances Spencer; 1961-1997), member of British royal family **4** 529-533

DIAS DE NOVAIS, BARTOLOMEU (died 1500), Portuguese explorer **4** 533-534

DÍAZ, PORFIRIO (José de la Cruz Porfirio Díaz; 1830-1915), Mexican general and politician **4** 534-536

DÍAZ DEL CASTILLO, BERNAL (circa 1496-circa 1584), Spanish soldier and historian **4** 536-537

DÍAZ ORDAZ, GUSTAVO (1911-1979), president of Mexico (1964-1970) **4** 537-538

DICKENS, CHARLES JOHN HUFFAM (1812-1870), English author **4** 538-541

DICKEY, JAMES (1923-1997), American poet **19** 87-89

DICKINSON, EMILY (1830-1886), American poet **4** 541-543

DICKINSON, JOHN (1732-1808), American lawyer, pamphleteer, and politician **4** 543-544

DICKSON, LAURIE (William Kennedy Laurie Dickson; 1860-1935), British inventor and filmmaker **20** 112-113

DIDEROT, DENIS (1713-1784), French philosopher, playwright, and encyclopedist **5** 1-2

DIDION, JOAN (born 1934), American author **20** 113-116

DIEBENKORN, RICHARD (born 1922), American abstract expressionist painter **5** 2-4

DIEFENBAKER, JOHN GEORGE (1895-1979), Canadian statesman **5** 4-5

DIELS, (OTTO PAUL) HERMANN (1876-1954), German organic chemist **5** 5-6

DIEM, NGO DINH (1901-1963), South Vietnamese president 1955-1963 **5** 6-7

DIESEL, RUDOLF (1858-1913), German mechanical engineer **5** 7

DIKE, KENNETH (Kenneth Onwuka Dike; 1917-1983), African historian who set up the Nigerian National Archives **5** 7-8

DILLINGER, JOHN (1903-1934), American criminal **5** 9

DILTHEY, WILHELM CHRISTIAN LUDWIG (1833-1911), German historian and philosopher **5** 10

DIMAGGIO, JOE (born Giuseppe Paolo DiMaggio, Jr.; 1914-1999), American baseball player **5** 10-11

DIMITROV, GEORGI (1882-1949), head of the Communist International (1935-1943) and prime minister of Bulgaria (1944-1949) **5** 11-13

DINESEN BLIXEN-FINECKE, KAREN (a.k.a. Isak Dinesen; 1885-1962), Danish author **5** 13-14

DINGANE (circa 1795-1840), Zulu king **5** 14-15

DINKINS, DAVID (born 1927), African American politician and mayor of New York City **5** 15-18

DINWIDDIE, ROBERT (1693-1770), Scottish merchant and colonial governor **5** 18-19

DIOCLETIAN (Gaius Aurelius Valerius Diocletianus; 245-circa 313), Roman emperor 284-305 **5** 19-20

DIOGENES (circa 400-325 B.C.), Greek philosopher **5** 20-21

DIOP, CHEIKH ANTA (1923-1986), African historian **5** 21-22

DIOR, CHRISTIAN (1905-1957), French fashion designer **5** 22

Diplomats
Pakistani
Ali, Ahmed **22** 16-18

Diplomats, American
19th century (in the Netherlands)
Belmont, August **22** 56-57
20th century (in England)
Choate, Joseph Hodges **22** 103-106
20th century (in Thailand)
Donovan, William Joseph **22** 147-149

DIRAC, PAUL ADRIEN MAURICE (1902-1984), English physicist **5** 23-24

Directory (France; 1795-1799)
see French Revolution 1795-1799 (Directory)

DIRKSEN, EVERETT McKINLEY (1896-1969), Republican congressman and senator from Illinois **5** 24-26

Discovery (space shuttle)
Resnik, Judith Arlene **22** 369-371

DISNEY, WALTER ELIAS (1901-1966), American film maker and entrepreneur **5** 26-27

DISRAELI, BENJAMIN (1st Earl of Beaconsfield; 1804-1881), English statesman, prime minister 1868 and 1874-1880 **5** 27-29

DIVINE, FATHER (born George Baker?; c. 1877-1965), African American religious leader **5** 29-32

DIX, DOROTHEA LYNDE (1802-1887), American reformer **5** 32-33

DIX, OTTO (1891-1969), German painter and graphic artist **5** 33-34

DJILAS, MILOVAN (1911-1995), Yugoslavian writer **5** 34

DO MUOI (born 1917), prime minister of the Socialist Republic of Vietnam (1988-) **5** 53-55

DOBELL, SIR WILLIAM (1899-1970), Australian artist **5** 34-35

DOBZHANSKY, THEODOSIUS (1900-1975), Russian-American biologist who studied natural selection **5** 35-37

Dr. Strange Love (film)
Scott, George Campbell**22** 391-393

DOCTOROW, EDGAR LAURENCE (born 1931), American author **19** 89-91

Doctors of the Church
see Religious leaders, Christian—Doctors

DODGE, GRACE HOADLEY (1856-1914), American feminist, philanthropist, and social worker **5** 37-38

DODGE, GRENVILLE MELLEN (1831-1916), American army officer and civil engineer **22** 142-145

DODGE, JOHN FRANCIS (1864-1920) AND HORACE ELGIN (1868-1920), American automobile manufacturers **18** 121-123

DOE, SAMUEL KANYON (1951-1990), Liberian statesman **5** 38-39

DOENITZ, KARL (1891-1980), German naval officer **20** 116-117

DOI TAKAKO (born 1928), chairperson of the Japan Socialist party **5** 39-41

DOLE, ELIZABETH HANFORD (born 1936), American lawyer, politician, and first female United States secretary of transportation **5** 41-43

DOLE, ROBERT J. (born 1923), Republican Senator **5** 43-46

DOLE, SANFORD BALLARD (1844-1926), American statesman **5** 46

DOLLFUSS, ENGELBERT (1892-1934), Austrian statesman **5** 47

DÖLLINGER, JOSEF IGNAZ VON (1799-1890), German historian and theologian **5** 47-48

DOMAGK, GERHARD JOHANNES PAUL (1895-1964), German bacteriologist **5** 48-50

DOMINGO, PLACIDO (born 1941), Spanish-born lyric-dramatic tenor **5** 50-51
Carreras, Jose Maria **22** 91-93

DOMINIC, ST. (circa 1170-1221), Spanish Dominican founder **5** 51-52

DOMINO, FATS (Antoine Domino, Jr.; born 1928), African American singer, pianist, and composer **22** 145-147

DOMITIAN (Titus Flavius Domitianus Augustus; 51-96), Roman emperor 81-96 **5** 52-53

DONATELLO (Donato di Niccolò Bardi; 1386-1466), Italian sculptor **5** 55-56

DONATUS (died circa 355), schismatic bishop of Carthage **5** 56-57

DONG, PHAM VAN (born 1906), premier first of the Democratic Republic of Vietnam (DRV) and after 1976 of the Socialist Republic of Vietnam (SRV) **5** 57-59

DONIZETTI, GAETANA (1797-1848), Italian opera composer **5** 59-60

DONLEAVY, JAMES PATRICK (born 1926), Irish author and playwright **19** 91-93

DONNE, JOHN (1572-1631), English metaphysical poet **5** 60-61

DONNELLY, IGNATIUS (1831-1901), American politician and author **5** 62

DONNER, GEORG RAPHAEL (1693-1741), Austrian sculptor **5** 63

DONOSO, JOSÉ (1924-1996), Chilean writer **5** 63-65

DONOVAN, WILLIAM JOSEPH (1883-1959), American lawyer and public servant **22** 147-149

DOOLITTLE, HILDA (1886-1961), American poet and novelist **5** 65-66

DOOLITTLE, JAMES HAROLD (1896-1993), American transcontinental pilot **5** 66-68

DORIA, ANDREA (1466-1560), Italian admiral and politician **18** 123-125

DORR, RHETA CHILDE (1868-1948), American journalist **5** 68-69

DORSEY, JIMMY (James Dorsey; 1904-1957), American musician and bandleader **19** 93-95

DORSEY, THOMAS ANDREW (1900-1993), African American gospel singer and composer **22** 149-151

DOS PASSOS, RODERIGO (1896-1970), American novelist **5** 69-71

DOS SANTOS, JOSÉ EDUARDO (born 1942), leader of the Popular Movement for the Liberation of Angola and president of Angola **5** 71-72

DOS SANTOS, MARCELINO (born 1929), Mozambican nationalist insurgent, statesman, and intellectual **5** 72-74

DOSTOEVSKY, FYODOR (1821-1881), Russian novelist **5** 74-77

DOUGLAS, DONALD WILLS (1892-1981), American aeronautical engineer **5** 77

DOUGLAS, GAVIN (circa 1475-1522), Scottish poet, prelate, and courtier **5** 77-78

DOUGLAS, SIR JAMES (1286?-1330), Scottish patriot **5** 80-82

DOUGLAS, MARY TEW (born 1921), British anthropologist and social thinker **5** 79-80

DOUGLAS, STEPHEN ARNOLD (1813-1861), American politician **5** 80-82

DOUGLAS, THOMAS CLEMENT (1904-1986), Canadian clergyman and politician, premier of Saskatchewan (1944-1961), and member of Parliament (1962-1979) **5** 82-83

DOUGLAS, WILLIAM ORVILLE (1898-1980), American jurist **5** 83-85

DOUGLAS-HOME, ALEC (Alexander Frederick Home; 1903-1995), Scottish politician **20** 117-119

DOUGLASS, FREDERICK (circa 1817-1895), African American leader and abolitionist **5** 85-86

DOUHET, GIULIO (1869-1930), Italian military leader **22** 151-152

DOVE, ARTHUR GARFIELD (1880-1946), American painter **5** 86-87

DOVE, RITA FRANCES (born 1952), United States poet laureate **5** 87-89

DOW, CHARLES (1851-1902), American journalist **19** 95-97

DOW, NEAL (1804-1897), American temperance reformer **5** 89-90

DOWLAND, JOHN (1562-1626), British composer and lutenist **5** 90

DOWNING, ANDREW JACKSON (1815-1852), American horticulturist and landscape architect **5** 90-91

DOYLE, SIR ARTHUR CONAN (1859-1930), British author **5** 91-92

Dracula; film (book)
Murnau, F.W. **22** 330-332

DRAGO, LUIS MARÍA (1859-1921), Argentine international jurist and diplomat **5** 92-93

DRAKE, DANIEL (1785-1852), American physician **5** 93-94

DRAKE, EDWIN (1819-1880), American oil well driller and speculator **21** 108-110

DRAKE, SIR FRANCIS (circa 1541-1596), English navigator **5** 94-96

DRAPER, JOHN WILLIAM (1811-1882), Anglo-American scientist and historian **5** 96-97

DRAYTON, MICHAEL (1563-1631), English poet **5** 97-98

DREISER, (HERMAN) THEODORE (1871-1945), American novelist **5** 98-100

DREW, CHARLES RICHARD (1904-1950), African American surgeon **5** 100-101

DREW, DANIEL (1797-1879), American stock manipulator **5** 101-102

DREXEL, KATHERINE (1858-1955), founded a Catholic order, the Sisters of the Blessed Sacrament **5** 102-103

DREXLER, KIM ERIC (born 1955), American scientist and author **20** 119-121

DREYER, CARL THEODOR (1889-1968), Danish film director **22** 152-155

DREYFUS, ALFRED (1859-1935), French army officer **5** 103-105

DRIESCH, HANS ADOLF EDUARD (1867-1941), German biologist and philosopher **5** 105

DRUCKER, PETER (born 1909), American author and business consultant **21** 110-112

DRUSUS, MARCUS LIVIUS (circa 124-91 B.C.), Roman statesman **5** 105-106

DRYDEN, JOHN (1631-1700), English poet, critic, and dramatist **5** 106-107

DRYSDALE, SIR GEORGE RUSSELL (1912-1981), Australian painter **5** 107-109

DUANE, WILLIAM (1760-1835), American journalist **5** 109

DUARTE, JOSÉ NAPOLEÓN (1926-1990), civilian reformer elected president of El Salvador in 1984 **5** 109-111

DUBČEK, ALEXANDER (1921-1992), Czechoslovak politician **5** 112-113

DUBE, JOHN LANGALIBALELE (1870-1949), South African writer and Zulu propagandist **5** 113

DU BELLAY, JOACHIM (circa 1522-1560), French poet **5** 113-114

DUBINSKY, DAVID (1892-1982), American trade union official **5** 114-115

DUBNOV, SIMON (1860-1941), Jewish historian, journalist, and political activist **5** 115-116

DU BOIS, WILLIAM EDWARD BURGHARDT (1868-1963), African American educator, pan-Africanist, and protest leader **5** 116-118

DU BOIS-REYMOND, EMIL (1818-1896), German physiologist **5** 118-119

DUBOS, RENÉ JULES (1901-1982), French-born American microbiologist **5** 119

DUBUFFET, JEAN PHILLIPE ARTHUR (born 1901), French painter **5** 119-120

DUCCIO DI BUONINSEGNA (1255/60-1318/19), Italian painter **5** 121-122

DUCHAMP, MARCEL (1887-1968), French painter **5** 122-123

DUCHAMP-VILLON, RAYMOND (1876-1918), French sculptor **5** 123

DUDLEY, BARBARA (born 1947), American director of Greenpeace **5** 123-124

DUDLEY, THOMAS (1576-1653), American colonial governor and Puritan leader **5** 124-125

Due process of law
see Constitution of the United States—14th Amendment

DUFAY, GUILLAUME (circa 1400-1474), Netherlandish composer **5** 125-126

DUFF, ALEXANDER (1806-1878), Scottish Presbyterian missionary **5** 126-127

DUGAN, ALAN (born 1923), American poet **5** 127-128

DUGDALE, RICHARD LOUIS (1841-1883), English-born American sociologist **5** 128-129

DUHEM, PIERRE MAURICE MARIE (1861-1916), French physicist, chemist, and historian of science **5** 129

DUKAKIS, MICHAEL (born 1933), American governor of Massachusetts **5** 130-133

DUKE, JAMES BUCHANAN (1856-1925), American industrialist and philanthropist **5** 133-134

DULL KNIFE (born Morning Star; c. 1810-1883), Northern Cheyenne tribal leader **5** 135-136

DULLES, JOHN FOSTER (1888-1959), American statesman and diplomat **5** 134-135

DUMAS, ALEXANDRE (1803-1870), French playwright and novelist **5** 136-138

DUMAS, JEAN BAPTISTE ANDRÉ (1800-1884), French Chemist **5** 138-139

DU MAURIER, DAPHNE (Lady Browning; 1907-1989), English author **18** 125-127

DUNANT, JEAN HENRI (1828-1910), Swiss philanthropist **5** 139-141

DUNBAR, PAUL LAURENCE (1872-1906), African American poet and novelist **5** 141-142

DUNBAR, WILLIAM (circa 1460-circa 1520), Scottish poet and courtier **5** 142-143

DUNBAR, WILLIAM (1749-1810), Scottish-born American scientist and planter **5** 143-144

DUNCAN, ISADORA (1878-1927), American dancer **5** 144-145

DUNHAM, KATHERINE (born 1910), African American dancer, choreographer, and anthropologist **5** 145-146

DUNMORE, 4TH EARL OF (John Murray; 1732-1809), British colonial governor **5** 147

DUNNE, FINLEY PETER (1867-1936), American journalist **5** 147-148

DUNNING, WILLIAM ARCHIBALD (1857-1922), American historian **5** 148-149

DUNS SCOTUS, JOHN (1265/66-1308), Scottish philosopher and theologian **5** 149-150

DUNSTABLE, JOHN (circa 1390-1453), English composer **5** 150-151

DUNSTAN, ST. (circa 909-988), English monk and archbishop **5** 151-152

DUNSTER, HENRY (circa 1609-1659), English-born American clergyman **5** 152-153

DUONG VAN MINH (born 1916), Vietnamese general and politician **18** 285-287

DUPLEIX, MARQUIS (Joseph François; 1697-1763), French colonial administrator **5** 153

DU PONT, ÉLEUTHÈRE IRÉNÉE (1771-1834), French-born American manufacturer **5** 154

DU PONT, PIERRE SAMUEL (1870-1954), American industrialist **5** 154-155

DU PONT DE NEMOURS, PIERRE SAMUEL (1739-1817), French political economist **5** 155-156

DURAND, ASHER BROWN (1796-1886), American painter and engraver **5** 156-157

DURANT, THOMAS CLARK (1820-1885), American railroad executive **5** 157-158

DURANT, WILLIAM CRAPO (1861-1947), American industrialist **5** 158

DÜRER, ALBRECHT (1471-1528), German painter and graphic artist **5** 159-161

DURHAM, 1ST EARL OF (John George Lambton; 1792-1840), English statesman **5** 161-162

DURKHEIM, ÉMILE (1858-1917), French philosopher and sociologist **5** 162-163

DURRELL, LAWRENCE (1912-1990), British author of novels, poetry, plays, short stories, and travel books **5** 163-164

DÜRRENMATT, FRIEDRICH (1921-1990), Swiss playwright **5** 164-165

DUVALIER, FRANÇOIS (Papa Doc; 1907-1971), Haitian president 1957-1971 **5** 165-166

DUVALIER, JEAN CLAUDE (Baby Doc; born 1949), president of Haiti (1971-1986) **5** 166-168

DVOŘÁK, ANTONIN (1841-1904), Czech composer **5** 168-169

DWIGHT, TIMOTHY (1752-1817), American educator and Congregational minister **5** 169

DYLAN, BOB (born Robert Allen Zimmerman; b. 1941), American singer, songwriter, and guitarist **5** 170-171

DYSON, FREEMAN JOHN (born 1923), British-American physicist **5** 171-173

DZERZHINSKY, FELIX EDMUNDOVICH (1877-1926), Soviet politician and revolutionary **5** 173-174

E

EADS, JAMES BUCHANAN (1820-1887), American engineer and inventor **5** 175-176

EAKINS, THOMAS (1844-1916), American painter **5** 176-177

EARHART, AMELIA MARY (1897-1937), American aviator **5** 177-179

EARL, RALPH (1751-1801), American painter **5** 179

EARLE, SYLVIA A. (Born Sylvia Alice Reade; b. 1935), American marine biologist and oceanographer **5** 180-181

EARNHARDT, DALE (1951-2001), American race car driver **22** 156-158

EARP, WYATT BARRY STEPP (1848-1929), gun-fighting marshal of the American West **5** 181-182

EAST, EDWARD MURRAY (1879-1938), American plant geneticist **5** 182-183

EASTMAN, CHARLES A. (1858-1939), Native American author **5** 183-185

EASTMAN, GEORGE (1854-1932), American inventor and industrialist **5** 186

EASTMAN, MAX (Max Forrester Eastman; 1883-1969), American poet, radical editor, translator, and author **5** 187-188

EASTWOOD, ALICE (1859-1953), American botanist **22** 158-160

EASTWOOD, CLINT (born 1930), American movie star and director **5** 188-190

EATON, DORMAN BRIDGMAN (1823-1899), American lawyer and author **5** 190-191

EBAN, ABBA (Abba Solomon Eban; born 1915), Israeli statesman, diplomat, and scholar **5** 191-192

EBB, FRED (born 1935), American lyricist **21** 113-115

EBBERS, BERNIE (born 1941), American businessman **20** 122-124

EBBINGHAUS, HERMANN (1850-1909) German psychologist **5** 192-193

EBERT, FRIEDRICH (1871-1925), German president 1919-1925 **5** 193-194

EBOUÉ, ADOLPHE FELIX SYLVESTRE (1885-1944), African statesman, governor of French Equatorial Africa **5** 194

ECCLES, SIR JOHN CAREW (1903-1997), Australian neurophysiologist **5** 195-196

ECCLES, MARRINER STODDARD (1890-1977), American banker **22** 160-162

ECEVIT, BÜLENT (born 1925), Turkish statesman and prime minister **5** 196-197

ECHEVERRÍA, JOSÉ ESTÉBAN (1805-1851), Argentine author and political theorist **5** 197-198

ECHEVERRIA ALVAREZ, LUIS (born 1922), president of Mexico (1970-1976) **5** 198-200

ECK, JOHANN MAIER VON (1486-1543), German theologian **5** 200

ECKERT, JOHN PRESPER (1919-1995), American computer engineer **20** 124-126

ECKHART, (JOHANN) MEISTER (circa 1260-circa 1327), German Dominican theologian **5** 200-201

ECO, UMBERTO (born 1932), Italian scholar and novelist **18** 128-130

Economics (social science)
economic planning
Eccles, Marriner Stoddard **22** 160-162
Nash's equilibrium
Nash, John Forbes, JR. **22** 336-338

EDDINGTON, SIR ARTHUR STANLEY (1882-1944), English astronomer **5** 201-202

EDDY, MARY BAKER (1821-1910), American founder of the Christian Science Church **5** 202

EDELMAN, MARIAN WRIGHT (born 1939), lobbyist, lawyer, civil rights activist, and founder of the Children's Defense Fund **5** 202-204

EDEN, ANTHONY (1897-1977), English statesman, prime minister 1955-1957 **5** 204-205

EDERLE, GERTRUDE (born 1906), American swimmer **19** 98-100

EDGEWORTH, MARIA (1767-1849), British author **5** 205-206

EDINGER, TILLY (Johanna Gabriella Ottelie Edinger; 1897-1967), American paleontologist **22** 163-164

EDISON, THOMAS ALVA (1847-1931), American inventor **5** 206-208

Editors, American
magazines and journals (19th-20th century)
Bok, Edward William **22** 71-73

Education (Europe)
France
Moreau, Gustave **22** 324-326
Russia
Kovalevsky, Sophia Vasilevna **22** 280-282
South Africa
Brink, Andre Philippus **22** 80-83

Education (United States)
curriculum
Adler, Mortimer Jerome **22** 9-11
medical
Billings, John Shaw **22** 57-60
music
Schuman, William Howard **22** 388-391
New Humanist movement
Babbitt, Irving **22** 36-37
of African Americans
Cobb, Jewel Plummer **22** 112-114
Craft, Ellen **22** 125-127
of women
Derricotte, Juliette Aline **22** 140-141
Hamilton, Edith **22** 209-211
Hyde, Ida Henrietta **22** 252-254
public health
Henderson, Donald Ainslie **22** 236-238
Hyde, Ida Henrietta **22** 252-254
science
Carr, Emma Perry **22** 89-91
Cobb, Jewel Plummer **22** 112-114

Education, philosophy of
general theories
Adler, Mortimer Jerome **22** 9-11

EDWARD I (1239-1307), king of England 1272-1307 **5** 208-210

EDWARD II (Edward of Carnarvon; 1284-1327), king of England 1307-27 **5** 210

EDWARD III (1312-1377), king of England 1327-77 **5** 211-212

EDWARD IV (1442-1483), king of England 1461-70 **5** 212-213

EDWARD VI (1537-1553), king of England and Ireland 1547-53 **5** 213-214

EDWARD VII (1841-1910), king of Great Britian and Ireland 1901-10 **5** 214-215

EDWARD VIII (1894-1972), King of England (1936) and Duke of Windsor after abdicating his throne **5** 215-217

EDWARD THE BLACK PRINCE (1330-1376), English soldier-statesman **5** 217-218

EDWARD THE CONFESSOR (died 1066, last king of the house of Wessex, reigned 1042-1066) **5** 218-219

EDWARD THE ELDER (died 924), king of England 899-924 **5** 219-220

EDWARDS, JONATHAN (1703-1758), American Puritan theologian **5** 220-222

EDWARDS, MELVIN (born 1937), African-American sculptor **5** 222-223

EGGLESTON, EDWARD (1837-1902), American Methodist minister and historian **5** 223-224

EHRENBURG, ILYA GRIGORIEVICH (1891-1967), Russian author **5** 224-225

EHRLICH, PAUL (1854-1915), German bacteriologist **5** 225-226

EICHMANN, ADOLF (1906-1962), German Nazi war criminal **5** 226-227

EIFFEL, ALEXANDRE GUSTAVE (1832-1923), French engineer **5** 227-228

Eight, The (art group)
Henri, Robert **22** 238-240

18th Amendment
see Constitution of the United States—Amendments

EIJKMAN, CHRISTIAN (1858-1930), Dutch physician and biologist **5** 228

EINHORN, DAVID RUBIN (1809-1879), German theolgian **22** 164-166

EINSTEIN, ALBERT (1879-1955), German-born American physicist **5** 228-231

EISAI (1141-1215), Japanese Buddhist monk **5** 231-232

EISELEY, LOREN COREY (1907-1977), American interpreter of science for the layman **5** 232-233

EISENHOWER, DWIGHT DAVID (1890-1969), American general and statesman, president 1953-61 **5** 233-236

EISENHOWER, MAMIE DOUD (1896-1979), American First Lady **5** 236-237

EISENHOWER, MILTON (Milton Stover Esisenhower; 1899-1985), American adviser to U.S. presidents and college president **5** 237-238

EISENMAN, PETER D. (born 1932), American architect **5** 239-240

EISENSTAEDT, ALFRED (1898-1995), American photographer and photojournalist **19** 100-102

EISENSTEIN, SERGEI MIKHAILOVICH (1898-1948), Russian film director and cinema theoretician **5** 240-242

EISNER, MICHAEL (born 1942), American businessman **19** 102-104

EITOKU, KANO (1543-1590), Japanese painter of the Momoyama period **5** 242

EKWENSI, CYPRIAN (born 1921), Nigerian writer **5** 242-243

ELDERS, JOYCELYN (born 1933), first African American and second woman U.S. surgeon general **5** 243-246

ELEANOR OF AQUITAINE (circa 1122-1204), queen of France 1137-52, and of England 1154-1204 **5** 246-247

ELGAR, SIR EDWARD (1857-1934), English composer **5** 247-248

ELGIN, 8TH EARL OF (James Bruce; 1811-63), English governor general of Canada **5** 248-249

ELIADE, MIRCEA (1907-1986), Rumanian-born historian of religions and novelist **5** 249-250

ELIAS, TASLIM OLAWALE (1914-1991), Nigerian academic and jurist and president of the International Court of Justice **5** 250-251

ELIJAH BEN SOLOMON (1720-1797), Jewish scholar **5** 251-252

ELION, GERTRUDE B. (1918-1999), American biochemist and Nobel Prize winner **5** 252-254

ELIOT, CHARLES WILLIAM (1834-1926), American educator **5** 254

ELIOT, GEORGE (pen name of Mary Ann Evans; 1819-80), English novelist **5** 254-256

ELIOT, JOHN (1604-1690), English-born missionary to the Massachusetts Indians **5** 256-258

ELIOT, THOMAS STEARNS (1888-1965), American-English poet, critic, and playwright **5** 258-261

ELIZABETH (Elizabeth Petrovna; 1709-61), empress of Russia 1741-61 **5** 261-263

ELIZABETH I (1533-1603), queen of England and Ireland 1558-1603 **5** 263-266

ELIZABETH II (born 1926), queen of Great Britain and Ireland **5** 266-269

ELIZABETH BAGAAYA NYABONGO OF TORO (born 1940), Ugandan ambassador **5** 269-271

ELIZABETH BOWES-LYON (Elizabeth Angela Marguerite Bowes-Lyon; 1900-2002), queen of Great Britain and Ireland (1936-1952) and Queen Mother after 1952 **5** 261-263

ELIZABETH OF HUNGARY (1207-1231), saint and humanitarian **5** 271-272

Elizabethan literature
see English literature—Elizabethan

ELLINGTON, "DUKE" EDWARD KENNEDY (born 1899), American jazz composer **5** 273-274
Bechet, Sidney **22** 50-52

ELLIS, HAVELOCK (Henry Havelock Ellis; 1959-1939), British psychologist and author **20** 126-128

ELLISON, RALPH WALDO (1914-1994), African American author and spokesperson for racial identity **5** 274-275

ELLSBERG, DANIEL (born 1931), U.S. government official and Vietnam peace activist **5** 275-277

ELLSWORTH, LINCOLN (1880-1951), American adventurer and polar explorer **5** 277

ELLSWORTH, OLIVER (1745-1807), American senator and Supreme Court Chief Justice **21** 115-117

ELSASSER, WALTER MAURICE (1904-1991), American physicist **5** 277-278

ELY, RICHARD (1854-1943), American economist and social reformer **21** 117-120

EMERSON, RALPH WALDO (1803-1882), American poet, essayist, and philosopher **5** 278-280

EMINESCU, MIHAIL (1850-1889), Romanian poet **5** 280-281

EMMET, ROBERT (1778-1803), Irish nationalist and revolutionary **5** 281-282

EMPEDOCLES (circa 493-circa 444 B.C.), Greek philosopher, poet, and scientist **5** 282

ENCINA, JUAN DEL (1468-1529?), Spanish author and composer **5** 283

ENDARA, GUILLERMO (born 1936), installed as president of Panama by the U.S. Government in 1989 **5** 283-284

ENDECOTT, JOHN (1588-1655), English colonial governor of Massachusetts **5** 284-285

ENDERS, JOHN FRANKLIN (1897-1985), American virologist **5** 285-286

ENGELS, FRIEDRICH (1820-1895), German revolutionist and social theorist **5** 286-288

ENGLAND, JOHN (1786-1842), Irish Catholic bishop in America **5** 288

English literature
modern (novel)
Bulwer-Lytton, Edward **22** 87-88
modern (poetry)
Bulwer-Lytton, Edward **22** 87-88
occult novels
Fortune, Dion **22** 180-182
Fuller, John Frederick Charles **22** 185-186
Victorian (prose)
Kingsley, Henry **22** 278-280

English music
opera
Birtwistle, Harrison **22** 62-64

ENNIN (794-864), Japanese Buddhist monk **5** 288-289

ENNIUS, QUINTUS (239-169 B.C.) Roman poet **5** 289

ENSOR, JAMES (1860-1949), Belgian painter and graphic artist **5** 289-290

EPAMINONDAS (c. 425-362 B.C.), Theban general and statesman **5** 291-292

EPÉE, CHARLES-MICHEL DE L' (1712-1789), French sign language developer **21** 120-122

EPHRON, NORA (born 1941), American author, screenwriter and film director **18** 130-132

EPICTETUS (circa 50-circa 135), Greek philosopher **5** 292

EPICURUS (circa 342-270 B.C.), Greek philosopher, founder of Epicureanism **5** 292-294

Epistles (New Testament)
see Bible—New Testament (Epistolists)

EPSTEIN, ABRAHAM (1892-1945), Russian-born American economist **5** 294-295

EPSTEIN, SIR JACOB (1880-1959), American-born English sculptor **5** 295-296

EQUIANO, OLAUDAH (1745-circa 1801), African author and former slave **5** 296-297

ERASISTRATUS (c. 304 B.C.- c. 250 B.C.), Greek physician and anantomist **5** 297-298

ERASMUS, DESIDERIUS (1466-1536), Dutch author, scholar, and humanist **5** 298-300

ERASMUS, GEORGES HENRY (born 1948), Canadian Indian leader **5** 300-301

ERATOSTHENES OF CYRENE (circa 284-circa 205 B.C.), Greek mathematician, geographer, and astronomer **5** 301-302

ERCILLA Y ZÚÑIGA, ALONSO DE (1533-1594), Spanish poet, soldier, and diplomat **5** 302

ERDOS, PAUL (1913-1996), Hungarian mathematician **22** 166-168

ERHARD, LUDWIG (1897-1977), German statesman, West German chancellor 1963-66 **5** 302-304

ERIC THE RED (Eric Thorvaldsson; flourished late 10th century), Norwegian explorer **5** 304

ERICKSON, ARTHUR CHARLES (born 1924), Canadian architect and landscape architect **5** 304-306

ERICSON, LEIF (971-circa 1015), Norse mariner and adventurer **5** 306-307

ERICSSON, JOHN (1803-1889), Swedish-born American engineer and inventor **5** 307-308

ERIGENA, JOHN SCOTUS (circa 810-circa 877), Irish scholastic philosopher **5** 308-309

ERIKSON, ERIK HOMBURGER (1902-1994), German-born American psychoanalyst and educator **5** 309-310

ERLANGER, JOSEPH (1874-1965), American physiologist **5** 310-311

ERNST, MAX (born 1891), German painter **5** 311-312

ERSHAD, HUSSAIN MOHAMMAD (born 1930), Bengali military leader and president of Bangladesh (1982-1990) **5** 312-314

ERSKINE, THOMAS (1750-1823), British lawyer **22** 168-170

ERTÉ (Romain de Tirtoff; 1892-1990), Russian fashion illustrator and stage set designer **5** 314-316

ERVIN, SAM J., JR. (1896-1985), lawyer, judge, U.S. senator, and chairman of the Senate Watergate Committee **5** 316-317

ERVING, JULIUS WINFIELD (a.k.a. Dr. J.; b. 1950), African American basketball player **5** 317-319

ERZBERGER, MATTHIAS (1875-1921), German statesman **5** 319-320

ESCALANTE, JAIME (born 1930), Hispanic American educator **5** 320-321

ESCHER, MAURITS CORNELIS (M.C. Escher; 1898-1972), Dutch graphic artist **18** 132-134

ESCOFFIER, AUGUSTE (Georges Auguste Escoffier; 1846-1935), French chef **21** 122-124

ESENIN, SERGEI ALEKSANDROVICH (1895-1925), Russian poet **5** 321

ESSEX, 2D EARL OF (Robert Devereux; 1567-1601), English courtier **5** 321-322

ESTES, RICHARD (born 1932), American realist painter **5** 322-323

ESTEVAN (a.k.a. Estabanico, Estevanico the Black; c. 1500-1539), Moroccan explorer **5** 324-325

ESTRADA CABRERA, MANUEL (1857-1924), Guatemalan president 1898-1920 **5** 325-326

ESTRADA PALMA, TOMÁS (1835-1908), Cuban president 1902-1906 **5** 326-327

ETHELRED THE UNREADY (968?-1016), Anglo-Saxon king of England 978-1016 **5** 327

Ethics (philosophy)
and law
Austin, John **22** 33-35

Ethnography (social science)
Deloria, Ella Clara **22** 136-138

EUCLID (flourished 300 B.C.), Greek mathematician **5** 327-329

EUDOXUS OF CNIDUS (circa 408-circa 355 B.C.), Greek astronomer, mathematician, and physician **5** 329-330

EUGENE OF SAVOY (1663-1736), French-born Austrian general and diplomat **5** 330-331

EULER, LEONARD (1707-1783), Swiss mathematician **5** 331-332

EURIPIDES (480-406 B.C.), Greek playwright **5** 332-334

EUTROPIUS (fl. 4th century), Roman historian and official **20** 128-130

EUTYCHES (circa 380-455), Byzantine monk **5** 335

Evangelists (New Testament)
see Bible—New Testament

EVANS, ALICE (1881-1975), American bacteriologist **19** 104-106

EVANS, SIR ARTHUR JOHN (1851-1941), English archeologist **5** 335-336

EVANS, EDITH (1888-1976), English actress who portrayed comic characters **5** 336-337

EVANS, GEORGE HENRY (1805-1856), American labor and agrarian reformer **5** 337-338

EVANS, OLIVER (1755-1819), American inventor **5** 338

EVANS, WALKER (1903-1975), American photographer of American life between the world wars **5** 339

EVANS-PRITCHARD, SIR EDWARD EVAN (1902-1973), English social anthropologist **5** 340

EVARTS, WILLIAM MAXWELL (1818-1901), American lawyer and statesman **5** 340-341

EVATT, HERBERT VERE (1894-1965), Australian statesman and jurist **5** 341-343

EVELYN, JOHN (1620-1706), English author **5** 343-344

EVERETT, EDWARD (1794-1865), American statesman and orator **5** 344

EVERGOOD, PHILIP (1901-1973), American painter **5** 345

EVERS, MEDGAR (1925-1963), African American civil rights leader **5** 345-348

EVERS-WILLIAMS, MYRLIE (born Myrlie Louise Beasley; b. 1933), civil rights leader, lecturer, and writer **5** 348-350

Evolution, cultural
Montagu, Ashley **22** 320-322

Evolution, organic
fossil studies
Edinger, Tilly **22** 163-164

EWING, WILLIAM MAURICE (1906-1974), American oceanographer **5** 350-351

EWONWU, BENEDICT CHUKA (born 1921), Nigerian sculptor and painter **5** 351-352

Exegesis, biblical
see Bible

Explorers, American
of American Northwest
Hayden, Ferdinand Vandiveer **22** 227-229
of Arctic
Boyd, Louise Arner **22** 73-74

Explorers, English
of Arctic
Ross, Sir John **22** 378-380
of Northwest Passage and Russia
Ross, Sir John **22** 378-380

Explorers, Spanish
of Southeastern North America
Pinzón, Martin Alonso **22** 358-360
Pinzón, Vicente Yáñez **22** 360-361

EYCK, HUBERT VAN (died 1426), Flemish painter **5** 352-354

EYCK, JAN VAN (circa 1390-1441), Flemish painter **5** 352-354

EYRE, EDWARD JOHN (1815-1901), English explorer of Australia **5** 354

EZANA (flourished 4th century), Ethiopian king **5** 354-355

EZEKIEL (flourished 6th century B.C.), Hebrew priest and prophet **5** 355-356

EZRA (flourished 5th century B.C.), Hebrew priest, scribe, and reformer **5** 356-357

F

FABERGÉ, CARL (Peter Carl Fabergé; Karl Gustavovich Fabergé; 1846-1920), Russian jeweler and goldsmith **21** 125-127

FABIUS, LAURENT (born 1946), prime minister of France in the 1980s **5** 358-359

FACKENHEIM, EMIL LUDWIG (born 1916), liberal post-World War II Jewish theologian **5** 359-361

FADIL AL-JAMALI, MUHAMMAD (born 1903), Iraqi educator, writer, diplomat, and politician **5** 361-362

FADLALLAH, SAYYID MUHAMMAD HUSAYN (born 1935), Shi'i Muslim cleric and Lebanese political leader **5** 362-364

FAHD IBN ABDUL AZIZ AL-SAUD (born 1920), son of the founder of modern Saudi Arabia and king **5** 364-366

FAHRENHEIT, GABRIEL DANIEL (1686-1736), German physicist **5** 366

FAIDHERBE, LOUIS LÉON CÉSAR (1818-1889), French colonial governor **5** 366-367

Fair, A. A.
see Gardner, Erle Stanley

FAIR, JAMES RUTHERFORD, JR. (born 1920), American chemical engineer and educator **20** 131-131

FAIRBANKS, DOUGLAS (Douglas Elton Ulman; 1883-1939), American actor and producer **19** 107-108

FAIRCLOUGH, ELLEN LOUKS (born 1905), Canadian Cabinet minister **5** 367-368

FAIRUZ (née Nuhad Haddad; born 1933), Arabic singer **5** 368-369

FAISAL I (1883-1933), king of Iraq 1921-33 **5** 370-371

FAISAL II (1935-1958), king of Iraq, 1953-1958 **20** 132-132

FAISAL IBN ABD AL AZIZ IBN SAUD (1904-1975), Saudi Arabian king and prominent Arab leader **5** 371-372

FALCONET, ÉTIENNE MAURICE (1716-1791), French sculptor **5** 372

FALLA, MANUEL DE (1876-1946), Spanish composer **5** 372-373

FALLETTA, JOANN (born 1954), American conductor **5** 373-375

FALWELL, JERRY (born 1933), fundamentalist religious leader who also promoted right-wing political causes **5** 375-376

FAN CHUNG-YEN (989-1052), Chinese statesman **5** 376-377

FANEUIL, PETER (1700-1743), American colonial merchant and philanthropist **5** 377

FANFANI, AMINTORE (1908-1999), Italian prime minister **5** 378-379

FANON, FRANTZ (1925-1961), Algerian political theorist and psychiatrist **5** 379-380

FARADAY, MICHAEL (1791-1867), English physicist and chemist **5** 380

FARGO, WILLIAM GEORGE (1818-1881), American businessman **5** 380-381

FARLEY, JAMES A. (1888-1976), Democratic Party organizer and political strategist **5** 381-383

FARMER, FANNIE MERRITT (1857-1915), American authority on cookery **5** 383

FARMER, JAMES (1920-1999), American civil rights activist who helped organize the 1960s ''freedom rides'' **5** 383-385

FARMER, MOSES GERRISH (1820-1893), American inventor and manufacturer **5** 385

FARNESE, ALESSANDRO (Duke of Parma; 1545-1592), Italian general and diplomat **20** 132-135

FARNSWORTH, PHILO T. (1906-1971), American inventor of the television **5** 386-387

FAROUK I (1920-1965), king of Egypt 1937-1952 **5** 387-388

FARRAGUT, DAVID GLASGOW (1801-1870), American naval officer **5** 388-389

FARRAKHAN, LOUIS (Louis Eugene Walcott, born 1933), a leader of one branch of the Nation of Islam popularly known as Black Muslims and militant spokesman for Black Nationalism **5** 389-390

FARRELL, JAMES THOMAS (1904-1979), American novelist and social and literary critic **5** 390-391

FARRELL, SUZANNE (née Roberta Sue Ficker; born 1945), American classical ballerina **5** 391-393

Fat Man, The (song)
Domino, Fats **22** 145-147

"Father of. . ."
see Nicknames

Fathers of the Church
see Religious leaders, Christian—Fathers

FAULKNER, BRIAN (1921-1977), prime minister of Northern Ireland (1971-1972) **5** 393-395

FAULKNER, WILLIAM (1897-1962), American novelist **5** 395-397

FAURÉ, GABRIEL URBAIN (1845-1924), French composer **5** 397-398

FAUSET, JESSIE REDMON (1882-1961), African American writer and editor **20** 135-138

FAWCETT, MILLICENT GARRETT (1847-1929), British feminist **5** 398-400

FAYE, SAFI (born 1943), Senegalese filmmaker and ethnologist **5** 400-401

FECHNER, GUSTAV THEODOR (1801-1887), German experimental psychologist **5** 401-402

Federal Constitution (United States)
see Constitution of the United States

Federal Reserve Board (United States)
Eccles, Marriner Stoddard **22** 160-162

FEE, JOHN GREGG (1816-1901), American abolitionist and clergyman **5** 402-403

FEIFFER, JULES RALPH (born 1929), American satirical cartoonist and playwright and novelist **5** 403-404

FEIGENBAUM, MITCHELL JAY (born 1944), American physicist **5** 404-405

FEIGL, HERBERT (born 1902), American philosopher **18** 135-137

FEIJÓ, DIOGO ANTÔNIO (1784-1843), Brazilian priest and statesman **5** 405-406

FEININGER, LYONEL (1871-1956), American painter **5** 406-407

FEINSTEIN, DIANNE (Goldman; born 1933), politician, public official, and San Francisco's first female mayor **5** 407-408

FELA (Fela Anikulapo Kuti; 1938-1997), Nigerian musician and activist **21** 127-129

FELICIANO, JOSÉ (born 1945), Hispanic American singer and guitarist **19** 109-110

FELLER, BOB (Robert William Andrew Feller; born 1918), American baseball player **21** 129-131

FELLINI, FEDERICO (1920-1993), Italian film director **5** 408-409

FELTRE, VITTORINO DA (1378-1446), Italian humanist and teacher **5** 409-410

Feminist movement
see Women's rights

FÉNELON, FRANÇOIS DE SALIGNAC DE LA MOTHE (1651-1715), French archbishop and theologian **5** 410-411

FENG KUEI-FEN (1809-1874), Chinese scholar and official **5** 411-412

FENG YÜ-HSIANG (1882-1948), Chinese warlord **5** 412-413

FERBER, EDNA (1887-1968), American author **5** 413

FERDINAND (1865-1927), king of Romania 1914-1927 **5** 413-414

FERDINAND I (1503-1564), Holy Roman emperor 1555-1564, king of Hungary and Bohemia 1526-64 and of Germany 1531-1564 **5** 414-415

FERDINAND II (1578-1637), Holy Roman emperor 1619-1637, king of Bohemia 1617-1637 and of Hungary 1618-1637 **5** 415

FERDINAND II (1810-1859), king of the Two Sicilies 1830-1859 **5** 415-416

FERDINAND III (1608-1657), Holy Roman emperor 1637-1657, king of Hungary 1626-1657 and of Bohemia 1627-1657 **5** 416-417

FERDINAND V (1452-1516), king of Castile 1474-1504, of Sicily 1468-1516, and of Aragon 1479-1516 **5** 417-418
colonial ventures
Pinzón, Martin Alonso **22** 358-360
Pinzón, Vicente Yáñez **22** 360-361

FERDINAND VII (1784-1833), king of Spain 1808 and 1814-1833 **5** 418-420

FERGUSON, ADAM (1723-1816), Scottish philosopher, moralist, and historian **5** 420-421

FERGUSON, HOWARD (1908-1999), Irish musician and composer **18** 137-138

FERMAT, PIERRE DE (1601-1665), French mathematician **5** 421-422

FERMI, ENRICO (1901-1954), Italian-American physicist **5** 422-424

FERNÁNDEZ DE LIZARDI, JOSÉ JOAQUIN (1776-1827), Mexican journalist and novelist **5** 424-425

FERNEL, JEAN FRANÇOIS (circa 1497-1558), French physician **5** 425-426

FERRARO, GERALDINE (born 1935), first woman candidate for the vice presidency of a major U.S. political party **5** 426-428

FERRER, GABRIEL MIRÓ (1879-1930), Spanish author **5** 428

FERRER, JOSÉ FIGUÉRES (born 1906), Costa Rican politician **5** 428-429

FERRERO, GUGLIELMO (1871-1942), Italian journalist and historian **5** 429-430

FERRY, JULES FRANÇOIS CAMILLE (1832-1893), French statesman **5** 430

FEUCHTWANGER, LION (1884-1958), post-World War I German literary figure **5** 430-432

FEUERBACH, LUDWIG ANDREAS (1804-1872), German philosopher **5** 432

FEYNMAN, RICHARD PHILLIPS (1918-1988), American physicist **5** 432-434

FIBIGER, JOHANNES (Johannes Andreas Grib Fibiger; 1867-1928), Danish bacteriologist and pathologist **21** 131-133

FIBONACCI, LEONARDO (circa 1180-circa 1250), Italian mathematician **5** 434-435

FICHTE, JOHANN GOTTLIEB (1762-1814), German philosopher **5** 435-436

FICINO, MARSILIO (1433-1499), Italian philosopher and humanist **5** 436-437

FIEDLER, ARTHUR (1894-1979), American conductor of the Boston Pops **5** 437-438

FIELD, CYRUS WEST (1819-1892), American merchant **5** 438-439

FIELD, DAVID DUDLEY (1805-1894), American jurist **5** 439-440

FIELD, MARSHALL (1834-1906), American merchant **5** 440-441

FIELD, STEPHEN JOHNSON (1816-1899), American jurist **5** 441-442

FIELDING, HENRY (1707-1754), English novelist **5** 442-444

FIELDS, W. C. (stage name of William Claude Dukenfield; 1879-1946), American comedian **5** 444

15th Amendment
see Constitution of the United States—Amendments

5th Amendment
see Constitution of the United States—Amendments

FIGUEIREDO, JOÃO BATISTA DE OLIVEIRA (born 1918), Brazilian army general and president (1979-1985) **5** 445-446

FILLMORE, MILLARD (1800-1874), American statesman, president 1850-1853 **5** 447-448

FILMER, SIR ROBERT (died 1653), English political theorist **5** 448

FINK, ALBERT (1827-1897), American railroad engineer and economist **21** 133-135

FINKELSTEIN, RABBI LOUIS (born 1895), American scholar and leader of Conservative Judaism **5** 448-450

FINLAY, CARLOS JUAN (1833-1915), Cuban biologist and physician **5** 450

FINNEY, CHARLES GRANDISON (1792-1875), American theologian and educator **5** 450-451

FIRDAUSI (934-1020), Persian poet **5** 451-452

FIRESTONE, HARVEY SAMUEL (1868-1938), American industrialist **5** 452-453

FIRST, RUTH (1925-1982), South African socialist, anti-apartheid activist, and scholar **5** 453-454

1st Amendment
see Constitution of the United States—Amendments

FISCHER, BOBBY (born 1943), American chess player **5** 454-456

FISCHER, EMIL (1852-1919), German organic chemist **5** 456-457

FISCHER, HANS (1881-1945), German organic chemist **5** 457-459

FISCHER VON ERLACH, JOHANN BERNHARD (1656-1723), Austrian architect **5** 459-461

FISH, HAMILTON (1808-1893), American statesman **5** 461-462

FISHER, ANDREW (1862-1928), Australian statesman and labor leader **5** 462

FISHER, IRVING (1867-1947), American economist **5** 462-463

FISHER, JOHN ARBUTHNOT (Baron Fisher of Kilverstone; 1841-1920), British admiral **22** 171-173

FISHER, SIR RONALD AYLMER (1890-1962), English statistician **5** 463-464

FISK, JAMES (1834-1872), American financial speculator **5** 464-465

FISKE, JOHN (1842-1901), American philosopher and historian **5** 465-466

FISKE, MINNIE MADDERN (Mary Augusta Davey; 1865-1932), American "realistic" actress who portrayed Ibsen heroines **5** 466-467

FITCH, JOHN (1743-1798), American mechanic and inventor **5** 467-468

FITZGERALD, ELLA (1918-1996), American jazz singer **5** 468-469

FITZGERALD, FRANCES (born 1940), American author **5** 469-470

FITZGERALD, FRANCIS SCOTT KEY (1896-1940), American author **5** 470-472

FITZGERALD, GARRET (born 1926), Irish prime minister (1981-1987) **5** 472-474

FITZHUGH, GEORGE (1806-1881), American polemicist and sociologist **5** 474

FITZPATRICK, THOMAS (1799-1854), American trapper, guide, and Indian agent **5** 474-475

FIZEAU, HIPPOLYTE ARMAND LOUIS (1819-1896), French physicist **5** 475

FLAGLER, HENRY (1830-1913), American industrialist **21** 135-137

FLAHERTY, ROBERT (1884-1951), American documentary filmmaker **5** 476-477

FLAMININUS, TITUS QUINCTIUS (circa 228-174 B.C.), Roman general and diplomat **5** 477

FLAMSTEED, JOHN (1646-1719), English astronomer **5** 477-478

FLANAGAN, HALLIE (1890-1969), American director, playwright, and educator **5** 478-479

FLANNAGAN, JOHN BERNARD (1895-1942), American sculptor **5** 480

FLAUBERT, GUSTAVE (1821-1880), French novelist **5** 480-482

FLEISCHER, MAX (1883-1972), American animator, cartoonist, and inventor **22** 173-175

FLEISCHMANN, GISI (1894-1944), Czechoslovakian leader who rescued many Jews from the Nazi Holocaust **5** 482-483

FLEMING, SIR ALEXANDER (1881-1955), Scottish bacteriologist **5** 485-486

FLEMING, SIR SANDFORD (1827-1915), Scottish-born Canadian railway engineer **5** 485-486

FLEMING, WILLIAMINA (1857-1911), American astronomer **22** 175-176

FLETCHER, ALICE CUNNINGHAM (1838-1923), American anthropologist **5** 486-487

FLETCHER, JOHN (1579-1625), English playwright **5** 487

FLETCHER, JOSEPH FRANCIS (1905-1991), American philosopher who was the father of modern biomedical ethics **5** 488-489

FLEXNER, ABRAHAM (1866-1959), American educational reformer **5** 489-490

FLINDERS, MATTHEW (1774-1814), English naval captain and hydrographer **5** 490

FLORES, CARLOS ROBERTO (Carlos Roberto Flores Facussé;born 1950), Honduran politician **18** 138-140

FLORES, JUAN JOSÉ (1801-1864), South American general, president of Ecuador **5** 491

FLOREY, HOWARD WALTER (Baron Florey of Adelaide; 1898-1968), Australian pathologist **5** 491-492

FLORY, PAUL (1910-1985), American chemist and educator **5** 492-494

FLOYD, CARLISLE (born 1926), American composer of operas **5** 494-496

Flute (musical instrument)
Rampal, Jean-Pierre Louis **22** 362-364

FLYNN, ELIZABETH GURLEY (1890-1964), American labor organizer **5** 496-497

FLYNN, JOHN (1880-1951), founder and superintendent of the Australian Inland Mission **5** 497-498

FO, DARIO (born 1926), Italian playwright and actor **18** 140-143

FOCH, FERDINAND (1851-1929), French marshal **5** 498-499

FOLEY, TOM (born 1929), Democratic representative from the state of Washington and Speaker of the U.S. House of Representatives (1989-1995) **5** 499-501

FOLKMAN, JUDAH (Moses Judah Folkman; born 1933), American physician and medical researcher **22** 176-179

FOLKS, HOMER (1867-1963), American social reformer **21** 137-140

FONDA, HENRY (1905-1982), American actor and producer **20** 138-140

FONDA, JANE (born 1937), actress whose career included films, television, exercise videocassettes, and writing **5** 501-502
Vadim, Roger **22** 413-415

FONG, HIRAM LEONG (born 1907), American politician and businessman **18** 143-144

FONSECA, RUBEM (born 1925), Brazilian author **5** 502-504

FONTANA, LAVINIA (1552-1614), Italian artist **22** 179-180

FONTANE, THEODOR (1819-1898), German author **5** 504

FONTEYN, DAME MARGOT (Margaret "Peggy" Hookham; 1919-1991), classical ballerina who devoted her career to the Royal Ballet in England **5** 504-505

Food industry reforms (United States)
Pennington, Mary Engle **22** 352-355

FOOT, MICHAEL (born 1913), left-wing journalist and British Labour Party member of Parliament **5** 505-507

Football (sport)
Landry, Tom **22** 290-292

Football Hall of Fame
Landry, Tom **22** 290-292

FOOTE, HENRY STUART (1804-1880), American politician **18** 144-146

FOOTE, SHELBY (born 1916), American author **18** 146-148

FORBES, JOHN (1710-1759), British general **5** 507-508

FORBES, MALCOLM (1919-1990), American businessman and publisher **5** 508-509

FORBES, ROBERT BENNET (1804-1889), American merchant and shipowner **5** 509-510

FORD, BETTY (nee Elizabeth Ann Bloomer; born 1921), American first lady **20** 140-142

FORD, BILL (William Clay Ford, Jr.; born 1957), American businessman **19** 110-113

FORD, EDSEL BRYANT (1893-1943), American auto designer and industrialist **18** 148-150

FORD, EILEEN (Eileen Otte; born 1922), American businesswoman and author **19** 113-115

FORD, FORD MADOX (1873-1939), English author and editor **6** 1-2

FORD, GERALD (Leslie Lynch King, Junior; born 1913), U.S. Republican vice president (1973) and president (1974-1976) **6** 2-5

FORD, HENRY (1863-1947), American industrialist **6** 5-6
Couzens, James **22** 121-125

FORD, HENRY, II (born 1917), American industrialist **6** 6-7

FORD, JOHN (1586-1639?), English playwright **6** 7-8

FORD, JOHN SEAN O'FEENEY (circa 1890-1973), American film director **6** 8-9
Lemmon, Jack **22** 297-299

FORD, PAUL LEICESTER (1865-1902), American bibliographer and novelist **6** 9-10

Ford Motor Co. (automobile firm)
Couzens, James **22** 121-125

FORMAN, JAMES (born 1928), writer, journalist, political philosopher, and leader of the Student Nonviolent Coordinating Committee **6** 10-11

FORMAN, MILOS (Tomas Jan Forman, born 1932), American screenwriter and film director **20** 143-145

FORREST, EDWIN (1806-1872), American actor **6** 11-12

FORREST, JOHN (1st Baron Forrest of Bunbury; 1847-1918), Australian explorer and politician **6** 12-13

FORREST, NATHAN BEDFORD (1821-1877), American Confederate general **6** 13-14

FORRESTAL, JAMES VINCENT (1892-1949), American statesman **6** 14

FORSSMANN, WERNER (1904-1979), German physician **21** 140-141

FORSTER, EDWARD MORGAN (1879-1970), English novelist and essayist **6** 14-16

FORTAS, ABE (1910-1982), noted civil libertarian who served four years on the Supreme Court (1965-1969) **6** 16-17

FORTEN, JAMES (1766-1842), African American abolitionist and inventor **6** 17-18

FORTUNE, DION (Violet Mary Firth; 1890-1946), British author and occultist **22** 180-182

FORTUNE, TIMOTHY THOMAS (1856-1928), African American journalist **6** 18-21

FOSCOLO, UGO (1778-1827), Italian author, poet, and patriot **6** 21

FOSDICK, HARRY EMERSON (1878-1969), American Presbyterian minister **6** 21-22

FOSSE, BOB (1927-1987), American director, choreographer, and dancer **6** 22-23

FOSSEY, DIAN (1932-1985), world's leading authority on the mountain gorilla **6** 23-24

Fossils
see Paleontology

FOSTER, ABIGAIL KELLEY (1810-1887), American reformer **6** 25

FOSTER, NORMAN (born 1935), British architect **19** 115-117

FOSTER, STEPHEN COLLINS (1826-1864), American composer **6** 25-27

FOSTER, WILLIAM ZEBULON (1881-1961), American Communist party leader **6** 27-28

FOUCAULT, JEAN BERNARD LÉON (1819-1868), French physicist **6** 28-29

FOUCAULT, MICHEL (1926-1984), French philosopher, critic, and historian **6** 29-30

FOUCHÉ, JOSEPH (1759-1820), French statesman **6** 30-31

FOUQUET, JEAN (ca. 1420- ca. 1480), French painter **6** 31

FOURIER, FRANÇOIS CHARLES MARIE (1772-1837), French socialist writer **6** 31-32

FOURIER, BARON JEAN BAPTISTE JOSEPH (1768-1830), French mathematical physicist **6** 32-33

14th Amendment
see Constitution of the United States—Amendments

FOWLES, JOHN (born 1926), English novelist **6** 33-35

FOX, CHARLES JAMES (1749-1806), English parliamentarian **6** 35-37

FOX, GEORGE (1624-1691), English spiritual reformer **6** 37-38

FOX, VICENTE (born 1942), Mexican president **21** 142-143

FOX, WILLIAM (1879-1952), American film producer **21** 143-144

FRACASTORO, GIROLAMO (Hieronymus Fracastorius; c. 1478-1553), Italian physician, poet, astronomer, and logician **21** 144-147

FRAGONARD, JEAN HONORÉ (1732-1806), French painter **6** 38-39

FRANCE, ANATOLE (1844-1924), French novelist **6** 39-40

FRANCIS I (1494-1547), king of France 1515-1547 **6** 40-43

FRANCIS II (1768-1835), Holy Roman emperor 1792-1806 and emperor of Austria 1804-1835 **6** 43-44

FRANCIS FERDINAND (1863-1914), archduke of Austria **6** 44

FRANCIS JOSEPH (1830-1916), emperor of Austria 1868-1916 and king of Hungary 1867-1916 **6** 45-46

FRANCIS OF ASSISI, SAINT (1182-1226), Italian mystic and religious founder **6** 46-47

FRANCIS OF SALES, SAINT (1567-1622), French bishop **6** 47

FRANCIS XAVIER, SAINT (1506-1552), Spanish Jesuit missionary **6** 48

Franciscans (Order of Friars Minor) in
allegory
and liberation theology
Boff, Leonardo **22** 69-71

FRANCK, CÉSAR (1822-1890), French composer **6** 48-49

FRANCK, JAMES (1882-1964), German physicist **6** 49-52

FRANCO BAHAMONDE, FRANCISCO (1892-1975), Spanish general and dictator **6** 52-54

FRANCO OF COLOGNE (Franco of Paris; flourished circa 1250-1260), French music theorist **6** 52

Franco-German War
see Franco-Prussian War

Franco-Prussian War (1870-1871)
England and
war correspondents
Kingsley, Henry **22** 278-280

FRANK, ANNE (1929-1945), 16-year-old holocaust victim who kept a famous diary **6** 54-56

FRANKENHEIMER, JOHN (born 1930), American filmmaker **22** 182-185

FRANKENTHALER, HELEN (born 1928), American painter **6** 56-57

FRANKFURTER, FELIX (1882-1965), American jurist **6** 57

FRANKLIN, ARETHA (born 1942), African American singer and songwriter **6** 58-60

FRANKLIN, BENJAMIN (1706-1790), American statesman, diplomat, and inventor **6** 60-64

FRANKLIN, SIR JOHN (1786-1847), English explorer **6** 68-69
Ross, Sir John **22** 378-380

FRANKLIN, JOHN HOPE (born 1915), pioneer African American historian **6** 65-67

FRANKLIN, MILES (1879-1954), Australian novelist **6** 68-69

FRANKLIN, ROSALIND ELSIE (1920-1958), British physical chemist and molecular biologist **6** 67-68

FRANKLIN, WILLIAM (circa 1731-1813), American colonial administrator **6** 69-70

FRASER (PINTER), LADY ANTONIA (born 1932), popular British biographer, historian, and mystery novelist **6** 70-71

FRASER, MALCOLM (born 1930), prime minister of Australia (1975-1983) **6** 71-73

FRASER, PETER (1884-1950), New Zealand prime minister 1940-49 **6** 73-74

FRASER, SIMON (1776-1862), Canadian explorer and fur trader **6** 74-75

FRASER-REID, BERT (born 1934), Jamaican chemist **20** 145-146

FRAUNHOFER, JOSEPH VON (1787-1826), German physicist **6** 75-76

FRAZER, SIR JAMES GEORGE (1854-1941), Scottish classicist and anthropologist **6** 76

FRAZIER, EDWARD FRANKLIN (1894-1962), African American sociologist **6** 77

FRÉCHETTE, LOUIS-HONORÉ (1839-1908), French-Canadian poet **6** 77-78

FREDEGUND (Fredegunda, Fredegond; c. 550-597), Frankish queen **20** 146-149

FREDERICK I (1123-1190), Holy Roman emperor 1152-1190 **6** 78-79

FREDERICK II (1194-1250), Holy Roman emperor 1215-1250 **6** 79

FREDERICK II (1712-1786), king of Prussia 1740-1786 **6** 81-84

FREDERICK III (1415-1493), Holy Roman emperor and German king 1440-1493 **6** 84-85

FREDERICK WILLIAM (1620-1688), elector of Brandenburg 1640-1688 **6** 85-86

FREDERICK WILLIAM I (1688-1740), king of Prussia 1713-1740 **6** 86-87

FREDERICK WILLIAM III (1770-1840), king of Prussia 1797-1840 **6** 87

FREDERICK WILLIAM IV (1795-1861), king of Prussia 1840-1861 **6** 87-88

FREED, JAMES INGO (born 1930), American architect **6** 88-90

FREEH, LOUIS J. (born 1950), director of the Federal Bureau of Investigation (FBI) **6** 90-91

FREEMAN, DOUGLAS SOUTHALL (1886-1953), American journalist **6** 91-92

FREEMAN, ROLAND L. (born 1936), American photographer of rural and urban African Americans **6** 92-93

FREGE, GOTTLOB (1848-1925), German mathematician and philosopher **6** 93-94

FREI MONTALVA, EDUARDO (born 1911), Chilean statesman **6** 94-95

FREIRE, PAULO (born 1921), Brazilian philosopher and educator **6** 95-96

FRELINGHUYSEN, THEODORUS JACOBUS (1691-circa 1748), Dutch Reformed clergyman and revivalist **6** 96-97

FRÉMONT, JOHN CHARLES (1813-1890), American explorer and politician **6** 97-98

FRENCH, DANIEL CHESTER (1850-1931), American sculptor **6** 98-99

French and Indian War (1754-1763)
British-Indian relations
Croghan, George **22** 127-129

French art
modern sculpture
Claudel, Camille **22** 107-110
mysticism and
Moreau, Gustave **22** 324-326

French Revolution (1789-1799)
• REACTION TO
supporters
Erskine, Thomas **22** 168-170

FRENEAU, PHILIP MORIN (1752-1832), American poet and journalist **6** 99-100

FRERE, SIR HENRY BARTLE EDWARD (1815-1884), English colonial administrator **6** 100-101

FRESCOBALDI, GIROLAMO (1583-1643), Italian composer and organist **6** 101-102

FRESNEL, AUGUSTIN JEAN (1788-1827), French physicist **6** 102-103

FREUD, ANNA (1895-1982), British psychoanalyst **18** 150-153

FREUD, LUCIAN (born 1922), British painter **20** 149-151

FREUD, SIGMUND (1856-1939), Viennese psychiatrist, founder of psychoanalysis **6** 103-106

FREYRE, GILBERTO (1900-1987), Brazilian sociologist and writer **6** 106-107

FREYTAG, GUSTAV (1816-1895), German novelist, dramatist, and critic **6** 107-108

Friars Minor, Order of
see Franciscans

FRICK, HENRY CLAY (1849-1919), American industrialist and financier **6** 108-109

FRIEDAN, BETTY (Betty Naomi Goldstein; born 1921), women's rights activist and author **6** 109-111

FRIEDMAN, MILTON (born 1912), American economist **6** 111-112

FRIEDRICH, CARL JOACHIM (1901-1984), German-born educator who became a leading American political theorist **6** 113-114

FRIEDRICH, CASPAR DAVID (1774-1840), German romantic painter **6** 114-115

FRIEL, BERNARD PATRICK (born 1929), author, teacher, and playwright from Northern Ireland **6** 115-116

FRIES, JAKOB FRIEDRICH (1773-1843), German philosopher **6** 116-117

FRISCH, KARL VON (1886-1982), Austrian zoologist **6** 117-118

FRISCH, MAX (born 1911), Swiss novelist and dramatist **6** 118-119

FRISCH, OTTO ROBERT (1904-1979), Austrian-British nuclear physicist **6** 119-120

FROBERGER, JOHANN JAKOB (1616-1667), German composer and organist **6** 120-121

FROBISHER, SIR MARTIN (circa 1538-1594), English explorer **6** 121-122

FROEBEL, FRIEDRICH WILHELM AUGUST (1782-1852), German educator and psychologist **6** 122-123

FROHMAN, CHARLES (1860-1915), American theatrical producer **6** 123-124

FROISSART, JEAN (circa 1337-after 1404), French priest, poet, and chronicler. **6** 124-125

FROMM, ERICH (1900-1980), German writer in the fields of psychoanalysis, psychology, and social philosophy **6** 125-127

FRONDIZI, ARTURO (1908-1995), leader of the Argentine Radical Party and Argentine president (1958-1962) **6** 127-128

FRONTENAC ET PALLUAU, COMTE DE (Louis de Buade; 1622-1698), French colonial governor **6** 128-130

FRONTINUS, SEXTUS JULIUS (circa 35-circa 104), Roman magistrate, soldier, and writer **6** 130

FROST, ROBERT LEE (1874-1963), American poet **6** 130-133

FROUDE, JAMES ANTHONY (1818-1894), English historian **6** 133-134

FRUNZE, MIKHAIL VASILIEVICH (1885-1925), Soviet military leader **6** 134

FRY, ELIZABETH (1780-1845), British refromer **6** 134-136

FRY, WILLIAM HENRY (1813-1864), American composer **6** 136-137

FRYE, NORTHROP (Herman Northrop Frye; born 1912), Canadian literary scholar **6** 137-139

FUAD I (1868-1936), king of Egypt 1922-1936 **6** 139

FUCHS, LEONHARD (1501-1566), German botanist **20** 152-152

FUCHS, SIR VIVIAN (1908-1999), English explorer and geologist **6** 140

FUENTES, CARLOS (born 1928), Mexican author and political activist **6** 141-142

FUGARD, ATHOL (born 1932), South African playwright **6** 142-143

FUGGER, JAKOB (Jacob Fugger; 1459-1525), German banker **21** 147-149

Fugitive slaves
see African American history (United States)

FUJIMORI, ALBERTO KEINYA (born 1938), president of Peru **6** 143-145

FUJIWARA KAMATARI (614-669), Japanese imperial official **6** 145

FUJIWARA MICHINAGA (966-1027), Japanese statesman **6** 145-146

FUKUYAMA, FRANCIS (born 1952), American philosopher and foreign policy expert **6** 146-147

FULBRIGHT, JAMES WILLIAM (1905-1995), American statesman **6** 147-149

FULLER, ALFRED (1885-1973), American businessman and inventor **19** 117-118

FULLER, JOHN FREDERICK CHARLES (1878-1966), British soldier and author **22** 185-186

FULLER, MILLARD (born 1935), American lawyer and social activist **18** 153-155

FULLER, RICHARD BUCKMINISTER (born 1895), American architect and engineer **6** 149-150

FULLER, SARAH MARGARET (1810-1850), American feminist **6** 150-151

FULTON, ROBERT (1765-1815), American inventor, engineer, and artist **6** 151-152

FUNK, CASIMIR (1884-1967), Polish-American biochemist **22** 187-189

Fur trade
American West
Croghan, George **22** 127-129

FURPHY, JOSEPH (1843-1912), Australian novelist **6** 152-153

Fürüzan (Fürüzan Selçuk; born 1935), Turkish author and director **22** 189-190

FUSELI, HENRY (1741-1825), Swiss painter **6** 153-155

FUSTEL DE COULANGES, NUMA DENIS (1830-1889), French historian **6** 155

FUX, JOHANN JOSEPH (1660-1741), Austrian composer, conductor, and theoretician **6** 155-156

G

GABLE, WILLIAM CLARK (1901-1960), American film actor **6** 157-158

GABO, NAUM (1890-1977), Russian sculptor and designer **6** 158-159

GABOR, DENNIS (1900-1979), Hungarian-British physicist who invented holographic photography **6** 159-160

GABRIEL, ANGE JACQUES (1698-1782), French architect **6** 160-161

GABRIELI, GIOVANNI (circa 1557-1612), Italian composer **6** 161-162

GADAMER, HANS-GEORG (born 1900), German philosopher, classicist, and interpretation theorist **6** 162-163

GADDAFI, MUAMMAR AL- (born 1942), head of the revolution that set up the Libyan Republic in 1969 **6** 163-165

GADSDEN, JAMES (1788-1858), American soldier and diplomat **6** 165-166

GAGARIN, YURI ALEXEIVICH (1934-1968), Russian cosmonaut **6** 166-167

GAGE, MATILDA JOSLYN (1826-1898), American reformer and suffragist **6** 167-169

GAGE, THOMAS (1719/20-1787), English general **6** 169-170

GAGNÉ, ROBERT MILLS (born 1916), American educator **6** 170

GAINSBOROUGH, THOMAS (1727-1788), English painter **6** 170-172

GAISERIC (died 477), king of the Vandals 428-477 **6** 172

GAITÁN, JORGE ELIÉCER (1898-1948), Colombian politician **6** 172-173

GAITSKELL, HUGH (1906-1963), British chancellor of the exchequer (1950-1951) and leader of the Labour Party (1955-1963) **6** 173-174

GALBRAITH, JOHN KENNETH (born 1908), economist and scholar of the American Institutionalist school **6** 174-177

GALDÓS, BENITO PÉREZ (1843-1920), Spanish novelist and dramatist **6** 177-178

GALEN (130-200), Greek physician **6** 178-180

GALILEO GALILEI (1564-1642), Italian astronomer and physicist **6** 180-183

GALLATIN, ALBERT (1761-1849), Swiss-born American statesman, banker, and diplomat **6** 183-184

GALLAUDET, THOMAS HOPKINS (1787-1851), American educator **6** 185

GALLEGOS FREIRE, RÓMULO (1884-1969), Venezuelan novelist, president 1948 **6** 185-186

GALLO, ROBERT CHARLES (born 1937), American virologist **22** 191-193

GALLOWAY, JOSEPH (circa 1731-1803), American politician **6** 186-187

GALLUP, GEORGE (1901-1984), pioneer in the field of public opinion polling and a proponent of educational reform **6** 187-189

GALSWORTHY, JOHN (1867-1933), English novelist and playwright **6** 189-190

GALT, SIR ALEXANDER TILLOCH (1817-1893), Canadian politician **6** 190-191

GALT, JOHN (1779-1839), Scottish novelist **18** 156-158

GALTIERI, LEOPOLDO FORTUNATO (born 1926), president of Argentina (1981-1982) **6** 191-193

GALTON, SIR FRANCIS (1822-1911), English scientist, biometrician, and explorer **6** 193-194

GALVANI, LUIGI (1737-1798), Italian physiologist **6** 194-195

GÁLVEZ, BERNARDO DE (1746-1786), Spanish colonial administrator **6** 195-196

GÁLVEZ, JOSÉ DE (1720-1787), Spanish statesman in Mexico **6** 196

GALWAY, JAMES (born 1939), Irish flutist **18** 158-160

GAMA, VASCO DA (circa 1460-1524), Portuguese navigator **6** 196-198

GAMBETTA, LÉON (1838-1882), French premier 1881-1882 **6** 198-199

Games, theory of (math)
Nash, John Forbes, Jr. **22** 336-338

GAMOW, GEORGE (1904-1968), Russian-American nuclear physicist, astrophysicist, biologist, and author of books popularizing science **6** 199-200

GANDHI, INDIRA PRIYADARSHINI (1917-1984), Indian political leader **6** 200-201

GANDHI, MOHANDAS KARAMCHAND (1869-1948), Indian political and religious leader **6** 201-204

GANDHI, RAJIV (1944-1991), Indian member of Parliament and prime minister **6** 204-205

GARBO, GRETA (1905-1990), Swedish-born American film star **6** 205-207

GARCIA, CARLOS P. (1896-1971), Philippine statesman, president 1957-61 **6** 207-208

GARCIA, JERRY (Jerome John Garcia; 1942-1995), American musician **21** 150-152

GARCÍA MÁRQUEZ, GABRIEL (born 1928), Colombian author **6** 208-209

GARCÍA MORENO, GABRIEL (1821-1875), Ecuadorian politician, president 1861-1865 and 1869-1875 **6** 209-210

GARCILASO DE LA VEGA, INCA (1539-1616), Peruvian chronicler **6** 210-211

GARDINER, SAMUEL RAWSON (1829-1902), English historian **6** 211

GARDNER, ERLE STANLEY (1889-1970), American mystery writer **22** 193-195

GARDNER, ISABELLA STEWART (1840-1924), American art patron and socialite **21** 152-155

GARDNER, JOHN W. (born 1912), American educator, public official, and political reformer **6** 211-213

GARFIELD, JAMES ABRAM (1831-1881), American general, president 1881 **6** 213-214

GARIBALDI, GIUSEPPE (1807-1882), Italian patriot **6** 215-217

GARLAND, HANNIBAL HAMLIN (1860-1940), American author **6** 217-218

GARLAND, JUDY (1922-1969), super star of films, musicals, and concert stage **6** 218-219

GARNEAU, FRANÇOIS-XAVIER (1809-1866), French-Canadian historian **6** 219-220

GARNER, JOHN NANCE (''Cactus Jack'' Garner; 1868-1967), American vice president (1933-1941) **21** 155-157

GARNIER, FRANCIS (Marie Joseph François Garnier; 1839-1873), French naval officer **6** 220-221

GARNIER, JEAN LOUIS CHARLES (1825-1898), French architect **6** 221-222

GARRETT, JOHN WORK (1820-1884), American railroad magnate **6** 225

GARRETT, THOMAS (1789-1871), American abolitionist **6** 225-226

GARRETT (ANDERSON), ELIZABETH (1836-1917), English physician and women's rights advocate **6** 222-225

GARRISON, WILLIAM LLOYD (1805-1879), American editor and abolitionist **6** 226-228

GARVEY, MARCUS MOSIAH (1887-1940), Jamaican leader and African nationalist **6** 228-229

GARY, ELBERT HENRY (1846-1927), American lawyer and industrialist **6** 229-230

GASCA, PEDRO DE LA (circa 1496-1567), Spanish priest and statesman **6** 230-231

GASKELL, ELIZABETH (1810-1865), English novelist **6** 231-232

GATES, WILLIAM HENRY, III (''Bill''; born 1955), computer software company co-founder and executive **6** 232-234

GATLING, RICHARD JORDAN (1818-1903), American inventor of multiple-firing guns **6** 234-235

GAUDÍ I CORNET, ANTONI (1852-1926), Catalan architect and designer **6** 235-236

GAUGUIN, PAUL (1848-1903), French painter and sculptor **6** 236-238

GAULLI, GIOVANNI BATTISTA (1639-1709), Italian painter **6** 238-239

GAULTIER, JEAN PAUL (born 1952), French avant-garde designer **6** 239-240

GAUSS, KARL FRIEDRICH (1777-1855), German mathematician and astronomer **6** 240-242

GAVIRIA TRUJILLO, CESAR AUGUSTO (born 1947), president of Colombia **6** 242-243

Gawain (opera)
Birtwistle, Harrison **22** 62-64

GAY, JOHN (1685-1732), English playwright and poet **6** 243-244

GAYLE, HELENE DORIS (born 1955), African American epidemiologist and pediatrician **6** 244-245

GAY-LUSSAC, JOSEPH LOUIS (1778-1850), French chemist and physicist **6** 245-246

GEDDES, SIR PATRICK (1854-1932), Scottish sociologist and biologist **6** 246-247

GEERTGEN TOT SINT JANS (Geertgen van Haarlem; circa 1460/65-1490/95), Netherlandish painter **6** 248

GEERTZ, CLIFFORD (born 1926), American cultural anthropologist **6** 248-249

GEHRIG, LOU (Henry Louis Gehrig; 1903-1941), American baseball player **19** 119-121

GEHRY, FRANK O. (née Goldberg; born 1929), American architect **6** 250-251

GEIGER, HANS (born Johannes Wilhelm Geiger; 1882-1945), German physicist **6** 251-253

GEISEL, ERNESTO (1908-1996), Brazilian army general, president of Brazil's national oil company (Petrobras), and president of the republic (1974-1979) **6** 253-255

GEISEL, THEODOR (a.k.a. Dr. Seuss; 1904-1991), American author of children's books **6** 255-256

GELLER, MARGARET JOAN (born 1947), American astronomer **6** 256-257

GELL-MANN, MURRAY (born 1929), American physicist **6** 257-258

GEMAYEL, AMIN (born 1942), Lebanese nationalist and Christian political leader; president of the Republic of Lebanon (1982-1988) **6** 258-259

GEMAYEL, PIERRE (1905-1984), leader of the Lebanese Phalangist Party **6** 259-261

GENET, EDMOND CHARLES (1763-1834), French diplomat **6** 261-262

GENET, JEAN (1910-1986), French novelist and playwright **6** 262-263

GENGHIS KHAN (1167-1227), Mongol chief, creator of the Mongol empire **6** 263-265

GENSCHER, HANS-DIETRICH (born 1927), leader of West Germany's liberal party (the FDP) and foreign minister **6** 265-266

GENTILE, GIOVANNI (1875-1944), Italian philosopher and politician **6** 267

GENTILE DA FABRIANO (Gentile di Niccolò di Giovanni di Massio; circa 1370-1427), Italian painter **6** 266-267

GENTILESCHI, ARTEMISIA (1593-1652), Italian painter **22** 195-196

Geocentric theory (astronomy)
see Universe, systems of—geocentric

GEOFFREY OF MONMOUTH (circa 1100-1155), English pseudohistorian **6** 268

Geology (science)
of the moon
Schmitt, Jack **22** 385-386
petrology
Bascom, Florence **22** 42-43

GEORGE I (1660-1727), king of Great Britain and Ireland 1714-1727 **6** 268-269

GEORGE II (1683-1760), king of Great Britain and Ireland and elector of Hanover 1727-1760 **6** 269-270

GEORGE III (1738-1820), king of Great Britain and Ireland 1760-1820 **6** 270-272
British opponents
Erskine, Thomas **22** 168-170

GEORGE IV (1762-1830), king of Great Britain and Ireland 1820-1830 **6** 272-273

GEORGE V (1865-1936), king of Great Britain and Northern Ireland and emperor of India 1910-1936 **6** 273-275

GEORGE VI (1895-1952), king of Great Britain and Northern Ireland 1936-1952 **6** 275

GEORGE, DAN (1899-1981), Native American actor **22** 196-198

GEORGE, HENRY (1839-1897), American economist and social reformer **6** 276

GEORGE, JAMES ZACHARIAH (1826-1897), American politician and jurist **6** 276-277

GEORGE, STEFAN (1868-1933), German symbolist poet **6** 277-278

GEPHARDT, RICHARD ANDREW (born 1941), Democratic majority leader in the House of Representatives **6** 278-280

GÉRICAULT, JEAN LOIS ANDRÉ THÉODORE (1791-1824), French painter **6** 280-281

GERMAIN, SOPHIE (Marie-Sophie Germain; 1776-1831), French mathematician **21** 157-158

German literature
chivalric romances
Von Aue, Hartmann **22** 417-419
Minnesingers
Von Aue, Hartmann **22** 417-419

GERONIMO (1829-1909), American Apache Indian warrior **6** 281-282

GERRY, ELBRIDGE (1744-1814), American patriot and statesman **6** 282-283

GERSHOM BEN JUDAH (circa 950-1028), German rabbi, scholar, and poet **6** 283-284

GERSHWIN, GEORGE (1898-1937), American composer **6** 284-285

GERSHWIN, IRA (Israel Gershvin; 1896-1983), American lyricist **20** 153-155

GERSON, JOHN (1363-1429), French theologian **6** 285-286

GERSTNER, LOU (Louis Vincent Gerstner, Jr.; born 1942), American businessman **19** 121-124

GESELL, ARNOLD LUCIUS (1880-1961), American psychologist and pediatrician **6** 286-287

GESNER, KONRAD VON (1516-1565), Swiss naturalist **6** 287

GESUALDO, DON CARLO (Prince of Venosa; circa 1560-1613), Italian composer **6** 287-288

GETTY, JEAN PAUL (1892-1976), billionaire independent oil producer **6** 288-290

Gettysburg, battle of
Confederate forces
Longstreet, James **22** 301-305

GHAZALI, ABU HAMID MUHAMMAD AL- (1058-1111), Arab philosopher and Islamic theologian **6** 290-291

GHIBERTI, LORENZO (circa 1381-1455), Italian sculptor, goldsmith, and painter **6** 291-292

GHIRLANDAIO, DOMENICO (1449-1494), Italian painter **6** 292-293

GHOSE, AUROBINDO (1872-1950), Indian nationalist and philosopher **6** 293-294

GIACOMETTI, ALBERTO (1901-1966), Swiss sculptor and painter **6** 294-295

GIANNINI, A. P. (Amadeo Peter; 1870-1949), Italian-American financier and banker **6** 295-297

Giant (film)
Stevens, George Cooper **22** 401-403

GIAP, VO NGUYEN (born 1912), Vietnamese Communist general and statesman **6** 297-299

GIBBON, EDWARD (1737-1794), English historian **6** 299-300

GIBBONS, CEDRIC (1893-1960), American film production designer **21** 158-159

GIBBONS, JAMES (1834-1921), American Roman Catholic cardinal **6** 300-301

GIBBS, JAMES (1682-1754), British architect **6** 301-302

GIBBS, JOSIAH WILLARD (1839-1903), American mathematical physicist **6** 302-303

GIBRAN, KAHLIL (1883-1931), Lebanese writer and artist **6** 303-305

GIBSON, ALTHEA (born 1927), African American tennis player **6** 305-306

GIBSON, BOB (Robert Gibson; born 1935), American baseball player **21** 159-162

GIBSON, WILLIAM (born 1914), American author **6** 306-307

GIDDINGS, FRANKLIN HENRY (1855-1931), American sociologist **6** 307-308

GIDE, ANDRÉ (1869-1951), French author **6** 308-309

GIELGUD, JOHN (born 1904), English Shakespearean actor **6** 310-311

GIERKE, OTTO VON (1841-1921), German jurist **6** 311-312

GIGLI, ROMEO (born 1949), Italian designer **6** 312

GILBERT, SIR HUMPHREY (circa 1537-1583), English soldier and colonizer **6** 313

GILBERT, WILLIAM (1544-1603), English physician and physicist **6** 313-314

GILBERT, SIR WILLIAM SCHWENCK (1836-1911), English playwright and poet **6** 314-315

GILBRETH, FRANK (1868-1924), American engineer and management expert **21** 162-163

GILBRETH, LILLIAN (born Lillian Evelyn Moller; 1878-1972), American psychologist and industrial management consultant **6** 315-317

GILES, ERNEST (1835-1897), Australian explorer **6** 317-318

GILKEY, LANGDON BROWN (born 1919), American ecumenical Protestant theologian **6** 318-319

GILLESPIE, DIZZY (born John Birks Gillespie; 1917-1993), African American jazz trumpeter, composer, and band leader **6** 320-322

GILLETTE, KING CAMP (1855-1932), American businessman and inventor **21** 163-166

GILLIAM, SAM (born 1933), American artist **6** 322-323

GILMAN, CHARLOTTE ANNA PERKINS (1860-1935), American writer and lecturer **6** 323-325

GILMAN, DANIEL COIT (1831-1908), educator and pioneer in the American university movement **6** 325-326

GILPIN, LAURA (1891-1979), American photographer **6** 326-327

GILSON, ÉTIENNE HENRY (1884-1978), French Catholic philosopher **6** 327-328

GINASTERA, ALBERTO EVARISTO (1916-1983), Argentine composer **6** 328-329

GINGRICH, NEWT (born 1943), Republican congressman from Georgia **6** 329-332

GINSBERG, ALLEN (1926-1997), American poet **6** 332-333

GINSBURG, RUTH BADER (born 1933), second woman appointed to the United States Supreme Court **6** 333-336

GINZBERG, ASHER (Ahad Ha-Am; means "one of the people;" 1856-1927), Jewish intellectual leader **6** 336-337

GINZBERG, LOUIS (1873-1953), Lithuanian-American Talmudic scholar **6** 337-338

GINZBURG, NATALIA LEVI (1916-1991), Italian novelist, essayist, playwright, and translator **6** 338-339

GIOLITTI, GIOVANNI (1842-1928), Italian statesman **6** 339-340

GIORGIONE (1477-1510), Italian painter **6** 340-341

GIOTTO (circa 1267-1337), Italian painter, architect, and sculptor **6** 342-345

GIOVANNI, YOLANDE CORNELIA, JR. (born 1943), African American poet **6** 346-347

GIOVANNI DA BOLOGNA (1529-1608), Italian sculptor **6** 345-346

GIPP, GEORGE (1895-1920), American football player **19** 124-126

GIRARD, STEPHEN (1750-1831), American merchant and philanthropist **6** 347-348

GIRARDON, FRANÇOIS (1628-1715), French sculptor **6** 348-349

GIRAUDOUX, JEAN (1882-1944), French novelist, playwright, and diplomat **6** 349-350

GIRTY, SIMON (1741-1818), American frontiersman **6** 350

GISCARD D'ESTAING, VALÉRY (born 1926), third president of the French Fifth Republic **6** 350-352

GISH, LILLIAN (1896-1993), American actress **20** 155-158

GIST, CHRISTOPHER (circa 1706-1759), American frontiersman **6** 352-353

GIULIANI, RUDOLPH WILLIAM (born 1944), mayor of New York City **6** 353-355

GLACKENS, WILLIAM (1870-1938), American painter **6** 355-356

GLADDEN, WASHINGTON (1836-1918), American clergyman **6** 356-357

GLADSTONE, WILLIAM EWART (1809-1898), English statesman **6** 357-360

GLASGOW, ELLEN (1873-1945), American novelist **6** 360-361

GLASHOW, SHELDON LEE (born 1932), American Nobel Prize winner in physics **6** 361-362

GLASS, PHILIP (born 1937), American composer of minimalist music **6** 362-364

GLASSE, HANNAH (Hannah Allgood; 1708-1770), English cookbook author **21** 166-167

GLENDOWER, OWEN (1359?-1415?), Welsh national leader **6** 364-365

GLENN, JOHN HERSCHEL, JR. (born 1921), military test pilot, astronaut,

businessman, and United States senator from Ohio **6** 365-367

GLIDDEN, JOSEPH (1813-1906), American businessman and inventor **21** 167-170

GLIGOROV, KIRO (born 1917), first president of the Republic of Macedonia **6** 367-369

GLINKA, MIKHAIL IVANOVICH (1804-1857), Russian composer **6** 369-370

GLOUCESTER, DUKE OF (1391-1447), English statesman **6** 370-371

GLUBB, SIR JOHN BAGOT (1897-1986), British commander of the Arab Legion 1939-56 **6** 371-372

GLUCK, CHRISTOPH WILLIBALD (1714-1787), Austrian composer and opera reformer **6** 372-374

GLUCKMAN, MAX (1911-1975), British anthropologist **6** 374-375

GOBINEAU, COMTE DE (Joseph Arthur Gobineau; 1816-1882), French diplomat **6** 375-376

GODARD, JEAN-LUC (born 1930), French actor, film director, and screenwriter **19** 126-128

GODDARD, ROBERT HUTCHINGS (1882-1945), American pioneer in rocketry **6** 376-377

GÖDEL, KURT (1906-1978), Austrian-American mathematician **6** 377-379

GODFREY OF BOUILLON (circa 1060-1100), French lay leader of First Crusade **6** 379

Godfrey G. Gloom (cartoon character) Davis, Elmer Holmes **22** 133-136

GODKIN, EDWIN LAWRENCE (1831-1902), British-born American journalist **6** 380

GODOLPHIN, SIDNEY (1st Earl of Godolphin; 1645-1712), English statesman **6** 380-381

GODOY Y ÁLVAREZ DE FARIA, MANUEL DE (1767-1851), Spanish statesman **6** 381-382

GODUNOV, BORIS FEODOROVICH (circa 1551-1605), czar of Russia 1598-1605 **6** 382-383

GODWIN, WILLIAM (1756-1836), English political theorist and writer **6** 383-384

GOEBBELS, JOSEPH PAUL (1897-1945), German politician and Nazi propagandist **6** 384-385

GOEPPERT-MAYER, MARIA (1906-1972), American physicist **6** 385-387

GOETHALS, GEORGE WASHINGTON (1858-1928), American Army officer and engineer **6** 387-388

GOETHE, JOHANN WOLFGANG VON (1749-1832), German poet **6** 388-391

GOGOL, NIKOLAI (1809-1852), Russian author **6** 391-393

GOH CHOK TONG (born 1941), leader of the People's Action Party and Singapore's prime minister **6** 393-395

GOIZUETA, ROBERTO (1931-1997), Cuban American businessman and philanthropist **18** 160-162

GÖKALP, MEHMET ZIYA (1875/76-1924), Turkish publicist and sociologist **6** 395-396

GOKHALE, GOPAL KRISHNA (1866-1915), Indian nationalist leader **6** 396

GOLD, THOMAS (born 1920), American astronomer and physicist **18** 162-164

GOLDBERG, ARTHUR JOSEPH (1908-1990), U.S. secretary of labor, ambassador to the United Nations, and activist justice of the U.S. Supreme Court **6** 397-398

GOLDBERG, WHOOPI (born Caryn E. Johnson; born 1949), African American actress **6** 398-402

GOLDEN, HARRY (1902-1981), Jewish-American humorist, writer, and publisher **6** 402-403

GOLDIE, SIR GEORGE DASHWOOD TAUBMAN (1846-1925), British trader and empire builder **6** 404

GOLDING, WILLIAM (1911-1993), English novelist and essayist **6** 404-406

GOLDMAN, EMMA (1869-1940), Lithuanian-born American anarchist **6** 406-407

GOLDMARK, JOSEPHINE (1877-1950), advocate of government assistance in improving the lot of women and children **6** 407-408

GOLDMARK, PETER CARL (1906-1977), American engineer and inventor **21** 170-172

GOLDONI, CARLO (1707-1793), Italian dramatist, poet, and librettist **6** 408-409

GOLDSMITH, JAMES MICHAEL (1933-1997), British-French industrialist and financier **6** 409-411

GOLDSMITH, OLIVER (1730-1774), British poet, dramatist, and novelist **6** 411-413

GOLDSMITH, OLIVER (1794-1861), Canadian poet **6** 411

GOLDWATER, BARRY (1909-1998), conservative Republican U.S. senator from Arizona (1952-1987) **6** 413-415

GOLDWYN, SAMUEL (1882-1974), Polish-born American film producer **6** 416

GOMBERT, NICOLAS (circa 1500-1556/57), Franco-Flemish composer **6** 416-417

GÓMEZ, JUAN VICENTE (1857-1935), Venezuelan dictator **6** 417-418

GÓMEZ, MÁXIMO (1836-1905), Dominican-born Cuban general and independence hero **6** 418-419

GÓMEZ CASTRO, LAUREANO ELEUTERIO (1889-1965), Colombian statesman, president **6** 419-420

GOMPERS, SAMUEL (1850-1924), American labor leader **6** 420-422

GOMULKA, WLADISLAW (1905-1982), Polish politician **6** 422-424

GONCHAROV, IVAN ALEKSANDROVICH (1812-1891), Russian novelist **6** 424

GONCHAROVA, NATALIA (1881-1962), Russian painter and theatrical scenery designer **6** 424-426

GONCOURT BROTHERS (19th-century French writers) **6** 426-427

GÓNGORA Y ARGOTE, LUIS DE (1561-1627), Spanish poet **6** 427-428

GONNE, MAUD (c. 1866-1953), Irish nationalist **20** 158-160

GONZÁLEZ, JULIO (1876-1942), Spanish sculptor **6** 428-429

GONZÁLEZ MARQUEZ, FELIPE (born 1942), Socialist leader of Spain **6** 429-431

GONZÁLEZ PRADA, MANUEL (1848-1918), Peruvian essayist and poet **6** 431

GONZALO DE BERCEO (circa 1195-after 1252), Spanish author **6** 431-432

GOOCH, GEORGE PEABODY (1873-1968), British historian and political journalist **6** 432-433

GOODALL, JANE (born 1934), British scientist who studied primates **6** 433-434

GOODLAD, JOHN INKSTER (born 1917), American education researcher and prophet **6** 434-436

GOODMAN, BENNY (Benjamin David Goodman; 1909-1986), jazz clarinetist and big band leader (1935-1945) **6** 436-438

GOODMAN, ELLEN HOLTZ (born 1941), American journalist **6** 438-439

GOODNIGHT, CHARLES (1836-1926), American cattleman **6** 439

GOODPASTER, ANDREW JACKSON (born 1915), American Army officer active in organizing NATO forces in Europe and adviser to three presidents **6** 439-441

GOODYEAR, CHARLES (1800-1860), American inventor **6** 441

GORBACHEV, MIKHAIL SERGEEVICH (born 1931), former president of the Union of Soviet Socialist Republics. **6** 441-444

GORBACHEV, RAISA MAXIMOVNA (née Titorenko; 1932-1999), first lady of the Soviet Union **6** 444-446

GORDEEVA, EKATERINA (born 1971), Russian ice skater and author **18** 164-166

GORDIMER, NADINE (born 1923), South African author of short stories and novels **6** 446-447

GORDON, AARON DAVID (1856-1922), Russian-born Palestinian Zionist **6** 447-448

GORDON, CHARLES GEORGE (1833-1885), English soldier and adventurer **6** 448-449

GORDON, JOHN BROWN (1832-1904), American businessman and politician **6** 449-450

GORDON, PAMELA (born 1955), Bermudan politician **18** 166-167

GORDY, BERRY, JR. (born 1929), founder of the Motown Sound **6** 450-451

GORE, ALBERT, JR. (born 1948), Democratic U.S. representative, senator, and 45th vice president of the United States **6** 452-453

GORGAS, JOSIAH (1818-1883), American soldier and educator **6** 453-454

GORGAS, WILLIAM CRAWFORD (1854-1920), American general and sanitarian **6** 454-455

GORGES, SIR FERDINANDO (1568-1647), English colonizer and soldier **6** 455-456

GORGIAS (circa 480-circa 376 B.C.), Greek sophist philosopher and rhetorician **6** 456

GÖRING, HERMANN WILHELM (1893-1946), German politician and air force commander **6** 457-458

GORKY, ARSHILE (1905-1948), American painter **6** 458

GORKY, MAXIM (1868-1936), Russian author **6** 458-460

GORRIE, JOHN (1803-1855), American physician and inventor **21** 172-174

GORTON, SAMUELL (circa 1592-1677), English colonizer **6** 460

GOSHIRAKAWA (1127-1192), Japanese emperor **6** 460-461

GOSHO, HEINOSUKE (1902-1981), Japanese filmmaker **22** 199-200

Gospels
see Bible—New Testament

GOTTFRIED VON STRASSBURG (circa 1165-circa 1215), German poet and romancer **6** 461-462

GOTTLIEB, ADOLPH (1903-1974), American Abstract Expressionist painter **6** 462-463

GOTTSCHALK, LOUIS MOREAU (1829-1869), American composer **6** 463-464

GOTTWALD, KLEMENT (1896-1953), first Communist president of Czechoslovakia (1948-1953) **6** 464-466

GOUDIMEL, CLAUDE (circa 1514-1572), French composer **6** 466

GOUJON, JEAN (circa 1510-1568), French sculptor **6** 466-467

GOULART, JOÃO (1918-1976), Brazilian statesman **6** 467-469

GOULD, GLENN (1932-1982), Canadian musician **6** 469-470

GOULD, JAY (1836-1892), American financier and railroad builder **6** 470-472

GOULD, STEPHEN JAY (born 1941), American paleontologist **6** 472-473

GOUNOD, CHARLES FRANÇOIS (1818-1893), French composer **6** 473-474

GOURLAY, ROBERT (1778-1863), British reformer in Canada **6** 474

GOURMONT, REMY DE (1858-1915), French author, critic, and essayist **6** 475

GOWER, JOHN (circa 1330-1408), English poet **6** 475-476

GOYA Y LUCIENTES, FRANCISCO DE PAULA JOSÉ DE (1746-1828), Spanish painter and printmaker **6** 476-478

GOYEN, JAN VAN (1596-1656), Dutch painter **6** 478-479

GRACCHUS, GAIUS SEMPRONIUS (ca. 154-121 B.C.) member of a Roman plebeian family referred to as the Gracchi; flourished 3rd-2nd century B.C. **6** 479-480

GRACCHUS, TIBERIUS SEMPRONIUS (ca. 163-133 B.C.) member of a Roman plebeian family referred to as the Gracchi; flourished 3rd-2nd century B.C. **6** 479-480

GRACE, WILLIAM RUSSELL (1832-1904), Irish-born American entrepreneur and politician **6** 480-481

GRACIÁN Y MORALES, BALTASAR JERÓNIMO (1601-1658), Spanish writer **6** 481-482

GRADY, HENRY WOODFIN (1850-1889), American editor and orator **6** 482-483

GRAETZ, HEINRICH HIRSCH (1817-1891), German historian and biblical exegete **6** 483

GRAHAM, KATHARINE MEYER (1917-2001), publisher who managed *The Washington Post* **6** 483-485

GRAHAM, MARTHA (1894-1991), American dancer and choreographer **6** 485-486

GRAHAM, OTTO (born 1921), American football player and coach **21** 174-176

GRAHAM, SYLVESTER (1794-1851), American reformer and temperance minister **6** 486-487

GRAHAM, WILLIAM FRANKLIN, JR. (''Billy''; born 1918), American evangelist **6** 487-488

GRAMSCI, ANTONIO (1891-1937), Italian writer and Communist leader **6** 488-489

GRANADOS, ENRIQUE (1867-1916), Spanish composer and pianist **6** 489-490

Grand Illusion, la (film)
Renoir, Jean **22** 366-369

GRANGE, RED (Harold Edward Grange; 1903-1991), American football player **19** 128-130

GRANT, CARY (born Archibald Alexander Leach; 1904-1986), English actor **6** 490-492

GRANT, ULYSSES SIMPSON (1822-1885), American general, president 1869-1877 **6** 492-494
Cabinet
Longstreet, James **22** 301-305

GRANVILLE, EVELYN BOYD (born 1924), African American mathematician **6** 494-496

GRASS, GÜNTER (born 1927), German novelist, playwright, and poet **6** 496-497

GRASSELLI, CAESAR AUGUSTIN (1850-1927), third generation to head the Grasselli Chemical Company **6** 497-498

GRATIAN (died circa 1155), Italian scholar, father of canon law **6** 498-499

GRATTAN, HENRY (1746-1820), Irish statesman and orator **6** 499

GRAU SAN MARTIN, RAMÓN (1887-1969), Cuban statesman and physician **6** 499-500

GRAUNT, JOHN (1620-1674), English merchant and civil servant **21** 176-178

GRAVES, MICHAEL (born 1934), American Post-Modernist architect **6** 500-502

GRAVES, NANCY STEVENSON (1940-1995), American sculptor **6** 502-504

GRAVES, ROBERT RANKE (1895-1985), English author **6** 504-506

GRAY, ASA (1810-1888), American botanist **6** 506-507

GRAY, HANNAH HOLBORN (born 1930), university administrator **6** 507-508

GRAY, ROBERT (1755-1806), American explorer **6** 508-509

GRAY, THOMAS (1716-1771), English poet **6** 509-510

GRAY, WILLIAM H., III (born 1941), first African American to be elected House Whip for the U.S. House of Representatives **6** 510-511

Great Books program
Adler, Mortimer Jerome **22** 9-11

Great Britain (United Kingdom of Great Britain and Northern Ireland; island kingdom; northwestern Europe)
- 1714-1901 (HANOVER)
  1760-1820 (George III)
    Erskine, Thomas **22** 168-170
  1830-1837 (William IV)
    Brougham, Henry Peter **22** 83-85
- SINCE 1901 (WINDSOR)
  1910-1936 (Middle East and Asia)
    Bell, Gertrude **22** 54-55

Greater New York
see New York City (New York State)

GRECO, EL (1541-1614), Greek-born Spanish painter **6** 511-514

GREELEY, ANDREW M. (born 1928), American Catholic priest, sociologist, and author **6** 514-515

GREELEY, HORACE (1811-1872), American editor and reformer **6** 515-517

GREELY, ADOLPHUS WASHINGTON (1844-1935), American soldier, explorer, and writer **6** 517-518

GREEN, CONSTANCE McLAUGHLIN (1897-1975), American author and historian **6** 518-519

GREEN, EDITH STARRETT (1910-1987), United States congresswoman from Oregon (1954-1974) **6** 519-520

GREEN, THOMAS HILL (1836-1882), British philosopher **6** 520-521

GREEN, WILLIAM R. (1872-1952), American labor union leader **6** 521

GREENAWAY, KATE (Catherine; 1846-1901), English author and illustrator **18** 168-169

GREENBERG, CLEMENT (1909-1994), American art critic **6** 521-523

GREENE, CATHERINE LITTLEFIELD (1755-1814), American inventor **22** 200-203

GREENE, GRAHAM (born 1904), English novelist and dramatist **6** 523-524

GREENE, GRAHAM (born ca. 1952), Canadian-Native American actor **6** 524-525

GREENE, NATHANAEL (1742-1786), American Revolutionary War general **6** 525-526

Greenland (island; Arctic Ocean /Atlantic Ocean; Danish province)
exploration (19th-20th century)
  Boyd, Louise Arner **22** 73-74

GREENSPAN, ALAN (born 1926), American economist **6** 526-528

GREER, GERMAINE (born 1939), author and authoritative commentator on women's liberation and sexuality **6** 528-530

GREGG, JOHN ROBERT (1867-1948), American inventor of system of shorthand writing **21** 178-180

GREGG, WILLIAM (1800-1867), American manufacturer **6** 530-531

GREGORY I, SAINT (circa 540-604), pope 590-604 **6** 531-532

GREGORY VII (circa 1020-1085), pope 1073-85 **6** 532-534

GREGORY IX (Ugo [Ugolino] di Segni; 1145-1241), Roman Catholic pope (1227-1241) **21** 180-183

GREGORY XII (Angelo Corrario; c. 1327-1417), pope 1406-1415 **18** 169-171

GREGORY XIII (1502-1585), pope 1572-1585 **6** 534

GREGORY, LADY AUGUSTA (1852-1932), Irish dramatist **6** 535-536

GREGORY, DICK (Richard Claxton Gregory; born 1932), comedian and civil rights and world peace activist **6** 536-537

GREGORY OF TOURS, SAINT (538-594), Frankish bishop and historian **6** 534-535

GRETZKY, WAYNE (born 1961), Canadian hockey star **6** 537-539

GREUZE, JEAN BAPTISTE (1725-1805), French painter **6** 539

GREY, CHARLES (2nd Earl Grey; 1764-1845), English statesman, prime minister 1830-1834 **6** 539-540

GREY, SIR GEORGE (1812-1898), English explorer and colonial governor **6** 540-541

GREY, ZANE (Pearl Zane Gray; 1872-1939), American author **20** 160-162

GRIBEAUVAL, JEAN BAPTISTE VAQUETTE DE (1715-1789), French army officer **20** 162-163

GRIEG, EDVARD HAGERUP (1843-1907), Norwegian composer **6** 541-542

GRIERSON, JOHN (1898-1972), Canadian and British filmmaker **6** 542-543

GRIFFES, CHARLES TOMLINSON (1884-1920), American composer **6** 543-544

GRIFFITH, DAVID WARK (1875-1948), American film maker **6** 544-545

GRIFFITH, SIR SAMUEL WALKER (1845-1920), Australian statesman and jurist **6** 545-546

GRIFFITH JOYNER, FLORENCE (1959-1998), American athlete **19** 130-133

GRILLPARZER, FRANZ (1791-1872), Austrian playwright **6** 546-547

GRIMKÉ, ANGELINA EMILY (1805-1879) AND SARAH MOORE (1792-1873), American abolitionists and women's rights agitators **7** 1-2

GRIMKÉ, ARCHIBALD HENRY (1849-1930), American editor, author, and diplomat **7** 1-2

GRIMM, JAKOB KARL (1785-1863) AND WILHELM KARL (1786-1859), German scholars, linguists, and authors **7** 3-4

GRIMMELSHAUSEN, HANS JAKOB CHRISTOFFEL VON (1621/22-1676), German author **7** 4-5

GRIS, JUAN (1887-1927), Spanish painter **7** 5-6

GRISHAM, JOHN (born 1955), American author and attorney **7** 6-8

GROMYKO, ANDREI ANDREEVICH (1909-1988), minister of foreign affairs and president of the Union of Soviet Socialist Republic (1985-1988) **7** 9-11

GROOMS, RED (born 1937), American artist **7** 11-12

GROOTE, GERARD (1340-1384), Dutch evangelical preacher **7** 12-13

GROPIUS, WALTER (1883-1969), German-American architect, educator, and designer **7** 13-14

GROS, BARON (Antoine Jean Gros; 1771-1835), French romantic painter **7** 14-15

GROSS, SAMUEL DAVID (1805-1884), American surgeon, author, and educator **21** 183-185

GROSSETESTE, ROBERT (1175-1253), English bishop and statesman **7** 15

GROSSINGER, JENNIE (1892-1972), American hotel executive and philanthropist **7** 15-17

GROSZ, GEORGE (1893-1959), German-American painter and graphic artist **7** 17-18

GROTIUS, HUGO (1583-1645), Dutch jurist, statesman, and historian **7** 18-19

GROTOWSKI, JERZY (born 1933), founder of the experimental Laboratory Theatre in Wroclaw, Poland **7** 19-20

GROVE, ANDREW (András Gróf; born 1936), American businessman **18** 171-174

GROVE, FREDERICK PHILIP (circa 1871-1948), Canadian novelist and essayist **7** 20-21

GROVES, LESLIE (1896-1970), military director of the Manhattan Project (atom bomb) during World War II **7** 21-22

GRÜNEWALD, MATTHIAS (circa 1475-1528), German painter **7** 23-24

GUARDI, FRANCESCO (1712-1793), Italian painter **7** 24-25

GUARINI, GUARINO (1624-1683), Italian architect, priest, and philosopher **7** 25-26

GUCCIONE, BOB, JR. (born ca. 1956), American publisher **7** 26

GUDERIAN, HEINZ (1888-1953), German military leader **20** 163-165

GÜEMES, MARTÍN (1785-1821), Argentine independence fighter **7** 26-27

GUERCINO (Giovanni Francesco Barbieri; 1591-1666), Italian painter **7** 27

GUERICKE, OTTO VON (1602-1686), German physicist **7** 27-28

GUERIN, VERONICA (1959-1996), Irish investigative reporter and journalist **18** 174-176

GUERRERO, VICENTE (1783-1831), Mexican independence fighter, president 1829 **7** 28-30

GUEVARA, ERNESTO (''Che''; 1924-1967) Argentine revolutionary and guerrilla theoretician **7** 30-31

GUEYE, LAMINE (1891-1968), Senegalese statesman **7** 31

GUGGENHEIM, DANIEL (1856-1930), American industrialist and philanthropist **21** 185-187

GUGGENHEIM, MEYER (1828-1905), Swiss-born American industrialist **7** 31-32

GUICCIARDINI, FRANCESCO (1483-1540), Italian historian and statesman **7** 32-33

GUIDO D'AREZZO (circa 995-circa 1050), Italian music theorist **7** 33

GUILLAUME DE LORRIS (circa 1210-1237), French poet **7** 33-34

GUILLÉN, NICOLÁS (born 1902), Cuban author **7** 34-35

GUILLÉN Y ALVAREZ, JORGE (1893-1984), Spanish poet **7** 35-36

GUINIZZELLI, GUIDO (1230/40-1276), Italian poet **7** 36-37

GUINNESS, ALEC (born 1914), British actor of the stage, films, and television **7** 37-38

GÜIRÁLDEZ, RICARDO (1886-1927), Argentine poet and novelist **7** 38-39

GUISCARD, ROBERT (1016-1085), Norman adventurer **7** 39-40

GUISEWITE, CATHY (born 1950), American cartoonist and author **18** 176-177

GUIZOT, FRANÇOIS PIERRE GUILLAUME (1787-1874), French statesman and historian **7** 40-41

GUMPLOWICZ, LUDWIG (1838-1909), Polish-Austrian sociologist and political theorist **7** 41

GUNN, THOM (born 1929), English poet **18** 177-178

GÜNTHER, IGNAZ (1725-1775), German sculptor **7** 41-42

GUSTAVUS I (Gustavus Eriksson; 1496-1560), king of Sweden 1523-1560 **7** 42-43

GUSTAVUS II (Gustavus Adolphus; 1594-1632), king of Sweden 1611-1632 **7** 43-45

GUSTAVUS III (1746-1792), king of Sweden 1771-1792 **7** 45-46

GUSTON, PHILIP (1913-1980), American painter and a key member of the New York School **7** 47-48

GUTENBERG, JOHANN (circa 1398-1468), German inventor and printer **7** 48-49

GUTHRIE, EDWIN RAY (1886-1959), American psychologist **7** 49-50

GUTHRIE, TYRONE (1900-1971), English theater director **7** 50-51

GUTHRIE, WOODROW WILSON (''Woody''; 1912-1967), writer and performer of folk songs **7** 51-52

GUTIÉRRÉZ, GUSTAVO (born 1928), Peruvian who was the father of liberation theology **7** 52-53

GUY DE CHAULIAC (circa 1295-1368), French surgeon **7** 54

H

HABASH, GEORGE (born 1926), founder of the Arab Nationalists' Movement (1952) and of the Popular Front for the Liberation of Palestine (PFLP; 1967) **7** 55-56

HABER, FRITZ (1868-1934), German chemist **7** 56-58

HABERMAS, JÜRGEN (born 1929), German philosopher and sociologist **7** 58-60

HABIBIE, BACHARUDDIN JUSUF (born 1936), president of Indonesia **19** 134-136

HADRIAN (76-138), Roman emperor 117-138 **7** 60-61

HAECKEL, ERNST HEINRICH PHILIPP AUGUST (1834-1919), German biologist and natural philosopher **7** 61-62

HAFIZ, SHAMS AL-DIN (circa 1320-1390), Persian mystical poet and Koranic exegete **7** 63

HAGEN, UTA THYRA (born 1919), American actress **18** 179-180

HAGEN, WALTER (1892-1969), American golfer **21** 188-190

HAGUE, FRANK (1876-1956), American politician **7** 63-64

HAHN, OTTO (1879-1968), German chemist **7** 64-65

HAHNEMANN, SAMUEL (Christian Friedrich Samuel Hahnemann; 1755-1843), German physician and chemist **21** 190-193

HAIDAR ALI (1721/22-1782), Indian prince, ruler of Mysore 1759-1782 **7** 65-66

HAIG, ALEXANDER M., JR. (born 1924), American military leader, diplomat, secretary of state, and presidential adviser **7** 66-67

HAIG, DOUGLAS (1st Earl Haig; 1861-1928), British field marshal **7** 67-68

Haiku (haikai; literary form) Akutagawa, Ryunosuke **22** 13-14

HAILE SELASSIE (1892-1975), emperor of Ethiopia **7** 68-70

HAKLUYT, RICHARD (1552/53-1616), English geographer and author **7** 70

HALBERSTAM, DAVID (born 1934), American journalist, author and social historian **18** 180-183

HALDANE, JOHN BURDON SANDERSON (1892-1964), English biologist **7** 70-71

HALE, CLARA (nee Clara McBride; 1905-1992), American humanitarian and social reformer **20** 166-168

HALE, EDWARD EVERETT (1822-1909), American Unitarian minister and author **7** 71-72

HALE, GEORGE ELLERY (1868-1938), American astronomer **7** 72-74

HALE, SARAH JOSEPHA (née Buell; 1788-1879), American editor **7** 74-75

HALES, STEPHEN (1677-1761), English scientist and clergyman **7** 75

HALÉVY, ÉLIE (1870-1937), French philosopher and historian **7** 76

HALEY, ALEX (1921-1992), African American journalist and author **7** 76-78

HALEY, MARGARET A. (1861-1939), American educator and labor activist **7** 78-79

HALFFTER, CHRISTÓBAL (born 1930), Spanish composer **7** 79-80

HALIBURTON, THOMAS CHANDLER (1796-1865), Canadian judge and author **7** 80

HALIDE EDIP ADIVAR (1884-1964), Turkish woman writer, scholar, and public figure **7** 80-82

HALIFAX, 1ST EARL OF (Edward Frederick Lindley Wood; 1881-1959), English statesman **7** 82-83

HALL, ASAPH (1829-1907), American astronomer **7** 83-84

HALL, DONALD (born 1928), New England memoirist, short story writer, essayist, dramatist, critic, and anthologist as well as poet **7** 84-85

HALL, EDWARD MARSHALL (1858-1927), British attorney **22** 204-205

HALL, GRANVILLE STANLEY (1844-1924), American psychologist and educator **7** 85-86

HALL, RADCLYFFE (Marguerite Radclyffe Hall; 1880-1943), British author **20** 168-170

HALLAJ, AL-HUSAYN IBN MANSUR AL (857-922), Persian Moslem mystic and martyr **7** 86-87

HALLAM, LEWIS, SR. AND JR. (Lewis Sr. ca. 1705-55; Lewis Jr. 1740-1808), American actors and theatrical managers **7** 87

HALLECK, HENRY WAGER (1815-1872), American military strategist **22** 205-207

HALLER, ALBRECHT VON (1708-1777), Swiss physician **7** 87-88

HALLEY, EDMUND (1656-1742), English astronomer **7** 88-89

HALS, FRANS (1581/85-1666), Dutch painter **7** 89-91

HALSEY, WILLIAM FREDERICK (1882-1959), American admiral **7** 91-92

HALSTED, WILLIAM STEWART (1852-1922), American surgeon **22** 207-209

HAMANN, JOHANN GEORG (1730-1788), German philosopher **7** 92

HAMER, FANNIE LOU (born Townsend; 1917-1977), American civil rights activist **7** 93-94

HAMILCAR BARCA (circa 285-229/228 B.C.), Carthaginian general and statesman **7** 94-95

HAMILTON, ALEXANDER (1755-1804), American statesman **7** 95-98

HAMILTON, ALICE (1869-1970), American physician **7** 98-99

HAMILTON, EDITH (1867-1963), American educator and author **22** 209-211

HAMILTON, SIR WILLIAM ROWAN (1805-1865), Irish mathematical physicist **7** 99-100

HAMMARSKJÖLD, DAG (1905-1961), Swedish diplomat **7** 100-101

HAMM-BRÜCHER, HILDEGARD (born 1921), Free Democratic Party's candidate for the German presidency in 1994 **7** 101-103

HAMMER, ARMAND (1898-1990), American entrepreneur and art collector **7** 103-104

HAMMERSTEIN, OSCAR CLENDENNING II (1895-1960), lyricist and librettist of the American theater **7** 104-106

HAMMETT, (SAMUEL) DASHIELL (1894-1961), American author **7** 106-108

HAMMOND, JAMES HENRY (1807-1864), American statesman **7** 108-109

HAMMOND, JOHN LAWRENCE LE BRETON (1872-1952), English historian **7** 108-109

HAMMOND, LUCY BARBARA (1873-1961), English historian **7** 109

HAMMURABI (1792-1750 B.C.), king of Babylonia **7** 109-110

HAMPDEN, JOHN (1594-1643), English statesman **7** 110-111

HAMPTON, LIONEL (born 1908), African American jazz musician **22** 211-213

HAMPTON, WADE (circa 1751-1835), American planter **7** 111-112

HAMPTON, WADE III (1818-1902), American statesman and Confederate general **7** 112

HAMSUN, KNUT (1859-1952), Norwegian novelist **7** 113-114

HAN FEI TZU (circa 280-233 B.C.), Chinese statesman and philosopher **7** 124-125

HAN WU-TI (157-87 B.C.), Chinese emperor **7** 136

HAN YÜ (768-824), Chinese author **7** 136-137

HANAFI, HASSAN (born 1935), Egyptian philosopher **7** 114

HANCOCK, JOHN (1737-1793), American statesman **7** 114-116

HAND, BILLINGS LEARNED (1872-1961), American jurist **7** 116

HANDEL, GEORGE FREDERICK (1685-1759), German-born English composer and organist **7** 116-119

HANDKE, PETER (born 1942), Austrian playwright, novelist, screenwriter, essayist, and poet **7** 119-121

HANDLIN, OSCAR (born 1915), American historian **7** 121-122

HANDSOME LAKE (a.k.a. Hadawa' Ko; ca. 1735-1815), Seneca spiritual leader **7** 122-123

HANDY, WILLIAM CHRISTOPHER (1873-1958), African American songwriter **7** 123-124

HANKS, NANCY (1927-1983), called the "mother of a million artists" for her work in building federal financial support for the arts and artists **7** 126-127

HANNA, MARCUS ALONZO (1837-1904), American businessman and politician **7** 127-128

HANNIBAL BARCA (247-183 B.C.), Carthaginian general **7** 128-130

Hanover dynasty (Great Britain)
see Great Britain—1714-1901 (Hanover)

HANSBERRY, LORRAINE VIVIAN (1930-1965), American writer and a major figure on Broadway **7** 130-131

HANSEN, ALVIN (1887-1975), American economist **7** 131-132

HANSEN, JULIA BUTLER (1907-1988), American politician **7** 132-133

HANSON, DUANE (1925-1990), American super-realist sculptor **7** 133-135

HANSON, HOWARD (1896-1981), American composer and educator **7** 135-136

HAPGOOD, NORMAN (1868-1937), American author and editor **7** 137-138

HARA, KEI (1856-1921), Japanese statesman and prime minister 1918-1921 **7** 138

HARAND, IRENE (born Irene Wedl; 1900-1975), Austrian political and human rights activist **7** 139-145

HARAWI, ILYAS AL- (Elias Harawi; born 1930), president of Lebanon **7** 145-146

HARDENBERG, PRINCE KARL AUGUST VON (1750-1822), Prussian statesman **7** 146-147

HARDIE, JAMES KEIR (1856-1915), Scottish politician **7** 147-148

HARDING, WARREN GAMALIEL (1865-1923), American statesman, president 1921-1923 **7** 148-149

HARDY, HARRIET (1905-1993), American pathologist **7** 150

HARDY, THOMAS (1840-1928), English novelist, poet, and dramatist **7** 150-152

HARE, ROBERT (1781-1858), American chemist **7** 152-153

HARGRAVES, EDWARD HAMMOND (1816-1891), Australian publicist **7** 153-154

HARING, KEITH (1958-1990), American artist tied to New York graffiti art of the 1980s **7** 154-155

HARINGTON, JOHN (1560-1612), English author and courtier **21** 193-195

HARJO, SUZAN SHOWN (born 1945), Native American activist **18** 183-185

HARKNESS, GEORGIA (1891-1974), American Methodist and ecumenical theologian **7** 155-156

HARLAN, JOHN MARSHALL (1833-1911), American jurist **7** 156-157

HARLAN, JOHN MARSHALL (1899-1971), U.S. Supreme Court justice **7** 157-159

HARLEY, ROBERT (1st Earl of Oxford and Earl Mortimer; 1661-1724), English statesman **7** 159-160

HARNACK, ADOLF VON (1851-1930), German theologian **7** 160

HARNETT, WILLIAM MICHAEL (1848-1892), American painter **7** 160-161

HAROLD I (circa 840-933), king of Norway 860-930 **7** 161-162

HAROLD II (Harold Godwinson; died 1066), Anglo-Saxon king of England of 1066 **7** 162

HAROLD III (1015-1066), king of Norway 1047-1066 **7** 163

HARPER, FRANCES (Frances Ellen Watkins Harper; 1825-1911), African American author, abolitionist and women's rights activist **18** 185-187

HARPER, JAMES (1795-1869), American publisher **22** 213-216

HARPER, WILLIAM RAINEY (1856-1906), American educator and biblical scholar **7** 163-164

Harper's Bazaar (magazine)
Harper, James **22** 213-216

HARPUR, CHARLES (1813-1866), Australian poet and author **22** 216-218

HARRIMAN, EDWARD HENRY (1848-1909), American railroad executive **7** 164-165

HARRIMAN, PAMELA (1920-1997), American ambassador and patrician **18** 187-189

HARRIMAN, W. AVERELL (1891-1986), American industrialist, financier, and diplomat **7** 165-166

HARRINGTON, JAMES (1611-1677), English political theorist **7** 166-167

HARRINGTON, MICHAEL (1928-1989), American political activist and educator **7** 167-169

HARRIS, ABRAM LINCOLN, JR. (1899-1963), African American economist **7** 169-171

HARRIS, BARBARA CLEMENTINE (born 1930), African American activist and Anglican bishop **7** 171-172

HARRIS, FRANK (1856-1931), Irish-American author and editor **7** 172-173

HARRIS, JOEL CHANDLER (1848-1908), American writer **7** 173-174

HARRIS, LADONNA (born 1931), Native American activist **18** 189-191

HARRIS, PATRICIA ROBERTS (1924-1985), first African American woman in the U.S. Cabinet **7** 174-175

HARRIS, ROY (1898-1979), American composer **7** 175-176

HARRIS, TOWNSEND (1804-1878), American merchant and diplomat **7** 176-177

HARRIS, WILLIAM TORREY (1835-1909), American educator and philosopher **7** 177-178

HARRISON, BENJAMIN (1833-1901), American statesman, president 1889-1893 **7** 178-179

Harrison, George (born 1943), English singer
Shankar, Ravi **22** 397-399

HARRISON, PETER (1716-1775), American architect and merchant **7** 179-180

HARRISON, WILLIAM HENRY (1773-1841), American statesman, president 1841 **7** 180-181

HARSHA (Harshavardhana; circa 590-647), king of Northern India 606-612 **7** 181-182

HART, GARY W. (born 1936), American political campaign organizer, U.S. senator, and presidential candidate **7** 182-184

HART, HERBERT LIONEL ADOLPHUS (1907-1992), British legal philosopher **22** 218-219

HARTE, FRANCIS BRET (1837-1902), American poet and fiction writer **7** 184-185

HARTLEY, DAVID (1705-1757), British physician and philosopher **7** 185

HARTLEY, MARSDEN (1877-1943), American painter **7** 186

HARTSHORNE, CHARLES (born 1897), American theologian **7** 186-187

HARUN AL-RASHID (766-809), Abbasid caliph of Baghdad 786-809 **7** 188

HARUNOBU, SUZUKI (ca. 1725-1770), Japanese painter and printmaker **7** 188-189

HARVARD, JOHN (1607-1638), English philanthropist **21** 195-197

Harvard College
see Harvard University

Harvard University (Cambridge, Massachusetts)
astronomy
Fleming, Williamina **22** 175-176
paleontology
Edinger, Tilly **22** 163-164

HARVEY, WILLIAM (1578-1657), English physician **7** 189-190

HASAN, IBN AL-HAYTHAM (ca. 966-1039), Arab physicist, astronomer, and mathematician **7** 190-191

Hashemite Kingdom
see Jordan

Hasidism (Jewish religious movement)
Schneerson, Menachem Mendel **22** 386-388

HASKINS, CHARLES HOMER (1870-1937), American historian **7** 191-192

HASSAM, FREDERICK CHILDE (1859-1935), American impressionist painter **7** 192

HASSAN, MOULEY (King Hassan II; 1929-1999), inherited the throne of Morocco in 1961 **7** 194-195

HASSAN, MUHAMMAD ABDILLE (1864-1920), Somali politico-religious leader and poet **7** 194-195

HASTINGS, PATRICK GARDINER (1880-1952), British lawyer and politician **22** 219-221

HASTINGS, WARREN (1732-1818), English statesman **7** 195-196

HATCH, WILLIAM HENRY (1833-1896), American reformer and politician **7** 196

HATSHEPSUT (ruled 1503-1482 B.C.), Egyptian queen **7** 196-197

HATTA, MOHAMMAD (1902-1980), a leader of the Indonesian nationalist movement (1920s-1945) and a champion of non-alignment and of socialism grounded in Islam **7** 197-199

HAUPTMANN, GERHART JOHANN ROBERT (1862-1946), German dramatist and novelist **7** 199-201

HAUSHOFER, KARL (1869-1946), German general and geopolitician **7** 201

HAUSSMANN, BARON GEORGES EUGÈNE (1809-1891), French prefect of the Seine **7** 201-202

HAVEL, VACLAV (born 1936), playwright and human rights activist who became the president of Czechoslovakia **7** 202-205

HAVEMEYER, HENRY OSBORNE (1847-1907), American businessman **22** 222-224

HAWES, HARRIET ANN BOYD (1871-1945), American archeologist **22** 224-225

HAWKE, ROBERT JAMES LEE (born 1929), Australian Labor prime minister **7** 205-206

HAWKING, STEPHEN WILLIAM (born 1942), British physicist and mathematician **7** 206-208

HAWKINS, COLEMAN (1904-1969), American jazz musician **7** 208-210

HAWKINS, SIR JOHN (1532-1595), English naval commander **7** 210-211

HAWKS, HOWARD WINCHESTER (1896-1977), American film director **22** 225-226

HAWKSMOOR, NICHOLAS (1661-1736), English architect **7** 211-212

HAWTHORNE, NATHANIEL (1804-1864), American novelist **7** 212-215

HAY, JOHN (1838-1905), American statesman **7** 215-216

HAYA DE LA TORRE, VICTOR RAUL (born 1895), Peruvian political leader and theorist **7** 216-217

HAYDEN, FERDINAND VANDIVEER (1829-1887), American geologist and explorer **22** 227-229

HAYDEN, ROBERT EARL (1913-1980), African American poet **22** 229-231

HAYDEN, THOMAS EMMET (born 1939), American writer and political activist **7** 217-219

HAYDN, FRANZ JOSEPH (1732-1809), Austrian composer **7** 219-221

HAYEK, FRIEDRICH A. VON (1899-1992), Austrian-born British free market economist, social philosopher, and Nobel Laureate **7** 221-223

HAYES, HELEN (1900-1993), American actress **7** 223-224

HAYES, CARDINAL PATRICK JOSEPH (1867-1938), American cardinal **7** 224-225

HAYES, ROLAND (1887-1977), African American classical singer **7** 225-227

HAYES, RUTHERFORD BIRCHARD (1822-1893), American statesman, president 1877-1881 **7** 227-228
election campaign (1876)
Bradley, Joseph P. **22** 74-77

HAYFORD, J. E. CASELY (1866-1903), Gold Coast politician, journalist, and educator **7** 228-230

HAYKAL, MUHAMMAD HUSAIN (born 1923), Egyptian journalist and editor of *al-Ahram*(1957-1974) **7** 230-231

HAYNE, ROBERT YOUNG (1791-1839), American politician **7** 231-232

HAYNES, ELWOOD (1857-1925), American inventor and businessman **22** 231-234

HAYS, WILL (William Harrison Hays; 1879-1954), American film censor **21** 197-199

HAYWOOD, WILLIAM DUDLEY (1869-1928), American labor leader **7** 232-233

HAYWORTH, RITA (born Margarita Carmen Cansino; 1918-1987), American actress **7** 233-235

HAZLITT, WILLIAM (1778-1830), English literary and social critic **7** 235-236

HEAD, EDITH (1898-1981), American costume designer **18** 191-193

HEADE, MARTIN JOHNSON (1819-1904), American painter **7** 236

HEALY, BERNADINE (born 1944) American physician and administrator **7** 237-238

HEANEY, SEAMUS JUSTIN (born 1939), Irish poet, author, and editor **7** 238-240

HEARN, LAFCADIO (1850-1904), European-born American author **7** 240

HEARNE, SAMUEL (1745-1792), English explorer **7** 241-242

HEARST, GEORGE (1820-1891), American publisher and politician **7** 242

HEARST, PATRICIA (born 1954), kidnapped heiress who became a bank robber **7** 242-243

HEARST, WILLIAM RANDOLPH (1863-1951), American publisher and politician **7** 243-244

HEATH, EDWARD RICHARD GEORGE (born 1916), prime minister of Great Britain (1970-1974) **7** 244-246

HEAVYSEGE, CHARLES (1816-1876), Canadian poet and dramatist **7** 246

HEBBEL, FRIEDRICH (1813-1863), German poet and playwright **7** 247

HEBERT, JACQUES RENÉ (1757-1794), French journalist and revolutionist **7** 247-248

HECHT, BEN (1894-1964), American journalist, playwright, and Hollywood scriptwriter **7** 248-250

HECKER, ISAAC THOMAS (1819-1888), American Catholic religious founder **7** 250-251

HECKLER, MARGARET MARY O'SHAUGHNESSY (born 1931), American attorney, congressional representative, secretary of health and human services, and ambassador **7** 251-252

HEDIN, SVEN ANDERS (1865-1952), Swedish explorer and geographer **7** 252-253

HEFNER, HUGH (born 1926), founder and publisher of Playboy magazine **7** 253-254

HEGEL, GEORG WILHELM FRIEDRICH (1770-1831), German philosopher and educator **7** 254-256

HEIDEGGER, MARTIN (1889-1976), German philosopher **7** 257-258

HEIDENSTAM, CARL GUSTAF VERNER VON (1859-1940), Swedish author **7** 258-259

HEIFETZ, JASCHA (1901-1987), American violinist **20** 170-172

HEINE, HEINRICH (1797-1856), German poet and essayist **7** 259-260

HEINRICH, ANTHONY PHILIP (1781-1861), American composer **7** 261

HEINZ, HENRY JOHN (H.J. Heinz; 1844-1919), American businessman **19** 136-138

HEISENBERG, WERNER KARL (born 1901), German physicist **7** 261-263

Heliocentric theory (astronomy) *see* Universe, systems of—heliocentric

HELLER, JOSEPH (1923-1999), American author **7** 263-265

HELLER, WALTER (1915-1987), chairman of the Council of Economic Advisors (1961-1964) and chief spokesman of the "New Economics" **7** 265-266

HELLMAN, LILLIAN FLORENCE (born 1905), American playwright **7** 267-268

HELMHOLTZ, HERMANN LUDWIG FERDINAND VON (1821-1894), German physicist and physiologist **7** 268-269

HELMONT, JAN BAPTISTA VAN (1579-1644), Flemish chemist and physician **7** 269-271

HELMS, JESSE (born 1921), United States Senator from North Carolina **7** 271-272

HELPER, HINTON ROWAN (1829-1909), American author and railroad promoter **7** 272-273

HELVÉTIUS, CLAUDE ADRIEN (1715-1771), French philosopher **7** 273-274

HEMINGWAY, ERNEST MILLER (1898-1961), American novelist and journalist **7** 274-277

HÉMON, LOUIS (1880-1913), French-Canadian novelist **7** 277

HEMPHILL, JOHN (1803-1862), American jurist and statesman **22** 234-236

HENDERSON, ARTHUR (1863-1935), British statesman **7** 277-278

HENDERSON, DONALD AINSLIE (D.A.; born 1928), American public health official **22** 236-238

HENDERSON, RICHARD (1735-1785), American jurist and land speculator **7** 278-279

HENDRIX, JIMI (born Johnny Allen Hendrix; 1942-1970), African american guitarist, singer, and composer **7** 279-283

HENG SAMRIN (born 1934), Cambodian Communist leader who became president of the People's Republic of Kampuchea (PRK) in 1979 **7** 283-285

HENIE, SONJA (1912-1969), Norwegian figure skater **20** 172-173

HENRI, ROBERT (Robert Henry Cozad; 1865-1929), American painter **22** 238-240

HENRY I (876-936), king of Germany 919-936 **7** 285-286

HENRY I (1068-1135), king of England 1100-1135 **7** 286-287

HENRY II (1133-1189), king of England 1154-1189 **7** 287-289

HENRY III (1017-1056), Holy Roman emperor and king of Germany 1039-1056 **7** 290

HENRY III (1207-1272), king of England 1216-1272 **7** 290-292

HENRY IV (1050-1106), Holy Roman emperor and king of Germany 1056-1106 **7** 292

HENRY IV (1367-1413), king of England 1399-1413 **7** 292-293

HENRY IV (1553-1610), king of France 1589-1610 **7** 293-295

HENRY V (1081-1125), Holy Roman emperor and king of Germany 1106-1125 **7** 295-296

HENRY V (1387-1422), king of England 1413-1422 **7** 296-297

HENRY VI (1421-1471), king of England 1422-61 and 1470-1471 **7** 298-299

HENRY VII (1274-1313), Holy Roman emperor and king of Germany 1308-1313 **7** 299-300

HENRY VII (1457-1509), king of England 1485-1509 **7** 300-302

HENRY VIII (1491-1547), king of England 1509-1547 **7** 302-305

HENRY, AARON (born 1922), African American civil rights activist **7** 306-307

HENRY, JOSEPH (1797-1878), American physicist and electrical experimenter **7** 307-308

HENRY, MARGUERITE (Margurite Breithaupt; 1902-1997), American author **19** 138-140

HENRY, O. (pseudonym of William Sydney Porter; 1862-1910), American short-story writer **7** 308-309

HENRY, PATRICK (1736-1799), American orator and revolutionary **7** 309-311

HENRY THE NAVIGATOR (1394-1460), Portuguese prince **7** 305-306

HENSON, JIM (James Maury Henson, 1936-1990), American puppeteer, screenwriter, and producer **19** 140-142

HENSON, JOSIAH (1789-1883), African American preacher and former slave **7** 311-312

HENSON, MATTHEW A. (1866-1955), African American Arctic explorer **7** 312-314

HENZE, HANS WERNER (born 1926), German composer **7** 314

HEPBURN, AUDREY (born Edda Van Heemstra Hepburn-Ruston; 1929-1993), Swiss actress and humanitarian **7** 314-316

HEPBURN, KATHARINE (born 1907), American actress on the stage and on the screen **7** 316-317

HEPPLEWHITE, GEORGE (died 1786), English furniture designer **7** 317-318

HEPWORTH, BARBARA (1903-1975), English sculptor **7** 318-319

HERACLIDES OF PONTUS (circa 388-310 B.C.), Greek philosopher **7** 319-320

HERACLITUS (flourished 500 B.C.), Greek philosopher **7** 320

HERACLIUS (circa 575-641), Byzantine emperor 610-641 **7** 320-321

HERBART, JOHANN FRIEDRICH (1776-1841), German philosopher-psychologist and educator **7** 321-322

HERBERG, WILL (1906-1977), Jewish theologian, social thinker, and biblical exegete **7** 322-323

HERBERT, EDWARD (1st Baron Herbert of Cherbury; 1583-1648), English philosopher, poet, diplomat, and historian **7** 324

HERBERT, GEORGE (1593-1633), English metaphysical poet and Anglican priest **7** 324-326

HERDER, JOHANN GOTTFRIED VON (1744-1803), German philosopher, theologian, and critic **7** 327-328

HERMAN, JERRY (born 1931), American composer and lyricist **20** 173-175

HERNÁNDEZ, JOSÉ (1834-1886), Argentine poet **7** 328-329

HERNÁNDEZ COLÓN, RAFAEL (born 1936), Puerto Rican governor **7** 329-330

HEROD THE GREAT (circa 73-4 B.C.), king of Judea **7** 333-334

HERODOTUS (circa 484-circa 425 B.C.), Greek historian **7** 330-333

HERON OF ALEXANDRIA (flourished circa 60), Greek engineer, mathematician, and inventor **7** 334-335

HERRERA, JUAN DE (circa 1530-1597), Spanish architect **7** 335

HERRERA LANE, FELIPE (1922-1996), Chilean banker and economist **7** 336

HERRICK, ROBERT (1591-1674), English poet and Anglican parson **7** 336-339

HERRIOT, ÉDOUARD (1872-1957), French statesman and author **7** 339-340

HERRMANN, BERNARD (Benny Herrmann; 1911-1975), American composer **21** 199-202

HERSCHEL, CAROLINE (1750-1848), German/English astronomer and mathematician **20** 175-176

HERSCHEL, SIR JOHN FREDERICK WILLIAM (1792-1871), English astronomer **7** 340-341

HERSCHEL, SIR WILLIAM (1738-1822), German-born English astronomer **7** 341-343

HERSHEY, ALFRED DAY (1908-1997), American microbiologist **7** 343-345

HERSHEY, MILTON (1857-1945), American businessman and philanthropist **19** 142-144

HERSKOVITS, MELVILLE JEAN (1895-1963), American anthropologist **7** 345

HERTZ, HEINRICH RUDOLF (1857-1894), German physicist **7** 346-347

HERTZOG, JAMES BARRY MUNNIK (1866-1942), South African prime minister 1924-39 **7** 347-348

HERUY WÄLDÄ-SELLASÉ (1878-1938), Ethiopian writer and government press director **7** 348-349

HERZBERG, GERHARD (born 1904), German-born Canadian chemist/physicist **7** 349-350

HERZEN, ALEKSANDR IVANOVICH (1812-1870), Russian author and political agitator **7** 351-352

HERZL, THEODOR (1860-1904), Hungarian-born Austrian Zionist author **7** 352-354

HERZOG, CHAIM (1918-1997), president of the state of Israel **7** 354-355

HERZOG, ROMAN (born 1934), president of the German Federal Constitutional Court (1987-1994) and president of Germany **7** 355-357

HESBURGH, THEODORE MARTIN (born 1917), activist American Catholic priest who was president of Notre Dame (1952-1987) **7** 357-358

HESCHEL, ABRAHAM JOSHUA (1907-1972), Polish-American Jewish theologian **7** 358-359

HESELTINE, MICHAEL (born 1933), British Conservative politician **7** 359-361

HESIOD (flourished circa 700 B.C.), Greek poet **7** 361-362

HESS, VICTOR FRANCIS (1883-1964), Austrian-American physicist **7** 362-363

HESS, WALTER RICHARD RUDOLF (1894-1987), deputy reichsführer for Adolf Hitler (1933-1941) **7** 363-365

HESS, WALTER RUDOLF (1881-1973), Swiss neurophysiologist **7** 365

HESSE, EVA (1936-1970), American sculptor **7** 365-367

HESSE, HERMANN (1877-1962), German novelist **7** 367-369

HESSE, MARY B. (born 1924), British philosopher **7** 369-371

HEVESY, GEORGE CHARLES DE (1885-1966), Hungarian chemist **7** 371

HEWITT, ABRAM STEVENS (1822-1903), American politician and manufacturer **7** 371-372

HEYDRICH, REINHARD (1904-1942), German architect of the Holocaust **20** 176-178

HEYERDAHL, THOR (born 1914), Norwegian explorer, anthropologist and author **18** 194-196

HEYSE, PAUL JOHANN LUDWIG (1830-1914), German author **7** 372-373

HEYWOOD, THOMAS (1573/1574-1641), English playwright **7** 373-374

HICKOK, JAMES BUTLER (''Wild Bill''; 1837-1876), American gunfighter, scout, and spy **7** 374-375

HICKS, EDWARD (1780-1849), American folk painter **7** 375

HIDALGO Y COSTILLA, MIGUEL (1753-1811), Mexican revolutionary priest **7** 375-377

HIDAYAT, SADIQ (1903-1951), Persian author **7** 377-378

HIGGINS, MARGUERITE (1920-1966), American journalist **7** 378-380

HIGGINSON, THOMAS WENTWORTH (1823-1911), American reformer and editor **7** 380

HILDEBRANDT, JOHANN LUCAS VON (1663-1745), Austrian architect **7** 380-381

HILDEGARD OF BINGEN (Hildegard von Bingen; 1098-1179), German composer, scientist, and theologian **22** 240-242

HILDRETH, RICHARD (1807-1865), American historian and political theorist **7** 382

HILFIGER, TOMMY (born 1952), American fashion designer **19** 144-146

HILL, ANITA (born 1956), African American lawyer and professor **7** 382-385

HILL, ARCHIBALD VIVIAN (1886-1977), English physiologist **7** 385-386

HILL, BENJAMIN HARVEY (1823-1882), American politician **7** 386-387

HILL, HERBERT (born 1924), American scholar and civil rights activist **7** 387-388

HILL, JAMES JEROME (1838-1916), American railroad builder **7** 388-389

HILL, ROWLAND (1795-1879), British educator, postal reformer, and administrator **21** 202-204

HILLARY, EDMUND (born 1919), New Zealander explorer and mountaineer **7** 389-390

HILLEL I (circa 60 B.C. -circa 10 A.D.), Jewish scholar and teacher **7** 390-391

HILLIARD, NICHOLAS (circa 1547-1619), English painter **7** 391-392

HILLMAN, SIDNEY (1887-1946), Lithuanian-born American labor leader **7** 392-393

HILLQUIT, MORRIS (1869-1933), Russian-born American lawyer and author **7** 393-394

HILLS, CARLA ANDERSON (born 1934), Republican who served three presidents as lawyer, cabinet member, and U.S. trade representative **7** 394-396

HILTON, BARRON (William Barron Hilton; born 1927), American businessman **19** 146-148

HILTON, CONRAD (1887-1979), American hotelier **20** 178-180

HIMES, CHESTER BOMAR (1909-1984), American author **22** 242-244

HIMMELFARB, GERTRUDE (born 1922), American professor, writer, and scholar **7** 396-398

HIMMLER, HEINRICH (1900-1945), German Nazi leader **7** 398-399

HINDEMITH, PAUL (1895-1963), German composer **7** 399-400

HINDENBURG, PAUL LUDWIG HANS VON BENECKENDORFF UND VON (1847-1934), German field marshal, president 1925-1934 **7** 400-401

Hinduism (religion)
Madhuism sect
Madhva **22** 308-309
theologians
Madhva **22** 308-309

HINES, GREGORY OLIVER (born 1946), American dancer and actor **7** 401-403

HINOJOSA, ROLANDO (born 1929), Hispanic-American author **7** 403-405

HINSHELWOOD, SIR CYRIL NORMAN (1897-1967), English chemist **7** 405-406

HINTON, SUSAN ELOISE (born 1950), American novelist and screenwriter **7** 406-407

HIPPARCHUS (flourished 162-126 B.C.), Greek astronomer **7** 407-408

HIPPOCRATES (circa 460-circa 377 B.C.), Greek physician **7** 408-410

HIROHITO (1901-1989), emperor of Japan **7** 410-412

HIROSHIGE, ANDO (1797-1858), Japanese painter and printmaker **7** 412-413

HISS, ALGER (1904-1996), U.S. State Department official convicted of having provided classified documents to an admitted Communist **7** 413-415

Historical linguistics
see Linguistics

Historiography (social science)
American south
Cash, W. J. **22** 93-95
cultural history
Cash, W. J. **22** 93-95

HITCHCOCK, ALFRED (1899-1980), English-born film director **7** 415-416

HITCHCOCK, GILBERT MONELL (1859-1934), American publisher and politician **7** 416-417

HITLER, ADOLF (1889-1945), German dictator, chancellor-president 1933-1945 **7** 417-420

HO CHI MINH (1890-1969), Vietnamese revolutionary and statesman **7** 426-428

HOBART, JOHN HENRY (1775-1830), American Episcopal bishop **7** 420-421

HOBBES, THOMAS (1588-1679), English philosopher and political theorist **7** 421-423

HOBBY, OVETA CULP (1905-1995), American government official and businesswoman **7** 423-425

HOBHOUSE, LEONARD TRELAWNY (1864-1929), English sociologist and philosopher **7** 425-426

HOBSON, WILLIAM (1793-1842), British naval commander and colonial governor **7** 426

HOCKING, WILLIAM ERNEST (1873-1966), American philosopher **7** 428-429

HOCKNEY, DAVID (born 1937), English photographer and artist **7** 429-431

HODGKIN, ALAN LLOYD (born 1914), English physiologist **7** 431-432

HODGKIN, DOROTHY CROWFOOT (1910-1964), English chemist **7** 432-434

HODLER, FERDINAND (1853-1918), Swiss painter **7** 434-435

HOE, RICHARD MARCH (1812-1886), American inventor and manufacturer **7** 435-436*inventor and manufacturer 7*

HOFFA, JAMES R. (''Jimmy''; 1913-1975) American union leader **7** 436-437
Williams, Edward Bennett **22** 422-424

HOFFMAN, ABBIE (1936-1989), American writer, activist, and leader of the Youth International Party **7** 437-439

HOFFMANN, ERNST THEODOR AMADEUS (1776-1822), German author, composer, and artist **7** 439-440

HOFFMANN, JOSEF (1870-1956), Austrian architect and decorator **7** 440-441

HOFHAIMER, PAUL (1459-1537), Austrian composer, and organist **7** 441

HOFMANN, AUGUST WILHELM VON (1818-1892), German organic chemist **7** 441-442

HOFMANN, HANS (1880-1966), German-American painter **7** 442-443

HOFMANNSTHAL, HUGO VON (1874-1929), Austrian poet and dramatist **7** 443-444

HOFSTADTER, RICHARD (1916-1970), American historian **7** 444-445

HOGAN, BEN (1912-1997), American golfer **19** 148-150

HOGARTH, WILLIAM (1697-1764), English painter and engraver **7** 446-447

HOGG, HELEN SAWYER (1905-1993), Canadian astronomer **22** 244-247

HOKUSAI, KATSUSHIKA (1760-1849), Japanese painter and printmaker **7** 447-448

HOLBACH, BARON D' (Paul Henri Thiry; 1723-1789), German-born French encyclopedist and philosopher **7** 448-449

HOLBEIN, HANS, THE YOUNGER (1497/98-1543), German painter and graphic artist **7** 449-450

HOLBROOK, JOSIAH (1788-1854), American educator **7** 450-451

HÖLDERLIN, JOHANN CHRISTIAN FRIEDRICH (1770-1843), German poet **7** 451-452

HOLIDAY, BILLIE (1915-1959), American jazz vocalist **7** 452-453

HOLLAND, JOHN PHILIP (1840-1914), Irish-American inventor **7** 453-454

HOLLERITH, HERMAN (1860-1929), American inventor and businessman **19** 151-152

HOLLY, BUDDY (Charles Hardin Holley; 1936-1959), American singer, songwriter, and bandleader **22** 247-249
Valens, Ritchie **22** 415-417

HOLM, HANYA (née Johanna Eckert; born 1893), German-American dancer and teacher **7** 454-455

HOLMES, ARTHUR (1890-1965), English geologist and petrologist **7** 455-456

HOLMES, JOHN HAYNES (1879-1964), American Unitarian clergyman **7** 456-457

HOLMES, OLIVER WENDELL (1809-1894), American physician and author **7** 457-458

HOLMES, OLIVER WENDELL, JR. (1841-1935), American jurist **7** 458-459

HOLST, GUSTAV (1874-1934), English composer **7** 459-460

HOLYOAKE, KEITH JACKA (1904-1983), New Zealand prime minister and leader of the National Party **7** 460-462

HOLZER, JENNY (born 1950), American Neo-Conceptualist artist **7** 462-463

HOMANS, GEORGE CASPAR (1910-1989), American sociologist **7** 463-465

HOMER (ancient Greek epic poet) **7** 468-469

HOMER, WINSLOW (1836-1910), American painter **7** 468-469

Homocentric theory (astronomy) *see* Universe, systems of—homocentric

HONDA, SOICHIRO (1906-1991), Japanese automaker **7** 469-470

HONECKER, ERICH (1912-1994), German Communist Party leader and head of the German Democratic Republic (1971-80s) **7** 471-472

HONEGGER, ARTHUR (1892-1955), Swiss composer identified with France **7** 472-473

HONEN (1133-1212), Japanese Buddhist monk **7** 473

HOOCH, PIETER DE (1629-after 1684), Dutch artist **7** 473-474

HOOK, SIDNEY (1902-1989), American philosopher and exponent of classical American pragmatism **7** 474-475

HOOKE, ROBERT (1635-1703), English physicist **7** 475

HOOKER, RICHARD (1554-1600), English theologian and Church of England clergyman **7** 475-476

HOOKER, THOMAS (1586-1647), English Puritan theologian, founder of Connecticut Colony **7** 476-477

HOOKS, BELL (born Gloria Jean Watkins, born 1952) African American social activist, feminist, and author **7** 477-481

HOOKS, BENJAMIN LAWSON (born 1925), executive director of the NAACP and first African American commissioner of the FCC **7** 481-483

HOOVER, HERBERT CLARK (1874-1964), American statesman, president 1929-1933 **7** 483-485

HOOVER, JOHN EDGAR (1895-1972), American lawyer, criminologist, and FBI director **7** 485-487

HOPE, BOB (born Leslie Townes Hope; born 1903), entertainer in vaudeville, radio, television, and movies **7** 487-489

HOPE, JOHN (1868-1936), African American educator and religious leader **7** 489-490

HOPKINS, ANTHONY (Philip Anthony Hopkins; born 1937), Welsh actor **18** 196-198

HOPKINS, ESEK (1718-1802), American Revolutionary patriot **7** 490-491

HOPKINS, SIR FREDERICK GOWLAND (1861-1947), English biochemist **7** 496

HOPKINS, GERARD MANLEY (1844-1889), English Jesuit poet **7** 492-494

HOPKINS, HARRY LLOYD (1890-1946), American statesman **7** 494-495

HOPKINS, MARK (1802-1887), American educator **7** 495-496

HOPKINS, SAMUEL (1721-1803), American clergyman and theologian **7** 496

HOPKINSON, FRANCIS (1737-1791), American politician, writer, and composer **7** 496-497

HOPPER, EDWARD (1882-1967), American realist painter **7** 497-498

HOPPER, GRACE (born Grace Brewster Murray; 1906-1992), American computer scientist **7** 498-500

HORACE (Quintus Horatius Flaccus; 65-8 B.C.), Roman poet and satirist **7** 500-503

HORNE, HERMAN HARRELL (1874-1946), American philosopher and educator **7** 503-504

HORNE, LENA (born 1917), popular entertainer **7** 504-506

HORNER, MATINA SOURETIS (born 1939), American scholar and administrator **7** 506-508

HORNEY, KAREN DANIELSEN (1885-1952), German-born American psychoanalyst **7** 508-509

HORNSBY, ROGERS (1896-1963), American baseball player and manager **21** 204-206

HOROWITZ, VLADIMIR (1904-1989), American pianist **7** 509-510

Horse racing/breeding
Belmont, August **22** 56-57

HORTHY DE NAGYBÁNYA, NICHOLAS (1868-1957), Hungarian admiral and statesman, regent 1920-44 **7** 510-512

HOSEA (flourished 750-722 B.C.), Hebrew prophet of the kingdom of Israel **7** 512

HO-SHEN (1750-1799), Manchu official in China **7** 512-513

HOSTOS, EUGENIO MARÍA DE (1839-1903), Puerto Rican philosopher, educator, and writer **7** 513-514

HOUDINI, HARRY (born Erich Weiss; 1874-1926), American magician and illusionist **7** 514-516

HOUDON, ANTOINE (1741-1828), French sculptor **7** 516-517

HOUNSFIELD, GODFREY (born 1919), English biomedical engineer **7** 517-519

HOUPHOUËT-BOIGNY, FELIX (1905-1993), Ivorian statesman 1960 **7** 519-520

HOUSE, EDWARD MANDELL (1858-1938), American diplomat **7** 520-521

HOUSMAN, ALFRED EDWARD (1859-1936), English poet **7** 521-522

HOUSSAY, BERNARDO ALBERTO (1887-1971), Argentine physiologist **7** 522-523

HOUSTON, CHARLES HAMILTON (1895-1950), African American lawyer and civil rights leader **7** 523-526

HOUSTON, SAMUEL (1793-1863), American statesman and soldier **7** 526-527

HOUSTON, WHITNEY (born 1963), American singer and actress **19** 152-155

HOVLAND, CARL I. (1912-1961), American psychologist **7** 527-528

HOWARD, JOHN WINSTON (born 1939), Australian prime minister **18** 198-200

HOWARD, OLIVER OTIS (1830-1909), American Union general **7** 528-529

HOWARD, RON (born 1954), American actor, director, and producer **19** 155-158

HOWE, EDGAR WATSON (1853-1937), American author and editor **7** 529

HOWE, ELIAS (1819-1867), American inventor **7** 529-530

HOWE, FLORENCE ROSENFELD (born 1929), feminist American author, publisher, literary scholar, and historian **7** 530-531

HOWE, GEOFFREY (Richard Edward; born 1926), British foreign secretary **7** 531-532

HOWE, GORDIE (born 1928), Canadian hockey player **7** 532-534

HOWE, JOSEPH (1804-1873), Canadian journalist, reformer, and politician **7** 534-535

HOWE, JULIA WARD (1819-1910), American author and reformer **7** 535-536

HOWE, RICHARD (Earl Howe; 1726-1799), English admiral **7** 536-537

HOWE, SAMUEL GRIDLEY (1801-1876), American physician and reformer **7** 537

HOWE, WILLIAM (5th Viscount Howe; 1729-1814), British general **7** 538-539

HOWELLS, WILLIAM DEAN (1837-1920), American writer **7** 539-541

HOWELLS, WILLIAM WHITE (born 1908), American anthropologist **7** 541-542

HOXHA, ENVER (1908-1985), leader of the Communist Party of Albania from its formation in 1941 until his death **8** 1-3

HOYLE, EDMOND (1672-1769), English authority on card games **21** 206-208

HOYLE, FRED (born 1915), English astronomer and author **18** 200-202

HRDLIČKA, ALEŠ (1869-1943), American physical anthropologist **8** 3-4

HSIA KUEI (flourished 1190-1225), Chinese painter **8** 4-5

HSIEH LING-YÜN (385-433), duke of K'ang-lo, Chinese poet **8** 5-6

HSÜAN TSANG (circa 602-664), Chinese Buddhist in India **8** 6-7

HSÜAN-TSUNG, T'ANG (685-762), Chinese emperor **8** 7-8

HSÜN-TZU (Hsün Ch'ing; circa 312-circa 235 B.C.), Chinese philosopher **8** 8

HU SHIH (1891-1962), Chinese philosopher **8** 63-65

HUANG CH'AO (died 884), Chinese rebel leader **8** 8-9

HUANG TSUNG-HSI (1610-1695), Chinese scholar and philosopher **8** 9-10

HUBBARD, L. RON (1911-1986), American author and founder of Scientology **18** 202-204

HUBBLE, EDWIN POWELL (1889-1953), American astronomer **8** 10-11
Sandage, Allan Rex **22** 383-384

HUBLEY, JOHN (1914-1977), American animator and filmmaker **21** 208-210

HUCH, RICARDA (1864-1947), German novelist, poet, and historian **8** 11-12

HUDSON, HENRY (flourished 1607-1611), English navigator **8** 12-13

HUERTA, DOLORES (born 1930), Hispanic American labor activist **18** 204-207

HUERTA, VICTORIANO (1854-1916), Mexican general and politician **8** 13-14

HUGGINS, SIR WILLIAM (1824-1910), English astronomer **8** 14-15

HUGHES, CHARLES EVANS (1862-1948), American jurist and statesman **8** 15-16

HUGHES, HOWARD ROBARD (1905-1976), flamboyant American entrepreneur **8** 16-17

HUGHES, JOHN JOSEPH (1797-1864), Irish-American Catholic archbishop **8** 17-18

HUGHES, LANGSTON (1902-1967), African American author **8** 18-19

HUGHES, RICHARD (1900-1976), English author **19** 158-160

HUGHES, TED (1930-1998), English poet laureate **8** 19-21

HUGHES, WILLIAM MORRIS (1864-1952), Australian prime minister 1915-1923 **8** 21-22

HUGO, VICOMTE VICTOR MARIE (1802-1885), French author **8** 22-25

HUI-TSUNG (1082-1135), Chinese emperor and artist **8** 25

HUI-YÜAN (334-416), Chinese Buddhist monk **8** 25-26

HUIZINGA, JOHAN (1872-1945), Dutch historian **8** 26-27

HULAGU KHAN (Hüle'ü; circa 1216-1265), Mongol ruler in Persia **8** 27-28

HULL, BOBBY (Robert Marvin Hull; born 1939), Canadian hockey player **20** 181-183

HULL, CLARK LEONARD (1884-1952), American psychologist **8** 28

HULL, CORDELL (1871-1955), American statesman **8** 28-29

HULL, WILLIAM (1753-1825), American military commander **8** 29-30

Human rights
activists for
Agaoglu, Adalet **22** 11-13

HUMAYUN (1508-1556), Mogul emperor 1530-1556 **20** 183-185

HUMBOLDT, BARON FRIEDRICH HEINRICH ALEXANDER VON (1769-1859), German naturalist and explorer **8** 30-31

HUMBOLDT, BARON WILHELM VON (1767-1835), German statesman and philologist **8** 31

HUME, BASIL CARDINAL (George Haliburton Hume; 1923-1999), English clergyman and theologian **22** 249-250

HUME, DAVID (1711-1776), Scottish philosopher **8** 31-34

HUMPHREY, HUBERT HORATIO, JR. (1911-1978), mayor of Minneapolis, U.S. senator from Minnesota, and vice-president of the U.S. **8** 34-36

HUN SEN (born 1951), Cambodian prime minister **8** 39-42

HUNDERTWASSER, FRIEDENSREICH (Friedrich Stowasser; 1928-2000), Austrian-born visionary painter and spiritualist **8** 36-37

HUNG HSIU-CH'ÜAN (1814-1864), Chinese religious leader, founder of Taiping sect **8** 37-38

HUNG-WU (1328-1398), Chinese Ming emperor 1368-98 **8** 38-39

HUNT, H. L. (1889-1974), American entrepreneur **8** 42-44

HUNT, RICHARD MORRIS (1827-1895), American architect **8** 44

HUNT, WALTER (1796-1859), American inventor **21** 210-212

HUNT, WILLIAM HOLMAN (1827-1910), English painter **8** 44-45

HUNTER, FLOYD (born 1912), American social worker and administrator, community worker, professor, and author **8** 45-46

HUNTER, MADELINE CHEEK (1916-1994), American educator **8** 47-48

HUNTER, WILLIAM (1718-1783), Scottish anatomist **8** 48-49

HUNTINGTON, COLLIS POTTER (1821-1900), American railroad builder **8** 49

HUNTLEY AND BRINKLEY (1956-1970), American journalists and radio and television news team **8** 49-51

HUNYADI, JOHN (1385-1456), Hungarian military leader, regent 1446-1452 **8** 51-52

HURD, DOUGLAS (born 1930), English Conservative Party politician and foreign secretary **8** 52-55

HURSTON, ZORA NEALE (1903-1960), African American folklorist and novelist **8** 55-56

HUS, JAN (a.k.a. John Hus; ca.1369-1415), Bohemian religious reformer **8** 56-59

HUSÁK, GUSTÁV (born 1913), president of the Czechoslovak Socialist Republic (1975-1987) **8** 59-61

HUSAYN, TAHA (1889-1973), Egyptian author, educator, and statesman **8** 61-62

HUSAYNI, AL-HAJJ AMIN AL- (1895-1974), Moslem scholar/leader and mufti of Jerusalem (1922-1948) **8** 62-63

HUSEIN IBN ALI (circa 1854-1931), Arab nationalist, king of Hejaz 1916-1924 **8** 63

HUSSEIN IBN TALAL (1935-1999), king of the Hashemite Kingdom of Jordan (1953-80s) **8** 65-67

HUSSEINI, FAISAL (1940-2001), Palestinian political leader **19** 160-162

HUSSERL, EDMUND (1859-1938), German philosopher **8** 67-68

HUSTON, JOHN MARCELLUS (1906-1987), American film director, scriptwriter, and actor **22** 250-252

HUTCHINS, ROBERT MAYNARD (1899-1977), American educator **8** 68-69
Adler, Mortimer Jerome **22** 9-11

HUTCHINSON, ANNE MARBURY (1591-1643), English-born American religious leader **8** 69-71

HUTCHINSON, THOMAS (1711-1780), American colonial governor **8** 71-72

HUTTEN, ULRICH VON (1488-1523), German humanist **8** 72-73

HUTTON, JAMES (1726-1797), Scottish geologist **8** 73-74

HUXLEY, ALDOUS LEONARD (1894-1963), English novelist and essayist **8** 74-75

HUXLEY, JULIAN (1887-1975), English biologist and author **8** 75-77

HUXLEY, THOMAS HENRY (1825-1895), English biologist **8** 77-79

HUYGENS, CHRISTIAAN (1629-1695), Dutch mathematician, astronomer, and physicist **8** 79-81

HUYSMANS, JORIS KARL (1848-1907), French novelist **8** 81-82

HYDE, DOUGLAS (1860-1949), Irish author, president 1938-45 **8** 82-83

HYDE, IDA HENRIETTA (1857-1945), American physiologist and educator **22** 252-254

HYMAN, LIBBIE HENRIETTA (1888-1969), American zoologist **8** 83-84

HYPATIA OF ALEXANDRIA (370-415), Greek mathematician and philosopher **8** 85

I

IACOCCA, LIDO (LEE) ANTHONY (born 1924), American automobile magnate **8** 86-88

IBÁÑEZ DEL CAMPO, CARLOS (1877-1960), Chilean general and president **8** 88

ÍBARRURI GÓMEZ, DOLORES (1895-1989), voice of the Republican cause in the Spanish Civil War **8** 88-90

IBERVILLE, SIEUR D' (Pierre le Moyne; 1661-1706), Canadian soldier, naval captain, and adventurer **8** 90-91

IBN AL-ARABI, MUHYI AL-DIN (1165-1240), Spanish-born Moslem poet, philosopher, and mystic **8** 91

IBN BATTUTA, MUHAMMAD (1304-1368/69), Moslem traveler and author **8** 91-92

IBN GABIROL, SOLOMON BEN JUDAH (circa 1021-circa 1058), Spanish Hebrew poet and philosopher **8** 92

IBN HAZM, ABU MUHAMMAD ALI (994-1064), Spanish-born Arab theologian and jurist **8** 93

IBN KHALDUN, ABD AL-RAHMAN IBN MUHAMMAD (1332-1406), Arab historian, philosopher, and statesman **8** 93-94

IBN SAUD, ABD AL-AZIZ (1880-1953), Arab politician, founder of Saudi Arabia **8** 94-95

IBN TASHUFIN, YUSUF (died 1106), North African Almoravid ruler **8** 95-96

IBN TUFAYL, ABU BAKR MUHAMMAD (circa 1110-1185), Spanish Moslem philosopher and physician **8** 96

IBN TUMART, MUHAMMAD (circa 1080-1130), North African Islamic theologian **8** 96-97

IBRAHIM PASHA (1789-1848), Turkish military and administrative leader **8** 97-98

IBSEN, HENRIK (1828-1906), Norwegian playwright **8** 98-100

ICKES, HAROLD LECLAIRE (1874-1952), American statesman **8** 100-101

ICTINUS (flourished 2nd half of 5th century B.C.), Greek architect **8** 101

IDRIS I (1889-1983), king of Libya 1950-69 **8** 102

IDRISI, MUHAMMAD IBN MUHAMMAD AL- (1100-1165?), Arab geographer **8** 102-103

IGLESIAS, ENRIQUE V. (born 1930), Uruguayan economist, banker, and public official **8** 106-107

IGNATIUS OF ANTIOCH, SAINT (died circa 115), Early Christian bishop and theologian **8** 107-108

IGNATIUS OF LOYOLA, SAINT (1491-1556), Spanish soldier, founder of Jesuits **8** 108-109

IKEDA, DAISAKU (born 1928), Japanese Buddhist writer and religious leader **8** 109-110

IKHNATON (ruled 1379-1362 B.C.), pharaoh of Egypt **8** 110-111

ILIESCU, ION (born 1930), president of Romania (1990-) **8** 111-112

ILITCH, MIKE (born 1929), American businessman **19** 163-165

ILLICH, IVAN (born 1926), theologian, educator, and social critic **8** 112-114

IMAI, TADASHI (1912-1991), Japanese film director **22** 255-257

IMAM, ALHADJI ABUBAKAR (1911-1981), Nigerian writer and teacher **8** 114-115

IMAOKA, SHINICHIRO (1881-1988), progressive and liberal religious leader in Japan **8** 115

IMHOTEP (ca. 3000 B.C. - ca. 2950 B.C.), Egyptian vizier, architect, priest, astronomer, and magician-physician **8** 116-117

In the Heat of the Night
O'Connor, Carroll **22** 343-345

INCE, THOMAS (1882-1924), American film producer and director **21** 213-215

India, Republic of (nation, southern Asia)
- Circa 1600-1947 (BRITISH)
  and Kashmir
    Abdullah, Mohammad **22** 7-9
  nationalism
    Bai, Lakshmi **22** 41-42
- SINCE 1947 (REPUBLIC)
  and Kashmir
    Abdullah, Mohammad **22** 7-9

Indian literature (Asia)
drama and poetry
  Mukerji, Dhan Gopal **22** 328-330
fiction

Ali, Ahmed **22** 16-18

Indian Music (Asia)
Shankar, Ravi **22** 397-399

INGE, WILLIAM RALPH (1860-1954), Church of England clergyman, scholar, social critic, and writer **8** 118-119

INGENHOUSZ, JAN (1730-1799), Dutch physician, chemist, and engineer **8** 119-120

INGERSOLL, ROBERT GREEN (1833-1899), American lawyer and lecturer **8** 120-121

INGRES, JEAN AUGUSTE DOMINIQUE (1780-1867), French painter **8** 121-123

INNESS, GEORGE (1825-1894), American painter **8** 123-124

INNIS, HAROLD ADAMS (1894-1952), Canadian political economist **8** 124-125

INNOCENT III (Lothar of Segni; 1160/1161-1216), pope 1198-1216 **8** 125-127

INÖNÜ, ISMET (1884-1973), Turkish military man, statesman, and second president **8** 127-129

Inquisition (Islam Empire)
see Islam—Mihna

INSULL, SAMUEL (1859-1938), English-born American entrepreneur **8** 130

Integration (racial, United States)
see African American history

Interstate Commerce Commission (United States)
Cooley, Thomas McIntyre **22** 116-119

INUKAI, TSUYOSHI (1855-1932), Japanese journalist and statesman **8** 130-131

IONESCO, EUGÈNE (1912-1994), Franco-Romanian author **8** 131-132

IQBAL, MUHAMMAD (1877?-1938), Indian Moslem poet and philosopher **8** 132-133

Ireland (Eire; republic, British Isles)
• EARLY HISTORY TO UNION
Christianity and
Brendan, Saint **22** 79-80

IRELAND, JOHN (1838-1918), American Catholic archbishop **8** 133-134

IRELAND, PATRICIA (born 1945), president of the National Organization for Women (NOW) **8** 134-135

IRENE OF ATHENS (ca. 752-803), Byzantine empress 797-802 **8** 135-138

IRIGOYEN, HIPÓLITO (circa 1850-1933), Argentine statesman, twice president **8** 139-140

Irish Free State
see Ireland—Free State and Republic

IRVING, JOHN WINSLOW (John Wallace Blunt Jr.; born 1942), American author **22** 257-259

IRVING, KENNETH COLIN (''K. C.''; 1899-1992), Canadian industrialist, the ''Paul Bunyan of New Brunswick'' **8** 140-141

IRVING, WASHINGTON (1783-1859), American author and journalist **8** 141-143

IRWIN, JAMES BENSON (1930-1991), American astronaut **22** 259-261

ISAAC, HEINRICH (circa 1450-1517), Flemish composer **8** 143-144

ISAACS, JORGE (1837-1895), Colombian novelist **8** 144

Isabel de Valois (died 1568), Spanish queen
Anguissola, Sofonisba **22** 22-24

ISABELLA I (1451-1504), queen of Castile 1474-1504 **8** 144-145
Pinzón, Martin Alonso **22** 358-360
Pinzón, Vicente Yáñez **22** 360-361

ISABELLA II (1830-1904), queen of Spain 1833-1868 **8** 145-146

ISAIAH (flourished circa 740-701 B.C.), Hebrew prophet **8** 146-147

ISHERWOOD, CHRISTOPHER (1904-1986), British-born American writer of fiction, drama, film, travel, and autobiography **8** 147-149

ISHI (c. 1860-1961), Native American aboriginal **22** 261-263

ISIDORE OF SEVILLE, SAINT (560-636), Spanish cleric and encyclopedist **8** 149-150

Islam (religion)
• DOCTRINE
Baha'i
Abdul-Baha **22** 3-5

ISMAIL PASHA (1830-1895), khedive of Egypt 1863-1879 **8** 150-151

ISOCRATES (436-338 B.C.), Athenian orator **8** 151

ISOZAKI, ARATA (born 1931), Japanese architect **8** 152-153

Israel, State of (nation; southwestern Asia)
enemies of
bin Laden, Osama **22** 60-62

Italian art
domestic scenarios
Anguissola, Sofonisba **22** 22-24
Neopolitan school
Gentileschi, Artemisia **22** 195-196

ITAMI, JUZO (Ichizo Itami; Ichizo Atami; born Ikeuchi Yoshihiro; 1933-1997), Japanese film director, actor, and author **22** 263-265

ITO, HIROBUMI (1841-1909), Japanese statesman **8** 153-155

It's a Wonderful Life (film)
Stevens, George Cooper **22** 401-403
Wyler, William **22** 424-426

ITURBIDE, AGUSTÍN DE (1783-1824), Mexican military leader **8** 155-156

IVAN III (1440-1505), grand duke of Moscow 1462-1505 **8** 156-157

IVAN IV (1530-1584), grand duke of Moscow, czar of Russia 1547-1584 **8** 157-159

IVES, CHARLES EDWARD (1874-1954), American composer **8** 159-160

IVORY, JAMES (born 1928), American film director and producer **20** 186-188

IWAKURA, TOMOMI (1825-1883), Japanese statesman **8** 160-161

IZETBEGOVIC, ALIJA (born 1926), president of the eight-member presidency of the Republic of Bosnia-Herzegovina **8** 161-163

J

JA JA OF OPOBO (ca. 1820-1891), Nigerian politician **8** 201-204

JABBAR, KAREEM ABDUL (Ferdinand Lewis Alcinor, Junior; born 1947), American basketball player **8** 164-165

JABER AL-SABAH, JABER AL-AHMAD AL- (born 1926), amir of Kuwait **8** 166-167

JABIR IBN HAYYAN (flourished latter 8th century), Arab scholar and alchemist **8** 167

JABOTINSKY, VLADIMIR EVGENEVICH (1880-1940), Russian Zionist **8** 167-168

JACKSON, ANDREW (1767-1845), American president 1829-1837 **8** 168-172

JACKSON, HELEN HUNT (1830-1885), American novelist **8** 172

JACKSON, HENRY MARTIN (Scoop; 1912-1983), United States senator and proponent of anti-Soviet foreign policy **8** 172-174

JACKSON, JESSE LOUIS (born 1941), U.S. civil rights leader and presidential candidate **8** 174-176

JACKSON, MAHALIA (1911-1972), American singer **19** 166-168

JACKSON, MAYNARD HOLBROOK, JR. (born 1938), first African American mayor of Atlanta, Georgia (1973-81 and 1989-1993) **8** 176-178

JACKSON, MICHAEL JOE (born 1958), one of the most popular singers in history **8** 178-180

JACKSON, REGINALD "REGGIE" MARTINEZ (born 1946), African American baseball player **8** 180-182

JACKSON, ROBERT HOUGHWOUT (1892-1954), American jurist **8** 182-183

JACKSON, SHIRLEY ANN (born 1946), African American physicist **8** 183-184

JACKSON, THOMAS JONATHAN ("Stonewall"; 1824-1863), American Confederate general **8** 184-185

JACOB, JOHN EDWARD (born 1934), African American activist and president of the National Urban League **8** 185-188

JACOBI, ABRAHAM (1830-1919), American physician **8** 188-189

JACOBI, DEREK (born 1938), British actor **19** 168-170

JACOBI, FRIEDRICH HEINRICH (1743-1819), German philosopher **8** 189-190

JACOBI, MARY PUTNAM (1834-1906), American physician **8** 188-189

JACOBS, HARRIET A. (1813-1897), runaway slave and abolitionist **8** 190-193

JACOBSEN, JENS PETER (1847-1885), Danish author **8** 193-194

JACOBSON, DAN (born 1929), South African author **22** 266-268

JACOPONE DA TODI (circa 1236-1306), Italian poet and mystic **8** 194

JACQUARD, JOSEPH MARIE (1752-1834), French inventor **21** 216-218

JAGGER, MICHAEL PHILIP ("Mick"; born 1944), lead singer for the Rolling Stones **8** 194-196

JAHANGIR (1569-1627), fourth Mughal emperor of India **8** 196-199

JAHN, HELMUT (born 1940), German-American architect **8** 199-201

JAMES I (1394-1437), king of Scotland 1406-1437 **8** 206-207

JAMES I (James VI of Scotland; 1566-1625), king of England 1603-1625 **8** 204-206

JAMES II (1633-1701), king of England, Scotland, and Ireland 1685-1688 **8** 207-208

JAMES III (1451-1488), king of Scotland 1460-1488 **8** 208-209

JAMES, DANIEL, JR. ("Chappie"; 1920-1978), first African American man in the U.S. to become a four star general **8** 209-211

JAMES, HENRY (1843-1916), American novelist **8** 211-212

JAMES, JESSE WOODSON (1847-1882), American outlaw **8** 212-213

JAMES, P. D. (born 1920), British crime novelist **8** 213-215

JAMES, WILLIAM (1842-1910), American philosopher and psychologist **8** 215-217

JAMESON, SIR LEANDER STARR (1853-1917), British colonial administrator **8** 218

JAMI (Maulana Nur al-Din Abd al-Rahman; 1414-1492), Persian poet **8** 218-219

JANÁČEK, LEOŠ (1854-1928), Czech composer **8** 219

JANET, PIERRE MARIE FÉLIX (1859-1947), French psychologist **8** 220

JANSEN, CORNELIS (1585-1638), Dutch Roman Catholic theologian **8** 220-221

Japanese literature
psychological fiction and novels
Akutagawa, Ryunosuke **22** 13-14

JAQUES-DALCROZE, EMILE (1865-1950), Swiss teacher and composer who developed eurhythmics **8** 221-222

JARRELL, RANDALL (1914-1965), American poet and critic **8** 222-223

JARUZELSKI, WOJCIECH WITOLD (born 1923), career soldier who became Poland's head of state (1981-1990) **8** 223-225

JASPERS, KARL (1883-1969), German philosopher **8** 225-226

JAURÈS, JEAN (1859-1914), French Socialist and politician **8** 226-227

JAWARA, SIR DAUDA KAIRABA (born 1924), Gambian statesman **8** 227-228

JAWLENSKY, ALEXEJ VON (1864-1941), Russian Expressionist painter **8** 228-229

JAWORSKI, LEON (1905-1982), American lawyer and independent prosecutor of Watergate **8** 229-230

JAY, JOHN (1745-1829), American diplomat and jurist **8** 230-232

JAY, WILLIAM (1789-1858), American reformer **8** 232-233

JAYEWARDENE, JUNIUS RICHARD (JR; 1906-1996), leader of the nationalist movement in Ceylon and president of Sri Lanka **8** 233-234

Jay's Treaty (1794)
litigation resulting from
Pinkney, William **22** 355-357

Jazz (music)
Bechet, Sidney **22** 50-52
Hampton, Lionel **22** 211-213

JEAN DE MEUN (circa 1240-1305), French author **8** 234-235

JEANS, SIR JAMES HOPWOOD (1877-1946), English mathematician, physicist, and astronomer **8** 235-236

JEFFERS, JOHN ROBINSON (1887-1962), American poet **8** 236-237

JEFFERSON, JOSEPH (1829-1905), American actor **8** 237

JEFFERSON, THOMAS (1743-1826), American philosopher and statesman, president 1801-1809 **8** 238-241
court apointees
Johnson, William **22** 268-270

JEFFREYS, SIR HAROLD (1891-1989), English mathematician, astronomer, and philosopher **8** 241-242

JELLICOE, JOHN RUSHWORTH (1859-1935), English admiral **8** 242-243

JEMISON, MAE C. (born 1956), African American physician and astronaut **8** 243-244

JENKINS, ROY HARRIS (born 1920), British Labour politician and author **8** 244-245

JENNER, BRUCE (born 1949), American track and field athlete and motivational speaker **21** 218-221

JENNER, EDWARD (1749-1823), English physician **8** 245-246

JENNEY, WILLIAM LE BARON (1832-1907), American architect and engineer **21** 221-223

JENNINGS, ROBERT YEWDALL (born 1913), British judge who was president of the International Court of Justice **8** 246-247

JEREMIAH (flourished late 7th-early 6th century B.C.), Hebrew priest and prophet **8** 247-248

JEROBOAM I (ruled circa 931-circa 910 B.C.), king of the northern kingdom of Israel **8** 248-249

JEROME, ST. (circa 345-420), Early Christian biblical scholar **8** 249

JESSEL, GEORGE (1898-1981), American screen, stage, radio, and television

actor and comedian and film director, composer, and screenwriter **8** 249-251

JESUS BEN SIRA (Sirach; flourished circa 170 B.C.), Jewish sage and author **8** 251

JESUS OF NAZARETH (circa 4 B.C. - 29/30A.D.), founder of the Christian faith **8** 251-255

JEVONS, WILLIAM STANLEY (1835-1882), English economist, logician, and statistician **8** 255-256

JEWETT, SARAH ORNE (1849-1909), American novelist **8** 256

JHABVALA, RUTH PRAWER (born 1927), English screenwriter and novelist **18** 208-210

JIANG QING (Madame Mao Zedong; 1914-1991), Chinese revolutionary and leader of the Great Proletarian Cultural Revolution **8** 256-260

JIANG ZEMIN (born 1927), general secretary of the Chinese Communist Party Central Committee **8** 260-261

JIMÉNEZ, JUAN RAMÓN (1881-1958), Spanish symbolist poet **8** 261-262

JIMÉNEZ DE QUESADA, GONZALO (1509-1579), Spanish conquistador **12** 509-510

JINNAH, MOHAMMAD ALI (1876-1948), Pakistani governor general 1947-1948 **8** 262-263

JOACHIM OF FIORE (circa 1132-1202), Italian mystic **8** 263-264

JOAN OF ARC (1412?-1431), French national heroine **8** 264-265

JOBS, STEVEN (born 1955), American computer designer and co-founder of Apple Computers **8** 265-267

JODL, ALFRED (1892?-1946), German general **18** 210-212

JOFFRE, JOSEPH JACQUES CÉSAIRE (1852-1931), French marshal **8** 267-268

JOFFREY, ROBERT (born Abdullah Jaffa Anver Bey Khan; 1930-1988), American dancer and choreographer **8** 268-270

JOGUES, ST. ISAAC (1607-1646), French Jesuit missionary and martyr **8** 270-271

JOHANAN BEN ZAKKAI (flourished circa 70 A.D.), Jewish teacher **8** 271-272

JOHANNES IV (1836-1889), Ethiopian emperor 1872-1889 **8** 272-273

JOHN (1167-1216), king of England 1199-1216 **8** 274-275

JOHN II (1319-1364), king of France 1350-1364 **8** 275-276

JOHN II (1455-1495), king of Portugal 1481-1495 **21** 223-225

JOHN III (John Sobieski; 1629-1696), king of Poland **8** 276-277

JOHN XXIII (Angelo Giuseppe Roncalli; 1881-1963), pope 1958-1963 **8** 277-280

JOHN, AUGUSTUS EDWIN (1878-1961), Welsh painter **8** 291

JOHN, ELTON HERCULES (Reginald Kenneth Dwight; born 1947), English singer, songwriter and humanitarian **18** 212-214

JOHN, ST. (flourished 1st century A.D.), Christian Apostle and Evangelist **8** 273-274

JOHN CHRYSOSTOM, ST. (circa 347-407), bishop of Constantinople **8** 280-281

JOHN MAURICE OF NASSAU (1604-1679), Dutch governor general of Netherlands Brazil **8** 281-282

JOHN OF AUSTRIA (1547-1578), Spanish general **20** 189-192

JOHN OF DAMASCUS, ST. (circa 680-750), Syrian theologian **8** 282

JOHN OF GAUNT (5th Duke of Lancaster; 1340-1399), English soldier-statesman **8** 282-283

JOHN OF LEIDEN (1509-1536), Dutch Anabaptist **8** 283

JOHN OF PIANO CARPINI (circa 1180-1252), Italian Franciscan monk **8** 284

JOHN OF SALISBURY (1115/20-1180), English bishop and humanist **8** 284-285

JOHN OF THE CROSS, ST. (1542-1591), Spanish Carmelite mystic **8** 285

JOHN PAUL I (Albino Luciani; 1912-1978), Roman Catholic pope (August 26-September 28, 1978) **8** 286-287

JOHN PAUL II (Karol Wojtyla; born 1920), cardinal of Krakow, Poland, and later Roman Catholic pope **8** 287-290
O'Connor, John Joseph **22** 345-347

JOHN THE BAPTIST, ST. (flourished circa 29 A.D.), New Testament figure, forerunner of Jesus of Nazareth **8** 290

Johnny Guitar (film)
Ray, Nicholas **22** 364-366

JOHNS, JASPER (born 1930), American painter and sculptor **8** 291-293

Johns Hopkins University (Baltimore, Maryland)
Medical School
Billings, John Shaw **22** 57-60
Halsted, William Stewart **22** 207-209

JOHNSON, ALVIN SAUNDERS (1874-1971), American economist and editor **8** 293-294

JOHNSON, ANDREW (1808-1875), American statesman, president 1865-1869 **8** 294-295

JOHNSON, BETSEY (born 1941?), American fashion designer **8** 295-296

JOHNSON, CHARLES SPURGEON (1893-1956), African American educator and sociologist **8** 296-297

JOHNSON, EARVIN, JR. (''Magic''; born 1959), popular African American star of the Los Angeles Lakers basketball team **8** 297-299

JOHNSON, GUY BENTON (1901-1991), sociologist, social anthropologist, and archaeologist who was a student of African American culture and an advocate of racial equality **8** 299-300

JOHNSON, HIRAM WARREN (1866-1945), American politician **8** 300-301

JOHNSON, JACK (1878-1946), African American boxer **8** 301-304

JOHNSON, JAMES WELDON (1871-1938), African American author and lawyer **8** 304-305

JOHNSON, SIR JOHN (1742-1830), American loyalist in the American Revolution **8** 305-306

JOHNSON, JOHN HAROLD (born 1918), American entrepreneur and founder of the Johnson Publishing Company **8** 306-308

JOHNSON, JONATHAN EASTMAN (1824-1906), American painter **8** 308

JOHNSON, LYNDON BAINES (1908-1973), American statesman, president 1963-1969 **8** 308-312

JOHNSON, MARIETTA LOUISE PIERCE (1864-1938), founder and 30-year teacher of an Alabama experimental school **8** 312-313

JOHNSON, PHILIP (born 1906), American architect, critic, and historian **8** 313-314

JOHNSON, RAFER (born 1935), American decathlete and goodwill ambassador **21** 225-227

JOHNSON, SAMUEL (1696-1772), American clergyman and educator **8** 314-315

JOHNSON, SAMUEL (1709-1784), English author and lexicographer **8** 315-317

JOHNSON, TOM LOFTIN (1854-1911), American entrepreneur and politician **8** 317

JOHNSON, VIRGINIA E. (born 1925), American psychologist and sex therapist **8** 317-319

JOHNSON, WALTER (''Big Train''; 1887-1946), American baseball player and manager **21** 228-230

JOHNSON, SIR WILLIAM (1715-1774), British colonial administrator **8** 319-320

JOHNSON, WILLIAM (1771-1834), American jurist **22** 268-270

JOHNSON, WILLIAM H. (1901-1970), African American painter of the Black experience **8** 320-322

JOHNSTON, HENRY HAMILTON (Sir Harry Johnston; 1858-1927), English administrator, explorer, and author **8** 322-323

JOHNSTON, JOSEPH EGGLESTON (1807-1891), American Confederate general **8** 323

JOHNSTON, JOSHUA (a.k.a. Joshua Johnson; ca. 1765 - ca 1830), African American portrait artist **8** 323-325

JOHNSTON, LYNN (born 1947), Canadian cartoonist and artist **18** 214-216

JOINVILLE, JEAN DE (1224/25-1317), French author **8** 325

JOLIOT-CURIE, IRÈNE (1897-1956), French chemist and physicist **8** 325-327

JOLIOT-CURIE, JEAN FRÉDÉRIC (1900-1958), French physicist **8** 327-328

JOLLIET, LOUIS (1645-1700), French-Canadian explorer, hydrographer, and fur trader **8** 328-329

JOLSON, AL (Asa Yoelson; 1886-1950), American vaudeville, theater, and radio singing performer and film actor **8** 329-330

JONATHAN, CHIEF JOSEPH LEABUA (1914-1987), Lesothoan statesman **8** 330-331

JONES, ERNEST ALFRED (1879-1958), British psychologist **8** 331-332

JONES, FAY (born 1921), American architect **8** 332-333

JONES, FREDERICK MCKINLEY (1893(?)-1961), African American inventor **20** 192-194

JONES, INIGO (1573-1652), English architect and designer **8** 333-334

JONES, JAMES EARL (born 1931), African American actor **8** 334-337

JONES, JOHN PAUL (1747-1792), American Revolutionary War naval officer **8** 337-338

JONES, LOIS MAILOU (1905-1998), African American artist **20** 194-196

JONES, MARY HARRIS (''Mother''; 1830-1930), Irish immigrant who devoted her life to improving conditions of the working class **8** 338-339

JONES, QUINCY DELIGHT, JR. (born 1933), African American musician-composer-arranger-producer-film and television executive **8** 339-341

JONES, ROBERT EDMOND (1887-1954), American designer of scenes for the theater **8** 341-342

JONES, ROBERT TYRE (Bobby; 1902-1971), American golf great **8** 342

JONES, SAMUEL MILTON (1846-1904), American manufacturer and political reformer **8** 342-343

JONG, ERICA (born 1942), American author **18** 216-219

JONSON, BEN (1572-1637), English playwright and poet **8** 343-345

JOPLIN, SCOTT (1868-1917), African American composer and instrumental musician **8** 345-347

JORDAENS, JACOB (1593-1678), Flemish painter **8** 347-349

JORDAN, BARBARA CHARLINE (1936-1996), attorney and U.S. congresswoman from Texas **8** 349-350

JORDAN, DAVID STARR (1851-1931), American scientist and educator **8** 350-351

Jordan, Hasemite Kingdom of (formerly Transjordan; nation, southwest Asia)
Abdullah II **22** 5-7

JORDAN, JUNE (born 1936), Jamaican-American poet and activist **8** 351-353

JORDAN, LOUIS (1908-1975), African American bandleader, singer, and instrumentalist **8** 353-355

JORDAN, MICHAEL (born 1963), African American basketball superstar of the Chicago Bulls **8** 355-357

JORDAN, VERNON (born 1935), American civil rights leader **8** 357-358

JOSEPH (circa 1840-1904), American Nez Percé Indian chief **8** 358-359

JOSEPH II (1741-1790), Holy Roman emperor 1765-1790 **8** 359-360

JOSEPHUS FLAVIUS (circa 37-100), Jewish historian, diplomat, and military leader **8** 360-361

JOSQUIN DES PREZ (circa 1440-1521), Franco-Flemish composer **8** 361-363

JOULE, JAMES PRESCOTT (1818-1889), English physicist **8** 363-364

Journalists
Australian
Atkinson, Louisa **22** 30-33
British
Fuller, John Frederick Charles **22** 185-186

Journalists, American
19th-20th century
Cash, W. J. **22** 93-95
radio
Davis, Elmer Holmes **22** 133-136
Sevareid, Eric **22** 395-397
television
Sevareid, Eric **22** 395-397
20th century
Davis, Elmer Holmes **22** 133-136

JOWETT, BENJAMIN (1817-1893), English educator and Greek scholar **8** 364-365

JOYCE, JAMES (1882-1941), Irish author **8** 365-367

JOYNER-KERSEE, JACKIE (born 1962), American track and field athlete **19** 170-173

JUAN CARLOS I (born 1938), king of Spain **8** 368-369

JUANA INÉS DE LA CRUZ, SISTER (1651-1695), Mexican nun, poet, and savant **8** 367-368

JUÁREZ, BENITO (1806-1872), Mexican statesman, president 1857-1872 **8** 369-372

JUDAEUS, PHILO (circa 20 B.C. -circa A.D. 45), Hellenistic Jewish philosopher **12** 282-283

JUDAH I (circa 135-circa 220), Jewish scholar **8** 372-373

JUDAH, THEODORE DEHONE (1826-1863), American engineer and railroad promoter **8** 373-374

JUDAH HALEVI (circa 1085-circa 1150), Spanish Hebrew poet **8** 373

Judaism (religion)
United States
Einhorn, David Rubin **22** 164-166
Schneerson, Menachem Mendel **22** 386-388

JUDAS MACCABEUS (died 160 B.C.), Jewish patriot and revolutionary **8** 374-375

JUDD, CHARLES HUBBARD (1873-1946), psychologist and education reformer **8** 375-376

JUDD, DONALD (1928-1994), American sculptor and art writer **8** 376-377

Judicial review
see Supreme Court (United States)—judicial review

JUDSON, ADONIRAM (1788-1850), American Baptist missionary in Burma **8** 377-378

JULIA, RAUL (Julia y Arcelay, Raul Rafael Carlos; 1940-1994), American acotr and humanitarian **21** 230-232

JULIAN (The Apostate; Flavius Claudius Julianus; 331-363), Roman emperor 361-363 **8** 378-379

JULIAN, PERCY LAVON (1899-1975), African American chemist and civil rights activist **18** 219-221

JULIAN OF NORWICH (1342-after 1416), English mystic **8** 381

JULIANA (born 1909), queen of the Netherlands (1948-1980) **8** 379-380

JULIAS OF ROME, THE (Julia Domna, ca. 169-ca. 217; Julia Maesa, ca. 164-225; Julia Soamias, died 222; and Julia Mammaea, died 234), empresses of the so-called Severan Dynasty of Rome **8** 381-384

JULIUS II (Giuliano della Rovere; 1443-1513), pope 1503-1513 **8** 384-386

Julliard School of Music (New York City)
Schuman, William Howard **22** 388-391

JUMBLATT, KAMAL (1917-1977), Lebanese ideologue and Druze leader **8** 386-387

JUNAYD, ABU AL-QASIM IBN MUHAMMAD AL (circa 830-910), Islamic mystic **8** 388

JUNG, CARL GUSTAV (1875-1961), Swiss psychologist and psychiatrist **8** 388-389

JUNG, LEO (1892-1987), American Orthodox Jewish Rabbi **8** 390-391

JÜNGER, ERNST (1895-1998), German author **8** 391-392

Jungle, The (novel)
Swift, Gustavus Franklin **22** 407-409

Jurisprudence (science of law)
Europe
Austin, John **22** 33-35
Denning, Alfred Thompson **22** 138-140
Hart, Herbert Lionel Adolphus **22** 218-219

Jurists
English
Austin, John **22** 33-35
Brougham, Henry Peter **22** 83-85
Denning, Alfred Thompson **22** 138-140
Erskine, Thomas **22** 168-170
Hall, Edward Marshall **22** 204-205
Hart, Herbert Lionel Adolphus **22** 218-219
Hastings, Patrick Gardiner **22** 219-221

Jurists, American
• JUDGES
associate justices (United States Supreme Court; 19th century)
Bradley, Joseph P. **22** 74-77
Johnson, William **22** 268-270
district courts
Landis, Kenesaw Mountain **22** 285-287
state courts
Cooley, Thomas McIntyre **22** 116-119
Hemphill, John **22** 234-236
• LAWYERS
18th century
Pinkney, William **22** 355-357
19th century
Choate, Rufus **22** 106-107
Pinkney, William **22** 355-357
19th/20th century
Choate, Joseph Hodges **22** 103-106
20th century
Donovan, William Joseph **22** 147-149
Williams, Edward bennett **22** 422-424

JUST, ERNEST (1883-1941), American marine biologist **8** 392-393

JUSTIN MARTYR, (circa 100-circa 165), Early Christian apologist **8** 395-396

JUSTINIAN I (circa 482-565), Byzantine emperor 527-565 **8** 393-395

JUSTO, AGUSTIN PEDRO (1876-1943), Argentine general, president 1932-1938 **8** 396

JUVARA, FILIPPO (1678-1736), Italian architect and designer **8** 396-397

JUVENAL (Decimus Junius Juvenalis; died after 127), Roman satirist **8** 397-399

Juvenile literature
see Literature for children

K

KABALEVSKY, DMITRI (1904-1987), Soviet composer, pianist, and conductor **8** 400-401

KABILA, LAURENT (born 1939), Congolese revolutionary and president **18** 222-224

KADALIE, CLEMENTS (circa 1896-1951), South Africa's first Black national trade union leader **8** 401-402

KÁDÁR, JÁNOS (born 1912), Hungarian statesman **8** 402-403

KAFKA, FRANZ (1883-1924), Czech-born German novelist and short-story writer **8** 403-406

KAHANAMOKU, DUKE (1890-1968), Hawaiian swimmer **20** 197-199

KAHLO, FRIDA (1907-1954), Mexican painter **8** 406-407

KAHN, ALBERT (1869-1942), American architect **8** 407-408

KAHN, LOUIS I. (1901-1974), American architect **8** 408-410

KAIFU TOSHIKI (born 1931), Japanese prime minister (1989-1991) **8** 410-411

KAISER, GEORG (1878-1945), German playwright **8** 411-412

KAISER, HENRY JOHN (1882-1967), American industrialist **8** 412-413

KALAKAUA, DAVID (1836-1891), king of Hawaiian Islands 1874-1891 **8** 413-414

KALIDASA (flourished 4th-5th century), Indian poet and dramatist **8** 414-415

KALMUS, NATALIE (Natalie Mabelle Dunfee; 1883?-1965), American inventor and cinematographer **21** 233-235

KAMARAJ, KUMARASWAMI (1903-1975), Indian political leader **8** 415

KAMEHAMEHA I (circa 1758-1819), king of the Hawaiian Islands 1795-1819 **8** 416

KAMEHAMEHA III (circa 1814-1854), king of the Hawaiian Islands 1825-1854 **8** 416-417

KAMENEV, LEV BORISOVICH (1883-1936), Russian politician **8** 417-418

KAMERLINGH ONNES, HEIKE (1853-1926), Dutch physicist **8** 418-420

KAMMU (737-806), Japanese emperor 781-806 **8** 420

KANDER, JOHN (born 1927), American composer and lyricist **21** 235-237

KANDINSKY, WASSILY (1866-1944), Russian painter **8** 420-422

KANE, JOHN (1860-1934), Scottish-born American primitive painter **8** 422

KANE, PAUL (1810-1871), Canadian painter and writer **8** 422-423

K'ANG YU-WEI (1858-1927), Chinese scholar and philosopher **8** 426-428

K'ANG-HSI (1654-1722), Chinese emperor 1661-1722 **8** 423-426

KANISHKA (ca. 78- ca. 103), Kashan ruler **8** 428-429

Kansas (state, United States)
governors
Landon, Alfred Mossman **22** 287-289

KANT, IMMANUEL (1724-1804), German philosopher **8** 430-432

KAO-TSUNG (1107-1187), Chinese emperor **8** 433

KAPITSA, PYOTR LEONIDOVICH (born 1894), Soviet physicist **8** 433-435

KAPLAN, MORDECAI MENAHEM (1881-1983), American Jewish theologian and educator **8** 435-436

KAPP, WOLFGANG (1858-1922), German nationalist politician **8** 436

KAPTEYN, JACOBUS CORNELIS (1851-1922), Dutch astronomer **8** 436-437

KARADZIC, RADOVAN (born 1945), leader of the Serbian Republic **8** 437-440

KARAMANLIS, CONSTANTINE (1907-1998), Greek member of parliament, prime minister (1955-1963; 1974-1980), and president (1980-1985) **8** 440-441

KARAMZIN, NIKOLAI MIKHAILOVICH (1766-1826), Russian historian and author **8** 441-442

KARAN, DONNA (born 1948), American fashion designer and businesswoman **8** 442-444

KARENGA, MAULANA (born Ronald McKinley Everett; born 1941), African American author, educator, amd proponent of black culturalism **8** 444-447

KARIM KHAN ZAND (died 1779), Iranian ruler, founder of Zand dynasty **8** 447

KARLE, ISABELLA (born 1921), American chemist and physicist **8** 447-449

KARLSTADT, ANDREAS BODENHEIM VON (circa 1480-1541), German Protestant reformer **8** 449

KARMAL, BABRAK (born 1929), Afghan Marxist and Soviet puppet ruler of the Democratic Republic of Afghanistan (1979-1986) **8** 449-451

KÁRMÁN, THEODORE VON (1881-1963), Hungarian-born American physicist **8** 451-452

KARUME, SHEIKH ABEID AMANI (1905-1972), Tanzanian political leader **8** 452-453

KASAVUBU, JOSEPH (circa 1913-1969), Congolese statesman **8** 453-455

Kashmir (state, India)
Abdullah, Mohammad **22** 7-9

KASSEBAUM, NANCY (born 1932), Republican senator from Kansas **8** 455-457
Landon, Alfred Mossman **22** 287-289

KATAYAMA, SEN (1860-1933), Japanese labor and Socialist leader **8** 457

KAUFMAN, GEORGE S. (1889-1961), American playwright **8** 457-458

KAUFMAN, GERALD BERNARD (born 1930), foreign policy spokesman of the British Labour Party **8** 458-460

KAUFMANN, EZEKIEL (1889-1963), Jewish philosopher and scholar **8** 460

KAUNDA, KENNETH DAVID (born 1924), Zambian statesman **8** 460-461

KAUTILYA (4th century B.C.), Indian statesman and author **8** 462

KAUTSKY, KARL JOHANN (1854-1938), German-Austrian Socialist **8** 462-463

KAWABATA, YASUNARI (1899-1972), Japanese novelist **8** 463-464

KAWAWA, RASHIDI MFAUME (born 1929), Tanzanian political leader **8** 464-465

KAZAN, ELIA (born 1909), American film and stage director **8** 465-466

KAZANTZAKIS, NIKOS (1883-1957), Greek author, journalist, and statesman **8** 466-468

KEAN, EDMUND (1789-1833), English actor **21** 237-239

KEARNEY, DENIS (1847-1907), Irish-born American labor agitator **8** 468

KEARNY, STEPHEN WATTS (1794-1848), American general **8** 468-469

KEATON, BUSTER (Joseph Frank Keaton; 1895-1966), American comedian **20** 199-201

KEATING, PAUL JOHN (born 1944), federal treasurer of Australia (1983-1991) **8** 469-470

KEATS, JOHN (1795-1821), English poet **8** 470-472

KEFAUVER, CAREY ESTES (1903-1963), U.S. senator and influential Tennessee Democrat **8** 472-474

KEILLOR, GARRISON (Gary Edward Keillor, born 1942), American humorist, radio host, and author **22** 271-273

KEITA, MODIBO (1915-1977), Malian statesman **8** 474-475

KEITEL, WILHELM (1882-1946), German general **18** 224-226

KEITH, SIR ARTHUR (1866-1955), British anatomist and physical anthropologist **8** 475-476

KEITH, MINOR COOPER (1848-1929), American entrepreneur **8** 476-477

KEKULÉ, FRIEDRICH AUGUST (1829-1896), German chemist **8** 477-478

KELLER, GOTTFRIED (1819-1890), Swiss short-story writer, novelist, and poet **8** 478-479

KELLER, HELEN ADAMS (1880-1968), American lecturer and author **8** 479-480

KELLEY, FLORENCE (1859-1932), American social worker and reformer **8** 483-484

KELLEY, HALL JACKSON (1790-1874), American promoter **8** 480

KELLEY, OLIVER HUDSON (1826-1913), American agriculturalist **8** 480-481

KELLOGG, FRANK BILLINGS (1856-1937), American statesman **8** 481

KELLOGG, JOHN HARVEY (1852-1943), American health propagandist and cereal manufacturer **21** 239-242

KELLOR, FRANCES (1873-1952), American activist and politician **8** 481-482

KELLY, ELLSWORTH (born 1923), American artist **8** 482-483

KELLY, GENE (born Eugene Curran Kelly; 1912-1996), American actor, dancer, and choreographer **8** 484-486

KELLY, GRACE (Grace, Princess; 1929-1982), princess of Monaco **19** 174-176

KELLY, PATRICK (c. 1954-1990), African American fashion designer **22** 273-275

KELLY, PETRA (born 1947), West German pacifist and politician **8** 486-487

KELLY, WALT (Walter Crawford Kelly; 1913-1973), American cartoonist **22** 275-278

KELLY, WILLIAM (1811-1888), American iron manufacturer **8** 487-488

KELSEY, HENRY (circa 1667-1724), English-born Canadian explorer **8** 488

KELVIN OF LARGS, BARON (William Thomson; 1824-1907), Scottish physicist **8** 488-489

KEMAL, YASHAR (born 1922), Turkish novelist **8** 489-491

KEMBLE, FRANCES ANNE (Fanny Kemble; 1809-1893), English actress **8** 491

KEMP, JACK FRENCH, JR. (born 1935), Republican congressman from New York and secretary of housing and urban development **8** 491-493

KEMPIS, THOMAS À (circa 1380-1471), German monk and spiritual writer **8** 493-494

KENDALL, AMOS (1789-1869), American journalist **8** 494

KENDALL, EDWARD CALVIN (1886-1972), American biochemist **8** 495

Kendrake, Carleton
see Gardner, Erle Stanley

KENDREW, JOHN C. (1917-1997), English chemist and Nobel Prize winner **8** 495-496

KENEALLY, THOMAS MICHAEL (born 1935), Australian author **18** 226-228

KENNAN, GEORGE F. (born 1904), American diplomat, author, and scholar **8** 496-498

KENNEDY, ANTHONY M. (born 1936), United States Supreme Court justice **8** 498-500

KENNEDY, EDWARD M. (Ted; born 1932), U.S. senator from Massachusetts **8** 500-502

KENNEDY, JOHN FITZGERALD (1917-1963), American statesman, president 1960-1963 **8** 502-506

KENNEDY, JOHN PENDLETON (1795-1870), American author and politician **8** 506-507

KENNEDY, JOHN STEWART (1830-1909), American financier and philanthropist **8** 507-508

KENNEDY, JOSEPH (1888-1969), American financier, ambassador, and movie producer **19** 176-178

KENNEDY, ROBERT FRANCIS (1925-1968), American statesman **8** 508-509

KENNEDY, WILLIAM (born 1928), American author **19** 178-180

Kenny, Charles J.
see Gardner, Erle Stanley

KENNY, ELIZABETH (Sister Kenny; 1886-1952), Australian nursing sister **8** 509-510

KENT, JAMES (1763-1847), American jurist **8** 510-511

KENT, ROCKWELL (1882-1971), American painter and illustrator **8** 511

KENYATTA, JOMO (circa 1890-1978), Kenyan statesman **8** 512-514

KEOHANE, NANNERL OVERHOLSER (born 1940), American feminist activist and university chancellor **18** 229-230

KEPLER, JOHANNES (1571-1630), German astronomer **8** 514-516

KERENSKY, ALEKSANDR FEDOROVICH (1881-1970), Russian revolutionary and politician **8** 516-517

KERN, JEROME DAVID (1885-1945), American composer **8** 517-518

KEROUAC, JEAN-LOUIS LEBRIS DE (Jack; 1922-69), American writer of autobiographical fiction **8** 518-519

KERR, CLARK (born 1911), American economist, labor/management expert, and university president **8** 519-521

KERREY, J. ROBERT (born 1943), Democratic senator from Nebraska and 1992 presidential candidate **8** 521-522

KESSELRING, ALBERT (1885-1960), German field marshal **8** 522-523

KESSLER, DAVID A. (born 1951), commissioner of the Food and Drug Administration **8** 523-524

KETTERING, CHARLES F. (1876-1958), American engineer, industrial pioneer, and apostle of progress **8** 524-525

KEVORKIAN, JACK (born 1928), American pathologist who practiced assisted suicide **19** 180-182

KEY, FRANCIS SCOTT (1779-1843), American poet and attorney **8** 525-527

KEY, VLADIMIR ORLANDO, JR. (1908-1963), American political scientist **8** 527-528

KEYNES, JOHN MAYNARD (1st Baron Keynes of Tilton; 1883-1946), English economist **8** 528-530

KHACHATURIAN, ARAM ILICH (or Khachaturov; 1903-1978), Russian composer **8** 530-531

KHALIL, SAYYID ABDULLAH (1892-1970), Sudanese general, prime minister 1956-1958 **8** 531-532

KHAMA, SIR SERETSE M. (born 1921), Botswana political leader **8** 532-533

KHAMENEI, AYATOLLAH SAYYID ALI (born 1939), supreme spiritual and political leader of the Islamic Republic of Iran **8** 533-535

KHOMEINI, AYATOLLAH RUHOLLAH MUSAVI (born 1902), founder and supreme leader of the Islamic Republic of Iran **8** 535-537

KHORANA, HAR GOBIND (born 1922), Indian organic chemist **8** 537-538

KHOSROW I (died 579), Sassanid king of Persia 531-576 **8** 538-539

KHRUSHCHEV, NIKITA SERGEEVICH (1894-1971), Soviet political leader **8** 539-540

KHUFU (ruled 2590-2568 B.C.), Egyptian king **8** 540-541

KHWARIZMI, MUHAMMAD IBN MUSA AL- (died circa 850), Arab mathematician, astronomer, and geographer **8** 541

KIDD, WILLIAM (c. 1645-1701), Scottish pirate **21** 242-244

KIDDER, ALFRED VINCENT (1885-1963), American archeologist **8** 541-542

KIDMAN, SIDNEY (1857-1935), ''The Cattle King'' of Australia **8** 542-544

KIEFER, ANSELM (born 1945), German artist **8** 544-546

KIENHOLZ, EDWARD (born 1927), American Pop artist **8** 546-547

KIERKEGAARD, SØREN AABYE (1813-1855), Danish philosopher **8** 547-549

KILPATRICK, WILLIAM H. (1871-1965), American educator, college president, and philosopher of education **9** 1-3

KIM DAE-JUNG (born 1925), worked for the restoration of democracy and human rights in South Korea after 1971 **9** 3-4

KIM IL-SUNG (born 1912), North Korean political leader **9** 4-6

KIM JONG IL (born 1941), heir-apparent of Kim Il-sung, the founder and leader of the Democratic People's Republic of Korea **9** 6-7

KIM OK-KYUN (1851-1894), Korean politician **9** 7-8

KIM PUSIK (1075-1151), Korean statesman, historian, and general **9** 8-9

KIM YOUNG SAM (born 1927), South Korean statesman **9** 9-10

KINDI, ABU-YUSUF YAQUB IBN-ISHAQ AL- (died 873), Arab philosopher **9** 10-11

KING, B. B. (born Riley B. King; born 1925), African American blues musician, singer, and songwriter **9** 11-14

KING, BILLIE JEAN (born 1943), international tennis star **9** 14-15

KING, CLARENCE (1842-1901), American geologist and mining engineer **9** 15-16

KING, CORETTA SCOTT (born 1929), American advocate of civil rights, nonviolence, international peace, full

employment, and equal rights for women **9** 16-17

KING, ERNEST JOSEPH (1878-1956), American admiral **9** 17-18

KING, FREDERIC TRUBY (1858-1938), New Zealand doctor and founder of the Plunket Society **9** 18-19

KING, MARTIN LUTHER, JR. (1929-1968), African American minister and civil rights leader **9** 20-22

KING, MARY-CLAIRE (born 1946), American geneticist **19** 182-183

KING, RUFUS (1755-1827), American statesman and diplomat **9** 22-23

KING, STEPHEN (a.k.a. Richard Bachman and John Swithen; born 1947), American horror novelist **9** 23-25

KING, WILLIAM LYON MACKENZIE (1874-1950), Canadian statesman **9** 25-26

KINGSFORD SMITH, SIR CHARLES (''Smithy''; 1897-1935), Australian long-distance aviator **9** 26-28

KINGSLEY, CHARLES (1819-1875), English author and Anglican clergyman **9** 28
Kingsley, Henry **22** 278-280

KINGSLEY, HENRY (1830-1867), British author **22** 278-280

KINGSLEY, MARY (1862-1900), English explorer and author **20** 201-204

KINGSTON, MAXINE HONG (Maxine Ting Ting Hong; born 1940), Asian-American feminist author **18** 231-232

KINNOCK, NEIL (born 1942), British Labour Party politician **9** 29-30

KINO, EUSEBIO FRANCISCO (1645-1711), Spanish missionary, explorer, and cartographer **9** 30-31

KINSEY, ALFRED C. (1894-1956), American zoologist **9** 31-32

KIPLING, JOSEPH RUDYARD (1865-1936), British poet and short-story writer **9** 32-33

KIRCH, MARIA WINCKELMANN (1670-1720), German astronomer **20** 204-205

KIRCHHOFF, GUSTAV ROBERT (1824-1887), German physicist **9** 33-34

KIRCHNER, ERNST LUDWIG (1880-1938), German expressionist painter **9** 34-35

KIRKLAND, JOSEPH LANE (1922-1999), American labor union movement leader **9** 35-37

KIRKLAND, SAMUEL (1741-1808), American Congregationalist missionary **9** 37

KIRKPATRICK, JEANE J. (born 1926), professor and first woman U.S. ambassador to the United Nations **9** 37-39

KIRSTEIN, LINCOLN (1906-1996), a founder and director of the New York City Ballet **9** 39-41

KISHI, NOBUSUKE (1896-1987), Japanese politician **9** 41-43

KISSINGER, HENRY ALFRED (born 1923), U.S. secretary of state and co-winner of the Nobel Peace prize **9** 43-45

KITCHENER, HORATIO HERBERT (1850-1916), British field marshal and statesman **9** 45-46

KIWANUKA, BENEDICTO KAGIMA MUGUMBA (1922-1972), Ugandan politician **9** 46-47

KLEE, PAUL (1879-1940), Swiss painter and graphic artist **9** 47-49

KLEIN, A. M. (1909-1972), Canadian journalist, lawyer, novelist, and poet **9** 49-50

KLEIN, CALVIN (born 1942), American fashion designer **9** 50-52

KLEIN, MELANIE (1882-1960), Austrian psychotherapist **9** 52

KLEIST, HEINRICH VON (1777-1811), German author **9** 52-53

KLEMPERER, OTTO (1885-1973), German conductor **20** 205-207

KLIMA, VIKTOR (born 1947), Austrian chancellor **18** 232-234

KLIMT, GUSTAV (1862-1918), controversial Austrian painter **9** 53-55

KLINE, FRANZ (1910-1962), American painter **9** 55

KLOPSTOCK, FRIEDRICH GOTTLIEB (1724-1803), German poet **9** 55-56

KLUCKHOHN, CLYDE (1905-1960), American anthropologist **9** 56-57

KLYUCHEVSKY, VASILY OSIPOVICH (1841-1911), Russian historian **9** 57-58

KNAPP, SEAMAN ASAHEL (1833-1911), American educator and agricultural pioneer **9** 58

KNIGHT, FRANK HYNEMAN (1885-1972), American economist **9** 58-59

KNIGHT, PHIL (born 1938), American businessman **19** 183-186

KNIPLING, EDWARD FRED (1909-2000), American entomologist **9** 59-60

Knock On Any Door (book)
Motley, Willard Francis **22** 326-328

KNOPF, ALFRED A. (1892-1984), American publisher **9** 60-61

KNOPF, BLANCHE WOLF (1894-1966), American publisher **9** 61-62

KNOWLES, MALCOLM SHEPHERD (1913-1997), American adult education theorist and planner **9** 62-64

KNOX, HENRY (1750-1806), American Revolutionary War general **9** 64

KNOX, JOHN (circa 1505-1572), Scottish religious reformer **9** 65-66

KNOX, PHILANDER CHASE (1853-1921), American statesman **9** 66-67

KNUDSEN, WILLIAM S. (1879-1948), American auto industry leader **9** 67-68

KOCH, EDWARD I. (born 1924), New York City mayor **9** 68-69

KOCH, ROBERT HEINRICH HERMANN (1843-1910), German physician and bacteriologist **9** 69-70

KODÁLY, ZOLTÁN (1882-1967), Hungarian composer **9** 71

KOESTLER, ARTHUR (1905-1983), author of political novels **9** 71-73

KOHL, HELMUT (born 1930), chancellor of West Germany (1982-1990) and first chancellor of a united Germany since World War II **9** 73-74

KOJONG (1852-1919), Korean king **9** 74-75

KOKOSCHKA, OSKAR (1886-1980), Austrian painter, graphic artist, and author **9** 75-76

KOLAKOWSKI, LESZEK (born 1927), philosopher who wrote on broad themes of ethics, metaphysics, and religion **9** 76-77

KOLCHAK, ALEKSANDR VASILIEVICH (1873-1920), Russian admiral **9** 77-78

KOLLONTAI, ALEKSANDRA MIKHAILOVNA (1872-1952), Soviet diplomat **9** 79

KOLLWITZ, KÄTHE (1867-1945), German expressionist graphic artist and sculptor **9** 79-81

KONEV, IVAN STEFANOVICH (1897-1973), Soviet marshal **9** 81-82

KONOE, PRINCE FUMIMARO (or Konoye; 1891-1945), Japanese premier 1937-1939 and 1940-1941 **9** 82-83

KOONS, JEFF (born 1955), American artist **9** 83-84

KOOP, C. EVERETT (born 1916), American surgeon general **18** 235-237

KÖPRÜLÜ, AHMED (Köprülüzade Fazil Ahmed Pasha; 1635-76), Turkish statesman and general **9** 84-85

Koran (religion; book)
translations
Ali, Ahmed **22** 16-18

KORNBERG, ARTHUR (born 1918), Americna biochemist **9** 85-87

KORNILOV, LAVR GEORGIEVICH (1870-1918), Russian general **9** 87-88

KOSCIUSZKO, TADEUSZ ANDRZEJ BONAWENTURA (1746-1817), Polish patriot, hero in the American Revolution **9** 88

KOSSUTH, LOUIS (1802-1894), Hungarian statesman **9** 88-90

KOSYGIN, ALEKSEI NIKOLAEVICH (1904-1980), chairman of the U.S.S.R. Council of Ministers and head of the Soviet government (1964-1980) **9** 90-91

KOTZEBUE, OTTO VON (1787-1846), Russian explorer **9** 91-92

KOUFAX, SANDY (Sanford Braun; born 1945), American baseball player **20** 208-210

KOVACS, ERNIE (1919-1962), American comedian **19** 186-188

KOVALEVSKY, SOPHIA VASILEVNA (Sonya Kovalevsky; 1850-1891), Russian mathematician **22** 280-282

KOZYREV, ANDREI VLADIMIROVICH (born 1951), Russian minister of foreign affairs and a liberal, pro-Western figure in Boris Yeltsin's cabinet **9** 92-93

KRAMER, LARRY (born 1935), American AIDS activist and author **20** 210-212

KRASNER, LEE (Lenore; 1908-1984), American painter and collage artist **9** 93-94

KRAVCHUK, LEONID MAKAROVYCH (born 1934), president of the Ukraine (1991-1994) **9** 94-95

KREBS, SIR HANS ADOLF (1900-1981), German-British biochemist **9** 95-97

KREISKY, BRUNO (1911-1983), chancellor of Austria (1970-1983) **9** 97-98

KRENEK, ERNST (born 1900), Austrian composer **9** 98-99

KREPS, JUANITA MORRIS (born 1921), economist, university professor, United States secretary of commerce (1977-1979), and author **9** 99-101

KRIEGHOFF, CORNELIUS (1815-1872), Dutch-born Canadian painter **9** 101

KRISHNAMURTI, JIDDU (1895-1986), Indian mystic and philosopher **9** 101-103

KROC, RAYMOND ALBERT (1902-1984), creator of the McDonald's chain **9** 103-104

KROCHMAL, NACHMAN KOHEN (1785-1840), Austrian Jewish historian **9** 104-105

KROEBER, ALFRED LOUIS (1876-1960), American anthropologist **9** 105-106
Ishi **22** 261-263

KROGH, SCHACK AUGUST STEENBERG (1874-1949), Danish physiologist **9** 106

KROPOTKIN, PETER ALEKSEEVICH (1842-1921), Russian prince, scientist, and anarchist **9** 107-108

KRUGER, STEPHANUS JOHANNES PAULUS (''Paul''; 1825-1904), South African statesman **9** 108-109

KRUPP FAMILY (19th-20th century), German industrialists **9** 109-111

KU CHIEH-KANG (born 1893), Chinese historian **9** 120-121

KUHN, MAGGIE (1905-1995), American activist and founder of the Gray Panthers **19** 188-190

KU K'AI-CHIH (circa 345-circa 406), Chinese painter **9** 125-126

KUANG-HSÜ (1871-1908), emperor of China 1875-1908 **9** 111-112

KUANG-WU-TI (6 B.C. - 57 A.D.), Chinese emperor ca. 25-57 **9** 112-113

KUBITSCHEK DE OLIVEIRA, JUSCELINO (1902-1976), president of Brazil 1956-1961 **9** 113-115

KUBLAI KHAN (1215-1294), Mongol emperor **9** 115-118

KÜBLER-ROSS, ELISABETH (born 1926), Swiss-born American psychiatrist **9** 118-120

KUBRICK, STANLEY (1928-1999), American filmmaker **18** 237-239

KUCAN, MILAN (born 1941), President of the Republic of Slovenia **18** 239-242

KUHN, THOMAS SAMUEL (1922-1996), American historian and philosopher of science **9** 121-123

KUK, ABRAHAM ISAAC (1865-1935), Russian-born Jewish scholar **9** 123-124

KUKAI (774-835), Japanese Buddhist monk **9** 124-125

KUKRIT PRAMOJ, MOMRAJAWONG (M.R.; born 1911), literary figure and prime minister of Thailand (1975-1976) **9** 126-127

KUMARAJIVA (344/350-409/413), Indian Buddhist monk **9** 127

KUNDERA, MILAN (born 1929), Czech-born author **9** 128-129

KÜNG, HANS (born 1928), Swiss-born Roman Catholic theologian **9** 129-130

KUNIN, MADELEINE MAY (born 1933), first woman governor of Vermont **9** 130-131

KUNITZ, STANLEY JASSPON (born 1905), American poet laureate **22** 282-284

KUNSTLER, WILLIAM M. (1919-1995), American civil rights attorney and author **9** 131-133

KUO MO-JO (born 1892), Chinese author **9** 133-134

KUPKA, FRANTISEK (Frank; 1871-1957), Czech painter and illustrator **9** 134-135

KUROSAWA, AKIRA (1910-1998), Japanese film director **9** 135-137

KUTUZOV, MIKHAIL ILARIONOVICH (1745-1813), Russian field marshal **9** 137-138

KUZNETS, SIMON (1901-1985), American economist, researcher, and author **9** 138-139

KWANGGAET'O (375-413), Korean statesman, king of Koguryo **9** 139-140

KWANGJONG (925-975), Korean statesman, king of Koryo **9** 140

KYD, THOMAS (1558-1594), English dramatist **9** 140-141

KYPRIANOU, SPYROS (1932-2002), president of the Republic of Cyprus **9** 141-143

L

LA BRUYÈRE, JEAN DE (1645-1696), French man of letters and moralist **9** 145

LA FARGE, JOHN (1835-1910), American artist and writer **9** 149-150

LA FAYETTE, COMTESSE DE (Marie Madeleine Pioche de la Vergne; 1634-93), French novelist **9** 150-151

LA FLESCHE, FRANCIS (1857-1932), Native American ethnologist **9** 152-154

LA FLESCHE, SUSETTE (1854-1903), Native American activist and reformer **9** 152-154

LA FOLLETTE, ROBERT MARION (1855-1925), American statesman **9** 155-156

LA FONTAINE, JEAN DE (1621-1695), French poet **9** 156-157

LA GUARDIA, FIORELLO HENRY (1882-1947), American politician, New York City mayor **9** 166-167

LA METTRIE, JULIEN OFFRAY DE (1709-1751), French physician and philosopher **9** 179-180

La Passion de Jeann d'Arc (film)
Dreyer, Carl Theodor **22** 152-155

LA ROCHEFOUCAULD, FRANÇOIS, DUC DE (1613-1680), French moralist **9** 208-209

LA SALLE, SIEUR DE (René Robert Cavelier; 1643-1687), French explorer and colonizer **9** 210-211

LA TOUR, GEORGE DE (1593-1652), French painter **9** 222

LA VERENDRYE, SIEUR DE (Pierre Gaultier de Varennes; 1685-1749), French-Canadian soldier, explorer, and fur trader **9** 239-240

Labor unions (United States)
opposition to
Baer, George Frederick **22** 39-41

Labour party (England)
Hastings, Patrick Gardiner **22** 219-221

LABROUSTE, PIERRE FRANÇOIS HENRI (1801-1875), French architect-engineer **9** 144

LACAN, JACQUES (1901-1981), French psychoanalyst **9** 145-147

LACHAISE, GASTON (1882-1935), French-born American sculptor **9** 147

LACHAPELLE, MARIE (1769-1821), French obstetrician and teacher **21** 245-247

LACOMBE, ALBERT (1827-1916), Canadian missionary priest **9** 147-148

LACORDAIRE, JEAN BAPTISTE HENRI (1802-1861), French Dominican preacher **9** 148

LADD, WILLIAM (1778-1841), American pacifist **9** 149

Ladies' Home Journal, The (magazine)
Bok, Edward **22** 71-73

LAENNEC, RENÉ (René-Théophile-Hyacinthe Laënnec; 1781-1826), French physician and inventor **21** 247-249

LAFAYETTE, MARQUIS DE (Marie Joseph Paul Yves Roch Gilbert du Motier; 1757-1834), French general and statesman **9** 151-152

LAFONTAINE, SIR LOUIS-HIPPOLYTE (1807-1864), Canadian politician **9** 157-158

LAFONTAINE, OSKAR (born 1943), German politician **9** 158-160

LAFORGUE, JULES (1860-1887), French poet **9** 160-161

LAGERFELD, KARL (born 1938), German-French designer of high fashion **9** 161-162

LAGERKVIST, PÄR FABIAN (born 1891), Swedish author **9** 162-163

LAGERLÖF, SELMA OTTILIANA LOVISA (1858-1940), Swedish author **9** 163-164

LAGRANGE, JOSEPH LOUIS (1736-1813), Italian-born French mathematician **9** 164-166

LAHR, BERT (Irving Lahrheim; 1895-1967), performer and comedian in burlesque, vaudeville, musical comedy, film, and television **9** 167-168

LAIRD, MELVIN R. (born 1922), U.S. congressman and secretary of defense **9** 168-170

Lake Wobegon Days (book)
Keillor, Garrison **22** 271-273

LALIBELA (ruled circa 1181-circa 1221), Ethiopian king and saint **9** 170

LAMAR, LUCIUS QUINTUS CINCINNATUS (1825-1893), American politician and jurist **9** 170-171

LAMARCK, CHEVALIER DE (Jean Baptiste Pierre Antoine de Monet; 1744-1829), French naturalist **9** 171-173

LAMARTINE, ALPHONSE MARIE LOUIS DE (1790-1869), French poet and diplomat **9** 173-175

LAMAS, CARLOS SAAVEDRA (1878-1959), Argentine scholar, statesman, and diplomat **9** 175-176

LAMB, CHARLES (1775-1834), English author, critic, and minor poet **9** 176-177

LAMBSDORFF, OTTO GRAF (born 1926), West German minister of economics **9** 177-179

Lame-duck Amendment
see Constitution of the United States—20th Amendment

LAMENNAIS, HUGUES FÉLICITÉ ROBERT DE (1782-1854), French priest and political writer **9** 179

L'AMOUR, LOUIS (Louis Dearborn LaMoore; 1908-1988), American author of westerns **20** 213-215

LAMPMAN, ARCHIBALD (1861-1899), Canadian poet **9** 180-181

LAMPRECHT, KARL (1856-1915), German historian **9** 181

LAMY, JEAN BAPTISTE (1814-1888), French archbishop in the United States **9** 181-182

LANCASTER, BURT (Burton Stephen Lancaster; 1913-1994), American actor **20** 215-218

LANCASTER, JOSEPH (1778-1838), English educator **9** 182-183

LAND, EDWIN HERBERT (1909-1991), American physicist, inventor, and manufacturer **9** 183-184

LANDAU, LEV DAVIDOVICH (1908-1968), Soviet theoretical physicist **9** 184-185

LANDINI, FRANCESCO (circa 1335-1397), Italian composer and poet **9** 185-186

LANDIS, KENESAW MOUNTAIN (1866-1944), American baseball commissioner **22** 285-287

LANDON, ALFRED MOSSMAN (1887-1987), American politician **22** 287-289

LANDOR, WALTER SAVAGE (1775-1864), English poet, essayist and critic **9** 186-187

LANDOWSKI, MARCEL (born 1915), French composer of lyric works **9** 187-188

LANDRY, TOM (Thomas Wade Landry; 1924-2000), American football coach **22** 290-292

LANDSTEINER, KARL (1868-1943), Austrian-born American immunologist **9** 188-189

LANE, FITZ HUGH (1804-1865), American marine painter **9** 189

LANFRANC (circa 1010-1089), Italian theologian, archbishop of Canterbury **9** 189-190

LANG, FRITZ (1890-1976), film director **9** 190-192

LANG, JOHN THOMAS (1876-1975), Australian politician **9** 192-193

LANGE, DOROTHEA (1895-1965), American photographer **9** 193-194

LANGLAND, WILLIAM (circa 1330-1400), English poet **9** 194-195

LANGLEY, SAMUEL PIERPONT (1834-1906), American scientist **9** 195-196

LANGMUIR, IRVING (1881-1957), American chemist **9** 196-197

LANGSTON, JOHN MERCER (1829-1897), American educator and diplomat **9** 197

LANGTON, STEPHEN (c. 1155-1228), English prelate and signer of the Magna Carta **21** 249-251

LANIER, JARON (born ca. 1961), American computer engineer **9** 198-199

LANIER, SIDNEY (1842-1881), American poet, critic, and musician **9** 199-200

LANSING, ROBERT (1864-1928), American lawyer and statesman **9** 200

LAO SHÊ (1899-1966), Chinese novelist **9** 200-201

LAO TZU (flourished 6th century B.C.), Chinese philosopher **9** 201-202

LAPLACE, MARQUIS DE (Pierre Simon; 1749-1827), French mathematician **9** 202-204

LARDNER, RINGGOLD WILMER (1885-1933), American author **9** 204-205

LARIONOV, MIKHAIL (1881-1964), Russian artist **9** 205-206

LARKIN, PHILIP (1922-1986), English poet **9** 206-207

LARKIN, THOMAS OLIVER (1802-1858), American merchant and diplomat **9** 208

LARSEN, NELLA (1893-1963), Harlem Renaissance writer **9** 209-210

LARSON, JONATHAN (1961-1996), American playwright, composer, and lyricist **18** 243-145

LAS CASAS, BARTOLOMÉ DE (1474-1566), Spanish Dominican missionary and historian **9** 211-212

LASCH, CHRISTOPHER (1932-1994), American historian and social critic **9** 212-214

LASHLEY, KARL SPENCER (1890-1958), American neuropsychologist **9** 214-215

LASKER, ALBERT (1880-1952), American advertising executive **21** 251-254

LASKER, EMANUEL (1868-1941), German chess grandmaster **20** 218-220

LASKI, HAROLD J. (1893-1950), English political scientist and Labour party leader **9** 215-216

LASKY, JESSE (1880-1958), American film producer **21** 254-256

LASSALLE, FERDINAND (1825-1864), German socialist leader **9** 216

LASSUS, ROLAND DE (1532-1594), Franco-Flemish composer **9** 216-218

LASSWELL, HAROLD DWIGHT (born 1902), American political scientist **9** 218-219

Last Laugh, The (film)
Murnau, F.W. **22** 330-332

LÁSZLÓ I, KING OF HUNGARY (ca. 1040-1095), king of Hungary and saint **9** 219-221

LATIMER, HUGH (circa 1492-1555), English Protestant bishop, reformer, and martyr **9** 221

LATIMER, LEWIS (1848-1928), American inventor and electrical engineer **19** 191-193

LATROBE, BENJAMIN HENRY (1764-1820), English-born American architect **9** 222-224

LAUD, WILLIAM (1573-1645), English archbishop of Canterbury **9** 224-225

LAUDER, ESTEE (née Josephine Esthe Menzer, born ca. 1908), founder of an international cosmetics empire **9** 225-226

LAUREL, SALVADOR H. (Doy; born 1928), member of the Philippine Congress and vice-president **9** 226-227

LAUREN, RALPH (Ralph Lipschitz; born 1939), American fashion designer **9** 228-229

LAURENCE, MARGARET (Jean Margaret Wemyss; 1926-1987), Canadian writer **9** 229-230

LAURENS, HENRI (1885-1954), French sculptor **9** 230-231

LAURENS, HENRY (1724-1792), American merchant and Revolutionary statesman **9** 232

LAURIER, SIR WILFRID (1841-1919), Canadian statesman, prime minister 1896-1911 **9** 232-234

LAURO, ACHILLE (1887-1984), Italian business and political leader **9** 234-235

LAUTARO (circa 1535-1557), Araucanian Indian chieftain in Chile **9** 235

LAVAL, FRANCOIS XAVIER DE (1623-1708), French bishop in Canada **9** 235-236

LAVAL, PIERRE (1883-1945), French politician, chief Vichy minister **9** 237-238

LAVALLEJA, JUAN ANTONIO (1778-1853), Uruguayan independence leader **9** 238-239

LAVIGERIE, CHARLES MARTEL ALLEMAND (1825-1892), French cardinal **9** 240

LAVISSE, ERNEST (1842-1922), French historian **9** 241

LAVOISIER, ANTOINE LAURENT (1743-1794), French chemist **9** 241-244
Lavoisier, Marie Paulze **22** 292-294

LAVOISIER, MARIE PAULZE (1758-1836), French chemist **22** 292-294

Law
commercial
Erskine, Thomas **22** 168-170

LAW, JOHN (1671-1729), Scottish monetary theorist and banker **9** 244-245

LAW, WILLIAM (1686-1761), English devotional writer **9** 245-246

LAWRENCE, ABBOTT (1792-1855), American manufacturer and diplomat **9** 246

LAWRENCE, DAVID HERBERT (1885-1930), English novelist, poet, and essayist **9** 247-248

LAWRENCE, ERNEST ORLANDO (1901-1958), American physicist **9** 248-250

LAWRENCE, JACOB (born 1917), African American painter **9** 250-251

LAWRENCE, JAMES (1781-1813), American naval officer **9** 251-252

LAWRENCE, SIR THOMAS (1769-1830), English portrait painter **9** 252-253

LAWRENCE, THOMAS EDWARD (1888-1935), British soldier and author **9** 253-254

LAWSON, HENRY (1867-1922), Australian poet and short-story writer **9** 254-255

LAWSON, THOMAS WILLIAM (1857-1925), American entrepreneur and reformer **9** 255-256

Lawyers
see Jurists

LAYAMON (flourished circa 1200), English poet **9** 256-257

LAYE, CAMARA (1928-1980), Guinean novelist **9** 257-259

LAZARSFELD, PAUL F. (1901-1976), American sociologist **9** 259-260

LAZARUS, EMMA (1849-1887), American poet and playwright **9** 260-261

LE BON, GUSTAVE (1841-1931), French social scientist and philosopher **9** 268-269

LE BRUN, CHARLES (1619-1690), French painter, decorator, and draftsman **9** 269-270

LE CARRE, JOHN (born David Cornwell, 1931), British spy novelist **9** 270-271

LE CORBUSIER (Charles Édouard eanneret-Gris; 1887-1965), Swiss architect, city planner, and painter **9** 274-275

LE DUAN (1908-1986), North Vietnamese leader and later head of the government of all Vietnam **9** 278-280

LE GUIN, URSULA KROEBER (born 1929), American author **18** 249-251

LE JEUNE, CLAUDE (circa 1530-1600), Flemish composer **9** 314-315

LE NAIN BROTHERS, 17th-century French painters **9** 321-322

LE NÔTRE, ANDRÉ (or Le Nostre; 1613-1700), French landscape architect **9** 328-329

LE PEN, JEAN MARIE (born 1928), French political activist of the radical right **9** 348-350

LE PLAY, GUILLAUME FRÉDÉRIC (1806-1882), French sociologist and economist **9** 350-351

LE VAU, LOUIS (1612-1670), French architect **9** 360-361

LEA, HENRY CHARLES (1825-1909), American historian **9** 261-262

LEAKEY, LOUIS SEYMOUR BAZETT (1903-1972), British anthropologist **9** 262

LEAKEY, MARY DOUGLAS (1913-1996), English archaeologist **9** 263-264

LEAKEY, RICHARD ERSKINE FRERE (born 1944), Kenyan researcher in human prehistory and wildlife conservationist **9** 264-265

LEAR, EDWARD (1812-1888), English writer and artist **9** 265-266

LEAR, NORMAN (born 1922), American author and television director and producer **19** 193-195

LEARY, TIMOTHY (1920-1996), American psychologist, author, lecturer, and cult figure **9** 266-267

LEASE, MARY ELIZABETH CLYENS (1853-1933), American writer and politician **9** 268

LEBED, ALEXANDER IVANOVICH (born 1950), Russian general and politician **18** 245-247

LEBLANC, NICOLAS (1742-1806), French industrial chemist **21** 256-258

LECKY, WILLIAM EDWARD HARTPOLE (1838-1903), Anglotrish historian and essayist **9** 271-272

LECLERC, JACQUES PHILIPPE (1902-1947), French general **9** 272-273

LECONTE DE LISLE, CHARLES MARIE RENÉ (1818-1894), French poet **9** 273-274

LEDERBERG, JOSHUA (born 1925), Nobel Prize winning geneticist **9** 275-277

LEDOUX, CLAUDE NICOLAS (1736-1806), French architect **9** 277-278

LEE, MOTHER ANN (1736-1784), religious and social reformer and founder of the Shakers **9** 289-290

LEE, ARTHUR (1740-1792), American statesman and diplomat **9** 288-289

LEE, BRUCE (1940-1973), Asian American actor and martial arts master **18** 247-249

LEE, CHARLES (1731-1782), American general **22** 294-297

LEE, HARPER (Nelle Harper Lee; born 1926), American author **20** 220-222

LEE, MING CHO (born 1930), American scene designer for theater and opera **9** 289-290

LEE, RICHARD HENRY (1732-1794), American patriot and statesman **9** 291-292

LEE, ROBERT EDWARD (1807-1870), American army officer and Confederate general in chief **9** 292-294

LEE, ROSE (Rose Hum; 1904-1964), American sociologist **21** 258-260

LEE, SPIKE (born Sheldon Jackson Lee; born 1957), African American actor, author, and filmmaker **9** 295-299

LEE, TSUNG-DAO (born 1926), Chinese-born American physicist **9** 299-300

LEE HSIEN LOONG (born 1952), Singaporean soldier and deputy prime minister **9** 280-281

LEE KUAN YEW (born 1923), prime minister of Singapore (1959-1988) **9** 281-283

LEE TENG-HUI (born 1923), president of the Republic of China (1988-) **9** 283-285

LEEUWENHOEK, ANTON VAN (1632-1723), Dutch naturalist and microscopist **9** 300-301

LEFEBVRE, GEORGES (1874-1959), French historian **9** 301-302

LÉGER, FERNAND (1881-1955), French painter **9** 302-303

LEGHARI, SARDAR FAROOQ AHMED KHAN (born 1940), president of the Islamic Republic of Pakistan **9** 303-305

Legislative Assembly (French Revolution) *see* French Revolution—1789-91 (Legislative Assembly), 1792-95 (National Convention)

LEGUÍA Y SALCEDO, AUGUSTO BERNARDINO (1863-1932), Peruvian president 1908-12 and 1919-30 **9** 305-306

LEHMAN, HERBERT HENRY (1878-1963), American banker and statesman **9** 306-307

LEHMBRUCK, WILHELM (1881-1919), German sculptor **9** 307

LEIBNIZ, GOTTFRIED WILHELM VON (1646-1716), German mathematician and philosopher **9** 307-310

LEIBOVITZ, ANNIE (born 1949), Ameircan photographer **9** 310-312

LEICESTER, EARL OF (Robert Dudley; 1532?-1588), English politician **9** 312-313

LEIGH, VIVIEN (Vivian Mary Hartley; 1913-1967), British actress **18** 251-253

LEISLER, JACOB (1640-1691), American colonial leader **9** 313-314

LELY, SIR PETER (1618-1680), German-born painter active in England **9** 315

LEMAÎTRE, ABBÈ GEORGES ÉDOUARD (1894-1966), Belgian astronomer **9** 315-316

LEMAY, CURTIS E. (1906-1990), United States combat leader (World War II) and Air Force chief of staff **9** 316-318

LEMBEDE, ANTON (1913-1947), leader of black resistance to white supremacy in South Africa **9** 318-319

LEMIEUX, MARIO (born 1965), Canadian hockey player and team owner **20** 222-224

LEMMON, JACK (John Uhler Lemmon; 1925-2001), American actor **22** 297-299
Matthau, Walter **22** 314-316

LEMNITZER, LYMAN LOUIS (Lem; 1899-1988), American soldier-statesman and strategist and NATO architect **9** 319-320

L'ENFANT, PIERRE CHARLES (1754-1825), French-born American architect **9** 322-323

L'ENGLE, MADELEINE (born 1918), American author **18** 253-255

LENGLEN, SUZANNE (1899-1938), French tennis player **19** 195-197

LENIN, VLADIMIR ILICH (1870-1924), Russian statesman **9** 323-326

LEO I (circa 400-461), saint and pope 440-461 **9** 329-330

LEO III (the Isaurian; circa 680-741), Byzantine emperor 717-741 **9** 330-332

LEO IX, Saint (Bruno of Egisheim; 1002-1054), pope 1049-1054 **9** 332

LEO X (Giovanni de' Medici; 1475-1521), pope 1513-1521 **9** 332-334

LEO XIII (Vincenzo Gioacchino Pecci; 1810-1903), pope 1878-1903 **9** 334-336

LEON, MOSES DE (circa 1250-1305), Jewish mystic **9** 336

LEONARD, DANIEL (1740-1829), American loyalist lawyer and essayist **9** 336-337

LEONARDO DA VINCI (1452-1519), Italian painter, sculptor, architect, and scientist **9** 337-340

LEONIDAS I (ca. 530 B.C. - 480 B.C.), Spartan king **9** 340-343

LÉONIN (Leoninus; flourished circa 1165-1185), French composer **9** 343-344

LEOPARDI, CONTE GIACOMO (1798-1837), Italian poet **9** 344-345

LEOPOLD I (1790-1865), king of Belgium 1831-1865 **9** 345-346

LEOPOLD II (1747-1792), Holy Roman emperor 1790-1792 **9** 346

LEOPOLD II (1835-1909), king of Belgium 1865-1909 **9** 346-347

LEOPOLD III (1901-1983), king of Belgium 1934-1951 **9** 347-348

LERDO DE TEJADA, MIGUEL (1812-1861), Mexican liberal politician **9** 351-352

LERMONTOV, MIKHAIL YURIEVICH (1814-1841), Russian poet and prose writer **9** 352-353

LERNER, ALAN JAY (1918-1986), American lyricist/librettist **20** 224-226

LESAGE, ALAIN RENÉ (1668-1747), French novelist and playwright **9** 353-354

LESCOT, PIERRE (1500/1515-1578), French architect **9** 354

LESSEPS, VICOMTE DE (Ferdinand Marie; 1805-1894), French diplomat **9** 354-355

LESSING, DORIS (Doris May Taylor; born 1919), South African expatriate writer **9** 355-357

LESSING, GOTTHOLD EPHRAIM (1729-1781), German philosopher, dramatist, and critic **9** 357-359

LETCHER, JOHN (1813-1884), American politician **9** 359-360

Letters (New Testament)
see Bible—New Testament (Epistolists)

LEVANT, OSCAR (1906-1972), American composer and pianist **19** 197-199

LEVERRIER, URBAIN JEAN JOSEPH (1811-1877), French mathematical astronomer **9** 361-362

LÉVESQUE, RENÉ (1922-1987), premier of the province of Quebec, Canada (1976-1985) **9** 362-363

LEVI BEN GERSHON (1288-circa 1344); French Jewish scientist, philosopher, and theologian **9** 363-364

LEVI, CARLO (1902-1975), Italian writer and painter **9** 364

LEVI, PRIMO (1919-1987), Italian author and chemist **9** 365-366

LEVI-MONTALCINI, RITA (born 1909) Italian and American biologist who discovered the nerve growth factor **9** 366-368

LÉVI-STRAUSS, CLAUDE GUSTAVE (born 1908), French social anthropologist **9** 371-372

LEVINAS, EMMANUEL (1906-1995), Jewish philosopher **9** 368-369

LEVINE, JAMES (born 1943), American conductor and pianist **9** 369-371

LEVITT, WILLIAM (1907-1994), American real estate developer **19** 199-201

LEVY, BERNARD-HENRI (born 1948), French moralist and political philosopher **9** 372-373

LEVY, DAVID (born 1937), Israeli minister of foreign affairs and deputy prime minister **9** 373-374

LÉVY-BRUHL, LUCIEN (1857-1939), French philosopher and anthropologist **9** 374-375

LEWIN, KURT (1890-1947), German-American social psychologist **9** 375-376

LEWIS, ANDREW (circa 1720-1781), American general in the Revolution **9** 376-377

LEWIS, CARL (born Frederick Carlton Lewis; born 1961), African American track and field athlete **9** 377-380

LEWIS, CECIL DAY (1904-1972), British poet and essayist **9** 380

LEWIS, CLARENCE IRVING (1883-1964), American philosopher **9** 381

LEWIS, CLIVE STAPLES (C.S.; 1898-1963), British novelist and essayist **9** 381-382

LEWIS, ESSINGTON (1881-1961), Australian industrial leader **9** 382-384

LEWIS, GILBERT NEWTON (1875-1946), American physical chemist **9** 384-385

LEWIS, HARRY SINCLAIR (1885-1951), American novelist **9** 385-387

LEWIS, JOHN LLEWELLYN (1880-1969), American labor leader **9** 387-388

LEWIS, JOHN ROBERT (born 1940), United States civil rights activist and representative from Georgia **9** 388-390

LEWIS, MATTHEW GREGORY (1775-1818), English novelist and playwright **9** 390-391

LEWIS, MERIWETHER (1774-1809), American explorer and army officer **9** 391-392

LEWIS, OSCAR (1914-1970), American anthropologist **9** 392-393

LEWITT, SOL (born 1928), American Minimalist and Conceptualist artist **9** 393-395

LI HUNG-CHANG (1823-1901), Chinese soldier, statesman, and industrialist **9** 407-409

LI PENG (born 1928), premier of the People's Republic of China **9** 433-435

LI PO (701-762), Chinese poet **9** 437-439

LI SSU (280?-208 B.C.), Chinese statesman **9** 442-443

LI TA-CHAO (1889-1927), Chinese Communist revolutionist **9** 447

LI TZU-CH'ENG (circa 1606-1645), Chinese bandit and rebel leader **9** 452

LIANG CH'I-CH'AO (1873-1929), Chinese intellectual and political reformer **9** 395-396

LIANG WU-TI (464-549), Chinese emperor of Southern dynasties **9** 396-397

LIAQUAT ALI KHAN (1896-1951), Pakistani statesman **9** 397

LIBBY, WILLARD FRANK (1908-1980), American chemist **9** 397-398

Liberation theology
Boff, Leonardo **22** 69-71

Libraries
medical
Billings, John Shaw **22** 57-60

Library of Congress (United States)
Hayden, Robert Earl **22** 229-231

LICHTENSTEIN, ROY (1923-1997), American painter, sculptor, and printmaker **9** 398-399

LIE, TRYGVE HALVDAN (1896-1968), Norwegian statesman and UN secretary general **9** 400-401

LIEBER, FRANCIS (circa 1798-1872), German American political scientist **9** 401-402

LIEBERMANN, MAX (1847-1935), German painter **9** 402-403

LIEBIG, BARON JUSTUS VON (1803-1873), German chemist **9** 403-404

LIGACHEV, YEGOR KUZ'MICH (born 1920), member of the Central Committee of the Communist Party of the Soviet Union (1966-1990) **9** 404-406

LIGETI, GYÖRGY (born 1923), Austrian composer **9** 406-407

LIGHTNER, CANDY (born 1946), American activist and founder of Mothers Against Drunk Driving **19** 201-203

LILBURNE, JOHN (1615-1657), English political activist and pamphleteer **9** 409-410

LILIENTHAL, DAVID ELI (1899-1981), American public administrator **9** 410-411

LILIENTHAL, OTTO (1848-1896), Prussian design engineer **21** 260-262

LILIUOKALANI, LYDIA KAMAKAEHA (1838-1917), queen of the Hawaiian Islands **9** 411-412

LIMBOURG BROTHERS (flourished circa 1399-1416), Netherlandish illuminators **9** 412-413

LIN, MAYA YING (born 1959), American architect **9** 413-415

LIN PIAO (1907-1971), Chinese Communist military and political leader **9** 429-430

LIN TSE-HSÜ (1785-1850), Chinese official **9** 431-432

LINCOLN, ABRAHAM (1809-1865), American statesman, president 1861-1865 **9** 415-418
advisers
Scott, Thomas Alexander **22** 393-395

LINCOLN, BENJAMIN (1733-1810), American military officer **9** 418-419

Lincoln Center (New York City)
Schuman, William Howard **22** 388-391

LIND, JAKOV (Heinz "Henry" Landwirth; born 1927), Austrian autobiographer, short-story writer, novelist, and playwright **9** 419-420

LINDBERGH, ANNE MORROW (born 1906), American author and aviator **9** 420-421

LINDBERGH, CHARLES AUGUSTUS (1902-1974), American aviator **9** 421-423

LINDSAY, JOHN VLIET (born 1921), U.S. congressman (1959-1965) and mayor of New York (1966-1973) **9** 423-424

LINDSAY, VACHEL (1879-1931), American folk poet **9** 424-425

LINDSEY, BENJAMIN BARR (1869-1943), American jurist and reformer **9** 425-426

Linguistics (science)
Deloria, Ella Clara **22** 136-138

LINH, NGUYEN VAN (1915-1998), secretary-general of the Vietnamese Communist Party (1986-1991) **9** 426-427

LINNAEUS, CARL (Carl von Linné; 1707-1778), Swedish naturalist **9** 427-429

LINTON, RALPH (1893-1953), American anthropologist **9** 431

LIPCHITZ, JACQUES (1891-1973), Lithuanian-born American sculptor **9** 432-433

LIPPI, FRA FILIPPO (circa 1406-1469), Italian painter **9** 439

LIPPMANN, WALTER (1889-1974), American journalist **9** 439-440

LIPPOLD, RICHARD (born 1915), American Constructivist sculptor **9** 440-442

LIST, GEORG FRIEDRICH (1789-1846), German economist **9** 443-444

LISTER, JOSEPH (1st Baron Lister of Lyme Regis; 1827-1912), English surgeon **9** 444-445

LISZT, FRANZ (1811-1886), Hungarian composer **9** 445-447

Literature for children
Canada
Richler, Mordecai **22** 371-373
India
Mukerji, Dhan Gopal **22** 328-330
United States
Cleary, Beverly **22** 110-112

Lithography (printing process)
Baskin, Leonard **22** 43-46

Little Big Man (film)
George, Dan **22** 196-198

LITTLE, ROYAL (born 1896), American textile tycoon **9** 449-451

LITTLE RICHARD (Richard Penniman; born 1932), American rock 'n' roll musician **9** 447-449

LITTLE WOLF (1818?-1904), Cheyenne chief **18** 255-257

LITVINOV, MAXIM MAXIMOVICH (1876-1951), Soviet diplomat **9** 451-452

LIU HSIEH (circa 465-522), Chinese literary critic **9** 452-453

LIU PANG (Han Kao-tsu or Liu Chi; 256 B.C.-195 B.C.), Chinese emperor **9** 453

LIU SHAO-CH'I (born 1900), Chinese Communist party leader **9** 453-455

LIU TSUNG-YÜAN (773-819), Chinese poet and prose writer **9** 455-456

LIUZZO, VIOLA (1925-1965), American civil rights activist **19** 203-205

LIVERPOOL, 2ND EARL OF (Robert Barks Jenkinson; 1770-1828), English statesman, prime minister 1812-1827 **9** 456-457

LIVIA (ca. 58 B.C. - 29 A.D.), Roman empress, wife of Augustus **9** 457-460

LIVINGSTON, EDWARD (1764-1836), American jurist and statesman **9** 460-461

LIVINGSTON, ROBERT (1654-1728), American colonial politician **9** 461-462

LIVINGSTON, ROBERT R. (1746-1813), American jurist and diplomat **9** 462-463

LIVINGSTONE, DAVID (1813-1873), Scottish missionary and explorer in Africa **9** 463-465

LIVY (Titus Livius; circa 64 B.C.-circa 12 A.D.), Roman historian **9** 465-467

LLERAS CAMARGO, ALBERTO (1906-1990), Colombian statesman, twice president **9** 467

LLEWELYN AP GRUFFYDD (died 1282), Prince of Wales **9** 468

LLOYD, HENRY DEMAREST (1847-1903), American social reformer **9** 468-469

LLOYD GEORGE, DAVID, (1st Earl of Dwyfor; 1863-1945), English statesman, prime minister 1916-1922 **9** 469-471

LLOYD, HAROLD (1893-1971), American actor **20** 226-229

LLOYD-JONES, ESTHER MCDONALD (born 1901), school personnel specialist who focused on development of the whole person **9** 471-472

LOBACHEVSKII, NIKOLAI IVANOVICH (1792-1856), Russian mathematician **9** 472-474

LOBENGULA (died circa 1894), South African Ndebele king **9** 474-475

LOCHNER, STEPHAN (circa 1410-1451), German painter **9** 475

LOCKE, ALAIN (1886-1954), African American educator, editor, and author **9** 475-478

LOCKE, JOHN (1632-1704), English philosopher and political theorist **9** 478-480

LOCKWOOD, BELVA (1830-1917), American lawyer, suffragist, and reformer **19** 205-207

LODGE, DAVID (born 1935), English novelist **9** 480-482

LODGE, HENRY CABOT (1850-1924), American political leader **9** 482-483

LODGE, HENRY CABOT, JR. (1902-1985), American congressman, senator, ambassador, and presidential adviser **9** 483-485

LOEB, JACQUES (Isaak Loeb; 1859-1924), German-American biophysiologist **22** 299-301

LOESSER, FRANK (Francis Henry Loesser; 1910-1969), American lyricist **18** 257-259

LOEW, MARCUS (1870-1927), founder of a theater chain and Metro-Goldwyn-Mayer **9** 485-486

LOEWI, OTTO (1873-1961), German-American pharmacologist and physiologist **9** 486-487

LOFTING, HUGH (1886-1947), British author of children's books **19** 207-209

LOGAN, JAMES (1674-1751), American colonial statesman and jurist **9** 487-488

LOGAN, SIR WILLIAM EDMOND (1798-1875), Canadian geologist **9** 488-489

LOISY, ALFRED FIRMIN (1857-1940), French theologian and biblical historian **9** 489-490

LOMBARD, PETER (circa 1095-1160), Italian bishop and theologian **9** 490-491

LOMBARDI, VINCE (1913-1970), American football coach **9** 491-492

LOMBROSO, CESARE (1835-1909), Italian criminologist **9** 493

LOMONOSOV, MIKHAIL VASILEVICH (1711-1765), Russian chemist and physicist **9** 494

LONDON, JACK (1876-1916), American author **9** 494-495

LONG, CRAWFORD WILLIAMSON (1815-1878), American physician **9** 495-496

LONG, HUEY PIERCE (1893-1935), American politician **9** 496-497

LONG, IRENE D. (born 1951), African American aerospace medicine physician **9** 497-498

Long Day's Journey into Night (play; film)
Lemmon, Jack **22** 297-299
Lumet, Sidney **22** 305-307
Robards, Jason **22** 375-378

LONGFELLOW, HENRY WADSWORTH (1807-1882), American poet **9** 499-500

LONGINUS (flourished 1st or 3rd century), Latin author and rhetorician **9** 500-501

LONGSTREET, JAMES (1821-1904), American army officer **22** 301-305

LONGUS (flourished 3rd century), Greek author **20** 229-230

LONSDALE, KATHLEEN (born Kathleen Yardley; 1903-1971), Irish crystallographer **9** 501-502

LOOS, ADOLF (1870-1933), Viennese architect **9** 502-503

LOOS, ANITA (1893-1981), American actress and writer **21** 262-265

LOPE FÉLIX DE VEGA CARPIO (1562-1635), Spanish dramatist **9** 503-506

LOPEZ ARELLANO, OSWALDO (born 1921), Honduran military officer and president **20** 230-231

LÓPEZ, CARLOS ANTONIO (1792-1862), Paraguayan president-dictator 1844-1862 **9** 506-507

LÓPEZ, FRANCISCO SOLANO (1826-1870), Paraguayan president-dictator **9** 507-508

LÓPEZ, NARCISO (1798-1851), Venezuelan military leader **9** 508

LÓPEZ DE AYALA, PEDRO (1332-1407), Spanish statesman, historian, and poet **9** 508-509

LÓPEZ MATEOS, ADOLFO (1910-1970), president of Mexico (1958-1964) **9** 509-510

LÓPEZ PORTILLO, JOSÉ (born 1920), president of Mexico (1976-1982) **9** 510-511

LORCA, FEDERICO GARCÍA (1898-1936), Spanish poet and playwright **9** 511-513

LORDE, AUDRE (1934-1992), African American poet **9** 513-515

LOREN, SOPHIA (Sofia Villani Scicolene; born 1936), Italian actress and author **18** 259-261

LORENTZ, HENDRIK ANTOON (1853-1928), Dutch physicist **9** 515-516

LORENZ, KONRAD Z. (1903-1989), animal psychologist **9** 516-517

LORENZETTI, PIERRE AND AMBROGIO (flourished 14th century), Italian painters **9** 517-518

LOTI, PIERRE (1850-1923), French novelist **9** 519-520

LOTT, TRENT (Chester Trent Lott; born 1941), American congressman **18** 262-264

LOTTO, LORENZO (circa 1480-1556), Italian painter **9** 520-521

LOTZE, RUDOLF HERMANN (1817-1881), German idealist philosopher **9** 521-522

LOUIS I (778-840), Holy Roman emperor and king of France and Germany 814-840 **9** 522-523

LOUIS VI (1081-1137), king of France 1108-1137 **9** 523-524

LOUIS VII (circa 1120-1180), king of France 1137-1180 **9** 524-525

LOUIS IX (1214-1270), king of France 1226-1270 **9** 525-526

LOUIS XI (1423-1483), king of France 1461-1483 **9** 526-528

LOUIS XII (1462-1515), king of France 1498-1515 **9** 528-529

LOUIS XIII (1601-1643), king of France 1610-1643 **9** 529-531

LOUIS XIV (1638-1715), king of France 1643-1715 **9** 531-533

LOUIS XV (1710-1774), king of France 1715-1774 **9** 533-534

LOUIS XVI (1754-1793), king of France 1774-1792 **9** 534-535

LOUIS XVIII (1755-1824), king of France 1814-1824 **9** 535-536

LOUIS, JOE (Joe Louis Barrow; 1914-1981), American boxer **9** 537-538

LOUIS, MORRIS (Bernstein; 1912-1962), American painter **9** 538-539

LOUIS, PIERRE CHARLES ALEXANDRE (1787-1872), French physician **9** 540

LOUIS PHILIPPE (1773-1850), king of the French 1830-1848 **9** 536-537

LOVE, NAT (1854-1921), African American champion cowboy **10** 1-2

LOVE, SUSAN M. (born 1948), American surgeon and medical researcher **10** 2-3

LOVECRAFT, H. P. (1890-1937), American author **10** 3-6

LOVEJOY, ARTHUR ONCKEN (1873-1962), American philosopher **10** 6

LOVEJOY, ELIJAH PARISH (1802-1837), American newspaper editor and abolitionist **10** 6-7

LOVELACE, ADA BYRON (Countess of Lovelace, Augusta Ada King Byron; 1815-1852), English mathematician and author **18** 264-266

LOVELACE, RICHARD (circa 1618-circa 1657), English Cavalier poet **10** 7-8

LOVELL, SIR ALFRED CHARLES BERNARD (born 1913), English astronomer **10** 8-9

LOW, JULIETTE GORDON (born Juliette Magill Kinzie Gordon; 1860-1927), American reformer and founder of the Girl Scouts **10** 10-11

LOW, SETH (1850-1916), American politician and college president **10** 11-12

LOWELL, ABBOTT LAWRENCE (1856-1943), American educator and political scientist **10** 12-13

LOWELL, AMY (1874-1925), American poet, critic, and biographer **10** 13

LOWELL, FRANCIS CABOT (1775-1817), American merchant and manufacturer **10** 13-14

LOWELL, JAMES RUSSELL (1819-1891), American poet and diplomat **10** 14-15

LOWELL, JOSEPHINE SHAW (1843-1905), American social reformer and philanthropist **10** 15-16

LOWELL, ROBERT TRAIL SPENCE, JR. (1917-1977), American poet **10** 16-17

LOWIE, ROBERT HARRY (1883-1957), Austrian-born American anthropologist **10** 18

LOWRY, MALCOLM (1909-1957), English author **19** 209-211

LU CHI (261-303), Chinese poet and critic **10** 24

LU CHIU-YUAN (Lu Hsiang-shan; 1139-1193), Chinese philosopher **10** 24-25

LU HSÜN (pen name of Chou Shu-jen; 1881-1936), Chinese author and social critic **10** 35-37

LUBITSCH, ERNST (1892-1947), German-American film director **10** 18-19

LUCARIS, CYRIL (1572-1637), Greek Orthodox patriarch and theologian **10** 20

LUCAS, GEORGE (born 1944), American filmmaker **19** 211-213

LUCAS VAN LEYDEN (1494-1533), Dutch engraver and painter **10** 20-21

LUCE, CLARE BOOTHE (1903-1987), playwright and U.S. congresswoman **10** 21-23

LUCE, HENRY ROBINSON (1898-1967), American magazine editor and publisher **10** 23-24

LUCIAN (circa 120-circa 200), Greek satirist **10** 25-26

LUCIANO, LUCKY (Charles Luciano, Salvatore Lucania; 1897-1962), Italian American mobster **19** 214-215

LUCID, SHANNON (born 1943), American astronaut **19** 215-217

LUCRETIUS (Titus Lucretius Carus; circa 94-circa 55 B.C.), Latin poet and philosopher **10** 26-27

LUDENDORFF, ERICH FRIEDRICH WILHELM (1865-1937), German general **10** 27-28

LUDLUM, ROBERT (a.k.a. Jonathan Ryder and Michael Shepherd; born 1927), American suspense novelist **10** 28-29

LUDWIG, DANIEL KEITH (1897-1992), American shipping magnate **10** 29-31

LUDWIG, KARL FRIEDRICH WILHELM (1816-1895), German physiologist **10** 31

LUGARD, FREDERICK JOHN DEALTRY (1st Baron Lugard; 1858-1945), British soldier and colonial administrator in Africa **10** 31-32

LUHAN, MABEL DODGE (1879-1962), American writer, salon hostess, and patron of artists, writers, and political radicals **10** 32-34

LUHMANN, NIKLAS (born 1927), German sociologist who developed a general sociological systems theory **10** 34-35

LUKÁCS, GYORGY (1885-1971), Hungarian literary critic and philosopher **10** 37-38

LUKE, Saint (flourished A.D. 50), Evangelist and biblical author **10** 38

LUKS, GEORGE BENJAMIN (1867-1933), American painter **10** 38-39

LULL, RAYMOND (1232/35-1316), Spanish theologian, poet, and missionary **10** 39-40

LULLY, JEAN BAPTISTE (1632-1687), Italian-born French composer **10** 40-41

LUMET, SIDNEY (born 1924), American filmmaker and television director **22** 305-307

LUMIÈRE BROTHERS (Auguste Marie Louis, 1862-1954, and Louis Jean, 1864-1948), French inventors **10** 41-43

LUMUMBA, PATRICE EMERY (1925-1961), Congolese statesman **10** 43-45

Lunar studies
see Moon (earth's)

Lunar calendar (chronology)
Cernan, Gene **22** 100-102
Conrad, Pete **22** 114-116

LUNDY, BENJAMIN (1789-1839), American journalist **10** 45-46

LUNS, JOSEPH (born 1911), West European political leader **10** 46-47

LURIA, ISAAC BEN SOLOMON ASHKENAZI (1534-1572), Jewish mystic **10** 47-48

LUTHER, MARTIN (1483-1546), German religious reformer **10** 48-51

LUTHULI, ALBERT JOHN (1898-1967), South African statesman **10** 51-52

LUTOSLAWSKI, WITOLD (1913-1994), Polish composer **10** 52-53

LUTYENS, EDWIN LANDSEER (1869-1944), English architect **10** 54-55

LUXEMBURG, ROSA (1870-1919), Polish revolutionary **10** 55-56

LUZ, ARTURO ROGERIO (born 1926), Philippine painter and sculptor **10** 56-57

LUZHKOV, YURI MIKHAYLOVICH (born 1936), mayor of Moscow **18** 266-268

LUZZATO, MOSES HAYYIM (1707-1747), Jewish mystic and poet **10** 57-58

LUZZI, MONDINO DE' (circa 1265/70-1326), Italian anatomist **10** 58

LWOFF, ANDRÉ (1902-1994), French microbiologist and geneticist **10** 58-59

LY, ABDOULAYE (born 1919), Senegalese politician and historian **10** 60

LYAUTEY, LOUIS HUBERT GONZALVE (1854-1934), French marshal and colonial administrator **10** 60-61

LYDGATE, JOHN (circa 1370-1449/50), English poet **10** 61-62

LYELL, SIR CHARLES (1797-1875), Scottish geologist **10** 62-63

LYND, HELEN MERRELL (1896-1982), American sociologist and educator **10** 63-64

LYND, ROBERT STAUGHTON (1892-1970), American sociologist **10** 64-65

LYND, STAUGHTON (born 1929), historian and peace militant **10** 65-66

LYNDSAY, SIR DAVID (circa 1485-1555), Scottish poet and courtier **10** 66-67

LYON, MARY (1797-1849), American educator, religious leader, and women's rights advocate **10** 67-69

LYONS, JOSEPH ALOYSIUS (1879-1939), Australian statesman, prime minister 1932-39 **10** 69-70

LYSANDER (died 395 B.C.), Spartan military commander and statesman **10** 70

LYSENKO, TROFIM DENISOVICH (1898-1976), Soviet agronomist and geneticist **10** 71

M

MA, YO-YO (born 1955), American cellist **20** 232-234

MAATHAI, WANGARI MUTA (born 1940), Kenyan environmental activist **18** 269-271

MABILLON, JEAN (1632-1707), French monk and historian **10** 72

MABINI, APOLINARIO (1864-1903), Filipino political philosopher **10** 72-73

MABUCHI, KAMO (1697-1769), Japanese writer and scholar **10** 73-74

MACAPAGAL, DIOSDADO P. (born 1910), Filipino statesman **10** 74-76

MACARTHUR, DOUGLAS (1880-1964), American general **10** 76-78

MACARTHUR, JOHN (circa 1767-1834), Australian merchant, sheep breeder, and politician **10** 78

MACAULAY, HERBERT (1864-1945), Nigerian politician **10** 78-79

MACAULAY, THOMAS BABINGTON (1st Baron Macaulay of Rothley; 1800-1859), English essayist, historian, and politician **10** 79-80

MACBETH (died 1057), king of Scotland 1040-1057 **10** 81

MACBRIDE, SEAN (1904-1988), Irish statesman **19** 218-220

MACCREADY, PAUL (born 1925), American aeronautical engineer **20** 234-237

MACDONALD, DWIGHT (1906-1982), American editor, journalist, essayist, and critic **10** 81-83

MACDONALD, ELEANOR JOSEPHINE (born 1906), American epidemiologist **10** 83-84

MACDONALD, JAMES RAMSAY (1866-1937), British politician **10** 84-85

MACDONALD, SIR JOHN ALEXANDER (1815-1891), Canadian statesman **10** 85-87

MACDOWELL, EDWARD ALEXANDER (1861-1908), American pianist and composer **10** 87-88

MACEO, ANTONIO (1845-1896), Cuban general and patriot **10** 88-90

MACH, ERNST (1838-1916), Austrian physicist **10** 90-91

MACHADO DE ASSIS, JOAQUIM MARIA (1839-1908), Brazilian novelist **10** 91-92

MACHADO Y MORALES, GERARDO (1871-1939), Cuban general and president **10** 92-93

MACHAUT, GUILLAUME DE (circa 1300-1377), French composer and poet **10** 93-94

MACHEL, SAMORA MOISES (1933-1986), socialist revolutionary and first president of Mozambique **10** 94-96

MACHIAVELLI, NICCOLÒ (1469-1527), Italian author and statesman **10** 97-99

MACINTYRE, ALASDAIR CHALMERS (born 1929), Scottish-born philosopher and ethicist **10** 99-100

MACIVER, ROBERT MORRISON (1882-1970), Scottish-American sociologist, political philosopher, and educator **10** 100-101

MACK, CONNIE (Cornelius Alexander McGillicuddy; 1862-1956), American baseball player and manager **19** 220-222

MACKAY, JOHN WILLIAM (1831-1902), American miner and business leader **10** 101-102

MACKE, AUGUST (1887-1914), Expressionist painter **10** 102-103

MACKENZIE, SIR ALEXANDER (circa 1764-1820), Scottish explorer, fur trader, and businessman **10** 103-104

MACKENZIE, ALEXANDER (1822-1892), Scottish-born Canadian statesman, prime minister 1873-1878 **10** 104

MACKENZIE, WILLIAM LYON (1795-1861), Scottish-born Canadian journalist, politician, and rebel **10** 104-106

MACKILLOP, MARY (1842-1909), first Australian candidate for sainthood in the Roman Catholic Church and foundress of the Sisters of Saint Joseph of the Sacred Heart **10** 106-107

MACKINTOSH, CHARLES RENNIE (1868-1928), Scottish artist, architect, and interior/furniture/textile designer **10** 107-108

MACLEAN, GEORGE (1801-1847), Scottish soldier and agent of British expansion **10** 108-109

MACLEISH, ARCHIBALD (born 1892), American poet, playwright, and public official **10** 109-110

MACLENNAN, HUGH (1907-1990), Canadian novelist, essayist, and academic **10** 110-111

MACMILLAN, DONALD BAXTER (1874-1970), American explorer and scientist **10** 111-112

MACMILLAN, HAROLD (born 1894), British statesman **10** 112-113

MACNEICE, LOUIS (1907-1964), British poet **10** 113-114

MACON, NATHANIEL (1758-1837), American statesman **10** 114-115

MACQUARIE, LACHLAN (1762-1824), British officer, governor of New South Wales 1810-1822 **10** 115-116

MACQUARRIE, JOHN (born 1919), Anglican theologian **10** 116-117

MACY, ANNE SULLIVAN (Johanna "Annie" Sullivan; 1866-1936), American teacher **20** 237-239

MADERNO, CARLO (1556-1629), Italian architect **10** 117-118

MADERO, FRANCISCO INDALECIO (1873-1913), Mexican politician, president 1911-13 **10** 118-119

MADHVA (Vasudeva; Madhwa; Anande Tirtha; Purna Prajna; c. 1199-c. 1276), Indian theologian and philosopher **22** 308-309

MADISON, DOLLY (wife of James Madison, born Dorothea Payne; 1768-1849), American First Lady **10** 119-121

MADISON, JAMES (1751-1836), American statesman, president 1809-1817 **10** 121-123

MADONNA (Madonna Louise Veronica Ciccone, born 1958), American singer and actress **10** 123-125

MAETERLINCK, COUNT MAURICE (1863-1949), Belgian poet, dramatist, and essayist **10** 125-126

MAGELLAN, FERDINAND (1480-1521), Portuguese explorer **10** 126-127

MAGNASCO, ALESSANDRO (1667-1749), Italian painter **10** 127-128

MAGRITTE, RENÉ (1890-1967), Surrealist painter **10** 128-130

MAGSAYSAY, RAMON (1907-1957), Philippine statesman, president 1953-1957 **10** 130-131

MAHAL, HAZRAT (Iftikarun-nisa; 1820?-1879), Indian revolutionary **18** 271-273

MAHAN, ALFRED THAYER (1840-1914), American naval historian and strategist **10** 131-132

MAHARISHI MAHESH YOGI (born 1911?), Indian guru and founder of the Transcendental Meditation movement **10** 132-133

MAHATHIR MOHAMAD (born 1925), prime minister of Malaysia **10** 134-135

MAHDI, THE (Mohammed Ahmed; circa 1844-1885), Islamic reformer and Sudanese military leader **10** 137-138

MAHENDRA, KING (Bir Bikram Shah Dev; 1920-1972), ninth Shah dynasty ruler of Nepal (1955-1972) **10** 138-139

MAHERERO, SAMUEL (ca. 1854-1923), Supreme Chief of the Herero naion in southwest Africa **10** 139-142

MAHFUZ, NAJIB (born 1912), Egyptian novelist **10** 142-144

MAHLER, GUSTAV (1860-1911), Bohemian-born composer and conductor **10** 144-145

MAHMUD II (1785-1839), Ottoman sultan 1808-1839 **10** 145-147

MAHMUD OF GHAZNI (971-1030); Ghaznavid sultan in Afghanistan **10** 147

MAHONE, WILLIAM (1826-1895), American politician and Confederate general **10** 147-148

MAILER, NORMAN KINGSLEY (born 1923), American author, producer, and director **10** 148-150

MAILLOL, ARISTIDE (1861-1944), French sculptor **10** 150-151

MAIMONIDES (1135-1204), Jewish philosopher **10** 151-152

MAINE, SIR HENRY JAMES SUMNER (1822-1888), English legal historian and historical anthropologist **10** 152

MAISONEUVE, SIEUR DE (Paul de Chomedey; 1612-1676), French explorer and colonizer in Canada **10** 153

MAISTRE, JOSEPH DE (1753-1821), French political philosopher **10** 153-154

MAITLAND, FREDERIC WILLIAM (1850-1906), English historian, lawyer, and legal scholar **10** 154-155

MAJOR, JOHN (born 1943), British prime minister **10** 155-157

MAKARIOS III (Michael Christodoulou Mouskos; 1913-1977), archbishop and ethnarch of the Orthodox Church of Cyprus and first president of the Republic of Cyprus (1959-1977) **10** 157-158

MAKEBA, MIRIAM (Zensi Miriam Makeba; born 1932), South African singer and activist **22** 309-312

MAKEMIE, FRANCIS (1658-1708), Irish-born Presbyterian missionary **10** 158-159

MAKI, FUMIHIKO (born 1928), Japanese architect **10** 159-161

MAKIBI, KIBI-NO (693-775), Japanese courtier and statesman **10** 161

MÄKONNEN ENDALKAČÄW (1892-1963), Ethiopian writer and official **10** 161-162

MALAMUD, BERNARD (1914-1986), American novelist and short-story writer **10** 162-163

MALAN, DANIEL FRANCOIS (1874-1959), South African pastor, journalist, and prime minister 1948-1954 **10** 163-164

MALCOLM III (died 1093), king of Scotland 1058-1093 **10** 164-165

MALCOLM X (1925-1965), African American civil rights leader **10** 165-166

MALEBRANCHE, NICOLAS (1638-1715), French philosopher and theologian **10** 166-167

MALENKOV, GEORGY MAKSIMILIANOVICH (1902-1988), head of the Soviet government and leader of its Communist Party (1953) **10** 168

MALEVICH, KASIMIR (1878-1935), Russian painter **10** 168-169

MALHERBE, FRANÇOIS DE (1555-1628), French poet **10** 169-170

MALINOWSKI, KASPAR BRONISLAW (1884-1942), Austrian-born British social anthropologist **10** 170-171

MALIPIERO, GIAN FRANCESCO (1882-1973), Italian composer **10** 171

MALKAM KHAN, MIRZA (1831-1908), Persian diplomat **10** 172

MALLARMÉ, STÉPHANE (1842-1898), French poet **10** 172-173

MALLE, LOUIS (1932-1995), French film director and producer **18** 273-275

MALLON, MARY (Typhoid Mary; 1869-1938), Irish woman who unwittingly infected many with typhoid fever **21** 266-268

MALLORY, GEORGE (1886-1924), English mountain climber **21** 268-271

MALONE, DUMAS (1892-1986), American historian and editor **10** 174-175

MALORY, SIR THOMAS (flourished 15th century), English author **10** 175-176

MALPIGHI, MARCELLO (1628-1694), Italian anatomist **10** 176-178

MALRAUX, ANDRÉ (1901-1976), French novelist, essayist, and politician **10** 178-180

Maltese Falcon, The (film; book) Huston, John Marcellus **22** 250-252

MALTHUS, THOMAS ROBERT (1766-1834), English economist **10** 180-181

MAMET, DAVID ALAN (born 1947), American author **10** 181-182

MAMUN, ABDALLAH AL- (786-833), Abbasid caliph **10** 183

MANASSEH BEN ISRAEL (1604-1657), Dutch rabbi and theologian **10** 183-184

MANCINI, HENRY (Enrico Mancini; 1924-1994), American composer, pianist, and film music scorer **18** 275-276

MANCO CAPAC (circa 1500-1545), Inca emperor **10** 184-185

MANDELA, NELSON ROLIHLAHLA (born 1918), South African leader **10** 185-186

MANDELA, WINNIE (Nomzamo Winifred Madikizela; born 1936), South African anti-apartheid leader **10** 187-189

MANDELBROT, BENOIT B. (born 1924), Polish-born French-American mathematician who invented fractals **10** 189-191

MANDELSTAM, OSIP EMILYEVICH (1891-1938), Russian poet **10** 191

MANDEVILLE, BERNARD (circa 1670-1733), English satirist and moral philosopher **10** 192

MANDEVILLE, SIR JOHN (flourished 14th century), pen name of English author **10** 192-193

MANET, ÉDOUARD (1832-1883), French painter **10** 193-194

MANGAS COLORADAS (ca. 1790-1863), Apache military leader **10** 194-196

MANI (216-276/277), Persian prophet **10** 196-197

MANIN, DANIELE (1804-1857), Venetian patriot **10** 197-198

MANKILLER, WILMA (born 1945), Native American activist and Cherokee chief **10** 198-199

MANLEY, MICHAEL NORMAN (1924-1997), Jamaican prime minister (1972-1980) **10** 200-201

MANN, HEINRICH (1871-1950), German novelist, essayist, and social critic **10** 201-202

MANN, HORACE (1796-1859), American educational reformer and humanitarian **10** 202-204

MANN, THOMAS (1875-1955), German novelist and essayist **10** 204-207

MANNERHEIM, BARON CARL GUSTAV EMIL VON (1867-1951), Finnish military leader and statesman, president 1944-46 **10** 207-208

MANNHEIM, KARL (1893-1947), Hungarian-born sociologist and educator **10** 208-209

MANNING, HENRY EDWARD (1808-1892), English cardinal **10** 209-210

MANNIX, DANIEL (1864-1963), Irish-born Australian archbishop **10** 210

MANRIQUE, JORGE (1440?-1478), Spanish poet and soldier **10** 210-211

MANSART, FRANÇOIS (1598-1666), French architect **10** 211

MANSART, JULES HARDOUIN (1646-1708), French architect **10** 212

MANSFIELD, KATHERINE (born Kathleen Mansfield Beauchamp; 1888-1923), New Zealander short-story writer and poet **10** 213-214

MANSUR, ABU JAFAR IBN MUHAMMAD AL (712-775), Abbasid caliph **10** 214-215

MANTEGNA, ANDREA (circa 1430-1506), Italian painter and engraver **10** 215-216

MANTLE, MICKEY (1931-1995), American baseball player **10** 216-218

MANUEL I (1469-1521), king of Portugal 1495-1521 **10** 219-220

MANUEL I COMNENUS (circa 1123-1180), Byzantine emperor 1143-1180 **10** 218-219

MANUELITO (1818-1894), Navajo tribal leader **10** 220-222

Manufacturers
see Business and industrial leaders

MANZONI, ALESSANDRO (1785-1873), Italian novelist and playwright **10** 222-224

MANZÙ, GIACOMO (born 1908), Italian sculptor **10** 224-225

MAO ZEDONG (1893-1976), Chinese statesman **10** 225-227

Map (cartography)
Hayden, Ferdinand Vandiveer **22** 227-229

MAPPLETHORPE, ROBERT (1946-1989), controversial American photographer **10** 227-228

MARADONA, DIEGO (born 1961), Argentine soccer player **20** 239-241

MARAGHI, AL-MUSTAFĀ (1881-1945), Egyptian jurist and educator **10** 228-229

MARAT, JEAN PAUL (1743-1793), French journalist and political leader **10** 230-231

MARBLE, ALICE (1913-1990), American tennis player **21** 271-273

MARC, FRANZ (1880-1916), German painter **10** 231

MARCEAU, MARCEL (born 1923), world's greatest practitioner of pantomine **10** 231-233

MARCEL, GABRIEL (1889-1973), French philosopher **10** 233-234

MARCHAND, JEAN-BAPTISTE (1863-1934), French explorer and soldier **10** 234-237

MARCIANO, ROCKY (1923-1969), American boxer **10** 237-238

MARCION (flourished mid-2nd century), Christian theologian **10** 238-239

MARCONI, GUGLIELMO (1874-1937), Italian inventor **10** 239-240

MARCOS, FERDINAND (1917-1989), president of the Republic of the Philippines (1965-1986) **10** 240-242

MARCOS, IMELDA ROMUALDEZ (born 1930), wife of Philippine President Ferdinand Marcos and governor of Metro Manila **10** 242-243

MARCOS DE NIZA, FRIAR (circa 1500-1558), Franciscan missionary in Spanish America **10** 240

MARCUS AURELIUS ANTONINUS (121-180), Roman emperor 161-180 **10** 243-245

MARCUS, STANLEY (born 1905), American businessman **19** 222-224

MARCUSE, HERBERT (1898-1979), German-American philosopher **10** 245-247

MARCY, WILLIAM LEARNED (1786-1857), American statesman **10** 247-248

MARENZIO, LUCA (1553/54-1599), Italian composer **10** 248

MARGAI, SIR MILTON AUGUSTUS STRIERY (1895-1964), Sierra Leonean physician and statesman **10** 248-249

MARGARET OF ANJOU (1430-1482), queen consort of Henry VI of England **10** 249-250

MARGARET OF DENMARK (born Margaret Valdemarsdottir; 1353-1412), queen of Denmark **10** 250-252

MARGARET OF SCOTLAND, Saint (1045-1093), wife of Malcolm III of Scotland **10** 252-253

MARGGRAF, ANDREAS (1709-1782), German chemist **21** 273-275

MARGULIS, LYNN (born 1938), American biologist **10** 253-254

MARIA THERESA (1717-1780), Holy Roman empress 1740-1780 **10** 256-258

MARIANA, JUAN DE (1536-1624), Spanish Jesuit historian **10** 254-255

MARIÁTEGUI, JOSÉ CARLOS (1895-1930), Peruvian writer **10** 255-256

MARIE ANTOINETTE (1755-1793), queen of France 1774-1793 **10** 258-259

MARIE DE FRANCE (flourished late 12th century), French poet **10** 259

MARIN, JOHN, III (1870-1953), American painter **10** 259-260

MARINI, MARINO (1901-1980), Italian sculptor **10** 260-262

MARION, FRANCIS (1732-1795), American Revolutionary War leader **10** 262-263

MARITAIN, JACQUES (1882-1973), French Catholic philosopher **10** 263

MARIUS GAIUS (circa 157-86 B.C.), Roman general and politician **10** 264-265

MARIVAUX, PIERRE CARLET DE CHAMBLAIN DE (1688-1763), French novelist and dramatist **10** 265-266

MARK, Saint (flourished 1st century), Apostle of Jesus **10** 266-267

MARKHAM, BERYL (1902-1986), British aviator, author, and horse trainer **20** 241-243

MARKHAM, EDWIN (1852-1940), American poet **10** 267

MARKIEVICZ, CONSTANCE (1868-1927), Irish nationalist, labor activist, and feminist **10** 267-271

MARLBOROUGH, 1ST DUKE OF (John Churchill; 1650-1722), English general and statesman **10** 271-272

MARLOWE, CHRISTOPHER (1564-1593), English dramatist **10** 272-274

MÁRMOL, JOSÉ (1817-1871), Argentine writer and intellectual **10** 274

MARQUETTE, JACQUES (1637-1675), French Jesuit, missionary and explorer **10** 274-275

MARSALIS, WYNTON (born 1961), American trumpeter and bandleader **19** 224-226

MARSH, GEORGE PERKINS (1801-1882), American diplomat, philologist, and conservationist **21** 275-277

MARSH, NGAIO (Edith Ngaio Marsh; 1899-1982), New Zealander author and playwright **19** 226-228

MARSH, OTHNIEL CHARLES (1831-1899), American paleontologist **10** 275-276

MARSH, REGINALD (1898-1954), American painter and printmaker **10** 276-277

MARSHALL, ALFRED (1842-1924), English economist **10** 277-278

MARSHALL, GEORGE CATLETT (1880-1959), American soldier and statesman **10** 278-279

MARSHALL, JOHN (1755-1835), American jurist, chief justice of United States. Supreme Court 1801-1835 **10** 279-281
Johnson, William **22** 268-270

MARSHALL, PAULE BURKE (born 1929), American author **10** 281-282

MARSHALL, THURGOOD (1908-1993), African American jurist **10** 282-284

MARSILIUS OF PADUA (1275/80-1342), Italian political philosopher **10** 284

MARTEL, CHARLES (circa 690-741), Frankish ruler **10** 285

MARTÍ, JOSÉ (1853-1895), Cuban revolutionary, poet, and journalist **10** 285-286

MARTIAL (Marcus Valerias Martialis; circa 38/41-circa 104), Roman epigrammatist **10** 286-287

MARTIN V (Oddone Colonna; 1368-1431), pope 1417-1431 **10** 287-288

MARTIN, AGNES (born 1912), American painter **10** 288-289

MARTIN, GREGORY (circa 1540-1582), British Bible translator and scholar **21** 277-279

MARTIN, LUTHER (1748-1826), American lawyer and Revolutionary patriot **10** 289-290

MARTIN, LYNN MORLEY (born 1939), Republican representative from Illinois and secretary of labor under George Bush **10** 290-292

MARTIN, MARY (1913-1990), popular stage actress, singer, and dancer and a television and film star **10** 292-293

MARTIN, WILLIAM MCCHESNEY, JR. (1906-1998), American business executive and federal government official **10** 293-295

MARTIN DU GARD, ROGER (1881-1958), French author **10** 295-296

MARTINEAU, HARRIET (1802-1876), English writer and philosopher **10** 296-297

MARTÍNEZ, MAXIMILIANO HERNÁNDEZ (1882-1966), president of El Salvador (1931-1944) **10** 297-298

MARTINEZ, VILMA SOCORRO (born 1943), Hispanic American attorney and activist **18** 276-279

MARTINI, SIMONE (flourished 1315-1344), Italian painter **10** 298-299

MARTINU, BOHUSLAV (1890-1959), Czech composer **10** 299-300

MARTY, MARTIN E. (born 1928), Lutheran pastor, historian of American religion, and commentator **10** 300-301

MARVELL, ANDREW (1621-1678), English poet and politician **10** 301-303

MARX, KARL (1818-1883), German political philosopher **10** 304-308

MARX BROTHERS, 20th-century American stage and film comedians **10** 303-304

MARY, QUEEN OF SCOTS (1542-1587), queen of France and Scotland **10** 308-309

MARY, SAINT (Blessed Virgin Mary; late 1st century B.C.-1st century A.D.), New Testament figure, mother of Jesus **10** 308-309

MARY I (1516-1558), queen of England 1553-1558 **10** 308-309

MARY II (1662-1694), queen of England, Scotland, and Ireland 1689-1694 **10** 309-310

MASACCIO (1401-1428), Italian painter **10** 312-313

MASARYK, JAN (1886-1948), Czech foreign minister **20** 243-246

MASARYK, TOMÁŠ GARRIGUE (1850-1937), Czech philosopher and statesman, president 1919-1935 **10** 314-315

MASINISSA, KING OF NUMIDIA (240 B.C. - 148 B.C.), prince of the Massylians who consolidated the Numidian tribes to form a North African kingdom **10** 315-317

MASIRE, QUETT KETUMILE (born 1925), a leader of the fight for independence and president of Botswana **10** 318-319

MASON, BIDDY (Bridget Mason; 1818-1891), African American nurse, midwife, and entrepreneur **22** 312-314

MASON, GEORGE (1725-1792), American statesman **10** 319-320

MASON, JAMES MURRAY (1796-1871), American politician and Confederate diplomat **10** 320-321

MASON, LOWELL (1792-1872), American composer and music educator **10** 321-322

Mason, Perry (fictional character)
Gardner, Erle **22** 193-195

Massachusetts (state; United States)
courts
Choate, Rufus **22** 106-107

MASSASOIT (1580-1661), Native American tribal chief **10** 322-324

MASSEY, WILLIAM FERGUSON (1856-1925), New Zealand prime minister 1912-1925 **10** 324

MASSINGER, PHILIP (1583-1640), English playwright **10** 324-325

MASSYS, QUENTIN (1465/66-1530), Flemish painter **10** 325-326

MASTERS, EDGAR LEE (1869-1950), American author and lawyer **10** 326-327

MASTERS, WILLIAM HOWELL (born 1915), American psychologist and sex therapist **10** 327-328

MASUDI, ALI IBN AL- HUSAYN AL- (died 956), Arab historian **10** 328-329

MASUR, KURT (born 1927), German conductor and humanist **20** 246-248

MATA HARI (Margaretha Geertruida Zelle; 1876-1917), Dutch spy **21** 279-282

MATAMOROS, MARINO (1770-1814), Mexican priest and independence hero **10** 329-330

Mathematics
combinatorics
Erdos, Paul **22** 166-168
discrete mathematics
Erdos, Paul **22** 166-168
game theory
Nash, John Forbes, Jr. **22** 336-338

MATHER, COTTON (1663-1728), American Puritan clergyman and historian **10** 330-332

MATHER, INCREASE (1639-1723), American Puritan clergymen, educator, and author **10** 332-333

MATHEWSON, CHRISTY (Christopher Mathewson; 1880-1925), American baseball player **21** 282-284

MATHIAS, BOB (Robert Bruce Mathias; born 1930), American track and field star **21** 284-286

MATHIEZ, ALBERT (1874-1932), French historian **10** 333-334

MATILDA OF TUSCANY (ca. 1046-1115), Italian countess **10** 334-336

MATISSE, HENRI (1869-1954), French painter and sculptor **10** 336-337
influenced by
Moreau, Gustave **22** 324-326

MATLIN, MARLEE (born 1965), American actress **19** 228-230

MATLOVICH, LEONARD (1943-1988), American gay rights activist **20** 248-250

MATSUNAGA, SPARK MASAYUKI (1916-1990), Asian American U.S. senator **18** 279-281

MATSUSHITA, KONOSUKE (1918-1989), Japanese inventor and businessman **19** 230-232

MATTEI, ENRICO (1906-1962), Italian entrepreneur **10** 337-339

MATTEOTTI, GIACOMO (1885-1924), Italian political leader **10** 339-340

MATTHAU, WALTER (Walter Matthow; Walter Matuschanskayasky; 1920-2000), American actor **22** 314-316
Lemmon, Jack **22** 297-299

MATTHEW, SAINT (flourished Ist century), Apostle and Evangelist **10** 340-341

MATTHEW PARIS (circa 1200-1259), English Benedictine chronicler **10** 341-342

MATTINGLY, GARRETT (1900-1962), American historian, professor, and author of novel-like histories **10** 342-344

MATZELIGER, JAN (1852-1889), American inventor and shoemaker **19** 232-234

MAUCHLY, JOHN (1907-1980), American computer entrepreneur **20** 250-252

MAUDSLAY, HENRY (1771-1831), British engineer and inventor **21** 286-288

MAUGHAM, WILLIAM SOMERSET (1874-1965), English author **10** 344-345

MAULBERTSCH, FRANZ ANTON (1724-1796), Austrian painter **10** 345

MAULDIN, BILL (born 1921), cartoon biographer of the ordinary GI in World War II **10** 345-346

MAUPASSANT, HENRI RENÉ ALBERT GUY DE (1850-1893), French author **10** 347

MAURIAC, FRANÇOIS (1885-1970), French author **10** 347-348

MAURICE, JOHN FREDERICK DENISON (1805-1872), English theologian and Anglican clergyman **10** 349-350

MAURICE OF NASSAU, PRINCE OF ORANGE (1567-1625), Dutch general and statesman **10** 348-349

MAURRAS, CHARLES MARIE PHOTIUS (1868-1952), French political writer and reactionary **10** 350-351

MAURY, ANTONIA (1866-1952), American astronomer and conservationist **20** 252-254

MAURY, MATTHEW FONTAINE (1806-1873), American naval officer and oceanographer **10** 351-352

MAUSS, MARCEL (1872-1950), French sociologist and anthropologist **10** 352-353

MAWDUDI, ABU-I A'LA (1903-1979), Muslim writer and religious and political leader in the Indian subcontinent **10** 353-354

MAWSON, SIR DOUGLAS (1882-1958), Australian scientist and Antarctic explorer **10** 354-355

MAXIM, SIR HIRAM STEVENS (1840-1916), American-born British inventor **10** 355-356

MAXIMILIAN I (1459-1519), Holy Roman emperor 1493-1519 **10** 356-357

MAXIMILIAN II (1527-1576), Holy Roman emperor 1564-1576 **10** 357-358

MAXIMILIAN OF HAPSBURG (1832-1867), archduke of Austria and emperor of Mexico **10** 358-360

MAXWELL, IAN ROBERT (née Ludvik Hock; 1923-1991), British publishing magnate **10** 360-361

MAXWELL, JAMES CLERK (1831-1879), Scottish physicist **10** 361-364

MAYAKOVSKY, VLADIMIR VLADIMIROVICH (1893-1930), Russian poet **10** 364-365

MAYER, JEAN (born 1920), nutritionist, researcher, consultant to government and international organizations, and president of Tufts University **10** 365-366

MAYER, LOUIS BURT (Eliezer Mayer; 1885-1957), American motion picture producer **19** 234-235

MAYNARD, ROBERT CLYVE (1937-1993), African American journalist and publisher **10** 366-367

MAYO, WILLIAM J. (1861-1939) and CHARLES H. (1865-1939), American physicians **10** 367-369

MAYOR ZARAGOSA, FEDERICO (born 1934), Spanish biochemist who was director-general of UNESCO (United Nations Educational, Scientific, and Cultural Organization) **10** 369-371

MAYO-SMITH, RICHMOND (1854-1901), American statistician and sociologist **10** 371-372

MAYR, ERNST (born 1904), American evolutionary biologist **10** 372-374

MAYS, BENJAMIN E. (1894-1984), African American educator and civil rights activist **10** 374-376

MAYS, WILLIE (William Howard Mays, Jr.; born 1931), African American baseball player **10** 376-379

MAZARIN, JULES (1602-1661), French cardinal and statesman **10** 379-380

MAZEPA, IVAN STEPANOVICH (circa 1644-1709), Ukrainian Cossack leader **10** 381

MAZZINI, GIUSEPPE (1805-1872), Italian patriot **10** 381-383

M'BOW, AMADOU-MAHTAR (born 1921), director general of UNESCO (United Nations Educational, Scientific, and Cultural Organization) **10** 383-384

MBOYA, THOMAS JOSEPH (1930-1969), Kenyan political leader **10** 384-385

MCADOO, WILLIAM GIBBS (1863-1941), American statesman **10** 385-386

MCAULIFFE, ANTHONY (1898-1975), American army officer **19** 236-239

MCAULIFFE, CHRISTA (nee Sharon Christa Corrigan; 1948-1986), American teacher **20** 254-257

MCCARTHY, EUGENE JOSEPH (born 1916), American statesman **10** 386-388

MCCARTHY, JOSEPH RAYMOND (1908-1957), American politician **10** 388-389
Williams, Edward Bennett **22** 422-424

MCCARTHY, MARY T. (born 1912), American writer **10** 389-391

McCAY, WINSOR (Zenas Winsor McKay; 1871?-1934), American cartoonist and animator **21** 288-291

MCCLELLAN, GEORGE BRINTON (1826-1885), American general **10** 391-392

MCCLELLAN, JOHN LITTLE (1896-1977), U.S. senator from Arkansas **10** 392-393

MCCLINTOCK, BARBARA (1902-1992), geneticist and winner of the Nobel Prize in physiology **10** 393-394

MCCLINTOCK, SIR FRANCIS LEOPOLD (1819-1907), British admiral and Arctic explorer **10** 394-395

MCCLOSKEY, JOHN (1810-1885), American cardinal **10** 395

MCCLUNG, NELLIE LETITIA (1873-1951), Canadian suffragist, social reformer, legislator, and author **10** 396-397

MCCLURE, SIR ROBERT (1807-1873), English explorer and navy officer **10** 398-399

MCCLURE, SAMUEL SIDNEY (1857-1949), American editor and publisher **10** 398-399

MCCORMACK, JOHN WILLIAM (1891-1980), U.S. congressman and Speaker of the House **10** 399-400

MCCORMICK, CYRUS HALL (1809-1884), American inventor, manufacturer, and philanthropist **10** 400-401

MCCORMICK, ROBERT RUTHERFORD (1880-1955), American publisher **10** 401-402

MCCOSH, JAMES (1811-1894), Scottish-American minister, philosopher, and college president **10** 402-403

MCCOY, ELIJAH (1843-1929), American engineer and inventor **19** 239-241

MCCOY, ISAAC (1784-1846), American Indian agent and missionary **10** 403

MCCOY, JOSEPH GEITING (1837-1915), American cattleman **10** 403-404

MCCULLERS, CARSON (Lula Carson Smith; 1917-1967), American novelist and playwright **18** 281-283

MCCULLOCH, HUGH (1808-1895), American banker and lawyer **10** 404-405

McCulloch v. Maryland (legal case)
Pinkney, William **22** 355-357

MCDANIEL, HATTIE (1898-1952), African American actress **10** 405-408

McDonnell Douglas Corporation (aircraft firm)
Conrad, Pete **22** 114-116

MCDUFFIE, GEORGE (1790-1851), American statesman **10** 408

MCENROE, JOHN PATRICK, JR. (born 1959), American tennis player **10** 408-411

MCGILL, RALPH EMERSON (1898-1969), American journalist **10** 411-412

MCGILLIVRAY, ALEXANDER (circa 1759-1793), American Creek Indian chief **10** 412

MCGOVERN, GEORGE STANLEY (born 1922), American statesman **10** 412-414

MCGUFFEY, WILLIAM HOLMES (1800-1873), American educator **10** 414-415

MCINTIRE, SAMUEL (1757-1811), American builder and furniture maker **10** 415

MCKAY, CLAUDE (1890-1948), African American poet and novelist **10** 416

MCKAY, DONALD (1810-1880), American ship builder **10** 416-417

MCKIM, CHARLES FOLLEN (1847-1909), American architect **10** 417-418

MCKINLEY, WILLIAM (1843-1901), American statesman, president 1897-1901 **10** 418-420
advisers and appointees
Choate, Joseph Hodges **22** 103-106

MCKISSICK, FLOYD B., (1922-1991), African American civil rights leader **10** 420-422

MCLEAN, JOHN (1785-1861), American jurist and politician **10** 422-423

MCLOUGHLIN, JOHN (1784-1857), Canadian pioneer and trader **10** 423-424

MCLUHAN, MARSHALL (Herbert Marshall McLuhan; 1911-1980), Canadian professor of literature and culture **10** 424-426

MCMASTER, JOHN BACH (1852-1932), American historian **10** 426-427

McMILLAN, TERRY (born 1951), African American novelist and short story writer **10** 427-428

MCMURRAY, BETTE CLAIR (1924-1980), American inventor and businesswoman **10** 429

MCNAMARA, ROBERT S. (born 1916), U.S. secretary of defense and president of the World Bank **10** 429-431

MCNAUGHTON, ANDREW (1887-1966), Canadian soldier and diplomat **10** 431-432

MCNEALY, SCOTT (born 1954), American businessman **19** 241-243

MCNICKLE, D'ARCY (born William D'Arcy McNickle; 1904-1977), Native American author, historian, and activist **10** 433

MCPHERSON, AIMEE SEMPLE (1890-1944), American evangelist **10** 434

MCQUEEN, BUTTERFLY (born Thelma McQueen; 1911-1995), African American actress **10** 434-437

MEAD, GEORGE HERBERT (1863-1931), American philosopher and social psychologist **10** 437-438

MEAD, MARGARET (1901-1978), American anthropologist **10** 438-440

MEADE, GEORGE GORDON (1815-1872), American general **10** 440-441

MEANS, RUSSELL (born 1939), Native American activist **10** 441-444

MEANY, GEORGE (1894-1980), American labor leader **10** 444

Meat industry (United States)
Swift, Gustavus Franklin **22** 407-409

MECIAR, VLADIMIR (born 1942), Slovak prime minister **18** 283-285

Medal of Honor
see Congressional Medal of Honor

MEDAWAR, PETER BRIAN (1915-1987), British zoologist **10** 444-445

MEDICI, CATHERINE DE' (1519-1589), Italian queen of France **10** 445-449

MEDICI, COSIMO DE' (1389-1464), Italian statesman and merchant prince **10** 449-450

MEDICI, LORENZO DE' (1449-1492), Italian statesman, ruler of Florence 1469-1492 **10** 450-451

Medicine
angiogenesis
Folkman, Judah **22** 176-179
autoimmunity
Gallo, Robert Charles **22** 191-193
medieval
Hildegard of Bingen **22** 240-242

MEDILL, JOSEPH (1823-1899), American abolitionist editor and publisher **10** 451-452

MEGAWATI SUKARNOPUTRI (born 1947), Indonesian prime minister **20** 257-259

MEHMED THE CONQUEROR (a.k.a. Mehmed II and Mehmed Celebi; ca. 1432-1481), Turkish sultan **10** 452-454

MEHTA, SIR PHEROZESHAH (1845-1915), Indian statesman **10** 455

MEHTA, ZUBIN (born 1936), India born American conductor **10** 455-456

MEIER, RICHARD (born 1934), New York architect **10** 456-458

MEIGGS, HENRY (1811-1877), American railroad builder **10** 458-459

MEIGHEN, ARTHUR (1874-1960), Canadian lawyer, prime minister 1920-21, 1926 **10** 459-460

MEINECKE, FRIEDRICH (1862-1954), German historian **10** 460-461

MEINESZ, FELIX ANDRIES VENING (1887-1966), Dutch geodesist and geophysicist **10** 461

MEINONG, ALEXIUS RITTER VON HANDSCHUCHSHEIM (1853-1920), Austrian philosopher **10** 461-462

MEIR, GOLDA (1898-1978), Israeli prime minister **10** 462-463

MEITNER, LISE (born Elise Meitner; 1878-1968), Austrian-born American nuclear physicist **10** 463-466

MELANCTHON, PHILIP (1497-1560), German theologian and humanist **10** 466-467

MELAND, BERNARD EUGENE (born 1899), American historian of liberal theology **10** 467-468

MELBOURNE, 2ND VISCOUNT (William Lamb; 1779-1848), English statesman, prime minister 1834 and 1835-1841 **10** 468-469

MELLON, ANDREW WILLIAM (1855-1937), American businessman **10** 469-470

MELLON, RICHARD KING (1899-1970), American business leader and philanthropist **20** 259-261

MELNIKOV, KONSTANTIN STEPANOVICH (1890-1974), Russian avant-grant architect **10** 470-471

MELVILLE, GEORGE WALLACE (1841-1912), American naval officer and explorer **10** 472

MELVILLE, HERMAN (1819-1891), American author **10** 472-476

MEMLING, HANS (circa 1440-1494), German-born painter active in Flanders **10** 476

MEMMINGER, CHRISTOPHER GUSTAVUS (1803-1888), American politician **10** 476-477

MENANDER (342-291 B.C.), Athenian comic playwright **10** 477-478

MENCHÚ, RIGOBERTA (born 1959), Guatemalan human rights activist who won the Nobel Peace Prize **10** 479-480

MENCIUS (circa 371-circa 289 B.C.), Chinese philosopher **10** 480-481

MENCKEN, HENRY LOUIS (1880-1956), American journalist, editor, critic, and philologist **10** 481-483

MENDAÑA DE NEYRA, ÁLVARO DE (1541-1595), Spanish explorer **10** 483

MENDEL, JOHANN GREGOR (1822-1884), Moravian natural scientist and Augustinian abbot **10** 483-486

MENDELEEV, DMITRII IVANOVICH (1834-1907), Russian chemist **10** 486-488

MENDELSOHN, ERICH (1887-1953), German architect **10** 488

MENDELSSOHN, MOSES (1729-1786), German Jewish philosopher **10** 488-489

MENDELSSOHN-BARTHOLDY, FELIX JAKOB LUDWIG (1809-1847), German composer **10** 489-491

MENDENHALL, DOROTHY REED (1874-1964), American physician **10** 491-492

MENDES, CHICO (Francisco Mendes; 1944-1988), Brazilian environmental activist **19** 243-245

MENDÈS FRANCE, PIERRE (1907-1982), French prime minister (1954-1955) and politician **10** 492-493

MENDES PINTO, FERNAO (1509-1583), Portugese adventurer **10** 493-494

MENDOZA, ANTONIO DE (1490-1552), Spanish viceroy in Mexico and Peru **10** 494-495

MENDOZA, DANIEL (1764-1836), English boxer **20** 261-263

MENELIK II (born Sahle Mariam; 1844-1913), Ethiopian emperor 1889-1913 **10** 495-497

MENEM, CARLOS SÁUL (born 1930), Peronist president of Argentina **10** 497-499

MENÉNDEZ DE AVILÉS, PEDRO (1519-1574), Spanish seaman and colonizer **10** 499-500

MENES (King of Egypt; ca. 3420 B.C. - 3345 B.C.), unifier of Egypt **10** 500-502

MENGELE, JOSEF (1911-1979), German physician and war criminal **10** 502-503

MENGISTU HAILE MARIAM (born 1937), head of state of Ethiopia **10** 503-505

MENGS, ANTON RAPHAEL (1728-1779), German painter **10** 505

MENKEN, ALAN (born 1949), American composer **20** 263-266

MENNO SIMONS (circa 1496-1561), Dutch reformer **10** 505-506

MENOCAL, MARIO GARCIA (1866-1941), Cuban statesman, president 1913-1921 **10** 506-507

MENON, VENGALIL KRISHNAN KRISHNA (born 1897), Indian statesman **10** 507-509

MENOTTI, GIAN CARLO (born 1911), Italian-born American composer **10** 509-510

MENUHIN, YEHUDI (1916-1999), American and British violinist and conductor **20** 266-268

MENZIES, SIR ROBERT GORDON (born 1894), Australian statesman **10** 510-511

MENZIES, WILLIAM CAMERON (1896-1957), American film director, producer, and set designer **21** 291-293

MERCATOR, GERHARDUS (1512-1594), Flemish cartographer **10** 511-512

MEREDITH, GEORGE (1828-1909), English novelist and poet **10** 512-513

MEREDITH, JAMES H. (born 1933), African American civil rights activist and politician **10** 514-515

MEREZHKOVSKY, DMITRY SERGEYEVICH (1865-1941), Russian writer and literary critic **10** 515-516

MERGENTHALER, OTTMAR (1854-1899), German-American inventor of the Linotype **10** 516-517

MERIAN, MARIA SIBYLLA (1647-1717), German artist and entomologist **20** 268-269

MERICI, ANGELA (St. Angela; 1474-1530), Italian nun and educator **21** 293-295

MÉRIMÉE, PROSPER (1803-1870), French author **10** 517

MERLEAU-PONTY, MAURICE (1908-1961), French philosopher **10** 518

MERMAN, ETHEL (Ethel Agnes Zimmermann; 1909-1984), American singer and actress **21** 295-297

MERRIAM, CHARLES EDWARD (1874-1953), American political scientist **10** 518-519

MERRILL, CHARLES E. (1885-1956), founder of the world's largest brokerage firm **10** 519-520

MERRILL, JAMES (1926-1995), American novelist, poet, and playwright **10** 521-522

MERTON, ROBERT K. (born 1910), American sociologist and educator **10** 522-523

MERTON, THOMAS (1915-1968), Roman Catholic writer, social critic, and spiritual guide **10** 523-525

MERULO, CLAUDIO (1533-1604), Italian composer, organist, and teacher **10** 525-526

MESMER, FRANZ ANTON (1734-1815), German physician **10** 526-527

MESSALI HADJ (1898-1974), founder of the Algerian nationalist movement **10** 527-528

MESSIAEN, OLIVIER (1908-1992), French composer and teacher **10** 528-529

MESSNER, REINHOLD (born 1944), Italian mountain climber and author **22** 316-318

METACOM (King Philip; 1640-1676), Wampanoag cheiftain **10** 529-531

METCALFE, CHARLES THEOPHILUS (1st Baron Metcalfe; 1785-1846), British colonial administrator **10** 531-532

METCHNIKOFF, ÉLIE (1845-1916), Russian physiologist and bacteriologist **10** 532-533

METHODIUS, SAINT (825-885), Greek missionary and bishop **4** 362-363

METTERNICH, KLEMENS VON (1773-1859), Austrian politician and diplomat **10** 533-536

MEYERBEER, GIACOMO (1791-1864), German composer **10** 536-537

MEYERHOF, OTTO FRITZ (1884-1951), German biochemist **10** 537-539

MEYERHOLD, VSEVOLOD EMILIEVICH (1874-1942?), Russian director **10** 539

MFUME, KWEISI (born Frizzell Gray; born 1948), African American civil rights activist and congressman **10** 539-542

MI FEI (1051-1107), Chinese painter, calligrapher, and critic **11** 12-13

MICAH (flourished 8th century B.C.), prophet of ancient Israel **10** 542-543

MICHAEL VIII (Palaeologus; 1224/25-1282), Byzantine emperor 1259-1282 **11** 1-2

MICHELANGELO BUONARROTI (1475-1564), Italian sculptor, painter, and architect **11** 2-5

MICHELET, JULES (1798-1874), French historian **11** 5-6

MICHELOZZO (circa 1396-1472), Italian architect and sculptor **11** 6-7

MICHELSON, ALBERT ABRAHAM (1852-1931), American physicist **11** 7-8

MICHENER, JAMES (1907-1997), American author **19** 245-247

Michigan (state; United States)
Cooley, Thomas McIntyre **22** 116-119

Middle East
peace promoters
Abdul-Baha **22** 3-5
political division of after World War I
Bell, Gertrude **22** 54-55

MIDDLETON, THOMAS (1580-1627), English playwright **11** 8-9

MIDGELY, MARY BURTON (born 1919), British philosopher who focused on the philosophy of human motivation and ethics **11** 9-10

MIES VAN DER ROHE, LUDWIG (1886-1969), German-born American architect **11** 10-12

Mihna
see Islam—Mihna

MIKAN, GEORGE (born 1924), American basketball player **21** 297-299

MIKULSKI, BARBARA (born 1936), United States senator from Maryland **11** 13-15

MILÁN, LUIS (circa 1500-after 1561), Spanish composer **11** 15-16

MILES, NELSON APPLETON (1839-1925), American general **11** 16-17

MILHAUD, DARIUS (born 1892), French composer and teacher **11** 17-18

Military leaders, American
• ARMY AND AIR FORCE
Army generals (18th century)
Lee, Charles **22** 294-297
Army generals (19th century; Confederate)
Breckinridge, John Cabell **22** 77-79
Longstreet, James **22** 301-305
Army generals (19th century; Union)
Dodge, Grenville Mellen **22** 142-145
Halleck, Henry Wager **22** 205-207

Military leaders, Aztec
Montezuma I **22** 322-324

Military leaders, British
• ARMY
colonels
Fuller, John Frederick Charles **22** 185-186
• NAVY
admirals
Fisher, John Arbuthnot **22** 171-173

Military leaders, Italian
Douhet, Giulio **22** 151-152

Military leaders, Pakistani
Musharraf, Pervez **22** 332-335

Military strategy
techniques
Douhet, Giulio **22** 151-152
Fisher, John Arbuthnot **22** 171-173
treatises
Halleck, Henry Wager **22** 205-207

MILIUKOV, PAVEL NIKOLAYEVICH (1859-1943), Russian historian and statesman **11** 18-19

MILK, HARVEY BERNARD (1930-1978), American politician and gay rights activist **11** 19-21

MILKEN, MICHAEL (born 1946), American businessman **19** 247-249

MILL, JAMES (1773-1836), Scottish philosopher and historian **11** 21

MILL, JOHN STUART (1806-1873), English philosopher and economist **11** 21-23
Hart, Herbert Lionel Adolphus **22** 218-219

MILLAIS, SIR JOHN EVERETT (1829-1896), English painter **11** 23-24

MILLAY, EDNA ST. VINCENT (1892-1950), American lyric poet **11** 24-25

MILLER, ARTHUR (born 1915), American playwright, novelist, and film writer **11** 25-26

MILLER, GLENN (Alton Glenn Miller; 1904-1944), American musician **19** 250-251

MILLER, HENRY (born 1891), American author **11** 26-27

MILLER, JOAQUIN (1837-1913), American writer **11** 27-28

MILLER, PERRY (1905-1963), American historian **11** 28-29

MILLER, SAMUEL FREEMAN (1816-1890), American jurist **11** 29-30

MILLER, WILLIAM (1782-1849), American clergyman **11** 30-31

MILLET, JEAN FRANÇOIS (1814-1875), French painter **11** 31

MILLET, KATE (born 1934), American feminist author and sculptor **11** 31

MILLIKAN, ROBERT ANDREWS (1868-1953), American physicist **11** 33-35

MILLS, BILLY (Makata Taka Hela; born 1938), Native American runner and businessman **19** 251-253

MILLS, C. WRIGHT (1916-1962), American sociologist and political polemicist **11** 35-36

MILLS, ROBERT (1781-1855), American architect **11** 36-37

MILNE, ALAN ALEXANDER (A.A. Milne; 1882-1956), British author **19** 253-254

MILNE, DAVID BROWN (1882-1953), Canadian painter and etcher **11** 37-38

MILNER, ALFRED (1st Viscount Milner; 1854-1925), British statesman **11** 38-39

MILOSEVIC, SLOBODAN (born 1941), president of Serbia **11** 39-40

MILOSZ, CZESLAW (born 1911), Nobel Prize winning Polish author and poet **11** 40-42

MILTIADES (circa 549-488 B.C.), Athenian military strategist and statesman **11** 42-43

MILTON, JOHN (1608-1674), English poet and controversialist **11** 43-46

MIN (1851-1895), Korean queen **11** 46-47

Mind of the South, The (book)
Cash, W. J. **22** 93-95

MINDON MIN (ruled 1852-1878), Burmese king **11** 47

MINDSZENTY, CARDINAL JÓZSEF (1892-1975), Roman Catholic primate of Hungary **11** 47-49

MINK, PATSY TAKEMOTO (born 1927), Asian American congresswoman **18** 287-289

MINTZ, BEATRICE (born 1921), American embryologist **11** 49-50

MINUIT, PETER (1580-1638), Dutch colonizer **11** 50

MIRABEAU, COMTE DE (Honoré Gabriel Victor de Riqueti; 1749-1791), French statesman and author **11** 51-52

MIRANDA, FRANCISCO DE (1750-1816), Latin American patriot **11** 52-53

MIRÓ, JOAN (1893-1983), Spanish painter **11** 53-54

MISHIMA, YUKIO (1925-1970), Japanese novelist and playwright **11** 54-55

Missouri Compromise (United States; 1820)
provisions
Pinkney, William **22** 355-357

MISTRAL, GABRIELA (1889-1957), Chilean poet and educator **11** 55-56

MITCHELL, BILLY (1879-1936), American military officer and aviator **20** 269-272

MITCHELL, EDGAR DEAN (born 1930), American astronaut **22** 318-320

MITCHELL, GEORGE JOHN (born 1933), Maine Democrat and majority leader in the United States Senate **11** 56-58

MITCHELL, JOHN (1870-1919), American labor leader **11** 58-59

MITCHELL, MARGARET (Munnerlyn; 1900-1949), American author of Gone With the Wind **11** 59-60

MITCHELL, MARIA (1818-1889), American astronomer and educator **11** 61

MITCHELL, WESLEY CLAIR (1874-1948), American economist **11** 61-62

MITRE, BARTOLOMÉ (1821-1906), Argentine historian and statesman, president 1862-1868 **11** 62-63

MITTERRAND, FRANÇOIS (born 1916), French politician and statesman and president (1981-1990) **11** 63-66

MIZRAHI, ISAAC (born 1961), American designer **11** 66-67

MLADIC, RATKO (born 1943), Bosnian Serb military leader **11** 68-69

MOBUTU SESE SEKO (Joseph Désiré Mobuto; 1930-1997), Congolese president **11** 69-71

MODEL, LISETTE (nee Lisette Seyberg; 1906?-1983), American photographer and educator **19** 254-256

MODERSOHN-BECKER, PAULA (1876-1907), German painter **11** 71-72

MODIGLIANI, AMEDEO (1884-1920), Italian painter and sculptor **11** 72-73

MOFFETT, WILLIAM ADGER (1869-1933), American naval officer **21** 299-301

MOFOLO, THOMAS (1876-1948), Lesothoan author **11** 74

MOGILA, PETER (1596/1597-1646), Russian Orthodox churchman and theologian **11** 74-75

Mogul empire
see India—1000-1600

MOHAMMAD REZA SHAH PAHLAVI (1919-1980), king of Iran **11** 75-76

MOHAMMED (circa 570-632), founder of Islam **11** 76-78

MOHAMMED V (Mohammed Ben Youssef; 1911-1961), king of Morocco **11** 79-81

MOHAMMED ALI (1769-1849), Ottoman pasha of Egypt 1805-1848 **11** 81-82

MOHOLY-NAGY, LÁSZLÓ (1895-1946), Hungarian painter and designer **11** 82-83

MOI, DANIEL ARAP (born Daniel Toroitich arap Moi; born 1924), president of Kenya **11** 83-86

Molecular biology
see Biology, molecular

MOLIÈRE (1622-1673), French dramatist **11** 86-88

MOLINARI, SUSAN K. (born 1958), American newscaster **18** 289-291

MOLINOS, MIGUEL DE (1628-1696), Spanish priest **11** 88-89

MOLOTOV, VYACHESLAV MIKHAILOVICH (1890-1986), Soviet statesman **11** 89-90

MOLTKE, COUNT HELMUTH KARL BERNARD VON (1800-1891), Prussian military leader **11** 90-91

MOLTMANN, JÖURGEN (born 1926), German Protestant theologian **11** 91-92

MOMADAY, N. SCOTT (born 1934), Native American author **11** 92-94

MOMMSEN, THEODOR (1817-1903), German historian and philologist **11** 94-95

MONAGHAN, TOM (Thomas Stephen Monaghan; born 1937), American businessman and philanthropist **19** 256-258

MONASH, JOHN (1865-1931), Australian soldier, engineer, and administrator **11** 95-96

MONCK, GEORGE (1st Duke of Albemarle; 1608-1670), English general and statesman **11** 96-97

MONDALE, WALTER F. (Fritz; born 1928), United States senator and vice president **11** 97-99

MONDAVI, ROBERT (born 1913), American winemaker **19** 258-260

MONDLANE, EDUARDO CHIVAMBO (1920-1969), Mozambican educator and nationalist **11** 100-101

MONDRIAN, PIET (1872-1944), Dutch painter **11** 101-102

MONET, CLAUDE (1840-1926), French painter **11** 102-104

MONGKUT (Rama IV; 1804-1868), king of Thailand 1851-1868 **11** 104

MONK, THELONIOUS (1917-1982), African American jazz musician **11** 104-108

Monmouth, battle of (1778)
Lee, Charles **22** 294-297

MONMOUTH AND BUCCLEUGH, DUKE OF (James Scott; 1649-1685), English claimant to the throne **11** 108-109

MONNET, JEAN (1888-1979), French economist and diplomat **11** 109-110

MONOD, JACQUES (1910-1976), French biologist who discovered messenger RNA **11** 110-111

MONROE, JAMES (1758-1831), American diplomat and statesman, president 1817-1825 **11** 111-113

MONROE, MARILYN (Norma Jean Baker; 1926-1962), film actress **11** 113-114

Monsieur Hulot (fictional character)
Tati, Jacques **22** 410-412

MONTAGNIER, LUC (born 1932), French virologist **11** 114-116

MONTAGU, ASHLEY (Israel Ehrenberg; 1905-1999), British-born American anthroplogist and author **22** 320-322

MONTAGU, JOHN, FOURTH EARL OF SANDWICH (1718-1792), English politician and first lord of the admiralty **21** 301-303

MONTAGU, MARY WORTLEY (1689-1762), English poet **18** 291-293

MONTAIGNE, MICHEL EYQUEM DE (1533-1592), French essayist **11** 116-117

MONTALE, EUGENIO (1896-1981), Italian poet and critic **11** 117-118

MONTALEMBERT, COMTE DE (Charles Forbes; 1810-1870), French political writer **11** 118-119

MONTALVO, JUAN MARÍA (1832-1889), Ecuadorian writer **11** 119-120

MONTANA, JOE (born 1956), American football player **11** 120-121

MONTANUS (flourished 2nd century), Early Christian founder of schismatic sect **11** 122

MONTCALM DE SAINT-VÉRAN, MARQUIS DE (1712-1759), French general in Canada **11** 122-123

MONTEFIORE, MOSES (1784-1885), English Zionist and philanthropist **20** 272-274

MONTESQUIEU, BARON DE (Charles Louis de Secondat; 1689-1755), French man of letters **11** 123-125

MONTESSORI, MARIA (1870-1952), Italian educator and physician **11** 125-126

MONTEVERDI, CLAUDIO GIOVANNI ANTONIO (1567-1643), Italian composer **11** 126-128

MONTEZUMA I (Motecuhzoma I; Moctezuma I; 1397-1469), Aztec ruler **22** 322-324

MONTEZUMA II (1466?-1520), Aztec emperor 1502-1520 **11** 128-129

MONTEZUMA, CARLOS (born Wassaja; ca. 1865-1923), Native American physician and political leader **11** 129-132

MONTFORT, SIMON DE (6th Earl of Leicester; 1208-1265), English statesman and soldier **11** 132-133

MONTGOLFIER, JACQUES ÉTIENNE (1745-1799), French inventor and industrialist **11** 133-134

MONTGOLFIER, JOSEPH MICHEL (1740-1810), French inventor and industrialist **11** 133-134

MONTGOMERY, BERNARD LAW (1st Viscount Montgomery of Alamein; born 1887), English field marshal **11** 135-136

MONTGOMERY, LUCY MAUD (1874-1942), Canadian author **11** 136-138

MONTGOMERY, RICHARD (1736-1775), colonial American general **11** 138-139

MONTREUIL, PIERRE DE (flourished circa 1231-1266/67), French architect **11** 139

MONTT TORRES, MANUEL (1809-1880), Chilean statesman, president 1851-1861 **11** 139-140

MOODIE, SUSANNA (1803-1885), Canadian poet, novelist, and essayist **11** 140-141

MOODY, DWIGHT L. (1837-1899), American evangelist **11** 141-142

Moon (earth's)
exploration
Bean, Alan **22** 48-50
Cernan, Gene **22** 100-102
Conrad, Pete **22** 114-116
Irwin, James **22** 259-261
Mitchell, Edgar Dean **22** 318-320
Schmitt, Jack **22** 385-386

MOON, SUN MYUNG (born 1920), founder of the Unification Church **11** 142-143

MOORE, CHARLES WILLARD (1925-1993), American architect and educator **11** 143-145

MOORE, CHARLOTTE E. (1898-1990), American astrophysicist **11** 145-146

MOORE, GEORGE EDWARD (1873-1958), English philosopher **11** 146

MOORE, HENRY (1898-1986), English sculptor **11** 146-148

MOORE, MARIANNE (1887-1972), American poet and translator **11** 148-149

MORALES, LUIS DE (circa 1519-1586), Spanish painter **11** 150

MORALES-BERMÚDEZ CERRUTI, FRANCISCO (born 1921), president of Peru (1975-1980) **11** 150-151

MORAN, THOMAS (1837-1926), American painter and graphic artist **11** 151-152

MORANDI, GIORGIO (1890-1964), Italian painter of still lifes **11** 152-153

MORAVIA, ALBERTO (1907-1990), Italian author **11** 153-155

MORAZÁN, JOSÉ FRANCISCO (1792-1842), Central American general and statesman **11** 155

MORE, SIR THOMAS (1478-1535), English humanist and statesman **11** 156-157

MOREAU, GUSTAVE (1826-1898), French artist and professor **22** 324-326

MORELOS, JOSÉ MARÍA (1765-1815), Mexican priest and revolutionary leader **11** 157-158

MORENO, MARIANO (1778-1811), Argentine revolutionary **20** 274-275

MORGAGNI, GIOVANNI BATTISTA (1682-1771), Italian anatomist **11** 158-159

MORGAN, CONWAY LLOYD (1852-1936), English psychologist **11** 159-160

MORGAN, DANIEL (circa 1735-1802), American soldier and tactician **11** 160-161

MORGAN, GARRETT A. (1877-1963), African American inventor and publisher **11** 161-162

MORGAN, JOHN (1735-1789), American physician **11** 162-163

MORGAN, JOHN PIERPONT (1837-1913), American banker **11** 163-165
corporate interests
Baer, George Frederick **22** 39-41

MORGAN, JOHN PIERPONT, II (1867-1943), American banker **11** 165

MORGAN, JULIA (1872-1957), American architect **11** 165-166

MORGAN, JUNIUS SPENCER (1813-1890), American banker **11** 166-167

MORGAN, LEWIS HENRY (1818-1881), American anthropologist **11** 167-168

MORGAN, ROBIN (born 1941), feminist writer, editor, poet, and political activist **11** 168-170

MORGAN, THOMAS HUNT (1866-1945), American zoologist and geneticist **11** 170-171

MORGENTHAU, HANS J. (1904-1979), American political scientist **11** 171-172

MORGENTHAU, HENRY, JR. (1891-1967), American statesman **11** 172-173

MORIN, PAUL (1889-1963), French-Canadian poet **11** 174

MORÍNIGO, HIGINIO (1897-1985), Paraguayan statesman **11** 174-175

MORISON, SAMUEL ELIOT (1887-1976), American historian and biographer **11** 175-176

MORISOT, BERTHE (1841-1895), French painter **21** 303-305

MORITA, AKIO (born 1921), Japanese industrial leader **11** 176-178

MORLEY, JOHN (Viscount Morley of Blackburn; 1838-1923), English statesman and author **11** 178-179

MORLEY, THOMAS (circa 1557-1602/08), English composer and organist **11** 179-180

MORO, ALDO (1916-1978), leader of Italy's Christian Democratic Party **11** 180-181

MORRICE, JAMES WILSON (1865-1924), Canadian painter **11** 181-182

MORRILL, JUSTIN SMITH (1810-1898), American legislator **11** 182

MORRIS, GOUVERNEUR (1752-1816), American statesman and diplomat **11** 182-183

MORRIS, LEWIS (1671-1746), American colonial official **11** 183-184

MORRIS, MARK (born 1956), American choreographer **11** 184-185

MORRIS, ROBERT (1734-1806), American financer and statesman **11** 185-187

MORRIS, WILLIAM (1834-1896), English man of letters, artist, and politician **11** 187-188

MORRISON, JIM (James Douglas Morrison; 1943-1971), American singer and songwriter **18** 293-295

MORRISON, TONI (Chloe Anthony Wofford; born 1931), African American novelist **11** 188-190

MORROW, DWIGHT WHITNEY (1873-1931), American banker and diplomat **11** 190-191

MORSE, JEDIDIAH (1761-1826), American geographer and clergyman **11** 191-192

MORSE, SAMUEL FINLEY BREESE (1791-1872), American artist and inventor **11** 192-193

MORSE, WAYNE L. (1900-1974), United States senator from Oregon **11** 193-194

MORTIMER, JOHN CLIFFORD (born 1923), British author of novels, stories, and plays for radio, stage, television, and film **11** 194-195

MORTON, NELLE KATHERINE (1905-1987), activist for racial justice, teacher of Christian educators, and proponent of feminist theology **11** 195-197

MORTON, OLIVER HAZARD PERRY THROCK (1823-1877), American politician **11** 197-198

MORTON, WILLIAM THOMAS GREEN (1819-1868), American dentist **11** 198-199

MOSELY-BRAUN, CAROL (born 1947), African American Democratic senator from Illinois **11** 199-200

MOSES (circa 1392-circa 1272 B.C.), Hebrew prophet and lawgiver **11** 200-201

MOSES, EDWIN (born 1955), African American track and field star **20** 275-277

MOSES, GRANDMA (Anna Mary Robertson; 1860-1961), American painter **11** 201-202

MOSES, ROBERT (1888-1981), New York City's builder of public works **11** 202-203

MOSHWESHWE (Moshesh; circa 1787-1868), South African king **11** 203-205

MOSQUERA, TOMÁS CIPRIANO DE (1798-1878), Colombian statesman **11** 205-206

MOSSADEGH, MOHAMMAD (Musaddiq; 1882-1967), Iranian nationalist politician and prime minister (1951-1953) **11** 206-207

MÖSSBAUER, RUDOLF (born 1929), German physicist **11** 208-209

MOTHERWELL, ROBERT (1915-1991), American painter **11** 210-211

Motion pictures (Asia)
Gosho, Heinosuke **22** 199-200
Imai, Tadashi **22** 255-257
Itami, Juzo **22** 263-265

Motion pictures (Europe)
Dreyer, Carl Theodor **22** 152-155
Fürüzan **22** 189-190
Murnau, F.W. **22** 330-332
Ray, Nicholas **22** 364-366
Renoir, Jean **22** 366-369
Tati, Jacques **22** 410-412
Vadim, Roger **22** 413-415

Motion pictures (United States)
and Native Americans
George, Dan **22** 196-198
animation
Fleischer, Max **22** 173-175
comedy
Allen, Gracie **22** 18-20
Allen, Steve **22** 20-22
Lemmon, Jack **22** 297-299
Matthau, Walter **22** 314-316
directors
Frankenheimer, John **22** 182-185
Huston, John Marcellus **22** 250-252
film noir
Ray, Nicholas **22** 364-366
Renoir, Jean **22** 366-369
filmmakers
Cassavetes, John **22** 96-98
Hawks, Howard Winchester **22** 225-226

Lumet, Sidney **22** 305-307
Wyler, William **22** 424-426
improvisational
Cassavetes, John **22** 96-98
producers
Stevens, George Cooper **22** 401-403
screenwriters
Huston, John Marcellus **22** 250-252
silents
Murnau, F.W. **22** 330-332
''talkies'' and after
Robards, Jason **22** 375-378
Scott, George Campbell **22** 391-393
Young, Loretta **22** 427-430

MOTLEY, CONSTANCE BAKER (born 1921), African American judge and attorney **18** 295-297

MOTLEY, JOHN LOTHROP (1814-1877), American historian and diplomat **11** 211-212

MOTLEY, WILLARD FRANCIS (1909-1965), African American author **22** 326-328

MOTT, JOHN R. (1865-1955), American Protestant leader **11** 212

MOTT, LUCRETIA COFFIN (1793-1880), American feminist and abolitionist **11** 212-213

MOUNT, WILLIAM SIDNEY (1807-1868), American painter **11** 213-214

Mount Everest
Messner, Reinhold **22** 316-318

Mount Holyoke Female Seminary (South Hadley, Massachusetts)
Carr, Emma Perry **22** 89-91

Mountain climbing
Messner, Reinhold **22** 316-318

MOUNTBATTEN, LOUIS FRANCIS ALBERT VICTOR NICHOLAS (1900-1979), English Navy officer and viceroy of India **18** 297-299

MOYERS, BILLY DON (''Bill''; born 1934), television journalist, author, and press secretary to president Lyndon B. Johnson **11** 214-216

MOYNIHAN, DANIEL PATRICK (''Pat''; born 1927), United States senator from New York **11** 216-218

MOZART, WOLFGANG AMADEUS (1756-1791), Austrian composer **11** 218-221

MPHAHLELE, EZEKIEL (a.k.a. Bruno Eseki; born 1919), South African author and scholar **11** 221-223

MQHAYI, SAMUEL EDWARD KRUNE (1875-1945), South African novelist and poet **11** 223

MUAWIYA IBN ABU SUFYAN (died 680), Umayyad caliph **11** 223-224

MUBARAK, HOSNI (born 1928), president of Egypt **11** 225-226

MUELLER, OTTO (1874-1930), German expressionist painter **11** 226-227

MUGABE, ROBERT GABRIEL (born 1924), Zimbabwe's first elected black prime minister **11** 227-229

MUHAMMAD, ELIJAH (Poole; 1897-1975), leader of the Nation of Islam (''Black Muslims'') **11** 230-231

MUHAMMAD BIN TUGHLUQ (ruled 1325-1351), Moslem sultan of Delhi **11** 229

MUHAMMAD TURE, ASKIA (circa 1443-1538), ruler of the West African Songhay empire **11** 231-232

MÜHLENBERG, HEINRICH MELCHIOR (1711-1787), German-born American Lutheran clergyman **11** 232-233

MUHLENBERG, WILLIAM AUGUSTUS (1796-1877); American Episcopalian clergyman **11** 233-234

MUIR, JOHN (1838-1914), American naturalist **11** 234

MUJIBUR RAHMAN, SHEIK (1920-1975), Bengal leader who helped found Bangladesh **11** 234-236

MUKERJI, DHAN GOPAL (1890-1936), Indian author and Hindu priest **22** 328-330

MULDOWNEY, SHIRLEY (born ca. 1940), American race car driver **11** 236-238

MULLER, HERMANN JOSEPH (1890-1967), American geneticist **11** 238-239

MÜLLER, JOHANNES PETER (1801-1858), German physiologist and anatomist **11** 239-240

MÜLLER, KARL ALEXANDER (born 1927), Swiss-born solid-state physicist **11** 240-241

MÜLLER, PAUL HERMANN (1899-1965), Swiss chemist **11** 241-242

MULRONEY, MARTIN BRIAN (born 1939), prime minister of Canada **11** 242-246

MUMFORD, LEWIS (1895-1990), American social philosopher and architectural critic **11** 246-247

MUNCH, EDVARD (1863-1944), Norwegian painter and graphic artist **11** 247-248

MUNDELEIN, GEORGE WILLIAM (1872-1939), American Roman Catholic cardinal **11** 248-249

MUÑOZ MARÍN, JOSÉ LUÍS ALBERTO (1898-1980), Puerto Rican political leader **11** 249-250

MUÑOZ RIVERA, LUÍS (1859-1916), Puerto Rican political leader **11** 250

MUNSEY, FRANK ANDREW (1854-1925), American publisher **11** 251

MÜNZER, THOMAS (1489?-1525), German Protestant reformer **11** 251-252

MURASAKI SHIKIBU (circa 976-circa 1031), Japanese writer **11** 252-253

MURAT, JOACHIM (1767-1815), French marshal, king of Naples 1808-1815 **11** 253-254

MURATORI, LODOVICO ANTONIO (1672-1750), Italian historian and antiquary **11** 254-255

MURCHISON, SIR RODERICK IMPEY (1792-1871), British geologist **11** 255-256

MURDOCH, JEAN IRIS (1919-1999), British novelist **11** 256-257

MURDOCH, RUPERT (born 1931), Australian newspaper publisher **11** 257-258

MURILLO, BARTOLOMÉ ESTEBAN (1617-1682), Spanish painter **11** 258-259

MURNAU, F.W. (Friedrich Wilhelm Plumpe; 1888-1913), German film director **22** 330-332

MURPHY, AUDIE (1924-1971), American army officer and actor **18** 299-301

MURPHY, CHARLES FRANCIS (1858-1924), American politician **11** 259-260

MURPHY, FRANK (1890-1949), American jurist and diplomat **11** 260-261

MURRAY, JAMES (1721-1794), British general **11** 261-262

MURRAY, JOSEPH (born 1919), American physician **18** 301-303

MURRAY, LESLIE ALLAN (born 1938), Australian poet and literary critic **11** 262-263

MURRAY, PHILIP (1886-1952), American labor leader **11** 264-265

MURROW, EDWARD ROSCOE (1908-1965), American radio and television news broadcaster **11** 265-266
Sevareid, Eric **22** 395-397

MUSA MANSA (died 1337), king of the Mali empire in West Africa ca. 1312-1337 **11** 266

MUSGRAVE, THEA (born 1928), Scottish-born composer **11** 266-268

MUSHARRAF, PERVEZ (born 1943), Pakistani head of sate **22** 332-335

MUSIAL, STAN (Stanislaus Musial, Stanley Frank Musial; born 1920), American baseball **19** 260-262

Music
world music
N'Dour, Youssou **22** 338-340
Shankar, Ravi **22** 397-399

Musicals (United States)
librettists/lyricists
Bacharach, Burt **22** 38-39

Musicians, American
bandleaders
Hampton, Lionel **22** 211-213
Holly, Buddy **22** 247-249
Welk, Lawrence **22** 420-422
clarinetists
Bechet, Sidney **22** 50-52
composers (20th century)
Allen, Steve **22** 20-22
Domino, Fats **22** 145-147
Dorsey, Thomas Andrew **22** 149-151
Schuman, William Howard **22** 388-391
gospel singers
Dorsey, Thomas Andrew **22** 149-151
guitarists
Atkins, Chet **22** 28-30
Valens, Ritchie **22** 415-417
lyricists
Bacharach, Burt **22** 38-39
Holly, Buddy **22** 247-249
Valens, Ritchie **22** 415-417
pianists
Domino, Fats **22** 145-147
saxophonists
Bechet, Sidney **22** 50-52
singers
Domino, Fats **22** 145-147
Holly, Buddy **22** 247-249
teachers of
Schuman, William Howard **22** 388-391
vibraphonists
Hampton, Lionel **22** 211-213

Musicians, Australian
Sutherland, Joan **22** 404-407

Musicians, English
composers (19th-20th century)
Birtwistle, Harrison **22** 62-64
conductors
Davis, Colin Rex **22** 131-133

Musicians, French
flutists
Rampal, Jean-Pierre Louis **22** 362-364

Musicians, German
composers (12th century)
Hildegard of Bingen **22** 240-242

Musicians, Indian
Shankar, Ravi **22** 397-399

Musicians, Israeli
conductors
Zukerman, Pinchas **22** 433-435
violinists
Zukerman, Pinchas **22** 433-435

Musicians, Russian
conductors
Ashkenazy, Vladimir **22** 24-26
pianists
Ashkenazy, Vladimir **22** 24-26

Musicians, Sengalese
N'Dour, Youssou **22** 338-340

Musicians, Spanish
Carreras, Jose Maria **22** 91-93

Musicians, South African
Makeba, Miriam **22** 309-312

MUSIL, ROBERT EDLER VON (1880-1942), Austrian novelist, dramatist, and short story writer **11** 268-269

MUSKIE, EDMUND SIXTUS (1914-1996), United States senator and Democratic vice-presidential nominee **11** 269-271

MUSSET, LOUIS CHARLES ALFRED DE (1810-1857), French poet, dramatist, and fiction writer **11** 271-272

MUSSOLINI, BENITO (1883-1945), Italian Fascist dictator 1922-1943 **11** 272-274

MUSSORGSKY, MODEST PETROVICH (1839-1881), Russian composer **11** 274-276

MUSTE, ABRAHAM JOHANNES (1885-1967), American pacifist and labor leader **11** 276-277

MUTESA I (circa 1838-1884), African monarch of Buganda **11** 277

MUTESA II (1924-1969), Monarch of Buganda **11** 277-278

MUTIS, JOSÉ CELESTINO (1732-1808), Spanish-Colombian naturalist **11** 278-279

MUTSUHITO (a.k.a. Meiji; 1852-1912), Japanese emperor **11** 279-282

MUYBRIDGE, EADWEARD (1830-1904), English photographer **21** 305-308

MWANGA (circa 1866-1901), Monarch of Buganda **11** 282-283

MYDANS, CARL (born 1907), American photojournalist **11** 283-284

MYRDAL, KARL GUNNAR (1898-1987), Swedish economist and sociologist **11** 284

MYRON (flourished circa 470-450 B.C.), Greek sculptor **11** 285

Mystery fiction (literary genre)
Gardner, Erle Stanley **22** 193-195
Himes, Chester Bomar **22** 242-244

Mysticism (religion)
Jewish
Schneerson, Menachem Mendel **22** 386-388

MZILIKAZI (circa 1795-1868), South African warrior leader **11** 285-286

N

NABOKOV, VLADIMIR (1899-1977), Russian-born American writer, critic, and lepidopterist **11** 287-288

NABUCO DE ARAUJO, JOAQUIM AURELIO (1849-1910), Brazilian abolitionist, statesman, and author **11** 288-289

NADELMAN, ELIE (1882-1946), Polish-American sculptor and graphic artist **11** 289-290

NADER, RALPH (born 1934), American lawyer and social crusader **11** 290-291

NADIR SHAH (born Nadir Kouli; 1685-1747), Emperor of Persia **20** 278-281

NAGEL, ERNEST (1901-1985), American philosopher of science **11** 291-292

NAGUMO, CHUICHI (1887-1944), Japanese admiral **19** 263-266

NAGURSKI, BRONKO (Bronislaw Nagurski; 1908-1990), Canadian football player **21** 309-311

NAGY, IMRE (1896-1958), prime minister of Hungary (1953-55, 1956) **11** 292-293

NAHMANIDES (1194-1270), Spanish Talmudist **11** 293-294

NAIDU, SAROJINI (1879-1949), Indian poet and nationalist **11** 294-295

NAIPAUL, V. S. (born 1932), Trinidadian author of English-language prose **11** 295-296

NAISMITH, JAMES (1861-1939), Canadian inventor of basketball **21** 311-313

NAJIBULLAH, MOHAMMAD (born 1947), Soviet-selected ruler of the Republic of Afghanistan **11** 296-298

NAKASONE, YASUHIRO (born 1918), prime minister of Japan (1982-1987) **11** 298-300

NAMATJIRA, ALBERT (1902-1959), Australian Aboriginal artist **11** 300-301

NAMIER, SIR LEWIS BERNSTEIN (1888-1960), English historian **11** 301-303

NANAK (1469-1538), Indian reformer, founder of Sikhism **11** 303

NANSEN, FRIDTJOF (1861-1930), Norwegian polar explorer, scientist, and statesman **11** 304-305

NAOROJI, DADABHAI (1825-1917), Indian nationalist leader **11** 305

NAPIER, JOHN (1550-1617), Scottish mathematician **11** 306

NAPOLEON I (1769-1821), emperor of the French 1804-1815 **11** 306-310

NAPOLEON III (Louis Napoleon; 1808-1873), emperor of the French 1852-1870 **11** 310-312

NARAYAN, JAYAPRAKASH (1902-1979), Indian nationalist and social reformer **11** 312-313

NARAYAN, R. K. (Narayanswami; born 1906), Indian author **11** 313-314

NARIÑO, ANTONIO (1765-1823), Colombian patriot **11** 314-315

NARVÁEZ, PÁNFILO DE (1478?-1528), Spanish soldier and explorer **11** 315

NASH, JOHN (1752-1835), English architect and town planner **11** 316

NASH, JOHN FORBES, JR. (born 1928), American mathematician **22** 336-338

NASH, OGDEN (Frediric Ogden Nash; 1902-1971), American poet **18** 304-306

NASMYTH, JAMES (1808-1890), Scottish engineer and inventor **11** 316-317

NASSER, GAMAL ABDEL (1918-1970), Egyptian statesman, president 1956-1970 **11** 317-318

NAST, CONDÉ (1873-1942), American publisher **19** 266-268

NAST, THOMAS (1840-1902), American caricaturist and painter **11** 318-319

NATHAN, GEORGE JEAN (1882-1958), American author, editor, and critic **11** 319-321

NATION, CARRY AMELIA MOORE (1846-1911), American temperance reformer **11** 321-322

National Aeronautics and Space Administration (United States)
Bean, Alan **22** 48-50
Cernan, Gene **22** 100-102
Conrad, Pete **22** 114-116

National Broadcasting Company (NBC)
Allen, Steve **22** 20-22

National Institutes of Health (United States)
Gallo, Robert Charles **22** 191-193

Nationalism, Asian
India
Bai, Lakshmi **22** 41-42

Native Americans
aboriginals
Ishi **22** 261-263
and the media
George, Dan **22** 196-198
artists
Datsolalee **22** 130-131
authors
Ridge, John Rollin **22** 373-375
British relations with
Croghan, George **22** 127-129
culture
Deloria, Ella Clara **22** 136-138
language studies
Deloria, Ella Clara **22** 136-138
trade with
Croghan, George **22** 127-129
treaties with
Croghan, George **22** 127-129

NATIVIDAD, IRENE (born 1948), Asian American activist and women's rights advocate **11** 322-324

NATSUME, SOSEKI (or Kinnosuke; 1867-1916), Japanese novelist and essayist **11** 324-325

Natural Superiority of Women, The (book)
Montagu, Ashley **22** 320-322

Nature preserves
Bok, Edward William **22** 71-73

Navigato Sancti Brendani (book)
Brendan, Saint **22** 79-80

NAVRATILOVA, MARTINA (born 1956), American tennis player **11** 325-327

NAYLOR, GLORIA (born 1950), African American novelist **11** 328-329

NAZZAM, IBRAHIM IBN SAYYAR AL- (died circa 840), Moslem thinker and theologian **11** 329

NBC
see National Broadcasting Company

N'DOUR, YOUSSOU (born 1959), Senegalese musician **22** 338-340

NE WIN (born 1911), Burmese political leader **11** 364-365

NEAL, PATRICIA (Patsy Louise Neal; born 1926), American actress **19** 268-270

NEBUCHADNEZZAR (ruled 605-562 B.C.), king of Babylon **11** 330

NECKER, JACQUES (1732-1804), French financier and statesman **11** 330-331

NEFERTITI (flourished first half 14th century B.C.), Egyptian queen **11** 331-332

NEHRU, JAWAHARLAL (1889-1964), Indian nationalist, prime minister 1947-1964 **11** 332-334
associates
Abdullah, Mohammad **22** 7-9

NEHRU, MOTILAL (1861-1931), Indian lawyer and statesman **11** 334-335

NEILL, ALEXANDER SUTHERLAND (1883-1973), Scottish psychologist **11** 335-336

NEILSON, JOHN SHAW (1872-1942), Australian author **22** 340-342

Nejd (Arabic Kingdom)
see Saudi Arabia

NELSON, HORATIO (Viscount Nelson; 1758-1805), English admiral **11** 336-338

NELSON, RICK (Eric Hillard Nelson; 1940-1985), American musician and actor **21** 314-316

NEMEROV, HOWARD (1920-1991), American author and third poet laureate of the United States **11** 338-340

NERI, ST. PHILIP (1515-1595), Italian reformer **11** 340

NERNST, WALTHER (born Hermann Walther Nernst; 1864-1941), German chemist and inventor **11** 340-342

NERO CLAUDIUS CAESAR (37-68), Roman emperor 54-68 **11** 342-344

NERUDA, PABLO (Neftalí Ricardo Reyes Basoalto; 1904-73), Chilean poet, Nobel prize winner 1971 **11** 344-345

NERVAL, GÉRARD DE (1808-1855), French poet **11** 345-346

NERVI, PIER LUIGI (1891-1979), Italian architect and engineer **11** 346-348

NESSELRODE, COUNT KARL ROBERT (1780-1862), Russian diplomat **11** 348-349

NESTORIUS (died circa 453), Syrian patriarch of Constantinople and heresiarch **11** 349-350

NETANYAHU, BINYAMIN (born 1949), Israeli ambassador to the United Nations (1984-1988), head of the Likud Party, and prime minister **11** 350-351

NETO, ANTÓNIO AGOSTINHO (1922-1979), Angolan intellectual and nationalist and first president of the People's Republic of Angola **11** 351-352

NEUFELD, ELIZABETH F. (born 1928), American biochemist **11** 352-353

NEUMANN, BALTHASAR (1687-1753), German architect **11** 354-355

NEUTRA, RICHARD JOSEPH (1892-1970), Austrian-born American architect **11** 355-356

NEVELSON, LOUISE (1900-1988), American abstract sculptor **11** 356-357

NEVERS, ERNIE (Ernest Alonzo Nevers; 1903-1976), American athlete **20** 281-283

NEVIN, JOHN WILLIAMSON (1803-1886), American Protestant theologian **11** 357

NEVINS, ALLAN (1890-1971), American historian **11** 357-359

NEVSKY, ALEXANDER (ca. 1220-1262), Russian grand duke and prince **11** 359

New Amsterdam
see New York City

New Deal (United States; 1930s)
agriculture and conservation
Eccles, Marriner Stoddard **22** 160-162

New Humanist movement (United States)
Babbitt, Irving **22** 36-37

New Testament
see Bible

New York City (New York State)
• MODERN PERIOD
paintings of
Bishop, Isabel **22** 64-67

New York Public Library (established 1895; New York City)
Billings, John Shaw **22** 57-60

New York Zoological Society
Beebe, William **22** 52-54

NEWBERY, JOHN (1713-1767), English publisher **11** 360-361

NEWCOMB, SIMON (1835-1909), American astronomer **11** 361-362

NEWCOMEN, THOMAS (1663-1729), English inventor and engineer **11** 362

NEWHOUSE, SAMUEL IRVING (1895-1979), American media tycoon **11** 362-364

NEWMAN, BARNETT (1905-1970), American painter **11** 365

NEWMAN, JOHN HENRY (1801-1890), English cardinal and theologian **11** 365-367

NEWMAN, PAUL LEONARD (born 1925), American actor and humanitarian **18** 306-308

NEWTON, HUEY P. (born 1942), co-founder of the Black Panther Party **11** 367-369

NEWTON, SIR ISAAC (1642-1727), English scientist and mathematician **11** 369-372
compared to
Chatelet, Gabrielle-Emilie **22** 102-103

NEXØ, MARTIN ANDERSON (1869-1954), Danish author **11** 372

NEY, MICHEL (1769-1815), French marshal **11** 372-373

NEYMAN, JERZY (1894-1981), American statistician **21** 316-318

NGALA, RONALD GIDEON (1923-1972), Kenyan politician **11** 373-374

NGATA, SIR APIRANA TURUPA (1874-1950), Maori leader, politician, and scholar **11** 374-375

NGOYI, LILLIAN (1911-1980), South African civil rights activist **20** 283-284

NGUGI WA THIONG'O (James Ngugi; born 1938), Kenyan writer **11** 375-376

NI TSAN (1301-1374), Chinese painter **11** 400

NICHIREN (1222-1282), Japanese Buddhist monk **11** 376-377

NICHOLAS I (1796-1855), czar of Russia 1825-1855 **11** 377-378

NICHOLAS II (1868-1918), czar of Russia 1894-1917 **11** 378-380

NICHOLAS OF ORESME (circa 1320-1382), French bishop, writer and translator **11** 380

NICHOLSON, BEN (1894-1982), English painter **11** 380-381

NICHOLSON, SIR FRANCIS (1655-1728), English colonial governor **11** 381-382

NICKLAUS, JACK (born 1940), American golfer **11** 382-383

Nicknames
father of gospel music
Dorsey, Thomas Andrew **22** 149-151
godfather of oil
Fisher, John Arbuthnot **22** 171-173
La Stupenda
Sutherland, Joan **22** 404-407
Mama Africa
Makeba, Miriam **22** 309-312
Old Brains
Halleck, Henry Wager **22** 205-207
St. Brendan the Navigator
Brendan, Saint **22** 79-80
Terror of the Senate (British)
Brougham, Henry Peter **22** 83-85

NICHOLAS, ST. (Santa Claus; died 345), Lycian bishop **20** 284-285

NICHOLS, MIKE (Michael Igor Peschkowsky; born 1931), American film and theater director and producer **20** 285-288

NICOLSON, HAROLD GEORGE (1886-1968), British diplomat, historian, biographer, critic and journalist, and diarist **11** 383-384

NICOLSON, MARJORIE HOPE (1894-1981), American educator **11** 384-385

NIDETCH, JEAN (born 1927), founder of Weight Watchers **21** 318-320

NIEBUHR, BARTHOLD GEORG (1776-1831), German historian and statesman **11** 385-386

NIEBUHR, HELMUT RICHARD (1894-1962), American Protestant theologian **11** 386-387

NIEBUHR, REINHOLD (1892-1971), American Protestant theologian **11** 387-388

NIELSEN, CARL AUGUST (1865-1931), Danish composer **11** 388-389

NIEMEYER SOARES FILHO, OSCAR (born 1907), Brazilian architect **11** 389-390

NIETZSCHE, FRIEDRICH (1844-1900), German philosopher and poet **11** 390-392

NIGHTINGALE, FLORENCE (1820-1910), English nurse **11** 392-393

NIJINSKY, VASLAV (1890-1950), Russian ballet dancer **11** 393-395

NIKON, NIKITA MINOV (1605-1681), patriarch of the Russian Orthodox Church 1652-1666 **11** 395

NIMITZ, CHESTER WILLIAM (1885-1966), American admiral **11** 395-396

NIN, ANAIS (1903-1977), American author **11** 397-398

NIN-CULMELL, JOAQUÍN MARÍA (born 1908), American composer, pianist, and conductor **11** 398

19th Amendment
see Constitution of the United States—Amendments

NIRENBERG, MARSHALL WARREN (born 1927), American biochemist **11** 399-400

NIWANO, NIKKYO (Shikazo Niwano; born 1906), Buddhist Japanese religious leader **11** 400-401

NIXON, RICHARD MILHOUS (1913-1994), president of the United States (1969-1974) **11** 401-404

NIZAMI, KHALIQ AHMAD (born 1925), Indian historian, religious scholar, and diplomat **11** 405

NKOMO, JOSHUA MQABUKO (1917-1999), leading African nationalist in former colony of Rhodesia and president of the Zimbabwe African People's Union **11** 405-407

NKOSI, LEWIS (born 1936), South African author and literary critic **11** 407-408

NKRUMAH, KWAME (Francis Nwa Nkrumah; 1909-1972), Ghanaian statesman, president 1960-1966 **11** 408-410

No drama
see Japanese literature—No drama

NOBEL, ALFRED BERNHARD (1833-1896), Swedish chemist **11** 410-411

Nobel Prize winners
economics
Nash, John Forbes, JR. **22** 336-338

NOBILE, UMBERTO (1885-1978), Italian explorer and airship designer **11** 411-412

NOBUNAGA, ODA (1534-1582), Japanese general and statesman **11** 413-414

NOETHER, EMMY (born Amalie Emmy Noether; 1882-1935), German American mathematician **11** 414-416

NOGUCHI, ISAMU (1904-1988), American sculptor and designer **11** 416-418

NOLAN, SIDNEY ROBERT (1917-1992), Australian expressionist painter **11** 418

NOLAND, KENNETH (born 1924), American color-field painter **11** 418-419

NOLDE, EMIL (1867-1956), German expressionist painter **11** 419-420

NONO, LUIGI (1924-1990), Italian composer **11** 420-421

NORDENSKJÖLD, BARON NILS ADOLF ERIK (1832-1901), Finnish-Swedish polar explorer and mineralogist **11** 421-422

NORDENSKOLD, NILS OTTO GUSTAF (1869-1928), Swedish polar explorer and geologist **11** 422-423

NORDSTROM, JOHN (Johan W. Nordstrom; 1871-1963), American shoe retailer **19** 270-272

NORFOLK, 3D DUKE OF (Thomas Howard; 1473-1554), English soldier and councilor **11** 423

NORIEGA, MANUEL A. (born 1934), strongman of Panama (1980s) forced out in 1989 by the United States **11** 423-425

NORMAN, JESSYE (born 1945), American singer **11** 425-427

NORRIS, BENJAMIN FRANKLIN, JR. (1870-1902), American novelist and critic **11** 427-428

NORRIS, GEORGE WILLIAM (1861-1944), American statesman **11** 428-429

NORTH, FREDERICK (2nd Earl of Guilford; 1732-1792), English statesman **11** 429-430

NORTHROP, JOHN HOWARD (1891-1987), American biological chemist **11** 430-431

NORTHUMBERLAND, DUKE OF (John Dudley; circa 1502-1553), English soldier and statesman **11** 431-432

NOSTRADAMUS (born Michel de Notredame; 1503-1566), French physician, astrologist, and author **11** 432-434

Notation (music)
see Music—notation

NOVALIS (1772-1801), German poet and author **11** 435

NOVELLO, ANTONIA (Antonia Coello; born 1944), Puerto Rican American pediatrician **18** 308-310

NOYCE, ROBERT (1927-1990), American physicist and inventor **11** 436-437

NOYES, JOHN HUMPHREY (1811-1886), American founder of the Oneida Community **11** 437-438

NOZICK, ROBERT (born 1938), American philosopher and polemical advocate of radical libertarianism **11** 438-439

NU, U (1907-1995), Burmese statesman **11** 439-441

NUJOMA, SHAFIIHUNA (''Sam''; born 1929), first president of independent Namibia **11** 441-443

Number (mathematics)
theory
Erdos, Paul **22** 166-168

NUNN, SAM (born 1938), United States senator from Georgia **11** 443-444

NUREDDIN (Malik al-Adil Nur-al-Din Mahmud; 1118-1174), sultan of Syria and Egypt **11** 444-445

NUREYEV, RUDOLPH (born 1938), Russian-born dancer and choreographer **11** 445-446

NURI AL-SA'ID (1888-1958), Iraqi army officer, statesman, and nationalist **11** 446-447

NURMI, PAAVO (1897-1973), Finnish runner **19** 272-274

NYE, GERALD (1892-1971), American senator **21** 320-323

NYERERE, JULIUS KAMBERAGE (born 1922), Tanzanian statesman **11** 447-449

NYGREN, ANDERS (1890-1978), Lutheran bishop of Lund and representative of the so-called Lundensian school of theology **11** 449-451

NZINGA NKUWU (died 1506), king of Kongo **11** 451-452

O

OAKLEY, ANNIE (1860-1926), American markswoman and Wild West star **11** 453-454

OATES, JOYCE CAROL (born 1938), American author **11** 454-456

OATES, TITUS (1649-1705), English leader of the Popish Plot **11** 456

Objective school
see Historiography—objective school

OBOTE, APOLO MILTON (born 1925), Ugandan politician **11** 457

OBRECHT, JACOB (1450-1505), Dutch composer **11** 457-458

OBREGÓN, ÀLVARO (1880-1928), Mexican revolutionary general and president **11** 458-459

O'BRIEN, WILLIS (1886-1962), American film special effects pioneer **21** 324-326

O'CASEY, SEAN (1880-1964), Irish dramatist **11** 459-460

Occultism (psychology)
Blavatsky, Helena Petrovna **22** 67-69
Fortune, Dion **22** 180-182
Fuller, John Frederick Charles **22** 185-186

Oceanography (science)
Beebe, William **22** 52-54

OCHOA, ELLEN (born 1958), Hispanic American electrical engineer and astronaut **11** 460-461

OCHOA, SEVERO (1905-1993), Spanish biochemist **11** 461-464

OCHS, ADOLPH SIMON (1858-1935), American publisher and philanthropist **11** 464

OCKEGHEM, JOHANNES (circa 1425-1495), Netherlandish composer **11** 464-465

O'CONNELL, DANIEL (1775-1847), Irish statesman **11** 465-467

O'CONNOR, CARROLL (1924-2001), American actor **22** 343-345

O'CONNOR, JOHN JOSEPH (1920-2000), American Roman Catholic cardinal and archbishop **22** 345-347

O'CONNOR, (MARY) FLANNERY (1925-1964), American author of short stories and novels **11** 467-468

O'CONNOR, SANDRA DAY (born 1930), United States Supreme Court justice **11** 468-470

ODETS, CLIFFORD (1906-1963), American playwright and film director **11** 470-471

ODINGA, AJUMA JARAMOGI OGINGA (born 1912), Kenyan politician **11** 471-473

ODOACER (433-493), Germanic chieftain **11** 473

ODRIÁ AMORETTI, MANUEL APOLINARIO (1897-1974), Peruvian army officer, dictator-president, and politician **11** 473-474

ODUM, HOWARD WASHINGTON (1884-1954), American sociologist, educator, and academic administrator **11** 474-476

ODUMEGWU OJUKWU, CHUKWUEMEKA (born 1933), Nigerian army general and rebel **18** 311-313

OERSTED, HANS CHRISTIAN (1777-1851), Danish physicist **11** 476-478

OERTER, AL (Alfred Adolph Oerter Jr.; born 1936), American discus thrower **21** 326-328

OFFENBACH, JACQUES (1819-1880), German-French composer **11** 478-479

OGATA, SADAKO (born 1927), United Nations High Commissioner for Refugees **11** 479-480

OGBURN, WILLIAM FIELDING (1886-1959), American sociologist **11** 480

OGDEN, PETER SKENE (1794-1854), Canadian fur trader and explorer **11** 480-481

OGILVY, DAVID MACKENZIE (1911-1999), British-American advertising executive **11** 481-482

OGLETHORPE, JAMES EDWARD (1696-1785), English general and colonizer **11** 482-483

OGOT, GRACE EMILY AKINYI (born 1930), Kenyan author and politician **11** 483-484

O'HAIR, MADALYN MURRAY (born 1919), American atheist author and radio commentator **11** 484-485

O'HARA, JOHN (1905-1970), American novelist **11** 485

O'HIGGINS, BERNARDO (1778-1842), Chilean soldier and statesman **11** 486

OHM, GEORG SIMON (1789-1854), German physicist **11** 486-487

O'KEEFFE, GEORGIA (1887-1986), American painter **11** 487-489

OKUBO, TOSHIMICHI (1830-1878), Japanese statesman **11** 489-490

OKUMA, SHIGENOBU (1838-1922), Japanese statesman **11** 490

OLAF I TRYGGVASON (968-1000), Viking warrior and king of Norway **11** 490-493

OLAF II (circa 990-1030), king of Norway **11** 493-494

OLBRICH, JOSEPH MARIA (1867-1908), Austrian Art Nouveau architect and a founder of the Vienna Secession **11** 494-495

Old Testament
see Bible

OLDENBARNEVELT, JOHAN VAN (1547-1619), Dutch statesman **11** 495-496

OLDENBURG, CLAES (born 1929), American artist **11** 496-498

OLDS, RANSOM ELI (1864-1950), American inventor and automobile manufacturer **18** 313-315

OLIPHANT, PATRICK BRUCE (born 1935), American newspaper editorial cartoonist **11** 498-500

OLIVER, JAMES (1823-1908), American inventor and manufacturer **11** 500-501

OLIVETTI, ADRIANO (1901-1960), Italian manufacturer of typewriters, calculators, and computers **11** 501-502

OLIVIER, LAURENCE (1907-1989), English actor and director **11** 502-503

OLMSTED, FREDERICK LAW (1822-1903), American landscape architect **11** 503-504

OLNEY, RICHARD (1835-1917), American statesman **11** 504-505

OLSEN, TILLIE (nee Tillie Lerner; born 1913), American author **20** 289-291

OLSON, CHARLES (1910-1970), American poet **11** 505-506

OLYMPIO, SYLVANUS E. (1902-1963), first president of the Republic of Togo **11** 506-507

OMAR AL-MUKHTAR (circa 1860-1931), national hero of Libya and member of the Senusy **11** 507-508

OMAR IBN AL-KHATTAB (died 644); second caliph of the Moslems **11** 508-509

OMAR IBN SAID TAL, AL-HAJJ (circa 1797-1864), West African Moslem leader **11** 509-510

OMAR KHAYYAM (1048-circa 1132), Persian astronomer, mathematician, and poet **11** 510-511

ONASSIS, JACQUELINE LEE BOUVIER KENNEDY (1929-1994), American First Lady **11** 511-513

OÑATE, JUAN DE (circa 1549-circa 1624), Spanish explorer **11** 513-514/

ONDAATJE, MICHAEL (Philip Michael Ondaatji; born 1943), Canadian author and poet **18** 315-317

O'NEILL, EUGENE (1888-1953), American dramatist **11** 514-516

O'NEILL, TERENCE MARNE (1914-1990), Northern Ireland prime minister **11** 516-517

O'NEILL, THOMAS P. (''Tip''; 1912-1994), American politician **11** 517-519

ONG TENG CHEONG (1936-2002), Singapore's fifth president **11** 519-520

ONSAGER, LARS (1903-1976), American chemist **11** 520-523

OORT, JAN HENDRIK (1900-1992), Dutch astronomer **11** 523-524

Opera (musical form)
American
Schuman, William Howard **22** 388-391
Australian
Sutherland, Joan **22** 404-407
English
Birtwistle, Harrison **22** 62-64
Spanish
Carreras, Jose Maria **22** 91-93

OPPENHEIM, MERET (1913-1985), Swiss Surrealist artist **11** 524-525

OPPENHEIMER, J. ROBERT (1904-1967), American physicist **11** 525-526

ORCAGNA (1308?-1368?), Italian painter, sculptor, and architect **11** 526-527

ORELLANA, FRANCISCO DE (circa 1511-1546), Spanish explorer **11** 527-528

ORIGEN (Origenes Adamantius; circa 185-circa 254), Early Christian theologian **11** 528-529

ORLANDO, VITTORIO EMMANUELE (1860-1952), Italian statesman **11** 529-530

ORLÉANS, CHARLES (1394-1465), French prince and poet **11** 530

ORLÉANS, PHILIPPE II (1674-1723), French statesman, regent 1715-23 **11** 530-531

Ornithology (science)
Beebe, William **22** 52-54

OROZCO, JOSÉ CLEMENTE (1883-1949), Mexican painter **12** 1-2

ORR, BOBBY (Robert Gordon Orr; born 1948), Canadian hockey player **12** 2-4

ORR, JOHN BOYD (1st Baron Orr of Brechin; 1880-1971), Scottish nutritionist and UN official **12** 4-5

ORTEGA, DANIEL (born 1945), leader of the Sandinista National Liberation Front and president of Nicaragua **12** 5-7

ORTEGA Y GASSET, JOSÉ (1883-1955), Spanish philosopher and essayist **12** 7-8

ORTELIUS, ABRAHAM (Abraham, Ortels; 1527-1598), Flemish cartographer **12** 8-9

ORTIZ, SIMON J. (born 1941), Native American author and storyteller **12** 9-12

ORTON, JOHN KINGSLEY (''Joe;'' 1933-1967), British playwright **12** 12-14

ORWELL, GEORGE (1903-1950), British novelist and essayist **12** 14-15

OSBORNE, JOHN (1929-1994), English playwright **12** 16-17

OSBORNE, THOMAS MOTT (1859-1926), American reformer **12** 17-18

OSCEOLA (circa 1800-1838), Seminole Indian war chief **12** 18

OSGOOD, HERBERT LEVI (1855-1918), American historian **12** 18-19

OSLER, SIR WILLIAM (1849-1919), Canadian physician **12** 19-20

OSMAN I (Othman; 1259-1326), Turkish warrior-leader who established the Ottoman state as an independent entity **12** 20-22

OSMEÑA, SERGIO (1878-1961), Philippine lawyer and statesman **12** 22-24

OSWALD, LEE HARVEY (1939-1963), presumed assassin of John F. Kennedy **21** 328-330

OTIS, ELISHA GRAVES (1811-1861), American manufacturer and inventor **12** 24

OTIS, HARRISON GRAY (1765-1848), American statesman **12** 25

OTIS, JAMES, JR. (1725-1783), American Revolutionary statesman **12** 25-27

OTTERBEIN, PHILIP WILLIAM (1726-1813), American clergyman **12** 27-28

OTTO I (912-973), Holy Roman emperor 936-973 **12** 28-29

OTTO III (980-1002), Holy Roman emperor 996-1002 and German king 983-1002 **12** 29-30

OTTO, LOUIS KARL RUDOLF (1869-1937), German interpreter of religion **12** 30-32

OTTO, NIKOLAUS AUGUST (1832-1891), German engineer and inventor **21** 331-333

OTTO OF FREISING (circa 1114-1158), German historiographer and philosopher of history **12** 30

OUD, JACOBUS JOHANNES PIETER (1890-1963), Dutch architect **12** 32

OUSMANE, SEMBENE (born 1923), Senegalese novelist and film maker **12** 32-33

OU-YANG HSIU (1007-1072), Chinese author and statesman **12** 33-34

OVID (Publius Ovidius Naso; 43 B.C. - circa. A.D. 18), Roman elegiac and epic poet **12** 34-36

OVINGTON, MARY WHITE (1865-1951), civil rights reformer and a founder of the National Association for the Advancement of Colored People **12** 36-37

OWEN, DAVID ANTHONY LLEWELLYN (born 1938), English peace envoy in former Yugoslavia for the European Community **12** 37-39

OWEN, SIR RICHARD (1804-1892), English zoologist **12** 39

OWEN, ROBERT (1771-1858), British socialist pioneer **12** 39-40

OWEN, ROBERT DALE (1801-1877), Scottish-born American legislator **12** 40-41

OWEN, RUTH BRYAN (1885-1954), American congresswoman, diplomat, and author **12** 41-43

OWEN, WILFRED (1893-1918), English poet **20** 291-293

OWENS, JESSE (1913-1980), African American track star **12** 43-44

OXENSTIERNA, COUNT AXEL GUSTAFSSON (1583-1654), Swedish statesman **12** 44-45

OZ, AMOS (born 1939), Israeli author **12** 45-47

OZAL, TURGUT (born 1927), Turkish prime minister and president **12** 47-49

OZAWA, SEIJI (born 1935), Japanese musician and conductor **12** 49-51

P

PA CHIN (pen name of Li Fei-kan; born 1904), Chinese novelist **12** 53-54

PACHELBEL, JOHANN (1653-1706), German composer and organist **12** 52

PACHER, MICHAEL (circa 1435-98), Austro-German painter and wood carver **12** 53

PACKARD, DAVID (1912-1996), cofounder of Hewlett-Packard Company and deputy secretary of defense under President Nixon **12** 54-56

PADEREWSKI, IGNACE JAN (1860-1941), Polish pianist, composer, and statesman **12** 56-57

PADMORE, GEORGE (1902/03-1959), Trinidadian leftist political activist **12** 57-58

PÁEZ, JOSÉ ANTONIO (1790-1873), Venezuelan general and president 1831-46 **12** 58

PAGANINI, NICCOLO (1782-1840), Italian violinist and composer **12** 58-59

PAGE, THOMAS NELSON (1853-1922), American author and diplomat **12** 59-60

PAGE, WALTER HINES (1855-1918), American journalist and diplomat **12** 60-61

PAGELS, ELAINE HIESEY (born 1943), historian of religion **12** 61-62

PAIGE, SATCHEL (Leroy Robert Paige; 1906-1982), African American baseball player **12** 62-65

PAINE, JOHN KNOWLES (1839-1905), American composer **12** 65

PAINE, THOMAS (1737-1809), English-born American journalist and Revolutionary propagandist **12** 66-67
associates
Erskine, Thomas **22** 168-170

PAISLEY, IAN K. (born 1926), political leader and minister of religion in Northern Ireland **12** 67-69

Pakistan, Islamic Republic of (nation, Southern Asia)
and Kashmir
Abdullah, Mohammad **22** 7-9
military coup (1999)
Musharraf, Pervez **22** 332-335

Pakistani literature
Ali, Ahmed **22** 16-18

PALACKÝ, FRANTIŠEK (1798-1876), Czech historian and statesman **12** 69-70

PALAMAS, KOSTES (1859-1943), Greek poet **12** 70

Paleontology (science)
evolution controversy
Edinger, Tilly **22** 163-164

PALESTRINA, GIOVANNI PIERLUIGI DA (circa 1525-94), Italian composer **12** 70-72

PALEY, GRACE (born 1922), American author and activist **22** 348-350

PALEY, WILLIAM (1743-1805), English theologian and moral philosopher **12** 72

PALEY, WILLIAM S. (1901-1990), founder and chairman of the Columbia Broadcasting System **12** 72-75

PALLADIO, ANDREA (1508-1580), Italian architect **12** 75-77

PALMA, RICARDO (1833-1919), Peruvian poet, essayist, and short-story writer **12** 77

PALMER, ALEXANDER MITCHELL (1872-1936), American politician and jurist **12** 77-78

PALMER, ARNOLD DANIEL (born 1929), American golfer **12** 78-80

PALMER, NATHANIEL BROWN (1799-1877), American sea captain **12** 80-81

PALMERSTON, 3D VISCOUNT (Henry John Temple; 1784-1865), English prime minister 1855-65 **12** 81-83

PAN KU (32-92), Chinese historian and man of letters **12** 86-87

PANDIT, VIJAYA LAKSHMI (1900-1990), Indian diplomat and politician **12** 83-84

PANETTA, LEON E. (born 1938), Democratic congressman from California and chief of staff to President Clinton **12** 84-85

PANKHURST, CHRISTABEL HARRIETTE (1880-1958), English reformer and suffragette **22** 350-352

PANKHURST, EMMELINE (1858-1928), English reformer **12** 85-86
Pankhurst, Christabel Harriette **22** 350-352

Pankhurst, Sylvia (1882-1960), English reformer
Pankhurst, Christabel Harriette **22** 350-352

PANNENBERG, WOLFHART (born 1928), German Protestant theologian **12** 87-88

PAPANDREOU, ANDREAS (1919-1996), Greek scholar and statesman and prime minister **12** 88-91

PAPINEAU, LOUIS-JOSEPH (1786-1871), French-Canadian radical political leader **12** 91

PARACELSUS, PHILIPPUS AUREOLUS (1493-1541), Swiss physician and alchemist **12** 91-93

PARBO, ARVI (born 1926), Australian industrial giant **12** 93-94

PARÉ, AMBROISE (1510-1590), French military surgeon **12** 94-95

PARETO, VILFREDO (1848-1923), Italian sociologist, political theorist, and economist **12** 95-96

Paris, School of (art)
see French art—School of Paris

PARIZEAU, JACQUES (born 1930), Canadian politician and premier of Quebec **12** 96-99

PARK, CHUNG HEE (1917-1979), Korean soldier and statesman **12** 99-102

PARK, MAUD WOOD (1871-1955), suffragist and first president of the League of Women Voters **12** 102

PARK, ROBERT E. (1864-1944), American sociologist **12** 102-104

PARK, WILLIAM HALLOCK (1863-1939), American physician **12** 104-105

PARKER, CHARLES CHRISTOPHER, JR. (Charlie Parker; 1920-55), American jazz musician **12** 105-106

PARKER, DOROTHY ROTHSCHILD (1893-1967), American writer **12** 106

PARKER, ELY SAMUEL (Ha-sa-no-an-da; 1828-1895), Native American tribal leader **12** 106-108

PARKER, HORATIO WILLIAM (1863-1919), American composer **12** 109

PARKER, QUANAH (c. 1845-1911), Native American religious leader **12** 109-112

PARKER, THEODORE (1810-1860), American Unitarian clergyman **12** 112-113

PARKES, ALEXANDER (1813-1890), British metallurgist and inventor of plastic **21** 334-336

PARKES, SIR HENRY (1815-1896), Australian statesman **12** 113

PARKMAN, FRANCIS (1823-1893), American historian **12** 113-115

PARKS, GORDON (born 1912), American photographer, composer, and filmmaker **19** 275-277

PARKS, ROSA LEE MCCAULEY (born 1913), American civil rights leader **12** 115-116

PARMENIDES (flourished 475 B.C.), Greek philosopher **12** 116-117

PARMIGIANINO (1503-1540), Italian painter **12** 117

PARNELL, CHARLES STEWART (1846-1891), Irish nationalist leader **12** 117-119

Parochial schools (United States)
see Education (United States)

PARRINGTON, VERNON LOUIS (1871-1929), American historian **12** 119-120

PARSONS, SIR CHARLES ALGERNON (1854-1931), British engineer **12** 120-121

PARSONS, FRANK (1854-1908), American educator and reformer **12** 121-122

PARSONS, LOUELLA (Louella Oetlinger; 1881-1972), American gossip columnist **21** 336-338

PARSONS, TALCOTT (1902-1979), American sociologist **12** 122

PASCAL, BLAISE (1623-1662), French scientist and philosopher **12** 122-124

PASHA, ENVER (1881-1922), Turkish soldier and Young Turk leader **5** 290-291

PASHA, TEWFIK (1852-1892), khedive of Egypt 1879-92 **15** 157-158

PASTERNAK, BORIS LEONIDOVICH (1890-1960), Russian poet, novelist, and translator **12** 124-125

PASTEUR, LOUIS (1822-1895), French chemist and biologist **12** 125-127

PATCHEN, KENNETH (1911-1972), American experimental poet and novelist **12** 128-129

PATEL, VALLABHBHAI (1875-1950), Indian political leader **12** 129-130

PATER, WALTER HORATIO (1839-1894), English author **12** 130-131

PATERSON, ANDREW BARTON (1864-1941), Australian folk poet **12** 131-132

PATERSON, WILLIAM (1745-1806), American jurist **12** 132-133

PATIÑO, SIMÓN ITURRI (1862-1947), Bolivian industrialist and entrepreneur **12** 133-134

PATON, ALAN STEWART (1903-1988), South African writer and liberal leader **12** 134-135

PATRICK, JENNIE R. (born 1949), African American chemical engineer **12** 136-137

PATRICK, RUTH (born 1907), American limnologist **12** 137-138

PATRICK, ST. (died circa 460), British missionary bishop to Ireland **12** 135-136

PATTEN, SIMON NELSON (1852-1922), American economist **12** 138-139

PATTERSON, FREDERICK DOUGLAS (1901-1988), African American educator **12** 139-140

Patton (film)
Scott, George Campbell**22** 391-393

PATTON, GEORGE SMITH, JR. (1885-1945), American Army officer **12** 140-141

PAUL I (1754-1801), Russian czar 1796-1801 **12** 143-144

PAUL III (Alessandro Farnese; 1468-1549), pope 1534-49 **12** 144-145

PAUL IV (Giampietro Carafa; 1476-1559), pope 1555-59 **12** 145-146

PAUL VI (Giovanni Battista Montini; 1897-1978), pope **12** 146-148

PAUL, ALICE (1885-1977), American feminist and women's rights activist **19** 277-280

PAUL, ST. (died 66/67), Christian theologian and Apostle **12** 141-143

PAULI, WOLFGANG ERNST (1900-1958), Austrian theoretical physicist **12** 149

PAULING, LINUS CARL (born 1901), American chemist **12** 150-152

PAVAROTTI, LUCIANO (born 1935), Italian tenor **12** 152-154
Carreras, Jose Maria **22** 91-93

PAVESE, CESARE (1908-1950), Italian novelist, poet, and critic **12** 154-155

PAVLOV, IVAN PETROVICH (1849-1936), Russian physiologist **12** 155-157

PAVLOVA, ANNA (1881-1931), Russian ballet dancer **12** 157-159

PAYNE, JOHN HOWARD (1791-1852), American actor, playwright, and songwriter **12** 159

PAYNE-GAPOSCHKIN, CECILIA (1900-1979), American astronomer **12** 159-161

PAYTON, WALTER (1954-1999), American football player **20** 294-296

PAZ, OCTAVIO (1914-1998), Mexican diplomat, critic, editor, translator, poet, and essayist **12** 161-162

PAZ ESTENSSORO, VICTOR (1907-2001), Bolivian statesman and reformer **12** 163-164

PAZ ZAMORA, JAIME (born 1939), president of Bolivia (1989-) **12** 165-167

PÁZMÁNY, PÉTER (1570-1637), Hungarian archbishop **12** 164-165

PEABODY, ELIZABETH PALMER (1804-1894), American educator and author **12** 167-168

PEABODY, GEORGE (1795-1869), American merchant, financier, and philanthropist **12** 168

PEACOCK, THOMAS LOVE (1785-1866), English novelist and satirist **12** 169

PEALE, CHARLES WILLSON (1741-1827), American painter and scientist **12** 169-171

PEALE, NORMAN VINCENT (1898-1993), American religious leader who blended psychotherapy and religion **12** 171-172

PEALE, REMBRANDT (1778-1860), American painter **12** 172-173

PEARSE, PATRICK HENRY (1879-1916), Irish poet, educator, and revolutionary **12** 173-174

PEARSON, LESTER BOWLES (1897-1972), Canadian statesman and diplomat, prime minister **12** 174-175

PEARY, ROBERT EDWIN (1856-1920), American explorer **12** 175-176

PECHSTEIN, HERMANN MAX (1881-1955), German Expressionist painter and graphic artist **12** 176-177

PECK, ROBERT NEWTON (born 1928), American author of children's literature **12** 177-178

PECKINPAH, SAM (1925-1984), American film director **21** 338-340

PEDRARIAS (Pedro Arias de Ávila; circa 1440-1531), Spanish conqueror and colonial governor **12** 179

PEDRO I (1798-1834), emperor of Brazil and king of Portugal **12** 179-180

PEDRO II (1825-1891), emperor of Brazil 1831-89 **12** 180-181

PEEL, SIR ROBERT (1788-1850), English statesman, prime minister 1834-35 and 1841-46 **12** 181-183

PÉGUY, CHARLES PIERRE (1873-1914), French poet **12** 183-184

PEI, I. M. (Ieoh Ming Pei; born 1917), Chinese-American architect **12** 184-187

PEIRCE, BENJAMIN (1809-1880), American mathematician **21** 340-342

PEIRCE, CHARLES SANDERS (1839-1914), American scientist and philosopher **12** 187-188

PEIXOTO, FLORIANO (1839-1895), Brazilian marshal, president 1891-94 **12** 188-189

PELAGIUS (died circa 430), British theologian **12** 189-190

PELE (Edson Arantes Do Nascimento Pele; born 1940), Brazilian soccer player **12** 190-191

PELLI, CESAR (born 1926), Hispanic American architect and educator **12** 191-192

PELTIER, LEONARD (born 1944), Native American activist **12** 193-195

PENDERECKI, KRZYSZTOF (born 1933), Polish composer **12** 195-197

PENDLETON, EDMUND (1721-1803), American political leader **12** 197-198

PENDLETON, GEORGE HUNT (1825-1889), American politician **12** 198

PENFIELD, WILDER GRAVES (1891-1976), Canadian neurosurgeon **12** 198-200

PENN, WILLIAM (1644-1718), English Quaker, founder of Pennsylvania **12** 200-202

PENNEY, J. C. (James Cash Penney; 1875-1971), American chain store executive and philanthropist **12** 202-203

PENNINGTON, MARY ENGLE (1872-1952), American chemist **22** 352-355

Pennsylvania Railroad (United States)
Scott, Thomas Alexander **22** 393-395

PENROSE, BOIES (1860-1921), American senator and political boss **12** 203-204

PENROSE, ROGER (born 1931), British mathematician and physicist **12** 204-205

PENSKE, ROGER (born 1937), American businessman and race car team owner **19** 280-282

Pentagon (building, United States)
bin Laden, Osama **22** 60-62

PEP, WILLIE (William Guiglermo Papaleo; born 1922), American boxer **21** 342-344

PEPPER, CLAUDE DENSON (1900-1989), Florida attorney, state

representative, U.S. senator, and U.S. representative **12** 205-206

PEPPERELL, SIR WILLIAM (1696-1759), American merchant and soldier **12** 206-207

PEPYS, SAMUEL (1633-1703), English diarist **12** 207-208

PERCY, WALKER (1916-1990), American author **19** 282-284

PEREGRINUS, PETRUS (flourished 1261-69), French scholastic and scientist **12** 208

PERELMAN, S. J. (Sidney Jerome Perelman; 1904-1979), American cartoonist, satirist, and parodist **12** 209-210

PERES, SHIMON (born 1923), head of the Israel Labour Party and Israeli prime minister (1984-1986) **12** 210-211

PERETZ, ISAAC LOEB (1851-1915), Jewish poet, novelist, and playwright **12** 212

PÉREZ, CARLOS ANDRÉS (born 1922), president of Venezuela (1989-1993) **12** 212-214

PÉREZ DE CUELLAR, JAVIER (born 1920), Peruvian foreign service officer and secretary general of the United Nations (1982-) **12** 214-215

PÉREZ ESQUIVEL, ADOLFO (born 1931), Argentine artist and human rights activist **12** 215-217

PÉREZ JIMENEZ, MARCOS (1914-2001), Venezuelan dictator **12** 217-218

PERGOLESI, GIOVANNI BATTISTA (1710-1736), Italian composer **12** 218-219

Periclean Age
see Athens

PERICLES (circa 495-429 B.C.), Athenian statesman **12** 219-221
Aspasia **22** 26-28

PERKINS, FRANCES (1882-1965), American statesman and social worker **12** 221-222

PERKINS, GEORGE WALBRIDGE (1862-1920), American businessman and banker **21** 344-347

PERKINS, WILLIAM MAXWELL EVARTS (1884-1947), American editor of fiction who discovered and developed brilliant authors **12** 222-223

PERLE, GEORGE (born 1915), American musician **12** 223-224

PERLMAN, ITZHAK (born 1945), American musician **18** 318-320

PERÓN, EVA (MARÍA) DUARTE DE (1919-1952), the second wife and political partner of President Juan Perón of Argentina **12** 225-226

PERÓN, ISABEL MARTINEZ DE (born 1931), first woman president of Argentina (1974-1976) **12** 226-228

PERÓN, JUAN DOMINGO (1895-1974), Argentine statesman, president 1946-55 **12** 228-230

PEROT, HENRY ROSS (born 1930), American businessman and activist **12** 230-231

PÉROTIN (Perotinus; flourished circa 1185-1205), French composer and musician **12** 231-232

PERRAULT, CLAUDE (1613-1688), French scientist and architect **12** 232-233

PERRET, AUGUSTE (1874-1954), French architect **12** 233

PERRIN, JEAN BAPTISTE (1870-1942), French physicist **12** 233-236

PERRY, HAROLD ROBERT (1916-1991), African American Roman Catholic bishop **12** 236-237

Perry Mason (television series)
Gardner, Erle Stanley **22** 193-195

PERRY, MATTHEW CALBRAITH (1794-1858), American naval officer **12** 237-239

PERRY, OLIVER HAZARD (1785-1819), American naval officer **12** 239

PERRY, RALPH BARTON (1876-1957), American philosopher **12** 239-240

PERRY, WILLIAM JAMES (born 1927), President Clinton's secretary of defense (1994-) **12** 240-242

PERSE, SAINT-JOHN (Alexis Saint-Léger Léger; 1887-1975), French poet and diplomat **12** 242-243

PERSHING, JOHN JOSEPH (1860-1948), American general **12** 243-244

PERTH, 16TH EARL OF (James Eric Drummond; 1876-1951), English statesman **12** 244-245

PERUGINO (circa 1450-1523), Italian painter **12** 245-246

PERUTZ, MAX (born 1914), English crystallographer and biochemist **12** 246-248

PESOTTA, ROSE (1896-1965), American union organizer **12** 248-249

PESTALOZZI, JOHANN HEINRICH (1746-1827), Swiss educator **12** 249-250

PÉTAIN, HENRI PHILIPPE (1856-1951), French general and statesman **12** 250-252

PETER I (Peter the Great; 1672-1725), czar of Russia 1682-1725 **12** 253-256

PETER I (1844-1921), king of Serbia 1903-18, and of the Serbs, Croats, and Slovenes 1918-21 **12** 256

PETER III (Pedro; circa 1239-85), king of Aragon 1276-85 **12** 256-257

PETER, ST. (died circa 65), Apostle and bishop of Rome **12** 252-253

PETERS, CARL (1856-1918), German explorer and colonizer **12** 257-258

PETERSON, EDITH R. (born Edith Elizabeth Runne; 1914-1992), American medical researcher **12** 258-259

PETO, JOHN FREDERICK (1854-1907), American painter **12** 259

PETRARCH (Francesco Petrarca; 1304-74), Italian poet **12** 259-261

PETRIE, SIR WILLIAM MATTHEW FLINDERS (1853-1942), English archeologist **12** 261-262

Petrology (geology)
Bascom, Florence **22** 42-43

PETRONIUS ARBITER (died circa 66), Roman author **12** 262-263

PEVSNER, ANTOINE (1886-1962), Russian sculptor and painter **12** 263-264

PHAEDRUS (c. 15 BC-c. 50), Greek/Roman fabulists **20** 296-297

PHIBUN SONGKHRAM, LUANG (1897-1964), Thai statesman, prime minister 1938-44 and 1948-57 **12** 264-265

PHIDIAS (flourished circa 475-425 B.C.), Greek sculptor **12** 265-267

Philadelphia and Reading Railway Company
Baer, George Frederick **22** 39-41

Philanthropists, American
19th-20th century
Couzens, James **22** 121-125
20th century
Bok, Edward William **22** 71-73

PHILIDOR, FRANÇOIS-ANDRÉ (François-André Danican-Philidor; 1726-1795), French composer and chess player **21** 347-349

PHILIP (died 1676), American Wampanoag Indian chief 1662-76 **12** 267-268

PHILIP II (382-336 B.C.), king of Macedon 359-336 **12** 269-271

PHILIP II (Philip Augustus; 1165-1223), king of France 1180-1223 **12** 268-269

PHILIP II (1527-1598), king of Spain 1556-1598 **12** 271-273
court
Anguissola, Sofonisba **22** 22-24

PHILIP III (1578-1621), king of Spain 1598-1621 **12** 273-274

PHILIP IV (the Fair; 1268-1314), king of France 1285-1314 **12** 274

PHILIP IV (1605-1665), king of Spain 1621-65 **12** 275

PHILIP V (1683-1746), king of Spain 1700-46 **12** 276-277

PHILIP VI (1293-1350), king of France 1328-50 **12** 277-278

PHILIP THE GOOD (1396-1467), duke of Burgundy 1419-67 **12** 278-279

PHILLIP, ARTHUR (1738-1814), English governor of New South Wales **12** 279-280

PHILLIPS, DAVID GRAHAM (1867-1911), American journalist and novelist **12** 280-281

PHILLIPS, WENDELL (1811-1884), American abolitionist and social reformer **12** 281-282

Philosophers, American
20th century
Adler, Mortimer Jerome **22** 9-11

Philosophers, Indian (Asia)
Madhva **22** 308-309

Philosophers, Turkish
Al-Farabi **22** 14-16

Philosophy
and law
Hart, Herbert Lionel Adolphus **22** 218-219
and literature
Adler, Mortimer Jerome **22** 9-11
ethics
Austin, John **22** 33-35
theosophy
Blavatsky, Helena Petrovna **22** 67-69

PHIPS, SIR WILLIAM (1650/51-95), American shipbuilder and colonial governor **12** 283

PHOTIUS (circa 820-891), Byzantine patriarch **12** 283-284

PHYFE, DUNCAN (1768-1854), American cabinetmaker **12** 284-285

Physiology (science)
mechanistic theory of
Loeb, Jacques **22** 299-301
of nervous system
Hyde, Ida Henrietta **22** 252-254

PIAF, EDITH (Edith Giovanna Gassion; 1915-63), French music hall/cabaret singer **12** 285-287

PIAGET, JEAN (1896-1980), Swiss psychologist and educator **12** 287-288

PIANKHI (ruled circa 741-circa 712 B.C.), Nubian king **12** 288-289

Piano (musical instrument)
Ashkenazy, Vladimir **22** 24-26
Domino, Fats **22** 145-147

PIANO, RENZO (born 1937), Italian architect, lecturer, and designer **12** 289-291

PICABIA, FRANCIS (1879-1953), French artist, writer, and bon vivant **12** 291-292

PICASSO, PABLO (1881-1973), Spanish painter, sculptor, and graphic artist **12** 292-295

PICASSO, PALOMA (born 1949), Spanish fashion designer **12** 295-297

PICCARD, AUGUSTE (1884-1962), Swiss scientist **12** 297-298

PICCARD, JACQUES ERNEST JEAN (born 1922), Swiss explorer, scientist, oceanographer, and engineer **18** 320-322

PICKENS, THOMAS BOONE JR. (T. Boone Pickens; born 1928), American businessman **19** 284-286

PICKERING, EDWARD CHARLES (1846-1919), American astronomer **12** 298
Fleming, Williamina **22** 175-176

PICKERING, TIMOTHY (1745-1829), American Revolutionary soldier and statesman **12** 298-299

PICKETT, BILL (1870-1932), American rodeo cowboy **19** 286-288

PICKFORD, MARY (Gladys Louise Smith; 1893-1979), Canadian-American actress, screenwriter, and film producer **19** 288-290

PICO DELLA MIRANDOLA, CONTE GIOVANNI (1463-1494), Italian philosopher and humanist **12** 299-300

PIERCE, FRANKLIN (1804-1869), American statesman, president 1853-57 **12** 300-301

PIERCE, JOHN ROBINSON (born 1910), American electronics engineer and author **21** 349-351

PIERO DELLA FRANCESCA (circa 1415/20-92), Italian painter **12** 301-302

PIGOU, ARTHUR CECIL (1877-1959), English economist **12** 302

PIKE, ZEBULON (1779-1813), American soldier and explorer **12** 302-304

PILLSBURY, CHARLES ALFRED (1842-1899), American businessman **12** 304

PILON, GERMAIN (circa 1535-90), French sculptor **12** 305

PILSUDSKI, JOSEPH (1867-1935), Polish general, president 1918-21 **12** 305-306

PINCHBACK, PINCKNEY BENTON STEWART (1837-1921), African American politician **12** 306-308

PINCHOT, GIFFORD (1865-1946), American conservationist and public official **12** 308-309

PINCKNEY, CHARLES (1757-1824), American politician and diplomat **12** 309-310

PINCKNEY, CHARLES COTESWORTH (1745-1825), American statesman **12** 310

PINCUS, GREGORY GOODWIN (1903-1967), American biologist **12** 310-312

PINDAR (552/518-438 B.C.), Greek lyric poet **12** 312-313

PINEL, PHILIPPE (1745-1826), French physician **12** 313-314

PINERO, ARTHUR WING (1855-1934), English playwright **18** 322-324

PINKERTON, ALLEN (1819-1884), American detective **12** 314-315

PINKHAM, LYDIA ESTES (1819-1883), American patent medicine manufacturer **21** 351-353

PINKNEY, WILLIAM (1764-1822), American attorney, diplomat, and statesman **22** 355-357

PINOCHET UGARTE, AUGUSTO (born 1915), Chilean military leader and dictator **12** 315-317

PINTER, HAROLD (born 1930), English playwright **12** 317-318

PINTO, ISAAC (1720-1791), Jewish merchant and scholar **12** 318

PINZÓN, MARTIN ALONSO (1440?-1493), Spanish navigator **22** 358-360
Pinzón, Vicente Yáñez **22** 360-361

PINZÓN, VICENTE YÁÑEZ (1460?-1524?), Spanish navigator **22** 360-361
Pinzón, Martin Alonso **22** 358-360

PIO, PADRE (Francesco Forgione; 1887-1968), Italian priest **20** 297-299

PIPPIN, HORACE (1888-1946), African American painter **12** 318-319

PIRANDELLO, LUIGI (1867-1936), Italian playwright novelist, and critic **12** 319-321

PIRANESI, GIOVANNI BATTISTA (1720-1778), Italian engraver and architect **12** 321-322

PIRENNE, JEAN HENRI (Jean Henri Otto Lucien Marie Pirenne; 1862-1935), Belgian historian **12** 322-323

PISANELLO (Antonio Pisano; before 1395-1455), Italian painter and medalist **12** 323-324

PISANO, GIOVANNI (circa 1250-1314/17), Italian sculptor **12** 324-325

PISANO, NICOLA (Nicola d'Apulia; circa 1220/25-1278/84), Italian sculptor **12** 325

PISSARO, CAMILLE (1830-1903), French painter **12** 326-327

PISTON, WALTER (born 1894), American composer **12** 327-328

PITT, WILLIAM, THE ELDER (1708-1778), English statesman **12** 328-329

PITT, WILLIAM, THE YOUNGER (1759-1806), English statesman **12** 329-331

PIUS II (Enea Silvio de'Piccolomini; 1405-64), pope 1458-64 **12** 331

PIUS IV (Giovanni Angelo de' Medici; 1499-1565), pope 1559-65 **12** 332

PIUS V (Antonio Ghislieri; 1504-72), pope 1566-72 **12** 332-333

PIUS VI (Gianangelo Braschi; 1717-99), pope 1775-99 **12** 333-334

PIUS VII (Luigi Barnabà Chiaramonti; 1740-1823), pope 1880-23 **12** 334-335

PIUS IX (Giovanni Maria Mastai-Ferretti; 1792-1878), pope 1846-78 **12** 335-336

PIUS X (Giuseppe Melchiorre Sarto; 1835-1914), pope 1903-14 **12** 336-337

PIUS XI (Ambrogio Damiano Achille Ratti; 1857-1939), pope 1922-39 **12** 337-339

PIUS XII (Eugenio Maria Giuseppe Pacelli; 1876-1958), pope 1939-58 **12** 339-340

PIZARRO, FRANCISCO (circa 1474-1541), Spanish conquistador in Peru **12** 340-341

PLAATJE, SOLOMON TSHEKISHO (1878-1932), South African writer **12** 341-342

Place in the Sun, A (film)
Stevens, George Cooper **22** 401-403

PLANCK, MAX KARL ERNST LUDWIG (1858-1947), German physicist **12** 342-344

PLATH, SYLVIA (1932-1963), American poet and novelist **12** 344-345

PLATO (428-347 B.C.), Greek philosopher **12** 345-347

PLATT, THOMAS COLLIER (1833-1910), American politician **12** 347-348

PLAUTUS (circa 254-circa 184 B.C.), Roman writer **12** 348-350

PLAZA LASSO, GALO (1906-1987), Ecuadorian statesman **12** 350-351

PLEKHANOV, GEORGI VALENTINOVICH (1856-1918), Russian revolutionist and social philosopher **12** 351-352

PLENTY COUPS (c. 1848-1932), Native American tribal leader and Crow chief **12** 352-355

PLINY THE ELDER (23/24-79), Roman encyclopedist **12** 355-356

PLINY THE YOUNGER (circa 61-circa 113), Roman author and administrator **12** 356

PLISETSKAYA, MAYA MIKHAILOVNA (born 1925), Russian ballet dancer **12** 356-358

PLOTINUS (205-270), Greek philosopher, founder of Neoplatonism **12** 358-359

PLUTARCH (circa 46-circa 120), Greek biographer **12** 359-360

PO CHÜ-I (772-846), Chinese poet **12** 362-363

POBEDONOSTSEV, KONSTANTIN PETROVICH (1827-1907), Russian statesman and jurist **12** 360-361

POCAHONTAS (circa 1595-1617), American Indian princess **12** 361-362

POE, EDGAR ALLAN (1809-1849), American writer **12** 363-365

Pogo (comic strip)
Kelly, Walt **22** 275-278

POINCARÉ, JULES HENRI (1854-1912), French mathematician **12** 365-366

POINCARÉ, RAYMOND (1860-1934), French statesman **12** 366-368

POIRET, PAUL (1879-1944), French fashion designer **19** 291-293

POITIER, SIDNEY (born 1927), African American actor and director **12** 368-370

POL POT (1928-1998), Cambodian Communist and premier of Democratic Kampuchéa (1976-1979) **12** 382-384

POLANYI, JOHN CHARLES (born 1929), Canadian scientist and Nobel Prize winner **12** 370-372

POLANYI, KARL (1886-1964), Hungarian economic historian **12** 372

POLANYI, MICHAEL (1891-1976), Hungarian medical doctor, physical chemist, social thinker, and philosopher **12** 372-373

Polar exploration
see Antarctic exploration; Arctic exploration

POLIZIANO, ANGELO (Politian; 1454-94), Italian poet **12** 373-374

POLK, JAMES KNOX (1795-1849), American statesman, president 1845-49 **12** 374-376

POLK, LEONIDAS LAFAYETTE (1837-1892), American agrarian crusader and editor **12** 376-377

POLLAIUOLO, ANTONIO (circa 1432-98), Italian painter, sculptor, goldsmith, and engraver **12** 377-378

POLLARD, ALBERT FREDERICK (1869-1948), English historian **12** 378

POLLOCK, JACKSON (1912-1956), American painter **12** 379-380

POLO, MARCO (circa 1254-circa 1324), Venetian traveler and writer **12** 380-382

POLYBIOS (circa 203-120 B.C.), Greek historian **12** 384-385

POLYKLEITOS (flourished circa 450-420 B.C.), Greek sculptor **12** 385-386

POMBAL, MARQUÊS DE (Sebastião José de Carvalho e Mello; 1699-1782), Portuguese statesman **12** 386-387

POMPEY (106-48 B.C.), Roman general and statesman **12** 387-389

POMPIDOU, GEORGES (1911-1974), second president of the French Fifth Republic (1969-1974) **12** 389-390

POMPONAZZI, PIETRO (1462-1525), Italian Aristotelian philosopher **12** 390-391

PONCE DE LEÓN, JUAN (1460?-1521), Spanish conqueror and explorer **12** 391-392

PONIATOWSKA, ELENA (born 1933), Mexican journalist, novelist, essayist, and short-story writer **12** 392-393

PONTIAC (circa 1720-69), Ottawa Indian chief **12** 393-394

PONTORMO (1494-1556), Italian painter **12** 394-395

POPE, ALEXANDER (1688-1744), English poet and satirist **12** 395-397

POPE, JOHN RUSSELL (1874-1937), American architect in the classical tradition **12** 397-399

Popeye the Sailor Man (cartoon character)
Fleischer, Max **22** 173-175

POPHAM, WILLIAM JAMES (born 1930), American educator active in educational test development **12** 399-401

POPOVA, LIUBOV SERGEEVNA (1889-1924), Russian and Soviet avant-garde artist **12** 401-402

POPPER, SIR KARL RAIMUND (1902-1994), Austrian philosopher **12** 402

Pornography (literature)
Cerf, Bennett **22** 98-100

PORSCHE, FERDINAND SR. (1875-1951), Austrian German automobile designer and engineer **19** 293-295

PORTA, GIACOMO DELLA (circa 1537-1602), Italian architect **12** 402-403

PORTA, GIAMBATTISTA DELLA (1535-1615), Italian scientist and dramatist **12** 403-404

PORTALES PLAZAZUELOS, DIEGO JOSÉ VÍCTOR (1793-1837), Chilean statesman **12** 404

PORTER, COLE ALBERT (1891-1964), American composer **12** 405-406

PORTER, EDWIN STRATTON (1870-1941), American filmmaker **20** 299-301

PORTER, KATHERINE ANNE (1890-1980), American writer **12** 406-407

PORTINARI, CÂNDIDO (1903-1962), Brazilian painter **12** 407-408

PORTOLÁ, GASPAR DE (circa 1723-1784), Spanish explorer and colonial governor **12** 408

Portrait . . . (literature)
Fontana, Lavinia **22** 179-180

PORTZAMPARC, CHRISTIAN DE (born 1944), French architect **18** 324-326

POST, CHARLES WILLIAM (1854-1914), American pioneer in the manufacture and mass-marketing of breakfast cereals **12** 408-409

POST, EMILY PRICE (1873-1960), American authority on etiquette **12** 409-410

Postmasters general
see Statesmen, American

POTEMKIN, GRIGORI ALEKSANDROVICH (1739-1791), Russian administrator and field marshal **12** 411-412

POTTER, BEATRIX (Helen Beatrix Potter; 1866-1943), English author and illustrator **18** 326-328

POTTER, DAVID M. (1910-1971), American historian **12** 412

POTTER, DENNIS (1935-1994), British essayist, playwright, screenwriter, and novelist **12** 412-414

POULENC, FRANCIS (1899-1963), French composer **12** 414-415

POUND, EZRA LOOMIS (1885-1972), American poet, editor, and critic **12** 415-417

POUND, ROSCOE (1870-1964), American jurist and botanist **12** 417-418

POUSSIN, NICOLAS (1594-1665), French painter **12** 418-420

POWDERLY, TERENCE VINCENT (1849-1924), American labor leader **12** 420-421

POWELL, ADAM CLAYTON, JR. (1908-1972), African American political leader and Baptist minister **12** 421-422

POWELL, ANTHONY (1905-2000), English novelist **12** 422-423

POWELL, COLIN LUTHER (born 1937), African American chairman of the Joint Chiefs of Staff **12** 424-425

POWELL, JOHN WESLEY (1834-1902), American geologist, anthropologist, and explorer **12** 425-426

POWELL, LEWIS F., JR. (1907-1998), U.S. Supreme Court justice (1972-1987) **12** 426-428

POWERS, HIRAM (1805-1873), American sculptor **12** 428-429

POWHATAN (circa 1550-1618), Native American tribal chief **12** 429-430

PRADO UGARTECHE, MANUEL (1889-1967), Peruvian statesman **12** 430-431

PRAETORIUS, MICHAEL (circa 1571-1621), German composer and theorist **12** 431-432

Prairie Home Companion (radio program)
Keillor, Garrison **22** 271-273

PRAN, DITH (born 1942), Cambodian American journalist and activist **18** 328-331

PRANDTAUER, JAKOB (1660-1726), Austrian baroque architect **12** 432

PRASAD, RAJENDRA (1884-1963), Indian nationalist, first president of the Republic **12** 433

PRAXITELES (flourished circa 370-330 B.C.), Greek sculptor **12** 433-434

PREBISCH, RAÚL (1901-1986), Argentine economist active in the United Nations **12** 434-436

Precious Lord (song)
Dorsey, Thomas Andrew **22** 149-151

PREGL, FRITZ (1869-1930), Austrian physiologist and medical chemist **12** 436-437

PREM TINSULANONDA (born 1920), military leader and prime minister of Thailand (1979-1988) **12** 437

PREMADASA, RANASINGHE (born 1924), president of Sri Lanka (1988-) **12** 437-439

PREMCHAND (1880-1936), Indian novelist and short-story writer **12** 439

PREMINGER, OTTO (1895-1986), Austrian filmmaker and theater producer/director **18** 331-332

PRENDERGAST, MAURICE BRAZIL (1859-1924), American painter **12** 440

PRESCOTT, WILLIAM HICKLING (1796-1859), American historian **12** 440-441

PRESLEY, ELVIS ARON (1935-1977), American singer and actor **12** 441-442

PRESTES, LUIZ CARLOS (1898-1990), Brazilian revolutionary and Communist leader **12** 442-444

PRETORIUS, ANDRIES (1798-1853), South African politician and general **12** 444-445

PREVIN, ANDRE (Andreas Ludwig Priwin; born 1929), German American composer and conductor **18** 333-334

PRÉVOST, ABBÉ (1697-1763), French novelist, journalist, and cleric **12** 445-446

PRICE, LEONTYNE (Mary Leontyne Price; born 1927), American prima donna soprano **12** 446-447

PRICE, RICHARD (1723-1791), English Nonconformist minister and political philosopher **12** 447-448

PRICHARD, DIANA GARCÍA (born 1949), Hispanic American chemical physicist **12** 448-449

PRIDI PHANOMYONG (1901-1983), Thai political leader **12** 449

PRIEST, IVY MAUDE BAKER (1905-1975), treasurer of the United States (1953-1960) **12** 450-451

PRIESTLEY, J(OHN) B(OYNTON) (1894-1984), English author of novels, essays, plays, and screenplays **12** 451-452

PRIESTLEY, JOSEPH (1733-1804), English clergyman and chemist **12** 452-453

PRIMATICCIO, FRANCESCO (1504-1570), Italian painter, sculptor, and architect **12** 453-454

PRIMO DE RIVERA Y ORBANEJA, MIGUEL (1870-1930), Spanish general, dictator 1923-30 **12** 454-455

PRINCE, HAL (Harold Smith Prince; born 1928), American theatrical producer and director **19** 295-298

PRINCIP, GAVRILO (1894-1918), Serbian nationalist and assassin **21** 353-355

PRITCHETT, V(ICTOR) S(AWDON) (born 1900), English short story writer, novelist, literary critic, journalist, travel writer, biographer, and autobiographer **12** 455-457

Prizefighters
see Athletes, American

PROCLUS DIADOCHUS (born 410), Byzantine philosopher **12** 457

PROCOPIUS OF CAESAREA (circa 500-circa 565), Byzantine historian **12** 457-458

PROCTER, WILLIAM COOPER (1862-1934), American businessman **19** 298-300

Progressive education
see Education philosophy of—progressive

Progressive movement (U.S. politics)
reforms
Bok, Edward William **22** 71-73

PROKOFIEV, SERGEI SERGEEVICH (1891-1953), Russian composer **12** 458-460

Prophets
see Bible—Old Testament

PROSSER, GABRIEL (circa 1775-1800), Afro-American slave rebel **12** 460-461

PROTAGORAS (circa 484-circa 414 B.C.), Greek philosopher **12** 461

PROUDHON, PIERRE JOSEPH (1809-1864), French anarchist political philosopher and journalist **12** 461-463

PROULX, E. ANNIE (born 1935), American author **12** 463-465

PROUST, MARCEL (1871-1922), French novelist **12** 465-467

PROXMIRE, WILLIAM (born 1915), Democratic senator for Wisconsin **12** 467-468

PRUD'HON, PIERRE PAUL (1758-1823), French painter **12** 469

PRYOR, RICHARD (born 1940), American entertainer **19** 300-302

PRZHEVALSKY, NIKOLAI MIKHAILOVICH (1839-1888), Russian general and traveler **12** 469-470

Psychological stories (literature)
Akutagawa, Ryunosuke **22** 13-14

PTOLEMY I (367/366-283 B.C.), Macedonian general, king of Egypt 323-285 **12** 470-472

PTOLEMY II (308-246 B.C.), king of Egypt 285-246 **12** 472-473

PTOLEMY, CLAUDIUS (circa 100-circa 170), Greek astronomer and geographer **12** 473-474

Public Broadcasting Service (PBS; television network)
Keillor, Garrison **22** 271-273

Public Health (medicine)
Henderson, Donald Ainslie **22** 236-238
Hyde, Ida Henrietta **22** 252-254

Public libraries
see Libraries

Public school (United States)
see Education (United States)

Publishers, American
books and/or educational materials
Cerf, Bennett **22** 98-100
fine arts
Baskin, Leonard **22** 43-46

PUCCINI, GIACOMO (1858-1924), Italian composer **12** 474-476

PUFENDORF, BARON SAMUEL VON (1632-1694), German jurist and historian **12** 477-478

PUGACHEV, EMELYAN IVANOVICH (1742-1775), Russian Cossack soldier **12** 478-479

PUGIN, AUGUSTUS WELBY NORTHMORE (1812-1852), English architect **12** 479-480

PULASKI, CASIMIR (1747/48-79), Polish patriot **12** 480-481

PULCI, LUIGI (1432-1484), Italian poet **12** 481

PULITZER, JOSEPH (1847-1911), American editor and publisher **12** 481-482

Pulitzer Prize winners
Bok, Edward William **22** 71-73
Kunitz, Stanley Jasspon **22** 282-284
Schuman, William Howard **22** 388-391

PULLMAN, GEORGE MORTIMER (1831-1897), American industrial innovator **12** 482-483

PUPIN, MICHAEL IDVORSKY (1858-1935), Serbo-American physicist and inventor **12** 483-484

PURCELL, HENRY (1659-1695), English composer and organist **12** 484-485

Pure Food and Drug Act (United States; 1906)
Pennington, Mary Engle **22** 352-355

PURVIS, ROBERT (1810-1898), African American abolitionist **12** 485-486

PURYEAR, MARTIN (born 1941), African American artist **12** 486-487

PUSEY, EDWARD BOUVERIE (1800-1882), English clergyman and scholar **12** 488-489

PUSHKIN, ALEKSANDR SERGEEVICH (1799-1837), Russian poet and prose writer **12** 489-491

PUTIN, VLADIMIR (born 1952), Russian president **21** 355-358

PUTNAM, ISRAEL (1718-1790), American Revolutionary War general **12** 491-492

PUVIS DE CHAVANNES, PIERRE (1824-1898), French painter **12** 492-493

PYLE, ERNIE (Earnest Taylor Pyle; 1900-1945), American war correspondent during World War II **12** 493-494

PYM, FRANCIS (Francis Leslie Pym; born 1922), British statesman **12** 494-495

PYM, JOHN (1584-1643), English statesman **12** 495-496

PYNCHON, THOMAS (Thomas Ruggles Pynchon, Jr.; born 1937), American writer **12** 496-498

PYTHAGORAS (circa 575-circa 495 B.C.), Greek philosopher, scientist, and religious teacher **12** 498-499

PYTHEAS (c. 380 B.C.-c. 300 B.C.), Greek explorer **12** 499-500

Q

QABOOS IBN SA'ID (born 1940), ruler of the Sultanate of Oman **12** 501-502

QIANLONG (Ch'ien-lung and Hung-li; 1711-1799), Chinese emperor **12** 502-505

QUANT, MARY (born 1934), British fashion designer and businesswoman **19** 303-305

QUASIMODO, SALVATORE (1901-1968), Italian poet, translator, and critic **12** 506

QUAY, MATTHEW STANLEY (1833-1904), American politician **12** 507

QUAYLE, J(AMES) DANFORTH (born 1947), vice president under George Bush **12** 507-509

QUERCIA, JACOPO DELLA (1374?-1438), Italian sculptor and architect **12** 509

QUÉTELET, LAMBERT ADOLPHE JACQUES (1796-1874), Belgian statistician and astronomer **12** 510-511

QUEVEDO Y VILLEGAS, FRANCISCO GÓMEZ DE (1580-1645), Spanish poet, satirist, and novelist **12** 511

QUEZON, MANUEL LUIS (1878-1944), Philippine statesman **12** 511-513

QUINE, WILLARD VAN ORMAN (born 1908), American philosopher **12** 514-515

QUINN, ANTHONY (Antonio Rudolph Oaxaca Quinn; born 1915), Hispanic American actor and artist **20** 302-304

QUINTILIAN (circa 35-circa 99), Roman rhetorician and literary critic **12** 518-519

QUIRINO, ELPIDIO (1890-1956), Philippine statesman **12** 519-520

QUIROGA, HORACIO (1878-1937), Uruguayan writer **12** 520-521

QUIROGA, JUAN FACUNDO (1788/1790-1835), Argentine caudillo **12** 521-522

QUISLING, VIDKIN (1887-1945), Norwegian traitor **20** 304-306

Qur'ān
see Koran

R

Rabbis
see Religious leaders, Jewish

RABEARIVELO, JEAN JOSEPH (1901-1937), Malagasy poet **12** 523-524

RABELAIS, FRANÇOIS (circa 1494-circa 1553), French humanist, doctor, and writer **12** 524-526

RABI, ISIDOR ISAAC (1898-1988), American physicist **12** 526-527

RABIN, YITZCHAK (1922-1995), Israeli statesman **12** 527-529

Race car drivers
Earnhardt, Dale **22** 156-158

RACHMANINOV, SERGEI VASILIEVICH (1873-1943), Russian composer, pianist, and conductor **12** 531-532

RACINE, JEAN BAPTISTE (1639-1699), French dramatist **12** 532-535

RADCLIFFE-BROWN, A(LFRED) R(EGINALD) (1881-1955), English anthropologist **12** 535-536

RADEK, KARL BERNARDOVICH (1885-1939), Russian Communist leader **12** 536-537

RADHAKRISHNAN, SARVEPALLI (1888-1995), Indian philosopher and statesman **12** 537-538

RADIN, PAUL (1883-1959), American anthropologist and ethnographer **12** 538-539

Radio (communications)
personalities
Allen, Gracie **22** 18-20
Davis, Elmer Holmes **22** 133-136
Keillor, Garrison **22** 271-273
Sevareid, Eric **22** 395-397
Young, Loretta **22** 427-430

RADISSON, PIERRE-ESPRIT (circa 1636-1710), French explorer **12** 539-540

RAFFLES, SIR THOMAS STAMFORD (1781-1826), English colonial administrator **13** 1-2

RAFINESQUE, CONSTANTINE SAMUEL (1783-1840), French naturalist **21** 359-361

RAFSANJANI, AKBAR HASHEMI (born 1934), president of Iran **13** 3-4

RAHNER, KARL (1904-1984), German Catholic theologian **13** 4-5

RAI, LALA LAJPAT (1865-1928), Indian nationalist leader **13** 5-6

Railroads (United States)
builders and executives
Dodge, Grenville Mellen **22** 142-145
unions
Baer, George Frederick **22** 39-41

RAINEY, MA (Gertrude Pridgett; 1886-1939), American singer **19** 306-308

RAINIER III, PRINCE OF MONACO (born 1923), ruler of the principality of Monaco **18** 335-337

RAJAGOPALACHARI, CHAKRAVARTI (1879-1972), Indian nationalist leader **13** 6-7

RAJARAJA I (985-1014), Indian statesman **13** 7

RAJNEESH, BHAGWAN SHREE (Rahneesh Chandra Mohan; 1931-1990), Indian religious leader **13** 7-9

RALEIGH, SIR WALTER (or Ralegh; circa 1552-1618), English statesman, soldier, courtier, explorer, and poet **13** 9-11

RAMA KHAMHAENG (circa 1239-circa 1299), king of Sukhothai in Thailand **13** 11

RAMAKRISHNA, SRI (1833-1886), Indian mystic, reformer, and saint **13** 11-13

RAMAN, SIR CHANDRASEKHAR VENKATA (1888-1970), Indian physicist **13** 13-14

RAMANUJA (Ramanujacarya; c. 1017-1137), Indian theologian and philosopher **21** 361-362

RAMANUJAN AIYANGAR, SRINIVASA (1887-1920), India mathematician **13** 14-15

RAMAPHOSA, MATEMELA CYRIL (born 1952), general secretary of the National Union of Mineworkers (NUM) in South Africa and secretary general of the African National Congress **13** 15-16

RAMAZZINI, BERNARDINO (1633-1714), Italian physician **21** 362-364

RAMEAU, JEAN PHILIPPE (1683-1764), French music theorist and composer **13** 17-18

RAMOS, FIDEL VALDEZ (born 1928), president of the Philippines (1992-) **13** 18-19

RAMPAL, JEAN-PIERRE LOUIS (1922-2000), French flutist **22** 362-364

RAMPHAL, SHRIDATH SURENDRANATH (born 1928), Guyanese barrister, politician, and international civil servant **13** 19-20

RAMSAY, DAVID (1749-1815), American historian **13** 21

RAMSAY, SIR WILLIAM (1852-1916), British chemist and educator **13** 21-22

RAMSES II (ruled 1304-1237 B.C.), pharaoh of Egypt **13** 22-23

RAMSEY, ARTHUR MICHAEL (1904-1988), archbishop of Canterbury and president of the World Council of Churches **13** 23-25

RAMSEY, FRANK PLUMPTON (1903-1930), English mathematician and philosopher **13** 25

RAMSEY, NORMAN FOSTER, JR. (born 1915), American physicist **13** 25-27

RAMUS, PETRUS (1515-1572), French humanist, logician and mathematician **13** 27-28

RAND, AYN (1905-1982), American author and philosoher **20** 307-309

RANDOLPH, A. PHILIP (1889-1979), African American labor and civil rights leader **13** 28-29

RANDOLPH, EDMUND (1753-1813), American statesman **13** 29-30

RANDOLPH, JOHN (1773-1833), American statesman **13** 30

RANDOLPH, PEYTON (1721-1775), American statesman **18** 337-339

Random House (publishing company)
Cerf, Bennett **22** 98-100

RANGEL, CHARLES B. (born 1930), Democratic U.S. representative from New York City **13** 31-32

RANJIT SINGH (1780-1839), ruler of the Punjab **13** 32-33

RANK, OTTO (1884-1939), Austrian psychotherapist **13** 33

RANKE, LEOPOLD VON (1795-1886), German historian **13** 33-35

RANKIN, JEANNETTE PICKERING (1880-1973), first woman elected to the U.S. Congress **13** 35-37

RANNARIDH, PRINCE NORODOM (born 1944), first prime minister of Cambodia **13** 37-39

RANSOM, JOHN CROWE (1888-1974), American poet and critic **13** 39-40

RAPHAEL (1483-1520), Italian painter and architect **13** 40-42

RAPP, GEORGE (1757-1847), German-American religious leader **13** 42-43

RASHI (1040-1105), French Jewish scholar and commentator **13** 43

RASMUSSEN, KNUD JOHAN VICTOR (1879-1933), Danish Arctic explorer and ethnologist **13** 44

RASPUTIN, GRIGORI EFIMOVICH (1872-1916), Russian monk **13** 44-45

RATANA, TAUPOTIKI WIREMU (1870-1939), spiritual and political leader of the New Zealand Maori people **13** 46

RATHBONE, ELEANOR (Eleanor Florence Rathbone; 1872-1946), British politician and social reformer **13** 47-48

RATHENAU, WALTHER (1867-1922), German industrialist and statesman **13** 48-49

RATTLE, SIMON DENIS (born 1955), conductor of England's City of Birmingham Symphony Orchestra **13** 49-50

RATZEL, FRIEDRICH (1844-1904), German geographer **13** 50-51

RAU, JOHANNES (born 1931), German Social Democrat politician **13** 51-52

RAUSCHENBERG, ROBERT (born 1925), American painter and printmaker **13** 52-53

RAUSCHENBUSCH, WALTER (1861-1918), American Baptist clergyman **13** 53-54

RAVEL, MAURICE JOSEPH (1875-1937), French composer **13** 54-55

RAWLS, JOHN (born 1921), American political philosopher **13** 55-56

RAY, DIXY LEE (1914-1994), marine biologist and governor of Washington **13** 56-57

RAY, JOHN (1627-1705), English naturalist **13** 57-59

RAY, MAN (1890-1976), American painter, photographer, and object maker **13** 59-60

RAY, NICHOLAS (Raymond Nicholas Kienzle; 1911-1979), American film director **22** 364-366

RAY, SATYAJIT (1921-1992), Indian film director **13** 60-61

RAYBURN, SAMUEL TALIAFERRO (1882-1961), American statesman **13** 61-62

RAYLEIGH, 3D BARON (John William Strutt; 1842-1919), English physicist **13** 62

RAZI (Abu Bakr Muhammad ibn Zakariya al-Razi; circa 865-925), Persian physician **13** 63-64

READING, 1ST MARQUESS OF (Rufus Daniel Isaacs; 1860-1935), English lawyer and statesman **13** 64

REAGAN, RONALD W. (born 1911), governor of California (1967-1975) and U.S. president (1981-1989) **13** 65-68

Rebel Without a Cause (film)
Ray, Nicholas **22** 364-366

REBER, GROTE (born 1911), American radio astronomer **21** 364-366

Reconstruction (United States)
Court decisions
Bradley, Joseph P. **22** 74-77
moderates
Breckinridge, John Cabell **22** 77-79

RECORDE, ROBERT (1510-1558), English mathematician **13** 68-69

RECTO, CLARO M. (1890-1960), Philippine nationalist and statesman **13** 69-70

RED CLOUD (1822-1909), American Oglala Sioux Indian chief **13** 70-71

RED JACKET (Sagoyewatha; 1758-1830), Seneca tribal leader **13** 71-73

REDFIELD, ROBERT (1897-1958), American anthropologist **13** 73-74

REDFORD, ROBERT (Charles Robert Redford, Jr.; born 1937), American actor, producer, and director **18** 339-342

REDGRAVE, VANESSA (born 1937), British actress and political activist **13** 74-75

REDON, ODILON (1840-1916), French painter and graphic artist **13** 75-76

REED, JOHN SILAS (1887-1920), American revolutionist, poet, and journalist **13** 76-77

REED, THOMAS BRACKETT (1839-1902), American statesman and parliamentarian **13** 77

REED, WALTER (1851-1902), American military surgeon **13** 78

REES, LLOYD FREDERIC (1895-1988), Australian artist **13** 78-79

REEVE, CHRISTOPHER (born 1952), American actor and activist **18** 342-344

REEVE, TAPPING (1744-1823), American jurist **13** 79-80

Reform, social
see Social reform

Reformers, legal
see Jurists

Refrigeration
Pennington, Mary Engle **22** 352-355

REGAN, DONALD (Donald Thomas Regan; born 1918), American secretary of the treasury and White House chief of staff under Reagan **13** 80-81

REGIOMONTANUS (1436-1476), German astronomer and mathematician **13** 81-82

REHNQUIST, WILLIAM HUBBS (born 1924), U.S. Supreme Court chief justice **13** 82-84

REICH, STEVE (born 1936), American composer **13** 84-85

REICHSTEIN, TADEUS (1897-1996), Polish-Swiss chemist **13** 85-87

REID, THOMAS (1710-1796), Scottish philosopher, clergyman, and teacher **13** 87-88

REID, WILLIAM RONALD (Bill Reid; 1920-1998), Canadian artist **13** 88-89

Reign of Terror
see French Revolution—1792-95 (Reign of Terror)

REINHARDT, MAX (Max Goldman; 1873-1943), Austrian stage director **13** 89-90

Religious leaders, Catholic (since 1517)
archbishops
Hume, Basil Cardinal **22** 249-250
O'Connor, John Joseph **22** 345-347
cardinals
O'Connor, John Joseph **22** 345-347
priests
Boff, Leonardo **22** 69-71
theologians
Hume, Basil Cardinal **22** 249-250

Religious leaders, Christian (to 1517)
missionaries

Brendan, Saint **22** 79-80
monks and abbots
Brendan, Saint **22** 79-80
theologians
Hildegard of Bingen **22** 240-242

Religious leaders, Hindu (India)
Madhva **22** 308-309

Religious leaders, Islamic
Baha'i
Abdul-Baha **22** 3-5

Religious leaders, Jewish
Hasidic leaders
Schneerson, Menachem Mendel **22** 386-388
theologians
Einhorn, David Rubin **22** 164-166

REMARQUE, ERICH MARIA (Erich Paul Remark; 1898-1970), German novelist **13** 91

REMBRANDT HARMENSZ VAN RIJN (1606-1669), Dutch painter and etcher **13** 91-95

REMINGTON, FREDERIC (1861-1909), American painter, sculptor, and illustrator **18** 344-346 91-95

REMOND, CHARLES LENNOX (1810-1873), American black abolitionist **13** 95

Renaissance, Italian (art)
15th century (Early, painting)
Anguissola, Sofonisba **22** 22-24
16th century (High, painting)
Fontana, Lavinia **22** 179-180

RENAN, ERNEST (1823-1892), French author and philologist **13** 95-96

RENDELL, RUTH (Ruth Grasemann Rendell; born 1930), English writer of mysteries and suspense thrillers **13** 96-97

RENI, GUIDO (1575-1642), Italian painter **13** 97-98

RENNER, KARL (1870-1950), Austrian statesman, president 1945-50 **13** 98-99

RENO, JANET (born 1938), U.S. attorney general (1993-) **13** 99-101

RENOIR, JEAN (1894-1979), French American film director, producer, and screenwriter **22** 366-369

RENOIR, PIERRE AUGUSTE (1841-1919), French impressionist painter **13** 101-102

RENWICK, JAMES (1818-1895), American architect **13** 102-103

Republican party (United States)
leaders (Iowa)
Dodge, Grenville Mellen **22** 142-145
leaders (Kansas)
Landon, Alfred Mossman **22** 287-289
presidential candidates
Landon, Alfred Mossman **22** 287-289

RESNIK, JUDITH ARLENE (Judy Resnik; 1949-1986), American astronaut **22** 369-371

RESPIGHI, OTTORINO (1879-1936), Italian composer **13** 103-104

RESTON, JAMES BARRETT (''Scotty''; born 1909), American journalist and political commentator **13** 104-105

RETIEF, PIETER (1780-1838), South African Boer leader **13** 105-106

Retroviruses
Gallo, Robert **22** 191-193

REUCHLIN, JOHANN (1455-1522), German humanist and jurist **13** 106-107

REUTER, PAUL JULIUS VON (Isreal Beer Josaphat; 1816-1899), French journalist **21** 366-367

REUTHER, WALTER PHILIP (1907-1970), American labor leader **13** 107-108

REVEL, BERNARD (1885-1940), Talmudic scholar and educator **13** 108-109

REVELS, HIRAM RHOADES (1822-1901), African American clergyman, statesman, and educator **13** 109-110

REVERE, PAUL (1735-1818), American patriot, silversmith, and engraver **13** 110-111

REVILLAGIGEDO, CONDE DE (Juan Vicente Güemes Pacheco y Padilla; 1740-1799), Spanish colonial administrator, viceroy of New Spain **13** 111-112

Revolutionary War (United States)
see American Revolution

REYES, ALFONSO (1889-1959), Mexican author and diplomat **13** 112-113

REYES, RAFAEL (1850-1920), Colombian military leader, president 1904-09 **13** 113

REYNOLDS, ALBERT (born 1932), prime minister of Ireland **13** 113-115

REYNOLDS, RICHARD JOSHUA JR. (R.J. Reynolds; 1906-1964), American businessman and philanthropist **19** 308-310

REYNOLDS, SIR JOSHUA (1723-1792), English portrait painter **13** 115-116

REZA SHAH PAHLAVI (Reza Khan; 1878-1944), Shah of Iran 1925-41 **13** 116-117

RHEE, SYNGMAN (1875-1965), Korean independence leader, South Korean president 1948-60 **13** 117-120

Rhetoric
Aspasia **22** 26-28

RHETT, ROBERT BARNWELL (1800-1876) American statesman **13** 120

RHODES, CECIL JOHN (1853-1902), English imperialist and financier **13** 120-122

RHODES, JAMES FORD (1848-1927), American historian **13** 122

RHYS, JEAN (Ella Gwendolen Rees Williams; 1890-1979), English author **19** 310-312

RIBERA, JUSEPE DE (1591-1652), Spanish painter **13** 122-123

RICARDO, DAVID (1772-1823), English economist **13** 123-124

RICCI, MATTEO (1552-1610), Italian Jesuit missionary **13** 124-125

RICE, ANNE (born 1941), American author **13** 125-126

RICE, ELMER (1892-1967), American playwright and novelist **13** 126-127

RICE, JOSEPH MAYER (1857-1934), American education reformer **13** 127-128

RICH, ADRIENNE (born 1929), American poet **13** 128-130

RICHARD I (1157-1199), king of England 1189-99 **13** 130

RICHARD II (1367-1400), king of England 1377-99 **13** 130-131

RICHARD III (1452-1485), king of England 1483-85 **13** 132-133

RICHARD, MAURICE (''Rocket'' Richard; born 1921), Canadian hockey player **19** 312-313

RICHARDS, ANN WILLIS (born 1933), Democratic governor of Texas **13** 133-134

RICHARDS, ELLEN H. (born Ellen Henrietta Swallow; 1842-1911), American chemist and educator **13** 134-136

RICHARDS, IVOR ARMSTRONG (1893-1979), English-born American semanticist and literary critic **13** 137

RICHARDS, THEODORE WILLIAM (1868-1928), American chemist **13** 137-138

RICHARDSON, HENRY HANDEL (pen name of Ethel Florence Lindesay Richardson; 1870-1946), expatriate Australian novelist **13** 139

RICHARDSON, HENRY HOBSON (1838-1886), American architect **13** 139-141

RICHARDSON, SAMUEL (1689-1761), English novelist **13** 141-142

RICHELIEU, ARMAND JEAN DU PLESSIS DE (1585-1642), French statesman and cardinal **13** 142-144

RICHET, CHARLES ROBERT (1850-1935), French physiologist **13** 144-145

RICHIER, GERMAINE (1904-1959), French sculptor **13** 145-146

RICHLER, MORDECAI (1931-2001), Canadian author **22** 371-373

RICHTER, CHARLES F. (1900-1985), American seismologist **13** 146-148

RICHTER, CONRAD MICHAEL (1890-1968), American novelist and short-story writer **13** 148-149

RICHTER, HANS (Johann Siegried Richter; 1888-1976), German-born film director **13** 149-150

RICHTER, JOHANN PAUL FRIEDRICH (1763-1825), German humorist and prose writer **13** 150-151

RICIMER, FLAVIUS (died 472), Germanic Roman political chief **13** 151-152

RICKENBACKER, EDWARD VERNON (1890-1973), World War I fighter pilot and airline president **13** 152-153

RICKEY, WESLEY BRANCH (1881-1965), innovative baseball executive **13** 153-155

RICKOVER, HYMAN GEORGE (1900-1986), U.S. Navy officer **13** 155-157

RICOEUR, PAUL (born 1913), French exponent of hermeneutical philosophy **13** 157-158

RIDE, SALLY (born 1951), American astronaut and physicist **13** 158-160

RIDGE, JOHN ROLLIN (Yellow Bird; 1827-1867), Native American author **22** 373-375

RIDGWAY, MATTHEW BUNKER (1895-1993), American general **13** 160-161

RIEFENSTAHL, LENI (born 1902), German film director **13** 161-163

RIEL, LOUIS (1844-1885), Canadian rebel **13** 163-164

RIEMANN, GEORG FRIEDRICH BERNARD (1826-1866), German mathematician **13** 164-165

RIEMENSCHNEIDER, TILMAN (1468-1531), German sculptor **13** 166

RIENZI, COLA DI (or Rienzo; 1313/14-1354), Italian patriot, tribune of Rome **13** 166-167

RIESMAN, DAVID (born 1909), American sociologist, writer, and social critic **13** 167-168

RIETVELD, GERRIT THOMAS (1888-1964), Dutch architect and furniture designer **13** 169

RIIS, JACOB AUGUST (1849-1914), Danish-born American journalist and reformer **13** 169-170

RILEY, JAMES WHITCOMB (1849-1916), American poet **13** 170-171

RILKE, RAINER MARIA (1875-1926), German lyric poet **13** 171-172

RILLIEUX, NORBERT (1806-1894), American inventor **20** 309-311

RIMBAUD, (JEAN NICOLAS) ARTHUR (1854-1891), French poet **13** 172-174

RIMMER, WILLIAM (1816-1879), American sculptor, painter, and physician **13** 174

RIMSKY-KORSAKOV, NIKOLAI ANDREEVICH (1844-1908), Russian composer and conductor **13** 174-175

RINGGOLD, FAITH (Faith Jones; born 1930), African American painter, sculptress, and performer **13** 175-177

RIO BRANCO, BARÃO DO (José Maria da Silva Paranhos; 1845-1912), Brazilian political leader **13** 177

RIORDAN, RICHARD JOSEPH (born 1930), American politician; mayor of Los Angeles **13** 177-179

RIPKEN, CAL, JR. (Calvin Edwin Ripken, Jr.; born 1960), American baseball player **18** 346-349

RIPLEY, GEORGE (1802-1880), American Unitarian minister and journalist **13** 179-180

RITSCHL, ALBRECHT BENJAMIN (1822-1889), German theologian **13** 180

RITTENHOUSE, DAVID (1732-1796), American astronomer and instrument maker **13** 180-181

RITTER, KARL (1779-1859), German geographer **13** 181-182

RIVADAVIA, BERNARDINO (1780-1845), Argentine independence leader, president 1826-27 **13** 182-183

RIVAS, DUQUE DE (Angel de Saavedra; 1791-1865), Spanish poet, dramatist, and statesman **13** 398

RIVERA, DIEGO (1886-1957), Mexican painter **13** 183-184

RIVERA, FRUCTUOSO (circa 1788-1854), Uruguayan statesman **13** 184-185

RIVERA, JOSÉ EUSTACIO (1888-1928), Colombian novelist **13** 185-186

RIVERS, LARRY (Yitzroch Loiza Grossberg; born 1923), American artist **13** 186-187

RIVLIN, ALICE M. (born 1931), American economist and political advisor **18** 349-350

RIZAL, JOSÉ (1861-1896), Philippine national hero **13** 187-189

ROBARDS, JASON (Jason Nelson Robards, Jr.; 1922-2000), American Actor **22** 375-378

ROBBE-GRILLET, ALAIN (born 1922), French novelist **13** 189-190

ROBBIA, LUCA DELLA (1400-1482), Italian sculptor **10** 19-20

ROBBINS, JEROME (Rabinowitz; 1918-1998), American director and choreographer **13** 190-192

ROBERT I (1274-1329), king of Scotland 1306-29 **13** 192-194

ROBERT II (1316-1390), king of Scotland 1371-90 **13** 194

ROBERT III (circa 1337-1406), king of Scotland 1390-1406 **13** 194-195

ROBERT, HENRY MARTYN (1837-1923), American engineer and parliamentarian **21** 367-370

ROBERT, SHAABAN (1909-1962), Tanzanian author who wrote in the Swahili language **14** 128-129

ROBERTS, FREDERICK SLEIGH (1st Earl Roberts of Kandhar, Pretoria, and Waterford; 1832-1914), British field marshal **13** 195-196

ROBERTSON, SIR DENNIS HOLME (1890-1963), English economist **13** 196

ROBERTSON, MARION G. (Pat Robertson; born 1930), television evangelist who founded the Christian Broadcasting Network and presidential candidate **13** 196-198

ROBERTSON, OSCAR (born 1938), African American basketball player **20** 311-313

ROBESON, PAUL LEROY (1898-1976), American singer, actor, and political activist **13** 198-199

ROBESPIERRE, MAXIMILIEN FRANÇOIS MARIE ISIDORE DE (1758-1794), French Revolutionary leader **13** 199-201

ROBINSON, EDDIE (born 1919), African American college football coach **18** 351-352

ROBINSON, EDWIN ARLINGTON (1869-1935), American poet and playwright **13** 201-202

ROBINSON, FRANK, JR. (born 1935), African American baseball player and manager **13** 202-203

ROBINSON, HARRIET HANSON (1825-1911), American author and suffragist **13** 203-207

ROBINSON, JACK ROOSEVELT (Jackie Robinson; 1919-72), African American baseball player; first African American player in the major leagues **13** 207-208

ROBINSON, JAMES HARVEY (1863-1936), American historian **13** 208

ROBINSON, JOAN VIOLET MAURICE (1903-1983), English economist **13** 209-210

ROBINSON, SIR JOHN BEVERLEY (1791-1863), Canadian political leader and jurist **13** 215-217

ROBINSON, JULIA (1919-1985), American mathematician **13** 210-211

ROBINSON, MARY BOURKE (born 1944), first woman president of Ireland **13** 211-213

ROBINSON, MAX (1939-1988), African American television news anchor **13** 213-215

ROBINSON, SMOKEY (born 1940), African American performer and composer **13** 215-217

ROBINSON, SUGAR RAY (Walker Smith Jr.; 1921-1989), American boxer **19** 313-315

ROBINSON, THEODORE (1852-1896), American painter **13** 217

ROCA, JULIO ARGENTINO (1843-1914), Argentine general and president **13** 218

ROCARD, MICHEL (born 1930), French left-wing politician **13** 218-220

ROCHAMBEAU, COMTE DE (Jean Baptiste Donatien de Vimeur, 1725-1807), French general **13** 220-221

ROCHBERG, GEORGE (born 1918), American composer **13** 221-222

ROCHE, KEVIN (born 1922), Irish-American architect **13** 222-224

ROCK, JOHN (1825-1866), American physician, lawyer, and abolitionist **21** 370-372

Rock and Roll Hall of Fame
Domino, Fats **22** 145-147
Holly, Buddy **22** 247-249
Valens, Ritchie **22** 415-417

ROCK, ARTHUR (born 1926), American businessman **19** 316-317

ROCKEFELLER, DAVID (born 1915), chairman of the Chase Manhattan Bank **13** 224-225

ROCKEFELLER, JOHN D., JR. (1874-1960), American philanthropist and industrial relations expert **13** 225-226

ROCKEFELLER, JOHN DAVISON (1839-1937), American industrialist and philanthropist **13** 226-228

ROCKEFELLER, NELSON ALDRICH (1908-1979), four-term governor of New York and vice-president of the United States **13** 228-230

Rockefeller University (formerly Rockefeller Institute for Medical Research; New York City)
associates
Loeb, Jacques **22** 299-301

ROCKINGHAM, 2D MARQUESS OF (Charles Watson-Wentworth; 1730-82), English statesman **13** 230-231

ROCKNE, KNUTE (1888-1931), American football coach **13** 231

ROCKWELL, NORMAN PERCEVEL (1894-1978), American illustrator **13** 231-233

RODCHENKO, ALEXANDER MIKHAILOVICH (1891-1956), Russian abstract painter, sculptor, photographer, and industrial designer **13** 233-234

RODGERS, JIMMIE (James Charles Rodgers; 1897-1933), American musician **19** 317-319

RODGERS, RICHARD CHARLES (1902-1972), American composer **13** 234-236

RODIN, AUGUSTE (1840-1917), French sculptor **13** 236-238
influence of
Claudel, Camille **22** 107-110

RODINO, PETER WALLACE, JR. (born 1909), Democratic U.S. representative from New Jersey **13** 238-239

RODNEY, GEORGE BRYDGES (1st Baron Rodney; 1718-92), British admiral **13** 239-240

RODÓ, JOSÉ ENRIQUE (1872-1917), Uraguayan essayist and literary critic **13** 240-241

ROEBLING, JOHN AUGUSTUS (1806-1869), German-born American engineer **13** 241-242

ROEBLING, WASHINGTON AUGUSTUS (1837-1926), American engineer and manufacturer **13** 243

ROETHKE, THEODORE (1908-1963), American poet and teacher **13** 243-244

ROGER II (1095-1154), king of Sicily 1130-54 **13** 244-245

ROGERS, CARL RANSOM (1902-1987), American psychotherapist **13** 245-247

ROGERS, EDITH NOURSE (1881-1960), U.S. congresswoman from Massachusetts **13** 247-248

ROGERS, FRED (''Mr.'' Rogers; born 1928), American television host **18** 352-354

ROGERS, JOHN (1829-1904), American sculptor **13** 248

ROGERS, RICHARD (born 1933), British architect **13** 248-250

ROGERS, ROBERT (1731-1795), American frontiersman and army officer **13** 250-251

ROGERS, WILL (1879-1935), American actor, humorist, journalist, and performer **13** 251-252

ROH TAE WOO (born 1932), president of the Republic of Korea **13** 253-255

ROHDE, RUTH BRYAN OWEN (1885-1954), U.S. congresswoman **13** 252-253

ROJAS PINILLA, GUSTAVO (1900-1975), Colombian general and politician **13** 255-256

ROLAND, MADAME (Marie-Jeanne Phlipon; 1754-1793), French author and revolutionary **13** 256-259

ROLFE, JOHN (1585-1622), English colonist in Virginia **13** 259-260

ROLLAND, ROMAIN (1866-1944), French writer **13** 260

ROLLE OF HAMPOLE, RICHARD (circa 1290-1349), English prose and verse writer **13** 260-261

ROLLING STONES, THE (formed in 1963), rock and roll band **13** 261-264

ROLLO (Rolf; circa 860-circa 932), Viking adventurer **13** 264-265

RÖLVAAG, OLE EDVART (1876-1931), Norwegian-American writer **13** 265

Roman Catholic Church
Brazil
Boff, Leonardo **22** 69-71
and ecumenism
Hume, Basil Cardinal **22** 249-250
Latin America
Boff, Leonardo**22** 69-71

Roman Catholic Church (United States) 20th century
O'Connor, John Joseph **22** 345-347

ROMANOV, ANASTASIA NICHOLAIEVNA (1901-1918), Russian grand duchess **18** 354-357

ROMERO, ARCHBISHOP OSCAR (1917-1980), archbishop of San Salvador **13** 265-267

ROMERO BARCELÓ, CARLOS (born 1932), Puerto Rican political leader and governor **13** 267-268

ROMMEL, ERWIN (1891-1944), German field marshal **13** 268-269

ROMNEY, GEORGE (1734-1802), English painter **13** 269-270

ROMNEY, GEORGE (1907-1995), American businessman and politician **20** 313-316

RÓMULO, CARLOS P. (1899-1985), Filipino journalist and diplomat **13** 270-271

RONDON, CANDIDO MARIANO DA SILVA (1865-1958), Brazilian militarist **13** 271

RONSARD, PIERRE DE (1524-1585), French poet **13** 271-273

RÖNTGEN, WILHELM CONRAD (1845-1923), German physicist **13** 273-275

ROOSEVELT, ANNA ELEANOR (1884-1962), American lecturer and author, first lady 1933-45 **13** 275-277

ROOSEVELT, FRANKLIN DELANO (1882-1945), American statesman, president 1933-45 **13** 277-280
memorials to
Baskin, Leonard **22** 43-46
political appointees
Eccles, Marriner Stoddard **22** 160-162

ROOSEVELT, THEODORE (1858-1919), American statesman, president 1901-09 **13** 280-283

ROOT, ELIHU (1845-1937), American statesman **13** 283-284

ROOT, JOHN WELLBORN (1850-1891), American architect **21** 372-374

ROREM, NED (born 1923), American composer of art songs **13** 284-286

RORSCHACH, HERMANN (1884-1922), Swiss psychiatrist **13** 286-288

RORTY, RICHARD (born 1931), American philosopher and man of letters **13** 288-289

ROSA, SALVATOR (1615-1673), Italian painter and poet **13** 289-290

ROSAS, JUAN MANUEL DE (1793-1877), Argentine dictator 1829-52 **13** 290-291

ROSE, PETE (Peter Edward Rose; born 1941), American baseball player **21** 374-376

ROSENBERG, JULIUS AND ETHEL (died 1953), Americans executed for atomic espionage **13** 291-293

ROSENWALD, JULIUS (1862-1932), American retailer and philanthropist **13** 293

ROSENZWEIG, FRANZ (1886-1929), Jewish philosopher and writer **13** 294

ROS-LEHTINEN, ILEANA (born 1952) Hispanic American U.S. congresswoman **13** 294-296

ROSMINI-SERBATI, ANTONIO (1797-1855), Italian philosopher and priest **13** 296-297

ROSS, BETSY (Elizabeth Griscom; 1752-1836), American upholsterer who made the first U.S. flag **13** 297-298

ROSS, DIANA (born 1944), African American singer **13** 298-300

ROSS, EDWARD ALSWORTH (1866-1951), American sociologist **13** 300

ROSS, HAROLD (Harold Wallace Ross; 1892-1951), founder and editor of the *New Yorker* magazine **13** 300-302

ROSS, SIR JAMES CLARK (1800-1862), English admiral and polar explorer **13** 302-303
Ross, Sir John **22** 378-380

ROSS, SIR JOHN (1777-1856), British explorer **22** 378-380

ROSS, JOHN (1790-1866), American Cherokee Indian chief **13** 303-304

ROSS, MARY G. (born 1908), Native American aerospace engineer **13** 304-305

ROSS, NELLIE TAYLOE (1876-1977), American politician **13** 305-306

ROSSELLINI, ROBERTO (1906-1977), Italian film director **20** 316-318

ROSSETTI, CHRISTINA GEORGINA (1830-1894), English poet **13** 307-308

ROSSETTI, DANTE GABRIEL (1828-1882), English painter and poet **13** 308-309

ROSSI, ALDO (born 1931), Italian architect **13** 309-310

ROSSI, LUIGI (circa 1598-1653), Italian composer **13** 310-311

ROSSINI, GIOACCHINO (1792-1868), Italian composer **13** 311-312

ROSSO, IL (Giovanni Battista di Jacopo; 1495-1540), Italian painter **13** 312-313

ROSSO, MEDARDO (1858-1928), Italian sculptor **13** 313-315

ROSTOVTZEFF, MICHAEL IVANOVICH (1870-1952), Russian-born American historian and classical scholar **13** 315

ROSTOW, WALT WHITMAN (born 1916), American educator, economist, and government official **13** 315-317

ROSTROPOVICH, MSTISLAV LEOPOLDOVICH (Slava Rostropovich; born 1927), Russian cellist and conductor **13** 317-318

ROTH, PHILIP (born 1933), American author **13** 318-320

ROTHKO, MARK (1903-1970), American painter **13** 320-321

ROTHSCHILD, MAYER (1744-1812), German merchant banker **20** 318-320

ROTTMAYR, JOHANN MICHAEL (1654-1730), Austrian painter **13** 321

ROUAULT, GEORGES (1871-1958), French painter and graphic artist **13** 321-322
Moreau, Gustave **22** 324-326

ROUS, FRANCIS PEYTON (1879-1970), American pathologist and virologist **13** 322-323

ROUSSEAU, HENRI (1844-1910), French painter **13** 323-324

ROUSSEAU, JEAN JACQUES (1712-1778), Swiss-born French philosopher and author **13** 324-328

ROUSSEAU, THÉODORE (1812-1867), French painter and draftsman **13** 328

ROUSSEL, ALBERT (1869-1937), French composer **13** 328-329

ROWAN, CARL T. (born 1925), American journalist, author, and ambassador **13** 329-330

ROWLAND, HENRY AUGUSTUS (1848-1901), American physicist **13** 330-331

ROXAS, MANUEL (1892-1948), Filipino statesman, president 1946-48 **13** 331-332

ROY, RAM MOHUN (1772-1833), Bengali social and religious reformer **13** 18

Royal Philharmonic Orchestra
Ashkenazy, Vladimir **22** 24-26
Davis, Colin Rex **22** 131-133

ROYBAL-ALLARD, LUCILLE (born 1941), Hispanic American U.S. congresswoman **13** 332-334

ROYCE, JOSIAH (1855-1916), American philosopher **13** 334-335

ROYDEN, AGNES MAUDE (1876-1956), British preacher, lecturer, and author **13** 335-337

ROYKO, MIKE (1932-1997), American columnist **13** 337-339

ROZELLE, PETE (Alvin Ray Rozelle; 1926-1996), American commissioner of the National Football League (NFL) **19** 319-322

RUBENS, PETER PAUL (1577-1640), Flemish painter and diplomat **13** 339-342

RUBENSTEIN, HELENA (1870-1965), Polish-born beauty expert and businesswoman **13** 342-343

RUBENSTEIN, RICHARD L. (born 1924), American Jewish theologian and writer **13** 343-344

RUBIN, JERRY (1938-1994), activist, writer, lecturer, and businessman **13** 344-346

RUBIN, VERA COOPER (born 1928), American astronomer **22** 380-382

RUDKIN, MARGARET FOGARTY (1897-1976), founder and president of Pepperidge Farm Inc. **13** 346-347

RUDOLF I (Rudolf of Hapsburg; circa 1218-91), Holy Roman emperor-elect 1273-91 **13** 347-348

RUDOLPH, PAUL MARVIN (1918-1997), American architect **13** 348-350

RUDOLPH, WILMA (1940-1994), African American track and field athlete and coach **13** 350-352

RUEF, ABRAHAM (1864-1936), American political boss **13** 352-353

RUETHER, ROSEMARY RADFORD (born 1936), American church historian, theologian, writer, and teacher specializing in the area of women and religion **13** 353-354

RUFFIN, EDMUND (1794-1865), American agriculturist **13** 354-355

RUGG, HAROLD (1886-1960), American teacher, historian, and educational theorist **13** 355-357

RUISDAEL, JACOB VAN (1628/29-82), Dutch landscape painter **13** 357-358

RUÍZ, JOSÉ MARTÍNEZ (1873-1967), Spanish writer **13** 358

RUIZ, JUAN (1283?-1350?), Spanish poet **13** 358-359

RUIZ CORTINES, ADOLFO (1890-1973), president of Mexico (1952-1958) **13** 359-360

Rule of St. Benedict
see Benedictines

RUMFORD, COUNT (Benjamin Thompson; 1753-1814), American-born British physicist **13** 360-362

RUMI, JALAI ED-DIN (1207-1273), Persian poet and Sufi mystic **13** 362-363

RUNDSTEDT, KARL RUDOLF GERD VON (1875-1953), German field marshal **13** 363-364

RURIK (died circa 873), Norman warrior **13** 364

RUSH, BENJAMIN (1745-1813), American physician **13** 364-365

RUSH, WILLIAM (1756-1833), American sculptor **13** 365-366

RUSHDIE, AHMED SALMAN (born 1947), Indian/British author **13** 366-368

RUSK, DAVID DEAN (1909-1994), American secretary of state (1961-1969) **13** 368-370

RUSKA, ERNST AUGUST FRIEDRICH (1906-1988), German engineer **13** 370-371

RUSKIN, JOHN (1819-1900), English critic and social theorist **13** 371-372

RUSSELL, BERTRAND ARTHUR WILLIAM (3rd Earl Russell; 1872-1970), British mathematician, philosopher, and social reformer **13** 373-374

RUSSELL, BILL (William Felton Russell; born 1934), African American basketball player and coach **20** 320-322

RUSSELL, CHARLES EDWARD (1860-1941), American journalist and reformer **13** 374-375

RUSSELL, CHARLES MARION (1864-1926), American painter **13** 375-376

RUSSELL, CHARLES TAZE (1852-1916), American religious leader **13** 376-377

RUSSELL, ELIZABETH SHULL (born 1913), American geneticist **13** 377-379

RUSSELL, JAMES EARL (1864-1945), educator and college dean who developed Teachers College **13** 379-380

RUSSELL, JOHN (1792-1878), English statesman, Prime minister 1846-52 **13** 380-381

Russian literature
nihilist
Kovalevsky, Sophia Vasilevna **22** 280-282

RUSSWURM, JOHN BROWN (1799-1851), African American and Liberian journalist, educator, and governor **13** 381-382

RUSTIN, BAYARD (1910-1987), American social activist **13** 382-383

RUTAN, BURT (Elbert L. Rutan; born 1943), American aeronautical engineer **20** 322-325

RUTAN, DICK (Richard Glenn Rutan; born 1938), American aviator **20** 325-326

RUTH, GEORGE HERMAN, JR. (Babe Ruth; 1895-1948), American baseball player **13** 384

RUTHERFORD, ERNEST (1st Baron Rutherford of Nelson; 1871-1937), British physicist **13** 384-387

RUTLEDGE, JOHN (1739-1800), American jurist and statesman **13** 387-388

RUYSBROECK, JAN VAN (1293-1381), Flemish mystic **13** 388-389

RYAN, LYNN NOLAN (born 1947), American baseball player and author **13** 389-391

RYDER, ALBERT PINKHAM (1847-1917), American painter **13** 391-392

RYERSON, (ADOLPHUS) EGERTON (1803-1882), Canadian Methodist clergyman and educator **13** 392-393

RYLE, GILBERT (1900-1976), English philosopher **13** 393-394

S

SÁ, MEM DE (1504-1572), Portuguese jurist and governor general of Brazil **13** 395

SAADIA BEN JOSEPH AL-FAYUMI (882-942), Jewish scholar **13** 396

SAARINEN, EERO (1910-1961), Finnish-American architect and industrial designer **13** 396-398

SAARINEN, ELIEL (1873-1950), Finnish-American architect and industrial designer **13** 396-398

SABATIER, PAUL (1854-1941), French chemist **13** 398-399

SÁBATO, ERNESTO (born 1911), Argentine novelist and essayist **13** 399-400

SABBATAI ZEVI (1626-1676), Jewish mystic and pseudo-Messiah **13** 400-401

SABIN, ALBERT BRUCE (1906-1993), Polish-American physician and virologist who developed polio vaccine **13** 401-402

SABIN, FLORENCE RENA (1871-1953), American anatomist **13** 402-405

SACAJAWEA (c. 1784-c. 1812), Native American translator/interpreter, and guide **13** 405-408

SACCO, NICOLA (1891-1927) AND VANZETTI, BARTOLOMEO (1887-1927), Italian-born American anarchists **13** 408-410

SACHS, HANS (1494-1576), German poet **13** 410-411

SACHS, NELLY (1891-1970), German-born Jewish poet and playwright **13** 411-412

SADAT, ANWAR (1918-1981), Egyptian president **13** 412-414

SADAT, JIHAN (born 1933), Egyptian women's rights activist **13** 414-415

SADDAM HUSSEIN (born 1937), socialist president of the Iraqi Republic and strongman of the ruling Ba'th regime **13** 415-416

SADE, COMTE DE (Donatien Alphonse François, Marquis de Sade; 1740-1814), French writer **13** 416-418.

SA'DI (circa 1200-1291), Persian poet **13** 418-419

SADR, MUSA AL- (Imam Musa; 1928-?), Lebanese Shi'ite Moslem religious and political leader **13** 420-422

SAFIRE, WILLIAM (born 1929), American journalist **13** 422-424

SAGAN, CARL E. (born 1934), American astronomer and popularizer of science **13** 424-425

SAGER, RUTH (1918-1997), American biologist and geneticist **13** 425-426

SAICHO (767-822), Japanese Buddhist monk **13** 426-428

SAID, SEYYID (1790-1856), Omani sultan **13** 428-429

SAIGO, TAKAMORI (1827-1877), Japanese rebel and statesman **13** 429

St. Charles Borromeo, Church of *see* Karlskirche, The (church, Vienna)

ST. CLAIR, ARTHUR (1736-1818), Scottish-born American soldier and politician **13** 429-430

ST. DENIS, RUTH (1878?-1968), American dancer and choreographer **13** 430-431

ST. LAURENT, LOUIS STEPHEN (born 1882), Canadian statesman **13** 434

SAINTE-BEUVE, CHARLES AUGUSTIN (1804-1869), French literary critic **13** 438

SAINT-EXUPÉRY, ANTOINE DE (1900-1944), French novelist, essayist, and pilot **13** 431-432

SAINT-GAUDENS, AUGUSTUS (1848-1907), American sculptor **13** 432

SAINT-JUST, LOUIS ANTOINE LÉON DE (1767-1794), French radical political leader **13** 433

ST. LAURENT, YVES (born 1936), French fashion designer **20** 327-329

SAINT-PIERRE, ABBÉ DE (Charles Irénée Castel; 1658-1743), French political and economic theorist **13** 434-435

SAINT-SAËNS, CHARLES CAMILLE (1835-1921), French composer **13** 435-436

SAINT-SIMON, COMTE DE (Claude Henri de Rouvroy; 1760-1825), French social philosopher and reformer **13** 436-437

SAINT-SIMON, DUC DE (Louis de Rouvroy; 1675-1755), French writer **13** 436

SAIONJI, KIMMOCHI (1849-1940), Japanese elder statesman **13** 438-439

SAKHAROV, ANDREI (1921-1989), Russian theoretical physicist and "father of the Soviet atomic bomb" **13** 439-441

SALADIN (Salah-ad-Din Yusuf ibn Aiyub; 1138-93), Kurdish ruler of Egypt and Syria **13** 441-442

SALAZAR, ANTÓNIO DE OLIVEIRA (1889-1970), Portuguese statesman **13** 442-443

SALIH, ALI'ABDALLAH (born 1942), president of the Yemeni Arab Republic (North Yemen) and first president of the United Republic of Yemen **13** 443-445

SALINAS DE GORTARI, CARLOS (born 1948), president of Mexico (1988-) **13** 445-447

SALINGER, J. D. (born 1919), American author **13** 447-448

SALISBURY, HARRISON EVANS (born 1908), American journalist **13** 449-451

SALISBURY, 3D MARQUESS OF (Robert Arthur Talbot Gascoyne-Cecil; 1830-1903), English statesman and diplomat **13** 448-449

SALK, JONAS EDWARD (1914-1995), American physician, virologist, and immunologist **13** 451-452

SALLE, DAVID (born 1952), American artist **13** 452-453

SALLUST (Gaius Sallustius Crispus; 86-circa 35 B.C.), Roman statesman and historian **13** 454

SALOMON, CHARLOTTE (1917-1943), German artist **13** 454-455

SALOMON, HAYM (c. 1740-1785), American financier **20** 329-331

SALVEMINI, GAETANO (1873-1957), Italian historian **13** 455-456

SAMUEL (circa 1056-1004 B.C.), Hebrew prophet, last judge of Israel **13** 457-458

SAMUELSON, PAUL ANTHONY (born 1915), American economist **13** 458-459

SAN MARTÍN, JOSÉ DE (1778-1850), Argentine soldier and statesman **13** 468-469

SANCTORIUS (1561-1636), Italian physician and physiologist **13** 459

SAND, GEORGE (1804-1876), French novelist **13** 459-461

SANDAGE, ALLAN REX (born 1926), American astronomer **22** 383-384

SANDBURG, CARL (1878-1967), American poet, anthologist, and biographer **13** 461-462

SANDERS, COLONEL (Harland David Sanders; 1890-1980), American businessman **19** 323-325

SANDINO, AUGUSTO C. (1894-1934), Nicaraguan guerrilla leader **13** 462-463

SANDYS, SIR EDWIN (1561-1629), English statesman and colonizer in America **13** 463-464

SANGALLO FAMILY (flourished late 15th-mid-16th century), Italian artists and architects **13** 464-466

SANGER, FREDERICK (born 1918), English biochemist **13** 466-467

SANGER, MARGARET HIGGINS (1884-1966), American leader of birth control movement **13** 467-468

SANMICHELI, MICHELE (circa 1484-1559), Italian architect and military engineer **13** 469-470

SANSOVINO, JACOPO (1486-1570), Italian sculptor and architect **13** 470-471

SANTA ANA, ANTONIO LÓPEZ DE (1794-1876), Mexican general and statesman, six times president **13** 471-472

SANTA CRUZ, ANDRÉS DE (1792-1865), Bolivian general and statesman, president 1829-39 **13** 472-473

SANTAMARIA, BARTHOLOMEW AUGUSTINE (born 1915), Australian Roman Catholic publicist and organizer **13** 473-474

SANTANA, PEDRO (1801-1864), Dominican military leader, three times president **13** 474-475

SANTANDER, FRANCISCO DE PAULA (1792-1840), Colombian general and statesman **13** 475

SANTAYANA, GEORGE (Jorge Agustin de Santayana; 1863-1952), Spanish-American philosopher **13** 475-477

SANTOS-DUMONT, ALBERTO (1873-1932), Brazilian inventor **13** 477-478

SAPIR, EDWARD (1884-1939), American anthropologist **13** 478-479

SAPPHO (circa 625-570 B.C.), Greek lyric poet **13** 479-480

SAPRU, SIR TEJ BAHADUR (1875-1949), Indian lawyer and statesman **13** 480-481

SARANDON, SUSAN (Susan Abigail Tomalin; born 1946), American actress and activist **18** 358-360

SARGENT, JOHN SINGER (1856-1925), American portrait painter **13** 481-482

SARGON II (ruled 722-705 B.C.), king of Assyria **13** 482

SARGON OF AGADE (circa 2340-2284 B.C.), first Semitic king of Mesopotamia **13** 483

SARIT THANARAT (1908-1963), Thai army officer, prime minister 1957-63 **13** 483-484

SARMIENTO, DOMINGO FAUSTINO (1811-1888), Argentine statesman, president 1868-74 **13** 484-485

SARNOFF, DAVID (1891-1971), American television and radio broadcasting executive **13** 485-486

SAROYAN, WILLIAM (1908-1981), American short-story writer, dramatist, and novelist **13** 486-487

SARPI, PAOLO (1552-1623), Italian prelate and statesman **13** 487-488

SARRAUTE, NATHALIE TCHERNIAK (1900-1999), French author of novels, essays, and plays **13** 488-490

SARTON, GEORGE (1884-1956), Belgian-born American historian of science **13** 490-491

SARTRE, JEAN PAUL (1905-1980), French philosopher and author **13** 491-492

SASSETTA (circa 1400-50), Italian painter **13** 492

SASSOON, SIEGFRIED (1886-1967), English poet **13** 492-493

SATANTA (White Bear; 1830-1878), Native American orator and leader of the Kiowa tribe **13** 493-494

Satellites, artificial
see Space exploration

SATIE, ERIK (1866-1925), French composer **13** 494-495

SATO, EISAKU (1901-1975), Japanese statesman, prime minister 1964-72 **13** 495-496

Saudi Arabia, Kingdom of (nation, South Western Asia)
bin Laden, Osama **22** 60-62

SAUER, CARL ORTWIN (1889-1975), American geographer and anthropologist **13** 496-497

SAUGUET, HENRI (born 1901), French composer, writer, and thinker on art and music **13** 497-498

SAUL (circa 1020-1000 B.C.), first King of Israel **13** 498

SAUNDERS, SIR CHARLES EDWARD (1867-1937), Canadian cerealist **13** 498-499

SAVAGE, AUGUSTA CHRISTINE (born Augusta Christine Fells; 1892-1962), African American sculptor and teacher **13** 499-501

SAVAGE, MICHAEL JOSEPH (1872-1940), New Zealand labor leader, prime minister 1935-40 **13** 501-502

SAVIGNY, FRIEDRICH KARL VON (1779-1861), German jurist **13** 502-503

SAVIMBI, JONAS MALHEIROS (1934-2002), founder and leader of UNITA (National Union for the Total Independence of Angola) **13** 503-505

SAVONAROLA, GIROLAMO (1452-1498), Italian religious reformer and dictator of Florence **13** 505-506

SAW MAUNG (born 1928), leader of armed forces that took power in Burma (now Myanmar) in a 1988 military coup **13** 506-507

SAXE, COMTE DE (1696-1750), marshal of France **13** 507-508

Saxe-Coburg-Gotha dynasty (Great Britain)
see Great Britain-since 1901 (Windsor)

SAY, JEAN BAPTISTE (1767-1832), French economist **13** 508-509

SAYERS, GALE (born 1943), American football player **21** 377-379

SAYRE, FRANCIS BOWES (1885-1972), American lawyer and administrator **13** 509

SAYYID QUTB (1906-1966), Egyptian writer, educator, and religious leader **13** 509-511

SCALFARO, OSCAR LUIGI (born 1918), Christian Democratic leader and president of the Italian Republic **13** 511-512

SCALIA, ANTONIN (born 1936), U.S. Supreme Court justice **13** 513-514

SCARGILL, ARTHUR (born 1938), president of the British National Union of Mineworkers **13** 514-515

SCARLATTI, DOMENICO (1685-1757), Italian harpsichordist and composer **13** 515-517

SCARLATTI, PIETRO ALESSANDRO GASPARE (1660-1725), Italian composer **13** 517-518

SCHACHT, HJALMAR HORACE GREELEY (1877-1970), German economist and banker **13** 518-519

SCHAFF, PHILIP (1819-1893), Swiss-born American religious scholar **13** 519-520

SCHAPIRO, MIRIAM (born 1923), Artist **13** 520-521

SCHARNHORST, GERHARD JOHANN DAVID VON (1755-1813), Prussian general **13** 521-522

SCHARPING, RUDOLF (born 1947), minister-president of Rhineland-Palatinate and chairman of the German Social Democratic Party **13** 522-524

SCHECHTER, SOLOMON (1849-1915), Romanian-American Jewish scholar and religious leader **13** 524

SCHEELE, KARL WILHELM (1742-1786), Swedish pharmacist and chemist **13** 525-526

SCHELLING, FRIEDRICH WILHELM JOSEPH VON (1775-1854), German philosopher **13** 526-527

SCHIELE, EGON (1890-1918), Austrian Expressionist painter and draftsman **14** 1-2

SCHIESS, BETTY BONE (born 1923), American Episcopalian priest **18** 360-362

SCHIFF, JACOB HENRY (1847-1920), German-American banker **14** 2-3

SCHILLEBEECKX, EDWARD (born 1914), Belgian Roman Catholic theologian **14** 3-4

SCHILLER, JOHANN CHRISTOPH FRIEDRICH VON (1759-1805), German dramatist, poet, and historian **14** 4-7

SCHINDLER, OSKAR (1908-1974), German businessman and humanitarian **18** 362-365

SCHINDLER, SOLOMON (1842-1915), German-American rabbi and social theorist **14** 7-8

SCHINKEL, KARL FRIEDRICH (1781-1841), German architect, painter and designer **14** 8

SCHLAFLY, PHYLLIS (born 1924), American political activist and author **14** 9-10

SCHLEGEL, FRIEDRICH VON (1772-1829), German critic and author **14** 10-11

SCHLEIERMACHER, FRIEDRICH ERNST DANIEL (1768-1834), German theologian and philosopher **14** 11-12

SCHLEMMER, OSKAR (1888-1943), German painter, sculptor, and stage designer **14** 12-13

SCHLESINGER, ARTHUR MEIER (1888-1965), American historian **14** 13

SCHLESINGER, ARTHUR MEIER, JR. (born 1917), American historian and Democratic party activist **14** 13-15

SCHLESINGER, JAMES RODNEY (born 1929), American government official **14** 15-16

SCHLICK, FRIEDRICH ALBERT MORITZ (1882-1936), German physicist and philosopher **14** 16-17

SCHLIEMANN, HEINRICH (1822-1890), German merchant and archeologist **14** 17-18

SCHLÜTER, ANDREAS (circa 1660-1714), German sculptor and architect **14** 18-19

SCHMIDT, HELMUT (born 1918), Social Democrat and chancellor of the Federal Republic of Germany (the former West Germany), 1974-82 **14** 19-21

SCHMITT, JACK (Harrison Hagan Schmitt; born 1935), American astronaut and geologist **22** 385-386

SCHMOLLER, GUSTAV FRIEDRICH VON (1838-1917), German economist **14** 21

SCHNEERSON, MENACHEM MENDEL (The Rebbe; 1902-1994), Russian-American Hassidic Jewish leader **22** 386-388

SCHNEIDERMAN, ROSE (1882-1972), labor organizer and activist for the improvement of working conditions for women **14** 22-23

SCHNITZLER, ARTHUR (1862-1931), Austrian dramatist and novelist **14** 23-24

SCHOENBERG, ARNOLD (1874-1951), Austrian composer **14** 24-26

SCHOLEM, GERSHOM (1897-1982), Jewish scholar **14** 26

SCHONGAUER, MARTIN (circa 1435-91), German engraver and painter **14** 26-28

SCHÖNHUBER, FRANZ XAVER (born 1923), German right-wing political leader **14** 28-29

School of Paris (art)
see French art—School of Paris

SCHOOLCRAFT, HENRY ROWE (1793-1864), American explorer and ethnologist **14** 29

SCHOPENHAUER, ARTHUR (1788-1860), German philosopher **14** 29-31

SCHOUTEN, WILLIAM CORNELIUS (circa 1580-1625), Dutch explorer and navigator **14** 31

SCHREMPP, JUERGEN (born 1944), German automobile industry executive **20** 331-332

SCHRODER, GERHARD (born 1944), German chancellor **19** 325-327

SCHRÖDINGER, ERWIN (1887-1961), Austrian physicist **14** 31-33

SCHROEDER, PATRICIA SCOTT (born 1940), first U.S. congresswoman from Colorado **14** 33-35

SCHUBERT, FRANZ PETER (1797-1828), Austrian composer **14** 35-37

SCHULLER, GUNTHER (born 1925), American musician **14** 37-38

SCHULZ, CHARLES M. (1922-2000), American cartoonist and creator of "Peanuts" **14** 38-39

SCHUMACHER, KURT (1895-1952), German socialist statesman **14** 40-41

SCHUMAN, ROBERT (1886-1963), French statesman **14** 41

SCHUMAN, WILLIAM HOWARD (1910-1992), American composer and educator **22** 388-391

SCHUMANN, ROBERT ALEXANDER (1810-1856), German composer and critic **14** 41-43

SCHUMPETER, JOSEPH ALOIS (1883-1950), Austrian economist **14** 43-44

SCHURZ, CARL (1829-1906), American soldier, statesman, and journalist **14** 44-45

SCHUSCHNIGG, KURT VON (1897-1977), Austrian statesman, chancellor of Austria 1934-38 **14** 45-46

SCHÜSSLER FIORENZA, ELIZABETH (born 1938), biblical scholar and theologian **14** 46-48

SCHÜTZ, HEINRICH (1585-1672), German composer **14** 48-49

SCHUYLER, PHILIP JOHN (1733-1804), American Revolutionary War general **14** 49-50

SCHWAB, CHARLES MICHAEL (1862-1939), American industrialist **14** 50-51

SCHWANN, THEODOR (1810-1882), German biologist **14** 51-52

SCHWARTZ, DELMORE (1913-1966), American poet **19** 327-329

SCHWARZKOPF, NORMAN (born 1934), American army general **14** 52-54

SCHWEITZER, ALBERT (1875-1965), Alsatian-German philosopher and medical missionary **14** 55-56

SCHWENCKFELD, KASPER VON (1489/90-1561), Silesian nobleman and theologian **14** 56-57

SCHWIMMER, ROSIKA (1877-1948), Hungarian women's rights activist **14** 57-60

SCHWITTERS, KURT (1887-1948), German painter, collagist, typographer, and poet and creator of MERZ-art **14** 60-61

Scientists, American
archeologists
Hawes, Harriet Ann Boyd **22** 224-225
astronomers
Fleming, Williamina **22** 175-176
Rubin, Vera Cooper **22** 380-382
Sandage, Allan Rex **22** 383-384
bacteriologists
Pennington, Mary Engle **22** 352-355
biochemists
Funk, Casimir **22** 187-189
biologists
Cobb, Jewel Plummer **22** 112-114
botanists
Eastwood, Alice **22** 158-160
chemists (20th century)
Carr, Emma Perry **22** 89-91
Pennington, Mary Engle **22** 352-355
engineers (civil)
Dodge, Grenville Mellen **22** 142-145
epidemiologists
Henderson, Donald Ainslie **22** 236-238
geologists
Bascom, Florence **22** 42-43

Hayden, Ferdinand Vandiveer **22** 227-229
Schmitt, Jack **22** 385-386
inventors (18th-19th century)
Greene, Catherine Littlefield **22** 200-203
inventors (19th-20th century)
Haynes, Elwood **22** 231-234
inventors (20th century)
Fleischer, Max **22** 173-175
mathematicians (20th century)
Nash, John Forbes, JR. **22** 336-338
naturalists
Beebe, William **22** 52-54
oceanographers
Beebe, William **22** 52-54
ornithologists
Beebe, William **22** 52-54
paleontologists
Edinger, Tilly **22** 163-164
physicians (20th century)
Folkman, Judah **22** 176-179
Henderson, Donald Ainslie **22** 236-238
physiologists
Cobb, Jewel Plummer **22** 112-114
Hyde, Ida Henrietta **22** 252-254
Loeb, Jacques **22** 299-301
surgeons
Billings, John Shaw **22** 57-60
Halsted, William Stewart **22** 207-209
virologists
Gallo, Robert **22** 191-193

Scientists, Australian
Atkinson, Louisa **22** 30-33

Scientists, Canadian
Hogg, Helen Battles Sawyer **22** 244-247

Scientists, English
archaeologists
Bell, Gertrude **22** 54-55

Scientists, French
chemists
Chatelet, Gabrielle-Emilie **22** 102-103
Lavoisier, Marie Paulze **22** 292-294
physicists (18th century)
Chatelet, Gabrielle-Emilie **22** 102-103

Scientists, German
naturalists
Hildegard of Bingen **22** 240-242
physiologists
Loeb, Jacques **22** 299-301

Scientists, Hungarian
Erdos, Paul **22** 166-168

Scientists, Russian
mathematicians
Kovalevsky, Sophia Vasilevna **22** 280-282

Scientists, Turkish
Al-Farabi **22** 14-16

SCIPIO AFRICANUS MAJOR, PUBLIUS CORNELIUS (236-184/183 B.C.), Roman general **14** 61-62

SCIPIO AFRICANUS MINOR, PUBLIUS CORNELIUS AEMILIANUS (185/184-129 B.C.), Roman general **14** 62-63

SCORSESE, MARTIN (born 1942), American filmmaker and screenwriter **14** 63-65

SCOTT, DRED (1795-1858), African American revolutionary **14** 65-66

SCOTT, FRANCIS REGINALD (1899-1985), Canadian poet, political activist, and constitutional theorist **14** 66-67

SCOTT, GEORGE CAMPBELL (1927-1999), American actor and director **22** 391-393

SCOTT, ROBERT FALCON (1868-1912), English naval officer and polar explorer **14** 67-68

SCOTT, THOMAS ALEXANDER (1823-1881), American railroad builder **22** 393-395

SCOTT, SIR WALTER (1771-1832), Scottish novelist and poet **14** 68-70

SCOTT, WINFIELD (1786-1866), American general **14** 70-71

SCRIABIN, ALEXANDER NIKOLAYEVICH (1871-1915), Russian composer and pianist **14** 71-72

SCRIPPS, EDWARD WYLLIS (1854-1926), American newspaper publisher **14** 72-73

Scripture studies
see Bible

SCULLIN, JAMES HENRY (1876-1953), Australian politician **14** 73

Scurvy (medicine)
Funk, Casimir **22** 187-189

SEABORG, GLENN THEODORE (1912-1999), American chemist and chairman of the Atomic Energy Commission **14** 74-76

SEABURY, SAMUEL (1729-1796), American theologian **14** 76

SEALE, ROBERT GEORGE (Bobby; born 1936), militant activist and a founder of the Black Panther Party **14** 77-78

SEAMAN, ELIZABETH COCHRANE (1864-1922), American journalist and reformer **14** 78-80

SEATTLE (c. 1788-1866), Native American tribal chief **14** 80-81

Secession (United States; 1860-61)
supporters (South)
Hemphill, John **22** 234-236

SEDDON, RICHARD JOHN (1845-1906), New Zealand politician **14** 81-82

SEDGWICK, ADAM (1785-1873), English geologist **14** 82-83

SEEGER, PETE (born 1919), American folksinger and activist **14** 83-84

SEFERIS, GEORGE (Georgios Seferiadis; 1900-71), Greek poet and statesman **14** 84-85

SEGAL, GEORGE (born 1924), American sculptor **14** 85-87

SEGOVIA, ANDRÉS (1893-1987), Spanish guitarist **14** 87-88

Segregation (racial, United States)
see African American history (United States)

SEIBERT, FLORENCE B. (1897-1991), American biochemist **14** 89-90

SEJO (1417-1468), king of Korea 1453-68 **14** 90-91

SEJONG (1397-1450), king of Korea 1418-50 **14** 91-92

SELENA (Selena Quintanilla-Perez; 1971-1995), Hispanic-American singer **18** 365-367

SELEUCUS I (circa 358-281 B.C.), Macedonian general, king of Babylonia and Syria **14** 92-93

SELIGMAN, EDWIN ROBERT ANDERSON (1861-1939), American economist and editor **14** 93-94

SELIM I (circa 1470-1520), Ottoman sultan 1512-20 **14** 94-95

SELIM III (1761-1808), Ottoman sultan 1789-1807 **14** 95-96

SELKIRK, 5TH EARL OF (Thomas Douglas; 1771-1820), Scottish colonizer in Canada **14** 96

SELLARS, WILFRED (1912-1989), American philosopher **14** 96-98

SELLERS, PETER RICHARD HENRY (1925-1980), British comedy genius of theater, radio, television, and movies **14** 98-99

SELZNICK, DAVID OLIVER (1902-1965), American filmmaker **20** 333-335

SEMENOV, NIKOLAI NIKOLAEVICH (1896-1986), Russian physicist and physical chemist **14** 101

SEMMELWEIS, IGNAZ PHILIPP (1818-1865), Hungarian physician **14** 101-102

SEMMES, RAPHAEL (1809-1877), American Confederate naval officer **14** 102-103

SEN, RAM CAMUL (1783-1844), Bengali intellectual and entrepreneur **13** 16-17

SENDAK, MAURICE (born 1928), American author, artist, and illustrator **19** 329-331

SENECA THE YOUNGER, LUCIUS ANNAEUS (circa 4 B.C.-A.D. 65), Roman philosopher **14** 103-105

Sengalese music
N'Dour, Youssou **22** 338-340

SENFL, LUDWIG (circa 1486-circa 1543), Swiss-born German composer **14** 105-106

SENGHOR, LÉOPOLD SÉDAR (born 1906), Senegalese poet, philosopher, and statesman **14** 106-107

SENNACHERIB (ruled 705-681 B.C.), king of Assyria **14** 108

SENNETT, MACK (1884-1960), American film producer and director **14** 108-109

SEQUOYAH (circa 1770-1843), American Cherokee Indian scholar **14** 110-111

Sergeant York (film)
Huston, John Marcellus **22** 250-252

Serpico (film)
Lumet, Sidney **22** 305-307

SERRA, JUNIPERO (Miguel José Serra; 1713-84), Spanish Franciscan missionary, founder of California missions **14** 111-112

SERRANO ELÍAS, JORGE ANTONIO (born 1945), president of Guatemala (1991-1993) **14** 112-113

SERTÜRNER, FRIEDRICH (Friedrich Wilhelm Adam Ferdinand Sertürner; 1783-1841), Prussian pharmacist **21** 379-381

SERVAN-SCHREIBER, JEAN-JACQUES (born 1924), French journalist and writer on public affairs **14** 113-115

SERVETUS, MICHAEL (circa 1511-53), Spanish religious philosopher **14** 115-116

SESSHU, TOYA (1420-1506), Japanese painter and Zen priest **14** 116-117

SESSIONS, ROGER HUNTINGTON (1896-1985), American composer **14** 117-118

SETON, ELIZABETH ANN BAYLEY (1774-1821), American Catholic leader **14** 118-119

SETON, ERNEST THOMPSON (1860-1946), Canadian author and co-founder of the Boy Scouts of America **14** 119-120

SETTIGNANO, DESIDERIO DA (1428/31-1464), Italian sculptor **4** 509

SEURAT, GEORGES PIERRE (1859-1891), French painter **14** 120-122

SEVAREID, ERIC (Arnold Eric Sevareid 1912-1992), American broadcast journalist and author **22** 395-397

SEVERINI, GINO (1883-1966), Italian painter **14** 122

SEVERUS, LUCIUS SEPTIMIUS (146-211), Roman emperor 193-211 **14** 109-110

SEVIER, JOHN (1745-1815), American frontiersman, soldier, and politician **14** 122-123

SEWALL, SAMUEL (1652-1730), American jurist and diarist **14** 123-124

SEWARD, WILLIAM HENRY (1801-1872), American statesman **14** 124-125

SEXTON, ANNE (Anne Gray Harvey; 1928-74), American ''confessional'' poet **14** 125-126

SEYMOUR, HORATIO (1810-1886), American politician **14** 126-127

SEYMOUR, JANE (1509-1537), third wife and queen consort of Henry VIII of England **18** 367-368

SFORZA, LODOVICO (1452-1508), duke of Milan **14** 127-128

SHABAKA (ruled circa 712-circa 696 B.C.), Nubian king, pharaoh of Egypt **14** 130

SHABAZZ, BETTY (1936-1997), African American educator, activist, and health administrator **14** 130-132

SHACKLETON, SIR ERNEST HENRY (1874-1922), British explorer **14** 132-133

SHAFFER, PETER LEVIN (born 1926), English/American playwright **14** 133-135

SHAFTESBURY, 1ST EARL OF (Anthony Ashley Cooper; 1621-83), English statesman **14** 135-136

SHAFTESBURY, 3D EARL OF (Anthony Ashley Cooper; 1671-1713), English moral philosopher **14** 136-137

SHAFTESBURY, 7TH EARL OF (Anthony Ashley Cooper; 1801-85), English social reformer **14** 137-138

SHAH JAHAN (1592-1666), Mogul emperor of India 1628-58 **14** 138-139

SHAHN, BEN (1898-1969), American painter, graphic artist, and photographer **14** 139-140

SHAHPUR II (310-379), king of Persia **14** 140-141

SHAKA (circa 1787-1828), African Zulu military monarch **14** 141-142

SHAKESPEARE, WILLIAM (1564-1616), English playwright, poet, and actor **14** 142-145

SHALIKASHVILI, JOHN MALCHASE DAVID (born 1936), chairman of the U.S. Joint Chiefs of Staff **14** 145-147

SHAMIR, YITZCHAK (Yizernitsky; born 1914), Israeli prime minister and leader of the Likud Party **14** 147-149

SHAMMAI (flourished 1st century B.C.), Jewish sage **14** 149

SHANG YANG (circa 390-338 B.C.), Chinese statesman and political philosopher **14** 149-150

SHANKARA (Shankaracharya; circa 788-820), Indian philosopher and reformer **14** 150-151

SHANKAR, RAVI (Robindra Shankar; born 1920), Indian musician **22** 397-399

SHANKER, ALBERT (1928-1977), American education leader **14** 151-153

SHANNON, CLAUDE ELWOOD (born 1916), American mathematician **14** 153-154

SHAPEY, RALPH (born 1921), American composer, conductor, and teacher **14** 154-155

SHAPLEY, HARLOW (1885-1972), American astronomer **14** 155-156
Hogg, Helen Battles Sawyer **22** 244-247

SHARIATI, ALI (1933-1977), ''Ideologue of the Iranian Revolution'' **14** 156-157

SHARIF, NAWAZ (Niam Nawaz Sharif; born 1949), Pakistani prime minister **19** 331-333

SHARON, ARIEL (Arik; born 1928), Israeli politician and defense minister **14** 157-159

SHARPTON, AL (born 1954), African American civil rights leader and minister **14** 159-162

SHAW, ANNA HOWARD (1847-1919), American suffragist leader, reformer, and women's rights activist **14** 162-163

SHAW, GEORGE BERNARD (1856-1950), British playwright, critic, and pamphleteer **14** 163-164

SHAW, LEMUEL (1781-1861), American jurist **14** 164-165

SHAW, MARY (born 1943), American computer science professor **14** 165-167

SHAW, RICHARD NORMAN (1831-1912), British architect **14** 167-168

SHAWN, WILLIAM (1907-1992), American editor **19** 333-335

SHAYS, DANIEL (circa 1747-1825), American Revolutionary War Captain **14** 168

SHCHARANSKY, ANATOLY BORISOVICH (born 1948), prominent figure of the Helsinki Watch Group **14** 168-170

SHEELER, CHARLES (1883-1965), American painter **14** 170-171

SHEEN, FULTON J. (1895-1979), American Roman Catholic bishop and television host **14** 171-172

SHELDON, CHARLES M. (1857-1946), American social reformer who also wrote *In His Steps* **14** 172-174

SHELLEY, MARY WOLLSTONECRAFT (1797-1851), English author **14** 174-176

SHELLEY, PERCY BYSSHE (1792-1822), English romantic poet **14** 176-178

SHEPARD, ALAN (1923-1998), American astronaut **14** 178-180

SHEPARD, SAM (Samuel Shepard Rogers VII; born 1943), American playwright, rock performer, and film actor **14** 180-181

SHERATON, THOMAS (1751-1806), English furniture designer **14** 181-182

SHERIDAN, PHILIP HENRY (1831-1888), American general **14** 182-183

SHERIDAN, RICHARD BRINSLEY (1751-1816), British playwright and orator **14** 183-184

SHERMAN, CINDY (Cynthia Morris Sherman; born 1954), American photographer **19** 335-337

SHERMAN, JOHN (1823-1900), American politician **14** 184-185

SHERMAN, ROGER (1721-1793), American patriot **14** 185-186

SHERMAN, WILLIAM TECUMSEH (1820-1891), American general **14** 186-187

SHERRINGTON, SIR CHARLES SCOTT (1857-1952), English physiologist **14** 187-189

SHERWOOD, ROBERT EMMET (1896-1955), American playwright **14** 189-190

SHESTOV, LEV (Lev Isaakovich Schwarzmann; 1866-1938), Russian Jewish thinker and literary critic **14** 190-191

SHEVARDNADZE, EDUARD AMVROSEVICH (born 1928), foreign minister of the U.S.S.R. (1985-1990) **14** 191-193

SHIH KO-FA (died 1644), Chinese scholar-soldier **14** 194-195

SHIH LE (274-333), Chinese emperor 330-333 **14** 195

SHIHAB, FU'AD (1903-1973), Father of the Lebanese Army and president of Lebanon (1958-1964) **14** 193-194

SHILS, EDWARD ALBERT (born 1911), American sociologist **14** 195-197

SHINRAN (1173-1262), Japanese Buddhist monk **14** 197

SHIPPEN, EDWARD (1728-1806), American jurist **14** 197-198

SHIRER, WILLIAM L. (born 1904), American journalist and historian who wrote on the history of Nazi Germany **14** 198-199

SHOCKLEY, WILLIAM (1910-1989), American physicist **14** 200-202

SHOEMAKER, GENE (Eugene Merle Shoemaker; 1928-1997), American geologist and planetary scientist **20** 335-338

SHOEMAKER, WILLIE (Billy Lee Shoemaker; born 1931), American jockey and horse trainer **21** 381-383

SHOLEM ALEICHEM (Sholem Rabinowitz; 1859-1916), Russian-born American author **14** 202-203

SHOLES, CHRISTOPHER LATHAM (1819-1890), American publisher, inventor, and social reformer **21** 383-385

SHOLOKHOV, MIKHAIL ALEKSANDROVICH (1905-1984), Russian novelist **14** 203-204

SHORT, WALTER (1880-1949), American army officer **19** 337-339

SHOSTAKOVICH, DMITRI DMITRIEVICH (1906-1975), Russian composer **14** 204-205

SHOTOKU TAISHI (573-621), Japanese regent, statesman, and scholar **14** 205-207

SHREVE, HENRY MILLER (1785-1851), American steamboat designer and builder **14** 207

SHRIVER, EUNICE KENNEDY (born 1921), American activist **19** 339-341

SHUBERT BROTHERS (1883-1963), theatrical managers **14** 207-209

SHULTZ, GEORGE PRATT (born 1920), labor and economics specialist, educator, businessman, and international negotiator **14** 209-211

SIBELIUS, JEAN JULIUS CHRISTIAN (1865-1957), Finnish composer **14** 211-212

SICKERT, WALTER RICHARD (1860-1942), English painter **14** 212-213

SICKLES, DANIEL EDGAR (1819-1914), American politician and diplomat **21** 385-388

SIDGWICK, HENRY (1838-1900), English philosopher and moralist **14** 213

SIDNEY, SIR PHILIP (1554-1586), English poet, courtier, diplomat, and soldier **14** 214-215

SIEBERT, MURIEL (born 1932), American businesswoman **18** 368-370

SIEGEL, BENJAMIN (''Bugsy''; 1906-1947), American gangster **14** 215-216

SIENKIEWICZ, HENRYK (1846-1916), Polish novelist and short-story writer **14** 216-217

SIERRA, JUSTO (1848-1912), Mexican educator, writer, and historian **14** 217

SIEYÈS, COMTE EMMANUEL JOSEPH (1748-1836), French statesman and political writer **14** 217-218

SIFTON, SIR CLIFFORD (1861-1929), politician who helped turn the Canadian West into a premier agricultural area **14** 219-220

SIGISMUND (1368-1437), Holy Roman emperor 1411-37, king of Bohemia 1420-37, and king of Hungary 1385-1437 **14** 220-221

SIGNORELLI, LUCA (circa 1445/50-1523), Italian painter **14** 221-222

SIHANOUK, PRINCE NORODOM (born 1922), Cambodian nationalist and political leader **14** 222-223

SIKORSKY, IGOR (1889-1972), Russian-American aeronautical engineer, aircraft manufacturer, and inventor **14** 223-224

SIKORSKI, WLADYSLAW (1881-1943), Polish military leader and prime minister **20** 338-340

SILBER, JOHN (born 1926), American philosopher and educator **14** 224-226

SILES ZUAZO, HERNAN (1914-1996), Bolivian politician **18** 370-373

SILKO, LESLIE (Leslie Marmon Silko; born 1948), Native American author and poet **14** 226-227

SILKWOOD, KAREN (1946-1974), American antinuclear activist **14** 227-229

SILLIMAN, BENJAMIN (1779-1864), American chemist, naturalist, and editor **14** 229-230

SILLS, BEVERLY (Belle Miriam Silverman; born 1929), American child performer, coloratura soprano, and operatic superstar **14** 230-231

SILONE, IGNAZIO (1900-1978), Italian novelist and essayist **14** 231-232

SILVER, ABBA HILLEL (1893-1963), American rabbi and Zionist leader **14** 232-233

SILVERSTEIN, SHEL (1932-1999), American author and poet **19** 341-343

SIMENON, GEORGES (1903-1989), Belgian novelist **14** 233-234

SIMMEL, GEORG (1858-1918), German sociologist and philosopher **14** 234-235

SIMMS, WILLIAM GILMORE (1806-1870), American author **14** 235-236

SIMON, HERBERT ALEXANDER (born 1916), American Nobelist in economics **14** 236-237

SIMON, JULES FRANÇOIS (1814-1896), French philosopher, writer, and statesman **14** 237-238

SIMON, NEIL (Marvin Neil Simon; born 1927), American playwright **18** 373-374

SIMON, PAUL (born 1928), newspaper publisher, Illinois state legislator, lieutenant governor, and U.S. representative and senator **14** 238-239

SIMONOV, KONSTANTIN MIKHAILOVICH (1915-1979), Soviet poet and novelist **14** 239-240

SIMPSON, GEORGE GAYLORD (1902-1984), American paleontologist **14** 240-242

SIMPSON, LOUIS ASTON MARANTZ (born 1923), American poet, critic, and educator **14** 243-244

SIMPSON, WALLIS (Bessie Wallis Warfield Simpson, Duchess of Windsor; 1896-1986), American socialite and wife of Edward VIII, King of England **19** 343-345

SIMS, WILLIAM SOWDEN (1858-1936), American admiral **14** 244

SIN, JAIME L. (born 1928), Filipino cardinal of the Roman Catholic Church **14** 244-245

SINAN, KODJA MIMAR (1489-1578), Ottoman architect **14** 245-246

SINATRA, FRANCIS ALBERT (Frank Sinatra; 1915-1998), American singer **14** 246-248
Williams, Edward Bennett **22** 422-424

SINCLAIR, UPTON BEALE, JR. (1878-1968), American novelist and political writer **14** 248-249
Swift, Gustavus Franklin **22** 407-409

SINGER, ISAAC BASHEVIS (1904-1991), Polish-American author **14** 249-250

SINGER, ISAAC M. (1811-1875), American inventor of the sewing machine **14** 250

SINGER, MAXINE (born Maxine Frank, 1931), American biochemist and geneticist **14** 251-252

SINGER, PETER ALBERT DAVID (born 1946), Australian philosopher and author of Animal Liberation **14** 253-254

SINGH, VISHWANATH PRATAP (born 1931), prime minister of India (1989-1990) **14** 254-256

Sioux Indians (North America)
Deloria, Ella Clara **22** 136-138

SIQUEIROS, DAVID ALFARO (1896-1974), Mexican mural painter **14** 256

SIRANI, ELISABETTA (1638-1665), Italian artist **22** 399-401

SIRICA, JOHN JOSEPH (1904-1992), U.S. district court judge who presided over the Watergate affair **14** 257-258

SISMONDI, JEAN CHARLES LÉONARD SIMONDE DE (1773-1842), Swiss-born historian and political economist **14** 258-259

SISULU, NONTSIKELELO ALBERTINA (born 1918), leader of the anti-apartheid movement in South Africa **14** 259-261

SISULU, WALTER MAX ULYATE (born 1912), leader of the African National Congress (ANC) of South Africa **14** 261-262

SITHOLE, NDABANINGI (born 1920), African nationalist **14** 262-264

SITTING BULL (circa 1834-90), American Indian leader and medicine man **14** 264-265

SITWELL, DAME EDITH (1887-1964), English poet and critic **14** 265-266

ŚIVAJT (1627-1680), Indian warrior and leader of a Hindu nation **14** 266-267

SIXTUS V (Felice Perreti; 1520-90), pope 1585-90 **14** 267-268

SIZA, ALVARO (Alvaro Joaquim Melo Siza Vieria; born 1933), Portugese architect **18** 375-376

SKELTON, JOHN (circa 1460-1529), English poet and humanist **14** 268-269

SKINNER, BURRHUS FREDERIC (1904-1990), American experimental psychologist **14** 269-270

SKINNER, CORNELIA OTIS (1901-1979), American actress and author **19** 346-348

SLÁNSKÝ, RUDOLF SALZMANN (1901-1952), founding member of the Czechoslovak Communist Party and vice-premier of the former Czechoslovakia **14** 270-271

SLATER, SAMUEL (1768-1835), English-born American manufacturer **14** 272-273

Slave trade, African
late (18th-19th century)
Brougham, Henry Peter **22** 83-85

Slavery extension issue (United States)
see Compromise of 1850; Dred Scott decision; Free Soil party; Kansas-Nebraska Act; Missouri Compromise; Popular sovereignty; Wilmot Proviso

SLIDELL, JOHN (1793-1871), American politician **14** 273

SLIM, WILLIAM JOSEPH (a.k.a. Anthony Mills; 1891-1970), English general and governor-general of Australia **18** 377-378

SLOAN, ALFRED PRITCHARD, JR. (1875-1966), American automobile executive **14** 274

SLOAN, JOHN (1871-1951), American painter **14** 274-275

SLUTER, CLAUS (circa 1350-1405/1406), Dutch-Burgundian sculptor **14** 275-276

SLYE, MAUD (1879-1954), American pathologist **14** 276-277

SMALL, ALBION WOODBURY (1854-1926), American sociologist and educator **14** 277

Smallpox (medicine)
Henderson, Donald Ainslie **22** 236-238

SMALLS, ROBERT (1839-1916), African American statesman **14** 277-278

SMEAL, ELEANOR (Eleanor Marie Cutri Smeal; born 1939), American women's rights activist and president of the National Organization for Women **14** 278-280

SMEATON, JOHN (1724-1792), English civil engineer **14** 280-281

SMETANA, BEDŘICH (1824-1884), Czech composer **14** 281-282

SMIBERT, JOHN (1688-1751), Scottish-born American painter **14** 282

SMITH, ADAM (1723-1790), Scottish economist and moral philosopher **14** 283-284

SMITH, ALFRED EMMANUEL (1873-1944), American politician **14** 284-285

SMITH, BESSIE (1894-1937), African American blues singer **14** 285-287

SMITH, DAVID (1906-1965), American sculptor **14** 287-288

SMITH, DEAN EDWARDS (born 1931), American college basketball coach **18** 378-380

SMITH, DONALD ALEXANDER (1st Baron Strathcona and Mount Royal; 1820-1914), Canadian politician and philanthropist **14** 288-289

SMITH, DORA VALENTINE (1893-1985), American educator **14** 289-290

SMITH, GERRIT (1797-1874), American philanthropist and reformer **14** 290-291

SMITH, IAN DOUGLAS (born 1919), African prime minister **14** 291-293

SMITH, JAMES MCCUNE (1813-1865), African American physician and author **14** 293-294

SMITH, JEDEDIAH S. (1799-1831), American trapper, fur trader, and explorer **14** 294-295

SMITH, JOHN (circa 1580-1631), English colonist in America **14** 295-297

SMITH, JOSEPH (1805-1844), American Mormon leader **14** 297-298

SMITH, LILLIAN EUGENIA (1897-1966), Southern writer and critic of white supremacy and segregation **14** 298-299

SMITH, MARGARET CHASE (1897-1995), first woman elected to both houses of Congress **14** 299-300

SMITH, WILLIAM (1727-1803), American educator and churchman **14** 301

SMITH, WILLIAM EUGENE (1918-1978), American photojournalist **19** 348-350

SMITHSON, ROBERT (1938-1973), American sculptor, essayist, and filmmaker **14** 301-303

SMOHALLA (1815-1895), Native American warrior, medicine man, and spiritual leader **14** 303-305

SMOLLETT, TOBIAS GEORGE (1721-1771), English novelist and satirist **14** 305-307

SMUIN, MICHAEL (born 1938), American dancer-choreographer-director **14** 307-309

SMUTS, JAN CHRISTIAN (1870-1950), South African soldier and statesman **14** 309-310

SNEAD, SAM (Samuel Jackson Snead; born 1912), American golfer **21** 388-390

SNOW, CHARLES PERCY (1905-1972), English novelist and physicist **14** 311-312

SNOW, EDGAR (1905-1972), American journalist and author **14** 312-313

SNOWE, OLYMPIA (born Olympia Jean Bouchles, 1947), U.S. congresswoman and senator **14** 313-314

SOANE, SIR JOHN (1753-1837), English architect **14** 314-315

SOARES, MÁRIO (Mário Alberto Nobre Lopes Soares; born 1924), first socialist president of Portugal **14** 315-316

SOBCHAK, ANATOLY ALEXANDROVICH (1937-2000), popular democratic leader of Russia elected mayor of St. Petersburg in 1990 **14** 317-318

SOBUKWE, ROBERT MANGALISO (1924-1978), South African politician **14** 318-319

Social reform
United States
Couzens, James **22** 121-125

Social scientists, American
anthropologists (20th century)
Montagu, Ashley **22** 320-322
economists (20th century)
Eccles, Marriner Stoddard **22** 160-162
educators (19th-20th century)
Cobb, Jewel Plummer **22** 112-114
Hamilton, Edith **22** 209-211
educators (20th century)
Adler, Mortimer Jerome **22** 9-11
Carr, Emma Perry **22** 89-91
Cooper, Annie **22** 119-121
Derricotte, Juliette Aline **22** 140-141
ethnologists
Deloria, Ella Clara **22** 136-138
social anthropologists (20th century)
Montagu, Ashley **22** 320-322

Social scientists, Greek
educators
Aspasia **22** 26-28

SOCRATES (469-399 B.C.), Greek philosopher and logican **14** 320-321
associates
Aspasia **22** 26-28

SODDY, FREDERICK (1877-1956), English chemist **14** 321-323

SÖDERBLOM, NATHAN (Lars Jonathan Söderblom; 1866-1931), Swedish Lutheran archbishop **14** 323-324

SOELLE, DOROTHEE (born 1929), German theologian, political activist, and feminist **14** 324-325

SOL CH'ONG (circa 680-750), Korean Confucian scholar **14** 325-326

SOLÍS, JUAN DÍAZ DE (circa 1470-1516), Spanish explorer **14** 326

SOLOMON (ruled circa 965-circa 925 B.C.), king of the ancient Hebrews **14** 326-327

SOLON (active 594 B.C.), Greek statesman and poet **14** 327-328

SOLOVEITCHIK, JOSEPH BAER (1903-1993), Jewish theologian and philosopher **14** 328-329

SOLOVIEV, VLADIMIR SERGEEVICH (1853-1900), Russian philosopher and religious thinker **14** 329-330

SOLZHENITSYN, ALEXANDER ISAYEVICH (born 1918), Soviet novelist **14** 330-332

SOMBART, WERNER (1863-1941), German economic historian **14** 332-333

Some Like It Hot (film)
Lemmon, Jack **22** 297-299

SOMERSET, DUKE OF (Edward Seymour; 1506-52), English statesman **14** 333-334

SOMERVILLE, EDITH ANNE ŒNONE (1858-1949), Irish author **14** 334-335

SOMERVILLE, MARY (1780-1872), Scottish mathematician, physicist, and geographer **20** 340-342

Somerville and Ross (pseudonym)
see Edith Anna Somerville

SOMOZA, ANASTASIO (1896-1956), Nicaraguan dictator and military leader **14** 335-336

SOMOZA DEBAYLE, ANASTASIO (1925-1980), president of Nicaragua (1967-1979) **14** 336-337

SONDHEIM, STEPHEN (born 1930), American composer and lyricist **14** 337-338

SONG SISTERS (Ailing Song, 1890-1973; Meiling Song, 1898-1919; and Qingling Song, 1890-1981) Chinese political and social activists **14** 338-341

SONJO (1552-1608), king of Korea 1567-1608 **14** 341-342

SONTAG, SUSAN (born 1933), American essayist **14** 342-343

SOPHOCLES (496-406 B.C.), Greek playwright **14** 343-345

SOPWITH, THOMAS OCTAVE MURDOCH (1888-1989), British aviation industrialist and pioneer pilot **14** 345-346

SORDELLO (ca. 1180-ca. 1269), Italian poet and troubadour **20** 342-343

SOREL, ALBERT (1842-1906), French diplomatic historian **14** 346-347

SOREL, GEORGES (1847-1922), French philosopher **14** 347-348

SOROKIN, PITIRIM A. (1889-1968), Russian-American sociologist **14** 348-349

SOTATSU, TAWARAYA (circa 1570-circa 1643), Japanese painter **14** 349

SOUFFLOT, JACQUES GERMAIN (1713-1780), French architect **14** 349-350

SOULAGES, PIERRE (born 1919), French painter **14** 350-351

SOULÉ, PIERRE (1801-1870), American politician and diplomat **14** 351-352

SOUSA, HENRIQUE TEIXEIRA DE (born 1919), Cape Verdean novelist **14** 352-353

SOUSA, JOHN PHILIP (1854-1932), American bandmaster and composer **14** 353-354

SOUSA, MARTIM AFONSO DE (circa 1500-64), Portuguese colonizer and statesman **14** 354-355

SOUTER, DAVID H. (born 1939), U.S. Supreme Court justice **14** 355-356

South Africa, Republic of
- INDEPENDENCE
  Black resistance
    Makeba, Miriam **22** 309-312

South African literature
Brink, Andre Philippus **22** 80-83
Jacobson, Dan **22** 266-268

SOUTHEY, ROBERT (1774-1843), English poet and author **18** 381-382

SOUTINE, CHAIM (1894-1943), Russian painter **14** 356-357

SOUVANNA PHOUMA (1901-1984), Laotian prince and premier **14** 357-358

SOWELL, THOMAS (born 1930), American economist and author **19** 350-352

SOYINKA, WOLE (Oluwole Akinwande Soyinka; born 1934), first African to win the Nobel Prize for Literature (1986) **14** 358-359

SPAAK, PAUL HENRI (1899-1972), Belgian statesman and diplomat **14** 359-360

SPAATZ, CARL (1891-1974), American army and air force officer **19** 352-355

Space exploration
manned flights
  Bean, Alan **22** 48-50
  Cernan, Gene **22** 100-102
  Conrad, Pete **22** 114-116
  Irwin, James Benson **22** 259-261
  Mitchell, Edgar Dean **22** 318-320
  Resnik, Judith Arlene **22** 369-371
  Schmitt, Jack **22** 385-386

SPALLANZANI, LAZZARO (Abbé Spallanzani; 1729-99) Italian naturalist **14** 360-361

SPARK, MURIEL SARAH (born 1918), British author **14** 361-362

SPARKS, JARED (1789-1866), American historian **14** 363

SPARTACUS (died 71 B.C.), Thracian galdiator **14** 363-364

SPAULDING, CHARLES CLINTON (1874-1952), African American business executive **14** 364-365

Speakers of the House
see Statesmen, American

Spectroscopy (science)
Carr, Emma Perry **22** 89-91
Hogg, Helen Battles Sawyer **22** 244-247

SPEER, ALBERT (1905-1981), German architect and Nazi **19** 355-356

SPEKE, JOHN HANNING (1827-1864), English explorer **14** 366-367

SPELLMAN, CARDINAL FRANCIS JOSEPH (1889-1967), Roman Catholic archbishop **14** 367

SPEMANN, HANS (1869-1941), German experimental embryologist **14** 368-369

SPENCER, HERBERT (1820-1903), English philosopher **14** 369-370

SPENDER, STEPHEN HAROLD (born 1909), English poet and critic **14** 370-371

SPENER, PHILIPP JAKOB (1635-1705), German theologian **14** 372

SPENGLER, OSWALD (1880-1936), German philosopher **14** 372-373

SPENSER, EDMUND (circa 1552-99), English poet **14** 373-376

SPERANSKI, COUNT MIKHAIL MIKHAILOVICH (1772-1839), Russian statesman and reformer **14** 376-377

SPERRY, ELMER A. (1860-1930), American inventor **14** 377-379

SPIELBERG, STEVEN (born 1947), American filmmaker **14** 379-381

SPINOZA, BARUCH (Benedict Spinoza; 1632-77), Dutch philosopher **14** 381-383

SPOCK, BENJAMIN McLANE (1903-1998), American pediatrician and political activist and author of *Baby and Child Care* **14** 383-385

Sports
see Athletes, American

SPOTSWOOD, ALEXANDER (1676-1740), British general and colonial governor **14** 385

SPRAGUE, FRANK JULIAN (1857-1934), American electrical engineer and inventor **14** 385-386

SQUIBB, EDWARD ROBINSON (1819-1900), American physician and pharmacist **21** 390-392

SSU-MA CH'IEN (145-circa 90 B.C.), Chinese historian **14** 388-389

SSU-MA HSIANG-JU (circa 179-117 B.C.), Chinese poet **14** 389-390

SSU-MA KUANG (1019-1086), Chinese statesman **14** 390-391

STAËL, GERMAINE DE (1766-1817), French-Swiss novelist and woman of letters **14** 391-392

STAËL, NICOLAS DE (1914-1955), French painter **14** 392

STAHL, GEORG ERNST (1660-1734), German chemist and medical theorist **14** 392-393

STALIN, JOSEPH (1879-1953), Soviet statesman **14** 393-396

STANDISH, MYLES (circa 1584-1656), English military adviser to the Pilgrims **14** 396-397

STANFORD, LELAND (1824-1893), American railroad builder and politician **14** 397-398

STANISLAVSKY, CONSTANTIN (1863-1938), Russian actor and director **14** 398-399

STANLEY, SIR HENRY MORTON (1841-1904), British explorer and journalist **14** 399-400

STANLEY, WENDELL MEREDITH (1904-1971), American virologist **14** 400-401

STANTON, EDWIN McMASTERS (1814-1869), American statesman **14** 401-402

STANTON, ELIZABETH CADY (1815-1902), American feminist and reformer **14** 402-403

Star (astronomy)
catalogs
Fleming, Williamina **22** 175-176
Hogg, Helen Battles Sawyer **22** 244-247
classification systems
Fleming, Williamina **22** 175-176
quasars
Sandage, Allan Rex **22** 383-384
stellar motion
Rubin, Vera Cooper **22** 380-382

STARHAWK (Miriam Simos; born 1951), theoretician and practitioner of feminist Wicca (witchcraft) in the United States **14** 403-404

STARLEY, JAMES (1831-1881), British inventor and businessman **21** 392-393

STARZL, THOMAS (born 1926), American surgeon **21** 393-395

State, U.S. Secretaries of
see Statesmen, American—Executive (secretaries of state)

Statesman, Afghan
Zahir Shah, Muhammad **22** 431-433

Statesmen, American
• EXECUTIVE
vice presidents (Democratic)
Breckinridge, John Cabell **22** 77-79
• LEGISLATIVE
representatives (19th century)
Choate, Rufus **22** 106-107
senators (19th century)
Choate, Rufus **22** 106-107
Hemphill, John **22** 234-236
Pinkney, William **22** 355-357
senators (20th century)
Couzens, James **22** 121-125
Schmitt, Jack **22** 385-386
• STATE and LOCAL
governors (20th century)
Landon, Alfred Mossman **22** 287-289
mayors (20th century)
Couzens, James **22** 121-125

Statesmen, Aztec
Montezuma I **22** 322-324

Statesmen, English
Cabinet members (20th century)
Hastings, Patrick Gardiner **22** 219-221
members of Parliament
Brougham, Henry Peter **22** 83-85
Bulwer-Lytton, Edward **22** 87-88
Hall, Edward Marshall **22** 204-205
Hastings, Patrick Gardiner **22** 219-221

Statesmen, Indian (Asian)
leaders of Kashmir
Abdullah, Mohammad **22** 7-9

Statesmen, Israelite
see Bible—Old Testament; Jewish history

Statesmen, Jordanian
Abdullah II **22** 5-7

Statesmen, Pakistani
Musharraf, Pervez **22** 332-335

STEEL, DANIELLE (born 1947), American author and poet **14** 404-406

STEEL, DAVID MARTIN SCOTT (born 1938), Scottish member of Parliament and leader of the Liberal Party **14** 406-407

STEEL, DAWN (1946-1997), American movie producer and studio executive **18** 383-384

STEELE, SIR RICHARD (1672-1729), British essayist, dramatist, and politician **14** 407-409

STEFANSSON, VILHJALMUR (1879-1962), Canadian-American Arctic explorer and scientist **14** 409-410

STEFFENS, LINCOLN (1866-1936), American journalist **14** 410-411

STEGNER, WALLACE (1909-1993), American author **19** 356-358

STEICHEN, EDWARD (1879-1973), American photographer, painter, and museum curator **14** 411-412

STEIN, EDITH (1891-1942), German philosopher **14** 412-414

STEIN, GERTRUDE (1874-1946), American writer **14** 414-415

STEIN, BARON HEINRICH FRIEDRICH KARL VOM UND ZUM (1757-1831), Prussian statesman **14** 415-416

STEINBECK, JOHN ERNST (1902-1968), American author **14** 416-417

STEINEM, GLORIA (born 1934), American feminist and journalist **14** 418-419

STEINITZ, WILHELM (1836-1900), Bohemian American chess player **20** 343-346

STEINMETZ, CHARLES PROTEUS (Karl August Rudolf Steinmetz; 1865-1923), German-born American mathematician and electrical engineer **14** 419-420

STELLA, FRANK (born 1936), American painter **14** 420-422

STELLA, JOSEPH (1877-1946), Italian-born American painter **14** 422

Stellar parallax
see Star (astronomy)

Stellite Corporation
Haynes, Elwood **22** 231-234

STENDHAL (Marie Henri Beyle; 1783-1842), French author **14** 422-425

STENGEL, CASEY (Charles Dillon Stengel; 1890-1975), American baseball player and manager **19** 361-363

STENO, NICOLAUS (Niels Stensen; 1638-86), Danish naturalist **14** 425-426

STEPHEN (1096?-1154), king of England 1135-54 **14** 426-427

STEPHEN I (c. 973-1038), king of Hungary **14** 427-428

STEPHEN, SIR LESLIE (1832-1904), English historian **14** 429

STEPHEN HARDING, ST. (died 1134), English abbot and monastic reformer **14** 428-429

STEPHENS, ALEXANDER HAMILTON (1812-1883), American statesman **14** 429-430

STEPHENS, HELEN (1918-1994), American athlete **19** 363-365

STEPHENS, JAMES (1882-1950), Irish novelist and poet **14** 430-431

STEPHENS, URIAH (1821-1882), American labor leader **14** 431-432

STEPHENSON, GEORGE (1781-1848), English railway engineer **14** 432-433

STEPHENSON, ROBERT (1803-1859), English railway engineer **14** 432-433

STEPINAC, ALOJZIJE (1898-1960), Croatian nationalist, Catholic, and anti-Communist **14** 433-435

STEPTOE, PATRICK (1913-1988), British physician **20** 346-348

STERN, ISAAC (born 1920), American violinist **19** 365-367

STERN, OTTO (1888-1969), German-born American physicist **14** 435

STERNE, LAURENCE (1713-1768), British novelist **14** 435-437

STETTINIUS, EDWARD R., JR. (1900-1949), American industrialist and statesman **14** 437-438

STEUBEN, BARON FREDERICK WILLIAM AUGUSTUS VON (1730-1794), German officer in the American Revolution **14** 438-439

STEVENS, GEORGE COOPER (1904-1975), American film director and producer **22** 401-403

STEVENS, JOHN (1749-1838), American engineer and inventor **14** 439-440

STEVENS, JOHN PAUL (born 1920), U.S. Supreme Court justice **14** 440-441

STEVENS, NETTIE MARIA (1861-1912), American biologist and geneticist **14** 441-442

STEVENS, THADDEUS (1792-1868), American politician **14** 442-443

STEVENS, WALLACE (1879-1955), American poet **14** 443-445

STEVENSON, ADLAI EWING (1900-1965), American statesman and diplomat **14** 445-446

STEVENSON, ROBERT LOUIS (1850-1894), Scottish novelist, essayist and poet **14** 446-448

STEVIN, SIMON (Simon Stevinus; 1548-1620), Dutch mathematician **21** 395-398

STEWART, ALEXANDER TURNEY (1803-1876), American dry-goods merchant **14** 448-449

STEWART, DUGALD (1753-1828), Scottish philosopher **14** 449

STEWART, ELLEN (born 1920), African-American theater founder and director **20** 348-352

STEWART, JIMMY (James Maitland Stewart; 1908-1997), American actor **18** 385-386

STEWART, MARTHA (nee Martha Kostyra; born 1941), American author, entertainer, and businesswoman **19** 367-369

STEWART, POTTER (1915-1985), liberal U.S. Supreme Court justice **14** 449-451

STIEGEL, HENRY WILLIAM (1729-1785), German born American iron founder and glassmaker **14** 451

STIEGLITZ, ALFRED (1864-1946), American photographer, editor, and art gallery director **14** 451-452

STILICHO, FLAVIUS (died 408), Roman general **14** 452-453

STILL, CLYFFORD (1904-1980), American Abstract Expressionist artist **14** 453-454

STILL, WILLIAM (1821-1902), African American abolitionist, philanthropist, and businessman **14** 454-455

STILL, WILLIAM GRANT (born 1895), African American composer **14** 455-456

STILWELL, JOSEPH WARREN (1883-1946), American general **14** 456-457

STIMSON, HENRY LEWIS (1867-1950), American lawyer and statesman **14** 457-458

STIRLING, JAMES (1926-1992), British architect and city planner **14** 458-459

STIRNER, MAX (1806-1856), German philosopher **14** 459-460

STOCKHAUSEN, KARLHEINZ (born 1928), German composer **14** 460-461

STOCKTON, ROBERT FIELD (1795-1866), American naval officer and politician **14** 461-462

STODDARD, SOLOMON (1643-1728/29), American colonial Congregational clergyman **14** 462-463

STOKER, BRAM (Abraham Stoker; 1847-1912), Irish author **14** 463-464

STOKES, CARL B. (1927-1996), African American politician **14** 464-465

STOLYPIN, PIOTR ARKADEVICH (1862-1911), Russian statesman and reformer **14** 465-466

STONE, EDWARD DURRELL (1902-1978), American architect, educator, and designer **14** 466-468

STONE, HARLAN FISKE (1872-1946), American jurist; chief justice of U.S. Supreme Court 1914-46 **14** 468-470

STONE, I. F. (Isador Feinstein; 1907-1989), American journalist **14** 470-471

STONE, LUCY (1818-1893), American abolitionist and women's suffrage leader **14** 471-472

STONE, OLIVER (born 1946), American filmmaker **14** 472-475

STONE, ROBERT ANTHONY (born 1937), American novelist **14** 475-476

STOPES, MARIE (1880-1958), British scientist and birth control advocate **14** 476-478
Hastings, Patrick Gardiner **22** 219-221

STOPPARD, THOMAS (Thomas Straussler; born 1937), English playwright **14** 478-479

STORM, THEODOR (1817-1888), German poet and novelist **14** 479-480

STORY, JOSEPH (1779-1845), American jurist and statesman **14** 480-481

STOSS, VEIT (circa 1445-1533), German sculptor **14** 481-482

STOUFFER, SAMUEL A. (1900-1960), American sociologist and statistician **14** 482-483

STOVALL, LUTHER McKINLEY (born 1937), American silkscreen artist **14** 483-484

STOWE, HARRIET ELIZABETH BEECHER (1811-1896), American writer **14** 484-485

STRABO (circa 64 B.C.-circa A.D. 23), Greek geographer and historian **14** 485-486

STRACHAN, JOHN (1778-1867), Canadian Anglican bishop **14** 486-487

STRACHEY, GILES LYTTON (1880-1932), English biographer and critic known for his satire of the Victorian era **14** 487-488

STRACHEY, JOHN (Evelyn John St. Loe Strachey; 1901-1963), British author and politician **20** 352-354

STRADIVARI, ANTONIO (circa 1644-1737), Italian violin maker **14** 488-490

STRAFFORD, 1ST EARL OF (Thomas Wentworth; 1593-1641), English statesman **14** 490-491

STRAND, MARK (born 1934), fourth Poet Laureate of the United States **14** 491-493

STRAND, PAUL (1890-1976), American photographer **19** 369-371

STRANG, RUTH MAY (1895-1971), American educator **14** 493-494

STRASBERG, LEE (Israel Strasberg; 1901-82), American acting instructor, director, and founding member of the Group Theatre **14** 494-495

STRAUS, ISIDOR (1845-1912), American merchant **14** 496

STRAUSS, DAVID FRIEDRICH (1808-1874), German historian and Protestant theologian **14** 496-497

STRAUSS, FRANZ JOSEF (1915-1988), West German politician **14** 497-498

STRAUSS, JOHANN, JR. (1825-1899), Austrian composer **14** 498-499

STRAUSS, LEO (1899-1973), German Jewish Socratic political philosopher **14** 499-500

STRAUSS, LEVI (Loeb Strauss; 1829-1902), American businessman **20** 354-356

STRAUSS, RICHARD (1864-1949), German composer and conductor **14** 500-501

STRAUSS, ROBERT SCHWARZ (born 1918), Democratic fundraiser and strategist **14** 501-502

STRAVINSKY, IGOR FEDOROVICH (1882-1971), Russian-born composer **14** 502-506

STRAWSON, SIR PETER FREDRICK (born 1919), English philosopher **14** 506-507

STREETON, SIR ARTHUR ERNEST (1867-1943), Australian landscape painter **14** 507-508

STREISAND, BARBRA (Barbara Joan Streisand; born 1942), American entertainer **18** 386-388

STRESEMANN, GUSTAV (1878-1929), German statesman and diplomat **14** 508-509

Strike (labor)
Strikebreaking (United States)
Baer, George Frederick **22** 39-41

STRINDBERG, AUGUST (1849-1912), Swedish author **14** 509-511

STROESSNER, ALFREDO (born 1912), Paraguayan statesman **14** 511-512

STRONG, JOSIAH (1847-1916), American clergyman and social activist **14** 512-513

STRUSS, KARL (1886-1981), American photographer and cinematographer **21** 398-399

STRUVE, FRIEDRICH GEORG WILHELM VON (1793-1864), German-born Russian astronomer and geodesist **14** 513

STUART, GILBERT (1755-1828), American painter **14** 513-515

Stuart, House of
see Great Britain—1603-1714; Scotland

STUART, JAMES EWELL BROWN (Jeb; 1833-64), Confederate cavalry officer **14** 515-516

STUDENT, KURT (1890-1978), German general **20** 356-358

STUDI, WES (born Wesley Studie; born circa 1944), Native American actor **15** 1-2

STURGES, PRESTON (Edmund Preston Biden; 1898-1959), American playwright, screenwriter, director, and businessman **19** 371-374

STURLUSON, SNORRI (1179-1241), Icelandic statesman and historian **14** 310-311

STURT, CHARLES (1795-1869), British officer, explorer, and colonial administrator **15** 2-3

STURTEVANT, A. H. (Alfred Henry Sturtevant; 1891-1970), American geneticist **15** 3-5

STUYVESANT, PETER (circa 1610-72), Dutch colonial administrator **15** 5-6

STYRON, WILLIAM (born 1925), American southern writer of novels and articles **15** 6-8

SUÁREZ, FRANCISCO (1548-1617), Spanish philosopher and theologian **15** 8

SUAZO CÓRDOVA, ROBERTO (born 1927), physician and president of Honduras (1982-1986) **15** 8-10

SUCKLING, SIR JOHN (1609-1642), English poet and playwright **15** 10-11

SUCRE, ANTONIO JOSÉ DE (1795-1830), Venezuelan general, Bolivian president 1826-28 **15** 11-12

SUDERMANN, HERMANN (1857-1928), German dramatist and novelist **15** 12-13

SUETONIUS TRANQUILLUS, GAIUS (circa 70-circa 135), Roman administrator and writer **15** 13

Sugar
as food product
Havemeyer, Henry Osborne **22** 222-224

SUHARTO (born 1921), second president after Indonesia's independence **15** 14-15

SUI WEN-TI (541-604) Chinese emperor **15** 16-18

SUIKO (554-628), empress of Japan 593-628 **15** 15-16

SUKARNO (1901-1970), Indonesian statesman, president 1945-66 **15** 18-20

SULEIMAN I (the Magnificent; 1494-1566), Ottoman sultan 1520-66 **15** 20-21

SULLA, LUCIUS CORNELIUS I (138-78 B.C.), Roman general, dictator 82-79 B.C. **15** 21-22

SULLIVAN, ED (Edward Vincent Sullivan; 1902-1974), American television emcee, screenwriter, and author **19** 374-376

SULLIVAN, SIR ARTHUR SEYMOUR (1842-1900), English composer **15** 23

SULLIVAN, HARRY STACK (1892-1949), American psychiatrist **15** 23-24

SULLIVAN, JOHN LAWRENCE (1858-1918), American boxer **15** 24-25

SULLIVAN, LEON HOWARD (1922-2001), African American civil rights leader and minister **15** 25-27

SULLIVAN, LOUIS HENRI (1856-1924), American architect **15** 27-28

SULLY, THOMAS (1783-1872), English-born American painter **22** 403-404

SULZBERGER, ARTHUR OCHS (born 1926), publisher of the *New York Times* **15** 28-30

SULZBERGER, ARTHUR OCHS JR. (born 1951), American newspaper publisher **19** 376-378

SUMNER, CHARLES (1811-1874), American statesman **15** 30-31

SUMNER, WILLIAM GRAHAM (1840-1910), American sociologist and educator **15** 32

SUN YAT-SEN (1866-1925), Chinese statesman, leader of republican revolution **15** 35-39

SUNDAY, WILLIAM ASHLEY (''Billy''; 1862-1935), American evangelist **15** 32-33

SUNDIATA KEITA (circa 1210-circa 1260), founder of Mali empire in West Africa **15** 33-34

Sunrise (film)
Murnau, F.W. **22** 330-332

Supreme Court (United States)
conservative justices
Bradley, Joseph P. **22** 74-77
dissenting opinions
Johnson, William **22** 268-270

Surgery (medical)
Halsted, William Stewart **22** 207-209

SU-SHIH (Su Tung-p'o; 1037-1101), Chinese author and artist **15** 39-40

Suspense story
see Mystery fiction

SUTHERLAND, GRAHAM (1903-1980), English painter **15** 40-41

SUTHERLAND, JOAN (born 1926), Australian opera singer **22** 404-407

SUTTER, JOHN AUGUSTUS (1803-1880), German-born American adventurer and colonizer **15** 41-42

SUTTNER, BERTHA VON (born Countess Bertha Kinsky; 1843-1914), Austrian author and activist **15** 42-44

SUVOROV, ALEKSANDR VASILIEVICH (1730-1800), Russian general **15** 44-45

SUZMAN, HELEN (born 1917), member of the South African House of Assembly for the Progressive Party **15** 45-46

SUZUKI, DAISETZ TEITARO (1870-1966), Japanese translator, teacher, and interpreter of Zen Buddhist thought **15** 46-47

SVEVO, ITALO (pseudonym of Ettore Schmitz; 1861-1928), Italian novelist **15** 47-48

SWAMMERDAM, JAN (1637-1680), Dutch naturalist **15** 48-49

SWEDENBORG, EMANUEL (1688-1772), Swedish scientist, theologian, and mystic **15** 49-50

SWEELINCK, JAN PIETERSZOON (1562-1621), Dutch composer, organist, and teacher **15** 50-51

SWIFT, GUSTAVUS FRANKLIN (1839-1903), American businessman **22** 407-409

SWIFT, JONATHAN (1667-1745), English-Irish poet, political writer, and clergyman **15** 51-54

SWINBURNE, ALGERNON CHARLES (1837-1909), English poet, dramatist, and critic **15** 54-55

SWITZER, MARY E. (1900-1971), American champion of rehabilitation **15** 55-56

SWOPE, GERARD (1872-1957), president of General Electric **15** 56-58

SYDENHAM, BARON (Charles Edward Poulett Thomson; 1799-1841), English merchant and politician **15** 59-60

SYDENHAM, THOMAS (1624-1689), English physician **15** 59-60

SYED AHMED KHAN (1817-1898), Moslem religious leader, educationalist, and politician **15** 60

SYLVIS, WILLIAM (1828-1869), American labor leader **15** 60-61

SYNGE, EDMUND JOHN MILLINGTON (1871-1909), Irish dramatist **15** 61-62

SZENT-GYÖRGYI, ALBERT VON (1893-1986), Hungarian-American biochemist **15** 62-64

SZILARD, LEO (1898-1964), Hungarian-born nuclear physicist **15** 64-66

SZOLD, HENRIETTA (1860-1945), American Jewish leader **15** 66-67

SZYMANOWSKI, KAROL (1882-1937), Polish composer **15** 67-68

T

TABARI, MUHAMMAD IBN JARIR AL- (839-923), Moslem historian and religious scholar **15** 69-70

TABOR, HORACE AUSTIN WARNER (1830-1899), American mining magnate and politician **15** 70

TACITUS (56/57-circa 125), Roman orator and historian **15** 70-72

TAEUBER-ARP, SOPHIE (1889-1943), Swiss-born painter, designer, and dancer **15** 73-74

TAEWON'GUN, HŬNGSON (1820-1898), Korean imperial regent **15** 74-75

TAFAWA BALEWA, SIR ABUBAKAR (1912-1966), Nigerian statesman, prime minister 1957-1966 **15** 75

TAFT, LORADO (1860-1936), American sculptor **15** 75-76

TAFT, ROBERT ALPHONSO (1889-1953), American senator **15** 76-78

TAFT, WILLIAM HOWARD (1857-1930), American statesman, president 1909-1913 **15** 78-81

TAGORE, RABINDRANATH (1861-1941), Bengali poet, philosopher, social reformer, and dramatist **12** 529-531

TAHARQA (reigned circa 688-circa 663 B.C.), Nubian pharaoh of Egypt **15** 81-82

TAINE, HIPPOLYTE ADOLPHE (1828-1893), French critic and historian **15** 82-83

T'AI-TSUNG, T'ANG (600-649), Chinese emperor **15** 83-84

TAKAHASHI, KOREKIYO (1854-1936), Japanese statesman **15** 84-85

TAL, JOSEF (Josef Gruenthal; born 1910), Israeli composer, pianist, and professor of music **15** 85-86

TALBERT, MARY MORRIS BURNETT (1866-1923), American educator, feminist, civil rights activist, and lecturer **15** 86-88

TALLCHIEF, MARIA (born 1925), Native American prima ballerina **15** 88-89

TALLEYRAND, CHARLES MAURICE DE (Duc de Tallyrand-Périgord; 1754-1838), French statesman **15** 89-90

TALLIS, THOMAS (circa 1505-85), English composer and organist **15** 91

TALON, JEAN (1626-1694), French intendant of New France **15** 91-92

TAMBO, OLIVER REGINALD (1917-1993), serves as acting president of the African National Congress **15** 92-94

TAMERLANE (1336-1405), Turko-Mongol conqueror **15** 94-95

TAN, AMY (born 1952), American author **15** 95-96

TANAKA, KAKUEI (1918-1993), prime minister of Japan (1972-1974) **15** 96-98

TANEY, ROGER BROOKE (1777-1864), American political leader, chief justice of U.S. Supreme Court **15** 98-99

TANGE, KENZO (born 1913), Japanese architect and city planner **15** 99-101

TANGUY, YVES (1900-1955), French painter **15** 101

TANIZAKI, JUNICHIRO (1886-1965), Japanese novelist, essayist, and playwright **15** 101-102

TANNER, HENRY OSSAWA (1859-1937), African American painter **15** 102-103

T'AO CH'IEN (365-427), Chinese poet **15** 104-105

TAO-AN (312-385), Chinese Buddhist monk **15** 103-104

TAO-HSÜAN (596-667), Chinese Buddhist monk **15** 105

TAPPAN BROTHERS (19th century), American merchants and reformers **15** 105-106

TAQI KHAN AMIR-E KABIR, MIRZA (circa 1806-52), Iranian statesman **15** 106-107

TARBELL, IDA MINERVA (1857-1944), American journalist **15** 107-108

TARDE, JEAN GABRIEL (1843-1904), French philosopher and sociologist **15** 108-109

TARKINGTON, NEWTON BOOTH (1869-1946), American author **15** 109

TARLETON, SIR BANASTRE (1754-1833), English soldier; fought in American Revolution **15** 110

TARSKI, ALFRED (1902-1983), Polish-American mathematician and logician **15** 110-111

TARTAGLIA, NICCOLO (1500-1557), Italian mathematician **15** 111-112

TARTINI, GIUSEPPE (1692-1770), Italian violinist, composer, and theorist **15** 112-113

TASMAN, ABEL JANSZOON (circa 1603-59), Dutch navigator **15** 113-114

TASSO, TORQUATO (1544-1595), Italian poet **15** 114-116

TATE, ALLEN (1899-1979), American poet, critic and editor **15** 116

TATLIN, VLADIMIR EVGRAFOVICH (1885-1953), Russian avant garde artist **15** 117-118

TATI, JACQUES (Jacques Tatischeff; 1908-1982), French actor and director **22** 410-412

TAUSSIG, HELEN BROOKE (1898-1986), American physician **15** 118-120

TAWNEY, RICHARD HENRY (1880-1962), British economic historian and social philosopher **15** 120-121

TAYLOR, BROOK (1685-1731), English mathematician **15** 121-122

TAYLOR, EDWARD (circa 1642-1729), American Puritan poet and minister **15** 122-123

TAYLOR, EDWARD PLUNKET (1901-1989), Canadian-born financier and thoroughbred horse breeder **15** 123-124

TAYLOR, ELIZABETH ROSEMUND (born 1932), American film actress **15** 124-125

TAYLOR, FREDERICK WINSLOW (1856-1915), American industrial manager and production engineer **21** 400-402

TAYLOR, JOHN (1753-1824), American politician and political theorist **15** 126

TAYLOR, MAXWELL (1901-1987), American soldier-statesman-scholar **15** 126-127

TAYLOR, SUSIE KING (1848-1912), African American nurse **15** 127-128

TAYLOR, ZACHARY (1784-1850), American statesman; president 1849-50 **15** 128-130

TCHAIKOVSKY, PETER ILYICH (1840-1893), Russian composer **15** 130-132

TCHEREPNIN, ALEXANDER (Nikolayevich; 1899-1977), Russian-French and later American composer **15** 132-133

TE KANAWA, KIRI (born 1944), lyric soprano from New Zealand **15** 136-137

TECUMSEH (circa 1768-1813), American Shawnee Indian tribal chief **15** 133

TEDDER, ARTHUR (1890-1967), British military leader **19** 379-381

TEGGART, FREDERICK J. (1870-1946), comparative historian, librarian, sociologist, and educator who initiated sociology at the University of California **15** 133-134

TEILHARD DE CHARDIN, MARIE JOSEPH PIERRE (1881-1955), French theologian and paleontologist **15** 134-136

TELEMANN, GEORG PHILIPP (1681-1767), German composer **15** 137-138

TELESIO, BERNARDINO (1509-1588), Italian philosopher of nature **15** 138-139

Television (Great Britain)
personalities
Scott, George Campbell **22** 391-393

Television (United States)
personalities
Allen, Gracie **22** 18-20
Allen, Steve **22** 20-22
Cerf, Bennett **22** 98-100
Lemmon, jack **22** 297-299
Matthau, Walter **22** 314-316
O'Connor, Carroll **22** 343-345
Sevareid, Eric **22** 395-397
Welk, Lawrence **22** 420-422
Young, Loretta **22** 427-430
producers
Frankenheimer, John **22** 182-185
Lumet, Sidney **22** 305-307

TELLER, EDWARD (born 1908), Hungarian-American physicist **15** 139-141

TEMPLE, WILLIAM (1881-1944), ecumenicist and archbishop of Canterbury **15** 141-143

TENGKU, ABDUL RAHMAN (''the Tengku''; born 1903), first prime minister of the Federation of Malaya and later of Malaysia **15** 340-341

TENNENT, GILBERT (1703-1764), American Presbyterian clergyman and evangelist **15** 143-144

TENNYSON, ALFRED (1st Baron Tennyson; 1809-92), English poet **15** 144-146

TENSKWATAWA (Lalewithaka; 1775-1836), Shawnee religious leader **20** 359-362

TENZING NORGAY (born 1914), Nepalese mountain climber **20** 362-364

TER BORCH, GERARD (1617-1681), Dutch painter **15** 146

TERENCE (Publius Terentius After; 195-159 B.C.), Roman comic playwright **15** 146-148

TERESA (Mother Teresa; Agnes Gonxha Bojaxhiu; 1910-1997), Catholic nun and missionary; Noble Prize for Peace recipient **15** 148-151

TERESA OF AVILA (Teresa Sanchez de Cepeda y Ahumada; 1515-1582), Spanish nun **20** 364-366

TERESHKOVA, VALENTINA (born 1937), Russian cosmonaut **15** 151-152

TERKEL, LOUIS (''Studs''; born 1912), American radio personality and author **15** 152-153

TERMAN, LEWIS MADISON (1877-1956), American psychologist **15** 153-154

TERRA, GABRIEL (1873-1942), Uruguayan politician, president 1933-38 **15** 154-155

Terror, Reign of
see French Revolution—1792-95 (Reign of Terror)

Terrorists
Middle East
bin Laden, Osama **22** 60-62

TERTULLIAN (Quintus Septimius Florens Tertullianus; circa 160-circa 220), North African theologian and apologist **15** 155-156

TESLA, NIKOLA (1856-1943), Croatian-American inventor and electrical engineer **15** 156-157

TEWODROS II (1820-1868), emperor of Ethiopia **15** 158-159

Texas (state, United States)
judicial system
Hemphill, John **22** 234-236

THACKERAY, WILLIAM MAKEPEACE (1811-1863), British novelist **15** 159-161

THALBERG, IRVING (1899-1936), American filmmaker **20** 366-368

THALES (circa 624-circa 545 B.C.), Greek natural philosopher **15** 161

THANT, U (1909-1974), Burmese statesman and UN secretary general **15** 161-162

THARP, MARIE (born 1920), American geologist and oceanographic cartologist **15** 162-164

THARP, TWYLA (born 1941), American dancer and choreographer **15** 164-165

THATCHER, MARGARET HILDA (born 1925), prime minister of Great Britain (1979-1990) **15** 165-168

THAYER, ELI (1819-1899), American reformer, agitator, and promoter **15** 168

THAYER, SYLVANUS (1785-1872), American educator and engineer **15** 168-169

THEILER, MAX (1899-1972), American epidemiologist and microbiologist **15** 169-170

THEMISTOCLES (circa 528-462 B.C.), Athenian politician **15** 170-171

THEOCRITUS (circa 310-circa 245 B.C.), Greek poet **15** 171-172

THEODORIC THE GREAT (453/454-526), king of the Ostrogoths **15** 175-176

THEODOSIUS (circa 346-395), Roman emperor 379-395 **15** 176

THEORELL, AXEL HUGO THEODOR (born 1903), Swedish biochemist **15** 176-177

THERESA, ST. (Theresa of Ávila; 1515-82), Spanish nun **15** 178-179

THEROUX, PAUL (born 1941), expatriate American writer of fiction and of chronicles of train travels **15** 179-180

THIBAUT IV (Thibaut I of Navarre; 1201-53), Count of Champagne and Brie **15** 180-181

THIERS, LOUIS ADOLPHE (1797-1877), French journalist, historian, and statesman **15** 181-182

THIEU, NGUYEN VAN (1923-2001), South Vietnamese president **15** 182-183

13th Amendment
see Constitution of the United States—Amendments

THOMAS, CLARENCE (born 1948), U.S. Supreme Court justice **15** 186-188

THOMAS, DAVE (R. David Thomas; 1932-2002), American businessman **18** 389-397

THOMAS, DYLAN MARLAIS (1914-1953), British poet **15** 188-190

THOMAS, GEORGE HENRY (1816-1870), American general **15** 190-191

THOMAS, HELEN (born 1920), American journalist **19** 381-384

THOMAS, NORMAN MATTOON (1884-1968), American Socialist politician, author, and lecturer **15** 191-192

THOMAS, THEODORE (1835-1905), American orchestral conductor **15** 192-193

THOMAS, WILLIAM ISAAC (1863-1947), American sociologist and educator **15** 193

THOMAS AQUINAS, ST. (circa 1224-74), Italian philosopher and theologian **15** 183-186

THOMASIUS (1655-1728), German philosopher and jurist **15** 193-194

THOMPSON, DALEY (Francis Ayodele Thompson; born 1958), English track and field athlete **20** 368-370

THOMPSON, DAVID (1770-1857), Canadian explorer, cartographer, and surveyor **15** 194-195

THOMPSON, DOROTHY (1894-1961), conservative American journalist **15** 195-196

THOMPSON, HUNTER STOCKTON (born 1939), American journalist **15** 196-198

THOMSON, SIR GEORGE PAGET (1892-1975), English atomic physicist **15** 198-199

THOMSON, JAMES (1700-1748), British poet **15** 199-200

THOMSON, SIR JOSEPH JOHN (1856-1940), English physicist **15** 200-201

THOMSON, KENNETH (born 1923), Canadian print and broadcast journalism magnate **15** 201-202

THOMSON, TOM (1877-1917), Canadian painter **15** 202

THOMSON, VIRGIL (1896-1989), American composer, critic, and conductor **15** 202-203

THOREAU, HENRY DAVID (1817-1862), American writer and transcendentalist **15** 203-205

THOREZ, MAURICE (1900-1964), headed the French Communist Party from 1930 to 1964 **15** 206-207

THORN, GASTON (born 1928), prime minister of Luxembourg **15** 207-208

THORNDIKE, EDWARD LEE (1874-1949), American psychologist and educator **15** 208-209

THORPE, JIM (James Francis Thorpe; 1888-1953), American track star and professional football and baseball player **15** 209-211

THUCYDIDES (circa 460-circa 401 B.C.), Greek historian **15** 211-212

THUKU, HARRY (1895-1970), Kenyan politician **15** 212-213

THURBER, JAMES GROVE (1894-1961), American writer and artist **15** 213-214

THURMOND, JAMES STROM (born 1902), American lawyer and statesman **15** 214-215

THURSTONE, LOUIS LEON (1887-1955), American psychologist **15** 215-216

THUTMOSE III (1504-1450 B.C.), Egyptian king **15** 216-217

TIBERIUS JULIUS CAESAR AUGUSTUS (42 B.C. -A.D. 37), emperor of Rome 14-37 **15** 217-218

TIECK, LUDWIG (1773-1853), German author **15** 218-219

TIEPOLO, GIOVANNI BATTISTA (1696-1770), Italian painter **15** 219-220

TIFFANY, LOUIS COMFORT (1848-1933), American painter and designer **15** 220-221

TIGLATH-PILESER III (ruled 745-727 B.C.), king of Assyria **15** 221-222

TILDEN, BILL (William Tatem Tilden II; 1893-1953), American tennis player **20** 370-372

TILDEN, SAMUEL JONES (1814-1886), American politician **15** 222-223

TILLEY, SIR SAMUEL LEONARD (1818-1896), Canadian statesman **15** 223-224

TILLICH, PAUL JOHANNES (1886-1965), German-American Protestant theologian and philosopher **15** 224-225

TILLMAN, BENJAMIN RYAN (1847-1918), American statesman and demagogue **15** 225-226

TILLY, GRAF VON (Johann Tserclaes; 1559-1632), Flemish general **20** 372-374

TIMERMAN, JACOBO (1923-1999), Argentine journalist and human rights advocate **15** 226-228

TINBERGEN, JAN (1903-1994), Dutch economist **15** 228-229

TINBERGEN, NIKOLAAS (1907-1988), English ethologist and zoologist **15** 229-230

TINGUELY, JEAN (1925-1991), Swiss sculptor **15** 230-232

TINTORETTO (1518-1594), Italian painter **15** 232-234

TIPPETT, MICHAEL KEMP, SIR (1905-1998), English composer and conductor **15** 234-235

TIPPU TIP (Hamed bin Mohammed bin Juma bin Rajab el Murjebi; circa 1840-1905), Zanzibari trader **15** 235-236

TIPU SULTAN (1750-1799), Moslem ruler of Mysore **15** 236

TIRADENTES (José Joaquim da Silva Xavier; 1748-92), Brazilian national hero **15** 237

TIRPITZ, ALFRED VON (1849-1930), German admiral and politician **20** 374-376

TIRSO DE MOLINA (1584-1648), Spanish dramatist **15** 237-238

TISCH BROTHERS (1923-), real estate developers **15** 238-240

TISELIUS, ARNE WILHELM KAURIN (1902-1971), Swedish biochemist **15** 240-241

TITCHENER, EDWARD BRADFORD (1867-1927), English-American psychologist **15** 241-242

TITIAN (1488/90-1576), Italian painter **15** 242-244

TITO, MARSHAL (1892-1980), Yugoslav president **15** 244-246

TITULESCU, NICOLAE (1882-1941), Romanian statesman **15** 246-247

TITUS FLAVIUS VESPASIANUS (39-81), Roman general, emperor 79-81 **15** 247-248

To Have and Have Not (novel and film)
Hawks, Howard Winchester **22** 225-226

TOBA SOJO (1053-1140), Japanese painter-priest **15** 248-249

TOBEY, MARK (1890-1976), American painter **15** 249-250

TOCQUEVILLE, ALEXIS CHARLES HENRI MAURICE CLÉREL DE (1805-1859), French statesman and historian **15** 250-251

TODD, ALEXANDER (1907-1997), English chemist **15** 251-253

TODD, MIKE (Avron Hirsch Goldenbogen; 1907-1958), American theater and film producer **21** 402-404

TODD, REGINALD STEPHEN GARFIELD (born 1908), prime minister of Southern Rhodesia and supporter of Zimbabwean independence **18** 391-393

TOGLIATTI, PALMIRO (1893-1964), Italian statesman and a founder of the Italian Communist Party **15** 253-254

TOGO, HEIHACHIRO (1847-1934), Japanese admiral **20** 376-379

TOJO, HIDEKI (1884-1948), Japanese general, premier 1941-44 **15** 254-256

TOKUGAWA IEYASU (1542-1616), founder of Tokugawa shogunate **8** 103-106

TOLAND, GREGG (1904-1948), American cinematographer **21** 405-407

TOLAND, JOHN (1670-1722), British scholar **15** 256

TOLEDANO, VICENTE LOMBARDO (1894-1968), Mexican intellectual and politician **15** 256-257

TOLEDO, FRANCISCO DE (1515-1584), Spanish viceroy of Peru **15** 257-259

TOLKIEN, J. R. R. (1892-1973), English author **15** 259-261

TOLLER, ERNST (1893-1939), German playwright **15** 261

TOLMAN, EDWARD CHACE (1886-1959), American psychologist **15** 261-262

TOLSTOY, LEO (1828-1910), Russian novelist and moral philosopher **15** 262-265

TOMONAGA, SIN-ITIRO (1906-1979), Japanese physicist **15** 265-266

TÖNNIES, FERDINAND (1855-1936), German sociologist **15** 266-267

Tooke, John Horne (1736-1812), English philologist
Erskine, Thomas **22** 168-170

TOOMBS, ROBERT AUGUSTUS (1810-1885), American statesman **15** 267-268

Tories (American Revolution)
see American Revolution—Loyalists

TORQUEMADA, TOMAS DE (1420-1498), leader of the Spanish Inquisition **21** 407-409

TORRENCE, JACKIE (born 1944), American storyteller **19** 384-386

TORRICELLI, EVANGELISTA (1608-1647), Italian mathematician and physicist **15** 268-269

TORRIJOS, OMAR (1929-1981), Panamanian strongman **15** 269-270

TORSTENSSON, LENNART (1603-1651), Swedish military leader **20** 379-381

TOSCANINI, ARTURO (1867-1957), Italian conductor **15** 270-271

TOSOVSKY, JOSEF (born 1950), banker and prime minister of the Czech Republic **18** 393-395

TOULMIN, STEPHEN EDELSTON (born 1922), British-American ethical philosopher **15** 271-273

TOULOUSE-LAUTREC, HENRI DE (1864-1901), French painter **15** 273-274

TOURAINE, ALAIN (born 1925), French sociologist **15** 274-275

TOURÉ, SAMORY (1830-1900), Sudanese ruler and state builder **15** 275-277

TOURÉ, SÉKOU (1922-1984), African statesman, president of Guinea **15** 275-277

TOURGÉE, ALBION WINEGAR (1838-1905), American jurist and writer **15** 277-278

TOUSSAINT L'OUVERTURE, FRANÇOIS DOMINIQUE (1743-1803), Haitian military leader **15** 278-279

TOWER, JOAN (born 1938), American composer **15** 279-281

TOWNES, CHARLES HARD (born 1915), American physicist **15** 281-282

TOWNSEND, FRANCIS EVERITT (1867-1960), American physician **15** 282-283

TOYNBEE, ARNOLD JOSEPH (1889-1975), English historian and philosopher of history **15** 283-284

TOYODA, EIJI (born 1913), Japanese automobile manufacturing executive **15** 284-286

TOYOTOMI HIDEYOSHI (1536-1598), Japanese warrior commander **15** 286-289

TRACY, SPENCER BONAVENTURE (1900-1967), American film actor **15** 289-290

Trade unions
see Labor movement; Labor unions

TRAILL, CATHARINE PARR (1802-1899), Canadian naturalist and author **15** 291

TRAJAN (Marcus Ulpius Trajanus; circa 53-117), Roman emperor 98-117 **15** 291-292

Trapassi, Pietro
see Metatasio

Transjordan
see Jordan

TRAVIS, WILLIAM BARRET (1809-1836), American cavalry commander **15** 292-293

TREITSCHKE, HEINRICH VON (1834-1896), German historian and publicist **15** 293-294

TREVELYAN, GEORGE MACAULAY (1876-1962), English historian **15** 294-295

TREVOR, WILLIAM (born 1928), British novelist, television dramatist, playwright, and short-story writer **15** 295-297

TRIMBLE, DAVID (William David Trimble; born 1944), Irish political leaders **19** 386-388

Trinidad (island; West Indies)
Beebe, William **22** 52-54

TRIPPE, JUAN TERRY (1899-1981), American overseas aviation industry pioneer **15** 297-298

TRIST, NICHOLAS PHILIP (1800-1874), American lawyer and diplomat **15** 298-299

TROELTSCH, ERNST (1865-1923), German theologian, historian, and sociologist **15** 299-300

TROGER, PAUL (1698-1762), Austrian painter **15** 300

TROLLOPE, ANTHONY (1815-1882), English novelist **15** 300-302

TROTSKY, LEON (1879-1940), Russian revolutionist **15** 302-305 associates

TROTTER, MILDRED (1899-1991), American anatomist **15** 305-306

TROTTER, WILLIAM MONROE (1872-1934), African American newspaper editor and protest leader **15** 306-307

TRUDEAU, GARRETSON BEEKMAN (''Garry''; born 1948), comic-strip

artist, playwright, and animator **15** 308-309

TRUDEAU, PIERRE ELLIOTT (born 1919), leader of the Liberal Party and Canada's prime minister (1968-1984) **15** 309-311

TRUFFAUT, FRANÇOIS (1932-1984), French film director and critic **15** 311-313

TRUJILLO MOLINA, RAFAEL LEONIDAS (1891-1961), dictator of the Dominican Republic **15** 313-314

TRUMAN, HARRY S. (1884-1972), American statesman, president 1945-53 **15** 314-316

TRUMBO, DALTON (James Dalton Trumbo; 1905-1976), American screenwriter **21** 409-411

TRUMBULL, JOHN (1756-1843), American painter **15** 316-317

TRUMBULL, LYMAN (1813-1896), American statesman **15** 317-318

TRUMP, DONALD JOHN (born 1946), American real estate developer **15** 318-319

TRUONG CHINH (1909-1988), Vietnamese Communist leader **15** 319-320

TRUTH, SOJOURNER (circa 1797-1883), African American freedom fighter and orator **15** 320-321

TRYON, WILLIAM (1729-1788), English colonial governor in America **15** 321

TS'AI YÜAN-P'EI (1867-1940), Chinese educator **15** 322

TS'AO TS'AO (155-220), Chinese general, statesman, and folk hero **15** 322-323

TSCHERNICHOWSKY, SAUL (1875-1943), Hebrew poet, translator, and physician **15** 323

TSENG KUO-FAN (1811-1872), Chinese statesman, general and scholar **15** 324-325

TSHOMBE, MOÏSE KAPENDA (1919-1969), Congolese political leader **15** 325-326

TSIOLKOVSKY, KONSTANTIN EDUARDOVICH (1857-1935), Russian scientist **15** 326-328

TSO TSUNG-T'ANG (1812-1885), Chinese general and statesman **15** 328-329

TSOU YEN (flourished late 4th century B.C.), Chinese philosopher **15** 329-330

TU FU (712-770), Chinese poet **15** 335-336

TUBMAN, HARRIET ROSS (circa 1820-1913), African American Underground Railroad agent **15** 330-331

TUBMAN, WILLIAM VACANARAT SHADRACH (1895-1971), Liberian statesman, president 1943-71 **15** 331

TUCHMAN, BARBARA (born 1912), American Pulitzer Prize-winning historian and journalist **15** 331-332

TUCKER, C. DELORES (Cynthia DeLores Nottage; born 1927), African American civil rights activist **18** 395-397

TUCKER, GEORGE (1775-1861), American historian **15** 332-333

TUCKER, PRESTON (1903-1956), American businessman and automobile designer **18** 397-399

TUDJMAN, FRANJO (1922-1999), Croatian president **15** 333-335

TUGWELL, REXFORD GUY (1891-1979), American politician, educator, and public servant **15** 336-339

TULL, JETHRO (1674-1741), English agriculturist and inventor **21** 411-413

TUNG CH'I-CH'ANG (1555-1636), Chinese calligrapher, painter, and historian **15** 339-340

TÚPAC AMARU, JOSÉ GABRIEL (1742-1781), Peruvian revolutionist, last of the Incas **15** 341

TUPOLEV, ANDREI NIKOLAEVICH (1888-1972), Soviet aeronautical engineer and army officer **15** 341-342

TUPPER, SIR CHARLES (1821-1915),Canadian statesman, prime minister 1896 **15** 342-343

TURA, COSIMO (1430-1495), Italian painter **15** 343-344

TURABI, HASSAN ABDULLAH AL- (born 1932), major leader of the Sudan's Islamic fundamentalist movement **15** 344-345

TURENNE, VICOMTE DE (Henri de la Tour d'Auvergne; 1611-1675), French military commander **20** 381-383

TURGENEV, IVAN SERGEYEVICH (1818-1883), Russian novelist, dramatist, and short-story writer **15** 345-348

TURGOT, ANNE ROBERT JACQUES (Baron de l'Aulne; 1721-81), French economist **15** 348-349

TURING, ALAN MATHISON (1912-1954), British mathematician **15** 349-350

Turkey, Republic of (nation, Asia Minor & South East Europe)
and human rights
Agaoglu, Adalet **22** 11-13
and Kurds
Agaoglu, Adalet **22** 11-13

Turkish literature
Agaoglu, Adalet **22** 11-13

TURNER, FREDERICK JACKSON (1861-1932), American historian **15** 350-351

TURNER, HENRY MCNEAL (1834-1915), African American racial leader **15** 351-352

TURNER, JOSEPH MALLORD WILLIAM (1775-1851), English painter **15** 352-354

TURNER, LANA (Julia Jean Mildred Frances Turner; 1920-1995), American actress **19** 388-390

TURNER, NATHANIEL (1800-1831), African American slave leader **15** 354

TURNER, TED (Robert Edward Turner; born 1938), American television entrepreneur **15** 355-357

TURNER, TINA (Anna Mae Bullock; born 1939), African American singer, dancer, and actress **15** 357-359

TUTANKHAMEN (reigned 1361-1352 B.C.), twelfth king of the Eighteenth Egyptian Dynasty **15** 359-360

TUTU, ARCHBISHOP DESMOND (born 1931), South African Anglican archbishop and opponent of apartheid **15** 360-361

TUTUOLA, AMOS (born 1920), Nigerian writer **15** 361-362

TWACHTMAN, JOHN HENRY (1853-1902), American painter **15** 362-363

TWAIN, MARK (Samuel Langhorne Clemens; 1835-1910), American humorist and novelist **15** 363-366

Tweed ring (New York City politics)
Choate, Joseph Hodges **22** 103-106

TWEED, WILLIAM MARCY (1823-1878), American politician and leader of Tammany Hall **15** 366-367

12th Amendment
see Constitution of the United States—Amendments

20th Amendment
see Constitution of the United States—Amendments

Twilight in Delhi (book)
Ali, Ahmed **22** 16-18

TYLER, ANNE (born 1941), American author **15** 367-368

TYLER, JOHN (1790-1862), American statesman, president 1841-45 **15** 368-369

TYLER, MOSES COIT (1835-1900), American historian **15** 369-370

TYLER, RALPH W. (born 1902), American educator/scholar **15** 370-371

TYLER, ROYALL (1757-1826), American playwright, novelist, and jurist **15** 371-372

TYLOR, SIR EDWARD BURNETT (1832-1917), English anthropologist **15** 372-373

TYNDALE, WILLIAM (circa 1495-1536), English biblical scholar **15** 373-374

TYNDALL, JOHN (1820-1893), Irish physicist **15** 374

Typhoid Mary
see Mallon, Mary

Tyrone's rebellion (Ireland)
see Ireland—Tyrone's rebellion

TYRRELL, GEORGE (1861-1909), Irish-English Jesuit priest and theologian **15** 374-375

TZ'U-HSI (1835-1908), empress dowager of China 1860-1908 **15** 375-376

U

UBICO Y CASTAÑEDA, GENERAL JORGE (1878-1946), president of Guatemala (1931-1944) **15** 377-378

UCCELLO, PAOLO (1397-1475), Italian painter **15** 378-379

UEBERROTH, PETER VICTOR (born 1937), Former baseball commissioner **15** 379-381

UELSMANN, JERRY (born 1934), American photographer **20** 384-385

UHLENBECK, KAREN (born 1942), American mathematician **15** 381-382

ULANOVA, GALINA (1910-1998), Russian ballerina **15** 382-383

ULBRICHT, WALTER (1893-1973), East German political leader **15** 383-384

ULFILAS (circa 311-circa 382), Arian bishop of the Visigoths **15** 384

ULPIAN, DOMITIUS (died 228), Roman jurist **15** 385-386

UNAMUNO Y JUGO, MIGUEL DE (1864-1936), Spanish philosopher and writer **15** 386-387

UNÁNUE, JOSÉ HIPÓLITO (1755-1833), Peruvian intellectual, educator, and scientist **15** 387-388

Underground Railroad
see African American history—Slavery and abolition (Underground Railroad)

UNDERHILL, JOHN (circa 1597-1672), American military leader and magistrate **15** 388

UNDSET, SIGRID (1882-1949), Norwegian novelist **15** 388-389

UNGARETTI, GIUSEPPE (1888-1970), Italian poet **15** 389-390

Union Pacific Railroad
construction
Dodge, Grenville Mellen **22** 142-145

Unions (labor)
see Labor movement; Labor unions

UNITAS, JOHNNY (John Constantine Unitas; born 1933), American football player **20** 385-387

United Kingdom
see Great Britain; Northern Ireland

United Mine Workers of America
Baer, George Frederick **22** 39-41

U.S. Geological Survey
Bascom, Florence **22** 42-43
Hayden, Ferdinand Vandiveer **22** 227-229

Universe, system of
expanding
Sandage, Allan Rex **22** 383-384

UPDIKE, JOHN (born 1932), American author of poems, short stories, essays, and novels **15** 390-392

UPJOHN, RICHARD (1802-1878), English-born American architect **15** 392

URBAN II (Otto de Lagery; 1042-99), pope 1088-99 **15** 393

URBAN VI (Bartolomeo Prignano; 1318-89), pope 1378-89 **15** 394

URBAN, MATT (1919-1995), American solider **19** 391-392

Urdu (Hindustani language)
Ali, Ahmed **22** 16-18

UREY, HAROLD CLAYTON (1893-1981), American chemical physicist and geochemist **15** 394-396

URQUIZA, JUSTO JOSÉ (1801-1870), Argentine dictator, general, and statesman **15** 396-397

UTAMARO, KITAGAWA (1753-1806), Japanese printmaker **15** 397

UTHMAN DON FODIO (1755-1816), Moslem teacher and theologian **15** 397-398

V

VADIM, ROGER (Roger Vadim Plemiannikov; 1928-2000), Russian/French filmaker and author **22** 413-415

VAJPAYEE, ATAL BEHARI (born 1926), prime minister of India **19** 393-395

VALDEZ, LUIS (born 1940), Hispanic American playwright and filmmaker **15** 399-400

VALDIVIA, PEDRO DE (circa 1502-53), Spanish conquistador and professional soldier **15** 400-401

VALENS, RITCHIE (Richard Steven Valenzuela; 1941-1959), Hispanic American musician **22** 415-417
Holly, Buddy **22** 247-249

VALENTI, JACK JOSEPH (born 1921), presidential adviser and czar of the American film industry **15** 401-403

VALENTINO, RUDOLPH (Rodolfo Alfonso Raffaelo Pierre Filibert de Valentina d'Antonguolla Guglielmi; 1895-1926), Italian/American actor **20** 388-390

VALERA Y ALCALÁ GALIANO, JUAN (1824-1905), Spanish novelist and diplomat **15** 403

VALERIAN (Publius Licinius Valerianus; circa 200-circa 260), Roman emperor 253-260 **15** 404-405

VALÉRY, PAUL AMBROISE (1871-1945), French poet, philosopher, and critic **15** 405-406

VALLA, LORENZO (circa 1407-57), Italian humanist **15** 406

VALLANDIGHAM, CLEMENT LAIRD (1820-1871), American politician **15** 406-407

VALLE INCLÁN, RAMÓN MARIA DEL (circa 1866-1936), Spanish novelist, playwright, and poet **15** 407-408

VALLEJO, CÉSAR ABRAHAM (1892-1938), Peruvian poet **15** 408-409

VAN BUREN, MARTIN (1782-1862), American statesman, president 1837-41 **15** 410-411

Van Dahorst, Anthonis Mor
see Moro, Antonio

VAN DER GOES, HUGO (flourished 1467-82), Flemish painter **15** 416-417

VAN DIEMEN, ANTHONY MEUZA (1593-1645), Dutch colonial official and merchant **15** 420

VAN DOESBURG, THEO (1883-1931), Dutch painter **15** 421

VAN DONGEN, KEES (Cornelis Theodorus Marie Van Dongen; 1877-1968), Fauvist painter, portraitist, and socialite **15** 421-422

VAN DUYN, MONA (born 1921), first woman to be appointed poet laureate of the United States **15** 422-423

VAN DYCK, ANTHONY (1599-1641), Flemish painter **15** 423-425

VAN EEKELEN, WILLEM FREDERIK (born 1931), Dutch secretary-general of the Western European Union **15** 426-427

VAN GOGH, VINCENT (1853-1890), Dutch painter **15** 427-429

VAN HORNE, SIR WILLIAM CORNELIUS (1843-1915), American-born Canadian railroad entrepreneur **15** 429-430

VAN PEEBLES, MELVIN (Melvin Peebles; born 1932), American film director and producer, actor, author, and musician **21** 414-416

VAN RENSSELAER, KILIAEN (circa 1580-1643), Dutch merchant and colonial official in America **15** 430-431

VAN VECHTEN, CARL (1880-1964), American writer and photographer **18** 400-402

VANBRUGH, SIR JOHN (1664-1726), English architect and dramatist **15** 409-410

VANCE, CYRUS R. (born 1917), American secretary of the army and secretary of state **15** 411-413

VANCE, ZEBULON BAIRD (1830-1894), American politician **15** 413-414

VANCOUVER, GEORGE (1758-1798), English explorer and navigator **15** 414-415

VANDER ZEE, JAMES (1886-1983), photographer of the people of Harlem **15** 418-419

VANDERBILT, CORNELIUS (1794-1877), American financier, steamship and railroad builder **15** 415-416

VANDERBILT, GLORIA (born 1924), American designer, artist, and author **19** 395-397

VANDERLYN, JOHN (1775-1852), American painter **15** 417

VANE, SIR HENRY (1613-1662), English statesman **15** 425-426

VAN'T HOFF, JACOBUS HENDRICUS (1852-1911), Dutch physical chemist **15** 431-432

VARDHAMANA MAHAVIRA (circa 540-470 B.C.), Indian ascetic philosopher **10** 135-137

VARÈSE, EDGARD (1883-1965), French-American composer **15** 432-433

VARGAS, GETULIO DORNELLES (1883-1954), Brazilian political leader **15** 433-434

VARGAS LLOSA, MARIO (born 1936), Peruvian novelist, critic, journalist, screenwriter, and essayist **15** 434-436

VARMUS, HAROLD ELIOT (born 1939), medical research expert and director of the National Institutes of Health (1993-) **15** 436-437

VARNHAGEN, FRANCISCO ADOLFO DE (1816-1878), Brazilian historian **15** 437-438

VARRO, MARCUS TERENTIUS (116-27 B.C.), Roman scholar and writer **15** 438-439

VARTHEMA, LUDOVICO DI (circa 1470-circa 1517), Italian traveler and adventurer **15** 439-440

VASARELY, VICTOR (1908-1997), Hungarian-French artist **15** 440-442

VASARI, GIORGIO (1511-1570), Italian painter, architect, and author **15** 442-443

VASCONCELOS, JOSÉ (1882-1959), Mexican educator and author **15** 443-444

VAUBAN, SEBASTIEN LE PRESTRE DE (1633-1707), French military engineer **18** 402-404

VAUDREUIL-CAVAGNAL, MARQUIS DE (Pierre Fransçois de Regaud; 1698-1778), Canadian-born governor of New France **15** 444

VAUGHAN, HENRY (1621/22-95), British poet **15** 444-445

VAUGHAN, SARAH LOIS (1924-1990), jazz singer **15** 445-446

VAUGHAN WILLIAMS, RALPH (1872-1958), English composer **15** 446-447

VAVILOV, NIKOLAI IVANOVICH (1887-1943), Russian botanist and geneticist **15** 447-448

VÁZQUEZ, HORACIO (1860-1936), president of the Dominican Republic 1903-04 and 1924-30 **15** 448-449

VEBLEN, THORSTEIN BUNDE (1857-1929), American political economist and sociologist **15** 449-450

VELASCO, JOSÉ MARÍA (1840-1912), Mexican painter **15** 450-451

VELASCO, LUIS DE (1511-1564), Spanish colonial administrator **15** 450-451

VELASCO ALVARADO, JUAN (1910-1977), Peruvian army officer who seized power in 1968 **15** 451-452

VELASCO IBARRA, JOSÉ MARÍA (1893-1979), Ecuadorian statesman, five time president **15** 452-454

VELÁZQUEZ, DIEGO RODRÍGUEZ DE SILVA Y (1599-1660), Spanish painter **15** 454-456

VELÁZQUEZ, NYDIA MARGARITA (born 1953), Hispanic American politician **15** 456-459

VELÁZQUEZ DE CUÉLLAR, DIEGO (circa 1465-1523), Spanish conqueror, founder of Cuba **15** 459

VELDE, HENRY VAN DE (1863-1957), Belgian painter, designer, and architect **15** 419-420

Venezia, Domenico di Bartolomeo da *see* Domenico Veneziano

VENEZIANO, DOMENICO (Domenico di Bartolomeo da Venezia; 1410?-1461), Italian painter **15** 459-460

VENIZELOS, ELEUTHERIOS (1864-1936), Greek statesman **15** 460-461

VENTURI, ROBERT (born 1925), American architect **15** 461-463

VERCINGETORIX (circa 75-circa 46 B.C.), Celtic chieftain and military leader **19** 397-399

VERDI, GIUSEPPE FORTUNINO FRANCESCO (1813-1901), Italian opera composer **15** 463-465

VERLAINE, PAUL MARIE (1844-1896), French poet **15** 465-466

VERMEER, JAN (1632-1675), Dutch painter **15** 466-467

VERNE, JULES (1828-1905), French novelist **15** 467-469

VERONESE, PAOLO (1528-1588), Italian painter **15** 469-470

VERRAZANO, GIOVANNI DA (circa 1485-circa 1528), Italian navigator and explorer **15** 470-471

VERROCCHIO, ANDREA DEL (1435-1488), Italian sculptor and painter **15** 471-472

VERSACE, GIANNI (1946-1997), Italian fashion designer **19** 399-401

VERWOERD, HENDRIK FRENSCH (1901-1966), South African statesman, prime minister 1958-66 **15** 472-473

VESALIUS, ANDREAS (1514-1564), Belgian anatomist **15** 473-475

VESEY, DENMARK (1767-1822), American slave leader **15** 475

VESPASIAN (9-79), Roman emperor 69-79 **15** 475-476

VESPUCCI, AMERIGO (1454-1512), Italian navigator **15** 476-478

VIANNEY, ST. JEAN BAPTISTE (1786-1859), French priest **15** 478-479

VICENTE, GIL (circa 1465-circa 1536), Portuguese dramatist and poet **15** 479-480

VICO, GIAMBATTISTA (1668-1744), Italian philosopher and jurist **15** 480-481

VICTOR AMADEUS II (1666-1732), Duke of Savoy, king of Sicily, and king of Sardinia **15** 482-483

VICTOR EMMANUEL II (1820-1878), king of Sardinia 1849-61 and of Italy 1861-78 **15** 483-484

VICTOR EMMANUEL III (1869-1947), king of Italy 1900-46 **15** 484-485

VICTORIA (1819-1901), queen of Great Britain and Ireland 1837-1901 and empress of India 1876-1901 **15** 485-487

VICTORIA, TOMÁS LUIS DE (circa 1548-1611), Spanish composer **15** 487-488

Victorian literature
see English literature—Victorian

VIDAL, EUGENE LUTHER GORE (born 1925), American author of novels, essays, plays, and short stories **15** 488-490

VIDAL DE LA BLACHE, PAUL (1845-1918), French geographer **15** 490

VIDELA, JORGE RAFAÉL (born 1925), military president of Argentina (1976-1981) who violated human rights **15** 490-492

VIEIRA, ANTÔNIO (1608-1697), Portuguese orator and Jesuit missionary **15** 492

VIGEE LEBRUN, ELISABETH (1755-1842), French painter **19** 402-403

VIGNOLA, GIACOMO DA (1507-1573), Italian architect **15** 493-494

VIGNY, COMTE DE (Alfred Victor Vigny; 1797-1863), French poet **15** 494-495

VILLA, PANCHO (Francisco Villa; 1878-1923), Mexican revolutionary **15** 495-496

VILLA-LOBOS, HEITOR (1887-1959), Brazilian composer **15** 496-497

VILLANI, GIOVANNI (circa 1270-1348), Italian chronicler **15** 497-498

VILLARD, OSWALD GARRISON (1872-1949), American journalist **15** 498-499

VILLEHARDOUIN, GEFFROI DE (circa 1150-1213), French historian and soldier **15** 499

VILLEDA MORALES, RAMON (1909-1971), Honduran president, 1957-1963 **20** 390-392

VILLON, FRANÇOIS (1431-after 1463), French poet **15** 499-501

Vincent, Edgar
see D'Abernon, 1st Viscount

VINCENT, JOHN HEYL (1832-1920), American educator and religious leader **15** 502-503

VINCENT DE PAUL, ST. (1581-1660), French priest **15** 501-502

VINCENT OF BEAUVAIS (circa 1190-1264), French writer and theologian **21** 416-418

VINOGRADOFF, SIR PAUL GAVRILOVITCH (1854-1925), Russian educator and historian **15** 503

VINSON, FRED (Frederic Moore Vinson; 1890-1953), chief justice of the U.S. Supreme Court **15** 503-505

VIOLLET-LE-DUC, EUGÈNE EMMANUEL (1814-1879), French architect and theorist **15** 505-506

VIRCHOW, RUDOLF LUDWIG CARL (1821-1902), German medical scientist, anthropologist, and politician **15** 506-507

VIRGIL (Publius Vergilius Maro; 70-19 B.C.), Roman poet **15** 507-510

Virus (medical)
Gallo, Robert **22** 191-193

VISCONTI, GIAN GALEAZZO (Duke of Milan; 1351-1402), Italian despot **15** 510-511

VISSER 'T HOOFT, WILLEM ADOLF (1900-1985), Reformed churchman and ecumenist who was the first general secretary of the World Council of Churches **15** 511-512

Vitamins
Funk, Casimir **22** 187-189

VITORIA, FRANCISCO DE (circa 1483-1546), Spanish theologian and political theorist **16** 1-2

VITRY, PHILIPPE DE (1291-1360), French poet, composer, and churchman-statesman **16** 2

VITTORINI, ELIO (1908-1966), Italian novelist, editor, and journalist **16** 2-3

VIVALDI, ANTONIO (1678-1741), Italian violinist and composer **16** 3-4

VIVEKANANDA (1863-1902), Indian reformer, missionary, and spiritual leader **16** 4-5

VLADIMIR I (died 1015), grand prince of Kievan Russia 980-1015 **16** 5-6

VLAMINCK, MAURICE (1876-1958), French painter **16** 6

VOEGELIN, ERIC (1901-1985), German-Austrian political theorist **16** 6-8

VOGEL, HANS-JOCHEN (born 1926), West German political leader **16** 8-9

VOGEL, SIR JULIUS (1835-1899), New Zealand statesman, twice prime minister **16** 9-10

VOGELWEIDE, WALTHER VON DER (circa 1170-1229), German poet, composer, and singer **16** 10-11

VOLCKER, PAUL (born 1927), chairman of the U.S. Federal Reserve Board (1979-1987) **16** 11-12

VOLTA, ALESSANDRO (1745-1827), Italian physicist **16** 12-14

VOLTAIRE (1694-1778), French poet, dramatist, historian, and philosopher **16** 14-16
Chatelet, Gabrielle-Emilie **22** 102-103

VON AUE, HARTMANN (Aue von Hartman; c. 1160 - c. 1250), German poet and troubadour **22** 417-419

VON BRAUN, WERNHER (1912-1977), German-born American space scientist **16** 17-18

VON FURSTENBERG, DIANE (Diane Simone Michelle Halfin; born 1946), American fashion designer and businesswoman **16** 20-21

VON HÜGEL, BARON FRIEDRICH (1852-1925), philosopher of Christianity **16** 21-22

VON LAUE, MAX (1879-1960), German physicist **16** 23-24

VON MEHREN, ROBERT BRANDT (born 1922), American lawyer who helped create the International Atomic Energy Agency **16** 24-25

VON MISES, LUDWIG (born 1881), Austrian economist and social philosopher **16** 25

VON NEUMANN, JOHN (1903-1957), Hungarian-born American mathematician **16** 27-28

VON PAPEN, FRANZ (1879-1969), conservative German politician who helped prepare the way for the Third Reich **16** 28-29

VON RAD, GERHARD (1901-1971), German theologian **16** 29-30

VON STROHEIM, ERICH (Erich Oswald Stroheim; 1885-1957), Austrian actor and director **21** 418-420

VONDEL, JOOST VAN DEN (1587-1679), Dutch poet and dramatist **16** 19-20

VONNEGUT, KURT, JR. (born 1922), American author **16** 25-27

VORSTER, BALTHAZAR JOHANNES (1915-1983), South African political leader **16** 30-32

VOS SAVANT, MARILYN (born 1946), American columnist and consultant **16** 32-33

VUILLARD, JEAN ÉDOUARD (1868-1940), French painter **16** 36

VYSHINSKY, ANDREI (1883-1954), state prosecutor in Stalin's purge trials and head of the U.S.S.R.'s foreign ministry (1949-1953) **16** 36-37

W

WAALS, JOHANNES DIDERIK VAN DER (1837-1923), Dutch physicist **15** 417-418

WADE, BENJAMIN FRANKLIN (1800-1878), American lawyer and politician **16** 38-39

WAGNER, HONUS (Johannes Peter Wagner; 1874-1955), American baseball player **20** 393-395

WAGNER, OTTO (1841-1918), Austrian architect and teacher **16** 39-40

WAGNER, RICHARD (1813-1883), German operatic composer **16** 40-43

WAGNER, ROBERT F. (1910-1991), New York City Tammany Hall mayor (1954-1965) **16** 44-45

WAGNER, ROBERT FERDINAND (1877-1953), American lawyer and legislator **16** 43

WAINWRIGHT, JONATHAN MAYHEW (1883-1953), American general **16** 45-46

WAITE, MORRISON REMICK (1816-1888), American jurist, chief justice of U.S. Supreme Court 1874-88 **16** 46

WAITE, TERRY (born 1939), official of the Church of England and hostage in Lebanon **16** 47-48

WAKEFIELD, EDWARD GIBBON (1796-1862), British colonial reformer and promoter **16** 48-49

WAKSMAN, SELMAN ABRAHAM (1888-1973), American microbiologist **16** 49-50

WALCOTT, DEREK ALTON (born 1930), West Indian poet and dramatist **16** 50-51

WALD, GEORGE (born 1906), American biochemist interested in vision **16** 51-53

WALD, LILLIAN (1867-1940), American social worker and reformer **16** 53-54

WALDEMAR IV (Wlademar Atterdag; 1320-1375), King of Denmark, 1340-1375 **20** 395-397

WALDHEIM, KURT (born 1918), Austrian statesman and president **16** 54-55

WALDO, PETER (flourished 1170-84), French religious leader **16** 55-56

WALDSEEMÜLLER, MARTIN (circa 1470-circa 1518), German geographer and cartographer **16** 56

WALESA, LECH (born 1943), Polish Solidarity leader and former president **16** 57-59

WALKER, ALICE MALSENIOR (born 1944), African American novelist, poet, and short story writer **16** 59-61

WALKER, MADAME C. J. (Sarah Breedlove; 1867-1919), African American entrepreneur **16** 61-62

WALKER, DAVID (1785-1830), African American pamphleteer and activist **16** 62-63

WALKER, JOSEPH REDDEFORD (1798-1876), American fur trader **16** 63-64

WALKER, LEROY TASHREAU (born 1918), U.S. sports official, university chancellor, educator, and track coach **16** 64-65

WALKER, MAGGIE LENA (1867-1934), American entrepreneur and civic leader **16** 65-66

WALKER, MARGARET (born 1915), American novelist, poet, scholar, and teacher **16** 67

WALKER, ROBERT JOHN (1801-1869), American politician **16** 67-68

WALKER, WILLIAM (1824-1860), American adventurer and filibuster **16** 68-69

WALLACE, ALFRED RUSSEL (1823-1913), English naturalist and traveler **16** 69-70

WALLACE, DeWITT (1889-1981), American publisher and founder of *Reader's Digest* **16** 70-71

WALLACE, GEORGE CORLEY (1919-1998), American political leader **16** 71-72

WALLACE, HENRY (1836-1916), American agricultural publicist and editor **16** 73

WALLACE, HENRY AGARD (1888-1965), American statesman, vice-president 1940-44 **16** 73-74

WALLACE, LEWIS (1827-1905), American general and author **16** 74-75

WALLACE, SIR WILLIAM (circa 1270-1305), Scottish soldier **16** 75-76

WALLACE-JOHNSON, ISAAC THEOPHILUS AKUNNA (1895-1965), West African political leader and pan-Africanist **16** 76-77

WALLAS, GRAHAM (1858-1932), English sociologist and political scientist **16** 77-78

WALLENBERG, RAOUL (1912-?), Swedish diplomat **16** 78-80

WALLENSTEIN, ALBRECHT WENZEL EUSEBIUS VON (1583-1634), Bohemian soldier of fortune **16** 80-81

WALLER, THOMAS WRIGHT (Fats; 1904-43), American jazz singer, pianist, organist, bandleader, and composer **16** 81-82

WALPOLE, ROBERT (1st Earl of Oxford; 1676-1745), English statesman **16** 82-84

WALRAS, MARIE ESPRIT LÉON (1834-1910), French economist **16** 84-85

WALSH, STELLA (Stanislawa Walasiewiczowna; 1911-1980), Polish American athlete **19** 404-406

WALSH, THOMAS JAMES (1859-1933), American statesman **16** 85-86

WALTER, JOHANN (1496-1570), German composer **16** 86

WALTERS, BARBARA (born 1931), American network newscast anchor **16** 86-88

WALTON, ERNEST (1903-1995), Irish physicist **16** 88-90

WALTON, IZAAK (1593-1683), English writer and biographer **16** 90-91

WALTON, SAM MOORE (1918-1992), American businessman who co-founded Wal-Mart **16** 91-92

WALTON, SIR WILLIAM TURNER (1902-1983), English composer **16** 91-92

WANG, AN (1920-1990), Chinese-American inventor, electronics expert, and businessman **16** 93-95

WANG AN-SHIH (1021-1086), Chinese reformer, poet, and scholar **16** 95-97

WANG CHING-WEI (1883-1944), Chinese revolutionary leader **16** 98

WANG CH'UNG (27-circa 100), Chinese philosopher **16** 98-99

WANG FU-CHIH (1619-1692), Chinese philosopher **16** 99-101

WANG KON (877-943), Korean king **16** 101

WANG MANG (45 B.C. -A.D. 23), Chinese statesman, emperor 9-23 **16** 101-103

WANG MING (Chen Shaoyu; 1904-74), leader of the "Internationalist" group within the Chinese Communist Party **16** 103-104

WANG PI (226-249), Chinese philosopher **16** 104-105

WANG T'AO (1828-1897), Chinese reformer and scholar **16** 105-106

WANG WEI (699-759), Chinese poet and painter **16** 106-108

WANG YANG-MING (1472-1529), Chinese philosopher and government official **16** 108-109

WARBURG, OTTO (1883-1970), German biochemist **16** 109-111

WARBURG, PAUL MORITZ (1868-1932), German-American banker **16** 111-112

WARD, AARON MONTGOMERY (1843-1913), American merchant **16** 112

WARD, ARTEMUS (1834-1867), American journalist and humorist **16** 112-113

WARD, JAY (J Troplong Ward; 1920-1989), American television producer **21** 421-423

WARD, LESTER FRANK (1841-1913), American paleobotanist and sociologist **16** 113-114

WARHOL, ANDY (Andrew Warhola; ca. 1927-1987), American pop artist and film maker **16** 114-115

WARMERDAM, DUTCH (Cornelius Warmerdam; 1915-2001), American pole vaulter **21** 423-425

WARNER, JACK (Jacob Eichelbaum; 1892-1978), American film producer and studio executive **19** 406-408

WARNOCK, HELEN MARY WILSON (born 1924), British philosopher **16** 115-117

WARREN, EARL (1891-1974), American jurist, chief justice of U.S. Supreme Court 1953-69 **16** 117-120

WARREN, MERCY OTIS (1728-1814), American writer **16** 120-121

WARREN, ROBERT PENN (1905-1989), American man of letters **16** 121-122

WARWICK AND SALISBURY, EARL OF (Richard Neville; 1428-71), English military and political leader **16** 122-123

WASHAKIE (circa 1804-1900), Native American Shoshoni tribal leader **16** 123-125

WASHINGTON, BOOKER TALIAFERRO (1856-1915), African American educator and racial leader **16** 125-126

WASHINGTON, GEORGE (1732-1799), American Revolutionary commander in chief, president 1789-97 **16** 126-129
Continental Army
Lee, Charles **22** 294-297

Washington Crossing the Delaware (painting)
Sully, Thomas **22** 403-404

Washington Redskins (football team)
Williams, Edward Bennett **22** 422-424

Washo tribe (Native Americans)
Datsolalee **22** 130-131

WASMOSY, JUAN CARLOS (born 1939), president of Paraguay (1993-) **16** 129-130

WASSERMANN, JAKOB (1873-1934), German author **16** 130-131

WATERHOUSE, BENJAMIN (1754-1846), American physician **16** 131-132

WATERS, MAXINE (born 1938), African American congresswoman **16** 132-134

WATERS, MUDDY (born McKinley Morganfield; 1915-1983), African American blues musician **16** 134-136

WATSON, ELKANAH (1758-1842), American merchant and banker **16** 136

WATSON, JAMES DEWEY (born 1928), American biologist **16** 137-138

WATSON, JOHN BROADUS (1878-1958), American psychologist **16** 138-139

WATSON, THOMAS EDWARD (1856-1922), American lawyer and politician **16** 139

WATSON, THOMAS J. (1874-1956), American business executive **16** 140

WATSON, THOMAS J. JR. (1914-1993), American businessman **19** 408-410

WATSON-WATT, SIR ROBERT ALEXANDER (1892-1973), British scientific civil servant **16** 140-141

WATT, JAMES (1736-1819), British instrument maker and engineer **16** 141-143

WATTEAU, ANTOINE (1684-1721), French painter **16** 143-144

WATTLETON, FAYE (Alyce Faye Wattleton, born 1943), African American women's rights activist **18** 405-407

WATTS, ALAN WILSON (1915-1973), naturalized American author and lecturer **16** 144-145

WATTS, J.C. (Julius Caesar Watts, Jr.; born 1957), African American politician **18** 407-409

WAUGH, EVELYN ARTHUR ST. JOHN (1903-1966), English author **16** 145-147

WAUNEKA, ANNIE DODGE (1910-1997), Navajo nation leader and Native American activist **18** 409-410

WAVELL, ARCHIBALD PERCIVAL (1st Earl Wavell; 1883-1950), English general, statesman, and writer **16** 147-148

WAYLAND, FRANCIS (1796-1865), American educator and clergyman **16** 148-149

WAYNE, ANTHONY (1745-1796), American soldier **16** 149-150

WAYNE, JOHN (Marion Mitchell Morrison; 1907-79), American actor **16** 150-151

WEAVER, JAMES BAIRD (1833-1912), American political leader **16** 151-152

WEAVER, PAT (Sylvester Laflin Weaver, Jr.; born 1908), American television executive **19** 410-413

WEAVER, ROBERT C. (1907-1997), first African American U.S. cabinet officer **16** 152-153

WEBB, BEATRICE POTTER (1858-1943), English social reformer **16** 153-154

WEBB, SIDNEY JAMES (Baron Passfield; 1859-1947), English social reformer, historian, and statesman **16** 154-155

WEBBER, ANDREW LLOYD (born 1948), British composer **16** 155-156

WEBER, CARL MARIA FRIEDRICH ERNST VON (1786-1826), German composer and conductor **16** 156-157

WEBER, MAX (1864-1920), German social scientist **16** 157-160

WEBER, MAX (1881-1961), American painter **16** 160

WEBERN, ANTON (1883-1945), Austrian composer **16** 160-162

WEBSTER, DANIEL (1782-1852), American lawyer, orator, and statesman **16** 162-164

WEBSTER, JOHN (circa 1580-circa 1634), English dramatist **16** 164

WEBSTER, NOAH (1758-1843), American lexicographer **16** 164-166

WEDEKIND, FRANK (Benjamin Franklin Wedekind; 1864-1918), German dramatist, cosmopolite, and libertarian **16** 166-167

WEDGWOOD, CICELY VERONICA (1910-1997), British writer and historian **16** 167-168

WEDGWOOD, JOSIAH (1730-1795), English potter **16** 168-169

WEED, THURLOW (1797-1882), American politician **16** 169-170

WEEMS, MASON LOCKE (1759-1825), American Episcopal minister and popular writer **16** 170

WEGENER, ALFRED LOTHAR (1880-1930), German meteorologist, Arctic explorer, and geophysicist **16** 170-171

WEI HSIAO-WEN-TI (467-499), Chinese emperor **8** 5

WEI JINGSHENG (born 1950), Chinese human rights activist **18** 410-412

WEI YÜAN (1794-1856), Chinese historian and geographer **16** 180-181

WEIDENREICH, FRANZ (1873-1948), German anatomist and physical anthropologist **16** 171-172

WEIL, SIMONE (1909-1943), French thinker, political activist, and religious mystic **16** 172-174

WEILL, KURT (1900-1950), German-American composer **16** 174-175

WEINBERG, STEVEN (born 1933), Nobel Prize-winning physicist **16** 175-177

WEINBERGER, CASPER WILLARD (born 1917), U.S. public official under three presidents **16** 177-178

WEISMANN, AUGUST FREIDRICH LEOPOLD (1834-1914), German biologist **16** 178-180

WEISSMULLER, JOHNNY (Peter John Weissmuller; 1904-1984), American swimmer and actor **21** 425-427

WEIZMAN, EZER (born 1924), Israeli air force commander and president of Israel (1993-) **16** 181-182

WEIZMANN, CHAIM (1874-1952), Israeli statesman, president 1949-52 **16** 183-184

WELCH, JACK (John Francis Welch, Jr.; born 1935), American businessman **19** 413-415

WELCH, ROBERT (1899-1985), founder of the John Birch Society **16** 184-185

WELCH, WILLIAM HENRY (1850-1934), American pathologist, bacteriologist, and medical educator **16** 185-186

WELD, THEODORE DWIGHT (1803-1895), American reformer, preacher, and editor **16** 186

WELDON, FAY BIRKINSHAW (born 1931 or 1933), British novelist, dramatist, essayist, and feminist **16** 186-188

WELENSKY, SIR ROY (1907-1991), Rhodesian statesman **16** 188

WELK, LAWRENCE (1903-1992), American bandleader and television host **22** 420-422

WELLES, GIDEON (1802-1878), American statesman **16** 188-190

WELLES, ORSON (1915-1985), Broadway and Hollywood actor, radio actor, and film director **16** 190-191

WELLES, SUMNER (1892-1961), American diplomat **16** 191-192

WELLESLEY, RICHARD COLLEY (1st Marquess Wellesley; 1760-1842), British colonial administrator **16** 192-193

WELLHAUSEN, JULIUS (1844-1918), German historian **20** 397-400

WELLS, HERBERT GEORGE (1866-1946), English author **16** 195-196

WELLS, HORACE (1815-1848), American dentist **16** 196

WELLS, MARY GEORGENE BERG (born 1928), American businesswoman **16** 197-198

WELLS-BARNETT, IDA B. (1862-1931), American journalist and activist **16** 198-199

WELTY, EUDORA (born 1909), American author and essayist **16** 199-201

WEN T'IEN-HSIANG (1236-1283), Chinese statesman **16** 203

WENCESLAS (Vaclav; 903?-935?), Czech feudal lord **20** 400-402

WENCESLAUS (Wenceslaus IV of Bohemia; 1361-1419), Holy Roman emperor 1376-1400, and king of Bohemia 1378-1419 **16** 201-202

WEN-HSIANG (1818-1876), Manchu official and statesman **16** 202-203

WENTWORTH, WILLIAM CHARLES (1790-1872), Australian statesman, writer, and explorer **16** 203-204

WERFEL, FRANZ (1890-1945), Austrian poet, novelist, and playwright **16** 204-205

WERNER, ABRAHAM GOTTLOB (1749-1817), German naturalist **16** 205-207

WERNER, HELMUT (born 1936), German business executive **19** 415-417

WERTHEIMER, MAX (1880-1943), German psychologist **16** 207-208

WESLEY, CHARLES (1707-1788), English hymn writer and preacher **16** 208-209

WESLEY, JOHN (1703-1791), English evangelical clergyman, preacher, and writer **16** 209-210

WEST, BENJAMIN (1738-1820), English American painter **16** 210-212

WEST, CORNEL (born 1953), American philosopher **16** 212-213

WEST, JERRY (born 1938), American basketball player and coach **21** 428-430

WEST, MAE (Mary Jane West; 1893-1980), American actress **19** 417-419

WEST, NATHANAEL (1903-1940), American novelist **16** 213-214

WESTHEIMER, RUTH KAROLA (a.k.a. "Dr. Ruth;" born 1928), German American psychologist, author, and media personality **16** 214-215

WESTINGHOUSE, GEORGE (1846-1914), American inventor and manufacturer **16** 215

WESTMORELAND, WILLIAM CHILDS (born 1914), commander of all American forces in the Vietnam War (1964-1968) and chief of staff of the U.S. Army **16** 216-217

WESTON, EDWARD (1886-1958), American photographer **19** 419-421

WESTWOOD, VIVIENNE (born 1941), British designer **16** 217-218

WEXLER, NANCY (born 1945), American psychologist **16** 218-219

WEYDEN, ROGIER VAN DER (1399-1464), Flemish painter **16** 219-221

WHARTON, EDITH (1861-1937), American author **16** 221

WHEATLEY, PHILLIS (circa 1753-84), African American poet **16** 221-222

WHEELOCK, ELEAZAR (1711-1779), American clergyman and educator **16** 222-223

WHEELWRIGHT, WILLIAM (1798-1873), American entrepreneur **16** 223-224

Whig party (United States)
members
Choate, Rufus **22** 106-107

Whigs (English politics)
17th-18th century

Brougham, Henry Peter **22** 83-85

WHIPPLE, GEORGE HOYT (1878-1976), American pathologist **16** 224-225

WHISTLER, JAMES ABBOTT MCNEILL (1834-1903), American painter, etcher, and lithographer **16** 225-226

WHITE, ANDREW DICKSON (1832-1918), American educator and diplomat **16** 226-227

WHITE, BYRON R. (born 1917), deputy U.S. attorney general and associate justice of the U.S. Supreme Court **16** 227-228

WHITE, E. B. (Elwyn Brooks White; 1899-1985), American essayist and author of children's books **16** 228-230

WHITE, KEVIN H. (born 1929), mayor of Boston (1967-1983) **16** 231-232

WHITE, LESLIE A. (1900-1975), American anthropologist **16** 232-233

WHITE, PATRICK VICTOR MARTINDALE (1912-1990), Australian novelist and playwright **16** 233-235

WHITE, RYAN (1971-1990), American AIDS activist **19** 421-423

WHITE, STANFORD (1853-1906), American architect **16** 235-236

WHITE, T. H. (1915-1986), American journalist **16** 236-237

WHITE, WALTER FRANCIS (1893-1955), general secretary of the National Association for the Advancement of Colored People **16** 238-239

WHITE, WILLIAM ALANSON (1870-1937), American psychiatrist **16** 239-240

WHITE, WILLIAM ALLEN (1868-1944), American journalist **16** 240-241

WHITEFIELD, GEORGE (1714-1770), English evangelist **16** 241-242

WHITEHEAD, ALFRED NORTH (1861-1947), English-American mathematician and philosopher **16** 242-244

WHITLAM, EDWARD GOUGH (Gof; born 1916), prime minister of Australia (1972-1975) **16** 244-245

WHITMAN, CHRISTINE TODD (born c. 1947), American politician **16** 245-248

WHITMAN, MARCUS (1802-1847), American physician, missionary, and pioneer **16** 248-249

WHITMAN, WALT (1819-1892), American poet **16** 249-251

WHITMIRE, KATHRYN JEAN NIEDERHOFER (born 1946), first female mayor of Houston, Texas (1982-1992) **16** 252-253

WHITNEY, ELI (1765-1825), American inventor and manufacturer **16** 253-254
Greene, Catherine Littlefield **22** 200-203

WHITNEY, JOSIAH DWIGHT (1819-1896), American chemist and geologist **16** 254-255

WHITTAKER, CHARLES EVANS (1901-1973), U.S. Supreme Court justice **16** 255-256

WHITTIER, JOHN GREENLEAF (1807-1892), American poet **16** 256-257

WHITTLE, SIR FRANK (1907-1996), English Air Force officer and engineer **16** 257-258

WIDNALL, SHEILA E. (born 1938), American aeronautical engineer **16** 258-259

WIELAND, CHRISTOPH MARTIN (1733-1813), German poet and author **16** 260-261

WIEMAN, HENRY NELSON (1884-1975), American philosopher and theologian **16** 261-262

WIENER, NORBERT (1894-1964), American mathematician **16** 262-263

WIESEL, ELIE (born 1928), writer, orator, teacher, and chairman of the United States Holocaust Memorial Council **16** 263-264

WIESENTHAL, SIMON (born 1908), Ukrainian Jew who tracked down Nazi war criminals **16** 264-266

WIGGLESWORTH, MICHAEL (1631-1705), American Puritan poet and minister **16** 266-267

WIGMAN, MARY (Marie Wiegmann; 1886-1973), German dancer, choreographer, and teacher **16** 267-268

WIGNER, EUGENE PAUL (1902-1995), Hungarian-born American physicist **16** 268-269

WILBERFORCE, WILLIAM (1759-1833), English statesman and humanitarian **16** 269-270

WILBUR, RICHARD PURDY (born 1921), translator and poet laureate of the United States (1987-1988) **16** 271-272

WILDE, OSCAR FINGALL O'FLAHERTIE WILLS (1854-1900), British author **16** 272-273

WILDER, AMOS NIVEN (1895-1993), American New Testament scholar, poet, minister, and literary critic **16** 273-274

WILDER, BILLY (Samuel Wilder; born 1906), American film director, screenwriter, and producer **21** 430-432

WILDER, LAURA INGALLS (1867-1957), American author and pioneer **18** 413-414

WILDER, LAWRENCE DOUGLAS (born 1931), first African American elected governor in the United States **16** 274-276

WILDER, THORNTON NIVEN (1897-1975), American novelist and playwright **16** 276-277

WILEY, HARVEY WASHINGTON (1844-1930), American chemist **16** 277-278

WILHELMINA (1880-1962), queen of the Netherlands 1890-1948 **16** 278-279

WILKES, CHARLES (1798-1877), American naval officer **16** 279-280

WILKES, JOHN (1727-1797), English politician **16** 280-281

WILKINS, SIR GEORGE HUBERT (1888-1958), Australian explorer, scientist, and adventurer **16** 281-282

WILKINS, MAURICE HUGH FREDERICK (born 1916), English biophysicist **18** 415-416

WILKINS, ROY (1901-1981), African American civil rights leader **16** 282-283

WILKINSON, ELLEN (1891-1947), British Labour politician and crusader for the unemployed **16** 283-284

WILKINSON, JAMES (1757-1825), American army general and frontier adventurer **16** 284-286

WILL, GEORGE FREDERICK (born 1941), syndicated columnist and television commentator **16** 286-287

WILLAERT, ADRIAN (circa 1480-1562), Franco-Flemish composer active in Italy **16** 287-288

WILLARD, EMMA HART (1787-1870), American educator and author **16** 288-289

WILLARD, FRANCES ELIZABETH CAROLINE (1839-1898), American temperance and women's suffrage leader **16** 289-290

WILLIAM I (the Conqueror; 1027/28-1087), king of England 1066-1087 **16** 290-291

WILLIAM I (1772-1843), king of the Netherlands 1815-40 **16** 291-292

WILLIAM I (1797-1888), emperor of Germany 1871-88 and king of Prussia 1861-88 **16** 292-293

WILLIAM II (William Rufus; circa 1058-1100), king of England 1087-1100 **16** 293-294

WILLIAM II (1859-1941), emperor of Germany and king of Prussia 1888-1918 **16** 294-295

WILLIAM III (1650-1702), king of England, Scotland, and Ireland 1689-1702 **16** 295-296

WILLIAM IV (1765-1837), king of Great Britain and Ireland 1830-37 **16** 296-297

WILLIAM OF MALMESBURY (circa 1090-circa 1142), English historian **16** 297-298

WILLIAM OF OCKHAM (circa 1284-1347), English philosopher and theologian **16** 298-299

WILLIAM OF SENS (Guillaume de Sens;? - 1180), French architect **21** 432-434

WILLIAM OF TYRE (circa 1130-84/85), French archbishop, chancellor of the Latin Kingdom of Jerusalem **16** 299-300

WILLIAM THE SILENT (1533-1584), prince of Orange and stadholder of the Netherlands **16** 300-302

WILLIAMS, DANIEL HALE (1856-1931), African American surgical pioneer **16** 302-303

WILLIAMS, EDWARD BENNETT (1920-1988), American lawyer and sports club owner **22** 422-424

WILLIAMS, HANK (Hiram King Williams; 1923-1953), American singer and songwriter **20** 402-404

WILLIAMS, HENRY SYLVESTER (1869-1911), Trinidadian lawyer and pan-African leader **16** 303-304

WILLIAMS, JOE (Joseph Goreed; 1918-1999), American singer **20** 404-407

WILLIAMS, ROGER (circa 1603-83), Puritan clergyman in colonial America **16** 304-305

WILLIAMS, SHIRLEY VIVIEN TERESA BRITTAIN (born 1930), British politician **16** 305-306

WILLIAMS, TED (Theodore Samuel Williams; born 1918), American baseball player **19** 423-426

WILLIAMS, TENNESSEE (Thomas Lanier Williams; born 1914), American dramatist and fiction writer **16** 306-308

WILLIAMS, WILLIAM CARLOS (1883-1963), American poet and pediatrician **16** 308-309

WILLS, HELEN (1905-1998), American tennis player **19** 426-428

WILLYS, JOHN (1873-1935), American businessman **20** 407-409

WILMOT, DAVID (1814-1868), American politician **16** 312-313

WILMUT, IAN (born 1944), British embryologist **20** 409-411

WILSON, ALEXANDER (1766-1813), Scottish-American ornithologist and poet **16** 313-314

WILSON, AUGUST (Frederick August Kittell; born 1945), African American playwright **16** 314-316

WILSON, CHARLES ERWIN (1890-1961), engineer, businessman, and secretary of defense **16** 316-317

WILSON, CHARLES THOMSON REES (1869-1959), Scottish physicist **16** 317-318

WILSON, EDMUND (1895-1972), American critic **16** 318-319

WILSON, EDWARD OSBORNE (born 1929), American biologist **16** 319-320

WILSON, HARRIET E. (circa 1827-circa 1863), African American author **16** 320-322

WILSON, HENRY (1812-1875), American politician **16** 322-323

WILSON, JAMES (1742-1798), American statesman **16** 323-324

WILSON, JAMES HAROLD (born 1916), English statesman, prime minister 1964-70 **16** 324-325

WILSON, JOSEPH CHAMBERLAIN (1909-1971), American businessman **16** 325-326

WILSON, PETE (born 1933), American politician **16** 326-329

WILSON, RICHARD (1713/14-82), British painter **16** 329-330

WILSON, THOMAS WOODROW (1856-1924), American statesman, president 1913-21 **16** 330-332

WINCKELMANN, JOHANN JOACHIM (1717-1768), German archeologist **16** 332-333

Windsor (royal house)
see Great Britain

Windsor, Duchess of
see Simpson, Wallis

Windsor dynasty (Great Britain)
see Great Britain—since 1901 (Windsor)

WINFREY, OPRAH GAIL (born 1954), America's first lady of talk shows **16** 333-336

WINNEMUCCA, SARAH (a.k.a. Thocmetony; circa 1844-1891), Native American rights activist **16** 336-338

WINSLOW, EDWARD (1595-1655), Pilgrim leader in colonial America **16** 338-339

WINTHROP, JOHN (1588-1649), American colonial politician and historian **16** 339-341

WINTHROP, JOHN (1606-1676), American colonial statesman and scientist **16** 341

WINTHROP, JOHN (1714-1779), American educator and scientist **16** 341-342

WIRTH, LOUIS (1897-1952), American sociologist and activist **21** 434-436

WISE, ISAAC MAYER (1819-1900), American Jewish religious leader **16** 342-343

WISE, JOHN (1652-1725), American Congregational minister **16** 343-344

WISE, STEPHEN SAMUEL (1874-1949), American Jewish religious leader **16** 344-345

WISEMAN, FREDERICK (born 1930), American documentary filmmaker **16** 345-346

WITHERSPOON, JOHN (1723-1794), Scottish-born American Presbyterian divine and educator **16** 346-348

WITT, JOHAN DE (1625-1672), Dutch statesman **16** 348-349

WITTE, COUNT SERGEI YULYEVICH (1849-1915), Russian statesman **16** 349-350

WITTGENSTEIN, LUDWIG (1889-1951), Austrian philosopher **16** 350-351

WITZ, KONRAD (circa 1410-46), German painter **16** 351-352

WO-JEN (1804-1871), Chinese official **16** 352

WOLF, FRIEDRICH AUGUST (1759-1824), German classical scholar and philologist **16** 352-353

WOLFE, JAMES (1727-1759), English general **16** 354-355

WOLFE, THOMAS CLAYTON (1900-1938), American novelist **16** 355-356

WOLFE, THOMAS KENNERLY, JR. (''Tom''; born 1931), American journalist and novelist **16** 356-357

WOLFF, BARON CHRISTIAN VON (1679-1754), German philosopher **16** 358

WOLFF, HUGH (born 1953), American conductor **16** 358-360

WOLFRAM VON ESCHENBACH (circa 1170-circa 1230), German writer **16** 360-361

WOLFSON, HARRY AUSTRYN (1887-1974), American scholar and educator **16** 361-362

WOLPE, STEFAN (1902-1972), German-born composer **16** 362-364

WOLSELEY, GARNET (1833-1913), Irish army officer **20** 411-413

WOLSEY, THOMAS (circa 1475-1530), English statesman and cardinal **16** 364-366

Women authors
Turkish
Agaoglu, Adalet **22** 11-13
Fürüzan **22** 189-190

Women scientists
Bascom, Florence **22** 42-43
Eastwood, Alice **22** 158-160
Edinger, Tilly **22** 163-164
Hawes, Harriet Ann Boyd **22** 224-225
Hildegard of Bingen **22** 240-242
Pennington, Mary Engle **22** 352-355
Rubin, Vera Cooper **22** 380-382

Women's rights
equal education opportunity
Hyde, Ida Henrietta **22** 252-254
Kovalevsky, Sophia Vasilevna **22** 280-282

Women's Social and Political Union (established 1903)
Pankhurst, Christabel Harriette **22** 350-352

Women's suffrage (England)
Pankhurst, Christabel Harriette **22** 350-352

WONDER, STEVIE (Stevland Judkins Morris; born 1950), American singer, songwriter, and musician **19** 428-430

WONG, ANNA MAY (born Wong Liu Tsong; 1905-1961), Asian American actress **16** 366-367

WOOD, FERNANDO (1812-1881), American politician **16** 367-368

WOOD, GRANT (1891-1942), American painter **16** 368-369

WOOD, LEONARD (1860-1927), American Army officer and colonial administrator **16** 369-370

WOOD, ROBERT ELKINGTON (1879-1969), American Army officer and business executive **16** 370-371

WOODHULL, VICTORIA C. (1838-1927), American women's rights activist **16** 371-372

WOODRUFF, ROBERT W. (1889-1985), American businessman and philanthropist **16** 372-374

WOODS, ROBERT ARCHEY (1865-1925), American social worker **16** 374

WOODS, TIGER (born 1975), African American/Asian American golfer **18** 416-418

WOODSON, CARTER GODWIN (1875-1950), African American historian **16** 374-376

WOODSWORTH, JAMES SHAVER (1874-1942), Canadian humanitarian, reformer, and political leader **16** 376

WOODWARD, COMER VANN (born 1908), American historian **16** 378-379

WOODWARD, ELLEN S. (1887-1971), director of work relief programs for women during the New Deal **16** 379-381

WOODWARD AND BERNSTEIN, investigative reporting team of Woodward, Robert Upshur (born 1943), and Bernstein, Carl (born 1944) **16** 376-378

WOOLF, VIRGINIA STEPHEN (1882-1941), English novelist, critic, and essayist **16** 381-382

WOOLMAN, JOHN (1720-1772), American Quaker merchant and minister **16** 382-383

WOOLWORTH, FRANK WINFIELD (1852-1919), American merchant **16** 383-384

WOOTTON, BARBARA ADAM (1897-1988), British social scientist and member of Parliament **16** 384-385

WORDSWORTH, WILLIAM (1770-1850), English poet **16** 385-388

WORK, MONROE (1866-1945), American sociologist and publisher **16** 388-389

World According to Garp, The (book)
Irving, John Winslow **22** 257-259

World Health Organization
Henderson, Donald Ainslie **22** 236-238

World Trade Center (New York City)
bin Laden, Osama **22** 60-62

World War I (1914-1918)
• ALLIES
England (army)
Fuller, John Frederick Charles **22** 185-186
England (navy)
Fisher, John Arbuthnot **22** 171-173
Italy
Douhet, Giulio **22** 151-152
United States (intelligence operations)
Donovan, William Joseph **22** 147-149

World War II (1939-1945)
• ALLIES
United States (reporters)
Davis, Elmer Holmes **22** 133-136

WORNER, MANFRED (born 1934), West German statesman **16** 389-390

WORTH, CHARLES FREDERICK (1825-1895), English-born French fashion designer **21** 436-438

WOVOKA (Jack Wilson; circa 1856-1932), Native American religious leader and mystic **16** 390-393

WOZNIAK, STEVE (Stephen Gary Wozniak; born 1950), American inventor and computer designer **19** 430-432

WREN, SIR CHRISTOPHER (1632-1723), English architect **16** 393-394

WRIGHT, CARROLL DAVIDSON (1840-1909), American statistician and social economist **16** 396

WRIGHT, ELIZUR (1804-1885), American reformer **16** 396-397

WRIGHT, FRANCES (1795-1852), Scottish-American socialist, feminist, and reformer **16** 397-398

WRIGHT, FRANK LLOYD (1869-1959), American architect **16** 398-401

WRIGHT, RICHARD (1908-1960), African American author **16** 401-402

WRIGHT, WILBUR (1867-1919) AND ORVILLE (1871-1948), American aviation pioneers **16** 394-396

WRIGLEY, WILLIAM, JR. (1861-1932), American businessman and baseball team owner **20** 413-415

WU CHAO (Wu Hou/Wu Tse T'ien; 625-705), Empress of China, 690-705 **20** 415-417

WU CHIEN-SHIUNG (1912-1997), American physicist **19** 432-434

WU P'EI-FU (1874-1939), Chinese warlord **16** 404-405

WU TAO-TZU (circa 689-after 758), Chinese painter **16** 405-406

WU TSE-T'IEN (623-705), empress of China **16** 408

WU WANG (died circa 1116 B.C.), first ruler of the Chou dynasty of China 1122-1116 B.C. **16** 408-409

WUNDT, WILHELM MAX (1832-1920), German psychologist and philosopher **16** 402-403

WUORINEN, CHARLES (born 1938), American composer, conductor, and pianist **16** 404

WU-TI (a.k.a. Han Wuti; 156 B.C.-circa 87 B.C.), Chinese emperor **16** 406-408

WYANT, ALEXANDER HELWIG (1836-1892), American painter **16** 409-410

WYATT, SIR THOMAS (1503-1542), English poet and diplomat **16** 410-411

WYCHERLEY, WILLIAM (circa 1640-1716), English dramatist **16** 411-412

WYCLIF, JOHN (1330/32-84), English theologian and reformer **16** 412-413

WYETH, ANDREW NEWELL (born 1917), American painter **16** 413-415

WYLER, WILLIAM (1902-1981), American film director **22** 424-426

WYNN, EARLY (Gus Wynn; 1920-1999), American baseball player **20** 417-419

WYTHE, GEORGE (1726-1806), American jurist **16** 415

X

XENAKIS, IANNIS (born 1922), Greek-French composer and architect **16** 416-418

XENOPHON (circa 430-circa 355 B.C.), Greek historian, essayist, and military expert **16** 418-420

XERXES (ruled 486-465 B.C.), king of Persia **16** 420

XIANG JINGYU (born Xiang Qunxian; 1895-1928), Chinese feminist **16** 421-422

XU GUANGQI (a.k.a. Kuang-ch'i Hsü; 1562-1633), Chinese politician **16** 422-425

Y

Yahi tribe (North America) Ishi **22** 261-263

YAKUB AL-MANSUR, ABU YUSUF (reigned 1184-99), Almohad caliph in Spain **16** 426

YALOW, ROSALYN S. (Sussman; born 1921), American physicist who developed radioimmunoassay **16** 427-428

YAMAGATA, ARITOMO (1838-1922), Japanese general **16** 428-429

YAMAMOTO, ISOROKU (born Takano Isoroku; 1884-1943), Japanese admiral **16** 429-433

YAMANI, AHMED ZAKI (born 1930), Saudi Arabian lawyer and minister of petroleum and mineral resources (1962-1986) **16** 433-435

YAMASHITA, TOMOYUKI (1885-1946), Japanese general **16** 435-436

Yana Indians (North America) Ishi **22** 261-263

YANCEY, WILLIAM LOWNDES (1814-1863), American politician **16** 436-437

YANG, CHEN NING (born 1922), Chinese-born American physicist **16** 437-438

YARD, MARY ALEXANDER (''Molly''; born 1912), American feminist, political organizer, and social activist **16** 438-439

YASUI, MINORU (1917-1987), Asian American attorney **16** 440-444

YEAGER, CHUCK (born 1923), American pilot **16** 444-445

YEATS, WILLIAM BUTLER (1865-1939), Irish poet and dramatist **16** 445-447

YEH-LÜ CH'U-TS'AI (1189-1243), Mongol administrator **16** 447-449

YEKUNO AMLAK (ruled circa 1268-1283), Ethiopian king **16** 449

YELTSIN, BORIS NIKOLAEVICH (born 1931), president of the Russian Republic (1990-) **16** 449-452

YEN FU (1853-1921), Chinese translator and scholar **16** 452

YEN HSI-SHAN (1883-1960), Chinese warlord **16** 452-453

YEN LI-PEN (died 673), Chinese painter **16** 453-454

YERKES, ROBERT MEARNS (1876-1956), American psychologist **16** 454-455

YEVTUSHENKO, YEVGENY ALEXANDROVICH (born 1933), Soviet poet **16** 455-456

YI HWANG (1501-1570), Korean philosopher, poet, scholar, and educator **16** 457

YI SNG-GYE (1335-1408), Korean military leader, founder of the Yi dynasty **16** 458-459

YI SUNSIN (1545-1598), Korean military strategist and naval hero **16** 459-461

YO FEI (Yo P'eng-chü; 1103-41), Chinese general **16** 462

YOGANANDA (Mukunda Lal Ghose; 1893-1952), Indian yogi **16** 462-463

YÔNGJO (1694-1776), king of Korea 1724-76 **16** 461-462

YORITOMO, MINAMOTO (1147-1199), Japanese warrior chieftain **16** 463-464

YOSHIDA, SHIGERU (1878-1967), Japanese diplomat and prime minister **16** 464-465

YOSHIMUNE, TOKUGAWA (1684-1751), Japanese shogun **16** 465-466

YOULOU, FULBERT (1917-1972), Congolese president **16** 466-467

YOUNG, ANDREW JACKSON JR. (born 1932), African American preacher, civil rights activist, and politician **16** 467-469

YOUNG, BRIGHAM (1801-1877), American Mormon leader and colonizer **16** 469-470

YOUNG, COLEMAN ALEXANDER (1918-1997), first African American mayor of Detroit **16** 470-471

YOUNG, LESTER WILLIS (''Prez'';1909-59), American jazz musician **16** 471-473

YOUNG, LORETTA (Gretchen Michaela Young; 1913-2000), American actress **22** 427-430

YOUNG, OWEN D. (1874-1962), American industrialist and monetary authority **16** 473-474

YOUNG, STARK (1881-1963), drama critic, editor, translator, painter, playwright, and novelist **16** 474-475

YOUNG, THOMAS (1773-1829), English physicist **16** 475-476

YOUNG, WHITNEY MOORE, JR. (1921-1971), African American civil rights leader and social work administrator **16** 476-477

YOUNGHUSBAND, SIR FRANCIS EDWARD (1863-1942), English soldier and explorer **16** 477

YOURCENAR, MARGUERITE (Marguerite Antoinette Ghislaine; 1903-87), French novelist, poet, essayist, dramatist, world traveller, and translator **16** 477-479

YÜAN, MA (flourished circa 1190-circa 1229), Chinese painter **10** 379

YÜAN MEI (1716-1798), Chinese author **16** 479-480

YÜAN SHIH-K'AI (1859-1916), Chinese military leader **16** 480-481

YUKAWA, HIDEKI (1907-1981), Japanese physicist **16** 481-482

YUN SONDO (1587-1671), Korean sijo poet **16** 483

YUNG-LO (1360-1424), Chinese emperor **16** 482-483

Z

ZADKINE, OSSIP JOSELYN (1890-1967), Russian sculptor **16** 484

ZAGHLUL PASHA, SAAD (1859-1927), Egyptian political leader **16** 485-486

ZAH, PETERSON (born 1937), Native American leader and activist **16** 486-487

ZAHARIAS, MILDRED DIDRIKSON (''Babe''; 1913-56), Olympic athlete and golfer **16** 487-488

ZAHIR SHAH, MUHAMMAD (born 1914), Afghani king **22** 431-433

ZANGWILL, ISRAEL (1864-1926), Jewish author and philosopher **16** 488-489

ZANUCK, DARRYL F. (1902-1979), American film producer and executive **19** 435-437

ZAPATA, EMILIANO (circa 1879-1919), Mexican agrarian leader and guerrilla fighter **16** 489-490

ZARLINO, GIOSEFFO (1517-1590), Italian music theorist and composer **16** 490-491

ZATOPEK, EMIL (born 1922), Czechoslovakian runner **20** 420-422

ZAYID BIN SULTAN AL-NAHYAN (born 1923), president of the United Arab Emirates (1971-) **16** 491-492

ZEAMI, KANZE (1364-1444), Japanese actor, playwright, and critic **16** 492-493

ZEDILLO PONCE DE LEON, ERNESTO (born 1951), president of Mexico **16** 493-495

ZEFFIRELLI, FRANCO (born 1923), Italian stage, opera, and film director, set designer, and politician **18** 419-421

ZELAYA, JOSÉ SANTOS (1853-1919), Nicaraguan statesman, three-time president **16** 495-496

ZEMURRAY, SAMUEL (1877-1961), Russian-born U.S. fruit importer **16** 496-497

ZENGER, JOHN PETER (1697-1746), American printer **16** 497-498

ZENO OF CITIUM (335-263 B.C.), Greek philosopher **16** 499-500

ZENO OF ELEA (born circa 490 B.C.), Greek philosopher and logician **16** 500

ZENOBIA (died 273), queen of Palmyra **16** 500-503

ZETKIN, CLARA (1857-1933), German political activist **16** 504-505

ZHAO KUANG-YIN (a.k.a. Song Tai Zu or Sung T'ai Tsu; 927-976), Chinese emperor **16** 505-508

ZHAO ZIYANG (Zhao Xiusheng; born 1919), Chinese statesman **16** 508-509

ZHIRINOVSKY, VLADIMIR VOLFOVICH (born 1946), Russian politician **16** 509-510

ZHIVKOV, TODOR (1911-1998), leader of the Bulgarian Communist Party and head of the Bulgarian government (1962-) **16** 510-512

ZHUKOV, GEORGI KONSTANTINOVICH (1896-1974), Russian general **16** 512-513

ZIA, HELEN (born 1952), Asian American activist and journalist **18** 421-423

ZIA UL-HAQ, MOHAMMAD (1924-1988), president of Pakistan (1978-1988) **16** 513-515

ZIAUR RAHMAN (1936-1981), Bangladesh president (1975-1981) **16** 515-516

ZIEGFELD, FLORENZ (1869-1932), American musical producer **16** 516-517

ZIMMERMANN, BERND ALOIS (1918-1970), German composer **16** 517-518

ZIMMERMANN BROTHERS, German artists **16** 518

ZINDEL, PAUL (born 1936), American children's author and playwright **18** 423-425

ZINE EL ABIDINE BEN ALI (born 1936), president of Tunisia **16** 518-520

ZINN, HOWARD (born 1922), American political scientist and historian **16** 520-521

ZINOVIEV, GRIGORI EVSEEVICH (1883-1936), Soviet politician **16** 521-522

ZINZENDORF, COUNT NIKOLAUS LUDWIG VON (1700-1760), German-born Moravian clergyman **16** 522-523

ZNANIECKI, FLORIAN (1882-1958), Polish-American sociologist and educator **16** 523-524

ZOË (circa 978-1050), Byzantine empress 1028-34 **16** 524-525

ZOG I (Ahmed Bey Zog; 1895—1961), Albanian king **16** 525-526

ZOLA, ÉMILE (1840-1902), French novelist **16** 526-528

ZORACH, WILLIAM (1887-1966), American sculptor and painter **16** 528

ZOROASTER (flourished 1st millennium B.C.), prophet and founder of Iranian national religion **16** 528-530

ZORRILLA DE SAN MARTIN, JUAN (1855-1931), Uruguayan poet and newspaperman **16** 530-531

ZOSER (flourished circa 2686 B.C.), Egyptian king **16** 531

ZUKERMAN, PINCHAS (born 1948), Israeli musician **22** 433-435

ZUKOR, ADOLPH (1873-1976), American film producer and executive **19** 437-439

ZUMÁRRAGA, JUAN DE (circa 1468-1548), Spanish churchman, first archbishop of Mexico **16** 531-532

ZUMWALT, ELMO RUSSELL, JR. (''Bud''; 1920-2000), commander of U.S. naval forces in Vietnam **16** 532-534

ZUNZ, LEOPOLD (1794-1886), German-born Jewish scholar **16** 534

ZURBARÁN, FRANCISCO DE (1598-1644), Spanish painter **16** 534-535

ZWILICH, ELLEN TAAFFE (born 1939), American composer **16** 536-537

ZWINGLI, HULDREICH (1484-1531), Swiss Protestant reformer **16** 537-538

ZWORYKIN, VLADIMIR KOSMA (1889-1982), Russian-American physicist and radio engineer **16** 539-540

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23

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CONTENTS

INTRODUCTION vii
ADVISORY BOARD ix
ACKNOWLEDGMENTS xi
OBITUARIES xiii
TEXT 1
HOW TO USE THE INDEX 455
INDEX 457

INTRODUCTION

The study of biography has always held an important, if not explicitly stated, place in school curricula. The absence in schools of a class specifically devoted to studying the lives of the giants of human history belies the focus most courses have always had on people. From ancient times to the present, the world has been shaped by the decisions, philosophies, inventions, discoveries, artistic creations, medical breakthroughs, and written works of its myriad personalities. Librarians, teachers, and students alike recognize that our lives are immensely enriched when we learn about those individuals who have made their mark on the world we live in today.

Encyclopedia of World Biography Supplement, Volume 23, provides biographical information on 200 individuals not covered in the 17-volume second edition of *Encyclopedia of World Biography* (*EWB*) and its supplements, Volumes 18, 19, 20, 21, and 22. Like other volumes in the *EWB* series, this supplement represents a unique, comprehensive source for biographical information on those people who, for their contributions to human culture and society, have reputations that stand the test of time. Each original article ends with a bibliographic section. There is also an index to names and subjects, which cumulates all persons appearing as main entries in the *EWB* second edition, the Volume 18, 19, 20, 21, and 22 supplements, and this supplement—more than 8,000 people!

Articles. Arranged alphabetically following the letter-by-letter convention (spaces and hyphens have been ignored), articles begin with the full name of the person profiled in large, bold type. Next is a boldfaced, descriptive paragraph that includes birth and death years in parentheses. It provides a capsule identification and a statement of the person's significance. The essay that follows is approximately 2,000 words in length and offers a substantial treatment of the person's life. Some of the essays proceed chronologically while others confine biographical data to a paragraph or two and move on to a consideration and evaluation of the subject's work. Where very few biographical facts are known, the article is necessarily devoted to an analysis of the subject's contribution.

Following the essay is a bibliographic section arranged by source type. Citations include books, periodicals, and online Internet addresses for World Wide Web pages, where current information can be found.

Portraits accompany many of the articles and provide either an authentic likeness, contemporaneous with the subject, or a later representation of artistic merit. For artists, occasionally self-portraits have been included. Of the ancient figures, there are depictions from coins, engravings, and sculptures; of the moderns, there are many portrait photographs.

Index. The *EWB Supplement* index is a useful key to the encyclopedia. Persons, places, battles, treaties, institutions, buildings, inventions, books, works of art, ideas, philosophies, styles, movements—all are indexed for quick reference just as in a general encyclopedia. The index entry for a person includes a brief identification with birth and death dates *and* is cumulative so that any person for whom an article was written who appears in the second edition of *EWB* (volumes 1–16) and its supplements (volumes 18–23) can be located. The subject terms within the index, however, apply only to volume 23. Every index reference includes the title of the article to which the reader is being directed as well as the volume and page numbers.

Because *EWB Supplement,* Volume 23, is an encyclopedia of biography, its index differs in important ways from the indexes to other encyclopedias. Basically, this is an index of people, and that fact has several interesting consequences. First, the information to which the index refers the reader on a particular topic is always about people associated with that topic. Thus

the entry "Quantum theory (physics)" lists articles on people associated with quantum theory. Each article may discuss a person's contribution to quantum theory, but no single article or group of articles is intended to provide a comprehensive treatment of quantum theory as such. Second, the index is rich in classified entries. All persons who are subjects of articles in the encyclopedia, for example, are listed in one or more classifications in the index—abolitionists, astronomers, engineers, philosophers, zoologists, etc.

The index, together with the biographical articles, make *EWB Supplement* an enduring and valuable source for biographical information. As school course work changes to reflect advances in technology and further revelations about the universe, the life stories of the people who have risen above the ordinary and earned a place in the annals of human history will continue to fascinate students of all ages.

We Welcome Your Suggestions. Mail your comments and suggestions for enhancing and improving the *Encyclopedia of World Biography Supplement* to:

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OBITUARIES

The following people, appearing in volumes 1-22 of the *Encyclopedia of World Biography,* have died since the publication of the second edition and its supplements. Each entry lists the volume where the full biography can be found.

AGNELLI, GIOVANNI (born 1920), Italian industrialist, died in Turin, Italy, on January 24, 2003 (Vol. 1).

BALAGUER Y RICARDO, JOAQUIN (born 1907), Dominican president, died of heart failure in Santo Domingo, Dominican Republic, on July 14, 2002 (Vol. 1).

BANZER SUAREZ, HUGO (born 1926), Bolivian president, died of a heart attack in Santa Cruz, Bolivia, on May 5, 2002 (Vol. 1).

BELAUNDE TERRY, FERNANDO (born 1912), Peruvian president, died of complications following a stroke in Lima, Peru, on June 4, 2002 (Vol. 2).

BERIO, LUCIANO (born 1925), Italian composer, died in Rome, Italy, on May 27, 2003 (Vol. 2).

BRINKLEY, DAVID (born 1920), American journalist, died due to complications following a fall in Houston, Texas, on June 11, 2003 (Vol. 8; group entry entitled "Huntley and Brinkley").

CELA Y TRULOCK, CAMILO JOSE (born 1916), Spanish author, died of heart disease in Madrid, Spain, on January 17, 2002 (Vol. 3).

CHADWICK, LYNN RUSSELL (born 1914), English sculptor, died in Stroud, England, on April 25, 2003 (Vol. 18).

CHARGAFF, ERWIN (born 1905), Austrian biochemist, died of natural causes in New York, New York, on June 20, 2002 (Vol. 3).

EBAN, ABBA (born 1915), Israeli statesman, diplomat, and scholar, died near Tel Aviv, Israel, on November 17, 2002 (Vol. 5).

FRANKENHEIMER, JOHN (born 1930), American filmmaker, died of complications following a stroke in Los Angeles, California, on July 6, 2002 (Vol. 22).

GADAMER, HANS-GEORG (born 1900), German philosopher, classicist, and interpretation theorist, died in Heidelberg, Germany, on March 14, 2002 (Vol. 6).

GALTIERI, LEOPOLDO FORTUNATO (born 1926), Argentine president, died of heart and respiratory ailments in Buenos Aires, Argentina, on January 12, 2003 (Vol. 6).

GARDNER, JOHN W. (born 1912), American educator, public official, and political reformer, died in Palo Alto, California, on February 16, 2002 (Vol. 6).

GOULD, STEPHEN JAY (born 1941), American paleontologist, died of cancer in New York, New York, on May 20, 2002 (Vol. 6).

HAMPTON, LIONEL (born 1908), American jazz musician, died of natural causes in New York, New York, on August 31, 2002 (Vol. 22).

HEYERDAHL, THOR (born 1914), Norwegian explorer, anthropologist, and author, died of cancer in Colla Micheri, Italy, on April 18, 2002 (Vol. 18).

ILLICH, IVAN (born 1926), American theologian, educator, and social critic, died in Bremen, Germany, on December 2, 2002 (Vol. 8).

JENKINS, ROY HARRIS (born 1920), British politician and author, died in Oxfordshire, England, on January 5, 2003 (Vol. 8).

JORDAN, JUNE (born 1936), Jamaican-American poet and activist, died if breast cancer in Berkeley, California, on June 14, 2002 (Vol. 8).

LEBED, ALEXANDER IVANOVICH (born 1950), Russian general and politician, died in a helicopter accident in Siberia, Russia, on April 28, 2002 (Vol. 18).

LIPPOLD, RICHARD (born 1915), American sculptor, died in Roslyn, New York, on August 22, 2002 (Vol. 9).

LUNS, JOSEPH (born 1911), Dutch political leader, died after a long illness in Brussels, Belgium, on July 17, 2002 (Vol. 10).

MARCUS, STANLEY (born 1905), American businessman, died in Dallas, Texas, on January 22, 2002 (Vol. 19).

MAULDIN, BILL (born 1921), American cartoonist, died of pneumonia in Newport Beach, California, on January 22, 2003 (Vol. 10).

MERTON, ROBERT K. (born 1910), American sociologist, died in New York, New York, on February 23, 2003 (Vol. 10).

MINK, PATSY TAKEMOTO (born 1927), American politician, died of pneumonia in Honolulu, Hawaii, on September 28, 2002 (Vol. 18).

MOYNIHAN, DANIEL PATRICK (born 1927), American politician, died of complications following abdominal surgery in Washington, D.C., on March 26, 2003 (Vol. 11).

NE WIN (born 1911), Burmese political leader, died in Yangon, Myanmar, on December 5, 2002 (Vol. 11).

NOZICK, ROBERT (born 1938), American philosopher, died of stomach cancer in Cambridge, Massachusetts, on January 23, 2002 (Vol. 11).

PERUTZ, MAX (born 1914), English crystallographer and biochemist, died of cancer in Cambridge, England, on February 6, 2002 (Vol. 12).

RAWLS, JOHN (born 1921), American political philosopher, died of heart failure in Lexington, Massachusetts, on November 24, 2002 (Vol. 13).

REBER, GROTE (born 1911), American radio astronomer, died in Tasmania, Australia, on December 20, 2002 (Vol. 21).

RIESMAN, DAVID (born 1909), American sociologist, writer, and social critic, died in Binghamton, New York, on May 10, 2002 (Vol. 13).

RIVERS, LARRY (born 1923), American artist, died of liver cancer in Southampton, New York, on August 14, 2002 (Vol. 13).

ROGERS, FRED (born 1928), American television host, died of stomach cancer in Pittsburgh, Pennsylvania, on February 13, 2003 (Vol. 18).

ROSTOW, WALT WHITMAN (born 1916), American educator, economist, and government official, died in Austin, Texas, on February 13, 2003 (Vol. 13).

SHAPEY, RALPH (born 1921), American composer, conductor, and teacher, died of heart and kidney failure in Chicago, Illinois, on June 13, 2002 (Vol. 14).

SISULU, WALTER MAX ULYATE (born 1912), South African activist, died in South Africa on May 5, 2003 (Vol. 14).

SNEAD, SAM (born 1912), American golfer, died from complications following a stroke in Hot Springs, Virginia, on May 23, 2002 (Vol. 21).

SOELLE, DOROTHEE (born 1929), German theologian, political activist, and feminist, died in Goeppingen, Germany, on April 27, 2003 (Vol. 14).

TODD, REGINALD STEPHEN GARFIELD (born 1908), Zimbabwean politician, died from complications following a stroke in Bulawayo, Zimbabwe, on October 13, 2002 (Vol. 18).

UNITAS, JOHNNY (born 1933), American football player, died of a heart attack in Baltimore, Maryland, on September 11, 2002 (Vol. 20).

VANCE, CYRUS R. (born 1917), American secretary of the Army and secretary of state, died of pneumonia in New York, New York, on January 12, 2002 (Vol. 15).

WEAVER, PAT (born 1908), American television executive, died of pneumonia in Santa Barbara, California, on March 15, 2002 (Vol. 19).

WHITE, BYRON R. (born 1917), American U.S. deputy attorney general and U.S. Supreme Court justice, died of pneumonia in Denver, Colorado, on April 15, 2002 (Vol. 16).

WILDER, BILLY (born 1906), American film director, screenwriter, and producer, died of pneumonia in Beverly Hills, California, on March 27, 2002 (Vol. 21).

WILLIAMS, TED (born 1918), American baseball player, died of cardiac arrest in Inverness, Florida, on July 5, 2002 (Vol. 19).

ZINDEL, PAUL (born 1936), American author and playwright, died of cancer in New York, New York, on March 27, 2003 (Vol. 18).

A

Abraham

The patriarch Abraham (c. 1996 BC–1821 BC) started with humble beginnings as a son of Ur. Abraham is now regarded as one of the most influential people in all of history. The world's three largest monotheistic religions—in fact possibly monotheism itself—found their beginnings with him. Over 3 billion people in the modern world cite Abraham as the "father" of their religion. Abraham was promised by his God descendants as numerous as the stars of the sky, but today two branches of his family, the Jews and the Muslims, continue to battle for his birthright.

Birth of a Patriarch

In the Torah, Abraham's story is found in Lekh Lekha. In the Bible, it is the same, in Genesis, but is also commented on in the New Testament. In the Koran, Abraham can be found mentioned throughout, revered as one of the great prophets of the Muslim faith. In all three holy books, and in all three faiths, Abraham is revered as a father and a founder. The Bible calls him "our spiritual faith." Archaeology knows him as literally impossible to trace. History calls him the father of monotheism and originator of a great battle—spanning centuries—for pride and a little place: the land of Israel.

Abraham was born Abram, son of Terah, at the beginning of the second millennium BC in Ur, the capital of Mesopotamia at the height of its splendor as a highly developed ancient world. According to Jewish tradition, he was the son of an idol maker and smashed all of his fathers idols—except one—in a story that foreshadows his devotion to one God. The Koran tells of a time when Abram confronts his father about his idol worship and is condemned to burn in a furnace by King Nimrod of Babylon, but God protected him. His family left Ur—in modern day Iraq—to travel northwest along the trade route and the Euphrates River to the city of Haran. Abram settled down in Haran—in modern day Israel—with his family. He married Sarai and entered into a lifelong partnership with her. At the time, Haran—as well as all the neighboring cities and countries—was a land devoted to polytheism.

Abraham's Calling

Abram was in Haran at age 75 when he got the call from God to leave his home and family behind and follow God into a strange land that He would give him. *Time* quoted Thomas Cahill, author of *The Gifts of the Jews,* calling the move "a complete departure from everything that has gone before in the evolution of culture and sensibility." Abram took his wife, his nephew, Lot, and his possessions and departed. Abram moved south into the land of Canaan, a land inhabited by a warrior people called the Canaanites. He settled temporarily in Shechem and Beth-el. God told Abraham his descendants would inherit the Canaanite land.

Egyptian Layover

A famine in the land forced Abram and his people to move on to Egypt. Fearful that Pharoah would kill Abram for his beautiful wife, Abram asked Sarai to pretend she was his sister instead. Pharoah noted Sarai and took her as a concubine. For this, God struck the Pharoah with a plague and revealed Sarai's true identity. Angry with Abram, Pharoah

returned Sarai and asked them to leave Egypt. Abram left with carts of wealth.

Renewal of Abraham's Calling

Abram returned to Canaan with Lot and Sarai, but Lot and Abram had a dispute over grazing land for their herds. Breaking with tradition, Abram allowed Lot—the younger of the two—to chose the land he would take. Lot chose the fertile plain to the east, and Abram took the hills to the west. Lot's land included the cities of Sodom and Gomorrah. After Abram was again settled, God came to Abram and renewed his promise; that Abram would inherit for his descendants all the land he could see in every direction.

Lot moved to Sodom and was captured when local tribes attacked the city. Abram—who had grown wealthy and distinguished—armed his men and pursued Lot's kidnappers, regaining Lot and his possessions. Again God affirmed his promises to Abram, Abram now being well advanced in years and without offspring. God reaffirmed that He would give the land from the Nile to the Euphrates to Abram's descendants, but only after they had spent 400 years as slaves.

The First Son

With God having more than once affirmed his promise of numerous progeny to Abram, Sarai made a suggestion. In the ancient world, it was a custom to offer a substitute to bear a child to ensure the continuation of the family. Sarai offered her Egyptian handmaid, Hagar, to Abram to bear them a child. Abram consented, and at the age of 86 Hagar bore him a son, Ishmael.

The Second Son

Thirteen years after the birth of Ishmael, God once again appeared to Abram and renewed His covenant with Abram through the sign of circumcision and even expanded the promises: if Abram would ''walk before [the LORD] and be upright'' then God would make Abram the ''father of a multitude of nations.'' God changed Abram's name to Abraham, which means ''the father of many nations,'' and He changed Sarai's name to Sarah, meaning ''princess.'' God also revealed that the promises would not come to Abraham through Ishmael, but through another son that would be born to Sarah in a years' time. Abraham laughed at this seemingly absurd promise, because Abraham was 99 at the time and Sarah was 89. When Abraham laughed, God said the boy's name would be Isaac, which means ''he laughs.''

God came again to speak to Abraham, in the guise of a traveler with companions (who were two angels). They were on their way to Sodom to destroy the city for its wickedness. Abraham boldly bargained with God on behalf of Lot, and because of Abraham's favor, God relented: if there were just ten righteous people in Sodom, God would not destroy it. During God's and the angels' visit, Abraham served them Bedouin hospitality: a goat, water, and other food. Later, God could not find even ten righteous in Sodom, but spared Lot's family by warning them to leave before he destroyed the city. Lot's wife was turned to a pillar of salt when she turned to view Sodom as she fled.

A year later, Sarah gave birth to Isaac. Sarah grew increasingly jealous of Hagar and Ishmael, and Abraham relented to allow Sarah to send them out into the wilderness. God saved Hagar and Ishmael and promised Ishmael would also father a great nation through 12 sons, assumed by tradition to be the 12 Arab tribes. According to Christian and Jewish scripture, God stipulated, though, that the covenant would flow through Isaac's line. In Talmudic tradition, Ishmael was later down-played, cast as a bully to younger brother Isaac. According to the Koran, Hagar and Ishmael made a journey to Mecca where they build a home and Abraham often visited them.

The Offering

According to Judaism and Christianity, Isaac is the son whom the offering story is about. According to Islamic interpretation, Ishmael is the son in the story. Either way, Abraham was asked in a test of faith by God to take one of his sons onto Mount Moriah and sacrifice him as a burnt offering. At the time, children were often sacrificed as burnt offerings to a variety of deities. Abraham submitted, despite the fact that he ''loved'' his son. He took the son up on the mountain and prepared to sacrifice him. At the last moment, God told him to stay his hand and a ram appeared in the bushes. Abraham and his son slayed the ram as an offering, instead. God reiterated His promises to Abraham again, at this point, and made the covenant binding. Because Abraham had faith in the One God, God showed Himself different from other gods who desired human sacrifice and

started His history with a people: the Jews or the Muslims. Christianity also lays claim to this story as the foreshadowing of the sacrifice of Jesus Christ.

Death of a Patriarch

After Sarah died, two things happened. The Koran tells the story of Abraham and Ishmael making a journey to retrieve the Kaaba—Islam's great shrine—from the sands. Also, Abraham sent a servant to find a suitable wife for Isaac among Abraham's relatives. The servant returned with Rebekah and Rebekah married Isaac and had Esau and Jacob. The Jewish covenant would pass down through Jacob, who would have twelve sons who would become the twelve tribes of Israel. Likewise, Jacob's sons would include Joseph and Judah, and the birthright would continue through Joseph and the scepter through Judah, which is important for the establishing of Jesus Christ in the line of the covenant.

Abraham married Keturah and had six more sons. Abraham died at 175 years old and was buried in a cave in Hebron with Sarah, before he could inherit the land of Canaan. Both Isaac and Ishmael attended the funeral.

His Descendants Today

The five repetitions of daily Muslim prayer begin and end with reference to Abraham. Several rituals during the hajj—the Muslim pilgrimage to Mecca—throw back to Abraham's life. The Jews feature the story of Abraham nearly sacrificing Isaac during their New Year celebrations. Christian children around the world sing ''Father Abraham had many sons. . . . And I am one of them and so are you.'' Pope John Paul II spent a lifetime dreaming of walking the steps of Abraham's journey and has a special place in his heart for the Biblical Abraham.

There has been a trend in the 1990s and 2000s to use Abraham as a figure and tool for reconciliation. Interfaith activists have scheduled Abraham lectures, Abraham speeches, and Abraham ''salons'' worldwide. Bruce Feiler's *Abraham: A Journey to the Heart of Three Faiths* was published to a welcome reception. David Van Biema in *Time* notes, ''It is a staple premise of the interfaith movement, which has been picking at the problem since the late 1800s, that if Muslims, Christians, and Jews are ever to respect and understand one another, a key road leads through Abraham.'' But Biema also says, ''He is like a father who has left a bitterly disputed will'' and points out that Abraham's story has at its core a theme of exclusivity.

The Israeli settler movement is largely fueled by the concept that Abraham's covenant with God grants the Jewish people the Holy Land. Meanwhile, Christians misused passages on Abraham written by Paul in the New Testament to encourage anti-Semitism and possibly the Crusades. There are also discrepancies about which of his sons did what. The Muslims and Jews have two totally different stories on which son was exalted and inherited the birthright. The Koran also claims that Abraham was the first Muslim, not a Jewish prophet. Biema says, ''His story constitutes a kind of multifaith scandal, a case study for monotheism's darker side.'' Tad Szulc says in *National Geographic,* ''The important thing, we are told, is to assess the meaning and legacy of the ideas Abraham came to embody. He is most famously thought of as the father of monotheism. . . . The stories do, however, describe his hospitality and peaceableness and, most important, his faith and obedience to God.''

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Tenley Emma Albright

In 1953, American figure skater Tenley Albright (born 1935) became the first ''triple crown winner'' ever, as she captured the World, North American, and United States ladies figure skating titles. However, she faced her ultimate challenge as she competed with a serious foot injury in the 1956 Olympic Games. Despite her pain, she skated away with the top prize, becoming the first American woman to win a gold medal in Olympic figure skating.

As *Sports Illustrated for Women* selected the top 100 female athletes of all time, writer Richard Deitsch reflected, ''Few skaters have ever combined athleticism and artistic grace as successfully as Tenley Albright.'' Barbara Matson of the *Boston Globe* added, ''Albright's athletic story is one of courage and strength of spirit. . . . She is [number one] in the celebrated history of American women in Olympic figure skating.''

Early Years

Tenley Emma Albright was born on July 18, 1935, in Newton Centre, Massachusetts, the daughter of Hollis, a prominent Boston surgeon, and Elin (Peterson) Albright. She

also had a younger brother, Niles. She received her first pair of ice skates at the age of eight. The *Boston Globe*'s Matson noted, ''Like many New Englanders, [Albright] skated on a flooded backyard at first, but as her love for the sport grew and her talent began to show, she headed to the Skating Club of Boston for lessons.''

Although Albright was hard-working and devoted when it came to academics, she was unsure how serious she was about ice skating. As noted in *Great Women in Sports,* ''Albright had to be persuaded to put the same amount of concentration into her skating. After a stern lecture by her coach, Maribel Vinson, the youngster decided to buckle down. . . . ''

In a 1991 interview with the Academy of Achievement, Albright reflected, ''I like to think that I was good in the compulsory figures. That wasn't the part I enjoyed. The jumps, the spins, the dance steps, the choreography, and especially that feeling [of] trying to fly, was what I really liked. . . . '' Guided by her coach, Albright hoped the results would soon follow. Instead she would soon face a potentially life-changing illness.

Diagnosed with Polio

Illness almost ended Albright's career before it began. In 1946, she contracted polio, an extremely serious viral disease that often leaves its victims partially paralyzed. In the Academy of Achievement interview, Albright recalled, ''When I came down with polio, at first nobody knew whether I ever would walk again or not.''

Reflecting back on her illness, Albright noted that she really was not scared about being sick. She recalled in the Academy of Achievement interview, ''The fear I had was staying in the hospital overnight. I couldn't imagine anything worse.'' She continued, ''But no one told me how serious it was. In fact, they took the sign 'polio' off my door, hoping I wouldn't realize how sick I was. Looking back, I don't think I ever knew how sick I was, because it never occurred to me that I couldn't and wouldn't get better.''

Albright recovered and was soon released from the hospital. Since she was still weak, the doctors encouraged her to return to ice skating, feeling that the exercise would improve her strength. The doctors were correct in their assessment; just four months after her polio attack, Albright won her first important competition: the Eastern Juvenile Skating Championship.

Won Olympic Silver

As noted in her profile on Hickoksports.com, ''In her early teens, Tenley Albright had two ambitions: To become a surgeon, like her father, and to win a gold medal in figure skating.'' Albright worked hard and was soon winning more competitions. At age 13, Albright won the U.S. Ladies Novice championship, and at age 14, she won the U.S. Ladies Junior title.

In the Academy of Achievement interview, Albright reflected on her determination and noted, ''If you don't fall down, you aren't trying hard enough, you aren't trying to do things that are hard enough for you. So, falling down is part of learning for whatever you do, and it certainly is for skating.''

To the surprise of many, Albright made the 1952 Olympic figure skating team. In the *United States 1952 Olympic Book—Quadrennial Report,* it was noted, ''From the foregoing, it will be seen that our skaters placed very well in this difficult competition.'' The book added that Albright ''skated brilliantly to gain second place in the ladies' event.''

Winning the silver medal at the Winter Olympics was considered quite an accomplishment for Albright, as she had never been the United States national champion. She won that title a month after the Olympics, winning the first of five consecutive national championships. A year later, at the age of 17, Albright became the first American woman to win the World Championship in ladies figure skating.

Prepared for Her Shot at Gold

Albright's daily routine included getting up before four a.m. each day, so she could practice before breakfast, and then going to school in Cambridge, Massachusetts. And while waiting her turn to skate at competitions, Albright did her homework.

Her dedication to her studies paid off. In 1953, she entered Radcliffe College as a pre-med student, with the intention of following in her father's footsteps and becoming a surgeon. She continued her demanding schedule, still rising by four a.m. each morning to practice before classes. Generally, she skated seven hours per day and successfully

balanced her training and school. Her dedication on the ice also paid off. She successfully defended her national title in 1954 and 1955 and won a second World Championship in 1955.

In her athlete profile from the *U.S. Olympic Committee Web site,* Albright talked about the demands of competition. She recalled, ''When I was competing, we were outdoors. So despite all my preparation, I never knew whether I would be skating in a snowstorm or whether it would be raining or windy. I've learned to expect the unexpected.''

Although Albright continued to excel and win titles, a talented rival, American skater Carol Heiss, emerged. In her interview with the Academy of Achievement, Albright noted, ''And anyone who has won anything knows what it's like not to win. And I remember the day when I kept on hearing 'Well, someone has to lose.' And it occurred to me . . . someone has to win, too. So you might as well give it a good hard try.'' Recognizing that Heiss was a tough competitor, Albright decided to take a leave of absence from school in order to focus and train for the 1956 Olympics.

Olympic Gold Medal

The stage was set. Cortina d'Ampezzo, Italy, was the host city of the 1956 Winter Olympics. The town had been selected to host the Winter Olympics in 1944, but World War II led to the cancellation of the games.

These Winter Olympics were also special in that they were the first to be internationally televised. In *The History of the Olympics,* Martin Tyler and Phil Soar noted, ''Millions of people watched on television, and 13,000 gaily expectant onlookers packed the newly built stands . . . for the opening of the seventh Winter Olympics. . . . ''

''The road to an Olympic gold medal in figure skating is never easy,'' noted Frank and Clare Gault, in *Stories from the Olympics—From 776 B.C. to Now.* But if Albright was feeling the pressure, she did not show it. In her Academy of Achievement interview, Albright noted, ''I didn't work on skating to be the best woman skater on the planet. What appeals to all of us is to do something that is a challenge.''

Albright was facing two major challenges in Cortina. Heiss was a fierce competitor and also wanted Olympic gold. In addition, Albright suffered an injury two weeks before the competition. As noted in *Great Women in Sports,* Albright fell on the ice and seriously hurt her foot, cutting her right ankle to the bone. Her father came to Italy and repaired her ankle, but many believed this injury would take Albright out of the running for the top prize. However, Gault and Gault noted in *Stories from the Olympics—From 776 B.C. to Now,* ''She was determined not to miss another chance at the Olympic gold medal.''

Albright had worked too hard for too long to give up. As noted in *Great Women in Sports,* Albright stated, ''The one thing I want to be able to do after it's over is say that was my best. It's better to lose that way than to win with something less than that.'' After the compulsory figures, Albright and Heiss were in first and second place respectively, and their scores were very close. That meant Albright's final program had to be free of mistakes in order to win.

It came down to the free skate. Tyler and Soar noted in *The History of the Olympics* that Albright ''presented a wonderfully delicate programme, dramatically timed to *Tales of Hoffman* in a seemingly effortless, graceful style, ending splendidly with a rapid cross-foot spin.'' Gault and Gault added, ''Despite her handicap, she skated a flawless program and won her long-sought prize.'' Albright had become the first American woman to win an Olympic gold medal in ladies figure skating.

In the Academy of Achievement interview, Albright remembered receiving her gold medal. She recalled, ''When I was standing on the podium, outdoors in the mountains with the spotlights in the night they gave out the Olympic gold medal, I could hardly believe it. I suddenly felt as if I knew everybody in the United States.''

Retired From Skating to Attend Medical School

Shortly after winning her gold medal, Albright's hometown had a parade for their Olympic champion. Yet, she had little time to celebrate her victory, as more competitions quickly followed. Heiss won the World Championship, but Albright responded by winning the U.S. Championship a month later. However, it appeared that Heiss would now be the leading woman on the ice.

After winning her gold medal, Albright enrolled in summer school in order to catch up with her classmates and graduate on time. Within the year, Albright retired from competitive skating, having turned down lucrative offers to skate professionally and earned her bachelor's degree from Radcliffe. She entered Harvard Medical School in the fall of 1957. She was one of only six women in a class of 130 students. From the late 1900s into the turn of the century, figure skating, especially professional figure skating, has become quite a lucrative spectator sport. As noted in *Great Women in Sports,* Albright ''the consummate amateur . . . has never received a single paycheck from her skating.''

In her Academy of Achievement interview, Albright reflected on starting medical school. She said, ''Once again, I felt like a real beginner. And I'll never forget those first few months.'' She continued, ''But I found myself very anxious to get to working with patients. And it took me a while to understand that we weren't going to just start right in there.'' But according to the Academy of Achievement Web site, Albright soon realized that ''the discipline and dedication she learned on the road to becoming a world champion figure skater helped prepare her for her career in medicine.''

Career as a Physician and Researcher

Albright graduated from medical school and followed in her father's footsteps, becoming a surgeon. She practiced medicine in Boston and was involved in blood plasma research at the Harvard Medical School. In addition, Albright also served her community and tried to help others. She served on the Board of Directors of the American Cancer Society and chaired the National Library of Medicine Board of Regents. Albright also led international efforts to eliminate polio when she was a member of the World Health Assembly.

Awards, Honors, and Family Life

Albright married and had three daughters: Lilla Rhys, Elin, and Elee. Talking about how skating relieved some of her daily stresses, Albright told *WomenSports* magazine, ''It almost alarms me how free I feel on the ice. I don't think about the hospital or the groceries or the kids—I'm just in touch with myself. It's exciting when your whole body is moving in synchronous motion.''

Albright divorced and later remarried in 1981. She and her second husband, Gerald W. Blakeley, Jr., settled in the Boston area. She retired from her medical practice in the 1990s.

Since stepping out of the limelight of ladies figure skating, Albright has received many honors. In 1976, Albright was inducted into the U.S. Figure Skating Hall of Fame, the World Figure Skating Hall of Fame, and the Hall of Sports—Academy of Achievement. She was named to the Olympic Hall of Fame in 1988 and was named one of the ''100 Greatest Female Athletes'' by *Sports Illustrated for Women* in 2000. In addition, her alma mater inducted her into the Harvard University Hall of Fame, and she has served on the U.S. Olympic Committee and the International Olympic Committee.

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Pedro Almodovar

Spanish film director Pedro Almodovar (born 1949) was a leader of New Spanish Cinema in the post-Franco era. Known for films such as *Women on the Verge of a Nervous Breakdown,* Almodovar was praised for his insightful depiction of women. After a creative downturn in the 1990s, a mature Almodovar emerged at the end of the decade and into the 2000s, with films like *All About My Mother.*

Almodovar was born on September 25, 1949 (some sources say 1951), in Calzada de Calatrava, La Mancha, Spain. This is a small village in a remote part of Spain. Almodovar moved with his family to Extremadura, Spain, when he was eight. There, his father ran a local gas station and made wine at home. The family included his mother, Francisca Caballero, two sisters, and one brother.

Almodovar showed promise as a writer from an early age. When he was about ten years old, he won a prize for an essay he wrote about the immaculate conception. Almodovar had a very intensely Roman Catholic upbringing, which he wanted to escape.

Moved to Madrid

The day after Almodovar finished high school in 1968, he moved to Madrid, Spain. Because could not afford college, he supported himself by holding a number of odd jobs. He sold books and made jewelry. Eventually, he found a real job to support himself. From 1970 to 1981, Almodovar was employed by the national phone company, first as a clerk then as an administrator. Though he really did not fit in, he needed the steady income.

While Almodovar had a number of legitimate jobs, he also had a creative side. In the late 1960s and early 1970s, he wrote comic strips and articles for underground publications such as *Star, Vibora,* and *Vibraciones.* In the 1970s, he contributed to other newspapers like *El Pais, Diario 16,* and *La Luna.* For *La Luna,* Almodovar had a cartoon character

Patti Diphusa that he did under a pseudonym. He also wrote a soft-porn novel and some X-rated comics.

Within a few years, Almodovar moved into arts and theater. He joined an avant garde theatre group, Los Golidardos, and did some acting. There he met actors and actresses who would later be stars in his films, such as Carmen Maura and Antonio Banderas.

Made Early Movies

From about 1974 through 1978, Almodovar began to experiment with films, making super-8 shorts. In 1978, he made a feature length movie in super-8, *F—, F—, F—me, Tim.* Later that year, he made his first feature in 16mm format, *Salome.*

In 1980, Almodovar made his first feature film that received commercial release. *Pepi, Luci, Bom and Other Girls on the Heap* was filmed on 16mm that was blown up to 35mm for release. It was funded by friends and made for about $60,000. The story focused on women from northern Spain who were in the big city. As with many of his most popular films, *Pepi, Luci, Bom* featured a colorful style and many characters that lived on the fringes of society.

Emerged as Leader of New Spanish Cinema

In the early 1980s, Almodovar began making low budget feature films that were supported by government funds and other producers' money. In 1981, he directed his first feature, *Labyrinth of Passion,* for which he also he also composed and performed the score. This complex movie about love was Almodovar's first starring Banderas, who would become a film star in America in the 1990s.

Almodovar began getting some early international notice with his third feature, *Dark Habits* (1983). This was his first feature that was popular outside of Spain. The plot attacked the hypocrisy of the Roman Catholic Church in black comic fashion. The story focused on nuns who put on fake miracles to fund their cocaine and heroin habits.

In 1984, Almodovar had his first international hit, *What Have I Done to Deserve This?* This was another black comedy/satire-type movie about a dysfunctional family. Slightly based on his own past, the story had such characters and plot strands as a cleaning woman with an addition to speed and a Madrid housewife who sells her son to a homosexual dentist. The housewife also kills her husband and makes soup with his remains that she serves to the police.

As Almodovar continued to make such films, he was recognized as the leader of New Spanish Cinema and the head of La Movida (The Movement), the post-Franco Spanish pop culture scene. General Francisco Franco had been the fascist dictator of Spain for three and a half decades before his death in 1975. While much of Almodovar's work was a reaction against the repressive culture of Franco, he ignored the dictator's existence in his films. Almodovar had been influenced by American directors like Billy Wilde and Preston Sturges, who had done irreverent comedies decades earlier.

Though Almodovar was gay, he did not think of himself as a gay filmmaker. Many of his films concerned universal passions and concerns and featured women at their center. He was often praised for his insightful depiction of women. While Almodovar used a narrative structure that appealed to American audiences, his films were permissive and irreverent, international and democratic. They had mainstream appeal, despite their sometimes disturbing use of satire.

In 1985, Almodovar formed his first production company, El Deseo, with brother Agustin. The following year he directed *Matador,* which had at its center two characters for whom killing equals sex. Retired bullfighting star Diego and Maria, a lawyer, are linked because of their shared desire. This film bucks many conventions and showed how Almodovar's movies are full of interesting details.

Almodovar directed his first big budget film in 1987, *Law of Desire.* This marked the first time Almodovar produced his own movie, which he would do many times in the future, but the film still received much state money. *Law of Desire* was a love story with a triangle of homosexual and transsexual love at its center, again starring Banderas. Almodovar was criticized for depicting unprotected gay sex in the movie.

Had American Hit with *Women on the Verge*

One of biggest hits of Almodovar's career came in 1988 with *Women on the Verge of a Nervous Breakdown.* Starring Maura and Banderas, the farce was more conservative than his previous movies but attracted a wider audi-

ence. The plot focused on the lives of out-of-control, lonely, abandoned women in a 48-hour period. Maura played Pepa, a self-important soap opera star who is dumped by her lover via answering machine. Interesting consequences come into play after she tries and fails to kill herself. The film was inspired by the one-person play *The Human Voice* by Jean Cocteau.

Women on the Verge was the highest grossing film in Spain in 1988 and one of the best successes in Spanish box office history. The feminist film was also the highest grossing foreign film in the United States in 1989. In the United States, it did $7 million in ticket sales and was nominated for an Academy Award as best foreign film. American critics like Vincent Canby of the *New York Times* praised the film. He wrote, ''In *Women on the Verge of a Nervous Breakdown,* Mr. Almodovar sets out to charm rather than shock. That he succeeds should not come as a surprise. The common denominator of all Almodovar films, even the one that winds up in an ecstatic murder-suicide pact, is their great good humor.''

Almodovar was less conservative on his follow-up to *Women on the Verge,* 1990's *Tie Me Up! Tie Me Down!* The plot focused on the kidnapping of a woman, a porn and horror flick actress named Marina. She is taken by Ricki, a recently released mental patient who was obsessed with her and wants her to fall in love with him. Marina is also admired by the director of her films. *Tie Me Up!* becomes a love story as Marina does fall for Ricki.

Tie Me Up! was rated X in the United States. Critics were also not as kind, with many regarding it as inferior to *Women on the Verge.* Despite this potential problem, the film attracted $4 million in box office in the United States.

In the early 1990s, Almodovar made two wacky movies that did not do nearly as well at the box office. In 1991, he did *High Heels,* a comic melodrama which was not particularly successful. More filmgoers were offended by *Kika* (1993), which featured characters dying for love. The title character was a woman who never changes her loving attitude no matter what happens to her. Some audiences were offended by a rape scene that was played for laughs. Critics were not positive in their reviews. Shawn Levy wrote in *Film Comment,* ''*Kika* is so filled with coincidences, contrivances, and unforeseeable interlockings that it feels like an entire season's worth of a primetime soap opera played in two hours on a bullet train. . . .''

Up to this time, Almodovar's movies had been very comic in nature. But in 1995, he created *The Flowers of My Secret,* which seriously addressed the idea of self-revelation. While the story focused on women, specifically a romance writer whose marriage is failing, it is much less comic. The writer can no longer write romances, so she starts writing under her own name. The film grossed about $1 million in the United States.

Addressed Franco Regime

With his next major film, Almodovar achieved several firsts in his career. *Live Flesh* (1998) was loosely based on the novel of the same name by Ruth Rendell. This was the first time Almodovar did a film based on another's material. He also addressed the issue of Franco which had previously been taboo for him.

Live Flesh was a crime drama with elements of noir. It was not as stylized as his previous features but still had violent love, a common element of his movies. The story focused on five people linked by a murder and how it affected their lives over a number of years. *Live Flesh* played well in Spain, in part because it was topical about the potential of the current government.

Won Awards with *All About My Mother*

Almodovar retained his serious attitude for his next movie, *All About My Mother (Todo Sobre Mi Madre;* 1999). This was the first film in what many critics considered the mature Almodovar era. The film was a melodrama, with comedic elements, about a nurse named Manuela. Her teenage son Estaban dies when he is hit by a car, and she searches for his father, a transvestite. Her desperation and life changes form the core of the story. *All About My Mother* won more awards than any other of Almodovar's films, including the director's prize at the Cannes Film Festival and the best foreign language film at the Academy Awards.

The mature Almodovar continued to push his boundaries. In 2002, he wrote and directed *Talk to Her (Hable Con Ella),* a romantic comedy. The film was set in a hospital where two women were in a coma: Lydia, a bullfighter, and Alicia, a dancer. Both have male caretakers who become friends. For the first time in one of his films, the primary characters were men. This film received much critical praise and was nominated for a British Academy Award for best original screenplay. Almodovar was nominated for an Academy Award for best director for *Talk to Her* and his screenplay for the film was nominated for the writing (original screenplay) Academy Award. Almodovar walked away from the 2003 Academy Awards with the Oscar for writing (original screenplay) for *Talk to Her.*

As a filmmaker, Almodovar retained his own unique vision of Spanish life and the kind of characters he chose to depict, but grew past his own limits. He told *Time International* in 1999, ''I've been making movies for the past 20 years—and, really, the same kind of movie. Sometimes I was accused of being scandalously modern, sometimes an opportunist. But now critics have realized that whatever it is I do, it is authentic. They see how close I feel to the characters in the margin. Characters at the margin of life are at the center of my movies.''

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Sidney Altman

Research by molecular biologist Sidney Altman (born 1939) has helped unravel many of the mysteries surrounding deoxyribonucleic acid (DNA), the chemical at the heart of the cells of all living things that controls their structure and purpose. For their discovery—in independently conducted studies—that ribonucleic acid (RNA) serves not only as a transmitter of genetic information but also acts as an agent of change in living cells, Altman and Thomas R. Cech in 1989 were awarded the Nobel Prize in Chemistry.

Altman's discovery of catalytic RNA has shaken the very foundations of the biosciences, altering their central principle. Even more significantly, it has had a profound impact on our understanding of how life on earth began and developed. Scientists have known that the flow of genetic information from DNA to protein requires enzymes and other proteins. Altman's discovery has gone a long way toward answering one of the most puzzling questions confronting bioscientists who have long sought to determine which was the first biomolecule-DNA or protein? In light of Altman's research, it now appears that RNA molecules were the first biomolecules to contain both the genetic information and play a role as biocatalysts. His discovery of catalytic RNA has also given gene technology researchers a new tool with the potential for creating a new defense against infection. In 1997 Altman himself experimented with a method to combat bacteria's resistance to antibiotics by inserting artificial genes in bacteria to make them more sensitive to ampicillin and chloramphenicol, two widely used antibiotics.

Showed an Early Interest in Science

Altman was born on May 8, 1939, in Montreal, Quebec, the second son of poor immigrant parents. His father, Victor, worked in a grocery store in the city's Notre Dame de Grace neighborhood, where Altman grew up. His mother, Ray Arlin, had worked in a textile mill before marrying Victor but looked after the home and her children by the time Sidney was born. Altman's parents instilled in him an appreciation for the value of hard work. As he wrote in his autobiographical profile on the Nobel Prize Web site, ''It was from them that I learned that hard work in stable surroundings could yield rewards, even if only in infinitesimally small increments.'' As a boy, he liked sports and writing, but his greatest love was reading. An avid reader as a boy, Altman possessed a broad taste in books, including novels, sports books, and books about science. His early interest in science was sparked by two events, ''the first being the appearance of the A-bomb,'' he recalled in his autobiographical profile. ''The mystique associated with the bomb, the role that scientists played in it, and its general importance could not fail to impress even a six-year-old. About seven years later I was given a book about the periodic table of the elements. For the first time I saw the elegance of scientific theory and its predictive power. . . . [W]hile I was growing up, Einstein was presented as a worthy role model for a young boy who was good at his studies. I added various writers of fiction and stars of ice hockey and baseball to my pantheon.''

After graduating from West Hill High School in Montreal, Altman headed off to the United States to study physics at the Massachusetts Institute of Technology (MIT). He'd originally planned to attend McGill University in Montreal, but when a high school friend suggested that they apply together to attend MIT, Altman agreed. As it turned out, Altman was accepted, but his friend was not. Although

Altman's father's grocery business had prospered during Sidney's high school years, there was some concern in the Altman household about their ability to meet the expenses of Sidney's schooling at MIT. On top of that, Altman himself was not really sure he wanted to go to MIT. However, after a few weeks at his new college, any doubts he may have had were dispelled. According to his profile in Science.ca, Altman found he enjoyed living away from home, on top of which he was very much impressed by the caliber of his fellow students. During his final semester at MIT, Altman took an introductory course in molecular biology, a subject that by then had begun to generate a great deal of excitement in the scientific community. The course familiarized Altman with nucleic acids and molecular genetics, laying the groundwork for his future encounters with these subjects. In 1960 he graduated from MIT and worked for the next two years as a teaching assistant in the Department of Physics at Columbia University.

In 1962 Altman moved to the University of Colorado Medical School to work as a research assistant under Leonard S. Lerman and to study molecular biology. As an assistant to Lerman, he worked mainly on research into the replication of the T4 bacteriophage, a substance that infects bacterial cells in much the same way that a virus infects human cells. In 1967 Altman earned his Ph.D. in biophysics from the University of Colorado and went to work briefly as a research assistant in molecular biology at Vanderbilt University. Later in 1967 he won a grant from the Damon Runyon Memorial Foundation for Cancer Research that allowed him work as a research fellow in molecular biology at Harvard University. For the next two years, he worked under noted biochemist Matthew Meselson, continuing his research into the genetic structure of the T4 bacteriophage. In 1969, with the help of Lerman, Altman won a fellowship to work in the Cambridge, England, laboratory of Sydney Brenner and DNA co-discoverer Francis Crick.

Made an Important Discovery

It was while working at the Brenner and Crick lab that Altman made an important discovery that helped to lay the groundwork for his later discovery of catalytic RNA. While working on mutant cells with malfunctioning tRNA (transfer RNA), Altman tried an experiment to see if he could isolate a special type of RNA called precursor-RNA. He took a glass plate (to which a thin layer of gel had been applied to one side) and put on it a few drops of material that had been prepared from the mutant cells. The glass plate was then placed into a strong electrical field. According to Altman's profile at Science.ca, ''This technique, called electrophoresis, is a standard method for separating chemical compounds. The electric field causes different compounds to move across the gel at different speeds.'' Altman then waited for several hours and laid photographic film on top of the gel. ''Tiny amounts of radioactive tracer atoms in the RNA emit X-rays that will leave characteristic bands on the film,'' his profile at Science.ca continued. When the film was taken to the darkroom to be developed, Altman knew within minutes that he had discovered the first radiochemically pure precursor to a tRNA molecule, the first step on the path to the discovery of catalytic RNA.

Altman stayed on for another year at Brenner and Crick's lab, before returning to the United States in 1971 to accept a post as an assistant professor in Yale University's biology department. A year later, he married Ann Korner, with whom he had two children, Daniel and Leah. In 1975 Altman was promoted to associate professor at Yale. Three years later he attracted wide attention in molecular biology circles when he published the results of an experiment conducted by one of his graduate students. The experiment demonstrated that the RNase P enzyme was at least partially made up of RNA, which meant that RNA played an integral role in the enzyme's activity. This finding contradicted the widely held belief among molecular biologists that enzymes were made up of protein, not nucleic acids.

In 1980 Altman was made a full professor at Yale. A year later, Thomas Cech of the University of Colorado independently published a study with conclusions very similar to those of Altman. Cech reported that his research had shown that the precursor RNA from the protozoan *Tetrahymena* were reduced to their final size as tRNA without the assistance of protein, suggesting that the precursor RNA catalyzed this transformation itself. Cech's findings lent considerable weight to Altman's earlier conclusions about the role of RNA in the activity of the RNase P enzyme. Further buttressing the findings of both Altman and Cech was research into the catalytic activity of RNase P conducted by Cecilia Guerrier-Takada, a colleague of Altman's at Yale. Guerrier-Takada's studies discovered catalysis even in the control experiments that used the RNA sub-unit of RNase P (the M1 RNA) but which contained no protein. Her findings laid the groundwork for a finding by Altman that the M1 RNA displayed all the classical properties of a catalyst, especially since it remained unchanged by the reaction. This finding by Altman removed any remaining doubt that RNA could function as an enzyme.

Won Nobel Prize for Discovery

In 1984 Altman, who was now chairman of Yale's biology department, became a naturalized American citizen, although he retained his Canadian citizenship. A year later he was named dean of Yale College, a post in which he served for the next four years. As dean, he helped to win an expanded role for science education in all of Yale's curricula. The crowning glory of Altman's career in scientific research came in 1989 when he and Thomas Cech were jointly awarded the Nobel Prize in Chemistry for their independent studies demonstrating the catalytic ability of RNA. It is hard to overestimate the importance of their discovery, which proved conclusively that nucleic acids were the building blocks of life, acting as both genetic codes and enzymes. According to *Notable Scientists: From 1900 to the Present,* in presenting the award to Altman and Cech, the Nobel Academy described their discovery as one of ''the two most important and outstanding discoveries in the biological sciences in the past 40 years,'' the other being the discovery by Crick and James D. Watson of DNA's double-helix structure. The findings of Altman and Cech about the catalytic properties of RNA have provided geneticists with a strong foundation for research into possible medical applications. It seems reasonable to believe that if RNA enzymes

can cut additional sequences of tRNA from a strand of precursor tRNA, medical professionals could possibly use RNA enzymes to cut infectious RNA from the genetic system of someone infected with a viral disease.

A member of the National Academy of Sciences, the American Society of Biological Chemists, and the Genetics Society of America, Altman also received the Rosenstiel Award for Basic Biomedical Research in 1989. In 1991 he was selected to present the DeVane lecture series at Yale on the topic ''Understanding Life in the Laboratory.'' In a 1997 address to incoming freshmen, posted on Yale University's Web site, Yale President Richard C. Levin offered this quote from Altman on the joys of discovery: ''When I was a postdoc, I did an experiment that resolved a problem that I had been working on for a year or more. When I saw the result, there was not only the feeling of relief you get when you stop banging your head against a wall, but, more important, I then understood some of the puzzling results that had been published by others in the years before. The feeling of great satisfaction at having solved my problem as well as having illuminated others kept me floating on air for weeks.''

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Roberto Arlt

After failing out of primary school and educating himself mainly on the streets of Beunos Aires, Roberto Arlt (1900–1942) would grow to distinguish himself as an important Argentine short story writer, novelist, playwright, and journalist. Equally criticized for his rough use of language and praised for his innovative approach to Spanish, Arlt left his mark on Argentina. Despite dreams of becoming a successful inventor, and his entrance into journalism only to support his creative writing career financially, his *Aquafuertes portenas* newspaper column (later in book form) would become one of the classics of Argentine literature. In the words of the *International Dictionary of Theatre,* ''Arlt incorporates ideas and techniques to create his own unique literary world of bizarre dream sequences and nightmarish characters, fueled by a strong social conscience.''

Early Life

Arlt was born Roberto Godofredo Christophersen Arlt on April 2, 1900, to a German immigrant, glass-blower and postcard artist, Karl, and an Italian homemaker, Catalina (maiden name, Iobstraibitzer) in the *Flores Barrio* (the District of Flowers) in Beunos Aires, Argentina. (There is dispute over Arlt's exact birthday between April 2, 7, and 26). German was the language used in the home, and Arlt's parents, who immigrated in their thirties, never gained full usage of Spanish. Arlt had two sisters and both died from tuberculosis. One died at a very young age, and the other, Lila, died in 1936.

The Arlt family was poor, and Karl Arlt traveled to the provinces for months at a time to work, but never succeeded in improving his family's economic situation. Karl Arlt was a tyrant who abused his children. Arlt attended several schools as a child, but was expelled somewhere between the ages of eight and ten and was discarded as useless. He learned mainly on the streets and in the library, where he passed most of his time. In the library, he read Russian authors Maxim Gorky, Leo Tolstoy, and Fyodor Dostoevsky. He published his first short story between the ages of 14 and 16 in *Revista Popular* and left home in 1916.

He attended the Naval School of Mechanics from 1919 to 1920 and served in the Argentine armed forces in Córdoba during the same period. To make ends meet, Arlt was employed as a book store clerk, an apprentice to a tinsmith, a painter, a mechanic, a vulcanizer, a brick factory manager, a newspaper manager, and a port worker. He never did too well at any of these jobs. He spent much of his free time in the taverns, especially the café La Punalada, and shady spots of Buenos Aires, making acquaintances with the seedy patrons who would later populate his writing.

Journalist

Between 1914 and 1916, the same time he was starting his fiction writing career, Arlt began writing for newspapers: *Ultima Hora, Critica (Critical)* (in 1927), and *Don Goyo* (beginning in 1926). He interned with writer and journalist Ricardo Guiraldes from 1925 to 1927 and published with Guiraldes's magazine, *Prow.* Much later he wrote for *El mundo (The World).*

Arlt began his journalistic work as a way to make money and to introduce himself into Argentine literary circles. It turned out to be more than that. His daily columns for *El mundo,* ''Aquafuertes portenas'' (''Porteno Etchings''), appeared from 1928 to 1942 (compiled first in book form in 1936) and earned him nation-wide fame. In the column, he shared his opinions about society, economics, and politics. His journalism proved to be his most popular offering to society. On the day his column appeared each week, *El mundo* sold twice as many copies. In 1935, he was sent to Spain by *El mundo* as a correspondent, where he wrote his *Spanish Etchings.* It was one of the few times in his life that Arlt left Beunos Aires. Arlt wrote for *El mundo* until he died. His articles in *Don Goyo* have also been published in collections.

Novelist

Arlt presented his first short story, *Jehovah* in 1916. He wrote part of his first novel as a column, *''Las ciencias ocultas en la ciudad de Buenos Aires''* (''The Occult Sciences in the City of Buenos Aires''), when he was 19. He published his first novel, *El jugete rabioso (The Rabid Toy),* in 1926. *El Poder de la Palabra* online cited *El jugete rabioso* as ''one of the best Argentine novels. . . . [With a] flood of autobiographical and picaresque characters, [it] expresses anguish and violence with the rough, most alive linguistic support.'' *El jugete rabioso* found little acceptance in critical circles, but was given much attention by the youth of Buenos Aires.

In 1929, Arlt published *Los siete locos (The Seven Madmen),* which was to be his only English language success and his most notable novel. None of his other works have been translated into English. *Los siete locos* won a municipal award, but the critics read it as a realistic book and criticized it for bad grammar and craftsmanship. The book was meant to be experimental and expressionistic. *Los lanzallamas (The Flame Throwers)* was the sequel novel to *Los siete locos.* Both *Los siete locos* and *Los lanzallamas* were influenced by Dostoevsky. Both reveal the underside of Buenos Aires life, with its delinquents, prostitutes, and ruffians. They have been credited with portraying the epitome of the alienated man in modern society. Arlt's first three novels are sometimes considered a trilogy. In 1931, Arlt published *El amor brujo (Love of the Sorcerer),* his last novel.

Arlt's writing style was innovative. He was the first novelist to use language from lower- and middle-class Spanish, including the language of thieves *(lunfardo),* the language of Beunos Aires *(portenos),* vulgarities, foreign language, Castilian Spanish, scientific language, and lyricism. He also regularly wrote using the informal form of ''you:'' ''voseo.'' He broke the literary rules of tradition at every turn and populated his work with the unpleasant and grossly urban. Arlt was quoted in *Contemporary Authors* speaking to the stuffy, literary traditions of his time, ''Today, amid the babble of an inevitably crumbling social edifice, it is impossible to linger over embroidery.'' He also cited the new and changing ideas of people as being a reason to reject the censures of ''linguistic purity.'' Arlt assumed that language was ever changing, even living.

He published two short story collections, *El jorabadito (The Little Hunchback)* in 1933 and *El criador de gorilas (The Gorilla Breeder)* in 1941. *El jorabadito* was Arlt's favorite of all his books. *El criador de gorilas* contained 15 of his short stories. The short stories reinforced Arlt's style, continuing the use of confused chronology, fragmentation, chaos, and ''warped personalities'' in a downward-spiraling society. After Arlt wrote his fourth novel, he discovered theater, a medium he then dedicated his career to.

Playwright

Prueba de amor (Test of Love) and *El fabricante de fantasmas (The Ghost Manfacturer)* were Arlt's first dramatic endeavors. His story *Trescientor millones (The Three Hundred Million)* was populated with more of Arlt's grotesque characters. It incorporated a theme that would run though his plays, the tension between reality and illusion (also present in *Saverio el cruel* and *El fabricante de fantasmas*). *Trescientor millones, Saviero el cruel,* and *El fabricante de fantasmas* were the most significant of his plays. In all three, Arlt is said in *International Dictionary of Theatre* to: ''[present] the fantasy world as bewitching in contrast to dull, prosaic reality. Nevertheless, to enter the realm of the imagination is to lose control and ultimately to encounter madness and death.'' Some of Arlt's other plays and play collections include *Escenas de un grotesco, La isla desierta (The Desert Island), Africa, La fiesta del hierro, El desierto entra en la ciudad, La juerga de los polichinelas,* and *Un hombre sensible.* His plays contain an indebtedness to Dostoevsky and continue portrayal of the grotesque and madness and also continue Arlt's social criticism.

Further Success

Arlt's work influenced later Spanish writers Gabriel Garcia Marquez and Jorge Luis Borges. His work has met with favor and respect since the 1960s. *Contemporary Authors* stated, ''His books have been enthusiastically accepted by Argentine writers who see in Arlt a proponent of anti-literary and anti-establishment writing.'' Arlt's short stories, novels, journalism, and plays have been joined and printed in collections by influential publishing houses. In 1984, *The Seven Madmen* was translated to English.

Other Facets

Arlt's dream was to become distinguished as an inventor, but he continuously met with failure. He formed the ARNA society, an inventing business with Pascual Naccaratti and installed a small chemistry laboratory in Lanús, Argentina. Arlt secured a patent for reinforced rubber, but it failed commercially.

Arlt married Carmen Antinucci in 1923 and they had a daughter, Mirta, that same year. Antinucci secretly suffered from tuberculosis when she married Arlt, and he never quite forgave her for not telling him. The couple stayed in Córdoba because of her health and she died in 1929. Arlt married Elizabeth Shine in 1939. She gave birth to a child

soon after his death. Arlt died of a heart attack on July 26, 1942, in Buenos Aires, Argentina.

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Lance Armstrong

Lance Armstrong (born 1971) will certainly be remembered for being an outstanding athlete and four-time winner of the Tour de France, but he will touch more lives through the Lance Armstrong Foundation and the Race for the Roses charity bike ride, which raise money for cancer research and assistance.

A Good Mother

Lance Armstrong was born in Plano, Texas, on September 18, 1971. His biological father moved out when he was a baby, and he and his mother were on their own. When he was three-years-old, his mother was remarried to a man named Terry Armstrong. Terry Armstrong also formally adopted Lance. There was very little money, but his mother worked hard to provide him with a good life. When he was seven-years-old, she worked out a deal with the local bike store and bought him a Schwinn Mag Scrambler.

He was a child who like to do things on his own and in his own way. ''I have loved him every minute of his life, but God, there were times when it was a struggle,'' his mother told the *New Yorker.* ''He has always wanted to test the boundaries.''

Armstrong was athletic from the beginning. He enjoyed biking and swimming but did not do as well with football. In the fifth grade he won a distance running race. A few months later he joined the local swim club where he quickly advanced. He would ride his bike ten miles to early morning practices, then ride to school, and ride back again to swim in the afternoons.

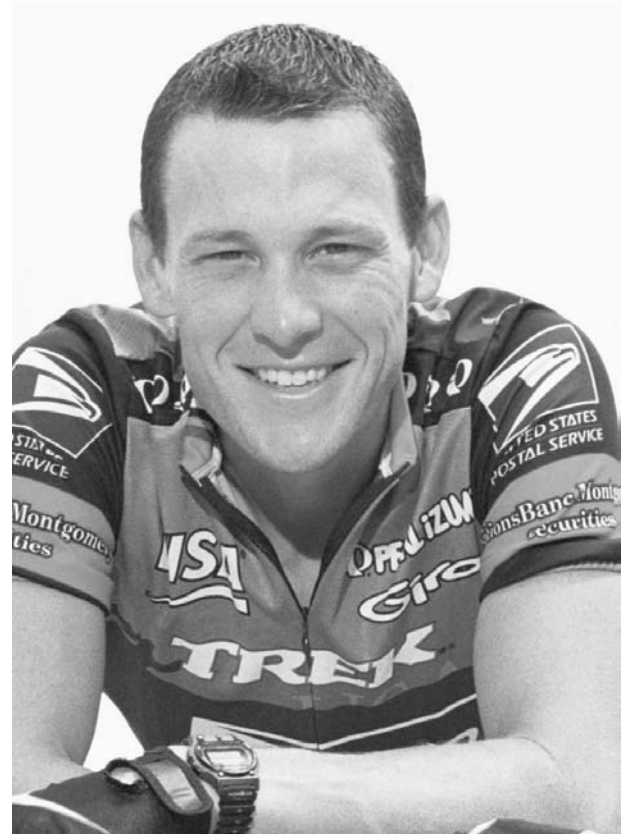

Armstrong Began Competing

As a young teenager, Armstrong saw an advertisement for a junior triathlon called IronKids, that combined biking, swimming, and running. Armstrong won and loved it. He began competing regularly in swimming, biking, and running events, sometimes separately and sometimes combined. In his mid-teens, his mother and Terry Armstrong divorced and it was just the two of them again.

In 1987, when he was sixteen-years-old, he was invited to the Cooper Institute in Dallas, Texas. The Cooper Institute was a leader in fitness and aerobic conditioning research. Armstrong was given a VO2 Max test to measure the amount of oxygen his lungs consumed during exercise. His levels were the highest ever recorded at the clinic.

Opportunites Knocked

At age sixteen, Armstrong became a professional triathlete. He became the national rookie of the year in spring triathlons, and both he and his mother realized that he had a serious future. Soon it became clear that he would become a cyclist. He began training with more experienced riders and was beginning to make money in races. He began traveling farther to races that were more prestigious. During his senior year in high school, he qualified to train with the U.S. Olympic team in Colorado Springs, Colorado, and to travel to Moscow, Russia, to ride in his first international race.

After graduation in 1989, he was named to the U.S. National Cycling team and started working with Chris

Carmichael who began coaching him. Through Carmichael he learned that winning races involved strategy and tactics, as well as strength and speed. In 1991, he became the U.S. National Amateur Champion. The following year he rode in the 1992 Olympic games in Barcelona, Spain, and finished 14th. Immediately following the Olympic games, he turned professional. He placed last in his first professional race, but two weeks later he took second place in a World Cup race in Zürich, Switzerland. A man named Jim Ochowicz, who signed him with the Motorola cycling team, was watching him.

Armstrong had a good year in 1993, winning ten titles. He became the 1993 World Champion in Oslo, Norway. He was also the U.S. PRO Champion and won a stage of the Tour de France, although he later was unable to finish the race. In 1994, he won the Thrift Drug Triple Crown. He was steadily making a name for himself in the cycling world.

In 1995, during the Tour de France, his friend and teammate Fabio Casartelli was killed during a high-speed descent. The team decided to keep riding in his honor after Casartelli's wife paid them a visit and asked them to go on. Once again, Armstrong won a stage in the race. That year he came in 36th place, and it was his first time to finish the esteemed race.

The following year, 1996, started out well. Armstrong won his second Tour DuPont and had several career victories. He signed a two million dollar contract with the French cycling team, Cofidis. He had a new Porsche and a new home in Austin, Texas. However, during the Tour de France he was forced to drop out after being diagnosed with bronchitis. He rode for the 1996 U.S. Olympic team in Atlanta, Georgia, but was disappointed with a twelfth-place finish.

Cancer

Shortly after his 25th birthday he began coughing up blood. On October 2, 1996, he was diagnosed with testicular cancer that had spread to his abdomen, lungs, lymph nodes, and brain. The following day he underwent surgery to remove one of his testicles. ''At that point, he had a minority chance of living another year,'' Craig Nichols, his principal oncologist told the *New Yorker.* ''We cure at most a third of the people in situations like that.''

Standard treatment for the brain tumors is radiation, but its effects can result in a slight loss of balance. ''Not enough to affect the average person, but certainly enough to keep someone from riding a bicycle down the Alps,'' said medical oncologist Lawrence Einhorn in the August 9, 1999, issue of *Sports Illustrated.* ''We chose surgery instead of radiation for Lance. It's slightly riskier, but he had only two tumors and they were in a position where a surgeon could get to them.''

Armstrong also chose a non-traditional route for his chemotherapy. The usually prescribed drug, bleomycin, normally produces fewer side effects of nausea and vomiting. However, bleomycin also could slightly diminish lung capacity, so Armstrong was given ifosamide, ''taking the short-term discomfort for the long-term gain,'' said Einhorn.

During treatment, especially between rounds of the chemotherapy, Armstrong kept riding his bike as much as he could. ''Why did I ride when I had cancer?'' Armstrong asks rhetorically in his autobiography, *It's Not About the Bike.* ''Cycling is so hard, the suffering is so intense that it's absolutely cleansing. You can go out there with the weight of the world on your shoulders, and after a six-hour ride at a high pain threshold, you feel at peace.''

While undergoing chemotherapy, Armstrong began talking with doctors about launching a charitable foundation to raise awareness about cancer. He and some cycling friends also came up with the idea of starting a charity bicycle race around Austin, Texas, and decided to call it the Ride for the Roses. The Foundation began to give him a new feeling of purpose.

Love And Marriage

A month after his chemotherapy treatment ended, while he still had no hair, or even eyebrows, he met Kristin Richard at a press conference announcing the launch of the Lance Armstrong Foundation and the Ride for the Roses. She was an account executive for an advertising and public relations firm assigned to help promote the event, and everyone called her Kik (pronounced ''Keek''). After the first Ride for the Roses was over, they began finding excuses to see one another. ''I got to know Lance when he was standing on the edge between life and death,'' Kristen said in the December 16, 2002, issue of *Sports Illustrated.* ''It was awesome to be part of. I felt he showed me the view from that cliff. That bonds two people. And if you get to come back from that edge, it changes your life. You never want to miss out on anything fun or beautiful or scary again.'' The two were married on May 8, 1998.

During the same period, Armstrong was attempting to make a comeback into cycling. His first attempts did not go well. He would tire easily and get depressed. ''In an odd way, having cancer was easier than recovery—at least in chemo I was *doing* something instead of just waiting for it to come back,'' he wrote in his autobiography. It did not help his morale when he could not find a team to take him on. His previous contract with Cofidis had been renegotiated while he was undergoing treatment. He was considered a bad public relations risk. He considered himself very lucky when the newly formed United States Postal Service team accepted him.

Better Than Ever

In 1998, he became determined to overcome the difficulties and get back to riding competitively. In the last half of the year, he won the Tour de Luxembourg, the Rheinland-Pfalz Rundfarht in Germany, and the Cascade Classic in Oregon. By 1999, he decided he was ready to try the Tour de France again. He spent the spring training in Europe through the Alps and the Pyrenees. The Tour de France is a three-week ride through the villages of France, up and down the mountains, with a new stage each day. He knew he would have to train hard to endure the strenuous course. The *New Yorker* reported ''Armstrong now says that cancer was the best thing that ever happened to him. Before

becoming ill, he didn't care about strategy or tactics or teamwork—and nobody (no matter what his abilities) becomes a great cyclist without mastering those aspects of the sport.'' When the time came for the race, Armstrong was ready. He came out strong on the very first day. Soon he was wearing the yellow jersey that indicates the leader on a regular basis. He rode strong, all the way to the Champs-Elysees in Paris, winning the Tour de France on his first attempt after surviving cancer. Then, he won it again a year later. The following year, in the July 30, 2001, issue of *Sports Illustrated,* Rick Reilly wrote, ''Unless the Eiffel Tower falls on him, Armstrong will become the fifth man to win the Tour de France three times in a row.'' Sure enough, he won. Then, he did it again in 2002.

Cycling is a big part of Armstrong's life, but it is not his whole life. The Ride for the Roses has grown larger each year and has become an entire weekend event, including a rock concert called Rock for the Roses. The Lance Armstrong Foundation has grown to provide information, services, and support for cancer patients through education, research grants, and community programs. The 2002 Ride for the Roses raised $2.7 million and drew 20,000 people.

Armstrong says that having cancer completely changed the way he looked at life. ''I thought I knew what fear was, until I heard the words you have cancer,'' he stated in the *Buffalo News.* ''My previous fears, fear of not being liked, fear of being laughed at, fear of losing my money, suddenly seemed like small cowardices. Everything now stacked up differently, the anxieties of life—a flat tire, losing my career, a traffic jam—were reprioritized into need versus want, real problem as opposed to minor scare. A bumpy plane ride was just a bumpy plane ride, it wasn't cancer.''

Armstrong and Kristen now have three children, son Luke and twin daughters Isabelle and Grace. They live in Austin, Texas, but also own a home in Nice, France.

''Lance Armstrong is more than a bicyclist now, more than an athlete,'' wrote Rick Reilly in *Sports Illustrated* where Armstrong was named ''Sportsman of the Year.'' ''He's become a kind of hope machine.''

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Lillian Hardin Armstrong

American musician Lillian ''Lil'' Hardin Armstrong (1898–1971) ranks alongside Jelly Roll Morton and James P. Johnson as one of the great early jazz pianists. ''I was just born to swing, that's all,'' she once said. ''Call it what you want, blues, swing, jazz, it caught hold of me way back in Memphis and it looks like it won't ever let go.'' Armstrong's statement, ironically, was portentous. After a distinguished fifty-year musical career, she died on stage, at a memorial concert for Louis Armstrong.

Armstrong was born on February 3, 1898, in Memphis, Tennessee. She received piano and organ lessons as a child in Memphis and served as a pianist and organist in church and in her school. Her mother and grandmother hated popular music and considered the blues vulgar. In fact, she was beaten for having a copy of W. C. Handy's ''St. Louis Blues.'' Later, she recalled playing ''Onward Christian Soldiers'' in church one day ''with a definite beat,'' somewhat to the consternation of her minister.

Armstrong received her formal music training at Fisk University, the Chicago College of Music (earning a teacher's certificate in 1924), and the New York College of Music (earning a diploma in 1929). She left Fisk in 1917 when her family moved to Chicago, and her professional career began there with a job as a ''song-plugger'' at Jones's Music Store on South State Street.

At Jones's Music Store, Armstrong learned and demonstrated all the music available at the store and was billed as ''The Jazz Wonder Child.'' It was here that she met Jelly Roll Morton, probably the greatest jazz pianist of the era. Their encounter has become legendary among jazz historians. Armstrong and Morton traded renditions of standards of the day, and he demonstrated his heavy, foot-stomping style. She took this as an important lesson. From that day forward, she played with a heavy-handed, aggressive rhythmic style that became her trademark throughout her career.

Armstrong was well known and respected by her peers. Compliments by musicians were typically like those of George ''Pops'' Foster, the great bass player, who referred to her as ''a great piano player and a great musician.'' In her day the piano was the centerpiece of the rhythm section, charged with maintaining the beat and fundamental chord structure to free the clarinet, trumpet, or cornet soloists for their flights of fancy. The piano was not necessarily a focus for solo playing, as Armstrong herself attests: ''It wasn't the style during the King Oliver days for the pianist to play many solos. Sometimes I'd get the urge to run up and down the piano and make a few runs and things, and Joe [''King'' Oliver] would turn around and look at me and say, 'We have a clarinet in the band.' ''

Her four-beat, solid style guaranteed Armstrong's acceptance among her peers and a good following among

devotees. As a pianist, her early jobs included accompanying singers, among them the blues great Alberta Hunter. Armstrong was also a good organizer and led her own band for many years. Her other talents included arranging, composing, and singing.

Armstrong's career in jazz extended more than fifty years and centered in Chicago and New York. She got her first playing jobs through contacts made at Jones's Music Store. Her first major band experience was with the Original New Orleans Creole Jazz Band, playing at the De Luxe Cafe. The band included Lawrence Duhé on clarinet, Sugar Johnson and Freddie Keppard on cornets, Roy Palmer on trombone, Sidney Bechet on clarinet and soprano saxophone, Tubby Hall on drums, Jimmy Palao on violin, Bob Frank on piccolo, and Wellman Braud on bass. It is about this band that Armstrong told one of her most famous tales: When she asked in what key they were playing their first number, they told her, '' 'Key, we don't know what key. Just when you hear two knocks, start playing.' So I just hit everything on the piano, so whatever key they was in, I would be in it too. Oh, after a second I could feel what key they were playing, because at that time I don't think they used over five chords. In fact, I'm sure they didn't.''

The Original New Orleans Creole Jazz Band played in a pure, swinging New Orleans style and was quite successful. The audience frequently contained some of the leading musicians and stars of the day, including Bill ''Bojangles'' Robinson, the vaudeville team of Walker and Williams, Eddie Cantor, Al Jolson, and Sophie Tucker. King Oliver and Johnny Dodds came over one evening to hear the band and invited Armstrong to join their band, King Oliver's Creole Jazz Band, playing at the Lincoln Gardens (later the Royal Gardens). In 1922, Louis Armstrong joined him, and the full complement of Oliver's band then included Oliver and Louis Armstrong on cornets, Honoré Dutrey on trombone, Johnny Dodds on clarinet, Baby Dodds on drums, Bill Johnson on banjo, and Armstrong on piano. This band, of course, has become one of the most famous in all of jazz history and formed the nucleus for Louis Armstrong's Hot Five and Hot Seven recording sessions.

Armstrong Called Major Figure in Jazz Field

It must have been quite a heady experience for a young woman in her first few engagements to be playing with the jazz greats of her day who brought the pioneering New Orleans style of traditional jazz to Chicago. It is certainly a testament to Armstrong's talent and ability. Moreover, she was apparently the first woman to enter the jazz field as a major figure and retain that stature and acceptance throughout her career.

Becoming friends almost from the day he joined the band, she and Louis Armstrong were married in 1924. Lil Armstrong eventually ''encouraged Louis to leave Oliver and join Fletcher Henderson in New York. It was she who helped Louis Armstrong to become a better music reader and it was she, with her formal training and broad knowledge of musical form, who realized his enormous talent.'' In New York with Henderson, when Louis Armstrong played at the Roseland Ballroom, Lil Armstrong was not satisfied seeing that her husband was not given featured billing. She organized a band in Chicago and brought him back to the Dreamland, where he was featured as ''The World's Greatest Trumpet Player.'' His other ventures included the recording sessions with his Hot Five and Hot Seven from 1925 through 1928. From this point Louis Armstrong's career took off like a rocket. The Armstrong marriage followed the course of their careers: fused at first, but then divergent, and they were divorced in 1938.

Lil Armstrong's subsequent experiences were diverse. She played with many bands, including those of Oliver, Freddie Keppard, Elliot Washington, Hugh Swift, and Louis Armstrong. She led and played in an all-woman swing group called the Harlem Harlicans from about 1932 to 1936. The group included such notables as Alma Scott (Hazel Scott's mother) on reeds, Leora Mieux (Fletcher Henderson's wife) on trombone, and Dolly Hutchinson on trumpet. She also led her own group out of Buffalo, remnants of Stuff Smith's band, including Jonah Jones and George Clarke, from 1933 to 1935. She fronted this band ''wearing slinky white gowns, top hat, and wielding a baton.'' This was, of course, during the depth of the Great Depression, and it is a testament to Armstrong's talent and skill that she was able to get jobs and keep the band together.

Armstrong worked as a session pianist for Decca Records in the late 1930s and appeared in the Broadway shows *Hot Chocolate* (1929) and *Shuffle Along* (1933). While at Decca, she recorded under the name Lil Hardin with soloists and a pick-up band that included numerous stars of the day, among them Red Allen, Chu Berry, Buster Bailey, and Jonah Jones.

She returned to Chicago in the 1940s and continued her career with several long engagements at local clubs, including The Three Deuces. She made several tours, including one to Europe in 1952. She was coaxed out of semi-retirement to play at a memorial concert for Louis Armstrong in 1971 and died on stage on August 27.

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Claudio Arrau

Musical genius, prodigy, and boy wonder are some of the words most often used to describe Claudio Arrau (1903–1991). Regarded by many music critics as a master interpreter and impassioned artist, Arrau enjoyed a stellar, if sometimes unorthodox, career that spanned over 80 years. Arrau was born on February 6, 1903, in Chillan, Chile. His father died less than 12 months after he was born, but his mother, an amateur pianist, recognized and nurtured his musical genius and became his first teacher.

Chilean legend says that Arrau could read music before he could read words. He made his formal performing debut in Chile at the age of five, playing selections composed by Wolfgang Amadeus Mozart, Ludwig van Beethoven, and Frederic Chopin. It became clear long before he reached ten years of age that his talents surpassed those of the available teachers and that his musical education would require the molding of a master mentor. In 1912 Arrau was sent to study with Martin Krause at the Stern Konservatorie in Berlin at the expense of the Chilean government.

It was through Krause that Arrau was first linked to the music of Beethoven in what would prove to be a profound lifelong musical and spiritual connection. Arrau's life was threaded to the composer's through a direct line of four teachers: Beethoven taught Karl Czerney, who taught Franz Liszt, who taught Krause. Once Arrau left Chile, Krause was his only teacher.

Young Arrau's introduction to the European concert scene came early. He performed before royalty and in salons and in 1914, at the age of 11, made his formal recital debut in Berlin, marking the official start of his career as a solo pianist. In 1922 he made his London debut in a recital with Dame Nellie Melba and the violinist Branislaw Hubermann.

Life in Berlin provided Arrau with the opportunity to bathe in the richness of European culture. Arrau considered it the duty of every great artist to become not only proficient in his or her field of expertise, but also to know as much as possible about all art—painting, sculpture, literature, and theater. He collected Etruscan and pre-Columbian art and was knowledgeable about European classic literature. Arrau felt that his appreciation of the wide range of arts and culture helped inform his interpretations of the music he played. Arrau's concert schedule, which over the course of his life took him all around the globe, enabled him to indulge in his interest in the world around him. Whether in Europe, America, Australia, South Africa, Israel, India, or Japan, the young pianist studied the local art and culture and collected artifacts.

Martin Krause died in 1918, when Arrau was in his late teens, an event that deeply shook the young musician. Arrau was further rocked in 1923 and 1924 by a disastrous U.S. reception on his first tour there. Performing with the Boston Philharmonic and the Chicago Symphony, Arrau found that U.S. acceptance of his style and work came slowly. Mournful about the loss of his mentor and concerned about maintaining his career, Arrau experienced a period of emotional, artistic, and financial insecurity. He eventually found a psychological and spiritual mentor in Jungian analyst Dr. Hubert Abrahamsohn, with whom he remained close throughout his life.

Arrau adhered to Carl Jung's notion of the ''collective unconscious'' in which the psychologist posits that the same universal aspects of human experience lie dormant in all people, clothed in symbolism, waiting to be exposed, felt, and lived. Arrau willingly underwent analysis throughout his life because he believed that if he could tap into his unconscious he could set in motion powerful creativity. He remained humble within this context, acknowledging his creativity as something available to all humans, his talent a gift.

Arrau's accomplishments and the honors he received throughout his career were myriad. In 1927 he won the International Prize for Pianists in Geneva, which helped build his early reputation as a Bach pianist. This link to the composer became firmly established in 1935 when Arrau

completed the entire cycle of Johann Sebastian Bach's keyboard works. After completing the cycle, though, he decided that the harpsichord was the most appropriate instrument on which to play Bach's works and chose not to play them again. He did, however, find this cyclical approach to composers' works satisfying. For example, he played a cycle of Beethoven's works in Mexico City in 1938 and later did the same with compositions by Mozart and Franz Schubert.

Arrau married soprano Ruth Schneider in 1940 and shortly thereafter left Germany to live in New York City. He and his wife had children after moving to the United States. Although he lived there for years, he did not become a naturalized U.S. citizen until 1979.

Arrau's Mastery Acknowledged

In 1991, *New York Times* music critic Donal Henahan called Arrau's musical contributions ''exemplary,'' noting in particular his detailed interpretations of Beethoven. ''Arrau played a great deal of 19th-century music with great virtuosity and insight, but also with a well-tailored refinement that prompted critics early in his career to characterize his style as 'aristocratic,' a somewhat misleading label that stuck with him.''

But Arrau was not merely a traditionalist. In fact, his musical taste and affinities varied greatly. Although primarily considered a Beethoven specialist, he also played the modern music of Arnold Schoenberg, Igor Stravinsky, and Ferruccio Busoni before they achieved fame in their own right. Whatever the composition, music critics found that Arrau's playing was marked by a thoughtfulness and consideration of detail not often evident in others' work.

Arrau was also regarded by many as a man of particularly sensitive and passionate temperament. He found it difficult, and often emotionally painful, to live up to the expectations thrust upon him by the public, the artistic and financial communities, and himself. Because he was so focused on his emotional life, he was considered by some to be temperamental. He would on occasion cancel performances if he felt that his spiritual affinity to a piece was out of balance.

In addition to his musical talents, Arrau was a man of great political passion and conscience. On one occasion he performed a benefit concert that raised $190,000 in contributions for Amnesty International's campaign for the release of political prisoners around the world. In addition, he refused to play in his native Chile for years in protest against the Marxist government of Salvadore Allende and later that of the right-wing military dictatorship of Augusto Pinochet. He did return to his homeland in 1981, though, arriving to a hero's welcome. The Chilean government declared a day of national mourning when he died. A nephew reported at the time that Arrau had claimed that, while his mind and intellect belonged to Germany, his heart was still with Chile.

Although Arrau was a dedicated teacher for many years, in his later life he became disillusioned with teaching because he saw a trend in the musical world towards placing an emphasis on technique rather than the personal development of the artist. He was committed to the notion that a pianist not only had to know myriad aspects of culture to be a well-rounded artist, but also must know him or herself emotionally. Arrau felt that many of his students were unwilling to take such steps. Still, he found comfort in having chosen and adhered to his own personal path of growth and exploration.

Arrau gave up performing after his wife died in 1989. He had been scheduled to perform a recital, his first in three years, when he died on June 9, 1991, in Murzzuschlag, Austria, at the age of 88 after undergoing intestinal surgery. He is best remembered for his personalized interpretations of the work of some of the greatest piano masters of all time, as well as his willful artistic spirit.

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John David Ashcroft

U.S. Attorney General John Ashcroft (born 1942) was one of the most powerful members of President George W. Bush's cabinet. Ashcroft served as a state attorney general, Missouri governor, and U.S. senator prior to becoming U.S. attorney general. His conservative social views made him a controversial figure in the Bush administration.

Religious Upbringing

Ashcroft's paternal grandfather emigrated to the United States from Northern Ireland at the beginning of the twentieth century. Shortly after arriving, he was severely burned in a gasoline explosion and almost died. He thereafter dedicated his life to full-time Christian evangelism. Eventually he joined the Assembly of God Church.

Robert Ashcroft followed his father into the ministry. On May 9, 1942, while Robert and his wife, Grace, were living in Chicago, their son John was born. The Ashcrofts later moved to Springfield, Missouri, to be closer to the headquarters of the Assembly of God.

Robert Ashcroft served as president of three colleges affiliated with the Assembly of God. According to an article that appeared in the *New Yorker* in 2002, he began each day with a prayer that included the words, ''Keep us from accident, injury, and illness. But most of all keep us from

evil.'' As attorney general, Ashcroft would continue his father's practice of morning group prayer.

Scholastic Achievements

As a student at Hillcrest High School in Springfield, Ashcroft was president of his class. He also played basketball and was captain and quarterback of the football team, and he earned a football scholarship to Yale University. At Yale, a knee injury kept him out of intercollegiate football, though he did well in intramural sports. Following his graduation with honors from Yale in 1964, Ashcroft attended the University of Chicago Law School on a scholarship.

While at the University of Chicago, Ashcroft met his future wife, Janet Roede, another law student. They were married in 1967. After graduating from law school, Ashcroft took his wife back to Springfield, where he opened a law practice. He also began teaching at Southwest Missouri State University.

Political Head Start

While still an undergraduate, Ashcroft had worked as a summer intern for his congressman. When the congressman declined to seek re-election in 1972, Ashcroft ran as a replacement candidate in the Republican Party primary, but lost the bid for the nomination with nearly 45 percent of the vote. Soon after, the 30-year-old Ashcroft was asked to fill an unexpired term as state auditor. However, Ashcroft failed to win election to the office two years later.

Missouri's attorney general John Danforth then hired Ashcroft as a legal assistant. (One of the other junior lawyers in Danforth's office was future Supreme Court Justice Clarence Thomas.) In 1976, when Danforth ran for the United States Senate, Ashcroft was elected to replace him as attorney general.

As Missouri's attorney general, Ashcroft made a single appearance before the United States Supreme Court, arguing a set of state statutes, including one that required all second-trimester abortions to be performed in a hospital. Ashcroft won re-election as attorney general in 1980, and he was selected chairman of the non-partisan National Association of Attorneys General.

Governor of Missouri

In 1984, Ashcroft ran successfully for governor of Missouri. As governor, he balanced eight consecutive state budgets. He also served as chairman of the Education Commission of the States. *Fortune* magazine named him one of the top ten education governors, and he made Missouri one of the best managed states financially. In 1991, he was elected chairman of the non-partisan National Governors Association.

But as Missouri's governor, Ashcroft also drew attention for opposing abortion rights and school desegregation. He attempted to appoint a task force to tighten Missouri's restrictive abortion law after the Supreme Court upheld the state's law in 1989. And a year later, he proposed limiting the number of abortions a woman could have to one.

Term limits prevented Ashcroft from seeking re-election in 1992, so in 1993 he ran for chairman of the Republican National Committee. But after meeting opposition from pro-choice Missouri Republicans, he abandoned the race. When Senator Danforth announced that he would not seek re-election in 1994, Ashcroft successfully ran for the open seat.

U.S. Senator

During his single six-year term in the Senate, Ashcroft served on the Senate Judiciary Committee and as chairman of the Constitution Committee. He sponsored seven proposed constitutional amendments, none of which won Congressional approval. The amendments would have banned abortions, prohibited burning the American flag, allowed line-item vetoes, required a balanced federal budget, required a super-majority vote in Congress for tax increases, established term limits for federal office holders, and made it easier to pass a constitutional amendment.

Ashcroft also attempted to abolish the National Endowment for the Arts for funding projects he considered indecent. He also blasted ''activist'' judges and opposed the appointment of David Satcher as Surgeon General because Satcher had a record of supporting abortion rights. A member of the National Rifle Association, Ashcroft also opposed nearly all gun control legislation. During the Monica Lewinsky scandal, Ashcroft was the first senator to call on President Clinton to resign if the allegations of misconduct proved true. Ashcroft's voting record in the Senate won him 100 percent approval ratings from the American Conserva-

tive Union and the Christian Coalition, and zero ratings from the Americans for Democratic Action, the League of Conservation Voters, and the National Organization for Women.

Ashcroft toyed with the idea of seeking the 2000 Republican presidential nomination, but instead focused on re-election to the Senate. Ashcroft's opponent Mel Carnahan died in a plane crash three weeks before the 2000 election. State officials decided it was too late to reprint the ballots, so Ashcroft officially ran against a dead man. After Carnahan posthumously won the election, his widow agreed to accept the Senate appointment. Ashcroft did not challenge that arrangement, even though his defeat seemed to place him on the threshold of political oblivion.

Attorney General

President-elect George W. Bush resurrected Ashcroft's career on December 22, 2000, when he nominated Ashcroft to be U.S. attorney general. Ashcroft's nomination ran into major opposition in the Senate over his conservative religious and political beliefs, including his opposition to abortion. Ashcroft was confirmed, but the 42 votes against him in the Senate was the largest number ever cast against an attorney general's confirmation. Following the contentious confirmation, Ashcroft vowed to renew the war on drugs, reduce violence due to firearms, and combat discrimination.

In the war on terrorism that followed the September 11, 2001, attacks on the United States, Ashcroft was accused of creating an atmosphere in which any opposition to his policies was seen as unpatriotic, if not subversive. Under policies put in place by the Bush administration, suspected terrorists were to be held on the slightest of charges to keep them off the streets. In the past, even organized crime figures or suspected spies had been granted their liberties until they actually committed crimes.

Ashcroft, along with Colin Powell and Donald Rumsfeld, emerged as one of the most powerful members of Bush's cabinet. Ashcroft became the administration's persona for the war on terrorism and took a number of controversial steps in its pursuit—including detaining over 1,000 people on charges not made public, deciding to monitor selected attorney-client conversations, and setting in place plans to try alleged war criminals in military tribunals.

Ashcroft continued to pursue his faith-based agenda as attorney general, even though he stated that he did not believe religious doctrine can or should be imposed. When he took over as attorney general in 2001, Ashcroft introduced prayer sessions in which up to 30 participants studied Bible passages and prayed. Ashcroft's sessions drew criticism for posing a conflict between church and state, until meetings with President Bush in the wake of the terrorist attacks pre-empted the prayer meetings.

In 2002, Ashcroft told Jeffrey Toobin of the *New Yorker,* ''[T]here are standards that are moral and spiritual and eternal that I want to live up to. And people who win the battle write the history, and they may or may not get it right. I want to do what's right in God's sight.''

Not surprisingly, Ashcroft's presumption that he would be able to interpret God's wishes for others drew criticism. He caused a stir when he had curtains erected around two twelve-foot art deco statues in the Justice building, one of which portrayed a partially unclad figure, prompting charges of prudishness and intolerance from his critics. And he gave no sign that he was prepared to compromise on his views about abortion—his Justice Department asked a federal appeals court to uphold a law banning ''partial birth'' abortions.

Political Phoenix

Ashcroft established a well-deserved reputation for turning defeat into victory. He told Toobin: ''When I lost the race for Congress, I became state auditor. When I lost the race for state auditor, I became attorney general. When I lost the race for national committee chairman, I became a United States senator. When I lost the race for senator, I became the Attorney General.''

By April 2002, Ashcroft enjoyed a 76 percent approval rating, according to a Gallup poll. Although Ashcroft stated that he had retired from electoral politics, some analysts saw him as a successor to Vice-President Dick Cheney should Cheney's health become a problem before the 2004 election.

Personal

Ashcroft was the author of *Lessons from a Father to His Son.* He was the co-author with his wife Janet (who taught law at Howard University) of two college law textbooks. The Ashcrofts have three children, a daughter and two sons, and one grandchild. Ashcroft enjoyed spending holidays on his 150-acre farm on the outskirts of his hometown of Springfield.

Ashcroft also enjoyed playing the piano. In 2003, he told *The American Enterprise,* ''I play the piano almost every day, because it's a way to express ideas and to experiment. I also play the guitar a little bit, and the mandolin a little bit. Music, as I see it, is the study of relationships—tonal relationships—and in all of life, nothing is more important than relationships.'' Ashcroft is also an accomplished baritone; in the Senate, he was known as one of the Singing Senators, along with Trent Lott, Jim Jeffords, and Larry Craig.

Not without a sense of humor, Ashcroft told Toobin in the *New Yorker,* ''There are only two things necessary in life—WD-40 and duct tape. . . . WD-40 for things that don't move that should, and duct tape for things that do move but shouldn't.''

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Gertrude Atherton

American author Gertrude Atherton (1857–1948) wrote many novels and other works set in California, primarily in San Francisco. Many of her works consider themes related to the West, social ideas, and women.

Atherton was born Gertrude Horn on October 30, 1857, in San Francisco, California, the only child of Thomas L. Horn and Gertrude Franklin Horn. Her father was a businessman with a tobacco and cigar business from Connecticut, while her mother was a Southern belle who had been born in New Orleans. Atherton's mother married Thomas Horn mostly for his money.

The Horns had a tough marriage that ended in divorce when Atherton was two. Until the divorce, Atherton lived in relative wealth. After the divorce, her parents both remarried and she had one half-brother and two half-sisters. Immediately following her parents' divorce, Atherton lived on a ranch owned by her maternal grandfather, Stephen Franklin, in San Jose, California. He was a relative of Benjamin Franklin and worked as a newspaper editor and secretary of the Bank of California. Atherton credits her grandfather with introducing her to serious literature, and she read books in his library while growing up. She lived there from 1859 to 1865, until her mother married to a man she did not like, John Frederick Uhlhorn. They returned when Uhlhorn left the family in 1870.

Though Atherton was well read because of her readings in her grandfather's library, she did not receive much in the way of a formal, organized education. She began writing on her own when she was 14 years old. Atherton did attend St. Mary's Hall School in Benicia, California. When she was 17 years old, she was a student at the Sayre Institute in Lexington, Kentucky. Atherton was sent there because it was thought she might have tuberculosis and need treatment. She did not finish her education there, but returned home. Atherton was a very difficult child, and she later admitted that she tried to be.

Married Atherton

When Atherton returned to California from Kentucky, she found that her mother was dating a man 14 years younger than her. George H. Bowen Atherton was a wealthy heir. George Atherton decided he was more attracted to daughter than mother and asked the 17-year-old-girl to marry him. Atherton agreed, and they eloped in early 1876. Because of the marriage, Atherton's relationship with her mother ended.

The marriage was not particularly successful. The couple lived at Fair Oaks, the Atherton estate. Atherton's life was run by her mother-in-law, who was a Chilean aristocrat, and her husband, who did not support her ambitions to write. George Atherton was very jealous. He did not even like Atherton to read on her own. Though the marriage produced two children, George Goñi (who died at age six) and Muriel Florence, Atherton was bored there. She allowed her children to be raised by her mother-in-law.

Wrote First Novel

On the sly while living at Fair Oaks, Atherton wrote her first novel, *The Randolphs of Redwood.* This work was based on a local scandal in society. It was first published in serial fashion in the San Francisco-based publication *Argonaut* in 1882. Its publication created a family scandal in part because of the sexually suggestive scenes, though it was published in the periodical anonymously. *The Randolphs* was later published as a novel in 1899 under the title *A Daughter of the Vine.* Despite the objections of her husband and his family, Atherton continued to write by herself, primarily at night. Her output included another novel as well as stories.

Atherton was freed from her life at Fair Oaks when her husband died in 1887 while sailing on a Chilean warship. He died of a kidney hemorrhage. After his death, Atherton left California and traveled to New York City. She then went to Europe on several occasions, traveling to England, France, and Germany. Atherton moved back to California in 1890.

Became Prolific Author

Atherton's widowhood allowed her time to write and do research. When she returned to California, she began doing many interviews and research on California. Many of her works from this time period feature strong heroines and are often set in her native state. They include: *What Dreams May Come* (1888), a story about reincarnation that was ignored by critics; *Hermia Suydam* (1889), which focuses on the love life of a single woman and was harshly criticized for being immoral; *Los Cerritos* (1890), her first novel set in California, specifically a French Convent; *The Doomswoman* (1892), set in California in the Spanish period, this novel explores the conflict between Mexican and American cultures in a tragic love story; and *Before Gringo Came* (1894), about Old California and the missions.

Writing novels was not Atherton's only profession. She also wrote a weekly column for the *San Francisco Examiner* called ''A Woman in Her Variety.'' There, she found a mentor in American author Ambrose Bierce, who praised *The Doomswoman.* When Atherton went east again to New York City in 1892, she also did some journalism work to make money.

Journalism was never Atherton's primary focus. She continued to write novels. It was in this time period that she wrote *Patience Sparhawk and Her Times.* But because Atherton could not secure a publisher, she moved to England in 1895. During her four years in that country, she published six novels.

Published *Patience Sparhawk*

Patience Sparhawk was published in London in 1897 and proved to be Atherton's first novel of significance. She was appreciated first as an author in Europe, where this book was popular. This was the first novel that introduced what became known as the new Western-American woman—a character featured in three other novels by Atherton. The story focuses on a woman who lived in the West in the 1890s who tried to succeed and overcome her low birth to be self-reliant and passionate. The novel offers Atherton's take on the argument about how much heredity versus environment affects a person.

Atherton also received critical acclaim for *The Californians* (1898), another novel that explores the themes of man versus woman and of nature. It also reflects conflicts with which Atherton was very familiar. In it, a woman tries to fight an oppressive Spanish society. *American Wives and English Husbands* (1898)—which was later republished as *Transplanted* in 1919—also features an independent woman, an American from California who marries an English gentleman. The novel explores the tensions in their marriage and different civilizations. This novel also attracted attention and received critical praise.

Returned to the United States

In 1899, Atherton returned to the United States and immediately began working on a novel about politics in the United States. She did research in Washington, D.C., observing the political process and meeting President William McKinley. The novel was published in 1900 as *Senator North,* and the main character was based on Eugene Hall of Maine. The novel reflects the political tensions of the time.

Atherton became as famous in the United States as she was in Europe with the 1902 publication of her fictionalized biography of Alexander Hamilton, *The Conqueror.* This was one of the first biographical novels. To write it, Atherton did much research, reading hundreds of books and traveling to the British West Indies where Hamilton was born. Though the book received mixed reviews, it sold a million copies.

Between 1903 and 1910, Atherton lived in San Francisco and Munich, Germany. She lost much in terms of papers in the San Francisco earthquake and fire in 1906. Strong women still figured prominently in her books. In *Ancestors* (1907), she wrote about a woman who is financially independent and who has a friendship with a rich British aristocrat, bringing them together with values and friendship instead of expected love. Atherton believed that *Tower of Ivory* (1910), a study of genius set in Munich, was her best novel, though most critics disagreed.

Atherton wrote a number of works about women's rights and the early feminist movement. They include *Julia France and Her Times* (1912), which was originally a play. In the novel, the title character, France, is a suffrage campaigner in England. Atherton took on other social issues. In 1914, she published *Perch of the Devil,* which is set in Butte, Montana, during the War of the Copper Kings.

Covered World War I

During World War I, Atherton returned to Europe to cover the conflict for the *New York Times.* While there, she also did charity work related to the war. Two novels came out of the experience: *The Living Present* (1917) and *The White Morning* (1918). In *The White Morning,* she explores the idea of German women revolting against Kaiser Wilhelm.

By the early 1920s, Atherton was in her sixties and underwent a treatment to rejuvenate older women by using radioactive x-rays to stimulate their ovaries and other sex glands. She used the experience as the basis for her best-selling novel *Black Oxen* (1923), which relates the story of the doctor who did these treatments, Dr. Eugen Steinach. *Black Oxen* also concerns romantic elements and was later adapted for film.

By this point in her life, Atherton primarily lived in San Francisco. Though she lived in California, she wrote a number of works about ancient Greece. In 1927, she published the fictionalized biography of Pericles and Aspasia entitled *The Immortal Marriage.* Like her other historical works, it contains many authentic details. Atherton also wrote *The Jealous Gods* (1928) about the Athenian general Alcibiades and *Dido, Queen of Hearts* (1929), about Dido, the woman reputed to have founded Carthage.

Two of Atherton's later novels return to her early themes. In *The House of Lee* (1940), she wrote about California and three generations of aristocratic women who

face changes in money and social standing. *The Horn of Life* (1942) focuses on self-reliant women who marry for common interests and the character of the man, instead of money.

Atherton also reflected on herself later in her career. In 1932, she published an autobiography, *Adventures of a Novelist.* While she omitted some facts about her life, she also recounted her way of being different. While *My San Francisco: A Wayward Biography* (1946) was mostly about the city in which she was born, it also had many autobiographical elements.

Over the course of her writing career, Atherton published more than 56 books, mostly novels. Her best years were in the 1890s and early 1900s when she was regarded as one of the best women authors in the United States. Generally though, critics had a mixed view of Atherton. Many believed that she wrote too much without care, while others praised her use of realism, women characters as heroines, and what was going on in California in her time period.

One observer, Grant Overton, wrote in *The Women Who Make Our Novels* in 1928, ''Almost without exception her fiction has been made the vehicle for ideas—not single, dominating ideas but casual, highly incisive judgments on everything under the sun. She lards her narratives with opinions, but it is not thereby rendered more tender. . . . Aristocratic in all her attitudes, she prefers frankness and is not afraid of coarseness.''

Atherton was still writing near her death. She had a stroke about a month before she died on June 14, 1948, in San Francisco. As Brian St. Pierre wrote in the *San Francisco Chronicle,* ''Though poorly educated and ill-prepared for much of a life, Atherton made herself, by sheer force of will and hard work, into a force to be reckoned with. Luck had nothing to do with her success . . . .''

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Mary Hunter Austin

American author Mary Hunter Austin (1868–1934) primarily wrote fiction and essays, with many of her works focusing on Native American culture. The novel *The Land of Little Rain* (1903) was her best known work.

Early Traumas and Inspiration

Austin was born on September 9, 1868, in Carlinville, Illinois, the fourth of six children born to George and Susannah (Graham) Hunter. George Hunter was a lawyer who emigrated from Yorkshire, England, in 1851. Austin's mother was of Scotch-Irish and French descent.

A veteran of the Civil War who had reached the rank of captain, George Hunter was ill for much of his daughter's young life with malaria that he had contracted in the conflict. He died when she was ten years old. A short time after, Austin's most supportive and understanding sister, Jennie, died of diphtheria. These deaths greatly affected Austin's life. Her mother ignored her, did not understand her, and was far more concerned with her older brother. Thus, from an early age, Austin looked to herself for support.

At the age of five, she had a spiritual experience that led to her formulating her own private religion. She also communicated with an inner, deeper personality that she called the ''Inknower,'' ''Genius,'' or ''I-Mary.'' Austin later said that she drew from this part of herself when she wrote. She was often in a trance when she wrote.

From an early age, Austin had wanted to be a writer, but writing became her life after her father and sister died. She began writing poems at ten, immersed herself in academics and was a good student.

In 1884, Austin entered Blackburn College in Carlinville to study art and later changed her major to science. She also spent some time at the State Normal School in Bloomington, Illinois, in 1885. In 1888, she graduated from Blackburn College with a degree in science.

After Austin graduated, she moved to California with her mother and brother Jim. The family settled on a desert homestead near the San Joaquin Valley. Austin grew to love the desert. She taught school in Mountain View, California, but would spend much time alone in the desert at night. She was also friendly with those who were not part of white society, such as Native Americans and Chinese laborers in the area.

Difficult Family Life

In May 1891, Austin married Stafford Wallace Austin, who was a teacher and grape grower. He later became the manager of an irrigation project that failed, causing the couple many hardships. Adding to their challenges was that their daughter, Ruth, was born with mental disabilities.

Because of her husband's failures, including his inability to keep another job as a superintendent of schools, Austin had to return to teaching, and soon she also began to look to writing for income. The family moved between desert towns in California. Austin taught at the Methodist Academy in Bishop from 1895 to 1897, the Lone Pine School in 1897, and the Normal School in Los Angeles in 1899. Eventually, Austin put her daughter in an institution because she could not care for her.

Austin often wrote stories and poems for the amusement of her students. In 1892, she sold her first short story and soon began contributing to the magazine *Overland Monthly.* Many of her early works were about Native Americans and the desert. She had been taking notes and writing sketches since moving to the desert.

The Land of Little Rain

In 1903, Austin published her first book, *The Land of Little Rain,* which became a classic and her best known work. It consisted of 14 sketches that focused on the Mojave Desert and the Native Americans who lived there. Many essays concerned the battle between life and death. The book gave her instant fame.

While Austin was becoming a successful writer, her marriage failed. Her husband was not compassionate and could not support her intellectually, physically, or financially. She left her husband in 1903 or 1905 and divorced him in 1914.

During this period she was described by a visitor quoted by Grant Overton in *The Women Who Make Our Novels:* ''Mrs. Austin has an Indian-like solemnity, a pervading shyness. All that she says has a certain value. She speaks seldom. Her utterance is rather slow and her remarks are usually grave. The desert has cloistered her.''

Beginning in 1904, Austin lived in Carmel, California, where she built a home. At different times, Austin also lived in an artist colony there, as well as in Los Angeles and Greenwich Village in New York City. She associated with bohemian authors such as Jack London.

Austin began writing about one book a year. She published *The Basket Woman* (1904) about Paiute Indian legends. In 1905, *Isidro,* a romantic novel about missions in California, went to press. One of her more successful books was *The Flock* (1906). This follow-up to *The Land of Little Rain* focused on sheep herding and sheep raising in the desert Southwest. An underlying theme of the book was how people abused the land.

Austin's failed marriage also served as source material. In 1908, she published the novel *Santa Lucia,* a book about women and marriage. In this novel, she argued against the conventions of the day, in particular the taboo against wives working outside the home and the mandate that husbands should take charge of family finances even if they were not equipped to do so.

Traveled to Italy for Cure

In 1910, Austin traveled to Italy because she was told by a doctor that she was dying of breast cancer. There, she studied prayer techniques under the tutelage of the Roman Catholic church. Austin believed that her prayers cured her cancer.

Austin resumed writing, and two works were directly influenced by her experience in Italy. They were *Christ in Italy: Being the Adventures of a Maverick among Masterpieces* (1912) and *The Man Jesus: Being a Brief Account of the Life and Teachings of the Prophet of Nazareth* (1915).

On her way back to the United States, Austin stopped in London. There she learned that she had a wide audience that included such authors as W.B. Yeats, George Bernard Shaw, and H.G. Wells.

When Austin returned to the United States, she first went to New York, where her drama *The Arrow Maker* was being prepared for staging. This play was produced in the spring of 1911. It was about an ambitious Paiute medicine woman. Austin wrote another play, *Fire,* also about Native Americans, which was produced in Carmel in 1912.

Published *Woman of Genius*

From 1912 to 1924, Austin split her time between New York and California, though she lived primarily in New York City. In 1912, she published what many believed was her best novel, *A Woman of Genius.* This work, which featured some autobiographical elements, was about women having to chose between marriage and career. As in many of her books about women, Austin also explored how and why women were subjugated by men. This early feminist novel

led to Austin later being embraced by the women's movement of the 1970s.

Austin continued to address social issues, though in a heavy-handed manner, with *The Ford* (1917) and *No. 26 Jayne Street* (1920). The latter explored the idea of an equal marriage. Many critics preferred her books about Native Americans.

Active in New Mexico

After recovering from a nervous breakdown, Austin in 1924 moved to New Mexico, where she built an adobe which she named La Casa Querida. That same year, she published *The Land of Journeys' Ending,* a collection of sketches about New Mexico and Arizona. Austin became an activist while living in Santa Fe and Taos, New Mexico. She was involved in conserving the arts and handicrafts of Native Americans. In 1927, she was a representative for New Mexico at the Seven States Conference concerning the proposed Boulder Dam and related water diversion problems.

Late in her career, Austin published a number of different kinds of works. In 1928, she published her only collection of poetry, targeted at children, entitled *The Children Sing in the Far West.* Four years later, she published her autobiography, *Earth Horizon.* Writing in the third person, Austin covered the whole of her life and philosophies, including her experiences with God, her love of the Southwest, her difficult family life, and feminism. In 1934, she published *One-Smoke Stories,* a collection of short stories and sketches about Native American legends and folk tales, many with Southwestern themes.

Lasting Impact

In all, Austin published 32 books and over 250 articles. Most were about Native Americans and their heritage and nature but others dealt with such topics as socialism, feminism, and issues of the day. Austin was also a lecturer and public speaker. She spoke in a number of places about Native Americans, including her ideas about the sources of their poetic rhythms. She was also a social activist who was part of the suffrage and birth control movements and a socialist sympathizer.

While beginning a new novel, Austin suffered a heart attack and died in her sleep on August 13, 1934, in Santa Fe. She was cremated and her ashes set in a cave in the mountains.

Austin did not live the typical life of a woman of her era and that was reflected in her writing. Stacy Alaimo wrote in *Studies in American Fiction:* ''Austin sought in nature a place that was not domesticated and that did not domesticate women. . . . No utilitarian ground, Austin's land pulsates spiritually, aesthetically, and erotically. Sometimes Austin celebrates the borderland as a place to think beyond the confines of gender; sometimes she couples women and nature through mutual strength and resistance to male domination. Often, by picturing the land as a mistress, Austin creates a feminine land that counters domestic ideology and conjoins women and nature not as a victims but as powerful allies.''

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B

Henk Badings

A prolific composer of more than 600 works, Henk Badings (1907–1987) is one of the best known figures in twentieth-century Dutch music. A favorite of critics and avant garde theorists, Badings wrote many works in the traditional diatonic scale but is most famous for his electronic and microtonal music. The Russian composer, conductor, and pianist Nicolas Slominsky described Badings's musical style in David Ewen's book *Composers Since 1900: A Biographical and Critical Guide* as ''romantic modernism . . . in his melodic material he often uses a scale of alternating whole tones and semitones.''

Hendrik Herman Badings was born on January 17, 1907, in Bandung, Java, Indonesia, to Dutch parents. His mother and father died when he was eight years old, and he was sent back to the Netherlands to live with a guardian. Although he studied violin and exhibited obvious talent, he was forbidden to pursue a career in music. Instead, Badings studied geology and mining technology at the Technical University of Delft. He graduated with honors in 1931 and began to work as a lecturer, assistant, and researcher in the school's paleontology and historic geology department.

Composed First Symphony

Badings's interest in music had never abated, however, and he had continued to study independently. Shifting his focus from performance to composition, he wrote his first piece, a violin concerto, in 1928. During his later years at Delft, he studied briefly with the famous Dutch performer, critic, and composer Willem Pijper. Although their musical styles were completely different, Pijper influenced his young pupil sufficiently to write his First Symphony in 1930. The composition was premiered by the Concertgebouw Orchestra in Amsterdam while Badings was still a university student.

The work generated a great deal of public interest, especially since the composer was a virtual unknown. His Second Symphony, which followed two years later, was equally well received. His Third Symphony, composed in 1934, is one of his best known orchestral works and one that helped establish his international reputation as a composer. In that same year Badings took teaching posts at both the Rotterdam Music Conservatory and the Amsterdam Music Lyceum. He became a co-director of the Amsterdam school in 1937, when he was given the job of overhauling the school's teaching methods.

In the 1930s, while Badings was composing his first symphonies, he also produced smaller works, such as the *Largo en Allegro* in 1935 and the Symphonic Variations a year later. During this period his music was ''predominantly elegiac, with generally dark orchestral colours and thick harmonies,'' according to Stanley Sadie in *The New Grove Dictionary of Music and Musicians.* David Ewen remarked on Badings's ''serious, tragic overtones'' during this period of composition. Even his famous Third Symphony is characterized by music Ewen calls ''tragic and sparse . . . [that] seems to herald the coming war in a similar fashion to Vaughan Williams's Symphony no. 4 of the same year.''

Beginning in 1941 the mood of his music began to lift, and he produced lighter, more playful pieces that are exemplified by his 1941 ballet *Orpheus en Euridike* and the

comic opera *Liefde's listen (Love's intrigues)* in 1944. He composed smaller works during this period as well, including the well-known String Quartet no. 3.

Accused of Nazi Collaboration

During the German occupation of the Netherlands, Badings was installed as head of the State Music Conservatory in the Hague. Being given such a prominent position earned him much enmity, however, and many viewed his acceptance of the job as proof of his Nazi sympathies. According to Mark Morris in the *Guide to 20th-Century Composers,* the Nazis themselves lauded him as ''the very model of a Nationalist Socialist artist.'' In 1946 Badings was convicted of collaboration and banned from all professional associations and activities for two years. David Ewen in *Composers Since 1900* says he was ''completely exonerated'' of these charges in 1947. Less enthusiastic, *Baker's Biographical Dictionary of Musicians* states cryptically instead that he ''was permitted to resume his career.'' Whether or not he was wrongly accused, the stigma of whispered Nazi collaboration continued to hang over him and protests accompanied the premieres of his works for many years afterward.

Experimented with Alternative Tonalities

From the earliest days of his career Badings was fascinated with alternative tonalities, exploring music based on hexatonic (six-note) and octatonic (eight-note) scales. (Western music is based on the diatonic scale, with seven notes per scale in a familiar series of whole and half steps.) Despite these avant-garde leanings, much of his work is surprisingly melodic and traditional, marked by counterpoint and conventional thematic structure.

Despite the social and political turmoil of the 1940s, Badings produced some of his most important works during this decade. His third and fourth violin concerti debuted in 1944 and 1946, respectively; his Fourth Symphony premiered in Rotterdam in 1947. His Fifth Symphony, written in 1948 to commemorate the 60th anniversary of the Concertgebouw Orchestra, demonstrates his increasing interest in different tonalities—nondiatonic scales of six, seven, and eight notes.

Composed Electronic Music

Bading's interest in polytonal (nontraditional) composition led him to explore electronic music beginning in the early 1950s, although he continued to write more conventional orchestral pieces as well. His radio opera *Orestes,* first broadcast in 1954, combines *musique concrète* (the earliest type of electronic music, which uses recorded sounds that are altered and distorted) and acoustic instruments. The opera won the Prix Italia in 1954 and was later broadcast in an English translation by the BBC. His opera *Salto mortale (Death leap),* which won the Salzburg Award in the International Competition of Television Societies in 1959, was the first to use an entirely electronic score. Ewen calls *Martin Korda, D.P.* Badings's 1960 opera, his ''most successful use of electronic sounds . . . [Set in a] displaced persons' camp . . . Badings uses electronics to suggest the nightmarish quality of a hallucination. Loudspeakers throughout the auditorium helped make the audience acutely conscious of the experience of terrifying unreality.''

In 1951 Badings developed and expanded his theories in *Tonaliteitsproblemen in de nieuwe muziek (Tonality problems in new music),* a paper published by the Flemish Academy of Sciences. He began to compose his most ambitious pieces yet, using a 31-tone octave first proposed by the seventeenth-century Dutch scientist Christiaan Huygens. In this musical system the whole tones are divided into fifths, each of which is called a *diése.* Several of these microtonal pieces were composed for a unique 31-tone organ that had been designed by the Dutch physicist Adriaan Fokker; *Reeks van kleine klankstukken in selectieve toonsystemen foor 31-toonsorgel (Series of small sound pieces in selected tone systems for 31-tone organ)* and *Suite van kleine klankstukken (Suite of small sound pieces)* were both composed in 1954.

Working with the Philips Company in Eindhoven, Badings helped establish an electronic music studio in 1956. The studio became part of the University of Utrecht in 1961, with Badings retained as its director. This was his first academic foothold since 1946, and he taught acoustics and information theory at the university for 16 years. In that same year he began a 10-year stint as a professor of composition at the Staatliche Hochschule für Musik in Stuttgart, Germany. His international work as a visiting professor took him to the University of Adelaide, Australia; Point Park College, Pittsburgh, Pennsylvania; and South Africa.

In 1959 Badings began to use computers to both compose and analyze music. His Toccata 1 and Toccata 2, for example, were based on a series of electronically generated tones. By using computers to study the mathematical relationships between notes and applying it to Haydn's works, he also developed a method of dating musical compositions based on the probabilities inherent in their tonalities and harmonies.

Won Prizes and Critical Acclaim

Badings's music was almost always commissioned and was usually a critical success as well. In addition to the Prix Italia and Salzburg Awards, he won a string of honors that began with the Sienese Accademia Chigiana Prize for his Piano Quintet in 1952; the Paganini Prize, awarded for two violin sonatas in 1953; and his Double Piano Concerto, which won the Marzotto Prize in 1954. He earned a second Prix Italia in 1971 for the oratorio *Ballade van die bloeddorstige Jagter (Ballad of the bloodthirsty hunter);* the Sweelinck Prize, awarded by the Dutch government, for lifetime achievement in 1972; a medal of arts, sciences, and letters from the Académie Française in 1981; and a posthumous award for the best European choral composition in 1988.

Badings lived in Maarheeze, the Netherlands, for the last 15 years of his life. He died there on June 26, 1987.

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Mildred Bailey

One of the first female singers to make a name for herself in the American pantheon of jazz, Mildred Bailey (1907–1951) managed to capture the subtleties of the era's African American blues and ragtime music. Bailey early on developed her own unique way to underline the meaning of the words she sang. She performed with some of the finest musicians of the swing era—including Benny Goodman, Paul Whiteman, Coleman Hawkins, and Red Norvo, her husband for most of the 1930s. Plagued by health problems for much of her life, she died when she was only 44 years old in 1951.

Many jazz lovers had a hard time reconciling Bailey's high, dulcet tones with her rather corpulent body. During the hey-days of the Swing Era, she and Norvo, her husband at the time, were dubbed ''Mr. and Mrs. Swing.'' Influenced by the stylings of Ethel Waters, Connie Boswell, and Bessie Smith, she developed a uniquely soft yet swinging delivery that delighted nightclub audiences wherever she appeared throughout the United States. Although she is perhaps best remembered for her work in jazz, Bailey enjoyed a good deal of success in popular music as well. Although she appeared with some of the most successful bands of the Swing Era, she ended her career as a solo performer, drawing thousands of appreciative fans to her appearances at some of New York City's most popular jazz clubs.

Began Performing at an Early Age

Bailey was born Mildred Rinker on February 27, 1907, in Tekoa, a small town in eastern Washington state, close to the border with Idaho. While she was still quite young, Bailey moved with her mother and three brothers to nearby Spokane. Her mother, who was part Native American, schooled Bailey and her brothers in Native American traditions, and the family often visited relatives on the Coeur d'Alene Indian Reservation in nearby Idaho. Bailey learned music from her mother and began performing at an early age, playing the piano and singing in movie theaters in the early 1920s. Her interest in jazz was shared by older brother Al and a neighborhood friend, Harry Lillis (Bing) Crosby. In writing the liner notes for one of her early albums, Crosby recalled, as quoted in *Dictionary of American Biography:* ''Mildred Bailey gave me my start. She took off Hollywood for newer and broader fields, and a year or so later, Al and I followed her there. She introduced us to Marco [Wolff], at that time a very big theatrical producer, and we were on our way—with a lot of her material, I might add. She was *mucha mujer,* with a heart as big as Yankee Stadium.''

By the mid-1920s, Bailey, who had married and divorced at an early age, retaining nothing of her first husband but his last name, was headlining at a club in Hollywood, performing a mixture of pop, vaudeville standards, and

early jazz tunes. In quick succession she worked as a ''song demonstrator,'' toured with the dance revue of Fanchon and Marco Wolff, and was a solo vocalist on Los Angeles radio station KMTR. Bailey's first big break came when she sent a demo record to popular bandleader Paul Whiteman. The bandleader had already hired Crosby and Bailey's older brother, Al Rinker, to appear with his band as the ''Rhythm Boys.'' Impressed with Bailey's vocal stylings, Whiteman hired her to sing with his band, making her one of the first female singers to be featured with a major dance orchestra. In 1932 Bailey gained added fame when she recorded Hoagy Carmichael's ''Rockin' Chair,'' written especially for her. It became Bailey's signature song and earned her the moniker ''The Rockin' Chair Lady.''

Bailey developed a relationship with jazz xylophonist Red Norvo (Kenneth Norville) not long after he joined the Whiteman band in 1931. Shortly thereafter the couple was married. Not long after they were wed, Norvo left Whiteman to start his own band and Bailey went off on her own to build a career for herself as a radio vocalist. Norvo's band soon ran into trouble and appeared likely to break up. Bailey offered to join the group as vocalist in an effort to prevent disbandment. Some of the finest work of Bailey's career came from her collaboration with Norvo. Working together, the couple came to be known as ''Mr. and Mrs. Rhythm.'' One of the most memorable of their collaborations was on the album *Smoke Dreams.*

In a review of *Smoke Dreams* (reissued by Definitive Records in 1999) that appears on the *Songbirds* web site, Jeff Austin wrote: ''The Red Norvo Orchestra with Mildred Bailey had an unmistakable sound, with Bailey's feather-light vocals paralleled by the delicacy and grace of Norvo's xylophone, all couched in light, ever-swinging arrangements by the likes of Eddie Sauter. The title track, 'Smoke Dreams,' epitomizes what made Bailey/Norvo different than anyone else. Legend very credibly has it that, subsequent to Sauter's being the object of a Bailey rage, he fashioned for her an arrangement that would be any other singer's worst nightmare, riddled with ear-bending dissonance that might have permanently traumatized most other lady band singers. Undaunted, Bailey sails serenely through the din—and one is left wondering what other band (save, perhaps, for Stan Kenton ten years later) might have attempted a chart so avant-garde.''

Bailey and Norvo Divorced

Other songs closely identified with Bailey during her years with Norvo's band include ''I've Got My Love to Keep Me Warm'' and ''Weekend of a Private Secretary.'' Although they remained close friends, Bailey and Norvo realized by the end of the 1930s that their marriage was no longer working and divorced. They continued to work together from time to time, however. About 1940, economic pressures forced Norvo to reduce the size of his group, freeing Bailey to once again pursue her solo career. Through the first half of the 1940s she was backed on her recordings by some of the era's finest musicians, including Johnny Hodges, Mary Lou Williams, Teddy Wilson, Roy Eldridge, Coleman Hawkins, Bunny Berigan, Artie Shaw, Benny Goodman, and Tommy and Jimmy Dorsey. Having performed with scores of African American musicians throughout her career, Bailey took an extremely enlightened view of race relations and at one point in her career had sung at a benefit in Harlem's Savoy Ballroom to aid the Scottsboro Boys.

Famed record producer John Hammond worked with Bailey on a number of her recordings in the late 1930s and early 1940s. In his liner notes for the three-LP retrospective album, *Mildred Bailey: Her Greatest Performances* (1962), which are discussed on the *Songbirds* Web site, Hammond asserted: ''Mildred was resentful that she was not a commercial success, and there was always a battle between us over the kind of accompaniment she should have on records.'' Taking sharp issue with Hammond's observations is reviewer Austin. In his review of Bailey's *All of Me* (reissued by Definitive in 1999), Austin wrote: ''This idea has been recycled time and again in biographical material about Bailey. Not only is it probably untrue, it casts her in a slightly pathetic light. Hammond's remark is particularly strange when one considers that commercial success in terms of hit records had infinitely less to do with accompaniment than with material. Any singer wanting to hit it big on jukeboxes would not have recorded such a wealth of unusual songs by Willard Robison. . . . More importantly, documentary evidence exists in interviews about Bailey with Bing Crosby, Johnny Mercer (both of whom knew a great deal about commercialism), and her brother Al, that Bailey resolutely wouldn't compromise on material, and simply wasn't interested in doing what it took to make herself a commercial entity. According to Crosby, she frankly didn't want to work all that hard.''

Superstardom Eluded

Whatever the reasons may have been, superstardom eluded Bailey. The singer blamed her plumpness for her lack of commercial success, while others suggested that it was really Bailey's temper and sharp tongue that were her undoing. There's plenty of evidence that Bailey felt especially bitter towards better-looking female vocalists, many of whom she felt lacked her talent. Throughout her life, Bailey blamed her obesity on a glandular condition, although many of her friends attributed it instead to her great love of food.

Bailey continued to perform and record until the mid-1940s. She appeared on Benny Goodman's Camel Caravan radio program and was given her own radio program for a brief period in the mid-1940s. However, mounting health problems forced her to step away from her career by mid-decade. A longtime diabetic, Bailey also suffered from a heart condition and hardening of the arteries. With her two pet dachshunds, she retired to a farm in upstate New York, returning to the New York City club circuit now and again for a solo engagement. She was a particular favorite at the Café Society. Bailey got some financial help from composer Jimmy Van Heusen, who arranged to split her medical bills with Frank Sinatra and longtime friend Bing Crosby. Finally, by the early 1950s, Bailey's health had deteriorated to such an extent that she was forced to give up performing alto-

gether. On December 12, 1951, Bailey died penniless at Poughkeepsie Hospital in Poughkeepsie, New York.

Enjoyed Resurgence in Popularity

A unique talent in almost every respect, Bailey will long be remembered as one of the great jazz stylists of her time. Although her singing—swinging, straightforward, and delivered with superb diction—was very much of her time, it remains fresh and sparkling. Perhaps Bailey's career was best summed up by jazz musician Loren Schoenberg in his review of *The Complete Columbia Recordings of Mildred Bailey* (released by Mosaic on CD in 2002) for National Public Radio's (NPR's) *Jazz Reviews.* Schoenberg wrote: ''Mildred Bailey was one of the greatest jazz singers in the Swing Era. Yet today her name is unknown, largely because the great majority of recordings have been out of print for decades. Like Louis Armstrong, Mildred Bailey could transform the most hackneyed Tin Pan Alley trite into something beautiful and, at times, profound.'' Of Bailey's rendition of the 1938 tune, ''I Can't Face the Music,'' Schoenberg wrote that ''the phrasing is worthy of Maria Callas or of Armstrong. However, Bailey had something that Armstrong never had—a genius for an arranger. Eddie Sauter was one of the most original arranger/composers to emerge . . . in the 1930s.''

Late in the 20th century and in the early years of the new millennium, Bailey's work enjoyed a resurgence in popularity as a number of her recordings of the 1930s and 1940s were reissued on compact disc. She received another posthumous honor in September 1994 when the U.S. Postal Service issued a 29-cent stamp bearing her image as part of its Pop, Jazz, and Blues Legends series. Bailey's vocal style has often been likened to that of jazz great Billie Holiday, whom Bailey, husband Red Norvo, and record producer John Hammond discovered singing in a small club in New York City. Bailey's influence is also seen in the work of Bing Crosby and Tony Bennett. Sadly, Bailey's low self-esteem, body image problems, and failing health prematurely crippled her career and kept her from developing into the superstar she so richly deserved to be.

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Amy Beach

The best known woman composer of her time period and the first in the United States, Amy Beach (1867–1944) did not just create small pieces, but large orchestral works, and other complex compositions were part of her repertoire. She was the first American woman to write a symphony, and this was especially important because she received all her training in the United States.

Born Amy Marcy Cheney on September 5, 1867, in Henniker, New Hampshire, Beach was the only child of Charles Abbor Cheney and Clara Imogene (Marcy) Cheney. Her father was a mathematician and businessman who worked in paper manufacturing business that his father owned, who later had his own paper importing business. Her mother was a musician, a singer, and pianist.

Beach exhibited talent from an early age. She began singing tunes on pitch and with accuracy when she was a year old and she had also taught herself to read by the time she was three. The Cheney family moved to the Boston, Massachusetts, area in 1871, and it was at this time that Beach began composing her own melodies, mainly waltzes.

Began Piano Lessons

When Beach was six years old, she started taking formal piano lessons with her mother as her first teacher. Within a year, Beach was playing Ludwig van Beethoven and Frederic Chopin; she gave her first recital by the time she was seven. Beach went on to have a number of good teachers as a young piano student. They included Carl Baermann (who was a student of Franz Liszt) and Ernst Perabo. Beach's innate sense of harmony and form helped her to achieve in her studies. Although her parents were advised that she would benefit from studying at a European conservatory—rather than in the United States—they chose to keep her home.

As with her musical training, Beach's academic education was also home-centered. Her mother taught her at home for six years. She then attended a private school run by W. L. Whittemore. Beach particularly enjoyed natural science and languages like French and German. While she was encouraged academically, it was within the limits of what was expected of young women in this time period.

Though Beach became known as a composer, she only took one class in music theory. When she was 15 years old, she took a harmony course taught by Junius Welch Hill. Also in this time period, she wrote her first published piece, a song to the poem of Henry Wadsworth Longfellow ''The Rainy Day.''

Gave First Recitals

In October 1883, Beach gave her first significant public recital at the Boston Music Hall. For the event, she played Ignaz Moschelese's *G Minor Concerto* with the orchestra

and as a soloist. She also performed Chopin's *Rondo in E-flat.* Between 1883 and 1885, Beach gave several more recitals in Boston.

One of Beach's last public recitals was with the Boston Symphony Orchestra; she played Chopin's *F Minor Concerto.* In addition to her recitals, she appeared as a soloist with the Theodore Thomas Orchestra and the Boston Symphony Orchestra. For all her public appearances, Beach generally received many positive reviews.

Married Dr. Beach

On December 2, 1885, Beach was married to Dr. Henry Beach, who was 24 years her elder and a widower. Dr. Beach was a surgeon and professor at Harvard. He had followed her career from the time she was a child in part because he was also a musician, albeit on an amateur level.

After the marriage, Beach did not perform in public except for charity functions. Any time she performed, her fees were donated to charity. She did this at the request of her husband, who wanted her to be a wife and not a concert pianist. Upon her marriage, Beach was known publicly as Mrs. H. H. A. Beach.

Focused on Composing

Dr. Beach did not want his wife to perform, but he did encourage her musical career. It was at his suggestion that she began composing. He did not encourage her to formally study the subject of composition believing that it might inhibit her originality. It was because of these restrictions that Beach became a virtually self-taught composer.

To begin her training, Beach studied music theory, counterpoint, musical form, and instrumentation on her own. She studied Bach's fugues by writing out her version of one of his works then comparing it to the original. Beach taught herself orchestration by writing notations of themes she heard at concerts, looking at the original score, and then putting the versions side by side.

Beach's first works were poems that she liked, set to her original music. While she would continue to do these kinds of pieces throughout her career, Beach would do much larger and more complex pieces including major orchestral works, as well as choral works, chamber works, church music, and cantatas.

First Major Work Performed

In 1892, after three years of labor, Beach's first major work was performed, *Mass in E-flat major,* numbered Opus 5. It was for chorus, vocal quartet, soloists, orchestra, and organ. The mass was performed by the Handel and Haydn Society with the Boston Symphony Orchestra. This marked the first time a composition written by a woman was performed by these groups. It was received positively.

That same year, Beach had her second work performed, an aria entitled *Eilende Wolken,* for contralto and orchestra, based on Friedrich von Schiller's *Mary Stuart.* Beach was asked to write this for Mrs. Carl Alves, who had been the alto soloist for the premiere of *Mass in E-flat major.* The first performance of *Eilende Wolken* was given by the Symphony Society of New York. Again, this was the first work arranged by a woman to be performed by this group.

Women remained the focus of Beach's next major work. She was commissioned to write a piece for the dedication for the Women's Building at the World's Columbia Exposition in Chicago. *Festival Jubilate* (Opus 17) was written for chorus and orchestra and premiered in 1893.

Wrote First Symphony

In 1896, Beach wrote the *Gaelic Symphony* (also known as the *Symphony in E-minor),* which was the first symphony ever written by an American woman and the first symphony written by a woman and performed by an American orchestra. It was based on Gaelic themes. After its premiere at the Boston Symphony, it was performed throughout the United States. An article by David Wright in the *New York Times* quoted Boston composer George Whitefield Chadwick as writing that the symphony was: ''full of fine things, melodically, harmonically, orchestrally, and mighty well built besides.''

Beach wrote a number of other significant works in the late 1890s and first decade of the 1900s. In 1897, the *Sonata in A-minor* for violin and piano premiered. Beach herself played in the first performance with Franz Kneisel. At the 1900 premier of the *Piano Concerto in C-sharp minor* (opus 454), Beach also performed, this time with the Boston Symphony. Beach received worldwide fame with her 1899 composition to the Robert Browning poem ''The Year's at

the Spring'' (opus 44, number 1). Another frequently performed work was her *Quintet for Pianoforte and Strings* (opus 67), an instrumental piece.

While Beach was becoming an established and respected composer, she was also concerned with struggling musicians. Before her husband's death, she had events in her home every Wednesday in which she encouraged and introduced young musicians to the elite of Boston's society: social, musical, and artistic.

Death of Husband Changed Career

After Dr. Beach's death in 1910, Beach spent a few years in Europe, from 1911 to 1914. There, she did much performing and composing, both to acclaim. Beach's goal in travelling to Europe was to become an established solo performer as well as composer. She found much praise, especially in Germany. In Leipzig and Berlin, her *Gaelic Symphony* was performed to much commendation.

When World War I broke out, Beach was forced to return to the United States in 1914. The year after she returned, she moved to New York City, which remained her home base for the rest of her life. After her return, she toured as a pianist and continued composing.

Beach's years played out with her touring in the winter and practicing and composing in the summer. She spent her summers at her cottage in Cape Cod, Massachusetts, until 1921, when she began spending her summers as a fellow in the MacDowell Colony in Peterborough, New Hampshire. Many of her compositions in this time period were played at New York's St. Bartholomew's Episcopal Church, where she was essentially the composer in residence.

Beach still composed other types of works, however. In 1916, she wrote a work commissioned by the Chamber Music Society of San Francisco. This was called *Theme and Variations for Flute and String Quartet* (opus 80). In 1932, she wrote her first opera, *Cabildo,* a chamber opera in one act; Nan Bagby Stephens wrote the opera's libretto, and it premiered in February 1945 in Athens, Georgia. In 1938, she wrote *Piano Trio* (Opus 150), which was a arrangement for piano, violin, and piano.

All but three of Beach's numbered works were published—an amazing accomplishment for a composer of American origin. She composed approximately 300 total works, including 128 songs for poems. Many of her songs for poems were popular, especially the three by Browning which were set to music, ''Ecstasy,'' ''Ah, Love, but a Day,'' and ''The Year's at the Spring.'' Stylistically, she was influenced by romanticism, especially early in her career, and such French composers as Brahms and Debussy. Beach was also among the first to be influenced by the idea of creating an American-style of music and using folk music as source material, including ideas from Native Americans, African Americans, and Alaskan Inuits.

During her lifetime, Beach received much acclaim in the United States as the country's foremost woman composer. However, some critics thought that she was too sentimental. She was also criticized for her reliance on chromatics. Others believed she had great technical skills and was very lyrical, she was also praised for her use of altered chords and enharmonic modulations.

Beach died of a heart ailment in New York City on December 27, 1944. She was a very generous person, even in death. In her will, she donated the royalties from her work to the MacDowell Colony. Although interest in the composer faded after her death, there was a revival of interest in her work in the late 1990s as feminists realized how innovative she was. As Michael Anthony in the *Star Tribune* wrote, ''Late in her long, productive life as a pianist and composer, Amy Beach, who died in 1944, said that being a woman hadn't held her back as a musician.''

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Benedict XIV

Pope Benedict XIV (1675–1758) was one of the most eminent popes of his century and considered by his contemporaries one of Europe's leading learned minds of the day. His 17-year pontificate was remarkable for several advancements in canon law, in which he was an expert, and reforms that revealed his scholarly, progressive mind. When he was still a cardinal, he wrote a treatise on parapsychological phenomena that helped establish firm guidelines for the canonization of saints.

Bolognese Heritage

Born Prospero Lorenzo Lambertini in the city of Bologna on March 31, 1675, the future Pope Benedict XIV was the son of a senator, Marcello Lambertini, in that city. The Lambertinis were an esteemed family in Bologna but, by the time of this second son's birth, had suffered financial hardships because of flooding on their

estates. A promising student at an early age, Benedict went to Rome at the age of 13 in 1688 to study at the Clementine College, which had been established by Pope Clement VIII to educate young Italian men of a devout nature. At the age of 16 he was invited by the rector of the college to deliver a discourse, in Latin, on the Trinity. Word of his remarkable intellect reached the new pope, Innocent XII, who invited him for a private meeting and granted him a stipend that allowed him to enter the University of Rome. Beginning in 1692 Benedict studied theology, canon law, and civil law there. He earned his doctorate two years later, at the age of 19, in the faculties of theology and law.

Benedict initially held a post as an advocate in Rome's ecclesiastical courts and became a priest at the age of 23, in 1698. The following year he became an assistant to an Auditor of the Rota, one of the secret tribunals within the church that handled serious ecclesiastical matters. In this capacity Benedict first became familiar with the intricacies of the canonization process, which at the time was a type of hearing in which a prosecutor, called the *advocatus diaboli,* or devil's advocate, challenged evidence presented that the deceased holy person in question had led an exemplary life and that miracles could be attributed to his or her piety.

Advanced through Church Ranks

In 1702, Benedict was named to the devil's advocate post himself and held it for more than twenty years. He became one of the ablest holders of the office, famous in Rome for the zeal, clarity, and wit that he deployed in hearings. He held other posts concurrently, including serving in the Congregation of Rites and as a consultant on canon law. In 1724, Pope Benedict XIII made him archbishop of Theodosia ''in partibus,'' a term denoting that the city had been conquered by Muslims and its Christian hierarchy ousted, but a titular head remained. He was made a cardinal in 1728, and his characteristically wry sense of humor was evident in a letter he wrote to a friend, musing, ''One must have a very firm belief in the Pope's infallibility to think he has made no mistake over my promotion,'' according to his biographer, Renée Haynes, in *Philosopher King: The Humanist Pope Benedict XIV.*

In 1731 Pope Clement XII named Benedict archbishop of Bologna, a cause for great celebration in his native city. He spent the next nine years there, during which time he wrote extensively when not busy with administrative matters. He finished his *De beatificatione servorum Dei et canonizatione beatorum (Of the Beatification of the Servants of God, and of the Canonization of the Blessed),* which set forth important ground rules for judging miracles. Benedict admitted that miracles attributed to the grace of God were possible, but should be distinguished from those that were the result of otherwise explainable natural phenomena. He wrote that there were three kinds of paranormal phenomena: from God, from the Devil, and neutral. He wrote extensively on the miracles and incidents of sudden healing attributed to past saints throughout the ages. In a superstitious age, he assured readers that such phenomena as comets and shooting stars are entirely natural and not evidence of the supernatural.

Witty Remark Taken Seriously

In February of 1740 Clement XII died, and Benedict was summoned to Rome to take part in the top-secret conclave of cardinals to elect a successor from among themselves. The conclave remained deadlocked for many months, and so one day he rose and told his colleagues, according to the *Catholic Encyclopedia,* ''If you wish to elect a saint, choose Gotti; a statesman, Aldobrandini; an honest man, elect me.'' An old friend of his, Cardinal Aquaviva, formally proposed Benedict's name, and he was elected unanimously—save for his own vote. Surprised, he accepted, as he told the conclave, ''for three reasons; so as not to resist God's will; so as not to be ungrateful for your kindness; and so as to finish our assembly, which has lasted so long that I think it is giving scandal to the world at large,'' according to Haynes in the *Philosopher King* biography.

Taking the name Benedict in honor of the pope who had made him archbishop, he was crowned in St. Peter's Basilica on August 22. Upon taking office, he eschewed formality in his meetings with other prelates and politicians and did not practice nepotism, which was common in his era and beyond. Popes often gave munificent offices and appointments to nephews in their family; instead the new pope wrote to his nephew and told him not to come to Rome unless invited—and the invitation never came. He reduced the papal household expenses and ordered that granaries be built in every town and village in the Papal States to alleviate hunger among the poor. In Rome, he liked

to explore the city on foot, as he had done in Bologna, and was known to wander into some of its more dangerous neighborhoods and genially chat with denizens.

A Progressive Pontiff

In ecclesiastical matters, Benedict issued his first important decree regarding the matter of the Eastern-rite churches, which had been split from the Roman church for some centuries. His 1742 bull *Etsi pastoralis* prohibited any attempts to Latinize them. He established four academies in a bid to make the holy men of Rome more learned: one for Roman history, another sacred history and ecclesiastical learning, another on the history of the Councils, and the fourth on the liturgy. He himself lectured at one of them every Monday. In his native city, Bologna, he endowed its university and embellished its cathedral.

In a more pressing matter of the day, Benedict weighed in with a strong opinion on the matter of anti-Semitism. At the time, Jews were gaining more social and economic rights—once they were prohibited from owning land or growing their own food—and were no longer relegated to the ghettoes of the medieval era. Anti-Semitism remained strong in some places in Europe, however, and the bishops of Poland sent a letter of complaint to Benedict that asked for new edicts against Jews there. Benedict replied in his encyclical *A quo primum* that none were necessary and reminded them that St. Bernard had cautioned against singling out the Jews for persecution, for ''they are eminent reminders for us of the Lord's suffering.'' On the matter of usury, or charging interest on a loan, Benedict established a commission of cardinals to deal with the topic. It had been prohibited for Christians since the early Middle Ages, and by papal decree officially since Pope Clement V in 1311. Because of this prohibition, some great Jewish banking fortunes had arisen. The pope's 1745 commission issued their recommendations to maintain the ban. The Pope then wrote the encyclical *Vix pervenit* that same year. It noted that not all interest is usurious, and that scholars should decide the matter.

Decried Superstitious Habits

Regarding Islam, Benedict formally prohibited Christians from using Muslim names, which had become common in some places like Serbia as a means to avoid certain taxes. In other realms of his empire Benedict warned against the rise of fanatical cults, confirmed the decrees of his predecessors that priests—save for the Fate bene Fratelli order—were forbidden to practice pharmacy and issued the 1741 bull *Dei miseratione* on marriage practices. Divorces had become more common, and Benedict warned the judges responsible for the grants of dissolution of Christ's words, ''Whom God hath joined, let no man put asunder.'' Benedict implemented a ''defender of marriage'' for each diocese, charged with the duty of adjudicating all such divorce cases. A 1748 bull *Magnæ nobis admirationis* set parameters for marriages between Catholics and Protestants, conceding that they were permissible if both parties agreed that the children of such unions were to be brought up in the Catholic faith. Elsewhere, the pope agreed to reduce the number of holidays of obligation, which some bishops had argued were keeping the poor from working and thus brought hardship to their families. Benedict also ordered that all churches in the Papal States should be cleaned and renovated and, following his duties as bishop of Rome, undertook the same in that city; under this decree the mosaics of St. Paul's Basilica were repaired.

In administrative matters, Benedict established a formal college of consistorial advocates, as he had once been, designed to provide advice to the pontiff. One of his more lasting achievements, however, was to end a controversial practice of the Jesuit missionaries in South America. There they had established *reducciones,* or reductions, which were settlements established for the local Native Americans in order to convert them to a Christianized, European way of life. They were often sites of cruelty, which led to uprisings and martyrdoms of the Jesuit priests. Benedict's *Immensa pastorum principis* disbanded these in Paraguay and Argentina. The pope also stepped in and issued orders regarding conflicts between Jesuit and Capuchin missionaries in India and China. He reached a 1753 concordat with King Ferdinand VI of Spain that rescinded the monarch's right to name archbishoprics and bishoprics in his country. An *Apostolicum* issued that same year sent missions to England, which had emerged from a long and bitter war between Catholics and Protestants in the previous century.

Friendly with Voltaire

Benedict was well respected throughout Europe, during an era when the Catholic Church was declining in influence as Protestantism and the ideas of the Enlightenment took hold. He corresponded with famed French philosopher and author François Marie Arouet de Voltaire, who dedicated a 1744 play, *Mahomet,* to Benedict. The pope was roundly excoriated in some quarters for his links to the maverick French intellectual, whose name was symbolic with the Enlightenment, an important movement of the eighteenth century that stressed secular thought over spiritual dogmatism. Benedict also endured criticism from the superiors of religious orders for frequently granting requests from monks, priests, and nuns to be freed of their religious vows. In other matters, he regularly chastised members of the clergy who came to him with petitions that certain religious objects be granted his blessing. ''This just shows,'' he wrote, according to Haynes's *Philosopher King,* ''how religion is dishonoured by intolerable abuses, and how it is that people dare to traffic in holy things.''

The pope's health worsened in 1758, after a long battle with gout, and he died on May 3, 1758, in Rome. A year before his death, the English author Horace Walpole wrote an inscription for a bas-relief portrait of Benedict honoring him as, according to *Philosopher King,* ''Prospero Lambertini/Bishop of Rome/By the name of Benedict XIV/Who, though an absolute Prince/reigned as harmlessly/as a Doge of Venice./He restored the luster of the Tiara/by those arts alone/by which He attained it,/his Virtues./Beloved by Papists/esteemed by Protestants:/a priest without insolence or interest;/a Prince without favourites,/a Pope without nepotism;/an Author without vanity;/in short a Man/whom neither Wit nor Power/could spoil.

''The Son of a favourite Minister,/but One who never courted a Prince/nor worshipped a Churchman,/offers in this free Protestant Country/This deserved Incense/to the Best of the Roman Pontiffs.''

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Joseph Bernier

Joseph Bernier (1852–1934) led expeditions to the farthest reaches of Canada's Arctic wilderness in the early twentieth century. Bernier had once dreamed of reaching the North Pole and planting the Canadian flag there, but instead plied the Hudson Bay and Arctic Sea waters in his durable ship, the *Arctic,* and proclaimed Canadian sovereignty over the scattered islands and Inuit communities in the region. He made some dozen trips before his final 1925 voyage, establishing important political, social, and economic ties to the region for Canada and awakening interest in its northernmost territories.

Seafaring Family

Bernier, born on January 1, 1852, in L'Islet, Quebec, was French Canadian by birth. He grew up in L'Islet, a town on the St. Lawrence River, outside of Quebec City. His family's origins in the area dated back to 1656, and he came from a long line of shipbuilders and sailors. Several of them, including Bernier's father, earned the designation *capitaine au long cours,* or deep-sea captain. Bernier himself made his first ocean voyage when he was still a toddler with both parents on the *Zillah.* The vessel was captained by his father and traveled as far as Malta on a mission to bring supplies to British forces during the Crimean War.

Bernier was schooled in L'Islet, but was indifferent to his studies save for the subject of geography. He showed far more interest in his father's line of work, which came to involve sailing newly-constructed ships to England for sale there. Around 1864, when Bernier was 12, his father built a ship of his own and named it the *Saint-Joseph* in his son's honor. On this vessel Bernier learned the rigors of the seafaring life firsthand, serving as a lowly apprentice on several ocean crossings. A terrible case of seasickness was cured by his father's rather harsh method: the 13-year-old was tied to the front of the ship as it pitched and rolled through rough waters for two hours.

Became Ship Captain

At the age of 17, Bernier was made the *Saint-Joseph*'s captain by his father, making him purportedly the youngest ocean-going captain in Canadian history. His father built a second ship, the *Saint-Michel,* and he served as captain of that after 1870. Around this time he married Rose Caron, a native of L'Islet. He spent the next two decades in the same line of work as his father, sailing ships to England and acting as a sales agent. In all, he made 269 Atlantic crossings during his lifetime. In 1895, he was offered a position as governor of the Quebec jail and accepted it. He read avidly during this time, meeting and questioning whaling captains and traders who had ventured into Canada's northernmost areas. He dreamed of sailing there and perhaps even reaching the North Pole. He began lecturing on the topic and soon won the support of the Quebec Geographical Society. Realizing he needed to provide for his family before embarking upon such a journey, which might stretch nearly two years in duration, he learned of a steamship that had run aground off the coast of Newfoundland. He hired a salvage company and managed to free her, took her to Montreal for refitting, and sold the vessel at auction for $30,000.

Still, Bernier estimated that an Arctic expedition would cost at least $150,000 and realized he needed government support. Beginning in 1900 he traveled to Ottawa and petitioned Prime Minister Wilfrid Laurier regularly, but Laurier was uneasy about committing funds for a project that seemed foolhardy at best. The islands and fjords of Canada's northernmost regions—much of it until recently in the possession of the Hudson Bay Trading Company—were littered with the carcasses of ships that had become icebound or met with other trouble. The most famous of these was the 1845 expedition led by British explorer Sir John Franklin in search of the elusive Northwest Passage—the commercial sea route from the Atlantic to the Pacific. Franklin and his 129 men became icebound, and no word was heard from them for eight years. More than 40 search parties were sent out to find them, and the highly publicized expedition and resulting tragedy served to highlight the dangers of the treacherous cold and ice of the lands in Canada north of the Arctic Circle.

Argued for North Pole Expedition

Bernier was undaunted, however. Lecturing frequently in order to drum up public support, as Laurier had suggested, he was fond of telling audiences the tale of an American ship, the *Jeannette,* which became frozen in the ice near Wrangel Island off the coast of Siberia in 1879. When the ice moved, so did the ship, in a northwesterly direction, and finally parts of it were found on the eastern coast of Greenland. Bernier told his rapt listeners that the discovery meant that the ship's parts traveled across the Arctic Sea around the North Pole. He believed that if a vessel was strategically placed, it would drift near enough

the Pole so that a sled voyage could be made there to stake a claim. To date, only the Norwegian explorer Fridtjof Nansen, attempting to use this drift method, had come close to the Pole on a 1896 voyage.

With support from the Canadian government still unforthcoming, Bernier was dismayed to learn that an American, Robert E. Peary, was trying to reach North Pole on foot via Greenland. In 1903 diplomatic relations between Canada and the United States soured briefly over what became known as the Alaska Boundary Dispute, and members of a British commission sided with the American claims and a strip of land in British Columbia was handed over to the United States. The public outcry in Canada was strong, and it ignited a nationalist fervor to claim the Pole. Thus in 1904 the Canadian Parliament enacted legislation that granted Bernier's planned expedition a sum of $200,000.

Plan Thwarted

Bernier, though in his late 50s by then, eagerly prepared for the arduous voyage. He found a German vessel that had made a trip to the Antarctic, the *Gauss,* and had it refitted and rechristened the *Arctic.* Then, Bernier was sent word that the planned expedition was to be postponed, and that he and his ship—which technically belonged to the Canadian government—were to be sent to the northern end of Hudson Bay with a Canadian North West Mounted Police officer. The officer conducted a criminal investigation of a ship captain in the area suspected of selling alcohol to the Inuit, which was against the law at the time. Bernier told a newspaper reporter some years later that he believed the Canadian government called off his North Pole quest when it learned that Peary was about to make another try.

There could serve another purpose to such a trip northward, Bernier believed: Canada could stake claims on the scattered islands of the Arctic Circle. Some of them had been claimed by Franklin's party, but the British government granted Canada sovereignty over them in 1880. Bernier was a proponent of the Sector Theory, which held that Canada should possess the right to all territory from its mainland to the North Pole. Customarily a government would send settlers to such places, but the forbidding Arctic climate discouraged this prospect. Finally winning approval for his voyage, Bernier gathered a learned crew of metal workers, botanists, meteorologists, and other professionals, along with experienced sailors, and set out on his first expedition in July of 1906.

Staked Claims in Arctic

Bernier's *Arctic* sailed through Lancaster Sound and the Prince of Wales Strait. It crossed the Arctic Circle on August 11, 1906, and at Albert Harbor the captain hired two Inuit men, Monkeyshaw and Cameo, to accompany them further. Bernier landed on Bylot and Somerset Islands, making an official Canadian claim on both. At Beechey Island he found a rock left behind by the Franklin party, and built a cairn over the inscription. Bernier's explorations of the islands found other evidence of the ill-fated Franklin expedition, and some of the items were brought back for deposit in the National Archives of Canada.

In all, Bernier made another eleven trips to the Arctic over the next 19 years. His three before 1909 established Canadian sovereignty on the islands of the region. He officially claimed the last of these, Banks and Victoria, for Canada on Dominion Day of 1909. He gathered his crew for a ceremony that day, erecting a cairn and a plaque; with that act, Canada now claimed all territory from the Yukon in the west to Baffin Land, which was adjacent to Greenland, and all land north of that to the Pole.

Friendly with Inuit

During World War I, Bernier's ship made mail runs and carted supplies to the European front. After the war, he began making trips to Inuit communities like Pond Inlet, where he set up a trading post. Over the next few years he worked to establish a foothold for Canadian government administration of the region. After being deputized a special fisheries officer in Ottawa, he issued permits to whalers and fishermen in the area. He also helped establish Royal Canadian Mounted Police posts. During all of his trips, Bernier made copious notes and from these a wealth of scientific information about navigation, weather, and plant life in the region was gleaned. One member of his party studied the Inuit tongue, Inuktitut, and made a dictionary.

Bernier's missions were forgotten for many years, but the Inuit who met him during his expeditions remembered him fondly even generations later. He treated these hearty, indigenous people with respect and often plied them with questions about how to survive the cold. He even adopted their dress and always invited them aboard the ship to see its marvels. Generous supplies of pilot biscuits, or hardtack, that he left behind helped stave of hunger during the lean winter months in some places. One of his crew members was his wife's nephew, Wilfrid Caron, who decided to stay behind at Pond Inlet. Caron married an Inuit woman, with whom he had children, and Caron descendants lived in the area still at the onset of the twenty-first century.

Bernier's wife Rose died in 1917, and in 1919 he married Alma Lemieux. His last trips to the Eastern Arctic were the first annual patrols of seas by the Canadian government, between 1922 and 1925. After he retired, he settled in the Quebec community of Lévis and continued to lecture. He died of a heart attack on Christmas Eve of 1934 at the age of 82. He is still remembered by many Inuit communities in Nunavut, as this area of Canada has been called since 1999, and often referred to by his Inuit name, which means white bear. ''Kapitaikallak helped in a big way,'' a resident, Nutaraq Cornelius, was quoted as saying by *Nunatsiaq News* writer Jane George. ''He taught us about rifles. He showed us that by using the binoculars we can see things from far away.'' Still, confusion over official Canadian policies remained. ''People did not understand that the land had been claimed by the government,'' Cornelius pointed out. ''Inuit learned about this much later. He had warned the people of the change that is coming in the following years. . . . It's true, these events happened a long time ago. But even after these many, many years, you can still see the Kapitaikallak isn't forgotten today. We still remember him. We know about him.''

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Jakob Bernoulli

Swiss mathematician Jakob Bernoulli (1654–1705) devoted his career to the study of calculating complex numerical formulas. Sometimes called Jacques or James Bernoulli to distinguish him from other prominent family members, he was the first in a long line of Bernoulli mathematicians that furthered the discipline greatly during the Age of Reason. He and his younger brother Johann engaged in a spirited, if not sometimes malicious, professional rivalry. Both, noted in an essay in *DISCovering World History,* "contributed to these sometimes-peevish arguments and mild polemics that nevertheless broadened the scope of calculus."

Earned Theology Degree

Jakob Bernoulli was born in Basel, Switzerland, on January 6, 1654. The Bernoulli family was originally of Belgian origin and had been spice merchants in the Spanish Netherlands for some time before 1583. In that year, Bernoulli's druggist grandfather moved the family to Basel, Switzerland, to escape after anti-Protestant religious persecution by a Roman Catholic ruling dynasty. In Basel, Bernoulli's father Nikolaus held civil posts on the town council and served as a magistrate after marrying a woman from a prominent banking family in the city.

As a young man, Bernoulli studied at the University of Basel, where he followed his father's wishes and earned a degree in philosophy in 1671 and then a theology degree five years later. Disinclined to enter the ministry, he studied mathematics and astronomy in his spare time. In 1676, he found work as a tutor in another Swiss city, Geneva, and then lived two years in France, during which time he studied the works of mathematician and philosopher René Descartes. Around this time, Bernoulli began his *Meditationes,* a scientific diary. He traveled to the Netherlands in 1681 and then on to England; as he had in France, he came to know prominent mathematicians of the day and began what would become a lifelong correspondence. Among them were Anglo-Irish physicist Robert Boyle, often referred to as the father of modern chemistry.

Settled in Basel

Initially, Bernoulli was fascinated by the relationship of mathematics to the cosmos, and his first scientific papers dealt with gravity and the path of comets. He formulated a theory on the origins of comets, which later proved incorrect. Back in Basel by 1682, Bernoulli published his *De gravitate aetheris,* a treatise on the theory of gravity, which caused a stir in learned European circles at the time. In the city of his birth, he taught mechanics at the university after 1683 and conducted experiments in the field as well. He began publishing his findings in two top European journals of scientific study at the time, *Journal des sçavans* and *Acta eruditorum,* the latter published out of Leipzig, Germany. He was offered a position in the church at one point, but declined it. In 1684 he married Judith Stupanus, with whom he had a son and a daughter.

Bernoulli's pamphlet on parallels of logic and algebra appeared in 1685, again furthering his reputation, and in 1687 he was offered a post at the University of Basel as a professor of mathematics. He retained the job for the rest of his life. He began to delve into the works of Gottfried Wilhelm von Leibniz, a German philosopher and mathematician who enjoyed great prominence during this era. Primarily a philosopher known for his views on consistent rationalism, Leibniz was also an eminent mathematician who devised the first calculating machine, though it did not function well due to mechanical difficulties. Around 1676 Leibniz developed his fundamental principles of calculus, the branch of mathematics that investigates continuously

changing quantities. In a 1684 issue of *Acta eruditorum,* Leibniz published his theories on the differential calculus, which involves the study of the limit of a quotient as a denominator nears zero. Leibniz called this process ''infinitesimal calculus,'' a term that denoted quantities smaller than any definable finite quantity, yet still larger than zero; the ''infinitesimal'' part was later abandoned.

Influenced by Leibniz

Bernoulli worked studiously from Leibniz's findings. ''Misunderstood by most of his colleagues, Leibniz's discovery nevertheless attracted a small following of mathematicians who realized the tremendous analytical power of calculus,'' asserted an essay in *Notable Mathematicians.* ''Among Leibniz's followers, Bernoulli was among the first who completely grasped the essence of calculus, and he proceeded, in numerous contributions to Acta eruditorum, to develop the foundations of calculus.'' Bernoulli also worked on Leibniz's quandary over the isochronous curve, and he wrote an important treatise in 1687 on geometry that determined a way to divide any triangle into four equal parts with two perpendicular lines.

Bernoulli's long and illustrious career was marred by the rivalry with his younger brother, Johann, who also became an eminent mathematician in his day. Again, their father had strongly discouraged Johann's interest in this science, and the younger Bernoulli duly studied the more practical discipline of medicine at the University of Basel in the early 1680s; at the time, however, he also studied mathematics under his brother. Johann took a post as professor of mathematics at the University of Gröningen in the Netherlands in 1694, and the antagonism between the two intensified over the years. Their arguments usually centered around mathematical riddles that were then standard methods for scientists of the day to exchange ideas throughout Europe. A scholar would devise a problem, solve it, and then send it out for others to solve under deadline.

Declared Superiority of His Work

In 1689, Bernoulli published his *Treatise on Infinite Series,* later known as the ''Bernoulli inequality,'' but its proof had been conducted by Johann. ''With uncharacteristic fraternal affection, Jakob even prefaced the argument with an acknowledgement of his brother's priority,'' wrote William Durham in his *Journey Through Genius: The Great Theorems of Mathematics.* The brothers also argued most vociferously over the riddle of the catenary curve, a term used to denote a line similar to a chain, fixed at two points, and hanging under its own weight. The riddle asked mathematicians to solve the equation for the curve. A generation before, the Italian astronomer, mathematician, and physicist Galileo had believed it to be a parabola, or a plane curve made up from all points equidistant from a given fixed point and a given fixed line. This proved false, and Bernoulli attempted to use calculus to solve it. He explored the possibilities in a 1690 paper, but his brother solved it before he finished. Johann delivered a wounding version of events, according to a source quoted in Durham's book. ''The efforts of my brother were without success; for my part, I was more fortunate, for I found the skill (I say it without boasting, why should I conceal the truth?) to solve it in full. . . . It is true that it cost me study that robbed me of rest for an entire night . . . but the next morning, filled with joy, I ran to my brother, who was still struggling miserably with this Gordian knot without getting anywhere, always thinking, like Galileo, that the catenary was a parabola. Stop! Stop! I say to him, don't torture yourself any more to try and prove the identity of the catenary with the parabola, since it is entirely false.''

Another famous quandary for the brothers Bernoulli involved the brachistochrone problem (from the Greek term meaning ''shortest time''). In 1696, Johann published a riddle in *Acta Eruditorum* which invited others to determine the curve of quickest descent between two given points A and B, assuming that B does not lie right beneath A. Johann believed it was a cycloid curve, but his proof was wrong. ''Jakob solved the problem using a detailed but formally correct technique,'' explained the essay in *DISCovering World History.* ''Johann recognized that the problem could be rephrased in such a way that existing solutions could be adapted to the solution of this problem. Johann solved the problem in a more ingenious way, but Jakob recognized that his approach could be generalized.''

The brothers disputed one another's works in the pages of leading scientific publications during their respective careers. Bernoulli, however, was more critical by nature and often entered into vituperative battles with his superiors at the University of Basel as well. ''Each became the other's fiercest competitor in mathematical matters, until their attempts at one-upmanship seem, in retrospect, almost comical,'' noted Dunham in *Journey Through Genius.*

Intrigued by Mollusk Shell

Bernoulli was fascinated by the mathematical properties of curves, especially the logarithmic spiral, a figure similar to the chambered nautilus mollusk shell in nature with its perfectly symmetrical spirals. It is also referred to as a *spira mirabilis,* or ''wonderful spiral.'' As the essay in *Notable Mathematicians* explained, ''Bernoulli noticed that the logarithmic spiral has several unique properties, including self-similarity, which means that any portion, if scaled up or down, is congruent to other parts of the curve.'' He was so intrigued by its shape that he requested his tombstone sport the motif, along with the Latin phrase *Eadem mutata resurgo* (Though changed, I arise again the same). Bernoulli died on August 16, 1705, in Basel, Switzerland. His brother succeeded him in his post as professor of mathematics at the University of Basel.

One of Bernoulli's best known works was published posthumously in 1713: *Ars conjectandi (The Art of Conjecture),* which involves probability theory. Described as ''a highly innovative work'' in an essay in *World of Scientific Discovery,* the tome ''discussed what came to be known as the Bernoullian numbers and the Bernoulli theorem, and analyzed games of chance according to variations in players dexterity, expectation of profit, and other variables.'' It endured as an important tract on probability theory well into the modern age. A street in Paris's Eighth Arrondissement is

named in his honor. His nephew, Johann's son Daniel, formulated the Bernoulli principle, which involves the speed and properties of liquid or gas.

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Albert Jeremiah Beveridge

When he entered the U.S. Senate in 1899 at age 36, Albert Jeremiah Beveridge (1862–1927) was hailed as one of America's most influential young leaders. An advocate of U.S. imperialism overseas, he foresaw the growth of America as a world power during the early twentieth century. Over the course of his political career, Beveridge became a supporter of progressive social policies, working to enact pure food, child labor, and tariff reform laws. His later work as a historian won him wide acclaim.

A brilliant orator and charismatic political leader, U.S. Senator Albert J. Beveridge first rose to fame in 1898 as a fervent exponent of American expansion overseas. His efforts to secure a colonial presence for the United States were rooted in a deeply-held nationalism and faith in big business. Over time, though, Beveridge evolved into a critic of America's political and business elites, joining with like-minded Republican reformers to help spearhead the Progressive movement of the early 1900s. After leaving the Senate, he embarked upon a second career as a historian, authoring highly-regarded biographies of John Marshall and Abraham Lincoln.

Outstanding Young Orator

Born on a farm in Highland County, Ohio, on October 6, 1862, Beveridge was the only child of Thomas Henry Beveridge (a farmer and Union soldier) and his second wife, Francis Parkinson Beveridge. In 1865, the family moved to another farm in Moultree County, Illinois, where the son grew up under harsh conditions. By age 14, he was working as a railroad hand and, a few years later, managed a logging crew. Determined to rise above his poor beginnings, Beveridge studied the classical works of Plutarch and Caesar, winning him financial sponsorship to Indiana's Ashbury College (now DePauw University). While still an undergraduate, he won local renown as a political orator, stumping for Republican presidential candidate James G. Blaine in

1884. Even in his early speeches, Beveridge's fervent nationalism and support for a strong Federal government were evident.

Beveridge went on to earn a law degree in 1887. That same year, he moved to Indianapolis and married fellow Ashbury student Katherine Langsdale. Specializing in civil cases, he quickly became a leading member of the Indiana bar, at times facing ex-President Benjamin Harrison as opposing counsel. Beveridge continued to rise in Republican Party circles as well, speaking widely during the 1892 and 1896 presidential campaigns. His well-reasoned orations emphasized short, incisive phrases and contrasted with the more ornate speechmaking styles of the era. By age 30, he was considered one of the leading political orators in the United States.

In 1898, Beveridge gained national fame as a persuasive advocate of U.S. colonial expansion following the Spanish-American War. His appeals to his country's sense of overseas destiny had a visionary quality to them. Beveridge saw control of Cuba and the Phillipines as pivotal to American commercial expansion in the twentieth century. In his famous 1898 ''March of the Flag'' speech, he ridiculed the idea of that Spain's former possessions could govern themselves. ''Shall we turn these people back to the reeking hands from which we have taken them?'' he asked. ''Shall we save them from these nations to give them the self-rule of tragedy? It would be like giving a razor to a babe and telling it to shave itself.''

U.S. Senator at Age 36

Such bold declarations helped to advance Beveridge's political career. In 1899, he outmaneuvered several veteran office-holders to become the Republican choice for U.S. Senator from Indiana. His election at age 36 made him one of the youngest members in American history. From the start, Beveridge stood out from his colleagues as a brash, independent voice. A few months prior to taking his Senate seat, he traveled to the war-torn Philippines to witness conditions first-hand. He quickly became an important voice in American foreign policy, gaining far more attention than most freshman Senators. His eloquence in urging America to accept its place as a world power took on a messianic tone. ''We will not renounce our part in the mission of our race, trustee, under God, of the civilization of the world,'' he told his fellow senators in a January 9, 1900, speech. ''And we will move forward to our work, not howling out regrets like slaves whipped to their burdens, but with gratitude for a task worthy of our strength, and thanksgiving to Almighty God that He has marked us as His chosen people, henceforth to lead in the regeneration of the world.''

While Beveridge's self-dramatizing manner rankled some Republican elders, he was valued as a firm supporter of conservative economic policy and overseas expansion. Many predicted great things for him, including the presidency. Recalling Beveridge's early days in the Senate, journalist William Allen White wrote in his 1946 autobiography: ''He was an eager young man. . . . His ambition was obvious and sometimes a bit ridiculous, but always innocent and shameless like a child's indecencies. His was a warm personality, gentle, kindly.''

In the early 1900s, Beveridge gradually began to move away from his uncritical support of American big business. A long-time believer in an activist federal government, he now sought to direct its powers towards regulation of industry and commerce. Following his re-election in 1905, he worked in the Senate to revise tariff laws and bolster the Interstate Commerce Commission's power to fix railroad rates. He was especially prominent in support of meat inspection and child labor laws, bringing him the opposition of meat packing and manufacturing interests. Beveridge began to criticize the excessive influence of big business in politics as well. ''I do not object to capital,'' he wrote in a 1906 magazine article. ''I defend it—only let it attend to its own business. And public life and special legislation for its own benefit are not its business. . . .''

Progressive Leader

In these and other battles, Beveridge had a sometimes fitful ally in President Theodore Roosevelt. By 1907, he had become a leading figure in the emerging Progressive movement, working to spur on Roosevelt to support reformist legislation. Aided by Robert M. LaFollette of Wisconsin, Jonathan P. Dolliver of Iowa, Moses Clapp of Minnesota, and other Senate insurgents, he attacked the entrenched power of the Republican Old Guard and its close association with big business. His battles with the autocratic Senator Nelson W. Aldrich of Rhode Island were especially bitter. Despite this, he remained loyal to his party and campaigned vigorously for Republican presidential nominee William H. Taft in 1908. He became disillusioned, however, when Taft supported the Payne-Aldrich tariff bill, which progressives viewed as an attempt to block meaningful tariff reform. Beveridge's clashes with the Old Guard leadership alienated him from Indiana's more conservative Republicans, leading to his defeat for re-election in 1911.

Though out of the Senate, Beveridge remained a force in politics, supporting Roosevelt's bid for the 1912 Republican presidential nomination and subsequent candidacy as the leader of the newly-formed Progressive (or ''Bull-Moose'') Party. He delivered the keynote address at the party's national convention in Chicago, declaring in favor of ''social brotherhood as against savage individualism . . . mutual helpfulness instead of a reckless competition.'' Beveridge ran as the Progressive nominee for governor of Indiana that fall. In the end, though, both he and Roosevelt were defeated.

Beveridge devoted much of the next two years to making the Progressives a viable party. He campaigned extensively for its candidates and made an unsuccessful bid for his old Indiana U.S. Senate seat as the party's nominee in 1914. Two years later, though, Roosevelt effectively ended the Progressive Party by refusing to accept its presidential nomination. Beveridge returned to the Republican fold that year, though he supported Democrat Woodrow Wilson's anti-interventionist stance in World War I, as well as many of Wilson's domestic policies. He spoke out against suppression of political dissidents after the U.S. entered the war in 1917. Most of all, he actively opposed American participation in the League of Nations, denouncing it as a surrender of national sovereignty.

Won Acclaim as Historian

In 1922, Beveridge ran for the U.S. Senate in Indiana once again, winning the Republican primary but losing to Democrat Samuel M. Ralston in the general election. Turning away from active politics, he devoted himself almost exclusively to writing history for the remainder of his life. His career as an author began back in 1903 with the publication of *The Russian Advance,* a study of international politics. *What Is Back of the War* (1915) collected a series of interviews with European leaders and drew some criticism for its supposedly pro-German tilt. *The Life of John Marshall* (four volumes, 1916–1919) is regarded as his most important work. Benefiting from careful research, this biography of the great U.S. chief justice showed its author to be a graceful, meticulous prose stylist and discerning historian. Both critically and commercially successful, *The Life of John Marshall* won the Pulitzer Prize in 1920.

For his next literary subject, Beveridge turned to Abraham Lincoln. Sifting through long-unseen documents and letters, he found many of his own long-held political beliefs altered in the process. Ultimately, Beveridge stripped away the hero-worship surrounding Lincoln and found him to be a complex, imperfect politician and human being. He was still in the process of rewriting his manuscript when he died of a heart attack at his Indianapolis home on April 27, 1927. Though left incomplete, his *Abraham Lincoln, 1809–1858*

(two volumes, 1928) was a substantial contribution to Lincoln scholarship.

A truly independent political mind, Beveridge adhered to a strongly nationalistic faith that embraced both liberal social reforms and aggressive foreign policy. He was remembered by his contemporaries for his intense energy and self-confidence, especially at the start of his political career. Wrote journalist Mark Sullivan in his memoirs: ''At all times, in every circumstance, Beveridge had a sense of responsibility for the United States, concern that it should be well managed, care that no ill should befall it.''

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Isabella Bird

Isabella Bird (1831–1904) was an English traveler who made a remarkable series of journeys at the end of the 19th century. Bird was born in the English county of Yorkshire on October 15, 1831. Her father was an Anglican clergyman and her mother was the daughter of a clergyman. Bird was a small woman and suffered from several ailments during her childhood. In 1850 she had an operation to remove a tumor from her spine. The operation was only partially successful, and she suffered from insomnia and depression. Her doctor recommended that she travel, and in 1854 her father gave her 100 pounds and told her she was free to go wherever she wanted. She used it to travel to North America and stayed for several months in eastern Canada and the United States. On her return she used the letters she had written to her sister, Hennie, as the basis for her first book, *The Englishwoman in America.*

Hawaii and the Rocky Mountains

Bird's father died in 1858 and she and her sister and mother moved to Edinburgh in Scotland, where she lived for the rest of her life. She took other short trips during the following years, including three to North America and one to the Mediterranean. However, the turning point in her life came in 1872 when she traveled to Hawaii. She had taken a ship from San Francisco headed for New Zealand, but decided to get off in Hawaii and stayed there for six months. During that time she learned how to ride a horse astride, which ended the backaches she suffered from riding sidesaddle, and she climbed up to the top of Hawaii's volcanic peaks. Later, she wrote about her pleasure in ''visiting remote regions which are known to few even of the residents, living among the natives, and otherwise seeing Hawaiian life in all its phases.'' She recorded her happy visit in *Six Months in the Sandwich Islands,* published in 1875.

Leaving Hawaii, Bird went to the west coast of the United States. From San Francisco she traveled alone by horse to Lake Tahoe and then to the Rocky Mountains and Colorado. During that trip she had many adventures, including riding alone through a blizzard with her eyes frozen shut, spending several months snowed in a cabin with two young men, and being wooed by a lonely outlaw. All these tales she told in her book *A Lady's Life in the Rocky Mountains,* published in 1879.

Japan

From San Francisco Bird went to Japan, where she hired a young Japanese man of 18 to be her translator. They traveled together to the northern part of Hokkaido, the northernmost part of the country, where she stayed among members of the Ainu tribe, the original, non-Japanese, inhabitants of the islands. Her experiences formed the basis for her book *Unbeaten Tracks in Japan,* published in 1880. From Japan she traveled to Hong Kong, Canton, Saigon, and

Singapore. From Singapore she traveled among the Malay states of the Malayan Peninsula for five weeks.

When Bird returned to England she was famous for her books about Hawaii and the Rocky Mountains. However, shortly after her return her sister died from typhoid. Bird married the doctor who had taken care of her, Dr. John Bishop, in 1881. They were happy together, but he died only five years after the marriage.

India and the Middle East

Following Bishop's death, Bird set out again on her travels. In 1888 she left for India. While there she established the Henrietta Bird Hospital in Amritsar and the John Bishop Memorial Hospital in Srinigar. She traveled to Kashmir and to Ladakh in the far north on the border with Tibet. During her travels one of her horses lost its footing while crossing a river. The horse drowned and Bird suffered two broken ribs. On her return to Simla in northern India she met up with Major Herbert Sawyer who was on his way to Persia. The two traveled together through the desert in midwinter and arrived in Tehran half-dead. After depositing the major at his new duty station, Bird set out alone and spent the next six months traveling at the head of her own caravan through northern Iran, Kurdistan, and Turkey.

On her return to England, Bird spoke out against the atrocities that were being committed against the Armenians in the Middle East and met with Prime Minister William Gladstone and addressed a Parliamentary committee on the question. By this time she was extremely well known in her native land and was made a fellow of the Royal Scottish Geographical Society and the first woman fellow of the Royal Geographical Society. However, she was not happy being still and in 1894 she set out again.

Bird traveled first to Yokohama in Japan and from there into Korea. She spent several months in that country and then was forced to leave at the outbreak of the Sino-Japanese War that was to lead to the occupation of Korea by Japan. She went to Mukden in Manchuria and photographed Chinese soldiers headed for the front. She then went back into Korea to view the devastation of the war. From Korea she went to the Yangtze River in China in January 1896. She traveled by sampan up the river as far as she could go and then went overland into the province of Sichuan. There she was attacked by a mob that called her a ''foreign devil'' and trapped her in the top floor of a house, which they then set on fire. She was rescued at the last minute by a detachment of soldiers. At another place she was stoned and knocked unconscious. She then traveled into the mountains bordering Tibet before returning home in 1897.

Back in Britain she wrote *The Yangtze Valley and Beyond,* which was published in 1900. She made her last trip to Morocco in 1901. On her return she became ill and died in Edinburgh on October 7, 1904.

Further Reading

A collection of Bird's writings edited by Cicely Paalser Haveley is titled *This Grand Beyond: Travels of Isabella Bird Bishop* (1984). A biography of note is Pat Barr's *A Curious Life for a Lady: The Story of Isabella Bird, a Remarkable Victorian Traveler* (1970). There are chapters on Bird in Mignon Rittenhouse, *Seven Women Explorers* (1964); Dea Birkett, *Spinsters Abroad: Victorian Lady Explorers* (1989); and Marion Tinling, *Women into the Unknown* (1989). □

Bonnie Blair

Speed skating champion Bonnie Blair (born 1964) is the most highly decorated American Winter Olympic athlete in history with six medals. She holds five gold medals, for the 500-meter and 1,000-meter events, as well as a bronze medal for the 1,000-meter event. Since her retirement from competition in 1995 at the age of 31, she has turned her stellar Olympic performances into a successful career as a motivational speaker and corporate spokesperson.

Learned to Skate at Two

Bonnie Kathleen Blair was born on March 18, 1964, in the Hudson River town of Cornwall, New York, and grew up in Champaign, Illinois. She was the youngest of six children, all of whom learned to skate at an early age. Blair herself was introduced to the sport when she was just two years old. She was so small at the time that her parents could not find skates that fit her, so she had to wear shoes under her skates. By the time she was four years old, Blair was racing, and she loved it, competing against her older brothers and sisters and others in elementary and junior high school. Blair later ran on her high school track team, where, she later claimed, she did not stand out among her peers. She ran wherever her coach decided he was missing a body—on the long jump, high jump, short distances, and relays. She also tried her hand at gymnastics for a while.

Blair's introduction to competitive skating was as a pack racer on short tracks where she competed against many people in one race. She was 16 years old when she began Olympic-style racing, which pits only two racers against each other in a competition based on time. In her teens, Blair began to apply herself to the sport of speed skating as she never had before, largely at the encouragement of her friend Dave Silk, who competed on the men's U.S. team. ''He's the hardest worker on the team,'' Blair later told Angus Phillips in the *Washington Post,* ''and he got me into that, too. In Champaign, I'd miss a workout or two. But Dave gave me real direction.''

Competed Internationally at 18

In 1982, when Blair was 18 years old, her trainers wanted to take her to Europe to compete outside of the United States for the first time. She agreed to go, but she lacked the backing to finance the trip. So, the police department in Champaign stepped in to raise money for her trip, holding a series of raffles and bake sales. Also, Jack Sikma, a

professional basketball player for the Milwaukee Bucks, donated $1,500 for her trip.

Blair's European trip had the desired effect, sharpening her skills for more competition. The year following her return from Europe, she won the 1983 U.S. indoor speed skating championship, a title she won again in 1984. Also in 1984, Blair competed at the Winter Olympics held in Sarajevo, Yugoslavia. She did not win any medals, but it proved a valuable experience for her. In 1985, Blair won the North American indoor speed skating championship, and in 1986, she again won the U.S. indoor title. Now a world-class speed skater, Blair went on to set a world speed skating record in 1987, racing 500 meters in 39.43 seconds.

Won First Olympic Gold Medal

Blair won her first gold medal at the 1988 Winter Olympics held in Calgary, Canada. Her win in the 500-meter event broke the world record, which had been set only minutes before by the East German skater Christa Rothenburger. With a new world record of 39.1 seconds, Blair became the first American woman since 1976 to win a gold medal in speed skating. Also at the 1988 Olympics, Blair won the bronze medal for the 1,000-meter event.

At the Olympics, Blair was cheered on by her large extended family, including her parents, her brother Chuck, her sister Mary, along with Mary's husband and children, her sister Susie, her brother Rob and his wife and child, her sister Angela, and her uncle Lennie, along with the friends of all of her family members.

Blair would in later years recall that first Olympic gold medal victory as the high point of her career. ''That's not to say I didn't have other great memories,'' she told Paula Parrish in the *Rocky Mountain News,* ''but I think that had the biggest impact.'' And, as she told Barbara Matson in the *Boston Globe,* ''Crossing that [finish] line was the happiest moment of my life.''

Continued Olympic Winning Streak

No longer a relative unknown, Blair was considered a favorite when she headed to the 1992 Winter Olympics held in Albertville, France. She surpassed her 1988 Olympic performance, taking home the gold medal not only in the 500-meter event, but in the 1,000-meter race as well. To win the 500-meter event, Blair beat Chinese skater Ye Qiaobo by 18 hundredths of a second. In winning the 1,000-meter event, Blair again beat Ye, this time by a mere two hundredths of a second. It was the first time a woman had won two Olympic gold medals for the 500-meter event in two successive Winter Olympics. Her stellar performance at the 1992 Olympics also earned Blair the Sullivan Award as the Best Amateur Athlete in the United States. Blair dedicated her successes in Albertville to the memory of her father, who had died on Christmas Day 1989.

With her gold medals and winning personality to match, Blair captured the imagination of the American public, becoming a media darling and a favorite among fans. She became almost as well known for her entourage of family and friends—a group deemed the Blair Bunch that had grown to more than 60 people by 1994—who went with her to each of her Olympic competitions to cheer her on from the stands.

Now unquestionably a star, in 1994 Blair went on to her third Winter Olympics, which were held in Lillehammer, Norway. There she won two more gold medals, for both the 500-meter and the 1,000-meter races. It was another first for a female athlete—no other woman had ever won five Olympic gold medals for individual events. Her total of six Olympic medals (five gold and a bronze) also made her the most successful American Winter Olympian in history. To celebrate, she climbed into the stands, still wearing her skates, to hug her family and friends.

This victory was bittersweet for Blair, since she knew it was to be the last Olympics in which she would compete. She was grateful for all of her successes, however, and for all the wonderful memories they gave her. Most of all, she told Karen Rosen in the *Atlanta Journal and Constitution* in 1998, ''I'm really grateful for VCRs so I can go back and relive it.''

Retired in 1995

Blair competed as a speed skater one more season following her last Olympic win. During this last season, she shattered her world record time for the 500-meter sprint—twice. Her final, record-breaking time for the 500-meter sprint was 38.99 seconds. After this, at the age of 31, she felt she was ready to retire from competitive skating. ''I just thought it was the right time,'' she said of her retirement to

Heather McCabe in the *Houston Chronicle.* ''It was a nice ending.''

Following her retirement from competitive skating, Blair remained extremely active, both in her sport and outside of it. She went to work coaching the U.S. women's speed skating team, based in Milwaukee, Wisconsin. She and her husband, fellow speed skater Dave Cruikshank, made their home in Milwaukee, and Blair kept up a heavy travel schedule, flying to different cities around the country to meet various corporate endorsement obligations. Blair has also become an accomplished motivational speaker, addressing audiences on such topics as ''Achieving Your Personal Best.'' She has also made television commercials for such major corporations as McDonald's and AT&T. She counts herself lucky in being able to maintain such an active retirement, noting that not all Olympic gold medalists have been as fortunate.

After the turn of the twenty-first century, Blair still found herself involved in speed skating, even though she no longer competed. Instead, she skated vicariously through her husband, who competed in international events. Cruikshank had skated in four Olympics by 1998, and he narrowly missed qualifying for the U.S. team for the 2002 Olympics. Blair later credited her husband's continuing involvement in the sport with helping her to make the transition from competition to civilian life.

Stayed in the Public Eye

At the beginning of the 2002 Winter Olympics, Blair again took the spotlight when she became the last torchbearer on the Wisconsin segment of the Olympic torch run in January. She skated twice around the Pettit National Ice Center for a cheering crowd of ten thousand fans before lighting the Olympic caldron set up at the Center. Blair was touched by the adulations of the crowd, saying that she had never heard any group of spectators cheer so hard for her.

In addition to her ongoing endorsement commitments, Blair serves as a sports commentator on the ABC television network and sits on the board of directors of the U.S. speed skating team. Blair has also been involved in the American Brain Tumor Association's efforts to combat this little-understood disease; in 1987, Blair's brother Rob was diagnosed with brain cancer that was deemed terminal. Ten years later, however, doctors were able to remove about half of the tumor, giving Blair and her family hope for a cure.

Encased in a glass tabletop in her house, Blair's gold medals have become part of her daily landscape. ''The kids eat cereal on top of it,'' she told Parrish, ''but it's got a heavy top, so nothing gets underneath.'' Blair lives in Delafield, Wisconsin, with her husband and their son Grant and daughter Blair.

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Lucrezia Bori

Opera singer Lucrezia Bori (1887–1960), known for years as the grande dame of the Metropolitan Opera, was one of its most beloved sopranos. In 19 seasons, more than 600 performances, and 29 roles with the company, her grace, style, and musicality made her a critically acclaimed and enormously popular star. Her artistic integrity, personal dignity, and lack of temperamental behavior also made her one of opera's most gracious figures. Following an illustrious stage career, her tireless dedication to fundraising efforts for the Metropolitan Opera earned her the nickname ''the opera's Joan of Arc.''

Bori was born Lucrecia Borja y González de Riancho on December 24, 1887, in Valencia, Spain, the daughter of a well-to-do army officer. She was a descendant of Renaissance Italy's powerful Borgia family; her name in Italian, in fact, was Lucrezia Borgia. Her family, however, insisted she change it for the stage. Bori made her first public appearance at a benefit concert in Valencia at age six. After a convent education, Bori at 16 decided to become a singer and went to Milan, Italy, for coaching. She made her professional debut at the Teatro Adriano in Rome on October 31, 1908, as Micaela in *Carmen.* Bori was subsequently hired by the Italian opera house La Scala the following season, where the promising young artist so enchanted German composer Richard Strauss that he insisted she sing the role of Octavian in the local premier of his *Der Rosenkavalier* in 1911.

Premiered at the Metropolitan Opera

Bori's long association with the Metropolitan Opera began in 1910 in Paris, when she was invited to replace an indisposed colleague as Manon in Puccini's *Manon Lescaut* with the touring New York company. After an enthusiastic response to her portrayal, two more performances were added and quickly sold out. Her first American appearance was in the same role at age 24, opposite the legendary Italian tenor Enrico Caruso, performed on the opening night of the Metropolitan Opera's 1912–1913 season in New York. A critic of that era quoted in the *Record Collector* praised Bori's performance as an ''exquisite exhibition of legato singing'' and ''exquisite diction, impeccable intonation and moving pathos.''

As Bori was enjoying the peak of her success, her career took a fateful and dramatic turn. Nodules on her vocal chords required delicate throat surgery in 1915, followed by five years of lonely convalescence. In a *New York Times* article she described her harrowing period of recovery, during which she once forced herself to be absolutely silent for two months. ''I felt,'' she said, ''as must those stricken with blindness just as the sun of spring flooded the world.'' Her discipline and courage were instrumental in her triumphant comeback to the Met in 1921, and her career flourished in the 15 years that followed.

Bori was known for her remarkably clear, true voice and dramatic prowess, capable of expressing passion as well as vulnerability and whimsical charm. Some of Bori's most famous roles included Mimi in *La Bohème;* Norina in *Don Pasquale;* Juliette in *Roméo et Juliette;* and Violetta in *La Traviata,* among others. Of her recordings, critic C. J. Luten wrote in *Opera News:* ''Not everyone takes to her somewhat acidulous voice, but who can resist what she does with it? She radiates vivacity in Juliette's waltz . . . and in the Norina-Malatesta duet from *Don Pasquale.* Her legato, long line and pathetic accent . . . are masterful.''

Bori's farewell performance at the Met, on March 29, 1936, was a moving tribute to a brilliant career still in its prime. After singing selections from *La Traviata* and *Manon,* the audience stood and cheered for 20 minutes in homage, with women weeping and men stamping their feet. Bori was later quoted in the *New York Times:* ''I have no illusions about the length of time a singer may sing. I want to finish while I am still at my best.''

Ensured Met's Survival Through Fundraising Work

Bori's ''second career'' with the Metropolitan Opera began in the early 1930s, when the company's survival seemed threatened by the Depression. In addition to a demanding singing schedule, Bori took on many outside engagements as the head of fundraising committees, including writing letters, meeting with benefactors, and traveling. In 1933, she was praised by Paul D. Cravath, then president and chairman of the Met board, who told the *New York Times* that Bori ''did more than anyone else to make opera at the Metropolitan . . . a financial possibility.'' In 1935, she became the first active artist and the first woman elected to the board of directors of the Metropolitan Opera. In 1942, she was elected president of the Metropolitan Opera Guild.

On May 2, 1960, Bori suffered a cerebral hemorrhage. She died in New York on May 14 at age 71, and funeral rites were held at St. Patrick's Cathedral. Bori, who never married, is buried in the Borja family plot in Valencia. Her will provided for the establishment of the Lucrezia Bori Foundation for charitable, educational, and literary purposes.

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Georg Brandes

Georg Brandes (1842–1927) was an influential Danish literary critic whose interpretations of such writers as Henrik Ibsen, August Strindberg, and Bjørnsterne Bjørnson are credited with bringing Scandinavian literature into the mainstream of European culture. Similarly, his analyses of major nineteenth-century German, French, and English authors, including John Stuart Mill and Friedrich Nietzsche, also served to alleviate the cultural gap that separated Danish readers from the central currents of European thought. According to Neil Christian Pages in *Scandinavian Studies,* ''Brandes was without exaggeration the most influential European literary critic and commentator at the close of the nineteenth and the beginning of twentieth century. . . . A prolific scholar, biographer, and essayist, Brandes's pan-European approach transgressed literary and national boundaries combining art and political activism in an astute manner.''

Literature and Social Reform

Brandes was born to Jewish parents in Copenhagen, Denmark, on February 4, 1842. By all accounts an excellent student, he studied law and philosophy at the University of Copenhagen and early on developed an antireligious point of view. After completing a master's degree in 1864 he continued his studies, taking a doctorate in aesthetics and publishing his dissertation, *Den franske æsthetik i vore dage,* in 1870. During this period he produced the collection of essays *Æsthetiske studier* (1868), which presented theoretical discussions of comedy and tragedy, and he translated John Stuart Mill's *The Subjection of Women* into Danish. Brandes maintained that literature should serve to reform society through confronting controversial social issues, and his early work was strongly influenced by the German philosopher G.W.F. Hegel and the French critic Hippolyte Taine, who sought to apply the methods of scientific investigation to the interpretation of literature and culture. In describing Brandes's critical perspective, biographer Bertil Nolin wrote that to Brandes ''Literature was a weapon in an ideological debate, an instrument for the continuous change of values and social situations.''

During 1870 and 1871 Brandes traveled outside Denmark, meeting with Mill (whose *Utilitarianism* he would translate in 1872), and with the Norwegian playwright Henrik Ibsen, the author of *Peer Gynt* (1867), whose works embodied the realistic ideals Brandes advocated. Returning to Denmark he began lecturing at the University of Copenhagen on the relationship between literature and cultural progress and published these lectures in *Emigrantlitteraturen* (*The Emigrant Literature,* 1872); *Den romantiske skole i Tydakland* (*The Romantic School in Germany,* 1873); *Reactionen i Frankrig* (*The Reaction in France,* 1874); *Naturalismen i England* (*Naturalism in England,* 1875), the first volumes of his monumental survey of European literature; and *Hovedstrømninger i det nittende aarhundredes litteratur* (*Main Currents in Nineteenth-Century Literature,* 1872–1890). Featured in *The Emigrant Literature* are analyses of French writers who were influenced by time spent outside their homeland, including Vicomte de Chateaubriand, who fled to London during the Reign of Terror and served later governments as ambassador to Rome, and the novelist Madame de Staël (1766–1817), who was banished from Paris by Napoleon after the publication of *Delphine* (1802), a novel sympathetic to divorce, Protestantism, and the British. Brandes's consideration of French literature is continued in *The Reaction in France,* offering considerations of the political agitator and former priest Félicité de Lamennais, who predicted the rise of a revolutionary working class, and the Romantic writer Victor Hugo, among others. In *Naturalism in England* Brandes considered the works of such poets as William Wordsworth, Percy Bysshe Shelley, and Lord Byron, particularly praising Byron's liberalism.

Brandes expected to take a position within the faculty of the University of Copenhagen, but his appointment was denied owing to his Jewish background and the radical nature of his views, including his avowed atheism. During the mid-1870s Brandes undertook the publication of the journal *Det nittende aarhundrede* with his brother Edvard, but when this enterprise failed, he left Denmark. For the next five years Brandes lived in Berlin, during which time he became personally acquainted with many leading writers and wrote analyses of a number of European thinkers, including the English Conservative leader Benjamin Disraeli and the Danish existentialist philosopher Søren Kierkegaard. The volume on Kierkegaard is considered important as the earliest extended consideration of Kierkegaard's philosophy, and, when translated in 1879, the first to introduce Kierkegaard's thinking to an international audience.

The Critic Outside the Academy

With private financial support, Brandes returned to Copenhagen in 1883 and became well known as a public lecturer, unaffiliated with the university. During the ensuing decades his renown and influence grew as he published a number of significant studies and after 1887 became a leading proponent of the works of the German philosopher Friedrich Nietzsche. Largely unknown at the time, Nietzsche was in the final two years of lucidity when he and Brandes began corresponding. In Brandes's 1889 essay, ''Friedrich Nietzsche: En afhandling om aristokratisk radikalisme,'' he presented the earliest systematic treatment of Nietzsche's philosophy and technique. As quoted by Pages in *Scandinavian Studies,* Brandes introduced readers to this obscure writer by declaring, ''Nietzsche appears to me the most interesting writer in German literature at the

present time. Though little known even in his own country, he is a thinker of a high order, who fully deserves to be studied, discussed, contested, and mastered. Among many good qualities he has that of imparting mood and setting thoughts in motion.'' Nietzsche, in a letter quoted in *Scandinavian Studies,* later approved Brandes's characterization of his work as ''aristocratic radicalism,'' calling that phrase ''the cleverest thing I have yet read about myself.'' Through Brandes's efforts—he lectured on Nietzsche in Copenhagen and developed a theoretical framework for Nietzsche's works—Nietzsche gained prominence, but not before the philosopher had succumbed to madness, and he died in 1900. Brandes later issued the volume *Friedrich Nietzsche* (1909), which included biography, criticism, and correspondence.

Among Brandes's works of this period are the final two volumes of *Main Currents in Nineteenth-Century Literature,* as well as a monumental three-volume consideration of Shakespeare (1895–1896) and the travel books *Intryk fra Polen* (*Impressions of Poland,* 1888) and *Intryk fra Rusland* (*Impressions of Russia,* 1888). Nolin identified *Den romantiske skole i Frankrig* (*The Romantic School in France,* 1882), the fifth volume of *Main Currents,* as ''the most substantial volume'' of the series. In it Brandes focused on the period 1824 to 1848, analyzing works by Hugo, George Sand, Stendhal, Honoré de Balzac, Alfred de Musset, and Charles-Augustin Sainte-Beuve, a literary critic with whom Brandes is often compared. The final volume of the survey, *Det unge Tydakland (Young Germany)* was published in 1890. Brandes here examined the influence of Heinrich Heine, Karl Ludwig Börne, and Karl Ferdinand Gutzkow, and other advocates of the Young Germany movement in the mid-nineteenth century.

In the literary biography *William Shakespeare* Brandes combined literary evaluation with psychological portrait, attempting to elucidate the life of the writer through his works. Brandes, as quoted by René Wellek in *A History of Modern Criticism: The Late Nineteenth Century, 1750–1950,* expressed the opinion that ''given the possession of forty-five important works by any man, it is entirely our own fault if we know nothing whatever about him. The poet has incorporated his whole individuality in these writings, and there, if we can read aright, we shall find him.'' Brandes's travelogues were praised by Hjalmar Hjorth Boyesen in *Essays on Scandinavian Literature* as showing ''a faculty to enter sympathetically into an alien civilization, to seize upon its characteristic phases, to steal into its confidence . . . and coax from it its intimate secrets.'' In the English journal the *Spectator,* a contemporary reviewer of *Impressions of Russia* asserted that Brandes ''has drawn a portrait of the Russian State that in depth of insight, range of knowledge, and vividness of presentation, surpasses every contribution we are acquainted with.''

Controversial to the End

Brandes was at last made a professor of the University of Copenhagen in 1902. His memoir, *Barndom og første ungdom (Reminiscences of My Childhood and Youth)* was published in 1906. Though now ensconced in the academy, with many of his formerly controversial ideas gaining acceptance, Brandes remained an iconoclast throughout his career. He was a vocal opponent of the First World War and in 1925 elicited wide criticism when he published *Sagnet om Jesus (Jesus: A Myth),* a treatise in which he proclaimed that Jesus had never existed. Inspired in part by Nietzsche's concept of the *Übermensch,* or Superman, Brandes focused much of his later career on producing biographies of extraordinary historical personages, including Wolfgang von Goethe (1914–1915), Voltaire (1916–1917), Julius Caesar (1918), and Michelangelo (1921). Brandes died on February 19, 1927.

While Brandes's criticism has been surpassed and is little known today, his role as an early supporter of the Scandinavian writers Ibsen, Strindberg, and Kierkegaard remains significant as does his advocacy of the works of Nietzsche, whose influence continued throughout the twentieth century. In an assessment of Brandes written in the late 1890s, William Morton Payne wrote in the *Bookman,* ''That the work of Brandes, taken as a whole, has been a contribution of great value to contemporary criticism can hardly be denied even by those the least in sympathy with his ideals. It more than makes up in light what it lacks in sweetness, and it has the stimulating quality that comes from freshness of thought and unconventionality of utterance.'' Near the end of his life, Brandes was hailed by Robert Herndon Fife in an introduction to Julius Moritzen's *Georg Brandes in Life and Letters,* as ''unique in his contribution to the development of European thought. . . . He is the only critic who has ever completely identified himself with the whole of Europe's culture and the entire spirit of the age.'' And in *Essays in German and Comparative Literature* Oskar Seidlin, assessing Brandes's lasting significance, noted, ''His critical conceptions and analyses may be completely outmoded tomorrow; but his instinct for the truly great, his fight for the recognition of the new, will testify for him. . . . He was a great discoverer, and he had the courage of his discoveries.''

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Mel Brooks

Mel Brooks (born 1926) transformed traditional burlesque and Jewish humor into a hit-and-miss career writing and directing film parodies of traditional Hollywood genres. His biggest success came late in his career when he adapted his first film, *The Producers,* into a smash Broadway musical.

From Catskills to Television

Mel Brooks was born Melvin Kaminsky in Brooklyn, New York, on June 28, 1926. He was a short and often sickly child, and his peers often ridiculed him. Reacting to this treatment, he learned how to strike back with stinging forms of abusive and satirical humor.

After serving in the U.S. Army in World War II in Europe as a combat engineer, Brooks took his talent for insults and pratfalls to the Catskills resorts, then famous for nurturing Jewish comics. For several years he performed the role of a ''toomler,'' a kind of court jester who would stage impromptu monologues or pretend to insult the resort staff and the customers. The roots of Brooks's comedy were in vaudeville and burlesque, two dying forms of entertainment that emphasized physical humor, insults, sight gags, and outrageous lampooning. Among his many gags was leaping into the swimming pool fully clothed with a suit and tie.

Brooks's style of humor was perfectly suited to early television. In 1950, desperate to get a job writing gags and skits for pioneering TV comedian Sid Caesar, Brooks auditioned by falling to his knees before Caesar and singing a comic song about himself. Caesar hired the young comic to concoct jokes for his hit series *Your Show of Shows.* Among the writers Brooks worked with in Caesar's stable were Woody Allen, playwright Neil Simon, and Carl Reiner. It was during these years that Brooks honed his gift for sharp, sometimes mean satire and rapid-fire wordplay. By the time Brooks parted ways with Caesar in the mid-1950s, he was earning $2,500 per show, a substantial amount in those days.

Brooks remained in television, though without regular income, as a gag writer and script doctor. He also worked on dialogue and scripts for radio and theater and occasionally appeared as a comic on television variety shows, such as 1962's *Timex All-Star Comedy Show.* One of his frequent skit partners was Reiner, with whom he developed a sketch called ''The 2,000-Year-Old Man,'' in which Brooks played a smart-alecky Jewish curmudgeon who has seen it all and has comments on everything in history. With variations and elaboration, this routine developed into a staple on television shows and the two comics eventually had a hit record album on their hands. ''The 2,000-Year-Old Man'' was Brooks's first big success.

In 1964 Brooks married actress Anne Bancroft, with whom he would have four children. That same year he did the voice-over on a cartoon film titled *The Critic,* playing the equivalent of the 2000-Year-Old Man commenting on modern art. The film won an Academy Award for Best Animated Short Subject. In 1965 Brooks and writer Buck Henry developed the hit television show *Get Smart,* a comic spoof of the spy genre. Starring Don Adams as the bumbling secret agent Maxwell Smart, *Get Smart* became one of the most popular shows of the late 1960s. After television audiences began to turn away from comedy and variety shows in favor of drama in the next decade, and as his radio work dried up, Brooks would see his income plummet.

Springtime for Hitler

Buoyed by the success of *Get Smart,* Brooks wrote and directed the low-budget movie *The Producers,* which was released in 1968. Starring Zero Mostel and including a role for Brooks, *The Producers* is a tall tale about a down-and-out theatrical producer named Max Bialystock (Mostel) who is persuaded by corrupt accountant Leo Bloom (Gene Wilder) to deliberately stage a money-losing play and abscond with the excess cash finagled from their naive, elderly investors. The two hire a neo-Nazi director and a drug-crazed hippie star (Dick Shawn) to stage a musical comedy called *Springtime for Hitler,* a light-hearted romp featuring the German Chancellor who waged war on Europe and exterminated six million Jews. When the show turns out to be a success, Bloom and Bialystock find themselves in trouble.

The Producers was an outrageous and risky venture that depended on audiences laughing at the idea of a Hitlerian musical little more than two decades after the end of the war, during a time when many older adults with first-hand experience of World War II and the Holocaust were still living. In fact, the film is the epitome of Brooks's satirical attitude, and his belief that show business knows no bounds. Despite its low budget, *The Producers* was hailed as something of a minor comic masterpiece. Unfortunately, it flopped at the box office and was unable to buoy Brooks's sinking income.

After getting an acting role in the black comedy *Putney Swope* in 1969, Brooks wrote and directed *The Twelve Chairs,* an adaptation of a 1928 Russian novel about a former aristocrat who has hidden his fortune in a dozen chairs. Less a satire than a straight comedy and complete with chase scenes and comic suspense—and another role for Brooks—*The Twelve Chairs* was also a flop, both commercially and critically.

In 1974, after several dry years, Brooks signed on with Warner Brothers to do a film based on a satirical Western story called ''Tex X.'' ''Richard Zanuck and David Brown had it and didn't know what to do with it,'' Brooks told an interviewer for *Entertainment Weekly* years later. ''They asked me to direct. I said, I don't do things I don't write. So write it, they said. I didn't really want to. But I was broke. My wife, Anne Bancroft, was pregnant. And frankly, 'Tex X' was a really good idea.'' Tasteless, politically incorrect—in the film Brooks plays an Indian chief—and retitled *Blazing Saddles,* the film became Brooks's first big hit.

With the blockbuster success of *Blazing Saddles,* Brooks was off and running. Brooks was nominated for a 1974 Oscar award for Best Song for his penning of the title tune from *Blazing Saddles.* By the end of the same year Brooks had released a second hit, *Young Frankenstein,* starring Wilder. Following Brooks's formula, *Young Frankenstein,* shot in black and white, lampoons the granddaddy of all monster/horror movies by imagining Wilder as the great scientist's grandson who creates his own monster. Full of scatological humor, plot twists, silliness, and loving bows to monster movies of the past, *Young Frankenstein* managed to appeal both to critics and audiences, and it was nominated for Academy Awards for best adapted screenplay and for best sound.

Brooks cast himself in the lead role of his next film, *Silent Movie,* as a director who wants to return to the silent-movie era. His old boss, Sid Caesar, played the producer who approves the project. Among the stars appearing in the film was Bancroft. A very chancy project, the entire movie had no dialogue other than a single word—spoken, ironically, by famous mime Marcel Marceau. Full of sight gags yet nostalgic and sweeter than most Brooks films, *Silent Movie* was not a big box-office hit.

In 1977 Brooks took a detour from sarcasm by directing a little-known, little-seen, schmaltzy family film titled *Poco Little Dog Lost.* He also released his next big project, *High Anxiety,* a parody of Alfred Hitchcock thrillers. Vulgar and often repetitive, *High Anxiety* again starred Brooks in the lead role opposite Cloris Leachman. Brooks's efforts resulted in success when he was nominated for Golden Globe awards for best musical or comedy as well as for best actor in a musical or comedy.

In 1980 Brooks tried something new. Purchasing the rights to *The Elephant Man,* a screenplay about the abuse suffered by a grotesquely deformed man in Victorian England, he hired virtual unknown David Lynch to direct the drama. Although Brooks produced the film he had his name removed from all publicity so audiences not confuse the film as a satirical comedy. With little fanfare, Brooks went on to produce several other serious films in the 1980s and the early 1990s, including *Frances* and *84 Charing Cross Road.*

Winter for Mel

Brooks's style of humor had become less popular by the 1980s, and he began using some of his favorite gags repeatedly. No joke was too tawdry and no target too sacrosanct. His 1981 film *The History of the World, Part I* was such a box-office disaster that *Part II* was never attempted. Beginning with this film, during the decade his scattershot humor ranged widely to create a series of comic vignettes ranging from the Stone Age to the French Revolution and including parodies of Hollywood Biblical epics and more recent films such as *2001: A Space Odyssey* and *Star Wars.* He extended the parody of George Lucas's blockbuster sci-fi adventure in the 1987 release *Spaceballs.* In between, he filmed a remake of Ernst Lubitsch's *To Be or Not to Be,* a story about a Polish theater troupe during the early years of the Nazi occupation. Brooks and Bancroft star as the leading duo in the troupe.

Also in the 1980s, Brooks produced and contributed his vocal talent to an animated version of *The 2000-Year-Old Man* and acted in and produced several more films. In 1990 he did the voice-over of the character Mr. Toilet Man in *Look Who's Talking, Too.* Later in the decade he released three more feature films, playing his customary roles as writer-director-producer-actor in *Life Stinks, Robin Hood: Men in Tights,* and *Dracula: Dead and Loving It,* the last film in 1995. He also produced 1992's *The Vagrant* and acted in *The Little Rascals, The Silence of the Hams* (a little-seen satire), *Screw Loose,* and two episodes of the television hit sitcom *Mad about You.*

Well into his 70s by 2000, Brooks appeared to be at the conclusion of a successful if spotty career as a leading practitioner of crude and sometimes inspired satire. He was considered almost a relic of a bygone era, one of the last American comics to take the traditions of burlesque and Catskills humor into the 1960s and beyond by blending his gift for satire and insult with a knack for parodying the tradition of Hollywood. Nobody would have predicted that he was about to achieve a new pinnacle of success.

The Producers on Broadway

In the years after it first appeared, Brooks's *The Producers* achieved increasing popularity and appreciation. Many critics began to refer to it as a comedy classic, and it became a cult favorite. At the urging of DreamWorks studio executive David Geffen and Bancroft, Brooks penned a musical

version of *The Producers* designed for the stage. Opening on April 19, 2001, and starring Nathan Lane and Matthew Broderick, the show became a mega-hit on Broadway. In fact, within a year, it had broken all Broadway box-office records, and it received a record 12 Tony awards, one for every nomination, and two of them going to Brooks as author of the show's music and lyrics. In his acceptance speeches, as quoted in *Back Stage,* Brooks thanked his wife ''for sticking with me through thin'' and added: ''I'd like to thank Hitler for being such a funny guy onstage.''

In the opinion of some critics, *The Producers* reflects an earlier era when shows were not as afraid of lampooning sensitive subjects. A contributor to *Time* called it ''one of the best translations of a beloved movie to the stage ever. . . . The show delivers such a wealth of vaudeville exuberance that the few quibbles (a rather lumpy second act) are likely to fade away.'' Explaining the appeal of the show in the same article, Brooks said: ''You can't compete with a despot on a soapbox. The best thing is to make him ludicrous.''

Despite its popularity, the musical also had its detractors, some of whom took issue with the way *The Producers* mocks gays, Jews, and Germans. Brooks reacted by defending his approach. ''There are always holier-than-thou guys,'' he told Nancy Shute of *U.S. News & World Report.* ''There isn't a subject that's taboo.''

Late in 2002 a touring version of the play began making the rounds of U.S. theaters, with plans for a London production in 2004. Buoyed by the astonishing success of his stage remake, Brooks was laying plans for revamping *Young Frankenstein* as a musical. Meanwhile, 2002 found him busy on his memoir. ''I have always been a huge admirer of my own work,'' Brooks told John F. Baker of *Publishers Weekly,* adding: ''I'm one of the funniest and most entertaining writers I know. And I just can't wait to read my book.''

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Natalie Curtis Burlin

Natalie Curtis Burlin (1875–1921) was an American ethnomusicologist who began the movement to transcribe the traditional songs of Native American tribes. She also published a four-volume collection of African American spirituals. Her work helped preserve the folk songs of both groups.

Born Natalie Curtis in New York City on April 26, 1875, Burlin attended the prestigious National Conservatory of Music there, intending to become a concert pianist. She also studied in France and Germany with some of the best-known musicians of her day, including Arthur Friedheim, Anton Seidl, and Ferruccio Busoni.

Fascinated by Native American Music

While visiting Arizona in 1900, Burlin abandoned her plans for a concert career. The Native American culture she discovered there, and particularly its music, so entranced her that she decided to focus exclusively on transcribing, collecting, and preserving the tribes' songs and stories. Given the state of Native American culture at the time, she was convinced that they would be lost without an active effort to preserve them.

By the beginning of the twentieth century all the tribes of the western United States had been forced onto reservations. There the Federal Bureau of Indian Affairs pursued a relentless assimilation policy: Native American children were forced to attend government schools, where they had to cut their hair, adopt western dress, and speak only English. They were also forbidden to sing any native songs; anyone who did so, even an adult, was likely to incur the authorities' wrath.

In 1903 Burlin established a base on the Hopi reservation in Arizona, where she used an Edison recorder to capture the tribal songs on wax cylinders; often, however, she found it simpler to work only with pencil and paper. To her dismay, though, she found that many Native Americans were reluctant to sing for her, fearful that to do so would bring punishment. ''[W]ill not the superintendent be angry if you do this thing?'' asked one chief in *The Indians' Book.* ''Are you sure that you will not bring trouble upon us? White people try to stop our songs and dances, so I am fearful of your talk.''

Fought to Record Native American Songs

Burlin also had to tread carefully. The Natalie Curtis Burlin website contains her reminiscence that ''[A] friendly scientist on the reservation advised me that if I wished to continue my self-appointed task of recording native songs (which were at that time absolutely forbidden in all the government schools), I must keep my work secret, lest the school superintendent in charge evict me from the reservation!''

Burlin was so dismayed by the conditions under which the Native Americans were forced to live that she became

determined to force a change. Capitalizing on a family friendship with President Theodore Roosevelt, she went to the White House to bring the Native Americans' plight to Roosevelt's attention and explain the need to preserve their native art and culture. Burlin's plea was successful, as detailed in the preface to *The Indians' Book:* ''Thus, for example, the singing of Indian songs in the Indian schools came to be not only officially permitted, but encouraged. . . . Congress . . . found funds sufficient for a short-lived effort to record officially the music of the various tribes. At last the Indian child in the government school and the adult on the reservation were allowed a freedom of racial consciousness and a spiritual liberty theretofore almost tyrannically denied.''

Called Tawi-Mana (song maid) by the tribes, Burlin was given official permission to record Native American songs, and Roosevelt himself became personally involved in the project, eventually traveling to the reservation in 1913 for the Hopi flute and snake ceremonies. The visit was detailed in ''Theodore Roosevelt in Hopi Land,'' an article Burlin wrote for *Outlook* magazine.

Published *The Indians' Book*

The Indians' Book, published in 1907, was a collection of songs and stories gathered from 18 tribes. Lavishly illustrated with photographs and artwork contributed by Native American artists, it contained Burlin's meticulous handwritten transcriptions of songs, although she noted in the chapter on the Hopi Native Americans that ''[t]o seize on paper the spirit of . . . [such] music is a task as impossible as to put on canvas the shimmer and glare of the desert.'' The songs were interspersed with stories of Burlin's travels among the Indians, illustrating not only the unique aspects of each tribe's culture but their humanity.

Burlin held herself to a strict standard, refusing to add or delete anything from the songs she transcribed. The book's title reflected her overwhelming belief that she was only ''the white recorder,'' as she called herself. She described her technique in the chapter on Hopi Indians: ''[I]n rhythmic monotone the old man crooned beside me. Long and diligently I worked. . . . It was no light task to fix the chant in musical notation. I saw the question in the chief's eyes: 'I have sung the song; why does it take so long to make those black marks on the paper?' And I said, 'Lolomai [Very Good One], you know that when the Hopi sets a trap for the blackbird, sometimes it is long before he can catch his fluttering prey. Your song is a wild blackbird to me, and it may be that the sun will move far along the sky before I have captured it.' ''

Once transcribed and recorded, the Native American music brought to light by Burlin caught the attention of other musicians. One of them, her former teacher Ferruccio Busoni, used a collection of Native American melodies as the basis of his *Indian Fantasy.* The piece was first performed in 1915 by the Philadelphia Orchestra, conducted by the famous director Leopold Stokowski. The Natalie Curtis Burlin website quotes her reaction: ''With the first bars of the orchestral introduction . . . the walls melted away, and I was in the West, filled again with that awing sense of vastness, of solitude, of immensity.''

Became Interested in African American Music

Burlin's work with Native Americans convinced her of the need to promote minority rights in American society. Although she continued to travel in the American West and remained a lifelong advocate for Native Americans, Burlin broadened her scholarly focus in the years following *The Indians' Book* publication. Around 1910 she began to record and transcribe African American music at the Hampton Institute in Hampton, Virginia, a university established in 1868 to educate former slaves. The famous philanthropist George Foster Peabody, who funded much of her work, was a trustee at Hampton. Like Burlin, he wanted to expand educational opportunities for blacks.

The following year, Burlin and the violinist David Mannes founded the Music School Settlement for Colored People in New York, intending, as the website explains, ''to preserve and develop black music and provide musical education for children.'' Her efforts did not stop there, however. In 1912 Burlin was among a group of musicians who sponsored the first concert featuring black musicians at Carnegie Hall. The audience ranged from well-known professional musicians to everyday folks who simply loved music; music editors from the New York papers were also in attendance. Burlin was thrilled with the 125-member Clef Club orchestra directed by James Reese Europe. The website quotes her: ''It was an astonishing sight, that Negro orchestra . . . Europe uplifted his baton and the orchestra began (with an accuracy of 'attack' that many a great band might envy) . . . [A]s one looked through the audience, one saw heads swaying and feet tapping in time to the incisive rhythm, and when the march neared the end, and the whole band burst out singing as well as playing, the novelty of this climax—a novelty to the whites, at least—brought a very storm of tumultuous applause.''

In 1917, Burlin married Paul Burlin, an artist who was also enchanted by the beauty of the American Southwest. They were married in Taos, New Mexico, which had already become known as an artists' colony, thanks in part to Natalie Burlin's efforts. The couple created ''The Deer Dance,'' a pageant based on Pueblo Indian ceremonies. Burlin—now Natalie Curtis Burlin—based the music on native songs, and her husband designed sets and costumes.

Published *Negro Folk-Songs*

In 1918 Burlin, in association with the Hampton Institute, published the first of four volumes entitled *Negro Folk-Songs,* each one a collection of songs for a male quartet. Books I and II were collections of spirituals; Books III and IV were, as noted on the title page, ''work- and play-songs.'' As she had with *The Indians' Book,* Burlin strove to record, not change, the music she heard, noting in the foreword to the first volume: ''These notations of Negro folk-songs are faithful efforts to place on paper an exact record of the old traditional plantation songs *as sung by Negroes. . . .* I have added nothing and I have striven to omit nothing.'' True to

Burlin's philanthropic ideals, all proceeds from the volumes went to the Hampton Institute.

As she had on the Native American reservations, Burlin used her Edison recorder to capture the songs' intricate harmonies and rhythms. ''I lack entire faith in the study of wax records afar from the live voice of the singer,'' Burlin noted in the Foreword to Book II, '' . . . [but] the phonograph with its wealth of recorded detail . . . [is] an invaluable adjunct to the higher spiritual task of assimilating the folk-idiom and translating it mentally into terms of notation.''

Her interest in the *Negro Folk-Songs* books led Burlin to study the roots of black American music. She spent a year working with two African students at Hampton, one a Zulu from Natal (now South Africa), the other from Portugeuse East Africa (now Mozambique), recording their songs and learning about the religions and cultures of their respective societies. She intended to include these African songs in the American volumes, but decided instead to publish them separately as *Songs and Tales from the Dark Continent* in 1920.

Challenged White Hegemony

The Burlins moved to Paris in 1921. Her husband, who had begun to explore abstract and expressionist art, found the cultural climate in the United States too restrictive and chafed at the criticism he encountered even from fellow artisits. He found the European arts community more supportive. The move was a welcome one for his wife, whose earlier studies in Paris had made her familiar with the city. It also enabled her to attend the International Congress of Art History, held that year in Paris, as a delegate.

For all of her care and concern for the peoples she studied and whose rights she promoted, Burlin's views, seen with the clarity of historical distance, seem condescending. She referred to the Native Americans as ''simple people'' and ''children of the desert'' and portrayed their culture in an unrealistic and idealized light. Her views of African Americans could be considered patronizing: ''The Negroes possess an intuitive gift for part-singing,'' she noted in the foreword to Book I. ''This instinct, transplanted to America and influenced by European music, has flowered into the truly extraordinary harmonic talent found in the singing of even the most ignorant Negroes of our Southern States.'' It ''makes one wonder at the possibilities of the race,'' she mused in Book IV.

In her day, however, Natalie Curtis Burlin was ahead of her time in her advocacy for the rights of all peoples and all cultures. The preface to *The Indians' Book* quotes her fervent belief that ''only when we admit that each race owes something to the other, only when we realize our vast mutual human indebtedness, may we hope for . . . interracial . . . tolerance, understanding, and co-operation. . . .'' Speaking to the Congress of Art History, she railed against ''the everlasting monopoly of the white race,'' and praised the ''12 million Negroes who are 'good enough' Americans to die for American ideals in our wars.'' She defended America's multicultural heritage, saying, ''All America is not New England, but an agglomeration of races with a rich and diverse folklore.''

The speech, unfortunately, would prove to be one of her last public pronouncements. Only a few weeks later, on October 23, 1921, she was struck and killed by a speeding automobile in Paris while stepping off a streetcar.

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Carol Burnett

For 11 years beginning in 1967, Carol Burnett (born 1933) was the undisputed leader in television entertainment. On her long-running program for the CBS television network, *The Carol Burnett Show,* the multi-talented Burnett expanded and upgraded the concept of the television variety show, mixing song and dance routines, elegant costumes, and zany humor sketches in ways that appealed to a massive populous audience. She was one of the first actors to be allowed complete control of every aspect of the show's creation, without excessive interference from network brass. Since the show's final season in 1978, Burnett has remained active as a producer, actor, and playwright who is respected by her colleagues for her strong work ethic and adored by her audiences for her decidedly unpretentious demeanor.

Burnett was born on April 26, 1933, in San Antonio, Texas; her family moved to Hollywood, California when she was three. Her father suffered from alcoholism and chronic tuberculosis; her mother was a quick-tempered alcoholic who aspired to become a writer within Hollywood social circles. Her parents divorced when she was eight and Burnett was raised by her grandmother on her mother's side, a feisty old woman who instilled the young girl with values, as well as taking her to the movies up to eight times a week (Burnett's signature ear-tug at the close of her shows was a tribute to ''Nanny''). ''You might say 'poor' thing when you heard my parents drank and we were

on relief,'' the actor told *Newsday* reporter Blake Green in 1999, ''but that was the way it was with everyone in that neighborhood. I never had a picture that anything could be different, except in the movies, and I knew that was fantasy.''

When Burnett started college, she got a job as an usher at a Warner Brothers-owned movie theater. She was fired after she refused to seat a couple during the last five minutes of an Alfred Hitchcock movie. When Burnett was given her star on the Hollywood Walk of Fame in 1975, she asked that it be placed in front of that theater.

Burnett attended UCLA in 1951, originally to pursue a degree in English writing. She attended an actor's workshop and was so significantly enamored with the craft that she decided it would be her calling. As part of her final exam for her theater major, her theater professor made the class perform at an elegant black-tie party he was holding. A patron attending the party who saw Burnett perform gave her a small amount of money to go to New York City, in the hopes of entering show business. She graduated in 1954, left California for New York City and married her first husband, classmate Don Saroyan, soon afterwards. After a few stints in local shows, nightclubs, and some high-profile appearances on Jack Paar and Ed Sullivan's television shows, Burnett made it to the Broadway stage in a big way; in May 1959, she had landed the lead role as Princess Winnifred Woebegone in *Once Upon A Mattress* (a stage adaptation of the fable ''The Princess And The Pea''), under the direction of the acclaimed director George Abbott.

While appearing in *Once Upon A Mattress,* Burnett was discovered by representatives for television personality Garry Moore, who had a successful evening variety show on CBS. She auditioned for the show and after a few guest appearances, she was added to the full-time cast of *The Garry Moore Show* in November of that year; she stayed on until 1962. Audiences were enamored by Burnett's physical comedy, goofball facial contortions, and self-deprecating antics. While working on the Moore show, Burnett still found the time to record an album, appear in plays, host a radio show, and guest star in television shows, including an episode of *The Twilight Zone.* Her success had taken a toll on her marriage, however, and in late September of that year, she and Saroyan divorced.

After leaving the *The Garry Moore Show,* Burnett appeared on Broadway in the short-lived *Fade Out-Fade In,* some television specials, and opposite Dean Martin in her first film, *Who's Been Sleeping In My Bed?* She was offered the lead role in a musical comedy called *The Luckiest People* but suggested to the producers that they instead cast a then-unknown actress named Barbara Streisand (the show was later retitled *Funny Girl).* In May 1963, she married Joe Hamilton, a successful television producer she met on the set of the Moore show. But Burnett's biggest accomplishment was yet to come. During her frenetic schedule, representatives from CBS kept enticing the multi-talented performer with offers to perform in her own television show. Finally, on September 11, 1967, *The Carol Burnett Show* premiered on the network, with Burnett at center-stage, alongside a cast of regulars including Harvey Korman, Lyle Waggoner, and Vicki Lawrence.

The show was a vehicle for Burnett's range of talents, as well as a distillation of what she enjoyed in her various show-business experiences. She would start every show with a question-and-answer session with the audience, an idea she borrowed from her stint on Garry Moore's show (Moore never filmed his pre-show audience interactions for broadcast). Over the next 11 years, the show had amassed a dedicated following of viewers who tuned in to see an array of Burnett creations ranging from the lonely charwoman (a trademark character that Burnett never really thought that highly of); the high-strung Eunice Higgins (which fostered a spin-off show, *Mama's Place,* starring Lawrence as the elderly matron); and the highly inept office secretary Wanda Wiggins. The troupe was quite fond of doing parodies of television soap operas and classic movies. One of the show's most famous moments was during a parody of the motion picture *Gone With The Wind* (titled *Went With The Wind).* Then-fledgling designer Bob Mackie outfitted Burnett's Scarlett O'Hara character in a gown made of hanging curtains—with the rod still attached. That skit generated the longest laugh (reportedly ten minutes) from a studio audience in the history of the show. Veteran comedic actor Tim Conway joined the cast full time in 1975, adding an element of surprise with his keen improvising skills. Many viewers would tune into the show each night to see Conway routinely crack-up Burnett and the rest of the cast in mid-scene.

Sensing that the program had run its course, Burnett decided in February 1978 to end the show on a high note

instead of wearing out her welcome. After 11 years, 286 shows, and being honored by her peers with 22 Emmy Awards, *The Carol Burnett Show* ended on March 17, 1978. The two-hour show included a recap of classic footage, some long-running characters with new routines (Eunice Wiggins and Mama finally saw a family counselor), some guest appearances, and Burnett reprising her charwoman character for a final emotional farewell. As author J. Randy Taraborrelli succinctly stated in his 1988 Burnett biography, *Laughing Till It Hurts,* ''She tugged on her ear in recognition of Nanny. And then she turned around and walked into television history.''

In the years immediately following the show, Burnett became involved in a number of projects for film, stage, and television. She appeared in two movies directed by Robert Altman, 1978's *A Wedding* and 1979's *H.E.A.L.T.H.* She teamed up with actor Charles Grodin for a TV movie based on author Erma Bombeck's book, *The Grass Is Always Greener Over The Septic Tank,* in October 1978. The following year, she starred opposite Ned Beatty in a television movie, *Friendly Fire,* about a couple's search to find the truth about a son's death in Vietnam.

Working on the politically charged film sparked Burnett to voice her political beliefs publicly for the first time in her career; she was an advocate of the Women's Rights Movement and regularly spoke out in support of the Equal Rights Amendment. When her eldest daughter, Carrie, developed a drug addiction problem, Burnett and her husband got her medical treatment and went public with the story afterwards, a move that distanced her from much of the routinely secretive Hollywood elite, yet endeared her to the hearts of regular people who had friends and loved ones going through the same torment. Burnett appealed publicly for stricter drug laws and railed against stores that routinely sold drug paraphernalia.

Unlike many show-business denizens, Burnett has continued to make her private life public in an effort to stall sensationalist stories in gossip magazines. In the mid-1970s, the *National Enquirer* printed an anecdote that she was being drunk and disorderly in a Washington, D.C. restaurant. Incensed by the fabrication—and personally wounded because of how alcohol destroyed her parents—Burnett sued the paper. After seven years in the courts, a jury sided with the actor and awarded her a hefty sum. She gave the proceeds to charity.

In July 1981, she appeared as the treacherous Miss Hannigan in the film version of the musical, *Annie* and starred alongside Elizabeth Taylor in the HBO production, *Between Friends,* in 1984. Burnett's workload had put a strain on her marriage to producer Hamilton, and the two divorced in the spring of 1984.

In 1986, Burnett turned to writing, putting together *One More Time,* a memoir of her early childhood years growing up in Texas and California that took the form of an open letter to her three daughters, Carrie, Jody, and Erin. She returned to Broadway in 1995 in the comedic farce *Moon Over Buffalo* and appeared in several television specials. She also performed in the 1999 Stephen Sondheim tribute, *Putting It Together.*

In 1998, at the suggestion of her eldest daughter Carrie (herself a writer and actor), Burnett and Carrie collaborated on the script for a play based on *One More Time.* The project, *Hollywood Arms* (named after the building that housed the one-room apartment Carol and her grandmother lived in) was both fruitful and troubling for Burnett, as Carrie was under medical supervision for cancer. Sadly, Burnett's daughter died from lung cancer in January 20, 2002, just prior to the rehearsals before the project's Halloween 2002 premiere. When *Newsweek* writer Marc Peyser asked Burnett if her daughter would be proud of *Arms* landing on Broadway, she responded, ''No matter what happens to our play, my baby and I went the distance. For that, I'm grateful.''

During the writing of *Hollywood Arms,* Burnett took time out to do a speaking tour of the United States. The format of the program was the same question-and-answer sessions that ran at the beginning of each episode of her network series. The fact that audiences paid to see and hear Burnett answer questions, reminisce on her career, accept complements, and do her classic Tarzan yell, was a testimony to her affable and charismatic personality.

In November 2001, at age 69, Burnett secretly wed her third husband, Brian Miller, a percussionist for the Hollywood Bowl Orchestra. And although Burnett has been given generous offers to return to network television to host her own program, she has steadfastly refused. She cites the high cost of mounting a variety show production (back in the day, many of designer Mackie's gowns alone fell within the $30,000 to $50,000 price range) as well as having to deal with meddling ''suits'' from network offices making ''suggestions'' and demanding changes. Her original show has remained in syndication for years (under the title *Carol Burnett And Friends),* edited to a half-hour format with the musical numbers excised, due to regulations from the Musicians Union.

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Dick Button

Dick Button (born 1929), a dominant force in figure skating in the late 1940s and early 1950s, was instrumental in developing the sport in America. He is the only male figure skater to clench the ''grand slam'' of skating, winning the United States, North American, European, World, and Olympic championships in the same year. Button later became a somewhat controversial commentator on figure skating for television.

Richard Totten Button was born on July 18, 1929, in Englewood, New Jersey, the son of George and Evelyn B. (Totten) Button. He and his two older brothers, Jack and George, were raised in wealth and privilege. Button began skating when he was five years old, using his brothers' old skates.

When Button was 11 years old, he received his first pair of skates for Christmas. He wanted figure skates, but received hockey skates from his father. The skates were exchanged, but Button's burgeoning figure skating career was almost cut short again. The youngster was 5'2'' and weighed 160 lbs. His first coach did not believe he had any ability and would never learn to skate.

Early Skating Success

Button's parents found him another coach. He was first taught by Joe Carroll in New York City in 1942 and eventually would train with a coach who would become famous for instructing Olympians, Swiss-born Gustave Lussi. Button attended public schools in Englewood, New Jersey, until high school, when he attended the private Englewood School for Boys. For the next ten years, during his summers off from school, Button would train with Lussi in Lake Placid, New York, where the 1932 Winter Olympics had been held.

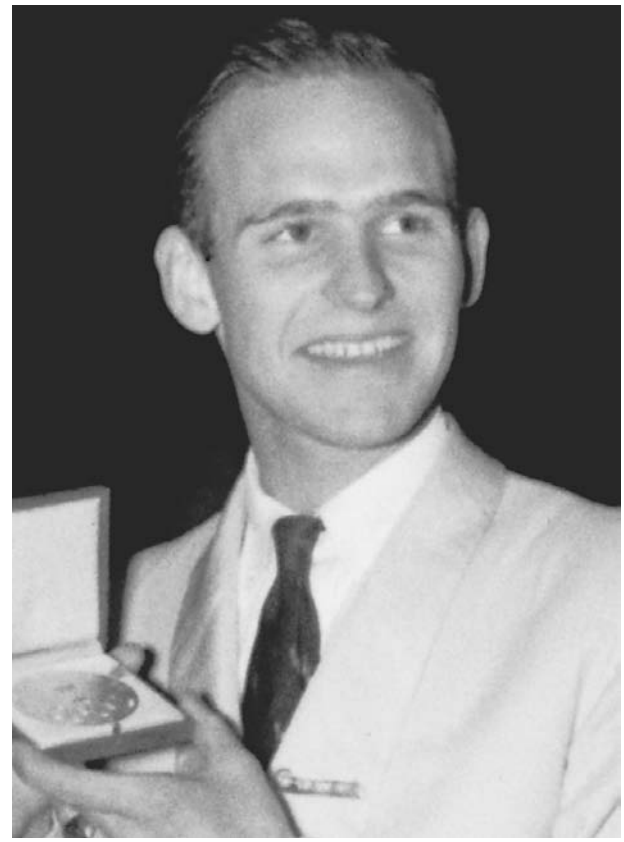

Button soon proved he had great natural ability. Combined with intense training and great coaching, he soon had success in competition. Button also grew into a 6'1'' frame. In 1943, he placed second at the Eastern States novice single championships. Showing his competitive spirit, Button was unhappy with his second place win. Later that year, he won first title. Button won the major novice singles championship at the Middle Atlantic States competition. He went on to win national men's novice (1944) and junior titles (1945).

In 1946, Button capped his rise to the top of American men's figure skating by winning the U.S. national senior singles championship, in Chicago, Illinois. He was only 16 years old at the time, the youngest man to win the title. Button had to come from behind to win, as he placed second after compulsory figures. This marked the first and only time a figure skater won the novice, junior, and senior titles in succession. Button would go on to win the men's singles title every year through 1952.

Changed Skating Style

Button competed at the 1947 World Championships, the first World's held since 1939 because of World War II. He placed second to Hans Gerschweiler, though some believed Button should have won. This finish prompted Button to change his skating style. In addition to becoming more precise in his school figures, more importantly, he became more bold and daring in his free skate.

The new approach in free skate allowed Button to emphasize power in his spins and jumps, becoming more

artistically daring. He also focused on developing new jumps and spins, especially jumps. Button was encouraged in his pursuit by Lussi, who was a disciplinarian but also supported Button's quest for innovation. Button's work in this area paid off in 1948 when he won his first world championship. This marked the beginning of his fame as a powerful figure skater. Button would go on to win the world championship every year through 1952.

While Button was reaching the summit of the figure skating world, he still attended Englewood Boys School. He lettered in football and played baseball there, but figure skating was his main focus. Button skated for hours every day, rising early for school, to skate, and to pursue other sports. He graduated in 1947 then took a year off of school to train for the 1948 Olympics.

To practice for the Olympics, Button competed in the 1948 European championships in Prague, Czechoslovakia. Not only did this competition assist Button in preparing for the Olympic games, it allowed him to show off his newly developed style to the judges so they might be more favorable later on. It was the first time an American competed, and Button impressed the judges enough to win the title. After this victory, non-Europeans were excluded from competing for the championship.

Won First Olympic Gold

Button cemented his status as a leading figure skater at the 1948 Winter Olympics in St. Moritz, Switzerland. This was the first time the Olympics had been held since 1936. Button was leading after school figures, then won the gold medal with his free skate.

Button's free skate was innovative for several reasons. He did two moves on the ice that had not been done before in world competition. Button did the first double axel (a jump that rotated in the air for two-and-a-half rotations) and the Button camel (the first version of the flying camel, a jump into a spin). Button landed the double axel for the first time two days before the competition, then landed it perfectly in competition.

Button won the Olympic Gold Medal when eight of nine judges gave him first place. In 1948, Button won all five major championships: Olympic, European, World, North American, and United States. He was the only American to accomplish it, and the first man to ever do it. Button's win marked the beginning of American influence in skating, which had been dominated by Europeans for a number of years. Button's new style made free skate more important than the compulsory figures, which had previously been the more important part of competition. Eventually, figures would be eliminated and it was the free skate that would attract audiences.

Entered Harvard University

In the fall of 1948, Button entered Harvard University. He could have gone to Yale University, but Yale would not let him take time off to compete as a skater. While attending college, Button continued to win the World and U.S. championships, as well as a number of North American championships.

In 1949, Button won the Sullivan Award as the United States' outstanding amateur athlete. This was the first time a figure skater won the prestigious the award, the finest honor an amateur athlete could receive. Button's win also showed the increased importance of figure skating.

As Button continued to win major competitions, he also was more innovative as a skater. He developed a number of jump combinations. In 1949, he came up with the double loop combo of two double loops. In 1950, Button devised a triple double loop. In 1951, he did a double axel, double loop. These combinations would go on to become something many high level skaters would learn.

Won Second Olympic Gold

In 1952, Button repeated his gold medal victory at the Olympic Games in Oslo, Norway. Again, button achieved something no skater had done before. He landed a triple loop in his free skate program, the first time he or any skater had done a triple jump in competition. Button was in the lead after school figures, but would have lost the gold medal had he not landed the triple loop.

The evolution of Button's triple loop was one of frustration. Button had spent the summer of 1951 trying to execute the jump, but some coaches thought it would be impossible. He became so focused on the triple loop that it negatively affected his ability to do his other jumps. Button finally let it go for a while, only to try again just before Christmas in 1951. This time, Button finally got the feel for jump and was able to do it at the Olympic Games.

Button liked winning gold medals, but he told Vinny DiTrani of *The Record,* ''Being handed the gold medal is like being presented the Nobel Prize for peace. It's a thrill, but there were even greater thrills along the way when you were doing the things for world peace that earned you the honor.''

Retired as an Amateur

In 1952, Button graduated from Harvard with his B.A. The university later gave him a special Harvard ''H'' for athletics. He also retired from amateur competition. Button became a professional figure skater touring with the Ice Capades during his vacations from Harvard Law School. Button graduated from law school in 1956 and passed the bar in Washington, D.C., but never really practiced. He continued to skate, appearing in a Goodwill Tour of Moscow, USSR, in 1959.

Became Commentator

In the early 1960s, Button started for ABC and other television networks as a color/expert commentator for figure skating competitions. He was considered as controversial for his opinions as he was hard on skaters. Some considered him fair, but others believed he played favorites.

Describing his technique as an announcer, Button told Jane Leavy of the *Washington Post,* ''I have carte blanche to say anything I want. I've never been cut, called down, or told to shut up. When I've asked for guidance, they say, 'Tell it the way you see it.' If anyone holds back, I do. I'm

reporting skating to 200 million people in the country. Probably only 25,000 to 50,000 understand the sport and only 1,000 really understand. My job is to educate them and make them aware of it.'' Button won an Emmy for his commentary in 1981 as Outstanding Sports Personality Analyst.

Button was also associated with television in another way. He formed a television production company with partner Paul Feigay, Candid Productions. This company produced sport and entertainment series that included national and world figure skating and gymnastics, horse shows, and national pentathlon. Button's company also created sports-oriented programs, such as *The Superstars, The Superteams,* and *The Battle of the Network Stars.* These were reality, made-for-television sports competitions that were very popular in the 1970s, but also continued to air in the 1980s and 1990s. Button also created figure skating championships through this company, including the World Professional Figure Skating Championship in 1980.

Button, involved in another aspect of the entertainment world, invested in and produced a number of stage productions in New York City, primarily on Broadway. Among these productions were *Sweet Sue* with Mary Tyler Moore and *Artist Descending a Staircase.* Button also did some appearances himself. He skated in *Hans Brinker and the Silver Skates* for television and was an actor in movies like *The Young Doctors* and stage productions such as *South Pacific.*

Married to Slava Kohout, with whom he had two children, Emily and Edward, Button was considered one of the best figure skaters ever. International Figure Skating publisher, Mark A. Lund, as quoted by *Business Wire* when Button was selected to be man of the century for figure skating, said ''No other individual in the 20th century represents the sport better than Dick Button. From his technical innovations to his creation of the world of professional figure skating competitions with the World Pro, Dick Button has by far had the most influence on the sport during the last century.''

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C

Jane Campion

Australian director and screenwriter Jane Campion (born 1954) created a number of films with strong female protagonists starting in the late 1980s. Among the best known of her works was the Academy-award-winning film *The Piano* (1993).

Campion was born on April 30, 1954, in Wellington, New Zealand, the daughter of Richard Campion and Edith Armstrong. Her father was a theater director and her mother was an actress. They had met when both were students at the Old Vic in England. Together, they co-founded the New Zealand Players. Campion was raised in Wellington, with her older sister, Anna, with whom she would later collaborate, and her younger brother, Michael.

While Campion was interested in acting, she did not immediately follow the family tradition. Instead, she attended Victoria University in Wellington and earned a bachelor's degree in structural anthropology. She then went to Europe where she studied art in Venice, among other places. Eventually, she went to London where she worked as an assistant for a filmmaker who did documentaries and commercials. She also studied at the Chelsea School of Arts in London.

Became Interested in Film

Campion finished her diploma in art at the Sydney College of Arts in Sydney, Australia. She majored in painting and sculpting, but she discovered her true calling during her last year at the college, when she began making super-8 films. Her first short film, *Tissues* (1980), got her into film school.

In 1981, Campion entered the Australian Film Television and Radio School. There, she made three significant short films. She was the director, writer, and editor of *Peel* (1982), which focused on a power struggle over discipline between a father and a son. In 1984, she made *Passionless Moments* and *Girl's Own Story,* the latter focusing on brother-sister incest.

After graduating from the school in 1984, Campion spent several years working with the government-funded Women's Film Unit. She wrote and directed *After Hours* (1984) a film about sexual harassment. Campion then moved into television. She directed an episode of the series *Dancing Daze.* In 1985, she directed her first television movie, *Two Friends,* which was released theatrically in the United States in 1996. The film focused on a female friendship and how it changed over time and was told in reverse chronological order.

Early Features

In 1986, Campion won the Palme D'Or at the Cannes Film Festival for best short film for *Peel,* garnering her much attention. She then began working on the script, with former boyfriend Gerald Lee, for what became her first feature film, *Sweetie.* The disturbing black comedy was released in 1989 and won several prizes.

Sweetie focuses on a dysfunctional family. The movie tells the story of Kay, a shy woman who is engaged to Louis but cannot enjoy life. Her already sad world is turned upside down when her sister, Dawn, also known as Sweetie, enters her life again. Dawn is obese, mentally unstable, and uncontrollable, and she was doted on by her parents her whole life. Dawn was led to believe that she was bound for show

business since childhood, and her actions and needs take over her entire family and the movie.

Audiences and critics often had extreme reactions to *Sweetie,* positive and negative. Vincent Canby of the *New York Times* wrote: ''It is funny, though one doesn't often laugh at it, and sad, without ever asking for tears. Instead, it demands that it be taken on its own spare terms without regard to the sentimental conventions of other movies. At its best, it is audaciously unreasonable.''

In 1990, Campion directed her second feature, originally made for New Zealand television as a miniseries. It was *Angel at My Table,* a movie about author Janet Frame adapted from her autobiography. The film had a dreamy, slow quality and focused on how men controlled, betrayed, and condemned Frame.

Angel at My Table depicts all of Frame's tragic life. After a difficult childhood, Frame worked briefly as a teacher before having a nervous breakdown. She was misdiagnosed as a schizophrenic and forced to live in a mental institution for eight years. After receiving hundreds of electroshock treatments, Frame was nearly lobotomized until a doctor discovered that she had won a literary prize for poetry. Frame left the institution and eventually found her calling as a writer.

Though *Angel at My Table* received mixed reviews in the United States, it was generally liked. The film won a number of prizes, including the Silver Lion at the Venice Film Festival. In many ways, this was Campion's breakthrough film, setting the stage for her biggest artistic triumph, *The Piano* (1993).

Acclaimed for *The Piano*

Though *The Piano* began with some development money from the Australian Film Commission, the film was Campion's first big-budget production, financed with French money. Campion had been working on the script since 1984, and she had long wanted to do a story about the colonial days of New Zealand.

Set in 1850, *The Piano* focuses on a mute Scottish woman named Ada, who does not speak only because she chooses not to. Her only means of communication is her piano. She has an illegitimate, young daughter, who is just as free-spirited as her mother. Ada enters into an arranged marriage with a New Zealander and moves to that country. Her new husband, Stewart, is a farmer who will not take the piano to their new home. He sells it to a man, Baines, who lives with the natives. Baines offers to give the piano back to Ada if she teaches him to play. Ada and Baines eventually become lovers, and after several plot turns, Ada leaves her husband for him.

The Piano was a huge international hit. It won numerous awards, including the Palme d'Or at Cannes. Campion was the first female director to win that award. She was also nominated for the Academy Award for best director.

Campion was developing a solid reputation as a film director. Actor Sam Neill, who played Stewart, told Mary Cantwell of the *New York Times Magazine,* ''Jane works in an unusually intimate way with people. When you're an actor, you're always putting yourself in other people's hands anyway, and she repays the gesture many times over. Jane's interested in complexity, not reductiveness, and very sure of what she's doing. If you have an opinion contrary to hers, she listens with the greatest care and consideration, then does what she had in mind all along.''

The same year that *The Piano* was released, Campion formed a production company, Big Shell Films, with her producer-director husband Colin Englert. Also that year, the couple had a son, Jasper, who died 12 days after birth. In 1994, their daughter Alice was born.

Later Films

Campion's films after *The Piano* could not match its success. In 1996, she directed an adaptation of Henry James' novel *The Portrait of a Lady.* The story focuses on Isabel Archer (Nicole Kidman), an American expatriate who lets her potential die and enters into an unhappy marriage with Gilbert Osmond. Reviews of the film were mixed and box office returns paltry.

In 1999, Campion directed and co-wrote, with her sister Anna, *Holy Smoke,* a contemporary story about religion, cults, and male-female relationships. The plot focuses on Ruth Barroon, a young woman from the suburbs of Sydney, Australia, who joins a religious cult in India to find enlightenment and spirituality. Ruth returns to her home after a desperate visit by her mother. When she comes home, she finds that her family has tricked her and hired a

deprogammer, J.P. Waters, to force her out of the cult. Ruth ends up manipulating Waters, and the pair become lovers.

While many critics praised the themes of the movie, the script was seen as conventional and obvious. As Janet Maslin wrote in the *New York Times,* ''as *Holy Smoke* moves from its early mix of rapture and humor into this more serious, confrontational stage, it runs into trouble. For one thing, the characters as written are an impressionable young woman and a tough older man. . . . And it doesn't help that the screenplay . . . threatens to become heavy-handedly ideological beneath its outward whimsy.''

Campion's next movie was a Hollywood production. In 2002, she adapted the best-selling novel, *In the Cut.* Her first film set in the United States, *In the Cut* is an erotic thriller focused on a female linguist who falls in love with a cop who is investigating a serial killer. Originally, *In the Cut* was supposed to star Kidman, but she was replaced by Meg Ryan. Campion encountered problem when Miramax dropped the film, but it was scheduled for distribution in 2003.

Throughout her career, Campion was generally regarded as an important original female voice who depicted strong women characters. As Jay Carr of the *Boston Globe* wrote in 1999, ''With her embrace of the bizarre and the private, Jane Campion has become film's poet of the human interior. It's not so much her way of focusing on the suppressed voices of women that marks her art. Rather, it's her stubborn belief that these voices will be heard, sooner or later, one way or another. . . . Campion's films are genuflections to the staying power of powerless woman.''

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Thomas Campion

An English poet best known during his lifetime as an author of Latin poetry, Thomas Campion (1567–1620) is chiefly remembered for his songs for voice and lute and a number of masques celebrating occasions at court. He produced theoretical writings on music composition and in *Observations in the Art of English Poesie* (1602) called for the use of classical meter in English poetry.

Campion was born to John and Lucy Campion in St. Andrew's parish, Holborn, on February 12, 1567. His father died in 1576, and his mother, who was the daughter of one of the queen's sergeants-at-arms, remarried but was soon widowed. After remarrying again, Campion's mother died herself, and from 1580 he was raised by his stepfather, Augustine Steward. Campion was educated at Peterhouse, Cambridge, but left in 1584 without taking a degree. During the late 1580s he studied law at Gray's Inn, where he developed an interest in musical arts and participated in dramatic performances but never completed his legal training. Based on evidence in his writings, biographers believe he left England in 1591 to accompany Robert Devereux, Second Earl of Essex, on a military campaign to Rouen, in Normandy.

Campion's first published works are believed to be unsigned lyrics included by Thomas Newman in an edition of Sir Philip Sidney's *Astrophel and Stella* in 1591. His first attributed work, the Latin volume *Thoma Campiani Poemata,* was published in 1595 and contained epigrams, elegies, and other verse works, including ''Ad Thamesin,'' an epic recounting the defeat of the Spanish Armada.

In 1601 Campion and his friend, Philip Rosseter, a musician in the court of King James, collaborated on the volume *A Booke of Ayres.* Campion contributed the first 21 songs and a prose exposition on music theory. Campion related the composition of an ayre to that of an epigram in poetry, praising simplicity and condemning the popular madrigal style of the era as overly complex. He wrote in the preface to *Book of Ayres,* ''what Epigrams are in poetrie, the same are ayres in musick, then in their chief perfection when they are short and well seasoned.'' His musical contributions to the volume include ''Though You Are Young and I Am Old;'' ''Come, Let Us Sound with Melody,'' a rendering of Psalm 19 in Sapphic meter; and ''I Care Not for These Ladies.''

Observations in the Art of English Poesie, Campion's treatise on poetry, was published in 1602. In it he denounced rhyming verse as facile and inartistic and advocated instead the use of classical, quantitative meters, that is meters based on quantity—determined by duration, or the time it takes to express a syllable—rather than on accent. As an example of his theory, he exhibited ''Rose-Cheekt Lawra:'' ''Rose-cheekt Lawra, come / Sing thou smoothly with thy beawties / Silent musick, either other / Sweetely gracing.''

During this same period Campion went abroad to pursue medical studies at the University of Caen in Normandy. He returned to England a degreed physician and set up a medical practice in London in 1605. While his profes-

sion provided necessary income, he continued his artistic pursuits, and in 1607 he produced the *Lord Hay's Masque,* a presentation at the court of King James celebrating the marriage of James Hay, a Scottish courtier later created first Earl of Carlisle, to Honora Denny, the daughter of a wealthy English nobleman. Depicting the resolution of a disagreement between Diana and the knights of Apollo through the intervention of Hesperus, the masque reflects the symbolic union of Scotland and England in the nuptial occasion and the actual union of the countries under James's rule.

Campion returned to theoretical writing with *A New Way of Making Fowre Parts in Counter-point,* published circa 1610. In it he advocates using the bass line rather than the tenor as the basis of musical harmony, a shift in composition that Anthony Burgess called ''innovative'' in a 1970 review of Campion's works.

In November 1612, during the preparations for Campion's next court masque (a celebration of the marriage of Princess Elizabeth to Frederick, Elector Palatine), the sudden, unexpected death of Henry, the Prince of Wales, inspired Campion's *Songs of Mourning,* a collection of elegies with accompanying music by Giovanni Coprario. In February 1613 Campion's *The Lord's Masque* was at last performed at court, with scenery and decoration by the celebrated architect Inigo Jones. Within the following year Campion was commissioned to write two additional masques for the family of the influential Lord Chamberlain, Thomas Howard, Earl of Suffolk. The first of these was a production mounted for the entertainment of Queen Anne as she traveled between London and Bath in April 1613, making a stop in Reading. Known as *The Caversham Entertainment* after the location in which it was performed, the production drew on traditional pastoral themes and characters and was divided into two parts, the first occurring out of doors as the queen's entourage approached the estate, and the second presented indoors on the following evening. Later in the same year Campion composed an entertainment on the occasion of the marriage of Suffolk's daughter, the Countess of Essex, a seventeen-year-old divorcee, to Robert Carr, Earl of Somerset. The success of the masque as an entertainment, published in 1614 as *The Description of a Maske: Presented in the Banqueting Roome at Whitehall on Saint Stephen's Night Last,* has been overshadowed by the subsequent events that involved the unwitting Campion and others close to the Howard family in a murder plot. Somerset's friend, Sir Thomas Overbury, who had strongly opposed the marriage, was imprisoned on false charges and slowly poisoned by Frances Howard. Campion, though questioned and cleared during the investigation, had unknowingly collected the bribe that secured the silence of tower guards in the matter.

In addition to the masques composed during 1613, Campion also published *Two Books of Ayres.* The first part of the collection contains songs of a religious or devotional nature, including ''Never Weather-Beaten Saile,'' which, according to Elise Bickford Jorgens in the *Dictionary of Literary Biography,* ''illustrates [Campion's] intricate and careful creation of musical and verbal rhythm out of the accentual pattern of the words and the sensitive distribution of the vowel sounds.''

The second part of the volume comprises love songs, including ''The Peaceful Western Wind'' and ''There Is None, O None but You,'' both of which critic Thomas MacDonagh characterized in 1913 as ''masterpieces of melody.'' According to biographer Walter Davis, ''In the texts of the songs'' of 1613, Campion ''developed contrast, the literal and factual, and he was developing a style that would culminate in a dry realistic tone that encouraged a vibrant complexity of attitude. In his music he was incorporating many different voices, and was moving toward heightened speech rather than suggestive dance melody as a model for what music should be.'' In 1617 Campion published a final song book, *Third and Fourth Books of Ayres.* MacDonagh praised the collection for presenting ''an ever new variety of rhythm and rime and colour,'' citing such works as ''Thrice Toss These Oaken Ashes in the Air'' and ''Now Winter Nights Enlarge,'' which concludes, ''The Summer hath his joyes, / And Winter his delights; / Though Love and all his pleasures are but toyes, / They shorten tedious nights.''

Tho. Campiani Epigrammatum Libri II. Umbra. Elegiarum liber unus, Campion's final work, was published in 1619. This work enlarges and revises his earlier Latin poetry, including *Ad Thamesin,* and presents a number of new epigrams on medical subjects and elegies on love and faithfulness. *Umbra* narrates the tragic story of Iolde and her son Melampus. According to Dana F. Sutton, ''the poem deals with destructive dreams and beguiling false visions'' and through its subtext suggests that ''physical beauty, and the love it engenders is a destructive snare and delusion.''

Campion died in London on March 1, 1620, and was buried at St. Dunstan's in the West, Fleet Street.

In the century following his death, Campion's reputation diminished as new styles of music and poetry evolved. Interest in his compositions was revived during the early twentieth century with the publication of *Campion's Works,* edited by Percival Vivian in 1909. Commentators of the era generally favored the achievement of his lyrics over his songwriting, a view held by Bruce Pattison, who in 1946 called Campion ''the finest lyric poet of his age.'' A later estimation, advanced by Anthony Burgess in 1970, holds that ''Campion is possibly unique in possessing a total mastery of both crafts . . . and a precise knowledge of the relationship between them. In both he was not merely an inspired empiric but a powerful theorist.'' Of his dramatic works, biographer David Lindley has noted in the *Dictionary of Literary Biography* that ''Campion's masques are significant examples of their kind. In them may be traced the evolution of the early Jacobean masque, its music and scene design. Each of them offers an interesting gloss on the significant political events they celebrated. If their symbolism is fully and sympathetically understood then often-repeated criticism of Campion's lack of structural ability is shown to be false.'' In 1996 Jorgens summarized, ''Campion's importance for nondramatic literature of the English Renaissance lies in the exceptional intimacy of the musical-poetic connection in his work. While other poets

and musicians talked about the union of the two arts, only Campion produced complete songs wholly of his own composition, and only he wrote lyric poetry of enduring literary value whose very construction is deeply etched with the poet's care for its ultimate fusion with music.''

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Ion Luca Caragiale

Often considered the voice of Romanian literature and his native country's best playwright, Ion Luca Caragiale (1852–1912) reflected the language, people, and concerns of Romania in his work. Caragiale was best known for his eight plays—most of which were social comedies—though he also had an extensive body of fiction, dramatic criticism, other works of nonfiction, and one novella to his name.

Caragiale was born on January 30, 1852, in Haimanalele, in what was to become Romania. He was the son of Luca and Ecaterina (nee Karaba) Caragiale. His father was the eldest of three sons, who all had careers in the theater as actors, directors, and playwrights, and were of Greek origin. Luca Caragiale began as an actor, but later became a judge, lawyer, and administrator of an estate. Caragiale also had a sister.

As a child, Caragiale received his education in Ploesti, beginning in 1857. It was not a complete or particularly even education at a local grammar school, then the Ploesti Gymnasium for three years, from 1864 to 1867. In many ways, Caragiale was largely self-taught and cultivated his own study of literature.

Studied Acting in Bucharest

When Caragiale was 16, he went to Bucharest to enter the family business. He entered the acting school run by one of his uncles, Iorgiu ''Costache'' Caragiale. The uncle ran the Bucharest Drama Conservatory. While a student there, he studied acting, mime, and dramatic recitation. While Caragiale wanted a career in the theater, his studies were cut short because of the death of his father when he was 18 years old. He then became the sole supporter of his mother and sister.

To financially provide for his mother and sister, Caragiale worked a number of jobs, while also building a career in the theater and in publishing. He was employed in a tobacco factory, a beer garden, as a copyist for the Prahova County Court House, private tutor, and translator of French literature. In 1870, he worked as a prompter for the National Theatre in Bucharest. Caragiale was also the proofreader of two newspapers and a freelance journalist.

Published First Works

In the early 1870s, Caragiale began publishing sketches and poetry. In 1873 and 1875, he had sketches published in the satirical review *Ghimpele.* In 1874, Caragiale published his first poem in a review published in Bucharest. He then moved on to working as a freelance journalist, often writing theater criticism for a number of publications including *Romania libera* and *Convorbiri literare.* Caragiale also held several positions in running publications. In 1877, he was the publisher of *Clapomul,* a humor periodical. Caragiale both wrote for and was a member of the editorial board of *Timpul* from 1878 to 1881.

Thus, before Caragiale ever established himself as a playwright, he was somewhat known, at least in Bucharest, for his literary works. In his writing for *Convorbiri literare,* Caragiale was a recognized member of the literary circle, Junimea (which means youth). The journal was their publication. He eventually became a leader in the group, though he was forced out after ten years in the early 1880s because of his critical attitude.

Began Writing Plays

By the late 1870s, Caragiale began writing the plays that would cement his reputation as an important playwright in Romania. In both his plays and the prose he wrote for much of his life, he displayed an ear for the language, customs, and manner of Romanians, especially the common person, and successfully used them in comic and satirical ways. Caragiale was very observant of the human condition and our tendency towards mistakes and used what he saw and heard in his stories, which often focused on social conflicts and political corruptions. The plays, especially, were full of action and fast-paced, employing stock characters who spoke witty dialogue but often failed to succeed in their goal.

Caragiale's first foray into writing plays was two translations of French works into verse done in 1878, *Roma Invinsa* and *Lucretia Borgia.* His first original work of important was *O noapte furtunoasa sau numarul (A Stormy Night,*

or Number 9; 1879 or 1880). The story was centered around a love triangle between a man, Dumitrache, and wife, Veta, and the assistant of the husband/wife's lover, Chririac. Dumitrache is a jealous and mean man who is employed as the head of the civil guard. Because of his worries about his wife, he has his assistant, Chririac, guard his home, though his assistant is already his wife's lover. When Rica, his wife's sister's lover, comes to the home in error, the intricacies of the relationship are nearly revealed. Though the play was later considered important, it was originally banned from performance and labeled immortal and unpatriotic.

A second significant play from the same time period was also a satire, but more of a political comedy with similar elements of social commentary. *Conul Leonida fata cu reaciunea (Mr. Leonida and the Reactionries;* 1880) also featured a couple at its center. The provincial man, Mr. Leonida, relates the story of the Romanian republic that existed for a brief three weeks, to his wife Efimita. A republican, he also tells her his idea for a utopian society. Later that night, shots ring out. At first, Leonida believes that the revolution is taking place, and later, that they reactionaries are after him because of his ideas. Both assumptions are wrong, and he learns that the shots are coming from a Shrove Tuesday celebration.

Though *Conul Leonida* did not have the same controversial opening as *A Stormy Night,* when Caragiale originally wrote it, the play featured two aristocratic characters at its center. Theater officials would not allow the play to be performed until he changed them to two provincials. This allowed the characters to be viewed as more farcical and satirical by the audience. While Caragiale was gaining much notoriety as a playwright, he was also still holding other jobs to support his family. From 1881 to 1884, he served as an inspector of schools.

Wrote *A Lost Letter*

In 1884, Caragiale wrote what many consider his masterpiece as a playwright, *O scrisoare pierduta (A Lost Letter;* 1884). This was a comic satire about political corruption, which explores the victory of a blackmailer in a provincial government election. Like Caragiale's other important plays, *A Lost Letter* features a love triangle. The letter referred to in the title is from the wife of a candidate to an election official and is romantic in nature. The letter is lost and found by others who want to win the election and/or bring down the candidate. Caragiale's depiction of the events surrounding this election is very cynical, with most of the characters not even being likable. Despite this, the play had a long life and was performed for many years.

Another significant play of this time period was *D'ale carnavalului (Carnival Adventures* or *Carnival Scenes;* 1885). This complex farcical comedy was set in Bucharest during carnival time. The story focuses on romantic intrigues among the lower class characters. Several couples deceive each other and their lovers. Originally, *Carnival Adventures* was only performed twice because it was considered violent and crude.

As Caragiale became established as a significant playwright in Romania, he briefly held a post of importance there. For a few months at the end of 1888 and the beginning of 1889, he was the director general of the National Theatre in Bucharest. As a playwright, Caragiale was also maturing. In 1889 or 1890, he wrote *Napasta* (also known as *False Accusations, Injustice,* and *False Witness),* which was a tragedy-comedy but more serious than his other works. It was often compared to Fydor Dostoyevsky's novel *Crime and Punishment* and Leo Tolstoy's *The Power of Darkness.* The central character is a woman named Anca. She is a widow who has remarried to the man, Dragomir, who killed her husband. He was not convicted of the crime, but his friend Ion was. The play focuses on Anca's revenge on Dragomir. Like his other plays, *Napasta* was controversial in its time period.

Stopped Writing Plays

After *Napasta,* Caragiale did not write plays for the most part because he did not make much money at it and he needed to take care of his own family. In 1889, he married Alexandrina Burelly, with whom he had one son, Luca Ion—who also grew up to be a writer—and daughter Ecaterina. The couple also had another daughter who died in infancy. (Caragiale also had an illegitimate son, Mateiu Caragiale, who also became a writer.) Caragiale again returned to non-theater-related jobs, but continued to write short stories, fiction, and non-fiction in periodicals.

In 1892, Caragiale published two collections of short stories. Many of these stories retained his comic bite and reflected Romanian life. They often showed the life of lower class people like peasants and clerks. One famous short story published that year was ''O faclie de Paste'' (''The Easter Torch''), a condemnation of anti-Semitism. He published another collection of fictional pieces in 1901.

In the 1890s, Caragiale again returned to publishing work in a multi-faceted way. In 1893, he was the founder and editor of *Mortful roman,* a humor magazine. It was revived in 1901. In 1894, he was the producer, with George Cosbuc and Ioan Slavici, of the magazine *Vatra,* a family publication. He was also a contributor to *Vointa nationala* in 1895 and *Universul* between 1899 and 1901. Though Caragiale worked in publishing, he also continued non-related occupations as well. He was a civil servant at the Romanian Department of State Monopolies between 1899 and 1901.

Lived in Voluntary Exile

In 1901, Caragiale was sued by a theater critic for plagiarism. This caused much psychological stress for him, though he eventually proved his innocence. Such incidents led to his decision to move his family to Berlin, Germany, in 1904. That year, he received a long-awaited and previously disputed inheritance from an aunt. Caragiale had never really been happy in Romania, in part because he felt unappreciated as a writer in his native country. He also continued to have problems supporting his wife and children there.

While in exile, Caragiale continued to write, often contributing sketches and stories to periodicals published in Romania. In 1907, he published *Din primavara pana in*

toamna (From Spring to Fall), a sociological piece of commentary that was originally published in *Die Zeit,* a German magazine. Two years later, he published a novella, *Kir Ianulea (Lord Ianulea).* This was his version of Niccolo Machiavelli's stage play *The Marriage of Belphagor.* In this fantasy, an imp from hell is sent to investigate human women on earth by the devil. The title refers to the name and form the imp takes when he lives in Bucharest as a Greek merchant. In this form, he marries a shrew and is bankrupted by her. Negoita, a man, saves him. The imp gives his rescuer wealth. The imp goes back to hell, while his wife and Negoita to heaven.

Caragiale died in Berlin, Germany, on July 9, 1912, of arteriosclerosis. He was buried there, but later he was reburied in Romania. Though Caragiale had a following and name recognition in Romania during his lifetime, he was also criticized and unappreciated there. After his death, he became more recognized for his importance to Romanian drama. Fifty years after his death, he was given a week-long tribute in which his plays were performed. Caragiale's plays seemed especially relevant when the Communists were in control and were oppressive. In the 1980s, his plays were banned until the dictator Nicolae Ceausescu was taken out of power in 1989.

Though Caragiale only wrote eight plays, he was arguably the best playwright produced in Romania. He was the first playwright to reflect the realities, speech, and manner of Romanian people and life and influenced other playwrights including the Romanian-born Eugene Ionesco. As Eric D. Tappe wrote in his book *Ion Luca Caragiale,* ''He prided himself on his knowledge of Romanian and would say: 'Not many are masters of it as I am.' ''

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Jacob Cats

Jacob Cats (1577–1660), seventeenth-century poet, moralist, and statesman, was one of the leading poets in the golden age of Dutch literature. His emblem books, which reflected a stolid Calvinist philosophy, exhorted readers to virtuous and industrial lives. Enormously popular, the books became the source of many well-known maxims and proverbs, giving him the title of ''Father Cats,'' a fond soubriquet still used by modern Dutch to describe him.

Jacob Cats was born on November 10, 1577, the youngest of four brothers in Brouwershaven, Zeeland, the southernmost province of what is now the Netherlands. After his mother's death and his father's remarriage, Cats and his three brothers were sent to live with an uncle in the same province. After attending school in Zierikzee, Cats began his legal studies at the University of Leiden, then traveled to France to earn a doctor of laws degree in Orléans. After a further period of study and work in Paris, he returned to the Netherlands. Settling in the Hague, he began to work as a lawyer, where, the *1911 Edition Encyclopedia* notes, ''his pleading in defence of [a] wretched creature accused of witchcraft brought him many clients and some reputation.''

His success in the courtroom gave him the means to consider marriage, but an engagement was broken off when he contracted a mysterious, debilitating fever that lasted for two years. Desperate for treatment, he went to England, but was unable to find any relief. He went back to Holland, resigned to death, but received a new lease on life when he was unexpectedly ''cured'' by a charlatan.

Restored to health, Cats went to Middelburg, Zeeland, in 1603, where he opened a law practice. Two years later he married a wealthy heiress, Elisabeth van Valkenburg, and settled down to a prosperous existence. The Twelve Years' Truce (1609–1621), an interruption of the Eighty Years' War that eventually gave the Dutch their independence from Spain, was a period of comparative tranquility. In this favorable climate Cats and his brothers became wealthy draining and reclaiming land that had been flooded during the war—a profitable undertaking in a country where most of the land lies below sea level.

A successful businessman, Cats became a prominent political figure in the cities of Middleburg, and later, Dordrecht. He was appointed an advocate, or pensionary, a public servant that conducted much official municipal business. From 1636 to 1651 he served as Grand Pensionary of Holland, the most powerful of the Netherlands provinces. This prominent position had national importance, giving him a role in foreign policy. He was sent on at least two diplomatic missions, both to England: one in 1627 to Charles I and a second, unsuccessful venture 25 years later to Oliver Cromwell.

Like Dante and Chaucer before him, however, Cats was more than a mere civil servant. He is best known as a poet and author of emblem books—illustrated collections of didactic and moralistic (although clever and often humorous) poetry. These books, which had become popular in Europe, had begun with *Liber emblemata* published in 1531 by Andrea Alciato, an Italian lawyer.

Emblem books were immensely popular, especially among the pious and hard-working Calvinists of the Nether-

lands. In recent years they have also become valued as treasure troves of sociological and historical detail, illustrating not only many facets of daily life in the seventeenth century, but the moral and philosophical ideals that imbued the era as well. The books were perfect fodder for the relatively new printing industry, and the savvy Dutch soon cornered the market in printing them for both foreign and domestic audiences.

Most emblem book pages consisted of an illustration that was intended to drive home and amplify the moralistic verse printed along with it. At first examination, the two did not always appear to go together. For example, Cats combined a picture of a top and the whip that drove it—a common child's toy—with a warning against sloth and indolence. The Humanities Advanced Technology and Information Institute at the University of Glasgow, Scotland, quoted Cats's explanation: ''The top spins merrily on the floor, whipped by a biting cord, and the harder one hits the better it spins. But let up a bit with the whip and it falls in the dust. From then on it won't do a single turn, but lie forever like a block. One never watches it better than in times of sorrow and unhappiness. For if anyone lives without pain, he rusts at once from idleness. When man has too much leisure, you see, that's when the heart yearns for lust.''

Cats's first book *Sinne-en minnebeelden (Portraits of morality and love)* was published in 1618, when he was forty years old. The book, divided into three sections, contains prose, poetry, Bible verses, quotations from the classics, and common proverbs in Dutch, French, and Latin. Each illustration was accompanied by three different texts, each of which was designed to give three different—but always instructive—interpretations: the first romantic, the second social, and last religious. This combination of texts, styles, and languages in various degrees of complexity made the book accessible to a broad public. Illustrations were expensive, however, and at least two editions were published. One version had reproduced each of the 51 illustrations in all three sections; a second, cheaper printing contained only one set of images.

The images for many of Cats's books were supplied by Adriaan van de Venne, a well-known artist of the time. He drew literally hundreds of illustrations for the books, and they were, in turn, reproduced by master engravers. Other artwork for Cats's books were imitations of van de Venne, including a famous image depicting matrimony as a fisherman's trap.

In 1620 Cats published *Self-strydt,* a retelling in verse of Joseph and Potiphar's wife that became popular enough to warrant an English translation 60 years later. Entitled *Self-Conflict: Or, The powerful Motions between the Flesh & Spirit,* it was, as the subtitled explained further, a meditation ''Represented in the person and upon the occasion of Joseph, when by Potiphar's Wife he was enticed to Adultery.'' In the foreword, the translator, John Quarles, praised both Cats's ''incomparable mind'' and the ''profitablest [sic] variety of delight, both Moral and Divine,'' that could be found in his works. Like Cats, Quarles hoped that this story of Joseph, which he later reprinted under the title *Triumphant Chastity,* would give readers ''Sovereign Antidotes to kill or enervate such (else irresistible) Charms, either in the birth or riper growth,'' within themselves.

Houwelyck (Marriage) was published in 1625, the first of Cats's two great works on love and marriage. The title page shows the six stages of a woman's life: maid, lover, bride, wife, mother, and widow, each illuminated with an accompanying illustration. Like most of Cats's work, it was written in verse and filled with religious and moral instruction. Its popularity can be gauged by its sales: more than 50,000 were printed in the 30 years following its debut.

Cats was widowed in 1630, a terrible blow that saddened him greatly. Searching for a way to distract himself from his grief and loneliness, he began construction of his estate Sorgvliet (Fly from care), situated near the Hague, to fill his days. He also continued to write, publishing his most famous book, *Spiegel van den ouden en nieuwen tijdt (Mirror of old and new times),* in 1632. Written in colloquial rather than classical Dutch, this oft-quoted, homespun volume has become the source of many Dutch sayings. Leiden University has an original edition that contains handwritten notes and comments from the author.

In 1639, at what was probably the height of his fame, Cats's portrait was painted by famed court artist Michiel Janszoon van Miereveld. Now housed in the Rijksmuseum in Amsterdam, the poet and statesman gazes out of a frame adorned by Homer, Virgil, Ovid, Horace, and the Cats family crest, captioned by a line of his own poetry (in archaic Dutch): *Als ick dit beelt aensie en van mijn eerste jaren, / Soo leer ick dat de tijt verloopt gelyck de haren (When I see this image of my former years / I see how time recedes, just like my hair).*

Cats continued to publish in the decades that followed. *Trou-ringh (Wedding Ring),* his second poetic exposition on conjugal bliss, appeared in 1637. He published his most heartfelt autobiographical musings in his later years: *Gedachten op slapelooze nachten (Thoughts on sleepless nights)* in 1661; *Ouderdom, buyten-leven en hof-gedachten op Sorgvliet (Old age, country life, and garden thoughts at Sorgvliet)* in 1656; and his autobiography, *Twee en tachtigh-jarigh leven (Eight-two years of my life).* This last volume, which occupied him until his death, was not published until 1734.

In his time Cats was tremendously popular and extremely influential, shaping not only contemporary thought but image as well—artists often based their paintings on his well-known poems and stories. Even after his death his works were reprinted and translated, and it was said that every Dutch home had both a Bible and a book by Cats. His pithy aphorisms remain in modern use, although his dense and difficult texts are now prized more for their historical value than their literary content. The people of his native town of Brouwershaven erected a statue honoring him in 1829; his estate, Sorgvliet, now called Catshuis (Cats house), has become the official residence of the Dutch prime minister.

Jacob Cats died on September 12, 1660, and was buried in the Kloosterkerk in the Hague.

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Margaret Lucas Cavendish

Margaret Cavendish (1623–1673) was one of the first prolific female science writers. As the author of approximately 14 scientific or quasi-scientific books, she helped to popularize some of the most important ideas of the scientific revolution, including the competing vitalistic and mechanistic natural philosophies and atomism. A flamboyant and eccentric woman, Cavendish was the most visible of the ''scientific ladies'' of the seventeenth century.

Margaret Lucas was born into a life of luxury near Colchester, England, in 1623, the youngest of eight children of Sir Thomas Lucas. She was educated informally at home. At the age of eighteen, she left her sheltered life to become Maid of Honor to Queen Henrietta Maria, wife of Charles I, accompanying the queen into exile in France following the defeat of the royalists in the civil war. There she fell in love with and married William Cavendish, the Duke of Newcastle, a 52 year-old widower, who had been commander of the royalist forces in the north of England. Joining other exiled royalists in Antwerp, the couple rented the mansion of the artist Rubens. Margaret Cavendish was first exposed to science in their informal salon society, ''The Newcastle Circle,'' which included the philosophers Thomas Hobbes, René Descartes, and Pierre Gassendi. She visited England in 1651-52 to try to collect revenues from the Newcastle estate to satisfy their foreign creditors. It was at this time that Cavendish first gained her reputation for extravagant dress and manners, as well as for her beauty and her bizarre poetry.

Published Original Natural Philosophy

Cavendish prided herself on her originality and boasted that her ideas were the products of her own imagination, not derived from the writings of others. Cavendish's first anthology, *Poems, and Fancies,* included the earliest version of her natural philosophy. Although English atomic theory in the seventeenth century attempted to explain all natural phenomena as matter in motion, in Cavendish's philosophy all atoms contained the same amount of matter but differed in size and shape; thus, earth atoms were square, water particles were round, atoms of air were long, and fire atoms were sharp. This led to her humoral theory of disease, wherein illness was due to fighting between atoms or an overabundance of one atomic shape. However in her second volume, *Philosophical Fancies,* published later in the same year, Cavendish already had disavowed her own atomic theory. By 1663, when she published *Philosophical and Physical Opinions,* she had decided that if atoms were ''Animated Matter,'' then they would have ''Free-will and Liberty'' and thus would always be at war with one another and unable to cooperate in the creation of complex organisms and minerals. Nevertheless, Cavendish continued to view all matter as composed of one material, animate and

intelligent, in contrast to the Cartesian view of a mechanistic universe.

Challenged Other Scientists

Cavendish and her husband returned to England with the restoration of the monarchy in 1660 and, for the first time, she began to study the works of other scientists. Finding herself in disagreement with most of them, she wrote *Philosophical Letters: or, Modest Reflections upon some Opinions in Natural Philosophy, maintained by several Famous and Learned Authors of this Age, Expressed by way of Letters* in 1664. Cavendish sent copies of this work, along with *Philosophical and Physical Opinions*, by special messenger to the most famous scientists and celebrities of the day. In 1666 and again in 1668, she published *Observations upon Experimental Philosophy*, a response to Robert Hooke's *Micrographia*, in which she attacked the use of recently-developed microscopes and telescopes as leading to false observations and interpretations of the natural world. Included in the same volume with *Observations* was *The Blazing World* was a semi-scientific utopian romance, in which Cavendish declared herself ''Margaret the First.''

Invited to the Royal Society

More than anything else, Cavendish yearned for the recognition of the scientific community. She presented the universities of Oxford and Cambridge with each of her publications and she ordered a Latin index to accompany the writings she presented to the University of Leyden, hoping thereby that her work would be utilized by European scholars.

After much debate among the membership of the Royal Society of London, Cavendish became the first woman invited to visit the prestigious institution, although the controversy had more to due with her notoriety than with her sex. On May 30, 1667, Cavendish arrived with a large retinue of attendants and watched as Robert Boyle and Robert Hooke weighed air, dissolved mutton in sulfuric acid, and conducted various other experiments. It was a major advance for the scientific lady and a personal triumph for Cavendish.

Cavendish published the final revision of her *Philosophical and Physical Opinions,* entitled *Grounds of Natural Philosophy,* in 1668. Significantly more modest than her previous works, in this volume Cavendish presented her views somewhat tentatively and retracted some of her earlier, more extravagant claims. Cavendish acted as her own physician, and her self-inflicted prescriptions, purgings, and bleedings resulted in the rapid deterioration of her health. She died in 1673 and was buried in Westminster Abbey.

Although her writings remained well outside the mainstream of seventeenth-century science, Cavendish's efforts were of major significance. She helped to popularize many of the ideas of the scientific revolution and she was one of the first natural philosophers to argue that theology was outside the parameters of scientific inquiry. Furthermore, her work and her prominence as England's first recognized woman scientist argued strongly for the education of women and for their involvement in scientific pursuits. In addition to her scientific writings, Cavendish published a book of speeches, a volume of poetry, and a large number of plays. Several of the latter, particularly *The Female Academy,* included learned women and arguments in favor of female education. Her most enduring work, a biography of her husband, included as an appendix to her 24 page memoir, was first published in 1656 as a part of *Nature's Pictures.* This memoir is regarded as the first major secular autobiography written by a woman.

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Thomas Robert Cech

American biochemist Thomas R. Cech (born 1947) received the Nobel Prize in 1989 for his groundbreaking discovery of the role of the RNA molecule not only as a molecule of heredity, but also as a biocatalyst.

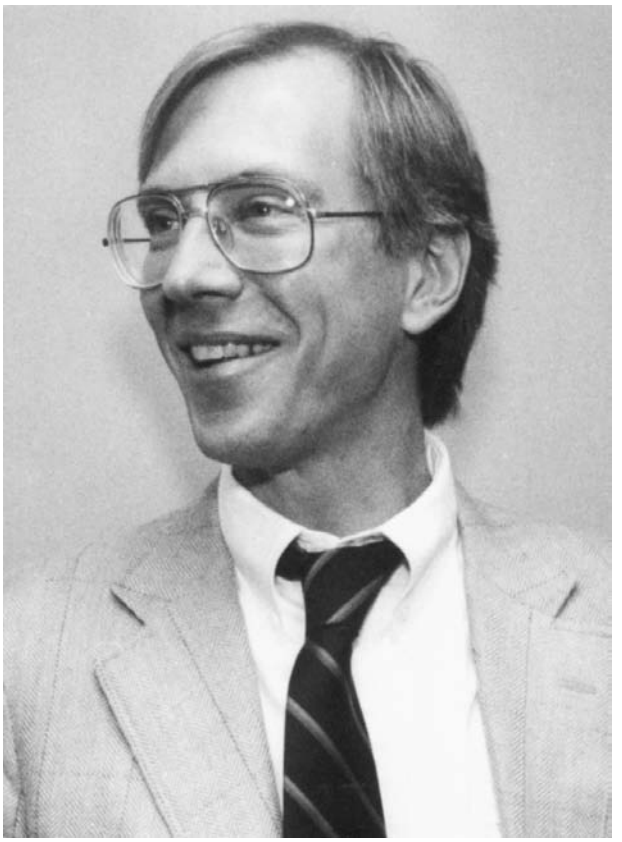

Discovered Science at an Early Age

Thomas Robert Cech was born on December 12, 1947, in Chicago, Illinois, to Robert Franklin Cech, a physician, and Annette Marie Cerveny Cech, a homemaker. The family moved to Iowa City where Cech was raised and attended school. His father, though medicine was his chosen field, was also extremely interested in physics and all sciences in general, a fascination that spread quickly to his son. It was as early as the fourth grade when Cech began collecting rocks and wondering about their formation. In later school years he could be found visiting with professors at the nearby University of Iowa about other earth sciences. This desire for knowledge and curiosity for things scientific would lead him to his life's work and future success.

Cech entered Grinnell College in 1966 and found that he enjoyed studying literature and history as well as the sciences, but it was chemistry that he pursued. As he honed in on his studies and through undergraduate research experience, he discovered that he was ''attracted to biological chemistry because of the almost daily interplay of experimental design, observation, and interpretation,'' he later recalled in *Les Prix Nobel,* as noted in his autobiography from the website of The Nobel Foundation. His choice of study would prove to be a wise decision.

It was while an undergraduate at Grinnell, he recalled in his Nobel Prize autobiography, that he met Carol Lynn Martinson ''over the melting point apparatus'' in a chemistry lab. They graduated from Grinnell and married in 1970. Thomas and his new wife chose the University of California, Berkeley for their graduate studies. He was fortunate to have John Hearst as a thesis advisor, one who had a contagious interest in chromosome function and structure and greatly assisted Thomas in his studies. The Cechs received their Ph.D.'s in 1975 and accepted jobs in the Northeast; Carol went to Harvard and Thomas took a position with the Massachusetts Institute of Technology (M.I.T.) where he began his post doctorate research.

After working at M.I.T. for some years, the couple moved to Boulder and both joined the faculty at the University of Colorado in 1978. It was around this time that Cech had resolved to concentrate on more specific genetic material. From *Notable Scientists,* ''He was particularly interested in what enables the DNA molecule to instruct the body to produce the various parts of itself,'' a process called gene expression. Though he had done some genetic research in the 1970s, he now purposed to ''discover the proteins that govern the DNA transcription process onto RNA.'' What he and his research team would soon discover would shake the scientific community and rewrite textbooks.

Ribonucleic Acid

To understand Cech's groundbreaking discoveries, one must first appreciate the workings of chemical reactions. Most reactions are in need of a catalyst, a molecule that can aid a chemical reaction without being altered or consumed. Nearly all the reactions that take place in any living cell require the workings of a biocatalyst, which we call enzymes. Enzymes work in myriad locations in the human body: in the liver to break down alcohol, for instance. Before the research of Cech and his team was released, all enzymes were thought to be proteins. The workings of proteins and their functions are controlled by the hereditary entities called genes.

Gene expression is a fascinating scientific field. Genes of every living thing are composed of deoxyribonucleic acid, more widely known as DNA. All the genetic information for an organism is contained in the DNA and is arranged as a string of codes that work together to dictate the protein design. In order to facilitate protein synthesis, however, the code must first be transcribed into another type of nucleic acid, ribonucleic acid (RNA). Scientists commonly assumed that DNA was the template of the genetic code in the nucleus of the cell. The code was somehow imprinted on the three different types of RNA and the RNA was a passive participant that simply relayed the genetic material

to the enzymes of the cell. It was the enzymes, they thought, that were the catalysts for chemical reactions that occurred in the cell. Scientists believed that RNA needed the presence of an enzyme for these reactions to take place.

Prior to Cech's research, it was widely known that there were three types of RNA: messenger RNA, the form of RNA that mediates the transfer of genetic information from the cell nucleus to ribosomes (a minute round particle composed of RNA and protein that serves as the site of assembly for polypeptides encoded by messenger RNA) in the cytoplasm, where it serves as a template for protein synthesis; ribosomal RNA, which imparts the messenger's structure within the ribosome; and transfer RNA, which helps to establish amino acids in the proper order in the protein chain as it is being assembled. In the late 1970s a researcher named Phillip A. Sharp along with others found that the DNA and the RNA product that resulted after transcription were actually different: there were portions of the DNA that had not been coded and were left off of the RNA. These non-coded sections of DNA were termed introns.

Cech and his team were not interested in introns to begin with, but these sections of DNA soon proved too important to ignore. They became fascinated with the intron function and with DNA splicing altogether. How were the introns, the portions of DNA that held no code, removed during RNA transcription? This question drove Cech and his team to delve further into the process.

At the same time, another scientist whom Cech would later share an honor with was also studying transcription. Sidney Altman was independently studying an RNA-cutting enzyme, which is made up of a combination of one protein and one RNA molecule, from the bacterium *Escherichia coli.* When the enzyme was split and the protein split from the nucleic acid, it was no longer functional. But when the pieces were rejoined, the enzyme was restored and usable. This was the first time it was shown that an RNA molecule was essential for a catalytic reaction. It would be several years, however, before Altman could take the next step with his research.

Meanwhile, at the University of Colorado, Cech began his own RNA investigation. With the use of a single-celled pond organism called *Tetrahymena thermophila*, Cech and a colleague named Arthur Zaug scrutinized the preribosomal RNA of the organism just as it underwent transcription. He first isolated the unspliced RNA and added some material taken from the nucleus of the *Tetrahymena*, along with other ingredients to be used as energy for the reaction. It was in this nucleic material, according to their supposition, that the catalyst necessary for transcription was found. The results of the experiment, however, were much different than they expected. Cech discovered that isolated, unprocessed RNA without any nucleic additives would begin to splice itself even without the presence of an outside catalyst. The RNA molecule amazingly cut itself into pieces and rejoined the important genetic fragments.

Cech's work was first met with some hostility and debate as it upended and challenged many long-standing beliefs about the nature of enzymes. In fact, Cech himself was not entirely sure of his results. Skeptical scientists held that the organism used to conduct the experiments had atypical RNA or that the RNA molecule was not a true enzyme because it did not contain properties and characteristics found in other enzymes. Skepticism was proved untrue, however, when other scientists also found RNA enzymes. It was Sidney Altman who established that RNA was capable of completing the actions of an enzyme on substances other than itself, another concern of unconvinced scientists.

As with most scientific breakthroughs, the discovery of the role and function of RNA had and continues to have effects more far-reaching than even Cech could have imagined. It has astonishing potential in the area of disease, as the RNA molecule can be cut at certain points, destroying the parts that cause genetic disorders or infections. It may lead to the cure of countless health problems. Cech's research has also led scientists to hypothesize that the RNA molecule was the first bit of life on our planet. Since it can replicate without the need for an outside catalyst, it is believed to be the first self-reproducing system.

Awarded the Nobel Prize

Cech and Altman were awarded the Nobel Prize for Chemistry in 1989 for their independent work that demonstrated the catalytic properties of RNA, a groundbreaking discovery in the scientific community. Whereas the RNA molecule had been previously thought to act only in conjunction with a catalyst, now Cech had shown that it performed its function without an outside enzyme. Altman proved that the molecule carried out functions consistent with other enzymes.

Since the research of the 1980s, Cech has received numerous awards and honors and has become a sought-after lecturer at institutions around the country. He earned the Passano Foundation Young Scientific Award and the Harrison Howe Award in 1984. Besides the highest honor of receiving the Nobel Prize, he was also awarded an honorary doctorate degree from his alma mater Grinnell College in 1987. Within the next year he was elected to both the United States Academy of Sciences and the American Academy of Arts and Sciences.

Four years after Cech's discovery he had it patented. When two Australian scientists who had been working on similar technology sold their findings to a French pharmaceutical company, Cech decided to take them to court for patent violation and was awarded an inclusive patent in 1991. Although some feared that this would hinder the development of research in this area, it was unnecessary as Cech later sold his rights to the United States Biochemical Corporation.

Cech's work has been recognized by many national and international awards and prizes. He was promoted to full professor of chemistry at the University of Colorado in 1983. He was also elected president of the Howard Hughes Medical Institute in 2000. He continues to research both the RNA molecule as well as other areas of biochemistry. As for his personal life, Cech and his wife welcomed two daughters into their family, Allison, born in 1982, and Jennifer, born in 1986. Despite the busy schedule of a professor and

researcher, Cech and his family enjoy backpacking, ski trips, and entertaining.

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Chikamatsu Monzaemon

Japanese playwright Chikamatsu Monzaemon (1653–1725) is best known for his tragedies involving ordinary men and women in the kansai, or western part, of Japan, where his works were first presented in the late seventeenth and early eighteenth centuries. During his career, Chikamatsu wrote about 100 puppet and kabuki stage plays. In these works, natural human emotions keep the characters alive as their human passions come into conflict with the rational principles and ethics that serve as the foundations of society. The plays go on to treat human weakness and the need for maintaining dignity in the face of crisis.

Chikamatsu's use of lower class characters in his tragedies is rather unique in world drama, where tragic characters have most often been members of the upper classes. In Chikamatsu's most famous plays, his characters violate the rules of society—often by committing a crime such as theft, adultery, or murder—and occasionally end up meeting a tragic end, either by their own hand or by society's. But in most of the works, the tragic hero is redeemed by his or her love, confession, or penitence.

Chikamatsu's plays were printed during his lifetime to allow people to practice his singing roles or read the poetry. The chanter, who described the setting of the acts, was given the most beautiful passages to recite.

Beginnings

Chikamatsu Monzaemon was born in 1653 in the Echizen province, what later became Fukui, Japan. Of aristocratic descent, Chikamatsu was the second son in a prosperous samurai family. (The samurai were professional warriors traditionally bound to a lord or daimyo.) When Chikamatsu was around ten years old, his father became a masterless samurai (ronin) and moved the family to Kyoto. Without a formal relationship to a feudal lord, Chikamatsu's father was deprived of a fixed stipend.

At the age of eighteen, some of Chikamatsu's poems appeared in a poetry collection entitled *Takaraura (The Treasure House)* published by Yamaoka Genrin. Chikamatsu studied a traditional form of poetry known as haiku and Japanese classical literature with Genrin, while serving as a page for a nobleman in Kyoto. It has been suggested that Chikamatsu first became acquainted with the celebrated actor Uji Kaganojo while running errands for this nobleman.

Entered the Theatre

Chikamatsu's decision to enter the theatre could not have pleased his wellborn parents. But he may have been constrained in his choice of occupation by his father's ronin status, which left the son with few options for achieving samurai rank. And although Chikamatsu's association with the Japanese nobility certainly enriched his understanding of the world, it probably provided very little in the way of financial remuneration. It has been surmised that Chikamatsu's other option would have been to become a poetry teacher. Some have suggested that he may have been persuaded to pursue a career in the theatre after he saw Uji Kaganojo's success.

The Soga Heir

Although it is not known when Chikamatsu first began writing puppet plays, his earliest known work of this genre was *Yotsugi Soga* (*The Soga Heir*), which was written for Uji Kaganojo in 1683. The play met instant success and brought fame to the 30-year-old playwright. The rather crudely written piece treated a well-known story involving two brothers, Onio and Dosaburo, who had formerly served as retainers to another pair of brothers, the Sogas, before the Sogas were put to death. In most versions of the story, the subject was the successful revenge of the two retainers and their subsequent deaths. But in Chikamatsu's treatment, the story became more complex.

Chikamatsu adds a scene in a brothel where the two lovers of the late Soga brothers are employed. The two women are distressed at not having heard from their sweethearts, unaware that they have both been killed. When the two alleged murderers of the brothers show up wanting to sleep with the women, the retainer Onio chases them away, not knowing who they are.

Having now learned of their lovers' deaths, the two prostitutes next travel to the Soga brothers' village, intending to tell their lovers' mother of her sons' deaths. After the old woman learns that her sons are dead, one of the

prostitutes informs her that she has given birth to her son's child, a boy named Sukewaka. The boy is at the time staying with an aunt.

A short while later, the villains visit the prostitutes, looking for Sukewaka. After the two women pretend to be in love with them, the murderers try to enlist their help in killing Onio and Dosaburo. Hiding inside large chests, they wait for the two retainers to show up. But when Onio and Dosaburo arrive, they are accompanied by an enormously strong friend, who places large boulders on the chests. When one of the villains tries to get out, he is crushed to death by the weight of the stones. The second villain is taken captive, and the victors leave for the capital to celebrate.

In the final scene, the surviving villain is released so as not to mar the festivities with bloodshed. Sukewaka is given the Soga family lands. The emperor's consort declares that she has come to realize that prostitutes, far from being debased creatures, are in fact the models of fidelity in love. At the emperor's request, the prostitutes do an improvisational dance to retrace the history of courtesans. At the end of the play Sukewaka and his mother exit amid assurances that the Soga clan will flourish for years to come.

Kagekiyo Victorious

Chikamatsu's next puppet play, entitled *Shusse Kagekiyo (Kagekiyo Victorious),* was written for a younger rival of Kaganojo in 1686. In the play, Kagekiyo's mistress learns that her lover is going to marry a woman of high birth. Out of revenge, she betrays Kagekiyo's hiding place to his enemies. After Kagekiyo is captured and bound, his mistress appears before him with their two sons to beg his apology. But he disowns his children, and she kills the children and then herself before his eyes. In the final scene, it is revealed that the goddess Kannon has substituted her own head for Kagekiyo's at his execution, so Kagekiyo is safe. He then makes peace with his old enemy.

Kabuki Interlude

Kabuki is a form of Japanese drama in which the actors use stylized movements, dances, and songs to perform comedies or tragedies. Many critics feel that Chikamatsu's early kabuki plays were inferior to his puppet plays, possibly because he had to write for conventional roles that did not allow for the complexity of some of his puppet characters.

Chikamatsu wrote most of his plays for the kabuki theatre between 1688 and 1703. Although he had written *Yugiri Shichiren Ki (The Seventh Anniversary of Yugiri's Death)* in 1684, in the ensuing four years he wrote mostly for the puppet theatre.

The best known of Chikamatsu's kabuki plays was *Keisei Mibu Dainembutsu* (roughly translated *Courtesans and the Great Recitation of the Name of Buddha at the Mibu Temple).* The play was written to coincide with the public display of a secretly kept statue of Buddha at a famous temple. The strength of the play derived from the freedom it gave to the actors to display their own particular strengths. In this play within a play, a loyal retainer is assigned the role of a woman. So disguised, the retainer overhears a plan by his master's stepmother and her brother to steal the family treasure, a religious statue. Pursuant to winning the villains' confidence, the retainer is required to kill his daughter to protect his master's reputation.

Return to the Puppet Theater

In 1703, Chikamatsu shifted his efforts back to the puppet theatre. He may have been motivated by the departure of the actor who appeared in his kabuki works from the stage, or possibly by the tendency of kabuki actors to take liberties with his text while performing his works. In any case, Chikamatsu's decision to return to the puppet theatre would have long-lasting impact. It meant, for example, that the puppet theatre would be the most popular form of drama for the next 50 years because it would be puppets who performed the works of the country's pre-eminent dramatist.

At the time that Chikamatsu was writing, audiences were accustomed to spending an entire day at the puppet theatre and were not always attentive to everything that was happening on the stage. For Chikamatsu, the challenge of the puppet theatre was to impart lifeless puppets with a variety of emotions and thereby capture the audience's attention. Chikamatsu did not hesitate to have his characters say things that a real person would not utter in order to maximize the pleasure in the play's performance.

Chikamatsu scored a major success in 1703 with a play about a lovers' double suicide entitled *Sonezaki Shinju (The Love Suicides at Sonezaki).* In the play, which was based on an actual event, Tokubei is in love with the prostitute Ohatsu. After he refuses to marry the woman chosen for him by his uncle, he is obliged to give back her dowry money. But Tokubei is tricked out of the money by a friend, and Tokubei and Ohatsu, facing separation, decide to commit suicide together.

In 1715, Chikamatsu achieved his greatest success up to then with the puppet play *Kokusenya Kassen (The Battles of Coxinga),* which tells the story of Coxinga, the son of a Chinese father and Japanese mother, who leaves Japan with the intention of restoring the Ming rulers to the throne of China and defeating the Tartar usurpers.

Chikamatsu's masterpiece, *Shinju Ten no Amijima (The Love Suicides at Amijima)* was written in 1721. Again dealing with a lovers' double suicide, the play tells the story of Jihei, who is in love with two women, his wife Osan and a prostitute named Koharu. To keep Jihei and Koharu from committing a double suicide, Osan suggests her husband buy Koharu's contract. But the plan is thwarted by the arrival of Osan's father, who takes his daughter away. Jihei then has no choice but to go through with the lovers' suicide. But out of concern for his wife, he arranges the suicide so that it appears that the lovers have died independently.

Final Works

Between 1720 and 1722, the 70-year-old Chikamatsu wrote ten plays in 25 months. In the earlier of these plays, the male heroes come across as depraved as they proceed to destroy the world around them. But the later plays in this group involve more noble characters of a higher social class. According to C.A. Gerstle, writing in *Hero as Mur-*

derer in the Plays of Chikamatsu, the playwright decided to look at the persons at the top of society who were ultimately responsible for the depravity among the lower classes.

Following this prodigious two-year output, Chikamatsu produced nothing for 16 months until his last play was performed in 1724. This final play, *Tethered Steed and the Eight Provinces of Kanto,* addresses the familiar theme of rivalry over love, with the hero willing to die for his honor after stealing his brother's fiancée. In the ensuing conflict between honor and love, the offended brother offers mercy in an exchange for an apology. The offending sibling finally gives up his pride and submits to his brother's demands. Chikamatsu's final statement as a playwright turned out to be a paean to idealism over self-destruction.

Chikamatsu died in the early part of 1725, less than a year after *Tethered Steed and the Eight Provinces of Kanto* was performed.

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Chung Ju Yung

Chung Ju Yung (1915–2001) founded Korea's Hyundai Group, which remained his country's most powerful *chaebol,* or family-run conglomerate, for years. Chung's assemblage of corporate entities, which he was said to run by relying heavily upon his famous iron will, included the automaker Hyundai as well as large construction, shipbuilding, and electronics concerns. In his later years, Chung entertained political ambitions and ran for president of South Korea.

Stole Family Cow

Chung Ju Yung was born on November 25, 1915, in Tongchon, located in the northern section of Korea, then annexed to Japan. At the time of Chung's birth, Korea had been under harsh Japanese colonial rule for five years; the northern regions would eventually fall under communist domination as North Korea in 1948. Chung was the oldest in a family of eight that eked out a living on the land, and he was forced to abandon his education after grade school in order to work to help support his family. He attempted to run away on two occasions, and after stints on a railway construction site and as a dock worker, he secretly sold the family cow and fled from home with the money. After walking to Seoul, one of Korea's larger cities, Chung found a job working at a rice shop as a bicycle delivery person. He eventually bought the business, on credit, but harsh Japanese military rule made owning businesses difficult for Koreans. A small truck and repair garage he established in 1940 languished under the same harsh economic restrictions.

By the end of World War II and the ouster of the Japanese, Chung had begun a family with his wife, Byun Joong Suk, whom he had married at the age of 15 in 1930. Several of his brothers had by now also followed him from Tongchon to Seoul. At the war's close Japan had been vanquished by Allied forces, and Korea prepared for political and economic independence. With a major reconstruction effort underway, Chung moved from automobile-servicing to the construction industry and won several lucrative early contracts from the U.S.-run military government in the southern half of the country. His company's growth was again affected by the outbreak of war as northern and southern Korea battled alongside their respective controlling superpowers between 1950 and 1953. Following the war Chung's Hyundai Engineering and Construction thrived.

Company Expanded Alongside Country

Like those of other large chaebols, the fortunes of Chung's Hyundai group were boosted due to ties with South Korea's political elite. A military junta came to power in 1961 under Park Chung Hee, and the following year Chung's company won the Ssoyangang Dam project; it also built the Kyongbu (Seoul-Pusan) Expressway, South Korea's first major highway, which was completed in 1970. Park was

determined to industrialize South Korea in order to free it from dependence on foreign aid, and Chung's business interests continued to expand along with this government policy. In the late 1960s he built an automobile manufacturing plant in Ulsan, on the country's southeastern coast. Initially it built two Ford Motor Company models for the South Korean domestic market, but in 1974 unveiled the first true Hyundai, the Pony. Chung's younger brother, Chung Se Yung, was put in charge of the auto group.

Chung kept expanding his Hyundai chaebol to include 86 companies at its largest. He was known to be a strong-willed business foe, constantly striving to stay ahead of other top Korean chaebols like Samsung and Daewoo. In 1971 Chung met with bankers from London's esteemed Barclays house in the hopes of gaining financing to begin a shipbuilding firm. To quell the bank's doubts, he showed them a 500-*won* bank note with an illustration of the world's first ironclad ship, built in Korea in 1592. As with all of Chung's other ventures, Hyundai Heavy Industries thrived and within 30 years had become the largest builder of merchant ships in the world. In the early 1980s, worried about the dominance of Samsung in the electronics market, Chung launched Hyundai Electronics, which soon flourished as a maker of semiconductor chips for computers. The tycoon's formidable business skills landed him a post as head of South Korea's Olympic Bidding Committee, and he was instrumental in drafting South Korea's winning proposal to host the 1988 Summer Games. The international sporting event was a turning point in the small, overcrowded nation's image.

A Demanding Boss and Parent

Daily breakfast meetings with his sons, who became top executives, took place at 5:30 a.m., but Chung was oftentimes awake hours before. The Hyundai chief ''managed his sprawling industrial empire with an iron hand that befitted a Confucian patriarch,'' explained *Financial Times* writer John Burton. ''He was said to hurl ashtrays and to slap managers who displeased him.'' Both Hyundai's automobile manufacturing and shipbuilding concerns were based in Ulsan, and it eventually became known informally as ''Hyundai City.'' In time, South Korea itself would even be dubbed the ''Republic of Hyundai'' by critics observing the dominance of Chung's brand in all sectors of the Korean economy. The Hyundai name seemed to be everywhere in South Korea. It built trains, bridges, ships, and a plethora of consumer goods besides cars. Chung's close ties with the ruling governments, which were military in character until 1992, helped him battle labor-union movements, especially one at the Ulsan shipyard in the 1980s that dragged on for five years. At the time, South Koreans worked six-day weeks, with little vacation time, and earned some of the lowest wages in the industrialized world. Government riot police finally stepped in to quell the unrest at Ulsan in 1987, but a pro-democracy movement had taken hold countrywide, and the military juntas under Park and his successors were now considered illegitimate holders of power.

Despite his success in South Korea, Chung was interested in expanding his company beyond his country's borders. In the 1970s Hyundai Engineering and Construction bid for and won lucrative contracts for projects in the Middle East, including the construction of a vast oil terminal port facility. In 1985 Hyundai Motors produced its first cars for the American market and within a few years had made South Korea one of just a handful of export nations to hold a share of the U.S. automobile market. Yet Chung was eyeing a market closer to home: the heavily armed, isolated, and repressive socialist state of North Korea, where he still had family. Since the end of the Korean War in 1953, relations between the two Koreas were frosty at best; North Korea spent heavily on defense, and at one time boasted the fifth largest armed forces in the world; South Korea, meanwhile, was home to several thousand U.S. troops stationed at bases and alongside South Korean forces at the tense demilitarized zone (DMZ) that divided the two nations. North Korea maintained that South Koreans harbored a secret desire to be ''liberated,'' while keeping its own citizens in a constant state of high alert by warning them that the U.S. and South Korea were planning to invade.

Returned Home with Cow

In 1989 Chung made a highly publicized visit to North Korea and announced that he would fund a tourism project in the Keumkang Mountains of his home province. He hoped to create a special coastal tourism zone in the east, near the DMZ, as a place where long-separated family members could reunite briefly. The plan fell through, however, and at times Chung, now in his 70s, began to voice criticism over his government's policies toward North Korea. In 1992 he announced he would be giving up several company posts in order to run for president. He launched his United People's Party (UUP) in February of 1992, but was bested by Kim Young Sam, President Roh Tae Woo's chosen successor. Chung won just 16 percent of the vote, but the UPP took 30 seats in the National Assembly. Kim became the first civilian president of the nation since the Korean War, and along with the new mood of democracy—and an impressive hike in the South Korean standard of living—came calls to dismantle the power of the chaebols.

Chung's political ambitions brought trouble for Hyundai. He was investigated and found guilty of diverting some $81 million in company funds to finance his campaign; his three-year sentence was suspended due to age, but several Hyundai officials were jailed and the state rescinded its policy of making favorable loans to the company. The government also began auditing Hyundai and Chung-family tax returns. Chung was still an ardent supporter of reconciliatory policies with the North and in 1998, following reports of widespread starvation in North Korea, he became the first civilian to cross the DMZ since the end of the Korean War. Prior to this moment, all travel between the two countries had to go through a third country, usually the Soviet Union or China. Chung, now 75 years old, walked the last part of the trip on foot. He brought with him 500 head of cattle from his own nearby farm as a gift to Tongchon, remarking that it was a gesture of reparation for taking his father's cow back in 1933. His visit was a major news event in South Korea; ''Television networks interrupted their regular broadcasts with live footage of the

trucks rumbling through the streets of Seoul on their way north,'' reported *Time International* correspondent Stella Kim. ''Early Tuesday, the convoy stopped just short of the border, where more than 1 million heavily armed troops face off in a tense armistice. . . . A Buddhist priest in gray robes walked along the row of trucks, banging on a wooden block and praying that the animals would ''survive until reunification.' ''

Sons Warred with One Another

Chung met with North Korean leader Kim Jong Il, and within two years a North-South summit had taken place; this time Hyundai agreed to a $942 million investment plan in the north. Yet Chung faced more pressing concerns back in Seoul: a power struggle had erupted between his two oldest sons, with one enlisting the help of a South Korean government determined to break up the powerful chaebols. Chung had fathered nine children in all, but only five were likely born to his wife; the others were registered as part of his family anyway. There were two tragedies: the eldest, Chung Mong Pil, died in a car accident in 1982 and another, Chung Mong Woo, committed suicide in 1990. Mong Pil would have inherited control of the Hyundai empire at some point—the traditional chaebol practice—and the second eldest son, Chung Mong Koo, was thought to be next in line to succeed the father.

As the eldest living son, Chung Mong Koo was made chief of Hyundai Motors in 1998 and Chung gave his third son, Chung Mong Hun, the more lucrative construction and chip businesses. This launched an intense rivalry some say was fueled by the Chung sons' lack of allegiance to their family unit due to long-simmering resentment over legitimacy issues. Soon the infighting at the upper levels of the Hyundai Group reached an unparalleled level of acrimony, as Chung's health grew more frail and family members attempted to acquire control over parts of the business empire via stock deals. In 1999 Hyundai's combined sales stood at $80 billion, making Chung's empire the largest of the five main chaebols in South Korea during the last genuine year of their existence. Chung by then had been ordered to spin off some of the Hyundai businesses by the South Korean government, but the obstinate tycoon refused until debtors forced his hand in May of 2000.

Though he was said to be worth $6.2 billion, Chung lived in a modest home built from leftover construction materials from his company. He walked the three-mile trek to his office in Seoul daily until his health began to falter. He was an ardent fan of the Internet and liked to sing karaoke. He died of pneumonia on March 21, 2001, in Seoul, South Korea. His son Chung Mong Joon served as organizer of South Korea's hosting of the World Cup soccer tournament in 2002. After his death, the elder tycoon continued to generate respect; noted *Guardian* obituary writer Aidan Foster-Carter, Chung ''personified his country's ascent from poverty to global success.''

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Kyung Wha Chung

Kyung Wha Chung (born 1948) led the way for Korean musicians to excel in the western world. Arriving as a child to study in New York City, Chung made the study of the violin her life's work.

On March 26, 1948, Kyung Wha Chung was born in Seoul, Korea, to Won Sook Lee and Chun Chai. She grew up in a family with eight siblings, all of whom had early training in music. They all began with piano lessons. ''Both my parents were music lovers,'' stated Chung on the *Asia Week* website. ''Music was part of our education, and there was always music-making at home.'' A friend of her father gave her a violin to play at the young age of six. She immediately found she could express herself with the instrument. ''The violin,'' she noted in *Asia Week,* ''is very close to the human voice.'' Soon she was playing in a trio with her sister Myung Wha, who was getting proficient on cello, and brother Myung Whun, who stuck with the piano.

Talented Child Musician Headed to New York City

Her older sister, Myung So, was very skilled on the flute and went to America to study at Juilliard in New York City. In 1961, Chung followed and shared an apartment with her sister. Chung also began studying at Juilliard with the well-known Ivan Galamian. Living in New York City, struggling to learn a new language and to live away from home and family in Korea, was difficult. ''To put it mildly, I started a whole new life,'' Chung told the *Shanghai Star.* ''From that time on, my commitment to music was the beacon that showed the way for me.'' Galamian was extremely firm with her about understanding that she would have a career as a concert violinist and would not have time to have a family. He said that it was unacceptable for a woman to have both. ''Mr. Galamian loved me deeply,'' said Chung, according to the January/February 1999 issue of the *American Record Guide,* ''but that did not change how he felt about female students. He had already been let down by a number of girl prodigies who abandoned their professional goals in their teens, or who had run off and got married.'' At each lesson,

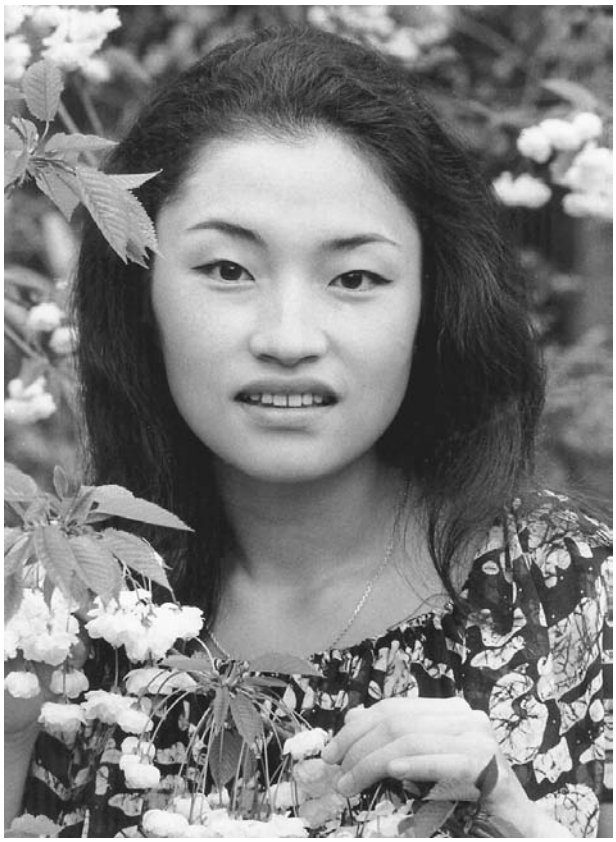

he would remind her that she was not to get married and have children. She would always respond that it was her intention to become a concert violinist. Later, she would tell *Asia Week,* ''I was shocked by the high standard of the music there, and my only goal was to reach that high level.''

In 1967, at age 19, she gained a great deal of attention when she won the 25th international Leventritt Competition at Carnegie Hall in New York City, sharing first prize with Pinchas Zukerman. This brought her engagements throughout the United States and Europe. This further led to an opportunity that served as a springboard to her career. She got her London debut by replacing Itzhak Perlman in the Tchaikovsky Concerto with André Previn and the London Symphony. ''Sometimes one person's mischance becomes another person's chance,'' Chung is quoted as stating on the *Amazon.com* website. ''After winning the Leventritt, I began to perform in America and Europe. But it was the London debut that really launched my international career. It was very successful, though at first everything seemed to be against me: I had stepped in at the last moment, and there was so much confusion that I hardly had any rehearsal, but as a result the musicians were all the more concentrated at the performance. The communication with the audience was very strong, so the event was a wonderful experience. The concert was a benefit and not supposed to be reviewed, but the critic with the *Financial Times* wrote one of the best reviews I have ever received in my life. It was really quite embarrassing—he simply said I was better than everybody else, mentioning a lot of names. I just ignored it, but it was a gold mine for the managers, and I got engagements all over Europe. I always feel very strange when I have to cancel a concert, but then I think, *Maybe this will give a young artist the chance of a lifetime.''* She further stated, ''For a young player, replacing another artist can be the first stepping stone to a career. I got my London debut by replacing Perlman in the Tchaikovsky Concerto with André Previn and the London Symphony. Shortly afterward, Renata Tebaldi canceled a recording session and London Records asked me to record the Tchaikovsky and Sibelius concertos instead. My recording career started when they offered me an exclusive contract. And I got my German debut because Lorin Maazel engaged me for his Berlin Festival when Boris Christoff pulled out.''

Her success was so great that she was immediately booked for three more London concerts, a tour of Japan, and a television appearance. Engagements with the London Philharmonic, Berlin Philharmonic, and Cleveland Orchestra followed, firmly establishing her international career. Chung quickly gained recognition throughout the world as a high caliber performer. She was appearing with all of the major orchestras and conductors throughout North America, Europe, and the Far East. *Asia Week* contends that she was a leader in showing that Asians could master the western classical tradition, quoting Kyung Soo Won, the conductor of the Seoul Philharmonic Orchestra as saying, ''Until she became a world-class violinist, it was only remotely possible for a Korean to achieve that kind of success. It was like a dream in the clouds. But she showed it was possible.'' In 1972, the South Korean government awarded her with their highest honor by presenting her with the Medal of Civil Merit. Kyung Soo Won stated in *Asia Week* that she has a skill and style all her own by saying, ''Her tone and technique are unique. These days, young musicians all play the same, but she is markedly different from all the others.''

Chung Changed the Rules

In 1981, her long-time instructor, Galamian, to whom she had consistently promised that she would never marry, passed away. A few years later, in 1984, when she was 35, Chung broke her promise and got married to a British businessman. When her first son, Frederick, was born, she worked hard to keep at least part of her promise to Galamian, by being determined to not let motherhood affect her work, maintaining the same schedule and taking young Frederick along with her in a basket everywhere. However, when her second son, Eugene, was born, she found that Galamian had been right and that she could no longer keep up. She cut back on her performance schedule, reducing it from 120 performances each season down to 60. ''For me, because motherhood came rather late, it was the most incredible experience to have my children, so they became my first priority, and I wanted to be with them,'' Chung stated. ''As far as music and performing are concerned, I tried to narrow it down to a certain kind of continuous project—recording—so I did concerts that were related to preparing for the recordings,'' she told *American Record Guide* in the January/February 1999 edition.

In 1988, she signed a contract to record exclusively with EMI Classics. ''Recordings are so personal for me,'' she said to the *Rocky Mountain News.* ''Nothing is ever permanent in an interpretation—but that's not the case with a record. You have to leave something of your soul on that compact disc. The problem is, your soul is not perfect, so a recording never will be.'' However, recording obviously agreed with her as she won a Gramophone Award for the recording of the ''Bartók Violin Concerto No. 2'' and the two rhapsodies with the City of Birmingham Symphony Orchestra and Sir Simon Rattle. She also began recording more with her brother and sister, and they called themselves the Chung Trio. Her brother, Myung Whun Chung, was a winner of the 1974 Tchaikovsky Piano competition and has been music director of the Paris Opera and head of the Orchesstra of the Academia Santa Cecilia in Rome. Her sister, Myung Wha, plays the cello and has won the Geneva International Competition. In 1994, they released Beethoven's ''Piano Trios Op. 11 and 97'' which received great critical acclaim. The trio is well known in Korea, but also widely recognized throughout the world. She is quoted on *Amazon.com* as saying, ''We have played together all our lives.'' The Chung Trio made a number of recordings including a performance of the Beethoven Triple Concerto with the Philharmonic Orchestra for Deutsche Grammophon in the 1995–1996 season.

When Chung did tour, she would take her children with her when they were not in school. She also took them to Korea several times to experience the culture. Both the children learned to speak Korean. ''That was important for me,'' Chung told *Asia Week.* Both children have also studied music extensively. Chung is considered an icon on Korea. She considers herself Korean, although she only lived there for a small percentage of her life, now living in southern England and New York City. ''I'm Korean, and there's nothing that will change that,'' she told *Asia Week.*

In 2000, she won another Gramophone Award for her recording of the Strauss and Respighi Violin Sonatas with Krystian Zimmerman.

Chung Returned to Full Concert Schedule

As her children grew older, Chung began to expand her performing schedule once again, but she did not slow down on her recordings. In February of 2001, her recording of *Vivaldi's Four Seasons,* played with the St. Luke's Chamber Ensemble, was released. *Sensible Sound* called her a ''magnificent violinist'' and stated, ''Chung's interpretation is best described as elegant. Her phrasing is elegant, her tempos are elegant, her command of nuance is elegant.'' Later that year, in November, she released the recording of ''Symphony No. 5; Brahms: Violin Concerto'' with Sir Simon Rattle and the Vienna Philharmonic. ''Kyung Wha Chung can be a firebrand violinist, but here she's very much the aristocrat. She supplies gleaming tone and rhythmic acuity, but also delicacy and tenderness. Her hushed, high flickerings in the Joachim cadenza are breathtaking,'' stated the *Dallas Morning News.*

Even as an experienced concert violinist and recording artist, Chung sometimes will still get nervous. ''Funnily enough, even after having been on all the major stages of the world, it took me a long time to get rid of those feelings of anxiety when I performed in New York. Every time I walked out in Carnegie Hall, I felt as though I were 19, about to play for the Leventritt Competition on that stage. I went to Carnegie Hall last December, to perform the Beethoven Concerto, and my children were sitting there with a big smile. I suddenly thought this is simply wonderful!'' she told *American Record Guide.*

Chung continues to practice for several hours every day. When she has time, she enjoys gardening and teaching students. Chung remains one of the most sought-after international violin players.

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Clare of Assisi

Clare of Assisi (1194–1253) was one of the most influential women in the early medieval period of Roman Catholic church history. A follower of Francis of Assisi, Clare founded her own order, the Poor Clares, based on his tenets of charity and humility. She is thought to be the first woman in the history of the church to write her own rule, or guidelines for the religious life of her order.

Of Noble Italian Birth

Clare was born Chiara Offreduccio di Favaronne in Assisi, a hillside town in central Italy, in July of 1194. She was the eldest daughter in an affluent, landowning Umbrian family that had links to the Roman nobility of the past. Her father was Favorino Scifi, count of Sasso-Rosso, and her mother Ortolana also hailed from an aristocratic lineage. Growing up, Clare lived at both her family's villa in Assisi and a castle on the mountainside of Mount Subasio. She was likely schooled at some point, for the writings that survive her display a good grasp of Latin.

Clare was said to be a devout, pious child from an early age, but her family planned an advantageous marriage for

her, and she resisted. When she was 18, she heard Francis of Assisi preach and was deeply moved by his words. He had come back to Assisi, his hometown, to preach Lenten sermons at the church of San Giorgio. Twelve years her senior, Francis hailed from a well-to-do cloth merchant family, but a stint in the army and a year as a prisoner of war in Perugia caused a religious awakening, and he became an ascetic. By the time Clare heard his sermons, Francis was called ''Poverello'' and was known throughout much of Christian Europe. His Franciscan order, founded in 1209, was the first mendicant, or beggar, order in Europe, created in what was then a radical attempt to follow Christ's teachings. It followed a verse from the Gospel of Matthew, which counseled, according to *Butler's Lives of the Saints,* ''Freely have you received, freely give. . . . Do not possess gold . . . nor two coats nor shoes not a staff. . . . Behold I send you as sheep in the midst of wolves.'' Unlike other monastic communities, some of which were quite wealthy in land, the Franciscan communities were forbidden to own any property or worldly goods.

Founded Order

Desiring to join such a community herself, Clare sought out Francis, and according to her official church biography, went to Mass at the Assisi cathedral on Palm Sunday, the Sunday before Easter. Instead of joining the queue to receive the palm leaf—an act that recalled a biblical incident in which Christ entered Jerusalem and to welcome him, believers cut boughs from trees and tossed them in his path—Clare remained in prayer, and the bishop then reportedly went to her and placed a palm in her hand. She was said to have fled her father's home that night, on March 20, 1212, with the help of her aunt Bianca and another woman. They met Francis, as arranged, at a small chapel called Porziuncula that served as the spiritual home of his order, and Clare made her vows before him and accepted a rough brown tunic as her habit and a thick veil.

Francis first sent Clare to live with a community of Benedictine nuns in San Paolo, near Bastia, and at one point her relatives—it is thought that her father may have died by this time—learned of her whereabouts and attempted to bring her home by force. She resisted, however, reportedly clinging to the altar and declaring she would be the bride of no other except for Christ. While staying at another Benedictine monastery in Panzo, she was joined by her younger sister Agnes. Soon Francis found them a substandard dwelling next to the chapel of San Damiano, and with this Clare established with him a women's religious community that she called ''Order of Poor Ladies;'' it later became known as the Poor Clares. The order was unusual in that its first members were women from well-to-do families, inspired by Clare's devotion. Daughters of the famed Ubaldini family of Florence were among some of the first postulates.

Reputation Spread Across Europe

Against her objections, Francis made Clare abbess of her order in 1215, and she is believed never to have left the San Damiano abbey for the 40 years between then and her death. Another sister, Beatrix, also followed her there, as did her widowed mother and aunt Bianca. Like Francis's Friars Minors order, her idea swiftly spread throughout Italy and beyond, and several other communities of Poor Clares were founded. As abbess, she was known for the rigors of her penance and often fasted so drastically that she became sick; during the forty days of Lent, for example, she took only bread and water. The Poor Clares did not sleep on mattresses, rather on homely beds fashioned from twig and hemp and went barefoot at all times. They begged for food, never ate meat, and refrained from all unnecessary speech. ''The foundress recommended this holy silence as the means to avoid innumerable sins of the tongue,'' noted *Butler's Lives of the Saints,* ''and to preserve the mind always recollected in God and free from the dissipation of the world which, without this guard, penetrates even the walls of cloisters.''

Clare was determined that her order should live as Francis's community of friars, without assets or land, subsisting only on daily charity. This was a radical proposition for religious communities in the early Middle Ages, for many possessed large estates that they farmed to survive; others took in students or made crafts that they then sold for subsistence; the Franciscan tenet believed that such work distracted them from fulfilling their religious vocation, to serve God. Clare's order had no formal written rule, or constitution, in its early years, save for a brief one written by Francis. In 1219, the Poor Clares came under the protection of Cardinal Ugolino when Francis joined one of the Holy Crusades, and Ugolino drew up a rule based on that of St. Benedict. It did not, however, contain the injunction for

absolute poverty—instead allowing for the possession of common property—and Clare objected to this; the Clares were a cloistered order, and Ugolino believed it impractical that the women should go begging. Nevertheless, it was approved by Pope Honorius III that year; after several years of her entreaties, Clare won her case. On September 17, 1228, Ugolino, now Pope Gregory IX, granted her order the *Privilegium Paupertatis,* or ''Privilege of Poverty.'' It was the first such decree kind issued by a pope and read in part: ''It is evident that the desire of consecrating yourselves to God alone has led you to abandon every wish for temporal things. . . . Since, therefore, you have asked for it, we confirm by Apostolic favour your resolution of the loftiest poverty and by the authority of these present letters grant that you may not be constrained by anyone to receive possessions. To no one, therefore, be it allowed to infringe upon this page of our concession or to oppose it with rash temerity.''

In his later years, when Francis was blind and ill, Clare was said to have constructed a small hut for him at San Damiano, where he wrote his ''Canticle of the Sun.'' She herself carried out less of the penitential punishments for which she was known in earlier years. In writing to Agnes, daughter of the Bohemian king and founder of a Poor Clares community in Prague, she cautioned the abbess to be less drastic in her own mortifications, ''so that living and hoping in the Lord you may offer Him a reasonable service and a sacrifice seasoned with the salt of prudence,'' *Butler's Lives of the Saints* quoted her as writing to Agnes.

Famously Repelled Looting Army

Clare lived during a tumultuous period in Italian history, and in 1234 San Damiano's walls were transgressed by soldiers in the army of the Holy Roman emperor, Frederick II. Clare was ill in bed but reportedly rose and went to the window with a ciborium, a chalice-like vessel that was used at the time to house the Eucharist. She was said to have raised the ciborium at the soldiers—some of them Saracen, or Muslim—who had mounted a ladder, and they fell over backwards and fled. Because of this story, Clare is sometimes depicted holding this object in artistic representations. She also repelled another attack, it was said, a few weeks later by prayer, reminding the sisters that the city of Assisi had nourished them through charity, and they owed it to render assistance in return in the form of prayer. She was a revered figure in Assisi, and reports that she was near death caused Pope Innocent IV to visit her on her deathbed. She died on August 11, 1253, in Assisi and was said to have uttered as her final words, according to *Butler's Lives of the Saints,* ''Go forth in peace, for you have followed the good road. Go forth without fear, for He that created you has sanctified you, has always protected you, and loves you as a mother. Blessed be thou, O God, for having created me.''

Clare was canonized two years later by Pope Alexander IV. Clare's remains lie in the church of Santa Chiara in Assisi. Her feast day is celebrated August 12, and some 750 years after her death, there are roughly 20,000 members of her Poor Clares order in 76 countries. They still live by the rule that she wrote, which stated that they live only by charity. Some communities are known as ''urbanist,'' after an allowance by Pope Urban IV in 1263 that allowed some of them to possess land if they so chose. There were other reforms enacted in the fifteenth century under the direction of St. Colette in France. Clare is the patron saint of embroiderers, eye diseases, goldsmiths and gold workers, laundry workers, telephones, television, and television writers.

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Clement I

Clement I (died 101) is believed to have been the third pope, after Saints Linus and Anacletus; some modernists who consider the apostle Paul to be the first pope refer to Clement I as the fourth pope. Although little is known about the life of Clement I, scholars believe he led the Roman Church during the turbulent years of the last decade of the first century A.D.

Clement I—sometimes called Saint Clement or Clemens Romanus—was one of the first of the Apostolic Fathers and the first pope about whom anything definite is now known. Working closely with Saints Peter and Paul, the two founding fathers of the Christian church who preached alongside Jesus prior to Christ's crucifixion in 33 A.D., he was likely a follower of the apostle Paul and was schooled by Paul in Rome. Accepting the Christian faith as a young man and working as a missionary preaching the word of the crucified Jesus, Clement I was eventually ordained a bishop by the apostle Peter and served a leadership role in the Roman church before being exiled to the Crimea, where he died in 101 A.D.

Although several letters have been attributed to Clement I throughout the ages, only one exists with definite authenticity: a letter dated circa 96 addressed to the Church of Corinth, which had become established during the reign of St. Paul and which was at the time experiencing internal dissension. Clement's epistle is noteworthy because it bridges the chasm between inspired and uninspired Christian writings. Clement's feast is celebrated on November 23.

The Life of Clement I

Because little is known of the life and death of Clement I, much scholarly speculation has resulted. Although his name is of Latin origin, his epistle to the Corinthians is written in Greek. While it is possible that, as an educated Roman, he wrote in Greek for the sake of his audience, several distinctly non-Roman elements in his letter have let some to speculate that Clement I was born outside the Roman empire. He may also have been a non-Latin dependent of a Roman household.

References to the Old Testament made in Clement's letter to the Church of Corinth have suggested to some scholars that the letter-writer was of Jewish extraction. However, because he does not appear to have been familiar with Hebrew, and because references within the epistle—including mention of the mythological phoenix that rises from the ashes of its parent—suggest a Gentile upbringing, Clement's Jewish origin remains in doubt. Some have proposed that he was a Hellenistic Jew, while still others have speculated that he was a Jewish freedman or son of a freedman of the emperor's household. Another theory holds that Clement I was a convert to Judaism who later became a Christian. In any case, the Old Testament was, during Clement's adult years, the principle sacred canon of the Christian Church; thus, it is not surprising that he would be well versed in it regardless of whether or not he had ties to Judaism.

An ancient church fresco dating to the fifth century corresponds to a legend in which Clement I was the son of a Roman nobleman named Faustinus and raised by Tiberius (42 B.C.–37 A.D.), second emperor of Rome. According to one account, when Clement I was five years old his mother left for Athens in response to a dream. After hearing nothing from his wife for a lengthy period, Faustinus went in search of his wife, leaving his young son to the care of the Roman emperor. Many years later, according to this legend, Clement I was taken to Palestine, where he met Saint Peter and rediscovered his lost family.

Second-century historian Saint Hegesippus (died 180), in his *Five Memorials of Ecclesiastical Affairs,* is reported by later historian Eusebius of Caesarea (c. 264–340)—a Palestinian scholar known as the father of Roman Catholic history—to write that Clement I was a contemporary of the apostles Peter and Paul. This view is echoed in the writings of Alexandrian scholar Origen (c. 185–c. 254). Greek theologian Saint Irenaeus (c. 130–200) writes that Clement I ''saw the blessed Apostles and conversed with them, and had yet ringing in his ears the preaching of the Apostles and had their tradition before his eyes, and not he only for many were then surviving who had been taught by the Apostles.'' Tertullian, in his *De Praescript* of 199, writes that Clement I was ordained a bishop by Saint Peter, echoing the most widely accepted view.

Although it is traditional to refer to Clement I as ''pope,'' early works refer to him simply as the bishop of Rome, a position he was likely granted as a reward for his missionary zeal. Although Clement I was most likely ordained a bishop by Saint Peter and appointed by Peter to be, as his successor, the first pope, he may in fact have declined the position for several decades due to his relative youth and served instead under others for many years.

Historian Saint Epiphanius (c. 315–403) was unable to verify whether or not Clement I was actually ordained by Saint Peter or whether he was perhaps appointed bishop by another church elder. In his letter Clement I refers to the deaths of the apostles Peter and Paul in a manner that suggests that these deaths were not distant events. But he also notes that many of the presbyters or elders ordained by the apostles at Corinth were already dead. It therefore appears that Clement I may have lived among those who had known the apostles Paul and Peter in Rome, if he did not know the apostles himself.

Dating Clement's Episcopate

In his letter to Corinth, Clement I himself never refers to his personal authority as a bishop of the Church, although this may have been a tactical decision in light of the fact that the churches of Rome and Corinth had not yet come to recognize a single Church leader of overarching authority. In later years the leaders of the Roman Church would become dominant within the Christian faith.

According to Eusebius of Caesarea, the first references to the dates of Clement I's episcopate are found in the writings of Hegesippus and Dionysius of Corinth (c. 180). Eusebius writes that Clement I was made bishop of Rome in the 12th year of the reign of the Roman Emperor Domitianus (reigned 81–96), whose alienation of the upper classes resulted in a period of terror and ended in his assassination.

Hegesippus, who circa 160 compiled the first record of the popes and their episcopates, lists the dates of Clement's episcopate as 90 to 99, in the midst of the schism within the Church of Corinth. More recent scholars have placed the beginning of Clement's reign anywhere from 88 to 96 A.D. Eusebius also links Clement's reign with the rise in troubles at Corinth, a situation that existed through the end of the first Christian century.

Noted Church historian Saint Jerome (c. 342–420) writes that among his own contemporaries most ''Latins'' believed that Clement I was the immediate successor to Saint Peter, but that he was in fact the fourth pope. Hegesippus and Irenaeus also identify Clement I as the fourth pope (after Peter), but two other early sources identify him as the third pope, and one other source as the fifth pope. Hegesippus's list appears to have been used in chronologies compiled as late as the fourth century. Among twentieth-century scholars, he is most often cited as the third pope after saints Linus and Anacletus.

Epistle to the Church of Corinth

In the last decade of the first Christian century some elders in the Church of Corinth spearheaded a move against other of the church leaders, resulting in a split or schism among the region's Christians. Clement's now-famous letter was sent to urge peace and unity. It begins with a reference to the persecution of the Roman Church, presumably by Emperor Domitianus, by way of explanation of his delay in writing. In addition to being unpopular among the Roman wealthy class, Domitianus also made frequent attacks on Christians, killing or exiling some and confiscating the goods of others.

In his letter Clement I notes the high esteem in which the Corinthian Church had previously been held, and traces its current problems to jealousy. The just have always been persecuted, he notes, adding that the actions of only a few have caused the current disgraceful situation within the Church of Corinth. Clement I urges these few Corinthians to repent and asks his fellow believers to forsake evil and approach God with purity. He adds that discipline and subordination in the Church, as within an army, are necessary. The letter ends in a beautiful prayer bearing traces of Jewish devotional language: ''May the grace of our Lord Jesus Christ be with you and with all men in all places, who have been called by God and through Him, through whom is glory and honor, power and greatness, and eternal dominion unto Him from the ages past and for ever and ever. Amen.''

Although this letter to the Church of Corinth was written in the name of the Church of Rome, most authorities have credited it to Clement I. The style of the letter is simple and understated and, although writing in Greek, its author does not employ a classical style. The epistle makes no mention of Clement I by name, but rather identifies itself as the work of ''the church of God which resides as a stranger in Rome.'' The fact of Clement's authorship is based on the attribution of subsequent historians, such as Irenaeus, who writes: ''Under this Clement I no small sedition took place among the brethren at Corinth and the Church of Rome sent a most sufficient letter to the Corinthians, establishing them in peace, and renewing their faith, and announcing the tradition it had recently received from the Apostles.''

Dating the Epistle

Many scholars place the date of Clement's epistle to the Church of Corinth at between 93 and 97, based on the document's reference to persecutions that are believed to have occurred during Domitianus's reign, as well as to the writer's reference to the church at Corinth as being ''ancient'' and to Christians who were persecuted under the earlier emperor Nero as being of advanced age.

Some scholars have argued for a date of around 70 for the epistle due to its author's references to events involving Peter and Paul that sound as though these event had recently occurred. Still others have argued that the document was written between 125 and 135, based on certain references to the document external to itself.

Evidence that the epistle was written at an early date in Church history comes from the fact that letter addresses a quarrel at Corinth over the authority of the presbyters, with some members of that church arguing against order or hierarchy in the church. The very nature of the dispute would only have arisen during the first Christian century when the Church was governed by a group of presbyters or elders. In fact, the word ''bishop,'' which comes from a Greek phrase meaning ''supervisor,'' was during Clement's day synonymous with the term ''elder.''

A Martyr to the Faith

The Epistle to the Church of Corinth is the only document believed to have been written by Clement I. A second letter, known as the Second Epistle of Clement to the Corinthians, is considered by scholars to be spurious. Other apparently apocryphal documents once attributed to Clement I are two Epistles to Virgins, the Apostolical Constitutions, the Apostolic Canons, the Testament of Our Lord, and five other letters.

Although it is not known what effect Clement's letter had on the quarrel at Corinth, the Corinthian Church came to revere the letter and held it second in value only to the epistles Saint Paul had written. Clement's letter was for many years reopened on Sundays and read aloud to the Christian congregation. It became one of the best-known of the early Christian writings and served as a model upon which many subsequent church documents were based. It also had the effect of placing Clement I in a position second only to that of the apostles.

Clement I is believed to have died in 101, a year after the end of his pontificate, and was succeeded by Pope Evaristus. The Roman theologian Rufuinus (c. 345–410) was the first to refer to Saint Clement as a martyr, and in 417 Pope Zosimus wrote in a letter that Clement I had given his life for the Christian faith. There are at least two other references to Clement's martyrdom dating to the fifth century. Some modern scholars are of the opinion that Pope Clement I may have been confused with a martyred consul also named Clement. On the other hand, since there is no

tradition that he was buried in Rome, Clement I may have died while in exile.

An apparently apocryphal account of Clement's martyrdom dating to no earlier than the fourth century relates that he converted over 400 individuals to the Christian faith before being banished from Rome to the Crimea—modern-day Russia—by an angry Emperor Trajan (c. 53–117). Trajan was a militant leader who conquered both Mesopotamia and Armenia. In the Crimea, it is said, Clement I quenched the thirst of 2,000 Christians by means of a miracle. In retribution for this act, Trajan had Clement I bound to an anchor and thrown into the Black Sea. A shrine of white marble miraculously encased his corpse; each year when the tide receded some two miles this shrine containing the martyr's bones was said to become visible to those on shore.

Around 868 Slavic apostle Saint Cyril dug up some bones in the Crimea along with an anchor, and he believed these to be the relics of Saint Clement. These relics were deposited by Pope Hadrian II in the altar of the basilica of Saint Clement in Rome, along with the relics of Saint Ignatius of Antioch. The modern church of Saint Clement at Rome was constructed as late at the early 12th century by Paschal II, following the destruction of parts of the city by the Normans. However, an older church dating to the fourth century lies under the present building.

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Xavier Cugat

Xavier Cugat (1900–1990), a classically trained violinist who conducted with his bow, was known in his lifetime as the Rumba King. He is credited with pushing Latino music and dance into popularity in America during the first half of the 20th century.

Best-known for having popularized the rumba in the United States during the 1930s, Xavier Cugat's Latin-influenced band lead the way in a new music craze among the dancing and radio-listening public. A dramatic showman who often wore huge South American hats on stage and who led his band with the wave of a violin

bow, Cugat performed in the ritziest of clubs, on the radio, and in the movies. Having made his professional start as a child prodigy playing classical violin, Cugat was never apologetic about his switch to popular music. He was quoted in the *Los Angeles Times* as saying, ''I play music . . . make an atmosphere that people enjoy. It makes them happy. They smile. They dance. Feel good—who be sorry for that?'' Cugat's several marriages, extramarital affairs, and divorces made headlines, but these events did not cause him to repine. He credited his irrepressible interest in women to a Latin temperament and once said he'd marry each of his four wives over again.

Born on January 1, 1900, near Barcelona, Spain, and christened Francisco de Asis Javier Cugat Mingall de Brue y Deulofeo, Cugat was two years old when his father moved the family to Havana, Cuba. Two years later, a neighbor and violinmaker gave the boy a quarter-sized violin as a Christmas present. Cugat's exceptional talents were soon evident, as he developed into a musical prodigy. He played professionally when he was just nine years old, and at age twelve he became first violinist for the Teatro Nacional Symphonic Orchestra.

Tenor Enrico Caruso met Cugat in Havana when he was performing there with the Metropolitan Opera Company, and he enlisted the boy as his accompanist for an American tour. The subsequent events of Cugat's teen years are somewhat obscure. He is known to have played the violin on a WDY broadcast in 1917, which made him one of the first violinists to perform on radio, and some sources list

Cugat as having moved to the United States with his parents in 1915. But the bandleader once told the *Los Angeles Times* a far different story, one where he began by working 14 hours a day for a room, meals, and no pay. ''[Caruso died] shortly after I got to New York . . . and there I was, no friends and not a word of English. And not much money,'' he said. In any case, Cugat was disappointed in his musical career. Although he played Carnegie Hall twice, toured the United States and Europe with a symphony orchestra, and became a soloist for the Los Angeles Philharmonic, the money—and critical response—was not satisfactory to Cugat.

He then gave up playing the violin for a job with the *Los Angeles Times* as a cartoonist. Caruso had taught Cugat how to draw caricatures and the young man hoped to use this skill to improve his prospects. Cugat had considerable talents as an artist but soon grew tired of the situation. Quoted in a *Los Angeles Times* obituary, Cugat explained, ''When they tell you to be funny by 10:30 tomorrow morning . . . I can't do it—I finally quit, and get these six guys to play commercial music with me.'' Also joining Cugat on the bandstand was his wife-to-be Carmen Castillo as lead singer. The year was 1928 and Latin music was not yet popular. However, the band would land a gig playing during intermissions at the famed Coconut Grove in Los Angeles. At the time, a Gus Arnheim band with singer Bing Crosby was the main act. While in Los Angeles, Cugat also played the violin with two performers on a daily broadcast on KFWB radio.

Fame at the Waldorf-Astoria Hotel

The job that served as Cugat's springboard to fame was at the new Starlight Roof at the Waldorf-Astoria hotel in New York City. The bandleader made a modest start there in 1933 but was soon ensconced in the hotel's ''Cugat Room.'' His dance band played at the posh hotel for 16 years and Cugat became the Waldorf-Astoria's highest-paid bandleader, making $7,000 a week plus a cut of the cover charge take. In 1934 Cugat's band played a three-hour network radio program on Saturday nights.

During a time when dance band leaders Benny Goodman and Glenn Miller were immensely popular, Cugat benefited from a conflict between the American Society of Composers, Authors and Publishers (ASCAP) and the radio networks. ASCAP withheld its music from broadcasts, forcing dance bands to play mostly tired public-domain songs. Cugat, however, had some 500 non-ASCAP Latin tunes at his disposal and had soon attracted a national audience. He became known as the ''Rumba King.'' Some of the performers that Cugat in turn helped to popularize were Desi Arnaz, Dinah Shore, Lina Romay, and Miguelito Valdes. He wrote and recorded hundreds of songs, including ''Chiquita Banana,'' ''Rumba Rhapsody,'' ''Kasmiri Love Song,'' ''Rain in Spain,'' ''Babalu,'' ''My Shawl,'' ''Rendezvous in Rio,'' ''Walter Winchell Rumba,'' ''Is It Taboo,'' and ''I'll Never Love Again.''

Cugat made the leap to the silver screen in 1942, appearing in *You Were Never Lovelier,* which starred Rita Hayworth. Cugat had met the actress in California many years before, when she was a dancer known as Margarita Cansino. With his band, Cugat appeared in many more films—often as himself. He was repeatedly seen on screen with the swimming actress Esther Williams; among their motion pictures together were *Neptune's Daughter, Bathing Beauty, This Time for Keeps,* and *On an Island With You.* Cugat's caricatures were also featured in some of his films and on a ''curtain of stars'' in Grauman's Chinese Theater in Hollywood. These events followed an earlier interest in movie making on the part of Cugat, who had previously made films including an ill-fated production during the early sound era. In 1928 he had spent $35,000 to produce a Spanish-language film, only to discover that there were as yet no sound projectors in Latin America.

Cugat's personal life made news many times, as he wed and divorced four times. His marriage to Castillo ended unhappily in 1944. The bandleader was married to Lorraine Allen from 1947 to 1952, when—with the help of private detectives—she caught him in a compromising position in a hotel room with the band's lead singer, Abbe Lane. Cugat wed Lane that same year and stayed married some 14 years, until he found her with another man. In 1966 he married the much younger singer-guitarist Charro Baeza, who is better known by her first name alone. This marriage ended in 1978 and was said to be the only amicable divorce. Cugat's reflections on his love life were recalled in the *Los Angeles Times:* ''I like women—all women. . . . Also, there is my temperament. I am Latin. I excite. For me, this is life.''

Although the Latin music craze that had swelled in the 1930s and 1940s died down, Cugat remained extremely popular. His band was often booked in Las Vegas and he performed until 1969, when Cugat suffered a stroke and became partially paralyzed. The bandleader recovered from the stroke but his health was never the same. After his divorce from Charro, Cugat moved to Barcelona, where he lived for 18 years—until his death in 1990. He had been suffering from heart and lung problems and was in intensive care at the Quiron Clinic when he died.

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Saint David

Saint David (c. 520–c. 601) is the patron saint of doves, poets, and Wales. One source calls him "perhaps the most celebrated of British saints." Another gives him credit for evangelizing much of Wales. The body of information available about him today is thin in substantiated fact but rich with tradition, including even King Arthur and a sea monster. Saint David's mere existence may provide evidence that Christianity in Wales persisted in tact and uninterrupted since Roman times.

Rhygyfarch Embellished Story

Most information about Saint David comes from the writings of an eleventh-century monk named Rhygyfarch (also Rhygyvarch, Rhigyfarch, and Ricemarch), son of Bishop Sulien, of Saint David's Cathedral, Saint David's favorite of the churches he established. Rhygyfarch claimed to have gathered his information from old written sources, but those have not survived. Rhygyfarch's life of Saint David is regarded by many scholars as suspect because it contains many implausible events and because he had a stake in enhancing Saint David's history so as to support the prestige of the Welsh church and its independence from Canterbury, the center of the English church (still Catholic at the time). According to David Hugh Farmer in *The Oxford Dictionary of Saints,* Rhygyfarch's history of Saint David "should be treated as propaganda, which may, however, contain some elements of true tradition." Another source considers Rhygyfarch's biography "traditional, symbolic tales of a great religious leader." Saint David's existence at least does not seem to be in doubt; it is attested to in written records from earlier dates. The earliest is an Irish Catalogue of the Saints of 730. Another is an Irish Martyrology of 800.

Saint David Born

One legend says Saint David's birth was foretold to Saint Patrick (about 373–464) by an angel 30 years in advance. In the traditions surrounding Saint David, his mother is said to be a woman named Non, now Saint Non, who may have been a nun at the cloister called Ty Gwyn, near Whitesand Bay. She may also have been the daughter of a chieftain in Pembrokeshire. She is said to have been very beautiful, and it was her great beauty that is said to have driven Saint David's father, Sant, or Xantus, a local chieftain or king, perhaps related to King Arthur, to rape her. (Other traditions say Sant and Non were married, and she became a nun later in her life.) She became pregnant with Saint David. Yet another legend says that during her pregnancy she entered the church of Saint Gildas in Wales, and he was struck dumb. He realized the Welsh church must be intended for the future Saint David and left for Ireland. In any case, Non is said to have given birth during a storm (so violent as to have deterred a local ruler who planned to kill Saint David in order to eliminate a rival for power in the realm) at a spot overlooking Saint Bride's Bay, south of today's Saint David's Cathedral. The year is given variously as 454, 487, 520, 542, and 544. A medieval chapel named for Saint Non was built at the spot; it is today in ruins. Non's son was baptized at Porth Clais by Saint Ailbhe, who may have been Non's nephew. Miracles marked the event: a new spring erupted and sight was restored to a blind monk, Movi, holding the baby.

Excelled in School

Saint David went to school at a monastery called Hen Vynyw, or Henfynyw, in Cardigan. Rhygyfarch wrote, ''He grew up full of grace and lovely to behold. And there it was that holy David learnt the alphabet, the psalms, the lessons for the whole year and the divine office; and there his fellow disciples saw a dove with a golden beak playing at his lips and teaching him to sing the praise of God.'' One source points out he would have learned Latin there and studied mathematics, astronomy, and music. After Hen Vynyw, he went to an unidentified island (one source says it was the Isle of Wight) to study for the priesthood under a Welsh scribe, Saint Paulinus. A legend says that Paulinus had gone blind from crying so much as he prayed, and that Saint David restored his sight with a gentle touch. Another legend says that an angel told Paulinus to send Saint David out to evangelize the British.

Founded Monasteries

As a traveling priest, Saint David is said to have founded 10 or 12 monasteries. The number is disputed, but several have been authenticated. He also allegedly cleansed deadly water at Bath and turned it into a warm and healing pool. Another legend says some monks tried to poison Saint David's bread, but Saint Schuthyn rode to Saint David one night from Ireland on the back of a sea monster to warn him, and Saint David blessed the bread, counteracting the poison. There is consensus that he ended his evangelizing travels in Mynyw, or Menevia, in extreme southwest Wales (where Saint David's Cathedral is today) and founded his major abbey there, training ''many great pastors and eminent servants of God,'' according to Father Alban Butler on the Catholic Forum website. Butler described Mynyw as ''formed by nature for solitude, being . . . almost cut off from the rest of the island.'' Another source calls the site ''lovely and lonely.''

Wrote Strict Rule

Saint David's monks followed a very strict rule ''in the spirit of penance,'' according to Father Butler. Others say Saint David adapted his rule from that of monks in Egypt. ''Every moment of the day had its duties,'' wrote Amy Steedman, one interpreter of Saint David's life. Wearing animal skins, they labored in the fields, plowing without farm animals; ''every man his own ox,'' Saint David is reported to have said. Speaking was severely restricted, and they were to pray, silently if not aloud, at all times. When not in the fields, they prayed, studied, and wrote. They ate bread, vegetables, and salt and drank only water and a little milk. Following the evening meal, the only one of the day, they prayed for three hours before going to bed, then awoke at dawn. Because he didn't allow the consumption of wine or other spirits, Saint David is nicknamed ''The Waterman.'' The monks were to pray continuously from evening on Friday until daybreak on Sunday, with only an hour after Saturday Matins for rest. Farmer noted, ''David devoted himself to works of mercy and practised frequent genuflexions and total immersion in cold water as his favourite austerities.''

Father Butler wrote that if someone wished to join Saint David's monastery, he had to wait outside for 10 days, ''during which time he was tried by harsh words, repeated refusals, and painful labours, that he might learn to die to himself. When he was admitted, he left all his worldly substance behind him.''

Combatted Pelagian Heresy

A man who lived over a hundred years before Saint David played a role in the next major event in the traditional telling of Saint David's life. The monk Pelagius, born in Britain in about 354, visited Rome in approximately 380. Although Pelagius was not a priest, he was a popular religious leader who placed a high value on asceticism, or self-denial, as a way of drawing closer to God. The self-indulgent excess he saw in Rome shocked him, and he blamed it on the doctrine of salvation by grace, the idea that people cannot earn salvation by good works but that only God can bestow it. To counteract this doctrine, which Pelagius thought led to moral degradation, he insisted humans were responsible for their own salvation. For this he was declared a heretic and excommunicated in 417 by Pope Innocent I.

By the fifth century, Pelagius's heresy, called Pelagianism, was widespread in Britain. It was suppressed, but legend says it sprang up again in Saint David's lifetime, and a meeting of church officials, called a synod, took place at Brefi, in Cardigan, in about 519, to suppress it again. Saint David was invited to attend. Although he spoke to the assembly only reluctantly, his words were compelling, and legend says a hill rose up under his feet so that everyone could see and hear him and a white dove came and sat on his shoulder as he spoke. (He is represented in church art standing on his hill with the dove on his shoulder.) He not only put down the heresy, but was elected primate of the Cambrian, or Welsh, church unanimously. The incumbent primate, Dubricius, even resigned in Saint David's favor. Saint David accepted on the condition that the headquarters of the see be transferred to his home monastery in Mynyw (now Saint David's Cathedral). Some traditions say the legendary King Arthur approved the relocation of the see.

Made Pilgrimage to Jerusalem

Other stories of Saint David say that after a vision, he traveled to Jerusalem with two companions to aid the patriarch, and that the patriarch of Jerusalem, John III, consecrated him archbishop. Back in Wales, he allegedly assembled a Synod of Victory to officially celebrate the end of the Pelagian heresy in Britain. This synod also presumably ratified a set of rules written by Saint David for the ''regulation of the British church,'' but Rhygyfarch maintained the writings were lost to ''age and negligence, and also . . . the frequent attacks of pirates.''

Died in Mynyw

Saint David died in his monastery at Mynyw, some say at the age of 142 or 147 (he is credited with predicting the day), and an observer watched angels carry Saint David's soul up to heaven. Saint David's last words to his monks are said to be, ''Be joyful, and keep your faith and your creed.

Do those little things that you have seen me do and heard about.'' The year of his death varies; it may have been in 560, 589, or 601.

Sanctified

In 1120 Pope Callistus II declared David a saint. *Butler's Lives of the Saints* casts doubt on a legend that the pope also declared that visiting Mynyw twice would be ''equal to one visit to Rome'' in indulgence value. Saint David's feast day is March 1 (his mother Saint Non's is March 3), and according to *Butler's Lives,* ''There can . . . be no question that he was a highly popular saint in his own country. More than fifty pre-Reformation churches in South Wales are known to have been dedicated in his honour. Moreover, even in England, Archbishop Arundel in 1398 ordered his feast to be kept in every church throughout the province of Canterbury.'' Although the monastery Saint David built is gone, today's Saint David's Cathedral, much of it dating from the twelfth century, is Wales's largest cathedral.

Saint David Symbolized

Several symbols are associated with Saint David. William Shakespeare referred to the Welsh custom of wearing leeks or daffodils in Saint David's honor on March 1 as ''an ancient tradition begun upon an honourable request,'' as quoted in Farmer's *Oxford Dictionary.* Some say the custom comes from a battle between the Welsh and the Saxons; Saint David reportedly wanted the Welsh to wear leeks in their hats so they could recognize other Welsh. Saint David's day now is marked by festivals that feature singing, dancing, and reciting, and the leek and the daffodil are national symbols of Wales.

Other symbols associated with Saint David come from yet another legend about his birth: An angel told Saint David's father, Sant, in a dream that when he went hunting the next day, he would kill a stag and find a fish and a beehive. The stag, said to eat snakes, represents Christianity's conquering Satan (the serpent); the fish represents Saint David's abstinence from liquor; and the bees represent his wisdom and spirituality.

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Marie-Olympe de Gouges

French author and activist Marie Olympe de Gouges (1748–1793) achieved modest success as a playwright in the 18th century, but she became best known for her political writing and support of the French Revolution. Considered a feminist pioneer, de Gouges was an advocate of women's rights. Her most famous work was *The Declaration of the Rights of Woman,* (1791). Even in revolutionary France, feminist ideas were considered radical. In 1793, she was executed for crimes against the government.

Early Life

Marie-Olympe de Gouges was born Marie Gouzes in Montauban, in southern France, on December 31, 1748. The facts about her true parentage are somewhat vague, and de Gouges herself contributed to the confusion by encouraging rumors about her illegitimacy.

It is commonly believed that she was born and raised in a modest family, the daughter of Pierre Gouze, a butcher, and Anne Olympe Moisset, a maidservant. However, it was rumored that de Gouges's mother, who reportedly was a beautiful women and unhappy in her marriage, had an affair with a person of high social rank, Marquis Lefranc de Pompignan. The marquis, many claimed, was de Gouge's real father. Another circulated rumor suggested that de Gouges was the illegitimate daughter of King Louis XV. When asked about her true parentage, de Gouges would only answer somewhat ambiguously. Fueling the speculation about de Gouge's illegitimate birth was the fact the Pierre Gouze's name did not appear on any significant documents relating to his daughter's paternity. However, it is now generally believed today that Gouze was indeed her real father. Whatever the true facts about her parentage, she actually lived with Gouze, who died when she was two years old. During her youth, de Gouges already

demonstrated the kind of rebelliousness that would come into play in her adult life.

In 1765, when she was 17, de Gouges married a French officer, Louis Aubrey. Two years later, they had a son. Aubrey was much older than de Gouges and he died three years into the marriage. Following his death, and displaying her characteristic rebelliousness, de Gouges refused to accept her position as a widowed mother or the designation of ''Widowed Aubrey,'' a personal stance that was counter to the social convention. Even more, she vowed never to remarry.

Moved to Paris

Abandoning her son, de Gouges went to Paris in 1770 to seek fame as a writer. For her pen name she chose simply Olympe de Gouges, a variation of both her mother and father's names. She actively sought to achieve her ambition, propagating the rumors of her illegitimate birth. It has been suggested that she started, or at least encouraged, the rumors because she believed that, by tying her lineage to a marquis, she'd gain her entrance into the higher social circles that she aspired. Also, she most likely believed that a blood tie with Marquis Lefranc of Pompignan, who was a well-known author, would help her establish her own reputation as a writer. The rumor gained currency in her lifetime even though no proof existed of its truth.

During this period, she furthered her career by meeting and establishing connections with the most famous writers and philosophers of the time, and she worked her way into the highest social circles. Remaining resolute in her desire never to marry again, she reportedly became the mistress of several men of high social rank and she divided herself between her many lovers and her writing. A self-educated woman, de Gouges wrote plays, novels, and sociopolitical pamphlets. Her dramatic works included *Le Mariage inattendu de Chérubin* and *Zamore et Mirza ou l'Heureux naufrage.*

Her career as a playwright turned out to be somewhat disappointing, as it resulted in only modest success. She was poorly educated, could barely read for a good portion of her life, and her grammar and punctuation were terrible. As a result, her writing tended to be plodding, verbose, and awkward. However, greatly affected by current events, she would soon enter the phase of her career that proved the most productive and thematically significant. She began turning out political works that helped influence the course of human rights, specifically for women. Paris, in the late 1780's, was a political focal point. France was a country in turmoil and on the verge of an influential and inspiring, though bloody, revolution that would attract the attention of the world. De Gouges was swept up in the fervor of the times.

Although most of her fellow citizens were exuberantly political, and even fanatically revolutionary, de Gouges initially took a moderate stance. Reforms she suggested in her political materials were intended to bring about change without sacrificing the social stability. Indeed, de Gouges had friends in the French royalty that was about to be overthrown, but her works often attempted to negatively depict the extremists on both sides of the political spectrum: the royalists, or monarchists, and the revolutionaries. As the storms of revolution swirled, de Gouges still considered herself a royalist. Her 1788 piece *Droits de la femme* articulated advanced revolutionary ideals while expressing her sympathies for the French monarchy. Also in 1788, she published her *Patriotic Remarks,* wherein she presented a large program of social reforms and advocated for the dismantling of the monarchial government. The document also outlined the abuses of the elite social class. One of her works was a political satire, *Project of a Patriotic Case By Citoyenne,* involving a ''voluntary tax.''

But de Gouges would become disillusioned by the French monarchy's inaction, and she would encourage the French king Louis XVI to abdicate his throne and put in its place a regent government. She felt that this would be a workable solution to an ever-growing crisis. The citizens had armed themselves, the Bastille had been stormed, and blood was literally flowing in the streets. De Gouges would remain a royalist until Louis XVI escaped from the country, a move that further increased the growing chaos. From that point on, her political material become more pointed and she sided more strongly with the revolutionaries.

In 1789, after Louis XVI's escape, she produced two more satires, *Cry of Wise by a Woman* and *To Save the Fatherland.*

Feminist Thought

The sociopolitical works that de Gouge produced during this period focused strongly on the issues of civil rights, particularly the rights of women, which she deemed were ''natural'' and ''inalienable.'' Her dedication to and advocacy for these issues stemmed from her much broader belief in the complete equality of all human beings.

The revolution created the type of environment that fostered innovative ideas such as feminism. One of the feminist organizations created during this period was the Society of Republican and Revolutionary Women. Its members encouraged de Gouges to develop a document that would essentially serve as a declaration of rights for women. She set out to produce the work, which would eventually be published as the *Declaration of the Rights of Woman and of the Citizen* in 1791.

In the meantime, her name was becoming widely known in radical circles, just as it had a few years earlier when she established her standing in the bourgeois. In October 1789, the year the French Revolution came to a boil, she proposed a radical reform platform to the French National Assembly, a governing body comprised of the nation's new leaders. Appearing before this board, she advocated for the complete legal equality of the sexes, more job opportunities for women, a legal alternative to the private dowry system, better education for young girls, and the establishment of a national theater that would show only plays written by women.

Declaration of Women's Rights

Finally published in September of 1791, the *Declaration of the Rights of Woman (Déclaration of the Droits de la Femme et de la Citoyenne)* was, in a way, a response to the *Declaration of the Rights of Man and the Citizen* that was published in 1789 and was to the French Revolution what the Declaration of Independence was the to the American Revolution. De Gouge's declaration called for an extension of the rights demanded in the latter including complete freedom of speech, the right to vote, and the opportunity to seek public office. Lest anyone miss her point, de Gouge employed the same kind of language and rhetoric that characterized the male ''Declaration.''

De Gouge dedicated the work to Queen Marie Antoinette, hoping that the royal would support women's rights. The work consists of a preamble, 17 articles, and an epilogue. Her words were provocative and incited women to action. In the epilogue, de Gouge proclaimed, ''Woman, wake up; the tocsin of reason is being heard throughout the whole universe; discover your rights. The powerful empire of nature is no longer surrounded by prejudice, fanaticism, superstition, and lies. The flame of truth has dispersed all the clouds of folly and usurpation. Enslaved man has multiplied his strength and needs recourse to yours to break his chains. Having become free, he has become unjust to his companion. Oh, women, women! When will you cease to be blind? What advantage have you received from the Revolution?''

Essentially, the *Declaration of the Rights of Woman and of the Citizen* stated that women were equal to men in every respect and thus were entitled to the same rights. The work would create enemies for de Gouge; she believed that because many women participated in the French Revolution, they would or should automatically receive the newfound rights extended to the male citizenry.

Accused of Sedition

De Gouge's outspokenness would eventually lead to her arrest, conviction, and execution. The government that came to power after the overthrow of the monarchy demonstrated no tolerance for perceived subversion or even criticism. In a way, one tyranny replaced another, and de Gouge had placed herself in a rather tenuous situation. She felt she had the right to speak out on the behalf of the citizenry and to assert the rights of women. But in doing so, she violated traditional social boundaries that even the revolutionaries held inviolable, thus invoking the ire of the ruling body. Also, she harshly criticized Maximilien Robespierre, the recognized leader of the new government. Her advocacy of women's rights combined with this criticism, which she published as *Pronostic de Monsieur Robespierre pour an animal amphibie,* as well as her previous support of King Louis XVI, led to accusations of sedition. In retrospect, and given the tenor of the times, de Gouge's publications of the criticism and ''Declaration'' were highly impetuous and imprudent actions.

Sent to Trial

At the time of her arrest, she was known publicly as Marie Olympe de Gouges, femme of letters. She was 38 years old and lived in the Pont-Neuf section of Paris, on rue du Harlay. A review of her trial proves enlightening, as it provides a typical example of the persecution that befell the revolutionaries who criticized the new government that arose in the wake of the monarchy's downfall. As this new government, the so-called National Convention, grew stronger, it took on the force of a ''Reign of Terror.''

De Gouges was charged on July 25, 1793, with having written works contrary to the wants and needs of the entire nation and directed against those in power. She was imprisoned and her writings were reviewed by a public prosecutor the next day. Her interrogation began on August 6, 1793. Following the review and her interrogation, it was determined that she had produced writings that were considered an attack on the sovereignty of the people and that she had questioned and openly provoked civil war and sought to arm citizens against one another.

The public prosecutor assigned to her case expressed great indignation for de Gouges and her writings, claiming that she stated ''perfidious intentions,'' as it is written in the *Life, Liberty, Fraternity: Exploring the French Revolution* website. Describing de Gouges as ''criminal,'' the prosecutor ascribed to her ''hidden motives'' against the sovereignty of the citizens of France and accused her of seeking to reestablish the monarchial government. He also criticized her for alleged inappropriate behavior during her public hearing, accusing her of smirking during her hearing, shrugging her shoulders at the accusations, raising her eyebrows at various statements, and smiling at spectators.

The prosecutor drew up formal accusations and de Gouge was held for trial. She was found guilty and condemned to death according to article one of the new constitution, quoted by the *Life, Liberty, Fraternity: Exploring the French Revolution* website, ''Whoever is convicted of having composed or printed works or writings which provoke the dissolution of the national representation, the reestablishment of royalty, or of any other power attacking the sovereignty of the people, will be brought before the Revolutionary Tribunal and punished by death.''

In an attempt to escape the guillotine blade, de Gouges claimed she was pregnant. She was examined by doctors and midwives, who determined that her claim was false.

Executed by Guillotine

De Gouge was executed in Paris on November 3, 1793, put to death by guillotine, the instrument that had taken the lives of so many royals and members of the bourgeoisie during the revolution, as well as the lives of many staunch and true revolutionaries who dared defy or criticize the implacable government that rose to power. According to reports in the *Life, Liberty, Fraternity: Exploring the French Revolution* website, de Gouge ascended the scaffold at 4 p.m., looked into the assembled crowd, and said, ''Children of the Fatherland, you will avenge my death.''

Following the execution, a published report, quoted in an article by Jone Johnnson Lewis, stated that ''Olympe de Gouges, born with an exalted imagination, mistook her delirium for an inspiration of nature. She wanted to be a man of state. She took up the projects of the perfidious people who want to divide France. It seems the law has punished this conspirator for having forgotten the virtues that belong to her sex.''

Before her death, she wrote to her son, as seen on the Bibliotheca Augustana website, ''Good-bye, my son, I will not live any more when you receive this letter. You will repair the injustice which one makes to your mother.'' In a public statement, she wrote, ''Think of me and remember the action that I carried out in favour of the women! I am certain that we will triumph one day!''

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Marie le Jars de Gournay

Marie le Jars de Gournay (1565–1645) was one of Renaissance France's most active literary figures. She served as the posthumous editor for the works of famed essayist Michel de Montaigne, and in her own writings espoused a strongly feminist point of view that made her a woman far ahead of her time. A generation after her death, de Gournay was honored as one of the seventy most famous women of all time by Jean de la Forge in the 1663 volume *Circle of Learned Women.*

Barred from School

De Gournay was born on October 6, 1565, in Paris, where her father Guillaume enjoyed royal patronage as an officeholder during the reigns of Charles IX and Henry III. She was the first of six children in her family, and when she was three years old, her father acquired an estate in Picardy, a region in northern France. The property, Gournay-sur-Aronde, also gave him a minor nobility title, but the family did not live there until after his death in 1577. De Gournay's mother decided to relocate the family there in order to live more cheaply than in Paris; the death of Guillaume de Gournay had caused some financial difficulties, which were exacerbated by general economic troubles in France at the time during its contentious Wars of Religion.

De Gournay's brothers were sent away to school, but she was not. Had they received an education at home with tutors, she might have enjoyed some access to learning; thus she took it upon herself to learn by reading avidly and teaching herself Latin. She became proficient enough to translate works from Virgil, the classical Roman poet, and then moved on to the study of Greek. At the time, French Humanist thought stressed that a familiarity with the classics would breed a virtuous intellect. De Gournay still retained a respect for the teachings and tenets of the Roman Catholic church, however, and also read the works of church fathers such as St. Jerome.

Met Montaigne

Around 1584, de Gournay came across the new second edition of Montaigne's *Essais,* published just a few years earlier to widespread public debate. A renowned scholar, Montaigne hailed from a landowning family and had served as the mayor of Bordeaux. His essays discussed a range of topics, from friendship to intellectual curiosity to human fallibility and were written in a lively style that greatly influenced other writers of the era and beyond. As editors Richard Hillman and Colette Quesnel wrote in a preface to one of de Gournay's works in translation, *Apology for the Woman Writing and Other Works,* ''the *Essays* were a radically innovative work in their time, not least for their author's complex self-portrayal, which makes him a fascinating presence within his own work; they also apply abundant classical learning to a wide variety of moral, political, and philosophical questions of contemporary concern, which are often treated in a manner at once iconoclastic and profound.''

Deeply intrigued by Montaigne's ideas and literary style, de Gournay traveled to Paris in 1588 to meet him. At the time, she was 23 years old, and Montaigne 32 years her senior; afterward, he journeyed to Picardy, where she was still living with her family and spent three months there. He termed her his *fille d'alliance* or ''adoptive daughter,'' which was a common mentor-student relationship at the time among intellectuals. In Picardy, she later asserted, Montaigne recounted to her a tragic love story that she drew upon to craft the plot of her first and only novel, *Le Proumenoir de M. de Montaigne, par sa fille d'alliance* (''The Promenade of Monsieur de Montaigne, by his adoptive daughter''). She sent the manuscript on to him after he returned to his home in Gascony.

Settled Family Finances

De Gournay's literary ambitions were both stalled and set free by family matters. Orphaned with the death of her mother in 1591, she was forced to undertake the education of two more brothers—while her own formal schooling never materialized—and find a husband for her sister, each of which were costly enterprises that depleted the family's already diminished assets. Yet her mother, scholars believe, likely viewed de Gournay's goal to live independently—both free of marriage and free to write—with more than some disdain, and the death of her parent allowed de Gournay to pursue her ambitions once she had provided for her younger siblings' futures. During this period, Montaigne died, and the news did not reach de Gournay until the following year. She was crushed but did visit his widow, who treated her kindly and gave her the notes for a new edition of the *Essais* slated for publication. By this time de Gournay's novel *Le Proumenoir* had been published, and though it was not a commercial or critical success at the time, it is considered one of the first modern psychological novels by a male or female author. Its plot centers on a princess in ancient Persia, Alinda, who balks at the prospect of an arranged marriage and instead elopes. The vessel carrying the newlyweds is shipwrecked in Thrace, and the ruler there involves her in an intrigue; eventually her husband Leontin betrays her, and Alinda commits suicide.

Returning to Picardy, de Gournay diligently went to work on revising the new edition according to Montaigne's notes and wrote ''Preface. . . , sa fille d'alliance'' for the 1595 edition of *Essais.* In this preface, she answered critical remarks made by Montaigne's detractors and drew criticism herself in part for her strident tone, wrote Hillman and Quesnel. ''She was widely viewed as having impertinently mingled her own interests with those of Montaigne—a veritable usurpation of the 'father' by the 'daughter.' ''

Led Literary Life

Eventually de Gournay's family business matters were settled, and she was left with a small income that enabled her to travel on occasion and live independently. She went to Brussels and Antwerp in 1597, where she met well-known authors and was surprised to find herself somewhat feted. After 1599 she lived in Paris with one servant, who remained with her until her death and devoted her energies to writing essays, verse, and literary criticism. She revised *Proumenoir* and frequented the famed salon of the former French queen, Margot, who wrote as Marguerite de Valois. Margot's husband, Henry IV, had demanded an annulment so that he could be free to marry his mistress, and de Gournay was also active in Henry's court. When this Protestant king was assassinated in 1610, the death was blamed on a faction loyal to the Jesuits, the Roman Catholic religious order, and de Gournay involved herself in the controversy by defending the Jesuit cause in her published writings. Characteristically, her arguments on such topical matters were ''tightly focused, highly articulate, and dauntingly indignant,'' wrote Hillman and Quesnel in *Apology for the Woman Writing.*

After obtaining a small pension from Henry IV's son, Louis XIII, de Gournay enjoyed a prolific period during the 1620s. She published a series of important tracts, later cited as prime examples of feminist reasoning, during this time. They began with *Egalite des hommes et des femmes* (''The Equality of Men and Women'') in 1622, which traced the history of misogyny in Western European civilization back to the apostle Paul and his first epistle to the Corinthians, which set forth the reasons that women were to be barred from ministry in the early Christian church. De Gournay also espoused equal access to education for men and women alike. She mused about the backhanded praise often leveled at women like herself who had achieved some merit in the arts, noting that the highest compliment of the day was in itself damning praise—''the supreme excellence women may achieve is to resemble ordinary men,'' she asserted. In the same essay, she noted that ''If, therefore, women attain less often than men to the heights of excellence, it is a marvel that the lack of good education—indeed, the abundance of outright and blatantly bad education—does not do worse and prevent them from doing so entirely.''

Espoused Provocative Ideas

Her two major next work, *Grief des dames (''Complaint of Women'' or, alternately, ''The Ladies' Grievance'')* appeared in 1626 in a volume of her collected works, *L'Ombre de la Demoiselle de Gournay (''The Shadow of Miss Gournay'')*. *L'Ombre* also contained two other essays, *Apologie pour celle qui escrit* (''Apology for the Woman Writing'') and *Peincture de moeurs* (''Character Portrait''). De Gournay also wrote poetry, and much of her verse had a strong feminist strain, focusing on themes of marital love or the French heroine Joan of Arc and the legendary Amazon women. ''The writer's ultimate figurations of female triumph . . . are women who excelled in the ultimate masculine sphere, epitomizing the fulfillment of her aspiration to beat men at their own game,'' noted Hillman and Quesnel.

In her literary criticism, De Gournay often resisted prevailing trends. In a 1624 essay, she defended the works of Pierre de Ronsard, the leader of the so-called Pléiade poets who took their name from an Alexandrian group of the classical era. Ronsard, who died in 1585, had fallen out of favor by de Gournay's time, but she attempted to revive his reputation, wrote Hillman and Quesnel, ''by pretending to have discovered a more 'modern' authorial revision of one of his pieces, which she proceeded to publish with a dedication to the king. In fact, the 'revision' was her own work (and not particularly distinguished at that).'' For such acts de Gournay was often mocked and derided in print for her views and was victimized by the occasional practical joke; in one notorious example, she was told that King James I of England desired a profile of her work for a planned compilation of the lives of famous men and women of the time, and she duly wrote an autobiographical sketch and sent it in. ''Copie de la vie de la Demoiselle de Gournay'' (Representation of the life of Miss de Gournay) appeared in print later in one of the last works published during her lifetime, the 1641 collection *Les Advis ou les Presens de la Demoiselle de Gournay.* The tome contained revisions of her feminist tracts as well.

Mocked, Then Forgotten

In her later years, De Gournay continued to be the occasional target of ridicule. ''Her taste and talent for controversy seems to have been particularly provocative,'' wrote Hillman and Quesnel, particularly in the twilight of her career, they noted, when ''it became easier not only to stamp her as a holdover from a remote era but to make fun of her eccentricities. These were real enough, running the gamut from rashness—of tongue, temper, and judgment—to a shameless thirst for praise and a fascination with alchemy. Humorous stories were recounted at her expense; she was the object of practical jokes, the target of satire in print, even of caricature on the stage.'' Despite such scorn, de Gournay had attained enough of a reputation to earn another pension, this one from King Louis XIII's influential chief minister, Cardinal Richelieu, in 1634; she was also involved in the founding of the prestigious Académie Française that same year, created to further and protect the French language.

De Gournay was read by some in the generation of women scholars who immediately followed her, such as Anna Maria van Schurman and Marguerite Buffet. She continued to work on several subsequent new editions of Montaigne's *Essais* before her death in Paris on July 13, 1645. Her reputation languished until the early nineteenth century, which coincided with revival of interest in Montaigne's works. Much of her work did not appear in English translation until the late 1980s.

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Johann Deisenhofer

Biochemist and biophysicist Johann Deisenhofer (born 1943) devised a way to use X-ray technology to map the chemical reactions central to plant photosynthesis, earning him the Nobel Prize in Chemistry in 1988.

Deisenhofer has spent his career investigating the design and composition of molecular structures. Through his work at the Max-Planck Institute for Biochemistry in his native Germany, Deisenhofer gained experience in the application of X-ray technology as a tool to analyze the structure of crystallized substances. During the 1980s his work aiding a group of German biologists in studying plant photosynthesis—the process whereby light energy from the sun is converted into the chemical energy that maintains life—resulted in the first-ever mapping of the structure of those molecules involved in the chemical reaction integral to the conversion process.

From Farm to Laboratory

Deisenhofer was born on September 30, 1943, in Zusamaltheim, Bavaria (now Germany), a small village located near the city of Munich. His parents, Johann and Thekla (Magg) Deisenhofer, were farmers and they raised Johann with the expectation that, as the only son in their small family, he would take over the responsibility of running the family farm when his father retired. However, the young boy showed more aptitude for academics than he did for farming, and his parents reluctantly came to the conclusion that their son was an intellectual rather than a farmer. In 1956, 13-year-old Johann was sent away to a series of

boarding schools, and he graduated from Augsburg's Holbein Gymnasium—a gymnasium is the German equivalent of a North American high school—seven years later in 1963. After passing Germany's mandatory qualifying exam, he earned a state scholarship that allowed him to attend the Technical University in Munich. Prior to enrolling at school, however, Deisenhofer was required to perform a year and a half of compulsory military service, after which he left with the rank of private.

In Munich at last, Deisenhofer decided to focus his studies on physics, the logical outgrowth of the fascination with astronomy he had developed while observing the night sky as a boy and reading popular books by such authors as Fred Hoyle during his years at the gymnasium. The more he explored his academic major, however, the more he found himself drawn specifically to the study of solid-state physics: the study of the composition and structure of condensed matter and solids. During his hours in the laboratory he was inspired by a professor to explore the new and growing area of physics called biophysics: the study of biology using the principles of physical science. In 1971, the same year he graduated with a diploma in physics from Munich's Technical University, Deisenhofer successfully published his first scientific paper in *Physical Review Letters.* His university thesis meanwhile focused on the detection of terahertz-phonons in a ruby.

Deciding to continue his education in biophysics, in June of 1971 Deisenhofer enrolled as a doctoral candidate at the prestigious Max-Planck Institute for Biochemistry near Munich, where he studied under the direction of Institute director Robert Huber and where he also became well versed in the technique of X-ray crystallography. X-ray crystallography—first used in 1912 by German scientist Max Theodore Felix von Laue to create X-ray diffraction images and employed as well during the mid-twentieth century by University of Cambridge biologists James Watson and Francis Crick as a means of confirming their model of the DNA molecule—is a technique whereby the atomic structure of a purified and crystallized water-soluble substance is studied by exposing the crystal to bursts of radiation of a predetermined and controlled wavelength. Because the internal atomic structure of water-soluble crystals is ordered into a system of lattices, the wavelength of the X-rays used to scatter the subject crystal's electrons and the measurement of the intensity of the scattered electrons can be combined to allow scientists to map out the crystal's electron and atomic structure. During his research into X-ray crystallography, Deisenhofer focused specifically on a project with fellow student Wolfgang Steigemann wherein the two Ph.D. candidates attempted to determine the atomic structure of Bovine Pancreatic Trypsin Inhibitor. Deisenhofer obtained his Ph.D. from the Max-Planck Institute in 1974, his thesis based on his successful work with Steigemann.

After graduation Deisenhofer stayed at the Max-Planck Institute, content to work alongside Huber as a research scientist. He continued to make advances in the applications for X-ray crystallography and was appointed a staff scientist at the lab in 1976. To supplement his lab work, Deisenhofer also developed a facility with computers and was able to design computer programs that could process the data obtained from the X-ray techniques and produce a map of the atomic structure of the substance in question. As the computers available to the lab became more sophisticated, so did Deisenhofer's programs. Meanwhile, the findings of his work with Steigemann on the Bovine Pancreatic Trypsin Inhibitor while a Ph.D. candidate were published to favorable peer reviews in a 1975 edition of the journal *Acta Crystallographica.*

Technical Advances Hastened Project

In 1979 Huber and his laboratory associates were joined by German biophysicist Hartmut Michel, who was engaged in the ongoing study of photosynthesis in the hopes of finding a way to obtain a thorough analysis of the molecules involved in the complex chemical-reaction process. Even in the late twentieth century, the detailed process of photosynthesis remained a mystery to scientists, although it was known that an understanding of the structure of the proteins present in cell membranes would be the key to understanding the photosynthetic light-chemical energy transfer. The reason: the light energy sent to the electron in the cell membrane fuels the reaction during which the protein transmits that energy through the cell wall in a chemical form. In September of 1981 Michel successfully hit upon a way to crystallize the photosynthetic reaction center of a purple bacterium called *Rhodopseudomonas viridis.* He came to Huber for advice, and Huber sent Michel to Deisenhofer, reasoning that with his experience in

X-ray crystallography, Deisenhofer would find a way to analyze and map the photosynthetic reaction center.

In less than three years Deisenhofer, with the aid of several assistants, was able to use X-ray crystallography techniques to map the more than 10,000 atoms within the membrane protein complex of *Rhodopseudomonas viridis* and produce the first three-dimensional structural analysis of a photosynthetic reaction center. Measuring the X-ray diffraction was accomplished quickly with the aid of electronic devices that had replaced the standard X-ray film or more primitive devices used only a few years before. However, the actual computer modeling process went much slower. In fact, two years were needed by Deisenhofer as he repeatedly refined his model of the membrane protein. Using custom-designed software and a high-speed computer to quickly perform the myriad of calculations required to establish the location within the cell of each of the many thousands of atoms contained in that single crystallized protein, the German biophysicist painstakingly supervised the slow formation of the model, a process akin to watching a photograph develop in a darkroom. A computer graphics program he devised took the data relating to X-ray diffraction, combined it with the predetermined wavelength of the relevant radiation, and translated the resulting data into a three-dimensional computer model that has been for scientists a welcome replacement for the classic ball-and-stick models of decades past. Of the future of X-ray crystallography, Deisenhofer predicted to *Southwestern Medicine* contributor David Doremus: ''Progress in this field will closely parallel progress in the development of computers. That's what makes me optimistic—computers have fantastic capabilities now compared to 10 years ago.''

Amid the excitement that broke out within the scientific community at the news of Deisenhofer and Michel's accomplishment, a writer in *New Scientist* heralded the efforts of the scientists at the Max-Planck Institute as ''the most important advance in the understanding of photosynthesis'' since the mid-1960s, as quoted in *Notable Scientists: From 1900 to the Present.* Deisenhofer later recalled of his experience in the award-winning project in his autobiography for the Nobel e-Museum: ''It was a special privilege to belong to the very small group of people who saw the structural model of this molecule grow on the screen of a computer workstation, and it is hard to describe the excitement I felt during this period of the work.''

Received Nobel Prize in Chemistry

In 1988 the Royal Swedish Academy of Sciences announced that the recipients of that year's Nobel Prize in Chemistry were Deisenhofer, Huber, and Michel. In addition to paving the way for the creation of artificial photosynthetic reaction centers, their findings were acknowledged for their potential as tools to gain knowledge about other biologic functions, such as the function of cell hormones, respiration, nutrition, and nerve impulses.

The Nobel Prize changed Deisenhofer's world. Instead of working quietly in his laboratory in Germany, he was now a celebrity of sorts, and he and his award-winning colleagues were asked to present papers and appear at a host of science-related functions. In addition to the Nobel Prize, Deisenhofer was a co-recipient, with Michel, of the American Physical Society's Biological Physics Prize in 1986 and Germany's Otto-Bayer Prize two years later. His other honors include the Knight Commander's Cross of the German Order of Merit and the Bavarian Order of Merit, while honorary degrees have been conferred on him from Drury College of Springfield, Missouri, and Burdwan University of West Bengal, India. A fellow of the American Association for the Advancement of Science since 1992 and named an Argonne fellow in 2001, Deisenhofer also belongs to the American Crystallographic Association, the German and U.S. affiliates of the Biophysical Society, the German Society for Biological Chemistry, the Protein Society, Academia Europaea, Sigma Xi, and has been an honored foreign associate of the U.S. National Academy of Sciences since 1997. He also serves on the University of Chicago board of governors for the Argonne National Laboratory and was inducted into the Texas Science Hall of Fame in 2002. After moving to the United States and establishing a permanent residence in this country, Deisenhofer applied for and was granted dual U.S./German citizenship.

Leaving the Max-Planck Institute and moving to the United States in February of 1988, Deisenhofer accepted the Virginia and Edward Linthicum Distinguished Chair in Biomolecular Science at the University of Texas Southwestern Medical Center (UTSMC) at Dallas. In addition to his role as Regental Professor and professor of biology at UTSMC he also accepted a position as an investigator at the Dallas unit of the Howard Hughes Medical Institute, where he is able to promote the use of X-ray crystallography in the study of water-soluble proteins, membrane proteins, and other macromolecules and develop additional crystallographic software. Early in his tenure at the Texas research center he also met the woman who would become his wife, microbiology professor and fellow Howard Hughes Medical Institute investigator Kirsten Fischer Lindahl. Deisenhofer and Lindahl were married in 1989 and continue to make their home near Dallas, Texas.

Although Deisenhofer has a reputation for being shy and totally involved in his work, he also finds time to enjoy music and chess, swimming and skiing, and is an amateur history buff. As an outgrowth of his lab work, in 1993 he joined fellow scientist James R. Norris of the Argonne National Laboratory in writing the two-volume book *The Photosynthetic Reaction Center,* based on research emanating from his Nobel Prize-winning investigation into photosynthesis. Other research by Deisenhofer has been published in *Science, Journal of Molecular Biology, Journal of Biological Chemistry, EMBO Journal, Nature,* and other scientific journals. Among his continuing goals as a scientist is the ability to discover the rules defining the three-dimensional structure of proteins. By learning this, the biophysicist reasons, scientists will be a good deal closer to understanding the basic structural component of all life on Earth.

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Michael Saul Dell

One of the most successful executives in the highly competitive personal computer industry, American businessman Michael Dell (born 1965) has shepherded his company—Dell Computer Corporation—from an idea hatched in his college dorm room in 1984 into one of the world's largest PC manufacturers. The company, launched by Dell with an initial investment of only $1,000, has generated revenue of tens of billions of dollars since its creation. The company has prospered while adhering to Dell's original concept of selling computers directly to its customers and avoiding middleman markups in order to keep costs down. Along the way, Dell has expanded its product line to include not only personal computers but network servers, storage systems, handheld computers, and a wide array of computer services as well.

Dell, who dropped out of college at the age of 19 to pursue his dream of a direct-sales PC empire, had a net wealth hovering around $20 billion at the beginning of 2003. As chief executive officer of Dell Computer, he successfully steered his company through the treacherous economic waters of the early new millennium. To keep his company at the top of its game—a neck-and-neck competitor with Hewlett Packard for the title of world's largest PC company—Dell has launched a number of marketing innovations, not the least of which has been his skillful use of the Internet as a sales tool. As of late 2002, Dell Computer was recognized as the largest online commercial seller of PC systems with average online sales of more than $50 million per day. Dell has also used the World Wide Web to deliver faster and more efficient service to its customers.

Bitten by the Computer Bug at an Early Age

Michael Saul Dell was born in Houston, Texas, on February 23, 1965. The son of Alexander (an orthodontist) and Lorraine Dell (a stockbroker), he first got interested in computers when he was in the seventh grade. In an interview with Esther Wang of the *Daily Texan,* Dell recalled: ''Computers were just starting to come into being in terms of the personal computer in the late '70s, early '80s. I got some exposure to the first personal computers, became really interested in the product and what I could envision about how that could change society and business and culture and education and everything else, and that caught my interest pretty early.'' He got his first computer—an Apple II—in 1979 when he was 14. Dell also was a born entrepreneur, earning a quick $2,000 from a stamp and baseball card trading enterprise he operated through the mail when he was only 12 years old. He also found innovative ways to drum up business for the newspaper delivery route he operated while in high school. Dell would obtain the names and addresses of newlyweds in his delivery area and mail them an introductory offer of two weeks' free service. His clever sales strategy earned him more than $18,000, enough to buy his own fully-equipped BMW even before he was old enough to drive.

Although he was a fairly good student, Dell grew impatient with the slow pace of school and at the age of 8 sent by mail for information about obtaining a high school equivalency diploma, hoping that he might be able to bypass the rest of his public school obligation. His parents, however, balked at this notion and insisted that Michael complete his schooling conventionally. After he graduated from high school, Michael was sent to the University of Texas at Austin, where his parents hoped he might eventually study to be a doctor. It was during his freshman year in college that Dell launched his direct sales computer business. He had already gained some experience in taking apart and then reassembling computers and soon realized that he could make money by adding components to basic units and selling them for a profit. With an initial investment of $1,000 he began operating his business out of his dorm room, much to the chagrin of his roommates, who at one point barricaded his door with piles of computer equipment. His roommates' enmity notwithstanding, Dell's business skyrocketed. By the end of his freshman year, he was taking in roughly $80,000 a month.

Incorporated as PCs Unlimited

In the summer of 1984 Dell incorporated his business as PCs Unlimited and moved its headquarters from his dormitory room to a storefront in Austin. In its first year of business, the company sold computer equipment manufactured by other computer companies, such as IBM and Compaq, to which were added various optional features. In July 1985, PCs Unlimited introduced its first proprietary model, the Turbo PC, which featured the Intel 8088 processor and operated at 8 Mhz. To help expand his business, Dell borrowed money from his family but was soon able to repay it as his company's annual sales climbed to the $30 million mark. In 1987 Dell renamed his company Dell Computer Corporation and a year later took it public with an initial offering of 3.5 million shares at $8.50 each. By the end of 1988, Dell's annual sales had reached $159 million.

The late 1980s brought some major changes in Dell's personal life, even as his fledgling computer company continued to expand at an exponential rate. In February 1988 he was introduced to Susan Lieberman, a real estate agent who had recently relocated to Austin from Dallas. The daughter of noted Baylor University Medical Center cancer surgeon Zelig ''Zeke'' Lieberman, Susan had grown up in the affluent North Dallas neighborhood of Russwood Acres. After graduating from W.T. White High School, she enrolled at Arizona State University to study fashion design and merchandising. Returning to Texas, Lieberman decided against a career in fashion and following the lead of her older brother Steve got into real estate, moving to Austin to work for Trammell Crow, a major real estate company. She and Dell met at a North Austin bistro for lunch and in the spring of 1989 they were engaged. They married on October 28, 1989.

Direct-Sales Strategy Key to Success

At the heart of his computer company's success has been its adherence to Dell's original concept of a direct-sales model. Customers can place their orders by calling Dell's toll-free number or by logging on to the company's Web site. Their orders produce a made-to-order computer that is shipped within 36 hours. Because the company builds only to order, it has managed to keep its inventory to less than 6 percent of sales. Further slashing its inventories, Dell maintains a close relationship with most of its suppliers, many of whom have built new facilities close to Dell's headquarters outside of Austin.

By 1993 Dell's annual sales had climbed to $2 billion, although the company reported a loss of $36 million for the fiscal year, which ended January 31, 1994. That same year, Dell joined the ranks of the top five computer system manufacturers worldwide. The following year the company powered back with a profit of $149 million.

Dell was quick to recognize the potential of the Internet as a marketing tool. By 1996 the company's Web site (http://www.dell.com) was booking orders from customers. In the late 1990s Dell appeared on the company's television commercials to plug the company's newly created online technical support called ''E-Support-Direct from Dell.'' Of the company's new advertising strategy and its growing use of the World Wide Web as a selling tool, one Dell executive said ''it will leverage our position on the Internet and show how it's easier for customers to do business with us.'' Dell's Internet strategy paid off well, favorably impressing major customers like the Ford Motor Company. In September 1999, Ford's CEO observed: ''We can interact much, much more efficiently with them [Dell] than with their rivals.''

Kept Close Ties to Suppliers

Dell has continued to refine his company's Internet strategy, moving aggressively to maintain close communications with Dell's key suppliers. By the dawn of the new millennium the company had connected 90 percent of its suppliers onto Dell's factory floors via the World Wide Web, allowing suppliers to see current information on orders and thus replenish supplies only as needed. Using this and other techniques, Dell was able to cut its inventories to a mere five days' worth in 2000, a sharp reduction from 13 days' worth in 1997. By contrast rival Compaq Computer (since merged into Hewlett Packard) had more than three weeks of inventories on hand in the first quarter of 2001.

Another important element in Dell's growth strategy has been its expansion into overseas markets. As early as 1987, the company opened a subsidiary to serve the United Kingdom. In 1990 Dell opened a manufacturing facility in Limerick, Ireland, to build computers for sale in its European, Middle Eastern, and African markets. In 1993 the company expanded into the Asia-Pacific region with the opening of subsidiaries in Australia and Japan. This was followed in 1996 with the opening of an Asia-Pacific manufacturing center in Penang, Malaysia. To serve its growing market in China, Dell in 1998 opened a production center in Xiamen, China. The following year saw the opening of a factory in El Dorado do Sul, Brazil, to serve Dell's growing Latin American market.

Interviewed in October 2002 by Esther Wang of the *Daily Texan,* Dell was asked what it was that set his com-

pany apart from its competitors. In response, he pointed out that ''we took a very different approach to customers. Our business, I think, understood and anticipated customer needs much better than our competitors,'' most of which sold their products through intermediaries and dealers, ''which certainly was the industry started, but it's not the way it's evolved. Our business system has proven to be more responsive and more efficient in providing what customers want.''

Expanded Product Line

Although Dell's initial success was in marketing customized personal computers, Michael Dell recognized that to continue to grow, his company would have to look beyond PCs. Underlining the need for a broader product line to reinvigorate company results was Dell's fiscal 2001 decline in sales, the first in company history. The decline was relatively small, falling from $31.9 billion in fiscal 2000 to about $31.2 billion in fiscal 2001. To diversify its product line, Dell in May 2002 introduced two new non-PC products—a big screen projector and a new line of the company's most popular server, a computer that runs PC networks. Late in 2001, to broaden its line of business devices, Dell began reselling data-storage machines manufactured by EMC Corp. It also began selling computer-network switches to compete with 3Com Corporation and Cisco.

Interviewed in November 2002 by Maria Bartiromo of the CNBC cable television network, Dell was asked how his company had managed to do so well during the economic slump of the early new millennium while the rest of the industry continued to struggle. ''I think it's pretty simple,'' Dell replied. ''We deliver better value to customers with a business model that's really focused on direct relationships. We've got a very efficient supply chain. We turn our inventory 99 times during the quarter. And so when you've got great service, great products, great value, customers beat a path to your door.''

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Maya Deren

Maya Deren (1917–1961) wore many hats in her brief lifetime: avant-garde filmmaker, documentarian, author, and Voudoun priestess, to name a few. Her influence, especially in independent film, has not only endured but also increased in the decades following her death. Deren was a seminal figure among independent filmmakers about whom legends sprung. Her reputation as a filmmaker rests on only seven short completed films in her lifetime and five unfinished films, though one was edited and released after her death. In the early 21st century Deren, who by then had been dead for more than 40 years, was still discussed as a fresh voice and a ''past master who still matters,'' as the magazine *Utne Reader* declared her.

Early Years

Deren was born Eleanora Solomonovna Derenkovsky on April 29, 1917, in Kiev, Ukraine, less than two months after the Russian Revolution that forced the Tsar's abdication (but prior to the Bolshevik takeover). Her parents were members of Kiev's intelligentsia: her mother, Marie, had studied music and her father, Solomon, was a psychiatrist. The period between 1917 and 1922, Deren's early years, was a time of political and economic upheaval in Russia and Ukraine. The five-year span saw the Tsar's abdication; the two revolutions of 1917, the second of which brought the Bolsheviks to power; Russia's capitulation in the First World War; the civil war; and the formation of the Soviet Union. Furthermore, Ukraine, which had been part of the tsarist empire, declared itself an independent nation on January 22, 1918, but in 1922 it became a constituent republic of the Union of Soviet Socialist Republics (USSR). Despite all of this, the Derenkovsky family led a relatively secure life.

All of that changed by 1922. The economy was in such a shambles that even Lenin had retreated from hardline communism toward a ''New Economic Policy.'' A more important factor in the Derenkovskys' decision to emigrate was a recurrence of pogroms (organized massacres of Jews) in Ukraine. The family eventually settled in Syracuse, New York, where Solomon Derenkovsky's brother lived. After a period of adjustment Solomon Derenkovsky set up his psy-

chiatric practice and the family name was shortened to Deren.

Young Eleanora Deren attended primary school in Syracuse until 1930 when she was sent to Switzerland to attend Ecole Internationale de Geneve, which was founded under the auspices of the League of Nations (the immediate predecessor of the United Nations). Deren remained in Switzerland for three years studying French, German, and Russian. When she returned to the United States in 1933 she enrolled at Syracuse University, where she studied journalism until 1935. At this time Deren joined the Young People's Socialist League, a Trotskyite organization. Among the political activists she became involved with was Gregory Bardacke, whom she married in 1935. Deren and Bardacke moved to New York City, and Deren transferred to New York University (NYU) from which she graduated in 1936. At NYU Deren first became interested in photography and film. Deren then went on to study literature at Smith College in Northampton, Massachusetts; she was awarded an M.A. in 1939. By then Deren and Bardacke had divorced. Deren's initial career path was the publishing industry. She worked briefly as a writers' and publishers' factotum, all the while writing poetry herself.

Independent Filmmaker

Soon she met and began working as a secretary for Katherine Dunham, who was to have a profound influence on the directions Deren's career would take. Dunham was a choreographer and an anthropologist who had founded an African American dance company. It was while working for Dunham in Los Angeles in 1941, where Deren lived with her mother (Deren's parents ultimately divorced), that she met Alexander Hammid; ten years Deren's senior, he became another influence on her career. Hammid (original name Hackenschmied) was a Czechoslovakian refugee who came to the United States to work as a motion picture photographer for ''The March of Time'' newsreels. Deren and Hammid were married in 1942 and it was he who provided the stimulus for Deren's filmic imagination. During this time, possibly at Hammid's suggestion, Deren changed her first name to Maya, the Sanskrit word for illusion.

At the time of her marriage Deren was primarily a writer, with poetry, newspaper articles, short stories, and essays to her credit. One of her essays, written no doubt under the eye of Dunham, discussed religious possession in dancing—a theme that would later command her attention. In 1943 Solomon Deren died and left Deren a small inheritance with which she purchased a second-hand Bolex 16mm camera, which she and Hamid used to make the film *Meshes in the Afternoon.* While *Meshes in the Afternoon* is considered her first film by most film historians, filmmaker Stan Brakhage in his essay on Deren (published in *Film at Wit's End*) discussed the idea that a study of the photography reveals it is primarily Hammid's film: ''For all the unusual things that happen within the film, its whole style of photography betrays the slick, polished, penultimate craftsmanship of the old European sensibility for which Sasha [Hammid] was known.'' Nevertheless Brakhage does acknowledge ''the real force of the film came from Maya herself.''

Deren and Hammid moved to New York City where her electric personality really took off. Soon she was regularly screening *Meshes in the Afternoon* and lecturing the audience on independent filmmaking. This caused a natural friction with Hammid who felt he was being slighted. In 1943 Deren began another film, *Witch's Cradle,* but it remained unfinished. The most notable aspects of the film were that it was shot at an art gallery where a surrealist exhibition was taking place and that it included Marcel Duchamp. Deren followed up this attempt with the 15-minute film, *At Land,* which featured Deren herself on different landscapes: merticulously crawling on rocks, walking along what appears to be a cart path with a man who changes appearances. The film included brief appearances by poet and critic Parker Tyler, composer John Cage, and Hammid.

In 1945 Deren and Hammid decided to make a second film together in which Hammid would take the lead in directing and filming. The result was the 30-minute *The Private Life of a Cat.* Here again Stan Brakhage, who was a friend and something of a protégé of Deren, disputes the claim of film historians who say that Deren's imput was minimal. However *The Private Life of a Cat* did not boost Hammid's reputation the way *Meshes* had lifted Deren's. Also in 1945 Deren made *A Study in Choreography for Camera,* a 2 1/2-minute film that featured choreographer Talley Beatty who was also credited as co-director.

1946 was a busy year for Deren. She rented the Provincetown Playhouse n New York City and screened *Meshes in the Afternoon, At Land,* and *A Study in Choreography for Camera.* The program, which ran several evenings, was titled ''Three Abandoned Films.'' She published *An Anagram of Art, Form, and Film* and received a Guggenheim Fellowship for ''Creative Work in the Field of Motion Pictures.'' Deren was the first filmmaker to be awarded a Guggenheim fellowship. That year Deren also completed *Ritual in Transfigured Time.*

Voudoun Priestess

In 1947 she presented *Meshes in the Afternoon* at the Cannes Film Festival where it won the Grand Prix International in the category of 16mm Film, Experimental Class. It was the first time the award went to a film produced in the United States and the first time a female director was honored. Deren and Hammid were divorced that year, and Deren began making trips to Haiti to observe and film Voudoun rituals and dance. The result was that over the next eight years her focus began to shift away from film and onto Voudoun culture. Deren's involvement with Voudoun became the source of most of the legends that surrounded her life.

In between trips to Haiti, Deren completed *Meditation on Violence* (1948). This was to be her only completed film for the next seven years as she spent a total of nearly two years in Haiti working on her Voudoun ritual project. In 1949 she began but left unfinished *Medusa,* and in 1951 she abandoned *Ensemble for Somnambulists.* By that time she

had met and fallen in love with a young Japanese musician, Teiji Ito. Ito was 15 years old at the time of their meeting (Deren was 43), and Deren became both his mentor and lover; they lived together in New York and traveled to Haiti. In 1953 Deren published *Divine Horsemen: The Living Gods of Haiti,* a study of Haitian deities, rituals, and practices. The work had the assistance of anthropologist Gregory Bateson and was edited by Joseph Campbell. In the book Deren defined myth as ''facts of the mind made manifest in a fiction of matter.'' When the book was republished in 1970 Campbell wrote a second foreword (he had also written a foreword to the first edition) in which he summed up the work by saying: ''It has always been my finding that the poet and the artist are better qualified both by temperament and by training to intuit and interpret the sense of the mythological figure than the university-trained empiricist. And rereading today, after twenty years, Maya Deren's celebration of the gods by whom her own life and personality were transformed, I am reconfirmed in that finding; reconfirmed, also, in my long-held belief that this little volume is the most illuminating introduction that has yet been rendered to the whole marvel of the Haitian *mystères* as 'facts of the mind.' ''

By the time Deren had finished filming in Haiti she had shot more than 18,000 feet of film, but as Brakhage attests the amount of footage overwhelmed Deren and she could not complete the job of editing. Her own Voudoun practice continued, however, which may have been the reason for her inability to edit the footage. The deeper Deren became involved in the religion the harder it was for her to believe in the efficacy of the film document of the rituals. Deren's practice included regular dance rituals in her apartment as well as performing a Voudoun ritual at the marriage of dancer Geoffrey Holder, whereupon she went into a trance, witnessed by Brakhage, in which she displayed amazing physical strength and fits of violence. But Deren's Voudoun legend did not end there.

Final Film

Her final film, *The Very Eye of Night,* was completed in 1955, but because of financial problems it did not premiere until 1959. The film had its premiere in Port-au-Prince, Haiti, with a soundtrack by Teiji Ito. The delay caused a rift between Deren and her backer, lyricist John Latouche, with the supposed result being that Deren put a Voudoun curse on Latouche, who died soon afterward.

In the late 1950s Deren established the Creative Film Foundation and in 1960 she married Teiji Ito. She had also begun the ''Haiku Film Project,'' but it never went beyond the planning stage. In 1961 Deren and Ito traveled to New England to claim his inheritance following the death of his father. Ito's family sought to block the claim and Deren became apoplectic (showing signs of a stroke). The fit, whether Voudoun inspired or not, caused her to have a cerebral hemmorage, and she lapsed into a two-week coma from which she never awoke. Deren died on October 13, 1961, in New York City. The fact that it was Friday the 13th also contributed to her legend. Some believe she was the victim of a counter-curse placed on her by friends of Latouche. Another possible (and more rational) cause of her stroke was the so-called vitamin shots Deren had been receiving. These contained amphetamines.

After her death, the Haitian footage was offered to many filmmakers to edit, but all refused. In the 1980s Teiji Ito and his new wife Cherel completed the editing process and, with a soundtrack by Ito, the completed film became *Divine Horsemen.* In 1985 the American Film Institute established the Maya Deren Award for independent filmmaking.

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John Elway

Considered by some to be the greatest modern American football player, John Elway (born 1960) played in the position of quarterback for the Denver Broncos for 16 years, leading his team to two consecutive Super Bowl wins before retiring in 1999.

Born to Play Ball

John Elway was born in Port Angeles, Washington, on June 28, 1960. His twin sister, Jana, was born 11 minutes after him, and they joined their older sister, Lee Ann, who had been born 18 months beforehand. Elway's father, Jack, made a living as a college football coach, and he encouraged his children to be athletic from an early age. Elway's family fostered healthy competition among the siblings and they got along well; in later years, Elway recalled that playing with his sisters as a boy formed some of his happiest memories. Jack Elway remembered that the twins shared a special bond, even before they could walk or talk, ''jabbering at each other in that special language twins have,'' quoted Michael BeDan in the *Rocky Mountain News.*

Even as a baby, Elway seemed naturally inclined to play, and when he was old enough to get on his feet, he wore out an average of a pair of sneakers every month. His sister Lee Ann remembered that his competitive spirit sometimes got in the way of having a good time while playing with him. ''I love John a lot,'' she told Adam Schefter in the *Denver Post,* ''But it wasn't always fun playing with him because he took everything so seriously. He was just so competitive, even back then.''

Meanwhile, Elway's father taught him how to play baseball in the back yard. He recognized that his son had a talent, and he aimed to nurture it. While Elway's sisters went on skiing trips, his father made him stay home for fear that he would injure himself seriously before he had a chance to play competitive sports. Until he was in the fourth grade, Elway played baseball and basketball. Then, before he entered fifth grade, his parents allowed him to play football, and there his true talent shined. In his very first game, he ran circles around the opposing team's members, scoring four touchdowns by himself. A basketball coach who was present at the game remarked to Jack Elway, as reported Adam Schefter in the *Denver Post,* ''Either every kid on that field is the worst football player I've ever seen or your boy is the greatest player I've ever seen.''

The family moved a great deal while Elway was growing up, as his father traveled from one college coaching position to another. Leaving Port Angeles, the family next settled in Missoula, Montana, then headed back to Washington state to live in the town of Pullman, Washington, before finally settling for good in Southern California.

Recruited by 65 Different Colleges

The young Elway learned plenty about the game of football by watching the games that his father coached at Montana State, Washington State, and California State University at Northridge. Elway often acted as ball boy for these games, and he got a chance to see a great many games up close. A star player on his high school football team, Elway attracted the attention of college athletics recruiters, eventually being courted by no less than 65 different schools. He also played high school baseball, leading the team to the

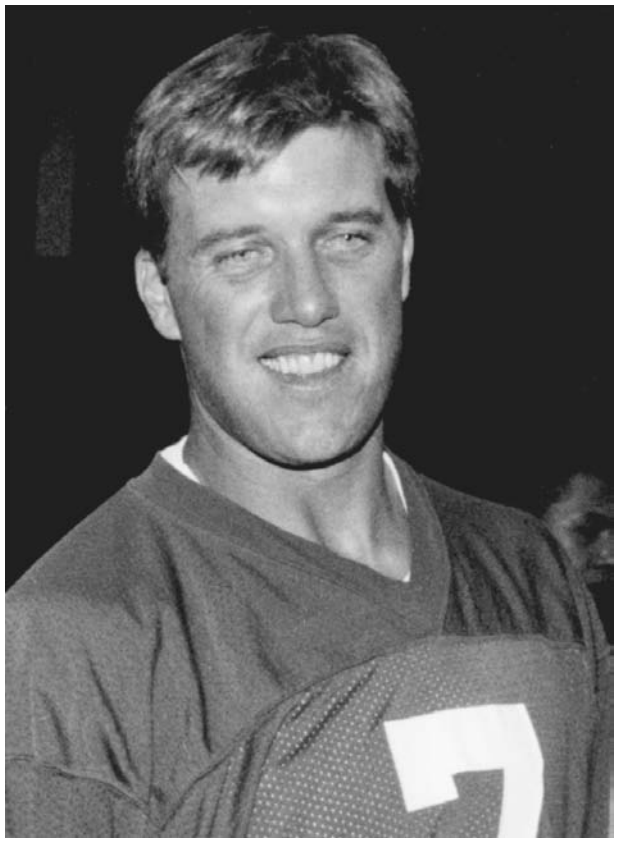

Los Angeles City championship. His outstanding performance on the baseball team attracted the attention of scouts for the Kansas City Royals baseball team, which selected him for the summer draft in 1979. Elway decidedly settled on college at Stanford University, in Stanford, California. At Stanford, he immediately established a reputation as being one of the best football players in the history of the school.

Highlights of Elway's college football career included setting five major NCAA Division 1-A records, as well as nine major Pac-10 records. Of his 1,243 college career passes, Elway completed a record 774, or 62.1 percent, traveling 9,349 yards to make 77 touchdown passes. Elway also found the time to play baseball with the New York Yankees' Oneonta single-A farm team. He played his last baseball season in his second year at Stanford. Elway's twin sister, Jana, also attended college at Stanford University, where she played tennis for the school team. She went on to become a professional tennis instructor.

Became a Top Player for the Denver Broncos

Elway became an All-American college football star at Stanford before graduating in 1983 with a degree in economics. He was the number one draft pick among professional football teams in the National Football League (NFL) and proceeded to become a quarterback for the Denver Broncos. He would hold this position for his entire professional football career.

Elway quickly distinguished himself as one of the best players on the Broncos' team. In 1985, he shattered the Broncos single-season record for attempts (605), completions (327), passing yards (3,891), and more. In 1986, Elway led the Broncos to their first American Football Conference (AFC) Championship in almost ten years. In 1987, Elway was named the NFL's Most Valuable Player (MVP) and was named to the *Sporting News* All-NFL team. He was also named the Colorado Pro Athlete of the Year by the Colorado Sports Hall of Fame and was voted the Broncos' offensive MVP. Playing in Super Bowl XXII, he made history by becoming the first quarterback in a Super Bowl to catch a pass.

The beginning of 1989 saw Elway at his second Super Bowl in which he scored the only touchdown made by his team. In spite of a persistent shoulder injury, Elway led his team in touchdowns in 1991, with a then career high of six. In the 1992 off-season, he had his shoulder injury corrected by arthroscopic surgery. In the 1992 regular season, Elway was back in action and better than ever throwing the longest touchdown pass of his career, 80 yards.

In 1993, Elway was named AFC MVP by the NFL Players Association, as well as AFC Offensive Player of the Year by United Press International (UPI) and AFC Player of the Year by *Football News.* Also this year he was named to the all-AFC team by UPI and *Football News,* as well as second team all-NFL by the Associated Press, *College and Pro Football Weekly,* and *Football Digest.* In 1995, Elway scored 26 touchdowns, made 14 interceptions, and threw for more than 300 yards five separate times—all career bests for him. His 26 touchdowns also set a record for the Broncos. He repeated this performance in 1996 with 26 touchdowns and 14 interceptions. Also in 1996, he set Broncos records for most games played (192) and most consecutive games scoring touchdown passes (15).

Recognition for Elway's achievements came yet again in 1997, when he received the NFL Players Association Mackey Award as the best quarterback in the AFC. Also in 1997, Elway helped the Broncos' offense become the best in the NFL for the second season in a row.

Playing with the Broncos, Elway became famous for dramatic, last-minute game-winning scores. He also topped the NFL by making first place in the history of the league in victories by a starting quarterback, first in rushing attempts by a quarterback.

During his 16 years with the Broncos, Elway played in four Super Bowls, the final two of which, Super Bowl XXXII and Super Bowl XXXIII, his team won. Also during his career with the Broncos, Elway became only the second player in NFL history to throw for over 50,000 yards, and he topped the NFL in victories for a starting quarterback and in rushing attempts by a quarterback.

During the height of his popularity, Elway was an internationally recognized star: he regularly stopped to sign autographs wherever he went, including Europe and Asia. He took to wearing sunglasses while out in public and walking with his head down in an effort not to be recognized. He also had to change his telephone number every month or so to avoid getting thousands of telephone calls.

Retired as a Top Player in the NFL

Looking ahead to his retirement from football, Elway opened an automobile dealership in the Denver area in the 1990s. This business grew to include seven auto franchises by the turn of the century. He also became an active philanthropist, donating time and money to victims of child abuse and the Make-A-Wish Foundation. Elway decided to retire in 1999, after two Super Bowl wins in a row and 16 years as a Broncos quarterback.

Immediately following Elway's retirement announcement, the Denver Broncos Ring of Fame Committee waved its usual five-year waiting time after a player retires from the team to induct Elway into the Ring of Fame. The purpose of the Ring of Fame is to honor Broncos players and administrators who have made outstanding contributions to the team. The committee also retired Elway's jersey number, seven, making him the third player in Broncos history to have his number retired. Elway was inducted and his number retired in a halftime ceremony at Mile High Stadium in Colorado on September 13, 1999.

In March 2001, Elway sold most of his stake in his chain of auto dealerships, earning $82.5 million for the sale. Uneasy in retirement, Elway, at 42 years old, wasn't ready to turn to a life of leisure. ''I didn't really know what to do,'' he told *Sports Illustrated*'s Josh Elliott. ''I was searching for something, and that was pretty tough.'' He found his answer in the form of a part ownership stake in an Arena Football League (AFL) team called the Colorado Crush. The team, which intendeed to begin regularly scheduled games in 2003, gave Elway the spirit of competition and the role in a business for which he had been searching. Best of all, it allowed Elway to stay in the game of football.

Bowed by Tragedy

Elway's happiness was soon dampened by tragedy. Elway's father, Jack, died of a heart attack in April 2001. The two were very close; Elway considered his father his best friend, and Jack was the earliest supporter of Elway's football career. Elway blamed part of his father's illness on stress brought on by news that Elway's twin sister, Jana, had been diagnosed with lung cancer.

Tragedy again struck the Elway family in 2002. In July, his twin sister, Jana Elway-Sever, who had become a school teacher in San Jose, California, died after a two-year battle with lung cancer. She was 42 years old. She had been seriously ill at the time of Jack Elway's death the previous year, although she had managed to attend the funeral service.

Learned that Winning Is Not Everything

As if the deaths of Elway's father and sister had not brought enough heartache, his wife Janet moved out soon after Jana's death, taking the couple's four children with her. Elway and Janet had been married 18 years. It was a wakeup call for the football star, who realized that the pressures of his football career, and his later career as a businessperson, had stressed his family life to the breaking point.

Elway learned to shift his priorities, making more time for his family. He began to go to Janet's rented house when she was not home to pull weeds from her garden. He sent her roses every week and took the kids out for shopping trips and other excursions—things he had not done in earlier years. Responding to Elway's attentions, Janet and the kids moved back in with him within a month. Elway told *Sports Illustrated*'s Rick Reilly soon afterwards that his shift in attitude was permanent. ''I'm trying to do things . . . that aren't necessarily about achieving. I want to put my family first from now on.''

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Enchi Fumiko Ueda

Enchi Fumiko Ueda (1905–1986) achieved literary fame in post-World War II Japan as a feminist before her time. Enchi typically portrayed the subordination of women by paternalistic Japanese society through supernatural themes in dreamlike settings. Her writings frequently included references to traditional Japanese texts, with which she had become familiar through her work as a translator of such premodern writings as *The Tale of Genji* into modern Japanese. Her literary allusions to traditional texts covered a wide range of genres, including tales of fiction, history, and war.

Early Life

Enchi Fumiko Ueda was born on October 2, 1905, in Tokyo, Japan. Her father was Ueda Kazutoshi (1867–1937), a professor of linguistics and philology at Tokyo University. Enchi's paternal grandmother, who was reportedly a good storyteller, introduced her granddaughter to the kabuki theatre.

As a young girl, Enchi enjoyed kabuki and tales from the novels of the late Edo period (1600–1867). Her early reading included *The Tale of Genji (Genji monogatari),* Edo novels, and modern fiction. By the time she was 13, she was reading Oscar Wilde, Edgar Allen Poe, Izumi Kyoka, Nagai Kafu, Akutagawa Ryunosuke, and Tanizaki Junichiro.

From 1918 to 1922, Enchi attended the girl's middle school at Japan Women's University. But she abandoned her studies at the middle school to study drama. Her interest in the theatre was encouraged by her father, and as a young

woman, she attended the lectures of Osanai Kaoru, a noted modern Japanese dramatist. She also received private instruction, lasting until she married, in English, French, and Chinese literature.

In 1926, the twenty-one year-old Enchi published a one-act play entitled ''A Birthplace'' that was received well by critics. ''A Birthplace'' was followed two years later (1928) by ''A Noisy Night in Late Spring,'' which was subsequently staged at the Tsukiji Little Theatre in Tokyo.

In 1930, the twenty-five-year-old Enchi married Enchi Yoshimatsu, a journalist. Following their daughter's birth, Enchi began writing novels. But early attempts in this genre, including *The Words Like the Wind* (1939), *The Treasures of Heaven and Sea* (1940), and *Spring and Autumn* (1943), failed to meet with any financial success.

In World War II, Enchi lost her property during the bombing of Tokyo. She also had a cancer operation about this time, from which she was slow to recover. Her writing lapsed until around 1951.

Post War Success

Following the war, with the loss of all her property, Enchi began writing about the oppressiveness of domestic life. Although Japan's postwar constitution guaranteed gender equality, discrimination based on gender continued unabated at all levels of society in the years immediately following the war. Most women could neither support a family nor rise to the top of their chosen professions. Women were instead largely relegated to roles as mothers and wives. In 1953, Enchi's story ''Starving Days,'' about family misfortune and deprivation, won the Women's Literature Prize.

The Waiting Years

Enchi's *The Waiting Years,* written between 1949 and 1957, looked at the sufferings of women at the hands of the patriarchal family system. The novel is set between the 1880s and 1920s—a time when the patriarchal social and political order was evolving.

In the novel, the protagonist, Tomo, is married at the age of 15 to a government official. Later, after her husband has become a high level prefectural officer, he persuades her to allow him to keep a mistress in their home. The following passage from the novel describes Tomo's humiliation as her husband instructs her how to find a mistress for him.

''To call the girl a concubine would be making too much of it,'' he had said to Tomo. ''She'll be a maid for you, too. . . . It's a good idea, surely, to have a young woman with a pleasant disposition about the house so that you can train her to look after things for you when you're out calling. That's why I don't want to lower the tone of the household by bringing in a geisha or some other woman of that type. I trust you, and I leave everything to you, so use your good sense to find a young—as far as possible inexperienced—girl. Here, use this for your expenses.''

But Tomo's husband is not satisfied with one mistress and eventually takes a second. Later he seduces his son's wife. Through the repeated humiliations, however, Tomo remains mistress of the household. On her death bed, she tells her husband she does not wish to be buried and instead asks to be dumped into the sea. Only at that point, after forty years of marriage, does Tomo's husband realize how much he has made her suffer.

Voices from the Past

In *Masks* (1958), Enchi creates a protagonist based on a witch-like character in the *The Tale of Genji*. The heroine of *Masks* has hopes that her son will atone for the torments her husband has caused her. But her hopes are shattered with his premature death. The woman then prevails upon her daughter-in-law to have a son to replace the one she has lost. The daughter-in-law later dies after giving birth to the son. For the mother-in-law, a daughter-in-law flawed by male domination is replaced by an untainted male heir.

In Enchi's novels, her female characters often discover suppressed shamanesses or mediums within themselves. Many of Enchi's writings attempt to supplement the voices of the women of the medieval period with modern ones of defiance. Unlike the ancient Japanese shamanesses who set out to wreak revenge on their female rivals, however, Enchi's women seek their retribution against men.

Enchi saw in Shintoism, a Japanese belief system that employed female shamanesses, a path to empowerment for women. Enchi contrasted the traditions of female subjugation in Buddhism with the indigenous Japanese Shinto religion, which left women with more power. Although modern Japanese tend to find the beliefs of Buddhism and Shintoism complementary rather than in opposition to each other, Enchi preferred to see the two belief systems in conflict. Shamanesses had appeared in the earliest Japanese folk tales, through the writings of the medieval period and beyond; however, the female shaman was traditionally a marginalized character, who existed on the outskirts of mainstream society.

Enchi seemed to have a particular fondness for writings by women of the Heian era (794–1185), especially *The Tale of Genji,* which was written by a well educated lady-in-waiting in the imperial court of the late tenth and early eleventh centuries. (Enchi would work for six years on the *Enchi Genji,* her 10-volume modern translation of *The Tale of Genji.)* The Heian era marked the emergence of Japanese women as writers of verse, fiction, and poetic diaries. These works frequently served as vehicles for the writers to criticize the subordination of women in their society.

The patriarchal Japanese society of the Heian era and the traditional practice of polygamy in the royal court left many women writers of the time resentful. Enchi was able to find a modern voice that perpetuated the tradition of women writers into the twentieth century by making her characters mediums for the mythic woman of the past. In Enchi's *The Tale of an Enchantress* (1965), she tells the story of a consort to a Heian emperor. The book won the 1966 Women's Literature Prize.

Enchi's novel *A Tale of False Oracles* (1959–1965; *Namamiko monogatari)* was one of the first to deal exclusively with female mediums and possession by spirits. Nar-

rated in the first person, the story at first seems to be told with authority, but eventually two other narrators—one from the Heian period and another who paraphrases events in the Heian-era text being referenced—join in telling the story, with the result that the original narrator becomes discredited as a false-medium.

The influence on Enchi of the kabuki theater, where all roles were assumed by male actors, comes through in her fascination with the sort of androgynous environments that appealed to many of the women writers of the Heian era—women who were dissatisfied with the male-dominated society. Although Enchi frequently employed androgynous characters in her writing, she did not develop the concept. But the frequent appearance of androgynes in her books has suggested to some critics that she may have felt they represented a wholeness lacking in the lives of women subjugated by men.

Aging Women and Sexual Desire

In *Growing Fog* (1976), Enchi writes of an aging woman who attempts to revive her waning sexuality through liaisons with younger men. In Enchi's novel, sexual desire brings vitality and helps to overcome the fear of death.

Enchi's older women are caught between their passion and anger. On the one hand they are overwhelmed by physical desire, but at the same time they are burdened by self-loathing. As they age, they watch themselves lose their physical attractiveness while they continue to have sexual yearnings. There is a basic inequality for Enchi between men and women when they face advanced age in that men can still achieve paternity, while maternity is not an option for women.

Criticism

Literary critic S. Yumiko Hulvey has divided the themes in Enchi's work into three developmental stages. In the first, Enchi's women endure male subjugation, with only a faint hint of the presence of a female shamaness. Writings in this category included *The Waiting Years,* ''Skeletons of Men,'' ''Enchantress,'' and ''A Bond for Two Lifetimes—Gleanings.'' In the second stage, middle-aged women find inner strength by tapping into the shamanistic powers of the female medium. Hulvey places Enchi's *Masks* and *A Tale of False Oracles* at this developmental stage. In Hulvey's third stage, elderly women vacillate between illusion and reality in their attempts to understand sexual desire. Hulvey assigns Enchi's trilogy *Wandering Spirit,* ''The Voice of a Snake,'' ''The Old Woman Who Eats Flowers,'' and *Colored Mist* to this stage.

In *Dangerous Women, Deadly Words,* literary critic Nina Cornyetz argues that the psychological depths of Enchi's characters were complicated by historical depths. For Cornyetz, it is the collective female past coupled with the individual pasts of Enchi's characters that gives rise to the actions in the narrative. The historical subordination of women thus becomes a past that produces the present. But, as Cornyetz notes, Enchi's characters do not abandon themselves to their fates; instead they confront the constraints of their subordination.

Enchi received numerous Japanese literary prizes, including the Bunka Kunsho, the highest award made to an individual, in 1985 from Emperor Hirohito. Before her death on November 14, 1986, of heart failure, she was elected to the Japan Art Academy. Few of Enchi's works have been translated out of Japanese.

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Louise Erdrich

Once named one of *People* magazine's most beautiful people, Louise Erdrich (born 1954) is a Native American writer with a wide popular appeal. She is no literary lightweight, however, having drawn comparisons to such noted American authors as William Faulkner.

Louise Erdrich was the first of seven children born to Ralph Louis Erdrich and Rita Joanne (Gourneau) Erdrich. Born on June 16, 1954, in Little Falls, Minnesota, she was raised in Wahpeton, North Dakota. Her mother, of Ojibwe descent, was born on the Turtle Mountain Ojibwe Reservation while her father was of German ancestry. Both parents taught at a Bureau of Indian Affairs boarding school.

A Tradition of Storytelling

From childhood, the rich oral tradition of Ojibwa storytelling was a part of Erdrich's life. Her mother and grandparents told her many stories about life on the reservation during the Great Depression of the 1930s, as well as other tales. Erdrich's father also told stories about his relatives and the towns where he grew up. Erdrich maintains that listening to her family's stories has in some ways been her most significant literary influence. Her father introduced her to the works of William Shakespeare and encouraged all of his children to write, paying a nickel apiece for her stories—Erdrich later joked that these nickels were her first royalties. Her mother supported her efforts as well, creating book

covers for her daughter's manuscripts out of woven strips of construction paper and staples.

Living in a small town where she and her family were regarded as eccentric, Erdrich became an avid reader. Among her literary influences were Flannery O'Connor, Gabriel García Marquéz, Katherine Anne Porter, Toni Morrison, Willa Cather, Jane Austen, George Eliot, and Faulkner.

Erdrich attended a Catholic school in Wahpeton. Her grandfather, Petrice Gourneau, taught her about culture and religion; tribal chair of the Turtle Mountain Reservation, he worshiped the traditional Ojibwa religion while at the same time was a devout Catholic. Her grandfather's example inspired Erdrich's creation of the character Father Damien who appears in many of her novels.

Indeed, Erdrich has drawn on her roots, both the land and the experiences of her family, for inspiration. As Mark Anthony Rolo wrote in the *Progressive,* ''Erdrich once mused that Native American literature is often about coming home, returning to the land, the language and love of ancient traditions—a theme opposite of Western literature, which is about embarking on a journey, finding adventures beyond one's beginnings.''

Native American Studies

In 1972 Erdrich enrolled in Dartmouth College as part of that school's first coeducational graduating class. There she met anthropologist Michael Dorris, chair of the Native American Studies department created at Dartmouth that same year. At Dartmouth Erdrich started writing poems and stories integrating her Ojibwa heritage and in 1975 she was awarded the Academy of Poets Prize. She received her bachelor of arts degree the following year.

Erdrich served as a visiting poet and teacher for the Dakota Arts Council for two years after college graduation. She went on to earn a master of arts in writing from Johns Hopkins University in 1979. While she began sending her work to publishers around this time, most of them sent back rejections.

Erdrich served as communications director and editor for one year for *The Circle,* a Boston Indian Council-sponsored newspaper. Following that, she worked as a textbook writer for Charles Merrill Company.

Beginning of a Partnership

In 1979 Erdrich returned to Dartmouth to do a poetry reading, where she once again met up with Dorris. Dorris became interested in Erdrich's poetry, but even more interested in the poet herself. Although the two went their separate ways for a year—Dorris to New Zealand, Erdrich returning to Dartmouth as a visiting fellow in the Native American Studies department—they continued to exchange manuscripts through the mail. They met back at Dartmouth the next year and were married on October 10, 1981.

Viewed by outsiders as having an idyllic relationship, Erdrich and Dorris collaborated on every project and wrote tender dedications to each other in their books. They had a system worked out: when both wrote comparable amounts of a draft, the work was published under both names, but when one of them wrote the entire first initial draft, that person was the author. Even in the latter case, the final product was always a result of collaboration. They did the research together, developed plot lines and characters—sometimes even drawing them to see what they looked like—and discussed all aspects of the draft before submitting it for publication.

When they were first married and needed money, Erdrich and Dorris published romantic fiction using the pen name Milou North: ''*Mi*chael plus *Lou*ise plus where we live,'' Erdrich once explained to Shelby Grantham in the *Dartmouth Alumni Magazine.* One of their stories was published in *Redbook,* while others ran in European publications.

Erdrich received the 1982 Nelson Algren Fiction Award for ''The World's Greatest Fishermen,'' a story that became the first chapter of her first novel, *Love Medicine.* Erdrich learned of the contest and started writing just two weeks before the submission deadline. The first draft was completed in just one day, and Dorris collaborated with her on the subsequent drafts. The final product was one of 2,000 entries judged by Donald Barthelme, Studs Terkel, and Kay Boyle.

In 1983 Erdrich was awarded the Pushcart Prize for her poem ''Indian Boarding School'' and the National Magazine Award for fiction for her short story ''Scales.'' This story and another she had previously published, ''The Red Convertible,'' also found their way into *Love Medicine.*

Prizewinning First Novel

The next year, at the age of 30, Erdrich published *Jacklight,* a book of blank verse poems collected from her graduate thesis work, and *Love Medicine,* her first novel. *Love Medicine* was a runaway success, winning the 1984 National Book Critics Circle Award for fiction, the Sue Kaufman Prize for Best First Fiction, and the Virginia McCormick Scully Award. The novel continued to win awards the following year, including the *Los Angeles Times* Award for fiction, the American Book Award from the Before Columbus Foundation, and a fiction award from the Great Lakes Colleges Association.

Love Medicine became the first of Erdrich's ''Argus'' novels covering several generations of three Ojibwe families living in Argus, North Dakota, between from 1912 and the 1980s. Comparisons have been drawn to the work of Southern writer William Faulkner because of Erdrich's use of multi-voice narration and nonchronological storytelling as well as the ties of her characters to the land. Erdrich's fictional town of Argus has also been compared by critics to Faulkner's Yoknapatawpha County.

The ''Argus'' Novels

Erdrich's second novel in the series, *The Beet Queen,* published in 1986, covers a 40-year span beginning in 1932. Through characters like orphans Karl and Mary Adare and Celestine James and her daughter, Erdrich explores the negotiated interactions between the worlds of whites, half-breeds, and Native Americans. She followed this with a prequel, *Tracks.* Gleaned from the manuscript of the first novel she had ever started, *Tracks* explores the tensions between Native American spirituality and Catholicism. Erdrich continued the ''Argus'' series with *The Bingo Palace, Tales of Burning Love, The Antelope Wife,* and *The Last Report on Miracles at Little No Horse.*

Many of the characters in Erdrich's books grow and develop over time in successive novels. Katy Read in the *Globe & Mail* wrote, ''Erdrich's characters do seem to have lives of their own—lives and histories and intricate relationships that meander in and out of nearly all her books.''

For example, *In the Last Report on Miracles at Little No Horse,* a finalist for the National Book Award, Father Damian Modeste, first introduced in *Love Medicine,* returns. The Father's secret, it unfolds, is that he is really a former nun, Agnes DeWitt, who, through a series of events, ended up posing as a Catholic priest. Agnes spends half a century ministering to the people of an Objibwe reservation and hiding the fact that she is actually a woman.

Interest in the Unusual

Although strange things often happen in her books, Erdrich rejects the ''magical realist'' label, claiming that even the most unusual events are based on things that really occurred, things she has found documented in newspaper clippings and books. She collects books on strange tales and supernatural happenings and keeps notebooks which she fills with stories of odd events she has heard about. Erdrich has also done a great deal of historical research, especially family history and local history around North Dakota. On the other hand, she admitted to Rolo, ''A lot of it is plain made up.''

Erdrich's second book of poems, *Baptism of Desire,* was published in 1989. That same year, her husband, Dorris, received the National Book Critics Circle Award for his nonfiction work *The Broken Chord.* The book, with a preface by Erdrich, is a memoir of Dorris's experiences as one of the first single men to adopt children; by the time he married Erdrich he had adopted three Native American children with fetal alcohol syndrome.

In 1991 the couple published their co-authored novel *The Crown of Columbus.* The book is a complicated 400-page story about a love affair between two writers and intellectuals who, at the same time they are trying to define their relationship, are also grappling with the historical figure of Columbus in their research and writing. The couple also co-authored a book of travel essays titled *Route Two.*

Tragic Turn of Events

Erdrich and Dorris had three children together in addition to the three children Dorris adopted prior to their marriage. The couple separated in 1995 in the wake of allegations of sexual abuse brought against Dorris by some of his children. After an investigation left the accusations unresolved, Dorris committed suicide in 1997. As Erdrich told a National Public Radio *Weekend Edition* commentator that during that time, ''All my being was really concentrated on getting our children through it, and that's something you do minute by minute. Then, you know, there's that one day at a time.''

Despite the turbulence within her personal life during the 1990s, Erdrich kept writing. In 1995 she published her first nonfiction book, *The Blue Jay's Dance,* in which she records her experience with pregnancy and the birth year of her child. The title, which refers to the way a blue jay will defiantly dance toward an attacking hawk, is a metaphor for ''the sort of controlled recklessness that having children always is,'' Erdrich told Jane Aspinall in an article in *Quill & Quire.*

The following year Erdrich wrote the children's book *Grandmother's Pigeon.* Using the same sense of magic found in her novels, she tells the story of an adventurous grandmother who rides to Greenland on a dolphin. The eggs she leaves for her grandchildren hatch into pigeons that can send messages to her.

New Start in Minneapolis

In 1999 Erdrich and her three youngest children relocated to Minneapolis to be closer to her parents in North Dakota. In July 2000, she and her sister Heidi opened Birchbark Books, Herbs, and Native Arts in the Kenwood neighborhood of Minneapolis. The store, located in a building that was once a meat market, is decorated with a stairway made of birch trees that fell on land owned by friends in Wisconsin; the shop's focal point is an intricately carved Roman Catholic confessional Erdrich found at an architectural salvage store. Dream-catchers hang in the corners of the confessional, along with books with ''sin'' in the title and a framed copy of the U.S. Government's 1837 treaty with the Chippewa.

Since the late 1990s Erdrich has focused on learning the Ojibwe language and studying her tribe's culture and traditions, including its mysticism. She has also taught her youngest daughter to speak the Ojibwe language. In 2001 she finished writing *The Last Report on Miracles at Little No Horse* and also had a baby girl. The following year Erdrich wrote her first novel for young adults, the National Book Award for Young People finalist *The Birchbark House.* The story of a young Ojibwa girl named Omakayas, *The Birchbark House* also features illustrations by Erdrich. Her 2003 novel for adults, *The Master Butchers Singing Club,* returns readers to Argus, North Dakota; its main character is a German butcher named Fidelis Waldvogel, an immigrant to the United States in the 1920s.

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Geraldine Farrar

American opera singer Geraldine Farrar (1882–1967) was a lyric soprano with great vocal skills and dramatic flair. Often paired with tenor Enrico Caruso at New York City's Metropolitan Opera, her career was relatively short-lived because her voice had given out by 1920.

Farrar was born on February 28, 1882, in Melrose, Massachusetts, the only child of Sidney ''Syd'' Farrar and his wife Henrietta. A professional baseball player with the Philadelphia Phillies, Farrar's father later worked as a storekeeper. Both he and his wife were amateur musicians, and when their young daughter exhibited musical talent at an early age, they encouraged her.

Wanted to Sing

To supplement her natural talent, Farrar began music taking instruction in various instruments from age five. However, when the young girl balked at practicing the piano, lessons stopped and her parents resorted to other means of encouraging their daughter in expressing herself musically. Farrar ultimately found her musical expression in singing, and at the age of 12 she played the part of a popular singer of her day, Jenny Lind, in her town's annual May Festival, singing two numbers before an appreciative hometown audience.

Although Farrar was not rigorous in practicing, she continued her lessons as a vocalist, studying with noted vocal instructor Mrs. J. H. Long in Boston in 1894. The 12-year-old Farrar also studied operatic acting and deportment with Victor Capoul, a singing actor. Capoul is credited with changing her development as a performer and inspiring the dramatic flair Farrar later brought to her work on stage. In 1896 Farrar made her professional debut when she was paid $10 to sing a song from *Mignon* at the Melrose town hall. Later she appeared on a Boston stage to perform a selection from the *Barber of Seville.*

Trained in New York City, Europe

By the time she was 13 Farrar was living in New York City and studying with Emma Thursby. Under Thursby's tutelage, Farrar began giving recitals when she was 14 years old, and her talent caught the attention of established opera singer Nellie Melba. Melba arranged an introduction between Farrar and Maurice Grau, director of the Metropolitan Opera of New York. Although Farrar had the opportunity to be cast in a small role in one of the Met's upcoming opera productions, she turned it down.

On the advice of professionals, Farrar pursued her training in Europe, her parents borrowing money so the family could remain together while Farrar was in Paris pursuing her dream. There from 1899 to 1900, she studied with Trabadelo, a Spanish vocal coach, and also attended plays that starred Sarah Bernhardt. Her studies of Bernhardt influenced the way in which Ferraro approached the staging of her performances when she became an established opera star.

Sang Opera in Berlin

When Farrar had learned all she could from Trabadelo, she went to Berlin, Germany, to study with Francesco Graziani, who was also known for being an important vocal teacher. In 1900 Farrar auditioned and won a three-year contract with the Berlin Hofoper, the city's Royal opera house. Making her debut as Marguerite in *Faust* in 1901, Farrar was

an immediate success and was named ''court singer.'' She was even lauded by the German royal family, the country's crown prince going so far as to become smitten with the beautiful, young vocalist. Farrar would go on to sing the role of Marguerite 60 times over the course of her career.

Soon after her first stage debut, Farrar engaged another vocal coach in Lilli Lehmann. Lehmann was important to Farrar's training because she helped the singer modulate her voice, improving Farrar's diction and forward projection, and giving her greater technical control over her voice. Farrar's roles required that she learn German, although she sung her first three roles with the company in Italian because she had not yet mastered the language.

After her contract in Berlin was up, Farrar moved to the Monte Carlo Opera, where she sang from about 1904 to 1906, making her Monte Carlo debut in Puccini's *La Bohéme* alongside costar Enrico Caruso, who would later play a significant role as her co-star in the United States. In 1905, on the strength of only five days of rehearsal, Farrar sang in *Amica* by Mascagni. She also appeared in Paris, Munich, Warsaw, and Salzburg, establishing an international reputation that preceded her when she returned to the United States. While she lived in Europe, Farrar continued to study with Lehmann.

Made Debut at the Met

On opening night of the 1906–1907 season at the Metropolitan Opera House in New York City, Farrar made her debut with the company with which she would be associated for the rest of her career. She would become its leading singing actress. In her debut, Farrar sang in *Roméo et Juliette* by Gounod.

Over the course of her career at the Met, Farrar became known for her thorough preparation, her staging, and her costumes. Her interpretations and characterizations were often very different from those previously done by operas. In addition to her strong personality, Farrar had different look than other opera singers. Rather than being overweight, she was pretty, slim, and full of grace.

Soon after Farrar arrived at the Met, a new managing director took over the well-known opera house. Arriving from Italy, Guilin Gatti-Casazza brought with him conductor Arturo Toscanini, with whom Farrar immediately became at odds due to both their unrelenting personalities. Fortunately, Farrar and Toscanini eventually resolved their problems, and she became the composer's mistress for the duration of his tenure in the United States, seven years.

In 1907 Farrar made a well-received appearance in the Met's first production of Puccini's *Madama Butterfly,* which the composer even attended. She was acclaimed in the role of Cho Cho San, and the role became the most linked to her name. Farrar had prepared for this role by studying with a Japanese actress named Fu-ji-Ko. New York audiences loved Farrar's interpretation of Cho Cho San, and although Puccini was initially reluctant, he was also eventually won over. Farrar went on to play the lead role in *Madama Butterfly* 95 more times at the Met. Caruso was also part of the initial production, and their on-stage chemistry made their performances together very popular.

Throughout her career, Farrar was known for her desire to take on new risks and challenges. One of these risks was presented to her in 1910 at the world premiere of German composer Engelbert Humperdinck's *Köngiskinder,* creating the role of the Goose Girl. She went on to sing this role 30 more times. A year later, in 1911, Farrar sang in the American premiere of *Ariane et Barbe-bleue.*

Suffered Vocal Problems

Among Farrar's strengths as an opera singer was her very wide vocal range, especially the upper register. Unfortunately, in 1913 her voice broke during a performance, prompting much discussion of why this had happened. While some blamed her vocal stress on the fact that Farrar had studied under many vocal coaches with different teaching methods, others blamed it on her wide-ranging and sometimes odd-beat repertory. In fact, Farrar had never taken care of her voice in proportion to the work she demanded of it, and although she rested, after 1913 her voice never regained the strength and vitality it had once possessed.

Despite the diminished quality of her voice, Farrar's popularity was such that she continued to be offered starring roles. In 1914 she made her debut in the title role of Bizet's *Carmen,* although that role had already been linked to another star singer. Farrar played the role 65 times on stage before appearing in the silent film version in 1915. After shooting the film, her stage versions of *Carmen* became more animated, as Farrar added more acting touches than

were normally found in opera. One time, for example, she physically slapped Caruso, who played Don Juan opposite her Carmen.

Made Film Debut

Farrar's film debut in *Carmen* was directed by Cecil B. DeMille, one of the leading silent film directors of the day. Even without the sound of Farrar's voice, *Carmen* was a hit at the box office, earning her fans that were not necessarily opera fans. Discussing her performance in this film from a historical perspective, critic Richard Dyer wrote in the *Boston Globe* that ''Farrar had a real screen face that the camera loves—alluring, vital, and in every moment expressive. Her face tells the story, and you can't take your eyes off her.'' In short, she possessed ''star quality.''

Farrar's agreement to appear in *Carmen* gave a varnish of respectability to a young film industry that many viewed as somewhat suspect as a credible art form. She went on to have a second career as film actress, appearing in 13 films that included *Maria Rosa* (1916), *Joan the Woman* (1917), *The Woman God Forgot* (1917), *The Turn of the Wheel* (1918), *The Hell Cat* (1918), *The World and Its Woman* (1919), *Flame of the Desert* (1920), and *The Woman and the Puppet* (1920). None of these films were opera roles; all confirmed Farrar's aptitude for acting.

While Farrar gave the silent film dignity, she also brought opera to many outside that music's traditional audience. During the Met's off-season she traveled throughout the United States in her own Pullman railroad car, singing operatic arias to crowds in small towns which had never heard such performances. By the time Farrar was 30 years old she was a celebrity.

Because of the U.S. public's interest in Farrar's life, she penned an autobiography titled *Geraldine Farrar: The Story of an American Singer, by Herself.* The book was published in 1916, the same year she was married to Lou Tellegen, a Dutch actor. The marriage was short-lived, and the couple endured a bitter divorce in 1923.

Retired from the Met

By the early 1920s Farrar's upper range had been compromised, forcing her relatively early retirement as an opera singer. Her final performance at the Met was in April 1922. She sang in *Zazá* by Leoncavallo, a role she first sang in 1920 after working with stage director and producer David Belasco. Her farewell performance was a big event; it was sold out almost immediately, and scalpers made huge profits as the singer's many fans paid huge amounts to witness her performance. After the final curtain, Farrar was followed in her open-topped car by a mob of admirers that extended up Broadway.

During her time at the Met, Farrar sang in 23 roles for 493 performances. She even had a following of teenaged groupies, dubbed the ''Gerryflappers.'' Her best roles were considered to be in Mascagni's *Amica,* Saint-Saëns's *L'Ancêtre,* and Puccini's *Suor Angelica.*

After retiring from the Met, Farrar continued to perform in concert tours throughout the United States. While her voice had lost many vocal qualities, she retained her technical abilities, and she continued to perform in concert until November of 1931, when she took the stage at Carnegie Hall for her last concert. She remained connected to opera by serving as intermission commentator for the Met's Saturday afternoon radio broadcasts during the 1934–35 season and was active in civic activities, charity work, the Republican party, and some public speaking. During World War II Farrar volunteered for the Red Cross and corresponded with serviceman. In addition to music, Farrar explored several forms of writing, including poetry and songs. In 1938 she expanded her 1916 autobiography into a second book, *Such Sweet Compulsion,* in which she credited the spirit of her now-deceased mother with inspiring her writing.

Though Farrar no longer sang, fans could still hear her voice due to the number of recordings she made as early as 1904 and primarily during her prime. These popular recordings let fans showed how great her voice really was. Her records, like her tours, brought a larger audience that numbered in the millions to listen to opera. Referring to listening to her voice on recordings, Tim Page wrote in the *New York Times,* ''Farrar's voice was one of great warmth; her high notes had a brilliant gem-like quality. There is a serene confidence to her singing, a subliminal awareness of her splendid technique and the seamless skein of her register. Hers was startlingly original singing, full of verve and passion, yet very modern, with none of the swooping into notes so prevalent at the time. Her singing always had a sense of center, a sense of control, which is one of the reasons her disks are more enjoyable to listen to today than those of many of her contemporaries.''

Farrar died on March 11, 1967, in Ridgefield, Connecticut, where she lived in her retirement. To sum her life, a representative for *Opera News* quoted the singer as saying, ''If I can live so that those who come in contact with me find encouragement and enrichment, that is all I ask of life. For more important to me than being a great artists will be, when the final curtain is drawn, to have succeeded in being a great human being.''

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Abraham Adolf Fraenkel

One of the fathers of modern logic, German-born mathematician Abraham Fraenkel (1891–1965) first became widely known for his work on set theory. Long fascinated by the pioneering work in set theory of fellow German Ernst Zermelo (1871–1953), Fraenkel launched research to put set theory into an axiomatic setting that improved the definitions of Zermelo's theory and proposed its own system of axioms. Within that system, Fraenkel proved the independence of the axiom of choice. The Zermelo-Fraenkel axioms of set theory, known collectively as ZF, are the standard axioms of axiomatic set theory on which, together with the axiom of choice, all of ordinary mathematics is based. When the axiom of choice is included, the resulting system is known as ZFC.

Studied at Several Universities

Abraham Adolf Fraenkel was born on February 17, 1891, in Munich, Germany. The son of Sigmund and Charlotte (Neuberger) Fraenkel, he was strongly influenced by his orthodox Jewish heritage. B.H. Auerbach-Halberstadt, Fraenkel's great-grandfather, had been widely known for his rabbinical teachings. As a child, Fraenkel was enrolled in Hebrew school and was reading Hebrew by the time he was five. Raised in a family that set a high priority on education, Fraenkel advanced rapidly in his general studies and, like most German students of that era, studied at a number of universities. He began his higher studies at the University of Munich in his hometown and studied subsequently at the German universities of Marburg, Berlin, and Breslau. In 1914, at the age of 23, Fraenkel received his doctoral degree in mathematics from the University of Breslau.

World War I broke out in August 1914, shortly after Fraenkel had completed his studies at Breslau. For the next two years, he served in the German military as a sergeant in the medical corps. He also worked briefly for the German army's meteorological service. In 1916 Fraenkel accepted a position at the University of Marburg as an unsalaried lecturer, or privatdocent. It was at Marburg that Fraenkel began his most important research in mathematical theory. On March 28, 1920, he married Malkah Wilhemina Prins. The couple eventually had four children.

Focused on Set Theory

Fraenkel's earliest research was on the p-adic numbers first described by Kurt Hensel in the late nineteenth century and on the theory of rings. Before long, however, he became deeply involved in the study of set theory, specifically the work of Ernst Zermelo, who in the early years of the twentieth century had published his controversial and innovative views on the subject. Zermelo had postulated that from any set of numbers, a single element could be selected and that definite properties of that element could be determined. This was known as the axiom of choice, but Zermelo offered no real proof for his theory, suggesting that the study of mathematics could only progress if certain axioms were simply accepted without question. For many mathematicians, Zermelo's lack of proof was unacceptable. Some, including French mathematician Jacques Hadamard, reluctantly agreed to accept Zermelo's theory until a better way could be found, while others, including Jules-Henri Poincaré, adamantly opposed acceptance of Zermelo's theory.

Without either accepting or rejecting Zermelo's theory outright, Fraenkel set about to find ways to put Zermelo's work on a firmer foundation. In the case of finite sets of numbers, Fraenkel found, Zermelo's theory already worked quite well. However, for infinite sets, Zermelo's assumptions were more questionable. Fraenkel eventually substituted a notion of function for Zermelo's idea of determining a definite property of a number in a set. In so doing, he significantly clarified Zermelo's set theory and also rid it of its dependence on the axiom of choice, which had clearly been one of the most controversial elements of Zermelo's work.

Just as Fraenkel's research built on theories advanced earlier by Zermelo, others' refinements to the work of Zermelo and Fraenkel have buttressed their theories and advanced the mathematical community's understanding of set theory. Fraenkel's system of axioms was modified by Norwegian mathematician Thoralf Skolem in 1922 to create what is known today as the ZFS system, named for Zermelo, Fraenkel, and Skolem. Within the ZFS system, it is harder to prove the independence of the axiom of choice, a goal that was not achieved until the work of American Paul Joseph Cohen in the 1960s. Cohen used a technique called ''forcing'' to prove the independence in set theory of the axiom of choice and the generalized continuum hypothesis.

Published Set Theory Findings

Fraenkel published his conclusions on set theory in two separate works—a popular introductory textbook published in 1919 and a 1922 research article determining the independence of the axiom of choice. The conclusions in the latter work were later included as part of the proof for a newly coined term, Ur-elements—infinite and distinct pairs of objects that do not in themselves define a set. A number of prominent mathematicians of the period questioned the validity of Ur-elements, but only three years later German physicist Wolfgang Pauli used them in his proof of the exclusion principle.

In 1922 Fraenkel was promoted to assistant professor of mathematics at the University of Marburg. His earlier work on set theory had propelled him to the forefront of set theory research, and over the next few years he published a number of articles on the subject while he continued to teach. In 1928 Fraenkel was offered a full professorship at the University of Kiel. He accepted but only a year later took a leave of absence to become a visiting professor at Jerusalem's Hebrew University. For the next two years he taught at Hebrew

University, leaving in 1931 after a disagreement with the school's administration.

Germany in Turmoil

Fraenkel's return to Germany proved to be a bittersweet occasion. His native country was in economic disarray, suffering through the effects of the worldwide economic depression and the brutal conditions imposed by the Treaty of Versailles that had ended World War I. The economic pressures on the German people had given rise to increasing intolerance, most notably a disturbing wave of anti-Semitism. For the next two years, Fraenkel resumed his teaching duties at Kiel, keeping a wary eye on the increasingly unsettled political situation in Germany. In January 1933 Adolf Hitler, leader of the National Socialist German Workers' Party, better known as Nazis, became Germany's chancellor. Fraenkel and his family left the country a month later, moving first to Amsterdam in the neighboring Netherlands.

Fraenkel and his family spent only two months in Amsterdam, closely monitoring the situation in their native Germany while there. Convinced that there would not be a quick turnaround under the Nazi regime, Fraenkel drafted a letter of resignation to the University of Kiel in April 1933 and returned to Jerusalem to teach once again at Hebrew University. Despite his earlier disagreement with the university's administration, he was warmly welcomed back to the school's faculty.

Focus of Research Changed

Following his exile from Germany, Fraenkel changed the focus of his research. Although he continued to publish texts on set theory for the remainder of his career, Fraenkel began to concentrate his studies on the evolution of modern logic and the contributions made by Jewish mathematicians and scientists in their respective fields. Fraenkel had written a number of books about the history of mathematics. In 1920 he had published an overview of the work of Carl Friedrich Gauss, who in his doctoral dissertation had proved the fundamental theorem of algebra. As early as 1930 he had begun the work of chronicling the accomplishments of Jewish mathematicians with his biography of Georg Cantor, who was half-Jewish. Cantor at that time was of greater interest to Fraenkel for the nature of his research into set theory than for his ethnic background. However, once he had resumed teaching at Hebrew University in 1933, he began a much wider study into the work of Jewish scientists and mathematicians. In 1960 Fraenkel published *Jewish Mathematics and Astronomy.*

In his research into the origins of modern logic, Fraenkel looked closely at natural numbers, describing them in terms of modern concepts of logic and reasoning. Although his research underscored the need for continuity in consideration of the number line, Fraenkel also expressed interest in opposing points of view. During this period, Fraenkel had a conversation with physicist Albert Einstein, who suggested that the prevailing theory of continuity in mathematics might some day be overtaken by the atomistic concept of the number line. Although Fraenkel himself remained unconvinced, largely because he considered mathematical continuity necessary to the foundation of modern calculus, he did publish an article explaining the views of the intuitionists, as Einstein and others who believed similarly were known.

Taught at Einstein Institute of Mathematics

Fraenkel was among the first professors at Hebrew University's Einstein Institute of Mathematics. Along with fellow professor Edmond Landau, Fraenkel taught mathematical logic and mathematical analysis. In 1958, while still teaching at Hebrew University, Fraenkel published an overview of his work on set theory, a textbook entitled *Foundations of Set Theory.* A year later, he retired as a professor at Hebrew University. To mark Fraenkel's 70th birthday in 1961, several members of the mathematical community put together a collection of essays and research articles related to Fraenkel's life work. The collection, *Essays on the Foundations of Mathematics,* contained contributions from mathematicians around the world. Sadly, Fraenkel never saw the book in its final form. He died in Jerusalem on October 15, 1965, only months before the book was published.

Fraenkel will be remembered for his research in set theory and modern logic. His refinements to the set theory conclusions of Ernst Zermelo, codified as the Zermelo-Fraenkel axioms, or ZF, are almost always what scientists and mathematicians mean today when they speak of ''set theory.'' Further enhancing the value of Fraenkel's contributions to the body of mathematical theory are the clarity and precision of his writings, several of which continue to be taught in colleges and universities worldwide. In its review of Fraenkel's summation of his set theory research—*Foundations of Set Theory*—the *British Journal for the Philosophy of Science* was lavish in its praise. Its reviewer wrote that the book ''is a masterly survey of its field. It is lucid and concise on a technical level, it covers the historical ground admirably, and it gives a sensible account of the various philosophical positions associated with the development of the subject . . . essential reading for any mathematician or philosopher.''

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Kenichi Fukui

Kenichi Fukui (1918–1998) was a theoretical chemist whose career was devoted to explaining the nature of chemical reactions. His work was distinguished from that of other chemists by its mathematical structure. He especially contributed to bridging the gap between quantum theory, a mathematical theory of the behavior of molecules and atoms, and practical chemistry. He made it easier both to understand and predict the course of chemical reactions, and he shared the 1981 Nobel Prize in chemistry with Roald Hoffmann.

Fukui was born October 4, 1918, in Nara on the island of Honshu, Japan. He was the eldest of three sons born to Chie and Ryokichi Fukui. His father was a merchant and factory manager who played a major role in shaping his son's career; he persuaded Fukui to study chemistry. Fukui had no interest in chemistry during high school and he described in his autobiography, from the Nobel Foundation website, that his father's persuasiveness was the ''most decisive occurrence in my educational career.'' He enrolled at the Department of Industrial Chemistry at Kyoto Imperial University, and he remained associated with that university throughout his life. Fukui graduated from the university in 1941, and he spent most of World War II at a fuel laboratory, performing research on the chemistry of synthetic fuel.

Fukui returned to Kyoto University in 1945, when he was named assistant professor. He received his Ph.D. in engineering in 1948 and was elevated to a full professorship in physical chemistry in 1951. At the beginning of his career, his research interests ranged broadly through the areas of chemical reaction theory, quantum chemistry, and physical chemistry. But during the 1950s, Fukui began theorizing about the role of electron orbitals in molecular reactions. Molecules are groups of atoms held together by electron bonds. Electrons circle the nuclei in what are called orbitals, similar to the orbit of planets around the sun in our solar system. Whenever molecules react with one another, at least one of these electron bonds is broken and altered, forming a new bond and thus changing the molecular structure. At the time Fukui began his work, scientists understood this process only when one bond was changed; the more complex reactions, however, were not understood at all.

Theories Increased Understanding of Chemical Reactions

During the 1950s, Fukui theorized that the significant elements of this interaction occurred in the highest occupied molecular orbital of one molecule (HOMO) and the lowest unoccupied molecular orbital of another (LUMO). Fukui named these ''frontier orbitals.'' The HOMO has high energy and is willing to lose an electron, and the LUMO has low energy and is thus willing to accept an electron. The resulting bond, according to Fukui, is at an energy level between the two starting points. Over the next decade, Fukui developed and tested his theory using complex mathematical formulas, and he attempted to use it to predict the process of molecular interaction and bonding.

Fukui continued to break new ground in theoretical chemistry through the 1960s. Other chemists began research on these same problems during this period, but Fukui's work was largely neglected. His use of advanced mathematics made his theories difficult for most chemists to understand, and his articles were published in journals that were not widely read in the United States and Europe. In an interview quoted in the *New York Times,* Fukui also attributed some of his obscurity to resistance from Japanese colleagues: ''The Japanese are very conservative when it comes to new theory. But once you get appreciated in the United States or Europe, then after that the appreciation spreads back to Japan.''

Two of the chemists who had been working independently of Fukui were Roald Hoffmann of Cornell University and Robert B. Woodward of Harvard, and in 1965 they came to conclusions that were similar to his, though they had arrived there along a different path. Staying away from complex math, these two developed a formula almost as

simple as a pictorial representation. Taken together, the work of Fukui and the American team enabled research scientists to predict how reactions would occur and to understand many complexities never before explained. These formulae answered questions about why some reactions between molecules occurred quickly and others slowly, as well as why certain molecules reacted better with some molecules than with others. They removed much of guesswork from this area of chemistry research.

For the advancements in knowledge their work had brought, Fukui and Hoffmann were jointly awarded the 1981 Nobel Prize in chemistry. Woodward, who would probably also have shared in the prize, had died two years before. Fukui was one of the first Japanese to receive the Nobel Prize in any field, and the very first in the area of chemistry. After winning the Nobel Prize, Fukui remained at Kyoto University, and he continued to be active in his field. He continued his research on chemical reactions and expanded his formula to predict the interaction of three or more molecules.

Fukui was elected senior foreign scientist of the American National Science Foundation in 1970. In 1973, he participated in the United States-Japan Eminent Scientist Exchange Program. In 1978 and 1979, he was vice-president of the Chemical Society in Japan, and he served as their president from 1983 to 1984. In 1980, he was made a foreign member of the National Academy of Sciences, and in 1982 he was named President of the Kyoto University of Industrial Arts and Textile Fibers. He was a member of the International Academy of Quantum Molecular Science; the European Academy of Arts, Sciences, and Humanities; and the American Academy of Arts and Sciences. He served as director of the Institute for Fundamental Chemistry from 1988 until his death on January 9, 1998, in Kyoto, Japan.

Fukui was married in 1947 to Tomoe Horie. The couple had one son, Tetsuya, and one daughter, Miyako.

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Meta Warrick Fuller

Meta Vaux Warrick Fuller (1877–1968) is celebrated for being the first American black artist to reflect African themes and folk tales in her work and for being ahead of her time in her understanding of the black experience. Fuller's career spanned over seventy years. Her sculptural works in bronze, clay, and plaster represented her comments on wartime America, racism and violence, and the African American perspective. As a young woman studying in Paris, she was encouraged by French artist Auguste Rodin and W.E.B. DuBois.

Encouraged as a Young Artist

William H. Warrick, Jr., was a master barber, and his wife, Emma (Jones) Warrick, was a hairdresser and wigmaker. Their fourth child, Meta Vaux Warrick, was born June 9, 1877, in a middle-class neighborhood in Philadelphia, Pennsylvania. She was ten years younger than her brother William and sister Blanche. Another sister, Virginia, died before Fuller was born.

As early as elementary school, Fuller's parents encouraged her interest in art and her artistic talents began to shine. In high school, she was selected to attend J. Liberty Tadd's art school for special classes once a week. In fact, a small woodcarving of Fuller's was part of the school's display at the 1893 World's Colombian Exposition in Chicago.

After graduating high school, Fuller was one of the first blacks to earn a scholarship to the Pennsylvania Museum and School for Industrial Art, which she attended for three years, until 1897. Part of her scholarship was that she produce a work for the school, which resulted in a bas-relief, which featured thirty-seven medieval figures, called *Procession of the Arts and Crafts.* Fuller won a prize for the sculpture, one of the year's best works.

Studies in Paris Challenged by Money, Race

After college, in 1899, Fuller sailed to Europe. She first stopped in England and spent a month with a friend of her mother, then continued on to Paris. A friend of Fuller's uncle, painter Henry Ossawa Tanner, had agreed to look after her there. When her train arrived in Paris, Tanner was not there to meet her. Fuller found her way to a women's youth hostel for students, called the American Girls Club, but was unwelcome. Fuller was shocked to find the club's rules excluded her because of her race.

Though the American Girls Club did not welcome Fuller, the club's director was helpful to her. The director helped her find a room to stay in and introduced her to American sculptor Augustus Saint-Gaudens. Fuller's studies in Paris had been limited by financial problems, and Saint-Gaudens helped her meet competent teachers. He suggested she take time to study drawing for a while rather than rush into sculpting. For the first year of her Paris stay, Fuller studied drawing, visited museums, and attended lectures at Académie des Beaux-Arts. With Saint-Gaudens's guidance, she had advanced to sculpting from live models by the summer of 1900.

Fuller was in the company of many notable black Americans who had come to Paris to participate in the Paris Universal Exposition in 1900. Fuller spent time with Thomas J. Calloway, the exposition commissioner; Andrew F. Hilyer, an agent of the United States Department of the Interior, and his wife, Mamie, an accomplished pianist; Alonzo Herndon; Adrian McNeal Herndon, an actress who taught at Atlanta University; and Professor W. E. B. DuBois of Atlanta University. Fuller resisted DuBois when he suggested she focus on African American subjects. She felt it would limit her work. After the exposition, Fuller registered at the Académie Colarossi to study under French sculptors.

Mentored by Master Auguste Rodin

In the summer of 1901, Fuller had a fortunate meeting. One of her fellow students at Colarossi arranged to introduce her to renowned French sculptor Auguste Rodin at the sculptor's home in Meudon. Fuller went with hopes of being accepted as one of Rodin's students and so brought with her an example of her work. He was impressed with the piece, called *The Man Eating His Heart,* and complemented her sense of form. Though he already had too many students, he did promise to visit her in Paris often to critique her work.

Fuller and Rodin shared a belief that the purpose of art was to explore human emotion. Under her French mentor, Fuller became more bold in her execution of these ideas, often embracing an ugly portrayal rather than limiting herself to aesthetically pleasing ones. During this time Fuller's work became stronger and more daring in subject as well as form. She began more consciously using her work to make a philosophical point. She illustrated the importance of duty in *Man Carrying a Dead Comrade.* She explored the struggle of the wise man who cannot alleviate human suffering in *The Wretched.*

Although Fuller shied away from focusing solely on African American themes, her work—and her world perspective—certainly was influenced by her color. Many were shocked and laughed at the grotesque face of Fuller's contribution to the 1902 Victor Hugo Centennial, a portrayal of Hugo's *Laughing Man.* In an era when African Americans were depicted humorously as slow and lazy, bug-eyed ''Sambos,'' Fuller was commenting on the accepted images of the time with *Laughing Man.* She objected to such stereotypes and by altering her subject's face—his mouth opened grotesquely to his ears, his ears folded over his eyes—was indirectly protesting them with the piece.

Her studies in Paris began to pay off during her last year there. Rodin was drawing attention to Fuller's work and she held private showings. The press called her the ''delicate sculptor of horrors,'' and she was the only American artist invited to show with several French artists in Paris. During that year, her work caught the attention of S. Bing, a patron of such artists as Mary Cassatt, Aubrey Beardsley, and Henri de Toulouse-Lautrec. He held a one-woman show for her at his famous modern art and design gallery, L'Art Nouveau.

Started to Follow African American Inspiration

Back in her native Philadelphia in 1902, Fuller at once set up a studio and continued to work. She found chilly receptions from local art dealers who claimed not to buy domestic work, but were not interested in her Paris sculptures either. Fuller felt that her race was the reason and found a more appreciative group in Philadelphia's black social and intellectual circles. The more she became immersed in black life in Philadelphia, the more her work began to reflect African American themes as well as European influences. She held exhibitions at her studio and was invited by local art schools and community organizations to contribute to their art shows. She showed pieces like *Two-Step* and *The Comedian,* a portrayal of dancer and singer George Walker. Both sculptures were examples of this transitional time in Fuller's work.

Fuller began to draw her inspiration more heavily from the songs of black America and from African folk tales. Before the emergence of the artists of the Harlem Renaissance, Fuller presented America with work that showed the impact of African and African American themes. Her sculptures illustrated truth, joy, and other universal facets of the human condition. Her work naturally began to take the tone of W.E.B. DuBois's suggestion to her in Paris—that she specialize in African American themes.

In 1907, on the recommendation of Thomas Calloway, whom she had met at the Paris Universal Exposition, Fuller was commissioned to sculpt a number of scenes for the Negro pavilion at the Jamestown Tercentennial Exposition. She won a gold medal for 150 figures, which represented the progress of black Americans since their 1619 arrival in Jamestown, Virginia. She was the first black woman artist to receive a federal commission.

Fire Destroyed, but Family Strengthened

Although it was not the popular view of the time, Fuller decided to combine career and marriage and wed Dr. Solomon C. Fuller in 1909. Dr. Fuller, born in Liberia, was a neurologist at Massachusetts State Hospital and a director of the pathology lab at Westborough State Hospital. The couple moved into the house they had built in Framingham, Massachusetts. The Fullers would become significant residents of the town. In 1994, Fuller Middle School in Framingham was named in their honor.

Before she was married, Fuller stored all her tools and sculptures in a Philadelphia warehouse. In 1910, before she could have the load shipped to her home in Framingham, a fire in the warehouse destroyed sixteen years' worth of her work from Paris and Philadelphia. The tragedy killed her desire to sculpt, and Fuller found solace as a wife and mother—over the next six years, she gave birth to three children, sons Solomon, Jr., William Thomas, and Perry.

However, Fuller did not stop sculpting for too long. In 1913, W.E.B. DuBois requested that she recreate one of her pieces lost in the fire, *Man Eating His Heart.* for the fiftieth-anniversary celebration of the Emancipation Proclamation in New York. The prospect seemed too painful to Fuller,

who instead produced an eight-foot-tall sculpture of three figures, called *Spirit of Emancipation.* Unlike her other work at the time, the sculpture was not comprised of obvious slavery and African American symbolism, such as the discarded chains and thankful slaves bowing to the image of Abraham Lincoln that appeared in her other sculptures. *Spirit of Emancipation* was the start of the most prolific period of Fuller's life, which lasted fifty years.

Social Observations Produced Strong, Subtle Work

Where before Fuller's sculptural statements on the African American experience had utilized bold and obvious imagery, her style became more subdued. She was no less a social observer and advocate, but she made her statements more subtlety. Between 1914 and 1921, Fuller's work reflected American anxieties over the world at war. She explored the search for peace and the atrocities of war. Fuller created two anti-lynching pieces in response to the increasing violence against blacks in America, one based on the notorious Mary Turner case. She also produced a relief of a boy rising from his knees in the morning sun, hoping to inspire black youth at Atlanta, Georgia's black Young Men's Christian Association during these racially tense times.

During this period, Fuller created *Ethiopia Awakening,* a sculpture which symbolized the emergence of a new way of black thinking that anticipated the voices of the Harlem Renaissance. Using an African motif, she sought to awaken blacks to the awareness of anti-colonialism and nationhood. The sculpture was of a woman whose lower half was wrapped like a mummy, with the head of a beautiful African woman wearing an ancient Egyptian queen's headdress. In *Ethiopia Awakening,* Fuller looked to share a message of hope in Africa—a world plagued by hunger and war, compared to the prosperity of the Western world.

In 1929, Fuller responded to her increasingly crowded attic studio and her husband's concerns for her health. Dr. Fuller was worried that so much dust produced in so small a space would damage his wife's health. So she designed and had built a shoreline studio on Larned's Pond, not far from the Fuller home. The new space increased her productivity and allowed her to begin taking on students.

Grew No Less Inspired With Age

Fuller's popularity grew in the 1930s. She showed her work at local libraries and churches and with the Boston Art Club. She exhibited her work with and later became a juror for The Harmon Foundation in New York City, which was founded to support the work of young black artists. Through these types of relationships, Fuller shared work still rooted in African American culture throughout the thirties and forties.

Fuller closed up her studio in 1950 to care for her husband, who died three years later. Sick with tuberculosis, she entered a sanitarium, where she stayed until 1956. When she was again well, she started taking commissions, including one for the Palmer Institute in Sedalia, North Carolina, to sculpt its founder. She also sculpted the head and hands of ten notable black women for a set of dolls for the National Council of Negro Women in Washington, D.C.

Through her eighties, Fuller continued to produce significant and inspired commissions. *Storytime,* for the Framingham Center Library, depicts a mother reading to her children. Framingham Union Hospital, where Dr. Fuller practiced, commissioned her to sculpt a representation of working doctors and nurses. She also supported the civil rights movement by donating proceeds from the sales of her work and by letting symbols of that era inspire her. She dedicated *The Good Shepherd* to the clergymen who walked with Martin Luther King, Jr. across the Edmund Pettus bridge on March 9, 1965. When four young girls died in the bombing of the Sixteenth Street Baptist Church in Birmingham, Alabama, Fuller reacted with a piece called *The Crucifixion.*

Although Fuller initially resisted W.E.B. DuBois's idea that she specialize in African American themes in her work, she ultimately did just that. Her perspective of the black American experience led to her strongest, most recognized, and inspired works. Fuller died March 18, 1968, at age 90.

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Griselda Gambaro

Griselda Gambaro (born 1928) is a powerful, world-renowned, prize-winning playwright, novelist, and short story writer. For decades she has been creating allegorical dramas that deal with issues relating to the oppressive political and social environment of Argentina in the 1960s, 1970s, and 1980s. Although her characters and their situations offer a commentary on Argentine society and government, Gambaro's work reached beyond the country's borders to make universal statements about power dynamics, human nature, and the role women play in the larger social order.

From Humble Beginnings to Recognition

Gambaro is a second-generation Argentine with Italian roots. She was born in Buenos Aires on July 28, 1928. Growing up as the only girl amongst four older brothers in a poor family was not easy. Her father was a postal worker of limited economic means, tending to the most basic needs of his children. As a result, the young girl had little access to books and plays, and her public schooling did not provide her with good formal education. Gambaro was highly motivated, though, and refused to be stopped by her circumstances. She taught herself about drama and literature by going to the public library and immersing herself in the works of dramatists such as Eugene O'Neill, Anton Chekhov, and Luigi Pirandello. After finishing high school in 1943, she began working in a publishing company. She later moved into business and accounting and remained there until she married sculptor Juan Carlos Distefano by whom, she said in *Women's Voices from Latin America,* she was ''emancipated.'' Together, they had two children, Andrea in 1961 and Lucas in 1965.

Gambaro began writing at a young age, but her work was not immediately successful. ''When I was twenty-four, I published a book of stories that I don't want to remember. It was so immature, so full of the sort of imperfections that mar many first books,'' she confessed in *Interviews with Contemporary Women Playwrights.* In her mid-thirties, however, Gambaro suddenly started to enjoy great recognition and success as a writer. *Madrigal en ciudad,* her second volume of short stories, won an esteemed prize from Argentina's National Endowment for the Arts, which resulted in publication in 1963. At the same time, she became involved with the Instituto Torcuato Di Tella, an avant-garde foundation formed in Buenos Aires in 1958 that combined sociological studies with the fine arts until it was forced to close in 1971 due to the repressive political climate. The Instituto achieved a name for itself in the 1960s as a hot bed of groundbreaking experimental art, music, and theater. It was at the Instituto's theater that Gambaro put on a series of four plays responsible for her international success. Each of these plays—*Las paredes* (''The Walls,'' 1964), *El desatino* (''The Blunder,'' 1965), *Los siameses* (''The Siamese Twins,'' 1967), and *El campo* (''The Camp,'' 1971)—was developed alongside a corresponding prose piece. *El desatino,* for example, was also a collection of short stories, which gained attention from literary critics and won the Emecé Publishers Prize for 1964.

Major Themes

Gambaro's plays share the common theme of everyday people wrapped up in oppressive power relationships.

Gambaro's characters are victims and oppressors locked into situations in which the victim remains helpless and unable to rebel against the cruelty of his oppressor who often takes the form of friend or family member. These early plays, as Gambaro herself acknowledged in *Women's Voices from Latin America,* are largely concerned with the subject of passivity. ''One often has a single theme, and I probably have mine, the problem of passivity. It must be due to personal reasons; I am a very cowardly woman. Very cowardly in every way. I'm not brave; I find it difficult to be brave. I am very preoccupied with passivity and the non-assumption of individual responsibility. In society it is that way and, also, in my plays.'' In *The Female Dramatist,* Gambaro was quoted as having said that she was also majorly preoccupied with ''violence—its roots, manifestations, and spheres of influence, as well as the ways in which it may be perceived, masked, and denied.''

Gambaro's style involved black humor, focusing on the absurdities of the Argentine political situation, and it broke with realistic drama insofar as her plays were not set in a specific time or place. The dramatist did not locate her plays literally within Argentina by use of identifiable nationalist themes or specific references to her native country. Instead the physical and mental abuse played out by her characters mirrors the reality perpetrated by the Argentine military in the 1960s through the Dirty War ending in 1983. Adding to the surreal nature of her work was the fact that the action of the plays was rarely linear or logical, and it was almost always terrifying. *Las paredes,* for example, is about a nameless Youth who is abducted and questioned by an Official and a Custodian in a well-decorated room. Nobody seems to know why he is being held captive, but the tormentors are dead set on breaking his will and torturing him, regardless. As the walls close in and the room begins to literally shrink in front of the audience's eyes, the Youth can no longer deny that he has ''disappeared'' from the world. Still, at the end of the play, he is unable to bring himself to walk out the open door because he is so deeply traumatized.

Years in Exile

Gambaro managed to remain in good enough favor with the Argentine regime until 1977 when her novel *Ganarse la muerte* was banned. Copies were confiscated and President Rafael Videla did not allow the book's sale. ''There were raids, the army paid us 'visits' during which they looked at all the material in the house. As any material was considered subversive—Marx, Freud—a big burning of books resulted. Everyone who owned books burned them,'' Gambaro explained in *Interviews.* She even burned the manuscript to her visionary masterpiece, *Información para extranjeros* (''Information for Foreigners,'' 1971) and had to reconstruct it years later. She refused to publish it for many years because of its obvious political message and the certain negative repercussions that would ensue once it was released. The piece predicted the rise of the government's intellect police who eventually came to murder, torture, and kidnap thousands of Argentines because of their thoughts.

Gambaro and her family went into self-imposed exile for three years in Barcelona, Spain, from 1977 to 1980. When the Argentine dictatorship's control over society began to diminish in the early 1980s, Gambaro returned home and participated—along with the foremost directors, actors, and writers in the theater community—in staging the Teatro Abierto (''Open Theater''). It was a creative protest against the government's on-going repression, and in 1981 the Teatro released 20 plays, most of which, including Gambaro's *Decir sí (''To Say Yes,''* 1981), were political attacks on the military government and the commercial nature of Argentine theater. Soon after, when the Argentine government lost the Falklands War, failing to expel the British from the Falkland Islands off Argentina's coast in 1982, Argentina began a period of extended democracy, the likes of which had not been in place in many years. The attempt to drive Great Britain from the Falklands was one of the Argentine dictatorship's last efforts to gain popularity and maintain power. When it failed, a new era of freedom began, exemplified by the fact that a formerly banned playwright, Carlos Gorostiza, was named minister of culture.

Homecoming: More Freedom and a New Voice

Since Gambaro herself had been a ''prohibited'' writer under the former administration, the democratic shift in Argentina's political climate affected her very personally and allowed her the freedom to influence Argentina with her bold art. Although the political climate in Argentina had calmed, the writer was no less passionate in her work. In 1987, she finally published *Información para extranjeros,* an arresting work that challenged spectators to comment on and engage the brutal actions they witnessed on a ''stage'' that did not have clearly defined boundaries. The stage directions called for an entire house to be used as the backdrop for some actors who perpetrated violent acts, such as murders and kidnappings, while others played children's games. The audience members encounter harmlessness or torture, depending upon which room they enter, and they were to be led by an actor/guide who interacted with spectators along the way. The surreal writing style and contrast between the actions taking place in the different rooms reflected Gambaro's belief that, ''[Argentina] is a schizophrenic country, a country that lives two lives. The courteous and generous have their counterpart in the violent and the armed who move among the shadows. . . . One never really knows what country one is living in, because the two co-exist.'' Gambaro created a drama in which viewers were not permitted to be passive bystanders to terrible acts of violence, for the guide forced them to question and respond to their surroundings and the events that take place within them. The play, which powerfully addresses the reality of Argentina's past military regime and the way average citizens were implicated—through their silence—in the brutalization of their neighbors, was a commentary on passivity in the face of horror. It indirectly, but clearly, was a reminder of the phenomenon of *desaparecidos* (''the disappeared''). These vanished Argentine citizens, many of whom were intellectuals or politically conscious members of society, were commonly dragged off to a horrible fate, often in the dead of night, by the former dictatorship while their neighbors pretended they did not see what was happening.

During Gambaro's time in exile, the playwright had the opportunity to engage the feminist movement in Europe and develop consciousness about women and their issues. At the time, *Ganarse la muerte* had been published in France and Gambaro was invited there. ''I had the opportunity to meet the feminists of France, and I began reading about the specific problems related to women. I started to realize things which, before that time, I had only felt in an instinctive way,'' she told Kathleen Betsko and Rachel Koenig in *Interviews.* In the 1980s, Gambaro's writing reflected, embraced, and contributed to the growing women's movement in Argentina. She created a number of plays with strong female characters. These women, like the geisha Suki in *Del sol naciente (''From the Rising Sun'')* and Antígona in *Antígona Furiosa,* represented powerful models who rejected the confines of stereotypical female roles. ''The title character of her 1986 play *Antígona Furiosa* hauntingly mirrors Gambaro herself. She, like Antígona and her Greek namesake, is intent on burying her dead, her disappeared ones. She renounces the traditional sphere, home and hearth, and refuses to remain silent,'' Elaine Parnow commented in *The Female Dramatist.*

Starting in the mid 1980s, many of Gambaro's characters—not just women—shifted in such a way that those in the victims' roles managed to confront and fight back against their oppressors. For example, marginalized characters in *Del sol naciente* joined forces at the end of the play, their solidarity and humanity undermining the oppressive system in which they found themselves. This transformation from passive characters to consciously united, active ones reflects the way in which Argentine society was unable to fight government oppression until the Falklands War brought about a group effort to overcome it.

It was only in the 1990s, after decades of recognition in Latin America and Europe, that Gambaro's work began to be performed with some frequency in the United States. In this era, her plays began changing in texture and theme-personal emotions, rather than state control became the main subject. *Penas sin importancia,* written in the early 1990s, has been described by reviewers as having a gentler tone than her previous work, reflecting the transitions—socially, economically, and politically—that have occurred in Argentina since Gambaro began writing. Since the early 1960s, Gambaro has let loose her words through plays, fiction, and essays. In the face of terror, exile, repression, and financial challenges, the dramatist has never failed to offer creative, poignant, relevant, and painfully true perspectives on politics and human nature.

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Alfonso García Robles

During his distinguished career, Mexican diplomat Alfonso García Robles (1911–1991) was a strong advocate of banning nuclear weapons. Educated in international universities as a lawyer, García Robles rose through the ranks of Mexico's diplomatic service to become a well-known and highly respected international spokesperson on nuclear disarmament. He was instrumental in bringing about the Treaty of Tlateloco, an agreement among 22 Latin-American countries that banned nuclear weapons in that part of the world. It was because of this outstanding achievement—and García Robles's tireless efforts toward global nuclear disarmament—that he received the Nobel Peace Prize in 1982.

Alfonso García Robles was born in Zamora, Mexico, on March 20, 1911. Showing intellectual promise, he studied law at the Independent National University of Mexico. Later he travelled to Europe and earned a postgraduate degree at the Institute of Superior Studies at the University of Paris. García Robles went on to earn a second postgraduate degree at the Academy of International Law in the Netherlands.

Entered Diplomatic Service

In 1939 García Robles became a member of his country's foreign service, first working as a secretary of the Mexican delegation in Sweden. In 1945 he was Mexico's delegate at the San Francisco Conference, a global summit that involved the founding of the United Nations. As a result of his efforts at this pivotal conference, he obtained a position at the United Nations Secretariat for several years.

In the late 1950s García Robles served as director general in the Mexican Ministry of Foreign Affairs. In this capacity he played a major role in his country's Law of the Sea conferences. In 1962 he was appointed Mexican Ambassador to Brazil and first became aware of a proposal that aimed to prohibit the use of nuclear weaponry in Latin America. The proposal originated in the anxiety created during the Cuban Missile Crisis of 1962, when the United States, Cuba, and the Union of Soviet Socialist Republics (USSR) were involved in a standoff many feared would lead to a nuclear war. The crisis had been sparked when the USSR attempted to secretly establish a base for nuclear missiles in Cuba, one of its communist allies. In October the missile site was discovered by CIA operatives who reported its existence to U.S. President John F. Kennedy. Because of Cuba's proximity to the southern shores of the United States,

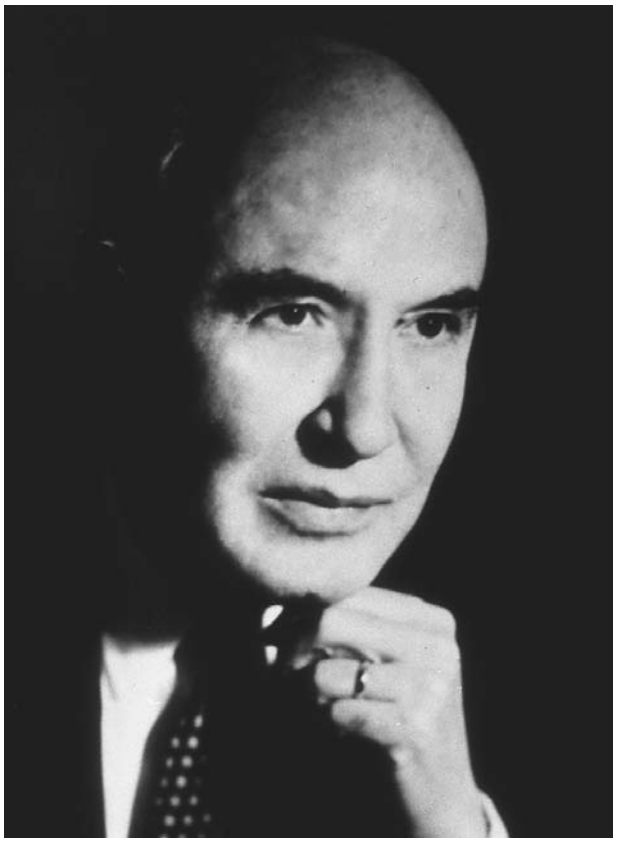

Kennedy imposed a naval blockade around the island and demanded that Soviet Premier Nikita Khrushchev remove the missiles. The crisis came to an end on October 28, 1962, when Khrushchev accepted Kennedy's promise to decrease the number of U.S. missiles in Turkey. Although a major conflict had been averted, for two tension-filled weeks the whole world had held its breath.

In the wake of the crisis García Robles persuaded the Mexican government to support the proposed plan of nuclear non-proliferation in Latin America. He tirelessly advocated this position for several years, after which his efforts resulted in the 1967 Treaty of Tlatelolco.

Negotiated Treaty of Tlateloco

Since 1964 García Robles had served as under-secretary of foreign affairs to Mexican president Gustavo Diaz Ordaz. In this position, he was able to effectively champion the cause of international nuclear disarmament—particularly disarmament for Latin America—and this directly led to his key role in the formation of the Treaty of Tlateloco. His role in creating a nuclear-free Latin America was an extremely important and high-profile one, his efforts so integral to the cause that he became known as the ''father'' of the Tlatelolco treaty. This agreement, which was concluded on March 12, 1967, had been first proposed by Adolfo López Mateos, who was president of Mexico at the time. The basic idea of the agreement was that a ban on nuclear weapons in Latin America would prevent that part of the world from becoming involved in any conflicts—and potential full-scale warfare—that could arise between the world's superpowers. García Robles conducted the negotiations, which went on for several years and called on his diplomatic skills to bring about a conclusion. Although the agreement was finalized, its ultimate goal of the agreement remained unrealized into the next century; several Latin American countries, among them Brazil and Argentina, signed the agreement but never implemented it. Still, 22 countries in that part of the world banned nuclear weapons from their territories as a result of García Robles' efforts.

Became International Figure

The Tlatelolco Treaty was the crowning achievement of García Robles's distinguished career. In all, the negotiations lasted four years and were concluded in the Tlatelolco Plaza in Mexico City. While García Robles's role eventually led to his receiving the Nobel Prize in 1982, this honor was not bestowed for the Tlatelolco Agreement alone. The Nobel Prize committee recognized the Mexican diplomat's numerous efforts toward achieving nuclear disarmament worldwide. He advocated for global disarmament in session at the United Nations, thereby gaining a reputation as one of the most reasonable and knowledgeable advocates for a nuclear weaponry ban. In 1968 he helped draft the Treaty on the Non-proliferation of Nuclear Weapons.

In the late 20th century García Robles became a major diplomatic player in world affairs. From 1971 to 1975 he served as Mexico's permanent representative to the United Nations and from 1974 to 1975 was chairman of Mexico's delegation to the General Assembly. During this time he also held the post of director in the Political Affairs Division of the U.N. Secretariat, serving as principal secretary of the special committee on Palestine and as secretary of an ad hoc committee on the Palestine question.

In 1975 García Robles became Mexico's secretary of Outer Relations, a position he held for two years. That position evolved into something larger when, in 1977, he became his country's permanent representative to the U.N. committee on disarmament, which was based in Geneva, Switzerland.

During the U.N. session on general nuclear disarmament held in Geneva in 1978—the first-ever session of its kind—García Robles became known and respected for his patient and skillful diplomacy in helping to stem a global arms race that, by that point in time, had approached alarming levels. It was largely because of his tireless efforts that the U.N. General Assembly adopted the ''Final Document'' that resulted the session. As one of the international representatives seeking to initiate a world-wide campaign to ban nuclear weapons, García Robles assumed the prodigious task of coordinating all of the various views from different countries and incorporating those views, along with the accompanying proposals, into this document.

In 1977 García Robles published *338 Days of Tlatelolco,* a book documenting the creation and adoption of the Latin American non-nuclear agreement. It was one of several books on international affairs he would publish during his career.

Received the Nobel Peace Prize

García Robles continued his untiring efforts toward global nuclear disarmament during the U.N. disarmament sessions held in 1982 as the second of three scheduled sessions (a third was held in 1999). This second session turned out to be less positive than the first. While supporting his idea of a world disarmament campaign, the assembly failed to adopt it.

In presenting him with the 1982 Nobel Peace Prize, the Nobel committee stated that García Robles's main contribution was in helping to create the agreement that made Latin America a nuclear-free zone. It went on to acknowledge his other efforts as well, citing the diplomat for ''not only . . . almost 20 years of work on disarmament, but also vindication of the virtues of patient and methodical negotiation.'' García Robles shared the prize with Sweden's Alva Myrdal, a former cabinet minister, diplomat, and writer whose efforts toward world nuclear disarmament matched those of García Robles. Like García Robles, Myrdal played an active role in nuclear non-proliferation negotiations and emerged as one of the world leaders on that issue. Also like García Robles, she attempted to pressure the United States and the USSR to demonstrate greater concern for the dangers of nuclear weaponry and to come up with workable solutions to disarmament.

Cofounder of Contadora Group

Following their award, García Robles and Myrdal worked together in another important effort toward world peace: the creation of the Contadora Group, which was established in 1983 to deal with the highly volatile situation in Central America. The group's main goals are to bring to an end the terrible suffering endured by the people of Central America due to the ongoing military conflicts; to recognize the basic human rights of all citizens; and to help solve a the local crisis before it could negatively impact global peace. The idea for the group was developed by another Nobel Prize winner: Gabriel García Marquez, the Colombian writer who received the award for literature. Also contributing to the creation of the group Swedish Prime Minister Olof Palme. Together, the Contadora Group founders called for the presidents of Colombia, Mexico, Venezuela, and Panama to mediate in the Central American conflict.

In 1983 the foreign ministers of these countries met on the island of Contadora and agreed to combine their efforts in the Contadora Act on Peace and Co-operation in Central America. Reviewing the political and economic situation in this region, they then drew up a detailed plan for the formation of the Group. The plan met with the support of the U.N. Security Council and its General Assembly, as well as with that of many regional and international governing bodies. In 1985 Argentina, Brazil, Peru, and Uruguay organized groups to support the Contadora Group's advisers. That same year, the Group was awarded the Simon Bolívar Prize.

Honored in Life and Death

In 1990 the Fulbright-García Robles scholarship honoring García Robles and U.S. Senator J. William Fulbright was established to help both Mexican and U.S. citizens. García Robles passed away the following year on September 2, 1991, in Mexico City, Mexico. After his death his widow, Juanita García Robles, gifted her husband's personal 1,100-volume library to the University of Virginia. In appreciation of the donation, the university erected an exhibit to honor García Robles. The exhibit included documents, articles, and photos and emphasized the Nobel Peace Prize.

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David Lawrence Geffen

David Geffen (born 1943) has emerged as one of the wealthiest individuals in rock music through his combined talents as a manager, label owner, and film producer.

Beginnings

David Geffen's father, Abraham Geffen, was only three years old in 1906 when his Jewish family packed their few belongings and left their home in Vilna, Russia, for America. Many years later, in 1930, a marriageable ''Abe'' Geffen would again cross the Atlantic, having decided to use his hard-earned savings to see the world. Taking leave of his job as a Western Union telegrapher, he made his way first to Europe and later to Palestine, where he met a pretty seamstress by the name of Batya Volovskaya.

Volovskaya had been born in a small village in the Ukraine in 1907. Her father was a wealthy Jewish landowner. Her mother ran a small pharmacy and cosmetology business. When she was thirteen, Volovskaya's parents sent her to live with an aunt in Romania so that she could continue her studies. After the aunt died, Volovskaya was unable to return to Russia because the Bolsheviks had cut off all communication between Russia and Romania. She chose instead to go to Palestine, where her father had relatives.

During Abe Geffen's stay in Tel Aviv, Volovskaya introduced him to the intellectual and artistic circles of that city. Although Volovskaya could not speak English, she was able to converse with Abe in Yiddish. Abe, however, returned to America alone. Back home, Abe Geffen kept up a correspondence with the young seamstress, while saving everything he could towards making a return trip to Palestine. In

1931, he succeeded in making his second trip, during which he married Volovskaya. That November, the pair arrived at Ellis Island, New York. The newlyweds took an apartment on Manhattan's Lower East Side, and their first child, a boy named Misha, was born in 1933. On February 21, 1943, their second son, David Lawrence Geffen, joined the family.

Childhood

When David Geffen was six years old, his mother had what was then called a ''nervous breakdown'' and had to be hospitalized. During the six months that she was in the hospital, his grandmother cared for David. The young boy exhibited emotional problems during his mother's absence, and after she was released, Batya Geffen arranged to have them both treated by a psychiatrist.

Later David's parents opened a successful corset shop. Batya, a good businesswoman, taught her youngest son the value of hard work. But his parents' long hours away from home left David unsupervised for lengthy periods. Geffen later said he used his unstructured time to attend Broadway musicals and to listen to recordings of show tune musicals.

Show Business

Geffen once claimed to have had 17 jobs between high school and the time that he was hired as an usher at the CBS-TV studios in New York, but he could not fall in love with any of them. Not at least until he got the job at CBS, where he was allowed to watch TV rehearsals with the likes of Judy Garland and Red Skelton.

Eventually he was hired as a receptionist for a new CBS TV series called *The Reporters,* but after he made the mistake of offering some suggestions to the show's producer, he lost the job. He then approached the show's casting director, asking her whether there was anything he could do. When she asked him what it was he could do, he reportedly replied, ''Nothing.'' The casting director jokingly suggested he might want to consider becoming an agent.

William Morris Agency

Geffen apparently took her advice seriously and applied for a job in the mailroom of the William Morris Agency. The mailroom brought Geffen into contact with everybody at William Morris, and he has said that the job was the first one he held where he knew he was in the right place.

Geffen worked his way up to agent at William Morris and became a specialist in signing and managing rock 'n' roll artists. He worked with Laura Nyro, who had recently received disappointing reviews at the Monterey Pop Festival. Geffen promoted her by keeping her out of major concerts until she had achieved a following and then booked her into Carnegie Hall, where she sold out twice. Nyro's first album on Verve had not sold well, and Geffen landed her a contract on Columbia, where her albums scored well on the record charts. With Nyro's songs selling, Geffen renegotiated her contract with Columbia and in the process made himself a millionaire—at the tender age of 27.

Formed Asylum Records

Geffen went on to sign Crosby, Stills and Nash to Atlantic Records. After Atlantic refused to sign Jackson Browne, however, Geffen formed his own label, Asylum Records, with Elliot Roberts. Asylum would eventually sign many other top West Coast artists. According to Geffen's biographer, Tom King, ''Geffen . . . wanted [Asylum] to be known as a sanctuary for artists, a place where they could make their music and be free from any kind of corporate interference.''

But there may have been a darker side to Geffen's decision to form Asylum. According to King, Geffen was all too willing to sabotage personal relationships to get what he wanted. ''For example,'' King told *ABCNews.com* in 2000, ''he signed the Eagles, Joni Mitchell and others to his Asylum Records label with false promises and suspect business contracts.''

In any case, the label began selling in 1972-73 after Asylum had signed Browne, Joni Mitchell and Linda Ronstadt. Geffen, meanwhile, refused to let members of the band that would later become known as the Eagles record until he felt they were ready. Geffen's call proved to be on target, and the Eagles would go on to become one of rock 'n' roll's biggest acts.

Warner Brothers

Geffen's next move was to sell Asylum to the Warner/Elektra/Atlantic (WEA) distribution company for $7 million. The sale brought more money to the Eagles; at the same time WEA more than recouped the purchase price of Asylum through sales of albums by Linda Ronstadt and the Eagles. This sale would prove to be one of the few times that Geffen would undervalue his artists.

The deal also left Geffen on contract with Warner Brothers. He managed to regain control of the Asylum label after it was taken from Warner Brothers Atlantic division and combined with its Elektra operation. In 1974, Geffen scored a major coup when he cajoled Bob Dylan into signing a contract. Dylan ended up making two albums for Geffen on Elektra/Asylum, but he left after he was offered a better royalty rate elsewhere. Geffen also signed Andrew Gold, Tom Waits, and a revamped Byrds.

But Geffen was restless. He tried his hand at Los Angeles club management, and, without success, as vice-chairman of Warner Brothers Pictures. After his Warner Brothers contract expired, he chose to move on.

Cancer Diagnosis

About this time Geffen was diagnosed with bladder cancer, though a second opinion failed to confirm the earlier diagnosis. Nevertheless, in 1976 Geffen decided to retire from the music industry to attend to his perceived health problems. Four years later, he would be back.

Geffen Records

In 1980, Geffen became a consultant and formed his own record label, Geffen Records, with Warner Brothers money. He signed John Lennon, after bringing the former Beatle out of a five-year retirement, to make an album entitled ''Double Fantasy'' that was released in November 1980. Although Geffen Records also had contracts with Elton John and Peter Gabriel in the United States, Donna Summer, Joni Mitchell, Asia, Don Henley, Neil Young, Was (Not Was), Greg Copeland, and Lone Justice, Geffen's leading stars were not at that time at the peaks of their careers, and his label struggled. Meanwhile, Geffen invested in several Broadway musicals, including *Dreamgirls* and *Cats,* and achieved some success as a film producer (Geffen Films produced *Risky Business, Beetlejuice,* and *Little Shop of Horrors).*

In exchange for distribution rights for five years, Steve Ross of Warner Brothers agreed to sign over Geffen Records to David Geffen. The record company had not achieved any real success up until then, and Geffen had sometimes been forced to ask Ross for advances. After Geffen sold 13 million copies of one Guns N' Roses album, he tried to sell the company back to Ross. But Ross declined the offer. In 1990, Thorn-EMI attempted to buy Geffen Records for a reported $750 million, but Geffen instead sold it to MCA for approximately $530 million in stock, which made him the largest shareholder. In 1989, Geffen and MCA had more top selling albums than any other company. When Matsushita bought MCA in 1991, Geffen became a billionaire.

Gay Spokesperson

In 1992, Geffen publicly acknowledged his homosexuality at an AIDS benefit in Los Angeles. Even though Geffen's sexual preference was widely known among his associates as early as the 1960s, it was not something that he talked about very much. But Geffen's speech in Los Angeles had the effect of making him a spokesman for gay issues.

When President Clinton proposed ending the ban on homosexuals in the military, he turned to Geffen for feedback. With military officials opposing the idea on the grounds that it would be bad for morale, Geffen became a torch carrier for the president's proposal. But after a month spent trying to turn public opinion in favor of the plan, Clinton was forced to adopt a ''don't ask, don't tell'' compromise. Geffen, for his part, backed away from the issue, saying that overturning the ban would not be worth committing political suicide.

DreamWorks

In 1995, Geffen formed the DreamWorks movie studio with Steven Spielberg, Mo Ostin, and Jeffrey Katzenberg. Each partner contributed $33 million in start-up capital, making them title to 67 percent of the company. By 1995, they had attracted more than $2 billion that they would use to release films, television shows, interactive games, animated films, and music. DreamWorks even negotiated a partnership with Microsoft for their computer releases. One of the first achievements of the company's record division, DreamWorks SKG Music, was to extract George Michael from his Sony contract.

In October 1999, DreamWorks announced its plans to create an internet entertainment company under the name of Pop.com in a joint venture with Imagine Entertainment. The start-up was to offer short films, streaming video, live events, games, performance art, and continuing series. Pop.com's creators hoped to encourage film and video artists to create new material for the site. But after merger talks broke down in September 2000, the founders of Pop.com decided to terminate the venture. Geffen and his partners reportedly could not figure out how the start-up would be able to make any money given that only a handful of Internet users then had the high-speed connections needed to make live video interesting. The audience to sustain such a venture was still in the dream stage.

The Operator

Even though Geffen long ago made enough money to tempt him from ever doing another day's honest work, he reportedly plans to continue working for many more years. DreamWorks partner Jeffrey Katzenberg once praised Geffen's integrity as a key to his success in the entertainment business. But in an unauthorized biography, published in 2000 and entitled *The Operator: David Geffen Builds, Buys and Sells the New Hollywood, Wall Street Journal* columnist Tom King portrayed Geffen as a man with few scruples who was all too willing to betray friends and sacrifice personal relationships to get what he wanted. Not surprisingly, Geffen took affront at the portrayal.

King told *ABCNews.com* in 2000: ''[Geffen] apparently doesn't like the way the book portrays him. He has told people that he thinks the book is a 'total character assassination.' It is not. In my mind, the book is a very balanced portrait of a man who has made indisputable contributions to pop culture history. At the same time, he's no boy scout. He knocked a lot of people off the ladder on his way to the top, and those people's stories are reflected in the book too.''

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Walter Gilbert

American scientist Walter Gilbert (born 1932), who shared the Nobel Prize for Chemistry in 1980, became world famous for his groundbreaking research in the field of molecular biology. Admired by both fellow scientists and laymen, his efforts substantially advanced the field of genetic engineering. Because of his work, scientists have been able to manufacture genetic material in laboratories. When receiving his Nobel award, he was cited for developing a method for determining the sequence of nucleotide links in the chainlike molecules of nucleic acids. Later, he formed several commercial biotechnology firms, and he became involved in helping map the human genetic blueprint.

Early Life

Walter Gilbert was born on March 21, 1932, in Boston, Massachusetts, to Richard V. Gilbert, an economist, and Emma Cohen, a child psychologist. His father worked for the Office of Price Administration during World War II as part of President Franklin D. Roosevelt's administration. His mother proved to be an intellectually stimulating influence in the two-child household. When Gilbert was a boy, she would administer intelligence tests to his sister and him, and she educated him at home during his earliest years, teaching him how to read. In 1939, the family moved to Washington, D.C., where Gilbert attended public schools.

As a boy, Gilbert took an active interest in science, joining mineralogical and astronomical clubs. Naturally curious, he began performing his own experiments, once with nearly catastrophic results: when he was 12 years old, while his family lived in Virginia, he attempted a chemistry experiment that ended in an explosion of shattered glass. He suffered a slashed wrist and his mother had to take him to the hospital. According to her account, Gilbert was only concerned with determining what went wrong with the experiment.

In high school, he became fascinated with inorganic chemistry and nuclear physics. A youth of advanced intelligence, he would often skip school to go to the Library of Congress so he could read about Van de Graaf generators and atom smashers. ''I decided to try and find out about these subjects, but there was nothing available in school,'' he recalled. ''My grades were still good enough that the school didn't object too much.'' He also maintained his interest in astronomy and, as a teenager, he won a regional science fair in Washington, D.C. by making a telescope that photographed sun spots.

After high school, he attended Harvard University, where he majored in chemistry and physics. While in college, his interests became focused on theoretical physics. As a graduate student, he studied the theory of elementary

particles and the quantum theory of fields. After one year of graduate school at Harvard, he transferred to the University of Cambridge in England for two years and received a doctorate degree in physics in 1957. His thesis involved dispersion relations for elementary particle scattering. While at Cambridge, he met James Watson, a young American scientist who had established a name for himself in scientific circles—and imprinted his name in genetic textbooks forever—with his groundbreaking work with DNA. That same year he returned to Harvard for a year of postdoctorate study. He also married Celia Stone, a poet he first met in high school. They would have two children, John Richard and Kate. After that, he became an assistant professor of physics at Harvard University. In the late 1950s and early 1960s, he taught several courses in theoretical physics.

Entered Molecular Biology Field

In 1960, Gilbert reached a turning point in his life when he worked with Watson and Francois Gros on an experiment that involved the identification of messenger RNA. (The experiment uncovered new information about messenger RNA—essentially, the ''messenger that relayed information from DNA to the areas in the cell where proteins are manufactured.'') Gilbert found experimental research exciting, and from that point on, he continued working in molecular biology, which was a new and exciting field at the time. In 1961, Gilbert gained a great deal of notoriety when he published his first paper on messenger RNA in *Nature Magazine.* He soon became a tenured biophysicist at Harvard.

Following his work with RNA, he did research into protein synthesis, again uncovering new information that would advance the field. In the mid-sixties, he worked with Benno Müller-Hill. Their collaboration resulted in the isolation of the lactose repressor, the first example of a genetic control element. Again, his research findings advanced the field as well extended his notoriety to the international level. Later in that decade, working with David Dressler, he helped invent the rolling circle model, which describes one of the two ways DNA molecules duplicate themselves.

The 1970s were also an active and fruitful period for Gilbert. In that decade, he developed a technique of using gel electrophoresis that read nucleotide sequences of DNA segments. Also, he isolated the DNA fragment to which the lactose repressor is bound, studied the interaction of the bacterial RNA polymerase and the lactose repressor with DNA, developed recombinant DNA techniques, and helped develop rapid chemical DNA sequencing. In 1974, he became an American Cancer Society Professor of Molecular Biology. Late in the decade, he worked with Lydia Villa Komaroff and Argiris Efstratiadis on the bacterial strains that expressed insulin. The work he started with DNA would eventually lead to the Nobel Prize in Chemistry in the next decade.

Entered the Business Arena

In 1979, Gilbert formed an alliance with businessmen and other scientists to help found Biogen, a commercial genetic-engineering research corporation. Reportedly, he approached this enterprise with the same enthusiasm he brought to his academic and research pursuits, learning as much as he could about patent laws and exploring management issues. For several years, Gilbert served as chief executive officer. However, he was often at odds with the company's board of directors and he resigned in 1984. Later, he would lend a hand in starting several other biological companies, including Myriad Genetics. A few years after he left Biogen, he founded the Genome Corporation, a company involved in human genome research. But the company went out of business after the stock market crash of 1987. Despite the failed venture, Gilbert's interest in genome research never flagged. When he left Biogen, he went back to Harvard, where he became a major and very high profile supporter of the Human Genome Project, a government-funded enterprise looking to build a complete map of the gene sequences in human DNA.

Won the Nobel Prize

The next decade started with Gilbert receiving the most prestigious honor a scientist can attain. His innovative work and long list of achievements up to that point culminated in 1980 when he received a share of that year's Nobel Prize in Chemistry. Still a Harvard professor at the time, he shared the award with Professor Frederick Sanger, of Cambridge University in Great Britain, and Paul Berg, of Stanford University in California. They were honored for independently developing a method for determining the sequence of nucleotide links in the chainlike molecules of the nucleic acids DNA and RNA. Their work added a great deal to the worlds knowledge about how DNA, as a carrier of the genetic traits, directs the chemical machinery of the cell. Working separately in their own labs, Gilbert and Sanger developed different methods to determine the exact sequence of the nucleotide building blocks in DNA. Together, their work resulted in the creation of effective tools that enabled continued investigations into the structure and function of the genetic material.

Sought the Origin of Genes

After Gilbert resigned from Biotech in 1984, he returned to Harvard University. Beginning in 1985, he worked as a professor in the university's departments of physics, biophysics, biochemistry, and biology. Former students fondly recalled studying under him. Gilbert's labs and classrooms provided an exciting atmosphere where all were considered equals, including the world famous educator himself. Students enjoyed working with Gilbert, as they found that he encouraged camaraderie, demonstrated humor, and possessed an infectious personality.

Gilbert also worked in Harvard's Department of Molecular and Cellular Biology where, with fellow staff members, he became involved in research, discovery, and training in biological areas including cellular biology, biochemistry, neurobiology, genetics, and bioinformatics. This led him to research involving molecular evolution and the development of the theory of the intron/exon gene structure. Essentially, Gilbert set out to discover the origins of genes and how they evolved. It is believed that such a theory, if

eventually proven correct, could impact drug design, as it may allow scientists to recognize and manipulate the working parts within proteins.

Essentially, the purpose of the research was to discover where genes may have come from and what the first genes were like. In the course of the work, Gilbert came up with terms for the interrupted pattern in which genes are stored. In the intron/exon theory, exons refer to the working parts, while introns refer to the regions in between where the cell has to splice out. If the theory is proven correct, some believe the history of life on earth could be deduced from the DNA of modern genes. The intron/exon theory is somewhat controversial and has not gained total acceptance. In response, Gilbert employed extensive computer and statistical analysis to try and support it. Fellow scientist Philip Sharp, a molecular biologist at the Massachusetts Institute of Technology, who first discovered the primordial introns, an accomplishment that won him a Nobel Prize in Physiology or Medicine in 1993, remarked that solving the mystery may be impossible, but he gave Gilbert a vote of confidence: ''That won't stop Wally Gilbert, of course. . . . [He] captured the imagination of the field, and still has it, I think.

What Gilbert has tried to do is to find out how the first genes were assembled in the ''organic soup oceans that once covered the entire world and gave rise to life.'' Obviously, this is a daunting task. Modern genes contain a great deal of information, and to determine precisely how they evolved by examining their structure would be a lengthy and complex process. However, Gilbert feels the first genetic elements were simple components that predate the modern exons. The early exons became mixed and matched and constructed into long chains that would make increasingly larger genes. He believes that by studying the structure of modern genes, we could see find the early components and then determine how the mixing and matching process occurred. In his theory, the introns would be the elements that could make the mixing and matching possible.

Outside Activities

Outside of his interests in science, Gilbert enjoys Chinese cooking, playing the piano (a skill he learned later in life), and studying and collecting ancient art, particularly Greek sculpture.

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Ellen Gleditsch

Ellen Gleditsch (1879–1968) began her long career in chemistry as Marie Curie's assistant but quickly grew to prominence in her own right. She pioneered the field of chemical radioactivity, becoming one of the first specialists. Gleditsch established the half-life of radium and aided in proving the existence of isotopes. In addition, Gleditsch was in contact with many prominent scientists of the time, and her friendship and work connected them all.

Ellen Gleditsch was born on December 29, 1879, in Mandal, Norway, the first of ten children born to Karl Kristian Gleditsch, a teacher, and Petra Birgitte (Hansen) Gleditsch. Although poor, the Gleditsch family was an exceptionally happy and close one. Both Karl and Petra were intellectual and politically liberal. The children were exposed to cultural, musical, and natural activities in addition to their regular studies. Gleditsch's mother was an advocate of women's rights.

Gleditsch graduated from high school in 1895 as valedictorian, with her highest grades in science and mathematics. She could not enter the university because it was not open to women at the time, so she began training as a pharmacologist in Tromso, and completed her nonacademic degree in pharmacology in 1902.

Because her studies involved chemistry and her degree qualified her to take courses at Oslo University, chemist Eyvind Bodtker invited her to study at the university laboratory. In 1903, she was an assistant in the chemistry lab, and in 1906 she was permitted to take the university entrance exam, which she passed. Bodtker, who became a lifelong friend—as did most who came into contact with sociable Gleditsch—suggested she continue her training at Marie Curie's laboratory in Paris and personally saw to her appointment there in 1907.

Became Curie's Assistant

Gleditsch received a grant from philanthropic funds made available by Josephine, the dowager queen of Norway and Sweden, for her Paris studies. Although students normally paid to work in Curie's laboratory, Curie needed a chemist and gave Gleditsch responsibility for purifying radium salts in exchange for exemption from fees. Curie also asked Gleditsch to help her reproduce a recent study in

which British scientists claimed that copper changed to lithium when exposed to radium, a study Curie doubted. Their findings did, indeed, prove the first study wrong. Gleditsch worked closely with Curie and became a family friend to Curie and her children. Most of her work in Curie's lab involved analyzing uranium and radium in radioactive minerals.

Established Half-Life of Radium

Gleditsch returned to Norway periodically to visit her family and, in 1912, returned to stay after receiving her *Licencée ès Sciences* from La Sorbonne in Paris. She was offered a fellowship at the University of Oslo, where she supervised the laboratory and lectured on radioactivity. The university's most experienced radiochemist, she continued her study of radium's half-life, but became discouraged by isolation and the lack of equipment. Hope for better opportunities came in 1913 in the form of a scholarship from the American-Scandinavian Foundation to study the United States. That same year, both her parents and a brother died within weeks of each other and Gleditsch then took in two of her brothers to care for them.

In 1914 Gleditsch wrote to Theodore Lymann at Harvard and Bertram Boltwood at Yale, asking to work in their laboratories. Lymann informed her that no woman had ever worked in his lab and he did not intend to change that. Boltwood was more polite, trying to discourage her with claims of minimal space. Undeterred, Gleditsch went to Yale anyway and spent a year there where she established the half-life of radium: 1,686 years. Her number remained the standard for many years until it was adjusted to 1,620 years. Half-life refers to the amount of time it takes for half the atoms of a radioactive substance to decay, or decrease in amount. Measuring the half-life of radium was important in the study of radioactivity because it could be used as a constant to study other elements. This work brought her acclaim and respect in the scientific community. Smith College awarded her an honorary Doctor of Science degree, and Lyman changed his mind about having women in his lab. Boltwood even helped her to publish her results in the *American Journal of Science.*

Helped to Confirm Existence of Isotopes

Gleditsch's other significant contribution to chemistry was her part in confirming the existence of isotopes. Isotopes are two or more atoms of an element that have the same atomic number and chemical behavior, but different atomic mass and physical properties. British chemist Frederick Soddy had suggested that an element's atoms could have different atomic weights, but most scientists maintained that atomic weight was fixed within an atom and evidence otherwise was hard to find. American chemist Theodore Richards was considered the expert in the field at the time, so like many other scientists trying to prove the existence of isotopes, Gleditsch sent a lead sample to him to analyze. Gleditsch's sample was so free of errors that it was the only one that proved the existence of isotopes.

Her work finally gained her respect and she was appointed a reader in chemistry at the University of Oslo in 1916. Although it was not a tenure track position, it was an improvement over the low-paying fellowship she had before. In 1917, Gleditsch coauthored two chemistry textbooks, one of which was the first of its kind written by Scandinavians. That same year, she became a member of Oslo's Academy of Science, only the second woman to be elected.

Gleditsch was always active in promoting the reputation of women in academics. In 1919, Gleditsch cofounded the Norwegian Women Academics Association, for which she acted as president from 1924 to 1928. She also served as president of the International Federation of University Women from 1926 to 1929, a position that allowed her to travel and lecture extensively. She began a radio lecture series and wrote biographies and research papers in several languages, in order to keep the public and other scientists informed in scientific research and breakthroughs. During the 1920s Gleditsch also traveled to Curie's laboratory many times to supervise experiments and once the entire lab while Curie was in South America.

Gleditsch continued her isotope research during this time, sometimes working with her chemist sister. She published a book on isotopes which was translated into English and sold so well it had to be reprinted in a year after its publication. In 1929, the University of Oslo finally appointed her professor of chemistry, making her only the second woman at Oslo to be appointed to that level.

Provided Safe Haven for Scientists

During the 1930s, Gleditsch began work at a new laboratory she had helped to plan. Soon after, the Nazis came into power. Gleditsch, always the ''mother,'' took in her brother's child during the war and offered her laboratory space in Oslo as a kind of ''safe house'' for scientists, including Marietta Blau, who were fleeing Nazi persecution in other countries. By 1940, Norway was under German occupation as well. Even though part of the university had been taken control of by Nazis, Gleditsch continued her work. She and a few of her colleagues secretly became ''guerrilla scientists,'' working with an underground organization to defy Nazi power. Gleditsch aided the university community, sometimes hiding people in her own home. They planted gardens because food was scarce, and took turns guarding them from thieves. She went undercover, pretending to be a needleworker making national costumes, so she could relay messages to people about the underground resistance movement.

In 1943, the laboratory was raided by the Germans, and all of the men were arrested. Gleditsch and the other women worked quickly to clear the lab of anything valuable, and Gleditsch hid valuable minerals in a suitcase under her bed. When she was finally arrested, her scientific knowledge and fluent German helped her to negotiate her release.

After the war and her retirement, Gleditsch worked for the newly established United Nations organization UNESCO, only to resign several years later in protest to fascist Spain becoming a member. She was granted an honorary doctorate by the University of Strasbourg in 1948 and by La Sorbonne in 1962. She was the first woman to receive the award at La Sorbonne, and it was her proudest achievement.

After her retirement, Gleditsch continued her research and wrote papers on scientific history. She still kept an office at the laboratory and continued to advise and inspire students. She gave a dinner party at her country house for her students less than a week before her death of a stroke on June 5, 1968. That same year, the Ellen Gleditsch Scholarship Foundation was established in Norway to support aspiring scientists in their educations.

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Elinor Glyn

British author Elinor Glyn (1864–1943) wrote a number of novels, many featuring strong female characters in sexually charged situations. The most scandalous was *Three Weeks,* which nearly ended Glyn's career. Later in her career she was lured to Hollywood to write screenplays, one of which originated the idea of the ''It Girl.'' She also directed two unsuccessful films.

Glyn was born Elinor Sutherland on October 17, 1864, in Jersey, England, the daughter of Douglas and Elinor (Saunders) Sutherland. Douglas Sutherland was a Canadian-Scottish civil engineer who died of typhoid fever when Glyn was three months old. After her father's death, Glyn, her mother, older sister Lucy—who as Lady Lucy Duff Gordon would become a successful fashion designer—and her French grandmother moved to Canada. Glyn's grandmother was a particularly strong influence on Glyn; from an aristocratic background and with strong beliefs, the elderly woman helped shape her granddaughter's outlook on life.

In 1871 Glyn's mother was remarried, and the family returned to Jersey, England. Glyn and her sister did not like their stepfather, an oppressive man, nor did Glyn want to live in Jersey. Glyn became very rebellious in all facets of her life and stuck to her own ideas. Although she did not receive much of an education because she did not like the governesses assigned to teach her through the age of 14, Glyn read a great deal of the books in her stepfather's library.

As was expected of a woman of her class, Glynn wanted to marry, but was selective in her choice of suitors. As Jane Abdy wrote in the *Financial Times,* ''Elinor was

beautiful, a flame-haired temptress, too exotic and too well-dressed to be easily accepted in the society of which she sometimes adorned the fringe. Her ambition was a happy and worldly marriage.'' Finally, Glyn married when she was in her late twenties. From outward appearances, the 1892 match was favorable: Clayton Glyn was a landowner and a member of the gentry. While the couple eventually had two daughters, Margot and Juliet, Clayton Glyn spent his fortune and had a drinking problem. The marriage was essentially over in the early 1900s, by which time his wife had sought solace in the arms of other men such as Lord Milner and Lord Curzon.

Published First Novel

Before her marriage ended, Glyn saw her first novel, *The Visits of Elizabeth,* serialized in *The World* in 1900. The story, which focuses life on country-house society, reflects Glyn's ability to observe the world around her. The book was popular and successful, and Glyn used the money she made from the book's publication to travel to Italy, France, and Egypt.

In 1902 Glyn followed *The Visits of Elizabeth* with a similar work, *Reflections of Ambrosine.* Basing the work on historical facts, she employed a diary format so the novel reads like the autobiography of its subject, Ambrosine Eustasie Marquise de Galincourt, who was guillotined in 1793. Her next novel was much different. *The Damsel and the Sage: A Woman's Whimsies* presents a dialogue between the Damsel, a free and loving woman, and the Sage, who lives alone in a cave and hates women. The pair debates love, life, and the universe. The Damsel ultimately prevails and the Sage falls in love with her.

Penned Scandalous *Three Weeks*

As Glyn's career as a novelist progressed, her plots became more unrealistic and featured socially prominent, beautiful, sexually charged heroines and heroes that were dominating. In 1907 she published the work that made her almost notorious. In *Three Weeks,* she depicts an affair between Lady Henrietta, an older woman who turns out to be a queen in the Balkans, and a younger man, a handsome but rather dim Englishman. The fact that the pair makes love on a tiger-skin rug was more than enough to shock reading audiences and provoke somewhat of a scandal. The liaison produces a son, though because Henrietta is married, she is able to pass the child off as her husband's. On a more conservative note, she devotes the remainder of her life to her son's success. Still, due to the provocative sex scenes, London critics almost universally condemned *Three Weeks,* with the result that by 1916 the novel had sold more than two million copies and been translated into a number of languages. Despite the scandal Glyn made money on the book, but ultimately lost it because she trusted her husband's investment advice.

Clayton Glyn's debts bankrupted the family by 1908, forcing Glyn to write for money to support herself and her family. Despite continuing money problems, she was determined to live in a comfortable fashion and pursued other avenues of attaining such comfort. She had an affair with Curzon, a former viceroy of India, probably with her husband's consent.

Traveled Abroad

In 1907–1908, Glyn went to the United States and lived in New York City, as well as Colorado, Nevada, and California. Despite the continuing turmoil over *Three Weeks,* she published *Elizabeth Visits America* (1909), which was written in a similar vein as her first novel and featured Glyn's own illustrations. Although it was not completely successful, her next work restored her reputation as an author.

At the end of the first decade of the 1900s, Glyn spent a winter at the Russian court at St. Petersburg and Moscow, and this experience provided the background for her 1910 novel, *His Hour.* A best seller that restored her reputation, *His Hour* focuses on an English widow who falls in love with with a Russian prince, whom she ultimately marries. Glyn also had another best seller with *The Reason Why* (1911), a book she wrote in 18 days as a means to make money.

In 1915 Clayton Glyn died, and Glyn moved to Paris, where her literary output increased. She had another big seller with *The Man and the Master* (1915), which was written in the popular romance style of the time in which the couple destined to be together does not get together until the very end. Glyn also expanded beyond novel-writing to publish stories and articles in popular magazines. She also was a war correspondent in France during World War I, visiting the trenches but writing from the Ritz hotel.

Glyn's finances improved in 1917 after she signed a contract with William Randolph Hearst for the U.S. rights to her novels. One of the first books to published under the agreement was *The Career of Katherine Bush* (1916). While the book sparked a disagreement with Hearst, who wanted the heroine to be more agreeable, Glyn refused to change her text.

Worked as Screenwriter

Because of her popularity as a novelist, like many high profile authors of the time, in 1920 Glyn was asked to come to Hollywood and write screenplays by Jesse Lasky of Famous Players-Lasky. She proved to be very successful at screenwriting, because her scripts, much like her novels, were daring and sexy. Her first script was written in 1920 for leading star Gloria Swanson. *The Great Moment* concerns an Englishwoman with social standing who falls in love with a macho American man. When she returns to her native country, she almost marries the British millionaire chosen by her father, but ends up with the American, who has created his own wealth. Glyn's second screenplay, *Beyond the Rocks,* paired Swanson with costar Rudolph Valentino to provide another hit film.

Glyn produced a number of screenplays in the 1920s. She wrote *Six Hours* and *Three Weeks (The Romance of a Queen)* in 1923; the King Vidor-directed *His Hour* in 1924; *Man and Maid* and *Love's Blindness* in 1925; and *The Only Thing* in 1926. Both *Man and Maid* and *The Only Thing* were of the same genre as *The Great Moment,* but failed at

the box office. These failures forced Glyn to attempt a different kind of story. Based on her own short story, *Ritzy* (1927)—a farce about a woman hunting a duke who pretends he is poor though he loves her—did not do well at the box office either.

Defined ''It Girl''

While working on screenplays for Hollywood Glyn continued to write novels, one of which was *It* (1926). The screenplay version of this story of liberated female sexuality restored Glyn's reputation as a screenwriter, although she was credited only as author, adapter, and co-producer; Hope Loring and Louis D. Lighton actually adapted the screenplay from her novel. The 1928 film starred Clara Bow, whose sultry performance as a store clerk who has a crush on her boss and ultimately wins his affections earned her the name the ''It Girl.'' Bow's new label inspired a catch phrase of the time describing the liberated, jazz-aged, new woman and *It* became a definitive jazz age film.

Glyn followed *It* with another film starring Bow, *Red Hair* (1928). A redhead herself, she used the hair color as a symbol for passionate women, though the movie did not have much of a plot. Up to this point, all of Glyn's scripts had been for silent films. She wrote her first non-silent script, *Such Men Are Dangerous,* in 1929. That same year the 65-year-old novelist and screenwriter decided to return to England, in part because of tax demands.

Describing Glyn's role in Hollywood, Victoria Glendinning wrote in the *Washington Post:* ''Elinor had a triumphant last chapter as the social arbitrator of Hollywood. Aging now, her hair dyed, her make-up over-bright, she worked on scenarios and instructed ignorant American actors on how real ladies and gentleman walked and dressed and decorated their houses. She was immensely grand.''

Worked as Film Director

When Glyn returned to England in 1929, she formed her own film production company and began a film-directing career that proved less than successful. Using her own money, she directed *Knowing Men* (1929), a comic-feminist take on men as sexual harassers. The woman at the center of the film is an heiress who assumes a false identity to learn what her suitor is really like. The final product came off as very amateur, and the screenwriter, Edward Knoblock, sued to prevent it from being released. *Knowing Men* created such a scandal that it ruined Glyn's fledgling film company.

Glyn managed to direct a second film, *The Price of Things* (1929), which also proved to be a commercial disaster. After two such failures Glyn retired from film work and continued to write novels until her death. In 1936 she published her autobiography, *Romantic Adventures.*

Glyn died on September 23, 1943, in London. Moira Petty described the late novelist in *Stage* magazine as ''the chick-lit author of the early 1900s, with a dash of Dorothy Parker and a dollop of Barbara Cortland.''

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R.C. Gorman

R.C. Gorman (born 1931) was perhaps the leading Native American artist in the United States. Gorman's themes were universal and transcended the boundaries of the Navajo culture in which he was raised. Gorman's portraits of Navajo women were executed in a free-flowing style with vivid colors. He was sometimes called the ''Picasso of American Indian artists.''

Talented Ancestors

Rudolph Carl Gorman was born on July 26, 1931, in Chinle, Arizona, though some sources give his birth year as 1932. He grew up on the Navajo reservation in Chinle, Arizona, not far from Canyon de Chelly in the northeastern part of the state. The ancient home of the Anasazi and a place steeped in legend, power, and magic, the Chinle area served for centuries as a refuge for the Navajo from their Indian, Spanish, and Anglo enemies. The Navajo traditionally lived in earth-covered dwellings called hogans, while ekeing out a subsistence living from the land.

Gorman's family, like its ancestors, grazed sheep on the plains. Gorman's father, Carl Gorman, attended mission schools as a boy and eventually became a wealthy cowboy. During World War II, Carl Gorman was a member of the Navajo Code Talkers, an elite group of U.S. Marines who developed a Navajo-based communications code that the Japanese were unable to break. When Gorman was about twelve, his parents separated. Carl Gorman left to attend art school and later became a recognized painter and teacher at the University of California at Davis.

Gorman described himself in his autobiography *R.C. Gorman: The Radiance of My People* as a descendant of sand painters, silversmiths, chanters, and weavers on

both sides of his family. In 1864, Gorman's paternal great-grandfather was forced to march four hundred miles during the Navajo Long March from Canyon de Chelly to Fort Sumner. At the army fort he learned the art of silversmithing, which he taught to the rest of his tribe. Later, while attending the first government school at Fort Defiance, he was given the name Nelson Carl Gorman.

Gorman's mother, though a devout Catholic, was raised in a family that still held to traditional Navajo religious practices. According to her son, she was in labor for twenty hours before he was born prematurely. The infant grew strong on a diet of coffee and goat milk prescribed by his great-grandmother.

Gorman was raised with two brothers, a sister, and several half-sisters and half-brothers. His family lived in an old stone house without running water. The local Catholic church allowed the family to use its outdoor faucet, and Gorman later recalled hauling water to the family home.

Early Interest in Art

As a boy, Gorman modeled animals and toys out of clay from the local swimming hole. Later he drew with charcoal on rocks. When he started school and discovered pencils, papers, and books, he began drawing with abandon. His first school, Chinle Public School, was a one-room structure heated with a wood stove. He recalled that his first work of art in school was a drawing of a naked woman; it brought spankings from his teacher and his mother.

In *R.C. Gorman: A Portrait,* Carl Gorman recalled the origins of his son's career: ''R.C. always carried a tablet and drew, wherever we were. We were dipping sheep once, and he got a little girl to model for him. A white man working with us saw the drawing, got me, and said, 'Look. Someday he's going to be a great artist.' And it's true. He was less than ten years old at that time. I never held his hand, or led him like a teacher. His eyes were his teachers.''

In 1943, Gorman enrolled in a Catholic boarding school on the Navajo reservation. In the fall of 1944, he switched to the Ganado Presbyterian Mission School. In the seventh grade, Gorman began selling his artwork to nurses and doctors at the mission school. He graduated from Ganado Mission High School in 1950.

As a child, Gorman never received instruction in the Navajo religion. ''The Catholics and Protestants got to me first,'' he wrote in his autobiography. Although he rejected Catholicism after his experience at the Catholic boarding school, he later considered himself a good Catholic.

In the Navy

After briefly enrolling at Arizona State College (now Northern Arizona University), Gorman joined the Navy in 1951. It was at that time that he began calling himself R.C., because, he said, Rudolph Carl didn't seem to fit him. Following boot camp, Gorman was assigned to duty in Guam. He attended Guam Territorial College, intending to become a writer. During this time, he picked up pocket money by sketching girlfriends of officers and enlisted men from photographs they provided.

In 1955, after leaving the Navy, Gorman enrolled again at Arizona State College, with a major in literature and a minor in art. In the summer of 1956, he worked at Disneyland, where he dressed as a Native American and paddled a canoe.

San Francisco and Mexico

After his art began to sell, he moved to San Francisco. On a trip to Mexico, Gorman first saw the murals of Guadalajara depicting the history of the Mexican people. He later wrote in his autobiography, ''Instead of trying to paint like a European, I started painting like a Mexican, I guess, except that I was using the Navajos for my subject matter.'' In Mexico City, Gorman saw the works of Diego Rivera and other artists. According to Gorman, ''Rivera went to Europe to discover himself. I went to Mexico and discovered Rivera and myself.''

Upon returning from Mexico, Gorman applied for a grant from the Navajo Tribal Council. He was awarded a scholarship to attend Mexico City College in 1958. After three months, Gorman returned to San Francisco, where he held a job in the post office at night and painted by day. Later he worked as a nude model for colleges and private art studios in the San Francisco Bay area.

Taos

In the early 1960s, Gorman relocated briefly to Houston, Texas. In 1964, he discovered Taos, New Mexico, which he loved at first sight. After he showed some slides to gallery owner Dorothy Brett of the Manchester Gallery in Taos, she agreed to handle his work. Following an extremely successful show in Taos, Gorman returned to San Francisco, where he began experimenting with landscapes, pottery, and sand paintings. In 1966, on another trip to Mexico City, Gorman did his first work in lithography. During this trip, Gorman was introduced to the noted printmaker Jose Sanchez.

When the Manchester Gallery in Taos came up for sale in the late 1960s, Gorman borrowed money from his parents and bought it. He reopened the gallery as the Navajo Gallery in 1968, starting with 55 artists. But after the others' works failed to sell, Gorman began selling only his own material. His drawings sold for $100 apiece.

Gorman's Women

Gorman said he liked to capture the beauty of his people, especially the women. As he explained in his autobiography, ''Navajos always had respect for strong, powerful women who would go out and chop wood, herd sheep, have babies in the field. My Indian woman isn't glamorous but she is beautiful. She is earthy, nurturing, and it is a constant challenge to capture her infinite variety.

''I deal with the common woman who smells of the fields and maize. She lives and breathes. . . . My women work and walk on the land. They need to be strong to survive. They have big hands, strong feet. They are soft and strong like my grandmother who gave me life.

''My women are remote, withdrawn in their silence. They don't look out, but glance inward in the Indian way. You know their faces, but not a thing about their thoughts. They do not reveal whether they are looking at us or not.

''I like to think that my women represent a universal woman. They don't have to be from the reservation. They could be from Scottsdale or Africa. They're composites of many women I've known.''

Gorman used live models when he drew Navajo women, but not all of his models were Navajo. He said that by throwing a blanket over a Japanese woman, he could end up with a Navajo model. In fact, one of his favorite models was a young Japanese woman.

Magic Mountain

Gorman wrote in his autobiography, ''It's strange I should come to Taos. The Navajos are encircled by the four sacred mountains, and within those four mountains the Navajo feels, I think, protected, but on the other hand inhibited. I'm outside of the sacred Navajo mountains and feel like a very independent creature who is protected by another mountain that is quite magic, the Taos mountain.''

Gorman was visited in Taos by many celebrities, including Elizabeth Taylor, Jacqueline Onassis, Arnold Schwartzeneggar, Tab Hunter, Alan Ginsberg, Caesar Romero, Danny DeVito, and baseball pitcher Jim Palmer.

Indian Artist

Gorman was not offended at being called an ''Indian artist.'' He wrote in his autobiography, ''I am what I am, and its obvious I'm not white, black, or Oriental. I am an Indian. I am an artist. I'm an Indian painting Indians, and if it worked out for me, then it's all well and good.''

But Gorman added: ''I've always felt successful. Even when I wasn't making any money, I just knew it was all there. I always believed in myself. I knew I had talent and there was just no doubt about it. I just didn't give up.''

Gorman gave thought to his legacy in his autobiography: ''If I'm remembered at all, I'd be very surprised and amused. I don't really think about it or worry about it. But I suppose I would like to be remembered that I was an earnest worker. That I cared. That I know anyone can get what they want if they work hard enough. After all, I'm just a little boy from the reservation who used to herd sheep at Black Mountain.''

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Earl Gilbert Graves, Jr.

American publishing magnate Earl Graves (born 1935) launched his empire in 1972 with *Black Enterprise* magazine. Coming less than a decade after new U.S. federal civil rights legislation had been enacted, the magazine soon became the standard-bearer for upwardly mobile African Americans.

Working-Class Family Upbringing

Graves was born in Brooklyn, New York, on January 9, 1935, and grew up in the Bedford-Stuyvesant neighborhood. His father worked as a shipping clerk in New York's garment district. Bedford-Stuyvesant, far from the nightclubs and jazz of Harlem, was home to many similar working-class black families. Many owned their own homes, as Graves later pointed out in an interview with *Los Angeles Times* writer Lee Romney. ''I swept the sidewalk once a day and God forbid if I didn't bring the garbage cans in after the garbage had been collected,'' he recalled. ''From that environment came the idea of wanting to do something of my own. . . .'' Still, entrepreneurship seemed an unlikely avenue to success for a black man in that era; as Graves wrote in his book, *How to Succeed in Business Without Being White: Straight Talk on Making It in America,* ''the concept of being black and in business was still considered to be almost seditious even when I was a student at Morgan State University in Baltimore from 1953 to 1957.''

During his time at the historically black college in Baltimore, Maryland, Graves earned money by delivering flowers on campus, at a time when the local florists would not venture there. He earned a degree in economics in 1958 and served two years in the U.S. Army, leaving with the rank of captain in the elite Green Beret unit. Back home in New York City, he dabbled in real estate and worked for the Boy Scouts of America before joining the staff of New York's newly elected U.S. senator, Robert F. Kennedy, in 1964. Graves spent four years as Kennedy's administrative assistant and was in the Kennedy entourage the night the senator, campaigning to win the Democratic Party's presidential nomination, was assassinated at the Ambassador Hotel in Los Angeles in June 1968. As he told Romney in the *Los Angeles Times* interview 30 years later, ''The enormity of his death stayed with me. When I went back a year later to Los Angeles, I sat up all night staring out the window thinking, 'What would it all have been had Kennedy lived?' I believe this would be a different country than we have today.''

Empowerment Through Economic Success

Devastated, Graves sought a new direction in his life. While serving on an advisory board to the Small Business Administration, he launched his own management consulting firm. By the late 1960s, the civil rights movement had paved the way for black empowerment and the concept of ''black capitalism.'' Proponents believed that a liberated

American society would come only when minority communities thrived with their own businesses.

With this in mind, Graves founded *Black Enterprise* magazine in New York City in 1970. At the time, only the Johnson Company in Chicago issued magazines targeted at black readers in the United States: *Ebony* and *Jet.* Many believed Graves was too optimistic in starting a magazine aimed at African American businesspeople. At the time, there were only about 100,000 black-owned businesses in the United States, and most of them were small, family-run, neighborhood operations. Only three of the 3,000 business leaders who were serving on the boards of Fortune 500 companies were African Americans. ''Lacking capital, managerial and technical knowledge and crippled by prejudice, the minority businessman has been effectively kept out of the marketplace. We want to help change this,'' Graves declared in *Black Enterprise*'s first issue in August 1970.

''The BE 100''

Graves's publication was a success within its first year, becoming profitable after just ten issues. In June 1973, the magazine started listing its Black Enterprise 100, ranking the top black-owned companies in America by revenues. At the time, Berry Gordy's music and entertainment company, Motown, was number one on the list, and it remained there for a record eleven years. In time, as black-owned businesses grew in both number and revenues, the magazine expanded its rankings to list banks and insurance companies, auto dealerships, and other enterprises; it also began to publish statistics on Fortune 500 and other companies that were positive places for African Americans to work or to join as franchisees.

Graves expanded his empire over the years. He acquired several radio stations, and in 1990, in a much-heralded deal, joined with Los Angeles Lakers basketball star Earvin ''Magic'' Johnson to acquire the distribution rights for Pepsi-Cola products in the Washington, D.C. area. It was a $60 million deal, and their venture became the largest minority-owned franchise in the United States at that time. It was all the more remarkable because Pepsi rarely allowed outsiders to acquire its lucrative local distribution franchises. ''Pepsi-Cola made the conscious decision, to their credit, to identify a minority person who could be a successful bottler,'' Graves told *Beverage World*'s Tim Davis. ''And I wanted Washington, DC. I looked at other areas that were not necessarily minority. The population here is 80 percent minority, but the fact of the matter is that this is the seat of government for western civilization. And the beverage of choice right now is Pepsi-Cola.''

Wrote Autobiography

Graves later bought out Johnson's shares and sold the Pepsi franchise back to the company in 1998, taking a post as chairman of Pepsi's customer advisory and ethnic marketing committee. By this time he also sat on the boards of several Fortune 500 corporations, among them Chrysler Corporation, Aetna Inc., American Airlines, and Federated Department Stores. ''Let's be frank: African Americans are not invited to join the boards of white-owned companies because the world has run out of smart white people,'' he wrote in *How to Succeed in Business Without Being White.* ''We are expected to add a unique business perspective and a fresh dimension, just as women are. That is a strength to be leveraged, not a deficit to be hidden away.''

Graves's book appeared in 1997. Much of it was a summation of his magazine's editorial focus, with tips on dressing conservatively and how to define and assert personal career goals. A *Publishers Weekly* review found that ''Graves's own reflections on the challenges faced by blacks in business'' proved ''more interesting'' than the standard how-to fare in rest of it. True to form, Graves promoted the book tirelessly, and it enjoyed strong sales in many urban markets. When asked by Romney in the *Los Angeles Times* about what minorities needed to succeed in corporate America, Graves asserted that ''a junkyard-dog mentality'' was crucial, ''that competitive spirit that comes from the culture in terms of having to be better, having to try harder, and having to be prepared to get up after you get knocked down.''

Ardent Civil Rights Champion

Graves has often used the pages of *Black Enterprise* to call attention to unfinished civil rights business. He urged readers to support historically black colleges and to contribute to the United Negro College Fund. In one ''Letter to My Grandchildren,'' Graves noted that many critical changes had taken place since his own childhood, opening the doors for unparalleled achievement for blacks in the United States. ''It is important to remind ourselves from time to time that the entrepreneurial, professional, and economic strides and accomplishments that fill the pages of BE each month were unimaginable just a few short decades ago,'' he wrote. However, Graves noted, there was still work to be done, particularly with setbacks in affirmative action in the 1990s. '' . . . [E]ven as we pause to congratulate ourselves, our celebration is tempered by deep concerns,'' he reflected. ''I worry that the same legislation and policies that enabled the advances of my generation, and that of your parents' generation, will no longer exist for your generation.''

For his longtime commitment to civil rights, Graves was awarded the 1999 Spingarn Medal from the NAACP, its highest honor. At the same time, he announced a new $1.23 million Earl G. Graves/NAACP Scholarship Fund. In 1995, he had given his alma mater, Morgan State University, $1 million, the largest alumni gift in the school's history. Morgan State named its business school in Graves's honor. Graves remained active in Democratic Party politics and supported the mayoral bid of Fernando Ferrer in the 2001 New York City race.

Magazine Entered Fourth Decade

Black Enterprise magazine continued to thrive. In 2001, the company, headquartered on Fifth Avenue in Manhattan, enjoyed $5.7 million in sales, with four million readers. The company also included a book publishing arm, sponsored seminars for entrepreneurs, and ran a private equity investment fund. *Washington Post* writer Linton Weeks called its founder ''one of the most influential black

businesspeople in the country'' and said Graves ''has used *Black Enterprise* to tell the community how to: work together, dress smart, pull strings, borrow money, live revengefully well.''

Graves, married in 1960, lived in the posh New York suburb of Scarsdale. Two of his three sons served as executives with his company, while the third held a post with Pepsi-Cola. In addition to the Spingarn Medal, Graves was also the recipient of numerous other awards, including the Entrepreneurial Excellence Award from Dow Jones & Co. in 1992, and the Ernst & Young New York City Entrepreneur of the Year Award three years later. In all, he held 53 honorary degrees, but as he wrote in the 30th anniversary issue of his magazine in 2000, ''I have always said that these awards recognize the magazine's role in uplifting African Americans. By showcasing their achievements as well as gaining a forum to address the issues of the day, we helped fuel the aspirations of generations of black entrepreneurs and business people.''

In the same issue, he wrote: ''We wanted to show our readers a better way and, at the same time, communicate to the business world, from Madison Avenue to Wall Street, that there was a viable black consumer market. It was my vision to show a more positive side of African American participation in the business mainstream. Along the way, we would carve a path for future generations.''

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Rafael Guastavino

Each year, thousands of tourists visit New York City and its historic structures such as Grand Central Terminal, Carnegie Hall, and the Great Hall on Ellis Island. Most tourists are not aware that the man responsible for these famous buildings was Rafael Guastavino (1842–1908), a Spanish immigrant who integrated centuries-old construction techniques into modern architecture. Guastavino left his personal stamp on the city. His work—with its great spans of curving, expressive spaces—combines grace with sturdy, enduring construction.

Adapted Ancient Building Technique

Rafael Guastavino was born in Valencia, Spain, in 1842. He was trained as an architect in Barcelona, graduating in 1872 from the Escuela de Arquitectura. Before emigrating to the United States, Guastavino established himself as a successful architect in Barcelona.

In Spain, Guastavino designed and built homes and factories for wealthy industrialists in the region of Catalin. He revived an ancient form of tile and mortar building that had been used for centuries. This technique, called the boveda catalana, or Catalan vault, featured long flat tiles placed in layers held together by a mixture of Portland cement and cow bay sand. The technique was also known as ''timbrel'' vaulting, a term that suggested the membrane of a timbrel, an old percussion instrument similar to a tambourine.

Guastavino would adapt the ancient technique into a method called ''cohesive construction,'' which involved placing layers of thin, interlocking terra cotta tiles in layers of mortar to create curved horizontal surfaces including floors, stairs, roofs, and ceilings which were usually shaped like vaults or domes. Though the tiles were light, their placement enabled them to withstand a great deal of weight, resulting in self-supporting arches. The strength of the vaults and arches came from a curved geometry held in a state of monolithic cohesion. The sturdiness of Guastavino's structures has often been compared to the natural strength of eggshells. The style was both visually striking and practical: Not only were the structures strong, they were fireproof. These curved surfaces became his personal trademark, and Guastavino would employ this method when he emigrated to the United States in 1881.

Started Business in America

Guastavino wanted to emigrate to America after architectural plans he submitted to the Philadelphia Centennial Exposition earned him a medal of merit in 1876. He believed he could acquire better building materials and more job opportunities there. Five years after his award, he brought his son, Rafael Guastavino, Jr., with him to the United States. His son was nine at the time and would later go into business with his father.

In America, Guastavino worked as a builder and contractor. At first, he had trouble finding work. His techniques were not well understood in America. However, given time, he was able to establish his reputation. In 1885, he secured the first of his many patents on his vaulting system of construction.

In 1889, he founded the Guastavino Fireproof Construction Company. Promoting the vaulting technique called the ''Guastavino Tile Arch System,'' a refinement of the fireproof construction system he first used in Spain, Guastavino advanced his reputation, and his services were

soon much in demand in New York. His fire-resistant construction method was a major selling point, given the great fire that had ravaged Chicago in 1871.

Became Accomplished Architect

Today, his structuring method is a visual characteristic in many of New York City's landmark buildings. However, much of Guastavino's work during this early period involved residential architecture, including row houses on the city's Upper West Side that remained standing into the 21st century. With his techniques, Guastavino could design homes with a distinctive feature: large openings could be spanned without using timber or iron beams. Guastavino also incorporated Moorish details into these homes, including brownstone, terra cotta, and articulated brickwork. The fact that the buildings still exist are a testament to Guastavino's workmanship. He was so conscientious about quality that his company manufactured its own tiles.

Guastavino developed a reputation as an accomplished architect, and he worked with some of the best architects in the United States, including Stanford White, Richard Morris Hunt, Ralph Adams Cram, and Cass Gilbert. Guastavino greatly influenced these colleagues. They borrowed elements of his style and technique to create their own world-famous works. The same year that he formed his company, Guastavino collaborated with architects White, Charles Follen McKim, and William Rutherford Mead on the Boston Public Library, one of his best-known projects.

Guastavino's business was essentially a construction and contracting firm. He, and later his son, installed the trademark masonry floors, ceilings, vaults, domes, stairs and acoustic products in churches, museums, railroad stations, state capitols, libraries, concert halls, government and university buildings, private homes, and highway structures. In all, his firm created nearly 400 structures in New York City. By 1891 the company had offices in New York, Boston, Milwaukee, Chicago, and Providence, Rhode Island.

The company also developed successful building products, including acoustic tile. With Wallace C. Sabine, Guastavino created Rumford tiles designed to reduce echoes inside large ecclesiastical edifices. The tiles can be found in several famous churches, including St. Bartholomew and St. Thomas in New York City and the Duke University Chapel in Durham, North Carolina. In 1900, the firm opened a tile manufacturing factory in Woburn, Massachusetts.

Moved to North Carolina

In the mid-1890s, Guastavino went to Asheville, North Carolina, to work on the Biltmore House, which would become a National Historic Landmark. He decided to stay in the area, buying land and building a house near Black Mountain. In 1905, working with another renowned architect, Richard Sharp Smith, he helped design and build the St. Lawrence Catholic Church, which would later be placed on the National Register Of Historic Places.

Guastavino decided to work on the church after he tried attending services one morning and was turned away because it was too crowded. He offered his services to help build a much larger and more splendid church. Construction began in 1905 but was unfinished when Guastavino died in 1908. His son finished the project. However, the church still presents a stunning example of his style and technique. Every horizontal surface is made of his trademark combination of tile and mortar, and it features an impressive, elliptical dome. Guastavino's crypt is located in the church. Reportedly, fellow architect Smith also contributed to the design. However, it is Guastavino's unique style that dominates. His signature vaults run throughout the interior, which also features three Catalan staircases. ''It's really kind of his church,'' said William Flynn Wescott, a North Carolina preservationist who has organized several Guastavino exhibits. ''[Guastavino] contributed not only tile and construction but major funds. And of course, he's buried there.''

Guastavino's business continued for many years following his death. His son, who died in 1950, took over the business, and it continued operating under a number of successors. Eventually, steel and concrete building methods were deemed more practical than Catalan vaulting, and the firm went out of business in 1962. In an interview with the *Mountain Xpress* of Asheville, North Carolina, Westcott pointed out that while Guastavino's techniques produced great beauty, they could not compete with newer, cheaper building techniques. ''It's a prettier system, but people weren't willing to pay additional dollars for his system,'' he said.

Left a Strong Legacy

Much of Guastavino's output can be found in the northeastern United States, including 360 works in New York, 100 in Boston, 30 in Pittsburgh, and 20 in Philadelphia. Examples of his work also can be found in ten other countries. His most famous accomplishments include vaults in Grand Central Station, Saint Patrick Cathedral, Saint John the Divine Cathedral, Mount Sinai Hospital, and City Hall Station. Buildings include Grant's Tomb, the Great Hall at Ellis Island, Carnegie Hall, and the chapel at West Point. Other famous projects in other parts of the country include the Nebraska State Capitol and the U.S. Army War College in Washington, D.C.

Guastavino's distinctive architectural stamp is also a strong presence in North Carolina. Along with the St. Lawrence church, the Biltmore House, and the Duke Chapel, famous sites include the Jefferson Standard Building in Greensboro, the Motley Memorial in Chapel Hill, and St. Mary's Catholic Church in Wilmington. But it is the St. Lawrence church that remains perhaps the best-known structure in that state.

Built Many New York Landmarks

A walking tour of New York's Upper West Side reveals many of Guastavino's fingerprints, including the tiles in the Holy Trinity Church, the vehicular entrance to the American Museum of Natural History on Central Park West, and the porte-cochere at the Ansonia. Outside the Upper West Side, other Guastavino works include St. Paul's Chapel on the Columbia University campus, the Cathedral of St. John the Divine, the Western Union Building on Hudson Street, the

City Hall subway station, the Grand Central's Oyster Bar, the Church of Notre Dame, the Federal Reserve Bank, the U.S. Custom House, the Plaza and St. Regis hotels, Temple Emanu-El, Lenox Hill Hospital, the Cloisters, St. Bartholomew's and St. Vincent Ferrer churches, and the Municipal Building. Many of these structures are among the most famous and distinctive in the country. ''The Guastavino system represents a unique architectural treatment that has given America some of its most monumental spaces,'' wrote Thomas Prudon in *Progressive Architecture.* ''It deserves to be preserved and treated with care.''

Guastavino Rediscovered

The visual elegance of Guastavino's work provided indelible impressions of New York City. However, until recent years, few knew who was responsible for these structures. Indeed, even when he was alive, Guastavino was not well known outside of the architectural field. Since he worked mainly as a contractor, his name did not appear on the buildings, and the public was largely unaware of the impact and significance of his work. ''They are the best examples we have . . . of something that is at the same time structural, decorative and fireproof—an amazing combination of architectural and decorative elements in American architecture,'' said Wescott.

In the late 20th and early 21st centuries, renewed interest was generated by exhibitions that highlighted his achievements. ''It's been a passion of mine to get him known,'' said Wescott. ''He's just this incredible architect, engineer, contractor and ceramist. He is probably one of the best examples of a Renaissance man who never got any PR, and now it's time for his PR.''

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H

Tom Hanks

Oscar-winning actor Tom Hanks (born 1956) embraced his budding theater career as a high school student in the San Francisco Bay area. In 1984 he established a foothold in films, starring as the romantic interest of a mermaid in the movie *Splash.* Four years and seven films later he won a Golden Globe Award and by 2000 had won back-to-back Academy Awards as best actor.

Hanks was born Thomas Jeffrey Hanks on July 9, 1956, in Concord, California. His father, Amos, was a restaurant chef; his mother, Janet, was a waitress. Hanks, the third of the couple's four children and the second of three sons, was five years old in February 1962 when his parents separated. Leaving their younger brother behind with their mother, Hanks and his two older siblings went with their father to Reno, Nevada, where they lived in a basement flat at 529 Mills Street. By April their father had married Winfred Finley, the owner of the Mills Street residence. Finley was herself divorced and living with five of her eight children, and the large Finley brood merged to become step-siblings with the Hanks children.

In 1964 the 10-member household moved to Pleasant Hills, California. Soon afterward, Amos Hanks and Finley divorced. The Hanks children were shuffled continuously between the homes of various relatives while their father established a residence near his family in the San Francisco Bay area. For a time the three children stayed in Red Bluff with their mother, who was three-times remarried by then. After leaving Red Bluff they spent time with assorted relatives of their father in San Mateo and Oakland.

The living arrangement stabilized after Amos Hanks met and married Frances Wong who brought three daughters of her own into the marriage. Thus a large family was created anew, with six siblings in all. Hanks coped admirably with the unpredictability of his home life. He took judo lessons and participated in Little League, and the family enjoyed camping when circumstances allowed. He maintained above average grades at Oakland's Bret Harte junior high school and had by adolescence learned to be flexible above all else. Hanks, in fact, demonstrated a remarkable sense of resilience in the face of continuous upheaval. At home he and his siblings learned to fend for themselves by doing their own laundry and preparing meals as much as possible.

Found His Focus

When Hanks entered Oakland's Skyline High School in the early 1970s, he found an emotional anchor in a social group based at the First Covenant Church. Having been raised alternately as a Catholic and as a Mormon and later as a member of the Nazarene Church, he gravitated easily toward the group. In his senior year he left home and took up residence with a family from the church, supporting himself by working as a bellhop at the Oakland Hilton Hotel.

In high school, Hanks, with encouragement from a friend, joined the school's drama program. Beginning with a role in Shakespeare's *Twelfth Night,* Hanks appeared in a number of plays under the direction of the school's drama teacher, Rawley Farnsworth. Many years later, Hanks—in accepting his first Academy Award in 1994—publicly thanked Farnsworth for his help and encouragement.

After high school graduation in 1974, Hanks enrolled at Chabot Community College in nearby Hayward. For the next two years, he began a metaphorical love affair with the theater, appearing on stage and working as a stagehand. He took acting classes and developed a sincere appreciation of live theater. By the time he enrolled at California State University at Sacramento (CSUS) in 1976, his fascination with the theater could no longer be contained.

Through an extracurricular involvement with the Sacramento Civic Theater, Hanks developed a fortuitous acquaintance with director Vincent Dowling. A visitor to the Sacramento area, Dowling was affiliated with the Great Lakes Shakespearean Festival (now Great Lakes Theater Festival) in Cleveland, Ohio. Hanks appeared as Yasha in the Sacramento community theater production of Anton Chekhov's *Cherry Orchard* and at Dowling's invitation spent the summer of 1977 at the Shakespeare Festival in Cleveland as a volunteer intern.

When Hanks returned to Sacramento in the fall of 1977 he became an assistant stage manager for the Civic Theater and quickly lost interest in academics. He returned to Cleveland in the summer of 1978, where he appeared in *Two Gentlemen of Verona* at the festival and received the Cleveland Drama Critics Award for his effort. Attracted by the smell of the greasepaint, he abandoned school altogether and opted to try his luck as a professional actor. At the end of the festival season, he moved to New York City to embark on a serious acting career.

After a disappointing first season in New York, spent largely in the unemployment office, Hanks summered at the Shakespeare Festival in Cleveland for a third time in 1979. After appearing in *Do Me a Favor,* he returned to New York where a small movie role materialized in a grade B horror film—*He Knows You're Alone*—about a deranged stalker of brides. He came to mainstream notoriety soon afterward in the unlikely television role of Kip Wilson—also known as Buffy—in *Bosom Buddies,* co-starring Peter Scolari. A weekly comedy series, *Bosom Buddies* was based on an outlandish situation wherein Hanks and Scolari portrayed two advertising men who dressed up regularly as women in order to rent rooms in a women's hotel. The series ran from 1980 to 1982, and Hanks emerged from the experience secure in his name and face recognition before the viewing public.

Movie Stardom

In 1984 Hanks teamed with actor-turned-director Ron Howard in *Splash.* A whimsical romantic comedy about a man who meets a mermaid, *Splash* was a perfect vehicle to movie stardom for Hanks whose boy-next-door image had survived the quirky sitcom role of Buffy. Secure in his appeal as a comedic actor, he was cast in the spoof film *Bachelor Party* that same year. His 1985 film offerings—*Man with One Red Shoe* and *Volunteers*—were less than successful, although he did attract some attention that year in portraying an attorney named Walter Fielding, opposite Shelley Long, in *The Money Pit.* He appeared in three films in 1986; and in 1987 provided the comedy relief as detective Pep Streebek in *Dragnet.* The film, a reprise of an old detective series from the early days of television, was a mild success.

Hanks, who subscribes to a classic style of method acting, immerses himself in the experiences and feelings of each character that he portrays. In 1988 he captivated the movie-going public with in a charming movie, called *Big,* in which he depicts a 12-year-old boy in a 30-something body. To prepare for the role Hanks spent much of his time in observing and learning to mimic the mannerisms of his 13-year-old co-star in that movie. Hanks prepared for a subsequent role as a stand-up comic in *Punchline* by performing several times on-stage at a comedy club in order to comprehend the daily life of a comic.

After two lighter-side films, *The 'Burbs* and *Turner & Hooch* in 1989, and two box office duds in 1990 (*Joe Versus the Volcano* and *Bonfire of the Vanities*), Hanks took an overdue sabbatical to spend time with his family. He made a comeback in 1992 with a cameo role in *Radio Flyer.*

With his professional battery re-charged, he ramped up his output and gained 30 pounds for his next film. In the movie he played a middle-aged alcoholic baseball coach, opposite Geena Davis, Madonna, and Rosie O'Donnell, cast as lady baseball players. The film, called *A League of Their Own,* was a box office hit. He followed in 1993 with a highly controversial role, as an attorney who becomes stricken with AIDs. For his role as the homosexual Andrew Beckett, Hanks did a great deal of research, talking openly with AIDs patients and with gay men. Under careful medical supervision he lost a large amount of weight so as to

appear gaunt and dying. The movie, called *Philadelphia,* earned widespread critical acclaim.

Early in 1994 Hanks won an academy award as best actor for his role as Beckett, and that same year he delivered a second successive Oscar-winning performance, as the mentally challenged hero of *Forrest Gump.* The movie depicts the serendipitous adventures of a simple-minded man named Forrest Gump, who in spite of the mental handicap lives a life that proved to be more eventful and more fulfilling than the lives of many folks with twice his IQ. Hanks successfully brought the fictional character of Gump to life on the silver screen and turned the controversial character into a beloved folk hero.

Behind the Scenes

Hanks by 1995 was earning eight-figure salaries for his films, augmented by a percentage of the box office receipts. That year he starred as the Apollo 13 commander James Lovell, a true-life astronaut who steered an aborted moon mission safely back to earth. The film, called *Apollo 13,* was directed by Howard.

Among the most powerful films of his career was the critical favorite, *Saving Private Ryan,* directed by Steven Spielberg and released in 1998. Hanks and seven other actors underwent rigorous boot camp conditions for many days in preparation for their roles as a company of soldiers in World War II. The movie grossed $190 million at the box office, and Hanks was recognized with an Oscar nomination for the effort. Equally compelling that year was Hanks's portrayal of a uniquely compassionate prison guard in *The Green Mile,* based on a Stephen King series about a supernaturally endowed inmate on Louisiana's death row in the 1930s.

Behind the scenes, Hanks contributed his voice to the character of the cowboy Sheriff Woody in a computer animated film called *Toy Story* in 1995, and to the 1999 sequel, *Toy Story 2.* He also experimented with production work. He wrote and directed *That Thing You Do!* and served as executive producer of a 12-part Emmy-winning miniseries for Home Box Office (HBO), called *From the Earth to the Moon,* in 1998.

Hanks directed the war drama *Road to Perdition* in 2001 with David Frankel and was involved in several projects in 2002 and 2003. Among them, *Lady Killers* and *Polar Express* were scheduled for release in 2004.

Family Ties

In 1977 while a student at CSUS Hanks became close friends with a classmate, Susan Dillingham. An aspiring actress herself, Dillingham went by the stage name of Samantha Lewes. The two were married in 1978. Their son Colin was born in 1978 and a daughter Elizabeth was born in 1981. Sadly the marriage was fragile and the couple divorced in the mid 1980s.

Hanks, fearful of entering into a succession of unstable relationships, went into therapy before encouraging a close relationship with a colleague, Rita Wilson, who had appeared with him in several films. They were married on April 30, 1988. Their first child, Chester, was a born in 1990; a second son, Truman Theodore, was born in 1995. Hanks, who spends virtually all of his free time with his family, maintains homes in Los Angeles, Malibu, and New York City.

The family name of Hanks might stimulate interest among history buffs because Hanks, through his father's family tree, shares a common ancestor with Nancy Hanks, the mother of Abraham Lincoln.

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Thomas Harriot

A contemporary of Shakespeare, Elizabeth I, Johannes Kepler, and Galilei Galileo, Thomas Harriot (1560–1621) was an English scientist and mathematician. His principal biographer, J. W. Shirley, was quoted in the website "Thomas Harriot's manuscripts," saying that in his time he was "England's most profound mathematician, most imaginative and methodical experimental scientist, and first of all Englishmen to make a telescope and turn it on the heavens." He was also an early English explorer of North America. He published very little in his lifetime, and the extensive scientific papers he left at his death suffered loss and then neglect until the twentieth century.

Educated at Oxford

Harriot was born in Oxfordshire, England, in 1560. Nothing is known about his parents except that his father was recorded as a plebeian when Harriot entered the University of Oxford on December 20, 1577. Of Harriot's early school years a boyhood friend, Tom Buckner, one day wrote, as quoted in *Thomas Harriot: Science Pioneer,* "Tom Harriot had a far greater gift for language than I had. He enjoyed reading the writings of the ancient Romans, sharpening his language abilities through disputation and debate, and writing poetry in Latin." Harriot was a good student. At Oxford he attended St. Mary's Hall with other students from the plebeian class. He became friends with two of his teachers, Richard Hakluyt, a geographer, and Thomas Allen, who had an interest in astronomy and was a suspicious figure to some because of the unusual instruments in his rooms. Harriot continued to do well in his studies and was one of only three in his class to receive a bachelor's degree in July 1580.

Sponsored by Raleigh

While Harriot was enrolled in St. Mary's Hall, Walter Raleigh had attended Oxford's Oriel College, the preserve of the gentry and nobility. Raleigh was already involved in exploration in North America when Harriot graduated. Raleigh and his half brother Sir Humphrey Gilbert had sailed with 11 ships to the Cape Verde Islands in 1578, and the ships had become badly scattered en route. Raleigh wanted someone to teach reliable navigation techniques to his ship captains. The principal at St. Mary's recommended Harriot, and Raleigh became Harriot's first patron. Harriot moved to Raleigh's London residence, Durham House.

Harriot made several investigations to prepare a course for English navigators. He interviewed ships' captains at the docks along the Thames River. His friends Allen and Hakluyt from Oxford helped him. He also read John Dee's translation of Martin Cortes' *Arte de navigation.* The result was a textbook he named *Arcticon.* Only the names of its chapters have survived; some of them were ''Some Remembrances of taking the altitude of the Sonne by Astrolabe and Sea Ring,'' ''How to find the declination of the Sonne for any time of the yeare & any place; by a speciall table called the Sonnes Regiment newly made according to late observations,'' and ''Effect of longitude on declination.''

Traveled to Virginia

When Raleigh received permission to sail to North America in 1584, Harriot may have accompanied him, but there are no records to confirm it. He is known to have sailed for the Western Hemisphere with Sir Richard Grenville in 1585. En route Harriot made many observations of the sun and stars to track his course, and he also observed a partial solar eclipse. The ship sighted Dominica in the Caribbean, then moved northward. On June 30, 1585, it anchored at Roanoke Island, off Virginia. On shore, Harriot observed the topography, flora, and fauna, making many drawings and maps, and the native people, who spoke a language the English called Algonquian. Harriot worked out a phonetic transcription of the native people's speech sounds and began to learn the language, which enabled him to converse to some extent with other natives the English encountered. Apparently Harriot favored friendly relations with the native people, but others in the party felt otherwise, and at least one of the native people was killed. At the same time, Sir Francis Drake, patrolling the Florida coast for Spanish treasure galleons to capture, heard the Spanish planned to attack the colony at Roanoke. He sailed north to warn the English and took most of them back to England in 1586. Harriot wrote his report for Raleigh and published it as *A Briefe and True Report of the New Found Land of Virginia* in 1588. Raleigh gave Harriot his own estate, in Ireland, and Harriot began a survey of Raleigh's Irish holdings. He also undertook a study of ballistics and ship design for Raleigh in advance of the Spanish Armada's arrival.

Security Shaken

Two events made Raleigh's and Harriot's lives stressful about this time. First, Raleigh's political situation became murky when he married Elizabeth Throckmorton, one of Queen Elizabeth's ladies in waiting, in 1587. He had been a favorite of Elizabeth, and the marriage may have displeased the queen. Second, the queen issued a proclamation on October 18, 1591, attacking Jesuits in England for trying to return the country to Catholicism. Perhaps in retaliation, Jesuit father Robert Parsons attacked Elizabeth's sometime friend Raleigh, as well as Harriot, accusing them of atheism.

Then in 1592, soon after Raleigh's son was born, Elizabeth imprisoned Raleigh and his family in the Tower of London. Coincidentally, one of Raleigh's ships captured a Spanish treasure ship, the *Madre de Deus,* not long after the imprisonment. With Raleigh in prison, the ship was being gradually looted. Elizabeth wanted the greater part of its fortune for England's treasury, so Raleigh and his family were released so that Raleigh could stop the looting. Harriot remained under Raleigh's patronage in Ireland, avoiding the plague that struck London in 1593.

Harriot Studied Optics, Algebra

In 1595, the Duke of Northumberland, Henry Percy, a great friend of Raleigh's, became Harriot's patron and deeded him property in Durham as well as allowing him use of a house in London. Harriot undertook a study of optics, using part of the house as a laboratory. The studies eventually led to several important discoveries concerning the refraction of light, but Harriot never published his results. He also began to analyze the forces affecting projectiles and commenced various studies in algebra. He and earlier mathematicians may have made several discoveries often credited to Rene Descartes (1596-1650). He wrote *Artis Analyticae Praxis ad Aequationes Algebraicas Resolvendas,* an algebra text, and left specific instructions for its publication in his will, but knowledgeable mathematicians reportedly think that the work which was eventually published represents Harriot's efforts poorly. His body of work in algebra is considerable. He advanced the notation system for algebra (although the ''greater than'' and ''less than'' symbols that have been credited to him are now thought to have been introduced by the editor of *Artis Analyticae Praxis*) and did novel work on the theory of equations, including cubic equations and negative and imaginary numbers.

Queen Elizabeth died in March 1603, and James I became king. Raleigh was implicated in a plot against the new king and was arrested and charged with high treason. After a failed suicide attempt, Raleigh was sentenced to death, and Harriot, who had tried to help his former friend and patron, was mentioned in the judgment as ''an atheist and an evil influence.'' Harriot, apparently shaken, ceased scientific work for about a year. Raleigh's death sentence was withdrawn, but he remained in the Tower of London. Then Guy Fawkes was arrested on November 4, 1604, for a plot to blow up Parliament. Henry Percy's grandson was arrested with Fawkes, and Harriot was imprisoned in a place called the Gatehouse on suspicion. Later in November, Percy was imprisoned in the Tower to remain for 16 years.

Moons, Sunspots Observed

Harriot was released by the end of 1604 and quickly resumed his study of optics, still under Percy's generous

patronage. He also visited Percy and Raleigh in the Tower from time to time. Harriot was working out a theory of color, and a correspondence began between him and the German astronomer Johannes Kepler, although nothing memorable seems to have resulted. Harriot went on to observe a comet, later identified as Halley's, on September 17, 1607. With his painstaking observations, later workers were able to compute the comet's orbit. Harriot also was the first in England to use a telescope to observe the heavens. He made sketches of the moon in 1609, then developed lenses of increasing magnification. By April 1611, he had developed a lens with a magnification of 32. Between October 17, 1610, and February 26, 1612, he observed the moons of Jupiter, already discovered by Galileo. While observing Jupiter's moons, he made a discovery of his own: sunspots, which he viewed 199 times between December 8, 1610, and January 18, 1613. These observations allowed him to figure out the sun's period of rotation. After this time, his scientific work dwindled.

Cancer Diagnosed

The cause of Harriot's diminished productivity may have been a cancer discovered on his nose. A doctor he consulted in 1615 made notes in which he called Harriot ''a man somewhat melancloly. . . . A cancerous ulcer in the left nostril eats up the septum of his nose and in proportion to its size holds the lips hard and turned upwards. . . . This evil the patient has suffered the last two years,'' quoted the ''Thomas Harriot'' website. Harriot lost several friends during this time, and on October 29, 1618, he witnessed the public execution of his friend Raleigh.

Three days before Harriot died, he made his will. His mind was clear. He willed Percy charts and maps and his choice of books and papers. He remembered friends, servants, and Tom Buckner, a childhood friend with whom he maintained contact all his life and who had accompanied him on Grenville's trip to America. In the will, Harriot mentioned a sister, whose son he left fifty pounds, and a cousin. Most evidence suggests they were his only family when he died; it seems he never married. He remembered his servants generously, as well as Tom Buckner's wife (in whose house he died) and the Buckners' son.

Harriot died July 1 or 2 (accounts vary), 1621, in London and was buried in Saint Christopher's Parish Church, which burned in the fire of London in 1666. According to *Thomas Harriot: Science Pioneer,* after the fire an inscription was incorporated in a plaque in the Bank of England of London which reads, Harriot ''cultivated all the sciences And excelled in all.'' The plaque calls him ''A most studious searcher after truth.'' Harriot was several times accused of atheism during his lifetime, but the plaque adds that he was ''a most devout worshiper of the Triune God.''

Papers Rediscovered

Harriot's story did not end with his death. What some writers describe as his ''thousands upon thousands of sheets of mathematics and of scientific observations'' appeared to be lost-until 1784, when they were found in Henry Percy's country estate by one of Percy's descendants. She gave them to Franz Xaver Zach, her husband's son's tutor. Zach eventually put some of the papers in the hands of the Oxford University Press, but much work was required to prepare them for publication, and it has never been done. Scholars have begun to study them, and an appreciation of Harriot's contribution began to grow in the second half of the twentieth century. Today scholars, sometimes referred to as ''Harrioteers,'' study the details of his life and work to understand both the man and the science of his time.

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Dorothy Irene Height

American social activist Dorothy Height (born 1912) was an advocate of women's rights and civil rights. She shared the platform with the Martin Luther King Jr. when he delivered his ''I Have a Dream'' speech in 1963. The recipient of more than 50 awards from local, state, and national organizations, Height received the Presidential Medal of Freedom, the nation's highest civilian honor, in 1994.

Early Years

Dorothy Irene Height was born in Richmond, Virginia, on March 24, 1912. She was the daughter of James Edward Height, a building contractor, and Fannie Burroughs Height, a nurse. When Dorothy Height was very young, the family moved to Rankin, Pennsylvania, not far from Pittsburgh, where she attended integrated schools. Although she taught Bible stories to white children at her church, she was hurt at the age of nine when her best friend, a white girl, told her that she could not play with her any longer because Height was black.

As a high school student, Height made a speech about slavery amendments to the U.S. Constitution that won her a scholarship to the college of her choice. Although she was accepted at Barnard College in New York City, when she showed up to enroll there, she was told the college's quota for blacks had been filled. Instead, she enrolled in New York University, where she earned a bachelor's degree in social sciences and a master's degree in educational psychology.

As a young woman, Height made time to join church-sponsored and civic groups. She continued her voluntary service in these organizations even after she graduated from New York University in 1932.

Welfare Caseworker

Following Height's graduation, she became a welfare caseworker. As an employee of the New York Welfare Department, Height helped the city deal with the 1935 Harlem riots. She emerged as one of the leaders in the National Youth Movement during President Franklin Roosevelt's New Deal years.

Height also volunteered in Christian activist groups. In 1937, she became an assistant director of the Harlem YWCA. She developed leadership training programs for volunteers and staff and programs promoting interracial and ecumenical education. Height worked with the national YWCA from 1944 until 1977. She founded the YWCA's Center for Racial Justice in 1965 and directed it for 12 years.

Height caught the attention of U.S. government leaders and human rights activists as a representative to international YWCA meetings. In 1966, she served on the council to the White House conference ''To Fulfill These Rights.'' Height also worked with Delta Sigma Theta sorority, serving as its national president from 1946 to 1957. She never married.

Headed NCNW

In 1937, while escorting First Lady Eleanor Roosevelt to a National Council of Negro Women (NCNW) meeting, Height met Mary McLeod Bethune, the NCNW's founder. Bethune asked Height to help in promoting the NCNW's agenda, which included pursuit of full and equal employment and educational opportunities for women. Height later said she learned ''the value of collaboration and of building political coalitions'' in NCNW.

Height assumed leadership of the NCNW in 1957 and led the organization for 41 years until she became president emerita in 1998. By then, the National Council of Negro Women had become a federation of 250 community organizations. During Height's tenure, she fought for the rights of black women and sought ways to strengthen black families. Under Height, the organization developed national and community programs aimed at combating problems such as teenage pregnancy and poor nutrition in rural communities. In 1975, Height started the only African American private voluntary organization working in Africa, building on the earlier achievements of NCNW's programs in other parts of the world.

In 2002, in honor of Height's ninetieth birthday, a gathering of friends that included TV star Oprah Winfrey, boxing promoter Don King, author Maya Angelou, the Reverend Al Sharpton, and former Washington D.C. mayor Marion Barry pledged $5 million to pay off the mortgage of the NCNW building on Washington's Pennsylvania Avenue. Height had been struggling for years to retire the debt.

Height, who was never an employee of NCNW, remained a strong advocate of volunteer work throughout her career. She said that people should realize that they can do more by working together than they can on their own.

Civil Rights Activist

While working with the NCNW, Height also worked for civil rights. In 1936 in New York, she participated in a protest against lynchings. She advocated an end to segregation in the military, a fairer legal system, and an end to racial restrictions on access to public transportation. During the 1950s, she worked on voter registration drives in the South.

By the 1960s, Height was at the forefront of the civil rights movement. She worked closely with the movement's major leaders, including King, Roy Wilkins, Whitney Young, and A. Philip Randolph, and she participated in nearly all of the major civil and human rights events of the era.

In 1964, Height initiated the NCNW's ''Wednesdays in Mississippi'' program, in which women activists from the North flew south to spend Wednesdays in small towns, meeting with black women. One such meeting, held in a church in Hattiesburg, Mississippi, was nearly the scene of tragedy after someone threw a Molotov cocktail through the church window. Fortunately, the bomb did not ignite.

During Height's years as a civil rights activist, she never acquired a reputation as a radical or militant. Height received little attention for her work, perhaps because the movement was dominated by men. But Height told *People* in 1998, ''If you worry about who is going to get credit, you don't get much work done.'' James Farmer, a former leader

of the Congress for Racial Equality, credited Height with bringing the women's movement into the civil rights struggle.

New Directions

Following major civil rights victories in the 1960s, Height supported initiatives aimed at eliminating poverty among southern blacks, such as home ownership programs and child care centers. There was even a program aimed at giving poor families a pig. As Height explained to *People* in 1998, ''I thought if they had a pig in their backyard, no one could push them around.''

In the 1980s and 1990s, the NCNW under Height's direction took on AIDS education and put in place a program to celebrate traditional African American values. In 1986, Height inaugurated the Black Family Reunion Celebration to reinforce the traditional strengths and values of the African American family. In the late 1990s, Height championed the confirmation of Alexis Herman, the first black woman to head the U.S. Department of Labor.

In 2001, Height told *Black Issues in Higher Education* that sit-ins and protest marches had been replaced by lobbying for legislation. Instead of desegregation and voting rights, the issues had become economic opportunity, educational equality, and an end to racial profiling. If Height had any regrets, one was that the righteous indignation that had spurred the civil rights movement was lacking in the new century. She asked where the country would be if the ''vigor placed in fighting slavery and in the women's movement had kept pace.''

Height was inducted into the National Women's Hall of Fame in 1993. She received more than 20 honorary degrees, including degrees from Harvard and Princeton Universities. In 1998, she told *People,* ''I want to be remembered as someone who used herself and anything she could touch to work for justice and freedom. . . . I want to be remembered as one who tried.''

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Carolina Herrera

Venezuelan fashion designer Carolina Herrera (born 1939) ran a thriving fashion empire centered around her designer clothing line that consistently won praise for its elegant, feminine lines after its launch in 1980. The longtime New Yorker was regularly hailed in the media as one of the city's most elegant women and was well-respected inside its fashion industry for her gracious manner. ''In a world in which wearing borrowed haute couture on the red carpet signifies great style and erecting an East Hampton faux chateau verifies taste,'' observed Hal Rubenstein in a 2003 *In Style* profile, ''Herrera is unassailable proof that class and poise depend less on what you have on—or what you move into—than on how you behave.''

Led a Charmed Life

Herrera is the scion of an old South American family. She ''was hardly bred for this sort of business success,'' noted *WWD* writer Lorna Koski in 1991. ''She was born, in fact, on another, much more languid planet, the lost world of the traditional Latin American

aristocracy.'' Born Maria Carolina Josefina Pacanins y Nino in Venezuela's capital city of Caracas on January 8, 1939, she was one of four daughters in a family whose roots on the continent stretched back to the 1500s. Her father, an aviation pioneer, served as governor of Caracas and was twice the country's foreign affairs minister. Herrera's mother and grandmother were chic women who regularly traveled to Paris to have their clothes made at the great design houses of Balenciaga and Lanvin.

Herrera's early life was a charmed one, with a governess on hand and luxurious surroundings. Still, her parents were strict with their children, as she recalled in the interview with Koski: ''I had three sisters and I grew up in a very organized house, a very disciplined house. There was a right time for having breakfast, a right way of doing everything.'' Herrera sewed clothes for her dolls, but as she grew older became less interested in needlework; instead she became a skilled equestrienne and read avidly. ''My mother believed you had to be cultivated,'' Herrera told *Town & Country* writer Annette Tapert in 1997. ''Having an inner life was very important to her. She told her four daughters, 'Beauty is the first thing to go. If you don't have anything inside you, you are going to be so lonely.' ''

Endured Failed Marriage

Herrera was married at the age of 18 to a young man from an affluent Venezuelan family. With him she had two daughters, but the marriage ended after less than a decade, as Herrera became the first person in her family ever to divorce. She moved back into her parents' home with her little girls and for a time worked in Caracas as a publicist for Emilio Pucci, the mod Italian designer. Soon she renewed an acquaintance with Reinaldo Herrera, whom she had known since she was a child. He also hailed from a well-to-do Venezuelan family, and after their 1968 marriage the pair embarked upon a romantic, jet-set lifestyle. They traveled in social circles that included Princess Margaret of Great Britain and New York artist Andy Warhol. When in Caracas, they lived with their two daughters and her two daughters from her first marriage at the 65-room Herrera family estate, La Vega, built in 1590 and thought to be the oldest continually inhabited house in the Western Hemisphere.

In her thirties, Herrera began to appear regularly on the International Best Dressed lists, and in 1980 she and her husband moved to New York with the children. Nearing 40, she considered trying some sort of fashion-related business venture and thought about fabric design. A longtime friend, fashion publicist Count Rudi Crespi, suggested that she do an entire line of clothing instead. Former magazine editor and style icon Diana Vreeland enthusiastically agreed. Others, including Herrera's husband and mother-in-law, were more skeptical. Herrera had little business sense and had collected paychecks only during her stint at Pucci.

Launched Company in Borrowed Digs

In the fall of 1980, Herrera brought to New York about 20 dresses her dressmaker had made for her in Caracas. She borrowed the Park Avenue apartment of an acquaintance and invited her friends and acquaintances to see them. Soon, buyers for some of New York's upscale fashion retailers arrived and wanted to take the entire line, but Herrera had no company and no way of putting a production deal together. Back in Caracas, she met publishing tycoon Armando de Armas, who offered to back her, and within a few months a design atelier and showroom, Carolina Herrera Ltd., opened on New York's Seventh Avenue in the fashion industry's heart. Her first full collection was shown at New York's Metropolitan Club in April 1981.

Herrera's business started small, with just a dozen employees, but soon grew rapidly. The socialites who knew her became some of her first devoted customers, and women like cosmetics tycoon Estee Lauder and former First Lady Jacqueline Kennedy Onassis became clients. The fashion trade journals were not always complimentary, however. ''I had bad reviews at the beginning,'' Herrera recalled in the interview with Tapert for *Town & Country.* ''And when you haven't been involved in this world, they really affect you. But that was good—you read the reviews and see what they found wrong and you think, 'They were right.' ''

Kennedy Wedding Dress a Hit

Some of the hallmarks of Herrera's clothing found their way into the more mainstream fashions of the 1980s. She was one of the first to use padded shoulders, believing that broader shoulders made a woman's waist appear smaller, and she loved elaborate sleeves as well. When she began designing in the early 1980s, Herrera told *National Review* interviewers John O. Sullivan and John Simon, ''the whole fashion world was going mad on layer after layer of very loose skirts and free blouses—and no shapes. I came out with a collection that was all fitted.'' Her big sleeves were novel for the day, and Herrera recalled that ''Everyone asked me: 'Why big sleeves?' I replied: 'Well, they are not that new. They have been a fashion feature from Elizabethan times, or even the Middle Ages, up to the Gibson Girls.' All I did was to adapt them to modern times. They were successful because women liked these big sleeves framing their faces.''

Herrera's company enjoyed even stronger sales after she designed the wedding dress for Caroline Kennedy in 1986. It made her a household name overnight across North America, and the ultra-feminine gown was quickly copied. Soon Herrera's business expanded to include not just her ''pret-a-porte'' or designer line and the made-to-order items for women like Onassis, but bridal wear and a lower-priced line named CH. In 1988 she launched a fragrance line with an eponymous, jasmine-heavy scent based on the memory of a jasmine bush that bloomed outside her bedroom in Caracas when she was a teenager. Lucrative licensing agreements for accessories, costume jewelry, and eyewear boosted the fortunes of her company even further. By 1990, after a decade in business, its wholesale figures reached $20 million. She celebrated by opening a new, luxurious showroom on Seventh Avenue.

Maintained Focus on Elegance

As the elaborately overdressed mood of the 1980s gave way to new styles in the next decade, Herrera's designs continued to maintain a devout clientele and attract new wearers. She admitted that the fashion industry was difficult, noting that the modern woman often had more pressing concerns than hemlines. ''Fashion in the past meant that you had to have the guts to wear something different from others—to express your individual personality—but within the constraints set by formal standards of elegance and style,'' she mused in the *National Review* interview. ''Today, people want to be free to wear what they like, in any combination they like, to be confined by no rules, and to set their own standards—yet they all end up looking exactly the same.''

Herrera often began a collection by assembling luxurious fabrics and draping them over mannequins. She was frank about her abilities as a seamstress. ''I have an eye for proportion, which is always the key to looking great, for mixing fabrics, and for shape,'' she said in an *In Style* interview with Rubenstein from 2000. ''Don't ask me to cut or sew. I can't do that. But I know exactly how a shoulder should lie.'' A team of assistants then executed her ideas into sketches that served as the basis for a more formal process of production. ''I could tell you that I'm inspired by painters or some wonderful garden or music but that all isn't true. . . . I get my inspiration from everyday life, from looking at women around me,'' she told *WWD* writer Irene Daria in 1989. She said that her own lifestyle and her regular visits to upscale retailers in major American cities to present her new lines helped her creations as well. ''By traveling around you get to know your customer and what they need but you have to have your own point of view,'' she said in the same *WWD* interview. ''The more you listen the more confused you get. You can't design to please the press and to be in fashion.''

Expanded Empire into Europe

Herrera contracted with Puig, a Spanish cosmetics company, to produce her fragrance line, which became a tremendous success; she even created a top-selling men's scent, Herrera for Men, in 1991, and regularly added new women's products to the line. Her empire continued to expand, and in 1994 the partnership with Armas ended when he sold his share to Puig. In 2000, Herrera opened her first store, located at Madison Avenue and 75th Street in Manhattan, and looked forward to expanding her business further into Europe. Within two years, she had opened her first collection boutique outside of New York, a boite located in Madrid's upscale Salamanca district.

Herrera's daughters, now grown, began families of her own and made her a grandmother several times over. One of them, Carolina Adriana, worked at her mother's company. Husband Reinaldo served as the special projects editor for *Vanity Fair* magazine. An apartment on New York's Upper East Side was their home base, but they returned often to La Vega. Herrera was adamant that running a highly successful company such as her own could be done during a normal work week, and she claimed never to work past 5 p.m. ''The moment I leave my office I draw a curtain on my work,'' she told *In Style*'s Rubenstein. ''Because you know what is really boring? When you work and work and then work some more, and you don't realize it, but work is all you talk about all the time. Many designers have that problem. Work should be an important part of your life. But for it to be your life? That is very sad.''

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Hiawatha

The Native American honored as a leader of the Iroquois nation in Henry Wadsworth Longfellow's ''The Song of Hiawatha'' is not an actual person, although Hiawatha (c. 1400) has entered American legend as such. Although the legendary Hiawatha is usually cited as a member of the Mohawk tribe, some Iroquois traditions hold that he belonged to the Onondaga tribe. Given the uncertainty about his tribal affiliation, it has been suggested that the legendary Hiawatha is in fact a composite of several historical personages. The founding of the confederacy and the time of Hiawatha have been assigned to sometime between the late 14th to the early 17th century.

Legend of the Iroquois Confederacy

The Mohawk people once inhabited what is now New York state. They were a fierce, warlike tribe whose members frequently sought to subdue neighboring tribes by attacking them. According to a traditional Iroquois legend recounted in Arthur C. Parker's *Seneca Myths and Folk Tales,* sometime after 1390 a Mohawk chief named Dekanawida recognized the hopelessness of his tribe's constant aggressions toward their neighbors. When his tribal council gathered Dekanawida spoke out against these incessant battles, pointing out that all the Mohawk warriors would eventually lose their lives if such warfare continued. Eventually frustrated by the council's lack of response to his

request, Dekanawida left his tribe and journeyed to the west to escape the fighting. Reaching the shore of a lake, he paused to rest.

As he reflected, Dekanawida heard the paddling of a canoe in the lake. Looking up, he saw a man fishing for periwinkle shells by dipping his basket into the shallow water of the lake. Paddling to shore with a canoe full of quahog or round clam shells, the canoeist built a fire and proceeded to shape the shells into wampum beads. Varying in color from white to purple, these half-inch-long wampum bead were strung in patterns on elm fiber or sinew thongs and worn as belts. As he finished each belt, the canoeist touched the shells and spoke.

After the man had made the last of his wampum belts, Dekanawida announced his own presence, and the canoeist introduced himself as Hiawatha. Dekanawida asked Hiawatha about the wampum belts, and the canoeist explained that they represented the rules of life and good government. The white shells signify truth, peace, and good will, he explained, while the black shells stand for hatred, war, and an evil heart. Hiawatha went on to explain that the string in which black shells alternate with white indicates that peace should exist between tribes, while the string with white on the end and black in the middle means that wars must end and peace should be declared.

Dekanawida recognized the wisdom in Hiawatha's philosophy and thought his Mohawk kinsmen could benefit from it. Tribes speaking the same language should stop fighting each other, he realized, and instead unite against their common enemies. Hiawatha explained to Dekanawida that he had tried to share his philosophy with Chief Tadadaho of the Onondaga tribe, but that Tadadaho had forced him to leave. That was why he now professed his laws in seclusion, at the lake where Dekanawida now found him. The bands of wampum he created would one day serve to remind future generations of Hiawatha's laws and their meaning.

Dekanawida asked Hiawatha to return with him to his Mohawk village, and the two traveled east. After reaching his village, Dekanawida called a tribal council to listen to Hiawatha. The Mohawks were impressed with Hiawatha's philosophy and readily agreed to live by them. Dekanawida and Hiawatha next traveled to the neighboring Oneida and Cayuga tribes, and they too agreed to be bound by Hiawatha's guiding rules. Finally the two men journeyed to the Onadaga and confronted Chief Tadadaho. Upon learning that three of the Iroquois nations had already agreed to abide by Hiawatha's philosophy Tadadaho fled into the woods. Although the evil spirits possessing Tadadaho hung from his head as serpents, Dekanawida and Hiawatha bravely followed. Hiawatha assured Tadadaho he would be allowed to be the head chief of the Iroquois Confederacy if he promised to govern in accord with their philosophy of peace, at which Tadadaho relented and joined the confederacy. Dekanawida and Hiawatha also visited the Seneca and other tribes to the west, but only the Seneca agreed to join the Iroquois Confederacy.

Iroquois Longhouse

Dekanawida built the Iroquois Confederacy's Longhouse at Albany, New York, at the mouth of a stream emptying into the Hudson River. The longhouse is symbolic of the political structure of the confederacy. A long, narrow dwelling of over 10 feet wide and up to 250 feet long, it housed many families. At both ends were doors, while shelves for sleeping or storage ran along each side. Families in the longhouse lived in segmented units, and adjoining families shared a fire in the center aisle. Each nation in the confederacy was represented symbolically: the Mohawks, who lived furthest to the east, were portrayed as keepers of the eastern door; the Seneca, who lived to the west, kept the western door; the Onondaga, who lived in the middle, became the keepers of the central meeting fire. As keepers of the longhouse doors, the Seneca and Mohawk were expected to watch for potential danger on their fronts.

Dekanawida was given the honorary title ''Pine Tree'' because, according to tradition, he had a dream in which an evergreen tree grew so tall that it reached the heavens. The five supporting roots of the tree represented the five members of the confederacy. Another tradition holds that when the confederacy was founded a pine tree was uprooted and tomahawks, bows and arrows, armor, shields, and clubs were thrown into the hole where it had stood. In honor of Pine Tree, an Iroquois warrior who demonstrated particular courage became a member of the Pine Tree Society.

The Historical Confederacy

Also known as the League of the Ho-de-no-sau-nee, the Iroquois Confederacy was composed of the Mohawk, Onondaga, Seneca, Oneida, and the Cayuga tribes. Scholars trace its origins to sometime between 1400 and 1600, when the tribes came together primarily as a means of preserving peace. The Confederacy consisted of a grand council of chiefs or *sachems* made up 9 Mohawk chiefs, 8 Oneida chiefs, 14 Onondaga chiefs, 10 Cayuga chiefs, and 8 Seneca chiefs; the Tuscarora nation, which would not join the confederacy until 1717, would be represented by the Oneida. All decisions were required to be unanimous, and if a unanimous decision could not be reached nations were allowed to act on their own. The confederacy existed only to mediate disputes among tribes, not within them. It had no police powers, so could not enforce its decisions, and had no power to tax its members. The position of chief was hereditary, with appointments made for life by the women in the matriarchal Iroquois society. If the chief performed less than satisfactorily, the individual was given three chances to reform before being removed from office.

The Confederacy's Great Law set out rules for settling blood feuds. Setting the value of a human life at ten strings of wampum, the confederacy compensated a bereaved family in the case of murder with the price of its lost member as well as the price for the murderer, who was required to forfeit his of her life to the bereaved family. The Great Law had the desirable effect of bringing to a close many longstanding feuds between families.

By 1500, at which time the Iroquois Confederacy was functioning, French traders had made their way into the St.

Lawrence River valley. The confederacy doubtless had concerns about the French presence among the five nations. Now joined together, the united tribes were able to present a united defense against this new threat, as well as against hostile and longstanding threats such as the Algonquians. Their unity also guarded them against the risk of famine and other natural disasters.

Hiawatha's Legacy

Unfortunately, the Confederacy did not bring peace to the Iroquois and their neighbors. The Algonquian and other hostile tribes to the south, after being repeatedly repulsed and then attacked by the five united Iroquois nations, were eventually forced to ally themselves with European colonists. The Confederacy meanwhile sought to bring other tribes within its structure.

Following a French attack on Confederate villages during the French and Indian War, the Iroquois joined with the British to help drive the French from North America. However, they failed to unite against the Americans following the Revolutionary War that followed, and by 1851 the Iroquois confederacy was all but obsolete. Even so, the tradition of the tribal confederacy greatly impressed subsequent historians, some viewing it as a forerunner of the U.S. Constitution. Some scholars even speculated that the tribal Confederacy would have eventually dominated the Atlantic coast tribes had it not met resistance from European-born whites.

The Role of Wampum

As one of the founding chiefs, Hiawatha was assigned the position of Keeper of the Wampum. In this capacity he looked after the wampum belts with patterns representing the Great Law and the confederacy as well as those patterned in ways assigned by the council to remind the Iroquois of treaties, important personages, and other noteworthy things. Wampum belts were also carried to various villages to announce a decision reached by the Grand Council of Chiefs. When a particular wampum belt lost its significance, it could be assigned a new meaning. Among the Iroquois, wampum did not serve as a currency of exchange.

The traditions established by Hiawatha continue to be honored by the Iroquois into the 21st century. When a new leader is selected to head the chiefs of the Grand Council he takes the name Tadadaho, and the chief who takes the position of Keeper of the Wampum assumes the name Hiawatha. Observance of this tradition reminds members of the Confederacy of its origins. The original wampum belt representing Hiawatha was removed from the tribe but was eventually returned to the Onodaga by the New York State Museum in Albany.

Longfellow's ''Hiawatha''

Several centuries later, in 1855, poet Henry Wordsworth Longfellow muddied the waters of history when he published ''The Song of Hiawatha.'' In fact, the hero of Longfellow's poem is not the founder of the Iroquois nation at all, but rather an Algonquian cultural hero named Nanabozho. Apparently deciding that the name Hiawatha had a more musical ring to it than Nanabozho, Longfellow decided to assign the Algonquian hero Hiawatha's name. The unplanned result created a century and a half of historical confusion before the traditions of Native Americans came under renewed scrutiny by revisionist historians late in the 20th century.

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David Da-I Ho

Molecular biologist David Da-I Ho (born 1952) has dedicated his career to identifying a cure for acquired immune deficiency syndrome (AIDS). His greatest contribution to the worldwide battle against AIDS came in 1996 when he combined state-of-the art AIDS medications in a way that stopped the progression of the human immunodeficiency virus (HIV), which leads to the deadly AIDS condition.

AIDS researcher David Ho was the fourth scientist to identify the cause of AIDS as a virus that attacks the body's immune system. Now chief executive officer and scientific director of the Aaron Diamond AIDS Research Center (ADARC), Ho has been at the forefront of the worldwide battle against the AIDS epidemic and remains hopeful that HIV can be eradicated.

A Strong Work Ethic

Ho was born on November 3, 1952, in Taichung, a small town in Taiwan where transportation was by means of bicycle and the only form of communications technology was a small radio. His parents, Paul and Sonia Ho, were poor but proud; they lived in a small four-room house bordering a ditch that served as an outdoor toilet. Ho's father, an engineer, had high hopes for his family. Reflecting Paul Ho's optimism, he named his first child Da-I, meaning ''Great One,'' then boarded a freighter for the United States in 1956. Fluent in English, he enrolled in an advanced engineering degree program at the University of Southern California, Los Angeles (UCLA), determined to make a better life for his growing family. It would be nine years before

Paul Ho felt secure enough in a new job to send for his wife and two young sons.

Raised by his mother, Ho showed an early aptitude for math and science, staying after school for advanced class work and transforming the family garage into a scientific laboratory. He also exhibited the same penchant for comic books and sports as many boys his age. It was clear to all that the young boy was following the family tradition; many of his relatives were involved in science-related jobs.

In 1965 Ho arrived in the United States, where his father had established a home. David and younger brother Philip were joined by another brother, Sidney, as they settled into their new residence in an African American neighborhood in central Los Angeles. Wanting to assimilate into his new country and inspired by his Christian beliefs, Paul Ho renamed his children, and Da-I became David. While his father had spent nine years adapting to American language and culture, 12-year-old David spoke only Chinese and without even a basic knowledge of the English alphabet, the language of math became his refuge. Putting all his energy into his schoolwork, he showed the same determination as had his father. ''People get to this new world, and they want to carve out their place in it,'' he told a *Time* contributor. ''The result is dedication and a higher level of work ethic. You always retain a bit of an underdog mentality.''

During his first year at school in Los Angeles, Ho was looked upon as an outcast because he never talked with his classmates and never participated in class discussions. Within six months he had mastered the English language enough to break down his social barriers, and his grades shot up. A daily dose of television also aided in his eventual fluency in spoken English, and the game of basketball provided him with friends. By the end of high school, Ho's transcript reflected his hard work, and the decision to go to college became clear.

Deciding to go into physics, Ho applied to the best schools and ultimately enrolled at the Massachusetts Institute of Technology (MIT). Unhappy on the east coast being so far from home, he returned to California to finish his bachelor of science degree and graduated summa cum laude from the California Institute of Technology in 1974. Ho was fascinated by the ongoing advances in the area of molecular biology and the cutting-edge technology involved in gene splicing. This fascination prompted him to make a second trip east and earn a medical degree from the Harvard-MIT Division of Health Science and Technology in 1978.

A Series of Mysterious Deaths

In 1981 Ho became a resident in internal medicine at UCLA's Cedars-Sinai Medical Center and advanced to chief resident the following year. He was concerned by the large number of homosexual men who exhibited the same unusual symptoms. Their immune systems were seemingly inoperable; infections that would otherwise be easily overcome such as pneumonia and brain infection (toxoplasmosis) were suddenly proving fatal. Diagnoses ranged all over the map, from allergies to substance abuse to sexually transmitted diseases. Some researchers suspected that it was more likely a parasitic, bacterial, or viral infection that destroyed the body's immune system, and Ho was among them. He decided to make the cause of these deaths his focus. When that cause was eventually determined, it was found to be AIDS.

When the AIDS epidemic became understood in the late 1970s, it drew the best minds from the country's finest research hospitals, both bacteriologists and virologists. Ho worked first from UCLA, moving his research into the existence of a possible virus to Massachusetts General Hospital's infectious diseases unit in 1982, where he worked alongside fellow virologist Martin Hirsch. Ho was the fourth researcher to identify HIV; Paris-based researcher Luc Montagnier of the Pasteur Institute was the first to isolate the retrovirus, followed by American scientist Robert C. Gallo of the National Cancer Institute and Jay Levy of the University of California's San Francisco Medical Center.

Ho relocated to Cambridge, Massachusetts, from 1982 to 1985 to serve as a Harvard University research fellow in medicine before returning to UCLA in 1986. With the HIV virus now isolated, he was able to provide others colleagues in the battle against AIDS with much-needed information about the disease, including its neurological complications. ''He was the first to show that it grows in long-lived immune cells called macrophages,'' a *Time* reporter explained, ''and was among the first to isolate it in the nervous system and semen.'' Ho was also able to subdue a public scare by verifying the fact that there not sufficient HIV virus in human

saliva to transmit AIDS on drinking glasses or eating utensils or while kissing. Other scientists also added pieces to the AIDS puzzle, and within a few years researchers had discovered that the virus destroys the immune system by entering T-cells, cells that help keep disease from taking hold by attaching and unlocking the CD4 receptor proteins on the cells' surface.

Research Setbacks Reoriented Search for a Cure

AIDS researchers believed that injecting AIDS patients with massive doses of CD4 protein could intercept the virus and prevent it from attaching to those CD4 receptor proteins located on the surface of T-cells. Ho and Robert Schooley of the University of Colorado Medical Center in Denver tested soluble CD4 in over 20 AIDS patients, but the results were disappointing: some HIV strains, termed ''wild viruses,'' are able to distinguish the real CD4 proteins from the CD4 decoy particles.

Frustrated at this failed effort to stop HIV's rampage, Ho decided to start at the beginning and study the onset of the virus. Using as subjects four homosexual men who displayed the flu-like symptoms of an early HIV infection, he discovered through research that millions of infected particles are present in a patient's blood stream, even at the early stage of the disease. In fact, the level of virus particles remains a high constant during the course of the disease, resulting in its rapid spread. Ho's results mirrored those of fellow researcher Dr. Robert W. Coombs, affiliated with the Unversity of Washington School of Medicine, in proving that the virus directly damages the immune system and actively reproduces even in early stages and does not at first lie dormant as was previously believed.

In addition to his research, Ho established a teaching career, beginning as assistant professor in 1986 and rising to the post of associate professor of medicine at the UCLA Medical School three years later. In 1990 he was named chief executive officer and scientific director of the new Aaron Diamond AIDS Research Center (ADARC), the largest privately funded AIDS research center in the world, established by philanthropist Irene Diamond and based in east Manhattan, New York. He left UCLA and relocated his career as an educator at New York University, becoming professor of medicine and microbiology at the university's medical school and co-director of its Center for AIDS Research. In 1996 he moved to the Rockefeller University and a new professorship. Despite the fact that his work had increasingly taken him away from the ''front line'' of AIDS, the clinics, the emergency rooms, the hospitals, Ho remained dedicated to fighting the disease on a personal level. As he told Judy Woodruff in an interview with *CNN:* ''I think everybody who's involved in patient care in the AIDS field has been personally affected in many different ways. We've seen too many tragedies, too many deaths, due to this virus. There's no question that myself and all of my colleagues who have cared for AIDs patients have been touched in a very deeply emotional way.''

Attracting many top-notch AIDS researchers from around the world, ADARC quickly became a heavy hitter in the battle against AIDS. In addition to testing a wide variety of AIDS treatments, including herbal remedies used by AIDS patients, Ho and his team continued to focus on ways the virus might be contained and worked closely with the Centers for Disease Control in tracking the spread of AIDS. Through work at ADARC, Ho revealed that the presence of white blood cells, a byproduct of a functioning immune system in HIV patients shows that the immune system responds in combating the virus early on. Then why does the virus level in AIDS patients become so high so quickly? One possibility, Ho reasoned, was that in the earliest stages of the virus the immune system sets to work killing off viral particles; because the HIV virus replicates immediately upon infection, the disease progresses rapidly, causing the overtaxed immune system to quickly give out and the production of virus particles is then allowed to continue unabated.

''Cocktail'' Therapy Proves Effective

In 1994 those battling AIDS were handed a new weapon in the form of non-nucleoside protease inhibitors, protease being an enzyme component of HIV that breaks down the proteins in the virus so that an infectious particle is formed. Developed by drug researchers, protease inhibitors stop the breakdown, bringing to a halt the replication of HIV unlike AZT, the first drug to show effectiveness, which only slows the spread of the virus. Within the year Ho and his team at ADARC had devised an experiment utilizing protease inhibitors and two other drugs, reverse transcriptase inhibitors, administering these to patients in the early stages of the disease in a ''cocktail.'' The results were dramatic and were quickly disseminated around the world: through combination therapy Ho had halted the AIDS virus in its tracks. Even better, he showed that once the HIV is halted, the body's immune system is able to reduce viral particles to undetectable levels. And Ho's use of a combination of drugs reduces the chances that virus particles will mutate and become resistant to the drug therapy.

While many scientists have been quick to point out that Ho's drug treatment is not a cure for AIDS as it does not restore the health of organs already damaged, there is no sense of how long its positive effects will last. There is the chance that the virus may remain dormant in certain body organs, but the treatments ability to stop the advancement of HIV was the first positive news for those infected with the disease. It has also provided other researchers using techniques such as X-ray crystallography with information useful for continued work. Meanwhile, researchers have become split in their goals: some, like Ho, believe that HIV can be eradicated through the use of antiviral drug therapies, while others hope only to control the epidemic. As Ho noted to Woodruff, ''We, basically, have, for the first time, staggered the virus, and the new optimism comes from the fact that we now realize maybe, just maybe, this virus is not as invincible as we have previously thought. . . . This is just a beginning of this battle, and I think we have taken the first step successfully.'' Overall, Ho maintains, although he continues to refine and improve the effectiveness of his protease inhibitor ''cocktail,'' combination drug therapy is effective only in individual cases in individuals with access to physicians and expensive medicines. In order to protect

the world population, the true work is in the area of AIDS prevention: vaccines and education.

Ho continues his work at ADARC, where in 2002 he and his staff of over 100 were investigating a group of antiviral proteins called alpha-defensins that seem to help some individuals remain resistant to HIV infection. He also continues in his role as an educator. In addition to serving in an advisory capacity to such organizations as the scientific advisory board of the National Cancer Institute and the American Foundation for AIDS Research, he continues to author or coauthor scientific articles in journals such as *Nature* and the *New England Journal of Medicine.* For his accomplishments in the area of AIDS research, Ho was named 1996 Man of the Year by *Time* magazine and has been honored for his work in other ways. Among his scientific prizes are the Scientific Award of the Chinese-American Medical Society, the Ernst Jung Prize in Medicine, New York City Mayor's Award for Excellence in Science and Technology, the Squibb Award, and a Presidential Citizen's Medal. Making his residence in Chappaqua, New York, Ho is married to artist Susan Kuo, with whom he has three children: Kathryn, Jaclyn, and Jonathan. He is a member of the Committee of One Hundred, a Chinese American leadership organization, in addition to several scientific groups. Interestingly, despite his high professional profile, his command of the English language, his role as director of a U.S. corporation, and his successful assimilation into U.S. culture, Ho still performs his mathematical calculations in Chinese.

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Malvina Cornell Hoffman

One of America's foremost sculptors, Malvina Cornell Hoffman (1885–1966) studied with the great French sculptor Auguste Rodin from 1910 until his death in 1917 and is recognized by some as ''America's Rodin.'' Hoffman is perhaps best known for her monumental bronze series, ''The Races of Mankind,'' commissioned in 1930 by Chicago's Field Museum of Natural History. Hoffman first won acclaim for her bronze sculpture of Russian dancers Anna Pavlova and Mikhail Mordkin and also studied under two other sculptors—Gutzon Borgium of Mount Rushmore fame and Herbert Adams.

Hoffman's commission from the Field Museum sent the sculptor on a round-the-world odyssey that lasted for more than eight months. During her global journey, Hoffman photographed and sketched hundreds of people of different racial and ethnic groups and collected massive amounts of anthropological data. In the end she produced a total of 104 monumental bronze figures, which were first exhibited in 1932 in Paris. The sculptures were formally unveiled to the American public at the opening of the Field Museum's Hall of Man on June 6, 1933.

Showed Early Interest in Art

Hoffman was born in New York City on June 15, 1885, the youngest child of British-born pianist Richard Hoffman and Fidelia Lamson Hoffman. Her father, born in Manchester, England, came to the United States in 1847 at the age of 16. Shortly after his arrival he played for the New York Philharmonic Society. Three years later he was hired by P.T. Barnum as an accompanist for Jenny Lind, the so-called Swedish Nightingale, on her first American tour. When he was 22, he became soloist for the New York Philharmonic, a

post he held for the next 30 years. During the Civil War, Hoffman organized a series of concerts for the benefit of wounded Union soldiers. Fidelia Hoffman was a native of Ipswich, Massachusetts, and the Hoffman family often spent summers on the New Hampshire seacoast nearby.

The Hoffmans' Manhattan home on West 43rd Street was a popular gathering place for the many artist and musician friends of her parents. Hoffman attended the prestigious Brearley School in Manhattan and at the age of 14 enrolled at the Art Students League. She later studied painting under John White Alexander. By the time she was 15, she had made up her mind that art would be her vocation. When she was 21, her father's health was failing, and Hoffman wanted desperately to memorialize his image. She first tried to paint his portrait in oils but was dissatisfied with the result and turned instead to clay, creating a three-dimensional likeness. The sculpture was eventually reproduced in marble. Shown the clay likeness, her father said, ''My child, I'm afraid you are going to be an artist.'' He died two weeks later.

In 1910, a year after the death of Hoffman's father, she and her mother left New York to move to Paris, where the budding sculptor hoped to study with Auguste Rodin, the foremost sculptor of the 20th century. Desperate to gain an audience with Rodin, Hoffman was turned away from his studio five times. Unwilling to take no for an answer, she resolved that on her sixth attempt she would refuse to leave until he agreed to see her. In her 1936 memoir, *Heads and Tales,* Hoffman recalled her ultimatum to Rodin's concierge: ''I shall not leave, he must admit me today.'' Her persistence paid off. Rodin agreed to grant her an audience and quickly recognized her talent, agreeing to take her under his wing.

Became Close Friends with Rodin

Off and on over the next seven years, until Rodin's death in 1917, the French master helped Hoffman improve her technical knowledge and understanding of carving, modeling, and foundry techniques, as well as her artistic discipline and expressive abilities. Student and teacher developed a close friendship, and when World War I broke out in 1914, Hoffman helped Rodin store his sculptures before she returned to the United States. To help finance her studies while in Paris, she worked as a studio assistant to American-born sculptor Janet Scudder. After her return to New York, Hoffman improved her understanding of the human form by studying anatomy at the city's College of Physicians and Surgeons.

While in Paris, Hoffman produced her first dance sculpture, ''Russian Dancers.'' Long an aficionado of the ballet, Hoffman was inspired to create the sculpture after attending a Ballet Russe production of *Bacchanale* in London, featuring prima ballerina Anna Pavlova. The sculpture later was awarded first prize in an international art exposition. It was the first in a series of ballet-inspired sculptures Hoffman created. She met Pavlova in New York in 1914, and the two remained close friends until the dancer's death in 1931. To perfect her knowledge of ballet and the basic movements of its performers, Hoffman took about 30 lessons from Pavlova's partner. Pavlova then convinced the sculptor to make her debut in a ballet recital. Pavlova loaned Hoffman the same costume which the Russian ballerina had worn in *Bacchanale* in London and tied bunches of grapes about Hoffman's brow. Suffering stage fright, Hoffman danced to center stage at New York's Century Theater as a full orchestra provided a musical backdrop. Hoffman, overcome with nervousness, collapsed in a dead faint. It was the end of her ballet career.

While in New York in the fall of 1914, Hoffman set up a residence and studio at Sniffen Court in Manhattan's Murray Hill neighborhood. During World War I, the sculptor was active in Red Cross relief efforts and also served as the American representative for Appui aux Artistes, a Paris-based organization she had helped to found. The organization was dedicated to providing assistance to artists and models who had lost their jobs because of the war. At the close of the war, Hoffman embarked on a seven-week inspection tour of hospitals and children's centers in the Balkans at the request of Herbert Hoover, who was then serving as director of the American Relief Administration.

Unveiled ''The Sacrifice''

Hoffman's first major sculpture after the war was ''The Sacrifice,'' a massive memorial to Harvard University's war dead. The sculpture, carved in Caen stone, was commissioned by Mrs. Robert Bacon in memory of her late husband, the former U.S. ambassador to France and a hero of World War I, for display in Harvard's proposed War Memorial Chapel. While construction on the chapel continued, Hoffman's completed sculpture was exhibited at upper Manhattan's Cathedral of St. John the Divine from 1923 until 1932.

In 1925, Hoffman unveiled her most significant architectural sculpture, ''To the Friendship of the English Speaking People,'' at Bush House in London. Consisting of two heroic stone figures and an altar for the entrance to the house, it was commissioned by American-born businessman Irving Bush. Staid Londoners were startled by the sight of Hoffman clambering over her massive statuary putting finishing touches on her work. That same year, the sculptor traveled to Zagreb, Yugoslavia, to study equestrian sculpture with Ivan Mestrovic. She also filmed Mestrovic at work on his ''American Indian Groups'' sculpture for Chicago's Grant Park.

In June 1924 Hoffman married violinist Samuel Grimson. Hoffman first met Grimson in 1908 when he came to the Hoffmans' Manhattan home to play chamber music with her father. A couple of years after they married, the couple moved to the Villa Asti in Paris.

By far the biggest commission of Hoffman's career came when she was approached by Stanley Field, who asked if she would be interested in participating in a massive undertaking planned by Chicago's Field Museum of Natural History. The museum hoped to put together a series of more than a hundred bronze and marble busts, heads, and life-sized figures representing all the peoples of the world. The museum wanted the sculptures completed before the 1933 opening of the Chicago World's Fair and planned to divide

the work among three prominent sculptors. Hoffman wanted the whole job for herself, and she eventually persuaded Field to award the commission exclusively to her.

Toured World

Once she had struck an agreement with Field and the museum's board of directors, Hoffman, with her husband in tow, embarked on an eight-month tour to find models for her statues of the world's many ethnic groups and races. On her travels, the sculptor photographed or sketched scores of models. In Singapore a Dyak headhunter modeled for Hoffman. Deep in the jungles of the Malay Peninsula, she drew a sketch of a Saka warrior, who would not allow her interpreter or white escorts to observe them while she modeled. On Hokkaido, the northernmost of Japan's islands, Hoffman spent several days among the Ainu, sketching, photographing, and observing members of that indigenous group.

With her research complete, Hoffman went to work on the sculptures in her Paris stuido. By early 1932 she had completed 97 bronze figures, casting many of them herself. The remaining statues were carved in marble. All were completed in time for a debut exhibition at the Musee d'Ethnographie in Paris's Palais du Trocadero. In all, Hoffman's ''Races of Mankind'' series included 105 sculptures—35 full figures, 1 half-size figure, 30 busts, and 39 heads. Almost from the start, the series provoked controversy. While prominent abstract artists of the early 1930s criticized Hoffman's sculptures as either too realistic or too romantic, social scientists argued that her work relied too heavily on physical rather than cultural characteristics. Despite the criticism, almost everyone agreed that it was a monumental work of art.

In 1936 Hoffman divorced Grimson and returned from Paris to her Sniffen Court residence and studio in New York. For the next three decades she continued to work out of her New York studio, producing a number of notable sculptures, including a World War II memorial for the Epinal Memorial Cemetery in France. In 1939 Hoffman published an instructional guide to sculpture entitled *Sculpture Inside and Out.* This was followed in 1943 by *Heads and Tales,* an account of her world travels on the ''Races of Mankind'' project, and in 1965 by her autobiography, *Yesterday Is Tomorrow.* On July 19, 1966, Hoffman died at her home in Manhattan.

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Helen Elna Hokinson

One of the 20th century's most influential cartoonists, Helen Hokinson (1893–1949) chronicled the social comings and goings of the middle-aged American matron in the pages of the *New Yorker* for nearly a quarter century. She traded her early aspirations to become either a painter or a fashion illustrator for life as a cartoonist after one of her early cartooning efforts was accepted for publication by the newly founded magazine in 1925. Hokinson's cartoons were peopled with what came to be known as ''those Hokinson ladies.'' The ladies of Hokinson's cartoons, all of them ''slightly overweight, behatted, and ranging in mental state from outright addled to merely puzzled, populated garden clubs, library societies, civic meetings, and luncheons, and they entertained numberless notions and aspirations that were at once ridiculous and engagingly innocent,'' according to a profile of Hokinson in *Her Heritage: A Biographical Encyclopedia of Famous American Women.*

Over the next 24 years Hokinson created more than 1,700 cartoons, the majority of which were published in the *New Yorker,* gently lampooning the society matron. So gentle was Hokinson's touch, in fact, that she counted among her numerous admirers many of the plump, well-to-do middle-aged women her cartoons chided. Her earliest cartoons appeared in the *New Yorker* without caption. Before long, however, the magazine's editors began adding captions to further punch up the impact of her work. Beginning in 1931, she collaborated with James Reid Parker, a contributor of short stories to the *New Yorker,* who originated many of the scenarios for Hokinson's cartoons and also wrote the captions. In an assessment of their longtime association in the *Saturday Review of Literature,* John Mason Brown wrote: ''Theirs was the happiest of collaborations. Without any of the friction of the lords of the Savoy, they found themselves as perfectly matched as Gilbert and Sullivan. If Miss Hokinson's was the seeing eye, Mr. Parker's was the hearing ear.''

Drew Sketches of Classmates, Teachers

Hokinson was born Helen Elna Hokinson in Mendota, Illinois, on June 29, 1893. The only child of Adolph and

Mary (Wilcox) Hokinson, she spent her early years in Moline, Illinois, and Des Moines, Iowa, before returning in 1905 to Mendota. Her father, a farm machinery salesman, was the son of Swedish immigrants who had changed the family name from Haakonson to Hokinson. Her mother, an Arkansas native of English descent, was the daughter of Phineas Wilcox, a well-known lecturer known as the ''Carpenter Orator.'' During her years at Mendota High School, Hokinson carried a sketchbook with her wherever she went, discreetly recording the events and personalities around her. She drew humorous sketches of her classmates and teachers at Mendota High, as well as some of the more interesting characters among the townspeople of Mendota.

After her graduation from high school in 1913, Hokinson persuaded her parents to let her enroll in a two-year program of study at the prestigious Chicago Academy of Fine Arts. The school promised that its program would produce commercial artists who were fully equipped to make a living. During the course of her studies in fashion illustration and design, Hokinson lived modestly at the Three Arts Club in Chicago. After completing the two-year program, she was able to secure assignments from art service agencies and department stores in the city.

Moved to New York City

Buoyed by her modest success in Chicago, Hokinson in 1920 moved to New York City, hopeful that she might do even better in the larger market the city offered. She was joined in New York the following year by fellow artist Alice Harvey, with whom she had earlier shared a small studio in Chicago. The two moved into rooms at the Smith College Club, a newly opened residence for Smith graduates that just happened to have some accommodations available for young women who had not attended Smith. While Harvey managed to sell some of her humorous drawings to *Life* magazine, Hokinson worked mostly as a fashion illustrator for such fashionable New York stores as B. Altman, John Wanamaker, and Lord & Taylor. Both women also tried their hand at cartooning, hoping to sell one of their strips to the *Daily Mirror.* Hokinson's ''Sylvia in the Big City'' did appear briefly in the newspaper but was dropped after a couple of months.

In 1924 Hokinson and Harvey enrolled in courses at New York's School of Fine and Applied Art. That learning experience was to radically alter the course of Hokinson's career. She studied under Howard Giles, who taught the Jay Hambridge theory of dynamic symmetry. Looking over some of Hokinson's high school sketches, Giles was struck by the young artist's talent for ''drawing true.'' Although some of her high school work might loosely be described as caricatures because of the humor they conveyed, Giles believed that this was due mostly to Hokinson's ability to accurately represent characteristics in her subjects that were innately funny. Giles urged Hokinson to concentrate on this form of artistic expression, capturing accurately the funny and ironic situations that unfolded around her. Hokinson took his advice and soon had abandoned fashion illustration altogether. Before long, she was turning out her slice-of-life observations in watercolor, combining the elements of dynamic symmetry she'd learned from Giles with the color theory of Denman Ross.

Cartoon Accepted by *New Yorker*

When the *New Yorker* began publishing in 1925, its editors launched a search for writers and artists whose work accurately reflected life in the city. Shortly after they'd opened their editorial offices, Hokinson submitted one of her drawings for consideration. When she checked back two weeks later, she learned that her drawing had been accepted for publication. What's more, the editors asked that she continue to send drawings each week for possible publication. It was the beginning of a long association between Hokinson and the magazine.

Typical of Hokinson's cartoons for the *New Yorker* are these: An ample matron, seated in the beauty parlor, submits stoically to the ministrations of her hairdresser, who opines, ''These little curls will add to the gaiety of nations, Mrs. Balcom.'' In another, an equally well-padded woman of late middle age, clad in an overcoat with fur collar and sporting an imposing chapeau, has just purchased a fish in a pet store. She asks the store owner, ''And when they spawn, do I do anything?'' In neither of these so-called cartoons are the characters' features overly exaggerated. They are fairly accurate drawings of humorous situations that Hokinson had either observed or imagined.

Assigned to Do Magazine Covers

As Hokinson continued to turn out cartoons for the *New Yorker,* its editors began to assign her to create cover illustrations for the weekly magazine. For the cover of the magazine's October 3, 1931, issue, Hokinson drew a decidedly obese matron posing for her photograph at the feet of a giant statue of Buddha. In another charming slice-of-life cover (November 27, 1937), a middle-aged housewife puzzles over a cookbook before a table covered with the ingredients for a pumpkin pie—including a pumpkin—as members of her family look on covertly from a nearby room. For the *New Yorker* cover of February 26, 1938, Hokinson drew two obviously wealthy youngsters—brother and sister—selecting food items for themselves at a Horn & Hardart Automat as the family chauffeur patiently looks on.

Hokinson's earliest work for the *New Yorker* carried no captions. After the first year, however, the magazine's editors began supplying appropriate captions. They also began to suggest ideas for her to work on and sent her on assignments to cover various New York area events and phenomena they thought might spark a cartoon or cover idea. In 1931 Hokinson met writer James Reid Parker, who was also a regular contributor to the magazine. For the next 18 years, until her death in 1949, the two worked together on cartoons for the *New Yorker.* Parker supplied the ideas or situations, as well as the captions, while Hokinson did the artwork. The two also collaborated on a monthly cartoon—''The Dear Man''—for the *Ladies Home Journal* and handled some advertising assignments as well.

Felt Fondness for Her Subjects

In an article in the *Saturday Review of Literature,* literary critic John Mason Brown wrote of Hokinson's feelings for the subjects of her cartoons. ''Miss Hokinson's fondness for them was transparent and contagious. Hers was the rarest of satiric gifts. She had no contempt for human failings. She approached foibles with affection. She could ridicule without wounding. She could give fun by making fun and in the process make no enemies.'' At one point in her career, Hokinson became concerned that those who saw her cartoons were laughing at, rather than with the plump, strong-minded but occasionally befuddled women who were their principal characters. So strongly did the artist feel about her subjects that she launched a crusade to defend and explain them.

In addition to her work for the *New Yorker* and *Ladies Home Journal,* Hokinson published three books of her own cartoons: *So You're Going to Buy a Book* in 1931; *My Best Girls* in 1943; and *When Were You Built?* in 1948. After her death in 1949, the Hokinson estate brought out these additional collections of the cartoonist's work: *The Ladies, God Bless Them* in 1950; *There Are Ladies Present* in 1952; and *The Hokinson Festival* in 1956. Two of the books published posthumously—*The Ladies, God Bless Them* and *The Hokinson Festival*—included not only Hokinson's cartoons but John Mason Brown's essay about her and a memoir entitled ''Helen'' by longtime collaborator Parker.

Regarded Subjects as Individuals

In his memoir of Hokinson, Parker wrote of the artist's choice of subjects for her cartoons. ''Her best-known sketches were of pleasantly plump, middle-aged suburban clubwomen. Most, but certainly not all, of these women were unself-consciously charming, kind, self-indulgent, ingenuous to a degree, and generally addicted to short-lived enthusiasms. But Miss Hokinson confounds us because she drew so very many women (and men), each a true individual. It is true, however, that many of Miss Hokinson's admirers were inclined to think of her women as a type, an amalgam of women exemplified by the women's club treasurer who declines to submit her monthly report 'because there is a deficit.' Miss Hokinson herself thought of her characters only as individuals, which in fact they are.''

Hokinson, who never married, divided her time between an apartment in New York and cottages in Connecticut—first in Silvermine and later in Wilton. Invited to speak at the opening of the annual Community Chest drive in Washington, D.C., on November 1, 1949, Hokinson was aboard a flight from New York that collided with a Bolivian fighter plane and plunged into the Potomac River, killing all aboard. She was buried in her hometown of Mendota, Illinois.

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Ludvig Holberg

Scandinavian playwright, writer, historian, and philosopher Ludvig Holberg (1684–1754) is considered the father of Danish and Norwegian literature, as well as the founder of drama for all of Scandinavia.

Born on December 3, 1684, in Bergen, Norway, Ludvig Holberg was the youngest of twelve children born to Lieutenant Colonel Christian Nielsen

Holberg and his wife, Karen Lem. From a family of farmers and himself a member of the Norwegian army, Lieutenant Colonel Holberg was 25 years older than his wife, who was from a merchant family. The family had been wealthy, but were considered poor by the time the playwright was two years old. Tragically, of the couple's 12 children, 6 had died as infants. Their bad luck continued with the death of Holberg's father in 1688; the family was further impoverished by one of Bergen's fires that same year. Holberg suffered another loss eight years later when his mother died, and he and his siblings were sent to live with relatives.

For the first three years after the death of his parents, Holberg lived with a pastor in Norway's Gudbrand Valley, where his interest in literature and language was noticed and somewhat supported. Unfortunately, he did not do well in school because he did not get along well with his teacher, with the result that he was sent to live with his uncle Peder Lem in Bergen. There, Holberg was educated at the Bergen Grammar School.

Desired to See World

When he was 18 years old, Holberg entered the University of Copenhagen and took his degree in theology-philosophy within two years after spending a year working as a tutor in Norway. By the time he graduated Holberg was determined to see the world and traveled to Holland in 1704. His travels were short lived, however, after he became ill in the city of Aachen. Because of a lack of funds he had to return home on foot in 1705.

Again living in Bergen, Holberg saved money by working as a French tutor and supplemented this income by teaching other languages in Kristianland, a city located in the south of Norway. Holberg amassed enough funds to resume his travels and further his education. From 1706 to 1708, he lived in England, primarily in London.

Attended Oxford University

While in England, Holberg spent two years at the Bodeleian Library at Oxford University. He studied history, languages, and literature and was exposed to the ideas of the Enlightenment. Holberg was especially captivated by the works of Jonathan Swift, among other English authors, and Swift influenced his development as a writer. To fund his stay in England, Holberg worked as a teacher of flute and violin. Before returning to Denmark, he also studied in Leipzig in late 1708 and early 1709, then moved to Copenhagen. There he became a fellow of Borch's Kollegium, which supported scholars who had no money so they could continue to study. Holberg had already begun a book while he was living in England, *Introduction til de Fornemste Europeiske Rigers Historier (Introduction to the History of Leading European Nations),* which he published in 1711. The success of this volume led to Holberg being given a royal grant that allowed him to continue his education and travel. He also continued to tutor as well as lecture at the University of Copenhagen on the current European thought of the day.

In 1714 Holberg traveled to major cities in France, Italy, and the Netherlands using his preferred method of travel: by foot. The two years he spent walking to these cities affected his development as a writer very deeply, for he witnessed intellectual developments first hand and was exposed to the works of such writers as Moliére and theatrical genres like the commedia dell'arte.

Became Professor

When Holberg returned to Denmark in 1716 he published *Introduction til naturensog Copenhagen,* a book about natural law and natural rights. The following year he was awarded a professorship at the University of Copenhagen that gave him financial security. However, he was now required to teach metaphysics, a subject he disliked, and he avoided lecturing as much as possible. Nonetheless, in 1720 he was promoted to the University's chair of public eloquence and began teaching Latin literature and rhetoric.

While a professor, Holberg came into his own as a writer and had what he called a poetic rapture. His first work of significance was *Peder Paars,* published under the pen name Hans Mikkelsen in 1719–1720. It was the beginning of his own brand of humorous literature and the first classic in the Danish language. *Pedar Paars,* a 6,000-line epic poem, is a parody of Virgil's *Aeneid* that mocks Danish society and the social conditions of its author's day.

Wrote for First Theater in Copenhagen

In 1722 the first Danish-language theater opened in Copenhagen on Lille Grønnedgrade. Holberg wrote 25 plays for the theater, mostly comedies and satire, and many

were successful. Many of Holberg's plays used Danish manners, pretensions, words, and class differences as a target of satire, using stock and stereotypical characters. Among his best plays were *Den politiske Kandestøber (The Political Tinker); Den Vaegelsindede (The Weathervane); Jean de France; Jeppe paa Bjerget (Jeppe of the Hill); Ulysses von Itacia; Den Bundeslose (The Fidget);* and *Erasmus Montanus.*

The first play by Holberg performed there was *Den politiske Kanderstøber (The Political Tinker,* 1722). The central character in this play, Herman von Breman, wants to become the mayor of Hamburg though he had no political experience. He becomes mayor for a day and the complexities of the office distract him.

Two other plays of significance were written by Holberg in 1722, *Jeppe of the Hill* and *Jean de France.* The former play's title character is a cuckolded peasant who gets himself so drunk that he believes he is a baron, has died, and has gone to heaven, whereupon he condemns to death those who had been his bosses. *Jeppe of the Hill* is considered by many to be Holberg's best known comedy. *Jean de France* is about a Francophile Dane who goes to Paris and tries to be French. At the same time, his fiancée Elsebet is in love with someone else, and he is gotten rid of by her servants.

Wrote *Erasmus Montanus*

In 1723 Holberg wrote *Erasmus Montanus,* another social comedy. The title character in this play is the son of a farmer who gets a college education and becomes a menace to his family and neighbors with all he has learned. Though his real name is Rasmus Berg, when he returns from school the farmer's son re-names himself Montanus and Latinizes his speech.

While Holberg was establishing himself as a successful playwright he also continued to travel. In 1725–1726, he went to Paris, and many of his plays of this period were influenced by Moliére because both playwrights used the dramatic devise of the central character being confused and his confusion driving the drama of the play. Some critics maintain that Holberg is more effective at this than Moliére because his comic characters are imbued with more human qualities than those of the French playwright.

Another significant play in this genre by Holberg was *Den stundesløse (The Fussy Man or The Fidget),* (1726). At the center of this work is an idealistic main character, Vielgeschrey, who makes much out of the minutiae of life. He tries to marry his daughter to a man she does not want to marry, a bookkeeper because the bookkeeper has agreed to help Vielgeschrey in return. The play was very modern in its approach.

Holberg wrote several plays that were influenced by the Italian commedia dell'arte in that they are centered more on the plot or pageantry than on examining educational or moral ideas. These plays included *Henrik og Pernille (Henry and Pernilla)* and *Mascarade (Masquerades).*

In 1727 the theater on Lille Grønnedgrade closed because of funding problems. Holberg wrote a play to commemorate its closing, *Funeral of Danish Comedy,* and continued to write plays for other venues. In 1731 he published all his performed plays plus ten new plays, then took a break from playwriting until late in life. Much of Holberg's writing output now focused on history, an interest that he would follow for about a decade.

In the early 1730s Holberg began to teach history at the university, and during the years 1732 to 1735 he authored the three volume-work *Dannemarks Riges Historie (History of Denmark).* In this work he underscored the cultural development of Denmark; he would later supplement it with a history of the navy of Denmark and Norway. Holberg also wrote about historical subjects outside of Denmark, in 1738 publishing the two-volume *Almindelig Kirkehistorie (University History of the Church),* a history of Christianity through Martin Luther's reformation. In 1742 he published *Den Jodiske Historie (History of the Jews)* in two volumes.

By the mid-1730s Holberg was considered a leading figure at the University of Copenhagen, although he mostly worked as an administrator. From 1735 to 1736, he was a rector of the university, and from 1737 until 1751 he served as its bursar. As Holberg's work responsibilities changed, so did the subject of his writing. After 1740 much of his work focused on morals and ethics in both fiction and nonfiction.

Published Novel

In 1741 Holberg published a political and social satire titled *Nicolai Klimii iter Subterraneum (The Journey of Niels Klim to the World Underground).* An early science fiction novel written in Latin that focuses on a man, Klim, who falls into the center of the earth and finds a utopia where women are the dominant sex. Holberg's most popular book in Europe, *Nicolai Klimii iter Subterraneum* was translated into several languages and was enjoyed by fans of Jonathan Swift's *Gulliver's Travels* (1726). However, when the book was first released in Denmark, it was considered dangerous because of some of the ideas Holberg advanced.

Less controversial was Holberg's 1744 publication *Moralske Tanker (Moral Thoughts).* In it Holberg outlined his philosophy, both moral and religious, and, in doing so, made a statement about the Danish Enlightenment. He revealed more about himself in the five volumes of *Epistler* (1748–1754), which contains several hundred letters and essays on various subjects, including dogmas and metaphysical ideas of the day. In 1751 he wrote *Moralske Fabler (Moral Fables).* These 200 pieces were influenced by Ovid's *Metamorphoses* and are more cynical and negative than Holberg's previous works.

Named Baron

In 1747 Holberg was given the title of baron by the king of Denmark. He had become a very wealthy man over his lifetime, having invested the money he made from teaching and publishing on land rather than in living a lavish lifestyle. He had a number of country estates that he took care of in his old age. Holberg was particularly fond of Tersløsegaard in central Zeeland.

The year Holberg was named a baron, the new Danish National Theater was founded. He wrote six more plays for

the company, but they were not as good as his previous works; while they were considered very intelligent they lacked the strong characters of his previous works.

Holberg died on January 28, 1754, in Copenhagen, Denmark. After his death, his will left his estate to the Sorø Academy to fund the teaching of modern subjects. The University of Copenhagen was not happy that he did not leave his money to them.

Long after his death, Holberg's plays in Danish were still being performed. There was critical debate over his work, though he was generally considered the father of Danish and Norwegian literature. He greatly influenced another Scandinavian playwright, Henrik Ibsen. Statues of him are located in both Norway and Denmark, at the National Theatre of Øslo and Royal Theatre of Copenhagen respectively.

As S. C. Hammer wrote in his book, *Ludvig Holberg,* ''wherever you go in Denmark and Norway Holberg's name is familiar. Words and sayings of his live on the lips of both nations as colloquial terms. He sits in bronze in an armchair outside the main entrance of the Royal Theatre at Copenhagen; his noble sepulchre is at Sorø, a dreaming little site of learning in Zeeland . . . [H]e is the pride of his townsmen, who cherish his memory.''

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John Lee Hooker

American musician John Lee Hooker (1917–2001) was an influential blues artist who played a role in the development of the genre from the late 1940s through the 1990s. Playing both electric and acoustic guitar, Hooker's distinctive vocal and instrumental style also shaped the development of rock and folk music during the 1960s and 1970s.

John Lee Hooker was born on August 22, 1917 (some sources say 1920), in Clarksdale, Mississippi, the fourth of 11 children born to William and Minnie Hooker. Hooker's father was a sharecropper and Baptist minister who did not like the blues, referring to it as the ''devil's music.'' Hooker's parents separated when he was five and divorced when he was 11 years old.

While Hooker received a limited formal education, music was an important component to his life. He first became exposed to it at church and constructed his first instrument out of a piece of string and an inner tube. Soon after her divorce, Hooker's mother was remarried to William Moore, a blues musician. Hooker credited Moore with mentoring him as a musician.

Moore taught Hooker how to play guitar, showing the boy his minimalist but very rhythmic style of playing. Soon Moore and Hooker were playing together at house parties and dances near their hometown. Though Hooker enjoyed playing with his stepfather he was unhappy living in Mississippi and when he was 14 years old he ran away from home.

Traveled to Tennessee and Midwest

Hooker first tried to join the U.S. Army, in part because during World War II a young man in uniform would attract attention from women. He made it through basic training and after three months was stationed in Detroit before it was discovered that he was underage and he was kicked out. Hooker then moved to Memphis, Tennessee. Supporting himself with day jobs such as movie theater usher, Hooker also worked as a musician at house parties because he could not get into clubs. Among the musician he played with was Robert Lockwood.

In his late teens Hooker moved to Cincinnati, Ohio, where he continued to work menial day jobs like dish washer and steel mill worker while establishing his music

career at night. Because he was still a minor, Hooker could only play the blues at house parties. However, he also sang in gospel quartets like the Delta Big Four, Fairfield Four, and the Big Six. By working frequently in front of a crowd, Hooker learned the ropes of performing on stage and entertaining an audience.

In 1943 Hooker moved to Detroit, where jobs were plentiful because so many men were overseas fighting in World War II. He held day jobs washing dishes and working as a janitor in a Chrysler automobile plant until 1951. Now a legal adult, Hooker was now able to perform at the many blues clubs located near Detroit's Hastings Street.

While living in Detroit Hooker's style changed: from the country/rural folk-type blues played primarily on an acoustic guitar, he shifted to a more urban style played on an electric guitar. Part of the change was due to his encounter with Elmer Barber, a local record-store owner. Barber had heard Hooker perform and he made several primitive recordings of the young musician in the makeshift studio located in the back of his store.

Barber's recordings soon found their way to Bernie Besman, owner of a small record label, Sensation Records. It was Besman who suggested that Hooker should switch to electric guitar and include faster-paced material in his gigs at local clubs. Taking this advice, Hooker soon became one of the leading musicians in the Motor City, which at this time was witnessing a booming economy due to the men and women living there who had become wealthy due to the rise in wartime manufacturing.

Recorded First Hit Single

Hooker made his first single for Besman in 1948. ''Boogie Chillen,'' recorded in a basement in Detroit, features only Hooker's vocals, his electric guitar, and the sound of his foot tapping the beat. When ''Boogie Chillen'' was released on Sensation it sold so well that the small label could not handle the demand. The single was then released on Modern Records and quickly climbed to the number-one spot on 1949's prototype R & B charts, selling a million copies.

Although Hooker did not receive the royalties he was entitled to for this and future songs, his success with ''Boogie Chillen'' came as a surprise to him. In 1949 he followed up his first single with ten other top-ten songs. Many of these early recordings feature only Hooker and his guitar, although fellow guitarist Eddie Kirkland sometimes appeared on recordings with him.

One reason that Hooker often recorded alone was that his beat was hard for accompanying musician to follow. By recording alone, it was easier to achieve a clean take, and the recording session took less time. Describing his sound, Hooker once told John Collis of the *Independent,* ''I don't like no fancy chords. Just the boogie. The drive. The feeling. A lot of people play fancy but they don't have no style. It's a deep feeling—you just can't stop listening to that sad blues sound. My sound.''

Despite becoming involved in conflicts regarding royalty issues, Hooker continued to record for Modern in the late 1940s and early 1950s, and some of his hits of the period include ''Rock House Boogie,'' ''Crawling King Snake,'' and ''In the Mood.'' One of his most popular recordings of the period, ''In the Mood'' was released in 1951 and sold a million copies. To ensure that he would earn enough to support his family, Hooker recorded and released material under several other names for over two dozen other labels. Some of his pseudonyms included John Lee Booker, which he used for Chess recordings, Johnny Lee, used for DeLuxe, and Texas Slim and John Lee Cooker, which he used on his recordings for the King label.

Many of Hooker's early releases influenced other bluesmen such as Buddy Guy and are considered to be early precursors to rock and roll. His blues songs incorporated the traditional blues sound with jump and jazz rhythms. Although Hooker recorded his music with little backup, he also performed with a live band at clubs in Detroit and beyond. Due to his talent, hard work, and determination, Hooker was a success on the R & B circuit throughout the 1950s.

In 1955 Hooker signed on with VeeJay Records of Chicago. For this label he changed his recording style, his subsequent recordings becoming a better reflection of his live show. Because solo blues performance was waning in popularity, Hooker started recording with a band, producing such hits as ''Dimples'' and ''Boom Boom.''

Became Hit on Folk Circuit

Even though Hooker found success performing on electric guitar, he discovered a new audience for his acoustic blues during the late 1950s. Folk music was now undergoing a revival of interest, and groups like the Weavers and blues singers like Odetta were increasingly becoming popular among young white college students. Hooker began appearing in folk clubs, coffeehouses, on college campuses, and at folk festivals as a solo artist, and did several recordings accompanying himself with acoustic guitar. Many of his songs written and recorded during this period reflect his background in Mississippi.

In 1959 Hooker released his first record album, *I'm John Lee Hooker,* on Riverside Records, his new label. This new turn in the career of the 42-year-old bluesman earned him an even wider audience, not just among white folk fans but in international markets where his records were also released.

Hooker once discussed his change from electronic band to solo folk music with Peter Watrous, telling the *New York Times* interviewer: ''I played solo for a long time, so I know how to tap my feet so it sounds like a drum. It wasn't any problem to start playing the coffeehouses. I can switch to any style, you have to be versatile as a musician. I knew the white audience was out there but I didn't know how to get it. As the years go by, thing change and to me they were just people. I had no thought that British singers would start singing my songs, I had no idea what would come with that. People got more civilized.''

In the 1960s Hooker began touring internationally, and the popularity of his music spread throughout the world, particularly among the more sophisticated audience. His

songs also influenced emerging British rock bands such as the Rolling Stones and the Animals. Hooker continued to record on VeeJay, although he did not end his practice of laying down tracks for other labels as well.

Returned to Electric

By the mid- to late 1960s Hooker once again moved away from performing acoustic solo blues when the trend toward electric blues prompted to put together a new band. In 1965 he recorded an album with British group John Mayall and the Groundhogs. Many of Hooker's recordings during the late 1960s were albums rather than singles, and many were recorded in collaboration with bands composed of younger musicians. While many of these recording sessions produced mixed results due to Hooker's unique rhythmic stylings, his sessions with the group Canned Heat is considered one of the best. The resulting album, 1971's *Hooker 'n' Heat,* was a hit.

Though Hooker continued to record a little and play a lot during the late 1970s and 1980s, the blues had declined in popularity and demand for his music had declined. He still toured as a way to pay the mortgage on the house he owned in San Francisco, often performing with his Coast-to-Coast Blues Band and sometimes coming under fire for letting other musician carry him musically. Many of his early recordings were also repackaged and released for blues collectors.

Considered one of the top blues performers in the United States, Hooker was given a small role in the blockbuster movie *The Blues Brothers* in 1980. That same year he was inducted into the Blues Foundation Hall of Fame. In the late 1980s and 1990s his songs regained popularity, even appearing as part of film soundtracks. In the 1990s, Hooker himself began appearing in ads for Lee Jeans, Pepsi, various brands of liquor, and other products.

Recorded *The Healer*

In 1989 Hooker returned to the studio after a decade's absence and recorded *The Healer.* He was joined by several contemporary blues artists, including Bonnie Raitt and Robert Cray, as well as Latin artists Los Lobos and Carlos Santana. Produced by Hooker's former guitarist Roy Rogers, *The Healer* became one of the biggest-selling blues records of all time, selling 1.5 million copies. Hooker also won a Grammy Award for the song ''I'm in the Mood,'' which he performs on the album with Raitt.

Hooker was inducted into the Rock and Roll Hall of Fame in 1990 and was the focus of a tribute concert at Madison Square Garden that same year. With the success of *The Healer,* he started recording again, again in collaboration with other blues artists. His 1991 recording *Mr. Lucky* was a hit on the album charts in the United Kingdom. Among the musicians he worked with on this recording were Johnny Winter, Keith Richards, Van Morrison, and Santana.

Hooker continued to perform and record into his late 70s and early 80s and found himself even more popular now than he had been earlier in his career. He continued to perform live with the Coast-to-Coast Blues Band into the 1990s, but had the added security of royalty income to rely on. Unlike many other blues and R & B artists of his generation, Hooker continued to earn royalties from his early recordings because he had wisely saved his contracts and, with the proper legal advise, went to court to ensure that recording companies continued to honor them.

After a hernia operation in 1994 made it painful for Hooker to perform, he slowed down. After the release of *Chill Out* in 1995 he retired from performing on a regular basis, although he still made occasional appearances on stage. In 1997 he opened a blues club in San Francisco called John Lee Hooker's Boom Boom Room. One of his final releases was the album *Don't Look Back* (1997), which features a cover of Jimi Hendrix's ''Red House.''

Hooker died in his sleep of natural causes on June 21, 2001, at his home in Los Altos, California. He had performed five days earlier and was making plans to return to the recording studio. At his death he had recorded more than 500 tracks, making him one of the most recorded blues musicians of all time. Married and divorced four times, Hooker was survived by eight children. Late in his life he had contemplated his eventual passing, telling Ben Wener of *Tulsa World:* ''We all got to go one day. We live out this life as long as we can and try to make the best of it. Simple as that. That's what I've done. All my life, just try to make the best of it.''

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Doris Humphrey

One of the first modern dance choreographers, American Doris Humphrey (1895–1958) played a large role in determining the course of modern dance in the United States. While Martha Graham was a contemporary whose career lasted longer and had a broader influence, Humphrey, an early abstractionist, like George Balanchine, had an equally important role in developing twentieth-century

modern dance through her choreography for the ensemble.

Doris Batcheller Humphrey was born October 17, 1895, in Oak Park, Illinois. She was the only child of Horace Buckingham Humphrey, a hotel manager, compositor, newspaperman, and photographer, and his wife, Julia, a musician and housekeeper at the theatrical hotel her husband managed. Humphrey's ancestors included author Ralph Waldo Emerson.

From an early age Humphrey studied dance and showed she had talent in it. Her parents encouraged her interest, and she was trained in several disciplines, including ballet. Humphrey graduated from the Francis W. Parker School in Chicago, where she studied a number of dance genres. She was taught by Mary Wood Hinman, who educated her students in a version of eurhythmics and Swedish folk dancing. Humphrey also studied ballet in master classes with the European ballet dance teachers who passed through the area, among them Ottokar Bartik and Serge Oukrainsky.

Began Teaching Dance

To help support her family, Humphrey taught dance in the Chicago area for four years after she graduated from high school. She opened her own school in Oak Park in 1913, where she taught ballroom dance, among other social and fancy dances, while her mother performed the piano accompaniment. While Humphrey was unsatisfied artistically, she had to help her parents financially, something she would do for the rest of her life. During this time, Humphrey also toured with a dance group that performed at train stations along the Santa Fe Railroad to entertain employees.

Joined Denishawn

While Humphrey's ultimate goal was to train as a professional dancer, she was not able to do so until 1917 when her parents' finances became secure. That year, she joined the Denishawn dance school and company in Los Angeles. Denishawn, founded by Ruth St. Denis and Ted Shawn, was known for its Asian and exotic influence. Humphrey began as a student, but after a short time was appointed dancer in the company and rehearsal mistress. Soon rising to the company's leading soloist, her style caught the eye of St. Denis, who influenced her as a dancer and choreographer. St. Denis and Shawn moved towards the abstract in their dances, and Humphrey performed in several ''music visualization'' pieces choreographed by St. Denis.

Began Choreography Career

By 1920 Humphrey had begun doing choreography, composing many of her early works with St. Denis. Among her first works was 1920's *Soaring* (with St. Denis), set to the music of Robert Schumann. Denishawn did not like Humphrey's approach to choreography, which became more experimental and self-expressive than exotic over time. She also emphasized ensemble pieces over individual works, which was also against the school's grain. In 1925 Humphrey choreographed her first major work, which was performed to Alexander MacDowell's *Sonata Tragica,* though it was later performed without musical accompaniment.

In 1925–1926, Humphrey toured Asia with Denishawn. When she returned she and Charles Weidman, another Denishawn dancer, were put in charge of the New York City-based Denishawn House, a franchise school of the Los Angeles-based company. Humphrey and Weidman lasted a year in this position before either artistic or political policies dissolved their partnership with Denishawn. Some sources say it was because of the way Humphrey viewed movement and her need to experiment with new movement forms, while others maintain she left when Shawn wanted her to do a production of the Ziegfield Follies.

Formed Humphrey-Weidman Dance Company

No matter what the reason, Humphrey and Weidman left Denishawn to form their own school and company in 1928. With another Denishawn dancer, Pauline Lawrence, the pair formed Humphrey-Weidman and held classes in dance technique to pay for their productions of Humphrey's new choreography, which continued to be innovative. During the Depression of the 1930s the group also received funding from the Federal Theatre Project of the Works Progress Administration.

Humphrey had spent much time studying the theory of movement and had developed her own concepts. She based much of her choreography on the principle of fall and recovery, the place between standing and the prone, motionless and unbalance. This moment in time symbolized the tension between security and adventure in the unknown.

As Jennifer Dunning wrote in the *New York Times,* Humphrey ''abstracted the soul . . . in the central concept of her choreography. Falling, the recovery from a fall and the body's arc between were for her an expression of the fundamental tension and precarious balance between failure and triumph that we struggle to maintain throughout our lives.''

Unlike Denishawn, which focused on spectacle, Humphrey based her choreography on feelings and physical states to create art. Movements reflected these emotions and physicalities. Many of her dances were conceptual and complex and could work with and against musical scores. There was no limit to her choreographical vocabulary as in ballet.

As Jack Anderson of the *New York Times* wrote, ''When both the spirit and the shape of the steps are preserved, Humphrey's dances are genuinely impressive. And however well they may be performed in any given revival, they can be fascinating to watch simply because of their thematic or formal conception.''

Many of Humphrey's early works were seen as original and distinctive. A number were inspired by nature and not done to music, including *A Water Study* (1928) and *Life of the Bee* (1929). Such works were simple and considered intelligent. The abstract *Drama of Motion* (1930) had no

plot, sound, or costumes in the theatrical sense. In 1931, Humphrey choreographed *The Shakers,* one of many works that had a dramatic element to it, as well as an historical element. *The Shakers* was performed to traditional Shaker music and used boxes to define the mood because Humphrey could not afford a set.

Humphrey's company toured the United States in the 1930s, during which time her life changed in a number of ways. She was married to merchant seaman Charles Francis Woodford in June of 1932 and had one son, Charles Humphrey Woodward. Her work as a choreographer expanded to Broadway. She did dances for such Broadway productions as Moliere's *School for Husbands* (1933) and *Life Begins at 8:40* (1934).

Expanded Teaching Career

In 1934 Humphrey added another teaching position to her resume when she was put on the staff of the Bennington College of Dance. She taught at the Bennington College Summer School of Dance for eight years as well as for the High School of the Performing Arts. She also taught at Connecticut College's American Dance Festival beginning in 1948. She later taught at the 92nd St. Young Men's-Young Women's Hebrew Association and eventually served as its director.

In 1936 Humphrey choreographed her masterpiece, a trilogy titled *New Dance* which featured the three dances—''Theatre Piece,'' ''With My Red Fires,'' and ''New Dance''—about a social utopia where individuals were satisfied while the group worked in harmony. She continued to choreograph and perform in the late 1930s and early 1940s. Her pieces included *Passacaglia* and *Fuge in C Minor* (done to the music of J. S. Bach; 1938) as well as *Song of the West* (1940). In 1940 the Humphrey-Weidman dance company was dissolved, but Humphrey continued to work. A later piece which was regularly performed was *Partita in G Major* (1943).

Forced to Retire from Dancing

In 1944 Humphrey choreographed the last piece she would publically perform, *Inquest.* While her arthritis forced her to stop dancing, she continued to choreograph. Humphrey developed increasingly severe arthritis in her hip and suffered from arthritic seizures until her death in 1958.

Named Artistic Director of José Limón

In the mid-1940s José Limón, a Mexican dancer who had been connected to Humphrey-Weidman as a student, formed his own José Limón dance company and hired Humphrey to be the artistic director. She guided Limón's choreographing career and created some major works for him and his company: *Story of Mankind* (1947), *Deep Rhythm* (1953), and *Ruins and Visions* (1953). Many of her pieces focus on gesture. *Lament for Ignacio Sánchez Mejías* (1946) was based on the poetry of Federico García Lorca and created specially for Limón. Humphrey showed her flexibility and range as choreographer, meeting the varied demands of Limón's company. She even did some mixed media work, such as *Theatre Piece No. 2* (1956).

Helped Form Juilliard School of Dance

Though Humphrey claimed she did not like to teach, she played a big role in getting the Juilliard School of Dance open in 1952. When it opened, she was named to the faculty and given funds and space to choreograph. There, she taught creative composition and in 1955 founded the Juilliard Dance Theatre.

Humphrey died of cancer on December 29, 1958, in New York City. Though she never made much money at what she did, she never compromised her values as a dancer and artist. Over the course of her career, she choreographed 97 dances, some of which are still performed. At her death, she working on a piece choreographed to Bach's *Brandenburg Concerto No. 4,* which was produced.

After Humphrey's death her book *The Art of Making Dances* (1959) appeared, explaining how she taught dance in a way that was easy to understand. Humphrey was also working on her autobiography at the time of her death, and that book was not published until 1972.

Humphrey's contribution to modern dance in the United States has been somewhat overshadowed by that of dancer and choreographer Martha Graham, who was in many ways her contemporary and often considered the main influence of modern dance development. Like Graham, Humphrey's dances are still performed. The companies she worked with, Humphrey-Weidman and José Limón, produced many influential dancers of their own, including Sybil Shearer and Jennifer Muller. Her approach to choreography also was important.

As a contributor wrote in *The Complete Guide to Modern Dance,* ''Combining an intellectual sense of craft with an emotional commitment to humane values made Humphrey design dances that were heroic in the best sense. At times her interest in the sheer mechanics of making a dance consumed her attention, but the works of her mature genius show a sympathy for human suffering or sacrifice and an artistic attempt at consolation and betterment of that condition.''

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Alberta Hunter

One of the seminal blues and cabaret singers, Alberta Hunter (1895–1984) gained international fame in the first half of the 20th century as a recording artist and nightclub and stage performer. Many of her recordings are considered classics and her accompanists were some of the greatest jazz musicians of the era. Hunter actually had two careers as a singer; during the 20-year interlude that separated them, this strong-willed and independent-minded woman worked as a nurse in New York City.

Hunter was born on April 1, 1895, in Memphis, Tennessee, and named for the doctor who delivered her. Her father, a railroad porter, abandoned the family while she was a young girl, though for years Hunter repeated the story that he had died while she was a child. Her mother eventually remarried, but Hunter did not get along with her new family and ran away from home. The exact date when this occurred has been lost, but most accounts say she was either 11 or 12 years old.

Early Success in Chicago

Hunter went to Chicago where she found work in a boarding house—her pay included room, board, and $6 a week. Captivated by Chicago's nightlife, she began sneaking into clubs. Her professional debut came in 1911 when she sang in a club in Chicago's Southside called Dago Frank's, a shady place that was a hangout for underworld characters. Hunter remained there for two years and left only after the club was closed down. Her mother joined her in Chicago soon after.

Hunter's first big connection in the music business came when she started singing in another Southside nightclub, the Elite Café. There she met ragtime pianist and songwriter Tony Jackson. Among the songs Jackson wrote was ''Pretty Baby,'' which Hunter helped popularize. Over the next few years Hunter sang in a string of Southside Chicago nightclubs including the Panama Café, which catered to whites; the De Luxe Café; and, beginning in 1917, the fabled Dreamland Café where she established herself as one of Chicago's top blues singers. At the Dreamland she became friends with the King Oliver Creole Jazz Band, which featured Joe ''King'' Oliver on cornet and a young Louis Armstrong on second cornet. Hunter was especially friendly with Lil Hardin, Oliver's pianist and Louis Armstrong's first wife. Three years younger than Hunter, Hardin was also from Memphis. The Dreamland Café also drew an elite white and African American clientele; it was where Hunter first met Paul Robeson, with whom years later she would star in *Showboat* in London. Other patrons included Al Jolson and Bix Beiderbecke. On her off days and after hours Hunter worked as what was then known as a ''drop-in girl,'' making the rounds of other nightclubs.

By 1919 Hunter was a celebrity in Chicago and began paying more attention to her image, including the rumor that she was a lesbian. In that era few performers were openly homosexual (especially blues singers, who flaunted heterosexuality) and Hunter was no exception. In January she sang at a club in Cincinnati where one of the young waiters caught her eye, an army veteran named Willard Saxby Townsend. Hunter and Townsend were married in Covington, Kentucky, on January 27, 1919, but by all accounts their marriage was never consummated. Two months after they returned to Chicago Townsend filed for divorce, which was granted in March 1923. By then Hunter was living in New York with the love of her life Lottie Tyler, niece of the African American vaudeville comedian, Bert Williams.

In the early 1920s Hunter was the queen of the Dreamland Café and indeed of the Chicago blues scene. Back then Chicago was the place to be as far as jazz and blues musicians were concerned. As Hunter herself said of the era as quoted by Frank C. Taylor and Gerald Cook in *Alberta Hunter: A Celebration in Blues:* ''If you had worked in Chicago and had been recognized there, you were somebody, baby. New York didn't count then.''

Whether it counted or not, Hunter was soon traveling to New York to record for a label called Black Swan records. Her earliest recordings, in May 1921, were ''He's a Darned Good Man to Have Around'' backed by ''How Long, Sweet Daddy, How Long,'' ''Bring Back the Joys,'' and ''Some Day Sweetheart.'' On all of these, Fletcher Henderson accompanied her on piano (though the identities of the other musicians have been lost). During the next two years Hunter traveled back and forth between her performing base in Chicago and her recording base in New York. In July 1922 she recorded a slew of songs for the Paramount label, including the now-classic ''Down Hearted Blues,'' which Hunter cowrote with pianist Lovie Austin, ''Daddy Blues,'' and accompanied by Eubie Blake on piano, ''Jazzin' Baby Blues.'' The next year Bessie Smith recorded ''Down Hearted Blues'' for Columbia Records and it became that label's first hit. Hunter, however, received very little in royalty payments—and only from Paramount. In February 1923 Hunter broke ground when she became the first African American singer to be back by an all-white band—the Original Memphis Five. Among the three songs they recorded that month was ''Tain't Nobody's Biz-ness If I Do.'' In all Hunter recorded 14 songs in the month of February 1923 alone (the other songs were backed by Fletcher Henderson's Orchestra), all for Paramount Records. With so much recording activity, not to mention Broadway, the lure of New York became stronger and stronger for Hunter and she finally moved there in April 1923.

She was not without a job for long. On April 18 she joined the cast of the musical *How Come?* and was an immediate (and literal) ''showstopper.'' Her singing and glamour (Hunter always appeared onstage in beautiful dresses) captured the sophisticated Broadway audience. Unfortunately most critics found little else to praise in *How Come?* and the show closed after five weeks. Meanwhile Hunter continued recording for Paramount. In May and

June 1923 she cut ''Stingeree Blues'' and ''You Can't Do What My Last Man Did,'' with piano accompaniment on both songs by Fats Waller.

In 1924 Hunter, feeling slighted by Paramount, recorded five songs on the Gennett label using the name Josephine Beatty. This was a technical violation of her contract with Paramount, and as a result she lost her contract at the end of the year. The five Gennett songs became minor cult classics as Hunter was backed up by the Red Onion Jazz Babies, featuring Louis Armstrong on cornet. The following year she began recording with Okeh Records and stayed with them through 1926; she also decided to hit the vaudeville circuit. Upon returning to New York from her vaudeville tour Hunter bought an apartment on West 138th Street, which placed her both professionally and personally in the midst of the famed Harlem Renaissance.

At the end of 1926 Hunter recorded three songs for a Chicago record company, Vocalion, but they were never released. In 1927 she left Okeh to record for Victor. Among the seven Victor recordings she made that year was ''Beale Street Blues,'' with Fats Waller on pipe organ.

Paris and London

New York was home, but Hunter was a traveling woman by nature, and in August 1927 she and Tyler embarked for Paris, where Josephine Baker was already a star. It was an opportunity to escape American racism and become recognized for her talent that Hunter could not pass up. As quoted in *Alberta Hunter: A Celebration in Blues* she said, ''The Negro [sic] artists went to Europe because we were recognized and given a chance. In Europe they had your name up in lights. People in the United States would not give us that chance.''

In Paris Hunter's name was indeed up in lights, and she moved in the expatriate high cultural circles of the era. She also published letters in the *Amsterdam News,* New York's most prominent African American newspaper, detailing her Parisian life, serving more or less as a correspondent. However Paris was also where she broke up with Tyler, though they remained good friends afterward. In January 1928, without Tyler who had returned to the United States, Hunter left Paris for London.

Her first professional appearance in London, two days after she arrived, was at the London Pavilion located at Picadilly Circus. Her biggest triumph of her European ''tour'' came in May 1928 when she performed the role of Queenie in the London stage version of *Showboat,* which also featured Paul Robeson. The musical closed after three months, but Hunter remained in London until March 1929. After a brief return to Paris to open the Paris Cotton Club she returned to the United States in May 1929. Back in the U.S. she cut two more songs, this time for Columbia Records. These were her only recordings until 1934 when she recorded 12 songs in London that were released on the HMV (His Master's Voice) label.

If she had thought her unqualified success in Paris and London would be enough to open doors in the United States she was mistaken. Other than some vaudeville work, a role in a musical called *Change Your Luck,* and a revue titled *This Way Out* (in which she appeared only for a week and was never paid), Hunter found work hard to come by. There were a few bookings in Harlem's Alhambra Theatre. By 1933 things had got so bad for her—the Great Depression having exacerbated the already hard-to-come-by bookings—that she decided to return to Paris. This time her success was a bit qualified—the economic depression was keeping people away from the nightclubs. In the spring of 1934 she went to Copenhagen, Denmark, where the reception given her by the public was even warmer than that of the French.

In July 1934 Hunter was back in London, and she effortlessly picked up where she had left off five years earlier. She toured the British and Scottish music hall circuit and recorded 12 songs including ''I Travel Alone,'' written by Noel Coward. Originally recorded for HMV, they were later released as an LP, *The Legendary Alberta Hunter: The London Sessions–1934.* She also appeared in the first British film shot in color, *Radio Parade of 1935.* In January 1935 her British work permit was not renewed and after a brief return to Paris, Hunter returned to the United States. In 1937 following another sojourn abroad, which took her not only to Europe but Egypt as well, Hunter began singing on NBC radio. Her contract expired in early 1938, whereupon she returned to Europe. With war becoming more of a likelihood, Hunter returned to New York in the fall of 1938 and resumed her radio singing. When war did break out and Paris fell to the Nazis African American entertainers returned to New York, making competition for jobs that much stiffer. Adding to this was the next generation of singers led by Ella Fitzgerald, Billie Holliday, and Lena Horne.

By then Hunter's recording career had cooled off somewhat. In 1935 she recorded four songs for the American Record Company, which the company never released. In 1939 she recorded six songs for Decca, including another version of ''Down Hearted Blues.'' In 1940 she recorded four songs for Bluebird, accompanied by Eddie Heywood Jr. on piano. These were her last recordings until after the war.

USO Entertainer

During the World War II, Hunter entertained troops as a member of the United Service Organizations (USO). She did various tours in the Pacific (where she experienced an air raid) and European theaters, entertaining General Eisenhower, Field Marshal Montgomery, and Marshal Zhukov. She continued entertaining troops during peacetime and later toured again with the USO during the Korean War (1950–1953). During the postwar years she also continued performing in clubs and shows.

Hunter resumed her recording career in 1946 with two small companies: Juke Box, for whom she recorded two songs, and Stash, recording just one song. In 1950 she recorded on Regal and in 1952 she cut two songs for Wheeler and four songs for Prestige/Bluesville, but her career was obviously slowing down. Never the Broadway star she had hoped to become when she moved to New York, she appeared in a number of revues and plays into the mid-1950s, but work was sporadic and when one play in particular, *Debut,* closed after four days on Broadway she de-

cided to call it a career. Or rather, she decided to change careers.

Other Careers

On August 14, 1956, Alberta Hunter graduated from the Harlem YWCA nursing school and became a licensed practical nurse. She had lied about her age to get into the school, declaring that she was twelve years younger than she was, thus coming full circle from her earliest Chicago days when she had pretended to be older to sneak into clubs. She worked as a nurse for more than twenty years and retired in 1977 at what officials thought was the mandatory retirement age of 70; she was 82 years old. The only nod Hunter gave to her performing career during her years as a nurse was in 1961 when one of her old accompanists and songwriting partner, Lovie Austin, talked her into recording an LP for the Riverside label tiled, *Alberta Hunter with Lovie Ausin's Blues Seranaders.* The songs included ''Down Hearted Blues,'' ''Moanin' Low,'' ''Streets Paved with Gold,'' and ''St. Louis Blues.''

After retiring as a nurse Hunter effortlessly resumed her career as a New York cabaret singer and recording artist. This second career made her a bigger star than she had previously been. In 1977 she was performing at the Cookery in New York's Greenwich Village. By the end of the year she had a recording contract with Columbia Records and had recorded the LP *Remember My Name,* the soundtrack of the film of the same name. Hunter played Carnegie Hall on June 27, 1978, and also gave command performance for the Carter White House. In 1979 she recorded the album *Amtrak Blues.* She followed this up in 1981 with *The Glory of Alberta Hunter* and in 1983 completed *Look for the Silver Lining.* Alberta Hunter died on October 17, 1984, in New York City.

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Anna Hyatt Huntington

A prolific and innovative American sculptor, Anna Vaughn Hyatt Huntington (1876–1973) was one of the masters of naturalistic animal sculpture. Particularly noted for her equestrian statues, Huntington, along with her husband, helped found nearly 20 museums and wildlife preserves as well as America's first sculpture garden, Brookgreen Gardens in South Carolina.

The youngest of three children, Huntington was born Anna Vaughn Hyatt on March 10, 1876, in Cambridge, Massachusetts, to noted paleontologist Alpheus Hyatt and amateur landscape artist Aduella Beebe Hyatt. From an early age, Huntington followed the examples of her parents by acquiring both an extensive knowledge of the anatomy and behavior of animals and an enthusiasm for drawing. As a child at her family's summer home, Seven Acres, in Cape Cod and at her brother's farm, Porto Bello, in rural Maryland, Huntington developed an affection for horses; as Charlotte Streifer Rubinstein related in *American Women Artists,* ''[s]earching for her once at dinnertime, her family found her lying in a field, nose to nose with a horse, watching the action of its jaw muscles as it chewed on a cud of grass.'' During her childhood sojourns in the countryside, Huntington also made her first clay models of horses, dogs, and other domestic animals.

Although Huntington was fascinated by the animal world, she initially entered a private school in Cambridge to study the violin and spent several years training to become a professional concert violinist. At the age of 19, while suffering from an illness—possibly nervous exhaustion—Huntington assisted her sister, Harriet Hyatt (Mayor), repair the broken foot on a sculpture the elder had produced. Pleased with the results, the elder Hyatt sister asked her to collaborate on a sculpture which included the family dog; in *Energy and Individuality in the Art of Anna Huntington, Sculptor, and Amy Beach, Composer,* Myrna Eden reported that ''the sculpture group was accepted for exhibition by one of the national art societies, and purchased.'' Having

found both enjoyment and success in her first professional sculpture, Huntington turned away from the violin to study under Boston portrait sculptor Henry Hudson Kitson. Her first one-woman show was held at the Boston Arts Club. It consisted of 40 animal sculptures. Her original plan was to open an art school. However, the death of her father and marriage of her sister to Alfred Mayor changed these early plans. Huntington left Massachusetts for New York City.

Perfected Her Art

In New York, Huntington continued her frequently self-directed studies. She attended the Art Students League, where she studied under three sculptors: George Grey Barnard, Hermon MacNeil, and Gutzon Borglum, the designer of Mount Rushmore. Preferring to work independently, Huntington left formal instruction in favor of direct observation. Over the next few years, she spent much of her time at the Bronx Zoo. As Wayne Craven explained in *Sculpture in America,* ''[Huntington] became fascinated with the beauty found in the great cats of the New York zoo, particularly a prize jaguar called Senor Lopez.'' The figures modeled from these personal observations, including the 1902 equestrian work *Winter Noon* and the 1906 sculpture *Reaching Jaguar,* based on Senor Lopez, became Huntington's first major works.

During this period, Huntington shared several studios with other young female artists and musicians; one of these was Abastenia St. Leger Eberle, another up-and-coming sculptor. Eden related that: ''Anna and Abastenia formed an artistic partnership which led them to collaborate on at least two statues: *Men and Bull,* awarded a bronze medal at the Louisiana Purchase Exposition of 1904, and *Boy and Goat Playing,* exhibited during the spring of 1905 in the gallery of the Society of American Artists.'' The two sculptors worked together for about two years before following their individual paths, Huntington preferring a more traditional style and Eberle favoring the more modern Ash Can style.

First Major Commissions

In *American Women Sculptors,* Rubinstein quoted Huntington as saying, ''One ought to be perfectly independent in one's work and above outside influence . . . before going abroad.'' By 1907, Huntington felt confident enough in her abilities to travel to Europe. Choosing to forgo academic study in order to pursue her craft independently, Huntington took a studio in Auvers-sur-Oise where she modeled two more jaguars that were exhibited at the Paris Salon of 1908. In the autumn of 1908, Huntington left France for Naples, Italy, to work on a colossal lion commissioned by a high school in Dayton, Ohio. Huntington returned to the United States for the dedication ceremonies, but went back to France about a year later to commence modeling another grand-scale piece.

For years, Huntington had wanted to produce a life-sized equestrian statue of Joan of Arc, and she now devoted herself entirely to this goal. Rubinstein described this process in *American Women Sculptors:* ''The sculptor . . . immersed herself in research about the saint. She traveled to Rouen and other places [Joan] had lived . . . searched the streets of Paris for the right kind of horse and . . . brought it to her studio. . . . Shutting herself in her studio and working ten hours a day, she massed three and half tons of clay, built the armature, and carried out the work in four months.'' This early model garnered an honorable mention at the Paris Salon of 1910, and led to Huntington's being offered a commission by the City of New York to produce the model in bronze to honor the saint's 500th birthday. A replica of this bronze was erected in Blois, France, and the French government made Huntington a Chevalier of the Legion of Honor. Throughout this period, Huntington received several other commissions and honors, raising her career to new heights. In 1912, she was one of only 12 women in the U.S. making at least $50,000 a year; in 1915, she received the Purple Rosette from the French government; and in 1916, she won the Rodin Gold Medal from the Plastics Club of Philadelphia as well as becoming an associate of the National Academy of Design.

Marriage to Archer Huntington

Following a brief withdrawal to Cape Cod during World War I, Huntington returned to New York City to take up new works, including a standing Joan of Arc and two sculptures depicting the Greek goddess Diana. One of these, *Diana of the Chase,* won the National Academy of Design's Saltus Award in 1922. Around this time, Huntington was working with railroad heir and philanthropist Archer Milton Huntington on an upcoming Hispanic Society sculpture exhibition. The two married quietly—and suddenly—in Huntington's studio on her 47th birthday in 1923. According to *American Women Sculptors,* ''[b]oth were tall, imposing figures; they shared cultural interests and a sense of noblesse oblige toward their community. It was said of Archer Huntington that wherever he put his foot down, a museum sprang up.'' The couple took an extended honeymoon; following their return to New York, Huntington took on several new commissions, including her second major equestrian work, *El Cid Campeador,* in honor of the medieval Spanish warrior.

From the mid-1920s on, Huntington battled tuberculosis, reducing her output dramatically. Most of Huntington's works during this time were inspired by her husband's fascination with Spanish culture; she produced a number of pieces for the New York grounds of the Hispanic Society of America, founded by her husband. In spite of decreased production, Huntington continued to enjoy public recognition, as detailed in *Sculpture in America:* ''[Huntington's] *Fighting Bulls* received the Shaw Prize at the National Academy [of Design] show in 1928, and the following year she received the Grand Cross of Alfonso XII from the Spanish government; in 1930 she won the Gold Medal of the American Academy of Arts and Letters, and two years later Syracuse University gave her an honorary Doctor of Arts degree in recognition of her work.'' Huntington was also made an Officer of the French Legion of Honor in 1933.

Founded Brookgreen Gardens

In 1930, the Huntingtons purchased approximately 7,000 acres of former plantation land in the coastal region of

South Carolina to provide a better winter environment for Huntington's illness. The milder climate permitted Huntington to resume work, and the estate, Brookgreen Gardens, became the first modern sculpture garden when the grounds were opened to the public in 1932. The Brookgreen collection includes many works Huntington completed while living at Atalaya, the Huntingtons' winter home on the estate, including several cast in aluminum—some of the earliest sculptures to use that medium. Brookgreen also features figures by many other sculptors of the era. *A Guide to the Sculpture Parks and Gardens of America* commented that, ''[d]uring the Depression years of the 1930s, the Huntingtons' acquisitions were a boon to struggling artists; in its first six years, the Brookgreen added 197 art works.''

A Return to Health and Productivity

After her recovery from tuberculosis, Huntington resumed work vigorously. In 1936, the American Academy of Arts and Letters held a retrospective exhibition of 171 of Huntington's works in New York. The following year, she received the Pennsylvania Academy's Widener Gold Medal for *Greyhounds Playing.* According to *Energy and Individuality in the Art of Anna Huntington, Sculptor, and Amy Beach, Composer,* ''[t]hat same year she had her first solo exhibition on the West Coast at the Palace of the Legion of Honor at San Francisco.'' Huntington then arranged for 65 pieces from her 1936 New York exhibition to tour the United States through 1938 and 1939.

In the late 1930s, the Huntingtons donated their Fifth Avenue townhouse to the National Academy of Design and left for a Haverstraw, New York, estate called Rocas. Huntington here acquired her own zoo featuring monkeys, bears, wolves, and wild boars for use in continued animal modeling. After a few years, the Huntingtons donated this estate and zoo to the state of New York and moved to a large farm, named Stanerigg in honor of the Huntingtons' Scottish deerhounds, in Redding, Connecticut. Huntington spent the duration of World War II on both her art and on wartime support, including the canning of produce from Victory Gardens and the sponsorship of a chapter of the Red Cross in her home at Stanerigg. Notable pieces dating from this era include two bas-reliefs at New York's Hispanic Society Museum, *Don Quixote* and *Boabdil.*

Later Accomplishments and a Lasting Body of Work

With the advent of the 1950s, modern, abstract sculpture began to replace Huntington's more traditional, academic style, much to the artist's dismay. Huntington was quoted in *American Women Sculptors* as referring to modernism ''as an overwhelming flood of degenerate trash drowning sincere and conservative workers in all the arts.'' Her husband became ill and Huntington spent much of her time caring for him. However, she continued to work, producing even large pieces such as the equestrian *Lady Godiva* for an art association in Indiana and a group of large figures entitled *The Torch Bearers,* installed in Madrid in 1955.

Following Archer Huntington's death, Huntington returned to full-time art work, despite being in her 80s. Between 1959 and 1966, she completed five more equestrian statues, including one of the late 19th century writer and activist José Martí; one of a young Abraham Lincoln; and one of a young Andrew Jackson. On Huntington's 90th birthday in 1966 she was still working, reportedly on a bust of the composer Charles Ives.

Around the end of the 1960s, Huntington finally retired from creative work. She died on October 4, 1973, in Redding, Connecticut, following a series of strokes. Active over a period of 70 years, Huntington is today recognized as one of America's finest animal sculptors, whose naturalistic works helped to bridge the gap between the traditional styles of the 1800s and the abstract styles of the mid-20th century. Her prominence also enabled other female artists to succeed. Her innovations in technique and display, as exhibited through her aluminum statues in Brookgreen Gardens, guarantee her place in the annals of art history.

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I

Innocent IV

Pope Innocent IV (c. 1185–1254), whose pontificate extended from June 25, 1243, to December 7, 1254, is chiefly remembered for his disputes with Emperor Frederick II and as the author of a commentary on the decretals of Pope Gregory IX.

Early Life

Born Sinibaldo dei Fieschi in Genoa, Italy, sometime between 1180 and 1190, Pope Innocent IV was a member of a powerful Italian noble family. Innocent IV's father, Hugh, the count of Lavagna, received the Fieschi name for his service to the emperor as controller of fiscal affairs. A nephew of Innocent IV would become Pope Adrian V in 1276.

Innocent studied law in Parma, where his uncle was a bishop. Innocent continued his studies in Bologna, and later references to him by Pope Honorius III suggest that he may have earned a law degree in that city. Innocent may also have taught in Bologna, but no definite evidence of that has been uncovered. Further speculation is that Innocent began work on the *Decretals of Gregory IX* while he was at Bologna.

In 1226 the future pope left school to become an auditor of the papal Curia. After Gregory IX became pope, Innocent was appointed vice-chancellor of the Roman church in 1227, and soon thereafter he became a cardinal. In 1234, Gregory appointed Innocent governor of the March, in the Papal States. But Innocent apparently remained in Rome during his governorship, because his signature appears on many papal letters from that time. In 1235 he was named Bishop of Albenga and legate of Northern Italy.

Elevated to Papacy

While Innocent was working in the Curia, relations between the emperor and the pope began to disintegrate. By 1238, Emperor Frederick II had begun claiming sovereignty over central Italy and even Rome. In response, the pope called a general council. Frederick seized two cardinals who were on their way to Rome to attend the council and held them captive on an island off the coast of Tuscany.

Pope Gregory IX died in 1241, and the College of Cardinals immediately convened to elect a new pope. But the new pope, Celestine IV, died after a reign of only fifteen days. Meanwhile, the two cardinals were still held prisoner by the emperor, and Frederick was excommunicated. The College of Cardinals could not agree on how to deal with the emperor, and the papacy remained vacant for nearly 18 months until June 1243, when the cardinals elected Innocent pope. On his elevation, Innocent took the name Innocent IV.

Prior to being elected pope, Innocent IV had been a friend of Frederick II, and the emperor sent messengers to Rome with congratulations and peace overtures. But Innocent refused to receive the messengers.

Negotiations with Frederick

Two months after his investiture, Innocent sent two legates to try to convince Frederick to release the two cardinals. He also asked his legates to find out what compensation Frederick was prepared to make for the harm he had caused the Church. If Frederick denied any wrongdoing, the legates were instructed to propose settling the matter before a council of kings, prelates, and secular princes. On March 31, 1244, Frederick promised to accede to most of the

demands of the Curia, including restoration of the Papal States, release of the cardinals, and the granting of amnesty to allies of the pope. The apparent restoration of peace could not have been more timely—the Mongols were threatening Eastern Europe and in 1244 the Muslims captured Jerusalem.

But peace remained elusive. Frederick was slow to honor his promises, and he still refused to release the cardinals. He also secretly incited civil disorder in Rome. About the time that a formal signing of the negotiated treaty between Frederick and the Church was scheduled, Innocent, mistrusting his adversary, fled Italy.

Exile in Lyons

The pope initially traveled to Sutri, Italy, and then made his way in disguise over the mountains to Civiavecchia, where a fleet was waiting to take him to Genoa. By October 1244, he was in Burgundy, and by December he had reached Lyons, France.

Upon arriving in Lyons, Innocent called a general council, the 13th ecumenical, which was convened in 1245. Although Lyons was within Frederick's empire, the pope enjoyed the protection of the French king there, so was not threatened by Frederick. Lyons also was easily accessible to many prelates without risking capture by Frederick.

First Council of Lyons

At the opening of the general council on June 26, 1245, Innocent outlined his agenda, which far exceeded his concerns about Frederick. Besides his problems with the emperor, he also hoped to address problems with the clergy and difficulties with the Muslims. When the meeting opened, three patriarchs and about 150 bishops were in attendance. Also present was the Latin emperor of Constantinople. But many church leaders had been prevented from attending either by the invasions of the Tartars in the east, the Muslim incursions in Jerusalem, or intimidation by Frederick.

Innocent was particularly concerned with the Tartars, and he sent a papal envoy to the ruler of the Mongol empire. By this time, Innocent had ruled that the pope held authority over non-Christians and could punish them if they violated the laws of nature. Innocent also decreed that non-Christians were obligated to permit Christian missionaries to visit them. If they refused, Innocent believed that the pope could call for a war against them. Innocent's policy would influence future missionary endeavors by the Church for centuries to come.

Shortly before the Council at Lyons convened, Innocent once again excommunicated Frederick. During the council, he summoned Frederick to Lyons. The emperor did not show up, but instead sent his legate Thaddeus of Suessa. Although Thaddeus argued strongly in defense of Frederick, the council nevertheless ordered the emperor deposed, calling for the German princes to elect a new emperor. Some of the princes responded, and Henry Raspe, Landgrave of Thuringia, was elected emperor. When Frederick heard of his deposition, he reportedly placed a crown on his head and challenged the pope to knock it off.

But Henry died shortly thereafter, and the princes elected William, the Count of Holland, in his place. But most of the princes had abstained from voting and neither Henry nor William received wide recognition. They were too weak to challenge Frederick's son and ally, Conrad.

Innocent attempted to mount a crusade against Frederick, but his ally King Louis IX of France, the only monarch powerful enough to confront Frederick, was unwilling to sign up for such an undertaking. Instead, the French king attempted to mediate a settlement.

Last Acts

In 1248 Innocent renewed Frederick's excommunication. With Frederick's death at the end of 1250, Innocent was once again in a position to exert his authority in central Italy. Innocent set out for Rome from Lyons on April 19, 1251, arriving there in October 1253.

Following Frederick's death, Innocent campaigned for the deposition of his heirs. Innocent offered the crown of Sicily, which he controlled, to Richard of Cornwall and later to Charles of Anjou. But since Conrad's half brother Manfred still held power in Sicily, there were no takers. After Manfred submitted to the papacy, Innocent made his way into Naples in 1254. But Manfred revolted and defeated the papal army at Foggia.

Legacy

Innocent's commentary on the *Decretals of Gregory IX* was cited by almost every jurist from his contemporaries to

those of the seventeenth century. Innocent is also remembered for his commentary of the First Council of Lyon.

Following precedents set by Innocent III, Innocent IV extended papal authority in the church and over secular matters. Innocent IV held that the pope could chose between two imperial candidates, depose an emperor, and exercise imperial authority when the throne was empty. As noted, although he permitted non-Christian rulers to hold power, he held that those rulers must permit Christian missionaries to proselytize in their countries.

Innocent IV believed that since Christ had the power to depose emperors, the pope held the same authority as the vicar of Christ. Innocent IV attempted to exert his influence over several potentates besides Frederick. In England, he extended his protection to Henry III against the lay and church nobility. In Austria, he confirmed the son of King Wenzel as duke and later mediated between him and the king of Hungary. In Portugal, he appointed Alfonso III as administrator of the kingdom.

His continual fighting with Frederick led to the neglect of the internal affairs of the Church, thus Italy was left desolate. Taxation by the Church increased, which prompted loud complaints from the populace. Church abuses were overlooked as the pope remained preoccupied with his struggle with the emperor.

Innocent IV, severely ill with pleurisy, died in Naples on December 7, 1254, and was buried in a tomb at the Basilica of Santa Restituta in Naples.

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J

Sophia Jex-Blake

Sophia Jex-Blake (1840–1912) led a long and difficult struggle to open the medical profession to women in Great Britain. After many years of trying to gain admittance to a Scottish medical school, she succeeded in getting Parliament to guarantee women's right to a medical education and testing. She became licensed at the age of 37 and opened a private practice in Scotland the following year, becoming the country's first female doctor. Her tenacious fight for women to have the right to become doctors opened the door for women in the medical profession.

Sophia Jex-Blake was born to a wealthy and religious family in Sussex, England, on January 21, 1840. Her father, Thomas Jex-Blake, was a retired attorney. Her mother, Maria Jex-Blake, was often sickly. Jex-Blake's parents were devoted to their children and ran a strict religious household in which dancing, theater-going, and other ''worldly amusements'' were forbidden. The family's older children, a son, eight years older than Sophia, and a daughter, six years older, accepted their conservative upbringing. But Sophia was an energetic and audacious child whose strong will often clashed with her parents' expectations for their Victorian daughter. Still, Sophia and her parents had a close and loving relationship throughout their lives. ''No one ever had better parents than I,'' Sophia often said, according to a biography by Margaret Todd.

Jex-Blake was a bright, intelligent child whose thirst for knowledge was not satisfied by the schools meant to mold Victorian girls into homemakers and mothers. Jex-Blake was shuffled from school to school because her teachers and her ailing mother found it difficult to handle her excitable behavior. Jex-Blake showed little interest in marriage and was denied participation in physical activity, such as horseback riding, that she craved.

Jex-Blake took an interest in teaching, one of the few professions open to women during the mid-19th century, and in 1858 she entered Queens College, one of the first colleges for women in England. For the first time in her life, she felt intellectually challenged. She particularly liked mathematics and tutored other students in the subject. She also learned bookkeeping. While at Queens College, Jex-Blake developed a loving friendship with Octavia Hill, who later became a social reformer. The two lived together until Hill broke off the relationship, leaving Jex-Blake devastated. She remained loyal to Hill for life. Todd wrote that a friend later said, ''She was never the same again. It cut her life in two.''

In 1861, Jex-Blake finished her term at Queen's College and went home. The following year, she enrolled in Edinburgh Ladies' Educational Association in Scotland where she struggled to get over the loss of Hill's friendship. In addition to mathematics, Jex-Blake was very interested in religion. She had a gift for public speaking and considered becoming a missionary, but preferred teaching. She dreamed of opening a university and traveled to Germany in 1862 to study the country's education system. She took a job teaching at Grand Ducal Institute for Women in Mannheim. She was homesick and Jex-Blake had trouble in the position. Her students took advantage of the fact that she was not a strict disciplinarian. In addition, Jex-Blake was not

equipped to teach the girls dancing, singing, playing, or embroidery. Although the situation eventually improved, Jex-Blake returned home after only one year.

Traveled to America

In 1865, Jex-Blake convinced her parents to allow her to travel to the United States to study its education system. ''I have such a feeling that with the new world, a new life will open,'' she said. In Boston, she met Dr. Lucy Sewall, a 28-year-old physician at the New England Hospital for Women and Children. Through their friendship, Jex-Blake was introduced to the field of medicine and the idea of feminism.

The trip shaped Jex-Blake's attitudes about women, education, and careers. Feminism in America was more clearly defined and advanced than in Great Britain. Jex-Blake visited schools and colleges and in 1867 published *A Visit to Some American Schools and Colleges.*

Jex-Blake's thoughts about religion changed while she was in the United States. She found that her religious ideas, which were considered mainstream in England, were extremely conservative in America. She gave up on the idea of becoming a minister, but she did later write some religious tracts.

Although she received no formal medical education, Jex-Blake worked along with Sewall and other doctors and students at the hospital. She learned practical hospital work, especially diseases of women. She worked as the hospital's bookkeeper and pharmacist. The experience convinced her that she should become a physician.

Jex-Blake wanted to attend Harvard so that she could obtain an education equal to a man's. She and another student requested admission to Harvard Medical School. When their request was denied, Jex-Blake persuaded some of the faculty to teach her and other women at Massachusetts General Hospital. Among her instructors was Dr. Oliver Wendall Holmes.

In 1868, Jex-Blake was admitted to the Women's Medical College of the New York Infirmary, a new women's college founded by Elizabeth and Emily Blackwell. (Elizabeth Blackwell was the first female physician in the United States.) However, she never attended the school because in the fall of 1869, Jex-Blake's father died and she returned to England.

The Struggle for a Medical Education

Dealing with her grief and adjusting once again to life in Great Britain, Jex-Blake contemplated her education options. She researched the history of women in medicine and wrote an essay titled, ''Medicine as a Profession for Women,'' which was published in *Women's Work and Women's Culture.* It later appeared in her book, *Medical Women.*

Jex-Blake decided not to return to the United States. Instead, she pursued her medical education in Great Britain. In 1869, she was admitted to Edinburgh University's medical school, but the university later overturned the decision. Jex-Blake began a long and tenacious campaign for admittance, attracting international attention along the way. In 1870, Jex-Blake and four other women were admitted to the school. They had to attend separate classes for women and pay higher tuition than men. But negative pressure continued and in 1869, the university discontinued the separate classes and advised the women to seek training at a local teaching hospital, the Royal Infirmary. The hospital refused to comply. The women were harassed by opponents, although there were sympathizers among the faculty, students, and in the community.

In November, the conflict came to a head in what became known as the riot at Surgeons' Hall. When the ladies, now numbering seven, arrived for a class, 200 protesters blocked their entry to the classroom. The women were subjected to howls and jostling, according to *The Courant,* an Edinburgh newspaper. The incident earned publicity worldwide and the women gained sympathy and support. Among the seven students was Edith Pechey, a loyal friend of Jex-Blake's. They worked side-by-side throughout the struggle and remained lifelong friends.

Jex-Blake led the students to file a lawsuit against the university for failing to allow them to complete their medical education. They won the suit, but lost an appeal. The women finally took their fight to Parliament where, after a difficult battle, they succeeded in getting supporters to pass a bill that allowed all medical schools in Great Britain to admit women. However, many institutions still denied women the right to take medical exams.

Throughout the long struggle, Jex-Blake and the other women had received instruction from sympathetic faculty. Jex-Blake completed her medical education in Switzerland

and in 1877, Jex-Blake and four other women passed their medical exams at the College of Physicians in Dublin, Ireland. At the age of 37, Jex-Blake was now a licensed medical practitioner.

Established Medical Practice

Jex-Blake's strong will, which had confounded her parents and teachers when she was young, had helped her win women's right to medical education. Her determination and leadership were recognized on both sides as the driving force behind the movement. Pechey was quoted in the Jex-Blake biography, saying, ''All we had done towards opening up the medical profession to women was due mainly to Miss Jex-Blake, who had got all the abuse because she had done all the work—in fact all along she had done the work of three women or . . . of ten men!''

Although she was a strong administrator, Jex-Blake was also difficult to work with. Her impulsive and autocratic manner led to a deep disappointment concerning a women's medical school she co-founded. Jex-Blake and Elizabeth Garrett Anderson founded The London School of Medicine for Women in 1874. Anderson was a London physician who had been educated in France and had introduced Jex-Blake to the cause of women's medical education in the 1860s. Jex-Blake expected to be named the London School's secretary, but because her temperament was considered inappropriate for the position, Jex-Blake was passed over in favor of Anderson.

Jex-Blake left London and established a private practice in Edinburgh, becoming Scotland's first female doctor in 1878. Eventually, she opened a cottage hospital known as the Edinburgh Hospital and Dispensary for Women and Children. She remained active in the women's medical movement as there were continuous efforts in Parliament to restrict women's ability to become doctors.

In 1881, Maria Jex-Blake died. Jex-Blake had been devoted to her mother throughout her life and the two had frequently exchanged loving and supportive letters. Jex-Blake withdrew from her practice, leaving the responsibility to a young assistant. The assistant maintained the practice and worked on laboratory experiments regarding the insolubility of fats. The experiments proved to be toxic and the assistant died. Jex-Blake was devastated by the loss of these two relationships. She gave up her practice and stayed with her friend Ursula DuPre, who nursed her back to physical and mental health. After two years, Jex-Blake moved back to Edinburgh and resumed her practice. She wrote *The Care of Infants* and a second edition of *Medical Women.*

Jex-Blake continued advocating for female medical students, who were still required to attend separate classes at the Edinburgh University. Her advocacy led to the formation of a women's college similar to the London School—the Edinburgh School of Medicine for Women, under the direction of Jex-Blake. She negotiated with a hospital to provide clinical training, making it possible for Scottish women to obtain a complete medical education for the first time.

The school functioned successfully for a year before Jex-Blake's unyielding personality clashed with students who found her to be inflexible. The bitter conflict led some students to found a new medical school for women. When many chose it over the Edinburgh School, financial difficulties arose. However, Jex-Blake was so dedicated to the cause of women's medical education that she never criticized the rival school. She supported it wholeheartedly because it advanced the cause of women's medical education.

In 1894, the Edinburgh University finally opened its medical exams to women, breaking one more barrier to women's ability to become doctors. That same year, the National Association for the Medical Education of Women honored Jex-Blake for her 25 years of dedication to women's medical education.

Retired at Age 59

The Edinburgh School of Medicine for Women remained open until 1898, when low enrollment forced its closure. Jex-Blake continued her private practice until 1899 when she retired to Sussex. Jex-Blake's business and home were acquired by Edinburgh Hospital and operated as Bruntsfield Hospital until 1989.

In retirement, Jex-Blake lived with Margaret Todd, a former student who was 20 years her junior. Todd, who was also a novelist, gave up her medical career after only five years to be with Jex-Blake. The two women spent their time reading, traveling, entertaining, and corresponding with friends. Jex-Blake remained interested in social causes, including the suffrage movement, which she supported.

Jex-Blake was very proud of her students' successes. She happily followed their careers and called them ''my daughters,'' ''my young girls,'' or ''my doctors.'' She corresponded with hundreds of people during her life and kept all their letters. She also chronicled her life in voluminous diaries.

In her later years, Jex-Blake suffered a series of heart attacks and other ailments. She died on January 7, 1912, at the age of 71. She willed her possessions, including her personal papers, to Todd, who wrote a biography, *The Life of Sophia Jex-Blake,* in 1918. In accordance with Jex-Blake's wishes, Todd destroyed the personal papers after the book was published. A few months later, Todd committed suicide at the age of 58.

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Pauline Johnson

Pauline Johnson (1861–1913) was the first Native American poet to have her work published in Canada and was one of the few women of her time who succeeded in supporting herself from her writings and recitals. Thousands of Canadian schoolchildren have read her poem ''The Song My Paddle Sings.''

Johnson was unique in her time because she recited her own work rather than that of others. Her recitals of her own poems, anecdotes, and plays were a refreshing change for American and Canadian audiences whose usual theatrical fare was Shakespeare or Ibsen. Johnson was never able to make much money from her writing, and most of her income came from her speaking tours.

Mixed Heritage

Emily Pauline Johnson was born on March 10, 1861, near Brantford, Ontario. She was one of four children born to George Johnson, a Mohawk chief on the Six Nations Indian Reserve, and Emily Howells, a wealthy white woman originally from Bristol, England. Her paternal grandfather was Mohawk chief Smoke Johnson.

Johnson's mother was living with her family in Ohio when she decided to join her sister, who was living near Brantford. While staying there, she met George Johnson, who had been raised primarily among whites.

George and Emily Johnson were married in 1853 despite opposition from some white citizens of Brantford. Emily Johnson's brother-in-law, a minister, refused to marry the couple. George Johnson's mother was also opposed to the marriage; she was concerned their children would not be considered Mohawks. They had a private wedding but were hounded by curious onlookers after the ceremony.

George Johnson bought two hundred acres on the Indian reserve and built a mansion there that he named Chiefswood. Johnson grew up at Chiefswood. Although she had few playmates, she managed to find companionship in nature. The Grand River flowed alongside her house, and she enjoyed camping and canoeing. Chiefswood frequently played host to important visitors from England. In 1869, Prince Arthur, Duke of Connaught, who would later become governor-general of Canada, paid a visit.

Johnson's mother encouraged her daughter to read the classics in English literature, including the works of Sir Walter Scott, John Milton, and William Shakespeare. Johnson attended the Brantford Model School and also had private instruction from her governess. Her formal education ended after seven years and she did not attend college. Her father and grandfather taught her Mohawk legends.

Budding Poet

As soon as she could write, Johnson started creating poems. Her early writings were influenced by her grandfather's Indian tales and by the English poetry she heard from her mother. Canoeing would take on special significance in some of her poems, including ''The Song My Paddle Sings.'' By the time she had reached her late teens, she was a competent poet but not yet published.

George Johnson died in 1884 at the age of 67 following a beating he received while trying to stop whites from illegally taking timber from the Six Nations Reserve. After his death, the family could not afford to remain at Chiefswood, so they rented out the house and moved to Brantford. Johnson expected to marry but found no suitors. She brought in some income by writing poems, which she published in the local newspaper and in an anthology entitled *Songs of the Great Dominion.*

Poetry Recitations

Johnson initially wanted to take up acting, but her mother objected. In the minds of many Victorian women, acting was not a reputable occupation. Instead, Johnson agreed to give poetry recitations, a highly respectable occupation for women in those days. Over the next seventeen years, Johnson recited her poems in England, New England, and Canada. During much of this period, she lived in trains and hotels. All told, she made nineteen trips across Canada and six forays into the United States. Some of her recitals were accompanied by musicians or comedians.

Although Johnson never married, she was involved with her manager and traveling partner Walter McRaye. Johnson first met McRaye in 1897, when she was 35 and near the peak of her career. McRaye, who was giving recitals of French-Canadian dialect poems throughout Canada and the United States, was 20. In 1899, the two formed a partnership; McRaye took responsibility for arranging their tours, bookings, and transportation. McRaye remained Johnson's constant companion and co-performer until she retired.

In 1892, using the Mohawk name Tekahionwake, Johnson made her reading debut at a poetry recital held at the Young Liberals Club in Toronto. At the recital, Johnson read her poem ''A Cry from an Indian Wife,'' which argued that Canada had been taken unfairly from its first inhabitants. In ''Indian Poet Princess,'' she asked, ''If some great nation came from far away,/Wresting their country from

their hapless braves,/Giving what they gave us—but wars and graves.'' During half the performance, she wore an evening gown, but in the other half, she dressed in buckskin embellished with silver brooches, wampum belts, a blanket, and two scalps.

Johnson toured to help defray the cost of printing her first book of poetry. She read her poetry throughout Canada. Her recitals took place in church halls, schoolhouses, and even saloons. In larger towns she might appear in an opera house.

Traveled to England

Johnson performed throughout Canada before traveling to England, where she hoped to find a publisher for her first book of poems. In England, she was warmly accepted and frequently invited to recite her poetry at private parties held by wealthy socialites.

Her first book of poetry, *The White Wampum,* appeared in 1895 while she was still in England. It included her famous poem ''The Song My Paddle Sings.'' After her return to Canada, she again began touring while publishing in North American magazines. Besides poetry, Johnson wrote stories about Indian life, travel articles, and family stories for a variety of magazines. Because she covered a wide range of topics, she reached a diverse audience.

Johnson's second book, *Canadian Born,* appeared in 1903. Critics did not consider the poems in it as strong as those in her first collection, but the book sold well. Focusing on the shared heritage of all Canadians, Johnson emphasized the debt that her themes had to Native American culture. In the book's preface, she wrote, ''White race and Red are one if they are but Canadian born.'' About this time, Johnson began cutting back on her public readings, having begun to feel the toll of constant traveling on her health.

Hoping to retire in England, she made a second trip there in 1906 but found no English journals or magazines willing to publish her work. The ''drawing room entertainments'' that had included Johnson on her visit to London twelve years earlier were no longer in vogue. She made her stage debut during this second trip in a large concert hall, billed as ''E. Pauline Johnson—Tekahionwake, Indian Princess.''

Vancouver

Not finding the reception she had hoped for in England, Johnson decided to make her home in Vancouver in 1909. In 1911, she published *Legends of Vancouver,* based on stories she had heard from Chief Joe Capilano of the Squamish tribe of British Columbia. Johnson's novel *The Moccasin Maker* recounted experiences of Canadian women—white, Indian and mixed-blood.

By 1911, Johnson knew that she had inoperable breast cancer. She nevertheless continued to write through the last years of her life. Many of her readers purchased her fourth book, *Flint and Feather,* which contained all of her poems in one volume, by subscription at premium rates to help defray her medical expenses. Her poem from this period, ''And He Said Fight On,'' conveyed her determination to defeat the illness that was taking her life: ''Time and its ally, Dark Disarmament,/Have compassed me about/Have massed their armies, and on battle bent/My forces put to rout;/But though I fight alone, and fall, and die,/Talk terms of Peace? Not I.''

Johnson died on March 7, 1913, in Vancouver, British Columbia, three days before her fifty-second birthday. Her ashes were placed in Vancouver's Stanley Park and later marked by a large stone. Her final book, *The Shagganappi,* was published posthumously.

Legacy

In the years immediately following Johnson's death, her work went largely ignored. But in the mid-1920s, there was renewed interest in her poetry. Canadian schoolchildren began studying ''The Song My Paddle Sings.'' In 1961, to mark the 100th anniversary of her birth, the Canadian government issued a Pauline Johnson postage stamp, the first stamp to recognize a Canadian Indian and the first Canadian stamp to recognize a woman who was not a member of the British royal family.

Some critics believed Johnson was Canada's best Native American poet. Some others attributed her success to her theatrical talents or to her successful blending of Indian and English elements in her poetry. For her part, Johnson seemed to care little whether she was remembered as a great poet. ''Forget that I was Pauline Johnson, but remember that I was Tekahionwake, the Mohawk that humbly aspired to be the saga singer of her people,'' she was quoted as saying in Lucie Hartley's biography, *Pauline Johnson.*

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Robert Johnson

Of all the great blues musicians, Robert Johnson (1911–1938) was probably the most obscure. All that is known of him for certain is that he recorded 29 songs; he died young; and he was one of the greatest bluesmen of the Mississippi Delta.

There are only five dates in Johnson's life that can undeniably be used to assign him to a place in history: Monday, November 23; Thursday, November 26; and Friday, November 27, 1936, he was in San

Antonio, Texas, at a recording session. Seven months later, on Saturday, June 19 and Sunday, June 20, 1937, he was in Dallas at another session. Everything else about his life is an attempt at reconstruction. As director Martin Scorsese says in his foreword to Alan Greenberg's play *Love In Vain: A Vision of Robert Johnson,* ''The thing about Robert Johnson was that he only existed on his records. He was pure legend.''

Beginnings

Robert Johnson was born in the Mississippi Delta (Hazlehurst, Mississippi) sometime around May 8, 1911, the 11th child of Julia Major Dodds, who had previously born 10 children to her husband Charles Dodds. Born illegitimate, Johnson did not take the Dodds name.

Twenty two-year-old Charles Dodds had married Julia Major in Hazlehurst, Mississippi—about 35 miles from Jackson—in 1889. Charles Dodds owned land and made wicker furniture; his family was well off until he was forced out of Hazlehurst around 1909 by a lynch mob following an argument with some of the more prosperous townsfolk. (There was a family legend that Dodds escaped from Hazlehurst dressed in women's clothing.) Over the next two years, Julia Dodds sent their children one at time to live with their father in Memphis, where Charles Dodds had adopted the name of Charles Spencer. Julia stayed behind in Hazlehurst with two daughters, until she was evicted for nonpayment of taxes.

By that time she had given birth to a son, Robert, who was fathered by a field worker named Nonah Johnson. Unwelcome in Charles Dodds' home, Julia Dodds became an itinerant field worker, picking cotton and living in camps as she moved among plantations. While she worked in the fields, her eight-year-old daughter took care of Johnson. Over the next ten years, Dodds would make repeated attempts to reunite the family, but Charles Dodds never stopped resenting her infidelity. Although Charles Dodds would eventually accept Johnson, he never would forgive his wife for giving birth to him. While in his teens, Johnson learned who his father was, and it was at that time that he began calling himself Robert Johnson.

Around 1914, Johnson moved in with Charles Dodds' family, which by that time included all of Dodds' children by Julia Dodds, as well as Dodds' mistress from Hazlehurst and their two children. Johnson would spend the next several years in Memphis, and it was reportedly about this time that he began playing the guitar under his older half-brother's tutelage.

Johnson did not rejoin his mother until she had remarried several years later. By the end of the decade, he was back in the Mississippi Delta living with his mother and her new husband, Dusty Willis. Johnson and his stepfather, who had little tolerance for music, did not get along, and Johnson had to slip out of the house to join his musician friends. Eventually he decided to run away.

It is not known whether Johnson attended school in the Delta during this time. Some later accounts say that he could neither read nor write, while others tell of his beautiful handwriting. In any case, everyone agrees that music was Johnson's first interest, and that he had gotten his start playing the jew's harp and harmonica.

Bluesman

By 1930, Johnson had married and become serious about playing the guitar. During the time that he was married, he lived with his sister and her husband. But his wife died in childbirth at the age of 16. By some accounts, Johnson briefly moved back with his mother and stepfather, where he encountered the same problems that he had found intolerable when he was growing up and soon left. In 1931, he married for a second time. By then, his fellow musicians were beginning to take note of his precocity on the guitar.

Johnson began traveling up and down the Delta, travelling by bus, hopping trains, and sometimes hitchhiking. When he arrived in a new town, he would play on street corners or in front of the local barbershop or a restaurant. He played what his audience asked for—not necessarily his own compositions. Anything he earned was based on tips, not salary. With an ability to pick up tunes at first hearing, Johnson had no trouble giving his audiences what they wanted. Also working in his favor was an ability to establish instant rapport with his audiences. In every town he stopped, Johnson would establish ties to the local community that would serve him in good stead when he passed through again a month or a year later.

Fellow musician Johnny Shines was 17 when he met Johnson in 1933. He estimated that Johnson was maybe a year older than himself. In Samuel Charters' *Robert Johnson,* the author quotes Shines as saying, ''Robert was a very friendly person, even though he was sulky at times, you know. And I hung around Robert for quite a while. One evening he disappeared. He was kind of [a] peculiar fellow. Robert'd be standing up playing some place, playing like nobody's business. At about that time it was a hustle with him as well as a pleasure. And money'd be coming from all directions. But Robert'd just pick up and walk off and leave you standing there playing. And you wouldn't see Robert no more maybe in two or three weeks. . . . So Robert and I, we began journeying off. I was just, matter of fact, tagging along.''

During this time Johnson established what would be a relatively long-term relationship with a woman who was about 15 years older than himself—the mother of future musician Robert Jr. Lockwood. But Johnson reportedly also had someone—a woman—to look after him in all of the towns he played in. Johnson would reportedly ask young women living in the country with their families whether he could go home with them, and in most cases the answer was yes. At least until their husbands came home or Johnson was ready to move on.

Recording Sessions

Around 1936, Johnson met H. C. Spier in Jackson, Mississippi, who ran a music store and doubled as a talent scout. Spier put Johnson in touch with Ernie Oertle, who offered to record the young musician in San Antonio, Texas. At the recording session, Johnson was too shy to perform in front of the musicians in the studio, so played facing the

wall. In the ensuing three-day session, Johnson played 16 selections. When the recording session was over, Johnson presumably returned home with several hundred dollars in his pocket—probably more money than he had ever had at one time.

Among the songs Johnson recorded in San Antonio were ''Come On In My Kitchen,'' ''Kind Hearted Woman,'' and ''Cross Roads Blues.'' ''Come On In My Kitchen'' included the lines: ''The woman I love took from my best friend/Some joker got lucky, stole her back again,/You better come on in my kitchen, it's going to be rainin' outdoors.'' In ''Cross Roads Blues,'' another of his great songs, he sang: ''I went to the crossroads, fell down on my knees./I went to the crossroads, fell down on my knees./I asked the Lord above, have mercy, save poor Bob if you please./Uumb, standing at the crossroads I tried to flag a ride./Standing at the crossroads I tried to flag a ride./Ain't nobody seem to know me, everybody pass me by.''

When his records began appearing, Johnson made the rounds to his relatives and the various children he had fathered to bring them the records himself. The first songs to appear were ''Terraplane Blues'' and ''Last Fair Deal Gone Down,'' probably the only recordings of his that he would live to hear.

In 1937, Johnson traveled to Dallas, Texas, for another recording session. Eleven records from this session would be released within the following year. Among them were the three songs that would largely contribute to Johnson's posthumous fame: ''Stones In My Heart,'' ''Me And The Devil,'' and ''Hell Hound On My Trail.'' ''Stones In My Heart'' and ''Me And The Devil'' are both about betrayal and making a pact with the devil. The terrifying ''Hell Hound On My Trail'' is often considered to be the crowning achievement of blues-style music.

Interestingly, six of Johnson's blues songs mention the devil or some form of the supernatural. In ''Me And The Devil,'' he began, ''Early this morning when you knocked upon my door,/Early this morning, umb, when you knocked upon my door,/And I said, 'Hello, Satan, I believe it's time to go,' '' before leading into ''You may bury my body down by the highway side,/ You may bury my body, uumh, down by the highway side,/So my old evil spirit can get on a Greyhound bus and ride.''

Death at the Crossroads

In the last year of his life, Johnson is believed to have traveled to St. Louis and possibly Illinois. He spent some time in Memphis and traveled through the Mississippi Delta and Arkansas. By the time he died, at least six of his records had been released.

His death came on August 16, 1938, at the approximate age of 26 at a little country crossroads near Greenwood, Mississippi. He had been playing for several weeks at a country dance in a town about 15 miles from Greenwood when, by some accounts, he was given poisoned whiskey at the dance by the husband of a woman he had been seeing.

Johnson was buried in the graveyard of a small church near Morgan City, Mississippi, not far from Greenwood, in an unmarked grave. His life would be short but his music would serve as the root source for an entire generation of blues and rock and roll musicians.

Among the Mississippi Delta bluesmen believed to have exerted the strongest influences on Johnson's music are Charley Patton, Willie Brown, Howlin' Wolf, Tommy Johnson, and Son House. Peter Guralnick, in *Searching for Robert Johnson,* quotes Son House, ''We'd all play for the Saturday night balls, and there'd be this little boy standing around. That was Robert Johnson. He was just a little boy then. He blew harmonica and he was pretty good with that, but he wanted to play guitar.''

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Frances Benjamin Johnston

Once called America's ''court photographer'' by *Life* magazine, Frances Benjamin Johnston (1864–1952) became famous doing both portraiture and documentary photography. Fortunate to know many of the rich and famous of her time, Johnston produced a body of work that serves as an important historical document. A staunch feminist and independent thinker, she campaigned to promote greater recognition of women photographers in the United States. The stark documentary style she brought to her most famous photographs would greatly influence the emerging art of photography.

Early Life and Career

An only child, Francis Benjamin Johnston was born in Grafton, West Virginia, in 1864 to affluent parents. She was raised in Washington, D.C. where her parents moved soon after she was born. In the nation's capitol, her parents were active in the high-ranking political and social circles, and their connections, particularly her mother's, would greatly benefit Johnston's education and subsequent career as a photographer. Also, Johnston drew a great deal of inspiration from the independent female role models in her family: her free-willed Aunt Nin and her mother, who worked as a journalist for the *Baltimore Sun* and the *Rochester Democrat and Chronicle.*

Johnston graduated from the Notre Dame Academy near Baltimore in 1884, where she earned the equivalent of a high school diploma. Her parents' connections to the Washington elite enabled her to study art in France, at the prestigious Academie Julien in Paris. She was one of the first

women ever to attend the school. In 1885, she returned to Washington at age 21, planning to make a living as an artist. For awhile, she drew illustrations for magazines and sometimes wrote columns. But she soon became more interested in photography because she felt it resulted in more accurate depictions than painting or drawing. Again, her mother's connections served her well, as she soon began studying photography under Thomas Smillie at the Smithsonian Institution. Smillie taught the aspiring photographer how to use a camera and work inside a dark room.

It was not long before Johnston, who received her first camera from family friend George Eastman, began establishing a name for herself as a professional photographer. As her reputation developed, she also became an advocate of women's involvement in photography, which was then a field that was dominated by men like the famous Civil War pictorial chronicler Mathew Brady. She was the first female member of the Capitol Camera Club. At the time, photography, or ''pictorialism,'' as it was called, was a relatively new field, and its application was mainly for journalistic purposes and not as an art form. As her skills developed, Johnston would incorporate both journalistic and artistic elements into her work, which would result in a distinctive style that greatly influenced the field and made her famous.

Her mother's own journalistic activities especially benefited Johnston early in her career. Working as a newspaper reporter, her mother wrote about congressional activities as well as Washington inside information, and she knew all of the important people in the nation's capital. She was also related to President Grover Cleveland's wife. This helped open the doors of the White House for Johnston. From the 1880s and into the 1910s, she would take pictures during the administrations of Presidents Cleveland, Harrison, McKinley, Roosevelt, and Taft. This resulted in an outstanding and historically invaluable pictorial document that depicted the members of the various first families, as well as White House staff members and visitors.

Independent Photographer and Woman

In 1889, not long after she first gained entrance into the White House, Johnston opened a studio behind her father's house. She soon developed a reputation both as a smart businesswoman and a talented photographer. Not only was she a founding member of the Business Women's Club, but her own photographs decorated the club's walls. She also developed a reputation as a free-thinking and strong-willed woman. Her independence and bohemian character was well characterized by her famous self-portrait that showed her pulling up her skirt and striking a rather manly pose while drinking a beer and smoking a cigarette. In this way, she helped symbolize the spirit of the ''new woman'' that was emerging during this period in the country's history. The picture was designed to shock, as it flaunted traditional values. In fact, with that single pose, Johnston managed to purposefully target many of the taboos about women's role in American society. Her aggressively feminist stance, combined with her independent nature, sometimes resulted in work that generated controversy. When she took a nude photograph of a social debutante, the young girl's father filed a lawsuit against Johnston.

With her reputation as a hard-working professional established, Johnston became a successful photojournalist and took pictures as well as wrote for many popular publications. In 1897, she published an article in *The Ladies Home Journal,* ''What A Woman Can Do With A Camera,'' that outlined her thoughts on why she believed woman were particularly suited to photography. She also explained the training involved and how to operate a studio. Working as a freelance photographer during this period, she photographed a wide variety of people, including the famous and powerful, influential woman, and common laborers. Besides the nation's presidents she photographed President Theodore Roosevelt's high-spirited daughter Alice Roosevelt, noted feminist Susan B. Anthony, women workers in New England textile mills, iron workers, and coal miners. It is also surmised that she helped establish the tradition of school pictures for students. Once, while on assignment photographing students at a school in Washington, D.C., she was told there was no money to pay her, so she decided to offer the pictures for sale to the students' parents.

The Hampton Institute Project

In 1899, when she was 37 years old and at the height of her skills, Johnston produced a collection of photographs that would rank among her most famous and best works. By this time, her talent and ambition would direct her into taking on larger projects. That year, the Hampton Institute, in Hampton, Virginia, a vocational school founded to train

ex-slaves, hired her to take pictures at the school that would be included in an exhibition about contemporary African American life.

The project demonstrated the best qualities of her work: her strong sense of pictorial composition coupled with her skillful arrangement of human subjects. Individual photographs, which depicted Hampton students in classrooms and vocational surroundings, demonstrated remarkable photographic clarity. Some were stark and intense, as Johnston played with black and white shading to a powerful effect that underscored the separation that existed between blacks and whites in American society.

Many of the pictures were presented at the Universal Exhibition in Paris in 1900 as part of the ''American Negro'' exhibit (organized by prominent black leaders such as W. E. B. DuBois and Booker T. Washington) and at the Pan-American Exposition in 1901.

The Hampton photographs alone would have been enough to secure Johnston's status of one of America's greatest photographers. But she had other great works ahead of her. Like the images in the Hampton collection, the other photographs that Johnston produced at this point in her career provide a rich pictorial account of the United States, as her work preserved images of settings and famous people that defined the essence of a particular period of the nation's history.

The same year she took the Hampton photographs, she took pictures aboard Admiral Dewey's battleship, the U.S.S. Olympia, when it was stationed in the Manila Bay. Like the Hampton project, this assignment provided an extensive pictorial document, as it captured life on board the ship and showed the famous admiral on the deck. It also generated a great deal of publicity and it added to her stature. This period also included her famous photographic portraits of Teddy Roosevelt and Mark Twain. At the Roosevelt White House, she took pictures of the president's children playing with their pet pony as well as the famous 1902 photo of Alice Roosevelt, which gained acclaim for perfectly capturing the essence of the president's daughter's adventurous spirit. Her famous 1906 portrait of Mark Twain has become part of America's iconography.

As her stature as a photographer grew, so did her reputation as a one of the 19th Century ''liberated'' women: an unmarried American female who could support herself with her own career and was strongly conscious of gender issues. Continuing to advocate on behalf of women photographers, Johnston, in 1900, organized an exhibit of women photographers for the Universal Exhibition in Paris, the same year when her Hampton photographs were exhibited. The exhibit included 148 works. The women's exhibit was presented at the Third International Photographic Congress, which was held in conjunction with the Paris exposition. Johnston received both publicity and professional recognition for her efforts.

McKinley Assassinated

Johnston's fame grew to even greater proportions in 1901 when fate brought her within intimate proximity of one of the tragedies of American history. She traveled to Buffalo to photograph a major exhibition, which was taking place in early September. Her visit coincided with that of President William McKinley, who was also attending the event, so she could take pictures of him as well. As it turned out, she would take the last picture of McKinley alive, only minutes before he was killed by an assassin's bullet.

After the assassination, Johnston made and sold postcard-sized copies of this image of McKinley speaking at the Exposition grounds the day before he was shot. It became a hugely popular seller.

Later Career

Even as she approached and then surpassed her 50s, Johnston really never slowed down in her pursuit of new projects and new subject matter. She even actively engaged in acquiring new knowledge about her profession. In 1905, Johnston, her mother, and her aunt became close friends with the Lumiere brothers in France. They taught Johnston the theory and practice of their new photographic process. By 1912, she was making ''color photo-transparencies.'' In 1906, she took only a large project, similar in scope to the Hampton project, when she photographed the Tuskegee Institute in Alabama.

In 1910, her career direction took a significant shift when she began specializing in architectural photography. Instead of doing portraiture and journalistic pieces, Johnston now photographed striking examples of architecture as well as the homes and gardens of rich and famous people. During the period, she lived with Mattie Hewitt. The two woman shared a profession as well as a relationship for about eight years. They went their separate ways in 1917.

Johnston moved south in July of 1927 when, during a car tour of the eastern United States, she decided to settle in Virginia. Several years later, during the Great Depression, and funded by a grant from the Carnegie Institute, she again took to the road and traveled throughout the country taking photographs.

Johnston's most significant project during her architectural phase involved photographing still-standing pre-Civil War, or antebellum, mansions and early buildings throughout nine southern states. She was again funded by the Carnegie Institute. Johnston's purpose was to capture the essence and preserve a record of early architecture indigenous to the south before the buildings were lost forever.

Later Life

She moved permanently to New Orleans, Louisiana, in 1945, where she enjoyed being part of the bohemian culture. She bought a home on that city's famous Bourbon Street, where she continued her architectural photography and socialized with an eccentric, artistic crowd that included fellow photographer Joseph Whitesell.

Johnston died on March 16, 1952, in New Orleans, Louisiana. Before her death, she once stated that she was happy that she never did ''marry for money.'' In fact, a liberated women until the day she died, Johnston never married at all. After her death, her estate donated a great

deal of her photographs to the Library of Congress in Washington, D.C.

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Antoine Henri Jomini

Baron Antoine Henri Jomini (1779–1869) drew on his experience in the armies of French Emperor Napoleon Bonaparte to write the first systematic study of military strategy. The science of warfare as outlined in his *Précis de l'art de la guerre (The Art of War)* has been studied by military commanders in the years since Jomini's death, and it continues to influence the way modern warfare is waged, discussed, and studied.

Baron Antoine Henri Jomini rose in the ranks of the Swiss army, eventually serving under Marshall Michel Ney as chief of staff and becoming a baron in 1807. Loyal to French Emperor Napoleon Bonaparte, Jomini distinguished himself in 1806 at the battle of Jena as well as during France's takeover of Spain. His continued fame rests on his now-classic 1836 *Précis de l'art de guerre,* which advocates the use of large land forces, speed, maneuverability, and the capture of strategic points during battle. Jomini's work remained influential with military leaders throughout the 1800s, most notably during the U.S. Civil War.

Leaves Business for Battlefield

Jomini was born on March 6, 1779, in the town of Payerne, located in the Swiss canton of Vaud. His parents, of Italian descent, were of modest means and gave their son a good education. As a child he was fascinated by soldiers and the art of war and was eager to attend the Prince de Wurtemberg's military academy in Montbelliard, but his family's circumstances did not permit this. Unable to afford a commission in the Swiss Watteville regiment then under the command of the French, at age 14 he was sent to business school in Aarau with the intent that he train for a career. In April of 1795 he moved to Basle where he found a clerical position at the banking house of Monsieurs Preiswerk.

Moving to Paris in 1796, Jomini worked as a bank clerk for Monsieurs Mosselmann before leaving to become a stockbroker in partnership with another young man. Napoleon's successes in Italy at Lodi, Castiglione, and Lonato inspired Jomini to begin to write on military matters, and he began to study comparative warfare in earnest. His first published study of military operations were that of Frederick II. In 1798 he left his business career behind to reenlist in the Swiss army where he was appointed aide-de-camp to the minister of war of the Helvetic Republic.

Formulated Military Theory

In 1799 Jomini was appointed bureau chief within the Swiss war office, and in the following months, now with the rank of major, he reorganized the ministry for the Swiss War. He drew on his growing knowledge of military operations to standardize several procedures, taking advantage of his position to experiment with organizational systems and strategies. Leaving Switzerland in 1801, Jomini returned to Paris and worked for two years at a military equipment manufacturer before abandoning commerce for good and beginning the first of his books dealing with military theory and history, *Traité des grandes opérations militaires.* In this work, published in eight volumes between 1804 and 1810 and translated as *Treatise on Grand Military Operations,* Jomini presented an overview of the general principles of warfare. He included a critical history of the military actions of Frederick II, ''the Great,'' during the Seven Years' War, contrasting them unfavorably with the battles waged by Napoleon Bonaparte. Not surprisingly, this work caught the attention of the French emperor, who eventually offered Jomini a position within his own ranks.

Jomini's *Traité des grandes opérations militaires* was the first of several works, including *Principes de la strategie* (1818), and the 15-volume, 1819-1824 work *Histoire critique et militaire des guerres de la Révolution,* which addressed the wars of the French Revolution. The grossly inept early campaigns of the French Revolution had, in fact, inspired Jomini's search for scientific principles underlying successful warfare, but he waited to publish his *Histoire critique* until most of the generals he criticized were dead. In each of his writings he described actual battles and theorized why the actions taken either were successful or failed. A child of the Enlightenment, he sought to determine the laws of military strategy, inviolate scientific principles

that could be followed to wage a successful war. Such laws would, Jomini believed, provide continuity among the diverse forces at work within an army and thus make war controlled and of minimal duration.

Ironically, Jomini was at first unable to gain entrance into either the French or Russian military on the basis of his *Traité des grandes opérations militaries,* the implication being that one so young had little to teach older and far more experienced generals. Finally his work came to the attention of Marshal Ney, who took Jomini into his staff in 1805 and provided the funds necessary for the young man to publish his book. Jomini fought with the Sixth Corps against Austria at Ulm in 1805 and served as senior-aide-de-camp against the Prussian Army at Jena and Bautzen the following year. Following the 1807 peace of Tilsit, he was created Baron of the Empire on July 27, 1808, in recognition of his service. During Napoleon's campaigns to take Spain in 1808, he fought bravely and was made brigade general in 1810. When the French army retreated from Russia Jomini also handled his role commendably and was appointed brigadier general in 1813.

Throughout his career in the army of Napoleon, Jomini exhibited complete confidence in his ability to discern ''correct'' and ''incorrect'' strategies in line with his theories. Such confidence was interpreted as arrogance by many officers, including Murat and Marshal Berthier, who likely also resented the preferential treatment given to the younger man by Napoleon. In August of 1813, as the result of efforts by Berthier to discredit him and sabotage a well-earned promotion to major general following Ney's victory at the battle of Bautzen, Jomini was forced from the French ranks. Angered and humiliated at his treatment, he traded allegiances, left France, and joined the Russian Army as lieutenant general and aide-de-camp to Alexander I. Aiding in Russia in ending Napoleon's efforts to conquer Eastern Europe, Jomini was allowed to abstain from all military action that took place on French soil. Advancing to general-in-chief in the service of Russia in 1826, he became the military tutor of the Tzarevich Nicholas. As one of his final duties in the Russian military, Jomini was put in charge of organizing the Russian staff college in 1830.

Under Bonaparte, the French had revolutionized warfare by decentralizing command, using a predominately conscripted force and vesting both political and military power in a single leader. Influenced by Alexander the Great, Hannibal, and Caesar, Napoleon had little concern for individual victories or defeats, and even placed the conquest of land secondary; he focused on the overall goal of destroying his enemy through a massed concentration of force. The observation of Napoleon's battle strategy strongly influenced Jomini's theory and became the foundation of his greatest work, 1836's *Precis de l'art de la guerre,* translated in 1862 as *The Art of War,* which was written to provide military instruction for the Grand Duke of Russia, the future Nicholas I. Jomini believed that after the age of Napoleon, war would no longer be considered the private affair of individual monarchs; instead it would be waged nation against nation. In his *Precis* he defined for the first time the three main categories of military activity—strategy, tactics, and logistics—and postulated his ''Fundamental Principle of War.''

Jomini's ''Fundamental Principle of War'' involved four maxims: 1) To maneuver the mass of the army, successively upon the decisive points of a theater of war, and attack the enemy's lines of communication as frequently as possible while still protecting ones own; 2) To quickly maneuver and engage fractions of the enemy's army with the majority of one's own; 3) To focus the attack on a ''decisive point,'' such as weak or undefended areas in the enemy lines; 4) To economize one's own force on supporting attacks so that the focus of effort could attack—preferably by surprise—the decisive point at the proper time with sufficient force. He also advocated use of the turning movement, through which an adversary was overcome by moving beyond its position and attacking from the rear, and believed that adversaries in retreat should continue to be pursued as a means of beating them psychologically. He viewed leadership as a prime requirement for military success and appraised character as ''above all other requisites in a commander in chief.'' However, he also recognized that a commander who possessed great character but lacked intellectual training would never be a great general; the necessary characteristic of a winning general would be the combination of intellect and natural leadership. Jomini strongly advocated simplicity and praised the Napoleonic strategy of a quick victory gained by quickly massing troops, as well as the French general's objective of capturing capital cities as a signal of defeat. He also provided early definitions for modern concepts such as the ''theater of operation.'' Jomini cared little for the political niceties of war; in his view governments choose the best commander possible, then free that person to wage war as he deems appropriate.

Influence Spanned the Centuries

Jomini's writings, which constitute over 25 translated works, continued to influence military leaders in both Europe and North America for much of the nineteenth century. His systematization of Napoleon's modus operandi became accepted military doctrine during the U.S. Civil War and was used by generals at Chancellorsville and Gettysburg. However, more recent scholars have viewed Jomini as a chronicler of pre-modern warfare. As a military strategist, he was often compared with Prussian contemporary Karl Marie von Clausewitz (1780–1831), whose 1833 treatise *Vom Kriege* was considered by many scholars to be romanticized. Unlike Clausewitz, Jomini was vague and contradicted himself on the importance of genius. Like Clausewitz, however, his focus remained on the Napoleonic ''great battle'' rather than the more modern war composed of multiple armed encounters. Among Jomini's other writings was a well-received 1864 *Life of Napoleon* and a political and military history of Napoleon's Waterloo campaign.

After publishing his *Precis,* Jomini retired from the Russian military. He moved to Brussels, but continued to be sought out for his expertise. In 1854 Jomini was called to advise the future Czar Nicholas I on the Crimean War and was consulted by French leader Napoleon III on the 1859 Italian campaign. Until 1888 he was considered by the

English to be preeminent among military strategists, and his books were required reading in military academies. U.S. generals such as George B. McClellan and Robert E. Lee were said to have gone into battle armed with a sword in one hand and Jomini's *Summary of the Art of War* in the other. Reported to be of sound mind as late as his nineties, Jomini continued to insist that his principles would endure despite the changing face of modern warfare as a result of the development of technological advances such as railways and telegraphs. He died on March 24, 1869, at his home in Passy, France.

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Matilda Sissieretta Joyner

Widely hailed as the possessor of one of the great singing voices of her day, Matilda Sissieretta Joyner (1869–1933) enjoyed a successful career as a concert and variety performer from the late 1880s to the World War I era. Joyner's career had two phases. First she was a soloist, appearing in concert halls, churches, and other venues in North America and Europe. Later, she spent two decades touring the United States as the star of an all-black variety entertainment show. It is an example of the peculiar nature of race relations in America that Joyner, whose extraordinary talent was almost universally acknowledged and whose concerts and variety shows drew mostly white audiences, never appeared in opera.

Joyner was born in Portsmouth, Virginia, as Matilda Sissieretta Joyner. The year of her birth is usually given as 1869. According to William Lichtenwanger in *Notable American Women,* no record of her birth has ever been found and the ages listed on her marriage and death records indicate that she was born around 1865. Joyner's father, Jeremiah Malachi Joyner, was a former slave and had been a body servant to his master until the end of the Civil War. After gaining his freedom, he became a minister in the Afro-Methodist Church. Joyner's mother, Henrietta, a former slave as well, was an accomplished amateur singer with a fine soprano voice. She grew up as an only child, her brother having died in infancy. In 1876, Joyner's father accepted an offer to become pastor of a church in Providence, Rhode Island, and the family moved north. A minister's salary was modest and Reverend Joyner took odd jobs to help make ends meet. Providence had a thriving black community in the 1870s and the atmosphere in the city was relatively progressive in regard to racial matters. Joyner attended the Meeting Street and Thayer Street schools, both of which had integrated student bodies and teaching personnel.

As a small child, Joyner exhibited a love for singing. ''When I was a little girl, just a wee slip of a tad, I used to go about singing. I guess I must have been a bit of a nuisance then, for my mouth was always open,'' the adult Joyner recalled in an interview with the *Syracuse Evening Herald,* excerpts of which are included in Willia Daughtry's doctoral dissertation about Joyner. During her teenage years, Joyner made her first public appearance as a singer at the

Pond Street Baptist Church in Providence and studied voice at the Providence Academy of Music.

In 1883, Joyner married David Richard Jones, called Richard, whom Rosalyn M. Story in *And So I Sing: African-American Divas of Opera and Concert* says was described in contemporary accounts as a ''handsome mulatto from Baltimore.'' Richard Jones had worked as a hotel bellman and as a newspaper dealer. The couple is said to have had a child who died in infancy.

Marriage does not seem to have hindered Joyner's budding professional career. She is said to have attended the New England Conservatory of Music in Boston in the mid-1880s. In 1887, Joyner made her professional debut in Boston at a concert to benefit the Irish nationalist Charles Stewart Parnell, whose political career was being jeopardized by a personal scandal. Her performance at the Parnell concert, before an audience of 5,000, drew a strongly positive reaction. The following year Joyner made her first New York appearance in a concert at Steinway Hall.

Later in 1888, Joyner sang at Wallack's Theater on Broadway, becoming the first African American to appear on stage at the prestigious theater. The attention she received at this performance led to her joining a troupe of black musicians on a tour of the West Indies. The West Indian tour lasted eight months and was a triumph. In Jamaica, Haiti, and other countries, Joyner was greeted by enthusiastic crowds and presented with jewel encrusted honors from local governments and admirers. Returning to the United States, she appeared with baritone Louis Brown in several East Coast cities and briefly returned to Providence for further study of voice. In the winter of 1890-1891, she made another tour of the West Indies.

It was during her early concert years that Joyner was dubbed the ''Black Patti'' by the *New York Clipper,* a theatrical newspaper. The moniker alluded to Adelina Patti, the Italian American soprano and star of the Metropolitan Opera. Joyner's managers and promoters repeated the ''Black Patti'' description in advertisements and it became strongly identified with her for the remainder of her career. Although Joyner adamantly disapproved of the nickname at the beginning, she then used it to her advantage in the later years. According to Daughtry, instead of finding the comparison to another artist pointless and the ''black'' qualification condescending, Joyner used it ''as a weapon—a kind of boomerang—which drew the predominately white audience to her—an audience which expected to find a freak, a comical, awkward, unusually strange creature before it, but which found instead an artist who exhibited the same training known to the white singer of her time as well as a decorum which gave new dignity and finesse to the Negro image on the concert stage.''

In February 1892, Joyner performed at the White House for President Benjamin Harrison and his luncheon guests in the Blue Room. Her vocal selections, typical of her concert repertoire at the time, were the popular songs ''Home, Sweet Home,'' ''Swanee River,'' and the cavatina from Meyerbeer's opera *Robert le Diable.* Enchanted by Joyner's talent, the First Lady, Caroline Harrison, presented the singer with a bouquet of White House-grown orchids. In later years, she returned to Washington to sing for Presidents Grover Cleveland, William McKinley, and Theodore Roosevelt. African American performers at the Executive Mansion were rare but not unprecedented. According to Elise K. Kirk in *Opera News,* singer Marie Selika performed at the Rutherford B. Hayes White House in 1878, and the Fisk Jubilee Singers performed for President Chester Alan Arthur in 1882. However, it was not until 1901, when Booker T. Washington lunched with Theodore Roosevelt, that an African American was invited to the White House as a sit-down guest.

True notoriety came to Joyner in April 1892 when she was selected to be the star attraction at the Grand Negro Jubilee at New York City's Madison Square Garden. The Jubilee was a three-day extravaganza featuring hundreds of black singers and dancers and a military band. Joyner sang popular songs and opera selections, including the ''Siempre libera'' aria from *La Traviata.* She was said to have been the highlight of the show. Offers for bookings increased so dramatically after this appearance that it was hard for Joyner to fully absorb what had happened. ''I woke up famous after singing at the Garden, and didn't know it,'' she said in an article quoted by *Story.*

In June 1892, Joyner signed a contract with Major J.B. Pond, a high-powered promoter and manager of entertainers and lecturers whose clients included novelist Mark Twain and clergyman Henry Ward Beecher. Pond built a program around her, featuring classical and popular music. According to *Story,* the program became ''something of a forum for the best black talent of the day.'' Among the performers who appeared with Joyner were poet Paul Lawrence Dunbar and Joseph Douglass, a violinist and grandson of Frederick Douglass. She sometimes sang with accompaniment by black pianist Alberta Wilson, giving audiences a chance to marvel at two accomplished African American women musicians holding forth on a concert hall stage.

In 1893, under the management of Pond, Joyner earned two thousand dollars for a one-week engagement at the Pittsburgh Exposition. It was said to be the highest salary paid to a black performer up to that time. Also in 1893, she performed at the World's Columbian Exposition in Chicago where she was a top box-office draw.

Management problems began to plague Joyner's career beginning in 1893. The details are vague. It is possible that she found Pond's management style exploitative and more focused on making quick money than in fostering a long-term concert career. Other troubles are said to have stemmed when Joyner's husband, Richard, booked engagements for his wife without the permission of Pond. Her marriage was troubled due to Richard Jones's penchant for gambling and drink and his inability to hold a job. The couple divorced sometime between 1893 and 1898.

In the mid-1890s, Joyner broke with Pond and under new management participated in a charity concert at Madison Square Garden to benefit the *New York Herald*'s Free Clothing Fund. The renowned Hungarian composer Antonin Dvorak conducted the concert. Dvorak, then director of the National Conservatory of Music in New York, was an

admirer of African American people and culture. Strains of black folk music can be heard in Dvorak's famous ''Symphony No. 9: From the New World.'' At the Free Clothing Fund benefit, Joyner sang the soprano solo from Rossini's *Stabat Mater* with an all black male choir singing the chorus. ''Mme. Jones was an enormous success with the audience. To those who heard her for the first time she came in the light of a revelation, singing high C's with as little apparent effort as her namesake, the white Patti,'' wrote a reviewer in the *New York Herald.* Joyner then performed in England, France, and Germany. In London, she participated in a Royal Command performance for the Prince of Wales (future King Edward VII) at the Royal Opera House at Covent Garden.

In 1896, Black Patti's Troubadours were formed under the auspices of New York theatrical managers Voelkel and Nolan. As the name suggests, Joyner was the main attraction of this travelling show, which also offered comedians, dancers, acrobats, jugglers, and other variety entertainers. Her appearances in the Troubadours came in what were called ''Operatic Kaleidoscopes,'' which offered scenes from famous operas, such as *La Boehme, Rigoletto,* and *Carmen,* sung with full costumes and scenery.

Joyner's greatest dream was to sing in a full-scale opera. Many critics agreed that her voice and dramatic flair were well suited to opera. ''The thought was irresistible that she would make a superb Aida, whom her appearance, as well as her voice, suggested,'' wrote a writer for the *Philadelphia Times,* quoted by *Story.* A few offers were made in regard to opera after her initial rise to fame in the early 1890s but nothing ever materialized. Undoubtedly, Joyner's race was the reason she never appeared with prestigious opera companies, such as the Metropolitan. It was not until the 1950s that black singers appeared with major American opera companies. However, Denis Mercier points out in *Notable Black American Women* that all-black opera performances began to be done after the turn of the century and it is unclear why Joyner never participated in any of these productions.

Black Patti's Troubadours traveled across the United States and were popular with both white and black audiences. A writer for the *Detroit Evening News,* in an article quoted by *Story,* said that ''without exception the Black Patti Troubadours company is the best colored theatrical organization that has visited this city. Every member of it seems to be a star.''

Despite its success, Joyner was not entirely happy as leader of the Troubadours. She felt the company was essentially a minstrel show and not the proper showcase for her serious ''Operatic Kaleidoscopes.'' The appeal of Black Patti's Troubadours reached its peak in the first decade of the twentieth century, then began to wane along with a general decline of minstrelsy. In 1916, the company gave its final performance at the Gibson Theatre in New York City.

Joyner's career came to an end with the demise of the Troubadours. Aside from a concert at Chicago's Grand Theatre, she made no further professional appearances. Returning to Providence, she looked after her elderly mother, took in two boys who were wards of the state, and occasionally sang at local churches. To gain income, she sold off most of the possessions she had accumulated during her career, and in her last years received public assistance. She died of cancer on June 24, 1933, with only the generosity of friends preventing burial in the city's ''potter's field.''

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Ilya Kabakov

Ilya Kabakov (born 1933) is an artist of note in two distinctly polar disciplines. While living in the Soviet Union for 30 years, he was a well-known, albeit officially sanctioned, children's book illustrator. He was simultaneously amassing a substantial body of unofficial avant-garde work. Since leaving the Soviet Union in 1988, he has been prolific; he is now considered the foremost post-Stalinist Russian artist. His prime means of artistic expression has been sprawling installations largely based on Soviet-related themes.

"By any reckoning Kabakov's career has bridged an exceptional variety of situations and concerns," wrote Robert Storr in *Art in America*. "He remains better known in Europe (where he was featured in the last Venice Biennale) than in America, where he now resides. His ideas and observations raise significant questions about the development and future of installation art—which remains his principal artistic form—and about our current esthetic horizons."

Studied Art by Accident

Kabakov was born on September 30, 1933, in Dniepropetrovsk, Ukraine, to Jewish parents. His family was poor, so much so they often lived apart from each other. War also frequently uprooted Kabakov. He was first relocated in 1941 when World War II fighting extended into the Soviet Union.

By chance, Kabakov attended a professional elementary art school between the ages of 7 and 16. The school was the Leningrad Academy of Art, which had been temporarily relocated to Samarkand during World War II. A friend studying at the school decided one night to clandestinely take Kabakov into the school to look at paintings of nude women. Once inside the school, they were confronted by an adult. The boys lied to legitimize their presence there, making the excuse that they were there because Kabakov was thinking about attending the school. He was invited to apply and dashed off a few pictures—military scenes based on equipment stationed in the area—to support his application. He was accepted; he was also the only applicant.

Art was neither easy nor a passion. Kabakov claims to have been constantly frustrated by his lack of ability. "I already understood that I couldn't draw and that I had no talent for art," he told *Art in America* in 1995. "I continued to study even though I didn't like it, and my attitude toward it was like that of a trained rabbit who beats a drum: he must learn to do it, but not loving it inside and even feeling revulsion toward it. And ultimately I did learn to beat the drum fairly well, but all the while thinking to myself that it just wasn't me."

Kabakov was evacuated again when German forces began invading the Soviet Union. He was taken to Holy Trinity Monastery and Cathedral in Zagorsk. He eventually returned to Samarkand, then continued his formal education in Moscow until he was 23.

Continued Education in Moscow

Kabakov said his mother moved to Moscow to be near him while he was in boarding school, even without a special resident permit. "She became a laundry cleaner at school. But without an apartment the only place she had

was the room where she arranged the laundry.'' He related in a 1992 article on ARTMARGINS website that his mother ''felt homeless and defenseless vis-a-vis the authorities, while, on the other hand, she was so tidy and meticulous that her honesty and persistence allowed her to survive in the most improbable place. My child psyche was traumatized by the fact that my mother and I never had a corner to ourselves.''

He attended Moscow Secondary Art School between 1945 and 1951. He graduated from Surikov Institute of Arts in 1957. He maintained that creating art continued to be a struggle. Kabakov said in *Art in America* his education was very classical in nature, extremely similar to nineteenth-century art education but ''bureaucratic and dead. . . . We all were physically present but mentally absent.''

Kabakov has claimed he became an illustrator of children's books as a result of bad grades, which placed him in the school graphics program rather than in the more elite painting section. He said this discipline actually suited him well. ''I read incessantly, I was crazy about books, and I would comment upon or think aloud about anything I saw. My thoughts would come to me already in the form of words. I don't know what it is, but I cannot look at a painting in silence; inside I am always talking to myself at the moment that I am viewing it,'' he said in *Art in America* in 1995. ''Naturally, this method is very easily connected to the notion of illustration. . . . I was successful not only because I mastered what I was supposed to illustrate, but also what was expected from me.''

Small student groups formed outside the classroom to supplant the dreary coursework. Each person would tackle a subject: philosophy, history, or poetry. Kabakov and artists Erik Bulatov, Oleg Vassilyev, and Mikhail Mezhaninov formed a clique. These students found mentors in artists such as Robert Falk, Vladimir Favorsky, and Artur Fonvizin. Under the Soviet Regime, each of these men was an unofficial artist, that is their work was not sanctioned by the state.

Sought Artistic Expression Outside the Official

Kabakov said he knew in 1955, while still in school, that he had to find an artistic form outside that which was officially dictated and sanctioned. It certainly continued his lifelong struggle with art and the creative process, but it marked an important step in his evolution and maturity. Kabakov experimented variously in genres including Abstract Expressionism and his own version of neo-Surrealism. He and his fellow artists began creating unofficial art. These pieces began to be shown in the West in 1964.

The group was known as NOMA or the Moscow Conceptual Circle of Artists. The style of art they created was called Romantic Conceptualism. This was ''not so much an artistic school, but a subculture and a way of life,'' wrote Svetlana Boym on the ARTMARGINS website. ''A group of artists, writers, and intellectuals created a kind of parallel existence in a gray zone, in a 'stolen space' carved out between Soviet institutions. Stylistically, the work of the conceptualists was seen as a Soviet parallel to pop art, only instead of the advertisement culture they used the trivial and drab rituals of Soviet everyday life—too banal and insignificant to be recorded anywhere else, and made taboo not because of their potential political explosiveness, but because of their sheer ordinariness, their all-too-human scale.''

Some members' work was purchased by visiting Westerners, but Kabakov has asserted others gave away paintings in hopes of triggering some positive reaction from afar. Westerners were initially underwhelmed with the work, but this unofficial art generated buzz and attracted notice within the international art community in the 1970s and 1980s. Conceptual artists associated with this group include Vitali Komar and Alexander Melamid.

As an official artist, Kabakov worked in the Soviet Union for 30 years with the ''benefit of steady work and minimal KGB scrutiny,'' according to Amy Ingrid Schlegel writing in the Winter 1999 issue of *Art Journal.* He has claimed in *Art in America* this art was not done for love, but because it ''could be done quickly and therefore didn't take a lot of time away from your own work. . . . You should not think that we loved our illustrating. It might have been possible to love it if you had been permitted to do what you wanted, but you didn't love it because you had to do what was expected.'' He has also said ''at the foundation of my career lies fear, ridiculous circumstances and my mother, who sacrificed everything for it.'' Indeed, Kabakov supported her and his in-laws throughout his sanctioned illustrating career.

Between 1969 and 1980, Kabakov created a series of 50 albums that combined art and text. ''Each album told the tale of a different character, a different demented dreamer

creating an elaborate system to make life not only bearable but meaningful,'' wrote Amei Wallach in a feature in *Art in America.* The best known of these is ''Okno'' (''The Window''), which was later published. These albums became the basis of his interest in installation art.

He began working in a more conceptual style in the mid-1970s. The result were ''zhek picture displays,'' parodies of broadsides and Soviet posters. Kabakov created the name from the acronym ZhEK, referring to the Soviet housing management. He hosted informal meetings of fellow conceptual artists at his apartment known as the Sretensky Boulevard Group, so called after the Moscow street where many of them lived.

Emigrated and Continued Prolific Creation

Kabakov attempted to emigrate from the Soviet Union three times, first in the 1970s. Each time, he changed his mind. He eventually left the Soviet Union in 1988. He is reportedly reluctant to discuss this, although immigrating to the West has obviously had a major impact on his life and art. Schlegel stated when he did leave his homeland, he chose ''to exile himself from Russia physically, socially, and linguistically once the policies of perestroika and glasnost took effect in the late 1980s.''

A flurry of Kabakov books was released after his emigration. A particular surge could be seen in the mid-1990s. These included his children's books as well as volumes related to his various exhibitions such as ''The Palace of Projects'' and ''Auf dem Dach/On the Roof.'' Schlegel dubbed this ''critical mass'' of work ''The Kabakov Phenomenon.'' His work and his prolific production plus these publications ''helped make him a senior international art world star.'' *Artforum International* said of this generation of contemporary Soviet artists, most of the attention has been paid to Kabakov. ''[H]is work comes as close as anybody's to encompassing the better part of a continent's worth of art,'' wrote Barry Schwabsky.

It was Kabakov's ''Ten Characters'' installation mounted in New York that started a series of museum installations. It was also his first solo exhibition. Wallach, writing in *Art in America* in 2000, noted since the spring of 1988, ''he has for all intents and purposes been working in a series of museums. In the last 12 years he has mounted 165 installations in 148 museums in 30 countries.'' A 1995 book by Kabakov, *On the ''Total'' Installation,* explains the form and his artistic philosophies.

Moved Away from Installations

Later in his career, Kabakov began shying away from relying on the Soviet Union as a subject for his installations. One of the first of these is ''Auf dem Dach/On the Roof,'' in which ten rooms, representing a narrative timeline of snapshots from family life, were shown from the vantage point of a rooftop. His ''The Palace of Projects'' and ''Life and Creativity of Charles Rosenthal'' marked a further turn toward other forms. Kabakov considers these works as ''grand finales to his singleminded preoccupation with 'total' installation,'' but, added Wallach, ''it is difficult to imagine that he will forsake it altogether.'' As has been the case throughout his career, Kabakov continued to create prolifically. As Schlegel pointed out, Kabakov ''works every day, all day. Some might say he is a workaholic. Others would interpret his work habits as a form of flood control.''

He and his wife Emilia also began collaborating on public sculpture. The couple moved to Long Island, New York, around 1996. There, they built two large studios. Permanent pieces by them can be found in Italy, Japan, and Belgium. Wallach stated ''according to his concept, the purpose of the sculpture is to embody a 'spirit of the place.' '' Kabakov contended ''The principle is that every place in our cultural life has a spirit, and . . . if you hear the spirit, if you feel it . . . what the spirit has to say is: Please do not disturb me!''

Boym submitted that ''For Kabakov, art remains an inevitable, existential need and a therapy for survival. . . . The artist loves the museum not merely as an institution, but as a personal refuge. . . . Kabakov's total installations look like the artist's Noah's arks, only we are never sure if the artist escaped from hell or from paradise.''

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Yousuf Karsh

One of the greatest portrait photographers of all time, Yousuf Karsh (1908–2002) captured not only the images of hundreds of the 20th century's most memorable leaders and celebrities but also the faces of thousands of ordinary men and women whose lives formed the backbone of Canadian society. Karsh, who died at the age of 93 in July 2002, left a priceless legacy to Canada—his adopted homeland for nearly eight decades. Before his death, Karsh sold or donated all 355,000 of his negatives to Canada's National Archives in Ottawa. His photos will form the core collection of the Portrait Gallery of Canada, which was scheduled to open in 2005.

Of Karsh's accessibility to photo subjects from all walks of life, Lily Koltun, acting director of the Portrait Gallery told the *Toronto Star,* ''He gave the same attention to anyone who called his studio, so the work we have from him is a wonderful cross-section of Canadian society, not just of famous people but fishermen, a sailmaker, a farmer in his field—if you look deeply in his collection, you can discover aspects to him that are quite unexpected.'' Equally lavish in her praise was Maia Sutnik, curator of photography at the Art Gallery of Ontario, who told the *Toronto Star,* ''He brought a huge sense of the personality into his pictures. He made iconic portraits of great men and women, and he brought international acclaim to Canada.'' Karsh was not without his detractors, however. Some of his more vocal critics faulted the photographer for the sameness of his photo portraits, almost all of which were shot in black and white and have an extraordinarily solemn feel to them. His defenders—and they are legion—retort that this was simply Karsh's style. In its assessment of Karsh's legacy, the *Economist* likened the criticism of his work to ''complaining that Rembrandt's paintings did not make you laugh.''

Apprenticed to Leading Boston Photographer

Karsh was born on December 23, 1908, in the Armenian enclave of Mardin, Turkey. During the years of World War I (1914–1918), the Armenians of Turkey endured widespread persecution and privation at the hands of the Turkish government. In 1924, at the age of 16, Karsh left his native Turkey for Canada to live with his uncle, A.G. Nakash, who operated a photo studio in Sherbrooke, Quebec. Under his uncle's direction, the young Karsh learned the basics of photography. However, recognizing that Karsh needed more expert guidance to refine his skills, his uncle in 1928 sent him to Boston to apprentice under fellow Armenian John H. Garo, a well-known portrait photographer of the day. For the next couple of years, Karsh later recalled, as written in the *Independent,* that he learned about ''lighting, design, and composition . . . and began to appreciate the greater dimensions of photography.'' Under Garo's tutelage, Karsh was exposed to some of Boston's most celebrated men and women who regularly convened at Garo's informal afternoon salons. ''Even as a young man,'' he remembered, ''I was aware that these glorious afternoons and evenings in Garo's salon were my university. There I set my heart on photographing those men and women who leave their mark on the world.''

After a three-year apprenticeship under Garo, Karsh in 1931 returned to Canada. In the nation's capital of Ottawa, he opened a modest portrait studio, hoping that its location would offer him an opportunity ''to photograph its leading figures and many international visitors,'' Karsh was quoted as saying in the *Independent.* So meager was Karsh's budget for the launch of his own studio that most of the furniture consisted of orange crates, ''covered—tastefully, I thought—with monk's cloth, and if I occasionally found myself borrowing back my secretary's salary of $17 a week to pay the rent, I was still convinced, with the resilience of youth, that I had made the right choice.'' In his spare time, Karsh became involved with a local theater group, where he learned more about lighting and the use of artificial light in photography. It was at the theater group that the photographer first met actress Solange Gauthier, whom he married on April 27, 1939.

Studied Subjects Before Photo Shoots

Only a few years after setting up shop in Ottawa, Karsh had firmly established himself in Canadian political circles. In 1935 he was named official portrait photographer of the Canadian government, in which capacity he was frequently called upon to photograph Canadian leaders and visiting statesmen. Karsh routinely researched the lives and accomplishments of his well-known subjects. In an account of his preparations for a photo shoot, Karsh wrote, as quoted in the *Independent,* ''Before I begin, I will have studied my subject to the best of my ability, and within broad limits know what I am hoping to find, and what I hope to be able to interpret successfully. The qualities that have attracted me to the subject are those that will satisfy me if I can portray them in the photograph, and that will most probably satisfy views of the picture as well. I am fascinated by the challenge of portraying greatness . . . with my camera.''

Although he had already won wide acceptance in the Canadian capital, Karsh first captured international attention with his December 1941 portrait of British Prime Minister Winston Churchill. During a brief visit to Ottawa, Churchill reluctantly agreed to sit for Karsh, warning the

photographer that he would give him two minutes and not a second more to take his picture. With that, Churchill lit up one of his trademark cigars. Seconds later, Karsh snatched the cigar from Churchill's lips and snapped the picture. The resulting photo, which shows a somewhat petulant Churchill scowling into the camera and was sold to *Life* magazine for only $100, eventually became the most widely reproduced portrait in the history of photography. The Churchill portrait firmly established Karsh's reputation as a world-class portrait photographer. Not long thereafter, the Canadian government asked Karsh to travel to England to shoot a series of photographs of British military leaders. *Life* magazine subsequently commissioned the photographer to do a similar series of American wartime leaders. In 1946, the year after the end of World War II, Karsh published his first book, *Faces of Destiny,* a collection of portraits of the men and women who spearheaded the Allied victories in Europe and the Pacific. That same year Karsh became a naturalized Canadian citizen.

The widely circulated Churchill portrait brought a major change in Karsh's life. No longer did he have to seek out subjects. They came looking for him, seeking immortality through his lens. To be ''Karshed'' was a true sign that a celebrity had arrived. Although he offered his services to those from all walks of life, there was no denying that Karsh was fascinated by those he described as ''people of consequence,'' a group that included politicians, royalty, writers, scientists, and actors, among others. As the photographer himself observed and noted in the *Economist,* ''It's the minority that make the world go around.'' Every Canadian prime minister from Mackenzie King to Jean Chretien sat for Karsh, as did every American president from Herbert Hoover to Bill Clinton. Although probably no one other than Karsh knows for sure, it has been estimated that he photographed 17,000 people over six decades.

Worked Briefly as Industrial Photographer

During the early 1950s Karsh worked occasionally as an industrial photographer, doing work for companies such as Ford of Canada Ltd. and Atlas Steel Ltd., but the bulk of his life's work was as a portraitist. His most famous subjects included the British royal family; a young Elizabeth Taylor; Pope Pius XII; Albert Einstein; authors Norman Mailer, George Bernard Shaw, Andre Malraux, and H.G. Wells; British Prime Minister Margaret Thatcher; and a bevy of American film stars, including Bette Davis, Humphrey Bogart, and Gregory Peck. In 1959, Karsh became the first photographer to have a one-man exhibition at the National Gallery of Canada.

Karsh gained world recognition for his portrait style, which was formal and shot almost exclusively in black and white. The most notable aspect of the photographer's unique style was his use of light to model his subject's faces in almost sculptural fashion. Karsh's portraits are shot against simple backgrounds—frequently black—and use no props or decorations that might attract attention away from the central figure of the portrait. Although some of his detractors complain that Karsh's portraits fail to capture the essence of his subjects, his supporters point out that Karsh's primary goal was the visual idealization of the legend and public image of those he photographed.

In 1961 Karsh's wife, Solange, died of cancer. A year later, on August 28, 1962, the photographer married Estrellita Maria Nachbar. He also became involved in academics, serving as visiting professor of photography at Ohio University in Athens from 1967 to 1969. In 1972 Karsh, whose ''Karsh of Ontario'' label was now recognized as the signature of one of the world's most famous portrait studios, moved his operation into a suite at Ottawa's fashionable Chateau Laurier Hotel. He also signed on with Boston's Emerson College as visiting professor of fine arts, a position he held until 1974.

Held in Deep Respect by Subjects

Part of Karsh's success as a portraitist may be attributable to the deep respect in which he was held by most of his subjects. According to the *Edmonton Sun,* Karsh's brother Malak, who died in 2000, said his brother's subjects freely gave of themselves ''with love and respect.'' He said, ''People knew they had a master with them and they appreciated that opportunity.'' For his part, Karsh preferred to refer to his photo sessions as ''visits,'' during which he was unfailingly polite and curious, seeking to draw out his subjects' views on their own lifes' experiences as well as life in general.

Karsh maintained his studio in the Chateau Laurier Hotel until 1992, when he retired to Boston with wife Estrellita. Although he was no longer active in photography, Karsh's work continued to excite great interest worldwide. In the years following his retirement, major retrospective exhibitions of Karsh's work were held at Montreal's Museum of Fine Arts; London's National Portrait Gallery; Washington's Corcoran Gallery; the Mint Museum in Charlotte, North Carolina; the Museum of Photography, Film, and TV in Bradford, England; Boston's Museum of Fine Arts; the Detroit Institute of Art; the National Portrait Gallery of Australia; and the Tower Gallery in Yokahama, Japan. His work has also been reproduced in nearly a score of books of photography, including *Faces of Destiny* (1946), *Portraits of Greatness* (1959), *This Is Rome* (1959), *The Warren Court* (1965), *Karsh Portfolio* (1967), *This Is the Holy Land* (1970), *Faces of Our Time* (1971), *Karsh Portraits* (1976), and *Karsh Canadians* (1978).

Karsh died in Boston, Massachusetts, on July 13, 2002, from complications following surgery for diverticulitis. Perhaps Karsh himself offered the best overview of his goals as a portraitist in his 1962 autobiography, *In Search of Greatness: Reflections of Yousuf Karsh.* Echoed in *Contemporary Photographers* Karsh wrote: ''I believe that it is the artist's job to accomplish at least two things—to stir the emotions of the viewer and to lay bare the soul of his subject. When my own emotions have been stirred, I hope I can succeed in stirring those of others. But it is the mind and soul of the personality before my camera that interests me most, and the greater the mind and soul, the greater my interest.''

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Gjergj Kastrioti-Skanderbeg

Hailed as a national hero in Albania, Gjergj Kastrioti-Skanderbeg (1403–1468) successfully ousted the Ottoman Turks from his native land for over two decades, halting Turkey's efforts to spread Islam through a predominately Roman Catholic western Europe.

Kidnapped by the Ottoman Turks at a young age, Albanian freedom fighter Gjergj Kastrioti-Skanderbeg was raised under Islam and trained as a general within the ranks of the Turkish military before fleeing his captors and reconverting to Christianity in 1443. As commander of Albania's warlords, he sparked a national revolt in 1444 and held off numerous efforts by the Ottomans to take back Albania and bring that country once again under Muslim rule. Following Kastrioti-Skanderbeg's death in 1468 his Albanian forces could no longer repulse the Turks; twelve years later Albania fell once more to Turkish forces and remained part of the Ottoman Empire for many centuries, until its eventual liberation in 1912.

The Spread of the Muslim Empire

The Albanian people, descendants of the Illyrians, occupied the mountainous region of the western Balkans, a remote area extending from what is now Slovenia southward into Greece. Although known for being sociable, the Illyrians were also known for their bravery in war and aggressively maintained their lands against the many other clans throughout the Balkan region. Although influenced culturally as the result of conquest by Greece, Rome, and ultimately the Visigoths, Huns, and Ostrogoths, large numbers of Albanian peasants nonetheless managed to retain their customs, culture, and language by living in small, remote towns in the mountains where, due to the lack of roads, they were able to resist all efforts at assimilation by conquering cultures. Influenced by many years under Roman rule and subsequently made a part of the Byzantine Empire, Albania could boast a flourishing culture, established trade, and a strong economy by the middle ages; this situation would change for the worse after the region was overrun by the Ottoman Turks in 1388.

The Ottoman Empire expanded from Anatolia into the Balkans during the 1300s and by 1400 marauding Muslim armies had pierced the boundaries of the once-mighty Byzantine Empire. The city of Constantinople, built by the Roman Emperor Constantine I in 330 and the seat of the Eastern Orthodox Church, was destined to fall to Islam in little more than a half-century. Meanwhile, the Turks, known for their brutal treatment of the conquered, now extended their reach west to Bulgaria and Serbia where, due to the capitulation of a succession of competing tribal leaders, soon had the Balkans firmly under their control. Completely under Ottoman control in 1385, Albania's ruling families were allowed to retain their lands and titles, but due to their disunity they were unable to overthrow the invading armies. For the most part, the Albanian people suffered greatly under the brutal regime of their new overlord, Sultan Murad II.

A Childhood Cut Short

Into this hostile world, Kastrioti-Skanderbeg was born in the city of Krujë in northern Albania, on January 17, 1405. His father, Gjon Kastrioti, was a prince of Emathia, although the family could trace its lineage back to serf roots. To assure the loyalty of Albanian princes such as Kastrioti, Sultan Murad II established a practice of kidnapping the sons of royalty and raising them in the court of Adrianopel (now Edirne, Turkey) to become loyal Turks. As a boy of three years of age, Kastrioti-Skanderbeg and his three older brothers were taken in this manner. Tragically, his older brothers, Stanislao, Constantino, and Reposio, met their fate at the hands of their Turkish captors.

For his part, the young Kastrioti-Skanderbeg was quickly indoctrinated in the Muslim faith and was given a

good education in the Turkish court. When he reached the appropriate age, he was trained for battle in the Turkish military, as was the traditional fate of Turkish teens. Given the name S'kander and eventually earning the rank of Bey—from which his second surname ''Skanderbeg'' was eventually derived—the intelligent and well-spoken Kastrioti-Skanderbeg proved himself on the battlefields of Asia Minor and eastern Europe. Eventually promoted to general, the former Albanian led Turkish armies against the Greeks and then north into Serbia and Hungary. It is claimed that Kastrioti-Skanderbeg was fluent in several languages, among them Arabic, Greek, Italian, Bulgarian, and Serbo-Croatian; it is also claimed that he eventually entered secret communication with highly placed persons in the powerful cities of Venice and Naples. However, believing Kastrioti-Skanderbeg to be loyal to Turkey due to his continued success on the field of battle, Murad II continued to bestow his favors on Kastrioti-Skanderbeg and granted the general the title of governor of lands in central Albania.

In 1443 Kastrioti-Skanderbeg was ordered by the sultan to attack the Hungarian forces commanded by Janos Hunyadi, a revered general known as the White Knight, for the purpose of reclaiming Nis (now Serbia) for the Ottoman Empire. While studying this new enemy, Kastrioti-Skanderbeg reportedly learned of his own Albanian origins, as well as of the tragic fate of his brothers. Now aware that his true people shared an allegiance with Hunyadi, the Turkish general arranged a secret meeting wherein the two generals conspired to thwart the Turks. Along with 300 Albanian princes, in the course of battling the Hungarians Kastrioti-Skanderbeg claimed defeat, then abandoned the Turkish army and headed toward Albania. Disguising his small regiment as acting on orders of Sultan Murad II himself, Kastrioti-Skanderbeg entered the Turkish fortifications at Krujë and that night massacred the Turkish pasha and the Muslim contingent stationed there. The following morning the Kastrioti family's standard—a red flag emblazoned with a black, double-headed eagle that has since been adopted as Albania's national flag—fluttered in the breeze over the city's castle. Here Kastrioti-Skanderbeg reportedly made his historic pronouncement: ''I have not brought you liberty, I found it here, among you.'' In March of 1444, during a meeting of Albanian princes in the city of Lezhë, he was elected commander-in-chief of the Albanian army.

At first stunned that such a favored general would betray him, Sultan Murad II soon became infuriated and immediately amassed an army to send against the Albanians. Despite Kastrioti-Skanderbeg's inferior numbers, the battle that was waged on June 29, 1444, ended with a Turkish defeat due to the Albanian general's use of guerilla tactics. Murad amassed a second army consisting of over 15,000 men. Kastrioti-Skanderbeg once again overcame this force, his small army avoiding a conflict on open ground and instead successfully ambushing the Turkish forces as they attempted to navigate the Prizren Pass on October 10, 1445. Through his continued efforts, Kastrioti-Skanderbeg continued to defeat the Turks in battle 24 times, thereby forcing the Ottomans to remain beyond Albania's borders. His particularly spectacular victory in 1450 against the Turkish army led by Murad himself, in which the vastly outnumbered Kastrioti-Skanderbeg commanded only 20,000 troops, caused him to be hailed as a hero throughout Europe.

Rejoined Faith of His Father

In 1443, at the same time the 41-year-old Kastrioti-Skanderbeg broke his political allegiance to the Ottomans, he renouncing the Turkish faith of Islam and reconverted to the Roman Catholic faith of his father. With his military successes against the Turks now well known, Catholic leaders at the Vatican quickly saw an opportunity to gain a valuable ally. Hoping that the Albanian general could provide some protection for the Catholic faith in Western Europe, Pope Eugenius IV also dreamed of beginning a new crusade against Islam, this time to be led by Kastrioti-Skanderbeg. With some assistance from the Vatican, as well as from the powerful lords of Naples and Venice, Kastrioti-Skanderbeg continued to repulse successive efforts by the Turks to invade Albania over the next 25 years, including at Dibër and at Ochrida in 1462. His major supporter, King Alfonso of Naples (1416–1458), made the Albanian general his vassal in 1451. Alfonso supplied the Albanian army with needed funds, military equipment, and additional troops, and also acted as a protector by extending sanctuary to Kastrioti-Skanderbeg and his family.

After Pope Eugenius's death in February of 1447, this crusade against Islam was inherited by a series of successors, among them Popes Nicholas V, Callistus II, and, most notably Pius II. The crusades were also fueled by news of the fall of Constantinople to militant Sultan Mehmed II in 1453. At Pope Pius's death in August of 1464, Paul II was appointed pope of the Roman Catholic Church; because Pope Paul put art and antiques above any attempts to regain the city of Constantinople, no further help came to Kastrioti-Skanderbeg and his Albanian army from Rome. A battle against the Turks in 1467 left Kastrioti-Skanderbeg victorious but concerned; because of his advancing years he was finding warfare increasingly difficult. Steps to replace the 63-year-old general as commander-in-chief proved in vain; the Albanian commander contracted malaria and died in Lezhë on January 17, 1468.

At his death Kastrioti-Skanderbeg left behind him a son, Giovanni Kastrioti, born of the general's wife, Donica Arianiti. Still a young boy at the time of his father's death, Giovanni Kastrioti fled with his mother to Naples, where they were given the sanctuary once promised by King Alfonso. In 1481 Giovanni attempted to return to Albania to continue his father's work but was unsuccessful. Only a year before, little more than a decade after Kastrioti-Skanderbeg's death, Albania had succumbed once more to Turkish domination, and its new Muslim rulers now exacted a brutal revenge against the late general's military successes. The ruling families who were able to escaped; many of those of good family left behind were executed. While much of Western Europe soon came to flower as a result of the Renaissance, Albania and the east endured a withering ''dark age,'' remaining cut off from advances in technology, science, and the arts while the Turks renewed their efforts to destroy the region's economy and culture.

Despite these dark years of Turkish rule, the memory of Kastrioti-Skanderbeg served to buoy the Albanian spirit and fuel that country's desire for independence. A statue of the Albanian hero was eventually erected in the capital city of Tirana, joining others erected elsewhere in the country. A museum dedicated to his honor was eventually installed in the family castle in Krujë. More recent generations have continued to marvel at Kastrioti-Skanderbeg's accomplishments: 16th-century French poet Pierre Ronsard honored the Albanian national hero in verse, while two centuries later Ronsard's compatriot, noted Enlightenment-era novelist and essayist François Marie Arouet de Voltaire maintained that the Byzantine Empire might have survived the Ottoman onslaught had it such a leader as Kastrioti-Skanderbeg. Italian composer Antonio Vivaldi's opera *Scanderbeg* also was written to honor the Albanian hero.

While Kastrioti-Skanderbeg's accomplishments inspired many of the artists and writers who came after him, perhaps the most ironic show of respect was that reportedly given him by his Turkish adversary. Upon retaking the city of Krujë in 1478 and locating Kastrioti-Skanderbeg's grave in Saint Nicholas Catholic Church, the Turks disinterred the general and distributed his bones, holding them as talismans that would bring them good luck.

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Urho Kekkonen

Urho Kekkonen (1900–1986) was Finland's president from 1956 to 1981. He kept the nation on a steady political course, despite continuing to keep that nation actively politically neutral to assure peaceful relations with its powerful neighbor, the Soviet Union. This policy became known as "Finlandization" by detractors.

Youth Spent in War, Journalism, Sport

Urho Kaleva Kekkonen was born on September 3, 1900, in Pielavesi, Finland, the son of a farmer. His father later became employed in some aspect of timber operations. His career has been variously described as a sawmill operator, timber foreman, and forestry manager. His mother was a farmer's daughter. The family lived in the rural province of Kainuu. Kekkonen attended the Lyseo Lukio Kajaani. He was not an exemplary student and had to repeat the seventh grade.

Kekkonen originally planned to become a writer. He frequently wrote short stories and plays. Among his influences were Jack London, Jules Verne, and Mark Twain. His other favorite subjects were history and gymnastics.

He became a war correspondent during the Finnish Civil War, which was fought in 1916 through 1917. He fought in the White Army and reported from their positions in Eastern Finland. During his service, Kekkonen commanded an execution patrol squad. As such, he was witness to the execution of six Red Army prisoners.

After the war, Kekkonen continued his journalistic career at *Kajaanin Lehti,* a newspaper. He also worked as a magazine columnist. He was active in other organizations including the Academic Karelia Society.

He made his entry onto the world stage via international athletics where he won an Olympic gold medal in the high jump. He also was an active member of The Finnish Sports Organization and the Finnish Olympic Committee. This served as his springboard into politics.

He married Sylvi Uino, who was a writer, in 1926. They met while she was working in the secretariat of the security police. They would eventually have two children. Kekkonen graduated from the University of Helsinki with a

Bachelor of Civil Law degree in 1928. He completed his doctoral degree in 1936.

Began Ascent in Finnish Government

In 1933, Kekkonen joined the Agrarian or Maalaisliitto party, which would become known as the Center party in 1965. Among his first political jobs was a post at the ministry of agriculture. He made his ascent in Finnish politics from his post as a parliament member. He served in various national political offices between 1936 and 1956. During World War II, Kekkonen was director of the Karelian evacuees welfare center and commissioner for coordination. He was Finland's prime minister from 1950 until 1956.

Kekkonen was also known as a political columnist. He adopted numerous pseudonyms for publishing this work beginning in 1942. His noms de plumes included Pekka Peitsi (''Peter Pikestaff''), Olli Tampio, Veljenpoika, and Liimatainen. His work frequently appeared in magazines including *Suomen Kuvalehti,* even during his tenure as prime minister. He once demurred being considered as a writer, saying ''I haven't even written a single poem.''

In 1950, he lost his bid for the presidency to Juho Kusti Paasikivi. Kekkonen wrote a political pamphlet ''Onko Maallamme Malttia Vaurastua'' (''Does our country have the patience to get rich?''), published in 1954. In the document, he laid out his ideas on Finnish economic policy.

Won Election, Adopted Policy Known as ''Finlandization''

Two years later when he ran again for president, he was elected by a two vote margin over Paasikivi. This was the last national election the country would hold until 1981. It was feared any open election might jeopardize Finland's relations with the neighboring Soviet Union and compromise the nation's independence. In fact, every Finnish attempt to hold a national election was said to be seen by the Soviets as a desire by the Finns to put an end to their neutrality.

Perhaps to outsiders this policy might have seemed as equal parts Finnish cowardice and Soviet bullying. It is difficult, however, to understand in a vacuum. Finland achieved political independence from Russia during the Russian Revolution. During World War II, the Soviet Union invaded Finland in 1939 and 1944, forcing its neighbor to reduce its borders. Once World War II had ended, Finland chose to adopt a policy of political neutrality for the sake of self-preservvation. This was not initiate by Kekkonen, but certainly he made sure relations with the Soviets were never in jeopardy. The nation had, under Kekkonen, become what *The New Republic* writer Joyce Lasky Shub characterized as '' a silent victim of Soviet power.''

Walter Laqueur, writing in *Commentary,* observed that in the 1970s Finland had to kowtow, by virtue of its proximity to Soviet Union, to display ''readiness to acquiesce in Soviet wishes.'' This Kekkonen-extended political deference policy became known as ''Finlandization.'' Richard Lowenthal was said to have originated the phrase in the 1960s to describe this strategic political subordination, but Laqueur is credited with modifying the term to fit with the Finns' self-imposed submissive policies, which were adopted well before being approached by their overbearing neighbor.

Laqueur said ''given Finland's geopolitical situation, it was obvious that certain concessions toward the Soviets had to be made. But I also argued that Urho Kekkonen . . . had carried this trend much too far (though he himself was not a Communist or even a socialist). It was not the policy of wisdom, maturity, and responsibility that Kekkonen and his supporters claimed, and furthermore it set a bad example for the rest of Europe.''

This issue is still open to debate and has been examined closely by political commentators and historians. So too has Kekkonen's role in Finnish-Soviet relations. There is no clear consensus on these issues.

Enjoyed Reputation as an Effective Deal-Maker

Kekkonen himself, however, is said to have been a gregarious leader. Seppo Salonen, an editor of one of Finland's leading newspapers told *The New Republic* in 1983 that Kekkonen could ''get anybody to do anything. When he wanted to score a point with [Soviet leaders Nikita] Khrushchev or [Leonid] Brezhnev, he'd get them into a sauna and tell them funny stories.''

While in office, Kekkonen developed a reputation for following through on every deal he struck. He made good on five-year trade agreements with the Soviets throughout the 1960s. He also brought Finland to the attention of the Common Market. As a result, Finland became one of the world's leading producers of oil rigs.

Perhaps it was his earlier interest in writing or a result of his marriage to an author, but nevertheless Kekkonen made sure to keep informed about writing and the arts throughout his career. Young writers and artists were frequently guests at his residence, Tamminiemi. After Hannu Salama, the writer, was tried and convicted on blasphemy charges in connection with his writing the novel *Juhannustanssit* (''Midsummer Dance'') in 1968, Kekkonen immediately pardoned him.

Kekkonen left office in 1981. There remains debate about how his retirement came about. Some suggest he was pressured into retirement. Other opinions suggest ill health led him to step down. He was succeeded by Mauno Koivisto, a Social Democrat.

Diary-Keeping Offered Insight into Kekkonen

Kekkonen continued to live in Tamminiemi until his death. He reportedly continued to write and read frequently, favoring authors such as Anatole France, Mika Waltari, and a number of other Finnish authors and works such as Machiavelli's *The Prince* and *Don Quixote.* The residence is now the Urho Kekkonen Home Museum.

About two years into his first term as president, he had started keeping a diary, a practice which he faithfully continued until 1981, shortly before his resignation. The diaries

were never meant to be published, but in 2000, his son, Matti Kekkonen, and his grandson, Timo Kekkonen, consented to their publication in a four-volume set. According to the newspaper *Helsingin Sanomat,* ''The only parts to be left out of the books will be Kekkonen's observations about his own family. There are to be indications in the published work whenever a cut is made.''

Ironically, Kekkonen never completed his memoirs. The first volume was completed by Paavo Haavikko in 1981. Later, Juhani Suomi wrote a multi-volume biography of Kekkonen, a project that has spanned some two decades. Suomi also contributed historical perspectives to the diaries and has been credited for his ability to read Kekkonen's handwriting.

Rumors Persisted As Did Legacy Debates

Even after leaving politics and well after his death, rumor and conjecture continued to swirl about Kekkonen. One such rumor held that he had been a Soviet agent, but, says Laqueur, ''they were dismissed as base calumnies by his official biographer—who denied everyone else access to the relevant archival material.'' When the files of the Central Committee of the Soviet Communist Party (CPSU) were eventually made public, it became clear Kekkonen and his cronies ''had been paid many millions of finnmarks through the office of the KGB: some of this money was used for their election campaigns, but there were also payments for personal use.'' But, notes Laqueur, ''perhaps he would have acted as he did even if the Soviets had never paid him a single ruble.''

More controversy arose when a tell-all book by Anita Hallama was released in 2001. She claimed to have had an affair with Kekkonen that had started in the early 1960s. Her husband was the Finnish ambassador to the Soviet Union. Reuters said the publication of this correspondence between the two served to confirm the ''open secret'' about their relationship. Each of their spouses purportedly knew about this relationship. The book delved into how Kekkonen developed policy, purportedly even how he discussed specific issues with Hallama.

''Urho Kekkonen was a great statesman in the true meaning of the word,'' said Finnish Prime Minister Paavo Lipponen in a September 3, 2000, speech marking the Urho Kekkonen centenary seminar at the House of Estates. ''The aim of Finland's active policy of neutrality—as Kekkonen, not the Soviet Union, understood it was to strengthen Finland's international standing. Good relations with the USSR prepared the way for consistent integration into cooperation between the Western democracies. . . . Finland was neither an outpost of the West nor a cat's-paw of the Soviet Union. When certain Western commentators saw fit to cast aspersions about us in conversation, I couldn't help asking what exactly their own countries did in 1940.

''Talk of Finlandization is justified, but in the case of foreign policy it's valid to ask which did better, the cat or the mouse. Finland came out on top in the Cold War,'' continued Lipponen. He says at the end of his term in office, however, Kekkonen ''was interfering in the action of the Prime Minister and the Government in a way that was totally unacceptable. . . . The neo-worship and concentration of power that had grown up around the old man kept him in office too long. On the other hand, maybe Kekkonen himself knew no other way of life, and would have been unable to resist interfering in things as ex-President.''

Several politicians and political commentators have noted that there has yet to be any sufficient distance from events to truly gauge what impact on Finland and the world Kekkonen might have had or to accurately determine what his legacy might be. ''The jury is still out on what sort of verdict history will hand down to Kekkonen. The image of the man presented by the diaries is naturally bound to the times of which they report, in just the same way as our present image of Kekkonen is bound to what we know now. And above all we know what ultimately happened to the Soviet Union,'' wrote Unto Hämäläinen, in a review of the diaries published in *Helsingin Sanomat* in 2002. ''Kekkonen could not even begin to guess at such an outcome, and in his weak moments he lost faith that Finland would come through intact.'' Kekkonen died on August 31, 1986, in Helsinki, Finland.

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Thomas Henry Kendall

Though his education was slight and he was plagued throughout his life with a variety of personal troubles, Thomas Henry Kendall (1839–1882) perse-

vered with his verse to become Australia's best known 19th century poet. Kendall grew up on the southern coast of the continent and drew his inspiration from the surrounding natural environment as well as the local traditions.

Early Life

Kendall was born on April 18, 1839, in Kirmington, Australia, a twin son of Basil Kendall and Melinda McNally. Kendall's given names were Thomas Henry, but he was often referred to as Henry Clarence Kendall. With twin brother Basil, he was brought up among the mountains and cool rainforests of the south coast of New South Wales. Like his father before him, Basil Kendall, the poet's father, had led an adventurous life at sea before becoming a farmer. Basil and his wife settled on farmland in Kirmington, living in a primitive cottage where their sons were born.

In 1844, Basil Kendall moved his family to the coastal regions of Illawarra in the Clarence River district. Before he got married, Basil Kendall had lost almost all of one lung and, by this time, his health had begun to fail. He found it hard to support his family, which had grown to include three daughters. He died in 1851 when Henry Kendall was 12 years old.

After Basil Kendall's death, Kendall's mother moved her children back to the south coast, near Woolongong, and the family was soon scattered, the children taken in by various relatives who cared for them. Henry and his brother lived with relatives on the South Coast in Illawarra. The area was said to be especially beautiful, and the environment made an enormous impression on Kendall. The lush and beautiful surroundings influenced some of his later landscape poetry, especially in such works as ''Bell Birds,'' ''September in Australia,'' and ''Narrara Creek.''

In 1855, after a brief education, the 14-year-old Kendall followed in the footsteps of his father and grandfather and went to sea. He worked as a cabin boy on a whaling brig, the *Plumstead,* which was owned by his uncle Joseph. During the two-year voyage in the South Seas, the vessel stopped at many islands. Like the landscape of Australia, the sublime beauty of the Pacific scenery made a powerful impression on Kendall, and he referred to his experiences in two of his poems, ''The Ballad of Tanna'' and ''Beyond Kerguelen.'' He found the rigors of life at sea, however, to be extremely harsh, and most of his memories of the experience were bad ones. This reaction to the experience seemed in keeping with his natural disposition. All throughout his life, even when he was a young boy, Kendall was, for the most part, unhappy. As he grew older, he was increasingly shy, inclined toward melancholy, and possessed of a keen ambition that often made him feel thwarted in his efforts. These qualities would contribute to a difficult adult life.

Started Writing Poetry

In March of 1857, he returned to Australia. Living in Sydney, and only 16 years old, he became the primary support of his mother and sisters, working at various jobs including errand boy, shop assistant, and public servant. Kendall was very devoted to his mother, who was an attractive, strong-willed woman who recognized in her son a gift for written verse. Kendall credited her with his later literary accomplishments. He always felt that he inherited his talent from her, and she helped with his education and encouraged him to write poetry.

By 1859, Kendall's poetry began to appear in newspapers and magazines published in Sydney and Melbourne. His first verse that appeared in print, published under the title ''O tell me, ye breezes,'' appeared in *The Australian Home Companion and Band of Hope Journal.*

His poetry drew favorable notices in Australia and England and would lead to important and supportive friendships with people such as Henry Parkes, an editor; Charles Harpur, a well-known Australian poet; and Daniel Henry Deniehy, an orator and critic. In 1859, Parkes, then the editor of *The Empire,* a newspaper, published a poem, ''Silent Years,'' signed by one ''Mr. H. Kendall, N.A.P.'' Kendall had attached those initials to his name. They stood for Native Australian Poet. The next year, Parkes published Kendall's verses on the wreck of the *Dunbar,* titled ''The Merchant Ship,'' which Kendall had written when he was sixteen.

Established Important Friendships

At the time, Kendall also sent some poems to *The Sydney Morning Herald,* which gained the attention of Henry Halloran, a civil servant and amateur writer, who contacted Kendall and tried to help him. Later, it was said of Kendall that he may have been unlucky in life but lucky in friendships, which proved beneficial to a young man who was shy and nervous.

During this period, Kendall's mother introduced him to Sheridan Moore, a well-known literary critic. Moore admired Kendall's work and helped to get his poetry published. Moore later would introduce Kendall to James Lionel Michael, a Grafton solicitor, who hired Kendall as his clerk. Michael was a cultured, literate man who also wrote poetry. Both a friend and an employer, Michael opened his huge, personal library to Kendall and encouraged the young man in his own poetic pursuits.

After employment in Grafton, Kendall had a somewhat nomadic work history and changed jobs and locations several times. For a while, he work in Dungog on the Williams River and then at Scone, where he only worked for a month or two before he returned to Sydney. In October of 1862, while living in Sydney, Kendall published his first volume of poetry, *Poems and Songs.* The collection gained favorable notices and proved to be popular.

More good reviews followed, including ones for his poem ''The Empire'' as well as for his work that appeared in the literary publication *Athenaeum* over the next four years. In 1866, his growing body of work received high praise by

G. B. Barton in his *Poets and Prose Writers of New South Wales.*

In August of 1863, Parkes used his influence to secure Kendall a clerkship in the Surveyor-General's Department in Sydney at 150 pounds a year. In 1866, he was transferred to the Colonial Secretary's Office, where he earned 200 pounds a year. He combined these positions with some journalism work and continued writing poetry. His poetry from this period would later be published in two volumes, *Leaves from an Australian Forest* (1869) and *Songs from the Mountains* (1880). The poems demonstrated his appreciation of nature and of the beautiful Australian landscape and bush.

Marriage and Financial Difficulties

In 1867, despite his natural shyness, he gave a series of lectures at the Sydney School of Arts. After one of these lectures, coincidentally titled ''Love, Courtship and Marriage,'' Kendall met Charlotte Rutter, daughter of a government medical officer and accompanied her home. They immediately fell in love and married the next year, the same year that Kendall received a prize for the best Australian poem for ''A Death in the Bush.'' The contest's judge, author Richard Hengist Horne, wrote an article in Melbourne and Sydney newspapers in which he praised Kendall as a true poet. He also stated that if the contest had awarded three prizes instead of one, Kendall would have received the other two prizes for his other submissions, ''The Glen of Arrawatta'' and ''Dungog.''

The award and the praise bolstered Kendall's confidence enough that he decided he wanted to work exclusively as a writer. He resigned his post in the Colonial Secretary's Office in March of 1869 and moved to Melbourne with his wife and their recently born daughter. Kendall opted to move to that city because, at the time, it was a center of literary activity. Still, he found it difficult to establish himself on his writing alone. He tried to work as a full-time journalist, but his efforts met with little success. His second volume of poetry, *Leaves from Australian Forests,* received good reviews but made little money.

Suffered a Nervous Breakdown

Besides the financial problems, Kendall experienced some personal tragedies. In April of 1869, Michael, his friend and former employer, was found dead in the Clarence River. Also, in June, Harpur, the fellow poet who had encouraged Kendall, passed away. Meanwhile, personal problems plagued the troubled poet. By 1870, he and his wife lived in poverty, and he was suffering a drinking problem. After they returned to New South Wales that year, Kendall suffered a nervous breakdown and was placed in an institution.

When healthy again, Kendall again sought work as a journalist, writing prose and poetry, but his earnings were small. He also established friendships with George Gordon McCrae and Lindsay Gordon, two leading figures of the Melbourne literary scene. The friendships provided Kendall with encouragement but also brought him sadness. Kendall and Gordon had become very close, so it was devastating to Kendall when Gordon committed suicide at the age of 37.

The next two years were particularly troublesome for Kendall. The depression brought on by his friend's death further darkened his already melancholy spirit. In addition, his poor business sense and his alcoholism resulted in poverty that in turn led to a temporary breakdown of his marriage. Then, in 1871, his first-born daughter, Araluen, died. This, combined with his lack of success, led him increasingly to seek solace in alcohol. He returned to Sydney a broken man, and he would spend periods in a Sydney asylum seeking a cure for his addiction.

Attained Peace in Later Years

Fortunately for Kendall he recovered, thanks to the efforts of his devoted wife, who reconciled with him, and the help of some friends. He emerged from the darkest period of his life to find personal peace and produce his best poetic works.

Those friends—George and Michale Fagan—were timber merchants in Brisbane, and they took care of Kendall until he was well enough to take a position as storekeeper with their company. For the remaining years of his relatively short life, Kendall lived a tranquil existence with his wife and family. By this time, Kendall had two sons, and in 1876 he would have another son and a daughter.

During these final years, Kendall received some gratifying recognition for his talents. In 1879, he wrote the lyrics for the opening Cantata sung at the Sydney International Exhibition. He also won a prize for a poem he wrote about the Exhibition. In addition, his third collection of poetry, *Songs from the Mountains* (1890) earned him a huge profit. This last book published while he was still alive is generally regarded to include his best work, reflecting a greater command of the craft and demonstrating a high level of imagination.

In 1881, his old friend Parkes helped him secure the position of Inspectorship of State Forests at 500 pounds a year. The experience Kendall gained in the Fagan brothers' timber business proved especially helpful. However, by this time in his life, Kendall's health began failing, and the outdoor work drained him physically. During one of his forest inspections, he caught a chill that affected his lungs and brought about tuberculosis. He went to Sydney for treatment, but he died there on August 1, 1882, in his wife's arms. He was only 43 years old. He was buried at Waverley, which overlooked the ocean.

Kendall's wife survived him for more than 40 years. In all, they had seven children. The town Kendall in northern New South Wales was named after him. Kendall has been remembered long after his death, and a compilation of his work, *The Poetical Works of Henry Kendall,* was published in 1966.

Today, many regard his poetry to be the best produced by any Australian poet, and individual poems have been described as ''singing pictures.'' His poetry has also been described as mellifluous and highly descriptive. Modern scholars marvel that he was able to produce such a copious

and effective body of work in light of his personal troubles as well as the harsh surroundings of 19th century Australia.

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Khalid bin Abdul Aziz Al-Saud

Khalid bin Abdul Aziz Al-Saud (1912–1982) was Saudi Arabia's fourth king, reigning from 1975 to 1982. Like his brother, King Faisal, whom he succeeded to the throne, Khalid was most at home in the desert. His prior government service included positions as Governor of the Hijaz (from 1932 to 1934) and Minister of the Interior, starting in 1934.

The Al-Saud Royal Family

The stability of Saudi Arabia derives largely from its ruling Al-Saud family. Although outsiders have no way of knowing how large the family actually is, estimates have placed its size at between five and eight thousand adults. The size and wealth of the Al-Saud family have created a system of family politics quite unlike any previously known.

The modern history of Saudi Arabia dates to 1747 when Muhammad Bin Saud, who ruled the Arabian peninsula, allied himself with the Muslim scholar Muhammad Bin Abdul Wahhab to found the modern state. For most of the nineteenth century, control of the Arabian peninsula was in the hands of the Al-Saud family. In 1902, Abdul Rahman captured Riyadh, which marked the beginning of the unification of the region's diverse tribes into one nation that would take 30 years to achieve.

The current Kingdom of Saudi Arabia had its beginnings on September 23, 1932, when one of Abdul Rahman's sons, Abdul Aziz Bin Abdul Rahman Al-Saud (hereafter called Abdul Aziz Al-Saud), declared himself king. The kingdom's sovereignty was recognized by most of the nations of the world. In 1933, the king commissioned a survey aimed at identifying Saudi Arabia's natural resources, and four years later, oil was discovered. Commercial oil production began in 1938. Revenues from the country's oil resources drove subsequent efforts to modernize Saudi Arabia through a series of five-year development plans.

Under Abdul Aziz Al-Saud, the order of royal succession remained in question. As a result of his attempts to unify the various tribes on the Arabian peninsula, he had married many women from important tribes, and fathered 36 sons. At the time of his death, his oldest surviving sons were Saud bin Abdul Aziz and Faisal bin Abdul Aziz. The next two sons, in order of seniority, were Muhammad bin Abdul Aziz (born 1910) and Khalid bin Abdul Aziz (born 1912).

In May 1933 Saud was designated heir apparent, even though the Saudi system of succession was not based on primogeniture. Khalid, meanwhile, was acquiring authority under Faisal's supervision in the Hijaz. Starting in 1943, Saud, Faisal, Muhammad, and Khalid began assuming joint control of Saudi Arabia's destiny.

Following the death of King Abdul Aziz in 1953, his son Saud Bin Abdul Aziz inherited the throne. During his eleven-year reign, King Saud established Saudi Arabia's welfare programs and contributed to Islamic causes.

By 1960, Khalid was effectively next in line in succession to the throne, after his brother Faisal. Muhammad's health problems had kept him out of the line of succession. Khalid was by then known to have a heart problem, but he did not appear to have any interest in becoming king.

Saud was deposed by his brother Faisal in 1964, after health problems made it difficult for him to continue on the throne. Under Faisal, the country achieved sustained economic stability and growth. Faisal also instituted a major national development program based on Saudi Arabia's enormous oil revenues.

Upon becoming king, Faisal named Khalid heir designate. In 1967, Faisal appointed Interior Minister Fahd second in line to the throne after Khalid.

In March 1975, Faisal was shot to death at a reception in the royal palace. The assassination did not seem in any way related to a dispute about succession, however.

King Khalid bin Abdul Aziz Al-Saud

Following Faisal's death, a new Council of Ministers was announced in March 1975. Khalid assumed the posts of both prime minister and foreign minister. One of Faisal's sons became minister of state for foreign affairs. Fahd, meanwhile, was appointed first deputy prime minister and minister of the interior.

Khalid had the immediate advantage of being a descendant of the royal family through both parents. His mother, Jawharah bint Musa'id, was a granddaughter of Jalwi b. Turki, who was a son of the sixth Saudi emir.

In May 1975, the government announced its second five-year plan (covering 1975 to 1980), a move that required some government reorganization. Then in September, the last brother of King Abdul Aziz retired as finance minister, altering the political composition of the Council of Ministers. That October, to accommodate these developments, a major reshuffling in the Council took place. Some have speculated that Khalid and his heir apparent Fahd sought through the reshuffle to purge the council of those loyal to Faisal, and instead advance their own favorites.

Khalid had already had some training in Saudi political affairs. He had made his first appearance on the military and political stage when his father sent him on an observation mission along the Trans-Jordanian border during the Ikhwan rebellion. At the age of 19, he had stood in for his brother Faisal as acting viceroy of the Hijaz. He represented Saudi Arabia in 1934 when he signed an agreement ending war between Yemen and his country. And in 1939, he traveled with Faisal to London. He was appointed by Saud as acting prime minister in 1960, at a time when Saud was battling his half-brothers for power; although the appointment meant very little in terms of a transfer of power, it established Khalid's position in the line of succession.

During Khalid's reign, he was assisted by Fahd, his first deputy prime minister. In May 1975, a royal decree assigned Fahd full responsibility for daily management of Saudi Arabia. Khalid retained the powers of king, as well as the support of the family.

Health Problems

But Khalid's absences from Saudi Arabia to deal with his health problems eventually cut into his authority. In 1972, he underwent open-heart surgery in Cleveland, Ohio. In 1977, he had hip surgery in London. Rumors eventually began to circulate that he would abdicate. Finally, in 1978, he was hospitalized in Cleveland for further heart surgery. While there seemed to be general agreement that Fahd would step in should Khalid leave the throne, there was no consensus about who would be Fahd's heir apparent. But when the king's health improved following his open-heart surgery in 1978, the issue was set aside.

Under Khalid, Saudi Arabia weathered several major political shake-ups. With the signing of the Camp David agreement in 1979, Saudi Arabia cut off its financial aid to Egypt. In November of that year, a group of Sunni Muslims barricaded themselves inside the Holy Mosque of Mecca. Although they held out for 15 days, eventually as many as 200 were killed. In 1980, Saudi Arabia assumed full control of Aramco.

Khalid's Monarchy

King Khalid and his half-brother and heir apparent Fahd shared power in a more fluid way than had Khalid and his brother, King Faisal. Like his brother, Khalid assumed the roles of both prime minister and king, but unlike King Faisal, Khalid chose to delegate many of the ministerial responsibilities to his heir apparent. But the extent of Khalid's delegation of responsibility to Fahd also fluctuated with the king's health and the political standing of Fahd.

During Khalid's reign, family rivalries were more subdued than under his predecessors. Instead, Saud family politics became characterized by the presence of multiple centers of influence. As a result, in spite of Khalid's recurring health problems, he was able to counter Fahd's political ambitions. Other centers of power, including the National Guard and the Royal Intelligence, reported directly to the king. Many government ministers refused to keep Fahd advised of their activities, frustrating Fahd's attempts to become the country's de facto prime minister.

Also contributing to the decentralization of power was the continuation in office under Khalid of princes who had built up entrenched bureaucracies during King Faisal's reign. The splitting of power between Khalid and Fahd contributed to the independence of these princes. But as older princes left their government positions, and were replaced by younger ones, the internal politics within the Saud family became complicated by the presence of shifting allegiances.

Domestic and Foreign Policy Achievements

Khalid's achievements in domestic and foreign policy were not inconsiderable, despite his suffering from a serious heart condition. As already noted, shortly after coming to the throne, Khalid initiated Saudi Arabia's second Five Year Plan, which established the infrastructure for the future prosperity of his country.

On the foreign policy front, Khalid played a role in attempting to resolve the Lebanese civil war. An Arab peace conference was held in Riyadh, Saudi Arabia, in October 1976. This conference, followed by an Arab League meeting in Cairo the same month, temporarily brought hostilities

in the Lebanese Civil War to a halt. In 1981, Khalid convened a historic summit of Arab nations.

The Iran-Iraq war erupted in September 1980. Iraq had long posed a threat to the monarchies of the Arabian peninsula. After Iran recovered from the attack by Iraq, the threat of Islamic revolution seemed to replace any threat posed by Iraq. The Persian gulf principalities that had traditionally served as buffer states between Saudi Arabia and Iran and Iraq had, meanwhile, begun experiencing increased subversive activity within their borders by Iranian and Iraqi agents. After Saudi citizens were arrested in Bahrain in 1981, Saudi Arabia increased its cooperation with the mini states, and eventually formed the Gulf Cooperation Council.

The Gulf Co-operation Council (GCC) was founded in 1981 with the signing of the organization's constitution by the kings and princes of Bahrain, Kuwait, Qatar, the Kingdom of Saudi Arabia, the Sultanate of Oman, and the United Arab Emirates. Its goal included achieving unity between member states and enhancing co-operation between peoples of the region. The GCC also set out to bring into conformity laws in the member countries pertaining to economics and financial affairs; commercial, customs and transportation affairs; education and cultural affairs; social and health affairs; and communication, informational, political, legislative and administrative affairs. In addition the organization sought to encourage joint progress in science and technology.

Under Khalid, Saudi Arabia's standard of living rose considerably, and the country achieved enhanced economic and political strength in the international arena. Khalid actually oversaw the implementation of two of the country's five-year development plans, the first of these being the one that lasted from 1975 to 1979, and another that lasted from 1980 to 1984. During Khalid's reign, the country began to diversify its economy and made progress toward the completion of its infrastructure.

Khalid died on June 13, 1982, one week after civil war broke out in Lebanon. Fahd subsequently ascended to the throne.

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Jamaica Kincaid

A significant voice in contemporary literature, Jamaica Kincaid (born 1949) is widely praised for her works of short fiction, novels, and essays in which she explores the tenuous relationship between mother and daughter as well as themes of anti-colonialism. A native of the island of Antigua, Kincaid is considered one of the most important women Caribbean writers. Over a career that has spanned more than three decades, Kincaid has earned a reputable place in the literary world for her highly personal, stylistic, and honest writings.

Jamaica Kincaid was born Elaine Potter Richardson on May 25, 1949, in the capital city of St. John's on Antigua, a small island in the West Indies that was colonized by the British in 1632 and achieved full independence in 1981. Her mother, Annie Richardson, was an emigre from Dominica. Her stepfather, David Drew, was a carpenter and cabinetmaker. Kincaid's maternal grandmother, a Carib Indian, also played an important role in her early life. Kincaid's biological father, Roderick Potter, was never involved in her upbringing. Her family was poor: they had no electricity, running water, or plumbing in their home.

Kincaid was an only child until she was nine, at which time the first of her three brothers was born. Until their birth, Kincaid had enjoyed the sole attention of her mother, who taught her to read when she was three and had given her a copy of the *Oxford English Dictionary* when she turned seven. However, with the arrival of her brothers, Kincaid's relationship with her mother changed dramatically. She was no longer a dependent young child and her importance in her mother's eyes was severely diminished because she was female.

Although Kincaid was intellectually gifted, she was not given encouragement in the British public school she attended on the island. Her teachers frequently found her attitude rude and considered her a troublemaker. Nevertheless, she was an avid reader and spent much time at the city's library, getting to know and admire the young librarian who worked there. Kincaid's love for books was so fierce that she stole some from the library and hid them under her family's porch. The bookish and small child was not well liked by her peers, who often picked fights with her and beat her up. Discussing this period in her life, Kincaid recalled in a *Kenyon Review* interview with Moira Ferguson in 1994, ''I would come home with my clothes in tatters and my face scratched up, and my mother would take me back to the person who had beaten me up and say 'fight, fight' and I couldn't fight. I would just cry and cry. . . .'' Eventually, after years of abuse, when she was 11, Kincaid finally did fight back and win. After that, she was no longer tormented and she actually took on a leadership role.

As a girl there were few options available for Kincaid. She would have liked to have attended university in Antigua and remained there after becoming a teacher or a librarian, but she was not given that opportunity. Despite the shortcomings of her early education, she did acquire a strong background in English literature, studying the works of Shakespeare, Wordsworth, Keats, and the King James version of the Bible. Kincaid especially loved the works of Charlotte Bronte, reading *Jane Eyre* numerous times.

Self-Exile in the United States

In 1966, shortly after turning 17, Kincaid was sent to the United States to work as an au pair for an affluent family in Scarsdale, New York. She was expected to send money home to her family, but she would not. She received letters from home, but she did not open them. It was in this state of self-exile that Kincaid would shape her new life away from the unhappiness she had felt in Antigua. Shortly after leaving her job in Scarsdale, Kincaid found work for an Upper East Side family in New York City. After this move, she left no forwarding address and was cut off from her family until her return to Antigua 20 years later. While working in New York, Kincaid continued her education at a community college, earned a high school equivalency diploma, and began taking photography courses at the New School for Social Research. She later studied photography at Franconia College in New Hampshire on a scholarship, though she never earned a college diploma. When asked in a 1996 interview with Dwight Garner in *Salon* if she had any aspirations to become a writer when she came to the United States, she stated flatly, ''None. Absolutely none. [When] I first arrived I was incredibly depressed and lonely. I didn't know there was such a world as the literary world. I didn't know anything, except maybe how to put one foot in front of the other.''

Although Kincaid was not fully aware of her literary ambitions during her childhood and early years in New York, she had gained much from her voracious reading, all of which was of an English literary tradition. She had never been exposed to West Indian literature. When speaking to Ferguson, she acknowledged that as a child she would imagine stories and conversations in her head, but she never wrote them down. It was her experiences in photography that finally made her aware of writing. After watching the French film *La Jete* and reading Alain Robbe-Grillet, Kincaid felt her burst of inspiration. She told Ferguson, ''I began to write poems. I began to write of my photographs—what I would take and [how] I would set them up. I would look at what I had written down, and that is how I would take the photograph. I would write down what I thought the picture should feel like. And I would try to take a picture of what I had written down.''

Entrance to Literary World

After three years as an au pair, Kincaid left to become a secretary, model, and backup singer in a New York club. In 1970, with bleached blond hair, Kincaid enjoyed a free-wheeling city lifestyle, sharing with Garner that she once attended a Halloween party dressed as Josephine Baker with only some bananas wrapped around her waist. She began to contribute pieces to *Ingenue,* a teen magazine. Her first published work, ''When I Was Seventeen,'' was an interview with Gloria Steinem about the notable feminist's own teenage years. In 1973, Elaine Potter Richardson changed her name to Jamaica Kincaid mainly to keep her anonymity since she feared her family would disapprove of her writing and mock her efforts. After her contributions to *Ingenue* and the *Village Voice,* Kincaid began to make contacts with members of New York's literary society. One friend, Michael O'Donoghue, who was a founding writer for *Saturday Night Live,* introduced Kincaid to George Trow, who wrote the ''Talk of the Town'' column for *New Yorker* magazine. A strong friendship developed between the two and Kincaid began to accompany Trow when he researched bits for his column, adding her observations. William Shawn, editor of the *New Yorker,* ultimately asked Kincaid to write her own ''Talk of the Town'' piece. She submitted notes of her observations of the West Indian Day parade, and Shawn published the notes as a finished column. Beginning in 1976, Kincaid contributed regularly to the magazine as a staff writer under Shawn's mentorship. In 1978, she published her first work of fiction, the short story ''Girl,'' in the *New Yorker.*

Kincaid acknowledged that Shawn helped her develop her voice and encouraged her to continue writing stories. Along with the significant development as a writer Kincaid received while working at the *New Yorker,* she also met Allen Shawn, a classical composer and son of Ted Shawn. They were married in 1979.

Literary Celebrity

In ''Girl'' and nine other sketches, often denoted ''prose poems'' by critics, that appeared in the 1983 collection *At the Bottom of the River,* Kincaid plumbed her early life in Antigua, developing a series of ''fictional narratives'' centering on a young Caribbean girl. The stories were marked by a lyrically poetic, incantatory, rhythmic voice. Perhaps the most-discussed piece in the collection is ''Girl,'' which is one sentence uttered by a mother to her child, listing in repetitive scrutiny a series of commands. Her breakthrough collection earned Kincaid the Morton Dauwen Zabel Award from the American Academy and Institute of Arts and Letters.

Kincaid followed the publication of *At the Bottom of the River* with the slim novel *Annie John* in 1985. In this work, Kincaid writes a coming-of-age tale that focuses on the life of a young Caribbean girl. The theme of the mother-daughter relationship in which a mother devastatingly severs her bond with her daughter is at its core. This work was well received and critics praised its rhythmic quality, evocative images, and universal themes. Many critics have noted that her most significant theme, that of the mother-daughter bond, represents the larger issue of the powerful and the powerless, particularly as this relationship operates in a colonial culture.

The personal nature of so much of Kincaid's fiction is one of its salient features, and she admits that her difficult relationship with her own mother inspired her writing, though she maintains it was an act of salvation to write her thoughts down. ''Writing is really such an expression of personal growth,'' she admitted to Ferguson. ''I don't know how else to live. For me it is a matter of saving my life. I don't know what I would do if I didn't write. It is a matter of living in the deepest way.'' Noting the autobiographical element to her writing, she asserted that ''My writing has been very autobiographical. The events are true to me. They may not be true to other people. I think it is fair for my mother to say, 'This is not me.' It is only the mother in the books I've written. It is only the mother as the person I used to be perceived her. . . . For me it was really an act of saving my life, so it had to be autobiographical.''

Angry Voice Divided Readership

With the publication of her nonfiction work *A Small Place* in 1988 and her third fictional work, *Lucy,* in 1991, Kincaid was no longer the darling of the literary world. Reviewers were divided over the angry tone expressed in both works. In *A Small Place,* described as ''an anti-travel narrative,'' Kincaid returns to Antigua after having been gone for 20 years. She ultimately skewers the white tourist who visits Antigua with no thought to the poverty and the long-endured oppression of the colonized natives, while also pointing out the corruption of the post-independent Antiguan government. Bob Gottlieb, editor of the *New Yorker* at the time, refused to publish any of the work in the magazine due to its angry tone. In her native Antigua, the government issued an informal ban on Kincaid, restricting her visits to the island from 1985 to 1992. Seemingly unaccepting of her resentment and frustrations, V.R. Peterson of *People* compared Kincaid to West Indian writer V.S. Naipaul, maintaining that ''where Naipaul is humane and appreciative of the dark corners of the human condition, Kincaid seems only vituperative and intemperate.''

Kincaid drew similar criticism for the novel *Lucy. Annie John* ends with the protagonist leaving Antigua at the age of 17, and *Lucy* begins with the eponymous protagonist leaving the Caribbean at age 19 to come to the United States to work as an au pair for a wealthy New York City family. Commentators note a more bitter tone to this novel in which Lucy will not bend to the powers that hold sway. However, most still commend Kincaid's storytelling abilities. Reviewing the novel, the *Newsweek* book critic summarized ''Vinegary Lucy doesn't bother to be likable, but her shrewdness and her gumption make her good company all the same.''

Familial Bonds

Kincaid returned to her familiar theme of the mother-daughter relationship and the cruel outcomes of colonization with her dark portrayal of seventy-year-old Xuela Claudette Richardson, the narrator of her novel *The Autobiography of My Mother* published in 1996. The novel, set on the island of Dominica, presents the life of the narrator and the mother whom she never knew who had died in childbirth. Xuela's life is mired in loss, and, as Andrea Stuart noted in the *New Statesman,* ''[*Autobiography of My Mother]* is simultaneously one of the most beautifully written books I have read, and one of the most alienating.'' In 1997 this complex novel was a finalist for the National Book Critics Circle Award for fiction and the PEN Faulkner Award.

In 1997 Kincaid published *My Brother,* a memoir of her youngest brother Devon Drew, who died of AIDS in 1996 at the age of 33. This highly personal work addresses not only the relationship Kincaid had with her brother—the two were alike in personality though they had spent little time together—as well as the continued themes of her resentful relationship with her mother and the devastating outcomes of a post-colonial culture. Reviewing the work in *Time* John Skow laments that while ''there is deep, honest feeling here . . . it seems long past time for this gifted writer to tell us something new.'' In response to such criticism, Kincaid related to Garner, ''I am not troubled . . . to be seen to be of one whole cloth—that all that I write is a further development of something. Perhaps it is musical in that way. My work is a chord that develops in many different ways. I couldn't help but write these books.'' Central to this work is Kincaid's discovery after Drew has died that he was homosexual and the oppressive secret he had kept throughout his life. Kincaid's ability to address the personal themes within a memoir that, according to Brad Goldfarb in *Interview,* is ''an almost ruthless desire to get at the truth'' and still relate them to such universal themes as familial bonds and the overarching question of post-colonial issues, helped her earn a nomination for a National Book Award.

Fragrant and Thorny

As a child, Kincaid had been surrounded by plants on Antigua, and her interest in gardening developed steadily throughout her adult life. In 1985, when her husband accepted a teaching position in Bennington, Vermont, the couple moved to this idyllic community with their two young children, Annie and Harold. Leaving the confines of the city, Kincaid had ample space to garden, and she published *My Garden (Book)* in 1999. This collection of essays marks a departure from the embittered tone of her previous works and was heralded as entertaining yet intelligent due to Kincaid's artful connection between gardening and philosophical and poetic reflections. While most reviewers concede that all of Kincaid's works, despite at times her harsh tone, are complex and stylistically unique, with *My Garden (Book),* Kincaid seemed to have expressed similarly profound observations in a more gentle, even humorous tone.

Mr. Potter, Kincaid's tenth book, is a return to a West Indian setting and characters from her family background. The narrator, Elaine Cynthia Potter Richardson, ruminates over the empty life of Roderick Potter, her father who has had no part in her life. Acknowledging the characters' obvious connections to Kincaid's own life, Susan Walker asserts in the *Toronto Star* that ''it's unlikely any reader will mistake these characters for actual people. They are too encased in literary language, too distilled, almost mythic in the way they come to represent the way many people's lives are shaped by history.''

While many of Kincaid's works are short in length, they have never failed to elicit respect, if at times reluctantly. Kincaid herself is a forthright person who speaks candidly. After she left the *New Yorker* in 1995, she spoke quite openly about her disgust at the ''vulgarity'' that the magazine produced under the editorship of Tina Brown. Her frankness, however, is always tinged with humor as she told Garner, ''[Brown's] actually got some nice qualities. But she can't help but be attracted to the coarse and vulgar. I wish there was some vaccine—I would sneak it up on her.''

Kincaid has been awarded honorary degrees from Williams College (1991), Long Island College (1991), Amherst College (1995), Bard College (1997), and Middlebury College (1998). She continues to write from her home in Bennington, teaching creative writing at Bennington College and Harvard University.

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Masaki Kobayashi

Masaki Kobayashi (1916–1996) was a Japanese film director best known for injecting social criticism of Japanese traditions and norms into his chosen art form. He made each of his films carefully, meticulously. As a result, his body of work is not large in comparison with that of his contemporaries, but he remains an important figure nevertheless.

''Renowned for powerful critiques of ethical issues and a strong sense of visual detail, Kobayashi's films are surprisingly political compared to his contemporaries in Japanese cinema,'' wrote Mike Pinksy on the DVD Verdict website. ''Although Kobayashi is not as well known abroad as some other Japanese directors, his critical reputation is based on his uncompromising scrutiny of personal responsibility and his desire to expose the uncomfortable truths about social corruptions.''

Early Career Interrupted by War

There is seemingly no documentation of Kobayashi's early life or personal life other than noting he was born on January 14, 1916, in Otaru, Japan, and spent his youth on the northern island of Hokkaido, Japan, in the port city of Otaru. In 1933 Kobayashi entered Waseda University in Tokyo where he began studies in philosophy and art. He was particularly interested in Buddhist sculpture. Kobayashi

had planned to continue studying art history, but the Pacific War had already begun. ''In art history I knew it would require many more years of painstaking research for me to make a contribution, and the war made the future too uncertain,'' said Kobayashi in *World Film Directors.* ''But with film, I thought there might be a chance of leaving something behind.''

Upon Kobayashi's graduation in 1941, he went to work at Shochiku Film Company in Ofuna. His job was short-lived with the advent of Japanese involvement in World War II. Kobayashi, who is often described by film historians as having been a pacifist, was drafted by the Japanese Imperial Army in 1942. He loathed the military and as a form of protest, Kobayashi refused every promotion offered to him. He was dispatched into combat first in Manchuria, then to the Ryukyu Islands. Kobayashi was captured and taken as a prisoner of war on Okinawa. He remained on Okinawa until the war ended.

Career Resumed with Lengthy Apprenticeship

Following the war, Kobayashi was able to resume his career in film and rejoin the staff at the Shochiku studios. Beginning in November 1946, he commenced what would be a six-year long apprenticeship as an assistant director. Kobayashi worked under Keisuke Kinoshita on 15 films. Kinoshita was not only Kobayashi's supervisor, he also served as his mentor. The two directors wrote one film together in 1949.

Kobayashi made his directorial debut in November 1952 with *Musoko no seishun (My Sons' Youth).* The film followed a middle-class family with two teenage sons who were about to go on their first dates. For Kobayashi's second effort, he used a script written by his mentor titled *Magakoro (Sincere Heart).* The script was a gift given by Kinoshita to commemorate Kobayashi's promotion within the studio.

''Kobayashi's instinct for self-preservation within the Shochiku system was correct,'' according to Audie Bock in *World Film Directors.* ''In Kinoshita he had an excellent teacher and powerful patron. While none of the early films he made under direct Kinoshita tutelage are bad films, they are more his mentor's late style than his own, and very different from what Kobayashi already knew he wanted to do as a director.''

That same year, Kobayashi decided it was time to embark on his own. The result was an independently made film called *Kabe atskui heya (Room with Thick Walls).* For the making of this film, Kobayashi started his own production company, Shinei Productions. Shochiku Film Company agreed to distribute the film. The subject he chose to examine for this film was an unvarnished look at Japanese wartime atrocities. The script, by the novelist Kobo Abê, was based on the diaries of lower level Japanese war criminals. The film was not released until 1956. The studio feared offending Americans with its subject matter. Ultimately, the film won the nation's Peace Culture Prize for that year.

Explored Controversial Subjects in Several Films

Kobayashi went on to make four more films with Shochiku. By 1956 Kobayashi considered himself to be sufficiently well established in his career, comfortable enough to make what would be a controversial film about corruption within professional baseball, *Anata kaimasu (I'll Buy You).* The film that followed it was no less controversial. *Kuroi kawa (Black River,* 1957) was another expose. This time Kobayashi peeked into the corruption and criminal elements surrounding the military bases in Japan.

The controversy these films stirred up dimmed in comparison to that caused by the epic film *Ningen no joken (The Human Condition).* The epic set in World War II was based on the six-volume novel by Jumpei Gomikawa. The film follows a single male character from the period of the Japanese occupation of Manchuria through the capture of Japanese soldiers by the Russians in 1945, after the Japanese surrender. As Pinksy wrote on the DVD Verdict website, ''Kobayashi was likely drawn to the material because it parallels his own wartime experiences.

''*The Human Condition* feels above all uncompromisingly real. Effective use of exterior locations, detailed sets, minimal use of music, and an unflinching look at the horrible effect of war on human bodies (we are shown corpses killed by steam, torture, even executions on camera) force us to confront the realities of war,'' wrote Pinksy. ''All this adds up to a strong sense that we are watching something true, like a documentary in narrative form.''

Kobayashi chose to break the film into three parts, each of which was three hours or more in length. The film was ultimately entered into the Guinness Book of Records as the longest film in existence. The first film in the trilogy is known as *No Greater Love* (1959), set in 1943. It won the San Giorgio Prize at the Venice Film Festival and is regarded as a masterpiece. The other two films in the trilogy are *Road to Eternity* (1959) and *A Soldier's Prayer* (1961). Stanley Kubrick, the noted British director of films including *2001* and *Dr. Strangelove,* was said to have been inspired by the latter film in the trilogy, portions of which he used in creating the first segment of his own war film *Full Metal Jacket.*

Decade of Frustration Followed Successes

Kobayashi made a couple of other films before choosing to make a big budget picture. This blockbuster was *Kwaidan (Kaidan,* 1964), a film composed of four distinct ghost stories by Lafcadio Hearn, which were based on traditional Japanese tales. The project had been in the planning for years. With *Kaidan* Kobayashi also abandoned the gritty realistic style for which he had become well known in favor of exploring beauty in a more stylized manner. It was also his first color film and is regarded as his most successful. The picture won the Special Jury Prize at the Cannes Film Festival.

His work in the 1960s was among his best. An essay in *International Dictionary of Films and Filmmakers* names *Seppuku (Harakiri,* 1962) and *Joiuchi (Rebellion,* 1967)

as ''Kobayashi's two finest films.'' These films utilize ''historical settings to universalize his focus on the dissident individual. The masterly blend of style and content, with the unbending ritual of samurai convention perfectly matched by cool, reticent camera movement and elegantly geometric composition, marks in these two films the peak of Kobayashi's art.''

The 1970s were difficult for Kobayashi. His films were categorically rejected by the studios for their social critiques. The industry had taken a distinctively different turn, favoring exploitation films over serious art. Kobayashi, Akira Kurosawa [best known for his films *Seven Samurai* (1954) and *Rashomon* (1951)], and two other film makers formed Yonki no Kai (''The Club of the Four Knights''). The idea was for the four to collaborate on a single film project. The partnership was aborted when the filmmakers could not reach consensus. With the effort's failure, each of the participants reluctantly decided to make a film for television.

For Kobayashi, the result of this was *Kaseki*, a television film based on the book by Yasushi Inoue. The project consisted of eight, one-hour segments. Filming took Kobayashi to different locations, including Europe. The project aired on television in 1972. According to the *International Dictionary of Films and Filmmakers,* Kobayashi is said to have considered the televised version ''rough footage'' for the cinema version. The series was later edited to 213 minutes and released as a feature film in 1975.

Chronicled War Crimes in Documentary

Kobayashi's next project was a disappointment, but the director redeemed himself with the film *Tokyo saiban (The Tokyo Trials,* 1983), a four-and-a-half-hour documentary epic. The film chronicles the events of the Pacific counterpart to the post-World War II Nuremberg Trials. During these war crimes trials before the International Military Tribunal for the Far East, 28 high profile Japanese who had been in the military or politics during the Second World War were tried by the Allies. All were found guilty. Seven, including Hideki Tojo, the former Japanese Prime Minister, were hanged. For this documentary, Kobayashi combed thousands of reels of news footage, including 30,000 reels from the United States Pentagon.

Joan Mellen in *The Nation* explains that the film ''looks at the Tokyo war-crimes trial in light of the American adventure in Vietnam; the film closes with shots of the Hiroshima bombing. So much for war guilt.'' It was released in the United States in 1984 and also won the FIRPRESI Award at the 1985 Berlin International Film Festival.

The last Kobayashi film was *Shokutaku no nai ie* (variously translated as either *The Empty Table, House Without a Dining Table,* or *Fate of a Family,* 1985). The work is fictional, based on real events involving a stand-off between police and radical Japanese terrorists. In the film, many of the radicals' parents are shown apologizing publicly for their children in order to save face. One of the parent's refuses, thus, Kobayashi is able to make a larger comment on contemporary society's insistence on tradition.

Remembered for Perfectionism, Social Commentary

Among his frequent collaborators was Toru Takemitsu, a composer, and actor Tatsuya Nakadai. Kobayashi and Takemitsu began working together in 1962 on *Karamiai (The Inheritance). Shokutaku no nai ie* was the last film for both masters.

Kobayashi was known as a perfectionist. He took his time on the set, possibly completing only three final takes in a day's work, which would be considered a slow pace for a director. Each of his films was carefully crafted. He even went so far as to paint sets himself.

Kobayashi's volume of production is not large compared to some of his contemporaries, such as Kurosawa, but his films are considered an important body of work. In a website dedicated to a Kobayashi retrospective at Columbia University, the corpus of his work is described as being wholly based on his experiences during the war. ''Whether historical dramas or stories set in modern Japan, they reflect the director's rejection of military or social authority wielded at the expense of the individual. Few artists of any time or any culture have argued more passionately than Kobayashi against the abuse of power. None has revealed more dramatically the cost of such power for a society or an individual.''

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Christine Ladd-Franklin

Christine Ladd-Franklin (1847–1930) was a noted logician and psychologist who added to the literature in both fields during the late nineteenth and early twentieth centuries. She proposed the antilogism, a major contribution to the field of logic. As a psychologist, she contributed theories of color vision. Despite her contributions, she was denied acceptance in the scientific community because she was a woman.

Ladd-Franklin was born Christine Ladd in Windsor, Connecticut, on December 1, 1847. Her parents came from influential and well-to-do families. Her father, Eliphalet Ladd, was a New York merchant and the nephew of William Ladd, founder of the American Peace Society. Her mother, Augusta Niles Ladd, was the niece of John Milton Niles, former postmaster-general of the United States. Augusta Ladd was a staunch supporter of women's rights who often attended suffrage meetings. In a letter to her sister, Augusta described a lecture she had attended, saying that women belonged ''every place where a man should be.'' Her mother's beliefs regarding women's rights had an early influence on Ladd-Franklin during a time in American history when women's sphere was expected to be the home and family.

Ladd-Franklin, known as Kitty, was the oldest of three children in the family. She spent her childhood in her native town and in New York City until the age of 12, when her mother died. She then moved to Portsmouth, New Hampshire, to live with her paternal grandmother. She did exceptionally well in school where she studied Greek and math alongside boys who were preparing to attend Harvard University.

Ladd-Franklin's father was very warm and supportive. Father and daughter exchanged frequent letters in which Eliphalet Ladd encouraged his daughter's educational pursuits. In an article in *American Psychologist,* Laurel Furumoto said, ''Kitty's father also abundantly praised her academic achievement and communicated an unwavering belief in her potential to excel.'' Ladd-Franklin graduated from Wilbraham Academy as valedictorian of her class.

Ladd-Franklin aspired to a career and wanted to attend Vassar College, a new college that would offer women a curriculum comparable to men's colleges. However, she faced some obstacles. Although Ladd-Franklin's father had supported her educational endeavors, he did not believe it was necessary for her to attend college. He was also experiencing financial difficulty and could not afford to pay college tuition. Ladd-Franklin's grandmother, who had raised her after Ladd-Franklin's mother died, believed that if Ladd-Franklin attended college, she would be too old to marry after graduation. Ladd-Franklin convinced her grandmother to allow her to attend college with the argument that she was not attractive enough to find a husband and that there was a shortage of men as a result of the Civil War. Therefore, she needed education in order to support herself. Finally, her grandmother gave in. Her father also agreed.

Attended Vassar

Untold Lives states that shortly before entering Vassar, Ladd-Franklin wrote in her diary, ''Vassar! Land of my longing! Mine at last. In a month I shall pace the spacious corridors and busy myself in the volumes of forgotten lore at Vassar!'' Ladd-Franklin's mother's sister, Juliet Niles, an-

other women's rights supporter, paid Ladd-Franklin's tuition to Vassar. Ladd-Franklin was interested in physics but could not pursue that subject in college because women were denied access to laboratories. She studied mathematics instead. Ladd-Franklin attended Vassar in the 1866–1867 school year, the college's second year of operation. She then taught for a year, before returning to Vassar to complete her degree in 1869.

Eliphalet supported his daughter's career goals. *American Psychologist* reported that in 1867 he wrote, ''We all miss you very much and wish you was at home but it is for your advantage and good to have some occupation and to be of some use in the world and acquire habits of independence and self-reliance and know that if you have health you can take care of yourself.''

At Vassar, Ladd-Franklin met astronomy professor Maria Mitchell, who became a mentor to Ladd-Franklin. Mitchell was a renowned astronomer and the first woman admitted to the American Academy of Arts and Sciences. Ladd-Franklin excelled in Mitchell's astronomy classes and took observations for her in the college observatory, which had the third largest telescope in the country. Mitchell helped Ladd-Franklin and other women gain experience and self-confidence so they would pursue science as a career.

Ladd-Franklin earned an A.B. degree in 1869. She then taught in secondary schools in Pennsylvania, Massachusetts, and New York for nine years. Ladd-Franklin hated teaching. In 1872, according to *Untold Lives,* she wrote in her diary, ''Sunday evening is the most miserable time of all the week. The burdens of the morrow look impossible to be born. Teaching I hate with a perfect hatred. . . . I shall not be able to endure it another year.'' Ladd-Franklin did continue teaching and also published articles about mathematics in the *Educational Times,* an English periodical, and *The Analyst,* an American publication.

Earned Graduate Degree

Ladd-Franklin applied to Johns Hopkins University in Baltimore as a graduate student. Although the school did not admit women, a mathematics professor, J. J. Sylvester, noticed her application. He was familiar with her writings and persuaded the university to admit her on a special status, which allowed her to attend only lectures given by Sylvester. After a year, the university allowed her to attend other lectures and granted her a $500 annual stipend, which she held for three years. Male students who received this award were called fellows, but Ladd-Franklin was denied this title and was not even listed on the roster of students at the university. Ladd-Franklin qualified for a PhD in 1882 but was denied the degree because she was a woman. The university eventually granted her degree in 1926, when she was nearly 80 years old.

While studying mathematics at Johns Hopkins, Ladd-Franklin became interested in symbolic logic, which was taught by C. S. Peirce. She published her thesis, ''The Algebra of Logic,'' in Peirce's *Studies in Logic by Members of the Johns Hopkins University* in 1883. Ladd-Franklin's thesis proposed a way to analyze logical statements for validity using an inconsistent triad, which she called an antilogism. *Notable Mathematicians* defines an antilogism as ''three statements that are together incompatible'' and lists the following example: ''It is impossible that any of these measures should be idiotic, for none of them is unnecessary, and nothing that is necessary is idiotic.'' Ladd-Franklin's work was praised in its time and is still regarded as a major contribution to the field of logic.

While attending Johns Hopkins, Ladd-Franklin met mathematics professor Fabian Franklin, who she married in 1882. Franklin was a native of Hungary who had worked as a civil engineer and surveyor before earning his PhD in Mathematics at Johns Hopkins. As a fellow academic, Franklin was extremely supportive and proud of his wife's work. The Franklins had a son, who lived only a few days, and a daughter, Margaret.

Studied Color Theory

Ladd-Franklin began studying vision and theories of color perception. It is unclear why Ladd-Franklin became interested in vision, but one possibility, according to Furumoto, is that she had suffered from eye troubles since adolescence. Ladd-Franklin published her first paper in the field in 1887.

As a married woman, Ladd-Franklin was denied a research position at American colleges and universities. In 1891 and 1892, Ladd-Franklin, her husband, and their daughter traveled to Germany where Franklin was pursuing mathematical research. Ladd-Franklin used the opportunity

to pursue research in Germany. German professors were opposed to women researchers, but Ladd-Franklin was not a threat to them. As an American, she would return home and would not compete for a teaching position in Germany.

Ladd-Franklin studied color theory in the laboratories of G.E. Müller and theories of color vision with Hermann von Helmholtz. Ladd-Franklin's study led her to propose her own color theory, which she presented to the International Congress of Psychology in London in 1892. The theory was controversial but gradually gained acceptance.

Ladd-Franklin returned to Germany alone in 1894 to do lab work with Arthur Konig, a physicist interested in color vision. During her four months there, she wrote home frequently to share her discoveries with Franklin who continued to provide encouragement and praise. The experience turned out to be a disappointment as she felt Konig was not providing good direction. According to *American Psychologist,* he also took credit for her work, causing Ladd-Franklin to lament, ''what can one expect from a man!'' She traveled to Germany again in 1902 to consult with Müller.

Despite the fact that Ladd-Franklin contributed to scientific literature and psychological research, she was denied a research-teaching position at a college or university. Although her work on color vision was widely accepted, without an academic affiliation, she felt illegitimate. In 1904, she was appointed lecturer in psychology and logic at Johns Hopkins. She taught one course per year, on a year-to-year basis.

In 1895, Fabian Franklin left Johns Hopkins to become editor of the *Baltimore News.* In 1909, the couple moved to New York when Franklin became associate editor of the *New York Evening Post.* Unable to obtain an official appointment, Ladd-Franklin lectured on psychology at Columbia University, although she drew no salary and was not considered faculty. She remained at Columbia until 1927.

Shunned by Male Scientists

One of her greatest disappointments was exclusion from an elite group of experimental psychologists known as the Experimentalists. Cornell University psychologist E.B. Titchener began the club in 1904 and invited the heads of psychological laboratories and up-and-coming junior faculty and graduate students to attend the informal meetings. Titchener specified that no women would be allowed to participate. Ladd-Franklin had known Titchener, who was 20 years younger than she, for many years and was incensed at her exclusion. When the group met at Columbia in 1914, Ladd-Franklin told Titchener that not inviting her to the meeting at her own university represented a medieval attitude and that his policy was ''so unconscientious, so immoral,—worse than that—so unscientific.'' Finally, Ladd-Franklin was permitted to attend one session but was never invited back. She continued to protest the group's men-only policy, but the group continued to exclude women until long after Ladd-Franklin's and Titchener's deaths.

During the final years of her career, Ladd-Franklin studied ''blue arcs,'' which she believed showed that active nerve fibers emit a faint light. Ladd-Franklin published *Colour and Colour Theories* in 1929. It was comprised of her major works on vision.

Ladd-Franklin died of pneumonia in New York City on March 5, 1930. She was 82 years old. Although she had made many contributions in the fields of logic and vision, she was never fully accepted in the male-dominated scientific community.

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Christopher Columbus Langdell

Christopher Columbus Langdell (1826–1906) altered the way that students of the law were educated with his development of the case law method and the treatment of law as a science. His practices were considered controversial at the time of introduction, but eventually Langdell's technique would become the basic foundation for the study of law.

Education

Langdell was born in the small farming town of New Boston, New Hampshire, on May 22, 1826. He was the son of John Langdell and Lydia Beard. He attended the local district schools and at the age of 18 he began teaching. He also worked in the textile mills in Manchester, New Hampshire. Langdell wanted to obtain further education, and in 1845, his sisters agreed to help to support him while he worked his way through Phillips Exeter Academy. After graduating, he entered Harvard University as a sophomore with the class of 1851. He did not stay at the university long before he was granted a leave of absence in order to resume teaching, presumably with the intention of obtaining more funds to continue to attend school. He then spent some time working in an Exeter Law office. When he returned to Harvard, it was not to the university, but to the Harvard Law School. He spent three years there, three times longer than most students at the time. He also worked as a student librarian from 1852 to 1854.

Langdell began practicing law in December of 1854 in New York City. He did not employ a lot of time appearing in court; instead he gained a reputation as an educated, knowledgeable lawyer. He spent a great deal of time studying at the Law Institute, and while he was there he had an opportunity to supply a reference to Charles O'Conor, the

well-known lawyer and politician who was once nominated for president. O'Conor often returned to Langdell to request his help and soon thereafter others were coming to him for assistance as well.

Harvard Law School

After Langdell had been practicing law for 16 years, an old friend of his from school, Charles Eliot, was appointed as the President of Harvard Law School. Eliot invited Langdell to join him on the staff there as a Dane Professor of Law and dean of the law school. Langdell quickly accepted the positions and worked with Eliot to make changes in the way that the law students were taught. According to *A History of American Law,* ''the duties of the dean were not very awesome; he was to 'keep the Records of the Faculty,' prepare 'its business,' and 'preside at its meetings in the absence of the President.' '' However, Langdell, with the support of Eliot, made sweeping changes in the entire way that the law school was run. At the time, most students attended the law program for one year and achieved their degrees by attending lectures given by judges and practicing lawyers who taught at the law school as a side job. In addition, the standards for acceptance to the law school were fairly lenient, and law degrees were handed out without a great deal of testing. Langdell quickly changed all of that.

Langdell began to test students before they were accepted into the program by asking them to translate phrases in Latin from *Virgil, Cicero,* and *Caesar,* without the aid of a dictionary. In some instances, French was considered an acceptable alternative to Latin. If prospective students did not have a college degree, they were given an entrance exam. He would also quiz them on Sir Blackstone's *Commentaries on the Laws of England.* Blackstone's *Commentaries* was considered a masterwork in English law and was used to form the foundation of law in America and was the standard reference material of the 13 colonies at the time of the American Revolution. Within a year of accepting the job, Langdell had the law school changing the program from one year of study to two years. In addition, he began to require final examinations at the end of each year to assure each student was ready to move on to the next level. Five years later, the program was increased to three years, although the third year did not have to be in residence. By 1899, a three-year program in residence was a mandatory requirement.

Initially, the increase in the length of the program and the stricter entrance exams led to a decrease in the number of students. In addition, the new style of teaching was considered experimental. However, the quality of the remaining students eventually provided ample evidence of the program's success as they entered the workforce.

The curriculum of the law school classes was changed to reflect a steady stream of appropriate information. Each student was required to take a set amount of different types of courses and the courses were to be taken in an established order. The style of the teaching also changed. Lectures were no longer the standard method of learning. Instead, Langdell encouraged learning through the Socratic method so that the students were taught through questions and answers instead of through lectures. The law was not learned through memorizing facts and figures. Instead, students learned through their ability to reason and recognize the science of the law. Different prior legal case decisions were brought into the classroom, and the students would discuss the principles of the law and how the laws applied to each case. Langdell felt very strongly that law was a science, and that it should be studied through its principles. In 1871, Langdell published his first casebook on contracts. He published *A Selection of Cases on the Law of Contracts* (1871), *A Selection of Cases on Sales of Personal Property* (1872), and *Cases on Equity Pleading* (1875). These texts were the first casebooks to be used as a foundation in the case method of teaching. In the preface to the *Cases on the Law of Contracts,* Langdell stated the theory of teaching on which he acted: ''Law, considered as a science, consists of certain principles of doctrines. To have such a mastery of these as to be able to apply them with constant facility and certainty to the ever-tangled skein of human affairs, is what constitutes a true lawyer; and hence to acquire that mastery should be the business of every earnest student of law. . . .'' In addition, brief summaries were added to each of his books regarding principles developed by the cases. Later, two of these would be published separately. *A Summary of Equity Pleading* was published in 1877 and *A Summary of the Law of Contracts* was published in 1879. Later, in 1905, *A Brief Survey of Equity Jurisdiction* was published.

Langdell began to hire young instructors who worked as teachers and scholars of the law full-time. The legal academic was a new occupation, as previously most instructors were elderly judges and lawyers who worked as instructors at the law school as a second job. The new instructors could devote all of their professional time to the study of law. Langdell hired a student, James Barr Ames, in 1873, right as he graduated from law school. He was the first full-time academic law professor. Langdell saw Ames as someone who had the ability to teach the science of law. It did not matter to Langdell that Ames had no actual experience in the practice of law. Langdell also hired the first full-time librarian at the law school. According to the Harvard Law School web site, ''He believed that the Library was to law students what the laboratory was to scientists, and that its great importance demanded that vigilant improvement be made.''

Case Method Faced Opposition

Initially, Langdell's methods of instruction garnered a great deal of opposition, both from outside of Harvard, as well as within. Gradually, however, the wisdom of his methods was recognized. In 1890, one of Langdell's students, William A. Keener, left his post as a Harvard professor to join the faculty of the Columbia Law School. He introduced Langdell's case method of teaching to students at Columbia.

In 1891, the American Bar Association's Committee on Legal Education, stating that the students were not taught the law, criticized the case method. There were concerns that the method created lawyers that would not fully understand the basic concepts of justice and would produce lawyers too eager to litigate and leave too many decisions to the ruling of the judges. In 1892, according to the *History Resource Center,* they further again attacked the case

method, stating, ''The result of this elaborate study of actual disputes, . . . ignoring . . . the settled doctrines that have grown out of past ones, is a class of graduates admirably calculated to argue any side of any controversy, but quite unable to advise a client when he is safe from litigation.''

Gradually, the opposition died down, and the Langdell case study method won out over all of its rivals. By the 1920's, the Harvard/Langdell case method was almost universal.

The Legacy Continued

Langdell had suffered from difficulty with his eyesight since he was a young child and as he grew older, this affliction became worse. It became necessary for him to hire readers to assist him. But even the readers could not help him to maintain his position as dean; by 1895 he had to resign as the dean of the law school. His first academic law professor, James Barr Ames, replaced him as dean and continued his methods. At the time of his retirement, the case method was established not only at Harvard, but at Northwestern University, the University of Wisconsin, and the University of Cincinnati and was being taught by Harvard Law School graduates across the country. Langdell continued to teach until 1900.

Langdell passed away on July 6, 1906. He had married on September 22, 1880, to Margaret Ellen Huson, who survived him a few years. They had no children. After he died, a trust was created in his name in order to provide funding for education of poor students.

In 1905–1906 Harvard constructed what would become the principal building on the law school campus and named it Langdell Hall. It held classrooms, faculty offices, and the library. Additions were constructed in 1929. In 1997, Langdell Hall was completely renovated. The library now occupies the entire building.

Langdell's impact on the reform of legal education in the United States was immense. Despite opposition and attacks on his unorthodox methods, Langdell stood his ground and permanently altered the course of law school education and legal history.

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Joseph Sheridan Le Fanu

Considered ''the father of the English ghost story,'' Irish author Joseph Sheridan Le Fanu (1814–1873) is recognized for combining Gothic literary conventions with realistic technique to create tales of psychological insight and supernatural terror. Among his most highly regarded works is *In a Glass Darkly* (1872), a collection of horror stories that includes the earliest example of a vampire story in English literature.

Biography

Of French Huguenot descent, Le Fanu was born in Dublin on August 28, 1814, the first son of Emma Lucretia Dobbin and Thomas Philip Le Fanu. His father, a clergyman in the Church of Ireland and nephew of the playwright Richard Brinsley Sheridan, served as the chaplain of the Royal Hibernian Military School in Phoenix Park during Le Fanu's early childhood. In 1826 the family moved to Abington in county Limerick, where Thomas Le Fanu had been appointed rector and dean of Emly. Le Fanu, who enjoyed the resources of his father's large library, was privately educated until his acceptance at Trinity College, Dublin, in 1833.

His university career was a success. He won academic honors and was active in debate and the historical society. After completing studies in classics he pursued legal studies at King's Inns in London but never took up the practice of law. His interests already lay in literary pursuits. As

early as 1837 he had begun contributing to the *Dublin University Magazine,* and in 1839 he took ownership of the Irish Protestant newspaper *The Warder.* From this time on journalism constituted Le Fanu's foremost professional undertaking. He assumed a financial interest in several newspapers over the course of his career, including the *Statesman,* the *Dublin Evening Mail,* and *Dublin University Magazine,* and used these publications to promote his conservative political views.

In December 1843 Le Fanu married Susanna Bennett, the daughter of a barrister, and they had four children. Their years together were plagued by financial difficulties and ill health, and when she died in April 1858 at the age of thirty-four, it came as a life-shattering blow to Le Fanu, who blamed himself for her suffering. He wrote at the time, as quoted by Kathryn West in the *Dictionary of Literary Biography,* ''The greatest misfortune of my life has overtaken me. My darling wife is gone. . . . She was the light of my life.'' His grief was inconsolable, and from this point on he retired from public life.

One obituary notice, quoted by Roy B. Stokes in the *Dictionary of Literary Biography,* later remarked: ''He vanished so entirely that Dublin, always ready with a nickname, dubbed him 'The Invisible Prince;' and indeed he was for long almost invisible, except to his family and most familiar friends, unless at odd hours of the evening, when he might occasionally be seen, stealing, like the ghost of his former self, between his newspaper office and his home in Merrion Square; sometimes, too, he was to be encountered in an old out-of-the-way bookshop poring over some rare black letter Astrology or Demonology.'' However, it is during the period of his seclusion that he produced his most enduring works of fiction.

Le Fanu sold the *Dublin University Magazine,* which had become the main outlet of his short fiction, in 1869. He died in 1873. Of the effect of the seclusion of his final years on his literary work, biographer Michael H. Begnal commented, ''Instead of limiting his artistic vision, it would seem that the seclusion of Sheridan LeFanu was a blessing in disguise, for it preserved him from the pitfalls of immersion in immediate social concern. Yet at the same time it induced him to concentrate upon the larger issues which were the true shapers of his time.''

Early Works

Le Fanu's first published works of fiction were short stories printed in the *Dublin University Magazine* beginning in 1838. The earliest of these, ''The Ghost and the Bone-Setter,'' draws on the Irish folk belief that the most recently deceased corpse in a cemetery must carry water to the thirsty souls already in purgatory. Though the story offers a comic explanation for the appearance of a ghost, the work is notable for introducing the character of Father Francis Purcell, a Catholic priest from Drumcoolagh in county Limerick, who serves as a connection for a number of stories later collected in *The Purcell Papers* (1880). Similarly, ''The Fortunes of Robert Ardagh'' employs a dual structure to tell the story of a mysterious murder, explained alternately as a manifestation of Satanic power and a rational series of unfortunate events.

The most famous of the Purcell stories is ''Strange Event in the Life of Schalken the Painter,'' published in May 1839. In the story, Purcell relates a tale told to him by the owner of ''a remarkable picture'' painted by an artist named Godfrey Schalken—a portrait of a young woman named Rose whom he had once loved. Betrothed to a wealthy stranger whose ghoulish appearance is an omen of his diabolical nature, Rose returns home in an anguished state some months after her marriage, begging not to be left alone and crying, ''The dead and the living cannot be one—God has forbidden it!'' She mysteriously disappears from her room, and no trace of her is ever recovered. Some time later Schalken experiences a vision of Rose beckoning him to follow her. He cannot resist, and she leads him to a richly outfitted bedchamber where she reveals—with ''an arch smile, such as pretty women wear when engaged in successfully practising some roguish trick''—her demonic husband waiting for her in a black-curtained bed. The painter faints at the sight but paints a faithful representation of what he has seen.

A somewhat later tale, ''The Watcher,'' was included in *Ghost Stories and Tales of Mystery* (1851) and revised as ''The Familiar'' for *In a Glass Darkly.* The story relates events leading up to the death of Captain James Barton, who is haunted by a strange figure who may or may not be a ghost, but whose relentless appearance causes Barton to lose his senses and eventually his life. In the *Dictionary of Literary Biography* Gary William Crawford called the story ''remarkably sophisticated for its day,'' noting that ''the lingering uncertainty about what happens . . . invokes a genuine frisson.'' A story first published in 1853, ''An Account of Some Strange Disturbances in Aungier Street,'' again depicts the persecution of the living by the dead when two students rent a house in Dublin that had once belonged to a judge who had sentenced many convicts to hang. Only in the midst of their terror do they learn that he had ultimately hanged himself in the house in his despair and madness. The story was later revised as ''Mr. Justice Harbottle'' and included in *In a Glass Darkly.*

Later Career

Le Fanu published no fiction works during the period 1853 to 1861, an unsettled time in his family life, but his later period proved to be the most productive. When Le Fanu resumed his literary output he published *The House by the Churchyard* (1863), a many-faceted novel that combines comedy, mystery, history, and horror, and *Wylder's Hand* (1864), a successful tale of rivalry and murder. His next work, *Uncle Silas* (1864), is set in Derbyshire, England, and is Le Fanu's best-known Gothic mystery. In the story Maud Ruthyn is the niece of a man suspected though never proven to have committed a murder years before. A wealthy heiress, she comes under his care when her father dies and once in his household becomes herself the intended victim of a murder plot calculated by her uncle, her cousin, and an evil governess in hopes of gaining Maud's fortune. She escapes when the governess is mistakenly killed in her place, and the uncle's true character is revealed. The fourth

of his sensational novels published during this period, *Guy Deverell* (1865), centers on the Marlowe estate, illegitimately acquired by Sir Jekyl Marlowe, and the efforts of Monsieur Varbarriere to reinstate the rightful heir.

Le Fanu also produced several additional novels over the next few years, including the romances *All in the Dark* (1866) and *Haunted Lives* (1868), and the mysteries *The Tenants of Malory* (1867), *A Lost Name* (1867–1868), and *The Wyvern Mystery* (1869).

In a Glass Darkly

Le Fanu's short story collection *In a Glass Darkly* contains a group of his most chilling horror tales, ''Green Tea,'' ''The Familiar,'' ''Mr. Justice Harbottle,'' ''The Room in the Dragon Volant,'' and ''Carmilla,'' all purportedly taken from the files of Dr. Martin Hesselius, a German doctor with an interest in psychic phenomena. ''Green Tea'' is among the best known of Le Fanu's works of supernatural terror, and in 1947 V. S. Pritchett named it ''one of the best half-dozen ghost stories in the English language.'' It concerns Reverend Robert Jennings, a clergyman suffering from a nervous condition. Engaged in a study of ancient religions, Jennings reports that he has been haunted by a little black monkey and suggests that perhaps it is a hallucination brought on by drinking large amounts of green tea. The presence of the monkey begins to interfere with Jennings's duties and with his research, and the creature begins to urge evil actions on the increasingly distressed clergyman. Ultimately, Jennings commits suicide.

The final tale in the collection, ''Carmilla'' is also the most important from a literary standpoint for it introduces the vampire legend into English literature. Set in an isolated castle occupied by an innocent young girl and her father, the story draws on conventions of the Gothic to heighten terror. Carmilla is a young woman who is brought into the castle to recuperate after a carriage accident. She gives no information about her past, but resembles a dead woman whose portrait hangs in the castle. The heroine of the tale suffers visions of a nocturnal visitor and is slowly drawn into intimate association with Carmilla, whose possessiveness and passion overpower the innocent girl. When Carmilla's true nature as a vampire is discovered, she is killed.

Le Fanu, though not as well known as Edgar Allan Poe, Bram Stoker, or Mary Shelley, remains a seminal figure in the advancement of horror writing, and his works continue to find new audiences through reprint editions. His works expanded the vocabulary of Victorian Gothic to include the deeper effects of psychological terror that characterize modern supernatural horror. In describing what set Le Fanu's stories apart, Pritchett wrote: ''LeFanu's ghosts are the most disquieting of all ghosts. . . . The secret doubt, the private shame, the unholy love, scratch away with malignant patience in the guarded mind. It is we who are the ghosts. Let illness, late nights and green tea weaken the catch we normally keep clamped so firmly down, and out slink one by one all the hags and animals of moral or Freudian symbolism.''

Le Fanu died on February 10, 1873, in Dublin, Ireland.

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Leadbelly

Leadbelly (1885–1949) was an accomplished 12-string guitar player from the Texas-Louisiana border. During his violence-torn life, Leadbelly served four prison terms for assault. At one of his performances in prison, he was discovered by John Lomax, a Harvard-trained musicologist. Lomax introduced Leadbelly to American audiences of the 1930s and 1940s through his contacts and writings. Although Leadbelly never sold many records during his lifetime, he strongly influenced several generations of folk musicians.

Louisiana Beginnings

Huddie William Ledbetter was born on Jeter Plantation in Mooringsport, Louisiana. His date of birth has been variously given as January 29, 1885, and January 21, 1888. As an only child, he enjoyed the doting affection of his parents, Wes and Sally Ledbetter. The Ledbetters were fairly well-to-do Southern blacks, having

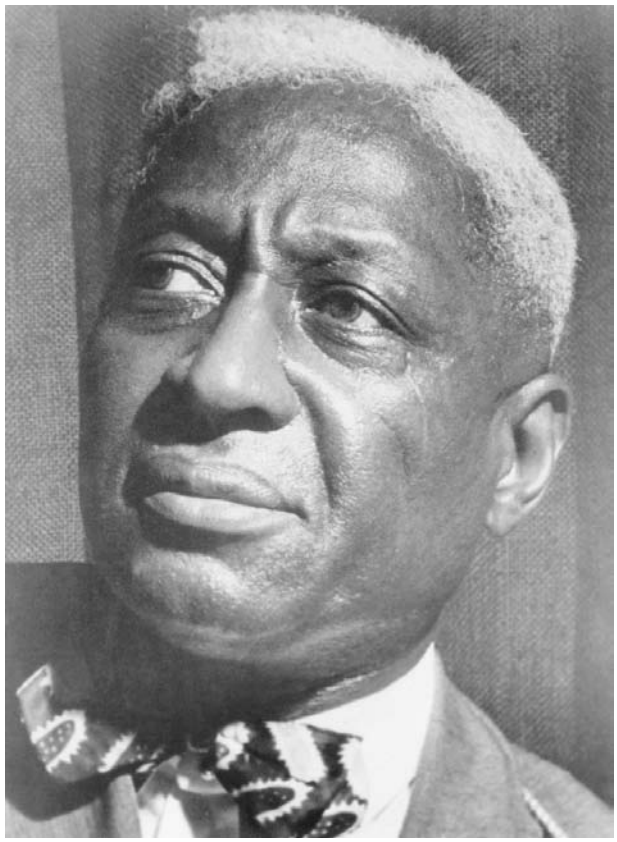

risen from sharecroppers in Louisiana to landowners on the Texas-Louisiana border. Leadbelly's mother, born Sally Pugho, was reportedly half Indian.

Leadbelly's uncle, Terrel Ledbetter, taught his nephew to play accordion and later guitar. Leadbelly was soon playing at local parties—as well as on Shreveport's Fannin Street, a notorious red-light district, despite his mother's protests.

Leadbelly caused a scandal when he fathered a child at the age of 15 and a second child at 16. In reaction to the community's outrage, he set out on his own, supporting himself as a wandering minstrel and farm laborer. At one point, however, he became extremely sick and returned home to Mooringsport. It was during this period that he met his first wife, Lethe.

Leadbelly later claimed to have wandered around Dallas with blues singer Blind Lemon Jefferson about this time. Jefferson, who went on to sell a million records during the 1920s, had a profound influence on Leadbelly, who would later acknowledge his debt to the younger musician in a song entitled ''(My Friend) Blind Lemon.''

Jailed for Assault

By 1917, when Leadbelly was jailed for assault, the two musicians had gone their separate ways. Although Leadbelly's parents sold their land to pay for his legal defense, Leadbelly was sentenced to short-term hard labor. He escaped from the penitentiary by outrunning the prison dogs. After seeking refuge at his parents' farm, he was sent by his father to New Orleans. But he disliked that city and moved on to De Kalb, Texas, in the northeastern part of the state near Arkansas. Hoping to avoid recapture, he supported himself as a farm laborer while relatives helped him.

During this period, Leadbelly played little music to avoid drawing attention to himself. He also adopted the alias Walter Boyd. He and Lethe were no longer together, and Leadbelly found other women to keep him company.

Convicted of Murder

As Walter Boyd, Leadbelly became known for the company he kept with women and for frequent fights. While traveling with friends and a relative named Will Stafford, Leadbelly got into a fight in which Stafford was fatally shot. Though Leadbelly maintained his innocence, he was convicted of murder and sentenced to 30 years of hard labor on Shaw State Farm in Texas.

Still using the name Boyd, Leadbelly served seven years of his 30-year sentence working on chain gangs. After a prison escape failed, he tried to drown himself in a lake but was apprehended. Back in prison, he used his musical talents to gain favor with the prison guards.

While Leadbelly was serving time at Shaw State Farm, his father died. Just before his death, Wes Ledbetter had tried to bribe prison officials into releasing Leadbelly. But in 1925, Leadbelly won a full pardon on his own. Oddly, the pardon came after the governor of Texas went on record as opposing pardons. The governor had visited the prison several times to hear Leadbelly sing, and Leadbelly later maintained that he won over the governor with his song ''Please Pardon Me.''

Following his release from prison, Leadbelly returned home to Mooringsport. While supporting himself as a truck driver, he kept himself in liquor and women by using his musical talents. By this time, Blind Lemon Jefferson's records were selling well and country blues was at the peak of its popularity. But record scouts took no notice of Leadbelly.

Another Prison Sentence

One night while performing a song titled ''Mister Tom Hughes's Town,'' Leadbelly became involved in a brawl that left him with a horrendous scar on his neck and left the other man with permanent brain injuries. Other fights would follow, leading Leadbelly into further conflicts with the law. After a fight in which he claimed that six men tried to steal whiskey from his lunch pail, Leadbelly was convicted of assault with intent to commit murder. Court records, however, show that he was convicted of assaulting a white Salvation Army officer with a knife at a Salvation Army concert after the officer told Leadbelly to stop dancing to the music.

In 1930, Leadbelly was sentenced to ten years at the Louisiana state prison in Angola. After the authorities discovered Leadbelly's prior conviction, he was disqualified from any chance at early release. Life in Depression-era Southern prisons was not easy, and Leadbelly received beatings for minor offenses. But he adapted to the conditions at Angola and eventually was allowed to work as a laundry

man and waiter. During this prison term, he acquired the habit of sleeping with the lights on.

Discovered

In 1933, a Harvard-trained expert on American folk music, John Lomax, was making his way through Southern prisons and recording musicians when he stopped at Angola and heard Leadbelly sing. Lomax made some preliminary recordings of Leadbelly's songs and returned months later with better recording equipment. Leadbelly recorded his ''Please Pardon Me'' song (now addressed to the governor of Louisiana) and ''Goodnight Irene.'' Although Leadbelly later maintained that he was pardoned because the Louisiana governor had been moved by his prison song, records indicate that he was released as a cost-saving measure.

When Leadbelly was released from Angola in 1934, jobs were scarce, especially for ex-convicts. But Lomax hired him as a recording assistant and took him to New York, where Lomax was well connected with musicologists.

Sensation in New York

Leadbelly arrived in New York on December 31, 1934, and quickly created a sensation with his physical scars and prison background. His musical tradition on the 12-string guitar went back decades to roots unfamiliar in New York. He was asked to perform at elite universities, where he frightened as much as entertained his audiences.

Lomax negotiated a contract with Macmillan to write a book entitled *Negro Folk Songs as Sung by Leadbelly* that would include Leadbelly's life history, an account of his discovery by Lomax, and background details about Leadbelly's songs.

Leadbelly moved into a house in Connecticut owned by a socialite to give himself some breathing room from the publicity seekers in New York and to work with Lomax on the book. Meanwhile, the guitar player sent to Louisiana for his latest companion, Martha Promise. They were married in Wilton, Connecticut, in a highly publicized ceremony.

While in Connecticut, Leadbelly recorded songs for the Library of Congress archives. Lomax also made arrangements for Leadbelly to record under the label of the American Record Company. Although American released some of Leadbelly's recordings commercially, they sold poorly, the peak market for rural blues having passed some ten years earlier. But part of the problem was that the company insisted Leadbelly record blues rather than folk songs, even though most of his repertoire was folk music. As a result, Leadbelly never did sell many records while he was alive, even though there was a large interest among white audiences in his folk music.

Relationship with Lomax Soured

Although the relationship between Lomax and Leadbelly was at first mutually satisfactory, it gradually deteriorated. As long as Leadbelly stayed out of trouble and performed for Lomax's audiences, things went well enough. With Lomax contracted to handle Leadbelly's finances, the folk singer was totally dependent on income from Lomax, and Lomax kept Leadbelly on a tight leash to prevent him from getting into trouble. Leadbelly increasingly resented Lomax as he discovered New York's black nightlife.

Leadbelly's violent past and emotional turbulence gave Lomax more than enough reason to be a little afraid of his discovery. Some minor disagreements and Leadbelly's failure to meet commitments led to their parting in March 1935.

Leadbelly returned to Louisiana, while Lomax moved to Texas to work on his book, which was behind schedule. Destitute, Leadbelly hired a lawyer to obtain money from Lomax. A settlement was reached in which Lomax was allowed to complete the book, and it was published in November 1936.

Darling of the Left

In March 1936, a year after he left New York, Leadbelly was back with his wife Martha. Without Lomax, Leadbelly initially floundered, but after he met lecturer Mary Barnicle of New York University, he got an introduction to left-wing political factions within New York society, which had taken a strong interest in Leadbelly's folk music.

Surviving on welfare and odd jobs, Leadbelly and his wife struggled to make ends meet. Lomax's book was not selling well. Jazz and swing now dominated popular tastes. The American folk music following and Leadbelly's audiences were largely confined to members of the political Left.

To attract a wider audience, Leadbelly added topical and protest songs about segregation to his repertoire. He also made some non-commercial recordings, a number of which ended up in the archives of East Tennessee State University.

Another Conviction

In 1939, Leadbelly was arrested for assaulting a man with a knife. He reportedly stabbed the man sixteen times. Convicted of third-degree assault, Leadbelly was sentenced to less than a year in prison. During the trial, Leadbelly made his first commercial recordings since 1935 for Musicraft, a small company with left-wing political affiliations. He received a small advance on royalties for his efforts.

The fifty-one-year-old Leadbelly began serving his fourth prison sentence in 1939. By 1940, after serving eight months, he was released and back in New York City. About this time a folk music community was springing up in New York City which would achieve tremendous growth during and after World War II.

A Living—and a Dying

Leadbelly befriended the then-unknown Woody Guthrie and invited him to move into the apartment he was sharing with his wife. Leadbelly's apartment soon became a gathering place for folk singers and the scene of all-night jam sessions. Leadbelly meanwhile made radio appearances and recorded for RCA and the Library of Congress. He also made a recording for Moe Asch's Folkway Records, which would become his principle record label.

In 1944, Leadbelly headed west to Hollywood in hopes of getting work in the studios. Although he was unable to land work in movies, he made a decent living playing club circuits. He recorded for Capitol records, which used the best recording technology that he had so far encountered. But by late 1946, he had had enough of the West Coast and returned to New York.

With the revival of Dixieland jazz and renewed interest in ''origins'' music, Leadbelly found his music increasingly in vogue. In 1946 a book entitled *A Tribute of Huddie Ledbetter* was published in England. Leadbelly was able to make a modest living playing in jazz clubs and giving occasional concerts. In 1949, while briefly touring in France, he was diagnosed with amyotrophic lateral sclerosis—better known as Lou Gehrig's disease. He died in New York City six months later, on December 6, 1949. He is buried in the Shiloh Baptist Church graveyard near Mooringsport, Louisiana.

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Henrietta Swan Leavitt

Henrietta Swan Leavitt (1868–1921) was an American astronomer of the first magnitude. Her research resulted in numerous advances within the field, the effects of which extended well beyond her lifetime. She discovered a means to rank stars's magnitudes using photographic plates, which became a standard in the field. Leavitt also discovered a means by which astronomers became better able to accurately measure extra galactic distances known as the period-luminosity relation. She also discovered more variable stars than any other astronomer in her time.

Parents Supported Her Education

Henrietta Swan Leavitt was born in Lancaster, Massachusetts, on July 4, 1868, where she was one of seven children. Her parents were Henrietta Swan Kendrick and George Roswell Leavitt, a Congregationalist minister whose parish was in Cambridge, Massachusetts. Her parents, who were said to have been strict Puritans, did encourage Leavitt to use her intellect. The majority of people in that period did not support education for women. The Leavitt family eventually relocated to Cleveland, Ohio.

Leavitt studied at Oberlin College in Ohio between 1885 and 1888. She transferred to the Society for the Collegiate Instruction of Women (which would later be known as Radcliffe College of Harvard University) in Cambridge, Massachusetts, where she finished her A.B. degree in 1892. It was while in her senior year of college that Leavitt first became interested in astronomy.

After graduation she took another astronomy course, but then suffered a debilitating illness. It left her profoundly deaf and she stayed home for several years.

From Volunteer to Harvard Researcher

Leavitt received an appointment as a research assistant at the Harvard College Observatory in Cambridge in 1895. This was a voluntary post; her assignment was to determine stars' magnitudes by consulting photographs of the heavens. Her work impressed the staff. ''She soon rose 'by her scientific ability and intense application,' '' according to her biography on the Amercian Association of Variable Star Observers (AAVSO) website.

She was given a permanent position in 1902 by Edward Pickering, a noted astronomer who was head of the Harvard College Observatory. Her salary was 30 cents per hour. Leavitt was one of a group of women working at the observatory who were known as computers. It has been said that Pickering hired women in order to save money because he would have had to pay men with the same education greater salaries. Other women in this group also became well-respected astronomers, including Annie Jump Cannon and Williamina Fleming.

Leavitt was soon promoted as head of the photographic photometry department. Photometry, as its name implies, is

the science of measuring stars' brightness. Employing photography in astronomy necessitated adjusting astronomers' magnitude scale to compensate for the way film registers light. This post did not give Leavitt time to indulge in theoretical work. Actually, she was given no latitude in her choice of research. Pickering would typically assign work to Leavitt on topics that interested him.

Developed Reputation as Variable Star ''Fiend''

In her role in the photometry department, Leavitt was assigned to search photographic plates for variable stars in the Magellanic Clouds regions. According to *Astronomy,* ''The technique for variable hunting was strikingly uncomplicated. Leavitt would simply overlay the positive plate of a region of sky on the negative plate taken on a different night. If the positive and negative star images didn't match up, she would flag a potential variable.'' This technique was known as superposition. By 1904 she discovered more than 200 variable stars using this method. The following year that number grew to more than 840 stars.

''What a variable-star 'fiend' Miss Leavitt is,'' wrote Charles Young of Princeton in a letter to Pickering. ''One can't keep up with the roll of the new discoveries.'' It was while working at the observatory that Leavitt discovered a means to rank the magnitudes or brightness of stars on photographic plates. This ranking would become a standard used by astronomers, known as the Harvard Standard.

Worked on Several Major Research Projects

Leavitt was interested in Cepheids. These variable stars become brighter, then dim in a regular cycle. The Cepheids were named after the first star of this type to be discovered, Delta Cephei. Leavitt first made the observation in 1904 that there was a relationship between how long a Cepheid took to complete one of these cycles and its ultimate magnitude. The difficulty was that this could not be confirmed by observing these stars in this galaxy. There were too many factors that could skew the possible results. She eventually published her discovery in 1908. Leavitt continued to work on this research for four more years.

Beginning in 1907, Leavitt was asked to develop a ''North Polar Sequence'' by which star brightness could be described and which would serve as a standard in the field. She used 46 stars near the North Pole to represent each of the varying degrees of star magnitudes. Magnitude could not be reliably determined from photographic images nor from telescopic images. Stars typically emit light in various colors, which can confuse or trick the eye. Using this data as a basis for determining magnitude gave varied and often inaccurate results. What Leavitt did was compare and contrast the stars with each other using various images from many different telescopes. This scale she created assigned brightnesses for the stars in a range from the 4th to the 21st magnitude. Her findings were published in the *Annals of Harvard College Observatory.*

While studying photographic images of the estimated 1800 Cepheid variable stars in a system known as the Magellanic Clouds taken from Harvard's observatory in Peru in 1912, Leavitt found a direct correlation between the brightness of a Cepheid variable star and the period of its variability to confirm her theory. The Magellanic Clouds are star systems that are located just outside the Milky Way. The theoretical relationship she posited is commonly known as the period-luminosity theory. Leavitt had thought since the stars in this system are approximately the same distance from Earth, then there might be a relationship between these two factors. Her hypothesis was correct.

Expressed arithmetically, she determined the Cepheid's apparent magnitude increases linearly with the logarithm of the period. In 1912, Leavitt published her results and a table of the 25 Cepheid periods. These periods ranged in length from 1.253 days to 127 days, with an average period duration of five days. These stars' apparent brightnesses were also included in the table.

''A straight line can be readily drawn among each of the two series of points corresponding to maxima and minima, thus showing that there is a simple relation between the brightness of the variable and their periods,'' wrote Leavitt in 1912, as quoted on the AAVSO website. She noted that ''since the variables are probably nearly the same distance from the earth, their periods are apparently associated with their actual emission of light, as determined by their mass, density, and surface brightness.''

Since the stars in this system are approximately the same distance from Earth, if the range of a single Cepheid could be calculated, then that data could be used to calculate the distances to the Magellanic Clouds. The data could also then be further used to calculate the distance to even more distant Cepheids.

''The measurement and discussion of these objects present problems of unusual difficulty, on account of the large area covered by the two regions, the extremely crowded distribution of the stars contained in them, the faintness of the variables, and the shortness of their periods,'' according to a document published by the observatory in 1912 and quoted on the Bloomfield Science Museum website. ''As many of them never become brighter than the fifteenth magnitude, while very few exceed the thirteenth magnitude at maximum, long exposures are necessary, and the number of available photographs is small.''

In 1913 Leavitt's system for describing magnitudes or ''North Polar Sequence'' was adopted by the International Committee on Photographic Magnitudes. She established these sequences for 108 areas in the heavens. When her supervisor, Pickering, established 48 ''Harvard standard regions,'' Leavitt calculated secondary brightness standards for each of them. These international standards were used until the methodology improved.

Using Leavitt's period-luminosity theory, a Danish astronomer was able in 1913 to calculate some star's distances only using their period. Astronomers typically used a measurement method known as the parallax method to determine distances between stars. This worked well for distances up to 100-light-years, but making these measure-

ments was difficult. Additional work by other astronomers further refined how the relationship between absolute brightness and period could be accurately used to calculate distances greater than 10 million light-years, as well as to determine the actual distance between the Earth and a given star. This also gave astronomers a better idea as to the vastness of the heavens. It enabled Harlow Shapley to measure the size of the Milky Way galaxy.

Leavitt also discovered more variable stars during her career than had any other astronomer. Leavitt catalogued about 2400 variable stars while working at Harvard. At the time, this was about half the known variable stars. She also had discovered four novae and studied Algol-type eclipsing binary stars and asteroids as well.

Consequences of Consignment to Menial Tasks Mulled by Colleagues

As previously mentioned, Pickering dictated the work Leavitt and the other computers were to do. ''If Leavitt had been free to choose her own research projects, she might have investigated the consequences of the period-luminosity relationship she had discovered,'' according to an excerpt from *Women of Science: Righting the Record* on a UCLA physics website. ''Pickering hired people to do a specific job and didn't want them wasting their time doing anything else.'' That Leavitt was not given free reign to explore her passion for variable stars most likely impeded progress in the field. Cecilia Payne-Gaposchkin, one of these women who knew Leavitt, wrote that for Pickering to relegate her solely to photometry ''was a harsh decision, which condemned a brilliant scientist to uncongenial work, and probably set back the study of variable stars for several decades.''

Among the professional organizations of which she was a member were the American Association for the Advancement of Science and the Astronomical and Astrophysical Society of America. Leavitt was also an honorary member of the American Association of Variable Star Observers as well as a member of Phi Beta Kappa and The American Association of University Women.

''Miss Leavitt inherited, in a somewhat chastened form, the stern virtues of her puritan ancestors,'' Solon I. Bailey, a Harvard professor wrote of Leavitt in 1922, quoted on the AAVSO website. ''She took life seriously. Her sense of duty, justice and loyalty was strong. For light amusements she appeared to care little. She was a devoted member of her intimate family circle, unselfishly considerate in her friendships, steadfastly loyal to her principles, and deeply conscientious and sincere in her attachment to her religion and church. She had the happy faculty of appreciating all that was worthy and lovable in others, and was possessed of a nature so full of sunshine that, to her, all of life became beautiful and full of meaning.''

Honored by Nobel Committee

Leavitt worked at Harvard until her death. She died of cancer December 21, 1921, in Cambridge, Massachusetts. Her colleagues mourned her passing, in particular the void her death created. Some of her colleagues thought her to have been the brightest among them. She had made an irreplaceable contribution to the field.

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Ernesto Lecuona

Ernesto Lecuona (1896–1963) remains Cuba's best known and perhaps the nation's most prolific composer. Of his more than 1000 compositions, his most popular works remain standards in Latin music. These include popular tunes such as ''Malagueña'' and ''Siboney.'' His work was not confined to popular compositions, but spanned a variety of musical forms. Lecuona was also a noted pianist and conductor.

Acknowledged as a Child Prodigy

Lecuona was born Ernesto Sixto de la Asuncion Lecuona y Casado in Guanabocoa, Cuba, on August 7, 1896. His father was a newspaper editor. His siblings, two sisters and four brothers, were all musicians. He first studied with his elder sister Ernestina, also a classically trained pianist. Several of his other siblings also studied piano. Lecuona made his performing debut at five years old. He was considered by all accounts a prodigy.

He studied music theory with Joaquin Nin, the Spanish composer and father of the writer Anais Nin. His first composition, a two-step often performed by Cuban military bands, was published when he was 11. He was frequently performing and organizing various musical groups to perform in silent movie houses as well as in ballrooms in Havana throughout his teen years. Lecuona studied at the National Conservatory in Havana, graduating in 1913 with a gold medal in performance. His educational concentra-

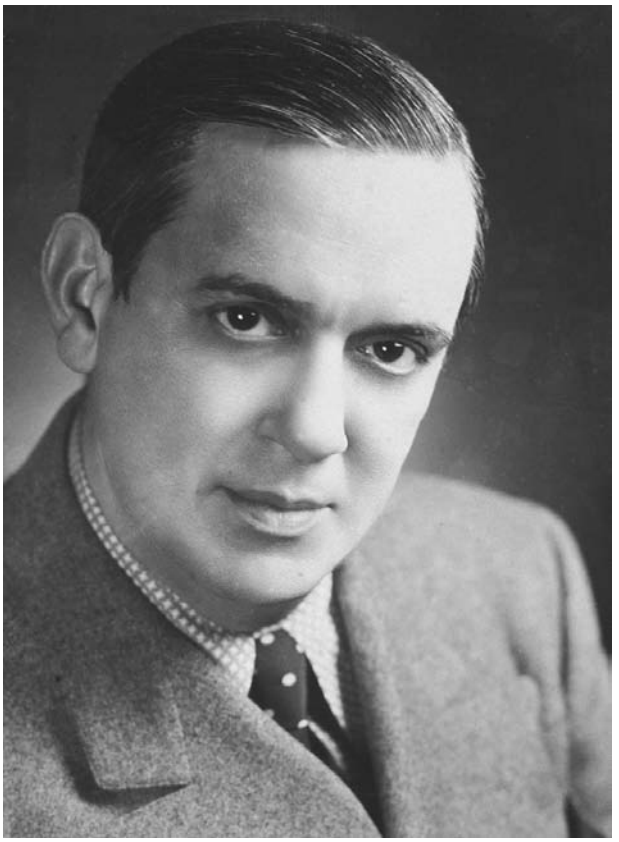

tion was on teaching both singing and piano. He immediately began touring throughout Europe and the Americans with a repertoire including Mozart and Bach, often playing duets with his sister Ernestina on these tours.

The year 1917 was an important one in Lecuona's career. He made his debut in New York with his first piano recital and also began his recording career. During this time his tours continued to take him outside Cuba. He was performing primarily in the Americas and in Spain. He also performed regularly on radio broadcasts.

Continued Performing, Became Prolific Composer

As a composer, Lecuona was tremendous. He created and published hundreds of songs, although the exact number varies widely. Once source credits him with composing more than 400 pieces, while another says he has produced some 1000 compositions. Lecuona studied composition under Maurice Ravel while in Paris and worked in a variety of musical forms. He remains best known for his songs, typically referred to as lighter fare by historians and critics.

Lecuona chose not to work at the piano while composing, preferring a card table. Typically, he would work in creative bursts that would produce astonishing results. He reportedly once wrote four songs that would become hits: ''Blue Night,'' ''Siboney,'' ''Say Si Si,'' and ''Dame tus dos rosas/Two Hearts That Pass in the Night,'' in a single night: January 6, 1929. The following year ''Andalucia'' and ''Malagueña'' were on the charts.

''Malagueña'' is inarguably the best-known of his popular songs. It is considered his first major composition. This stirring piano instrumental has enjoyed enduring popularity as a recorded tune and in performance. Lecuona had debuted the composition at the Roxy Theatre in New York in 1927. Other notable popular tunes composed by Lecuona included ''Always in My Heart,'' ''Jungle Drums,'' ''Dust on the Moon,'' ''Aquella tarde,'' ''Canto Carabili,'' ''Como arrullo de palmas,'' and ''Dame tus dos rosas.'' Some of his compositions were reworked. ''Andalucia,'' for example, was given English lyrics and re-released in 1940 as ''The Breeze and I.'' His ''Dame tus dos Rosas'' became ''Two Hearts that Pass in the Night,'' which was a hit for big band leader, Guy Lombardo.

Becomes Noted Triple Threat

Lecuona was also in demand as a conductor throughout the 1930s and 1940s. His Cuban Boys, first known as the Palau Brothers Cuban Orchestra, was a popular dance band, which, according to *Americas* ''Helped set the stage for the advent of Latin jazz and salsa.'' The group appeared in the film *Cuban Love Song* before being disbanded in the mid-1930s. Lecuona then became leader of the Orquesta de la Habana beginning in the late 1930s. He also conducted the Havana Casino Orchestra and continued to tour as a performer. During a particular European tour, he chose to perform his own works along with lighter compositions by various late nineteenth and early twentieth century Cuban composers.

Film scores were another popular medium for Lecuona. He was musical director of the MGM film *Under Cuban Skies* (1930). This led to work in other films including *Carnival in Costa Rica* (1947). He created a total of 11 film scores for major American studios including Warner Brothers and MGM. He also wrote scores for Mexican, Argentine, and Cuban films. Lecuona was nominated for an Academy Award in 1942 for the tune ''Always in My Heart.''

Lecuona appeared at New York's famed Carnegie Hall in October 1943. This was the premier for his orchestral work ''Rapsodia Negra'' (Black Rhapsody). This piece used Afro-Cuban instruments, atypical in so-called serious orchestral works and Cuban musicians were featured in the performance. Lecuona not only composed the piece, he also conducted and played piano for the concert that night.

''In the triple role of batonist-composer-pianist, Mr. Lecuona ranged over wide tracts of Latin-American rhy thms and motifs, woven into compact lyric and symphonic form. As featured premier, Black Rhapsody proved Lecuona's grasp of native idiom and his flair for heaving rhythmic sequences,'' as quoted in the *Dictionary of Hispanic Biography.*

Popularity Obscures Talents

It was this continuing popularity that seemingly obscured Lecuona's merits as a serious composer of classical music, particularly later in his career. Lecuona was formally trained in composition and his body of work does in fact show remarkable breadth. He created, for example, 11

operettas and some 37 concert pieces in addition to the compositions for solo piano and the popular tunes.

As Thomas Tirino, a concert pianist who has made several recordings of Lecuona's music, observed in an interview with *Americas* this popularity ''may have contributed to the lack of scholarly attention that his considerable achievements do merit,'' said Tirino. ''His music does have a popular appeal, because of the beautiful melodies and shortness of the pieces, but the works themselves are very challenging, if you perform them in the way Lecuona intended. I believe the danger has been to stress the popular element to his music, and with his serious compositions, not to fully realize what they are and the genius behind them.''

Lecuona has often been described as ''the George Gershwin of Cuba,'' because he both composed and performed pieces bridging classical and popular music. But this ''isn't quite accurate,'' according to *The Boston Globe*'s Richard Dyer. ''although his music, like Gershwin's does cut across the divisions between concert and popular music . . . Lecuona was essentially a miniaturist, and there is an element of charm and novelty in many of the pieces.'' Gershwin and Lecuona, who had the same publisher, met in the 1940s and were reportedly life-long friends.

As for his abilities as a performer, Dyer observed that he was capable of creating great music, but his piano performances ultimately ranged from excellent to quite bad. ''Lecuona's best music is colorful and tuneful, sultry and firey by turns; he shows considerable ingenuity in imitating idiomatic guitar effects on the piano,'' wrote Dyer. ''There is nevertheless a wide gap between Lecuona's best and his worst—bits of Rachamaninoff keep coming into view, along with keyboard figurations that sound like Liberace or the even efforts of cocktail pianists everywhere.''

Interests Extended Beyond Music

Lecuona was described as ''a heavy-set, melancholic figure with famously dark eyes.'' He was ''a popular host who invited friends to play music in his home in Jackson Heights, Queens, though he would escape on solitary walks when the company got to be too much,'' according to the *Dictionary of Hispanic Biography.* ''Besides liking to play the piano, and collecting wood and stone sculpture of the Aztecs, Mayas, the ancient Peruvian Incas, his greatest delight is brewing strong, black Cuban coffee.''

Other hobbies reportedly enjoyed by Lecuona included raising small animals and exotic birds (particularly while he was living in rural Cuba), reading mysteries (Agatha Christie was said to have been a favorite writer), and playing poker. He was a baseball fan as well as an inveterate collector who treasured antiques, cigarette lighters, and music boxes.

Lecuona lived in New York and Havana, not unexpected given his touring schedule. He also reportedly had homes in Tampa and Tallahassee, Florida. Cuban President Fulgencio Batista named him cultural attache to the Cuban Embassy in the United States in 1943. With Fidel Castro's coup in 1959, Lecuona left Cuba. He reportedly took a vow in 1960 to never play piano again until Cuba was a free nation. He chose to live abroad, splitting his time between the United States, Spain, and the Canary Islands. Lecuona was in Santa Cruz de Tenerife in the Canary Islands recuperating from a lung problem when he died of a heart attack on November 29, 1963. He is interred in Hawthorn, New York.

Left Significant Body of Work

As Carl Bauman observed in *American Record Guide* in 1997, ''Lecuona, as perhaps Cuba's outstanding composer, certainly deserves to be better known.'' He created more than 1000 compositions, among them 176 pieces for piano and 37 orchestral pieces during his career. In a later review of another Lecuona recording in that same publication, John Boyer describes his music as ''Latin music distilled for the middle-classes in the same way that Brahms and Liszt distilled Hungarian music for the consumption of 19th Century Germans.''

Influenced Several Generations of Musicians Worldwide

Lecuona's music has lasted, influencing generations of musicians in various genres all over the world. ''When I was a little boy growing up in Australia, one of the most popular bands on the Australian airwaves was Ernesto Lecuona and his Cuban Boys,'' Don Burrows, the Australian jazz musician said in a 2001 interview with *The Age.* ''In those days, Cuba used to export music to all over the world and Ernesto Lecuona was as important to me in those days as Duke Ellington. So by the time I was 10, I knew every song that Ernesto Lecuona had ever written. And these boys in the band just couldn't believe that someone over the other side of the world knew as much Ernesto Lecuona as they did.''

Michel Camilo, the Dominican jazz pianist, told the All About Jazz website, ''The first composition I remember enjoying as a child was 'La Comparsa' by Cuban renown pianist Ernesto Lecuona, performed by my favorite uncle at the piano. He played the tune in his debut at Carnegie Hall.''

''He was able to translate the Afro-Cuban rhythms and put them in tails,'' Camilo told *Americas.* ''Technically, he was very advanced, in the tradition of Ignacio Cervantes, another Cuban pianist and composer who came before him. But Lecuona's left hand is a direct link to someone like Chopin, with the ability to translate the African syncopations.''

Lecuona's music was frequently recorded by a wide range of artists during his lifetime and continues to be recorded by artists well after his passing. Among those who have recorded Lecuona songs include Desi Arnaz, Guy Lombardo, Paquito D'Rivera, Katia Labeque, Los Super Seven, and numerous others.

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Led Zeppelin

Led Zeppelin has been called the grandfathers of the ''Heavy Metal'' genre. At their height in the early to mid 1970s, they frequently outsold the Rolling Stones in concert tickets. And by 1973, they had sold more albums than any other band worldwide. Their anthemic song, ''Stairway to Heaven,'' is the most-played song in the history of radio.

Led Zeppelin was formed out of the ashes of the 1960s supergroup The Yardbirds, once featuring renowned guitarists Eric Clapton and Jeff Beck, and later, a young studio session guitarist, Jimmy Page. (Page, it is estimated, played on 50 to 90 percent of the popular rock records made in England from 1963 to 1965.) In 1965, he joined the Yardbirds, having turned down an offer to replace Eric Clapton just a year earlier. With the Yardbirds, Page and fellow guitarist Jeff Beck pioneered the two-guitar style of rock. Beck left only a year later, however, to pursue a solo career. The band continued for another year and a half, but split by 1968.

Page decided to form The New Yardbirds and sought new musicians. First, he recruited John Paul Jones, a fellow session player, to play bass and keyboards. Then, following a tip, he went to listen to a young blues singer, Robert Plant in Birmingham. Plant suggested drummer John Bonham who had played with him in the Band of Joy. The Who's drummer, Keith Moon, had said something about the new incarnation going down like a lead balloon. Thus, the name Led Zeppelin was coined.

Led Zeppelin's first British show was on October 5, 1968, at Surrey University. An unexpected American tour followed that winter, when the Jeff Beck Group cancelled their spot on a tour with Vanilla Fudge. The band's ambitious manager, Peter Grant, took the opportunity, convinced all involved, and Led Zeppelin left for Los Angeles on Christmas Eve 1968.

Led Zeppelin signed with Atlantic Records and released its self-titled first album in February 1969. The band's sound had diverse influences, including the Delta blues and performers like Robert Johnson, Howlin' Wolf, Buddy Guy, The Incredible String Band, and Elvis Presley. Between Plant's incredible vocal range, and Page's utilization of the new technology of the time—including fuzzboxes, boosters, split pickups on his guitars, and super-amplifiers for the maximum distortion—the band roared into the underground rock consciousness.

Led Zeppelin's best-known song, ''Stairway to Heaven,'' first performed at a 1971 concert in Belfast, was from their fourth album—untitled, save for four strange, runic symbols. Led Zeppelin's fourth album was recorded at Headley Grange, a converted poorhouse in Hampshire, England. Page and Jones wrote the music for ''Stairway to Heaven'' first, and Plant wrote most of the lyrics in one sitting. Plant later recalled to journalist Cameron Crowe in *Led Zeppelin: The Complete Studio Recordings,* ''It was done very quickly. It took a little working out, but it was a fluid, unnaturally easy track. It was almost as if—uh oh—it just had to be gotten out at the time. There was something pushing it saying, 'You guys are okay, but if you want to do something timeless, here's a wedding song for you.' ''

The band followed up with *Houses of the Holy* in 1973. Some of the concerts on that tour were filmed for posterity and later released in the film, *The Song Remains the Same.* Following this album, Led Zeppelin started its own label, Swan Song. Signings to the label included Dave Edmunds, Bad Company, the Pretty Things, and Maggie Bell.

In the early years, the band did not have a publicist, did not release singles, and avoided the press. While the idea had been to keep the band mysterious, the band became notorious instead when all their press had to do with riots over concert tickets and the band members and their entourage trashing hotel rooms. Nevertheless, album and concert sales climbed continuously. In the beginning, they made around $200 a night playing small clubs, but at their height were making more than $500,000 a night. After their fourth album, the band owned it's own plane, ''The Starship.''

Crowe, in the liner notes to *The Complete Studio Recordings,* summed it up: ''The Zeppelin attitude had something to do with Peter Grant, their brilliant and imposing manager. A little bit to do with the wicked humor of Richard Cole, their road manager. Something to do with John Bonham thundering down the aisle of the Starship, performing Monty Python routines. With John Paul Jones, lost in dry ice, playing ''No Quarter.'' It had a lot to do with Page and Plant, side-by-side, sharing a single spotlight, ripping through ''Over the Hills and Far Away.''

In 1974, the band returned to Headley Grange and recorded a double-album, *Physical Graffiti.* The standout song on the album was the hypnotic ''Kashmir,'' a song the band members claim as their favorite. (Rapper Puff Daddy teamed with Page and Plant as well as Tom Morrello of Rage Against the Machine to create a reworking of ''Kashmir''

called ''Come With Me,'' featuring a 70-piece orchestra, for the *Godzilla* soundtrack in 1998.) After the album's release in February 1975, the band decided to take some vacation time before touring again.

On August 4, during a trip to the Greek island of Rhodes, Plant and his wife rolled over a cliff in their car and both were seriously injured. Upcoming tours were postponed and for 18 months, it was not known whether Plant would walk again. The band released its live concert film, *The Song Remains the Same* to fill the void for their fan base during their time away. *Presence,* the band's seventh album, was recorded in Munich with Robert Plant in a wheelchair, his ankle still on the mend. The album was released in March 1976, and a tour followed the next year.

That tour was interrupted by tragedy when Plant's son Karac died at the age of five from a rare viral infection. The band abandoned their U.S. tour. ''It was the toughest part of my entire life,'' Plant told reporter Deborah Wilker at the *Fort Lauderdale Sun-Sentinel.* ''It didn't haunt me. I was just incredibly aggrieved.''

Around this time, darker rumors about the band started, like stories of Page's excessive drug and alcohol use, rumors of his dabbling in black magic. There was speculation that karmic retribution was to blame for the tragedies.

James Rotondi, in *Guitar Player* magazine, recalled, ''Enough preconceptions, bad raps and spurious accusations have swirled around Page over the last 30 years to fill the *National Enquirer, Blues Revue,* and an entire season of *The X-Files.''*

The band regrouped and in November and December of 1978 recorded *In Through the Out Door,* which was to be their final album. A rare single, ''Fool in the Rain,'' was released in December 1979. A U.S. tour was planned for autumn 1980, however, their last show would be performed at the British Knebworth Festival in 1979.

On September 25, 1980, the band was assembled for rehearsals at Page's home and set to leave on tour the next day. During the night, however, Bonham was found dead in a bedroom. After drinking around 40 shots of vodka in a 12-hour period, Bonham died of asphyxiation. The remaining three members decided instantly that they could not go on without him. They later met in a London hotel room to write a statement for the press.

Page and Plant each embarked on other projects in the 1980s. Page formed The Firm, releasing a self-titled first album in 1985, which had success with the single, ''Radioactive.'' The Firm released a second album, *Mean Business,* the following year. Page released a solo album, *Outrider,* in 1988 and embarked on a brief project with David Coverdale in 1993, with one album, *Coverdale/Page.*

Plant released his first solo album, *Pictures at Eleven* in 1982, followed by *The Principle of Moments* (1983) and *Shaken 'n' Stirred* (1985). During these years, Plant distanced himself from his connections with Led Zeppelin.

Plant's stance seemed to change in 1985 when the remaining members reunited to play Live Aid concert with Bonham's son Jason on drums. Three years later, they reunited, again with Jason Bonham on drums, to play the Atlantic Records 40th Anniversary celebration. That same year, Plant released his fourth solo effort, *Now and Zen,* which contained samples of Zeppelin songs. His following solo efforts, *Manic Nirvana* (1990) and *Fate of Nations* (1993) also veered closer to his Zeppelin past.

''Led Zeppelin was so big and so successful that I wanted to distance myself from it,'' Plant told reporter Gary Graff in the *Houston Chronicle* in June 1988. ''I was fooling myself, really. I've learned that I can lean on my past—without thinking that I'm taking the easy way out.''

Hopes of a more permanent reunion sprang eternal among fans, and the remaining members of Led Zeppelin were offered $100 million to tour America. They turned it down. Two years later, Plant was still adamant about not reforming the band. He told Deborah Wilker of the *Fort Lauderdale Sun-Sentinel,* ''I can't imagine anything more horrifying than three middle-aged men trying to pretend that 'Black Dog' is significant. It's inappropriate.''

The mid-1990s finally saw a reunion of sorts. Plant was invited to play *MTV Unplugged* in 1994 and included Page plus a group of Egyptian, Moroccan, and Western classical musicians in addition to bassist Charlie Jones, drummer Michael Lee, and Porl Thompson of the Cure on rhythm guitar. The show was called ''Unledded'' and a recording of the program was released titled *No Quarter.*

In 1995, *The Sporting Life,* John Paul Jones's venture with avant-garde vocalist Diamanda Galas, was released. Jones told writer Joe Gore at *Guitar Player,* ''I suppose I was disappointed that they didn't feel they had to tell me about it. (Page and Plant's project *No Quarter.*) I read it in the newspapers, which was kind of embarrassing. I'm a great Led Zeppelin fan. I thought it was a fantastic band, and I'm very proud of what we did. But Diamanda is a stunning artist, and I wouldn't want to be doing anything else right now.''

In January 1995 Led Zeppelin was inducted into the Rock and Roll Hall of Fame by fellow heavy-rockers Aerosmith. ''They were like Lord Byron-mad, bad and dangerous to know,'' Joe Perry of Aerosmith told *The Boston Globe.* ''It was kind of like Howling Wolf meets the Loch Ness monster.''

Led Zeppelin's record sales as strong as ever, a 1997 *Billboard* reported that Led Zeppelin were the number two-selling act of all time, according to the Record Industry Association of America (RIAA). Ten of their albums were certified at multi-platinum levels. By 1999, Led Zeppelin became the third act in music history to be awarded four or more Diamond albums, according to the RIAA.

Page and Plant continued the collaboration they'd renewed on *No Quarter* on *Walking Into Clarksdale* in 1998. The album, produced by indie-rock icon Steve Albini, represented the first new material from the duo since *In Through the Out Door* in 1979.

The two continued their solo efforts as well. Recorded over two nights in Los Angeles in October of 1999, *Jimmy Page & the Black Crowes Live at the Greek* was the first major release exclusively available online (at music-maker.com), where it could be customized by the pur-

chaser. Page toured with The Black Crowes again the following year. Plant released his seventh solo album, *Dreamland,* in 2002, and toured behind it with his band, Strange Sensation, which again included Thompson from The Cure and Clive Deamer, drummer from Portishead. John Paul Jones released two solo CDs, 1999's *Zoomba* and *The Thunderthief,* featuring some guitar work by Robert Fripp, in 2002.

While the band had historically balked at commercializing their music, the new century saw a change of heart. First, Page and Plant licensed Zeppelin's ''That's The Way'' for use on the soundtrack to Cameron Crowe's 2001 film, *Almost Famous.* The film chronicled Crowe's early career as a rock journalist who, among other bands, interviewed and went on tour with Led Zeppelin. In 2002, Led Zeppelin sold a song for use in a commercial for the first time in the band's history, selling ''Rock and Roll'' to Cadillac. The car manufacturer has used the ad to sell its Cadillac CTS, XLR, Escalade, and Escalade EXT. In 2003, in honor of their 35th anniversary, Led Zeppelin released the *Led Zeppelin* DVD, which contains live performance footage, previously unreleased, from four of their tours during the 1970s. At the same time, the group also released *How the West Was Won,* a three-disc CD with live material compiled from their concerts in 1972 in California.

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Yuan Tseh Lee

Chemist Yuan Tseh Lee (born 1936) shared the 1986 Nobel Prize for Chemistry with two colleagues for the part he played in the development of chemical-reaction dynamics. Their work opened important new fields of chemistry. Remarkably, Lee developed many of the laboratory tools he employed in his research, receiving a number of patents over the years. A great educator as well as innovator, Lee would later return to his homeland to head Taiwan's top academic and research institution.

Yuan Tseh Lee was born on November 29, 1936, in Hsinchu, Taiwan. His father was a respected artist and his mother taught school. World War II had a great impact on his early life. When Lee started his elementary education, Taiwan was under Japanese occupation. His early schooling was interrupted by the war, as the Taiwanese had to move into the nearby mountains to escape the frequent bombings of the Allied Army. After the war, when Taiwan came under Chinese rule, Lee was able to continue his education as a third-grader. During his elementary school years, Lee first met Bernice Wu, who he would later marry. The marriage would produce three children: Ted, born in 1963; Sidney, born in 1966; and Charlotte, born in 1969.

During his early school years, Lee was an active student. His extracurricular activities included sports: he played baseball and was a member of a championship ping-pong team. In high school, he enjoyed tennis and played trombone in his school's marching band. Juggling schoolwork with his other interests taught Lee the value of time at a relatively youthful age. He credited this ability with his later success. ''I learned how to use time productively, a skill which was very beneficial to my subsequent work,'' he told interviewer Ying-Yuen Hong.

Lee was an avid reader, a pursuit that helped shape his career direction. He cited a biography of Madame Curie as one of the major influences of his life. He was so impressed with Curie's passion for science and her compassion for her

fellow human beings that he decided that he, too, would become a scientist.

Studied Chemistry in College

Lee excelled as a high school student and easily qualified for college. In 1955, when he applied to the National Taiwan University, he was admitted without having to take an entrance exam. He entered with a good idea of what he wanted to study. ''Before I went to college, I had already developed an interest in academic research,'' he told Hong.

In college, it did not take Lee long to focus on a specific career direction. At the end of his freshman year, he decided to enter the field of chemistry. Taiwan University fostered his academic and professional development: he studied under enthusiastic professors and a strong solidarity existed among the students. This helped Lee develop an innovative approach to his studies, something that would shape his later career. ''After I entered the college, I knew from the experiences of others around me that if one wanted to become a laboratory scientist, one had to learn about electronic-related equipment,'' he told Hong. ''And so I did just that. When I was researching and doing work in synthetic chemistry I needed to understand vacuums, so I studied the art of glass blowing.'' For his BS thesis, he worked with Professor Huasheng Cheng on the separation of strontium and barium using the paper electrophoresis method.

Lee began graduate work at the National Tsinghua University in 1959 and eventually received a Master's degree. His thesis involved the studies of the natural radioisotopes contained in hukutolite. He then stayed on at Tsinghua as a research assistant. Working with Professor C.H. Wong, Lee carried out the x-ray structure determination of tricyclopentadienyl samarium.

Relocated to the U.S.

In 1962, Lee enrolled at the University of California at Berkeley as a graduate student. His thesis involved research on chemi-ionization processes of electronically excited alkali atoms. Lee became interested in ion-molecule reactions and the dynamics of molecular scattering—particularly crossed molecular beam studies of reaction dynamics. This direction of study would eventually lead him into work that would culminate in a Nobel Prize.

Lee earned his Ph.D. in 1965 and began performing experiments involving ion molecule reactive scattering. He employed ion beam techniques that measured energy and angular distributions. Before long, he could design, build, and perform experiments with a powerful scattering apparatus. He also assembled a complete product distribution contour map. At the time, these accomplishments were considered significant achievements. They could be attributed to the innovative approach he often brought to his education. ''When I got to the University of California to complete my doctorate, I also mastered machine shop skills, as I needed to know about it for my doctorate work,'' he related in the interview with Hong. ''In my later experiments, I ended up using these practical skills. Out of all this study, I came to realize that in our society, any person with a special skill in a certain area can truly impact society. It is only in this way that progress in society can be pushed forward.''

Began Work with Herschbach

At Harvard University in 1967, Lee began his association with Dudley R. Herschbach, the man with whom he would eventually share the 1986 Nobel Prize. Working as a post-doctoral fellow, Lee studied reactions of hydrogen atoms and diatomic alkali, as well as the construction of a universal crossed molecular beams apparatus. Other notable colleagues with whom Lee engaged in research included Robert Gordon, Doug McDonald, and Pierre LeBreton.

Pursuing further postdoctoral studies, Lee would experiment with and build upon the crossed molecular beam technique that Herschbach had developed. Herschbach derived his technique from elementary particle physics. It brought together molecular beams at supersonic speeds under controlled conditions, enabling researchers to closely observe how events occur during chemical reactions. Lee would bring the technology of mass spectroscopy into the technique. This allowed researchers to identify the products from chemical reactions—specifically the reactions of oxygen and fluorine atoms with complex organic compounds. By late 1967, thanks to the efforts of Lee and his colleagues, a machine was developed that was used in the first successful non alkali neutral beam experiment.

The following year, Lee entered the hugely successful academic phase of his career when he became an assistant

professor in the Department of Chemistry at the James Franck Institute of the University of Chicago. Still working as a scientist, and now aided by his students, he built a new, more advanced crossed molecular beams apparatus that resulted in even more successful experiments. Lee was promoted to associate professor in 1971 and professor in 1973. He became an American citizen in 1975. That same year, he returned to Berkeley as a professor of chemistry and principal investigator at the Lawrence Berkeley Laboratory of the University of California.

Back at Berkeley, Lee would build what Richard Bernstein, professor of physical chemistry at the University of California at Los Angeles, once described as ''some of the most powerful equipment in the field.'' As the range of Lee's work grew, his laboratory became one of the best in the world, and it attracted scientists from many countries. It contained complex molecular beams apparati designed to deal with problems associated with reaction dynamics, photochemical processes, and molecular spectroscopy.

Won Nobel Prize

Lee's association with Herschbach resulted in a share of the 1986 Nobel Prize for Chemistry, along with John C. Polanyi of the University of Toronto. The scientists were recognized for their research, performed independently, that led to the development of chemical-reaction dynamics. Their work enabled others to focus on the behavior of individual molecules in a chemical reaction, rather than just looking at the overall behavior of a large mass. According to Eric Leber of the American Chemical Society, the findings of their research presented the field with new applications that would improve the efficiency of industrial chemical reactions and the ability to burn coal and other fuels cleanly. It would also provide new information about the earth's atmosphere, such as how chemicals harm the ozone layer. At the time of his award, Lee was a chemist and University of California professor emeritus. He was also a professor emeritus of chemistry and principal investigator at the Lawrence Berkeley Laboratory.

Expanded Interests in Taiwan

Sensing that his life was becoming too complicated, Lee decided to return to Taiwan in 1987. He intended to help bring about major changes in Taiwanese society, to advance science, and to upgrade the country's leading educational institution, the Academia Sinica—and very importantly, to serve as a role model for young people. Another reason for returning was that he felt Asian scholars could make a real difference by returning to their native countries and helping them to develop.

As president of Academia Sinica, Lee would play a major role in shaping educational and scientific policy in Taiwan. He reported directly to the president of Taiwan and acted as his senior science adviser. Lee chaired Taiwan's Council of Educational Reform, advocating democratization, professionalism, and university autonomy. He also served as president of the Singapore-based Tan Kah Kee International Society, a large foundation dedicated to promoting education as a means of advancing democracy and development. His efforts were recognized in 1998 when Lee received the Clark Kerr Award for Distinguished Leadership in Higher Education. By this time his intellectual interests extended well beyond the field of chemistry. Lee often spoke about the direction and responsibilities of higher education, the future of mankind, global warming, the futility of war, and the environment. He also embraced the idea of the world as a global village.

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Ethel Leginska

England's Ethel Leginska (1886–1970) enjoyed an acclaimed career as a concert pianist for many years; in the 1920s she became the first woman to regularly appear as a conductor with some of the world's top orchestras. Leginska left behind a small body of musical works she wrote for the symphony and string quartet, as well as two operas. Many ''were performed by major organizations at a time when women's compositions rarely received such recognition,'' according Leginska's profile in *Notable American Women: The Modern Period.*

Studied in Vienna

Leginska was born Ethel Liggins on April 13, 1886, in Hull, a thriving port city in northeast England. Her parents were Thomas Liggins and Annie Peck Liggins, and her innate musical talents were recognizable from an early age. With the encouragement of her parents, she began a public recital career at age six and soon became known as a child prodigy in the city. When she was in her teens, a wealthy Hull shipping family, the Wilsons, became

her patrons and paid for her formal musical training on the European continent. Leginska first studied in Germany with James Kwast, a Dutch pianist, at the Hoch Conservatory in Frankfurt am Main. She then went to Vienna to study with Theodor Leschetizky for three years there. This Austrian, who enjoyed a renowned concert career in the 1840s, was inarguably the most famous piano teacher of his era. He taught Ignace Jan Paderewski, Artur Schnabel, Ossip Gabrillowitsch, and many other prominent names, and by the time Leginska came to study with him, he was one of Vienna's leading cultural icons and even friends with the Austro-Hungarian emperor.

In 1902, at the age of 16, Leginska made her solo recital debut in London. A renowned singer of the era, Lady Maud Warrender, suggested to her that she change her name to more Slavic-sounding ''Leginska'' to boost her professional career. At the time, Polish and Russian piano prodigies like Paderewski were very much in vogue, and Leginska soon came to be dubbed the ''Paderewski of woman pianists.'' She studied in Berlin and made a concert tour of Europe. In 1907, she married an American, Roy Emerson Whittern, whom she had met in Vienna when he was a student of Leschetizky as well. The following year, they had a child, Cedric. In 1909 Leginska suffered what would be the first of three nervous breakdowns in her life. She separated from Whittern in 1912.

Gained Enthusiastic Following

Leginska sailed to America to make her debut at New York City's Aeolian Hall on January 20, 1913. She earned favorable reviews for the performance and decided to base herself in the city, keeping a small rehearsal studio at Carnegie Hall. Her vigorous style and fluid movements at the bench differentiated her from other concert pianists of the time, who played with a more rigid and formal demeanor. Yet Leginska believed that a more emotive technique yielded a more expressive listening experience. ''Relaxation is a hobby with me,'' she was quoted as saying in a 1915 volume by Harriette Brower, *Piano Mastery: Talks with Master Pianists and Teachers.* ''I believe in absolute freedom in every part of the arm anatomy, from the shoulder down to the finger tips. Stiffness seems to me the most reprehensible thing in piano playing, as well as the most common fault with all kinds of players.''

Leginska was also somewhat daring for wearing her hair in a bobbed style and eschewing the formal, bare-shouldered evening gowns that were standard stage gear for women performers in the classical world at the time. Instead she favored an imitation of a tuxedo-a black velvet jacket, slim skirt, and white shirt. Her career began to accelerate around 1915, and she gave sold-out performances of piano works from the German canon, such as the concertos of J. S. Bach and Franz Schubert. ''She was an extremely popular artist and won praise from the press for her demanding programs, her magnetism as a performer, and her innovations—for example, playing an entire Chopin program without an intermission,'' as noted in *Notable American Women.*

Lost Custody of Son

Leginska's husband managed her career for a time, but they were divorced by 1916. She soon took up many of the duties herself, as a *Women in World History: A Biographical Encyclopedia* essay by Neil M. Heyman noted. Heyman described her as ''canny about publicity. In 1916, when she injured her finger in a door, she sent an X-ray taken of the bruised digit to a music magazine and had the satisfaction of seeing it appear in a subsequent issue.'' Yet a string of off-stage worries began to hinder her career. She sometimes failed to appear at scheduled engagements and entered into a bitter custody battle with Whittern over their son. She lost, though she had even offered to give up performing altogether and instead teach piano for a living. She estimated that she could earn around $300 a week—a large sum of money at the time—but the judge sided with her ex-husband.

Not surprisingly, Leginska often spoke publicly about the challenges faced by the few professional women of the time, especially regarding child care. She also urged women to move forward and break down artificial barriers. She was already doing so herself by writing her own compositions, which she began around 1914. To further her knowledge, she studied composition with Rubin Goldmark and Ernest Bloch, and the first of her works to be performed publicly was *String Quartet,* inspired by four poems by an Indian poet, which premiered in Boston in April of 1921. A symphonic poem with a title borrowed from a tale by Irish fantasy-fiction pioneer Lord Dunsany, *Beyond the Fields We Know,* made its debut in New York City the following February. The critics treated these performances of Leginska's work as somewhat of a novelty, however.

Led Europe's Top Philharmonics

Leginska decided to turn her energies to conducting. She traveled to London in 1923 to study with Eugene Gossens and later that year worked with Robert Heger, conductor of the esteemed Bavarian State Opera in Munich. Through connections realized in the classical world from her earlier stage career, she secured guest-conductor spots by agreeing to appear on the program with a piano concerto. She conducted several renowned bodies, including the Berlin Philharmonic. Soon she was able to lead orchestras in performances of her own works, beginning in December of 1924 with her *Quatre sujets barbares* suite in Munich. She made her American conducting debut on January 9, 1925, with the New York Symphony Orchestra at Carnegie Hall and appeared in a much-lauded Hollywood Bowl engagement in Los Angeles later that summer.

Leginska was still plagued by stress, however, and in 1925 and 1926 suffered two more nervous breakdowns. The 1925 episode began with a taxi trip to Carnegie Hall for a scheduled performance of hers; she vanished en route and a last-minute substitute had to be called in. Missing for four days, she was finally located in Boston. The following year, she disappeared again before a New York City engagement, leaving some 1,500 admirer's waiting for her to appear. She later claimed that her manager was supposed to have canceled the date. She also had a bad experience that same

year on a tour of the Midwest. As Heyman reported in his *Women in World History* article, Leginska ''abandoned a performance scheduled to take place before an audience of 4,000 in Evansville, Indiana. She had given a hint of her state of mind the previous day when she complained loudly of the city's yellow cabs, the lack of a symphony orchestra to accompany her, and the concert hall, which she described as 'an old barn.' ''

Formed Groundbreaking Women's Orchestras

Consulting with doctors, Leginska was counseled to take a year off from performing and duly announced her official retirement from the concert stage as a solo pianist. She wrote her last symphonic work, *Fantasy for Piano and Orchestra,* which made its premiere on January 3, 1926, in New York. She had settled in Boston in 1925 and there founded the hundred-member Boston Philharmonic Orchestra, which was a mostly male group that offered accessible ticket prices to classical-music lovers for one short season. She then established the Women's Symphony Orchestra of Boston in 1926. It toured twice before it folded in 1930. In December of 1928 she conducted a National Opera Company performance of *Rigoletto* at the Boston Opera House. Her determination to conduct—when it was unheard of for a woman to do so at the time-ignited a media debate; detractors argued that women did not possess the intellectual rigors to handle the complexities of the job.

Leaving Boston for Europe in 1930, Leginska conducted performances of opera companies there and returned to New York City in 1931 to lead an orchestra for a Broadway revival of Franz von Suppe's *Boccaccio.* The following year, she founded another short-lived group, the National Women's Symphony Orchestra, in New York. An opera she wrote, *Gale,* made its debut at the Chicago City Opera on November 23, 1935, with Leginska at the podium. She found fewer opportunities to lead orchestras, however, and turned to teaching to support herself. Living in London and Paris in during the late 1930s, she had some notable students there, and in 1939 settled in Los Angeles. Again, she enjoyed a reputation as an esteemed instructor in her field, and her students of note from this later part of her career included James Fields, Daniel Pollack, and Bruce Sutherland. She also established a concert bureau, New Ventures in Music, with many of her students on its roster. A second opera, *The Rose and the Ring,* had its debut in Los Angeles in 1957, again with Leginska leading the orchestra. It would be the last of her works to debut before an audience.

It was not until late 1950s that women conductors began to make progress within classical circles: Leginska's true heir at the podium was American Sarah Caldwell and her Opera Company of Boston. Some years later, Caldwell became the first woman ever to conduct at the New York Metropolitan Opera House in a 1976 engagement. Leginska died in Los Angeles of a stroke on February 26, 1970, at the age of 83. Despite her pioneering forays into composition and conducting, Leginska remained devoted to her first love. ''For me the piano is capable of reflecting every mood, every feeling; all pathos, joy, sorrow—the good and the evil too—all there is in life, all that one has lived,'' she told Brower in the *Piano Mastery* interview. She made some recordings for the Columbia label in the mid-1920s and in 2002 these were re-issued on Ivory in the compact-disc format. Of its *Four Impromptus* by Schubert, the Chopin *Polonaise,* two Rachmaninoff *Preludes,* and Liszt's *Hungarian Rhapsody, American Record Guide* critic Harold C. Schonberg found that the tracks ''reveal a superior musical mind coupled to an unerring technique.''

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Mike Leigh

Mike Leigh (born 1943) is a British writer and director whose works have appeared on film, television, and the stage. Leigh's unusual methodology for writing his works—working in collaboration with the actors who will would portray his characters—has resulted in such critically acclaimed films as *Naked* and *Secrets and Lies.*

Mike Leigh was born February 20, 1943, in Salford, Lancashire, England, the son of Dr. Alfred Abraham and Phyllison Pauline (Cousin) Leigh. His physician father was of Jewish descent, and the family name had been changed from Lieberman to Leigh by the time Leigh was born. Dr. Leigh's practice was in a working-class neighborhood, and Leigh attended local schools like Salford Grammar School.

A fan of films from an early age, Leigh earned a scholarship to college but chose to study acting instead and in 1960 entered London's Royal Academy of Dramatic Arts. Leigh quit two years later because of the school's stifling atmosphere, although he did direct a student production of Harold Pinter's *The Caretaker* before he left.

After leaving the Royal Academy, Leigh continued his education in a number of creative arenas. From 1963 to 1964 he attended the Camberwell School of Art and the London International School of Film Technique. The follow-

ing year he was a student at the Central School of Art and Design.

Began Career at Theater

From 1965 to 1966 Leigh was the associate director of the Midlands Art Centre for Young People, located in the industrial city of Birmingham. There he created three plays designed to be performed improv by Birmingham's inner-city youth. Leigh's first play *The Box Play* was produced in 1965, and he also directed the production. In 1966 he formed the short-lived Dramagraph production company. Before the company went bankrupt he was able to direct a production of *Little Malcolm and His Struggle against the Eunuchs,* written by David Halliwell. Leigh did not confine himself to directing and writing for the stage; he fulfilled his acting ambitions by appearing with the Victoria Theatre at Stroke-on-Kent, Staffordshire in 1966. Leigh has continued to appeared in occasional films throughout his career.

In 1967-68 Leigh worked as an assistant director of the famous Royal Shakespeare Company. While there, he directed the troupe in production of *Nenaa.* He also worked in theater-related areas, lecturing in drama at Sedgley Park and de la Salle colleges in Manchester from 1968 to 1969 and the London Film School from 1970 to 1973.

It was while working in the theater in the 1960s that Leigh devised his uncommon scriptwriting method. After he had sufficient funding for a project, he asked his actors to create characters they wished to play, then worked with each actor individually on developing that character's entire life history. While Leigh had an idea of where he wanted the story to go, it was during rehearsals and improv that the whole script came together. Leigh refined this method while working in television and film later in his career. Though it sometimes was difficult to acquire funding without a finished script, Leigh eventually transcended this difficulty as producers realized that his works often gained an unusual polish and depth because of his writing method.

Made First Film

In 1972 Leigh wrote and directed his first feature-length film, *Bleak Moments,* after obtaining funding from Memorial Enterprises, a company run by actor Albert Finney, during a low point in the British film industry. *Bleak Moments* focuses on an unmarried woman, an accountant's clerk, who lives with her 29-year-old, mentally challenged sister. Although unplanned, Leigh subsequently took a break from film for 17 years, taking instead to the stage and to television, until funding once again became available for the kind of cinema projects he wished to do.

Much of Leigh's work for stage and television in the 1970s and early to mid-1980s featured themes and character types he would go on to explore in his later films. Many of his works of this period focus on the working and lower middle classes and concern unemployment and family life. Leigh did his first television drama in 1973, *Hard Labour,* a dark look at a working-class family. In 1977 he wrote and directed both a stage and television-movie version of *Abigail's Party,* about a party hostess forced to deal with a guest inconciderate enough to have a heart attack while attending Abigail's social gathering.

Other notable television movies by Leigh include *Home Sweet Home* (1982), about three postmen and their respective families, and *Nuts in May,* about a class conflict that occurs when middle- and working-class couples converge at a campsite. In 1977's *The Kiss of Death* an undertaker's apprentice discovers the fairer sex, while *Grown Ups* (1980) explores the problems in a working-class marriage which is threatened when the husband leaves his wife.

While Leigh's theater credits are not lengthy, several of his plays, such as *Babies Grow Old* (1974), *The Silent Majority* (1974), and *Smelling a Rat* (1988), explore similar themes. Produced in 1979, Leigh's *Ecstasy* is representative, focusing as it does on the way London's working-class women are abused and exploited. A number of Leigh's plays were produced in the United States after their author made a name for himself as a filmmaker.

Perhaps ironically, while Leigh often focused on left-leaning issues in his television movies and stage productions, he was not popular with British socialists and others of the political left because of his negative depiction of working-class people and their issues. Chris Savage King, in *New Statesman & Society,* praised Leigh's television work, however, writing that during the late 1970s and into the 1980s many dramatic films produced for British television subjected viewers to a lecture ''on some aspect of social malaise or . . . [presented] an uncritical tour around upper-middle-class afflictions. Mike Leigh plays were special, because they were recognizable. The dramas were too close to

home to be seen at any airy distance. And the characters were too insistently and pitilessly themselves to fall into a category of the oppressed.''

Returned to Cinema

In 1988 Leigh received funding for his second feature film, *High Hopes.* This quiet comedy is set in London and takes place during the regime of conservative Prime Minister Margaret Thatcher. The movie focuses on a free-spirited couple, Cyril and Shirley, who are working-class optimists by choice but with secret hopes and ambitions. The pair are forced to deal with Cyril's family: his rich sister and her husband and his problematic mother and her yuppie neighbors. While realistic, the play's naturalism is heightened for comic effect.

High Hopes received much critical praise and helped to introduce Leigh to movie audiences in the United States. Critic Jay Carr praised the film in the *Boston Globe* writing that ''Leigh is an angry, humane battler trying to keep working-class hopes and ideals alive in what he sees as an increasingly selfish and soul-crushing Thatcherian England.''

Films have remained Leigh's primary focus throughout much of his career since *High Hopes,* although he continued to venture into television and theater on occasion. In 1990, for example, he wrote the play *Greek Tragedy (an Australian Comedy)* on commission from Sydney's Belvoir Street Theatre to commemorate Australia's bicentenary. The play focuses on Greek immigrants to Australia while drawing on the history of Greek tragedies. Though Leigh's work was criticized by some in Australia, he learned much about the two cultures in the process.

In 1991 Leigh had a small hit on his hands after writing and directing the working-class family comedy *Life Is Sweet.* The story focuses on parents Wendy and Andy and their dreams. Andy, a chef, tries to start his own business selling food from a van while Wendy helps a family friend start a restaurant that soon fails. Their daughters have difficulties as well. Nicola, although intelligent, is a college dropout with an eating disorder while Natalie works as a plumber's assistant and hones her sarcastic wit on her family. *Life Is Sweet* chronicles the minutia of its characters' lives and, while there are depressing elements, Leigh shows optimism by the end.

Life Is Sweet was generally well received by critics. Vincent Canby of the *New York Times* wrote, ''Leigh's films appear to be shapeless, devoid of poetry. They are unforgiving in their portrayal of squalor. They shuffle along on tired feet, seemingly as aimless and inarticulate as their characters. Yet at some point in each of his films there comes a transforming moment when the unbearable and the hopeless fuse together to create an explosion of recognition, sometimes of high, incredible hilarity.''

Challenged Viewers with *Naked*

Leigh's next film, much darker and more bitter than *Life Is Sweet,* was 1993's *Naked.* Winning Leigh the Cannes Film Festival's award for best director, *Naked* shows its writer's conscious move away from domestic concerns. *Naked* primarily focuses on one character, Johnny (played by actor David Thewlis), who rants and raves his theories as he travels the streets of his working-class London neighborhood. Arriving in London with neither money nor a place to stay, Johnny ends up sleeping at his ex-girlfriend's apartment. A dynamic character, Johnny is violent and intelligent, both a victim and a victimizer.

While *Naked* was praised by critics as thought provoking, it was better received in the United States than in Great Britain. As Canby wrote in the *New York Times,* ''*Naked* is as corrosive and sometimes as funny as anything Mr. Leigh has done to date. It's loaded with wild flights of absurd rhetoric and encounters with characters so eccentric they seem to have come directly from life. Nobody would dare imagine them.''

Secrets and Lies Garnered Broad Appeal

While *Naked* attracted a larger audience for Leigh than had his earlier works, his next movie seemed almost mainstream. *Secrets and Lies* covers the domestic front; its story focuses on a black ophthalmologist named Hortense, who finds and meets her birth mother, a white, middle-aged, working-class woman named Cynthia. Cynthia hides the revelation from her family at first, but as her brother, his wife, and one of Cynthia's daughters find out the truth, the film focuses on how it changed their lives. *Secrets and Lies* appealed to a broader audience than any other film by Leigh, earning him Academy Award nominations for best direction and best screenplay.

Leigh's next two films forged a new path for the director. His 1997 film *Career Girls* focuses on two female friends from college who meet later in their lives. The movie looks at the women's pasts and their present state, presenting a portrait that is emotionally bleak. Perhaps because of its dark nature, *Career Girls* was not as well received as Leigh's other works.

Leigh did something very different with 1999's *Topsy-Turvy,* and was much more successful. Focusing on the collaboration between 19th-century composer W. S. Gilbert and librettist Arthur Sullivan, who collaborated on such popular light operas as *The Pirates of Penzance* and *The Mikado,* Leigh's period drama begins in 1884 as the pair attempt to stage the newly completed *Mikado. Topsy-Turvy,* while very much a backstage story, nonetheless shows how Gilbert and Sullivan related to each other, as well as how their productions were staged. This film was generally well received by critics and audiences alike.

In 2002 Leigh returned to familiar territory with *All or Nothing,* which focuses on the intersecting lives of three dysfunctional working-class London families living in public housing. The couple at the center, Phil and Penny, have marital problems, and Phil cannot make enough as a cab driver to support his family. Their children are equally unhappy, but for differing reasons. Phil and Penny's neighbors include Maureen, whose teenage daughter is pregnant, and Carol, who is an alcoholic. *All or Nothing,* which takes place in one weekend, incorporated themes of despair and redemption, and of the need by humans to be loved.

Although films such as *Secrets and Lies* and *Topsy-Turvy* have made Leigh a household name in England and established a strong following in the United States, other of his films have been viewed as subversive. With each new film, each new approach, he runs the same risk of negative critical reaction, even in his native country. However, Leigh's motivation has not been fitting in with the movie mainstream. As he told Desson How of the *Washington Post,* ''My ongoing preoccupation is with families, relationships, parents, children, sex, work, surviving, being born and dying. I'm totally intuitive, emotional, subjective, empirical, instinctive. I'm not an intellectual filmmaker. Primarily my films are a response to the way people are, the way things are as I experience them. In a way, they are acts of taking the temperature.''

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Lillian Leitzel

Lillian Leitzel (1892–1931), known as Queen of the Air, was an aerial performer with the Ringling Brothers and Barnum and Bailey Circus from 1915 to 1931. Leitzel astounded audiences around the world with her act, which involved a series of planges in which she rotated around like a propeller while holding onto a rope with one hand. Leitzel headlined the circus longer than any performer in history. She died after falling while performing her act.

Leitzel was born Leopoldina Altitza Pelikan in Breslau, Germany, on January 2, 1892. Her nickname, Leitzel, was a variation of her middle name and became her stage name. Leitzel's parents separated when she was young. Her father, Edward J. Eleanore, was a former Hungarian army officer who became a theatrical empresario. He raised his children as he had managed his troops, demanding obedience and physical conditioning. The willful Leitzel clashed with him frequently when she was growing up and rarely spoke of him as an adult.

Leitzel's mother, Elinor (Nellie) Pelikan, was a trapeze artist who came from a family of circus performers. Nellie's mother performed on the trapeze until age 84. An uncle, Adolph Pelikan, originated the stunt in which a clown walks with a plank balanced on his head, turns, and walks in the opposite direction with the plank in place. Nellie and two of her sisters performed around the world as the Leamy Ladies, named for their manager, Edward Leamy.

Leitzel had a brother, Arthur G. Pelikan, who became director of the Milwaukee Art Institute. Leitzel's mother was often on tour, so Leitzel and her brother lived with their maternal grandmother and attended school in Breslau. Leitzel learned to speak five languages and studied music, literature, art, and ballet. Her family and teachers considered that she may become a concert pianist, but by the age of nine, she knew she wanted to become an aerialist.

At nine, Leitzel traveled to England with her grandparents during an extended performance of the Leamy Ladies. Leitzel, who had taught herself trapeze tricks, brought a miniature trapeze to the theater one day and convinced her mother to allow her to join the act. Soon, she was upstaging her mother and aunts.

In 1911, the Leamy Ladies traveled to the United States to perform, but their act did not catch on in America. Leitzel's mother and aunts returned to Europe to perform in circuses there. Leitzel remained in the United States where she hoped to continue her career. She took a job at a New Jersey nightclub on the promise that New York producers were scouting the act. On the second of her three-night gig, Leitzel fell and landed on both knees. Her legs were sprained and bruised, but she returned the third night and completed her act to thunderous applause. The New York producers offered her jobs in vaudeville acts. She was known as ''Lillian Leitzel, the World's Foremost and Most Daring Aerial Star.''

In 1914, while performing in South Bend, Indiana, she was spotted by an agent for the Ringling Brothers Circus. She was offered a contract unlike any other for a new performer—$250 per week, star billing, and many other perks. She debuted with Ringling Brothers on April 17, 1915, in Chicago. When Ringling Brothers merged with the Barnam and Bailey in 1919, Leitzel was a headline performer.

Played to the Crowd

Leitzel was an aerialist, not a trapeze artist. She performer her act on movable ringing, suspended from the tent ceiling. She did not use a safety net. Theatrics was a large part of Leitzel's act and she played to the crowds who reacted wildly to her showmanship. As her act began, the lights dimmed and a lone spotlight found Leitzel in the tent's entrance. She entered the ring carried by a giant dressed as a hotel doorman. The contrast between the two accentuated Leitzel's diminutive size. She stood 4 feet, 9 inches tall and weighed 95 pounds. In the air, she looked like a fairy, but

close up, her overdeveloped upper-body muscles gave her a gnome-like appearance. Leitzel's personal maid, Mabel Clemings, accompanied her into the ring and took Leitzel's robe, revealing her sequined halter, bare midriff, and trunks covered by a sheer skirt.

After playing to the crowd for a while, she kicked off her gold mules before ascending the rope web as the band played *Crimson Cradle March.* Unlike most performers who simply climbed the webbing to the apparatus, Leitzel ascended the web in a series of rollups, in which she rolled her body up and over itself while holding onto the rope. At the top of the tent, she performed a series of graceful twirls and swings on the Roman rings to the tune of *William Tell Overture.* She then glided back to the ground.

The second part of her act was Leitzel's trademark and is what made her famous. When she ascended the web again, all other circus activities stopped. Leitzel was the first person in history to gain such attention. After returning to the top of the tent, she slipped her wrist into a padded rope loop attached to a swivel and ring. She then performed a series of one-arm planges accompanied by a drumroll. A plange is a move in which Leitzel threw her body over her head, swinging around vertically like a propeller. With each turn, the cymbals clashed and the crowd counted, ''33, 34, 35 . . . 89, 90 91,'' up to 100 or 150 turns. Her record was 249. Late in her career she performed up to 60.

Leitzel's theatrics continued to the end of her act. She often extended her act beyond its allotted time, angering the performers that followed her. Leitzel piled her long, thick blond hair atop her head and secured it in such a way that it tumbled out in sections as she spun. *Center Ring* reported that it was an unsettling sight, giving people ''the idea that the act was so brutal she was flying apart at the seams, like an airplane under strain.'' When she returned to the floor after her act, she staggered out of the ring, swooning as if she were about to faint. The crowd ate it up.

Leitzel's mother is said to have first performed the plange, but Leitzel perfected the act. Despite Leitzel's incredible upper body strength and the ease with which she appeared to perform the act, the plange was a difficult move that took its toll on Leitzel's body. Every turn partially dislocated her shoulder, which then snapped back into place. Despite attempts to protect her wrist, the rope lacerated it with every turn and she returned to the ground bloodied. She always covered her raw, cracked wrist in public by wearing bracelets, long sleeves or a silk scarf. *Center Ring* states that when a doctor once suggested that she alternate arms when performing her act, she replied vainly, ''My right arm is already ruined, but my left arm is pretty, and I'm a woman.''

Adored by Fans

Outside the ring, Leitzel enjoyed the attention of her fans and the press. Her popularity rivaled that of movie stars. But her temper and her ego gave her a reputation as moody and demanding. She was the first circus performer to have her own dressing tent and a private car on the circus train. It was even equipped with a baby grand piano. During her frequent tirades, she cursed or slapped circus workers. At the same time, she adored children and tutored many of the circus employees' offspring. She bought them gifts and toys and gave them birthday parties.

Despite her volatile temper, men adored Leitzel and showered her with gifts. Railroad magnates, senators, and entertainers often visited her dressing room to meet her. Her response to them was unpredictable. When the circus played in Detroit, Henry Ford appeared at her door with a bouquet of flowers. She left him waiting before finally seeing him.

Leitzel married three times. The name of her first husband is unknown and the marriage lasted only a short time. In 1920, Leitzel married Clyde Ingalls, a side-show manager and ring announcer. Ingalls stood 6 feet tall and could not keep up with his famous wife socially or financially. He often had to ask her for money. He was jealous of the attention Leitzel continued to receive from other men. The last straw occurred when a Chicago sportsman threw Leitzel a party at the Hotel Stevens. The party featured a mermaid swimming in vintage champagne and a gold-plated statue of Leitzel. The host gave each guest a $50 bill and presented Leitzel with a diamond tiara. Ingalls filed for divorce shortly after, in 1924.

In 1928, Leitzel married the love of her life, Alfredo Codona, the ''King of the Trapeze.'' Like Leitzel, Codona came from a family of circus performers, had begun his career as a child, and had lifted his art to a new level. Many people felt the match was predestined, but the relationship was stormy. There were frequent screaming matches, breakups, and reconciliations.

Accident Led to Death

During the Ringling Brothers off-season, Leitzel and Codona performed together and singly in vaudeville shows and circuses around the world. On Friday, February 13, 1931, Leitzel performed her act at the Valencia Music Hall in Copenhagen, Denmark. She was haunted by a nightmare that had awakened her several days earlier. In the dream, she was being hoisted to the top of the ring on a rope. Leitzel watched as the rope unraveled. Below her, her husband could not hear her cries for help. Just as the rope broke, she jolted awake.

After completing the rings portion of her act on that Friday the 13th, Leitzel began her planges. Early in the performance, the swivel ring broke as a result of repeatedly being heated from the friction of use. Leitzel fell 20 feet to the ground and landed on her shoulders and back. Although she suffered a concussion and spinal injuries, she remained conscious and attempted to continue her performance, but instead was taken to the hospital. Codona, who was performing in Berlin, rushed to her side. Leitzel convinced him that she was okay and insisted that he return to Berlin, which he did. Two days later, on February 15, 1931, Leitzel died of complications from the fall.

People were shocked at Leitzel's fall. Her husband explained that Leitzel's injuries were strangely the result of inexperience—she didn't know how to fall. The only time she'd ever fallen was long ago in the New Jersey nightclub.

Leitzel was cremated and her ashes were interred in Inglewood Park Cemetery, Inglewood, California. Codona built a memorial to his wife in the cemetery. Titled ''The Spirit of Flight,'' it stands 12 feet high and depicts Codona, with angels' wings, and Leitzel embracing. Roman rings appear at the base of the statue.

Codona went into seclusion after Leitzel's death. He later returned to the circus and married Vera Bruce, an equestrienne member of his troupe. He became increasingly reckless in his performances and his career ended in 1933 when he injured his shoulder in a fall. He tended Bruce's horses for a while, then worked at a gas station. In 1937, Bruce filed for divorce. When Codona met her at her lawyer's office to work out a settlement, he pulled out a gun and shot and killed Bruce and himself. Codona was buried beside Leitzel's ashes at the base of the memorial statue.

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José Arcadia Limón

José Arcadia Limón (1908–1972) is remembered as a pioneer of modern dance and choreography. He firmly established the importance of the male dancer in American modern dance through the heroes he created and the masculine movement style of his choreography for men.

Limón was born in Culiacán, Sinaloa, Mexico. His father, a musician, conductor, and pedagogue, was a widower and father of three when he married 16-year-old Francisca Traslaviña. She bore him 11 children (and another three who died at birth), of which Limón was the eldest. His mother was a devout Catholic and raised the children accordingly.

The Mexican revolution wreaked havoc in Limón's young life; at the age of five he witnessed the death by gunshot of a young uncle. His father directed various military bands during this period, and the family had to move frequently, to Cananea, Hermosilla, Nogales, and finally across the border to Tucson, Arizona, when Limón was seven. His father worked in various Arizona cities as a musician and conductor and finally settled his family in Los

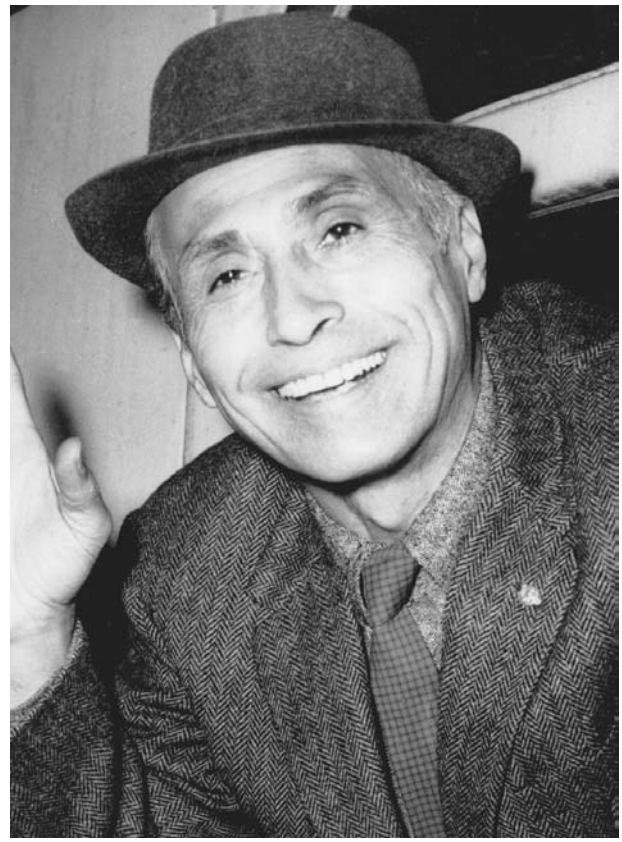

Angeles, California, when Limón was 12. Due to an early humiliation with English, young Limón resolved to master the language, and he continued to develop his prodigious vocabulary throughout his life. He exhibited early talent as both a musician and a visual artist. In high school he was introduced to the glories of Western art, and at about the same time began to study piano.

When Limón was 18, his mother died in childbirth, a tragedy that drove him away from the Catholic Church and his father, both of which he blamed for this devastating loss. After high school he studied painting briefly at the University of California, and then, at the urging of three ''bohemian'' friends, he moved to New York City in 1928 to study at the Art Students League. There he soon became disillusioned by the painting classes, believing that his classmates and teachers were merely imitating the French moderns. His vision was more influenced by El Greco, but he despaired of ever equaling his idol. By chance he attended a dance performance by German Expressionist Harald Kreutzberg and Yvonne Georgi and knew immediately that he had to dance. He enrolled in classes at the Humphrey-Weidman School, where Doris Humphrey and Charles Weidman became his artistic mentors. Pauline Lawrence, who had left Denishawn at the same time as Humphrey and Weidman, served as school registrar, tour manager, costume designer, stage manager, and accompanist for Humphrey-Weidman. These four lived communally for several years. Limón had become an earnest disciple of a revolutionary new art form, American modern dance. After very little training, he became a member of the company,

performed in Broadway shows they choreographed, and began his own early choreographic efforts.

Limón's apprenticeship with Humphrey-Weidman lasted over 10 years, during which time he was increasingly featured in their concert work. His first choreographic efforts began early, and in 1930 he formed ''The Little Group'' with two women from the company, Eleanor King and Ernestine Henoch. The Humphrey-Weidman Company spent several summers at Bennington College, where Limón was named a Choreography Fellow in 1937. The following year he choreographed his first major work, *Danzas Mexicanas,* one of several dances he made that explored Mexican themes.

In 1940, disgusted with the triviality of commercialized Broadway dance, Limón left for the West Coast to form a duet company with former Graham dancer May O'Donnell and her husband, composer Ray Green. They developed a repertory with a commitment to contemporary American music and themes. World War II had begun in Europe, and Limón suspected he would soon be drafted. In 1941 he married Pauline Lawrence, and the following year returned to New York, disappointed with what he considered the provincialism of the San Francisco public.

In New York he resumed his association with Doris Humphrey, and created *Chaconne in D Minor,* a solo set to music by Johann Sebastian Bach, to be performed on an all-Bach program that Humphrey was producing. In April 1943, he was drafted. While in the army he was able to continue choreographing and performing in shows for the Special Services. On weekend leaves he began choreographing for a small company under Humphrey's artistic direction, which was a precursor of the José Limón Dance Company. With dancers Dorothy Bird and Beatrice Seckler, he created *Vivaldi Concerto in D Minor,* which premiered in 1945.

Humphrey had retired from dance due to a hip injury and ended her long association with Weidman; now she began to choreograph for the new company, with works that took advantage of her former protégé's exotic good looks and compelling stage presence. Among these works were *Lament for Ignacio Sánchez Mejías, Story of Mankind, Day on Earth, Night Spell, Ritmo Jondo,* and *Ruins and Visions.*

Limón invited Pauline Koner and Lucas Hoving to work with him and, returning to his Mexican heritage for inspiration, made *La Malinche* in 1949, with an original score by Norman Lloyd. The same year, with Hoving, Koner and Betty Jones, he created *The Moor's Pavane,* which John Martin, writing in the *New York Times,* called ''a magnificent piece of dance theater . . . one of the major works in contemporary dance repertory.'' Based on the tragic story of Othello and set to music by Henry Purcell, this choreographic masterpiece has been continuously performed by ballet and modern dance companies worldwide.

In 1950 the Limón company performed in Mexico City, prompting an invitation to Limón to establish a school and company there. He created several new works for the Ballet Mexicano including *El Grito, Quatros Soles,* and *Tonantzintla* in 1951, but returned to his company in New York and a faculty position at the new Dance Department at the Juilliard School of Music, where he taught for the rest of his life.

The Limón company had been a chamber ensemble until this time, consisting of individual soloists, including Ruth Currier and Letitia Ide. His choreographic experience in Mexico and his work with Juilliard students now motivated him to explore the use of an ensemble. Working with a group of all male dancers, he created *The Traitor* (1954), *Scherzo* (1955) and *The Emperor Jones* (1956). He worked with a mixed ensemble in *Symphony for Strings* (1955), *There Is a Time* (1956), *Missa Brevis* (1958), *A Choreographic Offering* (1964), *The Winged* (1966) and *Psalm* (1967). In addition to these company works, he was creating dances almost every year for the student ensemble at Juilliard.

Limón was best known as a choreographer who made dance dramas, often based on literary or biblical themes. Hoving, lanky, blond and suave, was a striking contrast to Limón, who used him as a dramatic counterpart, particularly in *The Moor's Pavane, Dialogues, The Traitor,* and *Emperor Jones.* Tiny, quick, and dramatic, Pauline Koner was his partner in many works, and in others he used the sweetly lyric dancing of Betty Jones and Ruth Currier to represent feminine attributes. The womanly Letitia Ide had a weighted power that complemented his size. In later years he began to value greater technical virtuosity, in dancers such as Sarah Stackhouse, Jennifer Muller, Louis Falco, and Carla Maxwell, creating dances that challenged their skills while maintaining the breadth and weight of his original movement style.

Mexican themes recur throughout his work, from *Danzas Mexicanas, La Malinche, Dialogues, Tonantzintla,* and *Los Quatros Soles* to later works, *The Unsung* (1970) and *Carlota* (1972). Among his literary influences were William Shakespeare and Eugene O'Neill; religious themes appear in *The Exiles, The Visitation, The Traitor, There Is a Time,* and *Missa Brevis,* in which Limón's figure is set apart from the group, alternately appearing as a leader and a doubter.

Another important source of inspiration was the music of his favorite composers, resulting in pure movement pieces. These celebrations of the human spirit were made manifest through exultant dancing, intricate spatial designs, and sensitive musical phrasing. *A Choreographic Offering* (1964) is an outstanding example—dedicated to Doris Humphrey, its vocabulary is entirely derived from her choreography. Other notable works that were musically inspired include *Chaconne in D Minor, Vivaldi Concerto in D Minor, Mazurkas* (Chopin, 1958), and the unfinished *Beethoven Sonatas,* a full-evening work he began in 1970. He was also intrigued with silence, which he incorporated into *There Is a Time* and *The Winged* (1966), and then used in three of his last four pieces, *The Unsung,* the final section of *Dances for Isadora,* (1971) and *Carlota.*

Limón became a U.S. citizen in 1946 and a cultural ambassador for the government in 1954, when his company inaugurated the first State Department's Cultural Exchange Program with a tour of four South American cities. In 1957

the company was sent by the State Department on a five-month tour of Europe, including ''Iron Curtain'' countries Poland and Yugoslavia, which were overwhelmingly receptive. The company returned to South America in 1960, to the Far East in 1963, and to the Soviet Union in 1973 several months after Limón's death, all under State Department sponsorship. Limón was a guest at the Kennedy White House in 1962 and performed *The Moor's Pavane* at a White House state dinner in 1967 for Lyndon Johnson and his guest, King Hassan II of Morocco.

Limón was diagnosed with prostate cancer in 1967. His wife, Pauline Lawrence Limón died of cancer in 1971, and Limón died a year later, on December 2, 1972. Upon Limón's death, Clive Barnes wrote in the *New York Times:* ''As a man he was austere, grave and kindly. There was a courtliness to his every gesture, and he moved through the world like a prince. As a dancer he was an eagle. As a choreographer he was extremely gifted and fluent. He was never a particularly innovative artist, but possessed an innate understanding of that fusion of dance, drama and music that is the core of his work. He has left half a dozen ballets, at least, that should find a permanent place in the American repertory.''

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Horace B. Liveright

In 1916 ad agency employee Horace B. Liveright (1886–1933) and his office-mate decided to go into the book publishing business. With pooled assets of $16,500, they planned to reprint modern classics by British and European authors in inexpensive editions. Calling their venture The Modern Library of the World's Greatest Books, the two entrepreneurs eventually ranged further afield, publishing works by up-and-coming writers such as William Faulkner and Ernest Hemingway. Unfortunately, by 1930 the firm would find itself on hard times—the result of financial mismanagement and competition from other publishing houses—and Liveright was forced out. Three years later he would be dead of pneumonia.

Horace B. Liveright was born on December 10, 1886, in Osceola Mills, Pennsylvania, to Henry and Henrietta Liveright. By the time Liveright was 14 he had left school and taken a job as an office boy in Philadelphia. When he was 17 he penned the text and lyrics for a comic opera; although the opera went into rehearsal on Broadway, it never opened due to lack of a financial backer.

Entrepreneurial Aspirations

Eventually Liveright found work in New York City as a securities and bond salesman. In 1911 he married Lucile Elsas, daughter of the vice president of the International Paper Company, with whom he would have a son Herman E. Liveright in 1912. With his father-in-law's backing, Liveright started his own company to manufacture and sell toilet paper. He called his product Pick-Quick Papers.

By the end of 1915, the toilet paper venture failed, Liveright took a job at an advertising agency owned by Alfred Wallerstein. Liveright hoped to use the ad agency as a temporary base while he looked for something else to manufacture and market; his father-in-law, meanwhile, said he would back his son-in-law in only one more business venture.

Liveright's co-worker at the advertising agency was Albert Boni, who had recently run a small publishing business with his brother. After Liveright asked Boni's opinion about some of his manufacturing ideas, Boni in turn began telling his office-mate about his experience in publishing. The conversation led to a business partnership, with Liveright putting up $12,500 borrowed from his father-in-law, and Boni contributing $4,000 and the idea for the publishing business.

Boni & Liveright

By the beginning of the 20th century, most of the large publishing houses—among them Dodd, Mead & Company; E. P. Dutton; Harper & Brothers; Henry Holt; G. P. Putnam's

Sons; and Charles Scribner's Sons were located in New York City rather than Boston, where most of the classics of the 19th century had been published. Nevertheless, in the 1910s the publishing industry was still dominated by New England Brahmins—intellectuals of the upper classes—and the opportunities in established publishing houses were few for young Jews like Liveright. As a result, many Jews established their own publishing houses. Without the contacts with established writers the older houses had, these Jewish-owned firms often took on unknown writers whose works dealt with protest or rebellion. By the 1920s several Jewish-owned publication houses—including Alfred A. Knopf; Simon & Schuster; and Viking Press—would be well on their way to commercial success.

Coincident with the startup of these new houses was the dissatisfaction among many avant-garde writers with the older publishing firms. Young writers of the time resented the power of these traditional houses, where radical or experimental ideas were routinely refused in favor of historical fiction, westerns, religious tracts, and the happy tales of contemporary life.

In the spring of 1917 Boni and Liveright announced the first titles to appear in their Modern Library. Liveright assumed the roles of president and business manager of his new publishing company, handling advertising campaigns and sales and arranging loans. Once the publication of the Modern Library classics built up a backlog of capital, Boni and Liveright planned to venture into publishing more controversial works.

Early Titles

In 1917 the initial Modern Library selections included Oscar Wilde's *The Picture of Dorian Gray;* August Strindberg's *Married;* Rudyard Kipling's *Soldier's Three;* Robert Louis Stevenson's *Treasure Island;* H. G. Well's *The War in the Air;* Henrik Ibsen's *A Doll's House, The Enemy of the People,* and *Ghosts;* Anatole France's *The Red Lily;* Guy de Maupassant's *Mademoiselle Fifi;* Friedrich Nietsche's *Thus Spake Zarathustra;* and Fyodor Dostoyevsky's *Poor People.* Each book sold for 60 cents. Demand for the first set of titles was so great that Boni & Liveright immediately added six more. Boni & Liveright's publication of the works of Russian writer Leon Trotsky, Frenchman Henri Barbusse, and Hungarian Andreas Latzko would be less successful.

End of Publishing Partnership

While Boni and Liveright were temperamentally suited as business partners through their mutual sympathy for radical ideas, they frequently failed to agree on editorial matters and financial affairs. Liveright wanted to publish more unknown Greenwich Village writers as well as some writers with large followings, while Boni preferred sociopolitical works and European novelists. Eventually the two reached an impasse concerning the future direction of their firm and since neither was willing to sell out to the other, the partners decided to settle the matter over the toss of a coin. Liveright won the toss and in July 1918 became the majority owner of Boni & Liveright. Free to lead the company in whatever direction he chose, Liveright turned his attention to writers in Greenwich Village. Meanwhile, Boni departed for Europe in 1919 and eventually made his way to the Union of Soviet Socialist Republics (USSR). There he was imprisoned in 1920 on charges of spying. Upon his release, he returned to the United States where he re-entered the publishing business with his brother.

Liveright showed himself to be a quick study of book promotion and, until 1921, he handled the editorial side of the business. By 1921 the Modern Library consisted of 104 volumes, with each priced at 95 cents. It was clearly the most prestigious offering of Liveright's firm at this time. Later in the decade Liveright banked on the income from the Modern Library when, realizing the demand for books dealing with sex, he began publishing the works of psychoanalyst Sigmund Freud. Already criticized for his association with radical political works, Liveright achieved additional notoriety after he began publishing books considered outspoken in their treatment of sex.

Loved and Hated

When Liveright further expanded his publishing activities by releasing play scripts in 1924, he removed one of the walls in his office and added a false bookshelf that slid away to reveal a second room in which he hosted lavish—and not infrequently bacchanalian—parties. He gained a reputation for being alternately an exhibitionist, crude, or charming. According to Walker Gilmer in *Horace Liveright: Publisher of the Twenties,* Liveright was ''tall, lean, and well-tailored with a shock of long (for the times) black hair, piercing eyes, and a John Barrymore or Mephistophelean profile.'' He also

acquired a reputation for treating his employees well: his staff received annual bonuses and never had to ask for raises. Liveright called his publishing house the only socialistic firm in New York, a reference to the fact that he wanted his employees to share in its profits.

Promoted Contemporary Writers

Liveright published the writings of Eugene O'Neill between 1918 and 1930 in 13 volumes, each containing one or more of O'Neill's play. He also published limited editions of the playwright's works, as well as reprints of his plays. During each year of the 1920s, except 1923, Liveright published at least one new play by the dramatist. In addition, by 1925 he had published or was about to publish works by Ernest Hemingway, William Faulkner, Roger Martin du Gard, Francois Mauriac, Hart Crane, Robinson Jeffers, and Dorothy Parker. For most of these still young writers, this would be their first publication in the United States.

Sold Modern Library

In 1925 Liveright sold the Modern Library to Bennett Cerf for $200,000. There is a story from that time that tells how Liveright's associates were furious upon learning of the sale, but that before they were able to dissuade him from going through with the deal a gunman appeared at the offices of Boni & Liveright with the intention of shooting Liveright because the publisher was having an affair with the gunman's wife. By the time the crisis had been managed, the sale had gone through. Cerf later changed the name of the Modern Library to Random House.

In 1928 Liveright's wife, Lucile, sued for divorce. However, long before this, as part of a separation agreement Liveright had agreed to repay his wife and father-in-law the large sums of money he had borrowed. Although the sale of the Modern Library averted the potential financial crisis sparked by his divorce, the loss of the Modern Library meant that the company's foundations would no longer be strong. Over the next few years, Boni & Liveright was dependent on the sales of popular best-sellers, and its fortunes eventually suffered.

In 1927 and 1928 the firm posted the highest gross profits in its history. Encouraged, in 1928 Liveright decided to change the name of the firm to Horace Liveright, Inc. Unbeknownst to Liveright at the time, more changes than the corporate name were in store for him.

Financial Collapse

By 1929 Liveright was having trouble finding new writers. The crash of the stock market that same year sent the firm into a tailspin and by the summer of 1930, Liveright had lost control of his company as a result of his continual borrowings against his majority share, and he was forced to leave.

In July 1930 Liveright left for Hollywood, after announcing that he was taking a leave of absence from the firm. His motivations were entirely financial. The firm's releases for 1929 and the first half of 1930 had not sold. There was also a book war raging among publishers in which books were sold for ridiculously low prices in attempts to recapture audiences. In setting out for Hollywood, Liveright, who had also suffered major losses in the theatre and stock market, hoped to sell the movie rights to the books he still had an interest in to recoup his fortune.

In Hollywood Liveright found himself dependent on Paramount for a salary. Meanwhile he took to drinking heavily. When his contract with Paramount was not renewed in 1931, the publisher returned to New York with the intention of launching some Broadway plays, but the backing for his show-business ventures did not materialize. After he took to hanging around his old office, he was asked to leave because, he was told, it didn't look good to have him there.

In 1931 the publishing house of Horace Liveright changed its name to Liveright, Inc. Unfortunately, it never equaled its former successes, and in 1933 the company filed for bankruptcy.

On December 8, 1931, Liveright married Elise Nartlett Porter, an actress who had appeared in several Broadway plays and movies, but by 1932 the marriage was floundering. In January 1933 Liveright was hospitalized for pneumonia and later emphysema. On September 24, 1933, he died at the age of 46 of pneumonia in an apartment on West 51st Street in New York City.

In an article published after Liveright's death, colleague Cerf attributed Liveright's failure as a publisher to changes in the publishing industry that Liveright had no control of. In tribute to Liveright, writer Sherwood Anderson was quoted in *Horace Liveright: Publisher of the Twenties* as writing that ''Horace was a gambler and if he believed in you would gamble on you. I have always thought, since the man's death, that too much emphasis has been put on the reckless splendor of the man rather than on his never-ending generosity and his real belief in men of talent.''

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George Logan

George Logan (1753–1821) was one of the renaissance men who governed the republic in the early days of the United States. Though little known past his lifetime, he ably combined the professions of

doctor, farmer, politician, and diplomat in a career that lasted more than 40 years.

Logan was born September 9, 1753, in ''Stenton,'' the home his grandfather had built in 1728 and to which his parents, William and Hannah Logan, and older siblings had moved from Philadelphia only four months earlier. At the time the house was located in a rural area in Philadelphia County, Pennsylvania, but it later became incorporated into the city itself. The Logans were a Quaker family; George Logan's grandfather, James, had been William Penn's secretary, who had made his fortune in fur trading. James's son, William, was a farmer who commanded the respect of the colonists and Native Americans.

Logan spent his first seven years entirely at Stenton. At age eight he attended the Friends School in Philadelphia, and in 1768 he began attending the Friends School in Worcester, England. Logan remained in Worcester for three years before returning to Stenton. This was to be the pattern for the rest of his life: no matter where his political and diplomatic careers took him, Logan always returned to his beloved Stenton.

Medical Education in Edinburgh

At this time Logan had his sights set on being a physician, but his older brother, William, had already graduated from medical school and his father thought it better that George apprentice as a merchant. Logan was temperamentally unfit for the life of business and never gave up hope of studying medicine. In 1772, William Logan, Jr., died suddenly and this, along with the coming war (Quakers being pacifists), cleared the way for Logan to study medicine at the University of Edinburgh. Ironically, Logan left for Great Britain in May 1775, a month after the Battle of Lexington and Concord; he spent the first year of the American Revolution in England, studying in preparation for entering the University of Edinburgh.

After his London stay and a tour of western England, Logan finally arrived in Edinburgh in November 1776. The following month he was selected to join the Medical Society, the prestigious student organization founded in 1734. Toward the end of his first spring term at the University of Edinburgh Logan received news that both his parents had died the previous winter. As the oldest surviving sibling he inherited Stenton but remained an absentee landlord the next three years while he pursued his medical studies. On January 27, 1779, when he was in his third and final year at the university, Logan was elected president of the Medical Society, which had only recently been granted a royal charter. He was the first American to hold the post. On June 24, 1779, having passed the rigorous oral and written examinations and published his thesis on poisons (titled *Tentamen medicum inaugurale de venenis*), Logan was awarded an M.D. from the University of Edinburgh.

By the end of June Logan had abandoned Edinburgh and gone to Paris where he visited Benjamin Franklin, then an envoy to the court of Louis XVI. Though a freshly minted doctor, Logan's political education and career were about to begin. Over the next year Logan served as courier for Franklin and John Adams delivering letters from the two Americans to their contacts in England. He returned to Stenton late in 1780.

The mansion had fallen to ruin during the war (though it had been briefly used as headquarters by both generals Washington and Howe), yet Logan still used it as a hostel for war refugees. He also practiced philanthropy in other forms, as well as the usual avocations of an eighteenth-century gentleman. He set up his medical practice in Philadelphia and began a courtship with Deborah Norris. The courtship had a touch of Romeo and Juliet; the Logan and the Norris families had been estranged for 30 years, but that ended when Logan married Norris on September 6, 1781. Not too many months later Logan decided to quit his medical practice and take up farming at Stenton as a way of reviving the ancestral home. Over the next few years, and intermittently for the rest of his life, Logan devoted himself to scientific farming. He began employing, and later improving upon, the agrarian reforms first used in England. Logan was also a charter member of the Philadelphia Society for Promoting Agriculture.

Election to the Pennsylvania Legislature

On October 11, 1785, Logan entered the political arena when he was elected to the Pennsylvania state assembly as a member of the Republican party. (Though conservative, this was not the present-day Republican party as within two years most of its members would be known as Federalists.) At that time elections were annual, and Logan served in the state assembly from 1785 to 1789; again from 1795 to 1796; and finally in 1799.

The first political crisis in which Logan became involved was over the Bank of North America, located in Philadelphia. The bank's charter had been annulled by the previous session, which was controlled by the radical Constitutionalist party (referring to the Pennsylvania state constitution). Though a Republican, Logan maintained an open mind regarding the bank's recharter, and when he finally rose to speak exerted a moderating influence over the increasingly rancorous debate. He came out in favor of rechartering the bank, but the motion was defeated when a vote was taken. Logan, though, had staked out the political middle in the state assembly. The bank was rechartered when the Republicans gained power.

In 1787 Logan, who was very much a political protégé of Benjamin Franklin, spoke out if favor of ratifying the new federal constitution that would replace the Articles of Confederation. Partly for his efforts, Pennsylvania became the second state to ratify the Constitution by a vote of 43 to 23.

The assembly's, and Logan's, next political conflict was over the reforming of the state penal code. In this Logan took a more conservative stance than most of his Quaker class by opposing the idea of incarceration as a means of reforming criminals—though Logan meant people whom, centuries later, would be classified as ''career criminals.'' In 1788 Logan began publishing essays in the *Pennsylvania Mercury and Universal Advertiser* under the pen name Cato, in which he argued that justice was interwoven throughout the

fabric of society, specifically in the relationship of rights and duties. The penal code debates marked the beginning of Logan's independent political streak. Thereafter less and less would he align himself along party and class affiliations. In the late 1780s he opposed Republican measures of protectionism in the state assembly and in his writings spoke of the dangers of the new American aristocracy. The Pennsylvania state constitution of that time forbade any member of the assembly from serving more than four consecutive terms, so with the close of the 1789 session Logan returned to Stenton to resume scientific farming full time.

Logan had been working his fields even while a legislator, but he now spent the next six years farming and working out methods to improve agriculture. These methods included crop rotation. Since 1783 he had been making notes on the best rotation for the fields, and he wrote a report for the Philadelphia Society for Promoting Agriculture. Unfortunately for Logan, the Society and the committee it set up to review his report after it had received a less than hearty welcome when he read it, were dominated by conservatives, many of whom came from the mercantile rather than the agricultural class. Though it was recommended the report be published, it was not fully supported by the Society. This led to Logan's rupture with the Society. After publishing his report and agricultural experiments in the *Independent Gazetteer* he resigned from the Society.

Logan's wariness toward the newly minted aristocracy of the mercantile class did not end there. He saw the new United States Constitution as an extension of their power in the nation. More than most, Logan keenly felt the threat to the country's agrarian lifestyle. In the early 1790s Logan's radical opposition to the new federal government—which he was able to observe firsthand since the capital had moved from New York to Philadelphia at the end of 1790—ostracized him from the Quaker community, which felt compelled to take action by issuing a ''testimony'' against him. Not dissuaded by this, Logan continued publishing anti-Federalist essays in the *Independent Gazetteer* (under the collective title *Letters to the Yeomanry*; they were also later published by the *National Gazette,* edited by Philip Freneau) as well as pamphlets, written under the simple byline ''a farmer.'' These essays and letters argued against the new economic system being set in place by Secretary of State Alexander Hamilton. In this Logan had a powerful ally—Thomas Jefferson. His activity made Logan one of the leading anti-Federalists in Philadelphia and Stenton the seat of discontent in the area.

By 1793 Logan had become so anti-Federalist in outlook that no Federal policy could appease him, including the plan to build a turnpike linking the western Pennsylvania farmlands with the eastern part of the state. That same year Logan joined the Philadelphia-based *Société française des amis de la liberté et de l'égalité,* which supported the new French Republic. Following a summer which he spent in the company of none other than Citizen Genêt, Logan's political fires were temporarily tamped in the fall of 1793 by an outbreak of yellow fever in Philadelphia. He returned to his medical practice to treat the sick and also published his ideas on treatment, which entailed a brief controversy of its own.

In January 1794 Logan joined the Democratic Society of Philadelphia, hoping it and the other Democratic societies throughout the nation would serve as a rudimentary national opposition to the Federalists. He was soon one of the firebrands of the organization—the societies were even attacked by Washington. Having thrown his lot in with the Jacobin French, Logan opposed the 1794 treaty with Britain which John Jay, minister to London and one of the authors of the *Federalist Papers,* had negotiated. In 1795 Logan again won a seat in the state assembly, but this time he was a changed man politically. He was no longer content to be seen as a moderate. He was reelected in 1796 and proved locally influential in the presidential election that year: Jefferson, around whom the national opposition had coalesced, received 13 of Pennsylvania's 15 electoral votes. However he lost the election to John Adams.

Secret Trip to France

Logan was mistrustful of Federalist policy toward France, but not even he could sway public opinion when the XYZ Affair (in which three French agents attempted to solicit a bribe and an extortionary loan from three American ministers who were sent to negotiate a commercial treaty) became common knowledge in April 1798. In the United States, as calls for war against the former ally began coming from different quarters and preparations made (these resulted in minor naval skirmishes), Logan chose a different tack. Bearing a letter from Vice President Jefferson as his credentials, Logan traveled to France in a roundabout way with the assistance of the Marquis de Lafayette.

By the time Logan reached Paris on August 7, 1798, the American ministers had all left their posts for the United States. France, they had been assured would negotiate. However France had also placed an embargo on American shipping and imprisoned a number of United States sailors. Logan met with French Foreign Minister Talleyrand and others and the result was a lifting of the embargo and the release of the imprisoned seamen. While Logan appeared to have single-handedly staved off war, the fact was the French Directory (which governed France at the time) was considering those very steps. Logan's secret diplomacy was the final and convenient evidence they considered. Logan was at once a hero and the source of embarrassment to the Federalist administration.

As a result Federalists in both houses of Congress sought revenge and they managed to exact it in a bill, since known as the Logan Act, which was passed in January 1799 and quickly signed by President Adams. The new law made it a crime for a private citizen to begin or hold ''verbal or written correspondence with a foreign government . . . in relation to any disputes or controversies of the United States.''

In July 1801 Logan was appointed by Governor McKean of Pennsylvania to replace Senator J.P.G. Muhlenberg, who had resigned. In December 1801 he was elected by the Pennsylvania legislature by a large majority. (Until 1913 United States senators were elected by state legislatures

rather than popular vote.) By then Jefferson was president and the Republicans had gained power. Logan served as Senator until 1807, thus his term coincided with Jefferson's administration. By the end of his term Logan's early support of party policy—he had voted in favor of the Louisiana Purchase—gave way to misgivings about the path, especially the foreign policy of Jefferson and Secretary of State James Madison. Furthermore, Logan had grown weary of politics and declined to stand for reelection. When his term was up he retired to Stenton.

By 1810 Logan was again on a private diplomatic mission, in violation of the law that bore his name. He went to London to avert the ongoing crisis between the United States and Great Britain. As the War of 1812 attests, Logan was unsuccessful. However, throughout the war Logan sought out others who might play the peacemaker, including Tsar Alexander I; he wrote President Madison and Jefferson, and was politely rebuffed. His influence was nil.

Logan spent the remainder of his years at Stenton where he continued farming and writing. He died there on April 9, 1821.

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Guy Lombardo

Canadian-born musician Guy Lombardo (1912–1977) was known for his festive approach to New Years' Eve, and his band's performance of eighteenth-century Scots poet Robert Burns's sentimental song *Auld Lang Syne* quickly became an American tradition.

In his heyday, musician Lombardo created a Big Band sound that was characterized by an exaggerated saxophone vibrato, clipped brass phrases, and a unique vocal styling that was the band leader's own. To generations of Americans, the New Year's Eve radio broadcasts by Guy Lombardo and his Royal Canadians playing ''Auld Lang Syne'' was an annual tradition. Lombardo's New Year's Eve Party eventually set a record as the longest-running annual special produced on radio, and between 1929 and 1952 Lombardo and the Royal Canadians charted at least one hit per year. Although Lombardo died in 1977, his theme song ''Auld Lang Syne'' continues to be requested by North American audiences ringing in the new year.

Beginnings

Gaetano Alberto Lombardo was born on June 19, 1902, in London, Ontario, Canada, to Gaetano and Lena Lombardo. Lombardo senior, who had immigrated to Canada from Italy, worked as a tailor, and the family lived on a small house on Queens Avenue in the town of London. Lomardo was the eldest of seven children—five boys and two girls—born between 1902 and 1924. Lombardo's parents demanded that their children not speak Italian at home, believing that they would be better able to integrate into the English-speaking culture of pre-World War I Canada if they were not burdened with a dependence on the Italian language.

Of the Lombardo children, five—Guy, Carmen, Lebert, Victor, and Rose Marie—would establish musical careers. Lombardo once said that his father wanted all his children to have a education in music, and because Guy was the eldest he was given violin lessons. Since the violin player was always the band leader, the young Lombardo was given the role he would continue to play later in life.

Early Gigs

Lombardo's band got its start in 1914 when brother Carmen, playing flute, joined Guy on violin to perform a duet for the local Mother's Club. Eventually brother Lebert joined the group, along with pianist Freddie Kreitzer. On June 22, 1919, the band was scheduled to play its first professional gig at the Lakeview Casino in Grand Bend. After the club's owner refused to give the band members an

hour off for dinner—claiming that his customers paid to hear the band perform, not to watch them eat—Lombardo's father took his sons home and advised them to find another line of work. However, the affair smoothed over and within several months the Lombardo brothers had quit school and were working as full-time musicians. They got no argument on that score from their father, who had always told them that ''music is a light load to carry.''

In the spring of 1923 the Lombardo brothers were hired as the house band for the Hopkins Casino at Port Stanley on Lake Erie. Carmen Lombardo, who was by this time playing the saxophone with a Detroit band, quit so he could rejoin his brothers. After the band started its second season at London, Ontario's Winter Gardens, the 21-year-old Guy decided that the group was wasting its time in Canada. Within a few weeks he obtained the name of a Cleveland, Ohio, booking agent and talked his way into a one-night stand at an Ohio Elk's Club. Meanwhile, he let his friends back in London think he had booked an American vaudeville tour.

Following the band's final performance in London, Ontario, on November 24, 1923, the 10-member group was seen off at the train station by about 100 well-wishers. In spite of the lateness of the hour, many were willing to lose sleep to wish the local band good luck. By the time the band returned to Ontario in 1927 as Guy Lombardo and the Royal Canadians, Lombardo was poised for success.

Career Heated Up

In the winter of 1923, as Lombardo drove south to Ohio, the odds that his band would make it big were slim. Fiercely competitive, the U.S. music industry was particularly unforgiving of any new talent that had not established a unique, distinctive sound. Although composed of talented musicians, Lombardo's jazz band did not yet have a sound that set it apart from the competition. Recalling advice from heir father, who had urged his sons to play music that people can ''sing, hum, or whistle,'' the three Lombardo brothers began performing dance music with pronounced melodies but without arrangement or improvisation. The music appealed to the well-to-do audiences of the late 1920s, and reportedly to even a few Prohibition-era gangsters.

Although the Lombardo brothers were convinced that, given the competition, they would never succeed by playing beat-heavy, improvisational Dixieland jazz, the other members of the band felt their creative abilities were stifled by switching to dance music. Although they were at first reluctant to go along, the Lombardos won them over. Guy Lombardo was particularly enthusiastic when he discovered that brother Carmen produced a unique tone on the saxophone that blended extremely well with the sound of the band's other two sax players. The result would be money in the bank.

Although Lombardo initially had to pay for air time on U.S. radio, it was worth it when the exposure began to attract listeners. After the band began regular live broadcasts its popularity soared. Their agent then came up with the idea of dressing the band members in Canadian Mountie uniforms, but Lombardo balked and countered with a proposal of his own: calling the band the Royal Canadians.

By the time Guy Lombardo and the Royal Canadians arrived at the Granada playhouse in Chicago in the fall of 1927, it had ceased to be a London, Ontario, group. From the Granada it went on to land an engagement at the city's Palace Theatre, a gig paying $4,000 a week. The music critic for the *Herald & Examiner* described the performance as one where he listened to ''the sweetest jazzmen on any stage this side of Heaven.''

In 1929 Lombardo's band made its first appearance at the Roosevelt Hotel in New York City, later to be the home of its live broadcasts on the CBS radio network. The broadcasts eventually moved, originating from New York's Waldorf-Astoria.

Although during the band's heyday rumors circulated in Canada regarding hometown concerts by the Royal Canadians, the band made only a handful of appearances in the country where it began. Lombardo never forgot his friends in Ontario, however, and when Canada's Thames River flooded in 1937 he staged a benefit for flood victims in Detroit's Fox Theatre. The band opened this engagement with a rendition of ''Home Sweet Home,'' moving some in the audience to tears.

All in the Family

In 1942 youngest sister Rose Marie Lombardo joined the band as a song stylist. A few years later vocalist Kenny Gardner married Elaine Lombardo. Meanwhile Joseph Lombardo, one of the few siblings who had not become a musician, was hired to redecorate New York's Roosevelt Hotel, where the band wintered for 33 years. However, another member of the family made running a family business more than a challenge. Victor Lombardo, the youngest of the musical brothers, constantly provoked fights with Guy and on several occasions he left the Royal Canadians to form his own band. Guy proved long-suffering; he repeatedly took Victor back into the fold after each of the younger Lombardo's failed Big Band ventures.

Critics Notwithstanding

Despite Lombardo's popularity, not everyone was impressed with his music. By the 1950s bobbysoxers were calling the band's music ''square.'' Popular singer Bing Crosby once commented that Lombardo and the Royal Canadians had achieved their continued success with only one single arrangement. Back in London, Ontario, some took to calling Guy ''Gooey Lumbago,'' while others derided Lombardo as the ''Schmaltz King,'' ''Prince of Wails,'' and ''King of Corn.''

Despite perhaps more than their share of derision, Guy Lombardo and the Royal Canadians outlived most of their critics. The band continued to appeal to the large numbers of listeners who appreciated pure melody. Musicians Louis Armstrong, Louis Prima, and Ella Fitzgerald each counted themselves among Lombard's fans, and the band set a record for audience attendance at Harlem's Savoy Ballroom. Between 1929 and 1952 Lombardo's band had a minimum of one hit per year, 21 of which were number-one songs. As

late as 2000, the Royal Canadians remained the only dance band in the world to sell more than 100 million records.

Although Lombardo became best known for his signature rendition of ''Auld Lang Syne'' and for ''Boo-Hoo,'' he also scored major hits between 1927 and 1954 with ''Charmaine,'' ''Sweethearts on Parade,'' ''You're Driving Me Crazy,'' ''By the River St. Marie,'' ''(There Ought to Be) A Moonlight Saving Time,'' ''Too Many Tears,'' ''Paradise'', ''We Just Couldn't Say Goodbye,'' ''The Last Round-up,'' ''Stars Fell on Alabama,'' ''What's the Reason (I'm Not Pleasin' You),'' ''Red Sails in the Sunset,'' ''Lost,'' ''When Did You Leave Heaven?,'' ''September in the Rain,'' ''It Looks like Rain in Cherry Blossom Lane,'' ''So Rare,'' ''Penny Serenade,'' ''The Band Played On,'' ''It's Love-Love-Love,'' ''Managua, Nicaragua,'' and ''The Third Man Theme.''

There is no accurate count of the number of records Guy Lombardo and the Royal Canadians sold during their career, but estimates run between 100 and 300 million. In addition to his recordings, Lombardo himself appeared in several films, including *Many Happy Returns* (1934), *Stage Door Canteen* (1943), and *No Leave, No Love* (1946). Besides his career as an entertainer, he made a number of successful business investments, and in his after hours he was an avid speedboat racer, holding the title of national champion in the late 1940s.

Several generations of Americans heard the strains of Lombardo's ''Auld Lang Syne'' resonating from New York's Waldorf Astoria. The band's annual New Year's Eve Party became a tradition, setting the record for the longest running annual radio special program. In 1979 the program celebrated its 50th consecutive broadcast, having first appeared on television in 1954.

End of an Era

Each year between 1929 and 1952 Lombardo managed to place at least one record on the popular music charts, and 1953 marked the first time in a quarter century years that the Royal Canadians failed to release a best-selling record. Other bad news for Lombardo came the same year, in the form of income tax problems with the Internal Revenue Service. To deal with these dual setbacks, Lombardo signed the band up for more tours, especially back home in Ontario. By 1954, the band's sun had almost set. Their recording of ''Young at Heart'' climbed to only number 24 on the charts. Rock 'n' roll now drove the North American music industry, eclipsing the music Lombardo specialized in.

Despite their waning fame elsewhere, Canada still had a soft spot for the band. In 1955 Guy Lombardo and the Royal Canadians performed at the London, Ontario Centennial, and the centennial organizing committee named a day in the bandleader's honor. During the next 30 years the band made nearly 20 appearances in Ontario, even as the rest of the world was embracing the Rolling Stones and the Beatles.

Mortality and Immortality

Carmen Lombardo, who created the band's signature sound, died of cancer in 1971. Carmen's death left Lombardo professionally and emotionally shattered, as Guy had been closer to Carmen than to any of his other siblings. In 1974 the Royal Canadians were stung by the first-ever unfavorable review published in their hometown paper. The band made its last appearance in London, Ontario, in June of 1977 at an event where no one on the dance floor appeared to be younger than age fifty.

On November 5, 1977, Lombardo died in Houston, Texas, having reached the age of 75. In the years since Lombardo's death ''Auld Lang Syne'' has remained North America's traditional musical accompaniment to the passing of each year. The last musical Lombardo brother, Victor Lombardo, passed away in 1994.

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Alan Charles MacLaurin Mackerras

Charles Mackerras (born 1925) is considered one of the most dynamic conductors within modern opera. He spent 30 years at Sadler's Wells Opera during which he both presented Wolfgang Amadeus Mozart (1756–1791) operas in their intended form, but sung in English, and introduced the work of Leos Janacek, the Czech composer, to the West. He also has specialized in presenting operas from the Baroque period. He is said to have conducted more operas than any other British conductor actively working. He is equally reknown for his work with orchestral pieces.

From Oboe, Checked out Czechs as He Pursued Conducting

Alan Charles Mackerras was born on November 17, 1925, in Schenectady, New York, to Australian parents—Alan Patrick Mackerras and Catherine Brearcliffe. His father, an electrical engineer, was pursuing a scholarship at General Electric in Schenectady at the time. He and his parents returned to Australia, and Mackerras was raised and educated in Sydney. He studied oboe, piano, and composition at the New South Wales Conservatorium of Music in Sydney. He became principal oboist of the Sydney Symphony Orchestra in 1943 at the age of 21. It was during this period that he first began conducting.

Mackerras moved to Britain, where he performed with the Sadler's Wells orchestra and began studying conducting with Michael Mudie. Mackerras married Helena Judith Wilkins, a clarinet player who was also with the orchestra, in 1947. They would have two daughters. He successfully applied for a British Council Scholarship to study conducting with Vaclav Talich at the Prague in 1947.

''In those days, the only way you could study Slavonic arts or culture was to go to Czechoslovakia,'' Mackerras said in an interview with *Opera News.* ''The Iron Curtain really was iron.'' He says he would have stayed, but for the fact that Communists came into power in February 1948. ''[T]hey became exceedingly suspicious of foreigners. The Czechs hated anything German at that point, even Beethoven—though they still considered Mozart an 'honorary Czech' because of his love of their country and his famous opera performances in Prague.''

As Stephanie Von Buchau in *Opera News* notes, ''The year Mackerras spent in Czechoslovakia changed his life. He learned Czech and discovered Janacek.'' Mackerras told her: ''Of course I knew [Antonin] Dvorak [(1841–1904)] and [Bedich] Smetana [(1824–1884)], but even in Prague in 1947, Janacek was considered an eccentric.'' Talich introduced him to Janacek works including *Kat'a Kabanova* and *Jenufa.* ''I was determined to propagate this composer when I returned to London, and I found a willing victim in my boss at Sadler's Wells. He helped with the English translation—everything at the Wells was sung in the vernacular then—and in 1951 we produced *Kat'a Kabanova,* the first Janacek opera ever heard in Britain.''

Debuted on Podium in London

Mackerras had become the conductor at Sadler's Wells Opera in 1948; he made his conducting debut with *Die*

Fledermaus. The company went on to stage Janacek's *The Makropulos Case* and *House of the Dead* as well as record other Janacek works under Mackerras's direction. As such, he is credited not only with introducing Janacek to Great Britan, but also to the West.

Mackerras learned Czech to help in this musical obsession. He became fluent in the language. He later recorded a series of these Janacek operas with the Vienna Philharmonic. Mackerras recalled, ''[T]he Vienna Philharmonic was astounded when I spoke to the singers in their own language—you should have seen their faces!'' Von Buchau said these recordings ''have set the musicological standard since he started the series, in the early '70s.''

He was a staff conductor with Sadler's Wells until 1954 and was principal conductor of the British Broadcasting Corporation Concert Orchestra during this same period, from 1954 until 1956. Mackerras became principal conductor for the English Opera Group for several of its seasons beginning in 1956. This group was founded by Benjamin Britten with the express purpose of furthering the musical form in English. With them he conducted world premieres of Britten's *Noye's Fludde* and *Ruth* by Lennox Berkeley. In 1964, Mackerras debuted at the famed Covent Garden as conductor of *Katerina Ismailova,* a work by Dmitri Shostakovich (1906–1975).

Historical Research Informed Performances

It was during his work with the English Chamber Orchestra that Mackerras decided to begin experimenting with ''historically informed'' performances. This requires great scholarship on the part of the conductor who must uncover and discover how the composer intended the piece to be played and how it would have been played in the era when it was written. He had begun this work in the 1950s. His 1959 recording of George Frederick Handel's (1685–1759) ''Fireworks Music'' with its original wind band instrumentation was the first of this type of work he had undertaken to be noticed.

''I was always interested in how things were performed in their day. And the first thing that made me really aware of it is that I used to have a recording of the Handel Water Music conducted by Sir Hamilton Harty. I knew it was an arrangement, but I had never been aware of how much of an arrangement it was,'' he told *Classics Today.* ''But when I was a teenager I got to look at a facsimile of the score and I saw immediately that what we were hearing bore little relationship to what Handel had actually written. And with the Fireworks Music, I saw the original orchestration and I thought 'My God, I wonder what this must sound like!' You know, the original has 24 oboes, and all those bassoons and horns.''

The recording was made to commemorate the Handel bicentenary. Mackerras recalled ''we got every wind player in London to come for one session, in the middle of the night, and have a go at it. It was all edited and issued very quickly, in just a few days, and I must say I was a bit frightened that it would sound horrible, but of course just the opposite occurred. It sounded marvelous. I was very relieved, let me tell you! We also did the Concerti a Due Cori on the other side of the LP, and even these works hadn't been played at all since Handel's day. . . . There's still quite a lot we don't know about what really went on in those days.''

Continuing with this idea, in 1965, Mackerras presented Mozart's *Le Nozze di Figaro* at Sadler's Wells Opera in England, ''in English, with embellishments and appoggiaturas, those eighteenth-century expressive devices that had fallen into disuse for a century and a half,'' notes Stephanie Von Buchau in *Opera News.* Mackerras himself told her, ''I'm sure that we went too far in that Sadler's Wells *Figaro,* exaggerating in an effort to get people's attention, but there wasn't too much opposition. The ECO was eager for fresh ideas, and the singers who performed with us on the BBC's Third Programme all wanted to learn correct style. Naturally, the BBC was also sympathetic to the cause of historical performance practice, but I think we turned the corner when I persuaded Elisabeth Schwarzkopf to sing 'Voi che sapete' in the highly ornamented version by Domenico Corri. . . . The eighteenth-century Viennese loved coloratura.''

Conducted Career Around the World

Mackerras accepted an invitation to conduct the Hamburg State Opera in 1966. During his tenure as principal conductor with that company, he reportedly conducted many works for the first time, some without rehearsal. Among the critically acclaimed productions Mackerras mounted were Igor Stravinksy's (1882–1971) *The Rake's Progress, Boris Gudonov* by Modest Petrovich Mussorgsky

(1839–1881), and Richard Wagner's (1813–1883) *Der fliegende Holländer.* He held this post until 1969–1970.

Mackerras was appointed music director of Sadler's Wells, whose name was changed to English National Opera, in 1970. He held the post until either 1977 or 1978 (published accounts give varying dates). While with the company, he conducted more than 40 operas, which included some works not in the standard repertoire such as Handel's *Semele* and Gaetano Donizetti's (1797–1848) *Maria Stuarda,* the latter of which was presented as ''Mary Stuart'' in English. He also established himself as ''a major conductor of both Verdi and Wagner,'' according to *International Dictionary of Opera.* In this same general time period, he was the chief guest conductor for the BBC Symphony Orchestra.

Mackerras was rarely idle. He conducted Christoph Willibald Ritter von Gluck's *Orfeo et Euridice* in his New York Metropolitan Opera debut in 1972. He returned to Australia in 1973 to christen the Sydney Opera House. He conducted both the inaugural concert and *Die Zauberflote;* Mackerras was appointed as the Sydney Symphony Orchestra's conductor in 1982, a post he held until 1985.

He has also been music/artistic director of Welsh National Opera (1987–1992), a guest conductor for the Royal Liverpool Philharmonic Orchestra, and worked with the Scottish Chamber Orchestra, San Francisco Opera, (London) Royal Philharmonic, Prague Chamber, and Czech Philharmonic orchestras.

Enjoyed Vibrant Recording Career

By virtue of his chosen profession, Mackerras has had an active recording career. His body of work includes not only operas but also orchestral pieces such as the complete Mozart symphonies and serenades. He also has recorded the complete symphonies of Brahms and Beethoven, as well as major works by composers including Handel, Dvorak, Shostakovich, Sibelius, Holst, and Haydn, among numerous others. These works have been recognized with various awards. His recording of Britten's Gloriana, for example was named *Gramophone Magazine*'s Best Opera Recording in 1994.

According to *International Dictionary of Opera,* Mackerras says he attempts ''to hit the happy medium between being a musician and a musicologist.'' Yet, he does not like to be confined to any particular specialty. ''Generally I prefer conducting works by unusual composers or unusual works by famous composers. I'm always interested in something new.''

Mackerras also had a passion for Gilbert and Sullivan operettas in his youth which he has explored professionally. ''When I was young we used to sing Gilbert and Sullivan operettas constantly in all-boys productions at school. We sang all the parts, women's too, in the same treble voices, so I got to know them all very well,'' he told *Classics Today.* ''But I used to think how nice it would be if some of these great tunes were somehow arranged into a big symphonic suite.'' The result was ''Pineapple Poll,'' which also became a ballet. ''That became a tremendous success, and it was wonderful fun to do. It also opened a lot of doors for me as a conductor because I was able to play the work all around England. Actually, my first recording with the Sadler's Wells orchestra was of 'Pineapple Poll.' I still perform it.''

Continued Career, Much Lauded

In a 1995 interview with *Opera News,* Mackerras said he would take no more permanent positions. He contended to do the best possible work as a music director, one must live in that city to work closely with the orchestra. He continues to be based in London. ''Today most conductors are fly-by-nighters, and if I were to take a music director's job, with all my commitments, I'd end up being a fly-by-nighter too. Besides, I don't like being a pennanent [sic] conductor. I'd much rather be freelance!''

Mackerras has received numerous honors throughout his career. He was knighted in 1979 and has been given numerous honorary degrees by universities in the United Kingdom and Czechoslovakia. Mackerras has been conductor emeritus of Welsh National Opera since 1992 and of the San Francisco Opera since 1996. He was appointed to a similar post with the Scottish Chamber Orchestra in 1995. He observed his 70th birthday with in 1995 celebrations with the San Francisco Opera, the Scottish Chamber Orchestra in Edinburgh, and the Welsh National Opera in Cardiff.

Mackerras has conducted more operas than any other active British conductor according to *International Dictionary of Opera.* This reference cites as exemplars works including Wagner's Ring Cycle, Aida and Carmen, ''his Handel is vital but there has been all too little of it . . . and his Strauss is luminescent.''

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Kunio Maekawa

Prominent among modern Japanese architects, Kunio Maekawa (1905–1986) served an apprenticeship in France during the 1930s. Well-known for his use of architectural concrete, his post-World War II

contributions included designs for prefabricated structures and high-rise apartments.

Kunio Maekawa was born in May 14, 1905, in Niigata on Northwest Honshu Island. The eldest of three children, he was well bred; the families of both of his parents were descended from the Samurai. His father, Kan'ichi Maekawa, was descended from the Ii clan of Omi. A civil engineer by profession, Kan'ichi worked in the Japanese Home Ministry, eventually becoming a high-ranking official, called *chokuninkan,* (imperial appointee). His mother, of the Tsugaru clan of Hirosaki, was a daughter of Konroku Tanaka. The family lived in a wooden house in the snow country of Niigata before moving to Tokyo's Hongo district.

Student Years

Maekawa attended elite schools and completed Tokyo First Middle School in 1918, after skipping the fifth year. In 1922 he enrolled at the First Higher School, graduating in 1925. Clearly talented, Maekawa studied architecture at Tokyo Imperial University from 1925 to 1928. There he developed into an avid reader of French architectural publications. In March 1928 Maekawa wrote his university graduation paper on the Swiss modernist architect, Charles Edouard Jeanneret, most commonly known as Le Corbusier. For his final project Maekawa submitted a futuristic design for a ten-kilowatt radio station. It was a new concept in Tokyo, where radio was a new technology that had been introduced only three years prior in 1925. This academic design of Maekawa remains in the collection of Tokyo Imperial University Architecture Department.

Immediately after his graduation ceremony on March 31, 1928, Maekawa left for Paris under an arrangement orchestrated by his mother's brother, Naotake Sato, who was a member of the Japanese foreign service. Sato was stationed in Paris at that time and opened his home to Maekawa who arrived in the city on April 17. Under the arrangement, Maekawa went to work for Le Corbusier in Paris, entering the architectural office as an unpaid draftsman, as was customary for newcomers to the prestigious firm. Already infatuated with the European modernist movement, Maekawa's association with Le Corbusier proved to be an unparalleled opportunity to work with many prominent avant-garde designers. In Paris he worked with Alfred Roth, Pierre Jeanneret, and Charlotte Perriand who was Le Corbusier's premiere interior designer at that time. Maekawa held his own intrinsic affection for many aspects of the modernist movement in his native Japanese, and this two-year sojourn in Paris fueled his interest.

As an entry-level volunteer, Maekawa learned to conform to the rigorous standards espoused at Le Corbusier's office, and in June 1928 he assisted Le Corbusier with Cité Mondiale (Mundaneum) in Geneva, a structure intended for the League of Nations. Apart from his obligations to Le Corbusier, Maekawa entered various design competitions independently. Individually he submitted a design for the Nagoya City Hall, but it was not one of his strongest works. Some said that the entry resembled a parking garage because of the structure's prominent side wings, which indeed served as covered parking areas. Additionally he joined with two of his Paris colleagues, Ernest Weissmann and Norman Rice, in entering a competition for the design of a public office building in Zagreb, Croatia, in 1929. After his return to Japan, in the fall of 1930 four of Maekawa's independent designs were included in a Tokyo exhibition, and in December of that year, three of Maekawa's designs were featured in the Japanese publication *Kokusai kenchiku.*

Maekawa departed Paris on April 6, 1930, traveling through Moscow and arriving in Tokyo on April 16, coincidental with Le Corbusier's emergence among the architectural community of Japan. Japan during the years following World War I remained in a period known as Meiji Restoration that was characterized by a revival of traditional architectural styles. These traditional styles were tempered however by the use of updated, alternate building materials. After his arrival in Tokyo, Maekawa began to work with Bohemian architect Antonin Raymond in August 1930, according to an arrangement by Professor Riki San. This intervention by San was especially fortuitous for Maekawa because architectural commissions at that time were in great scarcity. Antonin, however, was involved in the design of the Imperial Hotel.

As a member of Raymond's firm, Maekawa served as architect-in-charge for the Viscount Soma residence. In this instance he applied an oblong, horizontal design reminiscent of a residential villa design by Le Corbusier from the 1920s. Maekawa's design for the Tokyo City Hall competition of 1932 displayed the influence of the Frenchman August Perret. From 1932 to 1934 Maekawa worked in his first independent design, for a Kimura Manufacturing research facility in Hirosaki. This research structure has since been altered and re-adapted to other uses, and the oblong housing design of Viscount Soma, enhanced by a roof garden, was seen again in the design of the Akaboshi Tetsuma housing project in 1934.

Independent Architectural Firm

Still working as a project team member for Raymond in the early 1930s, Maekawa in 1935 left that firm and established his own company out of a home office; he later moved the operation to the Ginza in Tokyo. Makoto Tanaka, Terashima Kotaro, and Kosaburo Sakitani joined Maekawa in this venture. Among their earliest projects were Hinomoto Hall of 1936 and Maekawa's 1937 design for the Memorial Hall to the Founding of the Nation competition. The use of architectural concrete, extremely large panes of glass, and cast-in-place ceramic tiles characterized much of Maekawa's work during this period. Having learned the use of these new construction materials from Raymond, Maekawa by the 1960s had matured in his use of ceramic tile work, and it had become a signature characteristic of his designs. Although a dearth of commissions characterized the decade of the 1930s, Maekawa maintained solvency, in part with the release by his father of a trust fund that was earmarked for Maekawa to purchase his first residence.

In 1937 he designed two houses for Sato, including a main residence in Tokyo and a vacation house in Karuizawa. These structures, along with a third residential design for another member of the Foreign Ministry, aspire to the modern style through the use of overlapping roof segments that create an interplay between planes, while maintaining an overall appearance in the traditional style.

Maekawa's largest single project during this pre-war period was the employee dormitories for Kako Commercial Bank in 1939. For this he opened a satellite office near the project site in Shanghai. Also ongoing from 1938 to 1941 was a project to build three technical schools for mining and manufacturing in the state of Manchuria. It was common practice that contract awards were driven largely through political clout, and designs were subject to the whims of politicians accordingly. Despite his distaste for the design limitations inherent in this system, Maekawa was nevertheless fortunate to be well connected and able to secure contracts as a result. With the expansion of World War II during the 1940s Maekawa's ability to procure contracts was limited largely to military projects. Functionality and cost constraints were the main consideration for these projects, with uninspired aesthetics that deferred to technical expertise.

After nine years of operating from an office at his home he opened an office in Yotsuda in Tokyo in 1944 and named the establishment Maekawa Institute of Design (MID) Sekkei Kenkyujo. The company was known alternately as MIDO Dojin or the MIDO colleagues. When this first Tokyo office was destroyed during an air raid in May 1945, he moved again to a headquarters in his home in Meguro. There he operated with a skeleton staff because many of his associates by that time had left for the military.

Also associated with his operation Maekawa founded the MIDO Research Institute in 1947. Under the auspices of MIDO he published Maekawa Kunio Kenchiku Jimusho sakuhin shu (the Collected Works of the Maekawa Kunio Architecture Office) that year. In the wake of losing his office, this publication had the effect for Maekawa of providing closure to the wartime and postwar eras.

Postwar Maekawa

In 1946–1947 Maekawa designed the first branch of the Kinokuniya Bookstore. Built in Shinjuku, Tokyo, it was the first of 30 projects that he would complete for that vendor. A Keio University Hospital project in Tokyo lasted from 1947 to 1948, and in 1948 he began publication of a new magazine called *Plan.* Two issues were published in all.

Having survived the difficult war years, Maekawa focused on the mass production of prefabricated structures and did considerable writing on that topic. He took his inspiration in part from Henry Ford's assembly line theories of mass production for making products accessible to the less wealthy working class. This project was spurred when a major military provider, Manchurian Aircraft Company, ceased operation after Japan's defeat in World War II. At Maekawa's suggestion the Manchurian plant at Kayama in Tottori—called San'in Manufacturing—was converted by its parent company, Nissan Heavy Industries, to a construction facility for housing components.

A new company was formed, called Prefabricated Maekawa Ono Kaoru San'in Manufacturing (PREMOS); it was named in part for Kaoru Ono, a professor at Tokyo University and a colleague of Maekawa. In 1946 under the guise of the new company the first two PREMOS units were completed. A small model was manufactured, called #7, which afforded 52 square meters of floor space, with living, dining/kitchen area, and one bedroom and toilet. The first units became a club for the soldiers in occupied Tottori. Other PREMOS units were adapted as housing for railroad workers in Shimonoseki, and one became a coffeehouse in the Ginza; some were used as private homes. Eventually an entire community was planned for the miners at Kokkaido, the site of the Kayanuma mine. The community was to be comprised of 400 PREMOS #73 structures, of which 200 were ultimately constructed.

After five years, 1,000 units had been manufactured, but the PREMOS project came to an end for lack of cost effectiveness. It was nonetheless the prototype for Japan's great third millennium prefab industry, the largest and most sophisticated industry of its type in the world.

Later Career

Among Maekawa's more significant structures, the Harumi Flats apartment project in Tokyo in 1959 represents on of the earliest high-rise apartment buildings in Japan. Harumi Flats, with its strong use of vertical lines, receding and projecting planes, and sculpted units on the roof, is based closely in a Le Corbusier design. More notable still is Maekawa's 1961 design for the Tokyo Metropolitan Festival Hall. Recognized as Maekawa's grandest and best known work, the Festival Hall has been praised for the humanism that finds expression in Maekawa's various choices of materials such as the dramatic use of marble sheeting on the interior walls. Overall the design pays tribute to rural Japan and draws inspiration from the classic *minka* (farm house) structure.

The influence of Le Corbusier on Maekawa was seen again in the roof sculptures, ramping, and pyramid forms of his design for the Gakushuin University Library building in 1964, the second of two buildings that he designed at that school, beginning in 1960. Maekawa's designs were seen in the Japanese pavilion at the World's Fair at Brussels in 1958 and again in New York City in 1954 to 1965. He contributed a number of articles to literary journals in French, English, and German during the 1960s and 1970s.

His numerous projects of the early 1980s included the Kumamoto Prefectural Concert Hall and Theater (1982), the Kunitachi College of Music Concert Hall (1983), and the Niigata Municipal museum (1985). Many of the later designs that are attributed to Maekawa were overseen largely by the younger associates of his firm.

Kunio Maekawa died on June 27, 1986, in Tokyo.

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Annie Turnbo Malone

Annie Turnbo Malone (1869–1957) was an African American entrepreneur and philanthropist during the early 20th century. She manufactured a line of beauty products for black women and created a unique distribution system that helped thousands of black women gain self respect and economic independence. However, her contributions to African American culture are often overlooked because her business empire collapsed from mismanagement. One of her students, Madame C.J. Walker, created a similar enterprise and is largely credited with originating the black beauty business, a feat that rightly belongs to Malone.

Malone was born Annie Minerva Turnbo born on August 9, 1869, in Metropolis, Illinois. She was the tenth of 11 children of Robert Turnbo, a poor farmer, and Isabella Cook Turnbo. Her parents died when Malone was young and an older sister raised her in nearby Peoria. Although she did attend school, frequent illness caused her to withdraw before completing high school. As a young girl, Malone enjoyed fashioning her own and her sisters' hair. She became aware of differences in hair texture and sought a way to straighten hair.

Started Hair-Care Business

During the late 19th century, African American women used soap, goose fat, and heavy oils to straighten their hair. Chemical straighteners often damaged the scalp and hair follicles. While living in Lovejoy, Illinois, around the turn of the century, Malone developed a chemical product that straightened African American hair without damage. She claimed to have studied chemistry and to have been influenced by an aunt who was trained as an herbal doctor. She expanded her hair care line to include other beauty products, including her popular Wonderful Hair Grower. Some historians also credit Malone with developing the pressing iron and comb around this time. Malone sold her products locally.

In 1902, Malone moved her business to St. Louis, Missouri, where she hired and trained three assistants. As black women, they were denied access to traditional distribution systems, so they sold the products door-to-door and provided free demonstrations. In 1903, Malone married a Mr. Pope, but she divorced him after a short time because he tried to interfere with her business.

During the 1904 World's Fair, Malone opened a retail outlet. Visitors to St. Louis responded favorably to her products, prompting her to embark on an innovative marketing campaign aimed at distributing the product nationally. In addition to going door-to-door, she and her trained assistants traveled to black churches and community centers, providing free hair and scalp treatments. She held press conferences and advertised in black newspapers. Malone traveled throughout the South at a time of racial discrimination and violence, giving demonstrations in black churches and women's clubs. Everywhere she went, she hired and trained women to serve as local sales agents. They, in turn, recruited others. By 1910, distribution had expanded nationally.

One of her Malone's recruits was Madame C.J. Walker, a former washerwoman who eventually founded her own company with similar beauty products and distribution. She is widely regarded as the most successful black entrepreneur of the early 20th century and founder of the black beauty business in the United States. However, historians credit Malone with having developed her products and distribution system first. Walker sold her own ''Wonderful Hair Straightener,'' which Malone called a fraudulent imitation. As a result, Malone trademarked Poro, a new name for her product and merchandising systems in 1906. (Poro is a West African word for an organization dedicated to disciplining and enhancing the body spiritually and physically.)

In 1914, Malone married Aaron Eugene Malone, an ex-teacher and Bible salesman. Her husband became the company's chief manager and president. The young couple did more than just manufacture beauty products. They also provided a way for African American women to improve themselves on many levels. At a time when few career opportunities were available, Poro offered them a chance at economic independence. Malone believed that if African American women improved their physical appearance, they would gain greater self-respect and achieve success in other areas of their lives.

Committed to Black Community

Malone was committed to community building and social welfare. To that end she built Poro College in 1918, a complex that included her business's office, manufacturing operation, and training center as well as facilities for civic, religious, and social functions. The campus was located in St. Louis's upper-middle-class black neighborhood and served as a gathering place for the city's African Americans, who were denied access to other entertainment and hospitality venues. The complex, which was valued at more than $1 million, included classrooms, barber shops, laboratories, an auditorium, dining facilities, a theater, gymnasium, chapel, and a roof garden. Many local and national organizations, including the National Negro Business League, were housed in the facility or used it for business functions. The training center provided cosmetology and sales training for women interested in joining the Poro agent network. It also taught students how to walk, talk, and behave in social

situations. During the early 20th century, race improvement and positive self-image were seen as a way to increase social mobility. By teaching deportment, Malone believed she was helping African American women improve their standing in the community.

By 1926, the college employed 175 people. Franchised outlets in North and South America, Africa, and the Philippines employed some 75,000 women. Malone had become a wealthy woman. It is believed that she was worth $14 million at one point during the 1920s. Her 1924 income tax totaled nearly $40,000. However, despite her wealth, Malone lived conservatively and gave away much of her fortune to help other African Americans. She is one of America's first major black philanthropists. Malone donated large sums to countless charities. At one time, it is believed that she was supporting two full-time students in every black land-grant college in the United States. She gave $25,000 to the Howard University Medical School during the 1920s that, at the time, was the largest gift the school had ever received from an African American. She also contributed to the Tuskegee Institute. Malone was also generous with family and employees. She educated many of her nieces and nephews and bought homes for her brothers and sisters. She awarded employees with lavish gifts for attendance, punctuality, service anniversaries, and as rewards for investing in real estate.

A $25,000 donation from Malone helped build the St. Louis Colored YWCA. She also contributed to several orphanages and donated the site for the St. Louis Colored Orphans' Home. She raised most of the orphanage's construction costs and served on the home's executive board from 1919 to 1943. The home was renamed the Annie Malone Children's Home in 1946. Malone also gave generously of her time in the community. She was president of the Colored Women's Federated Clubs of St. Louis, an executive committee member of the National Negro Business League and the Commission on Interracial Cooperation, an honorary member of Zeta Phi Beta Sorority, a member of the African Methodist Episcopal Church, and a lifelong Republican.

Business Failure

Malone's generosity raised her stature in the community but contributed to the financial decline of her business. While she was spending time on civic affairs and distributing her wealth to various organizations, she left the day-to-day affairs of the business in the hands of managers, including her husband. Some of these managers were inexperienced or dishonest, eventually leading to the dismantling of her business empire.

For the six years leading up to 1927, Annie and Aaron Malone became embroiled in a power struggle over control of the Poro business. The struggle was kept quiet until 1927, when Aaron Malone filed for divorce and demanded half the business. He claimed that Poro's success was due to contacts he brought to the company. He courted black leaders and politicians who sided with him in the highly publicized divorce. Annie Malone's devotion to black women and charitable institutions led Poro workers and church leaders to support her. She also had the support of the press and Mary McLeod Bethune, president of the National Association of Colored Women. Having the support of so powerful a woman helped Annie Malone prevail in the dispute and allowed her to keep her business. She negotiated a settlement of $200,000.

In 1930, Malone moved her business to Chicago, where its location became known as the Poro block. Her financial trouble continued when she became the target of lawsuits, including one by a former employee who claimed credit for her success. When the suit was settled in 1937, she was forced to sell the St. Louis property. Malone's business was further crippled by enormous debt to the government for unpaid real estate and excise taxes. (The federal government required a 20 percent tax on luxuries, including hair-care products during the 1920s.) In 1943, she owed almost $100,000. The government was constantly taking her to court and by 1951, it took control of Poro. Most of the property was sold to pay the taxes.

Malone's business failure tarnished her image. Her former employee, Madame C.J. Walker, often overshadows Malone because Walker's business remained successful and more widely known. Walker is often credited as the originator of the black beauty and cosmetics business and the direct distribution and sales agent system that Malone developed. Many historians believe Malone deserves more credit for her devotion to helping African Americans gain financial independence and her generous donations to educational, civic, and social causes.

Annie Turnbo Malone died of a stroke on May 10, 1957, in Chicago, Illinois. She was 87. By the time of her death, Malone had lost her national visibility and most of her money. Having no children, her estate, valued at $100,000, was left to her nieces and nephews.

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Bruce McCandless

In 1984, American astronaut Bruce McCandless II (born 1937) became the first person to leave a spacecraft in space without a tether. He flew out of the payload bay of the space shuttle *Challenger* on February 7, 1984, and using a jetpack called a Manned Maneuvering Unit (MMU), flew around the

vicinity of the shuttle as an independent satellite of the Earth. Also, in 1990, flying on the space shuttle *Discovery,* he participated in the deployment of the Hubble Space Telescope, which soon afterwards returned views of interstellar space never before seen.

Joined the Astronaut Corps from the Navy

Bruce McCandless II was born in Boston, Massachusetts, on June 8, 1937, and attended high school in Long Beach, California. After graduating from high school, he went on to the United States Naval Academy in Annapolis, Maryland. He graduated from the Naval Academy in 1958 with a bachelor of science degree.

Following his graduation from the Naval Academy (second in a class of 900), McCandless learned to pilot aircraft at the Naval Aviation Training Command based in Pensacola, Florida, and Kingsville, Texas. He received his Navy aviator wings in 1960 and went on to Key West, Florida, where he underwent aircraft carrier landing training flying F-6A Skyray aircraft.

Next McCandless was assigned to the 102nd Fighter Squadron flying Skyrays and F-4B Phantom II aircraft from the USS *Forrestal* and the USS *Enterprise* aircraft carriers. The latter ship participated in the United States naval blockade of Cuba in the 1960s while McCandless was serving on her.

In 1964, McCandless served as an instrument flight instructor in the 43rd Attack Squadron, based at Apollo Soucek Field at Oceana, Virginia's Naval Air Station. McCandless continued his education at Stanford University in Stanford, California, through the Naval Reserve Officer's Training Corps Unit. There, in 1965, he earned a master of science degree in electrical engineering.

During his time as a Navy aviator, McCandless became an expert pilot, gaining proficiency on almost a dozen aircraft, including jets and helicopters. He joined the National Aeronautics and Space Administration (NASA) astronaut corps in 1966, during the height of the space race in which the United States and the Soviet Union competed to be the first to send humans to the moon. In 1971, McCandless served on the support crew for *Apollo 14,* the third mission to touch down on the surface of the moon, and two years later served on the backup crew of the United State's first mission to its first space station, Skylab. Also during this time, McCandless helped to develop the Manned Maneuvering Unit (MMU), which he was later to test fly on a space shuttle mission.

Waited 18 Years for His First Spaceflight

Eighteen years passed between the time McCandless became a member of the astronaut corps and his first flight into space. He was described by his fellow astronauts as something of a loner and appeared to be unwilling to engage in the competitive politics that many saw as a necessity for getting assigned to space missions.

A lover of the outdoors, McCandless was also an avid bird-watcher, an activity that sometimes made him the butt of jokes at the astronaut office. He proved the value of his knowledge of birds, however, after a new runway was built at the Kennedy Space Center in the middle of what had been a bird refuge. Sent to study how accidents involving birds could be avoided by NASA pilots, McCandless learned which birds were likely to nest near the runway, which birds would be frightened by aircraft noise, and in what direction they would most likely fly when startled. Armed with this knowledge, McCandless was able to advise his fellow pilots on how and at what times of the day to fly to avoid accidents with birds. Recalled moonwalking astronaut Alan Bean to Thomas O'Toole in the *Washington Post,* NASA pilots took McCandless's suggestions ''and never had an accident.''

Finally, after 18 years of waiting, McCandless got his chance to fly into space. He did so by serving as mission specialist on the STS-41B space shuttle mission, which flew February 3 to 11, 1984. He was later assigned to a second space mission, STS-31, which flew April 24 to 29, 1990.

Performed the First Untethered Spacewalk

The space shuttle *Challenger* lifted off from the Kennedy Space Center in Florida on February 3, 1984. This was the tenth space shuttle mission flown. The main tasks for this mission were the deployment of two communications satellites and to conduct the maiden flight of the MMU. McCandless accomplished this last task, flying each of the mission's two MMUs for the first time, to become the

world's first free-flying spacewalker, in effect becoming an independent satellite of the earth. Helping him in this endeavor, and using the MMUs himself, was fellow astronaut Lieutenant Colonel Robert L. Stewart of the United States Army.

To fly independently of the space shuttle, McCandless and Stewart first cycled through the shuttle's airlock and made their way out into the spacecraft's payload bay. There, McCandless attached the MMU, essentially a jetpack, to his spacesuit. Next, he disengaged the MMU from its berth in the payload bay, and became, as he was quoted by Thomas O'Toole in the *Washington Post* as saying, ''the smallest spaceship in history.'' Flying alongside the shuttle, he circled the globe at 17,500 miles per hour at an altitude of 150 miles.

After first putting the MMU through its paces in the shuttle's payload bay, McCandless got the go-ahead from mission commander Vance Brand, watching through the shuttle's windows, to take the MMU 150 feet out into space. After completing that maneuver, McCandless headed back to the shuttle, before getting the go-head to fly 300 feet from the shuttle. As he did so, he compared the sensation to flying a helicopter at 25 times the speed of sound. After returning to the shuttle's payload bay, McCandless practiced docking the MMU to docking adaptors mounted on the payload bay walls. This was to simulate similar maneuvers that would take place when docking with satellites for future repair missions. Following McCandless's lead, Stewart conducted his own MMU flight tests using the same MMU. These tests were equally successful, and the two headed back inside the shuttle.

Performed an Unscheduled Test of Rescue Procedures

Two days later, McCandless and Stewart again left the shuttle's airlock to conduct MMU tests. This time they used a second MMU along with the first. Both MMUs were mounted in the shuttle's payload bay. During this second venture outside of the spacecraft, or Extra Vehicular Activity (EVA), the two astronauts conducted an unscheduled test of the procedures that would be used to rescue an astronaut who had unintentionally floated away from the shuttle. This came about when a foot restraint that McCandless was using to secure himself while completing simulated repairs on a mockup of a satellite in the payload bay came loose. The foot restraint floated free of the payload bay, and shuttle commander Brand, following instructions radioed by McCandless, maneuvered the shuttle so that McCandless could reach out and retrieve the restraint. McCandless joked as he retrieved the restraint that his shuttle crew made pickups as well as deliveries.

After completing their second EVA of the mission, and before going back inside, McCandless and Stewart took a telephone call from President Ronald Reagan, who asked them what it was like working in space without tethers. Replied McCandless, according to Thomas O'Toole in the *Washington Post,* ''The view is simply spectacular, and we're literally opening up a new frontier in what man can do in space.''

Instrumental in the Development of Untethered EVAs

Forty-six years old at the time of his spacewalks, and a captain in the Navy, McCandless had been helping to develop the MMU since 1968. The device had gone through numerous design changes, and during this time McCandless had also lobbied NASA and Congress to convince them to fund it. Many decisionmakers had thought that the backpack would be too expensive and too impractical to be of use to the United States space program, but McCandless proved them wrong on his historic flight.

The first incarnation of the MMU had been flown aboard the *Gemini 9* spacecraft in 1966 and was to have been tested by astronaut Gene Cernan (who later became the last person to walk on the surface of the moon). Cernan exited *Gemini 9,* and, attached to the spacecraft with a tether, worked his way to the back of the spacecraft, where the backpack was stowed. There he found that the design of his spacesuit restricted his freedom of movement so much that he was unable to properly attach the backpack and test it.

A redesign of the backpack was finally successfully tested inside the Skylab space station in the early 1970s. By the time McCandless strapped on his MMU in 1984, the machine had been redesigned 11 times, 9 of those times at McCandless's instigation. The machine cost $60 million to design and build. McCandless himself participated materially in the design process, on one occasion inventing a way the backpack could be used to stabilize a satellite stranded in orbit. McCandless's invention prompted one of his colleagues at NASA to call him a ''thorough, methodical and brilliant electronics genius,'' according to Thomas O'Toole in the *Washington Post.*

The successful tests of the MMUs by McCandless and Stewart on STS-41B were bright spots on what had been a disappointing mission up until that point. The shuttle's primary mission was to deploy a pair of communications satellites. The release of the satellites from the shuttle's payload bay went off without a hitch, but the booster rocket that was supposed to send the satellites into a higher orbit malfunctioned, stranding the expensive satellites in useless orbits.

After 191 hours in space, four of which he spent flying the MMUs, McCandless returned to Earth aboard the *Challenger* on February 11, 1984, touching down with his crewmates at the Kennedy Space Center's shuttle runway. It was the first time a shuttle had landed at the Space Center. In 1987, between his two space shuttle flights, McCandless earned his second masters degree, in business administration, from the University of Houston at Clear Lake.

Another Historic Space Mission

In 1990, McCandless flew on another historic shuttle flight when the shuttle *Discovery* lifted off on shuttle mission STS-31 on April 24. This mission launched the Hubble Space Telescope, the pioneering orbiting observatory that subsequently returned the clearest images of the most distant objects ever observed by human beings. This mission also set an altitude record for a space shuttle of 380 miles.

The Space Telescope almost required rescuing by McCandless and fellow astronaut Kathy Sullivan. The telescope's two 20-foot solar panels failed to unfurl properly, and McCandless and Sullivan were ordered into their spacesuits and told to prepare to unfurl the solar panels manually. But, while McCandless and Sullivan waited in the shuttle's airlock for the last of the air to be pumped out so that they could venture out into the payload bay, ground controllers managed to solve the problem. McCandless and Sullivan were told to repressurize the airlock and go back inside.

After 76 orbits of the earth, during which McCandless and his crewmates spent 121 hours in space, *Discovery* touched down at the Edwards Air Force Base in California, on April 29, 1990. By the time McCandless retired from the astronaut corps (and the Navy as a captain), he had logged more than 312 hours in space on two separate missions aboard the space shuttles.

Hobbies for McCandless include, not surprising for an astronaut, flying airplanes and scuba diving, perhaps the two experiences that come closest to replicating the experiences of being in space without actually going there. He is also an electronics and photography enthusiast and enjoys cross-country skiing. An avid bird-watcher, McCandless is a past president of the Houston Audubon Society. He is married to the former Bernice Doyle, and they have two grown children.

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Joni Mitchell

In her nearly four decades as a musician and lyricist, Joni Mitchell (born 1943) has spanned the fields of folk, pop, rock, and jazz with 23 albums. Her willingness to change direction without warning has frequently left fans upset, but her free spirit has endowed her creativity. By 2002, Mitchell had achieved the stature of Bob Dylan and influenced the likes of Madonna and Prince. Even Frank Sinatra recorded one of her songs.

Joni Mitchell was born Roberta Joan Anderson on November 7, 1943, in Fort Macleod, Alberta, Canada. She was daughter of Bill Anderson, a grocer, and his wife Myrtle, a schoolteacher. Mitchell moved with her parents to North Battleford, Saskatchewan, after World War II ended. At the age of nine, she and her family would move again to Saskatoon, Saskatchewan, which Mitchell today considers her hometown.

After a friend introduced her to classical music, Mitchell asked her parents whether she could study piano. Although the seven-year-old aspiring musician did in fact start piano lessons, the lessons only lasted eighteen months. By then Mitchell had had enough of the ''knuckle-rapping'' school of music that was then in vogue. More importantly, she had discovered that she enjoyed creating her own music more than she did learning to do piano exercises. Also at the age of 9, Mitchell contracted polio, a disease that was often fatal at the time. Cared for by her mother, she eventually recovered. Mitchell also dates her taking up smoking to this period—a habit she continues to indulge in.

In the seventh grade, Mitchell was inspired by an English teacher who encouraged her to write about things she knew and to develop her ability to convey descriptive imagery. Mitchell would later dedicate her first record album to this teacher. Unable to afford a guitar, Mitchell purchased a baritone ukulele, which she played at parties and the local coffeehouse. After she graduated from high school, she enrolled in Calgary's Alberta College of Art. Finding the classes to be uncreative, she left after a year. Mitchell had,

by this time, become a regular performer at a club in Calgary, so it was not entirely surprising that she left in June 1964 for Toronto to pursue a career as a folksinger.

False Start

Finding success in the Toronto music scene proved to be more difficult than Mitchell had imagined. Unable to afford membership in the musician's union, she was unable to get many performing jobs. Instead, she was forced to take a job in a department store. In February 1965, she gave birth to a baby girl who had been fathered by her ex-boyfriend from college. Shortly before giving birth, she had met a folk singer named Chuck Mitchell, who had offered to take care of her and the child. A few weeks after the birth of her daughter Joni and Chuck were married. Soon after, Mitchell gave her daughter up for adoption. (Mitchell kept the child a secret for 30 years, not even telling her parents. In 1995, following rumors that appeared on the Internet, Mitchell made contact with the lost daughter.) In the summer of 1965, Chuck Mitchell took Joni with him to Detroit, Michigan, where he found work. A year and a half later Joni and Chuck Mitchell had separated.

Following the 1967 divorce, Mitchell relocated to New York to pursue her musical career. Based in New York City, she acquired a reputation as an East Coast songwriter and live performer. In the fall of 1967 she met Elliot Roberts, who began managing her career. With the help of former Byrds band member David Crosby, she landed a recording contract for a solo acoustic album. In the meantime, she moved to California, where she shared a house with Crosby.

Mitchell was given very little compensation in her first recording contract. Eventually Elliot Roberts negotiated a better deal for her at Reprise, and she received total artistic control of her work. When Mitchell left Reprise, she was able to negotiate similar arrangements with Asylum Records—and later with Geffen Records—that gave her considerably more autonomy than most other recording artists enjoyed. However, disagreements over unpaid royalties would follow and relations with record boss, David Geffen, were strained.

Early Albums

Mitchell's debut album, *Joni Mitchell,* was released in March 1968. On the album she declined to record any of her songs that other artists had turned into hits. That December, Judy Collins' version of Mitchell's ''Both Sides Now'' would reach the top of the record charts, earning Mitchell considerable income in royalties. Instead she performed her relatively unknown folk songs. Interestingly, Mitchell's ''Both Sides Now'' was written when she was only 21. This fact has amazed many people who have been struck with the depth of emotion expressed in the song. But as Mitchell told *W* magazine in 2002, ''When I did experience these things, I was right, so I seemed to know what I was talking about.''

In April 1969, Mitchell's second album, *Clouds,* was released. It included her classics, ''Chelsea Morning,'' ''Both Sides Now,'' and ''Tin Angel.'' Although Mitchell was unable to get to the 1969 Woodstock rock festival due to excessive highway traffic, she chronicled the event with her song of the same name, which became a hit for Crosby, Stills, Nash and Young. In 1970, shortly before Reprise released her third album, *Ladies of the Canyon,* Mitchell won a Grammy for *Clouds.*'' In *Ladies of the Canyon,* Mitchell ventured into increasingly complex arrangements, adding woodwinds, backup singers, and a cello to her own performance. *Ladies* would become her first gold album (with 500,000 copies sold).

At this point, Mitchell decided to take a year off from performing. She began traveling through Europe, visiting France, Spain, and Greece. Her subsequent album, *Blue,* released in 1971, featured songs she had written during her travels. *Blue* was also of note because it saw Mitchell alternating between acoustic guitar- and piano-based arrangements. In ''For The Roses'' (1972), Mitchell used pop-rock arrangements to back up her songs about the problems with being in love and the difficulties of being an artist. The album quickly climbed the charts. Looking back, Mitchell noted that she passed through her folk period rather rapidly. Her rock 'n' roll career was equally short-lived, probably, she said, because she was never much of a ''druggie.''

In 1974, *Court and Spark* was released. The album found Mitchell increasingly embracing a ''pop'' sound, but with the addition of orchestral arrangements and jazz-inspired sounds. *Court and Spark* had the distinction of appearing when Mitchell was at the peak of her popularity. Her next offering, *Miles of Aisles* (1974), was a live rock album based on concerts she gave during the summer of 1974 at the Universal Amphitheater, backed up by the L.A. Express. *The Hissing Of Summer Lawns* (1975), although a top seller, evoked some of the first negative reviews to greet Mitchell's work. Some of her fans took particular issue with the criticisms that Mitchell levelled at society in the album. A year later, Mitchell's *Hejira* (1976) found the artist vocalizing about a spiritual journey she had made. On this album a guitar, bass, and drums accompanied her. With songs written for the most part when Mitchell was traveling by car though the U.S., the album was recorded in the summer of 1976. Many of the songs dealt with Mitchell's concerns about not having a family.

Don Juan's Reckless Daughter (1977) was followed by *Mingus* (1979). It is generally felt that in *Mingus,* which Mitchell composed with jazz great Charles Mingus shortly before his death, she failed to reach her own, and presumably Mingus's, expectations. The news was scarcely better a year later when Mitchell released *Shadows and Light* (1980), which contained live versions of songs that Mitchell had already recorded in the studio on *Miles of Aisles.* Critics called the album a disappointment.

In December 1980, Mitchell returned to Toronto for her acting debut in a film anthology entitled *Love,* about women's perceptions of love. She also contributed the title song. However, the film was never released. But there was also good news—in 1981 Mitchell was inducted into the Canadian Music Hall of Fame. She subsequently left for a six-week Caribbean vacation, during which she took time to paint.

About this time, Mitchell became embroiled in a dispute with a salmon fishing company that wanted to build a hatchery near some property she owned in Vancouver, Canada. The local newspaper sided with the hatchery, arguing that its construction would lead to more jobs, while pointing out that Mitchell was not even a full-time resident. The salmon company, for its part, claimed that Mitchell was just some Hollywood celebrity who was out to ruin its business.

The Limelight of Decline

In 1985, the all-star single, ''We Are the World'' was released. Mitchell, who was at the time studying yoga, later said her yoga teacher sent her to a psychic dietician who hardly allowed her to eat anything. In response, she recorded ''Ethiopia'' in 1985, a song about an Ethiopian who is experiencing famine. In *Dog Eat Dog* (1985), Mitchell complained angrily about increasing trends toward censorship, especially in rock 'n' roll music. The response to *Dog Eat Dog* was, as usual by this time, mostly negative, and the album ended up with only moderate sales. The disappointing reception led Mitchell to cancel her six-month 1986 tour. She instead stayed home and painted.

But there would be bright spots too. In the fall of 1990, the Los Angeles Theater Center put on a revue with five singers performing the songs of Mitchell. The show ran for three months. Then in the early part of 1991, a traveling exhibit of Mitchell's paintings made the rounds in Europe. In *Night Ride Home,* released the same year, Mitchell made do without any guest artists, and her vocals came across as deep and rich. *Turbulent Indigo* (1994) saw Mitchell return full circle in a melancholy mood to her earlier work.

In February 1996, Mitchell received the Orville H. Gibson Award for best Female Acoustic Guitar Player, even though she had by that time switched from acoustic to electric guitar. The Rock and Roll Hall of Fame inducted Mitchell in 1997. On *Taming the Tiger* (1998), Mitchell played a computerized guitar to produce a sound unlike anything she had achieved before.

Past Prime

With *Both Sides Now* (2000), Mitchell's voice came across as ravaged from her years of smoking. The album could not be salvaged even with the backup of a large orchestra conducted by Vince Mendoza. *Travelogue* (2002) once again saw Mitchell performing well past her prime. On the album, she recorded some of her old songs with the backup of the London Symphony Orchestra, Wayne Shorter, and Herbie Hancock. The album had few admirers. Part of the problem was that by 2002, Mitchell's voice no longer had the three-octave range of her youth. While her cigarette smoking had contributed, it was also as Mitchell told *W* magazine, ''I don't take good care of my voice.'' But she added that she would rather sound gravelly like Louis Armstrong than pitch-perfect like Streisand.

Parting Shots

Following the release of *Travelogue* in 2002, Mitchell took aim at the music industry, calling it a ''corrupt cesspool,'' while announcing her decision to stop recording. Mitchell also said that musicians today are made, not born. She told *W* magazine, ''The artists don't have to play anything—they can cheat, buy songs and put their name on them, so they can build the illusion that they are creative. And because [the record companies] made you, they can kiss you off. Me, I don't sell that many records, but they can't kiss me off so easily.'' As she notes, her records have rarely sold large numbers. During her remarkable career she had only one Top 10 record (''Help Me''), and that was in 1974.

In November 1982—although the dates vary—Joni married bass player and sound engineer Larry Klein. Although they separated in 1994, they have continued to collaborate professionally. Besides her marriages to Chuck Mitchell and Larry Klein, Mitchell has been romantically linked to David Crosby, Graham Nash, James Taylor, Warren Beatty, and Jackson Browne.

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Kenji Mizoguchi

Kenji Mizoguchi (1898–1956) was a Japanese film director most noted for exploring both personal and broad societal issues such as the status of women. He is, according to *The Yomiuri Shimbun* ''regarded as the dean of Japanese filmmaking.'' Gary Arnold, writing in *The Washington Times,* called his work ''a substantial but curiously fragmentary and haunted body of work.'' Arnold says his films extract ''extraordinary eloquence and pathos from stories of human abandonment, struggle and loss.''

Early Life Fraught with Sorrows

Mizoguchi's topic selection is seen as reflecting his personal life, which was filled with seemingly constant sorrow. Mizoguchi was born on May 16, 1898, in Tokyo, Japan. He was born to a roofing carpenter and the daughter of a failed herbal medicines trader, one of three children. The family, who were living in the middle-class district of Toyko known as Hongo, was devastated

financially during the Russo-Japanese war by his father's attempts to sell raincoats to the Army. The business failed. The family was forced to move to Asakusa and to eventually give up their daughter for adoption. The sister's adoptive family eventually sold her into servitude in a geisha house. Mizoguchi harbored a lifelong hatred of his father.

It was after this move that Mizoguchi first had an attack of rheumatoid arthritis, a condition which ultimately affected the way he walked and persisted throughout his life. He entered elementary school in 1907, but after six years' schooling, he was sent to relatives in Morioka as apprentice to his uncle, a pharmacist. When he returned home in 1912, Mizoguchi expected to resume his education. His father refused to send him to school, however, so he went to work, though grudgingly. As noted in an essay in *World Film Directors,* ''the resulting sense of inferiority about his lack of formal education stayed with him all his life.''

His mother died in 1915, while Mizoguchi was still in his teens. His sister placed their father in a home and took in her brothers. These formative experiences fueled his passion for artistic expression and shaped his films. Under these freer living conditions, Mizoguchi became interested in art and theater. He moved to Kobe in 1918 to take a position as a newspaper advertising designer.

Industry Strike Provided Opportunity for Directorial Debut

Mizoguchi returned to Toyko, homesick. He moved in with a friend working at the Mukojima film studios who secured a job for Mizoguchi. Originally offered an acting job, Mizoguchi decided to become a jack of all trades—transcribing scripts and organizing sets. He was given his first opportunity to direct during a strike in 1923; he made *Aini yomigaeruhi (The Resurrection of Love).* He would make 10 more films before the Tokyo earthquake in September that same year. He was able to get equipment and film the destruction for newsreels.

Mizoguchi's life was rife with emotional episodes played out with various women. A romantic involvement in 1925 interrupted his career. Yuriko Ichijo, a call girl, attacked Mizoguchi with a razor, scarring him for life. The attendant scandal resulted in his suspension from the studio. He returned to work with a new demeanor some called ''his obsessive perfectionism.'' Four years later, he married, but that relationship was marred with violence and frequent separations.

Arnold says it was that ''history of family estrangement and bitterness on one hand and romantic turbulence and susceptibility on the other'' that ''conspired to create a peculiarly expressive interpreter of primal passions and misfortunes in Kenji Mizoguchi.''

In 1930, Mizoguchi made his first sound film, *Furusato (Home Town),* which was also the first sound film in Japan. It was in 1935 that he and screenwriter Yoshikata Yoda first teamed for *Osaka Elegy* (1935). This creative relationship would last until Mizoguchi's death. The film was considered his first master work, but it was a financial failure.

His next major film was made in 1938, the same year his brother died. *Zangiku monogatari (The Story of the Late Chrysanthemums)* is considered by some to be represent the pinnacle of Mizoguchi's career. It is also said to be the most feminist of his films.

Made Epic *Ronin*

Mizoguchi drew from Japanese history for *Genroku Chushingura (The Loyal Forty-Seven Ronin of the Genroku Era* or *The 47 Ronin,* 1941 and 1942). Its script was written by Yoda and Kenichiro Hara. The sprawling epic was made in two parts and was the largest budget film at the time, costing 53,000 Yen. In a review of the re-release of *The 47 Ronin* in *Cineaste,* Diane Stevenson calls the film ''the most beautiful movie ever made. . . . I'm not sure it's the greatest . . . but it's the most beautiful.''

The film is based on a incident in Japanese history that has become legend—revenge of Lord Asano's loyal retainers following the death of their master, who was forced into *seppuku* or ritual suicide after being provoked to draw his sword in the Shogun's palace. The story has been used frequently in theater and film. Mixoguchi's version of this story delves into explorations of the samurai code, its ceremonies and obligations.

While filming the second half of the epic, Mizoguchi's wife was committed to a mental asylum. He moved in with his sister-in-law.

Stevenson and other critics wonder about Mizoguchi's choice to refrain from showing violent acts on screen in that film. ''Mizoguchi has been criticized for not showing the dramatic culmination of the story, the loyal retainers finally avenging their master.'' In his retelling, she says, the story does not end with the successful revenge, but ''the punishment for the revenge, the collective seppuku required of the forty-seven ronin in consequence of their triumph. . . . It may be said that Mizoguchi's propensity for pathos led him to emphasize the punishment rather than the triumph. But the crucial thing is ceremony. Ceremony is about social order, about social ordering. It is about hierarchy, and the story of the loyal retainers is a story about hierarchy. Like any other etiquette or courtesy, ceremony makes it possible to live with the humiliations of hierarchy. Seppuku is a ritual that makes suicide a social act.''

1950s Brought Awards Streak, Acclaim

During the occupation of Japan after World War II, demand for escapist entertainment and film was at its height. Mizoguchi was depressed, thinking he was tapped and his filmmaking style outmoded. The success of Akira Kurosawa's *Rashomon* was said to have provoked him into making *The Life of Ohara* in 1952. It was considered to be ambitious and also took Mizoguchi in a new direction. The film was made without the financial support of a studio. The film shared a Silver Lion at the 1952 Venice Film Festival with John Ford's *The Quiet Man.*

Among his most enduring and popular films is *Ugetsu* (1953), a ghost story that plumbs the depths of the post-war Japanese psyche. *Time*'s Richard Corliss contrasts it with the internationally popular Gojira/Godzilla story, another post-

war film classic. Corliss says *Ugetsu* ''critiques . . . [Japan's] own blood-lust, most profoundly.'' The story follows two couples through the degradation of war, ''beyond pain, beyond death . . . a horror story and a haunting masterpiece.'' It was awarded a Silver Lion and Italian Critics' Award.

The complexities of *Ugetsu* are explored in a comprehensive 1993 volume by the same name, edited by Keiko I. McDonald. The book contains printed materials including the film script, the two 18th-century tales on which the film was based and critical essays.

Mizoguchi had several frequent collaborators. Among them was Matsutaro Kawaguchi, a novelist whom he knew since they met in elementary school; Shuichi Hatamoto, who worked with him between 1924 and the advent of talkies in Japan; Hiroshi Mzutani, his art director from 1933 on; producer Masaichi Nagata; and screenwriter Yoshikata Yoda. With actress Kinuyo Tanaka, Mizoguchi made 11 films.

His sets were said to have been tense. Yoda observed Mizoguchi ''does not have the courage to face persons, things, and ideas that assail him. The anger and resentment which he cannot deal with makes him cry hysterically.'' Actors were rarely given license to improvise. His concentration while working on any given film was said to have been legendary. According to *World Film Directors* ''his working method tested the endurance of his collaborators, who nevertheless testify to its success as well as the affection he inspired.''

Mizoguchi continued prolifically. *Sansho dayu (Sansho the Bailiff,* 1954) shared a Silver Lion with Kurosawa's *The Seven Samurai. Chikamatsu monogatari (Chikamatsu Story),* among his last films, is considered ''perhaps the best-loved of all his works among his colleagues and the Japanese critics'' according to *World Film Directors*.

Left Rich and Distinctive Body of Work

The resultant body of work Mizoguchi left has been studied and pondered by scholars and film buffs alike, mined for meaning and subtext. Much of his work shares similar themes. He used historic tales as well as the works of Guy de Maupassant, Tolstoy, and contemporary Japanese novelists. His work was often contrasted with that of Kurosawa during their lifetime, and continues to be simply by virtue of their both being Japanese directors.

''Like Shakespeare, Mizoguchi respected ordeal, marks of true birth (moral status), and home as the place you set out from and eventually return to, changed utterly. He knew that what we long for is undying passion and reunion with what has been lost,'' wrote *Village Voice* reviewer Georgia Brown in a 1996 article.

J. Hoberman, writing in the *Village Voice* in 1996, called Mizoguchi ''the first universal master of Japanese cinema, a specialist in crypto-feminist-period melodrama, beloved by the critics of the French new wave for his fluid camera moves and bravura mise-en-scene.'' Mizoguchi drew inspiration from numerous sources, including the art of Pablo Picasso. Among the directors who inspired him were William Wyler, John Ford, and Erich von Stroheim. One of his preferred conventions was to use long, distant camera shots. Stevenson says ''The cllose-up may bring on the tear in a Hollywood movie, but it is Mizoguchi's distant camera that makes us cry.'' Others state they find God in his attention to those smallest details. ''Mizoguchi's scenes are lit by fires of rapture, filtered through veils of an awesome sorrow,'' writes Brown in the *Village Voice.* ''A simple tracking shot of a woman walking creates a binding spell. A couple in discussion tracked from below look like they're standing on a bridge, which, in an important sense, they are. Another bridge is an emblem of banishment; a drowning makes rings on a lake of tears. His signature crane shots look down with compassion or quiet horror. In Princess and O-hau, he shows us courage in a trailing hem.''

Mizoguchi made two color films late in his career, but the experiences were not good. His final film—made in 1956—is considered the most financially successful of his work. Mizoguchi died from leukemia on August 24, 1956, while working on yet another project.

There are conflicting filmographies. Most frequently, Mizoguchi is said to have directed about 90 films between 1923 and 1956. Cinematheque Ontario and the Japan Foundation reportedly recognize 85 titles made between that same period. One obvious problem is that documentation and reels for most of his early films has been lost. Mizoguchi's own repository was destroyed in the 1923 Tokyo earthquake and then again in World War II. Then too, he was frequently dissatisfied with his work. Arnold says ''Mizoguchi was hard-pressed to remember everything he had done—and content to leave the forgotten or unsatisfying projects to oblivion.'' Hope remains among cinephiles those prints will be found.

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Gilbert Murray

The Australian-born British scholar Gilbert Murray (1866–1957) first made a name for himself as an innovative scholar of Greek literature. He taught at Oxford and Glasgow Universities and translated ancient Greek texts. He applied his own unique approach to translating the works of the ancient Greek masters—including Aeschylus, Sophocles, Euripides, and Aristophanes—and in the process generated

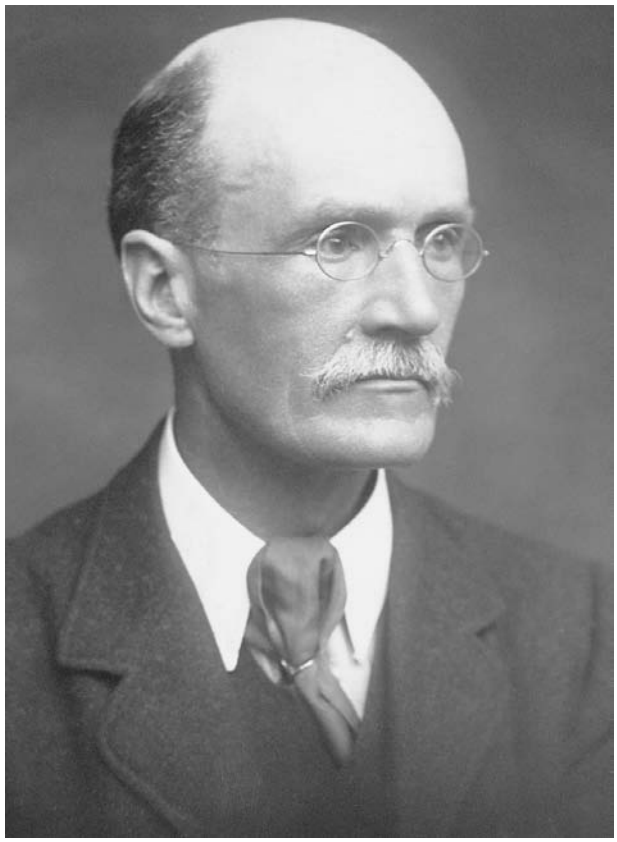

new interest for Greek drama on the contemporary London stage. Murray was also a staunch advocate for world peace, and he gained international renown for his efforts in establishing the League of Nations and the United Nations.

Early Life and Career

The future renowned British scholar and political activist Gilbert Murray was born George Gilbert Aimé Murray on January 2, 1866, in Sydney, New South Wales, Australia. When he was 11 years old, he moved with his family to Britain. He attended Oxford University and graduated at the top of his class in 1887.

In 1888, he became a fellow at Oxford. From 1889 to 1899, he was a professor of Greek at the University of Glasgow. Only 23 years old when he started at Glasgow, he was one of the youngest professors ever at the esteemed institution. As a professor, he was noted for his enthusiasm and insight into Greek tragedy. His lectures consisted in large part of his own translations of Greek plays. These translations would later be published and presented in the London theatre. During the period between 1904 and 1912, he directed many stage productions of Greek plays. In doing so, he helped revive the Greek theatre as a vital performance art. When translating the plays, he employed rhymed verse rather than blank verse, trying to restore the rhythmic quality that was such an important element of the ancient Greek literature. In 1908, he became Regius Professor of Greek at Oxford University. He held that position until his retirement in 1936.

Innovative Scholarship

Murray is considered one of the most important scholars of Greek history and culture. As a scholar and educator, he was noted for incorporating anthropology, then an emerging science, into his studies of Greek texts. As a result of this novel approach, he increased the academic world's understanding of the writings of Homer as well as the ancient Greek religions. A recurrent theme in his scholarly works involved the continuing importance of ancient theology and religions to modern thought. He illustrated this by recounting the many theological trends of ancient Greece.

This approach guided his writing in such scholarly works as *The Rise of the Greek Epic,* which was published in 1907, and *Five Stages of Greek Religion,* published in 1925. In the latter work, Murray described the earliest and most primitive rites as well as the classic Greek religion that included the Olympian gods and the later religion of the philosophic schools of the fourth century B.C. By outlining Greek theology in this fashion, he postulated that Christianity resulted from a cultural clash between Greek and Eastern religions. His other well-known works include *History of Ancient Greek Literature* (1897), *The Classical Tradition in Poetry* (1927), and *Hellenism and the Modern World* (1953). His *Euripides and His Age* (1918) is considered on of the best books written about its subject. Essentially, he ripped the name down from the pantheon of great Greek authors, brought the subject down to earth, and made Euripides a compelling flesh-and-blood figure, placing the writer squarely in the context of his times while emphasizing his continued relevance. ''As a playwright the fate of Euripides has been strange,'' wrote Murray in *Euripides.* ''All through a long life he was almost invariably beaten in the State competitions. He was steadily admired by some few philosophers, like Socrates; he enjoyed immense fame throughout Greece; but the official judges of poetry were against him, and his own people of Athens admired him reluctantly and with a grudge. After death, indeed, he seemed to come into his kingdom. He held the stage as no other tragedian has ever held it, and we hear of his plays being performed with popular success six hundred years after they were written, and in countries far removed from Greece.''

Commenting about Greek scholarship and the value of the ancient texts, Murray once said, as quoted in *Libertystory.net,* ''Between us and [ancient Greek authors], there has passed age upon age of men . . . who sought in the books that they read other things than truth and imaginative beauty, or who did not care to read books at all. Of the literature produced by the Greeks in the fifth century B.C., we possess about a twentieth part; of that produced in the seventh, sixth, fourth and third, not nearly so large a proportion. All that has reached us has passed a severe test and far from discriminating ordeal. It has secured its life by never going out of fashion for long at a time.''

In another scholarly book, with subject matter more anthropological than classical, *Stoic, Christian, and Humanist,* published in 1940, Murray took a look at the world's earliest rites and religions and considered their relevance to later religions.

Became Interested in International Affairs

Murray not only made a name for himself as an important Greek scholar, he also became an important international figure as a peace advocate who was instrumental in the creation of the League of Nations and the United Nations.

In the early part of the twentieth century, Murrary's concerns grew to include world affairs. His interest began in earnest in 1914, as Europe became the center stage of World War I. Murray was stirred by Sir Edward Grey's speech before the House of Parliament on August 3, 1914, that called for Great Britain's entrance into the great conflict. Even though it meant his country was going to war, Murray recognized the ''rightness'' of the decision. From that point on, Murray became active in the cause of world peace. He later supported the Covenant of the League of Nations, drafted by United States President Woodrow Wilson and submitted on February 14, 1919. The document advocated the need for an international organization that could preserve peace and settle disputes by arbitration as opposed to war. The League of Nations Union itself was formed after World War I, and Murray was one of the founding members. He was appointed as a South African delegate from 1921 to 1923. From 1923 to 1938, he was chairman of the League. During World War II, he served as joint president. During this period, he published several books about international politics, including *Liberality and Civilization: Lectures Given at the Invitation of the Hibbert Trustees in the Universities of Bristol, Glasgow and Birmingham* (1938).

In 1924, while in Geneva, Switzerland, working with the League of Nations Union, Murray took part in a discussion about effective contributions to world peace. He suggested the development of an international students' group that would provide the intellectual, artistic, and social exchange of ideas among individuals of various national backgrounds. His suggestion led to the creation of the Committee of Intellectual Cooperation. Not only was he instrumental in its development, Murray served as chairman for eight years.

In 1934, Murray was one of the organizers of the famous League of Nations ''Peace Ballot'' of 1934–1935. More than 11 million British voters supported the ballot as well as Britain's membership in the League. Murray himself considered the ballot to be the League's greatest achievement. However, the League's efforts did little to affect the rising tide of Fascist aggression that came out of Germany and Italy during the 1930s. Murray blamed the failures on the United States' lack of participation up to that point. However, the eventual outbreak of World War II only caused Murray to be a more staunch advocate in his efforts toward world peace.

Engaged in Famine Relief

In 1942, Murray became one of the founding members of the Oxford Committee for Famine Relief, or Oxfam, as well as one of its trustees. The formation of the committee resulted from a situation in Europe directly attributable to the German invasions. In April 1941, when Greece surrendered to Germany, food and supplies belonging to the citizens were given to the German soldiers, which made a bad situation even worse. Before the invasion, the Greek people already suffered shortages due to Allied blockades intended to deplete the German army. A famine ensued and, at its peak, more than 1,500 people died a day. The situation was almost as bad in other occupied countries, including Norway, Belgium, and Poland. Not helping matters was the British government's stance on relief for the starving countries. It firmly believed that it was the duty of the occupying enemy to feed the citizens. Britain was reluctant to send relief, because it feared that any supplies offered would be given instead to German soldiers, and that could prolong the war. However, awareness of the situation—as well as their government's stance—grew among the British civilians. A movement was formed to appeal to the government to change its stance. Oxfam was part of this movement. Murray felt that in light of the deaths in Greece, the blockade was unjustifiable.

The committee first proposed a ''controlled relief'' program that included providing dried milk and vitamins for Greek and Belgian children. The response of the British War Cabinet was pretty much the same as before. The supplies, they believed, would inevitably be taken by the Germans and diverted to its workers in munitions factories and thus help the German war effort. British Prime Minister Winston Churchill was even bold enough to suggest that hunger might help provoke citizens of occupied countries to rise against their oppressors.

Oxfam officially came into existence on May 29, 1942. George Bell, Bishop of Chichester, a man known for his humanitarian positions, and Murray were among the members. Murray, because of his knowledge of Greece as well as the immediate Greek situation, was deemed a valuable advisor to the committee. The committee included academics and public figures. The committee's goals were to gather information about famine conditions in occupied countries and provide food relief where most needed. To support the committee, a Famine Relief Fund was established that help fund relief that the government deemed permissible. Oxfam was comprised of more than 200 local committees. However, its effect was relatively modest. The British government stuck fast to its policy on the blockade and would only allow relief to Greece. After the war, Oxfam continued its efforts on behalf of the lingering needs of European countries.

Even before Oxfam was formed, Murray had attempted to help stem the growing famine. In October of 1941, the League of Nations Union created the Committee on Starvation in Occupied Countries, and Murray and Lord Robert Cecil were appointed as joint presidents. The two men sought a meeting with the Ministry of Economic Warfare to

see if anything could be done, but the government would not change its policy.

Helped Form the United Nations

In 1945, the United Nations Association was formed. It was a direct successor of the League of Nations Union. The purpose was to ''help bring about a just, ordered and lasting peace, and better conditions of life for all mankind.'' Working out of the organization's first home office in London, Murray was integral to its creation. He was part of the early leadership that also included Viscount Cecil, C.R. Attlee, Lady Violet Bonham Carter, and Churchill. Murray would, in fact, become the first president of the general counsel of the United Nations. He would also serve as its joint president from the end of the war until his death in 1957.

Passed Away in Oxford

Murray died on May 20, 1957, in Oxford, Oxfordshire, England. After he had retired from teaching from Oxford University he always remained close to the institution. After his death, his family, friends, and fellow Oxfam supporters created a small capital fund to establish the Gilbert Murray Memorial Lecture Fund. The lectures, held every other year, feature subjects relating to international affairs, particularly relief and overseas development.

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Pauli Murray

Pauli Murray (1910-1985), a lifelong civil rights advocate, served as a lawyer, college professor, deputy attorney general, and ordained minister. Often the first African American woman to fill the positions she occupied, Murray worked tirelessly to destroy the legal and political obstacles created by racism and racial discrimination and fought at the same time against the Jane Crow stereotypes that limited the lives of women—especially African American women—in equally vicious ways.

Born November 20, 1910, in Baltimore, Maryland, Anna Pauline Murray was, as she noted in her autobiography *Song in a Weary Throat,* the result of ''several generations of a generous intermixture of African, European, and Native American stocks.'' The granddaughter of a slave and the great-grandaughter of a slave owner, she was the fourth of six children born to Agnes (Fitzgerald) and William Murray, a nurse and school teacher. The family was a warm and loving one, but Murray grew up deeply conscious of the Jim Crow segregation laws that circumscribed their lives and affected every aspect of their existence. ''[R]ace,'' she recalled, ''was the atmosphere one breathed from day to day, the pervasive irritant, the chronic allergy, the vague apprehension which made one uncomfortable and jumpy. We knew the race problem was like a deadly snake coiled and ready to strike, and that one avoided its dangers only by never-ending watchfulness.''

Orphaned at a Young Age

Murray's childhood happiness ended abruptly when her mother died of a cerebral hemorrhage in the summer of 1914. Her father, already weakened both mentally and physically from a nearly fatal bout of typhoid fever years

before, found himself unable to care for all his children. The family was split, and Murray was sent to North Carolina, where she was raised by her mother's sisters, Pauline and Sarah Fitzgerald, and her grandparents, Robert and Cornelia (Smith) Fitzgerald. Her father's health and sanity continued to deteriorate; three years later he was sent to Crownsville State Hospital, an asylum, where he was confined until his death in 1923.

A bright and conscientious student, Murray graduated from Hillsdale High School at the top of her class in 1926. She was determined to attend college and refused to consider any of the segregated institutions in the South. She chose Hunter College, a public women's school in New York City—she first needed to remedy the second-class schooling she'd received in the South. She moved in with a cousin's family in Queens and attended Richmond Hill High School to prepare for the Regent's Exam that would allow her to enter Hunter. Studying literally around the clock, she graduated with honors a year later. The next hurdle, saving enough money to fund her studies, required Murray to work still another year, but she entered Hunter College in September of 1928.

At Hunter, her studies, particularly in anthropology, first convinced her that race and racial designations were arbitrary classifications that served only to divide people, fueling, as she wrote in her autobiography, ''the poisonous notions of superior and inferior races.'' Her conviction that race was an artificial distinction without a biological basis would become the cornerstone of her legal and civil rights work.

Began Civil Rights Work

Murray graduated from Hunter with honors in 1933, one of four African American students out of 247. She eventually found a job with the Works Progress Administration (WPA) and taught remedial reading for a year before transferring to the WPA Workers Education Project, an effort to teach workers everything from basic English and simple math to current events and collective bargaining. The job put her in contact with a much broader group of people than she had encountered before, and the experience was enlightening. She noted in her autobiography: ''I had never thought of white people as victims of oppression, but now I heard echoes of the black experience when I listened to white workers tell their personal stories of being evicted, starved out, beaten, and jailed. . . . Seeing the relationship between my personal cause and the universal cause of freedom released me from a sense of isolation, helped me to rid myself of vestiges of shame over my racial history, and gave me an unequivocal understanding that equality of treatment was my birthright and not something to be earned.''

Murray's determination to fight segregation and secure her rights as an American grew, and in 1938 she applied for admission to the University of North Carolina (UNC). As a state university, however, UNC did not admit African American students. Despite the university president's liberal and sympathetic leanings and a recent Supreme Court decision requiring Missouri to admit a African American student to its state law school, UNC steadfastly rejected Murray's application. She refused to accept defeat, writing letters to newspapers, the head of the university, and to both Franklin and Eleanor Roosevelt. She also asked the National Association for the Advancement of Colored People (NAACP) for help, and Thurgood Marshall (a future Supreme Court justice) was assigned to review the situation. Unfortunately, the NAACP decided not to take her case, saying that since she had only recently moved back to her North Carolina she could claim neither state residency nor a right to attend UNC. They wanted an open-and-shut case.

Still searching for a job that would allow her to challenge segregation laws, Murray left the WPA and began to look for other work. While traveling through the South in 1940, however, she and a friend were jailed in Petersburg, Virginia, when they refused to move to a broken seat at the back of the bus to make room for white passengers—15 years before Rosa Parks made history in the Montgomery, Alabama. Her experience with the WPA and UNC had taught Murray well, and she again contacted the NAACP, the Workers Defense League (WDL), and Mrs. Roosevelt, all of whom became involved in the case. Murray and her friend were ultimately convicted by the courts, but the publicity surrounding the case had convinced the local authorities to drop the charges of breaking segregation laws, charging the pair instead with creating a disturbance. ''Although we lost the legal battle,'' Murray wrote later in her autobiography, ''the episode convinced me that creative nonviolent resistance could be a powerful weapon in the struggle for human dignity.''

Following this incident Murray joined the WDL, which had taken up the death-penalty case of Odell Waller, a African American sharecropper convicted of killing his white employer. The prosecutor charged Waller with premeditatated murder; Waller claimed self defense. Although the WDL's efforts were ultimately unsuccessful (Waller was executed in 1942), the work convinced Murray to pursue a career as a civil rights lawyer. She began her legal studies at Howard University, a black university in Washington, D.C, certain that this environment, at least, would be free from prejudice.

Discovered ''Jane Crow'' Discrimination

Murray discovered to her dismay that while racial bias was not a factor, sexual discrimination against women was rampant. ''In my preoccupation with the brutalities of racism, I had failed until now to recognize the subtler, more ambiguous expressions of sexism,'' she recalled bitterly in her autobiography. ''[I]n the intimate environment of a Negro law school dominated by men, . . . the factor of gender was fully exposed. . . . I soon learned that women were often the objects of ridicule disguised as a joke.'' This only steeled her resolve to excel.

Murray did pioneering legal work while at Howard, formulating an attack on the 1896 *Plessy v. Ferguson* Supreme Court decision mandating ''separate but equal'' treatment and public facilities for African Americans and whites. Murray's final paper for 1944 proposed a legal challenge to segregation based on the Fourteenth Amendment to the Constitution, which guarantees equal protection

under the law to all Americans. Racial distinctions, she argued, were arbitrary classifications that could not be used to determine legal rights. In addition, segregation was a devastating psychological blow and one that clearly violated the civil rights of African American citizens. In 1951 Murray expanded this thesis into a book, *States' Laws on Race and Color.* It became the foundation of the NAACP's groundbreaking work in *Brown v. Board of Education of Topeka, Kansas,* which effectively ended segregation in public schools.

Denied Admission to Harvard

Graduating at the head of her class in 1944, Murray was the recipient of a Rosenfeld Fellowship, an honor that was usually a ticket to graduate work at Harvard. At that time, however, Harvard did not admit women—and would not for nearly 20 more years. Murray, unwilling to take ''no'' for an answer, lodged every possible appeal and even prevailed on her earlier acquaintance with the Roosevelts—FDR sent a letter to Harvard on her behalf—but was ultimately unable to prevail, although her appeals were enough to split the board evenly on the question of whether or not to admit her.

She went instead to the Boalt Hall of Law at the University of California in Berkeley, where she earned a master of laws degree in 1945. She worked as a Los Angeles deputy district attorney before heading back to New York a year later. In 1949, while living in Brooklyn, she made her one and only bid for public office, running for a City Council seat on the Liberal Party ticket. Although unsuccessful, she came in second, prompting her to remark in her autobiography, ''Although I had no desire to run for political office again, I thought of that campaign as a harbinger of things to come when, nineteen years later, Shirley Chisholm ran . . . in the same general area of Brooklyn and was elected as the first Negro woman in Congress.''

Murray chronicled her family's history in 1956 with *Proud Shoes: The Story of an American Family.* In the introduction to the 1978 edition, she recalled that writing the book ''became for me the resolution of a search for identity and the exorcism of ghosts of the past. . . . I began to see myself in a new light—the product of a slowly evolving process of biological and cultural integration, a process containing the character of many cultures and many peoples, a New World experiment, fragile yet tenacious a possible hint of a stronger and freer America of the future, no longer stunted in its growth by an insidious ethnocentrism.''

She went to Ghana in 1960, driven partly by a desire to learn about her African heritage. She taught constitutional law at the Ghana Law School but soon began to be perceived as a threat to President Kwame Nkrumah's drive for totalitarian power. With the political situation becoming ever more unsettled, she left the country barely more than a year later to pursue further legal studies; she earned a doctor of juridical science degree from Yale University Law School in 1965.

Worked for Women's Rights

Murray was appointed to the President's Commission on the Status of Women Committee (PCSW) in 1961, where, just as she had 1951, she surveyed state laws to compile a catalog of ways in women were kept from true legal equality. She argued that these could be overturned with a Supreme Court ruling based on the Fifth and Fourteenth Amendments to invalidate these discriminatory laws. Some of the women on the commission wanted to push for the adoption of the Equal Rights Amendment (ERA) to the Constitution (first written and proposed in 1923), but Murray firmly believed, as with race, that the Constitution—particularly the Fifth and Fourteenth Amendments already guaranteed women the rights and protections they needed. Her refusal to endorse the ERA eventually led her to part company with many feminists.

In 1964 Murray used her considerable influence to campaign for the inclusion of sex discrimination in Title VII of the Civil Rights Act. Her efforts (combined with those of others) were successful: the bill was passed by both houses of Congress and became law that year. Murray was keenly aware, however, that the statute would require active enforcement if the status of women, especially African American women, was to improve. The following year she published ''Jane Crow and the Law: Sex Discrimination and Title VII'' in the *George Washington Law Review,* in which she cited ''ways in which the Fifth and Fourteenth amendments and the sex provisions of Title VII would be interpreted to accord women equality of rights. . . . Published . . . at a time when few authoritative legal materials on discrimination against women existed, [the] article broke new ground and was widely cited.''

Helped Found NOW

A year later she joined the executive board of the American Civil Liberties Union (ACLU), beginning a seven-year collaboration with fellow ACLU board member Dorothy Kenyon, who also sought legal challenges with which to attack sex discrimination. In 1966 Murray became one of the 30 founding members of the National Organization for Women (NOW), an alliance she hoped would ensure government enforcement of Title VII. The NOW feminists were determined to push for ratification of the ERA, but Murray remained convinced that the Constitution already guaranteed women's rights. She eventually resigned from NOW's national leadership when the organization voted to push for ratification of the ERA in 1967.

In 1968 she went to Brandeis University in Waltham, Massachussetts, as a visiting professor in the school's American Civilization program. She expanded the program into a full-fledged American Studies department two years later and in 1971 was honored with the Louis Stulberg Chair in Law and Politics and a full, tenured professorship in American Studies.

Ordained an Episcopal Priest

Yet one more first remained for Pauli Murray. When she was 62, just a few years away from what many would consider retirement age, she entered the master of divinity

degree program at General Theological Seminary in New York City. She became the first American black woman to become an Episcopal priest on January 8, 1977, in the National Cathedral in Washington, D.C. She celebrated her first Eucharist in Chapel Hill, North Carolina, in the little church where her grandmother, a slave, had been baptized in 1854. ''All the strands of my life had come together,'' Murray recalled in her autobiography. ''Descendent of slave and of slave owner . . . [n]ow I was empowered to minister the sacrament of One in whom there is no north or south, no black or white, no male or female—only the spirit of love and reconciliation drawing us all toward the goal of human wholeness.''

Pauli Murray died in Pittsburgh, Pennsylvania, on July 1, 1985. In 1990 Orange County, North Carolina, established the Pauli Murray Human Relations Award to commemorate Murray's life and work. The annual award is given to a youth, adult, and business that, according to the county's website, ''have served the community with distinction in the pursuit of equality, justice, and human rights for all citizens.

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William Murray

William Murray, Lord Mansfield (1705–1793) established a body of rules regarding commercial transactions that became the foundation of British commercial law.

An English Chief Justice of the King's Bench for over three decades, Scottish jurist William Murray, Lord Mansfield is noted for devising the foundational rules and regulations that established equity in the British system of business law, including rules regarding bills of exchanges, promissory notes, and bank checks. Among Murray's most lasting contributions are the creation of the marine insurance system and the concept of restitution, in which an injured party is made whole through the restoration of damaged or stolen property or its equivalent.

Born into Upper Class

Murray was born March 2, 1705, at Scone, a town in the former Scottish county of Perthshire. His father, David Murray, Fifth Viscount Stormont, was a defender of the Stuart line of succession to the English throne. As the fourth son of the viscount, William Murray was not in line to inherit the family title or fortune. Fortunately, he showed an aptitude for learning. He was admitted as a king's scholar at Westminster School in 1719, then entered Christ Church, Oxford. Graduating from Oxford with a master of arts degree in June 1727, Murray embarked on a career in law under the patronage of a family friend, Lord Foley.

Murray was called to the bar in 1731. He was affiliated with the Tory party, which supported the Stuart claim to the throne and the preservation of traditional and social institutions against the expansion in parliamentary power advocated by the opposition Whig party. An educated, well-spoken young man, he took a trip to continental Europe in 1730. He traveled in social circles that included poet Alexander Pope.

Murray's legal reputation became established after his appearance in several significant Scottish appeal cases. He represented the City of Edinburgh during its legal battle following the so-called ''Porteous Riot'' of April 1736, during which the city's guard fired on a mob. Murray's successful defense of the city gained him public attention throughout Scotland. His reputation was cemented in England in 1737 when he gave a stirring speech before the House of Commons on behalf of a merchant who was petitioning the crown to end the widespread piracy of English trading ships by Spanish nationals. In 1738, with his law practice thriving, Murray married Lady Elizabeth Finch, daughter of the earl of Winchelsea.

Political Moderate

The England of Murray's day was experiencing the effects of the Industrial Revolution. Amid growing consumerism and prosperity were signs that society was polarizing into a working class and an affluent elite. The reign of Hanoverian King George II also saw an ever-increasing national debt due to involvement in foreign wars, as well as widespread political corruption and an increase in petty crime and lawlessness. Sir Robert Walpole, who had dominated the government under the German-speaking King George I, continued his efforts, following the succession of George II in 1727, to create the small, exclusive political group that evolved into the modern-day cabinet, while he assumed a role tantamount to prime minister and led the Whig party in the House of Lords.

In 1742, amid English involvement in the unpopular War of Austrian Succession, Walpole fell from power, although the Whig-led government continued to promote his agenda. That same year Murray was appointed to the position of solicitor-general, where he remained for 14 years while also serving as a member of the House of Commons for Boroughbridge. A political moderate despite his Tory affiliation, he gained a reputation for keeping his personal politics aside when dealing with legal issues. He led the prosecution of the Jacobite lords Balmerino (Arthur Elphinstone), Lovat (Simon Fraser), and Kilmarnock who, as supporters of the Scottish pretender prince Charles Edward Stuart, fought against England during the 1746 battle of Culloden Field. They were beheaded on London's Tower Hill. As chief spokesman for the government in the House of Commons, Murray was frequently opposed by opposition leader William Pitt the elder, an influential Whig known for his barbed oratory.

In 1754 Murray became attorney-general and for the next two years was leader of the House of Commons. When a vacancy occurred in the chief justiceship of the King's Bench in 1756, Murray was granted the post. He was also raised to a member of the cabinet and made Baron Mansfield.

As chief justice, Murray concentrated his efforts on law rather than on politics. The ruling Tory government was fast losing its supremacy. In the new Whig government, Pitt became secretary of state, propelling England into the Seven Years' War with France, a war that Murray did not support. Five years later, in 1761, Tory leader Lord Bute successfully curtailed Whig efforts to spread the war to Spain. When Pitt resigned from government, Murray returned to the political realm.

A leading member of the Tory party, Murray was a staunch advocate of moderation in his nation's foreign and domestic policies. He drew upon his vast learning and his understanding of law as the basis for his political stance. Despite this evenhanded approach to politics, in 1770 he was drawn into a hot debate on the issue of political libel and became the focus of satirical essays penned by the pseudonymous ''Junius'' (Sir Philip Francis). Junius accused Murray of using the law in an arbitrary fashion while overseeing a series of libel cases—one of which involved Junius himself.

Murray remained a member of the cabinet for 14 years, surviving several changes in political leadership. When asked to serve as chancellor in 1765, Murray declined.

Contributions to British Law

In his day, Murray was well known by the English public as a member of the House of Commons, but his lasting fame came from his tenure as England's chief justice. He had a distinguished career and was respected for his vast learning and his fairness and propriety. A rationalist, he reduced costly delays in the legal system, renovated outdated property laws used by courts since medieval times, and protected the right to freedom of conscience for Catholics and other non-Anglicans.

Murray's evenhandedness was notable. In one case of alleged witchcraft in which an elderly woman was accused of flying through the air, Murray ruled that the woman should be allowed to return home, and if she did so by flying, no law prevented that. In another case, Murray acquitted the leader of an anti-Catholic mob that set fire to his own house and library during the 1780 Gordon riots. Not all of his rulings gained Murray public approval. His libel ruling in favor of the government against John Wilkes, a publisher and member of Parliament, drew criticism for limiting freedom of speech.

Murray's major contributions were his development of contract theory and his creation of regulations establishing precedents for commercial case law. Before Murray's ten-

ure as chief justice, English common law was the only source of guidance in business matters. When cases regarding trade and other commercial matters came to trial, juries had to rely on their wits. Murray established clear-cut guidelines for business litigation. Basing his work on Roman law and contemporary laws in other nations, he set forth basic principles governing business transactions that brought English law in line with international practices. His introduction of the concept of restitution, in particular, helped to make litigation between merchants and consumers more equitable.

Murray's efforts came at a crucial point in England's economic history. Industrial manufacture, particularly of textiles, was replacing agriculture as the greatest area of employment, and the increase in spending on manufactured consumer goods created a wealth of new industries throughout England. The country's newly created turnpike system allowed businessmen to expand their markets, while England's overseas colonies provided both markets and raw materials.

Murray applied the same learning and logic to other branches of English law, though with less overall success. During debates over constitutional issues, he was frequently opposed by Charles Pratt, Lord Camden, who argued for more liberal approaches to libel, warrants, and the role of juries. Pratt also fought Murray's advocacy of taxing the American colonies despite their lack of Parliamentary representation.

Murray's 1772 ruling in the case of *James Somerset vs. His Master, Mr. Stewart of Virginia* effectively ended the institution of slavery in England, if not in British colonies. ''The state of slavery is . . . so odious that nothing can be suffered to support it,'' Murray wrote in his opinion.

Some contemporaries resented Murray's efforts as corrupting the traditions of the legal system, but more recent scholars have recognized him for his efforts to adapt these traditions to a changing society. Among jurists heavily influenced by his work was Sir William Blackstone, author of the highly influential *Commentaries on the Laws of England* (1769).

Earl of Mansfield

Although he refrained from involving himself in public office later in his life, in 1783 Murray briefly assumed the duties of speaker of the House of Lords. His term as chief justice ended with his resignation in June 1788. Murray was made earl of Mansfield in July 1792. On March 20, 1793, he died at his home in London. With no family members alive at Murray's death, the title of Lord Mansfield went to his nephew David Murray, 7th Viscount Stormont.

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N

Bruce Nauman

Bruce Nauman (born 1941), an American artist whose prime medium was sculpture, worked in various other media including painting, video, and installation throughout his career. Constantly provocative, his work was uncomfortable even for admirers to view. ''Nauman, beyond much dispute, is the most influential American artist of his generation,'' wrote *Time*'s Robert Hughes in 1995. ''[H]ardly a corner of the mix of idioms at the end of the 1980s, from video to body pieces to process art to language games of various sorts, escaped Nauman's influence.'' Although critics were polarized in their response to Nauman, his work could be found in museums and private collections throughout the world.

Studied Sculpture

Nauman was born in Fort Wayne, Indiana on December 6, 1941. His father was an engineer for a utility company, and the family was often uprooted. After high school, Nauman attended the University of Wisconsin to study mathematics and music. He changed his major to art, graduating in 1964. Parallels frequently have been drawn between his initial attraction to mathematics and his means of artistic expression.

Nauman undertook graduate studies at the University of California at Davis. There he was exposed to experimental art and concentrated almost exclusively on sculpture. He graduated with a master of fine arts degree in 1966. While still in school, Nauman mounted a solo exhibit at the Nicholas Wilder Gallery in Los Angeles. The show won him praise and immediate attention.

Nauman frequently used materials such as fiberglass, neon tubing, and styrofoam in lieu of traditional sculpting materials. In 1968, he signed a contract with Leo Castelli, an influential New York art dealer. That same year, he had his first solo exhibition in Europe. One of his best-known pieces from this period is ''Window or Wall Sign,'' a neon spiral with the words ''The true artist helps the world by revealing mystic truths.'' About this time he began experimenting with sound in spaces and soon embarked on using holography. Gradually, Nauman built a reputation as an exciting new experimental artist.

Works Polarized Critics, Public

His first retrospective show was organized by the Los Angeles County Museum of Art in 1972. He was still in his 30s—relatively young for such a career-spanning display. The exhibit traveled throughout the United States and was shown at museums including the Whitney Museum in New York.

Throughout the 1970s, Nauman continued to make provocative art. Critics variously described his work as humorous or painful. In fact, throughout his career, his work often defied description. It was unclear whether his pieces were sexual, aggressive, conceptual, or thought-provoking. Nauman's work served as a litmus test for viewers, received either as a pop-psychology experiment or psychological torture, depending on the work and the reaction it elicited. In an interview in 1987 with Joan Simon, quoted in *Artforum International,* Nauman observed that his 1968 audio-

installation work ''Get Out of My Mind, Get Out of This Room'' is ''so angry it scares people.''

Nauman's departure into even more non-traditional media, especially his use of video, made him a pioneer in postmodern art. His video pieces frequently included actors involved in bizarre, repetitive acts. Other pieces invited the viewer into oddly shaped constructed spaces in which they soon felt trapped or confined. In some of these installations, the participating viewer's panicky reaction was recorded.

Tortured Artistic Experiments

Nauman worked with a variety of materials—from bronze to video to animal parts—doing sculptures, drawings, videos, and other multifaceted installations. Amei Wallach in a 1995 *Newsday* review of Nauman's work, observed: ''Bruce Nauman's subject is the human condition; his range is Shakespearean. But for most of the '60s, like other artists of his generation, he smothered any storytelling propensities in a more baldly empirical approach.'' His later work was informed by his own reading of accounts of political torture. His response was to build ''experiments'' that explored how various conditions might affect humans.

Nauman moved to a ranch near Galisteo, New Mexico. The land where he had a home and simple studio had been a Pueblo Indian village. He had, surmises Wallach, ''overdosed on too much art-world attention.'' He spent his non-working time training horses and caring for the animals on his ranch.

In 1994, Peter Schjeldahl in *Art in America* called Nauman ''a master of black humor and intellectually cunning . . . strategies . . . the best—the essential—American artist of the last quarter-century. . . . Nauman's art sets the mind on tiptoe and knocks the heart sprawling. When one has been exposed to enough of it, the effect is a sort of rapturous ennui.''

Played with Video Art

As if his previous themes were not disturbing or polarizing enough for American critics, Nauman selected clowns as a metaphor in several video pieces. ''Clown Torture'' (1987) was a video piece featuring ''the hoarse voice of Nauman, dressed as a clown, in a baggy suit of vertical stripes that slyly recalls the garb of concentration-camp prisoners, shrieking, 'No, no, no, nonono!' while writhing and jerking on the floor,'' wrote Hughes in *Time.*

Nauman's work was compared to earlier experimental and conceptual artists, particularly those in the Dadaist movement, such as Man Ray and Marcel Duchamp, as well as to artist Andy Warhol. Nauman, who married painter Susan Rothenberg in 1989, cited John Cage, the minimalist composer, and philosopher Ludwig Wittgenstein as important influences.

His obsession with clown imagery in the 1980s drew comparisons to author Samuel Beckett. This prompted a show in 2000 called ''SAMUEL BECKETT/BRUCE NAUMAN.'' In his critique of the exhibition in *Artforum International,* Daniel Birnbaum said the connection between the two men was ''exemplary. No other contemporary artist has worked so intensively with repetitions that turn the minor absurdities of the everyday into something unendurable.''

Nauman's later video installations included ''Learned Helplessness in Rats,'' a 1988 installation featuring a Plexiglas maze and loud punk rock drumming, and ''Violent Incident'' (1986), in which a band of video monitors displayed a domestic squabble that ends in a double homicide.

In discussing his video work, Nauman said he was aware of the different means artists in other disciplines were using to structure time in their works. These included composers Steve Reich, La Monte Young, and John Cage; Merce Cunningham, the noted dancer and choreographer; and Warhol, particularly in his films.

''[I]t was interesting for me to have a lot of ways to think about things,'' he told the PBS documentary *Art21.* ''And one of the things I liked about some of those people was that they thought of their works as just ongoing. And so you could come and go and the work was there. . . . you could go back and visit whenever you wanted to.''

Later Work

Nauman was recognized with two art awards in 1993 and 1994, the Wolf Prize for sculpture and the Wexner Prize. The Museum of Modern Art mounted a retrospective of his work in 1994. It was Nauman's first major museum exhibition since 1972, and the critics came out swinging. ''There is nothing that can be said against Nauman that hasn't already been said in his favor,'' wrote Perl. Hughes commented that Nauman made ''art so dumb that you can't guess whether its dumbness is genuine or feigned. . . . When it is really silly, the dumbness can be disarming, as it was with Nauman's predecessor, the American Dada gagman Man Ray.''

Hughes observed that ''no show was ever noisier. Go in, and you hit a wall of sound, all disagreeable: moanings and groanings; the prolonged squeak of something being dragged over a hard surface, like a knife on a plate; repetitious rock drumming.'' He concluded that Nauman ''has cut himself a different role: the artist as nuisance.''

Nauman's work was called anti-art for its minimalism and the discomfort it provoked. He drew more wrath and invective than contemporaries such as Donald Judd, Mark di Suvero, and Nam June Paik. ''[T]he question that ends up sticking in our minds is why people allow him to bore them on this truly staggering scale,'' wrote Perl.

In an interview with *Artforum International* in March 2002, Nauman explained his 2001 project called ''Mapping the Studio,'' his first installation work in seven years: ''I have all this stuff lying around the studio, leftovers from different projects and unfinished projects and notes. And I thought to myself, Why not make a map of the studio and its leftovers?'' He set up a camera in seven different positions and collected six hours' worth of tape that was projected in the exhibit space. These tapes included images of the nocturnal habits of his cat and the studio mice.

Nauman also made other video pieces based on his daily life at the ranch. ''Setting a Good Corner'' was a later

piece showing how he went about building a corner on which to stretch a fence and hang a gate. The piece was utilitarian and, Nauman contended, artistic. ''I wasn't sure when I finished it if anybody would take it seriously. It turned out to be kind of interesting to watch,'' he said in the PBS documentary.

Art World Split

Nauman divided opinions within the art community like few other artists. ''Bruce Nauman is a great artist. There is no other kind or degree of artist he could be,'' concluded Schjeldahl in *Art in America.* ''The alternative would be to exclude Nauman from art altogether.''

But Perl contended: ''What's extraordinary isn't that Nauman shrieks, but that people listen. . . . He's a control freak—he hurls neon thunderbolts, builds detention chambers, shouts commands.''

His work was placed in the permanent collections of the Whitney Museum and the Museum of Modern Art in New York, in the Los Angeles County Museum of Art, and in the Wallraf-Richartz-Museum in Cologne, Germany.

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Alice Neel

American painter Alice Neel (1900–1984) was known for her Expressionist portraits of both famous and ordinary people. Her notoriety grew later in her career with major showings and a larger following as her style came into vogue and feminists embraced her perspective.

Attended Art School

Neel was born in Merion Square, Pennsylvania, on January 28, 1900, the fourth of five children of George Washington, a department head for the Pennsylvania railway, and Alice Concross Hartley Neel. She grew up in Colwyn, Pennsylvania, a small town where she did not fit in. Though her family was middle class, they were from old, established American stock.

From an early age, Neel wanted to be a painter. To please her traditional parents, she was trained as a secretary and worked in clerical positions as a teenager. She found those jobs very stifling. To break out, Neel began taking art classes at night without anyone in her family knowing.

Telling her parents she was going to study commercial design, Neel entered the Philadelphia School of Design for Women (later known as the Moore College of Art) in 1921. She actually studied art at the school, the first college of art in the United States for women. During the summer of 1924, she attended the Chester Springs summer school at the Philadelphia Academy of Fine Arts. During her time in art school, she learned much about portraiture technique and trained to be a figure painter.

In 1925, she graduated from the Philadelphia School of Design for Women and married Carlos Enriquez, a Cuban artist. She moved with him to Havana. Living with his rich family, Neel painted portraits of poor people and exhibited with Cuban avant-garde artists. Neel and her husband had two daughters, Santillana, who soon died from diphtheria, and Isabetta.

Neel, Enriquez, and their young daughter returned to the United States in 1927, settling in New York City. Neel settled on the fringe of the avant-garde movement. She painted *Requiem* (1928) and *The Futility of Effort* (1930), inspired by her young daughter's death.

Suffered Nervous Breakdown

In 1930, Neel suffered a great personal loss when her husband took their daughter back with him to Cuba. He was supposed to get money from his wealthy family so that he, Neel, and their daughter could move to Paris and she could paint there. Instead, Enriquez left their daughter with his family and went to Paris alone. Abandoned, Neel suffered a nervous breakdown and was briefly hospitalized. She returned to Colwyn, tried to kill herself, and was hospitalized again.

After Neel recovered, her personal life continued to be difficult. In the summer of 1932, Neel saw her husband and daughter but then never saw him again and saw her daughter after that only rarely. Starting in 1932, she lived with a sailor, Kenneth Doolittle, in Greenwich Village in New York. An opium addict, he slashed 60 paintings and burned 300 watercolors in 1934 because he was jealous of her work.

She next lived with John Rothschild, who encouraged her work. Neel painted watercolors of their life together in the 1930s. Rothschild would pursue her on and off until his death in 1975. Neel eventually had two sons by different fathers—Jose Santiago, a nightclub entertainer, and Sam Brody, a Marxist filmmaker. Neel became a left-wing activist, protesting social conditions in the United States and international fascism.

Minor Initial Career

In the 1930s, Neel's career as a painter began to take off. She was funded by the Public Works of America Project in 1933 and by the Works Progress Administration from 1935 to the early 1940s. She had some minor exhibitions, including one at the Contemporary Arts Gallery in New York in 1938 and another at Pinacotheca Gallery in 1944.

Neel's painting style and subjects in this time period were not particularly in vogue. She painted people, especially her family and those who lived in her neighborhood, capturing their humor and pain. Neel also did some still lifes, landscapes, cityscapes, and narrative and genre scenes. She did much with color and interesting compositions, and her paintings had an unfinished look. At the time, however, abstract art was more in style.

A number of Neel's portraits featured people who were suffering. Since she rarely painted on commission, she had much control over her subjects. She painted them as she wanted to paint them. She also did a number of portraits of well-known people such as author Joe Gould (1922), poet Kenneth Fearing (1935), and Communist labor organizer Pat Whalen (1935).

Neel's cityscapes reflected the politics of the day. In 1933, she painted *Synthesis of New York—The Great Depression,* which featured people in the city with surrealist touches. In 1936, she painted *Nazi Murder Jews* (1936), which depicted a Communist torchlight parade with a figure carrying a sign with those three words.

Struggled as an Artist

During World War II, Neel lived in Spanish Harlem, struggling as an artist while raising her two sons. She did not exhibit much in the 1940s and 1950s and did even fewer commissions. Reflecting her sympathies for the working class, her subjects continued to be people in her neighborhood. Many were poor or suffering from illness or stress. The subject of *T.B. Harlem* (1940) was recovering from an operation to fix a collapsed lung brought on by tuberculosis. In 1950 and 1954, she had a major solo exhibition at the ACA Gallery and had another in 1951 at the New Playwrights Theatre.

By the late 1950s, there was revived interest in Neel's work. She began seeing a psychologist who encouraged her to be more assertive about her career. She sent out pictures for exhibitions and convinced poet Frank O'Hara to pose for her. That portrait was later redone and appeared in *Art News* in 1960. When her friend Muriel Bettancourt gave her an annual stipend to support her work, she was able to move out of Spanish Harlem to West 107th Street.

Neel's style changed as well. Her colors and approach became bolder, but a number of critics thought her style was still too casual and clumsy. As Grace Glueck of the *New York Times* wrote in 1997, ''Working in a style that might be called Expressionist-realist, she laid brush to canvas in a plain, straightforward manner, using the paint not fancily but simply to convey an image.''

More Favorable Notice

In the 1960s, Neel began receiving even more critical and financial support. Pop art and photorealism, which were closer to Neel's approach, were coming into style. She also received attention because of several portraits she did of famous people. They included Andy Warhol, theater producer Joseph Papp, and composer Aaron Copland. Neel often did satirical portrayals of art dealers, critics, patrons, and historians, but she remained sympathetic to the common people she painted from everyday life.

Neel was expert in getting her subjects, including John Perreault (1972), to pose nude. Neel always was very careful about details and emphasized the importance of gesture. One of her subjects, Red Grooms, told Paul Richard of the *Washington Post* upon her death, ''She was famous for her X-ray eye, and for her cruel, biting line, that killer line that describes everything.''

While Neel had a number of shows at the Graham Gallery in New York beginning in 1963 and in other chic galleries, she still favored neighborhood people in paintings like *Fuller Brush Man* (1965). One of her best cityscapes was *107th and Broadway* depicting what she saw from her apartment in 1976. As Theodore F. Wolff wrote in the *Christian Science Monitor after her death,* ''As an artist, Alice Neel always spoke the truth, without embellishments or evasions, and with little concern for the social amenities. Confronted by reality, she preferred to depict it as it was rather than as it should be, and to present it starkly, regardless of whose feelings were hurt or whose ideals were offended.''

Higher Profile

In the 1970s, interest in Neel increased because of the women's movement. In 1974, she was the subject of a retrospective at the Whitney Museum. This exhibit brought her more of an audience and led to more exhibitions and more awards. Neel had a retrospective at the Georgia Museum of Art in Athens in 1975 and at both the University of Bridgeport, Connecticut, and Silvermind Guild of Artists in 1979. Neel was elected to the American Academy and Institute of Arts and Letters in 1976.

Neel used this higher profile in a number of ways. Because she was able to explain her art to people in an understandable fashion, she did lectures in the 1980s. Neel showed her irreverent side, often telling how she convinced her subjects to take off their clothes. At the age of 80, Neel did her own nude portrait. She also did several paintings of her two sons and their wives. Neel especially favored her daughter-in-law Nancy Neel, who worked as her assistant.

In 1981, Neel became the first living American artist to have a major retrospective exhibition in Moscow. She also painted several portraits that became covers for *Time* magazine, such as those of feminist Kate Millet (1970) and Franklin D. Roosevelt (1982). Despite the changing climate of art, Neel still did not sell many paintings since the common people who were depicted in many of them could not afford to buy them. By her death, she owned most of her work. Near the end of her life, Neel continued to paint despite illnesses including cataracts.

Neel died from cancer on October 13, 1984, in New York. Many critics believed she was underrated in her lifetime, though at the time of her passing, neo-expressionism was popular and so was she. This did not matter to Neel, who painted for her own reasons. In 1982, Neel told Enid Nemy of the *New York Times,* "I've always been interested, I've always been curious, and I've always had a profession. Painting is an obsession with me."

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E(dith) Nesbit

Best known as the author of such children's novels as *The Railway Children* and *The Story of the Treasure-Seekers,* the English writer E. Nesbit (1858–1924) also authored fiction, drama, and poetry for adults. In addition she was active in political causes and together with her husband, Hubert Bland, the playwright Bernard Shaw, and others, founded the Fabian Society in England to further socialist aims.

Early Life

Nesbit was born August 15, 1858, in London to Sarah and John Collis Nesbit, a chemist who taught at an agricultural college in south London that had been established by his father. Nesbit's earliest years appear idyllic as she and her brothers, Arthur and Harry, were free to roam and play on the expansive grounds of the school. This period came to an abrupt end, however, with the sudden death of her father at age 43 in 1862. Nesbit's mother assumed the role of providing for her family, remaining connected with the college as an administrator until the ill-health of Nesbit's elder sister Mary prompted the family to relocate to the seaside. For the remainder of her childhood Nesbit alternated between terms at boarding

school and summer holidays in the country, either in England or abroad. The depiction of one-parent households and siblings spending time together away from adult supervision that characterizes her later fiction is seen to stem directly from the experiences of her own childhood. When she was nineteen years old Nesbit met Hubert Bland, a young man who shared her socialist political ideals. The two wed in April 1880, two months prior to the birth of their first child, Paul.

After their marriage, Bland developed smallpox, an illness that prevented him from working, and Nesbit undertook the financial responsibility of providing for the household. During the 1880s, a period when she gave birth to two more children, Iris in 1881 and Fabian in 1885, she began contributing short stories to magazines and writing verses for greeting cards. It was also during this time that the couple participated in the founding of the Fabian Society, a group dedicated to social justice that proposed the gradual reform of society rather than revolutionary tactics. In addition to the Blands and Shaw, the early Fabians included Sidney and Beatrice Webb, Annie Besant, H. G. Wells, and Havelock Ellis. The society remains active in British politics more than a century after its founding, with Prime Minister Tony Blair and many Cabinet ministers counted among its members.

Nesbit's liberal outlook extended even to her own domestic arrangements. Bland, who at the time of their marriage was simultaneously engaged to another woman with whom he had a child, proved to be an unfaithful husband, and Nesbit raised as her own the two children he fathered with a third woman, Alice Hoatson. According to biographers, Nesbit also entered into a series of sexual relationships outside her marriage with other writers, including Shaw, Noel Griffith, and Oswald Barron, with whom she collaborated on the short story collection *The Butler in Bohemia* (1894).

Throughout the 1880s and 1890s Nesbit produced numerous volumes of poetry, romances, horror stories, children's fiction, and several plays, and edited a series of anthologies of poetry and sketches with Robert Ellis Mack. For the most part Nesbit's works throughout this period are considered conventional by critical standards though they provided necessary financial remuneration. She and Bland, who after recovering from his illness had turned to political journalism, also collaborated on a novel, *The Prophet's Mantle,* published under the joint pseudonym Fabian Bland in 1885. In 1899 Nesbit published her first novels, the Gothic romance *The Secret of Kyriels* for adult readers and *The Story of the Treasure-Seekers,* her groundbreaking children's work.

Success as a Children's Novelist

The Story of the Treasure-Seekers was published serially, beginning in 1897, and traces the fortunes of the impoverished and motherless Bastable children, who undertake various attempts at increasing their family's income. The novel represented a significant departure from Nesbit's previous works and comprised her most notable success. The appeal of the *Treasure-Seekers* owed much to its point of view, which refrained from direct moral instruction, and to the humor stemming from its lively narrator, Oswald Bastable, considered Nesbit's most memorable character. Alison Lurie, commenting in *Writers for Children,* described Oswald as ''a child much after [Nesbit's] own pattern: bold, quick-tempered, egotistic, and literary.'' Unlike other children's works of the era, *The Story of the Treasure-Seekers* provided a realistic rather than sentimental view of sibling relationships, including squabbling among the family and the resistance of the younger members to be dominated by the elder. Following on the success of the Bastable stories Nesbit issued two additional volumes of their adventures, *The Wouldbegoods* (1901), in which the children, now comfortably settled in a fine home, try different means of doing good for others, and *The New Treasure-Seekers* (1904), considered the most serious of the series.

Children's Fantasy Novels

At the same time that Nesbit was issuing realistic stories of childhood, she wrote a number of fantasy works, including the popular *Book of Dragons* (1900). In 1902 she published *Five Children and It,* another children's work that would bring her renown. In it she depicted a family of children—Cyril, Robert, Anthea, Jane, and their baby brother (known as ''the Lamb'')—who undergo a series of adventures, but in this case the adventures are magical. During their summer holidays, the children encounter a Psammead, or sand fairy, who has the power to grant them one wish per day. The wishes, including having the ability to fly or possessing great beauty, all have unforeseen, humorous consequences, and the novel has proved enduringly popular: it remains in print more than a century after its first appearance. In a sequel, *The Phoenix and the Carpet* (1904), the mythological bird hatches in their nursery fireplace and leads the children on a number of magic carpet adventures. *The Story of the Amulet* (1906) continues the story, when the children, who are staying with a relative while their parents are out of the country, rediscover the Psammead in a London pet shop, and his gratitude at being rescued leads them on a time-travel adventure to ancient Atlantis and to a utopian future based on Fabian ideals. Their quest throughout the journey is to recover the missing half of a magic amulet that will grant their heart's desire: the restoration of their family.

The Railway Children

Returning to the realistic adventure tale, Nesbit published *The Railway Children* in 1906. Her most beloved work, the novel has been adapted for stage, musical theater, cinema, and television. In the story, Roberta (''Bobbie''), Peter, and Phyllis are the children of a government worker imprisoned as a suspected spy. During her husband's absence, the children's mother moves the family from their comfortable London home into a rural cottage to reduce housekeeping expenses, and she supports the family through free-lance writing. With little else to occupy them, the children find entertainment in the nearby railway and befriend its station workers. They ultimately become known to an ''Old Gentleman'' who rides the train each morning

and who is instrumental in clearing their father and restoring their family.

The House of Arden (1908) and *Harding's Luck* (1909) center on Edred and Elfrida Arden, who use magic to visit the past in hopes of finding where their family fortune is hidden. Their adventure brings them into contact with Dickie Harding, an impoverished and crippled cousin. The rightful heir to the Arden title and fortune, he chooses to remain in the seventeenth century, where he is no longer lame. In the novel Nesbit uses the device of time travel to illustrate her socialist ideals, portraying Jacobean England as an era of social harmony in stark contrast to the disparity between high society and the slum life Dickie endures in the Edwardian world.

Fiction for Adults

Despite the popularity and critical regard of her novels for children, Nesbit continued throughout her career to think of herself as primarily a writer for adults. Her most successful adult novel, *The Red House* (1902) concerns a young couple renovating an old country house, a plot drawn directly from her own life and the restoration of Well Hall, the Blands' home in Eltham. Among her other works for adults are *The Incomplete Amorist* (1906), a romance centering on an English art student in Paris, and *Daphne in Fitzroy Street* (1909), a fictionalized account of her relationship with Shaw. *Dormant* (1911) shares some elements of fantasy with her more successful children's works. In the story a scientist inherits an estate and falls in love with a woman he discovers in an enchanted sleeplike state in a secret chamber. Her final novel, *The Lark* (1922) is a realistic depiction of two unmarried women struggling to maintain their financial independence by operating a boarding house.

Nesbit's husband, Hubert Bland, died in April 1914. She published few new works after that time, and interest in her works declined after World War I. She married Thomas Terry Tucker, a sea captain, in 1917. Financial difficulties and illness plagued her later years, and she died May 4, 1924, in New Romney, Kent.

Reputation and Legacy

In the decades since her death, Nesbit has come to be regarded as one of the most innovative writers for children of the early twentieth century. Her importance, particularly in the development of fantasy literature for children, has prompted numerous critical appraisals. As Daria Donnelly has noted in *Commonweal,* ''Before Nesbit, such literature fell into two types: either the entire action took place in an exotic or fantastical setting, or the child character (Dorothy or Alice) traveled from this world into a fantastical one. But in *Five Children and It,* a group of middle-class Edwardian children find a prehistoric, ill-tempered thing called a Psammead right in the gravel pit behind their house. And each day, corresponding to each chapter, he reluctantly grants them a wish that results in a new adventure in their very neighborhood. Locating the fantastical in everyday life was Nesbit's great and enduring innovation.'' Colin N. Manlove, writing in *MOSAIC X/2,* added that ''Nesbit's fantasy is not what one would call great literature. . . . [Her] work is fanciful rather than imaginative. But fancy has its place: and one could claim that in Nesbit's work it reaches a high point of wit and ingenuity.'' Nesbit's realistic stories, too, continue to please young readers, and new admirers are brought to her works through television and theatre productions of *The Railway Children.* Summarizing Nesbit's achievement, Claudia Nelson concluded in the *Dictionary of Literary Biography* that ''in writing for children Nesbit proved her ability to combine humor and sympathy, the personal and the universal. Not only does her popularity in this genre continue today, she also served as a major influence upon other writers for the young, including Edward Eager and C. S. Lewis.''

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Per Nørgård

Danish composer Per Nørgård (born 1932) had a big impact on music in Denmark as he continued to pursue the study of music. His use of the metamorphosis and infinity methods were often unpopular when first presented to the public but later became classics in the history of Danish music.

Per Nørgård was born in Gentofte, Denmark, on July 13, 1932. His parents, Erhardt and Emmely, owned a wedding dress specialty shop called Eva. They lived near the shop. His aunt and grandmother lived around the corner, and he spent a lot of time with them. He also spent time with his brother, Bent, who was five years older than he was, but otherwise he did not have much contact with other children.

Artistic Skills Unfolded

Nørgård's family enjoyed music. His parents had a radio to listen to and a gramophone to play records on. His father played the accordion, and the family would sing along. A piano was purchased, and both boys took lessons, with Per beginning at age seven. Nørgård loved to draw, but he especially enjoyed developing cartoon characters, and he and his brother would provide performances with the cartoons. Nørgård would draw the characters and write the music, while Bent would create storylines and text. They called them 'Tecnics.'

Nørgård was showing a strong talent in music at a young age, and in 1942, he was admitted to the Copenhagen Municipal Choral School. The school had a strong music program, but no grammar school, so in 1944, he was sent to the Frederiksburg Grammar School. Europe was in the middle of World War II, and often this affected Nørgård. On March 1, 1945, English planes bombed the French School in error. The Frederiksberg Grammar School was also damaged.

By the time Nørgård reached his teen years, music and drawing were his main interests. However, when he was 16, his brother was called into military service. Nørgård lost interest in working on cartoons without him and began to focus on music. He was a shy young man but was comfortable playing music in front of people. By 1949, at age 17, he was certain that he wanted to become a composer, and he wrote his first piano sonata.

Began Serious Study of Music

Despite his shy disposition, he made a very bold move. He called up Vagn Holmboe, one of the most prominent Danish composers, and asked to be taken on as a student. After Holmboe reviewed some of Nørgård's work, he agreed to accept him. Nørgård received private lessons from Holmboe until 1951 when he was admitted to the Academy of Music.

The first public performance of one of Nørgård's pieces took place on March 30, 1951, when the Young Musicians Society included his Concertino No. 2 in a concert. Elvi Henrikson played his piece on the piano. The entire concert received poor reviews.

From 1952 to 1955, Nørgård studied at the Royal Danish Academy. Holmboe was again his instructor in composition. While studying, he met two other young musicians, Pelle Gudmundsen-Holmgreen and Ib Norholm. The three had very different music styles, but worked together to promote music in Denmark. They became very good friends. Nørgård began to become successful during his student years. The Royal Danish Academy was a very conservative school. Nørgård's work from this time was also conservative.

Branched Out

By 1953, Nørgård became very interested in the work of Jean Sibelius. Sibelius was not regularly accepted as a musician because of his unorthodox music, especially the concept of metamorphosis. Metamorphosis is a method of taking a common phrase or strain of music and changing it little by little, until it has become something else. This was very non-traditional and shunned by the conservatives, but Nørgård was intrigued. He sent a letter to Sibelius on July 2, 1954, assuring him that his type of music would endure. Sibelius sent him a thank you note. Nørgård later dedicated his choral work Aftonland op. 10 to Sibelius.

In April of 1955, the Erling Bloch Quartet performed Nørgård's ''First String Quartet'' at a concert. The work received very positive reviews. Additional good reviews were received when his ''Aftonland No. 10'' was performed by the Academy of Music Madrigal Choir on October 19, 1955. Nørgård was beginning to experience a string of successes.

When Nørgård completed his exams at the Academy of Music, he married Anelise Brix Thomsen. They later had two children. Jeppe was born on January 17, 1959, and Ditte was born on May 27, 1961.

On January 17, 1956, the Royal Danish Academy of Music put on a composer's evening consisting entirely of works by Nørgård. Following this debut, he left for Paris to study with Nadia Boulanger, the well-known music teacher in France. He has been recommended by Holmboe and received the Lily Boulanger Award to help to finance his stay. Nørgård and his wife lived in Paris from January 1956 to May 1957.

Began to Teach

In 1957, he became a lecturer to the Funen Academy of Music in Odense. He also began writing music critiques for a newspaper called the *Politiken.* By 1960, he also began teaching at the Royal Danish Academy of Music, leaving Odense in 1961.

Nørgård and his friends from his study days, Gudmundsen-Holmgreen and Norholm, felt there was a need for new thinking about music in Denmark. They attended the ISCM World Music Days music festival, in Cologne, Germany, together in 1960, where a large number of modern works were performed. After they returned to Denmark, they established a study circle in order to explore new techniques and ideas. They began to meet to discuss these new concepts once a week. He also began working again with his brother, Bent. Together they wrote a children's oratorio, ''And It Came to Pass in Those Days.'' This further led to them working together to write an opera, entitled ''The Labyrinth,'' in 1963.

Became Established as a Composer

During this time, Nørgård was working on ''Constellations,'' a piece for strings which, at the time, was on the edge of traditional tonal relationships. In addition, in 1961, he entered his piece, ''Fragment VI,'' for orchestra in the famous Gaudeamus Festival in Holland. He won 1st Prize for best foreign work. This accomplishment helped to establish his reputation on the international scene.

He gained further international attention in 1964 when he collaborated with Eugene Ionesco, the famous French dramatist who was looking for someone to compose music

for his ballet. The Danish Broadcasting Corporation commissioned the work, and the final product was transmitted all over Europe on April 2, 1965. During the same year, Nørgård received the Danish Ballet and Music Festival Award.

Experimented with Music

Nørgård continued to struggle with the constraints of the conservatism at the Royal Danish Academy of Music. In 1965, he left to join the staff at the Jutland Academy of Music, taking his students with him. Around this same time he began experimenting more, as well as reaching out to different audiences. He moved away from writing concert music and was writing music for films and radio play.

Continuing his experimental streak, he wrote ''Iris,'' an orchestral piece where he explored different sounds. It was commissioned by The Royal Orchestra and was initially performed May 19, 1967. A companion piece, ''Luna,'' followed. In 1967, he also received the Harriet Cohen Medal for ballet music.

Nørgård's music became much more of an exploration of music than storytelling. He would be constantly exploring new ways of creating music. The *Economist* would later write, ''The idea of continuous development has always held special fascination for Mr. Nørgård, both as it relates to his own position within the classical tradition, and in compositional terms.''

One of the best-known Scandinavian compositions of the second half of the 20th century is Nørgård's ''Voyage into the Golden Screen.'' The second movement specifically and logically unfolds the infinity series, a style that Nørgård became known for where he worked with different rhythms. It was performed for the first time in March of 1969. That same year he received the Anne Marie Nielsen and Carl Nielsen Commemorative Scholarship.

The Danish Broadcasting Corporation commissioned a piece to be used as background music for the test picture on Danish television. ''Kalendermusik'' (Calendar Music) was completed in 1970 and was based on the infinity series, expressing the seasons as they unfold. It premiered March 21, 1973, but only played for a few months because of complaints from viewers. His new music was not traditional enough for the common listener.

During this same period of controversy, the Academy of Opera in Stockholm had commissioned *Gilgamesh.* Nørgård completed it in 1972. The premiere was May 4, 1973, by the Jutland Operan Company. The performance was well received.

Despite his inability to sway the general public, many in the music world were impressed with his work. In 1972 the Danish Broadcasting Corporation commissioned him to write his *Third Symphony,* which he worked on until 1975. The piece was first performed on September 2, 1976. It was considered a masterpiece, although parts of it were so busy that some considered it chaotic. In 1974, Nørgård won the Nordic Council Music Award for the opera and his general work as a composer. After the *Third Symphony,* Nørgård began exploring conflict with more depth. He struggled with ways to express conflict to his satisfaction.

In 1979, Nørgård visited an exhibit at the Louisiana Art Gallery entitled ''Outsiders,'' which displayed work by famous artists who were mentally ill. He was particularly intrigued by the work of the schizophrenic Swiss artist, Adolf Wolfli. This led Nørgård to become more spontaneous in his composing, writing some of his most popular work, including *Wie ein Kind (Like a Child),* in 1980; *I Ching,* in 1982; and *The Devine Circus* in 1982.

In the 1980's, Nørgård continued to produce music, providing *Between* for cello and orchestra; *Remembering Child* for viola and orchestra; and *Helle Nacht (Bright Night)* for violin and orchestra. He was the chairman of the Musical Arts Committee under the National Foundation for the Arts from 1983 to 1986. The Danish Broadcasting Corporation commissioned another Symphony in 1986. Nørgård worked on it until 1990, and the *5th Symphony* was performed in December of 1990, in a concert where works by Sibelius and Carl Nielsen were also performed, honoring Nørgård as an equal to those he had studied and admired. In 1987 he was awarded the Wilhelm Hansen Family Scholarship and then received the Henrik Steffens Award in 1988.

Gained Respect

In 1996, Nørgård won the international Leonie Sonning Music Award. This award garnered a great deal of attention and suddenly there were TV and radio shows about him, as well as coverage in the papers. In the late 1990s, Nørgård had become a legend, and some of his works, now considered classics despite the fact that the public had shunned a number of them, were now being re-recorded.

Nørgård's *Sixth Symphony* debuted on January 6th, 2000. Works from Sibelius and Carl Nielsen were also heard at the concert, and Nørgård was once again linked with his mentors.

Throughout his career, Nørgård was compelled to continue to discover and learn about music, even when it was unpopular with the public. *American Record Guide,* in the May/June 1997 edition, wrote, ''He has created a sound world of his own, and no work of the last 30 years is an easy introduction to his music; but if it is the spiritual and intellectually challenging you want, then Per Nørgård's music is immensely satisifying.''

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Marianne North

Marianne North (1830–1890) was a well-known botanical painter who traveled around the world twice in search of rare flowers and plants. Her paintings of flowers in their natural habitats gave a glimpse of plants inaccessible to most people. In 1882, a gallery of her work opened at England's Royal Botanic Gardens at Kew. The gallery, still open to the public, houses 832 paintings produced by North over 13 years.

Marianne North was born in Hastings, England, on October 24, 1830. Her father, Frederick North, was a wealthy landowner and a member of Parliament. Little is known about North's mother. North had a sister, Catherine, who was seven years younger and a brother, Charles, two years younger. North had little formal education, but the family was rich and cultured and she was exposed to well-known artists and botanists. She showed a talent for singing and took voice lessons. In 1847, the family began a three-year trip through Europe where North studied flower painting, botany, and music.

North's mother died in 1855 and North became the mistress of the family's homes in Hastings and London. She loved to sing, but when her voice gave way, she took up flower painting, which was considered a respectable hobby for a lady of leisure. Painting was never expected to be North's career, since wealthy 19th century women were not expected to work. She was also interested in botany and, through her father, knew Sir Joseph Hooker, director of the Royal Botanic Gardens at Kew.

Every summer, after Parliament closed its session, North, her father, and her sister traveled to Europe. They visited Switzerland, Austria, Spain, Italy, Greece, and the Bosphorus. As was a custom at the time, each traveled with a diary and a sketchbook. North's friends encouraged her to describe her travels. During a trip to Spain, Marianne first attempted landscape painting using watercolors.

In 1864, North's sister married. After her father lost his seat in Parliament the following year, North and her father spent even more time traveling, visiting Switzerland, the South Tirol, Egypt, and Syria. She searched out plants and painted everywhere she went. Around 1865 North learned oil painting and found that she much preferred it over watercolors. In *Visions of Eden: The Life and Work of Marianne North,* she said, ''I have never done anything else since, oil-painting being a vice like dram-drinking, almost impossible to leave off once it gets possession of one.''

During a trip to the Alps in 1869, Frederick North became ill and North brought him back to Hastings, where he died. North's father had doted on her throughout her life and she was devastated at the loss. She said of her father in her autobiography, ''He was from first to last the one idol and friend of my life, and apart from him I had little pleasure and no secrets.'' Painting helped her overcome her grief. Her large inheritance allowed her to resume her travels. She went to Sicily with her maid, but did not enjoy her companion's company. Two years later, at the age of 41, North sold the Hastings home and devoted herself to botanical painting. She began a series of trips in search of plants and flowers from all corners of the earth. ''I had long had the dream of going to some tropical country to paint its peculiar vegetation on the spot in natural abundant luxuriance,'' North said in her autobiography.

Traveled Around the World

Her first trip, in 1871 and 1872, took her to Canada, the United States, and Jamaica. She returned to England, then went on to Brazil where she stayed for eight months and completed more than 100 paintings, working out of a hut in the jungle.

In 1875, she made plans to travel to Japan via the United States, where she visited Yosemite and other California sites. When she encountered lumberers harvesting giant redwoods, she lamented, ''It broke one's heart to think of man, the civiliser, wasting treasures in a few years to which savages and animals had done no harm for centuries.''

North suffered from rheumatic fever in Japan, making it difficult for her to put up with cold weather for the rest of her life. She returned to England in 1877 via Sarawak, Java, and Sri Lanka. While in Sarawak, a British colony on the island of Borneo, North discovered the largest known carnivorous pitcher plant. It became the first of five plants that were named in her honor, *Nepenthes northiana.* The

others are *Northea seychellana,* a previously unreported tree in the Seychelles; *Crinum northianum,* an amaryllis; *Areca northiana,* a feather palm; and *Kniphofia northiana,* an African torch lily.

North exhibited some of her paintings in Kensington Gallery in 1877. Shortly after, she traveled to India for 15 months and produced more than 200 paintings.

Encountered Harsh Conditions

It was unusual at the time for a woman to travel alone, but that is how North preferred it. Sometimes, she started a trip with a friend or acquaintance, only to abandon them partway through the trip. In her autobiography, she claimed to prefer the company of ''less civilized and more interesting people.''

By less civilized, she apparently didn't mean native people, because her extensive diaries barely mention the indigenous people she must have encountered and they rarely appear in her paintings. Her diaries also gloss over the difficult conditions she endured. In the introduction to *A Vision of Eden* Anthony Huxley described how carelessly she mentions travel conditions: ''Scorching sun, drenching rain, fearful road conditions, travel sickness, leeches and giant spiders, and unsalubrious accommodation are all dismissed in a few airy words,'' Huxley said.

North also had to deal with language barriers, a lack of doctors, and crude transportation. A typical diary entry describes how she traveled through India: ''I started at four in the afternoon in a big cabin boat . . . and reached Quilon about twelve the next day . . . thence on to Nevereya, where we left the boat and crossed the boundary in a bullock cart. We went on in another canoe, hollowed out of one long tree, for twelve hours more. . . .'' Much of the backcountry she visited was inaccessible by any type of vehicle, forcing her to traipse through jungles and swamps and scale cliffs and mountains, looking for botanical specimens. She was often accompanied by hired servants who carried her gear. The conditions for painting in the wild were crude and she was often forced to pack her paintings while they were still wet, then touch them up when she returned to London.

When she returned from India, she found it so tiresome to show her paintings to visitors to her London flat that she housed them in a gallery for two months so they would be accessible to the public. The show was so successful, she began to think about a permanent home for her art. She asked Sir Joseph Hooker if he would agree to building a gallery for her paintings at Royal Botanic Gardens at Kew, at her expense. He accepted her offer.

Gallery Housed Paintings

North chose the location of the gallery within the gardens. She envisioned it to be a respite for visitors where they could stop and enjoy a cup of tea or coffee. Refreshments, however, were not allowed in the gardens. North hired her friend James Fergusson, a well-known architectural historian, to design the gallery.

With planning well underway, North resumed her travels. North was a friend of Charles Darwin and shared his interest in geographical distribution of plants. In 1880-1881, North visited Australia, New Zealand, and Hawaii at Darwin's suggestion.

After returning, she spent a year arranging the gallery, which opened in 1882. The gallery features elements of Greek temple architecture. North arranged the paintings and designed and painted freizes and other architectural elements throughout the two rooms. Two hundred forty-six different types of wood that North collected in her travels are also displayed in the room. North also compiled and paid for publication of a catalog of the collection.

North used her brush as people today would use a camera. Other botanical illustrators of the time described plants and made sketches, but North's work stood out because of its vivid colors. Many of the plants she painted were barely known at the time so her work became an important part of the botanical record. Most of the plants in North's paintings are depicted in their native environment. Her interest in zoology is evident in the birds, insects, fish, and other animals that sometimes appear in her paintings. As North traveled, she met botanists around the world who led her to the specimens she sought. Sometimes, her hosts brought plants to her and these are painted in a more contrived setting. Some paintings depict a plant laying on a table or a combination of blooms arranged in a vase, like a Dutch flower painting.

In addition to flowers, birds, insects, and animals, North painted landscapes, some of which show native buildings and people. These paintings gave a glimpse of distant lands not easily accessible in her day. Shortly after the gallery opened in 1882, North went to South Africa to paint flowers on that continent. When she returned, she added the new paintings to the gallery.

By the time North traveled to Africa, she was growing weaker and suffered from nervousness and anxiety. In her diaries during the African trip, she expressed frustration that she could not paint faster. Despite failing health and increasing deafness, she traveled to the Seychelles in 1883 and Chile in 1884. In Chile, she searched for and painted *Araucaria imbricata,* known as the puzzle-monkey tree.

A Lifetime of Work Displayed

After returning from Chile, she made her last additions to the gallery, which now totaled 832 works, picturing 727 genera and 1,000 species. (In total, North completed 848 paintings in 13 years.) The paintings range in size from a few square inches to 15-by-40 inches. The paintings remain just as North arranged them: They cover the walls, with little space between them, making for a colorful visual impact when people enter the rooms.

North had devoted her life to her work and now that she had completed her gallery, she retired to a house in Gloucestershire surrounded by fields, orchards, and gardens. From 1886 until her death in 1890, she spent her time entertaining guests and transforming her home's grounds into a showcase garden filled with rare botanical treasures. She worked tirelessly on the garden, doing much of the work herself, despite poor health. Undoubtedly, North's failing health was the result of the harsh conditions she had

lived in during her travels. Marianne North died on August 30, 1890, at the age of 59.

North's autobiography, *Recollections of a Happy Life,* a two-volume set compiled from her travel diaries and journals, was published in 1892. Her sister Catherine Symonds, who was a lesser-known botanical illustrator, compiled the work, as well as a third volume, *Further Recollections of a Happy Life,* published in 1893.

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Anna Nzinga

One of the great women rulers of Africa, Queen Anna Nzinga (circa 1581–1663) of Angola fought against the slave trade and European influence in the seventeenth century. Known for being an astute diplomat and visionary military leader, she resisted Portuguese invasion and slave raids for 30 years. A skilled negotiator, she allied herself with the Dutch and pitted them against the Portuguese in an effort to wrest free of Portuguese domination. She fought for a free Angola until her death at age 82, after which weak rulers left the country open for the Portuguese to regain control.

Negotiated with Portuguese Slave Traders

In the late sixteenth century and early seventeenth century, Europeans were negotiating interests in the African slave trade. The Portuguese wanted slaves for their new colony in Brazil. Threatened by English and French interests in northeast Africa, the Portuguese moved their slave-trading activities further south to what is today the region of Congo and Angola. The name Angola comes from the Mbundu word *ngola,* or king.

Nzinga was born to Ngola Kiluanji Kia Samba sometime around 1581 in the kingdom of the Ndongo, a Mbundu-speaking people in southeastern Africa. The king had accepted limited slave trading with the Portuguese, but when the Portuguese pushed further into the country and broke boundaries set up by the king, Ndongo went to war against the Portuguese.

King Kiluanji had become a powerful and oppressive ruler, losing the support of his people and his family. In 1618, Nzinga's brother, Mbandi, overthrew and killed Kiluanji, taking the throne for himself. Just as ineffective a leader and cruel as his father, Mbandi ordered the murder of Nzinga's son in an effort to eliminate any threat to his power. The kingdom broke apart as Mbandi fled the capital and Nzinga sought refuge in the nearby state of Matamba.

Nzinga soon had the chance to show her emerging skills as a negotiator. In an effort to restore peace, the Portuguese initiated talks with Ndongo in 1622. Nzinga was sent as Mbandi's representative to negotiate with the Portuguese governor, Corrêa de Souza, based in Luanda. She arrived resplendent in her royal clothes and retinue. A Dutch artist recorded the historical meeting in a sketch. The story is that only one chair was available at the conference—the governor's chair—a ploy to make Nzinga stand and therefore seem inferior. Nevertheless, Nzinga signaled to one of her maids who fell on her hands and knees to provide a seat for Nzinga. Now facing the governor on his level, Nzinga was able to talk as equals. Treaty negotiations were successful; Nzinga convinced the Portuguese to recognize Ndongo as an independent monarchy, while agreeing to release European captives taken by her brother.

Perhaps as more of a political move than a religious conversion, Nzinga let herself be baptized by the Catholic Church and took the Christian name Dona Anna de Souza, after the name of the governor. Using religion as a political tool, she reasoned that this would open her country to European missionaries and advanced science and technology. In 1623, she was named Governor of Luanda for the Portuguese and held the position until 1626.

Only a year after the treaty was signed, the Portuguese disregarded the terms of the treaty and resumed their slave-gathering activities. Mbandi was proving to be a weak leader. Desperately wanting to defend Ndongo and her people, Nzinga poisoned her brother and succeeded him as queen of the Ndongo kingdom in 1623.

Nzinga as Queen

An intelligent and visionary political leader, Nzinga declared all the territory of Angola a free country. She offered refuge to escaped slaves, allied herself with Dutch traders who competed against the Portuguese, and dared to encourage revolt among Africans against the Portuguese. However, when negotiations with a series of Portuguese governors failed, the Portuguese attacked, eventually deposing Nzinga and forcing her to escape to the land of the Matamba.

In 1626, the Portuguese replaced Nzinga with a puppet Ndongo ruler named Philip, who was more likely to comply with European demands. Assessing her strategy, Nzinga formed an alliance with the Imbangala or Jaga group, going so far as to marry their chief. With the Jaga behind her, Nzinga conquered the Matamba people in 1630, established the state of Matamba, and declared herself their queen. Soon though, even the Jaga chief betrayed her by attacking Matamba.

Nzinga organized a resistance army using mercenaries and Africans the Portuguese had trained. Despite being in exile, Nzinga was able to influence her people and command their respect. She hand selected soldiers who pretended to be defectors so they could infiltrate the Portuguese armies. Once inside Portuguese ranks, they attacked. This show of loyalty to Nzinga made black troops under Portuguese domination

desert to the queen. Always encouraging rebellion, Nzinga had, by 1635, developed an effective anti-Portuguese coalition that virtually held the Europeans at bay for 30 years. She has been called the greatest military strategist ever to confront the armed forces of Portugal.

While Nzinga was sending ambassadors to west and central Africa to enlist fighters, she was also pursuing good relations with the Dutch, from 1641 through 1648, to help her stop Portuguese advancement, to control the slave routes, and to reclaim Ndongo. This strange alliance with the Dutch marked the first African-European alliance against another European aggressor. She was not above forming alliances with foreign powers and then pitting them against each other, all for the goal of creating an Angola free of European influence.

A setback occurred in 1648 when Portuguese reinforcements arrived from the colony of Brazil who proved to be a formidable force. The Dutch were expelled from Luanda, leaving Nzinga without her most powerful ally. Unwilling to admit defeat, Nzinga resumed peace talks with the Portuguese for the next six years. Although the Portuguese at this time were contained, it became clear that they would not be removed. Nzinga was forced to recognize Philip as king and Portugal's sovereignty over Ndongo. Nevertheless, Nzinga remained queen of independent Matamba until her death in 1663 at the age of 82.

A Dynamic Ruler

A Dutch ally reported that Queen Nzinga enjoyed fighting and sometimes dressed like a man. She survived the Portuguese by her wits and audacity. Although Nzinga was willing to ally herself to Europeans, she is remembered as an Angolan leader who never accepted Portuguese sovereignty. So influential was she, that during her life, she was responsible for holding back the Portuguese invasion into the interior of southwest Africa; after her death, the Portuguese slave trade was able to flourish in the region.

Although Nzinga handpicked her sister, Dona Barbara, to succeed her as queen and married her to the general of the army, a succession struggle ensued after Nzinga's death. All of the new rulers failed to thwart the influence of the Portuguese, who regained control of the territory in 1648. It was not until three centuries later in 1974 that a military takeover in Portugal forced the government to withdraw its troops from its African colonies.

Nzinga's rise to power was due to her personal capabilities that overcame the limitations of gender. She displayed practical maneuvers, such as her alliances with the Jaga and Dutch, as well as self-sacrifice during her exiles. Willing to fight for freedom alongside her warriors, Nzinga demonstrated bravery, intelligence, and a relentless drive to bring peace to her people.

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O

Maruyama Okyo

One of the master painters of Japan's Edo period, Maruyama Okyo (1733–1795) was the most influential painter and teacher of the 18th century in Kyoto. Although trained in the conservative Kano School of painting, Okyo combined styles from Japanese, Chinese, and 18th century Western influences. With an eye toward realistic perspective and scientific observation, Okyo created naturalistic bird-and-flower studies and illustrated anatomy books. Broadening his range to producing large-scale screen compositions, Okyo accepted commissions from temples and the royal palace in Kyoto. Famous in his own time, he founded the Maruyama School and influenced such noted painters as Matsumura Goshun and Nagasawa Rosetsu.

Encouraged to Pursue Painting

Maruyama Okyo was born to farmers in 1733 in the Kameoka region of Tamba Province, now part of Kyoto Prefecture. Although his parents wanted him to become a monk, he showed artistic talent early in life. As a youngster he apprenticed at a clothing shop, then painted dolls for a toymaker, and then designed accessories for cosmetics shops. Although he had little formal education and was barely competent at the popular art of calligraphy, he excelled at painting.

Encouraged to pursue his talent for painting, at age 16 Okyo entered the three-century old Kano School, the official school of painters for the upper-class during the Edo period. Under master painter Ishida Yutei, Okyo copied the works of Japanese painters, learned to paint large *byobu,* or screens, practiced Chinese brush work, painted scrolls from preliminary sketches, and studied diverse painting styles favored by Yutei. For his own paintings, Okyo drew on his early life in Kyoto living among the townspeople and farmers and observing the beautiful landscapes and gorges.

Okyo eventually demonstrated more talent than his orthodox contemporaries. Although he continued to employ the monochrome brushwork he learned at Kano, the conservative school was resistant to innovation, prompting Okyo to seek new challenges. Through artist Watanabe Shiko and Okyo's own independent study, he became exposed to Western artistic influences. From Dutch prints, he learned linear perspective, modeling the human form, and a realistic approach to representation.

Blended Styles to Create His Own

In his early career up through his thirties, Okyo blended his studies of Chinese masters and the concept of perspective from Western painting to create his own style. He studied Chinese prints from Suzhou province and the works of painters in the Nagasaki School, which examined imported Chinese paintings, Western books, and copperplate etchings. Learning to present various perspectives, Okyo created *ukie* pictures which depicted a scene observed from a single viewpoint. This method was also employed for his *megane-e* (eyeglass pictures), which were painted stereographs used in an optical device that presented three-dimensional views of Chinese and Japanese landscapes.

The Western artistic styles introduced to Japan in the early 18th century included vanishing-point perspective and chiaroscuro. Through his exposure to Western style prints, copperplate engravings, and illustrated books, he designed copperplate prints for the new concept of camera oscura. Okyo produced many sketches in various forms, developing a realistic approach from sketches that used outlining brush strokes and wash. Okyo mastered both brush and ink and created a signature style that combined native techniques with Chinese and Western forms that would influence the modern Japanese style.

Despite being influenced by Western art, Okyo retained and explored his traditional Japanese roots. He adapted the decorative compositions created by fellow students of the Kano School, as well as the techniques of the native Rimpa and Tosa Schools. Okyo produced hanging scrolls that exhibited his experimentation with the naturalistic treatment of detail.

Okyo's work was at first criticized by Nanga School artists who favored literary significance in art and by the traditional Kano painters who incorporated Confucian ideas. But Okyo's simple combination of birds and flowers popularized in Chinese paintings and of European techniques created plain, easy to understand natural paintings that were appreciated by the merchant class.

After his thirties, Okyo continued to experiment with different techniques, encouraged by his friend Yujo, the abbot of the Emman'in temple in Otsu. Okyo studied and copied foreign books on surgery, used mirrors to help him visualize three-dimensional forms, studied ink paintings of the Muromachi period (1333–1568), and sketched classic Chinese-style bird-and-flower paintings. He experimented with inks, pigments, and the application of shading with a slanted brush to produce various planes. Okyo's propensity to hold a brush in whatever manner suited the creative nature of his piece, rather than holding it in the upright manner used to create calligraphy, caused controversy at the time. Nevertheless, his drive to develop his own voice propelled Okyo to become one of the most influential artists of the 18th century.

Painted from Nature

In 1774, Okyo returned to Kyoto from his studies with other masters. During the decade, he became an even more prolific painter and created works in larger formats. Okyo revived the practice of producing large-scale screen compositions. He received numerous commissions and painted some of his most important large-scale works for temples, such as Daijoji temple near the Sea of Japan, Kongoji temple in Kameoka, and the Imperial Palace in Kyoto.

Influenced by the era's boom in scientific discovery, Okyo infused his work with a combination of naturalism and stylization, as evidenced by his hanging scroll ''Peacock, Hen and Peonies.'' His scientific interests, especially botany, spurred him to sketch directly from nature and models rather than drawing from the imagination. He advocated painting that gave a close account of nature and adopted a first-hand observation style of sketching animals and people. His earliest known sketchbooks, filled with people and places from around Kyoto, date from the 1770s. The detailed and realistic style he used was sometimes referred to as *shaseiga* (life drawing paintings).

As explained in Okyo's entry in the *Dictionary of Art,* ''Okyo's observations about painting . . . show his concern with definition of space in the picture as a whole and in the description of individual forms. His view that an artist must determine the 'bone structure' of a figure before attaching the clothing, reflected his familiarity with the Western basis of figure drawing.''

During the Edo period, painters typically lacked the need to paint the natural world. Okyo, however, reveled in the flora and fauna around him and dedicated his works to capturing nature. He presented realism in his animal studies of birds and dogs that he incorporated into landscapes and featured in seasonal portrayals. He painted screens featuring blooming wisteria and misty bamboo groves in the rain on gold-foil paper and used simple brush strokes for the tree trunks. Okyo also made detailed sketchbooks of insects that are featured in the Tokyo National Museum and was known to produce medical and anatomy books.

Soon after being hired in 1790 to help restore the imperial palace in Kyoto, he contracted an eye disease. Continuing to work, he completed the 1794 piece ''Waterfall and Pine Trees'' for the Omote Shoin at Kotohira Shrine in Kagawa Prefecture. This piece is considered one of his best compositions.

Co-founded Maruyama-Shijo School

Okyo founded his own school for the arts in Kyoto called the Maruyama School or naturalist school. Rejecting the Kano and Tosa Schools' emphasis on tradition subjects, Maruyama School focused on a study of nature. Due to Okyo's fame during his lifetime, his school thrived and never wanted for students. His son Maruyama Ozui later succeeded him as head of the school.

Matsumura Goshun (1752–1811), who had trained in the Nanga School under Yosa no Buson (1716–1783), introduced the atmospheric landscape and bird-and-flower style of sketching called Shijo. Goshun joined Okyo and adopted Okyo's realistic style, although Goshun's work invoked a more lyrical and subtle feeling, reflecting the Nanga love of poetry.

Goshun created the Shijo division of the Maruyama School that fused Maruyama's naturalistic style with the Nanga's idealistic fashion. With its atmospheric washes, free brushwork, and sensuousness, the Shijo style was appropriate for 19th century artists. Other schools, such as Ukiyoe, adopted the style. In the late Edo period, Shiokawa Bunrin (1807–1877) combined the two schools to form the Maruyama-Shijo School, whose style remained prevalent into the 20th century. Maruyama-Shijo School technique incorporated realistic aspects based on perspective derived from Western influence and based paintings on detailed sketching from life, yet retained traditional Japanese themes.

As explained in the *Encyclopedia of Visual Arts,* Okyo pioneered or revived six painting styles that influenced his

followers: dramatic decorative screens influenced by Western perspective (''Hozu Rapids''), studies of nature in relaxed brushwork (''Wisteria Screens''), unidealized genre paintings (''Seven Happinesses and Seven Misfortunes''), Chinese style portraits and bird-and-flower paintings (''Peacocks and Peonies''), displays of ink monochrome (''Dragon Screens''), and soft and misty landscapes (''Spring, Summer'').

Okyo's legacy of the effects of light and shadow and his experiments with perspective influenced his followers. Many of Okyo's students became famous: Matsumura Goshun, Nagasawa Rosetsu, Komai Genki, Watanabe Nangaku, Yamaguchi Soken, Mori Tessan, and Hara Zaichu. Rosetsu excelled at a brushwork style influenced by Okyo. Tessan was inspired by Okyo's sketching from life. Zaichu adopted Okyo's spatial construction technique.

Created Master Works Featuring Nature

Okyo was a master of depicting seasonal activities, his favorite being winter and summer, the seasons least celebrated in Japanese art. The technical aspects of painting wintery snow scenes particularly challenged Okyo. To create the image of snow and snow drifts in his ''Puppies among Bamboo in the Snow, Landscape in Snow'' (1784), he used the *sotoguma* (outside shading) technique of applying ink and washes around areas of blank paper.

One of his finest large screen pieces is ''Pine, Bamboo and Plum (Three Friends in Winter),'' a pair of six-fold screens composed of ink and gold on paper. Characteristic of his bird-and-flower pieces, ''Heron on a Willow Branch'' was painted in the classical Japanese *yamato-e* style, using flat areas of colorful pigments set against an expansive background.

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Francisco Manuel Oller

Francisco Manuel Oller (1833–1917) was a major Puerto Rican artist whose portraits of governors and slaves and landscapes of sugar plantations and peasant shacks celebrate both the island's natural beauty and its social strife. A friend to the great French artists of the late nineteenth century, he took part in the French avant-garde movements of Realism and Impressionism. Oller is cited as the only Latin American painter to play a role in the development of Impressionism.

Although he lived for many years in France and Spain, Oller always returned to Puerto Rico. ''Francisco Oller was the first painter to ponder deeply on the meaning of Puerto Rico,'' wrote Haydée Venegas in *Francisco Oller: Realist-Impressionist,* the catalogue of a 1983 Oller retrospective at the Ponce Art Museum in Puerto Rico. His paintings of island life convey a strong, but not uncritical, passion for his native land. Oller's work was a ''profoundly moving perspective on the virtues and defects of the Puerto Rico of his era,'' wrote Carlos Romero-Barceló in *Francisco-Oller: Realist-Impressionist.* Oller was inducted into the Order of King Charles III of Spain and exhibited in Spain, France, Vienna, and Cuba, but much of his art was lost after his death.

Early Years

Oller was born in San Juan on June 17, 1833, the third of four children of Cayetano Juan Oller y Fromesta and María del Carmen Cestero Dávila. At age 11, he began art lessons with Juan Cleto Noa, a painter who ran an art academy in San Juan. Recognizing Oller's talent, Puerto Rico's governor, General Juan Prim, offered to send him to Rome in 1848, but his mother felt he was too young. Oller was also a gifted musician and sang with the Puerto Rican Philharmonic Society as a teenager.

From 1851 to 1853, Oller studied at the Royal Academy of Fine Arts of San Fernando in Madrid, under Federico Madrazo y Kuntz, director of the Prado Museum, and became familiar with Spanish art. On his return to Puerto Rico in 1853, he began a successful career as a portraitist, winning the Silver Medal at the Fair of San Juan in 1854 and 1855.

Acquainted with Major Artists

In 1858, Oller traveled to Paris, staying for seven years. While working as a sexton and a baritone in an opera company, he studied under Thomas Couture and the Realist artist Gustave Courbet and mingled with artists and intellectuals in the cafes. He knew Camille Pissarro, Antoine Guillemet, Claude Monet, Pierre Renoir, Paul Cézanne, and other artists who were later known as the Impressionists. ''All of these artists helped to mold Oller's method and style of painting,'' wrote Edward J. Sullivan in *Arts Magazine.* He also enrolled in the Academie Suisse and was admitted to the official Salon. During this period, he painted ''El estudiante'' (The Student), using Emile Zola as model, according to Peter Bloch in *Painting and Sculpture of the Puerto Ricans.* The painting has hung in the Louvre and the Metropolitan Museum of Art.

In 1865, Oller returned to Puerto Rico, an island struggling for identity under Spanish rule. ''There he used his brush, as he himself put it, 'to lash out at evil and extol the good,' '' wrote Marimar Benítez in *Américas.* In 1868, Oller married Isabel Tinajero. They had two daughters, Georgina and Mercedes. Oller was part of the privileged Creole class, but he was also a nationalist and a liberal, sharply critical of colonialism and slavery. As a Realist, Oller felt art had a social, political, and religious mission to contribute to society, wrote Albert Boime in *Francisco Oller: A Realist-Impressionist.*

Oller sailed back Paris in 1873, where he painted ''Orillas del Sana'' (Banks of the Seine). In 1877, he moved to Madrid, producing his famous ''Autorretrato'' (Self-Portrait) in 1880, influenced by Spanish painters such as Diego Rodríguez Velázquez. Oller held a successful exhibit of 72 paintings at the Palace of La Correspondenciz de Espana in 1883. After a stay in Puerto Rico, he returned to Paris in 1895, embarking on his Neo-Impressionist phase, as shown in two important paintings, ''Paisaje francés I y II'' (French Landscapes I and II, 1895–1896). These natural scenes ''capture the rich atmosphere and coloring of Neo-Impressionism,'' wrote Benítez.

In 1868, Oller founded the first of many art schools, the free Academy of Drawing and Painting in San Juan. Known for his interest in geometry and perspective, he wrote a popular book on perspective and drawing. Oller was ''a born teacher,'' wrote Dr. René Taylor in *Francisco Oller: A Realist-Impressionist.* Yet his fame never translated into great wealth. ''The number of private art patrons was small'' in Puerto Rico, notes Bloch.

In his later years, Oller could not pay for art supplies with his small teacher's stipend. ''Apparently unable to buy materials, he was reduced to painting on any surface that came to hand: stray pieces of panel, the lids of cigar and match-boxes, *yaguas* and even tambourines and smoker's pipes,'' wrote Taylor. He died on May 17, 1917, at the Municipal Hospital in San Juan.

After his death, many of his paintings deteriorated in Puerto Rico's tropical climate. In the early 1980s, the Ponce Art Museum launched a conservation effort to retrieve and restore his work for ''Francisco Oller: A Realist-Impressionist,'' a retrospective commemorating the 150th anniversary of his birth. The exhibit of 73 paintings traveled around the United States, providing a new look at Oller and his contributions to the history of art and the art of Puerto Rico.

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Max Ophüls

As one of the true cosmopolitan film directors of the twentieth century, Max Ophüls (1902–1957) experienced professional triumph in his native Germany, the United States, and France. He also worked in Italy and the Netherlands. Ophüls's career can be demarcated into four distinct parts—five if his nine-year theater career is included—and taken together they can be seen as the progression of an artist.

Born Max Oppenheimer in Saarbrücken, Germany, on May 6, 1902, Ophüls began his career as a journalist, but at age 19 gave it up for the theater. At this time he changed his name partly to avoid embarrassing his family—his father was a garment manufacturer—should he fail. From 1921 to 1930 Ophüls worked in Germany and Austria first as an actor, then from 1924 as a director. In 1926 he became a theatrical producer, taking creative control of the Burgtheater in Vienna. In addition to Vienna, Ophüls worked in Berlin, Frankfurt, Stuttgart, Dortmund, Wuppertal, and Breslau. Ophüls was associated with more than 200 plays during that period. By the end of the 1920s, though, Ophüls became interested in film, and he made the career change that would bring him international renown.

First French Period

Working in Germany's UFA film studios, Ophüls served a brief apprenticeship as an assistant director in charge of dialogue for Anatole Litvak on the film *Nie Wieder Liebe (No More Love).* His directorial debut came in 1930 with the film *Dann schon lieber Lebertran (I'd Rather Take Cod Liver Oil),* a film for children. Ophüls went on to direct four more films in Germany in the early 1930s before he left the country in the face of rising anti-Semitism. These early films include *Die verkaufte Braut (The Bartered Bride),* a 1932 adaptation of the Smetana opera which Ophüls coscripted, and his early masterpiece *Liebelei (Flirtation),* a love story filmed in 1932–1933 and set in Vienna. It is based on a play by Arthur Schnitzler. By the time the latter film was finished the Nazis had assumed power in Germany and their censors removed Ophüls's name from the credits. Seeing the obvious handwriting on the wall, Ophüls decamped with his family (his wife was the actress Hilde Wall while his son, Marcel, would become a noted documentary filmmaker) for France.

Ophüls's first French film, *Une Histoire d'Amour* (1933), was a French version of *Liebelei* that used most of the original footage. Other than three films, including an unfinished film he directed in 1940 in Switzerland, *L'ecole des femmes,* all of Ophüls's output between 1934 and 1940 were French productions. In 1934 Ophüls went to Italy and directed *La Signora di Tutti (Everybody's Love)* and in 1936 he filmed *Komedie om Gold (Comedy about Money)* in the Netherlands. The films he directed during his first French sojourn were profitable but are considered workmanlike by film critics and historians. In 1938 the year he acquired

French citizenship, he directed *Le Roman de Werther,* based on Goethe's classic *The Sorrows of Young Werther.* With the onset of the Second World War Ophüls was drafted into the French army and after basic training he was transferred to the radio division of the propaganda ministry. During the five-month Blitzkrieg (in which the German army swept through Belgium and France on its way to Paris) Ophüls wrote and directed German-language anti-Nazi radio broadcasts. Following the fall of Paris and the French capitulation to the Nazis in June 1940 Ophüls, who was without doubt on a ''wanted'' list, again decamped with his family. They first went to southern France, then Switzerland, wherein addition to the unreleased film he directed two plays, *Romeo and Juliet* and *Henry VIII and His Sixth Wife.* The Ophüls family emigrated to the safer environs of Hollywood in 1941.

The Hollywood Years

If Ophüls expected Hollywood automatically to welcome him with open arms as a refugee artist he was mistaken. For one thing the Hollywood style of filmmaking was much different than what he was used to, with a few exceptions directors were less the auteurs of the film. Another obstacle was the influx of European directors since the beginning of the war. By the time he arrived in Hollywood Ophüls was neither a novelty nor well known. Ophüls's talents went unused for more than five years. He eventually found work through the intercession of director Preston Sturges, an Ophüls admirer known for his cynical screwball comedies who was then at the height of his fame. In 1946 Sturges secured for Ophüls a position as director of the Howard Hughes film *Vendetta.* Ophüls was one of several credited directors on the film, including Sturges, Mel Ferrer, Stuart Heisler, and Hughes himself. Production of the film stopped when Hughes pulled his financial backing. *Vendetta* was not released until 1949.

Despite that setback Ophüls used his credit as director of the project (during his Hollywood stay he would be credited as Max Opuls) as a launching pad for his Hollywood career. His next film, *The Exile* (1947), was a costume drama that starred Douglas Fairbanks Jr. and was based on the exile of British king Charles II in the Netherlands. Critics were cool toward the film though they generally praised Ophüls's direction. It also faced stiff competition from other releases. As a result *The Exile* was a financial loss (though barely), but Ophüls's Hollywood career was cemented.

His next film was the best known of his Hollywood years—*Letter from an Unknown Woman* (1948), another costume drama starring Joan Fontaine and Louis Jourdan. In this film Ophüls truly brought his aesthetic to American audiences. The plot revolves around a woman's obsession with a pianist, with whom she has had a brief affair and thereby a child. Told from his female protagonist's point of view it offered a visual sensibility seldom presented in Hollywood at that time. Ophüls female characters were usually better delineated than his male characters, their struggles usually a counterpoint to the lush decors. The critic Andrew Sarris described the prototypical Ophüls woman as someone who ''triumphs over reality only through a supreme act of will.'' In addition Ophüls used long takes (possibly a residual effect of his theater background) that resisted editing and was fond of tracking shots that made his camera fluid. Another aspect of his theater background that Ophüls carried into his filmmaking was that he shot his films in continuity, which he believed helped the actors realize the characters as well as interact with each other.

Ophüls's last two Hollywood films, *Caught,* starring James Mason, Barbara Bel Geddes, and Robert Ryan, and *The Reckless Moment,* starring Mason and Joan Bennett, are both generally thought of as films noir though that designation is problematic for *Caught,* which had also been classified as a ''women's film.'' John Berry also directed a few scenes in Ophüls's absence. The noir aspect of the film is the psychological underpinning, which not only hints at violence but is the cause of it. Is has also been postulated that through the character of psychotic millionaire Smith Ohlrig Ophüls delivered a devastating portrait of Howard Hughes. *The Reckless Moment* (1949) is more strictly film noir but with the unmistakable Ophüls touch of having a female protagonist who, unlike most noir women, is not a femme fatale. Filled with irony and Ophüls's usual long takes and fluid camera, in nearly every respect (except for the female protagonist) it is the reverse side of *Caught.*

Though he had trouble getting work in his early years in Hollywood and he clashed with and distrusted many of his studio bosses, Ophüls essentially loved the studio system, which generally employed highly skilled people on the technical and production sides. Yet by 1950, with the studio system already in decline, Ophüls decided to return to France. Although his growth as an artist during his Hollywood period was remarkable, Ophüls literally embarked on the most creative period of his career. Ophüls never completely cut his ties with Hollywood, however. In the early 1950s European directors who had been working in Hollywood, such as Fred Zinneman and Billy Wilder, returned to Europe to make ''American'' films. Ophüls hoped to so the same for independent producer William Wanger, but the deal fell through. Ophüls remained in contact with Wanger and other Hollywood producers for the last five years of his life.

Second French Period

Ophüls made only four more films, but they all furthered his artistic reputation (although Ophüls admirers including film historians, critics, and the public would not become legion until after his death). Furthermore, he gave free reign to the techniques that irked his Hollywood bosses, not just the long takes and the tracking shots, but subverting of close-ups and the use of a more natural sound—Ophüls regarded Hollywood sound as ''velvety.''

The first of this quartet was the elegantly filmed *La Ronde* (1950), which Ophüls and Jacques Natanson based on the Arthur Schnitzler play. Starring, among others, Simone Signoret, Simone Simon, Dannielle Darrieux, and Jean-Louis Barrault, the film depicts various combinations of couples as they take and drop lovers, finally coming full circle, which is the title's meaning. Upon completing the

film Ophüls debated whether or not to return to the United States, but the overwhelmingly positive reception given *La Ronde* in France decided the matter for him. In 1950 *La Ronde* won best story and screenplay at the Venice Film Festival, and in 1952 the film the honors for Best Film–Any Source at British Academy Awards.

His next film, *Le Plaisir* (1951), was based on a trio of short stories by Guy de Maupassant. Each of the film's three segments reveals a different aspect of pleasure with its attendent irony and pain. The film featured Jean Gabin and Simone Simon. In 1953 Ophüls made *Madame de . . . (The Earrings of Madame de . . .).* In a rather convoluted plot in which a pair of diamond earrings are sold and resold many times to pay off debts and given to lovers who in turn sell them, the notion of fate is explored. While the characters seem driven less by psychological means than the usual Ophüls film, since it is the earrings that drive the plot, film historians have noted that the performances of the three featured actors—Charles Boyer, Dannielle Darrieux, and Vittorio de Sica—overcome this shortcoming.

In 1954 Ophüls returned to Germany and began directing the classics on German radio. In 1955 he was back in France directing his final film, and the one on which future film historians would pin the label of genius on Ophüls. This was *Lola Montès,* starring Peter Ustinov. Loosely based on the life of the 19th-century courtesan the film was shot in Cinemascope (wide screen), which Ophüls used to startling effect. Another technique that critics and historians alike have admired was his 360-degree pan shots. Unfortunately Ophüls, whom most contemporary critics thought frivolous, never lived to see his name in the pantheon of great film directors. He died of heart disease in Hamburg, Germany, on March 25, 1957; Ophüls was buried in the cemetery Père-Lachaise in Paris. His autobiography, *Spiel im Dasein,* was posthumously published in 1959 and in 1966 he was posthumously awarded a FIPRESCI Award at the Berlin International Film Festival.

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William Oughtred

Anglican clergyman William Oughtred (1574–1660) is considered one of the world's great mathematicians due to his writings on the subject and his invention of the logarithmic slide rule.

Although William Oughtred was by profession an Anglican clergyman, he devoted many years of his life to expanding human understanding in the areas of algebra and calculus as well as to teaching mathematics to gifted students. Oughtred was the author of several books on mathematics and has also been credited by most historians with inventing both the linear and circular slide rules. His innovations extended to the use of many unique mathematical shorthand notations, including the notation ''X'' for multiplication and ''::'' for proportion.

Raised in Academic Environment

Oughtred was born in Eton, Buckinghamshire, England, on March 5, 1574. His father, Benjamin Oughtred, was a scholar who taught writing at Eton School, and through Benjamin's connections the younger Oughtred was educated as a king's scholar at Eton. At age 15 he entered King's College of Cambridge University and became a fellow there in 1595. Oughtred went on to receive his bachelor's degree from King's College, Cambridge, in 1596, followed by a masters of arts degree four years later. Despite the fact that Oughtred's studies at Cambridge consisted predominately of philosophy and theology, as early as age 12 he had demonstrated an extraordinary interest and talent in all things mathematical. As a college student, he had built

on the rudimentary mathematical study provided to him at Eton, studying late into the night after completing his required regular studies. By the time of his graduation from Cambridge, Oughtred had already completed his first work, titled *Easy Method of Mathematical Dialling.*

In 1603 the 29-year-old Oughtred was ordained an Episcopal minister, a common and well-respected career option for an educated man. Applying to the church soon afterward, he gained an appointment as vicar of Shalford in 1604. In 1610 Oughtred was promoted to a position as rector of Albury, near Guilford, Surrey, in which post he served at an annual salary of 100 pounds. During his first years at Albury Oughtred married and set about tending to his parish. Despite the fame he would eventually acquire as a well-known mathematician, he remained dedicated to his flock and held his position as rector of Albury for nearly half a century, until his death in 1660.

Although never formally trained in mathematics, Oughtred clearly had a genius for the subject. Through his writings, he quickly gained renown as a mathematician and soon began to divide the time left to him after his church duties between personal study and the instruction of others. During the 1620s he began to take on as private pupils young men interested in the study of mathematics. These students—among whom were future mathematicians Richard Delamain and John Wallis as well as Christopher Wren, the future architect of St. Paul's Cathedral—shared the home and hospitality of their teacher during their mathematical studies. Eager to impart his mathematical knowledge to these brilliant young minds, Oughtred refused payment, maintaining that he was adequately provided for by his salary as a clergyman. A small man with black hair and a quick, penetrating gaze, he became known for impatiently etching mathematical diagrams in the dust that settled on tables and floors. It was not unusual, in the Oughtred home, to find its owner dressed and awake in the middle of the night while hard at work solving a mathematical problem. On his bed he had permanently affixed an ink-horn, while on the nightstand nearby a candle and tinderbox lay in easy reach, ready for the many nights when a mathematical quandary would demand a solution before Oughtred would allow himself to sleep.

In 1628 Oughtred became math tutor to Lord William Howard, son of the earl of Arundel. Desiring a suitable text to supplement his instruction of the young aristocrat, Oughtred wrote out, in summary form, all that was currently known about arithmetic and algebra. Pleased by the mathematician's efforts on behalf of his son, the earl of Arundel became a patron of Oughtred's and encouraged the rector of Albury to publish his work. The 88-page *Arithmeticae in numeris et speciebus instituto . . . quasi clavis mathematicae est*—known more commonly as *Clavis mathematicae*—was first published in Latin in 1631. Despite its condensed format, the book quickly drew interest from Oughtred's fellow mathematicians. By the time the second edition of the work was released in 1658, its author's reputation had been cemented in the larger community of European scientists.

In his *Clavis mathematicae* Oughtred describes the Hindu-Arabic system of mathematical notation, sets forth the theory of decimal fractions, and includes a detailed discussion of algebra. Throughout the work he incorporates a number of mathematical shorthand notations he had devised as a way to denote powers, relationships, ratios, and the like. While much of Oughtred's mathematical shorthand was rejected by readers as being too complicated, two of his symbols—''X'' for multiplication and ''::'' for proportion—have gone on to become part of universal mathematical shorthand, along with those of contemporary mathematician and scientist Thomas Harriot (circa 1530–1621). Although Oughtred utilized the notation π as one of his symbols, its use signified only the circumference of a circle, not the ratio of the circumference to the diameter as it has come to denote.

Developed Logarithmic Slide Rule

The logarithmic slide rule was designed in response to the demands of the scientific renaissance that overtook Europe during Oughtred's lifetime. The astronomical calculus that grew from the work of such men as German astronomer Johann Kepler (1571–1630) and which would appear throughout the work of English scientist Sir Isaac Newton (1624–1727) demanded a means by which the multiplication and division of both extremely small and extremely large numbers could be performed quickly. These scientific and technical calculations were performed with ease using logarithms, which raise or reduce one number to an abbreviated form through the use of exponents.

The invention of logarithms is usually credited to Scottish mathematician and inventor John Napier, baron of Merchiston (1550–1617), who described his invention in 1614 in *Logarithmorum canonis descriptio,* although Swiss watchmaker and mathematician Justus Byrgius (1552–1633) also compiled such a system of mathematical shorthand. Napier's invention was simplified by a colleague at the University of London, professor Henry Briggs (1561–1631), who suggested that the system be designed in base 10 rather than Napier's base ''e.'' Logarithms paved the way for the expanded scientific revolution that followed, allowing that complex operations of products and quotients be completed using simpler additions and subtractions. Their use continued until the advent of the digital calculator and the electronic computer of the twentieth century.

The use of logarithms immediately suggested an instrument that could speed calculations, and that instrument was the slide rule, an analogic calculator that through its mechanism allows for the processing of the variable data represented by logarithms. In 1620 astronomer and mathematician Edmund Gunter (1581–1626) devised ''Gunter's Line,'' a two-foot-long ruler marked with a logarithmic scale. For operations such as the multiplication or division of numbers to several places, lengths along the ruler that are equivalent to the logarithms of the relevant numbers are added and subtracted using a pair of calipers and the result converted back to numeric form through the use of the logarithmic table. Oughtred is believed to have designed the first linear slide rule after less than a year spent

wrestling with Gunter's Line and its calipers. Using two rules placed parallel to one another and connected, the position of the numbers relative to each other could now be used to calculate the desired results. By discarding the calipers, Oughtred created the prototype of the modern slide rule.

In its earliest manufactured form slide rules were made of wood, ivory, and even bamboo. They also were designed in several versions: Oughtred's linear and circular versions came first, followed by a cylindrical version, each version adapted for a particular academic discipline. The slide rule quickly gained prominence as a calculating device in every field of science and technology, from astronomy to topography to chemistry to mechanical engineering. However, it was not until the end of the eighteenth century that its importance was made clear by inventor James Watt (1736–1819), who revalued it as a tool of the Industrial Revolution. Demand for slide rules became such that by 1850 they had supplanted the use of Galileo's compass of proportions, an instrument initially intended for military use. In 1850 French army officer Victor Mayer Amdée Mannheim (1831–1906) introduced a transparent slab movable cursor; other modifications and improvements continued to be introduced in the decades that followed, resulting in the slide rule of the twentieth century.

Later Career Overshadowed by Controversy

The positive reception of his *Clavis mathematicae* within the scientific community prompted Oughtred to write several other books on mathematics. His 1632 work, titled *Circles of Proportion and the Horizontal Instrument,* described both a sundial and a circular form of slide rule that operated like Oughtred's linear slide rule: it was constructed using two concentric rings, one seated inside the other and both of which were inscribed with calibrated logarithmic scales. Ironically, this concentric slide rule, which Oughtred designed for use as a navigational instrument, had been described in a book titled *Grammelogia; or, The Mathematical Ring* published in 1630 by Oughtred's former student, Richard Delamain. Credit for the invention of the circular slide rule was claimed by both teacher and pupil, resulting in an enmity that lasted for the rest of Oughtred's life. Despite the likelihood that Oughtred and Delamain each individually devised the instrument, history has ultimately granted Oughtred credit for the circular slide rule.

During the final decades of his life Oughtred published six more books, among them 1657's *Trigonometria,* which supplements its discussion of two- and three-dimensional triangles with symbolism and tables setting forth the values of trigonometric and logarithmic functions to seven places. His 1651 work, *The Solution of All Spherical Triangles,* discusses the means by which the relative measurements of three-dimensional triangles can be determined; other books by Oughtred cover such subjects as the methods by which the position of the sun can be calculated and a discussion of the art of watchmaking.

Oughtred lived during tumultuous times in England. A staunch supporter of the English crown, he was shocked by the execution of the unpopular King Charles I in January of 1649. Like many who supported the cause of Charles I's son, the Prince of Wales (later Charles II), Oughtred was viewed with suspicion by the Presbyterian-influenced government that desired to take the place of the monarchy through the will of its leader, Oliver Cromwell. During the English Civil War (1642–1646) Oughtred was sequestered and scheduled for trial before Cromwell's puritanical commissioners. Due to the quick action of the astrologer Lilly and the insistence of influential friends, however, the mathematician and teacher was spared. He remained in England throughout Cromwell's reign, despite offers from foreign rulers who had heard of his fame. Oughtred died on June 30, 1660, at the parsonage in Albury. Tradition holds that he died of joy at learning that King Charles II had returned to England from Scotland and been restored to the English throne.

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Yasujiro Ozu

Often called the most "Japanese" of Japanese directors, Yasujiro Ozu (1903–1963) created films about middle-class Japanese life and familial relationships with simplicity and austerity. Known for keeping the camera three feet off the ground in order to view the traditional Japanese sitting on the floor, Ozu presented quiet observations of parents and children caught between obligation and the modern world. Ozu, who was an acclaimed director in Japan and whose body of work reached 54 films, first began to gain notoriety in the West late in his life.

Unusual Childhood

Yasujiro Ozu was born in the Fukugawa district of Tokyo, on December 12, 1903, the son of a fertilizer salesman. Rarely seeing his father, he attended a remote school at the family's ancestral hometown where his doting mother primarily raised him. His unconventional childhood was reflected in many of his films, which invariably dealt with family life and relations between parents and their children.

An unruly youth who disliked school, Ozu favored watching the movies from Hollywood he loved so much,

especially those from Charlie Chaplin, Harold Lloyd, and Rex Ingram. He worked for a few years as an assistant teacher in rural Japan and studied at Waseda University.

Ozu's break into filmmaking came in 1923 when he landed the job of assistant cameraman to director Tadamoto Okuba at Shochiku Motion Picture Company—the film company at which he would eventually spend most of his professional life. Okuba became Ozu's mentor who later influenced Ozu's own films, especially his comedies.

Directed Silent Films

Following a year of military service, Ozu returned in 1926 to become an assistant director at Shochiku. He attributed his desire to become a director to Thomas H. Ince's 1916 silent epic *Civilization.* Ozu made his first film in 1927, *Zange no yaiba (Sword of Penitence),* an uneven silent film that showed his lack of experience. Undaunted and armed with his interest in Hollywood films, he began to adopt an American studio approach to his filmmaking.

Ozu's first major film was one of the last great silent films. The 1932 comedy/drama *Umarete wa mita keredo (I Was Born But . . .)* met with critical and financial success and was named the best Japanese film of the year in the *Kinema Jumpo* poll. In the film, as seen through the eyes of children, the world of adults is both ridiculous and painful. For this film, Ozu employed the technique that would become his trademark—unobtrusive and static camera work.

During his career, Ozu would win many awards. His 1933 *Dekigokoro (Passing Fancy)* was another *Kinema Jumpo* winner. The 1934 silent film *Ukigusa monogatari (A Story of Floating Weeds)* was one of only a few films Ozu did not make for Shochiku, but for Daiei film company. Based on an American silent film called *The Barker, Floating Weeds,* a film about the adventures of traveling players in the countryside, is considered a superior work. Still clinging to silent films, Ozu was one of the last directors to relinquish the style, wanting to explore all of the possibilities the medium had to offer, as well as waiting until sound technology was perfected. Sadly, more than half of Ozu's 30 silent films are lost.

Placed the Camera on the Floor

In the 1930s, Ozu rejected the conventions of both Japanese and Hollywood filmmaking to create his own style and themes. He experimented with camera angles, settling on a concept of simplicity. Describing his decision to limit the camera work, Ozu was quoted in Donald Richie's book *Japanese Cinema,* as having said: ''For the first time, I consciously gave up the use of the fade-in and fade-out. Generally dissolves and fades are not a part of cinematic grammar. They are only attributes of the camera.'' The tactic worked, as Ozu became one of Japan's most popular and respected directors during the decade.

Ozu became known for his deceptively simple camera technique that used a stationary 50mm lens placed three feet off the ground. This low angle corresponded with the eye level of a person sitting on Japanese tatami mats on the floor of a traditional home. Consequently, sets on Ozu's films were built with ceilings. Observant but never intrusive, the camera contemplated and chronicled human behavior, presenting only the bare essentials.

Rejecting the more conventional camera direction through a 180-degree space to view action, Ozu focused instead on his characters and their interactions. He rarely resorted to devices such as fades, dissolves, pans, or tracking shots. Rather, through subtle, minimal camera work, simple cuts, and measured dialogue of everyday conversation, he presented scenes that were unhurried. He often textured his films with empty rooms and uninhabited landscapes.

Focused on the Family

The thematic thread linking Ozu's films was the exploration of the human condition, specifically the domestic problems of the contemporary Japanese middle-class family. Quiet and virtually plotless, his films chronicled human behavior in ordinary situations, evoking nostalgia, duty, and Japanese sensibilities. Not spurred by the actions of heroes or villains, conflict arose from the interaction of ordinary people, usually a parent and adult child, coping with everyday challenges. Home life contrasted with work life, tradition with modern society, parental responsibility with rebellious youth.

Ozu often used repetition in his films to evoke the familiar and the dependable. He would refer back to an outside shot of a building or a pond or leave the camera on a principal character. For example, in the 1956 film *Soshun (Early Spring),* he chaptered scenes with a repeated view of early morning in the suburbs. Many of the same actors returned again and again in Ozu's films to play similar characters. Ozu's favorite actor was Chishu Ryu, who most often played the father of an adult child he does not understand.

A writer as well as a director, Ozu perpetuated his fondness for repetition, as evidenced in his series of films titled with the seasons. *Early Spring,* 1956; *Banshun (Late Spring),* 1949; *Bakushu (Early Summer),* 1951; *Kohayagawa-ke no aki (Autumn for the Kohayagawa Family),* 1961; and *Akibiyori (Late Autumn),* 1960, suggest a circular round of life as well as the figurative spring or autumn of his characters' lives. He also directed the series *Daigaku wa deta keredo (I Graduated But . . .),* 1929; *Rakudai wa shita keredo (I Flunked But . . .),* 1930; and *I Was Born But. . . ,* 1932.

Attained Success after the War

At first, Ozu did not fare well with talking pictures. His first two films *Hitori musuko (The Only Son),* 1936, a story about maternal love, and *Shukujo wa nani o wasureta ka (What Did the Lady Forget?)* 1937, about a bossy wife, were described as dull and badly paced.

When World War II loomed, Ozu was drafted and sent to China, and in 1945 he was confined for six months in a British POW camp. He made only two films between 1937 and 1948, continuing to focus on his usual humanist values rather than addressing the war. The 1941 film *Todake no kyodai (The Brothers and Sisters of the Toda Clan),* about a mother and daughter, was Ozu's first box-office hit gar-

nering critical acclaim. The film was made in collaboration with Yuharu Atsuta, who would become Ozu's regular cameraman. The other film, *Chichi ariki (There Was a Father),* 1942, concerned the obligatory conflict between parents and children and virtually ignored the war.

After World War II, Ozu reached the pinnacle of his talent making what many critics propound as some of his finest films. Roger Greenspun of the *New York Times* called Ozu's 1949 film *Late Spring* the most beautiful Ozu movie he knew. The study of a widowed father and his adult daughter both considering marriage was also one of the director's own favorite films.

Directed the Masterpiece *Tokyo Story*

Ozu's most acclaimed film was the 1953 masterpiece *Tokyo monogatari (Tokyo Story)* about an elderly couple from a small town who visit their married children in Tokyo. With their children too caught up in the frenzy of modern life to pay them appropriate attention, the couple is packed off to one house after another. They receive kindness only from the widow of their dead son. Soon after the elderly couple returns home, the wife dies. *Tokyo Story* appeared in the top 10 films of all time in *Sight and Sound's* poll of international film critics.

In his trademark style, Ozu left the camera a few feet off the ground, unmoving. This technique limited the field of vision, yet allowed the camera to observe the interaction of the characters. No actor was to dominate a scene; the camera commanded the attention of all. With regular actor Chishu Ryu playing the father, the film condemned none of the characters. While the children are not portrayed as evil, they are uncaring and unresponsive to anything but their own desires. The movie advocated a certain resigned sadness to the way things have become.

Ozu, as well as his characters, adopted this gentle resignation and acceptance which culminated in the face of the corrupting influence of postwar society on family traditions. This *mono no aware* outlook on life is a belief that the world will go on despite the uncertainty surrounding you. Live in the present, acknowledge that the past is gone, sympathize but don't complain, face your life with serenity and calm.

The scope of Ozu's films were black comedies, satires, social criticism, melodramas, and even a gangster film, the 1933 *Hijosen no onna (''Dragnet Girl'').* The last film Ozu made in black and white was the 1957 *Tokyo boshoku (Twilight in Tokyo),* perhaps his darkest and most pessimistic portrayal of the disintegration of the family. Embracing color for the 1958 *Higanbana (Equinox Flower),* Ozu employed a newly developed Japanese color-film process to tell the story of the younger generation, this time with Shin Saburi as the father reconciling with his errant daughter.

Late in Ozu's career, the new wave of Japanese artists criticized him for his rigid style and refusal to address current social issues. Undeterred, he made *Sanma no aji (An Autumn Afternoon),* 1962, which would be his last film. A story about loneliness, the movie was influenced by the death, during filming, of his mother. Chishu Ryu returned as a widower who had married off his only daughter and occupied the rest of his days drinking.

Influenced Filmmakers Around the World

Ozu, who lived with his mother until her death in 1962, died of cancer on December 11, 1963, just shy of his 60th birthday.

The West was slow to embrace Ozu's films, which did not appear in foreign theaters or film festivals until the 1960s, shortly before his death. Japanese distributors feared that his work was too subtle for Western audiences who were more familiar with the adventures from Akira Kurosawa and Kenji Mizoguchi, who were winning awards abroad. Nevertheless, Ozu's simplicity of presentation fortunately gave his films international appeal and a universal desire for family, affection, and security.

Ozu himself has been an influence on such diverse Western directors as Jim Jarmusch, Paul Schrader, and Martin Scorsese. He inspired a documentary by Wim Wenders and was frequently the subject of books by Donald Richie, a scholar of Japanese cinema.

In 1983, Ozu's devoted assistant Kazuo Inoue produced a documentary profile of the director, called *I Lived But . . . The Life and Works of Yasujiro Ozu* that featured interviews with Ozu's production crew and recurring actors, plus excerpts from newsreels, home movies, and clips from two dozen of Ozu's films. Ozu's cameraman Yuharu Atsuta shot the film, and his long-time production company Shochiku produced it.

On December 12, 2003, in honor of the 100th anniversary of Ozu's birth, the Berlin International Film Festival, in collaboration with Shochiku Co. Ltd., will present a retrospective on the Japanese director. The retrospective will go on to screen at festivals in Hong Kong and New York.

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P

Georg Wilhelm Pabst

Though many of his films became merely historical curiosities, G.W. Pabst (1885–1967) was one of Germany's leading early film directors. A master of silent realist cinema, Pabst explored various genres, and his post-World War I films show a marked concern with the evils of Nazism and anti-Semitism.

Background in Theater

Georg Wilhelm Pabst was born on August 27, 1885, in what was then Raudnice in Bohemia, a province of the Austro-Hungarian Empire, which dissolved following the defeat of Austria-Hungary in the First World War. Later spelled Roudnice, the city is now located in the Czech Republic. Pabst attended school in Vienna, where the family had moved when he was a child. He studied engineering until 1902, when he began studying at Vienna's Academy of Decorative Arts. In 1904 Pabst began working as an actor, and the following year he moved to Zürich, Switzerland. Over the next four years he traveled to the European cities of Salzburg, St. Gallen, and Danzig. In 1910 he traveled to New York to direct and act in German-language plays.

Pabst was in France when World War I broke out, and he was arrested and held as an enemy alien in a prisoner-of-war camp near Brest. He remained in that camp for the duration of the war, but nevertheless managed to organize a theater company and direct French-language plays. Pabst returned to Vienna after the Armistice was signed on November 11, 1918, and fit right in with the avant-garde theater of the era. He directed Expressionist theater in Prague, including two plays by Frank Wedekind, *König Nikolo* and *Erdgeist (Earth Spirit).* In 1919 Pabst became head of the *Neuen Wiener Bühne* (New Vienna Stage). But he soon had doubts about the artistic future of theater; film was the obvious next step.

Early Films

In 1920 Pabst relocated to Berlin, where for the next two years he served as a protégé of director Carl Froelich. In 1921 he acted in Froelich's film, *Im Banne der Krolle,* and in 1922 Pabst was Froelich's assistant and scenarist for *Der Taugenichts* and *Luise Millerin.* Pabst directed his first film, *Der Schatz (The Treasure),* in 1923. The film, about a buried treasure that tears apart a blissful family, was Pabst's only true Expressionist film. Critics and film historians have tended to downplay the effort. Furthermore, it was not a commercial success. Froelich, who had helped fund *Der Schatz,* once again came to Pabst's rescue when his protégé could not find work. Because of his own busy schedule he recommended Pabst direct *Gräfin Donelli (Countess Donelli)* in 1924. A less than ordinary melodrama, the film proved to be a commercial success. In fact, the producers tried to entice Pabst to do more work in that vein, but he did not want to fall into the rut of churning out commercial fluff. That year, 1924, Pabst married Gertrude Henning.

In 1925 Pabst directed his first major film *Die Freudlose Gasse (The Joyless Street),* which starred Greta Garbo and Asta Nielsen. It was his first attempt at cinematic realism, and in it he expressed the cynicism and resignation that gripped a defeated Germany during the years of the Weimar Republic. The film's opening title card quoted from Dante's *Inferno,* ''Abandon hope all ye who enter here,'' suggesting the despair that gripped everyday life in Germany. While

this was Pabst's initial move toward the realism that would define his career, the film included melodrama and, to a far lesser degree, Expressionism. Yet this film, whose story included murder, prostitution, starvation, and economic misfortune, was a far less sentimental evocation of the urban environment than most of its contemporaries, especially D.W. Griffith's *Isn't Life Wonderful?,* which was filmed in Germany in 1924. Griffith's location shots are considered superior to Pabst's, who employed sets much of the time, but otherwise Pabst was eclipsing the cinema pioneer.

Die Freudlose Gasse was a highly successful film, though censors everywhere made cuts in it, so that in different countries different aspects of the film were emphasized. It was originally ten reels long, but after its premiere it became ''a mere shell of a film,'' as Lee Atwell wrote in the book *G.W. Pabst.* Despite this, Pabst's artistic vision still shone through. This is the film that really launched Garbo's career. Though she had previously acted in a few unknown Swedish films and in Pabst's earlier film, Garbo's performance in *Die Freudlose Gasse* caught the attention of Hollywood moguls.

In his next film Pabst, who was an admirer of Sigmund Freud, turned to psychological drama and the surreal. Through various connections he managed to base *Geheimnisse einer Seele (Secrets of the Soul)* (1926) on an actual case history. It's a film about sexual anxiety and impotence, complete with hypnosis and dream sequences and possibly the first overtly psychological use of dreams in German cinema. Although the film is marred by a sentimental ending, it was successful with critics, audiences, and the censors, who found very little to condemn in it.

Pabst's next major film was 1927's *Die Liebe der Jeanne Ney (The Love of Jeanne Ney),* based on the novel of the same name by Russian author Ilya Ehrenburg. The subject matter reflects Pabst's growing sympathy with the Left: he was involved with a German film worker's syndicate named *Dacho* and in 1928 joined the organization Volksverband der Filmkunst (Popular Association for Film Art). The Ehrenburg novel is set partially in Russia during the time of the Bolshevik Revolution, all the more remarkable since UFA, the German studio conglomerate that produced the film, was at first run by military men and bankers, two notoriously politically conservative groups. At about the time of the filming of *Die Liebe der Jeanne Ney,* ownership of UFA was transferring to the equally conservative Hugenberg Press. The film was another artistic leap forward for Pabst in that he used fewer title cards for character exposition, letting the camera reveal the characters. In *Geheimnisse einer Seele* the camera had played the primary role in revealing the protagonist's psychological dilemma; now Pabst employed it in a more subtle manner.

Pandora's Box

For his next film Pabst returned to the work of Frank Wedekind, conflating the Swiss-German dramatist's two ''Lulu plays,'' *Erdgeist,* written in 1895, and *Die Büesche der Pandora (Pandora's Box),* written in 1905. These were two Expressionistic plays that transformed the Greek myth of Pandora into the modernist Lulu, whose sexual desire consumes men. In Pabst's hands the Expressionism was toned down by a naturalism that, ironically, Wedekind had revolted against but which Pabst used to magnificent advantage. The resulting film, *Die Büesche der Pandora,* made in 1928, is generally considered Pabst's masterpiece. Pabst's use of American actress Louise Brooks in the title role produced a Lulu who was at once a predator and an innocent: Lulu seduces and abandons men and women and even commits murder, yet she remains loyal to her love, nearly falls victim to a white slave trader, and in the end (in the film's classically Expressionist scenes) prostitutes herself and falls victim to the notorious London rapist Jack the Ripper. Brooks makes all of this believable. Pabst had originally thought of casting Marlene Dietrich in the role of Lulu, but her screen persona lacked the innocence of the unknown Brooks.

Critics were cool toward *Die Büesche der Pandora,* dismayed that Pabst had turned away from the social themes that marked *Die Freudlose Gasse* and *Die Liebe der Jeanne Ney.* The film's sexual explicitness was decimated by censors or banned altogether. Still, Pabst's mythic vision of feminine desire has been preserved by cineastes in France and Switzerland who managed to assemble a complete film from existing prints, using Pabst's shooting script as a guide. The result is one of the greatest films of the silent era.

Pabst's other film starring Brooks was *Das Tagebuch einer Verlorenen (Diary of a Lost Girl),* filmed in 1929. Prior to that, also in 1929, he had made *Die Weisse Hölle vom Pitz-Palü,* a rather melodramatic film whose plot centers around a mountain climbing tragedy. The film features Leni Riefenstahl, who would gain fame as the most prominent Nazi film documentarian.

Das Tagebuch einer Verlorenen was Pabst's final silent film. This time he carried the eroticism of *Die Büesche der Pandora* into the realm of social realism, answering his critics, while he indicted the decadence of Weimar Germany. Brooks plays an innocent caught in society's sexual hypocrisy: a young woman made pregnant but unable to marry her seducer because her dowry is inadequate. She is forced to give up her child (who dies), is sent away to a reformatory from which she escapes, and ultimately ends up in a brothel. Where *Die Büesche der Pandora* employed Expressionist techniques to reveal gloom and death in counterpoint to the vital naturalism of Lulu, in *Das Tagebuch einer Verlorenen* Pabst maintained an unremitting realism throughout the film. The critics were again unkind to Pabst, who made an alternate ending for domestic German distribution that was devoid of irony and turned the protagonist into a high-society heroine who denounces the cruelty of the reformatory.

The ''Social Trilogy''

Pabst's first ''talkies'' were what Atwood has termed his ''social trilogy.'' These films include the antiwar *Westfront 1918* (1930), *Die Dreigroschenoper (The Threepenny Opera,* 1931), and *Kameradschaft (Comradeship,* 1932). In 1930 he also made *Skandal um Eva (Scandalous Eva).* Of the social trilogy films, *Die Dreigroschenoper* is the best known but the weakest in terms of the realism on which Pabst's reputation rests. *Westfront 1918,* released the same year as another antiwar classic, *All Quiet on the Western Front,* is a tale of

four German soldiers in the trenches during the final months of the World War I, living a life of horror framed by boredom. Since *Westfront 1918* was Pabst's first sound film, he wanted to express the aesthetic possibilities of the new medium, and most film historians have judged his attempt a success.

Kameradschaft, the final film of the trilogy, is an attempt to portray the friendship between the French and German peoples. The story is about a mine disaster on the border of France and Germany, in the province of Lorraine. Significantly, Pabst used French and German actors, each speaking their own language, to heighten the tension and the realism. In 1958, more than twenty-five years after it premiered, *Kameradschaft* was chosen by film critics as one of the thirty most important films. When the film was released in 1932 the German press criticized its leftist radicalism, though its artistic quality was beyond rebuke, while the French government awarded Pabst the Order of the Legion of Honor.

In between *Westfront 1918* and *Kameradschaft* was *Die Dreigroschenoper.* The strangest thing about Pabst's filming of the Bertolt Brecht/Kurt Weill opera was that he did it twice, in German and in French. The well-known story of the London underworld of beggars and thieves and the infamous Mack the Knife (Mackie Messer) featured Lotte Lenya in the German version in the role of Jenny Toler, which she had already made famous. The film relies less on realism than the other two in the social trilogy and employs a kind of Victorian romanticism and some scenes of Expressionism. A success upon its release, it is probably the second most viewed of Pabst's films.

On the day Adolf Hitler assumed power in Germany as chancellor, Pabst left for France. He remained there for eight years, with a brief interlude in the United States, making six films. One of these, *Don Quichotte (Don Quixote),* (1933) featured Russian basso Fyodor Chaliapin in the title role. In 1934 Pabst made *A Modern Hero* for Warner Brothers. The film flopped so badly that Pabst wanted to remove it from his filmography. Pabst was totally unfit for the Hollywood system and left for New York in 1935 to plan a film version of Charles Gounod's *Faust,* but this never materialized. He then returned to France.

The War Years and Afterward

In 1939, five months before the onset of World War II, Pabst returned to Austria, now under Nazi control. He stayed in Germany throughout the war and directed three wartime films. His widow later went public with a story about how the Pabst family was trapped by a series of circumstances in Austria when the war broke out. Others refute her assertions, and the truth regarding Pabst's motives for staying in Nazi Austria has been lost.

The first of three wartime, semipropagandistic films he directed was *Komodianten (Comedians,* 1941), for which he won the gold medal for best direction at the Venice Film Festival. In 1943 he directed *Paracelsus,* a story about the 16th-century metaphysician, and in 1944 he directed *Der Fall Molander (The Case of Molander),* filmed in German-controlled Prague but left unfinished when the Soviet army liberated the city.

In 1947 Pabst made *Der Prozess (The Trial),* and he again won the gold medal for direction at the Venice Film Festival. The film is a sharp indictment of anti-Semitism and in it Pabst vented his feelings toward Nazism. Pabst made seven more films in Germany, Austria, and Italy, including two more anti-Nazi films: *Der Letze Akt (The Last Ten Days,* 1955) and *Es geschah am 20 Juli (It Happened on July 20,* 1955). Considered Pabst's last masterpiece, *Der Letze Akt* depicts the final downfall of the Nazi regime. *Es geschah am 20 Juli,* about an attempt by German army officers to assassinate Hitler, suffers from being hurried. Pabst directed two films in 1956 and then retired.

Pabst was essentially an invalid for the last decade of his life. For years he had suffered from diabetes, and that was complicated when, in 1957, he was diagnosed with Parkinson's disease. He also suffered from cerebral arteriosclerosis. Pabst died in Vienna on May 29, 1967, from a liver infection.

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□

Al Pacino

Al Pacino (born 1940) has been called one of the best actors in film history. He established himself as a Hollywood icon when he burst onto the scene in *The Godfather* and followed that critically acclaimed performance with eight Academy Award nominations and more than 20 movies over 30 years. Through it all, Pacino stayed grounded in his first love: theater. But despite three decades of fame and success, the man behind the actor, who cherished his privacy, remained something of a mystery.

The Young Actor

Pacino was born April 25, 1940, in New York City to Salvatore and Rose Pacino. Pacino's father left the family when Al was a baby and although Pacino visited his father in East Harlem, he was raised by his mother

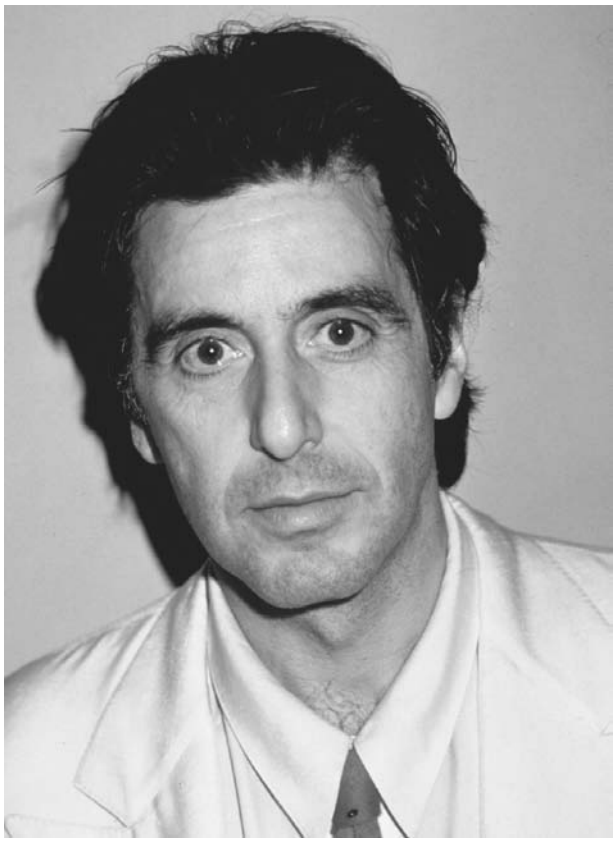

and maternal grandparents in a bilingual Italian American three-room household. Rose Pacino was ill throughout his childhood, as well as mentally troubled and poor, and died of a heart attack when Pacino was 22. He was under strict rule at home but had a happy, sheltered childhood. He was bored and unmotivated in school. He found his place in school plays and dreamed of a career in acting.

Pacino's first acting lessons were at the Dover Theater, where he would go with his mother or grandmother to watch movies. After imitating the action on the screen for his grandmother, he was often asked to do the ''looking for the bottle scene'' from *The Lost Weekend.* Pacino found he could get positive attention with his acting antics. He won admission into Manhattan's prestigious High School of the Performing Arts but dropped out at age 17. As a teenager, Pacino took acting lessons from Charlie Laughton, who became a friend. Pacino held odd jobs to support the family.

Broadway

Pacino moved to Greenwich Village and started to audition. Once on the theater scene, Pacino entered a period of depression and poverty. There were days when he could not afford bus fare or even lunch. He lived for awhile off the pay of his soap-opera-actor girlfriend and future movie star, Jill Clayburgh. He found work where he could, in a coffeehouse, a workshop, a mailroom, a theater, and elsewhere.

Finally, in 1966, he entered the prestigious Actors Studio and studied under Lee Strasberg, known for his Method Approach to acting. In 1967, Pacino won an Obie for his performance in *The Indian Wants the Bronx,* an off-Broadway, one-act play that ran for 204 performances. In 1969, he won the Antoinette Perry (Tony) Award for the Broadway play *Does the Tiger Wear a Necktie?* The play had only a brief run, but Pacino's work in *Tiger* got him noticed by film director Dominick Dunne.

Hit It Big with *Godfather*

In 1969 Pacino debuted on screen in *Me, Natalie.* But he felt awkward away from the stage and had such a bad experience that he did not return to film for a couple of years. He said to Jimmy Breslin of *Esquire,* ''I was used to working on a tightrope onstage. A movie is just a line painted on the floor.'' In 1971 he played a junkie in *Panic in Needle Park,* directed by Dunne.

In the early 1970s, such actors as Robert Redford, Warren Beatty, Jack Nicholson, and Robert De Niro sought the role of Michael Corleone in Francis Ford Coppola's *The Godfather.* But Coppola wanted Pacino, who had given solid performances in *Panic in Needle Park* and on Broadway. After a series of disastrous screen tests, no one—from the producers to fellow actors—wanted Pacino in the film, except for Coppola. Coppola stuck to his guns, and Pacino earned his first Academy Award nomination.

Pacino decided not to ride a wave of Hollywood success into lightweight blockbusters. Instead, he took a series of difficult, important film roles that highlighted his genuine acting abilities. 1973's *Serpico* was a crime drama spotlighting the mental struggles of a New York cop. Pacino was nominated for an Oscar for *Serpico* and for his portrayal of Michael Corleone in *The Godfather II* in 1974. In 1975, Pacino was nominated for an Oscar for his role in *Dog Day Afternoon,* the story of a man trying to get money for his gay lover's sex change operation by holding up a bank and taking hostages. In 1977, *Bobby Deerfield* foreshadowed a downturn in his career, but Pacino received another Oscar nomination for best actor for the hard-hitting legal drama *. . . And Justice for All.*

A Decade Without a Blockbuster

Pacino's career turned south with the controversial *Cruising,* a look at the gay netherworld, in 1980, and *Author! Author!* in 1982. 1983's *Scarface* met with some criticism, partially for Pacino's Cuban accent and incessant cursing, but it would later become a cult classic.

Revolution—an epic war movie on the Revolutionary War released in 1985—has been called by some critics the worst film of all time. Pacino was in the starring role. *Revolution* had a cursed shoot full of rewrites, Pacino became sick with pneumonia, and upon release the film was savagely attacked by critics. They were Pacino's first truly awful reviews, and he was criticized again for his accent. He stayed out of Hollywood for the next several years.

Caught the Limelight Again

Pacino's return to Hollywood came in the film *Sea of Love* in 1989, an erotic-romantic film that cast him as a hard-drinking cop. In 1990, Pacino reprised his role of

Michael Corleone in *The Godfather: Part III,* earning praise for his acting amid mixed reviews for the film. *Dick Tracy* was also released in 1990, and Pacino got rave reviews for his comedic spoof on a gangster, a type of character he usually played seriously. He was nominated for another Oscar for best supporting actor for *Dick Tracy.*

Pacino teamed up with Michelle Pfieffer for a romantic role in *Frankie and Johnny* in 1991. Two years later, Pacino was nominated for Oscars for two roles: a shark-like real estate agent in *Glengary Glen Ross* and a bitter, blind former army colonel in *Scent of a Woman.* Pacino was awarded a best actor Oscar for *Scent of a Woman.* In subsequent years, Pacino turned out many films that were box-office successes. Between 1993 and 2003, Pacino appeared in such hits as *Carlito's Way, Heat, City Hall, Donnie Brasco, Devil's Advocate, The Insider, Any Given Sunday, Insomnia,* and *The Recruit.* As of 2002, his average salary was $10 million a picture.

Theatre Always His First Love

Even as Pacino's star was rising in Hollywood, he continued to act in the theater. In 1970 he appeared in *Camino Real,* and in 1972 he began playing the lead in *The Basic Training of Pavlo Hummel* in Boston. That story of a Vietnam War recruit began a stint in New York in 1977, with Pacino in the lead, and he won his second Tony.

During his self-imposed exile from film in the 1980s, Pacino immersed himself in theater. According to Breslin, ''He stepped back and went to where he always felt at home—three flights up in a drafty place where they can put down enough chairs to call it a theater.'' He performed in *Julius Caesar* and gave readings at colleges and small theaters. He directed *The Local Stigmatic* and filmed it starring himself. It remains unreleased to the public. *Stigmatic* is a movie adaptation of a Heathcote Williams play that Pacino performed during his early days on the stage in 1968. In the 1990s, Pacino produced, directed, and starred in *Looking for Richard,* a marriage of theater (William Shakespeare's *Richard III*) and film documentary that Pacino devoted himself and his money to for over four years. More than one reporter noted that while Pacino remained characteristically tight-lipped about most of his movies and his private life, he would enthusiastically talk about *Looking for Richard.*

Pacino often turned down potential hit movies to do theater, he took long breaks between films, and he was constantly involved in independent ventures. Breslin points out, ''There is no other recorded case like this in the history of American movie stars. Sure, some big movie actor or actress will occasionally find a spare week or two to throw at Shakespeare. . . . But no movie star has ever created his own work of artistic obsession, let alone two of them. Only this guy.'' In 2000, he became involved in the Actors Studio in New York's *Oedipus Rex.* In 2002, Pacino was off-Broadway with *The Resistible Rise of Arturo Ui* and in Oscar Wilde's *Salome* opposite Marissa Tomei.

The Personal Pacino

Pacino was an enduring bachelor, one of the few Hollywood men never to marry despite romances with Diane Keaton and other high-profile actresses. Despite his aversion to matrimony, Pacino had a daughter, Julie Marie, by acting teacher Jan Tarrant, and a set of twins–Anton and Olivia–with long-time girlfriend Beverly D'Angelo. Breslin wrote, ''Pacino is famous mostly because of his extreme, unique, and undeniable talents as an actor and movie star during the past twenty-five of his fifty-five years. But he is also well-known for being hard to figure. . . . He is reluctant to talk to reporters, for example.'' Pacino has never been comfortable with fame.

When he attained fame in his early 30s, he was unequipped to handle it. He started drinking heavily and became reclusive and unstable. But his friends convinced him to join Alcoholics Anonymous, and in two years he quit both drinking and smoking.

Pacino is a living legend. He ''can play small as rivetingly as he can play big. . . . he can implode as well as explode,'' according to Jeff Giles in *Newsweek.* Pacino told Bronwen Hruska of *Entertainment Weekly,* ''For me it's always been the character—'the play's the thing'—not my personality. When one overshadows the other, you become more a celebrity than an actor. I hope the perception is that I'm an act.''

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Camille Paglia

Social critic and educator Camille Paglia (born 1947) has outraged or befuddled countless readers with her defiantly iconoclastic writings. She has, for example, argued that pornography constitutes sexual reality, that prostitutes enjoy their work, that bisexuality should be an accepted norm, and that all drugs should be legalized. But as anyone willing to read her books and essays soon discovers, her state-

ments are more often than not well-reasoned conclusions that cannot be dismissed out-of-hand.

Camille Paglia was born on April 2, 1947, in Endicott, New York, to Pasquale and Lydia Paglia, who had immigrated to the United States from Italy. Her father was a professor of Romance languages at LeMoyne College in Syracuse, New York, while his wife, Lydia, worked at home sewing wedding dresses until their daughter was three; after that she worked as a bank teller.

Encouraged in Art of Debate

Paglia's family had little money when she was growing up; by way of compensation her parents encouraged her to engage her intellectual curiosity. Paglia would later tell an interviewer for *Playboy:* ''I was silent as a child. But it's true that my father was very opinionated, and he trained me in my earliest years to be an individual thinker. Italian culture is like Chinese culture. There is respect for elders. You never raise your voice to elders. There are no explosions. My father was totally in control.''

Among Paglia's earliest memories, dating to the age of two and a half, is an episode of rage she experienced when she was not allowed to attend a film because she could not yet read. Rage is an emotion that would serve her well many years later when she became one of America's leading social critics.

Within a few years of the film brouhaha, Paglia had become something of a tomboy, frequently getting into scuffles with her male cohorts. It must have come as a relief to her father when she finally became interested in ancient Egypt. But by then she was just as much a devotee of Hollywood popular culture as of antiquity. Paglia recalled a lecture she received from her father regarding 18th-century Swiss writer Voltaire's poor opinion of actors that came just about the time she started collecting pictures of actress Elizabeth Taylor.

Paglia experienced the rebellious 1960s as a high school student. Because she was attracted to women in high school, she assumed she was a lesbian, but, as she told *Playboy,* ''it wasn't possible for me to do anything about my attraction to women. Lesbianism didn't exist in that time, as far as I knew. . . . I always felt frustrated and excluded, looking in from a distance.'' This stance marked the beginning of her own rebellion against social norms. In later years she would find that lesbians disliked her because of her belief that most women are bisexual. Her relationships with men, on the other hand, continued to be compromised by her lack of patience and unwillingness to assume the role of nurturer.

Although feeling excluded socially, Paglia excelled academically and in college graduated valedictorian at the State University of New York at Binghamton in 1968. She went on to spent four years at Yale University, earning her Ph.D. in English before taking a teaching position at Bennington College in Vermont.

Became College Teacher

Paglia's seven years at Bennington were unsatisfying, to say the least. As she told *Playboy,* ''I would go to a faculty meeting and be aware that everyone hated me. The men were appalled by a strong, loud woman. . . . [T]he men at the college were terrified because they are eunuchs, and I threatened every . . . one of them.'' Her interactions even became physical: in one case Paglia left an obnoxious male student sprawled on the cafeteria floor. After several such incidents, Bennington reportedly asked her to leave, but with legal intervention she managed to stay on until 1979. After Bennington College she landed a low-paying faculty position as professor of humanities at the Philadelphia College of Performing Arts (now the University of the Arts).

''Hurricane Camille''

In 1990 Paglia earned the sobriquet ''Hurricane Camille'' after publishing the 700-page tome on sex, art, and literature titled *Sexual Personae: Art and Decadence from Nefertiti to Emily Dickinson.* The book, which was nominated for a National Book Critics Circle award, became a bestseller and propelled Paglia to celebrity status. This success did not come without persistence on Paglia's part, however. After she completed the manuscript in 1981, she submitted it to seven publishers, all of whom rejected it; she finally found a publisher, Yale University Press, to accept it nine years later.

Appropriately for a work that rivals the Bible in thickness, *Sexual Personae* opens with the lines: ''In the begin-

ning was nature. The background from which and against which our ideas of God were formed, nature remains the supreme moral problem. We cannot hope to understand sex and gender until we clarify our attitude toward nature. Sex is a subset to nature. Sex is the natural in man.'' She wastes no time in making her point: on the first page she writes, ''Feminists grossly oversimplify the problem of sex when they reduce it to a matter of social convention: readjust society, eliminate sexual inequality, purify sex roles, and happiness and harmony will reign.''

Martha Duffy, reviewing *Sexual Personae* for *Time,* attributed the book's popularity to an emergent backlash among those who had become fed up with feminism. According to Duffy, ''Paglia articulates positions that many people of both genders seem to want to hear. . . . To them feminism has gone quite far enough, and they like *Personae*'s neoconservative cultural message: Men have done the work of civilization and can take credit for most of its glories. Women are powerful too, but as the inchoate forces of nature are powerful. Religion and marriage are historically the best defenses against chaos.''

After setting forth her views in *Sexual Personae,* Paglia went on to author more essays dealing with feminist issues. Published in 1992, *Sex, Art, and American Culture* takes on the testimony of Anita Hill, who accused a soon-to-be Supreme Court Justice of sexual harassment, the so-called ''beauty myth'' coined by feminist author Naomi Wolf, and the decline of education in America while offering personal commentary on Paglia's own career in journalism and academia. Ann Oakley, writing in *Sociology,* dubbed the work ''essentially an autobiographical record of Paglia's professional life to date as she sees it.'' The 1994 collection *Vamps and Tramps: New Essays* deals with the arts, gay activism, and such celebrity figures as Bill and Hillary Clinton. Mimi Udovitch, writing in *Artforum International,* found this collection to be Paglia's ''most enjoyable work to date'' and praised it for demonstrating that the author has a joie de vivre that can effectively counterbalance ''her excesses.'' Paglia is also the author of *The Birds,* a study of Alfred Hitchcock's movie of the same name.

Iconoclast par Excellence

By the mid-1990s Paglia was a celebrity considered among the most well-known social philosophers in the United States. With a popular image that the *Playboy* interviewer described as ''antifeminist feminist, antigay lesbian and antiliberal liberal,'' she had acquired a reputation as an academic attack dog. For her part, Paglia told the interviewer that she considered herself a feminist, but added that other feminists disliked her because she had criticized the women's movement. Unlike most mainstream feminists, she believes feminism has betrayed women by replacing dialogue between the sexes with political correctness. Given the sacrifices that so-called sexual liberation entails, Paglia maintained that, in the end, it was the children—by way of neglect—who suffered most from the women's movement.

She has also faulted the movement for the division it has caused between the sexes and traces much of the ongoing confusion about gender identity to the sexual revolution of the 1960s. As she told *Playboy,* ''After the sixties there was a collapse in almost everything we believed in. . . . It all unraveled in the seventies. AIDS, appearing in the early eighties, was the period at the end of the sentence. AIDS forced most people to wake up to the fact that the sexual revolution had failed.'' Still, she has remained optimistic about social progress. ''Social change is evolutionary, not revolutionary,'' Paglia explained. ''Deep social change takes time. And slowly the culture is changing.''

Found Appreciative Readership

While considered to be at once a humorist, pedant, iconoclast, egotist, and exhibitionist, Paglia and her essays on art, politics, and society were taken seriously by readers frustrated by the false humility characteristic of the late 20th century, and she has continued to inspire others to reconsider society. From the left, Paglia's writings have provoked animosity, contempt, and outrage. As First Lady of feminism Betty Friedan told the *Playboy* interviewer: ''How can you take [Paglia] seriously? She is an exhibitionist, and she takes the most extreme elements of the women's movement and tries to make the whole movement antisexual, antilife, antijoy. And neither I nor most of the women I know are that way.'' Paglia, for her part, prefers to compare herself to conservative radio talk-show hosts Rush Limbaugh and Howard Stern, viewing herself as a champion of unbridled discussion.

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Phoebe Worrall Palmer

Phoebe Worrall Palmer (1807–1874) was an evangelist and religious writer involved with the ''Holiness'' movement. Raised as a Methodist, Palmer became one of the most influential female religious leaders in the latter part of the nineteenth century. At a time when most evangelists were men, Palmer converted thousands of people in the United

States, Canada, Great Britain, and Europe, and she did much to advance the role of women in religion.

Early Life

Phoebe Worrall Palmer was born in New York City on December 18, 1807, one of two daughters of Henry Worrall and Dorothea Blanche Wade. Her father was born in Yorkshire, England, and came to America in his early 20s. Her mother was born in America.

Palmer and her sister Sarah were raised in a strict religious household. Their parents were active members of the Methodist Episcopal Church in New York City. They instilled in their children strict Methodist values and they conducted twice-daily in-house family worship services. Palmer received catechism lessons from Nathan Bangs, a well-known Methodist leader. Palmer was a pious child, and by the time she was 11 she was writing religious material that expressed her strong commitment to Jesus, including a poem she wrote inside her copy of the New Testament that read: ''This revelation—holy, just, and true/Though oft I read, it seems forever new/While light from heaven upon its pages rest/I feel its power, and with it I am blessed.''

Palmer was 19 when she married Dr. Walter Palmer, a respected homeopathic physician. They would have four children, but only one survived past infancy. That child, Phoebe Knapp, became a well-known religious composer.

As husband and wife, the Palmers shared deep religious convictions, they were both involved in the Methodist Episcopal Church, and they were both raised in strict Methodist homes. Like his wife's parents, Dr. Palmer's parents, Miles and Deborah Clarke Palmer, were committed Methodists. For years, they held ''class meetings'' in their home, a Methodist practice that was started by John Wesley in 1742 and later taken up by Walter and Phoebe Palmer as their religious commitment deepened.

Family Tragedies and Spiritual Struggles

At the outset of the marriage, it appeared that Palmer's life would be centered around the church and raising a family. However, great personal tragedy profoundly influenced the direction her life would take. Indeed, her strong religiosity and subsequent evangelism appear to be, in great part, a reaction to intense grief and overwhelming guilt. In the first ten years of their marriage, the Palmers lost three of their four children. Rather than embittering her and turning her away from religion, the deaths caused Palmer to lean more heavily on her Methodist faith. The tragedies caused her to question her motives and the strength of her religious convictions. She wondered if her love for her children diminished her faith and devotion to God.

Her first two children died soon after they were born. The first, a son named Alexander, was born the day after the Palmers celebrated their first wedding anniversary in September 1828 and died nine months later. Palmer had delayed the child's baptism so she could finish sewing his special baptismal outfit. After her child died, she feared that God had judged her negatively because she had spent so much time on the clothing rather than proceeding with the ritual. Her second child, another son, was born in 1830. Palmer first looked upon the birth as a blessing, believing that God was replacing her first child. But the child lived only seven weeks. Again, she believed the loss resulted from her lack of devotion. Essentially, this was God's way of punishing her, she felt. Her response was to increase her religious pursuits. Thus, she and her husband became more actively involved in their home church. This was part of Palmer's efforts to achieve a more spiritually satisfying life—a search that, at first, left her unfulfilled.

The Palmers had two more children. The first of these survived, but the fourth was killed in 1835 when gauze curtains near the cradle accidentally caught fire. That child's death caused Palmer to resign herself totally to God.

While the deaths of her three children and Palmer's emotional and spiritual response certainly contributed to her eventual evangelism, there were other motivating factors. Starting well before her marriage, Palmer endured a protracted spiritual struggle as she wrestled with the Methodist belief that an individual's spiritual conversion should be a highly emotional and powerful experience. Such a conversion would lead to an individual's ''Christian Perfection,'' a Methodist tenet that referred to purity of heart resulting from a cleansing by the blood of Christ. Yet Palmer felt her own conversion had been more low-key and gradual. In fact, she could point to no single defining moment of conversion, and this caused her to question her standing in the eyes of God and the promise of her salvation. In other words, she feared she was unworthy of heaven.

Emerged as a Methodist Leader

The significant step toward the resolution of her spiritual struggle—as well as toward her emergence as an important female religious figure—occurred when Palmer's sister, Sarah Lankford, came to live with her in 1831. Lankford, who had experienced the required emotional Methodist conversion, helped Palmer understand that belief in God was enough to assure her salvation. This understanding formed the basis of the ''Holiness'' doctrine that Palmer would later preach. By 1837, Palmer was able to claim that her devotion to God and her freedom from sin was complete.

Lankford also inspired her sister to assume more of a leadership role in Methodist prayer meetings for women. Beginning in 1835, Palmer conducted regular women's prayer meetings at her home. These meetings would become a major part of the ''Holiness movement toward Christian perfection.'' At first, Lankford led these Tuesday ''meetings for the promotion of holiness.'' Palmer took them over only after her sister moved away. From that point, Palmer became a pivotal figure in the movement, basing her teachings on her own experiences on the path to ''Christian perfection.'' Her basic message was that people should place every part of themselves on the altar of God to ensure that they would become perfect in love and, thus, holy. Attendance at the meetings grew from a small group to hundreds, forcing Palmer and her husband to build extra rooms.

By 1839, the meetings became open to evangelicals of both sexes. Soon, the meetings attracted people from other religious demoninations. Attendees included bishops and pastors as well as professors and laypeople.

As her influence grew, Palmer expanded her activities to include ''protracted meetings,'' another established Methodist practice that had been introduced by revivalist Charles Finney. By this time, Palmer had become a skillful and articulate speaker, and the protracted meetings provided her with a forum where she began her preaching. With her husband, she soon began preaching at Methodist camp meetings and Holiness revivals in other parts of the country. By 1850, the couple traveled throughout the eastern United States and Canada, preaching at camp meetings and other venues.

Wrote Several Books

Palmer became a regular contributor to the *Guide to Holiness,* the leading publication of the perfectionist movement. She also wrote several books including *The Way of Holiness* (1843), her best-known book and the one that established her as a leader of the perfectionist movement. She also wrote *Entire Devotion to God* (1845) and *Faith and its Effects* (1848).

In 1847, she refined and further developed the concept of ''altar theology,'' which explained the idea of the ''second blessing,'' or immediate sanctification. As a basis for this concept, she drew on the Apostle Paul, who had advanced the idea of placing oneself as a ''living sacrifice'' on the altar of God to represent complete consecration. This ''altar theology'' simplified sanctification into a three-step process that included consecration, faith, and testimony. This concept, as well as her central theme of holiness of heart and life, gained popularity with Methodists, but it was not widely accepted in the Methodist Episcopal Church. Opponents challenged her, finding her theology less sound than that of church founder John Wesley. Even Bangs, who taught Palmer her catechism when she was a child, disagreed with her. He complained that she was turning sanctification into a simplistic and mechanical process.

Activities Increased

In 1850 she headed the Methodist Ladies' Home Missionary Society and established a mission in the squalid Five Points neighborhood in New York City. The mission grew out of her belief that holiness was best demonstrated by human service. It also stemmed from her conviction that people needed food, clothing, and shelter to be able to best respond to God. Palmer administered care for the sick and needy within the dangerous slum. She also worked as a corresponding secretary for the New York Female Assistance Society for the Relief and Religious Instruction of the Sick Poor. As far as social issues were concerned, Palmer was a moderate in her stance, but she spoke out against slavery and alcohol, and she advocated more freedom for women in church and society.

By the end of the 1850s, Palmer had reached the high point of her preaching career, as both men and women viewed her as a leader. She not only brought the sexes together in worship, she also advanced the role of female preachers. She had become a prominent religious figure at a time when very few women rose to positions of power in America. Other women involved in leadership roles performed their services in their homes. Palmer was one of the few who took her message on the road and in the process became the recognized spokesperson for the Holiness movement.

Part of her success was attributable to her power as a speaker. She converted thousands of people in the United States, and by the end of the decade she and her husband were preaching in England as well. But she also happened to be in the right place at the right time. Many of her converts had been seeking an alternative to the message of the traditional church. Also, at this point in American history, the revivalist or evangelical approach to religion perfectly suited the temper of the times and the ''Manifest Destiny'' vision of the United States.

Later Years

By 1862, Palmer's husband bought the *Guide to Holiness,* the leading publication of the Holiness movement, and Palmer became the publication's editor, a position she held for the rest of her life. In 1865, she wrote *Four Years in the Old World,* a book that chronicled her experiences in England.

After the Civil War, she served as a leader of the National Camp Meeting Association for the Promotion of Holiness. Also, the international reach of her mission extended beyond Canada and Great Britain and into other areas in Europe. In 1867, she and her husband established the National Association for the Promotion of Holiness, which encompassed much of her evangelical work. She also continued holding her Tuesday meetings right up until she died in New York City on November 2, 1874. She was buried in Greenwood Cemetery in Brooklyn. After her death, the new editors of the *Guide to Holiness* continued printing previously unpublished articles she had written as well as some of her letters and diary entries.

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Charles Fox Parham

Charles Fox Parham (1873–1929) is often referred to as the "Father of Modern Day Pentecostalism." Rising from a nineteenth century frontier background, he emerged as the early leader of a major religious revivalist movement. He emphasized the role of the Holy Spirit and the restoration of apostolic faith. With his evangelistic zeal, he also advanced the concept of "speaking in tongues." Though his influence in the movement diminished later in life, his enormous impact on the development of Pentecostal faith was widely recognized.

Early Life

Charles Fox Parham was born June 4, 1873, in Muscatine, Iowa, the third son of William and Ann Parham. He lived the American frontier experience, reared on the tenets of populism. In 1878, William Parham packed his family into a covered wagon and moved to Anness, Kansas, where they lived comfortably on a profitable 160-acre farm.

Parham was a sickly youth, suffering from encephalitis and tapeworms. Making matters worse, when he was nine years old, he caught rheumatic fever, which weakened his heart, a condition that troubled him throughout his life.

His parents adhered to no particular religious faith but they were God-fearing people. Parham embarked on his own theological journey, first joining the Methodist faith in 1886 after he was converted during an evangelistic meeting. An intelligent youth and avid reader, Parham taught Methodist Sunday school and then, when he was only 15, he became a minister.

Parham's religious beliefs and the later teachings of his ministry were greatly influenced by two deeply spiritual experiences he had as a youth. The first occurred, he claimed, when he was 13 years old, when he became bathed in a bright light while performing a repentance prayer ritual. The second event, which he claimed took place when he was 18, involved a miraculous cure of his rheumatic fever and resulting heart condition. Though Parham would continue having heart troubles, he came to see himself on a mission to provide the same healing experience for others.

Beginning in 1890, he attended Southwest Kansas College in Winfield, studying religion and then medicine. After he suffered a recurrence of rheumatic fever that nearly killed him, he returned to his evangelistic pursuits. He earned a minister's license from the Southwest Kansas Conference of the Methodist Episcopal Church, and when he was 20 he became a temporary pastor at the Eudora Methodist Church near Lawrence, Kansas. But Parham was often at odds with his Methodist superiors. Conflicts arose because Parham's theology veered in the direction of the Holiness movement, a revivalist offshoot of Methodist theology with tenets that included sanctification, baptism by the Holy Spirit, and divine healing.

Started Own Ministry

By 1895, Parham broke with Methodism—in fact, all denominationalism—for good. He started his own independent evangelical ministry in Kansas, where he held revival meetings that emphasized personal salvation. He also advocated a return to the fundamental teachings of the scriptures, or "primitive Christianity."

In 1886, he married Sarah Thistlethwaite, the daughter of Quaker parents. A year later they had a son. In 1898, as his ministry grew, Parham moved his family to Topeka, Kansas, where he established his base of operations. His other activities included running a rescue mission for the poor and sinners, an employment agency, and an orphanage service and publishing the *Apostolic Faith,* a Holiness periodical.

For much of this period, Parham took his evangelistic mission through parts of the United States and Canada. When his efforts met with little success, he became discouraged. But his sense of mission was revitalized in 1890 when he studied with Frank Sandford, a well-known member of the Holiness Movement who had started the the Holy Ghost and Us Bible School in Shiloh, Maine. Parham's visit to Shiloh strengthened his beliefs about baptism of the Holy Spirit. Taking that belief a step further, Parham started to believe that the Holy Spirit would enable converts to spontaneously speak foreign languages. This he termed "missionary tongues," because it would enable the new believers to go out and convert people all over the world. This ability eventually became widely known as "speaking in tongues."

Parham first heard someone imbued with the power to speak in tongues at Shiloh. However, Sandford placed less significance on it than Parham, believing it to be something that only occasionally happened during intense prayer. But Parham felt that converts could use the ability to envangelize the world.

Credited with Starting Pentecostalism

Now revitalized, Parham returned to Kansas and started his own Bible school in October 1900. Calling it the Bethel Healing Home, he modeled it in part after Sandford's school, and he taught college-age students the need for a restoration of New Testament Christianity, or a return to "primitive Christianity." Biblical truth, Parham preached, could be gained only by returning to the teachings of the Apostles and following the words found in the Book of Acts. That part of the Bible, Parham believed, was where the true word of God was found. Parham eventually expanded his theology to include the laying of hands on others during prayer, speaking in tongues, and baptism of the Holy Spirit, which led to purification of the soul. Religious historians regard the opening of Parham's Bible school as the birth of modern Pentecostalism.

Parham had about 40 students. In late December 1900, Parham left the school for several days to fulfill some outside

preaching engagements. He told his students to pray and study while he was gone. During Parham's absence, the students participated in intense collective prayer sessions, allowing themselves to be overwhelmed by a spiritual fervor. The students believed they were in the ''last days,'' as Parham had predicted the world would end in 1925. When Parham returned, he was told that one of his students, Agnes Ozman, spontaneously had gained the ability to speak in tongues during a prayer session.

Apparently, on the last day of 1900, Ozman began speaking Chinese, despite the fact that she never had studied the language. This led Parham to deduce that the baptism of the Holy Spirit would be accompanied by the ability to speak in tongues, a novel conclusion at the time. In Pentecostal historical chronicles, Ozman's experience is regarded as a significant event, and she is cited as being the first Bible student of modern times to undergo apostolic baptism of the Holy Spirit accompanied by speaking in tongues. According to accounts, within a few days, Parham and about half the students also underwent the same experience. Parham maintained that this sudden collective ability was directly attributable to God. Parham termed the ability to speak in tongues as ''xenoglossae,'' which means ''foreign tongues'' in Greek. The reason God provided this gift, he said, was to allow true believers to go out into all parts of the world and save souls without having to learn a foreign language. In the wake of this collective experience, Parham founded a new movement called the ''Apostolic Faith.''

In 1901, Parham closed his school and took some of his students on the road, holding evangelistic services throughout the Midwest. But his efforts met with only middling success. Around this time, Parham endured other troubles. His beliefs were drawing criticism and even ridicule from newspapers and local citizens. Also, his one-year-old son died.

Expanded his Ministry

By 1903, it was being noticed that none of the followers of Parham were leaving the heartland of America to go overseas and envangelize the world. Still, his Apostolic Faith movement entered a period of strong growth. He held a hugely successful revival in Galena, Kansas, which lasted for months and resulted in 800 conversions. Participants also reported hundreds of Holy Spirit baptisms accompanied by the speaking of tongues as well as 1,000 testimonies of healing. Buoyed by this success, Parham decided to expand his ministry into the Southwest.

In 1905, he was invited to preach in Orchard, Texas, on Easter Sunday. His message was well received and it soon spread throughout the state. In the fall, he conducted a huge revival in Galveston, Texas. In December, he opened the Bible Training School in Houston.

In Houston, Parham met William Joseph Seymour, an African American Baptist minister who wanted to join Parham's school. Despite his own segregationist beliefs, Parham allowed Seymour to attend. Seymour was poor and uneducated. But he would have a huge impact on the development of Pentecostalism. Seymour went to Los Angeles in 1906 and, using the preaching credentials he earned from Parham, he opened a mission in an old warehouse located on Azusa Street.

Meanwhile, Parham traveled to Illinois, where he was well received. His missionaries were beginning to travel to places such as India and Africa. It seemed as if he was finally realizing his vision of an international mission.

In Los Angeles thousands of people were soon attracted to Seymour's mission, where services were held three times daily, seven days per week. Over the next several years, Pentecostal missionaries who had received the baptism in the Holy Spirit at Seymour's mission were going across the world, setting up other missionaries.

The huge success of the Azusa Street mission was a big surprise. During the enthusiastic services, participants reportedly spoke in tongues and engaged in fervent prayer. The mission also gained a reputation as a setting for wild scenes. The meetings began to be filled with fringe figures such as spiritualist mediums, hypnotists, and others who had a deep interest in the occult. Newspapers reported hearing ''weird babbling'' emanating from the structure. Soon the mission attracted the curious, who had no desire to be saved but merely wanted to witness the events.

Despite the controversy it generated and the curiosity it aroused, the mission also attracted true believers. Hundreds were saved and set out on evangelistic missions. In fact, almost all of the major Pentecostal associations that sprung up in subsequent years could trace their origins back to Azusa Street.

Diminished Influence

By 1907, nearly 13,000 people reportedly had accepted Parham's Pentecostalism. However, at this point, the movement began to slip away from him, take on a life of its own and move in other directions. The great success of the Azusa mission created an irreparable rift between Parham and Seymour. Parham visited the mission once and was reportedly aghast at the racial integration and the extreme emotionalism demonstrated. Parham tried to exercise some control over the proceedings, but Seymour discouraged his efforts.

Parham's inability to exercise his influence over the mission marked the start of his decline as a leader. Parham not only alienated Seymour, but others became disenchanted with his judgmental attitude as well as some of his theological concepts. After 1906 and the emergence of the Azusa Street mission, Parham's name turns up less frequently in the history of Pentecostalism.

Also, in 1907 Parham encountered some legal difficulties that did terrible harm to his reputation. He was arrested in Texas for alleged sexual misconduct involving young boys. However, charges were dropped as no one came forward to testify. Today, it is generally regarded that the charges were without merit and most likely resulted from a conspiratorial campaign to discredit him initiated by anti-Pentecostal religious leaders. Nevertheless, the accusation was enough to do substantial damage, and he subsequently

lost much of his credibility with the neo-Pentecostal movement.

Many of Parham's most loyal followers began rejecting some of his concepts, including his beliefs about salvation and the coming ''Rapture'' or end of the world. They also started revising his notions about speaking in tongues. The new Pentecostals reviewed the Bible to gain more understanding of this mysterious phenomenon, and they believed it was an intense and personal spiritual experience that resulted from prayer, but they rejected Parham's idea that it could be useful in establishing international missions. Many had even less tolerance for his more bizarre ideas. Indeed, some of his beliefs later made him an embarrassment to the movement, particularly his belief in Anglo-Israelism, which claimed that Anglo-Saxons were descended from the ten lost tribes of Israel. The concept was closely tied with the so-called ''two seed theory of Christian Identity,'' which had racist and anti-Semitic overtones.

The Movement Splintered

By the end of 1913 independent Pentecostal organizations began forming within the movement, including the Church of God in Christ, the Assemblies of God, the United Pentecostal Church, and the Pentecostal Church of God. As Parham watched his influence slip away, he became embittered and resentful. In 1919 Charles Shumway of Boston University published a dissertation, *A Critical History of Glossolalia,* that was highly critical of Parham and maintained that speaking in tongues was a psychological phenomenon rather than a spiritual one.

In retrospect, religious historians recognized Parham's importance to the development of Pentecostalism. Many of the individuals who would become leading figures in the movement received their baptism and education in Parham's ministry. Loyal followers, who remained staunch in their support, downplayed his alleged anti-Semitism by pointing to the love he demonstrated later in his life for Israel and the Jewish people. In 1927, two years before he died, Parham even made a trip to Palestine.

Parham died in his home in Baxter Springs, Kansas, sometime in 1929. The date of his death is not certain. After his death, the Charles F. Parham Center for Pentecostal-Charismatic Studies, an independent research facility at South Texas Bible Institute in Houston, was established. The Center maintains an extensive special library, conducts research projects, and presents public symposiums and other events. Just as Parham was throughout his ministry, the center is non-demoninational and strives to serve all churches.

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Lucy González Parsons

A multidimensional pioneer, Lucy González Parsons (1853–1942) not only was one of the first minority activists to associate openly with left radical social movements, she emerged as a leader in organizations primarily composed of white males. In her associations with anarchist, socialist, and communist organizations, González Parsons took up the causes of workers, women, and minorities, as well as the homeless and unemployed.

González Parsons's origins are shrouded in mystery. Much of the mystery is due to her own conflicting accounts of her place of birth, name, date of marriage, and national origins. The best record dating her birth indicates sometime in March of 1853, and her birthplace was probably on a plantation in Hill County, Texas. She publicly denied her African ancestry and claimed only a Native American and Mexican mixed heritage. According to Carolyn Ashbaugh in *Lucy Parsons, American Revolutionary,* however, there is a very strong probability that she was born a slave, and there is historical evidence that she lived with a former slave of African descent, Oliver Gathing, before her union with Albert Parsons in 1871.

Albert Parsons, a confederate soldier in his youth, was a radical Republican and was the subject of violent mob attacks both as a result of his politics and his marriage to a woman of darker hue. (Albert Parsons was white.) Texas's hostile environment as a Ku Klux Klan stronghold made the couple's departure imperative, and in 1873 they took up residence in Chicago.

Experienced Chicago Labor Unrest

Albert and Lucy Parsons arrived in Chicago during a period stamped by an economic crisis and intense labor unrest. The clashes between workers, whose material conditions had eroded drastically, and capitalists, who had enlisted armed support, were daily public encounters. Albert Parsons was a printer by trade, and the couple made their home in a poor working class community. Living among Chicago's impoverished yet militant workers was

the catalyst for the Parsons' political transformation from radical Republicanism to radical labor movement activism. The Parsons had two children: Albert Richard, born in 1879,and Lula Eda, born in 1881. Lula Eda died in 1889 from lympodenomia.

Their initial association with the political left was through the Social Democratic Party and the First International, founded by Karl Marx and Frederick Engels. It was through this contact that the Parsons became aware of the socialist ideology of Marxism. Their ties to these groups, however, were short-lived, since both organizations were disbanded in 1876, the year the Parsons became affiliated. In the wake of the dissolution of the Social Democratic Party and the First International, they joined the Workingmen's Party of the United States.

Minority Socialists Emerged

The Chicago chapter of the Workingmen's Party (WPUSA) held many of its meetings in the Parsons' home. Albert, as a representative of the WPUSA, vied in the 1877 local elections for ward alderman. The year 1877 was a crucial turning point in the history of the United States. It marked the end of the Reconstruction era and the start of the first general strike ever witnessed in this country, the great railroad strike of 1877. While the WPUSA did not start the strike, it was the most active political party to lend organized support to it. It attempted to infuse the strike with socialist propaganda. Out of the strike and the political womb of the WPUSA were born the first minority socialists in the United States, Lucy González Parsons and Peter H. Clark. Clark had joined the Workingmen's Party in March of 1877 and was affiliated with the Cincinnati branch.

While the party's work around the strike had considerably enhanced its visibility and membership roll, a political division resulted in the formation of a new party in December of 1877, the Socialistic Labor Party (SLP). (In 1892, the name became the Socialist Labor Party.) The SLP organ, the *Socialist,* became a means for González Parsons to express her views on the struggles of the working class. In addition to poems, she penned articles denouncing the capitalist class and describing the plight of the workers. González Parsons combined writing for the *Socialist,* speaking for the Working Women's Union, and motherhood. The Working Women's Union, founded some time in the mid-1870s, pressed women's issues before the SLP and demanded women's suffrage as a party platform item, as well as equal pay for men and women.

By the early 1880s, both González Parsons and Peter H. Clark had left the SLP. Clark departed due to the neglect of a specific program addressing the issue of black people, while González Parsons left to join the International Working People's Association (IWPA). The IWPA was an anarchist organization; it called for the abolition of the state, cooperative production, and autonomy of workers through voluntary association. The foremost problem of the SLP, in González Parsons's view, was its reformism; that is, its peaceful approach to transforming capitalist social relations.

Advocated Violent Overthrow of Capitalism

The IWPA was open to all methods that would lead to the overthrow of capitalism. According to Carolyn Ashbaugh, González Parsons stated: ''Let every dirty, lousy tramp arm himself with a revolver or knife on the steps of the palace of the rich and stab or shoot their owners as they come out. Let us kill them without mercy, and let it be a war of extermination and without pity.'' González Parsons had no illusions about the peaceful transfer of power, nor any belief in the peaceful coexistence of capitalism and labor. However, she did cling to one of the SLP's illusions, that racism would immediately be eradicated in class struggle. The SLP believed further that the origin of racist violence was not in racism, but in the dependency of minorities as workers.

Though González Parsons belittled the complexity of the relationship of racism to capitalism, she, unlike most minority leaders in 1886, called for armed resistance. According to Foner, she made the point, ''You are not absolutely defenseless. For the torch of the incendiary, which has been known with impunity, cannot be wrested from you.''

This statement is most revolutionary and radical, especially when placed in the context of minority political leadership. For example, the year 1886 was the high tide of Booker T. Washington's accommodationist posture. On May 1, 1886, González Parsons was a key leader in the strike at Haymarket Square, Chicago, for an eight-hour work day. The strike ultimately resulted in a bombing and the arrest of Albert Parsons and seven other activists. Lucy González Parsons attempted to rally a defense of the ''Haymarket Eight'' and made over 40 speeches in a tour of 17 states as part of this effort. In 1887, however, Albert Parsons was executed, along with three of his comrades.

González Parsons Founded Newspaper

The added tragedy of the death of her daughter shortly following her husband's execution did not discourage González Parsons's involvement in radical politics. In 1892 she started her paper, *Freedom,* which covered such issues as lynching and peonage of black sharecroppers. By 1905, she became a founding member of the Industrial Workers of the World (IWW). The IWW's political line espoused the independence of trade unions and their control of the wealth and power. González Parsons insisted that women, Mexican migrant workers, other minorities, and even the unemployed, be full and equal members of the IWW. She also worked closely with William ''Big Bill'' Haywood and Elizabeth ''The Rebel Girl'' Gurly Flynn, both of whom later joined the Communist Party.

Organizing the homeless and unemployed, González Parsons led significant battles in San Francisco in 1914 and Chicago in 1915. The cause of political prisoners became a central focus for her in the 1920s and she joined the International Defense Fund. She was involved in the cases of Tom Mooney, the trade unionist, the ''Scottsboro Boys,'' and Angelo Herndon. She was elected to serve on the national

committee of the ILD in 1927. In 1939, she became a member of the Communist Party.

In 1942 González Parsons died in a fire in her home, which was subsequently ransacked by government authorities. Papers, books, and other sources that captured the long life of a veteran of the political movements of the left were removed. Lucy González Parsons's legacy was preserved, however, by the younger members of the Communist Party, for whom she had been a source of knowledge, experience, and political wisdom.

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Arvo Pärt

Arvo Pärt (born 1935) was a prolific modern composer whose works were noted for their minimalism and deep spirituality. He composed works for full orchestra and chamber groups as well as choral and keyboard pieces. His work was performed in concert halls and incorporated into religious observances.

Began Career in Radio

Pärt was born on September 11, 1935, in Paide, Estonia, and was raised in Tallinn, the Estonian capital. He worked for Estonian Radio in Tallinn from 1957 until 1967 as a sound director. He also composed music for film and television for the Estonian network. His radio work had an unexpected influence on his approach to composition. In a 1998 interview in the Estonian newspaper *Postimees,* Pärt said: ''The high end of audio techniques, which comes from having a high quality apparatus, drove me to the opposite extreme. To music's being, because audio cosmetics do not speak of substance. Music's substance is the interaction between two, three or four notes. The first steps, the changes which occur between these notes. For this you don't need sound techniques, you don't require a Steinway. This comes from the human voice, it begins with the most primitive instrument. I am not against the progress of audio techniques but you shouldn't overestimate their importance.''

While at the Tallinn Conservatory, he studied composition with Heino Eller. He graduated in 1963. Pärt won first prizes in the 1962 All-Union Young Composers' Competition in Moscow for a children's cantata and an oratoria. He also worked with twelve-tone structure and other experimental forms.

Interest in Early Music

Pärt was first associated with mainstream modernist and avant-garde composition. He particularly explored serial composition, in works such as the orchestral piece ''Nekrolog'' (1960–1961) and many others up through ''Credo'' (1968).

Pärt interrupted his career for several years in the 1970s, choosing to study medieval and Renaissance music rather than to focus on his own music. In particular, he examined early chants and polyphony. About this same time, he converted to the Russian Orthodox faith. The only two pieces he wrote during this period were Symphony No. 3, written in 1971, and a cantata composed in 1972.

Pärt resumed composing in 1976. *Opera News* observed that after his hiatus, ''his work has reflected that study, combining elements of early music, Eastern Orthodox spirituality and a search for unity through pristine beauty and simplicity.'' Because his music was so experimental and his newer works were concerned with religious ideas, his music was ''not recommended'' for performance during the 1970s by officials of the Soviet Union, of which Estonia was a member. Estonian student musicians and professionals continued performing Pärt's works in secret. In 1980, Pärt and his wife left Estonia, first moving to Israel and then to Austria, where he became a naturalized citizen.

''Holy Minimalism''

Pärt was most frequently compared to his contemporaries Henryk Gorecki, a Polish composer of works such as Third Symphony, Op. 36, ''Symphony of Sorrowful Songs'' (1976), and John Tavener, a British composer. Their genre was dubbed ''holy minimalism.'' Terry Teachout wrote in *Commentary* in 1995: ''There is no commonly accepted term for this style, though it is sometimes referred to as 'European mysticism' or 'holy minimalism.' . . . All three men are intensely religious, are associated with orthodox faiths, and write both secular scores and music intended for liturgical usage; all three use repetition in a manner broadly reminiscent of the American minimalists.''

Pärt's music was built on the successes of popular avant-garde minimalist composers such as Philip Glass and Steve Reich. Teachout said ''the long road away from Schoenberg and Cage to Henryk Gorecki was paved in part by the easy-on-the-ear minimalism of Philip Glass and his contemporaries, as well as by the accessible avant-gardism of George Crumb. . . . It took classical music a full half-century to escape the cul de sac of hermetic modernism and reclaim the usable past of tonality.''

Pärt called his musical approach tintinnabuli. Jeffers Engelhardt, writing in *Notes* in 2001, explained it as ''an onomatopoeic term recalling liturgical bells. As a musical language, tintinnabuli is concerned with three essential elements: the triad, the linear melodic line, and silence. As a compositional process, tintinnabuli unites these elements with a sacred text in a manner that is at once systematic and

deeply symbolic. . . . What emerges is a constellation of word and tone ranging from the austere to the playful.'' According to Engelhardt, the best examples of such works by Pärt were ''Zwei slawische Psalmen (1984),'' a piece using Psalms 117 and 131, sung in Church Slavonic, and ''Te Deum'' (1984–1985; rev. 1992).

The Sound of Silence

Another telling characteristic of Pärt's work was his use of silence within music. In a 1998 interview with Daniel Zwerdling on National Public Radio, Pärt, through an interpreter, referred to those silences as ''intervals,'' which he said ''take up a life of their own when the whole piece is being played in a cathedral. In my music, there is no difference concerning the importance between the musical parts and the parts with the silences. I would even go as far as to say that the silences become a very special life and a very special importance of their own. The score is written in a way that makes it necessary to have the silences for the overtones to create a new layer that vibrates during the silence parts.''

Pärt was usually silent himself, rarely submitting to interviews. And when he did, he seemed evasive, even shy, in answering questions about his works and their meaning. He said he disliked talking and preferred silence. During a press conference, Brian Hunt of the *Daily Telegraph* said he came to see Pärt's seeming evasiveness as ''a complete misunderstanding. He does not want to say anything without meaning; he does not want to manufacture answers simply to satisfy a questioner; he does not want words to obscure truths which only music can express.''

Pärt said in the 1998 interview in *Postimees* that it was difficult to use language to describe his music: ''There are as many different ways of perception as there are listeners and all of them are justified. From the perception to the words, however, there is a great loss when music is being written about. . . . You can write about your impressions, the music's structure, its form and perhaps something else. It is much more difficult to put music itself into words. I think that this truth, that exists in art and music, causes a resonance in a person somewhere deep and secret. When they themselves have a need to feel the truth and a gift for the cognition of the truth. Music remains music and a word is still a word. They can very freely and peaceably coexist.''

Pärt frequently based his work on passages from the Bible such as the Psalms or New Testament, while other pieces used religious texts such as the prayers of St. John Chrysostom or church liturgies such as the Russian Orthodox Canon of Repentance. Examples of the latter include ''Memento'' (1994) and ''Kanon Pokajonen'' (1997). Many of Pärt's works were recorded by the Estonian Philharmonic Chamber Choir and the Tallinn Chamber Orchestra.

Difficulty in Simplicity

Tom Manoff, music critic for the National Public Radio program ''All Things Considered,'' observed that Pärt was a ''kind, often funny man. Pärt can communicate the most profound sentiment without solemnity. . . . Pärt's music may strike the listener as sometimes sparse, but this apparent simplicity does not make for easy performance. His often transparent collage of sound in which an instrument or a voice may suddenly enter and then disappear makes his music difficult to perform.''

Pärt said the act of composition is different for each artist, but it is always difficult. He said in the *Postimees* interview: ''I believe that a true artist [is] always faced with the situation of making a sacrificial choice. . . . Behind the sacrifice is love. Universal love.'' In the same interview, Pärt said his commercial compositions helped him only in ''getting money for a sandwich. It doesn't help me in any other way.''

Critics Divided

Though many contemporary critics found Pärt's compositions accessible, others thought his work too minimal. In a 2000 *Opera News* review of Pärt's ''I Am the True Vine,'' a piece originally commissioned for the nine hundredth anniversary of the Norwich Cathedral, the anonymous reviewer wrote: ''I appreciate this music, respect it and am even moved at times by its plain beauty and its holy treatment of its ancient liturgical texts; I understand how it differs from minimalism and from New Age. Still, in the end, stasis is stasis is stasis.''

''The music of Arvo Pärt can be somewhat polarizing,'' observed Rick Anderson in a 2002 review in *Notes* about Pärt's ''Johannes-Passion,'' a recording of a choral piece based on the Passion According to St. John. ''While many find the emotional intensity and spirituality of his compositions inspiring and uplifting, others react with less enthusiasm to the relatively static harmonic movement and lack of thematic development that typify his work.''

Will Hermes flippantly pointed out in a 1998 *Entertainment Weekly* review of ''Kanon Pokajanen'' that Pärt was ''championed by Bjork, Michael Stipe, and discerning candle merchants worldwide'' but called the recording ''a landmark a cappella choral work of brooding majesty based on the Russian Orthodox canon of repentance. Ambient-music fans may be a bit overwhelmed. But enter its exquisite polyphony and Christian pathology, and you will be utterly transported.''

Pärt contended in the 1998 interview that he had no favorite composition: ''All the compositions are like my own children. It is not necessarily so that the healthiest or most beautiful child is the most precious. Some piece which has not succeeded and which may never be finished may still be the closest to one's heart.''

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Paul V

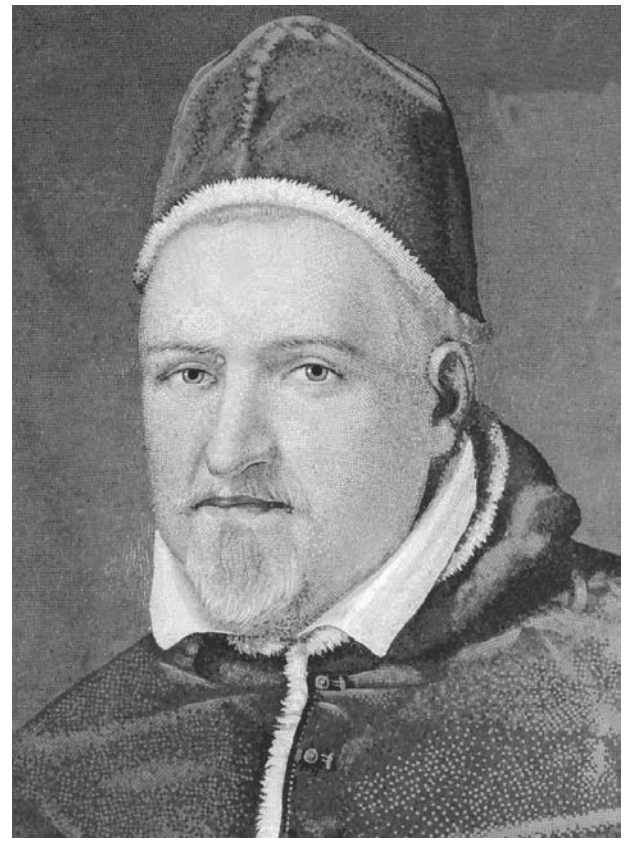

Pope Paul V (1550–1621) served as leader of the Roman Catholic Church for almost 16 years (1605–1621). Educated as a lawyer, he was a renowned expert on canon law. As pope, he often mediated political conflicts and sometimes was at the center of disputes, such as one with Venice in 1606 that almost escalated into a war. One of his major accomplishments was completing the construction of the Vatican. He was most famous for clashing with Galileo, forbidding him to publicly support the Copernican theory of the universe.

Early Life and Career

Pope Paul V was born as Camillo Borghese in Rome, Italy, on September 17, 1550. He was a descendent of an influential noble family of Siena. Family members claimed they were related to Saint Catherine, the great mystic. Paul V studied philosophy and law at Perugia and Padua and became an expert canon lawyer. In 1588 he was sent by Pope Sixtus V to Bologna as vice-legate.

His rise through the ecclesiastical ranks was slow but steady. In 1596, he was made cardinal and vicar of Rome by Pope Clement VIII. Paul V became known for showing no favoritism to any particular faction. Politically, that was a liability.

Assumed Papacy

When Pope Leo XI died on May 8, 1605, Borghese was one of several candidates to succeed him. The others included Cardinals Baronius and Robert Bellarmine. Paul V's neutral stance toward the Church and society seemed to make him the logical choice. Still, some cardinals favored Cardinal Toschi of Modena. However, Cardinal Baronius said Toschi's lack of education and eloquence would be detrimental to the church. Thirty-two cardinals declared for Baronius. However, Paul V's neutrality made him more acceptable, and he was named Pope on May 16, 1605, becoming Pope Paul V when he was 55 years old.

When he took the reins of the church, he was under no obligation to anyone, and he refused to dispense any special favors. In one of his first acts, he ordered all bishops in Rome to return to their dioceses. He also saw it as his duty to ensure that every right earned by his predecessors was not violated. When he became pope, he immediately sought to restore any such privileges that had been taken away.

The new pope was described as vigorous and youthful for his age. His tall, commanding presence and his dignified bearing made him a charismatic figure, and he gained the respect and admiration of the people. But Paul was criticized for nepotism. It was said that he dispensed favors on his relatives and that he made the Borghese family wealthy while he was pope. However, many popes before him had done similar things.

Paul's reign as pope lasted nearly 16 years. He served from May 16, 1605, until his death on January 28, 1621. During his reign, he canonized St. Charles Borromeo and St. Frances of Rome. He also beatified Sts. Ignatius Loyola, Francis Xavier, Philip Neri, Theresa the Carmelite, Louis Bertrand, Thomas of Villanova, and Isidore of Madrid. Beatification is the last step toward canonization.

Uncompromising Leader

As in his previous positions, Paul V proved to be uncompromising. He enforced rules strictly, contributing to a number of disputes with various states. The dispute with the city of Venice in 1606 was the most serious, almost leading to a war throughout Europe. The controversy involved matters of ecclesiastical jurisdiction and relations between church and state.

There were two major issues. First, Venice defied church law that forbade the erection of new church build-

ings. Second, it arrested two clerics: Scipio Saraceni, canon of Vicenza, and Brandolino Valmarino, abbot of Narvesa. The oligarchs of the city wanted to put the clerics on trial in a secular rather than an ecclesiastical court. The two men were accused of crimes that included rape and homicide. When they were tried and imprisoned without notification to the Roman court, Paul protested. A staunch defender of ecclesiastical immunities, Pope Paul ordered his nephew, Horace Mattis, to secure the release of the imprisoned clerics. Paul intervened himself on their behalf with the Venetian ambassador in Rome. However, Venice denied the request, refusing to excuse the clerics from the jurisdiction of the civil courts.

Paul then demanded that Venice repeal its anti-clerical ordinances and further insisted the clerics be released from prison and given over to the ecclesiastical court. Venice refused to acknowledge his authority in the matter and Paul responded by placing the city under interdict that forbade services. The Venetian government defied the interdict by ordering priests to go ahead with church services. Some clerics refused, and they were expelled from the city. However, many other clerics sided with the city. Venice countered by expelling any papal representatives who tried to enforce Paul's ruling.

The dispute grew quite harsh and almost developed into a war. Paul even tried to raise an army, but he backed down when England and Holland threatened to intervene on behalf of Venice. The dispute then became a war of words. Cardinals Baronius and Bellarmine stated the case for the church, while Paolo Sarpi, a Servite who was a sworn enemy of the Roman Court, attacked the pope.

Finally, in 1607, King Henry IV of France mediated and settled the matter peacefully. However, it turned out to be a victory for Venice. The city ceded very little and the Pope released it from censure. Still, Paul was extremely grateful to Henry IV for his intervention, and he would develop affection for the king. When Henry IV was assassinated in May of 1610 by a fanatic, Paul was deeply saddened and experienced a period of intense depression.

Paul V also had a dispute with King James of England. At issue was a new oath of allegiance required by the king. Paul felt the oath contained some clauses that would be impossible for Catholics, in good conscience, to accept. Paul wrote a friendly letter to the king in July of 1606, first congratulating him on his accession to the throne and then asking him to revise the oath. (Essentially the oath required that Catholics be loyal to the king above all else.) Paul condemned the oath twice in written briefs, first in September 1606 and then in August 1607. The matter was serious enough to create division among Catholics in England.

Sometimes, during his reign, Paul himself was called upon to act as a mediator. The best example is when he helped establish a pace between France and Spain. He also settled disputes involving the Emperor Rudolph II and the Archduke Matthias.

Opposed Galileo's Theories

Perhaps Paul's most historically significant dispute involved a matter of science rather than the affairs of nations. At issue were beliefs advanced by the famous scientist Galileo. Paul opposed Galileo's opinions about the Copernican theory of the universe, which clerics tended to view as heresy.

In the late 15th century, Galileo came to accept the Copernican model of the universe, which states that the Sun is the center of the universe and that the earth experiences annual motion. In the early 16th century, he began experimenting with telescopes and made some important discoveries that supported the theory, including the moons of Jupiter, Saturn's rings, and the phases of Venus. He also began observing sunspots. In 1611, Cardinal Bellarmine asked Jesuit mathematicians to confirm Galileo's discoveries. Even though they did, they offered different interpretations for the discoveries. In 1613, clerics started attacking the Copernican theory. Two years later, Cardinal Bellarmine told contemporary scientists to treat Copernican views only as a theory. Meanwhile, a Dominican friar, Niccolo Lorini, who had earlier criticized Galileo's view in private conversations, filed a written complaint with the Roman Inquisition against Galileo's views. Galileo wrote to Rome to defend his beliefs about the Copernican theory.

In 1616, a committee of advisors to the Roman Inquisition declared that the Copernican model of the universe was heresy. Galileo would even visit Roman to defend the theory. About Galileo's visits, Guicciardini, ambassador from the Grand Duke of Tuscany, wrote that, ''Galileo insisted on obtaining from the pope and the Holy Office a declaration that the system of Copernicus was founded on the Scriptures. He haunted the antechambers of the court and the palaces of the cardinals; he composed memorial after memorial. Galileo thought more of his own opinions than of those of his friends. After having persecuted and wearied many other cardinals, he at length won over Cardinal Orsini. The latter, with more warmth than prudence, urged His Holiness to favor the wishes of Galileo. The pope, tiring of the conversation, broke it off. Galileo carried into all these proceedings an extreme heat, which he had neither the strength nor the prudence to control. He might throw us all into great embarrassment, and I cannot see what he is likely to gain by a longer stay here.''

Paul then told Cardinal Bellarmine to order Galileo not to advocate the Copernican theory. Specifically, the cardinal told the scientist not to hold, teach, or defend the theory. At the same time, however, both the pope and cardinal assured Galileo that he would not be put on trial or condemned by the Roman Inquisition. But, in 1633 Galileo was interrogated by the Inquisition for 18 days. In April of that year, he admitted that he might have stated his case too strongly. He even offered to refute the theory in a book. Paul was not impressed with either the admittance or the offer; he decided that Galileo should be imprisoned for an indefinite period of time. The Inquisition sentenced him to prison and religious penances. Later, at a ceremony at the church of Santa Maria Sofia Minerva, Galileo disavowed his acceptance of his previous beliefs, and he was placed in house arrest in Sienna, where he remained until 1642. (More than 300 years later, in 1983, the Church finally admitted that Galileo might have been right.)

Completing the Vactican

During his papacy, Paul V demonstrated a great love of art. A patron of artists, he commissioned Carlo Maderna to finalize the construction of the Vatican. The Basilica, which had been initiated by Julius II, was not yet complete. As part of the completion project, Paul ordered the construction of some chapels, the choir, the lower portico, a church, and the upper portico for the papal benediction.

During his Papacy, Paul also ordered new institutes for education and charity. He claimed that the increased construction provided two advantages: not only did it improve Rome, it also provided employment for artists and craftsmen who needed the work.

Died in Rome

Paul V died of a stroke on January 28, 1621, in Rome. He was 70 years old. He was pope for fifteen years, seven months, and thirteen days. He was succeeded by Pope Gregory XV. His remains were interred in the Vatican, in the Borghese chapel in St. Mary Major's, where his monument was erected.

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Paco Peña

Spanish guitarist Paco Peña (born 1942) is known for his continued contributions to and explorations of flamenco music. He has recorded frequently, but appears to be in his element when performing in front of an audience, which could be anywhere throughout the world.

Acoustic Guitar noted in a 2002 interview that Peña ''is known all over the world for the depth and intelligence of his music and for the breadth of his work as a collaborator, composer, and producer. His primary vehicle has always been the flamenco cuadro, a small ensemble including guitar, singers and dancers and his primary focus has always been on flamenco puro, pure flamenco. . . . However, he has never treated flamenco as something to be kept sacrosanct and separate from other forms of music and has shared the bill with everyone from Jimi Hendrix to Joe Pass to Leo Kottke.''

Childhood Devoted to Learning Guitar

Peña was born in Cordóba, Spain, in 1942 and grew up in Andalucía. He was one of nine children, one brother and seven sisters included. Peña recalled in that same *Acoustic Guitar* interview that his ''mother had a vegetable stall in the market. We lived in a Casa de Vecinos, a house shared by about ten families. We had one very small room upstairs, and one room downstairs. The families lived in various bits of the house and we all shared one toilet and one kitchen,'' he said. ''In that situation, people made their own entertainment, and the kind of entertainment they made was a kind of flamenco or whatever was going on in the popular music of the time. The inclination of any young child was to join in.''

Peña explained this music to the *UCLA Daily Bruin,* ''Flamenco is similar to the blues. . . . It has a tinge of sadness, an element of fight and rebellion. It is pain and suffering with explosions of great happiness. It is a symbol of Spain.''

Peña's brother had begun playing guitar, which prompted him to start playing as well. Peña was not formally tutored in the art of guitar; he learned from his brother or friends and neighbors. He joined in with whomever was playing or singing in the neighborhood for fun. Peña was inspired by other musicians he heard on the radio, namely Elvis Presley and Paul Anka. His desire was to emulate them and other successful musicians.

His only musical education came at age nine, when he joined a rondalla, or folk ensemble. He contends his future successes were directly correlated to his desire and talent, which made others in the community invite him to play or participate in concerts. Peña was playing guitar whenever he could with whomever would ask him to play or accompany them.

Peña told *Acoustic Guitar,* ''the thing was to just join in and make mistakes. That's the way you learn flamenco. I don't want to sound sad or dramatic, but I didn't have any money for lessons. I had a friend, about my age, who played guitar in the market square. He had a teacher. He was learning bits from his teacher and I was learning bits from him. You try to absorb what you can.''

By some accounts, Peña began his professional career at the age of 12. He was involved in a government program designed to keep the traditions of various folk music and dances in Spain alive. It was during tours throughout Spain, as a part of this program, that he was hired to tour with a flamenco company. Peña was still attending school, but two years later, he was forced to leave school to help the family. He worked for a notary and in a hardware store while continuing to play.

Knowing that he wanted to pursue a career as a flamenco guitarist, he left for Madrid, then played clubs in the Costa Brava. Performers playing in the Costa Brava had a relatively easy life which consisted of playing guitar each night for about an hour-and-a-half. Days were spent meeting women at the beach and eating good food, but that was not enough.

Embarked on Career as Soloist

During a tour, he had been asked to perform a solo, which was atypical within the Spanish flamenco tradition. Peña began to wonder about the possibility of becoming a successful solo performer. In retrospect, he told the *UCLA Daily Bruin* in 1996 that his experience as part of a company left him ''disillusioned.'' He says he ''expected people to be perfect, which was stupid, and when I saw that some people were not seeking artistic endeavors, I felt I was wasting my time and decided to play on my own.'' As for the transition to performing solo, he says it was ''all quite by accident.''

Peña ultimately moved to London with a flamenco company at the age of 24. Recalling his only solo appearance, the guitarist was tentative about performing alone, but says everything fell into place quickly. ''I had a job waiting for me when I arrived. I was the main attraction at Restaurante Antonio in Covent Garden in London. Of course, my intention was to push on. Eventually, a manager saw me and one thing led to another,'' he told *Acoustic Guitar.* ''I was fascinated with the idea of being a professional, of being able to convince [an audience] with what I was doing.''

One of his first big performances was at a ''guitar in'' at London's Royal Festival Hall. Jimi Hendrix was the headlining performer. Peña made his solo debut at Wigmore Hall, also in London. Of that performance, Peña told *Mixdown Monthly* that he was ''quite unprepared for the experience of that event. It was very dramatic, because I was quite young, and in a way quite innocent about showbiz and all that.''

About this same time, he began learning technique from other guitarists, both classical and flamenco. He ultimately decided he needed to change his playing technique dramatically in order to improve his playing. Among the other players whom he credits as inspiration include Niño Ricardo, Ramón Montoya—who had been long dead, but whose recordings were an important learning tool—, and Sabicas. ''I didn't learn directly from them, but everything I played was in a way touched by their music. But it was always trying to be my music,'' he told *Acoustic Guitar.* ''I studied their music, listening to their recordings. I discovered a lot about their personalities through their music, what motivated them, and I fell in love, even more strongly, with their contribution.''

Attained Notoriety Abroad and at Home

In 1970, he organized his first flamenco touring company named Flamenco Puro. Since, he has been continually active in creating learning and performing opportunities for those interested in flamenco. He is the founder of a course leading to a degree in flamenco guitar at the Conservatory of Rotterdam, in which he is still actively involved. Peña founded the International Guitar Festival in Cordóba in 1980. His newest troupe, Paco Peña Flamenco Dance Company has toured throughout the world in various productions, each of which seems to generate critical acclaim for their dance and music fusion.

The Connecticut Classical Guitar Society in announcing a performance called Peña not simply a guitarist and composer, but also ''dramatist, producer and artistic mentor'' who ''embodies both authenticity and innovation in flamenco.'' For five consecutive years, readers of *American Guitar* magazine voted Peña as ''Best Flamenco Guitarist of the Year.''

In a 1994 review in *American Record Guide,* William Ellis called Peña ''simply the finest flamenco guitarist of his generation: breath-taking technique, passion to spare, and an ear for compositional improvisation few peers can match.'' Ellis also wrote that although ''Paco De Lucia may have the name from his cross-over forays into jazz and pop . . . Peña is the real deal, committed to the purity of cante flamenco.'' Ironically, it was Peña who was named one of *Billboard* magazine's Top 10 Crossover Artists of 1988.

Peña composes almost all the music he plays. Perhaps his best known work to date is *Misa Flamenco,* a flamenco-styled mass commissioned for a festival of religious music held in Poland. The piece was performed in collaboration with other flamenco artists as well as the renown Choir of the Academy of St. Martin in the Fields, a renowned British choral group, in 1991. It was later seen at the 1992 EXPO in Seville, Spain, then in worldwide performances. In 1997 Peña was given the Oficial de la Cruz de la Orden del Merito Civil by Spain's King Juan Carlos.

Remained True to Flamenco

In a 2002 review of his Paco Peña Dance Company's Voces y Ecos or Voices and Echoes, UK reviewer Nadine Meisner wrote in the *Independent* that the production is ''a perfect fusion of flamenco connoisseurship and stage know-how.'' Of this same show, Sanjoy Roy wrote in *The Guardian* that it ''is no picture-postcard tour of gypsy exotica. . . . Instead, it realises Peža's open vision of flamenco's diversity while remaining true to its soul.''

Reviewers have also noted with performances such as these by Paco Peña, ''the dark soul of flamenco . . . is not just safe but vibrantly alive,'' Jenny Gilbert commented in the *Independent.* ''Despite appearances—the man is small, quiet, and cuts an almost absurdly modest figure hunched over his instrument on stage—the Cordóba-born musician knows just where to locate the [essence] of his native art form.''

Peña told *Mixdown Magazine* in 1999 he owns about 20 guitars ''because through the years I have gone buying guitars, hoping to find something really good.'' The one he plays most is a Spanish guitar built by Gerundino that he plays ''endlessly, and still enjoy[s] it the most.'' Many of his instruments are custom-made. Peña prefers an instrument that combines the best of the flamenco style guitar and classical guitar. These have very different sounds and construction. ''It's sort of intimate and difficult to explain, but fundamen-

tally what is important is the sound.'' He goes on to say, ''some guitars sing to you, and some may sound very loud but don't have the sweet quality that you want to express.''

Life-Long Loves: Musical Collaboration, Travel

Peña has been very frank about his life-long love for playing—or, as he calls it, ''linking''—with other performers. He says this linking is a creative recharging and learning process. He has played with a variety of other individuals and groups from a wide variety of backgrounds and musical traditions, including Inti-Illimani, a Chilean group; John Williams; and Peter Gabriel.

Peña makes his home in London, but still has family in Córdoba, where he keeps a second home. He told the *UCLA Daily Bruin* he enjoys touring. ''Traveling exposes you to different people from whom you can learn. My travel experiences come back to my music. In fact, everything inspires my musical compositions. Flamenco deals with serious emotions of mankind, and I feel I am in tune with my music in that sense.''

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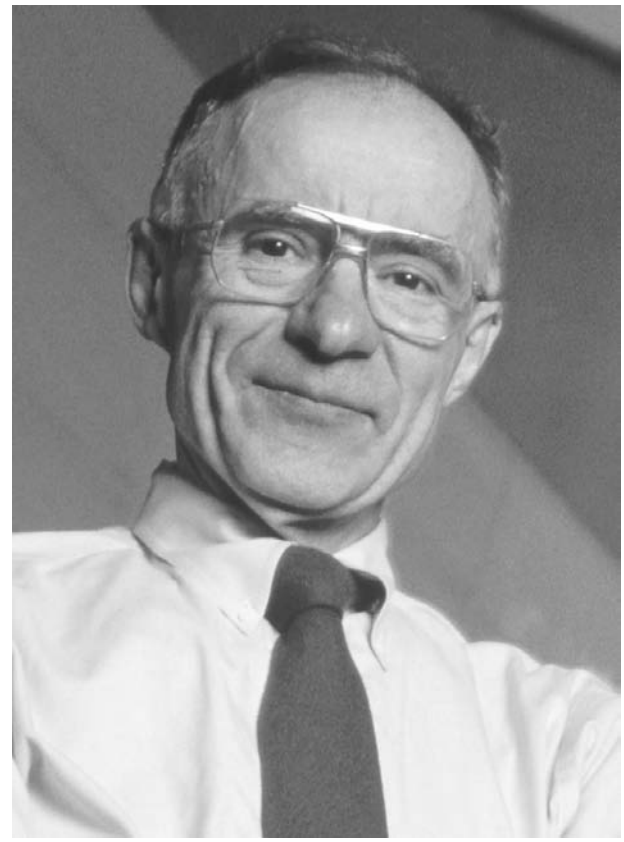

Arno Allen Penzias

At various times—and sometimes all at once—German-born American scientist Arno Penzias (born 1933) has been a researcher, educator, and businessman. Because of that, he has often been called a ''renaissance man,'' someone who excels and exerts significant influence in a variety of areas. His most notable accomplishments were scientific—particularly in the field of astronomy—and his pioneering research resulted in him receiving the Nobel Prize in Physics. Working from the home base of Bell Laboratories, where he was employed for 37 years, Penzias would make scientific discoveries that provided new knowledge about the origin of the universe. He also was a prolific author, lecturer, and innovative businessman. As a high-ranking corporate executive, his innovative—indeed revolutionary—management strategies help create new paradigms that greatly influenced the direction of the corporate world in the late 20th and early 21st centuries. He has also been described as an engineer, philosopher, and humanitarian.

Early Life

Arno Allen Penzias was born April 26, 1933, in Munich, Germany, the eldest son of Karl and Justine Eisenreich Penzias. He had one brother, Gunther. His father was a self-employed leather broker. The close-

knit, middle-class family lived a rather comfortable life in Adolf Hitler's pre-World War II Germany. However, in 1938, when Penzias was six years old, the Nazis deported Jews of Polish origin, including the Penzias family, to that country. (Penzias's grandfather was born in Poland, so the Nazis refused to recognize the family's German citizenship.) When the family arrived at the border, they were told that that Poland's deadline for accepting immigrants had transpired. The Penzias family was sent back to Germany, a circumstance that most likely saved their lives. According to Penzias, the Polish Jews who had arrived on time were placed in an open enclosure where more than half froze to death.

Once back in Munich, Karl Penzias sought ways to get his family safely out of the country and, hopefully, into the United States. In the first step of their journey, they made it to England. The British government accepted 10,000 Jewish children, including Arno and Gunther, on humanitarian grounds and Penzias's parents later acquired the necessary paperwork to enter the country. Finally, in 1939, the family obtained passage to the United States, leaving on an ocean liner. They arrived in New York City in January 1940.

Growing Up in the United States

Penzias attended public schools in the Bronx. His father found employment as an apartment building superintendent, which provided the family with rent-free housing. Later Karl Penzias worked in a carpenter shop at the Metropolitan Museum of Art while his wife worked in a coat factory, which provided the family with a much-needed second income. As a teenager, Penzias attended Brooklyn Technical High School. After graduation, he attended City College of New York, where he majored in chemical engineering. He graduated in the top 10 percent of his class in 1954. Also during this period, Penzias met and married his wife, Anne. After graduation, Penzias served for two years as a radar officer in the U.S. Army Signal Corps at Fort Devens, Massachusetts. After the army, he applied to Columbia University in the fall of 1956 and got a research assistantship in the Columbia University Radiation Laboratory, which was then involved with microwave physics.

Began Relationship with Bell Labs

In 1956, Penzias enrolled as a graduate student. For his thesis, he was assigned to build a maser amplifier in a radio-astronomy, a device he could then employ in an experiment of his choice. He studied under Charles Townes, a Bell Labs consultant who would later receive the 1964 Nobel Prize in Physics for his invention of the maser and its later advancement, the laser. When Penzias completed his thesis in 1961, he got a temporary job at Bell Labs. Thus began a fruitful association that would last for 37 years. Later, he became a full-time member of the technical staff, conducting research in radio communications (radio astronomy, radio transmission, satellite communications, and radio reception). Employment at the labs provided him with the invaluable opportunity to participate in the groundbreaking, historic Echo and Telstar communications satellite experiments.

The ''Big Bang'' and Nobel Prize

It was at Bell Labs that Penzias established what would turn out to be a historically significant relationship with Bob Wilson, who was hired as a second radio astronomer by the company in 1963. Together, Penzias and Wilson were soon conducting research in radio astronomy and satellite communications, employing the company's extremely sensitive radio astronomy antenna. In 1965, using this highly sensitive receiving system to study radio emissions from the Milky Way, they discovered a faint signal—a low-level noise—that seemed to permeate all space. When they first discovered the signal, they attributed it to a number of sources including the Milky Way, the sun, the antenna itself, and even pigeon droppings. After eliminating these possibilities, they found—to their astonishment—that it seemed to emanate from outside the Galaxy. Then they realized the source was the entire universe itself. Later, Penzias had an opportunity to discuss the perplexing phenomena with Princeton physicist Robert H. Dicke, who was developing the Big Bang Theory of the universe. When Dicke went to Bell Labs to see for himself, he helped confirm Penzias and Wilson's discovery. Further, and more significantly, Dicke concluded that the two young researchers discovered what he had already predicted in his theory, that a background radiation at 3-degree Kelvin left over from the initial Big Bang would exist throughout the universe.

The existence of this microwave background radiation confirmed Dicke's theory about the creation of the universe. It not only answered the ''how'' but the ''when:'' 15 billion years ago. Penzias and Wilson's discovery, scientists would later say, was one of the most important in the history of the world. It was a major breakthrough in understanding the origin of the universe. In 1978, Penzias and Wilson would receive a Nobel Prize in Physics for their discovery.

Career Advancement at Bell Labs

In addition to his astronomical research, Penzias actively engaged in communications work at Bell Labs. In 1972 he became the head of the Radio Physics Research Department. His duties also grew to include administrative responsibilities. In 1976, he was named director of the Radio Research Laboratory.

His research continued producing scientific landmarks. In 1973, Penzias, Wilson, and co-worker Keith Jefferts discovered the existence of deuterium (heavy hydrogen) in outer space, which provided even more information about the birth of the universe. In 1976, he became the first American to receive an honorary doctorate degree in from the Paris Observatory, a 309-year-old institution founded by King Louis XIV. Penzias eventually would receive more than 20 honorary degrees for the work he did during the 1970s. He was often cited for his groundbreaking research in interstellar chemistry—efforts that would result in the discovery of key chemicals existing among the stars. In this research, he employed his own techniques to observe millimeter-wave radio spectra emanating from space, enabling him and his associates to identify carbon monoxide and other simple molecules in the clouds present in the spaces between stars. Their findings included the nuclear composi-

tion of the constituent atoms of these molecules, which proved to be remnants of burned-out stars and the raw materials for new ones. The impact these discoveries had on the field of astronomy was enormous.

In 1979, in addition to his other functions, he became head of Bell Labs' Communications Sciences Research Division. Penzias would attribute his enormous success to Bell Labs, which gave him a great deal of freedom as a researcher.

Research Phase of Career Ended

In 1981, his career as a research scientist came to a sudden and unexpected end, thanks to a legal decision. AT&T and the U.S. Department of Justice settled a large antitrust suit by breaking up the Bell System. Because of the situation, Penzias was promoted to Vice-President of Research for the reorganized AT&T, a position he would hold for 15 years. As a result, his interest in astrophysics was soon replaced by an interest in the underlying principles of the creation and effective use of technology in society. This interest resulted in a book, *Ideas and Information,* published in 1989. Essentially, Penzias's message in his book was that computers made wonderful tools but awful role models; that is, if a worker did not want to get replaced by a machine, then they should not act like one.

In 1995, he became vice president and chief scientist of AT&T Bell Laboratories. A year later, in 1996, Bell Labs split from AT&T and became part of Lucent. Despite the merger, Penzias retained his position. In 1997, he retired from Bell after 37 years. After retirement, he continued working as a senior technology advisor and spokesperson for Lucent. In addition, he became involved with the burgeoning venture capital community in California's Silicon Valley, serving as an advisor and board member for several new small and mid-sized companies.

Gained Fame as Writer

Besides his research and business activities, Penzias was a prolific author during his career. He wrote more than 100 scientific papers, two books, two science fiction stories, and many technical and business articles. Because of his two books, he was inducted into the New Jersey Institute of Technology's Literary Hall of Fame. His first book, *Ideas and Information,* received wide acclaim and was translated into most major foreign languages. His second book, *Digital Harmony: Business, Technology and Life After Paperwork,* looked at how new technologies were changing how people worked and lived, and it described how machines could work well together and with their human users.

Innovated Management Strategies

Penzias became almost as well known for his unique research and development management strategies as he did for his scientific discoveries. He would design strategic uses for information systems, and he helped the business world better understand the applications and impact of emerging technologies.

During the managerial phase of his career, he developed new and innovative business strategies that were embraced throughout the corporate world. In his later years with Bell Labs, he helped restructure that company and, in the process, developed new business models that helped other companies restructure their own organizations to be more efficient and profitable. Penzias's managerial vision focused on integrating new technologies as well as freeing businesses from the traditional vertically integrated hierarchy. The vision also included increased product development and a stronger focus on customer satisfaction.

He also filed a number of patents including ones for a computer-based transportation system, a doubly-encrypted identity verification system, a participant tracking system for telephone conferences, and fraud prevention techniques for calling cards.

After retiring from the East Coast-based Bell Labs, Penzias relocated to California, offering his technical managerial knowledge to emerging technology-based companies in Silicon Valley. In 1997, he joined New Enterprise Associates, a venture-capital firm that specialized in early-stage investments in information technology and medical-and life-science companies.

Activities

Throughout his long and illustrious career, Penzias became affiliated with more than 25 organizations and academic institutions, including Harvard University, Princeton University, the California Institute of Technology, the University of Pennsylvania, and the State University of New York at Stony Brook. He was elected into many major organizations including memberships in the National Academy of Sciences, the International Union of Radio Science, the National Academy of Engineering, and the International Astronomical Union and fellowships in the American Academy of Arts and Sciences and the American Physical Society. He served on the board of directors for Home Wireless Networks, Fibex Technologies, A.D. Little, Duracell, and Warpspeed Communications. His academic activities also included a visiting membership with the Astrophysical Sciences Department at Princeton University from 1972 to 1982. He also became vice chairman of the Committee of Concerned Scientists, a national organization devoted to working for the political freedom of scientists in politically repressive countries.

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Oscar Peterson

One of the most admired, though sometimes controversial, pianists in jazz, Oscar Peterson (born 1925) in the post-war era claimed the same sort of status as earlier greats such as James P. Anderson, Art Tatum, Teddy Wilson, Fats Waller, Thelonious Monk, Bud Powell, and Bill Evans. Possibly the most successful artist produced by Canada, he has appeared on well over 200 albums spanning six decades and has won numerous awards, including eight Grammys. During his career he has performed and recorded with, among others, Louis Armstrong, Count Basie, Ella Fitzgerald, Dizzy Gillespie, Duke Ellington, and Charlie Parker.

Peterson came of age during the bebop and swing years of the 1940s. A brute force on the piano, Peterson, similar to his idol Art Tatum, seems to play without strain and with a great command of his instrument. ''Oscar told me,'' said younger pianist Billy Green to Don Heckman of the *Los Angeles Times,* ''that the first thing he does when he sits down at the piano is to gauge the key drop—how far the keys on an individual instrument need to be depressed before the hammer hits the strings. He says—and he makes it sound so simple—that once he scopes that out, then he's in complete control of the piano. For the rest of us, of course, there are a lot more steps involved.''

However, Peterson's abilities proved both a blessing and a curse. His tendency to play at high speeds and overuse of harmonic complexities have led critics to call his technique too overwhelming at times. Furthermore, according to music historians, Peterson's playing sometimes drowned out expression, leaving the intended musical statement uncommunicated. But perhaps, as many loyalists claim, Peterson just may be too good. And his durability and accomplishments have certainly validated his importance in the history of jazz.

Born with Talent

Oscar Peterson was born on August 15, 1925, in the Canadian city of Montreal, acquiring the musical confidence he exhibits today at an early age. Born with a naturally perfect pitch, he learned to play classical piano from his older sister Daisy, who also taught piano to Montreal pianist Oliver Jones. However, Peterson credits his father with first instilling in him the importance of music. Daniel Peterson, a West-Indian born Canadian Pacific Railroad porter and amateur musician himself, insisted that each of his five children develop musical skills. In particular, he wanted them to be exposed to music outside the values of the family, unlike the hymns that Peterson's mother (Kathleen Olivia John), a cook and a housekeeper, sang at home.

In 1930, at the age of five, Peterson began on the trumpet and piano, concentrating on the piano alone by seven years of age after a bout with tuberculosis. Although his father was a strict disciplinarian and expected perfection from his children, Peterson says that he remained always his biggest supporter. ''He told me, 'If you're going to go out there and be a piano player, don't just be another one be the best.' He always had the belief in me, for which I'm grateful,'' as quoted by *Maclean's* contributor Nicholas Jennings. Deriving a sense of dedication from his father, Peterson thus practiced from morning until night, taking breaks only for lunch and dinner.

Later, at the age of 14, Peterson studied with Paul de Marky, a renowned Hungarian-born classical pianist. He discovered through de Markey, who, according to Peterson, could mimic Art Tatum exactly, an interest in jazz. Another teacher, Lou Hooper, led Peterson to recognize the importance of the classics, teaching his students to communicate in phrases such as ''I have always felt Chopin was looking at a lovely landscape at the time he composed this piece because everything about it is so lush and green-like,'' recalled Peterson, as quoted by Gene Santoro for the *New York Times.*

Began Professional Career

Also at the age of 14, Peterson's determination as a child resulted in his winning a Canadian Broadcasting Company radio show competition, and before long he was making regular appearances. Then, in 1942, he accepted an invitation to join the Johnny Holmes Orchestra, a popular Canadian jazz ensemble. Afterwards, in the mid-1940s, he formed his first jazz trio and landed a recording contract with the RCA Victor Canada label. By now, he was already known for his masterful, fluid playing technique. Those that visited the Alberta Lounge in Montreal to witness Peterson and his trio perform included Count Basie, Ella Fitzgerald, and other now-legendary figures in jazz.

On one particular night at the club in 1949, American jazz impresario Norman Granz was so impressed with Peterson that he asked the pianist to come to New York City with him as a surprise guest for his Jazz at the Philharmonic (J.A.T.P.) events at Carnegie Hall. At the performance, Peterson shared the stage with the likes of Charlie Parker, Lester Young, and Coleman Hawkins, setting the young musician's international career in motion. Thereafter, he spent much of the early-1950s touring with Philharmonic ensemble, traveling to 41 cities in North America in addition to appearing in Japan, Hong Kong, Australia, and the Philippines. Meanwhile, Granz became one of Peterson's closest friends and manager. His record companies recorded a number of Peterson's recordings, usually teaming the pianist with established artists like Fitzgerald.

The Classic Peterson

For most fans, the classic Oscar Peterson remains his trio organized in 1953, featuring bassist Ray Brown and guitarist Herb Ellis. Although drummerless, Peterson's percussive style left little room for one anyway. The trio's recordings together include 1955's *At Zardis,* 1956's *At the Stratford Shakespearean Festival,* and 1957's *At Concertgebouw.* His next trio, in place by the late-1950s, included Brown and drummer Ed Thigpen, who remained with Peterson until 1965.

When Thigpen replaced Ellis, the group shifted from one in which any instrument could provide melody and harmony to the more standard piano, bass, and drums format. From here forward, Peterson would most often record in a standard trio setting. Some departures include *Oscar Peterson Trio + 1,* with flugelhornist Clark Terry, and the solo outing *Tracks,* both recorded in 1971.

Beginning in the early 1970s, Peterson embarked on a prolific touring and recording career, mostly for the Pablo Records label. Returning briefly to the drummerless trio, he recorded in 1973 *Tracks* and *The Good Life,* both featuring bassist Niels-Henning Orsted Pedersen and guitarist Joe Pass. He also recorded in a number of other settings, from duets with Dizzy Gillespie and Terry to symphony orchestra appearances. Meanwhile, Peterson was growing increasingly popular for his solo concerts, and he was recording during the 1970s and 1980s up to six albums per year.

Other Interests

During the 1990s, Peterson spent less time touring and recording in order to focus more on composing. However, in 1990, he reunited with Brown, Ellis, and drummer Martin Drew for an engagement at New York's Blue Note, which yielded four releases. In these performances, critics praised Peterson's emotional depth and softer playing style.

In 1993, Peterson suffered a stroke that diminished his ability to use his left hand. However, Peterson resolved not to give up performing and recording, initially spending hours in therapy to regain flexibility and control. And, as is often associated with strokes, he had to deal with the psychological trauma. ''I still can't do some of the things I used to be able to do with my left hand,'' he said to Don Heckman for the *Los Angeles Times.* ''But I've learned to do more things with my right hand. And I've also moved in a direction that has always been important to me, toward concentrating on sound, toward making sure that each note counts.''

In addition to his output on record, Peterson had been the subject of a 1995 video titled *Oscar Peterson: Music in the Key of Oscar,* featuring footage of various concerts, and a 1996 documentary called *Oscar Peterson: The Life of a Legend.* In 2002, the book *A Jazz Odyssey: The Life of Oscar Peterson,* written by the pianist in collaboration with literary scholar and jazz journalist Richard Palmer, was issued. Two years earlier, in July of 2000, Peterson was the subject of an exhibition at the National Library of Canada called ''Oscar Peterson: A Jazz Sensation.''

Positions held by Peterson, who has 12 honorary degrees, include chancellor at York University, from 1991 until 1994. He also founded the Advanced School of Contemporary Music in Toronto. Peterson lives outside the city with his fourth wife, Celine, and continues his career as a concert pianist, though he knows he will one day make a final performance. ''When that happens, there's going to be no fanfare,'' he told Jennings. ''I'm just going to get up from the piano, take my bows, thank my group, and say, 'This is it.' Then I'll close the piano and that will be the last time I play publicly.''

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Sándor Petöfi

Sándor Petöfi (1823–1849) was the foremost 19th century Hungarian lyricist. He was a master of the Magyar language, the native language of Hungary. His poems celebrated nature, life's joys and sorrows, the Hungarian people, married love, and later in his life, political freedom. Petöfi was a leader in the 1848–1849 Hungarian War of Independence. He died in battle.

Sándor Petöfi was born on January 1, 1823, in the rural community of Kiskörös, Hungary. His father, István Petrovics, was an innkeeper and butcher and his mother Mária Hruz, was the daughter of artisans and peasants. Petöfi had a brother, István, who was two years younger. The family moved to Fâlegyháza when Petöfi was a child and he always considered that city to be his birthplace.

Petöfi was born during a time of renewed national pride in Hungary. By the early 19th century Hungary had endured nearly two centuries of warfare. Its native people, the Magyars, were oppressed and living in poverty under the control of the ruling family of Austria, the Hapsburgs. But a wave of national consciousness swept through the country during the first half of the century. This native pride brought a renewal of the Magyar language, in lieu of Latin and Germany. In the Lowlands where Petöfi grew up, he learned to love the Magyar language and the country's landscape. The poetry for which he became known vividly describes the landscape, villages, animals, birds, and people of the Hungarian Lowlands.

The Petöfi family was considered well-to-do, but when Petöfi was 15, his father's business failed following a flood and an attempt to expand the enterprise. Subsequent business ventures were never as successful as the inn had been.

Petöfi's talent for writing poetry emerged when he was a teenager and at the age of 15, he won first prize for a poem written in hexameters. From his earliest works, Petöfi's poems were noted for their honesty. In *Hungarian Writers and Literature,* Joseph Remânyi said, ''While it is somewhat difficult to apply strict literary judgment to his first versifying attempts, the honesty of expression was apparent in his formative years. He knew that creative sincerity must be blended with human sincerity.''

Despite his literary talent, Petöfi performed poorly in school, which frustrated his father. Petöfi attended eight schools by the time he was 16. At one point, he attempted to become an actor. Petöfi's father disowned him in 1839, when he was 16, because of his disinterest in school. The rift did not diminish Petöfi's lifelong love for his parents.

Out of frustration, Petöfi enlisted in the Army. He hoped to go to Italy but instead was sent to Graz, Austria, and then to Karlavoc, Croatia. While serving in the Army, Petöfi became ill and was hospitalized. When he was discharged from the Army, he was thin and frail. Petöfi moved to Pest (later a part of Budapest), where he took minor jobs in the National Theater and acted in provincial theaters. These were difficult years for Petöfi who traveled on foot and sometimes slept on park benches.

In 1842, Petöfi submitted four poems to a leading literary periodical *Athenaeum.* Three of the poems were rejected. A fourth, ''Borozó'' (The Wine Bibber), was published. This was a turning point in Petöfi's literary career since it was the first time his poetry earned serious recognition. He continued to struggle as a writer and actor for the next two years. In 1844, at the age of 21, Petöfi was desti-

tute. He's quoted in *Five Hungarian Writers,* by Mervyn Jones: ''After a week's painful wandering I reached Pest. I did not know to whom to turn. . . . A desperate courage seized me and I went to one of Hungary's greatest men, with the feeling of a card-player staking all he had left, for life or death. The great man read through my poems; on his enthusiastic recommendation the Circle published them, and I had money and a name.''

The great man Petöfi visited was well-known romantic poet Mihály Vörösmarty. He recognized Petöfi's talent and helped him publish a book of poems in 1844. The same year, Vörösmarty helped Petöfi secure a job as assistant editor of a popular periodical, *Pesti Divatlap,* where he translated foreign fiction. He worked for editor Imre Vahot. The work was routine, but it provided a steady income. Shortly after taking this job, he met 15-year-old Csap Etelke. He was very attracted to her and therefore was deeply affected when she died two months later. Feeling depressed and restless, he resigned his assistant editorship, gave Vahot exclusive right to publish his poems, and traveled to northern Hungary. The poems written during the next 12 weeks indicate that the sojourn helped him overcome his despair.

He returned to Pest, where he fell in love with another young woman, Mednyanszky Berta, the daughter of an estate manager. She inspired Petöfi to write a new series of love poems. Petöfi asked Berta's father for her hand in marriage, but he refused. Berta, in fact was not in love with Petöfi. During the next year and a half, Petöfi traveled back and forth between northern Hungary and Pest.

This was one of Petöfi's most prolific periods. He produced a poem almost every other day and his writing matured. His early works included a large proportion of drinking songs. The next period reflected the bitterness he felt. In 1846, his poetry became political; freedom was a frequent theme. In December of 1846, he published a poem in which he associated a struggle for freedom with his own death.

In 1846, Petöfi met Julia Szendrey, the daughter of a member of the landed gentry. They were married a year later, when he was 24 and she was 18. Szendrey's family's opposed the marriage and her father did not attend the wedding. Petöfi's love for his wife inspired many poems about married happiness and love.

A complete edition of Petöfi's poems appeared in 1847. The book sold out almost immediately and his fame grew. He read his poems on stage at the National Theater, where he had once run errands.

For the next year and a half, Petöfi wrote some of his best poems. He also wrote newspaper articles on timely topics, unsuccessfully ran for the National Assembly, and became involved in the Hungarian revolutionary movement. The Hungarian people had been dominated politically, economically, socially, culturally, and demographically in their own country for many years. Encouraged by nationalist revolutions sweeping Europe, Hungarians demanded control of their homeland.

Petöfi became the intellectual leader of the revolutionaries who wanted Hungary to be free from imperialist Austria. In March 1848, Petöfi wrote ''National Song,'' in which he implored Hungarians to rise up for freedom. The poem began:

''Up, Hungarian, your country is calling! Here is the time, now or never! Shall we be slaves or free? This is the question, answer! By the God of the Hungarians we swear, we swear to be slaves no more!''

On March 15, Petöfi read a list of demands of behalf of the revolutionaries and recited ''National Song,'' also known as ''Talpra Magyar'' or ''Rise, Magyar'' at a Pest cafâ. Participants seized a printing press and duplicated and distributed the list of demands and the poem. One of the demands was for a free press and ''National Song'' was the first document printed in Hungary without censorship. Surrounded by a swelling crowd of students, artisans, and peasants, Petöfi stood on the steps of the National Museum and recited his poem, which helped awaken Hungarians to their rights. Initially, it appeared that the revolution would be peaceful, but the Austrians urged the minority groups in Hungary to take up arms against the Magyars. ''Rise, Magyar'' became the Hungarian's rallying cry during the War of Independence that followed.

With the free press, Petöfi published many previously censored poems in which he lashed out at the monarchy. Petöfi witnessed much of the misery and social injustice that Hungarians endured and the poems he wrote during the revolution are filled with anger. Although his political poems were inspired by the Hungarian fight for independence, they have a universal perspective and are appreciated by all people fighting for freedom. When the war advanced, Petöfi volunteered for the military. Shortly after he enlisted, Julia gave birth to a son, Zoltán.

Petöfi served as a major in the National Army in Debrecen and later in Transylvania. In Transylvania, he was an aide-de-camp to General Ben, who tried to keep Petöfi away from danger zones. Ben also attempted to buffer the clashes Petöfi had with the higher military authorities. At one point, Petöfi resigned after being punished for insubordination. In 1849, a typhus epidemic killed Petöfi's parents.

Petöfi fought in several battles against the Russians, who allied with the Austrians. In July 1849, General Bem attempted a surprise attack on the much larger Russian forces near Segesvár. Petöfi died in this unsuccessful battle. He was last seen alive on July 31, 1849. It's believed that he is buried in a mass grave along with other Hungarian soldiers who died in the battle. He was 26 years old.

Russian intervention helped the Austrians defeat the Hungarians. They continued to struggle for liberty and in 1867, the Austro-Hungarian Compromise granted them limited self-rule. The continued conflicts between ethnic groups in Hungary eventually contributed to World War I, after which Hungary became a part of the Soviet bloc.

Petöfi's poetry continued to gain popularity after his death. By the turn of the century, a million copies of his poems had been sold. No Hungarian poet had ever gained such a following. His lyric poems celebrated nature, everyday life, married love, family life, and patriotism. Petöfi also published narrative and epic poems.

Statues of Petöfi were built throughout Hungary. He was recognized internationally as well. A bust of Petöfi appears in the Cleveland (Ohio) Public Library and in a public garden in Buffalo, New York. In Rimini, Italy, there is a Petöfi street.

Petöfi's poems have been translated into countless languages. He is the subject of numerous books and critical essays by Hungarian writers and scholars. Thirty booklets about Petöfi's life and work were published and titled *Petöfi Könyvtár (Petöfi Library).* In 1896 a complete edition of his works in six volumes was published. Many of his poems have been put to music, resulting in some 510 compositions by 184 composers, including Franz Liszt.

His role in the War of Independence is remembered in Hungary. The events of March 15 are a source of pride and are celebrated every year as a national holiday.

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Mark Plotkin

Ethnobotanist Mark Plotkin (born 1955) has, since the 1980s, scoured the tropical rain forests of Central and South America in search of plants with the power to heal. In his quest Plotkin has enlisted the help of the powerful shamans, or witch doctors, of the Amazon region. For Plotkin, the search has been a race against time, as more and more of the rich resources of the tropical rain forest fall to the bulldozers and land-clearing crews feverishly making way for the inexorable march of civilization.

Throughout the world, during the 20th century man's destruction of the tropical rain forest advanced at a frightening pace. According to ethnobotanist Mark Plotkin, 90 percent of the original forest cover was gone on the island of Madagascar by 2000. Matters were even worse in eastern Brazil where 98 percent of the tropical rain forest was destroyed. One area that has remained relatively untouched has been the northeastern corner of the Amazon region, in and around Surinam, and it is there that Plotkin has done much of his research. At the urging of his mentor, the late Richard Evan Schultes, a pioneer ethnobotanist and professor of botany at Harvard University, Plotkin first traveled to the northeastern Amazon in 1977. ''I came down to Surinam actually as a gofer,'' he told an interviewer on the online *Shaman's Apprentice,* ''just following around some other biologists, trying to get the lay of the land, and figuring out if this is really for me.'' To Plotkin, whose research has depended on close cooperation with the native peoples of the rain forest, one of the most alarming phenomena has been the disappearance of the rain forest cultures, which have dropped from sight even faster than the forests themselves.

Intrigued by Dinosaurs as a Boy

Plotkin was born in New Orleans, Louisiana, on May 21, 1955. One of two sons of George (a shoe store owner) and teacher Helene (Tatar) Plotkin, he attended Newman High School, graduating in 1973. Fascinated by nature as a child, he spent most of his free time crawling through nearby swamps, collecting snakes and other wildlife. Like a lot of boys his age, Plotkin was also intrigued by dinosaurs, and credits the discovery that dinosaurs had become extinct with his decision to become an environmentalist.

After graduating from high school, Plotkin enrolled at the University of Pennsylvania in Philadelphia to study biology. Disappointed by the preoccupation with molecular and cellular biology at the school's science department, he dropped out but soon found himself in Cambridge, Massachusetts, working with the herpetology collection at Harvard University's Museum of Comparative Zoology. One of the perks of Plotkin's job at the museum was free tuition for night classes at Harvard. His decision to enroll in a class called ''The Botany and Chemistry of Hallucinogenic Plants,'' taught by Schultes, quite simply changed his life. On the very first night of class, Schultes showed students some slides he had taken on one of his many trips to the Amazon. One slide in particular fascinated Plotkin. It showed three men wearing grass skirts and bark masks. Schultes described the photo's subjects as Yukuna Indians performing a sacred dance under the influence of a hallucinogenic potion, pointing out that the man on the left in the photo had a Harvard degree. ''That one slide did it,'' Plotkin told an interviewer for *Life.* ''First of all, the rain forest in the background looked just like the pictures in my old dinosaur books. Second, it was wonderful to think of this straight-laced professor down in the jungle, wildly hallucinating on an Indian psychedelic. Third, I wanted to save the world, and I realized that reptiles couldn't save the world, but plants could.''

Determined to become an ethnobotanist, Plotkin threw himself into his studies at Harvard's extension school, earning his bachelor's degree in 1979. Two years later he received a master's degree from Yale University's School of Forestry, then got his Ph.D. from Tufts University in 1989. During his student years Plotkin traveled to the Amazon region and other tropical forests in the Americas whenever he could get away. On one such journey he met Costa Rican conservationist Liliana Madrigal, whom he later married and with whom he has two daughters, Gabrielle and Ann Lauren. The topic of Plotkin's doctoral dissertation was the use of plant-based medicinals among the Tirio tribesmen of Surinam, and he found the rain forests of the country an ideal location for his research due to the presence of not only native tribes but also of ''maroons'' of African descent as well as several ethnic groups from tropical Asia.

Sought Plants with Medicinal Potential

Since plants had played a vital role in the development of about one-quarter of all existing prescription drugs, Plotkin hoped that with the help of the Amazonian shamans he might be able to uncover still more tropical plants with medicinal potential. He told Christopher Hallowell of *Time* about a 1987 trip to the Venezuelan rain forest to learn more about a hallucinogen he thought might have some medicinal benefits. Deep in the Venezuelan rain forest, an ancient shaman blew a bit of hallucinogenic powder into Plotkin's left nostril. The ethnobotanist reacted immediately, he told Hallowell, feeling as though he ''had been hit with a war club.'' He saw tiny men dancing before his eyes. When he asked the shaman who they were, the old wise man replied, ''They are the hekuri, the spirits of the forest.'' Subsequent research by French scientists has indicated that one of that powder's ingredients—sap from a nutmeg tree—has the potential to fight fungal infections.

On an earlier visit to Surinam in 1982, Plotkin found himself suffering from an annoying fungal infection on both of his elbows. He showed the rash to a Tirio shaman, his host at a tiny village deep in the Amazon rain forest. Without a word, the shaman walked over to a nearby tree and slashed it with a knife. Out oozed a brilliant orange sap, which the shaman smeared on Plotkin's elbows. Within two days the infection had disappeared. It was a pivotal moment for Plotkin. ''I had always heard that there were things in the jungle that worked, but I had never experienced them,'' he told a *People* contributor. ''I was stunned and excited.'' By the early 1990s Plotkin had catalogued more than 300 plants used by Amazonian shamans to treat viruses, skin disease, coughs, colds, and even diabetes. ''Rain forests are immense libraries of future drugs and medicines,'' he explained, pointing out that only 94 plant species are currently being exploited for medicinal purposes. Among the better known plant-derived drugs are quinine, used to treat malaria; digitalis, taken by those with heart conditions; and vinblastine, which has proven useful in the treatment of Hodgkin's disease and Kaposi's sarcoma.

In the late 1980s Plotkin joined the World Wildlife Fund to become its director of plant conservation, a position he held for four years. In 1993 he became a research associate at Harvard's Botanical Museum and also joined Conservation International as vice president for plant conservation. In 1995 Plotkin, along with his wife and Canadian environmentalist Adrian Forsyth, co-founded the Amazon Conservation Team (ACT), an organization dedicated to the preservation of the biological and cultural integrity of the Amazon rain forest. Plotkin serves ACT as its president and also serves as research associate for the Smithsonian Institution's Department of Botany.

Called Attention to Amazonia's Plight

To call the public's attention to the growing plight of Amazonia as well as to the region's treasures, Plotkin wrote several books, the first of which, *Sustainable Harvest and Marketing of Rain Forest Products,* published in 1991, received little notice outside scholarly circles. Two years later, he published the very popular *Tales of a Shaman's Apprentice: An Ethnobotanist Searches for New Medicines in the Amazon Rain Forest.* This book, which went through numerous printings, was also published in Dutch, German, Italian, Japanese, and Spanish. Working with illustrator and co-author Lynne Cherry, author of *The Great Kapok Tree,* Plotkin in 1997 turned out a children's version of the best seller. *The Shaman's Apprentice: A Tale of the Amazon Rain Forest* was hailed by *Smithsonian* magazine as an outstanding environmental and natural history title. More recently, Plotkin coauthored *The Killers Within* with *Vanity Fair* staff writer Michael Shnayerson. This 2002 work calls attention to the threats posed by drug-resistant bacteria.

Interviewed by Eleanor Imster for *Earth & Sky.com,* Plotkin was asked to explain the controversy surrounding the search for medicinal plants in the tropical rain forests. ''The whole issue of intellectual property rights has come to the fore, as well it should,'' he noted. ''Ethnobotany, or really any type of research in the tropics, was really a 'rape and run' operation. They had information we wanted. They had plants we wanted . . . everything from pineapples to curare. We took advantage of the stuff, and the local people never really benefitted in a big way. So there's been a huge hue and cry about the need to make sure local peoples—and I'm talking about both the indigenous peoples and local governments—would benefit from this type of development of plant resources—as well it should.''

Campaigned for Reciprocity

Plotkin remains outspoken in support of measures he believes will ensure that indigenous peoples are compensated for the ways their know-how and native plant species advance the cause of medicine and science. In an interview for *AccessExcellence.org,* he discussed some of the barriers he has experienced in seeking reciprocity for native peoples. ''If I go to the pharmaceutical company that is making $100 million per year from rosy periwinkle alkaloids (used for cancer treatment) and say, 'that came from Madagascar, one of the poorest countries in the world, how about giving 1 percent of the proceeds back to Madagascar?,' they will tell me to take a hike. However, if I go to the big pharmaceutical company and say, 'Hey, the market for antivirals is going through the roof, we are looking at hundreds of millions per year. If you will put up some money to help the natives of the Northeast Amazon, money to train local scientists, money for equipment to upgrade labs, and if you will promise a percentage of profits for a trust fund the local people, we can do some great research,' then the company will be more receptive.'' He pointed out that a number of large pharmaceutical companies have begun doing just that, based on the reciprocity model established by a small company called Shaman Pharmaceuticals.

In the third decade of his career, Plotkin's work goes on. He continues to travel to the rain forests frequently, combing the region's depths in search of plants that hold the promise of a cure. Asked by *Earth & Sky.com* about the importance of preserving our natural environment, Plotkin was passionate in his reply. ''People need to learn that the environment is way too important to be left to environmentalists. We all need clear air. We all need clean water. We

all need medicines when we get sick. It doesn't matter if you're a Republican or a Democrat or whatever. Everyone everywhere needs these things. Environmentalism is about life on Earth and making it better for everyone.''

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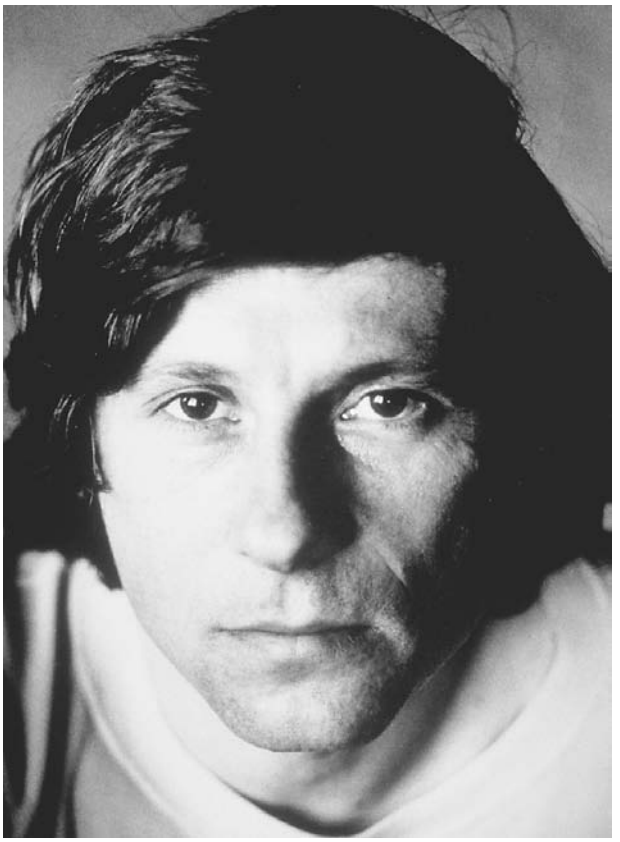

Roman Polanski

Polish film director Roman Polanski (born 1933) inundates cinema with black humor, alienated and isolated characters, violence, and suspense. Plagued, yet motivated by a lifetime of personal tragedy, Polanski is a director sympathetic to individuals caught in desperate circumstances, an inherent theme throughout his work. The most significant films of his lengthy and unpredictable career are: *Rosemary's Baby, Repulsion, Chinatown, Tess,* and *The Pianist.*

Holocaust Survivor

Horrific experiences have shaped Polanski's life and worldview. Many of Polanski's films may have been influenced by his intense and tragic childhood experiences during the Nazi Holocaust. Polanski was born in Paris on August 18, 1933. His father was a Jewish man from Poland who married a Russian immigrant, and the family moved back to Poland when Polanski was three.

The Nazis invaded Kraków's Jewish ghetto when Polanski was six years old; his father and a Polish policeman helped him escape before both of his parents were sent to concentration camps. His mother died at Auschwitz, but his father survived at a different camp. Polanski made it through World War II by hiding with Catholic peasant families and occasionally fending for himself. This did not prevent him from being used once for target practice by the Nazis and from being seriously injured in a war-related explosion. Often he hid in movie theaters to escape attention and seeing all those films under conditions of severe stress shaped his later thinking about the meaning and purpose of cinema. After the war, his father returned and remarried, and Polanski survived another near-tragedy when a serial killer almost made him his next victim, beating him over the head with a rock.

Polanski left home to go to a technical school and then an art school, where he studied film. He began acting in radio and plays in Kraków and made his screen debut with a small part in Andrezj Wajda's *Pokolonie (A Generation),* in 1954. He was accepted that year into the select directors' course at the prestigious Łódź Film School. There, he learned to make stripped-down films with a hand-held camera and few other resources. This training gave his films a spare, simple power.

Polanski was almost expelled from the state-sponsored film school for staging and filming *Rozbijemy Zabawe (Break Up the Dance),* in which he paid hoodlums to crash and disrupt a student party. A similar brand of absurdist humor attracted critics attention in his next short film, *Two Men and a Wardrobe,* which won five international awards. After graduating, Polanski moved to Paris and made another short film, *La Gros et el Maigre,* a dark comic view of a sadomasochistic relationship.

Breakthrough and First Exile

Polanski's first feature film, *Knife in the Water,* a stark psychological thriller about a couple who invite a young hitchhiker about a sailboat and spar with him, won a British Academy Award as the best film of 1962. During the shooting, the lead actress was so unresponsive that Polanski fired a pistol near her ear to get her to react. It's the only feature film Polanski made in Poland. But it was denounced by the ruling Communist Party for showing too many negative features of Polish life.

His funding cut off by the Polish government, Polanski relocated to England after several abortive attempts to escape from behind the Iron Curtain by hiding in the false ceiling of a railcar rest room. His brief marriage to actress Barbara Kwiatkowska (also known as Barbara Lass) in 1959 had already ended in divorce. In England he wrote and directed his classic thriller, *Repulsion,* starring Catherine Deneuve as a woman forced into contemplating murder. Reviews compared it to the work of Alfred Hitchcock, and the film brought Polanski to the attention of critics worldwide as a masterful young maverick. The film was Polanski's personal favorite.

Polanski usually wrote his own screenplays or at least collaborated on them. That was the case on his second film in England, *Cul-de-Sac,* another story about people trapped in doomed relationships. His next effort, *The Fearless Vampire Killers,* or *Pardon Me but Your Teeth Are in My Neck,* was a comic vampire film with dark overtones. It failed to make much of an impact.

Hollywood Success and Tragedy

After establishing himself as an European auteur, Polanski moved to Hollywood. There he made his most popular feature, *Rosemary's Baby,* a classic horror film that paved the way for many cheap imitations in subsequent years by other directors mining the vein of Satanism. Polanski was nominated for an Academy Award for best adapted screenplay for the film, which managed to make mass audiences cringe and critics rave. In this and other films, Polanski made fear and terror palpable mostly through his use of brooding psychological techniques; his films were slow and deliberate, though spiked with sudden outbursts of violence, and he never indulged in cheap shocks.

With the success of *Rosemary's Baby* and his marriage to young actress Sharon Tate, Polanski at age 35 seemed to have the world at his fingertips. Then another tragedy struck. In 1969, Tate, who was pregnant, and three friends were brutally murdered by Charles Manson and his followers in a sensational crime publicized worldwide. Through it all, Polanski somehow continued to work. His next feature, *Macbeth,* released in 1971, was a faithful adaptation of Shakespeare's play, but Polanski drenched the climactic scenes in blood, in an obvious reflection of his own torment over his wife's death.

Polanski continued to take small acting parts, and he usually appeared somewhere in his own movies. In his masterful noir suspense drama, *Chinatown,* released in 1974, Polanski has a cameo as a thug who slices the nose of Jack Nicholson's protagonist, Jake Gittes. The character, a private investigator trying to puzzle out a web of criminal intrigue connected with a political scandal, spends the rest of the film with his nose in a bandage, adding to his absurdity. The nose injury was one of many Polanski touches that helped elevate the celebrated Robert Towne screenplay to a masterpiece. Polanski made the climax of the film more brutal and hopeless than Towne had scripted it. *Chinatown,* which earned Polanski his second Oscar nomination, this time for best director, showcases a mature director at the height of his powers, weaving a spellbinding tale and coaxing great performances out of Nicholson, Faye Dunaway, and John Huston. The film won a British Academy Award and propelled Polanski once again to the front ranks of directors.

Permanent Exile

But again, just as he was at the pinnacle of success, personal troubles would topple Polanski. His follow-up to *Chinatown* disappointed many critics. It was the dour and frightening psychological thriller *The Tenant,* in which the director-writer cast himself in the lead role of a paranoid, nearly insane man whose face looks haunted and guilt-ridden. Bizarre, overwrought, and complete with a gruesome, outrageous ending, *The Tenant,* shot in the same neighborhood where Polanski had lived in Paris, seemed to show that Polanski had not purged himself of his personal demons. Like many of his films, it features a misfit who seems to be losing his moorings.

In 1977, Polanski's Hollywood career imploded when he was arrested for statutory rape. He fled the country rather than face jail time after pleading guilty to charges of having sex with a 13-year-old girl. The famous director entered a long exile, returning to France. There, he suddenly abandoned his customary themes of fear, terror, and alienation and directed a lustrous, serene, intoxicating, old-fashioned love story, *Tess,* based on the Thomas Hardy novel *Tess of the d'Urbervilles.* It starred his newest lover, 17-year-old Nastassia Kinski, but was dedicated to Tate. A critical success though hardly a commercial blockbuster, the 170-minute period romance was the most expensive film ever made to date in France, and it netted Polanski another directorial Oscar nomination.

After *Tess,* however, Polanski found it difficult to get his movie ideas funded and produced. He grew increasingly active as an opera producer, theater director, and actor all over Europe. He directed and starred in an adaptation of *Amadeus* in Warsaw in 1981 and took the show to Paris in 1982. In 1988, he played the lead role in a Paris production of Kafka's *Metamorphosis.* In 1997, Polanski's musical *Dance of the Vampires,* an adaptation of his movie *The Fearless Vampire Killers,* opened in Vienna.

His movie career proceeded in fits and starts. Following the release of *Tess,* seven years passed before he wrote and directed another movie, and that was the uncharacteristically lightweight spoof *Pirates,* a swashbuckling satire starring Walter Matthau in a role Polanski had intended for Nicholson. The film went nowhere and was one of his

biggest flops. Next, he directed Harrison Ford in the Hitchcock-like thriller *Frantic,* about a man trapped in an impossible situation in a foreign land—just as Polanski was. It also was disappointing at the box office and among critics.

In 1989, Polanski was in his mid-50s when he married actress Emmanuelle Seigner, who was in her early 20s. Seigner had appeared in *Frantic.* The two had a daughter, Morgane, in 1992.

Polanski, now a permanent exile from Hollywood, continued to take acting roles, mostly in French films, and in 1992 directed *Bitter Moon,* an erotic suspense film that introduced Hugh Grant and included Seigner. Polanski fared a little better among critics, but no better at the box office, with his 1994 film *Death and the Maiden,* an adaptation of an Ariel Dorfman play starring Ben Kingsley and Sigourney Weaver. *Los Angeles Magazine*'s Ivor Davis called it ''an intriguing and ambitious tale of torture, brainwashing, revenge and possible false memory.''

In 1996, Polanski directed the experimental short film *Gli Angeli,* based on a music album by Vaco Rossi, then returned to mainstream territory with the thriller *The Ninth Gate* in 1999. That film, based on a best-selling Spanish novel about a book collector hunting for an obscure Satanic text, starred Johnny Depp and Seigner. Around the time of the release of *The Ninth Gate,* Polanski told Gary Arnold of the *Washington Times,* ''There are stacks of great books I would have loved to film'' but added that the circumstances were rarely right. ''Sometimes I think I am always living in the wrong time,'' he concluded.

Repeated attempts to resolve Polanski's legal situation in the United States proved unsuccessful, even though his victim, Samantha Geimer, had gotten what she wanted in a civil suit reportedly settled for $225,000 and said she felt he should be able to return. ''I have suffered enough,'' Polanski told Ivor. And he told the *New Yorker:* ''I'd like to be able to return . . . to just be able to work in a normal fashion. I miss the logic and efficiencies of the Hollywood system.''

Coming Full Circle

Polanski was in his late 60s when for the first time he made a feature film about the event that had shaped his whole life—the Holocaust. Polanski had toyed with the idea of making a movie about his own experiences, and he had advised Stephen Spielberg on the script for his Holocaust film *Schlinder's List* and even had turned down an offer to direct that film. *The Pianist,* released in 2002 and starring Adrien Brody, won critical acclaim worldwide. The story of a Jewish concert pianist who somehow escapes destruction while the world falls apart around him in Warsaw during World War II, the film has obvious autobiographical overtones even though it is based on pianist Wladyslaw Szpilman's memoirs.

The Pianist, which received the Palm d'Or at the 2002 Cannes Film Festival, marked a triumphant comeback for Polanski. At Cannes, Polanski said he had wanted to make ''a neutral, low-key movie about events that speak for themselves,'' and said the memoirs ''helped me recreate the events without talking about myself or people around me.'' Polanski was nominated for his fifth Academy Award with a best director nomination for *The Pianist* for the 2003 Oscars. Polanski won the Oscar but due to his exile was unable to accept the award in person. Two additional Academy Awards were given for work on *The Pianist:* Brody was recognized as Best Actor and Ronald Harwood won the Oscar for Writing (Adapted Screenplay).

Assessing Polanski's body of work is ultimately a daunting task. Many of his films are demanding, and some are puzzling. But they are almost always intriguing. D. Keith Mano of *People* described Polanski's directorial career as ''a hard-to-pigeonhole mixture of obsession, brilliant self-indulgence and honest commercial pragmatism.'' J.P. Telotte and John McCarty, in an essay in *The St. James Film Directors Encyclopedia,* conclude: ''Roman Polanski's importance as a filmmaker hinges upon a uniquely unsettling point of view. All his characters try continually, however clumsily, to connect with other human beings, to break out of their isolation and to free themselves of their alienation.'' His films, in other words, are a reflection of the struggles of his own difficult life.

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Sigmar Polke

German artist Sigmar Polke (born 1941) has boldly ventured to creative realms where few have dared to tread. As a result, he has had a great influence on young American artists, especially in the 1980s. With an ironic, mocking sense of humor, he parodied artistic movements early in his career and even created his own style called ''Capitalist Realism,'' which commented on German culture and society. A trailblazer in more ways than one, Polke revolutionized painting in the second half of his career by using non-art materials and chemical sub-

stances to "paint" canvases. These magical and mutable pieces earned Polke the title of "alchemical artist."

Polke was born in Oels, Germany, on February 13, 1941. As a 12-year-old boy, Polke escaped from East to West Berlin in 1953 by faking sleep on a subway car. The formative experience of crossing the border would have a major impact on the content and style of his art in later years. After apprenticing as a glass painter for a brief time, he went on to study at the Dusseldorf Art Academy from 1961 to 1967, where he became deeply influenced by his teacher Joseph Beuys. As Robert Hughes wrote in *Time,* "He seems to have got two big things from Beuys: first, the ides of the artist as clown, shaman and alchemist; second, a healthy reluctance to believe in the final value of categories of style. Hence his early parodies of the sacred modes of Modernism." Polke and two fellow students, Gerhard Richter and Konrad Fischer-Leug, formed a movement of artistic style called "Capitalism Realism," a term they used ironically to refer to the modern art of the West.

1960s: Capitalist Realism and Artistic Parody

Capitalist Realism was the merging of Pop Art style with images emblematic of a postwar German consumer society. Polke, although aware of American Pop art, was not interested in the conventions of graphic design. Rather than translating graphic advertising images into painted forms, Polke's, Capitalist Realism "was about objects of desire, seen from a distance," as Hughes put it. The artist's main focus in the early years was to portray these objects of desire, and he did so in a flat somewhat unappealing way. The mundane, and often trite objects portrayed in Polke's paintings of the era—cakes, plastic tubs, liverwurst—were represented in a less flashy way than the substance of American Pop, but they possessed a political significance relating to the historical context in which Polke was situated. These objects, common in Polke's current world, were symbolic of the split between East and West Germany, and their presence on canvas called attention to their absence on the Eastern side of the Berlin Wall. Hughes wrote, "The split between East and West, for ordinary Germans, lay along the ruts of consumption rather than the peaks of rhetoric." Works like *Plastik Wannen (Tubs, 1964),* which uses the plastic wash basins and food containers that were hard to get at the time in Eastern bloc countries as its subject, pokes fun at consumerism, while revealing the reality of a culture still suffering from the deprivations of war. These early works mark a break with the abstract expressionist style that was prevalent in prior years. Polke's paintings mirror life as it is directly experienced through human consciousness.

Whereas Polke's mid-'60s paintings were concerned with plain, immediate, ordinary subjects found in the everyday world, his paintings from the latter part of the decade take up art as their theme, often in a humorous way. Polke responded with a certain sense of irony to American Pop art. His huge raster grids were inspired by Roy Lichenstein's bold Benday dots and Andy Warhol's early use of photographic transfer made its way into his work. Polke's mysterious juxtaposition of disparate images came from James Rosenquist, while Francis Pacabia's late paintings acted as important influences. Polke made fun of conceptual art in *Solutions,* 1967, and he satirized geometric abstraction in *Modern Art,* 1968. The same year, he produced *Higher Beings Command: Paint an Angle!,* a simple "L" drawn in black ink on a piece of notebook paper with the title typed below. His sense of humor is present in this work, for he did it "at a time when art circles in Germany, and the U.S. too, were still given to overheated 'spiritual' rhetoric about the transcendent powers of all sorts of abstract art. . . . As an art joke, it gets close to the mustache on Mona Lisa," Hughes wrote in a 1999 article in *Time.* Polke even suggested the silliness of his work in an installation called *The Fifties,* 1969, for which he placed 12 of his previous pieces over colored trelliswork. The idea was that even his own art had been tritely stylized to fit the times.

Conveyed Layers of Consciousness

In the '70s and '80s Polke brought disparate images together, reflecting poetic and bizarre movements of the mind. The mental states being conveyed were often drug-induced, and the artist masterfully brought the experience of such consciousness to his viewers. Polke took up Francis Picabia's technique of layering images one on top of another, and American artists like David Salle and Julian Schnabel sought to imitate him, while looking to breathe new life into their painting in the midst of Conceptualism.

In pieces like *Alice in Wonderland,* 1971, Polke's work overtly suggests altered states of consciousness and an awareness affected by marijuana. He has painted the scene from Lewis Carroll's story in which Alice talks to the hookah-smoking caterpillar, there are loud printed fabrics on the sides, over which he has painted a phantom white basketball player. As John Caldwell wrote in *Sigmar Polke,* ''The artist has succeeded in creating a precise visual analogue of drugged consciousness, just as he did for the consumer goods that fixated much of the 1950s and early 1960s. The painting depicts the experience of watching sports on television after consuming a drug. . . .'' Caldwell also said, ''Polke's discovery of a way to depict several layers of consciousness at the same time by means of superimposing one or more figural motifs over a ground of printed fabric was one that he would return to repeatedly during the years to come.'' Again, in 1983 with *Hallucinogen,* Polke gave his viewers a direct experience of the human mind, not by portraying consumer items like cakes and wash bins, but by making on-lookers feel as if they are truly on psychedelic drugs. The artist's process of allowing chance reactions between his compositional materials to determine the look of the painting suggests a great deal about the effect of the art on the viewer. The uncontrolled randomness of the painting, with its patches of deep purple and clouds of dark, unidentifiable matter makes it both a groundbreaking piece of artwork, as well as an intense sensory experience for viewers.

Focused on Germany's Past

In the early '80s and '90s Polke's subject matter dealt primarily with Germany's Nazi past as well as the reality of people's lives during the country's split between East and West. The canvases became courageous testaments to the horror of the Holocaust, and Polke's entry into the use of non-art materials turned them into powerful experimental works with a life of their own. *Lager (Camp)* 1982, for example, portrays a concentration camp with its barbed wire fencing and electric lights, painted partially with embers. The canvas bears the burn holes that prove the existence of fire and convince us that the camp and its terror are real. This painting is also an example of Polke's signature ability to merge abstraction with form in one work. The iridescent purples, both paint and fabric, act as vaporous clouds that sometimes shroud forms and sometimes reveal them. Similarly, depending on the distances from which the piece is viewed, different visual information is given and various figural representations become apparent or disappear. Thus, a lamp assumes the form of a helmet, seen from one perspective.

Before the fall of the Berlin Wall, Polke continued working with a favored subject, Germany's East/West split and its relationship to consumerism. In his 1987–1988 *Watchtower with Geese,* the menacing border guard tower acts as a symbol of the country's internal division. It is placed on one side of the canvas, while on the other is a piece of black fabric patterned with ''kitsch emblems of leisure—beach umbrellas, sunglasses, deck chairs—and in between the two a gaggle of outlined geese, with no clue as to whether they are citizens of West or East,'' wrote Hughes.

The overwhelmingly large scale of the *Hochsitz (Watch tower)* series from the mid-'80s is both terrifying and arresting, especially because viewers are placed in the position of feeling like they are in the camps, hunted prey. Polke used his trademark technique of placing fabric swatches with gaudy patterns as the backdrop for pop culture images and overlaid drawings. As Dorothy Valakos mentioned in a biographical sketch of Polke, ''[They] suggest the frightening, mechanized impersonality of fascism and dictatorship, and the social conformity and complicity that permits them to exist.'' Their gold and black colors created by silver bromide, iodine, and chloride, are connected to some of his later abstract works, which are made of alchemical mixtures of silver nitrate, resins, meteor particles, and unstable pigments, among other non-art materials. The stuff of these paintings suggests both the poisons of industrial by-products and the magic of alchemical change.

Alchemical Art

''In the early 1980s Polke embarked upon a series of experiments that continue down to the present, which have often been termed alchemical and in which the paintings themselves, as real, physical objects, effectively serve as his laboratory and at the same time the objects of his experiments,'' wrote Caldwell. *The Spirits that Lend Strength are Invisible,* 1988, is a series of five risky pieces, created for the Carnegie International exhibition in Pittsburgh. The title fittingly comes from a Native American saying, while the paintings pay tribute to the New World by containing materials from the Americas, rather than Europe. Polke attached unconventional materials and objects to the canvases—pure tellurium blown onto artificial resin, ground meteor particles, layers of nickel and silver nitrate, as well as Neolithic tools—thus creating another set of paintings that were not exactly painted. They are toxic in their constitution, but refer abstractly to nature without having a specific, identifiable subject matter. In his description of the series, Caldwell noted, ''We are in a strangely empty, yet magical landscape, in which the dust of meteors and of obscure chemical elements is moved about by silent, unfelt winds.''

Another series of six paintings from this time period, *Speigelbilder (Mirror Images, 1986),* ''present images of cosmic forces interacting, erupting, exploding. From galactic detritus to vaporous congealing lacquer surfaces, these paintings 'mirror' processes of abstraction's spiritual essence . . . By employing complicated, alchemical mixtures of resins, violet pigments and silver nitrate, Polke's surfaces trap, conduct and model light in refractive, elusive ways,'' wrote David Moos in *Art/Text.*

From 1982 on, the artist continually created pieces that transformed themselves based on the passage of time or on their surroundings. Works like *Lager* and *Watchtower II* reveal various images based on the angle the viewer takes. In the latter painting, the guard tower vanishes and reappears as the onlooker shifts positions. In addition, the painting's very color alters as the external conditions of temperature and humidity shift around it. In Pittsburgh, the piece had a purple hue, while in Los Angeles it turned green. In 1986, Polke's big wall painting in the German Pavilion at the

Venice Bienale changed its appearance based on humidity, his 1988 mural in Paris responded to temperature, and a series of canvases including *The Spirits that Lend Strength Are Invisible IV,* 1988, revealed little or nothing at first, but then gradually began displaying images, as if painted in invisible ink. Aside from disturbing the viewer's sense of logic, these mutable paintings play an important role in creating art forms that are irreproducible—unique and almost supernatural in their inability to be pinned down by photography. In that sense, they move counter to art in the modern world, which can lose its magic, in a sense, due to its ability to be copied. Polke's shifting canvases are truly original works, acting as living creatures that have the potential to react to their environment.

Although it was primarily his early works that were exhibited in the foremost United States museums in the '90s, in 1999, *Art News* dubbed Polke one of ''Ten Most Important Living Artists.'' The same year, New York City's Museum of Modern Art showed *Works on Paper: 1963–1974,* which included *The Ride on the Eight of Infinity,* four overwhelmingly large pieces that suggested the non-linear streams of consciousness and collaging of images that were to come in the next 20 years. In Los Angeles and Minneapolis Polke exhibited some of his manipulated photographs, paintings from the '80s and early '90s, and collaged images. In Germany, however, museums across the country exhibited a thorough, retrospective show called *Three Lies of Painting.*

Polke's approach through the '90s was a continuation and deepening of the anti-art, alchemical technique he had begun to experiment with decades before. His work included the use of resins, enamel-like coats of color, and other man-made chemical and metallic combinations applied to layers of see-through polyester fabrics. This time, though, the artist's subject, rather than being stimulated by Pop culture was inspired by literature, mythology, and history, along with the under-current of social and political commentary that infused his earlier work. Still, he employed the raster dot patterns he became known for in his early days. In 2002, Polke's artistic lifetime achievements earned him the distinguished honor of receiving the Japan Art Association's 14th Praemium Imperiale Award for painting. Along with his diploma and medal, he was presented with $125,000 for his contribution to international arts and culture.

Although Polke's art has been called one of appropriation, it is much more than that. True, his installations, paintings, drawings, collages, and photography do grab images from sources belonging to both high and low culture—from William Blake to comic books and silly advertisements. Often, there is no linear narrative and the artist leaps from one visual to the next, creating a free-spirited and mad dance for the eyes. It is important to remember, though, that Polke creates entirely new art forms and particular states of consciousness with his work. It transcends art as viewers have traditionally been trained to think of it and blasts them into a mystical world of abstract, unidentifiable substances and concrete images—masterfully combining form and formlessness.

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Judith Graham Pool

Judith Graham Pool (1919–1975) was a researcher who made an important discovery in the treatment of hemophilia. In 1964, she developed cryoprecipitation, a way to produce concentrated amounts of antihemophilic factor, or AHF, a blood component necessary for clotting. The discovery of cryo revolutionized the treatment of hemophilia, making it easier and safer.

Early Interest in Science

Pool was born Judith Graham on June 1, 1919, in Queens, a borough of New York City. Graham was the oldest of three children of Leon Wilfred and Nellie Baron Graham. Nellie Graham was a teacher. Leon Graham was a native of England who worked as a stockbroker. Pool earned good grades in high school and especially loved science. She majored in biochemistry at the University of Chicago, where she was a member of Phi Beta Kappa and Sigma Xi.

While at the University of Chicago, Pool married political science student Ithiel de Sola Pool. She graduated with a bachelor of science degree in 1939 and pursued graduate studies while working as an assistant in physiology at the university.

In 1942, the Pools moved to Geneva, New York, where Ithiel Pool got a job as a political science professor at Hobart and William Smith Colleges. Pool began teaching physics at the same institutions. The Pools had two sons, Jonathon, born in 1942, and Jeremy, born in 1945. The couple divorced in 1953.

Overlooked in Frog Research

While working and caring for her young family, Pool worked toward her Ph.D. in physiology. Her dissertation was on the electrophysiology of muscle fibers. She worked in the laboratory of neurophysiologist Ralph Waldo Gerard at Hobart College. In 1942, Pool, Gerard, and another researcher published a paper in which they described the use of a microelectrode to record electromagnetic impulses in frog muscle fibers. Gerard furthered the research and was nominated for a Nobel Prize in 1950 for his work. Pool's

contribution was largely overlooked, according to the book *Women of Science: Righting the Record.*

Pool received her Ph.D. from the University of Chicago in 1946. The Pools returned to Chicago when Ithiel Pool developed tuberculosis and began a long hospital stay. Pool worked a variety of jobs, including as a secretary, an English and physics teacher, a cancer researcher, and a teacher in a school for mentally handicapped children.

Ithiel Pool eventually recovered and moved the family to California when he was hired at Stanford University's Hoover Institution on War, Revolution and Peace. Pool became a researcher at the Stanford Research Institute. In 1953, she joined the staff at Stanford University's School of Medicine as a research fellow supported by a grant of the Bank of America-Giannini Foundation. With the exception of a year in Oslo, Norway, as a Fulbright research fellow, she spent the rest of her career at Stanford Medical School.

Breakthrough in Hemophilia Treatment

When Pool came to Stanford, her research focus changed from muscle physiology to blood physiology, an area she had no experience in. Nonetheless, the results of her research greatly improved the way hemophilia was treated. Until that time, hemophiliacs were treated with transfusions of plasma. Because the plasma contained low concentrations of antihemophilic factor (AHF), the component that aided blood clotting, the patients needed huge quantities of mostly useless fluid in order to receive adequate quantities of AHF. These massive transfusions carried a risk of circulatory overload and congestive heart failure.

Pool discovered a way to separate AHF from plasma so patients could get greater quantities of it. Pool discovered that when fresh frozen plasma is slowly thawed, it separates into layers. The bottom layer has heavy concentrations of AHF, ten times more than fresh plasma. Pool removed this layer and refroze it. The concentrated residue was called cryoprecipate, or cryo for short, because it was precipitated by extreme cold.

Pool and her colleagues first published the procedure in the journal *Nature* in 1964. She co-wrote a similar article for the *New England Journal of Medicine* in 1965. The procedure quickly became the standard in blood banks for treating hemophiliacs. Cryo had many advantages over previous treatments. It was more convenient and safer for patients, it could be refrozen and stored for a year, and it was relatively inexpensive and easy to prepare.

As a result of Pool's discovery, she was recognized as a leader in hemophilia research. She was awarded the Murray Thelin Award of the National Hemophilia Foundation in 1968 and the Elizabeth Blackwell Award from Hobart and William Smith Colleges in 1973. She delivered several lectures, including the Paul M. Anggeler Memorial Lecture in 1974. Pool became a member of the national scientific advisory committee of the National Institutes of Health and the American Red Cross Blood Program. In 1975, the University of Chicago gave her its Professional Achievement Award. After her death, the National Hemophilia Foundation changed the name of its grants to the Judith Graham Pool Research Fellowships.

In *Journey,* a book about hemophilia, Pool modestly said of her discovery, ''I had no greater insight than anyone else. I just happened to be there at the right moment.'' Pool remained a senior research associate at Stanford until 1970, when she became a senior scientist. In 1972, when many academic institutions promoted women because of affirmative action, she was named a full professor, without having been in the lower professorial ranks.

Continued Recognition

Pool continued her research in blood coagulation for the remainder of her life. She devoted the later years of her career to advancing opportunities for women scientists. She was elected co-president of the Association of Women in Science in 1971. She was first chairwoman of the Professional Women of Stanford University Medical Center.

When she was 44, Pool gave birth to a daughter, Lorna. In 1972, Pool married Maurice Sokolow, professor of medicine and hematology, but the marriage lasted only three years.

Pool died of a brain tumor on July 13, 1975, in Stanford, California, at the age of 56. The book *Notable American Women: The Modern Period* reports that after Pool was diagnosed, she said, ''The last few years of my life have been, I think, very unusual in that they have amounted to an experience for me of feeling overrewarded, overrecognized, overgratified beyond what anyone could expect, so there is no possibility of feeling cheated or regretful about what I will not have had as a result of dying earlier than expected. Quite the converse; it has almost been embarrassing in the other extreme.''

An international medical journal published a tribute to Pool in 1988. It said, ''One of the greatest contributions to the treatment of classic hemophilia was made by Dr. Judith Pool and her associates in 1964 and 1965. Dr. Pool's name will always be associated with greatness in the hemophilic and blood coagulation community for this discovery. Her place in the history of the treatment of hemophilia is secure and deservedly so.''

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Charley Frank Pride

Charley Pride (born 1938) was country music's first African American star. For the past 25 years, Pride has been ranked among the top 15 best-selling recording artists of all time. During his career, he has had 36 number-one hit singles, and he has sold over 25 million albums. He has had 31 gold albums, 4 platinum albums, and 1 quadruple platinum album. Pride was elected to the Country Music Hall of Fame in 2000, the highest honor a country musician can receive. As an RCA Records recording artist, Pride is second in sales only to Elvis Presley.

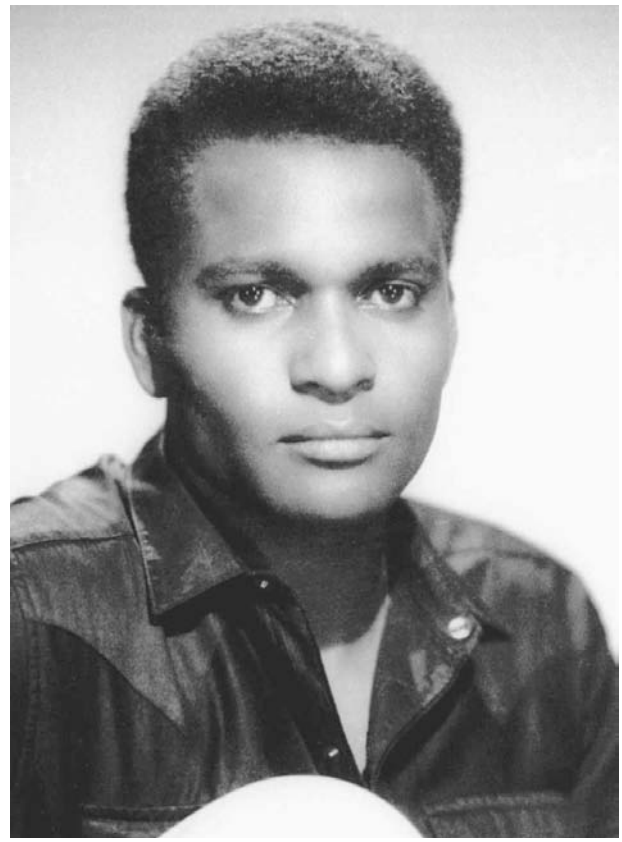

Mississippi Delta Childhood

Charl (mistakenly changed to ''Charley'' on his birth certificate) Frank Pride was born on March 18, 1938, in Sledge, Mississippi. Like many other Mississippi Delta towns, Sledge consisted only of little more than a ''grocery store, a barber shop, a hardware and farm supply store, a general merchandise store, a café, and a gas station.'' In the pre-civil rights era that coincided with Pride's childhood, life for African Americans in the Mississippi Delta was strictly regulated by enforced codes of segregation that governed who could use rest rooms, attend schools, and purchase housing.

The fourth of eleven children—eight boys and three girls—Pride grew up in a family headed by Mack and Tessie B. Stewart Pride. Pride's parents worked as sharecroppers and picked cotton. The family shared a three-room tin and cracked-wood ''shotgun'' house, so named because a person could ''fire a shotgun through the front door and out the back without hitting anything.''

Although the Pride family was poor, Pride's mother insisted there were people with a lot more money who would give millions for what her son had. She pointed out to him, as an example, that he had all of his fingers and both eyes.

Pride and his siblings suffered frequent beatings at the hands of their father, a stern disciplinarian. Said Pride, ''He showed concern for his children by using the strap to keep us on a straight and narrow path and he showed tenderness by protecting us and caring for us. We all survived the hardships of our youth and turned out to be reasonably solid citizens.''

Charley's father, Mack Pride, was a deacon in the Baptist church, but Pride later said that it was his mother who seemed the more spiritual of his parents. In his autobiography, *Pride: The Charley Pride Story,* Pride said that he grew up not liking his father very much. ''I loved him and there was a lot about him that I admired but I didn't like him,'' he wrote. Elsewhere in the book, Pride added, ''Over time, I have come to realize that Daddy was not unfeeling; he was just unable to express his emotions in the normal way.'' But he went still further, saying, ''However I account for him in my own mind, it doesn't change one thing—how much I regret that there was no warmth or tenderness between us.''

As a young boy, Pride had little choice in how he spent his time and was made to pick cotton. In his autobiography, Pride recalled telling his father. ''I just don't want to be a cotton picker, Daddy.'' His father reportedly replied, ''You don't want to pick cotton? Well. What do you think you're going to do?''

Pride grew up listening to country music on the radio and learning the songs of Hank Williams and Roy Acuff. From the age of six, Pride became a devotee of the Grand Ole Opry radio broadcasts. A neighbor began calling Charley ''Mocking Bird'' when the boy showed a reluctance to do much besides sing and play baseball. Although Pride dreamed of being a country music star, he was actually planning on becoming a baseball player.

At the age of 14, Pride bought a guitar from the Sears, Roebuck catalog after saving for most of year to buy it. He then began teaching himself to play a few chords. He eventually began mimicking songs on the radio, using his index finger as a capo and playing open bar chords. After he accidentally left his guitar outside one night in a heavy rain, he was forced to tinker with make-shift instruments, including a comb, for a while.

Between Baseball and Country Music

Pride's mother died in 1956. After her death, Pride's ties to Sledge, Mississippi, were largely severed. By his late teens, Pride had left home and traveled to Memphis. At 17, one day after entering a talent contest at Lave's Grand Theater in Memphis, Pride left for baseball training camp. He recalls having to walk seven miles to pitch nine innings, and then having to walk the seven miles back home again.

About this time, one of Pride's teammates asked him why he was not pursuing a career as a singer, and Pride told him, ''I want to go to the major leagues. Years from now, when they ask who hit the most home runs, I don't want the answer to be Babe Ruth, I want it to be Charley Pride.'' Jackie Robinson had broken the color barrier in the major leagues in 1947, and by the mid-1950s every major league team had two or three black players on its roster.

In 1955, Pride joined the American Negro League, playing for Detroit, Michigan; Memphis, Tennessee; and Birmingham, Alabama. Pride met his wife Rozene, a cosmetologist from Oxford, Mississippi, while playing baseball in Memphis. The couple later had three children, Kraig, Dion, and Angela. Meanwhile, Pride's baseball career was interrupted by a two-year hitch in the service.

The Mighty Casey

In 1958, Pride resumed his career with the American Negro League, now playing for the Birmingham Black Barons. After Pride was cut from the Memphis team in 1959, he decided to go to Montana where he ended up taking a job at the Zinc Smelting Manning Company and playing semi-professional baseball at night. He also sang in a nightclub two nights a week.

Pride later said of his time in Montana, ''Montana wasn't just geographically far removed from the South, but the thinking was pretty isolated too. When the sit-ins and boycotts and protest marches began in the south, guys I worked with would ask things like, 'What's going on with y'all down there.' ''

By 1960, Pride had abandoned semi-professional baseball and the American Negro League for a Major League C-team. After rejections from the Angels, Pride tried the Mets, whose coach, the legendary Casey Stengel, told him, ''We ain't running no damn tryout camp down here.'' Stengel went on to suggest that Pride go out in a cow pasture where someone else could look at him. Pride decided to give up a baseball career following that episode.

RCA Recording Contract

Returning home from the debacle with Casey Stengel, Pride auditioned for songwriter and record producer Jack Clement in Memphis. Chet Atkins, then vice-president of RCA recording in Nashville, was sufficiently impressed with Pride that he offered him an RCA recording contract.

In 1966, Pride was named best country and western male vocalist after having recorded 13 songs. By 1975, he released 22 records, and had 12 gold singles. Among his most popular recordings were ''Snakes Crawl at Night'' and ''Just Between You and Me.''

Medical Problems

In 1968, Pride was hospitalized following a USO tour with symptoms of manic depression that included an inability to sleep, delusions, and hyper-activity. Told that he would need to take medication for the rest of his life, Pride refused. After the symptoms recurred in 1982 though, Pride began taking lithium carbonate to control his manic swings. He then stopped taking the medication after he developed a skin rash that he thought was a lithium side-effect, but after another episode in 1989, he finally came to terms with his need to take the medication. Pride explained in his autobiography, ''I've taken lithium regularly for the past few years and have had no further bouts with manic depression. I've always been a hyper person, one who needed to be doing something physical all the time. I had difficulty sitting through business meetings or any other sedentary activity. I'm still that way, but I run on an even keel—no wild highs, no migraines, and no imagining things that aren't there. And I sleep very well.''

On Top

In 1969, Pride scored his first number one single with the release of ''All I Have to Offer You (Is Me).'' Over the next 15 years, he would go on to top the charts with more than 36 number one country singles, bringing him within close range of becoming Billboard magazine's all-time record holder in that category.

Some of Pride's songs, like ''Kiss an Angel Good Morning,'' are now considered classics. Other big hits have included ''Is Anybody Goin' to San Antone?,'' ''I'm So Afraid of Losing You Again,'' ''Mississippi Cotton Picking Delta Town,'' ''Someone Loves You Honey,'' ''When I Stop Leaving I'll Be Gone,'' ''Burgers and Fries,'' ''Mountain of Love,'' and ''You're So Good When You're Bad.'' ''Kiss An Angel Good Morning'' helped Pride capture Country Music Association's awards as Entertainer of the Year (1971) and Top Male Vocalist (1971, 1972).

Businessman

By the 1980s, Pride was dividing his time between his careers as musician and businessman. His business activities then included banking, broadcasting, and real estate. He holds the most shares in Texas's largest minority owned bank and has real estate holdings across the country. He also owns a music publishing company and a production company.

Career Achievements

On May 1, 1993, Pride was inducted into the Grand Ole Opry, where he had first performed 26 years earlier. Pride received the Academy of Country Music's Pioneer Award in 1994, the same year he released his autobiography, *Pride: The Charley Pride Story.* Pride opened the 2000-seat Charley Pride Theatre in Branson, Missouri, in June 1994. He performed there for four years, doing approximately 200 shows a year.

Pride received the Trumpet Award from Turner Broadcasting in January 1996 in recognition of his outstanding

achievement as an African American. The state of Mississippi adopted his ''Roll On Mississippi'' as its official song and named a stretch of highway in the state for him. Also that year, he performed in a special Christmas program at the White House for President and Mrs. Clinton. In 2000, he was elected to the Country Music Hall of Fame.

Pride still works out each year with the Texas Rangers baseball team, fulfilling a boyhood aspiration. He also enjoys playing golf when he is not on tour or recording.

Besides the U.S., Pride has performed in Europe, Australia, New Zealand, Japan, Fiji, and Canada. He frequently appears on USO tours, entertaining military personnel stationed overseas. Once during a USO tour, after being heckled by black soldiers for singing country music, Pride told the mixed race audience, ''I'm singing for my brothers on this side of the room, and for my brothers on this side. I told you in the beginning. I'm not James Browne. I'm not Sam Cooke. I'm Charley Pride, country singer. I'm just me and that's what you get.''

Pride currently splits his time between his homes in Dallas, Texas, and Branson, Missouri.

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Thomas Pringle

Scottish writer Thomas Pringle (1789–1834) is considered the father of South African poetry. He lived in South Africa for six years, during which time he established a family settlement in the Eastern Cape. Unable to make a living as a writer in South Africa, he moved to London where he worked for the abolition of slavery. Pringle is recognized in South Africa as the first successful poet to publish in English. His poems and narratives describe South Africa's landscape, native people, and social conditions.

Pringle was the third of seven children of Robert and Catherine Haitlie Pringle. He was born January 5, 1789, in Kelso, Linton, Roxburghshire, Scotland. Tragically, his mother died in 1795, when Thomas was six years old, leaving his father to remarry.

When Pringle was three months old, his nanny accidentally dropped him, dislocating his hip. The nanny was afraid to admit her mistake, with the result that Pringle not given medical care until it was too late to correct the damage. Consequently, he walked using crutches throughout his entire life. Perhaps out of guilt, the nanny lavished attention on him, allowing him to become headstrong and unmanageable.

Because he was lame, Pringle was unable to participate in athletics and did not follow his family into farming. To prepare for a profession, his father sent Pringle to Kelso Grammar School and Edinburgh University where he became interested in writing. He wrote every day, producing letters, journal entries, poems, and essays.

Began Writing Career

Pringle left Edinburgh University without earning a degree and took a job in the General Register Office, where he worked as a clerk from 1808 to 1817. He continued to write and in 1811 published, with Robert Story, ''The Institute,'' a satire on the Edinburgh Philamanthic Society, a literary group. The first of his poems to gain attention, ''Autumnal Excursion,'' was published in 1816. The poem celebrates the Scottish land where Pringle grew up and includes vignettes from his childhood. Among those who read the poem was noted novelist Sir Walter Scott. Pringle and Scott soon formed a friendship that lasted until Scott's death in 1832.

In 1817 Pringle became joint editor of the *Edinburgh Monthly* but resigned after a disagreement with the magazine's publisher, William Blackwood. He later edited both *The Star,* a newspaper, and *Edinburgh Magazine.* Also in 1817 Pringle married Margaret Brown, a woman nine years older than Pringle, and two years later he published his first volume of verse, *The Autumnal Excursion and Other Poems.*

Affected by Economic Downturn

Unable to make a living as a writer, Pringle returned to the register office for a short time. His family, like many throughout Scotland during the early 1800s, was encountering financial difficulties; a decline in agriculture had forced Robert Pringle to move south to a farm in England.

In addition to agricultural problems, Great Britain and most of Europe were suffering economic difficulties as a result of the political restructuring following the Napoleonic wars. The British government now offered thousands of its residents the opportunity to resettle in South Africa, promising free land and inexpensive supplies for those willing to make the trip to colonize this new addition to the British Empire, recently purchased from the Dutch. Pringle pursued this opportunity and in 1820, through his friendship with Scott, obtained free passage for himself and his extended family to travel to the eastern cape of South Africa.

Settled in South Africa

The Pringles sailed for 75 days, then traveled inland for another month before arriving at their new home in Glen Lynden, located in the upper valley of South Africa's Baavians River. The location proved to be a good choice, as colonists who settled closer to the coast experienced difficult weather conditions that proved disastrous for farming.

It took two years for Pringle, his father, and the rest of the family to establish the family homestead, which eventually comprised 20,000 acres of land. As he had done prior to the family's traveling to South Africa, Pringle served as the family spokesperson and conferred with government and military officials. His influence helped the family succeed in South Africa whereas many other immigrants did not. After his family was settled Pringle himself moved to Cape Town, where he worked in the newly created South African Public Library and pursued his writing career.

To supplement his small income from the library, the enterprising Pringle opened a school with a friend from Scotland, John Fairbairn. In 1823 he also started a newspaper, the *South African Journal,* and a magazine, the *South African Commercial Advertiser,* in which he and his staff published editorials advocating reforms of the British colonial system. After both publications were censored by the government Pringle resigned. After his reformist views also led to the failure of his academy, he resigned from the library and in 1824 returned to his family's settlement. For the rest of his time in South Africa Pringle continued to fight for freedom of the press and improvement in the position of the native people.

Most of the poetry and prose Pringle published while living in South Africa deals with local matters. It contains images of the land and its native people and is imbued with its author's passion for promoting independence and spreading Christianity. Published in 1824, Pringle's *Some Account of the Present State of the English Settlers in Albany, South Africa* describes the landscape, the housing, and the experiences Scots settlers encountered in South Africa. Unlike the Pringle family, many settlers did not find life to be that which they had been promised. Their crops failed and inclement weather destroyed most of what they had. Pringle concluded that, despite all, Scots immigrants should remain in South Africa, and he began efforts to appeal to Britain for humanitarian aid.

Ultimately, the harsh conditions in South Africa took their toll, and the idealistic Pringle and his wife were forced to leave his father and returned to London in 1826, financially ruined. A recently published article about slavery in South Africa had attracted the attention of the British Anti-Slavery Society, which now offered Pringle a job as secretary. The job suited Pringle perfectly: his craving for independence extended to blacks as well as Scots, and he had firsthand knowledge of the conditions of Native Africans. He worked with noted abolitionists William Wilberforce, Thomas Clarkson, Zachary Macaulay, and Sir Foxwell Buxton, his anti-slavery writings earning him recognition around the world.

Pringle earned a modest living through the Society that he supplemented by working as editor of an annual literary publication. He continued to write poetry based on his South African experiences and in 1828 published *Ephemerides; or, Occasional Poems, written in Scotland and South Africa.* The South African poems in particular proved very popular, placing him in the ranks of Britain's favorite poets shared by William Wordsworth, Samuel Taylor Coleridge, George Byron, Percy Shelley, and John Keats. As the first poet from South Africa to write in English, Pringle had a captive audience that consumed everything he wrote, including his 1834 work *Narrative of a Residence in South Africa.* A travel adventure about the land, animals, and the native people of South Africa, *Narrative of a Residence in South Africa* is considered his greatest work. It stands out because it was written from the perspective of a man who, although a native Scot, considered South Africa to be his homeland. Traveling to places where few non-Africans visited, Pringle shared his observations with his readers, along with his love for the land and its people.

Life's Work Completed

Pringle's work with the Anti-Slavery Society ended when Parliament abolished slavery on August 23, 1833. Emancipation came after a decree signed by Pringle was published on June 27, 1834. The next day, Pringle showed the first signs of an illness, which was later diagnosed as tuberculosis. Doctors recommended a milder climate, and Pringle prepared to return to South Africa. Unfortunately, the disease advanced rapidly and on December 5, 1834, he died in London at age forty-five.

Pringle died having reached many of his life goals. He had published a book of poems that he hoped would establish his place in South African literature. He had published a narrative about his adopted homeland. And his work with the Anti-Slavery Society had succeeded. Decades after his death, his poems continued to attract attention. Though generally considered to be a minor poet, he is credited with beginning the modern South African literary tradition. His best-known poem is ''Afar in the Desert,'' which was originally published in the *South African Journal* in 1824. The magazine's circulation was very limited and the poem attracted little initial attention, but when it was included in George Thompson's *Travels in Southern Africa* Samuel Taylor Coleridge read the poem and wrote to Pringle. As quoted in John Robert Doyle, Jr.'s biography *Thomas Pringle,* Coleridge exclaimed of the poem: ''I do not hesitate to declare it, among the two or three most perfect lyric poems in our language.''

Books

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Stanley Ben Prusiner

Stanley Prusiner (born 1942) won the Nobel Prize in Physiology for Medicine in 1997 for his discovery of the prion, originally described as a disease-producing agent in animals and humans that, unlike any other known pathogen, contains no RNA or DNA. The prize was widely seen as a vindication of Prusiner's research and methods.

Grew Up in Midwest

Prusiner was born on May 28, 1942, in Des Moines, Iowa, to Lawrence and Miriam Prusiner and named for his father's younger brother who died of Hodgkin's disease at age 24. In those World War II years, his father was drafted into the Navy shortly after Prusiner was born. The family moved to Boston so his father could attend officer training school. When he left for the South Pacific, his wife and son moved to Cincinnati, Ohio, to live near her mother. In his autobiography for the Nobel Foundation, Prusiner wrote fondly of his maternal grandmother and paternal grandfather, Ben Prusiner, who as a child immigrated to the United States from Moscow in 1896 and grew up in Sioux City, Iowa. At the end of the war, the reunited Prusiner family moved back to Des Moines.

In 1952, the family moved back to Cincinnati, where Prusiner's father worked as an architect for the next 25 years. Prusiner attended Walnut Street High School and studied Latin for five years. ''I found high school rather uninteresting,'' he wrote in his autobiography for the Nobel Prize committee. He felt, however, that college was a different matter. ''The intellectual environment of the University of Pennsylvania was extraordinary,'' he said, recalling how surprisingly willing the faculty members were to take time for undergraduates. He studied science, philosophy, history of architecture, economics, and Russian history. In the summer of 1963, he began a research project with Sidney Wolfson that continued through Prusiner's senior year, and he decided to stay at the university for medical school ''largely because of the wonderful experience of doing research with Sidney Wolfson.'' Prusiner received his bachelor's degree in 1964.

Chose Biomedical Research Career

In his second year of medical school, Prusiner began a study of fluorescence and brown fat that led to spending much of his fourth year at the Wenner-Gren Institute in Stockholm working on a related topic. That ''exciting time'' helped him choose to pursue a career in biomedical research.

In 1968 Prusiner returned to Philadelphia and received his M.D. He began a medical internship at the University of California, San Francisco (UCSF), as a prerequisite to a post in the U.S. Public Health Service at the National Institutes of Health (NIH). While in San Francisco, he met and married Sandy Turk, a high school math teacher. They subsequently had two children, Helen and Leah.

Once at the NIH, Prusiner spent three years studying glutaminases in *E. coli.* He called the period ''critical in my scientific education'' and said, ''I learned an immense amount about the research process.'' Following the NIH post, he chose a residency in neurology rather than postdoctoral fellowships in neurobiology as ''a better route to developing a rewarding career in research.''

Began to Study Slow Viruses

A key event in his career came about in September 1972, while he was serving his residency in neurology at UCSF. He admitted a patient dying from Creutzfeldt-Jacob disease (CJD), a rare, fatal condition in which the brain deteriorates. Prusiner learned that CJD did not elicit the body's usual immune response and behaved in ways uncharacteristic of viral pathogens. He was fascinated and over the next two years read ''every paper that I could find'' on the CJD family of diseases, known then as ''slow virus'' diseases because they appeared relatively late in life.

In 1974, as an assistant professor of neurology at UCSF, Prusiner set up a lab to study scrapie, the ''slow virus'' disease that affects sheep. He secured funds for the project from the Howard Hughes Medical Institute (HHMI) and eventually the NIH. A temporary career crisis arose when (1) his research into scrapie failed to yield the viral pathogen he expected, (2) the HHMI ended its funding, and (3) UCSF denied him tenure. The crisis was short-lived. He streamlined some of his methods and found two new funding organizations, R. J. Reynolds Company and Sherman Fairchild Foundation, which he credits with buying the enormous number of mice and hamsters he used. His tenure denial was also reversed. NIH funding continued, amounting to $56 million between 1975 and 1997, according to one source.

Over the next eight years, Prusiner pursued the pathogen responsible for the so-called slow virus diseases and also became a professor of neurology and biochemistry at UCSF. In the spring of 1982, *Science* magazine published his first article on his research, which, in Prusiner's words, ''set off a firestorm.'' He broke with scientific orthodoxy,

announcing that his years of work had identified not a virus but a protein as the agent causing a set of diseases known as transmissible spongiform encephalopathies (TSEs) (the same group formerly known as the ''slow viruses''). He also coined the term ''prion,'' derived from ''proteinaceous infectious particle,'' for his discovery. (Gary Taubes, writing in *Discover* magazine, says Prusiner tinkered with the spelling of his coinage for euphony's sake. Prion rhymes with Leon.)

The TSEs include Bovine Spongiform Encephalopathy (BSE), also known as Mad Cow Disease because of the way infected cattle behave; scrapie, documented in the eighteenth century in Iceland and in the 1940s in Scotland, where shepherds named it for the way infected sheep scrape their wool against fence posts; several other forms affecting animals; and the forms found in humans, including CJD, Gerstmann-Straussler-Scheinker (GSS) disease and fatal familial insomnia, each of which affects a very small number of related individuals, and kuru, a disease of indigenous people on New Guinea and now virtually extinct. All are fatal. All end in degeneration of brain tissue into a mass riddled with holes, like a sponge-accounting for the ''spongiform'' part of their collective name. The ones affecting humans threaten only a very small number of people, perhaps one in one million (the number in the United States with CJD has been put at some 225), but in the 1980s and 1990s, a new threat arose when BSE ''broke the species barrier'': Infected cattle apparently transmitted something that caused a form of CJD in humans who ate infected beef. Some 100 people, mostly in the United Kingdom, were thought to have contracted the disease in this fashion, and at least 130,000 British cattle were affected. Many were destroyed to avoid further spread of the disease. The specter of an unchecked spread panicked Europeans who consumed British beef.

Theory Described Novel Protein Behavior

Prusiner's work sparked controversy immediately. ''His findings go against the central dogma of biology, which is that you can transmit information only with DNA and RNA,'' said Michael Shelanski, chairman of the department of pathology at Columbia-Presbyterian Medical Center. Infectious agents recognized in orthodox science include bacteria, viruses, fungi, and parasites, all of which contain DNA or RNA. While efforts to prove and disprove Prusiner's prion theory are ongoing, it has achieved a wide acceptance, especially the idea that prion proteins are involved in some way in the diseases like CJD. The theory itself has evolved since 1982. Regardless of the theory that achieves consensus in the end, Prusiner's work and the work of his critics have enriched the science associated with these diseases. In 2001, for example, WebMD reported that Prusiner's lab had identified at least two drugs, chlorpromazine and quinacrine, that may be effective against CJD contracted from BSE-infected beef.

Based on his work with mice and hamsters infected with scrapie, Prusiner concluded that prion protein (PrP) occurs naturally in white blood cells and brain cells. Its function is not understood, but ordinarily it is harmless. PrPs can be altered, however, so that their normal helical, or spiral, shape becomes flat and rigid. Collections of these flat, rigid prions form rods that group together into sheets or plaques that kill nerve cells, producing porous, spongy brain texture, dementia, and death.

The agent causing normal prions to change conformation is novel: As Prusiner explained to Rae Frey of Australian Radio National, ''the abnormal protein is capable of recruiting the normal one into the abnormal form. . . . [O]nce the abnormal form of the prion protein is in the body, it then grabs on to the normal form and co-opts it and turns it into a rogue, or an abnormal form. . . . It becomes a chain reaction and more and more of the abnormal form accumulates . . . and eventually kills the host.'' The process is very slow. Prusiner says experiments in his lab confirmed the ability of scrapie-infected prion protein (PrPSc) to cause normal, helical PrP to change conformation.

Prion diseases arise in three ways: by infection (1 percent of human cases), by heredity (5-15 percent), and by no known cause, said to be sporadic (all the rest). Sporadic cases are thought to be genetic. The particular gene that carries the instructions for the amino acid sequence that makes up the prion protein has been pinpointed, and Prusiner has found a mutation that produces the ''rogue'' protein—provided the mutant gene is present on both ''halves'' of its chromosome.

Several Areas Drew Criticism

Prusiner concluded the ''villain'' in scrapie and the other prion diseases was not viral but protein on the basis of several pieces of evidence. For instance, procedures that normally kill viruses did not destroy the ability of the material he extracted from infected laboratory animals to infect others in turn; the agent works very slowly-behavior uncharacteristic of viruses; it does not trigger the immune system to produce antibodies (a virus does); enzymes that destroy nucleic acids (the building blocks of DNA and RNA, which all viruses contain) do not kill it; and scientists have been unable to find a viral agent in more than thirty years of searching. Several other pieces of evidence support Prusiner's claim of a protein agent: Protein-destroying enzymes destroy its infectivity, and when the gene that encodes the prion protein is removed from laboratory animals, exposure to PrPSc does not lead to the disease; no PrP means no possibility of PrPSc, so therefore PrP must be present for the disease to occur.

Prusiner's theory is controversial not only because it is unorthodox, scientists have also accused him of claiming his lab work proves things it does not (perhaps the stunning degree to which the best-trained scientific minds can disagree on the design, conduct, and interpretation of scientific experiments reflects how very complicated the area is) and of failing to credit earlier workers, for instance researcher Pat Merz, who identified rigid protein plaques in the brains of mice with scrapie in 1978 and published her findings in 1981. Prusiner is said to have ignored her work in his 1982 paper, in which he claimed to have discovered prion rods. Others have alleged Prusiner rushed to the press early on with the suggestion that Alzheimer's and other diseases of

brain-riddling amyloid protein plaque might be related to prion diseases. ''It is an astounding finding,'' Prusiner told the *New York Times* in 1983 that, ''we never would have dreamed that amyloid and prions are the same. The implications of the findings may be enormous.'' Alzheimer's expert George Glenner said there was no proof at the time that Alzheimer's amyloids and scrapie proteins were the same (and their difference has since been confirmed). Glenner explained in *Discover,* ''I have the greatest respect for Stanley, but he wanted to get in the press fast. I do not think it should have been released at all.'' Prusiner as recently as 1999 still expressed optimism that his discoveries would link up with Alzheimer's, which affects far more people than does CJD and related diseases and therefore attracts more research dollars. He told an interviewer in Australia that once drugs for treating prion diseases are discovered, ''The blueprint for going after drugs, for producing drugs that will stop Alzheimer's Disease, will stop Parkinson's Disease will be laid out. . . . Once you have one success, then many other successes will follow much more quickly.''

Nobel Award Deviated from Norm

Prusiner's Nobel Prize was unusual in several ways. First, the annual prize in physiology or medicine is usually shared by more than one person. Prusiner was the first single winner in ten years and one of only six singletons in the preceding 40 years. Moreover, the Nobel is usually awarded after major controversies have been resolved, but one member of the Nobel award committee, Dr. Lars Edstrom, suggested the committee may have taken a side. In a *New York Times* article, Dr. Edstrom noted: ''There are still people who don't believe that a protein can cause these diseases, but we believe it.'' Prusiner's prize was also unusual because he was the second person to win for work on TSEs. Dr. Carleton Gajdusek won in 1976 for his work with kuru. With two awards in the area, the committee would be unlikely to award a third, which could dampen the enthusiasm of other researchers in the area; the clout, the glory, and the $1 million that go with the Nobel are mighty incentives in science.

Lately it seems that prions alone may not explain how PrPSc forces PrP (or PrPC, the normal, ''cellular'' PrP) to trim rigid, clump together, and kill brain cells after all. In his research summary on his UCSF Web page, Prusiner says an additional agent now seems to be involved. He calls it ''an as yet to be identified factor that we have provisionally designated protein X.'' Protein X ''binds to PrPC. The PrPC/protein X complex then binds PrPSc; by an unknown process, PrPC is transformed into a second molecule of PrPSc. We are attempting to isolate protein X.''

One or two of Prusiner's critics have suggested his protein X sounds suspiciously like a viral agent proposed in the 1970s by three scientists of the British Neuropathogenesis Unit in Edinburgh, Scotland. They were trying to isolate the agent causing scrapie and hypothesized it was ''a small piece of nucleic acid protected by a protein made by genes in the host, rather than genes in the agent.'' They called it a ''virino.'' Will it turn out to be Prusiner's protein X, or will protein X reveal itself as virus X? The end of the story has yet to be written. Perhaps some words of Francis Bacon are apt to the issue. ''He that will not apply new remedies must expect new evils; for time is the greatest innovator.''

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R

Bernard Rands

Bernard Rands (born 1934) is a major composer and conductor in contemporary music, publishing more than 100 works in a wide range of performance genres. Born in England but now an American citizen, Rands studied in Italy under Luciano Berio, Luigi Dallapiccola, and Roman Vlad. His distinquished academic career included professorships at York University, Oxford University, and the University of California San Diego. His composition "Canti del Sole" won the 1984 Pulitzer Prize in Music, and his orchestral suites "Le Tambourin" won the 1986 John F. Kennedy Center Friedheim Award. Rands has been called one of the most important musical voices of our time.

Career in Composition and Academia

Rands was born March 2, 1934, in Sheffield, England. He studied music and English literature at the University College of Wales, Bangor, earning a bachelor's degree in music in 1956 and a master's degree in 1958. After completing his academic degrees, he traveled around Italy for two years to study composition and conducting under Roman Vlad in Rome, Luigi Dallapiccola in Florence, and Bruno Maderna. Rands's most influential teacher in Italy was Luciano Berio from Milan. From 1961 to 1964 he attended the summer courses of Boulez at Darmstadt.

Rands's early compositions in the 1960s explored new instrumental techniques. He employed a mature style that was lyrical, dynamic, and sensitive. He superimposed original timbres on an intuitively derived chromatic pitch content. His writings for voice accompaniment for orchestra and chamber ensemble were treated with elegance.

Rands demonstrated an impressive academic career and held fellowships at numerous universities. He was a guest lecturer at the University of Wales from 1963 to 1967, and in 1966 acted as composer-in-residence and visiting fellow at Princeton University and composer-in-resident at the University of Illinois until 1970. He was a member of the faculty in music and Granada fellow of creative arts at York University from 1968 to 1975. From 1972 to 1975, Rands was a fellow in creative arts and professor of music at Brasenose College at Oxford University.

In 1975 he emigrated to the United States and became professor of music at the University of California at San Diego. In 1983, Rands became a US citizen. Eventually traversing the country, he served as professor of composition at Boston University and simultaneously as a faculty member of Juilliard School of Music in New York City. He was also composer-in-residence at Aspen, Colorado, and Tanglewood, Massachusetts, festivals. From 1989 to 1996 he was composer-in-residence for the Philadelphia Orchestra.

Rands also had a career as a conductor with ensembles and orchestras around the world. Composers, performers, audiences, and critics praised him for his performances of a large and diverse repertoire of contemporary music. An impressive list of fellow conductors led orchestras in Rands's music, such as Pierre Boulez, Luciano Berio, Bruno Maderna, Neville Marriner, Zubin Mehta, Riccardo Muti, Seiji Ozawa, Helmuth Rilling, Esa-Pekka Salonen,

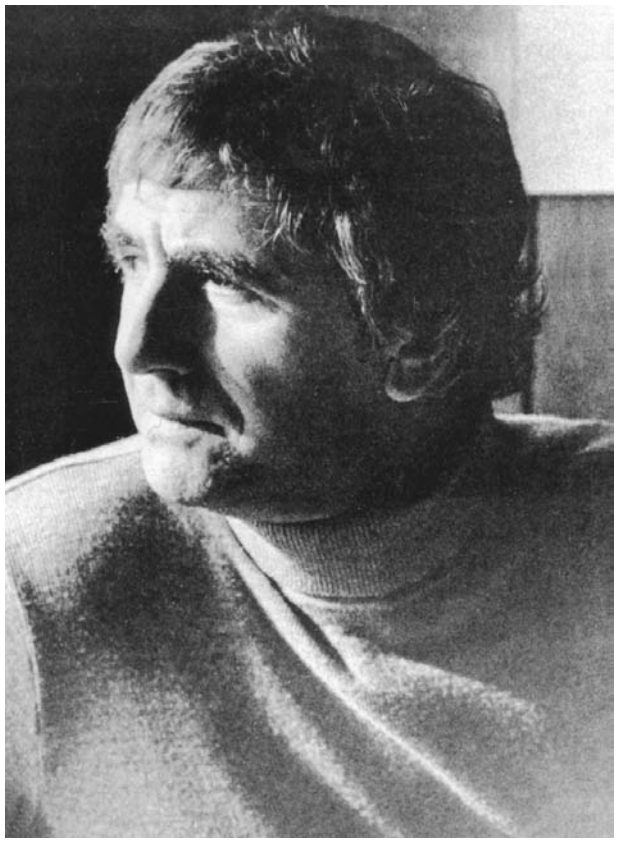

Wolfgang Sawallisch, Gunther Schuller, Giuseppe Sinopoli, Leonard Slatkin, Christoph von Dohnanyi, and David Zinman.

Affiliations and Awards

Some of his many organization affiliations include membership in the American Society of University Composers and a seat on the advisor board of the Boston Modern Orchestra Project. He has been chosen as the Walter Bigelow Rosen Professor of Music at Harvard University and serves as the Walter Channing Cabot Fellow also at Harvard.

The beginning of Rands's long record of honors and awards was his receipt of the 1966 Harkness International Fellowship of the Commonwealth Fund of New York. Starting in 1977, Rands received a total of three National Endowment for the Arts grants and earned an American Academy of Arts and Letters award. He received the 1978 California Arts Council Award and earned a 1982 Guggenheim Fellowship. He was also honored by the Fromm and Koussevitzky Foundations, Pew Trust, and Carey Trust.

With his musical voice demanding to be spoken, Rands has shined in the past two decades. His compositions have won prestigious awards, such as the 1984 Pulitzer Prize in Music for ''Canti del Sole,'' which Rands wrote for tenor and orchestra and which was premiered by Paul Sperry and the New York Philharmonic, conducted by Zubin Mehta. In 1986, Rands won the John F. Kennedy Center's prestigious Friedheim Award for his orchestral suites ''Le Tambourin.''

Received Commissions from Around the World

Over the years, Rands has been perused for commissions from major ensembles, orchestras, and festivals around the world. International commissions have come from the Suntory Concert Hall in Tokyo, the BBC Symphony Orchestra in London, the Israel Philharmonic, and the Internationale Bach Akademie in Stuttgart. Commissions in the U.S. were awarded from the Boston Symphony Orchestra, the Choral Arts Society of Philadelphia, Los Angeles Philharmonic, Chicago Symphony, and the Eastman Wind Ensemble.

Rands wrote a piece for the New York Philharmonic's 100th anniversary, a cello concerto for the Rostropovitch celebration of this 70th birthday, and a piece for a consortium of orchestras and soloists for Meet the Composer. Recently he wrote for the Cleveland Chamber Symphony, the Dale Warland Singers, and the Mendelssohn String Quartet, which has performed a world premiere of his string quartet.

Rands received two commissions from the Serge Koussevitzky Music Foundation in the Library of Congress. The first was in 1983 for his ''Suite No. 2–Le Tambourin.'' The second was presented in 1994 by The Serge Koussevitzky Music Foundation and the Koussevitzky Music Foundation, Inc. to Rands and to the Philadelphia Orchestra, where he was composer-in-residence. The new work was premiered in May 1995, under the direction of music director Wolfgang Sawallisch.

The San Francisco-based Chanticleer vocal chamber ensemble commissioned a set of pieces from Rands for inclusion in its 1991 *Colors of Love* album. Rands wrote ''Canti d'Amor,'' a set of fifteen poems from James Joyce's *Chamber Music,* a volume of verse published in 1907. Chanticleer selected seven of Rands's pieces, including ''Winds of May that dance on the sea'' and ''Silently she's combing her long hair,'' that evoked complex harmonies for a warm and sensuous experience. *Colors of Love* won the Grammy award for Best Small Ensemble Performance. Rands's commission of ''Canti d'Amor'' was paid for by a grant from the Meet the Composer/*Reader's Digest* Commissioning Program, in partnership with the National Endowment for the Arts and the Lila Wallace/*Reader's Digest* Fund.

Influenced Performers and Conductors

Rands is known for composing for a wide range of performance genres. He expresses an original and distinctive style that has been described as ''plangent lyricism'' with ''dramatic intensity.'' His music drew parallels between text and musical structure in his compositions.

Rands developed his elegant technical mastery from his studies in Italy. Berio had a lasting musical influence on Rand's music, evidenced by Rands's early compositions, the 1971 ''Metalepsis II'' and the 1980 ''Canti Lunatici,'' for the way Rands approached word settings and his choice of multi-lingual libretto. Influenced most conspicuously by his teacher Berio, Rands infused his music with his enjoyment of solo virtuosity and in his approach to verbal language.

Rands himself influenced the next generation of performers. He was the main composition teacher of British modernist singer and composer Vic Hoyland, who attended York University in the late 1960s. Rands's enthusiasm for the Italian approach to music and composition imparted an impression on Hoyland.

Rands's 1998 album *The Works of Bernard Rands,* performed by the Cleveland Chamber Symphony, features three works connected with Rands's teacher Luciano Berio. ''Metalepsis II,'' dedicated to Bruno Maderna, was conducted by Berio. The five short movements of ''Madrigali'' were inspired by Berio's ''Il Combattimento.'' The final piece was the world premiere of Rands's ''Triple Concert,'' dedicated to Berio and commissioned by the Core Ensemble. Reviewer Hubert Culot wrote of the album, ''This wonderful release undoubtedly provides for a thought-provoking survey of Bernard Rands' musical journey and also a good introduction to his often beautiful sound world and his honest and serious musical thinking.''

Rands's 2000 album featuring his piece ''Ceremonial for Symphonic Wind Band'' is a collection of new-band music. A send up of ''Bolero,'' ''Ceremonial'' presents a single repeated melody that becomes progressively elaborate generating its own harmony. In his review of the composition in *Fanfare* magazine, Robert Carl noted that the effect was like a grave processional, gathering in substance throughout the piece. ''What could in other hands be a great aesthetic miscalculation instead sounds imaginative and personal, proving that a good idea can continue to live in new guises,'' Carl said.

Concerts and Guest Appearances

In demand all over world, Rands has been guest composer at many international festivals and was the featured topic at the Rands Symposium held at Brigham Young University in November 1994. Also in 1994, the Aspen (Colorado) Music Festival commissioned Rands to write a piece for its 50th anniversary. For the festival, Rands wrote his first chamber opera, ''Belladonna,'' 1 of 160 new works that premiered at Aspen. Japanese mezzo-contralto Makiko Narumi, a Juilliard Opera Center performer, sang the role of Agatha Liu in the world premiere of ''Belladonna.''

Rands was one of 50 composers featured at the 35th National Conference of the Society of Composers, Inc. hosted by Syracuse University's Setnor Auditorium and performed by the Center for New Music at the University of Iowa. The three-day marathon in March 2001 highlighted works by live composers from around the country. Rands's selected piece ''Concertino for Oboe and Ensemble,'' commissioned by the Philadelphia Network for New Music in 1998, displayed imagination, originality, and technical mastery.

In November 2001, the Colorado College's Great Performances and Ideas Series presented a concert of Rands's solo and chamber works, performed by the college's Lanner Faculty artists, the Da Vinci Quartet, and the Italian Contemporary Players. In December 2001, the concert group The Ensemble Sospeso in New York presented the world premiere of a newly commissioned work by Rands. Sospeso's oboist Jacqueline Leclair performed the piece.

Rands's works are a popular source of music for various organizational events, such as the 2001 Netherlands-America Foundation (NAF) fundraiser concert by the NAF Fellows and NAF beneficiaries. Rands's ''Memo'' for solo soprano was presented at Southeast Alaska's CrossSounds 2002 music festival.

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Razia

A descendant of the Moslems of Turkish extraction who invaded India in the eleventh century, Razia (died 1240) was the only woman ever crowned in the Delhi sultanate, which ruled parts of India from 1210 to 1526. Razia reigned for approximately three and a half years (1236–1240), and although she made important reforms in government, she was ultimately unable to reconcile her Muslim nobility to her ruling as a woman.

The Delhi Sultanate

In 1192 A.D., the Turkish leader, Muhammad of Ghur, defeated the Rajputs at the second battle of Tarain, gaining control of the Kingdom of Delhi. After establishing his reign, Ghur returned to Afghanistan, leaving his conquest in the hands of his trusted slave, Qutb-ud-din Aibak.

When Ghur died in 1206 without leaving an heir, Qutb-ud-din declared himself Sultan of Delhi. Qutb-ud-din's reign marked the beginning of the Delhi sultanate under the Slave dynasty—so named because many of the sultans of this time were former slaves. Qutb-ud-din is best remembered for his destruction of Hindu and Jain temples and for building mosques.

Iltutmish

Although Qutb-ud-din's son Aram Baksh inherited the throne in 1210 following the death of his father, he quickly proved himself to be incompetent. Following an abbreviated reign, Qutb-ud-din's son-in-law, Shamsuddin Iltutmish, assumed power.

Iltutmish had come to Delhi as a slave. After gaining the confidence of his master, Qutb-ud-din, he rose to become a provincial governor. Upon Qutb-ud-din's death, Iltutmish had the backing of the Amirs—the Turkish nobility—to succeed Qutb-ud-din as sultan.

At the time of Iltutmish's death in 1236, he had been in power for 26 years. As sultan, he had consolidated Turkish control of northern India and his empire extended from Prashar in the northwest to the Brahmaputra River in Bengal and Gujurat and Orissa in the south. Iltutmish had introduced important reforms to the Delhi sultanate—including a monarchy, a ruling class, and coinage—and had left a legacy as a patron of the arts.

Razia Sultana

Iltutmish became the first sultan to appoint a woman as his successor when he designated his daughter Razia as his heir apparent. (According to one source, Iltumish's eldest son had initially been groomed as his successor, but had died prematurely.) But the Muslim nobility had no intention of acceding to Iltutmish's disregard of tradition in appointing a woman as heir, and after the sultan died on April 29, 1236, Razia's brother, Ruknuddin Feroze Shah, was elevated to the throne instead.

Ruknuddin's reign was short. With Iltutmish's widow Shah Turkaan for all practical purposes running the government, Ruknuddin abandoned himself to the pursuit of personal pleasure and debauchery, to the considerable outrage of the citizenry. On November 9, 1236, both Ruknuddin and his mother Shah Turkaan were put to death—after only six months in power.

With reluctance, the nobility next agreed to allow Razia to reign as sultana of Delhi. As a child and adolescent, Razia had had little contact with the women of the harem, so she had had little opportunity to learn the customary behavior of women in the Muslim society that she was born into. Even before she became queen—during her father's reign—she was reportedly preoccupied with the affairs of state. As sultana, Razia adopted men's dress; and contrary to custom, she would later show her face when she later rode an elephant into battle at the head of her army.

A shrewd politician, Razia managed to keep the nobles in check, while enlisting the support of the army and the populace. Her greatest accomplishment on the political front was to manipulate rebel factions into opposing each other. At that point, Razia seemed destined to become one of the most powerful rulers of the Delhi sultanate.

But the sultana miscounted the consequences that a special relationship with one of her Assyrian slaves, Jamal Uddin Yaqut, would have for her reign. According to some accounts, Razia and Yaqut were lovers; other sources simply identify them as close confidants. In any case, before long she had aroused the jealousy of the Muslim nobility by the favoritism she displayed toward Yaqut. Eventually, the governor of Bhatinda, a childhood friend named Malik Ikhtiar-ud-din Altunia, rebelled, refusing any longer to accept Razia's authority.

A battle between Razia and Altunia ensued, with the result that Yaqut was killed and Razia taken prisoner. To escape death, Razia agreed to marry Altunia. Meanwhile, Razia's brother, Muiuddin Bahram Shah, had usurped the throne. After Altunia and Razia undertook to take back the sultanate from Bahram through battle, both Razia and her husband—neither one more than 30 years of age—were both killed on October 14, 1240 (some sources say October 13). Bahram, for his part, would later be dethroned for incompetence.

End of the Delhi Sultanate

The Slave dynasty would come to an end some fifty years after the death of Razia. The most memorable of her successors was Balban (1266–1287), who succeeded in establishing a strong, central government and saw the position of sultan elevated to divine status. Following his death in 1287, the Slave dynasty would continue three more years under the competing rule of his inept grandsons.

Under other dynasties, however, the Delhi sultanate would persist until 1525, achieving its maximum physical extent under the reign of Muhammad ibn Tughluk in the first half of the fourteenth century, when most of the subcontinent was under the sultan's dominion. But in 1398, Timur the Lame (Tamurlane) plundered Delhi. By the early fifteenth century, the sultanate consisted only of Delhi and immediately adjacent lands. Although the Delhi sultanate regained control of most of northern India in the early sixteenth century, it was finally destroyed by Babur, founder of the Mughal empire, in 1526.

Early Sources

The Tabakat-I-Nasiri is a generalized history of Delhi that ends at about 1259, about twenty years after the death of Razia. The work's author, Minhajus Seraj, served Iltutmish, Razia, and Balban. Although Minhaj's history of the times is considered to be among the most reliable sources of information about Razia, Mihaj spent the last years of his life in the service of Balban, who had brought an end to Razia's rule.

Minhaj's point of view is therefore suspect given that he was unlikely to have included details in his account that would have brought embarrassment to his patron. Every other chronicle of the times is based on Minhaj's history.

Rafiq Zakaria, writing in his book, *Razia Warrior Queen of India,* quotes Minhaj on Razia as follows, ''[She was] a great sovereign, sagacious, just, beneficent, the patron of the learned, a dispenser of justice, the cherisher of her subjects and of warlike talent, and was endowed with all the admirable attributes and qualifications necessary for kings. . . . She was endowed with all the qualities befitting a king, but she was not born of the right sex and so in the estimation of men all these virtues were worthless.''

In his research, Zakaria consulted early sources to put together a work of historical fiction based on the life of the sultana. In Zakaria's portrayal, Razia was essentially hamstrung by her emotions. Zakaria believes that Altunia was deeply in love with Razia, but that he was repeatedly rebuffed by her aloofness. Zakaria speculates that the queen may have been too preoccupied with the affairs of state or may have been psychologically blocked—possibly from her upbringing—to have given sway to her emotions.

Zakaria argues that besides the prejudice Razia would have faced because of her sex, she would also have been targeted for her racial tolerances. On one hand, she met criticism from the Turkish Amirs, who were the royal multitribal leaders, and the Maliks, who led the small communities, for the favoritism she showed toward her Abyssinian slave, Jamaluddin Yaqut. Whether Yaqut was Razia's lover has been debated for centuries, but even if he was not, Zakaria feels that the fact that he continued getting promotions to higher ranks would have elicited the envy of the Maliks. (Casting a new slant on the historical debate, Zakaria points out that Altunia would probably not have married Razia if he had been convinced she had had an affair with her slave Yaqut.) In any case, Razia aroused the jealousy of the nobility, and some have held this jealousy to have been a major factor in her dethronement.

Razia's marriage to Altunia was apparently endorsed by their followers, and it proved central to the revolt against those who had dethroned her at Delhi. Razia's popularity with her subjects must have further aroused the envy of the Amirs and Maliks, setting the nobles against her on yet another score. According to Zakaria, it was because Minhaj shared the attitude of the nobles and of his patron Balban that he portrayed her in his writings as a coward—for example, saying that she met her death hiding in a corner where she was killed by Hindu robbers—in the final battle with Balban that claimed her life.

Besides Minhaj, there are two other contemporary chroniclers of Razia's life: Fakhr-I-Mudabbir and Sadruddin Hasan Nizami. But their accounts have never achieved the authority of Minhaj's. Two later historians, Isami and Barani, attempted to reconstruct the facts from family accounts (Isami) or independent analysis (Barani). Isami's history is noteworthy for its contradiction of Minhaj's account of Razia's death; in Isami's telling, the sultana fought along with Altunia in two battles before she was finally killed. Other sources, while providing valuable details about the time that Razia lived, attribute little significance to her life.

Razia's Legacy

As sultana, Razia reportedly sought to abolish the tax on non-Muslims but met opposition from the nobility. By way of response, Razia is said to have pointed out that the spirit of religion was more important than its parts, and that even the Muslim Prophet spoke against overburdening the non-Muslims. On another occasion, Razia reportedly tried to appoint an Indian Muslim convert from Hinduism to an official position but again ran into opposition from the nobles. In this case she yielded, having concluded that the bonds of Islam were weaker than old prejudices.

Razia was reportedly devoted to the cause of her empire and to her subjects. There is no record that she made any attempt to remain aloof from her subjects, rather it appears she preferred to mingle among them. Her tolerance of Hinduism would later bring her criticism from Muslim historians.

Razia established schools, academies, centers for research, and public libraries that included the works of ancient philosophers along with the Koran and the Traditions of the Prophet. Hindu works in the sciences, philosophy, astronomy, and literature were reportedly studied in schools and colleges.

Razia's Tomb

Today Razia's unpretentious tomb lies among the narrow lanes of Old Delhi in Northern India. Crumbling and covered by dust and grime, the tomb has clearly suffered the ravages of time. The grave is surrounded on all sides by unattractive residential buildings. Meanwhile modern-day encroachers have placed plastic sheets around the tomb and started to live in it, turning it into an urban ghetto.

In the thirteenth century, the site of the tomb was a jungle, and no one knows how Razia's body ended up where it lies today. Though a second grave accompanies Razia's, the identity of the occupant is unknown. Some of the local residents have turned the tomb into a place of worship, where prayers are conducted five times each day.

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Sumner Murray Redstone

Sumner Redstone (born 1923) built a multi-billion-dollar media empire starting with a string of movie theatres in the Boston area. After fighting successfully for ownership of a little-known cable TV company, Viacom, in 1987, Redstone went on to build Viacom into a personal kingdom that controlled MTV, Nickelodeon, VH1, TV Land, Comedy Central, UPN, TNN, Country Music Television, Showtime/TMC, CBS, Paramount Pictures, Simon & Schuster, Blockbuster, Infinity Broadcasting, and Paramount Parks. In 2002, Redstone's personal fortune was valued at $9 billion.

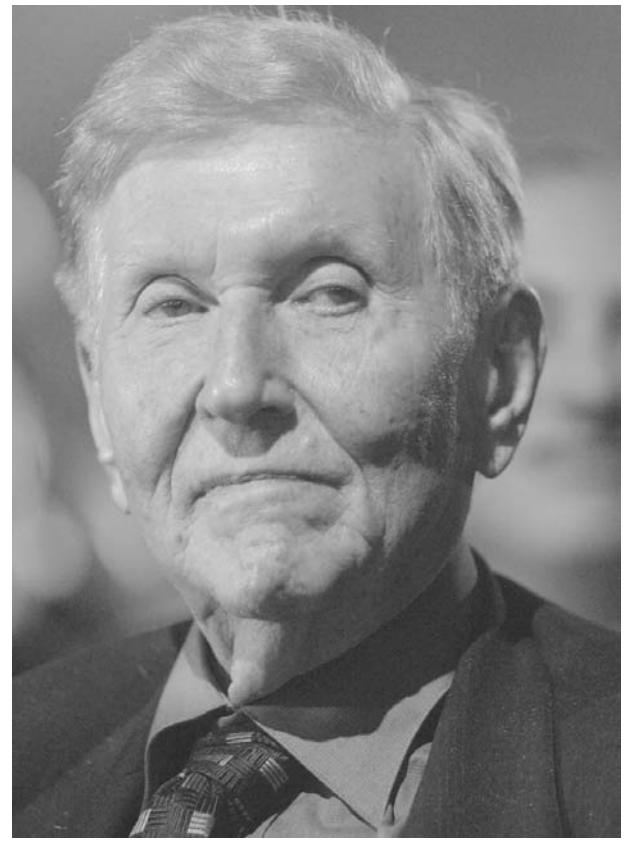

Early Interests

Sumner Murray Redstone was born on May 27, 1923, to Max and Belle Rothstein in Boston, Massachusetts. Redstone's father got his start selling newspapers on the streets of Boston, then became a linoleum salesman and eventually got into the nightclub business, buying Boston's Latin Quarter from Lou Walters, the father of Barbara Walters. Max Rothstein, who later changed the family name to Redstone, opened the third drive-in theater in the United States, on New York's Long Island, and built a small chain of drive-ins that did well in the years after World War II. But Redstone insisted the real driving force in the family was his mother, who used to turn the clock back when he was practicing piano to make him work a little bit longer.

After spending his early years in a tenement which had a bathroom shared with other tenants, Redstone attended the Boston Latin School. There he headed the debating team and graduated at the top of his class. Redstone pursued undergraduate studies at Harvard. During World War II, with classes interrupted, he worked with his professor of Japanese, Edwin Reischauer, on a project aimed at deciphering Japanese military code. After the war, he attended Harvard Law School.

In 1951 Redstone became a partner in the Washington, D.C. law firm of Ford, Bergson, Adams, Borkland & Redstone. But in 1954 he abandoned law and returned to Boston to work with his father in the movie theater business.

National Amusements

At that time his father's company, National Amusements, was able to attract only second-run movies from Hollywood. But after Redstone brought a lawsuit against the Hollywood studios, National Amusements acquired access to Hollywood's best films. Under Redstone's direction, National Amusements would grow from 59 screens in 1964 to 129 in 1974.

In 1972, Redstone, by then reasonably wealthy, served as co-chairman of Senator Edmund Muskie's presidential campaign. A liberal Democrat, Redstone also became a friend and supporter of Senator Edward M. Kennedy.

During a screening of *Star Wars* in 1977 Redstone reportedly rushed out of the theatre to place an order for 25,000 shares of stock in Twentieth Century Fox. The investment would bring him $20 million when he sold the stock in 1981. He picked up another $40 million by buying and selling stock in Columbia Pictures and MGM/UA.

Trial By Fire

In 1979, the 55-year-old Redstone checked into Boston's Copely Plaza Hotel, where he planned to attend a party for a Warner Brothers Pictures branch manager. Sometime after midnight, Redstone awoke to the smell of smoke. After opening the door to his room, he found himself engulfed in flames. Making his way to the window, he climbed out on a tiny ledge and hung on until a hook-and-ladder fire truck rescued him. He suffered third-degree burns on over 45 percent of his body.

Doctors initially feared for his life, then said he'd never walk again, and later expressed concern that he might lose an arm to infection. After five operations, lasting a total of sixty hours, one of his doctors told him, according to an

article in *Broadcasting,* ''Listen, everything we know is on your body. Bone grafts, skin grafts, and the reason you're alive is you.''

In 2001, Redstone wrote in his autobiography, *A Passion to Win,* ''The most exciting things that have happened to me in my professional life have occurred after the fire but not because of it. It doesn't take near death to bring you to life. Life begins whenever you want it to begin.'' He eventually recovered fully except for a right arm that hung limply from his shoulder and a purplish cast to the skin on his hand.

Viacom Acquisition

In 1987, at the age of 63, Redstone set out to buy Viacom, which at that time operated the tenth-largest cable system in the country and owned several cable networks, including MTV, Nickelodeon, and The Movie Channel. Although Redstone had no experience with cable television or rock videos, he saw them as competitors to movie theaters. He was also astute enough to realize that the home entertainment market was poised for tremendous growth.

Acquiring Viacom was easier said than done. Redstone was forced to raise his offer for the cable company three times in a bitter takeover war with Viacom executives before he finally seized control.

Paramount Merger

By 1993, Redstone's original stake in Viacom was worth $5.5 billion, and he had set his sights on acquiring Paramount Communications, which owned Paramount Pictures, the Paramount television production unit, and a library of nearly 900 films. Also held by Paramount was the publisher Simon & Schuster, which owned Prentice-Hall, Macmillan, Scribner, and Pocket Books; Madison Square Garden; the National Hockey League's New York Rangers; the National Basketball Association's New York Knicks; and cable's MSG Networks. Redstone's stated goal in acquiring Paramount was to create the leading software-driven media company in the world.

But when Paramount indicated it was willing to be acquired by Viacom, Redstone wondered why. He concluded that Paramount's CEO Martin Davis trusted and had a genuine affection for him and that Davis preferred to do business with him rather than with others who were also trying to take over Paramount. But Redstone also gave Davis credit for recognizing the combined strength of the company that a merger would create. When Redstone announced Viacom's acquisition of Paramount and the creation of Paramount Viacom International on September 12, 1993, he said ''This is a deal only a nuclear war will tear asunder.''

But with the merger Redstone had on his hands an unwieldy giant burdened by debt. However, by selling off Madison Square Garden and some cable systems and radio stations and a video game company, Redstone slashed his debts from $11 billion to less than half that. He also scored a coup with his sale of Simon & Schuster's educational division to Pearson for $4.6 billion, far more than industry analysts expected him to get.

New Directions

In the late 1990s, with Viacom's Blockbuster Video in trouble, it appeared that Redstone's fortunes would diminish along with those of his company. But Redstone hung on, redesigning Blockbuster's business mode, patching up marketing and distribution problems, and bringing in a new chief executive. As a result, new life was pumped into the video subsidiary.

Redstone, meanwhile, required that Paramount make movies developed by its Viacom cousins, MTV and Nickelodeon, against initial opposition from the reluctant partners. But the arrangement worked, and Paramount and MTV made a string of profitable movies, while Nickelodeon did very well with its *Rugrats* movies.

Making movies was the most difficult side of Viacom's business. Its bread was buttered by its cable networks and their strong brands, low overhead, and high profit margins. Nickelodeon ranked at the top in children's viewing; MTV received top billing for those between 12 and 24; and VH1 gained popularity among baby boomers with its music offerings. There was also growing interest in TV Land and Comedy Central.

MTV and Nickelodeon began reversing losses overseas as Redstone looked abroad for Viacom's future. He told *Fortune* in 1999, ''Anybody who ignores the fact that 96% of the world's eyeballs are outside the U.S. is going to pay for it.''

On September 7, 1999, Viacom and CBS announced the merger of the two companies, with Viacom purchasing the television network for $37.3 billion. Although Redstone until that time had shown no interest in purchasing a major television network, he was attracted by CBS's assets, which included production houses and radio stations. Redstone later wrote in his autobiography, ''Bigger is not necessarily better, although it is certainly true that bigger is better than smaller. But this merger was not about bigness; it was about putting together two groups of assets that would produce an extraordinary company.''

About the time the merger between CBS and Viacom was falling into place, Redstone's wife decided to divorce him after 52 years of marriage. According to Redstone, the divorce hit him ''like a bullet,'' even though he claimed the marriage had been troubled for a long time.

Proving Critics Wrong

Redstone met success through relentless persistence, not by marketing a new technology or selling a personal vision. He reportedly viewed his company's stock price as a public scorecard. And rather than wearing him down, work seemed to rejuvenate the entertainment mogul. For the tightly focused Redstone, there was reportedly no life outside his company. He told *Fortune* magazine, ''Viacom is me . . . I'm Viacom. That marriage is eternal, forever.''

Redstone encountered plenty of naysayers along his path to success. Initially dismissed as a ''two-bit theater operator from Boston'' by the Viacom old guard, he was later called ''the foolish boss of a bloated empire'' after the troubles at Blockbuster surfaced.

But Redstone always enjoyed proving his critics wrong. And he did not seem to hold a lot of grudges; he even suggested future business deals with those who opposed him in the past. He told *Fortune,* ''It's a mistake, if you want to run your company right, to let history get in the way of the future.'' The much-maligned Paramount merger paid off. Redstone told *Fortune,* ''The deal from hell has become a helluva deal!''

Simple Tastes

Redstone reportedly had no designated heir apparent waiting to take over upon his departure. He assured investors that neither his son Brent, a Denver attorney, nor his daughter Shari, who presides over National Amusements, would assume the Viacom reins when he left.

Although Redstone made more money from the entertainment industry than any other human being, he spent most of his life out of the glare of publicity. Part of the reason is that Viacom lacked the romantic appeal of Disney or AOL Time Warner. But in his trademark cheap suits, Redstone also lacked the charisma of Ted Turner.

Redstone kept an apartment in New York's Pierre Hotel, but he still lived in the same home in the Boston suburbs that he bought for $43,000. His wants seemed simple, his aspirations without bound. He told *Fortune* magazine, ''To me, staying in a bungalow at the Beverly Hills Hotel, walking out and being surrounded by flowers, and then going down the path to play tennis—that's the height of my material aspirations . . . Then I get in the car to go to the studio.''

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Ishmael Reed

A novelist, journalist, and playwright, American writer Ishmael Reed (born 1938) has been cited by critics as among the greatest contemporary African American literary figures of his generation.

According to Lee Hubbard in *American Visions,* Ishmael Reed is ''an unorthodox writer who has taken on the media, the writing establishment, feminists, politicians, blacks, whites and [the] American institution of higher learning.'' Reed's satire has been controversial, to say the least, but he has nonetheless joined

novelists Toni Morrison and Samuel Delany as among the most important forces in the distinct African American culture that developed during the 20th century.

Early Years in New York

Reed was born in Chattanooga, Tennessee, but grew up in Buffalo, New York, in a working-class neighborhood. He graduated from Buffalo public schools in 1956 and enrolled as a night student at Millard Fillmore College. While there, Reed wrote a short story about a young African American man and showed it to his English professor. Impressed with Reed's abilities, the professor aided Reed in enrolling for day school at the University of Buffalo, where he attended classes from 1956 to 1960. Financially unable to remain in college, however, Reed dropped out before graduating but continued to write. While in Buffalo he wrote a jazz column for the *Empire Star Weekly,* an African American community newspaper, and co-hosted a Buffalo radio program that was canceled after Reed interviewed controversial black leader Malcolm X.

Reed moved to New York City in 1962, where he worked as an editor for a Newark, New Jersey, weekly and organized the American Festival of Negro Art. Reed established himself as a founder of the *East Village Other,* a respected underground newspaper, and as a member of the Umbra Writers Workshop. The workshop, in the words of Robert Elliot Fox in *The Oxford Companion to African-American Literature,* was ''one of the organizations instrumental in the creation of the Black Arts movement and

its efforts to establish a Black Aesthetic.'' The goals of the workshop—especially the establishment of a black aesthetic—would stay with Reed for the rest of his career. While in New York City, Reed befriended Langston Hughes, a major influence in African American poetry who became a major influence in Reed's work. Hughes was also instrumental in getting Reed's first novel published.

Established Neohoodism

Unhappy with the African American literary movement on the east coast, Reed relocated to Oakland, California, where he settled permanently, living at least part of the time in the city's so-called black ghetto. That same year, 1967, his first novel, *The Freelance Pallbearers,* was published. With his first novel, Reed established the various themes and styles that would become his trademark. *The Freelance Pallbearers* was a satire heavily critical of the Western European Christian tradition, the formal literature of that tradition, and African Americans within different black communities. It was Reed's second novel, *Yellow Back Radio Broke Down,* published in 1969, that established his usage of ''HooDoo'' and folklore.

''Neohoodism is the name Reed gave to the philosophy and aesthetic processes he employs to take care of business on behalf of the maligned and mishandled,'' explained Fox. This African American version of voodoo appealed to Reed because of its mystery and especially its eclectic nature. It became a way for Reed to avoid using Western literary traditions while creating a new multi-ethnic voice. Reed respects voodoo as a world view due to its ease of adaptation, its flexibility, and its way of eating and dissolving into itself other ways of living. His written work is known for satirizing and challenging existing social and literary conventions, According to Hubbard, Reed is a ''self-proclaimed multiculturalist who consistently incorporates different aspects of other people's cultures into his work.''

Multi-faceted Career in Oakland

With his stints in Buffalo and New York City in radio, his editing work, and the publication of his first novel, Reed set his sights on building a multifaceted career. He has since become known not just for his novels, but for his extensive collections of essays, his poetry, his journalism, his editing, publishing, play-writing, song-writing, television producing, lecturing, teaching, and founding of various organizations. In most of these fields, Reed has been honored for his accomplishments and talents, making him a one-man *tour de force.*

In 1970 Reed's first collection of poetry, *Catechism of D Neoamerican HooDoo Church,* was published. Around this time he also started teaching at the University of California in Berkeley, where he remained on staff for upwards of 20 years (even without tenure). In 1971 Reed started the Yardbird Publishing Co., which published, among other things, the magazine *Y'Bird.*

Reed's *Mumbo Jumbo,* a novel published in 1972, was his first book to achieve widespread notoriety. It has also been considered by many to be his best work, along with *Neo-HooDoo Manifesto,* a collection of essays published the same year. *Manifesto* was nominated for a National Book Award along with *Conjure: Selected Poems, 1963-1970,* also published in 1972. In 1973 Reed published another collection titled *Chattanooga: Poems.* Meanwhile, he co-founded another publishing enterprise, Reed, Cannon & Johnson Communications. This new publishing company published *Quilt* magazine, which was designed for students, minorities, and writers living and working on the West Coast of the United States.

A Voice for Many Causes

The year 1974 saw the publication of another novel by Reed, *The Last Days of Louisiana Red.* In 1976 the novel *Flight to Canada* was published to critical acclaim and was praised as among his best works. Also in 1976, Reed co-founded the Before Columbus Foundation, a multiethnic organization promoting a cross-cultural America. The Before Columbus Foundation has often been cited as Reed's most important contribution to U.S. society.

In 1978 Reed published a volume of poetry titled *Secretary to the Spirits* as well as a volume of essays titled *Shrovetide in Old New Orleans.* By 1980 he was involved in the world of theater and wrote and produced the play *The Ace Boons.* He published two more plays in 1982: *Hell Hath No Fury* and *Mother Hubbard.*

The novel *Reckless Eyeballing,* published in 1986, reveals Reed's feelings about slavery in the United States and the Jim Crow era that followed abolition. In the novel the practice of ''reckless eyeballing''—a black man looking at a white woman—is dealt with directly in Reed's satire. *Reckless Eyeballing* was followed by *New and Collected Poetry* and the 1988 essay collection *Writin' Is Fightin': Thirty-seven Years of Boxing on Paper.* In 1989 Reed published a sequel to his 1982 novel *The Terrible Twos* titled *The Terrible Threes,* a criticism of throwaway pop culture. He also edited the *Before Columbus Foundation Fiction Anthology: Selections from the American Book Awards 1980–1990.*

In 1990 Reed published *Tell My Horse: Voodoo and Life in Haiti and Jamaica,* in which he presents an account of Haiti as the country of origination for Voodoo. Reed also notes that Voodoo—or Hoodoo—because of its flexible qualities, has existed throughout history in many subversive forms. He told Reginald Martin in a *Review of Contemporary Fiction* interview: ''I've decided that gospel music is just a front for Voodoo. . . . I think when they're praising Jesus, they're really singing about Legba or something like that.''

Battled Mainstream Media

In 1992 Reed organized a boycott of major television networks that was led by the Oakland chapter of the international writers' organization PEN. The boycott was only one step in the author's ongoing battle against mainstream media. Reed has claimed that the media systematically undermines and unfavorably portrays minorities in the United States, and these inaccurate portrayals have been detrimental to the production of a healthy, multiethnic society and a healthy African American self-view. He spent years moni-

toring the media's portrayal of people and wrote letters whenever necessary. He has also attacked the media in his essays, novels, and poems. ''The state of American journalism in its portrayal of minorities is horrible,'' Reed commented to Holland, and further expanded on his views of the media in his 1993 essay collection *Airing Dirty Laundry.*

In 1993 Reed published the novel *Japanese by Spring* and four years later edited the anthology *MultiAmerica: Essays on Cultural Wars and Cultural Peace,* which showcases writers communicating about race relations in the United States.

Life and Time of Reed

Besides having taught at the University of California at Berkeley since the late 1960s, Reed has held visiting appointments at such places as Harvard University, Yale University, and Dartmouth College. In Germany and Switzerland he has lectured to standing-room-only crowds. Among his continuing projects is a musical titled *Gethsemane Park* and a novel about the O. J. Simpson trial. He has received a Pulitzer Prize nomination to accompany his two National Book Award nominations, as well as many other awards, grants, and fellowships. He founded I. Reed Books as well as the journal *Konch* and wrote a libretto for the San Francisco Opera Company. Reed is married to Carla Blank, a dancer and choreographer. The couple has one daughter, Tennessee, and Reed has another daughter from a previous marriage.

Hubbard called Reed ''the establishment agitator who has been called a conservative, a radical, a black nationalist, a sexist and a crazed fool;'' he has also been called America's best satirist since Mark Twain. Reed's work, known for its principle of collage and cited as having its roots in the Yoruba tradition of West Africa, has been criticized for incoherence. It has also been praised for its multicultural-ness, revolutionary-ness, and Reed's awareness of mythic archetypes. In his own defense against such criticism, Reed told Martin, ''I don't think there is any standard English. I think there is such a thing as protocol English.'' Reed writes with neither. His English is a ''HooDoo'' English, full of an awareness of multiethnicity and concerned with a multi-race—and a distinctly African American race—of writers.

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Alain Resnais

French film director Alain Resnais (born 1922) was one of the most noted innovators in the history of twentieth-century film. His many film credits include *Night and Fog, Hiroshima, Mon Amour,* and *Marienbad.*

After paying his dues as an actor, editor, screenwriter, and assistant director in the 1940s and 1950s, Resnais emerged as a leading member of the French cinema's New Wave. His themes, which frequently involve memory, history, and time, revolutionized film conventions. Resnais's films typically involve characters who, though their outward appearances seem conventional, inevitably find themselves caught up in existential dilemmas. In the course of his career Resnais has collaborated with many top writers, among them Marguerite Duras, Alain Robbe-Grillet, Jean Gruault, Jorge Semprun, and Jean Cayrol. As one of the foremost proponents European art cinema, Resnais has profoundly influenced other film makers, if only by forcing them to examine their own assumptions about their craft.

Early Life

Resnais was born on June 3, 1922, in Vannes, Morbihan, Bretagne, France. Like his hero, French novelist Marcel Proust, the young Resnais was educated at home because he suffered from asthma. By most accounts Resnais became interested in film-making at an early age, and his first work, titled ''Fantomas,'' was filmed with the help of friends when he was 14. The 8mm film, which runs only three minutes, employed several cinematic ''tricks'' designed to vary the appearance of the characters.

Despite this early effort, Resnais had no youthful aspirations toward a career in cinema. As he told Joan Dupont in *Interview:* ''I never had any special appetite for filmmaking, but you have to make a living and it is miraculous to earn a living working in film. My father and grandfather were pharmacists, but I couldn't become one because you needed the baccalaureate [high school diploma] and because my health was bad, I failed.'' In any case, after finishing his preparatory studies, Resnais entered the Institut des Hautes Etudes Cinématographiques in Paris, where he became thoroughly immersed in the world of film.

Resnais's early films, which were shot in black and white on 16mm film, are short documentaries dealing with art and artists. In 1948, for example, he made the film *Van Gogh,* which was followed by another filmed in 1950 and titled *Gauguin.* During the 1950s he also shot and edited scenes for other directors. Resnais's own early films foreshadow certain themes that the filmmaker would take up in

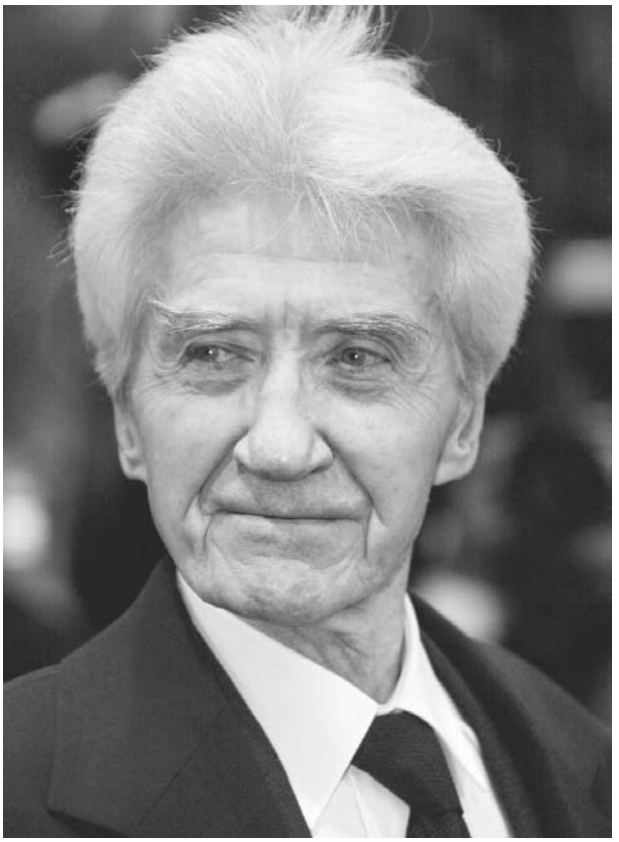

the 1960s: including time, memory, post-capitalist imperialism, and the role of the artist. He remained concerned with the role of the artist in society throughout much of his career.

Three Masterpieces

In 1955 Resnais made the 30-minute documentary-style film *Night and Fog (Nuit et brouillard),* which presents a riveting look at German concentration camps. The film juxtaposes grainy black-and-white historical footage of the Nazi-run concentration camps during operation with color footage of the same camps as they appeared a decade after they were abandoned. Archival footage from Bergen Belsen, Buchenwald, Auschwitz, and Einstanz Grüppe was used by Resnais to create this collage of atrocities, and the film's script was written by poet and former prison-camp inmate Jean Cayrol. In *Night and Fog,* Resnais explores the ambiguities between cinematic and real time, as well as between memory and conscience. The film expresses the message that although individual people would like to evade responsibility, ultimately it is collective humanity that must bear the responsibility for the Nazi horrors.

Discussing *Night and Fog,* Resnais told Dupont that with ''little money and few documents, we had nothing. So I used formal techniques to make the film more perceptive emotionally. For the first time, I used a mix of black and white with color In the editing room, I asked myself, 'What are you doing manipulating corpses this way?' It was repugnant, but it was the only way to communicate.''

American film director Errol Morris commented in *Filmmaker* that many people's beliefs about the Holocaust were influenced by *Night and Fog.* According to Morris, although the film was successful in bringing the Nazi atrocities into popular consciousness, it also had the effect of muddling history. For example, Morris noted that there is no mention in the film of the role French gendarmes played in the Holocaust. According to James Monaco, writing in his *Alain Resnais,* in the original film a French gendarme is clearly visible in one of the photographs. Because this version was unacceptable to French censors, the gendarme's uniform was edited out of the film before it was screened publically.

Resnais followed *Night and Fog* with *Le Chant du styrene* (1958), in which he attempts to capture a plastics factory in cinematographic poetry. The film traces the manufacture of polystyrene from the finished product back through the industrial pipelines to the raw starting materials. Monaco dubbed *Le Chant due styrene* the most remarkable ''industrial'' film ever made.

In 1959 Renais filmed the full-length 35mm black-and-white feature *Hiroshima, Mon Amour,* based on a script by novelist Marguerite Duras. The film, which explores the relationship between history and memory, was awarded the Cannes Film Festival's International Critics Prize. In the film a French actress on assignment in Japan and a Japanese architect have a brief, adulterous affair. The actress is haunted by her past in occupied France, where she had an affair with a German soldier, and the architect is haunted by his family's sufferings during the atomic bomb attack on Hiroshima. In *Hiroshima, Mon Amour* Resnais uses the medium of film to break down the linearity that encapsulates time and memory and creates a dream state. The clean, modern lines of the hotel where the affair takes place are contrasted in the film with the natural curves of the lovers, the rivers that wind through the town, and the memories in the protagonists' pasts.

In discussing *Hiroshima, Mon Amour* with Dupont, Resnais explained that he and Duras ''had this idea of working in two tenses: The present and the past coexist, but the past shouldn't be in flashback. The heroine's memory, her affair with the German soldier, was the past, but the sound was in the present; we hear the sounds of Tokyo.'' Film critic John Francis Kreidl, writing in *Alain Resnais,* agreed with Monaco that the film ultimately turns out to be about the impossibility of making a documentary about Hiroshima.

In Resnais's 1961 work *Last Year at Marienbad,* a man and woman meet in a palatial home. The man insists that the two have met before and, further, that they had an affair the year before at a spa in Marienbad. Resnais uses the couple's encounter to examine memory, imagination, desire, and fulfillment. Of *Last Year in Marienbad* Resnais told Dupont, ''I never thought of Proust; I thought of Andre Breton. [The film's screenwriter] Alain Robbe-Grillet and I were very impressed by surrealism. . . . Most of what happens is in the characters' imaginations, so the memory of silent film was a big influence.'' Monaco found the film to be essentially a story about storytelling.

Of Time and Remembrance

Resnais's next film, *Muriel* (1963), concerns a middle-aged woman who invites an old lover to visit her and her stepson, who has just returned from the war in the Algiers. The soldier is troubled by memories of a young girl who had been tortured to death in his presence, while the two former lovers suffer from their own painful memories. In the film Resnais uses time to explore the ways the past influences present experiences. Relating also to the historical present, *Muriel* captures the constraints placed on freedom in France by the Algerian war in 1962, and the mood associated with that period. To the director's disappointment, many critics disliked this film.

After creating what are considered to be Resnais's three masterpieces—*Night and Fog, Hiroshima, Mon Amour,* and *Marienbad*—Resnais gained a reputation as one of the leading New Wave film directors. However, as he later explained to Dupont, Resnais did not consider himself ''part of the New Wave, but thanks to [the impact made by its directors], I made movies. . . . Before, you had to be an assistant on nine films, and you couldn't just go from making a short to a feature. Finally, a producer asked me to make a feature, and I made three in a row, but after *Muriel,* which wasn't a success, I stopped for a while.''

When he returned to his position behind the camera, Resnais again chose to dwell on time and remembrance. His richly emotional 1966 work *La Guerre est finie* concerns an aging Leftist, while *Stavisky* (1974) tells the story of a Russian-Jewish swindler in 1930s France. *Providence,* filmed in 1977 and Resnais's first English-language effort, deals with a dying novelist.

In *Mon Oncle d'Amerique* (1980) Resnais examines the interconnections in the lives of three individuals and interprets these connections using the biochemical theories of French biologist Henri Laborit about the workings of the human brain. In the film contrasts—distance and emotion, surrealism and the natural—are used to force the audience to an awareness of new possibilities. By playing disparate moods, tones, and styles off against each other, Resnais attempted to draw the viewer into a closer relationship with the film's characters.

On one level, 1983's *Life Is a Bed of Roses* tells the story of a wealthy count who constructs his ''temple of happiness'' during the 1920s. On another level, it presents a symposium on alternative education held at the site of the former temple.

Resnais's later films, which have not always been as well received by critics as were his work of the late 1950s and early 1960s, include *L'Amour e mort* (1984), *Melo* (1986), *I Want to Go Home* (1989), and *Smoking and No Smoking* (1993). In 1992 he directed a one-hour tribute to U.S. composer George Gershwin.

Looking Back

It has been reported that Resnais refuses to view any of his early films. ''I don't think about them and can't stand seeing them again,'' he told Dupont. ''It's painful, either because the people onscreen have died, or because I don't think the direction is good. There's always something.'' The films of other directors are a different matter, however. ''When I was twelve, the passage from silent film to the talkies had an impact on me—I still watch silent films. I don't think that there is any such thing as an old film; you don't say, 'I read an old book by Flaubert,' or 'I saw an old play by Moliere.' ''

Resnais's obsession with time and memory reflects a French tradition that goes back to Henri Bergson and Proust. In *Night and Fog,* for example, he attempts to recapture the past through a combination of archival film footage and poetry, while in *Hiroshima, Mon Amour* he adopts an imitation documentary format to examine the repercussions of the atomic bomb attack on Japan. In *Last Year at Marienbad* the film's characters attempt to rewrite their own history at a European spa.

Resnais told Luc Honorez of *Le Soir* that his life could be summarized by listing the names of some of the most influential individuals of the twentieth century: Sigmund Freud, Pablo Picasso, Gershwin, Hergé, and Franz Kafka. Still, he added, in spite of his advanced age he wanted to move on to other passions. The director insists that becoming fixated on any one of his many influences would be equivalent to signing up to die. The introduction of video and DVD technologies has allowed Resnais to study the films of fellow directors Fritz Lang, Alfred Hitchcock, Clint Eastwood, Victor Minnelli, F. W. Murnau, Jean Renoir, Tati, Charles Laughton, and Martin Scorsese.

According to Resnais, of all the arts only cinema is an absolute mystery because of the juxtaposition of objects, the attitudes of the actors, and the use of music. However, he views much of modern cinematography as a failure because the promotion of a film has become more important than what the film ultimately is. His own approach to his art has been determined by memories, including loves and sorrows, many of which originated in films, books, or songs. Regarding the power of twentieth-century cinema, Resnais has cited that the most effective films are those able to connect with those instinctive emotions people attempt to mask in order to appear less ''animal-like.''

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Condoleezza Rice

Condoleezza Rice (born 1954) is a classic overachiever. Growing up in segregated Birmingham, Alabama, Rice refused to let the boundaries set by society limit her. She has become a close adviser to

President George W. Bush, involved in decisions that shape the future of the United States of America.

Rice Groomed For Success

Condoleezza Rice was born in Birmingham, Alabama, on November 14, 1954. Her father, John Wesley Rice, was a school guidance counselor during the week and a Presbyterian minister on the weekends. Her mother, Angelena, was a schoolteacher. The family lived in a middle-class, black community called Titusville, where education was a high priority for children who were expected to succeed regardless of any prejudices or boundaries.

John and Angelena Rice tried to give everything possible to their young daughter, providing intangible support by developing her sense of pride, faith, and responsibility. ''They wanted the world,'' Connie Rice (a second cousin to Rice) said in a biography by Antonia Felix entitled *Condi: The Condoleezza Rice Story.* ''They wanted Rice to be free of any kind of shackles, mentally or physically, and they wanted her to own the world. And to give a child that kind of entitlement, you have to love her to death and make her believe that she can fly.'' John Rice coached football and taught his daughter everything he could about tactics and strategy. Rice grew to love the game and would follow football wherever she went.

Terror in Birmingham

In the early 1960s, the civil rights movement landed in Birmingham. Schoolchildren were encouraged to participate in marches and other demonstrations. The Rice family did not join in but sometimes went down to watch history unfold. ''My father was not a march-in-the street preacher,'' Rice said in the biography. ''He saw no reason to put children at risk. He would never put his own child at risk.'' Unfortunately, sometimes the police would use fire hoses to spray the children, or dogs would chase the children. Some of the young adults arrested were John Rice's students. Television cameras caught it all on tape for the nation to see.

Events that were stirring the emotions of the nation were occurring right in Birmingham when Rice was only eight years old. Vigilantes bombed the home of a family friend, Arthur Shores, twice in the fall of 1963. On September 15, 1963, the 16th Street Baptist Church was bombed, killing four young girls attending Sunday school. One of the girls, Denise Nair, was Rice's friend from school. Rice had heard the explosion and felt the shudder of the blast. She remembers her father and the other men from the neighborhood organizing to patrol the streets at night with shotguns. She was growing up with terrorism. The Rice family watched on television when President Lyndon Johnson signed the Civil Rights Act on July 2, 1964. Not long after, the family went to dinner at a previously all-white restaurant in Birmingham.

Rice was a bright student and skipped both first and seventh grade. Her parents encouraged her to do well in everything she tried, and they provided lessons in piano, ballet, violin, French, and skating, and instruction in dress, grooming, and manners. In 1965, she was the first black student to attend music classes at Birmingham Southern Conservatory of Music.

When Rice was 11 years old, her father accepted a position in Tuscaloosa, Alabama, as a college administrator. Two years after that, he accepted a position as vice chancellor at the University of Denver in Colorado. For the first time, Rice attended integrated school at St. Mary's Academy, a private Catholic school. During her first year, a school counselor advised her that she was not college material, despite her excellent grades and musical and athletic accomplishments. ''Condi was stunned, but her parents—immune to talk of limitation or failure—didn't flinch,'' stated Felix in the biography. ''They assured her that the assessment was wrong and that she should just ignore it.''

Became Interested in Politics

At age 15, Rice graduated from high school and started attending the University of Denver, hoping to become a concert pianist. She won a young artist's competition and was invited to play Mozart's Piano Concerto in D Minor with the Denver Symphony Orchestra. Although she was a talented performer, she knew that the competition for professional performers was stiff. Partway through college, she decided she would never become a concert pianist. She took a course called ''Introduction to International Politics.'' Her professor, Dr. Josef Korbel, a Soviet specialist and the father of Madeleine Albright (who later became secretary

of state under President Bill Clinton), inspired her. She changed her major to political science. Rice was an avid student, and in 1974, she earned her bachelor's degree in political science (cum laude and Phi Beta Kappa) at age 19. She was awarded the Political Science Honors Award for ''outstanding accomplishment and promise in the field of political science.'' She went on to get her Master's degree in government and international studies at Notre Dame University in just one year. She returned to Denver, unsure of what to do next.

''I thought I had a job as executive assistant to a vice president of Honeywell,'' she told Nicholas Lemann in the *New Yorker.* ''Before I could go to work, they reorganized, and I lost the job.'' She taught piano lessons and applied to law school. Then, when she was down at the university, Dr. Korbel recommended that she take some classes. By 1981, she had received her Ph.D. in international studies from the University of Denver.

She was awarded a fellowship at Stanford's Center for International Security and Arms Control. It was the first time the Center had ever admitted a woman. The fellowship was supposed to be for one year, but Rice made a big impression and was offered a job as an assistant professor of political science at Stanford University, which she accepted. In her classes, Rice often used football analogies in her lectures, comparing war to football. Her classes were popular and attracted many athletes.

To Washington

In 1984, Rice attended a faculty seminar where Brent Scowcroft, then head of President Reagan's Commission of Strategic Forces, spoke on arms control. During the dinner following the seminar, Rice asked Scowcroft some challenging questions. Scowcroft was impressed. ''I thought, This is somebody I need to get to know. It's an intimidating subject. Here's this young girl, and she's not at all intimidated,'' he told the *New Yorker*'s Lemann. Scowcroft began arranging for her to attend seminars and conferences. In 1986, she was appointed as the special assistant to the Director-Joint Chiefs of Staff position at the Pentagon through a Council on Foreign Relations Fellowship. Then, in 1989, when Scowcroft became National Security Advisor, he appointed Rice to the National Security Council as the chief authority on the Soviet Union. She was involved in forming the American reaction to the fall of the Berlin Wall, the dissolution of the Warsaw Pact, and the demise of what was then considered the Soviet Union.

During this time period, Rice had been doing a lot of writing. In 1984, she published *Uncertain Allegiance: The Soviet Union and the Czechoslovak Army 1948-1963.* She also wrote *The Gorbachev Era* with Alexander Dallin in 1986. Rice joined the Board of Directors of the Stanford Mid-Peninsula Urban Coalition in 1986. The organization provided vocational and academic assistance to minority students at high risk of dropping out of high school.

Rice returned to Stanford in 1991. She was appointed to the board of directors of Chevron. She apparently served them well, as they named a tanker after her in 1993, and she went to Rio de Janeiro to christen it. She also served on the boards for TransAmerica Corporation and Hewlett Packard.

Rice Chosen as Provost

During meetings to help select a new president for Stanford, Rice impressed the man who was given the job, Gerhard Casper. He appointed her to the number-two position of provost. She entered the position during a difficult time. There were large deficits in the budget and cuts were necessary. Rice took on the job with her usual efficiency. *Forbes* reported, ''In her first year, Rice, 39, balanced the university's $410 million unrestricted budget without dipping into reserves for the first time in six years.'' When she stepped down, six years later, the $40 million deficit had become a surplus.

In 1995, she and Philip Zelikow co-authored, *Germany Unified and Europe Transformed: A Study in Statecraft.* The book was awarded the Akira Iriye International History Book Award for 1994-1995.

Rice and President George W. Bush

In July of 1999, she took a leave of absence from her provost position to become the foreign policy advisor for Texas Governor George W. Bush's presidential campaign. When Bush won the election, he tapped Rice for the position of National Security Advisor. As National Security Adviser, Rice has to balance some strong personalities and viewpoints and pull all of the information together for the president. Evan Thomas of *Newsweek* reported, ''By law, the secretary of state is the president's chief foreign-policy advisor; the national security adviser runs no department and commands no troops. But he or she (Rice was the first-ever woman to get the job) is usually the first to see the president in the morning and the last at night.''

On September 11, 2001, Rice immediately recognized the planes striking the World Trade Center as a terrorist attack. She called a meeting of the National Security Council. When a plane hit the Pentagon, they were ordered to evacuate the White House and take shelter in an underground bunker. She made calls throughout the day to heads of state throughout the world, assuring them that the United States government was up and running. She was suddenly thrust into the spotlight, as the Bush administration evaluated their next steps.

Rice works very hard not to reveal her own views, but instead to gather the information provided and present it to the president. *Newsweek*'s Thomas stated, ''She has often said that she is 'determined to leave this town' without anyone outside Bush's tight inner circle ever figuring out where she stands on major issues. She claims that she 'rarely' tells the president her private opinions, and if she does, she never shares her advice to the president, not even with her closest aides.''

Rice is very dedicated to her physical fitness and gets up at 5 a.m. to exercise. She has never married, has no brothers or sisters, and her parents have passed away. Her job is the main focus in her life, and she regularly works 15-16 hour days. She relaxes by playing the piano. She enjoys shopping, and *Newsweek*'s Thomas reported that Saks Fifth

Avenue has been known to open up for her after hours. Her aides affectionately refer to her as the ''Warrior Princess,'' according to Thomas. Her faith is strong, and she prays every night and sometimes during the day as well. She is passionate about football and often states that she would someday like to become the commissioner of the National Football League.

Newsweek's Thomas summed it up when he stated in an article on September 9, 2002, ''At an early age, she drove right through the boundaries of race and chased excellence and accomplishment all the way to the northwest corner office of the West Wing.''

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Gerhard Richter

German artist Gerhard Richter (born 1932) is considered one of the most significant and challenging artists of the last quarter-century. His diverse paintings cover a range of artistic genres, from Realism and Naturalism to Impressionism, Pop Art, Conceptualism, and Post-Abstract Expressionism. Richter often painted from photographs, either clipped from newspapers and various other sources or shot by the artist himself, and worked mainly in groups of paintings numbered sequentially.

In Richter's portrayals, one always senses a sense of faith coupled with cruelty. For instance, nature to Richter is at once sublime but indifferent to the human condition, and popular culture transforms people who would otherwise think as individuals into submissive followers. His works furthermore contain a darkness and reveal a mistrust of any sort of dogma. However, faith and beauty remain underlying elements. Indeed, Richter sees art as the highest form of hope. ''I constantly despair at my own incapacity, at the impossibility of ever accomplishing anything, of painting a valid, true picture or of even knowing what such a thing ought to look like,'' Richter once wrote, as quoted in the *New York Times.* ''But then I always have the hope that, if I persevere, it might one day happen.''

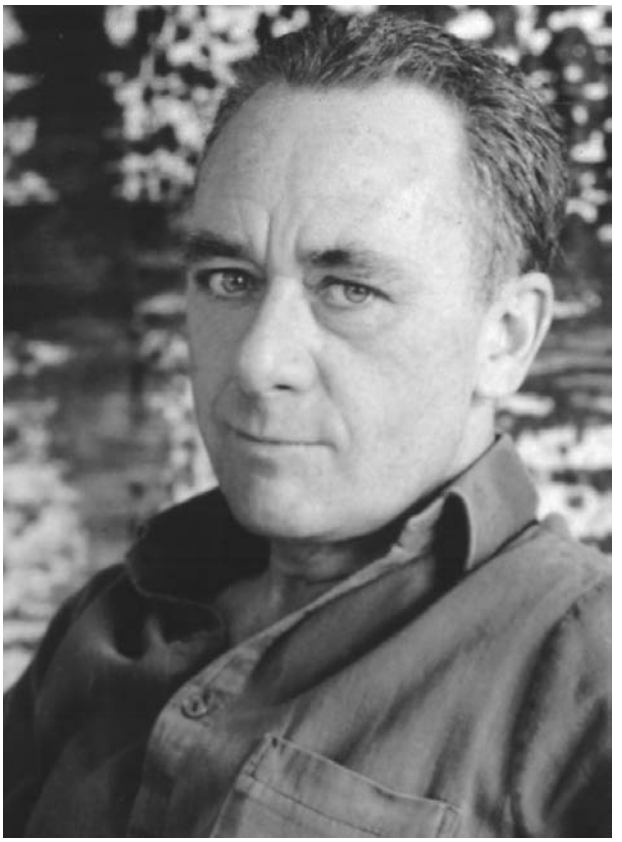

Childhood Experiences

Born in Dresden, Germany, on February 9, 1932, and raised in the outlying villages of Reichenau and Waltersdorf, Richter grew during a tumultuous and horrific period in world history, coming of age just after World War II. Undoubtedly, Richter's early experiences—including the teachings and beliefs of his parents and living his first 13 years under the Nazis—impacted his development both artistically and intellectually, leading him to later depict subjects as varied as a Nazi uncle, fighter planes, religion, landscapes, gangs of young German terrorists, and his own wife and child.

By comparison, Richter's parents seemed ill-matched for one another. His father, a conventional-minded schoolteacher, embraced Nazism and fought for the regime on the Eastern and Western fronts. He died, as did Richter's uncles, during the war. Richter also had a mentally disabled aunt who perished in a Nazi euthanasia program. Richter's mother, in contrast, was raised in a cultured and at one time wealthy family. The daughter of a talented pianist and bookseller, she exposed Richter to literature, philosophy, and music, and encouraged his interest in painting and drawing.

Following the collapse of the Third Reich, Richter lived for another 16 years under the oppressive hand of East Germany. But he would later recall that by the age of 17,

''my fundamental aversion to all beliefs and ideologies was fully developed,'' as quoted by Jay Tolson for *U.S. News and World Report.* Richter left grammar school at 15 years of age, taking a series of temporary jobs like assisting a local photographer, decorating banners for the East German communist regime, and painting sets for a theater located in the small town of Zittau.

School of Socialist Realism

Intent on studying art more formally, Richter, in 1952, after failing to gain acceptance on the first try, won admittance into the Hochscule für Bildende Kunste in Dresden. At the art academy, where he trained until 1957, Richter gained a thorough knowledge of the masters and studied extensively with Heinz Lothmar, a former Surrealist and supporter of communism who headed the mural painting department. Ironically, this department allowed students the greatest degree of freedom of self-expression, due largely to the fact that the strict enforcers of the state-sanctioned Socialist Realist aesthetic considered the painting of murals as merely ''decorative.''

Upon graduation, Richter obtained work painting murals. His first official commission, a mural of bathers for the German Hygeine Museum, was executed in the approved bombastic style. Soon thereafter, Richter was attracting recognition as well as a steady income, allowing him the opportunity to travel outside East Germany.

Confronted by Western Art

On one excursion to the West in 1959, Richter received permission to visit Documenta 2 in Kassel, West Germany, discovering for the first time Abstract painting. Today, the Documenta exhibition takes place every five years and has evolved into a major site for experiencing contemporary art on the worldwide circuit. But at the event's inception in 1955, the exhibition held an immense political and cultural significance for art in Germany. By surveying international modern and contemporary art, the sponsors of Documenta hoped to fill the void in German cultural history that had occurred during the 12-year period of domination by the Nazis, who had stigmatized modern art as degenerate. Consequently Germany, through Documenta, intended to reaccept into the culture what it had in the past sought to destroy.

Attending Documenta was a turning point in Richter's career, and he began to feel an internal pressure to engage in the dialogues of modern art. Many of the artists represented at the event were completely unknown to Richter at the time. Lucio Fontana and Jackson Pollock, among others, impressed him most of all. Thus, in 1961, shortly before the erection of the Berlin Wall, Richter fled Dresden for West Berlin.

A Second Education

Upon the advice of a friend who had already made the move to West Germany, Richter promptly enrolled in art school in Düsseldorf at the Staatliche Kunstakademie. In many ways, Richter, before graduating in 1964, unlearned everything he had been taught at the conservative school in Dresden. At Düsseldorf, he studied with Art Informel or gesture painter Karl Otto Gotz and also worked for a brief period in an aggressive style influenced by Alberto Burri, Jean Dubuffet, Jean Fautrier, and Fontana. The same year Richter entered the school, Joseph Beuys, who would become the most famous artist of the post-war era, was named professor of monumental sculpture. Richter kept his distance from Beuys throughout his years as a student. But the two became faculty colleagues when the Richter himself was appointed professor at the academy in 1971.

At school, Richter also met German trendsetters Sigmar Polke and Blinky Palermo (also refugees from the East), as well as Konrad Lueg (who later changed his name to Konrad Fischer). Along with Lueg and Polke, Richter developed an interest in the burgeoning Pop Art scene. They particularly enjoyed the work of Andy Warhol, Roy Lechtenstein, and Claes Oldenburg. Another area of intrigue for Richter and his friends was the group Fluxus, an international art movement influenced by Marcel Duchamp and John Cage, which held ''events'' that could either resemble to chaotic Pop Art ''happenings'' or remain quite simple and subdued.

Photorealism

In 1963, Lueg and Richter traveled to Paris, introducing themselves to art dealer/gallery owner Iileana Sonnabend as German Pop artists because they did not view the movement as strictly an American or British domain. Returning home unsuccessful yet undeterred, they mounted one year later two exhibitions/demonstrations of their own work. These events provided the first occasions for Richter to show his photo-based paintings. One of his earliest works is the modest 1962 painting ''Table.'' A depiction of an ordinary, institutional-style metal table, the canvas is split horizontally with a dark gray floor beneath a lighter gray wall. On the painting's surface is an aggressive brush of gray paint in looping arcs, forcing the viewer to look through the scribbles to see the room.

Richter continued for the next several years to concentrate on the blurred but precise photographic style that became his trademark. Unlike other artists who employ photographs only as a reference aid, Richter uses photographs—either found or taken by the painter himself—as if they were reality. And although he cares about what the images are of, he often chooses a subject that he has no independent experience of, such as, for example, a clipping from a newspaper. In transferring the subjects, Richter first traces meticulously onto canvas the details of the photographic image, then introduces any number of distortions. In effect, when looking at a photorealist painting by Richter, one is simultaneously seeing but not seeing.

Uncovering a new way of looking at the relationship between photographs and painting was an exciting moment for Richter. ''I was surprised by photography, which we all use so massively everyday,'' he told Michael Kimmelman in an interview for the *New York Times Magazine.* ''Suddenly, I saw it in a new way, as a picture that offered me a new view, free of all the conventional criteria I had always associated with art. It had no style, no comparison, not judgment. It freed me from personal experience. For the first

time, there was nothing to it: it was pure picture. That's why I wanted to have it, to show it—not to use it as a means of painting, but use painting as a means to photography.''

Beyond Photo-based Paintings

In the mid-1960s, Richter turned to painting his series ''Color Charts,'' similar to the paint charts found in stores but larger and with the colors situated in no certain order. They were actually, according to Richter, picked at random. For Richter, the group appeared to serve as a renouncement of the clichâs of Abstract art. The paintings contained elements of Pop Art and Minimalism, though they were neither. Furthermore, they were not classifiable as simply Conceptual.

From the color chart pieces, Richter in the late-1960s turned to art inspired by the works of Carl Andre, Sol Lewitt, Robert Ryman, and Dan Flavin, as well as the techniques of Conceptualism. His paintings of this period are minimal landscapes and seascapes, exemplified in the monochromatic series ''Gray Pictures.'' In the early-1970s, Richter moved to an impressive photo-based series of figurative works entitled ''48 Portraits'' (also known as ''Achtundvierzeig Portaits'').

Richter also exhibited for the first time ''Atlas,'' an ongoing massive inventory of every source used in his paintings. It includes thousands of new photos, snapshots, postcards, and drawings. Richter next focused on the series ''Abstract Paintings,'' featuring an array of incongruous stylistic gestures. These paintings signified yet another departure for Richter from his figurative work, naturalistic paintings, and non-figurative charts.

Throughout his career, however, Richter repeatedly took a different course that what others expected or desired, received critical opinion as suspect, and refused to let postmodernists label him as any sort of specified artist. ''My works are not just rhetorical, except in the sense that all art is rhetorical,'' Richter said to Kimmelman. ''I believe in beauty.''

In the 1980s, Richter, after beginning a series of ''Candle Paintings,'' returned to photorealism with what is considered one of the most significant series in this domain with ''October 18, 1977,'' also known as the Baader-Meinhof paintings. The group consists of 15 modestly sized, mostly black pictures of individual figures, crowd scenes, jail cells, and buildings. With this series, Richter succeeded in making the larger issues surrounding the subject matter more important that the subject matter itself. One does not have to know the story of the Red Army Faction—led by street hustler Andreas Baader and radical journalist Ulrike Meinhof, and responsible for a string of robberies, shootings, and bombings of American Army bases—to understand the meaning of the paintings. ''They set a new standard for me,'' expressed Richter, quoted by *Village Voice* contributor Jerry Saltz.

Forty Years of Painting

Since the late-1960s, Richter's work has been the subject of numerous monographs, exhibitions, and retrospectives, and is represented in permanent collections throughout Germany and the Guggenheim Museum in New York. The first major retrospective in the United States opened in February of 2002 at New York's Museum of Modern Art. ''Gerhard Richter: 40 Years of Painting'' featured a vast collection of paintings covering the artist's prolific, 40-year career.

Richter married three times and divorced twice, first in 1957 to Marienne (Ema) Eufinger, with whom he had a daughter named Betty; then to artist Isa Genzken in 1982; and finally in 1995 to Sabine Moritz, with whom he had a son named Moritz and a daughter named Ella. He lives and works—in a studio in front of his home—in a suburb outside Cologne, Germany.

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Eslanda Goode Robeson

A distinguished cultural anthropologist in her own right, Eslanda Goode Robeson (1896–1965) is remembered also as the wife and long-time business manager of singer/actor Paul Robeson Sr. Highly educated and cultured, she traveled widely in pursuit of her own career and that of her husband until the couple was effectively grounded by a passport revocation in the mid-1950s. They resumed their travels only

after a Supreme Court decision in 1958 upheld the unconstitutionality of the unfounded restrictions.

Robeson was born Eslanda Cardozo Goode in Washington, D.C., on December 15, 1896. Known as ''Essie'' to her family and friends, Robeson was the youngest of three children and was the only daughter of Eslanda (Cardozo), a one-time schoolteacher, and John J. Goode, a U.S. War Department clerk who died when his daughter was four. Robeson's father was a mixture of Native American, English, and Scotch. Her mother was descended from a wealthy Spanish-Jewish immigrant who, against all social taboos, had boldly married an octoroon (someone of one eighth black ancestry) slave. Thus, although she was a Negro, Robeson was very light-skinned in appearance. After the death of her father, she and her brothers were raised by their mother who brought them to New York where she operated a beauty shop in order to support them. The next move was to Chicago in 1912.

Highly confident and intelligent, Robeson was raised in a cultured environment. She possessed a particularly pleasing singing voice and at the urging of her high school music teacher, Theresa Armitage, took private singing lessons for approximately one year. After graduating from high school at age 16, Robeson enrolled in a domestic science program at the University of Illinois on a full scholarship. She soon lost interest however in both her curriculum and in the school environment and transferred instead to Teachers College of Columbia University in New York City. There she undertook a more challenging program in the physical sciences and graduated with a Bachelor of Science in chemistry in 1920. According to some accounts, Robeson earned a chemistry degree from the University of Illinois in 1917, although United States Federal Bureau of Investigation (FBI) files, which were opened on Robeson during the 1940s, suggest that the prior is true.

Married Paul Robeson

She met her future husband, Paul Robeson, in 1920 at Presbyterian Hospital where she had secured a student job in the surgical pathological laboratory. Also a student at Columbia, Paul Robeson was enrolled in the law school and was hospitalized with a football injury when they met. The two were married on August 17, 1921, and she continued to work at the hospital until 1925. In 1920, largely at his wife's insistence, Paul Robeson accepted the title role in a Harlem YMCA production of *Simon the Cyrenian.* He later appeared in *Taboo* and performed in London when the play went on the road in 1922. In the years immediately following her marriage, Robeson's life revolved largely around her husband's career when, after completing his law degree and working briefly at the law firm of a friend, he turned permanently to a career in performance as both an actor and a singer. Robeson then assumed the role of his manager and handled the family finances. When her husband gained international renown, she followed him in his travels across Europe.

Due to complications from appendix surgery, Robeson had been unable to travel with her husband on his first trip to England in 1922, but she accompanied him in 1925 when he returned to star in Eugene O'Neill's *Emperor Jones.* The couple set up housekeeping in Chelsea, and after the play closed in early October they moved to Villefranche-sur-Mer at the foot of the Alps and remained there until December of that year. Robeson was deeply in love with her husband at that time and was happy with her life in general. She later wrote in *Paul Robeson, Negro* of the small French Riviera town where they lived on Cap Ferrat, calling it, ''One of the most beautiful harbors in the world.'' Likewise of her singer-husband she wrote, ''I've married the most beautiful Voice I've ever heard.''

Upon her return to the United States, she felt an urgent desire to conceive and bear a child, although her husband remained ambivalent to the notion of parenting, citing her past frail health as the reason for his reluctance. Robeson's determination prevailed, and she became pregnant. Their son and only child, Paul Robeson Jr., was born in New York City on November 2, 1927. Paul Sr. at the time of the birth was performing in Paris, France. Robeson rejoined him five moths later, in May of 1928, in London. After they settled early on in Hampstead, Robeson sent for her mother and son in the United States to join her and her husband. She remained in England until October of 1929 and returned on December 28, 1931.

In the late 1920s Robeson had begun work on her first published manuscript, which was a biography of her husband. After numerous rewrites, the book entitled *Paul Robeson, Negro* was published by Harper in 1930. Also in 1930, she starred with her husband in a relatively obscure silent film drama called *Borderline.* Written and directed by Kenneth MacPherson, the movie presents the story of an adulterous relationship between a black woman Adah, played by Robeson, and a white man named Thorne.

Personal Career Success

Two years later, Robeson informally separated from her husband. She enrolled in graduate school at London University from 1933 to 1935, specializing in anthropology with a focus on the colonized black people of the world, who were commonly called Negroes in the context of the times. She graduated in 1937 from the London School of Economics.

During these years as a student in England, she made her first trip to Africa, in 1936, in realization of a life-long dream, but only after considerable difficulty in obtaining a visa. Such a visa clearance to Africa, as she learned in the process, was rarely given to a Negro. Despite bureaucratic obstacles, she obtained the necessary papers after citing her academic curriculum as the purpose behind her visit. Accompanied by her young son, then eight years old, she embarked on a three-month junket, with an itinerary extending from Cape Town, South Africa, to Cairo. In her second full-length writing, *African Journey,* published by Day in 1945, she provided a diary-formatted chronicle of the 1936 excursion. Among her observations in the book, Robeson reported on the superior political awareness that

she perceived among black Africans in comparison to black Americans. The book went into a second printing soon after publication, and Greenwood Press reprinted the volume in 1972.

After anthropological visits to Costa Rica and Honduras in 1940, the Robesons moved from New York City to Enfield, Connecticut, where they purchased an estate, called The Beeches, in 1941. In Enfield, they were the only family of color in the entire town, with the exception of migrant tobacco farmers. Paul Jr. was sent to high school in Springfield, Massachusetts.

World War II

Always socially aware, Robeson's community involvement accelerated during the years of World War II. She was heard widely in her lectures on race relations and worked professionally with Pearl Buck. In 1949 the two co-authored a book, *An American Argument,* published by Day. Also during the 1940s Robeson enrolled at the Hartford Seminary in Connecticut where she earned a Ph.D. in 1945.

With her marriage seriously fractured by 1945 she remained active on other fronts. Working from her home base in Enfield, she maintained a high visibility through community involvement, participating in the Red Cross Motor Corps and keeping active as a writer. She held a seat on the staff of the Council of African Affairs (CAA) and traveled to San Francisco in the capacity of CAA observer to the formation of the Untied Nations. She made a visit to India during which she struck up a friendship with the Indian National Congress leader, Jawaharlal Nehru. After her return she maintained a friendship with him by mail and later entertained his nieces, the Pandit sisters, in her Enfield home when they attended college at Harvard's Wellesley College.

Robeson returned to Africa in 1946, where she visited the Congo, French Equatorial Africa, and Ruanda-Burundi (now Rwanda). During this visit she noted a growing sympathy for socialism among black Africans. Robeson had traveled to the Soviet Union in 1934 while on tour with her husband, and both of her brothers had emigrated from the United States and lived there for many years. Yet she had come to regard that nation with skepticism, in part based on feedback from her brothers.

Persecution under McCarthyism

Political sympathies notwithstanding, during the 1950s, Robeson and her husband were caught up in the phenomenon known as McCarthyism, by which a large number of Americans—many of them prominent entertainers—were investigated by the U.S. government and placed under suspicion of conducting un-American activities. Many of these individuals were blacklisted in their professions and had their careers ruined, including Paul Robeson.

The FBI opened a file on the Robesons in the early 1940s. On July 7, 1953, Robeson was subpoened by the United States Senate and asked if she was a member of the Communist Party. Although she was known to subscribe to the *Daily Worker,* she had never held party membership. Regardless she refused to give testimony, citing her Constitutional rights under the Fifth Amendment. She offered instead unsolicited statements and accused the Senate committee of pursuing a racially biased agenda. ''I am Negro, and this is a very white committee . . .'' she said, as quoted in *Contemporary Black Biography.* Her passport was revoked as was her husband's, but the pair made use of the confinement, which lasted until 1958, and joined the vanguard of the growing U.S. civil rights movement.

Without a passport, Robeson was nonetheless able to participate with a group from the United Nations that traveled to Trinidad in the spring of 1958. The trip, in conjunction with a celebration of the independence of the British West Indies, was for anthropological purposes. Robeson joined the tour in the capacity of correspondent for the *New World Review.* In the course of the two-week trip, which lasted from April 17 through April 30, she lectured on race relations in Africa and the United States and also visited Port-au-Prince and Jamaica.

Her passport was restored only as a result of a Supreme Court decision of June 16, 1958, prohibiting the FBI from revoking passports by reason of a person's Communist Party affiliations. Less than one month later, having secured the return of their passports, Robeson and her husband departed for Europe on July 10, 1958, with plans to live in London. They continued on to the Soviet Union, and from there she made a third trip to Africa, to attend a conference in Ghana, which had recently attained independence.

Robeson remained in the Soviet Union until 1963. At that time, suffering from breast cancer, she returned with her husband to the United States, stopping en route to East Germany where she was honored with the German Peace Medal and the Clara Zetkin Medal. She died at Beth Israel Hospital in New York City on December 13, 1965.

Robeson's avocations included many sports, among them basketball, swimming, and bowling. She was also a talented photographer, and her pictures—in particular from her African travels—were very well received by the public.

Books

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Other

Department of Justice, ''Federal Bureau of Investigation File: Paul and Eslanda Robeson,'' 1940–60. □

Randall Robinson

Randall Robinson (born 1941) is an internationally recognized author and foreign policy activist. In 1977, he founded TransAfrica—a lobbying group dedicated to promoting ''enlightened and progressive'' U.S. foreign policy toward countries in Africa

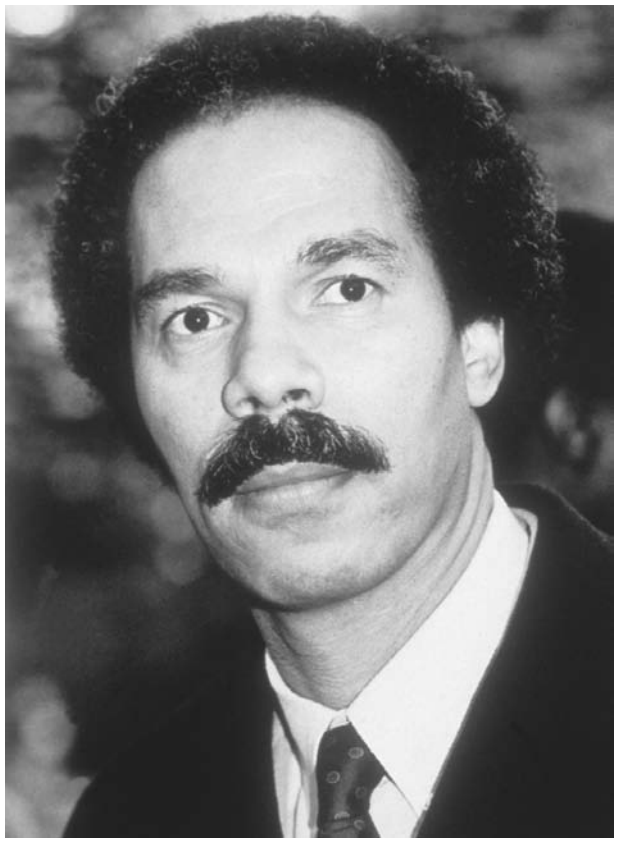

and the Caribbean. As president of TransAfrica, Robinson led the U.S. campaign to bring democracy to South Africa, putting an end to that county's apartheid policies.

Beginnings

Randall Robinson, the son of Maxie Robinson and his wife Doris, was born on July 6, 1941, in Richmond, Virginia. He spent the first 15 years of his life in a ground-floor flat in the African American section of Richmond. Maxie Robinson taught history by day and coached athletics in the evening, while Doris was a full-time homemaker. Robinson's parents were both college graduates. 26-year-old Maxie Robinson and 18-year-old Doris Jones had met in Richmond, Virginia, at Virginia Union University. Doris was attending the school as preparation for a teaching career. Maxie was a star athlete. They married on August 31, 1936.

Robinson states in his autobiography, *Defending the Spirit: A Black Life in America,* that his grandmother raised his father to be ''a highly principled teetotaler, unaccustomed to the social domesticities of family life and with small gift for intimacy.'' Robinson's paternal grandparents had married in Richmond, Virginia, when they were still adolescents. They divorced shortly after Maxie was born. Maxie's father subsequently left for Baltimore where he remarried and lost contact with his son. Robinson's grandmother, meanwhile, remarried a recovered alcoholic who worked for the railroad.

According to Robinson, his mother, born Doris Alma Jones, was raised in Portsmouth, Virginia, in a large, white two-story house. She was the first of seven children born to Nathan and Jeanie Jones. Robinson wrote of his family heritage in *Defending the Spirit,* ''Mama's family was deep and eternal. Daddy's was small and patched.''

Childhood

One of four children born to Maxie and Doris Robinson, Robinson was surrounded by books when he was growing up. His older sister, Jewell, was an excellent student and eventually won a scholarship that allowed her to become the first African American student to attend Goucher College. Robinson's brother, Maxie Jr., who won an even more lucrative scholarship, became the nation's first African American news anchor on ABC's *World News Tonight.* Robinson, however, was more of a late bloomer and headed off for Norfolk State College on a basketball scholarship, later transferring to Virginia Union University. His younger sister, Jeanie, would eventually become an elementary school teacher in Washington, D.C.

On May 17, 1954, 13-year-old Robinson was sitting in his science class when his teacher announced that the Supreme Court had just ruled that public school segregation violated the U.S. Constitution. Robinson later said he never expected the ruling—but in any case, he later pointed out, forty-three years after the decision was handed down, Richmond's schools were still as segregated as they were in 1954.

Robinson claims he never met a white person until he was drafted into the Army in 1963. Following his discharge from the service—which came just as the United States was beginning to build up its forces in Vietnam—he re-enrolled in Virginia Union University.

Harvard Law School

In the fall of 1967, following his graduation from Virginia Union, Robinson was admitted to Harvard University Law School. But after one year of Harvard, Robinson says he knew he would never practice law. He would nevertheless go on to pass the Massachusetts bar exam.

In late summer 1970, Robinson left for Tanzania. By then his first marriage was severely strained, and, though it would continue for another seventeen years, Robinson traces its eventual disintegration to his marrying before he really knew himself. Meanwhile, in Tanazania, he found a country riddled with problems. He concluded, ''I could best serve Africa by going home to America, for America had become a substantial contributor to Africa's problems. . . . The United States was doing Africa a terrible disservice and African-Americans, in general, were none the wiser,'' Robinson later wrote in *Defending the Spirit.*

In 1971, Robinson was hired by the Boston Legal Assistance Project (BLAP) to provide legal representation in civil and juvenile court matters to the poor. But after he made the

tactical mistake of demanding that the BLAP bring in African American leadership, he was fired. Robinson wrote in *Defending the Spirit,* ''My legal career, after less than a year, had mercifully come to an end.''

From 1972 to 1974, Robinson worked for the Roxbury Multi-Service Center as a community organizer. Among his first assignments was to put together a campaign against Gulf Oil in protest of that company's support of Portuguese presence in Africa. In the campaign, Robinson targeted Harvard University for its holdings of Gulf Oil stock.

TransAfrica

Robinson worked as an administrative assistant to Congressman Charles C. Diggs from 1976 until Diggs was forced to resign from Congress prior to being sent to prison for graft in 1978. Shortly thereafter, in 1977, Robinson opened an office for an organization he called TransAfrica in a made-over apartment in Washington, D.C. TransAfrica's two-person staff consisted of Robinson as executive director and Dolores Clemons as his assistant.

TransAfrica's immediate agenda was to change American policy toward South Africa. The United States was at the time still sympathetic to white rule in South Africa. Robinson wrote in his autobiography, ''Americans had to be made aware of all the needless hurt that had been caused in their name. African-Americans had to be made to understand that this American policy affront to Africa was an insult to them as well.'' Toward this end, Robinson testified before Congress and even joined Senator George McGovern in a debate with two U.S. senators over U.S. policy in South Africa.

Robinson faced criticism from some U.S. African Americans that there were domestic racial problems that needed to be addressed before America looked to correct apartheid abuses overseas. But Robinson countered that domestic and foreign policy issues need not be addressed separately.

In 1981, a disgruntled employee of the U.S. State Department handed over to Robinson a sheaf of classified documents outlying U.S. support of white-ruled South Africa. Robinson in turn turned the documents over to a writer for the *Washington Post.* On May 29, 1981, the story hit the front pages of that newspaper. A year later, Robinson leaked to the *Washington Post* a classified State Department memo describing South Africa's intention to obtain a new loan from the International Monetary Fund.

Robinson met his second—and current—wife, Hazel, about this time. She was an international banking analyst who had moved to Washington to volunteer her knowledge of economic affairs in the Caribbean to TransAfrica. They were married in 1987.

By 1989, with the election of F. W. deKlerk as South Africa's leader and the release of Nelson Mandela from prison the next year, Robinson was allowing himself to believe that democracy would ultimately prevail in South Africa. Wrote Robinson in *Defending the Spirit,* ''I had marched, testified, written, orated, debated, petitioned, proselytized, and committed repeated acts of civil disobedience. . . . We had done everything seemly and imaginable in our efforts to turn the United States onto a humane course and keep it there.''

Ironically, after coming to power, South Africa's black African National Congress (ANC) virtually cut off all ties to TransAfrica. According to Robinson, the ANC has preferred to work with ''the American Establishment and its multinational corporations.'' Robinson feels this policy may ultimately be self-defeating, given that American political parties come in and out of power with unpredictable frequency.

More recently, Robinson undertook a twenty-seven-day hunger strike in support of democratic reforms in Haiti and in opposition to U.S. policy against accepting Haitian refugees. Partly as a result, the U.S. in 1994 organized a multinational campaign to return Haiti's first democratically elected government to power, after it had been overthrown. Robinson also went on record as opposing the Mengistu government in Ethiopia and corruption in Nigeria. He also fought attempts by the U.S. to end Caribbean access to Europe's banana markets.

The Debt

In *The Debt: What America Owes to Blacks* (2000), Robinson argued that the United States owes major reparations to the descendants of African American slaves. He told *Black Issues in Higher Education* in 2001, ''It is not complicated and difficult to argue that when you expropriate the value of a people's labor for 246 years of slavery, and follow that with a century of formal discrimination based on race with government involvement that those who were in the beneficiary group stood to gain from the expropriation of the value of that labor. And those who had the value of their hire stolen from them stood to suffer, hence this enormous economic gap yawning still and static, separating blacks from whites in the United States and throughout the world.''

Robinson believes the reason that most Americans, whether they be black or white, oppose reparations is that they are uninformed. And for Robinson, that is the crux of the matter. He feels that the American citizenry is in a state of denial about the suffering that the United States has caused to people in the U.S. and in other parts of the world.

When *Black Issues in Higher Education* asked Robinson in 2001 how optimistic he was about the prospects of the reparations movement, he replied, ''I'm very optimistic. I put no clock on these things, you see. I don't know [if] it will happen in my lifetime in the same way I didn't know if apartheid would end in my lifetime. . . . But you fight prepared to go the long term, and if your life won't cover the term of the struggle, then you hand off your progress to the next generation. Seen in that light, I'm extremely optimistic (reparations) will happen.''

Recognition

Robinson has been awarded nineteen honorary doctorates. His contributions to altering U.S. foreign policy have been recognized by the United Nations, the Congressional Black Caucus, Harvard University, the Essence Magazine Awards Show, the Martin Luther King Center for Non-

Violent Change, the NAACP, and the Ebony Magazine Awards Show. He has also been named ABC-News Person of the Week. Robinson has appeared on ABC's *Nightline,* CBS's *60 Minutes,* NBC's *Today Show,* CNN, C-Span, and other American television programs.

Robinson is the author of three books, *Defending the Spirit, The Debt: What America Owes to Blacks,* and *The Reckoning: What Blacks Owe to Each Other.* He has begun work on a fourth book, about the past and ongoing impact of U.S. foreign policy on English-speaking nations in the Caribbean. He makes his home on the Caribbean island of St. Kitts with his wife and daughter.

Books

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''Randall and Hazel Robinson: what's love got to do with it?'' *Essence,* February 1991. □

Lola Rodríguez de Tío

Lola Rodríguez de Tío (1843–1924) is a revered figure in both Cuban and Puerto Rican history. She is considered to be Puerto Rico's premier nineteenth century lyric poet and one of Latin America's most important early feminists.

Rodríguez de Tío was born September 14, 1843, in San Germain, Puerto Rico. Born into the island's ruling class, she was the daughter of Don Sebastian Rodríguez de Astudillo, Dean of the Magistracy of Puerto Rico, and Doña Carmen Ponce de León, a descendant of Ponce de León, the explorer and first governor of the colony. Rodríguez de Tío was a bright child who showed early promise as a poet. Her education in religious schools and by private tutors was guided by her mother, who was described in the *Enciclopedia Puertorriqueña Ilustrada* as ''an educated, well-read woman with a fine spirit and the wide-awake intelligence of a child.'' It was rare for women to be educated in Puerto Rico; most women, especially poor women, were illiterate. It was rarer still for a woman to be an intellectual, but Rodríguez de Tío was supported and encouraged in her progress as a poet by poet Ursula Cardona de Quinones. Her understanding of the disparity of opportunity for women made her one of Latin America's most influential early feminists.

Became Revolutionary Poet and Patriot

Rodríguez de Tío married at age 20; her husband, Bonacio Tío Segarra, was a respected and influential journalist and poet. Partners in life and politics, the couple were a thorn in the side of the government. As a colony, Puerto Rico had been long abused, suffering corruption and brutality under Spain's colonial governors. Puerto Rico's visionary patriot Eugenio María de Hostos was an important influence on Rodríguez de Tío. Hostos spent most of his life in exile. His eloquent writings inspired many others to call for independence from Spain. Rodríguez de Tío's home in Mayaguez became a salon where the leading intellectuals, including Hostos, discussed politics and called for revolution. Forthright in her opposition, she boldly challenged the government.

The work for which Rodríguez de Tío is best known, and which caused her to be deported, was ''La Borinquena.'' In 1868, she composed a fiery lyric for a traditional melody; she read it aloud at a literary gathering at her home to immediate acclaim. It begins: ''Awake, Borinquenos, for they've given the signal!/Awake from your sleep, for it's time to fight!'' ''La Borinquena'' became Puerto Rico's national anthem, but Rodríguez de Tío's lyrics were later replaced with the more sentimental lyrics of Manuel Fernandez Juncos. The Lares Uprising of 1868 brought about a repressive response from the government—Rodríguez de Tío and her husband were given hours to leave the island. They went into exile in Caracas, Venezuela, where Hostos was already living. They grew closer to Hostos during their time in Venezuela; Rodríguez de Tío was a bridesmaid at his wedding in 1878.

Finally, the family was allowed to return to Puerto Rico in 1885, but once again, Rodríguez de Tío's writing infuriated the government. ''Nochebuena,'' a tribute to political

prisoners, was published in 1887, the ''terrible year'' of the ''Componte.'' Rodríguez de Tío and her family were exiled in 1889 to Cuba, never again to live in Puerto Rico. However, she devoted the rest of her life to achieving independence for both her homeland and Cuba.

Found a Second Homeland

Their political activity for Cuban independence caused Rodríguez de Tío and her husband to be expelled from Havana in 1892. They joined a group of Cuban exiles in New York City, where Rodríguez de Tío met José Martí, the legendary Cuban patriot and poet. This period in her life was one of intense political activity—the group of political exiles created the Cuban Revolutionary Party in 1895. Martí regarded Rodríguez de Tío as an equal in art and in politics. When Martí was killed in Cuba in 1895, the exiles carried on their efforts through political clubs. Rodríguez de Tío was elected president of ''Rius Rivera'' in 1896, and secretary of another club, ''Caridad,'' in 1897. She and her family returned to Cuba in 1899 after the Spanish-American War, and she devoted the rest of her life to social justice and the betterment of the condition of women in Cuba.

Rodríguez de Tío is considered a leading literary figure and a national hero: she was named to the Cuban Academy of Arts and Letters in 1910 and Patron of the Galician Beneficent Society in 1911. She continued to be active in politics and served as inspector general of the private schools in Havana, as well as in the Ministry of Education. Like many other feminists of her time, Rodríguez de Tío also sought to reform women's fashions. Federico Ribes Tovar described her attire in *Enciclopedia Puertorriqueña Ilustrada:* ''This strange woman with her radical thoughts, wore a skirt of a very peculiar design, like an Amazon's, and wore a blouse with a high neckline and a wide bow tie, and her hair was cut like a man's.'' He also reported that she was considered to be devout, a fine wife and mother, and an ''exemplary friend.''

Referred to as ''Daughter of the Isles''

Rodríguez de Tío's importance as a poet is a matter of dispute among literary critics, but her place in Puerto Rican letters is not. Referred to in the *Encyclopedia of Latin American Literature* as that country's ''most distinguished 19th-century lyric poet,'' her style is sometimes dismissed as derivative, but her verses are well known and very influential. No less an authority than Ruben Dario, considered Spanish America's greatest modern poet, praised Rodríguez de Tío, calling her ''the Daughter of the Isles.''

As a disciple of Romanticism, Rodríguez de Tío was influenced by Spanish Golden Age poets and the traditional stanza. She published three books: *Mis Cantares,* in 1876 *(My Songs); Claros y Nieblas,* in 1885 *(Bright Intervals and Mist);* and *Mi Libro de Cuba,* in 1893 *(My Book on Cuba* One of her most famous verses, ''Cuba and Puerto Rico,'' was quoted by Fidel Castro in a 1966 speech: ''Cuba and Puerto Rico are/of one bird, the two wings;/they receive flowers and bullets/in the same heart.'' However, he mistakenly attributed it to Jose Marti. Rodríguez de Tío's poem does capture her affection for both Puerto Rico and her adopted homeland: it concludes: ''What a lot if in the illusion/that glows red in a thousand tones,/ Lola's muse dreams/ with fervent fantasy/ of making one single homeland/ of this land and of mine.'' She died on November 10, 1924, in Havana, Cuba, at the age of 81.

Books

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Tovar, Federico Ribes, ''Lola Rodríguez de Tío,'' *Enciclopedia Puertorriquena Ilustrada,* Plus Ultra Educational Publications, Inc., 1970. □

Charlemae Hill Rollins

Charlemae Hill Rollins (1897–1979) was a Chicago librarian and author who was dedicated to improving the image of African Americans in children's literature. She served as an advisor to authors, teachers, and publishers, encouraging them to disregard negative stereotypes and honestly portray black culture and history. Rollins taught two generations of children to love books and appreciate their ethnic heritage.

Charlemae Hill Rollins was born October 21, 1897, in the small farming community of Yazoo City, Mississippi. She was the oldest child of Allen G. Hill, a farmer, and Birdie Tucker Hill, a teacher. The family was poor, but Rollins remembered a childhood rich in family life, the result of growing up among a large extended family. Her grandmother, a former slave, was a wonderful storyteller who shared her book collection with her grandchildren. Rollins recalled her grandmother's influence in *More Books by More People; Interviews with 65 Authors of Books for Children:* ''She gave us all the books that belonged to her master who was the father of her children, one of whom was my father. We enjoyed the books in his library, even though most of them were medical books. But I would read anything and everything.''

The Hill family moved to the Indian Territory—now Oklahoma—when Rollins was still a child. She attended a school for African Americans founded by her family, and her mother was one of the first black teachers in the territory. As Rollins grew older few educational opportunities existed for blacks nearby, so she enrolled in black secondary schools in Missouri, Mississippi, and Kansas. She graduated from a segregated boarding school in Quindoro, Kansas, in 1916.

After graduating, Rollins taught briefly in Beggs, Oklahoma, before enrolling in Howard University in Washington, D.C. After a year at Howard she returned to Oklahoma where she married Joseph Walter Rollins in 1918. The couple had a son, Joseph Walter Rollins Jr., in 1920. They moved to Chicago, where Joseph Sr. worked for the Young Men's Christian Association.

Began Career as Librarian

In 1927 Rollins combined her love of books and teaching by taking a job as a children's librarian at the Harding Square Branch of the Chicago Public Library. When the George Cleveland Hall Branch Library opened in 1923 she was named head of the children's department there. This branch was the first to be located in the city's black neighborhoods and it served a diverse population representing all socioeconomic levels.

The library system helped Rollins continue her education. She enrolled in library training at Columbia College of the University of Chicago and remained a children's department librarian at Hall Library for 36 years. Serving the community in a caring, imaginative way, she guided two generations of young patrons to discover and love books and reading. Rollins organized events to draw people into the library and was dedicated to educating patrons on the contributions of black people. Storytelling sessions were a major part of her work, as she explained to an *Illinois Libraries* contributor: ''Storytelling is a wonderful way of breaking down barriers, or getting acquainted with new people, and drawing groups and individuals together. Hearing a wonderful story well told, can bring escape from hunger, from drab surroundings, from hate and rejection, and escape from injustices of all kinds.''

Advised Publishers

Rollins believed that children's programs could only be effective if the adults in the children's lives also took an interest. Encouraging and teaching parents and teachers to become involved with children and books, she organized a reading guidance clinic for families and maintained close contact with Patent-Teacher Association groups. Rollins's library programs often centered on black history. She felt a strong need to teach children about their heritage, but she was frustrated by the lack of books available on the topic during the 1930s. She found that when children asked for her help with a school paper about a black person, there were no appropriate books in the library. ''For many years books about Negro children followed a stereotyped pattern,'' Rollins was quoted as remarking on the University of Mississippi Library web site. ''The characters portrayed were the barefoot menial, or the red-lipped clown. Rarely did the Negro character in a story where there were other children ever take part in the story as equals. Illustrators, it seemed, could not resist presenting the quaint 'pickaninny' type.''

Rollins wanted her young patrons to read books that honestly portrayed African Americans in all phases of life. ''Children as they are growing up need special interpretations of the lives of other peoples,'' she maintained, ''[and] must be helped to an understanding and tolerance. They cannot develop these qualities through contacts with others, if those closest to them are prejudiced and unsympathetic with other races and groups. Tolerance and understanding can be gained through reading the right books.''

Rollins made it her mission to improve the image of blacks in children's books and to teach her young patrons about their heritage. She formed a Negro history club and a series of appreciation hours in which she taught children about the contributions of blacks. She researched and collected materials for her programs and made publishers aware of the need for books about African American culture and history. ''I got to be quite a nuisance for the publishers, writing them letters on top of letters for more information,'' she told a contributor to *American Libraries.*

Her interest in African American books led Rollins to complete a research paper on the topic of blacks in children's books for one of her library classes at the University of Chicago. She became recognized as an evaluator of children's literature and became a member of the Chicago Public Library's advisory committee on book selection. Rollins transformed her research paper into a mimeographed list of books relating to blacks that was used by children's librarians. This list evolved into one of the first significant publications on African American literature for children. Published in 1941 by the National Council of Teachers of English as *We Build Together, A Reader's Guide to Negro Life and Literature for Elementary and High School Use,* the pamphlet includes introductory text about how to

write and select books about blacks and an annotated bibliography of recommended books. *We Build Together* raised the level of consciousness among librarians, teachers, and publishers to the need for more honest portrayals of African Americans in children's literature. The landmark publication was revised in 1948 and 1967.

Earned National Recognition

Her 1941 publication earned Rollins a national reputation as an authority on African American children's books. Publishers, becoming aware of the stereotypes they presented in their books, began seeking Rollins's and other black librarians' and teachers' advice. Many publishers and authors sent manuscripts to Rollins for evaluation, and she was asked to serve on the editorial advisory boards of *World Book Encyclopedia, American Educator,* and *Bulletin of the Center for Children's Books.* She chaired the Jane Addams Book Award committee for the Women's International League for Peace and Justice in 1964–1965 and in 1962 traveled to Oslo, Norway, to present the award to Aimee Sommerfelt, author of *The Road to Agra.*

Many universities and professional associations invited Rollins to teach, write, and lecture on African American books. She contributed articles to many journals, including *American Childhood, Illinois Libraries* and *Junior Libraries.* She lectured at Fisk University, Morgan State College, the University of Mississippi, Rosary College, San Francisco State College, and the University of Chicago, and taught a class in children's literature at Roosevelt University in Chicago.

Rollins also became involved in professional associations. She was active in the Illinois State Library Association, the Catholic Library Association, and the American Library Association (ALA). She worked on many ALA committees and became the association's first black president in 1957. In 1972 she was the first African American to receive an honorary lifetime membership in the ALA.

Rollins retired in August 1963 at the age of 66. She had been involved with books her entire life and had met many authors in her role as a children's librarian. In retirement she began writing books of her own, among them juvenile biographies of black men and women. Among her books are *They Showed the Way,* 1964; *Famous American Negro Poets for Children,* 1965; *Famous Negro Entertainers of Stage and Screen,* 1967; and *Black Troubadour, Langston Hughes,* 1971. Her biography on Hughes was inspired by her own friendship with Hughes, whom she had met during the 1930s at a Works Project Administration-sponsored writer's project hosted by her library.

In 1963 Rollins wrote *Christmas Gif': An Anthology of Christmas Poems, Songs, and Stories Written by and about Negroes.* The title, *Christmas Gif',* was based on a holiday tradition celebrated by her family that originated in the days of slavery. The book includes selections from Hughes, Paul Laurence Dunbar, Booker T. Washington, and Pulitzer Prize-winning poet Gwendolyn Brooks, who had been a patron at the George Cleveland Hall Branch Library as a child.

Received Many Awards

Rollins's role in elevating the status of African Americans in children's books earned her many awards from library, education, and humanitarian organizations. She received the American Brotherhood Award from the National Conference of Christians and Jews in 1952, the Library Letter Award from the ALA in 1953, and the Grolier Foundation Award from the ALA in 1955. She also received the Good American Award of the Chicago Committee of One Hundred in 1962, the Children's Reading Round Table award in 1963, and the New Jersey Library and Media Association's Coretta Scott King Award in 1971. In 1974 Columbia College, Chicago awarded Rollins a doctorate of humane letters, and three years later the Chicago Public Library dedicated a room in her name at the Carter G. Woodson Regional Library.

Rollins died in Chicago on February 3, 1979. She was 81 years old. In her memory, the School of Library and Information Science at North Carolina Central University presents the biennial Charlemae Hill Rollins Colloquium, while the ALA's Library Service to Children division presents the Charlemae Rollins President's Program at its annual summer conferences.

The research Rollins conducted in her lifetime included studies of Head Start, African American bibliography, and segregation. Her papers and journals are housed at the African-American Resources Program at the School of Library and Information Sciences, North Carolina Central University.

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Samuel Romilly

English lawyer and law reformer Sir Samuel Romilly (1757–1818) divided his time between the law and public service. He served as chancellor of Durham from 1805 to 1815 and was a member of Parliament beginning in 1806. A supporter of the social and political views of the Swiss Enlightenment philosopher Jean-Jacques Rousseau, Romilly devoted his life to advocating on behalf of the lower classes and worked to reform England's criminal law by abolishing capital punishment for minor crimes.

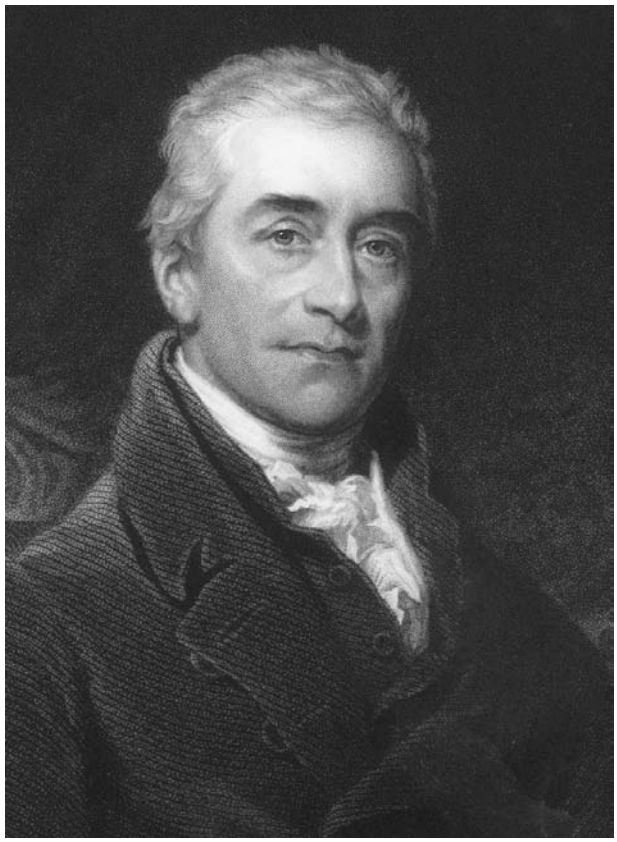

Inspired by French Ancestry

Born in London, England, on March 1, 1757, Romilly was the second son born to Peter and Margaret (Garnault) Romilly. Both of Romilly's parents hailed from French families whose members had fled France for England after the revocation of the Edict of Nantes by French King Louis XIV in 1685. The wealth of the Garnault family allowed Margaret Romilly and her family, now newly of London, to live in comfort while her husband established a business as a watchmaker and jeweler.

In addition to gaining a basic education, Romilly worked in his father's shop where he began to learn the watchmaker's trade. A good student of the classics, he also excelled at the study of French literature, and when he inherited a legacy of 2,000 pounds from a French relative, he left his father's shop and went to work in a London law office. There Romilly determined to become a clerk in the Court of Chancery—a judicial body presided over by the Lord Chancellor wherein litigants could directly petition the king for justice. To this end he set about training himself and saving up sufficient funds to purchase the office. In 1778, however, the 21-year-old law clerk, determined to go to the bar, had entered himself at Gray's Inn, one of the four inns of court that conferred the rank of barrister.

In 1781 Romilly traveled abroad and visited Geneva, where he met Pierre Etienne Louis Dumont (1759–1829), a Swiss democrat who had been a protegé of politician and orator the Compte de Mirabeau during the French Revolution. The influence of the Enlightenment that inspired Dumont and Mirabeau would also inspire Romilly, and he eventually came to know *Encyclopédie* collaborators Denis Diderot and Jean d'Alembert.

Called to the bar in 1783, Romilly appeared briefly in circuit courts but spent most of his time working in the Court of Chancery. A reading of Martin Madan's *Thoughts on Executive Justice with Respect to Our Criminal Laws* inspired him to contemplate the issue of capital punishment and resulted in Romilly's first published book in 1786, the *Observations of a Late Publication, intitled, Thoughts on Executive Justice.* During work on his response to Madan, Romilly was introduced to Mirabeau himself and spent much time with the French politician.

While Romilly busied himself in the Court of Chancery, across the English Channel France was in the throes of political upheaval. In 1789 economic and class anxieties came to a head as King Louis XVI and his wife, Marie Antoinette, were imprisoned and political power fell to a new body, the Estates-General. Due to his influence, Mirabeau quickly gained power in the Estates-General, and he turned to Romilly for help in acquiring a procedural manual of the English House of Commons for use as a model. Intrigued by the revolution and its ideals of equality and brotherhood, Romilly visited Paris and in 1790 published a pamphlet titled *Thoughts on the Probable Influence of the Late Revolution in France upon Great Britain.* His larger work, *Letters Containing an Account of the Late Revolution in France,* more fully expressed the alignment of his political sympathies with those of the revolutionary leadership, albeit the theoretical aspects rather than the terrifying reality of bloody revolution.

During the next decade Romilly's practice at the Court of Chancery flourished, and in 1800 he was honored by the government. In 1798 he married Anne Garbett of Herefordshire. In 1805 he was appointed chancellor of the county court of Durham. Due to his philosophical leanings, Romilly had become known to many in the Whig party. In 1806, on the succession of the Whigs to power under Lord Grenville, he was knighted and appointed to the position of solicitor-general. Because Romilly would not qualify for the post unless he was a member of Parliament, it was arranged that the newly knighted Romilly stand for Queensborough in the House of Commons.

Throughout his tenure as solicitor-general, Romilly began the legal reform that would occupy the rest of his life. In keeping with his position, he instituted several changes in England's bankruptcy procedures. Although Romilly lost the post of solicitor-general when the Tories regained control of the government, he kept his seat in the House of Commons where he sat for Horsham, Wareham, and Arundel. During his tenure in Parliament, he became a strong advocate of social reform, using his skills as an orator, his firm grounding in the law, and his belief in democracy and equality for the benefit of the English people.

Active in Social Reform

Despite a growing public outcry to abolish the institution of slavery in England and its colonies, the issue of slavery had been politically controversial for several years. By 1804 however, the slavery question began to attract renewed interest, in part due to the influx of new Irish members, who tended as a whole to be abolitionists. Noted abolitionist and member of Parliament William Wilberforce (1759–1833) first introduced his Abolition Bill in 1804 and then 1805, both times without success. In 1806 Wilberforce published an influential pamphlet advocating Abolition and drumming up enough interest to force the issue once again to a Parliamentary vote. With sufficient support from the Whigs, the Abolition Bill passed on February 23, 1807, by an overwhelming majority of votes. One of the bill's staunchest advocates, Romilly added his voice to support of the bill, praising Wilberforce for his efforts and receiving a standing ovation from the House of Commons. Abolition would be the first of many social issues that would benefit from the new member of Parliament's support.

Reform of England's Penal Code

At the turn of the 19th century the social and economic landscape of England was in a state of flux due to the effects of the Industrial Revolution. The widening rift between poorer working classes and the wealthy elite had created tensions that the unfolding French Revolution continued to fuel. Police and guard details found themselves constantly short-handed when faced with ever-increasing crimes, riots, outbreaks of mob violence, and other types of social disorder. Larger cities often relied on English troops to reestablish order, while smaller towns called on their local militias when needed.

As a practicing attorney confronted with the burgeoning cases brought to trial each year, Romilly had become aware of the many inequities in England's criminal justice system. Often ill-conceived and frequently cruel, the nation's statutory laws governing criminal activity doled out the death penalty as a punishment for 220 crimes, many of them minor infractions that did not warrant it. Children as well as adults were subject to these outdated laws, many dating back to the more brutal age of Queen Elizabeth I and some applying to minimal crimes—among them pickpocketing, pulling down turnpike gates, stealing fish from ponds, and highway robbery when the goods taken were valued greater than a penny. Because the execution of all those men, women, and children whose crimes demanded death according to the statutes was infeasible, the death penalty eventually began to be enforced randomly. Many of the condemned—including children, who would remain subject to the death penalty until 1908–were given a less-harsh sentence after their initial condemnation; of course, there were others who received the prescribed penalty because of the personal whims of the judge or some other arbitrary reason.

Romilly believed that it was the certainty of punishment rather than the severity of punishment that was the true deterrent to crime. He gathered statistics showing that despite the increasing use of the death penalty during the 18th century, the number of crimes had not decreased, in fact, crime had increased. In 1808 he managed to begin the process of repeal in the case of an Elizabethan statute which made petty theft a capital offence. Unfortunately, his success in this instance resulted in opposition from the House of Lords in the person of Lord Ellenborough, and three other pieces of reform legislation were discarded. Romilly continued to fight for reform, but ultimately waged a losing battle. Success came in 1812, when he requested the repeal of an even more unjust statute that declared it a capital offence for an English soldier to beg without written permission from his commanding officer. In 1813, after attempting to introduce a bill before the House of Commons that would repeal the law, making it a capital offence to steal goods of a minimal value from a store or warehouse, he watched the bill pass by a two-to-one margin in the House of Commons on March 26 and then be thrown out of the House of Lords scarcely a week later.

For the remainder of his career in Parliament, Romilly continued his efforts at penal reform and during the same period he saw little legislative progress. However, his well-articulated arguments for change did not fall on deaf ears, for he wisely published them in widely read periodicals such as the *Edinburgh Review* and the changes he envisioned were eventually enacted.

Romilly soon became famous throughout Europe, where his 1810 work *Observations on the Criminal Law of England* was widely known. Other writings by the legal reformer would be published posthumously, among them a collection of his speeches published in 1820 and a version of his memoirs, edited by his sons and published in 1840.

Tragically, Romilly's long career of public service ended too soon. On the Isle of Wight on November 2, 1818, three days after his wife died following a long illness, he descended into a grief so great that he took his own life. Following his death at age 61, Romilly's work to reform England's penal codes was continued by Sir James MacIntosh, who in early March of 1819 succeeded in establishing a Parliamentary committee to review the uses of the death penalty. Many of Romilly's proposed changes in English law were made later in the 19th century during the reign of Queen Victoria. Romilly's second son, John, Baron Romilly, followed in his father's footsteps, becoming solicitor general in 1848 at age 46 and attorney-general in 1850.

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Patrick Roy

Over the course of his 18–year professional career, Canadian hockey player Patrick Roy (born 1965) proved to himself and hockey fans everywhere his outstanding skills and instincts as a goaltender. His heroic actions to defend his team, even when ill or suffering from appendicitis, in addition to his outstanding skill in front of the net made him a popular icon. When he retired from professional hockey in 2003, he left as the National Hockey League's (NHL's) all-time career leader in victories and games played as a goaltender. In addition, his playoff performances are marked by records as the goaltender with the most playoff wins, games played, minutes played, shutouts, and consecutive wins in the post season.

Patrick Roy was born on October 5, 1965, in Quebec City, in the province of Quebec in Canada. His parents lived in the nearby suburb of Sainte Foy. He came from athletic stock: his mother was a nationally ranked synchronized swimmer and his father was an accomplished tennis player and amateur baseball player. Roy grew up cheering for his home-province team, the Quebec Nordiques.

The Early Years

Roy began playing hockey at age six. He did not start out at the goal, but when one of the neighborhood kids was injured he stepped into the net and never left. When he was seven he strapped pillows to his legs with his dad's belts to create goalie pads. He eventually played goalie for local midget and junior leagues.

Roy's family was highly respected within their community, and the young hockey fan's father held high-ranking government positions. While his brother and sister both attended school in English, Roy continued his education in French and concentrated on hockey and goaltending. Most children from his neighborhood went on to college and professional careers, but in 1982 Roy dropped out of school in the eleventh grade and, with the support of his parents, played hockey for the Granby Bisons of the Quebec junior league. The team did not do well, winning only 16 of 44 games. ''It was tough playing [for the Granby Bisons,]'' the competitive Roy later recalled in *A Breed Apart: An Illustrated History of Goaltending.* ''But I got a lot of work and it was a good experience. I learned to deal with the frustrations of losing and now I appreciate more the enjoyment of winning.'' Despite his team's record, Roy was named the Quebec Junior League's top goaltender.

Skated with the Pros

In 1984 the Montreal Canadiens chose Roy as their fourth-round pick in the 1985 National Hockey League (NHL) draft. Then 19 years old, Roy was the 51st draft pick overall. The Canadiens sent Roy to play for their American League affiliate, the Sherbrooke Canadiens, where he watched the game as a third-string goaltender. Then, during the American League playoffs, opportunity knocked on Roy's door after Sherbrooke's regular starter, Paul Pageau, took time off for the birth of his a child at the same time that the team's second-string goalie had trouble with some of his equipment. Roy joined the team on the ice in front of the net. He stayed there, winning 10 out of 13 playoff games, and Sherbrooke won the Calder Cup championship. The next fall Roy was called up to the Canadiens. ''It was a dream come true, to be playing in my province and for Canada's team,'' he told an interviewer for *Sports Illustrated for Kids.*

During Roy's 1985–1986 rookie season, the Canadiens won their 23rd Stanley Cup championship. Roy had an awesome average of 1.92 goals per game during the playoffs, was voted Most Valuable Player, and won the Conn Smythe Trophy. Despite his professional performance, he

still acted like a kid, playing street hockey, living in a basement apartment, and subsisting on a diet of hamburgers, French fries, and potato chips. Eventually his team brought in a nutrition expert to teach Roy to use food to fuel his body in order for him to have enough energy to last throughout the game. This may have led to Roy's routine of eating spaghetti and water at 1 p.m. on game days.

Quirks and Superstitions

Very superstitious, Roy adopted many routines that fans came to recognize. Before each game he skated out to the blue line and stared at his net, beaming thoughts to his goal posts. ''I talk to my posts,'' he admitted in *A Breed Apart.* ''It's a superstition. The forwards talk to each other. The defense is always close, but the goaltender is alone.'' He would also not skate on the blue or red lines. He wrote the names of his children on his sticks before each game and kept a puck from every shutout during the season in his locker.

Roy earned an eight-game suspension at the beginning of the 1987–1988 season for slashing the leg of Minnesota's Warren Babe. However, as soon as he was back, he impressed the crowd by shutting out Chicago 3–0. During the 1988–1989 season he won the Vezina Trophy, an award given to the goaltender playing the most games on the team with the most Goals against Average. Roy became his team's main goalie during the 1989–1990 season and played more than 50 games. He won another Vezina Trophy that year and was named to the All-Star team.

The Building of a Legend

During the early 1990s Roy slowly climbed his way back into the public's favor. By the time the 1992–1993 playoffs rolled around he recorded the most wins of any goaltender—16 of 20 games—and the lowest goals against average—2.13. He set a record with ten straight sudden-death wins, gaining immortality in Canadein lore. During game four of the Stanley Cup finals against the Los Angeles Kings, the score was tied and Tomas Sandstrom was taking multiple shots on Roy. Partway through the third period Sandstom stormed the net attempting a rebound, but Roy smothered the puck. Roy looked up at Sandstrom and winked. The TV cameras caught the wink and played it repeatedly, and it became one of the lasting pictures of the playoffs. ''I knew Sandstrom was taking lots of shots, but not getting anything,'' Roy told a *Saturday Night* interviewer. ''And I knew he wasn't going to beat me.'' Roy led the team to another Stanley Cup win and again walked away with the Conn Smythe. Montreal rewarded him with a new four-year contract for $16 million.

During the 1994 playoffs Roy became even more of a legend. He was diagnosed with appendicitis and hospitalized, but convinced his doctors to let him out of the hospital without surgery. Loaded up on antibiotics, he played in game four, stopping 39 shots and helping Montreal win 5–2. He then returned to the hospital for the surgery and was back on the ice a few days later. Roy's position on the Canadiens seemed secure.

Tantrum Led to Trade

Unfortunately for Roy, things are not always as they seem. On December 2, 1995, he became irritated with Canadiens coach Mario Tremblay after Montreal star Vincent Damphousse was allowed to play despite the fact that he showed up only minutes before warm-ups. Roy made his feelings known to Tremblay before the game. Out on the ice the Canadiens took a beating from the Detroit Red Wings, and Tremblay let Roy simmer in the net for nine goals before pulling him out late in the second period. Furious, Roy went over to Canadiens president Ronald Corey, who was seated behind the Montreal bench, and declared publicly that he had played his last game for Montreal. ''The only thing I regret is raising my hands'' in mock salute to fans, who had cheered sarcastically after a save, Roy explained in *Sports Illustrated.* ''They'd been great to me. It showed a short memory on my part.'' His tantrum and obvious insubordination ended his career with Montreal, and he was traded to the Colorado Avalanche within four days. Roy worked well with the Avalanche, which coincidentally used to be his childhood favorite Quebec Nordiques. A few weeks after the trade the Avalanche played against the Canadiens and won. After the game Roy flipped a puck at Tremblay. ''It made me feel so good. It was a mistake, but I don't regret it,'' Roy was quoted as saying according to *Hockey's Greatest Stars.* ''I'm an emotional person. I let my emotions go. I know sometimes it gets me in trouble, but I know it sometimes helps me to play better too.''

Six months later the Avalanche went to the 1996 Stanley Cup to play against the Florida Panthers. That year the Panther fans had taken to throwing plastic rats out onto the ice when their team scored. During the first two games, Roy only let one goal in each game. But in the third game, the Panthers scored two goals quickly, and the ice was showered with plastic rats. As the maintenance crew picked them up, Roy skated over to the Avalanche bench and told his teammates, ''No more rats,'' according to *Hockey's Greatest Stars.* There was not another goal scored against Roy during the rest of the series, and the Avalanche won the cup in a triple-overtime shutout in game four.

Unique Style Proved Effective

Roy's signature style, known as the butterfly, where he kneeled on the ice with his legs at right angles to his body, is physically impossible for most mortals. His flexibility enabled him to cover the entire bottom of the net with his goalpads, reducing the number of goals scored against him. In October of 2000 Roy's technique helped him beat Terry Sawchuk's record of 447 regular-season wins to result in an all-time high. He was so entrenched in the Avalanche success story that a ceremony honoring him was held at the Pepsi Center in Denver, Colorado. The mayor announced he had named a street after Roy, and the state's governor proclaimed Patrick Roy Week. Team owner Stan Kroenke displayed a bronze bust of Roy. Perhaps the attention was too much for Roy; just 24 hours later the police were called to his home where he had lost his temper and was ripping doors off their hinges. He spent six hours in custody on charges of misdemeanor criminal mischief in connection

with domestic violence. Roy was quickly back out on the ice minding the net, and in 2001 he won another Stanley Cup with the Avalanche as well as another Conn Smythe Trophy.

In May 2003 Roy retired from the NHL. He made the decision to leave the game while still playing at the top of his game. Indeed, he left the NHL with impressive records in both regular season and playoff games. His regular season records include being the goaltender with the most victories (551) and games played (1,029), and his post-season play is marked by his records as the goaltender with the most playoff wins (151), games played (247), minutes played (15,209), shutouts (23), and consecutive wins in the post season (11 in 1993).

Despite his inability to control his emotions outside the game, Roy's personality quirks seemed to help him on the ice. ''His teams have always fed off his energy,'' Stars center Mike Modano told a contributor to *Sporting News*. ''He's like the guy at the carnival dunking booth, daring you to dunk him. But very few can.'' Perhaps it all started with another of Roy's rituals: that of leading his teammates through an elaborate stick-and-glove tapping ritual before the opening face-off of every game.

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Donald Harold Rumsfeld

Donald Rumsfeld (born 1932) became the United States 21st Secretary of Defense on January 20, 2001. Before assuming that position, he was a Navy pilot, President Gerald Ford's Secretary of Defense, President Ford's White House Chief of Staff, U.S. Ambassador to NATO under President Richard Nixon, a U.S. Congressman from Illinois, and chief executive officer at two Fortune 500 companies.

Beginnings

Donald Harold Rumsfeld was born in Chicago on July 9, 1932, the son of George Donald Rumsfeld, a real estate salesman, and Jeannette Huster Rumsfeld. He was raised in Winnetka, Illinois, a wealthy suburb on Chicago's North Shore. At New Trier High School, Rumsfeld was a champion wrestler in the 145-pound class. He would marry his high school sweetheart in 1954.

Following his graduation from high school, Rumsfeld attended Princeton University on an academic and NROTC scholarship and became captain of the football and wrestling teams. There is a legend about Rumsfeld during his college days that says he would do one-armed push-ups for money. Rumsfeld admitted years later that he did not have much money in college, and that he did the push-ups because he needed to scrape together some cash. In any case he graduated from Princeton with an A.B. degree in 1954 with a major in political science.

In 1954, he began three years of service in the U.S. Navy as an aviator and flight instructor. In 1957, he transferred to the Ready Reserve. As a member of the reserve, he continued his flying and administrative assignments during drills until 1975. (Upon becoming Secretary of Defense in 1975, he would transfer to the Standby Reserve. In 1989, he was re-assigned to the Retired Reserve with the rank of captain.)

Washington Bound

In 1957, Rumsfeld moved to Washington to serve as administrative assistant to a congressman. Two years later, he became a congressional staff assistant. Rumsfeld left Washington from 1960 to 1962 to serve as a representative of the Chicago investment banking firm, A.G. Becker and Company. But in 1962, at the age of 30, Rumsfeld won election to the U.S. House of Representatives from Illinois. He would also go to win re-election in 1964, 1966, and 1968. But in 1969, he gave up his seat in Congress to join the Nixon administration as director of the Office of Economic Opportunity, assistant to the president, and member of the president's cabinet.

In 1971, Rumsfeld was named counselor to the president and director of the Economic Stabilization Program, while continuing in his role as a member of the president's cabinet. Two years later, he was appointed U.S. ambassador to the North Atlantic Treaty Organization (NATO) in Brussels, Belgium. Rumsfeld returned to Washington in 1974 to serve as chairman of President Gerald R. Ford's transition team, and stayed on as President Ford's White House chief of staff and member of Ford's cabinet.

Thirteenth Secretary of Defense

On November 11, 1975, the U.S. Senate confirmed Rumsfeld's appointment as the 13th Secretary of Defense. Taking office nine days later, he became the youngest person, at 43, to serve as defense secretary in the nation's history. His tenure would continue until January 20, 1977, when the Carter administration took office. In 1977, Rumsfeld was awarded the Presidential Medal of Freedom, the highest award that can be given to a U.S. citizen.

CEO

The change of administrations resulted in a time-out in Rumsfeld's political career. Between 1977 and 1985, he served as president and chief executive officer of the multinational pharmaceutical company, G.D. Searle & Co. At Searle, Rumsfeld increased profits on such mundane products as Metamucil by introducing orange and lemon flavors. His greatest success, however, was bringing NutraSweet to market. Rumsfeld's achievements at Searle brought him awards as the Outstanding Chief Executive Officer in the Pharmaceutical Industry from the *Wall Street Transcript* (1980) and *Financial World* (1981). On June 1, 1985, he became the first person in the company's history who was not a member of the Searle family to serve as chairman of the board.

While still with Searle, Rumsfeld also found time to serve the Reagan administration as a member of the President's General Advisory Committee on Arms Control (1982–1986); special envoy on the Law of the Sea Treaty (1982–1983); special envoy to the Middle East (1982–1984); senior advisor to the President's Panel on Strategic Systems (1983–1984); and member of the U.S. Joint Advisory Commission on U.S.-Japan Relations.

Rumsfeld's resume shows him to have been in private business from 1985 to 1990. On May 30, 1986, the *Wall Street Journal* announced that he planned to seek the Republican nomination for president for the 1988 election. But by March 2, 1987, he had apparently changed his mind and announced that he would not seek the presidency after all. From 1987 to 1990, Rumsfeld was a member of the National Commission for Public Service. He served on the National Economic Commission from 1988 to 1989 and as a member of the Board of Visitors of the National Defense University from 1988 to 1992.

In 1990, he joined the General Instrument Corporation, a leader in broadband transmission, distribution, and access control technologies, as chairman and chief executive officer. He remained at General Instrument until 1993. From 1992 to 1993, he also served on the U.S. Federal Communication Commission's High Definition Television Advisory Committee.

Rumsfeld remained in private business after 1993, becoming chairman of the board of directors of Gilead Sciences, Inc., and a member of the boards of Asea Brown Boveri, Ltd., Amylin Pharmaceuticals, and the Tribune Company. He also served as chairman of the Salomon Smith Barney International Advisory Board and an advisor to a number of companies, including Investor AB of Sweden. In the public sector, he served as chairman of the U.S. Commission to Assess National Security Space Management and Organization.

Political Ties

Rumsfeld continued to maintain alliances with Republican causes and commissions while pursuing his business career. In 1996, he worked with Bob Dole's presidential campaign in an attempt to unseat incumbent Bill Clinton. From 1998 to 1999, he served as chairman of the Commission to Assess the Ballistic Missile Threat to the United States. From 1999 to 2000, he was a member of the U.S. Trade Deficit Review Commission and in 2000 served as chairman of the Commission to Assess United States National Security Space Management and Organization.

Twenty-first Secretary of Defense

Rumsfeld became the 21st Secretary of Defense on January 20, 2001. When Rumsfeld took office, he was initially faced with the task of whittling down the Pentagon's $300 billion budget. At that time, he attempted to portray himself as a champion of the taxpayers who was trying to keep money from being wasted on political and military boondoggles. But in a war with the Pentagon in which his mission was to reduce military waste, most Washington insiders were betting that Rumsfeld would fail. The military, finding itself left out of planning Rumsfeld's reforms, began taking potshots at him in press conferences. Before the terrorist attacks of September 11, 2001, Rumsfeld seemed to be headed toward marginalization, a fate often reserved for politicians who have no further ambition. But after September 11, Rumsfeld found himself confronted with prosecuting a war instead of fighting Pentagon bureaucracy.

Rumsfeld began revamping Department of Defense strategy and reworking the model used to assess the country's military manpower needs. With presidential au-

thorization, he undertook to reorganize the United States' worldwide command structure (into the U.S. Northern Command and the U.S. Strategic Command). Rumsfeld also looked at the nation's military capabilities in space and developed a model of strategic deterrence that reduces nuclear weapons. He also beefed up missile defense research and testing.

With the declaration of the war on terrorism, many of Rumsfeld's deficits seemed to turn into assets, including his marked tendency toward arrogance. Jeffrey Krames, writing in *The Rumsfeld Way,* quotes from Rumsfeld's speech to members of the U.S. Armed Forces on the day after the September 11 terrorist attack, ''Great crises are marked by their memorable moments. At the height of peril to his own nation, Winston Churchill spoke of their finest hour. Yesterday, America and the cause of human freedom came under attack, and the great crisis of America's twenty-first century was suddenly upon us.'' Krames wondered whether Rumsfeld really meant to imply that he was up to dealing with the hand of destiny.

In the war against the Taliban in Afghanistan in 2001, shortly after the September 11 attacks, Rumsfeld initially seemed bent on taking personal control of the war. He urged the Central Command to put more ground troops on the battlefield, after the commanding general failed to achieve any progress with bombing raids. But he eventually decided that the best way to win a war is to let the senior military run it—winning him more than a few points with the Pentagon.

Also during the Afghanistan war, Rumsfeld acquired a reputation of speaking in plain English at press conferences, instead of using the military speak many reporters had become used to. Criticism of Rumsfeld initially remained sparse following the September 11 attacks, if only because there was a fear of being branded a traitor if one did not sign up to his cut-and-dry agenda.

But by 2003, when the war on terrorism had transformed itself into a ''showdown with Saddam Hussein,'' Rumsfeld's reputation as a plain speaker seemed to be unraveling, and dissenters were finding their voice. Mike Moore, senior editor of the *Bulletin of the Atomic Scientists,* accused Rumsfeld of deliberately distorting the difference between a preventive and pre-emptive war in his public statements. Citing the Department of Defense's own Dictionary of Military Terms, Moore pointed out that a pre-emptive war is one ''initiated on the basis of incontrovertible evidence that an enemy attack is imminent,'' while a preventive war is ''initiated in the belief that military conflict, while not imminent, is inevitable, and that to delay would involve greater risk.'' Moore argued that while a pre-emptive war may be morally and legally justified, a preventive war is unworthy of any law-abiding nation and a violation of international law.

In 2001, *U.S. News and World Report* quoted Henry Kissinger as saying, ''Rumsfeld afforded me a close-up look at a special Washington phenomenon: the skilled full-time politician bureaucrat in whom ambition, ability, and substance fuse seamlessly.''

Private Citizen

Rumsfeld's civic activities have included service on the Boards of Trustees of the Chicago Historical Society, Eisenhower Exchange Fellowships, the Hoover Institution at Stanford University, the Rand Corporation, and the National Park Foundation.

Among honors that have come to Rumsfeld are the Distinguished Eagle Scout Award (1975), the George Catlett Marshall Award (1984), the Woodrow Wilson Award (1985), the Dwight Eisenhower Medal (1993), and many honorary degrees. In 1977, he was awarded the nation's highest civilian award, the Presidential Medal of Freedom.

Rumsfeld married Joyce Pierson in 1954. They have three children and several grandchildren. Rumsfeld has a ranch in Taos, New Mexico, where he skis and sometimes ropes cattle.

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S

Edith Sampson

Edith Sampson (c. 1901–1979) became America's first African American female judge after succeeding as a social worker, a lawyer, and an international advocate for democracy and free market trade. As a representative of the State Department during the Cold War, Sampson traveled around the world, defending the United States against Soviet propaganda. As a judge, she was known as a compassionate, efficient, and powerful mediator.

Trained as Social Worker

Sampson was born Edith Spurlock in Pittsburgh, Pennsylvania, on October 13, but the exact year is unknown. It was probably earlier than 1901, because some sources say her younger brother was born in 1900. She was one of eight children born to Louis Spurlock and Elizabeth McGruder Spurlock. Louis Spurlock was a shipping clerk in a cleaning and dying business. Elizabeth Spurlock worked at home making buckram hat frames and switches of false hair. The family worked hard, owned its own home, attended church, and obeyed the law. Sampson told *Readers Digest,* ''I suppose we were poor, but we never knew it. We wore hand-me-down clothes, and we all worked.''

At age 14, Sampson left school and got her first full-time job, cleaning and deboning fish in a fish market. She eventually resumed her education, earned good grades, and graduated from Peabody High School.

After Sampson graduated, her Sunday school teacher helped her get a job with Associated Charities, a New York social work organization. Associated Charities arranged for her to attend the New York School of Social Work. There, she excelled in a criminology class taught by George W. Kirchwey of Columbia University School of Law. He told her she would make a good attorney and advised her to enroll in law school. Instead, Sampson completed her social work degree.

Excelled in Law School

After she graduated from college, Sampson married Rufus Sampson, a field agent for the Tuskegee Institute, and the couple moved to Chicago. Sampson worked with the Illinois Children's Home and Aid Society and the Young Women's Christian Association (YWCA). She worked with neglected and abused children, placing them in foster and adoptive homes. When Kirchwey passed through Chicago to deliver a speech, her former instructor again encouraged her to pursue a law career. This time, she followed his advice and enrolled in the John Marshall Law School, attending classes at night while working full-time as a social worker. She excelled in law school and received a special dean's commendation for ranking highest among the 95 students in her jurisprudence class.

Eventually, her marriage to Rufus Sampson ended in divorce, but she retained his name throughout her life. She never had children of her own but raised her sister's two children after her sister died.

Sampson received her bachelor of law degree in 1925 and took the bar exam but failed. She attributed the failure to overconfidence and later said failing the exam was the best thing that could have happened because it motivated her to work harder. She enrolled at Loyola University law

school and in 1927 became the first woman to earn a master of law degree from that university. That same year, she passed the bar exam and was admitted to the Illinois bar.

While in graduate school at Loyola, Sampson had worked as a probation officer. In 1927, she opened her own law firm on the south side of Chicago while also working as a referee for the Juvenile Court of Cook County. She said working with the court taught her the practical side of law. Her law firm specialized in criminal law and domestic relations, offering legal advice to many poor, African American people who could not otherwise afford it.

In 1934, Sampson was admitted to practice before the U.S. Supreme Court. She was one of the first African American women to earn this distinction. In 1938, she and Georgia Jones Ellis became the first African Americans to join the Chicago chapter of the National Association of Women Lawyers. Sampson joined many other professional and civic organizations, including the League of Women Voters, the National Association for the Advancement of Colored People (NAACP), and the National Council of Negro Women. In 1947, Sampson was appointed assistant state's attorney of Cook County.

In 1934, Sampson married attorney Joseph Clayton. The couple worked as law partners for more than ten years. Clayton died in 1957.

Anti-Communist Spokeswoman

During the late 1940s, when Sampson was serving as chairwoman of the executive committee of the National Council of Negro Women, she was selected to represent the group in a 72-day world lecture tour. The tour included representatives of various American groups who spoke out on current problems in radio broadcasts called ''America's Town Meeting of the Air.'' Its purpose was to promote American democracy, countering Soviet Cold War propaganda.

Sampson overcame stage fright during the tour and spoke eloquently about democracy. She was often confronted with difficult questions about U.S. civil rights. The Soviet Union used America's record of racial discrimination as a tool against the United States. Sampson countered many misconceptions about African American people in America. She later commented that people seemed to think that African Americans were living behind barbed wire. Sampson pointed out the progress African Americans had made since emancipation and emphasized that she was a powerful example of a successful, educated African American.

When people criticized the United States for its civil rights record, she acknowledged problems, but defended democracy for what it offered African Americans. The *New York Times* reported that at one stop she quieted a heckler when she said, ''You ask, do we get fair treatment? My answer is no. Just the same, I'd rather be a Negro in America than a citizen of any other country. In the past century we have made more progress than dark-skinned people anywhere else in the world.''

During a speech Sampson made in Pakistan, the prime minister's wife collected $5,000 to offset Sampson's tour costs. Sampson graciously accepted the gift, then promptly donated it to the League of Pakistani Women for charitable work.

When the tour ended in 1950, the World Town Hall Seminar became a permanent organization to promote democracy around the world, and Sampson was named its president. The trip changed her life. Although she still practiced law, it was no longer the sole focus of her career. She devoted herself to promoting peace and world unity.

Worked With United Nations

Sampson's work with the World Town Hall Seminar caught the attention of President Harry S. Truman, who appointed her an alternate delegate to the fifth regular session of the General Assembly of the United Nations. She was the first African American woman to be named an official American representative to the U.N. She served on the U.N.'s Social, Humanitarian and Cultural Committee, which worked for land reform, reparation of prisoners, repatriation of Greek children, and efforts to stop governments' jamming of radio broadcasts. She was reappointed alternate delegate in 1952 and later was named member-at-large of the U.S. Commission for United Nations Educational, Scientific and Cultural Organization (UNESCO) during President Dwight Eisenhower's administration.

Sampson served as a spokesperson for the State Department throughout the 1950s. She visited Europe, the Middle East, and South America, addressing the status of African Americans. *Ebony* magazine called her ''one of the coun-

try's most potent weapons against Communist distortion of the Negro's status in the U.S.'' Sampson strongly criticized Soviet distortions of the lives of African Americans. She once told Soviet U.N. delegate Andrei Vyshinsky, ''We Negroes aren't interested in communism. We were slaves too long for that.''

Sampson acknowledged racial discrimination in her speeches, but she chose to emphasize the positive aspects of democracy for African American people. She described a 1950 trip to Austria with *Ebony* magazine: ''There were times when I had to bow my head in shame when talking about how some Negroes have been treated in the United States. . . . But I could truthfully point out that these cases, bad as they are, are the exceptions—the Negro got justice for every one where justice was denied. I could tell them that Negroes have a greater opportunity in America to work out their salvation than anywhere else in the world.''

In 1961 and 1962, Sampson was appointed to serve on the United States Citizens Commission on the North Atlantic Treaty Organization (NATO). In 1964 and 1965, she was a member of the U.S. Advisory Committee on Private Enterprise in Foreign Aid.

Pioneered as Judge

Sampson was a friend and supporter of Chicago Mayor Richard Daley. This relationship helped her when she ran for a judegship and Chicago African American leader William Dawson opposed her. In 1962, Sampson became the first African American female judge in the United States when she was elected associate to the Municipal Court of Chicago. She handled divorce, custody, and other domestic disputes. She was known as a mediator who tried at all times to preserve families.

In 1966, Sampson was elected to a seat on the Circuit Court of Cook County, where she heard landlord-tenant disputes. She was the first African American woman to hold this position. She served poor neighborhoods of Chicago and quickly moved to clear up a huge backlog on the court docket, hearing as many as 10,000 cases a year. Although she handled cases quickly, she took an interest in the parties, offering social services referrals when needed. She tried to avoid evicting tenants if it was clear that they could not afford to pay their rent.

Some civil rights leaders criticized Sampson, saying that she downplayed the barriers African Americans faced and did not sufficiently support the country's civil rights movement. Sampson described her philosophy in *Reader's Digest:* ''Don't tear down the old homestead until you have a clear idea of what you'll build in its place. Just because you are impatient with moving at only five mile an hour, it doesn't follow that accelerating to 150 will solve your problems. We are beginning to move. We haven't reached cruising speed yet; but we are moving toward a better America at an ever-increasing pace.''

Sampson received several honorary degrees, including a doctor of law degree from the John Marshall Law School. She retired from the bench in 1978. Her favorite pastimes included interior decorating, playing canasta, canning preserves, and making jelly. Although she had no children, she was very close to her nieces and nephews. Two of her nephews became judges: Oliver Spurlock of Chicago and Charles T. Spurlock of Boston. Sampson died on October 8, 1979, in Chicago.

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Sanapia

Sanapia (1895–1979) was a Comanche medicine woman whose healing practices were documented by graduate student David E. Jones in the early 1970s. Sanapia did not begin practicing as a doctor until after she reached menopause. She had received her training from her mother and maternal uncle while still a young girl.

Powerful Forebearers

Although it is impossible to trace the origin of the Comanche tribe, there are indications that it first emerged in present-day Wyoming, between the Yellowstone and Platte Rivers. According to legend, two groups of the tribe disagreed about how to divide up a slain animal and decided to separate. One group went north, where it became known as the Shoshone. The other turned east and south and became the Comanche.

Sanapia, whose Christian name was Mary Poafpybitty, was born in the spring of 1895 in a tepee pitched near Fort Sill, Oklahoma. Her family had travelled to Fort Sill to obtain rations. Because she was unsure of the actual date of her birth, Sanapia later adopted an arbitrary date of May 20, 1895. The sixth of eleven children born to her Comanche father David Poafpybitty and Comanche-Arapaho mother Chappy Poafpybitty, Sanapia grew up with five older brothers, three younger brothers, and two younger sisters.

Among the Comanche, it was believed that religious power could be obtained from a supernatural being through dreams. Sanapia's mother and maternal uncle were both Comanche shamans or eagle doctors. Sanapia's maternal uncle was also active in the Comanche peyote cult. Her paternal grandfather was a Comanche chief, and her mother's brother was an Arapaho chief.

Sanapia's mother refused to accept white culture and would not even speak English in a white man's presence. Sanapia's father, however, became a Christian. After he embraced Christianity, he turned his back on his Comanche heritage, and although he never directly attacked the old Comanche beliefs, he ignored or withdrew from them. But Sanapia did not recall any instances of her father interfering with her mother's Indian healing or peyote practices.

Sanapia was also raised with the help of her maternal grandmother, who made sure Sanapia learned the old ways and old stories. As a result, Sanapia was exposed to the Christian ideas of her father, her uncle's peyote practices, and her mother's vision quests as an eagle doctor.

Eagle doctors identified the eagle as their source of power. According to Sanapia's account of the origin of eagle doctors, a stingy old woman's grandson turned himself into an eagle after his grandmother refused to give him food. He then flew into the sky and dropped a feather with the promise that whoever found it would have his help whenever he or she needed it to help other people.

Training as Eagle Doctor

At the age of seven, Sanapia began attending Cache Creek Mission School in southern Oklahoma. Her attendance at the school marked her first prolonged contact with white society. During her summer vacations, she learned to identify herbal medicines as part of her training to become a medicine woman.

At the age of 14, Sanapia left school. She spent the next three years studying with her mother and uncle, acquiring the knowledge of an eagle doctor. Sanapia also learned the rituals associated with the collection of certain plants and methods for turning the plants into usable medicine. She was taught to administer the medicines and to diagnose and treat illnesses. She also had long talks with her mother and uncle about the proper deportment of a doctor. By the time she was 17, she had all the skills, knowledge, and supernatural powers she would need to become a medicine woman.

During her training, Sanapia was watched over by her mother, her maternal uncle, her grandmother, and her paternal grandfather. Each of these individuals had to give Sanapia his or her blessing before she would be allowed to practice. While her mother assumed responsibility for Sanapia's training as a doctor, her maternal grandmother and paternal grandfather taught her the proper system of values, morals, and ethics.

Transmission of Power

The eagle doctor's powers were believed to be concentrated in the doctor's hands and mouth. In the first phase of power transmission, Sanapia's mother transferred live coals into her daughters' hand without burning her. Then her mother drew two eagle feathers across Sanipia's mouth. In the second phase, her mother inserted an ''eagle egg'' into Sanapia's stomach. In the next phase, Sanapia acquired her medicine song. The culmination of Sanapia's training as an eagle doctor was her participation in a vision quest—four days and nights of solitary meditation.

After Sanapia's mother explained to her what was involved in the vision quest, including encounters with supernatural spirits, Sanapia was too frightened to go through with it. Although she spent the days of the quest sitting on the hill where her mother had sent her, she returned to her house at night and slept under the front porch. In the morning, she would go back to the hill without her mother or uncle knowing what she had done. Sanapia later attributed her suffering as a young woman to this deception.

Shortly after the vision quest, Sanapia's mother gave up doctoring, convinced that she had transmitted her skills and powers to her daughter. Sanapia was not expected to become a doctor for many more years, however, until she had reached menopause.

Marriages and Troubles

Having completed her training, Sanapia was considered ready for marriage. Her husband, a friend of her brother, was picked out by her mother. While Sanapia had no objections to the marriage, she was not in love with her spouse. After giving birth to a son, Sanapia left her husband at the urging of her mother. Within a year she was married again, to a husband she stayed with her until his death in the 1930s. Her second marriage produced a son and daughter.

Following the death of her second husband, Sanapia drank excessively, engaged in promiscuous sex, and exhibited violent tantrums. She also acquired a taste for gambling. Informants attributed Sanapia's behavior at this time to her grief at the loss of her husband. Sanapia later referred to this time as her ''roughing-it-out'' period. During this phase of her life, one of Sanapia's sisters asked her to heal her sick child. The child recovered, and Sanapia took the recovery as a sign that she should begin doctoring.

Eagle Doctor

Some time around 1945, Sanapia married for the third time. She abandoned her problematic behavior and began doctoring seriously. Doctors were expected to lead exemplary lives, and any bad behavior was thought to bring disgrace on the doctor and on her medicine; in the worst case, it could even cause the doctor's death.

The doctor was expected to be always accessible and was not permitted to refuse to treat anyone. The doctor was not supposed to boast of her powers; to do so would be to deny that the doctor's power was a gift. The doctor was not allowed to approach a patient with the offer of a cure but was to wait for the patient to come to her. The amount of payment for services rendered was always left up to the patient.

After Sanapia began her healing practice, she began to have ''real'' dreams, which she distinguished from ordinary dreams by their power to change her behavior. These dreams frequently dealt with the peyote ritual. But Sanapia considered the power of peyote subordinate to the power possessed by the spirits of her mother and uncle. She considered peyote a gift of the Christian God to the Indian people.

Ghost Sickness

Sanapia felt that ghosts were probably the spirits of evil persons who had died and who were destined to wander the earth forever. The ghosts were believed to be jealous of the living. (The spirits of good people who had died were believed to reside in another realm.) According to Comanche beliefs, ghosts had the power to deform their victims by causing facial contractions or hand and arm paralysis. Ghosts were believed to attack people when the victims were outside and alone at night. According to Sanapia, ghost sickness was called ''stroke'' by white people, but she nevertheless made a distinction between the two ailments and would not treat a stroke victim.

According to David E. Jones, writing in *Sanapia, Comanche Medicine Woman,* a more closely drawn analysis suggests that ghost sickness actually corresponds to Bell's palsy, a paralysis of the muscles on one side of the face. Bell's palsy, which results from an inflammation of the facial nerve, has a sudden onset that typically occurs at the time of awakening. The modern treatment may involve facial massage. Although Bell's palsy is the most common cause of facial paralysis, its cause is unknown.

In treating ghost sickness, Sanapia initially had her patient bathe in a stream. Following prayers in which she asked the eagle to help heal her patient, Sanapia ''smoked'' the patient with cedar smoke. She then chewed recumbent milkweed and applied it to the parts of the patient's body that exhibited the ghost sickness. She then began sucking on the contorted part of the patient's face to draw out the sickness.

If the patient had not responded to three treatments by the end of the first day, Sanapia called a peyote meeting, and the patient was given a tea made from the peyote plant. The tea was also applied to the patient's face, head, and hands. Applications of sweet sage and charcoal from the peyote drum followed.

Sanapia's last resort was to invoke the intercession of the medicine eagle. To do so, she sang her medicine song repeatedly until she felt the spirits had come to her. At that point, she returned to the patient and continued doctoring, using only her medicine feather and smoke. She did not touch the patient at this point, for fear that she might kill him. By this time, the treatment would have lasted three days.

Sanapia's Pharmacopoeia

Sanapia's medicine kit consisted of both botanical and non-botanical medicines. Botanical cures included red cedar to dispel the influence of ghosts; sneezeweed to treat heart palpitations, low blood pressure and congestion; mescal bean for ear problems; rye grass for the treatment of cataracts; prickly ash to treat fever; iris for colds, upset stomachs and sore throats; gray sage for insect bites; sweet sage for use in the sucking ceremony; recumbent milkweed for ghost sickness, broken bones, and menstrual cramps; and broomweed for treatment of skin rashes. Peyote was Sanapia's medicine of general use; it was employed in the treatment of any type of illness, and she kept several peyote buttons with her at all times.

Non-botanical medicines included crow feathers to protect against ghosts; slivers of glass to make incisions; a piece of cow horn used in sucking sickness from the bodies of her patients; charcoal from a peyote drum to retard the spread of pain and swelling; white otter fur and porcupine quills to treat infants; fossilized bone to treat wounds and infections; a Bible to help in her quest for power; a medicine feather from a golden eagle to fan her patients; beef fat to treat burns; mouth wash to kill poisons that entered her mouth while sucking, and red paint for treating ghost sickness.

According to the doctoring tradition of her people, the medicine power needed to be transferred to someone willing and worthy of the responsibility. It is unclear whether or not Sanapia forwarded her power to a successor. Perhaps out of a concern that she would be unable to pass her power on to the next generation, Sanapia allowed anthropologist David E. Jones to record the details of her life and the medicine tradition beginning in 1967. The result was several articles and a book (*Sanapia, Comanche Medicine Woman*). Sanapia died in 1984 in Oklahoma and was buried in the Comanche Indian cemetery near Chandler Creek, Oklahoma.

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Alexander Schindler

Rabbi Alexander Schindler (1925–2000) thought he was going to be an engineer. But when he saw Jews emerging from Dachau in Germany—a concentration camp—at the end of World War II, his plans changed. He returned to the United States to a lifelong pursuit of religion and social studies, becoming one of the most prominent Jewish figures of the century. He became a creating force in Reform Judaism—leading the movement for over a quarter of a century—and innovatively offered Judaism to whoever might be interested.

Growing Up

Schindler was born on October 4, 1925, in Munich, Germany, to a Hasidic, Yiddish poet, Eliezer Schindler, and his wife, Sali. When Schindler was 12 years old, the boy and his family fled Germany and the Nazi regime and settled in New York City around 1937.

Schindler studied engineering until he enrolled as a United States soldier in World War II. He found his way into the Alpine Patrol ski troops in Europe as a corporal and said at the National Museum of American Jewish History website, ''We fought our way through the Apennines.'' Schindler distinguished himself in war with three combat ribbons for bravery, a Purple Heart, and a Bronze Star.

Life Changed

Schindler was overseas near the Yugoslav border when the war ended. A forward observer for the artillery, he borrowed a jeep from his captain and went to Germany to observe what had happened. Curious about his relatives in Germany, he traveled to Munich to find them. He ended up in Dachau, where the concentration camp was just releasing many of the Jewish prisoners. Schindler said at the Jewish History website, ''It subconsciously had a great impact on my life's development.''

When Schindler returned to the United States, he dropped his engineering studies to pursue social studies and social sciences as well as Jewish studies, Jewish history, Yiddish, and Hebrew. He entered City College (College of the City of New York) and graduated in 1949. Meanwhile, he involved himself at the Jewish Theological Seminary, Hebrew Union College—the Reform Judaism movement's seminary—and the New School. He was studying society and Judaism ''in [an] . . . effort, I suppose, to find out why [the Holocaust] happened,'' Schindler shared at the Jewish History website.

Early Career

In 1953, Schindler graduated from Hebrew Union College's Jewish Institute of Religion in Cincinnati, Ohio, with a Masters in Hebrew Letters and a rabbinical ordination. He took on his first congregation in 1953—Temple Emanuel in Worcester, Massachusetts—and spent six years there honing his Reform convictions. Schindler met 24-year-old Rhea Rosenblum during his appointment in Worcester. He proposed marriage to her the day that they met, but she left, as previously planned, for Israel soon after. Upon her return, Schindler and Rosenblum married on September 29, 1956.

The Schindlers moved to Boston in 1959, where Schindler founded the New England Coalition of Reform Synogoues, propelling him into leadership in the national Reform Movement. Soon after relocation to New York, Schindler was appointed director of the Union of American Hebrew Congregations (UAHC) New England regional office. By 1963, Schindler was the national director of education for the UAHC in Manhattan; by 1967, he was the vice president of the UAHC; and by 1973, he was the president. Schindler would serve in this position for more than 20 years and use it as a springboard to reach many Americans and many Jews worldwide.

Controversial Reforms

The Interfaith Family website noted, Schindler ''[viewed] Judaism as a dynamic faith that evolved through its dialogue with tradition.'' Schindler was a pioneer for justice and equality both inside and outside of the Jewish community. He helped carve a place for Reform Jews in the Jewish communities both in the United States and worldwide. He helped imbue Reform Judaism with respectability with his friend-winning personality, while at the same time making reforms that were often controversial and anti-mainstream.

Schindler fought for the equal treatment of Jewish gays and lesbians, helping secure a place for them in Reform Judaism temples. He worked hard for women's rights in the temple, as well. Early during his time of leadership with the UAHC, the first woman rabbi was ordained. Schindler also fought for women's rights outside the Jewish faith. He had a passion for people with physical handicaps and worked to have hearing assistance devices installed in temples, as well as other modifications to aid the physically handicapped. Schindler also worked for the causes of the poor and those inhibited by racism.

Most importantly, Schindler helped to enlarge the sphere of Jewish outreach, not only through his work with the gay and lesbian communities, but through outreach to traditionally shunned members of the ''Jewish family.'' In 1978, Schindler enacted the ''Outreach'' program which targeted spouses of Jews, aiming to have them accepted—and their Jewish spouses restored—to the Jewish faith. This move, along with others, reversed more-than-500-year-old traditions against proselytizing. Schindler was known to welcome any honest soul into the Jewish way of life. One of Schindler's most controversial actions was to reach out to patrilineal descendants of Jews. Traditionally, only matrilineal descendency was accepted as true Jewishness, but

Schindler would embrace any child of a Jew who was given a proper Jewish education.

An online Interfaith Family article claimed that ''Schindler built the [Reform Judaism] movement into one of the most vigorous forces in American religious life. He was renowned for his unrelenting commitment to issues of peace, social justice, and equality.'' Juli Cragg Hilliard quoted Schindler in *Sarasota Herald Tribune* as having said, ''Social activism is part of God's mandate to congregations.'' Schindler certainly took his own advice seriously and ended up changing the face of Judaism in America.

Other Accomplishments

In the political arena, Schindler was deeply involved. He said to Hilliard, ''Religion and politics are inextricable.'' In the late 1970s he served as Chairman of the Conference of Presidents of Major Jewish Organizations. The coalition led Jewish bodies to act as a liaison between the United States and Israeli governments. Schindler also became a confidant of Israeli Prime Minister Menachem Begin. His work with the Isreali peace process led him to be awarded the Bublick Prize of Hebrew University. Schindler also worked to get Switzerland and other countries to return property stolen from Jews during the holocaust. Schindler claimed that the displaced Jews needed restoration as a matter of principle but also to rectify the fact that many of them were living lives of ''destitution.'' Begin was quoted on the Interfaith Family website calling Schindler one ''who has written his name into the pages of the Jewish people's story of freedom, dignity, and strength.''

Schindler authored and oversaw the publication of the first Torah commentary in the Reform tradition, *The Torah: A Modern Commentary*. He also served on various committees and organizations, including president of the International Memorial Foundation for Jewish Culture, vice president of the World Jewish Congress, Co-Chairman on the Commission on East-West Relations for the World Jewish Congress, representative for various sects of Judaism regarding peace in the Middle East, and lay leader for the Memorial Foundation. He also acted to further the work of Reform Judaism's social program and the Reform Judaism Reform Action Center in Washington, D.C. His work for Jewish equal rights culminated in the founding of the Association of Reform Zionists of America (ARZA). A Jewish National Fund forest of 500,000 trees in Israel bears his name. Schindler retired from many of his committee duties in the 1990s—including the presidency of the UAHC in 1996—but maintained an involved schedule. He said to Hilliard, ''Retirement, I think, is a problem only for people who have forgotten how to start anew.''

Schindler had a history of plaguing cardiac complaints and suffered two heart attacks, one in the 1960s and one in the 1980s while visiting Masada, Isreal. He died at his Westport, Connecticut, home on November 15, 2000, from a coronary arrest in his sleep. He died before waking. Schindler had recently celebrated his 75th birthday and was still serving as president of the Memorial Foundation for Jewish Culture and vice president of the World Jewish Congress. He left behind him his wife of 44 years, Rhea Rosenblum Schindler; children Elisa Ruth, Debra Lee, Jonathan David, Joshua Michael, and Rabbi Judith Rachel Schindler; and 9 grandchildren.

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□

Olive Schreiner

Author of what most consider the first great novel—*The Story of an African Farm*—to come out of South Africa, Olive Schreiner (1855–1920) is perhaps equally well remembered as an eloquent spokesman for feminist and pacifist causes. Plagued by asthma and severe bouts of depression throughout her life, Schreiner campaigned vigorously against the more predatory aspects of Cecil Rhodes's imperialist philosophy and the British role in the Anglo-Boer War of 1892–1902. Schreiner also set herself apart with her brazen rejection of the prevailing code of Victorian decorum, particularly as it applied to the women of her time.

Largely self-educated, Schreiner read voraciously and was particularly influenced by the writings of naturalist Charles Darwin and philosophers Herbert Spencer and John Stuart Mill. Adopting a progressive outlook on life, she rejected the generally accepted gender roles of her era and advocated ''an equality of shared labor between men and women,'' according to Ruth First and Ann Scott, co-authors of *Olive Schreiner.* Although Schreiner first gained attention as a novelist, most of the writings published during her lifetime consisted of social and political essays, including her controversial feminist credo, as outlined in *Women and Labour.*

Experienced Difficult Childhood

Schreiner was born Olive Emilie Albertina Schreiner at Wittenbergen Mission Station in the South African territory of Basutoland (now the country of Lesotho) on March 24, 1855. The ninth of 12 children born into an impoverished missionary family, she had an unsettled childhood of great

hardship. Traveling with her family from post to post, Schreiner experienced little permanency in her early years. The family's difficulties worsened when her father, Gottlieb, a Boer, was expelled from the London Missionary Society for supplementing his meager missionary salary with income from private trading transactions. Schreiner's mother, English-born Rebecca Lyndall, was also a missionary. Because their father was hard-pressed to support his large family, 11-year-old Olive and her 9-year-old brother Will were sent to live in Cradock, a town in South Africa's Cape Colony. There they lived with their older brother, Theo, who was the headmaster of a school in Cradock. It was just the first stop for Shreiner, who spent the next several years boarding with family and friends.

Although she received no formal education to speak of, Schreiner read extensively, happily digesting the contents of every book she could find. At the age of 15, already depressed by the sudden death of a younger sister, Schreiner rejected the strict religious principles of her parents. By 1872, the 17-year-old Schreiner had found an informal position as a governess for a family in Dordrecht, a village in South Africa's Eastern Cape. While working in Dordrecht, Schreiner experienced her first love affair—a brief dalliance with Swiss businessman Julius Gau. She ended the affair and once again moved in with brother Theo, who had since relocated to South Africa's diamond fields. Shortly thereafter, Schreiner began working full time as a governess for wealthy Boer families in the Cape Colony. During her free time, she wrote. During 1874 and 1875, Schreiner largely completed work on three novels, *Undine,* which was published posthumously in 1929; *The Story of an African Farm,* published in London in 1883; and *Man to Man,* also published posthumously in 1924.

First Novel Published in England

In 1881, Schreiner left South Africa for England, where she hoped to become a nurse and get her novels published. She was forced to give up her dream of becoming a nurse when an asthmatic condition from her days in the diamond fields became chronic not long after she relocated. She did, however, continue her search for a publisher that might be interested in her writing. In 1882, Schreiner's semi-autobiographical *The Story of an African Farm* was accepted for publication by Chapman and Hall of London with the proviso that it appear under the pseudonym, Ralph Irons, to overcome the prevailing bias of the era against women authors. Although the novel, first published in 1883, stirred considerable controversy with its liberal views on marriage and religion, it was widely acclaimed as the first realistic description of life in South Africa. It was eight years before the true identity of the book's author could be revealed when a second edition was published in 1891.

Schreiner's novel examines in detail the lives of two orphaned cousins. One, Em, is a fairly traditional young woman, who feels her happiness will be complete when she has found a husband and become a mother. The other, Lyndall (the character thought to represent Schreiner) is an outspoken, sometimes stubborn embodiment of the ''New Woman'' ideal who refuses to marry her lover after he impregnates her. Although Lyndall and her child eventually die, the rebellious cousin's hopes for the future remain intact. ''In the future . . . perhaps,'' Schreiner wrote, ''perhaps, to be born a woman will not be to be born branded.''

Joined London's Inner Circles

Although the true identity of the novel's author was kept from the public until 1891, Schreiner's accomplishment was well known to a small group of England's prominent, young socialists, who quickly welcomed the South African author into their inner circle. Members of this exclusive group included Edward Carpenter, George Bernard Shaw, W.E. Gladstone, and Eleanor Marx. Another close associate of Schreiner during her years in England was noted ''sexologist'' Havelock Ellis, with whom Schreiner had a brief love affair. Although the affair was over almost before it began, Ellis and Schreiner remained lifelong friends. In 1885 Schreiner was invited to join the Men's and Women's Club, an exclusive discussion group headed by Karl Pearson, a one-time attorney who had taken up a second career as a professor of mathematics. Smitten by Pearson, Schreiner tried unsuccessfully to take their friendship to a higher level. Frustrated by Pearson's lack of response, she set off on a tour of England, France, Germany, and Italy. During her travels she began work on *From Man to Man,* a novel she never was able to finish. In 1889 a brief romantic relationship with novelist-poet Amy Levy ended in tragedy when Levy committed suicide.

Increasingly troubled by her asthmatic condition, Schreiner in 1889 returned to South Africa, settling in the country's pollution-free central high plateau known as the Karoo. Through her brother, William, who was then attorney general in the Cape Colony government of Cecil Rhodes, she met and developed a close friendship with the controversial prime minister. The friendship was to last only a few years, ending in 1892 when the two became locked in a bitter dispute over the future direction of South Africa's political and social development.

Married Ostrich Farmer

Less than two years after her split with Rhodes, Schreiner married ostrich farmer Samuel ''Cron'' Cron wright, who shared many of her convictions and was extremely supportive of her writing career. Although Schreiner retained her maiden name, her husband took the joint surname Cronwright-Schreiner, perhaps hoping to trade on his wife's growing fame as an author. Cronwright worked at a variety of jobs—including farmer, estate agent, and land dealer—before being elected in 1902 to a seat in the parliament of the Cape Colony. In April 1895, Schreiner gave birth to a daughter, who died only 16 hours later, setting off a deep depression in the author. In 1897, Schreiner published *Trooper Peter Halkett of Mashonaland,* an anti-war allegory extremely critical of Britain's imperialism and racism in South Africa. Convinced that Rhodes was likely to push South Africa into war, Schreiner wrote *An English South African's View of the Situation,* an impassioned plea to head off a conflict between the majority Afrikaners and

the British. But her plea fell on deaf ears. The Anglo–Boer War of 1899–1902 was a difficult period for Schreiner. For her outspoken support of the Afrikaner cause, she was interned by the British for more than a year. Even more devastating was the burning of her house, in which were stored all her manuscripts, including the notes for her feminist credo *Women and Labour.*

Released from detention by the British at the end of the war, Schreiner feverishly struggled to reconstruct her notes for *Women and Labour.* When the book was finally published in 1911, it quickly developed into the ''bible'' of the early-20th-century feminist movement. Although Schreiner expressed some disappointment with her final product, the book was widely acclaimed as an important statement of feminist aspirations. In the book, Schreiner, a strong supporter of universal suffrage who in 1908 founded the Women's Enfranchisement League in Cape Town, argued that the vote was ''a weapon, by which the weak may be able to defend themselves against the strong, the poor against the weak.'' In making her case that there was essentially no difference between the productive potential of men and women, Schreiner wrote: ''When all the branches of productive labor be considered, the value of the labor of the two halves of humanity will be found so identical and so closely to balance that no superiority can possibly be asserted to either as the result of the closest analysis.''

Develolped a Heart Condition

The asthma that had plagued Schreiner for years eventually led her to develop a heart condition. In 1914 she made plans to visit Italy for treatment but was forced at the last minute to divert to England after war was declared. She remained in England for the entirety of World War I, working on a new book that examined pacifism within a feminist and socialist moral framework. During the war she also championed the rights of conscientious objectors. In the early fall of 1920, convinced that death was near, Schreiner returned to South Africa, where she suffered a heart attack and died on December 11, 1920. Before her death, she had requested that her remains, along with those of her infant daughter and longtime pet dog, be entombed on a mountain in the Karoo, not far from Cradock. Schreiner's husband, Samuel Cronwright, saw that this wish was carried out.

Cronwright, Schreiner's sole heir and the executor of her will, was, however, less faithful in discharging some of his late wife's other requests. In her will, Schreiner had insisted that only a select few of her unpublished works be submitted for publication. Specifically, she expressed the wish that only *The Child's Day* and a series of essays under the general title of *Stray Thoughts on South Africa* be published. Cronwright, from whom Schreiner had long been estranged though never divorced, decided instead to submit a number of her other works to publishers, hoping that he might continue to profit from his wife's celebrity. Under his direction, Schreiner's *From Man to Man, or Perhaps Only* was published in 1926. The book, a collection of essays outlining Schreiner's political and sociological philosophies, dealt with a wide variety of subjects, including the exploitation of women in prostitution and marriage, the promise of sisterhood, the importance of death within the context of life, and the moral obligation of whites to promote anti-racism in their dealings with blacks. Potentially even more damaging to Schreiner's legacy was the publication in 1928, authorized by Cronwright, of *Undine,* the unfinished first novel written by the author.

Despite Cronwright's callous disregard of Schreiner's last wishes, the author's reputation appears to have survived untarnished. She will be long remembered not only for her writing but for her unwavering commitment to feminist and pacifist causes. Schreiner's ultimate goal is perhaps expressed best through the voice of Lyndall, the author's heroine in *The Story of an African Farm,* who argued that ''the world will never come right, till . . . the female element of the race makes its influence felt.''

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Charlotte Angas Scott

British-born Charlotte Angas Scott (1858–1931) was pivotal in the development of mathematics education in the United States. She was among the first faculty members at Bryn Mawr College and the school's first head mathematics teacher. She devised the curriculum at the college and standardized minimum mathematics requirements nationally through the College Entrance Examination Board. She also helped organize the American Mathematical Society.

Uphill Battle to Learn Math

Scott was born on June 8, 1858, in Lincoln, England. She was the daughter of the Reverend Caleb and Eliza Ann Exley Scott. Her father was president of Lancashire College, located near Manchester, England. He was also a Congregationalist minister. Her grandfather was also an educator. Both men were social reformers and presidents of Congregational Church colleges. Scott, one of seven children, was tutored in mathematics beginning at age seven by students from her father's school.

In that era, women were not encouraged to seek anything beyond a basic education. The prevailing wisdom was that intellectual pursuits would damage a young woman's health and marital prospects. Despite this, her family wanted Scott to have a university education and encouraged her academically from a young age.

Scott was awarded a scholarship to Hitchin College (now Girton College, the women's division of Cambridge University). There were only ten other women in her class, and they were forced to sit behind a screen that separated them from the male students and obscured their view of the blackboard. Unescorted women found on the school grounds could be carted to the Spinning House, a prison for prostitutes.

But during Scott's stay at the university, conditions were changing. Starting in 1872, undergraduate women were allowed to take the 50-hour-long oral examinations for third-year students in mathematics on an informal basis. Scott took the examination in January 1880 and placed eighth among all students. University policy was not to reveal the results, but word of her accomplishment spread. Scott was not recognized at the awards ceremony, save by a few young men who shouted ''Scott of Girton!'' when her name should have been read. Women were not permitted to be at the commencement exercises, but Scott was reportedly ''crowned with laurels'' in a private ceremony.

''Her spectacular achievement in a 'man's field' sparked a movement that culminated in a resolution enabling all resident women to take Cambridge examinations and to have their names publicly announced with those of men,'' wrote Patricia C. Kenschaft in *The College Mathematics Journal* in 1987. Cambridge allowed women to take examinations with the male students beginning in February 1881.

Earned Pioneering Degree

Scott continued her studies at the University of London under Arthur Cayley, her doctoral adviser and mentor. Scott began attending his lectures in 1880. ''Students had to pay extra to attend university lectures,'' noted Kenschaft, quoting from a Girton administrator, ''and as the daughter of a Congregationalist minister, she was probably poor, but she could go as a chaperone to students without paying.''

Scott received her bachelor of science degree in mathematics from the University of London in 1882. She attended Cambridge for nine years, but Cambridge did not award degrees to women until 1948. She also lectured at Girton until 1894. Her studies concentrated on algebraic geometry, specifically, analyzing singularities in algebraic curves. Scott was the first British woman and the second woman in the world to be awarded a doctoral degree in this field.

Started Bryn Mawr Career

Scott left England for the United States in 1885. That year, the Society of Friends opened Bryn Mawr College in Pennsylvania. It was the first women's college to offer graduate degrees. Cayley's recommendation helped Scott get a teaching appointment. The college's executive committee noted in its discussion of hiring Scott that Cayley had given her ''a high recommendation for her attainments and her capacity for original work. [The] Mistress of Girton College testifies to C.A. Scott's popularity as a teacher, her success in organizing the mathematical department of the College, and her personal courtesy and friendliness to students.'' The report added that she ''has two defects–she is decidedly hard of hearing, and is in delicate health. Yet neither of these has thus far proved a bar to her being a really able teacher.''

Scott joined the faculty as an associate professor of mathematics, the only woman on the six-person faculty when the college opened. She soon became instrumental in beefing up the school's admissions criteria. Scott pushed for entering students to have basic competency in mathematics, including courses in arithmetic, algebra—including studies of quadratic equations and geometrical progressions—and plane geometry. Those students unable

to pass admissions examinations in solid geometry and trigonometry were required to pass classes on these subjects prior to graduation.

Scott became a professor of mathematics in 1888. In 1891, she became an active member of the New York Mathematical Society (later the American Mathematical Society).

In a letter she wrote to the president of Bryn Mawr in 1918, her conservative upbringing was apparent: ''Now I object very much to smoking by women. . . . But also I hold a strong objection to any discrimination between members of the teaching staff as men or women. . . . I grant that the example is bad for the students; but I am not convinced that the boils that may arise from this discrimination are not fully as serious. May I add that I think fully as undesirable an example is set to the students by certain foolish young women on our teaching staff whose 'make up' is so conspicuous? I certainly was taken aback the other day to see one of these, in our Faculty Cloakroom, renewing the make-up of the face between two classes.''

Scott founded the College Entrance Examination Board and was its chief examiner from 1902 to 1903. The policies she established have changed little since their adoption. Scott received Bryn Mawr's first endowed chair in 1909.

Key Contributions to Mathematics

Scott published *An Introductory Account of Certain Modern Ideas and Methods in Plane Analytical Geometry* in 1894. This textbook was very important in its field. As Kenschaft explained, the book covered ''such then recent concepts as groups, subgroups, invariants and covariants, and her treatment of projective geometry. . . . Since analytic geometry played a far more important role in the college curriculum then than now, the book had enormous impact. . . . Scott's smaller book on 'school' geometry, which appeared in 1907, was not as successful because its innovations were not adopted by the mathematical public.''

She also contributed heavily to the then-new field of algebraic geometry through her work on singularities in algebraic curves. ''Her specialty was interpreting all possible geometric manifestations of particular algebraic expressions of degree higher than two; that is, describing plane curves that were neither linear nor conics,'' wrote Kenschaft.

Scott was named co-editor of the American Journal of Mathematics in 1899. She held the post until two years after her retirement. She also served on the Council of the American Mathematical Society and was its vice-president in 1905. Scott was active in various European mathematical societies including the London Mathematical Society and Deutsche Mathematiker-Vereinigung.

Throughout her career, Scott had an impressive amount of published articles, including eight papers published in European journals between 1896 and 1906. Her work was also cited frequently. Among Scott's most notable achievements was her paper ''A Proof of Noether's Fundamental Theorem,'' published in 1900 in a European mathematics journal.

Scott's development of the mathematics program at Bryn Mawr into one that enjoyed a worldwide reputation was among her leading achievements. She was reportedly an excellent teacher who ''had the rare gift of lucid explanation combined with an intuitive perception of just what the student could grasp,'' according to Isabel Maddison, one of her students, quoted in *Notable American Women, 1607–1950.* ''Nor did she spare any effort to help a stupid student who really tried, though she was ruthless with the lazy or casual.'' Scott's reputation attracted other female mathematicians to the school, including Emmy Noether and Anna Pell Wheeler. In one poll, her peers ranked her 14th among the world's leading mathematicians.

Personal Life

Little is known about Scott outside her professional life. According to *Notable Scientists: From 1900 to the Present,* her ''own personal life was . . . circumspect, clouded further by the fact that all her personal correspondence was apparently disposed of or lost.''

At first, she lived on the Bryn Mawr campus in a small apartment lined with her collection of books. Scott, who never married, eventually rented a house from the college, where she lived for 31 years. Her cousin Eliza Nevin stayed with her as a housekeeper and companion.

Despite Scott's role as a trailblazer for women in colleges, she was not a staunch feminist. She believed men would give credit as due to intelligent women and did not want women's education to differ from men's.

''A friendship of peoples is the outcome of personal relations. A life's work such as that of Professor Charlotte Angas Scott is worth more to the world than many anxious efforts of diplomatists,'' said Alfred North Whitehead, the renowned English philosopher, speaking in 1922 at a meeting of the American Mathematical Society held in Scott's honor at Bryn Mawr. An estimated 70 former students and an equal number of members of the American Mathematical Society gathered for the event. It was Whitehead's first appearance in the United States, and he had reportedly turned down requests to speak at Columbia and Harvard during his visit, saying that he did not want to detract from the celebration for Scott. Whitehead said Scott ''is a great example of the universal brotherhood of civilisations.''

Returned to England

Scott retired from her teaching career in 1925. After her retirement, she stayed on until her last doctoral student graduated. That student, Marguerite Lehr, succeeded Scott on the staff. Scott then spent her time traveling, visiting family and colleagues, and mentoring young women mathematicians. Eventually she returned to England.

Rheumatoid arthritis caused some health problems for Scott, as did a worsening deafness. When her doctor advised her to take up gardening to improve her health, Scott cultivated a new species of chrysanthemum. She also started playing golf.

Scott died on November 10, 1931, in Cambridge, England, at the age of 73. She was buried in a family plot in St.

Giles's Churchyard next to Nevin, who had died in 1928. Her textbook on analytical geometry was reissued in 1961 as *Projective Methods in Plane Analytical Geometry.*

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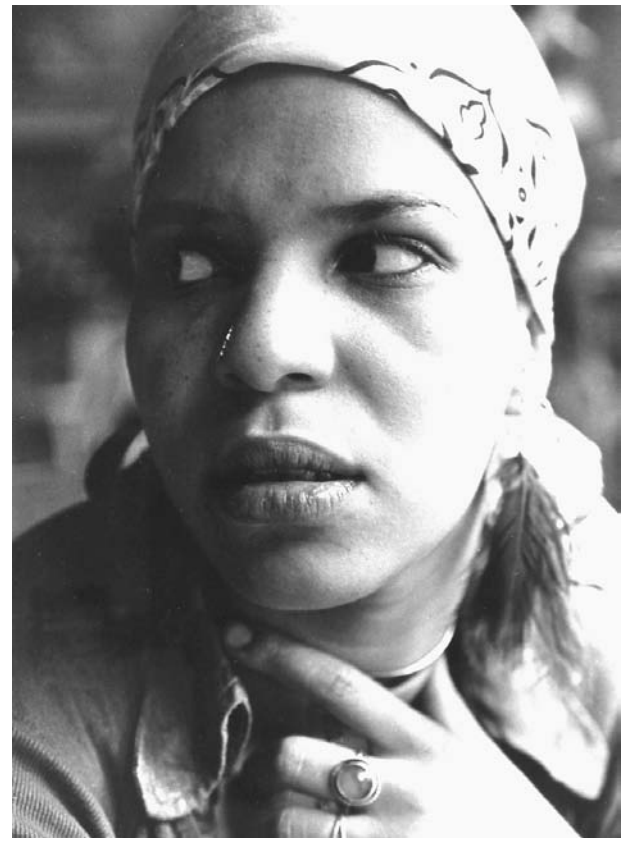

Ntozake Shange

When African American writer Ntozake Shange's (born 1948) *for colored girls who have considered suicide/when the rainbow is enuf: a choreopoem* appeared on the theater scene in New York City in 1975, it achieved immense popularity. Ten years later, it was still being produced in various theaters throughout the United States. With this ''choreopoem''—a performance piece made up of a combination of poems and dance—Shange introduced various themes and concerns that continue to characterize her writings and performances. Her works are often angry diatribes against social forces that contribute to the oppression of black women in the United States combined with a celebration of women's self-fulfillment and spiritual survival.

Ntozake Shange was born Paulette Williams, the oldest of Paul and Eloise Owens Williams's four children, on October 18, 1948, in Trenton, New Jersey. Shange experienced what Sandra L. Richards described in *African American Writers* as a ''childhood blessed with material security and loving parents who traveled widely, maintained an international set of friends, and transmitted a pride in African and African American cultures.'' Shange explained her parents' influence to Claudia Tate: ''My parents have always been especially involved in all kinds of Third World culture. We used to go to hear Latin music, jazz and symphonies, to see ballets. . . . I was always aware that there were different kinds of black people all over the world. . . . So I knew I wasn't on this planet by myself. I had some connections with other people.''

The family moved to St. Louis, Missouri, in 1953 when Shange was five years old, and she was one of the first children to integrate the public school system. However, the young Shange rebelled at an early age against her parents' middle-class complacency, identifying with the live-in domestic help who took care of her when she was a child. In 1961 the Williams family moved to Lawrenceville, New Jersey. At Morristown High School, Shange wrote poetry centered on black themes and subjects. Although she was published in the school magazine, her choice of subject matter was criticized, and she began to realize her need for black women role models. As she told Michele Wallace in the *Village Voice,* ''There was nothing to aspire to, no one to honor. [Nineteenth-century civil rights advocate] Sojourner Truth wasn't a big enough role model for me. I couldn't go around abolishing slavery.''

In 1966 Shange enrolled at Barnard College and separated from her husband, a law student. She attempted suicide several times, frustrated by what Richards termed ''a society that penalized intelligent, purposeful women.'' Nonetheless, she graduated with honors in American Studies in 1970 and entered the University of Southern California at Los Angeles, where she earned a master's degree in American Studies in 1973.

In 1971 Shange adopted her Zulu name: Ntozake means ''she who comes with her own things,'' and Shange translates as ''one who walks with lions.'' She explained to Allan Wallach in *Newsday* that the name change was due, in part, to her belief that she was ''living a lie:'' ''[I was] living in a world that defied reality as most black people, or most white people, understood it—in other words, feeling that there was something that I could do, and then realizing that nobody was expecting me to do anything because I was colored and I was also female, which was not very easy to deal with.''

Feminist Persceptive

Moving to California put Shange in touch with a feminist perspective. She related to Claudia Tate in *Black Women Writers at Work* that she didn't ''start out to write feminist tracts.'' She continued, ''I was writing what I had to write, and the people who wanted to hear what I was writing were women.'' She soon joined a Third World Women's Cooperative, which she explained to Tate was ''supportive and instrumental'' in her development: ''I didn't really do anything about integrating feminism and black consciousness. We met together in groups by ourselves: black, white, Asian, and Native-American women. We did our work for our own people, and all of my work just grew from there.''

While living in California and teaching humanities and women's studies courses at Mills College in Oakland, the University of California Extension, and Sonoma State College, Shange began to associate with poets, teachers, performers, and black and white feminist writers who nurtured her talents. Lesbian poet Judy Grahn's 1973 *The Common Woman* provided the model for Shange's work *for colored girls.* Shange also discovered other women poets who were exploring the ''implications of liberation movements as they affected the lives of women of color'' and ''rejecting the claims of patriarchy,'' observed Richards in *African American Writers.* Shange and her friends began to perform their poetry, music, and dance in bars and coffeehouses in the San Francisco area, and feminist presses like Shameless Hussy and the Oakland Women's Press Collective began to publish women's writings.

Theater

Shange's first experience with women's theater also occurred while she was in California. Because of her exposure to New World African religions, choreographer Halifu Osumare cast Shange as a priestess in *The Evolution of Black Dance,* a dance-drama performed in Oakland and Berkeley public schools in 1973 and 1974. Richards remarked that Shange ''became imbued with Osumare's confidence in the legitimacy of their own women-centered/African-centered vision.'' When she left the company, Shange began to collaborate on poems, dance, and music that would form the basis of *for colored girls.*

for colored girls who have considered suicide/when the rainbow is enuf is a mixture of genres—poems, narratives, dialogues, dance—dramatized through the voices of and interaction among the seven women characters who represent the black woman ''[who has] been dead so long/closed in silence so long/she doesn't know the sound/of her own voice/her infinite beauty.'' ''The collage of danced poems,'' a choreopoem, according to Richards, ''is a gift or a song calculated to restore [the black woman] to life. . . . Because the women play multiple unnamed characters, what emerges is not an individual protagonist but an essential Everywoman.'' As one of the characters says, we want to ''sing a black girl's song. . . . Sing a song of life, she's been dead so long.''

Remaining in New York until 1982, Shange produced several plays, including *Spell #7: A Geechee Quick Magic Trance Manual,* which received some positive reviews. In this production, Shange returns to the choreopoem structure, building the play on a series of poetry and dance vignettes that contemplate what it is like to be black in the United States. The main icon of the play is a black minstrel mask that dominates the set, providing what Richards referred to in *African American Writers* as ''a specific historical context and a temporally undifferentiated psychic terrain . . . a hideous representation of blacks in the American popular imagination.'' At the turning point of the play, the characters begin to rip off their masks and to journey to a land behind the masks where, Richards observed, ''blacks are free to create identities unfettered by white assumptions.'' In this ''exorcised space,'' Richards continued, ''the actors explore a complexity seldom accorded black characters.''

Began Writing Fiction

During her New York years, Shange also began writing fiction. *Sassafras: A Novella* was published in 1977 and was expanded into her first novel, *Sassafras, Cypress & Indigo,* in 1982. Her second novel, *Betsey Brown,* was published three years later. In *Betsey Brown,* the writer shifts her focus to more autobiographical settings and themes. Betsey, the thirteen-year-old heroine, is a black girl growing up in St. Louis in 1959. Like Shange herself, Betsey is involved in the integration of public schools and is forced to ride three different buses ''to learn the same things with white children that she'd been learning with colored children.'' Betsey asks, ''Why didn't the white children come to her school?'' Like many other young black heroines in coming-of-age stories, Betsey must ultimately learn to reconcile her cultural heritage with the white environment she becomes a part of through integration.

Just as in her theater pieces and novels, Shange's collections of poetry, such as *Nappy Edges* (1978), *A Daughter's Geography* (1983), and *Riding the Moon in Texas* (1987), push the limits of generic conventions. She uses nonstandard spelling, punctuation, and line breaks to convey her concerns with what she has called the ''slow erosion of our humanity'' and to capture the rhythms and sounds of vernacular black speech patterns. Shange told Tate in *Black Women Writers at Work* that she ''really [resents] having to meet somebody else's standards or needs, or having to justify their reasons for living.''

Shange cites LeRoi Jones (Imamu Baraka) and Ismael Reed among her models for her use of ''lower-case letters,

slashes, and spelling'' in her poetry and explained to Tate that she is interested in the way poetry looks on the page. The writer further offered that she likes letters and words that ''dance'' on the page because they stimulate visually and encourage the readers to become ''rigorous'' participants. Her irregular spellings, she told Tate, ''reflect the language as I hear it.''

Shange has many awards to her credit. *for colored girls* won the 1977 Obie, Outer Critics Circle, Audelco, and Mademoiselle awards and received Tony, Grammy, and Emmy nominations. In 1981 she won an Obie for her adaptation of Brecht's *Mother Courage and Her Children* and earned a Guggenheim fellowship. Shange is a member of the New York State Council of the Arts and is an artist-in-residence at Houston's Equinox Theater.

In 1977 Shange married musician David Murray—whom she later divorced—and their daughter, Savannah Thulani Eloisa, was born in 1981. She left New York two years later to become a Mellon Distinguished Professor of Literature at Rice University in Houston for the spring semester and an associate professor of drama in the Creative Writing Program at the University of Houston. Shange returned East in 1989 to be closer to the New York arts scene, an environment that *African American Writers'* Richards suspected ''allows for greater artistic experimentation.''

In 1993 Shange directed Ina Cesaire's *Fire's Daughters* for the Ubu Repertory Theater. *Fire's Daughters* takes place on the eve of the 1870 rebellion by former slaves against French colonialism on the island of Martinique. A mother and two daughters conceal a wounded rebel in their home, a man in whom their neighbor, Sister Smoke, is interested.

In 1994 Shange's third novel, *Liliane: The Resurrection of the Daughter,* was published. *Liliane* is set in Mississippi during the last days of legal segregation and in the Bronx, New York, in the midst of conflict within the African American community. Many voices are interwoven into the novel: the main character's childhood friends and current lovers, her own artistic visions, and her dialogue with her analyst. By coming to terms with her past experiences, Liliane pieces together a ''landscape of her future.''

Subsequent writings include a children's book and a collection of essays. *Whitewash* (1997) is the story of a young African American girl who is traumatized when a gang attacks her and her brother on their way home from school and spray-paints her face white. *If I Can Cook You Know God Can* (1998) is a series of conversational essays about the culinary habits of African Americans, Nicaraguans, Londoners, Barbadoans, Brazilians, and Africans. Recipes range from the traditional, like collard greens, to the exotic, like turtle eggs and feijoada. As *Booklist* notes, the recipes are interwoven with a ''fervent, richly impassioned chronicle of African American experience'' that examines political turmoil and relates ''how connections are made beyond issues of class or skin color.''

In 2002, Shange's works *Float Like a Butterfly* and *Daddy Says* were published. *Float Like a Butterfly,* a biography of Muhammad Ali, is a picture book piece that explores the forces that shaped Ali in his ascent to the top of the sports world, including his childhood in the segregated South and the influence of his parents' support on his future success. The African American rodeo scene is the backdrop of Shange's young adult novel *Daddy Says.* Shange weaves a tale around adolescent sisters Lucie-Marie and Annie Sharon and their father, Cowboy ''Tie-Down,'' as they work through the death of their mother, Tie-Down's wife.

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Paul Signac

French painter Paul Signac (1863–1935) was one of the leading figures of Neo-Impressionism, the school of painters that followed the Impressionists. The extraordinary quality and quantity of his artistic work, which included oils, watercolors, etchings, lithographs, and pen-and-ink pointillism, was matched by the breadth of his interests as a writer and, toward the end of his life, his deep opposition to fascism.

Paul Victor-Jules Signac was born in Paris on November 11, 1863. His father, Jules Jean-Baptiste Signac, was a harness and saddle maker, as was his grandfather. Signac's mother was Héloïse Anaïs-Eugénie (Deudon) Signac. The Signac family lived above the shop run by his

father. As a child Signac was described as delicate and high strung by his father. During the Franco-Prussian War (1870–1871) he was sent to northern France to live with his maternal grandmother and her second husband. By 1877 Signac was enrolled at the Collège Rollin in Montmartre (now the Lycée Jacques Decour); he remained a student there until 1880, the year his father died of tuberculosis. Soon after his father's death the family business was sold, thus releasing Signac from having to maintain it.

The year 1880 was pivotal for Signac. In April he visited the fifth Impressionist exhibit and began making sketches after a painting by Edgar Degas. Gauguin, no less, spotted him and threw the 16-year-old Signac out of the building. Later that year, with the urging of his mother and grandfather, he reentered the Collège Rollin to study mathematics, but withdrew after the first term. By the end of the year he had begun painting and also taken up what became a lifelong hobby: boating. (During his lifetime Signac would own 32 sailing crafts.) Almost a year later Signac, along with six or seven others, formed an informal literary society, which they named Les Harengs Saurs Épileptiques Baudelairiens et Anti-Philistins (''The Epileptic, Baudelarian, Anti-philistine Smoked Herrings'').

The next year, 1882, proved a busy one for Signac. In February and March he published two essays in the journal *Le Chat Noir,* and that summer he began his habit of escaping Paris for the countryside or the sea to paint. His first such trip was to his maternal grandmother's home at Guise where he painted *The Haystack.* Signac later designated this as his ''first picture.'' Most important, Signac met Berthe Roblès, a distant cousin of artist Camille Pissarro (1830–1903). They became lovers and were married in 1892. Roblès's first appearance in Signac's work was in ''The Red Stocking,'' which Signac painted in 1883. Also in 1883 Signac began studying with painter Émile Bin (1825–1897). Among his influences at this time was Claude Monet (1840–1926).

Société des Artistes Indépendants

Over the next few years Signac came into his own as an artist. In 1884 he became involved with the French literary symbolists and cultivated their friendship. Among this group was journalist Felix Fénéon (1861–1944), who became one of Signac's staunchest allies. He also began selling his paintings that year. In May 1884 Signac met Monet in Paris and soon after met Georges Seurat (1856–1891), with whom he had a close friendship. On June 11, 1884 Signac, Seurat, Charles Angrand (1854–1926), and Henri Edmond Cross (1856–1910) formed the Société des Artistes Indépendants and from mid-December 1884, through January 17, 1885, the group held its first exhibition in Paris to benefit cholera victims.

Another important figure in fostering Signac's career was Pissarro, whom he met in early 1885. The next year the Pissarro connection came through when Signac was invited to exhibit in New York City at an exhibition titled ''Works in Oil and Pastel by the Impressionsts of Paris,'' although none of his six paintings sold. By then Signac had painted ''The Junction at bois-Colombes, The Gas Tanks at Clichy,'' and ''Passage de Puits-Bertin, Clichy,'' all in the divisionist style, in which dots of contrasting color are placed side-by-side to create a luminous visual effect. In the spring of 1886 Signac exhibited at the eighth and final Impressionist exhibition, though his and Seurat's presence in the exhibition caused something of a controversy that was only smoothed over through Pissarro's intercession. On September 19, 1886, the term ''néo-impressioniste'' was used for the first time in a review by Fénéon of the second exhibition of the Independents. However the term did not come into general use until 1892. Signac was on the exhibition's hanging committee and exhibited ten paintings.

In 1887 Signac met Vincent Van Gogh (1853–1890) in Paris. The two not only became friends but painted together in April and May 1887. By the end of that year Signac, Seurat, and Van Gogh had exhibited together.

In late January 1888 Signac traveled to Brussels to exhibit at the Salon des XX. He also wrote a review of the exhibition using the pen name Neo that was published in *Le Cri du People.* By this time the exhibitions of the Société des Artistes Indépendants were well-established annual events thanks to Signac's efforts as an organizer. Although Seurat was given first place among the Neo-Impressionists, critics had begun to appreciate Signac's contribution to the movement.

Leader of Neo-Impressionists

On March 29, 1891, Seurat died suddenly in Paris. The death of his friend thrust Signac into a primary position

within the Neo-Impressionist movement. Pissarro, however, predicted the end of pointillism without Seurat. Indeed, Signac abandoned the technique in the early 20th century. Soon after Seurat's death Signac anonymously published an article titled ''Impressionistes et révolutionnaires'' in the literary supplement of *La Révolte.* That summer he sailed in several regattas off the coast of Brittany, and in 1892 had seven paintings exhibited in the eighth exhibition held by the Neo-Impressionists. Later that year he exhibited his work in Antwerp and in December showed seven paintings in the first Neo-Impressionist exhibit, among them ''Portrait of My Mother,'' ''The Dining Room,'' and ''Woman Arranging Her Hair.'' Signac also made the first of many trips to Saint-Tropez to paint and relax.

At the end of 1893 the Neo-Impressionist Boutique was opened in Paris and in 1894 Signac had an exhibition there of 40 of his watercolors. He exhibited widely in the late 1890s and early years of the 20th century in Paris, Brussels, Provence, Berlin, Hamburg, the Hague, Venice, and elsewhere. In the 1890s he became more involved with writing, working on a journal he had begun in 1894. In 1896 the anarchist journal *Les Temps nouveaux* published a black-and-white lithograph by Signac titled ''The Wreckers.'' Politically, Signac was, and had been for some time, squarely in the anarchist camp: in 1898 he signed a collective statement supporting Emile Zola's position in the infamous Dreyfus Affair and in 1906 placed an antimilitary drawing in *Le Courier européen.*

In 1896 Signac began working on his study of Delacroix and in mid-1899 published *D'Eugéne Delacroix au néo-impressionnisme,* excerpts of which had already appeared in French and German journals. In 1903 the German edition was published.

In 1909 Signac exhibited three pieces at the International Exhibition, better known as the Odessa Salon: ''Traghetto Lantern,'' ''Diablerets,'' and ''Port Decorated with Flags, Saint-Tropez.'' After Odessa the exhibition went to Kiev, Saint Petersburg, and Riga. Beginning in 1910 Signac slowed his output from the incredible pace he had maintained for more than 20 years. His sole painting that year was ''The Channel, Marseilles,'' and in 1911 he painted only ''Towers, Antibes.'' From there his output increased to nine paintings in 1912–1913, but he never again painted at his earlier, youthful pace.

Signac and his wife, Berthe, permanently separated in 1913, but they never divorced. The separation was amicable and the pair remained in contact with each other, Signac providing his wife with financial support. Signac then began living with his lover Jeanne Selmersheim-Desgrange, who gave birth to their daughter, Ginette-Laure-Anaïs on October 2, 1913. Less than a year later, in August 1914, World War I began. Signac was deeply affected by the war and painted very little—in 1917 he acknowledged that he had only painted seven pictures in three years—despite the fact that in 1915 he was named as a painter to the department of the navy. The annual exhibitions held by the Société des Artistes Indépendants were suspended, Signac himself rejecting a call to resume the exhibitions during wartime. By the time the war ended Signac was involved in taking care of his finances, specifically the welfare of Selmersheim-Desgrange and their daughter. In December 1919 he entered into an agreement with three art dealers, turning over his artistic output to them at the rate of 21 oil paintings per year. The contract was renewed annually until 1928, when it was renegotiated.

Elder Statesman of French Art

In early 1920 the Société des Artistes Indépendants renewed their annual exhibition (their 31st that year) though Signac was too ill to fully participate. However he recovered sufficiently by spring to assume the post of commissioner of the French Pavillion at the Venice Biennale, where he mounted a special Cézanne exhibit. All 17 of Signac's works exhibited at the Biennale were sold within a month. Long acknowledged in the communities of artists and collectors, his fame was further cemented in 1922 when he was the subject of a monograph by Lucie Cousturier. In 1927 Signac published a monograph of his own devoted to the painter Johan Barthold Jongkind. In late 1928 he accepted a commission to paint the ports of France in watercolors. He began with the eastern Mediterranean port of Sète in January 1929 and worked his way south, then west, and then northward. He continued working on the series until April 1931. Politics and finances occupied Signac in the last years of his life, which coincided with the Great Depression. In December 1931 Signac he met with Mahatma Gandhi (1869–1948) in Paris. Despite his close friendship with Marcel Cachin, director of the French Communist Party daily newspaper, *L'Humanité,* Signac refused to join the party. He did, however, lend his support in 1932 to the Bureau of the World Committee against War and often attended meetings of the Vigilance Committee of Anti-Fascist Intellectuals.

In January 1933 Signac testified on behalf of Henri Guilbeaux, who had been sentenced to death in absentia for high treason in 1919. Guilbeaux ultimately returned from the Soviet Union and was acquitted. At the end of 1933 Signac was made a commander of the Legion of Honor. In failing health by 1934 he prepared for the 50th anniversary of the Société des Artistes Indépendants and its 45th exhibition. In February he published an attack on the École des Beaux-Arts in *Monde.* Signac's health generally deteriorated as the year wore on, and on November 7, 1934, he resigned as president of the Société and was succeeded by Maximilien Luce.

In January 1935 Signac participated in the 46th exhibition of the Société des Artistes Indépendants; it was his final one. That March he was invited to tour the USSR but declined for health reasons. In May 1935 the Société named Signac its honorary president. The following month he took to his bed with what turned out to be his final illness. Signac lingered for most of the summer but died in Paris on August 15, 1935. In 1947 fragments of his journal, edited by George Besson, were published in *Arts de France.*

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Pauline Smith

South African writer Pauline Smith (1882–1959) is remembered for works of realistic fiction chronicling life among Afrikaner settlers in the western cape region of South Africa. Her best-known volume, the short story collection *The Little Karoo* (1925), was praised by the South African novelist Alan Paton in the *New York Herald Tribune Book Review* in 1959 as "one of the most remarkable collections of Afrikaner stories ever written."

Childhood on Two Continents

Smith was born in Oudtshoorn, South Africa, on April 2, 1882, the daughter of physician Herbert Urmson Smith and his wife, Jessy (Milne) Smith, a nurse. Her parents had immigrated to South Africa from England during the 1870s in hopes of relieving symptoms of ill health that plagued Herbert Smith. He was the first trained doctor to settle in the area and he traveled widely to treat his patients. Smith accompanied her father, learning a great deal about the landscape and the people who farmed, herded goats, or raised ostrich in the fertile region.

The Dutch-speaking Afrikaners, also known as Boers, were descendants of Dutch colonists who were the first European settlers in the area. They subscribed to a strict interpretation of Christian doctrine and valued hard work. Their society was characterized by racial prejudice and gender inequality: one of Smith's stories, for example, concerns a father who sells his daughter in order to keep his farm.

Smith and her sister, Dorothy, enjoyed a happy though isolated childhood and were educated at home until 1895, when they were sent to school in Scotland. In a 1947 letter recalling this period and quoted by biographer Sheila Roberts in the *Dictionary of Literary Biography,* Smith wrote: "In my own case, and my sister's, we lost far more than we gained by being sent to 'boarding school in England' 6,000 miles away from our parents—and the loss was our parents' too—I look back upon that break in our happy childhood as a tragedy for us all. . . ."

Smith's father died in 1899, and she left school soon afterward, in poor health and grieving for her father. During this period she began to write. She later noted in the essay "Why and How I Became an Author," which first appeared in the journal *English Studies in Africa,* that she hoped through her stories "to set down for [her] own comfort the memories of . . . happier days."

Smith's first published story, "A Tenantry Dinner," was published in the Aberdeen *Evening Gazette and Weekly Free Press* in 1902 under the pseudonym Janet Tamson, and she continued to contribute sketches and poetry, often with Scottish subjects, to the *Gazette* over the next two years. In 1905 she returned to Oudtshoorn for a visit and recorded her impressions of the region in what became known as her "1905 Diary."

Smith returned to Europe and began working on a novel and a series of stories for children. While vacationing in Switzerland in 1908 Smith met the English novelist Arnold Bennett, and he took an interest in her writing. Rather than flatter her with praise, Bennett offered honest assessments of weaknesses and strengths in her work and identified the unique value of her writings about Afrikaner life. Of this encounter she wrote in "Why and How I Became an Author," "The 'damning' of my novel brought me an astonishing sense of relief, and established my faith in the critic's judgment as no praise would have done. . . . I began to work, with a clearer purpose, for this self-appointed master."

The Little Karoo

Smith returned to Oudtshoorn for a year and worked on a new set of stories set in a region called the Little Karoo. Among these was "The Sisters," published in the *New Statesman* in 1915, and her first significant success, "The Pain," published by John Middleton Murry in the *Adelphi.* These stories and others, including "The Sinners," "The Miller," and "Ludovitje," were later collected in the volume *The Little Karoo,* which initially drew attention for documenting a passing era in a little-known colonial region. Bennett supplied an introduction for the volume in which he characterized his protégé's writing as a "strange, austere, tender and ruthless talent."

Among the best-known stories in *The Little Karoo* is "The Pain," a portrait of aging *bywoners,* or sharecroppers. In the story, an elderly couple—tenant farmers whose rustic, isolated existence has consisted of working relentlessly for their simplest needs—are thrust into the world of modern medicine in a regional hospital and cannot endure the pain of being separated by the regulations of the institution. Commenting on "The Pain," a contemporary review in the *Cape Times,* reprinted in *Twentieth-Century Literary Criticism,* asserted, "No lovelier tale of old age has ever been written, and it reveals at once the chief secret of the writer's power. She has a rare gift of insight."

Other stories in *The Little Karoo* treat themes of isolation, loss, injustice, oppression, suffering, and religious obsession, presenting an unrelenting tragic picture of life. In "The Miller," the title character waits too long to offer a gesture of tenderness to the wife he has treated cruelly, dying in her arms unable to articulate his remorse and repentance. In "The Schoolmaster," the teacher's stifled emotion, stemming from his desire for a female student, Engela, erupts during a drive with his pupils, when he wildly assaults the cart mules that will not cross a stream and

gouges out their eyes. He leaves and later is found drowned in the same stream. ''The Sisters'' chronicles the dealings of two rival farmers, one of whom is driven to madness by his desire to extend his property. In his blind desire to acquire water rights from his neighbor, Burgert de Jager offers his daughter Marta to Jan Redlinghuis, who owns the land de Jager wants. Marta's sister, Sukey, is rebuked by Redlinghuis when she offers herself in place of her delicate sister. Eventually, Marta is humiliated by Redlinghuis who treats her as property, and she dies, with Sukey left trying to comprehend the situation in terms of the Christian meaning of sin and redemption.

In addition to the poignancy of its subjects and themes, the collection has been praised for rendering in English the rhythms and speech patterns of Afrikaans, but, with the exception of ''Ludovitje,'' it fails to treat the important subject of race relations. In that story, a young boy who is not highly valued by members of his own family has a deep spiritual impact on the African laborers who serve as gravediggers in the area. One worker is so moved by the boy's spirituality that when the boy dies the worker converts to Christianity and offers to prepare a special grave for the child. He is rewarded by the boy's family with a place to stay and the promise of favorable treatment.

Reviewing the volume in the *Saturday Review of Literature,* critic Brooks Shepard wrote that Smith ''has succeeded overwhelmingly in breathing life into the Karoo, with its remote farms and hamlets, its laborious journeyings in a rumbling ox cart, its stern, sober, simple, shrewd men and women, its utter detachment from the world and civilization . . . ; but she has succeeded also in picturing the man and woman in each of us, so that the people and the country of which she writes with strange brooding pity seem only incidental to her brooding upon mankind.'' When the collection was reprinted in 1990, Sybil Steinberg, writing in *Publishers Weekly,* commented that ''the stories still ring true in their empathetic yet clear-eyed portrayal of a stern, obstinate tribe of white settlers at war with an unforgiving God.''

The Beadle

A more extended examination of Afrikaner life, Smith's novel *The Beadle* was published in 1926. Set in the late 19th Century, the story centers on Andrina, an Afrikaner teenager who is the illegitimate child of a woman now dead and Aalst Vlokman, a minor church official, who has never admitted his paternity. Raised by her mother's sisters, Andrina is seduced by a visiting Englishman and flees the community when she discovers that she is pregnant. Through her predicament, Vlokman gains the courage to publicly admit that he is her father and to go in search of her. Ultimately, the birth of Andrina's own illegitimate child brings reconciliation with her father.

Because of its setting within a pious, isolated community, ''The Beadle'' is often compared with Nathaniel Hawthorne's *The Scarlet Letter.* George Dale, writing in *Crux,* asserted that the novel ''ranks a high place in any company, for its theme is universally valid and the characterization convincing.'' South African novelist and critic Nadine Gordimer praised the simplicity and unity of the novel in a 1963 review in the *New York Times Book Review,* declaring, ''This is one of the great novels that should never be allowed to go out of print. It will always be rediscovered with astonishment and admiration.''

Later Career and Legacy

Smith's volume of children's fiction and poetry, *Platkops Children,* was published in 1935. Later considered interesting primarily for their autobiographical elements, the stories offer character sketches and scenic descriptions in a rhythmic language heavily influenced by Smith's early reading of the Old Testament. Critic Sheila Scholten commented in the book *Pauline Smith,* edited by Dorothy Driver, that the ballads ''although not literary . . . are delightfully evocative,'' and she concluded that ''[i]n the poems as well as the stories of *Platkops* . . . Smith has achieved an authentic picture of life in a small Karoo town at the turn of the century.''

Smith wrote little after the death of her mentor Arnold Bennett in 1931, though she did publish a memoir of their friendship, *A. B. '' . . . A Minor Marginal Note, (memoir)''* in 1933.

In an article published in 1945 in the journal *South African Opinion* and reprinted in *Twentieth-Century Literary Criticism,* the South African poet and novelist Herman Charles Bosman concluded: ''Smith's stories are . . . for ever a part of South African literature. They depict South African life with a truth and a beauty which no writer has so far achieved in the short story form written in Afrikaans.'' However, Smith was not widely known when she died in Broadstone, England, on January 29, 1959. A revival of Smith's works coincided with the centenary of her birth in 1982, and after that various editions and collections were published with regularity. Her minor writings appeared in such volumes as *The Unknown Pauline Smith: Unpublished and Out-of-Print Stories, Diaries and Other Prose Writings* (1993) and *Secret Fire: The 1913–14 South African Journal of Pauline Smith* (1997), a result of continuing academic interest in Smith's body of work.

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Catherine Helen Spence

Among the more prolific writers of nineteenth century colonial Australia, Catherine Helen Spence (1825–1910) provided valuable insights to life in South Australia through her various novels, magazine articles, and lectures. A dauntless social activist, she dedicated much of her life and times to the education of girls and toward improving conditions for poor children. Near the turn of the twentieth century Spence became increasingly involved with the struggle for women's suffrage and contributed to the success of that movement in her adopted homeland.

Catherine Helen Spence was born in Melrose, Scotland, on October 31, 1825. She was the daughter of David S., an attorney, and Helen (Brodie) Spence. The fifth of eight siblings, Catherine Spence was well educated as her parents were well to do. The family moved to Adelaide, South Australia, for a fresh start in November 1839, after their father lost a sizeable fortune as a result of untimely speculation in the wheat market. The South Australian territory at that time was a newly established British colony on the verge of a gold rush that peaked from 1850 to 1860.

Pioneer of the Australian Novel

Spence, who never married, went to work as a governess at age 17. As an advocate for destitute children during the course of her lifetime she opened her home to three separate families of orphaned siblings and devoted much of her effort to the education of girls. Over time her concern for children led her to open her own school.

Encouraged by relatives and teachers, she entertained a notion also of pursuing a career as a writer. After authoring articles for local publications, her first piece of fiction was published anonymously in 1854 through J. W. Parker of London. *Clara Morison, A Tale of South Australian Gold Fever,* is widely regarded as her best work. It was the first of seven novels written by Spence and was the first novel to be published about Australia by an Australian writer. The story, which she had written in her spare time over a period of years, has been likened to a Cinderella tale. Described as a domestic novel by the author, the book offers a quasi-autobiographical point-of-view in the supporting character of Margaret Elliott who charms the reader by means of her self-satisfaction. Elliott's ability to maintain a strong sense of self—despite her status as an unmarried woman—provided a provocative and incongruous notion to Spence's contemporaries.

After expenses, Spence received a sum of 30 pounds sterling for the book, which was republished by Rigby in 1971 and again in 1986, during a two-decade long revival of Spence's works related in part to the Australian bicentennial. Additionally, *Clara Morison* was included in the *Queensland University Press Portable Australian Anthology,* as part of an author-specific volume on Spence.

Spence's second novel, *Tender and True: A Colonial Tale,* was published in two volumes by Smith & Elder of London in 1856. She received a payment of 30 pounds sterling for the manuscript, which like *Clara Morison* was published anonymously. A second edition of *Tender and True* was published in 1862 and was printed as a single volume. An 1867 novel, *Hugh Lindsay's Guest,* appeared in serial form in the Adelaide *Observer,* and Bentley published the work in book form under the title *The Author's Daughter.* Although she sometimes hid her identity as a female and abandoned fiction altogether during her final years, Spence is regarded highly among the genre novelists of the Australian gold rush era.

Activist Calling

From the 1850s onward, the parliaments of the six Australian colonies were voted by the populace. Although a variety of electoral methods prevailed, each permitted victory by a simple one-vote margin. In the late 1850s Spence espoused the political theories of Thomas Hare regarding proportional representation in government and strengthened her resolve to bring about social reform in this arena. Her awareness of the need for a more egalitarian government soon permeated her writing. Hare's promise of pure democracy became a foundation of Spence's political beliefs throughout her lifetime. Among her early political writings, an 1861 pamphlet, entitled *A Plea for Pure Democracy,* touted the Hare system of proportional representation. Although South Australia would not convert to a preferential voting system until 1929, other colonies converted earlier, beginning with Queensland in 1892.

Also high on Spence's political agenda was the need for gender equality. In 1859 she began to work as a correspondent for the Adelaide *Argus,* but she was forced to assume the identity of her brother, John Brodie Spence, or risk certain exclusion from assignments over the issue of her gender. Overall publishers feared that her notions were too extreme to gain acceptance and frequently greeted her radical ideas regarding feminism and egalitarian government with apprehension. Several of her works could not be sold during her lifetime because publishers viewed them as too extreme.

In her serialized novel, ''Uphill Work,'' Spence deals directly with the issue of gender discrimination and with poor working conditions and wages among middle-class women. The installments were published in the Adelaide *Weekly Mail* in 1863 and 1864, for which she received 50 pounds sterling altogether in payment. A book-length manuscript was published in three volumes as *Mr. Hogarth's Will,* by Bentley of London in 1865. Spence received one-half of the profits for the publication of the novel, with her share totaling 35 pounds sterling. It was the first of her fiction works to be published under her true name. The editor of *Argus* prior to his death acknowledged that the novel by Spence served as a motivation behind his gift of 5,000 pounds sterling per year—left in his will—to Mel-

bourne charities. He left an additional sum to Victoria causes.

Feminist on the Early Lecturer Circuit

Spence on an 1865–1866 lecture trip to Britain included a return visit to Scotland for the first time since her early childhood. Over the next two decades her public presence increased, beginning in 1868 when she became the first woman ever to receive an invitation to read papers at the South Australian Institute. Having earlier converted from her traditional Scottish Presbyterian religious beliefs to Unitarian, she became a preacher in her newly adopted faith. Some years later, in 1884 she penned a memoir-like chronicle of her *Journey through Conversion.* The manuscript was published by Williams and Norgate of London. In 1904 she published *Each in His Own Tongue: Two Sermons* through Vardon & Pritchard.

As her writing grew more political in orientation, in 1878 she advanced her theories of social reforms through a collection of articles that she had published in the *Melbourne Review.* The causes that she endorsed included child welfare, parliamentary reform, and tax reform. Also among these articles were essays about the lives and works of her contemporaries, including George Eliot (Mary Ann Evans) who was a personal friend of Spence's. Coincidentally with her contributions to that journal, in 1878 she secured a position as a regular outside contributor to *The Register.* She penned word games, wrote book reviews, and proffered views on a wide variety of social topics, from children's issues to industrialization and electoral reform. Her articles included such as ''Some Social Aspects of South Australian Life'' (1878), ''A Literary Calling'' (1880), and ''The Australian in Literature'' (1902).

In 1879, in association with the South Australian Minister of Education, she wrote a text for children, entitled *The Laws We Live Under, With Some Chapters on Elementary Political Economy and the Duties of Citizens.* The manuscript was published by the Government Printing Office in Adelaide in 1880 and was adopted by the South Australian Schools as a civics/social studies text in 1881.

Spence's futuristic novel, *Handfasted,* was completed in 1879, but the manuscript failed to win recognition when submitted to a competition sponsored by the *Sydney Mail.* Radical in tone and theme, *Handfasted* in fact remained unpublished until 1984, long after the author's death. In the book, Spence describes a utopian society in an American valley called Columba. The story, which advocates a revision of social standards, espouses enlightened humanism. The term handfasting refers to a legendary custom of trial marriage.

Her 1881 novel *Gathered In* is seen as one of her best works, second only to *Clara Morison.* Although her efforts to find a publisher in 1878 went unrewarded, the tale appeared in serialized form in the *Observer, Brisbane Courier,* and *Queenslander.* Publication of the manuscript in book form, however, was delayed for nearly 100 years, until 1977.

''A Week in the Future,'' believed to be Spence's final work of fiction, was serialized in *Centennial* in 1889. This science fiction piece relates a tale of a utopian London in the year 1988. The first book-length publication of ''A Week in the Future'' was delayed until 1987 when it was published in anticipation of the 1988 setting in which the story takes place.

From the 1890s until her death she devoted her efforts almost exclusively to the furtherance of social reform programs. She joined the South Australian Women's Suffrage League in 1891, and as vice president of that organization she helped to bring about the women's right to vote in state elections and the women's right to stand for the state parliament. These measures were accepted in South Australia in 1894, at which time the women of that colony distinguished themselves as one of the first communities in the world to enfranchise women. Spence was instrumental also in founding the Effective Voting League in 1895. She worked toward establishing a South Australia chapter of the National Council of Women and continued to fight for women's suffrage in other sections of Australia. In part through the efforts of Spence, the women of Western Australia earned the franchise in 1899 as did the women of New South Wales in 1902.

In 1893 Spence went to the United States as a representative of the South Australian State Children's Council at the International Conference on Charities and Correction. At the end of that conference, which was scheduled in conjunction with the Chicago World's Fair, she extended her tour, traveling throughout the United States and Canada. In the course of her travels she presented lectures on a number of political issues, not the least of which was women's suffrage. She toured England and Scotland the following year and in 1897 made an historical run for office, becoming at that time the first Australian woman to place her name in candidacy for the federal convention elections. The significance of the event was not diminished by her loss in the election.

In 1907 Spence published *State Children in Australia: A History of Boarding Out and Its Developments,* in support of her ideas that orphaned children should be migrated from public institutions into private foster homes. At the time of her death, on April 3, 1910, in Adelaide, Australia, she was involved in writing her autobiography. The book, published as *Catherine Helen Spence: An Autobiography,* was completed by Jeanne F. Young, a close friend of Spence.

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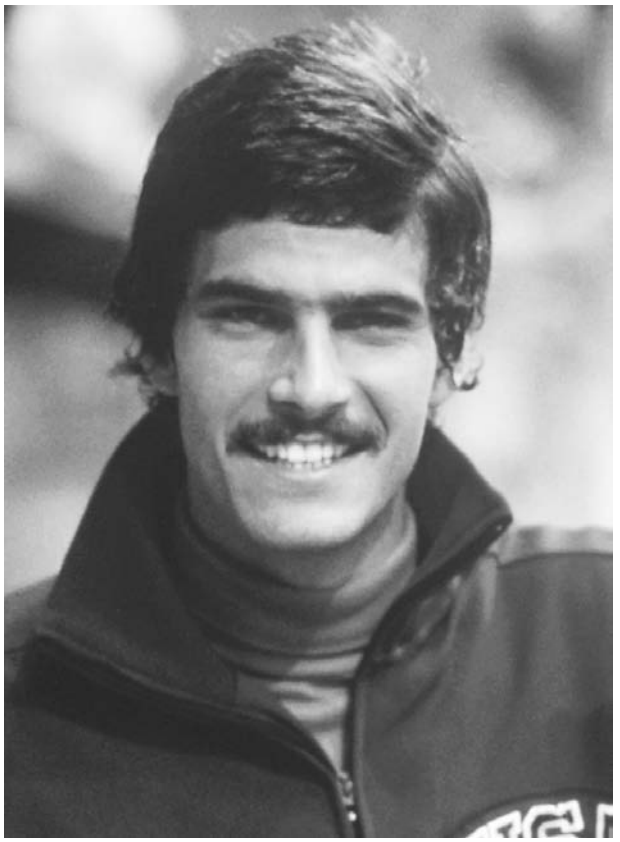

Mark Spitz

American swimmer Mark Spitz (born 1950) is considered to have been the fastest swimmer in history. For six years, beginning in 1966, he dominated the sport, winning a world record seven gold medals in the 1972 Olympics held in Munich, West Germany. This was the most gold medals won by anyone in a single Olympiad, and each of his medal-winning performances broke a world swimming record. Spitz was also named World Swimmer of the Year in 1969, 1971, and 1972.

Encouraged in Competitive Swimming by His Father

Spitz was born on February 10, 1960, in Modesto, California, to Arnold and Lenore Spitz. Spitz's family relocated to Hawaii when Spitz was two years old. There Spitz's father taught Spitz how to swim. When Spitz was six years old, the family moved back to California, settling this time in Sacramento. At the Sacramento YMCA, Spitz began to train in competitive swimming for the first time. Sensing that Spitz had surpassed the training available at the YMCA, Arnold Spitz took his son to the Arden Hills Swim Club, where he began to train under Sherm Chavoor, a well-known swim instructor. Chavoor was to remain a mentor to Spitz throughout his career.

Spitz's father was a driving force behind Spitz's swimming career, drilling into his son the maxim, as reported by M. B. Roberts on ESPN.com, ''Swimming isn't everything; winning is.'' Spitz took his father's advice to heart; by the time he was ten years old, he held 17 national swimming records for his age group and one world record. He also earned the title of the world's top swimmer in the 10-and-under age group.

When Spitz was 14 years old, Spitz's father realized that his son was ready for a new level in his training. He decided to move the family to Santa Clara so that Spitz could train under a new coach, George Haines, who was based at the famous Santa Clara Swim Club. This move increased Spitz's father's commute to work to 80 miles each way, but he wanted more than anything else for his son to become the best swimmer he could.

The move paid off. Spitz continued to reach new levels of excellence in swimming, including in the butterfly stroke. This stroke, considered by many to be the most difficult stroke in swimming, became Spitz's favorite. When Spitz was 16 years old, he won the 100-meter butterfly title at the National Amateur Athletic Union (AAU) Championships. It was the only the first of 24 AAU titles he would win during his career.

Entered His First Olympics in 1968

The year 1967 saw Spitz's rise to international prominence. That year he won no less than five gold metals at the Pan-American Games, held in Winnipeg, Canada. These were for the 100-meter butterfly, the 200-meter butterfly, the 400-meter freestyle relay, the 800-meter freestyle relay, and the 400-meter medley relay.

Spitz seemed perfectly poised to sweep the 1968 Olympics, held that year in Mexico City. He boasted that he would win six gold metals there. While he did shine at the Olympics, he fell short of the goals that he had set for himself, winning two gold medals in team events—for the 4 x 100 and 4 x 200-meter freestyle relay events. He also won two metals for individual events—a silver metal for the 100-meter butterfly and a bronze for the 100-meter freestyle event.

Spitz was disappointed in his showing at the Olympics, and he vowed to try harder. He knew that physically he had what it took to win gold at the Olympics; what he needed to work on was his mental preparation. He began to develop a cool demeanor, an attitude of relaxed concentration that was in marked contrast to the boastful air he had assumed in the 1968 Olympics. Following the 1968 Olympics, Spitz entered college at Indiana University, there to train with famous swimming coach Doc Counsilman. Counsilman had been Spitz's coach in Mexico City, and it was at his instigation that he went to Indiana University.

At Indiana, Spitz began a pre-dental program while continuing to swim competitively. In his freshman year, he won the 200-meter and the 500-meter freestyle, as well as

the 100-meter butterfly competition at the NCAA swimming championships. He also won the 100-meter butterfly competition at the NCAA championships the following year. The year after that, 1971, he again won the NCAA championship in the 100-meter butterfly, as well as the 200-meter butterfly. His achievements earned him the Sullivan Award in 1971 for being the best amateur athlete in the United States. He was also awarded the title of World Swimmer of the Year in 1969, 1971, and 1972.

Won Seven Olympic Gold Medals in 1972

Spitz graduated from Indiana University in 1972, just in time for the 1972 Olympics, held in Munich, West Germany. This time, he vowed to take home no less than seven gold medals. And he did. Spitz swept the swimming events exactly as he promised to do, collecting his seventh gold medal on September 4, 1972. No other athlete had ever taken home that many gold medals at a single Olympics. He won gold metals for four individual events and three team events. His first win was for the 200-meter butterfly. Next, he won the 200-meter freestyle, followed by the 100-meter butterfly. This last event was Spitz's favorite, and he won it by a full body length, reaching the finish in just 54.27 seconds. Spitz's final gold metal-winning performance in individual competition was for the 100-meter freestyle event.

In addition to his four individual gold medals, Spitz also won three gold medals for relay races. These were for the 4 x 100-meter freestyle relay, the 4 x 200-meter freestyle relay, and the 4 x 100-meter medley relay. With each gold metal-winning performance Spitz, then just 22, set a new world record for performance. He won all of his gold medals over a period of eight days.

Spitz's euphoria over his record seven gold metals was marred by tragedy. In the early morning hours of September 5, members of a Palestinian terrorist organization invaded the dormitory where the Olympic athletes were sleeping. They killed two Israelis and kidnapped nine others. The terrorists passed over Spitz and his American teammates, who were sound asleep not far away.

The crime rattled Spitz, who is Jewish. He made a brief statement to the press that day, saying, as reported by M. B. Roberts on ESPN.com, ''I think the murders in the village are very tragic. I have no further comment.'' He immediately left Germany for London, without waiting to attend the Olympics' closing ceremonies. Meanwhile, the nine hostages were all killed during a botched rescue attempt.

Returned to the U.S. a Hero

In spite of the tragedy overshadowing Spitz's unprecedented achievements at the Olympics, he returned home to the United States a major celebrity, comparable in stature to Charles Lindbergh, the first person to fly nonstop across the Atlantic Ocean. He was also called by some the second most recognized person in the United States, after then-president Richard Nixon. Spitz cancelled his plans to become a dentist and looked forward to making a career as a corporate spokesperson.

Soon after his return to the U.S., Spitz landed several lucrative corporate endorsement contracts. He earned about $7 million in a two-year period, and, helped by his photogenic looks, established himself as a well-known corporate spokesperson. Companies and organizations for which he endorsed products included the Schick Company, the California Milk Advisory Board, Adidas, Speedo, and many more. A photograph of Spitz wearing a swimsuit and his seven gold medals was made into a poster, and it quickly became a best seller.

Also during the year following the 1972 Olympics, Spitz courted and married Suzy Weiner, the daughter of one of his father's business associates. At the time Weiner was a theater student at the University of California at Los Angeles (UCLA) and also a model.

Spitz's bid to become a Hollywood star was less successful than either his swimming career or his career as a corporate spokesperson; viewers were highly critical of his performances in television commercials and shows, which included a Bob Hope special, the Sonny & Cher show, and the Johnny Carson show. He managed to maintain a presence as a sports commentator for a few years, but after that he largely dropped out of the public eye.

Still, Spitz and his wife now had plenty of money, and he took up sailing as a hobby. Eventually he started a real estate agency in Beverly Hills, California. The business proved successful and it gave a thriving new career to the former swimming champion.

As the 1980s drew to a close, Spitz decided to come out of retirement and become an Olympic swimmer for the first time since 1972. In 1989, now 39 years old, Spitz began to train for the 1992 Olympic Trials. This decision was not completely out of the blue; in 1984 he had raced against Rowdy Gaines, who at the time held the world record time for the 100-meter butterfly—and beat him. After two years of training, Spitz was ready to attempt to qualify for the 1992 Olympics. In 1991 he raced against Tom Jager and Matt Biondi, both Olympic swimmers. The races, two separate 50-meter butterfly races, were televised on ABC's ''Wide World of Sports.'' Unfortunately, Spitz lost both races. He also fell just over two seconds short of the qualifying time of 55:59 he needed to rejoin the U.S. Olympic swim team.

Mark Spitz settled in Los Angeles, where he continues to live with his family. Spitz enjoys to sail and has added traveling to his list of hobbies. No longer in the real estate business, he has involved himself in various other business ventures. He has also returned to his role as a spokesperson for prominent companies and organizations, including the U.S. Olympic Committee. He was found to have abnormally high cholesterol levels in 1995. He cut those levels in half through a program of diet, exercise, and medication, and then embarked on a national campaign to educate people about the risk of heart disease brought about by high cholesterol.

Spitz has not lost his competitive spirit. His backyard contains a swimming pool, but he has vowed never to race his sons in that pool. As he told Martin Fennelly in 2000 in the *Tampa Tribune,* ''I never race them. I never race. Be-

cause I've taught them that when I swim against somebody, I don't care if you're my son, I'm going to kick your butt.''

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Christina Stead

Australian-born novelist Christina Stead (1902–1983) is best remembered as the author of *The Man Who Loved Children* (1940), a depiction of dysfunctional family life based to a significant extent on her own childhood in suburban Sydney. Living the greater part of her life outside Australia, Stead employed a variety of settings in her fiction, including London, Paris, and Washington, D.C., and often used her fiction to highlight such political and economic issues as the oppression of workers and the parallels between paternalistic colonial authority and gender inequality.

Early Life

Stead was born in Rockdale, near Sydney, on July 17, 1902, the daughter of David George and Ellen Butters Stead. Her father was a marine biologist who worked for the government and supported socialist ideals. Her mother died when Stead was two years old, and her father remarried in 1907. With his new wife, David Stead had six more children, and the ensuing dissatisfaction of their domestic life provided the basis for Stead's best-known novel, *The Man Who Loved Children.* Stead was educated in Sydney and enrolled in Sydney Teachers' College in 1920. She began teaching in 1923, working as a demonstrator and lecturer in psychology at the college, but it proved a short-lived career, and she turned to clerical work while writing children's stories in her free time.

In 1928 Stead left Australia for England, following Keith Duncan, a graduate student with whom she had begun an affair in Australia. She took a job in London as a secretary in a grain company, where she met William Blech (later Blake), a Marxist economist and a married man who was to become her life partner. She moved to Paris with Blake in 1929, where he took a position in an investment bank, but they did not marry until 1952 when he finally obtained a divorce from his wife. During the early 1930s Stead worked as a bank clerk in Paris while seeking a publisher for her novel *Seven Poor Men of Sydney* and for the short story collection *The Salzburg Tales,* both of which were published in 1934.

Early Works

Seven Poor Men of Sydney offers an impressionistic portrait of seven working-class men (and one woman) and through them, Stead examines issues of class oppression and colonialism in Australia during the opening decades of the twentieth century. Among the central characters, Michael is a shell-shocked veteran of World War I who commits suicide by jumping off a cliff into Fisherman's Bay, and his sister, Catherine, is a woman so marginalized by the male-dominated political and economic structures that she spirals downward through society and ends in an asylum for the mentally ill. One character espouses Communist ideals as a means of transforming society, while another immigrates to the United States in pursuit of a better life. None of the seven is able to achieve a satisfying, economically secure life in Australia.

During the mid-1930s Stead also became involved in various leftist causes and attended the First International Congress of Writers for the Defense of Culture in Paris in June 1935. She later produced ''The Writers Take Sides,'' an account of the proceedings, published in the periodical *Left Review.* She and Blake traveled to Spain in 1936 on the eve of the Spanish Civil War. That same year her novel *The Beauties and Furies,* a chronicle of a disappointing love

affair, was published. After briefly returning to London, Blake and Stead moved to the United States, where they remained until 1946. In America she was associated with leftist journals and for a time worked in Hollywood as a scriptwriter for Metro-Goldwyn-Mayer (MGM).

In Stead's next novel, *House of All Nations* (1938), which is significantly named after an infamous Parisian brothel, she presented an epic fictional treatment of the world of international finance that also provided a Marxist critique of global capitalism. Focusing on the fictitious Banque Mercure, headquartered in Paris and based on the bank in which Stead and Blake worked during the 1930s, the novel depicts the cunning schemes and illicit deals that lie beneath the surface of international monetary operations. Biographer R. G. Geering, quoted in *Contemporarty Authors* judged *House of All Nations* as ''Stead's greatest intellectual achievement—its knowledge of the workings of international finance and its revelation of the greed, the ruthlessness, the energy, the sheer luck, and the genius that go into money-making, are by any standards remarkable.''

The Man Who Loved Children

The Man Who Loved Children, which was described by Pearl K. Bell in the *New Republic* as a ''profoundly original triumph of imagination and memory,'' is an ironically titled work that describes a dysfunctional family whose life together is characterized by bitterness, violent outbursts, and gender inequities. Though the story is set in the United States, the novel is based Stead's own experiences growing up in Australia. Sam Pollitt, modeled on her father, David Stead, is a tyrannical, self-centered civil servant whose escalating quarrels with his embittered wife, Henny, spark murderous thoughts in their adolescent daughter, Louisa. In the end Henny commits suicide, and Louisa, like Stead, leaves home to start life abroad. Bell concluded that its achievement earned ''this remarkable writer a permanent place in the pantheon of literature.''

In a work that extends themes introduced in *The Man Who Loved Children, For Love Alone* (1944) focuses on a young woman whose background is similar to Louisa. In this novel, Teresa Hawkins emigrates from Australia to England, where she hopes to escape her domineering father and the stifling atmosphere of provincial political and economic life. She succeeds in London, where she falls in love and embarks on a literary career. *For Love Alone* was closely followed by *Letty Fox: Her Luck* (1946), a satirical novel set among the intellectual Left in New York.

Following World War II, Stead and Blake returned to Europe but established no permanent home until 1953 when they settled in London. During these years Stead continued writing, but her works found little favor with publishers, and only *A Little Tea, a Little Chat* (1948) and *The People with the Dogs* (1952) were published. Set in New York during the war, *A Little Tea, a Little Chat* comprises a piercing character study of a scoundrel told largely through his own self-serving monologues. However, the novel was faulted at the time as overlong, and later critics have relegated it to minor status. *The People with the Dogs* fared better with critics. Centering on Edward Massine, a wealthy New Yorker with a country retreat in the Catskills, it was praised for its insightful examination of American manners and its sharp presentation of character. According to Bill Greenwell in *New Statesman, The People with the Dogs* is ''an astonishing novel, one which sprawls, ripples and explodes beneath the fingers. . . . *The People with the Dogs* is genius on the loose.''

Career Revival in the 1960s

Coinciding with the Cold War years in international politics, the blacklisting of Communist writers, and the general turn away from Marxist influence in literature, Stead had difficulty securing publication of her works. She and Blake wrote journalism and worked as researchers in an effort to meet the barest financial needs. This situation was at last relieved when *The Man Who Loved Children* was reissued in the United States in 1965 with a highly approbatory introduction by the American poet Randall Jarrell. Stead's financial woes were somewhat alleviated by literary prizes and, rediscovered by the academic world, she became a fixture in the late-twentieth-century canon of feminist literature.

In 1966 she produced *Dark Places of the Heart* (also published as *Cotter's England),* an examination of English society in the postwar era, when working-class empowerment gave currency to socialist ideals. Focusing on the Cotter family, particularly on Nellie Cotter Cook, a writer married to a labor organizer, and her philandering brother Tom, the novel presents a bleak assessment of contemporary British culture and politics. According to Louise Yelin in *British Writers:* ''Left-wing political theory, like political action, reaches a dead end in *Cotter's England,*'' and Nellie effectively represents ''the rage and despair that characterized Stead's life during the Cold war years, when she wandered from one European city to another and struggled to support herself by writing.'' A lesser work, the novella collection *The Puzzleheaded Girl* was published in 1967. In the four short works included in the volume, Stead followed four American, female protagonists navigating the changing social and sexual landscape of the postwar era.

Later Career and Reputation

In 1974 Stead drew on her travel experiences in Europe for the novel *The Little Hotel,* and in *Miss Herbert* (1976) she traced the career of an English beauty from her youthful pursuit of conventional happiness through marriage and motherhood to maturity. According to Helen Yglesias in a review in the *New York Times Book Review, Miss Herbert* is a ''supremely English novel, infused with the troubled, cocky and half-defeated spirit of contemporary England.'' She concluded, ''Stead has created a stunning addition to her stunning body of work.''

Blake died in 1968 and shortly afterward Stead visited Australia for the first time in forty years. In 1974 Stead returned to live in Australia and remained there until she died, in Sydney on March 31, 1983. Since her death Stead has been elevated in critical circles to the position of a beloved, major writer, particularly in Australia where her works were not even published until the mid-1960s. In

response to growing interest in Stead, several new collections of her fiction have been issued as well as reprint editions of her works. Her writings remain a fertile source for academic research. Yglesias commented in the *New York Times Book Review* that ''Stead novels are great to read-long rich, funny, moving, utterly surprising in their rambles through a marvelously rendered and varied scene, the whole built solidly on ground chosen and controlled by a master.'' And the English novelist Angela Carter concurred in the *London Review of Books* in 1982, writing, ''To open a book, any book, by Christina Stead and read a few pages is to be at once aware that one is in the presence of greatness.''

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Jakob Steiner

Swiss mathematician Jakob Steiner (1796–1863) made groundbreaking intellectual contributions to the field of mathematics in the area of geometry.

Beginning his education at the age of 18, Steiner attended universities in both Berlin and Heidelberg, then worked at a Prussian school while developing the mathematical theories that caused him to be hailed by many as the most eminent geometer since Apollonius of Perga (250–220 B.C.), whose study of conic sections earned him the title ''the Great Geometer.'' He developed the Steiner surface and the Steiner theorem, the building blocks of what we now know as projective, or modern geometry, and ended his career as an esteemed professor of mathematics at the University of Berlin.

Demonstrated Skill with Sums

The eighth child born to farmer Niklaus Steiner and his wife, Anna, Steiner quickly found that his apptitude for mathematical calculations was useful. Born in Utzendorf, a farming village near Bern, Switzerland, on March 18, 1796, he was the youngest child in a family where hard work won out over formal education. At the age of 14 he learned to write, and the mastery of this skill Steiner saw as a way to escape the harsh life of a farmer. Despite his parents' objections, in 1814 the 18-year-old farmer's son left home and traveled to Yverdon, where educational reformer Johann Heinrich Pestalozzi (1746–1827) had established a school.

Highly influenced by the theories of Swiss enlightenment philosopher Jean Jacques Rousseau outlined in Rousseau's 1762 novel *Émile* Pestalozzi was an adherent of the philosophy that the state of nature is the best teacher. Dedicating himself to the education of the poor, he used his school to put a number of his educational theories to the test, in 1805 opening a secondary school at Yverdon. Steiner was a willing subject. His methodology, which has since become a foundation of elementary educational theory, takes into account the unique needs and talents of each student; traditional classroom repetition and memorization are replaced by hands-on learning and the resulting development of critical-thinking skills. Steiner shared the naturalistic approach to education promoted by his teacher and flourished under Pestalozzi's tutelage. Within a year and a half he was teaching math to other students and had adopted an innovative approach to his subject. Although he left Yverdon at age 22, he continued to draw on Pestalozzi's approach. With his innovative, open-minded approach to mathematics, Steiner excelled as a researcher, and during his tenure as a university professor, he also encouraged his students to think ''outside the box.''

University Career in Germany

In the fall of 1818 Steiner left his native Switzerland and moved to Germany to attend the University of Heidelberg, where he fell into the company of other mathematicians, such as Norwegian-born Niels Henrik Abel (1802–1829) and German mathematician Carl Gustav Jacobi (1804–1851), both of whom independently derived elliptical functions. His teaching experience at Yverdon was sufficient to allow him to fund his education by working as a tutor, and his days were divided between attending lectures in algebra, combinatorial analysis, and differential and integral calculus by such renowned mathematicians as Ferdinand Schweins and fulfilling his own teaching duties. Three years later, in the early spring of 1821, he followed the suggestion of a friend and moved to the Prussian capital city of Berlin in hopes of finding a teaching post and then enrolling at the city's prestigious university.

The lack of a formal, structured education came back to haunt Steiner in Berlin. In order to be allowed to teach in the cosmopolitan Prussian capital, teachers were expected to be well-rounded in their education, and examinations in a variety of subjects were required. Although his ability at math was great, Steiner was less adept at history and literature, and his stubbornness, belligerent nature, and unwillingness to work out with licensing officials a way to overcome any academic deficiencies made things worse. He was only able to earn a partial teaching license, and the best job he could find was a teaching post at a *gymnasium,* the German version of the North American high school. Although he was dismissed within a few months due to his unconventional teaching methods, the resourceful young man managed to replace this job with work as a tutor, and

by November of 1822 Steiner was enrolled at the University of Berlin.

Leaving the university in August of 1824, Steiner found a post at a Berlin technical school and spent the next decade teaching mathematics there, first as assistant master and after 1929 as senior master. Although his role as educator to younger students relegated him teaching basic mathematical concepts, he challenged his intellect outside the classroom with theoretical work and published some of his most significant findings beginning in 1826 with his most notable work, ''Einige geometrische Betrachtungen,'' which appeared in a periodical published by his friend, A. L. Crelle, the *Journal für die reine und angewandte Mathematik* (Journal for Pure and Complex Mathematics).

Developed Projective Geometry

During the course of his career, Steiner contributed over 60 articles to Crelle's *Journal für die reine und angewandte Mathematik* as he continued his research in geometry. These articles combine with his book-length works *Systematische Entwicklung der Abhangigkeit geometrischer Gestalten voneinander* (1832), the two-volume *Vorlesungen üuber synthetische Geometrie* (1867), and *Allgemeine Theorie über das Berühren und Schneiden der Kreise und der Kugeln* (1931) to encompass Steiner's foundational work in the area of what has since become the discipline of projective, or pure geometry.

Steiner was convinced, as Euclid had been, in what he termed the ''organic unity of all the objects of mathematics'': that there are interrelationships between what were then considered to be unrelated geometric theorems. He desired to uncover these interrelationships, thereby allowing mathematicians to deduce such theorems by means of logical deduction. ''Here the main thing is neither the synthetic nor the analytic method,'' he wrote in *Systematische Entwicklung,* ''but the discovery of the mutual dependence of the figures and of the way in which their properties are carried over from the simplest to the more complex ones.'' Steiner's work developed from a single principle: the stereographic projection of the plane onto the sphere.

The principle underlying Steiner's projective geometry is the principle of duality, an algebraic concept that holds that if A equals B, then what holds for A holds as well for B. Algebra is the area of mathematics that uses letters or other symbols to describe the properties and relationships among complex numbers and other abstract entities. In contrast, geometry developed from ancient man's desire to measure the earth, a goal impossible to accomplish except by abstract means. Where algebra concerns itself with numerical abstractions, geometry concerns itself with the study of the properties of constant entities, such as angles, points, lines, and one- and multi-dimensional surfaces. Steiner reasoned that what held for complex numbers should hold also for complex shapes, and through his work he proved that if two geometric operations are interchangeable or dual, then whatever results are true for one are also true for the other.

Following from his original work, Steiner derived other mathematical theorems and relationships. The Steiner ellipse is an ellipse that passes through the vertices of a triangle with points A, B, and C and also shares the centroid of those points as well as a fourth point, called the Steiner point. The Steiner surface contains an infinity of conic sections; the Steiner theorem states that the points of intersection of corresponding lines of two sets of geometric objects form a conic section. The Steiner problem relates to triangle geometry: Given a plane containing three straight lines {l, m, n} and three points {P, Q, R}, construct a triangle ABC such that the vertices A, B, and C lie on lines l, m, n and sides BC, CA, and AB pass through points P, Q, and R.

Steiner also extrapolated the work of his colleague, French geometer Jean Poncelet (1788–1837), a military engineer and professor of mechanics at the University of Paris. Like Poncelet, Steiner believed that geometry was a tool that encouraged creative thinking while algebra merely reiterated existing numerical complexities. In an example of the ability of geometry to create new relationships, the Poncelet-Steiner theorem proves that a single given circle with its center and a straight edge are needed for any Euclidian construction.

A Dedicated Educator

Through the efforts of Jacobi as well as other noted German intellectuals, on October 8, 1834, the 38-year-old mathematician was honored by the University of Berlin, which established a chair of geometry for him. Steiner remained an extraordinary professor at the university until his death 29 years later. He never married, but dedicated much of his adult life to his students. A blunt and somewhat coarse manner combined with surprisingly liberal social attitudes to make Steiner a unique and memorable individual, particularly to students used to seeing his impassioned lectures on mathematical subjects. He was known for both the startling nature of his lectures and the originality of his research, and influenced many of his students, including the noted mathematician Georg Friedrich Bernhard Riemann. Inspired by Steiner, Riemann (1826–1866) went on to become professor of mathematics at Göttingen and developed the system of elliptical space that Albert Einstein would one day draw on in his formulation of the Theory of Relativity.

Over the course of a long career, many honors came his way. Again through the influence of Jacobi, an honorary doctorate from the University of Königsberg was conferred upon Steiner in 1833, and the following year he was elected a fellow of the Prussian Academy of Science. He also became a corresponding member of the French Acadmie Royale des Sciences after a winter of lecturing in Paris in 1844 and 1845, and held membership in the Accademia dei Lincei as well.

A successful career as a teacher and lecturer combined with the frugal nature developed during childhood to provide Steiner with a comfortable income throughout his adult lifetime. Living conservatively, he amassed a significant estate which at his death was valued at 90,000 Swiss francs. In his will Steiner bequeathed a third of his fortune to the Berlin Academy to establish the Steiner Prize. In addition, he directed that an endowment of 750 francs be presented to the public school in his native village of Utzensdorf to establish prizes for students adept at mathematics. To his

death, he never forgot the value of education, nor the bitter memory of the lack of it in his own youth.

Steiner left Germany in the final ten years of his life, with a kidney ailment confining him to his home in Switzerland for much of the year. He returned to German to lecture during the winters until he became bedridden. Steiner died at age 67 in Bern, Switzerland, on April 1, 1863, mourned by students and colleagues who revered him as both a brilliant mathematician and a dedicated and inspiring teacher. Steiner's articles and books were eventually collected and published in the two-volume *Gesammelte Werke* in 1881–1882, while many of his problems and theorems continue to be included in modern texts, providing challenges for future mathematicians.

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Juanita Kidd Stout

Juanita Kidd Stout (1919–1998) aspired to be a lawyer when few African Americans and few women were in the profession. When Stout was elected judge of the Court of Common Pleas in Philadelphia, Pennsylvania, she became the first African American woman to be elected to the bench. Almost 30 years later, Judge Stout became the first African American woman to serve on a state supreme court, when she was sworn in as an associate justice in Pennsylvania.

Early Life

Stout was born Juanita Kidd on March 7, 1919, in Wewoka, Oklahoma, the only child of two schoolteachers, Henry and Mary (Chandler) Kidd. From an early age, the value of an education and the importance of achievement were instilled in the little girl. She could read by the time she was three, and when she began school at the age of six, she started school in the third grade. She also began to study piano at the age of five.

Stout was a top student in both grade school and high school. However after graduating high school at the age of 16, she had to leave Oklahoma to find an accredited college that would admit an African American woman. She moved to Missouri and for two years attended Lincoln University in Jefferson City. She later transferred to the University of Iowa where she earned a bachelor of arts degree in music in 1939.

Became a Teacher

At only the age of 20, Stout began her teaching career in Seminole, Oklahoma. She taught grade school and also taught music at the Booker T. Washington High School. She remained in Seminole for two years. Her next teaching assignment was near Tulsa, Oklahoma, in the town of Sand Springs. It was there that she met her future husband, Charles Otis Stout, who was also a teacher and the boys' counselor.

As the daughter of two teachers, Stout believed that in order for learning to occur, there had to be rules and discipline; the students needed to know she was in charge. However, many of Stout's students were bigger than she was, and she sometimes had problems. She started to send her ''problem'' students to her future husband, and soon, the problem students were few.

Over time, the relationship between the two teachers grew. They spent a lot of their spare time together. However, after a year of teaching together, World War II broke out.

Charles Stout went into the Army, and Juanita Stout decided to go to Washington, D.C. with another teacher.

Settled in Washington, D.C.

The two young women found Washington, D.C. more exciting than Oklahoma, and they decided to stay there and find jobs. Stout found employment as a secretary. However, she soon observed that others were given opportunities that she was not. She quit her job, but a promising job lead quickly followed. She learned that the prominent law firm of Houston, Houston, and Hastie was seeking an additional secretary. Since Stout was excellent in typing and shorthand and had a genuine interest in the law, she was hired. She worked directly with Charles Hamilton Houston.

Marriage and Law School

When Juanita Stout and Charles Stout left Sand Springs and went their separate ways, there was no discussion about the future or marriage. However, her future husband tracked her down through their former high school principal. On his first leave from the Army, he went to Washington, D.C. to renew the relationship. The couple married on June 23, 1942. They had no children.

In many interviews Stout gave throughout her life, she reflected that she had wanted to be a lawyer from an early age. Although Stout had ''never even seen a woman lawyer, never mind a black woman lawyer,'' she stated in a 1990 telephone interview with Emery Wimbish, Jr., ''it was my dream.'' In an interview with *Ebony,* Stout recalled that her husband's response to her dream of becoming a lawyer was ''selfless and swift.'' He used his Army GI educational funds to put her through law school.

Although Stout began her legal studies at Howard University in Washington, D.C., she soon transferred to Indiana University, where her husband was working on his doctorate degree. She earned her law degree from Indiana in 1948 and a graduate law degree in 1954. In 1966, her alma mater presented her with an honorary graduate law degree.

Began Law Career

Stout returned to Washington, D.C., and it was here that her law career truly began. According to *Contemporary Black Biography,* Stout took a job as secretary to William Hastie, a prominent African American lawyer, in 1950. Hastie was soon appointed by U.S. President Harry S. Truman to the U.S. Court of Appeals in Philadelphia. He was first African American appellate court judge in U.S. history. Hastie asked Stout to accompany him to Philadelphia, and there she continued to serve as his administrative secretary.

In 1954, Stout passed the Pennsylvania bar exam and began a private law practice. Two years later, she accepted a position as assistant district attorney for the city of Philadelphia. A few years later, Stout was promoted to chief of appeals, pardons, and paroles division of the district attorney's office, but still maintained her private practice.

In September of 1959, Pennsylvania Governor David L. Lawrence appointed Stout to fill a vacancy on the municipal court, making her the first African American woman to sit on the bench in Philadelphia. Two months later, she was elected to a ten-year term, beating her opponent by a two-to-one margin. Stout had made history, becoming the first elected African American female judge in the United States. She would serve a ten-year term on the municipal court and was then elected to two ten-year terms on the court of common pleas.

''Tell It to the Judge''

Stout quickly developed a reputation as a tough but fair judge. ''She was a strong proponent of education,'' a colleague shared with writer Sufiya Abdur-Rahman of the *Philadelphia Inquirer.* ''She was outspoken against gang violence, deadbeat dads, the exclusion of blacks from juries—and bad grammar.'' Attorney John F. Street (who was elected mayor of Philadelphia in 1999), added, ''I tried cases in her courtroom, and she was a very, very stern taskmaster. You left that courtroom a better lawyer, a better person, and a better citizen.''

During the mid-1960s, Stout received national attention for her tough sentencing of juvenile offenders and gang members. She was featured in a 1965 issue of *Life* magazine, in an article entitled ''Her Honor Bops the Hoodlums.'' That same year, the National Association of Women Lawyers named Stout the outstanding woman lawyer of the year. The Philadelphia Bar Association noted that she ''was a mentor for younger attorneys and an example for all lawyers.'' However, not everyone was a fan of the judge. She received death threats from gang members and was criticized by some groups, including the American Civil Liberties Union.

However, the judge knew she was making a difference. In a 1989 interview with *Ebony* magazine, she recalled passing down an 18-month sentence on a young gang member in the 1970s. ''He was the best little gang leader in Philadelphia,'' Stout recalled. ''He was bright but had gotten mixed up with the wrong crowd.''

Three years later, the young man came to her office, to thank her for being tough on him. The young man told her, ''The day you sentenced me, I said if I ever got out, I would make something of myself.'' The young man went on to graduate from college and law school, ''and the next time he appeared in Stout's courtroom, it was as her law clerk.'' The young man eventually established a successful law practice in Philadelphia.

Contemporary Black Biography recounted a similar story about Judge Stout. One day, a woman Stout did not know stopped her on the street. The woman explained that she had been inspired to switch careers after serving on a jury in Stout's courtroom. The woman shared that had returned to college, finished law school, and passed the bar exam.

Many believe that Stout's success is due to her genuine love of the law. She once shared with the *Philadelphia Tribune,* ''I cannot understand how a person can work eight hours a day or more at a job that they do not like. I love my job. I just love the law. I enjoy it.'' When she received the Henry G. Bennett Distinguished Service Award in 1980, she

was described as a ''tireless and relentless public servant . . . a champion of justice.''

Appointed to State Supreme Court

In January of 1988, Stout made history a second time. Governor Robert P. Casey appointed her to the Pennsylvania Supreme Court. When she was sworn in as an associate justice, she became the first African American woman to serve on a state supreme court. That same year, the National Association of Women Judges named Stout the justice of the year. Despite these professional accomplishments, Stout also experienced a personal loss. Her husband passed away in August of that year.

With her achievements, Stout was quick to recall those her influenced her along the way. In *Notable Black American Women,* Stout remembered her parents, ''who taught her the value of education and moral living,'' and acknowledged ''the unswerving support of her husband.'' Perhaps they inspired Stout's famous quote: ''A person educated in mind and not in morals is a menace to society.''

A Lifetime of Honors

In 1989, Justice Stout reached the state supreme court's mandatory retirement age of 70 and was forced to step down. She returned to the court of common pleas as a senior judge in the homicide division. She served on this court until her death.

During her career Stout was active in many professional and service organizations and received many honors. Her memberships included the American Bar Association, the Pennsylvania Bar Association, the Philadelphia Bar Association, the National Association of Women Lawyers, and the American Judges Association. She also served on the boards of Rockford College, Saint Augustine's College, and the Medical College of Pennsylvania, the first medical school that was established for women. Her abilities and contributions have been recognized by eleven colleges and universities, which have awarded her honorary degrees.

In 1981, a very special event occurred. Her home state of Oklahoma, the place she was forced to leave in order to get her college education, inducted her into its Hall of Fame. Two years later, she was inducted into the Oklahoma Women's Hall of Fame. In 1988, Stout received the Gimbel Award for Humanitarian Services by the Medical College of Pennsylvania and was named a Distinguished Daughter of Pennsylvania by the governor.

Her alma maters also remembered her. The University of Iowa named her a distinguished alumnus in June of 1974, and in 1992 Indiana University presented her with the Distinguished Alumni Service Award.

On August 21, 1998, Stout died of leukemia in Philadelphia. Although she had not heard cases for several months, she had planned to be back on the bench in the fall. Posthumous honors followed. In December of 1998, Stout received the Oklahoma Human Rights Award, and in 2002, as it celebrated its 200th year, the Philadelphia Bar Association named Stout as a ''legend of the law.''

Shortly after her death, writer John Shelley reflected on the impact Stout made during her career. He wrote, ''We'll miss this lady. . . . Particularly the swift and sure justice she handed out to criminals, regardless of race. . . . The nation could use thousands more like her.''

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Meryl Louise Streep

A versatile screen actress known for immersing herself in her characters, Meryl Streep (born 1949) distinguished herself with two Academy Awards and has been nominated 13 times, more than any other actor in history. Intelligent, commanding, and unafraid to play unglamorous and difficult women,

Streep embodied an increasing realism for female characters in major studio films.

Standout Thespian

Streep was born in Summit, New Jersey, on June 22, 1949, to wealthy parents. Her mother was a commercial artist and her father a pharmaceutical executive. She has two younger brothers. Raised in Bernardsville, New Jersey, she took operatic voice lessons as a child and started acting at Bernards High School. She was also a varsity cheerleader, Homecoming Queen, and an academic stalwart.

Though her ambition was to be an interpreter for the United Nations, Streep continued her theater work at Vassar, where she was the star of the drama department. She spent one semester at Dartmouth and then enrolled in the prestigious Yale Drama School. There she appeared in more than three dozen productions with the Yale Repertory Theater and became well-known for her astounding range and the intensity of her performances.

Streep went directly from Yale to the New York theater scene. She appeared at the Public Theater—its impresario Joseph Papp was her mentor—in the musical *Alice in Concert.* Soon Streep arrived on Broadway, and she was nominated for a Tony Award in 1977 for Tennessee Williams's *27 Wagons Full of Cotton.*

While playing a lead role in a Shakespeare in the Park production of *Measure for Measure,* she met and fell in love with actor John Cazale, with whom she would work in *The Deer Hunter.* They never married, but she cared for him until he died of cancer in 1978. A few months later, she married sculptor Don Gummer.

A Woman of Substance

In 1977, Streep made her debut on the small screen in the made-for-TV movie *The Deadliest Season* and on the big screen in *Julia.* In 1978, she won an Emmy Award for playing a Jewish woman persecuted by the Nazis in the TV miniseries *Holocaust.* Also that year, Streep was nominated for the first time for an Academy Award for a small but stirring role in *The Deer Hunter* as a woman in love with two men during the Vietnam conflict.

The Deer Hunter made many Hollywood directors eager to work with Streep. The first to grab her was Woody Allen, who cast her as his hostile ex-wife in *Manhattan.* In that role and in others to come, Streep demonstrated she was comfortable portraying an unlikable character.

In fact, Streep was perfectly suited to play the new roles that were opening up because of the feminist movement. Though Streep was a blonde with elegant features, she was rarely glamorous, and she could easily suppress her beauty and look ordinary. Playing a woman conflicted about divorcing her husband in *Kramer vs. Kramer* in 1979, Streep embodied the difficult choices facing millions of women. ''In 1979, nobody was talking about depression,'' Streep later told *Entertainment Weekly*'s Mark Harris, ''but this woman probably thought about killing herself once or twice a day.'' One of the first movies to treat divorce from an egalitarian standpoint, *Kramer vs. Kramer* was a cultural landmark in American film. Streep's portrayal merited an Academy Award for Best Supporting Actress and made her a household name.

Also in 1979, Streep showed her versatility by portraying a sexy attorney who snares a politician in *The Seduction of Joe Tynan.* Two years later, she was nominated again for an Academy Award for a supporting role, playing two characters (the mistress of a Victorian gentleman and a modern actress playing her) in *The French Lieutenant's Woman.* Critics and the public, especially female moviegoers, embraced her. Already hailed as the greatest actress of her time, she won the Academy Award as Best Actress for *Sophie's Choice* in 1982. In that film, she adopted a convincing Polish accent after enrolling in a Berlitz course.

Oscar's Favorite

What was unusual about Streep was not just her willingness to take on difficult roles, but her ability to utterly disappear into her characters. A thorough researcher, she could adopt a different era, nationality, accent, or personality. Some critics, however, most notably Pauline Kael of the *New Yorker,* criticized her work as too stylized. To such detractors, Streep came off as a masterful technician who lacked warmth and genuine emotion. Reacting to this common criticism, Streep, in an interview in the *Washington Times* in 2002, said that she approached her roles instinc-

tually rather than analytically: ''I like to think I am the opposite of technical. I only worked once with a voice coach, and it was a disaster.''

However she had accomplished it, in five years Streep had gone from a virtual unknown to the pinnacle of Hollywood stardom. In the noir thriller *Still of the Night,* Streep again attempted a seductive character, but did not fare well. ''I didn't know what I was doing in that!'' she told *Entertainment Weekly*'s Harris. ''I didn't know who my character was. I hate noir. It's not about playing a person, but a representation.''

Able to pick and choose her roles, she next took on an openly political character, playing a nuclear power industry whistleblower in the biographical picture *Silkwood.* To this role she brought a convincing recklessness and courage, and once again she was among the Best Actress nominees on Oscar night.

Again switching gears, Streep followed up with a romantic role opposite Robert DeNiro in the film *Falling in Love,* which flopped despite featuring the biggest male and female stars of the day—possibly because audiences could not picture either of them in a romantic pairing. Streep returned to serious drama in 1985 with *Plenty,* playing a woman in the French Resistance who has trouble piecing her life back together after World War II. The next year, in *Out of Africa,* Streep gave another Oscar-nominated performance as a Danish woman having an affair in Kenya. Her next picture was the comic romance *Heartburn,* which was filmed while she was pregnant.

Streep got her by-now-customary Best Actress nominations in 1987 and 1988 for *Ironweed,* in which she played a Depression-era alcoholic, and for *A Cry in the Dark,* in which she took on the thankless role of a much-reviled Australian woman accused of murdering her own child. She later told Liz Smith in an interview in *Good Housekeeping* that this was her favorite role, explaining: ''I'm drawn to disagreeable women. . . . I loved trying to put somebody out there that you wouldn't normally look at or care about.'' Ty Burr, in a 1996 *Entertainment Weekly* article that named Streep number 37 among the 100 greatest movie stars, opined: ''She's the movie star as medicine: good for you, but not much fun. . . . She inhabits her roles with a craft that can occasionally seem academic. ''

Ranged Far and Wide

With her career direction in question, Streep decided to try comedy. She gave her voice to a character in the animated television sitcom *The Simpsons.* Streep shocked almost everyone by appearing opposite comic Roseanne Barr in *She-Devil,* a notable flop. Next, she played Carrie Fisher's alter ego in Fisher's semi-autobiographical *Postcards from the Edge*—the first movie she made in Hollywood. It netted her another Oscar nomination. She followed that with a starring role in Richard Brooks' comedy *Defending Your Life.* None of these comic roles attracted much attention, but Streep was funny in the over-the-top satire *Death Becomes Her,* playing a zombie-like character opposite Goldie Hawn.

Having proven she could act in comedies, Streep returned to drama in the harrowing *The House of the Spirits,* in which her ten-year-old daughter Mamie appeared. She decided to show her children she could be adventurous by doing her own whitewater rafting in her next film, *The River Wild,* a harrowing tale about a family expedition that goes wrong.

Streep had to cry for entire days during the filming of the tear-jerking romantic drama *The Bridges of Madison County,* a guaranteed box-office success because it adapted one of the decade's most popular novels. For this part, playing an Iowa farm wife wooed by a photographer, she put on weight and shed makeup. After a five-year absence from Oscar night, the role earned her a tenth Academy Award nomination.

In 1996, Streep played the mother of a teenage boy accused of murder in *Before and After.* The same year, she appeared in *Marvin's Room,* playing the mother of Leonardo DiCaprio. During her career, Streep also played the real-life role of mother on a secluded 89-acre estate in rural Connecticut with Gummer and their four children: Henry, Mary Wills (Mamie), Grace, and Louisa. She turned down theater roles because they would take her away at night, and she tried to maintain a normal family life as much as possible, guarding her children's privacy. In 1998, she told Smith in the *Good Housekeeping* interview: ''I always feel like my life is straining at the seams. . . . Basically I've now decided I can do one movie a year.''

Discussing her daughters and how they influenced her acting choices, Streep told Dana Kennedy of *Entertainment Weekly:* ''I want them to see not just examples of beautiful young women, I want them to see that women are beautiful throughout their lives and important and formidable and exciting, because I think those fantasies are what you build your dreams on. I know I did when I was a kid.'' Kennedy observed that ''by sheer strength of personality,'' Streep ''could probably command the U.S. armed forces in addition to tending to her acting career, her husband, and her four children.''

Second Wind

By the mid-1990s, Streep's flirtation with comedy was over, and she had returned to playing the kind of drama that had made her so famous, and with an assured maturity. She played a terminally ill wife and mother in *One True Thing,* garnering another Oscar nomination, and added an Irish brogue to her linguistic repertoire in *Dancing at Lughnasa.* She played an inner-city violin teacher in*Music of the Heart,* netting her a 12th Academy Award nomination.

After lending her voice talents to a role in *A.I.: Artificial Intelligence* in 2001, Streep returned to the stage to star in a Broadway adaptation of *The Seagull,* directed by Mike Nichols. *Newsweek*'s Cathleen McGuigan said ''Streep commands the stage—but never steals scenes—in a wonderfully funny, wrenching performance.''

Having turned 50, Streep was determined not to fade away as too many great actresses do in middle age. In 2002, she returned to the forefront with two critically acclaimed performances. In the offbeat comedy *Adaptation,* she

played *New Yorker* columnist Susan Orlean, who falls for the subject of her article and book, a scraggly gap-toothed orchid thief in Florida. She won a Golden Globe as a supporting actress and also landed a Golden Globe nomination for her standout performance in *The Hours,* in which she played a New York book editor throwing a party for a longtime friend dying of AIDS. About that portrayal, David Ansen of *Newsweek* raved: ''Few actresses can express their inner lives without a line of dialogue as eloquently as Streep: her warm, flustered performance allows us to become mind readers.'' Her Academy Award nomination for Best Supporting Actress for *Adaptation* allowed her to pass Katherine Hepburn as the most Oscar-nominated actor in movie history. Director Alan Pakula said: ''If there's a heaven for directors, it would be to direct Meryl Streep your whole life.''

For her part, Streep told *Daily Variety* that she was proud of the integrity of her career, of ''this eccentric, quirky collection of movies I've done, all with their idiosyncratic pleasures. They've never said about my movies, 'What's the sequel?' and 'Can we merchandise this?' ''

Utterly rejecting the idea that she approached acting mechanically, Streep said in the *Washington Times* interview: ''We need art like food. I'm not religious but I think of my work—this is so pretentious—a bit like going to the altar. Like going to God. . . . You can't get ready for it, I believe. Acting is surrender. All you really have to do is listen.''

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Tamara

The Kingdom of Georgia in Asia Minor, located on the easternmost fringes of the thirteenth-century Christian world, reached the pinnacle of its political power during the reign of Queen Tamara (1169–1212), who reigned from 1184 to 1212. Tamara ruled over the largest territory ever to come under the control of Georgia; during her reign, the kingdom stretched from Azerbaijan, north of present-day Iran, to the borders of Cherkessia, in the North Caucasus.

With an official title of ''Tamar Bagrationi, by the will of our Lord, Queen of the Abkhazians, Kartvels, Rans, Kakhs and the Armenians, Shirvan-Shah and Shah-in-Shah and ruler of all East and West,'' Tamara successfully defended her kingdom against multiple incursions by hostile forces. But within 20 years of her death, Mongol invasions would destroy the governmental and military foundations of the country.

Historical Context

Although the trans-Caucasian state of Georgia in Asia Minor first emerged as an independent state in the first millennium B.C., its Golden Age did not begin until the reign of David Aghmashenebeli (1089–1125), also known as David the Builder. At a time that coincided with the Christian Crusades, David drove the Seljuk Turks from the boundaries of his kingdom. Encouraged by his early success, he then refused to pay tribute to the Turks and urged Georgians to return to their homes from their places of refuge in the mountains. Having gained control of the rural areas of Georgia, David next set out to defeat the Turks in their strongholds in the cities. Finally, on August 12, 1121, David and his Armenian, Kipchak, Ossetian, and Shirvan allies defeated Sultan Mahmud of Iraq at Didgori. In the following year (1122), David took Tbilisi.

By the time of David's death in 1125, Tbilisi was the capital of an empire that stretched from the Black Sea in the east to the Caspian Sea in the west. But David's immediate successors were too embroiled in dispute with each other to be effective rulers, and Georgia would not flourish again until the reign of David's great-granddaughter, Tamara.

Tamara

In 1177 or 1178, David's grandson, King Georgi III, crowned his 19-year-old daughter by the celebrated beauty Bourduhan, Tamara, co-ruler of Georgia. He also named her as his successor as part of his plan for instituting an orderly succession upon his death, which would take place six years later.

Upon assuming the throne in 1184, the 25-year-old Tamara initially was made a guardian of her paternal aunt, Rusudani. The nobility, anxious to have an heir to the throne, quickly arranged a marriage for the queen. Tamara would marry twice—first in 1187 to a Russian-born prince by the name of George Bobolybski (also known as Georgi Rusi or Prince Yuri) who fell out of the Queen's favor after he sent troops off to fight the Muslims and Persians while he stayed home in debauchery. Within two years the marriage had ended, and Tamara exiled Bobolybski. In 1189, Tamara married again—this time to an Ossetian prince named David Sosland who had been raised in the Georgian court. She would bear David Sosland two children—a son and a daughter; both would later ascend to the throne of Georgia.

Following his exile, Bobolybski attacked Georgia with the aid of Russian troops. Meeting two defeats, Bobolybski fled in exile to the south where he allied himself with Turkish forces. He once more attacked Georgia, but was once again defeated. In May 1204, after Tamara led her troops to victory over the Turks at the Battle of Basiani, she was proclaimed ''Our King Tamara.'' Following her victory over the Turks at Basiani, she won another major victory at Kars in 1205.

During her reign, Tamara tried to play off various factions within the nobility by giving political appointments to generals and nobles. About the time that her son was born in 1194—followed by her daughter one year later—Tamara successfully quelled a rebellion in the mountainous regions of her kingdom. After Byzantium was taken by the Christians during the Fourth Crusade, she sent troops in support of her relative, Alexios Comnenus, who would become the Byzantine emperor in 1205. She maintained firm control over her Muslim semi-protectorates and exacted tribute from some of the provinces in southern Russia.

Several years later, in 1209, the Emir of Ardabil attacked Georgia, killing 12,000 Georgians. Tamara responded by attacking the Emir's forces, killing him and 12,000 of his followers, and taking many others captive as slaves during raids into Persia. Tamara then proceeded with her army into North Persia and neighboring regions.

Queen Tamara of Georgia died on January 18, 1212. Medieval chronicles indicate that some of her subjects offered to die in her place when the queen was on her deathbed. Tamara left her kingdom to her son, Georgi IV Lasha (1212–1223).

Upon learning of the Christian Crusades to Palestine, Georgi Lasha initially made plans to join the campaign. A Mongol attack on Armenia in 1220, however, followed by incursions to the north into Georgia changed his mind, and he instead chose to engage the invaders in battle. But Georgi Lasha and his 90,000 mounted soldiers proved no match for the Mongols, and he died in battle in 1223. Upon his death, Georgi Lasha's sister, Rusudan, became queen. After the Mongols attacked Tbilisi in 1236, Queen Rusudan sought refuge in Kutaisi as the Mongol hordes swept through the country. Following their victory, the Mongols dominated Georgia for more than a century.

It would not be until the fourteenth century that Georgia would finally obtain relief from Mongol rule. Under Georgi V (1314–1346), the country would stop paying tribute to its Mongol overlords and would finally succeed in casting off its oppressors. Under Georgi V, Georgia would once again enjoy some of the prosperity it had experienced under Queen Tamara.

Gender Issues

Although some have argued that Tamara's gender was irrelevant to her reign, there clearly were instances where it played a role. Tamara was by some accounts forced by the nobility into her disastrous first marriage by the Georgian nobility, which was anxious to have an heir to the throne in place. The nobles also hoped to find in Tamara's husband a military leader. In still another example, in 1205, the Seljuk ruler Rukn ad-Din gave as the reason for his decision to invade Georgia that fact that Tamara was a woman—a common perception of the time being that women rulers weakened the authority and military power of a kingdom.

According to a source cited by Antony Eastmond, writing in an essay entitled ''Gender and Orientalism in Georgia in the Age of Queen Tamar'' in *Women, Men and Eunuchs: Gender in Byzantium,* there are indications that men actually when out of their minds after falling in love with Tamara. One is even said to have pined to death.

In the mid-nineteenth century, Mikhail Lermontov wrote a poem entitled ''Tamara'' that raised even deeper questions about the role of Tamara's gender on her kingdom. In Lermontov's interpretation, Tamara was a slave to her sexual desires and was reduced to seducing a different lover every night to satisfy her lusts. Wrote Lermontov, ''That tower on the desperate Terek/Belonged to Tamara, the Queen;/Her beautiful face was angelic,/Her spirit demonic and mean.''

But at almost the same time that Lermontov was writing his poem, engravings intended for mass audiences depicting the Queen as passive, gentle, and saintly were in circulation. The inspiration for these engravings was thought to have been a thirteenth-century wall painting of Tamara that had recently been uncovered. The wall painting, which was restored, appeared to have originally shown Tamara to have been a classical Persian beauty, with an oval face, pale coloring, and eyes like pearls. Under restoration, Tamara's face showed more European features with almost virginal beauty.

According to Antony Eastmond, ''All accounts of Tamar's reign rely in the end on the assessment of the society from which she came and its attitudes towards women. To Lermontov, Georgia was an exotic, 'oriental,' society with all the attraction and excitement associated with those terms. . . . This orientalist view was adopted by many other nineteenth-century writers.''

Today Lermontov's portrayal of Tamara scarcely registers serious comment among historians who attempt to reconstruct her life. But the engravings, which were based on the reconstructed wall painting, are probably equally misleading in their coloring of the Queen by sentimental yearnings. As a result, Tamara has tended to be portrayed by history as either a siren or a saint.

Legacy

During the reign of Queen Tamara, the Kingdom of Georgia experienced a burst of activity in architecture and literature. The kingdom also enjoyed advancements in science and agriculture. Under Tamara's rule, palaces and churches were built throughout Georgia. Construction of the Metechi Church was completed after she was enthroned and even the minor churches in the kingdom were adorned with frescoes. Shota Rustaveli wrote his epic ''The Knight in the Panther Skin'' as an ode to the Queen. Book illumination reached new levels and metalworking thrived.

During Tamara's reign, Tbilisi occupied an important position along the trade routes. Traders traveling east and

west passed through the city, as did merchants from the mountains in the north and the lands to the south. A variety of languages must have filled the streets as merchants haggled over the prices of such exotic goods as spices and carpets. Buffer states paid tribute to the queen. During his travels through the country some years after Tamara's reign, Marco Polo (1254–1324) reportedly called Georgia ''a handsome city, around which are settlements and many fortified posts.''

Under Tamara's rule, Georgia acquired a parliament; this achievement came approximately 25 years before the Magna Carta was signed in England (1215). It was reportedly at the parliament's direction that Tamara divorced her first husband.

Antony Eastmond quotes from a text that is reputed to date from the early thirteenth century which mourns Tamara's passing: ''In those times we had nothing but the name of Tamar[a] on our lips; acrostics in honor of the queen were written on the walls of houses; rings; knives and pilgrims' staves were adorned with her praises. Every man's tongue strove to utter something worthy of Tamar[a]'s name; ploughmen sang verses to her as they tilled the soil; musicians coming to Iraq celebrated her fame with music; Franks and Greeks hummed her praises as they sailed the seas in fair weather. The whole earth was filled with her praise, she was celebrated in every language wherever her name was known.''

The Russian Orthodox Church added Tamara to its roster of saints in recognition of her good works, among which the Church enumerated concern for the poor, widows, and orphans and contributions to the Church.

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Helen Tamiris

Helen Tamiris (1903–1966) was one of the founders of modern dance in the United States. Trained in ballet and influenced by social issues of the 1920s and 1930s, she developed the concert dance form of modern dance. A white woman, Tamiris choreographed eight dances that were known as the *Negro Spirituals* between 1928 and 1941, which rank among her finest and most often restaged works. Later in her career, she entered musical theater and choreographed Broadway plays such as *Annie Get Your Gun* and *Showboat.* She received the Antoinette Perry Award in 1949 for best choreography for *Touch and Go.* After co-founding the Tamiris-Nagrin Dance Company with her husband, Daniel Nagrin, in 1960, Tamiris continued to teach and dance until her death in 1966.

Studied Rigid Ballet Techniques

Born Helen Becker on April 24, 1903, in New York City to parents who emigrated from Russia, Tamiris grew up on the Lower East Side of New York City. At the age of eight, she began studying dance with Irene Lewisohn at the Henry Street Settlement then studied with the children's chorus of the Metropolitan Opera Company and later learned Italian ballet techniques at the Met. From 1918 to 1920 she studied modern dance at the Neighborhood Playhouse before the Playhouse began to teach the style of Louis Horst.

Tamiris also studied natural dancing at an Isadora Duncan studio but disliked its emphasis on personal expression and lyrical movements. Restless at the studio, she soon left to develop her own approach to dance, a quest that would make her one of the pioneers in modern dance. She spent a couple of years as a specialty dancer playing in stage shows of movie houses and making nightclub appearances.

In 1922, Bracale Opera Company borrowed Tamiris from the Met to dance lead solo ballet in its productions that toured South America. Traveling outside the United States exposed her to international dance forms. When she returned to New York, she resigned from the Met and abandoned the rigid Italian ballet style she had been taught. For the next year she studied Russian ballet techniques with Mikhail Fokine and danced with his company in Gilbert Miller's production of *Casanova.*

At this time, Tamiris chose the stage name Tamiris (later calling herself Helen Tamiris) to project an exotic appeal. In 1924 and 1925, she was a principal dancer in John Murray Anderson's *Music Box Revue.* The next year, she toured the country as a soloist in moving picture presentation units under Anderson.

Concert Debut in 1927

Disappointed at not finding what she wanted to do with dance, Tamiris took a year off to develop her own techniques and voice. Rejecting such dance elements as mimed stories, theatricality, and technical tricks, she turned to concert dance. During the 1920s and 1930s, she became a

leader in concert dance, choreographing solos or shared programs for herself and for small groups of female dancers.

On October 9, 1927, Tamiris made her concert debut at the Little Theatre in New York. With Horst playing piano, Tamiris performed a program of solos, including her pieces *Florentine, Portrait of a Lady, Impressions of the Bullring,* and *Circus Sketches.*

Tamiris's concert career lasted from 1927 to 1944, during which time she created works for herself and her contemporaries, such as Martha Graham, Doris Humphrey, and the choreographers of the New Dance League and Group, of which Sophie Maslow, Lily Mehlman, and Anna Sokolow were members.

Tamiris was establishing herself as a choreographer who searched for flow and ease of movement in her pieces. She had a striking appearance and buoyant personality. Her dances expressed her central concern for human dignity, clear expression, range, and economy. For a program book, she declared, ''Dancing is simply movement with a personal conception of rhythm,'' according to the *International Encyclopedia of Dance.*

Viewing life as a conflict, she expressed herself verbally and artistically, preparing works that were vigorous and exuberant. In her choreography, she infused her dances with unique accompaniment to reflect social commentary. In her dances, she complemented urban life with sirens, evoked an aura of Ernest Hemingway with flashing colors, and made a statement on sex with frank voluptuousness. Her dancers also used kettle drums, carried instruments, beat their elbows on drums, and played triangles and cymbals.

The Negro Spirituals

With a penchant for exploring traditional American themes and believing that American dance must use indigenous sources, Tamiris was probably best known for choreographing a series of eight pieces under the umbrella title *Negro Spirituals* between 1928 and 1941. Dance critic Margaret Lloyd said, ''The *Negro Spirituals* were the musts of her programs. Every new one was hailed with hurrahs. This was the thing she could really do, this was what she did best,'' according to *Black Tradition in American Dance.*

Tamiris, who was white, blended her sympathy for oppressed human beings with her uninhibited nature and love of the unpremeditated. She reveled in the emotional energy of black music and dance and incorporated black themes and movement styles into her work, which was influenced by the jazz, Harlem, and African ceremonial dances of the time. The *Negro Spirituals* were simple in design and execution, displaying slicing or staccato arms anchored in a deeply weighted body. For her spirituals she also used arrangements of J. Rosamond Johnson and Lawrence Brown. Not only did she produce such dances, but she broke though color barriers by choosing black performers as well. Tamiris was instrumental in introducing African American dancer Pearl Primus to the public.

Her second solo concert in 1928 featured two *Negro Spirituals,* ''Nobody Knows de Trouble I See'' and ''Joshua Fit de Battle ob Jericho.'' They were very successful, and she went on to perform them in Paris and Berlin. In April 1929, she added a version of ''Swing Low, Sweet Chariot'' to her program in New York. By 1932, she had danced six *Negro Spirituals,* her latest being ''Gris-Gris Ceremonial,'' which included percussive gourds shaken in a West African tradition. In 1933, she appeared in Lewisohn Stadium, in the outdoor concert season of the Philharmonic Orchestra, performing that piece with the Bahama Negro Dancers.

Her 1937 *How Long, Brethren?,* one of her best known concert pieces, was danced to songs of protest. Dramatized in dance from Lawrence Gellert's ''Negro Songs of Protest'' and sung by a black chorus, the piece depicted the despair of unemployed Southern blacks.

Founded Dance Companies

In 1930, Tamiris was a major organizer of the Dance Repertory Theatre. Modern choreographers such as Martha Graham, Doris Humphrey, and Charles Weidman joined together to create a place where they could produce and perform their individual works. Tamiris was president of the company during its first two years. At the same time she worked for the American Dance Association and the Works Progress Administration's Federal Dance Project, where she encouraged the inclusion of dance and served as principal choreographer from 1937 to 1939. From 1930 to 1945, Tamiris was director and teacher of the School of American Dance.

Tamiris and her company of dancers called Her Group excelled in modern dance in the mid-1930s. Dances took on social issues, made statements on freedom and decadence, denounced war, and highlighted the schism between the haves and have-nots. Tamiris created one of the best compositions of her career with her 1934 *Walt Whitman Suite,* a set of six related dances based on themes from Whitman, set to music by Genevieve Pitot. This project, which contained three solos, demonstrated the maturity of the work by Tamiris and her troupe.

For the next few years, she had a satisfactory extended tour with her group; was one of the primary organizers of the weeklong First National Dance Congress and Festival in 1936; and choreographed the Dance Project in New York from 1937 to 1939. In 1938, she presented some of her solo dances at the Salzburg Festival, and in 1939 she produced the first big modern ballet, *Adelante,* a 75-minute, all-dance work on Loyalist Spain. From 1930 to 1945, she taught extensively outside her own school, including body movement for actors and directors, while continuing to perform and produce.

Choreographed for Broadway

In addition to her concert work, Tamiris had a successful Broadway choreography career. From 1943 to 1957 she choreographed modern dances in 18 musical comedies and worked with Nagrin as her assistant on six musicals. Her first theatrical works were created for experimental groups and were staged for the Provincetown players, the Group Theater, and the Federal Theatre Project.

As noted in the *International Encyclopedia of Dance,* ''Rather than using chorus lines or technical displays to advance the script or to enhance the music, Tamiris integrated dance into such theater pieces as *Up in Central Park* (1945), *Annie Get Your Gun* (1946), *Inside USA* (1948), and *Plain and Fancy* (1955).'' She also choreographed *Park Avenue* (1946) and *Showboat* (1946). Her choreography for *Touch and Go* (1949) won the Antoinette Perry Award. Some of the Broadway shows she worked on toured in Europe.

In her productions, she strove to create clever characterizations and evoke the spirit of America's regions and periods. She integrated her dance numbers with acting, song, and stage pictorialisms. Also noteworthy was the caliber of dancers in her shows, such as Lidija Franklyn, Joseph Gifford, George Bockman, Dorothy Bird, J.C. McCord, Pearl Lang, Valeri Bettis, Rod Alexander, Claude Marchant, Talley Beatty, and Pearl Primus.

Tamiris continued to dance and teach later in her life. In 1951, she performed in Donald McKayle's *Games* that premiered at Hunter College. She performed the modern dances *Pioneer Memories* (1957), *Dance for Walt Whitman* (1958), and *Memoir* (1959).

She taught at Perry-Mansfield School of Theatre and Dance in Colorado and Maine in 1956 and taught stage movement for directors at the American Dance Festival in Connecticut. In 1960, she co-founded the Tamiris-Nagrin Dance Company with her husband and worked on *Women's Song* (1960) and *Once Upon a Time* (1961). In 1962, she conducted summer workshops with Nagrin at C. W. Post College of Long Island University.

On August 4, 1966, Tamiris died of cancer in New York City. In 1996, she posthumously received the Scripps/American Dance Festival award with Pearl Primus. Nagrin accepted the award in her memory.

Remembered and Recreated

Tamiris's works were rarely choreographed for other companies, and her philosophy was that each dance must create its own expressive means and focus on bringing out what was unique about each dancer. Consequently, it was difficult to bequeath a ''Tamiris'' style or technique to her followers.

In the late 20th Century, there were attempts to reconstruct some of her most important works, such as the *Negro Spiritual* series (1928–1942), *How Long, Brethren?* (1937–1942), and sections of the *Walt Whitman Suite* (1934), especially ''Salut au Monde'' and ''I Sing the Body Electric.'' As early as 1965, the *Negro Spirituals* were restaged at the School of the Performing Arts in New York City, and they were recorded in 1967.

In 1986, Arizona State University in Tempe published *The Tamiris Conference,* edited by Nagrin. Nagrin is also the author of *Helen Tamiris and the Dance Historians: Why Has She Been Neglected by Contemporary Historians?,* parts of which were presented at the Society of Dance History Scholars Conference held at the university in 1989. Portions of the *Negro Spirituals* were restaged at Emory College, and the University of Utah restaged her ''Dance for Walt Whitman.'' Dianne McIntyre re-created the *Negro Spirituals,* which were performed in the 1990s by the Scripps/American Dance Festival.

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Andrei Arsenyevich Tarkovsky

Russian film director Andrei Tarkovsky (1932–1986) was, arguably, the greatest filmmaker of his nation. While perhaps not the innovator that fellow Russian Sergei Eisenstein was, Tarkovsky nevertheless imbued each of his films with a poetry that embraced life and sought to reveal the myriad ways in which humanity manifests itself.

Andrei Arsenyevich Tarkovsky was born on April 4, 1932, in the Russian town of Zavrazhye, located on the Volga River, about 500 kilometers northeast of Moscow in the Kostroma Region. Members of the Tarkovsky family were members of the Russian intelligentsia. His father, Arseny, was a poet and a translator while Tarkovsky's mother, Maria Ivanovna, was primarily an editor at the First State Publishing House in Moscow and also an actress. Tarkovsky also had a younger sister, Marina, who became a philologist. Tarkovsky was four years old when his parents separated; they ultimately divorced. His father remarried twice, but his mother never married again. Their separation evoked a deep crisis in Tarkovsky that he later explored in his autobiographical film *The Mirror.* Tarkovsky and his sister lived with his mother and his grandmother and much has been made of the feminine sensibility that influenced Tarkovsky as a child. In their book *The Films of Andrei Tarkovsky: A Visual Fugue* Vida T. Johnson and Graham Petrie revealed that, in contrast with the ''official'' version of his youth, Tarkovsky spent a good deal of time rebelling against this sensibility, especially during his teenage years. During World War II—called the Great Patriotic War in his

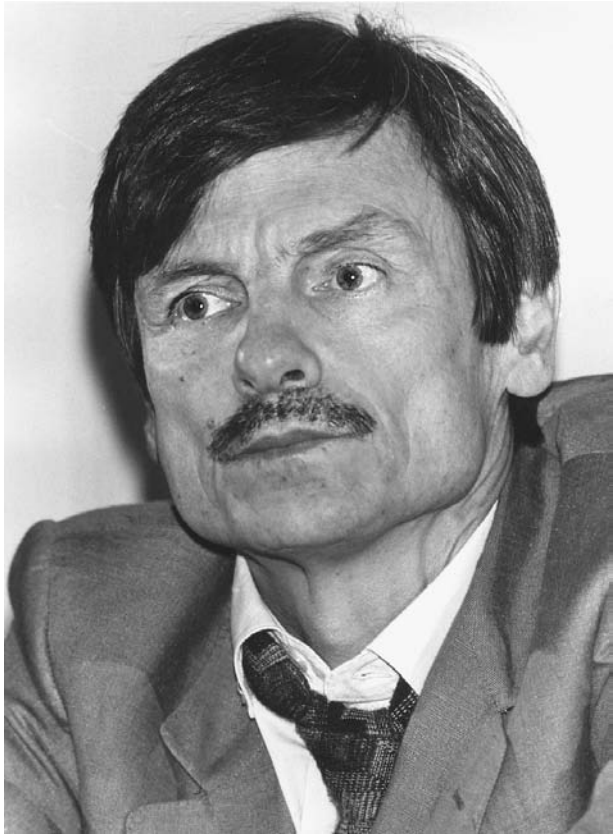

native Russia—Tarkovsky and his family lived in the town of Yuryevets, but returned to Moscow at the war's end.

Like all parents of her class, Maria Ivanovna sought to instill a love and vocation for the arts and the intellect in her children. Tarkovsky initially studied painting, literature, and music; initially enamored of the classic Russian composers, he later came to love the Germans, especially Bach. As a youth he carried on his person the poems his father wrote, which poems were unpublished at the time. Though their meetings were infrequent, Tarkovsky felt a great affinity for his father that fueled his natural rebellion against the parental authority wielded by his mother.

Film School

After graduating from high school in 1951 Tarkovsky entered the Institute for Oriental Studies in Moscow where he studied Arabic, but left during his second year. Various reason have been cited for his leaving, ranging from poor health to lack of interest. Whatever his motives, after leaving school Tarkovsky spent time in Siberia working on a geological expedition, and while there he decided his career direction. When he returned to Moscow he entered the Soviet State Film School where he became 1 of 15 students from a pool of 500 applicants selected to study under noted film director Mikhail Romm. In 1957 Tarkovsky married Irma Rausch, a classmate who was also studying directing, but switched to acting. The couple's son Arseny was born in 1962.

As a student Tarkovsky was involved in two collaborative films: *Ubiytsy (The Killers,* based on the short story by Ernest Hemingway) and *Segodnya uvolneniya ne budet (There Will Be No Leave Today),* a docudrama airing on Soviet television in 1959. The first film for which he took full directorial credit was his 1960 diploma film, *Katok i skripka (The Steamroller and the Violin),* for which he received high marks. It is a fairly conventional film in the Soviet-Realist tradition—although at 46 minutes longer than the usual student film of that period—about the relationship between a young boy who is studying the violin and a steamroller driver who protects the boy from bullies and guides him toward manhood. Tarkovsky tried to enlist the services of internationally renowned cameraman Sergei Urusevsky, among whose credits is *The Cranes Are Flying,* but failed. However Urusevsky's cinematographer, Vadim Yusov, would work often with Tarkovsky. Overall, the Russian press lauded Tarkovsky's first solo effort.

Built on Early Success

Tarkovsky's first feature film was *Ivanovo detstvo,* released in the United States as *My Name Is Ivan.* Completed in 1962, it immediately brought Tarkovsky international fame. The film tells the story of a 12-year-old boy whose mother (played by Tarkovsky's wife, Irma Rausch) is murdered by the invading Germans during World War II and who subsequently serves as a scout for the Soviet army. Ivan's lost childhood, shown in idyllic dream sequences, is contrasted with the stark devastation caused by the war. The filmmaker's former teacher, Romm, not only gave the film his exuberant stamp of approval, but praised Tarkovsky to the audience and critics at the film's first official showing. Internationally *Ivanovo detstvo* was also a success, sharing the coveted Golden Lion at the Venice Film Festival with *Cronaca familiare.* Overnight Tarkovsky's name became known to cineastes around the world.

After this success Tarkovsky chose as his second feature the epic film *Andrei Rublev,* having submitted the proposal for the film to the Mosfilm studio in 1961, even before completing *Ivanovo detstvo.* This was to become his general working procedure while in the Soviet Union. Tarkovsky and scenarist Andrei Mikhalkov-Konchalovsky—Tarkovsky's friend since his VGIK days and also a well-known director—worked on the script for two years before filming began. Nominally about the struggles of medieval Russian monk and icon painter Andrei Rublev, the film is also about the triumph of art in the face of barbarism; the function of art as an aspect of humanity's spiritual nature as personified by Rublev's spiritual journey; and the idea of art being integrated deeply into the lives of common people. The Soviet government did not fail to notice the allegorical critique that lay just below the film's surface, and *Andrei Rublev* was not released in the Soviet Union (or the USSR: Union of Soviet Socialist Republics) until 1971. Meanwhile, critics hailed it as a masterpiece: in 1969 it was shown out of competition at the Cannes Film Festival and awarded the Federation Internationale de la Presse Cinematographique (FIPRESCI) award, and two years later it was named best foreign film by the French Syndicate of Cinema Critics. In the film Tarkovsky made use of both black-and-white and

color stock, the latter at the end of the film as the camera slowly pans on actual icons painted by Rublev in the 15th century. Grounding the film in reality provides a powerful ending to a dramatic story that reconnects art—and the film itself as a work of art—to its own spiritual beginnings.

While working on *Andrei Rublev* Tarkovsky separated from his wife, who played the part of the holy fool in the film, and began living with actress Larissa Pavlovna Yegorkina. Tarkovsky and Yegorkina were married in 1970, the year their son Andrei was born.

Science Fiction and Autobiography

During his five-year battle with the Soviet bureaucracy, Tarkovsky began working on his next film, *Solaris,* based on the science-fiction novel of the same name by Polish writer Stanislaw Lem. While *Solaris* is not the director's only science-fiction film, it is unique in the Tarkovsky oeuvre in that it features a love story, though it is slanted to reflect Tarkovsky's personal take on the subject. Set on a space station orbiting the planet Solaris, the film focuses on scientist Kris Kelvin, who has arrived to study the possibility of shutting down the station and returning its three inhabitants to earth. However one of the men, Kelvin's friend, has died and the other two are struggling with a force emanating from the planet that tests their sanity, as it will soon test Kelvin's. Solaris has the power to summon into actuality those who populate the memories—or perhaps the imaginations—of Kelvin and his fellow cosmonauts. In Kelvin's case it is his wife, who years earlier had committed suicide. Kelvin and his faux wife—he had been estranged from his real wife at the time of her death—renew their love in a manner that while physically gratifying is in reality an illusion. By the end of the film, through Tarkovsky's manipulation of time and narrative structure the camera pulls back to reveal that more than love is an illusion. In 1972 *Solaris* won both the jury Grand Prize and the FIPRESCI Award at Cannes.

Tarkovsky next embarked on his most personal film. In *Zerkalo (The Mirror,* 1975), he relives his own childhood and the dissolution of his family. Here the filmmaker goes beyond simply using color and black-and-white stock, incorporating other film clips to tell his story. *Zerkalo* actually begins with ''found'' footage showing a psychologist examining a young boy with a speech impediment who resorts to hypnotism to cure him. As the film continues, the filmmaker's subconscious seems to become unblocked and his filmic voice recounts the turmoil endured by a young boy old enough to be affected by the events of separation, family dissolution, and war. *Zerkalo* is intensely personal and few feature-length films have approached it in that respect, its subject matter and nonnarrative stream-of-consciousness structure more commonly the purview of experimental filmmakers. In a bit of Freudian revelation, the actress who plays the mother as a young woman also plays the narrator's wife. Tarkovsky adds to the film's subjectivity—which critics have noted verges on being almost too personal and cloying but is never completely so—by having his own mother play the elderly mother in the film. Tarkovsky's father is also in the film: he reads his poetry as a counterpoint to the actual narrator. Tarkovsky also cast his second wife and stepdaughter in the film. Not surprisingly, *Zarkalo* was another of Tarkovsky's films that ran afoul of the Soviet bureaucracy.

In 1977 Tarkovsky took a break from film directing to stage a version of Shakespeare's *Hamlet* that was poorly received by Moscow critics. This setback had little effect on his career, and he was soon immersed in his next film, 1979's *Stalker.* Based on the science-fiction novel *Roadside Picnic,* by Boris and Arkady Strugatsky, *Stalker* proved to be Tarkovsky's most problematic film from a production standpoint and the finished film required no cuts from Soviet censors. In the film a stalker—a person licensed to enter a mysterious ''zone'' which is devoid of life and in which the physics of reality are reshaped—agrees to lead two other men, a skeptical professor and a cynical writer, into the zone. After journeying into the zone the trio reach a room at the area's heart but decline to enter, instead retreating to their more comfortable worlds.

Numerous complications dogged filming of *Stalker,* not the least of which was that in April of 1978 Tarkovsky suffered a heart attack. Furthermore, he was unhappy with his shooting script; worse still was the revelation that more than halfway through the shooting it was discovered that the film stock was defective. Tarkovsky received permission to reshoot everything and the Strugatsky brothers rewrote the script to suit him. Their efforts were worth it; *Stalker* won the Ecumenical Jury prize at Cannes in 1980.

Asylum in Western Europe

In 1979 Tarkovsky worked in Italy directing the television film *Tempo di Viaggio (Time of Travel).* He also met with his friend, screenwriter Tonino Guerra, a colleague of Italian director Michelangelo Antonioni. Tarkovsky and Guerra had been planning a film for years, but little had come of it; now the two began planning what was to become the film *Nostalghia (Nostalgia,* 1983). New trouble with Soviet authorities arose when he applied for an exit visa for himself and his family to work in Italy: he and his wife were allowed to go but their son, Andrei, was denied a visa on the assumption that if they were together abroad the Tarkovskys would then apply for asylum. Nevertheless Tarkovsky would direct *Nostalghia* and when it was completed he did indeed decide to remain in Western Europe. Another battle with Soviet authorities ensued as he attempted to claim his son.

Nostalghia, cowritten by Guerra and Tarkovsky, is a personal film, though less intentionally so than *The Mirror.* The protagonist—also named Andrei—is a Russian poet living in the northern Italian province of Tuscany who is researching a biography of Russian composer and expatriate Pavel Sosnovsky. (The model for the fictional Sosnovsky was Maximillian Beryozovsky, an 18th-century Ukrainian composer.) Andrei, like Tarkovsky himself, finds that he is caught between two worlds: his homeland and his adopted land. Aside from *Andrei Rublev, Nostalghia* is considered Tarkovsky's most poetic film. At Cannes it was awarded the Ecumenical Jury prize and the FIPRESCI award, while Tarkovsky shared best director honors with Robert Bresson, director of *L'Argent.*

After *Nostalghia* Tarkovsky remained in Western Europe. He shot what would be his final film *Offret (The Sacrifice,* 1986), in Sweden with cinematographer Sven Nyquist. *Offret* revolves around a man's sacrifice to avert a nuclear holocaust, but Tarkovsky again plays with dreams and reality to keep the viewer off balance. At Cannes in 1986 *Offret* won the Ecumenical Jury prize, the Jury grand prize, and the FIPRESCI award, and went on to win a British Academy award for best foreign film two years later. Tarkovsky became ill during the filming of *Offret,* but it was not until after filming had been completed that he was diagnosed with lung cancer. Chemotherapy and other procedures failed to stem the disease, and, sensing the filmmaker's imminent death, Soviet authorities finally allowed his son an exit visa. Tarkovsky died in Paris on December 28, 1986, just a few weeks after his son rejoined him. He was posthumously awarded the Lenin Prize in 1990.

Tarkovsky's small body of work ranks among the world's greatest films, his greatest talent the ability to blend the natural into the unreal and vice versa. In many of his films Tarkovsky integrated classical art into the scene. In addition to the iconic art of *Rublev,* he filmed works by Breughel (in *Solaris*) and Jan Van Eyck's Ghent alterpiece (in *Stalker*). In *Nostalghia* Piero della Francesca's *Madonna of Childbirth* is seen in the opening sequence.

Tarkovsky has been described often as a poet of nature for his ability to capture the beauty and sometimes the horror to be found in the landscape and often employed the natural elements as visual metaphors. But if there is a single recognizable metaphor that runs through every one of his films it is water: Rivers, lakes, oceans, puddles, dripping water, rain—especially rain—in sudden torrents that seem to catch the characters by surprise. No filmmaker has been able to capture the movement—or the stillness—of water like Tarkovsky, and certainly none has used it so artistically throughout his career.

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Kateri Tekakwitha

Kateri Tekakwitha (1656–1680) is the first Native American to be venerated by the Roman Catholic church. As a Christian convert, in an Iroquois community that possessed a longstanding hostility to all things French, Tekakwitha became an outcast in her village and was forced to flee to a mission near Montreal, where she died at the age of 24. Sometimes called ''the Lily of the Mohawk,'' she was beatified by Pope John Paul II in 1980.

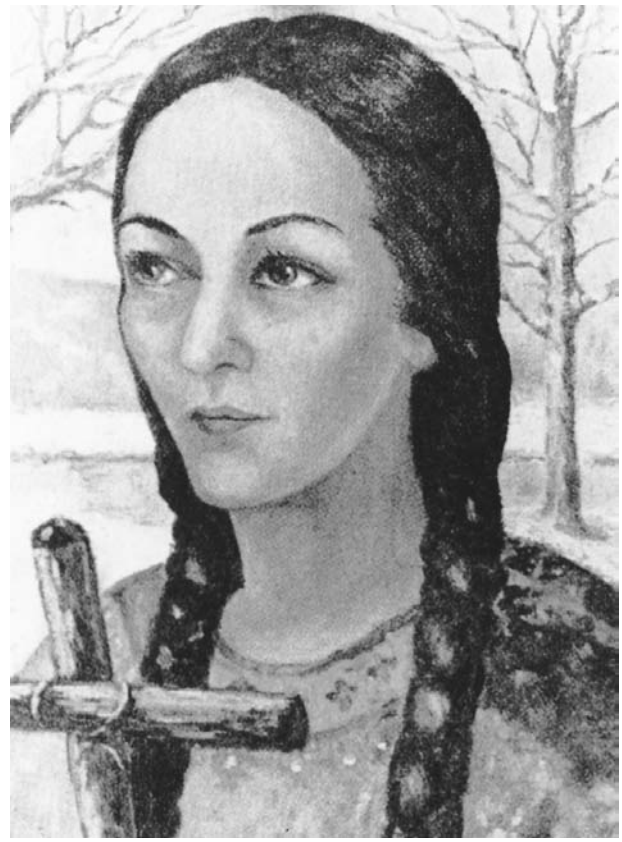

Caught Between Two Cultures

Tekakwitha was born in 1656 in Ossernenon, near what is modern Auriesville, New York. Her father, Kenneronkwa, was a Mohawk and member of its Turtle clan. Her mother, Kahenta, was Algonquin and hailed from a village near Trois Rivieres, Quebec. Kahenta had been converted to Christianity by early missionaries to the area. The Algonquin were one of first Native American populaces to ally with French traders but were bitter foes of the Mohawk. The Mohawk were part of the mighty Iroquois League, a confederation of Mohawk, Oneida, Onondaga, Cayuga, and Seneca nations. Politically organized and known as fierce belligerents, the Iroquois began trading with the Dutch and obtained firearms from them and used the weapons to renew hostilities with their neighbors beginning with a 1649 attack on the Huron. Several other communities were dispersed, among them the Algonquin to which Tekakwitha's mother belonged.

War had decimated the Iroquois ranks, however, and it became standard practice to take their defeated as prisoners and subsume them into the population of their Five Nations. Tekakwitha's mother had been captured by the Mohawk around 1653 and became part of a community in this way. Her union with Kenneronkwa resulted in a son and daugh-

ter, Tekakwitha. In 1660, when Tekakwitha was four years old, a smallpox epidemic decimated the community, and both her parents as well as her brother died. She survived the outbreak, though it left her face scarred and her vision impaired. She was taken in by her uncle, a village chief, who was a great foe of the Roman Catholic missionaries from France in the area. When Tekakwitha was ten years old the French emerged victorious over the Iroquois League, and the peace treaty permitted the determined order of Jesuit priests, whom the Native Americans called ''Black Robes,'' access to Mohawk villages in order to convert the residents to Christianity.

Refused an Arranged Marriage

Tekakwitha's uncle was forced to be hospitable to three Jesuits fathers named Fremin, Bruyas, and Pierron, and assigned the 11-year-old Tekakwitha to look after them. She was reportedly impressed by their exemplary manners and conduct, and though she likely knew her mother was Christian, this may have been her first genuine introduction to Christianity. Eventually the Jesuits established St. Peter's Mission in 1670 and consecrated a chapel inside one of the traditional Iroquois longhouse dwellings. Two missionaries who took over noted that as a teen Tekakwitha became increasingly devout and rejected her family's attempts to arrange a marriage. They grew increasingly angry at her behavior and sometimes denied her food for her obstinacy.

It is likely that Tekakwitha had heard about a community of unwed women in Quebec who lived together in devotion to their Roman Catholic faith, as the Jesuits did; these women were called the Ursuline sisters. There was also some history of virgins and voluntary chastity in the Iroquois nation. However, Europeans had reportedly given these women alcohol and their behavior had brought shame on the Iroquois; such professions of celibacy had subsequently been prohibited. Tekakwitha's determination to remain unmarried was helped by the arrival of the Jesuit James de Lamberville in 1674 at St. Peter's. Tekakwitha confided in him that she wished to fully convert, and he encouraged her in that goal. After catechism classes, she was baptized on Easter Sunday of 1676 and given the name ''Catherine,'' or Kateri.

Shunned by Community

Immediately Tekakwitha became a pariah in her village. ''Her new religion angered her relatives and the villagers, who saw her conversion as a traitorous embracing of the white man's religion and a rejection of their own customs,'' noted *America* writer George M. Anderson. She remained there six months and was forbidden food on Sundays and Christian holidays because she refused to work in accordance with Christian doctrine. Her relatives and the other villagers increased their harassment campaign and even accused her of attempting to seduce other women's husbands at the remote prayer site she liked to visit.

To rescue her, Lamberville sent Tekakwitha to the Jesuit mission of Saint Francis Xavier, at Kanawake, Quebec, on the Sault Saint Louis straits. She made the 200-mile trip in 1677 with the help of other converted Native Americans, at a time when her vision was worsening. Her relatives were furious and sent a search party after her, but she was able to hide in tall grasses and elude them with the help of her traveling companions. The Saint Francis Xavier mission had several Christian Native Americans in residency, about 150 families, and Tekakwitha found a sympathetic spiritual mentor in Anastasie Tegonhatsiongo, who had known her mother. Tegonhatsiongo, however, agreed with Tekakwitha's family and believed it would be best if she married.

Known for Her Piety

Tekakwitha was still determined to become a nun, however, and at one point made a trip to Montreal and met the sisters of the Hotel-Dieu hospital there. She had gone with two other Native American women, and the three resolved to form their own religious community back at Kanawake. Tegonhatsiongo requested the intervention of one Father Cholenic, who consulted his superiors on the matter; all agreed that it was far too early for an exclusively Native American cloister, but Tekakwitha was finally granted her wish and allowed to take her vow of chastity on March 25, 1679, the Feast of Annunciation.

Tekakwitha's devotion to her religion was legendary. Her ''penances,'' wrote Anderson in *America,* ''went far beyond such standard practices as fasting and vigils. Walking barefoot in snow and whipping herself with reeds until her back bled were among the milder ones.'' She ate little, and sometimes mixed what she did with ashes first. She stood for hours barefoot in the snow before the cross, praying the rosary, and spent more hours inside the mission's unheated chapel on bare knees on the stone floor. She reportedly slept on a bed of thorns for three nights and even arranged to be flagellated. Such ascetic practices were the hallmarks of the truly devout Catholic saints, but they also had some precedence in Iroquois spirituality as well. Its system of belief held great store in dreams, which were termed ''the language of the soul.'' To not dream, the Iroquois believed, was unhealthy, and so for those that could not attain or remember their dreams, there were means to induce a trance—either via a sweat-bath, fasting, chanting, or even acts of self-mutilation. The mixing of food and ashes that Tekakwitha tried also had its origins in these practices.

In the end, Tekakwitha's punishing penances were debilitating, and she died at the age of 24 on April 17, 1680. According the Jesuits who prayed over her body afterward, the smallpox scars on her face miraculously disappeared some 15 minutes after she died. On this account she was beatified by Pope John Paul II on June 30, 1980. A petition for her canonization was submitted to the Vatican in 1884, and her sainthood requires proof of one more miracle. There are quarterlies in her honor, among them *Lily of the Mohawks,* and Native American Catholics consider her an important historical and spiritual figure. She is also the patroness of the environment and ecology.

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Mary Church Terrell

For 70 years, Mary Church Terrell (1863–1954) was a prominent advocate of African American and women's rights. She traveled around the world speaking about the achievements of African Americans and raising awareness of the conditions in which they lived.

Mary Eliza Church was born in Memphis, Tennessee, on September 23, 1863, to two recently emancipated slaves. Her father, Robert Reed Church, was the son of a white river boat captain and a black house servant. After settling in Memphis, Robert Church operated a saloon. Mary's mother, Louisa Ayers Church, had been a house servant who was well educated and well treated before her emancipation.

Robert and Louisa Church were both light-skinned African American blacks who lived a comfortable life in a white neighborhood outside Memphis where Louisa operated a successful hair salon. Mary, known as Mollie, had a brother four years younger. She grew up with white friends and knew little about the condition in which most African American people lived until she was about five years old. When her maternal grandmother, a former house slave, told her stories about the brutality of slave owners, Terrell began to understand the history of African Americans. In her autobiography, *A Colored Woman in a White World,* Terrell described how she cried when she heard her grandmother's stories and her grandmother comforted her, saying, ''Never mind, honey. Gramma ain't a slave no more.''

Robert and Louisa Church divorced when Mary was very young and Louisa moved north to New York where she opened another, equally successful, hair salon. Because educational opportunities for African American children were poor in Memphis, Terrell was sent north to live with her mother when she was six years old. Terrell was one of only a handful of African American children in the school she now attended, and she was sometimes ridiculed because of her race. When studying the Emancipation Proclamation, a fellow student made a rude remark to Terrell. In her autobiography she described her reaction: ''I resolved that so far as this descendant of slaves was concerned, she would show those white girls and boys whose forefathers had always been free that she was their equal in every respect. . . . I felt I must hold high the banner of my race.''

Terrell eventually attended Oberlin High School in Oberlin, Ohio, and from there enrolled at Oberlin College where she earned a bachelor of arts degree in 1884. After graduating she returned to Memphis, where her father had remarried. By this time, Robert Church had become very wealthy. In 1879 Memphis experienced a yellow fever epidemic, causing residents to evacuate the city in a panic, selling their properly for next to nothing as they fled. Robert Church invested all of his money in real estate during the evacuation and within a few years he was a millionaire.

Began Teaching Career

Robert Church was opposed to his daughter working; he wished her to remain in Memphis and marry. But Terrell was restless; she had been looking forward to a teaching career and promoting the welfare of her race. After a year in Memphis she returned to the Midwest, taking a teaching job at Wilberforce University, near Xenia, Ohio. Her father was incensed that she had defied his wishes and for a time he refused to communicate with her.

In 1887 Terrell moved to Washington, D.C. where she taught Latin at the M Street Colored High School. After a year, her father, with whom she had by now reconciled, sent her to study in Europe. She spent two years traveling in France, Germany, and Italy, countries free from racial discrimination. She considered staying in Europe, but said in her autobiography, ''I knew I would be much happier trying to promote the welfare of my race in my native land, working under certain hard conditions, than I would be living in a foreign land where I could enjoy freedom from prejudice, but where I would make no effort to do the work which I then believed it was my duty to do.''

Terrell returned to the M Street School, where she was reunited with her supervisor, Robert Heberton Terrell. Robert Terrell was one of the first African Americans to graduate from Harvard University, and he had paid court to Terrell before her trip to Europe. In 1891 the two were married, and they made their new home in Washington, D.C. Marriage marked the end of Terrell's teaching career, since married women did not work. Robert Terrell attended law school at night and left teaching to work as an attorney and eventually became the first African American municipal judge in the nation's capitol city.

The first few years of the Terrells' marriage were marked by illness and disappointment. Mary Terrell was often sick and within five years had lost three babies shortly after their birth. Her fourth child, a girl named Phyllis, was born healthy in 1898. The couple adopted Mary's ten-year-old niece, also named Mary, in 1905.

Raised Awareness of Discrimination

Terrell devoted her life to improving the lives of African Americans and especially women. Her public service began when she was appointed to the Washington, D.C. school board. The first African American woman on the board, she served from 1895 to 1901 and again from 1906 to 1911.

Terrell and her husband were both advocates of women's suffrage. Terrell often marched for women's rights in front of the White House and Capitol Hill. At meetings of the National American Woman Suffrage Association, a group led by suffragist Susan B. Anthony, Terrell encouraged the group to include African American women in their agenda. In 1898 Anthony invited Terrell to address the group on ''The Progress and Problems of Colored Women.'' A few years later she spoke again, this time without regard to race, on ''The Justice of Woman Suffrage.'' Terrell soon earned a reputation as an effective speaker and activist.

After passage of the 19th Amendment to the U.S. Constitution giving women the right to vote, the Republican Party named Terrell director of Colored Women of the East. She organized efforts in eastern states encouraging women to use their right to vote.

Advocating on behalf of African American women led Terrell to found the National Association of Colored Women in 1896. She served two terms as the group's president and then was named honorary president for life. She was also a charter member of the National Association for the Advancement of Colored People (NAACP).

Terrell's oratory skills earned her a position as a professional lecturer for Slayton Lyceum Bureau. She traveled throughout the south and east speaking of the achievements of African American women and advocating for justice and education for African Americans and people of color around the world. Terrell was surprised at how little white people knew about the conditions in which African Americans lived, and she worked to raise awareness of discrimination, disenfranchisement, and lynching. She also wrote numerous magazine and newspaper articles highlighting civil rights issues.

On The Road

It was not easy or safe for a African American woman to travel alone in the South during the early 20th century. Terrell was light skinned and was sometimes mistaken for a white person. Although she did not advocate African American people crossing ''the color line'' and living as white, she did not draw attention to her race if she could get away with using white accommodations. When she was recognized as African American, she was prohibited from eating in restaurants, traveling in Pullman cars, or staying in most hotels. She described many examples of such discrimination in her autobiography.

Despite her political activism, Terrell was devoted to her children and never left home for more then three weeks at a time. Her mother lived with her family for 15 years and cared for the children when Terrell was away. Daughters Phyllis and Mary both graduated from college and became teachers. Daughter Mary was a musician as well.

Terrell's speaking engagements took her abroad for the first time in 1904, when she spoke at the International Congress of Women in Berlin, Germany. Her speech raised awareness in Europe of the race problem in America. She spoke at the International Congress of Women again following World War I in 1919. Although the conference included women from around the world, Terrell was the only woman of color in attendance. She felt that she represented not only the United States, but all the non-white countries of the world. In her speech she emphasized the importance of justice and fairness for people of color, stressing that a lasting peace will never come to pass while inequality exists among the races.

Elderly Activist

Robert Terrell suffered a stroke in 1921 and died four years later. Terrell was 62 years old when she was widowed. Six years later she fell in love again, but because the man was married the relationship ended. In 1937, when Terrell was aged 73, her brother died, leaving her to raise her ten-year-old nephew, Thomas Church.

In 1940 the 77-year-old activist's autobiography, *A Colored Woman in a White World,* was published. The book describes Terell's childhood, education, and her years of travel and advocacy on behalf of African American rights. Terrell described the prejudice she encountered in restaurants, hotels, theaters, education, employment, while buying a home—virtually every aspect of her life. She described times when, weak with hunger, she had to pass by restaurants in Washington, D.C. because they did not serve African American people. She recounted how she was offered jobs or club memberships, only to have the offers revoked when it was discovered that she was African American. While Terrell intended the book to be a forthright account of the prejudice she had experienced, the autobiography described events in polite terms and was less critical of American society than she perhaps intended. In contrast, her diaries reveal a more emotional response to the treatment she had endured.

As she aged Terrell became more forceful in her fight for civil rights. She appeared before the U.S. Congress to urge passage of an anti-lynching bill. In 1946 she applied for membership in the American Association of University Women. When her application was rejected, she appealed and after three years the board finally voted to admit African American women.

In 1949, when she was 86 years old, Terrell was invited to be honorary chairperson of the coordinating committee for the Enforcement of the D.C. Anti-Discrimination Law in Washington, D.C. The District of Columbia had on its books 1872 and 1873 laws prohibiting exclusion of African American people from restaurants, theaters, and other public places, although these statutes had never been enforced. In fact, they had been illegally deleted from the District Code in the 1890s. Terrell, not satisfied with being honorary chair, became the group's working chairperson. She presided over meetings, spoke at rallies, and on January 7, 1950, led a group of four African American people to Thompson's cafeteria, located two blocks from the White House. Terrell and her companions put soup on their trays and sat down to eat. They were asked to leave, prompting the committee to file a lawsuit charging the restaurant with violating their civil rights.

While the suit dragged through the courts, Terrell and her group met with restaurant and store owners trying to convince them to open their lunch counters to everyone. Some businesses complied, but many more remained closed to African Americans. Terrell encouraged boycotts and picketed the holdouts. For two years Terrell, now aged and stooped, led the picket line day after day, in all kinds of weather. In *Black Foremothers: Three Lives,* a younger picketer is quoted as recalling: ''When my feet hurt I wasn't going to let a women fifty years older than I do what I couldn't do. I kept on picketing.'' One by one, the restaurants gave in and on June 8, 1953, the U.S. Supreme Court ruled in Terrell's favor.

Terrell continued to fight battles on behalf of her race until her death. Her 90th birthday was marked by a party for 700 people and included a White House reception. Addressing the gathering, she pledged to see an end to racial discrimination within Washington, D.C. by the time she reached 100 years of age. Her wish would not be granted, however; a few months later, on July 24, 1954, Terrell died of cancer at her summer home in Highland Beach, Maryland. Her body lay in state in the headquarters building of the National Association of Colored Women, which she had co-founded nearly 60 years earlier. Thousands paid their respects.

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Theano

Theano (born c. 546 B.C.), the wife of the Greek mathematician and philosopher Pythagoras, ran the Pythagorean school in southern Italy in the late sixth century B.C. following her husband's death. She is credited with having written treatises on mathematics, physics, medicine, and child psychology. Her most important work is said to have been an elucidation of the principle of the Golden Mean.

Theano's husband, Pythagoras (c. 582–500 B.C.), was inspired one of the most influential sects in the ancient world. Best known for devising the Pythagorean Theorem—which states that the sum of the squares of the sides of a right triangle is equal to the square of the hypotenuse—Pythagoras was considered the greatest scientist of antiquity by classical Greek scholars and is considered to have been the first mathematician. However, given that Pythagoras lived seven generations before Plato, most of the information about him comes from fairly late sources—a few as late as the third century A.D. Another problem is that some of these sources are of doubtful reliability. However, references to Pythagoras's ideas can be found in earlier writings, including those of Empedocles, Heraclitus, Herodotus, Plato, and Aristotle.

Influenced by Her Husband

Theano's husband is believed to have been born on the large island of Samos, just off the coast of Asia Minor. Pythagoras reportedly left the island when he was 18 and began traveling throughout the Mediterranean world to study with a variety of teachers, including Thales in Miletus. According to some accounts, he also spent time in Egypt, Babylon, Crete, and Sparta. He is believed to have moved to the Greek colony of Croton in southern Italy around 531 B.C., at the age of about fifty-six.

In Croton Pythagoras established a quasi-religious society dedicated to mathematical and philosophical speculations about the nature of the universe. He is reported to have taught purification of the spirit through study and proper diet and to have urged self-control and self-awareness through meditative techniques. However, because the Pythagorean community swore its members to secrecy very little about the society was made public during Pythagoras's lifetime.

There is, however, evidence that Pythagoras's academy accepted men and women on an equal basis. By some accounts there were at least 28 women teachers and students in the school, which is said to have eventually numbered some 300 adherents. Concerned with the quasi-religious, quasi-political study of mathematics and philosophy, the academy's religious ideas tended to be mystical, while its approach to natural philosophy was entirely rational.

Theano

Peter Gorman, writing in *Pythagoras: A Life,* cited Porphyry's account of Pythagoras's arrival in Croton. According to Porphyry, Pythagoras was at that time ''tall,'' with ''great charm and elegance in his voice.'' The mathematician reportedly spoke to the council of elders at Croton ''with many fine words'' and later addressed the school children and, finally, the women. Porphyry added: ''One of the women is especially famous, Theano by name.''

According to Gorman, Theano was the daughter of the Orphic disciple Brontinus. The Orphics were members of a religious group that centered its beliefs around the death and resurrection symbolism in the Egyptian deity Osiris. The Orphics further believed in reincarnation and an afterlife spent with the gods. Like the Orphics, the Pythagoreans owed many of their beliefs to Egyptian mythologies, so it is not surprising that Brontinus eventually became a disciple of Pythagoras. More significantly for the historical record, he would eventually become Pythagoras's father-in-law.

Brontinus's daughter—and Pythagoras's future wife—Theano also became Pythagoras's student. Pythagoras was reportedly Theano's senior by 36 years. According to Gorman, Theano would later bear Pythagoras a daughter named Damo and a son named Telauges. By other accounts, Pythagoras and Theano had three daughters, Damo, Myria, and Arignote, and two sons.

Theano is said to have eventually become a teacher of mathematics at the school in Croton. Legend has it that Pythagoras ran his school without discrimination based on gender. If true, this policy would have set him apart from his contemporaries, who granted no educational or political rights to women. In Pythagoras's time, women were usually considered property and relegated at best to the roles of housekeeper or spouse.

According to some of Pythagoras's earliest biographers, the philosopher and mathematician had other female students besides Theano. One source identifies a woman by the name of Aristoclea as a member of the early community. A third-century A.D. source lists 16 women who belonged to Pythagoras's school. Some historians have argued that the survival of these womens' names so long after Pythagoras's lifetime attests to the importance of women scholars in his school.

Death of Pythagoras

After Pythagoras's academy gained control of the local government of Croton, the local populace grew to resent the Pythagorean aristocracy and destroyed the school. The teachers and students were reportedly either killed or exiled. By some accounts Pythagoras himself was killed during this uprising.

Surviving the attack, Theano reportedly ran the dispersed Pythagorean School following her husband's death with the assistance of two of her daughters; in fact, one source says that Theano's daughter Damo was responsible for safeguarding her father's writings following his death. Theano has been credited with writing treatises on mathematics, physics, medicine, and child psychology, and there are reportedly references to her work in the writings of Athenaeus, Suidas, Diogenes Laertius, and Iamblichus.

Theano and her daughters acquired reputations as excellent physicians. According to the Pythagoreans, the human body is a miniature copy of the universe as a whole. In a debate with the physician Euryphon on the nature of fetal development, Theano and her daughters reportedly prevailed with their argument that the fetus is viable after the seventh month.

Offshoots of the Pythagorean academy continued for some 200 years after its founder's death. In the fifth century B.C. there were reportedly still several prominent women members of the Pythagorean school.

Theano's Writings

There were reportedly many individuals—both teachers and students—living communally at Pythagoras's school. Because all writings were published under Pythagoras's name, it is difficult to determine who was actually responsible for which work. However, given that Theano was a member of the Pythagorean academy, certain facts of her existence can be taken for granted.

There are no surviving written works by any of the Pythagoreans; all that is known of them comes from the writings of others, including Plato and Herodotus. Whenever one refers to the writings of Pythagoras or his students, one is in fact referencing a body of work that was done between approximately 585 B.C. and 400 B.C. The discoveries of the Pythagoreans were considered to be the common property of all members of the school, which was organized along the lines of a brotherhood or secret society.

According to one source, Theano's principal works included a *Life of Pythagoras,* a *Cosmology, The Theorem of the Golden Mean, The Theory of Numbers, The Construction of the Universe,* and a work titled *On Virtue.* None of the primary sources that remain, however, reveals anything of her personality.

Theano's most important work is said to have been the principle of the Golden Mean. Like the geometrical constant pi, the Golden Mean is an irrational number that shows up in many relationships in nature. Its decimal value is approximately 1.6180. In geometry, a ''golden'' rectangle is one whose sides are related by the Golden Mean ratio, for example 13:8. Both the ancient Greeks and Egyptians designed buildings and monuments with proportions based on the Golden Mean. It is now known that some growth patterns observed in nature occur in accordance with the Golden Mean, examples being the spirals in the nautilus shell and the ratio of clockwise to counterclockwise spirals in a sunflower.

In a treatise on the construction of the universe attributed to Theano, she reportedly argues that the universe consists of ten concentric spheres: the Sun, the Moon, Saturn, Jupiter, Mars, Venus, Mercury, Earth, Counter-Earth, and the stars. The Sun, Moon, Saturn, Jupiter, Mars, Venus, and Mercury move in orbit about a central fire. The stars are fixed and are not considered to move. In Theano's theory, the distances between the spheres and the central fire are in

the same arithmetic proportion as the intervals in the musical scales.

The Pythagorean mathematical investigations into the relation between numerical ratios and musical intervals reportedly extended to other areas as well. According to one tradition Pythagoras could cure ailing psyches with his music.

In the Pythagorean school, matter was held to be discontinuous. According to Aristotle, the Pythagoreans believed numbers to be the ultimate component of material objects. Because astronomy and music are ultimately reduced to arithmetic and geometry in the Pythagorean framework, even those disciplines were considered to be mathematical subjects. Thus numbers for the Pythagoreans played much the same role that atoms do in modern scientific theory. Significantly, the Pythagorean cosmology, with later modifications by Plato, Eudoxus, and Aristotle, formed the basis of natural philosophy during the Middle Ages.

A Second Theano

The confusion surrounding Theano's life is compounded by the existence of a second Pythagorean woman of the same name who reportedly lived in the fourth century B.C. According to a tenth-century source known as the ''Suda,'' this Theano was a Pythagorean woman from Metapontum, a town along the coast of southern Italy not far from Croton.

Based on this Theano's surviving writings, it would appear that women were still influential participants in the Pythagorean school in the fourth century. In fact, a literature directed to female readership had evolved by then. Some historians have speculated, however, that the writings attributed to this Theano were actually written by men, using the name of Pythagoras's wife as a pseudonym.

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Alma Woodsey Thomas

Abstract painter Alma Woodsey Thomas (1891–1978) devoted her life to the youth of Washington and other local communities, both as a teacher and as an organizer of cultural events. In 1924 she became the first graduate of Howard University's School of Fine Arts. She possessed a natural sense of genius for color and form and upon retiring from teaching at age 68 embarked on a successful career as a professional artist.

Born Alma Woodsey Thomas on September 22, 1891, in Columbus, Georgia, she was the eldest of four daughters of John Maurice Harris, a teacher, and Amelia (Cantey) Thomas. Highly cultured and socially involved, the Thomas family owned a large Victorian home on 21st Street in Columbus's Rose Hill district, where Thomas was born and lived until the age of 15. As children, Thomas and her sisters enjoyed memorable visits to the home of their maternal grandparents, on a plantation near Fort Mitchell, Alabama. In her youth, she displayed a fondness for nature and the outdoors and enjoyed molding teacups and other pottery from the plentiful red Georgia clay.

The Thomas family remained in Georgia until the idyllic pace of life was disturbed by a period of racially motivated rioting in the fall of 1906. Unnerved by the violence, Thomas's parents took the family to Washington, D.C., arriving on July 31, 1907, after traveling by train from Georgia. They set up housekeeping at a new residence at 1530 15th Street NW, where Thomas was to live most of her life for the next 71 years, until her death in 1978.

Washington, like many of the southern United States, remained segregated in the early 1900s. Regardless, the Thomases anticipated better educational opportunities for their four children and greater cultural exposure for the family as a whole. Opportunities for employment were more plentiful too, for John Thomas as well as for his wife, who as a dress designer catered in her craft to the affluent women of Washington.

Talented in math and possessing an artistic bent, Thomas attended Armstrong Manual Training High School from 1907 to 1911, where she excelled in architectural drawing. For two years after high school she specialized in early child development at Miner Normal School, obtaining a teaching certificate in 1913. She took her first teaching job with the Princess Anne, Maryland, school district.

Two years later, in 1915 Thomas moved to Wilmington, Delaware, to the Thomas Garrett Settlement House. There she lived and worked at the community-operated school for resident children, teaching arts and crafts. She also devoted her time to making costumes for various school productions and to community arts productions.

Art Educator

In 1921 Thomas entered Howard University, initially contemplating a career in costume design. With that goal in mind she enrolled in a home economics program but changed paths by the end of her first semester, enrolling instead in the school's newly launched fine arts program at the urging of professor James V. Herring who recognized her talent and became her mentor.

Thomas's artwork during her years at Howard was founded almost exclusively in realism. In addition to many costume sketches and designs, she painted with oils

and sculpted in ceramics. Also among her many three-dimensional works is the plaster ''Bust of a Young Girl,'' completed around 1923, which is believed to be constructed in the image of her youngest sister, Fannie Cantey Thomas, then deceased. Among Thomas's most recognized works as a student is a still life done in oils in 1923. It is an untitled study depicting a vase with flowers; the bust of a woman appears to the right of the vase, in front of a draped background. Some experts believe that Thomas personally endowed the bust with the specific features and head covering that impart its distinctively African appearance and that the original model did not appear that way.

Thomas received a bachelor of fine arts degree in 1924, becoming the first ever to graduate from the Howard program. She moved briefly to Pennsylvania to teach at the Cheyney Training School for Teachers, returning to Washington after one term, to join the teaching staff at Shaw Junior High School. On February 2, 1925, she began teaching at Shaw, and in the process opened the door to a 35-year career at that school.

At Shaw, Thomas immersed herself totally in her life choices both as an educator and artist. She spent her summers in New York, at Teacher's College, Columbia University, where in 1934 she received a master's degree in fine arts education. In 1935 she summered in New York City as a student of England's premiere marionette maker, Tony Sarg. Thereafter she worked in collaboration with a Washington-based painter, Lois Mailou Jones, creating colorful string-operated puppets together. With Thomas contributing the design and fashioning the pieces of the puppets from balsa wood, Jones gave the toys a personality, using watercolors to paint faces on the wooden heads. Together the women created entire puppet troupes and sponsored performances at local venues such as the Phillis Wheatley Young Women's Christian Association and Howard University's Gallery of Art. Thomas produced popular children's classics—such as *Alice in Wonderland*—as puppet shows and wrote assorted scripts of her own. The need for these cultural events was especially acute because it came at a time in U.S. history when African American children were denied access to similar programs at the National Theater.

In 1936 she organized the Washington School Arts League. This program, also geared toward children of African American descent, was devised to sponsor and encourage tours, lectures, and other presentations at cultural venues such as museums and colleges. In 1938 she conceived of a program to create art galleries within the Washington schools. Beginning with a temporary exhibit at Shaw, she borrowed selected art works from the Howard Gallery and expanded the program from that starting point.

Community Arts Patron

Thomas with her cultural influence made deep inroads into the Washington community, extending well beyond the youth programs with which she is most frequently associated. In 1943 she contributed to the efforts of two Howard professors, Herring and Alonzo J. Aden, to found the Barnett Aden Gallery at their residence at 126 Randolph Street NW. The gallery quickly found its niche in the Washington cultural scene and became a popular gathering place for local society. Barnett Aden attracted patrons from diverse social, political, and artistic backgrounds within the national capital. Near the end of the decade, Jones and Céline Tabary opened a more casual space, called ''The Little Paris Studio,'' at Jones's 1220 Quincy Street NE residence. There, too, Thomas could be found frequently, not only with her students, but also relaxing in private.

As the Washington artistic community experienced major growth throughout the 1940s, Thomas in 1950, at age 59, enrolled at American University to continue her education and expand her study of art. A subsequent metamorphosis from full-time educator to full-time artist ensued. Her works from this early period are characterized as somber and heavy, both in color and mood. Blues and browns predominate, with rough, dense shapes. Among her many oils on canvas, she painted ''Grandfather's House'' in 1952, evoking the natural serenity of the Cantey homestead in Alabama. The complacent emotion of the plantation is represented predominantly in blues with heavy brown trees and foliage. The painting hangs at the Columbus Museum in Georgia.

The artist's evolution toward color and abstraction can be traced through the progression of her impressionist still life paintings. ''Joe Summerford's Still Life Study,'' also dated 1952, is heavy with detail; dark shadows and olive tones are used freely. Her migration toward abstraction is foreshadowed only in the reflective surfaces such as the face of a clock and the glassy bulb of an empty vase. The objects appear on a table of brown wood, and the exposed background wall is brown also and significantly darker.

''Still Life with Chrysanthemums,'' from 1954, retains a sense of realism in the foreground objects while fading to abstraction with allusions to sun and foliage in the backdrop. By 1958, with ''Blue and Brown Still Life,'' Thomas's reality fades into coherent blocks of color, while allowing for specific images such as the cat tossing yarn and the appearance of vessels in the background. The environment overall is noncommittal, in shades of browns and blues.

Emergence of Color and Abstraction

After spending the summer in Europe in 1958, Thomas's work underwent a gradual migration toward vivid color as she abandoned the use of oils, deferring to watercolor. The browns were colorfully split apart to reveal the reds and yellows as seen in ''City Lights'' and ''Yellow and Blue,'' both from 1959. Increasing levels of activity in the paintings are depicted by black brush strokes in the foreground, as reds emerge and sometimes overpower the backgrounds. This style is seen prominently in ''Macy's Parade'' and ''Untitled Study'' in red and green, both from 1960. Having retired on January 31 of that year, Thomas held a solo exhibition at Washington's Dupont Theatre Art Gallery from September through December. By 1961 her move toward abstraction and geometric form was all but complete with ''Blue Abstraction.''

Yet the total abandonment of impressionism was yet to be accomplished by Thomas. Her devotion to realism is vividly evident in ''March on Washington,'' completed in 1964.

The painting, with its infusion of a socio-political backdrop, employs the new reds and yellows of her 1960s period, while reprising her moody blues from the 1950s. Thomas in fact participated in the August 28 March on Washington in 1963, and this work serves as her commentary.

Maturity of Style

Thomas in her signature style of later years employs an abundance of square stripes of acrylic color that flow about the canvas. Aerial views and bird's eye representations of trees, leaves, rivers, and brooks typify this period. Primary colors break forth from muted backgrounds, as in her 1969 ''Azaleas.'' Also during these years she produced her Earth and Space series, including ''Light Blue Nursery'' and ''The Eclipse,'' in 1968 and 1970, respectively.

Working from her first floor quarters in the same 15th Street NW home of her adolescence, Thomas was inspired most distinctively by a holly tree that grew within the view of a bay window in the living area. There, by means of the holly tree, the indoor world was insulated from the rush of traffic on the busy street outside, and her impressions of the holly tree surface repeatedly in the imagery of her brushstroke patterns.

By the 1970s Thomas worked with increasing frequency on very large canvases of 72 by 52 inches, sometimes combining two or three of these large panels into a single image. Often she tied a strip of elastic around the frame as she painted, to guide the movement of the color. ''Wind and Crepe Myrtle Concerto'' and the paneled ''Elysian Fields'' from 1973 are typical of this phase of her art. A sense of movement characterizes her work from this time and is evident especially in the progression between the panels of ''Red Azaleas Singing and Dancing Rock and Roll Music'' in 1976. News of Thomas's work, ripe with personal caché, seeped into the cosmopolitan art world in 1972 when the Whitney Museum in New York held a solo exhibit of her paintings. The Corcoran Gallery in Washington held a retrospective of her work that year, and in 1973 the Martha Jackson Gallery featured her work also as a solo exhibit.

Suffering from arthritis and having tripped and broken her hip at home in 1974, she was inactive for two years while convalescing. She resumed painting in 1976. A second exhibit at the Martha Jackson Gallery opened on October 23, 1976, and was in retrospect Thomas's final solo exhibition prior to her death in 1978. In all she was featured in 16 solo exhibitions from 1959 to 1976.

On February 24, 1978, she died at Howard University Hospital in Washington, D.C., after emergency surgery to repair a damaged artery. She had carried her paint box and drawing pad with her to the hospital, where she arrived by ambulance. The luminous ''Rainbow'' of 1978 is her last known work.

Thomas defined both abstraction and impressionism on her own terms in the mid-twentieth century. She was a contemporary of those artists who comprised the Washington Color School of painting—including Gene Davis and Kenneth Noland—yet she rejected the practice of staining her canvases to create the void of relief that typifies that movement. Thomas's paintings in contrast forced texture to the forefront and her layered acrylics exhort the feel of the colors.

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Bertel Thorvaldsen

During the early 19th century, Danish artist Bertel Thorvaldsen (1770–1848) was considered the greatest sculptor in Europe. A student of classical art, he incorporated the styles of ancient Greece and Rome into his own work. In doing so, he became one of the leaders of the Neoclassical movement, which spanned the 18th and 19th centuries.

Born in Denmark

Bertel Thorvaldsen was born in Copenhagen, Denmark, on November 13, 1770. He was the son of Gottskalk Thorvaldsen, an Icelandic woodcarver, and Karen Dagnes (Grønlund). His father was something of a failed artist and he drank heavily. However, Gottskalk's habits or lack of success did not have a negative impact on the young Bertel. Determined to avoid the fate of his father, Thorvaldsen decided that he would become a great sculptor.

Pursuing his ambition, Thorvaldsen gained entrance into the finest art schools of his time. His formal artistic training began at the Royal Danish Academy of Fine Arts School, where he studied freehand drawing. In 1796 he entered the Copenhagen Academy of Fine Arts, and a year later went to Rome, Italy, on a scholarship. The move would have enormous impact on his life, as Italy provided the kind of academic environment that spurred his growth as an artist. He soon began developing his own style, basing it on classical sculpture, which proved to be his greatest inspiration.

Influenced by Ancient Artists

Thorvaldsen remained in Rome until 1838, then returned to his homeland to teach for intermittent periods. Although he would never marry, while residing in Rome Thorvaldsen fathered two children with Anna Maria Magnani: a son, Carlo Alberto (1806–1811) and a daughter, Elisa (1813–1846). In his early years in that city, Thorvaldsen was able to study examples of classical art up

close. Influenced by the ancient works as well as by the contemporary neoclassicists, he came to hold the ancient Greco-Roman sculptors in high regard, believing that they were the only sculptors who had achieved purity of formal beauty without respect to content. Like these artists he took many of his subjects from ancient literature and mythology; also like them he attempted to recreate the human form in sculpture with clear outlines, smooth surfaces, pleasing proportions, and idealized facial features. He believed that imitation of ancient classical works of art was the best way to become a great artist. The strategy worked for Thorvaldsen; he soon joined Italian sculptor Antonio Canova as of the major artists of the Neoclassical movement.

Neoclassical Movement

The Neoclassical art movement embraced the values of the art of ancient Greece and Rome, and its emergence was a reaction to the previous, more fanciful Rococo and Baroque styles. It was part of the larger, overall movement that revived neoclassical thought and included writing, painting, and philosophy. Influential German art historian Johann J. Winckelmann helped initiate the art movement when he identified the most important elements of classical works: the noble stillness and simplicity and the calm grandeur. Neoclassical sculptors were also inspired by the excavation of the ancient cities of Pompeii and Herculaneum in Rome, which began in 1748 and provided the world with the opportunity to rediscover classical works. Neoclassical artists sought to capture the quality of these works by copying the ancient artists' styles and subject matter. Like these artists, neoclassical-inspired sculptors strived for a purity of form, creating idealized figures in white marble that possessed a severity of structure and clear, hard contours.

The Neoclassical movement lasted from the mid-18th century to the mid-19th century. At first, Canova was the leading neoclassical sculptor, but Thorvaldsen would eventually emerge as Canova's recognized peer. By 1808 the Danish sculptor began to receive recognition as a great artist, and after Canova's death he became recognized as the greatest living sculptor in Europe and the pre-eminent neoclassical artist.

Like other neoclassical artists, Thorvaldsen produced most of his works in white marble. These included relief sculptures, monuments, and portrait busts. His fidelity to the classical style was revealed in his early works, including his *Jason* (1802–1823), depicting the adventurous figure of Greek mythology who traveled the seas with his Argonauts, and *Janus* (1803), the Roman god of gates and doors who possessed two faces looking in either direction. These works provided Thorvaldsen's artistic breakthrough and brought him international fame. The choice of subjects for one of his best-known works, *Hebe,* especially reflects his intent. In mythology Hebe was an attendant to Venus, the goddess of beauty, and she served as the cup bearer for the gods. Because she possessed pure beauty as well as everlasting youth, she proved an appropriate subject for Thorvaldsen. His most famous works are allegorical reliefs and statues of classical subjects. Other famous works include *Venus with the Apple* (1806) and *Amor and Psiquis in the Sky* (1807).

Opened a Workshop

It was Thorvaldsen's fame and demand for his work that helped advance Neoclassicism as a movement. As demand increased from around the world, he fulfilled many international commissions for clients who specifically asked for a work of art that exemplified the Neoclassical style. Many of the commissioned artworks he created included busts and statues of famous Europeans.

Thorvaldsen's artistic output during his lifetime was huge. He produced 550 sculptures, reliefs, and portrait busts. In 1797, with demand growing and his workload increasing, he felt compelled to establish an efficient studio workshop which employed the services of his pupils and assistants.

During this period, he produced works for his home country, including the decorative scheme of marble statues and reliefs for the new Church of Our Lady in Copenhagen that features a striking Christ figure. Thorvaldsen himself created the figures of Christ and St. Paul; the rest were made by his assistants from Thorvaldsen's models. Thorvaldsen also created works for clients throughout Europe. These include historical portrait sculptures of Pope Pius VII and Conradin, last of the Hohenstaufen, as well as the design for the world-famous memorial sculpture *Lion of Lucerne* (1819–1821) erected in Switzerland. This much-celebrated allegorical sculpture was created on the wall of what had once been a mine. It commemorates the destruction of the

Swiss Guard during the storming of the Tuileries in Paris in 1792, near the close of the French Revolution. The fallen Swiss are memorialized as a dying lion. The most remarkable element of the *Lion of Lucerne* is the sad expression on the lion's face; American writer Samuel Clemens (Mark Twain), when visiting Europe and observing the sculpture, remarked that it was ''the saddest and most moving piece of rock in the world.'' Thorvaldsen's students performed the actual carving of the stone.

Thorvaldsen was also greatly admired in Russia. For the Russian czar's court he created sculptures of Countess Elizabeth Ostermann-Tolstaya (1815) and Czar Alexander I (1820).

Thorvaldsen's artistic activities were not restricted to sculpture. He would also perform restorations, believing along with his contemporaries that restoration projects provided a rewarding creative process. One of his most famous projects involved restoring ancient Aeginetan marbles, a task he performed for Prince Louis of Bavaria.

By 1820 Thorvaldsen employed 40 assistants to help complete the commissions, and his workshop was a fascinating place, bustling with activity. When producing a sculpture, Thorvaldsen began with a plaster model. After the finished artwork was delivered to a client, this plastic model remained in the workshop. Thus, the facility was filled with many stunning figures, the number of which grew over the years. Eventually, the sculpture envisioned the creation of a museum where his work could be viewed by the public. This seed of an idea would eventually grow to fruition.

Returned to Denmark

Although Thorvaldsen spent most of his life in Rome where he lived from 1797 to 1838, he was also active in Copenhagen. He became professor at the Royal Danish Academy of Fine Arts in 1805 and directed the Academy from 1833 to 1844. He also served as a professor at Rome's St. Luca Academy in 1812, eventually becoming vice president (1826) and president (1827–1828) there.

When he returned permanently to Copenhagen to live in 1838, Thorvaldsen was welcomed home with great enthusiasm. By that time he was considered the greatest sculptor in Europe, and his countrymen regarded him as a national hero. In fact, his fame was so great that several of the era's most well-known painters chose him as a portrait subject, including Russian painter Orest Kiprensky, whose 1833 portrait of Thorvaldsen hangs in the museum in St. Petersburg, Russia. His renown spread across the sea as well, and many American sculptors traveled to Europe to study with Thorvaldsen.

Donated Works for Museum

Thorvaldsen's will bequeathed a large collection of his works—as well as collected works of other artists—to the city of Copenhagen. In 1839 the city began building a museum—appropriately designed in the neoclassical style—to house the aging sculptor's valuable collection.

Thorvaldsen had first broached the idea of the remarkable bestowment in 1827, in a letter to Danish Crown Prince Christian Frederik (eventually King Christian VIII). The idea was then taken to King Frederik VI, who was asked if Denmark would be willing to build a museum for the collections if Thorvaldsen decided to donate. The king took the idea to the people and, later, initiated a fundraising campaign. The idea moved forward in 1830, when Thorvaldsen drew up his first will, a document that bestowed parts of his collections to Denmark.

A national appeal for money was started in 1837, to raise money for the museum construction. The Danish people responded enthusiastically and their support funded the project. A year later, when Thorvaldsen returned to Copenhagen after living in Rome, King Frederik VI designated a site for the envisioned museum adjacent to the Christiansborg Palace. The Royal Coach House, which stood on the proposed site, was to be rebuilt to accommodate Thorvaldsen's collections. A building committee was appointed, which included four architects who designed the basic elements of the reconstruction, and work began in 1839. Architect Michael Gottlieb Bindesbøll was appointed to lead the project, which took almost a decade to complete. The Thorvaldsen's Museum finally opened on September 18, 1848, the first museum to be built in Denmark.

The museum includes the original plaster models of Thorvaldsen's sculptures, the original design sketches, and many original pieces of his artwork, including his *Self Portrait* (1839). It also includes many priceless items that Thorvaldsen amassed over the years, including his extensive collection of paintings, drawings, engravings, antiques, and books.

Died in Birth City

Thorvaldsen passed away in Copenhagen on March 24, 1848, reportedly while attending the theater. He died only a week after his museum opened, at age 68. His funeral was held in the Cathedral Church of Our Lady in Copenhagen, and his coffin was eventually interred in the inner courtyard of the Thorvaldsen Museum.

During his lifetime, Thorvaldsen was a member of a large number of academies of fine arts, societies, and associations throughout Europe, Russia, and the United States. He became a member of the Danish Royal Academy of Fine Arts in 1805 and the St. Luca Academy in 1808. He also was named a Citizen of Honor in Mainz in 1835, in Copenhagen in 1838, and in Stuttgart in 1841.

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Samuel Chao Chung Ting

Nuclear physicist Samuel C. C. Ting (born 1936) shared the 1976 Nobel Prize for physics with Burton Richter for discovering the existence of a new particle called j/psi.

Samuel Chao Chung Ting's study of the physics of electron-positron pairs produced during a nuclear reaction led to the discovery of a new particle. This particle, j/psi, supplied nuclear theorists with the key to a suspected fourth quark and opened research into a fourth type of subatomic particle whose existence had until then been speculative. Ting's work during the latter decades of the twentieth century found him involved in what was dubbed ''Big Science,'' experimentation requiring financing by top-notch teams of scientists, expensive state-of-the art equipment, governing boards, and an international approach. Ting was especially suited for work in such a high-pressure environment. An *Economist* contributor noted in profiling the American physicist that he ''is determined to get authoritative results, and demands that his associates be similarly single-minded. An experiment run by Dr. Ting is not a casual affair; to say that he is strict is . . . an understatement. He can be charming. He can also be ruthless.''

Raised in War-torn China

Ting was born January 27, 1936, in Ann Arbor, Michigan. His parents, Kuan Hai Ting, an engineering professor, and Tsun-Ying Wang, a psychology professor, were graduate students at the University of Michigan; while they had intended to return to their native China before Tsun-Ying gave birth, the infant was born two months early. He was the first of three children born to the Tings.

Two months after Ting's birth, his parents returned to mainland China, where he was raised by his parents and maternal grandmother. Because of the disruption caused by the Japanese invasion of China during World War II, Ting was not able to enter school until he was 12. His early education fell to his family, especially to his maternal grandmother, a independent-minded widow and teacher who raised her daughter and put both herself and Ting's mother through college during a time when women in China were not usually so self-reliant. Both his parents worked throughout Ting's childhood, and through their affiliation with academics from several Chinese universities they instilled in their son an interest in learning. As Ting noted in his autobiography for the online *Nobel e-Museum,* ''Perhaps because of this early influence, I have always had the desire to be associated with university life.''

During his teens he and his family moved to Taiwan, where his father taught engineering at the National Taiwan University. Accepted at one of Taipei's most acclaimed senior high schools, Ting excelled in chemistry, physics, mathematics, and history.

Encouraged by his parents to attend their alma mater, Ting was accepted to the University of Michigan. On December 6, 1956, he arrived at Detroit's Metropolitan Airport with a hundred dollars and only a few words of English. Fortunately, the dean of the university's engineering school was a friend of Ting's father, and he and his family opened their home to the 20-year-old student. While his inability to communicate with his fellow students caused Ting difficulty as a college freshman at Michigan, he quickly gained skill in English and was relatively fluent by his sophomore year.

Little Money, Large Goals

Ting was determined to excel in his studies. He was able to obtain enough scholarship and grant money to fund his degree, and after switching from the School of Engineering to the School of Science, he earned his B.S. in engineering mathematics and physics in 1959. Ting earned his M.A. the following year and by 1962 received his Ph.D. in physics, a remarkable feat considering that Ting had only a weak grasp of English six years previously.

Ting courted a young architect named Kay Louise Kuhne; they married in 1960 and had two daughters, Jeanne and Amy, before their eventual divorce. With his Ph.D. completed, in 1963 Ting and his family moved to Geneva, Switzerland, where he served as a Ford Foundation postdoctoral scholar at the European Organization for Nuclear

Research. There, Ting worked alongside Italian physicist Guisseppe Cocconi on a new type of particle accelerator called the Proton Synchrotron, emulating the Italian physicist's exacting methodology.

Returning to the United States the following spring, Ting joined the faculty at Columbia University, where he worked with a number of well-known physicists and became interested in the physics of electron-positron pair production. Electrons and positrons are similiar subatomic particles, with electrons negatively charged and positrons positively charged. In the process of atomic decay, electron-positron pairs are produced.

During Ting's second year at Columbia, he heard about an interesting experiment using Harvard University's Electron Accelerator, with results seemingly in violation of accepted predictions of quantum electrodynamics (the interaction of matter with electromagnetic radiation). In the Harvard experiment, photons collided with a nuclear target, creating electron-positron pairs.

Perplexed by the Harvard results, in March 1966 Ting took a leave of absence from Columbia and went to the Deutsches Elektronen-Synchrotron installation in Hamburg, Germany, to see if he could duplicate the Harvard experiment. With a team of colleagues, he constructed a double-arm spectrometer, an instrument capable of verifying that the quantum electrodynamics description of particle emissions is correct to distances as small as one hundred-trillionth of a centimeter. Using this spectrometer, Ting was able to study the physics of electron pairs, particularly the way such pairs are created during the decay of photon-like particles. The instrument also allowed Ting to view the angles of particulate deflection from the beam of radiation, facilitating calculations of particulate mass and allowing scientists to view the relationships between specific particles.

In 1967 Ting returned to the United States and joined the physics faculty as an assistant professor at the Massachusetts Institute of Technology; he became a full professor two years later. In early 1972, Ting led his research team in a follow-up experiment at the Brookhaven National Laboratory on Long Island, New York. To aid his research into the production of electron-positron pairs, Ting designed a more advanced version of the double-arm spectrometer. This new version, using a higher-energy proton beam, was able to increase the beam's energy in small increments and monitor the effect of those incremental changes on particle pair production. Ting hoped that the change would create a heavier particle that would decay into electron-positron pairs. The new spectrometer proved effective, and Ting's reputation among his colleagues was greatly enhanced by his demanding quest for irrefutable findings while at Brookhaven.

The J Particle

In August 1974 the experiment at Brookhaven produced a surprising reading, a spike in the production of electron-positron pairs at 3.1 billion electron volts. This reading diverged from then-current atomic theory. Believing the reading to denote the presence of a yet-unknown high-mass particle, Ting analyzed the experimental data for months, reporting his finding to colleague Giorgio Bellettini, director of Italy's Frascati Laboratory. Bellettini confirmed Ting's discovery, and in November the physicists jointly presented their findings in papers published in *Physical Review Letters.* Ting had discovered a new elementary particle three times heavier than a proton, with a narrow range of energy states, and with a longer life span than anything known in physics. Since Ting's work involved electromagnetic currents bearing the symbol ''j,'' and because the Chinese character representing the word ''Ting'' is similar in form to the letter ''J,'' he called his discovery the ''J particle.''

Shortly after Ting's announcement, Stanford University's Linear Accelerator Center director Wolfgang Panofsky notified Ting that Stanford University physicist Burton Richter had also recently demonstrated the existence of a new particle, dubbed the ''psi particle,'' by forcing collisions between electrons and positrons in Sanford's accelerator. When the two physicists met and compared their results, they realized the particles they had each discovered were the same. The dual discovery by Ting and Richter of what is now called the ''j/psi particle'' sparked research by other physics laboratories, providing nuclear theorists with the first experimental evidence of the existence of a fourth fundamental subatomic particle or ''quark,'' dubbed ''charm,'' whose existence some nuclear theorists had predicted as early as 1970. It was speculated that charm unified electromagnetic forces with other, weaker forces, balancing such forces at high energy.

Nobel Prize

In 1976 the 40-year-old Ting joined Richter in sharing the Nobel Prize in physics for their discovery of a heavy elementary particle of a new kind. Because less than two years had passed since the announcement of their dual discoveries, the two physicists set a record for the briefest period between discovery to Nobel recognition in the award's history. Although the speed with which the award was bestowed concerned some members of the scientific community, Ting and Richter's discovery has stood the test of time. Earning the Nobel Prize solidified the reputation of both physicists. Ting was hailed as a daring, precise experimentalist who approached his work with great insight and attention to detail.

Other kudos quickly followed. Immediately following his Nobel win, Ting was presented with the Ernest Orlando Lawrence Memorial Award for Physics from the U.S. Energy Research and Development Agency, followed by the Eringen medal in 1977 and the Forum Engelberg prize in 1996. In 1978 the University of Michigan honored its esteemed graduate with a Doctoris Honoris Causa. Other honorary degrees came from the Chinese University in Hong Kong in 1987, the University of Bologna in 1988, Columbia University and China's University of Science and Technology in 1990, Moscow State University in 1991, and the University of Bucharest in Romania in 1993.

Research into Atomic Construction

After his Nobel win, Ting continued to involve himself in large-scale, expensive experiments in his continued

search for new subatomic particles. In 1979 he worked with researchers at China's University of Science and Technology to verify the existence of gluon, which transmits energy between quarks. In the late 1980s he became active in the scientific community's advocacy of a proposed superconducting super collider, a $8-plus billion particle collider supported by President Ronald Reagan. In 1990 Ting and his team were one of three groups competing for the contract to build the giant particle detector required for use with the Texas-based super-collider. Ting's proposed detector was not chosen for the project.

In 1989 Ting led a team of physicists in an experiment based in France that attempted to prove the existence of yet another subatomic particle, the ''Higgs boson,'' a force recognized as a key to understanding the origins of mass—the quality that causes objects to have inertia and requires the application of some degree of force in order to move them. In 1996 Ting joined a group of astrophysicists in positioning an antimatter detector called the Alpha Magnetic Spectrometer on a NASA space shuttle.

As well as serving on the MIT faculty, in 1977 Ting was named MIT's first Thomas Dudley Cabot Institute Professor, and he has traveled to Beijing Normal College, Jiatong University in Shanghai, and the University of Bologna to serve as honorary professor to advanced physics students at those institutions. He was made a fellow of the American Academy for Arts and Sciences, the Pakistani Academy of Science, Academia Sinica, the Russian Academy of Science, the Hungarian Academy of Science, the Deutsche Academie Naturforscher Leopoldina, and the National Academy of Sciences. Ting also belongs to physical societies in both the United States and Europe.

In April 1985 Ting married his second wife, educator Susan Carol Marks, with whom he had a son, Christopher. A soft-spoken yet authoritarian person with well-known ambition, Ting was as meticulous in his experimentation and analysis as in his dress. Noted for his uniform of a dark suit and tie, he retained the same drive to uncover new facets of the physical world as he did as a young student on his way to America in pursuit of knowledge.

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Jean Toomer

Refusing to be labeled black or white, writer Jean Toomer (1894–1967) was first exalted, then criticized, ignored, and forgotten. However, during the Harlem Renaissance of the 1960s and 1970s, Toomer was not only rediscovered but also ''hailed as one of America's finest African American writers,'' noted the University of North Carolina's (UNC) website dedicated to English studies. Thus, he became ''something he wouldn't have liked''—labeled. Toomer believed that ''my racial composition and my position in the world are realities which I alone may determine,'' quoted the *Southern Literary Journal.*

Raised Both Black and White

Born Nathan Eugene Pinchback Toomer on December 26, 1894, in Washington D.C., Toomer, until the age of 18, was perceived by others and lived alternatively as a black and as a white young man. After his father abandoned the family when Toomer was only one year old, he and his mother, Nina, moved in with her father, Pinckney Benton Stewart Pinchback, the first United States governor of African American descent.

While living with his grandfather in Washington D.C., Toomer attended an all-black elementary school, but lived in an affluent white neighborhood. However, when his mother remarried and moved her new family to New York, Toomer's life turned 180 degrees. In New York, he entered an all-white high school but lived in an all-black neighborhood. In 1909, after his mother's death, Toomer's life once again turned 180 degrees. He moved back into his grandfather's home in Washington D.C. and graduated from an all-black high school.

Living in both black and white worlds affected Toomer greatly. He saw that the world—both the black world and white world—had labeled him based on his appearance. Being a ''fair-skinned, straight-nosed, straight-haired'' African American, as UNC online described him, allowed Toomer acceptable entrance into the white world. However, by not looking absolutely ''passable'' white also allowed him entrance into the black world. This dual-entrance ability ''added to his sense of isolation from any group identity,'' noted *Black Issues Book Review.* As a result, Toomer, by 1914, began rejecting all attempts to be classified by anyone in any world as ''black'' or ''white.'' Toomer became the only label he would never refuse, ''American.''

Prepared to Be a Writer

Throughout the mid-1900s, Toomer continued his education by attending a variety of colleges including the University of Wisconsin and the City College of New York. He also studied many subjects such as agriculture, psychology,

and literature. Yet, he never earned a degree. Unbeknownst to even himself, Toomer was not preparing for one career, but for his life as a seeker of knowledge and for his life as a writer.

Toomer began his life as a writer in 1918; for the next few years, he wrote many short stories and poems. Most reflected Toomer's steadfast idea that there was not a black or white race, but a ''new race, that I was one of the first conscious members of this race . . . American,'' quoted Darwin Turner in *The Wayward and the Seeking.* However, these short stories and poems were not widely accepted or read by a popular audience. Unaffected, Toomer continued to write but abruptly stopped just two years later.

Adopted New Philosophy

In 1920, Toomer met writer Waldo Frank. Frank believed that a writer's or artist's duty and responsibility was to ''[shape] American culture and society,'' stated *Black Issues Book Review.* Since Toomer had proclaimed that he was of no race but American, he adopted Frank's philosophy that as an American he should use his writing to ''[set] the cultural agenda in a way that legislation or political activism could not.''

Shortly after adopting Frank's beliefs, Toomer discovered a new philosophy—the philosophy of idealism. In order to delve into this new philosophy, Toomer stopped writing. Seeking knowledge, he began to study idealism which led him to believe that ''in life nothing is only physical. There is also the symbolical. White and Black . . . In general, the great contrasts. The pair of opposites,'' further quoted Turner in *The Wayward and the Seeking.* Toomer's role in this philosophy was not so much that of a writer, but as a ''reconciler'' between the great contrasts of black and white.

To further his role as a ''reconciler,'' Toomer sought out other writers who believed in and who demonstrated this idealistic philosophy in their work. He found the Imagist poetics or Symbolists: Charles Baudelaire and Walt Whitman. These writers, with ''their insistence on fresh vision and on the perfect clean economical line was just what I had been looking for,'' commented Toomer in *The Wayward and the Seeking.* Yet, it was not only these writers or this new philosophy which would result in Toomer's most praised and most criticized novel. It was another geographical move—this time to the South.

Published a Literary Masterpiece

In 1921, Toomer began working and living in Sparta, Georgia. During this time in American history, the segregation of the races could be most blatantly seen in the rural South. No longer could Toomer remain focused on being only a ''reconciler,'' a seeker of knowledge, or believe in one race, American. In the South, race could not be ignored. This indisputable fact forced Toomer to confront his own personal views on what others had labeled him—both black and white. How he did so was by writing *Cane.*

Like Toomer's own three-part identity—black, white, American—the structure of *Cane* is segregated into three sections. The first focuses on African American life in the South. By detailing the lives of six African American women, Toomer, in this section creates ''the idealization of rural African Americans'' noted the *Southern Literary Journal.* In section two, Toomer presents the opposite identity from section one—the urban North. He portrays this urban North as ''a place of shallow, materialistic and antimystical striving,'' further noted the *Southern Literary Journal.* The third section once again shifts identities this time back to the rural South. However, Toomer focuses on an artist plagued by what role he should play in the world—should he represent the African American race or strive to become unidentified with any race.

Hailed by many critics of the time as a literary masterpiece, *Cane* nevertheless faded into obscurity. However, the ending of the book has provided clues as to why Toomer never again specifically focused on the black and white races as separate identities and how these identities can be harmoniously blended. *Cane* ends with the plagued artist watching a sunrise. As the sun rises, he theorizes that a bridge between races is not possible, yet a ''bridge between himself and the universe'' is, noted the *Southern Literary Journal.* Toomer's subsequent writings emphasized this philosophy.

Challenged Others to Think

Over the next 27 years, Toomer, unlike *Cane,* did not fade into obscurity. He married twice, became a father, and continued to challenge himself and others to think about their perception of the world. His belief that there is no

black or white race, only American, never wavered; yet, how people should discover this belief changed with each new philosophy Toomer studied. For example, in 1938, Toomer traveled to India where he began writing about spiritual enlightenment. However, he struggled with India's ''a life of withdrawal from the world,'' noted biographers Cynthia Kerman and Richard Eldridge in *The Lives of Jean Toomer: A Hunger for Wholeness.*

During the 1940s, Toomer continued to struggle to connect his understanding of idealism to another religion: Quakerism. He tried to work through this struggle by organizing a living space called the Mill House. The Mill House welcomed both Quakers and laymen and offered an opportunity for both to dismiss all separations of religions and cultures. One member of Mill House praised Toomer for the ''opened doors we were ready to walk through,'' quoted *BANC!.* Toomer wrote many essays and lectured frequently about Mill House; however, unlike *Cane,* they were not widely read. By 1950, Toomer stopped writing altogether, slowly withdrew from public life, and on March 30, 1967, in Doylestown, Pennsylvania, he died.

Rediscovered Masterpiece and Writer

Why Toomer remained forgotten until the Harlem Renaissance has been widely debated. One popular theory is that Toomer was ''frustrated by his inability to market much of his work,'' noted *African American Review.* Therefore, because of the time in which Toomer had been writing, he had been labeled a black writer. And, the white society had been taught not to read a novel, an essay, a poem, or other others works by a writer identified as ''black.''

The *Southern Literary Journal* has offered another popular theory as to why Toomer was forgotten. Toomer created his own obscurity by showing two faces—the ''good'' Toomer and the ''bad'' Toomer. The good Toomer ''briefly and tactfully uses race to contain literary ambiguity [in *Cane*], but the bad Toomer jettisons both race and literary ambiguity.'' In other words, Toomer was seen as a race traitor because he ''challenged his culture's demand for absolute distinctions between white and black,'' noted *African American Review.* Consequently, because Toomer maintained his belief that he was no race but American, he pushed himself into obscurity.

However, this view changed during the 1960s and 1970s. Toomer was no longer seen as ''bad'' or a ''race traitor.'' During this time of the Harlem Renaissance, ''Toomer's rejection of race sounded, more importantly, like a rejection of white cultural hegemony,'' stated *Black Issues Book Review.* Therefore, Toomer became a cultural African American icon who, like civil rights activist Malcolm X, promoted the African American race as a separate identity.

Yet, by the 1990s, another theory would once again reemphasize that Toomer was not rejecting the white race or the black race. He accepted and truly believed that there is only one race, American. Integrating Roland Bartres classic 1956 essay *Myth Today,* Charles Harmon in the *Southern Literary Journal* offered his own interpretation of *Cane* using the philosophy of ''neither/norism.''

This philosophy, Bartres defined as ''stating two opposites and balancing the one by the other so as to reject them both,'' Harmon quoted. Thus, Toomer, in *Cane,* which had presented both the black viewpoint and white viewpoint while ultimately rejecting both, had done just what Bartres defined. Therefore, Toomer should not be seen as ''good'' or ''bad,'' rejecting the white hegemony, or as a race traitor—or in effect, a two-faced writer. What Toomer should be seen as is a writer who courageously challenged a belief by writing a masterpiece.

Ultimately, Toomer has been remembered as a significant writer—a significant African American writer. Although still labeled, Toomer's own words live on to reject that label. As quoted by the *African American Review,* Toomer never worried about how others saw him. He had always ''simply gone and lived here and there. I have been what I am.'' And, as he further commented on racial identity, he urged people to realize that ''both white and colored people share the same stupidity.'' However, it is Toomer's message to writers and artists that may truly silence his critics and his labelers: ''Art . . . embraces all life . . . [its] noblest function . . . is to expand, elevate, and enrich that life.''

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Joseph Burr Tyrrell

Canadian geologist Joseph Burr Tyrrell (1858–1957) inadvertently made one of the most important discoveries of dinosaur bones in North America in 1884. The skull and skeleton he dug up by accident in a remote part of Alberta proved to be the *Albertosaurus sarcophagus,* a slightly smaller cousin of *Tyrannosaurus rex* and the first of its genus found anywhere in the world. Tyrrell's findings aroused international interest and brought hordes of paleontologists to dig in this unpopulated part of western Canada. Tyrrell was one of Canada's most famed geologists and explorers and mapped out vast stretches of its northern lands.

Avoided Career in Law

Tyrrell was born on November 1, 1858, in Weston, Ontario, a town his father had founded. It later became part of metropolitan Toronto. His father's family was an esteemed Irish clan that hailed from Castle Grange in County Kildare. The elder Tyrrell emigrated to Canada and made a fortune as a stonemason in Ontario before marrying Elizabeth Burr, whose family roots in the New World dated back to 1682. In Weston, the Tyrrell family lived in an immense 24-room stone house. As a child, Tyrrell suffered a bout with scarlet fever that left him partially deaf; his vision was impaired as well, but he wore glasses to correct it. He studied at Upper Canada College as a teen and went on to an arts course at the University of Toronto.

The senior Tyrrell steered his son into a career in law, but Tyrrell was fascinated by the natural world and studied biology, botany, and other branches of science in his spare time. He even conducted research on his own with a microscope and published a paper in the *Ottawa Field Naturalist* on mites that cause feline ailments. Professors introduced him to associates of the Geological Survey of Canada (GSC), the government agency formed in the 1840s with a mandate to search out coal fields and other potential sources of revenue for what was then the province of Quebec and Ontario. The agency and its staff expanded considerably over the next few decades as Canada became a full-fledged confederacy.

After Tyrrell finished at the University of Toronto in 1880, he began studying for the bar and working at a local firm, as was the custom in the era before law schools became commonplace, but he was still weak from a bout with pneumonia a few years earlier. His physician suggested that outdoor work would restore him to health, so Tyrrell found a temporary post as an assistant at the GSC, which was moving its offices from Montreal to Ottawa and needed additional staff. His first task was to unpack and sort through hundreds of specimens of Canadian rocks.

Ventured into Rough Terrain

One of the GSC's leading names was George Mercer Dawson, a member of the International Boundary Commission. While surveying lands along the 49th Parallel, Dawson discovered the first dinosaur bones in southern Saskatchewan and Alberta in 1874. Such fossil finds were a relatively recent development. In 1770 in Holland, the first ancient skeleton of what was thought to be an immense marine lizard was unearthed. In 1800, the first ancient specimen uncovered by Europeans in North America was a set of fossilized dinosaur tracks in Connecticut.

Dawson, impressed by Tyrrell's dedication to his job, invited him to accompany a GSC survey that was planned to help the Canadian Pacific railroad determine its westward route through the foothills of the Rockies in 1883. Tyrrell eagerly accepted. After having spent his life in Toronto and Ottawa, he found the Canadian West a lawless but exciting place, where horses were stolen if camps were not guarded well enough. The trip was an arduous one, both for the surveying work itself—which involved counting the number of steps taken and taking compass measurements—but also for the terrain. ''Black flies without number from six a.m. till noon,'' Tyrrell wrote in his journal, according to Alex Inglis's biography, *Northern Vagabond: The Life and Career of J. B. Tyrell, the Man Who Conquered the Canadian North.* ''At eight o'clock the bull-dog flies came to their assistance and made the horses' lives a burden to them until evening. There was a short respite, then the mosquitoes arrived to prevent any rest for the night.''

Discovered Immense Dinosaur Fossil

In 1884, at the age of 26, Tyrrell was given his own field party to lead. He and his assistants traveled by canoe to an area north of the Bow River in southwestern Alberta. On a mission to search for coal deposits in the Red Deer River valley, on June 9 Tyrrell and his party instead found a giant skull in the area. Digging further, he unearthed a large cache of bones and arranged to have them taken to Fort Calgary. The load was so heavy that it broke the axle of the wagon. From there they were shipped to Philadelphia for verification, and Professor E.D. Cope termed the skeleton *Laelaps incrassatus* and dated it as 70 million years old. It was later reclassified as an *Albertosaurus sarcophagus* by American Museum of Natural History scholar Henry Fairfield Osborne in 1905. It was the first of its genus ever discovered and confirmed as a smaller cousin of *Tyrannosaurus rex.*

News of the find sparked what became known as the Great Canadian Dinosaur Rush in the Red Deer River valley, and many more important discoveries were made. Yet Tyrrell was not a paleontologist and was far more interested in the bituminous coal deposits that were found in the area. The area where he found *Albertosaurus sarcophagus* soon became the large mining center of Drumheller, which thrived well into the 20th Century.

Canada's Forbidding ''Barren Lands''

Tyrrell lived in an Ottawa boarding house during the winter months when not traveling on behalf of the GSC. Despite the hardships of his job, he enjoyed the work very much. ''My idea of peace and comfort was a tent by a clear brook anywhere north of 50 degrees of North Latitude,'' he wrote in his log, ''a ground-sheet and blankets enough, a side of salt pork and a bag of flour. . . . For glory I had the stars and the Northern Lights.'' His nomadic lifestyle presented certain challenges for his bride, Mary Edith Carey, the daughter of an Ottawa Baptist minister, whom he wed in 1894. The couple were often separated for long periods of time. At other times, he brought along his brothers Grattan or James to serve as his assistants.

Tyrrell's next major assignment was a lengthy GSC expedition of what was known as the Barren Lands, the area west of the Hudson Bay and north of Winnipeg. His trip beginning in 1893 would secure his place in Canadian history, for the area had only recently come under Canadian sovereignty. It was formerly held by the Hudson's Bay Company, a fur-trading enterprise, and there were very few settlers there. To prepare for his trip, Tyrrell read the journals

of David Thompson, the Hudson's Bay surveyor who measured much of the Canadian wilderness in the 1780s and 1790s.

Sometimes Presumed Missing

Over the course of the next four years Tyrrell and his party of seven made lengthy trips that brought back a wealth of information about the region. It was an arduous journey, marked by bitterly cold temperatures and supported by a bare minimum of food supplies. They traveled by canoe, dog sled, and snowshoe, meeting many communities of Athapascan Indians and Inuit along the way. At times they camped with the indigenous people and shared native delicacies such as fried moose. Tyrrell thought it interesting that when he offered an Athapascan a job as a guide, it was the man's wife who decided if he should take it. Nearly half of the thousands of square miles Tyrrell and his party covered had been utterly unknown territory and had not even been surveyed by the Hudson's Bay Company.

At times, Tyrrell's party was delayed by weather or other mishaps, and rumors spread that they had perished. Based on his explorations, Tyrrell became intrigued by glaciation, a relatively new field of study at the time. In 1897, he delivered a paper before the British Association for the Advancement of Science in which he agreed with Swiss-American geologist Louis Agassiz, whose 1840 *tude sur les glaciers* posited that the continents were formed by movements of glaciers during the various ice ages. Supporting Agassiz's theory, Tyrrell wrote that he had found scratches in the Manitoba granite that showed glacier movement; furthermore, he noted, it was not a single movement but rather a series. He argued that the glaciers had moved south and west to the valleys of the Ohio and Mississippi rivers. Tyrrell also asserted that underneath the Barren Lands were large swaths of Precambrian rock, which later proved true when the entire Canadian Shield was mapped.

Established Lucrative Business

Tyrrell had gone to the Klondike area, a region of the Yukon Territory just east of Alaska, in 1898 to take part in its famous ''Gold Rush'' that year. Though he did not become rich, he saw how easy it was for fortunes to grow overnight, and he vowed to change careers. In January 1896, Tyrrell and his wife had become parents, and the expanded household strained their finances. Over the years, he had often struggled to make ends meet, for he failed to earn what he thought was an appropriate salary at the GSC despite his renown. The ostensible reason was that he lacked the academic credentials, but there was some backbiting within the agency and others seemed resentful of his fame.

Realizing that one of the little nuggets he saw panned by others was equal to his month's salary, Tyrrell resigned from the GSC effective January 1, 1899, and went back to the Yukon later that month. In Dawson City he opened a mining consulting business, though he had little actual experience save for his vast knowledge of the area's geography. The business proved quite successful in investigating possible claims. He moved his firm to Toronto in 1907 to be closer to his family and take advantage of the cobalt and silver rush taking place in northern Ontario. In 1924, he made a wise investment in the Kirkland Lake gold mine in eastern Ontario, and it made him a millionaire.

In the later years of his life, Tyrrell edited the journals of Thompson for publication by the Champlain Society. He settled on a farm and orchard outside of Toronto, which was later subsumed by the city zoo. He died on August 26, 1957, in Toronto, Ontario, at the age of 98. The Drumheller, Alberta, museum near where he made his *Albertosaurus sarcophagus* discovery housed the skeleton and was named the Royal Tyrrell Museum of Paleontology.

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U

Mitsuko Uchida

In a career that has spanned almost 30 years, Mitsuko Uchida (born 1948) has earned her title as one of the greatest classical pianists of the 20th century. She is most readily associated with her ability and recordings of Mozart's piano works and is a sought-after concert pianist worldwide.

Mitsuko Uchida was born in Tokyo, Japan, on December 20, 1948. She was the third child of Fukito Uchida, a diplomat, and Tasuko Uchida, a homemaker. Before Uchida was born her father had served in Europe in the Japanese diplomatic corps during World War II.

Uchida began her piano lessons when she was three years old as part of a traditional Japanese education. She quickly developed a love for classical music, especially Mozart, as she listened to her father's collection of European composers' recordings. She told the *Detroit Free Press,* ''as a small child I remember vividly listening to Mozart again and again.'' Mozart would prove to be her life's passion at the piano. Although her parents probably never envisioned their daughter becoming one of the most important pianists of her generation, her gift was instantly recognizable from early on. Her father would proudly ask her to play for anyone who would listen. But as she told a group of students at Johns Hopkins once, ''My parents wanted me to be an ordinary Japanese housewife. They gave me piano lessons so that I could make them proud. . . .'' Little did they know that she would go on to become one of the great treasures of current classical music and considered one of the best interpreters of Mozart.

Uchida was an inquisitive youth with questions not only about her music but also about life in general. Her curiosity remained unfulfilled while living in Japan. In addition, the Japanese approach to teaching also seemed stifling to Uchida. ''There is a tradition in Japanese society that one is not to question,'' she explained to the *New York Times.* The customary technique to music education in Japan focused more on the mechanical aspect of training, but Uchida sensed the need for a more interpretive training. Without the background of the Western music tradition, Japanese teachers taught the pure mechanics of the instrument instead of its musicality. She resented the endless rules about notes and formulas because she just wanted to be able to feel and play the music.

At the age of 12, Uchida and her family moved to Vienna, Austria, where her father was a member of the Japanese diplomatic mission. It was in Vienna that Uchida's eagerness for Western music could be satiated. Though the culture was accessible to her, she still did not seem to find what she was searching for musically. While she learned German and began her musical studies in the Viennese school of music under Richard Hauser at the Vienna Academy of Music, she still felt restricted by her instructors. As she related to the *New York Times,* it was ''full of fixed ideas. There are masses of do's and don'ts, and 'music should be played this way.' So I had to get out of that.''

London Gave Uchida Her Freedom

Once she came to this realization, Uchida moved to London and ended her formal education at age 22. Enticed by London's independent musical atmosphere, it was there that English became her third ''first'' language and where she still makes her home. In London Uchida was finally free to explore music on her own terms. For the next several

years, Uchida taught herself. She spent all her time studying and listening to music, especially the recordings of the celebrated pianists and conductors of the 20th century. She was especially drawn to Fritz Busch's recordings of Mozart, and her music seemed to go in a new direction. Busch's tasteful liberties with Mozart influenced Uchida to concentrate on the immortal composer's music with great detail, especially the sonatas and piano concertos.

It was playing Mozart's music that gave Uchida her first taste of success. Though she placed first in Vienna's Beethoven Competition in 1969 and second in both Britain's Leeds International and the Warsaw Chopin Competition, these competitions did little to advance or even begin her career. This was acceptable to Uchida, however, who held the belief that a career could and should unfold slowly and at the one's own pace. As she told to *Ovation,* ''My life has been built very slowly and securely. If the career goes ahead of you, there will be one day when you fall off of it.''

Broke into Music World with Style

Clearly to Uchida the music is more important than the public image. But the public, once they heard Uchida's mastery, applauded her as one of her profession's finest. It was in 1982 when she gave a series of concerts of the complete Mozart sonatas when listeners in great numbers sat up and took notice of her talent for the first time. Though clearly regarded as one of the finest composers, Mozart's piano sonatas have sometimes been dubbed simplistic. This simply was not so under the careful study and performance of Uchida, who captivated spectators with her thoughtful and intense interpretation of the pieces.

Her reviewers of this series had nothing but radiant praise to bestow upon her. *Biography Today* quoted a London *Times* critic who noted: ''She does not sing the music; she exists in it.'' The interviewer had an astute observation; Uchida feels strongly about her interpretation of the music she plays and the relationship she has with the composer. She also has a humble opinion of her ability. From an interview that she had with Catherine Pate of the London Symphony Orchestra Uchida confided, ''All I want is that the people will pick up the beauty of Mozart. I don't care if they forget it was me playing it as long as they feel the music!''

A few years after her innovative performances of Mozart's sonatas, she presented all 21 piano concertos in a series of concerts with the English Chamber Orchestra. She conducted these concertos from the piano over the 1985–1986 concert season. Again both audiences and critics were smitten by her ability and expression. She had made the music of Mozart her own while still keeping his intent in the forefront of the music in a way that few performers had been able to achieve. As she revealed in *Time,* Mozart's music is a ''kind of world in itself . . . so complete that you can forget about the rest. Then you come out, and you are blinded.''

The series of sonata and concerto concerts propelled Uchida into the worldwide spotlight. Soon she was performing in concert halls all over the world and recording award-winning CDs. She has recorded her performances of Mozart's piano concertos and sonatas, as well as pieces by Beethoven, Chopin, Debussey, and Schubert, just to name a few. Her 2001 recording of the Schoenberg Piano Concerto has won four awards including a Gramophone Award for the best concerto recording.

In preparation for her career and indeed, her mastery of any piece that she chooses to perform, Uchida undertakes the task with intricate deliberation. Not only does she study the music and writings of the composer, but she also searches for insight into what the composer was thinking and how his ideas came about. It was this knowledge of music she craved as a youth in Japan but could not find. Now on her own she was free to discover it. She does this in part by examining music theory with Heinrich Schenker, a theorist, editor, and pianist who is known for his revolutionary method of musical analysis. He has been a great influence on her as she told a group of students she spoke to in 1998 at Johns Hopkins University. ''I have found his analysis fascinating. . . .''

Uchida brings this knowledge and careful preparation to her performances, where audiences and critics alike are privy to it. Critics have praised her incessantly. *Time* wrote that she ''plays . . . with a remarkable combination of energy and tenderness, a considerable rhythmic freedom and a lovely tone.'' In the *American Record Guide* Shirley Fleming wrote ''Her range of touch is extraordinary. . . . Perhaps her overriding characteristic is lyrical flow, captured in . . . complete elegance of phrasing.'' Louis Gerber identified her as an artist with ''refreshing interpretations of Beethoven's works and clear and pure playing.'' Uchida has absolutely

earned her reputation as one of the world's supreme concert pianists.

By most standards, Uchida is conservative in how many concerts she will give in a year. She tries to keep the number between 50 and 60 a year, though she has done 70 once. She told the *New York Times,* ''It was excessively hard for me. If you stick to two piano concertos plus one recital program, you can play 100 concerts. But I like to play different things. The repertory is so vast.'' In addition to wanting to play a more varied concert program, she is careful to restrict her numbers to ward off burnout. Even so, she is incredibly busy as an artist. In 1998 she was named the first woman director of the Ojai Music Festival in California. At the same time, she was acting as co-director of the Marlboro Festival in Vermont. She was also an Artist-in-Residence at the Cleveland Orchestra.

Undaunted by the bias the profession has for younger musicians, Uchida has already made plans to perform a series of concerts in 2018. According to *Biography Today,* ''She is already preparing for a series of concerts she plans to give . . . when she turns 70. That year, she plans to perform Bach's Goldberg Variations and all 48 of his Preludes and Fugues.'' The music will take her years to prepare, but she is looking forward to it. It is still a joy for her to play the instrument after so many years.

Life outside of performing for Uchida is still consumed with the piano and music. She is a confirmed Londoner and lives in a house there with a separate studio that houses her five pianos. She has never married and has never had children, believing, according to *Biography Today,* that her career would not have been possible if she had had a child. Because of the travel required, as well as preparation, both children and her work would have suffered greatly. In this way, though she enjoys other activities such as reading and theater, she has little time for much else other than music and it is a positive choice that Uchida has made. As she told Catherine Pate in an interview, ''I have no other passions. I like other things, but I only have enough room for one real passion, and that is music.''

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Al Unser

Although Al Unser (born 1939) may not be ranked as the greatest race-car driver of all time, he is the most successful racer in the history of the Indianapolis 500 Motor Speedway. During his three-decade career Unser had four first-place finishes, three second-place finishes, four third-place finishes, one fourth-place finish, one fifth-place finish, and two other top-ten finishes in the race.

Alfred Unser was born on May 29, 1939, in Albuquerque, New Mexico. The youngest of four brothers, he grew up in a racing family. His father Jerry and uncles Louis and Joe were or had been race car drivers, and although they never made it to the Indianapolis 500 they were annual competitors in Colorado's Pikes Peak International Hill Climb starting in 1926. Joe Unser was the first member of the Unser family to lose his life racing, dying in 1929 following an accident in Colorado while test-driving a FWD Coleman Special.

A Family Affair

Unser's eldest brother, Jerry, a rising star in the racing world, was the reigning national stock car champion in 1956. Jerry Unser became the first family member to compete in the Indianapolis 500 in 1958, finishing 31st. A year later, he lost his life following a fiery crash during a practice run, leaving other family members to compete in his stead. By 2002 six Unsers had competed in the Indy 500: brothers Al and Bobby, as well as Al's son, Al Jr., with a combined nine victories, had walked away with over a quarter of all Indy first-place wins. Bobby Unser (born 1934) made his first appearance in the Indy 500 in 1963 and won the race in 1968, 1975, and 1981. Al Unser, Jr. (born 1962) went on to become the first second-generation Indy 500 champion. Besides Al Jr., other Indy competitors in the Unser family include Jerry's son Johnny and Bobby's son Robby.

The Indy 500

The first Indianapolis 500 was held on Memorial Day 1911, at the Indianapolis, Indiana Motor Speedway. Built in 1909 as a testing ground for Indiana's then rapidly expanding automobile industry, the Indianapolis Motor Speedway was originally used to promote automobile sales. Affectionately known as ''The Brickyard,'' the track was originally surfaced with paving bricks. Although the modern track is covered by asphalt, most of the original paving bricks are still in place under the asphalt surface. Running 2.5 miles in length, the track has four turns linked by two long straight sections and two short straight sections. Today, billed as the Greatest Spectacle in Racing, the 500-mile competition is

America's premier automobile race, pitting drivers against each other as they travel at average speeds well in excess of 150 miles per hour (mph).

In 1957 18-year-old Unser began driving modified roadsters in Albuquerque. He first drove in the Pike's Peak Hill Climb in 1960, taking second in that race to his older brother Bobby's first. He also won the dirt track ''Hoosier Hundred'' four years in a row. In 1964 Unser made his Indy car debut in Milwaukee, Wisconsin. Later the same year he won the Pikes Peak Hill Climb, putting an end to his brother Bobby's six-year winning streak. During this time he also raced sprints and midgets.

In 1965 Unser entered his first Indy 500, finishing ninth after starting in the last row. That same year he also captured his first ''champ car'' victory at Pikes Peak. In 1967 he came in second in the Indy 500, finishing behind A. J. Foyt, and claimed his first lead position by posting the fastest qualifying speed. Racing United States Auto Club stock cars, Unser was named Rookie of the Year, and in 1968 won five consecutive races and took five poles—the pole, or lead starting, position is awarded to the car with the fastest qualifying time. He was unable to compete in the 1969 Indy 500 due to a broken leg, but the year nevertheless saw him win five races in 19 starts.

''Everything Went Right''

In 1970 Unser drove his Johnny Lightning Special to an Indy 500 victory after leading for all but ten of the 200 laps and maintaining an average speed of 155.749 mph. Among his competitors in the race was his brother Bobby. Aided by a pit crew able to provide the driver with lightning-quick pit stops, Unser went on to accumulate a total of ten victories on oval road and dirt tracks during the 1970 season, earning him the United States Auto Club national championship. In the same year, he took eight poles, including at Indianapolis. Unser would later tell *ESPN.com:* ''Everything went right that year. Everything. The car was right. The mechanics. I was right. You find that very seldom. I was almost unbeatable.''

In 1971 Unser repeated his previous year's Indy 500 victory, averaging 157.735 mph to become one of only four back-to-back winners. He has maintained that the biggest difference in his two victories was that, after the second one, he did not have any trouble finding the victory lane. There was a near tragedy during the 1971 race, however, when Unser's brother Bobby was involved in a two-car crash. Unser, though he saw the accident, didn't find out whether his brother was alright until the next lap, when he saw Bobby standing beside the track waving at him.

Life in the Slow Lane

Following his 1971 repeat Indy 500 win, Unser went four years with only a single major racing victory. In 1972 he just missed his bid to become the first person to win the Indy 500 three times in a row after he finished second to Mark Donohue. In 1973 Unser joined the Penske racing team, posting ten top-five finishes and claiming a second PPG Industries championship.

In 1977 Unser won races at Pocono, Milwaukee, and Phoenix. He also came in second in Indy-car points—points are awarded to the fastest qualifier and to the driver leading by the most laps in a race–and won the International Race of Champions (IROC) championship. The following year he took racing's Triple Crown by winning at Indianapolis, Pocono, and Ontario. He also recaptured the IROC championship.

A Long Shot

Entering the 1978 Indianapolis 500 in a FNCTC Chaparral Lola, Unser was considered a long shot in that year's race. Then, during the 75th lap, he took the lead. With less than a third of the race remaining, his closest competitor blew an engine and Unser went on to win the race with an average speed of 161.363 mph. Unser's combined victories at Indianapolis, Pocono, and the California 500's in 1978 made him the first driver to clinch what were quickly dubbed ''Triple Crown'' honors.

In 1983 Unser became the first driver to race against his son, Al Jr., in the Indy 500, then went on to capture the Championship Auto Racing Teams (CART) championship series. Two years later, at the age of 46, he became the oldest ranking Indy car-CART champion after defeating Al Unser, Jr. by one point.

The Old Man

The year 1987 marked Unser's most exciting Indy 500 victory. That year car owner Roger Penske dropped the 48-year-old Unser from his racing team in favor of a younger driver named Danny Ongais. After Ongais crashed his car into a wall during practice shortly before qualifications, both the driver and Penske's car were out of commission. The Penske team quickly began readying a used 1986 March that had been sitting in a hotel lobby in Pennsylvania and installed a Cosworth DFX engine in the March after they were unable to find a preferred Chevy engine for it. Penske asked Unser to race the car at Indy.

Accepting Penske's offer, Unser took his first practice laps in the March only three days before the second weekend of Indy 500 qualifications. On race day, after starting in the 20th position, Unser took the lead during the 183rd lap and sped to victory with an average speed of 162.175 mph. The win—Unser's fourth—tied him with A. J. Foyt for the most wins in the Indy 500. At the same time, Unser also broke his brother Bobby's record as the oldest Indy 500 winner. A year later, in 1988, Unser became the record holder for the most laps led—625—at the Indy 500.

Retirement and Legacy

Unser announced his retirement on May 17, 1994, a day after the 54-year-old race-car driver attempted to qualify for his 28th Indy 500 race. As Unser told ESPN.com, ''I always said if the day came when I wasn't producing the right way, if I wasn't happy, I'd get out. . . . The time has come. A driver has to produce 100 percent. You can't just come in and strap one of these cars on and expect to give answers to the team that they need. I finally realized that it just wasn't there, and I wasn't producing like I should.''

At his retirement Unser ranked first in points earned at the Indianapolis 500; second in miles driven and total money won; and—a tie—in total number of Indy 500 starts. In a racing career lasting from 1964 to 1994 he won the Indianapolis 500 four times—in 1970, 1971, 1978, and 1987—and earned victories in 35 other races. By the time he called it quits, Unser's 39 career CART victories placed him third behind A. J. Foyt's 67 and Mario Andretti's 52 wins. Before retiring in 1994, Unser had won over $6 million on the Indy car circuit. He also achieved distinction as one of only three drivers to win on paved ovals, road courses, and dirt tracks in a single season, a feat he accomplished three years running (1968, 1969, and 1970). Unser was inducted in the Motorsports Hall of Fame in 1991. Andretti, in an interview with *ESPN.com,* praised Unser as one of the top five racers who had ever lived.

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Urraca

Queen Urraca (c. 1078–1126), who ruled the Kingdom of Leon-Castilla (also known as Castille-Leon) in northern Spain from 1109 to 1126, was the only woman during the Spanish medieval era to rule in her own right. The failure of her political marriage, which had been designed to unite the kingdoms of Leon-Castilla and Aragon, ultimately led to a civil war.

Background

Between 985 and 1002, the armies of the Muslim Caliphate of Cordoba repeatedly defeated the Christian armies of northern Spain. But with the death of the Muslim dictator's son and successor in 1008, the Cordoban caliphate began to collapse. With the fall of the caliphate, the dynasties of northern Spain began to rebuild themselves.

But fighting ensued between the Spanish provinces of Leon, Castilla, and Navarra. The Navarrese king eventually took control of both Castilla and Leon—the largest of the northern Christian states—giving rise to a new kingdom under the rule of the king of Navarra. When King Fernando I died in 1065, he divided his empire between his three sons. Fratricidal fighting followed, with Fernando's eldest son, Alfonso VI, becoming king.

Urraca

Urraca was the daughter of King Alfonso VI and Queen Constance of Burgundy. Constance was the second of the king's wives, both of them French, a reflection of the monarch's wish to strengthen his territorial claims.

Urraca's first husband, Count Raymond of Burgundy, came to Spain around 1086. Evidence suggests that he was almost immediately betrothed, and possibly married, to Urraca, who was then no more than eight years of age. Although canon law set a minimum age for marriage at twelve years for women, exceptions occurred. Records indicate that the marriage of Raymond and Urraca was formalized by 1090, when Alfonso VI issued a charter to the church of Palencia in their name.

In late September 1107, following Count Raymond's death, Urraca succeeded her husband as ruler of Galicia, the Zamora district, and lands to the southeast. As the wife of Raymond, Urraca was familiar with the politics of the royal court. She was about 27 years old, with two children. Her first child, Sancha, was born sometime before 1095. Her son, Alfonso Raimundez, who would later become Alfonso VII, was born on March 1, 1105. There may have been as many as seven other conceptions that ended in miscarriages, stillbirths, or childhood deaths during the marriage of Urraca and Raymond.

Political Marriage

Before Alfonso VI died, he arranged to have Urraca marry her relative, Alfonso I of Aragon. When the king died on June 30, 1109, Urraca ascended to the throne and, in accord with her father's wishes, married Alfonso I around October 1109. The alliance meant that Leon-Castilla would be governed by a male warrior who was related to Urraca by blood but who stood above local divisions within the kingdom. Alfonso I was about 36 at the time of the marriage, Urraca about 29. For Alfonso the match held political advantage and promise, while for Urraca it meant a loss of the power she had held since 1107.

The marriage agreement between Urraca and Alfonso I stipulated that if either party left the other against the other person's will, he or she would forfeit the loyalty of his or her followers. Alfonso had to promise not to leave Urraca for reasons of blood relationship or excommunication. If Alfonso were to have a son by Urraca, the child would inherit his territories in Aragon jointly with Urraca following Alfonso's death. If no child was conceived, Urraca and her heirs would be the inheritors. If Urraca died first, Alfonso would be entitled to the profits from her lands until he died; following his death the lands would fall to her son by her first marriage, Alfonso Raimundez.

Although Alfonso I would become the greatest warrior of his time—in 1118, he would defeat the great taifa of Zaragoza—he proved too weak to compel acceptance of the alliance with Leon-Castilla. He also failed to father a child with Urraca as quickly as expected. Urraca accused him of physical abuse. Finally, after the Church condemned the marriage on the grounds of consanguinity, there was no way the marriage could continue.

Marital Discord and Civil War

The Muslims threatened to occupy Aragon in the summer of 1109, but Alfonso, accompanied by Urraca, defeated the Muslim forces on January 24, 1110. The following summer, Urraca and Alfonso separated. Two years later, Urraca led her forces against those of Alfonso in an attempt to retake Castilla, which had been seized by her husband. By 1113, Alfonso laid claim to Toledo, Leon, Castilla, and Aragon. The marriage between Urraca and Alfonso was annulled in 1114.

With continued fighting between Urraca and Alfonso I, Urraca made her son by Count Raymond, Alfonso Raimundez, her co-ruler and heir. By the winter of 1116, Urraca had reclaimed most of Castilla from her ex-husband. By that time, Alfonso I was planning on laying siege to the Muslim stronghold of Zaragoza. To free his hand, Alfonso agreed to negotiate a truce with Urraca. The truce would hold until Urraca's death nine years later. And so, in 1117, Urraca chose to hold Castilla at the expense of giving up Zaragoza.

Alfonso I captured Zaragoza from the Moors in 1118. He spent the next five years consolidating that victory, capturing Calatayud in 1120, and many other towns after that. In 1125 he raided Andalusia, raising Christian morale, while encouraging Christians in Muslim lands to settle in his domain. Meanwhile, Urraca focused her attention on securing Toledo.

In 1120, Urraca made the tactical mistake of briefly seizing the prelate Bishop Gelmirez, who had served her father but favored a faction surrounding her son following the death of Alfonso VI. The act placed her at risk of excommunication and could have led to her deposition and replacement by her son. But by appealing directly to the pope, she was able to counter her enemies at home.

Death of Urraca

Urraca died on March 8, 1126, at Saldana on the Rio Carrion in the Tierra de Campos. (Some sources the give the date of her death as March 9.) It is not known whether she died of an extended illness.

Some writers have stated that Urraca took as lovers Count Gomez of Candespina and Count Pedro Gonzalez of Lara. It has also been speculated that Urraca used her relationships with suitors as a weapon to achieve political gains, since there is no record that she was ever dominated by any of her reputed paramours. In speeches attributed to Urraca, the queen referred to herself as a lone, poor, weak woman, but her motivation for making these statements is not clear. Possibly they were only meant to appeal to sympathetic listeners.

Uracca's son and heir Alfonso VII was initially refused the crown in favor of Urraca's consort, Count Pedro Gonzalez of Lara and his brother, Rodrigo Gonzalez, Count Astururias de Santillana. But with the support of his allies, Urraca's son ascended to the throne as Alfonso VII in fairly short order, inheriting a kingdom internally at peace. He then set about to recover lands that had been lost to Alfonso I. In 1134, he defeated Alfonso I, who was killed in the battle. Urraca's daughter, Sancha, who never married, played no further role in the monarchy.

Urraca's Legacy

Of Urraca's seventeen years on the throne, only four did not involve a military campaign. Still, Urraca was probably fortunate because the Muslim threat to Leon-Castilla reached its peak at the end of the reign of her father.

During her reign, Urraca made four major policy decisions: to end her Aragonese marriage in 1110–1112; to associate her son with herself in governing her kingdom in 1111 and 1116; to make a truce with Aragon in 1117; and to seize the Archbishop Gelmirez in 1120.

Urraca left 118 known charters. Urraca's administration appears to have been successful, given the paucity of surviving documents. Her society was chiefly agricultural, with a limited exchange of goods locally. Her government would have been expected to arbitrate disputes rather than establish social directions. A number of coins from Urraca's reign survive, some bearing her likeness.

In the 12th century, the Church was involved at every level of political, social, economic, and religious dispute. The bishops of Leon-Castilla opposed Urraca's marriage with Alfonso I, supported her son, and organized military expeditions in defense of her kingdom against the Aragonese in the east and the Muslims in the south. Urraca was able to secure papal support to achieve her own purposes. She avoided excommunication in 1110–1111 over her marriage and persuaded the Church to bless her truce with Alfonso I in 1117.

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V

Theodore Newton Vail

Theodore Newton Vail (1845–1920) was an American entrepreneur who made his fortune in the telephone and mining business and became the first president of the Bell Telephone Company (later American Telegraph and Telephone or AT&T). President of the company for two separate tenures, he was instrumental in establishing telephone service, both local and long distance. A true visionary when it came to running a corporation, Vail oversaw the building of the first U.S. coast-to-coast telephone system, and it was his dedication to basic science that initiated a new research arm for AT&T's Bell Laboratories.

Vail was born on July 16, 1845, near the town of Minerva, Ohio. His family was rich and influential, its members descended from John Vail, a Quaker preacher who settled in New Jersey in 1710.

Strong Family Heritage

Affluence was not the Vail family's only attribute. There was a strong tradition of mechanical innovation, business acumen, and foresight. Vail's relatives were builders, inventors, and engineers. His grandfather, Lewis Vail, was a civil engineer who moved to Ohio and made his name building canals and highways, relatively new infrastructures at that point in American history. One of his uncles, Stephen Vail, was founder of the Speedwell Iron Works, near Morristown, New Jersey. The Speedwell company built a great deal of the mechanical technology that went into the first steamship that crossed the Atlantic Ocean.

Appropriately enough, other relatives were involved in communications. Vail's uncle Stephen, together with Stephen's sons George and Alfred Vail, funded inventor Samuel F. B. Morse with the money for his wireless transmitter. Cousin Alfred Vail invented the dot-and-dash alphabet utilized by Morse's telegraph. In 1848 Vail himself learned to operate this telegraph when he moved to New Jersey and worked as a clerk in a drugstore. By the time he turned 19, he was working at the Western Union Telegraph Company in New York City.

Married, Vail had one adopted daughter, Katherine, who was actually the daughter of his brother, William Alonzo Vail. She would become one of the founders of Bennington College in Bennington, Vermont.

In 1866 Vail moved his family to Iowa. Three years later, he joined the U.S. Post Office, working in the postal railway service. Like family members before him, he proved to have a knack for innovation. He started the ''Fast Mail,'' the first mail-only train service, which in 1875 began operations between New York City and Chicago. In 1876 Vail became general superintendent of this railway mail service.

Besides being an innovator, Vail was also an investor and entrepreneur. However, not all of his investments flourished. In 1889 he lost a great deal of money when an enterprise he was involved in, the Boston Heating Company, went out of business.

Joined Bell Telephone

In 1878 Vail left the Postal Office to become general manager of the recently established American Bell Telephone Company, which was started on July 9, 1877. The company had been organized by Gardiner G. Hubbard,

father-in-law of Alexander Graham Bell. It was Hubbard who lured Vail from the postal service to the new company. Hubbard became familiar with Vail when he was involved in congressional investigations into Post Office methods of payment for mail transportation. Hubbard recognized in Vail the qualities that would be necessary to head a new and technologically innovative company. For his part, Vail recognized the viability of the new invention and realized its potential applications. Though his friends and family advised him against the move, Vail accepted the position.

At Bell, Alexander Graham Bell, inventor of the telephone, became the company's ''electrician,'' earning a nominal salary of $3,000 annually. Bell's assistant, Thomas A. Watson, recipient of the world's first-ever phone call, was named superintendent in charge of research and manufacturing, while Vail held the managerial position until 1887. Years later, Vail would come out of retirement to lead the company a second time.

During his first tenure, Vail demonstrated both a knack for anticipating technical developments and the vision for combining technologies. One of his major accomplishments was directing the expansion of local telephone exchanges. In 1881 he directed the first long-distance phone system, which extended from Boston, Massachusetts, to Providence, Rhode Island. In addition, he organized the financing and business structure of the system. By 1885 Vail had created a vertically integrated supply division as well as a network of affiliates licensed by the parent company. Perhaps even more significantly, he had created a highly creative and effective research and development branch of the company. This division essentially changed the way the people of the world electronically communicated with each other. Also, he helped establish the Western Electric Company, a division of Bell Telephone that built telephone equipment.

Vail proved to be an appropriate choice to head the company, as he introduced business practices than facilitated the almost unparalleled growth of Bell Telephone. At first, however, he might have often questioned his own decision. As a new invention, the telephone was viewed as little more than a ''toy,'' and the public was at first slow to accept the instrument. During Vail's first tenure with the company, less than ten percent of the population had embraced the telephone. Vail also had to deal with legal opposition from communications rival Western Union Telegraph Company. However, after years of legal battles the phone company prevailed in court.

Eventually Vail left Bell following a dispute with the company's board of directors. Board members wanted higher dividends; Vail wanted to put more money back into the company.

Vail played a large part in the success of Bell Telephone due to his strong business sense and his forward-looking vision. He has been credited with seeing the company as more than just a communications business. He recognized early on that the overriding concern was customer service. Vail stated as much to his management staff and brought them all in line with that vision. Later, when he returned from retirement to head the company a second time, he clarified this notion as ''universality of service.'' The strength of the Bell System, he wrote in the company's annual report to shareholders in 1907, resided in its universality, which ''carries with it the obligation to occupy and develop the whole field.''

Retirement and Return

Vail retired from the Bell Telephone Company in 1889. True to his entrepreneurial spirit, he then involved himself with investments in mining, waterpower plants, and railway systems in Argentina. When not in South America, he reportedly lived a peaceful life on his Vermont farm. However, the company would eventually come calling again, and Vail was lured out of retirement in 1909.

Vail was 62 years when he went back to work, lured by financier J. P. Morgan, who now controlled the company. By this time the Bell Telephone Company had become American Telephone & Telegraph (AT&T). Vail's mission was to save the troubled organization, which had gotten into trouble because its phone patents had expired and other smaller companies were coming into the telephone communications business.

Vail was repositioned in his previous job but faced a situation and territory that had changed substantially. AT&T now faced competition. When Bell's telephone patents expired in 1893 and 1894 many independent telephone companies entered the game. By 1900 almost 6,000 new companies provided service to nearly 600,000 customers. Vail confronted this new problem with three workable solu-

tions. First and most importantly, he decided AT&T should offer the best phone system possible. To this end he focused the company on establishing a long-distance phone network that would encompass all of the United States. To accomplish this ambitious aim, Vail knew he would have to commit large-scale investments into the area of scientific research. This commitment resulted in the creation of the company's own research branch, Bell Laboratories.

Vail's most significant accomplishment in the direction was establishing a connection with all existing phone companies into the AT&T system. This resulted in the creation and implementation of the envisioned long-distance system. On January 25, 1915, the first transcontinental phone line was up and running. Vail himself was part of this first transmission that connected Alexander Graham Bell in New York to Thomas Watson in San Francisco. The connection would also include President Woodrow Wilson in Washington, D.C. Only a year later, long-distance phone service was established to Europe.

Vail's second solution involved cooperation with competitors and leasing them use of his company's phone lines. Third, and perhaps most tricky, he convinced the U.S. government that the best possible phone service—his concept of ''universal service''—could best be accomplished through a monopoly. At first the government had balked at the idea. Federal regulators were unhappy with what it felt was the ruthless behavior the company demonstrated during the interim between Vail's two leadership tenures. In addition to prohibiting smaller companies the use of its network, AT&T also held a stranglehold on long-distance circuits. The smaller companies, lacking the funds to battle a giant like AT&T, were swallowed up by the larger company. In fact, not only was the government unhappy with AT&T; the public was, too.

To counter the government's resistance, Vail advanced a rather interesting argument: that telephone service essentially amounted to a natural monopoly, like postal service, and that everyone was best served by such a monopoly. The government saw the merits in this notion. In 1913 the legal department of President Woodrow Wilson's administration granted AT&T a phone monopoly in exchange for certain concessions. For one thing, AT&T had to agree to allow independent companies to connect to its network. This agreement was known as the Kingsbury Commitment, as it was initiated by AT&T Vice President Nathan C. Kingsbury, who understood that such an agreement would diminish the perception that his company was a bullying giant. The agreement was concluded without the public's knowledge, and it would stand for decades until the deregulation that came late in the 20th century.

Benevolent Monopoly

The company's monopoly served both the company and customers well, and AT&T grew both financially and technologically. In the ensuing decades it became the most advanced and reliable phone system in the world. In the process, the telephone—in the hands of AT&T—had a profound effect on society and business. Indeed, as early as 1934 telecommunications had become so firmly entrenched that Congress felt compelled to create the Federal Communications Commission.

A great part of the great transformation wrought by the industry is directly attributable to Vail's vision as a leader. When he combined the engineering departments of AT&T and Western Electric he created a research department—Bell Laboratories—that produced innovations that would have far-reaching implications, such as the transistor, touch-tone telephones, data networking, and optical and digital technologies. Through the years Bell Labs and its researchers would be honored with six Nobel Prizes, nine U.S. Medals of Science, six Medals of Technology, and many other awards.

Second Retirement

Vail retired a second time in 1919. He joined the company's board of directors, but died a year later on April 16, 1920, in New York state. He was survived by his adopted daughter, Katherine Hurd; two sons, Theodore N. V. and Andrew C.; 14 grandchildren; and nine great-grandchildren.

After his death, the Vail Award was established to honor his memory. It is awarded to individuals who perform above and beyond the call of duty on their jobs or who display unusual bravery or heroism during emergencies.

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Luisa Valenzuela

Luisa Valenzuela (born 1938) is an Argentine writer of both fiction and journalistic works. She is among her nation's most significant writers, best known for the style of writing that blends magical and fantastic elements into prose known as magical realism, a style often associated with Latin-American writers such as Gabriel García Marquez and Julio Cortazar. Valenzuela is also one of the most widely translated female South American writers. As Naomi Lindstrom wrote in *World Literature Today,* Valenzuela ''has

created numerous narratives in which authoritarian rule in society is mirrored by patriarchal domination in relations between men and women.''

Luisa Valenzuela was born November 26, 1938, in Buenos Aires, Argentina, to parents Pablo Francisco Valenzuela, a physician, and Luisa Mercedes Levinson, a writer of note in Argentina. Valenzuela, an insatiable reader since childhood, attended a British school in her youth.

Began Journalism Career as a Teen

Given her parents' place in society and the family's connections with academics, Valenzuela was able to meet writers such as as Jorge Luis Borges, Ernesto Sabato, and Peyrou in her youth. Her parents were a formative influence: ''As a child I thought writing was dreary, drab, but they loved it,'' recalled Valenzuela in *Americas.* ''They could be quite obnoxious but funny. That impressed me that writing was more lively than one would think.'' While she originally hoped to become a painter or a mathematician, writing eventually won out over those early career aspirations.

Valenzuela's first journalistic work appeared in magazines including *Esto Es, Atlantida, Quince Abriles,* and *El Hogar* while she was still in her teens. Her first short story, ''Ese Canto,'' was published in 1956. Valenzuela also worked for a time at the Biblioteca Nacional, where Borges was the library's director. She went on to earn a bachelor of arts degree from the University of Buenos Aires.

In 1958 Valenzuela married Theodore Marjak, a French merchant marine and moved with her husband to Normandy, where her daughter, Anna-Lisa, was born. It was while living in France that Valenzuela wrote her first novel, published in 1966 as *Hay que sonreir* (published in English as *Clara),* which she wrote while her daughter was napping. In a review of the book, a reviewer for *Publishers Weekly* called the tale a chronicle of ''the bizarre, brutal existence of characters on the fringes'' and a ''harsh, provoking yet graceful tale of exploitation.''

Divorcing her husband after five years of marriage, Valenzuela moved to Paris and began working as a writer for Radio Television Française. She returned to Buenos Aires in 1961 and worked as an editor at *La Nacion,* the Buenos Aires newspaper, as editor of the Sunday supplement from 1964 to 1972. ''I learned a lot from journalism because when I began to work for the supplement to *La Nacion* I stayed there for nine years,'' Valenzuela commented in an interview with *Matrix.* ''I had a boss, Ambrosio Vecino, who was a literary man and was very keen on style. He taught me how to express ideas in a very concise way.'' Journalism ''allows for a horizontal view of facts, as opposed to the vertical, in-depth, literary vision,'' she went on, adding: ''I still appreciate journalism because I'm so interested in the world, and there are many issues that make me want to express an opinion, so I still use journalism as a tool and write columns and keep my fiction free of 'messages.' ''

Fellowship and Grant Allowed for Travel

A collection of short stories titled *Los hereticos* was published in 1967. Valenzuela was subsequently awarded a Fulbright grant in 1969 that allowed her to participate in the International Writers Program at the University of Iowa. The result of this fellowship award was the novel *El gato eficaz,* which was published in 1972 and translated as *Cat-o-Nine-Deaths.*

Valenzuela began her freelance journalism career and started lecturing about writing in 1970. Over the course of the next two years she traveled to Barcelona, Paris, and Mexico on a grant from the National Arts Foundation of Argentina. Her journalistic work appeared in publications in the United States, Mexico, France, and Spain, as well as in various publications based in Buenos Aires. These publications included *La Nacion, New York Review of Books, Vogue,* and the New York-based *Village Voice.*

Left Argentina

Returning to Buenos Aires in 1974, Valenzuela discovered that the political situation in Argentina following the death of Juan Peron had degenerated into a paramilitary dictatorship rife with violence and repression. Between 1976 and 1983 some 20,000 Argentine citizens ''disappeared.'' Continuing to work as an editor, Valenzuela also found fictional inspiration in the political regime under which she now found herself living, resulting in another short story collection, *Aqui pasan cosas raras,* published in 1975. Valenzuela had been teaching at Columbia

University periodically since 1973; in 1979 she was offered a writer-in-residence position and decided to move to the United States to escape the political repression. ''I decided to leave in order not to fall into self-censorship,'' she told a contributor to *Belles Lettres.* ''Exile may be devastating, but perspective and separation sharpen the aim.'' At Columbia University she became a teacher in the school's writing division from 1980 to 1983, the year she was awarded a Guggenheim fellowship.

Her fellowship allowed Valenzuela to move across town to New York University, where she was appointed visiting professor in 1985. She held that post until 1990, traveled frequently to lecture, and was a guest speaker at writing conferences in locations throughout the world, including the Americas, Israel, and Australia.

Political Repression Informed Fiction

Valenzuela became a fellow at the New York Institute for the Humanities in 1982 and belonged to the Freedom to Write committee of PEN's American Center. Her concerns with human rights issues prompted her to join Amnesty International.

As an essayist noted in the *Dictionary of Hispanic Biography,* Valenzuela's work continues to revolve around themes of politics and women's issues. Also rooted within her work is the violence and suffering experienced in many Latin American countries under authoritarian regimes. In her novel *Cola de lagartija*—translated as *The Lizard's Tail*—the protagonist, a cruel sorcerer, is based on Jose Lopez Rega, Isabel Peron's Minister of Social Welfare.

Z. Nelly Martinez, writing in *World Literature Today,* observed that Valenzuela's ''main pre-occupation throughout the years has been the repressive character of our primarily masculinist Western culture. Thus the fate of women . . . as well as that of all marginalized peoples, is at the center of the fictional realms she creates.'' Martinez maintained that through the power of language Valenzuela ''has obsessively defied the established order,'' be it masculine, political, or religious, ''with her own fictional practice.''

''Another salient feature of Valenzuela's style is her approach to language as not only the means of conveying a theme, but also as the object of the story,'' added an essayist in *Feminist Writers.* For Valenzuela, ''Language is supple and malleable, its purpose can be different for different people, and the denial of access to its multiple ranges of applications is seen as another form of oppression. Valenzuela contends that, as a writer, she is always discovering new meanings to words and that she hopes to unlock their secrets each time she endeavors to write something new.''

Eventual Return to Argentina

With democracy restored to Argentina in April of 1989 Valenzuela returned to Buenos Aires. Returning on occasion to New York City, she continued to write prolifically, as evidenced by the publication of the novels *Novela negra con argentinos*—translated as *Black Novel (with Argentines)*—and *La travesia* as well as the 1990 short-story collection *Realidad nacional desde la cama (Bedside Manners).* A *Publishers Weekly* contributor, in a review of *Black Novel (with Argentines),* dubbed the work ''powerful, unusual and unsettling.'' Reviewing 2001's *La travesia,* Lindstrom described the novel as, while ''not the most strikingly innovative of Valenzuela's fictions,'' nonetheless a book with ''a good dose of social satire, a tricky and fast-paced plot whose diverse strands are well coordinated, and a cast of memorably weird secondary characters.''

Valenzuela's works have been translated into English and have appeared in anthologies. Among the published collections to appear in translation is *Strange Things Happen Here: Twenty-Six Short Stories and a Novel* (1979), which includes the novel *Como en la guerra* (*He Who Searches*) as well as stories from *Aqui pasan cosas raras.* Among her best known works in translation are *Other Weapons, The Lizard's Tail, Black Novel (with Argentines),* and *Bedside Manners.* Much of her work has been published in translation outside the Americas, including Japan, and her books can be found in French, German, and Portuguese translations, leading to her acclaim as the most widely translated of the South American female authors.

''Valenzuela could be placed into the post-boom generation of Latin American writers, following on the heals [sic] of the explosion of popularity of authors who enjoyed a widely translated readership in Europe and North America,'' concluded the *Feminist Writers* essayist. ''She is emphatic, however, that the Latin American boom was a sexist phenomenon, since all the writers recognized within that group were men, and since women whose writing was of comparable quality were virtually ignored.''

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Gregorio Vázquez Arce y Ceballos

South American artist Gregorio Vázquez de Arce y Ceballos (1638-1711) was the most important painter of the Spanish Colonial era in Columbia. He worked during an era dominated by the Hispano-American Baroque style that flourished from 1650 to 1750. Vázquez has come to be regarded as the great-

est painter to come from Colombia. Most of his paintings are religious in nature, with subjects that include the life of Christ and of the Virgin, the saints, and scenes of the New Testament.

Gregorio Vázquez de Arce y Ceballos was born May 9, 1638, in Bogota, Columbia. Raised in that city, he grew up in the Creole society that first settled there in 1630. He was descended from a family of Andalusian ancestry, his family emigrating from Seville, Spain, settling in South America in the late 16th century.

The area where Vázquez grew up possessed a vibrant and artistic culture. This greatly influenced the young artist, providing him with an environment that fostered his artistic ambition. Still, Vázquez had to work long and hard to develop his artistic talents. To accomplish this, he often copied the styles and techniques of famous European artists.

Vázquez received his early education in a Jesuit seminary. When he was 15 years old, his father, Bartholomew Vázquez, recognized in his son an artistic talent that needed nurturing, and he encouraged the boy to paint. Through his father's efforts, Vázquez was able to study under Balthasar de Figueroa, one of the most famous artists of the day and a member of an artistic family. Even though his education with Figueroa did not last long, Vázquez learned a great deal and was inspired to begin producing works on linen cloth. One of his first works was painted for the convent of Santa Clara de Tunja in 1657, when the artist was only 19 years old.

Diverse Artistic Influences

In addition to his studies as a disciple of Figueroa, Vázquez was inspired by European drawings and engravings as well as by the major works of art produced by European masters. His main inspirations included the Spanish artist Juan de Valdés Leal (1622–1690), who painted in the baroque style. Other influences included Italian Painters Sassoferrato (1609–1685) and Guido Reni (1575–1642), Flemish Painter Peter Paul Rubens (1577–1640), and Bartoleme Murillo (1617–1682), another Spanish painter, all of whose works found their way to Columbia. It is believed that Vázquez met Murillo's oldest son, who lived in Bogota from 1678 to 1700, and was able to see up close the works of the Spanish master.

Painted in the Baroque Style

Because of his technique and his use of color, Vázquez is considered a baroque painter. The baroque painting style emerged as a movement in Europe around the beginning of the 17th century as a reaction against the Mannerist style which dominated the late Renaissance period with its intricate and formulaic technique. The baroque style developed in Italy and then spread throughout Europe and into the Latin-American colonies. Baroque artists strove for a simpler, more realistic approach that would be emotionally engaging, and the movement was encouraged by the Catholic Church, then a major patron of the arts. Members of the Church regarded the baroque style as more traditional and spiritual. In this way, baroque painting demonstrates an influence of the ancient Greek and Roman art through its use of idealized human figures. The greatest artists of the baroque movement were Caravaggio, Peter Paul Rubens, Rembrandt, Gian Lorenzo Bernini, and Jan Vermeer.

More specifically, Vázquez belonged to the School of Colonial Painting, which combined Spanish baroque with the influence of the Italian, Flemish, and French schools and which is sometimes called ''Creole art.'' What drove the development of colonial painting was the encouragement of the ecclesiastical powers, such as the Catholic Church, who saw art as a way to interpret religious beliefs for natives. In general, Spanish colonial art is very ornate, rich in color, and features strong delineation. The earliest of the Creole painters were Gaspar, de Figueroa, and Vázquez himself. The style flourished in the 1600s before declining in the early 18th century.

Even though Vázquez is generally regarded as the most outstanding Creole painter of his generation, his work has often drawn criticism. His style was said to lack a ''dynamic impulse,'' though his forms were elegant, and he personalized his paintings with a series of signature gestures that identified his work. His work is viewed as lacking originality of composition, as he often copied European masters, but he remains a painter of note due to his skillful and compelling use colors.

It has been said of Vázquez that, like many other artists of his era, he largely ignored the world around him. For one

thing, there seemed to be no recognition of the rich racial mosaic that surrounded him in Bogota, as his works mainly depicted Caucasians and Creoles. Also, his works display no great interest in the surrounding landscape, either in urban or rural settings, and reveal very little about Bogota in the 17th century. Even though he lived in a tropical landscape with lush foliage, he rarely depicted the local vegetation. When he painted fruits or flowers he usually used those that existed in Europe and America. Little, if anything, is seen of indigent tropical fruits such as mangoes or pineapples.

Became a Prolific Artist

Vázquez was said to have been a prolific artist and, unlike other artists of his era, he left behind a great number of drawings. He operated a studio located in the Candelmas district, where he trained many of his students. Here he kept busy completing commissioned works. Working with him at the studio were his wife Bernal, who often served as his model, his brother Juan Baptist, his son Bartholomew Luis, and his beloved daughter Feliciano. At this studio, he produced a great many works of varying subjects and sizes which he painted on linen canvases. His works were later displayed in temples and convents as well as in houses around Bogota.

At his studio Vázquez also taught students, among whom it is believed were Camargo and Francisco de Sandoval, two other artists who became well known. As a result of Vázquez's teaching and commissions, a great output of work came from this studio. Unfortunately, it has often been hard to distinguish his original paintings from the works of his students, who copied his style. However, there are a number of his works whose titles and dates of origin are known. One of the oldest, signed in 1657 is ''Huida a Egipto,'' or ''Escape from Egypt.''

During the mid-1600s the painter spent almost 20 years producing little original work, instead copying the works of other artists. Around 1669 he copied the work of Murillo in ''Vision de S. Antonio'' and the work of Sassoferrato in ''Virgen Modestissima.'' His ''Virgen de los Angeles'' is dated to 1670 and follows the style of Reni, though Vázquez only employed the vaguest of associations. The next year he created ''La Anunsacion'' for the Convent of Mongui. Ten paintings produced by Vázquez can be found at this famous Franciscan convent, and it is believed that he spent a good deal of time there. In 1674 he produced his highly regarded ''Jucio Final'' for the Church of Saint Francisco in Bogota. For this work he was most likely inspired by the anatomical drawings of Juan Valverde and Hamusco. When he was 32, he painted his first-large scale work on linen, ''Purgatorio,'' for the parochial temple of Funza.

In 1680 Vázquez entered a very significant period in his career and was at his most prolific, producing many works for the convents in Bogota. This also was the period when he produced his ''Self Portrait'' (1685), which appeared in the cathedral of Bogota. During this time Vázquez was also commissioned to produce a series of works for the Church of the Shrine in Bogota. In this major project he was once again influenced by European models, after the founder of this church, his friend and patron Gomez de Sandoval, brought back from a trip to Spain a series of stamps by Rubens.

During this period also he painted ''S. Ingacio'' for the Jesuits, completing this work in 1686. In 1698 he completed ''Calvario'' and ''Predicacion de S. Francisco Javier,'' two more of his best-known works. Many of the paintings produced during this period of intense activity are now at the Museum of Colonial Art in Bogota, which contains 76 oils and 106 drawings by the artist. The museum was originally constructed by Jesuits who arrived in Colombia in the 17th century.

Later Life

The start of the 18th century marked the beginning of what would be a very difficult period in Vázquez's life. In the a short span of time his wife died and his daughter was seduced away from her father's home and went on to lead a life of hardship. Friend and patron Gomez de Sandoval also passed away. In addition to personal troubles, the painter endured financial difficulties and was briefly confined in prison. Still, Vázquez found the inspiration to paint even in confinement and produced six large works on linen cloth that eventually decorated the arches of the Chapel of the Shrine. Toward the end of 1710, only months before his death, Vázquez produced his final work, ''Concepcion.'' Vázquez died in 1711 in Bogato, Colombia.

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Yvonne Vera

Yvonne Vera (born 1964), one of Africa's most esteemed writers, has been showered with awards and her work has landed on feminist and African studies curriculums at universities across the world. Vera was born and raised against the backdrop of faltering colonialism and vicious guerilla warfare in 1970's Rhodesia, Southern Africa. Her childhood was spent watching men go off to war, many never to return, and watching women struggle to survive in a society where being a woman meant being a second-class citizen at best, ignored and abused at worst. Vera was just 15 when the guerilla armies triumphed over the colonialists, and Zimbabwe, declaring its independence, was born.

As Vera finished her secondary studies, Zimbabwe was fitfully learning how to be a post-colonial nation. Though the country's white oppressors had

been shaken off and black men were enjoying new freedoms, black women were learning that freedom would not yet be theirs. Traditional culture kept them down, in the kitchen, in the fields, in the bedroom, quiet and submissive. Paraphrasing the title of Vera's 1997 book, Zimbabwean women were expected to keep things ''under the tongue,'' to suffer in silence. These oppressions—colonialism, racism, war, and sexism—have fueled Vera's writing.

Educated Amidst Revolution and Sexism

Vera was born in Bulawayo, Zimbabwe's second largest city, on September 19, 1964. Her mother was a schoolteacher and her father, unlike many Zimbabwean men, supported his daughter's education. Even as a schoolgirl, Vera showed the promise of the future writer she would become. According to literature professor Charles R. Larson writing in *The World and I,* ''A love of books was established before [Vera] began attending primary school (she could read and write before her formal education). Perhaps more important, she began writing when she was still a child. She remembers leaving notes and poems she often wrote for her mother. In school, other students identified her as 'the writer.' ''

Of her early education Vera told *The World and I,* ''I had an idyllic education in the sense of landscape. I was first educated in the rural schools of Matabeleland. It was marvelous. We ate, played, slept, and read under the moon. We had wild fruit and smoke from fires. Then I came back to the city and attended school in the townships of Luveve and Mzilikazi.'' Vera continued, ''This offered a contrast and introduced me more fully to the urban African milieu, with all its contradictions and spontaneity. This was in the seventies, and all the rumblings of an armed struggle were about.'' This contrast between the beauty of the land and the horror of war has also become a dominant theme in Vera's writing.

Became a Writer in Canada

Following her secondary education in Zimbabwe, Vera traveled to Europe and encountered Western art and culture. Art galleries and the cosmopolitan lifestyle of the cities impressed her. This experience helped motivate her to apply to York University in Toronto, Canada. There she majored in film criticism and literature eventually earning a bachelor's degree, a master's, and a doctorate. She also penned her first work, 1992's *Why Don't You Carve Other Animals?,* a collection of short stories. Of her segue into the role of writer she told *The World and I,* ''Writing crept upon me and surprised me, then I discovered that I loved the process and art of writing. It came by degrees, through my fingers to my body. . . . I wanted to be a writer and could answer at airports and immigration points and borders that I was a writer.''

Vera was still living in Toronto when she wrote her first novel, *Nehanda,* a historical novel based on Mbuya Nehanda's struggle to lead Zimbabwe out of the clutches of colonialism. Brinda Bose wrote in *World Literature Today* that *Nehanda* ''speaks to both post-colonialism and feminism in the historical context of Zimbabwe. *Nehanda* [embodies] the essences of both the hope and the despair that mark the story of Zimbabwean.''

Unlike her first work, which was published by a Toronto company, *Nehanda* was published by Baobab Books, a Zimbabwean publisher based in Harare. This collaboration marked the beginning of a very close relationship between Vera and Baobab Books. The company has since published all her works. Though the loyalty of this relationship has allowed Vera to truly explore her themes, some critics noted that this same relationship may have been what has kept Vera from the international literary radar for so long. Regardless, the literary awards that have been heaped upon her work have declared Vera one of the top African female writers. *Nehanda* received Second Prize for the Zimbabwean Publishers Literary Award for Fiction in English and special mention for the Commonwealth Writers Prize for Africa Region.

Spoke the Unspoken

With the 1994 publication of *Without a Name,* Vera began to explore darker themes, such as the tragedies that effect women. *Without a Name* details one woman's struggle during the tumultuous war of pre-independence Zimbabwe. A victim of rape caught between the ruthless, racist regime of the colonialists and the violent uprisings of guerilla fighters, she sees escape and a new beginning far from her rural home in the city of Harare. However, even worse consequences await her there and in desperation she kills her newborn child and returns to mourn in her hometown. This novel was short-listed for the Commonwealth Writers' Prize.

In her third novel, *Under the Tongue* (1996), Vera tackled another taboo subject that gnaws at the hearts of women—incest and rape. As in her previous novel, Zimbabwe's war for independence is a major character in the novel. *Under the Tongue* won first prize in the Zimbabwe Publishers' Literary Awards, was awarded the 1997 Commonwealth Writers' Prize (Africa region), and two years later won the prestigious Swedish literary award ''The Voice of Africa.''

Butterfly Burning was published in 1998 and set in a black township of Southern Rhodesia in the late 1940s. It is a bittersweet love story between a young girl and her much older lover. As he spends more and more time away on construction projects, she begins to follow her own life and is selected to train as one of the first black nurses in the country. When an unwanted pregnancy jeopardizes her training, she retreats alone to the harsh land and, with the long thorn of a bush, performs her own abortion.

Of the recurrence of normally private, painful themes in her novels, Vera told *The World and I,* ''The position of women needs to be reexamined with greater determination and a forceful idea for change. In Zimbabwe, as perhaps elsewhere in the world, there is limited understanding of each moment of a woman's worst tragedy or her personal journey. Women have been expected to be the custodians of our society as well as its worst victims, carrying on no matter how hemmed in they feel and how abandoned in their need.'' By bringing the shameful, hidden tragedies that

mar women's lives to the surface, Vera demanded that her culture change.

Became Director of Art Gallery

During these prolific years, Vera moved back to Bulawayo. She told *The World and I,* ''I spent eight years in Toronto trying to grow up. I finally realized the necessity of my return to Zimbabwe and my hometown. I have never regretted it.'' In 1997 she was appointed Director of the National Gallery in Bulawayo. Voicing the challenges of running a gallery in her hometown, Vera told Radio Netherlands, ''There is no word for gallery in Ndebele, the local language of Bulawayo. The building used to be a huge, half empty room with paintings. In a country where as many as 17 people have to live together in one room, which is maybe 3 meters by 3 meters, all that space was senseless.'' With that in mind, Vera has focused on making the gallery relevant to the community and to the townships. She has installed local folk and fine art and instituted workshops for women and children.

The Stone Virgins was published in early 2003. In it Vera tells the story of two sisters, Thenjiwe and Nonceba, living in the rural village of Kezi following the independence of Zimbabwe from Britain in the early 1980s. A soldier murders Thenjiwe and then rapes and multilates Nonceba. Vera once again calls to the forefront the terror of war and the heavy price that women in her culture have paid in the process.

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Vigilius

Pope Vigilius (died 555), whose pontificate lasted from 537 to 555, schemed as a deacon to become pope, only to suffer more pains for his ambitions than personal rewards. His pontificate was almost entirely dedicated to resolving a dispute with the Emperor Justinian of Constantinople over a question of Church dogma.

The argument between the pope and the emperor concerned certain writings that had been endorsed by the Council of Chalcedon in the fifth century. A sect of Christians known as the Monophysites objected to these writings. The Monophysites, who were numerous in the eastern part of the Roman empire, had the support of the emperor, who wished to see them brought into the Church.

Vigilius spent the last eight years of his life as a house prisoner of Justinian in Constantinople because of his refusal to condemn the disputed writings. Although Vigilius eventually agreed to censure the writings, he also attempted to reconcile his condemnation with the decisions made at the Council of Chalcedon. With the emperor satisfied, Vigilius was allowed to depart from Constantinople. He died shortly thereafter en route to Rome.

The Monophysite Dispute

The Council of Chalcedon, which first convened in 451, endorsed several writings that seemed to suggest that Jesus Christ had two distinct natures, one human and one divine, with the two natures united in one person. This idea had been advanced by the Patriarch Nestorius in the fifth century. The writings seemed to be given legitimacy in 519, when the Emperor Justin I enforced the Chalcedonian definition of faith.

By the sixth century, the Monophysites, who held that Jesus had a single divine nature, and not two as held by the Nestorians, constituted a large Christian sect in the eastern half of the Roman empire. Unable to reconcile their belief

with the rulings of the Council of Chalcedon, the Monophysites remained outside the Church.

In 544, hoping to reconcile the Monophysites to the Church, the Emperor Justinian issued an edict that condemned Nestorian writings endorsed by the Council of Chalcedon on the grounds that they contained unorthodox ideas. This edict, known as the Three Chapters, was a list of condemnations of the writings of three authors: Theodore of Mopsuestia, Theodoret, and Ibas. Since the Council of Chalcedon had already cleared these authors of any heresy, Justinian's edict was interpreted as a slight to the council and an encouragement to the Monophysites.

The edict confused many members of the Church because parts of the condemned writings were in fact considered orthodox. The Second Council of Constantinople in 553 would also condemn the writings but would uphold the Chalcedonian canons. The Nestorian interpretation of Christ's dual nature was promulgated outside the Roman Empire in the sixth century by missionaries in Arabia, China, and India. By the 14th Century, however, the idea had begun to disappear.

Papal Ambitions

Pope Vigilius, who reigned as pope from 537 to 555, was descended from a Roman family of distinction. Vigilius's father, Johannes, had received the title of consul from the emperor, and the pope's brother, Repartus, was a Roman senator.

In 531, Vigilius was made a deacon of the Church. That year, a decree was issued allowing the pope to select his successor. Pope Boniface II (530–532) selected Vigilius to succeed him. But the clergy at St. Peter's opposed the idea. Boniface retracted his choice and destroyed the decree that allowed him to name a successor.

Representative to Constantinople

Boniface's eventual successor, Pope Agapetus I (535–536), made Vigilius a papal representative to Constantinople. There, the actress, theologian, and empress Theodora attempted to enlist Vigilius's help in gaining support for the Monophysites, including the Monophysite Patriarch Anthimus who had been deposed by Agapetus, in exchange for her help in making Vigilius pope and reportedly some seven hundred pounds of gold. Vigilius is said to have agreed to intervene on behalf of the Monophysites.

Following the death of Agapetus in April 536, Vigilius returned to Rome with letters from the Court of Constantinople and the money the empress had given him. But by then Silverius had already been made pope, with the help of the King of the Goths. A short time later, the Byzantine commander Belisarius stationed troops in Rome, which was facing a siege by the Goths.

The Empress Theodora wrote to Belisarius, asking him to pressure Silverius into restoring Anthimus as patriarch of Constantinople. Belisarius summoned Silverius to his headquarters and falsely accused him of scheming to help the Goths gain entry to Rome. The Byzantine commander demanded that Silverius reinstate Anthimus and lend his support to the Monophysites. Following Silverius' refusal, the pope was seized and officially deposed.

Elevated to Pope

Under pressure from Belisarius, Vigilius was elevated to pope, being consecrated and enthroned on March 29, 537. Meanwhile the falsely maligned Silverius was kept in Vigilius's custody, where he soon died from the harsh treatment he received.

With the enthronement of a pope sympathetic to the Monophysite cause, all should have been well between Rome and Constantinople. But the Empress Theodora soon discovered that Vigilius was just as much opposed to the Monophysites as his predecessor Agapetus had been. Although a letter that has been attributed to Vigilius expresses the pope's sympathies for the Monophysites, some feel it is a forgery. In any case, Vigilius did not restore Anthimus to his former position as patriarch.

In 540, Vigilius wrote two letters to Constantinople outlining his position on Monophysitism, one addressed to the Emperor Justinian and the other to the Patriarch Menas. In them, Vigilius supported the rulings of the Council of Chalcedon and approved the deposition of Anthimus.

Other letters from the first years of Vigilius's reign have survived that shed further light on his pontificate. In March 538, for example, he wrote to the Bishop of Arles about the Austrasian King Theodobert's marriage to his brother's widow. Also in 538, he sent a letter to the Bishop of Braga about Church discipline.

Disputes over Dogma

Meanwhile, fundamental disagreements over Church dogma were developing with Constantinople. In 543, the Emperor Justinian published a decree that condemned the heresies of Origen and sent copies to the patriarchs and to Vigilius. In an attempt to refocus Justinian's interventions, the Bishop of Caesarea pointed out that condemnation of Nestorianism would make it easier to bring the Monophysites into the Church.

Justinian had wanted to placate the Monophysites. But he also had a preoccupation with questions of dogma. After he was told that a condemnation of three fifth century ecclesiastics who had exhibited Nestorian tendencies—but had been endorsed by the Council of Chalcedon—would placate the Monophysites, Justinian issued an edict toward that end. Vigilius refused to accept Justinian's edict. In response, the emperor called the pope to Constantinople to resolve the matter.

Called to Constantinople

Vigilius was celebrating the feast of St. Cecilia when he was called away from the service and ordered by an imperial official to depart at once for Constantinople. The pope was taken to a ship. Meanwhile, the Goths under Totila were laying siege to Rome, causing tremendous misery to the populace. As the ship taking Vigilius to the eastern capital departed, stones were thrown at it and the pope cursed. The ship reportedly left on November 22, 545, and

arrived in Constantinople around the end of that year. Although Vigilius sent ships laden with grain back to Rome, they were apparently captured en route.

In Constantinople, Vigilius tried to persuade Justinian to provide assistance to the Romans and Italians under siege by the Goths, but Justinian was preoccupied with his edict. Especially in the West, the Three Chapters had raised opposition because they seemed to condemn men who had long ago died in good standing with the Church and because the condemnation was seen as an insult to the Council of Chalcedon. It was also felt that the emperor had no business making Church doctrine. Nevertheless, there was nothing unorthodox about the Three Chapters.

Justinian pressured Vigilius into supporting the edict. Caught between the emperor's demands that he support the Three Chapters, and the western Church's insistence that he reject them, Vigilius wavered and then initially agreed to support Justinian's edict.

Facing the opposition of his own retinue of western bishops, Vigilius next retracted his support for the edict, prompting Justinian to make him a house prisoner. After Vigilius escaped, fleeing from a window by a suspended rope, the emperor persuaded him to return by proposing a general council.

The Council of Constantinople

Justinian called for the council to be in Constantinople. Vigilius preferred it to be held in Sicily or Italy so that more western bishops could attend. Nevertheless, it assembled in Constantinople on May 5, 553, at Hagia Sophia Cathedral, with the Patriarch of Constantinople presiding. Vigilius boycotted the council because the eastern bishops outnumbered those from the west. While the council was approving the Three Chapters, Vigilius condemned them.

On May 14, 553, Vigilius issued his Constitution, which rejected 60 propositions of Theodore of Mopsuestia. Vigilius's Constitution also refused to condemn either Theodoret or Ibas because the testimony of the Council of Chalcedon had removed all suspicion of heresy against them. But on June 2, 553, the council once again condemned the disputed writings, siding with Justinian.

After thinking over the matter for six months, Vigilius decided that ending the persecutions of the emperor against his clergy would be well worth the cost of his endorsement of the council. So in December 553, after a residence of eight years in Constantinople, Vigilius reached an understanding with the emperor in which Vigilius agreed to censure the disputed writings while endorsing the canons of the Council of Chalcedon. Once again, his decision brought criticism in the west.

Justinian allowed Vigilius to depart for Rome with the promise that the pope would share temporal power there. Vigilius began his journey home in 555. But before reaching Rome, he died en route at Syracuse on June 7, 555, leaving a troubled legacy to his successors. His body was taken to Rome and buried in the Basilica of Sylvester.

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Jean Vigo

Film director Jean Vigo (1905–1934) had a brief career encompassing only four films, all of which were shot during the beginning of the sound era, but only one of which was full-length. Yet the critical acclimation of the poetic beauty of his work, which came posthumously, has been nearly unanimous.

Vigo was born Jean Bonaventure de Vigo in Paris on April 26, 1905, the son of anarchists Emily Clâro and Miguel Almereyda (real name: Eugêne Bonaventure de Vigo). In the early 1900s Almereyda was arrested numerous times and in 1901, at age 18, was sentenced to a year in prison for the manufacture of a bomb that failed to explode. He served nearly his entire sentence in solitary confinement. In 1904 Almereyda attended an antimilitarist congress in Amsterdam out of which sprang the *Association Internationale Antimilitariste* (AIA). Almereyda became one of the leaders of the French AIA. As such he was arrested and sentenced to prison in December 1905. He was released on an amnesty in June 1906. That same year he cofounded a weekly newspaper, *La Guerre Sociale (The Social War).*

Thus the tone was set for Vigo's early life. The anarchism and plotting were broken only by his father's jail sentences. In 1908 Almereyda was given a two-year prison sentence for praising a mutiny in the pages of *La Guerre Sociale.* He was released in August 1909. In 1913 Almereyda left *La Guerre Sociale* and cofounded the weekly, *Le Bonnet Rouge,* which became a daily the following year. Almereyda was named editor-in-chief. When war broke out in August 1914 Almereyda slowly began to inveigh against the military in the pages of his paper. Eventually the militarists who had maintained the upper hand in French politics had enough and he was arrested on August 6, 1917. He died in his cell under mysterious circumstances a week later. There is little doubt that Almereyda was murdered, though he was extremely ill with a ruptured appendix and peritonitis. Jean Vigo was 12 years old at the time.

Poor Health and Boarding Schools

Throughout his childhood Vigo was plagued by poor health, which worsened in the year after his father's death. Furthermore Vigo's mother shunted him off to relatives and boarding schools. Since his father's name was still notorious

in France, Vigo was often forced to enroll under an assumed name-Jean Salles. Beginning in 1919, though, he spent two weeks with his mother in Paris every September. In the early 1920s he was in contact with his father's friends, who related to him facts about Almereyda's life and personality. In 1922 Vigo began attending Lycâe Marceau, a boarding school in Chartres. His studies concentrated on Latin and science, but more importantly he was near his mother, with whom he spent his vacations and occasional weekends. Enough time had elapsed since his father's death that he was able to enroll under his own name. In his late teens Vigo's health improved and he not only participated in sports at Lycâe Marceau, but he excelled in the 100-meter dash and football, where he was a goalkeeper. This almost semi-idyllic period in his life was to come to a sudden end, and the result was Vigo's estrangement from his mother.

Vigo was well versed in his father's work and legend, but the facts of Almereyda's death had always been glossed over, especially his mother's role in the legal drama that occurred afterward. From reading *Le Mystêre de Fresnes* (Fresnes was the prison where Almereyda died), by Albert Monniot, Vigo discovered that his mother—in order to win a lawsuit that would ensure Vigo's interests—consented to the lawyer's hypothesis that Almereyda's murder had been ordered by his own accomplices in order to stave off treachery to the cause. In 1924 the 19-year-old Vigo spent his summer vacation assembling a file that (he intended) would prove his father innocent of treachery.

Met Lydou at a Sanatorium

In June 1925 Vigo left Lycâe Marceau. His original plan was to enroll in a university, thereby extending his military deferment. Already Vigo, imbued with his father's antimilitarism, had managed to have his military physical postponed from December 1924. In late 1925 Vigo took some courses at the Sorbonne. It has been conjectured that it was at this time that Vigo decided to embark on a career in cinema. In early 1926 he fell ill once again and went to southern France to recuperate—first with his relatives, the Aubês (who had taken him in after Almereyda's death), then at a sanitorium, Font-Romeu, near Andorra, by the Spanish border. Because of his illness Vigo had to forgo the possibility of working on Abel Gance's film, *Napolâon,* but upon recovering and returning to Paris at the end of 1926 he set about using whatever contacts he had to gain entrée into the French film industry. Within a few months Vigo had a relapse of his illness and was back at Font-Romeu. To make matters worse, his continually deteriorating relationship with his mother left Vigo weakened and depressed. On and off he remained in such a state for more than a year, despite assistance from many friends (which at times left Vigo feeling guilty).

In 1928 his life and outlook began to take a positive turn. It was at the sanitorium that year where he met 19-year-old Elsiabeth Lozinska, known as Lydou. She was the daughter of a Polish industrialist who had been studying in Switzerland. If anything Lydou's condition was worse than Vigo's, as she was bedridden for most of her first year at Font-Romeu. In November 1928 the two were well enough to return to Paris and announce their engagement. They were married on January 24, 1929.

Vigo soon had his first job in film, assisting the cameraman on a film titled *Vénus.* When the film ended, though, he was out of work and the couple relied on Lydou's father to help them financially. With the money his father-in-law sent Vigo purchased a secondhand Debrie film camera with which he set about filming the animals in the zoo. This first attempt ended in disaster and Vigo never worked as cameraman on any of his other films. However, he was undismayed and began planning a script centered on the city of Nice, where he and Lydou had traveled. Unfortunately before he could begin production of his film his health, and that of Lydou's, took another bad turn. The couple returned to Paris for medical consultations. By then Vigo had met Boris Kaufman, possibly the youngest brother of the pioneering Soviet filmmakers Dziga Vertov (real name Denis Kaufman) and Mikhail Kaufman. Kaufman would eventually serve as cameraman on all of Vigo's films. After Vigo's death, he immigrated to Hollywood where he worked on such films as *On the Waterfront, Twelve Angry Men,* and *The Pawnbroker.*

Directed *A Propos de Nice*

With Kaufman behind the camera, the young director saw that most of his sketchy film plan would not translate well to the screen, thus prompting him to create a serious outline for his project. The film that resulted was the short ''documentary'' *A Propos de Nice.* Vigo's anarchist politics and his sense of satire are both strong elements of the film, which contrasts the wealthy and the poor in the city of Nice. It has often been compared to two other ''city films'' of the period: *Berlin, The Symphony of a Great City,* directed by Walter Ruttmann and Vertov's *The Man with a Movie Camera,* which was set in Moscow.

However *A Propos de Nice* differs from those films in an important way; it is less reliant on temporal chronology in its structure. Thus while Ruttmann and Vertov both shaped a narrative around a ''day in the life'' (of Berlin or Moscow), Vigo opened his film with fireworks at night. Secondly, Vigo used toys as symbols for people and juxtaposed seemingly unrelated scenes. These elements moved the film away from being solely a documentary. In fact *A Propos de Nice,* with a running time of approximately 20 minutes, is at once a highly subjective critique of the city and a documentary of the gap between the rich and the poor. Filmed in 1929, *A Propos de Nice* debuted in Paris on May 28, 1930.

Vigo's next film is the least known and shortest of his quartet, and, likewise, the least appreciated. *Taris* (also known as *Taris, roi de l'eau* and *Taris, champion de natation),* filmed in 1931, is a short film featuring French swimming champion Jean Taris. The film included voice-over by Taris describing swimming trechniques, but the outstanding aspect is how Vigo once again turned the genre of documentary inside out, though *Taris* is neither as subjective nor as anarchistic as *A Propos de Nice.* When discussing *Taris* critics and film historians generally focus on the film's underwater shots and by extension the silence that

engulfs the film. Both of these elements give *Taris* a dreamlike quality that is enhanced by the ending in which Taris is seen walking on water.

Zero de Conduite

Critics and film historians continue to debate which of Vigo's films is his masterpiece with many acknowledging that the title belongs to his third film, the 41-minute-long *Zero de conduite (Zero for Conduct).* Others consider Vigo's last film, *L'Atalante,* his masterpiece. *Zero de conduite,* shot in 1933, was Vigo's first film that had a narrative structure in the usual sense, though in the filmic sense the story was far more poetic than realist. The film's plot revolves around the children of a boarding school who decide to revolt against the strict rules of behavior. The film highlights the child's world from beginning to end: it opens with two boys delighting each other on a train with tricks and games as they return to school after a vacation. These tricks reveal their own awakening sexuality and imitation of adulthood. They, along with a third boy, will become the chief plotters in the revolt after having been given a ''zero for conduct.'' *Zero de conduite* was banned in France until 1946, but thereafter became an inspiration for many French New Wave filmmakers, especially Francois Truffaut who directed his own film about children, *The 400 Blows.*

Depsite the fact that *Zero de conduite* was banned Vigo managed to secure studio backing for his next project, *L'Atalante* (1934). It was Vigo's final film and the only one he directed that was feature length. *L'Atalante* is the story of two newlyweds who sail France's waterways on a barge, named L'Atalante. When the wife grows tired of barge life she abandons her husband for Paris, but the city overwhelms her. The husband sets out to find her, but in the end it is the half-crazy bargeman (portrayed by Michel Simon) who discovers her and returns with her to the barge.

The film was first shown in Paris in April 1934, and its first public performance was in September 1934 under the title *Le Chaland qui passâ.* Less than a month later Vigo finally succumbed to the tuberculosis from which he had suffered for years. He died in Paris on October 5, 1934. At the time of his death Vigo had left behind more than two dozen unrealized projects, including scripts by himself, Claude Aveline, and Blaise Cendrars. *L'Atalante,* which had been reedited and retitled during his final illness, was eventually restored and the world would come to recognize Vigo's genius.

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W

Mary Edwards Walker

Mary Edwards Walker (1932–1919) was a dress-reform advocate and women's rights activist who served as a physician for the Union army during the Civil War. She challenged the social and cultural mores of the Victorian-era middle class to their limits and in the process ''out-raged the sensibilities even of those who believed themselves tolerant and progressive,'' as Elizabeth D. Leonard points out in her book *Yankee Women: Gender Battles in the Civil War.* Yet Walker refused to back off from her lifelong insistence that women deserved nothing less than full equality with men.

Mary Edwards Walker was born on November 26, 1832, in Oswego, New York. She was the youngest daughter of Alvah Walker, a farmer, teacher, and self-taught physician, and Vesta Whitcomb Walker, who was also a teacher. Influenced by reform movements advocating abolition and sexual equality that swept through their part of the state during the 1820s and 1830s, the Walkers were very liberal thinkers by the standards of the time. They supported the idea of equal education for boys and girls and urged all of their children—five daughters and a son—to aspire to professional careers and personal independence.

As a child, Walker attended a local school run by her parents. Later, she continued her education at a seminary in Fulton, New York, but left there in 1852 to teach. Within two years, however, Walker had made up her mind to become a doctor instead, challenging society's belief that teaching was the only appropriate job for a woman. She enrolled in Syracuse Medical College (one of the few institutions that admitted women) in 1853 and graduated two years later, then practiced briefly in Columbus, Ohio, before relocating to Rome, New York. There she married a fellow physician named Albert Miller, and together they set up a medical practice. But most people were not ready to accept the idea of a woman doctor, and the practice soon failed. So, too, did the marriage; Walker and Miller separated in 1859 and divorced ten years later.

Several years earlier, Walker had enthusiastically embraced the tenets of the emerging reform movement in the United States. One of the first and most symbolic confrontations with the establishment was over women's clothing, which at the time featured tight corsets and awkward, ankle-length hoop skirts. Walker had always felt constrained by such attire and resented having to conform to what society deemed acceptable for a proper lady of the middle class. Thus, when the ''bloomer dress'' (invented by feminist and temperance activist Amelia Bloomer) became a political statement for radical women's rights advocates during the early 1850s, Walker was among the first to hem her skirt to just below the knee and replace her petticoats with a pair of long, full trousers that eventually came to be known as ''bloomers.''

Walker's activities on behalf of the dress-reform movement claimed ever-increasing amounts of her time during the rest of the decade. Beginning in January of 1857, she became a regular contributor to the group's newspaper, *The Sibyl: A Review of the Tastes, Errors, and Fashions of Society,* and later that same year, she attended a convention of dress-reform supporters held in Middletown, New York. By the end of 1857, she had made a name for herself as a writer

and lecturer on the topic, and in 1860, she was elected to serve as one of the vice-presidents of the National Dress Reform Association. Meanwhile, she also began to turn her attention to other controversial issues in the women's rights movement, speaking out on subjects such as education, marriage, abortion, and the concept of equal pay for equal work.

Shortly after the Civil War broke out, Walker headed to Washington, D.C., where she tried to obtain an official commission to serve as a surgeon in the U.S. Army. When that was not forthcoming, she resolved to stay in the nation's capital and keep trying to persuade the War Department of her qualifications and willingness to serve. In the meantime, she volunteered her services to the Indiana Hospital, a makeshift facility that had been set up in a crowded section of the U.S. Patent Office to treat wounded and sick troops from Indiana.

However, Walker could not afford to work without pay indefinitely, so in early 1862, she left Washington to take some classes at New York Hygeio-Therapeutic College in the hope that the additional schooling would enhance her medical credentials. During the fall of that same year, she moved one step closer to her goal when she began working in an unofficial capacity as a contract surgeon at a couple of field hospitals in Virginia.

Once again, however, Walker soon found herself in need of a more dependable source of income, so she turned her attention to providing other kinds of assistance. One of her first projects was organizing the Women's Relief Association, a group that helped female visitors to Washington find a safe place to stay. Walker raised funds from local suffrage groups to rent a house and turned it into a women's lodging facility. In exchange for her services, she was allowed to live there free of charge. The enterprising Walker also started a service that helped women locate their loved ones in the various hospitals around Washington. But her attempts to set up and run a private medical practice during this same period were not as successful. Nevertheless, she enjoyed a reputation around the capital as someone who was genuinely interested in the welfare of soldiers and their families.

In late 1863, Walker headed to Tennessee on her own to provide medical aid to the survivors of the Battle of Chickamauga, one of the bloodiest confrontations of the war. Denied permission to work as a doctor, she served instead as a nurse until early 1864, when her persistence, combined with the army's desperate need for medical personnel, finally paid off. In late January, over the objections of male army doctors who were openly hostile to the idea of a woman practicing medicine, Walker received a long-awaited official appointment to the post of assistant army surgeon with the rank of lieutenant—a first for a woman.

By the time Walker obtained her commission, however, the troops of her regiment were in relatively good health. The same could not be said of the civilian population living in the communities around the camp. So Walker routinely crossed over into Confederate territory to deliver babies, treat various diseases, pull teeth, and perform all-around medical care for the war-weary local citizens. Many people believe that she may have also worked as a Union spy while behind enemy lines, although there is no solid evidence to back up that claim.

It was also around this time that Walker quit wearing women's clothes entirely and donned exclusively male attire, a practice she observed for the rest of her life. She made slight modifications to a typical officer's uniform and wore that instead to make it easier to move around and work under difficult conditions in field hospitals.

As far as Walker was concerned, such clothes were far more sanitary and practical than long skirts that dragged through the dirt and hindered natural body movements. Society did not see it quite that way, however, and she was arrested numerous times for disturbing the peace or ''masquerading in men's clothes'' as she strolled around in pants—a matter of great pride for the defiantly nonconformist physician.

On April 10, 1864, Walker was captured when she rode alone and unarmed deep into Confederate territory. She was held in Richmond, Virginia, until being released on August 12, at which time she made her way back to Washington. Accepting the somewhat ambiguous post of ''surgeon-in-charge,'' she served first as head of a hospital for female Confederate prisoners in Louisville, Kentucky, where her constant run-ins with a resentful and uncooperative staff eventually led her to request a transfer in March 1865. Walker then spent the final weeks of the war running a home for orphans and refugees in Clarksville, Tennessee. She ended up leaving government service altogether in June

of that year and several months later was awarded the Medal of Honor for ''meritorious services,'' making her the only woman ever to receive the nation's highest military decoration for bravery in combat.

After the war, Walker tried to secure a commission as a peacetime army surgeon, setting her sights on a position as a medical inspector with the new Bureau of Refugees and Freedmen, but her request was turned down in late 1865. Following a brief stint as a journalist with a New York newspaper, she headed back to Washington. She then tried to open a medical practice but instead found herself becoming involved again in both the women's movement and the dress-reform movement. She also petitioned Congress to secure military pensions for Civil War nurses and proposed that they deserved the right to vote in light of their service to the country.

In 1867, following a lengthy visit to England, where she delivered speeches on temperance, dress reform, and her Civil War experiences, Walker stepped up her efforts on behalf of the crusade for women's suffrage. She lectured on the topic throughout New England, the Midwest, and the South and even testified before Congress. But she could not support the suffragists' call for the adoption of a special amendment to the Constitution granting the vote to women. Her position on the amendment certainly did not spring from any belief that women shouldn't have the right to vote; according to Walker's interpretation of the Constitution, women *already* had the right to vote. Therefore, she insisted, the suffragists' actions were pointless. By refusing to budge on this issue, Walker drove a wedge between herself and more mainstream activists such as Elizabeth Cady Stanton and Susan B. Anthony, who feared her extremism would paint the movement in a negative light and jeopardize its goals.

As the years went by, Walker grew increasingly eccentric in both dress and personal behavior, which only managed to alienate more moderate reformers and make her a target of abuse and mockery. Finding a steady means of support was also a nagging problem. Walker's efforts to obtain compensation for her wartime service were only partly successful; she drew a pension from the government that amounted to only half of what men of her rank received. Repeated attempts to establish her own medical practice failed because male doctors continually questioned her credentials and dismissed her as a quack. A brief stint working for the government in the Pension Office mailroom ended in 1883 when she was fired for insubordination. The next few years were especially difficult; beginning in 1887, Walker resorted to talking about her Civil War experiences in a traveling show known as a ''museum'' to earn a little extra money.

In 1890, Walker returned to the family homestead in New York. She remained there for the rest of her life and ran the farm. She also continued to work on behalf of women's rights and pursued a somewhat more militant agenda that included founding a commune for women in 1897 named ''Adamless Eve.'' In addition, she ran a sanatorium near Oswego for tuberculosis patients.

During a visit to Washington in 1917, the same year her Medal of Honor was revoked for lack of proper War Department documentation (it was restored sixty years later by President Jimmy Carter), Walker fell on the Capitol steps and suffered injuries from which she never fully recovered. She died two years later at her home in Oswego at the age of 86, alone and virtually penniless, remembered more for her peculiarities than for her brave and honorable wartime service to her country.

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Jeff Wall

Art, a form of self-expression, can create or reflect reality. Canadian artist Jeff Wall (born 1946) expresses himself by recreating paintings as photographic panoramas and by reflecting a natural but staged reality. His work is ''clearly the work of a man with a deft visual sense and an interestingly complicated mind,'' noted Jed Perl in the *New Republic.*

Jeff Wall was born in 1946 in Canada. Growing up in Vancouver, British Columbia, Wall pursued his artistic talent with support from his family. Yet, his decision to attend the University of British Columbia and not an art school surprised his relatives. This would be only one decision that seemed out of character for an artist. Wall earned a master's degree in art and continued his doctoral education at the Courtauld Institute in London. However, ''feeling that he had acquired enough learning to serve his creative purposes,'' commented Lee Robbins in *ARTnews,* Wall left the Institute and began a career, not as an artist, but as a teacher.

Throughout the 1970s and 1980s, Wall taught art history at the Nova Scotia College of Art and Design and at Simon Fraser University. By 1987, Wall accepted a position at his alma mater, the University of British Columbia, where he remains a member of the faculty. Other personal information Wall has kept private. He believes that ''this information is [not] relevant to an understanding of his art,'' reported Robbins in *ARTnews.* However, the public has learned that Wall is married and has maintained a close relationship to his family—they have appeared as models in his photographs.

Recreated Old Masters into Photographs

Wall's journey as an artist began in the 1960s. During this time of dropping out, establishment rejection, and free love, Wall discovered that ''the best tool for expressing his own conceptual ideas [was photography] and taught himself how to use a camera,'' Robbins stated in *ARTnews.* By the early 1970s, Wall had successfully revealed his artistic ideas by blending both written text and photographs to create a documentary of everyday life.

By the late 1970s, Wall had tired of creating documentaries. He wanted to ''move back toward pictorial art,'' *ARTnews* further affirmed. He wanted to create powerful images that represented, and not just documented, life but was unsure of how to do so. Inspiration struck when Wall noticed how lighted advertisements on city streets captured his attention. ''I thought immediately that the medium although it was used for advertising—in fact did not belong to advertising in any essential sense,'' he told *ARTnews.* ''It was a free medium, one inherent to photography and film.''

Wall explored this new, free medium by recreating legendary paintings as photographic backlit transparencies. For example, in 1978, Wall reflected the past with his work, *The Destroyed Room.* Taking the theme of hidden violence within the home from Delacroix's 1827 work *Death of Sardanapalus, The Destroyed Room* offered its own depiction of modern life. Wall connected the two works by restaging ''compositional elements . . . in contemporary urban settings, tempering them with an aura of 20th-century banality,'' noted *ARTnews.*

For the next 10 years, Wall continued recreating paintings into photographs. In 1979, he even ''metaphorically [placed himself] in the role of Manet's obtrusive male customer-spectator'' in his recreation of that artist's *Picture for Women* noted Reed Johnson in the *Daily News.* Wall's reasoning for these recreations are ''not out to bury art in worshipful attitudes, but to grapple with its most exacting standards.''

Art critics praised Wall for his ingenuity in using backlight for his photography and for his honorable attempts to bring masterful paintings new life through pictures. More praise was to come because Wall's true self-expression had not yet been explored. His true self was not a recreative photographer. As the *Times* (London) stated, Wall's true self was much more theatrical: ''Wall has the hands and the eyes of a photographer, but in his veins the blood of a cinematographer flows.''

Turned Photography into Film-Making

During the 1990s, Wall began seeing photography as a medium to connect film and literature to art. To create such a connection, Wall first redesigned his studio, modeling it after ''cinematic film production-miniaturized,'' stated *ARTnews.* Next, he began shooting his photographs much like a Hollywood movie; he built and dressed large sets, gathered costumes, and hired models. The resulting photographs were a representation of the natural world. However, Wall had not simply happened upon a scene and clicked a picture. He artificially recreated the natural scene where he controlled the image.

This control of the image dominated much of Wall's future works. *Art in America* writer Richard Vine noticed that in these works the ''forced stillness, irreal lighting and blatantly artificial composition'' question their reality. For example, in his 1995 photograph *Man on the Street,* Wall juxtaposes one man sitting on a bench, his gaze downward, smiling with that of the same man walking down the street, his gaze still downward, frowning. The viewer recognizes that the scene is staged, but by ''blatantly devising his shots, he induces us [viewers] to ask exactly what is we ordinarily read as ''natural''—and why,'' Vine further commented.

Wall's artification of the natural world drove him to search everywhere for subjects and themes for his work. He told Robbins in *ARTnews* that ''a subject can emerge from anything at all. . . . Reading something, meeting a person whose appearance sets something off, a place. . . .'' In 1997, a place inspired Wall to create his next work, but this time his work would not be a backlit photograph, but a ''photograph in iron,'' quoted Daniel Birnbaum in *Artforum.*

Discovered New Media

Commissioned by the Dutch government to create a monument for Rotterdam's Whilhelmina pier, Wall leapt into a new medium for his art-iron. And, he actually gathered trash—ropes, luggage, crates—and used them as pieces of the monument. ''These discarded possessions bear witness to a specific moment,'' Birnbaum noted in *Artforum.* The intended effect of this specific moment was that he wanted people walking down the pier to ''find themselves inside a completely artificial world, reminiscent of a stage set.'' And, once inside this world, they would be able to feel that they've discovered ''some quite ordinary things that have been forgotten and the complex experience of relating to things from the past.''

Also in the late 1990s, Wall, still maintaining his love for recreating reality through artification, stepped away from that artificial world and stepped into landscape photography. This photography became a ''more personal . . . artistic adventure. . .'' stated the *Times* (London). However, Wall's ''devious intention'' of making his landscapes look like snapshots continued his theme of artification even in these photographs. ''I am interested in getting these pictures to look like they could have been snapshots, partly because that is the way photographs are expected to look,'' Wall told the *Times* (London). ''Moreover, most very beautiful and successful photographs have looked that way.''

Critically Praised and Rewarded

In 2002, Wall enjoyed critical success when he was awarded the Hassleblad Foundation International Award in Photography. With this recognition, the world was reminded that photography—whether it recreates history or reflects nature in a staged reality—is an important art medium. And, Wall's ability to ''marry his high intentions with the easy accessibility of his chosen format . . . is real genius,'' hailed the *Independent.* However, Wall's technologi-

cal genius is not the only quality that sets his photography apart from other art. As *Time Canada* writer Deborah Solomon suggested, it is his ability, his self-expression through his photography that makes it ''hard to think of another living photographer whose work leaves us with so potent a record of how actual life actually feels.''

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Nancy Ward

Nancy Ward (1738–1822), a mixed-blood Cherokee woman who lived during the eighteenth century, was the Cherokee nation's last ''Beloved Woman.'' At a time that the Cherokee nation was frequently at battle with American troops and white settlers who had occupied their traditional lands, Ward made repeated attempts to establish peace between the various parties.

Early Life

Nancy Ward is believed to have been born around 1738 in the Cherokee village of Chota, in what is today Monroe County, Tennessee. Chota, the Cherokee capital, was known as a ''City of Refuge,'' meaning that it was a place where those in distress could seek asylum.

When Ward was growing up, Cherokee lands were bordered by the Ohio River in the north and the Tennessee River in the south. They extended to the headwaters of the Coosa, the Chattahoochee, the Savannah, the Saluda, and the Tugaloo Rivers. Today the traditional Cherokee lands correspond to the area where the states of Tennessee, Georgia, South Carolina, and North Carolina come together, at the edge of the Great Smoky Mountains.

As a child Nancy Ward was known as ''Tsituna-Gus-Ke'' (Wild Rose). Her mother, Tame Doe, was a member of the Wolf clan and the sister of Attakullacull (another source says she was the sister of Oconostota), a Cherokee chief. Although there is separate tradition that Ward's father was a member of a Delaware tribe, most sources seem to agree that she was the daughter of Francis Ward, the son of Sir Francis Ward of Ireland. According to some sources, Francis Ward married Tame Doe after settling in the Tyger River area of present-day Spartanburg County, South Carolina. There is also a tradition that Francis Ward was eventually banished from the Cherokee nation. According to Harold W. Felton, writing in *Nancy Ward, Cherokee,* Ward learned both the Cherokee and English languages from her mother.

Early in her life, Ward is said to have had a vision of spirits helping her find her way home after she had become lost. After that time she became known as ''Nanye'hi,'' which means ''One who is with the Spirit People.'' She subsequently married a Cherokee warrior by the name of Kingfisher, a member of the Deer Clan. Felton says they had two children, a boy named Fivekiller and a girl named Catharine.

Tribal Warfare

In the early 1760s, the Cherokee nation was committed to helping the American colonists in the French and Indian War in exchange for protection for their families from hostile Creeks and Choctaws. But, colonial assistance also brought interference with Cherokee affairs in the form of frontier posts and military garrisons. The frontier posts were soon accompanied by settlers hungry for Cherokee land.

An incident in West Virginia in which some Virginia frontiersmen robbed and killed a group of Cherokees on their way back from helping the British take Fort Duquesne resulted in the revenge killing of more than 20 settlers by the Native Americans. This was the beginning of a conflict that would last more than two years, in which the Cherokees, under Chief Oconostota, defeated the British forces and captured Fort Loudon.

Following a truce, an army of Carolina Rangers, British light infantry, Royal Scots, and Native American troops ravaged Cherokee territory, burning crops and towns. War weary and hungry, the insurgent Cherokees agreed to give up large portions of their eastern lands.

Beloved Woman

In an intertribal conflict known as the Battle of Taliwa, which took place in 1775, the Creeks fought the Cherokees. According to Felton, Ward assisted her warrior husband during the battle by ''chewing his bullets.'' After her husband was mortally wounded, Ward reportedly took up his rifle and joined the fight. In recognition of her valor, the Cherokee Nation gave her the name ''Ghihau,'' meaning Beloved Woman or Mother. The title made Ward a member of the tribal council of chiefs.

Still in her teens, the widowed mother of two children was also made the leader of the Women's Council of Clan Representatives. As a member of the tribal council of chiefs, she served as a peace negotiator and ambassador for the Cherokee people. Ward achieved a reputation as an unflinching advocate of human rights and peace.

Revolutionary War

During the Revolutionary War, the Cherokees were divided on the issues of helping the British and whether force should be used to expel American settlers on Cherokee land. Nancy's cousin, Dragging Canoe, the son of Attakullaculla, wanted to side with the British against the

white settlers. Ward, however, spoke up in favor of supporting the American settlers.

In May 1775, a delegation of Shawnee, Delaware, and Mohawk emissaries traveled south to help the British win the support of the Cherokees and other tribes. That July, the Chickamauga Cherokee band of the Tennessee River Valley led by Dragging Canoe began attacking white settlements and forts in the Appalachians and in isolated areas of Virginia, the Carolinas, and Georgia. In retaliation, state militias destroyed Cherokee villages and crops. By 1777, the militias would force the Cherokee to give up some of their land.

In July 1776, Ward warned white settlers on the Holston River and on the Virginia border that the Cherokees were planning an attack. Later, she saved the life of a captured white woman who was about to be executed. The white woman's husband was William Bean, reportedly a friend of Daniel Boone and a captain in the colonial militia. Ward and Mrs. Bean developed a friendship during the time that Mrs. Bean remained with the Cherokees, and Ward learned about dairy farming from her. Apparently out of gratitude, Ward's village was spared from being razed when the frontier militia made its way through Cherokee lands.

Meanwhile, Dragging Canoe and his band continued to attack American settlements with arms supplied by the British. Finally, in 1778, Colonel Evan Shelby and 600 men invaded Dragging Canoe's territory. The result was that Cherokee resistance from that point forward was limited to minor conflict.

In 1780, Ward provided American soldiers with advanced warning of a another Cherokee attack, and tried to prevent retribution against the Cherokees by the whites. According to Felton, Ward even arranged to have a herd of her own cattle sent to the hungry militia. Nevertheless, the North Carolina militia would again invade Cherokee territory, destroying villages and demanding further land cessions. In the ensuing battle, which Ward had tried in vain to stop, she and her family were captured by the Americans; she was eventually released and allowed to return to her home in Chota.

In July 1781, Ward helped negotiate a peace treaty between the Cherokees and the Americans. The signing of the treaty freed the Americans to move a detachment of troops to fight with George Washington's army against the British General Cornwallis in the final battle of the American Revolution.

During the negotiation of the Treaty of Hopewell (1785), Ward attempted to promote mutual friendship between the whites and the Cherokees. She argued for the adoption of farming and dairy production by the Cherokees and became the first Cherokee dairy farmer. Much later, she urged her tribe not to sell tribal land to the whites, but she failed to exert influence on this score. When the Cherokee council met in 1817 to discuss the idea of moving west, Ward, too ill to attend, sent a letter in which she wrote, ''[D]on't part with any more of our lands but continue on it and enlarge your farms and cultivate and raise corn and cotton and we, your mothers and sisters, will make clothing for you. . . . It was our desire to forewarn you all not to part with our lands,'' according to Felton. The tribal lands north of the Hiwassee River were sold in 1819, however, obliging Ward to relocate.

Opened an Inn

After the death of her husband Kingfisher, Ward had married her cousin Bryant Ward. Bryant Ward was the nephew of Francis Ward, Nancy's father. The couple had a son, Little Fellow, and a daughter, Elizabeth, before Bryant Ward left the area.

As indicated by documentation on the RootsWeb website, Ward is said to have once written to the President of the United States, saying: ''Our people would have more hoes, plows, seed, cotton carding and looms for weaving. They would learn your way of cultivation. If you would send these things we will put them to good use.'' The president reportedly agreed to help and sent government agents to help the Cherokees.

Ward later opened an inn in southeastern Tennessee on the Ocoee River, at a place called Woman Killer Ford, near present-day Benton. She died in that place in 1822 (some sources say 1824). Over the years that followed, she became the subject of many tales and legends. She is reportedly mentioned in Teddy Roosevelt's *Book on The West, The Virginia State Papers, The South Carolina State Papers, Mooney's Book,* and *The Draper Collection.* A chapter of The American Daughters Of the Revolution in Tennessee has been named after her. There is also a Descendants of Nancy Ward Association in Oklahoma.

Near the end of her life, Nancy Ward reportedly had a vision in which she saw a ''great line of our people marching on foot. Mothers with babies in their arms. Fathers with small children on their back. Grandmothers and Grandfathers with large bundles on their backs. They were marching West and the 'Unaka' (White Soldiers) were behind them. They left a trail of corpses the weak, the sick who could not survive the journey.'' The vision was to prove prophetic.

The Trail of Tears

In the years following Ward's death, the state of Georgia, with the support of President Andrew Jackson, began taking Cherokee lands for extremely low compensation and promises of land in the west. Cherokee property was also taken by greedy settlers. Using the Cherokees' resistance as an excuse, the Georgia militia moved in to Chota and destroyed the printing press used there in the publication of the tribe's newspaper.

Although a few Cherokees managed to escape the ensuing round-up of Native Americans by taking refuge in the mountains of North Carolina (where some of their descendants still live today), most of the members of the Cherokee nation were destined to enforced exile. Beginning in the spring of 1838, the dispossessed Native Americans were made to travel through rain and mud, and then snow and ice, to lands west of the Mississippi. About 4,000 Cherokees died during the 800-mile exodus that would eventually become known among them as the ''Nunna-da-ult-sun-yi'' (The Trail of Tears).

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Ellen Gould Harmon White

When Ellen Gould Harmon White (1827–1915) was 17, she received a message from God in the form of a vision. It was the first of some 2,000 visions White experienced in her lifetime. The visions formed the basic teachings of the Seventh Day Adventist Church, which White and her husband co-founded in 1863. White served as the church's spiritual leader throughout her life. She wrote 26 books based on her visions, led a health reform movement, and established schools and sanitariums.

White and her twin sister Elizabeth were the youngest of eight children born to Robert and Eunice Harmon. When the twins were born on November 26, 1827, the family lived on a farm near Gorham, Maine. A few years later, Robert Harmon gave up farming and moved the family to Portland, where he worked out of his home making hats. The whole family, including young Ellen, helped in the hat-making enterprise.

An unfortunate incident occurred when White was nine years old. While walking home from school, a classmate threw a rock at White, hitting her in the face and knocking her unconscious for three weeks. White was left disfigured and for the rest of her life she suffered from recurring health problems, including nervousness, tremors, and dizziness. The symptoms made it impossible for her to complete her schoolwork and she was forced to withdraw from school. White considered this incident to be a defining moment in her life; her ill health caused her to become withdrawn and she became deeply interested in religion.

The Harmons were Methodists and in 1840, when White was 12, she attended a church camp meeting where she devoted her life to God, received baptism, and became a member of the Methodist Church. White was devoted to the church, but she feared that she was not worthy of salvation.

During the early 1840s, the Harmon family attended Adventist meetings. The Adventist church was a Christian denomination that believed that the coming of Christ, or advent, was imminent. The Harmons were especially taken with the views of William Miller who predicted Christ's return on October 22, 1844. The conflict between the Methodist and Millerite beliefs resulted in the Harmon family's removal from the Methodist Church in 1843.

October 22, 1844, passed without Christ's return. The event, called the Great Disappointment, caused many Adventists to waver in their faith. White remained earnest and tried to make sense of the failed prediction. In December 1944, while praying with four other women, White experienced the first of many visions she had during her life. The vision showed her that Adventists had misunderstood the significance of October 22. It was the beginning of a special time of preparation that would culminate in the coming of Christ.

When White revealed her vision to others, they accepted it as a gift from God. White had subsequent visions and she began to travel, sharing her visions with other Adventists. She believed that God had selected her as a prophet through whom God would communicate to the world and prepare for Christ's second coming. She helped rally Adventists, who had become scattered after the Great Disappointment.

White was only 17 when she began her mission as God's messenger. She experienced some 2,000 visions in her lifetime. Without warning, she would go into a trance, which began when she shouted ''Glory!'' three times. If no one caught her, she then swooned to the floor. The trances

lasted from a few minutes to several hours, during which time her eyes were open and her heart and respiration rate slowed to an almost imperceptible level. Sometimes she exhibited extraordinary physical strength during the trance. When she came out of it, she sometimes remained blind for a few days. In later years, White's daytime trances stopped and her visions occurred in nighttime dreams.

Skeptics offered various explanations for White's visions. Some believed they were the result of hypnotism. Others thought she suffered from hysteria or other mental disorder. But most Adventist followers accepted her as a prophet who received messages from God. White believed it was her mission to relay the messages she received, although she was somewhat uncomfortable with the responsibility. Although she was young and frail, suffering from breathing difficulties, fatigue, and fainting spells, she traveled to churches and camp meetings, where she was accepted as a messenger of God.

Married James White

In her travels, White met James White, a Millerite minister, whom she married in 1846. Like his wife, James had lifelong health problems. The couple traveled throughout the eastern states preaching their message and living off the charity of Adventists they visited along the way. When their children, Henry and James Edson were born, the parents left them in the care of friends so they could continue their mission. Being separated from her children distressed White, but she felt God was calling her to preach.

James White encouraged his wife to write down the messages received in visions and in 1849 the couple began publishing her teachings. *The Present Truth* was an eight-page semimonthly newspaper containing Ellen White's prophetic views. Later, they published the *Review and Herald* and *Youth's Instructor.* White's first book, *A Sketch of the Christian Experience and Views of Ellen G. White,* was published in 1854. James White was the driving force behind his wife's publishing.

In 1852, the Whites stopped traveling and the impoverished family settled down in Rochester, New York. In 1854, their third child, Willie, was born. White gave birth to her fourth son, Herbert, in 1860. He died three months later.

In 1853, the family moved to Battle Creek, Michigan, where Adventist believers built them a headquarters for their Review and Herald Publishing Company. The following years were spent writing and publishing messages from White's visions, which became the basis of the church's teachings. In 1858, White wrote her most important book, *The Great Controversy Between Christ and His Angels and Satan and His Angels.* The book was based on a vision and described the war between good and evil and the second coming of Christ. It was the first of four volumes published under the title, *Spiritual Gifts.*

Up until this time, the Adventists were a scattered, unorganized group of believers. In 1863, the movement that White led was formally organized as the Seventh Day Adventist Church. The name came from the belief, from a vision, that the Sabbath should be observed on Saturday, the seventh day of the week. James White took on much of the church's administrative duties, although he turned down the opportunity to serve as president. Ellen White was the church's spiritual leader.

Led Health Reform Movement

Shortly after establishing the church, White had a vision that showed the connection between physical health and spirituality. She published a series of pamphlets titled *Health, or How to Live* that described her guidelines for healthy living. Thus began a lifelong crusade for health reform.

White advocated a strict vegetarian diet that included whole grains and only two meals a day. Butter, tea, and coffee were strictly forbidden as were medicine, tobacco, and alcohol. Hydratherapy, the use of water baths and wraps, was used as a treatment for disease. These were not unique ideas in the mid-nineteenth century. Before the Civil War, preachers and medical doctors advocated fresh air, vegetarianism, and abstinence from tobacco and alcohol as alternatives to traditional medical treatments such as blood letting, blistering, and purging. Medical clinics, called water cures, opened across the country before the Civil War. These health reform ideas were readily available in publications and some people suggested that White took her ideas from medical doctors who had previously published articles on the topic. White claimed that she never read their articles before writing down the ideas she received in visions.

In 1865, a vision inspired White to establish the church's first health institute to care for the sick and to teach preventive medicine in an atmosphere of Adventist spirituality. The Western Health Reform Institute (later the Battle Creek Sanitarium) was established in Battle Creek in 1866. It operated under the direction of John Harvey Kellogg, who later invented Cornflake breakfast cereal and founded the Kellogg Company. The institute attracted patients from around the world. The sanitarium left the control of the church in 1906 following a dispute between White and Kellogg.

Continued Preaching and Publishing

Despite the fact that health reform was a defining characteristic of the church, the White family continued to suffer health problems throughout their lives. Henry White died of pneumonia at the age of 16 in 1863.

During the 1870s, the Whites traveled extensively on behalf of the church. Much of their work was in the west, where they established Pacific Press Publishing Association. White spoke at camp meetings, churches, conferences, in town squares, and even prisons. Temperence was a frequent topic and in 1877 it was reported that White spoke on that topic to an audience of 20,000 people in Groveland, Massachusetts.

The Whites also established schools, beginning with Battle Creek College (later Andrews University) in 1874. The church's membership increased five-fold between 1863 and 1880.

James White's health deteriorated in the late 1870s and he died on August 6, 1881. White became even more in-

volved in the church and her son Willie took on more responsibilities. In the 1880s, White began spreading the Adventist message worldwide. She traveled to Europe in 1885–1889 and lived in Australia for nine years beginning in 1891. White established a bible school and a sanitarium in Australia.

When she returned to the United States at the age of 71, she moved to Elmshaven, a rural town in northern California, from which she traveled throughout the South preaching to African Americans. She founded Oakwood College, a school for African Americans, in Huntsville, Alabama, and established the Southern Publishing Association in Nashville, Tennessee.

White spearheaded a reorganization of the church in 1901. In 1903, she moved its headquarters from Battle Creek to suburban Washington, D.C. She also established medical schools to train doctors for the church's health facilities. In 1909, she founded the College of Medical Evangelists at Loma Linda, California, which is now Loma Linda University and Medical Center. White continued writing, completing a number of books and articles between 1910 and 1915. In total, White wrote 26 books and numerous articles and pamphlets. Together with her diaries and other writings, she produced more than 100,000 pages in her lifetime.

In February 1915, White broke her hip in a fall. She was confined to a wheelchair and died five months later, on July 16, 1915, in Elmshaven, California, at the age of 87. She was buried beside her husband and sons in Battle Creek, Michigan.

After White's death, the Seventh Day Adventist Church continued to grow and draw inspiration from her teachings. Church membership increased from 135,000 in 1915 to more than 12.3 million in 2001. The church's network of schools and hospitals has also expanded.

White's books are still considered a major source of inspiration in the church. They've been translated into 320 languages. All are still in print and are available and searchable on the official website of the Ellen G. White Estate, a corporation established in her will, at www.whiteestate.com.

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Mary Watson Whitney

Astronomer and educator Mary Watson Whitney (1847–1921) is most noted as the successor to Maria Mitchell, professor and director of the Vassar College Observatory. Like Mitchell and other women professionals working in the academic fields of science and mathematics in the late 1800s, Whitney worked diligently on her own career and also fought to advance women's educational and professional opportunities.

The daughter of Mary Watson Crehore and Samuel Buttrick Whitney, Mary Watson Whitney was born on September 11, 1847, in Waltham, Massachusetts. The family was among New England's oldest settlers and were able to trace their roots to 1635. Whitney was the second of five children. Her father was a real estate broker, and his professional success and encouragement of intellectual pursuits enabled her and her four siblings access to a good education. This was unusual, for women were typically discouraged from attaining any education during this era.

Educated Despite Gender Obstacles

Whitney reportedly loved to study and excelled in mathematics. Graduating from high school in 1864, she became interested in a college for women that was to be opened in New York's Hudson Valley by Matthew Vassar. Whitney spent a year waiting for the women's college to open, during which time she attended a Swedenborgian school located in Waltham, registering there as a private student. When Vassar College opened its doors in Poughkeepsie, New York, in September of 1865, Whitney attended with her father's blessing. She was given advanced standing upon her entrance to the college. Eager to embark on her education in astronomy, she studied with Maria Mitchell, the preeminent American woman astronomer of her day.

''Her superiority and interest endeared her to the older woman and she became one of her most cherished pupils,'' explained Caroline E. Furness, Whitney's eventual successor, in an essay published in the *Dictionary of American Biography.* ''Whitney was much admired by her fellow students and recognized as a leader. Several times she served as president of their newly formed organizations. Her fine presence, good judgment and impartiality made her an excellent presiding officer, while her modesty and kindness of heart won their devoted affection.'' Mitchell, as a perceptive judge of people, ''must have recognized very quickly the superior ability and earnest purpose of this gifted young woman,'' Furness added in *Popular Astronomy,* going on to note of Mitchell that, ''In later years, she frequently said she did not know which was her greatest feat: to discover the comet which made her famous or to find Mary Whitney.''

Continued Studies in Astronomy, Mathematics

Whitney graduated from Vassar in 1868 after completing her astronomy degree in three years' time. Second in her class, she graduated with distinction in the fields of both astronomy and physical science. Rather than continue her astronomy studies, she was forced to return home because, with the deaths of both her father and older brother, her mother now needed her. Whitney briefly taught school in Auburndale, Massachusetts, to help support her family and continued spending as much time as possible furthering her studies of mathematics and astronomy.

In August of 1869 Whitney was invited to join Mitchell and her students to view a total solar eclipse in Iowa. Whitney took with her on this trip a three-inch telescope which was reportedly made especially for this occasion. Observations she and Mitchell made appeared in the Nautical Almanac Office official report. She also worked with Mitchell in 1872 on a project designed to accurately determine the latitude of the Vassar College observatory.

Mitchell was able to convince noted Harvard mathematician Benjamin Peirce to allow Whitney to audit his course on quaternions. At that time the Harvard University campus was not open to women; Peirce had to physically escort Whitney between the classroom and the college gates for each and every lecture. She later was able to participate in a graduate-level astronomy course on celestial mechanics and began working with Truman H. Safford at the Dearborn Observatory of the University of Chicago in 1870.

Professor Ormand Stone was a private pupil studying with Safford when he met Whitney with Mitchell's other charges in Safford's home. ''As a young woman Miss Whitney was attractive and handsome, gentle and refined, affable but dignified,'' he was quoted as writing by Furness in *Popular Astronomy.* ''In after life I had only glimpses of her at scientific gatherings, but she always seemed to retain the beauty of feature, manner and character that she had in those earlier days, the only difference being that beauty of maturity replaced beauty of youth.''

Whitney was awarded her master's degree from Vassar in 1872. A year later, when her sister entered medical school in Zurich, Switzerland, the family accompanied her. Whitney was able to study mathematics and celestial mechanics at the University of Zurich for three years.

Frustrated by Search for Work

When she returned to the United States in 1876 Whitney was unable to find a job teaching university-level courses—or any job, for that matter, in which she could use her knowledge and advanced education. She was a woman, and women who taught were expected to do so in women's colleges. Whitney opted to teach at her high school alma mater, a job broken by periodic requests by Mitchell to help perform various research tasks. According to Furness, these years of frustration were ''perhaps the least satisfactory'' to Whitney, as ''Her forward looking student days were over.'' With limited options, ''she chafed at the blank wall of prejudice that faced her and came to use a homely expression which often fell from her lips in later years. 'I hope that when I get to heaven I shall not find the women playing second fiddle.' ''

Replaced Mitchell at Vassar

Whitney ultimately returned to Vassar as Mitchell's private assistant in 1881, as Mitchell was in failing health. Whitney was initially responsible for establishing research programs, while Mitchell continued to teach and focused on getting additional equipment for the school. Whitney succeeded Mitchell as professor of astronomy and director of the observatory when Mitchell retired in 1888, having been specifically requested as Mitchell's replacement.

Whitney's sister became an invalid just as Whitney took her post at Vassar, and Whitney cared for her in her new home at the observatory. Despite this, Whitney flourished in her position, developing a reputation as an excellent teacher as well as a patient and inspirational mentor. She was made a full professor of astronomy in 1889 and by 1906 there were 160 students enrolled in eight different astronomy courses. Vassar was one of the first institutions to teach subjects including astrophysics and variable stars to its undergraduate students, and Whitney also created a fine reputation for the school's observatory, particularly for the caliber and accuracy of research conducted there. Althogh her sister and mother died during her tenure, she went on with her work.

Whitney employed her mathematics skills in her observations of comets and asteroids, then calculated their orbits, publishing her findings in the *Astronomical Journal.* With information from Vassar's observatory as well as data from the newly opened Smith College Observatory, she was able to study double and variable stars, the latter being those stars whose brightness changes over a fixed period. Whitney was among the most important researchers on the topic at this time and her work was favorably and frequently acknowledged by her peers in the field.

Research Led to Numerous Published Papers

With the development of technology that enabled accurate measurements of stars to be recorded on photographic plates, Whitney was able to conduct research on plates from other observatories. She subsequently arranged with Columbia University to study and measure their photographic plates made by Lewis Rutherford of star clusters in 1896.

In 1894 Whitney hired Caroline Furness as her teaching and research assistant, paying the younger astronomer with her own money. Once students had completed their use of the equipment in the observatory, typically about 10 p.m., Whitney and Furness used the gear for their own work into the early morning hours. By 1905 she and Furness had published a catalog containing all stars located within two degrees of the North Pole. Whitney charted positions of comets and asteroids as well and eventually concentrated on studying variable stars, novae, and photometry. All together, Whitney published more than 70 papers on various

astronomy topics in journals in both the United States and Germany. ''Her research work was marked by accuracy and thoroughness,'' recalled Furness. ''As a teacher she was noted for her clearness in explaining difficult mathematical points and for the vividness and elegance with which she presented the more descriptive topics. Many students elected her courses merely to come in contact with her personality. As a member of the faculty, she was highly esteemed for her soundness of judgment and her progressive ideas. As a scholar she was a constant stimulus to her younger colleagues. She read extensively on political and philosophical topics, and had highly developed tastes in literature and music.''

Varied Interests Outside Career

Throughout her life Whitney continually strove to better educational opportunities for women. One of her goals was to demonstrate women's capabilities in the fields of scientific research, and at Vassar she cultivated those students with the potential to achieve professional success in positions at observatories throughout the United States. She was active in a variety of organizations, including the Vassar Alumnae Association and the Association for the Advancement of Women, and was a charter member of the American Astronomical Society and several other organizations devoted to science education. Whitney was also a fellow of the American Academy for the Advancement of Science and president of the Maria Mitchell Association of Nantucket.

Among her hobbies were nature study, especially bird watching. Whitney reportedly was also interested in poetry, particularly American poets. She also wrote verse for her own enjoyment or when pressed to do so by her companions. Not surprisingly, her favorite writers included Ralph Waldo Emerson, Henry David Thoreau, and William Wordsworth as well as Shakespeare. She reportedly liked to take turns reading aloud with friends while sewing. She also read philosophical and religious works such as sermons.

Whitney retired from her post at Vassar in 1910 following a stroke that spring that left her paralyzed and in a semi-invalid condition and died of pneumonia in her hometown of Waltham, Massachusetts, on January 21, 1921. Furness succeeded her in her position at Vassar.

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Andrew J. Wiles

In 1993 Princeton University professor Andrew J. Wiles (born 1953) announced that he had solved one of the most legendary challenges in mathematics. Fermat's Last Theorem was an elegantly simple problem in need of a proof, and it had confounded mathematicians both professional and amateur for some 350 years. Wiles's successful cracking of the necessary code caused a stir in the math community and even landed him on the front page of the *New York Times* for solving what *Science* writer Barry Cipra asserted was ''one of the unconquered peaks of mathematics.''

Andrew J. Wiles was born April 11, 1953, in Cambridge, England, where his father was professor of theology at the famed medieval university there. In the Cambridge library the ten-year-old Wiles first came across Fermat's Last Theorem, and it intrigued him. He worked on it in his teens before realizing it was far more complex a challenge than he had originally assumed. After earning an undergraduate degree from Oxford University in 1974, Wiles went on to earn graduate degrees in math from Clare College, Cambridge, and specialized in elliptical curves, a relatively new field of higher math. In 1982, two years after he earned his Ph.D., he began teaching at Princeton University in New Jersey.

Boyhood Fascination Rekindled

Although Wiles was still intrigued by Fermat's Last Theorem, he knew it would be foolish to devote time and energy to it. Many, many minds before him had failed. The most successful had been Ernst Eduard Kummer, whose development of algebraic number theory led to some notable advances in solving the puzzle in the 1870s. As Wiles told *Sciences* writer Peter G. Brown, he had given up on it himself by graduate school. ''I think I also must have realized that it was not a good idea, for the reason that not much new theory had been developed to deal with the problem since Kummer. . . . You don't want to waste your whole life as a mathematician trying to find some bizarre, ephemeral proof.''

The Missing Proof

Fermat's Last Theorem dates back to 1637. ''What makes the theorem so tantalizing is that for all its fiendish difficulty to prove, it is almost absurdly simple to state,'' noted *Time* contributor Michael D. Lemonick. Pierre Fermat was a brilliant self-taught mathematician and lawyer living in France. Before his 1665 death he made several important advances in probability theory and analytic geometry theory. The theorem that bears his name had its origins in a note he scribbled, as was his habit, in the margin of a copy of Diophantus's *Arithmetic,* a treatise dating from third-century Greece. In short, Fermat asserted that ''a to the nth

power + b to the nth power = c to the nth power'' can never be true when the exponent ''n'' is greater than two. In a way, it is similar to the well-known Pythagorean theorem, which holds that the square of the longest side of a right triangle is equal to the sum of the squares of the other two sides. Fermat, explained *Guardian* writer Simon Singh, ''created the equation [x to the nth power + y to the nth power = z to the nth power], where ''n'' represents any number bigger than 2. Fermat came to the extraordinary conclusion that this new equation had no solutions—among the infinity of numbers, none existed that fitted his equation.''

Fermat did not leave behind a ''proof,'' or solution, proving his assertion, noting instead that he had found one that was very simple, but the margin of the book was too small for him to write it down. That boast incited a 350-year-quest to find it, which would end with Wiles's historic solution. As Wiles explained to Singh: ''Pure mathematicians just love a challenge. They love unsolved problems. Most deceptive are the problems which look easy, and yet they turn out to be extremely intricate. Fermat is the most beautiful example of this. It just looked as though it ought to have a simple proof and, of course, it's very special because Fermat said that he had a proof.''

Lured the Learned, the Daft

Proving Fermat's theorem had confounded generations of Wiles's predecessors. In 1780 Leonhard Euler found that an exponent of three would not work, and others found that exponents of 5, 7, and 13 cannot be true either. The maddening problem so intrigued German industrialist Paul Wolfskehl that he offered a large cash prize to anyone who could solve it. His announcement in 1907 sent a flood of solutions to a special prize commission office established at the University of Göttingen, every single submission required being checked. There were a dwindling number of entries each decade, but a few still came in every month as the 100th-anniversary deadline to solve it—September 13, 2007—neared. In some cases the submissions were from qualified researchers, noted Singh, adding that, in other cases, ''manuscripts bore clear signs of schizophrenia.'' Some respected names in the field began to theorize that the proof Fermat mentioned never existed, or that he recognized its serious flaws and destroyed it. Writing in *Sciences,* Brown described Fermat's Last Theorem as ''a siren call for the unwary since the seventeenth century. Amateur and professional mathematicians alike have been lured into its quicksand, many to give up, after years of effort, in frustration and disgust.''

With the dawn of the computer age, programmers ran calculations in an attempt to solve Fermat's Last Theorem up to the number 4,000,000, but little real advancement was made. In 1984 a panel of number theorists declared it would never be proved or disproved. Characteristically, the final solution was linked to Wiles's chosen discipline. ''One newish branch of algebraic geometry deals with a group of shapes known as elliptical curves, most of which look like a wiggly hump with an egg on top,'' explained an *Economist* contributor. ''It is by manipulating such curves that mathematicians now find they can infer various things about statements such as Fermat's last theorem.''

Solution Buried in Another Riddle

In the mid-1950s Yutaka Taniyama, a Japanese mathematician, asserted that an elliptic curve has modular form; this idea was picked up in 1971 by another Japanese mathematician, Goro Shimura and came to be called the Taniyama-Shimura conjecture. A conjecture is an intriguing but unproven theory. Little else came out of this idea until the early 1980s, when an academic in Saarbrucken, Germany, named Gerhard Frey issued a paper asserting the key to proving Fermat's Last Theorem was in the Taniyama-Shimura conjecture. Frey stated that an elliptical curve could represent all the solutions to Fermat's equation; in other words, if Fermat's Last Theorem were false, there would be elliptic curves that violated the Taniyama-Shimura conjecture. A University of California at Berkeley mathematician, Kenneth Ribet, agreed with this idea. In 1986 ''Ribet showed that if Fermat's theorem is wrong, then some elliptic curves should exist that could not be constructed according to Taniyama's conjecture,'' explained *Discover* writer Tim Folger.

Upon learning of Ribet's announcement, Wiles set out to prove that such curves exist. He went back to work on solving Fermat's Last Theorem that same day, telling no one save for his wife and one trusted colleague. He spent seven years working on it in the attic office of his home in Princeton, leaving only to spend time with his family, which includes two daughters, and to teach classes. He abandoned all of his other work to concentrate on it, and was rarely seen at professional conferences. In an interview with *Science* contributor Cipra, he likened the process to ''entering a darkened mansion. You enter a room, and you stumble months, even years, bumping into the furniture. Slowly you learn where all the pieces of furniture are, and you're looking for the light switch. You turn it on, and the whole room is illuminated. Then you go on to the next room and repeat the process.''

Historic Announcement Made

In 1991, after five years of concentrating how to find the solution, Wiles made the breakthrough that set him on the right path. He reduced the theorem to a calculation that had been used unsuccessfully by others and, as he told Cipra, became convinced that ''the proof was just around the corner . . . but the comer was a bit longer than I anticipated.'' In May of 1993 he felt that he had the proof nearly complete, save for one part. At that point he came across a paper from Harvard mathematician Barry Mazur that described one type of mathematical construction, and Wiles used it to get through the final roadblock. This last step took him just six weeks.

Wiles decided to announce his finding at a series of lectures held at Cambridge University. Their title, ''Modular Forms, Elliptic Curves, and Galois Representations,'' did not give any hint of the historic revelation he was about to make, but Wiles had been out of sight for so long that rumors abounded days before his lecture series. On the first

day Wiles recounted the first five years of his work on the Taniyama-Shimura conjecture. The second day he presented his findings from the 1991 to 1993 period. On the final day he summed up, with copious blackboard notations, his last six weeks of work. On that day, June 23, 1993, he concluded by telling the assembled mathematicians that he had proven the Taniyama-Shimura conjecture, and noted, in a casual aside, that it meant Fermat's Last Theorem was also proven to be true. The audience burst into tremendous applause, and news quickly circulated throughout the scientific community.

Yet Wiles refused to immediately release his 200-page proof to his international colleagues for verification, and rumors arose that there was a flaw near the end of it. In December of 1993 he announced that there was indeed a problem, but that he planned to solve it himself. ''The problem occurred in Wiles's construction of a mathematical object known as an Euler system, which is a relatively new and largely unexplored idea,'' explained Cipra. ''Wiles's Euler system was intended to prove a sizable chunk of the Taniyama-Shimura conjecture . . . but the system he had come up with turned out not to work in quite the right way.''

After 90 Years Prize Awarded

On September 19, 1994, Wiles had a eureka moment and closed the theoretical gap. ''It was so simple and elegant that at first it seemed too good to be true,'' he recalled to *Science* interviewer Cipra. A month later he finished and announced his corrections; the findings were published in the May 1995 issue of *Annals of Mathematics.* As befitting the historic nature of the proof, an entire issue was devoted to it, one part containing Wiles's paper for the original 1993 theory and a shorter one written by his former student, Richard Taylor, explaining how the flaw was overcome. As Brown remarked in *Sciences,* ''in Wiles's proof Fermat's last theorem . . . tumbles out of a massive and intricate mathematical machine as a mere corollary, the consequence of a result that lies at the confluence of virtually every major stream of modern mathematics.''

It took another two years to firmly double-check Wiles's proof of Fermat's Last Theorem—in part because there is a limited number of mathematicians who could grasp its complexities—before the Wolfskehl committee finally granted him the long-awaited prize. He received a number of other honors in his field and returned to Princeton where he continued teaching courses in number theory.

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Mary Lou Williams

Pianist, composer, and arranger Mary Lou Williams (1910–1981) is often referred to as the First Lady of Jazz in the annals of American music history. Williams was a highly respected musician in her day whose repertoire spanned several seminal jazz styles, from boogie-woogie to bebop, and she was an integral member of what became known as the Kansas City big-band sound during the 1930s. In her later years she wrote jazz-inflected liturgical works for Roman Catholic masses and taught at Duke University. Williams, remarked *Denver Post* writer Glenn Giffin, ''was the first, for a long time the only, and many claim the most significant, woman in jazz between the era of the '20s and her death in 1981.''

Learned at Mother's Knee

Williams was born on May 10, 1910, in Atlanta, Georgia, as Mary Elfreda Winn. She did not meet her biological father until she was in her twenties, and her early years were rough. Her mother was a drinker and took in laundry to support Williams and an older sister. Her mother also liked to play the reed organ and kept the infant Williams on her lap when she practiced. According to an unpublished biography, Williams recalled that one day, she reportedly reached out and picked out the notes her mother had just played. ''I must have frightened her so that she dropped me then and there, and I started to cry,'' she recalled, according to an article in *World and I* by David Conrads. ''It must have really shaken my mother. She actually dropped me and ran out to get the neighbors to listen to me.''

Soon Williams was playing by ear the African American slave spirituals and ragtime that her mother knew, and her mother ''wouldn't consent to my having music lessons, for she feared I might end up as she had done—unable to play except from paper,'' Williams later recalled in a 1954 *Melody Maker* interview. Around 1914 or 1915, the family moved to Pittsburgh, which offered a thriving musical environment in its African American community. Around the East Liberty neighborhood where they lived, Williams soon emerged as a child musical prodigy, with perfect pitch and a remarkable musical memory. Her new stepfather, Fletcher Burley, bought a player piano for the home, and here Williams first learned the works of Jelly Roll Morton and other early jazz pioneers. ''As a stepfather he was the greatest,'' Williams later said of Burley in the *Melody Maker* interview, ''and he loved the blues. Fletcher taught me the first blues I

ever knew by singing them over and over to me.'' Burley also smuggled the young Williams into the bars where he liked to gamble, and she sometimes earned $20 in tips by playing the piano there.

Started in Black Vaudeville

Williams was soon known around all of Pittsburgh as ''The Little Piano Girl'' and once even played for a party at the home of the city's leading family, the Mellons. She made her formal debut with a band in 1922 at the age of 12, when an African American vaudeville review came to town and one of its musicians fell ill. Managers learned of William's prowess, and impresario ''Buzzin'' Harris visited the home—Williams recalls that she was playing hopscotch outside that day—and convinced her parents to let her tour with them. Her mother found a friend to go along to chaperone her, and Williams earned a lucrative $30 a week for gigs that took her to Detroit, Chicago, Cincinnati, and as far west as St. Louis.

Williams left Pittsburgh's Westinghouse High School in 1926 at the age of 16 and joined the Seymour and Jeanette Show, another popular black vaudeville act. That same year she married its bandleader, John Williams, who was also a talented saxophone player. She made her first recordings accompanying him on the piano as part of the ''John Williams Synco Jazzers'' for the Paramount, Gennett, and Champion labels. A woman playing with a jazz act was a relative rarity at the time and word of Williams's talents soon spread to New York City. On tour stops there, she met and played for such greats as Morton and Fats Waller and once even sat in with Duke Ellington's Washingtonians at the Lincoln Theater for a week-long engagement.

The Kansas City Sound

For a time in the late 1920s Williams lived in Memphis, her husband's home town, but soon followed him out to Oklahoma City when he was offered a new gig. That band became Andy Kirk and the Twelve Clouds of Joy, and Williams soon joined it herself as its second pianist. Taking the act and settling in Kansas City, Kirk pioneered the new blues-based style of jazz that became synonymous with the booming and somewhat lawless Plains town, rich from newly discovered oil in the region. It was a lively scene, even when Prohibition was still in force. ''Kansas City in the Thirties was jumping harder than ever,'' Williams recalled in the *Melody Maker* interview. ''The 'Heart of America' was at that time one of the nerve centres of jazz, and I could write about it for a month and never do justice to the half of it. . . . Of course, we didn't have any closing hours in these spots. We could play all morning and half through the day if we wished to, and in fact we often did. The music was so good that I seldom got to bed before midday.''

It was Kirk who helped Williams with some of her first forays into formal musical notation when she began arranging songs for his band. She quickly grew tired of having Kirk transcribe what she wanted and began to learn to notate herself. In Kansas City, Kirk's Twelve Clouds enjoyed tremendous success, fueled in part by Williams's arrangements and her compelling piano solos. She was also somewhat of a novelty, she admitted in a 1979 interview with *Books & Arts* writer Catherine O'Neill, for there were few women in jazz in the day except for vocalists. ''In St. Louis once, I was sitting on the stand waiting for the band to come in, and I heard someone say, 'Get that little girl off the stage so the band can start up.' But I just stayed there, and when the band came in and I started playing, the house went into an uproar, cheering and laughing.''

Gained Fame as Arranger

Williams cut her first solo record in Chicago in 1930, with two of her own compositions, ''Drag 'Em'' and ''Night Life.'' She was never paid for them, however, and later had to threaten a lawsuit to have them taken off the market. For the rest of the decade she attained widespread recognition and was in great demand as both a pianist and an arranger. She arranged songs for Ellington, Earl ''Fatha'' Hines, Louis Armstrong, Tommie Dorsey, Benny Goodman, and Cab Calloway, among others. Her best-known works remain ''Camel Hop'' and ''Roll 'Em'' for Goodman and ''What's Your Story Morning Glory,'' a song that helped make her longtime friend Jimmie Lunceford's band a success.

Williams divorced her husband in 1940 and remained with the Kirk band until 1942. By then, a new style of jazz called bebop was emerging in New York City, and Williams headed there. She came to know its principals—Charlie ''Bird'' Parker, Dizzie Gillespie, Max Roach, Bud Powell, and Thelonious Monk—and many liked to gather in her Harlem apartment for impromptu sessions. Drummer Art

Blakey encouraged her to form her own combo, which she did with the man who would become her second husband, trumpeter Harold ''Shorty'' Baker. It was a short-lived union, however, and the combo was as well. She signed on with Ellington's band as its arranger, and the highlight of this period of her career was her arrangement of ''Blue Skies (Trumpet No End),'' a classic Ellington song from 1946.

Dropped Out for a Time

In 1943, Williams began a regular engagement at the Café Society in Greenwich Village, New York City's first racially integrated jazz club. The nightspot was such a success that a second venue soon opened uptown, and Williams played there after 1948, to crowds that often included prominent artists, writers, and film stars of the day. In 1946 her first large-scale composition, *Zodiac Suite,* made its debut with the New York Philharmonic Orchestra at Carnegie Hall. Each of its parts delivers a jazzy piano interpretation of the 12 signs of the zodiac, with '' 'Leo' a growling march,'' noted *Down Beat* critic Jim Macnie of its recorded version some years later, while ''the seesaw agitation of 'Gemini' comes neatly balanced.'' Macnie asserted that ''it's hard to imagine Williams' intricate miniatures not raising the eyebrows of all who heard them at the time. Almost instantly memorable, their clever construction beguiled listeners by revamping the functions of theme and variation.''

Around this time Williams began hosting her own radio show, the *Mary Lou Williams Piano Workshop,* but she was beginning to weary of the musician's lifestyle. She moved to Europe in the early 1950s, where she enjoyed regular work as a jazz pianist at London and Paris nightclubs, but one day in 1954 walked off a Paris stage and went back to New York. She announced her official retirement from performing and delved into charity work in Harlem. She also underwent a religious awakening and converted from her Southern Baptist roots to Roman Catholicism. In 1957, she established the Bel Canto Foundation to help New York-area musicians with substance abuse problems, and she personally ran the thrift shop that funded it.

Wrote Jazz Mass

Encouraged by others, Williams returned to stage in 1957 with Dizzy Gillespie at the Newport Jazz Festival. She founded a trio, as well as her own record company—the first established by a woman—called Mary Records, but she also began writing liturgical music. Her 1962 cantata, ''Black Christ of the Andes,'' honored Saint Martin de Porres, the first African-heritage saint in the Roman Catholic Church who had been canonized by Pope John XXIII that same year. Williams's most famous work from this era, however, remains *Music for Peace,* commissioned by the Vatican in 1969 and sometimes referred to as ''Mary Lou's Mass.'' It was adapted for ballet and staged by the Alvin Ailey American Dance Theater in 1971, and a performance of it was given at St. Patrick's Cathedral in Manhattan in 1975, which made history as the first jazz Mass ever held there.

Williams made an important recording in 1970 titled *The History of Jazz.* A solo piano performance and lecture, Williams gave a first-person account of her years in jazz and demonstrated its changing rhythms and styles on the keyboard. She became a purist about jazz in her later years, voicing a strong dislike for modernist and rock influences on the form. She did, however, perform with avant-garde pianist Cecil Taylor in 1977 at Carnegie Hall. That same year she took a post as artist-in-residence at Duke University in North Carolina, where she taught a new generation of jazz and piano students. It was also the first regular paycheck of her life. She was diagnosed with cancer in 1979 and gave her last performance in Tallahassee, Florida, in 1980. Later that year she was also involved in a performance of one of her masses at Sacred Heart Cathedral in Raleigh, North Carolina, though she was by then debilitated from radiation treatments. She died just a few weeks after her 71st birthday on May 28, 1981, in Durham, North Carolina. She was inducted into *Down Beat* magazine's Hall of Fame in 1990 as the first female instrumentalist ever to earn that honor. A ''Mary Lou Williams Women in Jazz'' festival at the John F. Kennedy Center for the Performing Arts in Washington, D.C. has been held annually since 1996.

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Kenneth Geddes Wilson

Kenneth Geddes Wilson (born 1936) won the Nobel Prize in physics in 1982 for his work applying renormalization group analysis to previously unsolved problem in theoretical physics concerning critical points and phase transitions. Affiliated with Cornell University for a number of years, Wilson was also involved with getting government support for supercomputers on campuses. He later was a physics professor at Ohio State University, again doing research in physics and becoming involved in education reform.

Wilson was born on June 8, 1936, in Waltham, Massachusetts. He was the first of six children born to Edgar Bright Wilson, Jr., and his wife

Emily Fisher (nee Buckingham). Wilson was born into an academic family. His father was a professor of chemistry at Harvard University and an expert on microwave spectroscopy. His maternal grandfather had taught mechanical engineering at the Massachusetts Institute of Technology. Wilson's mother had done some graduate work in physics. All five of his siblings also became either academics or scientists.

Wilson himself was an exceptional student from an early age. His grandfather taught him how to do math in his head, and while waiting for the bus a young Wilson would do cube roots. He was given an education at private schools in his home state, in cities such as Wellesley and Woods Hole, Massachusetts, and the Shady Hill School in Cambridge, Massachusetts. While still a teenager, Wilson also attended Magdalen College School at Oxford University in Oxford, England, for a year.

Entered Harvard University

When Wilson graduated in 1952 from The George School (a Quaker school) in Pennsylvania, he was only 16 years old. He then entered Harvard University, where he studied mathematics and physics. Wilson was not, however, just an academic. He was also a member of the track team, where he won a varsity letter as a mile runner. He graduated from Harvard with his B.A. in physics in 1956.

After graduating from Harvard, Wilson entered graduate school at the California Institute of Technology. There he studied physics, primarily quantum field theory with Murray Gell-Mann as his advisor. Wilson's thesis was entitled *An Investigation of the Low Equation and the Chew-Mandelshtam Equations.* It concerned renormalization group analysis, an area of work that would eventually win Wilson the Nobel prize.

Renormalization group analysis was a mathematical process that was developed to address certain kinds of problems in the area of quantum electrodynamics, related to the mathematical representation of aspects of this theory when applied elsewhere. In his thesis, Wilson solved a problem dealing with K-mesons or kaons. Wilson used these mathematical methods to create a knowledge of the magnetic properties of atoms.

Earned Ph.D.

Wilson earned his Ph.D. from Cal Tech in 1961. In this time period, he was given two postdoctoral fellowships. The first was at Harvard, where he was a Junior Fellow at the Harvard Society of Fellows from 1959 to 1963. From 1962 to 1963, Wilson worked on a Ford Foundation Fellowship at the European Organization for Nuclear Research (CERN) in Geneva, Switzerland. After Wilson completed the fellowship at CERN, he was hired for a tenure track position in the physics department at Cornell University, where he would spend the next 25 years.

Wilson's Theory

In Wilson's early theoretical work at Cornell, he continued to study renormalization groups, but this time, he applied them to critical phenomena and phase changes and transitions such as when liquids change to gases and in alloys. With critical phenomena, materials behave differently under defined environmental conditions. They experience changes that are very different. The conditions under which these changes happen are known as the critical point. Near this point, the complexities of what happens with critical phenomena, in terms of short-range actions and bigger connection between the whole body of the material, including the various ranges and scales of interaction, were nearly unmanageable. Wilson was one of many scientists trying to address the problem by reducing the complexity while keeping the theory being addressed valid.

Wilson successfully solved this problem by applying renormalization group analysis to it. The way Wilson proposed using renormalization group analysis involved computers and using an averaging procedure on the broken-down parts of the system. Wilson applied the analysis to properties of the material near the critical point. He used a lattice-like network of first smaller blocks on a smaller scale, then with each step, larger-scale system fluctuations, before the entire system was addressed. These small blocks made the problems easier to solve and removed infinities from the equation.

During the course of his work, Wilson learned that near critical points, a number of systems could be universally defined by a limited number of parameters. His theory was later expanded and applied elsewhere. Thus Wilson's method became a general theory which allowed observations about individual atoms to predict the properties of a systems of many interacting atoms.

Much of this work was published in two articles in *Physical Review* in 1971. Many scientists believed that Wilson's work answered some of the biggest unsolved problem in theoretical physics. He later tried to apply his renormalization theory to quarks (that is, what makes up protons, neutrons, and other subatomic particles) in the mid-1970s.

Won Nobel Prize

In 1982, Wilson was award the Nobel Prize in Physics for this work, applying renormalization group analysis to previously unsolved problem in theoretical physics concerning critical points and phase transitions. The prize was not unexpected. Wilson's father told Bayard Webster of *New York Times,* ''Of course I'm very happy for him. People in physics have been telling me for a long time that it was going to happen. It is nice when it really does happen.''

In his acceptance speech, published at the Nobel e-museum, Wilson emphasized the importance of supporting science research. He said, ''The scientist's inquiry into the causes of things is providing an ever more extensive understanding of nature. In consequence, science is more important than ever for industrial technology. Industry now should become a full partner of government in supporting long-range basic research.''

While Wilson was working on his Nobel Prize-winning theory, he continued to have a strong academic career. In 1970, Wilson was given a full professorship at Cornell. Four years later, he was named to an endowed chair, the James

A. Weeks Chair. It was the combination of academics and research that influenced his next area of research.

Promoted Building of Supercomputers

After 1976, much of Wilson's theoretical work was concerned with computer simulations and modeling. He promoted the idea of building supercomputer centers for scientists so they would have access to the greatest amount of technology because of the limits of computer technology of the time. His goal was to continue to improve the scientific community as well as the computer industry.

Beginning in 1981, he was part of a group of leading scientists that worked to get federal funding to get supercomputers on college campuses. Wilson did less research and honed his public speaking skills as he lobbied Congress, federal officials, and executives of corporations. Wilson gave about a speech a week to promote this cause. People would listen to him more than other scientists, it seemed, because he had won the Nobel Prize. In his speeches, Wilson claimed that without national supercomputers, the United States would not continue to be the leader in this technology.

In 1985, Wilson got his wish when the National Science Foundation gave $200 million over five years to four universities to create four supercomputer centers on their campuses, including Wilson's home university of Cornell. (The other supercomputer centers were located at Princeton, University of Illinois, and University of California.) Later, the federal government via the National Science Foundation did not provide the funding at the rate promised. In 1985, before the funding failed to be delivered, he served as the director of the Center for Theory and Simulation in Science and Engineering.

Moved to Ohio State University

In 1988, Wilson left Cornell to become a professor at Ohio State University. He did this in part because of his wife, Alison Brown, whom he married in 1982. She was a computer specialist and had been the associate director for advanced computing and networking at Cornell's Theory Center. She was hired to be the associate director of a new entity at Ohio State, the Ohio Supercomputer Center, as well as the associate director of research computing.

As for Wilson, he had reached his goal of getting the Theory Center off the ground and wanted to return to doing his own research. At Ohio State, he was named the Hazel C. Youngberg Trustees Distinguished Professor of Physics. His research continued to be related to computers, focusing on computer simulations and the modeling of physical phenomena.

Wilson also had interests outside of physics. He became especially concerned with education and education curriculum. After 1990, Wilson was involved in national policy for science. He was involved in the National Academy of Science's Committee on Physical Science, Mathematics and Applications as well as Committee on the Federal Role in Educational Research. In 1992, he was named the co-leader in Project Discovery, a five-year project funded by the National Science Foundation. It was to develop new techniques of teaching science and math. By 1993, Wilson was the chair of Ohio Model Science Curriculum Advisory Committee for the Ohio Department of Education.

With co-author Bennett Daviss, Wilson published a book on the subject, *Redesigning Education* (1994). It outlines Wilson's ideas for reforming America's educational process. After the end of Project Discovery, in 1996, Wilson was named co-director of Learning by Redesign. He continued to be involved in education reform into the 2000s.

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Jeana Yeager

In December of 1986 Jeana Yeager (born 1952) became the first woman to fly an airplane nonstop around the world without refueling. She and fellow pilot Dick Rutan made history when their specially built aircraft, *Voyager,* became the first airplane to completely circle the globe on one load of fuel. The journey took nine days.

Jeana Yeager was born on May 18, 1952, in Fort Worth, Texas. Despite her last name, she bears no relation to fellow aviation pioneer Chuck Yeager, who was the first to fly faster than the speed of sound. She grew up in a small town near Dallas, Texas, where one of her parents worked as a school teacher. Early hobbies for Yeager included horseback riding and running track, but she also developed an early interest in helicopters. Yeager studied drafting in high school, a skill that would prove extremely valuable in her later project to design the first-round-the-world aircraft. When Yeager was 19, she married a police officer, but the two were divorced after five years of marriage.

Retained Childhood Fascination with 'Copters

In 1977 Yeager left her failing marriage and settled in Santa Rosa, California. There she worked as a draftsman and surveyor for an energy company specializing in geothermal energy. In 1978, at age 26, she earned her private pilot's license, her ultimate goal being to learn to fly helicopters.

Yeager first became involved in the world of experimental aerospace design when she met Bob Truax at about the same time that she received her pilot's license. Truax was a rocket scientist who was attempting to develop a fully reusable spacecraft—something that had never been accomplished—at a company called Project Private Enterprise. Truax hired Yeager to work at his company as a draftswoman.

Conceived of a Pioneering Voyage

While attending an air show in Chino, California, in 1980 Yeager met fellow pilot Dick Rutan along with Rutan's brother, Burt Rutan, an aircraft designer. Dick Rutan, who had flown combat missions in the Vietnam war and was 14 years older than Yeager, was a featured acrobatic flyer at the show. At the time he held the title of chief test pilot for Burt Rutan's aircraft company, based in California's Mojave desert. Yeager and Dick Rutan fell in love, and in the early 1980s Yeager moved to the desert to work as a pilot for Burt Rutan's company, Flying Rutan aircraft, There she set new speed records for a woman pilot.

One day while dining at a restaurant, Yeager and the Rutan brothers conceived a plan to make the first nonstop airplane flight around the world without refueling. Burt Rutan mentioned that the lightweight composite materials out of which he built his planes could easily break distance records. Yeager and Dick Rutan suggested that they try to break the then-current record, which stood at 12,500 miles and had been set by a B-52 bomber in the early 1960s. Burt Rutan said he was confident that he could build a plane that could cover twice that distance, which happened to be about the distance around the world.

Yeager and the Rutans began their project in earnest in 1981. Deciding to make the first-round-the world, nonstop airplane flight was one thing; getting the funds with which to do it was another. Yeager and the Rutans formed the Voy-

ager project for this purpose, but it was not until Yeager started a fundraising program that money started to come in. In fact that program was the major source of funding for Voyager. The project received no funding from the U.S. government, and Yeager, on speaking tours after her historic flight, cited the project as an example of what is possible with enough determination.

It was Yeager who named the project and the airplane that would result: Voyager. She also drafted the plane's engineering drawings. She ran the business operation that kept the project afloat financially. Turning down sponsorship offered by a tobacco company—Yeager and Rutan are both opposed to smoking—and from a Japanese company because they felt the project should remain entirely American, Yeager and the Voyager team subsisted largely on donations from private individuals in the early days.

Gave Birth to *Voyager*

The project to design, fund, build, and test-fly the round-the-world aircraft *Voyager* took five years. Two of those years were required to build the craft after it had been designed. The project also required two million dollars in funding. The plane was hand-built by a team of volunteers, who collectively put in 22,000 hours of effort. Some materials and equipment were donated by various aircraft systems manufacturers.

At the end of it, the plane was built that could do the job. The experiment known as *Voyager* was able to carry several times its weight in fuel, had a wingspan of 110 feet—longer than that of a Boeing 727 airliner—and a cockpit no bigger than a telephone booth. Loaded with all the fuel needed to make the round-the-world flight, it was inherently unsafe, referred to even by its designers as a flying bomb. It was also extremely difficult to fly. Unstable in the air, it required constant attention to keep it aloft. It was powered by two engines, one in front to pull the aircraft forward in flight, and the other in the back to push. Built of a graphite composite known by the brand name Magnamite, the plane's only metal was contained in its engines and a few nuts and bolts.

Before *Voyager* could take off, however, it had to be loaded with enough fuel to travel around the world nonstop: more than 1,200 gallons. This feat was made possible because of the advanced structural materials—very strong and very light—with which the plane had been built.

Record-breaking Flight

Voyager took off from Edwards Air Force base in California on December 14, 1986. The plane was so heavy on takeoff that its wings scraped the ground as it gathered sufficient speed for take-off. The wing tips were damaged, but not enough to abort the flight.

Yeager, then 34 years old, had undergone extensive training in ocean navigation and communications before the trip, and she acted as the copilot and main navigator, flying the plane while Dick Rutan slept. Other preparations Yeager made for the flight included taking an Air Force water-survival training course. She was one of the first civilians to complete this extremely difficult course. She also qualified for a commercial pilot's license, as well as multi-engine and instrument ratings.

Voyager traveled at an average speed of 115.8 miles per hour. Its flight path took it from California across the Pacific and Indian oceans, across Africa, and on across the Atlantic before crossing the United States to its point of takeoff. The flight was not without its perils. At one point, storms became so severe that Yeager and Rutan seriously considered abandoning their round-the-world attempt and landing. Forced to run both engines to avoid a typhoon four days into the journey, the pilots feared they had used up too much fuel to make it all the way around the world.

Near the end of the flight, the rear engine suddenly quit. Because the front engine had been turned off to save fuel, the plane dropped quickly from 8,500 to 5,000 feet before the front engine could be restarted. The failure of the rear engine was later attributed to air pockets in the fuel lines that fed the engine from the plane's 17 fuel tanks.

Loud engine noise was Yeager and Rutan's constant companion, and Yeager ended the flight with permanent hearing damage. The pair slept very little, managing only 3 1/2 hours or so of sleep each night. Other dangers included oxygen deprivation and the constant battering the pilots took as the plane's uneven flight tossed them against the sides of the cockpit.

Landed in History Books after Nine Days

Nine days after it had taken off—a total of 116 hours in the air—*Voyager* landed at Edwards Air Force base the morning of December 23, 1986. Yeager and Rutan had traveled 28,000 miles, landing them solidly in the record books with eight gallons of fuel to spare, enough to have taken them only another 100 miles. By flying around the world *Voyager* almost doubled the previous endurance record, which had been set in 1962. ''It's the last 'first' in aviation,'' Rutan radioed as his and Yeager's flight neared its end, according to Michael Specter in the *Washington Post.* ''I have to admit there have been times during the flight when I didn't think it was possible.''

After *Voyager* landed, the first person to approach the craft was a representative from the National Aeronautics Association (NAA). The representative checked seals and other devices on the cockpit and landing gear to verify that the plane had not touched down since its takeoff nine days earlier. The NAA subsequently certified that the plane had, in fact, broken the world record for a nonstop flight.

Thousands of spectators greeted Yeager and Rutan after they landed, and the two exhausted pilots sat atop the craft's fuselage and answered questions. They then climbed into separate ambulances so that they could be taken to a hospital at the Air Force base for medical evaluation.

President Ronald Reagan reacted to news of the flight with enthusiasm and invited Yeager and Rutan to meet him in Los Angeles the following week. At their meeting, Reagan presented Yeager and Rutan with the Presidential Citizen's Metal in recognition of their feat. Yeager and Rutan, along with their colleagues on the Voyager project, were later awarded the prestigious Collier Trophy for aviation.

Rebuilt Lives after Historic Flight

Voyager had reached the end of its own endurance; while the plane was being flown from the landing field at Edwards Air Force Base back to its hanger in Mojave, California, the seal for its coolant system became permanently damaged. The craft was eventually donated to the Smithsonian Air and Space Museum in Washington, D.C., where it was put on display along with other pioneering air and spacecraft, including Charles Lindbergh's *Spirit of St. Louis* and the Apollo 11 command module that took the first astronauts to the moon.

Following their flight, Yeager and Rutan traveled around the world again, this time at a more leisurely pace as they spoke about their experience. These appearances helped them raise money to pay back the debts they had incurred in connection with their pioneering flight. These debts were estimated to be in the neighborhood of $250,000.

Yeager and Rutan's relationship disintegrated in the aftermath of their historic flight. Yeager would later trace the erosion of their relationship to the very thing that had brought them together: their shared love of flight. Each intensely motivated and driven by their dreams, they competed for control not only of the aircraft they flew together, but of their relationship.

Speaking of life after *Voyager* to John May of the *Guardian,* Yeager said she was ready to take on new challenges, including developing a science museum and thriving ''on doing things that are new and exciting for me. I enjoy learning and finding out, figuring out, planning, organizing. For me that is fun.''

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Steve Yzerman

Longtime captain of the National Hockey League's Detroit Red Wings, Steve Yzerman (born 1965) was the key player on three Stanley Cup champion teams and the linchpin of Detroit's hockey dynasty in the late 1990s and early 2000s.

Young Hockey Sensation

Yzerman was born in Cranbrook, British Columbia, on May 9, 1965. By Canadian hockey standards, he was a bit of a late bloomer, not picking up the game until he was seven. But once bitten by the hockey bug, Yzerman spent all his free time on the ice. When he was nine, the family moved to Nepean, Ontario, a suburb of Ottawa. Yzerman became a member of the Nepean Raiders, the local peewee hockey team. Asked by *Ottawa Sun* reporter Bruce Garroch if Yzerman's potential was evident at that early age, former Raiders coach Elwood Johnson replied: ''Was he a great player? I'll give you a hint: We had Dave Lowry [now with the Calgary Flames] playing left wing on a line with Steve Yzerman in 1978, and we finished with a 78-2 record, and we won nine straight tournaments. We won the Ontario peewee championship because we had Steve Yzerman. We had a lot of other great players, but he was the guy that everything was built around. He was a guy who could get the job done.''

In 1981, at the age of 16, Yzerman joined the Peterborough Petes of the Ontario Hockey League. In his debut 1981–1982 season with the Petes, he compiled 21 goals and 43 assists. The following season, Yzerman doubled his

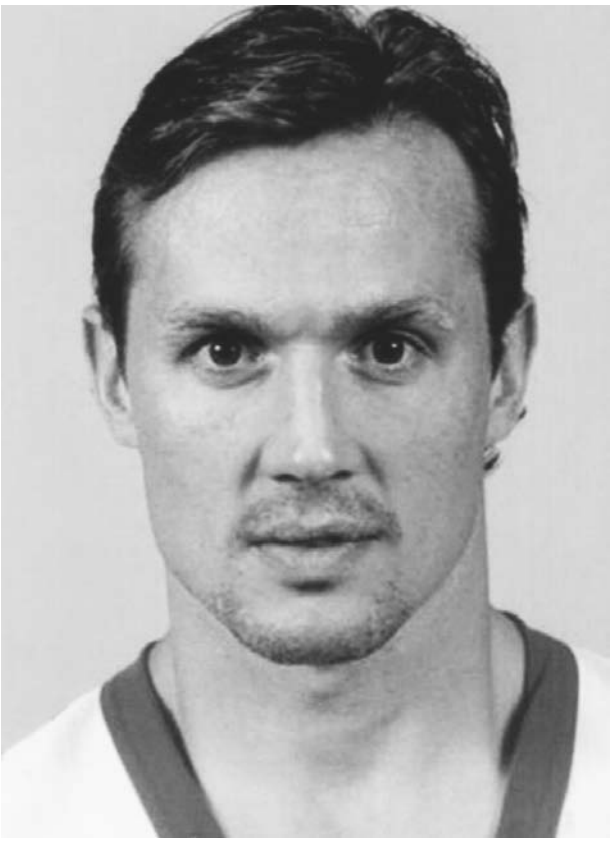

total goals to 42 and posted 49 assists. After two years in the juniors, he was selected by the Red Wings in the first round of the 1983 National Hockey League entry draft.

On October 5, 1983, Yzerman made his NHL debut in a game against the Winnipeg Jets, posting a goal and an assist. For the season, he put up a total of 87 points and 48 assists, more than any other rookie that year. His 39 goals for the season were second only to the 40 scored by Sylvain Turgeon of the Hartford Whalers. At season's end, Yzerman was named Rookie of the Year by the *Sporting News* and was runner-up for the Calder Trophy as Rookie of the Year. Most significantly for the Red Wings, Yzerman's dazzling play propelled the team into the playoffs for the first time in six years. In post-season play, the Red Wings center scored three goals and six points.

Red Wings Stalwart

In 1984–1985, his second season with the Red Wings, Yzerman played in all 80 games of the regular season and finished tied with Ron Duguay with 89 points. He led the Wings in assists with 59. Yzerman's brilliant play once again helped carry the Wings into the playoffs, where he scored two goals in three games. Sidelined with a broken collarbone for the last third of the regular season in 1985–1986, Yzerman nevertheless managed to score points in 27 of the 51 games he played. However, without its star center at full strength, the Red Wings failed to make the playoffs.

In recognition of his leadership abilities, Yzerman in 1986 was named captain of the Red Wings, becoming at age 21 the youngest captain in franchise history. Once again back at full strength, he played in all 80 games of the regular 1986–1987 season, posting points in 53 of those games. For the season, Yzerman scored 31 goals and 59 assists. A knee injury on March 1, 1988, cut short Yzerman's season in 1987–1988. Although he played in only 64 games, he still managed to lead the team in goals (50), assists (52), and points (102). He missed 16 regular season games and 13 playoff games before returning on May 7, 1988, to play in the Campbell Conference Finals against Edmonton.

During the 1988–1989 season Yzerman scored a career-high 65 goals and 90 assists. He also led the Red Wings in power play goals with 17. Yzerman scored points in 70 of his 80 regular season games. In the playoffs, he led the Red Wings in goals (5) and points (10). For his impressive performance, Yzerman was rewarded with the Lester B. Pearson Award as the NHL's top performer in balloting by the National Hockey League Players Association. Also impressed were hockey fans, who voted Yzerman Player of the Year in a fan poll conducted by *Hockey News.*

Yzerman turned in an almost equally impressive performance in 1989–1990, scoring 62 goals and 65 assists. He was only the sixth NHL player in history to post successive 60-goal seasons. In 1990–1991, Yzerman managed 51 goals and 57 assists, posting his fourth consecutive season with more than 100 points. He repeated this feat in 1991–1992 with a total of 103 points and in 1992–1993 with 137 points, the second-highest point total of his career.

A herniated disk kept Yzerman out of action for 26 games during the early months of the 1993–1994 season, but he nevertheless managed to score 24 goals and 58 assists for a total of 82 points. Between December 27, 1993, and January 19, 1994, he scored in 11 straight games. In late February 1994, Yzerman won Player of the Week honors after scoring 10 points in only four games. By season's end the Red Wings, with 46 wins, had captured the NHL's Central Division title. Once again, Yzerman performed brilliantly in the playoffs, scoring four points in three games. After the playoffs, he underwent surgery to remove the herniated disk from his neck.

In the 1994–1995 season, shortened to 48 games by a lengthy lockout and strike, Yzerman scored 38 points in 47 games, leading Detroit to the President's Trophy championship. Scoring 15 points in 12 playoff games, Yzerman helped the Red Wings win the Clarence Campbell Bowl in the Western Conference finals before falling to the New Jersey Devils in the conference finals. The following season, he captained the Red Wings to the team's second straight President's Trophy championship with a league record of 62 wins. On January 1996, Yzerman reached a career landmark, scoring his 500th goal. In the playoffs, he scored 20 points in 18 games.

Stanley Cup Champions

One of the most important achievements of Yzerman's hockey career came in 1996–1997 when he led the Red Wings to their first Stanley Cup championship in more than four decades. In the 20 games he played during the post-

season, Yzerman scored 13 points. The following season, the Red Wings finished the regular season in second place in the Central Division but managed once again to fight their way to the Stanley Cup. In the regular season, Yzerman led the Red Wings with 45 assists and 69 points. He was selected the most valuable player in the playoffs, winning the coveted Conn Smythe Trophy.

With 74 points and 13 power play goals, Yzerman led Detroit to another Central Division title in 1998–1999. He was selected to start in the mid-season All-Star Game but was forced to miss the game because of an injury. Scoring nine goals in 10 games, he led his team into the second round of the playoffs. In 1999–2000 Yzerman once again led the Red Wings with 79 points and 15 power play goals. He scored his 600th career goal on November 26, 1999. In the post-season, Yzerman contributed four assists in eight playoff games. The following season, he led the Wings to their sixth division title in 10 years.

By far the most remarkable performance of Yzerman's career came in 2001–2002, when he led the Red Wings to their third Stanley Cup championship during his tenure as captain. Over the years the veteran center's knees had taken a beating, and an MRI taken after he played for Canada's hockey team in the 2002 Winter Olympics revealed there was virtually no cartilage left in his right knee. For the remainder of the regular season and into the playoffs, Yzerman was forced to play with severe pain. Of Yzerman's ability to play through that pain, Red Wings trainer John Wharton told *ESPN* magazine: ''His pain tolerance—I cannot fathom it. I wonder if his nervous system is different than the rest of us.''

Never Considered Retirement

On August 2, 2002, less than two months after leading the Red Wings to their third Stanley Cup title in six years, Yzerman underwent an osteotomy, or realignment of the knee. The operation was designed to remedy the acute arthritic condition of his right knee, a condition rarely seen in someone so young. Even Yzerman's knee surgeon, Pete Fowler of London, Ontario, was astounded at the hockey player's rebound from surgery. ''I don't know of a pro athlete who has had an osteotomy,'' Fowler told Ryan Pyette, sports reporter for the *London Free Press.* ''I certainly don't know of a pro athlete who has had an osteotomy while they were still a pro athlete. We didn't do it (the surgery) so Steve could return to hockey. We did it so Steve could return to walking without pain and for day-to-day activities.''

But, amazingly, Yzerman came back. Although Yzerman limited his time on the ice after his return to the game in late February 2003, just having him back with the team lifted the morale of his Red Wings teammates. Most importantly, Yzerman's comeback meant a return to the tough practice sessions he'd instituted as team captain. On February 20, 2003, Red Wings coach Dave Lewis handed the team over to Yzerman at the end of the Wings' regular practice session. Although Yzerman could have let the team rest up for the next night's game, he decided instead to subject his teammates to a sprint session. As Lewis told Jason La Canfora of the *Washington Post,* ''We had already had a full practice, but Stevie skated them hard, and we ended up having pretty good success the next night. That's just one little example of what Stevie Yzerman means to this team. He demands and commands as much of his team as he commands and demands of himself. And Stevie has pretty high standards.''

Yzerman never really considered retirement as an option. More than two decades in professional hockey had not dulled his enthusiasm for the game. He told La Canfora: ''It never really occurred to me. . . . I'm just not ready to retire. Whether it's due to my knee condition or one day I just lose the desire to play, I'll know that then, but I don't have that now. I definitely haven't lost any desire to play. Until I get out there and know that I can't play anymore, then I'll stop.''

Yzerman's unprecedented rebound from surgery confounded just about everybody around him, particularly the sports writers who were prepared to write the final chapter to his brilliant career.

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HOW TO USE THE *SUPPLEMENT* INDEX

The *Encyclopedia of World Biography Supplement (EWB)* Index is designed to serve several purposes. First, it is a cumulative listing of biographies included in the entire second edition of *EWB* and its supplements (volumes 1–23). Second, it locates information on specific topics mentioned in volume 23 of the encyclopedia—persons, places, events, organizations, institutions, ideas, titles of works, inventions, as well as artistic schools, styles, and movements. Third, it classifies the subjects of *Supplement* articles according to shared characteristics. Vocational categories are the most numerous—for example, artists, authors, military leaders, philosophers, scientists, statesmen. Other groupings bring together disparate people who share a common characteristic.

The structure of the *Supplement* Index is quite simple. The biographical entries are cumulative and often provide enough information to meet immediate reference needs. Thus, people mentioned in the *Supplement* Index are identified and their life dates, when known, are given. Because this is an index to a *biographical* encyclopedia, every reference includes the *name* of the article to which the reader is directed as well as the volume and page numbers. Below are a few points that will make the *Supplement* Index easy to use.

Typography. All main entries are set in boldface type. Entries that are also the titles of articles in *EWB* are set entirely in capitals; other main entries are set in initial capitals and lowercase letters. Where a main entry is followed by a great many references, these are organized by subentries in alphabetical sequence. In certain cases—for example, the names of countries for which there are many references—a special class of subentries, set in small capitals and preceded by boldface dots, is used to mark significant divisions.

Alphabetization. The Index is alphabetized word by word. For example, all entries beginning with *New* as a separate word (*New Jersey, New York*) come before *Newark.* Commas in inverted entries are treated as full stops (*Berlin; Berlin, Congress of; Berlin, University of; Berlin Academy of Sciences*). Other commas are ignored in filing. When words are identical, persons come first and subsequent entries are alphabetized by their parenthetical qualifiers (such as *book, city, painting*).

Titled persons may be alphabetized by family name or by title. The more familiar form is used—for example, *Disraeli, Benjamin* rather than *Beaconsfield, Earl of.* Cross-references are provided from alternative forms and spellings of names. Identical names of the same nationality are filed chronologically.

Titles of books, plays, poems, paintings, and other works of art beginning with an article are filed on the following word (*Bard, The).* Titles beginning with a preposition are filed on the preposition (*In Autumn).* In subentries, however, prepositions are ignored; thus *influenced by* would precede the subentry *in* literature.

Literary characters are filed on the last name. Acronyms, such as UNESCO, are treated as single words. Abbreviations, such as *Mr., Mrs.,* and *St.,* are alphabetized as though they were spelled out.

Occupational categories are alphabetical by national qualifier. Thus, *Authors, Scottish* comes before *Authors, Spanish,* and the reader interested in Spanish poets will find the subentry *poets* under *Authors, Spanish.*

Cross-references. The term *see* is used in references throughout the *Supplement* Index. The *see* references appear both as main entries and as subentries. They most often direct the reader from an alternative name spelling or form to the main entry listing.

This introduction to the *Supplement* Index is necessarily brief. The reader will soon find, however, that the *Supplement* Index provides ready reference to both highly specific subjects and broad areas of information contained in volume 23 and a cumulative listing of those included in the entire set.

INDEX

A

AALTO, HUGO ALVAR HENRIK (born 1898), Finnish architect, designer, and town planner **1** 1-2

AARON, HENRY LOUIS (Hank; born 1934), American baseball player **1** 2-3

ABBA ARIKA (circa 175-circa 247), Babylonian rabbi **1** 3-4

ABBAS I (1571-1629), Safavid shah of Persia 1588-1629 **1** 4-6

ABBAS, FERHAT (born 1899), Algerian statesman **1** 6-7

ABBOTT, BERENICE (1898-1991), American artist and photographer **1** 7-9

ABBOTT, GRACE (1878-1939), American social worker and agency administrator **1** 9-10

ABBOTT, LYMAN (1835-1922), American Congregationalist clergyman, author, and editor **1** 10-11

ABBOUD, EL FERIK IBRAHIM (1900-1983), Sudanese general, prime minister, 1958-1964 **1** 11-12

ABD AL-MALIK (646-705), Umayyad caliph 685-705 **1** 12-13

ABD AL-MUMIN (circa 1094-1163), Almohad caliph 1133-63 **1** 13

ABD AL-RAHMAN I (731-788), Umayyad emir in Spain 756-88 **1** 13-14

ABD AL-RAHMAN III (891-961), Umayyad caliph of Spain **1** 14

ABD EL-KADIR (1807-1883), Algerian political and religious leader **1** 15

ABD EL-KRIM EL-KHATABI, MOHAMED BEN (circa 1882-1963), Moroccan Berber leader **1** 15-16

ABDUH IBN HASAN KHAYR ALLAH, MUHAMMAD (1849-1905), Egyptian nationalist and theologian **1** 16-17

ABDUL RAHMAN, TUNKU (1903-1990), Former prime minister of Malaysia **18** 340-341

ABDUL-BAHA (Abbas Effendi; 1844-1921), Persian leader of the Baha'i Muslim sect **22** 3-5

ABDUL-HAMID II (1842-1918), Ottoman sultan 1876-1909 **1** 17-18

ABDULLAH II (Abdullah bin al Hussein II; born 1962), king of Jordan **22** 5-7

'ABDULLAH AL-SALIM AL-SABAH, SHAYKH (1895-1965), Amir of Kuwait (1950-1965) **1** 18-19

ABDULLAH IBN HUSEIN (1882-1951), king of Jordan 1949-1951, of Transjordan 1946-49 **1** 19-20

ABDULLAH IBN YASIN (died 1059), North African founder of the Almoravid movement **1** 20

ABDULLAH, MOHAMMAD (Lion of Kashmir; 1905-1982), Indian political leader who worked for an independent Kashmir **22** 7-9

ABE, KOBO (born Kimifusa Abe; also transliterated as Abe Kobo; 1924-1993), Japanese writer, theater director, photographer **1** 20-22

ABEL, IORWITH WILBER (1908-1987), United States labor organizer **1** 22-23

ABEL, NIELS (1802-1829), Norwegian mathematician **20** 1-2

ABELARD, PETER (1079-1142), French philosopher and theologian **1** 23-25

ABERCROMBY, RALPH (1734-1801), British military leader **20** 2-4

ABERDEEN, 4TH EARL OF (George Hamilton Gordon; 1784-1860), British statesman, prime minister 1852-55 **1** 25-26

ABERHART, WILLIAM (1878-1943), Canadian statesman and educator **1** 26-27

ABERNATHY, RALPH DAVID (born 1926), United States minister and civil rights leader **1** 27-28

ABIOLA, MOSHOOD (1937-1998), Nigerian politician, philanthropist, and businessman **19** 1-3

Abolitionists, English
Pringle, Thomas **23** 319-320

ABRAHAM (Abraham of the Chaldrrs; Father Abraham; c. 1996 BCE - c. 1821 BCE), considered the ''father of the world's three largest monotheistic religions **23** 1-3

ABRAHAMS, ISRAEL (1858-1925), British scholar **1** 29

ABRAMOVITZ, MAX (born 1908), American architect **18** 1-3

ABRAMS, CREIGHTON W. (1914-1974), United States Army commander in World War II and Vietnam **1** 29-31

ABRAVANEL, ISAAC BEN JUDAH (1437-1508), Jewish philosopher and statesman **1** 31

ABU BAKR (circa 573-634), Moslem leader, first caliph of Islam **1** 31-32

ABU MUSA (born Said Musa Maragha circa 1930), a leader of the Palestinian Liberation Organization **1** 32-33

ABU NUWAS (al-Hasan ibn-Hani; circa 756-813), Arab poet **1** 33-34

ABU-L-ALA AL-MAARRI (973-1058), Arab poet and philosopher **1** 32

ABZUG, BELLA STAVISKY (1920-1998), lawyer, politician, and congresswoman **1** 34-35

ACHEBE, CHINUA (born 1930), Nigerian novelist **1** 35-37

ACHESON, DEAN GOODERHAM (1893-1971), American statesman **1** 37-38

Acquired immune deficiency syndrome (AIDS)
Ho, David Da-I **23** 145-148

ACTION, JOHN EMERICH EDWARD DALBERG (1834-1902), English historian and philosopher **1** 38

Activists
Australian
Spence, Catherine Helen **23** 374-375
British
Jex-Blake, Sophia **23** 168-170
Chilean
Arrau, Claudio **23** 17-18
Cuban
Rodríguez de Tío, Lola **23** 345-346
Puerto Rican
Rodríguez de Tío, Lola **23** 345-346

Activists, American
civil rights
Height, Dorothy Irene **23** 139-141
Murray, Pauli **23** 253-256
Terrell, Mary Church **23** 397-399
dress reform
Walker, Mary Edwards **23** 432-434
education
Whitney, Mary Watson **23** 440-442
environmental
Plotkin, Mark J. **23** 308-310
Native American rights
Austin, Mary Hunter **23** 23-25
Burlin, Natalie Curtis **23** 50-52
peace
Sampson, Edith **23** 356-358
social reform
Height, Dorothy Irene **23** 139-141
Paglia, Camille **23** 286-288
women's rights
Murray, Pauli **23** 253-256
women's suffrage
Terrell, Mary Church **23** 397-399

Actors and entertainers, American
aerialists
Leitzel, Lillian **23** 225-227
choreographers
Humphrey, Doris **23** 157-159
Limón, José Arcadia **23** 227-229
Tamiris, Helen **23** 390-392
dancers
Humphrey, Doris **23** 157-159
Limón, José Arcadia **23** 227-229
Tamiris, Helen **23** 390-392
filmmakers/directors
Brooks, Mel **23** 48-50
Deren, Maya **23** 95-97
Geffen, David Lawrence **23** 119-122
Hanks, Tom **23** 135-137
Polanski, Roman **23** 310-312
film stars
Farrar, Geraldine **23** 106-108
Hanks, Tom **23** 135-137
Pacino, Al **23** 284-286
Streep, Meryl Louise **23** 384-387
film writers
Burnett, Carol **23** 52-55
opera singers
Joyner, Matilda Sissieretta **23** 179-181
singers
Bailey, Mildred **23** 28-30
stage directors
Brooks, Mel **23** 48-50
stage performers
Pacino, Al **23** 284-286
Shange, Ntozake **23** 367-369
television
Burnett, Carol **23** 52-55

Actors and entertainers, Australian
Campion, Jane **23** 58-60

Actors and entertainers, Canadian
band leaders
Lombardo, Guy **23** 234-236

Actors and entertainers, European
• GREAT BRITAIN
filmmakers/directors
Glyn, Elinor **23** 126-128
Leigh, Mike **23** 222-225
stage directors
Leigh, Mike **23** 222-225
• THE CONTINENT
aerialists
Leitzel, Lillian **23** 225-227
band leaders
Cugat, Xavier **23** 81-82
filmmakers/directors
Almodovar, Pedro **23** 6-9
Deren, Maya **23** 95-97
Ophüls, Max **23** 275-277
Pabst, G. W. **23** 282-284
Polanski, Roman **23** 310-312
Resnais, Alain **23** 333-335
Tarkovsky, Andrei **23** 392-395
Vigo, Jean **23** 429-431
stage directors
Ophüls, Max **23** 275-277

Actors and entertainers, Japanese
Kobayashi, Masaki **23** 199-201
Mizoguchi, Kenji **23** 248-250
Ozu, Yasujiro **23** 279-281

ADAM, JAMES (1730-1794), British architect **1** 38-40

ADAM, ROBERT (1728-1792), British architect **1** 38-40

ADAMS, ABIGAIL (Abigail Smith; 1744-1818), American first lady **18** 3-7

ADAMS, ANSEL (1902-1984), landscape photographer and conservationist **1** 40-41

ADAMS, CHARLES FRANCIS (1807-1886), American diplomat and politician **1** 41-42

ADAMS, GERALD (born 1948), president of the Sinn Fein Irish political party **1** 42-44

ADAMS, HANK (born 1944), Native American activist **1** 45

ADAMS, HENRY BROOKS (1838-1918), American historian and author **1** 45-47

ADAMS, HERBERT BAXTER (1850-1901), American historian and teacher **1** 47

ADAMS, JAMES LUTHER (1901-1994), American social ethicist, theologian, and defender of religious and political liberalism **1** 47-48

ADAMS, JOHN (1735-1826), American statesman and diplomat, president 1797-1801 **1** 48-51

ADAMS, JOHN COUCH (1819-1892), English mathematical astronomer **1** 51-52

ADAMS, JOHN QUINCY (1767-1848), American statesman and diplomat, president 1825-29 **1** 52-54

ADAMS, PETER CHARDON BROOKS (1848-1927), American historian **1** 54

ADAMS, SAMUEL (1722-1803), American colonial leader and propagandist **1** 55-56

ADAMSON, JOY (Friederike Victoria Gessner; 1910-1980), Austrian naturalist and painter **18** 7-9

ADDAMS, JANE (1860-1935), American social worker, reformer, and pacifist **1** 56-57

ADDISON, JOSEPH (1672-1719), English essayist and politician **1** 57-58

ADDISON, THOMAS (1793-1860), English physician **1** 58-59

ADENAUER, KONRAD (1876-1967), German statesman, chancellor of the Federal Republic 1949-63 **1** 59-61

ADLER, ALFRED (1870-1937), Austrian psychiatrist **1** 61-63

ADLER, FELIX (1851-1933), American educator and Ethical Culture leader **1** 63-64

ADLER, MORTIMER JEROME (1902-2001), American philosopher and educator **22** 9-11

ADONIS ('Ali Ahmad Said; born 1930), Lebanese poet **1** 64-65

ADORNO, THEODOR W. (1903-1969), German philosopher and leader of the Frankfurt School **1** 65-67

ADRIAN, EDGAR DOUGLAS (1st Baron Adrian of Cambridge; 1889-1977), English neurophysiologist **1** 67-69

Adventurers
Bird, Isabella **23** 41-42

ADZHUBEI, ALEKSEI IVANOVICH (1924-1993), Russian journalist and editor **18** 9-11

AELFRIC (955-circa 1012), Anglo-Saxon monk, scholar, and writer **1** 69-70

AESCHYLUS (524-456 B.C.), Greek playwright **1** 70-72

AFFONSO I (1460?-1545), king of Kongo **1** 72

AFINOGENOV, ALEKSANDR NIKOLAEVICH (1904-1941), Russian dramatist **1** 72-73

'AFLAQ, MICHEL (born 1910), Syrian founder and spiritual leader of the Ba'th party **1** 73-74

African American art
see African American history (United States)

African American history (United States)
• POLITICIANS
cabinet officials
Rice, Condoleezza **23** 335-338
• SOCIETY and CULTURE
art
Burlin, Natalie Curtis **23** 50-52
Fuller, Meta Warrick **23** 112-114
Thomas, Alma Woodsey **23** 401-403
business leaders
Graves, Earl Gilbert, Jr. **23** 130-132
Malone, Annie Turnbo **23** 242-243
education
Malone, Annie Turnbo **23** 242-243
law
Sampson, Edith **23** 356-358
Stout, Juanita Kidd **23** 382-384
literature (20th century)
Reed, Ishmael Scott **23** 331-333
Rollins, Charlemae Hill **23** 346-348
Shange, Ntozake **23** 367-369
Toomer, Jean **23** 408-410
music
Armstrong, Lillian Hardin **23** 15-17
Hooker, John Lee **23** 155-157
Hunter, Alberta **23** 160-162
Johnson, Robert **23** 172-174
Joyner, Matilda Sissieretta **23** 179-181
Leadbelly **23** 208-211
Pride, Charley Frank **23** 317-319
Williams, Mary Lou **23** 444-446
photography
Johnston, Frances Benjamin **23** 174-177
publishing
Graves, Earl Gilbert, Jr. **23** 130-132

African Americans
see African American history (United States)

AGA KHAN (title), chief commander of Moslem Nizari Ismailis **1** 74-76

AGAOGLU, ADALET (Adalet Agoglu; born 1929), Turkish playwright, author, and human rights activist **22** 11-13

AGASSIZ, JEAN LOUIS RODOLPHE (1807-1873), Swiss-American naturalist and anatomist **1** 76-78

AGEE, JAMES (1909-1955), American poet, journalist, novelist, and screenwriter **1** 78-79

AGESILAUS II (circa 444-360 B.C.), king of Sparta circa 399-360 B.C. **1** 79-80

AGHA MOHAMMAD KHAN (circa 1742-1797), shah of Persia **1** 80-81

AGIS IV (circa 262-241 B.C.), king of Sparta **1** 81-82

AGNELLI, GIOVANNI (1920-2003), Italian industrialist **1** 82-83

AGNESI, MARIA (1718-1799), Italian mathematician, physicist, and philosopher **20** 4-5

AGNEW, SPIRO THEODORE (1918-1996), Republican United States vice president under Richard Nixon **1** 83-85

AGNODICE (born ca. 300 BC), Greek physician **20** 5-5

AGNON, SHMUEL YOSEPH (1888-1970), author **1** 85-86

AGOSTINO (1557-1602) **1** 86

AGOSTINO DI DUCCIO (1418-1481?), Italian sculptor **1** 86

AGRICOLA, GEORGIUS (1494-1555), German mineralogist and writer **1** 86-87

AGRIPPINA THE YOUNGER (Julia Agrippina; 15-59), wife of Claudius I, Emperor of Rome, and mother of Nero **20** 5-8

AGUINALDO, EMILIO (1869-1964), Philippine revolutionary leader **1** 88

AHAD HAAM (pseudonym of Asher T. Ginsberg, 1856-1927), Russian-born author **1** 88-89

AHERN, BERTIE (Bartholomew Ahern; born 1951), Irish Prime Minister **18** 11-13

AHIDJO, AHMADOU (1924-1989), first president of the Federal Republic of Cameroon **1** 89-90

AIDOO, AMA ATA (Christina Ama Aidoo; born 1942), Ghanaian writer and educator **20** 8-10

AIKEN, CONRAD (1889-1973), American poet, essayist, novelist, and critic **1** 90-91

AIKEN, HOWARD (1900-1973), American physicist, computer scientist, and inventor **20** 10-12

AILEY, ALVIN (1931-1989), African American dancer and choreographer **1** 91-94

AILLY, PIERRE D' (1350-1420), French scholar and cardinal **1** 94

Air pioneers
see Aviators

Aircraft (aeronautics)
pilots
Yeager, Jeana **23** 449-451

AITKEN, WILLIAM MAXWELL (Lord Beaverbrook; 1879-1964), Canadian businessman and politician **1** 94-96

AKBAR, JALAL-UD-DIN MOHAMMED (1542-1605), Mogul emperor of India 1556-1605 **1** 96

AKHMATOVA, ANNA (pseudonym of Anna A. Gorenko, 1889-1966), Russian poet **1** 96-97

AKIBA BEN JOSEPH (circa 50-circa 135), Palestinian founder of rabbinic Judaism **1** 97-98

AKIHITO (born 1933), 125th emperor of Japan **1** 98-99

AKUTAGAWA, RYUNOSUKE (Ryunosuke Niihara; 1892-1927), Japanese author **22** 13-14

ALAMÁN, LUCAS (1792-1853), Mexican statesman **1** 99-100

ALARCÓN, PEDRO ANTONIO DE (1833-1891), Spanish writer and politician **1** 100-101

ALARCÓN Y MENDOZA, JUAN RUIZ DE (1581?-1639), Spanish playwright **1** 101

ALARIC (circa 370-410), Visigothic leader **1** 101-102

ALA-UD-DIN (died 1316), Khalji sultan of Delhi **1** 102-103

ALAUNGPAYA (1715-1760), king of Burma 1752-1760 **1** 103

ALBA, DUKE OF (Fernando Álvarez de Toledo; 1507-1582), Spanish general and statesman **1** 103-104

Albania (nation, Southeastern Europe)
Kastrioti-Skanderbeg, Gjergj **23** 187-189

AL-BANNA, HASSAN (1906-1949), Egyptian religious leader and founder of the Muslim Brotherhood **1** 104-106

ALBEE, EDWARD FRANKLIN, III (born 1928), American playwright **1** 106-108

ALBÉNIZ, ISAAC (1860-1909), Spanish composer and pianist **1** 108-109

ALBERDI, JUAN BAUTISTA (1810-1884), Argentine political theorist **1** 109-110

ALBERS, JOSEPH (1888-1976), American artist and art and design teacher **1** 110

ALBERT (1819-1861), Prince Consort of Great Britain **1** 110-112

ALBERT I (1875-1934), king of the Belgians 1909-1934 **1** 112

ALBERT II (born 1934), sixth king of the Belgians **1** 112-113

ALBERTI, LEON BATTISTA (1404-1472), Italian writer, humanist, and architect **1** 113-115

ALBERTI, RAFAEL (born 1902), Spanish poet and painter **18** 13-15

ALBERTUS MAGNUS, ST. (circa 1193-1280), German philosopher and theologian **1** 115-116

ALBRIGHT, MADELEINE KORBEL (born 1937), United States secretary of state **1** 116-118

ALBRIGHT, TENLEY EMMA (born 1935), American figure skater **23** 3-6

ALBRIGHT, WILLIAM (1891-1971), American archaeologist **21** 1-3

ALBUQUERQUE, AFONSO DE (circa 1460-1515), Portuguese viceroy to India **1** 118-119

ALCIBIADES (circa 450-404 B.C.), Athenian general and politician **1** 119-120

ALCORN, JAMES LUSK (1816-1894), American lawyer and politician **1** 120-121

ALCOTT, AMOS BRONSON (1799-1888), American educator **1** 121

ALCOTT, LOUISA MAY (1832-1888), American author and reformer **1** 122

ALCUIN OF YORK (730?-804), English educator, statesman, and liturgist **1** 122-123

ALDRICH, NELSON WILMARTH (1841-1915), American statesman and financier **1** 123-124

ALDRIN, EDWIN EUGENE, JR. (Buzz Aldrin; born 1930), American astronaut **18** 15-17

ALDUS MANUTIUS (Teobaldo Manuzio; 1450?-1515), Italian scholar and printer **21** 3-5

ALEICHEM, SHOLOM (Sholom Rabinowitz; 1859-1916), writer of literature relating to Russian Jews **1** 124-125

ALEIJADINHO, O (Antônio Francisco Lisbôa; 1738-1814), Brazilian architect and sculptor **1** 125-126

ALEMÁN, MATEO (1547-after 1615), Spanish novelist **1** 126

ALEMÁN VALDÉS, MIGUEL (1902-1983), Mexican statesman, president 1946-1952 **1** 126-127

ALEMBERT, JEAN LE ROND D' (1717-1783), French mathematician and physicist **1** 127-128

ALESSANDRI PALMA, ARTURO (1868-1950), Chilean statesman, president 1920-1925 and 1932-1938 **1** 128-129

ALESSANDRI RODRIGUEZ, JORGE (born 1896), Chilean statesman, president 1958-1964 **1** 129-130

ALEXANDER I (1777-1825), czar of Russia 1801-1825 **1** 130-132

ALEXANDER II (1818-1881), czar of Russia 1855-1881 **1** 132-133

ALEXANDER III (1845-1894), emperor of Russia 1881-1894 **1** 133-134

ALEXANDER VI (Rodrigo Borgia; 1431-1503), pope 1492-1503 **1** 134-135

ALEXANDER, SAMUEL (1859-1938), British philosopher **1** 141

ALEXANDER OF TUNIS, 1ST EARL (Harold Rupert Leofric George Alexander; born 1891), British field marshal **1** 135-136

ALEXANDER OF YUGOSLAVIA (1888-1934), king of the Serbs, Croats, and Slovenes 1921-1929 and of Yugoslavia, 1929-1934 **1** 136-137

ALEXANDER THE GREAT (356-323 B.C.), king of Macedon **1** 137-141

ALEXIE, SHERMAN (born 1966), Native American writer, poet, and translator **1** 141-142

ALEXIS MIKHAILOVICH ROMANOV (1629-1676), czar of Russia 1645-1676 **1** 142-143

ALEXIUS I (circa 1048-1118), Byzantine emperor 1081-1118 **1** 143-144

ALFARO, JOSÉ ELOY (1842-1912), Ecuadorian revolutionary, president 1895-1901 and 1906-1911 **1** 144-145

ALFIERI, CONTE VITTORIA (1749-1803), Italian playwright **1** 145-146

ALFONSÍN, RAUL RICARDO (born 1927), politician and president of Argentina (1983-) **1** 146-148

ALFONSO I (Henriques; 1109?-1185), king of Portugal 1139-1185 **1** 148

ALFONSO III (1210-1279), king of Portugal 1248-1279 **1** 148-149

ALFONSO VI (1040-1109), king of León, 1065-1109, and of Castile, 1072-1109 **1** 149
Urraca **23** 417-418

ALFONSO X (1221-1284), king of Castile and León 1252-1284 **1** 150-151

ALFONSO XIII (1886-1941), king of Spain 1886-1931 **1** 151

ALFRED (849-899), Anglo-Saxon king of Wessex 871-899 **1** 151-153

Algebra (mathematics)
algebraic geometry
Scott, Charlotte Angas **23** 364-367
development (9th-16th century)
Oughtred, William **23** 277-279
equations
Harriot, Thomas **23** 137-139

ALGER, HORATIO (1832-1899), American author **1** 153-154

ALGREN, NELSON (Abraham; 1909-1981), American author **1** 154-155

ALI (circa 600-661), fourth caliph of the Islamic Empire **1** 155-156

ALI, AHMED (1908-1998), Pakistani scholar, poet, author, and diplomat **22** 16-18

ALI, MUHAMMAD (Cassius Clay; born 1942), American boxer **1** 156-158

ALI, SUNNI (died 1492), king of Gao, founder of the Songhay empire **1** 158-159

ALIA, RAMIZ (born 1925), president of Albania (1985-) **1** 159

ALINSKY, SAUL DAVID (1909-1972), U.S. organizer of neighborhood citizen reform groups **1** 161-162

All About My Mother (film)
Almodovar, Pedro **23** 6-9

ALLAL AL-FASSI, MOHAMED (1910-1974), Moroccan nationalist leader **1** 162

Allegory (literature)
prose
Gambaro, Griselda **23** 115-117

ALLEN, ETHAN (1738-1789), American Revolutionary War soldier **1** 163-164

ALLEN, FLORENCE ELLINWOOD (1884-1966), American lawyer, judge, and women's rights activist **1** 164-165

ALLEN, GRACIE (1906-1964), American actress and comedian **22** 18-20

ALLEN, PAULA GUNN (born 1939), Native American writer, poet, literary critic; women's rights, environmental, and antiwar activist **1** 165-167

ALLEN, RICHARD (1760-1831), African American bishop **1** 168

ALLEN, STEVE (1921-2000), American comedian, author, and composer **22** 20-22

ALLEN, WOODY (born Allen Stewart Konigsberg; born 1935), American actor, director, filmmaker, author, comedian **1** 169-171

ALLENBY, EDMUND HENRY HYNMAN (1861-1936), English field marshal **1** 171-172

ALLENDE, ISABEL (born 1942), Chilean novelist, journalist, dramatist **1** 172-174

ALLENDE GOSSENS, SALVADOR (1908-1973), socialist president of Chile (1970-1973) **1** 174-176

ALLSTON, WASHINGTON (1779-1843), American painter **1** 176-177

ALMAGRO, DIEGO DE (circa 1474-1538), Spanish conquistador and explorer **1** 177-178

ALMODOVAR, PEDRO (Calmodovar, Caballero, Pedro; born 1949), Spanish film director and screenwriter **23** 6-9

ALP ARSLAN (1026/32-1072), Seljuk sultan of Persia and Iraq **1** 178-179

ALTAMIRA Y CREVEA, RAFAEL (1866-1951), Spanish critic, historian, and jurist **1** 179

ALTDORFER, ALBRECHT (circa 1480-1538), German painter, printmaker, and architect **1** 179-180

ALTGELD, JOHN PETER (1847-1902), American jurist and politician **1** 180-182

ALTHUSSER, LOUIS (1918-1990), French Communist philosopher **1** 182-183

ALTIZER, THOMAS J. J. (born 1927), American theologian **1** 183-184

ALTMAN, ROBERT (born 1925), American filmmaker **20** 12-14

ALTMAN, SIDNEY (born 1939), Canadian American molecular biologist **23** 9-11

ÁLVAREZ, JUAN (1780-1867), Mexican soldier and statesman, president 1855 **1** 184-185

ALVAREZ, JULIA (born 1950), Hispanic American novelist, poet **1** 185-187

ALVAREZ, LUIS W. (1911-1988), American physicist **1** 187-189

AMADO, JORGE (born 1912), Brazilian novelist **1** 189-190

Amazon River (South America)
Plotkin, Mark J. **23** 308-310

AMBEDKAR, BHIMRAO RAMJI (1891-1956), Indian social reformer and politician **1** 190-191

AMBLER, ERIC (born 1909), English novelist **1** 191-192

AMBROSE, ST. (339-397), Italian bishop **1** 192-193

AMENEMHET I (ruled 1991-1962 B.C.), pharaoh of Egypt **1** 193-194

AMENHOTEP III (ruled 1417-1379 B.C.) pharaoh of Egypt **1** 194-195

American architecture
Guastoavino tile arch system
Guastavino, Rafael **23** 132-134

American art
abstract
Thomas, Alma Woodsey **23** 401-403
African American
Fuller, Meta Warrick **23** 112-114
cartoons
Hokinson, Helen Elna **23** 150-152
experimental films
Nauman, Bruce **23** 259-261
expressionism
Neel, Alice **23** 261-263
Native American
Gorman, R.C. **23** 128-130
naturalism
Huntington, Anna Hyatt **23** 162-164
performance art
Nauman, Bruce **23** 259-261
photography
Karsh, Yousuf **23** 184-187
portraiture (18th-19th century)
Gorman, R.C. **23** 128-130
portraiture (20th century)
Neel, Alice **23** 261-263
sculpture (20th century)
Deren, Maya **23** 95-97
Fuller, Meta Warrick **23** 112-114
Hoffman, Malvina Cornell **23** 148-150
Nauman, Bruce **23** 259-261
social realism
Fuller, Meta Warrick **23** 112-114

AMERICAN HORSE (aka Iron Shield; 1840?-1876), Sioux leader **1** 195-198

American literature
African American fiction and drama
Reed, Ishmael Scott **23** 331-333
Shange, Ntozake **23** 367-369
Toomer, Jean **23** 408-410
biography
Beveridge, Albert Jeremiah **23** 39-41
feminist writings
Atherton, Gertrude **23** 21-23
humor
Brooks, Mel **23** 48-50
Native American
Erdrich, Louise **23** 102-105
political commentary
Robinson, Randall **23** 342-345
religious literature
White, Ellen Gould **23** 438-440
satire
Reed, Ishmael Scott **23** 331-333
social commentary
Atherton, Gertrude **23** 21-23
Kincaid, Jamaica **23** 196-199
Paglia, Camille **23** 286-288
Robinson, Randall **23** 342-345

American music
20th century
blues
Hooker, John Lee **23** 155-157
Hunter, Alberta **23** 160-162
classical
Rands, Bernard **23** 324-326
contemporary
Rands, Bernard **23** 324-326
country and western
Pride, Charley Frank **23** 317-319
folk and national themes
Leadbelly **23** 208-211
Mitchell, Joni **23** 246-248
jazz and blues
Armstrong, Lillian Hardin **23** 15-17
Burlin, Natalie Curtis **23** 50-52
Johnson, Robert **23** 172-174
Mitchell, Joni **23** 246-248
Williams, Mary Lou **23** 444-446
orchestral music
Beach, Amy **23** 30-32
popular and show music
Joyner, Matilda Sissieretta **23** 179-181
rock and roll
Geffen, David Lawrence **23** 119-122
Hooker, John Lee **23** 155-157
Mitchell, Joni **23** 246-248
sacred music
Beach, Amy **23** 30-32
Burlin, Natalie Curtis **23** 50-52

American Telephone and Telegraph Co.
Vail, Theodore Newton **23** 419-421

AMES, ADELBERT (1835-1933), American politician **1** 198

AMES, FISHER (1758-1808), American statesman **1** 199-200

AMHERST, JEFFERY (1717-1797), English general and statesman **1** 200-201

AMIET, CUNO (1868-1961), Swiss Postimpressionist painter **1** 201-202

AMIN DADA, IDI (born circa 1926), president of Uganda (1971-1979) **1** 202-204

AMINA OF ZARIA (Amina Sarauniya Zazzau; c. 1533-c. 1610), Nigerian monarch and warrior **21** 5-7

AMORSOLO, FERNANDO (1892-1972), Philippine painter **1** 204

AMOS (flourished 8th century B.C.), Biblical prophet **1** 205

AMPÈRE, ANDRÉ MARIE (1775-1836), French physicist **1** 205-206

AMUNDSEN, ROALD (1872-1928), Norwegian explorer **1** 206-207

AN LU-SHAN (703-757), Chinese rebel leader **1** 239-240

Analytic geometry
see Geometry–analytic

ANAN BEN DAVID (flourished 8th century), Jewish Karaite leader in Babylonia **1** 207-208

Anarchism (political philosophy)
Haymarket Riot
Parsons, Lucy González **23** 293-295

ANAXAGORAS (circa 500-circa 428 B.C.), Greek philosopher **1** 208-209

ANAXIMANDER (circa 610-circa 546 B.C.), Greek philosopher and astronomer **1** 209-210

ANAXIMENES (flourished 546 B.C.), Greek philosopher **1** 210

ANCHIETA, JOSÉ DE (1534-1597), Portuguese Jesuit missionary **1** 210-211

ANDERSEN, DOROTHY (1901-1963), American physician and pathologist **1** 212

ANDERSEN, HANS CHRISTIAN (1805-1875), Danish author **1** 212-214

ANDERSON, CARL DAVID (1905-1991), American physicist **1** 214-215

ANDERSON, JUDITH (1898-1992), American stage and film actress **1** 215-216

ANDERSON, JUNE (born 1953), American opera singer **1** 216-218

ANDERSON, MARIAN (1902-1993), African American singer **1** 218-219

ANDERSON, MAXWELL (1888-1959), American playwright **1** 219-220

ANDERSON, SHERWOOD (1876-1941), American writer **1** 220-221

ANDO, TADAO (born 1941), Japanese architect **18** 17-19

ANDRADA E SILVA, JOSÉ BONIFÁCIO DE (1763-1838), Brazilian-born statesman and scientist **1** 221-222

ANDRÁSSY, COUNT JULIUS (1823-1890), Hungarian statesman, prime minister 1867-1871 **1** 222-223

ANDREA DEL CASTAGNO (1421-1457), Italian painter **1** 223-224

ANDREA DEL SARTO (1486-1530), Italian painter **1** 224-225

ANDREA PISANO (circa 1290/95-1348), Italian sculptor and architect **1** 225-226

ANDRÉE, SALOMON AUGUST (1854-1897), Swedish engineer and Arctic balloonist **1** 226

ANDREESSEN, MARC (born 1972), American computer programmer who developed Netscape Navigator **19** 3-5

Andrei Rublev (film)
Tarkovsky, Andrei **23** 392-395

ANDREOTTI, GIULIO (born 1919), leader of Italy's Christian Democratic party **1** 226-228

ANDRETTI, MARIO (born 1940), Italian/American race car driver **1** 228-230

ANDREW, JOHN ALBION (1818-1867), American politician **1** 230-231

ANDREWS, CHARLES McLEAN (1863-1943), American historian **1** 231

ANDREWS, FANNIE FERN PHILLIPS (1867-1950), American educator, reformer, pacifist **1** 231-232

ANDREWS, ROY CHAPMAN (1884-1960), American naturalist and explorer **1** 232-233

ANDROPOV, IURY VLADIMIROVICH (1914-1984), head of the Soviet secret police and ruler of the Soviet Union (1982-1984) **1** 233-234

ANDROS, SIR EDMUND (1637-1714), English colonial governor in America **1** 234-235

ANDRUS, ETHEL (1884-1976), American educator and founder of the American Association of Retired Persons **19** 5-7

ANGELICO, FRA (circa 1400-1455), Italian painter **1** 235-236

ANGELL, JAMES ROWLAND (1869-1949), psychologist and leader in higher education **1** 236-237

ANGELOU, MAYA (Marguerite Johnson; born 1928), American author, poet, playwright, stage and screen performer, and director **1** 238-239

Angola (West Africa)
Nzinga, Anna **23** 270-271

ANGUISSOLA, SOFONISBA (Sofonisba Anguisciola; c. 1535-1625), Italian artist **22** 22-24

ANNA IVANOVNA (1693-1740), empress of Russia 1730-1740 **1** 240-241

ANNAN, KOFI (born 1938), Ghanaian secretary-general of the United Nations **18** 19-21

ANNE (1665-1714), queen of England 1702-1714 and of Great Britain 1707-1714 **1** 241-242

Annie Get Your Gun (musical)
Tamiris, Helen **23** 390-392

ANNING, MARY (1799-1847), British fossil collector **20** 14-16

ANOKYE, OKOMFO (Kwame Frimpon Anokye; flourished late 17th century), Ashanti priest and statesman **1** 242-243

ANOUILH, JEAN (1910-1987), French playwright **1** 243-244

ANSELM OF CANTERBURY, ST. (1033-1109), Italian archbishop and theologian **1** 244-245

ANTHONY, ST. (circa 250-356), Egyptian hermit and monastic founder **1** 246-248

ANTHONY, SUSAN BROWNELL (1820-1906), American leader of suffrage movement **1** 246-248

ANTHONY OF PADUA, SAINT (Fernando de Boullion; 1195-1231), Portuguese theologian and priest **21** 7-9

ANTIGONUS I (382-301 B.C.), king of Macedon 306-301 B.C. **1** 248-249

ANTIOCHUS III (241-187 B.C.), king of Syria 223-187 B.C. **1** 249-250

ANTIOCHUS IV (circa 215-163 B.C.), king of Syria 175-163 B.C. **1** 250

Antislavery movement (Great Britain)
Pringle, Thomas **23** 319-320

ANTISTHENES (circa 450-360 B.C.), Greek philosopher **1** 250-251

ANTONELLO DA MESSINA (circa 1430-1479), Italian painter **1** 251-252

ANTONIONI, MICHELANGELO (born 1912), Italian film director **1** 252-253

ANTONY, MARK (circa 82-30 B.C.), Roman politician and general **1** 253-254

ANZA, JUAN BAUTISTA DE (1735-1788), Spanish explorer **1** 254-255

AOUN, MICHEL (born 1935), Christian Lebanese military leader and prime minister **1** 255-257

Apartheid (South Africa)
opponents
Robinson, Randall **23** 342-345

APELLES (flourished after 350 B.C.), Greek painter **1** 257

APESS, WILLIAM (1798-1839), Native American religious leader, author, and activist **20** 16-18

APGAR, VIRGINIA (1909-1974), American medical educator, researcher **1** 257-259

APITHY, SOUROU MIGAN (1913-1989), Dahomean political leader **1** 259-260

APOLLINAIRE, GUILLAUME (1880-1918), French lyric poet **1** 260

APOLLODORUS (flourished circa 408 B.C.), Greek painter **1** 261

APOLLONIUS OF PERGA (flourished 210 B.C.), Greek mathematician **1** 261-262

APPELFELD, AHARON (born 1932), Israeli who wrote about anti-Semitism and the Holocaust **1** 262-263

APPERT, NICOLAS (1749-1941), French chef and inventor of canning of foods **20** 18-19

APPIA, ADOLPHE (1862-1928), Swiss stage director **1** 263-264

APPLEGATE, JESSE (1811-1888), American surveyor, pioneer, and rancher **1** 264-265

APPLETON, SIR EDWARD VICTOR (1892-1965), British pioneer in radio physics **1** 265-266

APPLETON, NATHAN (1779-1861), American merchant and manufacturer **1** 266-267

APULEIUS, LUCIUS (c. 124-170), Roman author, philosopher, and orator **20** 19-21

Aquafuertes portenas (column)
Arlt, Roberto **23** 11-13

AQUINO, BENIGNO (''Nino''; 1933-1983), Filipino activist murdered upon his return from exile **1** 267-268

AQUINO, CORAZON COJOANGCO (born 1933), first woman president of the Republic of the Philippines **1** 268-270

ARAFAT, YASSER (also spelled Yasir; born 1929), chairman of the Palestinian Liberation Organization **1** 270-271

ARAGON, LOUIS (1897-1982), French surrealist author **1** 271-272

ARANHA, OSVALDO (1894-1960), Brazilian political leader **1** 272-273

ARATUS (271-213 B.C.), Greek statesman and general **1** 273-274

ARBENZ GUZMÁN, JACOBO (1913-1971), president of Guatemala (1951-1954) **1** 274-276

ARBUS, DIANE NEMEROV (1923-1971), American photographer **1** 276-277

ARCHIMEDES (circa 287-212 B.C.), Greek mathematician **1** 277-280

ARCHIPENKO, ALEXANDER (1887-1964), Russian-American sculptor and teacher **1** 280-281

Architecture
Maekawa, Kunio **23** 239-242

Arctic exploration
Canadian
Bernier, Joseph E. **23** 35-37

ARDEN, ELIZABETH (Florence Nightingale Graham; 1878?-1966), American businesswoman **1** 281-282

ARENDT, HANNAH (1906-1975), Jewish philosopher **1** 282-284

ARENS, MOSHE (born 1925), aeronautical engineer who became a leading Israeli statesman **1** 284-285

ARÉVALO, JUAN JOSÉ (1904-1951), Guatemalan statesman, president 1944-1951 **1** 285-286

Argentine literature
fiction
Gambaro, Griselda **23** 115-117
magical realism
Valenzuela, Luisa **23** 421-423
poetry
Gambaro, Griselda **23** 115-117
social criticism
Arlt, Roberto **23** 11-13

ARIAS, ARNULFO (1901-1988), thrice elected president of Panama **1** 286-287

ARIAS SANCHEZ, OSCAR (born 1941), Costa Rican politician, social activist, president, and Nobel Peace Laureate (1987) **1** 287-289

ARIOSTO, LUDOVICO (1474-1533), Italian poet and playwright **1** 289-290

ARISTARCHUS OF SAMOS (circa 310-230 B.C.), Greek astronomer **1** 290-291

ARISTIDE, JEAN-BERTRAND (born 1953), president of Haiti (1990-91 and 1994-95); deposed by a military coup in 1991; restored to power in 1994 **1** 291-293

ARISTOPHANES (450/445-after 385 B.C.), Greek playwright **1** 293-294

ARISTOTLE (384-322 B.C.), Greek philosopher and scientist **1** 295-296

ARIUS (died circa 336), Libyan theologian and heresiarch **1** 297-298

ARKWRIGHT, SIR RICHARD (1732-1792), English inventor and industrialist **1** 298

ARLEN, HAROLD (born Hyman Arluck; 1905-1986), American jazz pianist, composer, and arranger **19** 7-9

ARLT, ROBERTO (Roberto Godofredo Christophersen Arlt; 1900-1942), Argentine author and journalist **23** 11-13

ARMANI, GIORGIO (1935-1997), Italian fashion designer **1** 299-301

ARMINIUS, JACOBUS (1560-1609), Dutch theologian **1** 301-302

ARMOUR, PHILIP DANFORTH (1832-1901), American industrialist **1** 302

ARMSTRONG, EDWIN HOWARD (1890-1954), American electrical engineer and radio inventor **1** 302-303

ARMSTRONG, HENRY (Henry Jackson, Jr.; 1912-1988), American boxer and minister **21** 9-11

ARMSTRONG, LANCE (born 1971), American cyclist **23** 13-15

ARMSTRONG, LILLIAN HARDIN (1898-1971), African American musician **23** 15-17

ARMSTRONG, LOUIS DANIEL (1900-1971), African American jazz musician **1** 303-304
Armstrong, Lillian **23** 15-17

ARMSTRONG, NEIL ALDEN (born 1930), American astronaut **1** 304-306

ARMSTRONG, SAMUEL CHAPMAN (1839-1893), American educator **1** 306-307

ARNAZ, DESI (Desiderio Alberto Arnaz y De Acha; 1917-1986), American musician and actor **21** 12-14

ARNE, THOMAS AUGUSTINE (1710-1778), English composer **1** 307-308

ARNIM, ACHIM VON (Ludwig Joachim von Achim; 1781-1831), German writer **1** 308-309

ARNOLD, GEN. BENEDICT (1741-1801), American general and traitor **1** 309-310

ARNOLD, HENRY HARLEY (Hap; 1886-1950), American general **1** 310-311

ARNOLD, MATTHEW (1822-1888), English poet and critic **1** 311-313

ARNOLD, THOMAS (1795-1842), English educator **1** 313-314

ARNOLD, THURMAN WESLEY (1891-1969), American statesman **1** 314

ARNOLD OF BRESCIA (circa 1100-1155), Italian religious reformer **1** 314-315

ARNOLFO DI CAMBIO (1245?-1302), Italian sculptor and architect **1** 315-316

ARON, RAYMOND (1905-1983), academic scholar, teacher, and journalist **1** 316-317

ARP, JEAN (Hans Arp; 1887-1966), French sculptor and painter **1** 317-318

ARRAU, CLAUDIO (1903-1991), Chilean American pianist **23** 17-18

ARRHENIUS, SVANTE AUGUST (1859-1927), Swedish chemist and physicist **1** 318-320

Art of War, The (treatise)
Jomini, Antoine Henri **23** 177-179

ARTAUD, ANTONIN (1896-1948), developed the theory of the Theater of Cruelty **1** 320-321

ARTHUR, CHESTER ALAN (1830-1886), American statesman, president 1881-1885 **1** 321-323

ARTIGAS, JOSÉ GERVASIO (1764-1850), Uruguayan patriot **1** 323

Artists, American
architects (19th-20th century)
Guastavino, Rafael **23** 132-134
cartoonists
Hokinson, Helen Elna **23** 150-152
fashion designers
Herrera, Carolina **23** 141-143
painters (20th century)
Gorman, R.C. **23** 128-130
Neel, Alice **23** 261-263
Thomas, Alma Woodsey **23** 401-403
photographers
Johnston, Frances Benjamin **23** 174-177
printmakers
Neel, Alice **23** 261-263
sculptors (19th-20th century)
Hoffman, Malvina Cornell **23** 148-150
sculptors (20th century)
Fuller, Meta Warrick **23** 112-114
Huntington, Anna Hyatt **23** 162-164
Nauman, Bruce **23** 259-261

Artists, Canadian
photographers
Karsh, Yousuf **23** 184-187
Wall, Jeff **23** 434-436

Artists, Colombian
Vázquez Arce Y Ceballos, Gregorio **23** 423-425

Artists, Danish
Thorvaldsen, Bertel **23** 403-406

Artists, English
painters (19th century)
North, Marianne **23** 268-270

Artists, French
painters (19th-20th century)
Signac, Paul **23** 369-372

Artists, German
painters (20th century)
Polke, Sigmar **23** 312-315
Richter, Gerhard **23** 338-340
photographers
Polke, Sigmar **23** 312-315

Artists, Japanese
architects
Maekawa, Kunio **23** 239-242
painters (17th-19th century)
Okyo, Maruyama **23** 272-274

Artists, Puerto Rican
Oller, Francisco Manuel **23** 274-275

Artists, Russian
illustrators
Kabakov, Ilya **23** 182-184
painters (20th century)
Kabakov, Ilya **23** 182-184

Artists, Venezuelan
Herrera, Carolina **23** 141-143

ASAM, COSMAS DAMIAN (1686-1739), German artist **1** 323-324

ASAM, EGID QUIRIN (1692-1750), German artist **1** 323-324

ASBURY, FRANCIS (1745-1816), English-born American Methodist bishop **1** 324-325

ASCH, SHALOM (1880-1957), Polish-born playwright and novelist **1** 325-326

ASH, MARY KAY WAGNER (born circa 1916), cosmetics tycoon **1** 326-327

ASHARI, ABU AL- HASAN ALI AL- (873/883-935), Moslem theologian **1** 327-328

ASHCROFT, JOHN (born 1942), American statesman and attorney general **23** 18-21

ASHE, ARTHUR ROBERT, JR. (1943-1993), world champion athlete, social activist, teacher, and charity worker **1** 328-330

ASHIKAGA TAKAUJI (1305-1358), Japanese shogun **1** 330-332

ASHKENAZY, VLADIMIR (born 1937), Russian musician **22** 24-26

ASHLEY, LAURA (Mountney; 1925-1985), British designer of women's clothes and home furnishings **1** 332-333

ASHLEY, WILLIAM HENRY (circa 1778-1838), American businessman, fur trader, and explorer **1** 333-334

ASHMORE, HARRY SCOTT (1916-1998), American journalist **1** 334-335

ASHMUN, JEHUDI (1794-1828), American governor of Liberia Colony **1** 335-336

ASHRAWI, HANAN MIKHAIL (born 1946), Palestinian spokesperson **1** 336-338

ASHURBANIPAL (died circa 630 B.C.), Assyrian king 669-ca. 630 **1** 338

ASIMOV, ISAAC (1920-1992), American author **1** 338-341

ASOKA (ruled circa 273-232 B.C.), Indian emperor of the Maurya dynasty **1** 341-342

ASPASIA (ca. 470-410 BC), Milesian courtesan and rhetorician **22** 26-28

ASPIN, LES (1938-1995), United States congressman and secretary of defense **1** 342-344

ASPLUND, ERIC GUNNAR (1885-1945), Swedish architect **1** 344

ASQUITH, HERBERT HENRY (1st Earl of Oxford and Asquith; 1852-1928), English statesman, prime minister 1908-1916 **1** 344-346

ASSAD, HAFIZ (born 1930), president of Syria **1** 346-348

ASTAIRE, FRED (Frederick Austerlitz; 1899-1987), dancer and choreographer **1** 348-350

ASTON, FRANCIS WILLIAM (1877-1945), English chemist and physicist **1** 350-351

ASTOR, JOHN JACOB (1763-1848), American fur trader, merchant, and capitalist **1** 351-352

ASTOR, NANCY LANGHORNE (1879-1964), first woman to serve as a member of the British Parliament (1919-1945) **1** 352-354

Astronauts
McCandless, Bruce, II **23** 243-246

Astronomy
sunspots
Harriot, Thomas **23** 137-139

Astronomy (science)
big bang theory
Penzias, Arno Allen **23** 301-304
double stars
Whitney, Mary Watson **23** 440-442
galaxies
Leavitt, Henrietta Swan **23** 211-213
star catalogs
Leavitt, Henrietta Swan **23** 211-213
Whitney, Mary Watson **23** 440-442

ASTURIAS, MIGUEL ANGEL (born 1899), Guatemalan novelist and poet **1** 354-355

ATAHUALPA (circa 1502-1533), Inca emperor of Peru 1532-1533 **1** 355-356

Atalante, L' (film)
Vigo, Jean **23** 429-431

ATANASOFF, JOHN (1903-1995), American physicist **20** 21-22

ATATÜRK, GHAZI MUSTAPHA KEMAL (1881-1938), Turkish nationalist, president 1923-1938 **1** 356-357

ATCHISON, DAVID RICE (1807-1886), American lawyer and politician **1** 357-358

ATHANASIUS, ST. (circa 296-373), Christian theologian, bishop of Alexandria **1** 358-359

ATHERTON, GERTRUDE (Gertrude Franklin Horn Atherton; 1857-1948), American author **23** 21-23

Athletes
Canadian
Roy, Patrick **23** 351-353
Yzerman, Steve **23** 451-453

Finnish
Kekkonen, Urho Kaleva **23** 189-191

Athletes, American
cyclists
Armstrong, Lance **23** 13-15
football players
Elway, John **23** 98-100
race car drivers
Unser, Al, Sr. **23** 415-417
skaters
Albright, Tenley Emma **23** 3-6
Blair, Bonnie **23** 42-44
Button, Dick **23** 55-57
swimmers
Spitz, Mark **23** 376-378

ATKINS, CHET (Chester Burton Atkins; 1924-2000), American musician **22** 28-30

ATKINSON, LOUISA (Louisa Warning Atkinson; 1834-1872), Australian author **22** 30-33

ATLAS, CHARLES (Angelo Siciliano; 1893-1972), American body builder **21** 14-15

Atomism (philosophy)
Cavendish, Margaret Lucas **23** 66-67

ATTAR, FARID ED-DIN (circa 1140-circa 1234), Persian poet **1** 359-360

ATTENBOROUGH, RICHARD SAMUEL (born 1923), English actor and filmmaker **18** 21-23

ATTILA (died 453), Hun chieftain **1** 360

ATTLEE, CLEMENT RICHARD (1st Earl Attlee; 1883-1967), English statesman, prime minister 1945-1951 **1** 361-362

Attorneys general
see statesmen, American

ATWOOD, MARGARET ELEANOR (born 1939), Canadian novelist, poet, critic, and politically committed cultural activist **1** 362-364

AUBERT DE GASPÉ, PHILIPPE (1786-1871), French-Canadian author **1** 364

AUDEN, WYSTAN HUGH (1907-1973), English-born American poet **1** 364-366

AUDUBON, JOHN JAMES (1785-1851), American artist and ornithologist **1** 366-367

AUER, LEOPOLD (1845-1930), Hungarian violinist and conductor **20** 22-24

AUGUSTINE, ST. (354-430), Christian philosopher and theologian **1** 367-370

AUGUSTINE OF CANTERBURY, ST. (died circa 606), Roman monk, archbishop of Canterbury **1** 370-371

AUGUSTUS (Octavian; 63 B.C.-A.D. 14), Roman emperor 27 B.C.-A.D. 14 **1** 371-373

AUGUSTUS II (1670-1733), king of Poland and elector of Saxony **1** 373-374

AULARD, ALPHONSE FRANÇOIS VICTOR ALPHONSE (1849-1928), French historian **1** 374

Auld Lang Syne (song)
Lombardo, Guy **23** 234-236

AUNG SAN (1915-1947), Burmese politician **1** 374-375

AUNG SAN SUU KYI (born 1945), leader of movement toward democracy in Burma (Myanmar) and Nobel Peace Prize winner **1** 375-376

AURANGZEB (1618-1707), Mogul emperor of India 1658-1707 **1** 377

AUSTEN, JANE (1775-1817), English novelist **1** 377-379

AUSTIN, JOHN (1790-1859), English jurist and author **22** 33-35

AUSTIN, JOHN LANGSHAW (1911-1960), English philosopher **1** 379-380

AUSTIN, MARY HUNTER (1868-1934), American author **23** 23-25

AUSTIN, STEPHEN FULLER (1793-1836), American pioneer **1** 380-381

Australia, Commonwealth of (island continent)
social reforms
Spence, Catherine Helen **23** 374-375

Australian literature
Campion, Jane **23** 58-60
Kendall, Thomas Henry **23** 191-194
Spence, Catherine Helen **23** 374-375
Stead, Christina Ellen **23** 378-380

Authors, American
African American fiction and drama
Toomer, Jean **23** 408-410
biographers (19th-20th century)
Atherton, Gertrude **23** 21-23
biographers (20th century)
Beveridge, Albert Jeremiah **23** 39-41
essayists (19th-20th century)
Austin, Mary Hunter **23** 23-25
essayists (20th century)
Kincaid, Jamaica **23** 196-199
Reed, Ishmael Scott **23** 331-333
nonfiction writers
Penzias, Arno Allen **23** 301-304
novelists (19th-20th century)
Atherton, Gertrude **23** 21-23
Austin, Mary Hunter **23** 23-25
novelists (20th century)
Erdrich, Louise **23** 102-105
Kincaid, Jamaica **23** 196-199
Reed, Ishmael Scott **23** 331-333
Toomer, Jean **23** 408-410
playwrights (20th century)
Shange, Ntozake **23** 367-369
poets (20th century)
Erdrich, Louise **23** 102-105
religious writers
Palmer, Phoebe Worrall **23** 288-290
White, Ellen Gould **23** 438-440
satirists
Reed, Ishmael Scott **23** 331-333
scriptwriters (20th century)
Brooks, Mel **23** 48-50
Burnett, Carol **23** 52-55
short-story writers (19th-20th century)
Austin, Mary Hunter **23** 23-25
short-story writers (20th century)
Kincaid, Jamaica **23** 196-199
social critics
Paglia, Camille **23** 286-288
Parsons, Lucy González **23** 293-295
Robinson, Randall **23** 342-345

Authors, Argentine
novelists
Arlt, Roberto **23** 11-13
Gambaro, Griselda **23** 115-117
Valenzuela, Luisa **23** 421-423
playwrights
Arlt, Roberto **23** 11-13
Gambaro, Griselda **23** 115-117
short-story writers
Arlt, Roberto **23** 11-13
Gambaro, Griselda **23** 115-117
Valenzuela, Luisa **23** 421-423

Authors, Australian
novelists
Spence, Catherine Helen **23** 374-375
Stead, Christina Ellen **23** 378-380
poets
Kendall, Thomas Henry **23** 191-194
screenwriters
Campion, Jane **23** 58-60

Authors, Canadian
autobiographers
Karsh, Yousuf **23** 184-187

Authors, Caribbean
Kincaid, Jamaica **23** 196-199

Authors, Cuban
Rodríguez de Tío, Lola **23** 345-346

Authors, Danish
Brandes, Georg **23** 45-47
Holberg, Ludvig **23** 152-155

Authors, Dutch
Cats, Jacob **23** 64-66

Authors, English
autobiographies
Cavendish, Margaret Lucas **23** 66-67
children's-story writers
Nesbit, E(dith) **23** 263-265
lyricists
Campion, Thomas **23** 60-62
novelists (19th-20th century)
Nesbit, E(dith) **23** 263-265
novelists (20th century)
Glyn, Elinor **23** 126-128
poets (16th-17th century)
Campion, Thomas **23** 60-62
poets (19th century)
Pringle, Thomas **23** 319-320
scientific writers
Cavendish, Margaret Lucas **23** 66-67

screenwriters
Glyn, Elinor **23** 126-128
Leigh, Mike **23** 222-225
translators
Murray, Gilbert **23** 250-253
travel writers
Bird, Isabella **23** 41-42

Authors, French
biographers
Signac, Paul **23** 369-372
essayists (16th-18th century)
de Gournay, Marie le Jars **23** 88-90
playwrights (18th century)
de Gouges, Marie Olympe **23** 85-88
poets (16th-17th century)
de Gournay, Marie le Jars **23** 88-90

Authors, Hungarian
Petöfi, Sándor **23** 306-308

Authors, Japanese
novelists
Enchi, Fumiko Ueda **23** 100-102
playwrights
Chikamatsu, Monzaemon **23** 70-72
translators
Enchi, Fumiko Ueda **23** 100-102

Authors, Norwegian
Holberg, Ludvig **23** 152-155

Authors, Puerto Rican
Rodríguez de Tío, Lola **23** 345-346

Authors, Romanian
Caragiale, Ion Luca **23** 62-64

Authors, Scottish
poets
Pringle, Thomas **23** 319-320

Authors, South African
Pringle, Thomas **23** 319-320
Schreiner, Olive **23** 362-364
Smith, Pauline **23** 372-373

Authors, Zimbabwean (expatriate)
Vera, Yvonne **23** 425-427

Automobile racing
Unser, Al, Sr. **23** 415-417

AVEDON, RICHARD (born 1923), American fashion photographer **1** 381-382

AVERROËS (1126-1198), Spanish-Arabian philosopher **1** 382-383

AVERY, OSWALD THEODORE (1877-1955), Canadian/American biologist and bacteriologist **1** 384-386

Aviators
American
Yeager, Jeana **23** 449-451

AVICENNA (circa 980-1037), Arabian physician and philosopher **1** 386-387

ÁVILA CAMACHO, GEN. MANUEL (1897-1955), Mexican president 1940-1946 **1** 387-388

AVOGADRO, LORENZO ROMANO AMEDO CARLO (Conte di Quaregna e di Cerreto; 1776-1865), Italian physicist and chemist **1** 388-389

AWOLOWO, CHIEF OBAFEMI (born 1909), Nigerian nationalist and politician **1** 389-390

AX, EMANUEL (born 1949), American pianist **1** 391

AYCKBOURN, ALAN (born 1939), British playwright **18** 23-25

AYER, ALFRED JULES (1910-1989), English philosopher **1** 391-393

AYLWIN AZÓCAR, PATRICIO (born 1918), leader of the Chilean Christian Democratic party and president of Chile **1** 393-395

AYUB KHAN, MOHAMMED (1907-1989), Pakistani statesman **1** 395-396

AZAÑA DIAZ, MANUEL (1880-1940), Spanish statesman, president 1936-1939 **1** 396-397

AZARA, FÉLIX DE (1746-1821), Spanish explorer and naturalist **1** 397-398

AZCONA HOYO, JOSÉ (born 1927), president of Honduras (1986-1990) **1** 398-399

AZHARI, SAYYID ISMAIL AL- (1898-1969), Sudanese president 1965-1968 **1** 399-401

AZIKIWE, NNAMDI (born 1904), Nigerian nationalist, president 1963-1966 **1** 401-402

AZUELA, MARIANO (1873-1952), Mexican novelist **1** 402

B

BA MAW (1893-1977), Burmese statesman **1** 480-481

BAADER and MEINHOF (1967-1976), founders of the West German ''Red Army Faction'' **1** 403-404

BAAL SHEM TOV (circa 1700-circa 1760), founder of modern Hasidism **1** 404-405

BABAR THE CONQUEROR (aka Zahir-ud-din Muhammad Babur; 1483-1530), Mogul emperor of India 1526-1530 **1** 405-407

BABBAGE, CHARLES (1791-1871), English inventor and mathematician **1** 407-408

BABBITT, BRUCE EDWARD (born 1938), governor of Arizona (1978-1987) and United States secretary of the interior **1** 408-410

BABBITT, IRVING (1865-1933), American critic and educator **22** 36-37

BABBITT, MILTON (born 1916), American composer **1** 410

BABCOCK, STEPHEN MOULTON (1843-1931), American agricultural chemist **1** 410-411

BABEL, ISAAC EMMANUELOVICH (1894-1941), Russian writer **1** 411-412

BABEUF, FRANÇOIS NOEL (''Caius Gracchus''; 1760-1797), French revolutionist and writer **1** 412

BACA-BARRAGÁN, POLLY (born 1943), Hispanic American politician **1** 412-414

BACH, CARL PHILIPP EMANUEL (1714-1788), German composer **1** 414-415

BACH, JOHANN CHRISTIAN (1735-1782), German composer **1** 415-416

BACH, JOHANN SEBASTIAN (1685-1750), German composer and organist **1** 416-419

BACHARACH, BURT (born 1928), American composer **22** 38-39

BACHE, ALEXANDER DALLAS (1806-1867), American educator and scientist **1** 420

BACKUS, ISAAC (1724-1806), American Baptist leader **1** 420-421

BACON, SIR FRANCIS (1561-1626), English philosopher, statesman, and author **1** 422-424

BACON, FRANCIS (1909-1992), English artist **1** 421-422

BACON, NATHANIEL (1647-1676), American colonial leader **1** 424-425

BACON, ROGER (circa 1214-1294), English philosopher **1** 425-427

BAD HEART BULL, AMOS (1869-1913), Oglala Lakota Sioux tribal historian and artist **1** 427-428

BADEN-POWELL, ROBERT (1857-1941), English military officer and founder of the Boy Scout Association **21** 16-18

BADINGS, HENK (Hendrik Herman Badings; 1907-1987), Dutch composer **23** 26-28

BADOGLIO, PIETRO (1871-1956), Italian general and statesman **1** 428-429

BAECK, LEO (1873-1956), rabbi, teacher, hero of the concentration camps, and Jewish leader **1** 429-430

BAEKELAND, LEO HENDRIK (1863-1944), American chemist **1** 430-431

BAER, GEORGE FREDERICK (1842-1914), American businessman **22** 39-41

BAER, KARL ERNST VON (1792-1876), Estonian anatomist and embryologist **1** 431-432

BAEZ, BUENAVENTURA (1812-1884), Dominican statesman, five time president **1** 432-433

BAEZ, JOAN (born 1941), American folk singer and human rights activist **1** 433-435

BAFFIN, WILLIAM (circa 1584-1622), English navigator and explorer **1** 435-436

BAGEHOT, WALTER (1826-1877), English economist **1** 436-437

BAGLEY, WILLIAM CHANDLER (1874-1946), educator and theorist of educational ''essentialism'' **1** 437-438

BAHR, EGON (born 1922), West German politician **1** 438-440

BAIKIE, WILLIAM BALFOUR (1825-1864), Scottish explorer and scientist **1** 440

BAILEY, F. LEE (born 1933), American defense attorney and author **1** 441-443

BAILEY, FLORENCE MERRIAM (1863-1948), American ornithologist and author **1** 443-444

BAILEY, GAMALIEL (1807-1859), American editor and politician **1** 444-445

BAILEY, MILDRED (Mildred Rinker, 1907-1951), American jazz singer **23** 28-30

BAILLIE, D(ONALD) M(ACPHERSON) (1887-1954), Scottish theologian **1** 445

BAILLIE, JOHN (1886-1960), Scottish theologian and ecumenical churchman **1** 445-447

BAKER, ELLA JOSEPHINE (1903-1986), African American human and civil rights activist **18** 26-28

BAKER, HOWARD HENRY, JR. (born 1925), U.S. senator and White House chief of staff **18** 28-30

BAKER, JAMES ADDISON III (born 1930), Republican party campaign leader **1** 447-448

BAKER, JOSEPHINE (1906-1975) Parisian dancer and singer from America **1** 448-451

BAKER, NEWTON DIEHL (1871-1937), American statesman **1** 451

BAKER, RAY STANNARD (1870-1946), American author **1** 451-452

BAKER, RUSSELL (born 1925), American writer of personal-political essays **1** 452-454

BAKER, SIR SAMUEL WHITE (1821-1893), English explorer and administrator **1** 454-455

BAKER, SARA JOSEPHINE (1873-1945), American physician **1** 455-456

BAKHTIN, MIKHAIL MIKHAILOVICH (1895-1975), Russian philosopher and literary critic **1** 456-458

BAKUNIN, MIKHAIL ALEKSANDROVICH (1814-1876), Russian anarchist **1** 458-460

BALAGUER Y RICARDO, JOAQUÍN (1907-2002), Dominican statesman **1** 460-461

BALANCHINE, GEORGE (1904-1983), Russian-born American choreographer **1** 461-462

BALBOA, VASCO NÚÑEZ DE (circa 1475-1519), Spanish explorer **1** 462-463

BALBULUS, NOTKER (circa 840-912), Swiss poet-musician and monk **11** 434-435

BALCH, EMILY GREENE (1867-1961), American pacifist and social reformer **1** 463-464

BALDWIN I (1058-1118), Norman king of Jerusalem 1100-1118 **1** 464-465

BALDWIN, JAMES ARTHUR (1924-1987), African American author, poet, and dramatist **1** 465-466

BALDWIN, ROBERT (1804-1858), Canadian politician **1** 466-468

BALDWIN, STANLEY (1st Earl Baldwin of Bewdley; 1867-1947), English statesman, three times prime minister **1** 468-469

BALFOUR, ARTHUR JAMES (1st Earl of Balfour; 1848-1930), British statesman and philosopher **1** 469-470

BALL, GEORGE (1909-1994), American politician and supporter of an economically united Europe **1** 470-471

BALL, LUCILLE (Lucille Desiree Hunt; 1911-1989), American comedienne **1** 472-473

BALLA, GIACOMO (1871-1958), Italian painter **1** 473-474

BALLADUR, EDOUARD (born 1929), premier of the French Government **1** 474-475

BALLARD, ROBERT (born 1942), American oceanographer **19** 10-12

Ballet (dance)
Limón, José Arcadia **23** 227-229

Ballet (music)
Nørgård, Per **23** 265-267

BALLIVIÁN, JOSÉ (1805-1852), Bolivian president 1841-1847 **1** 475

BALMACEDA FERNÁNDEZ, JOSÉ MANUEL (1840-1891), Chilean president 1886-1891 **1** 475-476

BALTHUS (Balthasar Klossowski; born 1908), European painter and stage designer **1** 476-477

BALTIMORE, DAVID (born 1938), American virologist **1** 477-478

BALZAC, HONORÉ DE (1799-1850), French novelist **1** 478-480

BAMBA, AMADOU (1850-1927), Senegalese religious leader **1** 481-482

BAMBARA, TONI CADE (1939-1995), African American writer and editor **1** 482-483

BANCROFT, GEORGE (1800-1891), American historian and statesman **1** 483-484

BANCROFT, HUBERT HOWE (1832-1918), American historian **1** 484-485

BANDA, HASTINGS KAMUZU (1905-1997), Malawi statesman **1** 485-486

BANDARANAIKE, SIRIMAVO (also Sirima) RATWATTE DIAS (born 1916), first woman prime minister in the world as head of the Sri Lankan Freedom party government (1960-1965, 1970-1976) **1** 486-488

BANERJEE, SURENDRANATH (1848-1925), Indian nationalist **1** 488

BANKS, DENNIS J. (born 1932), Native American leader, teacher, activist, and author **1** 488-489

BANKS, SIR JOSEPH (1743-1820), English naturalist **1** 489-490

BANNEKER, BENJAMIN (1731-1806), African American mathematician **1** 490-491

BANNISTER, EDWARD MITCHELL (1828-1901), African American landscape painter **1** 491-493

BANNISTER, ROGER (born 1929), English runner **21** 18-20

BANTING, FREDERICK GRANT (1891-1941), Canadian physiolgist **1** 493-494

BANZER SUÁREZ, HUGO (1926-2002), Bolivian president (1971-1979) **1** 494-496

BAO DAI (born 1913), emperor of Vietnam 1932-1945 and 1949-1955 **1** 496-497

BAR KOCHBA, SIMEON (died 135), Jewish commander of revolt against Romans **2** 5

BARAK, EHUD (born 1942), Israeli prime minister **1** 497-498

BARAKA, IMAMU AMIRI (Everett LeRoi Jones; born 1934), African American poet and playwright **1** 498-499

BARANOV, ALEKSANDR ANDREIEVICH (1747-1819), Russian explorer **1** 499-500

BARBER, SAMUEL (1910-1981), American composer **1** 500-501

BARBIE, KLAUS (Klaus Altmann; 1913-1991), Nazi leader in Vichy France **1** 501-503

BARBONCITO (1820-1871), Native American leader of the Navajos **20** 25-27

BARBOSA, RUY (1849-1923), Brazilian journalist and politician **1** 503-504

BARDEEN, JOHN (1908-1991), American Nobel physicist **2** 1-3

BARENBOIM, DANIEL (born 1942), Israeli pianist and conductor **2** 3-4

BARENTS, WILLEM (died 1597), Dutch navigator and explorer **2** 4-5

BARING, FRANCIS (1740-1810), English banker **21** 20-22

BARLACH, ERNST (1870-1938), German sculptor **2** 5-6

BARLOW, JOEL (1754-1812), American poet **2** 6-7

BARNARD, CHRISTIAAN N. (1922-2001), South African heart transplant surgeon **2** 7-8

BARNARD, EDWARD EMERSON (1857-1923), American astronomer **2** 8-9

BARNARD, FREDERICK AUGUSTUS PORTER (1809-1889), American educator and mathematician **2** 9-10

BARNARD, HENRY (1811-1900), American educator **2** 10

BARNES, DJUNA (a.k.a. Lydia Steptoe; 1892-1982), American author **2** 11-13

BARNETT, MARGUERITE ROSS (1942-1992), American educator **21** 22-24

BARNUM, PHINEAS TAYLOR (1810-1891), American showman **2** 13-15

BAROJA Y NESSI, PÍO (1872-1956), Spanish novelist **2** 15-16

BARON, SALO WITTMAYER (1895-1989), Austrian-American educator and Jewish historian **2** 16-17

Baroque painting (Spanish)
genre
Vázquez Arce Y Ceballos, Gregorio **23** 423-425

BARRAGÁN, LUIS (1902-1988), Mexican architect and landscape architect **2** 17-19

BARRAS, VICOMTE DE (Paul François Jean Nicolas; 1755-1829), French statesman and revolutionist **2** 19

BARRE, RAYMOND (1924-1981), prime minister of France (1976-1981) **2** 19-20

BARRÈS, AUGUSTE MAURICE (1862-1923), French writer and politician **2** 20-21

BARRIE, SIR JAMES MATTHEW (1860-1937), British dramatist and novelist **2** 21-22

BARRIENTOS ORTUÑO, RENÉ (1919-1969), populist Bolivian president (1966-1969) **2** 22-23

BARRIOS, JUSTO RUFINO (1835-1885), Guatemalan general, president 1873-1885 **2** 23-24

Barristers
see Jurists, English

BARRY, JOHN (1745-1803), American naval officer **2** 24-25

BARRY, MARION SHEPILOV, JR. (born 1936), African American mayor and civil rights activist **2** 25-28

BARRYMORES, American theatrical dynasty **2** 28-30

BARTH, HEINRICH (1821-1865), German explorer **2** 30-31

BARTH, KARL (1886-1968), Swiss Protestant theologian **2** 31-32

BARTHÉ, RICHMOND (1901-1989), African American sculptor **2** 33-34

BARTHOLOMAEUS ANGLICUS (Bartholomew the Englishman; Bartholomew de Glanville; flourished 1220-1240), English theologian and encyclopedist **21** 24-25

BARTLETT, SIR FREDERIC CHARLES (1886-1969), British psychologist **2** 34-35

BARTÓK, BÉLA (1881-1945), Hungarian composer and pianist **2** 35-36

BARTON, BRUCE (1886-1967), American advertising business executive and congressman **2** 36-37

BARTON, CLARA (1821-1912), American humanitarian **2** 37-39

BARTON, SIR EDMUND (1849-1920), Australian statesman and jurist **2** 39-40

BARTRAM, JOHN (1699-1777), American botanist **2** 40-41

BARTRAM, WILLIAM (1739-1823), American naturalist **2** 41-42

BARUCH, BERNARD MANNES (1870-1965), American statesman and financier **2** 42-43

BARYSHNIKOV, MIKHAIL (born 1948), ballet dancer **2** 43-44

BASCOM, FLORENCE (1862-1945), American geologist **22** 42-43

BASEDOW, JOHANN BERNHARD (1724-1790), German educator and reformer **2** 44-45

BASHO, MATSUO (1644-1694), Japanese poet **2** 45-48

BASIE, COUNT (William Basie; 1904-1984), pianist and jazz band leader **2** 48-49

BASIL I (circa 812-886), Byzantine emperor 867-886 **2** 49-50

BASIL II (circa 958-1025), Byzantine emperor 963-1025 **2** 50-51

BASIL THE GREAT, ST. (329-379), theologian and bishop of Caesarea **2** 51-52

BASKIN, LEONARD (1922-2000), American artist and publisher **22** 43-46

BASS, SAUL (1920-1996), American designer of film advertising **21** 25-27

BASSI, LAURA (1711-1778), Italian physicist **20** 27-29

BATES, DAISY MAE (née O'Dwyer; 1861-1951), Irish-born Australian social worker **2** 52-53

BATES, HENRY WALTER (1825-1892), English explorer and naturalist **2** 53-54

BATES, KATHARINE LEE (1859-1929), American poet and educator **2** 54-55

BATESON, WILLIAM (1861-1926), English biologist concerned with evolution **2** 55-57

BATISTA Y ZALDÍVAR, FULGENCIO (1901-1973), Cuban political and military leader **2** 57-58

BATLLE Y ORDÓÑEZ, JOSÉ (1856-1929), Uruguayan statesman and journalist **2** 58-59

BATTLE, KATHLEEN (born 1948), American opera and concert singer **2** 59-60

BATU KHAN (died 1255), Mongol leader **2** 60-61

BAUDELAIRE, CHARLES PIERRE (1821-1867), French poet and art critic **2** 61-63

BAUER, EDDIE (1899-1986), American businessman **19** 13-14

BAULIEU, ÉTIENNE-ÉMILE (Étienne Blum; born 1926), French physician

and biochemist who developed RU 486 **2** 63-66

BAUM, HERBERT (1912-1942), German human/civil rights activist **2** 66-73

BAUM, L. FRANK (1856-1919), author of the Wizard of Oz books **2** 73-74

BAUR, FERDINAND CHRISTIAN (1792-1860), German theologian **2** 74-75

BAUSCH, PINA (born 1940), a controversial German dancer/choreographer **2** 75-76

Bavarian art
see German art

BAXTER, RICHARD (1615-1691), English theologian **2** 76-77

BAYLE, PIERRE (1647-1706), French philosopher **2** 77-78

BAYNTON, BARBARA (1857-1929), Australian author **22** 46-48

BEA, AUGUSTINUS (1881-1968), German cardinal **2** 79

BEACH, AMY (born Amy Marcy Cheney; 1867-1944), American musician **23** 30-32

BEACH, MOSES YALE (1800-1868), American inventor and newspaperman **2** 79-80

BEADLE, GEORGE WELLS (1903-1989), American scientist, educator, and administrator **2** 80-81

BEALE, DOROTHEA (1831-1906), British educator **2** 81-83

BEAN, ALAN (born 1932), American astronaut and artist **22** 48-50

BEAN, LEON LEONWOOD (L.L. Bean; 1872-1967), American businessman **19** 14-16

BEARD, CHARLES AUSTIN (1874-1948), American historian **2** 84

BEARD, MARY RITTER (1876-1958), American author and activist **2** 85-86

BEARDEN, ROMARE HOWARD (1914-1988), African American painter-collagist **2** 86-88

BEARDSLEY, AUBREY VINCENT (1872-1898), English illustrator **2** 88-89

BEATLES, THE (1957-1971), British rock and roll band **2** 89-92

BEATRIX, WILHELMINA VON AMSBERG, QUEEN (born 1938), queen of Netherlands (1980-) **2** 92-93

BEAUCHAMPS, PIERRE (1636-1705), French dancer and choreographer **21** 27-29

BEAUFORT, MARGARET (1443-1509), queen dowager of England **20** 29-31

BEAUJOYEULX, BALTHASAR DE (Balthasar de Beaujoyeux; Baldassare de Belgiojoso; 1535-1587), Italian choreographer and composer **21** 29-30

BEAUMARCHAIS, PIERRE AUGUST CARON DE (1732-1799), French playwright **2** 93-94

BEAUMONT, FRANCIS (1584/1585-1616), English playwright **2** 95

BEAUMONT, WILLIAM (1785-1853), American surgeon **2** 95-96

BEAUREGARD, PIERRE GUSTAVE TOUTANT (1818-1893), Confederate general **2** 96-97

BECARRIA, MARCHESE DI (1738-1794), Italian jurist and economist **2** 97-98

BECHET, SIDNEY (1897-1959), American jazz musician **22** 50-52

BECHTEL, STEPHEN DAVISON (1900-1989), American construction engineer and business executive **2** 98-99

BECK, LUDWIG AUGUST THEODOR (1880-1944), German general **2** 99-100

BECKER, CARL LOTUS (1873-1945), American historian **2** 100-101

BECKET, ST. THOMAS (1128?-1170), English prelate **2** 101-102

BECKETT, SAMUEL (1906-1989), Irish novelist, playwright, and poet **2** 102-104

BECKMANN, MAX (1884-1950), German painter **2** 104-105

BECKNELL, WILLIAM (circa 1797-1865), American soldier and politician **2** 105-106

BECKWOURTH, JIM (James P. Beckwourth; c. 1800-1866), African American fur trapper and explorer **2** 106-107

BÉCQUER, GUSTAVO ADOLFO DOMINGUEZ (1836-1870), Spanish lyric poet **2** 107-108

BECQUEREL, ANTOINE HENRI (1852-1908), French physicist **2** 108-109

BEDE, ST. (672/673-735), English theologian **2** 109-110

BEDELL SMITH, WALTER (1895-1961), U.S. Army general, ambassador, and CIA director **18** 30-33

BEEBE, WILLIAM (1877-1962), American naturalist, oceanographer, and ornithologist **22** 52-54

BEECHER, CATHARINE (1800-1878), American author and educator **2** 110-112

BEECHER, HENRY WARD (1813-1887), American Congregationalist clergyman **2** 112-113

BEECHER, LYMAN (1775-1863), Presbyterian clergyman **2** 113

BEERBOHM, MAX (Henry Maximilian Beerbohm; 1872-1956), English author and critic **19** 16-18

BEETHOVEN, LUDWIG VAN (1770-1827), German composer **2** 114-117

BEGAY, HARRISON (born 1917), Native American artist **2** 117-118

BEGIN, MENACHEM (1913-1992), Israel's first non-Socialist prime minister (1977-1983) **2** 118-120

BEHAIM, MARTIN (Martinus de Bohemia; 1459?-1507), German cartographer **21** 30-32

BEHN, APHRA (1640?-1689), British author **18** 33-34

BEHRENS, HILDEGARD (born 1937), German soprano **2** 120-121

BEHRENS, PETER (1868-1940), German architect, painter, and designer **2** 121-122

BEHRING, EMIL ADOLPH VON (1854-1917), German hygienist and physician **2** 122-123

BEHZAD (died circa 1530), Persian painter **2** 123

BEISSEL, JOHANN CONRAD (1690-1768), German-American pietist **2** 123-124

BELAFONTE, HARRY (Harold George Belafonte, Jr.; born 1927), African American singer and actor **20** 31-32

BELASCO, DAVID (1853-1931), American playwright and director-producer **2** 124-125

BELAÚNDE TERRY, FERNANDO (1912-2002), president of Peru (1963-1968, 1980-1985) **2** 125-126

BELGRANO, MANUEL (1770-1820), Argentine general and politician **2** 126-127

BELINSKY, GRIGORIEVICH (1811-1848), Russian literary critic **2** 128

BELISARIUS (circa 506-565), Byzantine general **2** 128-129

BELL, ALEXANDER GRAHAM (1847-1922), Scottish-born American inventor **2** 129-131

BELL, ANDREW (1753-1832), Scottish educator **2** 131-132

BELL, DANIEL (Bolotsky; born 1919), American sociologist **2** 132-133

BELL, GERTRUDE (1868-1926), British archaeologist, traveler, and advisor on the Middle East **22** 54-55

BELL BURNELL, SUSAN JOCELYN (born 1943), English radio astronomer **2** 133-134

Bell Telephone Co.
Vail, Theodore Newton **23** 419-421

Bell Telephone Laboratories (research organization)
Penzias, Arno Allen **23** 301-304

BELLAMY, EDWARD (1850-1898), American novelist, propagandist, and reformer **2** 134-135

BELLARMINE, ST. ROBERT (1542-1621), Italian theologian and cardinal **2** 135-136

BELLECOURT, CLYDE (born 1939), Native American activist **2** 136-137

BELLINI, GIOVANNI (circa 1435-1516), Itlaian painter **2** 137-138

BELLINI, VINCENZO (1801-1835), Italian composer **2** 138-139

BELLO, ALHAJI SIR AHMADU (1909-1966), Nigerian politician **2** 139-140

BELLO Y LÓPEZ, ANDRÉS (1781-1865), Venezuelan humanist **2** 140-141

BELLOC, JOSEPH HILAIRE PIERRE (1870-1953), French-born English author and historian **2** 141

BELLOW, SAUL (born 1915), American novelist and Nobel Prize winner **2** 141-143

BELLOWS, GEORGE WESLEY (1882-1925), American painter **2** 143

BELLOWS, HENRY WHITNEY (1814-1882), American Unitarian minister **2** 143-144

BELMONT, AUGUST (1816-1890), German-American banker, diplomat, and horse racer **22** 56-57

BEMBO, PIETRO (1470-1547), Italian humanist, poet, and historian **2** 144-145

BEN AND JERRY ice cream company founders **18** 35-37

BEN BADIS, ABD AL-HAMID (1889-1940), leader of the Islamic Reform Movement in Algeria between the two world wars **2** 147-148

BEN BELLA, AHMED (born 1918), first president of the Algerian Republic **2** 148-149

BENDIX, VINCENT (1881-1945), American inventor, engineer, and industrialist **19** 18-20

BEN-GURION, DAVID (born 1886), Russian-born Israeli statesman **2** 160-161

BEN-HAIM, PAUL (Frankenburger; 1897-1984), Israeli composer **2** 161-162

BEN YEHUDA, ELIEZER (1858-1922), Hebrew lexicographer and editor **2** 181-182

BENALCÁZAR, SEBASTIÁN DE (died 1551), Spanish conquistador **2** 145-146

BENAVENTE Y MARTINEZ, JACINTO (1866-1954), Spanish dramatist **2** 146-147

BENCHLEY, ROBERT (1889-1945), American humorist **2** 150-151

BENDA, JULIEN (1867-1956), French cultural critic and novelist **2** 151-152

BENEDICT XIV (Prospero Lorenzo Lambertini; 1675-1758), Italian pope **23** 32-35

BENEDICT XV (Giacomo della Chiesa; 1854-1922), pope, 1914-1922 **2** 153-154

BENEDICT, RUTH FULTON (1887-1948), American cultural anthropologist **2** 154-155

BENEDICT, ST. (circa 480-547), Italian founder of the Benedictines **2** 154-155

BENEŠ, EDWARD (1884-1948), Czechoslovak president 1935-1938 and 1940-1948 **2** 155-157

BENÉT, STEPHEN VINCENT (1898-1943), American poet and novelist **2** 157-158

BENETTON, Italian family (Luciano, Giuliana, Gilberto, Carlo and Mauro) who organized a world-wide chain of colorful knitwear stores **2** 158-159

BENEZET, ANTHONY (1713-1784), American philanthropist and educator **2** 159-160

BENJAMIN, ASHER (1773-1845), American architect **2** 162-163

BENJAMIN, JUDAH PHILIP (1811-1884), American statesman **2** 163-164

BENJAMIN, WALTER (1892-1940), German philosopher and literary critic **20** 32-34

BENN, GOTTFRIED (1886-1956), German author **2** 164

BENN, TONY (Anthony Neil Wedgewood Benn; born 1925), British Labour party politician **2** 164-166

BENNETT, ALAN (born 1934), British playwright **2** 166-167

BENNETT, ENOCH ARNOLD (1867-1931), English novelist and dramatist **2** 167-168

BENNETT, JAMES GORDON (1795-1872), Scottish-born American journalist and publisher **2** 168-169

BENNETT, JAMES GORDON, JR. (1841-1918), American newspaper owner and editor **2** 169-170

BENNETT, JOHN COLEMAN (1902-1995), American theologian **2** 170-171

BENNETT, RICHARD BEDFORD (1870-1947), Canadian statesman, prime minister 1930-1935 **2** 171-172

BENNETT, RICHARD RODNEY (born 1936), English composer **2** 172

BENNETT, ROBERT RUSSELL (1894-1981), American arranger, composer, and conductor **21** 32-34

BENNETT, WILLIAM JOHN (born 1943), American teacher and scholar and secretary of the Department of Education (1985-1988) **2** 172-174

BENNY, JACK (Benjamin Kubelsky; 1894-1974), American comedian and a star of radio, television, and stage **2** 174-176

BENTHAM, JEREMY (1748-1832), English philosopher, political theorist, and jurist **2** 176-178

BENTLEY, ARTHUR F. (1870-1957), American philosopher and political scientist **2** 178

BENTON, SEN. THOMAS HART (1782-1858), American statesman **2** 178-179

BENTON, THOMAS HART (1889-1975), American regionalist painter **2** 178-179

BENTSEN, LLOYD MILLARD (born 1921), senior United States senator from Texas and Democratic vice-presidential candidate in 1988 **2** 180-181

BENZ, CARL (1844-1929), German inventor **2** 182-183

BERCHTOLD, COUNT LEOPOLD VON (1863-1942), Austro-Hungarian statesman **2** 183-184

BERDYAEV, NICHOLAS ALEXANDROVICH (1874-1948), Russian philosopher **2** 184-185

BERELSON, BERNARD (1912-1979), American behavioral scientist **2** 185-186

BERENSON, BERNARD (1865-1959), American art critic and historian **20** 34-35

BERG, ALBAN (1885-1935), Austrian composer **2** 186-187

BERG, PAUL (born 1926), American chemist **2** 187-189

BERGER, VICTOR LOUIS (1860-1929), American politician **2** 189-190

BERGMAN, (ERNST) INGMAR (born 1918); Swedish film and stage director **2** 190-191

BERGMAN, INGRID (1917-1982), Swedish actress **20** 35-37

BERGSON, HENRI (1859-1941), French philosopher **2** 191-192

BERIA, LAVRENTY PAVLOVICH (1899-1953), Soviet secret-police chief and politician **2** 192-193

BERING, VITUS (1681-1741), Danish navigator in Russian employ **2** 193-194

BERIO, LUCIANO (1925-2003), Italian composer **2** 194-195
Rands, Bernard **23** 324-326

BERISHA, SALI (born 1944), president of the Republic of Albania (1992-) **2** 195-197

BERKELEY, BUSBY (William Berkeley Enos; 1895-1976), American filmmaker **20** 38-39

BERKELEY, GEORGE (1685-1753), Anglo-Irish philosopher and Anglican bishop **2** 197-198

BERKELEY, SIR WILLIAM (1606-1677), English royal governor of Virginia **2** 198-199

BERLE, ADOLF AUGUSTUS, JR. (1895-1971), American educator **2** 199-200

BERLE, MILTON (1908-2002), American entertainer and actor **18** 37-39

BERLIN, IRVING (1888-1989), American composer **2** 200-201

BERLIN, ISAIAH (1909-1997), British philosopher **2** 201-203

Berlin, University of
mathematics
Steiner, Jakob **23** 380-382

BERLINER, ÉMILE (1851-1929), American inventor **20** 39-41

BERLIOZ, LOUIS HECTOR (1803-1869), French composer, conductor, and critic **2** 203-205

BERMEJO, BARTOLOMÉ (Bartolomé de Cárdenas; flourished 1474-1498), Spanish painter **2** 205

BERNADETTE OF LOURDES, SAINT (Marie Bernarde Soubirous; 1844-1879), French nun and Roman Catholic saint **21** 34-36

BERNANOS, GEORGES (1888-1948), French novelist and essayist **2** 206-207

BERNARD, CLAUDE (1813-1878), French physiologist **2** 208-210

BERNARD OF CLAIRVAUX, ST. (1090-1153), French theologian, Doctor of the Church **2** 207-208

BERNARDIN, CARDINAL JOSEPH (1928-1996), Roman Catholic Cardinal and American activist **2** 210-211

BERNAYS, EDWARD L. (1891-1995), American public relations consultant **2** 211-212

BERNBACH, WILLIAM (1911-1982), American advertising executive **19** 20-22

BERNERS-LEE, TIM (born 1955), English computer scientist and creator of the World Wide Web **20** 41-43

BERNHARDT, SARAH (Henriette-Rosine Bernard; 1844-1923), French actress **2** 212-214

BERNIER, JOSEPH E. (Joseph-Elzéan Bernier; 1852-1934), Canadian explorer **23** 35-37

BERNINI, GIAN LORENZO (1598-1680), Italian artist **2** 214-216

BERNOULLI, DANIEL (1700-1782), Swiss mathematician and physicist **2** 216

BERNOULLI, JAKOB (Jacques or James Bernoulli; 1654-1705), Swiss mathematician **23** 37-39

BERNSTEIN, DOROTHY LEWIS (born 1914), American mathematician **2** 217

BERNSTEIN, EDUARD (1850-1932), German socialist **2** 218

BERNSTEIN, LEONARD (1918-1990), American composer, conductor, and pianist **2** 218-219

BERRI, NABIH (born 1939), leader of the Shi'ite Muslims in Lebanon **2** 220-222

BERRIGAN, DANIEL J. (born 1921), activist American Catholic priest **2** 222-223

BERRUGUETE, ALONSO (1486/90-1561), Spanish sculptor **2** 223-224

BERRY, CHUCK (born 1926), African American performer **2** 224-226

BERRY, MARY FRANCES (born 1938), African American human/civil rights activist and official **2** 226-229

BERRYMAN, JOHN (John Allyn Smith, Jr.; 1914-1972), American poet and biographer **19** 22-25

BERTHIER, LOUIS ALEXANDRE (1753-1815), French soldier and cartographer **20** 43-44

BERTHOLLET, CLAUDE LOUIS (1748-1822), French chemist **2** 229-230

BERTILLON, ALPHONSE (1853-1914), French criminologist **2** 230-231

BERTOLUCCI, BERNARDO (born 1940), Italian film director **18** 39-41

BERZELIUS, JÖNS JACOB (1779-1848), Swedish chemist **2** 231-233

BESANT, ANNIE WOOD (1847-1933), British social reformer and theosophist **2** 233-234

BESSEL, FRIEDRICH WILHELM (1784-1846), German astronomer **2** 234-235

BESSEMER, SIR HENRY (1813-1898), English inventor **2** 235-236

BEST, CHARLES HERBERT (1899-1978), Canadian physiologist **2** 236-237

BETANCOURT, RÓMULO (1908-1990), Venezuelan statesman **2** 237-238

BETHE, HANS ALBRECHT (born 1906), Alsatian-American physicist **2** 238-239

BETHMANN HOLLWEG, THEOBALD VON (1856-1921), German statesman **2** 239-240

BETHUNE, HENRY NORMAN (1890-1939), Canadian humanitarian physician **2** 240-241

BETHUNE, MARY MCLEOD (1875-1955), African American educator **2** 241-242

BETI, MONGO (Alexandre Biyidi; born 1932), Cameroonian novelist **2** 242-243

BETJEMAN, JOHN (1906-1984), Poet Laureate of Britain 1972-1984 **2** 243-245

BETTELHEIM, BRUNO (1903-1990), Austrian-born American psychoanalyst and educational psychologist **2** 245-246

BETTI, UGO (1892-1953), Italian playwright **2** 246

BEUYS, JOSEPH (1921-1986), German artist and sculptor **2** 246-248

BEVAN, ANEURIN (1897-1960), Labour minister responsible for the creation of the British National Health Service **2** 248-249

BEVEL, JAMES LUTHER (born 1936), American civil rights activist of the 1960s **2** 250-251

BEVERIDGE, ALBERT JEREMIAH (1862-1927), American statesman **23** 39-41

BEVERIDGE, WILLIAM HENRY (1st Baron Beveridge of Tuccal; 1879-1963), English economist and social reformer **2** 251-252

BEVERLEY, ROBERT (circa 1673-1722), colonial American historian **2** 252

BEVIN, ERNEST (1881-1951), English trade union leader and politician **2** 252-253

BHABHA, HOMI JEHANGIR (1909-1966), Indian atomic physicist **2** 253-254

BHAKTIVEDANTA PRABHUPADA (Abhay Charan De; 1896-1977), Hindu religious teacher who founded the International Society for Krishna Consciousness **2** 254-255

BHASHANI, MAULANA ABDUL HAMID KHAN (1880-1976), Muslim leader who promoted nationalism in Assam, Bengal, and Bangladesh **2** 255-257

BHAVE, VINOBA (born 1895), Indian nationalist and social reformer **2** 257-258

BHUMIBOL ADULYADEJ (born 1927), king of Thailand (1946-) representing the Chakri Dynasty **2** 258-259

BHUTTO, BENAZIR (born 1953), prime minister of Pakistan (1988-1990) **2** 259-261

BHUTTO, ZULFIKAR ALI (1928-1979), Pakistan's president and later prime minister (1971-1979) **2** 261-262

BIALIK, HAYYIM NAHMAN (1873-1934), Russian-born Hebrew poet **2** 262-263

Bible (book)
- OLD TESTAMENT
  prophets
    Abraham **23** 1-3

Biblical studies
see Bible

BICHAT, MARIE FRANÇOIS XAVIER (1771-1802), French anatomist, pathologist, and physiologist **2** 263-264

BIDDLE, NICHOLAS (1786-1844), American financier **2** 264-265

BIDWELL, JOHN (1819-1900), American pioneer and agriculturist **2** 265

BIEBER, OWEN (born 1929), American union executive **2** 266-268

BIENVILLE, SIEUR DE (Jean Baptiste Le Moyne; 1680-1768), French colonizer and administrator **2** 268-269

BIERCE, AMBROSE GWINETT (1842-1914?), American journalist and author **2** 269-270

BIERSTADT, ALBERT (1830-1902), American painter **2** 270-271

BIGELOW, JOHN (1817-1911), American journalist, editor, and diplomat **2** 271-272

BIGGE, JOHN THOMAS (1780-1843), English judge and royal commissioner **2** 272

BIGGS, HERMANN MICHAEL (1859-1923), American physician **2** 272-273

BIKILA, ABEBE (1932-1973), Ethiopian marathon runner **20** 44-46

BIKO, STEVE (Stephen Bantu Biko; 1946-1977), political activist and writer and father of the Black Consciousness movement in the Union of South Africa **2** 273-274

BILLINGS, JOHN SHAW (1838-1913), American physician and librarian **22** 57-60

BILLINGS, WILLIAM (1746-1800), American composer **2** 274-275

BILLINGTON, JAMES HADLEY (born 1929), American scholar and author **2** 275-276

BILLY THE KID (W.H. Bonney; 1859-1881), American frontiersman and outlaw **2** 277

BIN LADEN, OSAMA (born 1957), Saudi terrorist **22** 60-62

BINET, ALFRED (1857-1911), French psychologist **2** 277-278

BINGHAM, GEORGE CALEB (1811-1879), American painter **2** 278-279

BINGHAM, HIRAM (1875-1956), American explorer **20** 46-48

Biochemistry (science)
  immunochemistry
    Prusiner, Stanley Ben **23** 320-323
  plant photosynthesis
    Deisenhofer, Johann **23** 90-93

Biology (science)
  molecular
    Altman, Sidney **23** 9-11
    Cech, Thomas Robert **23** 68-70
    Gilbert, Walter **23** 122-124
    Ho, David Da-I **23** 145-148

Biophysics (science)
  Deisenhofer, Johann **23** 90-93

Biotechnology
  Gilbert, Walter **23** 122-124

BIRD, ISABELLA (Isabella Bird Bishop; 1831-1904), English explorer and author **23** 41-42

BIRD, LARRY (born 1956), American basketball player **2** 279-281

BIRD, ROBERT MONTGOMERY (1806-1854), American dramatist and novelist **2** 281-282

BIRDSEYE, CLARENCE (1886-1956), American naturalist, inventor, and businessman **19** 25-27

BIRENDRA (Bir Bikram Shah Dev; 1945-2001), King of Nepal (1972-) **2** 282-283

BIRINGUCCIO, VANNOCCIO (1480-1539), Italian mining engineer and metallurgist **2** 283

BIRNEY, JAMES GILLESPIE (1792-1857), American lawyer and abolitionist **2** 283-284

BIRUNI, ABU RAYHAN AL- (973-circa 1050), Arabian scientist and historian **2** 284-285

BIRYUKOVA, ALEKSANDRA PAVLOVNA (1929-1990), a secretary of the Central Committee of the Communist party of the Soviet Union and a deputy prime minister (1986-1990) **2** 285-287

BISHARA, ABDULLAH YACCOUB (born 1936), Kuwaiti statesman and first secretary-general of the Gulf Cooperative Council **2** 287-288

BISHOP, BRIDGET (died 1692), Salem, Massachusetts, witch trial defendant **2** 288-290

BISHOP, ELIZABETH (1911-1979), American poet **2** 290-292

BISHOP, ISABEL (1902-1988), American artist **22** 64-67

BISHOP, MAURICE (1944-1983), leader of the New Jewel Movement and prime minister of Grenada (1979-1983) **2** 292-293

BISMARCK, OTTO EDUARD LEOPOLD VON (1815-1898), German statesman **2** 294-296

BITRUJI, NUR AL-DIN ABU ISHAQ AL (circa 1150-1200), Spanish Moslem astronomer **2** 296

BITZER, BILLY (George William Bitzer; 1872-1944), American cinematographer **21** 36-38

BIYA, PAUL (born 1933), president of Cameroon **18** 41-43

BIZET, GEORGES (1838-1875), French composer **2** 296-297

BJELKE-PETERSEN, JOHANNES (''Joh;'' born 1911), Australian politician **2** 297-299

BJERKNES, VILHELM (1862-1951), Norwegian meteorologist **20** 48-50

BJØRNSON, BJØRNSTJERNE (1832-1910), Norwegian author **2** 299-300

BLACK, CONRAD MOFFAT (born 1944), Canadian-born international press baron **2** 300-301

BLACK, HUGO LAFAYETTE (1886-1971), American jurist **2** 301-303

BLACK, JOSEPH (1728-1799), British chemist **2** 303

Black Patti's Troubadours (musical group)
Joyner, Matilda Sissieretta **23** 179-181

BLACK, SHIRLEY TEMPLE (born 1928), American actress and public servant **2** 303-305

BLACK ELK, NICHOLAS (1863-1950), Oglala Sioux medicine man **2** 305-306

Black Enterprise (magazine)
Graves, Earl Gilbert, Jr. **23** 130-132

BLACK HAWK (1767-1838), Native American war chief **2** 308

BLACKBEARD (Edward Teach; 1680-1718), English pirate **21** 38-41

Blackbody radiation
see Radioactivity

BLACKBURN, ELIZABETH HELEN (born 1948), Australian biologist **18** 43-45

BLACKETT, PATRICK M.S. (1897-1974), British physicist **2** 306-307

BLACKMUN, HARRY (1908-1999), United States Supreme Court justice **2** 309-310

Blacks
see African American history (United States); Africa

BLACKSTONE, SIR WILLIAM (1723-1780), English jurist **2** 310-311

BLACKWELL, ANTOINETTE BROWN (1825-1921), American minister and suffragette **21** 41-43

BLACKWELL, ELIZABETH (1821-1910), American physician **2** 311-312

BLACKWELL, EMILY (1826-1910), American physician and educator **19** 27-29

BLAINE, JAMES GILLESPIE (1830-1893), American statesman **2** 312-313

BLAIR, BONNIE (born 1964), American athlete **23** 42-44

BLAIR, FRANCIS PRESTON (1791-1876), American journalist and politician **2** 313-315

BLAIR, JAMES (1655-1743), British educator and Anglican missionary **2** 315-316

BLAIR, TONY (born 1953), British prime minister **18** 45-47

BLAKE, WILLIAM (1757-1827), English poet, engraver, and painter **2** 316-318

BLAKELOCK, RALPH ALBERT (1847-1919), American painter **2** 318

BLANC, LOUIS (1811-1882), French journalist, historian, and politician **2** 318-319

BLANC, MEL (1908-1989), American creator of and voice of cartoon characters **2** 319-320

BLANCHARD, FELIX (''Doc'' Blanchard; born 1924), American football player and military pilot **21** 43-45

BLANCHE OF CASTILE (1188-1252), French queen **21** 45-47

BLANCO, ANTONIO GUZMÁN (1829-1899), Venezuelan politician, three-times president **2** 320-321

BLANDIANA, ANA (born Otilia-Valeria Coman, 1942), Romanian poet **2** 321-322

BLANDING, SARAH GIBSON (1898-1985), American educator **2** 322-323

BLANKERS-KOEN, FANNY (Francina Elsja Blankers-Koen; born 1918), Dutch track and field athlete **20** 50-52

BLANQUI, LOUIS AUGUSTE (1805-1881), French revolutionary **2** 323-324

BLAVATSKY, HELENA PETROVNA (Helena Hahn; 1831-1891), Russian theosophist **22** 67-69

BLEDSOE, ALBERT TAYLOR (1809-1877), American lawyer, educator, and Confederate apologist **2** 324-325

BLEULER, EUGEN (1857-1939), Swiss psychiatrist **2** 325

BLIGH, WILLIAM (1754-1817), English naval officer and colonial governor **2** 325-326

BLOCH, ERNEST (1880-1959), Swiss-born American composer and teacher **2** 326-327

BLOCH, ERNST (1885-1977), German humanistic interpreter of Marxist thought **2** 327-328

BLOCH, FELIX (1905-1983), Swiss/American physicist **2** 328-330

BLOCH, KONRAD (born 1912), American biochemist **2** 330-332

BLOCH, MARC (1886-1944), French historian **2** 332-333

BLOCK, HERBERT (Herblock; 1909-2001), American newspaper cartoonist **2** 333-334

BLOK, ALEKSANDR ALEKSANDROVICH (1880-1921), Russian poet **2** 335

Blood (human)
clotting
Pool, Judith Graham **23** 315-316

BLOOM, ALLAN DAVID (1930-1992), American political philosopher, professor, and author **2** 335-337

BLOOMER, AMELIA JENKS (1818-1894), American reformer and suffrage advocate **2** 337

BLOOMFIELD, LEONARD (1887-1949), American linguist **2** 338

BLOOR, ELLA REEVE (''Mother Bloor''; 1862-1951), American labor organizer and social activist **2** 338-340

BLÜCHER, GEBHARD LEBERECHT VON (Prince of Wahlstatt; 1742-1819), Prussian field marshal **2** 340-341

Blues (music)
Hooker, John Lee **23** 155-157
Hunter, Alberta **23** 160-162
Johnson, Robert **23** 172-174

BLUFORD, GUION STEWART, JR. (born 1942), African American aerospace engineer, pilot, and astronaut **2** 341-343

BLUM, LÉON (1872-1950), French statesman **2** 343-344

BLUME, JUDY (born Judy Sussman; born 1938), American fiction author **2** 344-345

BLUMENTHAL, WERNER MICHAEL (born 1926), American businessman and treasury secretary **2** 345-346

BLY, NELLIE (born Elizabeth Cochrane Seaman; 1864-1922), American journalist and reformer **2** 346-348

BLYDEN, EDWARD WILMOT (1832-1912), Liberian statesman **2** 348-349

BOAS, FRANZ (1858-1942), German-born American anthropologist **2** 349-351

BOCCACCIO, GIOVANNI (1313-1375), Italian author **2** 351-353

BOCCIONI, UMBERTO (1882-1916), Italian artist **2** 353-354

BÖCKLIN, ARNOLD (1827-1901), Swiss painter **2** 354-355

BODE, BOYD HENRY (1873-1953), American philosopher and educator **2** 355-356

BODIN, JEAN (1529/30-1596), French political philosopher **2** 356-357

BOEHME, JACOB (1575-1624), German mystic **2** 357

BOEING, WILLIAM EDWARD (1881-1956), American businessman **2** 357-358

BOERHAAVE, HERMANN (1668-1738), Dutch physician and chemist **2** 358-359

BOESAK, ALLAN AUBREY (born 1945), opponent of apartheid in South Africa and founder of the United Democratic Front **2** 359-360

BOETHIUS, ANICIUS MANLIUS SEVERINUS (480?-524/525), Roman logician and theologian **2** 360-361

BOFF, LEONARDO (Leonardo Genezio Darci Boff; born 1938), Brazilian priest **22** 69-71

BOFFRAND, GABRIEL GERMAIN (1667-1754), French architect and decorator **2** 361

BOFILL, RICARDO (born 1939), post-modern Spanish architect **2** 362-363

BOGART, HUMPHREY (1899-1957), American stage and screen actor **2** 363-364

BOHEMUND I (of Tarantò; circa 1055-1111), Norman Crusader **2** 364

BOHLEN, CHARLES (CHIP) EUSTIS (1904-1973), United States ambassador to the Soviet Union, interpreter, and presidential adviser **2** 364-366

BÖHM-BAWERK, EUGEN VON (1851-1914), Austrian economist **2** 366

BOHR, NIELS HENRIK DAVID (1885-1962), Danish physicist **2** 366-368

BOIARDO, MATTEO MARIA (Conte di Scandiano; 1440/41-1494), Italian poet **2** 369

BOILEAU-DESPRÉAUX, NICHOLAS (1636?-1711), French critic and writer **2** 369-371

BOK, DEREK CURTIS (born 1930), dean of the Harvard Law School and president of Harvard University **2** 371-372

BOK, EDWARD WILLIAM (1863-1930), American editor and publisher **22** 71-73

BOK, SISSELA ANN (born 1934), American moral philosopher **2** 372-374

BOLEYN, ANNE (1504?-1536), second wife of Henry VIII **18** 47-49

BOLINGBROKE, VISCOUNT (Henry St. John; 1678-1751), English statesman **2** 374-375

BOLÍVAR, SIMÓN (1783-1830), South American general and statesman **2** 375-377

BOLKIAH, HASSANAL (Muda Hassanal Bolkiah Mu'izzaddin Waddaulah; born 1946), Sultan of Brunei **18** 49-51

BÖLL, HEINRICH (1917-1985), German writer and translator **2** 377-378

BOLTWOOD, BERTRAM BORDEN (1870-1927), American radiochemist **2** 378-379

BOLTZMANN, LUDWIG (1844-1906), Austrian physicist **2** 379-380

BOMBAL, MARÍA LUISA (1910-1980), Chilean novelist and story writer **2** 380-381

BONAPARTE, JOSEPH (1768-1844), French statesman, king of Naples 1806-1808 and of Spain 1808-1813 **2** 381-382

BONAPARTE, LOUIS (1778-1846), French statesman, king of Holland 1806-1810 **2** 382-383

BONAVENTURE, ST. (1217-1274), Italian theologian and philosopher **2** 383-384

BOND, HORACE MANN (1904-1972), African American educator **2** 384-386

BOND, JULIAN (born 1940), civil rights leader elected to the Georgia House of Representatives **2** 386-387

BONDFIELD, MARGARET GRACE (1873-1953), British union official and political leader **2** 388-389

BONDI, HERMANN (born 1919), English mathematician and cosmologist **18** 51-52

Bonham, John (1949-1980), British drummer
Led Zeppelin **23** 216-218

BONHOEFFER, DIETRICH (1906-1945), German theologian **2** 389-391

BONHEUR, ROSA (Marie Rosalie Bonheur; 1822-1899), French artist **19** 29-31

BONIFACE, ST. (circa 672-754), English monk **2** 391

BONIFACE VIII (Benedetto Caetani; 1235?-1303), pope 1294-1303 **2** 392-393

BONIFACIO, ANDRES (1863-1897), Filipino revolutionary hero **2** 393-394

BONINGTON, RICHARD PARKES (1802-1828), English painter **2** 394-395

BONNARD, PIERRE (1867-1947), French painter **2** 395-396

BONNIN, GERTRUDE SIMMONS (Zitkala-Sa; Red Bird; 1876-1938), Native American author and activist **18** 52-54

BONO, SONNY (Salvatore Bono; 1935-1998), American entertainer and U.S. Congressman **18** 54-56

BONTEMPS, ARNA (Arnaud Wendell Bontempsl 1902-1973), American author and educator **21** 47-50

BONVALOT, PIERRE GABRIEL ÉDOUARD (1853-1933), French explorer and author **2** 396

BOOLE, GEORGE (1815-1864), English mathematician **2** 396-397

BOONE, DANIEL (1734-1820), American frontiersman and explorer **2** 397-398

BOORSTIN, DANIEL J. (born 1914), American historian **2** 398-400

BOOTH, CHARLES (1840-1916), English social scientist **2** 400-401

BOOTH, EDWIN (1833-1893), American actor **2** 401-402

BOOTH, EVANGELINE CORY (1865-1950), British/American humanist **2** 402-403

BOOTH, HUBERT CECIL (1871-1955), English inventor of the vacuum cleaner **21** 50-52

BOOTH, JOHN WILKES (1838-1865), American actor **2** 404

BOOTH, JOSEPH (1851-1932), English missionary in Africa **2** 404-405

BOOTH, WILLIAM (1829-1912), English evangelist, Salvation Army founder **2** 405-406

BOOTHROYD, BETTY (born 1929), first woman speaker in Great Britain's House of Commons **2** 406-407

BORAH, WILLIAM EDGAR (1865-1940), American statesman **2** 408

BORDEN, GAIL (1801-1874), American pioneer and inventor of food-processing techniques **2** 409

BORDEN, SIR ROBERT LAIRD (1854-1937), Canadian prime minister, 1911-1920 **2** 409-411

BORGES, JORGE LUIS (1899-1986), Argentine author and critic **2** 411-412

BORGIA, CESARE (1475-1507), Italian cardinal, general, and administrator **2** 412-413

BORGIA, LUCREZIA (1480-1519), Italian duchess of Ferrara **2** 413-416

BORGLUM, JOHN GUTZON DE LA MOTHE (1867-1941), American sculptor and engineer **2** 416-417
Hoffman, Malvina Cornell **23** 148-150

BORI, LUCREZIA (Lucrezia Gonzá de Riancho; 1887-1960), Spanish American opera singer **23** 44-45

Borinquén
see Puerto Rico

BORJA CEVALLOS, RODRIGO (born 1935), a founder of Ecuador's Democratic Left (Izquierda Democratica) party and president of Ecuador (1988-) **2** 417-418

BORLAUG, NORMAN ERNEST (born 1914), American biochemist who developed high yield cereal grains **2** 418-420

BORN, MAX (1882-1970), German physicist **2** 420-421

BOROCHOV, DOV BER (1881-1917), early Zionist thinker who reconciled Judaism and Marxism **2** 421-422

BORODIN, ALEKSANDR PROFIREVICH (1833-1887), Russian composer **2** 422-423

BORROMEO, ST. CHARLES (1538-1584), Italian cardinal and reformer **2** 423-424

BORROMINI, FRANCESCO (1599-1667), Italian architect **2** 424-425

BOSANQUET, BERNARD (1848-1923), English philosopher **2** 425-426

BOSCH, HIERONYMUS (1453-1516), Netherlandish painter **2** 426-428

BOSCH, JUAN (born 1909), Dominican writer, president, 1963 **2** 428-429

BOSE, SATYENDRANATH (1894-1974), Indian physicist **20** 52-54

BOSE, SIR JAGADIS CHANDRA (1858-1937), Indian physicist and plant physiologist **2** 430-431

BOSE, SUBHAS CHANDRA (1897-1945), Indian nationalist **2** 430-431

BOSOMWORTH, MARY MUSGROVE (Cousaponokeesa;1700-1765), Native American/American interpreter, diplomat, and businessperson **20** 54-56

BOSSUET, JACQUES BÉNIGNE (1627-1704), French bishop and author **2** 431-432

BOSWELL, JAMES (1740-1795), Scottish biographer and diarist **2** 432-434

BOTHA, LOUIS (1862-1919), South African soldier and statesman **2** 434-436

BOTHA, PIETER WILLEM (born 1916), prime minister (1978-1984) and first executive state president of the Republic of South Africa **2** 436-438

BOTHE, WALTHER (1891-1957), German physicist **2** 438-439

BOTTICELLI, SANDRO (1444-1510), Italian painter **2** 439-440

BOUCHER, FRANÇOIS (1703-1770), French painter **2** 440-442

BOUCICAULT, DION (1820-1890), Irish-American playwright and actor **2** 442-443

BOUDICCA (Boadicea; died 61 A.D.), Iceni queen **18** 56-58

BOUDINOT, ELIAS (Buck Watie; Galagina; 1803-1839), Cherokee leader and author **21** 52-54

BOUGAINVILLE, LOUIS ANTOINE DE (1729-1811), French soldier and explorer **2** 443-444

BOULANGER, NADIA (1887-1979), French pianist and music teacher **20** 56-58

BOULEZ, PIERRE (born 1925), French composer, conductor, and teacher **2** 444-445

BOUMEDIENE, HOUARI (born 1932), Algerian revolutionary, military leader, and president **2** 445-446

BOURASSA, JOSEPH-HENRI-NAPOLEON (1868-1952), French-Canadian nationalist and editor **2** 446-447

BOURASSA, ROBERT (born 1933), premier of the province of Quebec (1970-1976 and 1985-) **2** 447-449

BOURDELLE, EMILE-ANTOINE (1861-1929), French sculptor **2** 449-450

BOURGEOIS, LÉON (1851-1925), French premier 1895-1896 **2** 450-451

BOURGEOIS, LOUISE (born 1911), American sculptor **2** 451-452

BOURGEOYS, BLESSED MARGUERITE (1620-1700), French educator and religious founder **2** 452-453

BOURGUIBA, HABIB (1903-2000), Tunisian statesman **2** 453-455

BOURKE-WHITE, MARGARET (1904-1971), American photographer and photojournalist **2** 455-456

BOURNE, RANDOLPH SILLIMAN (1886-1918), American pacifist and cultural critic **2** 456-457

BOUTROS-GHALI, BOUTROS (born 1922), Egyptian diplomat and sixth secretary-general of the United Nations (1991-) **2** 457-458

BOUTS, DIRK (1415/20-1475), Dutch painter **2** 458-459

BOWDITCH, HENRY INGERSOLL (1808-1892), American physician **2** 459-460

BOWDITCH, NATHANIEL (1773-1838), American navigator and mathematician **2** 460-461

BOWDOIN, JAMES (1726-1790), American merchant and politician **2** 461-462

BOWEN, ELIZABETH (1899-1973), British novelist **2** 462-463

BOWERS, CLAUDE GERNADE (1878-1958), American journalist, historian, and diplomat **2** 463

BOWIE, DAVID (David Robert Jones; born 1947), English singer, songwriter, and actor **18** 58-60

BOWLES, PAUL (1910-1999), American author, musical composer, and translator **19** 31-34

BOWLES, SAMUEL (1826-1878), American newspaper publisher **2** 464

BOWMAN, ISAIAH (1878-1950), American geographer **2** 464-465

BOXER, BARBARA (born 1940), U.S. Senator from California **2** 465-468

BOYD, LOUISE ARNER (1887-1972), American explorer **22** 73-74

BOYER, JEAN PIERRE (1776-1850), Haitian president 1818-1845 **2** 468-469

BOYLE, ROBERT (1627-1691), British chemist and physicist **2** 469-471

BOYLSTON, ZABDIEL (1679-1766), American physician **2** 471

BOZEMAN, JOHN M. (1837-1867), American pioneer **2** 471-472

BRACKENRIDGE, HUGH HENRY (1749-1816), American lawyer and writer **2** 472-473

BRACTON, HENRY (Henry of Bratton; c. 1210-1268), English jurist **21** 54-55

BRADBURY, RAY (born 1920), American fantasy and science fiction writer **2** 473-474

BRADDOCK, EDWARD (1695-1755), British commander in North America **2** 474-475

BRADFORD, WILLIAM (1590-1657), leader of Plymouth Colony **2** 475-476

BRADFORD, WILLIAM (1663-1752), American printer **2** 476-477

BRADFORD, WILLIAM (1722-1791), American journalist **2** 477

BRADLAUGH, CHARLES (1833-1891), English freethinker and political agitator **2** 478

BRADLEY, ED (born 1941), African American broadcast journalist **2** 478-481

BRADLEY, FRANCIS HERBERT (1846-1924), English philosopher **2** 481-482

BRADLEY, JAMES (1693-1762), English astronomer **2** 482-483

BRADLEY, JOSEPH P. (1813-1892), American Supreme Court justice **22** 74-77

BRADLEY, MARION ZIMMER (born 1930), American author **18** 60-62

BRADLEY, OMAR NELSON (1893-1981), American general **2** 483-484

BRADLEY, TOM (1917-1998), first African American mayor of Los Angeles **2** 484-485

BRADMAN, SIR DONALD GEORGE (born 1908), Australian cricketer **2** 485-486

BRADSTREET, ANNE DUDLEY (circa 1612-1672), English-born American poet **2** 486-487

BRADY, MATHEW B. (circa 1823-1896), American photographer **2** 487-488

BRAGG, SIR WILLIAM HENRY (1862-1942), English physicist **2** 488-489

BRAHE, TYCHO (1546-1601), Danish astronomer **2** 489-490

BRAHMS, JOHANNES (1833-1897), German composer **2** 490-492

BRAILLE, LOUIS (1809-1852), French teacher and creator of braille system **2** 492-493

BRAMAH, JOSEPH (Joe Bremmer; 1749-1814), English engineer and inventor **20** 58-59

BRAMANTE, DONATO (1444-1514), Italian architect and painter **2** 493-494

BRANCUSI, CONSTANTIN (1876-1957), Romanian sculptor in France **2** 494-496

BRANDEIS, LOUIS DEMBITZ (1856-1941), American jurist **2** 496-497

BRANDES, GEORG (Georg Morris Cohen Brandes; 1842-1927), Danish literary critic **23** 45-47

BRANDO, MARLON (born 1924), American actor **2** 497-499

BRANDT, WILLY (Herbert Frahm Brandt; 1913-1992), German statesman, chancellor of West Germany **2** 499-500

BRANSON, RICHARD (born 1950), British entrepreneur **19** 34-36

BRANT, JOSEPH (1742-1807), Mohawk Indian chief **2** 500-501

BRANT, MARY (1736-1796), Native American who guided the Iroquois to a British alliance **2** 501-503

BRANT, SEBASTIAN (1457-1521), German author **2** 503-504

BRAQUE, GEORGES (1882-1967), French painter **2** 504-505

BRATTAIN, WALTER H. (1902-1987), American physicist and co-inventor of the transistor **2** 505-507

BRAUDEL, FERNAND (1902-1985), leading exponent of the *Annales* school of history **2** 507-508

BRAUN, FERDINAND (1850-1918), German recipient of the Nobel Prize in Physics for work on wireless telegraphy **2** 508-509

BRAY, JOHN RANDOLPH (1879-1978), American animator and cartoonist **21** 55-57

BRAZZA, PIERRE PAUL FRANÇOIS CAMILLE SAVORGNAN DE (1852-1905), Italian-born French explorer **2** 509-510

BREASTED, JAMES HENRY (1865-1935), American Egyptologist and archeologist **2** 510-511

BRÉBEUF, JEAN DE (1593-1649), French Jesuit missionary **2** 511-512

BRECHT, BERTOLT (1898-1956), German playwright **2** 512-514

BRECKINRIDGE, JOHN CABELL (1821-1875), American statesman and military leader **22** 77-79

BRENDAN, SAINT (Brenainn; Brandon; Brendan of Clonfert; c. 486- c. 578), Irish Abbott and explorer **22** 79-80

BRENNAN, WILLIAM J., JR. (born 1906), United States Supreme Court justice **2** 514-515

BRENTANO, CLEMENS (1778-1842), German poet and novelist **2** 515-516

BRENTANO, FRANZ CLEMENS (1838-1917), German philosopher **2** 516-517

BRESHKOVSKY, CATHERINE (1844-1934), Russian revolutionary **2** 517-519

BRETON, ANDRÉ (1896-1966), French author **2** 519-520

BREUER, MARCEL (1902-1981), Hungarian-born American architect **2** 520-521

BREUIL, HENRI EDOUARD PROSPER (1877-1961), French archeologist **2** 521-522

BREWSTER, KINGMAN, JR. (1919-1988), president of Yale University (1963-1977) **2** 522-523

BREWSTER, WILLIAM (circa 1566-1644), English-born Pilgrim leader **2** 523-524

BREYER, STEPHEN (born 1938), U.S. Supreme Court justice **2** 524-527

BREZHNEV, LEONID ILICH (1906-1982), general secretary of the Communist party of the Union of Soviet Socialist Republics (1964-1982) and president of the Union of Soviet Socialist Republics (1977-1982) **2** 527-528

BRIAN BORU (940?-1014), Irish king **18** 62-64

BRIAND, ARISTIDE (1862-1932), French statesman **2** 528-529

BRICE, FANNY (1891-1951), vaudeville, Broadway, film, and radio singer and comedienne **3** 1-2

BRIDGER, JAMES (1804-1881), American fur trader and scout **3** 2-3

BRIDGES, HARRY A.R. (1901-1990), radical American labor leader **3** 3-5

BRIDGMAN, PERCY WILLIAMS (1882-1961), American physicist **3** 5-6

BRIGHT, JOHN (1811-1889), English politician **3** 6-7

BRIGHT, RICHARD (1789-1858), English physician **3** 7-8

BRIGHTMAN, EDGAR SHEFFIELD (1884-1953), philosopher of religion and exponent of American Personalism **3** 8-9

BRINK, ANDRE PHILIPPUS (born 1935), South African author **22** 80-83

BRISBANE, ALBERT (1809-1890), American social theorist **3** 9

BRISTOW, BENJAMIN HELM (1832-1896), American lawyer and Federal official **3** 9-10

BRITTEN, BENJAMIN (1913-1976), English composer **3** 10-11

BROAD, CHARLIE DUNBAR (1887-1971), English philosopher **3** 12

BROCK, SIR ISAAC (1769-1812), British general **3** 12-13

BRODSKY, JOSEPH (Iosif Alexandrovich Brodsky, 1940-1996), Russian-born Nobel Prize winner and fifth United States poet laureate **3** 13-15

BRONTË, CHARLOTTE (1816-1855), English novelist **3** 17-18

BRONTË, EMILY (1818-1848), English novelist **3** 18-19

BRONZINO (1503-1572), Italian painter **3** 19

BROOK, PETER (born 1925), world-renowned theater director **3** 19-21

BROOKE, ALAN FRANCIS (Viscount Alanbrooke; 1883-1963), Irish military leader **20** 59-61

BROOKE, SIR JAMES (1803-1868), British governor in Borneo **3** 21-22

BROOKE, RUPERT (1887-1915), English poet **3** 22-23

BROOKNER, ANITA (born 1928), British art historian and novelist **3** 23-24

BROOKS, GWENDOLYN (born 1917), first African American author to receive the Pulitzer Prize for Literature **3** 24-26

BROOKS, MEL (Melvin Kaminsky; born 1926), American actor, playwright, and film and theatre producer/director **23** 48-50

BROOKS, PHILLIPS (1835-1893), American Episcopalian bishop **3** 26

BROTHERS, JOYCE (Joyce Diane Bauer; born 1927), American psychologist who pioneered radio phone-in questions for professional psychological advice **3** 26-28

BROUDY, HARRY SAMUEL (born 1905), American philosopher, teacher, and author **3** 28-29

BROUGHAM, HENRY PETER (Baron Brougham and Vaux; 1778-1868), Scottish jurist **22** 83-85

BROUWER, ADRIAEN (1605/06-1638), Flemish painter **3** 29-30

BROWDER, EARL RUSSELL (1891-1973), American Communist leader **3** 30-31

BROWN, ALEXANDER (1764-1834), American merchant and banker **3** 31-32

BROWN, BENJAMIN GRATZ (1826-1885), American politician **3** 32-33

BROWN, CHARLES BROCKDEN (1771-1810), American novelist **3** 33

BROWN, CHARLOTTE EUGENIA HAWKINS (born Lottie Hawkins; 1882-1961), African American educator and humanitarian **3** 34

BROWN, GEORGE (1818-1880), Canadian politician **3** 35-36

BROWN, HELEN GURLEY (born 1922), American author and editor **3** 36-37

BROWN, JAMES (born 1928), African American singer **3** 37-39

BROWN, JOHN (1800-1859), American abolitionist **3** 39-41

BROWN, JOSEPH EMERSON (1821-1894), American lawyer and politician **3** 41-42

BROWN, LES (Leslie Calvin Brown; born 1945), American motivational speaker, author, and television host **19** 36-39

BROWN, MOSES (1738-1836), American manufacturer and merchant **3** 42-43

BROWN, RACHEL FULLER (1898-1980), American biochemist **3** 43-44

BROWN, ROBERT (1773-1858), Scottish botanist **20** 61-63

BROWN, RONALD H. (1941-1996), African American politician, cabinet official **3** 44-47

BROWN, TINA (Christina Hambly Brown; born 1953), British editor who transformed the English magazine *Tatler*, then the United States magazines *Vanity Fair* and the *New Yorker* **3** 47-48

BROWN, WILLIAM WELLS (1815/16-1884), African American author and abolitionist **3** 48-49

Brown v. Board of Education of Topeka (1954)
Murray, Pauli **23** 253-256

BROWNE, SIR THOMAS (1605-1682), English author **3** 49-50

BROWNE, THOMAS ALEXANDER (Rolf Bolderwood; 1826-1915), Australian author **22** 85-87

BROWNER, CAROL M. (born 1955), U.S. Environmental Protection Agency administrator **3** 50-52

BROWNING, ELIZABETH BARRETT (1806-1861), English poet **3** 52-53

BROWNING, ROBERT (1812-1889), English poet **3** 53-55

BROWNLOW, WILLIAM GANNAWAY (1805-1877), American journalist and politician **3** 55-56

BROWNMILLER, SUSAN (born 1935), American activist, journalist, and novelist **3** 56-57

BROWNSON, ORESTES AUGUSTUS (1803-1876), American clergyman and transcendentalist **3** 57-58

BRUBACHER, JOHN SEILER (1898-1988), American historian and educator **3** 58-59

BRUBECK, DAVE (born 1920), American pianist, composer, and bandleader **3** 59-61

BRUCE, BLANCHE KELSO (1841-1898), African American politician **3** 62-63

BRUCE, DAVID (1855-1931), Australian parasitologist **3** 63

BRUCE, JAMES (1730-1794), Scottish explorer **3** 63-64

BRUCE, LENNY (Leonard Alfred Schneider; 1925-1966), American comedian **19** 39-41

BRUCE OF MELBOURNE, 1ST VISCOUNT (Stanley Melbourne Bruce; 1883-1967), Australian statesman **3** 61-62

BRUCKNER, JOSEPH ANTON (1824-1896), Austrian composer **3** 64-65

BRUEGEL, PIETER, THE ELDER (1525/30-1569), Netherlandish painter **3** 65-67

BRÛLÉ, ÉTIENNE (circa 1592-1633), French explorer in North America **3** 67-68

BRUNDTLAND, GRO HARLEM (1939-1989), Norwegian prime minister and chair of the United Nations World Commission for Environment and Development **3** 68-69

BRUNEL, ISAMBARD KINGDOM (1806-1859), English civil engineer **3** 69-70

BRUNELLESCHI, FILIPPO (1377-1446), Italian architect and sculptor **3** 70-72

BRUNER, JEROME SEYMOUR (born 1915), American psychologist **3** 72-73

BRUNHOFF, JEAN de (1899-1937), French author and illustrator **19** 41-42

BRUNNER, ALOIS (born 1912), Nazi German officer who helped engineer the destruction of European Jews **3** 73-74

BRUNNER, EMIL (1889-1966), Swiss Reformed theologian **3** 74-75

BRUNO, GIORDANO (1548-1600), Italian philosopher and poet **3** 75-76

BRUTON, JOHN GERARD (born 1947), prime minister of Ireland **3** 76-77

BRUTUS, DENNIS (born 1924), exiled South African poet and political activist opposed to apartheid **3** 77-78

BRUTUS, MARCUS JUNIUS (circa 85-42 B.C.), Roman statesman **3** 79-80

BRYAN, WILLIAM JENNINGS (1860-1925), American lawyer and politician **3** 80-82

BRYANT, PAUL (''Bear;'' 1919-1983), American college football coach **3** 82-83

BRYANT, WILLIAM CULLEN (1794-1878), American poet and editor **3** 83-85

BRYCE, JAMES (1838-1922), British historian, jurist, and statesman **3** 85

Bryn Mawr College (Pennsylvania)
Scott, Charlotte Angas **23** 364-367

BRZEZINSKI, ZBIGNIEW (1928-1980), assistant to President Carter for national security affairs (1977-1980) **3** 85-87

BUBER, MARTIN (1878-1965), Austrian-born Jewish theologian and philosopher **3** 87-89

BUCHALTER, LEPKE (Louis Bachalter; 1897-1944), American gangster **19** 42-44

BUCHANAN, JAMES (1791-1868), American statesman, president 1857-1861 **3** 89-90

BUCHANAN, PATRICK JOSEPH (born 1938), commentator, journalist, and presidential candidate **3** 90-91

Büchse der Pandora, Die (Pandora's Box; film)
Pabst, G. W. **23** 282-284

BUCK, PEARL SYDENSTRICKER (1892-1973), American novelist **3** 91-93

BUCKINGHAM, 1ST DUKE OF (George Villiers; 1592-1628), English courtier and military leader **3** 93-94

BUCKINGHAM, 2D DUKE OF (George Villiers; 1628-1687), English statesman **3** 94-95

BUCKLE, HENRY THOMAS (1821-1862), English historian **3** 95-96

BUCKLEY, WILLIAM F., JR. (born 1925), conservative American author, editor, and political activist **3** 96-97

BUDDHA (circa 560-480 B.C.), Indian founder of Buddhism **3** 97-101

BUDDHADĀSA BHIKKHU (Nguam Phanich; born 1906), founder of Wat Suan Mokkhabalārama in southern Thailand and interpreter of Theravāda Buddhism **3** 101-102

BUDÉ, GUILLAUME (1467-1540), French humanist **3** 102-103

BUDGE, DON (J. Donald Budge; born 1915), American tennis player **21** 57-59

BUECHNER, FREDERICK (born 1926), American novelist and theologian **3** 103-105

BUEL, JESSE (1778-1839), American agriculturalist and journalist **3** 105

BUFFALO BILL (William Frederick Cody; 1846-1917), American scout and publicist **3** 105-106

BUFFETT, WARREN (born 1930), American investment salesman **3** 106-109

BUFFON, COMTE DE (Georges Louis Leclerc; 1707-1788), French naturalist **3** 109-111

BUGEAUD DE LA PICONNERIE, THOMAS ROBERT (1784-1849), Duke of Isly and marshal of France **3** 111

BUICK, DAVID (1854-1929), American inventor and businessman **19** 44-45

BUKHARI, MUHAMMAD IBN ISMAIL AL- (810-870), Arab scholar and Moslem saint **3** 111-112

BUKHARIN, NIKOLAI IVANOVICH (1858-1938), Russian politician **3** 112-113

BUKOWSKI, CHARLES (1920-1994), American writer and poet **3** 113-115

BULATOVIC, MOMIR (born 1956), president of Montenegro (1990-1992) and of the new Federal Republic of Yugoslavia (1992-) **3** 115-116

BULFINCH, CHARLES (1763-1844), American colonial architect **3** 116-117

BULGAKOV, MIKHAIL AFANASIEVICH (1891-1940), Russian novelist and playwright **3** 117

BULGANIN, NIKOLAI (1885-1975), chairman of the Soviet Council of Ministers (1955-1958) **3** 118-119

BULOSAN, CARLOS (1911-1956), American author and poet **21** 59-61

BULTMANN, RUDOLF KARL (1884-1976), German theologian **3** 119-120

BULWER-LYTTON, EDWARD (1st Baron Lytton of Knebworth; 1803-1873), English novelist **22** 87-88

BUNAU-VARILLA, PHILIPPE JEAN (1859-1940), French engineer and soldier **3** 120-121

BUNCHE, RALPH JOHNSON (1904-1971), African American diplomat **3** 121-122

BUNDY, McGEORGE (born 1919), national security adviser to two presidents **3** 122-124

BUNIN, IVAN ALEKSEEVICH (1870-1953), Russian poet and novelist **3** 124

BUNSEN, ROBERT WILHELM (1811-1899), German chemist and physicist **3** 124-125

BUNSHAFT, GORDON (1909-1990), American architect **3** 125-127

BUÑUEL, LUIS (1900-1983), Spanish film director **3** 127-128

BUNYAN, JOHN (1628-1688), English author and Baptist preacher **3** 128-129

BURBANK, LUTHER (1849-1926), American plant breeder **3** 129-131

BURCHFIELD, CHARLES (1893-1967), American painter **3** 131-132

BURCKHARDT, JACOB CHRISTOPH (1818-1897), Swiss historian **3** 132-133

BURCKHARDT, JOHANN LUDWIG (1784-1817), Swiss-born explorer **3** 133

BURGER, WARREN E. (1907-1986), Chief Justice of the United States Supreme Court (1969-1986) **3** 133-136

BURGESS, ANTHONY (John Anthony Burgess Wilson; 1917-1993), English author **3** 136-137

BURGOYNE, JOHN (1723-1792), British general and statesman **3** 137-138

BURKE, EDMUND (1729-1797), British statesman, political theorist, and philosopher **3** 138-141

BURKE, KENNETH (born 1897), American literary theorist and critic **3** 141-142

BURKE, ROBERT O'HARA (1820-1861), Irish-born Australian policeman and explorer **3** 142-143

BURKE, SELMA (1900-1995), African American sculptor **3** 143-144

BURLIN, NATALIE CURTIS (Natalie Curtis; 1875-1921), American ethnomusicologist **23** 50-52

BURLINGAME, ANSON (1820-1870), American diplomat **3** 144-145

BURNE-JONES, SIR EDWARD COLEY (1833-1898), English painter and designer **3** 145-146

BURNET, SIR FRANK MACFARLANE (1899-1985), Australian virologist **3** 146-147

BURNET, GILBERT (1643-1715), British bishop and historian **3** 147

BURNETT, CAROL (born 1933), American television entertainer **23** 52-55

BURNETT, FRANCES HODGSON (Frances Eliza Hodgson Burnett; 1849-1924), English-born American author **18** 64-67

BURNETT, LEO (1891-1971), American advertising executive **19** 45-47

BURNEY, FRANCES "FANNY" (1752-1840), English novelist and diarist **3** 147-148

BURNHAM, DANIEL HUDSON (1846-1912), American architect and city planner **3** 148-149

BURNHAM, FORBES (1923-1985), leader of the independence movement

in British Guiana and Guyana's first prime minister **3** 149-151

BURNS, ANTHONY (1834-1862), African American slave **3** 151

BURNS, ARTHUR (1904-1987), American economic statesman **3** 151-153

BURNS, GEORGE (born Nathan Birnbaum; 1896-1996), American comedian and actor **3** 153-155

BURNS, KEN (Kenneth Lauren Burns; born 1953), American documentary filmmaker **20** 63-65

BURNS, ROBERT (1759-1796), Scottish poet **3** 155-156

BURR, AARON (1756-1836), American politician, vice president 1801-1805 **3** 156-159

BURRI, ALBERTO (1915-1995), Italian painter **3** 159-160

BURRITT, ELIHU (1810-1879), American pacifist, author, and linguist **3** 160

BURROUGHS, EDGAR RICE (1875-1950), American author **18** 67-68

BURROUGHS, JOHN (1837-1921), American naturalist and essayist **3** 160-161

BURROUGHS, WILLIAM S. (1914-1997), American writer **3** 162-163

BURTON, RICHARD (Richard Jenkins; 1925-1984), British actor **3** 163-164

BURTON, SIR RICHARD FRANCIS (1821-1890), English explorer, author, and diplomat **3** 164-166

BURTON, ROBERT (1577-1640), English author and clergyman **3** 166-167

BUSCH, ADOLPHUS (1839-1913), American brewer and businessman **19** 47-49

BUSH, GEORGE (George Herbert Walker Bush; born 1924), United States vice president (1981-1989) and president (1989-1993) **3** 167-169

BUSH, GEORGE WALKER (born 1946), United States president (2001-) **21** 61-64
Ashcroft, John **23** 18-21
Rice, Condoleezza **23** 335-338
Rumsfeld, Donald Harold **23** 353-355

BUSH, VANNEVAR (1890-1974), American scientist and engineer **3** 169-171

BUSHNELL, DAVID (1742-1824), American inventor **21** 64-65

BUSHNELL, HORACE (1802-1876), American Congregational clergyman **3** 171-172

BUSIA, KOFI ABREFA (1914-1978), Ghanaian premier and sociologist **3** 172-173

Business and industrial leaders
South Korean
Chung, Ju Yung **23** 72-74

Business and industrial leaders, American
communications industry
Vail, Theodore Newton **23** 419-421
computer industry
Dell, Michael Saul **23** 93-95
cosmetics and beauty aids industry
Malone, Annie Turnbo **23** 242-243
entertainment industry
Geffen, David Lawrence **23** 119-122
Redstone, Sumner Murray **23** 329-331
fashion industry
Herrera, Carolina **23** 141-143
oil industry
Geffen, David Lawrence **23** 119-122
pharmaceutical industry
Rumsfeld, Donald Harold **23** 353-355
printing industry
Graves, Earl Gilbert, Jr. **23** 130-132

BUSONI, FERRUCCIO BENVENUTO (1866-1924) Italian musician **3** 173-174

BUSSOTTI, SYLVANO (born 1931) Italian composer **3** 174-175

BUSTAMANTE, WILLIAM ALEXANDER (1884-1977), Jamaican labor leader and first prime minister (1962-1967) **3** 175-177

BUTE, 3D EARL OF (John Stuart; 1713-1792), British statesman, prime minister 1762-1763 **3** 177-178

BUTHELEZI, MANGOSUTHU GATSHA (born 1928), chief of the Zulu ''homeland'' and an important figure in the struggle to end apartheid in South Africa **3** 178-179

BUTLER, BENJAMIN FRANKLIN (1818-1893), American politician and military leader **21** 65-67

BUTLER, JOHN (1728-1796), British Indian agent and Loyalist leader **3** 180

BUTLER, JOSEPH (1692-1752), English philosopher and theologian **3** 180-181

BUTLER, NICHOLAS MURRAY (1862-1947), American educator **3** 181

BUTLER, OCTAVIA E. (born 1947), African American novelist and essayist **3** 182-183

BUTLER, SAMUEL (1613-1680) English poet **3** 183-184

BUTLER, SAMUEL (1835-1902), English novelist and essayist **3** 183

BUTTERFIELD, JOHN (1801-1869), American financier and politician **3** 184-185

BUTTON, DICK (Richard Totten Button; born 1929), American figure skater and sports commentator **23** 55-57

BUXTEHUDE, DIETRICH (1637-1707), Danish composer and organist **3** 185-186

BYRD, RICHARD EVELYN (1888-1957), American admiral and polar explorer **3** 186-187

BYRD, WILLIAM (1543?-1623), English composer **3** 187-188

BYRD, WILLIAM (1652-1704), English colonial planter and merchant **3** 188-189

BYRD, WILLIAM II (1674-1744), American diarist and government official **3** 189-190

BYRNE, JANE (born 1934), first woman mayor of Chicago **3** 190-191

BYRNES, JAMES FRANCIS (1879-1972), American public official **3** 191-192

BYRON, GEORGE GORDON NOEL (6th Baron Byron; 1788-1824), English poet **3** 193-194

C

CABELL, JAMES BRANCH (1879-1958), American essayist and novelist **3** 195-196

CABET, ÉTIENNE (1788-1856), French political radical **3** 196

CABEZA DE VACA, ÁLVAR NÚÑEZ (circa 1490-circa 1557), Spanish explorer **3** 197

CABEZÓN, ANTONIO (1510-1566), Spanish composer **3** 197-198

CABLE, GEORGE WASHINGTON (1844-1925), American novelist **3** 198-199

CABOT, JOHN (flourished 1471-1498), Italian explorer in English service **3** 199-200

CABOT, RICHARD CLARKE (1868-1939), American physician **3** 200

CABOT, SEBASTIAN (circa 1482-1557), Italian-born explorer for England and Spain **3** 200-201

CABRAL, AMÍLCAR LOPES (1924-1973), father of modern African nationalism in Guinea-Bissau and the Cape Verde Islands **3** 202-203

CABRAL, PEDRO ÁLVARES (1467/68-1520), Portuguese navigator **3** 203-204

CABRILLO, JUAN RODRÍGUEZ (died 1543), Portuguese explorer for Spain **3** 204-205

CABRINI, ST. FRANCES XAVIER (1850-1917), Italian-born founder of the Missionary Sisters of the Sacred Heart **3** 205

CACCINI, GIULIO (circa 1545-1618), Italian singer and composer **3** 205-206

CADAMOSTO, ALVISE DA (circa 1428-1483), Italian explorer **3** 206-207

CAEDMON (650-c.680), English Christian poet **20** 66-67

CADILLAC, ANTOINE DE LAMOTHE (1658-1730), French explorer and colonial administrator **18** 69-71

CAESAR, (GAIUS) JULIUS (100-44 B.C.), Roman general and statesman **3** 207-210

CAESAR, SHIRLEY (born 1938), African American singer **3** 210-211

CAGE, JOHN (1912-1992), American composer **3** 211-214

CAGNEY, JAMES (1899-1986), American actor **21** 68-71

CAHAN, ABRAHAM (1860-1951), Lithuanian-American Jewish author **3** 214

CAILLIÉ, AUGUSTE RENÉ (1799-1838), French explorer **3** 214-215

CAIN, JAMES (1892-1977), American journalist and author **19** 50-52

CAJETAN, ST. (1480-1547), Italian reformer; cofounder of the Theatines **3** 215-216

CALAMITY JANE (Martha Jane Cannary; 1852-1903), American frontier woman **3** 216

Calculus (mathematics)
of probability
Bernoulli, Jakob **23** 37-39

CALDECOTT, RANDOLPH (1846-1886), English artist and illustrator **19** 52-55

CALDER, ALEXANDER (1898-1976), American sculptor **3** 216-218

CALDERA RODRÍGUEZ, RAFAEL (born 1916), president of Venezuela (1969-1974) **3** 218-219

CALDERÓN, ALBERTO P. (1920-1998), Hispanic American mathematician **3** 219-220

CALDERÓN, PEDRO (1600-1681), Spanish poet and playwright **3** 221-222

CALDERÓN FOURNIER, RAFAEL (born 1949), president of Costa Rica (1990-) **3** 222-223

CALDICOTT, HELEN BROINOWSKI (born 1938), Australian physician and activist **18** 71-73

CALDWELL, ERSKINE (1903-1987), American novelist **3** 223-224

CALDWELL, SARAH (born 1924), long-time artistic director, conductor, and founder of the Opera Company of Boston **3** 224-226

CALHOUN, JOHN CALDWELL (1782-1850), American statesman **3** 226-228

CALIGULA (12-41), Roman emperor 37-41 **3** 228-229

CALLAGHAN, EDWARD MORLEY (1903-1990), Canadian novelist **3** 229-230

CALLAGHAN, LEONARD JAMES (born 1912), Labor member of the British Parliament and prime minister, 1976-1979 **3** 230-231

CALLAHAN, DANIEL (born 1930), American philosopher who focused on biomedical ethics **3** 231-233

CALLAHAN, HARRY (1912-1999), American photographer **20** 67-69

CALLAS, MARIA (Cecilia Sophia Anna Maria Kalogeropoulos; 1923-1977), American opera soprano **18** 73-75

CALLEJAS ROMERO, RAFAEL LEONARDO (born 1943), president of Honduras (1990-) **3** 233-234

CALLENDER, CLIVE ORVILLE (born 1936), African American surgeon **18** 75-77

CALLES, PLUTARCO ELÍAS (1877-1945), Mexican revolutionary leader **3** 234-235

CALLIMACHUS (circa 310-240 B.C.), Greek poet **3** 235-236

CALLOWAY, CAB (1907-1994) American singer, songwriter, and bandleader **3** 236-238

CALVERT, CHARLES (3rd Baron Baltimore; 1637-1715), English proprietor of colonial Maryland **3** 238

CALVERT, GEORGE (1st Baron Baltimore; circa 1580-1632), English statesman, founder of Maryland colony **3** 238-239

CALVIN, JOHN (1509-1564), French Protestant reformer **3** 239-242

CALVIN, MELVIN (1911-1986), American chemist **3** 242-243

Calvinism (religion)
influence of
Cats, Jacob **23** 64-66

CALVINO, ITALO (1923-1985), Italian author **3** 243-244

CAMDESSUS, MICHEL (born 1933), French civil servant and managing director of the International Monetary Fund **3** 244-246

CAMERON, JULIA MARGARET (1815-1879), British photographer **20** 69-71

CAMERON, SIMON (1799-1889), American politician **3** 246-247

CAMOËNS, LUIS VAZ DE (1524-1580), Portuguese poet **3** 247-249

CAMPANELLA, ROY (1921-1993), American baseball player **19** 55-57

CAMPANELLA, TOMMASO (Giovanni Domenico Campanella; 1568-1639), Italian philosopher, political theorist, and poet **3** 249

CAMPBELL, ALEXANDER (1788-1866), Irish-born American clergyman **3** 249-250

CAMPBELL, AVRIL PHAEDRA DOUGLAS (KIM) (born 1947), Canada's first woman prime minister **3** 250-252

CAMPBELL, BEN NIGHTHORSE (born 1933), Native American United States senator from Colorado **3** 252-253

CAMPBELL, COLIN (Baron Clyde; 1792-1863), English army officer **20** 71-73

CAMPBELL, JOSEPH (1904-1987), American editor and popularizer of comparative mythology **3** 253-255

CAMPIN, ROBERT (circa 1375/80-1444), Flemish painter **3** 255

CAMPION, JANE (born 1954), Australian film director and screenwriter **23** 58-60

CAMPION, THOMAS (Thomas Campian; 1567-1620), English poet and musician **23** 60-62

CAMPOS, ROBERTO OLIVEIRA (1917-2001), Brazilian economist and diplomat **18** 77-79

CAMUS, ALBERT (1913-1960), French novelist, essayist, and playwright **3** 255-257

Canada (nation, North America)
exploration
Bernier, Joseph E. **23** 35-37
Tyrrell, Joseph Burr **23** 410-412

Canadian art
photography
Karsh, Yousuf **23** 184-187
Wall, Jeff **23** 434-436

Canadian literature
children's books
Johnson, Pauline **23** 170-172

Canadian music
Lombardo, Guy **23** 234-236
Peterson, Oscar Emanuel **23** 304-306

CANALETTO (1697-1768), Italian painter **3** 257-258

Cancer victims
Armstrong, Lance **23** 13-15

Cane (book)
Toomer, Jean **23** 408-410

CANISIUS, ST. PETER (1521-1597), Dutch Jesuit **3** 258

CANNING, GEORGE (1770-1827), English orator and statesman **3** 258-260

CANNON, ANNIE JUMP (1863-1941), American astronomer **3** 260-261

CANNON, JOSEPH GURNEY (1836-1926), American politican **3** 261-262

Canon law (Roman Catholic)
Benedict XIV **23** 32-35

CANOT, THEODORE (1804-1860), French-Italian adventurer and slave trader **3** 262-263

CANOVA, ANTONIO (1757-1822), Italian sculptor **3** 263-264

CANTOR, EDDIE (Isador Iskowitz; 1892-1964), American singer and comedian **3** 264-265

CANTOR, GEORG FERDINAND LUDWIG PHILIPP (1845-1918), German mathematician **3** 265-266

CANUTE I THE GREAT (c. 995-1035), Viking king of England and Denmark **3** 266-269

CANUTT, YAKIMA (Enos Edward Canutt; 1896-1986), American rodeo performer, actor, stuntman, and film director **21** 71-72

CAPA, ROBERT (Endre Friedmann; 1913-1954), Hungarian-American war photographer and photojournalist **3** 269-271

ČAPEK, KAREL (1890-1938), Czech novelist, playwright, and essayist **3** 271-272

CAPETILLO, LUISA (1879-1922), Puerto Rican labor leader and activist **20** 73-74

Capital punishment (criminology)
Romilly, Samuel **23** 348-351

CAPONE, AL (Alphonso Caponi, a.k.a. ''Scarface;'' 1899-1947), American gangster **3** 272-273

CAPOTE, TRUMAN (born Truman Streckfus Persons; 1924-1984), American author **3** 273-275

CAPP, AL (Alfred Gerald Capp; 1909-1979), American cartoonist and satirist **3** 275-276

CAPRA, FRANK (1897-1991), American film director **3** 276-278

CAPRIATI, JENNIFER (born 1976), American tennis player **3** 278-281

CAPTAIN JACK (Kientpoos; circa 1837-1873), American tribal leader **21** 72-74

CARACALLA (188-217), Roman emperor **3** 281-282

CARAGIALE, ION LUCA (1852-1912), Romanian author **23** 62-64

CARAVAGGIO (1573-1610), Italian painter **3** 282-284

CARAWAY, HATTIE WYATT (1878-1950), first woman elected to the United States Senate in her own right **3** 284-285

CARDANO, GERONIMO (1501-1576), Italian mathematician, astronomer, and physician **3** 285-286

CARDENAL, ERNESTO (born 1925), Nicaraguan priest, poet, and revolutionary **19** 57-59

CÁRDENAS, LÁZARO (1895-1970), Mexican revolutionary president 1934-1940 **3** 286-287

CÁRDENAS SOLORZANO, CUAUHTÉMOC (born 1934), Mexican politician **3** 287-288

CARDIN, PIERRE (born 1922), French fashion designer **18** 79-81

CARDOSO, FERNANDO HENRIQUE (born 1931), sociologist and president of Brazil **18** 81-83

CARDOZO, BENJAMIN NATHAN (1870-1938), American jurist and legal philosopher **3** 288-290

CARDUCCI, GIOSUÈ (1835-1907), Italian poet **3** 290-291

CAREW, ROD (born 1945), Panamanian baseball player **3** 291-292

CAREY, GEORGE LEONARD (born 1935), archbishop of Canterbury **3** 293-294

CAREY, HENRY CHARLES (1793-1879), American writer on economics **3** 294-295

CAREY, PETER (born 1943), Australian author **3** 295-297

CAREY, WILLIAM (1761-1834), English Baptist missionary **3** 297

CAREY THOMAS, MARTHA (1857-1935), American educator **3** 297-298

CARÍAS ANDINO, TIBURCIO (1876-1969), Honduran dictator (1932-1949) **3** 298-299

CARISSIMI, GIACOMO (1605-1674), Italian composer **3** 299-300

CARLETON, GUY (1st Baron Dorchester; 1724-1808), British general and statesman **3** 300-301

CARLIN, GEORGE (born 1937), American comedian **3** 301-303

CARLSON, CHESTER F. (1906-1968), American inventor of the process of xerography **3** 303-304

CARLYLE, THOMAS (1795-1881), Scottish essayist and historian **3** 304-305

Carmen (film)
Farrar, Geraldine **23** 106-108

CARMICHAEL, STOKELY (1941-1998), African American civil rights activist **3** 305-308

CARNAP, RUDOLF (1891-1970), German-American philosopher **3** 308-309

CARNEADES (circa 213-circa 128 B.C.), Greek philosopher **3** 309

CARNEGIE, ANDREW (1835-1919), American industrialist and philanthropist **3** 309-312

CARNEGIE, HATTIE (born Henrietta Kanengeiser; 1889-1956), American fashion designer **3** 313

Carnegie Hall (New York City)
Guastavino, Rafael **23** 132-134

CARNOT, LAZARE NICOLAS MARGUERITE (1753-1823), French engineer, general, and statesman **3** 313-314

CARNOT, NICHOLAS LÉONARD SADI (1796-1832), French physicist **3** 315

CARO, ANTHONY (born 1924), English sculptor **3** 316

CARO, JOSEPH BEN EPHRAIM (1488-1575), Jewish Talmudic scholar **3** 316-317

CAROTHERS, WALLACE HUME (1896-1937), American chemist **3** 317-318

CARPEAUX, JEAN BAPTISTE (1827-1875), French sculptor and painter **3** 318-319

CARR, EMILY (1871-1945), Canadian painter and writer **3** 319

CARR, EMMA PERRY (1880-1972), American chemist and educator **22** 89-91

CARR-SAUNDERS, SIR ALEXANDER MORRIS (1886-1966), English

demographer and sociologist **3** 333-334

CARRANZA, VENUSTIANO (1859-1920), Mexican revolutionary, president 1914-1920 **3** 321-322

CARREL, ALEXIS (1873-1944), French-American surgeon **3** 322-323

CARRERA, JOSÉ MIGUEL (1785-1821), Chilean revolutionary **3** 323-324

CARRERA, JOSÉ RAFAEL (1814-1865), Guatemalan statesman, president 1851-1865 **3** 324-325

CARRERAS, JOSE MARIA (born 1946), Spanish opera singer **22** 91-93

CARRIER, WILLS (1876-1950), American inventer who was the ''father of air conditioning'' **3** 325-326

CARRINGTON, BARON (born 1919), British politician and secretary-general of the North Atlantic Treaty Organization (1984-1988) **3** 326-327

CARROLL, ANNA ELLA (1815-1893), American political writer and presidential aide **3** 327-331

CARROLL, JOHN (1735-1815), American Catholic bishop **3** 331-332

CARROLL, LEWIS (pseudonym of Charles Lutwidge Dodgson; 1832-1898), English cleric and author **3** 332-333

CARSON, BEN (born 1951), African American surgeon **18** 83-85

CARSON, CHRISTOPHER ''KIT'' (1809-1868), American frontiersman **3** 334-335

CARSON, JOHNNY (born 1925), American television host and comedian **3** 335-337

CARSON, RACHEL LOUISE (1907-1964), American biologist and author **3** 337-338

CARTER, ELLIOTT COOK, JR. (born 1908), American composer **3** 338-339

CARTER, HOWARD (1874-1939), English archaeologist and artist **20** 74-76

CARTER, JAMES EARL (''Jimmy'' Carter; born 1924), United States president (1977-1981) **3** 339-342

CARTIER, SIR GEORGE-ÉTIENNE (1814-1873), Canadian statesman **3** 342-343

CARTIER, JACQUES (1491-1557), French explorer and navigator **3** 343-344

CARTIER-BRESSON, HENRI (born 1908), French photographer and painter **19** 59-61

CARTWRIGHT, ALEXANDER (1820-1898), baseball pioneer **21** 74-77

CARTWRIGHT, PETER (1785-1872), American Methodist preacher **3** 344-345

CARUSO, ENRICO (1873-1921), Italian operatic tenor **3** 345

CARVER, GEORGE WASHINGTON (1864-1943), African American agricultural chemist **3** 346-347

CARVER, JONATHAN (1710-1780), American explorer and writer **3** 347-348

CASALS, PABLO (born Pau Carlos Salvador Casals y Defill; 1876-1973), Spanish cellist, conductor, and composer **3** 348-350

CASANOVA, GIACOMO JACOPO GIROLAMO, CHEVALIER DE SEINGLAT (1725-1798), Italian adventurer **3** 350-351

CASE, STEVE (born 1958), American businessman **19** 61-64

CASEMENT, ROGER (1864-1916), Irish diplomat and nationalist **20** 76-78

CASEY, WILLIAM J. (1913-1987), American director of the Central Intelligence Agency (CIA) **3** 351-353

CASH, JOHNNY (born 1932), American singer and songwriter **3** 353-355

CASH, W. J. (Joseph Wilbur Cash; 1900-1914), American journalist and author **22** 93-95

CASS, LEWIS (1782-1866), American statesman **3** 355-356

CASSATT, MARY (1845-1926), American painter **3** 356-357

CASSAVETES, JOHN (1929-1989), American filmmaker **22** 96-98

CASSIODORUS, FLAVIUS MAGNUS AURELIUS, SENATOR (circa 480-circa 575), Roman statesman and author **3** 357-358

CASSIRER, ERNST (1874-1945), German philosopher **3** 358-359

CASTELO BRANCO, HUMBERTO (1900-1967), Brazilian general, president 1964-1966 **3** 359-360

CASTIGLIONE, BALDASSARE (1478-1529), Italian author and diplomat **3** 360-361

CASTILLA, RAMÓN (1797-1867), Peruvian military leader and president **3** 361

CASTLE, IRENE and VERNON (1910-1918), ballroom dancers **3** 361-363

CASTLEREAGH, VISCOUNT (Robert Stewart; 1769-1822), British statesman **3** 363-364

CASTRO ALVES, ANTÔNIO DE (1847-1871), Brazilian poet **3** 364-365

CASTRO RUZ, FIDEL (born 1926), Cuban prime minister **3** 365-368

CATHER, WILLA SIBERT (1873-1947), American writer **3** 368-369

CATHERINE OF ARAGON (1485-1536), Spanish princess, first queen consort of Henry VIII of England **18** 85-88

CATHERINE OF SIENA, ST. (1347-1380), Italian mystic **3** 369-370

CATHERINE THE GREAT (1729-1796), Russian empress 1762-1796 **3** 370-372

Catholic Church
see Roman Catholic Church

CATILINE (Lucius Sergius Catilina; circa 108-62 B.C.), Roman politician and revolutionary **3** 372-373

CATLIN, GEORGE (1796-1872), American painter **3** 373-374

CATO, MARCUS PORCIUS, THE ELDER (234-149 B.C.), Roman soldier, statesman, and historian **3** 375

CATO THE YOUNGER (Marcus Porcius Cato Uticensis; 95-46 B.C.), Roman politician **3** 374-375

CATS, JACOB (1577-1660), Dutch poet, moralist, and statesman **23** 64-66

CATT, CARRIE CHAPMAN (1859-1947), American reformer **3** 375-376

CATTELL, JAMES McKEEN (1860-1944), American psychologist and editor **3** 376-377

CATULLUS, GAIUS VALERIUS (circa 84-circa 54 B.C.), Roman poet **3** 377-378

CAUCHY, AUGUSTIN LOUIS (1789-1857), French mathematician **3** 378-380

CAVAFY, CONSTANTINE P. (Konstantinos P. Kabaphēs; 1863-1933), first modernist Greek poet **3** 381-382

CAVALCANTI, GUIDO (circa 1255-1300), Italian poet **3** 382

CAVALLI, PIETRO FRANCESCO (1602-1676), Italian composer **3** 382-383

CAVENDISH, HENRY (1731-1810), English physicist and chemist **3** 383-384

CAVENDISH, MARGARET LUCAS (1623-1673), English natural philosopher **23** 66-67

CAVOUR, CONTE DI (Camillo Benso; 1810-1861), Italian statesman **3** 385-386

CAXIAS, DUQUE DE (Luiz Alves de Lima e Silva; 1803-1880), Brazilian general and statesman **3** 386

CAXTON, WILLIAM (1422-1491), English printer **3** 386-387

CEAUSESCU, NICOLAE (1918-1989), Romanian statesman **3** 387-388

CECH, THOMAS ROBERT (born 1947), American biochemist **23** 68-70
Altman, Sidney **23** 9-11

CECIL OF CHELWOOD, VISCOUNT (Edgar Algernon Robert Cecil; 1864-1958), English statesman **3** 388-389

CELA Y TRULOCK, CAMILO JOSÉ (1916-2002), Spanish author **3** 389-390

CÉLINE, LOUIS FERDINAND (pen name of Ferdinand Destouches; 1894-1961), French novelist **3** 390-391

CELLINI, BENVENUTO (1500-1571), Italian goldsmith and sculptor **3** 391-392

CELSIUS, ANDERS (1701-1744), Swedish astronomer **3** 392

CELSUS, AULUS CORNELIUS (circa 25 B.C.-A.D. 45?), Roman medical author **3** 393

CEREZO AREVALO, MARCO VINICIO (born 1942), president of Guatemala (1986-1991) **3** 393-395

CERF, BENNETT (1898-1971), American editor, publisher, author, and television performer **22** 98-100
Liveright, Horace B. **23** 229-231

CERNAN, GENE (Eugene Andrew Cernan; born 1934), American astronaut **22** 100-102

CERVANTES, MIGUEL DE SAAVEDRA (1547-1616), Spanish novelist **3** 395-398

CÉSPEDES, CARLOS MANUEL DE (1819-1874), Cuban lawyer and revolutionary **3** 398-399

CESTI, PIETRO (Marc'Antonio Cesti; 1623-1669), Italian composer **3** 399-400

CETSHWAYO (Cetewayo; circa 1826-1884), king of Zululand 1873-1879 **3** 400

CÉZANNE, PAUL (1839-1906), French painter **3** 400-402

CHADLI BENJEDID (born 1929), president of the Algerian Republic (1979-) **3** 402-404

CHADWICK, FLORENCE (1918-1995), American swimmer **19** 64-66

CHADWICK, SIR EDWIN (1800-1890), English utilitarian reformer **3** 404-405

CHADWICK, SIR JAMES (1891-1974), English physicist **3** 405-406

CHADWICK, LYNN RUSSELL (1914-2003), English sculptor **18** 88-90

CHAGALL, MARC (1887-1985), Russian painter **3** 406-407

CHAI LING (born 1966), Chinese student protest leader **19** 67-68

CHAIN, ERNST BORIS (1906-1979), German-born English biochemist **3** 407-408

Chalcedon, Council of (451)
Vigilius **23** 427-429

CHALMERS, THOMAS (1780-1847), Scottish reformer and theologian **3** 408-409

CHAMBERLAIN, ARTHUR NEVILLE (1869-1940), English statesman **3** 409-411

CHAMBERLAIN, HOUSTON STEWART (1855-1927), English-born German writer **3** 411

CHAMBERLAIN, JOSEPH (1836-1914), English politician **3** 411-413

CHAMBERLAIN, WILT (born 1936), American basketball player **3** 413-415

CHAMBERLIN, THOMAS CHROWDER (1843-1928), American geologist **3** 415-416

CHAMBERS, WHITTAKER (Jay Vivian; 1901-1961), magazine editor who helped organize a Communist spy ring in the United States government **3** 416-417

CHAMORRO, VIOLETA BARRIOS DE (born 1930), newspaper magnate, publicist, and first woman president of Nicaragua (1990) **3** 417-419

CHAMPLAIN, SAMUEL DE (circa 1570-1635), French geographer and explorer **3** 419-421

CHAMPOLLION, JEAN FRANÇOIS (1790-1832), French Egyptologist **3** 421

CHANCELLOR, RICHARD (died 1556), English navigator **3** 422

CHANDLER, ALFRED DU PONT, JR. (born 1918), American historian of American business **3** 422-423

CHANDLER, RAYMOND, JR. (1888-1959), American author of crime fiction **3** 423-425

CHANDLER, ZACHARIAH (1813-1879), American politician **3** 425-426

CHANDRAGUPTA MAURYA (died circa 298 B.C.), emperor of India 322?-298 **3** 426

CHANDRASEKHAR, SUBRAHMANYAN (1910-1995), Indian-born American physicist **3** 426-429

CHANEL, COCO (born Gabrielle Chanel; 1882-1971), French fashion designer **3** 429

CHANEY, LON (Alonzo Chaney; 1883-1930), American actor **19** 68-70

CHANG CHIEN (1853-1926), Chinese industrialist and social reformer **3** 429-430

CHANG CHIH-TUNG (1837-1909), Chinese official and reformer **3** 430-431

CHANG CHÜ-CHENG (1525-1582), Chinese statesman **3** 431-432

CHANG CHÜEH (died 184), Chinese religious and revolutionary leader **3** 432-433

CHANG HSÜEH-CH'ENG (1738-1801), Chinese scholar and historian **3** 433

CHANG PO-GO (died 846), Korean adventurer and merchant prince **3** 433-434

CHANG TSO-LIN (1873-1928), Chinese warlord **3** 434-435

CHANNING, EDWARD (1856-1931), American historian **3** 435

CHANNING, WILLIAM ELLERY (1780-1842), Unitarian minister and theologian **3** 435-436

CHAO MENG-FU (1254-1322), Chinese painter **3** 436-437

CHAPIN, F(RANCIS) STUART (1888-1974), American sociologist **3** 437-438

CHAPLIN, CHARLES SPENCER (1889-1977), American film actor, director, and writer **3** 438-440

CHAPMAN, GEORGE (1559/60-1634), English poet, dramatist, and translator **3** 440-441

CHAPMAN, JOHN (Johnny Appleseed; c. 1775-1847), American horticulturist and missionary **21** 77-78

CHAPMAN, SYDNEY (1888-1970), English geophysicist **3** 441

CHARCOT, JEAN MARTIN (1825-1893), French psychiatrist **3** 442

CHARDIN, JEAN BAPTISTE SIMÉON (1699-1779), French painter **3** 442-443

CHARGAFF, ERWIN (1905-2002), American biochemist who worked with DNA **3** 444-445

CHARLEMAGNE (742-814), king of the Franks, 768-814, and emperor of the West, 800-814 **3** 445-447

CHARLES (born 1948), Prince of Wales and heir apparent to the British throne **3** 448-450

CHARLES I (1600-1649), king of England 1625-1649 **3** 450-452

CHARLES II (1630-1685), king of England, Scotland, and Ireland 1660-1685 **3** 452-454

CHARLES II (1661-1700), king of Spain 1665-1700 **3** 454

CHARLES III (1716-1788), king of Spain 1759-1788 **3** 454-455

CHARLES IV (1316-1378), Holy Roman emperor 1346-1378 **3** 455-456

CHARLES IV (1748-1819), king of Spain 1788-1808 **3** 456-457

CHARLES V (1337-1380), king of France 1364-1380 **3** 459-460

CHARLES V (1500-1558), Holy Roman emperor 1519-1556 **3** 457-459

CHARLES VI (1368-1422), king of France 1380-1422 **3** 460-461

CHARLES VII (1403-1461), king of France 1422-1461 **3** 461-462

CHARLES VIII (1470-1498), king of France 1483-1498 **3** 462-463

CHARLES X (1757-1836), king of France 1824-1830 **3** 463-464

CHARLES XII (1682-1718), king of Sweden 1697-1718 **3** 464-466

CHARLES XIV JOHN (1763-1844), king of Sweden 1818-1844 **2** 205-206

CHARLES, RAY (Robinson; born 1932), American jazz musician–singer, pianist, and composer **3** 469-470

CHARLES ALBERT (1798-1849), king of Sardinia 1831-1849 **3** 466

CHARLES EDWARD LOUIS PHILIP CASIMIR STUART (1720-1788), Scottish claimant to English and Scottish thrones **3** 466-467

CHARLES THE BOLD (1433-1477), duke of Burgundy 1467-1477 **3** 467-469

CHARNISAY, CHARLES DE MENOU (Seigneur d'Aulnay; circa 1604-1650), French governor of Acadia **3** 470-471

CHARONTON, ENGUERRAND (circa 1410/15-after 1466), French painter **3** 471

CHARPENTIER, MARC ANTOINE (1634-1704), French composer **3** 471-472

CHARRON, PIERRE (1541-1603), French philosopher and theologian **3** 472

CHASE, PHILANDER (1775-1852), American Episcopalian bishop and missionary **3** 472-473

CHASE, SALMON PORTLAND (1808-1873), American statesman and jurist **3** 473-475

CHASE, SAMUEL (1741-1811), American politician and jurist **3** 475-476

CHASE, WILLIAM MERRITT (1849-1916), American painter **3** 476-477

CHATEAUBRIAND,VICOMTE DE (1768-1848), French author **3** 477-479

CHATELET, GABRIELLE-EMILIE (1706-1749), French physicist and chemist **22** 102-103

CHATICHAI CHOONHAVAN (1922-1998), prime minister of Thailand (1988-1990) **3** 479-480

CHATTERJI, BANKIMCHANDRA (1838-1894), Bengali novelist **3** 480-481

CHATTERTON, THOMAS (1752-1770), English poet **3** 481-482

CHAUCER, GEOFFREY (circa 1345-1400), English poet **3** 482-485

CHAUNCY, CHARLES (1705-1787), American Calvinist clergyman and theologian **3** 485-486

CHÁVEZ, CARLOS (1899-1978), Mexican conductor and composer **3** 486

CHAVEZ, CESAR (1927-1993), American labor leader **3** 486-487

CHÁVEZ, DENNIS (1888-1962), Hispanic American politician **3** 488-489

CHAVEZ, LINDA (born 1947), Hispanic American civil rights activists **3** 489-491

CHAVIS, BENJAMIN (born 1948), African American religious leader, civil rights activist, labor organizer, and author **3** 491-493

CHEEVER, JOHN (1912-1982), American short-story writer **3** 493-494

CHEKHOV, ANTON PAVLOVICH (1860-1904), Russian author **3** 494-497

CHELMSFORD, 1st VISCOUNT (Frederic John Napier Thesigner Chelmsford; 1868-1933), English statesman **3** 497

Chemistry (science)
chemical reactions
Fukui, Kenichi **23** 111-112
Lee, Yuan Tseh **23** 218-220

CH'EN TU-HSIU (1879-1942), Chinese statesman and editor **3** 501-502

CHENEY, RICHARD B(RUCE) (born 1941), U.S. secretary of defense under George Bush **3** 497-499

CHENG HO (1371-circa 1433), Chinese admiral **3** 500

CHÉNIER, ANDRÉ MARIE (1762-1794), French poet **3** 500-501

CHERENKOV, PAVEL ALEKSEEVICH (1904-1990), Russian physicist **3** 502-503

CHERNENKO, KONSTANTIN USTINOVICH (1911-1985), the Soviet Union general secretary from February 1984 to March 1985 **3** 503-504

CHERNYSHEVSKY, NIKOLAI GAVRILOVICH (1828-1889), Russian journalist, critic, and social theorist **3** 504-505

Cherokee Indians (North America)
raids and wars
Ward, Nancy **23** 436-438

CHERUBINI, LUIGI CARLO ZANOBI SALVATORE MARIA (1760-1842), Italian-born French composer **3** 505-506

CHESNUT, MARY BOYKIN (1823-1886), Civil War diarist **3** 506-508

CHESNUTT, CHARLES WADDELL (1858-1932), African American author and lawyer **20** 78-82

CHESTERTON, GILBERT KEITH (1874-1936), English author and artist **3** 508-509

CHEVROLET, LOUIS (1878-1941), auto racer and entrepreneur **20** 82-84

CH'I PAI-SHIH (1863-1957), Chinese painter and poet **3** 526-527

CHIA SSU-TAO (1213-1275), Chinese statesman **3** 514-515

CHIANG CHING-KUO (1910-1988), chairman of the Nationalist party and president of the Republic of China in Taiwan (1978-1988) **3** 509-510

CHIANG KAI-SHEK (1887-1975), Chinese nationalist leader and president **3** 510-513

CHIARI, ROBERTO (born 1905), president of Panama (1960-1964) **3** 513-514

Chicago (city, Illinois)
public library
Rollins, Charlemae Hill **23** 346-348

CHICAGO, JUDY (Judith Cohen; born 1939), American artist and activist **3** 515-516

CHICHERIN, GEORGI VASILYEVICH (1872-1936), Russian statesman **3** 516-517

CHIEN-LUNG (Hung-li; 1711-1799), Chinese emperor (1735-1799) **21** 78-79

CHIEPE, GAOSITWE KEAGAKWA TIBE (born 1926), intellectual, educator, diplomat, politician, and cabinet minister of external affairs of Botswana **3** 517

CHIFLEY, JOSEPH BENEDICT (1885-1951), Australian statesman **3** 518

CHIH-I (Chih-k'ai, 538-597), Chinese Buddhist monk **3** 518-519

CHIKAMATSU, MONZAEMON (1653-1725), Japanese playwright **23** 70-72

Chikamatsu Story (film)
Mizoguchi, Kenji **23** 248-250

CHILD, JULIA McWILLIAMS (born 1912), chef, author, and television personality **3** 519-520

CHILD, LYDIA MARIA FRANCIS (1802-1880), American author and abolitionist **3** 520-521

CHILDE, VERE GORDON (1892-1957), Australian prehistorian and archeologist **3** 521-522

Children's literature
see Literature for children

CHILDRESS, ALICE (1920-1994), African American dramatist, author, and poet **3** 522-524

CH'IN KUEI (1090-1155), Chinese official **3** 524-525

Chinatown (film)
Polanski, Roman **23** 310-312

CHINN, MAY EDWARD (1896-1980), African American physician **3** 525-526

CHIPPENDALE, THOMAS (1718-1779), English cabinetmaker **4** 1-2

CHIRAC, JACQUES (born 1932), French prime minister **4** 2-3

CHIRICO, GIORGIO DE (1888-1978), Italian painter **4** 4

CHISHOLM, CAROLINE (1808-1877), British author and philantropist **4** 4- 7

CHISHOLM, SHIRLEY ANITA ST. HILL (born 1924), first African American woman to serve in the United States Congress **4** 7-9

CHISSANO, JOAQUIM ALBERTO (born 1939), a leader of Mozambique's war for independence and later president of Mozambique (1986-) **4** 9-11

CHISUM, JOHN SIMPSON (1824-1884), American rancher **4** 11

CH'I-YING (circa 1786-1858), Chinese statesman and diplomat **4** 12

CHMIELNICKI, BOGDAN (1595-1657), Cossack leader of Ukrainian revolt **4** 12-13

CHOATE, JOSEPH HODGES (1832-1917), American lawyer and diplomat **22** 103-106

CHOATE, RUFUS (1799-1859), American lawyer and statesman **22** 106-107

CH'OE CH'UNG-HON (1149-1219), Korean general **4** 13

CHOMSKY, NOAM AVRAM (born 1928), American linguist and philosopher **4** 13-15

CHONG CHUNG-BU (1106-1179), Korean general **4** 15

CHONGJO (1752-1800), king of Korea **4** 15-16

CHOPIN, FRÉDÉRIC FRANÇOIS (1810-1849), Polish-French composer and pianist **4** 16-18

CHOPIN, KATHERINE (''Kate''; born Katherine O'Flaherty; 1851-1904), American writer, poet, and essayist **4** 18-20

CHOPRA, DEEPAK (born 1946), Indian physician, author, and educator **20** 84-86

CHOU EN-LAI (1898-1976), Chinese Communist premier **4** 20-22

CHOU KUNG (flourished circa 1116 B.C.), Chinese statesman **4** 22-23

CHRESTIEN DE TROYES (flourished 12th century), French poet **4** 23-24

CHRÉTIEN, JOSEPH-JACQUES-JEAN "JEAN" (born 1934), French Canadian politician and Canada's 20th prime minister **4** 24-25

CHRISTIAN IV (1577-1648), king of Denmark and Norway 1588-1648 **20** 86-89

Christianity (religion)
expansion (Roman Empire)
Clement I **23** 78-81
foundation and doctrine
Abraham **23** 1-3

CHRISTIE, AGATHA (Agatha Mary Clarissa Miller; 1890-1976), best selling mystery author **4** 25-26

CHRISTINA OF SWEDEN (1626-1689), queen of Sweden 1632-1654 **4** 26-29

CHRISTINE DE PISAN (1364/65-circa 1430), French author **4** 29-30

CHRISTO (Christo Vladimiroff Javacheff; born 1935), Bulgarian-born sculptor noted for large-scale environmental artworks **4** 30-31

CHRISTOPHE, HENRI (1767-1820), Haitian patriot and king **4** 32

CHRISTOPHER, WARREN MINOR (born 1925), United States secretary of state **4** 32-33

CHRISTUS, PETRUS (circa 1410-1472/73), Flemish painter **4** 33-34

CHRISTY, EDWIN P. (1815-1862), American minstrel **4** 34-35

CHRYSIPPUS (circa 280-circa 206 B.C.), Greek Stoic philosopher **4** 35-36

CHRYSLER, WALTER PERCY (1875-1940), American manufacturer **4** 36-37

CHU YUAN-CHANG (Hongwu; T'ai Tsu; Kao-ti; 1328-1398), Chinese emperor (1368-1398) **21** 79-81

CHU, PAUL CHING-WU (born 1941), Chinese-American experimentalist in solid-state physics **4** 37-39

CHU HSI (Chu Fu-tzu; 1130-1200), Chinese scholar and philosopher **4** 40-43

CHU TEH (1886-1976), Chinese Communist military leader **4** 54-55

CHULALONGKORN (Rama V; 1853-1910), king of Thailand 1868-1910 **4** 43-45

CHUN DOO HWAN (born 1931), army general turned politician and president of the Republic of Korea (South Korea); 1981-1988 **4** 45-47

CHUNG, CONNIE (born 1946), American correspondent and resporter **4** 47-48

CHUNG, JU YUNG (1915-2001), Korean businessman **23** 72-74

CHUNG, KYUNG WHA (born 1948), Korean violinist **23** 74-76

CHUNG-SHU, TUNG (circa 179-104 B.C.), Chinese man of letters **4** 48-49

CHURCH, FREDERICK EDWIN (1826-1900), American painter **4** 49-50

Church law
see Canon law

Church of Rome
see Roman Catholic Church

CHURCHILL, WINSTON (1871-1947), American novelist **4** 50-51

CHURCHILL, SIR WINSTON LEONARD SPENCER (1874-1965), English statesman **4** 51-53

CHURRIGUERA, JOSÉ BENITO DE (1665-1725), Spanish architect and sculptor **4** 53-54

CICERO, MARCUS TULLIUS (106-43 B.C.), Roman orator and writer **4** 55-58

CID, THE (Cid Campeador; 1043-1099), Spanish medieval warrior **4** 58-59

CILLER, TANSU (born 1946), prime minister of Turkey (1993-) **4** 59-60

CIMABUE (flourished late 13th century), Italian painter **4** 60-61

CIMAROSA, DOMENICO (1749-1801), Italian opera composer **4** 61-62

CINQUE, JOSEPH (circa 1813-circa 1879), West African slave leader **4** 62

CISNEROS, HENRY G. (born 1947), first Hispanic mayor in Texas **4** 62-64

CISNEROS, SANDRA (born 1954), Hispanic American short story writer and poet **4** 64-65

CISSÉ, SOULEYMANE (born 1940), Malian filmmaker **4** 65-66

CITROËN, ANDRÉ-GUSTAVE (1878-1935), French automobile manufacturer **4** 66-68

Civil rights movement (United States)
crises and protests
Height, Dorothy Irene **23** 139-141

CLAIBORNE, LIZ (Elizabeth Claiborne Ortenberg; born 1929), American businesswoman and clothing designer **4** 68-69

CLANCY, TOM (born 1947), American author **4** 70-71

CLAPHAM, SIR JOHN HAROLD (1873-1946), English economic historian **4** 71

CLAPP, MARGARET ANTOINETTE (1910-1974), American author, educator, and president of Wellesley College (1949-1966) **4** 71-72

CLAPPERTON, HUGH (1788-1827), Scottish explorer of Africa **4** 72-73

CLAPTON, ERIC (born 1945), English guitarist, singer, and songwriter **18** 90-92

CLARENDON, 1ST EARL OF (Edward Hyde; 1609-1674), English statesman and historian **4** 73-75

CLARE OF ASSISI, SAINT (Chiara Offreduccio di Favoronne; 1194-1253), Italian relisious leader **23** 76-78

CLARK, GEORGE ROGERS (1752-1818), American Revolutionary War soldier **4** 75-76

CLARK, JOHN BATES (1847-1938), American economist **4** 76-77

CLARK, JOHN MAURICE (1884-1963), American economist **4** 77-78

CLARK, KENNETH B. (born 1914), American social psychologist **4** 78-79

CLARK, KENNETH M. (Lord; 1903-1983), English art historian **4** 79-80

CLARK, MARK WAYNE (1896-1984), American general **4** 80-81

CLARK, TOM CAMPBELL (1899-1977), President Harry S. Truman's attorney general and Supreme Court justice **4** 81-82

CLARK, WILLIAM (1770-1838), American explorer and soldier **4** 82-83

CLARK, WILLIAM ANDREWS (1839-1925), American copper entrepreneur and politician **4** 83-85

CLARKE, ARTHUR CHARLES (born 1917), English author **18** 92-94

CLARKE, KENNETH HARRY (born 1940), Conservative politician and Great Britain's chancellor of the exchequer (1993-) **4** 85-87

CLARKE, MARCUS ANDREW HISLOP (1846-1881), English-born Australian journalist and author **4** 87-88

CLARKE, SAMUEL (1675-1729), English theologian and philosopher **4** 88

Classicism (music)
Uchida, Mitsuko **23** 413-415

CLAUDE LORRAIN (1600-1682), French painter, draftsman, and etcher **4** 89-90

CLAUDEL, CAMILLE (1864-1943), French sculptor **22** 107-110

CLAUDEL, PAUL LOUIS CHARLES (1868-1955), French author and diplomat **4** 90-91

CLAUDIUS GERMANICUS, TIBERIUS (Claudius I; 10 B.C. -A.D. 54), emperor of Rome 41-54 **4** 91-92

CLAUSEWITZ, KARL VON (Karl Philipp Gottlieb von Clausewitz; 1780-1831), Prussian military strategist **20** 89-91

CLAUSIUS, RUDOLF JULIUS EMANUEL (1822-1888), German physicist **4** 92-94

CLAVER, ST. PETER (1580-1654), Spanish Jesuit missionary **4** 94

CLAY, HENRY (1777-1852), American lawyer and statesman **4** 94-96

CLAYTON, JOHN MIDDLETON (1796-1856), American lawyer and statesman **4** 96-97

CLEARY, BEVERLY (nee Beverly Bunn; born 1916), American author of children's books **22** 110-112

CLEAVER, LEROY ELDRIDGE (1935-1998), American writer and Black Panther leader **4** 97-98

CLEISTHENES (flourished 6th century B.C.), Athenian statesman **4** 98-99

CLEMENCEAU, GEORGES (1841-1929), French statesman **4** 99-101

CLEMENS NON PAPA, JACOBUS (circa 1510-circa 1556), Flemish composer **4** 101

CLEMENT I (died c. 100 A.D.), Bishop of Rome, pope **23** 78-81

CLEMENT V (1264-1314), pope 1304-1314 **4** 101-102

CLEMENT VII (Giulia de Medici; 1478-1534), pope (1523-1534) **21** 81-83

CLEMENT OF ALEXANDRIA (circa 150-circa 215), Christian theologian **4** 102-103

CLEMENTE, ROBERTO (1934-1972), Hispanic American baseball player **19** 70-72

CLEOMENES I (flourished circa 520-490 B.C.), Spartan king **4** 103

CLEOMENES III (circa 260-219 B.C.), king of Sparta 235-219 **4** 103-104

CLEON (circa 475-422 B.C.), Athenian political leader **4** 104-105

CLEOPATRA (69-30 B.C.), queen of Egypt **4** 105-106

CLEVELAND, JAMES (1932-1991), African American singer, songwriter, and pianist **4** 106-108

CLEVELAND, STEPHEN GROVER (1837-1908), American statesman, twice president **4** 108-110

CLINE, PATSY (born Virginia Patterson Hensley; 1932-1963), American singer **4** 110-112

CLINTON, DeWITT (1769-1828), American lawyer and statesman **4** 112-113

CLINTON, GEORGE (1739-1812), American patriot and statesman **4** 113-114

CLINTON, SIR HENRY (1738?-1795), British commander in chief during the American Revolution **4** 114-115

CLINTON, HILLARY RODHAM (born 1947), American politician and first lady **4** 115-117

CLINTON, WILLIAM JEFFERSON (''Bill'' Clinton; born 1946), 42nd president of the United States **4** 117-119

CLIVE, ROBERT (Baron Clive of Plassey; 1725-1774), English soldier and statesman **4** 119-120

CLODION (1738-1814), French sculptor **4** 121

CLODIUS PULCHER, PUBLIUS (died 52 B.C.), Roman politician **4** 121-122

Clothing industry
Herrera, Carolina **23** 141-143

CLOUET, FRANÇOIS (circa 1516-circa 1572), French portrait painter **4** 122-123

CLOUET, JEAN (circa 1485-circa 1541), French portrait painter **4** 122-123

CLOUGH, ARTHUR HUGH (1819-1861), English poet **4** 123-124

CLOVIS I (465-511), Frankish king **4** 124

COBB, JEWEL PLUMMER (born 1924), African American scientist and activist **22** 112-114

COBB, TYRUS RAYMOND (1886-1961), baseball player **4** 124-126

COBBETT, WILLIAM (1763-1835), English journalist and politician **4** 126-127

COBDEN, RICHARD (1804-1865), English politician **4** 127-128

COCHISE (circa 1825-1874), American Chiricahua Apache Indian chief **4** 128

COCHRAN, JACQUELINE (Jackie Cochran; 1910-1980), American aviator and businesswoman **18** 94-96

COCHRAN, JOHNNIE (born 1937), African American lawyer **4** 128-131

COCHRANE, THOMAS (Earl of Dundonald; 1775-1860), British naval officer **20** 91-93

COCKCROFT, JOHN DOUGLAS (1897-1967), English physicist **4** 131-132

COCTEAU, JEAN (1889-1963), French writer **4** 132-133

COE, SEBASTIAN (born 1956), English track athlete **20** 93-95

COEN, JAN PIETERSZOON (circa 1586-1629), Dutch governor general of Batavia **4** 133

COETZEE, J(OHN) M. (born 1940), white South African novelist **4** 133-135

COFFIN, LEVI (1789-1877), American antislavery reformer **4** 135

COFFIN, WILLIAM SLOANE, JR. (born 1924), Yale University chaplain who spoke out against the Vietnam War **4** 135-137

COHAN, GEORGE MICHAEL (1878-1942), American actor and playwright **4** 137-138

COHEN, HERMANN (1842-1918), Jewish-German philosopher **4** 138-139

COHEN, MORRIS RAPHAEL (1880-1947), American philosopher and teacher **4** 139-140

COHEN, WILLIAM S. (born 1940), American secretary of defense **18** 96-98

COHN, FERDINAND (1829-1898), German botanist **20** 95-97

COHN-BENDIT, DANIEL (born 1946), led ''new left'' student protests in France in 1968 **4** 140-141

COKE, SIR EDWARD (1552-1634), English jurist and parliamentarian **4** 141-142

COLBERT, JEAN BAPTISTE (1619-1683), French statesman **4** 142-143

COLBY, WILLIAM E. (1920-1996), American director of the Central Intelligence Agency (CIA) **4** 143-145

Cold War (international politics) propogandists
Sampson, Edith **23** 356-358

COLDEN, CADWALLADER (1688-1776), American botanist and politician **4** 145-146

COLE, GEORGE DOUGLAS HOWARD (1889-1959), English historian and economist **4** 146-147

COLE, JOHNNETTA (born 1936), African American scholar and educator **4** 147-149

COLE, NAT (a.k.a. Nat ''King'' Cole, born Nathaniel Adams Coles; 1919-1965), American jazz musician **4** 149-151

COLE, THOMAS (1801-1848), American painter **4** 151-152

COLEMAN, BESSIE (1892-1926), first African American to earn an international pilot's license **4** 152-154

COLERIDGE, SAMUEL TAYLOR (1772-1834), English poet and critic **4** 154-156

COLES, ROBERT MARTIN (born 1929), American social psychiatrist, social critic, and humanist **4** 156-157

COLET, JOHN (circa 1446-1519), English theologian **4** 157-158

COLETTE, SIDONIE GABRIELLE (1873-1954), French author **4** 158-159

COLIGNY, GASPARD DE (1519-1572), French admiral and statesman **4** 159-160

College Entrance Examination Board (established 1906)
Scott, Charlotte Angas **23** 364-367

COLLIER, JOHN (1884-1968), American proponent of Native American culture **4** 160-162

COLLINGWOOD, ROBIN GEORGE (1889-1943), English historian and philosopher **4** 162

COLLINS, EDWARD KNIGHT (1802-1878), American businessman and shipowner **4** 162-163

COLLINS, EILEEN (born 1956), American astronaut **4** 163-165

COLLINS, MARVA (born Marva Deloise Nettles; born 1936), African American educator **4** 165-167

COLLINS, MICHAEL (1890-1922), Irish revolutionary leader and soldier **4** 167-168

COLLINS, WILLIAM (1721-1759), English lyric poet **4** 168-169

COLLINS, WILLIAM WILKIE (1824-1889), English novelist **4** 169-170

COLLOR DE MELLO, FERNANDO (born 1949), businessman who became president of Brazil in 1990 **4** 170-172

Colombian art
Vázquez Arce Y Ceballos, Gregorio **23** 423-425

Color vision (physiology)
Ladd-Franklin, Christine **23** 202-204

COLT, SAMUEL (1814-1862), American inventor and manufacturer **4** 172-173

COLTRANE, JOHN (1926-1967), African American jazz saxophonist **4** 173-174

COLUM, PADRAIC (1881-1972), Irish-American poet and playwright **4** 174-175

COLUMBA, ST. (circa 521-597), Irish monk and missionary **4** 175-176

COLUMBAN, ST. (circa 543-615), Irish missionary **4** 176

COLUMBUS, CHRISTOPHER (1451-1506), Italian navigator, discoverer of America **4** 176-179

COLWELL, RITA R. (born 1934), American marine microbiologist **4** 179-180

Comanche Indians (North America)
Sanapia **23** 358-360

COMANECI, NADIA (Nadia Conner; born 1961), Romanian gymnast **18** 98-100

COMENIUS, JOHN AMOS (1592-1670), Moravian theologian and educational reformer **4** 180-181

COMINES, PHILIPPE DE (circa 1445-1511), French chronicler **4** 181

COMMAGER, HENRY STEELE (1902-1998), American historian, textbook author, and editor **4** 181-183

COMMONER, BARRY (born 1917), American biologist and environmental activist **4** 183-185

COMMONS, JOHN ROGERS (1862-1945), American historian **4** 185

COMNENA, ANNA (1083-1148), Byzantine princess and historian **4** 185-186

COMPTON, ARTHUR HOLLY (1892-1962), American physicist **4** 186-188

COMSTOCK, ANNA BOTSFORD (1854-1930), American artist and natural science educator **20** 97-99

COMSTOCK, ANTHONY (1844-1915), American antivice crusader **4** 188-189

COMSTOCK, HENRY TOMPKINS PAIGE (1820-1870), American gold prospector **4** 189

COMTE, AUGUSTE (1798-1857), French philosopher **4** 189-191

CONABLE, BARBER B., JR. (born 1922), head of the World Bank (1986-1991) **4** 191-192

CONANT, JAMES BRYANT (1893-1978), American chemist and educator **4** 192-193

Concerto (musical form)
for violin
Chung, Kyung Wha **23** 74-76

CONDÉ, PRINCE DE (Louis II de Bourbon 1621-1686), French general **4** 193-194

CONDILLAC, ÉTIENNE BONNOT DE (1715-1780), French philosopher and educator **4** 194-195

CONDORCET, MARQUIS DE (Marie Jean Antoine Nicolas Caritat; 1743-1794), French philosopher and mathematician **4** 195-196

CONE, JAMES HALL (born 1938), American theologian **4** 196-197

CONFUCIUS (551-479 B.C.), Chinese teacher and philosopher **4** 197-200

Congressional Medal of Honor (United States)
Walker, Mary Edwards **23** 432-434

Congressmen
see Statesmen, American–legislative

CONGREVE, WILLIAM (1670-1729), English dramatist **4** 200-201

CONKLING, ROSCOE (1829-1888), American politician **4** 201-202

CONNALLY, JOHN BOWDEN, JR. (born 1917), Texas governor, political adviser, and confidant to presidents **4** 202-204

CONNERY, SEAN (Thomas Connery; born 1930), Scottish actor **18** 100-102

CONNOLLY, CYRIL (1903-1974), British novelist and literary and social critic **4** 204-205

CONNOLLY, MAUREEN (1934-1969), American tennis player **19** 72-74

CONRAD, JOSEPH (1857-1924), Polish-born English novelist **4** 205-207

CONRAD, PETE (Charles ''Pete'' Conrad, Jr.; 1930-1999), American astronaut and businessman **22** 114-116

CONSTABLE, JOHN (1776-1837), English landscape painter **4** 208-209

CONSTANTINE I (circa 274-337), Roman emperor 306-337 **4** 209-211

CONSTANTINE XI (Palaeologus; 1405-1453), Byzantine emperor 1448-1453 **4** 211-212

Constitution of the United States (1787)
ratification (Middle Colonies; for)
Logan, George **23** 231-234

CONTI, NICCOLÒ DE' (circa 1396-1469), Venetian merchant-adventurer **4** 212-213

CONWAY, JILL KATHRYN KER (born 1934), historian interested in the role of women and president of Smith College **4** 213-214

COOGAN, JACKIE (John Leslie Coogan, Jr.; 1914-1984), American actor **21** 83-85

COOK, JAMES (1728-1779), English explorer, navigator, and cartographer **4** 214-215

COOKE, JAY (1821-1905), American merchant banker **4** 215-216

COOLEY, CHARLES HORTON (1864-1929), American social psychologist, sociologist, and educator **4** 216-217

COOLEY, THOMAS MCINTYRE (1824-1898), American jurist and public servant **22** 116-119

COOLIDGE, JOHN CALVIN (1872-1933), president of the United States 1923-1929 **4** 217-219

COOMBS, HERBERT COLE (Nugget; born 1906), Australian economist **4** 219-220

COONEY, JOAN GANZ (born 1929), American television program producer and publicist **19** 74-76

COOPER, ANNIE (Anna Julia Cooper; 1858-1964), African American educator, author, and activist **22** 119-121

COOPER, GARY (Frank James Cooper; 1901-1961), American motion picture actor **21** 85-87

COOPER, JAMES FENIMORE (1789-1851), American novelist and social critic **4** 220-223

COOPER, PETER (1791-1883), American inventor and manufacturer **4** 223-224

COOPER, THOMAS (1759-1839), English-born American scientist and educator **4** 224

COORS, ADOLPH (Adolph Herrman Kohrs; 1847-1929), American brewer and businessman **19** 76-78

COPEAU, JACQUES (1879-1949), French dramatic theorist, director, and actor who established the Vieux Colombier **4** 225

COPERNICUS, NICOLAUS (1473-1543), Polish astronomer **4** 226-227

COPLAND, AARON (1900-1990), American composer **4** 227-228

COPLEY, JOHN SINGLETON (1738-1815), American portrait painter **4** 228-230

COPPOLA, FRANCIS FORD (born 1939), American filmmaker and author **18** 102-104

CORDOBA, GONZALO FERNANDEZ DE (1453-1515), Spanish military leader **20** 99-100

CORELLI, ARCANGELO (1653-1713), Italian composer and violinist **4** 230-231

CORI, GERTY T. (born Gerty Theresa Radnitz; 1896-1957), American biochemist **4** 231-234

CORINTH, LOVIS (1838-1925), German artist **4** 234

Corinthians, Letters to the (New Testament book)
Clement I **23** 78-81

CORMAN, ROGER (born 1926), American film director and producer **21** 87-89

CORNEILLE, PIERRE (1606-1684), French playwright **4** 234-236

CORNELL, EZRA (1807-1874), American financier and philanthropist **4** 236-237

CORNELL, JOSEPH (1903-1972), American artist **4** 237-238

Cornell University (Ithaca, New York State)
physics
Wilson, Kenneth Geddes **23** 446-448

CORNING, ERASTUS (1794-1872), American merchant and financier **4** 238-239

CORNPLANTER (c. 1732-1836), Seneca village leader **4** 239-241

CORNWALLIS, CHARLES (1st Marquess Cornwallis; 1738-1805), British soldier and statesman **4** 241-243

CORONA, BERT (born 1918), Hispanic American union organizer **4** 243-247

CORONADO, FRANCISCO VÁSQUEZ DE (1510-1554), Spanish explorer and colonial official **4** 247

COROT, JEAN BAPTISTE CAMILLE (1796-1875), French painter **4** 247-249

CORREGGIO (circa 1494-1534), Italian painter **4** 249-251

CORRIGAN, MICHAEL AUGUSTINE (1839-1902), American Catholic archbishop **4** 253

CORRIGAN and WILLIAMS founders of the women's peace movement in Northern Ireland **4** 251-253

CORT, HENRY (1740-1800), English ironmaster **4** 254

CORTE REÁL, GASPAR AND MIGUEL, Portuguese explorers **4** 254-255

CORTÉS, HERNÁN (1485?-1547), Spanish conquistador **4** 255-256

CORTONA, PIETRO DA (1596-1669), Italian painter and architect **4** 256

COSBY, WILLIAM HENRY, JR. (''Bill'' Cosby; born 1937), American entertainer **4** 257-258

COSGRAVE, LIAM (born 1920), Irish foreign minister and prime minister (1973-1977) **4** 258-260

COSIO VILLEGAS, DANIEL (1898-1976), Mexican teacher, civil servant, and author of studies of Mexican history **4** 260-261

Cosmetic industry
Malone, Annie Turnbo **23** 242-243

COTTEN, ELIZABETH (''Libba''; born Elizabeth Nevills; 1892-1987), African American musician **4** 261-263

COTTON, JOHN (1584-1652), American Congregationalist clergyman **4** 263-265

COUBERTIN, PIERRE DE (Pierre Fredy, Baron de Coubertin; 1863-1937), French organizer of the modern Olympic Games **21** 89-92

COUGHLIN, CHARLES EDWARD (1891-1979), Canadian-American priest and politician **4** 265-266

COULOMB, CHARLES AUGUSTIN DE (1736-1806), French physicist **4** 266-267

COULTON, GEORGE GORDON (1858-1947), English historian **4** 267

Country Music Hall of Fame
Pride, Charley Frank **23** 317-319

COUNTS, GEORGE S(YLVESTER) (1889-1974), American educator and educational sociologist **4** 267-269

COUPER, ARCHIBALD SCOTT (1831-1892), British chemist **4** 269-270

COUPER, JAMES HAMILTON (1794-1866), American agriculturist **4** 270

COUPERIN, FRANÇOIS (1668-1733), French composer, organist, and harpsichordist **4** 270-271

COURBET, JEAN DESIRÉ GUSTAVE (1819-1877), French painter **4** 271-273

COURLANDER, HAROLD (1908-1996), American folklorist and author **19** 78-80

COURNOT, ANTOINE AUGUSTIN (1801-1877), French mathematician, philosopher, and economist **4** 273

COUSIN, VICTOR (1792-1867), French educator and philosopher **4** 273-274

COUSINS, NORMAN (1912-1990), editor-in-chief of the *Saturday Review* and advocate for world peace **4** 274-276

COUSTEAU, JACQUES-YVES (1910-1997), undersea explorer, photographer, inventor, writer, television producer, and filmmaker **4** 276-277

COUSY, BOB (Robert Joseph Cousy; born 1928), American basketball player and coach **21** 92-94

COUZENS, JAMES (James Joseph Couzins, Jr.; 1872-1936), American industrialist, politician, and philanthropist **22** 121-125

COVERDALE, MILES (1488-1568), English Puritan **4** 278

COVILHÃO, PEDRO DE (circa 1455-circa 1530), Portuguese explorer and diplomat **4** 278-279

COWARD, NOEL (1899-1973), English playwright, actor, and composer **4** 279-280

COWELL, HENRY DIXON (1897-1965), American composer and pianist **4** 280-281

COWLEY, ABRAHAM (1618-1667), English writer **4** 281-282

COWPER, WILLIAM (1731-1800), English poet **4** 282

COX, ARCHIBALD (born 1912), American lawyer, educator, author, labor arbitrator, and public servant **4** 283-284

COX, HARVEY (born 1929), American theologian and author **4** 284-285

COXE, TENCH (1755-1824), American political economist and businessman **4** 285-286

COXEY, JACOB SECHLER (1854-1951), American reformer and businessman **4** 286-287

COYSEVOX, ANTOINE (1640-1720), French sculptor **4** 287-288

CRABBE, GEORGE (1754-1832), English poet **4** 288

CRAFT, ELLEN (ca. 1826-1897), African American activist **22** 125-127

CRAIG, EDWARD GORDON (1872-1966), European actor, designer, director, and theoretician **4** 288-289

CRANACH, LUCAS, THE ELDER (1472-1553), German painter, engraver, and designer of woodcuts **4** 289-290

CRANDALL, PRUDENCE (1803-1890), American educator **4** 291

CRANE, HART (1899-1932), American poet **4** 291-293

CRANE, STEPHEN (1871-1900), American writer and poet **4** 293-295

CRANMER, THOMAS (1489-1556), English reformer, archbishop of Canterbury **4** 295-296

CRASHAW, RICHARD (1612/1613-49), English poet **4** 296

CRASSUS DIVES, MARCUS LICINIUS (circa 115-53 B.C.), Roman financier and politician **4** 296-297

CRAVEIRINHA, JOSÉ (born 1922), Mozambican journalist and lyric poet **4** 297-299

CRAWFORD, JOAN (Lucille Fay LeSueur; 1906-1977), American actress **19** 80-82

CRAWFORD, WILLIAM HARRIS (1772-1834), American politician **4** 299-300

CRAXI, BETTINO (1934-2000), statesman and prime minister of the Italian republic (1983-1987) **4** 300-301

CRAY, SEYMOUR (1925-1996), American computer engineer **4** 301-303

CRAZY HORSE (circa 1842-1877), American Indian, Oglala Sioux war chief **4** 303-304

CREEL, GEORGE (1876-1953), American writer and journalist **4** 304-305

CRÉMAZIE, OCTAVE (1827-1879), Canadian poet **4** 305-306

CRERAR, THOMAS ALEXANDER (1876-1975), Canadian political leader **4** 306

CRESSON, EDITH (born 1934), first woman prime minister of France **4** 306-307

CRÈVECOEUR, ST. JOHN DE (1735-1813), French-American farmer and writer **4** 307-308

CRICHTON, (JOHN) MICHAEL (a.k.a. Michael Douglas, Jeffrey Hudson, and John Lange; born 1942), American novelist, screenwriter, and director **4** 308-310

CRICK, FRANCIS HARRY CROMPTON (born 1916), English molecular biologist **4** 310

Criminal law
England
Romilly, Samuel **23** 348-351

CRISPI, FRANCESCO (1819-1901), Italian statesman **4** 310-311

CRISTIANI, ALFREDO (''Fredy'' Cristiani; born 1947), president of El Salvador (1989-) **4** 311-313

CRISTOFORI, BARTOLOMEO (1655-1731), Italian musician and inventor of the piano **21** 94-96

CROCE, BENEDETTO (1866-1952), Italian philosopher, critic and educator **4** 313-314

CROCKETT, DAVID (1786-1836), American frontiersman **4** 314-316

CROGHAN, GEORGE (ca. 1720-1782), American Indian agent and trader **22** 127-129

CROLY, HERBERT DAVID (1869-1930), American editor and author **4** 316-317

CROLY, JANE (Jennie June; 1829-1901), American journalist **21** 96-96

CROMER, 1ST EARL OF (Evelyn Baring; 1841-1907), English statesman **4** 317

CROMWELL, OLIVER (1599-1658), English statesman and general **4** 317-320

CROMWELL, THOMAS (Earl of Essex; circa 1485-1540), English statesman 1532-1540 **4** 320-321

CRONKITE, WALTER LELAND, JR. (born 1916), American journalist and radio and television news broadcaster **4** 321-322

CROOK, GEORGE (1828-1890), American general and frontiersman **4** 322-323

CROOKES, SIR WILLIAM (1832-1919), English chemist and physicist **4** 323-324

CROSBY, HARRY LILLIS (Bing; 1903-1977), American singer and radio and television personality **4** 324-326

CROWLEY, ALEISTER (1875-1947), English author and magician **18** 107-109

CROWTHER, SAMUEL ADJAI (circa 1806-1891), Nigerian Anglican bishop **4** 326

CRUMB, GEORGE (born 1929), American composer and teacher **4** 326-328

CRUZ, OSWALDO GONÇALVES (1872-1917), Brazilian microbiologist and epidemiologist **4** 328-329

CUAUHTEMOC (circa 1496-1525), Aztec ruler **4** 329

Cuban music
Lecuona, Ernesto **23** 213-216

CUBBERLEY, ELLWOOD PATTERSON (1868-1941), American educator and university dean **4** 329-331

CUDWORTH, RALPH (1617-1688), English philosopher and theologian **4** 331

CUFFE, PAUL (1759-1817), African American ship captain and merchant **4** 331-332

CUGAT, XAVIER (1900-1990), Spanish musician **23** 81-82

CUGOANO, OTTOBAH (circa 1757-after 1803), African abolitionist in England **4** 332-333

CUKOR, GEORGE (1899-1983), American film director **19** 82-84

CULLEN, COUNTEE (1903-1946), African American poet **4** 333-334

CULLEN, MAURICE GALBRAITH (1866-1934), Canadian painter **4** 334

CULLEN, PAUL (1803-1879), Irish cardinal **20** 100-103

Cultural anthropology (social science)
African studies
Robeson, Eslanda Goode **23** 340-342

CUMMINGS, EDWARD ESTLIN (1894-1962), American poet **4** 334-336

CUNHA, EUCLIDES RODRIGUES PIMENTA DA (1866-1909), Brazilian writer **4** 336-337

CUNNINGHAM, GLENN (1909-1988), American track and field athlete **21** 96-99

CUNNINGHAM, IMOGEN (1883-1976), American photographer **19** 84-86

CUNNINGHAM, MERCE (born 1919), American dancer and choreographer **4** 337-338

CUOMO, MARIO MATTHEW (born 1932), Democratic New York state governor **4** 338-339

CURIE, ÈVE (Eve Curie Labouisse; born 1904), French musician, author and diplomat **18** 109-111

CURIE, MARIE SKLODOWSKA (1867-1934), Polish-born French physicist **4** 339-341
Gleditsch, Ellen **23** 124-126

CURIE, PIERRE (1859-1906), French physicist **4** 341-344

CURLEY, JAMES MICHAEL (1874-1958), American politician **4** 344-345

CURRIE, SIR ARTHUR WILLIAM (1875-1933), Canadian general **4** 345

CURRIER AND IVES (1857-1907), American lithographic firm **4** 345-346

CURRY, JABEZ LAMAR MONROE (1815-1903), American politician **4** 346-347

CURTIN, ANDREW GREGG (1815-1894), American politician **4** 347-348

CURTIN, JOHN JOSEPH (1885-1945), Australian statesman, prime minister **4** 348-349

CURTIS, BENJAMIN ROBBINS (1809-1874), American jurist, United States Supreme Court justice **4** 349

CURTIS, CHARLES BRENT (1860-1936), American vice president (1929-1932) and legislator **21** 99-100

CURTIS, GEORGE WILLIAM (1824-1892), American writer and reformer **4** 349-350

CURTISS, GLENN HAMMOND (1878-1930), American aviation pioneer **4** 350-351

CURZON, GEORGE NATHANIEL (1st Marquess Curzon of Kedleston; 1859-1925), English statesman **4** 351-352

CUSA, NICHOLAS OF (1401-1464), German prelate and humanist **4** 352-353

CUSHING, HARVEY WILLIAMS (1869-1939), American neurosurgeon **4** 353-354

CUSHMAN, CHARLOTTE (1816-1876), American actress **4** 354-355

CUSTER, GEORGE ARMSTRONG (1839-1876), American general **4** 355-356

CUTLER, MANASSEH (1742-1823), American clergyman, scientist, and politician **4** 356-357

CUVIER, BARON GEORGES LÉOPOLD (1769-1832), French zoologist and biologist **4** 357-359

CUVILLIÉS, FRANÇOIS (1695-1768), Flemish architect and designer **4** 359-360

CUYP, AELBERT (1620-1691), Dutch painter **4** 360-361

CYNEWULF (8th or 9th century), Anglo-Saxon poet **20** 103-104

CYPRIANUS, THASCIUS CAECILIANUS (died 258), Roman bishop of Carthage **4** 361-362

CYRIL (OF ALEXANDRIA), ST. (died 444), Egyptian bishop, Doctor of the Church **4** 362

CYRIL, ST. (827-869), Apostle to the Slavs **4** 362

CYRUS THE GREAT (ruled 550-530 B.C.), founder of the Persian Empire **4** 363-364

D

DA PONTE, LORENZO (Emanuele Conegliano; 1749-1838), Italian librettist and poet **20** 105-106

DAGUERRE, LOUIS JACQUES MANDÉ (1787-1851), French painter and stage designer **4** 365-366

DAHL, ROALD (1916-1990), Welsh-born English author **4** 366-367

DAIGO II (1288-1339), Japanese emperor **4** 367-368

DAIMLER, GOTTLIEB (1834-1900), German mechanical engineer **4** 368

DALADIER, ÉDOUARD (1884-1970), French statesman **4** 369

DALAI LAMA (Lhamo Thondup; born 1935), 14th in a line of Buddhist spiritual and temporal leaders of Tibet **4** 369-371

DALE, SIR HENRY HALLETT (1875-1968), English pharmacologist and neurophysiologist **4** 371-373

DALEY, RICHARD J. (1902-1976), Democratic mayor of Chicago (1955-1976) **4** 373-375

DALHOUSIE, 1ST MARQUESS OF (James Andrew Broun Ramsay; 1812-1860), British statesman **4** 375-376

DALI, SALVADOR (1904-1989), Spanish painter **4** 376-377

DALLAPICCOLA, LUIGI (1904-1975), Italian composer **4** 377-378

DALTON, JOHN (1766-1844), English chemist **4** 378-379

DALY, MARCUS (1841-1900), American miner and politician **4** 379-380

DALY, MARY (born 1928), American feminist theoretician and philosopher **4** 380-381

DALZEL, ARCHIBALD (or Dalziel; 1740-1811), Scottish slave trader **4** 381-382

DAM, CARL PETER HENRIK (1895-1976), Danish biochemist **4** 382-383

DAMIEN, FATHER (1840-1889), Belgian missionary **4** 383

DAMPIER, WILLIAM (1652-1715), English privateer, author, and explorer **4** 384

DANA, CHARLES ANDERSON (1819-1897), American journalist **4** 384-385

DANA, RICHARD HENRY, JR. (1815-1882), American author and lawyer **4** 385-386

DANDOLO, ENRICO (circa 1107-1205), Venetian doge 1192-1205 **4** 386-387

DANDRIDGE, DOROTHY (1922-1965), African American actress and singer **18** 112-114

DANIELS, JOSEPHUS (1862-1948), American journalist and statesman **4** 387

Danish literature and culture *see* Denmark–culture

D'ANNUNZIO, GABRIELE (1863-1938), Italian poet and patriot **4** 388

DANQUAH, JOSEPH B. (1895-1965), Ghanaian nationalist and politician **4** 388-389

DANTE ALIGHIERI (1265-1321), Italian poet **4** 389-391

DANTON, GEORGES JACQUES (1759-1794), French revolutionary leader **4** 391-393

DARBY, ABRAHAM (1677-1717), English iron manufacturer **20** 106-107

DARÍO, RUBÉN (1867-1916), Nicaraguan poet **4** 393-394

DARIUS I (the Great; ruled 522-486 B.C.), king of Persia **4** 394-395

DARROW, CLARENCE SEWARD (1857-1938), American lawyer **4** 396-397

DARWIN, CHARLES ROBERT (1809-1882), English naturalist **4** 397-399

DARWIN, ERASMUS (1731-1802), English physician, author, botanist and inventor **18** 114-116

DARWISH, MAHMUD (born 1942), Palestinian poet **4** 399-401

DAS, CHITTA RANJAN (1870-1925), Indian lawyer, poet, and nationalist **4** 401-402

DATSOLALEE (Dabuda; Wide Hips; 1835-1925), Native American weaver **22** 130-131

DAUBIGNY, CHARLES FRANÇOIS (1817-1878), French painter and etcher **4** 402

DAUDET, ALPHONSE (1840-1897), French novelist and dramatist **4** 402-403

DAUMIER, HONORÉ VICTORIN (1808-1879), French lithographer, painter, and sculptor **4** 403-405

DAVENPORT, JOHN (1597-1670), English Puritan clergyman **4** 405-406

DAVID (ruled circa 1010-circa 970 B.C.), Israelite king **4** 406-407

DAVID, JACQUES LOUIS (1748-1825), French painter **4** 407-409

DAVID, SAINT (Dewi; 520-601), Welsh monk and evangelist **23** 83-85

DAVID I (1084-1153), king of Scotland **4** 407

DAVIES, ARTHUR BOWEN (1862-1928), American painter **4** 409-410

DAVIES, RUPERT (1917-1976), British actor **18** 116-117

DAVIES, WILLIAM ROBERTSON (1913-1995), Canadian author **18** 117-119

DAVIGNON, VISCOUNT (ETIENNE) (born 1932), an architect of European integration and unity through the Commission of the European Communities **4** 410-411

DAVIS, ALEXANDER JACKSON (1803-1892), American architect **4** 411

DAVIS, ANGELA (Angela Yvonne Davis; born 1944), African American scholar and activist **4** 412-413

DAVIS, ARTHUR VINING (1867-1962), general manager of the Aluminum Company of America (ALCOA) **4** 413-414

DAVIS, BENJAMIN O., SR. (1877-1970), first African American general in the regular United States Armed Services **4** 414-415

DAVIS, BETTE (1908-1989), American actress **18** 119-121

DAVIS, COLIN REX (born 1927), British conductor **22** 131-133

DAVIS, ELMER HOLMES (1890-1958), American journalist and radio commentator **22** 133-136

DAVIS, GLENN (born 1925), American football player **21** 101-103

DAVIS, HENRY WINTER (1817-1865), American lawyer and politician **4** 415-416

DAVIS, JEFFERSON (1808-1889), American statesman, president of the Confederacy 1862-1865 **4** 416-418

DAVIS, JOHN (circa 1550-1605), English navigator **4** 419

DAVIS, MILES (1926-1991), jazz trumpeter, composer, and small-band leader **4** 419-421

DAVIS, OSSIE (born 1917), African American playwright, actor, and director **4** 421-422

DAVIS, RICHARD HARDING (1864-1916), American journalist, novelist, and dramatist **4** 422-423

DAVIS, SAMMY, JR. (1925-1990), African American singer, dancer, and actor **4** 423-424

DAVIS, STUART (1894-1964), American cubist painter **4** 424-425

DAVIS, WILLIAM MORRIS (1850-1934), American geographer and geologist **4** 425-426

DAVY, SIR HUMPHRY (1778-1829), English chemist and natural philosopher **4** 426-427

DAWES, HENRY LAURENS (1816-1903), American politician **4** 427

DAWSON, WILLIAM LEVI (1899-1990), African American composer, performer, and music educator **4** 427-428

DAY, DOROTHY (1897-1980), a founder of the Catholic Worker Movement **4** 428-429

DAYAN, MOSHE (1915-1981), Israeli general and statesman **4** 429-431

DAYANANDA SARASWATI (1824-1883), Indian religious leader **4** 431

DE ANDRADE, MARIO (Mario Coelho Pinto Andrade; born 1928), Angolan poet, critic, and political activist **4** 434-435

DE BEAUVOIR, SIMONE (1908-1986), French writer and leader of the modern feminist movement **4** 440-441

DE BOW, JAMES DUNWOODY BROWNSON (1820-1867), American editor and statistician **4** 441-442

DE BROGLIE, LOUIS VICTOR PIERRE RAYMOND (1892-1987), French physicist **4** 442-444

DE FOREST, LEE (1873-1961), American inventor **4** 459-460

DE GASPERI, ALCIDE (1881-1954), Italian statesman, premier 1945-1953 **4** 462-463

DE GAULLE, CHARLES ANDRÉ JOSEPH MARIE (1890-1970), French general, president 1958-1969 **4** 463-465

DE GOUGES, MARIE OLYMPE (born Marie Gouzes; 1748-1793), French author **23** 85-88

DE GOURNAY, MARIE LE JARS (1565-1645), French author **23** 88-90

DE KLERK, FREDRIK WILLEM (born 1936), state president of South Africa (1989-) **4** 466-468

DE KOONING, WILLEM (1904-1997), Dutch-born American painter **4** 468-469

DE LA MADRID HURTADO, MIGUEL (born 1934), president of Mexico (1982-1988) **4** 471-472

DE LA ROCHE, MAZO LOUISE (1879-1961), Canadian author **4** 474-475

DE LEON, DANIEL (1852-1914), American Socialist theoretician and politician **4** 479-480

DE L'ORME, PHILIBERT (1510-1570), French architect **9** 519

DE MILLE, AGNES (1905-1993), American dancer, choreographer, and author **4** 486-488

DE NIRO, ROBERT (born 1943), American actor and film producer **21** 103-106

DE SANCTIS, FRANCESCO (1817-1883), Italian critic, educator, and legislator **4** 505

DE SICA, VITTORIO (1902-1974), Italian filmmaker **21** 106-108

DE SMET, PIERRE JEAN (1801-1873), Belgian Jesuit missionary **4** 509-510

DE SOTO, HERNANDO (1500-1542), Spanish conqueror and explorer **4** 510-511

DE VALERA, EAMON (1882-1975), American-born Irish revolutionary leader and statesman **4** 514-515

DE VRIES, HUGO (1848-1935), Belgian botanist in the fields of heredity and the origin of species **4** 516-518

DE WOLFE, ELSIE (1865-1950), American interior decorator **20** 107-108

DEÁK, FRANCIS (1803-1876), Hungarian statesman **4** 431-432

DEAKIN, ALFRED (1856-1919), Australian statesman **4** 432-433

DEAN, JAMES (James Byron Dean; 1931-1955), American actor and cult figure **4** 433-434

DEANE, SILAS (1737-1789), American merchant lawyer and diplomat **4** 435-437

DEB, RADHAKANT (1783-1867), Bengali reformer and cultural nationalist **4** 437

DEBAKEY, MICHAEL ELLIS (born 1908), American surgeon **4** 437-438

DEBARTOLO, EDWARD JOHN, SR. and JR., real estate developers who specialized in large regional malls **4** 438-440

DEBS, EUGENE VICTOR (1855-1926), American union organizer **4** 444-445

DEBUSSY, (ACHILLE) CLAUDE (1862-1918), French composer **4** 445-447

DEBYE, PETER JOSEPH WILLIAM (1884-1966), Dutch-born American physical chemist **4** 447-448

DECATUR, STEPHEN (1779-1820), American naval officer **4** 448-449

DEE, RUBY (born Ruby Ann Wallace; born 1924), African American actor **4** 449-452

DEER, ADA E. (born 1935), Native American social worker, activist, and director of Bureau of Indian Affairs **4** 452-454

Deer Hunter, The (film)
Streep, Meryl Louise **23** 384-387

DEERE, JOHN (1804-1886), American inventor and manufacturer **4** 455

DEERING, WILLIAM (1826-1913), American manufacturer **4** 455-456

DEES, MORRIS S., JR. (born 1936), American civil rights attorney **4** 456-457

DEFOE, DANIEL (1660-1731), English novelist, journalist, and poet **4** 457-459

DEGANAWIDA (also DeKanahwidah; c. 1550-c. 1600), Native American prophet, leader, and statesman **4** 460-461
Hiawatha **23** 143-145

DEGAS, (HILAIRE GERMAIN) EDGAR (1834-1917), French painter and sculptor **4** 461-462

DEISENHOFER, JOHANN (born 1943), German biochemist and biophysicist **23** 90-93

DEKKER, THOMAS (circa 1572-circa 1632), English playwright and pamphleteer **4** 465-466

DELACROIX, (FERDINAND VICTOR) EUGÈNE (1798-1863), French painter **4** 469-471
influence of (France)
Signac, Paul **23** 369-372

DELANCEY, STEPHEN (1663-1741), American merchant and politician **4** 473

DELANY, MARTIN ROBINSON (1812-1885), African American army officer, politician, and judge **4** 473-474

DELAUNAY, ROBERT (1885-1941), French abstract painter **4** 475-476

DELBRÜCK, MAX (1906-1981), German-born American molecular biologist **4** 476-478

DELCASSÉ, THÉOPHILE (1852-1923), French statesman **4** 478-479

Dell Computer corporation
Dell, Michael Saul **23** 93-95

DELL, MICHAEL SAUL (born 1965), American businessman **23** 93-95

DELLINGER, DAVID (born 1915), American pacifist **4** 480-481

DELORIA, ELLA CLARA (1889-1971), Native American ethnologist, linguist, and author **22** 136-138

DELORIA, VINE, JR. (born 1933), Native American author, poet, and activist **4** 481-484

DELORS, JACQUES (born 1925), French president of the European Commission and chief architect of Western Europe's drive toward market unity by 1992 **4** 484-486

DEL PILAR, MARCELO H. (1850-1896), Philippine revolutionary propagandist and satirist **4** 486

DEMILLE, CECIL BLOUNT (1881-1959), American film director and producer **4** 488-490

DEMIREL, SÜLEYMAN (born 1924), Turkish politician, prime minister, and leader of the Justice party **4** 490-493

DEMOCRITUS (circa 494-circa 404 B.C.), Greek natural philosopher **4** 493-494

DEMOIVRE, ABRAHAM (1667-1754), Franco-English mathematician **4** 494-495

DEMOSTHENES (384-322 B.C.), Greek orator **4** 495-496

DEMPSEY, JACK (William Harrison Dempsey; 1895-1983), American boxer **4** 496-497

DEMUTH, CHARLES (1883-1935), American painter **4** 497-498

DENG XIAOPING (Teng Hsiao-p'ing; 1904-1997), leader in the People's Republic of China (PRC) in the 1970s **4** 498-500

DENIKIN, ANTON (1872-1947), Russian soldier **20** 108-111

DENKTASH, RAUF (born 1924), president of the Turkish Republic of Northern Cyprus (1985-) **4** 500-502

Denmark (kingdom, Europe)
culture (art)
Thorvaldsen, Bertel **23** 403-406
culture (literature)
Brandes, Georg **23** 45-47
Holberg, Ludvig **23** 152-155
culture (music)
Nørgård, Per **23** 265-267

DENNING, ALFRED THOMPSON (Tom Denning' 1899-1999), British judge and author **22** 138-140

DEODORO DA FONSECA, MANOEL (1827-1892), Brazilian statesman, president 1890-1891 **4** 502

DERAIN, ANDRÉ (1880-1954), French painter **4** 503

DEREN, MAYA (Eleanora Solomonovna Derenkovskaya; 1917-1961), Ukrainian American author and filmaker **23** 95-97

DERRICOTTE, JULIETTE ALINE (1897-1931), African American educator **22** 140-141

DERRIDA, JACQUES (born 1930), French philosopher **4** 503-505

DESCARTES, RENÉ (1596-1650), French philosopher and mathematician **4** 505-508

DESSALINES, JEAN JACQUES (1758-1806), Haitian nationalist and politician **4** 511-512

Detroit Red Wings (hockey team)
Yzerman, Steve **23** 451-453

DETT, ROBERT NATHANIEL (1882-1943), African American composer, conductor, and music educator **4** 512

DEUTSCH, KARL WOLFGANG (1912-1992), American political scientist **4** 512-514

DEVLIN, BERNADETTE (McAliskey; born 1947), youngest woman ever elected to the British Parliament **4** 515-516

DEVRIES, WILLIAM CASTLE (born 1943), American heart surgeon **4** 518-519

DEW, THOMAS RODERICK (1802-1846), American political economist **4** 519

DEWEY, GEORGE (1837-1917), American naval officer **4** 520

DEWEY, JOHN (1859-1952), American philosopher and educator **4** 520-523

DEWEY, MELVIL (1851-1931), American librarian and reformer **4** 523-524

DEWEY, THOMAS EDMUND (1902-1971), American lawyer and politician **4** 524

DEWSON, MARY WILLIAMS (Molly; 1874-1962), American reformer, government official, and organizer of women for the Democratic party **4** 525

DIAGHILEV, SERGEI (1872-1929), Russian who inspired artists, musicians, and dancers to take ballet to new heights of public enjoyment **4** 525-527

DIAGNE, BLAISE (1872-1934), Senegalese political leader **4** 527

DIAMOND, DAVID (born 1915), American composer and teacher **4** 527-529

DIANA, PRINCESS OF WALES (born Diana Frances Spencer; 1961-1997), member of British royal family **4** 529-533

DIAS DE NOVAIS, BARTOLOMEU (died 1500), Portuguese explorer **4** 533-534

DÍAZ, PORFIRIO (José de la Cruz Porfirio Díaz; 1830-1915), Mexican general and politician **4** 534-536

DÍAZ DEL CASTILLO, BERNAL (circa 1496-circa 1584), Spanish soldier and historian **4** 536-537

DÍAZ ORDAZ, GUSTAVO (1911-1979), president of Mexico (1964-1970) **4** 537-538

DICKENS, CHARLES JOHN HUFFAM (1812-1870), English author **4** 538-541

DICKEY, JAMES (1923-1997), American poet **19** 87-89

DICKINSON, EMILY (1830-1886), American poet **4** 541-543

DICKINSON, JOHN (1732-1808), American lawyer, pamphleteer, and politician **4** 543-544

DICKSON, LAURIE (William Kennedy Laurie Dickson; 1860-1935), British inventor and filmmaker **20** 112-113

DIDEROT, DENIS (1713-1784), French philosopher, playwright, and encyclopedist **5** 1-2

DIDION, JOAN (born 1934), American author **20** 113-116

DIEBENKORN, RICHARD (born 1922), American abstract expressionist painter **5** 2-4

DIEFENBAKER, JOHN GEORGE (1895-1979), Canadian statesman **5** 4-5

DIELS, (OTTO PAUL) HERMANN (1876-1954), German organic chemist **5** 5-6

DIEM, NGO DINH (1901-1963), South Vietnamese president 1955-1963 **5** 6-7

DIESEL, RUDOLF (1858-1913), German mechanical engineer **5** 7

DIKE, KENNETH (Kenneth Onwuka Dike; 1917-1983), African historian who set up the Nigerian National Archives **5** 7-8

DILLINGER, JOHN (1903-1934), American criminal **5** 9

DILTHEY, WILHELM CHRISTIAN LUDWIG (1833-1911), German historian and philosopher **5** 10

DIMAGGIO, JOE (born Giuseppe Paolo DiMaggio, Jr.; 1914-1999), American baseball player **5** 10-11

DIMITROV, GEORGI (1882-1949), head of the Communist International (1935-1943) and prime minister of Bulgaria (1944-1949) **5** 11-13

DINESEN BLIXEN-FINECKE, KAREN (a.k.a. Isak Dinesen; 1885-1962), Danish author **5** 13-14

DINGANE (circa 1795-1840), Zulu king **5** 14-15

DINKINS, DAVID (born 1927), African American politician and mayor of New York City **5** 15-18

Dinosaur (extinct reptile)
Tyrrell, Joseph Burr **23** 410-412

DINWIDDIE, ROBERT (1693-1770), Scottish merchant and colonial governor **5** 18-19

DIOCLETIAN (Gaius Aurelius Valerius Diocletianus; 245-circa 313), Roman emperor 284-305 **5** 19-20

DIOGENES (circa 400-325 B.C.), Greek philosopher **5** 20-21

DIOP, CHEIKH ANTA (1923-1986), African historian **5** 21-22

DIOR, CHRISTIAN (1905-1957), French fashion designer **5** 22

Diplomats
Mexican
García Robles, Alfonso **23** 117-119

Diplomats, American
20th century (to NATO)
Rumsfeld, Donald Harold **23** 353-355

DIRAC, PAUL ADRIEN MAURICE (1902-1984), English physicist **5** 23-24

DIRKSEN, EVERETT McKINLEY (1896-1969), Republican congressman and senator from Illinois **5** 24-26

DISNEY, WALTER ELIAS (1901-1966), American film maker and entrepreneur **5** 26-27

DISRAELI, BENJAMIN (1st Earl of Beaconsfield; 1804-1881), English statesman, prime minister 1868 and 1874-1880 **5** 27-29

District of Columbia
see Washington, D.C.

DIVINE, FATHER (born George Baker?; c. 1877-1965), African American religious leader **5** 29-32

DIX, DOROTHEA LYNDE (1802-1887), American reformer **5** 32-33

DIX, OTTO (1891-1969), German painter and graphic artist **5** 33-34

DJILAS, MILOVAN (1911-1995), Yugoslavian writer **5** 34

DO MUOI (born 1917), prime minister of the Socialist Republic of Vietnam (1988-) **5** 53-55

DOBELL, SIR WILLIAM (1899-1970), Australian artist **5** 34-35

DOBZHANSKY, THEODOSIUS (1900-1975), Russian-American biologist who studied natural selection **5** 35-37

DOCTOROW, EDGAR LAURENCE (born 1931), American author **19** 89-91

DODGE, GRACE HOADLEY (1856-1914), American feminist, philanthropist, and social worker **5** 37-38

DODGE, GRENVILLE MELLEN (1831-1916), American army officer and civil engineer **22** 142-145

DODGE, JOHN FRANCIS (1864-1920) AND HORACE ELGIN (1868-1920), American automobile manufacturers **18** 121-123

DOE, SAMUEL KANYON (1951-1990), Liberian statesman **5** 38-39

DOENITZ, KARL (1891-1980), German naval officer **20** 116-117

DOI TAKAKO (born 1928), chairperson of the Japan Socialist party **5** 39-41

DOLE, ELIZABETH HANFORD (born 1936), American lawyer, politician, and first female United States secretary of transportation **5** 41-43

DOLE, ROBERT J. (born 1923), Republican Senator **5** 43-46

DOLE, SANFORD BALLARD (1844-1926), American statesman **5** 46

DOLLFUSS, ENGELBERT (1892-1934), Austrian statesman **5** 47

DÖLLINGER, JOSEF IGNAZ VON (1799-1890), German historian and theologian **5** 47-48

DOMAGK, GERHARD JOHANNES PAUL (1895-1964), German bacteriologist **5** 48-50

DOMINGO, PLACIDO (born 1941), Spanish-born lyric-dramatic tenor **5** 50-51

DOMINIC, ST. (circa 1170-1221), Spanish Dominican founder **5** 51-52

DOMINO, FATS (Antoine Domino, Jr.; born 1928), African American singer, pianist, and composer **22** 145-147

DOMITIAN (Titus Flavius Domitianus Augustus; 51-96), Roman emperor 81-96 **5** 52-53

DONATELLO (Donato di Niccolò Bardi; 1386-1466), Italian sculptor **5** 55-56

DONATUS (died circa 355), schismatic bishop of Carthage **5** 56-57

DONG, PHAM VAN (born 1906), premier first of the Democratic Republic of Vietnam (DRV) and after 1976 of the Socialist Republic of Vietnam (SRV) **5** 57-59

DONIZETTI, GAETANA (1797-1848), Italian opera composer **5** 59-60

DONLEAVY, JAMES PATRICK (born 1926), Irish author and playwright **19** 91-93

DONNE, JOHN (1572-1631), English metaphysical poet **5** 60-61

DONNELLY, IGNATIUS (1831-1901), American politician and author **5** 62

DONNER, GEORG RAPHAEL (1693-1741), Austrian sculptor **5** 63

DONOSO, JOSÉ (1924-1996), Chilean writer **5** 63-65

DONOVAN, WILLIAM JOSEPH (1883-1959), American lawyer and public servant **22** 147-149

DOOLITTLE, HILDA (1886-1961), American poet and novelist **5** 65-66

DOOLITTLE, JAMES HAROLD (1896-1993), American transcontinental pilot **5** 66-68

DORIA, ANDREA (1466-1560), Italian admiral and politician **18** 123-125

DORR, RHETA CHILDE (1868-1948), American journalist **5** 68-69

DORSEY, JIMMY (James Dorsey; 1904-1957), American musician and bandleader **19** 93-95

DORSEY, THOMAS ANDREW (1900-1993), African American gospel singer and composer **22** 149-151

DOS PASSOS, RODERIGO (1896-1970), American novelist **5** 69-71

DOS SANTOS, JOSÉ EDUARDO (born 1942), leader of the Popular Movement for the Liberation of Angola and president of Angola **5** 71-72

DOS SANTOS, MARCELINO (born 1929), Mozambican nationalist insurgent, statesman, and intellectual **5** 72-74

DOSTOEVSKY, FYODOR (1821-1881), Russian novelist **5** 74-77

DOUGLAS, DONALD WILLS (1892-1981), American aeronautical engineer **5** 77

DOUGLAS, GAVIN (circa 1475-1522), Scottish poet, prelate, and courtier **5** 77-78

DOUGLAS, SIR JAMES (1286?-1330), Scottish patriot **5** 80-82

DOUGLAS, MARY TEW (born 1921), British anthropologist and social thinker **5** 79-80

DOUGLAS, STEPHEN ARNOLD (1813-1861), American politician **5** 80-82

DOUGLAS, THOMAS CLEMENT (1904-1986), Canadian clergyman and politician, premier of Saskatchewan (1944-1961), and member of Parliament (1962-1979) **5** 82-83

DOUGLAS, WILLIAM ORVILLE (1898-1980), American jurist **5** 83-85

DOUGLAS-HOME, ALEC (Alexander Frederick Home; 1903-1995), Scottish politician **20** 117-119

DOUGLASS, FREDERICK (circa 1817-1895), African American leader and abolitionist **5** 85-86

DOUHET, GIULIO (1869-1930), Italian military leader **22** 151-152

DOVE, ARTHUR GARFIELD (1880-1946), American painter **5** 86-87

DOVE, RITA FRANCES (born 1952), United States poet laureate **5** 87-89

DOW, CHARLES (1851-1902), American journalist **19** 95-97

DOW, NEAL (1804-1897), American temperance reformer **5** 89-90

DOWLAND, JOHN (1562-1626), British composer and lutenist **5** 90

DOWNING, ANDREW JACKSON (1815-1852), American horticulturist and landscape architect **5** 90-91

DOYLE, SIR ARTHUR CONAN (1859-1930), British author **5** 91-92

DRAGO, LUIS MARÍA (1859-1921), Argentine international jurist and diplomat **5** 92-93

DRAKE, DANIEL (1785-1852), American physician **5** 93-94

DRAKE, EDWIN (1819-1880), American oil well driller and speculator **21** 108-110

DRAKE, SIR FRANCIS (circa 1541-1596), English navigator **5** 94-96

DRAPER, JOHN WILLIAM (1811-1882), Anglo-American scientist and historian **5** 96-97

DRAYTON, MICHAEL (1563-1631), English poet **5** 97-98

DreamWorks (movie studio)
Geffen, David Lawrence **23** 119-122

DREISER, (HERMAN) THEODORE (1871-1945), American novelist **5** 98-100

DREW, CHARLES RICHARD (1904-1950), African American surgeon **5** 100-101

DREW, DANIEL (1797-1879), American stock manipulator **5** 101-102

DREXEL, KATHERINE (1858-1955), founded a Catholic order, the Sisters of the Blessed Sacrament **5** 102-103

DREXLER, KIM ERIC (born 1955), American scientist and author **20** 119-121

DREYER, CARL THEODOR (1889-1968), Danish film director **22** 152-155

DREYFUS, ALFRED (1859-1935), French army officer **5** 103-105

DRIESCH, HANS ADOLF EDUARD (1867-1941), German biologist and philosopher **5** 105

DRUCKER, PETER (born 1909), American author and business consultant **21** 110-112

DRUSUS, MARCUS LIVIUS (circa 124-91 B.C.), Roman statesman **5** 105-106

DRYDEN, JOHN (1631-1700), English poet, critic, and dramatist **5** 106-107

DRYSDALE, SIR GEORGE RUSSELL (1912-1981), Australian painter **5** 107-109

DUANE, WILLIAM (1760-1835), American journalist **5** 109

DUARTE, JOSÉ NAPOLEÓN (1926-1990), civilian reformer elected president of El Salvador in 1984 **5** 109-111

DUBČEK, ALEXANDER (1921-1992), Czechoslovak politician **5** 112-113

DUBE, JOHN LANGALIBALELE (1870-1949), South African writer and Zulu propagandist **5** 113

DU BELLAY, JOACHIM (circa 1522-1560), French poet **5** 113-114

DUBINSKY, DAVID (1892-1982), American trade union official **5** 114-115

DUBNOV, SIMON (1860-1941), Jewish historian, journalist, and political activist **5** 115-116

DU BOIS, WILLIAM EDWARD BURGHARDT (1868-1963), African American educator, pan-Africanist, and protest leader **5** 116-118

DU BOIS-REYMOND, EMIL (1818-1896), German physiologist **5** 118-119

DUBOS, RENÉ JULES (1901-1982), French-born American microbiologist **5** 119

DUBUFFET, JEAN PHILLIPE ARTHUR (born 1901), French painter **5** 119-120

DUCCIO DI BUONINSEGNA (1255/60-1318/19), Italian painter **5** 121-122

DUCHAMP, MARCEL (1887-1968), French painter **5** 122-123

DUCHAMP-VILLON, RAYMOND (1876-1918), French sculptor **5** 123

DUDLEY, BARBARA (born 1947), American director of Greenpeace **5** 123-124

DUDLEY, THOMAS (1576-1653), American colonial governor and Puritan leader **5** 124-125

DUFAY, GUILLAUME (circa 1400-1474), Netherlandish composer **5** 125-126

DUFF, ALEXANDER (1806-1878), Scottish Presbyterian missionary **5** 126-127

DUGAN, ALAN (born 1923), American poet **5** 127-128

DUGDALE, RICHARD LOUIS (1841-1883), English-born American sociologist **5** 128-129

DUHEM, PIERRE MAURICE MARIE (1861-1916), French physicist, chemist, and historian of science **5** 129

DUKAKIS, MICHAEL (born 1933), American governor of Massachusetts **5** 130-133

DUKE, JAMES BUCHANAN (1856-1925), American industrialist and philanthropist **5** 133-134

DULL KNIFE (born Morning Star; c. 1810-1883), Northern Cheyenne tribal leader **5** 135-136

DULLES, JOHN FOSTER (1888-1959), American statesman and diplomat **5** 134-135

DUMAS, ALEXANDRE (1803-1870), French playwright and novelist **5** 136-138

DUMAS, JEAN BAPTISTE ANDRÉ (1800-1884), French Chemist **5** 138-139

DU MAURIER, DAPHNE (Lady Browning; 1907-1989), English author **18** 125-127

DUNANT, JEAN HENRI (1828-1910), Swiss philanthropist **5** 139-141

DUNBAR, PAUL LAURENCE (1872-1906), African American poet and novelist **5** 141-142

DUNBAR, WILLIAM (circa 1460-circa 1520), Scottish poet and courtier **5** 142-143

DUNBAR, WILLIAM (1749-1810), Scottish-born American scientist and planter **5** 143-144

DUNCAN, ISADORA (1878-1927), American dancer **5** 144-145

DUNHAM, KATHERINE (born 1910), African American dancer, choreographer, and anthropologist **5** 145-146

DUNMORE, 4TH EARL OF (John Murray; 1732-1809), British colonial governor **5** 147

DUNNE, FINLEY PETER (1867-1936), American journalist **5** 147-148

DUNNING, WILLIAM ARCHIBALD (1857-1922), American historian **5** 148-149

DUNS SCOTUS, JOHN (1265/66-1308), Scottish philosopher and theologian **5** 149-150

DUNSTABLE, JOHN (circa 1390-1453), English composer **5** 150-151

DUNSTAN, ST. (circa 909-988), English monk and archbishop **5** 151-152

DUNSTER, HENRY (circa 1609-1659), English-born American clergyman **5** 152-153

DUONG VAN MINH (born 1916), Vietnamese general and politician **18** 285-287

DUPLEIX, MARQUIS (Joseph François; 1697-1763), French colonial administrator **5** 153

DU PONT, ÉLEUTHÈRE IRÉNÉE (1771-1834), French-born American manufacturer **5** 154

DU PONT, PIERRE SAMUEL (1870-1954), American industrialist **5** 154-155

DU PONT DE NEMOURS, PIERRE SAMUEL (1739-1817), French political economist **5** 155-156

DURAND, ASHER BROWN (1796-1886), American painter and engraver **5** 156-157

DURANT, THOMAS CLARK (1820-1885), American railroad executive **5** 157-158

DURANT, WILLIAM CRAPO (1861-1947), American industrialist **5** 158

DÜRER, ALBRECHT (1471-1528), German painter and graphic artist **5** 159-161

DURHAM, 1ST EARL OF (John George Lambton; 1792-1840), English statesman **5** 161-162

DURKHEIM, ÉMILE (1858-1917), French philosopher and sociologist **5** 162-163

DURRELL, LAWRENCE (1912-1990), British author of novels, poetry, plays, short stories, and travel books **5** 163-164

DÜRRENMATT, FRIEDRICH (1921-1990), Swiss playwright **5** 164-165

Dutch literature
Cats, Jacob **23** 64-66

Dutch music
Romantic modern
Badings, Henk **23** 26-28

DUVALIER, FRANÇOIS (Papa Doc; 1907-1971), Haitian president 1957-1971 **5** 165-166

DUVALIER, JEAN CLAUDE (Baby Doc; born 1949), president of Haiti (1971-1986) **5** 166-168

DVOŘÁK, ANTONIN (1841-1904), Czech composer **5** 168-169

DWIGHT, TIMOTHY (1752-1817), American educator and Congregational minister **5** 169

DYLAN, BOB (born Robert Allen Zimmerman; born 1941), American singer, songwriter, and guitarist **5** 170-171

DYSON, FREEMAN JOHN (born 1923), British-American physicist **5** 171-173

DZERZHINSKY, FELIX EDMUNDOVICH (1877-1926), Soviet politician and revolutionary **5** 173-174

E

EADS, JAMES BUCHANAN (1820-1887), American engineer and inventor **5** 175-176

EAKINS, THOMAS (1844-1916), American painter **5** 176-177

EARHART, AMELIA MARY (1897-1937), American aviator **5** 177-179

EARL, RALPH (1751-1801), American painter **5** 179

EARLE, SYLVIA A. (born Sylvia Alice Reade; born 1935), American marine biologist and oceanographer **5** 180-181

EARNHARDT, DALE (1951-2001), American race car driver **22** 156-158

EARP, WYATT BARRY STEPP (1848-1929), gun-fighting marshal of the American West **5** 181-182

EAST, EDWARD MURRAY (1879-1938), American plant geneticist **5** 182-183

EASTMAN, CHARLES A. (1858-1939), Native American author **5** 183-185

EASTMAN, GEORGE (1854-1932), American inventor and industrialist **5** 186

EASTMAN, MAX (Max Forrester Eastman; 1883-1969), American poet, radical editor, translator, and author **5** 187-188

EASTWOOD, ALICE (1859-1953), American botanist **22** 158-160

EASTWOOD, CLINT (born 1930), American movie star and director **5** 188-190

EATON, DORMAN BRIDGMAN (1823-1899), American lawyer and author **5** 190-191

EBAN, ABBA (Abba Solomon Eban; 1915-2002), Israeli statesman, diplomat, and scholar **5** 191-192

EBB, FRED (born 1935), American lyricist **21** 113-115

EBBERS, BERNIE (born 1941), American businessman **20** 122-124

EBBINGHAUS, HERMANN (1850-1909) German psychologist **5** 192-193

EBERT, FRIEDRICH (1871-1925), German president 1919-1925 **5** 193-194

EBOUÉ, ADOLPHE FELIX SYLVESTRE (1885-1944), African statesman, governor of French Equatorial Africa **5** 194

ECCLES, MARRINER STODDARD (1890-1977), American banker **22** 160-162

ECCLES, SIR JOHN CAREW (1903-1997), Australian neurophysiologist **5** 195-196

ECEVIT, BÜLENT (born 1925), Turkish statesman and prime minister **5** 196-197

ECHEVERRÍA, JOSÉ ESTÉBAN (1805-1851), Argentine author and political theorist **5** 197-198

ECHEVERRIA ALVAREZ, LUIS (born 1922), president of Mexico (1970-1976) **5** 198-200

ECK, JOHANN MAIER VON (1486-1543), German theologian **5** 200

ECKERT, JOHN PRESPER (1919-1995), American computer engineer **20** 124-126

ECKHART, (JOHANN) MEISTER (circa 1260-circa 1327), German Dominican theologian **5** 200-201

ECO, UMBERTO (born 1932), Italian scholar and novelist **18** 128-130

EDDINGTON, SIR ARTHUR STANLEY (1882-1944), English astronomer **5** 201-202

EDDY, MARY BAKER (1821-1910), American founder of the Christian Science Church **5** 202

EDELMAN, MARIAN WRIGHT (born 1939), lobbyist, lawyer, civil rights activist, and founder of the Children's Defense Fund **5** 202-204

EDEN, ANTHONY (1897-1977), English statesman, prime minister 1955-1957 **5** 204-205

EDERLE, GERTRUDE (born 1906), American swimmer **19** 98-100

EDGEWORTH, MARIA (1767-1849), British author **5** 205-206

EDINGER, TILLY (Johanna Gabriella Ottelie Edinger; 1897-1967), American paleontologist **22** 163-164

EDISON, THOMAS ALVA (1847-1931), American inventor **5** 206-208

Editors
English
de Gournay, Marie le Jars **23** 88-90

Education (Asia)
Lee, Yuan Tseh **23** 218-220

Education (Australia)
Spence, Catherine Helen **23** 374-375

Education (Europe)
England
Jex-Blake, Sophia **23** 168-170

Education (United States)
art and music
Thomas, Alma Woodsey **23** 401-403
in law
Langdell, Christopher Columbus **23** 204-206
mathematics
Scott, Charlotte Angas **23** 364-367

EDWARD I (1239-1307), king of England 1272-1307 **5** 208-210

EDWARD II (Edward of Carnarvon; 1284-1327), king of England 1307-27 **5** 210

EDWARD III (1312-1377), king of England 1327-77 **5** 211-212

EDWARD IV (1442-1483), king of England 1461-70 **5** 212-213

EDWARD VI (1537-1553), king of England and Ireland 1547-53 **5** 213-214

EDWARD VII (1841-1910), king of Great Britian and Ireland 1901-10 **5** 214-215

EDWARD VIII (1894-1972), King of England (1936) and Duke of Windsor after abdicating his throne **5** 215-217

EDWARD THE BLACK PRINCE (1330-1376), English soldier-statesman **5** 217-218

EDWARD THE CONFESSOR (died 1066, last king of the house of Wessex, reigned 1042-1066) **5** 218-219

EDWARD THE ELDER (died 924), king of England 899-924 **5** 219-220

EDWARDS, JONATHAN (1703-1758), American Puritan theologian **5** 220-222

EDWARDS, MELVIN (born 1937), African-American sculptor **5** 222-223

EGGLESTON, EDWARD (1837-1902), American Methodist minister and historian **5** 223-224

EHRENBURG, ILYA GRIGORIEVICH (1891-1967), Russian author **5** 224-225

EHRLICH, PAUL (1854-1915), German bacteriologist **5** 225-226

EICHMANN, ADOLF (1906-1962), German Nazi war criminal **5** 226-227

EIFFEL, ALEXANDRE GUSTAVE (1832-1923), French engineer **5** 227-228

EIJKMAN, CHRISTIAN (1858-1930), Dutch physician and biologist **5** 228

EINHORN, DAVID RUBIN (1809-1879), German theolgian **22** 164-166

EINSTEIN, ALBERT (1879-1955), German-born American physicist **5** 228-231

EISAI (1141-1215), Japanese Buddhist monk **5** 231-232

EISELEY, LOREN COREY (1907-1977), American interpreter of science for the layman **5** 232-233

EISENHOWER, DWIGHT DAVID (1890-1969), American general and statesman, president 1953-61 **5** 233-236

EISENHOWER, MAMIE DOUD (1896-1979), American First Lady **5** 236-237

EISENHOWER, MILTON (Milton Stover Esisenhower; 1899-1985), American adviser to U.S. presidents and college president **5** 237-238

EISENMAN, PETER D. (born 1932), American architect **5** 239-240

EISENSTAEDT, ALFRED (1898-1995), American photographer and photojournalist **19** 100-102

EISENSTEIN, SERGEI MIKHAILOVICH (1898-1948), Russian film director and cinema theoretician **5** 240-242

EISNER, MICHAEL (born 1942), American businessman **19** 102-104

EITOKU, KANO (1543-1590), Japanese painter of the Momoyama period **5** 242

EKWENSI, CYPRIAN (born 1921), Nigerian writer **5** 242-243

ELDERS, JOYCELYN (born 1933), first African American and second woman U.S. surgeon general **5** 243-246

ELEANOR OF AQUITAINE (circa 1122-1204), queen of France 1137-52, and of England 1154-1204 **5** 246-247

Electronic music
Badings, Henk **23** 26-28

ELGAR, SIR EDWARD (1857-1934), English composer **5** 247-248

ELGIN, 8TH EARL OF (James Bruce; 1811-63), English governor general of Canada **5** 248-249

ELIADE, MIRCEA (1907-1986), Rumanian-born historian of religions and novelist **5** 249-250

ELIAS, TASLIM OLAWALE (1914-1991), Nigerian academic and jurist and president of the International Court of Justice **5** 250-251

ELIJAH BEN SOLOMON (1720-1797), Jewish scholar **5** 251-252

ELION, GERTRUDE B. (1918-1999), American biochemist and Nobel Prize winner **5** 252-254

ELIOT, CHARLES WILLIAM (1834-1926), American educator **5** 254
Langdell, Christopher Columbus **23** 204-206

ELIOT, GEORGE (pen name of Mary Ann Evans; 1819-80), English novelist **5** 254-256

ELIOT, JOHN (1604-1690), English-born missionary to the Massachusetts Indians **5** 256-258

ELIOT, THOMAS STEARNS (1888-1965), American-English poet, critic, and playwright **5** 258-261

ELIZABETH (Elizabeth Petrovna; 1709-61), empress of Russia 1741-61 **5** 261-263

ELIZABETH I (1533-1603), queen of England and Ireland 1558-1603 **5** 263-266

ELIZABETH II (born 1926), queen of Great Britain and Ireland **5** 266-269

ELIZABETH BAGAAYA NYABONGO OF TORO (born 1940), Ugandan ambassador **5** 269-271

ELIZABETH BOWES-LYON (Elizabeth Angela Marguerite Bowes-Lyon; 1900-2002), queen of Great Britain and Ireland (1936-1952) and Queen Mother after 1952 **5** 261-263

ELIZABETH OF HUNGARY (1207-1231), saint and humanitarian **5** 271-272

ELLINGTON, "DUKE" EDWARD KENNEDY (born 1899), American jazz composer **5** 273-274

ELLIS, HAVELOCK (Henry Havelock Ellis; 1959-1939), British psychologist and author **20** 126-128

ELLISON, RALPH WALDO (1914-1994), African American author and spokesperson for racial identity **5** 274-275

ELLSBERG, DANIEL (born 1931), U.S. government official and Vietnam peace activist **5** 275-277

ELLSWORTH, LINCOLN (1880-1951), American adventurer and polar explorer **5** 277

ELLSWORTH, OLIVER (1745-1807), American senator and Supreme Court Chief Justice **21** 115-117

ELSASSER, WALTER MAURICE (1904-1991), American physicist **5** 277-278

ELWAY, JOHN (born 1960), American football player **23** 98-100

ELY, RICHARD (1854-1943), American economist and social reformer **21** 117-120

EMERSON, RALPH WALDO (1803-1882), American poet, essayist, and philosopher **5** 278-280

EMINESCU, MIHAIL (1850-1889), Romanian poet **5** 280-281

EMMET, ROBERT (1778-1803), Irish nationalist and revolutionary **5** 281-282

EMPEDOCLES (circa 493-circa 444 B.C.), Greek philosopher, poet, and scientist **5** 282

ENCHI, FUMIKO UEDA (1905-1986), Japanese author **23** 100-102

ENCINA, JUAN DEL (1468-1529?), Spanish author and composer **5** 283

ENDARA, GUILLERMO (born 1936), installed as president of Panama by the U.S. Government in 1989 **5** 283-284

ENDECOTT, JOHN (1588-1655), English colonial governor of Massachusetts **5** 284-285

ENDERS, JOHN FRANKLIN (1897-1985), American virologist **5** 285-286

ENGELS, FRIEDRICH (1820-1895), German revolutionist and social theorist **5** 286-288

ENGLAND, JOHN (1786-1842), Irish Catholic bishop in America **5** 288

English art and architecture
botanical painting
North, Marianne **23** 268-270

English literature
biography
Cavendish, Margaret Lucas **23** 66-67
children's literature
Nesbit, E(dith) **23** 263-265
fantasy
Nesbit, E(dith) **23** 263-265
Latin
Campion, Thomas **23** 60-62
modern (novel)
Glyn, Elinor **23** 126-128
romance
Glyn, Elinor **23** 126-128
social protest
Pringle, Thomas **23** 319-320
travel
Bird, Isabella **23** 41-42

English music
heavy metal
Led Zeppelin **23** 216-218

ENNIN (794-864), Japanese Buddhist monk **5** 288-289

ENNIUS, QUINTUS (239-169 B.C.) Roman poet **5** 289

ENSOR, JAMES (1860-1949), Belgian painter and graphic artist **5** 289-290

Environmental activists (United States)
Plotkin, Mark J. **23** 308-310

EPAMINONDAS (c. 425-362 B.C.), Theban general and statesman **5** 291-292

EPÉE, CHARLES-MICHEL DE L' (1712-1789), French sign language developer **21** 120-122

EPHRON, NORA (born 1941), American author, screenwriter and film director **18** 130-132

EPICTETUS (circa 50-circa 135), Greek philosopher **5** 292

EPICURUS (circa 342-270 B.C.), Greek philosopher, founder of Epicureanism **5** 292-294

EPSTEIN, ABRAHAM (1892-1945), Russian-born American economist **5** 294-295

EPSTEIN, SIR JACOB (1880-1959), American-born English sculptor **5** 295-296

EQUIANO, OLAUDAH (1745-circa 1801), African author and former slave **5** 296-297

ERASISTRATUS (c. 304 B.C.- c. 250 B.C.), Greek physician and anantomist **5** 297-298

ERASMUS, DESIDERIUS (1466-1536), Dutch author, scholar, and humanist **5** 298-300

ERASMUS, GEORGES HENRY (born 1948), Canadian Indian leader **5** 300-301

ERATOSTHENES OF CYRENE (circa 284-circa 205 B.C.), Greek mathematician, geographer, and astronomer **5** 301-302

ERCILLA Y ZÚÑIGA, ALONSO DE (1533-1594), Spanish poet, soldier, and diplomat **5** 302

ERDOS, PAUL (1913-1996), Hungarian mathematician **22** 166-168

ERDRICH, LOUISE (Karen Louise Erdrich; born 1954), Native American author **23** 102-105

ERHARD, LUDWIG (1897-1977), German statesman, West German chancellor 1963-66 **5** 302-304

ERIC THE RED (Eric Thorvaldsson; flourished late 10th century), Norwegian explorer **5** 304

ERICKSON, ARTHUR CHARLES (born 1924), Canadian architect and landscape architect **5** 304-306

ERICSON, LEIF (971-circa 1015), Norse mariner and adventurer **5** 306-307

ERICSSON, JOHN (1803-1889), Swedish-born American engineer and inventor **5** 307-308

ERIGENA, JOHN SCOTUS (circa 810-circa 877), Irish scholastic philosopher **5** 308-309

ERIKSON, ERIK HOMBURGER (1902-1994), German-born American psychoanalyst and educator **5** 309-310

ERLANGER, JOSEPH (1874-1965), American physiologist **5** 310-311

ERNST, MAX (born 1891), German painter **5** 311-312

ERSHAD, HUSSAIN MOHAMMAD (born 1930), Bengali military leader and president of Bangladesh (1982-1990) **5** 312-314

ERSKINE, THOMAS (1750-1823), British lawyer **22** 168-170

ERTÉ (Romain de Tirtoff; 1892-1990), Russian fashion illustrator and stage set designer **5** 314-316

ERVIN, SAM J., JR. (1896-1985), lawyer, judge, U.S. senator, and chairman of the Senate Watergate Committee **5** 316-317

ERVING, JULIUS WINFIELD (a.k.a. Dr. J.; born 1950), African American basketball player **5** 317-319

ERZBERGER, MATTHIAS (1875-1921), German statesman **5** 319-320

ESCALANTE, JAIME (born 1930), Hispanic American educator **5** 320-321

ESCHER, MAURITS CORNELIS (M.C. Escher; 1898-1972), Dutch graphic artist **18** 132-134

ESCOFFIER, AUGUSTE (Georges Auguste Escoffier; 1846-1935), French chef **21** 122-124

ESENIN, SERGEI ALEKSANDROVICH (1895-1925), Russian poet **5** 321

ESSEX, 2D EARL OF (Robert Devereux; 1567-1601), English courtier **5** 321-322

ESTES, RICHARD (born 1932), American realist painter **5** 322-323

ESTEVAN (a.k.a. Estabanico, Estevanico the Black; c. 1500-1539), Moroccan explorer **5** 324-325

ESTRADA CABRERA, MANUEL (1857-1924), Guatemalan president 1898-1920 **5** 325-326

ESTRADA PALMA, TOMÁS (1835-1908), Cuban president 1902-1906 **5** 326-327

ETHELRED THE UNREADY (968?-1016), Anglo-Saxon king of England 978-1016 **5** 327

Ethics (philosophy)
values
Cats, Jacob **23** 64-66

EUCLID (flourished 300 B.C.), Greek mathematician **5** 327-329

EUDOXUS OF CNIDUS (circa 408-circa 355 B.C.), Greek astronomer, mathematician, and physician **5** 329-330

EUGENE OF SAVOY (1663-1736), French-born Austrian general and diplomat **5** 330-331

EULER, LEONARD (1707-1783), Swiss mathematician **5** 331-332

EURIPIDES (480-406 B.C.), Greek playwright **5** 332-334

EUTROPIUS (fl. 4th century), Roman historian and official **20** 128-130

EUTYCHES (circa 380-455), Byzantine monk **5** 335

Evangelism (religion)
missionaries
Palmer, Phoebe Worrall **23** 288-290
pentecostal
Parham, Charles Fox **23** 291-293

EVANS, ALICE (1881-1975), American bacteriologist **19** 104-106

EVANS, SIR ARTHUR JOHN (1851-1941), English archeologist **5** 335-336

EVANS, EDITH (1888-1976), English actress who portrayed comic characters **5** 336-337

EVANS, GEORGE HENRY (1805-1856), American labor and agrarian reformer **5** 337-338

EVANS, OLIVER (1755-1819), American inventor **5** 338

EVANS, WALKER (1903-1975), American photographer of American life between the world wars **5** 339

EVANS-PRITCHARD, SIR EDWARD EVAN (1902-1973), English social anthropologist **5** 340

EVARTS, WILLIAM MAXWELL (1818-1901), American lawyer and statesman **5** 340-341

EVATT, HERBERT VERE (1894-1965), Australian statesman and jurist **5** 341-343

EVELYN, JOHN (1620-1706), English author **5** 343-344

EVERETT, EDWARD (1794-1865), American statesman and orator **5** 344

EVERGOOD, PHILIP (1901-1973), American painter **5** 345

EVERS, MEDGAR (1925-1963), African American civil rights leader **5** 345-348

EVERS-WILLIAMS, MYRLIE (born Myrlie Louise Beasley; born 1933), civil rights leader, lecturer, and writer **5** 348-350

EWING, WILLIAM MAURICE (1906-1974), American oceanographer **5** 350-351

EWONWU, BENEDICT CHUKA (born 1921), Nigerian sculptor and painter **5** 351-352

Explorers, American
of space
McCandless, Bruce, II **23** 243-246

Explorers, Canadian
Bernier, Joseph E. **23** 35-37
Tyrrell, Joseph Burr **23** 410-412

Explorers, English
of North America
Harriot, Thomas **23** 137-139

EYCK, HUBERT VAN (died 1426), Flemish painter **5** 352-354

EYCK, JAN VAN (circa 1390-1441), Flemish painter **5** 352-354

EYRE, EDWARD JOHN (1815-1901), English explorer of Australia **5** 354

EZANA (flourished 4th century), Ethiopian king **5** 354-355

EZEKIEL (flourished 6th century B.C.), Hebrew priest and prophet **5** 355-356

EZRA (flourished 5th century B.C.), Hebrew priest, scribe, and reformer **5** 356-357

F

FABERGÉ, CARL (Peter Carl Fabergé; Karl Gustavovich Fabergé; 1846-1920), Russian jeweler and goldsmith **21** 125-127

Fabian Society (England)
members
Nesbit, E(dith) **23** 263-265

FABIUS, LAURENT (born 1946), prime minister of France in the 1980s **5** 358-359

FACKENHEIM, EMIL LUDWIG (born 1916), liberal post-World War II Jewish theologian **5** 359-361

FADIL AL-JAMALI, MUHAMMAD (born 1903), Iraqi educator, writer, diplomat, and politician **5** 361-362

FADLALLAH, SAYYID MUHAMMAD HUSAYN (born 1935), Shi'i Muslim cleric and Lebanese political leader **5** 362-364

FAHD IBN ABDUL AZIZ AL-SAUD (born 1920), son of the founder of modern Saudi Arabia and king **5** 364-366

FAHRENHEIT, GABRIEL DANIEL (1686-1736), German physicist **5** 366

FAIDHERBE, LOUIS LÉON CÉSAR (1818-1889), French colonial governor **5** 366-367

Fair, A. A.
see Gardner, Erle Stanley

FAIR, JAMES RUTHERFORD, JR. (born 1920), American chemical engineer and educator **20** 131-131

FAIRBANKS, DOUGLAS (Douglas Elton Ulman; 1883-1939), American actor and producer **19** 107-108

FAIRCLOUGH, ELLEN LOUKS (born 1905), Canadian Cabinet minister **5** 367-368

FAIRUZ (née Nuhad Haddad; born 1933), Arabic singer **5** 368-369

FAISAL I (1883-1933), king of Iraq 1921-33 **5** 370-371

FAISAL II (1935-1958), king of Iraq, 1953-1958 **20** 132-132

FAISAL IBN ABD AL AZIZ IBN SAUD (1904-1975), Saudi Arabian king and prominent Arab leader **5** 371-372
Khalid Bin Abdul Aziz Al-Saud **23** 194-196

FALCONET, ÉTIENNE MAURICE (1716-1791), French sculptor **5** 372

FALLA, MANUEL DE (1876-1946), Spanish composer **5** 372-373

FALLETTA, JOANN (born 1954), American conductor **5** 373-375

FALWELL, JERRY (born 1933), fundamentalist religious leader who also promoted right-wing political causes **5** 375-376

FAN CHUNG-YEN (989-1052), Chinese statesman **5** 376-377

FANEUIL, PETER (1700-1743), American colonial merchant and philanthropist **5** 377

FANFANI, AMINTORE (1908-1999), Italian prime minister **5** 378-379

FANON, FRANTZ (1925-1961), Algerian political theorist and psychiatrist **5** 379-380

FARABI, AL- (Abou Nasr Mohammed ibn Tarkaw; 870-950), Turkish scholar and philosopher **22** 14-16

FARADAY, MICHAEL (1791-1867), English physicist and chemist **5** 380

FARGO, WILLIAM GEORGE (1818-1881), American businessman **5** 380-381

FARLEY, JAMES A. (1888-1976), Democratic Party organizer and political strategist **5** 381-383

FARMER, FANNIE MERRITT (1857-1915), American authority on cookery **5** 383

FARMER, JAMES (1920-1999), American civil rights activist who helped organize the 1960s "freedom rides" **5** 383-385

FARMER, MOSES GERRISH (1820-1893), American inventor and manufacturer **5** 385

FARNESE, ALESSANDRO (Duke of Parma; 1545-1592), Italian general and diplomat **20** 132-135

FARNSWORTH, PHILO T. (1906-1971), American inventor of the television **5** 386-387

FAROUK I (1920-1965), king of Egypt 1937-1952 **5** 387-388

FARRAGUT, DAVID GLASGOW (1801-1870), American naval officer **5** 388-389

FARRAKHAN, LOUIS (Louis Eugene Walcott, born 1933), a leader of one branch of the Nation of Islam popularly known as Black Muslims and militant spokesman for Black Nationalism **5** 389-390

FARRAR, GERALDINE (1882-1967), American opera singer **23** 106-108

FARRELL, JAMES THOMAS (1904-1979), American novelist and social and literary critic **5** 390-391

FARRELL, SUZANNE (née Roberta Sue Ficker; born 1945), American classical ballerina **5** 391-393

"Father of. . ."
see Nicknames

Fathers of the Church
see Religious leaders, Christian–Fathers

FAULKNER, BRIAN (1921-1977), prime minister of Northern Ireland (1971-1972) **5** 393-395

FAULKNER, WILLIAM (1897-1962), American novelist **5** 395-397
Liveright, Horace B. **23** 229-231

FAURÉ, GABRIEL URBAIN (1845-1924), French composer **5** 397-398

FAUSET, JESSIE REDMON (1882-1961), African American writer and editor **20** 135-138

FAWCETT, MILLICENT GARRETT (1847-1929), British feminist **5** 398-400

FAYE, SAFI (born 1943), Senegalese filmmaker and ethnologist **5** 400-401

FECHNER, GUSTAV THEODOR (1801-1887), German experimental psychologist **5** 401-402

FEE, JOHN GREGG (1816-1901), American abolitionist and clergyman **5** 402-403

FEIFFER, JULES RALPH (born 1929), American satirical cartoonist and playwright and novelist **5** 403-404

FEIGENBAUM, MITCHELL JAY (born 1944), American physicist **5** 404-405

FEIGL, HERBERT (born 1902), American philosopher **18** 135-137

FEIJÓ, DIOGO ANTÔNIO (1784-1843), Brazilian priest and statesman **5** 405-406

FEININGER, LYONEL (1871-1956), American painter **5** 406-407

FEINSTEIN, DIANNE (Goldman; born 1933), politician, public official, and San Francisco's first female mayor **5** 407-408

FELA (Fela Anikulapo Kuti; 1938-1997), Nigerian musician and activist **21** 127-129

FELICIANO, JOSÉ (born 1945), Hispanic American singer and guitarist **19** 109-110

FELLER, BOB (Robert William Andrew Feller; born 1918), American baseball player **21** 129-131

FELLINI, FEDERICO (1920-1993), Italian film director **5** 408-409

FELTRE, VITTORINO DA (1378-1446), Italian humanist and teacher **5** 409-410

Feminist movement
see Women's rights

Feminists
American
Johnston, Frances Benjamin **23** 174-177
Shange, Ntozake **23** 367-369
Walker, Mary Edwards **23** 432-434
Australian
Spence, Catherine Helen **23** 374-375
French
de Gouges, Marie Olympe **23** 85-88
de Gournay, Marie le Jars **23** 88-90
Japanese
Enchi, Fumiko Ueda **23** 100-102
Latin American
Rodríguez de Tío, Lola **23** 345-346
South African
Schreiner, Olive **23** 362-364
Zimbabwean
Vera, Yvonne **23** 425-427

FÉNELON, FRANÇOIS DE SALIGNAC DE LA MOTHE (1651-1715), French archbishop and theologian **5** 410-411

FENG KUEI-FEN (1809-1874), Chinese scholar and official **5** 411-412

FENG YÜ-HSIANG (1882-1948), Chinese warlord **5** 412-413

FERBER, EDNA (1887-1968), American author **5** 413

FERDINAND (1865-1927), king of Romania 1914-1927 **5** 413-414

FERDINAND I (1503-1564), Holy Roman emperor 1555-1564, king of Hungary and Bohemia 1526-64 and of Germany 1531-1564 **5** 414-415

FERDINAND II (1578-1637), Holy Roman emperor 1619-1637, king of Bohemia 1617-1637 and of Hungary 1618-1637 **5** 415

FERDINAND II (1810-1859), king of the Two Sicilies 1830-1859 **5** 415-416

FERDINAND III (1608-1657), Holy Roman emperor 1637-1657, king of Hungary 1626-1657 and of Bohemia 1627-1657 **5** 416-417

FERDINAND V (1452-1516), king of Castile 1474-1504, of Sicily 1468-1516, and of Aragon 1479-1516 **5** 417-418

FERDINAND VII (1784-1833), king of Spain 1808 and 1814-1833 **5** 418-420

FERGUSON, ADAM (1723-1816), Scottish philosopher, moralist, and historian **5** 420-421

FERGUSON, HOWARD (1908-1999), Irish musician and composer **18** 137-138

FERMAT, PIERRE DE (1601-1665), French mathematician **5** 421-422
Wiles, Andrew J. **23** 442-444

FERMI, ENRICO (1901-1954), Italian-American physicist **5** 422-424

FERNÁNDEZ DE LIZARDI, JOSÉ JOAQUIN (1776-1827), Mexican journalist and novelist **5** 424-425

FERNEL, JEAN FRANÇOIS (circa 1497-1558), French physician **5** 425-426

FERRARO, GERALDINE (born 1935), first woman candidate for the vice presidency of a major U.S. political party **5** 426-428

FERRER, GABRIEL MIRÓ (1879-1930), Spanish author **5** 428

FERRER, JOSÉ FIGUÉRES (born 1906), Costa Rican politician **5** 428-429

FERRERO, GUGLIELMO (1871-1942), Italian journalist and historian **5** 429-430

FERRY, JULES FRANÇOIS CAMILLE (1832-1893), French statesman **5** 430

FEUCHTWANGER, LION (1884-1958), post-World War I German literary figure **5** 430-432

FEUERBACH, LUDWIG ANDREAS (1804-1872), German philosopher **5** 432

FEYNMAN, RICHARD PHILLIPS (1918-1988), American physicist **5** 432-434

FIBIGER, JOHANNES (Johannes Andreas Grib Fibiger; 1867-1928), Danish bacteriologist and pathologist **21** 131-133

FIBONACCI, LEONARDO (circa 1180-circa 1250), Italian mathematician **5** 434-435

FICHTE, JOHANN GOTTLIEB (1762-1814), German philosopher **5** 435-436

FICINO, MARSILIO (1433-1499), Italian philosopher and humanist **5** 436-437

FIEDLER, ARTHUR (1894-1979), American conductor of the Boston Pops **5** 437-438

FIELD, CYRUS WEST (1819-1892), American merchant **5** 438-439

FIELD, DAVID DUDLEY (1805-1894), American jurist **5** 439-440

FIELD, MARSHALL (1834-1906), American merchant **5** 440-441

Field Museum of Natural History
Hoffman, Malvina Cornell **23** 148-150

FIELD, STEPHEN JOHNSON (1816-1899), American jurist **5** 441-442

FIELDING, HENRY (1707-1754), English novelist **5** 442-444

FIELDS, W. C. (stage name of William Claude Dukenfield; 1879-1946), American comedian **5** 444

FIGUEIREDO, JOÃO BATISTA DE OLIVEIRA (born 1918), Brazilian army general and president (1979-1985) **5** 445-446

Figure skating (sport)
Albright, Tenley Emma **23** 3-6
Button, Dick **23** 55-57

FILLMORE, MILLARD (1800-1874), American statesman, president 1850-1853 **5** 447-448

FILMER, SIR ROBERT (died 1653), English political theorist **5** 448

FINK, ALBERT (1827-1897), American railroad engineer and economist **21** 133-135

FINKELSTEIN, RABBI LOUIS (born 1895), American scholar and leader of Conservative Judaism **5** 448-450

Finland, Republic of (nation; Northern Europe)
Kekkonen, Urho Kaleva **23** 189-191

FINLAY, CARLOS JUAN (1833-1915), Cuban biologist and physician **5** 450

FINNEY, CHARLES GRANDISON (1792-1875), American theologian and educator **5** 450-451

FIRDAUSI (934-1020), Persian poet **5** 451-452

FIRESTONE, HARVEY SAMUEL (1868-1938), American industrialist **5** 452-453

FIRST, RUTH (1925-1982), South African socialist, anti-apartheid activist, and scholar **5** 453-454

FISCHER, BOBBY (born 1943), American chess player **5** 454-456

FISCHER, EMIL (1852-1919), German organic chemist **5** 456-457

FISCHER, HANS (1881-1945), German organic chemist **5** 457-459

FISCHER VON ERLACH, JOHANN BERNHARD (1656-1723), Austrian architect **5** 459-461

FISH, HAMILTON (1808-1893), American statesman **5** 461-462

FISHER, ANDREW (1862-1928), Australian statesman and labor leader **5** 462

FISHER, IRVING (1867-1947), American economist **5** 462-463

FISHER, JOHN ARBUTHNOT (Baron Fisher of Kilverstone; 1841-1920), British admiral **22** 171-173

FISHER, SIR RONALD AYLMER (1890-1962), English statistician **5** 463-464

FISK, JAMES (1834-1872), American financial speculator **5** 464-465

FISKE, JOHN (1842-1901), American philosopher and historian **5** 465-466

FISKE, MINNIE MADDERN (Mary Augusta Davey; 1865-1932), American ''realistic'' actress who portrayed Ibsen heroines **5** 466-467

FITCH, JOHN (1743-1798), American mechanic and inventor **5** 467-468

FITZGERALD, ELLA (1918-1996), American jazz singer **5** 468-469

FITZGERALD, FRANCES (born 1940), American author **5** 469-470

FITZGERALD, FRANCIS SCOTT KEY (1896-1940), American author **5** 470-472

FITZGERALD, GARRET (born 1926), Irish prime minister (1981-1987) **5** 472-474

FITZHUGH, GEORGE (1806-1881), American polemicist and sociologist **5** 474

FITZPATRICK, THOMAS (1799-1854), American trapper, guide, and Indian agent **5** 474-475

FIZEAU, HIPPOLYTE ARMAND LOUIS (1819-1896), French physicist **5** 475

FLAGLER, HENRY (1830-1913), American industrialist **21** 135-137

FLAHERTY, ROBERT (1884-1951), American documentary filmmaker **5** 476-477

Flamenco (music)
Peña, Paco **23** 299-301

FLAMININUS, TITUS QUINCTIUS (circa 228-174 B.C.), Roman general and diplomat **5** 477

FLAMSTEED, JOHN (1646-1719), English astronomer **5** 477-478

FLANAGAN, HALLIE (1890-1969), American director, playwright, and educator **5** 478-479

FLANNAGAN, JOHN BERNARD (1895-1942), American sculptor **5** 480

FLAUBERT, GUSTAVE (1821-1880), French novelist **5** 480-482

FLEISCHER, MAX (1883-1972), American animator, cartoonist, and inventor **22** 173-175

FLEISCHMANN, GISI (1894-1944), Czechoslovakian leader who rescued many Jews from the Nazi Holocaust **5** 482-483

FLEMING, SIR ALEXANDER (1881-1955), Scottish bacteriologist **5** 485-486

FLEMING, SIR SANDFORD (1827-1915), Scottish-born Canadian railway engineer **5** 485-486

FLEMING, WILLIAMINA (1857-1911), American astronomer **22** 175-176

FLETCHER, ALICE CUNNINGHAM (1838-1923), American anthropologist **5** 486-487

FLETCHER, JOHN (1579-1625), English playwright **5** 487

FLETCHER, JOSEPH FRANCIS (1905-1991), American philosopher who was the father of modern biomedical ethics **5** 488-489

FLEXNER, ABRAHAM (1866-1959), American educational reformer **5** 489-490

FLINDERS, MATTHEW (1774-1814), English naval captain and hydrographer **5** 490

FLORES, CARLOS ROBERTO (Carlos Roberto Flores Facussé;born 1950), Honduran politician **18** 138-140

FLORES, JUAN JOSÉ (1801-1864), South American general, president of Ecuador **5** 491

FLOREY, HOWARD WALTER (Baron Florey of Adelaide; 1898-1968), Australian pathologist **5** 491-492

FLORY, PAUL (1910-1985), American chemist and educator **5** 492-494

FLOYD, CARLISLE (born 1926), American composer of operas **5** 494-496

FLYNN, ELIZABETH GURLEY (1890-1964), American labor organizer **5** 496-497

FLYNN, JOHN (1880-1951), founder and superintendent of the Australian Inland Mission **5** 497-498

FO, DARIO (born 1926), Italian playwright and actor **18** 140-143

FOCH, FERDINAND (1851-1929), French marshal **5** 498-499

FOLEY, TOM (born 1929), Democratic representative from the state of Washington and Speaker of the U.S. House of Representatives (1989-1995) **5** 499-501

Folk music
Spain
Peña, Paco **23** 299-301

FOLKMAN, JUDAH (Moses Judah Folkman; born 1933), American physician and medical researcher **22** 176-179

FOLKS, HOMER (1867-1963), American social reformer **21** 137-140

FONDA, HENRY (1905-1982), American actor and producer **20** 138-140

FONDA, JANE (born 1937), actress whose career included films, television, exercise videocassettes, and writing **5** 501-502

FONG, HIRAM LEONG (born 1907), American politician and businessman **18** 143-144

FONSECA, RUBEM (born 1925), Brazilian author **5** 502-504

FONTANA, LAVINIA (1552-1614), Italian artist **22** 179-180

FONTANE, THEODOR (1819-1898), German author **5** 504

FONTEYN, DAME MARGOT (Margaret ''Peggy'' Hookham; 1919-1991), classical ballerina who devoted her career to the Royal Ballet in England **5** 504-505

FOOT, MICHAEL (born 1913), left-wing journalist and British Labour Party member of Parliament **5** 505-507

Football (sport)
Elway, John **23** 98-100

FOOTE, HENRY STUART (1804-1880), American politician **18** 144-146

FOOTE, SHELBY (born 1916), American author **18** 146-148

for colored girls who have considered suicide/when the rainbow is enuf (choreopoem)
Shange, Ntozake **23** 367-369

FORBES, JOHN (1710-1759), British general **5** 507-508

FORBES, MALCOLM (1919-1990), American businessman and publisher **5** 508-509

FORBES, ROBERT BENNET (1804-1889), American merchant and shipowner **5** 509-510

FORD, BETTY (nee Elizabeth Ann Bloomer; born 1921), American first lady **20** 140-142

FORD, BILL (William Clay Ford, Jr.; born 1957), American businessman **19** 110-113

FORD, EDSEL BRYANT (1893-1943), American auto designer and industrialist **18** 148-150

FORD, EILEEN (Eileen Otte; born 1922), American businesswoman and author **19** 113-115

FORD, FORD MADOX (1873-1939), English author and editor **6** 1-2

FORD, GERALD (Leslie Lynch King, Junior; born 1913), U.S. Republican vice president (1973) and president (1974-1976) **6** 2-5
Rumsfeld, Donald Harold **23** 353-355

FORD, HENRY (1863-1947), American industrialist **6** 5-6

FORD, HENRY, II (born 1917), American industrialist **6** 6-7

FORD, JOHN (1586-1639?), English playwright **6** 7-8

FORD, JOHN SEAN O'FEENEY (circa 1890-1973), American film director **6** 8-9

FORD, PAUL LEICESTER (1865-1902), American bibliographer and novelist **6** 9-10

FORMAN, JAMES (born 1928), writer, journalist, political philosopher, and leader of the Student Nonviolent Coordinating Committee **6** 10-11

FORMAN, MILOS (Tomas Jan Forman, born 1932), American screenwriter and film director **20** 143-145

FORREST, EDWIN (1806-1872), American actor **6** 11-12

Forrest Gump (film)
Hanks, Tom **23** 135-137

FORREST, JOHN (1st Baron Forrest of Bunbury; 1847-1918), Australian explorer and politician **6** 12-13

FORREST, NATHAN BEDFORD (1821-1877), American Confederate general **6** 13-14

FORRESTAL, JAMES VINCENT (1892-1949), American statesman **6** 14

FORSSMANN, WERNER (1904-1979), German physician **21** 140-141

FORSTER, EDWARD MORGAN (1879-1970), English novelist and essayist **6** 14-16

FORTAS, ABE (1910-1982), noted civil libertarian who served four years on the Supreme Court (1965-1969) **6** 16-17

FORTEN, JAMES (1766-1842), African American abolitionist and inventor **6** 17-18

FORTUNE, DION (Violet Mary Firth; 1890-1946), British author and occultist **22** 180-182

FORTUNE, TIMOTHY THOMAS (1856-1928), African American journalist **6** 18-21

FOSCOLO, UGO (1778-1827), Italian author, poet, and patriot **6** 21

FOSDICK, HARRY EMERSON (1878-1969), American Presbyterian minister **6** 21-22

FOSSE, BOB (1927-1987), American director, choreographer, and dancer **6** 22-23

FOSSEY, DIAN (1932-1985), world's leading authority on the mountain gorilla **6** 23-24

FOSTER, ABIGAIL KELLEY (1810-1887), American reformer **6** 25

FOSTER, NORMAN (born 1935), British architect **19** 115-117

FOSTER, STEPHEN COLLINS (1826-1864), American composer **6** 25-27

FOSTER, WILLIAM ZEBULON (1881-1961), American Communist party leader **6** 27-28

FOUCAULT, JEAN BERNARD LÉON (1819-1868), French physicist **6** 28-29

FOUCAULT, MICHEL (1926-1984), French philosopher, critic, and historian **6** 29-30

FOUCHÉ, JOSEPH (1759-1820), French statesman **6** 30-31

FOUQUET, JEAN (ca. 1420- ca. 1480), French painter **6** 31

FOURIER, FRANÇOIS CHARLES MARIE (1772-1837), French socialist writer **6** 31-32

FOURIER, BARON JEAN BAPTISTE JOSEPH (1768-1830), French mathematical physicist **6** 32-33

FOWLES, JOHN (born 1926), English novelist **6** 33-35

FOX, CHARLES JAMES (1749-1806), English parliamentarian **6** 35-37

FOX, GEORGE (1624-1691), English spiritual reformer **6** 37-38

FOX, VICENTE (born 1942), Mexican president **21** 142-143

FOX, WILLIAM (1879-1952), American film producer **21** 143-144

FRACASTORO, GIROLAMO (Hieronymus Fracastorius; c. 1478-1553), Italian physician, poet, astronomer, and logician **21** 144-147

FRAENKEL, ABRAHAM ADOLF (Abraham Halevi Fraenkel; 1891-1965), Israeli mathematician **23** 109-111

FRAGONARD, JEAN HONORÉ (1732-1806), French painter **6** 38-39

FRANCE, ANATOLE (1844-1924), French novelist **6** 39-40

FRANCIS I (1494-1547), king of France 1515-1547 **6** 40-43

FRANCIS II (1768-1835), Holy Roman emperor 1792-1806 and emperor of Austria 1804-1835 **6** 43-44

FRANCIS FERDINAND (1863-1914), archduke of Austria **6** 44

FRANCIS JOSEPH (1830-1916), emperor of Austria 1868-1916 and king of Hungary 1867-1916 **6** 45-46

FRANCIS OF ASSISI, SAINT (1182-1226), Italian mystic and religious founder **6** 46-47
Clare of Assisi, Saint **23** 76-78

FRANCIS OF SALES, SAINT (1567-1622), French bishop **6** 47

FRANCIS XAVIER, SAINT (1506-1552), Spanish Jesuit missionary **6** 48

FRANCK, CÉSAR (1822-1890), French composer **6** 48-49

FRANCK, JAMES (1882-1964), German physicist **6** 49-52

FRANCO BAHAMONDE, FRANCISCO (1892-1975), Spanish general and dictator **6** 52-54

FRANCO OF COLOGNE (Franco of Paris; flourished circa 1250-1260), French music theorist **6** 52

FRANK, ANNE (1929-1945), 16-year-old holocaust victim who kept a famous diary **6** 54-56

FRANKENHEIMER, JOHN (1930-2002), American filmmaker **22** 182-185

FRANKENTHALER, HELEN (born 1928), American painter **6** 56-57

FRANKFURTER, FELIX (1882-1965), American jurist **6** 57

FRANKLIN, ARETHA (born 1942), African American singer and songwriter **6** 58-60

FRANKLIN, BENJAMIN (1706-1790), American statesman, diplomat, and inventor **6** 60-64

FRANKLIN, SIR JOHN (1786-1847), English explorer **6** 68-69

FRANKLIN, JOHN HOPE (born 1915), pioneer African American historian **6** 65-67

FRANKLIN, MILES (1879-1954), Australian novelist **6** 68-69

FRANKLIN, ROSALIND ELSIE (1920-1958), British physical chemist and molecular biologist **6** 67-68

FRANKLIN, WILLIAM (circa 1731-1813), American colonial administrator **6** 69-70

FRASER (PINTER), LADY ANTONIA (born 1932), popular British biographer, historian, and mystery novelist **6** 70-71

FRASER, MALCOLM (born 1930), prime minister of Australia (1975-1983) **6** 71-73

FRASER, PETER (1884-1950), New Zealand prime minister 1940-49 **6** 73-74

FRASER, SIMON (1776-1862), Canadian explorer and fur trader **6** 74-75

FRASER-REID, BERT (born 1934), Jamaican chemist **20** 145-146

FRAUNHOFER, JOSEPH VON (1787-1826), German physicist **6** 75-76

FRAZER, SIR JAMES GEORGE (1854-1941), Scottish classicist and anthropologist **6** 76

FRAZIER, EDWARD FRANKLIN (1894-1962), African American sociologist **6** 77

FRÉCHETTE, LOUIS-HONORÉ (1839-1908), French-Canadian poet **6** 77-78

FREDEGUND (Fredegunda, Fredegond; c. 550-597), Frankish queen **20** 146-149

FREDERICK I (1123-1190), Holy Roman emperor 1152-1190 **6** 78-79

FREDERICK II (1194-1250), Holy Roman emperor 1215-1250 **6** 79
and papacy
Innocent IV **23** 165-167

FREDERICK II (1712-1786), king of Prussia 1740-1786 **6** 81-84

FREDERICK III (1415-1493), Holy Roman emperor and German king 1440-1493 **6** 84-85

FREDERICK WILLIAM (1620-1688), elector of Brandenburg 1640-1688 **6** 85-86

FREDERICK WILLIAM I (1688-1740), king of Prussia 1713-1740 **6** 86-87

FREDERICK WILLIAM III (1770-1840), king of Prussia 1797-1840 **6** 87

FREDERICK WILLIAM IV (1795-1861), king of Prussia 1840-1861 **6** 87-88

FREED, JAMES INGO (born 1930), American architect **6** 88-90

FREEH, LOUIS J. (born 1950), director of the Federal Bureau of Investigation (FBI) **6** 90-91

FREEMAN, DOUGLAS SOUTHALL (1886-1953), American journalist **6** 91-92

FREEMAN, ROLAND L. (born 1936), American photographer of rural and urban African Americans **6** 92-93

FREGE, GOTTLOB (1848-1925), German mathematician and philosopher **6** 93-94

FREI MONTALVA, EDUARDO (born 1911), Chilean statesman **6** 94-95

FREIRE, PAULO (born 1921), Brazilian philosopher and educator **6** 95-96

FRELINGHUYSEN, THEODORUS JACOBUS (1691-circa 1748), Dutch Reformed clergyman and revivalist **6** 96-97

FRÉMONT, JOHN CHARLES (1813-1890), American explorer and politician **6** 97-98

FRENCH, DANIEL CHESTER (1850-1931), American sculptor **6** 98-99

French art
art cinema
Resnais, Alain **23** 333-335
neo-impressionism
Signac, Paul **23** 369-372

French literature
criticism
de Gournay, Marie le Jars **23** 88-90
drama (17th-18th century)
de Gouges, Marie Olympe **23** 85-88
essays
de Gournay, Marie le Jars **23** 88-90

French Revolution (1789-1799)
• 1792-1795 (1ST REPUBLIC)
Terror victims
de Gouges, Marie Olympe **23** 85-88

FRENEAU, PHILIP MORIN (1752-1832), American poet and journalist **6** 99-100

FRERE, SIR HENRY BARTLE EDWARD (1815-1884), English colonial administrator **6** 100-101

FRESCOBALDI, GIROLAMO (1583-1643), Italian composer and organist **6** 101-102

FRESNEL, AUGUSTIN JEAN (1788-1827), French physicist **6** 102-103

FREUD, ANNA (1895-1982), British psychoanalyst **18** 150-153

FREUD, LUCIAN (born 1922), British painter **20** 149-151

FREUD, SIGMUND (1856-1939), Viennese psychiatrist, founder of psychoanalysis **6** 103-106

FREYRE, GILBERTO (1900-1987), Brazilian sociologist and writer **6** 106-107

FREYTAG, GUSTAV (1816-1895), German novelist, dramatist, and critic **6** 107-108

FRICK, HENRY CLAY (1849-1919), American industrialist and financier **6** 108-109

FRIEDAN, BETTY (Betty Naomi Goldstein; born 1921), women's rights activist and author **6** 109-111

FRIEDMAN, MILTON (born 1912), American economist **6** 111-112

FRIEDRICH, CARL JOACHIM (1901-1984), German-born educator who became a leading American political theorist **6** 113-114

FRIEDRICH, CASPAR DAVID (1774-1840), German romantic painter **6** 114-115

FRIEL, BERNARD PATRICK (born 1929), author, teacher, and playwright from Northern Ireland **6** 115-116

FRIES, JAKOB FRIEDRICH (1773-1843), German philosopher **6** 116-117

FRISCH, KARL VON (1886-1982), Austrian zoologist **6** 117-118

FRISCH, MAX (born 1911), Swiss novelist and dramatist **6** 118-119

FRISCH, OTTO ROBERT (1904-1979), Austrian-British nuclear physicist **6** 119-120

FROBERGER, JOHANN JAKOB (1616-1667), German composer and organist **6** 120-121

FROBISHER, SIR MARTIN (circa 1538-1594), English explorer **6** 121-122

FROEBEL, FRIEDRICH WILHELM AUGUST (1782-1852), German educator and psychologist **6** 122-123

FROHMAN, CHARLES (1860-1915), American theatrical producer **6** 123-124

FROISSART, JEAN (circa 1337-after 1404), French priest, poet, and chronicler **6** 124-125

FROMM, ERICH (1900-1980), German writer in the fields of psychoanalysis, psychology, and social philosophy **6** 125-127

FRONDIZI, ARTURO (1908-1995), leader of the Argentine Radical Party and Argentine president (1958-1962) **6** 127-128

FRONTENAC ET PALLUAU, COMTE DE (Louis de Buade; 1622-1698), French colonial governor **6** 128-130

FRONTINUS, SEXTUS JULIUS (circa 35-circa 104), Roman magistrate, soldier, and writer **6** 130

FROST, ROBERT LEE (1874-1963), American poet **6** 130-133

FROUDE, JAMES ANTHONY (1818-1894), English historian **6** 133-134

FRUNZE, MIKHAIL VASILIEVICH (1885-1925), Soviet military leader **6** 134

FRY, ELIZABETH (1780-1845), British refromer **6** 134-136

FRY, WILLIAM HENRY (1813-1864), American composer **6** 136-137

FRYE, NORTHROP (Herman Northrop Frye; born 1912), Canadian literary scholar **6** 137-139

FUAD I (1868-1936), king of Egypt 1922-1936 **6** 139

FUCHS, LEONHARD (1501-1566), German botanist **20** 152-152

FUCHS, SIR VIVIAN (1908-1999), English explorer and geologist **6** 140

FUENTES, CARLOS (born 1928), Mexican author and political activist **6** 141-142

FUGARD, ATHOL (born 1932), South African playwright **6** 142-143

FUGGER, JAKOB (Jacob Fugger; 1459-1525), German banker **21** 147-149

FUJIMORI, ALBERTO KEINYA (born 1938), president of Peru **6** 143-145

FUJIWARA KAMATARI (614-669), Japanese imperial official **6** 145

FUJIWARA MICHINAGA (966-1027), Japanese statesman **6** 145-146

FUKUI, KENICHI (born 1918), Japanese chemist **23** 111-112

FUKUYAMA, FRANCIS (born 1952), American philosopher and foreign policy expert **6** 146-147

FULBRIGHT, JAMES WILLIAM (1905-1995), American statesman **6** 147-149

FULLER, ALFRED (1885-1973), American businessman and inventor **19** 117-118

FULLER, JOHN FREDERICK CHARLES (1878-1966), British soldier and author **22** 185-186

FULLER, META WARRICK (1877-1968), American sculpter **23** 112-114

FULLER, MILLARD (born 1935), American lawyer and social activist **18** 153-155

FULLER, RICHARD BUCKMINISTER (born 1895), American architect and engineer **6** 149-150

FULLER, SARAH MARGARET (1810-1850), American feminist **6** 150-151

FULTON, ROBERT (1765-1815), American inventor, engineer, and artist **6** 151-152

FUNK, CASIMIR (1884-1967), Polish-American biochemist **22** 187-189

FURPHY, JOSEPH (1843-1912), Australian novelist **6** 152-153

FÜRÜZAN (Fürüzan Selçuk; born 1935), Turkish author and director **22** 189-190

FUSELI, HENRY (1741-1825), Swiss painter **6** 153-155

FUSTEL DE COULANGES, NUMA DENIS (1830-1889), French historian **6** 155

FUX, JOHANN JOSEPH (1660-1741), Austrian composer, conductor, and theoretician **6** 155-156

G

GABLE, WILLIAM CLARK (1901-1960), American film actor **6** 157-158

GABO, NAUM (1890-1977), Russian sculptor and designer **6** 158-159

GABOR, DENNIS (1900-1979), Hungarian-British physicist who invented holographic photography **6** 159-160

GABRIEL, ANGE JACQUES (1698-1782), French architect **6** 160-161

GABRIELI, GIOVANNI (circa 1557-1612), Italian composer **6** 161-162

GADAMER, HANS-GEORG (1900-2002), German philosopher, classicist, and interpretation theorist **6** 162-163

GADDAFI, MUAMMAR AL- (born 1942), head of the revolution that set up the Libyan Republic in 1969 **6** 163-165

GADSDEN, JAMES (1788-1858), American soldier and diplomat **6** 165-166

GAGARIN, YURI ALEXEIVICH (1934-1968), Russian cosmonaut **6** 166-167

GAGE, MATILDA JOSLYN (1826-1898), American reformer and suffragist **6** 167-169

GAGE, THOMAS (1719/20-1787), English general **6** 169-170

GAGNÉ, ROBERT MILLS (born 1916), American educator **6** 170

GAINSBOROUGH, THOMAS (1727-1788), English painter **6** 170-172

GAISERIC (died 477), king of the Vandals 428-477 **6** 172

GAITÁN, JORGE ELIÉCER (1898-1948), Colombian politician **6** 172-173

GAITSKELL, HUGH (1906-1963), British chancellor of the exchequer (1950-1951) and leader of the Labour Party (1955-1963) **6** 173-174

GALBRAITH, JOHN KENNETH (born 1908), economist and scholar of the American Institutionalist school **6** 174-177

GALDÓS, BENITO PÉREZ (1843-1920), Spanish novelist and dramatist **6** 177-178

GALEN (130-200), Greek physician **6** 178-180

GALILEO GALILEI (1564-1642), Italian astronomer and physicist **6** 180-183
Church condemns Paul V **23** 297-299

GALLATIN, ALBERT (1761-1849), Swiss-born American statesman, banker, and diplomat **6** 183-184

GALLAUDET, THOMAS HOPKINS (1787-1851), American educator **6** 185

GALLEGOS FREIRE, RÓMULO (1884-1969), Venezuelan novelist, president 1948 **6** 185-186

GALLO, ROBERT CHARLES (born 1937), American virologist **22** 191-193

GALLOWAY, JOSEPH (circa 1731-1803), American politician **6** 186-187

GALLUP, GEORGE (1901-1984), pioneer in the field of public opinion polling and a proponent of educational reform **6** 187-189

GALSWORTHY, JOHN (1867-1933), English novelist and playwright **6** 189-190

GALT, SIR ALEXANDER TILLOCH (1817-1893), Canadian politician **6** 190-191

GALT, JOHN (1779-1839), Scottish novelist **18** 156-158

GALTIERI, LEOPOLDO FORTUNATO (1926-2002), president of Argentina (1981-1982) **6** 191-193

GALTON, SIR FRANCIS (1822-1911), English scientist, biometrician, and explorer **6** 193-194

GALVANI, LUIGI (1737-1798), Italian physiologist **6** 194-195

GÁLVEZ, BERNARDO DE (1746-1786), Spanish colonial administrator **6** 195-196

GÁLVEZ, JOSÉ DE (1720-1787), Spanish statesman in Mexico **6** 196

GALWAY, JAMES (born 1939), Irish flutist **18** 158-160

GAMA, VASCO DA (circa 1460-1524), Portuguese navigator **6** 196-198

GAMBARO, GRISELDA (born 1928), Argentine author **23** 115-117

GAMBETTA, LÉON (1838-1882), French premier 1881-1882 **6** 198-199

GAMOW, GEORGE (1904-1968), Russian-American nuclear physicist, astrophysicist, biologist, and author of books popularizing science **6** 199-200

GANDHI, INDIRA PRIYADARSHINI (1917-1984), Indian political leader **6** 200-201

GANDHI, MOHANDAS KARAMCHAND (1869-1948), Indian political and religious leader **6** 201-204

GANDHI, RAJIV (1944-1991), Indian member of Parliament and prime minister **6** 204-205

GARBO, GRETA (1905-1990), Swedish-born American film star **6** 205-207

GARCIA, CARLOS P. (1896-1971), Philippine statesman, president 1957-61 **6** 207-208

GARCIA, JERRY (Jerome John Garcia; 1942-1995), American musician **21** 150-152

GARCÍA MÁRQUEZ, GABRIEL (born 1928), Colombian author **6** 208-209

GARCÍA MORENO, GABRIEL (1821-1875), Ecuadorian politician, president 1861-1865 and 1869-1875 **6** 209-210

GARCÍA ROBLES, ALFONSO (1911-1991), Mexican diplomat **23** 117-119

GARCILASO DE LA VEGA, INCA (1539-1616), Peruvian chronicler **6** 210-211

GARDINER, SAMUEL RAWSON (1829-1902), English historian **6** 211

GARDNER, ERLE STANLEY (1889-1970), American mystery writer **22** 193-195

GARDNER, ISABELLA STEWART (1840-1924), American art patron and socialite **21** 152-155

GARDNER, JOHN W. (1912-2002), American educator, public official, and political reformer **6** 211-213

GARFIELD, JAMES ABRAM (1831-1881), American general, president 1881 **6** 213-214

GARIBALDI, GIUSEPPE (1807-1882), Italian patriot **6** 215-217

GARLAND, HANNIBAL HAMLIN (1860-1940), American author **6** 217-218

GARLAND, JUDY (1922-1969), super star of films, musicals, and concert stage **6** 218-219

GARNEAU, FRANÇOIS-XAVIER (1809-1866), French-Canadian historian **6** 219-220

GARNER, JOHN NANCE (''Cactus Jack'' Garner; 1868-1967), American vice president (1933-1941) **21** 155-157

GARNIER, FRANCIS (Marie Joseph François Garnier; 1839-1873), French naval officer **6** 220-221

GARNIER, JEAN LOUIS CHARLES (1825-1898), French architect **6** 221-222

GARRETT, JOHN WORK (1820-1884), American railroad magnate **6** 225

GARRETT, THOMAS (1789-1871), American abolitionist **6** 225-226

GARRETT (ANDERSON), ELIZABETH (1836-1917), English physician and women's rights advocate **6** 222-225

GARRISON, WILLIAM LLOYD (1805-1879), American editor and abolitionist **6** 226-228

GARVEY, MARCUS MOSIAH (1887-1940), Jamaican leader and African nationalist **6** 228-229

GARY, ELBERT HENRY (1846-1927), American lawyer and industrialist **6** 229-230

GASCA, PEDRO DE LA (circa 1496-1567), Spanish priest and statesman **6** 230-231

GASKELL, ELIZABETH (1810-1865), English novelist **6** 231-232

GATES, WILLIAM HENRY, III (''Bill''; born 1955), computer software company co-founder and executive **6** 232-234

GATLING, RICHARD JORDAN (1818-1903), American inventor of multiple-firing guns **6** 234-235

GAUDÍ I CORNET, ANTONI (1852-1926), Catalan architect and designer **6** 235-236

GAUGUIN, PAUL (1848-1903), French painter and sculptor **6** 236-238

GAULLI, GIOVANNI BATTISTA (1639-1709), Italian painter **6** 238-239

GAULTIER, JEAN PAUL (born 1952), French avant-garde designer **6** 239-240

GAUSS, KARL FRIEDRICH (1777-1855), German mathematician and astronomer **6** 240-242

GAVIRIA TRUJILLO, CESAR AUGUSTO (born 1947), president of Colombia **6** 242-243

GAY, JOHN (1685-1732), English playwright and poet **6** 243-244

GAYLE, HELENE DORIS (born 1955), African American epidemiologist and pediatrician **6** 244-245

GAY-LUSSAC, JOSEPH LOUIS (1778-1850), French chemist and physicist **6** 245-246

GEDDES, SIR PATRICK (1854-1932), Scottish sociologist and biologist **6** 246-247

GEERTGEN TOT SINT JANS (Geertgen van Haarlem; circa 1460/65-1490/95), Netherlandish painter **6** 248

GEERTZ, CLIFFORD (born 1926), American cultural anthropologist **6** 248-249

GEFFEN, DAVID LAWRENCE (born 1943), American record and film producer **23** 119-122

GEHRIG, LOU (Henry Louis Gehrig; 1903-1941), American baseball player **19** 119-121

GEHRY, FRANK O. (née Goldberg; born 1929), American architect **6** 250-251

GEIGER, HANS (born Johannes Wilhelm Geiger; 1882-1945), German physicist **6** 251-253

GEISEL, ERNESTO (1908-1996), Brazilian army general, president of Brazil's national oil company (Petrobras), and president of the republic (1974-1979) **6** 253-255

GEISEL, THEODOR (a.k.a. Dr. Seuss; 1904-1991), American author of children's books **6** 255-256

GELLER, MARGARET JOAN (born 1947), American astronomer **6** 256-257

GELL-MANN, MURRAY (born 1929), American physicist **6** 257-258

GEMAYEL, AMIN (born 1942), Lebanese nationalist and Christian political leader; president of the Republic of Lebanon (1982-1988) **6** 258-259

GEMAYEL, PIERRE (1905-1984), leader of the Lebanese Phalangist Party **6** 259-261

Gene (biology)
see Genetics

GENET, EDMOND CHARLES (1763-1834), French diplomat **6** 261-262

GENET, JEAN (1910-1986), French novelist and playwright **6** 262-263

Genetics (biology)
DNA
Altman, Sidney **23** 9-11
Cech, Thomas Robert **23** 68-70
engineering
Gilbert, Walter **23** 122-124
gene mapping
Gilbert, Walter **23** 122-124

GENGHIS KHAN (1167-1227), Mongol chief, creator of the Mongol empire **6** 263-265

GENSCHER, HANS-DIETRICH (born 1927), leader of West Germany's liberal party (the FDP) and foreign minister **6** 265-266

GENTILE, GIOVANNI (1875-1944), Italian philosopher and politician **6** 267

GENTILE DA FABRIANO (Gentile di Niccolò di Giovanni di Massio; circa 1370-1427), Italian painter **6** 266-267

GENTILESCHI, ARTEMISIA (1593-1652), Italian painter **22** 195-196

GEOFFREY OF MONMOUTH (circa 1100-1155), English pseudohistorian **6** 268

Geological Survey (Canada)
Tyrrell, Joseph Burr **23** 410-412

Geometry (mathematics)
golden mean
Theano **23** 399-401
plane
Scott, Charlotte Angas **23** 364-367
projective
Steiner, Jakob **23** 380-382

GEORGE I (1660-1727), king of Great Britain and Ireland 1714-1727 **6** 268-269

GEORGE II (1683-1760), king of Great Britain and Ireland and elector of Hanover 1727-1760 **6** 269-270

GEORGE III (1738-1820), king of Great Britain and Ireland 1760-1820 **6** 270-272

GEORGE IV (1762-1830), king of Great Britain and Ireland 1820-1830 **6** 272-273

GEORGE V (1865-1936), king of Great Britain and Northern Ireland and emperor of India 1910-1936 **6** 273-275

GEORGE VI (1895-1952), king of Great Britain and Northern Ireland 1936-1952 **6** 275

GEORGE, DAN (1899-1981), Native American actor **22** 196-198

GEORGE, HENRY (1839-1897), American economist and social reformer **6** 276

GEORGE, JAMES ZACHARIAH (1826-1897), American politician and jurist **6** 276-277

GEORGE, STEFAN (1868-1933), German symbolist poet **6** 277-278

Georgia (ancient Iberia; now Georgian Soviet Socialist Republic)
Tamara **23** 388-390

GEPHARDT, RICHARD ANDREW (born 1941), Democratic majority leader in the House of Representatives **6** 278-280

GÉRICAULT, JEAN LOIS ANDRÉ THÉODORE (1791-1824), French painter **6** 280-281

GERMAIN, SOPHIE (Marie-Sophie Germain; 1776-1831), French mathematician **21** 157-158

German art
capitalist realism
Polke, Sigmar **23** 312-315
photography
Polke, Sigmar **23** 312-315
photorealism
Richter, Gerhard **23** 338-340
social realism
Richter, Gerhard **23** 338-340

GERONIMO (1829-1909), American Apache Indian warrior **6** 281-282

GERRY, ELBRIDGE (1744-1814), American patriot and statesman **6** 282-283

GERSHOM BEN JUDAH (circa 950-1028), German rabbi, scholar, and poet **6** 283-284

GERSHWIN, GEORGE (1898-1937), American composer **6** 284-285

GERSHWIN, IRA (Israel Gershvin; 1896-1983), American lyricist **20** 153-155

GERSON, JOHN (1363-1429), French theologian **6** 285-286

GERSTNER, LOU (Louis Vincent Gerstner, Jr.; born 1942), American businessman **19** 121-124

GESELL, ARNOLD LUCIUS (1880-1961), American psychologist and pediatrician **6** 286-287

GESNER, KONRAD VON (1516-1565), Swiss naturalist **6** 287

GESUALDO, DON CARLO (Prince of Venosa; circa 1560-1613), Italian composer **6** 287-288

GETTY, JEAN PAUL (1892-1976), billionaire independent oil producer **6** 288-290

GHAZALI, ABU HAMID MUHAMMAD AL- (1058-1111), Arab philosopher and Islamic theologian **6** 290-291

GHIBERTI, LORENZO (circa 1381-1455), Italian sculptor, goldsmith, and painter **6** 291-292

GHIRLANDAIO, DOMENICO (1449-1494), Italian painter **6** 292-293

GHOSE, AUROBINDO (1872-1950), Indian nationalist and philosopher **6** 293-294

GIACOMETTI, ALBERTO (1901-1966), Swiss sculptor and painter **6** 294-295

GIANNINI, A. P. (Amadeo Peter; 1870-1949), Italian-American financier and banker **6** 295-297

GIAP, VO NGUYEN (born 1912), Vietnamese Communist general and statesman **6** 297-299

GIBBON, EDWARD (1737-1794), English historian **6** 299-300

GIBBONS, CEDRIC (1893-1960), American film production designer **21** 158-159

GIBBONS, JAMES (1834-1921), American Roman Catholic cardinal **6** 300-301

GIBBS, JAMES (1682-1754), British architect **6** 301-302

GIBBS, JOSIAH WILLARD (1839-1903), American mathematical physicist **6** 302-303

GIBRAN, KAHLIL (1883-1931), Lebanese writer and artist **6** 303-305

GIBSON, ALTHEA (born 1927), African American tennis player **6** 305-306

GIBSON, BOB (Robert Gibson; born 1935), American baseball player **21** 159-162

GIBSON, WILLIAM (born 1914), American author **6** 306-307

GIDDINGS, FRANKLIN HENRY (1855-1931), American sociologist **6** 307-308

GIDE, ANDRÉ (1869-1951), French author **6** 308-309

GIELGUD, JOHN (born 1904), English Shakespearean actor **6** 310-311

GIERKE, OTTO VON (1841-1921), German jurist **6** 311-312

GIGLI, ROMEO (born 1949), Italian designer **6** 312

GILBERT, SIR HUMPHREY (circa 1537-1583), English soldier and colonizer **6** 313

GILBERT, WALTER (born 1932), American molecular biologist **23** 122-124

GILBERT, WILLIAM (1544-1603), English physician and physicist **6** 313-314

GILBERT, SIR WILLIAM SCHWENCK (1836-1911), English playwright and poet **6** 314-315

GILBRETH, FRANK (1868-1924), American engineer and management expert **21** 162-163

GILBRETH, LILLIAN (born Lillian Evelyn Moller; 1878-1972), American psychologist and industrial management consultant **6** 315-317

GILES, ERNEST (1835-1897), Australian explorer **6** 317-318

GILKEY, LANGDON BROWN (born 1919), American ecumenical Protestant theologian **6** 318-319

GILLESPIE, DIZZY (born John Birks Gillespie; 1917-1993), African American jazz trumpeter, composer, and band leader **6** 320-322

GILLETTE, KING CAMP (1855-1932), American businessman and inventor **21** 163-166

GILLIAM, SAM (born 1933), American artist **6** 322-323

GILMAN, CHARLOTTE ANNA PERKINS (1860-1935), American writer and lecturer **6** 323-325

GILMAN, DANIEL COIT (1831-1908), educator and pioneer in the American university movement **6** 325-326

GILPIN, LAURA (1891-1979), American photographer **6** 326-327

GILSON, ÉTIENNE HENRY (1884-1978), French Catholic philosopher **6** 327-328

GINASTERA, ALBERTO EVARISTO (1916-1983), Argentine composer **6** 328-329

GINGRICH, NEWT (born 1943), Republican congressman from Georgia **6** 329-332

GINSBERG, ALLEN (1926-1997), American poet **6** 332-333

GINSBURG, RUTH BADER (born 1933), second woman appointed to the United States Supreme Court **6** 333-336

GINZBERG, ASHER (Ahad Ha-Am; means ''one of the people;'' 1856-1927), Jewish intellectual leader **6** 336-337

GINZBERG, LOUIS (1873-1953), Lithuanian-American Talmudic scholar **6** 337-338

GINZBURG, NATALIA LEVI (1916-1991), Italian novelist, essayist, playwright, and translator **6** 338-339

GIOLITTI, GIOVANNI (1842-1928), Italian statesman **6** 339-340

GIORGIONE (1477-1510), Italian painter **6** 340-341

GIOTTO (circa 1267-1337), Italian painter, architect, and sculptor **6** 342-345

GIOVANNI, YOLANDE CORNELIA, JR. (born 1943), African American poet **6** 346-347

GIOVANNI DA BOLOGNA (1529-1608), Italian sculptor **6** 345-346

GIPP, GEORGE (1895-1920), American football player **19** 124-126

GIRARD, STEPHEN (1750-1831), American merchant and philanthropist **6** 347-348

GIRARDON, FRANÇOIS (1628-1715), French sculptor **6** 348-349

GIRAUDOUX, JEAN (1882-1944), French novelist, playwright, and diplomat **6** 349-350

GIRTY, SIMON (1741-1818), American frontiersman **6** 350

GISCARD D'ESTAING, VALÉRY (born 1926), third president of the French Fifth Republic **6** 350-352

GISH, LILLIAN (1896-1993), American actress **20** 155-158

GIST, CHRISTOPHER (circa 1706-1759), American frontiersman **6** 352-353

GIULIANI, RUDOLPH WILLIAM (born 1944), mayor of New York City **6** 353-355

GLACKENS, WILLIAM (1870-1938), American painter **6** 355-356

GLADDEN, WASHINGTON (1836-1918), American clergyman **6** 356-357

GLADSTONE, WILLIAM EWART (1809-1898), English statesman **6** 357-360

GLASGOW, ELLEN (1873-1945), American novelist **6** 360-361

GLASHOW, SHELDON LEE (born 1932), American Nobel Prize winner in physics **6** 361-362

GLASS, PHILIP (born 1937), American composer of minimalist music **6** 362-364

GLASSE, HANNAH (Hannah Allgood; 1708-1770), English cookbook author **21** 166-167

GLEDITSCH, ELLEN (1879-1968), Norwegian chemist **23** 124-126

GLENDOWER, OWEN (1359?-1415?), Welsh national leader **6** 364-365

GLENN, JOHN HERSCHEL, JR. (born 1921), military test pilot, astronaut, businessman, and United States senator from Ohio **6** 365-367

GLIDDEN, JOSEPH (1813-1906), American businessman and inventor **21** 167-170

GLIGOROV, KIRO (born 1917), first president of the Republic of Macedonia **6** 367-369

GLINKA, MIKHAIL IVANOVICH (1804-1857), Russian composer **6** 369-370

GLOUCESTER, DUKE OF (1391-1447), English statesman **6** 370-371

GLUBB, SIR JOHN BAGOT (1897-1986), British commander of the Arab Legion 1939-56 **6** 371-372

GLUCK, CHRISTOPH WILLIBALD (1714-1787), Austrian composer and opera reformer **6** 372-374

GLUCKMAN, MAX (1911-1975), British anthropologist **6** 374-375

GLYN, ELINOR (born Elinor Sutherland; 1864-1943), British author and filmmaker **23** 126-128

GOBINEAU, COMTE DE (Joseph Arthur Gobineau; 1816-1882), French diplomat **6** 375-376

GODARD, JEAN-LUC (born 1930), French actor, film director, and screenwriter **19** 126-128

GODDARD, ROBERT HUTCHINGS (1882-1945), American pioneer in rocketry **6** 376-377

GÖDEL, KURT (1906-1978), Austrian-American mathematician **6** 377-379

GODFREY OF BOUILLON (circa 1060-1100), French lay leader of First Crusade **6** 379

GODKIN, EDWIN LAWRENCE (1831-1902), British-born American journalist **6** 380

GODOLPHIN, SIDNEY (1st Earl of Godolphin; 1645-1712), English statesman **6** 380-381

GODOY Y ÁLVAREZ DE FARIA, MANUEL DE (1767-1851), Spanish statesman **6** 381-382

GODUNOV, BORIS FEODOROVICH (circa 1551-1605), czar of Russia 1598-1605 **6** 382-383

GODWIN, WILLIAM (1756-1836), English political theorist and writer **6** 383-384

GOEBBELS, JOSEPH PAUL (1897-1945), German politician and Nazi propagandist **6** 384-385

GOEPPERT-MAYER, MARIA (1906-1972), American physicist **6** 385-387

GOETHALS, GEORGE WASHINGTON (1858-1928), American Army officer and engineer **6** 387-388

GOETHE, JOHANN WOLFGANG VON (1749-1832), German poet **6** 388-391

GOGOL, NIKOLAI (1809-1852), Russian author **6** 391-393

GOH CHOK TONG (born 1941), leader of the People's Action Party and Singapore's prime minister **6** 393-395

GOIZUETA, ROBERTO (1931-1997), Cuban American businessman and philanthropist **18** 160-162

GÖKALP, MEHMET ZIYA (1875/76-1924), Turkish publicist and sociologist **6** 395-396

GOKHALE, GOPAL KRISHNA (1866-1915), Indian nationalist leader **6** 396

GOLD, THOMAS (born 1920), American astronomer and physicist **18** 162-164

GOLDBERG, ARTHUR JOSEPH (1908-1990), U.S. secretary of labor, ambassador to the United Nations, and activist justice of the U.S. Supreme Court **6** 397-398

GOLDBERG, WHOOPI (born Caryn E. Johnson; born 1949), African American actress **6** 398-402

GOLDEN, HARRY (1902-1981), Jewish-American humorist, writer, and publisher **6** 402-403

GOLDIE, SIR GEORGE DASHWOOD TAUBMAN (1846-1925), British trader and empire builder **6** 404

GOLDING, WILLIAM (1911-1993), English novelist and essayist **6** 404-406

GOLDMAN, EMMA (1869-1940), Lithuanian-born American anarchist **6** 406-407

GOLDMARK, JOSEPHINE (1877-1950), advocate of government assistance in improving the lot of women and children **6** 407-408

GOLDMARK, PETER CARL (1906-1977), American engineer and inventor **21** 170-172

GOLDONI, CARLO (1707-1793), Italian dramatist, poet, and librettist **6** 408-409

GOLDSMITH, JAMES MICHAEL (1933-1997), British-French industrialist and financier **6** 409-411

GOLDSMITH, OLIVER (1730-1774), British poet, dramatist, and novelist **6** 411-413

GOLDSMITH, OLIVER (1794-1861), Canadian poet **6** 411

GOLDWATER, BARRY (1909-1998), conservative Republican U.S. senator from Arizona (1952-1987) **6** 413-415

GOLDWYN, SAMUEL (1882-1974), Polish-born American film producer **6** 416

GOMBERT, NICOLAS (circa 1500-1556/57), Franco-Flemish composer **6** 416-417

GÓMEZ, JUAN VICENTE (1857-1935), Venezuelan dictator **6** 417-418

GÓMEZ, MÁXIMO (1836-1905), Dominican-born Cuban general and independence hero **6** 418-419

GÓMEZ CASTRO, LAUREANO ELEUTERIO (1889-1965), Colombian statesman, president **6** 419-420

GOMPERS, SAMUEL (1850-1924), American labor leader **6** 420-422

GOMULKA, WLADISLAW (1905-1982), Polish politician **6** 422-424

GONCHAROV, IVAN ALEKSANDROVICH (1812-1891), Russian novelist **6** 424

GONCHAROVA, NATALIA (1881-1962), Russian painter and theatrical scenery designer **6** 424-426

GONCOURT BROTHERS (19th-century French writers) **6** 426-427

GÓNGORA Y ARGOTE, LUIS DE (1561-1627), Spanish poet **6** 427-428

GONNE, MAUD (c. 1866-1953), Irish nationalist **20** 158-160

GONZÁLEZ, JULIO (1876-1942), Spanish sculptor **6** 428-429

GONZÁLEZ MARQUEZ, FELIPE (born 1942), Socialist leader of Spain **6** 429-431

GONZÁLEZ PRADA, MANUEL (1848-1918), Peruvian essayist and poet **6** 431

GONZALO DE BERCEO (circa 1195-after 1252), Spanish author **6** 431-432

GOOCH, GEORGE PEABODY (1873-1968), British historian and political journalist **6** 432-433

GOODALL, JANE (born 1934), British scientist who studied primates **6** 433-434

GOODLAD, JOHN INKSTER (born 1917), American education researcher and prophet **6** 434-436

GOODMAN, BENNY (Benjamin David Goodman; 1909-1986), jazz clarinetist and big band leader (1935-1945) **6** 436-438

GOODMAN, ELLEN HOLTZ (born 1941), American journalist **6** 438-439

GOODNIGHT, CHARLES (1836-1926), American cattleman **6** 439

GOODPASTER, ANDREW JACKSON (born 1915), American Army officer active in organizing NATO forces in Europe and adviser to three presidents **6** 439-441

GOODYEAR, CHARLES (1800-1860), American inventor **6** 441

GORBACHEV, MIKHAIL SERGEEVICH (born 1931), former president of the Union of Soviet Socialist Republics. **6** 441-444

GORBACHEV, RAISA MAXIMOVNA (née Titorenko; 1932-1999), first lady of the Soviet Union **6** 444-446

GORDEEVA, EKATERINA (born 1971), Russian ice skater and author **18** 164-166

GORDIMER, NADINE (born 1923), South African author of short stories and novels **6** 446-447

GORDON, AARON DAVID (1856-1922), Russian-born Palestinian Zionist **6** 447-448

GORDON, CHARLES GEORGE (1833-1885), English soldier and adventurer **6** 448-449

GORDON, JOHN BROWN (1832-1904), American businessman and politician **6** 449-450

GORDON, PAMELA (born 1955), Bermudan politician **18** 166-167

GORDY, BERRY, JR. (born 1929), founder of the Motown Sound **6** 450-451

GORE, ALBERT, JR. (born 1948), Democratic U.S. representative, senator, and 45th vice president of the United States **6** 452-453

GORGAS, JOSIAH (1818-1883), American soldier and educator **6** 453-454

GORGAS, WILLIAM CRAWFORD (1854-1920), American general and sanitarian **6** 454-455

GORGES, SIR FERDINANDO (1568-1647), English colonizer and soldier **6** 455-456

GORGIAS (circa 480-circa 376 B.C.), Greek sophist philosopher and rhetorician **6** 456

GÖRING, HERMANN WILHELM (1893-1946), German politician and air force commander **6** 457-458

GORKY, ARSHILE (1905-1948), American painter **6** 458

GORKY, MAXIM (1868-1936), Russian author **6** 458-460

GORMAN, R.C. (Rudolph Carl Gorman; born 1931), Native American artist **23** 128-130

GORRIE, JOHN (1803-1855), American physician and inventor **21** 172-174

GORTON, SAMUELL (circa 1592-1677), English colonizer **6** 460

GOSHIRAKAWA (1127-1192), Japanese emperor **6** 460-461

GOSHO, HEINOSUKE (1902-1981), Japanese filmmaker **22** 199-200

GOTTFRIED VON STRASSBURG (circa 1165-circa 1215), German poet and romancer **6** 461-462

GOTTLIEB, ADOLPH (1903-1974), American Abstract Expressionist painter **6** 462-463

GOTTSCHALK, LOUIS MOREAU (1829-1869), American composer **6** 463-464

GOTTWALD, KLEMENT (1896-1953), first Communist president of Czechoslovakia (1948-1953) **6** 464-466

GOUDIMEL, CLAUDE (circa 1514-1572), French composer **6** 466

GOUJON, JEAN (circa 1510-1568), French sculptor **6** 466-467

GOULART, JOÃO (1918-1976), Brazilian statesman **6** 467-469

GOULD, GLENN (1932-1982), Canadian musician **6** 469-470

GOULD, JAY (1836-1892), American financier and railroad builder **6** 470-472

GOULD, STEPHEN JAY (1941-2002), American paleontologist **6** 472-473

GOUNOD, CHARLES FRANÇOIS (1818-1893), French composer **6** 473-474

GOURLAY, ROBERT (1778-1863), British reformer in Canada **6** 474

GOURMONT, REMY DE (1858-1915), French author, critic, and essayist **6** 475

GOWER, JOHN (circa 1330-1408), English poet **6** 475-476

GOYA Y LUCIENTES, FRANCISCO DE PAULA JOSÉ DE (1746-1828), Spanish painter and printmaker **6** 476-478

GOYEN, JAN VAN (1596-1656), Dutch painter **6** 478-479

GRACCHUS, GAIUS SEMPRONIUS (ca. 154-121 B.C.) member of a Roman plebeian family referred to as the Gracchi; flourished 3rd-2nd century B.C. **6** 479-480

GRACCHUS, TIBERIUS SEMPRONIUS (ca. 163-133 B.C.) member of a Roman plebeian family referred to as the Gracchi; flourished 3rd-2nd century B.C. **6** 479-480

GRACE, WILLIAM RUSSELL (1832-1904), Irish-born American entrepreneur and politician **6** 480-481

GRACIÁN Y MORALES, BALTASAR JERÓNIMO (1601-1658), Spanish writer **6** 481-482

GRADY, HENRY WOODFIN (1850-1889), American editor and orator **6** 482-483

GRAETZ, HEINRICH HIRSCH (1817-1891), German historian and biblical exegete **6** 483

GRAHAM, KATHARINE MEYER (1917-2001), publisher who managed *The Washington Post* **6** 483-485

GRAHAM, MARTHA (1894-1991), American dancer and choreographer **6** 485-486

GRAHAM, OTTO (born 1921), American football player and coach **21** 174-176

GRAHAM, SYLVESTER (1794-1851), American reformer and temperance minister **6** 486-487

GRAHAM, WILLIAM FRANKLIN, JR. (''Billy''; born 1918), American evangelist **6** 487-488

GRAMSCI, ANTONIO (1891-1937), Italian writer and Communist leader **6** 488-489

GRANADOS, ENRIQUE (1867-1916), Spanish composer and pianist **6** 489-490

GRANGE, RED (Harold Edward Grange; 1903-1991), American football player **19** 128-130

GRANT, CARY (born Archibald Alexander Leach; 1904-1986), English actor **6** 490-492

GRANT, ULYSSES SIMPSON (1822-1885), American general, president 1869-1877 **6** 492-494

GRANVILLE, EVELYN BOYD (born 1924), African American mathematician **6** 494-496

GRASS, GÜNTER (born 1927), German novelist, playwright, and poet **6** 496-497

GRASSELLI, CAESAR AUGUSTIN (1850-1927), third generation to head the Grasselli Chemical Company **6** 497-498

GRATIAN (died circa 1155), Italian scholar, father of canon law **6** 498-499

GRATTAN, HENRY (1746-1820), Irish statesman and orator **6** 499

GRAU SAN MARTIN, RAMÓN (1887-1969), Cuban statesman and physician **6** 499-500

GRAUNT, JOHN (1620-1674), English merchant and civil servant **21** 176-178

GRAVES, EARL GILBERT, JR. (born 1935), African American publisher **23** 130-132

GRAVES, MICHAEL (born 1934), American Post-Modernist architect **6** 500-502

GRAVES, NANCY STEVENSON (1940-1995), American sculptor **6** 502-504

GRAVES, ROBERT RANKE (1895-1985), English author **6** 504-506

GRAY, ASA (1810-1888), American botanist **6** 506-507

GRAY, HANNAH HOLBORN (born 1930), university administrator **6** 507-508

GRAY, ROBERT (1755-1806), American explorer **6** 508-509

GRAY, THOMAS (1716-1771), English poet **6** 509-510

GRAY, WILLIAM H., III (born 1941), first African American to be elected House Whip for the U.S. House of Representatives **6** 510-511

Great Britain (United Kingdom of Great Britain and Northern Ireland; island kingdom; northwestern Europe)
- 1714-1901 (HANOVER)
  1760-1820 (George III)
  Murray, WIlliam **23** 256-258

GRECO, EL (1541-1614), Greek-born Spanish painter **6** 511-514

Greek literature (classical)
translations of
Murray, Gilbert **23** 250-253

GREELEY, ANDREW M. (born 1928), American Catholic priest, sociologist, and author **6** 514-515

GREELEY, HORACE (1811-1872), American editor and reformer **6** 515-517

GREELY, ADOLPHUS WASHINGTON (1844-1935), American soldier, explorer, and writer **6** 517-518

GREEN, CONSTANCE MCLAUGHLIN (1897-1975), American author and historian **6** 518-519

GREEN, EDITH STARRETT (1910-1987), United States congresswoman from Oregon (1954-1974) **6** 519-520

GREEN, THOMAS HILL (1836-1882), British philosopher **6** 520-521

GREEN, WILLIAM R. (1872-1952), American labor union leader **6** 521

GREENAWAY, KATE (Catherine; 1846-1901), English author and illustrator **18** 168-169

GREENBERG, CLEMENT (1909-1994), American art critic **6** 521-523

GREENE, CATHERINE LITTLEFIELD (1755-1814), American inventor **22** 200-203

GREENE, GRAHAM (born 1904), English novelist and dramatist **6** 523-524

GREENE, GRAHAM (born ca. 1952), Canadian-Native American actor **6** 524-525

GREENE, NATHANAEL (1742-1786), American Revolutionary War general **6** 525-526

GREENSPAN, ALAN (born 1926), American economist **6** 526-528

GREER, GERMAINE (born 1939), author and authoritative commentator on women's liberation and sexuality **6** 528-530

GREGG, JOHN ROBERT (1867-1948), American inventor of system of shorthand writing **21** 178-180

GREGG, WILLIAM (1800-1867), American manufacturer **6** 530-531

GREGORY I, SAINT (circa 540-604), pope 590-604 **6** 531-532

GREGORY VII (circa 1020-1085), pope 1073-85 **6** 532-534

GREGORY IX (Ugo [Ugolino] di Segni; 1145-1241), Roman Catholic pope (1227-1241) **21** 180-183

GREGORY XII (Angelo Corrario; c. 1327-1417), pope 1406-1415 **18** 169-171

GREGORY XIII (1502-1585), pope 1572-1585 **6** 534

GREGORY, LADY AUGUSTA (1852-1932), Irish dramatist **6** 535-536

GREGORY, DICK (Richard Claxton Gregory; born 1932), comedian and civil rights and world peace activist **6** 536-537

GREGORY OF TOURS, SAINT (538-594), Frankish bishop and historian **6** 534-535

GRETZKY, WAYNE (born 1961), Canadian hockey star **6** 537-539

GREUZE, JEAN BAPTISTE (1725-1805), French painter **6** 539

GREY, CHARLES (2nd Earl Grey; 1764-1845), English statesman, prime minister 1830-1834 **6** 539-540

GREY, SIR GEORGE (1812-1898), English explorer and colonial governor **6** 540-541

GREY, ZANE (Pearl Zane Gray; 1872-1939), American author **20** 160-162

GRIBEAUVAL, JEAN BAPTISTE VAQUETTE DE (1715-1789), French army officer **20** 162-163

GRIEG, EDVARD HAGERUP (1843-1907), Norwegian composer **6** 541-542

GRIERSON, JOHN (1898-1972), Canadian and British filmmaker **6** 542-543

GRIFFES, CHARLES TOMLINSON (1884-1920), American composer **6** 543-544

GRIFFITH, DAVID WARK (1875-1948), American film maker **6** 544-545

GRIFFITH, SIR SAMUEL WALKER (1845-1920), Australian statesman and jurist **6** 545-546

GRIFFITH JOYNER, FLORENCE (1959-1998), American athlete **19** 130-133

GRILLPARZER, FRANZ (1791-1872), Austrian playwright **6** 546-547

GRIMKÉ, ANGELINA EMILY (1805-1879) AND SARAH MOORE (1792-1873), American abolitionists and women's rights agitators **7** 1-2

GRIMKÉ, ARCHIBALD HENRY (1849-1930), American editor, author, and diplomat **7** 1-2

GRIMM, JAKOB KARL (1785-1863) AND WILHELM KARL (1786-1859), German scholars, linguists, and authors **7** 3-4

GRIMMELSHAUSEN, HANS JAKOB CHRISTOFFEL VON (1621/22-1676), German author **7** 4-5

GRIS, JUAN (1887-1927), Spanish painter **7** 5-6

GRISHAM, JOHN (born 1955), American author and attorney **7** 6-8

GROMYKO, ANDREI ANDREEVICH (1909-1988), minister of foreign affairs and president of the Union of Soviet Socialist Republic (1985-1988) **7** 9-11

GROOMS, RED (born 1937), American artist **7** 11-12

GROOTE, GERARD (1340-1384), Dutch evangelical preacher **7** 12-13

GROPIUS, WALTER (1883-1969), German-American architect, educator, and designer **7** 13-14

GROS, BARON (Antoine Jean Gros; 1771-1835), French romantic painter **7** 14-15

GROSS, SAMUEL DAVID (1805-1884), American surgeon, author, and educator **21** 183-185

GROSSETESTE, ROBERT (1175-1253), English bishop and statesman **7** 15

GROSSINGER, JENNIE (1892-1972), American hotel executive and philanthropist **7** 15-17

GROSZ, GEORGE (1893-1959), German-American painter and graphic artist **7** 17-18

GROTIUS, HUGO (1583-1645), Dutch jurist, statesman, and historian **7** 18-19

GROTOWSKI, JERZY (born 1933), founder of the experimental Laboratory Theatre in Wroclaw, Poland **7** 19-20

GROVE, ANDREW (András Gróf; born 1936), American businessman **18** 171-174

GROVE, FREDERICK PHILIP (circa 1871-1948), Canadian novelist and essayist **7** 20-21

GROVES, LESLIE (1896-1970), military director of the Manhattan Project (atom bomb) during World War II **7** 21-22

GRÜNEWALD, MATTHIAS (circa 1475-1528), German painter **7** 23-24

GUARDI, FRANCESCO (1712-1793), Italian painter **7** 24-25

GUARINI, GUARINO (1624-1683), Italian architect, priest, and philosopher **7** 25-26

GUASTAVINO, RAFAEL (Rafael Guastavino Morano; 1842-1908), Spanish-American architect **23** 132-134

GUCCIONE, BOB, JR. (born ca. 1956), American publisher **7** 26

GUDERIAN, HEINZ (1888-1953), German military leader **20** 163-165

GÜEMES, MARTÍN (1785-1821), Argentine independence fighter **7** 26-27

GUERCINO (Giovanni Francesco Barbieri; 1591-1666), Italian painter **7** 27

GUERICKE, OTTO VON (1602-1686), German physicist **7** 27-28

GUERIN, VERONICA (1959-1996), Irish investigative reporter and journalist **18** 174-176

GUERRERO, VICENTE (1783-1831), Mexican independence fighter, president 1829 **7** 28-30

GUEVARA, ERNESTO (''Che''; 1924-1967) Argentine revolutionary and guerrilla theoretician **7** 30-31

GUEYE, LAMINE (1891-1968), Senegalese statesman **7** 31

GUGGENHEIM, DANIEL (1856-1930), American industrialist and philanthropist **21** 185-187

GUGGENHEIM, MEYER (1828-1905), Swiss-born American industrialist **7** 31-32

GUICCIARDINI, FRANCESCO (1483-1540), Italian historian and statesman **7** 32-33

GUIDO D'AREZZO (circa 995-circa 1050), Italian music theorist **7** 33

GUILLAUME DE LORRIS (circa 1210-1237), French poet **7** 33-34

GUILLÉN, NICOLÁS (born 1902), Cuban author **7** 34-35

GUILLÉN Y ALVAREZ, JORGE (1893-1984), Spanish poet **7** 35-36

GUINIZZELLI, GUIDO (1230/40-1276), Italian poet **7** 36-37

GUINNESS, ALEC (born 1914), British actor of the stage, films, and television **7** 37-38

GÜIRÁLDEZ, RICARDO (1886-1927), Argentine poet and novelist **7** 38-39

GUISCARD, ROBERT (1016-1085), Norman adventurer **7** 39-40

GUISEWITE, CATHY (born 1950), American cartoonist and author **18** 176-177

GUIZOT, FRANÇOIS PIERRE GUILLAUME (1787-1874), French statesman and historian **7** 40-41

GUMPLOWICZ, LUDWIG (1838-1909), Polish-Austrian sociologist and political theorist **7** 41

GUNN, THOM (born 1929), English poet **18** 177-178

GÜNTHER, IGNAZ (1725-1775), German sculptor **7** 41-42

GUSTAVUS I (Gustavus Eriksson; 1496-1560), king of Sweden 1523-1560 **7** 42-43

GUSTAVUS II (Gustavus Adolphus; 1594-1632), king of Sweden 1611-1632 **7** 43-45

GUSTAVUS III (1746-1792), king of Sweden 1771-1792 **7** 45-46

GUSTON, PHILIP (1913-1980), American painter and a key member of the New York School **7** 47-48

GUTENBERG, JOHANN (circa 1398-1468), German inventor and printer **7** 48-49

GUTHRIE, EDWIN RAY (1886-1959), American psychologist **7** 49-50

GUTHRIE, TYRONE (1900-1971), English theater director **7** 50-51

GUTHRIE, WOODROW WILSON (''Woody''; 1912-1967), writer and performer of folk songs **7** 51-52 Leadbelly **23** 208-211

GUTIÉRRÉZ, GUSTAVO (born 1928), Peruvian who was the father of liberation theology **7** 52-53

GUY DE CHAULIAC (circa 1295-1368), French surgeon **7** 54

H

HABASH, GEORGE (born 1926), founder of the Arab Nationalists' Movement (1952) and of the Popular Front for the Liberation of Palestine (PFLP; 1967) **7** 55-56

HABER, FRITZ (1868-1934), German chemist **7** 56-58

HABERMAS, JÜRGEN (born 1929), German philosopher and sociologist **7** 58-60

HABIBIE, BACHARUDDIN JUSUF (born 1936), president of Indonesia **19** 134-136

HADRIAN (76-138), Roman emperor 117-138 **7** 60-61

HAECKEL, ERNST HEINRICH PHILIPP AUGUST (1834-1919), German biologist and natural philosopher **7** 61-62

HAFIZ, SHAMS AL-DIN (circa 1320-1390), Persian mystical poet and Koranic exegete **7** 63

HAGEN, UTA THYRA (born 1919), American actress **18** 179-180

HAGEN, WALTER (1892-1969), American golfer **21** 188-190

HAGUE, FRANK (1876-1956), American politician **7** 63-64

HAHN, OTTO (1879-1968), German chemist **7** 64-65

HAHNEMANN, SAMUEL (Christian Friedrich Samuel Hahnemann; 1755-1843), German physician and chemist **21** 190-193

HAIDAR ALI (1721/22-1782), Indian prince, ruler of Mysore 1759-1782 **7** 65-66

HAIG, ALEXANDER M., JR. (born 1924), American military leader, diplomat, secretary of state, and presidential adviser **7** 66-67

HAIG, DOUGLAS (1st Earl Haig; 1861-1928), British field marshal **7** 67-68

HAILE SELASSIE (1892-1975), emperor of Ethiopia **7** 68-70

HAKLUYT, RICHARD (1552/53-1616), English geographer and author **7** 70

HALBERSTAM, DAVID (born 1934), American journalist, author and social historian **18** 180-183

HALDANE, JOHN BURDON SANDERSON (1892-1964), English biologist **7** 70-71

HALE, CLARA (nee Clara McBride; 1905-1992), American humanitarian and social reformer **20** 166-168

HALE, EDWARD EVERETT (1822-1909), American Unitarian minister and author **7** 71-72

HALE, GEORGE ELLERY (1868-1938), American astronomer **7** 72-74

HALE, SARAH JOSEPHA (née Buell; 1788-1879), American editor **7** 74-75

HALES, STEPHEN (1677-1761), English scientist and clergyman **7** 75

HALÉVY, ÉLIE (1870-1937), French philosopher and historian **7** 76

HALEY, ALEX (1921-1992), African American journalist and author **7** 76-78

HALEY, MARGARET A. (1861-1939), American educator and labor activist **7** 78-79

HALFFTER, CHRISTÓBAL (born 1930), Spanish composer **7** 79-80

HALIBURTON, THOMAS CHANDLER (1796-1865), Canadian judge and author **7** 80

HALIDE EDIP ADIVAR (1884-1964), Turkish woman writer, scholar, and public figure **7** 80-82

HALIFAX, 1ST EARL OF (Edward Frederick Lindley Wood; 1881-1959), English statesman **7** 82-83

HALL, ASAPH (1829-1907), American astronomer **7** 83-84

HALL, DONALD (born 1928), New England memoirist, short story writer, essayist, dramatist, critic, and anthologist as well as poet **7** 84-85

HALL, EDWARD MARSHALL (1858-1927), British attorney **22** 204-205

HALL, GRANVILLE STANLEY (1844-1924), American psychologist and educator **7** 85-86

HALL, RADCLYFFE (Marguerite Radclyffe Hall; 1880-1943), British author **20** 168-170

HALLAJ, AL-HUSAYN IBN MANSUR AL (857-922), Persian Moslem mystic and martyr **7** 86-87

HALLAM, LEWIS, SR. AND JR. (Lewis Sr. ca. 1705-1755; Lewis Jr. 1740-1808), American actors and theatrical managers **7** 87

HALLECK, HENRY WAGER (1815-1872), American military strategist **22** 205-207

HALLER, ALBRECHT VON (1708-1777), Swiss physician **7** 87-88

HALLEY, EDMUND (1656-1742), English astronomer **7** 88-89

HALS, FRANS (1581/85-1666), Dutch painter **7** 89-91

HALSEY, WILLIAM FREDERICK (1882-1959), American admiral **7** 91-92

HALSTED, WILLIAM STEWART (1852-1922), American surgeon **22** 207-209

HAMANN, JOHANN GEORG (1730-1788), German philosopher **7** 92

HAMER, FANNIE LOU (born Townsend; 1917-1977), American civil rights activist **7** 93-94

HAMILCAR BARCA (circa 285-229/228 B.C.), Carthaginian general and statesman **7** 94-95

HAMILTON, ALEXANDER (1755-1804), American statesman **7** 95-98

HAMILTON, ALICE (1869-1970), American physician **7** 98-99

HAMILTON, EDITH (1867-1963), American educator and author **22** 209-211

HAMILTON, SIR WILLIAM ROWAN (1805-1865), Irish mathematical physicist **7** 99-100

HAMMARSKJÖLD, DAG (1905-1961), Swedish diplomat **7** 100-101

HAMM-BRÜCHER, HILDEGARD (born 1921), Free Democratic Party's candidate for the German presidency in 1994 **7** 101-103

HAMMER, ARMAND (1898-1990), American entrepreneur and art collector **7** 103-104

HAMMERSTEIN, OSCAR CLENDENNING II (1895-1960), lyricist and librettist of the American theater **7** 104-106

HAMMETT, (SAMUEL) DASHIELL (1894-1961), American author **7** 106-108

HAMMOND, JAMES HENRY (1807-1864), American statesman **7** 108-109

HAMMOND, JOHN LAWRENCE LE BRETON (1872-1952), English historian **7** 108-109

HAMMOND, LUCY BARBARA (1873-1961), English historian **7** 109

HAMMURABI (1792-1750 B.C.), king of Babylonia **7** 109-110

HAMPDEN, JOHN (1594-1643), English statesman **7** 110-111

HAMPTON, LIONEL (1908-2002), African American jazz musician **22** 211-213

HAMPTON, WADE (circa 1751-1835), American planter **7** 111-112

HAMPTON, WADE III (1818-1902), American statesman and Confederate general **7** 112

Hampton Institute (Virginia)
Johnston, Frances Benjamin **23** 174-177

Hampton Normal and Industrial Institution
see Hampton Institute

HAMSUN, KNUT (1859-1952), Norwegian novelist **7** 113-114

HAN FEI TZU (circa 280-233 B.C.), Chinese statesman and philosopher **7** 124-125

HAN WU-TI (157-87 B.C.), Chinese emperor **7** 136

HAN YÜ (768-824), Chinese author **7** 136-137

HANAFI, HASSAN (born 1935), Egyptian philosopher **7** 114

HANCOCK, JOHN (1737-1793), American statesman **7** 114-116

HAND, BILLINGS LEARNED (1872-1961), American jurist **7** 116

HANDEL, GEORGE FREDERICK (1685-1759), German-born English composer and organist **7** 116-119

HANDKE, PETER (born 1942), Austrian playwright, novelist, screenwriter, essayist, and poet **7** 119-121

HANDLIN, OSCAR (born 1915), American historian **7** 121-122

HANDSOME LAKE (a.k.a. Hadawa' Ko; ca. 1735-1815), Seneca spiritual leader **7** 122-123

HANDY, WILLIAM CHRISTOPHER (1873-1958), African American songwriter **7** 123-124

HANKS, NANCY (1927-1983), called the "mother of a million artists" for her work in building federal financial support for the arts and artists **7** 126-127

HANKS, TOM (Thomas Jeffrey Hanks; born 1956), American actor **23** 135-137

HANNA, MARCUS ALONZO (1837-1904), American businessman and politician **7** 127-128

HANNIBAL BARCA (247-183 B.C.), Carthaginian general **7** 128-130

Hanover dynasty (Great Britain)
see Great Britain–1714-1901 (Hanover)

HANSBERRY, LORRAINE VIVIAN (1930-1965), American writer and a major figure on Broadway **7** 130-131

HANSEN, ALVIN (1887-1975), American economist **7** 131-132

HANSEN, JULIA BUTLER (1907-1988), American politician **7** 132-133

HANSON, DUANE (1925-1990), American super-realist sculptor **7** 133-135

HANSON, HOWARD (1896-1981), American composer and educator **7** 135-136

HAPGOOD, NORMAN (1868-1937), American author and editor **7** 137-138

HARA, KEI (1856-1921), Japanese statesman and prime minister 1918-1921 **7** 138

HARAND, IRENE (born Irene Wedl; 1900-1975), Austrian political and human rights activist **7** 139-145

HARAWI, ILYAS AL- (Elias Harawi; born 1930), president of Lebanon **7** 145-146

HARDENBERG, PRINCE KARL AUGUST VON (1750-1822), Prussian statesman **7** 146-147

HARDIE, JAMES KEIR (1856-1915), Scottish politician **7** 147-148

HARDING, WARREN GAMALIEL (1865-1923), American statesman, president 1921-1923 **7** 148-149

HARDY, HARRIET (1905-1993), American pathologist **7** 150

HARDY, THOMAS (1840-1928), English novelist, poet, and dramatist **7** 150-152

HARE, ROBERT (1781-1858), American chemist **7** 152-153

HARGRAVES, EDWARD HAMMOND (1816-1891), Australian publicist **7** 153-154

HARING, KEITH (1958-1990), American artist tied to New York graffiti art of the 1980s **7** 154-155

HARINGTON, JOHN (1560-1612), English author and courtier **21** 193-195

HARJO, SUZAN SHOWN (born 1945), Native American activist **18** 183-185

HARKNESS, GEORGIA (1891-1974), American Methodist and ecumenical theologian **7** 155-156

HARLAN, JOHN MARSHALL (1833-1911), American jurist **7** 156-157

HARLAN, JOHN MARSHALL (1899-1971), U.S. Supreme Court justice **7** 157-159

Harlem renaissance (American literature)
Hunter, Alberta **23** 160-162
Toomer, Jean **23** 408-410

HARLEY, ROBERT (1st Earl of Oxford and Earl Mortimer; 1661-1724), English statesman **7** 159-160

HARNACK, ADOLF VON (1851-1930), German theologian **7** 160

HARNETT, WILLIAM MICHAEL (1848-1892), American painter **7** 160-161

HAROLD I (circa 840-933), king of Norway 860-930 **7** 161-162

HAROLD II (Harold Godwinson; died 1066), Anglo-Saxon king of England of 1066 **7** 162

HAROLD III (1015-1066), king of Norway 1047-1066 **7** 163

HARPER, FRANCES (Frances Ellen Watkins Harper; 1825-1911), African American author, abolitionist and women's rights activist **18** 185-187

HARPER, JAMES (1795-1869), American publisher **22** 213-216

HARPER, WILLIAM RAINEY (1856-1906), American educator and biblical scholar **7** 163-164

HARPUR, CHARLES (1813-1866), Australian poet and author **22** 216-218

HARRIMAN, EDWARD HENRY (1848-1909), American railroad executive **7** 164-165

HARRIMAN, PAMELA (1920-1997), American ambassador and patrician **18** 187-189

HARRIMAN, W. AVERELL (1891-1986), American industrialist, financier, and diplomat **7** 165-166

HARRINGTON, JAMES (1611-1677), English political theorist **7** 166-167

HARRINGTON, MICHAEL (1928-1989), American political activist and educator **7** 167-169

HARRIOT, THOMAS (1560-1621), English scientist and mathematician **23** 137-139

HARRIS, ABRAM LINCOLN, JR. (1899-1963), African American economist **7** 169-171

HARRIS, BARBARA CLEMENTINE (born 1930), African American activist and Anglican bishop **7** 171-172

HARRIS, FRANK (1856-1931), Irish-American author and editor **7** 172-173

HARRIS, JOEL CHANDLER (1848-1908), American writer **7** 173-174

HARRIS, LADONNA (born 1931), Native American activist **18** 189-191

HARRIS, PATRICIA ROBERTS (1924-1985), first African American woman in the U.S. Cabinet **7** 174-175

HARRIS, ROY (1898-1979), American composer **7** 175-176

HARRIS, TOWNSEND (1804-1878), American merchant and diplomat **7** 176-177

HARRIS, WILLIAM TORREY (1835-1909), American educator and philosopher **7** 177-178

HARRISON, BENJAMIN (1833-1901), American statesman, president 1889-1893 **7** 178-179

HARRISON, PETER (1716-1775), American architect and merchant **7** 179-180

HARRISON, WILLIAM HENRY (1773-1841), American statesman, president 1841 **7** 180-181

HARSHA (Harshavardhana; circa 590-647), king of Northern India 606-612 **7** 181-182

HART, GARY W. (born 1936), American political campaign organizer, U.S. senator, and presidential candidate **7** 182-184

HART, HERBERT LIONEL ADOLPHUS (1907-1992), British legal philosopher **22** 218-219

HARTE, FRANCIS BRET (1837-1902), American poet and fiction writer **7** 184-185

HARTLEY, DAVID (1705-1757), British physician and philosopher **7** 185

HARTLEY, MARSDEN (1877-1943), American painter **7** 186

HARTSHORNE, CHARLES (born 1897), American theologian **7** 186-187

HARUN AL-RASHID (766-809), Abbasid caliph of Baghdad 786-809 **7** 188

HARUNOBU, SUZUKI (ca. 1725-1770), Japanese painter and printmaker **7** 188-189

HARVARD, JOHN (1607-1638), English philanthropist **21** 195-197

Harvard College
see Harvard University

Harvard University (Cambridge, Massachusetts)
Law School
Langdell, Christopher Columbus **23** 204-206

HARVEY, WILLIAM (1578-1657), English physician **7** 189-190

HASAN, IBN AL-HAYTHAM (ca. 966-1039), Arab physicist, astronomer, and mathematician **7** 190-191

HASKINS, CHARLES HOMER (1870-1937), American historian **7** 191-192

HASSAM, FREDERICK CHILDE (1859-1935), American impressionist painter **7** 192

HASSAN, MOULEY (King Hassan II; 1929-1999), inherited the throne of Morocco in 1961 **7** 194-195

HASSAN, MUHAMMAD ABDILLE (1864-1920), Somali politico-religious leader and poet **7** 194-195

HASTINGS, PATRICK GARDINER (1880-1952), British lawyer and politician **22** 219-221

HASTINGS, WARREN (1732-1818), English statesman **7** 195-196

HATCH, WILLIAM HENRY (1833-1896), American reformer and politician **7** 196

HATSHEPSUT (ruled 1503-1482 B.C.), Egyptian queen **7** 196-197

HATTA, MOHAMMAD (1902-1980), a leader of the Indonesian nationalist movement (1920s-1945) and a champion of non-alignment and of socialism grounded in Islam **7** 197-199

HAUPTMANN, GERHART JOHANN ROBERT (1862-1946), German dramatist and novelist **7** 199-201

HAUSHOFER, KARL (1869-1946), German general and geopolitician **7** 201

HAUSSMANN, BARON GEORGES EUGÈNE (1809-1891), French prefect of the Seine **7** 201-202

HAVEL, VACLAV (born 1936), playwright and human rights activist who became the president of Czechoslovakia **7** 202-205

HAVEMEYER, HENRY OSBORNE (1847-1907), American businessman **22** 222-224

HAWES, HARRIET ANN BOYD (1871-1945), American archeologist **22** 224-225

HAWKE, ROBERT JAMES LEE (born 1929), Australian Labor prime minister **7** 205-206

HAWKING, STEPHEN WILLIAM (born 1942), British physicist and mathematician **7** 206-208

HAWKINS, COLEMAN (1904-1969), American jazz musician **7** 208-210

HAWKINS, SIR JOHN (1532-1595), English naval commander **7** 210-211

HAWKS, HOWARD WINCHESTER (1896-1977), American film director **22** 225-226

HAWKSMOOR, NICHOLAS (1661-1736), English architect **7** 211-212

HAWTHORNE, NATHANIEL (1804-1864), American novelist **7** 212-215

HAY, JOHN (1838-1905), American statesman **7** 215-216

HAYA DE LA TORRE, VICTOR RAUL (born 1895), Peruvian political leader and theorist **7** 216-217

HAYDEN, FERDINAND VANDIVEER (1829-1887), American geologist and explorer **22** 227-229

HAYDEN, ROBERT EARL (1913-1980), African American poet **22** 229-231

HAYDEN, THOMAS EMMET (born 1939), American writer and political activist **7** 217-219

HAYDN, FRANZ JOSEPH (1732-1809), Austrian composer **7** 219-221

HAYEK, FRIEDRICH A. VON (1899-1992), Austrian-born British free market economist, social philosopher, and Nobel Laureate **7** 221-223

HAYES, HELEN (1900-1993), American actress **7** 223-224

HAYES, CARDINAL PATRICK JOSEPH (1867-1938), American cardinal **7** 224-225

HAYES, ROLAND (1887-1977), African American classical singer **7** 225-227

HAYES, RUTHERFORD BIRCHARD (1822-1893), American statesman, president 1877-1881 **7** 227-228

HAYFORD, J. E. CASELY (1866-1903), Gold Coast politician, journalist, and educator **7** 228-230

HAYKAL, MUHAMMAD HUSAIN (born 1923), Egyptian journalist and editor of *al-Ahram*(1957-1974) **7** 230-231

Haymarket Riot (Chicago; 1886)
Parsons, Lucy González **23** 293-295

HAYNE, ROBERT YOUNG (1791-1839), American politician **7** 231-232

HAYNES, ELWOOD (1857-1925), American inventor and businessman **22** 231-234

HAYS, WILL (William Harrison Hays; 1879-1954), American film censor **21** 197-199

HAYWOOD, WILLIAM DUDLEY (1869-1928), American labor leader **7** 232-233

HAYWORTH, RITA (born Margarita Carmen Cansino; 1918-1987), American actress **7** 233-235

HAZLITT, WILLIAM (1778-1830), English literary and social critic **7** 235-236

HEAD, EDITH (1898-1981), American costume designer **18** 191-193

HEADE, MARTIN JOHNSON (1819-1904), American painter **7** 236

HEALY, BERNADINE (born 1944) American physician and administrator **7** 237-238

HEANEY, SEAMUS JUSTIN (born 1939), Irish poet, author, and editor **7** 238-240

HEARN, LAFCADIO (1850-1904), European-born American author **7** 240

HEARNE, SAMUEL (1745-1792), English explorer **7** 241-242

HEARST, GEORGE (1820-1891), American publisher and politician **7** 242

HEARST, PATRICIA (born 1954), kidnapped heiress who became a bank robber **7** 242-243

HEARST, WILLIAM RANDOLPH (1863-1951), American publisher and politician **7** 243-244

HEATH, EDWARD RICHARD GEORGE (born 1916), prime minister of Great Britain (1970-1974) **7** 244-246

HEAVYSEGE, CHARLES (1816-1876), Canadian poet and dramatist **7** 246

HEBBEL, FRIEDRICH (1813-1863), German poet and playwright **7** 247

HEBERT, JACQUES RENÉ (1757-1794), French journalist and revolutionist **7** 247-248

HECHT, BEN (1894-1964), American journalist, playwright, and Hollywood scriptwriter **7** 248-250

HECKER, ISAAC THOMAS (1819-1888), American Catholic religious founder **7** 250-251

HECKLER, MARGARET MARY O'SHAUGHNESSY (born 1931), American attorney, congressional representative, secretary of health and human services, and ambassador **7** 251-252

HEDIN, SVEN ANDERS (1865-1952), Swedish explorer and geographer **7** 252-253

HEFNER, HUGH (born 1926), founder and publisher of Playboy magazine **7** 253-254

HEGEL, GEORG WILHELM FRIEDRICH (1770-1831), German philosopher and educator **7** 254-256

HEIDEGGER, MARTIN (1889-1976), German philosopher **7** 257-258

HEIDENSTAM, CARL GUSTAF VERNER VON (1859-1940), Swedish author **7** 258-259

HEIFETZ, JASCHA (1901-1987), American violinist **20** 170-172

HEIGHT, DOROTHY IRENE (born 1912), civil and human rights activist **23** 139-141

HEINE, HEINRICH (1797-1856), German poet and essayist **7** 259-260

HEINRICH, ANTHONY PHILIP (1781-1861), American composer **7** 261

HEINZ, HENRY JOHN (H.J. Heinz; 1844-1919), American businessman **19** 136-138

HEISENBERG, WERNER KARL (born 1901), German physicist **7** 261-263

HELLER, JOSEPH (1923-1999), American author **7** 263-265

HELLER, WALTER (1915-1987), chairman of the Council of Economic Advisors (1961-1964) and chief spokesman of the ''New Economics'' **7** 265-266

HELLMAN, LILLIAN FLORENCE (born 1905), American playwright **7** 267-268

HELMHOLTZ, HERMANN LUDWIG FERDINAND VON (1821-1894), German physicist and physiologist **7** 268-269

HELMONT, JAN BAPTISTA VAN (1579-1644), Flemish chemist and physician **7** 269-271

HELMS, JESSE (born 1921), United States Senator from North Carolina **7** 271-272

HELPER, HINTON ROWAN (1829-1909), American author and railroad promoter **7** 272-273

HELVÉTIUS, CLAUDE ADRIEN (1715-1771), French philosopher **7** 273-274

HEMINGWAY, ERNEST MILLER (1898-1961), American novelist and journalist **7** 274-277
publishers of
Liveright, Horace B. **23** 229-231

HÉMON, LOUIS (1880-1913), French-Canadian novelist **7** 277

Hemophilia (medicine)
Pool, Judith Graham **23** 315-316

HEMPHILL, JOHN (1803-1862), American jurist and statesman **22** 234-236

HENDERSON, ARTHUR (1863-1935), British statesman **7** 277-278

HENDERSON, DONALD AINSLIE (D.A.; born 1928), American public health official **22** 236-238

HENDERSON, RICHARD (1735-1785), American jurist and land speculator **7** 278-279

HENDRIX, JIMI (born Johnny Allen Hendrix; 1942-1970), African American guitarist, singer, and composer **7** 279-283

HENG SAMRIN (born 1934), Cambodian Communist leader who became president of the People's Republic of Kampuchea (PRK) in 1979 **7** 283-285

HENIE, SONJA (1912-1969), Norwegian figure skater **20** 172-173

HENRI, ROBERT (Robert Henry Cozad; 1865-1929), American painter **22** 238-240

HENRY I (876-936), king of Germany 919-936 **7** 285-286

HENRY I (1068-1135), king of England 1100-1135 **7** 286-287

HENRY II (1133-1189), king of England 1154-1189 **7** 287-289

HENRY III (1017-1056), Holy Roman emperor and king of Germany 1039-1056 **7** 290

HENRY III (1207-1272), king of England 1216-1272 **7** 290-292

HENRY IV (1050-1106), Holy Roman emperor and king of Germany 1056-1106 **7** 292

HENRY IV (1367-1413), king of England 1399-1413 **7** 292-293

HENRY IV (1553-1610), king of France 1589-1610 **7** 293-295

HENRY V (1081-1125), Holy Roman emperor and king of Germany 1106-1125 **7** 295-296

HENRY V (1387-1422), king of England 1413-1422 **7** 296-297

HENRY VI (1421-1471), king of England 1422-61 and 1470-1471 **7** 298-299

HENRY VII (1274-1313), Holy Roman emperor and king of Germany 1308-1313 **7** 299-300

HENRY VII (1457-1509), king of England 1485-1509 **7** 300-302

HENRY VIII (1491-1547), king of England 1509-1547 **7** 302-305

HENRY, AARON (born 1922), African American civil rights activist **7** 306-307

HENRY, JOSEPH (1797-1878), American physicist and electrical experimenter **7** 307-308

HENRY, MARGUERITE (Margurite Breithaupt; 1902-1997), American author **19** 138-140

HENRY, O. (pseudonym of William Sydney Porter; 1862-1910), American short-story writer **7** 308-309

HENRY, PATRICK (1736-1799), American orator and revolutionary **7** 309-311

HENRY THE NAVIGATOR (1394-1460), Portuguese prince **7** 305-306

HENSON, JIM (James Maury Henson, 1936-1990), American puppeteer, screenwriter, and producer **19** 140-142

HENSON, JOSIAH (1789-1883), African American preacher and former slave **7** 311-312

HENSON, MATTHEW A. (1866-1955), African American Arctic explorer **7** 312-314

HENZE, HANS WERNER (born 1926), German composer **7** 314

HEPBURN, AUDREY (born Edda Van Heemstra Hepburn-Ruston; 1929-1993), Swiss actress and humanitarian **7** 314-316

HEPBURN, KATHARINE (born 1907), American actress on the stage and on the screen **7** 316-317

HEPPLEWHITE, GEORGE (died 1786), English furniture designer **7** 317-318

HEPWORTH, BARBARA (1903-1975), English sculptor **7** 318-319

HERACLIDES OF PONTUS (circa 388-310 B.C.), Greek philosopher **7** 319-320

HERACLITUS (flourished 500 B.C.), Greek philosopher **7** 320

HERACLIUS (circa 575-641), Byzantine emperor 610-641 **7** 320-321

HERBART, JOHANN FRIEDRICH (1776-1841), German philosopher-psychologist and educator **7** 321-322

HERBERG, WILL (1906-1977), Jewish theologian, social thinker, and biblical exegete **7** 322-323

HERBERT, EDWARD (1st Baron Herbert of Cherbury; 1583-1648), English philosopher, poet, diplomat, and historian **7** 324

HERBERT, GEORGE (1593-1633), English metaphysical poet and Anglican priest **7** 324-326

HERDER, JOHANN GOTTFRIED VON (1744-1803), German philosopher, theologian, and critic **7** 327-328

HERMAN, JERRY (born 1931), American composer and lyricist **20** 173-175

HERNÁNDEZ, JOSÉ (1834-1886), Argentine poet **7** 328-329

HERNÁNDEZ COLÓN, RAFAEL (born 1936), Puerto Rican governor **7** 329-330

HEROD THE GREAT (circa 73-4 B.C.), king of Judea **7** 333-334

HERODOTUS (circa 484-circa 425 B.C.), Greek historian **7** 330-333

HERON OF ALEXANDRIA (flourished circa 60), Greek engineer, mathematician, and inventor **7** 334-335

HERRERA, CAROLINA (Maria Carolina Josefina Pacanins y Nino; born 1939), Venezuelan designer **23** 141-143

HERRERA, JUAN DE (circa 1530-1597), Spanish architect **7** 335

HERRERA LANE, FELIPE (1922-1996), Chilean banker and economist **7** 336

HERRICK, ROBERT (1591-1674), English poet and Anglican parson **7** 336-339

HERRIOT, ÉDOUARD (1872-1957), French statesman and author **7** 339-340

HERRMANN, BERNARD (Benny Herrmann; 1911-1975), American composer **21** 199-202

HERSCHEL, CAROLINE (1750-1848), German/English astronomer and mathematician **20** 175-176

HERSCHEL, SIR JOHN FREDERICK WILLIAM (1792-1871), English astronomer **7** 340-341

HERSCHEL, SIR WILLIAM (1738-1822), German-born English astronomer **7** 341-343

HERSHEY, ALFRED DAY (1908-1997), American microbiologist **7** 343-345

HERSHEY, MILTON (1857-1945), American businessman and philanthropist **19** 142-144

HERSKOVITS, MELVILLE JEAN (1895-1963), American anthropologist **7** 345

HERTZ, HEINRICH RUDOLF (1857-1894), German physicist **7** 346-347

HERTZOG, JAMES BARRY MUNNIK (1866-1942), South African prime minister 1924-39 **7** 347-348

HERUY WÄLDÄ-SELLASÉ (1878-1938), Ethiopian writer and government press director **7** 348-349

HERZBERG, GERHARD (born 1904), German-born Canadian chemist/physicist **7** 349-350

HERZEN, ALEKSANDR IVANOVICH (1812-1870), Russian author and political agitator **7** 351-352

HERZL, THEODOR (1860-1904), Hungarian-born Austrian Zionist author **7** 352-354

HERZOG, CHAIM (1918-1997), president of the State of Israel **7** 354-355

HERZOG, ROMAN (born 1934), president of the German Federal Constitutional Court (1987-1994) and president of Germany **7** 355-357

HESBURGH, THEODORE MARTIN (born 1917), activist American Catholic priest who was president of Notre Dame (1952-1987) **7** 357-358

HESCHEL, ABRAHAM JOSHUA (1907-1972), Polish-American Jewish theologian **7** 358-359

HESELTINE, MICHAEL (born 1933), British Conservative politician **7** 359-361

HESIOD (flourished circa 700 B.C.), Greek poet **7** 361-362

HESS, VICTOR FRANCIS (1883-1964), Austrian-American physicist **7** 362-363

HESS, WALTER RICHARD RUDOLF (1894-1987), deputy reichsführer for Adolf Hitler (1933-1941) **7** 363-365

HESS, WALTER RUDOLF (1881-1973), Swiss neurophysiologist **7** 365

HESSE, EVA (1936-1970), American sculptor **7** 365-367

HESSE, HERMANN (1877-1962), German novelist **7** 367-369

HESSE, MARY B. (born 1924), British philosopher **7** 369-371

HEVESY, GEORGE CHARLES DE (1885-1966), Hungarian chemist **7** 371

HEWITT, ABRAM STEVENS (1822-1903), American politician and manufacturer **7** 371-372

HEYDRICH, REINHARD (1904-1942), German architect of the Holocaust **20** 176-178

HEYERDAHL, THOR (1914-2002), Norwegian explorer, anthropologist and author **18** 194-196

HEYSE, PAUL JOHANN LUDWIG (1830-1914), German author **7** 372-373

HEYWOOD, THOMAS (1573/1574-1641), English playwright **7** 373-374

HIAWATHA (c. 1450), Native American Leader **23** 143-145

HICKOK, JAMES BUTLER (''Wild Bill''; 1837-1876), American gunfighter, scout, and spy **7** 374-375

HICKS, EDWARD (1780-1849), American folk painter **7** 375

HIDALGO Y COSTILLA, MIGUEL (1753-1811), Mexican revolutionary priest **7** 375-377

HIDAYAT, SADIQ (1903-1951), Persian author **7** 377-378

HIGGINS, MARGUERITE (1920-1966), American journalist **7** 378-380

HIGGINSON, THOMAS WENTWORTH (1823-1911), American reformer and editor **7** 380

HILDEBRANDT, JOHANN LUCAS VON (1663-1745), Austrian architect **7** 380-381

HILDRETH, RICHARD (1807-1865), American historian and political theorist **7** 382

HILFIGER, TOMMY (born 1952), American fashion designer **19** 144-146

HILL, ANITA (born 1956), African American lawyer and professor **7** 382-385

HILL, ARCHIBALD VIVIAN (1886-1977), English physiologist **7** 385-386

HILL, BENJAMIN HARVEY (1823-1882), American politician **7** 386-387

HILL, HERBERT (born 1924), American scholar and civil rights activist **7** 387-388

HILL, JAMES JEROME (1838-1916), American railroad builder **7** 388-389

HILL, ROWLAND (1795-1879), British educator, postal reformer, and administrator **21** 202-204

HILLARY, EDMUND (born 1919), New Zealander explorer and mountaineer **7** 389-390

HILLEL I (circa 60 B.C. -circa 10 A.D.), Jewish scholar and teacher **7** 390-391

HILLIARD, NICHOLAS (circa 1547-1619), English painter **7** 391-392

HILLMAN, SIDNEY (1887-1946), Lithuanian-born American labor leader **7** 392-393

HILLQUIT, MORRIS (1869-1933), Russian-born American lawyer and author **7** 393-394

HILLS, CARLA ANDERSON (born 1934), Republican who served three presidents as lawyer, cabinet member, and U.S. trade representative **7** 394-396

HILTON, BARRON (William Barron Hilton; born 1927), American businessman **19** 146-148

HILTON, CONRAD (1887-1979), American hotelier **20** 178-180

HIMES, CHESTER BOMAR (1909-1984), American author **22** 242-244

HIMMELFARB, GERTRUDE (born 1922), American professor, writer, and scholar **7** 396-398

HIMMLER, HEINRICH (1900-1945), German Nazi leader **7** 398-399

HINDEMITH, PAUL (1895-1963), German composer **7** 399-400

HINDENBURG, PAUL LUDWIG HANS VON BENECKENDORFF UND VON (1847-1934), German field marshal, president 1925-1934 **7** 400-401

HINES, GREGORY OLIVER (born 1946), American dancer and actor **7** 401-403

HINOJOSA, ROLANDO (born 1929), Hispanic-American author **7** 403-405

HINSHELWOOD, SIR CYRIL NORMAN (1897-1967), English chemist **7** 405-406

HINTON, SUSAN ELOISE (born 1950), American novelist and screenwriter **7** 406-407

HIPPARCHUS (flourished 162-126 B.C.), Greek astronomer **7** 407-408

HIPPOCRATES (circa 460-circa 377 B.C.), Greek physician **7** 408-410

HIROHITO (1901-1989), emperor of Japan **7** 410-412

HIROSHIGE, ANDO (1797-1858), Japanese painter and printmaker **7** 412-413

Hiroshina, Mon Amour (film) Resnais, Alain **23** 333-335

HISS, ALGER (1904-1996), U.S. State Department official convicted of having provided classified documents to an admitted Communist **7** 413-415

HITCHCOCK, ALFRED (1899-1980), English-born film director **7** 415-416

HITCHCOCK, GILBERT MONELL (1859-1934), American publisher and politician **7** 416-417

HITLER, ADOLF (1889-1945), German dictator, chancellor-president 1933-1945 **7** 417-420

HO, DAVID DA-I (born 1952), American AIDS researcher **23** 145-148

HO CHI MINH (1890-1969), Vietnamese revolutionary and statesman **7** 426-428

HOBART, JOHN HENRY (1775-1830), American Episcopal bishop **7** 420-421

HOBBES, THOMAS (1588-1679), English philosopher and political theorist **7** 421-423

HOBBY, OVETA CULP (1905-1995), American government official and businesswoman **7** 423-425

HOBHOUSE, LEONARD TRELAWNY (1864-1929), English sociologist and philosopher **7** 425-426

HOBSON, WILLIAM (1793-1842), British naval commander and colonial governor **7** 426

Hockey (sport)
Roy, Patrick **23** 351-353
Yzerman, Steve **23** 451-453

HOCKING, WILLIAM ERNEST (1873-1966), American philosopher **7** 428-429

HOCKNEY, DAVID (born 1937), English photographer and artist **7** 429-431

HODGKIN, ALAN LLOYD (born 1914), English physiologist **7** 431-432

HODGKIN, DOROTHY CROWFOOT (1910-1964), English chemist **7** 432-434

HODLER, FERDINAND (1853-1918), Swiss painter **7** 434-435

HOE, RICHARD MARCH (1812-1886), American inventor and manufacturer **7** 435-436

HOFFA, JAMES R. (''Jimmy''; 1913-1975) American union leader **7** 436-437

HOFFMAN, ABBIE (1936-1989), American writer, activist, and leader of the Youth International Party **7** 437-439

HOFFMANN, ERNST THEODOR AMADEUS (1776-1822), German author, composer, and artist **7** 439-440

HOFFMANN, JOSEF (1870-1956), Austrian architect and decorator **7** 440-441

HOFFMAN, MALVINA CORNELL (1885-1966), American sculptor **23** 148-150

HOFHAIMER, PAUL (1459-1537), Austrian composer, and organist **7** 441

HOFMANN, AUGUST WILHELM VON (1818-1892), German organic chemist **7** 441-442

HOFMANN, HANS (1880-1966), German-American painter **7** 442-443

HOFMANNSTHAL, HUGO VON (1874-1929), Austrian poet and dramatist **7** 443-444

HOFSTADTER, RICHARD (1916-1970), American historian **7** 444-445

HOGAN, BEN (1912-1997), American golfer **19** 148-150

HOGARTH, WILLIAM (1697-1764), English painter and engraver **7** 446-447

HOGG, HELEN BATTLES SAWYER (1905-1993), Canadian astronomer **22** 244-247

HOKINSON, HELEN ELNA (1893-1949), American cartoonist **23** 150-152

HOKUSAI, KATSUSHIKA (1760-1849), Japanese painter and printmaker **7** 447-448

HOLBACH, BARON D' (Paul Henri Thiry; 1723-1789), German-born French encyclopedist and philosopher **7** 448-449

HOLBEIN, HANS, THE YOUNGER (1497/98-1543), German painter and graphic artist **7** 449-450

HOLBERG, LUDVIG (Hans Mikkelsen; 1684-1754), Scandinavian author **23** 152-155

HOLBROOK, JOSIAH (1788-1854), American educator **7** 450-451

HÖLDERLIN, JOHANN CHRISTIAN FRIEDRICH (1770-1843), German poet **7** 451-452

HOLIDAY, BILLIE (1915-1959), American jazz vocalist **7** 452-453

HOLLAND, JOHN PHILIP (1840-1914), Irish-American inventor **7** 453-454

HOLLERITH, HERMAN (1860-1929), American inventor and businessman **19** 151-152

HOLLY, BUDDY (Charles Hardin Holley; 1936-1959), American singer, songwriter, and bandleader **22** 247-249

HOLM, HANYA (née Johanna Eckert; born 1893), German-American dancer and teacher **7** 454-455

HOLMES, ARTHUR (1890-1965), English geologist and petrologist **7** 455-456

HOLMES, JOHN HAYNES (1879-1964), American Unitarian clergyman **7** 456-457

HOLMES, OLIVER WENDELL (1809-1894), American physician and author **7** 457-458

HOLMES, OLIVER WENDELL, JR. (1841-1935), American jurist **7** 458-459

Holocaust
films about
Resnais, Alain **23** 333-335

HOLST, GUSTAV (1874-1934), English composer **7** 459-460

Holy Roman Empire
1138-1254 (Hohenstaufen dynasty)
Innocent IV **23** 165-167

HOLYOAKE, KEITH JACKA (1904-1983), New Zealand prime minister and leader of the National Party **7** 460-462

HOLZER, JENNY (born 1950), American Neo-Conceptualist artist **7** 462-463

HOMANS, GEORGE CASPAR (1910-1989), American sociologist **7** 463-465

HOMER (ancient Greek epic poet) **7** 468-469

HOMER, WINSLOW (1836-1910), American painter **7** 468-469

HONDA, SOICHIRO (1906-1991), Japanese automaker **7** 469-470

HONECKER, ERICH (1912-1994), German Communist Party leader and head of the German Democratic Republic (1971-80s) **7** 471-472

HONEGGER, ARTHUR (1892-1955), Swiss composer identified with France **7** 472-473

HONEN (1133-1212), Japanese Buddhist monk **7** 473

HOOCH, PIETER DE (1629-after 1684), Dutch artist **7** 473-474

HOOK, SIDNEY (1902-1989), American philosopher and exponent of classical American pragmatism **7** 474-475

HOOKE, ROBERT (1635-1703), English physicist **7** 475

HOOKER, JOHN LEE (1917-2001), African American musician **23** 155-157

HOOKER, RICHARD (1554-1600), English theologian and Church of England clergyman **7** 475-476

HOOKER, THOMAS (1586-1647), English Puritan theologian, founder of Connecticut Colony **7** 476-477

HOOKS, BELL (born Gloria Jean Watkins, born 1952) African American social activist, feminist, and author **7** 477-481

HOOKS, BENJAMIN LAWSON (born 1925), executive director of the NAACP and first African American commissioner of the FCC **7** 481-483

HOOVER, HERBERT CLARK (1874-1964), American statesman, president 1929-1933 **7** 483-485

HOOVER, JOHN EDGAR (1895-1972), American lawyer, criminologist, and FBI director **7** 485-487

HOPE, BOB (born Leslie Townes Hope; born 1903), entertainer in vaudeville, radio, television, and movies **7** 487-489

HOPE, JOHN (1868-1936), African American educator and religious leader **7** 489-490

HOPKINS, ANTHONY (Philip Anthony Hopkins; born 1937), Welsh actor **18** 196-198

HOPKINS, ESEK (1718-1802), American Revolutionary patriot **7** 490-491

HOPKINS, SIR FREDERICK GOWLAND (1861-1947), English biochemist **7** 496

HOPKINS, GERARD MANLEY (1844-1889), English Jesuit poet **7** 492-494

HOPKINS, HARRY LLOYD (1890-1946), American statesman **7** 494-495

HOPKINS, MARK (1802-1887), American educator **7** 495-496

HOPKINS, SAMUEL (1721-1803), American clergyman and theologian **7** 496

HOPKINSON, FRANCIS (1737-1791), American politician, writer, and composer **7** 496-497

HOPPER, EDWARD (1882-1967), American realist painter **7** 497-498

HOPPER, GRACE (born Grace Brewster Murray; 1906-1992), American computer scientist **7** 498-500

HORACE (Quintus Horatius Flaccus; 65-8 B.C.), Roman poet and satirist **7** 500-503

HORNE, HERMAN HARRELL (1874-1946), American philosopher and educator **7** 503-504

HORNE, LENA (born 1917), popular entertainer **7** 504-506

HORNER, MATINA SOURETIS (born 1939), American scholar and administrator **7** 506-508

HORNEY, KAREN DANIELSEN (1885-1952), German-born American psychoanalyst **7** 508-509

HORNSBY, ROGERS (1896-1963), American baseball player and manager **21** 204-206

HOROWITZ, VLADIMIR (1904-1989), American pianist **7** 509-510

HORTHY DE NAGYBÁNYA, NICHOLAS (1868-1957), Hungarian admiral and statesman, regent 1920-1944 **7** 510-512

HOSEA (flourished 750-722 B.C.), Hebrew prophet of the kingdom of Israel **7** 512

HO-SHEN (1750-1799), Manchu official in China **7** 512-513

HOSTOS, EUGENIO MARÍA DE (1839-1903), Puerto Rican philosopher, educator, and writer **7** 513-514

HOUDINI, HARRY (born Erich Weiss; 1874-1926), American magician and illusionist **7** 514-516

HOUDON, ANTOINE (1741-1828), French sculptor **7** 516-517

HOUNSFIELD, GODFREY (born 1919), English biomedical engineer **7** 517-519

HOUPHOUËT-BOIGNY, FELIX (1905-1993), Ivorian statesman 1960 **7** 519-520

HOUSE, EDWARD MANDELL (1858-1938), American diplomat **7** 520-521

House of Representatives, U.S. *see* U.S. House of Representatives

HOUSMAN, ALFRED EDWARD (1859-1936), English poet **7** 521-522

HOUSSAY, BERNARDO ALBERTO (1887-1971), Argentine physiologist **7** 522-523

HOUSTON, CHARLES HAMILTON (1895-1950), African American lawyer and civil rights leader **7** 523-526

HOUSTON, SAMUEL (1793-1863), American statesman and soldier **7** 526-527

HOUSTON, WHITNEY (born 1963), American singer and actress **19** 152-155

HOVLAND, CARL I. (1912-1961), American psychologist **7** 527-528

HOWARD, JOHN WINSTON (born 1939), Australian prime minister **18** 198-200

HOWARD, OLIVER OTIS (1830-1909), American Union general **7** 528-529

HOWARD, RON (born 1954), American actor, director, and producer **19** 155-158

HOWE, EDGAR WATSON (1853-1937), American author and editor **7** 529

HOWE, ELIAS (1819-1867), American inventor **7** 529-530

HOWE, FLORENCE ROSENFELD (born 1929), feminist American author, publisher, literary scholar, and historian **7** 530-531

HOWE, GEOFFREY (Richard Edward; born 1926), British foreign secretary **7** 531-532

HOWE, GORDIE (born 1928), Canadian hockey player **7** 532-534

HOWE, JOSEPH (1804-1873), Canadian journalist, reformer, and politician **7** 534-535

HOWE, JULIA WARD (1819-1910), American author and reformer **7** 535-536

HOWE, RICHARD (Earl Howe; 1726-1799), English admiral **7** 536-537

HOWE, SAMUEL GRIDLEY (1801-1876), American physician and reformer **7** 537

HOWE, WILLIAM (5th Viscount Howe; 1729-1814), British general **7** 538-539

HOWELLS, WILLIAM DEAN (1837-1920), American writer **7** 539-541

HOWELLS, WILLIAM WHITE (born 1908), American anthropologist **7** 541-542

HOXHA, ENVER (1908-1985), leader of the Communist Party of Albania from its formation in 1941 until his death **8** 1-3

HOYLE, EDMOND (1672-1769), English authority on card games **21** 206-208

HOYLE, FRED (born 1915), English astronomer and author **18** 200-202

HRDLIČKA, ALEŠ (1869-1943), American physical anthropologist **8** 3-4

HSIA KUEI (flourished 1190-1225), Chinese painter **8** 4-5

HSIEH LING-YÜN (385-433), duke of K'ang-lo, Chinese poet **8** 5-6

HSÜAN TSANG (circa 602-664), Chinese Buddhist in India **8** 6-7

HSÜAN-TSUNG, T'ANG (685-762), Chinese emperor **8** 7-8

HSÜN-TZU (Hsün Ch'ing; circa 312-circa 235 B.C.), Chinese philosopher **8** 8

HU SHIH (1891-1962), Chinese philosopher **8** 63-65

HUANG CH'AO (died 884), Chinese rebel leader **8** 8-9

HUANG TSUNG-HSI (1610-1695), Chinese scholar and philosopher **8** 9-10

HUBBARD, L. RON (1911-1986), American author and founder of Scientology **18** 202-204

HUBBLE, EDWIN POWELL (1889-1953), American astronomer **8** 10-11

HUBLEY, JOHN (1914-1977), American animator and filmmaker **21** 208-210

HUCH, RICARDA (1864-1947), German novelist, poet, and historian **8** 11-12

HUDSON, HENRY (flourished 1607-1611), English navigator **8** 12-13

Hudson Bay (Canada)
Bernier, Joseph E. **23** 35-37

HUERTA, DOLORES (born 1930), Hispanic American labor activist **18** 204-207

HUERTA, VICTORIANO (1854-1916), Mexican general and politician **8** 13-14

HUGGINS, SIR WILLIAM (1824-1910), English astronomer **8** 14-15

HUGHES, CHARLES EVANS (1862-1948), American jurist and statesman **8** 15-16

HUGHES, HOWARD ROBARD (1905-1976), flamboyant American entrepreneur **8** 16-17

HUGHES, JOHN JOSEPH (1797-1864), Irish-American Catholic archbishop **8** 17-18

HUGHES, LANGSTON (1902-1967), African American author **8** 18-19

HUGHES, RICHARD (1900-1976), English author **19** 158-160

HUGHES, TED (1930-1998), English poet laureate **8** 19-21

HUGHES, WILLIAM MORRIS (1864-1952), Australian prime minister 1915-1923 **8** 21-22

HUGO, VICOMTE VICTOR MARIE (1802-1885), French author **8** 22-25

HUI-TSUNG (1082-1135), Chinese emperor and artist **8** 25

HUI-YÜAN (334-416), Chinese Buddhist monk **8** 25-26

HUIZINGA, JOHAN (1872-1945), Dutch historian **8** 26-27

HULAGU KHAN (Hüle'ü; circa 1216-1265), Mongol ruler in Persia **8** 27-28

HULL, BOBBY (Robert Marvin Hull; born 1939), Canadian hockey player **20** 181-183

HULL, CLARK LEONARD (1884-1952), American psychologist **8** 28

HULL, CORDELL (1871-1955), American statesman **8** 28-29

HULL, WILLIAM (1753-1825), American military commander **8** 29-30

Human Condition, The (Ningen no joken; film)
Kobayashi, Masaki **23** 199-201

HUMAYUN (1508-1556), Mogul emperor 1530-1556 **20** 183-185

HUMBOLDT, BARON FRIEDRICH HEINRICH ALEXANDER VON (1769-1859), German naturalist and explorer **8** 30-31

HUMBOLDT, BARON WILHELM VON (1767-1835), German statesman and philologist **8** 31

HUME, BASIL CARDINAL (George Haliburton Hume; 1923-1999), English clergyman and theologian **22** 249-250

HUME, DAVID (1711-1776), Scottish philosopher **8** 31-34

HUMPHREY, DORIS (Doris Batcheller Humphrey; 1895-1959), American dancer and choreographer **23** 157-159
Limón, José Arcadia **23** 227-229

HUMPHREY, HUBERT HORATIO, JR. (1911-1978), mayor of Minneapolis, U.S. senator from Minnesota, and vice-president of the U.S. **8** 34-36

HUN SEN (born 1951), Cambodian prime minister **8** 39-42

HUNDERTWASSER, FRIEDENSREICH (Friedrich Stowasser; 1928-2000), Austrian-born visionary painter and spiritualist **8** 36-37

HUNG HSIU-CH'ÜAN (1814-1864), Chinese religious leader, founder of Taiping sect **8** 37-38

Hungarian revolution (1848)
Petöfi, Sándor **23** 306-308

HUNG-WU (1328-1398), Chinese Ming emperor 1368-98 **8** 38-39

HUNT, H. L. (1889-1974), American entrepreneur **8** 42-44

HUNT, RICHARD MORRIS (1827-1895), American architect **8** 44

HUNT, WALTER (1796-1859), American inventor **21** 210-212

HUNT, WILLIAM HOLMAN (1827-1910), English painter **8** 44-45

HUNTER, ALBERTA (1895-1984), African American blues singer **23** 160-162

HUNTER, FLOYD (born 1912), American social worker and administrator, community worker, professor, and author **8** 45-46

HUNTER, MADELINE CHEEK (1916-1994), American educator **8** 47-48

HUNTER, WILLIAM (1718-1783), Scottish anatomist **8** 48-49

HUNTINGTON, ANNA HYATT (Anna Vaughn Hyatt; 1876-1973), American sculptor and philanthropist **23** 162-164

HUNTINGTON, COLLIS POTTER (1821-1900), American railroad builder **8** 49

HUNTLEY AND BRINKLEY (1956-1970), American journalists and radio and television news team **8** 49-51

HUNYADI, JOHN (1385-1456), Hungarian military leader, regent 1446-1452 **8** 51-52

HURD, DOUGLAS (born 1930), English Conservative Party politician and foreign secretary **8** 52-55

HURSTON, ZORA NEALE (1903-1960), African American folklorist and novelist **8** 55-56

HUS, JAN (a.k.a. John Hus; ca.1369-1415), Bohemian religious reformer **8** 56-59

HUSÁK, GUSTÁV (born 1913), president of the Czechoslovak Socialist Republic (1975-1987) **8** 59-61

HUSAYN, TAHA (1889-1973), Egyptian author, educator, and statesman **8** 61-62

HUSAYNI, AL-HAJJ AMIN AL- (1895-1974), Moslem scholar/leader and mufti of Jerusalem (1922-1948) **8** 62-63

HUSEIN IBN ALI (circa 1854-1931), Arab nationalist, king of Hejaz 1916-1924 **8** 63

HUSSEIN IBN TALAL (1935-1999), king of the Hashemite Kingdom of Jordan (1953-80s) **8** 65-67

HUSSEINI, FAISAL (1940-2001), Palestinian political leader **19** 160-162

HUSSERL, EDMUND (1859-1938), German philosopher **8** 67-68

HUSTON, JOHN MARCELLUS (1906-1987), American film director, scriptwriter, and actor **22** 250-252

HUTCHINS, ROBERT MAYNARD (1899-1977), American educator **8** 68-69

HUTCHINSON, ANNE MARBURY (1591-1643), English-born American religious leader **8** 69-71

HUTCHINSON, THOMAS (1711-1780), American colonial governor **8** 71-72

HUTTEN, ULRICH VON (1488-1523), German humanist **8** 72-73

HUTTON, JAMES (1726-1797), Scottish geologist **8** 73-74

HUXLEY, ALDOUS LEONARD (1894-1963), English novelist and essayist **8** 74-75

HUXLEY, JULIAN (1887-1975), English biologist and author **8** 75-77

HUXLEY, THOMAS HENRY (1825-1895), English biologist **8** 77-79

HUYGENS, CHRISTIAAN (1629-1695), Dutch mathematician, astronomer, and physicist **8** 79-81

HUYSMANS, JORIS KARL (1848-1907), French novelist **8** 81-82

HYDE, DOUGLAS (1860-1949), Irish author, president 1938-45 **8** 82-83

HYDE, IDA HENRIETTA (1857-1945), American physiologist and educator **22** 252-254

HYMAN, LIBBIE HENRIETTA (1888-1969), American zoologist **8** 83-84

HYPATIA OF ALEXANDRIA (370-415), Greek mathematician and philosopher **8** 85

Hyundai Group
Chung, Ju Yung **23** 72-74

I

IACOCCA, LIDO (LEE) ANTHONY (born 1924), American automobile magnate **8** 86-88

IBÁÑEZ DEL CAMPO, CARLOS (1877-1960), Chilean general and president **8** 88

ÍBARRURI GÓMEZ, DOLORES (1895-1989), voice of the Republican cause in the Spanish Civil War **8** 88-90

IBERVILLE, SIEUR D' (Pierre le Moyne; 1661-1706), Canadian soldier, naval captain, and adventurer **8** 90-91

IBN AL-ARABI, MUHYI AL-DIN (1165-1240), Spanish-born Moslem poet, philosopher, and mystic **8** 91

IBN BATTUTA, MUHAMMAD (1304-1368/69), Moslem traveler and author **8** 91-92

IBN GABIROL, SOLOMON BEN JUDAH (circa 1021-circa 1058), Spanish Hebrew poet and philosopher **8** 92

IBN HAZM, ABU MUHAMMAD ALI (994-1064), Spanish-born Arab theologian and jurist **8** 93

IBN KHALDUN, ABD AL-RAHMAN IBN MUHAMMAD (1332-1406), Arab historian, philosopher, and statesman **8** 93-94

IBN SAUD, ABD AL-AZIZ (1880-1953), Arab politician, founder of Saudi Arabia **8** 94-95

IBN TASHUFIN, YUSUF (died 1106), North African Almoravid ruler **8** 95-96

IBN TUFAYL, ABU BAKR MUHAMMAD (circa 1110-1185), Spanish Moslem philosopher and physician **8** 96

IBN TUMART, MUHAMMAD (circa 1080-1130), North African Islamic theologian **8** 96-97

IBRAHIM PASHA (1789-1848), Turkish military and administrative leader **8** 97-98

IBSEN, HENRIK (1828-1906), Norwegian playwright **8** 98-100

ICKES, HAROLD LECLAIRE (1874-1952), American statesman **8** 100-101

ICTINUS (flourished 2nd half of 5th century B.C.), Greek architect **8** 101

IDRIS I (1889-1983), king of Libya 1950-69 **8** 102

IDRISI, MUHAMMAD IBN MUHAMMAD AL- (1100-1165?), Arab geographer **8** 102-103

IGLESIAS, ENRIQUE V. (born 1930), Uruguayan economist, banker, and public official **8** 106-107

IGNATIUS OF ANTIOCH, SAINT (died circa 115), Early Christian bishop and theologian **8** 107-108

IGNATIUS OF LOYOLA, SAINT (1491-1556), Spanish soldier, founder of Jesuits **8** 108-109

IKEDA, DAISAKU (born 1928), Japanese Buddhist writer and religious leader **8** 109-110

IKHNATON (ruled 1379-1362 B.C.), pharaoh of Egypt **8** 110-111

ILIESCU, ION (born 1930), president of Romania (1990-) **8** 111-112

ILITCH, MIKE (born 1929), American businessman **19** 163-165

ILLICH, IVAN (1926-2002), theologian, educator, and social critic **8** 112-114

IMAI, TADASHI (1912-1991), Japanese film director **22** 255-257

IMAM, ALHADJI ABUBAKAR (1911-1981), Nigerian writer and teacher **8** 114-115

IMAOKA, SHINICHIRO (1881-1988), progressive and liberal religious leader in Japan **8** 115

IMHOTEP (ca. 3000 B.C. - ca. 2950 B.C.), Egyptian vizier, architect, priest, astronomer, and magician-physician **8** 116-117

Impressionism (art)
Puerto Rico
Oller, Francisco Manuel **23** 274-275
United States
Thomas, Alma Woodsey **23** 401-403

In a Glass Darkly (collection of horror stories)
Le Fanu, Joseph Sheridan **23** 206-208

INCE, THOMAS (1882-1924), American film producer and director **21** 213-215

India, Republic of (nation, southern Asia)
• CA 1000-1600 (MOSLEM)
Delhi Sultanate (1192-1398)
Razia **23** 326-329

Industrial Workers of the World (established 1905)
Parsons, Lucy González **23** 293-295

INGE, WILLIAM RALPH (1860-1954), Church of England clergyman, scholar, social critic, and writer **8** 118-119

INGENHOUSZ, JAN (1730-1799), Dutch physician, chemist, and engineer **8** 119-120

INGERSOLL, ROBERT GREEN (1833-1899), American lawyer and lecturer **8** 120-121

INGRES, JEAN AUGUSTE DOMINIQUE (1780-1867), French painter **8** 121-123

INNESS, GEORGE (1825-1894), American painter **8** 123-124

INNIS, HAROLD ADAMS (1894-1952), Canadian political economist **8** 124-125

INNOCENT III (Lothar of Segni; 1160/1161-1216), pope 1198-1216 **8** 125-127

INNOCENT IV (Sinibaldo de' Fieschi; died 1254), pope 1243-1254 **23** 165-167

INÖNÜ, ISMET (1884-1973), Turkish military man, statesman, and second president **8** 127-129

INSULL, SAMUEL (1859-1938), English-born American entrepreneur **8** 130

INUKAI, TSUYOSHI (1855-1932), Japanese journalist and statesman **8** 130-131

IONESCO, EUGÈNE (1912-1994), Franco-Romanian author **8** 131-132

IQBAL, MUHAMMAD (1877?-1938), Indian Moslem poet and philosopher **8** 132-133

IRELAND, JOHN (1838-1918), American Catholic archbishop **8** 133-134

IRELAND, PATRICIA (born 1945), president of the National Organization for Women (NOW) **8** 134-135

IRENE OF ATHENS (ca. 752-803), Byzantine empress 797-802 **8** 135-138

IRIGOYEN, HIPÓLITO (circa 1850-1933), Argentine statesman, twice president **8** 139-140

Irish literature
ghost stories
Le Fanu, Joseph Sheridan **23** 206-208

Irons, Ralph
see Schreiner, Olive

IRVING, JOHN WINSLOW (John Wallace Blunt Jr.; born 1942), American author **22** 257-259

IRVING, KENNETH COLIN (''K. C.''; 1899-1992), Canadian industrialist, the ''Paul Bunyan of New Brunswick'' **8** 140-141

IRVING, WASHINGTON (1783-1859), American author and journalist **8** 141-143

IRWIN, JAMES BENSON (1930-1991), American astronaut **22** 259-261

ISAAC, HEINRICH (circa 1450-1517), Flemish composer **8** 143-144

ISAACS, JORGE (1837-1895), Colombian novelist **8** 144

ISABELLA I (1451-1504), queen of Castile 1474-1504 **8** 144-145

ISABELLA II (1830-1904), queen of Spain 1833-1868 **8** 145-146

ISAIAH (flourished circa 740-701 B.C.), Hebrew prophet **8** 146-147

ISHERWOOD, CHRISTOPHER (1904-1986), British-born American writer of fiction, drama, film, travel, and autobiography **8** 147-149

ISHI (ca. 1860-1961), Native American aboriginal **22** 261-263

ISIDORE OF SEVILLE, SAINT (560-636), Spanish cleric and encyclopedist **8** 149-150

Islam (religion)
• DOCTRINE
foundation
Abraham **23** 1-3

ISMAIL PASHA (1830-1895), khedive of Egypt 1863-1879 **8** 150-151

ISOCRATES (436-338 B.C.), Athenian orator **8** 151

ISOZAKI, ARATA (born 1931), Japanese architect **8** 152-153

Israel, State of (nation; southwestern Asia)
peace process
Schindler, Alexander Moshe **23** 360-362

ITAMI, JUZO (Ichizo itami; Ichizo Atami; born Ikeuchi Yoshihiro; 1933-1997), Japanese film director, actor and author **22** 263-265

ITO, HIROBUMI (1841-1909), Japanese statesman **8** 153-155

ITURBIDE, AGUSTÍN DE (1783-1824), Mexican military leader **8** 155-156

IVAN III (1440-1505), grand duke of Moscow 1462-1505 **8** 156-157

IVAN IV (1530-1584), grand duke of Moscow, czar of Russia 1547-1584 **8** 157-159

IVES, CHARLES EDWARD (1874-1954), American composer **8** 159-160

IVORY, JAMES (born 1928), American film director and producer **20** 186-188

IWAKURA, TOMOMI (1825-1883), Japanese statesman **8** 160-161

IWW
see Industrial Workers of the World

IZETBEGOVIC, ALIJA (born 1926), president of the eight-member presidency of the Republic of Bosnia-Herzegovina **8** 161-163

J

JA JA OF OPOBO (ca. 1820-1891), Nigerian politician **8** 201-204

JABBAR, KAREEM ABDUL (Ferdinand Lewis Alcinor, Junior; born 1947), American basketball player **8** 164-165

JABER AL-SABAH, JABER AL-AHMAD AL- (born 1926), amir of Kuwait **8** 166-167

JABIR IBN HAYYAN (flourished latter 8th century), Arab scholar and alchemist **8** 167

JABOTINSKY, VLADIMIR EVGENEVICH (1880-1940), Russian Zionist **8** 167-168

JACKSON, ANDREW (1767-1845), American president 1829-1837 **8** 168-172

JACKSON, HELEN HUNT (1830-1885), American novelist **8** 172

JACKSON, HENRY MARTIN (Scoop; 1912-1983), United States senator and proponent of anti-Soviet foreign policy **8** 172-174

JACKSON, JESSE LOUIS (born 1941), U.S. civil rights leader and presidential candidate **8** 174-176

JACKSON, MAHALIA (1911-1972), American singer **19** 166-168

JACKSON, MAYNARD HOLBROOK, JR. (born 1938), first African American mayor of Atlanta, Georgia (1973-81 and 1989-1993) **8** 176-178

JACKSON, MICHAEL JOE (born 1958), one of the most popular singers in history **8** 178-180

JACKSON, REGINALD ''REGGIE'' MARTINEZ (born 1946), African American baseball player **8** 180-182

JACKSON, ROBERT HOUGHWOUT (1892-1954), American jurist **8** 182-183

JACKSON, SHIRLEY ANN (born 1946), African American physicist **8** 183-184

JACKSON, THOMAS JONATHAN (''Stonewall''; 1824-1863), American Confederate general **8** 184-185

JACOB, JOHN EDWARD (born 1934), African American activist and president of the National Urban League **8** 185-188

JACOBI, ABRAHAM (1830-1919), American physician **8** 188-189

JACOBI, DEREK (born 1938), British actor **19** 168-170

JACOBI, FRIEDRICH HEINRICH (1743-1819), German philosopher **8** 189-190

JACOBI, MARY PUTNAM (1834-1906), American physician **8** 188-189

JACOBS, HARRIET A. (1813-1897), runaway slave and abolitionist **8** 190-193

JACOBSEN, JENS PETER (1847-1885), Danish author **8** 193-194

JACOBSON, DAN (born 1929), South African author **22** 266-268

JACOPONE DA TODI (circa 1236-1306), Italian poet and mystic **8** 194

JACQUARD, JOSEPH MARIE (1752-1834), French inventor **21** 216-218

JAGGER, MICHAEL PHILIP (''Mick''; born 1944), lead singer for the Rolling Stones **8** 194-196

JAHANGIR (1569-1627), fourth Mughal emperor of India **8** 196-199

JAHN, HELMUT (born 1940), German-American architect **8** 199-201

JAMES I (1394-1437), king of Scotland 1406-1437 **8** 206-207

JAMES I (James VI of Scotland; 1566-1625), king of England 1603-1625 **8** 204-206

JAMES II (1633-1701), king of England, Scotland, and Ireland 1685-1688 **8** 207-208

JAMES III (1451-1488), king of Scotland 1460-1488 **8** 208-209

JAMES, DANIEL, JR. (''Chappie''; 1920-1978), first African American man in the U.S. to become a four star general **8** 209-211

JAMES, HENRY (1843-1916), American novelist **8** 211-212

JAMES, JESSE WOODSON (1847-1882), American outlaw **8** 212-213

JAMES, P. D. (born 1920), British crime novelist **8** 213-215

JAMES, WILLIAM (1842-1910), American philosopher and psychologist **8** 215-217

JAMESON, SIR LEANDER STARR (1853-1917), British colonial administrator **8** 218

JAMI (Maulana Nur al-Din Abd al-Rahman; 1414-1492), Persian poet **8** 218-219

JANÁČEK, LEOŠ (1854-1928), Czech composer **8** 219
Mackerras, Alan Charles **23** 237-239

JANET, PIERRE MARIE FÉLIX (1859-1947), French psychologist **8** 220

JANSEN, CORNELIS (1585-1638), Dutch Roman Catholic theologian **8** 220-221

Japanese architecture
Maekawa, Kunio **23** 239-242

Japanese art
Maruyama school
Okyo, Maruyama **23** 272-274
naturalists
Okyo, Maruyama **23** 272-274

JAQUES-DALCROZE, EMILE (1865-1950), Swiss teacher and composer who developed eurhythmics **8** 221-222

JARRELL, RANDALL (1914-1965), American poet and critic **8** 222-223

JARUZELSKI, WOJCIECH WITOLD (born 1923), career soldier who became Poland's head of state (1981-1990) **8** 223-225

JASPERS, KARL (1883-1969), German philosopher **8** 225-226

JAURÈS, JEAN (1859-1914), French Socialist and politician **8** 226-227

JAWARA, SIR DAUDA KAIRABA (born 1924), Gambian statesman **8** 227-228

JAWLENSKY, ALEXEJ VON (1864-1941), Russian Expressionist painter **8** 228-229

JAWORSKI, LEON (1905-1982), American lawyer and independent prosecutor of Watergate **8** 229-230

JAY, JOHN (1745-1829), American diplomat and jurist **8** 230-232

JAY, WILLIAM (1789-1858), American reformer **8** 232-233

JAYEWARDENE, JUNIUS RICHARD (JR; 1906-1996), leader of the nationalist movement in Ceylon and president of Sri Lanka **8** 233-234

Jazz (music)
Armstrong, Lillian Hardin **23** 15-17
Bailey, Mildred **23** 28-30
Peterson, Oscar Emanuel **23** 304-306
Williams, Mary Lou **23** 444-446

JEAN DE MEUN (circa 1240-1305), French author **8** 234-235

JEANS, SIR JAMES HOPWOOD (1877-1946), English mathematician, physicist, and astronomer **8** 235-236

JEFFERS, JOHN ROBINSON (1887-1962), American poet **8** 236-237

JEFFERSON, JOSEPH (1829-1905), American actor **8** 237

JEFFERSON, THOMAS (1743-1826), American philosopher and statesman, president 1801-1809 **8** 238-241

JEFFREYS, SIR HAROLD (1891-1989), English mathematician, astronomer, and philosopher **8** 241-242

JELLICOE, JOHN RUSHWORTH (1859-1935), English admiral **8** 242-243

JEMISON, MAE C. (born 1956), African American physician and astronaut **8** 243-244

JENKINS, ROY HARRIS (born 1920), British Labour politician and author **8** 244-245

JENNER, BRUCE (born 1949), American track and field athlete and motivational speaker **21** 218-221

JENNER, EDWARD (1749-1823), English physician **8** 245-246

JENNEY, WILLIAM LE BARON (1832-1907), American architect and engineer **21** 221-223

JENNINGS, ROBERT YEWDALL (born 1913), British judge who was president of the International Court of Justice **8** 246-247

JEREMIAH (flourished late 7th-early 6th century B.C.), Hebrew priest and prophet **8** 247-248

JEROBOAM I (ruled circa 931-circa 910 B.C.), king of the northern kingdom of Israel **8** 248-249

JEROME, ST. (circa 345-420), Early Christian biblical scholar **8** 249

JESSEL, GEORGE (1898-1981), American screen, stage, radio, and television actor and comedian and film director, composer, and screenwriter **8** 249-251

JESUS BEN SIRA (Sirach; flourished circa 170 B.C.), Jewish sage and author **8** 251

JESUS OF NAZARETH (circa 4 B.C. - 29/30A.D.), founder of the Christian faith **8** 251-255

JEVONS, WILLIAM STANLEY (1835-1882), English economist, logician, and statistician **8** 255-256

JEWETT, SARAH ORNE (1849-1909), American novelist **8** 256

JEX-BLAKE, SOPHIA (1840-1912), British physician and women's rights advocate **23** 168-170

JHABVALA, RUTH PRAWER (born 1927), English screenwriter and novelist **18** 208-210

JIANG QING (Madame Mao Zedong; 1914-1991), Chinese revolutionary and leader of the Great Proletarian Cultural Revolution **8** 256-260

JIANG ZEMIN (born 1927), general secretary of the Chinese Communist Party Central Committee **8** 260-261

JIMÉNEZ, JUAN RAMÓN (1881-1958), Spanish symbolist poet **8** 261-262

JIMÉNEZ DE QUESADA, GONZALO (1509-1579), Spanish conquistador **12** 509-510

JINNAH, MOHAMMAD ALI (1876-1948), Pakistani governor general 1947-1948 **8** 262-263

JOACHIM OF FIORE (circa 1132-1202), Italian mystic **8** 263-264

JOAN OF ARC (1412?-1431), French national heroine **8** 264-265

JOBS, STEVEN (born 1955), American computer designer and co-founder of Apple Computers **8** 265-267

JODL, ALFRED (1892?-1946), German general **18** 210-212

JOFFRE, JOSEPH JACQUES CÉSAIRE (1852-1931), French marshal **8** 267-268

JOFFREY, ROBERT (born Abdullah Jaffa Anver Bey Khan; 1930-1988), American dancer and choreographer **8** 268-270

JOGUES, ST. ISAAC (1607-1646), French Jesuit missionary and martyr **8** 270-271

JOHANAN BEN ZAKKAI (flourished circa 70 A.D.), Jewish teacher **8** 271-272

JOHANNES IV (1836-1889), Ethiopian emperor 1872-1889 **8** 272-273

JOHN (1167-1216), king of England 1199-1216 **8** 274-275

JOHN II (1319-1364), king of France 1350-1364 **8** 275-276

JOHN II (1455-1495), king of Portugal 1481-1495 **21** 223-225

JOHN III (John Sobieski; 1629-1696), king of Poland **8** 276-277

JOHN XXIII (Angelo Giuseppe Roncalli; 1881-1963), pope 1958-1963 **8** 277-280

JOHN, AUGUSTUS EDWIN (1878-1961), Welsh painter **8** 291

JOHN, ELTON HERCULES (Reginald Kenneth Dwight; born 1947), English singer, songwriter and humanitarian **18** 212-214

JOHN, ST. (flourished 1st century A.D.), Christian Apostle and Evangelist **8** 273-274

JOHN CHRYSOSTOM, ST. (circa 347-407), bishop of Constantinople **8** 280-281

JOHN MAURICE OF NASSAU (1604-1679), Dutch governor general of Netherlands Brazil **8** 281-282

JOHN OF AUSTRIA (1547-1578), Spanish general **20** 189-192

JOHN OF DAMASCUS, ST. (circa 680-750), Syrian theologian **8** 282

JOHN OF GAUNT (5th Duke of Lancaster; 1340-1399), English soldier-statesman **8** 282-283

JOHN OF LEIDEN (1509-1536), Dutch Anabaptist **8** 283

JOHN OF PIANO CARPINI (circa 1180-1252), Italian Franciscan monk **8** 284

JOHN OF SALISBURY (1115/20-1180), English bishop and humanist **8** 284-285

JOHN OF THE CROSS, ST. (1542-1591), Spanish Carmelite mystic **8** 285

JOHN PAUL I (Albino Luciani; 1912-1978), Roman Catholic pope (August 26-September 28, 1978) **8** 286-287

JOHN PAUL II (Karol Wojtyla; born 1920), cardinal of Krakow, Poland, and later Roman Catholic pope **8** 287-290

JOHN THE BAPTIST, ST. (flourished circa 29 A.D.), New Testament figure, forerunner of Jesus of Nazareth **8** 290

JOHNS, JASPER (born 1930), American painter and sculptor **8** 291-293

JOHNSON, ALVIN SAUNDERS (1874-1971), American economist and editor **8** 293-294

JOHNSON, ANDREW (1808-1875), American statesman, president 1865-1869 **8** 294-295

JOHNSON, BETSEY (born 1941?), American fashion designer **8** 295-296

JOHNSON, CHARLES SPURGEON (1893-1956), African American educator and sociologist **8** 296-297

JOHNSON, EARVIN, JR. (''Magic''; born 1959), popular African American star of the Los Angeles Lakers basketball team **8** 297-299

JOHNSON, GUY BENTON (1901-1991), sociologist, social anthropologist, and archaeologist who was a student of African American culture and an advocate of racial equality **8** 299-300

JOHNSON, HIRAM WARREN (1866-1945), American politician **8** 300-301

JOHNSON, JACK (1878-1946), African American boxer **8** 301-304

JOHNSON, JAMES WELDON (1871-1938), African American author and lawyer **8** 304-305

JOHNSON, SIR JOHN (1742-1830), American loyalist in the American Revolution **8** 305-306

JOHNSON, JOHN HAROLD (born 1918), American entrepreneur and founder of the Johnson Publishing Company **8** 306-308

JOHNSON, JONATHAN EASTMAN (1824-1906), American painter **8** 308

JOHNSON, LYNDON BAINES (1908-1973), American statesman, president 1963-1969 **8** 308-312

JOHNSON, MARIETTA LOUISE PIERCE (1864-1938), founder and 30-year teacher of an Alabama experimental school **8** 312-313

JOHNSON, PAULINE (Emily Pauline Johnson; Tekahionwake 1861-1913), Canadian poet **23** 170-172

JOHNSON, PHILIP (born 1906), American architect, critic, and historian **8** 313-314

JOHNSON, RAFER (born 1935), American decathlete and goodwill ambassador **21** 225-227

JOHNSON, ROBERT (1911-1938), African American musician **23** 172-174

JOHNSON, SAMUEL (1696-1772), American clergyman and educator **8** 314-315

JOHNSON, SAMUEL (1709-1784), English author and lexicographer **8** 315-317

JOHNSON, TOM LOFTIN (1854-1911), American entrepreneur and politician **8** 317

JOHNSON, VIRGINIA E. (born 1925), American psychologist and sex therapist **8** 317-319

JOHNSON, WALTER (''Big Train''; 1887-1946), American baseball player and manager **21** 228-230

JOHNSON, SIR WILLIAM (1715-1774), British colonial administrator **8** 319-320

JOHNSON, WILLIAM (1771-1834), American jurist **22** 268-270

JOHNSON, WILLIAM H. (1901-1970), African American painter of the Black experience **8** 320-322

JOHNSTON, FRANCES BENJAMIN (1864-1952), American photographer **23** 174-177

JOHNSTON, HENRY HAMILTON (Sir Harry Johnston; 1858-1927), English administrator, explorer, and author **8** 322-323

JOHNSTON, JOSEPH EGGLESTON (1807-1891), American Confederate general **8** 323

JOHNSTON, JOSHUA (a.k.a. Joshua Johnson; ca. 1765 - ca 1830), African American portrait artist **8** 323-325

JOHNSTON, LYNN (born 1947), Canadian cartoonist and artist **18** 214-216

JOINVILLE, JEAN DE (1224/25-1317), French author **8** 325

JOLIOT-CURIE, IRÈNE (1897-1956), French chemist and physicist **8** 325-327

JOLIOT-CURIE, JEAN FRÉDÉRIC (1900-1958), French physicist **8** 327-328

JOLLIET, LOUIS (1645-1700), French-Canadian explorer, hydrographer, and fur trader **8** 328-329

JOLSON, AL (Asa Yoelson; 1886-1950), American vaudeville, theater, and radio singing performer and film actor **8** 329-330

JOMINI, ANTOINE HENRI (1779-1869), Swiss military strategist **23** 177-179

JONATHAN, CHIEF JOSEPH LEABUA (1914-1987), Lesothoan statesman **8** 330-331

JONES, ERNEST ALFRED (1879-1958), British psychologist **8** 331-332

JONES, FAY (born 1921), American architect **8** 332-333

JONES, FREDERICK MCKINLEY (1893(?)-1961), African American inventor **20** 192-194

JONES, INIGO (1573-1652), English architect and designer **8** 333-334

JONES, JAMES EARL (born 1931), African American actor **8** 334-337

JONES, JOHN PAUL (1747-1792), American Revolutionary War naval officer **8** 337-338

Jones, John Paul (John Baldwin; born 1946), British musician
Led Zeppelin **23** 216-218

JONES, LOIS MAILOU (1905-1998), African American artist **20** 194-196

JONES, MARY HARRIS (''Mother''; 1830-1930), Irish immigrant who devoted her life to improving conditions of the working class **8** 338-339

JONES, QUINCY DELIGHT, JR. (born 1933), African American musician-composer-arranger-producer-film and television executive **8** 339-341

JONES, ROBERT EDMOND (1887-1954), American designer of scenes for the theater **8** 341-342

JONES, ROBERT TYRE (Bobby; 1902-1971), American golf great **8** 342

JONES, SAMUEL MILTON (1846-1904), American manufacturer and political reformer **8** 342-343

JONG, ERICA (born 1942), American author **18** 216-219

JONSON, BEN (1572-1637), English playwright and poet **8** 343-345

JOPLIN, SCOTT (1868-1917), African American composer and instrumental musician **8** 345-347

JORDAENS, JACOB (1593-1678), Flemish painter **8** 347-349

JORDAN, BARBARA CHARLINE (1936-1996), attorney and U.S. congresswoman from Texas **8** 349-350

JORDAN, DAVID STARR (1851-1931), American scientist and educator **8** 350-351

JORDAN, JUNE (1936-2002), Jamaican American poet and activist **8** 351-353

JORDAN, LOUIS (1908-1975), African American bandleader, singer, and instrumentalist **8** 353-355

JORDAN, MICHAEL (born 1963), African American basketball superstar of the Chicago Bulls **8** 355-357

JORDAN, VERNON (born 1935), American civil rights leader **8** 357-358

JOSEPH (circa 1840-1904), American Nez Percé Indian chief **8** 358-359

JOSEPH II (1741-1790), Holy Roman emperor 1765-1790 **8** 359-360

JOSEPHUS FLAVIUS (circa 37-100), Jewish historian, diplomat, and military leader **8** 360-361

JOSQUIN DES PREZ (circa 1440-1521), Franco-Flemish composer **8** 361-363

JOULE, JAMES PRESCOTT (1818-1889), English physicist **8** 363-364

Journalists
Argentine
Arlt, Roberto **23** 11-13
Valenzuela, Luisa **23** 421-423

JOWETT, BENJAMIN (1817-1893), English educator and Greek scholar **8** 364-365

JOYCE, JAMES (1882-1941), Irish author **8** 365-367

JOYNER, MATILDA SISSIERETTA (Sissieretta Jones; 1869-1933), African American singer **23** 179-181

JOYNER-KERSEE, JACKIE (born 1962), American track and field athlete **19** 170-173

JUAN CARLOS I (born 1938), king of Spain **8** 368-369

JUANA INÉS DE LA CRUZ, SISTER (1651-1695), Mexican nun, poet, and savant **8** 367-368

JUÁREZ, BENITO (1806-1872), Mexican statesman, president 1857-1872 **8** 369-372

JUDAEUS, PHILO (circa 20 B.C. -circa A.D. 45), Hellenistic Jewish philosopher **12** 282-283

JUDAH I (circa 135-circa 220), Jewish scholar **8** 372-373

JUDAH, THEODORE DEHONE (1826-1863), American engineer and railroad promoter **8** 373-374

JUDAH HALEVI (circa 1085-circa 1150), Spanish Hebrew poet **8** 373

Judaism (religion)
reform
Schindler, Alexander Moshe **23** 360-362
United States
Schindler, Alexander Moshe **23** 360-362

JUDAS MACCABEUS (died 160 B.C.), Jewish patriot and revolutionary **8** 374-375

JUDD, CHARLES HUBBARD (1873-1946), psychologist and education reformer **8** 375-376

JUDD, DONALD (1928-1994), American sculptor and art writer **8** 376-377

JUDSON, ADONIRAM (1788-1850), American Baptist missionary in Burma **8** 377-378

JULIA, RAUL (Julia y Arcelay, Raul Rafael Carlos; 1940-1994), American acotr and humanitarian **21** 230-232

JULIAN (The Apostate; Flavius Claudius Julianus; 331-363), Roman emperor 361-363 **8** 378-379

JULIAN, PERCY LAVON (1899-1975), African American chemist and civil rights activist **18** 219-221

JULIAN OF NORWICH (1342-after 1416), English mystic **8** 381

JULIANA (born 1909), queen of the Netherlands (1948-1980) **8** 379-380

JULIAS OF ROME, THE (Julia Domna, ca. 169-ca. 217; Julia Maesa, ca. 164-225; Julia Soamias, died 222; and Julia Mammaea, died 234), empresses of the so-called Severan Dynasty of Rome **8** 381-384

JULIUS II (Giuliano della Rovere; 1443-1513), pope 1503-1513 **8** 384-386

JUMBLATT, KAMAL (1917-1977), Lebanese ideologue and Druze leader **8** 386-387

JUNAYD, ABU AL-QASIM IBN MUHAMMAD AL (circa 830-910), Islamic mystic **8** 388

JUNG, CARL GUSTAV (1875-1961), Swiss psychologist and psychiatrist **8** 388-389

JUNG, LEO (1892-1987), American Orthodox Jewish Rabbi **8** 390-391

JÜNGER, ERNST (1895-1998), German author **8** 391-392

Jurists
English
Romilly, Samuel **23** 348-351
Scottish
Murray, William **23** 256-258

Jurists, American
• JUDGES
county courts
Sampson, Edith **23** 356-358
state courts
Stout, Juanita Kidd **23** 382-384
• LAWYERS
19th century
Langdell, Christopher Columbus **23** 204-206

JUST, ERNEST (1883-1941), American marine biologist **8** 392-393

JUSTIN MARTYR, (circa 100-circa 165), Early Christian apologist **8** 395-396

JUSTINIAN I (circa 482-565), Byzantine emperor 527-565 **8** 393-395
and the Catholic church
Vigilius **23** 427-429

JUSTO, AGUSTIN PEDRO (1876-1943), Argentine general, president 1932-1938 **8** 396

JUVARA, FILIPPO (1678-1736), Italian architect and designer **8** 396-397

JUVENAL (Decimus Junius Juvenalis; died after 127), Roman satirist **8** 397-399

Juvenile literature
see Literature for children

K

KABAKOV, ILYA (born 1933), Russian artist **23** 182-184

KABALEVSKY, DMITRI (1904-1987), Soviet composer, pianist, and conductor **8** 400-401

KABILA, LAURENT (born 1939), Congolese revolutionary and president **18** 222-224

KADALIE, CLEMENTS (circa 1896-1951), South Africa's first Black national trade union leader **8** 401-402

KÁDÁR, JÁNOS (born 1912), Hungarian statesman **8** 402-403

KAFKA, FRANZ (1883-1924), Czech-born German novelist and short-story writer **8** 403-406

KAHANAMOKU, DUKE (1890-1968), Hawaiian swimmer **20** 197-199

KAHLO, FRIDA (1907-1954), Mexican painter **8** 406-407

KAHN, ALBERT (1869-1942), American architect **8** 407-408

KAHN, LOUIS I. (1901-1974), American architect **8** 408-410

KAIFU TOSHIKI (born 1931), Japanese prime minister (1989-1991) **8** 410-411

KAISER, GEORG (1878-1945), German playwright **8** 411-412

KAISER, HENRY JOHN (1882-1967), American industrialist **8** 412-413

KALAKAUA, DAVID (1836-1891), king of Hawaiian Islands 1874-1891 **8** 413-414

KALIDASA (flourished 4th-5th century), Indian poet and dramatist **8** 414-415

KALMUS, NATALIE (Natalie Mabelle Dunfee; 1883?-1965), American inventor and cinematographer **21** 233-235

KAMARAJ, KUMARASWAMI (1903-1975), Indian political leader **8** 415

KAMEHAMEHA I (circa 1758-1819), king of the Hawaiian Islands 1795-1819 **8** 416

KAMEHAMEHA III (circa 1814-1854), king of the Hawaiian Islands 1825-1854 **8** 416-417

KAMENEV, LEV BORISOVICH (1883-1936), Russian politician **8** 417-418

KAMERLINGH ONNES, HEIKE (1853-1926), Dutch physicist **8** 418-420

KAMMU (737-806), Japanese emperor 781-806 **8** 420

KANDER, JOHN (born 1927), American composer and lyricist **21** 235-237

KANDINSKY, WASSILY (1866-1944), Russian painter **8** 420-422

KANE, JOHN (1860-1934), Scottish-born American primitive painter **8** 422

KANE, PAUL (1810-1871), Canadian painter and writer **8** 422-423

K'ANG YU-WEI (1858-1927), Chinese scholar and philosopher **8** 426-428

K'ANG-HSI (1654-1722), Chinese emperor 1661-1722 **8** 423-426

KANISHKA (ca. 78- ca. 103), Kashan ruler **8** 428-429

KANT, IMMANUEL (1724-1804), German philosopher **8** 430-432

KAO-TSUNG (1107-1187), Chinese emperor **8** 433

KAPITSA, PYOTR LEONIDOVICH (born 1894), Soviet physicist **8** 433-435

KAPLAN, MORDECAI MENAHEM (1881-1983), American Jewish theologian and educator **8** 435-436

KAPP, WOLFGANG (1858-1922), German nationalist politician **8** 436

KAPTEYN, JACOBUS CORNELIS (1851-1922), Dutch astronomer **8** 436-437

KARADZIC, RADOVAN (born 1945), leader of the Serbian Republic **8** 437-440

KARAMANLIS, CONSTANTINE (1907-1998), Greek member of parliament, prime minister (1955-1963; 1974-1980), and president (1980-1985) **8** 440-441

KARAMZIN, NIKOLAI MIKHAILOVICH (1766-1826), Russian historian and author **8** 441-442

KARAN, DONNA (born 1948), American fashion designer and businesswoman **8** 442-444

KARENGA, MAULANA (born Ronald McKinley Everett; born 1941), African American author, educator, and proponent of black culturalism **8** 444-447

KARIM KHAN ZAND (died 1779), Iranian ruler, founder of Zand dynasty **8** 447

KARLE, ISABELLA (born 1921), American chemist and physicist **8** 447-449

KARLSTADT, ANDREAS BODENHEIM VON (circa 1480-1541), German Protestant reformer **8** 449

KARMAL, BABRAK (born 1929), Afghan Marxist and Soviet puppet ruler of the Democratic Republic of Afghanistan (1979-1986) **8** 449-451

KÁRMÁN, THEODORE VON (1881-1963), Hungarian-born American physicist **8** 451-452

KARSH, YOUSUF (1908-2002), Canadian photographer **23** 184-187

KARUME, SHEIKH ABEID AMANI (1905-1972), Tanzanian political leader **8** 452-453

KASAVUBU, JOSEPH (circa 1913-1969), Congolese statesman **8** 453-455

KASSEBAUM, NANCY (born 1932), Republican senator from Kansas **8** 455-457

KASTRIOTI-SKANDERBEG, GJERGJ (1405-1468), Albanian military leader **23** 187-189

KATAYAMA, SEN (1860-1933), Japanese labor and Socialist leader **8** 457

KAUFMAN, GEORGE S. (1889-1961), American playwright **8** 457-458

KAUFMAN, GERALD BERNARD (born 1930), foreign policy spokesman of the British Labour Party **8** 458-460

KAUFMANN, EZEKIEL (1889-1963), Jewish philosopher and scholar **8** 460

KAUNDA, KENNETH DAVID (born 1924), Zambian statesman **8** 460-461

KAUTILYA (4th century B.C.), Indian statesman and author **8** 462

KAUTSKY, KARL JOHANN (1854-1938), German Austrian Socialist **8** 462-463

KAWABATA, YASUNARI (1899-1972), Japanese novelist **8** 463-464

KAWAWA, RASHIDI MFAUME (born 1929), Tanzanian political leader **8** 464-465

KAZAN, ELIA (born 1909), American film and stage director **8** 465-466

KAZANTZAKIS, NIKOS (1883-1957), Greek author, journalist, and statesman **8** 466-468

KEAN, EDMUND (1789-1833), English actor **21** 237-239

KEARNEY, DENIS (1847-1907), Irish-born American labor agitator **8** 468

KEARNY, STEPHEN WATTS (1794-1848), American general **8** 468-469

KEATING, PAUL JOHN (born 1944), federal treasurer of Australia (1983-1991) **8** 469-470

KEATON, BUSTER (Joseph Frank Keaton; 1895-1966), American comedian **20** 199-201

KEATS, JOHN (1795-1821), English poet **8** 470-472

KEFAUVER, CAREY ESTES (1903-1963), U.S. senator and influential Tennessee Democrat **8** 472-474

KEILLOR, GARRISON (Gary Edward Keillor, born 1942), American humorist, radio host, and author **22** 271-273

KEITA, MODIBO (1915-1977), Malian statesman **8** 474-475

KEITEL, WILHELM (1882-1946), German general **18** 224-226

KEITH, SIR ARTHUR (1866-1955), British anatomist and physical anthropologist **8** 475-476

KEITH, MINOR COOPER (1848-1929), American entrepreneur **8** 476-477

KEKKONEN, URHO KALEVA (1900-1986), Finnish athlete and politician **23** 189-191

KEKULÉ, FRIEDRICH AUGUST (1829-1896), German chemist **8** 477-478

KELLER, GOTTFRIED (1819-1890), Swiss short-story writer, novelist, and poet **8** 478-479

KELLER, HELEN ADAMS (1880-1968), American lecturer and author **8** 479-480

KELLEY, FLORENCE (1859-1932), American social worker and reformer **8** 483-484

KELLEY, HALL JACKSON (1790-1874), American promoter **8** 480

KELLEY, OLIVER HUDSON (1826-1913), American agriculturalist **8** 480-481

KELLOGG, FRANK BILLINGS (1856-1937), American statesman **8** 481

KELLOGG, JOHN HARVEY (1852-1943), American health propagandist and cereal manufacturer **21** 239-242
White, Ellen Gould **23** 438-440

KELLOR, FRANCES (1873-1952), American activist and politician **8** 481-482

KELLY, ELLSWORTH (born 1923), American artist **8** 482-483

KELLY, GENE (born Eugene Curran Kelly; 1912-1996), American actor, dancer, and choreographer **8** 484-486

KELLY, GRACE (Grace, Princess; 1929-1982), princess of Monaco **19** 174-176

KELLY, PATRICK (1954-1990), African American fashion designer **22** 273-275

KELLY, PETRA (born 1947), West German pacifist and politician **8** 486-487

KELLY, WALT (Walter Crawford Kelly; 1913-1973), American Cartoonist **22** 275-278

KELLY, WILLIAM (1811-1888), American iron manufacturer **8** 487-488

KELSEY, HENRY (circa 1667-1724), English-born Canadian explorer **8** 488

KELVIN OF LARGS, BARON (William Thomson; 1824-1907), Scottish physicist **8** 488-489

KEMAL, YASHAR (born 1922), Turkish novelist **8** 489-491

KEMBLE, FRANCES ANNE (Fanny Kemble; 1809-1893), English actress **8** 491

KEMP, JACK FRENCH, JR. (born 1935), Republican congressman from New York and secretary of housing and urban development **8** 491-493

KEMPIS, THOMAS À (circa 1380-1471), German monk and spiritual writer **8** 493-494

KENDALL, AMOS (1789-1869), American journalist **8** 494

KENDALL, EDWARD CALVIN (1886-1972), American biochemist **8** 495

KENDALL, THOMAS HENRY (Henry Clarence Kendall; 1839-1882), Australian poet **23** 191-194

Kendrake, Carleton
see Gardner, Erle Stanley

KENDREW, JOHN C. (1917-1997), English chemist and Nobel Prize winner **8** 495-496

KENEALLY, THOMAS MICHAEL (born 1935), Australian author **18** 226-228

KENNAN, GEORGE F. (born 1904), American diplomat, author, and scholar **8** 496-498

KENNEDY, ANTHONY M. (born 1936), United States Supreme Court justice **8** 498-500

KENNEDY, EDWARD M. (Ted; born 1932), U.S. senator from Massachusetts **8** 500-502

KENNEDY, JOHN FITZGERALD (1917-1963), American statesman, president 1960-1963 **8** 502-506

KENNEDY, JOHN PENDLETON (1795-1870), American author and politician **8** 506-507

KENNEDY, JOHN STEWART (1830-1909), American financier and philanthropist **8** 507-508

KENNEDY, JOSEPH (1888-1969), American financier, ambassador, and movie producer **19** 176-178

KENNEDY, ROBERT FRANCIS (1925-1968), American statesman **8** 508-509

KENNEDY, WILLIAM (born 1928), American author **19** 178-180

Kenny, Charles J.
see Gardner, Erle Stanley

KENNY, ELIZABETH (Sister Kenny; 1886-1952), Australian nursing sister **8** 509-510

KENT, JAMES (1763-1847), American jurist **8** 510-511

KENT, ROCKWELL (1882-1971), American painter and illustrator **8** 511

KENYATTA, JOMO (circa 1890-1978), Kenyan statesman **8** 512-514

KEOHANE, NANNERL OVERHOLSER (born 1940), American feminist activist and university chancellor **18** 229-230

KEPLER, JOHANNES (1571-1630), German astronomer **8** 514-516

KERENSKY, ALEKSANDR FEDOROVICH (1881-1970), Russian revolutionary and politician **8** 516-517

KERN, JEROME DAVID (1885-1945), American composer **8** 517-518

KEROUAC, JEAN-LOUIS LEBRIS DE (Jack; 1922-69), American writer of autobiographical fiction **8** 518-519

KERR, CLARK (born 1911), American economist, labor/management expert, and university president **8** 519-521

KERREY, J. ROBERT (born 1943), Democratic senator from Nebraska and 1992 presidential candidate **8** 521-522

KESSELRING, ALBERT (1885-1960), German field marshal **8** 522-523

KESSLER, DAVID A. (born 1951), commissioner of the Food and Drug Administration **8** 523-524

KETTERING, CHARLES F. (1876-1958), American engineer, industrial pioneer, and apostle of progress **8** 524-525

KEVORKIAN, JACK (born 1928), American pathologist who practiced assisted suicide **19** 180-182

Kew Gardens
see Royal Botanical Gardens

KEY, FRANCIS SCOTT (1779-1843), American poet and attorney **8** 525-527

KEY, VLADIMIR ORLANDO, JR. (1908-1963), American political scientist **8** 527-528

KEYNES, JOHN MAYNARD (1st Baron Keynes of Tilton; 1883-1946), English economist **8** 528-530

KHACHATURIAN, ARAM ILICH (or Khachaturov; 1903-1978), Russian composer **8** 530-531

KHALID BIN ABDUL AZIZ AL-SAUD (1912-1982), Saudi king and prime minister **23** 194-196

KHALIL, SAYYID ABDULLAH (1892-1970), Sudanese general, prime minister 1956-1958 **8** 531-532

KHAMA, SIR SERETSE M. (born 1921), Botswana political leader **8** 532-533

KHAMENEI, AYATOLLAH SAYYID ALI (born 1939), supreme spiritual and political leader of the Islamic Republic of Iran **8** 533-535

KHOMEINI, AYATOLLAH RUHOLLAH MUSAVI (born 1902), founder and supreme leader of the Islamic Republic of Iran **8** 535-537

KHORANA, HAR GOBIND (born 1922), Indian organic chemist **8** 537-538

KHOSROW I (died 579), Sassanid king of Persia 531-576 **8** 538-539

KHRUSHCHEV, NIKITA SERGEEVICH (1894-1971), Soviet political leader **8** 539-540

KHUFU (ruled 2590-2568 B.C.), Egyptian king **8** 540-541

KHWARIZMI, MUHAMMAD IBN MUSA AL- (died circa 850), Arab mathematician, astronomer, and geographer **8** 541

KIDD, WILLIAM (c. 1645-1701), Scottish pirate **21** 242-244

KIDDER, ALFRED VINCENT (1885-1963), American archeologist **8** 541-542

KIDMAN, SIDNEY (1857-1935), ''The Cattle King'' of Australia **8** 542-544

KIEFER, ANSELM (born 1945), German artist **8** 544-546

KIENHOLZ, EDWARD (born 1927), American Pop artist **8** 546-547

KIERKEGAARD, SØREN AABYE (1813-1855), Danish philosopher **8** 547-549 Brandes, Georg **23** 45-47

KILPATRICK, WILLIAM H. (1871-1965), American educator, college president, and philosopher of education **9** 1-3

KIM DAE-JUNG (born 1925), worked for the restoration of democracy and human rights in South Korea after 1971 **9** 3-4

KIM IL-SUNG (born 1912), North Korean political leader **9** 4-6

KIM JONG IL (born 1941), heir-apparent of Kim Il-sung, the founder and leader of the Democratic People's Republic of Korea **9** 6-7

KIM OK-KYUN (1851-1894), Korean politician **9** 7-8

KIM PUSIK (1075-1151), Korean statesman, historian, and general **9** 8-9

KIM YOUNG SAM (born 1927), South Korean statesman **9** 9-10

KINCAID, JAMAICA (Elaine Potter Richardson; born 1949), African American author **23** 196-199

KINDI, ABU-YUSUF YAQUB IBN-ISHAQ AL- (died 873), Arab philosopher **9** 10-11

KING, B. B. (born Riley B. King; born 1925), African American blues musician, singer, and songwriter **9** 11-14

KING, BILLIE JEAN (born 1943), international tennis star **9** 14-15

KING, CLARENCE (1842-1901), American geologist and mining engineer **9** 15-16

KING, CORETTA SCOTT (born 1929), American advocate of civil rights, nonviolence, international peace, full employment, and equal rights for women **9** 16-17

KING, ERNEST JOSEPH (1878-1956), American admiral **9** 17-18

KING, FREDERIC TRUBY (1858-1938), New Zealand doctor and founder of the Plunket Society **9** 18-19

KING, MARTIN LUTHER, JR. (1929-1968), African American minister and civil rights leader **9** 20-22

KING, MARY-CLAIRE (born 1946), American geneticist **19** 182-183

KING, RUFUS (1755-1827), American statesman and diplomat **9** 22-23

KING, STEPHEN (a.k.a. Richard Bachman and John Swithen; born 1947), American horror novelist **9** 23-25

KING, WILLIAM LYON MACKENZIE (1874-1950), Canadian statesman **9** 25-26

KINGSFORD SMITH, SIR CHARLES (''Smithy''; 1897-1935), Australian long-distance aviator **9** 26-28

KINGSLEY, CHARLES (1819-1875), English author and Anglican clergyman **9** 28

KINGSLEY, HENRY (1830-1867), British author **22** 278-280

KINGSLEY, MARY (1862-1900), English explorer and author **20** 201-204

KINGSTON, MAXINE HONG (Maxine Ting Ting Hong; born 1940), Asian-American feminist author **18** 231-232

KINNOCK, NEIL (born 1942), British Labour Party politician **9** 29-30

KINO, EUSEBIO FRANCISCO (1645-1711), Spanish missionary, explorer, and cartographer **9** 30-31

KINSEY, ALFRED C. (1894-1956), American zoologist **9** 31-32

KIPLING, JOSEPH RUDYARD (1865-1936), British poet and short-story writer **9** 32-33

KIRCH, MARIA WINCKELMANN (1670-1720), German astronomer **20** 204-205

KIRCHHOFF, GUSTAV ROBERT (1824-1887), German physicist **9** 33-34

KIRCHNER, ERNST LUDWIG (1880-1938), German expressionist painter **9** 34-35

KIRKLAND, JOSEPH LANE (1922-1999), American labor union movement leader **9** 35-37

KIRKLAND, SAMUEL (1741-1808), American Congregationalist missionary **9** 37

KIRKPATRICK, JEANE J. (born 1926), professor and first woman U.S. ambassador to the United Nations **9** 37-39

KIRSTEIN, LINCOLN (1906-1996), a founder and director of the New York City Ballet **9** 39-41

KISHI, NOBUSUKE (1896-1987), Japanese politician **9** 41-43

Kiss an Angel Good Morning (song) Pride, Charley Frank **23** 317-319

KISSINGER, HENRY ALFRED (born 1923), U.S. secretary of state and co-winner of the Nobel Peace prize **9** 43-45

KITCHENER, HORATIO HERBERT (1850-1916), British field marshal and statesman **9** 45-46

KIWANUKA, BENEDICTO KAGIMA MUGUMBA (1922-1972), Ugandan politician **9** 46-47

KLEE, PAUL (1879-1940), Swiss painter and graphic artist **9** 47-49

KLEIN, A. M. (1909-1972), Canadian journalist, lawyer, novelist, and poet **9** 49-50

KLEIN, CALVIN (born 1942), American fashion designer **9** 50-52

KLEIN, MELANIE (1882-1960), Austrian psychotherapist **9** 52

KLEIST, HEINRICH VON (1777-1811), German author **9** 52-53

KLEMPERER, OTTO (1885-1973), German conductor **20** 205-207

KLIMA, VIKTOR (born 1947), Austrian chancellor **18** 232-234

KLIMT, GUSTAV (1862-1918), controversial Austrian painter **9** 53-55

KLINE, FRANZ (1910-1962), American painter **9** 55

KLOPSTOCK, FRIEDRICH GOTTLIEB (1724-1803), German poet **9** 55-56

KLUCKHOHN, CLYDE (1905-1960), American anthropologist **9** 56-57

KLYUCHEVSKY, VASILY OSIPOVICH (1841-1911), Russian historian **9** 57-58

KNAPP, SEAMAN ASAHEL (1833-1911), American educator and agricultural pioneer **9** 58

KNIGHT, FRANK HYNEMAN (1885-1972), American economist **9** 58-59

KNIGHT, PHIL (born 1938), American businessman **19** 183-186

KNIPLING, EDWARD FRED (1909-2000), American entomologist **9** 59-60

KNOPF, ALFRED A. (1892-1984), American publisher **9** 60-61

KNOPF, BLANCHE WOLF (1894-1966), American publisher **9** 61-62

KNOWLES, MALCOLM SHEPHERD (1913-1997), American adult education theorist and planner **9** 62-64

KNOX, HENRY (1750-1806), American Revolutionary War general **9** 64

KNOX, JOHN (circa 1505-1572), Scottish religious reformer **9** 65-66

KNOX, PHILANDER CHASE (1853-1921), American statesman **9** 66-67

KNUDSEN, WILLIAM S. (1879-1948), American auto industry leader **9** 67-68

KOBAYASHI, MASAKI (1916-1996), Japanese film director **23** 199-201

KOCH, EDWARD I. (born 1924), New York City mayor **9** 68-69

KOCH, ROBERT HEINRICH HERMANN (1843-1910), German physician and bacteriologist **9** 69-70

KODÁLY, ZOLTÁN (1882-1967), Hungarian composer **9** 71

KOESTLER, ARTHUR (1905-1983), author of political novels **9** 71-73

KOHL, HELMUT (born 1930), chancellor of West Germany (1982-1990) and first chancellor of a united Germany since World War II **9** 73-74

KOJONG (1852-1919), Korean king **9** 74-75

KOKOSCHKA, OSKAR (1886-1980), Austrian painter, graphic artist, and author **9** 75-76

KOLAKOWSKI, LESZEK (born 1927), philosopher who wrote on broad themes of ethics, metaphysics, and religion **9** 76-77

KOLCHAK, ALEKSANDR VASILIEVICH (1873-1920), Russian admiral **9** 77-78

KOLLONTAI, ALEKSANDRA MIKHAILOVNA (1872-1952), Soviet diplomat **9** 79

KOLLWITZ, KÄTHE (1867-1945), German expressionist graphic artist and sculptor **9** 79-81

KONEV, IVAN STEFANOVICH (1897-1973), Soviet marshal **9** 81-82

KONOE, PRINCE FUMIMARO (or Konoye; 1891-1945), Japanese premier 1937-1939 and 1940-1941 **9** 82-83

KOONS, JEFF (born 1955), American artist **9** 83-84

KOOP, C. EVERETT (born 1916), American surgeon general **18** 235-237

KÖPRÜLÜ, AHMED (Köprülüzade Fazil Ahmed Pasha; 1635-1676), Turkish statesman and general **9** 84-85

KORNBERG, ARTHUR (born 1918), Americna biochemist **9** 85-87

KORNILOV, LAVR GEORGIEVICH (1870-1918), Russian general **9** 87-88

KOSCIUSZKO, TADEUSZ ANDRZEJ BONAWENTURA (1746-1817), Polish patriot, hero in the American Revolution **9** 88

KOSSUTH, LOUIS (1802-1894), Hungarian statesman **9** 88-90

KOSYGIN, ALEKSEI NIKOLAEVICH (1904-1980), chairman of the U.S.S.R. Council of Ministers and head of the Soviet government (1964-1980) **9** 90-91

KOTZEBUE, OTTO VON (1787-1846), Russian explorer **9** 91-92

KOUFAX, SANDY (Sanford Braun; born 1945), American baseball player **20** 208-210

KOVACS, ERNIE (1919-1962), American comedian **19** 186-188

KOVALEVSKY, SOPHIA VASILEVNA (Sonya Kovalevsky; 1850-1891), Russian mathematician **22** 280-282

KOZYREV, ANDREI VLADIMIROVICH (born 1951), Russian minister of foreign affairs and a liberal, pro-Western figure in Boris Yeltsin's cabinet **9** 92-93

KRAMER, LARRY (born 1935), American AIDS activist and author **20** 210-212

KRASNER, LEE (Lenore; 1908-1984), American painter and collage artist **9** 93-94

KRAVCHUK, LEONID MAKAROVYCH (born 1934), president of the Ukraine (1991-1994) **9** 94-95

KREBS, SIR HANS ADOLF (1900-1981), German British biochemist **9** 95-97

KREISKY, BRUNO (1911-1983), chancellor of Austria (1970-1983) **9** 97-98

KRENEK, ERNST (born 1900), Austrian composer **9** 98-99

KREPS, JUANITA MORRIS (born 1921), economist, university professor, United States secretary of commerce (1977-1979), and author **9** 99-101

KRIEGHOFF, CORNELIUS (1815-1872), Dutch-born Canadian painter **9** 101

KRISHNAMURTI, JIDDU (1895-1986), Indian mystic and philosopher **9** 101-103

KROC, RAYMOND ALBERT (1902-1984), creator of the McDonald's chain **9** 103-104

KROCHMAL, NACHMAN KOHEN (1785-1840), Austrian Jewish historian **9** 104-105

KROEBER, ALFRED LOUIS (1876-1960), American anthropologist **9** 105-106

KROGH, SCHACK AUGUST STEENBERG (1874-1949), Danish physiologist **9** 106

KROPOTKIN, PETER ALEKSEEVICH (1842-1921), Russian prince, scientist, and anarchist **9** 107-108

KRUGER, STEPHANUS JOHANNES PAULUS (''Paul''; 1825-1904), South African statesman **9** 108-109

KRUPP FAMILY (19th-20th century), German industrialists **9** 109-111

KU CHIEH-KANG (born 1893), Chinese historian **9** 120-121

KU K'AI-CHIH (circa 345-circa 406), Chinese painter **9** 125-126

KUANG-HSÜ (1871-1908), emperor of China 1875-1908 **9** 111-112

KUANG-WU-TI (6 B.C. - 57 A.D.), Chinese emperor ca. 25-57 **9** 112-113

KUBITSCHEK DE OLIVEIRA, JUSCELINO (1902-1976), president of Brazil 1956-1961 **9** 113-115

KUBLAI KHAN (1215-1294), Mongol emperor **9** 115-118

KÜBLER-ROSS, ELISABETH (born 1926), Swiss-born American psychiatrist **9** 118-120

KUBRICK, STANLEY (1928-1999), American filmmaker **18** 237-239

KUCAN, MILAN (born 1941), President of the Republic of Slovenia **18** 239-242

KUHN, MAGGIE (1905-1995), American activist and founder of the Gray Panthers **19** 188-190

KUHN, THOMAS SAMUEL (1922-1996), American historian and philosopher of science **9** 121-123

KUK, ABRAHAM ISAAC (1865-1935), Russian-born Jewish scholar **9** 123-124

KUKAI (774-835), Japanese Buddhist monk **9** 124-125

KUKRIT PRAMOJ, MOMRAJAWONG (M.R.; born 1911), literary figure and prime minister of Thailand (1975-1976) **9** 126-127

KUMARAJIVA (344/350-409/413), Indian Buddhist monk **9** 127

KUNDERA, MILAN (born 1929), Czech-born author **9** 128-129

KÜNG, HANS (born 1928), Swiss-born Roman Catholic theologian **9** 129-130

KUNIN, MADELEINE MAY (born 1933), first woman governor of Vermont **9** 130-131

KUNITZ, STANLEY JASSPON (born 1905), American poet laureate **22** 282-284

KUNSTLER, WILLIAM M. (1919-1995), American civil rights attorney and author **9** 131-133

KUO MO-JO (born 1892), Chinese author **9** 133-134

KUPKA, FRANTISEK (Frank; 1871-1957), Czech painter and illustrator **9** 134-135

KUROSAWA, AKIRA (1910-1998), Japanese film director **9** 135-137

KUTUZOV, MIKHAIL ILARIONOVICH (1745-1813), Russian field marshal **9** 137-138

KUZNETS, SIMON (1901-1985), American economist, researcher, and author **9** 138-139

KWANGGAET'O (375-413), Korean statesman, king of Koguryo **9** 139-140

KWANGJONG (925-975), Korean statesman, king of Koryo **9** 140

KYD, THOMAS (1558-1594), English dramatist **9** 140-141

KYPRIANOU, SPYROS (born 1932), president of the Republic of Cyprus **9** 141-143

L

LA BRUYÈRE, JEAN DE (1645-1696), French man of letters and moralist **9** 145

LA FARGE, JOHN (1835-1910), American artist and writer **9** 149-150

LA FAYETTE, COMTESSE DE (Marie Madeleine Pioche de la Vergne; 1634-93), French novelist **9** 150-151

LA FLESCHE, FRANCIS (1857-1932), Native American ethnologist **9** 152-154

LA FLESCHE, SUSETTE (1854-1903), Native American activist and reformer **9** 152-154

LA FOLLETTE, ROBERT MARION (1855-1925), American statesman **9** 155-156

LA FONTAINE, JEAN DE (1621-1695), French poet **9** 156-157

LA GUARDIA, FIORELLO HENRY (1882-1947), American politician, New York City mayor **9** 166-167

LA METTRIE, JULIEN OFFRAY DE (1709-1751), French physician and philosopher **9** 179-180

LA ROCHEFOUCAULD, FRANÇOIS, DUC DE (1613-1680), French moralist **9** 208-209

LA SALLE, SIEUR DE (René Robert Cavelier; 1643-1687), French explorer and colonizer **9** 210-211

LA TOUR, GEORGE DE (1593-1652), French painter **9** 222

LA VERENDRYE, SIEUR DE (Pierre Gaultier de Varennes; 1685-1749), French-Canadian soldier, explorer, and fur trader **9** 239-240

LABROUSTE, PIERRE FRANÇOIS HENRI (1801-1875), French architect-engineer **9** 144

LACAN, JACQUES (1901-1981), French psychoanalyst **9** 145-147

LACHAISE, GASTON (1882-1935), French-born American sculptor **9** 147

LACHAPELLE, MARIE (1769-1821), French obstetrician and teacher **21** 245-247

LACOMBE, ALBERT (1827-1916), Canadian missionary priest **9** 147-148

LACORDAIRE, JEAN BAPTISTE HENRI (1802-1861), French Dominican preacher **9** 148

LADD, WILLIAM (1778-1841), American pacifist **9** 149

LADD-FRANKLIN, CHRISTINE (1847-1930), American logician and psychologist **23** 202-204

LAENNEC, RENÉ (René-Théophile-Hyacinthe Laënnec; 1781-1826), French physician and inventor **21** 247-249

LAFAYETTE, MARQUIS DE (Marie Joseph Paul Yves Roch Gilbert du Motier; 1757-1834), French general and statesman **9** 151-152

LAFONTAINE, SIR LOUIS-HIPPOLYTE (1807-1864), Canadian politician **9** 157-158

LAFONTAINE, OSKAR (born 1943), German politician **9** 158-160

LAFORGUE, JULES (1860-1887), French poet **9** 160-161

LAGERFELD, KARL (born 1938), German-French designer of high fashion **9** 161-162

LAGERKVIST, PÄR FABIAN (born 1891), Swedish author **9** 162-163

LAGERLÖF, SELMA OTTILIANA LOVISA (1858-1940), Swedish author **9** 163-164

LAGRANGE, JOSEPH LOUIS (1736-1813), Italian-born French mathematician **9** 164-166

LAHR, BERT (Irving Lahrheim; 1895-1967), performer and comedian in burlesque, vaudeville, musical comedy, film, and television **9** 167-168

LAIRD, MELVIN R. (born 1922), U.S. congressman and secretary of defense **9** 168-170

LAKSHMIBAI (Laksmi Bai; Rani of Jhansi; c.1835-1857), Indian queen and national hero **22** 41-42

LALIBELA (ruled circa 1181-circa 1221), Ethiopian king and saint **9** 170

LAMAR, LUCIUS QUINTUS CINCINNATUS (1825-1893), American politician and jurist **9** 170-171

LAMARCK, CHEVALIER DE (Jean Baptiste Pierre Antoine de Monet;

1744-1829), French naturalist **9** 171-173

LAMARTINE, ALPHONSE MARIE LOUIS DE (1790-1869), French poet and diplomat **9** 173-175

LAMAS, CARLOS SAAVEDRA (1878-1959), Argentine scholar, statesman, and diplomat **9** 175-176

LAMB, CHARLES (1775-1834), English author, critic, and minor poet **9** 176-177

LAMBSDORFF, OTTO GRAF (born 1926), West German minister of economics **9** 177-179

LAMENNAIS, HUGUES FÉLICITÉ ROBERT DE (1782-1854), French priest and political writer **9** 179

L'AMOUR, LOUIS (Louis Dearborn LaMoore; 1908-1988), American author of westerns **20** 213-215

LAMPMAN, ARCHIBALD (1861-1899), Canadian poet **9** 180-181

LAMPRECHT, KARL (1856-1915), German historian **9** 181

LAMY, JEAN BAPTISTE (1814-1888), French archbishop in the United States **9** 181-182

LANCASTER, BURT (Burton Stephen Lancaster; 1913-1994), American actor **20** 215-218

LANCASTER, JOSEPH (1778-1838), English educator **9** 182-183

LAND, EDWIN HERBERT (1909-1991), American physicist, inventor, and manufacturer **9** 183-184

LANDAU, LEV DAVIDOVICH (1908-1968), Soviet theoretical physicist **9** 184-185

LANDINI, FRANCESCO (circa 1335-1397), Italian composer and poet **9** 185-186

LANDIS, KENESAW MOUNTAIN (1866-1944), American baseball commissioner **22** 285-287

LANDOR, WALTER SAVAGE (1775-1864), English poet, essayist and critic **9** 186-187

LANDOWSKI, MARCEL (born 1915), French composer of lyric works **9** 187-188

LANDRY, TOM (Thomas Wade Landry; 1924-2000), American football coach **22** 290-292

LANDSTEINER, KARL (1868-1943), Austrian-born American immunologist **9** 188-189

LANE, FITZ HUGH (1804-1865), American marine painter **9** 189

LANFRANC (circa 1010-1089), Italian theologian, archbishop of Canterbury **9** 189-190

LANG, FRITZ (1890-1976), film director **9** 190-192

LANG, JOHN THOMAS (1876-1975), Australian politician **9** 192-193

LANGDELL, CHRISTOPHER COLUMBUS (1826-1906), American lawyer **23** 204-206

LANGE, DOROTHEA (1895-1965), American photographer **9** 193-194

LANGLAND, WILLIAM (circa 1330-1400), English poet **9** 194-195

LANGLEY, SAMUEL PIERPONT (1834-1906), American scientist **9** 195-196

LANGMUIR, IRVING (1881-1957), American chemist **9** 196-197

LANGSTON, JOHN MERCER (1829-1897), American educator and diplomat **9** 197

LANGTON, STEPHEN (c. 1155-1228), English prelate and signer of the Magna Carta **21** 249-251

LANIER, JARON (born ca. 1961), American computer engineer **9** 198-199

LANIER, SIDNEY (1842-1881), American poet, critic, and musician **9** 199-200

LANSING, ROBERT (1864-1928), American lawyer and statesman **9** 200

LAO SHÊ (1899-1966), Chinese novelist **9** 200-201

LAO TZU (flourished 6th century B.C.), Chinese philosopher **9** 201-202

LAPLACE, MARQUIS DE (Pierre Simon; 1749-1827), French mathematician **9** 202-204

LARDNER, RINGGOLD WILMER (1885-1933), American author **9** 204-205

LARIONOV, MIKHAIL (1881-1964), Russian artist **9** 205-206

LARKIN, PHILIP (1922-1986), English poet **9** 206-207

LARKIN, THOMAS OLIVER (1802-1858), American merchant and diplomat **9** 208

LARSEN, NELLA (1893-1963), Harlem Renaissance writer **9** 209-210

LARSON, JONATHAN (1961-1996), American playwright, composer, and lyricist **18** 243-145

LAS CASAS, BARTOLOMÉ DE (1474-1566), Spanish Dominican missionary and historian **9** 211-212

LASCH, CHRISTOPHER (1932-1994), American historian and social critic **9** 212-214

LASHLEY, KARL SPENCER (1890-1958), American neuropsychologist **9** 214-215

LASKER, ALBERT (1880-1952), American advertising executive **21** 251-254

LASKER, EMANUEL (1868-1941), German chess grandmaster **20** 218-220

LASKI, HAROLD J. (1893-1950), English political scientist and Labour party leader **9** 215-216

LASKY, JESSE (1880-1958), American film producer **21** 254-256

LASSALLE, FERDINAND (1825-1864), German socialist leader **9** 216

LASSUS, ROLAND DE (1532-1594), Franco-Flemish composer **9** 216-218

LASSWELL, HAROLD DWIGHT (born 1902), American political scientist **9** 218-219

Last Year at Marienbad (film) Resnais, Alain **23** 333-335

LÁSZLÓ I, KING OF HUNGARY (ca. 1040-1095), king of Hungary and saint **9** 219-221

LATIMER, HUGH (circa 1492-1555), English Protestant bishop, reformer, and martyr **9** 221

LATIMER, LEWIS (1848-1928), American inventor and electrical engineer **19** 191-193

LATROBE, BENJAMIN HENRY (1764-1820), English-born American architect **9** 222-224

LAUD, WILLIAM (1573-1645), English archbishop of Canterbury **9** 224-225

LAUDER, ESTEE (née Josephine Esthe Menzer, born ca. 1908), founder of an international cosmetics empire **9** 225-226

LAUREL, SALVADOR H. (Doy; born 1928), member of the Philippine Congress and vice-president **9** 226-227

LAUREN, RALPH (Ralph Lipschitz; born 1939), American fashion designer **9** 228-229

LAURENCE, MARGARET (Jean Margaret Wemyss; 1926-1987), Canadian writer **9** 229-230

LAURENS, HENRI (1885-1954), French sculptor **9** 230-231

LAURENS, HENRY (1724-1792), American merchant and Revolutionary statesman **9** 232

LAURIER, SIR WILFRID (1841-1919), Canadian statesman, prime minister 1896-1911 **9** 232-234

LAURO, ACHILLE (1887-1984), Italian business and political leader **9** 234-235

LAUTARO (circa 1535-1557), Araucanian Indian chieftain in Chile **9** 235

LAVAL, FRANCOIS XAVIER DE (1623-1708), French bishop in Canada **9** 235-236

LAVAL, PIERRE (1883-1945), French politician, chief Vichy minister **9** 237-238

LAVALLEJA, JUAN ANTONIO (1778-1853), Uruguayan independence leader **9** 238-239

LAVIGERIE, CHARLES MARTEL ALLEMAND (1825-1892), French cardinal **9** 240

LAVISSE, ERNEST (1842-1922), French historian **9** 241

LAVOISIER, ANTOINE LAURENT (1743-1794), French chemist **9** 241-244

LAVOISIER, MARIE PAULZE (1758-1836), French chemist **22** 292-294

Law
commercial
Murray, William **23** 256-258
legal education
Langdell, Christopher Columbus **23** 204-206
legal reform
Romilly, Samuel **23** 348-351

LAW, JOHN (1671-1729), Scottish monetary theorist and banker **9** 244-245

LAW, WILLIAM (1686-1761), English devotional writer **9** 245-246

LAWRENCE, ABBOTT (1792-1855), American manufacturer and diplomat **9** 246

LAWRENCE, DAVID HERBERT (1885-1930), English novelist, poet, and essayist **9** 247-248

LAWRENCE, ERNEST ORLANDO (1901-1958), American physicist **9** 248-250

LAWRENCE, JACOB (born 1917), African American painter **9** 250-251

LAWRENCE, JAMES (1781-1813), American naval officer **9** 251-252

LAWRENCE, SIR THOMAS (1769-1830), English portrait painter **9** 252-253

LAWRENCE, THOMAS EDWARD (1888-1935), British soldier and author **9** 253-254

LAWSON, HENRY (1867-1922), Australian poet and short-story writer **9** 254-255

LAWSON, THOMAS WILLIAM (1857-1925), American entrepreneur and reformer **9** 255-256

Lawyers
see Jurists

LAYAMON (flourished circa 1200), English poet **9** 256-257

LAYE, CAMARA (1928-1980), Guinean novelist **9** 257-259

LAZARSFELD, PAUL F. (1901-1976), American sociologist **9** 259-260

LAZARUS, EMMA (1849-1887), American poet and playwright **9** 260-261

LE BON, GUSTAVE (1841-1931), French social scientist and philosopher **9** 268-269

LE BRUN, CHARLES (1619-1690), French painter, decorator, and draftsman **9** 269-270

LE CARRE, JOHN (born David Cornwell, 1931), British spy novelist **9** 270-271

LE CORBUSIER (Charles Édouard eanneret-Gris; 1887-1965), Swiss architect, city planner, and painter **9** 274-275
Maekawa, Kunio **23** 239-242

LE DUAN (1908-1986), North Vietnamese leader and later head of the government of all Vietnam **9** 278-280

LE FANU, JOSEPH SHERIDAN (1814-1873), Irish author **23** 206-208

LE GUIN, URSULA KROEBER (born 1929), American author **18** 249-251

LE JEUNE, CLAUDE (circa 1530-1600), Flemish composer **9** 314-315

LE NAIN BROTHERS, 17th-century French painters **9** 321-322

LE NÔTRE, ANDRÉ (or Le Nostre; 1613-1700), French landscape architect **9** 328-329

LE PEN, JEAN MARIE (born 1928), French political activist of the radical right **9** 348-350

LE PLAY, GUILLAUME FRÉDÉRIC (1806-1882), French sociologist and economist **9** 350-351

LE VAU, LOUIS (1612-1670), French architect **9** 360-361

LEA, HENRY CHARLES (1825-1909), American historian **9** 261-262

LEADBELLY (Huddie William Leadbetter; 1885-1949), African American folk singer **23** 208-211

League of Nations (1919-1946)
supporters (Europe)
Murray, Gilbert **23** 250-253

LEAKEY, LOUIS SEYMOUR BAZETT (1903-1972), British anthropologist **9** 262

LEAKEY, MARY DOUGLAS (1913-1996), English archaeologist **9** 263-264

LEAKEY, RICHARD ERSKINE FRERE (born 1944), Kenyan researcher in human prehistory and wildlife conservationist **9** 264-265

LEAR, EDWARD (1812-1888), English writer and artist **9** 265-266

LEAR, NORMAN (born 1922), American author and television director and producer **19** 193-195

LEARY, TIMOTHY (1920-1996), American psychologist, author, lecturer, and cult figure **9** 266-267

LEASE, MARY ELIZABETH CLYENS (1853-1933), American writer and politician **9** 268

LEAVITT, HENRIETTA SWAN (1868-1921), American astronomer **23** 211-213

LEBED, ALEXANDER IVANOVICH (1950-2002), Russian general and politician **18** 245-247

LEBLANC, NICOLAS (1742-1806), French industrial chemist **21** 256-258

LECKY, WILLIAM EDWARD HARTPOLE (1838-1903), Anglotrish historian and essayist **9** 271-272

LECLERC, JACQUES PHILIPPE (1902-1947), French general **9** 272-273

LECONTE DE LISLE, CHARLES MARIE RENÉ (1818-1894), French poet **9** 273-274

LECUONA, ERNESTO (Ernesto Sixto de la Asuncion Lecuona y Casado; 1896-1963), Cuban musician **23** 213-216

LED ZEPPELIN (1968-1980), British ''Heavy Metal'' band **23** 216-218

LEDERBERG, JOSHUA (born 1925), Nobel Prize winning geneticist **9** 275-277

LEDOUX, CLAUDE NICOLAS (1736-1806), French architect **9** 277-278

LEE, MOTHER ANN (1736-1784), religious and social reformer and founder of the Shakers **9** 289-290

LEE, ARTHUR (1740-1792), American statesman and diplomat **9** 288-289

LEE, BRUCE (1940-1973), Asian American actor and martial arts master **18** 247-249

LEE, CHARLES (1731-1782), American general **22** 294-297

LEE, HARPER (Nelle Harper Lee; born 1926), American author **20** 220-222

LEE, MING CHO (born 1930), American scene designer for theater and opera **9** 289-290

LEE, RICHARD HENRY (1732-1794), American patriot and statesman **9** 291-292

LEE, ROBERT EDWARD (1807-1870), American army officer and Confederate general in chief **9** 292-294

LEE, ROSE (Rose Hum; 1904-1964), American sociologist **21** 258-260

LEE, SPIKE (born Sheldon Jackson Lee; born 1957), African American actor, author, and filmmaker **9** 295-299

LEE, TSUNG-DAO (born 1926), Chinese-born American physicist **9** 299-300

LEE, YUAN TSEH (born 1936), Taiwanese American scientist and educator **23** 218-220

LEE HSIEN LOONG (born 1952), Singaporean soldier and deputy prime minister **9** 280-281

LEE KUAN YEW (born 1923), prime minister of Singapore (1959-1988) **9** 281-283

LEE TENG-HUI (born 1923), president of the Republic of China (1988-) **9** 283-285

LEEUWENHOEK, ANTON VAN (1632-1723), Dutch naturalist and microscopist **9** 300-301

LEFEBVRE, GEORGES (1874-1959), French historian **9** 301-302

Legal reform
see Law—legal reform

LÉGER, FERNAND (1881-1955), French painter **9** 302-303

LEGHARI, SARDAR FAROOQ AHMED KHAN (born 1940), president of the Islamic Republic of Pakistan **9** 303-305

LEGINSKA, ETHEL (Ethel Liggins; 1886-1970), English American musician **23** 220-222

LEGUÍA Y SALCEDO, AUGUSTO BERNARDINO (1863-1932), Peruvian president 1908-12 and 1919-30 **9** 305-306

LEHMAN, HERBERT HENRY (1878-1963), American banker and statesman **9** 306-307

LEHMBRUCK, WILHELM (1881-1919), German sculptor **9** 307

LEIBNIZ, GOTTFRIED WILHELM VON (1646-1716), German mathematician and philosopher **9** 307-310

LEIBOVITZ, ANNIE (born 1949), Ameircan photographer **9** 310-312

LEICESTER, EARL OF (Robert Dudley; 1532?-1588), English politician **9** 312-313

LEIGH, MIKE (born 1943), British director and screenwriter **23** 222-225

LEIGH, VIVIEN (Vivian Mary Hartley; 1913-1967), British actress **18** 251-253

LEISLER, JACOB (1640-1691), American colonial leader **9** 313-314

LEITZEL, LILLIAN (born Leopoldina Altitza Pelikan; 1892-1931), German aerialist **23** 225-227

Leland Stanford Junior University
see Stanford University

LELY, SIR PETER (1618-1680), German-born painter active in England **9** 315

LEMAÎTRE, ABBÈ GEORGES ÉDOUARD (1894-1966), Belgian astronomer **9** 315-316

LEMAY, CURTIS E. (1906-1990), United States combat leader (World War II) and Air Force chief of staff **9** 316-318

LEMBEDE, ANTON (1913-1947), leader of black resistance to white supremacy in South Africa **9** 318-319

LEMIEUX, MARIO (born 1965), Canadian hockey player and team owner **20** 222-224

LEMMON, JACK (John Uhler Lemmon; 1925-2001), American actor **22** 297-299

LEMNITZER, LYMAN LOUIS (Lem; 1899-1988), American soldier-statesman and strategist and NATO architect **9** 319-320

L'ENFANT, PIERRE CHARLES (1754-1825), French-born American architect **9** 322-323

L'ENGLE, MADELEINE (born 1918), American author **18** 253-255

LENGLEN, SUZANNE (1899-1938), French tennis player **19** 195-197

LENIN, VLADIMIR ILICH (1870-1924), Russian statesman **9** 323-326

LEO I (circa 400-461), saint and pope 440-461 **9** 329-330

LEO III (the Isaurian; circa 680-741), Byzantine emperor 717-741 **9** 330-332

LEO IX, SAINT (Bruno of Egisheim; 1002-1054), pope 1049-1054 **9** 332

LEO X (Giovanni de' Medici; 1475-1521), pope 1513-1521 **9** 332-334

LEO XIII (Vincenzo Gioacchino Pecci; 1810-1903), pope 1878-1903 **9** 334-336

Leon-Castilla (kingdom, Northern Spain) Urraca **23** 417-418

LEON, MOSES DE (circa 1250-1305), Jewish mystic **9** 336

LEONARD, DANIEL (1740-1829), American loyalist lawyer and essayist **9** 336-337

LEONARDO DA VINCI (1452-1519), Italian painter, sculptor, architect, and scientist **9** 337-340

LEONIDAS I (ca. 530 B.C. - 480 B.C.), Spartan king **9** 340-343

LÉONIN (Leoninus; flourished circa 1165-1185), French composer **9** 343-344

LEOPARDI, CONTE GIACOMO (1798-1837), Italian poet **9** 344-345

LEOPOLD I (1790-1865), king of Belgium 1831-1865 **9** 345-346

LEOPOLD II (1747-1792), Holy Roman emperor 1790-1792 **9** 346

LEOPOLD II (1835-1909), king of Belgium 1865-1909 **9** 346-347

LEOPOLD III (1901-1983), king of Belgium 1934-1951 **9** 347-348

LERDO DE TEJADA, MIGUEL (1812-1861), Mexican liberal politician **9** 351-352

LERMONTOV, MIKHAIL YURIEVICH (1814-1841), Russian poet and prose writer **9** 352-353

LERNER, ALAN JAY (1918-1986), American lyricist/librettist **20** 224-226

LESAGE, ALAIN RENÉ (1668-1747), French novelist and playwright **9** 353-354

LESCOT, PIERRE (1500/1515-1578), French architect **9** 354

LESSEPS, VICOMTE DE (Ferdinand Marie; 1805-1894), French diplomat **9** 354-355

LESSING, DORIS (Doris May Taylor; born 1919), South African expatriate writer **9** 355-357

LESSING, GOTTHOLD EPHRAIM (1729-1781), German philosopher, dramatist, and critic **9** 357-359

LETCHER, JOHN (1813-1884), American politician **9** 359-360

LEVANT, OSCAR (1906-1972), American composer and pianist **19** 197-199

LEVERRIER, URBAIN JEAN JOSEPH (1811-1877), French mathematical astronomer **9** 361-362

LÉVESQUE, RENÉ (1922-1987), premier of the province of Quebec, Canada (1976-1985) **9** 362-363

LEVI BEN GERSHON (1288-circa 1344); French Jewish scientist, philosopher, and theologian **9** 363-364

LEVI, CARLO (1902-1975), Italian writer and painter **9** 364

LEVI, PRIMO (1919-1987), Italian author and chemist **9** 365-366

LEVI-MONTALCINI, RITA (born 1909) Italian and American biologist who discovered the nerve growth factor **9** 366-368

LÉVI-STRAUSS, CLAUDE GUSTAVE (born 1908), French social anthropologist **9** 371-372

LEVINAS, EMMANUEL (1906-1995), Jewish philosopher **9** 368-369

LEVINE, JAMES (born 1943), American conductor and pianist **9** 369-371

LEVITT, WILLIAM (1907-1994), American real estate developer **19** 199-201

LEVY, BERNARD-HENRI (born 1948), French moralist and political philosopher **9** 372-373

LEVY, DAVID (born 1937), Israeli minister of foreign affairs and deputy prime minister **9** 373-374

LÉVY-BRUHL, LUCIEN (1857-1939), French philosopher and anthropologist **9** 374-375

LEWIN, KURT (1890-1947), German-American social psychologist **9** 375-376

LEWIS, ANDREW (circa 1720-1781), American general in the Revolution **9** 376-377

LEWIS, CARL (born Frederick Carlton Lewis; born 1961), African American track and field athlete **9** 377-380

LEWIS, CECIL DAY (1904-1972), British poet and essayist **9** 380

LEWIS, CLARENCE IRVING (1883-1964), American philosopher **9** 381

LEWIS, CLIVE STAPLES (C.S.; 1898-1963), British novelist and essayist **9** 381-382

LEWIS, ESSINGTON (1881-1961), Australian industrial leader **9** 382-384

LEWIS, GILBERT NEWTON (1875-1946), American physical chemist **9** 384-385

LEWIS, HARRY SINCLAIR (1885-1951), American novelist **9** 385-387

LEWIS, JOHN LLEWELLYN (1880-1969), American labor leader **9** 387-388

LEWIS, JOHN ROBERT (born 1940), United States civil rights activist and representative from Georgia **9** 388-390

LEWIS, MATTHEW GREGORY (1775-1818), English novelist and playwright **9** 390-391

LEWIS, MERIWETHER (1774-1809), American explorer and army officer **9** 391-392

LEWIS, OSCAR (1914-1970), American anthropologist **9** 392-393

LEWITT, SOL (born 1928), American Minimalist and Conceptualist artist **9** 393-395

LI HUNG-CHANG (1823-1901), Chinese soldier, statesman, and industrialist **9** 407-409

LI PENG (born 1928), premier of the People's Republic of China **9** 433-435

LI PO (701-762), Chinese poet **9** 437-439

LI SSU (280?-208 B.C.), Chinese statesman **9** 442-443

LI TA-CHAO (1889-1927), Chinese Communist revolutionist **9** 447

LI TZU-CH'ENG (circa 1606-1645), Chinese bandit and rebel leader **9** 452

LIANG CH'I-CH'AO (1873-1929), Chinese intellectual and political reformer **9** 395-396

LIANG WU-TI (464-549), Chinese emperor of Southern dynasties **9** 396-397

LIAQUAT ALI KHAN (1896-1951), Pakistani statesman **9** 397

LIBBY, WILLARD FRANK (1908-1980), American chemist **9** 397-398

LICHTENSTEIN, ROY (1923-1997), American painter, sculptor, and printmaker **9** 398-399

LIE, TRYGVE HALVDAN (1896-1968), Norwegian statesman and UN secretary general **9** 400-401

LIEBER, FRANCIS (circa 1798-1872), German American political scientist **9** 401-402

LIEBERMANN, MAX (1847-1935), German painter **9** 402-403

LIEBIG, BARON JUSTUS VON (1803-1873), German chemist **9** 403-404

LIGACHEV, YEGOR KUZ'MICH (born 1920), member of the Central Committee of the Communist Party of the Soviet Union (1966-1990) **9** 404-406

LIGETI, GYÖRGY (born 1923), Austrian composer **9** 406-407

LIGHTNER, CANDY (born 1946), American activist and founder of Mothers Against Drunk Driving **19** 201-203

LILBURNE, JOHN (1615-1657), English political activist and pamphleteer **9** 409-410

LILIENTHAL, DAVID ELI (1899-1981), American public administrator **9** 410-411

LILIENTHAL, OTTO (1848-1896), Prussian design engineer **21** 260-262

LILIUOKALANI, LYDIA KAMAKAEHA (1838-1917), queen of the Hawaiian Islands **9** 411-412

LIMBOURG BROTHERS (flourished circa 1399-1416), Netherlandish illuminators **9** 412-413

LIMÓN, JOSÉ ARCADIA (1908-1972), Mexican American dancer and choreographer **23** 227-229
Humphrey, Doris **23** 157-159

LIN, MAYA YING (born 1959), American architect **9** 413-415

LIN PIAO (1907-1971), Chinese Communist military and political leader **9** 429-430

LIN TSE-HSÜ (1785-1850), Chinese official **9** 431-432

LINCOLN, ABRAHAM (1809-1865), American statesman, president 1861-1865 **9** 415-418
in literature and biography
Beveridge, Albert Jeremiah **23** 39-41

LINCOLN, BENJAMIN (1733-1810), American military officer **9** 418-419

LIND, JAKOV (Heinz "Henry" Landwirth; born 1927), Austrian autobiographer, short-story writer, novelist, and playwright **9** 419-420

LINDBERGH, ANNE MORROW (born 1906), American author and aviator **9** 420-421

LINDBERGH, CHARLES AUGUSTUS (1902-1974), American aviator **9** 421-423

LINDSAY, JOHN VLIET (born 1921), U.S. congressman (1959-1965) and mayor of New York (1966-1973) **9** 423-424

LINDSAY, VACHEL (1879-1931), American folk poet **9** 424-425

LINDSEY, BENJAMIN BARR (1869-1943), American jurist and reformer **9** 425-426

LINH, NGUYEN VAN (1915-1998), secretary-general of the Vietnamese Communist Party (1986-1991) **9** 426-427

LINNAEUS, CARL (Carl von Linné; 1707-1778), Swedish naturalist **9** 427-429

LINTON, RALPH (1893-1953), American anthropologist **9** 431

Lion of Lucerne (sculpture)
Thorvaldsen, Bertel **23** 403-406

LIPCHITZ, JACQUES (1891-1973), Lithuanian-born American sculptor **9** 432-433

LIPPI, FRA FILIPPO (circa 1406-1469), Italian painter **9** 439

LIPPMANN, WALTER (1889-1974), American journalist **9** 439-440

LIPPOLD, RICHARD (1915-2002), American Constructivist sculptor **9** 440-442

LIST, GEORG FRIEDRICH (1789-1846), German economist **9** 443-444

LISTER, JOSEPH (1st Baron Lister of Lyme Regis; 1827-1912), English surgeon **9** 444-445

LISZT, FRANZ (1811-1886), Hungarian composer **9** 445-447

Literary criticism
Brandes, Georg **23** 45-47

Literature for children
England
Nesbit, E(dith) **23** 263-265
United States
Austin, Mary Hunter **23** 23-25
Rollins, Charlemae Hill **23** 346-348

LITTLE, ROYAL (born 1896), American textile tycoon **9** 449-451

Little Karoo, The (book)
Smith, Pauline **23** 372-373

LITTLE RICHARD (Richard Penniman; born 1932), American rock 'n' roll musician **9** 447-449

LITTLE WOLF (1818?-1904), Cheyenne chief **18** 255-257

LITVINOV, MAXIM MAXIMOVICH (1876-1951), Soviet diplomat **9** 451-452

LIU HSIEH (circa 465-522), Chinese literary critic **9** 452-453

LIU PANG (Han Kao-tsu or Liu Chi; 256 B.C.-195 B.C.), Chinese emperor **9** 453

LIU SHAO-CH'I (born 1900), Chinese Communist party leader **9** 453-455

LIU TSUNG-YÜAN (773-819), Chinese poet and prose writer **9** 455-456

LIUZZO, VIOLA (1925-1965), American civil rights activist **19** 203-205

LIVERIGHT, HORACE B. (1886-1933), American publisher **23** 229-231

LIVERPOOL, 2ND EARL OF (Robert Barks Jenkinson; 1770-1828), English statesman, prime minister 1812-1827 **9** 456-457

LIVIA (ca. 58 B.C. - 29 A.D.), Roman empress, wife of Augustus **9** 457-460

LIVINGSTON, EDWARD (1764-1836), American jurist and statesman **9** 460-461

LIVINGSTON, ROBERT (1654-1728), American colonial politician **9** 461-462

LIVINGSTON, ROBERT R. (1746-1813), American jurist and diplomat **9** 462-463

LIVINGSTONE, DAVID (1813-1873), Scottish missionary and explorer in Africa **9** 463-465

LIVY (Titus Livius; circa 64 B.C.-circa 12 A.D.), Roman historian **9** 465-467

LLERAS CAMARGO, ALBERTO (1906-1990), Colombian statesman, twice president **9** 467

LLEWELYN AP GRUFFYDD (died 1282), Prince of Wales **9** 468

LLOYD, HENRY DEMAREST (1847-1903), American social reformer **9** 468-469

LLOYD GEORGE, DAVID, (1st Earl of Dwyfor; 1863-1945), English statesman, prime minister 1916-1922 **9** 469-471

LLOYD, HAROLD (1893-1971), American actor **20** 226-229

LLOYD-JONES, ESTHER MCDONALD (born 1901), school personnel specialist who focused on development of the whole person **9** 471-472

LOBACHEVSKII, NIKOLAI IVANOVICH (1792-1856), Russian mathematician **9** 472-474

LOBENGULA (died circa 1894), South African Ndebele king **9** 474-475

Local color (American literature)
see Regionalism and local color

LOCHNER, STEPHAN (circa 1410-1451), German painter **9** 475

LOCKE, ALAIN (1886-1954), African American educator, editor, and author **9** 475-478

LOCKE, JOHN (1632-1704), English philosopher and political theorist **9** 478-480

LOCKWOOD, BELVA (1830-1917), American lawyer, suffragist, and reformer **19** 205-207

LODGE, DAVID (born 1935), English novelist **9** 480-482

LODGE, HENRY CABOT (1850-1924), American political leader **9** 482-483

LODGE, HENRY CABOT, JR. (1902-1985), American congressman, senator, ambassador, and presidential adviser **9** 483-485

LOEB, JACQUES (Isaak Loeb; 1859-1924), German-American biophysiologist **22** 299-301

LOESSER, FRANK (Francis Henry Loesser; 1910-1969), American lyricist **18** 257-259

LOEW, MARCUS (1870-1927), founder of a theater chain and Metro-Goldwyn-Mayer **9** 485-486

LOEWI, OTTO (1873-1961), German-American pharmacologist and physiologist **9** 486-487

LOFTING, HUGH (1886-1947), British author of children's books **19** 207-209

LOGAN, GEORGE (1753-1821), American politician and diplomat **23** 231-234

LOGAN, JAMES (1674-1751), American colonial statesman and jurist **9** 487-488

LOGAN, SIR WILLIAM EDMOND (1798-1875), Canadian geologist **9** 488-489

Logarithms (mathematics)
Oughtred, William **23** 277-279

Logic (philosophy)
antilogism
Ladd-Franklin, Christine **23** 202-204

LOISY, ALFRED FIRMIN (1857-1940), French theologian and biblical historian **9** 489-490

Lola Montès (film)
Ophüls, Max **23** 275-277

LOMBARD, PETER (circa 1095-1160), Italian bishop and theologian **9** 490-491

LOMBARDI, VINCE (1913-1970), American football coach **9** 491-492

LOMBARDO, GUY (Gaetano Alberto Lombardo; 1902-1977), Canadian band leader **23** 234-236

LOMBROSO, CESARE (1835-1909), Italian criminologist **9** 493

LOMONOSOV, MIKHAIL VASILEVICH (1711-1765), Russian chemist and physicist **9** 494

LONDON, JACK (1876-1916), American author **9** 494-495

LONG, CRAWFORD WILLIAMSON (1815-1878), American physician **9** 495-496

LONG, HUEY PIERCE (1893-1935), American politician **9** 496-497

LONG, IRENE D. (born 1951), African American aerospace medicine physician **9** 497-498

LONGFELLOW, HENRY WADSWORTH (1807-1882), American poet **9** 499-500

LONGINUS (flourished 1st or 3rd century), Latin author and rhetorician **9** 500-501

LONGSTREET, JAMES (1821-1904), American army officer **22** 301-305

LONGUS (flourished 3rd century), Greek author **20** 229-230

LONSDALE, KATHLEEN (born Kathleen Yardley; 1903-1971), Irish crystallographer **9** 501-502

LOOS, ADOLF (1870-1933), Viennese architect **9** 502-503

LOOS, ANITA (1893-1981), American actress and writer **21** 262-265

LOPE FÉLIX DE VEGA CARPIO (1562-1635), Spanish dramatist **9** 503-506

LÓPEZ, CARLOS ANTONIO (1792-1862), Paraguayan president-dictator 1844-1862 **9** 506-507

LÓPEZ, FRANCISCO SOLANO (1826-1870), Paraguayan president-dictator **9** 507-508

LÓPEZ, NARCISO (1798-1851), Venezuelan military leader **9** 508

LOPEZ ARELLANO, OSWALDO (born 1921), Honduran military officer and president **20** 230-231

LÓPEZ DE AYALA, PEDRO (1332-1407), Spanish statesman, historian, and poet **9** 508-509

LÓPEZ MATEOS, ADOLFO (1910-1970), president of Mexico (1958-1964) **9** 509-510

LÓPEZ PORTILLO, JOSÉ (born 1920), president of Mexico (1976-1982) **9** 510-511

LORCA, FEDERICO GARCÍA (1898-1936), Spanish poet and playwright **9** 511-513

LORDE, AUDRE (1934-1992), African American poet **9** 513-515

LOREN, SOPHIA (Sofia Villani Scicolene; born 1936), Italian actress and author **18** 259-261

LORENTZ, HENDRIK ANTOON (1853-1928), Dutch physicist **9** 515-516

LORENZ, KONRAD Z. (1903-1989), animal psychologist **9** 516-517

LORENZETTI, PIERRE AND AMBROGIO (flourished 14th century), Italian painters **9** 517-518

LOTI, PIERRE (1850-1923), French novelist **9** 519-520

LOTT, TRENT (Chester Trent Lott; born 1941), American congressman **18** 262-264

LOTTO, LORENZO (circa 1480-1556), Italian painter **9** 520-521

LOTZE, RUDOLF HERMANN (1817-1881), German idealist philosopher **9** 521-522

LOUIS I (778-840), Holy Roman emperor and king of France and Germany 814-840 **9** 522-523

LOUIS VI (1081-1137), king of France 1108-1137 **9** 523-524

LOUIS VII (circa 1120-1180), king of France 1137-1180 **9** 524-525

LOUIS IX (1214-1270), king of France 1226-1270 **9** 525-526

LOUIS XI (1423-1483), king of France 1461-1483 **9** 526-528

LOUIS XII (1462-1515), king of France 1498-1515 **9** 528-529

LOUIS XIII (1601-1643), king of France 1610-1643 **9** 529-531

LOUIS XIV (1638-1715), king of France 1643-1715 **9** 531-533

LOUIS XV (1710-1774), king of France 1715-1774 **9** 533-534

LOUIS XVI (1754-1793), king of France 1774-1792 **9** 534-535

LOUIS XVIII (1755-1824), king of France 1814-1824 **9** 535-536

LOUIS, JOE (Joe Louis Barrow; 1914-1981), American boxer **9** 537-538

LOUIS, MORRIS (Bernstein; 1912-1962), American painter **9** 538-539

LOUIS, PIERRE CHARLES ALEXANDRE (1787-1872), French physician **9** 540

LOUIS PHILIPPE (1773-1850), king of the French 1830-1848 **9** 536-537

LOVE, NAT (1854-1921), African American champion cowboy **10** 1-2

LOVE, SUSAN M. (born 1948), American surgeon and medical researcher **10** 2-3

LOVECRAFT, H. P. (1890-1937), American author **10** 3-6

LOVEJOY, ARTHUR ONCKEN (1873-1962), American philosopher **10** 6

LOVEJOY, ELIJAH PARISH (1802-1837), American newspaper editor and abolitionist **10** 6-7

LOVELACE, ADA BYRON (Countess of Lovelace, Augusta Ada King Byron; 1815-1852), English mathematician and author **18** 264-266

LOVELACE, RICHARD (circa 1618-circa 1657), English Cavalier poet **10** 7-8

LOVELL, SIR ALFRED CHARLES BERNARD (born 1913), English astronomer **10** 8-9

LOW, JULIETTE GORDON (born Juliette Magill Kinzie Gordon; 1860-1927), American reformer and founder of the Girl Scouts **10** 10-11

LOW, SETH (1850-1916), American politician and college president **10** 11-12

LOWELL, ABBOTT LAWRENCE (1856-1943), American educator and political scientist **10** 12-13

LOWELL, AMY (1874-1925), American poet, critic, and biographer **10** 13

LOWELL, FRANCIS CABOT (1775-1817), American merchant and manufacturer **10** 13-14

LOWELL, JAMES RUSSELL (1819-1891), American poet and diplomat **10** 14-15

LOWELL, JOSEPHINE SHAW (1843-1905), American social reformer and philanthropist **10** 15-16

LOWELL, ROBERT TRAIL SPENCE, JR. (1917-1977), American poet **10** 16-17

LOWIE, ROBERT HARRY (1883-1957), Austrian-born American anthropologist **10** 18

LOWRY, MALCOLM (1909-1957), English author **19** 209-211

LU CHI (261-303), Chinese poet and critic **10** 24

LU CHIU-YUAN (Lu Hsiang-shan; 1139-1193), Chinese philosopher **10** 24-25

LU HSÜN (pen name of Chou Shu-jen; 1881-1936), Chinese author and social critic **10** 35-37

LUBITSCH, ERNST (1892-1947), German-American film director **10** 18-19

LUCARIS, CYRIL (1572-1637), Greek Orthodox patriarch and theologian **10** 20

LUCAS, GEORGE (born 1944), American filmmaker **19** 211-213

LUCAS VAN LEYDEN (1494-1533), Dutch engraver and painter **10** 20-21

LUCE, CLARE BOOTHE (1903-1987), playwright and U.S. congresswoman **10** 21-23

LUCE, HENRY ROBINSON (1898-1967), American magazine editor and publisher **10** 23-24

LUCIAN (circa 120-circa 200), Greek satirist **10** 25-26

LUCIANO, LUCKY (Charles Luciano, Salvatore Lucania; 1897-1962), Italian American mobster **19** 214-215

LUCID, SHANNON (born 1943), American astronaut **19** 215-217

LUCRETIUS (Titus Lucretius Carus; circa 94-circa 55 B.C.), Latin poet and philosopher **10** 26-27

LUDENDORFF, ERICH FRIEDRICH WILHELM (1865-1937), German general **10** 27-28

LUDLUM, ROBERT (a.k.a. Jonathan Ryder and Michael Shepherd; born 1927), American suspense novelist **10** 28-29

LUDWIG, DANIEL KEITH (1897-1992), American shipping magnate **10** 29-31

LUDWIG, KARL FRIEDRICH WILHELM (1816-1895), German physiologist **10** 31

LUGARD, FREDERICK JOHN DEALTRY (1st Baron Lugard; 1858-1945), British soldier and colonial administrator in Africa **10** 31-32

LUHAN, MABEL DODGE (1879-1962), American writer, salon hostess, and patron of artists, writers, and political radicals **10** 32-34

LUHMANN, NIKLAS (born 1927), German sociologist who developed a general sociological systems theory **10** 34-35

LUKÁCS, GYORGY (1885-1971), Hungarian literary critic and philosopher **10** 37-38

LUKE, SAINT (flourished A.D. 50), Evangelist and biblical author **10** 38

LUKS, GEORGE BENJAMIN (1867-1933), American painter **10** 38-39

LULL, RAYMOND (1232/35-1316), Spanish theologian, poet, and missionary **10** 39-40

LULLY, JEAN BAPTISTE (1632-1687), Italian-born French composer **10** 40-41

LUMET, SIDNEY (born 1924), American filmmaker and television director **22** 305-307

LUMIÈRE BROTHERS (Auguste Marie Louis, 1862-1954, and Louis Jean, 1864-1948), French inventors **10** 41-43

LUMUMBA, PATRICE EMERY (1925-1961), Congolese statesman **10** 43-45

LUNDY, BENJAMIN (1789-1839), American journalist **10** 45-46

LUNS, JOSEPH (1911-2002), West European political leader **10** 46-47

LURIA, ISAAC BEN SOLOMON ASHKENAZI (1534-1572), Jewish mystic **10** 47-48

LUTHER, MARTIN (1483-1546), German religious reformer **10** 48-51

LUTHULI, ALBERT JOHN (1898-1967), South African statesman **10** 51-52

LUTOSLAWSKI, WITOLD (1913-1994), Polish composer **10** 52-53

LUTYENS, EDWIN LANDSEER (1869-1944), English architect **10** 54-55

LUXEMBURG, ROSA (1870-1919), Polish revolutionary **10** 55-56

LUZ, ARTURO ROGERIO (born 1926), Philippine painter and sculptor **10** 56-57

LUZHKOV, YURI MIKHAYLOVICH (born 1936), mayor of Moscow **18** 266-268

LUZZATO, MOSES HAYYIM (1707-1747), Jewish mystic and poet **10** 57-58

LUZZI, MONDINO DE' (circa 1265/70-1326), Italian anatomist **10** 58

LWOFF, ANDRÉ (1902-1994), French microbiologist and geneticist **10** 58-59

LY, ABDOULAYE (born 1919), Senegalese politician and historian **10** 60

LYAUTEY, LOUIS HUBERT GONZALVE (1854-1934), French marshal and colonial administrator **10** 60-61

LYDGATE, JOHN (circa 1370-1449/50), English poet **10** 61-62

LYELL, SIR CHARLES (1797-1875), Scottish geologist **10** 62-63

LYND, HELEN MERRELL (1896-1982), American sociologist and educator **10** 63-64

LYND, ROBERT STAUGHTON (1892-1970), American sociologist **10** 64-65

LYND, STAUGHTON (born 1929), historian and peace militant **10** 65-66

LYNDSAY, SIR DAVID (circa 1485-1555), Scottish poet and courtier **10** 66-67

LYON, MARY (1797-1849), American educator, religious leader, and women's rights advocate **10** 67-69

LYONS, JOSEPH ALOYSIUS (1879-1939), Australian statesman, prime minister 1932-39 **10** 69-70

LYSANDER (died 395 B.C.), Spartan military commander and statesman **10** 70

LYSENKO, TROFIM DENISOVICH (1898-1976), Soviet agronomist and geneticist **10** 71

M

MA, YO-YO (born 1955), American cellist **20** 232-234

MAATHAI, WANGARI MUTA (born 1940), Kenyan environmental activist **18** 269-271

MABILLON, JEAN (1632-1707), French monk and historian **10** 72

MABINI, APOLINARIO (1864-1903), Filipino political philosopher **10** 72-73

MABUCHI, KAMO (1697-1769), Japanese writer and scholar **10** 73-74

MACAPAGAL, DIOSDADO P. (born 1910), Filipino statesman **10** 74-76

MACARTHUR, DOUGLAS (1880-1964), American general **10** 76-78

MACARTHUR, JOHN (circa 1767-1834), Australian merchant, sheep breeder, and politician **10** 78

MACAULAY, HERBERT (1864-1945), Nigerian politician **10** 78-79

MACAULAY, THOMAS BABINGTON (1st Baron Macaulay of Rothley; 1800-1859), English essayist, historian, and politician **10** 79-80

MACBETH (died 1057), king of Scotland 1040-1057 **10** 81

MACBRIDE, SEAN (1904-1988), Irish statesman **19** 218-220

MacCREADY, PAUL (born 1925), American aeronautical engineer **20** 234-237

MACDONALD, DWIGHT (1906-1982), American editor, journalist, essayist, and critic **10** 81-83

MACDONALD, ELEANOR JOSEPHINE (born 1906), American epidemiologist **10** 83-84

MACDONALD, JAMES RAMSAY (1866-1937), British politician **10** 84-85

MACDONALD, SIR JOHN ALEXANDER (1815-1891), Canadian statesman **10** 85-87

MACDOWELL, EDWARD ALEXANDER (1861-1908), American pianist and composer **10** 87-88

MACEO, ANTONIO (1845-1896), Cuban general and patriot **10** 88-90

MACH, ERNST (1838-1916), Austrian physicist **10** 90-91

MACHADO DE ASSIS, JOAQUIM MARIA (1839-1908), Brazilian novelist **10** 91-92

MACHADO Y MORALES, GERARDO (1871-1939), Cuban general and president **10** 92-93

MACHAUT, GUILLAUME DE (circa 1300-1377), French composer and poet **10** 93-94

MACHEL, SAMORA MOISES (1933-1986), socialist revolutionary and first president of Mozambique **10** 94-96

MACHIAVELLI, NICCOLÒ (1469-1527), Italian author and statesman **10** 97-99

MacINTYRE, ALASDAIR CHALMERS (born 1929), Scottish-born philosopher and ethicist **10** 99-100

MACIVER, ROBERT MORRISON (1882-1970), Scottish-American sociologist, political philosopher, and educator **10** 100-101

MACK, CONNIE (Cornelius Alexander McGillicuddy; 1862-1956), American baseball player and manager **19** 220-222

MACKAY, JOHN WILLIAM (1831-1902), American miner and business leader **10** 101-102

MACKE, AUGUST (1887-1914), Expressionist painter **10** 102-103

MACKENZIE, SIR ALEXANDER (circa 1764-1820), Scottish explorer, fur trader, and businessman **10** 103-104

MACKENZIE, ALEXANDER (1822-1892), Scottish-born Canadian statesman, prime minister 1873-1878 **10** 104

MACKENZIE, WILLIAM LYON (1795-1861), Scottish-born Canadian journalist, politician, and rebel **10** 104-106

MACKERRAS, ALAN CHARLES (Sir Charles Mackerrras; born 1925), Australian conductor **23** 237-239

MACKILLOP, MARY (1842-1909), first Australian candidate for sainthood in the Roman Catholic Church and foundress of the Sisters of Saint Joseph of the Sacred Heart **10** 106-107

MACKINTOSH, CHARLES RENNIE (1868-1928), Scottish artist, architect, and interior/furniture/textile designer **10** 107-108

MACLEAN, GEORGE (1801-1847), Scottish soldier and agent of British expansion **10** 108-109

MACLEISH, ARCHIBALD (born 1892), American poet, playwright, and public official **10** 109-110

MACLENNAN, HUGH (1907-1990), Canadian novelist, essayist, and academic **10** 110-111

MACMILLAN, DONALD BAXTER (1874-1970), American explorer and scientist **10** 111-112

MACMILLAN, HAROLD (born 1894), British statesman **10** 112-113

MACNEICE, LOUIS (1907-1964), British poet **10** 113-114

MACON, NATHANIEL (1758-1837), American statesman **10** 114-115

MACQUARIE, LACHLAN (1762-1824), British officer, governor of New South Wales 1810-1822 **10** 115-116

MACQUARRIE, JOHN (born 1919), Anglican theologian **10** 116-117

MACY, ANNE SULLIVAN (Johanna ''Annie'' Sullivan; 1866-1936), American teacher **20** 237-239

MADERNO, CARLO (1556-1629), Italian architect **10** 117-118

MADERO, FRANCISCO INDALECIO (1873-1913), Mexican politician, president 1911-13 **10** 118-119

MADHVA (Vasudeva; Madhwa; Anande Tirtha; Purna Prajna; c.1199-c.1276), Indian theologian and philosopher **22** 308-309

MADISON, DOLLY (wife of James Madison, born Dorothea Payne; 1768-1849), American First Lady **10** 119-121

MADISON, JAMES (1751-1836), American statesman, president 1809-1817 **10** 121-123

MADONNA (Madonna Louise Veronica Ciccone, born 1958), American singer and actress **10** 123-125

MAEKAWA, KUNIO (1905-1986), Japanese architect **23** 239-242

MAETERLINCK, COUNT MAURICE (1863-1949), Belgian poet, dramatist, and essayist **10** 125-126

MAGELLAN, FERDINAND (1480-1521), Portuguese explorer **10** 126-127

MAGNASCO, ALESSANDRO (1667-1749), Italian painter **10** 127-128

MAGRITTE, RENÉ (1890-1967), Surrealist painter **10** 128-130

MAGSAYSAY, RAMON (1907-1957), Philippine statesman, president 1953-1957 **10** 130-131

MAHAL, HAZRAT (Iftikarun-nisa; 1820?-1879), Indian revolutionary **18** 271-273

MAHAN, ALFRED THAYER (1840-1914), American naval historian and strategist **10** 131-132

MAHARISHI MAHESH YOGI (born 1911?), Indian guru and founder of the Transcendental Meditation movement **10** 132-133

MAHATHIR MOHAMAD (born 1925), prime minister of Malaysia **10** 134-135

MAHDI, THE (Mohammed Ahmed; circa 1844-1885), Islamic reformer and Sudanese military leader **10** 137-138

MAHENDRA, KING (Bir Bikram Shah Dev; 1920-1972), ninth Shah dynasty ruler of Nepal (1955-1972) **10** 138-139

MAHERERO, SAMUEL (ca. 1854-1923), Supreme Chief of the Herero naion in southwest Africa **10** 139-142

MAHFUZ, NAJIB (born 1912), Egyptian novelist **10** 142-144

MAHLER, GUSTAV (1860-1911), Bohemian-born composer and conductor **10** 144-145

MAHMUD II (1785-1839), Ottoman sultan 1808-1839 **10** 145-147

MAHMUD OF GHAZNI (971-1030); Ghaznavid sultan in Afghanistan **10** 147

MAHONE, WILLIAM (1826-1895), American politician and Confederate general **10** 147-148

MAILER, NORMAN KINGSLEY (born 1923), American author, producer, and director **10** 148-150

MAILLOL, ARISTIDE (1861-1944), French sculptor **10** 150-151

MAIMONIDES (1135-1204), Jewish philosopher **10** 151-152

MAINE, SIR HENRY JAMES SUMNER (1822-1888), English legal historian and historical anthropologist **10** 152

MAISONEUVE, SIEUR DE (Paul de Chomedey; 1612-1676), French explorer and colonizer in Canada **10** 153

MAISTRE, JOSEPH DE (1753-1821), French political philosopher **10** 153-154

MAITLAND, FREDERIC WILLIAM (1850-1906), English historian, lawyer, and legal scholar **10** 154-155

MAJOR, JOHN (born 1943), British prime minister **10** 155-157

MAKARIOS III (Michael Christodoulou Mouskos; 1913-1977), archbishop and ethnarch of the Orthodox Church of Cyprus and first president of the Republic of Cyprus (1959-1977) **10** 157-158

MAKEBA, MIRIAM (Zensi Miriam Makeba; born 1932), South African singer and activist **22** 309-312

MAKEMIE, FRANCIS (1658-1708), Irish-born Presbyterian missionary **10** 158-159

MAKI, FUMIHIKO (born 1928), Japanese architect **10** 159-161

MAKIBI, KIBI-NO (693-775), Japanese courtier and statesman **10** 161

MÄKONNEN ENDALKAČÄW (1892-1963), Ethiopian writer and official **10** 161-162

Malagueña (song)
Lecuona, Ernesto **23** 213-216

MALAMUD, BERNARD (1914-1986), American novelist and short-story writer **10** 162-163

MALAN, DANIEL FRANCOIS (1874-1959), South African pastor, journalist, and prime minister 1948-1954 **10** 163-164

MALCOLM III (died 1093), king of Scotland 1058-1093 **10** 164-165

MALCOLM X (1925-1965), African American civil rights leader **10** 165-166

MALEBRANCHE, NICOLAS (1638-1715), French philosopher and theologian **10** 166-167

MALENKOV, GEORGY MAKSIMILIANOVICH (1902-1988), head of the Soviet government and leader of its Communist Party (1953) **10** 168

MALEVICH, KASIMIR (1878-1935), Russian painter **10** 168-169

MALHERBE, FRANÇOIS DE (1555-1628), French poet **10** 169-170

MALINOWSKI, KASPAR BRONISLAW (1884-1942), Austrian-born British social anthropologist **10** 170-171

MALIPIERO, GIAN FRANCESCO (1882-1973), Italian composer **10** 171

MALKAM KHAN, MIRZA (1831-1908), Persian diplomat **10** 172

MALLARMÉ, STÉPHANE (1842-1898), French poet **10** 172-173

MALLE, LOUIS (1932-1995), French film director and producer **18** 273-275

MALLON, MARY (Typhoid Mary; 1869-1938), Irish woman who unwittingly infected many with typhoid fever **21** 266-268

MALLORY, GEORGE (1886-1924), English mountain climber **21** 268-271

MALONE, ANNIE TURNBO (Annie Minerva Turnbo Malone; 1869-1957), African American entrepreneur and philanthropist **23** 242-243

MALONE, DUMAS (1892-1986), American historian and editor **10** 174-175

MALORY, SIR THOMAS (flourished 15th century), English author **10** 175-176

MALPIGHI, MARCELLO (1628-1694), Italian anatomist **10** 176-178

MALRAUX, ANDRÉ (1901-1976), French novelist, essayist, and politician **10** 178-180

MALTHUS, THOMAS ROBERT (1766-1834), English economist **10** 180-181

MAMET, DAVID ALAN (born 1947), American author **10** 181-182

MAMUN, ABDALLAH AL- (786-833), Abbasid caliph **10** 183

Man Who Loved Children, The (book)
Stead, Christina Ellen **23** 378-380

MANASSEH BEN ISRAEL (1604-1657), Dutch rabbi and theologian **10** 183-184

MANCINI, HENRY (Enrico Mancini; 1924-1994), American composer, pianist, and film music scorer **18** 275-276

MANCO CAPAC (circa 1500-1545), Inca emperor **10** 184-185

MANDELA, NELSON ROLIHLAHLA (born 1918), South African leader **10** 185-186

MANDELA, WINNIE (Nomzamo Winifred Madikizela; born 1936), South African anti-apartheid leader **10** 187-189

MANDELBROT, BENOIT B. (born 1924), Polish-born French-American mathematician who invented fractals **10** 189-191

MANDELSTAM, OSIP EMILYEVICH (1891-1938), Russian poet **10** 191

MANDEVILLE, BERNARD (circa 1670-1733), English satirist and moral philosopher **10** 192

MANDEVILLE, SIR JOHN (flourished 14th century), pen name of English author **10** 192-193

MANET, ÉDOUARD (1832-1883), French painter **10** 193-194

MANGAS COLORADAS (ca. 1790-1863), Apache military leader **10** 194-196

MANI (216-276/277), Persian prophet **10** 196-197

MANIN, DANIELE (1804-1857), Venetian patriot **10** 197-198

MANKILLER, WILMA (born 1945), Native American activist and Cherokee chief **10** 198-199

MANLEY, MICHAEL NORMAN (1924-1997), Jamaican prime minister (1972-1980) **10** 200-201

MANN, HEINRICH (1871-1950), German novelist, essayist, and social critic **10** 201-202

MANN, HORACE (1796-1859), American educational reformer and humanitarian **10** 202-204

MANN, THOMAS (1875-1955), German novelist and essayist **10** 204-207

MANNERHEIM, BARON CARL GUSTAV EMIL VON (1867-1951), Finnish military leader and statesman, president 1944-46 **10** 207-208

MANNHEIM, KARL (1893-1947), Hungarian-born sociologist and educator **10** 208-209

MANNING, HENRY EDWARD (1808-1892), English cardinal **10** 209-210

MANNIX, DANIEL (1864-1963), Irish-born Australian archbishop **10** 210

MANRIQUE, JORGE (1440?-1478), Spanish poet and soldier **10** 210-211

MANSART, FRANÇOIS (1598-1666), French architect **10** 211

MANSART, JULES HARDOUIN (1646-1708), French architect **10** 212

MANSFIELD, KATHERINE (born Kathleen Mansfield Beauchamp; 1888-1923), New Zealander short-story writer and poet **10** 213-214

MANSUR, ABU JAFAR IBN MUHAMMAD AL (712-775), Abbasid caliph **10** 214-215

MANTEGNA, ANDREA (circa 1430-1506), Italian painter and engraver **10** 215-216

MANTLE, MICKEY (1931-1995), American baseball player **10** 216-218

MANUEL I (1469-1521), king of Portugal 1495-1521 **10** 219-220

MANUEL I COMNENUS (circa 1123-1180), Byzantine emperor 1143-1180 **10** 218-219

MANUELITO (1818-1894), Navajo tribal leader **10** 220-222

Manufacturers
see Business and industrial leaders

MANZONI, ALESSANDRO (1785-1873), Italian novelist and playwright **10** 222-224

MANZÙ, GIACOMO (born 1908), Italian sculptor **10** 224-225

MAO ZEDONG (1893-1976), Chinese statesman **10** 225-227

MAPPLETHORPE, ROBERT (1946-1989), controversial American photographer **10** 227-228

MARADONA, DIEGO (born 1961), Argentine soccer player **20** 239-241

MARAGHI, AL-MUSTAFĀ (1881-1945), Egyptian jurist and educator **10** 228-229

MARAT, JEAN PAUL (1743-1793), French journalist and political leader **10** 230-231

MARBLE, ALICE (1913-1990), American tennis player **21** 271-273

MARC, FRANZ (1880-1916), German painter **10** 231

MARCEAU, MARCEL (born 1923), world's greatest practitioner of pantomine **10** 231-233

MARCEL, GABRIEL (1889-1973), French philosopher **10** 233-234

MARCHAND, JEAN-BAPTISTE (1863-1934), French explorer and soldier **10** 234-237

MARCIANO, ROCKY (1923-1969), American boxer **10** 237-238

MARCION (flourished mid-2nd century), Christian theologian **10** 238-239

MARCONI, GUGLIELMO (1874-1937), Italian inventor **10** 239-240

MARCOS, FERDINAND (1917-1989), president of the Republic of the Philippines (1965-1986) **10** 240-242

MARCOS, IMELDA ROMUALDEZ (born 1930), wife of Philippine President Ferdinand Marcos and governor of Metro Manila **10** 242-243

MARCOS DE NIZA, FRIAR (circa 1500-1558), Franciscan missionary in Spanish America **10** 240

MARCUS AURELIUS ANTONINUS (121-180), Roman emperor 161-180 **10** 243-245

MARCUS, STANLEY (1905-2002), American businessman **19** 222-224

MARCUSE, HERBERT (1898-1979), German-American philosopher **10** 245-247

MARCY, WILLIAM LEARNED (1786-1857), American statesman **10** 247-248

MARENZIO, LUCA (1553/54-1599), Italian composer **10** 248

MARGAI, SIR MILTON AUGUSTUS STRIERY (1895-1964), Sierra Leonean physician and statesman **10** 248-249

MARGARET OF ANJOU (1430-1482), queen consort of Henry VI of England **10** 249-250

MARGARET OF DENMARK (born Margaret Valdemarsdottir; 1353-1412), queen of Denmark **10** 250-252

MARGARET OF SCOTLAND, SAINT (1045-1093), wife of Malcolm III of Scotland **10** 252-253

MARGGRAF, ANDREAS (1709-1782), German chemist **21** 273-275

MARGULIS, LYNN (born 1938), American biologist **10** 253-254

MARIA THERESA (1717-1780), Holy Roman empress 1740-1780 **10** 256-258

MARIANA, JUAN DE (1536-1624), Spanish Jesuit historian **10** 254-255

MARIÁTEGUI, JOSÉ CARLOS (1895-1930), Peruvian writer **10** 255-256

MARIE ANTOINETTE (1755-1793), queen of France 1774-1793 **10** 258-259

MARIE DE FRANCE (flourished late 12th century), French poet **10** 259

MARIN, JOHN, III (1870-1953), American painter **10** 259-260

MARINI, MARINO (1901-1980), Italian sculptor **10** 260-262

MARION, FRANCIS (1732-1795), American Revolutionary War leader **10** 262-263

MARITAIN, JACQUES (1882-1973), French Catholic philosopher **10** 263

MARIUS GAIUS (circa 157-86 B.C.), Roman general and politician **10** 264-265

MARIVAUX, PIERRE CARLET DE CHAMBLAIN DE (1688-1763), French novelist and dramatist **10** 265-266

MARK, SAINT (flourished 1st century), Apostle of Jesus **10** 266-267

MARKHAM, BERYL (1902-1986), British aviator, author, and horse trainer **20** 241-243

MARKHAM, EDWIN (1852-1940), American poet **10** 267

MARKIEVICZ, CONSTANCE (1868-1927), Irish nationalist, labor activist, and feminist **10** 267-271

MARLBOROUGH, 1ST DUKE OF (John Churchill; 1650-1722), English general and statesman **10** 271-272

MARLOWE, CHRISTOPHER (1564-1593), English dramatist **10** 272-274

MÁRMOL, JOSÉ (1817-1871), Argentine writer and intellectual **10** 274

MARQUETTE, JACQUES (1637-1675), French Jesuit, missionary and explorer **10** 274-275

MARSALIS, WYNTON (born 1961), American trumpeter and bandleader **19** 224-226

MARSH, GEORGE PERKINS (1801-1882), American diplomat, philologist, and conservationist **21** 275-277

MARSH, NGAIO (Edith Ngaio Marsh; 1899-1982), New Zealander author and playwright **19** 226-228

MARSH, OTHNIEL CHARLES (1831-1899), American paleontologist **10** 275-276

MARSH, REGINALD (1898-1954), American painter and printmaker **10** 276-277

MARSHALL, ALFRED (1842-1924), English economist **10** 277-278

MARSHALL, GEORGE CATLETT (1880-1959), American soldier and statesman **10** 278-279

MARSHALL, JOHN (1755-1835), American jurist, chief justice of United States. Supreme Court 1801-1835 **10** 279-281
Beveridge, Albert Jeremiah **23** 39-41

MARSHALL, PAULE BURKE (born 1929), American author **10** 281-282

MARSHALL, THURGOOD (1908-1993), African American jurist **10** 282-284

MARSILIUS OF PADUA (1275/80-1342), Italian political philosopher **10** 284

MARTEL, CHARLES (circa 690-741), Frankish ruler **10** 285

MARTÍ, JOSÉ (1853-1895), Cuban revolutionary, poet, and journalist **10** 285-286

MARTIAL (Marcus Valerias Martialis; circa 38/41-circa 104), Roman epigrammatist **10** 286-287

MARTIN V (Oddone Colonna; 1368-1431), pope 1417-1431 **10** 287-288

MARTIN, AGNES (born 1912), American painter **10** 288-289

MARTIN, GREGORY (circa 1540-1582), British Bible translator and scholar **21** 277-279

MARTIN, LUTHER (1748-1826), American lawyer and Revolutionary patriot **10** 289-290

MARTIN, LYNN MORLEY (born 1939), Republican representative from Illinois and secretary of labor under George Bush **10** 290-292

MARTIN, MARY (1913-1990), popular stage actress, singer, and dancer and a television and film star **10** 292-293

MARTIN, WILLIAM MCCHESNEY, JR. (1906-1998), American business executive and federal government official **10** 293-295

MARTIN DU GARD, ROGER (1881-1958), French author **10** 295-296

MARTINEAU, HARRIET (1802-1876), English writer and philosopher **10** 296-297

MARTÍNEZ, MAXIMILIANO HERNÁNDEZ (1882-1966), president of El Salvador (1931-1944) **10** 297-298

MARTINEZ, VILMA SOCORRO (born 1943), Hispanic American attorney and activist **18** 276-279

MARTINI, SIMONE (flourished 1315-1344), Italian painter **10** 298-299

MARTINU, BOHUSLAV (1890-1959), Czech composer **10** 299-300

MARTY, MARTIN E. (born 1928), Lutheran pastor, historian of American religion, and commentator **10** 300-301

MARVELL, ANDREW (1621-1678), English poet and politician **10** 301-303

MARX, KARL (1818-1883), German political philosopher **10** 304-308

MARX BROTHERS, 20th-century American stage and film comedians **10** 303-304

MARY, QUEEN OF SCOTS (1542-1587), queen of France and Scotland **10** 308-309

MARY, SAINT (Blessed Virgin Mary; late 1st century B.C.-1st century A.D.), New Testament figure, mother of Jesus **10** 308-309

MARY I (1516-1558), queen of England 1553-1558 **10** 308-309

MARY II (1662-1694), queen of England, Scotland, and Ireland 1689-1694 **10** 309-310

MASACCIO (1401-1428), Italian painter **10** 312-313

MASARYK, JAN (1886-1948), Czech foreign minister **20** 243-246

MASARYK, TOMÁŠ GARRIGUE (1850-1937), Czech philosopher and statesman, president 1919-1935 **10** 314-315

MASINISSA, KING OF NUMIDIA (240 B.C. - 148 B.C.), prince of the Massylians who consolidated the Numidian tribes to form a North African kingdom **10** 315-317

MASIRE, QUETT KETUMILE (born 1925), a leader of the fight for independence and president of Botswana **10** 318-319

MASON, BRIDGET (Biddy Mason; 1818-1891), African American nurse, midwife, and entrepreneur **22** 312-314

MASON, GEORGE (1725-1792), American statesman **10** 319-320

MASON, JAMES MURRAY (1796-1871), American politician and Confederate diplomat **10** 320-321

MASON, LOWELL (1792-1872), American composer and music educator **10** 321-322

MASSASOIT (1580-1661), Native American tribal chief **10** 322-324

MASSEY, WILLIAM FERGUSON (1856-1925), New Zealand prime minister 1912-1925 **10** 324

MASSINGER, PHILIP (1583-1640), English playwright **10** 324-325

MASSYS, QUENTIN (1465/66-1530), Flemish painter **10** 325-326

MASTERS, EDGAR LEE (1869-1950), American author and lawyer **10** 326-327

MASTERS, WILLIAM HOWELL (born 1915), American psychologist and sex therapist **10** 327-328

MASUDI, ALI IBN AL- HUSAYN AL- (died 956), Arab historian **10** 328-329

MASUR, KURT (born 1927), German conductor and humanist **20** 246-248

MATA HARI (Margaretha Geertruida Zelle; 1876-1917), Dutch spy **21** 279-282

MATAMOROS, MARINO (1770-1814), Mexican priest and independence hero **10** 329-330

Mathematics
Fermat's last theorem
Wiles, Andrew J. **23** 442-444
geometry
Scott, Charlotte Angas **23** 364-367
Theano **23** 399-401
group theory
Wilson, Kenneth Geddes **23** 446-448
projective geometry
Steiner, Jakob **23** 380-382
symbols
Oughtred, William **23** 277-279
theory of games
Bernoulli, Jakob **23** 37-39

MATHER, COTTON (1663-1728), American Puritan clergyman and historian **10** 330-332

MATHER, INCREASE (1639-1723), American Puritan clergymen, educator, and author **10** 332-333

MATHEWSON, CHRISTY (Christopher Mathewson; 1880-1925), American baseball player **21** 282-284

MATHIAS, BOB (Robert Bruce Mathias; born 1930), American track and field star **21** 284-286

MATHIEZ, ALBERT (1874-1932), French historian **10** 333-334

MATILDA OF TUSCANY (ca. 1046-1115), Italian countess **10** 334-336

MATISSE, HENRI (1869-1954), French painter and sculptor **10** 336-337

MATLIN, MARLEE (born 1965), American actress **19** 228-230

MATLOVICH, LEONARD (1943-1988), American gay rights activist **20** 248-250

MATSUNAGA, SPARK MASAYUKI (1916-1990), Asian American U.S. senator **18** 279-281

MATSUSHITA, KONOSUKE (1918-1989), Japanese inventor and businessman **19** 230-232

MATTEI, ENRICO (1906-1962), Italian entrepreneur **10** 337-339

MATTEOTTI, GIACOMO (1885-1924), Italian political leader **10** 339-340

MATTHAU, WALTER (Walter Matthow; Walter Matuschanskayasky; 1920-2000), American Actor **22** 314-316

MATTHEW, SAINT (flourished Ist century), Apostle and Evangelist **10** 340-341

MATTHEW PARIS (circa 1200-1259), English Benedictine chronicler **10** 341-342

MATTINGLY, GARRETT (1900-1962), American historian, professor, and author of novel-like histories **10** 342-344

MATZELIGER, JAN (1852-1889), American inventor and shoemaker **19** 232-234

MAUCHLY, JOHN (1907-1980), American computer entrepreneur **20** 250-252

MAUDSLAY, HENRY (1771-1831), British engineer and inventor **21** 286-288

MAUGHAM, WILLIAM SOMERSET (1874-1965), English author **10** 344-345

MAULBERTSCH, FRANZ ANTON (1724-1796), Austrian painter **10** 345

MAULDIN, BILL (1921-2003), cartoon biographer of the ordinary GI in World War II **10** 345-346

MAUPASSANT, HENRI RENÉ ALBERT GUY DE (1850-1893), French author **10** 347

MAURIAC, FRANÇOIS (1885-1970), French author **10** 347-348

MAURICE, JOHN FREDERICK DENISON (1805-1872), English theologian and Anglican clergyman **10** 349-350

MAURICE OF NASSAU, PRINCE OF ORANGE (1567-1625), Dutch general and statesman **10** 348-349

MAURRAS, CHARLES MARIE PHOTIUS (1868-1952), French political writer and reactionary **10** 350-351

MAURY, ANTONIA (1866-1952), American astronomer and conservationist **20** 252-254

MAURY, MATTHEW FONTAINE (1806-1873), American naval officer and oceanographer **10** 351-352

MAUSS, MARCEL (1872-1950), French sociologist and anthropologist **10** 352-353

MAWDUDI, ABU-I A'LA (1903-1979), Muslim writer and religious and political leader in the Indian subcontinent **10** 353-354

MAWSON, SIR DOUGLAS (1882-1958), Australian scientist and Antarctic explorer **10** 354-355

MAXIM, SIR HIRAM STEVENS (1840-1916), American-born British inventor **10** 355-356

MAXIMILIAN I (1459-1519), Holy Roman emperor 1493-1519 **10** 356-357

MAXIMILIAN II (1527-1576), Holy Roman emperor 1564-1576 **10** 357-358

MAXIMILIAN OF HAPSBURG (1832-1867), archduke of Austria and emperor of Mexico **10** 358-360

MAXWELL, IAN ROBERT (née Ludvik Hock; 1923-1991), British publishing magnate **10** 360-361

MAXWELL, JAMES CLERK (1831-1879), Scottish physicist **10** 361-364

MAYAKOVSKY, VLADIMIR VLADIMIROVICH (1893-1930), Russian poet **10** 364-365

MAYER, JEAN (born 1920), nutritionist, researcher, consultant to government and international organizations, and president of Tufts University **10** 365-366

MAYER, LOUIS BURT (Eliezer Mayer; 1885-1957), American motion picture producer **19** 234-235

MAYNARD, ROBERT CLYVE (1937-1993), African American journalist and publisher **10** 366-367

MAYO, WILLIAM J. (1861-1939) and CHARLES H. (1865-1939), American physicians **10** 367-369

MAYOR ZARAGOSA, FEDERICO (born 1934), Spanish biochemist who was director-general of UNESCO (United Nations Educational, Scientific, and Cultural Organization) **10** 369-371

MAYO-SMITH, RICHMOND (1854-1901), American statistician and sociologist **10** 371-372

MAYR, ERNST (born 1904), American evolutionary biologist **10** 372-374

MAYS, BENJAMIN E. (1894-1984), African American educator and civil rights activist **10** 374-376

MAYS, WILLIE (William Howard Mays, Jr.; born 1931), African American baseball player **10** 376-379

MAZARIN, JULES (1602-1661), French cardinal and statesman **10** 379-380

MAZEPA, IVAN STEPANOVICH (circa 1644-1709), Ukrainian Cossack leader **10** 381

MAZZINI, GIUSEPPE (1805-1872), Italian patriot **10** 381-383

M'BOW, AMADOU-MAHTAR (born 1921), director general of UNESCO (United Nations Educational, Scientific, and Cultural Organization) **10** 383-384

MBOYA, THOMAS JOSEPH (1930-1969), Kenyan political leader **10** 384-385

MCADOO, WILLIAM GIBBS (1863-1941), American statesman **10** 385-386

MCAULIFFE, ANTHONY (1898-1975), American army officer **19** 236-239

MCAULIFFE, CHRISTA (nee Sharon Christa Corrigan; 1948-1986), American teacher **20** 254-257

MCCANDLESS, BRUCE (born 1937), American astronaut **23** 243-246

MCCARTHY, EUGENE JOSEPH (born 1916), American statesman **10** 386-388

MCCARTHY, JOSEPH RAYMOND (1908-1957), American politician **10** 388-389

MCCARTHY, MARY T. (born 1912), American writer **10** 389-391

MCCAY, WINSOR (Zenas Winsor McKay; 1871?-1934), American cartoonist and animator **21** 288-291

MCCLELLAN, GEORGE BRINTON (1826-1885), American general **10** 391-392

MCCLELLAN, JOHN LITTLE (1896-1977), U.S. senator from Arkansas **10** 392-393

MCCLINTOCK, BARBARA (1902-1992), geneticist and winner of the Nobel Prize in physiology **10** 393-394

MCCLINTOCK, SIR FRANCIS LEOPOLD (1819-1907), British admiral and Arctic explorer **10** 394-395

MCCLOSKEY, JOHN (1810-1885), American cardinal **10** 395

MCCLUNG, NELLIE LETITIA (1873-1951), Canadian suffragist, social reformer, legislator, and author **10** 396-397

MCCLURE, SIR ROBERT (1807-1873), English explorer and navy officer **10** 398-399

MCCLURE, SAMUEL SIDNEY (1857-1949), American editor and publisher **10** 398-399

MCCORMACK, JOHN WILLIAM (1891-1980), U.S. congressman and Speaker of the House **10** 399-400

MCCORMICK, CYRUS HALL (1809-1884), American inventor, manufacturer, and philanthropist **10** 400-401

MCCORMICK, ROBERT RUTHERFORD (1880-1955), American publisher **10** 401-402

MCCOSH, JAMES (1811-1894), Scottish-American minister, philosopher, and college president **10** 402-403

MCCOY, ELIJAH (1843-1929), American engineer and inventor **19** 239-241

MCCOY, ISAAC (1784-1846), American Indian agent and missionary **10** 403

MCCOY, JOSEPH GEITING (1837-1915), American cattleman **10** 403-404

MCCULLERS, CARSON (Lula Carson Smith; 1917-1967), American novelist and playwright **18** 281-283

MCCULLOCH, HUGH (1808-1895), American banker and lawyer **10** 404-405

MCDANIEL, HATTIE (1898-1952), African American actress **10** 405-408

MCDUFFIE, GEORGE (1790-1851), American statesman **10** 408

MCENROE, JOHN PATRICK, JR. (born 1959), American tennis player **10** 408-411

MCGILL, RALPH EMERSON (1898-1969), American journalist **10** 411-412

MCGILLIVRAY, ALEXANDER (circa 1759-1793), American Creek Indian chief **10** 412

MCGOVERN, GEORGE STANLEY (born 1922), American statesman **10** 412-414

MCGUFFEY, WILLIAM HOLMES (1800-1873), American educator **10** 414-415

MCINTIRE, SAMUEL (1757-1811), American builder and furniture maker **10** 415

MCKAY, CLAUDE (1890-1948), African American poet and novelist **10** 416

MCKAY, DONALD (1810-1880), American ship builder **10** 416-417

MCKIM, CHARLES FOLLEN (1847-1909), American architect **10** 417-418

MCKINLEY, WILLIAM (1843-1901), American statesman, president 1897-1901 **10** 418-420

MCKISSICK, FLOYD B., (1922-1991), African American civil rights leader **10** 420-422

MCLEAN, JOHN (1785-1861), American jurist and politician **10** 422-423

MCLOUGHLIN, JOHN (1784-1857), Canadian pioneer and trader **10** 423-424

MCLUHAN, MARSHALL (Herbert Marshall McLuhan; 1911-1980), Canadian professor of literature and culture **10** 424-426

MCMASTER, JOHN BACH (1852-1932), American historian **10** 426-427

MCMILLAN, TERRY (born 1951), African American novelist and short story writer **10** 427-428

MCMURRAY, BETTE CLAIR (1924-1980), American inventor and businesswoman **10** 429

MCNAMARA, ROBERT S. (born 1916), U.S. secretary of defense and president of the World Bank **10** 429-431

MCNAUGHTON, ANDREW (1887-1966), Canadian soldier and diplomat **10** 431-432

MCNEALY, SCOTT (born 1954), American businessman **19** 241-243

MCNICKLE, D'ARCY (born William D'Arcy McNickle; 1904-1977), Native American author, historian, and activist **10** 433

MCPHERSON, AIMEE SEMPLE (1890-1944), American evangelist **10** 434

MCQUEEN, BUTTERFLY (born Thelma McQueen; 1911-1995), African American actress **10** 434-437

MEAD, GEORGE HERBERT (1863-1931), American philosopher and social psychologist **10** 437-438

MEAD, MARGARET (1901-1978), American anthropologist **10** 438-440

MEADE, GEORGE GORDON (1815-1872), American general **10** 440-441

MEANS, RUSSELL (born 1939), Native American activist **10** 441-444

MEANY, GEORGE (1894-1980), American labor leader **10** 444

MECIAR, VLADIMIR (born 1942), Slovak prime minister **18** 283-285

Medal of Honor
see Congressional Medal of Honor

MEDAWAR, PETER BRIAN (1915-1987), British zoologist **10** 444-445

MEDICI, CATHERINE DE' (1519-1589), Italian queen of France **10** 445-449

MEDICI, COSIMO DE' (1389-1464), Italian statesman and merchant prince **10** 449-450

MEDICI, LORENZO DE' (1449-1492), Italian statesman, ruler of Florence 1469-1492 **10** 450-451

Medicine
slow virus diseases
Prusiner, Stanley Ben **23** 320-323

MEDILL, JOSEPH (1823-1899), American abolitionist editor and publisher **10** 451-452

MEGAWATI SUKARNOPUTRI (born 1947), Indonesian prime minister **20** 257-259

MEHMED THE CONQUEROR (a.k.a. Mehmed II and Mehmed Celebi; ca. 1432-1481), Turkish sultan **10** 452-454

MEHTA, SIR PHEROZESHAH (1845-1915), Indian statesman **10** 455

MEHTA, ZUBIN (born 1936), India born American conductor **10** 455-456

MEIER, RICHARD (born 1934), New York architect **10** 456-458

MEIGGS, HENRY (1811-1877), American railroad builder **10** 458-459

MEIGHEN, ARTHUR (1874-1960), Canadian lawyer, prime minister 1920-21, 1926 **10** 459-460

MEINECKE, FRIEDRICH (1862-1954), German historian **10** 460-461

MEINESZ, FELIX ANDRIES VENING (1887-1966), Dutch geodesist and geophysicist **10** 461

MEINONG, ALEXIUS RITTER VON HANDSCHUCHSHEIM (1853-1920), Austrian philosopher **10** 461-462

MEIR, GOLDA (1898-1978), Israeli prime minister **10** 462-463

MEITNER, LISE (born Elise Meitner; 1878-1968), Austrian-born American nuclear physicist **10** 463-466

MELANCTHON, PHILIP (1497-1560), German theologian and humanist **10** 466-467

MELAND, BERNARD EUGENE (born 1899), American historian of liberal theology **10** 467-468

MELBOURNE, 2ND VISCOUNT (William Lamb; 1779-1848), English statesman, prime minister 1834 and 1835-1841 **10** 468-469

MELLON, ANDREW WILLIAM (1855-1937), American businessman **10** 469-470

MELLON, RICHARD KING (1899-1970), American business leader and philanthropist **20** 259-261

MELNIKOV, KONSTANTIN STEPANOVICH (1890-1974), Russian avant-grant architect **10** 470-471

MELVILLE, GEORGE WALLACE (1841-1912), American naval officer and explorer **10** 472

MELVILLE, HERMAN (1819-1891), American author **10** 472-476

MEMLING, HANS (circa 1440-1494), German-born painter active in Flanders **10** 476

MEMMINGER, CHRISTOPHER GUSTAVUS (1803-1888), American politician **10** 476-477

MENANDER (342-291 B.C.), Athenian comic playwright **10** 477-478

MENCHÚ, RIGOBERTA (born 1959), Guatemalan human rights activist who won the Nobel Peace Prize **10** 479-480

MENCIUS (circa 371-circa 289 B.C.), Chinese philosopher **10** 480-481

MENCKEN, HENRY LOUIS (1880-1956), American journalist, editor, critic, and philologist **10** 481-483

MENDAÑA DE NEYRA, ÁLVARO DE (1541-1595), Spanish explorer **10** 483

MENDEL, JOHANN GREGOR (1822-1884), Moravian natural scientist and Augustinian abbot **10** 483-486

MENDELEEV, DMITRII IVANOVICH (1834-1907), Russian chemist **10** 486-488

MENDELSOHN, ERICH (1887-1953), German architect **10** 488

MENDELSSOHN, MOSES (1729-1786), German Jewish philosopher **10** 488-489

MENDELSSOHN-BARTHOLDY, FELIX JAKOB LUDWIG (1809-1847), German composer **10** 489-491

MENDENHALL, DOROTHY REED (1874-1964), American physician **10** 491-492

MENDES, CHICO (Francisco Mendes; 1944-1988), Brazilian environmental activist **19** 243-245

MENDÈS FRANCE, PIERRE (1907-1982), French prime minister (1954-1955) and politician **10** 492-493

MENDES PINTO, FERNAO (1509-1583), Portugese adventurer **10** 493-494

MENDOZA, ANTONIO DE (1490-1552), Spanish viceroy in Mexico and Peru **10** 494-495

MENDOZA, DANIEL (1764-1836), English boxer **20** 261-263

MENELIK II (born Sahle Mariam; 1844-1913), Ethiopian emperor 1889-1913 **10** 495-497

MENEM, CARLOS SÁUL (born 1930), Peronist president of Argentina **10** 497-499

MENÉNDEZ DE AVILÉS, PEDRO (1519-1574), Spanish seaman and colonizer **10** 499-500

MENES (King of Egypt; ca. 3420 B.C. - 3345 B.C.), unifier of Egypt **10** 500-502

MENGELE, JOSEF (1911-1979), German physician and war criminal **10** 502-503

MENGISTU HAILE MARIAM (born 1937), head of state of Ethiopia **10** 503-505

MENGS, ANTON RAPHAEL (1728-1779), German painter **10** 505

MENKEN, ALAN (born 1949), American composer **20** 263-266

MENNO SIMONS (circa 1496-1561), Dutch reformer **10** 505-506

MENOCAL, MARIO GARCIA (1866-1941), Cuban statesman, president 1913-1921 **10** 506-507

MENON, VENGALIL KRISHNAN KRISHNA (born 1897), Indian statesman **10** 507-509

MENOTTI, GIAN CARLO (born 1911), Italian-born American composer **10** 509-510

MENUHIN, YEHUDI (1916-1999), American and British violinist and conductor **20** 266-268

MENZIES, SIR ROBERT GORDON (born 1894), Australian statesman **10** 510-511

MENZIES, WILLIAM CAMERON (1896-1957), American film director, producer, and set designer **21** 291-293

MERCATOR, GERHARDUS (1512-1594), Flemish cartographer **10** 511-512

MEREDITH, GEORGE (1828-1909), English novelist and poet **10** 512-513

MEREDITH, JAMES H. (born 1933), African American civil rights activist and politician **10** 514-515

MEREZHKOVSKY, DMITRY SERGEYEVICH (1865-1941), Russian writer and literary critic **10** 515-516

MERGENTHALER, OTTMAR (1854-1899), German-American inventor of the Linotype **10** 516-517

MERIAN, MARIA SIBYLLA (1647-1717), German artist and entomologist **20** 268-269

MERICI, ANGELA (St. Angela; 1474-1530), Italian nun and educator **21** 293-295

MÉRIMÉE, PROSPER (1803-1870), French author **10** 517

MERLEAU-PONTY, MAURICE (1908-1961), French philosopher **10** 518

MERMAN, ETHEL (Ethel Agnes Zimmermann; 1909-1984), American singer and actress **21** 295-297

MERRIAM, CHARLES EDWARD (1874-1953), American political scientist **10** 518-519

MERRILL, CHARLES E. (1885-1956), founder of the world's largest brokerage firm **10** 519-520

MERRILL, JAMES (1926-1995), American novelist, poet, and playwright **10** 521-522

MERTON, ROBERT K. (1910-2003), American sociologist and educator **10** 522-523

MERTON, THOMAS (1915-1968), Roman Catholic writer, social critic, and spiritual guide **10** 523-525

MERULO, CLAUDIO (1533-1604), Italian composer, organist, and teacher **10** 525-526

MESMER, FRANZ ANTON (1734-1815), German physician **10** 526-527

MESSALI HADJ (1898-1974), founder of the Algerian nationalist movement **10** 527-528

MESSIAEN, OLIVIER (1908-1992), French composer and teacher **10** 528-529

MESSNER, REINHOLD (born 1944), Austrian mountain climber and author **22** 316-318

METACOM (a.k.a. King Philip; 1640-1676), Wampanoag cheiftain **10** 529-531

METCALFE, CHARLES THEOPHILUS (1st Baron Metcalfe; 1785-1846), British colonial administrator **10** 531-532

METCHNIKOFF, ÉLIE (1845-1916), Russian physiologist and bacteriologist **10** 532-533

METHODIUS, SAINT (825-885), Greek missionary and bishop **4** 362-363

Metropolitan Opera Co. (New York City) Bori, Lucrezia **23** 44-45

METTERNICH, KLEMENS VON (1773-1859), Austrian politician and diplomat **10** 533-536

MEYERBEER, GIACOMO (1791-1864), German composer **10** 536-537

MEYERHOF, OTTO FRITZ (1884-1951), German biochemist **10** 537-539

MEYERHOLD, VSEVOLOD EMILIEVICH (1874-1942?), Russian director **10** 539

MFUME, KWEISI (born Frizzell Gray; born 1948), African American civil rights activist and congressman **10** 539-542

MI FEI (1051-1107), Chinese painter, calligrapher, and critic **11** 12-13

MICAH (flourished 8th century B.C.), prophet of ancient Israel **10** 542-543

MICHAEL VIII (Palaeologus; 1224/25-1282), Byzantine emperor 1259-1282 **11** 1-2

MICHELANGELO BUONARROTI (1475-1564), Italian sculptor, painter, and architect **11** 2-5

MICHELET, JULES (1798-1874), French historian **11** 5-6

MICHELOZZO (circa 1396-1472), Italian architect and sculptor **11** 6-7

MICHELSON, ALBERT ABRAHAM (1852-1931), American physicist **11** 7-8

MICHENER, JAMES (1907-1997), American author **19** 245-247

MIDDLETON, THOMAS (1580-1627), English playwright **11** 8-9

MIDGELY, MARY BURTON (born 1919), British philosopher who focused on the philosophy of human motivation and ethics **11** 9-10

MIES VAN DER ROHE, LUDWIG (1886-1969), German-born American architect **11** 10-12

MIKAN, GEORGE (born 1924), American basketball player **21** 297-299

MIKULSKI, BARBARA (born 1936), United States senator from Maryland **11** 13-15

MILÁN, LUIS (circa 1500-after 1561), Spanish composer **11** 15-16

MILES, NELSON APPLETON (1839-1925), American general **11** 16-17

MILHAUD, DARIUS (born 1892), French composer and teacher **11** 17-18

Military leaders, Albanian
Kastrioti-Skanderbeg, Gjergj **23** 187-189

Military leaders, Angolan
Nzinga, Anna **23** 270-271

Military leaders, Georgian
Tamara **23** 388-390

Military leaders, Indian (Asian)
Razia **23** 326-329

Military leaders, Swiss
Jomini, Antoine Henri **23** 177-179

Military strategy
treatises
Jomini, Antoine Henri **23** 177-179

MILIUKOV, PAVEL NIKOLAYEVICH (1859-1943), Russian historian and statesman **11** 18-19

MILK, HARVEY BERNARD (1930-1978), American politician and gay rights activist **11** 19-21

MILKEN, MICHAEL (born 1946), American businessman **19** 247-249

MILL, JAMES (1773-1836), Scottish philosopher and historian **11** 21

MILL, JOHN STUART (1806-1873), English philosopher and economist **11** 21-23

MILLAIS, SIR JOHN EVERETT (1829-1896), English painter **11** 23-24

MILLAY, EDNA ST. VINCENT (1892-1950), American lyric poet **11** 24-25

MILLER, ARTHUR (born 1915), American playwright, novelist, and film writer **11** 25-26

MILLER, GLENN (Alton Glenn Miller; 1904-1944), American musician **19** 250-251

MILLER, HENRY (born 1891), American author **11** 26-27

MILLER, JOAQUIN (1837-1913), American writer **11** 27-28

MILLER, PERRY (1905-1963), American historian **11** 28-29

MILLER, SAMUEL FREEMAN (1816-1890), American jurist **11** 29-30

MILLER, WILLIAM (1782-1849), American clergyman **11** 30-31

MILLET, JEAN FRANÇOIS (1814-1875), French painter **11** 31

MILLET, KATE (born 1934), American feminist author and sculptor **11** 31

MILLIKAN, ROBERT ANDREWS (1868-1953), American physicist **11** 33-35

MILLS, BILLY (Makata Taka Hela; born 1938), Native American runner and businessman **19** 251-253

MILLS, C. WRIGHT (1916-1962), American sociologist and political polemicist **11** 35-36

MILLS, ROBERT (1781-1855), American architect **11** 36-37

MILNE, ALAN ALEXANDER (A.A. Milne; 1882-1956), British author **19** 253-254

MILNE, DAVID BROWN (1882-1953), Canadian painter and etcher **11** 37-38

MILNER, ALFRED (1st Viscount Milner; 1854-1925), British statesman **11** 38-39

MILOSEVIC, SLOBODAN (born 1941), president of Serbia **11** 39-40

MILOSZ, CZESLAW (born 1911), Nobel Prize winning Polish author and poet **11** 40-42

MILTIADES (circa 549-488 B.C.), Athenian military strategist and statesman **11** 42-43

MILTON, JOHN (1608-1674), English poet and controversialist **11** 43-46

MIN (1851-1895), Korean queen **11** 46-47

MINDON MIN (ruled 1852-1878), Burmese king **11** 47

MINDSZENTY, CARDINAL JÓZSEF (1892-1975), Roman Catholic primate of Hungary **11** 47-49

Mining (metallurgy)
industry
Tyrrell, Joseph Burr **23** 410-412

MINK, PATSY TAKEMOTO (1927-2003), Asian American congresswoman **18** 287-289

MINTZ, BEATRICE (born 1921), American embryologist **11** 49-50

MINUIT, PETER (1580-1638), Dutch colonizer **11** 50

MIRABEAU, COMTE DE (Honoré Gabriel Victor de Riqueti; 1749-1791), French statesman and author **11** 51-52

MIRANDA, FRANCISCO DE (1750-1816), Latin American patriot **11** 52-53

MIRÓ, JOAN (1893-1983), Spanish painter **11** 53-54

MISHIMA, YUKIO (1925-1970), Japanese novelist and playwright **11** 54-55

MISTRAL, GABRIELA (1889-1957), Chilean poet and educator **11** 55-56

MITCHELL, BILLY (1879-1936), American military officer and aviator **20** 269-272

MITCHELL, EDGAR DEAN (born 1930), American astronaut **22** 318-320

MITCHELL, GEORGE JOHN (born 1933), Maine Democrat and majority leader in the United States Senate **11** 56-58

MITCHELL, JOHN (1870-1919), American labor leader **11** 58-59

MITCHELL, JONI (Roberta Joan Anderson; born 1943), Canadian American singer **23** 246-248

MITCHELL, MARGARET (Munnerlyn; 1900-1949), American author of Gone With the Wind **11** 59-60

MITCHELL, MARIA (1818-1889), American astronomer and educator **11** 61
Whitney, Mary Watson **23** 440-442

MITCHELL, WESLEY CLAIR (1874-1948), American economist **11** 61-62

MITRE, BARTOLOMÉ (1821-1906), Argentine historian and statesman, president 1862-1868 **11** 62-63

MITTERRAND, FRANÇOIS (born 1916), French politician and statesman and president (1981-1990) **11** 63-66

MIZOGUCHI, KENJI (1898-1956), Japanese film director **23** 248-250

MIZRAHI, ISAAC (born 1961), American designer **11** 66-67

MLADIC, RATKO (born 1943), Bosnian Serb military leader **11** 68-69

MOBUTU SESE SEKO (Joseph Désiré Mobuto; 1930-1997), Congolese president **11** 69-71

MODEL, LISETTE (nee Lisette Seyberg; 1906?-1983), American photographer and educator **19** 254-256

Modern dance
Limón, José Arcadia **23** 227-229
Tamiris, Helen **23** 390-392

Modern Library of the World's Greatest Books (publishing house)
Liveright, Horace B. **23** 229-231

MODERSOHN-BECKER, PAULA (1876-1907), German painter **11** 71-72

MODIGLIANI, AMEDEO (1884-1920), Italian painter and sculptor **11** 72-73

MOFFETT, WILLIAM ADGER (1869-1933), American naval officer **21** 299-301

MOFOLO, THOMAS (1876-1948), Lesothoan author **11** 74

MOGILA, PETER (1596/1597-1646), Russian Orthodox churchman and theologian **11** 74-75

Mogul empire
see India–1000-1600

MOHAMMAD REZA SHAH PAHLAVI (1919-1980), king of Iran **11** 75-76

MOHAMMED (circa 570-632), founder of Islam **11** 76-78

MOHAMMED V (Mohammed Ben Youssef; 1911-1961), king of Morocco **11** 79-81

MOHAMMED ALI (1769-1849), Ottoman pasha of Egypt 1805-1848 **11** 81-82

MOHOLY-NAGY, LÁSZLÓ (1895-1946), Hungarian painter and designer **11** 82-83

MOI, DANIEL ARAP (born Daniel Toroitich arap Moi; born 1924), president of Kenya **11** 83-86

Molecular biology
see Biology, molecular

MOLIÈRE (1622-1673), French dramatist **11** 86-88

MOLINARI, SUSAN K. (born 1958), American newscaster **18** 289-291

MOLINOS, MIGUEL DE (1628-1696), Spanish priest **11** 88-89

MOLOTOV, VYACHESLAV MIKHAILOVICH (1890-1986), Soviet statesman **11** 89-90

MOLTKE, COUNT HELMUTH KARL BERNARD VON (1800-1891), Prussian military leader **11** 90-91

MOLTMANN, JÖURGEN (born 1926), German Protestant theologian **11** 91-92

MOMADAY, N. SCOTT (born 1934), Native American author **11** 92-94

MOMMSEN, THEODOR (1817-1903), German historian and philologist **11** 94-95

MONAGHAN, TOM (Thomas Stephen Monaghan; born 1937), American businessman and philanthropist **19** 256-258

MONASH, JOHN (1865-1931), Australian soldier, engineer, and administrator **11** 95-96

MONCK, GEORGE (1st Duke of Albemarle; 1608-1670), English general and statesman **11** 96-97

MONDALE, WALTER F. (Fritz; born 1928), United States senator and vice president **11** 97-99

MONDAVI, ROBERT (born 1913), American winemaker **19** 258-260

MONDLANE, EDUARDO CHIVAMBO (1920-1969), Mozambican educator and nationalist **11** 100-101

MONDRIAN, PIET (1872-1944), Dutch painter **11** 101-102

MONET, CLAUDE (1840-1926), French painter **11** 102-104

MONGKUT (Rama IV; 1804-1868), king of Thailand 1851-1868 **11** 104

MONK, THELONIOUS (1917-1982), African American jazz musician **11** 104-108

MONMOUTH AND BUCCLEUGH, DUKE OF (James Scott; 1649-1685), English claimant to the throne **11** 108-109

MONNET, JEAN (1888-1979), French economist and diplomat **11** 109-110

MONOD, JACQUES (1910-1976), French biologist who discovered messenger RNA **11** 110-111

MONROE, JAMES (1758-1831), American diplomat and statesman, president 1817-1825 **11** 111-113

MONROE, MARILYN (Norma Jean Baker; 1926-1962), film actress **11** 113-114

MONTAGNIER, LUC (born 1932), French virologist **11** 114-116

MONTAGU, ASHLEY (Israel Ehrenberg; 1905-1999), British-born American anthroplogist and author **22** 320-322

MONTAGU, JOHN, FOURTH EARL OF SANDWICH (1718-1792), English politician and first lord of the admiralty **21** 301-303

MONTAGU, MARY WORTLEY (1689-1762), English poet **18** 291-293

MONTAIGNE, MICHEL EYQUEM DE (1533-1592), French essayist **11** 116-117

MONTALE, EUGENIO (1896-1981), Italian poet and critic **11** 117-118

MONTALEMBERT, COMTE DE (Charles Forbes; 1810-1870), French political writer **11** 118-119

MONTALVO, JUAN MARÍA (1832-1889), Ecuadorian writer **11** 119-120

MONTANA, JOE (born 1956), American football player **11** 120-121

MONTANUS (flourished 2nd century), Early Christian founder of schismatic sect **11** 122

MONTCALM DE SAINT-VÉRAN, MARQUIS DE (1712-1759), French general in Canada **11** 122-123

MONTEFIORE, MOSES (1784-1885), English Zionist and philanthropist **20** 272-274

MONTESQUIEU, BARON DE (Charles Louis de Secondat; 1689-1755), French man of letters **11** 123-125

MONTESSORI, MARIA (1870-1952), Italian educator and physician **11** 125-126

MONTEVERDI, CLAUDIO GIOVANNI ANTONIO (1567-1643), Italian composer **11** 126-128

MONTEZUMA I (Motecuhzoma I; Moctezuma I; 1397-1469), Aztec ruler **22** 322-324

MONTEZUMA II (1466?-1520), Aztec emperor 1502-1520 **11** 128-129

MONTEZUMA, CARLOS (born Wassaja; ca. 1865-1923), Native American

physician and political leader **11** 129-132

MONTFORT, SIMON DE (6th Earl of Leicester; 1208-1265), English statesman and soldier **11** 132-133

MONTGOLFIER, JACQUES ÉTIENNE (1745-1799), French inventor and industrialist **11** 133-134

MONTGOLFIER, JOSEPH MICHEL (1740-1810), French inventor and industrialist **11** 133-134

MONTGOMERY, BERNARD LAW (1st Viscount Montgomery of Alamein; born 1887), English field marshal **11** 135-136

MONTGOMERY, LUCY MAUD (1874-1942), Canadian author **11** 136-138

MONTGOMERY, RICHARD (1736-1775), colonial American general **11** 138-139

Montreal Canadiens (hockey team) Roy, Patrick **23** 351-353

MONTREUIL, PIERRE DE (flourished circa 1231-1266/67), French architect **11** 139

MONTT TORRES, MANUEL (1809-1880), Chilean statesman, president 1851-1861 **11** 139-140

MOODIE, SUSANNA (1803-1885), Canadian poet, novelist, and essayist **11** 140-141

MOODY, DWIGHT L. (1837-1899), American evangelist **11** 141-142

MOON, SUN MYUNG (born 1920), founder of the Unification Church **11** 142-143

MOORE, CHARLES WILLARD (1925-1993), American architect and educator **11** 143-145

MOORE, CHARLOTTE E. (1898-1990), American astrophysicist **11** 145-146

MOORE, GEORGE EDWARD (1873-1958), English philosopher **11** 146

MOORE, HENRY (1898-1986), English sculptor **11** 146-148

MOORE, MARIANNE (1887-1972), American poet and translator **11** 148-149

MORALES, LUIS DE (circa 1519-1586), Spanish painter **11** 150

MORALES-BERMÚDEZ CERRUTI, FRANCISCO (born 1921), president of Peru (1975-1980) **11** 150-151

MORAN, THOMAS (1837-1926), American painter and graphic artist **11** 151-152

MORANDI, GIORGIO (1890-1964), Italian painter of still lifes **11** 152-153

MORAVIA, ALBERTO (1907-1990), Italian author **11** 153-155

MORAZÁN, JOSÉ FRANCISCO (1792-1842), Central American general and statesman **11** 155

MORE, SIR THOMAS (1478-1535), English humanist and statesman **11** 156-157

MOREAU, GUSTAVE (1826-1898), French artist and professor **22** 324-326

MORELOS, JOSÉ MARÍA (1765-1815), Mexican priest and revolutionary leader **11** 157-158

MORENO, MARIANO (1778-1811), Argentine revolutionary **20** 274-275

MORGAGNI, GIOVANNI BATTISTA (1682-1771), Italian anatomist **11** 158-159

MORGAN, CONWAY LLOYD (1852-1936), English psychologist **11** 159-160

MORGAN, DANIEL (circa 1735-1802), American soldier and tactician **11** 160-161

MORGAN, GARRETT A. (1877-1963), African American inventor and publisher **11** 161-162

MORGAN, JOHN (1735-1789), American physician **11** 162-163

MORGAN, JOHN PIERPONT (1837-1913), American banker **11** 163-165

MORGAN, JOHN PIERPONT, II (1867-1943), American banker **11** 165

MORGAN, JULIA (1872-1957), American architect **11** 165-166

MORGAN, JUNIUS SPENCER (1813-1890), American banker **11** 166-167

MORGAN, LEWIS HENRY (1818-1881), American anthropologist **11** 167-168

MORGAN, ROBIN (born 1941), feminist writer, editor, poet, and political activist **11** 168-170

MORGAN, THOMAS HUNT (1866-1945), American zoologist and geneticist **11** 170-171

MORGENTHAU, HANS J. (1904-1979), American political scientist **11** 171-172

MORGENTHAU, HENRY, JR. (1891-1967), American statesman **11** 172-173

MORIN, PAUL (1889-1963), French-Canadian poet **11** 174

MORÍNIGO, HIGINIO (1897-1985), Paraguayan statesman **11** 174-175

MORISON, SAMUEL ELIOT (1887-1976), American historian and biographer **11** 175-176

MORISOT, BERTHE (1841-1895), French painter **21** 303-305

MORITA, AKIO (born 1921), Japanese industrial leader **11** 176-178

MORLEY, JOHN (Viscount Morley of Blackburn; 1838-1923), English statesman and author **11** 178-179

MORLEY, THOMAS (circa 1557-1602/08), English composer and organist **11** 179-180

MORO, ALDO (1916-1978), leader of Italy's Christian Democratic Party **11** 180-181

MORRICE, JAMES WILSON (1865-1924), Canadian painter **11** 181-182

MORRILL, JUSTIN SMITH (1810-1898), American legislator **11** 182

MORRIS, GOUVERNEUR (1752-1816), American statesman and diplomat **11** 182-183

MORRIS, LEWIS (1671-1746), American colonial official **11** 183-184

MORRIS, MARK (born 1956), American choreographer **11** 184-185

MORRIS, ROBERT (1734-1806), American financer and statesman **11** 185-187

MORRIS, WILLIAM (1834-1896), English man of letters, artist, and politician **11** 187-188

MORRISON, JIM (James Douglas Morrison; 1943-1971), American singer and songwriter **18** 293-295

MORRISON, TONI (Chloe Anthony Wofford; born 1931), African American novelist **11** 188-190

MORROW, DWIGHT WHITNEY (1873-1931), American banker and diplomat **11** 190-191

MORSE, JEDIDIAH (1761-1826), American geographer and clergyman **11** 191-192

MORSE, SAMUEL FINLEY BREESE (1791-1872), American artist and inventor **11** 192-193

MORSE, WAYNE L. (1900-1974), United States senator from Oregon **11** 193-194

MORTIMER, JOHN CLIFFORD (born 1923), British author of novels, stories, and plays for radio, stage, television, and film **11** 194-195

MORTON, NELLE KATHERINE (1905-1987), activist for racial justice, teacher of Christian educators, and proponent of feminist theology **11** 195-197

MORTON, OLIVER HAZARD PERRY THROCK (1823-1877), American politician **11** 197-198

MORTON, WILLIAM THOMAS GREEN (1819-1868), American dentist **11** 198-199

MOSELY-BRAUN, CAROL (born 1947), African American Democratic senator from Illinois **11** 199-200

MOSES (circa 1392-circa 1272 B.C.), Hebrew prophet and lawgiver **11** 200-201

MOSES, EDWIN (born 1955), African American track and field star **20** 275-277

MOSES, GRANDMA (Anna Mary Robertson; 1860-1961), American painter **11** 201-202

MOSES, ROBERT (1888-1981), New York City's builder of public works **11** 202-203

MOSHWESHWE (Moshesh; circa 1787-1868), South African king **11** 203-205

MOSQUERA, TOMÁS CIPRIANO DE (1798-1878), Colombian statesman **11** 205-206

MOSSADEGH, MOHAMMAD (Musaddiq; 1882-1967), Iranian nationalist politician and prime minister (1951-1953) **11** 206-207

MÖSSBAUER, RUDOLF (born 1929), German physicist **11** 208-209

MOTHERWELL, ROBERT (1915-1991), American painter **11** 210-211

Motion pictures (Asia)
Kobayashi, Masaki **23** 199-201
Mizoguchi, Kenji **23** 248-250
Ozu, Yasujiro **23** 279-281

Motion pictures (Australia)
Campion, Jane **23** 58-60

Motion pictures (Europe)
Almodovar, Pedro **23** 6-9
Leigh, Mike **23** 222-225
Ophüls, Max **23** 275-277
Pabst, G. W. **23** 282-284
Polanski, Roman **23** 310-312
Resnais, Alain **23** 333-335
Tarkovsky, Andrei **23** 392-395
Vigo, Jean **23** 429-431

Motion pictures (Russia)
Tarkovsky, Andrei **23** 392-395

Motion pictures (United States)
directors
Brooks, Mel **23** 48-50
Polanski, Roman **23** 310-312
experimental
Nauman, Bruce **23** 259-261
musicals
Brooks, Mel **23** 48-50
''talkies'' and after
Peterson, Oscar Emanuel **23** 304-306
theater chains
Redstone, Sumner Murray **23** 329-331

MOTLEY, CONSTANCE BAKER (born 1921), African American judge and attorney **18** 295-297

MOTLEY, JOHN LOTHROP (1814-1877), American historian and diplomat **11** 211-212

MOTLEY, Willard Francis (1909-1965), African American author **22** 326-328

MOTT, JOHN R. (1865-1955), American Protestant leader **11** 212

MOTT, LUCRETIA COFFIN (1793-1880), American feminist and abolitionist **11** 212-213

MOUNT, WILLIAM SIDNEY (1807-1868), American painter **11** 213-214

MOUNTBATTEN, LOUIS FRANCIS ALBERT VICTOR NICHOLAS (1900-1979), English Navy officer and viceroy of India **18** 297-299

MOYERS, BILLY DON (''Bill''; born 1934), television journalist, author, and press secretary to president Lyndon B. Johnson **11** 214-216

MOYNIHAN, DANIEL PATRICK (''Pat''; 1927-2003), United States senator from New York **11** 216-218

MOZART, WOLFGANG AMADEUS (1756-1791), Austrian composer **11** 218-221
interpretations
Uchida, Mitsuko **23** 413-415

MPHAHLELE, EZEKIEL (a.k.a. Bruno Eseki; born 1919), South African author and scholar **11** 221-223

MQHAYI, SAMUEL EDWARD KRUNE (1875-1945), South African novelist and poet **11** 223

MUAWIYA IBN ABU SUFYAN (died 680), Umayyad caliph **11** 223-224

MUBARAK, HOSNI (born 1928), president of Egypt **11** 225-226

MUELLER, OTTO (1874-1930), German expressionist painter **11** 226-227

MUGABE, ROBERT GABRIEL (born 1924), Zimbabwe's first elected black prime minister **11** 227-229

MUHAMMAD, ELIJAH (Poole; 1897-1975), leader of the Nation of Islam (''Black Muslims'') **11** 230-231

MUHAMMAD BIN TUGHLUQ (ruled 1325-1351), Moslem sultan of Delhi **11** 229

MUHAMMAD TURE, ASKIA (circa 1443-1538), ruler of the West African Songhay empire **11** 231-232

MÜHLENBERG, HEINRICH MELCHIOR (1711-1787), German-born American Lutheran clergyman **11** 232-233

MUHLENBERG, WILLIAM AUGUSTUS (1796-1877); American Episcopalian clergyman **11** 233-234

MUIR, JOHN (1838-1914), American naturalist **11** 234

MUJIBUR RAHMAN, SHEIK (1920-1975), Bengal leader who helped found Bangladesh **11** 234-236

MUKERJI, DHAN GOPAL (1890-1936), Indian author and Hindu priest **22** 328-330

MULDOWNEY, SHIRLEY (born ca. 1940), American race car driver **11** 236-238

MULLER, HERMANN JOSEPH (1890-1967), American geneticist **11** 238-239

MÜLLER, JOHANNES PETER (1801-1858), German physiologist and anatomist **11** 239-240

MÜLLER, KARL ALEXANDER (born 1927), Swiss-born solid-state physicist **11** 240-241

MÜLLER, PAUL HERMANN (1899-1965), Swiss chemist **11** 241-242

MULRONEY, MARTIN BRIAN (born 1939), prime minister of Canada **11** 242-246

MUMFORD, LEWIS (1895-1990), American social philosopher and architectural critic **11** 246-247

MUNCH, EDVARD (1863-1944), Norwegian painter and graphic artist **11** 247-248

MUNDELEIN, GEORGE WILLIAM (1872-1939), American Roman Catholic cardinal **11** 248-249

MUÑOZ MARÍN, JOSÉ LUÍS ALBERTO (1898-1980), Puerto Rican political leader **11** 249-250

MUÑOZ RIVERA, LUÍS (1859-1916), Puerto Rican political leader **11** 250

MUNSEY, FRANK ANDREW (1854-1925), American publisher **11** 251

MÜNZER, THOMAS (1489?-1525), German Protestant reformer **11** 251-252

Murad II (1403?-1451), Ottoman sultan 1421-1451
Kastrioti-Skanderbeg, Gjergj **23** 187-189

MURASAKI SHIKIBU (circa 976-circa 1031), Japanese writer **11** 252-253

MURAT, JOACHIM (1767-1815), French marshal, king of Naples 1808-1815 **11** 253-254

MURATORI, LODOVICO ANTONIO (1672-1750), Italian historian and antiquary **11** 254-255

MURCHISON, SIR RODERICK IMPEY (1792-1871), British geologist **11** 255-256

MURDOCH, JEAN IRIS (1919-1999), British novelist **11** 256-257

MURDOCH, RUPERT (born 1931), Australian newspaper publisher **11** 257-258

MURILLO, BARTOLOMÉ ESTEBAN (1617-1682), Spanish painter **11** 258-259

MURNAU, F.W. (Friedrich Wilhelm Plumpe; 1888-1913), German film director **22** 330-332

MURPHY, AUDIE (1924-1971), American army officer and actor **18** 299-301

MURPHY, CHARLES FRANCIS (1858-1924), American politician **11** 259-260

MURPHY, FRANK (1890-1949), American jurist and diplomat **11** 260-261

MURRAY, GILBERT (George Gilbert Aime Murray; 1886-1957), English scholar **23** 250-253

MURRAY, JAMES (1721-1794), British general **11** 261-262

MURRAY, JOSEPH (born 1919), American physician **18** 301-303

MURRAY, LESLIE ALLAN (born 1938), Australian poet and literary critic **11** 262-263

MURRAY, PAULI (Anna Pauline Murray; 1910-1985), African American/Native American civil right activist and priest **23** 253-256

MURRAY, PHILIP (1886-1952), American labor leader **11** 264-265

MURRAY, WILLIAM (Lord Mansfield; 1705-1793), English judge **23** 256-258

MURROW, EDWARD ROSCOE (1908-1965), American radio and television news broadcaster **11** 265-266

MUSA MANSA (died 1337), king of the Mali empire in West Africa ca. 1312-1337 **11** 266

MUSGRAVE, THEA (born 1928), Scottish-born composer **11** 266-268

MUSHARRAF, PERVEZ (born 1943), Pakistani head of sate **22** 332-335

MUSIAL, STAN (Stanislaus Musial, Stanley Frank Musial; born 1920), American baseball **19** 260-262

Music
experimental forms
Badings, Henk **23** 26-28
recording of
Burlin, Natalie Curtis **23** 50-52

Musicals (United States)
choreographers
Tamiris, Helen **23** 390-392
directors
Brooks, Mel **23** 48-50

Musicians, American
composers (19th-20th century)
Beach, Amy **23** 30-32
composers (20th century)
Armstrong, Lillian Hardin **23** 15-17
Leginska, Ethel **23** 220-222
Rands, Bernard **23** 324-326
Williams, Mary Lou **23** 444-446
conductors
Leginska, Ethel **23** 220-222
Rands, Bernard **23** 324-326
country singers
Pride, Charley Frank **23** 317-319
folk singers
Leadbelly **23** 208-211
Mitchell, Joni **23** 246-248
guitarists
Leadbelly **23** 208-211
lyricists
Mitchell, Joni **23** 246-248
pianists
Armstrong, Lillian Hardin **23** 15-17
Beach, Amy **23** 30-32
Leginska, Ethel **23** 220-222
Williams, Mary Lou **23** 444-446
singers
Bailey, Mildred **23** 28-30

Musicians, Australian
Mackerras, Alan Charles **23** 237-239

Musicians, Canadian
Lombardo, Guy **23** 234-236
Mitchell, Joni **23** 246-248
Peterson, Oscar Emanuel **23** 304-306

Musicians, Chilean
Arrau, Claudio **23** 17-18

Musicians, Cuban
Lecuona, Ernesto **23** 213-216

Musicians, Danish
Nørgård, Per **23** 265-267

Musicians, English
composers (19th-20th century)
Leginska, Ethel **23** 220-222
conductors
Leginska, Ethel **23** 220-222
Heavy Metal
Led Zeppelin **23** 216-218
pianists
Leginska, Ethel **23** 220-222

Musicians, Estonian
Pärt, Arvo **23** 295-297

Musicians, Japanese
Uchida, Mitsuko **23** 413-415

Musicians, Spanish
Bori, Lucrezia **23** 44-45
Peña, Paco **23** 299-301

MUSIL, ROBERT EDLER VON (1880-1942), Austrian novelist, dramatist, and short story writer **11** 268-269

MUSKIE, EDMUND SIXTUS (1914-1996), United States senator and Democratic vice-presidential nominee **11** 269-271

MUSSET, LOUIS CHARLES ALFRED DE (1810-1857), French poet, dramatist, and fiction writer **11** 271-272

MUSSOLINI, BENITO (1883-1945), Italian Fascist dictator 1922-1943 **11** 272-274

MUSSORGSKY, MODEST PETROVICH (1839-1881), Russian composer **11** 274-276

MUSTE, ABRAHAM JOHANNES (1885-1967), American pacifist and labor leader **11** 276-277

MUTESA I (circa 1838-1884), African monarch of Buganda **11** 277

MUTESA II (1924-1969), Monarch of Buganda **11** 277-278

MUTIS, JOSÉ CELESTINO (1732-1808), Spanish-Colombian naturalist **11** 278-279

MUTSUHITO (a.k.a. Meiji; 1852-1912), Japanese emperor **11** 279-282

MUYBRIDGE, EADWEARD (1830-1904), English photographer **21** 305-308

MWANGA (circa 1866-1901), Monarch of Buganda **11** 282-283

MYDANS, CARL (born 1907), American photojournalist **11** 283-284

MYRDAL, KARL GUNNAR (1898-1987), Swedish economist and sociologist **11** 284

MYRON (flourished circa 470-450 B.C.), Greek sculptor **11** 285

MZILIKAZI (circa 1795-1868), South African warrior leader **11** 285-286

N

NAACP
see National Association for the Advancement of Colored People

NABOKOV, VLADIMIR (1899-1977), Russian-born American writer, critic, and lepidopterist **11** 287-288

NABUCO DE ARAUJO, JOAQUIM AURELIO (1849-1910), Brazilian abolitionist, statesman, and author **11** 288-289

NADELMAN, ELIE (1882-1946), Polish-American sculptor and graphic artist **11** 289-290

NADER, RALPH (born 1934), American lawyer and social crusader **11** 290-291

NADIR SHAH (born Nadir Kouli; 1685-1747), Emperor of Persia **20** 278-281

NAGEL, ERNEST (1901-1985), American philosopher of science **11** 291-292

NAGUMO, CHUICHI (1887-1944), Japanese admiral **19** 263-266

NAGURSKI, BRONKO (Bronislaw Nagurski; 1908-1990), Canadian football player **21** 309-311

NAGY, IMRE (1896-1958), prime minister of Hungary (1953-55, 1956) **11** 292-293

NAHMANIDES (1194-1270), Spanish Talmudist **11** 293-294

NAIDU, SAROJINI (1879-1949), Indian poet and nationalist **11** 294-295

NAIPAUL, V. S. (born 1932), Trinidadian author of English-language prose **11** 295-296

NAISMITH, JAMES (1861-1939), Canadian inventor of basketball **21** 311-313

NAJIBULLAH, MOHAMMAD (born 1947), Soviet-selected ruler of the Republic of Afghanistan **11** 296-298

NAKASONE, YASUHIRO (born 1918), prime minister of Japan (1982-1987) **11** 298-300

NAMATJIRA, ALBERT (1902-1959), Australian Aboriginal artist **11** 300-301

NAMIER, SIR LEWIS BERNSTEIN (1888-1960), English historian **11** 301-303

NANAK (1469-1538), Indian reformer, founder of Sikhism **11** 303

Naked (film)
Leigh, Mike **23** 222-225

NANSEN, FRIDTJOF (1861-1930), Norwegian polar explorer, scientist, and statesman **11** 304-305

NAOROJI, DADABHAI (1825-1917), Indian nationalist leader **11** 305

NAPIER, JOHN (1550-1617), Scottish mathematician **11** 306

NAPOLEON I (1769-1821), emperor of the French 1804-1815 **11** 306-310
military strategy
Jomini, Antoine Henri, Baron **23** 177-179

NAPOLEON III (Louis Napoleon; 1808-1873), emperor of the French 1852-1870 **11** 310-312

NARAYAN, JAYAPRAKASH (1902-1979), Indian nationalist and social reformer **11** 312-313

NARAYAN, R. K. (Narayanswami; born 1906), Indian author **11** 313-314

NARIÑO, ANTONIO (1765-1823), Colombian patriot **11** 314-315

NARVÁEZ, PÁNFILO DE (1478?-1528), Spanish soldier and explorer **11** 315

NASH, JOHN (1752-1835), English architect and town planner **11** 316

NASH, JOHN FORBES, JR. (born 1928), American mathematician **22** 336-338

NASH, OGDEN (Frediric Ogden Nash; 1902-1971), American poet **18** 304-306

NASMYTH, JAMES (1808-1890), Scottish engineer and inventor **11** 316-317

NASSER, GAMAL ABDEL (1918-1970), Egyptian statesman, president 1956-1970 **11** 317-318

NAST, CONDÉ (1873-1942), American publisher **19** 266-268

NAST, THOMAS (1840-1902), American caricaturist and painter **11** 318-319

NATHAN, GEORGE JEAN (1882-1958), American author, editor, and critic **11** 319-321

NATION, CARRY AMELIA MOORE (1846-1911), American temperance reformer **11** 321-322

National American Woman Suffrage Association (NAWSA)
Terrell, Mary Church **23** 397-399

National Association for the Advancement of Colored People (inc. 1910)
formation
Terrell, Mary Church **23** 397-399

National Association of Colored Women (United States)
Terrell, Mary Church **23** 397-399

National Organization for Women (United States, established 1966)
Murray, Pauli **23** 253-256

National Socialism
see Nazism

Native Americans
and the American Revolution
Ward, Nancy **23** 436-438
medicine
Sanapia **23** 358-360
society and culture
religion
Tekakwitha, Kateri **23** 395-397
tribal leaders
Ward, Nancy **23** 436-438

NATIVIDAD, IRENE (born 1948), Asian American activist and women's rights advocate **11** 322-324

NATSUME, SOSEKI (or Kinnosuke; 1867-1916), Japanese novelist and essayist **11** 324-325

Naturalism (art)
Asia
Okyo, Maruyama **23** 272-274
Europe
North, Marianne **23** 268-270

NAUMAN, BRUCE (born 1941), American artist **23** 259-261

NAVRATILOVA, MARTINA (born 1956), American tennis player **11** 325-327

NAYLOR, GLORIA (born 1950), African American novelist **11** 328-329

Nazi party
see Nazism

Nazism (National Socialism)
Films relating to
Pabst, G. W. **23** 282-284

NAZZAM, IBRAHIM IBN SAYYAR AL- (died circa 840), Moslem thinker and theologian **11** 329

N'DOUR, YOUSSOU (born 1959), Senegalese musician **22** 338-340

NE WIN (1911-2002), Burmese political leader **11** 364-365

NEAL, PATRICIA (Patsy Louise Neal; born 1926), American actress **19** 268-270

NEBUCHADNEZZAR (ruled 605-562 B.C.), king of Babylon **11** 330

NECKER, JACQUES (1732-1804), French financier and statesman **11** 330-331

NEEL, ALICE (Alice Hartley Neel; 1900-1984), American artist **23** 261-263

NEFERTITI (flourished first half 14th century B.C.), Egyptian queen **11** 331-332

Negro Spirituals (dances)
Tamiris, Helen **23** 390-392

NEHRU, JAWAHARLAL (1889-1964), Indian nationalist, prime minister 1947-1964 **11** 332-334

NEHRU, MOTILAL (1861-1931), Indian lawyer and statesman **11** 334-335

NEILL, ALEXANDER SUTHERLAND (1883-1973), Scottish psychologist **11** 335-336

NEILSON, JOHN SHAW (1872-1942), Australian author **22** 340-342

Nejd (Arabic Kingdom)
see Saudi Arabia

NELSON, HORATIO (Viscount Nelson; 1758-1805), English admiral **11** 336-338

NELSON, RICK (Eric Hillard Nelson; 1940-1985), American musician and actor **21** 314-316

NEMEROV, HOWARD (1920-1991), American author and third poet laureate of the United States **11** 338-340

Neoclassicism (art)
Denmark
Thorvaldsen, Bertel **23** 403-406

Neoimpressionism (art)
Signac, Paul **23** 369-372

NERI, ST. PHILIP (1515-1595), Italian reformer **11** 340

NERNST, WALTHER (born Hermann Walther Nernst; 1864-1941), German chemist and inventor **11** 340-342

NERO CLAUDIUS CAESAR (37-68), Roman emperor 54-68 **11** 342-344

NERUDA, PABLO (Neftalí Ricardo Reyes Basoalto; 1904-73), Chilean poet, Nobel prize winner 1971 **11** 344-345

NERVAL, GÉRARD DE (1808-1855), French poet **11** 345-346

NERVI, PIER LUIGI (1891-1979), Italian architect and engineer **11** 346-348

NESBIT, E(DITH) (Edith Nesbit Bland; Fabian Bland; 1885-1924), English author and activist **23** 263-265

NESSELRODE, COUNT KARL ROBERT (1780-1862), Russian diplomat **11** 348-349

NESTORIUS (died circa 453), Syrian patriarch of Constantinople and heresiarch **11** 349-350

NETANYAHU, BINYAMIN (born 1949), Israeli ambassador to the United Nations (1984-1988), head of the Likud Party, and prime minister **11** 350-351

NETO, ANTÓNIO AGOSTINHO (1922-1979), Angolan intellectual and nationalist and first president of the People's Republic of Angola **11** 351-352

NEUFELD, ELIZABETH F. (born 1928), American biochemist **11** 352-353

NEUMANN, BALTHASAR (1687-1753), German architect **11** 354-355

NEUTRA, RICHARD JOSEPH (1892-1970), Austrian-born American architect **11** 355-356

NEVELSON, LOUISE (1900-1988), American abstract sculptor **11** 356-357

NEVERS, ERNIE (Ernest Alonzo Nevers; 1903-1976), American athlete **20** 281-283

NEVIN, JOHN WILLIAMSON (1803-1886), American Protestant theologian **11** 357

NEVINS, ALLAN (1890-1971), American historian **11** 357-359

NEVSKY, ALEXANDER (ca. 1220-1262), Russian grand duke and prince **11** 359

New France
see Canada

NEWBERY, JOHN (1713-1767), English publisher **11** 360-361

NEWCOMB, SIMON (1835-1909), American astronomer **11** 361-362

NEWCOMEN, THOMAS (1663-1729), English inventor and engineer **11** 362

NEWHOUSE, SAMUEL IRVING (1895-1979), American media tycoon **11** 362-364

NEWMAN, BARNETT (1905-1970), American painter **11** 365

NEWMAN, JOHN HENRY (1801-1890), English cardinal and theologian **11** 365-367

NEWMAN, PAUL LEONARD (born 1925), American actor and humanitarian **18** 306-308

NEWTON, HUEY P. (born 1942), co-founder of the Black Panther Party **11** 367-369

NEWTON, SIR ISAAC (1642-1727), English scientist and mathematician **11** 369-372

NEXØ, MARTIN ANDERSON (1869-1954), Danish author **11** 372

NEY, MICHEL (1769-1815), French marshal **11** 372-373

NEYMAN, JERZY (1894-1981), American statistician **21** 316-318

NGALA, RONALD GIDEON (1923-1972), Kenyan politician **11** 373-374

NGATA, SIR APIRANA TURUPA (1874-1950), Maori leader, politician, and scholar **11** 374-375

NGOYI, LILLIAN (1911-1980), South African civil rights activist **20** 283-284

NGUGI WA THIONG'O (James Ngugi; born 1938), Kenyan writer **11** 375-376

NI TSAN (1301-1374), Chinese painter **11** 400

NICHIREN (1222-1282), Japanese Buddhist monk **11** 376-377

NICHOLAS I (1796-1855), czar of Russia 1825-1855 **11** 377-378

NICHOLAS II (1868-1918), czar of Russia 1894-1917 **11** 378-380

NICHOLAS OF ORESME (circa 1320-1382), French bishop, writer and translator **11** 380

NICHOLSON, BEN (1894-1982), English painter **11** 380-381

NICHOLSON, SIR FRANCIS (1655-1728), English colonial governor **11** 381-382

NICKLAUS, JACK (born 1940), American golfer **11** 382-383

Nicknames
alchemical artist
Polke, Sigmar **23** 312-315
Black Patti
Joyner, Matilda Sissieretta **23** 179-181
father of the English ghost story
Le Fanu, Joseph Sheridan **23** 206-208
father of modern day Pentecostalism
Parham, Charles Fox **23** 291-293
father of South African poetry
Pringle, Thomas **23** 319-320
first lady of jazz
Williams, Mary Lou **23** 444-446
Hurricane Camille
Paglia, Camille **23** 286-288
lily of the Mohawk
Tekakwitha, Kateri **23** 395-397
queen of the air
Leitzel, Lillian **23** 225-227

NICHOLAS, SAINT (Santa Claus; died 345), Lycian bishop **20** 284-285

NICHOLS, MIKE (Michael Igor Peschkowsky; born 1931), American film and theater director and producer **20** 285-288

NICOLSON, HAROLD GEORGE (1886-1968), British diplomat, historian, biographer, critic and journalist, and diarist **11** 383-384

NICOLSON, MARJORIE HOPE (1894-1981), American educator **11** 384-385

NIDETCH, JEAN (born 1927), founder of Weight Watchers **21** 318-320

NIEBUHR, BARTHOLD GEORG (1776-1831), German historian and statesman **11** 385-386

NIEBUHR, HELMUT RICHARD (1894-1962), American Protestant theologian **11** 386-387

NIEBUHR, REINHOLD (1892-1971), American Protestant theologian **11** 387-388

NIELSEN, CARL AUGUST (1865-1931), Danish composer **11** 388-389

NIEMEYER SOARES FILHO, OSCAR (born 1907), Brazilian architect **11** 389-390

NIETZSCHE, FRIEDRICH (1844-1900), German philosopher and poet **11** 390-392
associates
Brandes, Georg **23** 45-47

NIGHTINGALE, FLORENCE (1820-1910), English nurse **11** 392-393

NIJINSKY, VASLAV (1890-1950), Russian ballet dancer **11** 393-395

NIKON, NIKITA MINOV (1605-1681), patriarch of the Russian Orthodox Church 1652-1666 **11** 395

NIMITZ, CHESTER WILLIAM (1885-1966), American admiral **11** 395-396

NIN, ANAIS (1903-1977), American author **11** 397-398

NIN-CULMELL, JOAQUÍN MARÍA (born 1908), American composer, pianist, and conductor **11** 398

NIRENBERG, MARSHALL WARREN (born 1927), American biochemist **11** 399-400

NIWANO, NIKKYO (Shikazo Niwano; born 1906), Buddhist Japanese religious leader **11** 400-401

NIXON, RICHARD MILHOUS (1913-1994), president of the United States (1969-1974) **11** 401-404

NIZAMI, KHALIQ AHMAD (born 1925), Indian historian, religious scholar, and diplomat **11** 405

NKOMO, JOSHUA MQABUKO (1917-1999), leading African nationalist in former colony of Rhodesia and president of the Zimbabwe African People's Union **11** 405-407

NKOSI, LEWIS (born 1936), South African author and literary critic **11** 407-408

NKRUMAH, KWAME (Francis Nwa Nkrumah; 1909-1972), Ghanaian statesman, president 1960-1966 **11** 408-410

NOBEL, ALFRED BERNHARD (1833-1896), Swedish chemist **11** 410-411

Nobel Prize winners
chemistry
Altman, Sidney **23** 9-11
Lee, Yuan Tseh **23** 218-220
medicine and physiology
Prusiner, Stanley Ben **23** 320-323
physics
Leavitt, Henrietta Swan **23** 211-213
Penzias, Arno Allen **23** 301-304
Ting, Samuel Chao Chung **23** 406-408

NOBILE, UMBERTO (1885-1978), Italian explorer and airship designer **11** 411-412

NOBUNAGA, ODA (1534-1582), Japanese general and statesman **11** 413-414

NOETHER, EMMY (born Amalie Emmy Noether; 1882-1935), German American mathematician **11** 414-416

NOGUCHI, ISAMU (1904-1988), American sculptor and designer **11** 416-418

NOLAN, SIDNEY ROBERT (1917-1992), Australian expressionist painter **11** 418

NOLAND, KENNETH (born 1924), American color-field painter **11** 418-419

NOLDE, EMIL (1867-1956), German expressionist painter **11** 419-420

NONO, LUIGI (1924-1990), Italian composer **11** 420-421

NORDENSKJÖLD, BARON NILS ADOLF ERIK (1832-1901), Finnish-Swedish polar explorer and mineralogist **11** 421-422

NORDENSKOLD, NILS OTTO GUSTAF (1869-1928), Swedish polar explorer and geologist **11** 422-423

NORDSTROM, JOHN (Johan W. Nordstrom; 1871-1963), American shoe retailer **19** 270-272

NORFOLK, 3D DUKE OF (Thomas Howard; 1473-1554), English soldier and councilor **11** 423

NØRGÅRD, PER (born 1932), Danish composer **23** 265-267

NORIEGA, MANUEL A. (born 1934), strongman of Panama (1980s) forced out in 1989 by the United States **11** 423-425

NORMAN, JESSYE (born 1945), American singer **11** 425-427

NORRIS, BENJAMIN FRANKLIN, JR. (1870-1902), American novelist and critic **11** 427-428

NORRIS, GEORGE WILLIAM (1861-1944), American statesman **11** 428-429

NORTH, FREDERICK (2nd Earl of Guilford; 1732-1792), English statesman **11** 429-430

NORTH, MARIANNE (1830-1890), English naturalist and painter **23** 268-270

North Pole
see Arctic exploration

NORTHROP, JOHN HOWARD (1891-1987), American biological chemist **11** 430-431

NORTHUMBERLAND, DUKE OF (John Dudley; circa 1502-1553), English soldier and statesman **11** 431-432

Nostalghia (film)
Tarkovsky, Andrei Arsenyevich **23** 392-395

NOSTRADAMUS (born Michel de Notredame; 1503-1566), French physician, astrologist, and author **11** 432-434

NOVALIS (1772-1801), German poet and author **11** 435

NOVELLO, ANTONIA (Antonia Coello; born 1944), Puerto Rican American pediatrician **18** 308-310

NOYCE, ROBERT (1927-1990), American physicist and inventor **11** 436-437

NOYES, JOHN HUMPHREY (1811-1886), American founder of the Oneida Community **11** 437-438

NOZICK, ROBERT (1938-2002), American philosopher and polemical advocate of radical libertarianism **11** 438-439

NU, U (1907-1995), Burmese statesman **11** 439-441

Nuclear physics (science)
elementary particles
Ting, Samuel Chao Chung **23** 406-408
subatomic particles
Ting, Samuel Chao Chung **23** 406-408

NUJOMA, SHAFIIHUNA (''Sam''; born 1929), first president of independent Namibia **11** 441-443

NUNN, SAM (born 1938), United States senator from Georgia **11** 443-444

NUREDDIN (Malik al-Adil Nur-al-Din Mahmud; 1118-1174), sultan of Syria and Egypt **11** 444-445

NUREYEV, RUDOLPH (born 1938), Russian-born dancer and choreographer **11** 445-446

NURI AL-SA'ID (1888-1958), Iraqi army officer, statesman, and nationalist **11** 446-447

NURMI, PAAVO (1897-1973), Finnish runner **19** 272-274

NYE, GERALD (1892-1971), American senator **21** 320-323

NYERERE, JULIUS KAMBERAGE (born 1922), Tanzanian statesman **11** 447-449

NYGREN, ANDERS (1890-1978), Lutheran bishop of Lund and representative of the so-called Lundensian school of theology **11** 449-451

NZINGA, ANNA (Pande Dona Ana Souza; 1582-1663), queen of Angola **23** 270-271

NZINGA NKUWU (died 1506), king of Kongo **11** 451-452

O

OAKLEY, ANNIE (1860-1926), American markswoman and Wild West star **11** 453-454

OATES, JOYCE CAROL (born 1938), American author **11** 454-456

OATES, TITUS (1649-1705), English leader of the Popish Plot **11** 456

OBOTE, APOLO MILTON (born 1925), Ugandan politician **11** 457

OBRECHT, JACOB (1450-1505), Dutch composer **11** 457-458

OBREGÓN, ÀLVARO (1880-1928), Mexican revolutionary general and president **11** 458-459

O'BRIEN, WILLIS (1886-1962), American film special effects pioneer **21** 324-326

O'CASEY, SEAN (1880-1964), Irish dramatist **11** 459-460

OCHOA, ELLEN (born 1958), Hispanic American electrical engineer and astronaut **11** 460-461

OCHOA, SEVERO (1905-1993), Spanish biochemist **11** 461-464

OCHS, ADOLPH SIMON (1858-1935), American publisher and philanthropist **11** 464

OCKEGHEM, JOHANNES (circa 1425-1495), Netherlandish composer **11** 464-465

O'CONNELL, DANIEL (1775-1847), Irish statesman **11** 465-467

O'CONNOR, CARROLL (1924-2001), American actor **22** 343-345

O'CONNOR, JOHN JOSEPH (1920-2000), American Roman Catholic cardinal and archbishop **22** 345-347

O'CONNOR, (MARY) FLANNERY (1925-1964), American author of short stories and novels **11** 467-468

O'CONNOR, SANDRA DAY (born 1930), United States Supreme Court justice **11** 468-470

ODETS, CLIFFORD (1906-1963), American playwright and film director **11** 470-471

ODINGA, AJUMA JARAMOGI OGINGA (born 1912), Kenyan politician **11** 471-473

ODOACER (433-493), Germanic chieftain **11** 473

ODRIÁ AMORETTI, MANUEL APOLINARIO (1897-1974), Peruvian army officer, dictator-president, and politician **11** 473-474

ODUM, HOWARD WASHINGTON (1884-1954), American sociologist, educator, and academic administrator **11** 474-476

ODUMEGWU OJUKWU, CHUKWUEMEKA (born 1933), Nigerian army general and rebel **18** 311-313

OERSTED, HANS CHRISTIAN (1777-1851), Danish physicist **11** 476-478

OERTER, AL (Alfred Adolph Oerter Jr.; born 1936), American discus thrower **21** 326-328

OFFENBACH, JACQUES (1819-1880), German-French composer **11** 478-479

OGATA, SADAKO (born 1927), United Nations High Commissioner for Refugees **11** 479-480

OGBURN, WILLIAM FIELDING (1886-1959), American sociologist **11** 480

OGDEN, PETER SKENE (1794-1854), Canadian fur trader and explorer **11** 480-481

OGILVY, DAVID MACKENZIE (1911-1999), British-American advertising executive **11** 481-482

OGLETHORPE, JAMES EDWARD (1696-1785), English general and colonizer **11** 482-483

OGOT, GRACE EMILY AKINYI (born 1930), Kenyan author and politician **11** 483-484

O'HAIR, MADALYN MURRAY (born 1919), American atheist author and radio commentator **11** 484-485

O'HARA, JOHN (1905-1970), American novelist **11** 485

O'HIGGINS, BERNARDO (1778-1842), Chilean soldier and statesman **11** 486

OHM, GEORG SIMON (1789-1854), German physicist **11** 486-487

O'KEEFFE, GEORGIA (1887-1986), American painter **11** 487-489

OKUBO, TOSHIMICHI (1830-1878), Japanese statesman **11** 489-490

OKUMA, SHIGENOBU (1838-1922), Japanese statesman **11** 490

OKYO, MARUYAMA (1733-1795), Japanese artist **23** 272-274

OLAF I TRYGGVASON (968-1000), Viking warrior and king of Norway **11** 490-493

OLAF II (circa 990-1030), king of Norway **11** 493-494

OLBRICH, JOSEPH MARIA (1867-1908), Austrian Art Nouveau architect and a founder of the Vienna Secession **11** 494-495

Old Testament
see Bible

OLDENBARNEVELT, JOHAN VAN (1547-1619), Dutch statesman **11** 495-496

OLDENBURG, CLAES (born 1929), American artist **11** 496-498

OLDS, RANSOM ELI (1864-1950), American inventor and automobile manufacturer **18** 313-315

OLIPHANT, PATRICK BRUCE (born 1935), American newspaper editorial cartoonist **11** 498-500

OLIVER, JAMES (1823-1908), American inventor and manufacturer **11** 500-501

OLIVETTI, ADRIANO (1901-1960), Italian manufacturer of typewriters, calculators, and computers **11** 501-502

OLIVIER, LAURENCE (1907-1989), English actor and director **11** 502-503

OLLER, FRANCISCO MANUEL (1833-1917), Puerto Rican artist **23** 274-275

OLMSTED, FREDERICK LAW (1822-1903), American landscape architect **11** 503-504

OLNEY, RICHARD (1835-1917), American statesman **11** 504-505

OLSEN, TILLIE (nee Tillie Lerner; born 1913), American author **20** 289-291

OLSON, CHARLES (1910-1970), American poet **11** 505-506

Olympic Games
athletes
Albright, Tenley Emma **23** 3-6
Blair, Bonnie **23** 42-44
Button, Dick **23** 55-57
Kekkonen, Urho Kaleva **23** 189-191
Spitz, Mark **23** 376-378

OLYMPIO, SYLVANUS E. (1902-1963), first president of the Republic of Togo **11** 506-507

OMAR AL-MUKHTAR (circa 1860-1931), national hero of Libya and member of the Senusy **11** 507-508

OMAR IBN AL-KHATTAB (died 644); second caliph of the Moslems **11** 508-509

OMAR IBN SAID TAL, AL-HAJJ (circa 1797-1864), West African Moslem leader **11** 509-510

OMAR KHAYYAM (1048-circa 1132), Persian astronomer, mathematician, and poet **11** 510-511

ONASSIS, JACQUELINE LEE BOUVIER KENNEDY (1929-1994), American First Lady **11** 511-513

OÑATE, JUAN DE (circa 1549-circa 1624), Spanish explorer **11** 513-514

ONDAATJE, MICHAEL (Philip Michael Ondaatji; born 1943), Canadian author and poet **18** 315-317

O'NEILL, EUGENE (1888-1953), American dramatist **11** 514-516

O'NEILL, TERENCE MARNE (1914-1990), Northern Ireland prime minister **11** 516-517

O'NEILL, THOMAS P. (''Tip''; 1912-1994), American politician **11** 517-519

ONG TENG CHEONG (1936-2002), Singapore's fifth president **11** 519-520

ONSAGER, LARS (1903-1976), American chemist **11** 520-523

OORT, JAN HENDRIK (1900-1992), Dutch astronomer **11** 523-524

Opera (musical form)
American
Bori, Lucrezia **23** 44-45
Leginska, Ethel **23** 220-222
Australian
Mackerras, Alan Charles **23** 237-239
Danish
Nørgård, Per **23** 265-267
English
Mackerras, Alan Charles **23** 237-239

OPHÜLS, MAX (Max Oppenheimer; 1902-1957), German film director and screenwriter **23** 275-277

OPPENHEIM, MERET (1913-1985), Swiss Surrealist artist **11** 524-525

OPPENHEIMER, J. ROBERT (1904-1967), American physicist **11** 525-526

ORCAGNA (1308?-1368?), Italian painter, sculptor, and architect **11** 526-527

ORELLANA, FRANCISCO DE (circa 1511-1546), Spanish explorer **11** 527-528

ORIGEN (Origenes Adamantius; circa 185-circa 254), Early Christian theologian **11** 528-529

ORLANDO, VITTORIO EMMANUELE (1860-1952), Italian statesman **11** 529-530

ORLÉANS, CHARLES (1394-1465), French prince and poet **11** 530

ORLÉANS, PHILIPPE II (1674-1723), French statesman, regent 1715-23 **11** 530-531

OROZCO, JOSÉ CLEMENTE (1883-1949), Mexican painter **12** 1-2

ORR, BOBBY (Robert Gordon Orr; born 1948), Canadian hockey player **12** 2-4

ORR, JOHN BOYD (1st Baron Orr of Brechin; 1880-1971), Scottish nutritionist and UN official **12** 4-5

ORTEGA, DANIEL (born 1945), leader of the Sandinista National Liberation Front and president of Nicaragua **12** 5-7

ORTEGA Y GASSET, JOSÉ (1883-1955), Spanish philosopher and essayist **12** 7-8

ORTELIUS, ABRAHAM (Abraham, Ortels; 1527-1598), Flemish cartographer **12** 8-9

ORTIZ, SIMON J. (born 1941), Native American author and storyteller **12** 9-12

ORTON, JOHN KINGSLEY (''Joe;'' 1933-1967), British playwright **12** 12-14

ORWELL, GEORGE (1903-1950), British novelist and essayist **12** 14-15

OSBORNE, JOHN (1929-1994), English playwright **12** 16-17

OSBORNE, THOMAS MOTT (1859-1926), American reformer **12** 17-18

OSCEOLA (circa 1800-1838), Seminole Indian war chief **12** 18

OSGOOD, HERBERT LEVI (1855-1918), American historian **12** 18-19

OSLER, SIR WILLIAM (1849-1919), Canadian physician **12** 19-20

OSMAN I (Othman; 1259-1326), Turkish warrior-leader who established the Ottoman state as an independent entity **12** 20-22

OSMEÑA, SERGIO (1878-1961), Philippine lawyer and statesman **12** 22-24

OSWALD, LEE HARVEY (1939-1963), presumed assassin of John F. Kennedy **21** 328-330

OTIS, ELISHA GRAVES (1811-1861), American manufacturer and inventor **12** 24

OTIS, HARRISON GRAY (1765-1848), American statesman **12** 25

OTIS, JAMES, JR. (1725-1783), American Revolutionary statesman **12** 25-27

OTTERBEIN, PHILIP WILLIAM (1726-1813), American clergyman **12** 27-28

OTTO I (912-973), Holy Roman emperor 936-973 **12** 28-29

OTTO III (980-1002), Holy Roman emperor 996-1002 and German king 983-1002 **12** 29-30

OTTO, LOUIS KARL RUDOLF (1869-1937), German interpreter of religion **12** 30-32

OTTO, NIKOLAUS AUGUST (1832-1891), German engineer and inventor **21** 331-333

OTTO OF FREISING (circa 1114-1158), German historiographer and philosopher of history **12** 30

OUD, JACOBUS JOHANNES PIETER (1890-1963), Dutch architect **12** 32

OUGHTRED, WILLIAM (1574-1660), English mathematician **23** 277-279

OUSMANE, SEMBENE (born 1923), Senegalese novelist and film maker **12** 32-33

OU-YANG HSIU (1007-1072), Chinese author and statesman **12** 33-34

OVID (Publius Ovidius Naso; 43 B.C. - circa. A.D. 18), Roman elegiac and epic poet **12** 34-36

OVINGTON, MARY WHITE (1865-1951), civil rights reformer and a founder of the National Association for the Advancement of Colored People **12** 36-37

OWEN, DAVID ANTHONY LLEWELLYN (born 1938), English peace envoy in former Yugoslavia for the European Community **12** 37-39

OWEN, SIR RICHARD (1804-1892), English zoologist **12** 39

OWEN, ROBERT (1771-1858), British socialist pioneer **12** 39-40

OWEN, ROBERT DALE (1801-1877), Scottish-born American legislator **12** 40-41

OWEN, RUTH BRYAN (1885-1954), American congresswoman, diplomat, and author **12** 41-43

OWEN, WILFRED (1893-1918), English poet **20** 291-293

OWENS, JESSE (1913-1980), African American track star **12** 43-44

OXENSTIERNA, COUNT AXEL GUSTAFSSON (1583-1654), Swedish statesman **12** 44-45

Oxford Committee for Famine Relief (Oxfam)
Murray, Gilbert **23** 250-253

OZ, AMOS (born 1939), Israeli author **12** 45-47

OZAL, TURGUT (born 1927), Turkish prime minister and president **12** 47-49

OZAWA, SEIJI (born 1935), Japanese musician and conductor **12** 49-51

OZU, YASUJIRO (1903-1963), Japanese film director **23** 279-281

P

PA CHIN (pen name of Li Fei-kan; born 1904), Chinese novelist **12** 53-54

PABST, G. W. (Georg Wilhelm Pabst; 1885-1967), Austrian film director **23** 282-284

PACHELBEL, JOHANN (1653-1706), German composer and organist **12** 52

PACHER, MICHAEL (circa 1435-98), Austro-German painter and wood carver **12** 53

PACINO, AL (Alfredo James Pacino; born 1940), American actor and film director **23** 284-286

PACKARD, DAVID (1912-1996), cofounder of Hewlett-Packard Company and deputy secretary of defense under President Nixon **12** 54-56

PADEREWSKI, IGNACE JAN (1860-1941), Polish pianist, composer, and statesman **12** 56-57

PADMORE, GEORGE (1902/03-1959), Trinidadian leftist political activist **12** 57-58

PÁEZ, JOSÉ ANTONIO (1790-1873), Venezuelan general and president 1831-46 **12** 58

PAGANINI, NICCOLO (1782-1840), Italian violinist and composer **12** 58-59

Page, Robert (born 1944), British guitarist Led Zeppelin **23** 216-218

PAGE, THOMAS NELSON (1853-1922), American author and diplomat **12** 59-60

PAGE, WALTER HINES (1855-1918), American journalist and diplomat **12** 60-61

PAGELS, ELAINE HIESEY (born 1943), historian of religion **12** 61-62

PAGLIA, CAMILLE (born 1947), American author and social critic **23** 286-288

PAIGE, SATCHEL (Leroy Robert Paige; 1906-1982), African American baseball player **12** 62-65

PAINE, JOHN KNOWLES (1839-1905), American composer **12** 65

PAINE, THOMAS (1737-1809), English-born American journalist and Revolutionary propagandist **12** 66-67

PAISLEY, IAN K. (born 1926), political leader and minister of religion in Northern Ireland **12** 67-69

PALACKÝ, FRANTIŠEK (1798-1876), Czech historian and statesman **12** 69-70

PALAMAS, KOSTES (1859-1943), Greek poet **12** 70

PALESTRINA, GIOVANNI PIERLUIGI DA (circa 1525-94), Italian composer **12** 70-72

PALEY, GRACE (born, 1922), American author and activist **22** 348-350

PALEY, WILLIAM (1743-1805), English theologian and moral philosopher **12** 72

PALEY, WILLIAM S. (1901-1990), founder and chairman of the Columbia Broadcasting System **12** 72-75

PALLADIO, ANDREA (1508-1580), Italian architect **12** 75-77

PALMA, RICARDO (1833-1919), Peruvian poet, essayist, and short-story writer **12** 77

PALMER, ALEXANDER MITCHELL (1872-1936), American politician and jurist **12** 77-78

PALMER, ARNOLD DANIEL (born 1929), American golfer **12** 78-80

PALMER, NATHANIEL BROWN (1799-1877), American sea captain **12** 80-81

PALMER, PHOEBE WORRALL (1807-1847), American evangelist **23** 288-290

PALMERSTON, 3D VISCOUNT (Henry John Temple; 1784-1865), English prime minister 1855-65 **12** 81-83

PAN KU (32-92), Chinese historian and man of letters **12** 86-87

PANDIT, VIJAYA LAKSHMI (1900-1990), Indian diplomat and politician **12** 83-84

Pandora's Box (film)
Pabst, G. W. **23** 282-284

PANETTA, LEON E. (born 1938), Democratic congressman from California and chief of staff to President Clinton **12** 84-85

PANKHURST, CHRISTABEL HARRIETTE (1880-1948), English reformer and suffragette **22** 350-352

PANKHURST, EMMELINE (1858-1928), English reformer **12** 85-86

PANNENBERG, WOLFHART (born 1928), German Protestant theologian **12** 87-88

Papacy (Roman Catholic Church) political powers
Paul V **23** 297-299

PAPANDREOU, ANDREAS (1919-1996), Greek scholar and statesman and prime minister **12** 88-91

PAPINEAU, LOUIS-JOSEPH (1786-1871), French-Canadian radical political leader **12** 91

PARACELSUS, PHILIPPUS AUREOLUS (1493-1541), Swiss physician and alchemist **12** 91-93

PARBO, ARVI (born 1926), Australian industrial giant **12** 93-94

PARÉ, AMBROISE (1510-1590), French military surgeon **12** 94-95

PARETO, VILFREDO (1848-1923), Italian sociologist, political theorist, and economist **12** 95-96

PARHAM, CHARLES FOX (1873-1929), American evangelist **23** 291-293

PARIZEAU, JACQUES (born 1930), Canadian politician and premier of Quebec **12** 96-99

PARK, CHUNG HEE (1917-1979), Korean soldier and statesman **12** 99-102

PARK, MAUD WOOD (1871-1955), suffragist and first president of the League of Women Voters **12** 102

PARK, ROBERT E. (1864-1944), American sociologist **12** 102-104

PARK, WILLIAM HALLOCK (1863-1939), American physician **12** 104-105

PARKER, CHARLES CHRISTOPHER, JR. (Charlie Parker; 1920-55), American jazz musician **12** 105-106

PARKER, DOROTHY ROTHSCHILD (1893-1967), American writer **12** 106

PARKER, ELY SAMUEL (Ha-sa-no-an-da; 1828-1895), Native American tribal leader **12** 106-108

PARKER, HORATIO WILLIAM (1863-1919), American composer **12** 109

PARKER, QUANAH (c. 1845-1911), Native American religious leader **12** 109-112

PARKER, THEODORE (1810-1860), American Unitarian clergyman **12** 112-113

PARKES, ALEXANDER (1813-1890), British metallurgist and inventor of plastic **21** 334-336

PARKES, SIR HENRY (1815-1896), Australian statesman **12** 113

PARKMAN, FRANCIS (1823-1893), American historian **12** 113-115

PARKS, GORDON (born 1912), American photographer, composer, and filmmaker **19** 275-277

PARKS, ROSA LEE MCCAULEY (born 1913), American civil rights leader **12** 115-116

PARMENIDES (flourished 475 B.C.), Greek philosopher **12** 116-117

PARMIGIANINO (1503-1540), Italian painter **12** 117

PARNELL, CHARLES STEWART (1846-1891), Irish nationalist leader **12** 117-119

Parochial schools (United States) *see* Education (United States)

PARRINGTON, VERNON LOUIS (1871-1929), American historian **12** 119-120

PARSONS, SIR CHARLES ALGERNON (1854-1931), British engineer **12** 120-121

PARSONS, FRANK (1854-1908), American educator and reformer **12** 121-122

PARSONS, LOUELLA (Louella Oetlinger; 1881-1972), American gossip columnist **21** 336-338

PARSONS, LUCY GONZÁLEZ (1853-1942), Mexican American activist and author **23** 293-295

PARSONS, TALCOTT (1902-1979), American sociologist **12** 122

PÄRT, ARVO (born 1935), Estonian musician **23** 295-297

PASCAL, BLAISE (1623-1662), French scientist and philosopher **12** 122-124

PASHA, ENVER (1881-1922), Turkish soldier and Young Turk leader **5** 290-291

PASHA, TEWFIK (1852-1892), khedive of Egypt 1879-92 **15** 157-158

PASTERNAK, BORIS LEONIDOVICH (1890-1960), Russian poet, novelist, and translator **12** 124-125

PASTEUR, LOUIS (1822-1895), French chemist and biologist **12** 125-127

PATCHEN, KENNETH (1911-1972), American experimental poet and novelist **12** 128-129

PATEL, VALLABHBHAI (1875-1950), Indian political leader **12** 129-130

PATER, WALTER HORATIO (1839-1894), English author **12** 130-131

PATERSON, ANDREW BARTON (1864-1941), Australian folk poet **12** 131-132

PATERSON, WILLIAM (1745-1806), American jurist **12** 132-133

PATIÑO, SIMÓN ITURRI (1862-1947), Bolivian industrialist and entrepreneur **12** 133-134

PATON, ALAN STEWART (1903-1988), South African writer and liberal leader **12** 134-135

PATRICK, JENNIE R. (born 1949), African American chemical engineer **12** 136-137

PATRICK, RUTH (born 1907), American limnologist **12** 137-138

PATRICK, SAINT (died circa 460), British missionary bishop to Ireland **12** 135-136

PATTEN, SIMON NELSON (1852-1922), American economist **12** 138-139

PATTERSON, FREDERICK DOUGLAS (1901-1988), African American educator **12** 139-140

PATTON, GEORGE SMITH, JR. (1885-1945), American Army officer **12** 140-141

PAUL I (1754-1801), Russian czar 1796-1801 **12** 143-144

PAUL III (Alessandro Farnese; 1468-1549), pope 1534-49 **12** 144-145

PAUL IV (Giampietro Carafa; 1476-1559), pope 1555-59 **12** 145-146

PAUL V (Camillo Borghese; 1550-1621), Italian pope **23** 297-299

PAUL VI (Giovanni Battista Montini; 1897-1978), pope **12** 146-148

PAUL, ALICE (1885-1977), American feminist and women's rights activist **19** 277-280

PAUL, SAINT (died 66/67), Christian theologian and Apostle **12** 141-143

PAULI, WOLFGANG ERNST (1900-1958), Austrian theoretical physicist **12** 149

PAULING, LINUS CARL (born 1901), American chemist **12** 150-152

PAVAROTTI, LUCIANO (born 1935), Italian tenor **12** 152-154

PAVESE, CESARE (1908-1950), Italian novelist, poet, and critic **12** 154-155

PAVLOV, IVAN PETROVICH (1849-1936), Russian physiologist **12** 155-157

PAVLOVA, ANNA (1881-1931), Russian ballet dancer **12** 157-159

PAYNE, JOHN HOWARD (1791-1852), American actor, playwright, and songwriter **12** 159

PAYNE-GAPOSCHKIN, CECILIA (1900-1979), American astronomer **12** 159-161

PAYTON, WALTER (1954-1999), American football player **20** 294-296

PAZ, OCTAVIO (1914-1998), Mexican diplomat, critic, editor, translator, poet, and essayist **12** 161-162

PAZ ESTENSSORO, VICTOR (1907-2001), Bolivian statesman and reformer **12** 163-164

PAZ ZAMORA, JAIME (born 1939), president of Bolivia (1989-) **12** 165-167

PÁZMÁNY, PÉTER (1570-1637), Hungarian archbishop **12** 164-165

PEABODY, ELIZABETH PALMER (1804-1894), American educator and author **12** 167-168

PEABODY, GEORGE (1795-1869), American merchant, financier, and philanthropist **12** 168

PEACOCK, THOMAS LOVE (1785-1866), English novelist and satirist **12** 169

PEALE, CHARLES WILLSON (1741-1827), American painter and scientist **12** 169-171

PEALE, NORMAN VINCENT (1898-1993), American religious leader who blended psychotherapy and religion **12** 171-172

PEALE, REMBRANDT (1778-1860), American painter **12** 172-173

PEARSE, PATRICK HENRY (1879-1916), Irish poet, educator, and revolutionary **12** 173-174

PEARSON, LESTER BOWLES (1897-1972), Canadian statesman and diplomat, prime minister **12** 174-175

PEARY, ROBERT EDWIN (1856-1920), American explorer **12** 175-176

PECHSTEIN, HERMANN MAX (1881-1955), German Expressionist painter and graphic artist **12** 176-177

PECK, ROBERT NEWTON (born 1928), American author of children's literature **12** 177-178

PECKINPAH, SAM (1925-1984), American film director **21** 338-340

PEDRARIAS (Pedro Arias de Ávila; circa 1440-1531), Spanish conqueror and colonial governor **12** 179

PEDRO I (1798-1834), emperor of Brazil and king of Portugal **12** 179-180

PEDRO II (1825-1891), emperor of Brazil 1831-89 **12** 180-181

PEEL, SIR ROBERT (1788-1850), English statesman, prime minister 1834-35 and 1841-46 **12** 181-183

PÉGUY, CHARLES PIERRE (1873-1914), French poet **12** 183-184

PEI, I. M. (Ieoh Ming Pei; born 1917), Chinese-American architect **12** 184-187

PEIRCE, BENJAMIN (1809-1880), American mathematician **21** 340-342

PEIRCE, CHARLES SANDERS (1839-1914), American scientist and philosopher **12** 187-188

PEIXOTO, FLORIANO (1839-1895), Brazilian marshal, president 1891-94 **12** 188-189

PELAGIUS (died circa 430), British theologian **12** 189-190

PELE (Edson Arantes Do Nascimento Pele; born 1940), Brazilian soccer player **12** 190-191

PELLI, CESAR (born 1926), Hispanic American architect and educator **12** 191-192

PELTIER, LEONARD (born 1944), Native American activist **12** 193-195

PEÑA, PACO (Francisco Peña Pérez; born 1942), Spanish guitarist and composer **23** 299-301

PENDERECKI, KRZYSZTOF (born 1933), Polish composer **12** 195-197

PENDLETON, EDMUND (1721-1803), American political leader **12** 197-198

PENDLETON, GEORGE HUNT (1825-1889), American politician **12** 198

PENFIELD, WILDER GRAVES (1891-1976), Canadian neurosurgeon **12** 198-200

PENN, WILLIAM (1644-1718), English Quaker, founder of Pennsylvania **12** 200-202

PENNEY, J. C. (James Cash Penney; 1875-1971), American chain store executive and philanthropist **12** 202-203

PENNINGTON, MARY ENGLE (1872-1952), American chemist **22** 352-355

Pennsylvania (state, United States)
politics
Logan, George **23** 231-234

PENROSE, BOIES (1860-1921), American senator and political boss **12** 203-204

PENROSE, ROGER (born 1931), British mathematician and physicist **12** 204-205

PENSKE, ROGER (born 1937), American businessman and race car team owner **19** 280-282

Pentecostal sects (religion)
Parham, Charles Fox **23** 291-293

PENZIAS, ARNO ALLEN (born 1932), German American physicist **23** 301-304

PEP, WILLIE (William Guiglermo Papaleo; born 1922), American boxer **21** 342-344

PEPPER, CLAUDE DENSON (1900-1989), Florida attorney, state representative, U.S. senator, and U.S. representative **12** 205-206

PEPPERELL, SIR WILLIAM (1696-1759), American merchant and soldier **12** 206-207

PEPYS, SAMUEL (1633-1703), English diarist **12** 207-208

PERCY, WALKER (1916-1990), American author **19** 282-284

PEREGRINUS, PETRUS (flourished 1261-69), French scholastic and scientist **12** 208

PERELMAN, S. J. (Sidney Jerome Perelman; 1904-1979), American cartoonist, satirist, and parodist **12** 209-210

PERES, SHIMON (born 1923), head of the Israel Labour Party and Israeli prime minister (1984-1986) **12** 210-211

PERETZ, ISAAC LOEB (1851-1915), Jewish poet, novelist, and playwright **12** 212

PÉREZ, CARLOS ANDRÉS (born 1922), president of Venezuela (1989-1993) **12** 212-214

PÉREZ DE CUELLAR, JAVIER (born 1920), Peruvian foreign service officer and secretary general of the United Nations (1982-) **12** 214-215

PÉREZ ESQUIVEL, ADOLFO (born 1931), Argentine artist and human rights activist **12** 215-217

PÉREZ JIMENEZ, MARCOS (1914-2001), Venezuelan dictator **12** 217-218

PERGOLESI, GIOVANNI BATTISTA (1710-1736), Italian composer **12** 218-219

PERICLES (circa 495-429 B.C.), Athenian statesman **12** 219-221

PERKINS, FRANCES (1882-1965), American statesman and social worker **12** 221-222

PERKINS, GEORGE WALBRIDGE (1862-1920), American businessman and banker **21** 344-347

PERKINS, WILLIAM MAXWELL EVARTS (1884-1947), American editor of fiction who discovered and developed brilliant authors **12** 222-223

PERLE, GEORGE (born 1915), American musician **12** 223-224

PERLMAN, ITZHAK (born 1945), American musician **18** 318-320

PERÓN, EVA (MARÍA) DUARTE DE (1919-1952), the second wife and political partner of President Juan Perón of Argentina **12** 225-226

PERÓN, ISABEL MARTINEZ DE (born 1931), first woman president of Argentina (1974-1976) **12** 226-228

PERÓN, JUAN DOMINGO (1895-1974), Argentine statesman, president 1946-55 **12** 228-230

PEROT, HENRY ROSS (born 1930), American businessman and activist **12** 230-231

PÉROTIN (Perotinus; flourished circa 1185-1205), French composer and musician **12** 231-232

PERRAULT, CLAUDE (1613-1688), French scientist and architect **12** 232-233

PERRET, AUGUSTE (1874-1954), French architect **12** 233

PERRIN, JEAN BAPTISTE (1870-1942), French physicist **12** 233-236

PERRY, HAROLD ROBERT (1916-1991), African American Roman Catholic bishop **12** 236-237

PERRY, MATTHEW CALBRAITH (1794-1858), American naval officer **12** 237-239

PERRY, OLIVER HAZARD (1785-1819), American naval officer **12** 239

PERRY, RALPH BARTON (1876-1957), American philosopher **12** 239-240

PERRY, WILLIAM JAMES (born 1927), President Clinton's secretary of defense (1994-) **12** 240-242

PERSE, SAINT-JOHN (Alexis Saint-Léger Léger; 1887-1975), French poet and diplomat **12** 242-243

PERSHING, JOHN JOSEPH (1860-1948), American general **12** 243-244

PERTH, 16TH EARL OF (James Eric Drummond; 1876-1951), English statesman **12** 244-245

PERUGINO (circa 1450-1523), Italian painter **12** 245-246

PERUTZ, MAX (1914-2002), English crystallographer and biochemist **12** 246-248

PESOTTA, ROSE (1896-1965), American union organizer **12** 248-249

PESTALOZZI, JOHANN HEINRICH (1746-1827), Swiss educator **12** 249-250

PÉTAIN, HENRI PHILIPPE (1856-1951), French general and statesman **12** 250-252

PETER I (Peter the Great; 1672-1725), czar of Russia 1682-1725 **12** 253-256

PETER I (1844-1921), king of Serbia 1903-18, and of the Serbs, Croats, and Slovenes 1918-21 **12** 256

PETER III (Pedro; circa 1239-85), king of Aragon 1276-85 **12** 256-257

PETER, SAINT (died circa 65), apostle and bishop of Rome **12** 252-253

PETERS, CARL (1856-1918), German explorer and colonizer **12** 257-258

PETERSON, EDITH R. (born Edith Elizabeth Runne; 1914-1992), American medical researcher **12** 258-259

PETERSON, OSCAR (born 1925), Canadian pianist **23** 304-306

PETO, JOHN FREDERICK (1854-1907), American painter **12** 259

PETÖFI, SÁNDOR (1823-1849), Hungarian poet and revolutionary leader **23** 306-308

PETRARCH (Francesco Petrarca; 1304-74), Italian poet **12** 259-261

PETRIE, SIR WILLIAM MATTHEW FLINDERS (1853-1942), English archeologist **12** 261-262

PETRONIUS ARBITER (died circa 66), Roman author **12** 262-263

PEVSNER, ANTOINE (1886-1962), Russian sculptor and painter **12** 263-264

PHAEDRUS (c. 15 BC-c. 50), Greek/Roman fabulists **20** 296-297

Pharmacology (science)
Plotkin, Mark J. **23** 308-310

PHIBUN SONGKHRAM, LUANG (1897-1964), Thai statesman, prime minister 1938-1944 and 1948-1957 **12** 264-265

PHIDIAS (flourished circa 475-425 B.C.), Greek sculptor **12** 265-267

Philanthropists, American
20th century
Malone, Annie Turnbo **23** 242-243

Philanthropists, Spanish
Bori, Lucrezia **23** 44-45

PHILIDOR, FRANÇOIS-ANDRÉ (François-André Danican-Philidor; 1726-1795), French composer and chess player **21** 347-349

PHILIP (died 1676), American Wampanoag Indian chief 1662-76 **12** 267-268

PHILIP II (382-336 B.C.), king of Macedon 359-336 **12** 269-271

PHILIP II (Philip Augustus; 1165-1223), king of France 1180-1223 **12** 268-269

PHILIP II (1527-1598), king of Spain 1556-1598 **12** 271-273

PHILIP III (1578-1621), king of Spain 1598-1621 **12** 273-274

PHILIP IV (the Fair; 1268-1314), king of France 1285-1314 **12** 274

PHILIP IV (1605-1665), king of Spain 1621-65 **12** 275

PHILIP V (1683-1746), king of Spain 1700-46 **12** 276-277

PHILIP VI (1293-1350), king of France 1328-50 **12** 277-278

PHILIP THE GOOD (1396-1467), duke of Burgundy 1419-67 **12** 278-279

PHILLIP, ARTHUR (1738-1814), English governor of New South Wales **12** 279-280

PHILLIPS, DAVID GRAHAM (1867-1911), American journalist and novelist **12** 280-281

PHILLIPS, WENDELL (1811-1884), American abolitionist and social reformer **12** 281-282

PHIPS, SIR WILLIAM (1650/51-95), American shipbuilder and colonial governor **12** 283

PHOTIUS (circa 820-891), Byzantine patriarch **12** 283-284

Photography
as art form
Richter, Gerhard **23** 338-340
Wall, Jeff **23** 434-436
of celebrities
Karsh, Yousuf **23** 184-187

PHYFE, DUNCAN (1768-1854), American cabinetmaker **12** 284-285

Physics (science)
electrodynamics
Wilson, Kenneth Geddes **23** 446-448

Physiology (science)
blood
Pool, Judith Graham **23** 315-316

PIAF, EDITH (Edith Giovanna Gassion; 1915-63), French music hall/cabaret singer **12** 285-287

PIAGET, JEAN (1896-1980), Swiss psychologist and educator **12** 287-288

Pianist, The (film)
Polanski, Roman **23** 310-312

PIANKHI (ruled circa 741-circa 712 B.C.), Nubian king **12** 288-289

Piano (musical instrument)
Armstrong, Lillian Hardin **23** 15-17
Arrau, Claudio **23** 17-18
Beach, Amy **23** 30-32
Lecuona, Ernesto **23** 213-216
Leginska, Ethel **23** 220-222
Pärt, Arvo **23** 295-297
Peterson, Oscar Emanuel **23** 304-306
Uchida, Mitsuko **23** 413-415
Williams, Mary Lou **23** 444-446

Piano, The (film)
Campion, Jane **23** 58-60

PIANO, RENZO (born 1937), Italian architect, lecturer, and designer **12** 289-291

PICABIA, FRANCIS (1879-1953), French artist, writer, and bon vivant **12** 291-292

PICASSO, PABLO (1881-1973), Spanish painter, sculptor, and graphic artist **12** 292-295

PICASSO, PALOMA (born 1949), Spanish fashion designer **12** 295-297

PICCARD, AUGUSTE (1884-1962), Swiss scientist **12** 297-298

PICCARD, JACQUES ERNEST JEAN (born 1922), Swiss explorer, scientist, oceanographer, and engineer **18** 320-322

PICKENS, THOMAS BOONE JR. (T. Boone Pickens; born 1928), American businessman **19** 284-286

PICKERING, EDWARD CHARLES (1846-1919), American astronomer **12** 298

PICKERING, TIMOTHY (1745-1829), American Revolutionary soldier and statesman **12** 298-299

PICKETT, BILL (1870-1932), American rodeo cowboy **19** 286-288

PICKFORD, MARY (Gladys Louise Smith; 1893-1979), Canadian-American actress, screenwriter, and film producer **19** 288-290

PICO DELLA MIRANDOLA, CONTE GIOVANNI (1463-1494), Italian philosopher and humanist **12** 299-300

PIERCE, FRANKLIN (1804-1869), American statesman, president 1853-57 **12** 300-301

PIERCE, JOHN ROBINSON (born 1910), American electronics engineer and author **21** 349-351

PIERO DELLA FRANCESCA (circa 1415/20-92), Italian painter **12** 301-302

PIGOU, ARTHUR CECIL (1877-1959), English economist **12** 302

PIKE, ZEBULON (1779-1813), American soldier and explorer **12** 302-304

PILLSBURY, CHARLES ALFRED (1842-1899), American businessman **12** 304

PILON, GERMAIN (circa 1535-90), French sculptor **12** 305

PILSUDSKI, JOSEPH (1867-1935), Polish general, president 1918-21 **12** 305-306

PINCHBACK, PINCKNEY BENTON STEWART (1837-1921), African American politician **12** 306-308

PINCHOT, GIFFORD (1865-1946), American conservationist and public official **12** 308-309

PINCKNEY, CHARLES (1757-1824), American politician and diplomat **12** 309-310

PINCKNEY, CHARLES COTESWORTH (1745-1825), American statesman **12** 310

PINCUS, GREGORY GOODWIN (1903-1967), American biologist **12** 310-312

PINDAR (552/518-438 B.C.), Greek lyric poet **12** 312-313

PINEL, PHILIPPE (1745-1826), French physician **12** 313-314

PINERO, ARTHUR WING (1855-1934), English playwright **18** 322-324

PINKERTON, ALLEN (1819-1884), American detective **12** 314-315

PINKHAM, LYDIA ESTES (1819-1883), American patent medicine manufacturer **21** 351-353

PINKNEY, WILLIAM (1764-1822), American attorney, diplomat, and statesman **22** 355-357

PINOCHET UGARTE, AUGUSTO (born 1915), Chilean military leader and dictator **12** 315-317

PINTER, HAROLD (born 1930), English playwright **12** 317-318

PINTO, ISAAC (1720-1791), Jewish merchant and scholar **12** 318

PINZÓN, MARTIN ALONSO (1440?-1493), Spanish navigator **22** 358-360

PINZÓN, VICENTE YÁÑEZ (1460?-1524?), Spanish navigator **22** 360-361

PIO, PADRE (Francesco Forgione; 1887-1968), Italian priest **20** 297-299

PIPPIN, HORACE (1888-1946), African American painter **12** 318-319

PIRANDELLO, LUIGI (1867-1936), Italian playwright novelist, and critic **12** 319-321

PIRANESI, GIOVANNI BATTISTA (1720-1778), Italian engraver and architect **12** 321-322

PIRENNE, JEAN HENRI (Jean Henri Otto Lucien Marie Pirenne; 1862-1935), Belgian historian **12** 322-323

PISANELLO (Antonio Pisano; before 1395-1455), Italian painter and medalist **12** 323-324

PISANO, GIOVANNI (circa 1250-1314/17), Italian sculptor **12** 324-325

PISANO, NICOLA (Nicola d'Apulia; circa 1220/25-1278/84), Italian sculptor **12** 325

PISSARO, CAMILLE (1830-1903), French painter **12** 326-327

PISTON, WALTER (born 1894), American composer **12** 327-328

PITT, WILLIAM, THE ELDER (1708-1778), English statesman **12** 328-329

PITT, WILLIAM, THE YOUNGER (1759-1806), English statesman **12** 329-331

PIUS II (Enea Silvio de'Piccolomini; 1405-64), pope 1458-64 **12** 331

PIUS IV (Giovanni Angelo de' Medici; 1499-1565), pope 1559-65 **12** 332

PIUS V (Antonio Ghislieri; 1504-72), pope 1566-72 **12** 332-333

PIUS VI (Gianangelo Braschi; 1717-99), pope 1775-99 **12** 333-334

PIUS VII (Luigi Barnabà Chiaramonti; 1740-1823), pope 1880-23 **12** 334-335

PIUS IX (Giovanni Maria Mastai-Ferretti; 1792-1878), pope 1846-78 **12** 335-336

PIUS X (Giuseppe Melchiorre Sarto; 1835-1914), pope 1903-14 **12** 336-337

PIUS XI (Ambrogio Damiano Achille Ratti; 1857-1939), pope 1922-39 **12** 337-339

PIUS XII (Eugenio Maria Giuseppe Pacelli; 1876-1958), pope 1939-58 **12** 339-340

PIZARRO, FRANCISCO (circa 1474-1541), Spanish conquistador in Peru **12** 340-341

PLAATJE, SOLOMON TSHEKISHO (1878-1932), South African writer **12** 341-342

PLANCK, MAX KARL ERNST LUDWIG (1858-1947), German physicist **12** 342-344

Plane geometry
see Geometry–plane

Plant, Robert (born 1948), British singer Led Zeppelin **23** 216-218

Plants, medicinal
Plotkin, Mark J. **23** 308-310

PLATH, SYLVIA (1932-1963), American poet and novelist **12** 344-345

PLATO (428-347 B.C.), Greek philosopher **12** 345-347

PLATT, THOMAS COLLIER (1833-1910), American politician **12** 347-348

PLAUTUS (circa 254-circa 184 B.C.), Roman writer **12** 348-350

PLAZA LASSO, GALO (1906-1987), Ecuadorian statesman **12** 350-351

PLEKHANOV, GEORGI VALENTINOVICH (1856-1918), Russian revolutionist and social philosopher **12** 351-352

PLENTY COUPS (c. 1848-1932), Native American tribal leader and Crow chief **12** 352-355

PLINY THE ELDER (23/24-79), Roman encyclopedist **12** 355-356

PLINY THE YOUNGER (circa 61-circa 113), Roman author and administrator **12** 356

PLISETSKAYA, MAYA MIKHAILOVNA (born 1925), Russian ballet dancer **12** 356-358

PLOTINUS (205-270), Greek philosopher, founder of Neoplatonism **12** 358-359

PLOTKIN, MARK (born 1955), American ethnobotanist and environmentalist **23** 308-310

PLUTARCH (circa 46-circa 120), Greek biographer **12** 359-360

PO CHÜ-I (772-846), Chinese poet **12** 362-363

POBEDONOSTSEV, KONSTANTIN PETROVICH (1827-1907), Russian statesman and jurist **12** 360-361

POCAHONTAS (circa 1595-1617), American Indian princess **12** 361-362

POE, EDGAR ALLAN (1809-1849), American writer **12** 363-365

POINCARÉ, JULES HENRI (1854-1912), French mathematician **12** 365-366

POINCARÉ, RAYMOND (1860-1934), French statesman **12** 366-368

POIRET, PAUL (1879-1944), French fashion designer **19** 291-293

POITIER, SIDNEY (born 1927), African American actor and director **12** 368-370

POL POT (1928-1998), Cambodian Communist and premier of Democratic Kampuchéa (1976-1979) **12** 382-384

POLANSKI, ROMAN (born 1933), Polish filmmaker and director **23** 310-312

POLANYI, JOHN CHARLES (born 1929), Canadian scientist and Nobel Prize winner **12** 370-372

POLANYI, KARL (1886-1964), Hungarian economic historian **12** 372

POLANYI, MICHAEL (1891-1976), Hungarian medical doctor, physical chemist, social thinker, and philosopher **12** 372-373

POLIZIANO, ANGELO (Politian; 1454-94), Italian poet **12** 373-374

POLK, JAMES KNOX (1795-1849), American statesman, president 1845-49 **12** 374-376

POLK, LEONIDAS LAFAYETTE (1837-1892), American agrarian crusader and editor **12** 376-377

POLKE, SIGMAR (born 1941), German painter **23** 312-315

POLLAIUOLO, ANTONIO (circa 1432-98), Italian painter, sculptor, goldsmith, and engraver **12** 377-378

POLLARD, ALBERT FREDERICK (1869-1948), English historian **12** 378

POLLOCK, JACKSON (1912-1956), American painter **12** 379-380

POLO, MARCO (circa 1254-circa 1324), Venetian traveler and writer **12** 380-382

POLYBIOS (circa 203-120 B.C.), Greek historian **12** 384-385

POLYKLEITOS (flourished circa 450-420 B.C.), Greek sculptor **12** 385-386

POMBAL, MARQUÊS DE (Sebastião José de Carvalho e Mello; 1699-1782), Portuguese statesman **12** 386-387

POMPEY (106-48 B.C.), Roman general and statesman **12** 387-389

POMPIDOU, GEORGES (1911-1974), second president of the French Fifth Republic (1969-1974) **12** 389-390

POMPONAZZI, PIETRO (1462-1525), Italian Aristotelian philosopher **12** 390-391

PONCE DE LEÓN, JUAN (1460?-1521), Spanish conqueror and explorer **12** 391-392

PONIATOWSKA, ELENA (born 1933), Mexican journalist, novelist, essayist, and short-story writer **12** 392-393

PONTIAC (circa 1720-69), Ottawa Indian chief **12** 393-394

PONTORMO (1494-1556), Italian painter **12** 394-395

POOL, JUDITH GRAHAM (1919-1975), American physiologist **23** 315-316

POPE, ALEXANDER (1688-1744), English poet and satirist **12** 395-397

POPE, JOHN RUSSELL (1874-1937), American architect in the classical tradition **12** 397-399

POPHAM, WILLIAM JAMES (born 1930), American educator active in educational test development **12** 399-401

POPOVA, LIUBOV SERGEEVNA (1889-1924), Russian and Soviet avant-garde artist **12** 401-402

POPPER, SIR KARL RAIMUND (1902-1994), Austrian philosopher **12** 402

PORSCHE, FERDINAND SR. (1875-1951), Austrian German automobile designer and engineer **19** 293-295

PORTA, GIACOMO DELLA (circa 1537-1602), Italian architect **12** 402-403

PORTA, GIAMBATTISTA DELLA (1535-1615), Italian scientist and dramatist **12** 403-404

PORTALES PLAZAZUELOS, DIEGO JOSÉ VÍCTOR (1793-1837), Chilean statesman **12** 404

PORTER, COLE ALBERT (1891-1964), American composer **12** 405-406

PORTER, EDWIN STRATTON (1870-1941), American filmmaker **20** 299-301

PORTER, KATHERINE ANNE (1890-1980), American writer **12** 406-407

PORTINARI, CÂNDIDO (1903-1962), Brazilian painter **12** 407-408

PORTOLÁ, GASPAR DE (circa 1723-1784), Spanish explorer and colonial governor **12** 408

Portrait Gallery of Canada (Toronto) Karsh, Yousuf **23** 184-187

Portugal (Portuguese Republic; nation, Europe)
- EMPIRE and DECLINE
  colonization (Africa)
    Nzinga, Anna **23** 270-271

PORTZAMPARC, CHRISTIAN DE (born 1944), French architect **18** 324-326

POST, CHARLES WILLIAM (1854-1914), American pioneer in the manufacture and mass-marketing of breakfast cereals **12** 408-409

POST, EMILY PRICE (1873-1960), American authority on etiquette **12** 409-410

POTEMKIN, GRIGORI ALEKSANDROVICH (1739-1791), Russian administrator and field marshal **12** 411-412

POTTER, BEATRIX (Helen Beatrix Potter; 1866-1943), English author and illustrator **18** 326-328

POTTER, DAVID M. (1910-1971), American historian **12** 412

POTTER, DENNIS (1935-1994), British essayist, playwright, screenwriter, and novelist **12** 412-414

POULENC, FRANCIS (1899-1963), French composer **12** 414-415

POUND, EZRA LOOMIS (1885-1972), American poet, editor, and critic **12** 415-417

POUND, ROSCOE (1870-1964), American jurist and botanist **12** 417-418

POUSSIN, NICOLAS (1594-1665), French painter **12** 418-420

POWDERLY, TERENCE VINCENT (1849-1924), American labor leader **12** 420-421

POWELL, ADAM CLAYTON, JR. (1908-1972), African American political leader and Baptist minister **12** 421-422

POWELL, ANTHONY (1905-2000), English novelist **12** 422-423

POWELL, COLIN LUTHER (born 1937), African American chairman of the Joint Chiefs of Staff **12** 424-425

POWELL, JOHN WESLEY (1834-1902), American geologist, anthropologist, and explorer **12** 425-426

POWELL, LEWIS F., JR. (1907-1998), U.S. Supreme Court justice (1972-1987) **12** 426-428

POWERS, HIRAM (1805-1873), American sculptor **12** 428-429

POWHATAN (circa 1550-1618), Native American tribal chief **12** 429-430

PRADO UGARTECHE, MANUEL (1889-1967), Peruvian statesman **12** 430-431

PRAETORIUS, MICHAEL (circa 1571-1621), German composer and theorist **12** 431-432

PRAN, DITH (born 1942), Cambodian American journalist and activist **18** 328-331

PRANDTAUER, JAKOB (1660-1726), Austrian baroque architect **12** 432

PRASAD, RAJENDRA (1884-1963), Indian nationalist, first president of the Republic **12** 433

PRAXITELES (flourished circa 370-330 B.C.), Greek sculptor **12** 433-434

PREBISCH, RAÚL (1901-1986), Argentine economist active in the United Nations **12** 434-436

PREGL, FRITZ (1869-1930), Austrian physiologist and medical chemist **12** 436-437

PREM TINSULANONDA (born 1920), military leader and prime minister of Thailand (1979-1988) **12** 437

PREMADASA, RANASINGHE (born 1924), president of Sri Lanka (1988-) **12** 437-439

PREMCHAND (1880-1936), Indian novelist and short-story writer **12** 439

PREMINGER, OTTO (1895-1986), Austrian filmmaker and theater producer/director **18** 331-332

PRENDERGAST, MAURICE BRAZIL (1859-1924), American painter **12** 440

PRESCOTT, WILLIAM HICKLING (1796-1859), American historian **12** 440-441

PRESLEY, ELVIS ARON (1935-1977), American singer and actor **12** 441-442

PRESTES, LUIZ CARLOS (1898-1990), Brazilian revolutionary and Communist leader **12** 442-444

PRETORIUS, ANDRIES (1798-1853), South African politician and general **12** 444-445

PREVIN, ANDRE (Andreas Ludwig Priwin; born 1929), German American composer and conductor **18** 333-334

PRÉVOST, ABBÉ (1697-1763), French novelist, journalist, and cleric **12** 445-446

PRICE, LEONTYNE (Mary Leontyne Price; born 1927), American prima donna soprano **12** 446-447

PRICE, RICHARD (1723-1791), English Nonconformist minister and political philosopher **12** 447-448

PRICHARD, DIANA GARCÍA (born 1949), Hispanic American chemical physicist **12** 448-449

PRIDE, CHARLEY FRANK (born 1938), African American musician **23** 317-319

PRIDI PHANOMYONG (1901-1983), Thai political leader **12** 449

PRIEST, IVY MAUDE BAKER (1905-1975), treasurer of the United States (1953-1960) **12** 450-451

PRIESTLEY, J(OHN) B(OYNTON) (1894-1984), English author of novels, essays, plays, and screenplays **12** 451-452

PRIESTLEY, JOSEPH (1733-1804), English clergyman and chemist **12** 452-453

PRIMATICCIO, FRANCESCO (1504-1570), Italian painter, sculptor, and architect **12** 453-454

PRIMO DE RIVERA Y ORBANEJA, MIGUEL (1870-1930), Spanish general, dictator 1923-30 **12** 454-455

PRINCE, HAL (Harold Smith Prince; born 1928), American theatrical producer and director **19** 295-298

PRINCIP, GAVRILO (1894-1918), Serbian nationalist and assassin **21** 353-355

PRINGLE, THOMAS (1789-1834), Scottish author and abolitionist **23** 319-320

PRITCHETT, V(ICTOR) S(AWDON) (born 1900), English short story writer, novelist, literary critic, journalist, travel writer, biographer, and autobiographer **12** 455-457

Probability (mathematics)
development of theory
Bernoulli, Jakob **23** 37-39

PROCLUS DIADOCHUS (born 410), Byzantine philosopher **12** 457

PROCOPIUS OF CAESAREA (circa 500-circa 565), Byzantine historian **12** 457-458

PROCTER, WILLIAM COOPER (1862-1934), American businessman **19** 298-300

Progressive movement (U.S. politics)
leaders
Beveridge, Albert Jeremiah **23** 39-41

PROKOFIEV, SERGEI SERGEEVICH (1891-1953), Russian composer **12** 458-460

Prophets
see Bible–Old Testament

PROSSER, GABRIEL (circa 1775-1800), Afro-American slave rebel **12** 460-461

PROTAGORAS (circa 484-circa 414 B.C.), Greek philosopher **12** 461

Protein (chemistry)
Prusiner, Stanley Ben **23** 320-323

PROUDHON, PIERRE JOSEPH (1809-1864), French anarchist political philosopher and journalist **12** 461-463

PROULX, E. ANNIE (born 1935), American author **12** 463-465

PROUST, MARCEL (1871-1922), French novelist **12** 465-467

PROXMIRE, WILLIAM (born 1915), Democratic senator for Wisconsin **12** 467-468

PRUD'HON, PIERRE PAUL (1758-1823), French painter **12** 469

PRUSINER, STANLEY BEN (born 1942), American biomedical researcher **23** 320-323

PRYOR, RICHARD (born 1940), American entertainer **19** 300-302

PRZHEVALSKY, NIKOLAI MIKHAILOVICH (1839-1888), Russian general and traveler **12** 469-470

PTOLEMY I (367/366-283 B.C.), Macedonian general, king of Egypt 323-285 **12** 470-472

PTOLEMY II (308-246 B.C.), king of Egypt 285-246 **12** 472-473

PTOLEMY, CLAUDIUS (circa 100-circa 170), Greek astronomer and geographer **12** 473-474

Public school (United States)
see Education (United States)

Publishers, American
books and/or educational materials
Liveright, Horace B. **23** 229-231

PUCCINI, GIACOMO (1858-1924), Italian composer **12** 474-476

Puerto Rico (United States commonwealth; island, Greater Antilles)
Rodríguez de Tío, Lola **23** 345-346

PUFENDORF, BARON SAMUEL VON (1632-1694), German jurist and historian **12** 477-478

PUGACHEV, EMELYAN IVANOVICH (1742-1775), Russian Cossack soldier **12** 478-479

PUGIN, AUGUSTUS WELBY NORTHMORE (1812-1852), English architect **12** 479-480

PULASKI, CASIMIR (1747/48-79), Polish patriot **12** 480-481

PULCI, LUIGI (1432-1484), Italian poet **12** 481

PULITZER, JOSEPH (1847-1911), American editor and publisher **12** 481-482

Pulitzer Prize winners
Beveridge, Albert Jeremiah **23** 39-41

PULLMAN, GEORGE MORTIMER (1831-1897), American industrial innovator **12** 482-483

PUPIN, MICHAEL IDVORSKY (1858-1935), Serbo-American physicist and inventor **12** 483-484

PURCELL, HENRY (1659-1695), English composer and organist **12** 484-485

PURVIS, ROBERT (1810-1898), African American abolitionist **12** 485-486

PURYEAR, MARTIN (born 1941), African American artist **12** 486-487

PUSEY, EDWARD BOUVERIE (1800-1882), English clergyman and scholar **12** 488-489

PUSHKIN, ALEKSANDR SERGEEVICH (1799-1837), Russian poet and prose writer **12** 489-491

PUTIN, VLADIMIR (born 1952), Russian president **21** 355-358

PUTNAM, ISRAEL (1718-1790), American Revolutionary War general **12** 491-492

PUVIS DE CHAVANNES, PIERRE (1824-1898), French painter **12** 492-493

PYLE, ERNIE (Earnest Taylor Pyle; 1900-1945), American war correspondent during World War II **12** 493-494

PYM, FRANCIS (Francis Leslie Pym; born 1922), British statesman **12** 494-495

PYM, JOHN (1584-1643), English statesman **12** 495-496

PYNCHON, THOMAS (Thomas Ruggles Pynchon, Jr.; born 1937), American writer **12** 496-498

PYTHAGORAS (circa 575-circa 495 B.C.), Greek philosopher, scientist, and religious teacher **12** 498-499
associates
Theano **23** 399-401

PYTHEAS (c. 380 B.C.-c. 300 B.C.), Greek explorer **12** 499-500

Q

QABOOS IBN SA'ID (born 1940), ruler of the Sultanate of Oman **12** 501-502

QIANLONG (Ch'ien-lung and Hung-li; 1711-1799), Chinese emperor **12** 502-505

QUANT, MARY (born 1934), British fashion designer and businesswoman **19** 303-305

Quantum theory (physics)
and chemical reactions
Fukui, Kenichi **23** 111-112
quantum electrodynamics
Wilson, Kenneth Geddes **23** 446-448

Quark (hypothetical particle)
Ting, Samuel Chao Chung **23** 406-408

QUASIMODO, SALVATORE (1901-1968), Italian poet, translator, and critic **12** 506

QUAY, MATTHEW STANLEY (1833-1904), American politician **12** 507

QUAYLE, J(AMES) DANFORTH (born 1947), vice president under George Bush **12** 507-509

QUERCIA, JACOPO DELLA (1374?-1438), Italian sculptor and architect **12** 509

QUÉTELET, LAMBERT ADOLPHE JACQUES (1796-1874), Belgian statistician and astronomer **12** 510-511

QUEVEDO Y VILLEGAS, FRANCISCO GÓMEZ DE (1580-1645), Spanish poet, satirist, and novelist **12** 511

QUEZON, MANUEL LUIS (1878-1944), Philippine statesman **12** 511-513

QUINE, WILLARD VAN ORMAN (born 1908), American philosopher **12** 514-515

QUINN, ANTHONY (Antonio Rudolph Oaxaca Quinn; born 1915), Hispanic American actor and artist **20** 302-304

QUINTILIAN (circa 35-circa 99), Roman rhetorician and literary critic **12** 518-519

QUIRINO, ELPIDIO (1890-1956), Philippine statesman **12** 519-520

QUIROGA, HORACIO (1878-1937), Uruguayan writer **12** 520-521

QUIROGA, JUAN FACUNDO (1788/1790-1835), Argentine caudillo **12** 521-522

QUISLING, VIDKIN (1887-1945), Norwegian traitor **20** 304-306

R

Rabbis
see Religious leaders, Jewish

RABEARIVELO, JEAN JOSEPH (1901-1937), Malagasy poet **12** 523-524

RABELAIS, FRANÇOIS (circa 1494-circa 1553), French humanist, doctor, and writer **12** 524-526

RABI, ISIDOR ISAAC (1898-1988), American physicist **12** 526-527

RABIN, YITZCHAK (1922-1995), Israeli statesman **12** 527-529

RACHMANINOV, SERGEI VASILIEVICH (1873-1943), Russian composer, pianist, and conductor **12** 531-532

RACINE, JEAN BAPTISTE (1639-1699), French dramatist **12** 532-535

RADCLIFFE-BROWN, A(LFRED) R(EGINALD) (1881-1955), English anthropologist **12** 535-536

RADEK, KARL BERNARDOVICH (1885-1939), Russian Communist leader **12** 536-537

RADHAKRISHNAN, SARVEPALLI (1888-1995), Indian philosopher and statesman **12** 537-538

Radiation
see Radioactivity

RADIN, PAUL (1883-1959), American anthropologist and ethnographer **12** 538-539

Radio (communications)
personalities
Lombardo, Guy **23** 234-236

Radioactivity (physics)
radioactive decay
Gleditsch, Ellen **23** 124-126

Radiochemistry (science)
Gleditsch, Ellen **23** 124-126

RADISSON, PIERRE-ESPRIT (circa 1636-1710), French explorer **12** 539-540

Radium (element–chemistry)
Gleditsch, Ellen **23** 124-126

RAFFLES, SIR THOMAS STAMFORD (1781-1826), English colonial administrator **13** 1-2

RAFINESQUE, CONSTANTINE SAMUEL (1783-1840), French naturalist **21** 359-361

RAFSANJANI, AKBAR HASHEMI (born 1934), president of Iran **13** 3-4

RAHNER, KARL (1904-1984), German Catholic theologian **13** 4-5

RAI, LALA LAJPAT (1865-1928), Indian nationalist leader **13** 5-6

Railway Children, The (book) Nesbit, E(dith) **23** 263-265

RAINEY, MA (Gertrude Pridgett; 1886-1939), American singer **19** 306-308

RAINIER III, PRINCE OF MONACO (born 1923), ruler of the principality of Monaco **18** 335-337

RAJAGOPALACHARI, CHAKRAVARTI (1879-1972), Indian nationalist leader **13** 6-7

RAJARAJA I (985-1014), Indian statesman **13** 7

RAJNEESH, BHAGWAN SHREE (Rahneesh Chandra Mohan; 1931-1990), Indian religious leader **13** 7-9

RALEIGH, SIR WALTER (or Ralegh; circa 1552-1618), English statesman, soldier, courtier, explorer, and poet **13** 9-11
Harriot, Thomas **23** 137-139

RAMA KHAMHAENG (circa 1239-circa 1299), king of Sukhothai in Thailand **13** 11

RAMAKRISHNA, SRI (1833-1886), Indian mystic, reformer, and saint **13** 11-13

RAMAN, SIR CHANDRASEKHAR VENKATA (1888-1970), Indian physicist **13** 13-14

RAMANUJA (Ramanujacarya; c. 1017-1137), Indian theologian and philosopher **21** 361-362

RAMANUJAN AIYANGAR, SRINIVASA (1887-1920), India mathematician **13** 14-15

RAMAPHOSA, MATEMELA CYRIL (born 1952), general secretary of the National Union of Mineworkers (NUM) in South Africa and secretary general of the African National Congress **13** 15-16

RAMAZZINI, BERNARDINO (1633-1714), Italian physician **21** 362-364

RAMEAU, JEAN PHILIPPE (1683-1764), French music theorist and composer **13** 17-18

RAMOS, FIDEL VALDEZ (born 1928), president of the Philippines (1992-) **13** 18-19

RAMPAL, JEAN-PIERRE LOUIS (1922-2000), French flutist **22** 362-364

RAMPHAL, SHRIDATH SURENDRANATH (born 1928), Guyanese barrister, politician, and international civil servant **13** 19-20

RAMSAY, DAVID (1749-1815), American historian **13** 21

RAMSAY, SIR WILLIAM (1852-1916), British chemist and educator **13** 21-22

RAMSES II (ruled 1304-1237 B.C.), pharaoh of Egypt **13** 22-23

RAMSEY, ARTHUR MICHAEL (1904-1988), archbishop of Canterbury and president of the World Council of Churches **13** 23-25

RAMSEY, FRANK PLUMPTON (1903-1930), English mathematician and philosopher **13** 25

RAMSEY, NORMAN FOSTER, JR. (born 1915), American physicist **13** 25-27

RAMUS, PETRUS (1515-1572), French humanist, logician and mathematician **13** 27-28

RAND, AYN (1905-1982), American author and philosoher **20** 307-309

RANDOLPH, A. PHILIP (1889-1979), African American labor and civil rights leader **13** 28-29

RANDOLPH, EDMUND (1753-1813), American statesman **13** 29-30

RANDOLPH, JOHN (1773-1833), American statesman **13** 30

RANDOLPH, PEYTON (1721-1775), American statesman **18** 337-339

RANDS, BERNARD (born 1934), American musician **23** 324-326

RANGEL, CHARLES B. (born 1930), Democratic U.S. representative from New York City **13** 31-32

RANJIT SINGH (1780-1839), ruler of the Punjab **13** 32-33

RANK, OTTO (1884-1939), Austrian psychotherapist **13** 33

RANKE, LEOPOLD VON (1795-1886), German historian **13** 33-35

RANKIN, JEANNETTE PICKERING (1880-1973), first woman elected to the U.S. Congress **13** 35-37

RANNARIDH, PRINCE NORODOM (born 1944), first prime minister of Cambodia **13** 37-39

RANSOM, JOHN CROWE (1888-1974), American poet and critic **13** 39-40

RAPHAEL (1483-1520), Italian painter and architect **13** 40-42

RAPP, GEORGE (1757-1847), German-American religious leader **13** 42-43

RASHI (1040-1105), French Jewish scholar and commentator **13** 43

RASMUSSEN, KNUD JOHAN VICTOR (1879-1933), Danish Arctic explorer and ethnologist **13** 44

RASPUTIN, GRIGORI EFIMOVICH (1872-1916), Russian monk **13** 44-45

RATANA, TAUPOTIKI WIREMU (1870-1939), spiritual and political leader of the New Zealand Maori people **13** 46

RATHBONE, ELEANOR (Eleanor Florence Rathbone; 1872-1946), British politician and social reformer **13** 47-48

RATHENAU, WALTHER (1867-1922), German industrialist and statesman **13** 48-49

RATTLE, SIMON DENIS (born 1955), conductor of England's City of Birmingham Symphony Orchestra **13** 49-50

RATZEL, FRIEDRICH (1844-1904), German geographer **13** 50-51

RAU, JOHANNES (born 1931), German Social Democrat politician **13** 51-52

RAUSCHENBERG, ROBERT (born 1925), American painter and printmaker **13** 52-53

RAUSCHENBUSCH, WALTER (1861-1918), American Baptist clergyman **13** 53-54

RAVEL, MAURICE JOSEPH (1875-1937), French composer **13** 54-55

RAWLS, JOHN (1921-2002), American political philosopher **13** 55-56

RAY, DIXY LEE (1914-1994), marine biologist and governor of Washington **13** 56-57

RAY, JOHN (1627-1705), English naturalist **13** 57-59

RAY, MAN (1890-1976), American painter, photographer, and object maker **13** 59-60

RAY, NICHOLAS (Raymond Nicholas Kienzle; 1911-1978), American film director **22** 364-366

RAY, SATYAJIT (1921-1992), Indian film director **13** 60-61

RAYBURN, SAMUEL TALIAFERRO (1882-1961), American statesman **13** 61-62

RAYLEIGH, 3D BARON (John William Strutt; 1842-1919), English physicist **13** 62

RAZI (Abu Bakr Muhammad ibn Zakariya al-Razi; circa 865-925), Persian physician **13** 63-64

RAZIA (Raziya; c. 1210-1240), sultana of Delhi **23** 326-329

READING, 1ST MARQUESS OF (Rufus Daniel Isaacs; 1860-1935), English lawyer and statesman **13** 64

REAGAN, RONALD W. (born 1911), governor of California (1967-1975) and U.S. president (1981-1989) **13** 65-68

REBER, GROTE (1911-2002), American radio astronomer **21** 364-366

Reconquista
see Spain–Islamic

RECORDE, ROBERT (1510-1558), English mathematician **13** 68-69

RECTO, CLARO M. (1890-1960), Philippine nationalist and statesman **13** 69-70

RED CLOUD (1822-1909), American Oglala Sioux Indian chief **13** 70-71

RED JACKET (Sagoyewatha; 1758-1830), Seneca tribal leader **13** 71-73

Red scare (U.S. history)
Robeson, Eslanda Goode **23** 340-342

REDFIELD, ROBERT (1897-1958), American anthropologist **13** 73-74

REDFORD, ROBERT (Charles Robert Redford, Jr.; born 1937), American actor, producer, and director **18** 339-342

REDGRAVE, VANESSA (born 1937), British actress and political activist **13** 74-75

REDON, ODILON (1840-1916), French painter and graphic artist **13** 75-76

REDSTONE, SUMNER MURRAY (born 1932), American businessman **23** 329-331

REED, ISHMAEL (Emmett Coleman; born 1938), African American author **23** 331-333

REED, JOHN SILAS (1887-1920), American revolutionist, poet, and journalist **13** 76-77

REED, THOMAS BRACKETT (1839-1902), American statesman and parliamentarian **13** 77

REED, WALTER (1851-1902), American military surgeon **13** 78

REES, LLOYD FREDERIC (1895-1988), Australian artist **13** 78-79

REEVE, CHRISTOPHER (born 1952), American actor and activist **18** 342-344

REEVE, TAPPING (1744-1823), American jurist **13** 79-80

Reform, social
see Social reform

Reformers, educational
see also Social scientists–educators
White, Ellen Gould **23** 438-440

Reformers, legal
see Jurists

Reformers, social
American (19th-20th century)
Walker, Mary Edwards **23** 432-434
Australian
Spence, Catherine Helen **23** 374-375

REGAN, DONALD (Donald Thomas Regan; born 1918), American secretary of the treasury and White House chief of staff under Reagan **13** 80-81

REGIOMONTANUS (1436-1476), German astronomer and mathematician **13** 81-82

Regionalism and local color (American literature)
West
Atherton, Gertrude **23** 21-23
Austin, Mary Hunter **23** 23-25

REHNQUIST, WILLIAM HUBBS (born 1924), U.S. Supreme Court chief justice **13** 82-84

REICH, STEVE (born 1936), American composer **13** 84-85

REICHSTEIN, TADEUS (1897-1996), Polish-Swiss chemist **13** 85-87

REID, THOMAS (1710-1796), Scottish philosopher, clergyman, and teacher **13** 87-88

REID, WILLIAM RONALD (Bill Reid; 1920-1998), Canadian artist **13** 88-89

Reign of Terror
see French Revolution–1792-95 (Reign of Terror)

REINHARDT, MAX (Max Goldman; 1873-1943), Austrian stage director **13** 89-90

Religious leaders, Catholic (since 1517)
nuns
Tekakwitha, Kateri **23** 395-397
popes
Benedict XIV **23** 32-35
Innocent IV **23** 165-167
Paul V **23** 297-299

Religious leaders, Christian (to 1517)
bishops
Clement I **23** 78-81
Fathers of the Church
Clement I **23** 78-81
martyrs
Clement I **23** 78-81
monks and abbots
David, Saint **23** 83-85
popes
Vigilius **23** 427-429

Religious leaders, Jewish
rabbis
Schindler, Alexander Moshe **23** 360-362

Religious leaders, Protestant
Adventists
White, Ellen Gould **23** 438-440
evangelists (Great Awakening)
Palmer, Phoebe Worrall **23** 288-290
Parham, Charles Fox **23** 291-293
Methodist ministers
Parham, Charles Fox **23** 291-293
Methodist missionaries
Palmer, Phoebe Worrall **23** 288-290
Seventh-Day Adventists
White, Ellen Gould **23** 438-440

REMARQUE, ERICH MARIA (Erich Paul Remark; 1898-1970), German novelist **13** 91

REMBRANDT HARMENSZ VAN RIJN (1606-1669), Dutch painter and etcher **13** 91-95

REMINGTON, FREDERIC (1861-1909), American painter, sculptor, and illustrator **18** 344-346 91-95

REMOND, CHARLES LENNOX (1810-1873), American black abolitionist **13** 95

RENAN, ERNEST (1823-1892), French author and philologist **13** 95-96

RENDELL, RUTH (Ruth Grasemann Rendell; born 1930), English writer of mysteries and suspense thrillers **13** 96-97

RENI, GUIDO (1575-1642), Italian painter **13** 97-98

RENNER, KARL (1870-1950), Austrian statesman, president 1945-50 **13** 98-99

RENO, JANET (born 1938), U.S. attorney general (1993-) **13** 99-101

RENOIR, JEAN (1894-1979), French-American film director, producer, and screenwriter **22** 366-369

RENOIR, PIERRE AUGUSTE (1841-1919), French impressionist painter **13** 101-102

RENWICK, JAMES (1818-1895), American architect **13** 102-103

Republican party (United States)
leaders
Ashcroft, John **23** 18-21

RESNAIS, ALAIN (born 1922), French filmmaker **23** 333-335

RESNIK, JUDITH ARLENE (Judy Resnik; 1949-1986), American astronaut **22** 369-371

RESPIGHI, OTTORINO (1879-1936), Italian composer **13** 103-104

RESTON, JAMES BARRETT (''Scotty''; born 1909), American journalist and political commentator **13** 104-105

RETIEF, PIETER (1780-1838), South African Boer leader **13** 105-106

REUCHLIN, JOHANN (1455-1522), German humanist and jurist **13** 106-107

REUTER, PAUL JULIUS VON (Isreal Beer Josaphat; 1816-1899), French journalist **21** 366-367

REUTHER, WALTER PHILIP (1907-1970), American labor leader **13** 107-108

REVEL, BERNARD (1885-1940), Talmudic scholar and educator **13** 108-109

REVELS, HIRAM RHOADES (1822-1901), African American clergyman, statesman, and educator **13** 109-110

REVERE, PAUL (1735-1818), American patriot, silversmith, and engraver **13** 110-111

REVILLAGIGEDO, CONDE DE (Juan Vicente Güemes Pacheco y Padilla; 1740-1799), Spanish colonial administrator, viceroy of New Spain **13** 111-112

Revolution of 1848 (Europe)
Hungary
Petöfi, Sándor **23** 306-308

REYES, ALFONSO (1889-1959), Mexican author and diplomat **13** 112-113

REYES, RAFAEL (1850-1920), Colombian military leader, president 1904-09 **13** 113

REYNOLDS, ALBERT (born 1932), prime minister of Ireland **13** 113-115

REYNOLDS, SIR JOSHUA (1723-1792), English portrait painter **13** 115-116

REYNOLDS, RICHARD JOSHUA JR. (R.J. Reynolds; 1906-1964), American businessman and philanthropist **19** 308-310

REZA SHAH PAHLAVI (Reza Khan; 1878-1944), Shah of Iran 1925-41 **13** 116-117

RHEE, SYNGMAN (1875-1965), Korean independence leader, South Korean president 1948-60 **13** 117-120

RHETT, ROBERT BARNWELL (1800-1876) American statesman **13** 120

RHODES, CECIL JOHN (1853-1902), English imperialist and financier **13** 120-122

RHODES, JAMES FORD (1848-1927), American historian **13** 122

RHYS, JEAN (Ella Gwendolen Rees Williams; 1890-1979), English author **19** 310-312

RIBERA, JUSEPE DE (1591-1652), Spanish painter **13** 122-123

RICARDO, DAVID (1772-1823), English economist **13** 123-124

RICCI, MATTEO (1552-1610), Italian Jesuit missionary **13** 124-125

RICE, ANNE (born 1941), American author **13** 125-126

RICE, CONDOLEEZZA (born 1954), African American national security advisor **23** 335-338

RICE, ELMER (1892-1967), American playwright and novelist **13** 126-127

RICE, JOSEPH MAYER (1857-1934), American education reformer **13** 127-128

RICH, ADRIENNE (born 1929), American poet **13** 128-130

RICHARD I (1157-1199), king of England 1189-99 **13** 130

RICHARD II (1367-1400), king of England 1377-99 **13** 130-131

RICHARD III (1452-1485), king of England 1483-85 **13** 132-133

RICHARD, MAURICE (''Rocket'' Richard; born 1921), Canadian hockey player **19** 312-313

RICHARDS, ANN WILLIS (born 1933), Democratic governor of Texas **13** 133-134

RICHARDS, ELLEN H. (born Ellen Henrietta Swallow; 1842-1911), American chemist and educator **13** 134-136

RICHARDS, IVOR ARMSTRONG (1893-1979), English-born American semanticist and literary critic **13** 137

RICHARDS, THEODORE WILLIAM (1868-1928), American chemist **13** 137-138

RICHARDSON, HENRY HANDEL (pen name of Ethel Florence Lindesay Richardson; 1870-1946), expatriate Australian novelist **13** 139

RICHARDSON, HENRY HOBSON (1838-1886), American architect **13** 139-141

RICHARDSON, SAMUEL (1689-1761), English novelist **13** 141-142

RICHELIEU, ARMAND JEAN DU PLESSIS DE (1585-1642), French statesman and cardinal **13** 142-144

RICHET, CHARLES ROBERT (1850-1935), French physiologist **13** 144-145

RICHIER, GERMAINE (1904-1959), French sculptor **13** 145-146

RICHLER, MORDECAI (1931-2001), Canadian author **22** 371-373

RICHTER, CHARLES F. (1900-1985), American seismologist **13** 146-148

RICHTER, CONRAD MICHAEL (1890-1968), American novelist and short-story writer **13** 148-149

RICHTER, GERHARD (born 1932), German artist **23** 338-340

RICHTER, HANS (Johann Siegried Richter; 1888-1976), German-born film director **13** 149-150

RICHTER, JOHANN PAUL FRIEDRICH (1763-1825), German humorist and prose writer **13** 150-151

RICIMER, FLAVIUS (died 472), Germanic Roman political chief **13** 151-152

RICKENBACKER, EDWARD VERNON (1890-1973), World War I fighter pilot and airline president **13** 152-153

RICKEY, WESLEY BRANCH (1881-1965), innovative baseball executive **13** 153-155

RICKOVER, HYMAN GEORGE (1900-1986), U.S. Navy officer **13** 155-157

RICOEUR, PAUL (born 1913), French exponent of hermeneutical philosophy **13** 157-158

RIDE, SALLY (born 1951), American astronaut and physicist **13** 158-160

RIDGE, JOHN ROLLIN (Yellow Bird; 1827-1867), Native American author **22** 373-375

RIDGWAY, MATTHEW BUNKER (1895-1993), American general **13** 160-161

RIEFENSTAHL, LENI (born 1902), German film director **13** 161-163

RIEL, LOUIS (1844-1885), Canadian rebel **13** 163-164

RIEMANN, GEORG FRIEDRICH BERNARD (1826-1866), German mathematician **13** 164-165

RIEMENSCHNEIDER, TILMAN (1468-1531), German sculptor **13** 166

RIENZI, COLA DI (or Rienzo; 1313/14-1354), Italian patriot, tribune of Rome **13** 166-167

RIESMAN, DAVID (1909-2002), American sociologist, writer, and social critic **13** 167-168

RIETVELD, GERRIT THOMAS (1888-1964), Dutch architect and furniture designer **13** 169

RIIS, JACOB AUGUST (1849-1914), Danish-born American journalist and reformer **13** 169-170

RILEY, JAMES WHITCOMB (1849-1916), American poet **13** 170-171

RILKE, RAINER MARIA (1875-1926), German lyric poet **13** 171-172

RILLIEUX, NORBERT (1806-1894), American inventor **20** 309-311

RIMBAUD, (JEAN NICOLAS) ARTHUR (1854-1891), French poet **13** 172-174

RIMMER, WILLIAM (1816-1879), American sculptor, painter, and physician **13** 174

RIMSKY-KORSAKOV, NIKOLAI ANDREEVICH (1844-1908), Russian composer and conductor **13** 174-175

RINGGOLD, FAITH (Faith Jones; born 1930), African American painter, sculptress, and performer **13** 175-177

Ringling Bros. and Barnum and Bailey Circus
Leitzel, Lillian **23** 225-227

RIO BRANCO, BARÃO DO (José Maria da Silva Paranhos; 1845-1912), Brazilian political leader **13** 177

RIORDAN, RICHARD JOSEPH (born 1930), American politician; mayor of Los Angeles **13** 177-179

RIPKEN, CAL, JR. (Calvin Edwin Ripken, Jr.; born 1960), American baseball player **18** 346-349

RIPLEY, GEORGE (1802-1880), American Unitarian minister and journalist **13** 179-180

RITSCHL, ALBRECHT BENJAMIN (1822-1889), German theologian **13** 180

RITTENHOUSE, DAVID (1732-1796), American astronomer and instrument maker **13** 180-181

RITTER, KARL (1779-1859), German geographer **13** 181-182

RIVADAVIA, BERNARDINO (1780-1845), Argentine independence leader, president 1826-27 **13** 182-183

RIVAS, DUQUE DE (Angel de Saavedra; 1791-1865), Spanish poet, dramatist, and statesman **13** 398

RIVERA, DIEGO (1886-1957), Mexican painter **13** 183-184

RIVERA, FRUCTUOSO (circa 1788-1854), Uruguayan statesman **13** 184-185

RIVERA, JOSÉ EUSTACIO (1888-1928), Colombian novelist **13** 185-186

RIVERS, LARRY (Yitzroch Loiza Grossberg; 1923-2002), American artist **13** 186-187

RIVLIN, ALICE M. (born 1931), American economist and political advisor **18** 349-350

RIZAL, JOSÉ (1861-1896), Philippine national hero **13** 187-189

ROBARDS, JASON (Jason Nelson Robards, JR.; 1922-2000), American Actor **22** 375-378

ROBBE-GRILLET, ALAIN (born 1922), French novelist **13** 189-190

ROBBIA, LUCA DELLA (1400-1482), Italian sculptor **10** 19-20

ROBBINS, JEROME (Rabinowitz; 1918-1998), American director and choreographer **13** 190-192

ROBERT I (1274-1329), king of Scotland 1306-29 **13** 192-194

ROBERT II (1316-1390), king of Scotland 1371-90 **13** 194

ROBERT III (circa 1337-1406), king of Scotland 1390-1406 **13** 194-195

ROBERT, HENRY MARTYN (1837-1923), American engineer and parliamentarian **21** 367-370

ROBERT, SHAABAN (1909-1962), Tanzanian author who wrote in the Swahili language **14** 128-129

ROBERTS, FREDERICK SLEIGH (1st Earl Roberts of Kandhar, Pretoria, and Waterford; 1832-1914), British field marshal **13** 195-196

ROBERTSON, SIR DENNIS HOLME (1890-1963), English economist **13** 196

ROBERTSON, MARION G. (Pat Robertson; born 1930), television evangelist who founded the Christian Broadcasting Network and presidential candidate **13** 196-198

ROBERTSON, OSCAR (born 1938), African American basketball player **20** 311-313

ROBESON, ESLANDA GOODE (born Eslanda Cardozo Goode; 1896-1965), African American cultural anthropologist **23** 340-342

ROBESON, PAUL LEROY (1898-1976), American singer, actor, and political activist **13** 198-199
Robeson, Eslanda Goode **23** 340-342

ROBESPIERRE, MAXIMILIEN FRANÇOIS MARIE ISIDORE DE (1758-1794), French Revolutionary leader **13** 199-201

ROBINSON, EDDIE (born 1919), African American college football coach **18** 351-352

ROBINSON, EDWIN ARLINGTON (1869-1935), American poet and playwright **13** 201-202

ROBINSON, FRANK, JR. (born 1935), African American baseball player and manager **13** 202-203

ROBINSON, HARRIET HANSON (1825-1911), American author and suffragist **13** 203-207

ROBINSON, JACK ROOSEVELT (Jackie Robinson; 1919-72), African American baseball player; first African American player in the major leagues **13** 207-208

ROBINSON, JAMES HARVEY (1863-1936), American historian **13** 208

ROBINSON, JOAN VIOLET MAURICE (1903-1983), English economist **13** 209-210

ROBINSON, SIR JOHN BEVERLEY (1791-1863), Canadian political leader and jurist **13** 215-217

ROBINSON, JULIA (1919-1985), American mathematician **13** 210-211

ROBINSON, MARY BOURKE (born 1944), first woman president of Ireland **13** 211-213

ROBINSON, MAX (1939-1988), African American television news anchor **13** 213-215

ROBINSON, RANDALL (born 1941), American author and activist **23** 342-345

ROBINSON, SMOKEY (born 1940), African American performer and composer **13** 215-217

ROBINSON, SUGAR RAY (Walker Smith Jr.; 1921-1989), American boxer **19** 313-315

ROBINSON, THEODORE (1852-1896), American painter **13** 217

ROCA, JULIO ARGENTINO (1843-1914), Argentine general and president **13** 218

ROCARD, MICHEL (born 1930), French left-wing politician **13** 218-220

ROCHAMBEAU, COMTE DE (Jean Baptiste Donatien de Vimeur, 1725-1807), French general **13** 220-221

ROCHBERG, GEORGE (born 1918), American composer **13** 221-222

ROCHE, KEVIN (born 1922), Irish-American architect **13** 222-224

ROCK, ARTHUR (born 1926), American businessman **19** 316-317

ROCK, JOHN (1825-1866), American physician, lawyer, and abolitionist **21** 370-372

Rock and Roll Hall of Fame
Leadbelly **23** 208-211
Led Zeppelin **23** 216-218

ROCKEFELLER, DAVID (born 1915), chairman of the Chase Manhattan Bank **13** 224-225

ROCKEFELLER, JOHN D., JR. (1874-1960), American philanthropist and industrial relations expert **13** 225-226

ROCKEFELLER, JOHN DAVISON (1839-1937), American industrialist and philanthropist **13** 226-228

ROCKEFELLER, NELSON ALDRICH (1908-1979), four-term governor of New York and vice-president of the United States **13** 228-230

ROCKINGHAM, 2D MARQUESS OF (Charles Watson-Wentworth; 1730-82), English statesman **13** 230-231

ROCKNE, KNUTE (1888-1931), American football coach **13** 231

ROCKWELL, NORMAN PERCEVEL (1894-1978), American illustrator **13** 231-233

RODCHENKO, ALEXANDER MIKHAILOVICH (1891-1956), Russian abstract painter, sculptor, photographer, and industrial designer **13** 233-234

RODGERS, JIMMIE (James Charles Rodgers; 1897-1933), American musician **19** 317-319

RODGERS, RICHARD CHARLES (1902-1972), American composer **13** 234-236

RODIN, AUGUSTE (1840-1917), French sculptor **13** 236-238
influence of
Hoffman, Malvina Cornell **23** 148-150
students of
Fuller, Meta Warrick **23** 112-114

RODINO, PETER WALLACE, JR. (born 1909), Democratic U.S. representative from New Jersey **13** 238-239

RODNEY, GEORGE BRYDGES (1st Baron Rodney; 1718-92), British admiral **13** 239-240

RODÓ, JOSÉ ENRIQUE (1872-1917), Uraguayan essayist and literary critic **13** 240-241

RODRÍGUEZ DE TÍO, LOLA (1834-1924), Puerto Rican/Cuban poet and nationalist **23** 345-346

ROEBLING, JOHN AUGUSTUS (1806-1869), German-born American engineer **13** 241-242

ROEBLING, WASHINGTON AUGUSTUS (1837-1926), American engineer and manufacturer **13** 243

ROETHKE, THEODORE (1908-1963), American poet and teacher **13** 243-244

ROGER II (1095-1154), king of Sicily 1130-54 **13** 244-245

ROGERS, CARL RANSOM (1902-1987), American psychotherapist **13** 245-247

ROGERS, EDITH NOURSE (1881-1960), U.S. congresswoman from Massachusetts **13** 247-248

ROGERS, FRED (''Mr.'' Rogers; 1928-2003), American television host **18** 352-354

ROGERS, JOHN (1829-1904), American sculptor **13** 248

ROGERS, RICHARD (born 1933), British architect **13** 248-250

ROGERS, ROBERT (1731-1795), American frontiersman and army officer **13** 250-251

ROGERS, WILL (1879-1935), American actor, humorist, journalist, and performer **13** 251-252

ROH TAE WOO (born 1932), president of the Republic of Korea **13** 253-255

ROHDE, RUTH BRYAN OWEN (1885-1954), U.S. congresswoman **13** 252-253

ROJAS PINILLA, GUSTAVO (1900-1975), Colombian general and politician **13** 255-256

ROLAND, MADAME (Marie-Jeanne Phlipon; 1754-1793), French author and revolutionary **13** 256-259

ROLFE, JOHN (1585-1622), English colonist in Virginia **13** 259-260

ROLLAND, ROMAIN (1866-1944), French writer **13** 260

ROLLE OF HAMPOLE, RICHARD (circa 1290-1349), English prose and verse writer **13** 260-261

ROLLING STONES, THE (formed in 1963), rock and roll band **13** 261-264

ROLLINS, CHARLEMAE HILL (1897-1979), African American librarian and author **23** 346-348

ROLLO (Rolf; circa 860-circa 932), Viking adventurer **13** 264-265

RÖLVAAG, OLE EDVART (1876-1931), Norwegian-American writer **13** 265

Roman Catholic Church
Latin America
Benedict XIV **23** 32-35
monophysite dispute
Vigilius **23** 427-429
political role
Innocent IV **23** 165-167
Spain
Benedict XIV **23** 32-35

Roman Catholic Church (United States)
17th century
Tekakwitha, Kateri **23** 395-397

Romanian literature
Caragiale, Ion Luca **23** 62-64

ROMANOV, ANASTASIA NICHOLAIEVNA (1901-1918), Russian grand duchess **18** 354-357

ROMERO, ARCHBISHOP OSCAR (1917-1980), archbishop of San Salvador **13** 265-267

ROMERO BARCELÓ, CARLOS (born 1932), Puerto Rican political leader and governor **13** 267-268

ROMILLY, SAMUEL (1757-1818), English legal reformer **23** 348-351

ROMMEL, ERWIN (1891-1944), German field marshal **13** 268-269

ROMNEY, GEORGE (1734-1802), English painter **13** 269-270

ROMNEY, GEORGE (1907-1995), American businessman and politician **20** 313-316

RÓMULO, CARLOS P. (1899-1985), Filipino journalist and diplomat **13** 270-271

RONDON, CANDIDO MARIANO DA SILVA (1865-1958), Brazilian militarist **13** 271

RONSARD, PIERRE DE (1524-1585), French poet **13** 271-273

RÖNTGEN, WILHELM CONRAD (1845-1923), German physicist **13** 273-275

ROOSEVELT, ANNA ELEANOR (1884-1962), American lecturer and author, first lady 1933-45 **13** 275-277

ROOSEVELT, FRANKLIN DELANO (1882-1945), American statesman, president 1933-45 **13** 277-280

ROOSEVELT, THEODORE (1858-1919), American statesman, president 1901-09 **13** 280-283

ROOT, ELIHU (1845-1937), American statesman **13** 283-284

ROOT, JOHN WELLBORN (1850-1891), American architect **21** 372-374

ROREM, NED (born 1923), American composer of art songs **13** 284-286

RORSCHACH, HERMANN (1884-1922), Swiss psychiatrist **13** 286-288

RORTY, RICHARD (born 1931), American philosopher and man of letters **13** 288-289

ROSA, SALVATOR (1615-1673), Italian painter and poet **13** 289-290

ROSAS, JUAN MANUEL DE (1793-1877), Argentine dictator 1829-52 **13** 290-291

ROSE, PETE (Peter Edward Rose; born 1941), American baseball player **21** 374-376

ROSENBERG, JULIUS AND ETHEL (died 1953), Americans executed for atomic espionage **13** 291-293

ROSENWALD, JULIUS (1862-1932), American retailer and philanthropist **13** 293

ROSENZWEIG, FRANZ (1886-1929), Jewish philosopher and writer **13** 294

ROS-LEHTINEN, ILEANA (born 1952) Hispanic American U.S. congresswoman **13** 294-296

ROSMINI-SERBATI, ANTONIO (1797-1855), Italian philosopher and priest **13** 296-297

ROSS, BETSY (Elizabeth Griscom; 1752-1836), American upholsterer who made the first U.S. flag **13** 297-298

ROSS, DIANA (born 1944), African American singer **13** 298-300

ROSS, EDWARD ALSWORTH (1866-1951), American sociologist **13** 300

ROSS, HAROLD (Harold Wallace Ross; 1892-1951), founder and editor of the *New Yorker* magazine **13** 300-302

ROSS, SIR JAMES CLARK (1800-1862), English admiral and polar explorer **13** 302-303

ROSS, SIR JOHN (1777-1856), British explorer **22** 378-380

ROSS, JOHN (1790-1866), American Cherokee Indian chief **13** 303-304

ROSS, MARY G. (born 1908), Native American aerospace engineer **13** 304-305

ROSS, NELLIE TAYLOE (1876-1977), American politician **13** 305-306

ROSSELLINI, ROBERTO (1906-1977), Italian film director **20** 316-318

ROSSETTI, CHRISTINA GEORGINA (1830-1894), English poet **13** 307-308

ROSSETTI, DANTE GABRIEL (1828-1882), English painter and poet **13** 308-309

ROSSI, ALDO (born 1931), Italian architect **13** 309-310

ROSSI, LUIGI (circa 1598-1653), Italian composer **13** 310-311

ROSSINI, GIOACCHINO (1792-1868), Italian composer **13** 311-312

ROSSO, IL (Giovanni Battista di Jacopo; 1495-1540), Italian painter **13** 312-313

ROSSO, MEDARDO (1858-1928), Italian sculptor **13** 313-315

ROSTOVTZEFF, MICHAEL IVANOVICH (1870-1952), Russian-born American historian and classical scholar **13** 315

ROSTOW, WALT WHITMAN (1916-2003), American educator, economist, and government official **13** 315-317

ROSTROPOVICH, MSTISLAV LEOPOLDOVICH (Slava Rostropovich; born 1927), Russian cellist and conductor **13** 317-318

ROTH, PHILIP (born 1933), American author **13** 318-320

ROTHKO, MARK (1903-1970), American painter **13** 320-321

ROTHSCHILD, MAYER (1744-1812), German merchant banker **20** 318-320

ROTTMAYR, JOHANN MICHAEL (1654-1730), Austrian painter **13** 321

ROUAULT, GEORGES (1871-1958), French painter and graphic artist **13** 321-322

ROUS, FRANCIS PEYTON (1879-1970), American pathologist and virologist **13** 322-323

ROUSSEAU, HENRI (1844-1910), French painter **13** 323-324

ROUSSEAU, JEAN JACQUES (1712-1778), Swiss-born French philosopher and author **13** 324-328

ROUSSEAU, THÉODORE (1812-1867), French painter and draftsman **13** 328

ROUSSEL, ALBERT (1869-1937), French composer **13** 328-329

ROWAN, CARL T. (born 1925), American journalist, author, and ambassador **13** 329-330

ROWLAND, HENRY AUGUSTUS (1848-1901), American physicist **13** 330-331

ROXAS, MANUEL (1892-1948), Filipino statesman, president 1946-48 **13** 331-332

ROY, PATRICK (born 1965), Canadian hockey player **23** 351-353

ROY, RAM MOHUN (1772-1833), Bengali social and religious reformer **13** 18

Royal Botanical Gardens (Kew Gardens, London)
North, Marianne **23** 268-270

Royal Canadians (band)
Lombardo, Guy **23** 234-236

ROYBAL-ALLARD, LUCILLE (born 1941), Hispanic American U.S. congresswoman **13** 332-334

ROYCE, JOSIAH (1855-1916), American philosopher **13** 334-335

ROYDEN, AGNES MAUDE (1876-1956), British preacher, lecturer, and author **13** 335-337

ROYKO, MIKE (1932-1997), American columnist **13** 337-339

ROZELLE, PETE (Alvin Ray Rozelle; 1926-1996), American commissioner of the National Football League (NFL) **19** 319-322

RUBENS, PETER PAUL (1577-1640), Flemish painter and diplomat **13** 339-342

RUBENSTEIN, HELENA (1870-1965), Polish-born beauty expert and businesswoman **13** 342-343

RUBENSTEIN, RICHARD L. (born 1924), American Jewish theologian and writer **13** 343-344

RUBIN, JERRY (1938-1994), activist, writer, lecturer, and businessman **13** 344-346

RUBIN, VERA COOPER (born 1928), American Astronomer **22** 380-382

RUDKIN, MARGARET FOGARTY (1897-1976), founder and president of Pepperidge Farm Inc. **13** 346-347

RUDOLF I (Rudolf of Hapsburg; circa 1218-91), Holy Roman emperor-elect 1273-91 **13** 347-348

RUDOLPH, PAUL MARVIN (1918-1997), American architect **13** 348-350

RUDOLPH, WILMA (1940-1994), African American track and field athlete and coach **13** 350-352

RUEF, ABRAHAM (1864-1936), American political boss **13** 352-353

RUETHER, ROSEMARY RADFORD (born 1936), American church historian, theologian, writer, and teacher specializing in the area of women and religion **13** 353-354

RUFFIN, EDMUND (1794-1865), American agriculturist **13** 354-355

RUGG, HAROLD (1886-1960), American teacher, historian, and educational theorist **13** 355-357

RUISDAEL, JACOB VAN (1628/29-82), Dutch landscape painter **13** 357-358

RUÍZ, JOSÉ MARTÍNEZ (1873-1967), Spanish writer **13** 358

RUIZ, JUAN (1283?-1350?), Spanish poet **13** 358-359

RUIZ CORTINES, ADOLFO (1890-1973), president of Mexico (1952-1958) **13** 359-360

RUMFORD, COUNT (Benjamin Thompson; 1753-1814), American-born British physicist **13** 360-362

RUMI, JALAI ED-DIN (1207-1273), Persian poet and Sufi mystic **13** 362-363

RUMSFELD, DONALD HAROLD (born 1932), American statesman **23** 353-355

RUNDSTEDT, KARL RUDOLF GERD VON (1875-1953), German field marshal **13** 363-364

RURIK (died circa 873), Norman warrior **13** 364

RUSH, BENJAMIN (1745-1813), American physician **13** 364-365

RUSH, WILLIAM (1756-1833), American sculptor **13** 365-366

RUSHDIE, AHMED SALMAN (born 1947), Indian/British author **13** 366-368

RUSK, DAVID DEAN (1909-1994), American secretary of state (1961-1969) **13** 368-370

RUSKA, ERNST AUGUST FRIEDRICH (1906-1988), German engineer **13** 370-371

RUSKIN, JOHN (1819-1900), English critic and social theorist **13** 371-372

RUSSELL, BERTRAND ARTHUR WILLIAM (3rd Earl Russell; 1872-1970), British mathematician, philosopher, and social reformer **13** 373-374

RUSSELL, BILL (William Felton Russell; born 1934), African American basketball player and coach **20** 320-322

RUSSELL, CHARLES EDWARD (1860-1941), American journalist and reformer **13** 374-375

RUSSELL, CHARLES MARION (1864-1926), American painter **13** 375-376

RUSSELL, CHARLES TAZE (1852-1916), American religious leader **13** 376-377

RUSSELL, ELIZABETH SHULL (born 1913), American geneticist **13** 377-379

RUSSELL, JAMES EARL (1864-1945), educator and college dean who developed Teachers College **13** 379-380

RUSSELL, JOHN (1792-1878), English statesman, Prime minister 1846-52 **13** 380-381

Russian art
Kabakov, Ilya **23** 182-184

Russian Orthodox Church
Tamara **23** 388-390

RUSSWURM, JOHN BROWN (1799-1851), African American and Liberian journalist, educator, and governor **13** 381-382

RUSTIN, BAYARD (1910-1987), American social activist **13** 382-383

RUTAN, BURT (Elbert L. Rutan; born 1943), American aeronautical engineer **20** 322-325

RUTAN, DICK (Richard Glenn Rutan; born 1938), American aviator **20** 325-326

RUTH, GEORGE HERMAN, JR. (Babe Ruth; 1895-1948), American baseball player **13** 384

RUTHERFORD, ERNEST (1st Baron Rutherford of Nelson; 1871-1937), British physicist **13** 384-387

RUTLEDGE, JOHN (1739-1800), American jurist and statesman **13** 387-388

RUYSBROECK, JAN VAN (1293-1381), Flemish mystic **13** 388-389

RYAN, LYNN NOLAN (born 1947), American baseball player and author **13** 389-391

RYDER, ALBERT PINKHAM (1847-1917), American painter **13** 391-392

RYERSON, (ADOLPHUS) EGERTON (1803-1882), Canadian Methodist clergyman and educator **13** 392-393

RYLE, GILBERT (1900-1976), English philosopher **13** 393-394

S

SÁ, MEM DE (1504-1572), Portuguese jurist and governor general of Brazil **13** 395

SAADIA BEN JOSEPH AL-FAYUMI (882-942), Jewish scholar **13** 396

SAARINEN, EERO (1910-1961), Finnish-American architect and industrial designer **13** 396-398

SAARINEN, ELIEL (1873-1950), Finnish-American architect and industrial designer **13** 396-398

SABATIER, PAUL (1854-1941), French chemist **13** 398-399

SÁBATO, ERNESTO (born 1911), Argentine novelist and essayist **13** 399-400

SABBATAI ZEVI (1626-1676), Jewish mystic and pseudo-Messiah **13** 400-401

SABIN, ALBERT BRUCE (1906-1993), Polish-American physician and virologist who developed polio vaccine **13** 401-402

SABIN, FLORENCE RENA (1871-1953), American anatomist **13** 402-405

SACAJAWEA (c. 1784-c. 1812), Native American translator/interpreter, and guide **13** 405-408

SACCO, NICOLA (1891-1927) AND VANZETTI, BARTOLOMEO (1887-1927), Italian-born American anarchists **13** 408-410

SACHS, HANS (1494-1576), German poet **13** 410-411

SACHS, NELLY (1891-1970), German-born Jewish poet and playwright **13** 411-412

SADAT, ANWAR (1918-1981), Egyptian president **13** 412-414

SADAT, JIHAN (born 1933), Egyptian women's rights activist **13** 414-415

SADDAM HUSSEIN (born 1937), socialist president of the Iraqi Republic and strongman of the ruling Ba'th regime **13** 415-416

SADE, COMTE DE (Donatien Alphonse François, Marquis de Sade; 1740-1814), French writer **13** 416-418.

SA'DI (circa 1200-1291), Persian poet **13** 418-419

SADR, MUSA AL- (Imam Musa; 1928-?), Lebanese Shi'ite Moslem religious and political leader **13** 420-422

SAFIRE, WILLIAM (born 1929), American journalist **13** 422-424

SAGAN, CARL E. (born 1934), American astronomer and popularizer of science **13** 424-425

SAGER, RUTH (1918-1997), American biologist and geneticist **13** 425-426

SAICHO (767-822), Japanese Buddhist monk **13** 426-428

SAID, SEYYID (1790-1856), Omani sultan **13** 428-429

SAIGO, TAKAMORI (1827-1877), Japanese rebel and statesman **13** 429

ST. CLAIR, ARTHUR (1736-1818), Scottish-born American soldier and politician **13** 429-430

ST. DENIS, RUTH (1878?-1968), American dancer and choreographer **13** 430-431

ST. LAURENT, LOUIS STEPHEN (born 1882), Canadian statesman **13** 434

SAINTE-BEUVE, CHARLES AUGUSTIN (1804-1869), French literary critic **13** 438

SAINT-EXUPÉRY, ANTOINE DE (1900-1944), French novelist, essayist, and pilot **13** 431-432

SAINT-GAUDENS, AUGUSTUS (1848-1907), American sculptor **13** 432

SAINT-JUST, LOUIS ANTOINE LÉON DE (1767-1794), French radical political leader **13** 433

ST. LAURENT, YVES (born 1936), French fashion designer **20** 327-329

SAINT-PIERRE, ABBÉ DE (Charles Irénée Castel; 1658-1743), French political and economic theorist **13** 434-435

SAINT-SAËNS, CHARLES CAMILLE (1835-1921), French composer **13** 435-436

SAINT-SIMON, COMTE DE (Claude Henri de Rouvroy; 1760-1825), French social philosopher and reformer **13** 436-437

SAINT-SIMON, DUC DE (Louis de Rouvroy; 1675-1755), French writer **13** 436

SAIONJI, KIMMOCHI (1849-1940), Japanese elder statesman **13** 438-439

SAKHAROV, ANDREI (1921-1989), Russian theoretical physicist and ''father of the Soviet atomic bomb'' **13** 439-441

SALADIN (Salah-ad-Din Yusuf ibn Aiyub; 1138-93), Kurdish ruler of Egypt and Syria **13** 441-442

SALAZAR, ANTÓNIO DE OLIVEIRA (1889-1970), Portuguese statesman **13** 442-443

SALIH, ALI'ABDALLAH (born 1942), president of the Yemeni Arab Republic (North Yemen) and first president of the United Republic of Yemen **13** 443-445

SALINAS DE GORTARI, CARLOS (born 1948), president of Mexico (1988-) **13** 445-447

SALINGER, J. D. (born 1919), American author **13** 447-448

SALISBURY, HARRISON EVANS (born 1908), American journalist **13** 449-451

SALISBURY, 3D MARQUESS OF (Robert Arthur Talbot Gascoyne-Cecil; 1830-1903), English statesman and diplomat **13** 448-449

SALK, JONAS EDWARD (1914-1995), American physician, virologist, and immunologist **13** 451-452

SALLE, DAVID (born 1952), American artist **13** 452-453

SALLUST (Gaius Sallustius Crispus; 86-circa 35 B.C.), Roman statesman and historian **13** 454

SALOMON, CHARLOTTE (1917-1943), German artist **13** 454-455

SALOMON, HAYM (c. 1740-1785), American financier **20** 329-331

SALVEMINI, GAETANO (1873-1957), Italian historian **13** 455-456

SAMPSON, EDITH (nee Edith Spurlock; 1901-1979), African American social worker, judge, and promoter of the United States **23** 356-358

SAMUEL (circa 1056-1004 B.C.), Hebrew prophet, last judge of Israel **13** 457-458

SAMUELSON, PAUL ANTHONY (born 1915), American economist **13** 458-459

SAN MARTÍN, JOSÉ DE (1778-1850), Argentine soldier and statesman **13** 468-469

SANAPIA (Mary Poafpybitty; 1895-1979), Comanche medicine woman **23** 358-360

SANDAGE, ALLAN REX (born 1926), American astronomer **21**

SANCTORIUS (1561-1636), Italian physician and physiologist **13** 459

SAND, GEORGE (1804-1876), French novelist **13** 459-461

SANDBURG, CARL (1878-1967), American poet, anthologist, and biographer **13** 461-462

SANDERS, COLONEL (Harland David Sanders; 1890-1980), American businessman **19** 323-325

SANDINO, AUGUSTO C. (1894-1934), Nicaraguan guerrilla leader **13** 462-463

SANDYS, SIR EDWIN (1561-1629), English statesman and colonizer in America **13** 463-464

SANGALLO FAMILY (flourished late 15th-mid-16th century), Italian artists and architects **13** 464-466

SANGER, FREDERICK (born 1918), English biochemist **13** 466-467

SANGER, MARGARET HIGGINS (1884-1966), American leader of birth control movement **13** 467-468

SANMICHELI, MICHELE (circa 1484-1559), Italian architect and military engineer **13** 469-470

SANSOVINO, JACOPO (1486-1570), Italian sculptor and architect **13** 470-471

SANTA ANA, ANTONIO LÓPEZ DE (1794-1876), Mexican general and statesman, six times president **13** 471-472

SANTA CRUZ, ANDRÉS DE (1792-1865), Bolivian general and statesman, president 1829-39 **13** 472-473

SANTAMARIA, BARTHOLOMEW AUGUSTINE (born 1915), Australian Roman Catholic publicist and organizer **13** 473-474

SANTANA, PEDRO (1801-1864), Dominican military leader, three times president **13** 474-475

SANTANDER, FRANCISCO DE PAULA (1792-1840), Colombian general and statesman **13** 475

SANTAYANA, GEORGE (Jorge Agustin de Santayana; 1863-1952), Spanish-American philosopher **13** 475-477

SANTOS-DUMONT, ALBERTO (1873-1932), Brazilian inventor **13** 477-478

SAPIR, EDWARD (1884-1939), American anthropologist **13** 478-479

SAPPHO (circa 625-570 B.C.), Greek lyric poet **13** 479-480

SAPRU, SIR TEJ BAHADUR (1875-1949), Indian lawyer and statesman **13** 480-481

SARANDON, SUSAN (Susan Abigail Tomalin; born 1946), American actress and activist **18** 358-360

SARGENT, JOHN SINGER (1856-1925), American portrait painter **13** 481-482

SARGON II (ruled 722-705 B.C.), king of Assyria **13** 482

SARGON OF AGADE (circa 2340-2284 B.C.), first Semitic king of Mesopotamia **13** 483

SARIT THANARAT (1908-1963), Thai army officer, prime minister 1957-63 **13** 483-484

SARMIENTO, DOMINGO FAUSTINO (1811-1888), Argentine statesman, president 1868-74 **13** 484-485

SARNOFF, DAVID (1891-1971), American television and radio broadcasting executive **13** 485-486

SAROYAN, WILLIAM (1908-1981), American short-story writer, dramatist, and novelist **13** 486-487

SARPI, PAOLO (1552-1623), Italian prelate and statesman **13** 487-488

SARRAUTE, NATHALIE TCHERNIAK (1900-1999), French author of novels, essays, and plays **13** 488-490

SARTON, GEORGE (1884-1956), Belgian-born American historian of science **13** 490-491

SARTRE, JEAN PAUL (1905-1980), French philosopher and author **13** 491-492

SASSETTA (circa 1400-50), Italian painter **13** 492

SASSOON, SIEGFRIED (1886-1967), English poet **13** 492-493

SATANTA (White Bear; 1830-1878), Native American orator and leader of the Kiowa tribe **13** 493-494

Satellites, artificial
see Space exploration

SATIE, ERIK (1866-1925), French composer **13** 494-495

SATO, EISAKU (1901-1975), Japanese statesman, prime minister 1964-72 **13** 495-496

Saudi Arabia, Kingdom of (nation, South Western Asia)
Khalid bin Abdul Aziz Al-Saud **23** 194-196

SAUER, CARL ORTWIN (1889-1975), American geographer and anthropologist **13** 496-497

SAUGUET, HENRI (born 1901), French composer, writer, and thinker on art and music **13** 497-498

SAUL (circa 1020-1000 B.C.), first King of Israel **13** 498

SAUNDERS, SIR CHARLES EDWARD (1867-1937), Canadian cerealist **13** 498-499

SAVAGE, AUGUSTA CHRISTINE (born Augusta Christine Fells; 1892-1962), African American sculptor and teacher **13** 499-501

SAVAGE, MICHAEL JOSEPH (1872-1940), New Zealand labor leader, prime minister 1935-40 **13** 501-502

SAVIGNY, FRIEDRICH KARL VON (1779-1861), German jurist **13** 502-503

SAVIMBI, JONAS MALHEIROS (1934-2002), founder and leader of UNITA (National Union for the Total Independence of Angola) **13** 503-505

SAVONAROLA, GIROLAMO (1452-1498), Italian religious reformer and dictator of Florence **13** 505-506

SAW MAUNG (born 1928), leader of armed forces that took power in Burma (now Myanmar) in a 1988 military coup **13** 506-507

SAXE, COMTE DE (1696-1750), marshal of France **13** 507-508

SAY, JEAN BAPTISTE (1767-1832), French economist **13** 508-509

SAYERS, GALE (born 1943), American football player **21** 377-379

SAYRE, FRANCIS BOWES (1885-1972), American lawyer and administrator **13** 509

SAYYID QUTB (1906-1966), Egyptian writer, educator, and religious leader **13** 509-511

SCALFARO, OSCAR LUIGI (born 1918), Christian Democratic leader and president of the Italian Republic **13** 511-512

SCALIA, ANTONIN (born 1936), U.S. Supreme Court justice **13** 513-514

SCARGILL, ARTHUR (born 1938), president of the British National Union of Mineworkers **13** 514-515

SCARLATTI, DOMENICO (1685-1757), Italian harpsichordist and composer **13** 515-517

SCARLATTI, PIETRO ALESSANDRO GASPARE (1660-1725), Italian composer **13** 517-518

Scent of a Woman (film)
Pacino, Al **23** 284-286

SCHACHT, HJALMAR HORACE GREELEY (1877-1970), German economist and banker **13** 518-519

SCHAFF, PHILIP (1819-1893), Swiss-born American religious scholar **13** 519-520

SCHAPIRO, MIRIAM (born 1923), Artist **13** 520-521

SCHARNHORST, GERHARD JOHANN DAVID VON (1755-1813), Prussian general **13** 521-522

SCHARPING, RUDOLF (born 1947), minister-president of Rhineland-Palatinate and chairman of the German Social Democratic Party **13** 522-524

SCHECHTER, SOLOMON (1849-1915), Romanian-American Jewish scholar and religious leader **13** 524

SCHEELE, KARL WILHELM (1742-1786), Swedish pharmacist and chemist **13** 525-526

SCHELLING, FRIEDRICH WILHELM JOSEPH VON (1775-1854), German philosopher **13** 526-527

SCHIELE, EGON (1890-1918), Austrian Expressionist painter and draftsman **14** 1-2

SCHIESS, BETTY BONE (born 1923), American Episcopalian priest **18** 360-362

SCHIFF, JACOB HENRY (1847-1920), German-American banker **14** 2-3

SCHILLEBEECKX, EDWARD (born 1914), Belgian Roman Catholic theologian **14** 3-4

SCHILLER, JOHANN CHRISTOPH FRIEDRICH VON (1759-1805), German dramatist, poet, and historian **14** 4-7

SCHINDLER, ALEXANDER MOSHE (1925-2000), American Jewish leader **23** 360-362

SCHINDLER, OSKAR (1908-1974), German businessman and humanitarian **18** 362-365

SCHINDLER, SOLOMON (1842-1915), German-American rabbi and social theorist **14** 7-8

SCHINKEL, KARL FRIEDRICH (1781-1841), German architect, painter and designer **14** 8

SCHLAFLY, PHYLLIS (born 1924), American political activist and author **14** 9-10

SCHLEGEL, FRIEDRICH VON (1772-1829), German critic and author **14** 10-11

SCHLEIERMACHER, FRIEDRICH ERNST DANIEL (1768-1834), German theologian and philosopher **14** 11-12

SCHLEMMER, OSKAR (1888-1943), German painter, sculptor, and stage designer **14** 12-13

SCHLESINGER, ARTHUR MEIER (1888-1965), American historian **14** 13

SCHLESINGER, ARTHUR MEIER, JR. (born 1917), American historian and Democratic party activist **14** 13-15

SCHLESINGER, JAMES RODNEY (born 1929), American government official **14** 15-16

SCHLICK, FRIEDRICH ALBERT MORITZ (1882-1936), German physicist and philosopher **14** 16-17

SCHLIEMANN, HEINRICH (1822-1890), German merchant and archeologist **14** 17-18

SCHLÜTER, ANDREAS (circa 1660-1714), German sculptor and architect **14** 18-19

SCHMIDT, HELMUT (born 1918), Social Democrat and chancellor of the Federal Republic of Germany (the former West Germany), 1974-82 **14** 19-21

SCHMITT, JACK (Harrison Hagan Schmitt; borm 1935), American astronaut and geologist **22** 385-386

SCHMOLLER, GUSTAV FRIEDRICH VON (1838-1917), German economist **14** 21

SCHNEERSON, MENACHEM MENDEL (The Rebbe; 1902-1994), Russian-American Hassidic Jewish leader **22** 386-388

SCHNEIDERMAN, ROSE (1882-1972), labor organizer and activist for the improvement of working conditions for women **14** 22-23

SCHNITZLER, ARTHUR (1862-1931), Austrian dramatist and novelist **14** 23-24

SCHOENBERG, ARNOLD (1874-1951), Austrian composer **14** 24-26

SCHOLEM, GERSHOM (1897-1982), Jewish scholar **14** 26

SCHONGAUER, MARTIN (circa 1435-91), German engraver and painter **14** 26-28

SCHÖNHUBER, FRANZ XAVER (born 1923), German right-wing political leader **14** 28-29

SCHOOLCRAFT, HENRY ROWE (1793-1864), American explorer and ethnologist **14** 29

SCHOPENHAUER, ARTHUR (1788-1860), German philosopher **14** 29-31

SCHOUTEN, WILLIAM CORNELIUS (circa 1580-1625), Dutch explorer and navigator **14** 31

SCHREINER, OLIVE (Olive Emilie Albertina Schreiner; Ralph Iron; 1855-1920), South African author **23** 362-364

SCHREMPP, JUERGEN (born 1944), German automobile industry executive **20** 331-332

SCHRODER, GERHARD (born 1944), German chancellor **19** 325-327

SCHRÖDINGER, ERWIN (1887-1961), Austrian physicist **14** 31-33

SCHROEDER, PATRICIA SCOTT (born 1940), first U.S. congresswoman from Colorado **14** 33-35

SCHUBERT, FRANZ PETER (1797-1828), Austrian composer **14** 35-37

SCHULLER, GUNTHER (born 1925), American musician **14** 37-38

SCHULZ, CHARLES M. (1922-2000), American cartoonist and creator of "Peanuts" **14** 38-39

SCHUMACHER, KURT (1895-1952), German socialist statesman **14** 40-41

SCHUMAN, ROBERT (1886-1963), French statesman **14** 41

SCHUMAN, WILLIAM HOWARD (1910-1992), American composer and educator **22** 388-391

SCHUMANN, ROBERT ALEXANDER (1810-1856), German composer and critic **14** 41-43

SCHUMPETER, JOSEPH ALOIS (1883-1950), Austrian economist **14** 43-44

SCHURZ, CARL (1829-1906), American soldier, statesman, and journalist **14** 44-45

SCHUSCHNIGG, KURT VON (1897-1977), Austrian statesman, chancellor of Austria 1934-38 **14** 45-46

SCHÜSSLER FIORENZA, ELIZABETH (born 1938), biblical scholar and theologian **14** 46-48

SCHÜTZ, HEINRICH (1585-1672), German composer **14** 48-49

SCHUYLER, PHILIP JOHN (1733-1804), American Revolutionary War general **14** 49-50

SCHWAB, CHARLES MICHAEL (1862-1939), American industrialist **14** 50-51

SCHWANN, THEODOR (1810-1882), German biologist **14** 51-52

SCHWARTZ, DELMORE (1913-1966), American poet **19** 327-329

SCHWARZKOPF, NORMAN (born 1934), American army general **14** 52-54

SCHWEITZER, ALBERT (1875-1965), Alsatian-German philosopher and medical missionary **14** 55-56

SCHWENCKFELD, KASPER VON (1489/90-1561), Silesian nobleman and theologian **14** 56-57

SCHWIMMER, ROSIKA (1877-1948), Hungarian women's rights activist **14** 57-60

SCHWITTERS, KURT (1887-1948), German painter, collagist, typographer, and poet and creator of MERZ-art **14** 60-61

Science
philosophy of
Cavendish, Margaret Lucas **23** 66-67

Scientists, American
astronomers
Leavitt, Henrietta Swan **23** 211-213
Penzias, Arno Allen **23** 301-304
Whitney, Mary Watson **23** 440-442
biochemists
Prusiner, Stanley Ben **23** 320-323
biomedical researchers
Prusiner, Stanley Ben **23** 320-323
botanists
Plotkin, Mark J. **23** 308-310
chemists (20th century)
Lee, Yuan Tseh **23** 218-220
inventors (20th century)
Lee, Yuan Tseh **23** 218-220
molecular biologists
Cech, Thomas Robert **23** 68-70
Gilbert, Walter **23** 122-124
Ho, David Da-I **23** 145-148
physicians (19th-20th century)
Walker, Mary Edwards **23** 432-434
physicians (20th century)
Sanapia **23** 358-360
physicists (20th century)
Penzias, Arno Allen **23** 301-304
Ting, Samuel Chao Chung **23** 406-408
Wilson, Kenneth Geddes **23** 446-448
physiologists
Pool, Judith Graham **23** 315-316
psychologists
Ladd-Franklin, Christine **23** 202-204
virologists
Ho, David Da-I **23** 145-148

Scientists, Canadian
Altman, Sidney **23** 9-11
Tyrrell, Joseph Burr **23** 410-412

Scientists, English
astronomers
Harriot, Thomas **23** 137-139
mathematicians
Harriot, Thomas **23** 137-139
Oughtred, William **23** 277-279
Scott, Charlotte Angas **23** 364-367
Wiles, Andrew J. **23** 442-444
naturalists
Cavendish, Margaret Lucas **23** 66-67
North, Marianne **23** 268-270
physicians and surgeons
Jex-Blake, Sophia **23** 168-170

Scientists, German
biochemists
Deisenhofer, Johann **23** 90-93
mathematicians
Fraenkel, Abraham Adolf **23** 109-111

Scientists, Greek
mathematicians
Theano **23** 399-401
physicians
Theano **23** 399-401

Scientists, Japanese
Fukui, Kenichi **23** 111-112

Scientists, Swiss
mathematicians
Bernoulli, Jakob **23** 37-39
Steiner, Jakob **23** 380-382

Scientists, Taiwanese
Lee, Yuan Tseh **23** 218-220

SCIPIO AFRICANUS MAJOR, PUBLIUS CORNELIUS (236-184/183 B.C.), Roman general **14** 61-62

SCIPIO AFRICANUS MINOR, PUBLIUS CORNELIUS AEMILIANUS (185/184-129 B.C.), Roman general **14** 62-63

SCORSESE, MARTIN (born 1942), American filmmaker and screenwriter **14** 63-65

SCOTT, CHARLOTTE ANGAS (1858-1931), English mathematician **23** 364-367

SCOTT, DRED (1795-1858), African American revolutionary **14** 65-66

SCOTT, FRANCIS REGINALD (1899-1985), Canadian poet, political activist, and constitutional theorist **14** 66-67

SCOTT, GEORGE CAMPBELL (1927-1999), American actor and director **22** 391-393

SCOTT, ROBERT FALCON (1868-1912), English naval officer and polar explorer **14** 67-68

SCOTT, THOMAS ALEXANDER (1823-1881), American railroad builder **21**

SCOTT, SIR WALTER (1771-1832), Scottish novelist and poet **14** 68-70

SCOTT, WINFIELD (1786-1866), American general **14** 70-71

SCRIABIN, ALEXANDER NIKOLAYEVICH (1871-1915), Russian composer and pianist **14** 71-72

SCRIPPS, EDWARD WYLLIS (1854-1926), American newspaper publisher **14** 72-73

Scripture studies
see Bible

SCULLIN, JAMES HENRY (1876-1953), Australian politician **14** 73

SEABORG, GLENN THEODORE (1912-1999), American chemist and chairman of the Atomic Energy Commission **14** 74-76

SEABURY, SAMUEL (1729-1796), American theologian **14** 76

SEALE, ROBERT GEORGE (Bobby; born 1936), militant activist and a founder of the Black Panther Party **14** 77-78

SEAMAN, ELIZABETH COCHRANE (1864-1922), American journalist and reformer **14** 78-80

SEATTLE (c. 1788-1866), Native American tribal chief **14** 80-81

Secrets and Lies (film)
Leigh, Mike **23** 222-225

SEDDON, RICHARD JOHN (1845-1906), New Zealand politician **14** 81-82

SEDGWICK, ADAM (1785-1873), English geologist **14** 82-83

SEEGER, PETE (born 1919), American folksinger and activist **14** 83-84

SEFERIS, GEORGE (Georgios Seferiadis; 1900-71), Greek poet and statesman **14** 84-85

SEGAL, GEORGE (born 1924), American sculptor **14** 85-87

SEGOVIA, ANDRÉS (1893-1987), Spanish guitarist **14** 87-88

Segregation (racial, United States)
see African American history (United States)

SEIBERT, FLORENCE B. (1897-1991), American biochemist **14** 89-90

SEJO (1417-1468), king of Korea 1453-68 **14** 90-91

SEJONG (1397-1450), king of Korea 1418-50 **14** 91-92

SELENA (Selena Quintanilla-Perez; 1971-1995), Hispanic-American singer **18** 365-367

SELEUCUS I (circa 358-281 B.C.), Macedonian general, king of Babylonia and Syria **14** 92-93

SELIGMAN, EDWIN ROBERT ANDERSON (1861-1939), American economist and editor **14** 93-94

SELIM I (circa 1470-1520), Ottoman sultan 1512-20 **14** 94-95

SELIM III (1761-1808), Ottoman sultan 1789-1807 **14** 95-96

SELKIRK, 5TH EARL OF (Thomas Douglas; 1771-1820), Scottish colonizer in Canada **14** 96

SELLARS, WILFRED (1912-1989), American philosopher **14** 96-98

SELLERS, PETER RICHARD HENRY (1925-1980), British comedy genius of theater, radio, television, and movies **14** 98-99

SELZNICK, DAVID OLIVER (1902-1965), American filmmaker **20** 333-335

SEMENOV, NIKOLAI NIKOLAEVICH (1896-1986), Russian physicist and physical chemist **14** 101

SEMMELWEIS, IGNAZ PHILIPP (1818-1865), Hungarian physician **14** 101-102

SEMMES, RAPHAEL (1809-1877), American Confederate naval officer **14** 102-103

SEN, RAM CAMUL (1783-1844), Bengali intellectual and entrepreneur **13** 16-17

SENDAK, MAURICE (born 1928), American author, artist, and illustrator **19** 329-331

SENECA THE YOUNGER, LUCIUS ANNAEUS (circa 4 B.C.-A.D. 65), Roman philosopher **14** 103-105

SENFL, LUDWIG (circa 1486-circa 1543), Swiss-born German composer **14** 105-106

SENGHOR, LÉOPOLD SÉDAR (born 1906), Senegalese poet, philosopher, and statesman **14** 106-107

SENNACHERIB (ruled 705-681 B.C.), king of Assyria **14** 108

SENNETT, MACK (1884-1960), American film producer and director **14** 108-109

SEQUOYAH (circa 1770-1843), American Cherokee Indian scholar **14** 110-111

SERRA, JUNIPERO (Miguel José Serra; 1713-84), Spanish Franciscan missionary, founder of California missions **14** 111-112

SERRANO ELÍAS, JORGE ANTONIO (born 1945), president of Guatemala (1991-1993) **14** 112-113

SERTÜRNER, FRIEDRICH (Friedrich Wilhelm Adam Ferdinand Sertürner; 1783-1841), Prussian pharmacist **21** 379-381

SERVAN-SCHREIBER, JEAN-JACQUES (born 1924), French journalist and writer on public affairs **14** 113-115

SERVETUS, MICHAEL (circa 1511-53), Spanish religious philosopher **14** 115-116

SESSHU, TOYA (1420-1506), Japanese painter and Zen priest **14** 116-117

SESSIONS, ROGER HUNTINGTON (1896-1985), American composer **14** 117-118

Set theory (mathematics)
Fraenkel, Abraham Adolf **23** 109-111

SETON, ELIZABETH ANN BAYLEY (1774-1821), American Catholic leader **14** 118-119

SETON, ERNEST THOMPSON (1860-1946), Canadian author and co-founder of the Boy Scouts of America **14** 119-120

SETTIGNANO, DESIDERIO DA (1428/31-1464), Italian sculptor **4** 509

SEURAT, GEORGES PIERRE (1859-1891), French painter **14** 120-122

SEVAREID, ERIC (Arnold Eric Sevareid 1912-1992), American broadcast journalist and author **22** 395-397

Seventh-Day Adventist Church White, Ellen Gould **23** 438-440

SEVERINI, GINO (1883-1966), Italian painter **14** 122

SEVERUS, LUCIUS SEPTIMIUS (146-211), Roman emperor 193-211 **14** 109-110

SEVIER, JOHN (1745-1815), American frontiersman, soldier, and politician **14** 122-123

SEWALL, SAMUEL (1652-1730), American jurist and diarist **14** 123-124

SEWARD, WILLIAM HENRY (1801-1872), American statesman **14** 124-125

SEXTON, ANNE (Anne Gray Harvey; 1928-74), American ''confessional'' poet **14** 125-126

SEYMOUR, HORATIO (1810-1886), American politician **14** 126-127

SEYMOUR, JANE (1509-1537), third wife and queen consort of Henry VIII of England **18** 367-368

SFORZA, LODOVICO (1452-1508), duke of Milan **14** 127-128

SHABAKA (ruled circa 712-circa 696 B.C.), Nubian king, pharaoh of Egypt **14** 130

SHABAZZ, BETTY (1936-1997), African American educator, activist, and health administrator **14** 130-132

SHACKLETON, SIR ERNEST HENRY (1874-1922), British explorer **14** 132-133

SHAFFER, PETER LEVIN (born 1926), English/American playwright **14** 133-135

SHAFTESBURY, 1ST EARL OF (Anthony Ashley Cooper; 1621-83), English statesman **14** 135-136

SHAFTESBURY, 3D EARL OF (Anthony Ashley Cooper; 1671-1713), English moral philosopher **14** 136-137

SHAFTESBURY, 7TH EARL OF (Anthony Ashley Cooper; 1801-85), English social reformer **14** 137-138

SHAH JAHAN (1592-1666), Mogul emperor of India 1628-58 **14** 138-139

SHAHN, BEN (1898-1969), American painter, graphic artist, and photographer **14** 139-140

SHAHPUR II (310-379), king of Persia **14** 140-141

SHAKA (circa 1787-1828), African Zulu military monarch **14** 141-142

SHAKESPEARE, WILLIAM (1564-1616), English playwright, poet, and actor **14** 142-145

SHALIKASHVILI, JOHN MALCHASE DAVID (born 1936), chairman of the U.S. Joint Chiefs of Staff **14** 145-147

SHAMIR, YITZCHAK (Yizernitsky; born 1914), Israeli prime minister and leader of the Likud Party **14** 147-149

SHAMMAI (flourished 1st century B.C.), Jewish sage **14** 149

SHANG YANG (circa 390-338 B.C.), Chinese statesman and political philosopher **14** 149-150

SHANGE, NTOZAKE (Paulette Linda Williams; born 1948), African American author **23** 367-369

SHANKARA (Shankaracharya; circa 788-820), Indian philosopher and reformer **14** 150-151

SHANKAR, RAVI (Robindra Shankar; born 1920), Indian musician **22** 397-399

SHANKER, ALBERT (1928-1977), American education leader **14** 151-153

SHANNON, CLAUDE ELWOOD (born 1916), American mathematician **14** 153-154

SHAPEY, RALPH (1921-2002), American composer, conductor, and teacher **14** 154-155

SHAPLEY, HARLOW (1885-1972), American astronomer **14** 155-156

SHARIATI, ALI (1933-1977), ''Ideologue of the Iranian Revolution'' **14** 156-157

SHARIF, NAWAZ (Niam Nawaz Sharif; born 1949), Pakistani prime minister **19** 331-333

SHARON, ARIEL (Arik; born 1928), Israeli politician and defense minister **14** 157-159

SHARPTON, AL (born 1954), African American civil rights leader and minister **14** 159-162

SHAW, ANNA HOWARD (1847-1919), American suffragist leader, reformer, and women's rights activist **14** 162-163

SHAW, GEORGE BERNARD (1856-1950), British playwright, critic, and pamphleteer **14** 163-164

SHAW, LEMUEL (1781-1861), American jurist **14** 164-165

SHAW, MARY (born 1943), American computer science professor **14** 165-167

SHAW, RICHARD NORMAN (1831-1912), British architect **14** 167-168

SHAWN, WILLIAM (1907-1992), American editor **19** 333-335

SHAYS, DANIEL (circa 1747-1825), American Revolutionary War Captain **14** 168

SHCHARANSKY, ANATOLY BORISOVICH (born 1948), prominent figure of the Helsinki Watch Group **14** 168-170

SHEELER, CHARLES (1883-1965), American painter **14** 170-171

SHEEN, FULTON J. (1895-1979), American Roman Catholic bishop and television host **14** 171-172

SHELDON, CHARLES M. (1857-1946), American social reformer who also wrote *In His Steps* **14** 172-174

SHELLEY, MARY WOLLSTONECRAFT (1797-1851), English author **14** 174-176

SHELLEY, PERCY BYSSHE (1792-1822), English romantic poet **14** 176-178

SHEPARD, ALAN (1923-1998), American astronaut **14** 178-180

SHEPARD, SAM (Samuel Shepard Rogers VII; born 1943), American playwright, rock performer, and film actor **14** 180-181

SHERATON, THOMAS (1751-1806), English furniture designer **14** 181-182

SHERIDAN, PHILIP HENRY (1831-1888), American general **14** 182-183

SHERIDAN, RICHARD BRINSLEY (1751-1816), British playwright and orator **14** 183-184

SHERMAN, CINDY (Cynthia Morris Sherman; born 1954), American photographer **19** 335-337

SHERMAN, JOHN (1823-1900), American politician **14** 184-185

SHERMAN, ROGER (1721-1793), American patriot **14** 185-186

SHERMAN, WILLIAM TECUMSEH (1820-1891), American general **14** 186-187

SHERRINGTON, SIR CHARLES SCOTT (1857-1952), English physiologist **14** 187-189

SHERWOOD, ROBERT EMMET (1896-1955), American playwright **14** 189-190

SHESTOV, LEV (Lev Isaakovich Schwarzmann; 1866-1938), Russian Jewish thinker and literary critic **14** 190-191

SHEVARDNADZE, EDUARD AMVROSEVICH (born 1928), foreign minister of the U.S.S.R. (1985-1990) **14** 191-193

SHIH KO-FA (died 1644), Chinese scholar-soldier **14** 194-195

SHIH LE (274-333), Chinese emperor 330-333 **14** 195

SHIHAB, FU'AD (1903-1973), Father of the Lebanese Army and president of Lebanon (1958-1964) **14** 193-194

SHILS, EDWARD ALBERT (born 1911), American sociologist **14** 195-197

SHINRAN (1173-1262), Japanese Buddhist monk **14** 197

SHIPPEN, EDWARD (1728-1806), American jurist **14** 197-198

SHIRER, WILLIAM L. (born 1904), American journalist and historian who wrote on the history of Nazi Germany **14** 198-199

Shochiku Motion Picture Company Ozu, Yasujiro **23** 279-281

SHOCKLEY, WILLIAM (1910-1989), American physicist **14** 200-202

SHOEMAKER, GENE (Eugene Merle Shoemaker; 1928-1997), American geologist and planetary scientist **20** 335-338

SHOEMAKER, WILLIE (Billy Lee Shoemaker; born 1931), American jockey and horse trainer **21** 381-383

SHOLEM ALEICHEM (Sholem Rabinowitz; 1859-1916), Russian-born American author **14** 202-203

SHOLES, CHRISTOPHER LATHAM (1819-1890), American publisher, inventor, and social reformer **21** 383-385

SHOLOKHOV, MIKHAIL ALEKSANDROVICH (1905-1984), Russian novelist **14** 203-204

SHORT, WALTER (1880-1949), American army officer **19** 337-339

SHOSTAKOVICH, DMITRI DMITRIEVICH (1906-1975), Russian composer **14** 204-205

SHOTOKU TAISHI (573-621), Japanese regent, statesman, and scholar **14** 205-207

Show Boat (musical) Tamiris, Helen **23** 390-392

SHREVE, HENRY MILLER (1785-1851), American steamboat designer and builder **14** 207

SHRIVER, EUNICE KENNEDY (born 1921), American activist **19** 339-341

SHUBERT BROTHERS (1883-1963), theatrical managers **14** 207-209

SHULTZ, GEORGE PRATT (born 1920), labor and economics specialist, educator, businessman, and international negotiator **14** 209-211

SIBELIUS, JEAN JULIUS CHRISTIAN (1865-1957), Finnish composer **14** 211-212

SICKERT, WALTER RICHARD (1860-1942), English painter **14** 212-213

SICKLES, DANIEL EDGAR (1819-1914), American politician and diplomat **21** 385-388

SIDGWICK, HENRY (1838-1900), English philosopher and moralist **14** 213

SIDNEY, SIR PHILIP (1554-1586), English poet, courtier, diplomat, and soldier **14** 214-215

SIEBERT, MURIEL (born 1932), American businesswoman **18** 368-370

SIEGEL, BENJAMIN (''Bugsy''; 1906-1947), American gangster **14** 215-216

SIENKIEWICZ, HENRYK (1846-1916), Polish novelist and short-story writer **14** 216-217

SIERRA, JUSTO (1848-1912), Mexican educator, writer, and historian **14** 217

SIEYÈS, COMTE EMMANUEL JOSEPH (1748-1836), French statesman and political writer **14** 217-218

SIFTON, SIR CLIFFORD (1861-1929), politician who helped turn the Canadian West into a premier agricultural area **14** 219-220

SIGISMUND (1368-1437), Holy Roman emperor 1411-37, king of Bohemia 1420-37, and king of Hungary 1385-1437 **14** 220-221

SIGNAC, PAUL (1863-1935), French painter **23** 369-372

SIGNORELLI, LUCA (circa 1445/50-1523), Italian painter **14** 221-222

SIHANOUK, PRINCE NORODOM (born 1922), Cambodian nationalist and political leader **14** 222-223

SIKORSKY, IGOR (1889-1972), Russian-American aeronautical engineer, aircraft manufacturer, and inventor **14** 223-224

SIKORSKI, WLADYSLAW (1881-1943), Polish military leader and prime minister **20** 338-340

SILBER, JOHN (born 1926), American philosopher and educator **14** 224-226

SILES ZUAZO, HERNAN (1914-1996), Bolivian politician **18** 370-373

SILKO, LESLIE (Leslie Marmon Silko; born 1948), Native American author and poet **14** 226-227

SILKWOOD, KAREN (1946-1974), American antinuclear activist **14** 227-229

SILLIMAN, BENJAMIN (1779-1864), American chemist, naturalist, and editor **14** 229-230

SILLS, BEVERLY (Belle Miriam Silverman; born 1929), American child performer, coloratura soprano, and operatic superstar **14** 230-231

SILONE, IGNAZIO (1900-1978), Italian novelist and essayist **14** 231-232

SILVER, ABBA HILLEL (1893-1963), American rabbi and Zionist leader **14** 232-233

SILVERSTEIN, SHEL (1932-1999), American author and poet **19** 341-343

SIMENON, GEORGES (1903-1989), Belgian novelist **14** 233-234

SIMMEL, GEORG (1858-1918), German sociologist and philosopher **14** 234-235

SIMMS, WILLIAM GILMORE (1806-1870), American author **14** 235-236

SIMON, HERBERT ALEXANDER (born 1916), American Nobelist in economics **14** 236-237

SIMON, JULES FRANÇOIS (1814-1896), French philosopher, writer, and statesman **14** 237-238

SIMON, NEIL (Marvin Neil Simon; born 1927), American playwright **18** 373-374

SIMON, PAUL (born 1928), newspaper publisher, Illinois state legislator, lieutenant governor, and U.S. representative and senator **14** 238-239

SIMONOV, KONSTANTIN MIKHAILOVICH (1915-1979), Soviet poet and novelist **14** 239-240

SIMPSON, GEORGE GAYLORD (1902-1984), American paleontologist **14** 240-242

SIMPSON, LOUIS ASTON MARANTZ (born 1923), American poet, critic, and educator **14** 243-244

SIMPSON, WALLIS (Bessie Wallis Warfield Simpson, Duchess of Windsor; 1896-1986), American socialite and wife of Edward VIII, King of England **19** 343-345

SIMS, WILLIAM SOWDEN (1858-1936), American admiral **14** 244

SIN, JAIME L. (born 1928), Filipino cardinal of the Roman Catholic Church **14** 244-245

SINAN, KODJA MIMAR (1489-1578), Ottoman architect **14** 245-246

SINATRA, FRANCIS ALBERT (Frank Sinatra; 1915-1998), American singer **14** 246-248

SINCLAIR, UPTON BEALE, JR. (1878-1968), American novelist and political writer **14** 248-249

SINGER, ISAAC BASHEVIS (1904-1991), Polish-American author **14** 249-250

SINGER, ISAAC M. (1811-1875), American inventor of the sewing machine **14** 250

SINGER, MAXINE (born Maxine Frank, 1931), American biochemist and geneticist **14** 251-252

SINGER, PETER ALBERT DAVID (born 1946), Australian philosopher and author of Animal Liberation **14** 253-254

SINGH, VISHWANATH PRATAP (born 1931), prime minister of India (1989-1990) **14** 254-256

SIQUEIROS, DAVID ALFARO (1896-1974), Mexican mural painter **14** 256

SIRANI, ELISABETTA (1638-1665), Italian artist **22** 399-401

SIRICA, JOHN JOSEPH (1904-1992), U.S. district court judge who presided over the Watergate affair **14** 257-258

SISMONDI, JEAN CHARLES LÉONARD SIMONDE DE (1773-1842), Swiss-born historian and political economist **14** 258-259

SISULU, NONTSIKELELO ALBERTINA (1918-2003), leader of the anti-apartheid movement in South Africa **14** 259-261

SISULU, WALTER MAX ULYATE (born 1912), leader of the African National Congress (ANC) of South Africa **14** 261-262

SITHOLE, NDABANINGI (born 1920), African nationalist **14** 262-264

SITTING BULL (circa 1834-90), American Indian leader and medicine man **14** 264-265

SITWELL, DAME EDITH (1887-1964), English poet and critic **14** 265-266

ŚIVAJT (1627-1680), Indian warrior and leader of a Hindu nation **14** 266-267

SIXTUS V (Felice Perreti; 1520-90), pope 1585-90 **14** 267-268

SIZA, ALVARO (Alvaro Joaquim Melo Siza Vieria; born 1933), Portugese architect **18** 375-376

SKELTON, JOHN (circa 1460-1529), English poet and humanist **14** 268-269

SKINNER, BURRHUS FREDERIC (1904-1990), American experimental psychologist **14** 269-270

SKINNER, CORNELIA OTIS (1901-1979), American actress and author **19** 346-348

SLÁNSKÝ, RUDOLF SALZMANN (1901-1952), founding member of the Czechoslovak Communist Party and vice-premier of the former Czechoslovakia **14** 270-271

SLATER, SAMUEL (1768-1835), English-born American manufacturer **14** 272-273

SLIDELL, JOHN (1793-1871), American politician **14** 273

SLIM, WILLIAM JOSEPH (a.k.a. Anthony Mills; 1891-1970), English general and governor-general of Australia **18** 377-378

SLOAN, ALFRED PRITCHARD, JR. (1875-1966), American automobile executive **14** 274

SLOAN, JOHN (1871-1951), American painter **14** 274-275

SLUTER, CLAUS (circa 1350-1405/1406), Dutch-Burgundian sculptor **14** 275-276

SLYE, MAUD (1879-1954), American pathologist **14** 276-277

SMALL, ALBION WOODBURY (1854-1926), American sociologist and educator **14** 277

SMALLS, ROBERT (1839-1916), African American statesman **14** 277-278

SMEAL, ELEANOR (Eleanor Marie Cutri Smeal; born 1939), American women's rights activist and president of the National Organization for Women **14** 278-280

SMEATON, JOHN (1724-1792), English civil engineer **14** 280-281

SMETANA, BEDŘICH (1824-1884), Czech composer **14** 281-282

SMIBERT, JOHN (1688-1751), Scottish-born American painter **14** 282

SMITH, ADAM (1723-1790), Scottish economist and moral philosopher **14** 283-284

SMITH, ALFRED EMMANUEL (1873-1944), American politician **14** 284-285

SMITH, BESSIE (1894-1937), African American blues singer **14** 285-287

SMITH, DAVID (1906-1965), American sculptor **14** 287-288

SMITH, DEAN EDWARDS (born 1931), American college basketball coach **18** 378-380

SMITH, DONALD ALEXANDER (1st Baron Strathcona and Mount Royal; 1820-1914), Canadian politician and philanthropist **14** 288-289

SMITH, DORA VALENTINE (1893-1985), American educator **14** 289-290

SMITH, GERRIT (1797-1874), American philanthropist and reformer **14** 290-291

SMITH, IAN DOUGLAS (born 1919), African prime minister **14** 291-293

SMITH, JAMES MCCUNE (1813-1865), African American physician and author **14** 293-294

SMITH, JEDEDIAH S. (1799-1831), American trapper, fur trader, and explorer **14** 294-295

SMITH, JOHN (circa 1580-1631), English colonist in America **14** 295-297

SMITH, JOSEPH (1805-1844), American Mormon leader **14** 297-298

SMITH, LILLIAN EUGENIA (1897-1966), Southern writer and critic of white supremacy and segregation **14** 298-299

SMITH, MARGARET CHASE (1897-1995), first woman elected to both houses of Congress **14** 299-300

SMITH, PAULINE (Pauline Janet Urmson Smith; Janet Tamson; 1882-1959), South African author **23** 372-373

SMITH, WILLIAM (1727-1803), American educator and churchman **14** 301

SMITH, WILLIAM EUGENE (1918-1978), American photojournalist **19** 348-350

SMITHSON, ROBERT (1938-1973), American sculptor, essayist, and filmmaker **14** 301-303

SMOHALLA (1815-1895), Native American warrior, medicine man, and spiritual leader **14** 303-305

SMOLLETT, TOBIAS GEORGE (1721-1771), English novelist and satirist **14** 305-307

SMUIN, MICHAEL (born 1938), American dancer-choreographer-director **14** 307-309

SMUTS, JAN CHRISTIAN (1870-1950), South African soldier and statesman **14** 309-310

SNEAD, SAM (Samuel Jackson Snead; 1912-2002), American golfer **21** 388-390

SNOW, CHARLES PERCY (1905-1972), English novelist and physicist **14** 311-312

SNOW, EDGAR (1905-1972), American journalist and author **14** 312-313

SNOWE, OLYMPIA (born Olympia Jean Bouchles, 1947), U.S. congresswoman and senator **14** 313-314

SOANE, SIR JOHN (1753-1837), English architect **14** 314-315

SOARES, MÁRIO (Mário Alberto Nobre Lopes Soares; born 1924), first socialist president of Portugal **14** 315-316

SOBCHAK, ANATOLY ALEXANDROVICH (1937-2000), popular democratic leader of Russia elected mayor of St. Petersburg in 1990 **14** 317-318

SOBUKWE, ROBERT MANGALISO (1924-1978), South African politician **14** 318-319

Social reform
Australia
Spence, Catherine Helen **23** 374-375
Europe
Romilly, Samuel **23** 348-351
United States
Paglia, Camille **23** 286-288
Walker, Mary Edwards **23** 432-434

Social scientists, American
anthropologists (20th century)
Robeson, Eslanda Goode **23** 340-342
historians (20th century)
Beveridge, Albert Jeremiah **23** 39-41
librarians
Rollins, Charlemae Hill **23** 346-348

Social scientists, Taiwanese
Lee, Yuan Tseh **23** 218-220

SOCRATES (469-399 B.C.), Greek philosopher and logican **14** 320-321

SODDY, FREDERICK (1877-1956), English chemist **14** 321-323

SÖDERBLOM, NATHAN (Lars Jonathan Söderblom; 1866-1931), Swedish Lutheran archbishop **14** 323-324

SOELLE, DOROTHEE (1929-2003), German theologian, political activist, and feminist **14** 324-325

SOL CH'ONG (circa 680-750), Korean Confucian scholar **14** 325-326

Solaris (film)
Tarkovsky, Andrei Arsenyevich **23** 392-395

SOLÍS, JUAN DÍAZ DE (circa 1470-1516), Spanish explorer **14** 326

SOLOMON (ruled circa 965-circa 925 B.C.), king of the ancient Hebrews **14** 326-327

SOLON (active 594 B.C.), Greek statesman and poet **14** 327-328

SOLOVEITCHIK, JOSEPH BAER (1903-1993), Jewish theologian and philosopher **14** 328-329

SOLOVIEV, VLADIMIR SERGEEVICH (1853-1900), Russian philosopher and religious thinker **14** 329-330

SOLZHENITSYN, ALEXANDER ISAYEVICH (born 1918), Soviet novelist **14** 330-332

SOMBART, WERNER (1863-1941), German economic historian **14** 332-333

SOMERSET, DUKE OF (Edward Seymour; 1506-52), English statesman **14** 333-334

SOMERVILLE, EDITH ANNE ŒNONE (1858-1949), Irish author **14** 334-335

SOMERVILLE, MARY (1780-1872), Scottish mathematician, physicist, and geographer **20** 340-342

Somerville and Ross (pseudonym)
see Edith Anna Œnone Somerville

SOMOZA, ANASTASIO (1896-1956), Nicaraguan dictator and military leader **14** 335-336

SOMOZA DEBAYLE, ANASTASIO (1925-1980), president of Nicaragua (1967-1979) **14** 336-337

SONDHEIM, STEPHEN (born 1930), American composer and lyricist **14** 337-338

SONG SISTERS (Ailing Song, 1890-1973; Meiling Song, 1898-1919; and Qingling Song, 1890-1981) Chinese political and social activists **14** 338-341

SONJO (1552-1608), king of Korea 1567-1608 **14** 341-342

SONTAG, SUSAN (born 1933), American essayist **14** 342-343

Sophie's Choice (book, film)
Streep, Meryl Louise **23** 384-387

SOPHOCLES (496-406 B.C.), Greek playwright **14** 343-345

SOPWITH, THOMAS OCTAVE MURDOCH (1888-1989), British aviation industrialist and pioneer pilot **14** 345-346

SORDELLO (ca. 1180-ca. 1269), Italian poet and troubadour **20** 342-343

SOREL, ALBERT (1842-1906), French diplomatic historian **14** 346-347

SOREL, GEORGES (1847-1922), French philosopher **14** 347-348

SOROKIN, PITIRIM A. (1889-1968), Russian-American sociologist **14** 348-349

SOTATSU, TAWARAYA (circa 1570-circa 1643), Japanese painter **14** 349

SOUFFLOT, JACQUES GERMAIN (1713-1780), French architect **14** 349-350

SOULAGES, PIERRE (born 1919), French painter **14** 350-351

SOULÉ, PIERRE (1801-1870), American politician and diplomat **14** 351-352

SOUSA, HENRIQUE TEIXEIRA DE (born 1919), Cape Verdean novelist **14** 352-353

SOUSA, JOHN PHILIP (1854-1932), American bandmaster and composer **14** 353-354

SOUSA, MARTIM AFONSO DE (circa 1500-64), Portuguese colonizer and statesman **14** 354-355

SOUTER, DAVID H. (born 1939), U.S. Supreme Court justice **14** 355-356

South Africa, Republic of
• INDEPENDENCE
dissidents
Schreiner, Olive **23** 362-364

South African literature
Pringle, Thomas **23** 319-320
Schreiner, Olive **23** 362-364
Smith, Pauline **23** 372-373

SOUTHEY, ROBERT (1774-1843), English poet and author **18** 381-382

SOUTINE, CHAIM (1894-1943), Russian painter **14** 356-357

SOUVANNA PHOUMA (1901-1984), Laotian prince and premier **14** 357-358

SOWELL, THOMAS (born 1930), American economist and author **19** 350-352

SOYINKA, WOLE (Oluwole Akinwande Soyinka; born 1934), first African to win the Nobel Prize for Literature (1986) **14** 358-359

SPAAK, PAUL HENRI (1899-1972), Belgian statesman and diplomat **14** 359-360

SPAATZ, CARL (1891-1974), American army and air force officer **19** 352-355

Space exploration
manned flights
McCandless, Bruce, II **23** 243-246

Spain (Spanish State; nation, Europe)
• ISLAMIC (756-1492)
Castile and León
Urraca **23** 417-418

SPALLANZANI, LAZZARO (Abbé Spallanzani; 1729-99) Italian naturalist **14** 360-361

Spanish literature
modern
Almodovar, Pedro **23** 6-9

Spanish music
Cugat, Xavier **23** 81-82

SPARK, MURIEL SARAH (born 1918), British author **14** 361-362

SPARKS, JARED (1789-1866), American historian **14** 363

SPARTACUS (died 71 B.C.), Thracian galdiator **14** 363-364

SPAULDING, CHARLES CLINTON (1874-1952), African American business executive **14** 364-365

Speakers of the House
see Statesmen, American

SPEER, ALBERT (1905-1981), German architect and Nazi **19** 355-356

SPEKE, JOHN HANNING (1827-1864), English explorer **14** 366-367

SPELLMAN, CARDINAL FRANCIS JOSEPH (1889-1967), Roman Catholic archbishop **14** 367

SPEMANN, HANS (1869-1941), German experimental embryologist **14** 368-369

SPENCE, CATHERINE HELEN (1825-1910), Australian author and activist **23** 374-375

SPENCER, HERBERT (1820-1903), English philosopher **14** 369-370

SPENDER, STEPHEN HAROLD (born 1909), English poet and critic **14** 370-371

SPENER, PHILIPP JAKOB (1635-1705), German theologian **14** 372

SPENGLER, OSWALD (1880-1936), German philosopher **14** 372-373

SPENSER, EDMUND (circa 1552-99), English poet **14** 373-376

SPERANSKI, COUNT MIKHAIL MIKHAILOVICH (1772-1839), Russian statesman and reformer **14** 376-377

SPERRY, ELMER A. (1860-1930), American inventor **14** 377-379

SPIELBERG, STEVEN (born 1947), American filmmaker **14** 379-381

SPINOZA, BARUCH (Benedict Spinoza; 1632-77), Dutch philosopher **14** 381-383

SPITZ, MARK (born 1950), American swimmer **23** 376-378

SPOCK, BENJAMIN McLANE (1903-1998), American pediatrician and political activist and author of *Baby and Child Care* **14** 383-385

Sports
see Athletes, American

SPOTSWOOD, ALEXANDER (1676-1740), British general and colonial governor **14** 385

SPRAGUE, FRANK JULIAN (1857-1934), American electrical engineer and inventor **14** 385-386

SQUIBB, EDWARD ROBINSON (1819-1900), American physician and pharmacist **21** 390-392

SSU-MA CH'IEN (145-circa 90 B.C.), Chinese historian **14** 388-389

SSU-MA HSIANG-JU (circa 179-117 B.C.), Chinese poet **14** 389-390

SSU-MA KUANG (1019-1086), Chinese statesman **14** 390-391

STAËL, GERMAINE DE (1766-1817), French-Swiss novelist and woman of letters **14** 391-392

STAËL, NICOLAS DE (1914-1955), French painter **14** 392

STAHL, GEORG ERNST (1660-1734), German chemist and medical theorist **14** 392-393

Stairway to Heaven (song)
Led Zeppelin **23** 216-218

STALIN, JOSEPH (1879-1953), Soviet statesman **14** 393-396

STANDISH, MYLES (circa 1584-1656), English military adviser to the Pilgrims **14** 396-397

STANFORD, LELAND (1824-1893), American railroad builder and politician **14** 397-398

Stanford University (Palo Alto, California)
Rice, Condoleezza **23** 335-338

STANISLAVSKY, CONSTANTIN (1863-1938), Russian actor and director **14** 398-399

STANLEY, SIR HENRY MORTON (1841-1904), British explorer and journalist **14** 399-400

STANLEY, WENDELL MEREDITH (1904-1971), American virologist **14** 400-401

STANTON, EDWIN McMASTERS (1814-1869), American statesman **14** 401-402

STANTON, ELIZABETH CADY (1815-1902), American feminist and reformer **14** 402-403

STARHAWK (Miriam Simos; born 1951), theoretician and practitioner of feminist Wicca (witchcraft) in the United States **14** 403-404

STARLEY, JAMES (1831-1881), British inventor and businessman **21** 392-393

STARZL, THOMAS (born 1926), American surgeon **21** 393-395

State, U.S. Secretaries of
see Statesmen, American–Executive (secretaries of state)

Statesmen, American
• EXECUTIVE (CABINET)
attorneys general
Ashcroft, John **23** 18-21
national security advisors
Rice, Condoleezza **23** 335-338
secretaries of defense
Rumsfeld, Donald Harold **23** 353-355
• LEGISLATIVE
senators (19th century)
Logan, George **23** 231-234
senators (20th century)
Ashcroft, John **23** 18-21
Beveridge, Albert Jeremiah **23** 39-41
• STATE and LOCAL
state representatives
Logan, George **23** 231-234

Statesmen, Angolan
Nzinga, Anna **23** 270-271

Statesmen, Cherokee
Ward, Nancy **23** 436-438

Statesmen, Dutch
pensionaries
Cats, Jacob **23** 64-66

Statesmen, English
members of Parliament
Romilly, Samuel **23** 348-351

Statesmen, Georgian (Asia Minor)
Tamara **23** 388-390

Statesmen, Indian (Asian)
UN officials
Razia **23** 326-329

Statesmen, Israelite
see Bible–Old Testament; Jewish history

Statesmen, Saudi Arabian
Khalid Bin Abdul Aziz Al-Saud **23** 194-196

Statesmen, Spanish
queens
Urraca **23** 417-418

STEAD, CHRISTINA ELLEN (1902-1983), Australian author **23** 378-380

STEEL, DANIELLE (born 1947), American author and poet **14** 404-406

STEEL, DAVID MARTIN SCOTT (born 1938), Scottish member of Parliament and leader of the Liberal Party **14** 406-407

STEEL, DAWN (1946-1997), American movie producer and studio executive **18** 383-384

STEELE, SIR RICHARD (1672-1729), British essayist, dramatist, and politician **14** 407-409

STEFANSSON, VILHJALMUR (1879-1962), Canadian-American Arctic explorer and scientist **14** 409-410

STEFFENS, LINCOLN (1866-1936), American journalist **14** 410-411

STEGNER, WALLACE (1909-1993), American author **19** 356-358

STEICHEN, EDWARD (1879-1973), American photographer, painter, and museum curator **14** 411-412

STEIN, EDITH (1891-1942), German philosopher **14** 412-414

STEIN, GERTRUDE (1874-1946), American writer **14** 414-415

STEIN, BARON HEINRICH FRIEDRICH KARL VOM UND ZUM (1757-1831), Prussian statesman **14** 415-416

STEINBECK, JOHN ERNST (1902-1968), American author **14** 416-417

STEINEM, GLORIA (born 1934), American feminist and journalist **14** 418-419

STEINER, JAKOB (1796-1863), Swiss mathematician **23** 380-382

STEINITZ, WILHELM (1836-1900), Bohemian American chess player **20** 343-346

STEINMETZ, CHARLES PROTEUS (Karl August Rudolf Steinmetz; 1865-1923), German-born American mathematician and electrical engineer **14** 419-420

STELLA, FRANK (born 1936), American painter **14** 420-422

STELLA, JOSEPH (1877-1946), Italian-born American painter **14** 422

STENDHAL (Marie Henri Beyle; 1783-1842), French author **14** 422-425

STENGEL, CASEY (Charles Dillon Stengel; 1890-1975), American baseball player and manager **19** 361-363

STENO, NICOLAUS (Niels Stensen; 1638-86), Danish naturalist **14** 425-426

STEPHEN (1096?-1154), king of England 1135-54 **14** 426-427

STEPHEN I (c. 973-1038), king of Hungary **14** 427-428

STEPHEN, SIR LESLIE (1832-1904), English historian **14** 429

STEPHEN HARDING, ST. (died 1134), English abbot and monastic reformer **14** 428-429

STEPHENS, ALEXANDER HAMILTON (1812-1883), American statesman **14** 429-430

STEPHENS, HELEN (1918-1994), American athlete **19** 363-365

STEPHENS, JAMES (1882-1950), Irish novelist and poet **14** 430-431

STEPHENS, URIAH (1821-1882), American labor leader **14** 431-432

STEPHENSON, GEORGE (1781-1848), English railway engineer **14** 432-433

STEPHENSON, ROBERT (1803-1859), English railway engineer **14** 432-433

STEPINAC, ALOJZIJE (1898-1960), Croatian nationalist, Catholic, and anti-Communist **14** 433-435

STEPTOE, PATRICK (1913-1988), British physician **20** 346-348

STERN, ISAAC (born 1920), American violinist **19** 365-367

STERN, OTTO (1888-1969), German-born American physicist **14** 435

STERNE, LAURENCE (1713-1768), British novelist **14** 435-437

STETTINIUS, EDWARD R., JR. (1900-1949), American industrialist and statesman **14** 437-438

STEUBEN, BARON FREDERICK WILLIAM AUGUSTUS VON (1730-1794), German officer in the American Revolution **14** 438-439

STEVENS, GEORGE COOPER (1904-1975), American Film Director and Producer **22** 401-403

STEVENS, JOHN (1749-1838), American engineer and inventor **14** 439-440

STEVENS, JOHN PAUL (born 1920), U.S. Supreme Court justice **14** 440-441

STEVENS, NETTIE MARIA (1861-1912), American biologist and geneticist **14** 441-442

STEVENS, THADDEUS (1792-1868), American politician **14** 442-443

STEVENS, WALLACE (1879-1955), American poet **14** 443-445

STEVENSON, ADLAI EWING (1900-1965), American statesman and diplomat **14** 445-446

STEVENSON, ROBERT LOUIS (1850-1894), Scottish novelist, essayist and poet **14** 446-448

STEVIN, SIMON (Simon Stevinus; 1548-1620), Dutch mathematician **21** 395-398

STEWART, ALEXANDER TURNEY (1803-1876), American dry-goods merchant **14** 448-449

STEWART, DUGALD (1753-1828), Scottish philosopher **14** 449

STEWART, ELLEN (born 1920), African-American theater founder and director **20** 348-352

STEWART, JIMMY (James Maitland Stewart; 1908-1997), American actor **18** 385-386

STEWART, MARTHA (nee Martha Kostyra; born 1941), American author, entertainer, and businesswoman **19** 367-369

STEWART, POTTER (1915-1985), liberal U.S. Supreme Court justice **14** 449-451

STIEGEL, HENRY WILLIAM (1729-1785), German born American iron founder and glassmaker **14** 451

STIEGLITZ, ALFRED (1864-1946), American photographer, editor, and art gallery director **14** 451-452

STILICHO, FLAVIUS (died 408), Roman general **14** 452-453

STILL, CLYFFORD (1904-1980), American Abstract Expressionist artist **14** 453-454

STILL, WILLIAM (1821-1902), African American abolitionist, philanthropist, and businessman **14** 454-455

STILL, WILLIAM GRANT (born 1895), African American composer **14** 455-456

STILWELL, JOSEPH WARREN (1883-1946), American general **14** 456-457

STIMSON, HENRY LEWIS (1867-1950), American lawyer and statesman **14** 457-458

STIRLING, JAMES (1926-1992), British architect and city planner **14** 458-459

STIRNER, MAX (1806-1856), German philosopher **14** 459-460

STOCKHAUSEN, KARLHEINZ (born 1928), German composer **14** 460-461

STOCKTON, ROBERT FIELD (1795-1866), American naval officer and politician **14** 461-462

STODDARD, SOLOMON (1643-1728/29), American colonial Congregational clergyman **14** 462-463

STOKER, BRAM (Abraham Stoker; 1847-1912), Irish author **14** 463-464

STOKES, CARL B. (1927-1996), African American politician **14** 464-465

STOLYPIN, PIOTR ARKADEVICH (1862-1911), Russian statesman and reformer **14** 465-466

STONE, EDWARD DURRELL (1902-1978), American architect, educator, and designer **14** 466-468

STONE, HARLAN FISKE (1872-1946), American jurist; chief justice of U.S. Supreme Court 1914-46 **14** 468-470

STONE, I. F. (Isador Feinstein; 1907-1989), American journalist **14** 470-471

STONE, LUCY (1818-1893), American abolitionist and women's suffrage leader **14** 471-472

STONE, OLIVER (born 1946), American filmmaker **14** 472-475

STONE, ROBERT ANTHONY (born 1937), American novelist **14** 475-476

STOPES, MARIE (1880-1958), British scientist and birth control advocate **14** 476-478

STOPPARD, THOMAS (Thomas Straussler; born 1937), English playwright **14** 478-479

STORM, THEODOR (1817-1888), German poet and novelist **14** 479-480

STORY, JOSEPH (1779-1845), American jurist and statesman **14** 480-481

Story of an African Farm, The (book) Schreiner, Olive **23** 362-364

STOSS, VEIT (circa 1445-1533), German sculptor **14** 481-482

STOUFFER, SAMUEL A. (1900-1960), American sociologist and statistician **14** 482-483

STOUT, JUANITA KIDD (1919-1998), African American judge **23** 382-384

STOVALL, LUTHER McKINLEY (born 1937), American silkscreen artist **14** 483-484

STOWE, HARRIET ELIZABETH BEECHER (1811-1896), American writer **14** 484-485

STRABO (circa 64 B.C.-circa A.D. 23), Greek geographer and historian **14** 485-486

STRACHAN, JOHN (1778-1867), Canadian Anglican bishop **14** 486-487

STRACHEY, GILES LYTTON (1880-1932), English biographer and critic known for his satire of the Victorian era **14** 487-488

STRACHEY, JOHN (Evelyn John St. Loe Strachey; 1901-1963), British author and politician **20** 352-354

STRADIVARI, ANTONIO (circa 1644-1737), Italian violin maker **14** 488-490

STRAFFORD, 1ST EARL OF (Thomas Wentworth; 1593-1641), English statesman **14** 490-491

STRAND, MARK (born 1934), fourth Poet Laureate of the United States **14** 491-493

STRAND, PAUL (1890-1976), American photographer **19** 369-371

STRANG, RUTH MAY (1895-1971), American educator **14** 493-494

STRASBERG, LEE (Israel Strasberg; 1901-82), American acting instructor, director, and founding member of the Group Theatre **14** 494-495

STRAUS, ISIDOR (1845-1912), American merchant **14** 496

STRAUSS, DAVID FRIEDRICH (1808-1874), German historian and Protestant theologian **14** 496-497

STRAUSS, FRANZ JOSEF (1915-1988), West German politician **14** 497-498

STRAUSS, JOHANN, JR. (1825-1899), Austrian composer **14** 498-499

STRAUSS, LEO (1899-1973), German Jewish Socratic political philosopher **14** 499-500

STRAUSS, LEVI (Loeb Strauss; 1829-1902), American businessman **20** 354-356

STRAUSS, RICHARD (1864-1949), German composer and conductor **14** 500-501

STRAUSS, ROBERT SCHWARZ (born 1918), Democratic fundraiser and strategist **14** 501-502

STRAVINSKY, IGOR FEDOROVICH (1882-1971), Russian-born composer **14** 502-506

STRAWSON, SIR PETER FREDRICK (born 1919), English philosopher **14** 506-507

STREEP, MERYL LOUISE (born 1949), American actress **23** 384-387

STREETON, SIR ARTHUR ERNEST (1867-1943), Australian landscape painter **14** 507-508

STREISAND, BARBRA (Barbara Joan Streisand; born 1942), American entertainer **18** 386-388

STRESEMANN, GUSTAV (1878-1929), German statesman and diplomat **14** 508-509

STRINDBERG, AUGUST (1849-1912), Swedish author **14** 509-511

STROESSNER, ALFREDO (born 1912), Paraguayan statesman **14** 511-512

STRONG, JOSIAH (1847-1916), American clergyman and social activist **14** 512-513

STRUSS, KARL (1886-1981), American photographer and cinematographer **21** 398-399

STRUVE, FRIEDRICH GEORG WILHELM VON (1793-1864), German-born Russian astronomer and geodesist **14** 513

STUART, GILBERT (1755-1828), American painter **14** 513-515

STUART, JAMES EWELL BROWN (Jeb; 1833-64), Confederate cavalry officer **14** 515-516

STUDENT, KURT (1890-1978), German general **20** 356-358

STUDI, WES (born Wesley Studie; born circa 1944), Native American actor **15** 1-2

STURGES, PRESTON (Edmund Preston Biden; 1898-1959), American playwright, screenwriter, director, and businessman **19** 371-374

STURLUSON, SNORRI (1179-1241), Icelandic statesman and historian **14** 310-311

STURT, CHARLES (1795-1869), British officer, explorer, and colonial administrator **15** 2-3

STURTEVANT, A. H. (Alfred Henry Sturtevant; 1891-1970), American geneticist **15** 3-5

STUYVESANT, PETER (circa 1610-72), Dutch colonial administrator **15** 5-6

STYRON, WILLIAM (born 1925), American southern writer of novels and articles **15** 6-8

SUÁREZ, FRANCISCO (1548-1617), Spanish philosopher and theologian **15** 8

SUAZO CÓRDOVA, ROBERTO (born 1927), physician and president of Honduras (1982-1986) **15** 8-10

SUCKLING, SIR JOHN (1609-1642), English poet and playwright **15** 10-11

SUCRE, ANTONIO JOSÉ DE (1795-1830), Venezuelan general, Bolivian president 1826-28 **15** 11-12

SUDERMANN, HERMANN (1857-1928), German dramatist and novelist **15** 12-13

SUETONIUS TRANQUILLUS, GAIUS (circa 70-circa 135), Roman administrator and writer **15** 13

SUHARTO (born 1921), second president after Indonesia's independence **15** 14-15

SUI WEN-TI (541-604) Chinese emperor **15** 16-18

SUIKO (554-628), empress of Japan 593-628 **15** 15-16

SUKARNO (1901-1970), Indonesian statesman, president 1945-66 **15** 18-20

SULEIMAN I (the Magnificent; 1494-1566), Ottoman sultan 1520-66 **15** 20-21

SULLA, LUCIUS CORNELIUS I (138-78 B.C.), Roman general, dictator 82-79 B.C. **15** 21-22

SULLIVAN, SIR ARTHUR SEYMOUR (1842-1900), English composer **15** 23

SULLIVAN, ED (Edward Vincent Sullivan; 1902-1974), American television emcee, screenwriter, and author **19** 374-376

SULLIVAN, HARRY STACK (1892-1949), American psychiatrist **15** 23-24

SULLIVAN, JOHN LAWRENCE (1858-1918), American boxer **15** 24-25

SULLIVAN, LEON HOWARD (1922-2001), African American civil rights leader and minister **15** 25-27

SULLIVAN, LOUIS HENRI (1856-1924), American architect **15** 27-28

SULLY, THOMAS (1783-1872), English-born American painter **22** 403-404

SULZBERGER, ARTHUR OCHS (born 1926), publisher of the *New York Times* **15** 28-30

SULZBERGER, ARTHUR OCHS JR. (born 1951), American newspaper publisher **19** 376-378

SUMNER, CHARLES (1811-1874), American statesman **15** 30-31

SUMNER, WILLIAM GRAHAM (1840-1910), American sociologist and educator **15** 32

SUN YAT-SEN (1866-1925), Chinese statesman, leader of republican revolution **15** 35-39

SUNDAY, WILLIAM ASHLEY (''Billy''; 1862-1935), American evangelist **15** 32-33

SUNDIATA KEITA (circa 1210-circa 1260), founder of Mali empire in West Africa **15** 33-34

SU-SHIH (Su Tung-p'o; 1037-1101), Chinese author and artist **15** 39-40

SUTHERLAND, GRAHAM (1903-1980), English painter **15** 40-41

SUTHERLAND, JOAN (born 1926), Australian opera singer **22** 404-407

SUTTER, JOHN AUGUSTUS (1803-1880), German-born American adventurer and colonizer **15** 41-42

SUTTNER, BERTHA VON (born Countess Bertha Kinsky; 1843-1914), Austrian author and activist **15** 42-44

SUVOROV, ALEKSANDR VASILIEVICH (1730-1800), Russian general **15** 44-45

SUZMAN, HELEN (born 1917), member of the South African House of Assembly for the Progressive Party **15** 45-46

SUZUKI, DAISETZ TEITARO (1870-1966), Japanese translator, teacher, and interpreter of Zen Buddhist thought **15** 46-47

SVEVO, ITALO (pseudonym of Ettore Schmitz; 1861-1928), Italian novelist **15** 47-48

SWAMMERDAM, JAN (1637-1680), Dutch naturalist **15** 48-49

SWEDENBORG, EMANUEL (1688-1772), Swedish scientist, theologian, and mystic **15** 49-50

SWEELINCK, JAN PIETERSZOON (1562-1621), Dutch composer, organist, and teacher **15** 50-51

SWIFT, GUSTAVUS FRANKLIN (1839-1903), American businessman **22** 407-409

SWIFT, JONATHAN (1667-1745), English-Irish poet, political writer, and clergyman **15** 51-54

Swimming (sport)
Spitz, Mark **23** 376-378

SWINBURNE, ALGERNON CHARLES (1837-1909), English poet, dramatist, and critic **15** 54-55

SWITZER, MARY E. (1900-1971), American champion of rehabilitation **15** 55-56

SWOPE, GERARD (1872-1957), president of General Electric **15** 56-58

SYDENHAM, BARON (Charles Edward Poulett Thomson; 1799-1841), English merchant and politician **15** 59-60

SYDENHAM, THOMAS (1624-1689), English physician **15** 59-60

SYED AHMED KHAN (1817-1898), Moslem religious leader, educationalist, and politician **15** 60

SYLVIS, WILLIAM (1828-1869), American labor leader **15** 60-61

Symphony (music)
Denmark
Nørgård, Per **23** 265-267

SYNGE, EDMUND JOHN MILLINGTON (1871-1909), Irish dramatist **15** 61-62

SZENT-GYÖRGYI, ALBERT VON (1893-1986), Hungarian-American biochemist **15** 62-64

SZILARD, LEO (1898-1964), Hungarian-born nuclear physicist **15** 64-66

SZOLD, HENRIETTA (1860-1945), American Jewish leader **15** 66-67

SZYMANOWSKI, KAROL (1882-1937), Polish composer **15** 67-68

T

TABARI, MUHAMMAD IBN JARIR AL- (839-923), Moslem historian and religious scholar **15** 69-70

TABOR, HORACE AUSTIN WARNER (1830-1899), American mining magnate and politician **15** 70

TACITUS (56/57-circa 125), Roman orator and historian **15** 70-72

TAEUBER-ARP, SOPHIE (1889-1943), Swiss-born painter, designer, and dancer **15** 73-74

TAEWON'GUN, HŬNGSON (1820-1898), Korean imperial regent **15** 74-75

TAFAWA BALEWA, SIR ABUBAKAR (1912-1966), Nigerian statesman, prime minister 1957-1966 **15** 75

TAFT, LORADO (1860-1936), American sculptor **15** 75-76

TAFT, ROBERT ALPHONSO (1889-1953), American senator **15** 76-78

TAFT, WILLIAM HOWARD (1857-1930), American statesman, president 1909-1913 **15** 78-81

TAGORE, RABINDRANATH (1861-1941), Bengali poet, philosopher, social reformer, and dramatist **12** 529-531

TAHARQA (reigned circa 688-circa 663 B.C.), Nubian pharaoh of Egypt **15** 81-82

TAINE, HIPPOLYTE ADOLPHE (1828-1893), French critic and historian **15** 82-83

T'AI-TSUNG, T'ANG (600-649), Chinese emperor **15** 83-84

TAKAHASHI, KOREKIYO (1854-1936), Japanese statesman **15** 84-85

TAL, JOSEF (Josef Gruenthal; born 1910), Israeli composer, pianist, and professor of music **15** 85-86

TALBERT, MARY MORRIS BURNETT (1866-1923), American educator, feminist, civil rights activist, and lecturer **15** 86-88

TALLCHIEF, MARIA (born 1925), Native American prima ballerina **15** 88-89

TALLEYRAND, CHARLES MAURICE DE (Duc de Tallyrand-Périgord; 1754-1838), French statesman **15** 89-90

TALLIS, THOMAS (circa 1505-85), English composer and organist **15** 91

TALON, JEAN (1626-1694), French intendant of New France **15** 91-92

TAMARA (Tamar; 1159-1212), Queen of Georgia (1184-1212) **23** 388-390

TAMBO, OLIVER REGINALD (1917-1993), serves as acting president of the African National Congress **15** 92-94

TAMERLANE (1336-1405), Turko-Mongol conqueror **15** 94-95

TAMIRIS, HELEN (Helen Becker; 1905-1966), American dancer and choreographer **23** 390-392

TAN, AMY (born 1952), American author **15** 95-96

TANAKA, KAKUEI (1918-1993), prime minister of Japan (1972-1974) **15** 96-98

TANEY, ROGER BROOKE (1777-1864), American political leader, chief justice of U.S. Supreme Court **15** 98-99

TANGE, KENZO (born 1913), Japanese architect and city planner **15** 99-101

TANGUY, YVES (1900-1955), French painter **15** 101

TANIZAKI, JUNICHIRO (1886-1965), Japanese novelist, essayist, and playwright **15** 101-102

TANNER, HENRY OSSAWA (1859-1937), African American painter **15** 102-103

T'AO CH'IEN (365-427), Chinese poet **15** 104-105

TAO-AN (312-385), Chinese Buddhist monk **15** 103-104

TAO-HSÜAN (596-667), Chinese Buddhist monk **15** 105

TAPPAN BROTHERS (19th century), American merchants and reformers **15** 105-106

TAQI KHAN AMIR-E KABIR, MIRZA (circa 1806-52), Iranian statesman **15** 106-107

TARBELL, IDA MINERVA (1857-1944), American journalist **15** 107-108

TARDE, JEAN GABRIEL (1843-1904), French philosopher and sociologist **15** 108-109

TARKINGTON, NEWTON BOOTH (1869-1946), American author **15** 109

TARKOVSKY, ANDREI ARSENYEVICH (1932-1986), Russian film director **23** 392-395

TARLETON, SIR BANASTRE (1754-1833), English soldier; fought in American Revolution **15** 110

TARSKI, ALFRED (1902-1983), Polish-American mathematician and logician **15** 110-111

TARTAGLIA, NICCOLO (1500-1557), Italian mathematician **15** 111-112

TARTINI, GIUSEPPE (1692-1770), Italian violinist, composer, and theorist **15** 112-113

TASMAN, ABEL JANSZOON (circa 1603-59), Dutch navigator **15** 113-114

TASSO, TORQUATO (1544-1595), Italian poet **15** 114-116

TATE, ALLEN (1899-1979), American poet, critic and editor **15** 116

TATLIN, VLADIMIR EVGRAFOVICH (1885-1953), Russian avant garde artist **15** 117-118

TATI, JACQUES (Jacques Tatischeff; 1908-1982), French actor and director **22** 410-412

TAUSSIG, HELEN BROOKE (1898-1986), American physician **15** 118-120

TAWNEY, RICHARD HENRY (1880-1962), British economic historian and social philosopher **15** 120-121

TAYLOR, BROOK (1685-1731), English mathematician **15** 121-122

TAYLOR, EDWARD (circa 1642-1729), American Puritan poet and minister **15** 122-123

TAYLOR, EDWARD PLUNKET (1901-1989), Canadian-born financier and thoroughbred horse breeder **15** 123-124

TAYLOR, ELIZABETH ROSEMUND (born 1932), American film actress **15** 124-125

TAYLOR, FREDERICK WINSLOW (1856-1915), American industrial manager and production engineer **21** 400-402

TAYLOR, JOHN (1753-1824), American politician and political theorist **15** 126

TAYLOR, MAXWELL (1901-1987), American soldier-statesman-scholar **15** 126-127

TAYLOR, SUSIE KING (1848-1912), African American nurse **15** 127-128

TAYLOR, ZACHARY (1784-1850), American statesman; president 1849-50 **15** 128-130

TCHAIKOVSKY, PETER ILYICH (1840-1893), Russian composer **15** 130-132

TCHEREPNIN, ALEXANDER (Nikolayevich; 1899-1977), Russian-French and later American composer **15** 132-133

TE KANAWA, KIRI (born 1944), lyric soprano from New Zealand **15** 136-137

TECUMSEH (circa 1768-1813), American Shawnee Indian tribal chief **15** 133

TEDDER, ARTHUR (1890-1967), British military leader **19** 379-381

TEGGART, FREDERICK J. (1870-1946), comparative historian, librarian, sociologist, and educator who initiated sociology at the University of California **15** 133-134

TEILHARD DE CHARDIN, MARIE JOSEPH PIERRE (1881-1955), French theologian and paleontologist **15** 134-136

TEKAKWITHA, KATERI (Catherine Tegakovita; 1656-1680), Native American nun **23** 395-397

TELEMANN, GEORG PHILIPP (1681-1767), German composer **15** 137-138

Telephone (communications)
Vail, Theodore Newton **23** 419-421

TELESIO, BERNARDINO (1509-1588), Italian philosopher of nature **15** 138-139

Television (Great Britain)
screenwriters for
Leigh, Mike **23** 222-225

Television (United States)
cable TV
Redstone, Sumner Murray **23** 329-331
personalities
Burnett, Carol **23** 52-55
Button, Dick **23** 55-57
producers
Burnett, Carol **23** 52-55
scriptwriters for
Burnett, Carol **23** 52-55
sportscasters
Button, Dick **23** 55-57

TELLER, EDWARD (born 1908), Hungarian-American physicist **15** 139-141

TEMPLE, WILLIAM (1881-1944), ecumenicist and archbishop of Canterbury **15** 141-143

TENGKU, ABDUL RAHMAN (''the Tengku''; born 1903), first prime minister of the Federation of Malaya and later of Malaysia **15** 340-341

TENNENT, GILBERT (1703-1764), American Presbyterian clergyman and evangelist **15** 143-144

TENNYSON, ALFRED (1st Baron Tennyson; 1809-92), English poet **15** 144-146

TENSKWATAWA (Lalewithaka; 1775-1836), Shawnee religious leader **20** 359-362

TENZING NORGAY (born 1914), Nepalese mountain climber **20** 362-364

TER BORCH, GERARD (1617-1681), Dutch painter **15** 146

TERENCE (Publius Terentius After; 195-159 B.C.), Roman comic playwright **15** 146-148

TERESA (Mother Teresa; Agnes Gonxha Bojaxhiu; 1910-1997), Catholic nun and missionary; Noble Prize for Peace recipient **15** 148-151

TERESA OF AVILA (Teresa Sanchez de Cepeda y Ahumada; 1515-1582), Spanish nun **20** 364-366

TERESHKOVA, VALENTINA (born 1937), Russian cosmonaut **15** 151-152

TERKEL, LOUIS (''Studs''; born 1912), American radio personality and author **15** 152-153

TERMAN, LEWIS MADISON (1877-1956), American psychologist **15** 153-154

TERRA, GABRIEL (1873-1942), Uruguayan politician, president 1933-38 **15** 154-155

TERRELL, MARY CHURCH (Mary Eliza Church Terrell; 1863-1954), African American activist and feminist **23** 397-399

Terror, Reign of
see French Revolution–1792-95 (Reign of Terror)

TERTULLIAN (Quintus Septimius Florens Tertullianus; circa 160-circa 220), North African theologian and apologist **15** 155-156

TESLA, NIKOLA (1856-1943), Croatian-American inventor and electrical engineer **15** 156-157

TEWODROS II (1820-1868), emperor of Ethiopia **15** 158-159

THACKERAY, WILLIAM MAKEPEACE (1811-1863), British novelist **15** 159-161

THALBERG, IRVING (1899-1936), American filmmaker **20** 366-368

THALES (circa 624-circa 545 B.C.), Greek natural philosopher **15** 161

THANT, U (1909-1974), Burmese statesman and UN secretary general **15** 161-162

THARP, MARIE (born 1920), American geologist and oceanographic cartologist **15** 162-164

THARP, TWYLA (born 1941), American dancer and choreographer **15** 164-165

THATCHER, MARGARET HILDA (born 1925), prime minister of Great Britain (1979-1990) **15** 165-168

THAYER, ELI (1819-1899), American reformer, agitator, and promoter **15** 168

THAYER, SYLVANUS (1785-1872), American educator and engineer **15** 168-169

THEANO (born c. 546 BC), Greek mathematician and physician **23** 399-401

THEILER, MAX (1899-1972), American epidemiologist and microbiologist **15** 169-170

THEMISTOCLES (circa 528-462 B.C.), Athenian politician **15** 170-171

THEOCRITUS (circa 310-circa 245 B.C.), Greek poet **15** 171-172

THEODORIC THE GREAT (453/454-526), king of the Ostrogoths **15** 175-176

THEODOSIUS (circa 346-395), Roman emperor 379-395 **15** 176

THEORELL, AXEL HUGO THEODOR (born 1903), Swedish biochemist **15** 176-177

THERESA, SAINT (Theresa of Ávila; 1515-82), Spanish nun **15** 178-179

THEROUX, PAUL (born 1941), expatriate American writer of fiction and of chronicles of train travels **15** 179-180

THIBAUT IV (Thibaut I of Navarre; 1201-53), Count of Champagne and Brie **15** 180-181

THIERS, LOUIS ADOLPHE (1797-1877), French journalist, historian, and statesman **15** 181-182

THIEU, NGUYEN VAN (1923-2001), South Vietnamese president **15** 182-183

THOMAS, ALMA WOODSEY (1891-1978), African American artist **23** 401-403

THOMAS, CLARENCE (born 1948), U.S. Supreme Court justice **15** 186-188

THOMAS, DAVE (R. David Thomas; 1932-2002), American businessman **18** 389-397

THOMAS, DYLAN MARLAIS (1914-1953), British poet **15** 188-190

THOMAS, GEORGE HENRY (1816-1870), American general **15** 190-191

THOMAS, HELEN (born 1920), American journalist **19** 381-384

THOMAS, NORMAN MATTOON (1884-1968), American Socialist politician, author, and lecturer **15** 191-192

THOMAS, THEODORE (1835-1905), American orchestral conductor **15** 192-193

THOMAS, WILLIAM ISAAC (1863-1947), American sociologist and educator **15** 193

THOMAS AQUINAS, SAINT (circa 1224-74), Italian philosopher and theologian **15** 183-186

THOMASIUS (1655-1728), German philosopher and jurist **15** 193-194

THOMPSON, DALEY (Francis Ayodele Thompson; born 1958), English track and field athlete **20** 368-370

THOMPSON, DAVID (1770-1857), Canadian explorer, cartographer, and surveyor **15** 194-195

THOMPSON, DOROTHY (1894-1961), conservative American journalist **15** 195-196

THOMPSON, HUNTER STOCKTON (born 1939), American journalist **15** 196-198

THOMSON, SIR GEORGE PAGET (1892-1975), English atomic physicist **15** 198-199

THOMSON, JAMES (1700-1748), British poet **15** 199-200

THOMSON, SIR JOSEPH JOHN (1856-1940), English physicist **15** 200-201

THOMSON, KENNETH (born 1923), Canadian print and broadcast journalism magnate **15** 201-202

THOMSON, TOM (1877-1917), Canadian painter **15** 202

THOMSON, VIRGIL (1896-1989), American composer, critic, and conductor **15** 202-203

THOREAU, HENRY DAVID (1817-1862), American writer and transcendentalist **15** 203-205

THOREZ, MAURICE (1900-1964), headed the French Communist Party from 1930 to 1964 **15** 206-207

THORN, GASTON (born 1928), prime minister of Luxembourg **15** 207-208

THORNDIKE, EDWARD LEE (1874-1949), American psychologist and educator **15** 208-209

THORPE, JIM (James Francis Thorpe; 1888-1953), American track star and professional football and baseball player **15** 209-211

THORVALDSEN, BERTEL (Albert Bertel Thorvaldsen; 1770-1848), Danish sculptor **23** 403-406

THUCYDIDES (circa 460-circa 401 B.C.), Greek historian **15** 211-212

THUKU, HARRY (1895-1970), Kenyan politician **15** 212-213

THURBER, JAMES GROVE (1894-1961), American writer and artist **15** 213-214

THURMOND, JAMES STROM (born 1902), American lawyer and statesman **15** 214-215

THURSTONE, LOUIS LEON (1887-1955), American psychologist **15** 215-216

THUTMOSE III (1504-1450 B.C.), Egyptian king **15** 216-217

TIBERIUS JULIUS CAESAR AUGUSTUS (42 B.C. -A.D. 37), emperor of Rome 14-37 **15** 217-218

TIECK, LUDWIG (1773-1853), German author **15** 218-219

TIEPOLO, GIOVANNI BATTISTA (1696-1770), Italian painter **15** 219-220

TIFFANY, LOUIS COMFORT (1848-1933), American painter and designer **15** 220-221

TIGLATH-PILESER III (ruled 745-727 B.C.), king of Assyria **15** 221-222

TILDEN, BILL (William Tatem Tilden II; 1893-1953), American tennis player **20** 370-372

TILDEN, SAMUEL JONES (1814-1886), American politician **15** 222-223

TILLEY, SIR SAMUEL LEONARD (1818-1896), Canadian statesman **15** 223-224

TILLICH, PAUL JOHANNES (1886-1965), German-American Protestant theologian and philosopher **15** 224-225

TILLMAN, BENJAMIN RYAN (1847-1918), American statesman and demagogue **15** 225-226

TILLY, GRAF VON (Johann Tserclaes; 1559-1632), Flemish general **20** 372-374

TIMERMAN, JACOBO (1923-1999), Argentine journalist and human rights advocate **15** 226-228

TINBERGEN, JAN (1903-1994), Dutch economist **15** 228-229

TINBERGEN, NIKOLAAS (1907-1988), English ethologist and zoologist **15** 229-230

TING, SAMUEL CHAO CHUNG (born 1936), American nuclear physicist **23** 406-408

TINGUELY, JEAN (1925-1991), Swiss sculptor **15** 230-232

TINTORETTO (1518-1594), Italian painter **15** 232-234

TIPPETT, MICHAEL KEMP, SIR (1905-1998), English composer and conductor **15** 234-235

TIPPU TIP (Hamed bin Mohammed bin Juma bin Rajab el Murjebi; circa 1840-1905), Zanzibari trader **15** 235-236

TIPU SULTAN (1750-1799), Moslem ruler of Mysore **15** 236

TIRADENTES (José Joaquim da Silva Xavier; 1748-92), Brazilian national hero **15** 237

TIRPITZ, ALFRED VON (1849-1930), German admiral and politician **20** 374-376

TIRSO DE MOLINA (1584-1648), Spanish dramatist **15** 237-238

TISCH BROTHERS (1923-), real estate developers **15** 238-240

TISELIUS, ARNE WILHELM KAURIN (1902-1971), Swedish biochemist **15** 240-241

TITCHENER, EDWARD BRADFORD (1867-1927), English-American psychologist **15** 241-242

TITIAN (1488/90-1576), Italian painter **15** 242-244

TITO, MARSHAL (1892-1980), Yugoslav president **15** 244-246

TITULESCU, NICOLAE (1882-1941), Romanian statesman **15** 246-247

TITUS FLAVIUS VESPASIANUS (39-81), Roman general, emperor 79-81 **15** 247-248

TOBA SOJO (1053-1140), Japanese painter-priest **15** 248-249

TOBEY, MARK (1890-1976), American painter **15** 249-250

TOCQUEVILLE, ALEXIS CHARLES HENRI MAURICE CLÉREL DE (1805-1859), French statesman and historian **15** 250-251

TODD, ALEXANDER (1907-1997), English chemist **15** 251-253

TODD, MIKE (Avron Hirsch Goldenbogen; 1907-1958), American theater and film producer **21** 402-404

TODD, REGINALD STEPHEN GARFIELD (1908-2002), prime minister of Southern Rhodesia and supporter of Zimbabwean independence **18** 391-393

TOGLIATTI, PALMIRO (1893-1964), Italian statesman and a founder of the Italian Communist Party **15** 253-254

TOGO, HEIHACHIRO (1847-1934), Japanese admiral **20** 376-379

TOJO, HIDEKI (1884-1948), Japanese general, premier 1941-1944 **15** 254-256

TOKUGAWA IEYASU (1542-1616), founder of Tokugawa shogunate **8** 103-106

Tokyo Metropolitan Festival Hall (Japan) Maekawa, Kunio **23** 239-242

Tokyo Story (film) Ozu, Yasujiro **23** 279-281

TOLAND, GREGG (1904-1948), American cinematographer **21** 405-407

TOLAND, JOHN (1670-1722), British scholar **15** 256

TOLEDANO, VICENTE LOMBARDO (1894-1968), Mexican intellectual and politician **15** 256-257

TOLEDO, FRANCISCO DE (1515-1584), Spanish viceroy of Peru **15** 257-259

TOLKIEN, J. R. R. (1892-1973), English author **15** 259-261

TOLLER, ERNST (1893-1939), German playwright **15** 261

TOLMAN, EDWARD CHACE (1886-1959), American psychologist **15** 261-262

TOLSTOY, LEO (1828-1910), Russian novelist and moral philosopher **15** 262-265

TOMONAGA, SIN-ITIRO (1906-1979), Japanese physicist **15** 265-266

TÖNNIES, FERDINAND (1855-1936), German sociologist **15** 266-267

TOOMBS, ROBERT AUGUSTUS (1810-1885), American statesman **15** 267-268

TOOMER, JEAN (Nathan Eugene Pinchback Toomer; 1894-1967), American author **23** 408-410

TORQUEMADA, TOMAS DE (1420-1498), leader of the Spanish Inquisition **21** 407-409

TORRENCE, JACKIE (born 1944), American storyteller **19** 384-386

TORRICELLI, EVANGELISTA (1608-1647), Italian mathematician and physicist **15** 268-269

TORRIJOS, OMAR (1929-1981), Panamanian strongman **15** 269-270

TORSTENSSON, LENNART (1603-1651), Swedish military leader **20** 379-381

TOSCANINI, ARTURO (1867-1957), Italian conductor **15** 270-271

TOSOVSKY, JOSEF (born 1950), banker and prime minister of the Czech Republic **18** 393-395

TOULMIN, STEPHEN EDELSTON (born 1922), British-American ethical philosopher **15** 271-273

TOULOUSE-LAUTREC, HENRI DE (1864-1901), French painter **15** 273-274

TOURAINE, ALAIN (born 1925), French sociologist **15** 274-275

TOURÉ, SAMORY (1830-1900), Sudanese ruler and state builder **15** 275-277

TOURÉ, SÉKOU (1922-1984), African statesman, president of Guinea **15** 275-277

TOURGÉE, ALBION WINEGAR (1838-1905), American jurist and writer **15** 277-278

TOUSSAINT L'OUVERTURE, FRANÇOIS DOMINIQUE (1743-1803), Haitian military leader **15** 278-279

TOWER, JOAN (born 1938), American composer **15** 279-281

TOWNES, CHARLES HARD (born 1915), American physicist **15** 281-282

TOWNSEND, FRANCIS EVERITT (1867-1960), American physician **15** 282-283

TOYNBEE, ARNOLD JOSEPH (1889-1975), English historian and philosopher of history **15** 283-284

TOYODA, EIJI (born 1913), Japanese automobile manufacturing executive **15** 284-286

TOYOTOMI HIDEYOSHI (1536-1598), Japanese warrior commander **15** 286-289

TRACY, SPENCER BONAVENTURE (1900-1967), American film actor **15** 289-290

TRAILL, CATHARINE PARR (1802-1899), Canadian naturalist and author **15** 291

TRAJAN (Marcus Ulpius Trajanus; circa 53-117), Roman emperor 98-117 **15** 291-292

TransAfrica (lobbying group; U.S.) Robinson, Randall **23** 342-345

TRAVIS, WILLIAM BARRET (1809-1836), American cavalry commander **15** 292-293

TREITSCHKE, HEINRICH VON (1834-1896), German historian and publicist **15** 293-294

TREVELYAN, GEORGE MACAULAY (1876-1962), English historian **15** 294-295

TREVOR, WILLIAM (born 1928), British novelist, television dramatist, playwright, and short-story writer **15** 295-297

TRIMBLE, DAVID (William David Trimble; born 1944), Irish political leaders **19** 386-388

TRIPPE, JUAN TERRY (1899-1981), American overseas aviation industry pioneer **15** 297-298

TRIST, NICHOLAS PHILIP (1800-1874), American lawyer and diplomat **15** 298-299

TROELTSCH, ERNST (1865-1923), German theologian, historian, and sociologist **15** 299-300

TROGER, PAUL (1698-1762), Austrian painter **15** 300

TROLLOPE, ANTHONY (1815-1882), English novelist **15** 300-302

Tropical medicine
Plotkin, Mark J. **23** 308-310

TROTSKY, LEON (1879-1940), Russian revolutionist **15** 302-305 associates

TROTTER, MILDRED (1899-1991), American anatomist **15** 305-306

TROTTER, WILLIAM MONROE (1872-1934), African American newspaper editor and protest leader **15** 306-307

TRUDEAU, GARRETSON BEEKMAN (''Garry''; born 1948), comic-strip artist, playwright, and animator **15** 308-309

TRUDEAU, PIERRE ELLIOTT (born 1919), leader of the Liberal Party and Canada's prime minister (1968-1984) **15** 309-311

TRUFFAUT, FRANÇOIS (1932-1984), French film director and critic **15** 311-313

TRUJILLO MOLINA, RAFAEL LEONIDAS (1891-1961), dictator of the Dominican Republic **15** 313-314

TRUMAN, HARRY S. (1884-1972), American statesman, president 1945-53 **15** 314-316

TRUMBO, DALTON (James Dalton Trumbo; 1905-1976), American screenwriter **21** 409-411

TRUMBULL, JOHN (1756-1843), American painter **15** 316-317

TRUMBULL, LYMAN (1813-1896), American statesman **15** 317-318

TRUMP, DONALD JOHN (born 1946), American real estate developer **15** 318-319

TRUONG CHINH (1909-1988), Vietnamese Communist leader **15** 319-320

TRUTH, SOJOURNER (circa 1797-1883), African American freedom fighter and orator **15** 320-321

TRYON, WILLIAM (1729-1788), English colonial governor in America **15** 321

TS'AI YÜAN-P'EI (1867-1940), Chinese educator **15** 322

TS'AO TS'AO (155-220), Chinese general, statesman, and folk hero **15** 322-323

TSCHERNICHOWSKY, SAUL (1875-1943), Hebrew poet, translator, and physician **15** 323

TSENG KUO-FAN (1811-1872), Chinese statesman, general and scholar **15** 324-325

TSHOMBE, MOÏSE KAPENDA (1919-1969), Congolese political leader **15** 325-326

TSIOLKOVSKY, KONSTANTIN EDUARDOVICH (1857-1935), Russian scientist **15** 326-328

TSO TSUNG-T'ANG (1812-1885), Chinese general and statesman **15** 328-329

TSOU YEN (flourished late 4th century B.C.), Chinese philosopher **15** 329-330

TU FU (712-770), Chinese poet **15** 335-336

TUBMAN, HARRIET ROSS (circa 1820-1913), African American Underground Railroad agent **15** 330-331

TUBMAN, WILLIAM VACANARAT SHADRACH (1895-1971), Liberian statesman, president 1943-71 **15** 331

TUCHMAN, BARBARA (born 1912), American Pulitzer Prize-winning historian and journalist **15** 331-332

TUCKER, C. DELORES (Cynthia DeLores Nottage; born 1927), African American civil rights activist **18** 395-397

TUCKER, GEORGE (1775-1861), American historian **15** 332-333

TUCKER, PRESTON (1903-1956), American businessman and automobile designer **18** 397-399

TUDJMAN, FRANJO (1922-1999), Croatian president **15** 333-335

TUGWELL, REXFORD GUY (1891-1979), American politician, educator, and public servant **15** 336-339

TULL, JETHRO (1674-1741), English agriculturist and inventor **21** 411-413

TUNG CH'I-CH'ANG (1555-1636), Chinese calligrapher, painter, and historian **15** 339-340

TÚPAC AMARU, JOSÉ GABRIEL (1742-1781), Peruvian revolutionist, last of the Incas **15** 341

TUPOLEV, ANDREI NIKOLAEVICH (1888-1972), Soviet aeronautical engineer and army officer **15** 341-342

TUPPER, SIR CHARLES (1821-1915),Canadian statesman, prime minister 1896 **15** 342-343

TURA, COSIMO (1430-1495), Italian painter **15** 343-344

TURABI, HASSAN ABDULLAH AL- (born 1932), major leader of the Sudan's Islamic fundamentalist movement **15** 344-345

TURENNE, VICOMTE DE (Henri de la Tour d'Auvergne; 1611-1675), French military commander **20** 381-383

TURGENEV, IVAN SERGEYEVICH (1818-1883), Russian novelist, dramatist, and short-story writer **15** 345-348

TURGOT, ANNE ROBERT JACQUES (Baron de l'Aulne; 1721-81), French economist **15** 348-349

TURING, ALAN MATHISON (1912-1954), British mathematician **15** 349-350

TURNER, FREDERICK JACKSON (1861-1932), American historian **15** 350-351

TURNER, HENRY MCNEAL (1834-1915), African American racial leader **15** 351-352

TURNER, JOSEPH MALLORD WILLIAM (1775-1851), English painter **15** 352-354

TURNER, LANA (Julia Jean Mildred Frances Turner; 1920-1995), American actress **19** 388-390

TURNER, NATHANIEL (1800-1831), African American slave leader **15** 354

TURNER, TED (Robert Edward Turner; born 1938), American television entrepreneur **15** 355-357

TURNER, TINA (Anna Mae Bullock; born 1939), African American singer, dancer, and actress **15** 357-359

TUTANKHAMEN (reigned 1361-1352 B.C.), twelfth king of the Eighteenth Egyptian Dynasty **15** 359-360

TUTU, ARCHBISHOP DESMOND (born 1931), South African Anglican archbishop and opponent of apartheid **15** 360-361

TUTUOLA, AMOS (born 1920), Nigerian writer **15** 361-362

TWACHTMAN, JOHN HENRY (1853-1902), American painter **15** 362-363

TWAIN, MARK (Samuel Langhorne Clemens; 1835-1910), American humorist and novelist **15** 363-366

TWEED, WILLIAM MARCY (1823-1878), American politician and leader of Tammany Hall **15** 366-367

TYLER, ANNE (born 1941), American author **15** 367-368

TYLER, JOHN (1790-1862), American statesman, president 1841-45 **15** 368-369

TYLER, MOSES COIT (1835-1900), American historian **15** 369-370

TYLER, RALPH W. (born 1902), American educator/scholar **15** 370-371

TYLER, ROYALL (1757-1826), American playwright, novelist, and jurist **15** 371-372

TYLOR, SIR EDWARD BURNETT (1832-1917), English anthropologist **15** 372-373

TYNDALE, WILLIAM (circa 1495-1536), English biblical scholar **15** 373-374

TYNDALL, JOHN (1820-1893), Irish physicist **15** 374

Typhoid Mary
see Mallon, Mary

TYRRELL, GEORGE (1861-1909), Irish-English Jesuit priest and theologian **15** 374-375

TYRRELL, JOSEPH BURR (J.B. Tyrrell; 1858-1957), Canadian geologist and explorer **23** 410-412

TZ'U-HSI (1835-1908), empress dowager of China 1860-1908 **15** 375-376

U

UBICO Y CASTAÑEDA, GENERAL JORGE (1878-1946), president of Guatemala (1931-1944) **15** 377-378

UCCELLO, PAOLO (1397-1475), Italian painter **15** 378-379

UCHIDA, MITSUKO (born 1948), Japanese pianist **23** 413-415

UEBERROTH, PETER VICTOR (born 1937), Former baseball commissioner **15** 379-381

UELSMANN, JERRY (born 1934), American photographer **20** 384-385

UHLENBECK, KAREN (born 1942), American mathematician **15** 381-382

ULANOVA, GALINA (1910-1998), Russian ballerina **15** 382-383

ULBRICHT, WALTER (1893-1973), East German political leader **15** 383-384

ULFILAS (circa 311-circa 382), Arian bishop of the Visigoths **15** 384

ULPIAN, DOMITIUS (died 228), Roman jurist **15** 385-386

UNAMUNO Y JUGO, MIGUEL DE (1864-1936), Spanish philosopher and writer **15** 386-387

UNÁNUE, JOSÉ HIPÓLITO (1755-1833), Peruvian intellectual, educator, and scientist **15** 387-388

UNDERHILL, JOHN (circa 1597-1672), American military leader and magistrate **15** 388

UNDSET, SIGRID (1882-1949), Norwegian novelist **15** 388-389

UNGARETTI, GIUSEPPE (1888-1970), Italian poet **15** 389-390

UNITAS, JOHNNY (John Constantine Unitas; 1933-2002), American football player **20** 385-387

United Kingdom
see Great Britain; Northern Ireland

United Nations
supporters
Murray, Gilbert **23** 250-253

U.S. House of Representatives
House Committee on Un-American Activities (HUAC)
Robeson, Eslanda Goode **23** 340-342

UNSER, AL, SR. (born 1939), American race car driver **23** 415-417

UPDIKE, JOHN (born 1932), American author of poems, short stories, essays, and novels **15** 390-392

UPJOHN, RICHARD (1802-1878), English-born American architect **15** 392

URBAN II (Otto de Lagery; 1042-99), pope 1088-99 **15** 393

URBAN VI (Bartolomeo Prignano; 1318-89), pope 1378-89 **15** 394

URBAN, MATT (1919-1995), American solider **19** 391-392

UREY, HAROLD CLAYTON (1893-1981), American chemical physicist and geochemist **15** 394-396

URQUIZA, JUSTO JOSÉ (1801-1870), Argentine dictator, general, and statesman **15** 396-397

URRACA (c. 1078-1126), Queen of Leon-Castilla) **23** 417-418

UTAMARO, KITAGAWA (1753-1806), Japanese printmaker **15** 397

UTHMAN DON FODIO (1755-1816), Moslem teacher and theologian **15** 397-398

V

VADIM, ROGER (Roger Vadim Plemiannikov; 1928-2000), Russian/French filmaker and author **22** 413-415

VAIL, THEODORE NEWTON (1845-1920), American businessman **23** 419-421

VAJPAYEE, ATAL BEHARI (born 1926), prime minister of India **19** 393-395

VALDEZ, LUIS (born 1940), Hispanic American playwright and filmmaker **15** 399-400

VALDIVIA, PEDRO DE (circa 1502-53), Spanish conquistador and professional soldier **15** 400-401

VALENS, RITCHIE (Richard Steven Valenzuela; 1941-1959), Hispanic American musician **22** 415-417

VALENTI, JACK JOSEPH (born 1921), presidential adviser and czar of the American film industry **15** 401-403

VALENTINO, RUDOLPH (Rodolfo Alfonso Raffaelo Pierre Filibert de Valentina d'Antonguolla Guglielmi; 1895-1926), Italian/American actor **20** 388-390

VALENZUELA, LUISA (born 1938), Argentine author **23** 421-423

VALERA Y ALCALÁ GALIANO, JUAN (1824-1905), Spanish novelist and diplomat **15** 403

VALERIAN (Publius Licinius Valerianus; circa 200-circa 260), Roman emperor 253-260 **15** 404-405

VALÉRY, PAUL AMBROISE (1871-1945), French poet, philosopher, and critic **15** 405-406

VALLA, LORENZO (circa 1407-57), Italian humanist **15** 406

VALLANDIGHAM, CLEMENT LAIRD (1820-1871), American politician **15** 406-407

VALLE INCLÁN, RAMÓN MARIA DEL (circa 1866-1936), Spanish novelist, playwright, and poet **15** 407-408

VALLEJO, CÉSAR ABRAHAM (1892-1938), Peruvian poet **15** 408-409

VAN BUREN, MARTIN (1782-1862), American statesman, president 1837-41 **15** 410-411

VAN DER GOES, HUGO (flourished 1467-82), Flemish painter **15** 416-417

VAN DIEMEN, ANTHONY MEUZA (1593-1645), Dutch colonial official and merchant **15** 420

VAN DOESBURG, THEO (1883-1931), Dutch painter **15** 421

VAN DONGEN, KEES (Cornelis Theodorus Marie Van Dongen; 1877-1968), Fauvist painter, portraitist, and socialite **15** 421-422

VAN DUYN, MONA (born 1921), first woman to be appointed poet laureate of the United States **15** 422-423

VAN DYCK, ANTHONY (1599-1641), Flemish painter **15** 423-425

VAN EEKELEN, WILLEM FREDERIK (born 1931), Dutch secretary-general of the Western European Union **15** 426-427

VAN GOGH, VINCENT (1853-1890), Dutch painter **15** 427-429

VAN HORNE, SIR WILLIAM CORNELIUS (1843-1915), American-born Canadian railroad entrepreneur **15** 429-430

VAN PEEBLES, MELVIN (Melvin Peebles; born 1932), American film director and producer, actor, author, and musician **21** 414-416

VAN RENSSELAER, KILIAEN (circa 1580-1643), Dutch merchant and colonial official in America **15** 430-431

VAN VECHTEN, CARL (1880-1964), American writer and photographer **18** 400-402

VANBRUGH, SIR JOHN (1664-1726), English architect and dramatist **15** 409-410

VANCE, CYRUS R. (1917-2002), American secretary of the army and secretary of state **15** 411-413

VANCE, ZEBULON BAIRD (1830-1894), American politician **15** 413-414

VANCOUVER, GEORGE (1758-1798), English explorer and navigator **15** 414-415

VANDER ZEE, JAMES (1886-1983), photographer of the people of Harlem **15** 418-419

VANDERBILT, CORNELIUS (1794-1877), American financier, steamship and railroad builder **15** 415-416

VANDERBILT, GLORIA (born 1924), American designer, artist, and author **19** 395-397

VANDERLYN, JOHN (1775-1852), American painter **15** 417

VANE, SIR HENRY (1613-1662), English statesman **15** 425-426

VAN'T HOFF, JACOBUS HENDRICUS (1852-1911), Dutch physical chemist **15** 431-432

VARDHAMANA MAHAVIRA (circa 540-470 B.C.), Indian ascetic philosopher **10** 135-137

VARÈSE, EDGARD (1883-1965), French-American composer **15** 432-433

VARGAS, GETULIO DORNELLES (1883-1954), Brazilian political leader **15** 433-434

VARGAS LLOSA, MARIO (born 1936), Peruvian novelist, critic, journalist, screenwriter, and essayist **15** 434-436

VARMUS, HAROLD ELIOT (born 1939), medical research expert and director of the National Institutes of Health (1993-) **15** 436-437

VARNHAGEN, FRANCISCO ADOLFO DE (1816-1878), Brazilian historian **15** 437-438

VARRO, MARCUS TERENTIUS (116-27 B.C.), Roman scholar and writer **15** 438-439

VARTHEMA, LUDOVICO DI (circa 1470-circa 1517), Italian traveler and adventurer **15** 439-440

VASARELY, VICTOR (1908-1997), Hungarian-French artist **15** 440-442

VASARI, GIORGIO (1511-1570), Italian painter, architect, and author **15** 442-443

VASCONCELOS, JOSÉ (1882-1959), Mexican educator and author **15** 443-444

Vassar College (Poughkeepsie, New York State)
Whitney, Mary Watson **23** 440-442

VAUBAN, SEBASTIEN LE PRESTRE DE (1633-1707), French military engineer **18** 402-404

VAUDREUIL-CAVAGNAL, MARQUIS DE (Pierre Fransçois de Regaud; 1698-1778), Canadian-born governor of New France **15** 444

VAUGHAN, HENRY (1621/22-95), British poet **15** 444-445

VAUGHAN, SARAH LOIS (1924-1990), jazz singer **15** 445-446

VAUGHAN WILLIAMS, RALPH (1872-1958), English composer **15** 446-447

VAVILOV, NIKOLAI IVANOVICH (1887-1943), Russian botanist and geneticist **15** 447-448

VÁZQUEZ, HORACIO (1860-1936), president of the Dominican Republic 1903-04 and 1924-30 **15** 448-449

VÁZQUEZ ARCE Y CEBALLOS, GREGORIO (1638-1711), Colombian artist **23** 423-425

VEBLEN, THORSTEIN BUNDE (1857-1929), American political economist and sociologist **15** 449-450

VELASCO, JOSÉ MARÍA (1840-1912), Mexican painter **15** 450-451

VELASCO, LUIS DE (1511-1564), Spanish colonial administrator **15** 450-451

VELASCO ALVARADO, JUAN (1910-1977), Peruvian army officer who seized power in 1968 **15** 451-452

VELASCO IBARRA, JOSÉ MARÍA (1893-1979), Ecuadorian statesman, five time president **15** 452-454

VELÁZQUEZ, DIEGO RODRÍGUEZ DE SILVA Y (1599-1660), Spanish painter **15** 454-456

VELÁZQUEZ, NYDIA MARGARITA (born 1953), Hispanic American politician **15** 456-459

VELÁZQUEZ DE CUÉLLAR, DIEGO (circa 1465-1523), Spanish conqueror, founder of Cuba **15** 459

VELDE, HENRY VAN DE (1863-1957), Belgian painter, designer, and architect **15** 419-420

Venezia, Domenico di Bartolomeo da
see Veneziano, Domenico

VENEZIANO, DOMENICO (Domenico di Bartolomeo da Venezia; 1410?-1461), Italian painter **15** 459-460

VENIZELOS, ELEUTHERIOS (1864-1936), Greek statesman **15** 460-461

VENTURI, ROBERT (born 1925), American architect **15** 461-463

VERA, YVONNE (born 1964), Zimbabwean author **23** 425-427

VERCINGETORIX (circa 75-circa 46 B.C.), Celtic chieftain and military leader **19** 397-399

VERDI, GIUSEPPE FORTUNINO FRANCESCO (1813-1901), Italian opera composer **15** 463-465

VERLAINE, PAUL MARIE (1844-1896), French poet **15** 465-466

VERMEER, JAN (1632-1675), Dutch painter **15** 466-467

VERNE, JULES (1828-1905), French novelist **15** 467-469

VERONESE, PAOLO (1528-1588), Italian painter **15** 469-470

VERRAZANO, GIOVANNI DA (circa 1485-circa 1528), Italian navigator and explorer **15** 470-471

VERROCCHIO, ANDREA DEL (1435-1488), Italian sculptor and painter **15** 471-472

VERSACE, GIANNI (1946-1997), Italian fashion designer **19** 399-401

VERWOERD, HENDRIK FRENSCH (1901-1966), South African statesman, prime minister 1958-66 **15** 472-473

VESALIUS, ANDREAS (1514-1564), Belgian anatomist **15** 473-475

VESEY, DENMARK (1767-1822), American slave leader **15** 475

VESPASIAN (9-79), Roman emperor 69-79 **15** 475-476

VESPUCCI, AMERIGO (1454-1512), Italian navigator **15** 476-478

Viacom (media corporation)
Redstone, Sumner Murray **23** 329-331

VIANNEY, ST. JEAN BAPTISTE (1786-1859), French priest **15** 478-479

VICENTE, GIL (circa 1465-circa 1536), Portuguese dramatist and poet **15** 479-480

VICO, GIAMBATTISTA (1668-1744), Italian philosopher and jurist **15** 480-481

VICTOR AMADEUS II (1666-1732), Duke of Savoy, king of Sicily, and king of Sardinia **15** 482-483

VICTOR EMMANUEL II (1820-1878), king of Sardinia 1849-61 and of Italy 1861-78 **15** 483-484

VICTOR EMMANUEL III (1869-1947), king of Italy 1900-46 **15** 484-485

VICTORIA (1819-1901), queen of Great Britain and Ireland 1837-1901 and empress of India 1876-1901 **15** 485-487

VICTORIA, TOMÁS LUIS DE (circa 1548-1611), Spanish composer **15** 487-488

VIDAL, EUGENE LUTHER GORE (born 1925), American author of novels, essays, plays, and short stories **15** 488-490

VIDAL DE LA BLACHE, PAUL (1845-1918), French geographer **15** 490

VIDELA, JORGE RAFAÉL (born 1925), military president of Argentina (1976-1981) who violated human rights **15** 490-492

VIEIRA, ANTÔNIO (1608-1697), Portuguese orator and Jesuit missionary **15** 492

VIGEE LEBRUN, ELISABETH (1755-1842), French painter **19** 402-403

VIGILIUS (died 555), pope (537-555) **23** 427-429

VIGNOLA, GIACOMO DA (1507-1573), Italian architect **15** 493-494

VIGNY, COMTE DE (Alfred Victor Vigny; 1797-1863), French poet **15** 494-495

VIGO, JEAN (Jean Bonaventure de Vigo; 1905-1934), French filmmaker **23** 429-431

VILLA, PANCHO (Francisco Villa; 1878-1923), Mexican revolutionary **15** 495-496

VILLA-LOBOS, HEITOR (1887-1959), Brazilian composer **15** 496-497

VILLANI, GIOVANNI (circa 1270-1348), Italian chronicler **15** 497-498

VILLARD, OSWALD GARRISON (1872-1949), American journalist **15** 498-499

VILLEHARDOUIN, GEFFROI DE (circa 1150-1213), French historian and soldier **15** 499

VILLEDA MORALES, RAMON (1909-1971), Honduran president, 1957-1963 **20** 390-392

VILLON, FRANÇOIS (1431-after 1463), French poet **15** 499-501

VINCENT, JOHN HEYL (1832-1920), American educator and religious leader **15** 502-503

VINCENT DE PAUL, ST. (1581-1660), French priest **15** 501-502

VINCENT OF BEAUVAIS (circa 1190-1264), French writer and theologian **21** 416-418

VINOGRADOFF, SIR PAUL GAVRILOVITCH (1854-1925), Russian educator and historian **15** 503

VINSON, FRED (Frederic Moore Vinson; 1890-1953), chief justice of the U.S. Supreme Court **15** 503-505

Violin (musical instrument)
Chung, Kyung Wha **23** 74-76
Cugat, Xavier **23** 81-82

VIOLLET-LE-DUC, EUGÈNE EMMANUEL (1814-1879), French architect and theorist **15** 505-506

VIRCHOW, RUDOLF LUDWIG CARL (1821-1902), German medical scientist, anthropologist, and politician **15** 506-507

VIRGIL (Publius Vergilius Maro; 70-19 B.C.), Roman poet **15** 507-510

Virus (medical)
Ho, David Da-I **23** 145-148

VISCONTI, GIAN GALEAZZO (Duke of Milan; 1351-1402), Italian despot **15** 510-511

VISSER 'T HOOFT, WILLEM ADOLF (1900-1985), Reformed churchman and ecumenist who was the first general secretary of the World Council of Churches **15** 511-512

VITORIA, FRANCISCO DE (circa 1483-1546), Spanish theologian and political theorist **16** 1-2

VITRY, PHILIPPE DE (1291-1360), French poet, composer, and churchman-statesman **16** 2

VITTORINI, ELIO (1908-1966), Italian novelist, editor, and journalist **16** 2-3

VIVALDI, ANTONIO (1678-1741), Italian violinist and composer **16** 3-4

VIVEKANANDA (1863-1902), Indian reformer, missionary, and spiritual leader **16** 4-5

VLADIMIR I (died 1015), grand prince of Kievan Russia 980-1015 **16** 5-6

VLAMINCK, MAURICE (1876-1958), French painter **16** 6

VOEGELIN, ERIC (1901-1985), German-Austrian political theorist **16** 6-8

VOGEL, HANS-JOCHEN (born 1926), West German political leader **16** 8-9

VOGEL, SIR JULIUS (1835-1899), New Zealand statesman, twice prime minister **16** 9-10

VOGELWEIDE, WALTHER VON DER (circa 1170-1229), German poet, composer, and singer **16** 10-11

VOLCKER, PAUL (born 1927), chairman of the U.S. Federal Reserve Board (1979-1987) **16** 11-12

VOLTA, ALESSANDRO (1745-1827), Italian physicist **16** 12-14

VOLTAIRE (1694-1778), French poet, dramatist, historian, and philosopher **16** 14-16

VON AUE, HARTMANN (Aue von Hartman; c.1160 - c.1250), German poet and troubadour **22** 417-419

VON BINGEN, HILDEGARD (Hildegard of Bingen; 1098-1179), German composer, scientist, and theologian **22** 240-242

VON BRAUN, WERNHER (1912-1977), German-born American space scientist **16** 17-18

VON FURSTENBERG, DIANE (Diane Simone Michelle Halfin; born 1946), American fashion designer and businesswoman **16** 20-21

VON HÜGEL, BARON FRIEDRICH (1852-1925), philosopher of Christianity **16** 21-22

VON LAUE, MAX (1879-1960), German physicist **16** 23-24

VON MEHREN, ROBERT BRANDT (born 1922), American lawyer who helped create the International Atomic Energy Agency **16** 24-25

VON MISES, LUDWIG (born 1881), Austrian economist and social philosopher **16** 25

VON NEUMANN, JOHN (1903-1957), Hungarian-born American mathematician **16** 27-28

VON PAPEN, FRANZ (1879-1969), conservative German politician who helped prepare the way for the Third Reich **16** 28-29

VON RAD, GERHARD (1901-1971), German theologian **16** 29-30

VON STROHEIM, ERICH (Erich Oswald Stroheim; 1885-1957), Austrian actor and director **21** 418-420

VONDEL, JOOST VAN DEN (1587-1679), Dutch poet and dramatist **16** 19-20

VONNEGUT, KURT, JR. (born 1922), American author **16** 25-27

VORSTER, BALTHAZAR JOHANNES (1915-1983), South African political leader **16** 30-32

VOS SAVANT, MARILYN (born 1946), American columnist and consultant **16** 32-33

VUILLARD, JEAN ÉDOUARD (1868-1940), French painter **16** 36

VYSHINSKY, ANDREI (1883-1954), state prosecutor in Stalin's purge trials and head of the U.S.S.R.'s foreign ministry (1949-1953) **16** 36-37

W

WAALS, JOHANNES DIDERIK VAN DER (1837-1923), Dutch physicist **15** 417-418

WADE, BENJAMIN FRANKLIN (1800-1878), American lawyer and politician **16** 38-39

WAGNER, HONUS (Johannes Peter Wagner; 1874-1955), American baseball player **20** 393-395

WAGNER, OTTO (1841-1918), Austrian architect and teacher **16** 39-40

WAGNER, RICHARD (1813-1883), German operatic composer **16** 40-43

WAGNER, ROBERT F. (1910-1991), New York City Tammany Hall mayor (1954-1965) **16** 44-45

WAGNER, ROBERT FERDINAND (1877-1953), American lawyer and legislator **16** 43

WAINWRIGHT, JONATHAN MAYHEW (1883-1953), American general **16** 45-46

WAITE, MORRISON REMICK (1816-1888), American jurist, chief justice of U.S. Supreme Court 1874-88 **16** 46

WAITE, TERRY (born 1939), official of the Church of England and hostage in Lebanon **16** 47-48

WAKEFIELD, EDWARD GIBBON (1796-1862), British colonial reformer and promoter **16** 48-49

WAKSMAN, SELMAN ABRAHAM (1888-1973), American microbiologist **16** 49-50

WALCOTT, DEREK ALTON (born 1930), West Indian poet and dramatist **16** 50-51

WALD, GEORGE (born 1906), American biochemist interested in vision **16** 51-53

WALD, LILLIAN (1867-1940), American social worker and reformer **16** 53-54

WALDEMAR IV (Wlademar Atterdag; 1320-1375), King of Denmark, 1340-1375 **20** 395-397

WALDHEIM, KURT (born 1918), Austrian statesman and president **16** 54-55

WALDO, PETER (flourished 1170-84), French religious leader **16** 55-56

WALDSEEMÜLLER, MARTIN (circa 1470-circa 1518), German geographer and cartographer **16** 56

Wales (political region, Great Britain) David, Saint **23** 83-85

WALESA, LECH (born 1943), Polish Solidarity leader and former president **16** 57-59

WALKER, ALICE MALSENIOR (born 1944), African American novelist, poet, and short story writer **16** 59-61

WALKER, MADAME C. J. (Sarah Breedlove; 1867-1919), African American entrepreneur **16** 61-62

WALKER, DAVID (1785-1830), African American pamphleteer and activist **16** 62-63

WALKER, JOSEPH REDDEFORD (1798-1876), American fur trader **16** 63-64

WALKER, LEROY TASHREAU (born 1918), U.S. sports official, university chancellor, educator, and track coach **16** 64-65

WALKER, MAGGIE LENA (1867-1934), American entrepreneur and civic leader **16** 65-66

WALKER, MARGARET (born 1915), American novelist, poet, scholar, and teacher **16** 67

WALKER, MARY EDWARDS (1832-1919), American physician and feminist **23** 432-434

WALKER, ROBERT JOHN (1801-1869), American politician **16** 67-68

WALKER, WILLIAM (1824-1860), American adventurer and filibuster **16** 68-69

WALL, JEFF (born 1946), Canadian photographer and artist **23** 434-436

WALLACE, ALFRED RUSSEL (1823-1913), English naturalist and traveler **16** 69-70

WALLACE, DeWITT (1889-1981), American publisher and founder of *Reader's Digest* **16** 70-71

WALLACE, GEORGE CORLEY (1919-1998), American political leader **16** 71-72

WALLACE, HENRY (1836-1916), American agricultural publicist and editor **16** 73

WALLACE, HENRY AGARD (1888-1965), American statesman, vice-president 1940-1944 **16** 73-74

WALLACE, LEWIS (1827-1905), American general and author **16** 74-75

WALLACE, SIR WILLIAM (circa 1270-1305), Scottish soldier **16** 75-76

WALLACE-JOHNSON, ISAAC THEOPHILUS AKUNNA (1895-1965), West African political leader and pan-Africanist **16** 76-77

WALLAS, GRAHAM (1858-1932), English sociologist and political scientist **16** 77-78

WALLENBERG, RAOUL (1912-?), Swedish diplomat **16** 78-80

WALLENSTEIN, ALBRECHT WENZEL EUSEBIUS VON (1583-1634), Bohemian soldier of fortune **16** 80-81

WALLER, THOMAS WRIGHT (Fats; 1904-43), American jazz singer, pianist, organist, bandleader, and composer **16** 81-82

WALPOLE, ROBERT (1st Earl of Oxford; 1676-1745), English statesman **16** 82-84

WALRAS, MARIE ESPRIT LÉON (1834-1910), French economist **16** 84-85

WALSH, STELLA (Stanislawa Walasiewiczowna; 1911-1980), Polish American athlete **19** 404-406

WALSH, THOMAS JAMES (1859-1933), American statesman **16** 85-86

WALTER, JOHANN (1496-1570), German composer **16** 86

WALTERS, BARBARA (born 1931), American network newscast anchor **16** 86-88

WALTON, ERNEST (1903-1995), Irish physicist **16** 88-90

WALTON, IZAAK (1593-1683), English writer and biographer **16** 90-91

WALTON, SAM MOORE (1918-1992), American businessman who co-founded Wal-Mart **16** 91-92

WALTON, SIR WILLIAM TURNER (1902-1983), English composer **16** 91-92

WANG, AN (1920-1990), Chinese-American inventor, electronics expert, and businessman **16** 93-95

WANG AN-SHIH (1021-1086), Chinese reformer, poet, and scholar **16** 95-97

WANG CHING-WEI (1883-1944), Chinese revolutionary leader **16** 98

WANG CH'UNG (27-circa 100), Chinese philosopher **16** 98-99

WANG FU-CHIH (1619-1692), Chinese philosopher **16** 99-101

WANG KON (877-943), Korean king **16** 101

WANG MANG (45 B.C. -A.D. 23), Chinese statesman, emperor 9-23 **16** 101-103

WANG MING (Chen Shaoyu; 1904-74), leader of the ''Internationalist'' group within the Chinese Communist Party **16** 103-104

WANG PI (226-249), Chinese philosopher **16** 104-105

WANG T'AO (1828-1897), Chinese reformer and scholar **16** 105-106

WANG WEI (699-759), Chinese poet and painter **16** 106-108

WANG YANG-MING (1472-1529), Chinese philosopher and government official **16** 108-109

WARBURG, OTTO (1883-1970), German biochemist **16** 109-111

WARBURG, PAUL MORITZ (1868-1932), German-American banker **16** 111-112

WARD, AARON MONTGOMERY (1843-1913), American merchant **16** 112

WARD, ARTEMUS (1834-1867), American journalist and humorist **16** 112-113

WARD, JAY (J Troplong Ward; 1920-1989), American television producer **21** 421-423

WARD, LESTER FRANK (1841-1913), American paleobotanist and sociologist **16** 113-114

WARD, NANCY (Tsituna-Gus-Ke; Nanye'hi; Ghihau; 1738-1822), Cherokee tribal leader **23** 436-438

WARHOL, ANDY (Andrew Warhola; ca. 1927-1987), American pop artist and film maker **16** 114-115

WARMERDAM, DUTCH (Cornelius Warmerdam; 1915-2001), American pole vaulter **21** 423-425

WARNER, JACK (Jacob Eichelbaum; 1892-1978), American film producer and studio executive **19** 406-408

WARNOCK, HELEN MARY WILSON (born 1924), British philosopher **16** 115-117

WARREN, EARL (1891-1974), American jurist, chief justice of U.S. Supreme Court 1953-69 **16** 117-120

WARREN, MERCY OTIS (1728-1814), American writer **16** 120-121

WARREN, ROBERT PENN (1905-1989), American man of letters **16** 121-122

WARWICK AND SALISBURY, EARL OF (Richard Neville; 1428-71), English military and political leader **16** 122-123

WASHAKIE (circa 1804-1900), Native American Shoshoni tribal leader **16** 123-125

WASHINGTON, BOOKER TALIAFERRO (1856-1915), African American educator and racial leader **16** 125-126

Washington, D.C. (federal city)
cultural programs
Thomas, Alma Woodsey **23** 401-403
integration
Terrell, Mary Church **23** 397-399

WASHINGTON, GEORGE (1732-1799), American Revolutionary commander in chief, president 1789-97 **16** 126-129

WASMOSY, JUAN CARLOS (born 1939), president of Paraguay (1993-) **16** 129-130

WASSERMANN, JAKOB (1873-1934), German author **16** 130-131

WATERHOUSE, BENJAMIN (1754-1846), American physician **16** 131-132

WATERS, MAXINE (born 1938), African American congresswoman **16** 132-134

WATERS, MUDDY (born McKinley Morganfield; 1915-1983), African American blues musician **16** 134-136

WATSON, ELKANAH (1758-1842), American merchant and banker **16** 136

WATSON, JAMES DEWEY (born 1928), American biologist **16** 137-138

WATSON, JOHN BROADUS (1878-1958), American psychologist **16** 138-139

WATSON, THOMAS EDWARD (1856-1922), American lawyer and politician **16** 139

WATSON, THOMAS J. (1874-1956), American business executive **16** 140

WATSON, THOMAS J. JR. (1914-1993), American businessman **19** 408-410

WATSON-WATT, SIR ROBERT ALEXANDER (1892-1973), British scientific civil servant **16** 140-141

WATT, JAMES (1736-1819), British instrument maker and engineer **16** 141-143

WATTEAU, ANTOINE (1684-1721), French painter **16** 143-144

WATTLETON, FAYE (Alyce Faye Wattleton, born 1943), African American women's rights activist **18** 405-407

WATTS, ALAN WILSON (1915-1973), naturalized American author and lecturer **16** 144-145

WATTS, J.C. (Julius Caesar Watts, Jr.; born 1957), African American politician **18** 407-409

WAUGH, EVELYN ARTHUR ST. JOHN (1903-1966), English author **16** 145-147

WAUNEKA, ANNIE DODGE (1910-1997), Navajo nation leader and Native American activist **18** 409-410

WAVELL, ARCHIBALD PERCIVAL (1st Earl Wavell; 1883-1950), English general, statesman, and writer **16** 147-148

WAYLAND, FRANCIS (1796-1865), American educator and clergyman **16** 148-149

WAYNE, ANTHONY (1745-1796), American soldier **16** 149-150

WAYNE, JOHN (Marion Mitchell Morrison; 1907-79), American actor **16** 150-151

WEAVER, JAMES BAIRD (1833-1912), American political leader **16** 151-152

WEAVER, PAT (Sylvester Laflin Weaver, Jr.; 1908-2002), American television executive **19** 410-413

WEAVER, ROBERT C. (1907-1997), first African American U.S. cabinet officer **16** 152-153

WEBB, BEATRICE POTTER (1858-1943), English social reformer **16** 153-154

WEBB, SIDNEY JAMES (Baron Passfield; 1859-1947), English social reformer, historian, and statesman **16** 154-155

WEBBER, ANDREW LLOYD (born 1948), British composer **16** 155-156

WEBER, CARL MARIA FRIEDRICH ERNST VON (1786-1826), German composer and conductor **16** 156-157

WEBER, MAX (1864-1920), German social scientist **16** 157-160

WEBER, MAX (1881-1961), American painter **16** 160

WEBERN, ANTON (1883-1945), Austrian composer **16** 160-162

WEBSTER, DANIEL (1782-1852), American lawyer, orator, and statesman **16** 162-164

WEBSTER, JOHN (circa 1580-circa 1634), English dramatist **16** 164

WEBSTER, NOAH (1758-1843), American lexicographer **16** 164-166

WEDEKIND, FRANK (Benjamin Franklin Wedekind; 1864-1918), German dramatist, cosmopolite, and libertarian **16** 166-167

WEDGWOOD, CICELY VERONICA (1910-1997), British writer and historian **16** 167-168

WEDGWOOD, JOSIAH (1730-1795), English potter **16** 168-169

WEED, THURLOW (1797-1882), American politician **16** 169-170

WEEMS, MASON LOCKE (1759-1825), American Episcopal minister and popular writer **16** 170

WEGENER, ALFRED LOTHAR (1880-1930), German meteorologist, Arctic explorer, and geophysicist **16** 170-171

WEI HSIAO-WEN-TI (467-499), Chinese emperor **8** 5

WEI JINGSHENG (born 1950), Chinese human rights activist **18** 410-412

WEI YÜAN (1794-1856), Chinese historian and geographer **16** 180-181

WEIDENREICH, FRANZ (1873-1948), German anatomist and physical anthropologist **16** 171-172

WEIL, SIMONE (1909-1943), French thinker, political activist, and religious mystic **16** 172-174

WEILL, KURT (1900-1950), German-American composer **16** 174-175

WEINBERG, STEVEN (born 1933), Nobel Prize-winning physicist **16** 175-177

WEINBERGER, CASPER WILLARD (born 1917), U.S. public official under three presidents **16** 177-178

WEISMANN, AUGUST FREIDRICH LEOPOLD (1834-1914), German biologist **16** 178-180

WEISSMULLER, JOHNNY (Peter John Weissmuller; 1904-1984), American swimmer and actor **21** 425-427

WEIZMAN, EZER (born 1924), Israeli air force commander and president of Israel (1993-) **16** 181-182

WEIZMANN, CHAIM (1874-1952), Israeli statesman, president 1949-52 **16** 183-184

WELCH, JACK (John Francis Welch, Jr.; born 1935), American businessman **19** 413-415

WELCH, ROBERT (1899-1985), founder of the John Birch Society **16** 184-185

WELCH, WILLIAM HENRY (1850-1934), American pathologist, bacteriologist, and medical educator **16** 185-186

WELD, THEODORE DWIGHT (1803-1895), American reformer, preacher, and editor **16** 186

WELDON, FAY BIRKINSHAW (born 1931 or 1933), British novelist, dramatist, essayist, and feminist **16** 186-188

WELENSKY, SIR ROY (1907-1991), Rhodesian statesman **16** 188

WELK, LAWRENCE (1903-1992), American bandleader and television host **22** 420-422

WELLES, GIDEON (1802-1878), American statesman **16** 188-190

WELLES, ORSON (1915-1985), Broadway and Hollywood actor, radio actor, and film director **16** 190-191

WELLES, SUMNER (1892-1961), American diplomat **16** 191-192

WELLESLEY, RICHARD COLLEY (1st Marquess Wellesley; 1760-1842), British colonial administrator **16** 192-193

WELLHAUSEN, JULIUS (1844-1918), German historian **20** 397-400

WELLS, HERBERT GEORGE (1866-1946), English author **16** 195-196

WELLS, HORACE (1815-1848), American dentist **16** 196

WELLS, MARY GEORGENE BERG (born 1928), American businesswoman **16** 197-198

WELLS-BARNETT, IDA B. (1862-1931), American journalist and activist **16** 198-199

WELTY, EUDORA (born 1909), American author and essayist **16** 199-201

WEN T'IEN-HSIANG (1236-1283), Chinese statesman **16** 203

WENCESLAS (Vaclav; 903?-935?), Czech feudal lord **20** 400-402

WENCESLAUS (Wenceslaus IV of Bohemia; 1361-1419), Holy Roman emperor 1376-1400, and king of Bohemia 1378-1419 **16** 201-202

WEN-HSIANG (1818-1876), Manchu official and statesman **16** 202-203

WENTWORTH, WILLIAM CHARLES (1790-1872), Australian statesman, writer, and explorer **16** 203-204

WERFEL, FRANZ (1890-1945), Austrian poet, novelist, and playwright **16** 204-205

WERNER, ABRAHAM GOTTLOB (1749-1817), German naturalist **16** 205-207

WERNER, HELMUT (born 1936), German business executive **19** 415-417

WERTHEIMER, MAX (1880-1943), German psychologist **16** 207-208

WESLEY, CHARLES (1707-1788), English hymn writer and preacher **16** 208-209

WESLEY, JOHN (1703-1791), English evangelical clergyman, preacher, and writer **16** 209-210

WEST, BENJAMIN (1738-1820), English American painter **16** 210-212

WEST, CORNEL (born 1953), American philosopher **16** 212-213

WEST, JERRY (born 1938), American basketball player and coach **21** 428-430

WEST, MAE (Mary Jane West; 1893-1980), American actress **19** 417-419

WEST, NATHANAEL (1903-1940), American novelist **16** 213-214

Western Health Reform Institute White, Ellen Gould **23** 438-440

WESTHEIMER, RUTH KAROLA (a.k.a. "Dr. Ruth;" born 1928), German American psychologist, author, and media personality **16** 214-215

WESTINGHOUSE, GEORGE (1846-1914), American inventor and manufacturer **16** 215

WESTMORELAND, WILLIAM CHILDS (born 1914), commander of all American forces in the Vietnam War (1964-1968) and chief of staff of the U.S. Army **16** 216-217

WESTON, EDWARD (1886-1958), American photographer **19** 419-421

WESTWOOD, VIVIENNE (born 1941), British designer **16** 217-218

WEXLER, NANCY (born 1945), American psychologist **16** 218-219

WEYDEN, ROGIER VAN DER (1399-1464), Flemish painter **16** 219-221

WHARTON, EDITH (1861-1937), American author **16** 221

WHEATLEY, PHILLIS (circa 1753-84), African American poet **16** 221-222

WHEELOCK, ELEAZAR (1711-1779), American clergyman and educator **16** 222-223

WHEELWRIGHT, WILLIAM (1798-1873), American entrepreneur **16** 223-224

WHIPPLE, GEORGE HOYT (1878-1976), American pathologist **16** 224-225

WHISTLER, JAMES ABBOTT MCNEILL (1834-1903), American painter, etcher, and lithographer **16** 225-226

WHITE, ANDREW DICKSON (1832-1918), American educator and diplomat **16** 226-227

WHITE, BYRON R. (1917-2002), deputy U.S. attorney general and associate justice of the U.S. Supreme Court **16** 227-228

WHITE, E. B. (Elwyn Brooks White; 1899-1985), American essayist and author of children's books **16** 228-230

WHITE, ELLEN GOULD (Ellen Gould Harmon White; 1827-1915), American religious leader and reformer **23** 438-440

WHITE, KEVIN H. (born 1929), mayor of Boston (1967-1983) **16** 231-232

WHITE, LESLIE A. (1900-1975), American anthropologist **16** 232-233

WHITE, PATRICK VICTOR MARTINDALE (1912-1990), Australian novelist and playwright **16** 233-235

WHITE, RYAN (1971-1990), American AIDS activist **19** 421-423

WHITE, STANFORD (1853-1906), American architect **16** 235-236

WHITE, T. H. (1915-1986), American journalist **16** 236-237

WHITE, WALTER FRANCIS (1893-1955), general secretary of the National Association for the Advancement of Colored People **16** 238-239

WHITE, WILLIAM ALANSON (1870-1937), American psychiatrist **16** 239-240

WHITE, WILLIAM ALLEN (1868-1944), American journalist **16** 240-241

WHITEFIELD, GEORGE (1714-1770), English evangelist **16** 241-242

WHITEHEAD, ALFRED NORTH (1861-1947), English-American mathematician and philosopher **16** 242-244

WHITLAM, EDWARD GOUGH (Gof; born 1916), prime minister of Australia (1972-1975) **16** 244-245

WHITMAN, CHRISTINE TODD (born c. 1947), American politician **16** 245-248

WHITMAN, MARCUS (1802-1847), American physician, missionary, and pioneer **16** 248-249

WHITMAN, WALT (1819-1892), American poet **16** 249-251

WHITMIRE, KATHRYN JEAN NIEDERHOFER (born 1946), first female mayor of Houston, Texas (1982-1992) **16** 252-253

WHITNEY, ELI (1765-1825), American inventor and manufacturer **16** 253-254

WHITNEY, JOSIAH DWIGHT (1819-1896), American chemist and geologist **16** 254-255

WHITNEY, MARY WATSON (1847-1921), American astronomer **23** 440-442

WHITTAKER, CHARLES EVANS (1901-1973), U.S. Supreme Court justice **16** 255-256

WHITTIER, JOHN GREENLEAF (1807-1892), American poet **16** 256-257

WHITTLE, SIR FRANK (1907-1996), English Air Force officer and engineer **16** 257-258

WIDNALL, SHEILA E. (born 1938), American aeronautical engineer **16** 258-259

WIELAND, CHRISTOPH MARTIN (1733-1813), German poet and author **16** 260-261

WIEMAN, HENRY NELSON (1884-1975), American philosopher and theologian **16** 261-262

WIENER, NORBERT (1894-1964), American mathematician **16** 262-263

WIESEL, ELIE (born 1928), writer, orator, teacher, and chairman of the United States Holocaust Memorial Council **16** 263-264

WIESENTHAL, SIMON (born 1908), Ukrainian Jew who tracked down Nazi war criminals **16** 264-266

WIGGLESWORTH, MICHAEL (1631-1705), American Puritan poet and minister **16** 266-267

WIGMAN, MARY (Marie Wiegmann; 1886-1973), German dancer, choreographer, and teacher **16** 267-268

WIGNER, EUGENE PAUL (1902-1995), Hungarian-born American physicist **16** 268-269

WILBERFORCE, WILLIAM (1759-1833), English statesman and humanitarian **16** 269-270

WILBUR, RICHARD PURDY (born 1921), translator and poet laureate of the United States (1987-1988) **16** 271-272

WILDE, OSCAR FINGALL O'FLAHERTIE WILLS (1854-1900), British author **16** 272-273

WILDER, AMOS NIVEN (1895-1993), American New Testament scholar, poet, minister, and literary critic **16** 273-274

WILDER, BILLY (Samuel Wilder; 1906-2002), American film director, screenwriter, and producer **21** 430-432

WILDER, LAURA INGALLS (1867-1957), American author and pioneer **18** 413-414

WILDER, LAWRENCE DOUGLAS (born 1931), first African American elected governor in the United States **16** 274-276

WILDER, THORNTON NIVEN (1897-1975), American novelist and playwright **16** 276-277

WILES, ANDREW J. (born 1953), English mathematician **23** 442-444

WILEY, HARVEY WASHINGTON (1844-1930), American chemist **16** 277-278

WILHELMINA (1880-1962), queen of the Netherlands 1890-1948 **16** 278-279

WILKES, CHARLES (1798-1877), American naval officer **16** 279-280

WILKES, JOHN (1727-1797), English politician **16** 280-281

WILKINS, SIR GEORGE HUBERT (1888-1958), Australian explorer, scientist, and adventurer **16** 281-282

WILKINS, MAURICE HUGH FREDERICK (born 1916), English biophysicist **18** 415-416

WILKINS, ROY (1901-1981), African American civil rights leader **16** 282-283

WILKINSON, ELLEN (1891-1947), British Labour politician and crusader for the unemployed **16** 283-284

WILKINSON, JAMES (1757-1825), American army general and frontier adventurer **16** 284-286

WILL, GEORGE FREDERICK (born 1941), syndicated columnist and television commentator **16** 286-287

WILLAERT, ADRIAN (circa 1480-1562), Franco-Flemish composer active in Italy **16** 287-288

WILLARD, EMMA HART (1787-1870), American educator and author **16** 288-289

WILLARD, FRANCES ELIZABETH CAROLINE (1839-1898), American temperance and women's suffrage leader **16** 289-290

WILLIAM I (the Conqueror; 1027/28-1087), king of England 1066-1087 **16** 290-291

WILLIAM I (1772-1843), king of the Netherlands 1815-40 **16** 291-292

WILLIAM I (1797-1888), emperor of Germany 1871-88 and king of Prussia 1861-88 **16** 292-293

WILLIAM II (William Rufus; circa 1058-1100), king of England 1087-1100 **16** 293-294

WILLIAM II (1859-1941), emperor of Germany and king of Prussia 1888-1918 **16** 294-295

WILLIAM III (1650-1702), king of England, Scotland, and Ireland 1689-1702 **16** 295-296

WILLIAM IV (1765-1837), king of Great Britain and Ireland 1830-37 **16** 296-297

WILLIAM OF MALMESBURY (circa 1090-circa 1142), English historian **16** 297-298

WILLIAM OF OCKHAM (circa 1284-1347), English philosopher and theologian **16** 298-299

WILLIAM OF SENS (Guillaume de Sens; died 1180), French architect **21** 432-434

WILLIAM OF TYRE (circa 1130-84/85), French archbishop, chancellor of the Latin Kingdom of Jerusalem **16** 299-300

WILLIAM THE SILENT (1533-1584), prince of Orange and stadholder of the Netherlands **16** 300-302

WILLIAMS, DANIEL HALE (1856-1931), African American surgical pioneer **16** 302-303

WILLIAMS, EDWARD BENNETT (1920-1988), American lawyer and sports club owner **22** 422-424

WILLIAMS, HANK (Hiram King Williams; 1923-1953), American singer and songwriter **20** 402-404

WILLIAMS, HENRY SYLVESTER (1869-1911), Trinidadian lawyer and pan-African leader **16** 303-304

WILLIAMS, JOE (Joseph Goreed; 1918-1999), American singer **20** 404-407

WILLIAMS, MARY LOU (Mary Lou Burley; Mary Elfrieda Scruggs; Mary Elfreda Winn; 1910-1981), African American musician **23** 444-446

WILLIAMS, ROGER (circa 1603-83), Puritan clergyman in colonial America **16** 304-305

WILLIAMS, SHIRLEY VIVIEN TERESA BRITTAIN (born 1930), British politician **16** 305-306

WILLIAMS, TED (Theodore Samuel Williams; 1918-2002), American baseball player **19** 423-426

WILLIAMS, TENNESSEE (Thomas Lanier Williams; born 1914), American dramatist and fiction writer **16** 306-308

WILLIAMS, WILLIAM CARLOS (1883-1963), American poet and pediatrician **16** 308-309

WILLS, HELEN (1905-1998), American tennis player **19** 426-428

WILLYS, JOHN (1873-1935), American businessman **20** 407-409

WILMOT, DAVID (1814-1868), American politician **16** 312-313

WILMUT, IAN (born 1944), British embryologist **20** 409-411

WILSON, ALEXANDER (1766-1813), Scottish-American ornithologist and poet **16** 313-314

WILSON, AUGUST (Frederick August Kittell; born 1945), African American playwright **16** 314-316

WILSON, CHARLES ERWIN (1890-1961), engineer, businessman, and secretary of defense **16** 316-317

WILSON, CHARLES THOMSON REES (1869-1959), Scottish physicist **16** 317-318

WILSON, EDMUND (1895-1972), American critic **16** 318-319

WILSON, EDWARD OSBORNE (born 1929), American biologist **16** 319-320

WILSON, HARRIET E. (circa 1827-circa 1863), African American author **16** 320-322

WILSON, HENRY (1812-1875), American politician **16** 322-323

WILSON, JAMES (1742-1798), American statesman **16** 323-324

WILSON, JAMES HAROLD (born 1916), English statesman, prime minister 1964-70 **16** 324-325

WILSON, JOSEPH CHAMBERLAIN (1909-1971), American businessman **16** 325-326

WILSON, KENNETH GEDDES (born 1936), American scientist **23** 446-448

WILSON, PETE (born 1933), American politician **16** 326-329

WILSON, RICHARD (1713/14-82), British painter **16** 329-330

WILSON, THOMAS WOODROW (1856-1924), American statesman, president 1913-21 **16** 330-332

WINCKELMANN, JOHANN JOACHIM (1717-1768), German archeologist **16** 332-333

Windsor, Duchess of
see Simpson, Wallis

WINFREY, OPRAH GAIL (born 1954), America's first lady of talk shows **16** 333-336

WINNEMUCCA, SARAH (a.k.a. Thocmetony; circa 1844-1891), Native American rights activist **16** 336-338

WINSLOW, EDWARD (1595-1655), Pilgrim leader in colonial America **16** 338-339

WINTHROP, JOHN (1588-1649), American colonial politician and historian **16** 339-341

WINTHROP, JOHN (1606-1676), American colonial statesman and scientist **16** 341

WINTHROP, JOHN (1714-1779), American educator and scientist **16** 341-342

WIRTH, LOUIS (1897-1952), American sociologist and activist **21** 434-436

WISE, ISAAC MAYER (1819-1900), American Jewish religious leader **16** 342-343

WISE, JOHN (1652-1725), American Congregational minister **16** 343-344

WISE, STEPHEN SAMUEL (1874-1949), American Jewish religious leader **16** 344-345

WISEMAN, FREDERICK (born 1930), American documentary filmmaker **16** 345-346

WITHERSPOON, JOHN (1723-1794), Scottish-born American Presbyterian divine and educator **16** 346-348

WITT, JOHAN DE (1625-1672), Dutch statesman **16** 348-349

WITTE, COUNT SERGEI YULYEVICH (1849-1915), Russian statesman **16** 349-350

WITTGENSTEIN, LUDWIG (1889-1951), Austrian philosopher **16** 350-351

WITZ, KONRAD (circa 1410-46), German painter **16** 351-352

Wobblies
see Industrial Workers of the World

WO-JEN (1804-1871), Chinese official **16** 352

WOLF, FRIEDRICH AUGUST (1759-1824), German classical scholar and philologist **16** 352-353

WOLFE, JAMES (1727-1759), English general **16** 354-355

WOLFE, THOMAS CLAYTON (1900-1938), American novelist **16** 355-356

WOLFE, THOMAS KENNERLY, JR. (''Tom''; born 1931), American journalist and novelist **16** 356-357

WOLFF, BARON CHRISTIAN VON (1679-1754), German philosopher **16** 358

WOLFF, HUGH (born 1953), American conductor **16** 358-360

WOLFRAM VON ESCHENBACH (circa 1170-circa 1230), German writer **16** 360-361

WOLFSON, HARRY AUSTRYN (1887-1974), American scholar and educator **16** 361-362

WOLPE, STEFAN (1902-1972), German-born composer **16** 362-364

WOLSELEY, GARNET (1833-1913), Irish army officer **20** 411-413

WOLSEY, THOMAS (circa 1475-1530), English statesman and cardinal **16** 364-366

Women athletes
Albright, Tenley Emma **23** 3-6

Women judges
Stout, Juanita Kidd **23** 382-384

Women on the Verge of a Nervous Breakdown (film)
Almodovar, Pedro **23** 6-9

Women politicians
Indian (Asian)
Razia **23** 326-329

Women scientists
astronomers
Leavitt, Henrietta Swan **23** 211-213
chemists
Gleditsch, Ellen **23** 124-126
mathematicians
Theano **23** 399-401
physiologists
Pool, Judith Graham **23** 315-316
psychologists
Ladd-Franklin, Christine **23** 202-204

Women's rights
dress reform movement
Walker, Mary Edwards **23** 432-434
equal education opportunity
Jex-Blake, Sophia **23** 168-170
political activists
de Gouges, Marie Olympe **23** 85-88
Height, Dorothy Irene **23** 139-141
Murray, Pauli **23** 253-256

Women's suffrage (Australia)
Spence, Catherine Helen **23** 374-375

Women's suffrage (United States) leaders
Terrell, Mary Church **23** 397-399

WONDER, STEVIE (Stevland Judkins Morris; born 1950), American singer, songwriter, and musician **19** 428-430

WONG, ANNA MAY (born Wong Liu Tsong; 1905-1961), Asian American actress **16** 366-367

WOOD, FERNANDO (1812-1881), American politician **16** 367-368

WOOD, GRANT (1891-1942), American painter **16** 368-369

WOOD, LEONARD (1860-1927), American Army officer and colonial administrator **16** 369-370

WOOD, ROBERT ELKINGTON (1879-1969), American Army officer and business executive **16** 370-371

WOODHULL, VICTORIA C. (1838-1927), American women's rights activist **16** 371-372

WOODRUFF, ROBERT W. (1889-1985), American businessman and philanthropist **16** 372-374

WOODS, ROBERT ARCHEY (1865-1925), American social worker **16** 374

WOODS, TIGER (born 1975), African American/Asian American golfer **18** 416-418

WOODSON, CARTER GODWIN (1875-1950), African American historian **16** 374-376

WOODSWORTH, JAMES SHAVER (1874-1942), Canadian humanitarian, reformer, and political leader **16** 376

WOODWARD, COMER VANN (born 1908), American historian **16** 378-379

WOODWARD, ELLEN S. (1887-1971), director of work relief programs for women during the New Deal **16** 379-381

WOODWARD AND BERNSTEIN, investigative reporting team of Woodward, Robert Upshur (born 1943), and Bernstein, Carl (born 1944) **16** 376-378

WOOLF, VIRGINIA STEPHEN (1882-1941), English novelist, critic, and essayist **16** 381-382

WOOLMAN, JOHN (1720-1772), American Quaker merchant and minister **16** 382-383

WOOLWORTH, FRANK WINFIELD (1852-1919), American merchant **16** 383-384

WOOTTON, BARBARA ADAM (1897-1988), British social scientist and member of Parliament **16** 384-385

WORDSWORTH, WILLIAM (1770-1850), English poet **16** 385-388

WORK, MONROE (1866-1945), American sociologist and publisher **16** 388-389

Workingmen's party (U.S. politics)
Parsons, Lucy González **23** 293-295

WORNER, MANFRED (born 1934), West German statesman **16** 389-390

WORTH, CHARLES FREDERICK (1825-1895), English-born French fashion designer **21** 436-438

WOVOKA (a.k.a Jack Wilson; circa 1856-1932), Native American religious leader and mystic **16** 390-393

WOZNIAK, STEVE (Stephen Gary Wozniak; born 1950), American inventor and computer designer **19** 430-432

WREN, SIR CHRISTOPHER (1632-1723), English architect **16** 393-394

WRIGHT, CARROLL DAVIDSON (1840-1909), American statistician and social economist **16** 396

WRIGHT, ELIZUR (1804-1885), American reformer **16** 396-397

WRIGHT, FRANCES (1795-1852), Scottish-American socialist, feminist, and reformer **16** 397-398

WRIGHT, FRANK LLOYD (1869-1959), American architect **16** 398-401

WRIGHT, RICHARD (1908-1960), African American author **16** 401-402

WRIGHT, WILBUR (1867-1919) AND ORVILLE (1871-1948), American aviation pioneers **16** 394-396

WRIGLEY, WILLIAM, JR. (1861-1932), American businessman and baseball team owner **20** 413-415

WU CHAO (Wu Hou/Wu Tse T'ien; 625-705), Empress of China, 690-705 **20** 415-417

WU CHIEN-SHIUNG (1912-1997), American physicist **19** 432-434

WU P'EI-FU (1874-1939), Chinese warlord **16** 404-405

WU TAO-TZU (circa 689-after 758), Chinese painter **16** 405-406

WU TSE-T'IEN (623-705), empress of China **16** 408

WU WANG (died circa 1116 B.C.), first ruler of the Chou dynasty of China 1122-1116 B.C. **16** 408-409

WUNDT, WILHELM MAX (1832-1920), German psychologist and philosopher **16** 402-403

WUORINEN, CHARLES (born 1938), American composer, conductor, and pianist **16** 404

WU-TI (a.k.a. Han Wuti; 156 B.C.-circa 87 B.C.), Chinese emperor **16** 406-408

WYANT, ALEXANDER HELWIG (1836-1892), American painter **16** 409-410

WYATT, SIR THOMAS (1503-1542), English poet and diplomat **16** 410-411

WYCHERLEY, WILLIAM (circa 1640-1716), English dramatist **16** 411-412

WYCLIF, JOHN (1330/32-84), English theologian and reformer **16** 412-413

WYETH, ANDREW NEWELL (born 1917), American painter **16** 413-415

WYLER, WILLIAM (1902-1981), American film director **22** 424-426

WYNN, EARLY (Gus Wynn; 1920-1999), American baseball player **20** 417-419

WYTHE, GEORGE (1726-1806), American jurist **16** 415

X

XENAKIS, IANNIS (born 1922), Greek-French composer and architect **16** 416-418

XENOPHON (circa 430-circa 355 B.C.), Greek historian, essayist, and military expert **16** 418-420

XERXES (ruled 486-465 B.C.), king of Persia **16** 420

XIANG JINGYU (born Xiang Qunxian; 1895-1928), Chinese feminist **16** 421-422

XU GUANGQI (a.k.a. Kuang-ch'i Hsü; 1562-1633), Chinese politician **16** 422-425

Y

YAKUB AL-MANSUR, ABU YUSUF (reigned 1184-99), Almohad caliph in Spain **16** 426

YALOW, ROSALYN S. (Sussman; born 1921), American physicist who developed radioimmunoassay **16** 427-428

YAMAGATA, ARITOMO (1838-1922), Japanese general **16** 428-429

YAMAMOTO, ISOROKU (born Takano Isoroku; 1884-1943), Japanese admiral **16** 429-433

YAMANI, AHMED ZAKI (born 1930), Saudi Arabian lawyer and minister of petroleum and mineral resources (1962-1986) **16** 433-435

YAMASHITA, TOMOYUKI (1885-1946), Japanese general **16** 435-436

YANCEY, WILLIAM LOWNDES (1814-1863), American politician **16** 436-437

YANG, CHEN NING (born 1922), Chinese-born American physicist **16** 437-438

YARD, MARY ALEXANDER (''Molly''; born 1912), American feminist, political organizer, and social activist **16** 438-439

YASUI, MINORU (1917-1987), Asian American attorney **16** 440-444

YEAGER, CHUCK (born 1923), American pilot **16** 444-445

YEAGER, JEANA (born 1952), American pilot **23** 449-451

YEATS, WILLIAM BUTLER (1865-1939), Irish poet and dramatist **16** 445-447

YEH-LÜ CH'U-TS'AI (1189-1243), Mongol administrator **16** 447-449

YEKUNO AMLAK (ruled circa 1268-1283), Ethiopian king **16** 449

YELTSIN, BORIS NIKOLAEVICH (born 1931), president of the Russian Republic (1990-) **16** 449-452

YEN FU (1853-1921), Chinese translator and scholar **16** 452

YEN HSI-SHAN (1883-1960), Chinese warlord **16** 452-453

YEN LI-PEN (died 673), Chinese painter **16** 453-454

YERKES, ROBERT MEARNS (1876-1956), American psychologist **16** 454-455

YEVTUSHENKO, YEVGENY ALEXANDROVICH (born 1933), Soviet poet **16** 455-456

YI HWANG (1501-1570), Korean philosopher, poet, scholar, and educator **16** 457

YI SNG-GYE (1335-1408), Korean military leader, founder of the Yi dynasty **16** 458-459

YI SUNSIN (1545-1598), Korean military strategist and naval hero **16** 459-461

YO FEI (Yo P'eng-chü; 1103-41), Chinese general **16** 462

YOGANANDA (Mukunda Lal Ghose; 1893-1952), Indian yogi **16** 462-463

YÔNGJO (1694-1776), king of Korea 1724-76 **16** 461-462

YORITOMO, MINAMOTO (1147-1199), Japanese warrior chieftain **16** 463-464

YOSHIDA, SHIGERU (1878-1967), Japanese diplomat and prime minister **16** 464-465

YOSHIMUNE, TOKUGAWA (1684-1751), Japanese shogun **16** 465-466

YOULOU, FULBERT (1917-1972), Congolese president **16** 466-467

YOUNG, ANDREW JACKSON JR. (born 1932), African American preacher, civil rights activist, and politician **16** 467-469

YOUNG, BRIGHAM (1801-1877), American Mormon leader and colonizer **16** 469-470

YOUNG, COLEMAN ALEXANDER (1918-1997), first African American mayor of Detroit **16** 470-471

YOUNG, LESTER WILLIS (''Prez'';1909-59), American jazz musician **16** 471-473

YOUNG, LORETTA (Gretchen Michaela Young; 1913-2000), American Actress **22** 427-430

YOUNG, OWEN D. (1874-1962), American industrialist and monetary authority **16** 473-474

YOUNG, STARK (1881-1963), drama critic, editor, translator, painter, playwright, and novelist **16** 474-475

YOUNG, THOMAS (1773-1829), English physicist **16** 475-476

YOUNG, WHITNEY MOORE, JR. (1921-1971), African American civil rights leader and social work administrator **16** 476-477

Young Women's Christian Association (YWCA)
Height, Dorothy Irene **23** 139-141

YOUNGHUSBAND, SIR FRANCIS EDWARD (1863-1942), English soldier and explorer **16** 477

YOURCENAR, MARGUERITE (Marguerite Antoinette Ghislaine; 1903-87), French novelist, poet, essayist, dramatist, world traveller, and translator **16** 477-479

YÜAN, MA (flourished circa 1190-circa 1229), Chinese painter **10** 379

YÜAN MEI (1716-1798), Chinese author **16** 479-480

YÜAN SHIH-K'AI (1859-1916), Chinese military leader **16** 480-481

YUKAWA, HIDEKI (1907-1981), Japanese physicist **16** 481-482

YUN SONDO (1587-1671), Korean sijo poet **16** 483

YUNG-LO (1360-1424), Chinese emperor **16** 482-483

YWCA
see Young Women's Christian Association

YZERMAN, STEVE (born 1965), Canadian hockey player **23** 451-453

Z

ZADKINE, OSSIP JOSELYN (1890-1967), Russian sculptor **16** 484

ZAGHLUL PASHA, SAAD (1859-1927), Egyptian political leader **16** 485-486

ZAH, PETERSON (born 1937), Native American leader and activist **16** 486-487

ZAHARIAS, MILDRED DIDRIKSON (''Babe''; 1913-56), Olympic athlete and golfer **16** 487-488

ZAHIR SHAH, MUHAMMAD (born 1914); Afghani King **22** 431-433

ZANGWILL, ISRAEL (1864-1926), Jewish author and philosopher **16** 488-489

ZANUCK, DARRYL F. (1902-1979), American film producer and executive **19** 435-437

ZAPATA, EMILIANO (circa 1879-1919), Mexican agrarian leader and guerrilla fighter **16** 489-490

ZARLINO, GIOSEFFO (1517-1590), Italian music theorist and composer **16** 490-491

ZATOPEK, EMIL (born 1922), Czechoslovakian runner **20** 420-422

ZAYID BIN SULTAN AL-NAHYAN (born 1923), president of the United Arab Emirates (1971-) **16** 491-492

ZEAMI, KANZE (1364-1444), Japanese actor, playwright, and critic **16** 492-493

ZEDILLO PONCE DE LEON, ERNESTO (born 1951), president of Mexico **16** 493-495

ZEFFIRELLI, FRANCO (born 1923), Italian stage, opera, and film director, set designer, and politician **18** 419-421

ZELAYA, JOSÉ SANTOS (1853-1919), Nicaraguan statesman, three-time president **16** 495-496

ZEMURRAY, SAMUEL (1877-1961), Russian-born U.S. fruit importer **16** 496-497

ZENGER, JOHN PETER (1697-1746), American printer **16** 497-498

ZENO OF CITIUM (335-263 B.C.), Greek philosopher **16** 499-500

ZENO OF ELEA (born circa 490 B.C.), Greek philosopher and logician **16** 500

ZENOBIA (died 273), queen of Palmyra **16** 500-503

Zero for Conduct (film)
Vigo, Jean **23** 429-431

ZETKIN, CLARA (1857-1933), German political activist **16** 504-505

ZHAO KUANG-YIN (a.k.a. Song Tai Zu or Sung T'ai Tsu; 927-976), Chinese emperor **16** 505-508

ZHAO ZIYANG (Zhao Xiusheng; born 1919), Chinese statesman **16** 508-509

ZHIRINOVSKY, VLADIMIR VOLFOVICH (born 1946), Russian politician **16** 509-510

ZHIVKOV, TODOR (1911-1998), leader of the Bulgarian Communist Party and head of the Bulgarian government (1962-) **16** 510-512

ZHUKOV, GEORGI KONSTANTINOVICH (1896-1974), Russian general **16** 512-513

ZIA, HELEN (born 1952), Asian American activist and journalist **18** 421-423

ZIA UL-HAQ, MOHAMMAD (1924-1988), president of Pakistan (1978-1988) **16** 513-515

ZIAUR RAHMAN (1936-1981), Bangladesh president (1975-1981) **16** 515-516

ZIEGFELD, FLORENZ (1869-1932), American musical producer **16** 516-517

Zimbabwean literature
Vera, Yvonne **23** 425-427

ZIMMERMANN, BERND ALOIS (1918-1970), German composer **16** 517-518

ZIMMERMANN BROTHERS, German artists **16** 518

ZINDEL, PAUL (1936-2003), American children's author and playwright **18** 423-425

ZINE EL ABIDINE BEN ALI (born 1936), president of Tunisia **16** 518-520

ZINN, HOWARD (born 1922), American political scientist and historian **16** 520-521

ZINOVIEV, GRIGORI EVSEEVICH (1883-1936), Soviet politician **16** 521-522

ZINZENDORF, COUNT NIKOLAUS LUDWIG VON (1700-1760), German-born Moravian clergyman **16** 522-523

ZNANIECKI, FLORIAN (1882-1958), Polish-American sociologist and educator **16** 523-524

ZOË (circa 978-1050), Byzantine empress 1028-34 **16** 524-525

ZOG I (Ahmed Bey Zog; 1895–1961), Albanian king **16** 525-526

ZOLA, ÉMILE (1840-1902), French novelist **16** 526-528

ZORACH, WILLIAM (1887-1966), American sculptor and painter **16** 528

ZOROASTER (flourished 1st millennium B.C.), prophet and founder of Iranian national religion **16** 528-530

ZORRILLA DE SAN MARTIN, JUAN (1855-1931), Uruguayan poet and newspaperman **16** 530-531

ZOSER (flourished circa 2686 B.C.), Egyptian king **16** 531

ZUKERMAN, PINCHAS (born 1948), Israeli musician **22** 433-435

ZUKOR, ADOLPH (1873-1976), American film producer and executive **19** 437-439

ZUMÁRRAGA, JUAN DE (circa 1468-1548), Spanish churchman, first archbishop of Mexico **16** 531-532

ZUMWALT, ELMO RUSSELL, JR. (''Bud''; 1920-2000), commander of U.S. naval forces in Vietnam **16** 532-534

ZUNZ, LEOPOLD (1794-1886), German-born Jewish scholar **16** 534

ZURBARÁN, FRANCISCO DE (1598-1644), Spanish painter **16** 534-535

ZWILICH, ELLEN TAAFFE (born 1939), American composer **16** 536-537

ZWINGLI, HULDREICH (1484-1531), Swiss Protestant reformer **16** 537-538

ZWORYKIN, VLADIMIR KOSMA (1889-1982), Russian-American physicist and radio engineer **16** 539-540

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24

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24

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CONTENTS

INTRODUCTION vii
ADVISORY BOARD ix
ACKNOWLEDGMENTS xi
OBITUARIES xiii
TEXT 1
HOW TO USE THE INDEX 457
INDEX 459

INTRODUCTION

The study of biography has always held an important, if not explicitly stated, place in school curricula. The absence in schools of a class specifically devoted to studying the lives of the giants of human history belies the focus most courses have always had on people. From ancient times to the present, the world has been shaped by the decisions, philosophies, inventions, discoveries, artistic creations, medical breakthroughs, and written works of its myriad personalities. Librarians, teachers, and students alike recognize that our lives are immensely enriched when we learn about those individuals who have made their mark on the world we live in today.

Encyclopedia of World Biography Supplement, Volume 24, provides biographical information on 200 individuals not covered in the 17-volume second edition of *Encyclopedia of World Biography* (*EWB*) and its supplements, Volumes 18, 19, 20, 21, 22, and 23. Like other volumes in the *EWB* series, this supplement represents a unique, comprehensive source for biographical information on those people who, for their contributions to human culture and society, have reputations that stand the test of time. Each original article ends with a bibliographic section. There is also an index to names and subjects, which cumulates all persons appearing as main entries in the *EWB* second edition, the Volume 18, 19, 20, 21, 22, and 23 supplements, and this supplement—more than 8,000 people!

Articles. Arranged alphabetically following the letter-by-letter convention (spaces and hyphens have been ignored), articles begin with the full name of the person profiled in large, bold type. Next is a boldfaced, descriptive paragraph that includes birth and death years in parentheses. It provides a capsule identification and a statement of the person's significance. The essay that follows is approximately 2,000 words in length and offers a substantial treatment of the person's life. Some of the essays proceed chronologically while others confine biographical data to a paragraph or two and move on to a consideration and evaluation of the subject's work. Where very few biographical facts are known, the article is necessarily devoted to an analysis of the subject's contribution.

Following the essay is a bibliographic section arranged by source type. Citations include books, periodicals, and online Internet addresses for World Wide Web pages, where current information can be found.

Portraits accompany many of the articles and provide either an authentic likeness, contemporaneous with the subject, or a later representation of artistic merit. For artists, occasionally self-portraits have been included. Of the ancient figures, there are depictions from coins, engravings, and sculptures; of the moderns, there are many portrait photographs.

Index. The *EWB Supplement* index is a useful key to the encyclopedia. Persons, places, battles, treaties, institutions, buildings, inventions, books, works of art, ideas, philosophies, styles, movements—all are indexed for quick reference just as in a general encyclopedia. The index entry for a person includes a brief identification with birth and death dates *and* is cumulative so that any person for whom an article was written who appears in the second edition of *EWB* (volumes 1-16) and its supplements (volumes 18-24) can be located. The subject terms within the index, however, apply only to volume 24. Every index reference includes the title of the article to which the reader is being directed as well as the volume and page numbers.

Because *EWB Supplement,* Volume 24, is an encyclopedia of biography, its index differs in important ways from the indexes to other encyclopedias. Basically, this is an index of people, and that fact has several interesting consequences. First, the information to which the index refers the reader on a particular topic is always about people associated with that topic. Thus

the entry "Quantum theory (physics)" lists articles on people associated with quantum theory. Each article may discuss a person's contribution to quantum theory, but no single article or group of articles is intended to provide a comprehensive treatment of quantum theory as such. Second, the index is rich in classified entries. All persons who are subjects of articles in the encyclopedia, for example, are listed in one or more classifications in the index—abolitionists, astronomers, engineers, philosophers, zoologists, etc.

The index, together with the biographical articles, make *EWB Supplement* an enduring and valuable source for biographical information. As school course work changes to reflect advances in technology and further revelations about the universe, the life stories of the people who have risen above the ordinary and earned a place in the annals of human history will continue to fascinate students of all ages.

We Welcome Your Suggestions. Mail your comments and suggestions for enhancing and improving the *Encyclopedia of World Biography Supplement* to:

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OBITUARIES

The following people, appearing in volumes 1-23 of the *Encyclopedia of World Biography,* have died since the publication of the second edition and its supplements. Each entry lists the volume where the full biography can be found.

AMIN DADA, IDI (born circa 1926), president of Uganda, died from kidney failure in Saudi Arabia, on August 16, 2003 (Vol. 1).

BLANKERS-KOEN, FANNY (born 1918), Dutch track and field athlete, died in Amsterdam, Netherlands, on January 25, 2004 (Vol. 20).

BOORSTIN, DANIEL (born 1914), American historian, died of pneumonia in Washington, D.C., on February 28, 2004 (Vol. 2).

BRANDO, MARLON (born 1924), American actor, died in Los Angeles, California, on July 1, 2004 (Vol. 2).

CARTIER-BRESSON, HENRI (born 1908), French photographer and painter, died in l'Ile-sur-Sorgue, France, on August 2, 2004 (Vol. 19).

CASH, JOHNNY (born 1932), American singer and songwriter, died of complications from diabetes that lead to respiratory failure in Nashville, Tennessee, on September 12, 2003 (Vol. 3).

CHARLES, RAY (born 1932), American jazz musician-singer, pianist, and composer, died of acute liver disease in Beverly Hills, California, on June 10, 2004 (Vol. 3).

CONABLE, BARBER B., JR. (born 1922), head of the World bank, died of complications from a staph infection in Sarasota, Florida, on November 30, 2003 (Vol. 4).

COX, ARCHIBALD (born 1912), American lawyer, educator, author, labor arbitrator, and public servant, died of natural causes in Brooksville, Maine, on May 29, 2004 (Vol. 4).

DELLINGER, DAVID (born 1915), American pacifist, died of complications from Alzheimer's disease in Montpelier, Vermont, on May 25, 2004 (Vol. 4).

DUGAN, ALAN (born 1923), American poet, died of pneumonia in Hyannis, Massachusetts, on September 3, 2003 (Vol. 5).

EDERLE, GERTRUDE (born 1906), American swimmer, died of natural causes in Wycoff, New Jersey, on November 30, 2003 (Vol. 19).

FACKENHEIM, EMIL LUDWIG (bon 1916), liberal post World War II Jewish theologian, died in Jerusalem, Israel, on September 19, 2003 (Vol. 5).

GIBSON, ALTHEA (born 1927), African American tennis player, died in East Orange, New Jersey, on September 28, 2003 (Vol. 6).

GOLD, THOMAS (born 1920), American astronomer and physicist, died of heart disease in Ithaca, New York, on June 22, 2004 (Vol. 18).

GRAHAM, OTTO (born 1921), American football player and coach, died of an aneurysm to the heart in Sarasota, Florida, on December 17, 2003 (Vol. 21).

GUNN, THOM (born 1929), English poet, died in San Francisco, California, on April 25, 2004 (Vol. 18).

HAGEN, UTA THYRA (born 1919), American actress, died in Manhattan, New York, on January 14, 2004 (Vol. 18).

HEPBURN, KATHARINE (born 1907), American actress, died in Old Saybrook, Connecticut, on June 29, 2003 (Vol. 7).

HOPE, BOB (born 1903), entertainer in vaudeville, radio, television, and movies, died of pneumonia in Toluca Lake, California, on July 27, 2003 (Vol. 7).

IZETBEGOVIC, ALIJA (born 1926), president of the eight-member presidency of the Republic of Bosnia-

Herzegovina, died due to complications following a fall in Sarajevo, Bosnia, on October 19, 2003 (Vol. 8).

JACKSON, MAYNARD HOLBROOK, JR. (born 1938), first African American mayor of Atlanta, Georgia, died of a heart attack in Arlington, Virgina, on June 23, 2003 (Vol. 8).

JULIANA (born 1909), queen of the Netherlands, died of pneumonia in Baarn, Netherlands, on March 20, 2004 (Vol. 8).

KAZAN, ELIA (born 1909), American film and stage director, died in New York, New York, on September 28, 2003 (Vol. 8).

KERR, CLARK (born 1911), American economist, labor/management expert, and university president, died in El Cerrito, California, on December 1, 2003 (Vol. 8).

LAUDER, ESTEE (born circa 1908), founder of an international cosmetics empire, died of cardiopulmonary arrest in Manhattan, New York, on April 24, 2004 (Vol. 9).

LOPEZ, PROTILLO JOSE (born 1920), president of Mexico (1976-1982), died of pneumonia in Mexico City, Mexico, on February 17, 2004 (Vol. 9).

NIN-CULMELL, JOAQUIN MARIA (born 1908), American composer, pianist, and conductor, died from complications of a heart attack, in Berkeley, California, on January 14, 2004 (Vol. 11).

REAGAN, RONALD W. (born 1911), governor of California and U.S. president, died of pneumonia in Los Angeles, California, on June 5, 2004 (Vol. 13).

REGAN, DONALD (born 1918), American Secretary of the Treasury and White House chief of staff under President Ronald Reagan, died of cancer in Virginia, on June 10, 2003 (Vol. 13).

RIEFENSTAHL, LENI (born 1902), German film director, died in Poecking, Germany, on September 8, 2003 (Vol. 13).

SHOEMAKER, WILLIE (born 1931), American jockey and horse trainer, died of natural causes in San Marino, California, on October 12, 2003 (Vol. 21).

SIMON, PAUL (born 1928), newspaper publisher, Illinois state legislator, lieutenant governor, and U.S. representative and senator, died after undergoing heart surgery in Springfield, Illinois, on December 9, 2003 (Vol. 14).

TELLER, EDWARD (born 1908), Hungarian American physicist, died in Palo Alto, California, on September 9, 2003 (Vol. 15).

THURMOND, JAMES STROM (born 1902), American lawyer and statesman, died in Edgefield, South Carolina, on June 26, 2003 (Vol. 15).

WERNER, HELMUT (born 1936), German business executive, died in Berlin, Germany, on February 6, 2004 (Vol. 19).

A

Faye Glenn Abdellah

Faye Glenn Abdellah (born 1919) dedicated her life to nursing and, as a researcher and educator, helped change the profession's focus from a disease-centered approach to a patient-centered approach. She served as a public health nurse for 40 years, helping to educate Americans about the needs of the elderly and the dangers posed by AIDS, addiction, smoking, and violence. As a nursing professor, she developed teaching methods based on scientific research. Abdellah continued to work as a leader in the nursing profession into her eighties.

Abdellah was born on March 13, 1919, in New York City. Years later, on May 6, 1937, the German hydrogen-fueled airship *Hindenburg* exploded over Lakehurst, New Jersey, where 18-year-old Abdellah and her family then lived, and Abdellah and her brother ran to the scene to help. In an interview with a writer for *Advance for Nurses,* Abdellah recalled: ''I could see people jumping from the zeppelin and I didn't know how to take care of them, so it was then that I vowed that I would learn nursing.''

Abdellah earned a nursing diploma from Fitkin Memorial Hospital's School of Nursing (now Ann May School of Nursing). In the 1940s, this was sufficient for practicing nursing, but Abdellah believed that nursing care should be based on research, not hours of care. She went on to earn three degrees from Columbia University: a bachelor of science degree in nursing in 1945, a master of arts degree in physiology in 1947 and a doctor of education degree in 1955.

With her advanced education, Abdellah could have chosen to become a doctor. However, as she explained in her *Advance for Nurses* interview, ''I never wanted to be an M.D. because I could do all I wanted to do in nursing, which is a caring profession.'' As a practicing nurse, Abdellah managed a primary care clinic at the Child Education Foundation in New York City and managed the obstetrics-gynecology floor at Columbia University's Presbyterian Medical Center.

Transformed Nursing Profession

Abdellah went on to become a nursing instructor and researcher and helped transform the focus of the profession from disease centered to patient centered. She expanded the role of nurses to include care of families and the elderly. She researched nursing practices and taught research methods and theory at several universities, including schools in Washington, Colorado, Minnesota, and South Carolina. She also held several administrative positions in medical facilities. In 1993 she founded and served as the first dean of the Graduate School of Nursing at the Uniformed Services University of Health Sciences in Bethesda, Maryland.

Abdellah's first teaching job was at Yale University School of Nursing, where she worked when she was in her early twenties. At that time she was required to teach a class called ''120 Principles of Nursing Practice,'' using a standard nursing textbook published by the National League for Nursing. The book included guidelines that had no scientific basis and, as Abdellah told Maura S. McAuliffe in an interview for *Image:* ''Those Yale students were just brilliant and challenged me to explain why they were required to follow procedures without questioning the science behind

them.'' After a year Abdellah became so frustrated that she gathered her colleagues in the Yale courtyard and burned the textbooks. The next morning the school's dean told her she would have to pay for the destroyed texts. It took a year for Abdellah to settle the debt, but she never regretted her actions. As she told *Image:* ''Of the 120 principles I was required to teach, I really spent the rest of my life undoing that teaching, because it started me on the long road in pursuit of the scientific basis of our practice.''

Abdellah was an advocate of degree programs for nursing. Diploma programs, she believes, were never meant to prepare nurses at the professional level. Nursing education, she argued, should be based on research; she herself became among the first in her role as an educator to focus on theory and research. Her first studies were qualitative; they simply described situations. As her career progressed, her research evolved to include physiology, chemistry, and behavioral sciences.

In 1957 Abdellah headed a research team in Manchester, Connecticut, that established the groundwork for what became known as progressive patient care. In this framework, critical care patients were treated in an intensive care unit, followed by a transition to immediate care, and then home care. The first two segments of the care program proved very popular within the caregiver profession. Abdellah is also credited with developing the first nationally tested coronary care unit as an outgrowth of her work in Manchester.

The third phase of the progressive patient care equation—home care—was not widely accepted in the mid-twentieth century. Abdellah explained in her *Image* interview that ''Short-sighted people at the time kept saying home care would mean having a maid (nurse) in everyone's home. They could not understand that home care with nurses teaching self care would be a way of helping patients regain independent function.'' Forty years later home care had become an essential part of long-term health care.

Established Standards

In another innovation within her field, Abdellah developed the Patient Assessment of Care Evaluation (PACE), a system of standards used to measure the relative quality of individual health-care facilities that was still used in the health care industry into the 21st century. She was also one of the first people in the health care industry to develop a classification system for patient care and patient-oriented records. Classification systems have evolved in different ways within in the health-care industry, and Abdellah's work was foundational in the development of the most widely used form: Diagnostic related groups, or DRGs. DRGs, which became the standard coding system used by Medicare, categorize patients according to particular primary and secondary diagnoses. This system keeps health-care costs down because each DRG code includes the maximum amount Medicare will pay out for a specific diagnosis or procedure, while also taking into account patient age and length of stay in a health care facility. Providers are given an incentive to keep costs down because they only realize a profit if costs are less than the amount specified by the relevant DRG category.

In addition to leading to the DRG system, Abdellah's work with classification has been instrumental in the ongoing development of an international classification system for nursing practice. As she explained in *Image,* ''There is a major effort ongoing to develop an international classification for nursing practice—to provide a unifying framework for nursing.''

Served in Military

Abdellah served for 40 years in the U.S. Public Health Service (PHS) Commissioned Corps, a branch of the military. She served on active duty during the Korean War and was the first nurse officer to achieve the rank of two-star rear admiral. Outside her wartime work, as a public health nurse, she focused much of her attention on care of the elderly. She was one of the first to talk about gerontological nursing, to conduct research in that area, and to influence public policy regarding nursing homes. During the 1970s she was responsible for establishing nursing-home standards in the United States. Abdellah checked on nursing homes by making unannounced visits and wandering throughout the facility checking areas visitors rarely saw. She found many fire hazards and also discovered that it was often hard to trace ownership of nursing homes. Abdellah's scrutiny was not welcomed, even by the licensing boards charged with looking out for their elderly patients, and some states prohibited Abdellah and others from making unannounced visits.

Abdellah has frequently stated that she believes nurses should be more involved in public-policy discussions concerning nursing home regulations. As she told *Image,* ''Our general attitude is let someone else do it. We need to make inroads in counties, states, and regions before we get to the federal level. Then we can have more of a voice at the national level. . . . I am convinced that if we want to have an effect on legislators, the most important way is to get nurses assigned as congressional fellows . . . 'they' are the ones who actually draft the legislation.''

In 1981 U.S. Surgeon General C. Everett Koop named Abdellah deputy surgeon general, making her the first nurse and the first woman to hold the position. She served under the U.S. surgeon general for eight years and retired from the military in 1989. As deputy surgeon general, it was Abdellah's responsibility to educate Americans about public-health issues, and she worked diligently in the areas of AIDS, hospice care, smoking, alcohol and drug addiction, the mentally handicapped, and violence.

In her government position, Abdellah also continued her efforts to improve the health and safety of America's elderly. She prepared and distributed a series of leaflets designed to inform people about Alzheimer's disease, arthritis, the safe use of medicines, influenza, high blood pressure, and other threats to elderly health. Under her guidance, the PHS also worked with physicians to make them aware of the latest research on health issues regarding older patients. For instance, physicians were warned that

ordinary drug dosages may not be appropriate for elderly patients.

International Contributions

As a consultant and educator, Abdellah shared her nursing theories with caregivers around the world. She led seminars in France, Portugal, Israel, Japan, China, New Zealand, Australia, and the former Soviet Union. She also served as a research consultant to the World Health Organization. From her global perspective, Abdellah learned to appreciate nontraditional and complementary medical treatments and developed the belief such non-Western treatments deserved scientific research.

Abdellah has written many articles in professional journals as well as several books, including *Effect of Nurse Staffing on Satisfactions with Nursing Care* (1959), *Patient-centered Approaches to Nursing* (1960), *Better Patient Care through Nursing Research* (1965; revised 1986), and *Intensive Care, Concepts and Practices for Clinical Nurse Specialists* (1969). She is the recipient of over 70 awards and honorary degrees and is a fellow of the American Academy of Nursing. Abdellah was named to the Nursing Hall of Fame at Columbia University in 1999.

In 2000 Abdellah was inducted into the National Women's Hall of Fame in Seneca, New York. During her Hall of Fame induction speech, Abdellah said, ''We cannot wait for the world to change. . . . Those of us with intelligence, purpose, and vision must take the lead and change the world. Let us move forward together! . . . I promise never to rest until my work has been completed!''

Periodicals

Advance for Nurses, November 20, 2000.
American Psychologist, January, 1984.
Image, Fall 1998.
Uniformed Services University Quarterly, May 2000.

Online

National Womens's Hall of Fame, http://www.greatwomen.org/ (February 4, 2004). □

Eduardo Acevedo Diaz

Uruguayan author and political activist Eduardo Acevedo Diaz (1851–1924) is considered by literary experts to be the founder of the ''gauchismo'' movement, which came to define the cultural identity of the country's insurgent nationalist movement in the years prior to the turn of the 20th century. Acevedo Diaz was also Uruguay's first major novelist: Among his best-known works is the 1888 novel *Ismael.*

Acevedo Diaz was born in the small town of Villa de la Union, Uruguay, on April 20, 1851. He was highly educated and eventually earned a doctoral degree. By the time he reached his 20s, he had also become an accomplished writer, and the idealistic young man frequently used his talent to voice his strong political opinions in the newspapers and other periodicals of the day. Banished from his country for his radical partisan journalism in the 1870s, Acevedo Diaz spent many years in exile in Buenos Aires, Argentina.

First Novels Inspired Blanco Rebels

Since declaring independence from Brazil in 1828, Uruguay had been home to two political parties: the conservative and predominately Catholic *Blancos* were nationalists, while the redshirts or *Colorados* were liberal federalists. The Colorados, supported by the French and British fleets, had their power base in the port city of Montevideo, while the Blancos controlled the rest of Uruguay with the help of Argentine dictator Juan Manuel de Rosas. This was a lawless epoch in the Uruguayan countryside.

While he was in exile, Acevedo Diaz wrote a trilogy of historical novels based on the *patriadas,* the first wars of independence in Uruguay. However, he recycled and rebuilt the *patriadas* into a myth designed to inspire the discouraged Blancos into rising once again against the Colorados. Even from exile, Acevedo Diaz had vociferously criticized the Blancos for losing their masculinity and becoming degenerates during their long years of political oppression under Colorado tyrants. His books offered the Blancos a vision of their glorious, war-like forefathers and spurred them to turn back their moral regeneration.

In his books, Acevedo Diaz cultivated a sense of nostalgia for the great old days of the Blancos that came to be known as ''gauchismo.'' The single word evoked a sense of identity in those who subscribed to it, and there were many; it became something of a cult in Uruguay and was organized formally in hundreds of local clubs that revered ranch life, traditional folk dance, and the old-time Farrapo rancher cowboys. Acevedo Diaz's books were solemn, brutal, and reverential. His ''Hymn of Hate'' trilogy was comprised of his first novel, *Ismael* (1888), and by *Nativa* (1890) and *Grito de Gloria* (1894; translated as *Shout of Glory*). The 1894 novel *Soledad,* however, is considered by many to be Acevedo Diaz's finest work as well as his most realistic. It was *Soledad,* in fact, that likely served as the primary model of ''gauchismo'' for the author's literary successors, among them Uruguayan writers Javier de Viana, Carlos Reyles, and Justino Zavala Muniz.

Brought Back by Nationalists

In 1895 some young members of Uruguay's nationalist Blanco movement urged Acevedo Diaz to return to his homeland from exile in Argentina. At their request, the author founded the newspaper *El Nacional,* which quickly began publishing vicious verbal attacks on Uruguay's highly unpopular Colorado President Idiarte Borda. In addition, Acevedo Diaz used his formidable oratorical skills and his stern, gravelly voice to prepare reactionary Blancos for an imminent revolt against the Colorados. In a speech given in 1895 and transcribed in *Latin American Research Review,* Acevedo Diaz urged his followers to overthrow the

ruling party, intoning: ''Rise up from the past, oh venerated ghosts, who gave all before the altars of our political religion: I call on you now, not in ignoble vengeance, but as emblems of supreme valor . . . in hand-to-hand combat between the holy aspirations of the people and the iniquitous habits of corruption and decadence.''

In this appeal for masculine self-sacrifice on the eve of civil war, Acevedo Diaz further inflamed his listeners in a characteristically turgid manner, using the *patriada* he had created earlier. After reminding the Blancos that they were descended from ''the fiercest and most valiant caudillos'' or military leaders, he whipped up their indignation and will to fight by telling them that the Colorados viewed Blancas as effeminate, passive, unpatriotic, and ineffectual. When addressing mothers whose sons would soon go off fight in the civil war, Acevedo Diaz expertly evoked the image of a Spartan woman of Rome tearlessly preparing her offspring to die proudly in battle.

Due in large part to Acevedo Diaz's ability to stir up a crowd, the Blancos were able to quickly accept a relative newcomer, Aparicio Saravia, as their leader in 1896. Historians believe that Saravia's sudden influence over the group was thanks to Acevedo Diaz's portrayal of the newcomer as a gaucho, since Saravia had a number of strikes against him as a leader: lack of experience, little education, and Brazilian origins. Meanwhile, in November of 1896 Acevedo Diaz threatened the somewhat complacent Blancos that he would quit his political pep talks if no uprising occurred by the end of the month, or if the elections scheduled for November—and the Colorados' traditional manipulation of them—did not at least incite a public uproar. One of the Blanco leaders, who likely believed that Acevedo Diaz embodied the true revolutionary spirit fueling the nationalist rebellion, traveled to Montevideo to assure the 45-year-old journalist that the Blancos planned to disrupt the elections at locations throughout the country. During the unrest that followed, Uruguayan president Borda was assassinated.

Disappointed in Desire to Lead Blancos

Through their efforts, the Blancos succeeded in winning a minority representation in Uruguay's national elections, the first to be held using secret ballots. Despite his integral role in the Blancos' successful revolution against the oppressive Colorado rulers, Acevedo Diaz was not asked to become a member of the party's leadership. Instead, Saravia rewarded the venerable middle-aged agitator only a symbolic position, disappointing Acevedo Diaz in his dream of helping to lead his newly empowered party.

During this time Acevedo Diaz served as a senator and led a small group of Blancos legislators in opposition to interim President Juan Lindolfo Cuestas, who had taken over after the 1897 assassination of Borda and retained power by violently overthrowing the legislature and declaring himself dictator. Although Cuestas allowed democratic elections, the Blancos and the Colorados agreed to an accord instead, believing the situation was too unstable for elections. In 1899, the resulting legislature appointed Cuestas as president.

Acevedo Diaz and a longtime ally, Colorado senator and presidential hopeful José Batlle y Ordóñez, worked to prevent further accords and lobbied for true elections to be held. Although it was unusual for Acevedo Diaz to side with a Colorado, the writer believed that Batlle's election would injure the Colorados by insulting Cuestas, thus bringing Acevedo Diaz added standing with the Blancos. Through such Machiavellian political machinations, Acevedo Diaz accomplished his goal, and Batlle was elected president in 1903. The following year civil war again broke out in Uruguay, and during nine months of fighting the Blancos, led by Saravia, attempted to undermine the Batlle y Ordóñez government. Ultimately Saravia was killed, and the civil war ended with the Treaty of Aceguá, which also ended Blanco hopes for true representational elections.

Acevedo Diaz's work as an author remains well known in South America, but his successors—especially Viana—have enjoyed more widespread popularity. The author was awarded two posthumous awards for his novels: the Buenos Aires Literary Prize in 1932 for *Ramon Hazaa* and the Argentine National Prize for Literature in 1940 for *Cancha larga.* Acevedo Diaz died in Buenos Aires, Argentina, on June 18, 1924. His biography, *La vida de batalla de Eduardo Acevedo Diaz* (''Eduardo Acevedo Diaz's Life of Battle''), was published in 1941.

Books

Chasteen, John Charles, *Heroes on Horseback: A Life and Times of the Last Gaucho Caudillos,* University of New Mexico Press, 1995.

Jones, Willis Knapp, ed., *Spanish-American Literature in Translation,* Frederick Ungar, 1963.

Vanger, Milton I., *Jose Batlle y Ordóñez of Uruguay: The Creator of His Times,* Harvard University Press, 1963.

Periodicals

Latin American Research Review, Volume 28, 1993. □

Aerosmith

Aerosmith, the Boston-based band that became America's version of the Rolling Stones, has been making music for nearly 40 years. The band essentially has had two careers: one before they kicked drugs and alcohol and an even bigger one after rehabilitation.

One of the longest-running, top 10 best-selling bands in American hard rock history, Aerosmith was formed in late 1969 in Sunapee, New Hampshire. Two bands, Chain Reaction, led by Steven Tallarico, and the Jam Band, featuring Joe Perry and Tom Hamilton, had often played at a local club called The Barn. At a Jam Band gig at The Barn, Tallarico decided that he should front this sloppy, blues-based band, and that they needed another guitarist and a new drummer.

The new band formed, and Aerosmith played its first gig at Nipmuc Regional High School in Mendon, Massachusetts, in autumn 1970. The lineup: Steven Tallarico (born March 26, 1948) on vocals, Joe Perry (born September 10, 1950) on lead guitar, Ray Tabano on rhythm guitar, Tom Hamilton (born December 31, 1951) on bass, and Joey Kramer (born June 21, 1950) on drums.

The group moved into a three-bedroom apartment together on Commonwealth Avenue in Boston. The band played at high school and fraternity parties and began writing their own material. Kramer had come up with the band's name back in high school and insists it had nothing to do with Sinclair Lewis' novel, *Arrowsmith*.

Tabano was replaced by Brad Whitford (born February 23, 1952) in 1971 after some artistic differences. Tabano later came back to work on Aerosmith's road crew and then as the band's marketing director.

First Record Contract

In 1972, Steven Tallarico changed his name to Steven Tyler. Big things were about to happen for the band. At a summer gig at Max's Kansas City in New York that year, record industry mogul Clive Davis saw the band perform. Aerosmith, managed by David Krebs and Steve Leber, was offered a $125,000 contract with Columbia Records.

''We weren't too ambitious when we started out,'' Tyler said in their autobiography, *Walk This Way.* ''We just wanted to be the biggest thing that ever walked the planet, the greatest rock band that ever was. We just wanted everything. We wanted it all.''

Moving quickly, the band's self-titled debut album was released in January 1973. Aerosmith went on tour in support of the album, opening for big acts like Mott the Hoople and The Kinks. Stardom would be a relatively short climb for the band from this point.

The following year, a second album, *Get Your Wings,* was released. A single, ''Same Old Song And Dance''/ ''Pandora's Box'' made a small splash and the album went gold. In April 1975, *Toys In The Attic* was released and hit the Billboard Top 20 Album Chart. ''Sweet Emotion'' was released on a single and became the band's first Top 40 hit.

On June 12, 1976, Aerosmith headlined their first stadium show at the Pontiac Silverdome in Pontiac, Michigan, to a crowd of 80,000. The show had sold out within 12 hours. It was only the first in a series of successful stadium tours to follow.

Tyler later reflected, ''The stage was so high and so far from the audience, you couldn't even see any kids, just lines of bullet-head security guys with their backs to us. The whole thing was too abstract. We were in, like, surrealism shock.''

An Army of Fans

The band started calling their fans ''The Blue Army'' for the blue jeans that they all wore. In *Walk This Way,* ''We were America's band,'' Joe Perry said. ''We were the guys you could actually see. Back then in the Seventies, it wasn't like Led Zeppelin was out there on the road in America all of the time. The Stones weren't always coming to your town. We were. You could count on us to come by.''

In 1976, the band released the platinum-selling *Rocks* album. Earlier songs, ''Walk This Way'' and ''Dream On''/ ''Sweet Emotion'' were re-released and garnered the band Top 40 hits. ''Dream On,'' re-released from their first album, peaked at number three on the charts. In March 1977, ''Back In The Saddle''/''Nobody's Fault'' was released as a single. In October of that year, ''Draw the Line'' was released on a single, previewing tracks from their fifth album of the same name, to be released in December of that year. The album went platinum.

In October 1978, the band made a movie appearance in Robert Stigwood's flop, *Sgt. Pepper's Lonely Hearts Club Band,* as the Future Villain Band. (Stigwood had produced '70s movie hits *Grease* and *Saturday Night Fever.*) The band recorded a cover of The Beatles' ''Come Together'' for the film, and the song made it to the top 30 on the charts. Kramer later remarked, ''It was a disaster. A real debacle. The Stones refused to do the part that was offered to us. Now we know why. It was just a pretty silly movie.'' That same month, *Live Bootleg,* featuring live versions of the band's hits was released.

The End of Aerosmith

Disagreements between band members and ego clashes tore at the lineup in 1979 as their seventh album, *Night in the Ruts,* was recorded. Perry left, and Jimmy Crespo replaced him as lead guitarist. Aerosmith toured briefly with new lineup, but fans yelled for Perry.

Perry had formed the Joe Perry Project, rounding up a band of relatively unknown musicians. They released an album of covers and Perry originals called *Let the Music Do the Talking.* The group released three albums between 1980 and 1983, doing small tours, as well.

By 1980, the year Aerosmith's *Greatest Hits* was released, Whitford left the band as well. Rick Dufay replaced Whitford in the Aerosmith lineup. Whitford joined forces with Derek St. Holmes, from Ted Nugent's band, on an album, *Whitford/St. Holmes.* That summer, Tyler took a forced sabbatical after a motorcycle accident. Drugs and alcohol were involved, and the singer spent six months in a hospital.

Rock In A Hard Place, recorded with the new lineup, was released in August 1982. The follow-up tour was hit and miss. In the meantime, Whitford was on tour with The Joe Perry Project.

Aerosmith Reformed

On Valentine's Day in 1984, after a long and publicly infamous estrangement between Tyler and Perry, the two, along with Whitford, were reunited backstage after an Aerosmith show at The Orpheum Theater in Boston. Conversations continued between Tyler and Perry, and by April of that year, the original band was back together. They began this new phase with the aptly titled ''Back In The Saddle Tour'' and a new manager, Tim Collins.

In November 1985, the band released *Done With Mirrors* on a new label, Geffen. The album, produced by Ted Templeman, who had produced the early Van Halen albums, was not a platinum-selling comeback.

In 1986, up-and-coming rappers Run DMC gave Aerosmith the push back into the spotlight they needed with their cover of ''Walk This Way'' on their album, *Raising Hell.* The song hit the charts, and the video, featuring Tyler and Perry dueling with the rappers through a thin wall, played frequently on MTV.

Over the years, the band had become infamous for their alcohol and drug abuse. The press dubbed Tyler and Perry ''The Toxic Twins.'' In September 1986, Collins called a 6 a.m. band meeting and included New York psychiatrist Dr. Lou Cox. It was an intervention for Tyler, but the whole band needed help.

In the band's 1997 autobiography, *Walk This Way,* Collins recounted that he had told the band, ''You guys need to change your lives and get sober and I'll *promise* you this: We will turn this group around and make it the biggest band in the world by 1990.'' Tyler and Perry went through rehab. The band worked together to become—and to stay—sober.

Aerosmith released *Permanent Vacation* in August 1987. For the first time, the band had songwriting help. Desmond Child, who had written hit songs for Bon Jovi, was called in and helped finish ''Dude Looks Like A Lady'' and ''Angel.'' The songs garnered the band their first hits in years. In September 1988, Aerosmith received their first MTV Music Award for ''Best Group Video'' for ''Dude Looks Like a Lady.'' Single ''Angel'' peaked at number three on the Billboard charts.

Tyler's Famous Children

Tyler's former girlfriend, Bebe Buell, and her daughter, Liv, went to see Aerosmith in August 1988. ''She was eleven years old,'' Buell said. ''We were the only ones allowed in Steven's dressing room, and Steven took her around and introduced her to everybody. She met her sister Mia for the first time. . . . This was when everything finally clicked for her.''

Liv Tyler, to that point, had been brought up believing that her father was performer/producer Todd Rundgren. Rundgren had been involved in her life and contributed support. Her younger sister, Mia, was born to Tyler and his first wife, Cyrinda Foxe. Tyler's two daughters made names for themselves in acting and modeling, respectively.

Hit the Charts, Won Grammys

Pump was released in September 1989 and produced multi-platinum album sales and numerous awards. In 1990, Aerosmith won MTV's Best Metal/Hard Rock Video and Viewers' Choice Awards, as well as their first Grammy Award, for ''Janie's Got A Gun,'' a song about child abuse.

Their success continued in 1993 with *Get A Grip,* which shot up the charts to number one. Four tracks from the album, ''Livin' On the Edge,'' ''Cryin,' '' ''Crazy'' and ''Amazing'' hit the charts. ''Livin' On the Edge'' won the 1993 Grammy for ''Best Rock Performance by a Duo or Group With Vocal.'' ''Crazy'' also won a Grammy in 1994.

Nine Lives debuted at number one on the album charts in 1997 and spawned the hit single, ''Falling In Love (Is Hard On The Knees).'' The following year, the band contributed a track for the movie *Armageddon,* ''I Don't Want to Miss a Thing'' (written by Diane Warren). It was the band's first number one hit. Aerosmith continued recording for film in 2003, with a track called ''Lizard Love,'' on the soundtrack of the movie *Rugrats Go Wild!* Perry wrote score music for the 2003 Small Planet Pictures film, *This Thing of Ours,* as well.

In March 2001, *Just Push Play* was released, debuting at number two on the charts. ''Jaded,'' the single from the album, hit number seven on the charts that year. The album was unusual in that it was recorded without the band being in the same room together. Joe Perry told *The Tennessean,* ''We were making the record on ProTools and massaging everything, polishing everything up. . . . I couldn't make another record like that and call it an Aerosmith record.''

The new century saw Aerosmith gaining awards and recognition. On March 19, 2001, Aerosmith was inducted into the Rock and Roll Hall of Fame. Boston's Berklee College of Music awarded Steven Tyler an honorary doctoral degree in music in May 2003. The band also has an ''Aerosmith Endowment Award'' recognizing outstanding musical and academic achievement, at Berklee.

Aerosmith was one of the few bands in rock history to come back as strong as they had started. One reviewer from *The Times of London* summed up the Aerosmith concert experience: ''Tyler, a glamorous stick insect, brought the band out dancing through a two-hour set which took in all the best tunes of their career. . . . They saved ''Walk This Way'' for the last encore as the sunset grew to a distant purple glow. Tyler strutted and pouted until a giant fireworks display signaled the end. The shimmering brilliance belonged, however, to Aerosmith alone, a band who retain the power to astound.''

In August 2003 Aerosmith once again, 30 years later, joined forces with Kiss to launch a summer tour called the Rocksimus Maximus Tour. This nation-wide tour was a huge success producing a gross of approximately $50 million. With some time on their hands before the tour with Kiss took off, Aerosmith decided to produce an all-blues album. ''Honkin' on Bobo,'' the album's title, was released March 30, 2004. This album got back to Aerosmith's earlier sound of the 1970's making it appeal to past fans as well as new. According to Jim Farber from the Knight Ridder/Tribune News Service the new album ''treats blues as slamming party music rather than as the soul-searching stuff of legend.''

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Aesop

Little is known about the ancient Greek writer Aesop (c. 620 B.C.E.–c. 560 B.C.E.), whose stories of clever animals and foolish humans are considered Western civilization's first morality tales. He was said to have been a slave who earned his freedom through his storytelling and went on to serve as advisor to a king. Both his name and the animist tone of his tales have led some scholars to believe he may have been Ethiopian in origin.

Freed from Slavery

Aesop never wrote down any of the tales himself; he merely recited them orally. The first recorded mention of his life came about a hundred years after he died, in a work by the eminent Greek historian Herodotus, who noted that he was a slave of one Iadmon of Samos and died at Delphi. In the first century C.E., Plutarch, another Greek historian, also speculated on Aesop's origins and life. Plutarch placed Aesop at the court of immensely weighty Croesus, the king of Lydia (now northwestern Turkey). A source from Egypt dating back to this same century also described Aesop as a slave from the Aegean island of Samos, near the Turkish mainland. The source claims that after he was released from bondage he went to Babylon. Aesop has also been referred to as Phrygian, pointing to origins in central Turkey settled by Balkan tribes around 1200 B.C.E. They spoke an Indo-European language and their communities were regularly raided for slaves to serve in Greece.

The name ''Aesop'' is a variant of ''Acthiop,'' which is a reference to Ethiopia in ancient Greek. This and the trickster nature of some of his stories, where humans are regularly outwitted by a cleverer animal figure, has led some scholars to speculate that Aesop may have been from Africa. The link was discussed in a *Spectator* essay from 1932 by the critic J. H. Driberg. There are two tales from Aesop in which a man tries to come to the aid of a serpent, and Driberg noted that such acts mirror ''the habitual kindness shown to snakes by many tribes: for snakes are the repositories of the souls of ancestors and they are cherished therefore and invited to live in the houses of men by daily gifts of milk.''

Tales Reflected Human Folly

Anthropomorphism, or animals with human capabilities, is the common thread throughout Aesop's fables. The most famous among them are ''The Tortoise and the Hare,'' in which the plodding turtle and the energetic rabbit hold a race. The arrogant hare is so confident that he rests and falls asleep halfway; the wiser tortoise plods past and wins. ''Slow but steady wins the race,'' the fable concludes. These and other Aesop fables, wrote Peter Jones in the *Spectator* in 2002, often pit ''the rich and powerful against the poor and weak. They stress either the folly of taking on a stronger power, or the cunning which the weaker must deploy if he is to stand any chance of success; and they often warn that nature never changes.''

Several phrases are traced back to the fables of Aesop, such as ''don't count your chickens before they are hatched,'' which concludes the tale of the greedy ''Milkmaid and Her Pail.'' In ''The Fox and the Grapes,'' a fox ambles through the forest and spies a bunch of grapes. Thirsty, he tries in vain to reach them but finally gives up and walks off muttering that they were likely sour anyway. From this comes the term ''sour grapes.''

Thrown from Cliff

According to myth, Aesop won such fame throughout Greece for his tales that he became the target of resentment and perhaps even a political witch-hunt. He was accused of stealing a gold cup from Delphi temple to the god Apollo and was supposedly tossed from the cliffs at Delphi as punishment for the theft. His tales told of human folly and the abuses of power, and he lived during a period of tyrannical rule in Greece. His defense, it is said, was the fable ''The Eagle and the Beetle,'' in which a hare, being preyed upon by an eagle, asks the beetle for protection. The small insect agrees, but the eagle fails to see it and strikes the hare, killing it. From then on, the beetle watched the eagle's nest and shook it when there were eggs inside, which then fell to the ground. Worried about her inability to reproduce, the eagle asks a god for help, and the deity offers to store the eggs in its lap. The beetle learns of this and puts a ball of dirt there among the eggs, and the god—in some accounts Zeus, in others Jupiter—rises, startled, and the eggs fall out. For this reason, it is said, eagles never lay their eggs during

the season when beetles flourish. ''No matter how powerful one's position may be, there is nothing that can protect the oppressor from the vengeance of the oppressed'' is the moral associated with this particular fable.

The first written compilation of Aesop's tales came from Demetrius of Phaleron around 320 B.C.E., *Assemblies of Aesopic Tales,* but it disappeared in the ninth century. The first extant version of the fables is thought to be from Phaedrus, a former slave from Macedonia who translated the tales into Latin in the first century C.E. in what became known as the Romulus collection. Valerius Babrius, a Greek living in Rome, translated these and other fables of the day into Greek in the first half of the 200s C.E. Forty-two of those, in turn, were translated into Latin by Avianus around 400 C.E. There is also a link between Aesop and Islam. The prophet Mohamed mentioned ''Lokman,'' said to be the wisest man in the east, in the 31st sura of the Koran. In Arab folklore, Lokman supposedly lived around 1100 B.C.E. and was an Ethiopian. His father, it was said, was descended from the biblical figure Job. Some of his tales may have been adapted by Aesop some five centuries after his death.

Censored for Children's Sake

The Latin translation of Aesop's fables helped them survive the ages. Their enduring appeal, wrote English poet and critic G. K. Chesterton in an introduction to a 1912 Doubleday edition, might lead back to a primeval allure. ''These ancient and universal tales are all of animals; as the latest discoveries in the oldest prehistoric caverns are all of animals,'' Chesterton wrote. ''Man, in his simpler states, always felt that he himself was something too mysterious to be drawn. But the legend he carved under these cruder symbols was everywhere the same; and whether fables began with Æsop or began with Adam . . . the upshot is everywhere essentially the same: that superiority is always insolent, because it is always accidental; that pride goes before a fall; and that there is such a thing as being too clever by half.''

Aesop's tales were known in medieval Europe, and a German edition brought back to England by William Caxton, along with the first printing press in England, was translated by Caxton and became one of the first books ever printed in the English language. A 1692 version from English pamphleteer Roger L'Estrange *A Hundred Fables of Aesop* was popular for a number of years, and the Aesop fables began to be promoted as ideal for teaching children to read. A discovery by contemporary scholar Robert Temple and his wife Olivia, a translator, resulted in a 1998 Penguin edition that contained some ribald original tales they found in a 1927 Greek-language text. As David Lister explained in an article for London's *Independent* newspaper, ''many of the never before translated fables were coarse and brutal. And even some of the most famous ones had been mistranslated to give them a more comforting and more moral tone. What the Temples began to realise was that the Victorians had simply suppressed the fables which shocked them and effectively changed others.''

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Saint Agnes

St. Agnes (c. 292–c. 304) is one of the first women venerated in the Roman Catholic Church's hierarchy of saints. She was believed to have been martyred at the age of 12 because she refused to marry the son of a Roman official, instead declaring herself committed to Christ during an era when Christianity was still an underground religion. In the decades after her death, Agnes's tomb became a place of pilgrimage.

There is little reliable evidence giving the specific dates of Agnes's life, but it is thought that she died in the last wave of persecutions of Christians that took place in the Roman Empire, a surge of terrorism known as the Persecution of Diocletian which occurred in 304. After this point, Agnes's name appears several times in the historical written record. Seven decades after her purported death, St. Ambrose, Bishop of Milan and a former lawyer, mentions that when Agnes appeared before authorities to answer charges of practicing Christianity, she was still a minor and therefore according to Roman law of that time not yet of an age to bear witness in court, or even be tried. Other sources refer to Agnes's nurse; in Roman times nurses for girls from affluent families usually remained with their charges until the girls were of marriageable age, which was twelve. St. Augustine, another early Father of the Church, claimed Agnes was 13 at the time of her death in his *Agnes puella tredecim annorum.*

Died under Diocletian's Edict

Agnes may have been the daughter of a Roman noble family, and one surname that has been ventured is that of the Clodia Crescentiana. The story surrounding her life asserts that she consecrated her life to Christ at the age of ten, which brought with that a commitment to remain a virgin. Her parents would have had to consent to this, and they may have been practicing Christians as well. In the years following Christ's death in 33 C.E., the religion had grown in numbers, and its adherents refused to venerate either the Roman emperor or the Roman state, claiming allegiance

instead to Christ, the son of a supreme being worshiped in the Jewish religion, and his father. The new religion, initially condemned as a cult, had by now spread from Palestine, where Christ was put to death by Roman colonial officials, through the Middle East and into Europe. Roman officials, who controlled much of that part of the world, treated Christianity's practitioners harshly, and there were periodic crackdowns. In these persecutions, Christians were brought before tribunals and strongly urged to renounce their beliefs. Many chose the alternative, which was a death sentence often carried out before large crowds under the most horrific of circumstances.

Thought to Have Spurned Marriage

It is thought that a young Roman, also the son of high-ranking official, wanted to marry Agnes. This may have been a son of either the prefect Maximum Herculeus or the prefect Sempronius. The preteen reportedly replied, ''The one to whom I am betrothed is Christ whom the angels serve,'' according to *Three Ways of Love,* by Frances Parkinson Keyes. Agnes may have been taken by Roman soldiers from her family home and brought before a panel of judges. Other sources say she was forcibly removed and placed in a house of prostitution.

There is another version of the events surrounding Agnes's martyrdom, and it is found in an inscription at the foot of a marble staircase leading to a sepulcher located in the Roman church erected over her burial site in her honor and named Sant' Agnese fuori le muri (''St. Agnes outside the Walls''). It is known that Pope Damasus wrote the inscription, and that it was carved before 384. According to Louis André-Delastre in his book *Saint Agnes,* the inscription reads: ''Tradition tells us that her holy parents used to tell the story of how the young Agnes, when she heard the mournful notes of the trumpet, ran from her nurse's side and defied the threats and ragings of the cruel tyrant, who wished to have her noble body burnt in flames.'' Damasus also reports that an imperial edict had been issued against Christians, and when Agnes learned of it, she publicly announced that she was one herself.

Pleaded for Death

The account of Prudentius, a Spanish poet whose 405 work *Peristephanon* also provides a version of Agnes's story, was the first to mention that she had been taken to a brothel. If so, it may have been one known to have been located under the arch in the Stadium of Domitian (now Rome's Piazza Navona). This also may have been the location of the forum where Agnes's death occurred. It is reported that in the eighth century an oratory was built over the site where Agnes met her death, and that this oratory was consecrated as a church in 1123 by Pope Calixtus II.

Church histories note that Agnes refused to renounce her religion before the judges, and as punishment she may have been sentenced to serve as a virgin sacrifice to pagan deities. The Roman goddess Minerva has been mentioned in some reports of the martyrdom of Agnes, and the ceremonial fire from Minerva's temple, located on the Aventine Hill, may have been brought to the forum where Agnes was being tried, or she may have been taken there. The official church story asserts that while on trial, Agnes repeatedly appealed to Christ, which angered the tribunal. One judge reportedly asked the crowd that had gathered to watch the trial whether anyone among them wished to marry her, and that some young men came forward, hoping to spare Agnes's life. Most sources also note that one spectator who looked at her with lust instead was blinded, but this detail is also found in the reports of her being taken to a brothel. According to André-Delastre's translation of the Ambrose account, Agnes told the judges, ''It is wrong for the bride to keep the bridegroom waiting. He who chose me first shall be the only one to have me. What are you waiting for, executioner? Destroy this body, for unwanted eyes may desire it.''

Legend has it that Agnes went unshackled to her death because all the irons were too large for her wrists. There are various reports of how she died. Some accounts say she was burned at the stake, while Ambrose claims her death came by sword. Beheading has also been mentioned, or the judges may have taken some pity on her and ordered what was called a gentle death, usually reserved for women in the Roman era. In this, the head was held back and the throat slit at the base of the neck.

Devotional Cult Grew

Because Agnes's body was not thrown into the river Tiber, which was common practice for martyred Christians at the time, it is thought that her family may have in-

tervened, which yields evidence that they were indeed well connected. She was buried on cemetery land owned by her parents, and a week later they came to pray at the grave. There, according to the church history, they saw a vision of her surrounded by other virgins and with a lamb at her side. Others also came to visit the burial site, but it was thought to have been reached by an underground passageway for a time.

In 313, with the conversion of the Emperor Constantine to Christianity and his issue of the Edict of Milan, Agnes's religion was officially tolerated throughout the Empire. There is a story that his daughter, Constantina, was cured of leprosy when she visited the shrine to Agnes, and that she urged her father to have a basilica erected over the grave, which became the church of St. Agnes outside the Walls. The church, which dates from 364, stands on via Nomentana and contains Damasus's inscription. It was renovated during the reign of Pope Honorius in the seventh century. Ambrose's writings on Agnes, *De Virginibus,* probably came from a sermon he delivered in Milan in 376 on her feast day, which had likely been the urging of his sister Marcellina, a devout woman who is also thought to have visited Agnes's shrine.

Inspired Keats Poem

Agnes's feast day is January 21, the day she is thought to have been martyred. The first mention of this comes in the *Depositio Martyrum,* a list of martyrs, from 354. In the Roman Catholic iconography, she is usually depicted holding a lamb, a symbol of virginity. She is the patron saint of engaged couples, gardeners, Girl Scouts, and victims of sexual assault. During medieval times rituals linked to virginity and marriage arose surrounding her name and feast day. A young woman could forego supper on the night of January 20, it was said, and she would dream of her future husband thanks to the saint's intervention. Other customs involved sewing one's stockings together, or putting rosemary in one's shoes, also to glean a vision of one's future mate. In parts of Scotland grain was scattered in cornfields by unwed men and women, who recited a poem as they did so asking for guidance to ''let me see/The lad (or lass) who is to marry me.'' Nineteenth-century Romantic poet John Keats wrote an epic poem, ''The Eve of St. Agnes,'' linked to these superstitions.

On Agnes's feast day, two lambs from the Trappist monastery at Tre Fontaine outside Rome are adorned with crowns and ribbons of red and white and blessed at her church by the pope. They are then taken to the abbey of St. Cecilia in Trastavere, also in Rome, where Benedictine nuns raise them. Their wool is shorn on Holy Thursday, and palliums are then made from it. These are circular ceremonial bands worn over the shoulders in Roman Catholic ecclesiastical dress and signify one of the highest church offices. The pope bestows a dozen or so annually to his archbishops.

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Toshiko Akiyoshi

One of the first Asian-born musicians to succeed in the jazz and big band arenas, Toshiko Akiyoshi (born 1929) is also a pioneering woman in these traditionally male-dominated arts. Her jazz orchestra has become one of the most popular of its kind and has received 14 Grammy Award nominations since 1976.

A truly international music star, Akiyoshi was born of well-to-do Japanese Buddhist parents in Darien, Manchuria Province (now part of China), on December 12, 1929. Her father, the owner of an import-export textile business and a practitioner of classic Japanese *Noh* drama, encouraged Akiyoshi and her three sisters to take music, acting, and dance lessons. Akiyoshi later recalled feeling a strong affinity for the piano by the age of six, and her early training was exclusively in classical music.

Early Interest in Music Interrupted by War

By the early 1930s the ancient kingdom of Manchuria had become a furiously contested piece of land as Japan, the Soviet Union, and China battled over its sovereignty. The conflict worsened during World War II, as one country's domination quickly gave way to that of another. Soldiers commandeered the Akiyoshi home several times, eventually prompting the family to flee to the resort town of Beppu, Japan. Financially ruined, they were met at Beppu by American occupation troops who deloused the entire family with DDT.

When asked if she remembers the American atomic bombs dropped in nearby Hiroshima and Nagasaki, Japan, that put an end to World War II in August of 1945, Akiyoshi, who was then age 15, recalled in a *Down Beat* interview with Michael Bourne: ''All I knew was that the war was ended. We knew that a bomb was dropped, but we didn't know the effect. People at that time tried to avoid speaking about it. Even the victims didn't want to talk about it.''

Living in Japan during her teen years, Akiyoshi heard for the first time the jazz rhythms popular with the American GI's occupying the country after the war. Although she had begun to consider a career in medicine during the tumult of wartime, by the time she was 16, Akiyoshi had found a job as a jazz pianist for four dollars an hour at one of the many new dance halls being set up for occupation troops. Her

parents initially disapproved but told her she could play until school started in March. The musician later remembered, ''March came and went, and no one noticed. I just kept playing!'' A young admirer and record collector also introduced Akiyoshi to the music of Teddy Wilson. She fell in love with the song ''Sweet Lorraine'' and swore that she would one day play ''like that.''

Started New Life

Akiyoshi eventually tired of the dance-hall scene and in 1952, at age 23, got permission from her parents to move to Tokyo. After playing with ten jazz groups and three symphonies, she started her first band in Tokyo and quickly became the highest-paid studio musician in Japan and within a year was discovered by popular American pianist Oscar Peterson. At Peterson's request, Akiyoshi made a recording in 1953 for entrepreneur Norman Granz, who was running the Jazz at the Philharmonic tour of Japan. Peterson was very impressed by the young woman's work, telling Granz that she was ''the greatest female jazz pianist'' ever. Peterson recommended Akiyoshi for a full scholarship to the Berklee School of Music (now Berklee College of Music) in Boston, Massachusetts. She won the scholarship, moved to the United States, and began attending Berklee as a full-time student in 1956.

In the United States Akiyoshi's passion for music continued to build. She quickly developed a reputation as a fierce bebop pianist but had to deal with constant sexual and racial prejudice. As she told *Downbeat,* ''I played clubs and TV wearing a kimono, because people were amazed to see an Oriental woman playing jazz.'' She soon met saxophonist Charlie Mariano while playing in a quartet. They fell in love and married in 1959 and had a daughter, Michiru, together. Akiyoshi finished her studies at Berklee in 1959.

Began Band with Second Husband

During the 1960s Akiyoshi often traveled to Japan for extended periods, and she also worked with bassists Charles Mingus and Oscar Pettfried in small combos in New York City and around Japan. She made her debut as a conductor-composer in 1967 in the Town Hall in New York in a concert for which she had raised funds by playing the Holiday Inn circuit for seven months. She had by now divorced Mariano, and now she met Lew Tabackin, a Jewish saxophonist and flautist. Marrying in 1969, the couple formed a group they thought of as a rehearsal band that designed to showcase Akiyoshi's new jazz and big band compositions.

Moving to Los Angeles in 1972, the couple transformed their rehearsal band into the wildly successful Toshiko Akiyoshi Jazz Orchestra in 1973. Following the death of jazz great Duke Ellington in 1974, Akiyoshi read an article about how proud he had always been of his heritage. This prompted her to begin studying Japanese music for the first time, looking for ways to, as she put it, ''return to the jazz tradition something that might make it a little bit richer.'' In the meantime, the awards poured in as the band began recording albums such as *Long Yellow Road* (1976), *Insights* (1977), *Minamata* (1978), and *Kogun* (1978), the last which included her first Japanese jazz pieces. Meanwhile, Akiyoshi and Tabackin received increasing kudos for what had become one of the most innovative and accomplished big bands in the jazz world.

In 1982 Akiyoshi and Tabackin moved to New York, where Akiyoshi recreated her band with local musicians. The following year the new Jazz Orchestra received high critical praise during its debut at the Kool Jazz Festival. Also in 1983, Renee Cho released a documentary film about Akiyoshi titled *Jazz Is My Native Language.* Unlike others before them, the husband-and-wife team impressed people with their equality. Akiyoshi composed, conducted, and played piano, emulating such greats as Fletcher Henderson, Ellington, Earl Hines, and Count Basie, while Tabackin served as the ensemble's principal soloist.

Japanese Heritage Integral to Music

Once she accepted her Japanese heritage as an asset, rather than fighting it as a liability in a world of prejudice and racism, Akiyoshi decided to make Japanese themes and cultural elements part of her music. The 1976 album *Tales of a Courtesan,* for instance, was reportedly inspired by Akiyoshi's interest in the courtesans of the Edo period in 18th-century Japan. Other pieces, for both small groups and big band, incorporated elements of traditional Japanese folk songs, such as susumi and taiko drumming and vocal cries from Noh dramas, to evoke Japanese grace and delicacy. In addition, Akiyoshi and Tabackin liked to emphasize the juxtaposition of what they call the ''vertical'' rhythmic syn-

copation of jazz music with the ''sideways'' way Japanese music is played. Playing these elements against each other produced what many critics call an unparalleled sound in jazz. Despite its quality, however, much of Akiyoshi's music (like many of her predecessors in jazz) was given short shrift in the United States, finding appreciative audiences instead in Japan, Brazil, Germany, and France.

Main Influences

When asked who has influenced her career the most, Akiyoshi has frequently cited Ellington as her main inspiration. From the way she composed pieces to highlight the virtuosity of particular bandmembers—usually Tabackin—to how she has led and conducted the band, Akiyoshi clearly showed her admiration for the late bandleader. Other musicians she credited in helping shape her musical development include Roy Haynes, Charles Mingus, Miles Davis, and Sonny Rollins, while her big-band compositions often paid tribute to such artists as Thad Jones, Mel Lewis, and Gil Evans. Akiyoshi even recalled her piano teacher at the Berklee School who insisted that she learn pieces backward and forward in order to create an intimate familiarity with the music. This practice may have led to Akiyoshi's unique multi-meter compositions in which accents are often placed in unusual spots and forms are extended beyond what the listener expects.

Akiyoshi and her band continued to produce powerful and popular music throughout the 1980s and 1990s, including such milestone albums as *Farewell to Mingus* (1980), *European Memoirs* (1982), *Wishing Peace* (1986), and *Four Seasons in a Morita Village* (1996). Her 2001 work, *Hiroshima: Rising from the Abyss,* received a great deal of attention from critics everywhere, not only because of its quality, but for its subject matter. The album was recorded in Hiroshima on the anniversary of the bombing of that city, and reviewers and fans alike found the work haunting and evocative. Akiyoshi was reportedly inspired to write the piece, after a lifetime of avoiding the subject, by the wish of a Buddhist priest and jazz fan from Hiroshima.

Closed down the Big Band

On October 17, 2003, Akiyoshi, then age 73, and Tabackin played a farewell concert with their Jazz Orchestra at New York's Carnegie Hall, recording the event live for their last album. The event marked the end of three decades' work and 30 years of Akiyoshi composing for and holding a band together—an unprecedented accomplishment. Akiyoshi told reporters at the concert, ''I started my career as a pianist, and I want to devote my remaining years to composing and playing in solo and small-group formats. I am artistically challenged by this decision and want to become a better pianist, and for me this is the way.''

Akiyoshi never formally became an American citizen. She and Tabackin live in New York City, where they own a brownstone on the upper West Side, Akiyoshi reportedly writing and practicing upstairs while Tabackin works in the basement. They both enjoy collecting wine and keeping track of baseball, their favorite sport. Their last gig at Birdland, the famous New York City nightclub where the Jazz Orchestra once performed every Monday, took place in December of 2003. Akiyoshi published her autobiography, *Life with Jazz,* in 1996.

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Alexander III

Considered one of the great medieval popes, Alexander III (c. 1100–1181) held the pontificate from September 7, 1159, until his death in 1181. He is remembered for instituting the two-thirds majority rule for papal elections, championing the universities, and endorsing ecclesiastical independence. A man of courage and conviction, Alexander, often forced to reign in exile, stood up to the emperor Frederick I and his antipopes. It was during Alexander's papacy that St. Thomas Becket was martyred.

Alexander III was born as Orlando (also known as Roland, Rolandus, and Laurentius) Bandinelli around 1100 to a respected Tuscan family with political roots. He became a celebrated professor of Holy Scripture at the University of Bologna, where most likely he had studied under Gratian, the ''father of the science of canon law.'' Through Gratian's scholarship, the study of church law first became a discipline quite apart from theology; his *Concordantia discordantium canonum* became the basic text on canon law.

Prudent, Merciful, Chaste

The *Summa Magistri Rolandi,* a commentary on Gratian's treatise, is thought to have enhanced Alexander's reputation among the curia, though some scholars contest the attribution. Canon regular at Pisa from 1142 to 1147, Alexander was summoned to Rome in 1148 by Pope Eu-

genius III, who named him cardinal deacon in 1150, then cardinal priest of St. Mark's in 1151. It is possible that during this period Alexander completed a manuscript, *Sententie Rodlandi Bononiensis magistri,* based on the work of French canon and scholastic philosopher Abelard. In 1153 Alexander became vice-chancellor of the Holy Roman Church. In 1153, he was appointed chancellor, a position in the curia responsible for diplomatic relations. He would hold the post through the pontificates of Eugenius III (1145–1153), Anastasius IV (1154), and Adrian IV (1154–1159), remaining a trusted advisor to Adrian throughout his reign.

Alexander's contemporary and biographer, Boso, characterized his subject as ''a man of letters, fluent with polished eloquence, a prudent, kind, patient, merciful, gentle, sober, chaste man.'' These traits helped ensure his success in Rome. Adrian frequently chose Alexander to lead negotiations on numerous missions between the papacy and secular monarchies in an ongoing battle to wrest power from one another. Alexander's unwavering anti-imperialist stance during these early conventions would have far-reaching effects on his own papacy.

Frederick and the Antipopes

In 1152, Pope Adrian IV crowned Frederick I of Germany Holy Roman Emperor. It was an alliance formed for the mutual support and protection of the Church and the sovereign king against their enemies, especially the Normans. But within two years, the pope had befriended the Normans and no longer needed the protection of Frederick. The pope's relationship with the emperor gradually deteriorated until finally, at the Diet of Besançon in 1157, as the pope's representative Alexander challenged Frederick I's supremacy.

The convention had been called by Frederick to hear complaints from the papal legation on his treatment of Archbishop of Scandinavia, an outspoken anti-imperialist whom he had arrested. The historical fracas ensued over the papal legate's use of the Latin word *beneficium,* which could connote either personal benefit or feudal concession. Frederick insisted that his authority was God-given, not something conferred on him by the pope. But Alexander remained firm among the cardinals in opposing the supremacy of Frederick I.

With an eye to influencing the succeeding pope, Frederick plotted to undermine the cardinals who opposed him. He sent two anti-papist emissaries to Rome: Otto, Count of Wittelsbach, and archbishop-elect of Cologne, Rainald von Dassel, whose appointment was never confirmed by the Holy See. The emissaries' work became evident when it came time for the twenty-two cardinals to elect the pope's successor: Alexander, though favored by a majority after three days of deliberations, was opposed by three imperialist cardinals, who voted for Victor IV. The conclave, or gathering of cardinals for the express purpose of choosing a pope, was disbursed by a horde sympathetic to the antipope Victor IV, and Alexander fled south, where he was consecrated pope at the monastery of Farfa.

Frederick believed, as protector of Christendom, that it was his duty to solve the controversy among the cardinals over the papal election. But Alexander refused to cede such authority over to the earthly jurisdiction of the emperor. After refusing to acknowledge Alexander III as true pope, Frederick was excommunicated in 1160. The schism this created would last for seventeen years, with Frederick installing succeeding antipopes Paschal III (1164–1168) and Calixtus III (1168–1178) in Rome. With Alexander in exile in France from 1162 to 1165, and in Gaeta, Benevento, Anagni, and Venice in 1167, he became the West's symbol of resistance to German domination. Frederick, meanwhile, busy defending his sovereignty, fell to the Lombard League, an alliance of the northern cities of Verona, Vicenza, and Padua, along with Venice, Constantinople, and Sicily. In 1176, after numerous attempts to overthrow the League and the pope, and after seeing his army destroyed in Rome by a fatal fever, Frederick surrendered at the battle of Legnano. At the treaty of Venice the following year, Frederick submitted and recognized Alexander as pope.

Trouble in Canterbury

While in exile in France, Alexander met Thomas Becket, Archbishop of Canterbury. Becket had been chancellor to Henry II of England, and when appointed archbishop he was hesitant to accept the position, fearing his duties as archbishop would require him to take positions unfavorable to the king. This indeed was the case, especially on issues that pitted church and crown against one another. In 1164, Becket was forced to flee England.

Alexander III, having received support from England, was hesitant to criticize Henry II, even as the king tried to shape the relationship between the church and state in such a way that the state would have precedence in certain legal issues and could weigh in on matters of excommunication. Alexander, still the quintessential diplomat, advised Becket in 1165 that he should ''not act hastily or rashly'' and that he ought to attempt to ''regain the favor and goodwill of the illustrious English king.'' Scholars have both scrutinized and censured Alexander for his failure to defend Becket against Henry. Many believe the conflict did not have much resonance for the pope at the time, while others suggest that twelfth-century canon law did not support Becket's legal arguments. Still other scholars marvel at Alexander's diplomatic skills, adding that his vast experience with secular leaders told him persuasion generally yielded better results than confrontation.

In 1170, after an escalation in the conflicts between the archbishop and Henry II, the archbishop was murdered at the altar of his cathedral by four knights. Alexander canonized the saint two years later, and in 1174 humbled the British king by receiving his penance and securing from Henry II all the rights for which Becket had fought.

A Serene Sun

In an effort to repair the schism that tore at the church with Frederick's appointment of the antipopes, Alexander convoked the Third Lateran Council in 1179. Before hundreds of bishops and abbots, twenty-one cardinals, and laymen from all corners of the Earth, the pope issued a number of regulations that sealed his reputation as a gifted ecclesiastical legislator. The bishop of Assisi opened the council by praising the pontiff, declaring, ''The great pontiff—who recently rose from the ocean of raging waves of persecution like a serene sun—illuminates not only the present church but the entire world with his worthy brilliance of shining splendor.''

Among the pope's decrees at the council was the institution of the two-thirds majority rule for papal elections, a law extant today. Other improvements to the church included establishing procedures for canonizing saints to avoid numerous abuses of canonization, setting minimum age limits for bishops, and recommending they stress simplicity in their lifestyles and refrain from hunting.

Even Alexander's enemies recognized his intellectual and moral virtues. His legacy as an adherent of the movement to build and support universities, which became the great centers of learning in the Middle Ages, and as a champion of ecclesiastical independence are among his most outstanding accomplishments. His epitaph referred to him as ''the Light of the Clergy, the Ornament of the Church, the Father of his City and of the World.'' Voltaire, the eighteenth-century French writer and opponent of organized religion, commemorated the pontiff by writing, ''If men have regained their rights, it is chiefly to Pope Alexander III that they are indebted for it; it is to him that so many cities owe their splendor.'' Upon the death of Alexander III in 1181, Lucius III succeeded to the papacy.

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Alicia Alonso

Overcoming near blindness and numerous other obstacles that would have crippled lesser people, Cuban dancer Alicia Alonso (born 1921) became one of the greatest ballerinas in history and has starred in the most famous ballets all over the world. She later founded and directed the Alicia Alonso Ballet Company, which eventually became the Cuban National Ballet.

Began Dancing as a Little Girl

Born Alicia Ernestina de la Caridad dei Cobre Martinez Hoya on December 21, 1921, in Havana, Cuba, Alonso was the daughter of an army officer and his wife. The family was financially comfortable and lived in a fashionable section of the then-vibrant capital. Alonso indicated at a very early age an affinity for music and dance—her mother could occupy her happily for long periods with just a phonograph, a scarf, and some records. Alonso took her first ballet lessons at age nine at Havana's Escuela de Sociedad Pro-Arte Musical and a year later performed publicly for the first time in Tchaikovsky's *Sleeping Beauty.*

The dancer's rapid progress in her lessons came to an abrupt halt in 1937, when the 16-year-old fell in love with and married a fellow ballet student, Fernando Alonso. The new couple moved to New York City, hoping to begin their professional careers there and found a home with relatives in the Spanish Harlem section of the city. Alonso soon gave birth to a daughter, Laura, but managed to continue her training at the School of American Ballet and take private classes with Leon Fokine, Alexandra Fedorova, Enrico Zanfretta, and Anatole Vilzak. She even arranged to travel to London to study for a time with the renowned Vera Volkova.

Meanwhile, her husband had joined the new Mordkin Ballet Company in New York.

Made Professional Debut

Surprisingly, Alonso debuted not as a ballerina, but in the chorus line of the musical comedies *Great Lady* (1938), which only ran for 20 shows, and *Stars in Your Eyes* (1939), with Ethel Merman and Jimmy Durante and choreography by George Balanchine.

Perhaps discouraged by this less-than-auspicious beginning, Alonso sent Laura back to her family in Cuba, determined to remove all distractions from her training. She and Fernando embarked upon a stringent and unrelenting physical regime and vigilantly scoured all opportunities for their big break into the world of ballet. Dancer Agnes de Mille had become a friend of the couple at this point and later recalled wondering how the Alonsos could put themselves through such grueling pain and sacrifice. Meanwhile, the dancer joined the American Ballet Caravan as a soloist in 1939 and stayed with the company when it became the New York City Ballet in 1940. Occasionally, Alonso would return to Cuba to dance as prima ballerina with Havana's Teatro Pro-Arte. (Alonso did all this traveling prior to the chilling of relations between the United States and Cuba.) She created her own works for the company during this period, including *La Tinaja* (1943), *Lidia,* and *Ensayos Sinfonicos.*

In 1941, the new Ballet Theater chose Alonso as a dancer for its corps de ballet, a group of dancers who performed together in a company. As part of this job, she had to do 90 minutes of demanding exercises every morning in the company class, but Alonso chose to take a second class at another school later in the day as well. Each night before her performance, she would do an elaborate warm-up routine coached by Fernando, after which she would go to her dressing room, dry off, and get into her costume. Accounts from this period say that Alonso would go on to give brilliant performances, but de Mille eventually chastised her friend for continuing the harsh regimen. Alonso reportedly replied that she had to continue in order to ''get strong.'' In fact, the intense work had changed the dancer's body so that her immense strength and capability were obvious. Critics began to take notice and wrote rave reviews of the ballerina they called a rising star.

Vision Problems

After seeing the doctor for worsening vision problems, Alonso was diagnosed in 1941 with a detached retina. She had surgery to correct the problem and was ordered to lie in bed motionless for three months to allow her eyes to heal. Unable to comply completely, Alonso practiced with her feet alone, pointing and stretching to, as she put it, ''keep my feet alive.'' When the bandages came off, Alonso was dismayed to find that the operation had not been completely successful. The doctors performed a second surgery, but its failure caused them to conclude that the dancer would never have peripheral vision. Finally, Alonso consented to a third procedure in Havana, but this time was ordered to lay completely motionless in bed for an entire year. She was not permitted to play with Laura, chew food too hard, laugh or cry, or move her head. Her husband sat with her every day, using their fingers to teach her the great dancing roles of classical ballet. From *Women in World History,* Alonso later recalled of that period, ''I danced in my mind. Blinded, motionless, flat on my back, I taught myself to dance Giselle.''

Finally, she was allowed to leave her bed, although dancing was still out of the question. Instead, she walked with her dogs and, against doctor's orders, went to the ballet studio down the street every day to begin practicing again. Then, just as her hope was returning, Alonso was injured when a hurricane shattered a door in her home, spraying glass splinters onto her head and face. Amazingly, her eyes were not injured. When her doctor saw this, he cleared Alonso to begin dancing, figuring that if she could survive an explosion of glass, dancing would do no harm.

Back to Work at Last

Nearly mad with impatience and still partially blind, Alonso traveled back to New York in 1943 to begin rebuilding her skills. However, before she had barely settled, out of the blue she was asked to dance *Giselle* to replace the ballet Theater's injured prima ballerina. Alonso accepted and gave such a performance that the critics immediately declared her a star. She was promoted to principal dancer of the company in 1946 and danced the role of Giselle until 1948, also performing in *Swan Lake,* Anthony Tudor's *Undertow* (1943), Balanchine's *Theme and Varia-*

tions (1947), and in such world premieres as de Mille's dramatic ballet *Fall River Legend* (1948), in which she starred as the Accused. By this time in her career, she had developed a reputation as an intensely dramatic dancer, as well as an ultra-pure technician and a supremely skilled interpreter of classical and romantic repertories.

Alonso's longtime dance partnership with the Ballet Theater's Igor Youskevitch has been compared to that of Fred Astaire and Ginger Rogers. Youskevitch and her other partners quickly became expert at helping Alonso conceal her handicap. To compensate for only partial sight in one eye and no peripheral vision, the ballerina trained her partners to be exactly where she needed them without exception. She also had the set designers install strong spotlights in different colors to serve as guides for her movements. Alonso knew, for instance, that if she stepped into the glow of the spotlights near the front of the stage, she was getting too close to the orchestra pit. There was also a thin wire stretched across the edge of the stage at waist height as another marker for her, but in general she danced within the encircling arms of her partners and was led by them from point to point. Audiences were reportedly never the wiser as they watched the prima ballerina.

A New Endeavor in Havana

In 1948, Alonso returned to Havana to found her own company, the Alicia Alonso Ballet Company. Fernando was general director of the company, which was at that time composed mainly of Ballet Theater dancers temporarily out of work due to a reorganization in the New York company. Fernando's brother Alberto, a choreographer, served as artistic director for the company.

The company debuted briefly in the capital and then departed for a tour of South America. The performances were a hit with audiences everywhere, but Alonso found herself funding the company with her savings to keep it going despite donations from wealthy families and a modest subsidy from the Cuban Ministry of Education. Meanwhile, she commuted between Havana and New York to recruit the world's best teachers to train her new students. She remained a sought-after prima ballerina during this hectic time, dancing twice in Russia in 1952 and then producing and starring in *Giselle* for the Paris Opera in 1953.

Political Change in Cuba

By the mid-1950s, the Alicia Alonso Ballet Company was in dire straights financially and politically. A dictator, Fulgencio Batista, had taken control and was determined to quash the heavy opposition to his rule. Supported by the island's financial infrastructure, the Mafia, and American business interests, he mercilessly repressed anyone who stood in his path. Declaring that all artists and intellectuals were left-wing sympathizers, he drastically cut what little funding the government had given Alonso's ballet school and touring group. Forced to work in nightclubs to earn a living, the dancers often had no energy to perform for Alonso. As the dancer became increasingly vocal in her disdain for Batista, the regime offered her five hundred dollars a month in perpetuity to stop her criticism. Disgusted, she folded her school in 1956 and joined the Ballet Rousse de Monte Carlo with Yousevitch.

Alonso worked with the Ballet Rousse until 1959, during which time she performed in a 10-week tour of the Soviet Union, dancing in *Giselle,* the Leningrad Opera Ballet's *Path of Thunder,* and other pieces. Her performances earned her the coveted *Dance Magazine* Award in 1958.

Castro Lured Her Back Home

When he took power from the Batista dictatorship on January 1, 1959, Fidel Castro also vowed to increase funding to the nation's languishing cultural programs. Encouraged by this sudden change and eager to see her homeland again, Alonso returned to Cuba and in March 1959 received $200,000 in funding to form a new dance school, to be called the Ballet Nacional de Cuba, along with a guarantee of annual financial support. She officially founded the school in 1960, and within several years her dancers were winning international dance competitions.

Alonso felt strongly that she and her ballet school were ''very much part of the Cuban revolution.'' She wanted her dancers to bring the beauty and excitement of ballet to the island nation's workers and farmers who had virtually no experience with artistic expression. She and her dancers even helped to bring in the crops from the fields, Alonso wearing a wide Vietnamese worker's hat as a political statement.

Disappeared from American Artistic Scene

Because of her intense and passionate affiliation with the new communist government in Havana, American audiences turned their backs on the prima ballerina and she vanished from the country's cultural radar. However, her company continued to build its prowess and achievements in both Eastern and Western Europe. In 1967 and 1971 she performed in Canada, where reviewers noted that Alonso was still the greatest ballerina of her time. When the Vietnam War ended and Richard Nixon left the presidency, Alonso was permitted to perform again in the United States in 1975 and 1976. An American reviewer said of the dancer, then 54 years old and a grandmother, ''she creates more sexual promise than ballerinas half her age.'' The state-run Cuban film industry made a film containing all of Alonso's repertoire, but in American ballet circles she had been all but forgotten.

Ended Days of Dancing

Alonso danced solos in Europe and elsewhere well into her 70s, although her near blindness became increasingly apparent. In 1995, she and a number of other aging National Ballet members performed in San Francisco in a piece called *In the Middle of the Sunset.* Reviewers deemed the work an allegory about the crushed dreams of the Cuban revolution and lamented that so many of the superstar's productive years had been spent under the isolating umbrella of communism.

Alonso continued to serve as the director of the Ballet Nacional de Cuba in the early twenty-first century. Numerous books have been written on the ballerina, including *Alicia Alonso: At Home and Abroad* (1970), *Alicia Alonso: The Story of a Ballerina* (1979), *Alicia Alonso: A Passionate Life of Dance* (1984), and *Alicia Alonso: First Lady of the Ballet* (1993). During a November 2003 on-stage interview prior to a Cuban National Ballet performance in San Diego, California, she exclaimed, ''I'm so happy to be here. And I'm happy whenever I'm on the stage. The stage is where a dancer should be, even if it's only to walk or sit. I am at home on the stage.''

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Natan Alterman

One of the national poets of Israel, Natan Alterman (1910–1970) was widely considered the literary spokesperson for pronationalist Israelis in the years just prior to and following Israel's statehood.

Early Life

Natan Alterman was born in Warsaw, Poland, in 1910. His parents were both teachers, and his father, Yitzhak, was one of the founders of the Hebrew kindergarten in Warsaw. Alterman received a traditional Hebrew education beginning at a young age. The family fled Warsaw at the start of World War I, moving to Moscow and then Kishinev. They finally settled in Tel Aviv in 1925.

Alterman attended Herzliya Gymnasia, a college preparatory school, in Tel Aviv, and then moved to France, where he studied at universities in Nancy and Paris. He graduated with a degree in agricultural engineering in 1932. A year earlier, he had begun publishing politically oriented pieces.

Became Zionist Spokesperson

Returning to Palestine in 1934, Alterman decided to make a career of writing. His literary talents would prove to be wide ranging, but he started with poetry. After joining the staff of the newspaper *Ha'aretz* in 1934, he started a weekly political column called ''Moments.'' The column became a showcase for his poetry, in which he used satire to discuss the tumult surrounding Israeli's settlement in Palestine (called Yishuv), which then was controlled by Britain and, later, its quest for statehood. Alterman soon became known as the poet of the Yishuv and the literary spokesperson for the Zionist (nationalist) movement. Although often censored by British officials during the final two years of Britain's mandate in Palestine (1946–1947), the poet's works, which he collectively called ''Poems of the Time and the Tabloid,'' became anthems for the Jews' struggle.

Far from being merely a political writer, Alterman showed an astonishing range of talent, regularly publishing theatrical works, children's books, and plays. He was also a highly skilled translator and transformed works by Shakespeare, Racine, and Moliere into Hebrew in translations that were unsurpassed in their sensitivity and nuance.

Poetry Expanded Beyond Politics

Alterman's lyrical poetry is among his most highly acclaimed work. Publishing his first book of poetry, *Kohavim BaHutz* (Stars Outside) in 1938, he received strong reviews for his meditative work. The book was a collection of poems he had written between 1935 and 1938, but he assembled them into a cycle using common elements. A second collection in 1941, titled *Joy of the Poor,* spoke of the torture of love and the tension between life and death. Some reviewers suggested that the Holocaust, which killed millions of Jews and other innocent people, might have inspired the work.

Alterman married an actress, Rachel Markus, in 1935. In 1941 they had a son named Tirzah. By this time, he had consolidated his poetic style into a unique form. Alterman's lyrical work was influenced by the French and Russian symbolists and contained complex references to Jewish history. Descriptive and symbolic, many pieces also featured a tension between natural forces and the increasingly urban, mechanized world he saw evolving around him. Love played a prominent role in Alterman's lyrical poems, often centering on women to whom he assigned opposing roles in the conflict between man and nature. He wrote a popular song called ''Shir Ha'amek'' (Song of the Valley), a haunting, lullaby-like piece about the Jezerel Valley. Written from the viewpoint of a pioneer, the song was typical of the popular Land of Israel genre that developed in the 1930s and 1940s.

In 1943, Alterman moved from the *Ha'aretz* to a competing Hebrew daily newspaper, *Davar.* He continued to use the press to engage in skilled polemics about the issue of Israeli statehood. He also published several more books of poetry in the 1940s, including *Shirei Makkot Mitzrayim*

(*Poems of the Plagues of Egypt*), in 1944. The book employs the biblical narrative to suggest the repetitive and cyclical nature of sin and judgment.

Also during the 1940s, Alterman became strongly affiliated with and influenced by Avraham Shlonsky, a Hebrew poet living in Palestine. Together, they led what became known as the second radical wave of artistic expression in Hebrew poetry. They scoffed at the figurative hyperbole popular in earlier forms of poetry and avoided idioms and religious allusions as passé. His affiliation with Shlonsky gave rise to speculation that Alterman sympathized with the Arab quest to keep Palestine. Alterman was a man of myriad contradictions, and neither his supporters nor his critics could ever pin him down for certain on many issues.

Focus on Israeli Statehood

When Israel declared independence in 1948, Alterman's work began to focus more closely on the political and social issues facing the country. One of Alterman's most famous poems, ''Silver Platter,'' was published soon after Israel achieved statehood. The poem suggests that miracles are not the result of divine intervention, but rather human effort, and it provided the image of Israeli soldiers and fighters as ''the silver platter upon which the Jewish state was served'' to its people. The vision stirred controversy in some circles, since being handed something on a silver platter usually connotes that the receiver did nothing to earn it.

Beginning in the 1950s, Alterman wrote a column, known as ''The Seventh Column,'' in *Davar* that became a key gauge of the political atmosphere in the new country. He was so much a part of Israel's political scene that Defense Minister Shimon Peres dragged Alterman out of bed late one night in 1956 to show him shipments of French weapons being secretly unloaded at Haifa Port to support Israel in its new offense against the Palestinians. Alterman later wrote of the event in *Davar,* recalling his impression of a cargo container dangling from a crane: ''With the first touch of the land it becomes the expression of the Jews' power.''

Alterman wrote *Wailing City,* for which he won the Bialik Prize, in 1957 and—in another example of his astonishing diversity as an author—produced an anthology of children's verse in 1958. The 1960s were productive: he published his collected works in a four-volume set in 1961–1962; released a collection of works, *Summer Festival,* in 1965; wrote five plays, staging four of them in Israel with great success; and published a satirical prose narrative, *Hamasikhah ha'aharonah,* which targeted the ideological failure of Zionism and the Israeli state, in 1969.

Alterman's political involvement remained intense even in his last decade. After the Six-Day War of 1967, triggered by conflict over territory between Israel and its Arab neighbors (Egypt, Syria, and Jordon), Israel occupied the Gaza Strip and began creating Jewish settlements in former exclusively Palestinian areas. Alterman became a member of the Land of Israel Movement and was closely involved with the Israeli settlement campaign, visiting the settlers on several occasions.

Recognition for Literary Work

For his contributions to Hebrew literature, Alterman received the Israel Prize in 1968. He died in 1970, but more than 30 years later his work was still among the most widely read in Israel. In 2001, director Eli Cohen made a film about him, *Altermania,* which won the prestigious Wolgin Award at that year's Israeli Film Festival. In the promotional materials for the film, Alterman is described as a ''double personality'' who was by turns ''charismatic, clever, rational, and bright'' and a ''gloomy skeptic,'' a man perhaps ''bedeviled by a death wish,'' a fighter ''for justice'' who nonetheless abused ''those closest to him.'' The film asks the question, ''Did he fight for the rights of Arabs or did he believe in a Greater Israel?'' calling him a ''tortured man full of contradictions.'' The only answers lie somewhere in the works Alterman left behind.

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Calin Alupi

The works of Romanian artist Calin Alupi (1906–1988) remain sought after as representative of Romanian post-impressionism in contemporary art. His most critically acclaimed works were done in pastel and oil.

Calinic ''Calin'' Alupi was born on July 20, 1906, in the small village of Vancicauti, Hotin Department, Bessarabia (eventually to become part of the USSR). His parents, Teodoro and Antonina, were farmers. Tragi-

cally, Alupi lost his father in 1917 when Teodoro died in Galicia while fighting as a soldier of the Russian Imperial Army during World War I.

Headed to School

In 1919 Alupi seized the opportunity to begin studying at a school in Sendriceni-Dorohoi. Drawing, taught by painter Nicolae Popovici Lespezi, quickly became one of the young teen's favorite subjects. After six years at the school his passion for art and his promise as an artist grew, and in 1925 the 19-year-old Alupi became a student at the Fine Arts Academy of Iasi, Romania. Among his teachers were folk artist Stefan Dimitrescu, who taught painting, and Jean Cosmovici, who taught drawing. To pay his way, Alupi worked in the school library, but still met with early success as an aspiring artist, winning both the academy's Schiller grant and its Grigorovici prize. Between 1925 and 1926 Alupi was a student at the Officer of the Reserve School in Bacau.

Alupi graduated from the Fine Arts Academy in 1932 with high honors in painting. By the following year he was exhibiting his work at an official show of Moldavian art staged in Iasi (Moldavia was a principality of Romania at that time), and by 1934 he was holding his first personal exhibition in Iasi.

From Art Student to Professional Artist

In 1935 Alupi found a job as a teacher in the drawing and calligraphy department of his old school at Sendriceni-Dorohoi. He worked there for a year, then returned to Iasi to show his work at local exhibitions. It was from this point forward that Alupi began painting under the tutelage of Nicolae Tonitza and other locally renowned artists at the Durau Monastery. The monastery, located at the foot of Ceahlau Mountain in the Romanian Carpathian Mountains, was home to hermits, monks, and nuns and provided a quiet and beautiful space for Alupi to continue developing his artistic style. The region is now a nature preserve.

An important art show took place in 1938 in Bucharest, and Alupi exhibited there at the city's Dalles Hall along with several other notable local artists. The *Bucharest Arts and Literature Review* printed a favorable critique of his work, leading to increased exposure for the artist. The following year he participated in the official art exhibit of Moldavia, which was staged in Iasi.

War Arrived, but Art Continued

At the beginning of World War II Alupi, like many of his friends and colleagues, was sent to the front lines to fight. He spent his entire tour of duty, which lasted until 1944, at the front as a lieutenant. The army capitalized on Alupi's well-known skill and put him in charge of drawing maps of enemy positions. He would later receive the Order of the Romanian Crown and the country's prestigious Military Virtue ribbon for his service.

After leaving the Russian army, Alupi created more pieces for a large painting and sculpture showcase in Bucharest. Another Bucharest exhibit followed in 1946, and in 1947 he became an assistant in the drawing department of the Fine Arts Academy. Popular with the students and a talented teacher, Alupi received a promotion to professor within the year.

Married and Continued Teaching and Showing

After taking part in two key shows in 1948, one in Bucharest and the other in Iasi, Alupi married Sanda Constantinescu Ballif. They had their only daughter, Antonina, in 1950. Meanwhile, he had become an instructor at the school of Plastic Art in Iasi. Despite the new demands of fatherhood, Alupi's showings at local art exhibitions continued at a steady pace throughout the 1950s and 1960s, and art fans came from around Europe to see his shows in Bucharest, Sofia, Iasi, and Varsovia. In 1954 the Plastic Art School rewarded his increasing notoriety with a promotion to full professor.

Alupi began working at the Pedagogical Institute in Iasi at some point during the 1960s, and he was reported to have been promoted to painting teacher at the school in 1968. In 1971, for perhaps the first time, Alupi exhibited his work outside Romania, staging personal shows in Trieste and Roma, Italy. He also showed in Paris in 1972 and 1973. Then, on February 19, 1975, the National Museum of Romania threw what it called an ''homage party'' for the artist.

A Decade Filled with Work and Honors

For the last ten years of his life Alupi continued to create new art and maintained a steady schedule of exhibitions and shows in both Romania and France. In 1978 his country's national art museum staged a retrospective of his work and honored Alupi with another gala. According to records, his last shows were held in 1986 in Iasi.

Alupi died at age 82 on September 19, 1988. He was buried in Iasi's Eternitate Cemetery. His daughter Antonina became a respected artist in her own right. She escaped from communist Romania on foot in 1972, fled to France, and went on to become a teacher like her father.

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Yehuda Amichai

Nominated many times for the Nobel Prize for Literature, Yehuda Amichai (1924–2000) was often considered the national poet of Israel for his generation. Many critics consider his final work, a collection of poetry titled *Open Closed Open,* to be Amichai's finest work. His poetry, which portrays life in modern Israel as life with war and insecurity while simul-

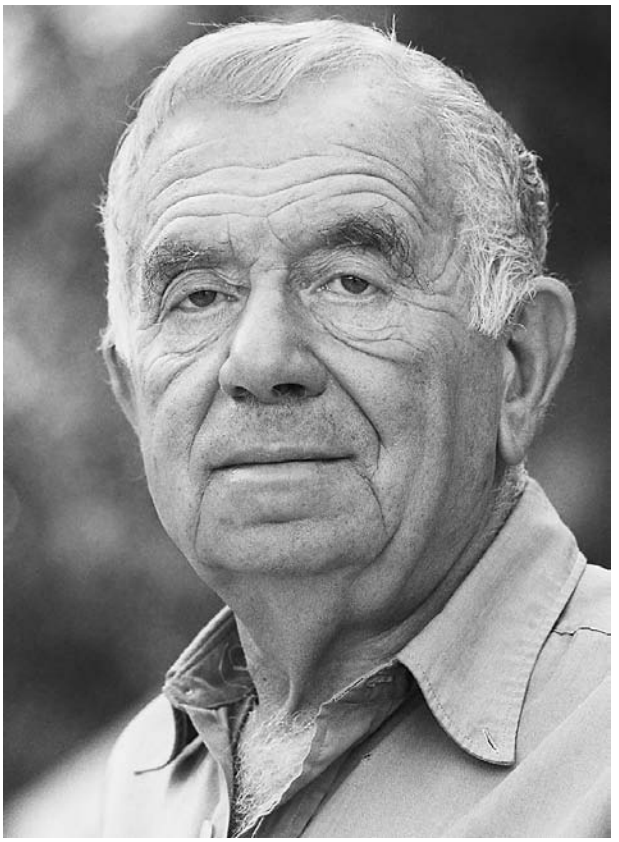

taneously addressing the everyday human issues of any Western society, has been translated into 37 languages.

Born in Germany, Immigrated to Israel

On May 3, 1924, in Würzburg in the Bavarian region of Germany, Yehuda Amichai was born to Orthodox Jewish merchants whose ancestors had lived there since the Middle Ages. His original last name was Pfeuffer, but when the family immigrated to Palestine in 1936 to escape the Nazis, his parents changed their surname to Amichai (Hebrew for ''my people lives''). They finally settled in Israel, having avoided the Holocaust that killed more than 6 million Jews.

From his early childhood, Amichai studied Hebrew and later attended religious schools that propounded the Orthodox faith. Once the family moved to Jerusalem, by which time he was fluent in Hebrew, he was enrolled at the Ma'aleh high school. As Amichai reached adolescence, he began to reject the Orthodoxy of his parents, to their great dismay. However, he later recalled that they forgave their wayward son because he spent three years during World War II in North Africa with the Jewish Brigade of the British Army and became a member of the Zionist underground in 1946 to fight with the Palmach (an elite commando section of the Israeli defense force) in the Negev during the Arab-Israeli War of 1948.

From Soldier to Teacher and Back Again

When the fighting ended, Amichai began attending Hebrew University in Jerusalem, concentrating on Biblical texts and Hebrew literature. However, he also read widely among the works of English poets T. S. Eliot, Dylan Thomas, and W. H. Auden, who would later strongly influence his writing. (In fact, Amichai would later become friends with Auden.) When he had completed his university degree in about 1955, he found work as a teacher of biblical and Hebrew writings in Jerusalem's secondary schools. Furthermore, the young man had begun to develop his writing abilities and had started writing poetry in 1949. In 1955, he published his first book of poetry, *Akhshav u-ve-yamim aherim* (Now and in Other Days), which was among the first to contain colloquial Israeli Hebrew and marked the emergence of an entirely new style in Hebrew poetry. The following year, Amichai fought again in the Arab-Israeli War of 1956.

Amichai's intense patriotism and commitment to the State of Israel are apparent even in his earliest work, which contained numerous biblical images and references to Jewish history. As more of his writings appeared, critics began to note his lyrical use of ordinary language and the deceptive simplicity of his work—an effect, perhaps, of the English poets' influence.

Established as Important Poet

With his publication in 1958 of his second collection of poetry, *Bemerhak shtei tikvot* (Two Hopes Apart), Amichai established himself as one of the leading poets of the generally disillusioned ''Palmach generation,'' (writers who surfaced from Israel's war for Independence). The poems were revolutionary in their use of such workday images as tanks, fuel, and airplanes and the appearance of technological terms—all of which had been considered inappropriate for use in poetry. Amichai's use of them reflected his strong belief that modern poetry must not avoid dealing with and contemplating modern issues. In addition, literary critics noticed Amichai's propensity for word play, citing his innovative use of both classical and colloquial Hebrew. He often coined new phrases and slang for his work, adding to his fans' delight in reading the poet's new largely autobiographical collections. Amichai's passion for life and sense of the underlying profundity of day-to-day experiences, which are intrinsic to his work, also endeared him to many readers.

Amichai wrote a play titled *Journey to Nineveh,* in 1962 and several novels, including *Not of This Time, Not of This Place,* (1963), about the search for identity of a Jewish immigrant to Israel. His *Jerusalem* (1967) and *Poems* (1969) were both met with critical acclaim as well. Even as he became widely recognized as the country's leading poet and thus something of a celebrity in Jerusalem, Amichai continued to live a simple life and remained highly accessible. Although he generally stayed away from active politics and literary societies, he was often seen walking in the city or lecturing in classrooms.

Body of Work Grew Rapidly

Amichai was a prolific author. He wrote poems, plays, children's books, essays, radio shows, and short stories. Despite continuing his work as an educator (serving as a visiting professor at the University of California, Berkeley, in 1971 and 1976) and serving in the army again in 1973, he published numerous works in quick succession: *Mi Yitneni Malon* (Hotel in the Wilderness, 1971—his second novel); *Poems of Jerusalem and of Myself* (1973); *Amen* (1977); *Time* (1979); *Love Poems* (1981); *The Great Tranquility: Questions and Answers* (1983); *The World Is a Room and Other Stories* (1984); *Poems of Jerusalem* (1988); and *Even a Fist Was Once an Open Palm with Fingers* (1989). For initiating and encouraging what the award committee termed ''the revolutionary change in poetry's language,'' Amichai received the Israel Prize, the country's highest honor, in 1982.

Amichai's works were especially popular in English, and his readings in the United States, France, and England drew large crowds. However, admirers of his original Hebrew works often claim that the poet's innovative and refreshing use of the language—one of the main charms of his work—is lost in translation. Likewise, the subtle layers of meaning that Amichai achieved using the complexity of the 3,000-year-old language (for instance, using an ancient word rather than its modern synonym to impart a biblical connotation to a phrase or scene) vanished when translated into a comparatively younger language. Some literary experts say this factor belies the legendary accessibility of Amichai's work.

In a 1994 article in *Modern Hebrew Literature* commemorating Amichai's 70th birthday, author Robert Alter illustrates this difficulty with a phrase from Amichai's love poem *In the Middle of This Century.* The poem mentions ''the linsey-woolsey of our being together,'' which Alter concedes may sound funny to an English reader, but explains that the Hebrew term, *sha'atnez,* means the biblically taboo interweaving of linen and wool. Alter suggests that any informed Hebrew reader would immediately grasp that Amichai means to evoke an image of a forbidden union of too different entities in a Romeo and Juliet-like scenario.

Amichai continued to write and do readings throughout the 1990s. His 1998 work, *Open Closed Open,* written just before his death and published in English in 2000, was considered by many to be Amichai's crowning literary achievement. Comprising 25 sequential poems, he continues in his use of the rich Jewish spiritual tradition and Israel's current anxieties as overarching structures through which he offers thoughts on human nature at large: religious insecurity, the love of children, commitment to creating a better world, and other universal concerns.

Although nominated for the Nobel Prize for Literature several times, Amichai never won the coveted award. He reportedly believed, along with his millions of devotees, that he deserved the prize but that, as an author of such politically charged work, would never receive it. Amichai also repeatedly rejected the notion that he was the national poet of Israel, saying that unlike such ''mobilized'' poets as Natan Alterman, he spoke for no one but himself. Amichai died of cancer in Jerusalem on September 22, 2000. He had married twice and was the father of three children.

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Ivo Andrić

Ivo Andrić (1892–1975) was a great writer of the twentieth century. His work reflected the historical turmoil of his Yugoslav homeland and emphasized the humanity of the people caught in the political unrest. Andrić began his public career as a diplomat and by the time he retired from the Yugoslav diplomatic service he was already a well-respected author. In the years following the Second World War, Andrić published his masterpiece and his reputation spread throughout the world. He was awarded the Nobel Prize in Literature in 1962.

From Prison to the Foreign Ministry

Ivo Andrić was born to Croatian parents on October 10, 1892, in the Bosnian village of Dolac, near the town of Travnik, at a time when Bosnia was part of the Austro-Hungarian Empire. Andrić's father, a silversmith, died when Andrić was three years old. Andrić then went to live with his aunt and uncle in the town of Višegrad, the town that he associated the most with his childhood. In 1903 Andrić moved to Sarajevo where he attended the Great Sarajevo Gymnasium for eight years. In 1911 Andrić published his first poem, ''U sumrak.'' In 1912 he received a scholarship from the cultural-educational society Napredak to attend

the University of Zagreb, where his course load was heavy in science. In 1913, when he transferred to the University of Vienna, his academic interest shifted from science to the humanities. In 1914, Andrić entered the University of Kraków; that same year the Croatian Writers Society published six of Andrić's prose poems in their anthology, *Hrvatska mlada lirika* (Young Croatian Lyricists). Prior to attending university, Andrić had become involved with one of the many Bosnian underground resistance groups whose secondary goal was to unify Serbs and Croats. One of the members of Andrić's group, ''Mlada Bosna'' (Young Bosnia), was Gavrilo Princip, who assassinated Archduke Franz Ferdinand and his wife in Sarajevo on June 28, 1914—an action that triggered a chain of events that led to the outbreak of the First World War.

Andrić returned to Yugoslavia from Kraków after the assassination, but because of his underground political activities he was imprisoned for three years during the First World War. He spent his prison years reading Fedor Dostoevsky and Søren Kierkegaard. Upon his release he worked as an editor at the literary journal *Književni Jug* (The Literary South). In 1918 Andrić reregistered at the University of Zagreb where he completed the coursework but withdrew before the exams because of ill health. Andrić had planned to complete the exams as soon as he recovered but was diverted from this plan because of his family's dire financial circumstances. Consequently, he wrote a letter to a former teacher who had become a cabinet minister in the postwar Kingdom of the Serbs, Croats and Slovenes, applying for a government position. In September 1919 Andrić became a junior minister in the ministry of faith and moved to Belgrade. Andrić remained at the ministry of faith until February 1920 when he transferred to the ministry of foreign affairs. Andrić's first foreign posting was to the Vatican in Rome, Italy, as a vice-consul.

By 1923 Andrić was in Graz, Austria, again serving as vice-consul. However, a new law was declared that required all civil service personnel serving in positions of responsibility to hold university degrees. Due to Andrić's recognized diplomatic ability his immediate superiors tried to have an exception made for him but to no avail. However, he was retained at the consulate as a temporary worker (at his old salary) during the time he resumed his studies for a doctorate at the University of Graz. Andrić received his Ph.D. in 1924; his dissertation was titled, ''Die Entwicklung des geistigen Lebens in Bosnien unter der Einwirkung dur Türkischen Herrschaft'' (The Development of Spiritual Life in Bosnia Under the Influence of Turkish Rule). With a degree in hand, Andrić was soon reinstated as a vice-consul. Over the course of his diplomatic career Andrić served in Rome, Italy; Graz, Austria; Bucharest, Romania; Madrid, Spain; Geneva, Switzerland; Brussels, Belgium; and Trieste, Italy. His diplomatic service culminated in Berlin, Germany.

In 1939, with a change in government in Yugoslavia (as the Kingdom of Serbs, Croats, and Slovenes officially became known in 1929), there was a vacancy in Berlin for the post of royal Yugoslav minister or ambassador when the previous minister, Aleksander Cincar-Marković, became the foreign minister. Cincar-Marković's appointment was an attempt to mollify the Nazi regime in Germany, which was pushing for Yugoslavia's alliance with the Axis (principally Germany, Italy, and Japan). Andrić was clearly the most qualified candidate for the post, and so it was that he presented his credentials to Adolf Hitler (as called for by diplomatic protocol) on April 19, 1939. Andrić served as ambassador to Germany for just under two years; he resigned his post on April 5, 1941, after Yugoslavia had signed the Tripartite Pact, aligning that country with the Axis, and just hours before Germany sent troops into Yugoslavia. Andrić returned to Belgrade were he spent the entire war. He resigned from the foreign ministry on November 15, 1941, and never resumed his diplomatic career.

Early Work

Throughout Andrić's diplomatic career, he continued to write and his literary reputation in Yugoslavia was formidable at the time of his retirement from diplomatic service. In addition to his earlier published prose poems, Andrić translated works by Walt Whitman and August Strindberg. In the years just after the First World War, Andrić published *Ex Ponto* (From the Bridge) in 1918 and *Nemiri* (Troubles) in 1920, both collections of prose poems. He wrote part of *Ex Ponto* while in prison. Thereafter Andrić concentrated on prose, in the beginning short stories, and by the end of the 1920s he no longer wrote poetry. Andrić's first short story was ''Put Alije Djerzeleza'' (The Journey of Ali Djerzelez), written in 1920. The protagonist is a mythic Muslim hero in the modern world. In the 1920s and 1930s Andrić's literary

reputation rested on three powerful collections of short stories; each collection was simply titled *Pripovetke.* Originally appearing in newspapers and journals, these stories included: ''Mustafa Madjar'' (Mustafa Magyar), ''Lyubav u kasbi'' (Love in a Small Town), ''U musafirhani'' (In the Guest House), ''Mara milosnica'' (The Pasha's Concubine), ''Cudo u Olovu'' (Miracle I Olovo), and ''Most na Žepi'' (The Bridge on the Zepa). The last two stories were written in 1926, the year Andrić became an associate member of the Serbian Academy of Science and Art. In 1930 he published ''Anikina vremena.''

Andrić's work as a diplomat and his brief time in ''Mlada Bosna'' undoubtedly influenced his outlook regarding his fellow southern Slavs. Andrić was committed to the idea of Yugoslavia. In 1933 he refused publication in the anthology *Antologija novije hrvatske lirike* (Anthology of New Croatian Writers) because of its underlying philosophy of separation. In 1934 he became editor of the *Serbian Literary Gazette.* By the end of the 1930s, Andrić's literary reputation in his country was such that he was the subject of a monograph.

Postwar Masterpieces

During the war years, Andrić wrote some of his finest works including his masterpiece *Na Drini Cuprija* (The Bridge on the Drina), but it was not until 1945 that he published these novels. Returning to the settings of his youth, albeit in a historical period, Andrić placed *Travnicka Chronika* (Bosnian Chronicle, also titled in English as The Days of the Consuls) in Travnik, the town of his birth during the years 1806–1813. The bridge in *Na Drini Cuprija* is an actual landmark in Višegrad. Both novels were published in Belgrade. Andrić also published a psychological novel, *Gospodjica* (The Woman from Sarajevo), in Sarajevo, in 1945.

Na Drini Cuprija gained Andrić worldwide attention that culminated in his receiving the Nobel Prize for Literature. It tells the story of four centuries of Bosnian history, from 1516 to the onset of the First World War. Andrić's narrative power within the novel created something far richer than a metaphor for the connection of separate generations and religious beliefs. The bridge, in *Na Drini Cuprija,* is nothing less than the novel's protagonist, an inanimate, lifeless, and therefore static object that nevertheless carries hope and change. Andrić returned to the image of the bridge more than once. He later wrote an essay titled ''Bridges'' in which he declared: ''Of all that a man is impelled to build in this life, nothing is in my eyes finer than a bridge. . . . Belonging to everyone and the same for everyone, useful, built always rationally, in a place in which the greatest number of human needs coincide, they are more enduring than other buildings and serve nothing which is secret or evil.''

In 1948 Andrić published *Nove Pripovetke* (New Stories). While the stories in this collection had contemporary settings, Andrić returned to an historical setting with the 1954 publication of *Prokleta Avlija* (The Devil's Yard). A collection of intertwined short stories set primarily in a Turkish prison.

The Nobel Prize

Andrić was very active in the postwar years. He served as president of the Yugoslav Writers Association and as vice-president of the Society for Cultural Cooperation with the Soviet Union. He also attended the third meeting of the Antifascist Liberation Council of Bosnia and Herzegovina. In 1946 he became a full member of the Serbian Academy of Science and Art and in 1947 was a member of the Presidium of the People's Assembly of NR Bosnia and Herzegovina. Also that year, he published the novella *Prica o vezirovom slonu* (The Story of the Vizier's Elephant). Andrić also traveled extensively. In 1949 he served in the Yugoslav Federal Assembly. Andrić joined the Yugoslav Communist Party in 1954 and was the first signer of the Novi Sad Agreement concerning the Serbo-Croatian language. He was also instrumental in maintaining Yugoslavia's cultural independence (as it had its political independence) from the Soviet Union. Thus, socialist realism was never a major literary or artistic force in Yugoslavia. In 1958 Andrić married costume designer Milica Babić; she died in 1968.

Andrić earned numerous awards and honors, but the high point of his international recognition came when he was awarded (in 1962) the 1961 Nobel Prize for Literature. Following this award, Andrić's international reputation grew enormously. For his part, the now 70-year-old donated all of his prize money to the library fund in Bosnia and Herzegovina. In 1963, his first Collected Works published in 10 volumes, and in 1964, the University of Jagiellonian in Kraków awarded Andrić an honorary doctorate degree. In the 1960s and 1970s his literary output slowed as his health deteriorated, especially after the death of his wife. Ivo Andrić died in Belgrade on March 13, 1975.

In addition to his short stories and novels, Andrić published several essays on writers and artists. Andrić especially admired Goya and in 1935 published the essay ''Razgovor s Gojom'' (Conversation with Goya). Also in 1935, he published one of his most important piece of literary criticism: ''Njegoš kao tragnĭni junak kosovske misli'' (Njegoš as Tragic hero of the Kosovo Idea). Andrić's last four books were published posthumously. They include: the short-story collection *Kuća no osami* (The House on Its Own) and the novel *Omerpaša Latas* (Omer Pasha, Latas), both published in 1976. The other two books were *Znakovi pored puta* (Signs by the Roadside) and *Sveske* (Notebooks). In conjunction with the revival of Andrić's work, which occurred after his death, a number of his stories including ''Anikina vremena,'' were made into films during the 1980s and 1990s for theatrical distribution and television in Yugoslavia.

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Constance Applebee

English coach Constance Applebee (1873–1981) introduced field hockey to the United States. A native of England, Applebee became athletic director at Bryn Mawr College in Pennsylvania. Under her direction, the college's athletic program became a model for the rest of the country. She encouraged young women to compete in sports during a time when they were considered too fragile to participate in physical activities. Through her advocacy, the perception of women in sports changed forever.

Constance Mary Katherine Applebee was born in Chigwall, Essex, England, on June 4, 1873. She suffered from poor health as a child and was not allowed to attend school. Instead she was tutored at home by a cleric.

As Applebee grew older, she discovered that her health improved if she remained active. Women were considered too delicate to exercise at the time, but Applebee became convinced that physical activity could improve women's strength and overall health.

Applebee graduated from the British College of Physical Education. In 1901, at the age of 29, she traveled to the United States for a summer course in anthropometry (the measurement of the human body) at Harvard University. While she was there, she used makeshift equipment to demonstrate the sport of field hockey for her classmates. The women's sport had been very popular in England for some 20 years, but it was unknown in the United States, where women's fitness was largely confined to croquet, golf, and bicycling. Classmates were enthusiastic about the new sport and Harriet Ballintine, director of athletics at Vassar College, asked Applebee to remain in the United States and teach field hockey to American women students.

For the next two years Applebee traveled to Vassar, Smith, Wellesley, Mt. Holyoke, Radcliffe, and Bryn Mawr Colleges to demonstrate field hockey to women students. At first, she had trouble even finding equipment. She finally located 22 hockey sticks and a cricket ball in New York and carried it with her as she traveled from campus to campus. Thus began Applebee's 80-year career as a champion of field hockey and other women's sports.

Changed Perception of Women's Sports

Until Applebee introduced field hockey to American colleges, the only team sport for women was basketball, which had recently been introduced by Senda Berenson and quickly became the most popular women's sport.

Sports rules were modified for women because it was believed that the men's rules were too rough. For instance, in basketball, modified rules divided the court into three sections and players had to stay in their designated area to prevent overexertion. Also, players could not grab the ball from another player's hands and could only dribble three times before they were required to pass or shoot.

Women were introduced to basketball and other team sports in the nation's female colleges and seminaries. By the turn of the century, all colleges taught physical education. Initially, students competed on an intraclass and intramural basis. Faculty believed extramural competition would cause young women emotional and physical stress they could not handle.

While many women were enthusiastic about sports, they found it difficult to compete in the tight corsets and long skirts that were the fashion of the day. Janet Woolum quoted a turn-of-the-century athlete in *Outstanding Women Athletes: Who They Are and How They Influenced Sports in America:* ''No girl would appear unless upholstered with a corset, a starched petticoat, a starched skirt, heavily button-trimmed blouse, a starched shirtwaist with long sleeves and cuff links, a high collar and four-in-hand necktie; a belt with silver buckle; and sneakers with large silk bows.''

Applebee was one of several women who advocated a change in dress for women's athletics. She required participants to wear shorter skirts (6 inches from the ground). She suggested that petticoats be replaced with knickerbockers fastened at the knee. As women realized the advantages of more comfortable clothing in athletics, they began demanding changes to their everyday clothing as well.

Established Field Hockey Rules

By the turn of the century, when Applebee introduced field hockey, women's sports were beginning to gain acceptance and rules were being standardized. In 1901, Applebee co-founded the American Field Hockey Association to establish rules for the sport and promote it. Applebee worked with Senda Berenson, physical education director at Smith College, and Lucille Eaton Hill, physical education director at Wellesley. The three established rules of field hockey and promoted and monitored its play, just as Berenson had previously done for women's basketball.

In 1904, Applebee was named athletic director at Bryn Mawr College in Pennsylvania. Under her direction, the college's athletic program became a model for the rest of the country. She also founded the school's Department of Health. Applebee fought a continuous battle with people who believed women were too frail for participation in organized sports. She believed women could benefit from sports participation in the same way men did. In *Women in Sports: The Complete Book on the World's Greatest Female Athletes,* Joe Layden reports that Applebee told Bryn Mawr

president M. Carey Thomas, ''You want all these students to go out and do something in the world, to get the vote. What's the good of their having the vote if they're too ill to use it?''

Applebee founded 25 hockey teams and 50 basketball teams at Bryn Mawr. She also introduced water polo, track, tennis, swimming, fencing, archery, and badminton. She encouraged students to play hard at all levels. Applebee coached at Bryn Mawr until 1971 when she was 97. She was a stern coach, but her students loved her and affectionately called her ''The Apple.''

Applebee was involved in other campus activities as well. She trained students in dance and served as festival director of the school's Elizabethan May Day program. As director, she organized the event's plays and made sure hundreds of costumes were sewn. She was faculty advisor to the school's *College News* for five years. She negotiated a compromise among two rival religious groups and encouraged them to form a united Christian Association.

Applebee pulled back from her many campus activities between 1929 and 1936 when her devoted friend and secretary to the Department of Athletics and Gymnastics Mary Warren Taylor became ill. Applebee cared for her friend until her death in 1936.

Founded USFHA

Women's enthusiasm for field hockey spread beyond Bryn Mawr. By the 1920s, women in several colleges, high schools and junior high schools played field hockey. The sport also attracted some 50,000 club sports players. In 1922, Applebee saw a need for a new organization to promote the game and sponsor tournaments. She founded the United States Field Hockey Association (USFHA), which replaced the American Field Hockey Association. The USFHA promoted the game internationally, but did not recognize champions because Applebee believed such competition ''might destroy the friendly atmosphere among players and nations,'' reported Karin Loewen Haag in *Women in World History.* The USFHA continues to preside over the sport to this day.

Applebee regularly traveled to her native England to coach field hockey teams there. In 1923, Applebee founded a field hockey camp called The Pocono Hockey Camp in Mt. Pocono, Pennsylvania. She recruited British players and coaches to teach the game to high school and college field hockey players, coaches, and physical education teachers. In 1923, she led a field hockey camp in Peru.

In 1922, Applebee founded *The Sportswoman,* the country's first magazine for women athletes. The magazine covered women's participation in field hockey, swimming, lacrosse, fencing, archery, skating, and bowling. She published the magazine for ten years.

Close Ties with England

Applebee became a naturalized American citizen but she maintained close ties to England, coaching teams in both countries. During World War II, travel to her native country was restricted. Applebee rallied the United States Field Hockey Association to help her homeland during the Battle of Britain. She spearheaded a fundraising campaign to purchase an ambulance for her homeland. Her efforts were so successful that three ambulances were sent. Written on their doors was ''Donated by the Women Hockey Players of the USA.''

Applebee remained active as a hockey coach into her 90s. At age 94, during one of her annual visits to Britain, her doctor ordered her to stay because of failing eyesight. She moved to a cottage in Burley. At the end of her life, she was confined to an electric wheelchair, but continued to live alone and care for herself. She died on January 26, 1981, at the age of 107 in Burley, England.

Applebee was recognized many times for her contributions to women's athletics. She received a Distinguished Service Award from the American Association for Health, Physical Education and Recreation; was inducted into the College of William & Mary Hall of Fame; was an Honorary Life Member of the All-England Women's Hockey Association; and received the Award of Merit from the Association of Intercollegiate Athletics. She was also inducted into the U.S. Field Hockey Association Hall of Fame and the International Women's Sports Hall of Fame.

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Abbas Mahmud al-Aqqad

Egyptian Abbas Mahmud al-Aqqad (1889–1964) was a largely self-educated writer, historian, poet, philosopher, translator, and journalist. Known for his patriotism toward the country of his birth, he used his writing to spread his pro-democratic beliefs and was known as a leading innovator in 20th-century Arabic criticism and poetry. His biographies of 14 religious figures are perhaps his most famous works.

Born on June 28, 1889, in Aswan, Upper Egypt, al-Aqqad was the son of an archivist. He began attending the village *kuttab,* a religious preschool where the principal subjects were the Qu'ran and Arabic, at age

six. Al-Aqqad advanced to a nearby elementary school in 1899, where he spent just four years; whether because of economic pressures or other factors, he then ended his formal education. That he went on to become an important figure in 20th-century intellectual life is testimony to his ambition, discipline, and natural talent. Historical records report that al-Aqqad was an avid reader in numerous fields.

Quit Government Work to Write Full Time

Al-Aqqad was hired, while still in his teens, to work in a government office, but resigned in 1906, at age 17, to dedicate himself to a writing career. He is said to have settled permanently in Cairo at that point, having until now lived and worked in various cities throughout Egypt. His first professional writing work was reportedly as a journalist; he became an editor with the newspapers *Al Doustour* (The Constitution) in 1907 and *Al Bayan* (The Clarification) in 1911 and in 1908 became the first Egyptian journalist to interview Saad Zaghloul, a nationalist leader who would one day become the country's prime minister. Al-Aqqad also wrote critical essays for a magazine called *Oukaz* in 1912.

First Literary Works Published

Al-Aqqad was perhaps driven to writing as a primary method of intellectual self-expression. One of the earliest themes of his written works was freedom of thought and expression, which were under constant threat from political and religious repressive forces in Egypt in the early 1900s. Although he worked as a writer for a living, he wrote during his spare time as well, and in 1915 he published his first *diwans,* or collections of poems, titled *Bits and Pieces* and *Shazarat.* The following year the 37-year-old al-Aqqad published *Yaqazat al-Sabah* (The Morning Awakening), a political commentary in poetic form, and *A Compound of the Living,* which discusses the issue of good versus evil. Also, as a philosopher, al-Aqqad crystallized his own strain of existentialism, which he would come to call ''Universal Consciousness.'' According to al-Aqqad, this comprises the integration of the senses, reason, and spirituality.

During the 1920s al-Aqqad wrote a book called *A Daily Resume,* which was an autobiographical account of his experiences. He tried his hand at script writing in 1931, producing *The Song of the Heart,* which became the fourteenth film to be produced in Egypt. He began writing biographies of great thinkers and religious leaders, the work for which he remains best known, in 1932. In these biographical accounts al-Aqqad sought to identify the ''key to greatness'' within each of his subjects, among who were included Benjamin Franklin, Ibn Rushd, Saad Zaghlool, and Francis Bacon.

Outspokenness

As the repressive Egyptian political regime sought to tighten control, al-Aqqad was jailed for several months in 1930–1931 for defending parliamentary democracy in interviews he gave as a member of the House of Representatives. Also that year, he was appointed to the Arabic Language Academy. In 1938 al-Aqqad wrote the novel *Sarah,* in which he related his experience with a woman—reportedly the only woman he ever loved. Mainly, however, the writer concentrated his efforts on poetry, believing that it was the best medium through which to express his emotions and broadcast his message about the importance of free speech.

In 1942 al-Aqqad began his famous 14-volume ''geniuses'' series on great historical religious figures, publishing *The Ingenuity of Christ, The Ingenuity of Abraham,* and *The Ingenuity of Mohamed* in quick succession. Next to his biographical series, these would be the most popular of all his publications. In addition, al-Aqqad completed a critical biography of the Arab poet ibn el Roumy that offers insight into that author's life, personality, and works. Also in 1942, he released one of his several studies on Islam, *The Arab Impact on European Civilization.*

Al-Aqqad's outspokenness in support of freedom of expression and his strong pro-democratic views extended also to his condemnation of German Chancellor Adolph Hitler as the Nazis expanded their control over Europe and the Middle East. In fact, the writer fled Egypt in 1942 as German troops advanced on his homeland, moving temporarily to Sudan to escape any retribution for his repeated criticism. His books on the subject include *Hitler in the Balance* and *Nazism and Religions.*

Historical documentation on al-Aqqad's life refers to ''literary troubles'' that began for him in 1944 and which reportedly center on his poetic works and perhaps refer to government efforts to silence the writer. The ''troubles'' were no doubt caused by his liberal views on literary criticism and freedom of speech. No doubt contributing to the strife was al-Aqqad's publication of his controversial *Allah or God* in 1947.

An Icon of Arab Culture

Beginning in the early 1950s, al-Aqqad established a salon in his home that met every Friday. Its participants, who included some of the leading Egyptian intellectuals and artists of the day, discussed literature, philosophy, science, history, and other subjects. One of the most contentious topics of the salon was the role of Muslim women in society. Al-Aqqad, who reportedly had great respect for women, wrote three books on the subject, insisting in each of them that women should have the right to participate fully in society, as opposed to the severely restricted role they were relegated to orthodox Islam. He argued that women should enjoy freedom of thought as well.

In 1954 al-Aqqad published a two-volume collection of his translations of world literature, including what he considered to be the best American short stories of the period. Two years later, he was appointed to the Egyptian Higher Council of Literature and the Arts. He released one of his 11 books of literary criticism, *An Introduction to Shakespeare,* in 1958, along with works titled *Eblees or the Devil* and *Poetic Language.*

Near the end of his life, critics hailed al-Aqqad as a ''human encyclopedia'' of modern Arab culture. He received the prestigious State Recognition Award in 1960 and

published one of his last works, *The Diaries,* in 1963. Al-Aqqad died at age 85 on March 12, 1964, in Cairo, Egypt. In more recent years, many scholars have made his life and works the subject of in-depth study.

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German Arciniegas

Colombian educator and historian German Arciniegas (1900–1999) was a noted intellectual and journalist whose criticism of Latin-American dictators forced him to live in exile in the United States for almost two decades beginning in the 1940s.

Educator, historian, and civil servant German Arciniegas represented his native Colombia as ambassador to several countries, while also serving in the Colombian Ministry of Education and as a member of the Colombian Parliament for three terms. The author of 1986's *America in Europe: A History of the New World in Reverse* and many other books, he promoted a non-Eurocentric view of world history in which the Americas played a positive role. Arciniegas also became a noted journalist and lived abroad from 1942 through 1960 because of his strong criticism of the military dictatorships then in power throughout Latin America.

Arciniegas was born in a rural area near Bogota, Colombia, on December 6, 1900, to dairy owners Rafael and Aurora (Angueyra) Arciniegas, and as a child he developed a great love for the countryside. He came from a long line of political agitators: his great grandfather, Pedro Figueredo, was executed by Spanish officials for leading a rebel Cuban force and penning that country's national anthem, ''La Bayamesa.'' Columbia, at the time of Arciniegas's birth, was undergoing recurrent political turmoil, and the discussions of family and friends made the young man keenly aware of local and national politics. Fourteen years before Arciniegas's birth, in 1886, the Republic of Columbia had been established under a new constitution, but within a decade the nation found itself in a futile war against U.S.-backed insurgents who successfully liberated Panama from the republic during the War of a Thousand Days. By the time Arciniegas reached age two the war was over, and his childhood was spent working on his family's dairy farm in a nation where agriculture was the chief source of income.

Began Intellectual Pursuits

Despite the fact that the country was enjoying a period of relative peace following the War of a Thousand Days, during the early twentieth century Columbians retained a strong anti-U.S. sentiment as well as resentments against the Roman Catholic Church. Schooled in such views, Arciniegas began his studies at the Universidad Republicana de Bogota, and, in the family tradition, he soon gained a reputation as an outspoken political liberal. In 1920 he enrolled in the law program at Bogota's Universidad Nacional, earning his LL.D. in 1924. While a law student Arciniegas continued to be a campus agitator, marching to protest Jesuit control of Columbia's schools and to protest various actions by the government that he viewed as oppressive. At one point, he was shot at and almost died while delivering a speech on a Bogota street. Two years later, in November of 1926, he married Gabriela Vieira, with whom he would have two daughters, Aurora and Gabriela Mercedes.

Joining the faculty of the Universidad Nacional in 1925, Arciniegas served as a professor of sociology from 1925 to 1928. He then left academia, joining the staff of Bogota newspaper *El Tiempo* as an editor in 1928. During law school he had already gained journalism experience through his founding of a political reformist campus newspaper; now he expanded that experience and became a voice for such activists as Victor Raul Haya de la Torre and others who sought to overhaul Colombia's unresponsive and unrepresentative political system. Two years later he left South America and relocated to England, working as *El Tiempo*'s London correspondent from 1930 through 1933. While in London he was also appointed vice-consul by the Columbian government, thereby beginning his civil service career. In 1933 Arciniegas was promoted to editor-in-chief of *El Tiempo,* becoming director in 1939. Leaving the paper later that same year after being offered a higher position within the government, he continued to contribute columns

containing his analysis of local politics throughout the remainder of his life.

From 1930 to 1946, beginning with the administration of President Enrique Olaya, Columbia enjoyed a period of peace under a liberal republican administration. While progress had been made on many fronts, there was much work to do, as Arciniegas noted in his first published book, 1932's *El estudiante de la mesa redonda.* Due to his role as a prominent intellectual and political voice, the government of Colombia appointed Arciniegas charge d'affaires in Buenos Aires, Argentina, in 1939, and he was named minister of education in 1941. He remained in the ministry from 1941 to 1942, and again from 1945 to 1946, working to advance educational opportunities among Colombians of all social and economic classes. His friendships with thinkers such as John Dewey, Aldous Huxley, and John Dos Pasos greatly influenced his efforts to liberalize education amid poverty and inequality.

Rise of Militarism Prompted Exile

World War II found the country on the side of the Allies, and Columbia was among the 41 nations to join the United Nations in 1945. Unfortunately, the war years threw the country into turmoil, the violence spreading from the cities and college campuses into the countryside. Despite a Pan-American conference held in Bogota in April 1948, a military government was instituted under Jorge Eliecer Gaitan. Between 1953 and 1958 military juntas alternated power, but their power ended after the formation of a quasi-representative democracy under the National Front that was able to stabilize the government during the 1960s.

In 1942 Arciniegas left Colombia for the United States, serving as visiting professor at several schools, among them the University of Chicago; Mills College; the University of California, Berkeley; and Columbia University, where he taught in 1943 and again from 1948 to 1957. The desire to teach abroad soon became a necessity, as Arciniegas's outspoken writings condemning the increasing violence of the military governments not only in Columbia but also elsewhere in Latin America gave rise to concerns for his own safety. His book *Entre la libertad y el miedo,* published in ten editions beginning in 1952 and translated as *The State of Latin America,* chronicles the tortures, jailings, and oppression of military dictatorships, its author boldly stating: ''The increasing withdrawal of representative forms of government in our America places us ever more outside the democratic world. Sixty million inhabitants live in ten nations where some or all of the rights consecrated in the charter of human rights are ignored.'' Not surprisingly, books such as *The State of Latin America* were banned and its author targeted by government officials. For much of the 1950s Arciniegas remained in exile in New York, writing constantly and maintaining a strong voice in that city's vibrant intellectual community.

Righted the Historical Record

Through his teaching and his journalism, Arciniegas dedicated his life to not only advancing civil rights, but also broadening the view of both Hispanics and Westerners about the role of the Americas. His efforts in this regard became well known in 1947, when he took umbrage at a series of writings by Italian historian Giovanni Papini. Papini argued that the efforts of European governments to settle the New World had resulted in failure; after all, many Western hemisphere governments were in turmoil, the region's countries were economically backward, and the Americas had produced no great talent on the order of Michelangelo or Beethoven. Papini's accusations crystallized Arciniegas's thought, and in a great wave of essays, columns, and speeches the Columbian historian argued that the value of the Americas was not in its institutions or its ability to foster exceptional individuals. Rather, it was in its ability to allow all men the freedom to advance in society and contribute in ways that would never be allowed in Europe. America's great wealth was the vision of individual men and women and each person's efforts to attain that vision unconstrained.

Arciniegas authored more than forty books, many of which were translated into English, beginning with *The Knight of the El Dorado: The Tale of Don Gonzalo Jiménez de Quesada and His Conquest of New Granada, Now Called Colombia,* which was published in 1939. Concerned over the Eurocentric approach taken by most historians when examining the role of Europeans and their role in the ''New World,'' Arciniegas published several other biographies, among them *America magica: los hombres y los meses* and three books focusing on Simon Bolivar, including 1980's *Bolivar, de Cartagena a Santa Marta.* In these works, according to *Américas* contributor Steven Ambrus, Arciniegas hoped to educate the masses. He devised a ''colorful history'' combining fantasy and realism and ''intended to instruct the everyday person in the distinctiveness of his past. He crafted a singular 'historical journalism,' which transports the reader into the eyes and minds of the fisherman, candle maker, or tailor of distinct epochs, honoring the common man as the hero of his own vast drama.''

According to Barbara Mujica in *Americas,* in Arciniegas's view Latin America is ''quintessentially Indian, not European. The Spanish veneer concealed a collective psyche . . . forged from centuries of proximity to nature. The Spanish language, Catholicism, private property, and Renaissance notions of selfhood were imported from abroad and imposed on the Indian populations, . . . but beneath the surface, Latin America was never 'Latin' at all.'' America allowed Europeans fleeing oppression a *tabula rasa* of sorts: a place to rework social structures, develop new forms of government, and flee racial and class restrictions in order to more fully develop human potential. Such freedoms allowed intellectual and artistic abilities full reign, the combination of Indian, African, and European peoples generating scientific, political, and social advances that would never have coalesced in Europe.

Arciniegas devoted much of his career to studying the Age of Exploration, and books such as 1955's *Americo and the New World: The Life and Times of Amerigo Vespucci* and 1941's *Germans in the Conquest of America* reflect this interest. His most well-known works encompass 1965's *El continente de siete colores: historia de la cultura en la*

America Latina and *Biografia del Caribe,* the latter a 1945 work translated as *Caribbean, Sea of the New World* that presents a colorful, inventive, and panoramic history of the region from Columbus's arrival through modern times. Other translated books include *The State of Latin America* and *The Twilight of the Tyrants,* which he wrote with John S. Knight in the mid-1970s. In 1944 he edited *The Green Continent: A Comprehensive View of Latin America by Its Leading Writers,* an anthology of essays by the region's leading twentieth-century intellectuals that has since been reprinted.

First published in 1975 as *America en Europa,* Arciniegas's *America in Europe: A History of the New World in Reverse* is considered among his best-known books. Released in an English translation completed with the help of the author's wife in 1986, the work reflects its author's multicultural world view. ''Everything from the time of the revelation of America on back seems to us today as fictional as a novel, as mythical as a painting,'' he writes in the book's English translation. ''With America, the modern world begins. Scientific progress begins, philosophy thrives. By means of America, Europe acquires a new dimension and emerges from its shadows.'' The book was praised by many reviewers, an *Atlantic Monthly* contributor dubbing it ''impressively presented and impossible to ignore.''

In 1959 Arciniegas assumed a series of ambassadorial positions. Arciniegas became ambassador to Italy from 1959 to 1962, to Israel from 1960 to 1962, to Venezuela from 1967 to 1970, and to the Vatican City from 1976 to 1978. Arciniegas balanced his journalism and ambassadorial duties with a political calling. He was elected a member of the Colombian Parliament for several terms: 1933–34, 1939–40, and 1957–58. In the realm of the arts, he also founded Bogota's Museo de Arte Colonial as a way to provide Colombians with a visual sense of their non-Western cultural heritage.

Even while teaching and working for the Colombian government, Arciniegas continued to speak out on political matters. He worked as director of the Paris-based *Cuadernos* from 1963 to 1965 and also wrote for France's *Revue des Deux Mondes.* His contributions to *Americas, Cuadernos Americanos, La Republica,* and *Sur* were considered insightful and enlightening, and despite his intellect he expressed himself in a manner that did not alienate the general reader. Arciniegas also served as director of the publishers Ediciones Colombia and as co-director of Revista de America.

Due to his contributions to Latin America's intellectual life, in 1947 Arciniegas was elected a correspondent to the Academia Española. Twenty years later, in 1967, he was awarded the Hammarsjkold Prize; he also received an honorary doctorate from Mills College. A member of the Academia Colombiana de la Lengua, he was also president of the Colombian Academy of History from 1980 until his death and was a corresponding member of the academy of letters in Cuba, Mexico, Spain, and Venezuela.

Returned to Academia

Retiring from his ambassadorship in 1978, Arciniegas moved back to the academic realm he had worked in five decades before. At Bogota's Universidad de los Andes, he joined the faculty of Philosophy and Letters as dean, a position he held for the remainder of his life. In addition to his academic position, he continued to write columns for *El Tiempo* as well as for Miami, Florida's *Diario las Americas* and Argentina's *La Nación.* Introductions and prologues to books by other Latin authors also took up much of Arciniegas's time.

Restricted by blindness during his final years, Arciniegas was nonetheless encouraged to see Colombia's economy stabilize and with it the country's government. The late 1980s brought the first popularly elected president in Columbia in Luis Carlos Gallant. Unfortunately, political advances were increasingly threatened by drug cartels and guerilla factions, and Arciniegas fought back in his columns. In July of 1991 he was able to write of a major success as the country's Constituent National Assembly created a new constitution ensuring fundamental liberties and rights to all Colombians. Ever vigilant, he remained outspoken about the United States' restrictive immigration policies and worked to inform the world about the ecological threat to the Amazon region.

Arciniegas died of lung failure on December 5, 1999, just one day before he would have celebrated his hundredth birthday, in Bogota. He died a widower, his wife, Gabriela, having passed away three years before. At his death he was remembered as one of the most inspired political reformists of his century, and his efforts to provide Latin Americans with a renewed respect for their contributions to world history continue to bear fruit. As Mujica noted of Arciniegas: ''His passing signals the end of an epoch; his influence will be felt well into the future.''

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□

Evelyn Ashford

Over a sixteen year period, American sprinter Evelyn Ashford (born 1957) won five Olympic medals. It is likely that she would have won more medals if the United States had not boycotted the 1980 Olympics

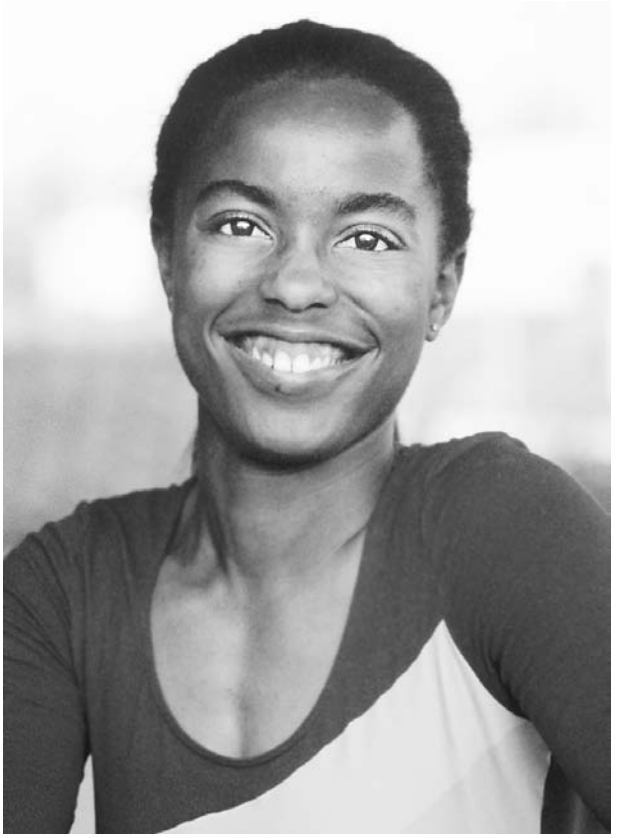

when she was in her prime. She participated in the Olympics in 1976, 1984, 1988, and 1992. She raced not only against seconds, but also against years, as she raced in her fourth Olympics at age 35.

Ashford was born on April 15, 1957, in Shreveport, Louisiana. Her father, Samuel Ashford, was a career Air Force man, and so the family, which also included a brother and three sisters, moved often, following him from post to post. Her mother, Vietta, told *People,* about her daughter, ''She was a start-and-stop sort of child. She only had two speeds, either she was running full tilt or sitting quietly, reading.''

When Ashford was a young adolescent, her father was sent to Vietnam to fight in the war, and the rest of the family moved to Athens, Alabama. Then, while Ashford was in high school, her father was stationed at McClellan Air Force Base, and the family moved to Roseville, California, where she attended Roseville High School. ''My father was in the Air Force, so we moved around a lot, and my high school didn't have a girls' track team,'' she explained, according to Frederick C. Klein of the *Wall Street Journal.* ''One day the football coach saw me running with the other girls in P.E. class and noticed I was fast. He got me to run against some of his players, to motivate them, I guess. I beat 'em all. Pretty soon, watching the boys try to run against Evelyn at lunch time was the thing to do for the rest of the kids.'' She regularly beat the school's star football running back in the 50-yard dash. Even competing against boys from other schools, she was winning. In 1975, she placed third in the Junior National Track Championships. She was one of the first women offered an athletic scholarship to the University of California at Los Angeles (UCLA) and she accepted.

Became Olympian

One of the coaches at UCLA, three-time Olympian Pat Connolly, took an interest in Ashford. One day, she asked Ashford to run the 100-yard dash. The time was so fast that Connolly thought she had made a mistake using the stopwatch and asked Ashford to run it again. She told Ashford that she had a good chance of making the 1976 United States Olympic Team. ''I thought the lady was nuts,'' said Ashford, as reported in *A to Z of American Women in Sports.* Connolly helped Ashford develop her speed, as well as her self-esteem and belief in her ability to win. Ashford placed third at the Olympic trials and earned herself a spot on the team. At the Olympics, in Montreal, Canada, Ashford finished fifth in the 100-yard dash, beating her more experienced teammate Chandra Cheeseborough, as well as East German Marlies Gohr, who through the years would become a chief rival.

Ashford had quickly been drawn into the world of competitive sprinting, and after her taste of the Olympics, she wanted more. She wanted to win a gold medal. In 1977, she dominated, winning sprint titles in both collegiate and national women's competitions. Then, when she went to the Dusseldorf World Cup, she continued to beat the American sprinters but was beaten by other runners. Ashford felt humiliated and determined. She said, ''I had to find out if I had what it took to become a true world class sprinter,'' reported *Great Athletes.*

In 1978, Ashford married Ray Washington, a basketball coach at San Jacinto College, and in 1979, she decided to leave UCLA and take a job at a Nike shoe store in order to concentrate on her athletic training. Connolly agreed to continue to coach her, even though she was no longer at UCLA. Ashford set the American record for the 100-meters at 10.97 seconds. At the 1979 Montreal World Cup, Ashford took the world by storm, beating her rival, Gohr, who was the current world record holder and favorite to win, in the 100-meter race. She also beat another rival, Marita Koch, in the 200-meter race, with a time of 21.83 seconds. This established her as the favorite to win the 100-meter race at the 1980 Olympics in Moscow in the Soviet Union.

Olympic Dream Catastrophe

Politics shattered Ashfrod's world. The Soviet Union invaded Afghanistan, and in protest, United States President Jimmy Carter and the Unites States Olympic Committee (USOC) announced that the United States athletes would not be attending the Moscow Olympics. Over 50 other countries also participated in the boycott. Ashford was devastated—she had trained so hard. She was in prime condition and she was so upset that she considered leaving the sport. Ashford also suffered an injury, so she ran very little in 1980. That summer, she and her husband, Washington, went on a car trip across the United States. Ashford used the

time to re-evaluate her career and determine what her goals were. By the end of the trip, she had made some decisions. She would continue to train with the hopes of attaining two gold medals in the 1984 Olympics. She also decided to have her husband become her head coach.

Her determination to succeed showed in her successes. In 1981, she won the 100-meter and the 200-meter events at the World Cup. At the National Sports Festival in Colorado Springs, Colorado, in 1983, Ashford ran in the 100-meters. ''I wasn't thinking about anything; I just ran,'' she said in *Sports Illustrated* reported by Kenny Moore. ''I didn't seem to wake up until the last 20 meters. When I crossed the line, I thought, 'That was nothing special. Maybe 11.1.' '' But it was something special. Ashford had set a world record in 10.79 seconds. When she heard the time, she was very surprised, ''I'm stunned,'' she said. ''Just stunned . . . stunned.'' Colorado Springs is at 7,200 feet above sea level, providing slightly less air resistance. ''Hey, it was a world record,'' she replied when asked about the air. ''Nobody ever got through 100 meters faster. I finally got perfect conditions; I realize that. A pretty day, nice mountains, nice people. Sure, altitude helps. I can't deny that my two best times were done up here [her previous American record of 10.90 was set in Colorado Springs at the Olympic Training Center two years earlier], but I can run as well at low altitude.'' In 1984, she was chosen as Athlete of the Year.

Olympic Gold

During the quarterfinals in the 100-meter dash at the 1984 Olympic trials, Ashford felt a pull in her leg with only ten minutes before the gun would go off for the start of the race. Worried about possible injury, she went to the trainer's tent where her leg was taped in a rush. She had to place in the top three in order to make the cut onto the team. The gun went off, and Ashford raced to a third place finish, making the team despite her injury. She went on to become the fastest woman in the world; winning two gold medals at the Los Angeles Olympics. First, she raced in the 100-meters. ''I didn't feel that much in control,'' she reportedly said in the August 13, 1984, edition of *Sports Illustrated.* ''I felt that my legs were moving too fast for my body.'' She won with an Olympic Record of 10.97. As Ashford stood on the platform to receive her first gold medal, she burst into tears of joy and relief. She had worked long and hard to get there. ''The response in the Olympic stadium today tells me that I'm very much appreciated. Running fast and being good at what I do are reward enough for me right now,'' she said in *Sports Illustrated.* The other gold medal was for racing as part of the 4x100 relay team, which also included Alice Brown, Jeanette Bolden, and Chandra Cheeseborough. The only thing that could have made the experience better for Ashford was if she were racing against some of her toughest rivals. In 1984, the Soviet Union and 13 communist allies boycotted the Olympics, so Ashford had not yet had an Olympic competition against some of her toughest opponents. However, later in the year, Ashford beat Gohr with a world record time of 10.76.

Then, Ashford took some time off to have a baby. Raina Ashley Washington was born on May 30, 1985. It was Ashford's first time off from racing in a long time, and she took advantage of it. ''I slept late, watched the soap operas and ate what I wanted,'' she told the *Wall Street Journal.* ''I gained 40 pounds while I was having my baby.'' A month after the birth, Ashford was back to training, and in 1986, she won the 55-meter dash in the Vitalis Olympic Invitational in 6.6 seconds.

Training continued to pay off, and in 1988, she won another gold in the 4x100 meter relay. However, Florence Griffith Joyner edged her out of the race for gold in the 100-meter dash, and she accepted the silver medal. At the time, she was one of only three women to win three Olympic gold medals, sharing the honor with Wyomia Tyus and Wilma Rudolph.

Defied Age

Amazingly, after 12 years of Olympic competition, Ashford did not stop. Her body did not seem aware that it was supposed to age. Ashford placed third at the qualifying trials for the 1992 Olympic team, granting her a ticket to her fourth Olympics. ''I don't know about you guys, but I'm excited!'' Ashford told the press, as reported in *Runners World.* ''I'm 35. I'm not supposed to be running like this.'' She was honored by her teammates by being chosen to carry the United States flag in the Olympic opening ceremonies. Ashford went on to participate in the 1992 Olympics in Barcelona, Spain, and at age 35, she won her final gold medal, again in the 4x100 relay.

Following the Barcelona Olympics, Ashford retired from sprinting after 16 years of Olympic competition. She worked occasionally as a television commentator and served as a co-chairperson of Athletes for Literacy.

In 1989, the Flo Hyman Award was presented to Ashford in one of President George H. W. Bush's first official receptions as president in conjunction with the third annual National Girls and Women in Sports Day, sponsored by the Women's Sports Foundation. The award is named for Flo Hyman, an Olympic volleyball star, who worked to develop Title IX, a bill that forbids sexual discrimination in educational institutions. Ashford spoke at a luncheon on Capital Hill in conjunction with receiving the award. ''I'm a product of Title IX,'' she said, according to the *Washington Post.* ''Because Title IX had passed, they had to let me run on the boys track team. Because of that, I was able to go to college.'' She also used her time at the podium to denounce the rampant use of drugs and steroids among track and field competitors. Ashford has inspired many people with her determination and enthusiasm, and in 1997, she was named to the International Women's Hall of Fame.

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Mary Astell

British writer Mary Astell (1666–1731) is considered one of the first British feminists. A devout Christian who possessed strong reasoning skills and an interest in philosophy, Astell set forth her thoughts upon the inequities of the "woman's sphere" in such works as 1697's *A Serious Proposal to the Ladies* and *Some Reflections upon Marriage,* the latter published in 1700.

Although she was not of high birth, Astell gained the learning and skill to match wits, in print, with some of the intellects of her age. In addition to expressing her conservative opinion regarding political and theological matters in a published forum, Astell also gained a popular following through her writings on the status of women. In *A Serious Proposal to the Ladies* she reflects on the education of women, while *Some Reflections upon Marriage* exhorts women to make marriage matches based on reason rather than necessity.

Rendered Unmarriageable by Family Setback

Astell was born on November 12, 1666, in the English coal-mining town of Newcastle on Tyne. The daughter of Peter and Mary (Errington) Astell, she grew up in a strict Anglican household, despite the fact that her mother had been raised a Catholic. Although her Tory family was of the middle class, Astell did not attend school; instead, she was taught at home, at first by her uncle, Ralph Astell. A clergyman loyal to the crown who was heavily involved in Newcastle's St. Nicholas Church, Ralph Astell was also a Neoplatonist–a member of the Cambridge-based philosophical school that espoused a rationalist belief system centering around the teachings of Aristotle, Plato, and Pythagoras–and he inspired his young niece through his intellectually challenging instruction. Unfortunately, Ralph Astell died when Mary was thirteen, leaving her on her own in pursuit of further education. During her teenage years she continued to read in many subjects, kept abreast of the political debates of the day, and began an in-depth study of political philosophy.

Ralph Astell's death was not the first setback young Astell faced; the previous year, in March of 1678, her father had died, leaving the girl in the care of her widowed mother. Mrs. Astell moved with her daughter and son Peter to the home of Mary's aunt, thus allowing the family to avoid poverty. Still, finances were severely constrained from this point on, particularly after Mrs. Astell's widow's pension was curtailed in 1679. Such circumstances made it unlikely that Mary would be a suitable wife for someone of her social class, as her dowry prospects were dim. Perhaps it was this knowledge that spurred the intelligent young woman's interest in intellectual pursuits.

In early October of 1684 Astell's mother died, and within a few years Mary moved to the Chelsea district of London. A relatively rural suburb, Chelsea was home to many artists and intellectuals, as well as to wealthy families who sought to escape the stress and grime of the city. By 1688 the 22-year-old Astell had fallen on hard times, but she rallied with the help of the Archbishop of Canterbury. Fortunately for Astell, she was also befriended by Lady Catherine Jones, who introduced the budding intellectual to many in her educated and high-born social circle. The pious Astell proved to be a charming companion whose well-reasoned, challenging conversation made her popular, and she collected a number of friends whose discussions helped her to hone her thoughts regarding philosophy and the status of women in society. Lady Elizabeth Hastings, Lady Ann Coventry, Elizabeth Thomas, Lady Mary Chudleigh, and Lady Mary Wortley Montagu numbered among Astell's friends, patrons, and admirers.

Gained Respect as Intellectual Despite Gender

The close of the 1600s brought to an end a tumultuous century that had witnessed civil war, the subsequent Protectorate of Oliver and Richard Cromwell, the restoration of the monarchy under King Charles in 1660, and the Glorious Revolution of 1688 that removed unpopular Stuart monarch James II and brought William of Orange and Queen Mary to the English throne. Despite such political upheaval, little had changed regarding the political or social status of women. In an era where the ideas of political philosophers Thomas Hobbes and John Locke were causing intellectual foment, Astell provided a voice for intellectually engaged women and, through her outspokenness and persuasive writings, gained a significant following among other members of her sex. However, she did not limit herself to issues relevant to women; her passion lay in critiquing contemporary theories according to her rational Platonist world view. Beginning in September of 1693, she exchanged several letters with Cambridge scholar Reverend John Norris, and this year-long exchange was published in 1695 as *Letters Concerning the Love of God, Between the Author of the Proposal to the Ladies and Mr. John Norris. Wherein His Late Discourse Shewing That It Ought to Be Intire and Exclusive of All Other Loves, Is Further Cleared and Justified.* Dedicated to Lady Catherine Jones, the volume provides clear evidence of Astell's insight and analytical ability as she takes issue with fellow Platonist Norris over his arguments relating to the role of pain in God's plan. Norris, while surprised that a woman would argue so forcefully, graciously acknowledged Astell's points and ultimately modified his *Practical Discourses upon Several Divine Subjects.*

Although Astell went on to publish such works as 1703's pro-royalist *An Impartial Inquiry into the Causes of Rebellion and Civil War in This Kingdom* as well as a barbed attack on Daniel Defoe titled *A Fair Way with the Dissenters and Their Patrons. Not Writ by Mr. L—y, or any Other Furious Jacobite Whether Clergyman or Layman; But by a Very Moderate Person and Dutiful Subject to the Queen* in 1704, she remains best known for her feminist writings. *A Serious Proposal to the Ladies for the Advancement of Their True and Greatest Interest. By a Lover of Her Sex* was printed by London publisher Richard Wilkin in 1694, and *Some Reflections upon Marriage* followed six years later, when its author was in her mid-thirties. As was the case with all her writings, Astell never published under her own name; instead her works appeared either anonymously or under the pseudonyms Tom Single or Mr. Wooton.

In *A Serious Proposal to the Ladies* Astell addresses herself directly to women readers, encouraging them to study and gain knowledge in order to better serve God and be more productive friends and companions to their husbands and families. As a means to this end she outlines a detailed plan for a religious community of women. Astell maintains that the seventeenth-century system of education relegates women to a state of ignorance in which they are ''Tulips in a Garden,'' useful only ''to make a fine show and be good for nothing.''

In 1687 she expanded upon her first book by publishing *A Serious Proposal to the Ladies, Part II. Wherein a Method Is Offer'd for the Improvement of Their Minds.* In this work—her most popular tract—Astell provides detailed instructions on how to develop logic and clarity of thought. In true Neoplatonist fashion, she argues that one should evaluate all issues in an organized, rational manner, beginning with basic assumptions and moving from there to more complex issues, and accepting as truth nothing that cannot be proven or otherwise objectively demonstrated.

Advocated Women's Intellectual Advancement

The belief that not only men but also all women can master clarity of thought is an important element in the most reactionary of Astell's writings, *Some Reflections upon Marriage, Occasion'd by the Duke and Duchess of Mazarine's Case,* published in 1700. Written in response to witnessing the divorce of a friend of Lady Catharine Jones, this work argues that a sound education is a requirement for any woman wishing to enter a healthy marriage. In addition to criticizing men who marry for money, power, or out of the vain desire to display an attractive wife, Astell paints marriage as an unhealthy state for most women, and therefore a state sought only by the irrational: ''A Woman has no mighty Obligations to the Man who makes Love to her; she has no Reason to be fond of being a Wife, or to reckon it a Piece of Preferment when she is taken to be a Man's Upper-Servant; it is no Advantage to her in this World; if rightly managed it may prove one as to the next.'' While economic necessity and social constraints might force a woman into such an injurious institution as marriage, according to Astell a sound education would arm her with the skills necessary to turn the situation to her favor.

In 1706 Astell released a third edition of *Some Reflections upon Marriage,* responding to critics of her work and urging England's womenfolk to strive for a marriage based on true friendship rather than necessity or pride. ''Let us learn to pride ourselves in something more excellent than the invention of a Fashion,'' she counsels readers, ''and not entertain such a degrading thought of our own worth as to imagine that . . . the best improvement we can make of these is to attract the Eyes of men.'' In the Appendix of this work is her most-quoted line among feminists: ''If all men are born free, how is it that women are born slaves? as they must be if the being subjected to the inconstant, uncertain, unknown, arbitrary Will of Men, be the perfect Condition of Slavery?''

Perhaps because it was not overtly defiant of male authority, *A Serious Proposal to the Ladies* was immensely popular among women readers, and through its wide circulation Astell won many fans. Perhaps not surprisingly, it also won its share of detractors. In June and again in September of 1709 the popular *Tatler* included essays by writers Jonathan Swift and Richard Steele that attacked Astell's idea of a women's school. Dubbing Astell ''Madonella,'' the essays satirized her so-called ''Order of Platonics'' by imagining this order of reclusive, fragile nuns hiding while their nunnery is rudely entered by a group of rough gentlemen. Flattering Madonella by praising her writing skill, the men gain mastery over the situation; in short, they hold these educated women to their ''inconstant, uncertain, unknown, arbitrary Will.''

The proposal for a quasi-religious college for women that Astell first outlined in *A Serious Proposal to the Ladies* was revived in *The Christian Religion as Profess'd by a Daughter of the Church of England,* a plea for furthering women's education that was addressed to England's Queen Ann, who had taken the throne in 1702. Although because of this work the school was reported to have been at least considered by Anne, it never came to fruition due to rumors by Anne's Protestant advisors that it would result in the reestablishment of Catholic nunneries. After 1709, perhaps partially in response to the ridiculing she received in the *Tatler,* Astell ceased writing. Her last published book was a revised edition of *Bart'lemy Fair; or, an Enquiry after Wit; In Which Due Respect Is Had to a Letter concerning Enthusiasm,* which appeared in 1722. Now in middle age, Astell refocused her attention toward opening a charity school. With the help of her patrons, she succeeded, and a school for girls was established at London's Chelsea Hospital that remained operational until the late 1800s. Ultimately succumbing to breast cancer, Astell died on May 9, 1731, at the age of sixty-four in Chelsea, England.

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B

Meher Baba

Generally known by the name of Meher Baba or The Awakener, Indian mystic Merwan Sheriar Irani (1894–1969) attracted many followers around the world throughout his lifetime. ''Baba-lovers,'' as they are known, believe that Meher Baba (along with Jesus Christ, Buddha, Mohammed, Krishna, and Zoroaster) was the Avatar, an extraordinary soul who periodically takes a human form as the incarnation of God.

Ordinary Beginnings

The son of Persians, Meher Baba was born on February 25, 1894, in Poona, Maharashtra, India. As fervent Zoroastrians, his parents centered their spiritual life around the Avesta, which describes the religious system founded by Zoroaster and espouses the worship of Ahura Mazda in the context of a universal struggle between the forces of darkness and light. In fact, Baba's father had been a wandering Sufi dervish—the equivalent of a monk—in his younger years and had only been persuaded by ''a voice'' to return to his home in Poona, where he would find a wife and bear a child. This child, he was told, would ''complete his search for God.'' He continued to live as an ascetic for another decade, until 1883, when he announced that he would marry the then-five-year-old Shireen. Her parents permitted the girl to marry Irani when she was 14 and he was 39. He would later run a teashop in Poona.

Despite their religious beliefs, the Iranis (a common surname of the period meaning ''from Iran'') sent their son to St. Vincent's High School, a Jesuit Catholic school in Poona. Beginning in 1911, Baba attended Poona's Deccan College.

Accounts of his early life suggest that Baba led a happy, active and normal childhood. His mother, Shireen, who had one other son, called Baba her ''most beautiful child,'' and, when he was a little older, friends nicknamed the charismatic young man ''Electricity.'' He reportedly had an interest in mystical topics and the occult from an early age, although he also enjoyed sports such as cricket. In college, Baba became a talented musician and poet and enjoyed reading Shakespeare, Shelley, and Wordsworth, as well as Sufi poets such as Hafiz.

A Momentous Event

Baba's life is said to have changed abruptly in 1913, when at the age of 19 he was bicycling to his classes at college and felt compelled to stop and sit with an old woman who was a fixture in Poona. Named Hazrat Babajan, the Mohammedan woman lived under a neem tree and was thought to be at least 100 years old. She was also believed to be one of the five *Sadgurus* (Perfect Masters of the Age), those beings who are responsible for the birth of the Avatar (''first soul'' or ''ancient one'') in each Avataric age. The day they met, she briefly embraced Baba and sat with him for a time silently.

After a number of such meetings, one night in January 1914 she kissed Baba on the forehead, thereby transferring to him what he later termed ''God-realization,'' or the knowledge that he was the Avatar. This state of being, Baba later explained, was a permanent one which consisted of a

continuous experience of infinite bliss, knowledge, and power.

The awareness of his true identity caused Baba to appear to lose his mind. Much to his family's and friends' dismay, he stopped eating and sleeping and wandered randomly throughout the area. Baba's parents took him to doctors and put him on medications, but despite their efforts the young man spent most of his time sitting and staring. During this period he was reportedly led to each of the other four Perfect Masters. Mrs. Irani even went to Babajan to see what she had done to her son. The old woman merely told the distraught mother that Baba was not insane but that he ''was destined to shake the world into wakefulness.'' Meanwhile, as he later recalled, Baba was completely involved in ''experiencing God'' and was so unconscious of the world that he kept a stone in his room to knock his head against in order to bring an awareness of his surroundings to his mind.

As legend has it, after nine months Baba began sleeping and eating again. He offered to teach Persian to a friend, Behramji, who became Baba's first disciple. In April 1915, Baba announced that he would be traveling for a time, and—although he was still considered insane by most—he departed Poona for the first time.

Then Baba was guided to another Perfect Master in Kedgaon, Narayan Maharaj, who did ''spiritual work'' with him and helped him back to ''more normal consciousness.'' Baba then returned to Poona for some time but ventured forth again to seek out the third Perfect Master, Tajuddin Baba, who helped him become more aware of his divine nature. In December 1915 Baba met the fourth Perfect Master, Sai Baba, who lived in Shirdi and who reportedly exclaimed *Parvardigar!* (''God Almighty Sustainer!'') upon seeing Baba. Sai Baba sent Baba on to the fifth Perfect Master, a hermit named Upasni Maharaj, who threw a rock at the approaching man that hit him exactly where Hazrat Babajan had once kissed him on the forehead. Upon sustaining this blow, Baba reportedly became even more aware of his divine purpose.

Returned to Everyday Life

From 1915 to approximately 1922, Baba held a series of jobs, including managing a theater and working in his father's tea shop. The elder Irani decided to sell alcohol at one point to improve business, but his son frequently chastised customers to quit drinking. Eventually, Baba and Behramji took over the shop, but their mismanagement of it combined with the Noncooperation Movement (a civilian protest against goods made in Britain) soon forced them to close the business.

Meanwhile, Baba was working with Upasni Maharaj to integrate his consciousness of God with everyday human existence. At the end of 1921, Upasni was so impressed with Baba's progress that he declared him to be a Perfect Master as well as the Avatar. In 1922, Baba began to attract a small group of dedicated followers who began to call him ''Meher Baba,'' or ''Compassionate Father.'' Although his disciples considered him to be a Perfect Master and some even began to call him a messiah, Baba did not openly state what he believed to be his destiny. In the next several years, people from all over India came to see him as word spread of his presence, and eventually he announced to his growing body of followers, ''I am infinite power, knowledge and bliss. I am the Ancient One, come to redeem the modern world.''

Established as Spiritual Leader

Baba next established an ashram (the secluded residence of a guru and his or her religious community) in Bombay (now Mumbai) named Manzil-e-Meem (House of the Master). There, he trained his disciples. He insisted that his followers live under strict discipline, giving up ''selfish thoughts'' and all possessions, as well as obeying Baba in all matters. The ashram dissolved in about 1923, and Baba relocated with his most dedicated followers, the *mandali,* to another ashram in Arangaon, outside Ahmednagar.

In 1923–1924, Baba fasted, traveled around India, and held spiritual discussions. The new ashram was named Meherabad after its leader, and under its guru's watchful eye, an entire city developed there by 1925, complete with a post office, free school, and free hospital. Because many people of all different backgrounds lived there, getting the community to run smoothly was especially challenging in such a religion- and caste-conscious society. Nevertheless, Meherabad would become Baba's spiritual base.

Began Decades of Silence

On July 10, 1925, Baba began what he initially said would be a short period of silence ''to save mankind from

monumental ignorance.'' The leader assured his followers that he would end his silence when ''suffering on earth was at its height'' and would be linked to ''the universal awareness of God on earth.'' His controversial silence would last 44 years—for the remainder of his long life.

At the beginning of his vow of silence, Baba would communicate through writing and promised that he would soon speak again. He and his *mandali* fasted and worked intensively together. Meanwhile, Baba began writing a book of spiritual thoughts. It would never be published. In 1927, he began using an alphabet board to communicate and also established a school for boys of all religions and castes to teach them secular and spiritual subjects. The school closed in 1929.

Introduced to the West

By 1930, news of Baba had begun to reach the West. He traveled to England in 1931 and 1932, meeting there with Indian political and spiritual leader Mahatma Gandhi. Baba gave many interviews to curious reporters, and when asked if he was the Messiah did not deny that the salvation of mankind was his purpose. In one of these interviews, he reportedly declared, ''I have not come to establish any cult, society, or organization, nor to establish a new religion. The religion I shall give teaches the knowledge of the One behind the many.'' He also spoke of a book that he would write that would hold ''the key to the mystery of life.'' His claims prompted contempt, hostility, and amusement, and many skeptics called him a false prophet. Baba refused demands to perform miracles, saying that the only miracles he could cause were the ''awakening of the heart'' and the breaking of his silence.

Baba visited the United States in 1932, where he was especially well received in Hollywood. Top celebrities of the day, including Douglas Fairbanks, Tallulah Bankhead, and Mary Pickford, attended a large reception there for him. From 1932 to 1936, Baba traveled to Europe and Asia several times. Beginning in 1936, he initiated a campaign to gather together all of the *mast-Allah* (''God-intoxicated ones'') that he and his disciples could find. (According to Baba's accounts, these individuals appear insane but are actually in such blissful states that they cannot relate to the everyday world in any meaningful way. He believed that these people are found only in Eastern countries.) Baba set up special ashrams for the *masts,* as he called them, where he personally bathed, fed, and clothed them.

Near the end of the 1930s, Baba founded a new ashram in Nasik, India, for his Western followers. The discipline there was much less rigorous and had more Western-style conveniences than the ashram at Meherabad. Apparently the most difficult aspect of life there was learning to get along with other Baba devotees, but the guru preached, ''If you cannot love each other, then learn to give in.''

Baba divided his time among the *mast* ashrams and the Nasik ashram until 1941, when he shut down all but the Meherabad group because of Word War II. However, he continued with his search for *masts* throughout India until 1948.

Start of ''New Life''

In 1949, Baba shocked and dismayed his followers by announcing that he would immediately begin a ''new life,'' saying that all his ashrams except Meherabad would be closed down or would have to operate without his guidance. Baba said that from this point on he would ''rely solely upon God'' and would renounce his role of Perfect Master, instead calling himself a common man, or Perfect Seeker. He permitted only a few of his closest devotees to remain with him as he entered this phase of his life, which he said comprised ''complete renunciation of falsehood, lies, hatred, greed, and lust'' and which would ''live by itself eternally, even if there is no one to live it.''

Baba and his small circle of followers began to wander throughout Nepal and India in what would become a severe test of their devotion. Baba personally bathed lepers, washed the feet of many poor people, and handed out grain and clothing to the needy. He called his existence during this period ''Helplessness and Hopelessness,'' but insisted that his followers ''wholeheartedly face all hardships with 100 percent cheerfulness.'' After several years of this strict regimen, Baba secluded himself in order to achieve *mano-nash,* or ''annihilation of the mind,'' saying, ''We must lose ourselves to find ourselves. . . . We must die to self to live in God; thus death means life. . . . Being is dying by loving.''

''Fiery Free Life''

In 1952 Baba entered a new phase of his life that he called the ''Fiery Free Life.'' The goal of this period, he said, was to ''dissolve the bindings of every soul, and establish to the world that everyone and everything is one with God.'' Later that year, he announced publicly for the first time that he was the Messiah. . .God in human form. Baba said that injuries he sustained in automobile accidents in 1952 and 1956 were the modern equivalent of the physical traumas suffered by the world's great spiritual leaders. He proclaimed that his ''physical bones were broken so as to break the backbone of the material aspect of the machine age, while keeping intact its spiritual aspect.'' By now, thousands of worshippers, sometimes as many as 100,000 in one day, were traveling from all over India just to see Baba from a distance.

In 1954, Baba had stopped using the alphabet board and was communicating with his closest subjects using their sign language. By then, he had dictated his 1954 book *God Speaks* using the English-alphabet board. Starting in 1957, he held many *darshan* (divine blessings or viewings), one of which united his Eastern and Western followers for the first time. A year later, his *mandali* issued ''Meher Baba's Universal Message,'' which comprised all the leader's sayings and teachings that they had gathered together. In it, Baba pronounced, ''I have not come to teach, but to awaken. . . . Because man has been deaf to the principles and precepts laid down by God in the past, in this present Avataric Form I observe silence. . . . My present [form] is the last Incarnation of the cycle of time. Hence, my manifestation will be the greatest. When I break my silence, the impact of my love will be universal and all life in creation will know, feel, and

receive of it. . . . I had to come, and I have come. I am the Ancient One.''

Baba's last trip to the United States was in 1958, when he visited the Meher Spiritual Center in Myrtle Beach, South Carolina. The center had been established to study his teachings. Baba's popularity surged in the 1960s with the rise of the hippie culture in the United States and Australia. Young people experimenting with drugs were especially attracted to the leader, but when Baba sternly warned against the dangers of drug use, these followers left him in droves. However, many devotees felt even more strongly attached to him because of this message. It was also around this time that Baba is credited with coining the now popular phrase, ''Don't worry, be happy.''

Seclusion Again

Baba went into strict seclusion again in 1967 despite strong demands from his audience. Only a select few of his closest associates were permitted to see him during this phase, which he said was part of his ''universal work,'' the results of which would be ''intensely felt by all the people of the world.'' He pledged that he would give a public *darshan* in 1969, although the 75-year-old Baba's health was quickly declining.

By January 1969, the guru was reportedly in chronic major pain from a hip that he had broken in one of the automobile accidents in the 1950s, but he announced that he had finished his ''universal work.'' On January 31, 1969, in Pimplegaon, India, to the great dismay of his many followers, Baba died without breaking his long silence, only signing to a disciple the message ''Do not forget that I am God.'' Over the following week, mourners came from all over the world to pass through Baba's tomb prior to his burial in Meherabad. From April through June 1969, his followers carried out the final *darshan* that their leader had promised. Thousands attended the ceremonies in Poona and at Baba's tomb.

After his death, Baba retained a strong following all over the world. Baba-lovers observe ''Silence Day'' every year on July 10, and dozens of Internet sites are dedicated to disseminating information by and about him. Pilgrims continued to frequent several sites at which Baba's spirit is thought to be especially strong: the ashram at Meherabad, Avatar's Abode in Australia, Meher Mount in California and the Meher Spiritual Center.

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Ban Zhao

The first female Chinese historian, Ban Zhao (c. 45–120) wrote *Nu Jie* (Lessons for Women), a treatise on how women of the period should behave, which became central to the Chinese gender system for two millennia. The book made Ban one of the most respected female authors in China until social mores changed dramatically in the 20th Century.

Prominent Literary Parents

Ban Zhao was born in the town of An-ling, Ku-Fang Province, China, around the year 45. (The town is now the city of Hsien-yang, and the province has been renamed Shensi.) She had two brothers, Ban Gu and Ban Chao, both of whom were at least 13 years older than her and who would go on to become famous in different areas.

Her father, Ban Biao, was a noted scholar and an administrator of the extensive and powerful Ban family, who traced their lineage back to the time of Confucius (551–479 B.C.). He spent much of his time working on the *Han shu (History of the Han)*, a history of the first 200 years of the Han Dynasty. Her mother and great-aunt, Ban Jieyu, were highly educated women and literary figures.

Ban's parents hired well-known tutors to educate their daughter, who at an early age demonstrated a love for reading. She was taught both Confucianism (the hierarchy- and order-based system that had recently come into favor and that would remain the dominant value system of China and its people for the next 2,000 years) and the more traditional Chinese belief system of Taoism, which stresses man's place within nature.

Born at a time of great reform in China, Ban was witness to and participated in the early days of the replacement of the ancient feudal system with the imperial system. Powerful families with thousands of acres of land had ruled the country for many eras, but over several centuries they gradually yielded to government centered in the imperial court. The Han court had adopted Confucianism as its central value system. Ban was fortunate that the Han court's interpretation of Confucianism was far more liberal during her lifetime than it was later,when it became more rigidly codified.

In Chinese feudal society, women had often been powerful influences in politics and sometimes even rulers. Later on, women became distinctly inferior to men in the eyes of Confucians, who believed the father or husband was the absolute authority in the family and the core of Chinese society. However, the new system was beneficial because, unlike feudalism, it provided a degree of social mobility. Those with ambition and sufficient leisure time to study, mainly men could rise through the system by proving their knowledge. Learning and scholarly accomplishment were

handsomely rewarded under the Confucian system, so the incentive to become highly educated was strong.

Married, Widowed, Began Writing

Ban's father died when she was eight years old. In about the year 76, the royal court of the Eastern Han emperor summoned her brother, Ban Gu, to finish the monumental job of writing the *Han shu,* giving him Ban Biao's post as royal historian. In the meantime, Ban married Cao Shishu at age 14 and went to live with her husband's family. He died within a short time, and Ban remained a widow for the remainder of her long life. She reportedly had at least one child with her husband, although historical accounts greatly differ as to which gender and how many. There are also reports that Ban's husband had been frustrated by his young wife's desire to ''write all day.''

Although still living with her husband's family as tradition required, and presumably carrying out all the chores and rituals required of the lowest-positioned member of the household, Ban found time to continue her writing and studying. Unlike widows of later generations, who were required by more stringent Confucian social standards to remain virtually secluded, Ban becqme an active participant in politics at several Han courts and an admired member of literary circles.

Call from Han Court

In about 92, Ban's brother Ban Gu died in prison. He had chosen the wrong side among competing cliques at Dowager Empress Dou's court. Ban's son, who had become a soldier, was assigned to a faraway post, which may have been part of the court's reprisal against his involvement in the royal feud, and she may have gone with him. However, the court eventually summoned her back to the capital and ordered her to continue her brother's work as imperial historian. The authorities apparently put her in charge of the royal Tuan Kuan Library and the other historians working on the important document. Some historians believe that Ban is responsible for about one-quarter of the final *Han shu,* which was completed 14 years after the court ordered her to finish it.

Close to Royal Family

In addition to her duties on the Han manuscript, Ban was appointed to be a teacher of the ladies of the court, including all the concubines. One of them, Deng, was an apt student to whom Ban taught mathematics, history, the Confucian classics and astronomy. When the emperor tired of his empress, he promoted Deng to that position in 102, and Ban became her lady-in-waiting and companion.

The emperor had two sons with Empress Deng. After his death in 106, the boys ruled briefly before they died at a very young age. Dowager Empress Deng served as acting leader during these short reigns, and Ban was said to have a powerful influence. She was known in the court as ''Mother Ban.'' Historian and translator Nancy Lee Swann wrote that, during a conflict at the court, ''at a word from [Ban], the whole [royal] family resigned.'' Ban was so important to the royal family that the Dowager reportedly mourned her death — and for a member of the Han court to mourn a commoner's passing was highly unusual.

Ban's work on the *Han shu* contributed to what historians have called the second most famous of all of China's many formal dynastic histories, after the works of Sima Qian. Although her efforts were not acknowledged for many years because later Confucian scholars refer to her brother as the official editor, some scholars deem Ban to be the primary author. Regardless of the amount of her authorship of the *Han shu,* she was the most famous female historian in her country's history.

Ban was also a respected poet and produced many volumes during her life. However, only a few poems, such as ''The Needle and Thread'' and ''Traveling Eastward,'' still exist.

Lessons for Women

The work for which Ban is most remembered was her *Nu Jie (Lessons for Women),* a treatise on how women of the period should behave. Part etiquette guide and part moral compass, the book became a key influence on the Chinese gender system for 2,000 years. Ban is believed to have begun writing it in about 106, during the period when she was tutoring and later consulting with Empress Dengt.

Lessons for Women was published at a time when China's Confucian society desperately needed a way to impose order on its often complex and unruly families. Expected to serve as models of decorum and order, the typical Chinese family often consisted of multiple wives and concubines and many children. Conflicts were common, and chaos was the norm in many households. The existing Confucian documents did not offer specific and practical information for women's everyday lives.

Ban's book served to codify easily learned rules of behavior, which centered on her advice to women to subjugate themselves to the men in the family. With her husband at the top of the pyramid of authority (or her father if she was unmarried), a woman was supposed to accord the appropriate amount of respect to her brothers, brothers-in-law, father, father-in-law and other male relatives. Ban also declared that widows should never remarry, that women must ''think of themselves last in all situations'' and that in general, ''the Way of respect and acquiescence is woman's most important principle of conduct.''

Although many women began to scoff at Ban's outdated rules at the beginning of the 19th Century, it is important to recognize that in Ban's time it was of paramount importance to establish and support the Confucian way of life. Indeed, her family had been working toward that goal for generations. In contrast to the often violent and volatile feudal times from which the country was still emerging, the political order and social stability of Confucianism was important for Chinese women to support. Ban also insisted that women receive a good education, although Confucian scholars of later generations would largely ignore that injunction.

Ban lived into her 70s and died in about 120. Her literary works, which Ban's daughter-in-law collected after

her death, filled at least 16 volumes. It was not until the 800s that Ban came to be most famous for writing *Lessons for Women.* Her influence continued into the 21st Century in a new *Kunqu* opera titled *Ban Zhao* by the Shanghai-based writer Luo Huaizhen. The author explained, ''I wanted to express my respect for the intellectuals in this society who work hard to realize their ideals without caring for material benefits.''

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Romana Acosta Bañuelos

The story of Romana Acosta Bañuelos (born 1925) is a traditional American rags-to-riches adventure. Born into a poor family of Mexican Americans, she became the first Latina treasurer of the United States (1971–1974) and owner of a multimillion-dollar business, Ramona's Mexican Food Products, Inc.

Early Life

Bañuelos, the daughter of poor Mexican immigrants, was born in the tiny mining town of Miami, Arizona, on March 20, 1925. In 1933, during the Great Depression, the U.S. government deported the family, along with thousands of other Mexican Americans, even though many of the deportees, like Bañuelos, had been born in the United States. The Bañueloses believed the deportation officials' statement that they could return as soon as the country's economy had improved, so they accepted the government's offer to pay for their moving expenses and left their home peacefully.

They moved in with relatives who owned a small ranch in Sonora, Mexico. Along with her parents, Bañuelos began rising early to tend the crops that her father and other male relatives had planted. She helped her mother in the kitchen as well, making *empanadas* that her mother sold to bakeries and restaurants to make extra money. Bañuelos later recalled that her mother, who also raised chickens for their eggs, ''was the type of woman who taught us how to live in any place and work with what we have.'' She called her mother a resourceful businesswoman who presented a strong role model for what a woman could do economically with very little.

Disaster into Opportunity

Bañuelos married in Mexico at age 16, not an unusually young age in that time and culture. She had two sons, Carlos and Martin, by age 18, but her husband deserted the family in 1943. She returned to the United States with her children. Some reports speculate she worked in an El Paso, Texas, laundromat for a time, while others say she followed an aunt to Los Angeles. Most accounts describe Bañuelos arriving in Los Angeles with her children, unable to speak English and with only seven dollars to her name.

Quickly finding jobs as a dishwasher during the day and as a tortilla maker from midnight to 6 a.m., Bañuelos soon began making enough money to save a little. At 21, she married a man named Alejandro and saved about $500, which she used to start her own tortilla factory in downtown Los Angeles. Bañuelos bought a tortilla machine, a fan, and

a corn grinder, and with her aunt helping her she made $36 on the factory's first day of business in 1949.

Ambitious, young, and driven, Bañuelos looked constantly for opportunities to sell her tortillas to local businesses. As sales volumes increased, she incorporated the company and named it Ramona's Mexican Food Products, Inc. There is some discrepancy as to how the business' name came about: some say the sign painters made a mistake when spelling ''Romana''; others insist ''Ramona'' was an early California folk hero; and still others believe it was a product of people's unfamiliarity with the name ''Romana.'' Regardless, by the mid-1960s, Ramona's Mexican Food Products, Inc. was thriving and Bañuelos had a daughter, whom she named Ramona after the business.

Helped Other Poor Latinos

In 1963, looking for ways to help the struggling Latinos in her neighborhood, Bañuelos and some businessmen founded the Pan-American National Bank in East Los Angeles. The men had initially approached Alejandro with the proposal, but he was busy with political work and suggested the men talk to Bañuelos. The bank's main purpose was to bankroll Latinos who wanted to start their own businesses. Bañuelos also believed that if Hispanics could increase their financial base they would have more political influence and be able to improve their standard of living.

In 1969 Bañuelos was appointed chairperson of the bank's board of directors and received the city's Outstanding Business Woman of the Year Award. Later that year, Mayor Sam Yorty presented her with a commendation from the County Board of Supervisors, and Bañuelos established a college scholarship fund, the Ramona Mexican Food Products Scholarship, for poor Mexican American students.

U.S. Treasurer

With bank assets already in the millions and deposits climbing rapidly, Pan-American National's huge success caught the attention of the Richard Nixon administration. The president was seeking to repay the Hispanic Republic Assembly, which had played a strong role in his election. Bañuelos agreed to throw her name into the hat when asked in 1970 if she would consider the post of U.S. treasurer. Not believing she had a chance to be nominated and confirmed, Bañuelos went about her daily life. She was stunned, then, when Nixon personally chose her as his candidate.

During the ensuing nomination process, Bañuelos was even more taken aback by a sudden raid on her tortilla factory by U.S. Immigration Service agents. The agents, contrary to their usual methods, reportedly carried out a loud, disruptive raid through the facility, attracting a lot of press attention and apparently hurting Bañuelos's chances of securing the treasurer nomination. However, Nixon sided with her and called the raid politically motivated, charging the Democratic Party with instigating it. She was later vindicated when a Senate investigation ruled that the raid was carried out solely to cause embarrassment to the Nixon administration.

Despite the ugly affair, Bañuelos sailed through the confirmation process to become the nation's 34th treasurer and the first Latina in the position in U.S. history. She took office on December 17, 1971, becoming the highest-ranking Mexican American in the government.

As treasurer, Bañuelos was in charge of writing checks for money spent by government agencies and replacing worn-out currency. Her signature also appeared on all U.S. paper currency. Her daughter would later say of Bañuelos's performance as treasurer, ''My mother's legacy is that she ran the place as a business, not just as another wing of the government.''

Bañuelos served as treasurer for one term, until 1974, when she resigned to spend more time with her businesses, family, and philanthropic pursuits. She said during a 1979 interview with *Nuestro* magazine, ''It was a beautiful experience. I will always be grateful to President Nixon.'' Later that year, Bañuelos was a founding member of Executive Women in Government.

Ramona's Growth

By 1979, Ramona's was making and distributing 22 different food products. It had more than 400 employees and sales of $12 million a year. The company's success was instrumental in the popularization of Mexican cuisine in the United States. As the Hispanic population of the country grew, of course, so did sales of tortillas, empanadas, and many other traditional favorites. However, other races began to favor the inexpensive, delicious foods as well, boosting the company's profits. Ramona's continued to grow throughout the 1980s, when it became the one of the largest Mexican food distributors and manufacturers in California.

Throughout the 1980s and 1990s, Bañuelos continued to serve as president of Ramona's and Pan-American National, and by 1992, she had served three terms as chair of the bank's board of directors. However, in the late 1990s, she allowed her three children to take over daily operations of Ramona's and to play large roles in the bank's operations.

Bañuelos remained CEO at Pan-American National and president of Ramona's, running both businesses from her Los Angeles home. The privately held company distributed nationwide. Her daughter was chief financial officer of the bank, which had 30 bilingual employees and three branches. The Bañuelos family owned two-thirds of the shares in the publically traded bank. Pan-American National was credited with helping economically troubled East Los Angeles develop a sense of community and with being a vital factor in the economic improvement of its Latino population.

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Marius Barbeau

Dedicating his life to preserving the traditional cultures of northernmost America, Marius Barbeau (1883–1969) was perhaps the most noted Canadian ethnographer of the twentieth century. Through his efforts, thousands of folk songs, tales, and other art forms reflecting the unique culture of Canada were recorded, catalogued, and preserved for future generations.

Ethnographer, anthropologist, and author Marius Barbeau devoted his life to preserving the cultural heritage of his native Canada, a country divided by language, heritage, and a vast terrain. Working under the auspices of the National Museum of Man in Canada after 1911, Barbeau recorded the songs, stories, and languages of the native peoples inhabiting northernmost North America at the turn of the twentieth century, while also devoting his attention to collecting the stories and songs unique to his own French-Canadian culture. A prolific author, he penned nonfiction, biographies, and novels such as 1928's *The Downfall of Temlaham,* 1944's *Mountain Cloud,* and *Le Rêve de Kamalmouk,* published in Montreal in 1948. His many nonfiction works include 1928's *Folk Songs of French Canada,* which he coedited with fellow anthropologist Edward Sapir, as well as *The Tsimshian, Their Arts and Music, Quebec, Where Ancient France Lingers,* and *I Have Seen Quebec.* Barbeau was fluent in French and English and authored a number of books in his native French; several of his books for general readers, such as 1936's *Quebec, Where Ancient France Lingers* and 1957's *I Have Seen Quebec,* were published in bilingual editions.

Barbeau's most noteworthy contributions to anthropology consist of the relationships he unearthed between contemporary culture and cultures of the distant past. In eastern Canada, he linked modern cultural practices to more ancient cultures—for instance, he revealed relationships between French- Canadian social habits and customs and those of medieval France, while the Tsimshian people were shown to retain cultural attributes dating from their Asian forbears. While spending much of his time in fieldwork in remote areas of Canada, Barbeau was not a reserved, closeted academic; he was enthusiastic about sharing his knowledge and discoveries with the general public through radio and television programs as well as through his many books and his frequent lectures at schools and other assemblies. In addition to anthropological advances, Barbeau's published contribution to the body of Canadian folk music—contained in *Le rossignol y chante, En roulant ma boule* and *Le roi boit*—can be considered on a par with the contributions to British balladry made by American musicologist James Francis Child in the mid-nineteenth century.

Inspired by Cultural Heritage

Frédéric Charles Joseph Marius Barbeau was born in Sainte-Marie-de-la-Beauce, Quebec, Canada, on March 5, 1883. His mother, Marie Virginie Morency, was an educated woman who introduced him to folksongs through her love of music; his father, farmer and horseman Charles Barbeau, was a ready source of folk stories and tall tales who also performed a vast repertoire of old-time fiddle tunes. Barbeau was a good student who exhibited a keen intellect and intense curiosity, and his parents realized by the time their son was eleven that his potential lay beyond life on the family farm. Consequently, they planned for him to one day attend college.

In 1899 Barbeau left home and enrolled at the College of Sainte-Anne-de-la Pocatièe, earning his bachelor's degree in 1903. From there he moved to Laval University, where he first planned to become a lawyer or a notary and return to his hometown to set up a law practice. Completing his studies in four years and admitted to the Canadian Bar in 1907, the twenty-three-year-old Barbeau unexpectedly won a Rhodes scholarship to study law at Oxford University in England. Although he arrived at Oxford with the intent of studying criminal law, Barbeau found the law lectures dull and cast about for a subject of greater interest. He found it in anthropology and for the next three years took classes in archaeology, anthropology, and ethnology at Oxford's Oriel College. Completing his thesis, *The Totemic System of the North-Western Tribes of North America,* in 1910, he earned a B.S. from Oxford, although his desire to learn continued.

While at Oxford, Barbeau's interest in the study of mankind had taken him across the English Channel to the École d'anthropologie and the Sorbonne at the University of Paris. At the Sorbonne Barbeau met Professor Marcel Mauss, an anthropologist who greatly influenced the young man's budding career. Returning home to Canada with his Oxford degree in 1911, Barbeau followed the advice of one of his teachers, Sir William Osler, who advised the young French Canadian to seek out Professor Fisher at the University of Ottawa. Osler encouraged Barbeau to pursue his calling creatively, as anthropology was a young field and there were few constraints on scholarship.

Began Lifetime of Study

Shortly after his return to Canada, with Professor Fisher's advice 26-year-old Barbeau joined the National

Museum of Man, which was then a branch of the Canadian Geological Survey. He remained at the National Museum after it became an independent institution in 1927, serving as its staff anthropologist and ethnologist until his retirement in 1948 and continuing to work in its Ottawa offices until his death. In addition, he was an active member of many organizations dedicated to promoting and preserving the Canadian cultural heritage, such as the American Folklore Society, the Royal Society of Canada, the International Folk Music Council, the Academie cannadienne-française, and the Canadian Folk Music Society, the last which he helped organize in 1956. At Laval University he also helped to establish a folklore archive to serve future scholarship.

Although he had loved the songs and stories of French Canada since childhood, Barbeau's major interest lay in the tribal culture of Canada, particularly the Huron people living in the eastern region. Barbeau's first study for the Canadian Geological Survey involved the Huron and Wyandot tribes who lived near the Detroit River near Amherstburg, in southern Ontario. In order to prepare himself to communicate with these people, he traveled south to Oklahoma, spending three months living among the people of the Cayuga nation and recording clan names, stories, and tribal customs while learning the Huron language. Back in Canada, he began fieldwork at the Huron reservation in Notre-Dame-de-Lorette, a small town near Quebec City, where he spent many hours with an aged Huron named Prosper Vincent, recording the man's singing and storytelling on wax cylinders and in the shorthand he had learned as a student in Beauce. The wax cylinder gramophone had been invented by Thomas Edison and was at that time the only means of capturing speech while in the field. In 1912 Barbeau returned again to Oklahoma, spending four more months completing his work. Boas oversaw the publication of some of Barbeau's findings in the *Journal of American Folklore;* a more extensive representation, the book *Huron and Wyandot Mythology,* was published by Canada's Government Printing Bureau in 1915, and was based on Barbeau's first three years in the field.

Meeting with Boas Proved Influential

In 1912 Barbeau broke away from studying the Huron culture of the eastern North American woodlands and traveled west to British Columbia. There he spent time among the Salish, adding to his growing collection of songs. In 1914, noted Columbia University anthropology professor Franz Boas inspired Barbeau with a new channel for his work. Meeting while in Washington, D.C., attending a gathering of the Anthropological Association, the two lunched together and discussed the fact that many of the Huron stories incorporated elements from French folklore. Fascinated by this cultural exchange, Barbeau realized that the 1865 collection of French-Canadian songs compiled by Ernest Gagnon was limited by a Eurocentric attitude.

Determined to expand on Gagnon's historical record, in 1916 Barbeau traveled down the St. Lawrence River through Charlevois, Kamouraska, and Beauce counties and recorded hundreds of new songs and stories on wax cylinders. This was the first of many trips Barbeau would undertake in his dedication to broaden general understanding and appreciation of French-Canadian culture, and his findings were published in such books as *Contes populaires Canadiens.* His method for studying and classifying his findings required complex systematization and vast amounts of time: each recording was transcribed and then grouped with those determined to be variants due to similarities in refrains, melodies, and storylines. Versions were made in both English and French, and further interrelationships then established. Each variant was classified according to a numbering system devised by Barbeau to differentiate among the 13,000 different texts he assembled over his career.

Fueled by a ceaseless curiosity, Barbeau characterized himself as ''an inveterate collector'' who was ''always grabbing.'' And the object of his search was never-ending. As quoted on the *Canadian Museum of Civilization Web site,* he once observed of his calling: ''There are plenty of folk songs everywhere. We have only to turn, to go to a village, a concession somewhere and enquire, and we find that there are more folksongs, more folktale tellers all the time. It is surprising how they have been preserved in the memory of the old people. . . . you only have to gather these people together and start them in a *veillée du bon vieux temps* and they give you a good evening of old folksongs.''

While French influences on eastern Canada continued to interest Barbeau, his position at the National Museum of Man demanded that his focus be on Canadian culture as a whole. Barbeau viewed social interaction as of equal importance as scholarship, and his personal interest in the people he interviewed contributed greatly to the esteem with which native Canadians held him. His fascination with their beliefs, their customs, their opinions, their morality, and their personal philosophy of life was not merely scholarly, and his visits among the tribes became anticipated events. Barbeau's novels, which he began writing in the 1920s, also promoted native culture by depicting Indian societies as thriving, self-sufficient communities with strong moral foundations and little need for the social and material trappings of Western civilization.

During his decades studying the country's music, legends, crafts, and social customs and structures, Barbeau spanned the continent, traveling from its east coast through the central prairies to points west. Moving north and westward, in 1915 he worked among the Gitksan and Haida tribes and spent eight seasons among the Tsimshian, a tribe making its home near the Alaskan border. Folk art became an interest in the 1920s, and he amassed a valuable collection of pottery, weavings, and paintings during his travels. In addition to native American artists, Barbeau promoted the works of Canadians such as sculptor Louis Jobin, painters Emily Carr and Cornelius Krieghoff, and Quebec wood carver Jean-Baptiste Cǫté.

Early in his career with the Canadian Geological Survey, Barbeau had the chance to interview members of a delegation of over a dozen tribal chiefs from western Alberta and the Rocky Mountain region, who had assembled in the Canadian capitol city to discuss tribal lands. During three weeks of interviews in Ottawa, Barbeau recorded and transcribed over sixty songs, establishing lifelong friend-

ships with several of the chiefs in the process. The wax-cylinder recordings made of these sessions, as well as those from his other fieldwork, number approximately 3,000 and are now housed at the Canadian Museum of Civilization in Gatineau, near Ottawa.

In 1949 66-year-old Barbeau led a group of anthropologists to the village of Oshwegan, located in the Grand River Reserve near Hamilton, Ontario. There, over three seasons, he oversaw the study of Iroquois dialects and with the help of interpreter Charles Cook created the first comprehensive dictionary of Iroquois language variants, while also adding a number of songs to his collection during the tribe's White Dog music festival.

Created Archive for Posterity

Over his lifetime Barbeau is credited with amassing over 400 folk tales and 8,000 songs and recorded for posterity the native ceremonies, myths, languages and dialects, architecture, handicrafts, and other manifestations of the many unique native cultures of northern America. Not content with mere scholarship, he encouraged the use of his research by other scholars and made available many recordings of native and French-Canadian songs as a way of preserving the music from extinction. At his death his related collection of Canadian artifacts numbered over 2,000 pieces.

A prolific author, Barbeau shared his knowledge in over thirty books and hundreds of articles, some published in scholarly journals and many others appearing in magazines and newspapers for the enjoyment of the general reading public. As associate editor of the *Journal of American Folklore* from 1916 to 1950, he spread information regarding Canadian folk songs and myths throughout the whole of North America and edited ten issues of the journal that focused almost wholly on Canadian folklore. In his publications, he often called upon the talents of Canadian artists such as Emily Carr, A. Y. Jackson, and Ernest MacMillan in illustrating his many books.

Considered a pioneer in his field, Barbeau was honored on many occasions. He received the Prix David from the Quebec government on three separate occasions, earned the Gold Medal from the Royal Society of Canada, and was named a Companion of the Order of Canada. Barbeau was also honored with honorary degrees from his alma maters, the universities of Montreal—from which he earned a Ph.D.—Laval, and Oxford.

Following Barbeau's death on March 27, 1969, in Ottawa, Canada, at age 86, the Canadian Museum of Civilization celebrated the centennial of Barbeau's birth with a special exhibition, and two years later Canada's Historic Sites and Monuments Board named him a ''person of national historic importance.'' A mountain on Ellesmere Island, the highest point in the Canadian Arctic, was dubbed Barbeau Peak in his honor. Barbeau's work has also been commemorated by the Marius Barbeau Museum, located in Quebec near where Barbeau was born and raised. Focusing on local history, the museum houses a collection of traditional crafts, religious objects, and items relating to maple syrup production, the area's chief product. His papers are archived at Canada's National Museum of Civilization, located in the capital city of Ottawa.

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John Barbirolli

British conductor Sir John Barbirolli (1899–1970) led the Hallé Orchestra of Manchester, England, from 1943 to 1968 and was one of classical music's most compelling figures of his era. His London *Times* obituary termed him ''a virtuoso conductor in the tradition of those spellbinding artists who made the conductor the centre of popular devotion for concertgoers in the twentieth century.''

Child Prodigy on Cello

Of Italian and French parentage, Barbirolli was baptized with the name Giovanni Battista Barbirolli after his birth in London on December 2, 1899. The family lived above a baker's shop in a south London neighborhood. His father, Filippo Lorenzo Barbirolli, an orchestra violinist, had met his wife, Louise Ribèyrol, in Paris while working as a musician and brought her to London when he and his father settled in the city in the 1890s. Both men were musicians who had played in the orchestra pit for the world premiere of Giuseppe Verdi's *Otello* at the La Scala opera house in Milan in 1887.

Young Barbirolli's musically inclined home was also a crowded one. In addition to his parents and older sister, his paternal grandparents and an aunt lived in the flat. From a young age, Barbirolli accompanied his father when he went to rehearsals, and Barbirolli loved watching the conductor. He began imitating the time-keeping movements at home, even donning white gloves like conductors wore in those days. Though his family hoped that he would become a doctor, his parents allowed him to learn the violin. But when he wandered from room to room in the apartment while practicing, it irked the rest of the household. His father bought him a cello instead, so that he would have to sit in one place to play music.

As a cellist, Barbirolli became a child prodigy. At the age of 11 he won a scholarship to Trinity College of Music in London. The following year he made his public debut on December 16, 1911, at Trinity College's annual concert at Queen's Hall, playing a Saint-Saëns solo. Soon after he won a scholarship to the prestigious Royal Academy of Music, where he studied from 1912 to 1917. He made a series of recordings with his sister Rosa accompanying him on piano. Because World War I led to a shortage of musicians, he won a permanent slot with the Queen's Hall Orchestra in 1916, and the following July delivered his first solo performance at Aeolian Hall, one of London's main recital venues, launching his professional career as a concert cellist.

In 1917 Barbirolli played with the Royal Philharmonic Orchestra before entering the British Army to serve in the Suffolks Regiment as an instructor on defending against gas attacks. The unit was stationed on the Isle of Grain, a parcel of land at the mouth of the Thames River that housed a military base. Once the armistice was signed there was little to do, so he and some other musicians formed a small orchestra. His got his first chance to conduct when the superior officer who served as bandmaster fell ill before a performance.

An Egalitarian Career

Decommissioned from the army in 1919, Barbirolli took work where he could find it over the next few years. He played with small opera companies and even in the theater, a venue that some working classical musicians disdained as popular entertainment beneath their training. ''In fact I scorned no avenue that would teach me something about my job,'' Barbirolli wrote in the October 1936 issue of *Gramophone.* ''In those days mechanical music was unknown in the theatre; wherever plays were performed there would be a small theatre orchestra. I played in one of these. There was not much to do, incidental music to plays had fallen into disuse. . . . In the long waits between the act intervals I studied scores.''

In 1924, Barbirolli founded a Chelsea chamber orchestra with members of the Guild of Singers and Players and served as its conductor. It quickly garnered acclaim, and the group made some recordings for the National Gramophonic Society. In 1926, the British National Opera Company invited him to conduct its orchestra on a provincial tour. He would remain with the company off and on until 1929, gaining experience with such classics as *Madama Butterfly, Aïda,* and *Romeo et Juliette.* In a 1947 article titled ''The Art of Conducting'' that reappeared in the *Barbirolli Society Journal,* the conductor noted that opera performances, though somewhat nerve-wracking, provided the best training for a would-be orchestra leader. ''The number of little things that can happen for which the conductor is technically responsible are, I am sure, not realised by the audience. For instance, a character has to rush in and sing something and the door sticks—a little delay ensues, and yet all must be made to seem as if everything is proceeding smoothly.''

Replaced Toscanini

Barbirolli's star rose on one fortuitous night in December 1927 when he stepped in for the famed Sir Thomas Beecham, conductor of the London Symphony Orchestra. He had just two days to rehearse a concert program that included Edward Elgar's Second Symphony, and the renowned cellist Pablo Casals was present at one of the rehearsals. After Barbiroll, then 28 years old, made some comments, Casals leaned in his chair and enjoined his fellow musicians, ''Listen to him. He knows,'' Barbirolli recalled in the 1936 *Gramophone* article. ''I was only a boy, and those few words coming from such a great artist touched me deeply. It was a wonderful thing for a man of his greatness to do: I shall never forget it.''

Barbirolli spent several years working in opera. He debuted at Covent Garden in 1928, working regularly with the Royal Opera until 1933, when he became the regular conductor of the Scottish Orchestra in Glasgow. There he started to tackle the canon of major symphonic works, from Beethoven to Stravinsky and began to display great flair at the podium. A recording contract helped launch his career across the Atlantic, and in November 1936 he was invited to make his American debut with the New York Philharmonic. Its esteemed leader, Arturo Toscanini, had recently retired, and Philharmonic management decided to offer Barbirolli a three-year contract. The announcement caused a stir in New York classical music circles, for Barbirolli was just 36 and critics and Toscanini-lovers contended he was too inexperienced for the post. The music writer for the *New York Times,* Olin Downes, observed that ''Barbirolli may con-

ceivably reveal unexpected and phenomenal capacities, but there is nothing in the available records to indicate such a likelihood,'' according to *John Barbirolli: A Musical Biography* by John Reid.

Homesick for England

Over the next few years, Downs occasionally granted Barbirolli a grudgingly favorable comment, but rival music journalist Virgil Thomson of the *New York Herald Tribune* was usually brutal. One example of his vitriol came after the opening night of the 1940 Philharmonic season, in which Barbirolli led the group in a program that included Beethoven and Elgar. ''The concert as a whole, both as to programme and as to playing, was anything but a memorable experience,'' Thomson asserted, according to the Reid biography. ''The music itself was soggy, the playing dull and brutal.'' Other writers judged Barbirolli less harshly. A *New York Times* profile by S. J. Woolf noted: ''One instinctively knows as the maestro leans over his stand and asks for more volume, as he crouches low with bent knees in subdued passages, as he shifts his baton to his left hand and with his right wheedles greater feeling into the music, that he is working harder than any member of his orchestra.''

Barbirolli was under contract to the New York Philharmonic when Britain and Germany went to war in 1939, the year he wed Evelyn Rothwell, a renowned oboist in her own right. He was still with them when the United States entered World War II in 1941. The American Musicians' Union urged him to take U.S. citizenship, but he was homesick for England, which was being attacked regularly by German bombers. Despite his Italian and French heritage, Barbirolli considered himself thoroughly English and was a follower of cricket. He went back for a ten-week tour in 1942, making a perilous Atlantic crossing, and decided to return permanently when the Hallé Society of Manchester, a northern industrial city, asked him to become its permanent conductor.

Revitalized Orchestra

The Hallé Orchestra had lost many players to the British Broadcasting Corporation's Northern Orchestra and was in dire financial trouble. Some members had joined the armed forces, and there was a shortage of skilled musicians. Arriving in mid-1943, Barbirolli found a bare minimum of players, as he recollected in an interview from 1963 reprinted in the *Barbirolli Society Journal.* ''I had been led to believe I would find an orchestra of 70 or so and I found 26,'' he said. ''I arrived on 2nd June, the first concert was booked for 5th July, so I had a month to find and train players at a time when many of the best were in the Services.'' He went to work immediately, and the result was impressive, asserted his *Times* of London obituary. ''The story of how, in a couple of months of endless auditions, he rebuilt the Hallé, accepting any good player whatever his musical background—he found himself with a schoolboy first flute, a school mistress hornist, and various brass players recruited from brass and military bands in the Manchester area—deservedly ranks as a wartime epic,'' the paper noted.

Barbirolli gained a reputation for taking the Hallé group through the paces of the Romantic canon with his typical verve and along the way helped it become a respected, income-producing orchestra. He championed works by British composers like Elgar and Benjamin Britten as well. Regularly offered more prestigious posts elsewhere, he turned them down, remaining conductor of the Manchester cultural institution on a full-time schedule until 1958, when he became its conductor-in-chief. His schedule after that required just 70 concerts a year, and he began to take more international work. From 1961 to 1967 he was the conductor of the Houston Symphony Orchestra, and he spent twelve weeks of the year in Texas. He also appeared with the Vienna and Berlin philharmonics and at Austria's prestigious Salzburg Festival.

Barbirolli retired from Hallé in 1968, though he was given the title of Conductor Laureate for Life. Knighted in 1949, he was elevated to Companion of Honour in 1969. His retirement from Hallé did not bring a less taxing schedule, however. He conducted at the King's Lynn Festival on July 25, 1970, and four days later rehearsed with the Philharmonia Orchestra in preparation for a planned tour of Japan. He died of a heart attack later that day, on July 29, 1970, in London.

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Thomas Beecham

English conductor Thomas Beecham's (1879–1961) influence on classical music during a span of several decades across the twentieth century was unparalleled. Founder and principal conductor of the London Philharmonic Orchestra, Beecham depleted much of his own fortune to present before British audiences orchestral works and operas that had been considered daring, avant-garde, or even too ''foreign''; as a result, he introduced a generation of London music-lovers to some outstanding composers, especially the lighter French artists of the previous century.

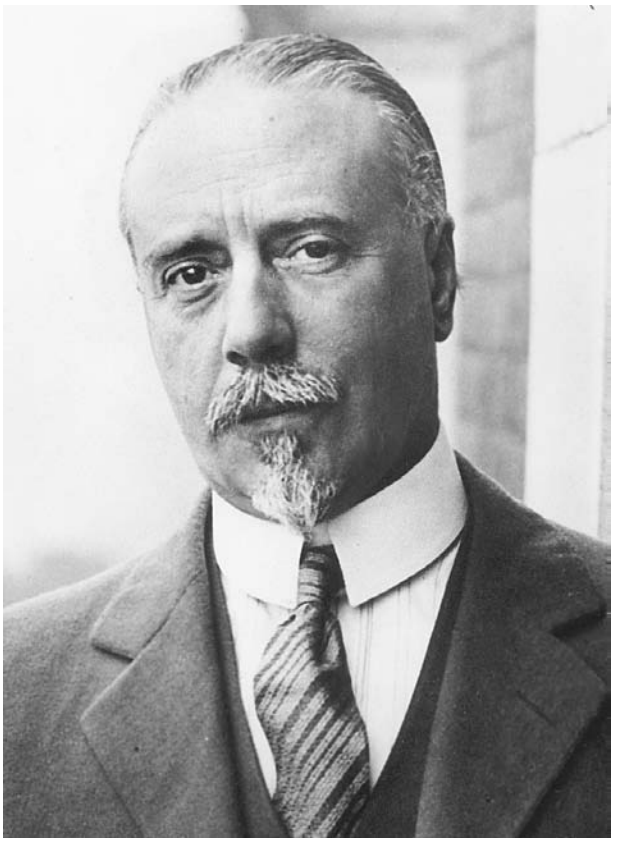

Beecham was born in St. Helens, a town in the Lancashire area of England, on April 29, 1879. He was the namesake of his grandfather, who had created a tremendous family fortune with his own brand of digestive pills that also bore the name Beecham. The young boy enjoyed close ties with the elder Beecham; relations with his own parents were never wholly amiable during his adult life. His gift for music was evident at a young age to his father, a collector of rare musical instruments, and formal instruction at the piano began at the age of six. For several years he attended a Lancashire school where he was also able to indulge in his second love—athletics—but enrolled in Wadham College at Oxford University to study music in 1897. He considered becoming a concert pianist.

Made Surprise Debut

That same year, Beecham had founded the St. Helens Orchestral Society, where he first practiced the art of conducting. When in 1899 the Hallé Society Orchestra appeared in St. Helens for a scheduled engagement, its conductor became unavailable, and Beecham took the podium instead. This debut was deemed a success, though he and the musicians had not been able to rehearse the program beforehand. The following year, he moved to London and began to study music composition privately with a series of teachers.

Beecham was still working toward a career as a pianist, but a 1904 injury to his wrist ended these hopes. Though still in his mid-twenties, Beecham had already traveled extensively in Europe to further his musical education, attending opera performances at some of the continent's most famous venues. He made his London conducting debut with the Queen's Hall Orchestra in December 1905, but the performance was given mixed reviews by critics. Beecham had been disheartened by the difficulty of the experience as well. With the support of a clarinetist named Charles Draper, he founded the New Symphony Orchestra in 1906, and Beecham began selecting its sixty-five members according to his own high standards.

Performances of the New Symphony Orchestra, with Beecham at the podium, met with a more favorable reception from critics. His newfound acclaim brought him into contact with the relatively unknown English composer Frederick Delius, and Beecham began to debut new orchestral works written by Delius with the New Symphony. Delius, of German parentage, was influenced by Norwegian composer Edvard Grieg and created works that blended the styles of Romanticism and Impressionism beginning with his first success, 1907's *Brigg Fair.*

The Covent Garden Years

In 1903, during a period of family strife, Beecham wed the daughter of an American diplomat, Utica Celestia Welles. Together they had two sons and traveled across Europe but the union disintegrated within a few short years. They did not divorce, however, until 1943. By 1910, Beecham and his father had mended their differences, and the latter provided financial backing for the son's plan to mount a program of operas at London's Covent Garden. Over the next several years, Beecham and his British National Opera Company presented some striking, altogether grand productions of works from the canon of European composers, some of which had not yet been performed in Britain. Richard Strauss's *Elektra, Feuersnot,* and *Der Rosenkavalier,* Richard Wagner's *Tristan und Isolde,* and even Sergei Diaghilev's famed Ballets Russes from Paris all appeared before London audiences, led by Beecham's baton.

The Covent Garden seasons were annual financial losses, however, and the outbreak of World War I and England's belligerent relationship with Germany further curtailed Beecham's plans. So Beecham founded a small touring company and with it staged operas across the British Isles during the war years; the programs were notable for their affordable ticket prices, making the whole endeavor quite an egalitarian one. In 1916, Beecham's father died, and he inherited a baronetcy, but financial woes began to plague him. His 1920 season of Covent Garden operas sustained heavy losses, and he nearly went bankrupt. As the *British Dictionary of National Biography* noted, ''until 1923 he was almost absent from the musical scene. From then until 1929 his life seems to have been a gradual climb back to the pinnacle he had achieved so early.''

The composer Delius, who suffered from paralysis and encroaching vision problems with age, was feted with a festival in his honor presented by Beecham in 1929; the series, which became an annual event, marked the beginning of a more widespread recognition for Delius's works. By 1932, after several years of exacting negotiations,

Beecham entered into an agreement with the British Broadcasting Corporation and the London Symphony Orchestra to create the London Philharmonic Orchestra. Several seasons of distinguished performances followed, but the onset of world war once more brought an abrupt change to Beecham's fortunes.

Performance for Hitler

Beecham spent much of the war years touring the United States and Australia, perhaps the result of lingering problems in Britain as a result of his 1936 tour of Nazi Germany with the orchestra group. Furthermore, an expatriate German woman, Berta Geissmar, served as his personal secretary at both home and on tour. At one performance, German chancellor Adolf Hitler was the guest of honor, and as customary, the entire hall was expected to rise and salute him upon his entrance. Beecham avoided this by adamantly entering the concert hall after the Führer had been seated. On another night, Beecham and the Philharmonic played at a concert hall in Ludwigshafen belonging to the chemical giant BASF, who also manufactured recording equipment. The evening's program was recorded, the first time in history that a live orchestra's performance was duplicated on tape.

Beginning in 1940, Beecham, like other European masters, made a number of guest appearances with the Metropolitan Opera of New York. Divorced in 1943, he remarried pianist Betty Humby Thomas and wrote an autobiography of his early life, *A Mingled Chime,* that was published in 1944. He returned to London in 1944 and became immersed in artistic and other arguments with the London Philharmonic. As a result, he broke with the organization and formed the Royal Philharmonic Orchestra in 1946. With that body he honored Strauss with a momentous London festival in 1947. In 1950, the Royal Philharmonic made a successful tour of North America, and Beecham led the orchestra through several stellar recordings as well. He also wrote a biography of Delius that appeared in 1958.

Among the recordings that preserve Beecham's legacy, critics have cited *Puccini: La Bohéme* with Jussi Bjoerling and Victoria De Los Angeles, issued on RCA in 1956 and reissued by the EMI's Seraphim label, as exemplary. As with the lighthearted operatic romp of *La Bohéme*, Beecham was partial to the works of French composers such as Bizet, Debussy, and Saint-Saëns; the entire Mozart repertoire was also a personal favorite.

Beecham's second wife died in 1957, the same year he received the Companion of Honour designation from the British crown. He married his personal secretary, Shirley Hudson, in 1959, but fell ill the following year while touring the United States with the Royal Philharmonic. He died in London on March 8, 1961. As a conductor and orchestra director, Beecham had a reputation for a rather formidable style of management. He left behind an extensive musical library, which in 1997 was acquired by England's University of Sheffield.

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Giaconda Belli

Nicaraguan Gianconda Belli (born 1948), a respected author and poet, also took part in the overthrow of dictator Anastasio Somoza as a Sandinista rebel.

Early Life and Education

On December 9, 1948, in Managua, Nicaragua, Giaconda Belli was born to a wealthy family. Her father, Humberto, was an industrialist, and her mother, the former Gloria Pereira, was the founder of the city's Experimental Theater. Belli had two brothers and two sisters. Since their parents wanted them to have a European education, all the children attended Catholic primary school at the School of Asunción in Managua and Catholic secondary school at the Royal School of Santa Isabel in Madrid, Spain. Belli did not enjoy either school, later calling them ''cold and austere.''

In the summers, Belli and her siblings visited England to learn English. She finished secondary school in 1964 and followed her father's advice to give up her ambition to become a doctor in favor of the ''more feminine'' career of advertising. She was accepted at the Charles Morris Price School in Philadelphia, Pennsylvania, where she took classes in advertising and journalism in 1965.

Belli returned to Nicaragua at age 17 and soon became the first woman advertising account executive in the country, working at the Alpha Omega Advertising Company. Having discovered her love of and talent for writing, Belli went on to study advertising management at INCAE, the new Harvard University school of business administration with campuses throughout Central America, and later took courses in literature and philosophy at Georgetown University in Washington, D.C. In 1967, Belli married Mariano A. Downing and hosted the reception at the local country club. She had her first child (Maryam) with him in 1969.

First Poetry Published

Belli's first poems appeared in the Managuan cultural newspaper *La Prensa* in 1970. Sensual and with many erotic references to the female body, the pieces caused considerable consternation in some circles (one critic from a report in *The Guardian* called the poetry ''shameless pornography''), although most critics deemed the poems revolutionary. Also in 1970, she joined the Sandinista National

Liberation Front (SNLF), like many artists and intellectuals of her generation. She had been introduced to the rebel group, whose goal was to overthrow the repressive and corrupt dictatorship of Anastasio Samoza, through a poet friend several years earlier. She would remember in a 2003 interview with Barbara Liss of *The Houston Chronicle,* ''It was as if the guilt of privilege had suddenly been lifted from my shoulders.'' Despite her upper-class background, Belli enthusiastically joined in weapons training and other drills with her fellow comandantes, although one teased her that she ''carried her submachinegun like a handbag.'' In 1973 she had her second child, Melissa, with Downing.

Her first book of poetry, *Sobre la Grama* (On the Grass), appeared in 1974. It won the first and most prestigious poetry award in the country at the time, the Mariano Fiallos Gil Award from the Universidad Nacional Autónoma de Nicaragua. Also that year, as written in *Hispanic Literary Criticism* Belli later recalled, ''I lived in constant fear of being discovered.'' In addition to her duties of transporting arms, carrying illegal mail, and broadcasting news of the Sandinista struggle throughout Latin America and Europe, the SNLF assigned Belli to the ''clandestine intelligence'' section of a logistics team that would carry out a commando action against the Samoza regime. She was in charge of stealing blueprints of the mansion where a key official was to attend a party. The plan was to kidnap the official and hold him hostage in exchange for the release of political prisoners. However, the plan went awry when Belli was spotted and followed. To prevent her imprisonment, she went into exile in 1975. (She was later tried in absentia, found guilty, and sentenced to seven years in prison.) In the *Chronical* interview, Belli recalled of this period, ''It was exhilarating because you felt you were doing something important, yet on the other hand, it was very scary. But we were young and fear was quite manageable.''

Lived in Exile

Belli lived in exile in Mexico and Costa Rica without her family for four years but continued her writing at a steady pace. Her marriage did not survive this trying period, and in 1976 she was divorced from Downing. She later described the union as ''stifling.'' However, a new relationship followed quickly in its footsteps, and in 1977, Belli married Sergio de Castro, a fellow SNLF member, in Costa Rica. They would soon have a son, Camilo, together. Meanwhile, in 1976 she had taken a job as creative director at Garnier Advertising in San Jose, Costa Rica, where she would work until 1978.

In 1978 Belli published *Linea de Fuego* (Line of Fire), a collection of 54 poems that is perhaps her most acclaimed work. In the collection, she experiments with combinations of poetry and prose, surreal metaphor, and conventional imagery. The book won the coveted Casa de las Americas Prize in Poetry and launched Belli's reputation as a respected author. It also showcased her linkage of women's struggle for sexual, political, and personal freedom with the Sandinista revolution, often using each as a metaphor to describe the other. Critics of the period added Belli to a group of bourgeois female authors of about the same age who were all writing political poetry centered on exalted sensuality, disdain of society's treatment of women, celebration of the human body, and glorification of political revolution. They were known collectively as ''the Six.''

Returned to Homeland, Continued Writing and SNLF Work

Belli would not return to Nicaragua until 1979, when the SNLF finally succeeded in toppling Samoza. Later that year she and de Castro divorced, and he won a bitter custody dispute for their son. Belli had been working as a member of the Front's Political-Diplomatic Commission since 1978 and continued to do so upon her return. However, in 1979, the Sandinista government, led by the Ortega brothers (Humberto and Daniel), appointed her as director of communications and public relations for its new Economic Planning Ministry. She served in that post until 1982, when she became the group's international press liaison.

Belli's cosmopolitan background gave her natural confidence during her liaison work. However, she was disappointed and appalled by how the male politicians treated her—especially those who supposedly supported the Sandinista credo of sexual equality. While in Panama, for instance, Panamanian General Omar Torrijos pursued her constantly, and Cuban dictator Fidel Castro asked her suggestively, ''Where have the Sandinistas been hiding you?'' and repeatedly tried to seduce her. The ''cult of machismo,'' as Belli called it, was pervasive and resistant to change among the revolutionaries. She would later chafe at the government's refusal to let women actively serve in the military, demanding, ''How could they think such a thing when women had already proven themselves to be as able fighters as men during the war?''

Left Government to Write Full-Time, Married Third Husband

Belli published another collection of poems, *Truenos y Arco Iris* (Thunder and Rainbows), in 1982. She continued as SNLF liaison until 1983, when she joined the Nicaragua Writer's Union as its foreign affairs secretary. (She would hold that post until 1988.) From 1983 to1984, Belli also served as executive secretary and spokesperson for the SNLF. She was appointed managing director of the National Publicity System in 1984, but that position eventually proved to be too time-consuming, and she resigned in 1986 to devote herself to writing full-time. Meanwhile, she had published *Amor Insurrecto* (Insurgent Love) in 1984 and cofounded the literary journal *Ventana.*

Freed from her SNLF professional obligations, Belli began writing and publishing at a faster pace. She proposed to American Charles Castaldi, a National Public Radio producer whom she had met during a previous trip to Washington, D.C., in 1987. The Sandinista government strongly disapproved of the relationship, since Washington was at the time supporting Nicaragua's counterrevolutionary Contras in violent attempts to oust the Ortegas. However, Belli rebelled somewhat against her old allies, having become somewhat disillusioned with the double standard she perceived—it was common practice then for Sandinista offi-

cials to conduct open affairs with American women. She had also been long concerned about what she termed the ''unscrupulous policies'' of the Ortega brothers and wondered if the revolution had been for naught.

In 1988 she produced *De la Costilla de Eva* (translated in 1989 as *From Eve's Rib*), and in 1989 released her first novel, *La Mujer Habitada* (translated in 1994 as *The Inhabited Woman*). The latter, a semi-autobiographical story about a professional, politically ignorant, Latin-American woman suddenly possessed by an ancient spirit seeking an end to oppression, immediately received critical acclaim in Europe and Latin America. It received both the 1989 Friedrich Ebhert Foundation's Book Sellers, Editors, and Publishers Best Political Novel of the Year Award and the 1989 Anna Seghers Prize.

Belli published a second novel, *Sofia de la Presagios* (Sophia of the Prophecies), in 1990, writing about her disillusionment with the Sandinistas on feminist issues. Also that year, she and her husband moved temporarily to the United States so he could run his business more closely and she could begin research for another novel. *El Oto de la Mujer* (Through a Woman's Eye) appeared in 1991, followed by the poetry collection *Sortilegio Contra el Frio* (A Spell Against the Cold) in 1992. She also tried her hand at writing for children in 1994, with *The Workshop of the Butterflies.* Then her third novel, *Waslala,* a cautionary tale of environmental doom inspired by a 1988 toxic waste accident in Brazil, was released in 1996. During this time, Belli and Castaldi's daughter Adriana, was born in 1995.

Wrote *El Pais Bajo mi Piel*

While splitting her time between Nicaragua and her home in Santa Monica, California, Belli next began to write an autobiography. *The Country Under My Skin: A Memoir of Love and War* was released in 2001 in Dutch, German, and Italian. The book debuted in the United States in English in 2002. It received rave reviews, earning the comment from fellow author Salman Rushdie, ''The best autobiography I've read in years.'' Belli calls the book ''an ode to romanticism, to believing that great dreams are possible,'' and laments, ''The one thing lacking right now is imagination. There is no crazy dreaming anymore. The world has always gone forward when people have dared to have crazy ideas.''

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Gerd Karl Binnig

German physicist Gerd Binnig (born 1947) won a portion of the Nobel Prize for Physics in 1986 for his part in the invention of the scanning tunneling microscope (STM). He also invented the atomic force microscope, which launched a new field of microscopy, in 1985. Without Binnig's contributions, there would be no nanotechnology as we know it today.

Born A Scientist

Born in Frankfurt, West Germany, on July 20, 1947, Binnig was the son of Ruth Bracke Binnig, a drafter, and Karl Franz Binnig, a machine engineer. World War II was so newly over that Binnig and his friends played among the ruins of buildings in his demolished neighborhood. Precocious and bright, Binnig had decided on a career in physics by age ten, although he recalls not really knowing what that entailed. He went to primary and secondary public schools in Frankfurt, where he first began to learn what physics was all about.

As a young man, Binnig pursued a strong interest in music, having been exposed to classical music at an early age. He began playing violin at age 15 and although he did not develop a great talent, he enjoyed playing in the school orchestra nonetheless. Influenced by his older brother's immersion in such bands as the Rolling Stones and the Beatles, Binnig played in a rock band with friends and even wrote some of his own music. However, as time passed, he went back to his early interest in physics and became more serious about studying the subject. He eventually earned a diploma and a doctorate in physics from Johann Wolfgang Goethe University in Frankfurt.

Got First Job at IBM, Met Rohrer

Immediately after receiving his doctorate for work on superconductivity in 1978, Binnig joined the staff of the research laboratory operated by International Business Machines (IBM) in Zurich, Switzerland. Rohrer had been at the IBM lab since 1963 and also had a background in superconductivity. Together Binnig and Rohrer, who Binnig later credited with ''fully restoring my somewhat lost curiosity in

physics,'' became interested in exploring the characteristics of the surface of materials.

At first they tried using spectroscopy, a specialized tool that allows the identification of matter by the way its molecules emitted or absorbed radiation, to look at miniscule areas on extremely thin films. This was a challenging proposition: the atomic structure of the surface of a solid differs from the atomic structure of the solid's interior in that atoms on the surface can interact only with atoms at, on, and immediately below the surface, making surface structures astoundingly complex. In the words of physicist Wolfgang Pauli, quoted by Binnig and Rohrer in the introduction to their description of the STM in *Scientific American* (August 1985), ''The surface was invented by the devil.'' Frustrated, the scientists turned to another possibility.

Binnig and Rohrer began to explore a phenomenon of quantum mechanics known as tunneling. Quantum mechanics had earlier revealed that the wavelike nature of electrons permits them to escape the surface boundary of a solid—they ''smear out'' beyond the surface and form an electron cloud around the solid. Electrons can ''tunnel'' through touching and overlapping clouds between two surfaces. Ivar Giaever of General Electric verified this experimentally in 1960. Binnig had investigated tunneling in superconductors during his graduate studies. Now he and Rohrer decided to make electrons tunnel through a vacuum from a sample solid surface to a sharp, needlelike probe. This proved surprisingly easy to accomplish: as the needle tip approaches within a nanometer (one billionth of a meter) of the sample, their electron clouds touch and a tunneling current starts to flow. The probe's tip follows this current at a constant height above the surface atoms, producing a three-dimensional map of the solid's surface, atom by atom.

STM Became a Reality

In order to insulate their microscope against the serious problem of distorting vibration and noise, Binnig and Rohrer made a series of technical advances that included the creation of a probe tip consisting of a single atom. The colleagues and their research team soon demonstrated practical uses of the STM, revealing the surface structure of crystals, observing chemical interactions, and scanning the surface of DNA (deoxyribonucleic acid) chains. Using the STM, Binnig became the first person to observe a virus escape from a living cell. They soon realized that they had invented the first microscope powerful enough to let scientists see individual atoms. The tremendous importance of the STM lies in its many applications—for basic research in chemistry, physics, and biology and for applied research in semiconductor physics, microelectronics, metallurgy, and bioengineering.

Developed Atomic Force Microscope, Received Nobel Prize

Binnig continued to research while he was on leave at Stanford University in California in 1985. Freed from his constant work on the STM, he had time to contemplate using the atomic force between atoms, rather than tunneling current, to move the scanning tip over a solid's surface. Binnig shared his ideas with Christoph Gerber of IBM Zurich and Calvin Quate of Stanford, and soon they had produced a prototype of a new type of scanner, the atomic force microscope (AFM), which started a new field of microscopy. The AFM made it possible for the first time to image materials that were not electrically conductive.

Binnig became group leader at IBM's Zurich lab in 1984, and was working there in 1986 when he and Rohrer received half of the Nobel Prize for Physics for their invention of the STM. The Royal Swedish Academy of Sciences had found the STM so important that it awarded Binnig and Rohrer the prize just five years after the STM's first successful test. The academy stated that although development of the tool was in its infancy, it was already clear that ''entirely new fields are opening up for the study of the structure of matter.''

Unlike the vast majority of Nobel Prize winners who wait until their waning years for the honor, Binnig was only 39 years old at that point. In his Nobel speech, he recalled of his early experiences with the STM, ''I couldn't stop looking at the images. It was entering a new world.'' He was quoted in the *New York Times* as having mixed emotions, saying, ''It was beautiful and terrible at the same time''—beautiful because it signaled a great success but terrible because it concluded ''an exciting story of discovery.''

Binnig was appointed an IBM fellow in 1987, when he took over as head of the IBM physics group at the University of Munich. He also worked as visiting professor at Stanford

from 1986 to 1988. In 1990, he joined the board of Daimler Benz Holdings and began exploring an interest in politics. Also that year, scientists at IBM used the STM to actually move and rearrange individual atoms, bringing to fruition physicist Richard Feynman's 1959 prediction that one day we would be ''manipulating and controlling things on a small scale.''

Started Research Company

In 1994 Binnig started his own company and named it Delphi Creative Technologies GmbH. The Munich-based firm, which eventually became Definiens Cognition Network Technology and is now a subsidiary of Definiens AG, develops knowledge-based systems. Binnig served as the company's chief researcher and scientific coordinator. Still an extremely productive scientist, he and his team developed what they call the ''Cognition Network,'' which used technology that closely simulates the patterns of human thought. Binnig stepped down from leadership of the IBM physics group in Munich in 1995.

Working as a permanent consultant to Definiens AG, Binnig works closely on the Cognition Network, whose goal is to ''integrate human models of perception into software to enable industry to analyze complex biological systems.'' The company won the 2002 European Information Society Technologies Prize for its eCognition product, a new technology that can analyze satellite and aerial images. Meanwhile, Binnig serves as a research staff member at IBM's Zurich Research Laboratory. Among his fields of research is his theory of ''Fractal Darwinism,'' which he developed to describe complex systems. In a 2002 paper on the subject for *Europhysics News,* he explained, ''Machines that are able to handle this complexity can be regarded as intelligent tools that support our thinking capabilities. The need for such intelligent tools will grow as new forms of complexity evolve; for example, those of our increasingly global networked information society.''

In the spring of 2003, Binnig delivered the plenary lecture at the annual Electrochemical Society meeting in Paris, where he discussed his work on IBM's new ''Millipede'' project. A program concentrating on increasing the density of data-storage capacity, Millipede uses thousands of nanoscale needles to make indentations that represent individual pieces of information into thin plastic films. Binnig is optimistic about the project, saying, ''While current storage technologies may be approaching their fundamental limits, this nanomechanical approach is potentially valid for a thousand-fold increase in data-storage density.''

Binnig married Lore Wagler in 1969. They had a daughter in 1984 and a son in 1986. Binnig is athletic and enjoys a number of outdoor pursuits, including sailing, golf, tennis, soccer, and skiing. After taking a break from many of his hobbies to help raise his children, he has renewed his involvement in music as a composer, guitar and violin player, and singer.

The scientist wrote a popular German book on human creativity and chaos titled *Aus dem Nichts (Out of Nothing)* in 1990, which argued that creativity arises from disordered thoughts. Binnig and Rohrer have shared a number of prestigious international awards for their pioneering research in microscopy, including the German Physics Prize, the Hewlett Packard Prize, the Otto Klung Prize, and the King Faisal Prize.

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Lucian Blaga

A poet, philosopher, translator, and dramatist, Romanian writer Lucian Blaga (1895–1961) narrowly missed winning the 1956 Nobel Prize for Literature because of Soviet government interference. Blaga created the field of philosophy of culture and the concept of Mioritic Space, both of which became key concepts in the development of a Romanian national identity.

Blaga was born on May 9, 1895, in Lâncrâm, Transylvania, in what was then part of the vast Austro-Hungarian Empire but which became Romania. He was the ninth child born to a Romanian Orthodox priest and his wife. Interestingly, the future poet did not speak until he was four years old, but once he did, any concerns raised as to his intelligence were quickly put to rest. His education was a predominantly German one, and he was especially influenced by the philosophical texts of Friedrich Nietzsche, Gotthold Lessing, and Henri Bergson. Blaga attended primary school in his native village, but after his family became destitute upon the death of his father in 1908, he was forced to withdraw from secondary school. He resumed his schooling in Sebeş, where his family moved in 1909, and completed his secondary schooling in Braşov.

Blaga published his first poems in 1910, and two years later he traveled to Italy, where he scoured libraries for

books on philosophy and visited historical sites. In 1914 he published ''Notes on Intuition in Bergson,'' his first philosophical article. From 1914 to 1917 he avoided serving in the Austro-Hungarian army by taking theology courses at the Sibiu Orthodox Seminary, then moved to Vienna, Austria, where he studied philosophy and biology at the University of Vienna. In 1919 his first volume of poetry, *Poemele luminii* (Poems of Light), was published. His thesis titled ''Culture and Cognition'' earned him a Ph.D. in philosophy in 1920, the same year he married.

Nominated for Nobel Prize for Literature

Blaga moved back to Romania in 1920 and published plays and more poems. He and a group of prominent Romanian writers established the journal *Gîndirea* (Thought) which was devoted to exploring Romanian national identity and which became the most influential literary magazine of its day. In 1921 the Romanian Academy presented Blaga with the Adamachi Award and in 1922 his thesis was published.

In 1926 Blaga began a career as a diplomat and journalist as the press attaché to the Romanian legation in Warsaw. A year later he was transferred to Prague, where his daughter, Dorli, was born. Another transfer in 1932 took Braga and his family back to Vienna. He made his first speech, ''Eulogy to the Romanian Village,'' before the Romanian Academy in 1937. One year later his diplomatic career took him to Bucharest, Romania, and then to Lisbon, Portugal.

In 1939 Blaga returned to Romania to become a professor of the philosophy of culture, a position created specifically for him, at the University of Cluj. The Romanian Students' Union published *On Philosophical Cognition,* the first part of Blaga's course, in 1947, followed by his *Anthropological Aspects* the next year.

The 1949 Communist takeover of Romania forced Blaga to give up his academic chair at the University of Cluj, and he was also banned from further publishing. He found work as a librarian and resigned himself to publishing translations of German authors such as Friedrich Schiller/Schelling and Johann Wolfgang von Goethe. He became the Romanian Academy's head librarian in 1951. In 1956 he was nominated for the Nobel Prize for Literature, on the proposal of Italy's Rosa del Conte and France's Brazil Munteanu. Blaga was on the verge of receiving the award when the communist regime in Bucharest dispatched emissaries to Sweden to make false political allegations in protest of his nomination.

Silenced as a writer and intellectual, Blaga died of cancer on May 6, 1961, in Cluj, Romania, and was buried three days later, on his birthday, in the Lâncrâm church garden, near Sebeş. In 1962 his writings began to be published once more, many of them edited by his daughter, and in 1995 the University of Sibiu changed its name to Lucian Blaga University.

Formulated Philosophy of Culture

Blaga was known as both poet and social philosopher, and his poetry is often examined in relation to his philosophy. The two are inseparable, linked ''like Siamese twins, with the same blood running in their veins,'' according to Dumitru Ghise in *Romanian Review*. In his work, Blaga investigated day-to-day village life and its mythical traditions and devised an original philosophy of culture, distilled the essence of Romania, and fixed the nation's position in the world. In his poetry he reworked Romanian folklore to illuminate the relationship between the individual and his society. For instance, Blaga proposed that the pastoral folk ballad ''Miorita'' (The Little Ewe Lamb), of which there are over 900 variations, are mirrored in the Romanian landscape and portray nature and man as two inseparable entities. He felt the layout of the Romanian environment to be represented by the ballad's alternating accented and unaccented syllables, the unaccented syllables reflected the distinctive arrangement of peasant houses alternating with green fields.

Blaga applied his philosophy to religion as well. He believed that Protestantism and Catholicism encouraged the development of cities while Orthodoxy contributed to the growth of villages: Western villages were miniature cities no longer possessing their creative originality and rural character, while Eastern cites were overgrown villages that retained their primitive creativity. Therefore, the uniqueness of the Romanian national character was born of Orthodox dogma resulting from semi-pagan folklore, and the elements that distinguished Romanians from Serbs and Bulgarians were manifested most obviously in the output of folk artists and poets. As a result, self-definition through the Romanian cultural unconscious established an original perception of ''Romanianness.''

Blaga's Theory of Mioritic Space

Blaga asserted that mystery is the tenet behind all creation, an elusive principle he called the ''Great Anonymous'' because it can only be ascertained residually in nature and not seen directly. For Blaga, the Great Anonymous forms the collective ethnic consciousness, or cultural soul, of the Romanian people. This collective consciousness functions as the cornerstone of his theory of ''Spatiul Mioritic'' or Mioritic Space, which offers a definition of Romanian national identity by means of the characteristics that distinguish cultures from one another, including differences in environment and landscape. He envisioned life as a search for the origin of all creation and mystery and believed that each unique culture, born of its environment, is humankind's creative reaction to that search. As environment contributed to shaping the Romanian lifestyle and the Romanian lifestyle helped shape the environment, collective experiences occurring within the environment over time caused a unique culture to develop. As a consequence, national identity defines itself and can only be fashioned by the members of a specific nation.

Blaga argued that factors such as history, politics, and geography all influence the development of national identity. Considering the impact of such diversity and constant change of identity led Blaga to advance his theory of ''style,'' a concept essential to his understanding of the roots of national identity. To Blaga, style comprised the complete

number of categories employed by a people to distinguish historical periods, ethnic communities, and works of art from each other. He believed style emerges from unconscious primary and secondary groupings in the mind—a stylistic matrix—and that these serve as a nation's roots. Many matrix combinations exist and, consequently, there are various interpretations of the style of national identity. Primary categories contain prime instincts, such as the desire to form order, while secondary categories contain preferences for massive or delicate movement or calm. Blaga's theory of the stylistic matrix holds that it is the complex fusion of the characteristics of a community and its individuals that determines national identity, and that since experience is ongoing and new elements are incorporated into the community, this identity is constantly changing. It is in this manner that cultures develop regionally while occurring inside the same general context.

Blaga, as a humanist, did not subscribe to the view of German philosopher Oswald Spengler that culture is a parasitical result of a soul alienated from man and thus a means of suppressing him. He argued the contrary: that regional culture and mankind's creative destiny are entwined; that culture is a means by which an individual is able to transcend his mortality, endure the moment, and experience fulfillment.

Reflecting his philosophical beliefs, shadow and light, naive candor and wisdom, spontaneity and restraint constantly crisscross in Blaga's poetic work. The poetry simultaneously affirms and denies, with the poet reaching out toward transcendence, stirred by the spectacle of nature and cosmic grandeur yet suffering from an inner exile. This personal experience mirrors a universal condition: that creation attempts to find and reunite with its source, but encounters obstacles in nature established by the Great Anonymous.

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Katharine Burr Blodgett

American physicist Katharine Burr Blodgett (1898–1979), the first woman scientist ever hired by General Electric, is credited as the inventor of nonreflective glass. She spent her entire career with General Electric, where through her work she made significant contributions to the field of industrial chemistry. Blodgett's invention of invisible nonreflective glass went on to find utility in the nascent photographic, optics, and automotive industries. She was also the first woman to earn a Ph.D. in physics from England's Cambridge University.

A Worldly Education

Blodgett was born on January 10, 1898, in Schenectady, New York. Her mother was Katharine Buchanan Blodgett; her father, patent attorney George Bedington Blodgett, was director of the patent department at General Electric's Schenectady-based research facility. He died several weeks before young Katharine was born, leaving his widow with a young son and the newborn Katharine.

The grieving family moved to New York where Mrs. Blodgett hoped to find more opportunity than in a small town. After three years, she moved her family to France and then to Germany, because she wanted her children to learn languages while they were young. The family then returned to the United States, where Katharine started school at the

age of eight. She attended a public school in Saranac Lake, New York, for one year before entering the exclusive Rayson School in New York City. There she learned precise English speaking patterns and excelled in science.

Upon completing her studies at Rayson, Blodgett earned a scholarship to Bryn Mawr, where she studied under mathematician Dr. Charlotte Scott and physicist Dr. James Barnes. It was while at Bryn Mawr that Blodgett was inspired to pursue a career in science. During the early 20th century the most logical career for women interested in science was teaching, but Blodgett wanted a greater challenge. She hoped the increased job opportunities for women as a result of the World War I labor shortage would benefit her.

Found Mentor in Irving Langmuir

At the age of 18, Blodgett visited the General Electric research laboratories where her father had worked. She met the laboratory's assistant director, Irving Langmuir, a distinguished physicist who was impressed by Blodgett's interest and intellect. He gave the young woman a tour of the lab and advised her that she would find greater job opportunities with General Electric if she obtained a master's degree in physics.

Blodgett obtained her master's degree in physics from the University of Chicago in 1918. It took her only one year to complete the postgraduate work. Her master's thesis was on the chemical structure of gas masks—a timely topic during World War I.

Langmuir came through with his promise of employment, and when Blodgett returned to Schenectady at the age of 20, she became the first woman research scientist at the General Electric laboratories. Though she never knew her father, she worked in the same facility he once had and met many of his former colleagues. As Langmuir's assistant, she gained the advice of a valuable mentor. Langmuir had been working at General Electric since 1909. His early work included research on vacuum pumps and light bulbs and resulted in many patents in his name. In 1932 he would be awarded the Nobel Prize in chemistry. Blodgett collaborated with him on many projects leading up to this award.

During her first six years at the General Electric labs, Blodgett assisted Langmuir on projects related to electric current flow under restricted conditions. The two scientists published many papers on the subject in scientific journals. Blodgett excelled at communication and she became known for her clear presentation of scientific ideas.

Earned Ph.D. from Cambridge University

Langmuir encouraged Blodgett to continue her education in order to advance her career and in 1924 was able to get his protégé into the Cavendish Laboratory at Cambridge University in England. Cavendish was an exclusive laboratory, and it was only through Langmuir's influence that administrators allowed a woman to study there. Blodgett studied under world-renowned physicists, including Nobel Prize winner Sir Ernest Rutherford. In 1926 she became the first woman to earn a Ph.D. in physics from Cambridge University.

When Blodgett returned to the General Electric labs in Schenectady, she became a member of Langmuir's core research group. She worked on perfecting tungsten filaments in electric light bulbs. Later Langmuir assigned her to work on surface chemistry. Langmuir had previously discovered that oily substances form a one-molecule thin surface film when added to water. He asked Blodgett to find an application for this phenomenon.

Blodgett found that when she dipped a metal plate in water containing oil, the oily substance formed a layer on it, as it did on the water's surface. She inserted the plate into the water repeatedly and found that additional molecular layers formed. Each layer exhibited a different color, and these colors could be used to gauge the thickness of the coating. From these experiments, Blodgett invented a gauge for measuring the thickness of film within one micro-inch. General Electric marketed her color gauge for use by physicists, chemists, and metallurgists. It was simple, accurate, and more affordable than that attainable through existing instruments. Blodgett and Langmuir published a paper on depositing successive monomolecular layers of stearic acid on glass in the February 1935 *Journal of the American Chemical Society.* Two additional papers on the topic followed.

Invented Non-reflecting Glass

Blodgett continued to work on applications for her discovery. Within five years she discovered that coating sheets of glass with 44 one-molecule-thick layers of liquid soap resulted in an invisible glass that neutralizes light rays. The coated glass allows 99 percent of light to pass through and no light is reflected. Blodgett had invented non-reflecting glass, and in 1938 General Electric happily credited Blodgett with her invention. However, only two days later, two physicists at Massachusetts Institute of Technology announced that they, too, had manufactured non-reflecting glass by using another method: evaporating calcium fluoride in a vacuum and applying it to glass. Both Blodgett's method and the MIT scientists' methods resulted in coatings that easily rubbed off. Later scientists perfected the methods, making durable coatings that are used in many products such as telescopes, camera lenses, automobile windows, eyeglasses, pictures frames, and periscopes.

When World War II broke out, Blodgett began work on military applications. She devised improvements in a generator that produced smokescreens on the battlefield, an invention that saved thousands of lives during the Allied invasions of France and Italy. She also did experiments that led to better methods of de-icing the wings of airplanes.

Her research for military applications continued after the war. In 1947 she used her thin film knowledge to create an instrument for measuring humidity in the upper atmosphere that was then used by the U.S. Army Signal Corps in its weather balloons. Blodgett worked with Vincent J. Shaefer in devising a technique to create artificial rain by dropping dry ice pellets into clouds from airplanes. She also helped devise a high-resistance electrical material.

Recognized for Achievements

Blodgett was recognized worldwide for her scientific discoveries and received numerous honorary degrees. She won the 1945 Annual Achievement Award from the American Association of University Women and the 1951 American Chemical Society's Francis P. Garvan Medal for her research in surface chemistry. Named a fellow of the American Physical Society and a member of the Optical Society of America, she was also the only scientist honored in Boston's First Assembly of American Women of Achievement. Blodgett presented two James Mapes Dodge Lectures at the Franklin Institute and also was awarded the Photographic Society of America Progress Medal.

Blodgett continued her work with Langmuir until his death in 1957. She spent leisure time with Langmuir's family, often visiting them at their summer home at Lake George, in upstate New York. She also wrote a biographical sketch of Langmuir that was published in the *Journal of Chemical Education* in 1933.

Blodgett, who never married, lived in her Schenectady home, near the house where she was born, for her entire adult life. Her hometown honored her with the celebration of Katharine Blodgett Day. Blodgett was active in civic affairs and served as treasurer of the Travelers Aid Society and president of the General Electric employee's club. She enjoyed gardening, playing bridge, astronomy, antiquing, and attending the Presbyterian church. Retiring from General Electric in 1963, she continued to enjoy gardening and conducted several horticultural experiments. She died at home on October 12, 1979, at the age of 81.

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Bono

Bono (born 1960), the Irish-born lead singer and guitarist of the rock band U2, has also gained acclaim—and sometimes criticism—for his many efforts on behalf of humanitarian causes that range from the AIDS crisis in Africa to debt reduction in impoverished Third World nations.

As lead singer in one of the most popular rock bands of all time, Irish-born guitarist Bono has become familiar to the general public as much for his support of social causes as for his trademark blue sunglasses and his energetic performances as lead singer in the musical group U2. Bono went from wowing concert audiences with

songs such as ''Sunday, Bloody Sunday'' during the 1980s to spearheading benefit tours during the 1990s to speaking about Africa's AIDS epidemic before a church congregation in Lincoln, Nebraska, in 2002.

Grew up in a Fragile World

Born Paul Hewson, in Dublin, Ireland, on May 10, 1960, Bono was the second son of Robert and Iris Hewson. His father was Catholic, his mother Protestant, and the religious differences their relationship represented played themselves out almost daily, not in the Hewson household, but in the violence erupting nearby in Northern Ireland. This turmoil was not lost on young Bono. Coming to embrace the Christian faith while in his 20s, the musician was quoted on *World Faith News* online as revealing to talk-show host Larry King: ''I learned [as a child] that religion is often the enemy of God. . . . Religion is [actually] the artifice—you know, the building—after God has left it. . . . You hold onto religion, you know, rules, regulations, traditions. I think what God is interested in is people's heart.''

When he reached school age, Bono adjusted well to the new routine of attending school, receiving high marks from his teachers and making many friends. Things changed when he reached St. Patrick's secondary school, however. Working for good grades no longer seemed important and neither did chess, or several other activities he dabbled in. Bored, the teen began cutting classes, and as the years passed he developed antagonistic relationships with several of his teachers. Having earned the label of ''problem stu-

dent,'' he was removed from St. Patrick's by his parents and transferred to a non-Catholic school, Mount Temple. There, the Hewsons hoped, their son would find his niche.

The move to Mount Temple was indeed where Bono found his niche, although it was not in academics. Although he got good grades in English, history, and art, his true calling lay in his popularity among his fellow students. The teen's outspokenness, charisma, and ability to spin a good story earned him the nickname ''Bono Vox,'' which is schoolboy Latin for ''good voice.'' Rather than identifying his singing talent, the nickname stuck because of Bono's outspokenness and his penchant for embroidering the truth.

Unfortunately, tragedy struck the Hewson family in September 1974, when Bono's mother suffered a brain hemorrhage and died within days. Iris Hewson's death left her younger son devastated. Depressed, feeling alone, and realizing that he had no clear plans for a future, the teen cast about for something to give his life meaning and a sense of purpose. That he found it in music surprised everyone who knew him.

Helped Form Band U2

It was one of Bono's Mount Temple classmates, Larry Mullen, Jr., who sparked Bono's interest in forming a musical group. One day in 1976 16-year-old Mullen put up a notice on the school bulletin board, welcoming any interested musicians to show up at his house for a jam session. Five teens—including Bono, brothers David ''the Edge'' and Dick Evans, and Adam Clayton—showed up, and by the time the meeting was over it was decided that the Edge would make the best guitarist, Clayton could find his way around a bass guitar, and Mullen could keep the beat on drums. While he had not yet developed his vocal abilities and was a rudimentary guitarist, Bono had something else the band needed: enthusiasm, energy, and the drive to make them a success. As U2 manager Paul McGuinness later admitted to a *Time* contributor, he was at first lukewarm about taking on the group. ''They were very bad,'' McGuiness recalled. ''But it wasn't the songs that were the attraction. It was the energy and commitment to performance that were fantastic even then. Bono would run around looking for people to meet his eyes.'' The five teens from Dublin decided to call their band Feedback.

During the late 1970s the music scene was veering from the disco era to the punk scene due to the popularity of such bands as the Sex Pistols. Feedback followed suit, adopting a hard-edged sound and playing covers in Dublin clubs. After Dick Evans left, the group renamed itself, first the Hype, and then U2. In 1978 the group won a talent contest and an audition for CBS Ireland. On the strength of their sound and the large following they had by this time developed in Ireland, CBS signed the band and released the three-song EP *U2-3.* When, despite the band's sold-out shows and chart-topping success, the record company opted not to distribute U2's EP beyond Ireland's borders, Bono began sending tapes to journalists and radio stations. He finally attracted interest at England's Island Records, which signed the band in 1980 and quickly released U2's debut album, *Boy.*

In 1980 Bono and U2 took off from Dublin for their first tour of Europe and the U.S., traveling up the east coast. They returned in early 1981, and, on the strength of *Boy* played to packed houses in New York City and Santa Monica. Soon London crowds got the news, and U2 swept the English pop charts as well.

As Bono took his turn before larger and larger crowds, he reaped the rewards of his success, as did his fellow band members. In the early 1980s his role as a rock idol and sex symbol began to conflict with his reawakened Christian faith. Joined by the Edge and Mullen, Bono began questioning whether he could reconcile his life of rock-stardom with his responsibilities as a Christian. Meanwhile, Clayton, whose faith *was* rock 'n' roll, began to feel estranged from his bandmates. *October,* U2's 1981 album, reflects this state of affairs in being less cohesive than *Boy.* Fortunately, Bono's issues of faith resolved themselves, and 1983's *War,* which contains such songs as ''New Year's Day'' and ''Sunday, Bloody Sunday,'' reflects the songwriter's new politically conscious morality.

War was a powerful statement, made more powerful when videos of the single ''New Year's Day'' appeared on the newly-minted MTV. Airplay of the album increased following the band's video exposure, which showcased U2's handsome, energetic, and charismatic lead singer. *Under a Blood Red Sky,* a live 1983 album, further solidified the band's standing as the best-selling live album to date.

Band Developed New Direction

The Unforgettable Fire, released in 1984, signaled a departure for U2. Changing producers from Steve Lillywhite to Talking Heads band member Brian Eno and producer Daniel Lanois, the new collaboration yielded the hit ''Pride (In the Name of Love),'' a tribute to U.S. civil rights leader Martin Luther King, Jr. The tour that followed ended with Bono strutting on stage at the Live Aid concert to earn funds for Ethiopian famine relief. A single from U2's rendition of ''Do They Know It's Christmas'' also went to feed the victims of Africa's drought.

U2's transition to making ''serious'' music addressing social and political issues reflected the will of its frontman. While continuing to turn in a gritty, noisy performance, he also began to channel the band in a crusading direction. He also worked on a number of side projects, including spending time in the studio with Steven Van Zandt on the anti-apartheid *Sun City,* where he absorbed some blues influences while working with Keith Richards and Ron Wood of the Rolling Stones. 1986 found Bono and U2 joined by fellow musical philanthropists Sting, Peter Gabriel, and Lou Reed as headliners during the six-city Conspiracy of Hope tour benefiting Amnesty International.

While U2's reputation as an ''important'' band grew, Bono discounted his crusading efforts to the press. ''We're a noisy rock 'n' roll band,'' he asserted to *Time* contributor Jay Cocks. ''If we got on stage, and instead of going 'Yeow!' the audience all went 'Ummmmm' or started saying the rosary, it would be awful.'' While U2 audiences continued to yell and clap and shout, they were also more educated, activists, and older-than-average, and for them being a fan of U2 held

a special meaning. It was the band's role as crusaders that propelled their sixth album, 1987's *The Joshua Tree,* into the Top Ten. Focusing on problems ranging from drug addiction to homelessness to political turmoil, the album was unique among its pop predecessors for being more intellectual than commercial. During the tour following its release, Bono performed for some of the largest crowds in the band's history.

U2 was, by the late 1980s, the most successful musical group in the world. With sales of *The Joshua Tree* cresting at eight million copies, the group's four members found their picture on the cover of a 1987 issue of *Time* magazine. However, by this point *Time* was behind the times; two years before, *Rolling Stone* had already proclaimed U2 the Band of the '80s. 1988's *Rattle and Hum* confirmed the *Rolling Stone* pronouncement, producing the singles ''Desire'' and ''When Love Comes to Town.''

Although their sound became more experimental during the 1990s, U2 remained popular. Albums such as *Achtung Baby* (1991) and *Zooropa* (1993), with their Grammy Award-winning performances, retained the group's loyal following, and the band's *Best of 1980–1990,* released by Island in 1998, cemented U2's roots and earned them new fans among younger listeners. Bono and his bandmates also continued to pinpoint areas of humanitarian concern. In 1990 U2 contributed to a Cole Porter anthology to benefit AIDS education, released as *Red Hot + Blue.* Two years later U2 ended a tour with a benefit for Greenpeace during which they protested the construction of a U.K. nuclear power plant. Their transition album into the next century, 2000's *All That You Can't Leave Behind,* took Bono and the band back to their '80s roots, particularly the song ''Beautiful Day.'' Following the terrorist attacks against U.S. soil in September of 2001, the album's ''Walk On'' became, for many, an anthem of hope for a safer future. Other actions in response to the terror earned Bono and U2 four awards at the 2002 Grammys as well as an invitation to perform before crowds at the February 3, 2002, NFL Super Bowl.

Committed Frontman for Activism

Bono's activism began in earnest in the summer of 1983, when he accepted an invitation from Irish Prime Minister Garrett Fitzgerald to join a Select Government Action Committee on Unemployment. Two years later, in 1985, he and his wife, Alison, visited Ethiopia and spent seven weeks working alongside other humanitarian relief workers to improve housing and sanitation in a crowded refugee camp. During a visit to El Salvador, he witnessed a military attack on a village. These experiences found voice in the album *The Joshua Tree.* Other causes he has supported, both on and off the stage, include gun control, Jamaican hurricane relief efforts, and the forgiveness, by the world's superpowers, of Third World debt.

While Bono's activist efforts have drawn praise from many quarters, and inspired thousands of his fans to become involved in social change, they have also drawn some criticism. Among his colleagues, rock group Black Flag's former lead Henry Rollins was quoted in *Launch* as questioning how Bono could shift from one social cause to the next so frequently. ''If he's using all that rock-star power, well, right on,'' but ''how did you go from Third World debt to AIDS?'' Other, more cynical pundits questioned whether the singer's activism was perhaps just another way to promote the band's music.

Acting apart from the band, Bono continued to appear on world stages as part of celebrity gatherings and musical events supporting relief and humanitarian causes. In 2003 he was awarded the King Centre Humanitarian Award, presented by the fallen civil rights leader's widow, Coretta Scott King. He also traveled to Rome to meet with Pope John Paul II regarding ways to ease the financial strain of poor nations and has appeared before the U.S. Congress and legislative bodies in Europe. In 2002 he established the nonprofit advocacy group Debt, Aid, Trade for Africa (DATA), in a continuing effort to aid the world's most impoverished and threatened populations. In May of 2004 Bono was a guest speaker at the University of Pennsylvania commencement ceremony where he encouraged graduates to get involved with the fight against the AIDS epidemic in Africa. He also received an honorary doctor of laws degree. Also in May 2004 Bono helped launch a new campaign called the ONE Campaign. The goal of the campaign is to get Americans to come together and fight against poverty and AIDS.

Throughout his career, Bono has eschewed the ''pop star'' crown and attempted to live a normal life as possible for one whose face is known to millions around the world. He has been known to invite fans into his home in Bray, just outside Dublin. Married to his childhood sweetheart, Alison Stewart, in 1983, he announced the birth of his fourth child, a son, in May of 2001. The couple's three other children include daughters Jordan and Eve and son Elijah.

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Fernando Botero

Known for his enormous metal sculptures and vibrantly colorful paintings of robust human and animal shapes, Colombian artist Fernando Botero (born 1932) was one of the most popular modern artists.

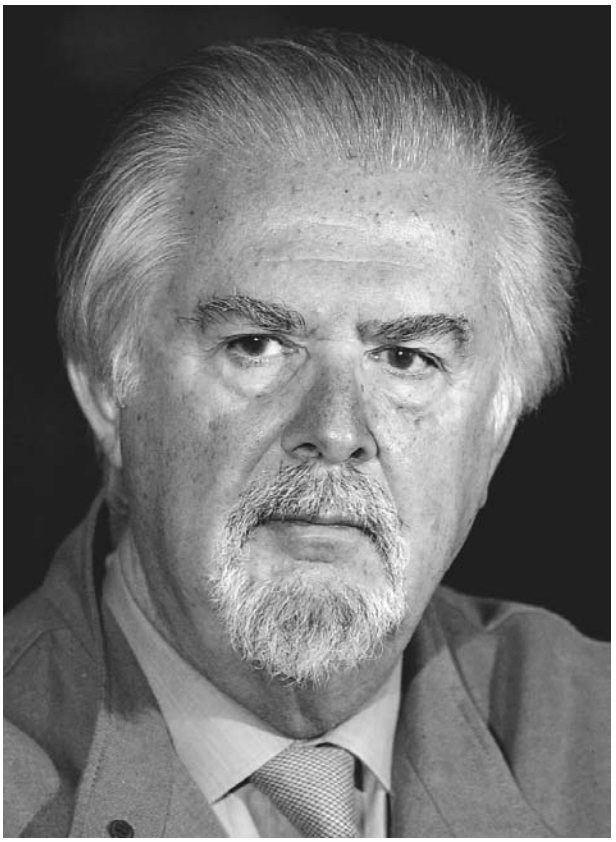

Studied Bullfighting

Fernando Botero was born in Medellin, in the Colombian Andes, on April 19, 1932. His parents, David and Flora Angulo de Botero, had been raised in the remote highlands of the Andes. His father, a traveling salesman who journeyed on horseback to outlying areas of the city, died when Botero was four, and his mother supported the family as a seamstress.

The second of three boys, Botero attended a Jesuit secondary school on a scholarship starting at age 12. His uncle also enrolled him in matador school, which he attended for two years, and the images in his first drawings come from the world of bullfighting (a watercolor of a matador is his first known work). Until he discovered a book of modern art at the age of 15 he ''didn't even know this thing called art existed,'' he says.

In 1948 Botero decided he wanted to become an artist and first exhibited his work in a joint show in his native town. He began working at *El Colombiano,* Medellin's leading newspaper, illustrating the Sunday magazine. At this time a period of civil unrest began in Colombia, and there was a low tolerance for nonconformity and radicalism. Some of Botero's teachers began to express disapproval of his work, and he received several warnings about nudity in his newspaper illustrations. In response he published an article called ''Picasso and Nonconformity in Art'' and was subsequently expelled from the school. He completed his secondary education at the Liceo de la Universidad de Antioquia in Medellin, graduating in 1950, and continued to publish articles on modern art.

Joined Avant Garde

Botero worked for two months for a traveling theater group as a set designer, then moved to Bogota, where he met some avant-garde intellectuals and artists and was influenced by the work of such Mexican muralists as Diego Rivera, Josè Clemente Orozco, and David Alfaro Siqueiros. Botero's large watercolor paintings, such as 1949's *Donna Che Piange* (The Crying Woman), are from this period. In 1951 he had his first one-man exhibition—consisting of 25 oils, drawings, watercolors, and gouaches—at the Galerias de Arte Foto-Estudio Leo Matiz. All the pieces sold, and he took the proceeds from the exhibit and moved to a small coastal town to work.

In 1952 he moved back to Bogota and mounted his second show, which earned him 7,000 pesos. He won an additional 7,000 pesos when his 1952 painting *Sulla Costa* (On the Coast) took second place in the IX Salon Annual de Artistas Colombianos, sponsored by the Bogota National Library. He used these funds to move to Europe and study art. He spent a year in Madrid, enrolled in the San Ferdinando Academy, and earned a living by copying paintings by Francisco de Goya, Titian, Diego Velasquez, and Tintoretto and selling them to tourists. From there he moved to Paris, where he spent a summer studying old masters at the Louvre. From 1953 to 1954 he lived in Italy, attending the San Marco Academy in Florence, where he studied fresco techniques and copied works by Andrea del Castagno and Giotto, in addition to creating his own oil paintings. He studied with Roberto Longhi, who further stimulated his enthusiasm for the Italian Renaissance.

Developed Distinctive Style

In 1955, he returned to Bogota with his new paintings, 20 of which he exhibited at the National Library. His work was harshly criticized for not having a style of its own. Few paintings sold, and Botero was compelled to work at nonartistic employment. This included an attempt to sell automobile tires and a position doing magazine layout. At the end of the year, Botero married Gloria Zea and they moved to Mexico City, where their son, Fernando, was born.

In Mexico City Botero began developing his own style. In 1956, while at work on a painting called *Still Life with Mandolin,* he had a revelation that would change his art. As he sketched a mandolin, he placed a small dot where a larger sound hole should have been, making the mandolin suddenly seem enormous. He began to experiment with size and proportion in his work and eventually developed his trademark style. The people and objects in his paintings were inflated, giving them presence, weight, and a round sensuality. This style, combined with his paintings' Latin American-influenced flatness, bright colors and boldly outlined shapes, made him one of the 20th Century's most recognizable artists.

Gained Worldwide Recognition

Botero's art began to gain recognition outside Latin America. In 1957 he went to New York City, where the abstract expressionist movement was thriving. On that trip, he sold most of the paintings he exhibited at the Pan-American Union in Washington, D.C. He returned to Bogota in 1958, and his daughter, Lina, was born. He became a professor of painting at the Bogota Academy of Art, a post he held for two years. By this time he was renowned as one of the country's most promising artists.

He designed a portion of the illustrations for the writer Gabriel Garcia Marquez's *La Siesta del Martes,* and the work also appeared in an important Colombian daily newspaper, *El Tiempo.* Amid some controversy, his painting *Camera degli Sposi* (The Bride's Chamber) won first prize in that year's Colombian salon and was exhibited the same year at the Gres Gallery in Washington, D.C. The Washington show was hugely successful, with nearly all his work selling on the first day. His work was also shown in 1958's Guggenheim International Award show in New York.

In 1959, following more exposure to abstract expressionism in the United States and a phase of personal tumult during which his marriage was dissolving, Botero's style began to change. He started painting in a monochromatic palette and using looser brushstrokes. His *El Nino de Vallecas,* painted in this style, was not as popular as his other work at a third Washington exhibit in October 1960. His son, Juan Carlos, was born that year, and Botero was nominated to represent Colombia at the II Mexico Biennial Exhibition.

In 1960, Botero moved to Greenwich Village in New York and began working at a feverish pace. His work, which celebrated volume and voluptuousness, received a generally tepid American response at a time when flatness was the craze, although in 1961 the Museum of Modern Art did buy his painting *Monna Lisa all'età di Dodici Anni* (Mona Lisa, Age 12). Despite the cool response, he kept painting work that was outside the mainstream. His 1962 exhibit at The Contemporaries Gallery in New York was harshly attacked in what Botero felt was a personal manner. In 1964, he married a second time, to Cecilia Zambrano.

Botero became fascinated by the art of the Flemish master Rubens and created a number of paintings inspired by him. By 1965, his painting had acquired greater sophistication. He began to concentrate on forms rather than individual brushstrokes, and the surfaces of objects appeared almost sculptural. His figures used subtle tones and were both monumental and plastic. He began to apply thin pastel-colored glazes to his canvases.

In 1966, Botero's work had its first European exhibition in Baden-Baden, Germany. He had begun to receive more American recognition, yet he felt at once that he was more tuned into the European sensibility. From 1966 to 1975, he divided his time among Europe, New York, and Colombia. On a visit to Germany, he became enamored of Albrecht Dürer's work, which inspired him to create a series of large charcoal drawings, ''Dureroboteros,'' mimicking the German artist's famous paintings. He also painted works in which he interpreted the styles of Manet and Bonnard. In 1969, he mounted his first Paris exhibition and had become a full-fledged member of Europe's avant-garde by the early 1970s. His third son, Pedro, was born in New York in 1970.

During this period, Botero's painting moved beyond its focus on sensuous, sculptural, Latin forms and became harder and more sparkling, with an underlying darkness. An example from this period includes *War,* with its images of corpses. In 1973, he moved from New York to Paris and began to sculpt. His son, Pedro, was killed in an automobile accident in which the artist was also seriously injured, losing a finger and some motion in his right arm. Botero had painted his son repeatedly and continued to do so after the boy's death, working him into various paintings. Three years after his son's death, he dedicated a suite of galleries housed in Medellin's art museum to his son's memory. He and his second wife separated in 1975.

Sculpting and Politics

Botero devoted himself to sculpting from 1975 to 1977, putting his painting temporarily on hold. He created 25 metal sculptures that began from sketches. The subjects were huge animals (including bulls), human torsos, reclining women, and massive objects, including a gigantic coffee pot. His sculpture was exhibited at the Paris Art Fair in 1977, the year he also began to paint again (he paid homage to Velasquez in paintings depicting the Infantas—Spanish or Portuguese princesses). His work continued to be shown in galleries worldwide. In 1983 he established a workshop in an area of Tuscany renowned for its metalworks, which allowed him to spend several months each year creating his increasingly large sculptures, which weighed an average of 3,000 pounds. He also revisited bullfighting as subject matter for his painting, aspiring to become the definitive artist on the subject.

Botero became disturbed that his birthplace, Medellin, had become associated with the drug-trafficking cartel run by Colombian drug kingpin Pablo Escobar. Botero was said to be incensed that two of his paintings were discovered in Escobar's home after the druglord was killed in 1993. Despite Escobar's death, the violence continued in Medellin, and Botero was the target of a failed kidnapping in 1994.

In 1995 a guerrilla group blew up a sculpture of a dove, *The Bird,* that Bonero had donated to the city. The explosion occurred during a downtown street festival, and 23 people were killed while 200 others were wounded. When taking

responsibility for the blast, the guerrillas called Botero a symbol of oppression. Botero cast a new dove for the plaza but insisted the remnants of the original remain so that the sculptures could represent peace and violence.

In 1996 Botero's son Fernando was convicted of accepting drug money to finance former Colombian President Ernesto Samper's campaign. Botero did not speak to his son for three years, but they later reconciled. In 2000, Botero began exhibiting paintings that reflected the violence in Colombia—images of massacres, torture, and car bombings, and one depicting Escobar's killing—a distinct departure from his usual domestic style. In a 2001 article in the *Christian Science Monitor,* Botero said, ''Art should be an oasis, a. . .refuge from the hardness of life. But the Colombian drama is so out of proportion that today you can't ignore the violence, the thousands displaced and dead, the processions of coffins.''

Donated Work to Colombian Museums

In 2000 Botero donated artwork valued at $200 million to two Colombian museums, the renovated Museum of Antioquia in Medellin and the cultural wing of the Banco de la Republica in Bogota. The Medellin site includes an area that was razed to create a sculpture garden, while the Bogota gift is housed in a 12-room gallery prepared for the collection. Botero's donation consisted of dozens of his own paintings and sculptures, as well as some 90 pieces from his private collection, including 14 impressionist paintings (including oils by Monet, Renoir, Degas, and Pissarro), four Picassos, and works by Dali, Miro, Chagall, Ernst, de Kooning, Klimt, Rauschenberg, Giacometti, and Calder.

Botero estimated that by the mid-1990s he had created 1,000 paintings and 100 sculptures. His work had become very popular in the 1980s and commanded high sums. In 1992 a brothel scene sold for $1.5 million at auction. His pencil and watercolor canvases have carried on his familiar themes—portrait-style images of people, brothel scenes, nudes, and still lifes. He married for a third time, to Greek sculptor Sophia Vari, and divided his time among Paris, New York City, Italy, and Colombia.

In January 2002 the French ambassador to Columbia inducted Botero into the Legion of Honor. Botero was honored by this since France had lent aid to help boost peace between Columbia's government and the Revolutionary Armed Forces of Colombia (FARC) guerrillas.

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Adrian Cedric Boult

Music director of the British Broadcasting Corporation (BBC) beginning in 1930 and conductor of the London Philharmonic Orchestra from 1950 to 1957, English conductor Sir Adrian Boult (1889–1983) became something of a national icon in Great Britain due to his continued efforts to boost national morale through music during World War II. In addition to his work as a conductor, he championed the work of British composers and performers throughout the world, including composers Ralph Vaughn Williams and Edward Elgar.

An Early Interest in Music

Adrian Cedric Boult, born in Chester, England, on April 8, 1889, was the second and youngest child born to oil merchant and justice of the peace Cedric Randal Boult and his wife, Katherine, whose promising career as a pianist was thwarted by illness. Katherine Boult exposed her young son to music beginning in infancy. Young Boult responded, demonstrating remarkable musical talent: he startled his parents by picking out tunes on the piano at age 18 months and was composing music at seven years of age. A family friend introduced the youngster to British composer Sir Edward Elgar (1857–1934), whose music the boy would later conduct. The family attended the nearby Unitarian church during much of Boult's childhood.

Boult attended the Westminster School as a boy, studying harmony and counterpoint with his science teacher there. One of his favorite activities was to attend concerts at Queen's Hall in London, where he liked to study the score as he listened. Boult went on to Christ Church, Oxford, where he studied under Sir Hugh Allen (1869–1946), a distinguished conductor and one of the leading figures in British cultural life. In college Boult continued to develop his talents as a musician, singing in the Oxford Bach Choir and serving as president of the University Musical Club in 1910.

Boult earned a ''pass degree''—a lower-level university or equivalent degree—in 1912 but was disappointed to learn that the school required him to wait five years before he could begin his doctoral work. Forced to put his formal education at Oxford on hold, Boult traveled to the Leipzig Conservatorium in Germany, where in 1912 he studied under composer Max Reger and eminent conductor Arthur Nikisch. He returned to Oxford to take his bachelor's in music examination in 1913 and received his master's degree from the school in 1914.

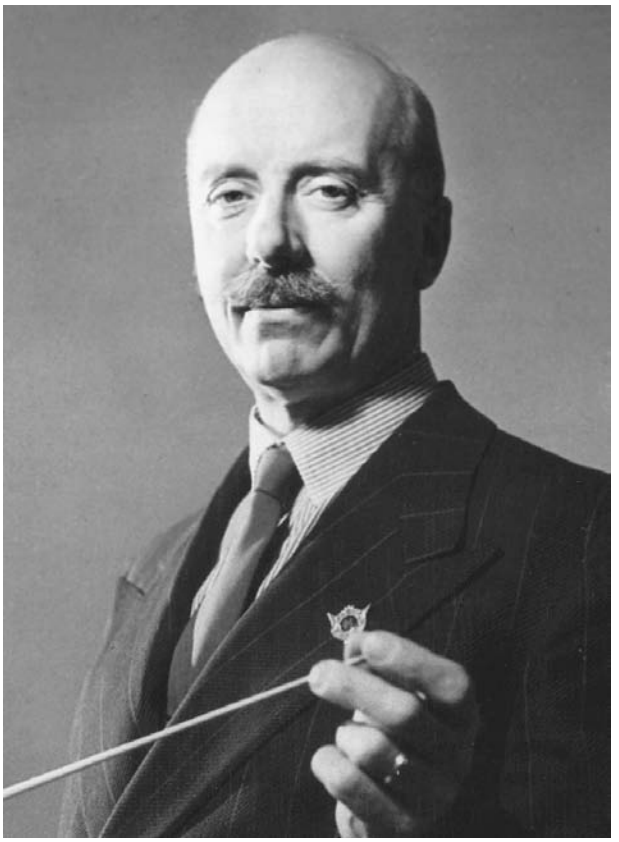

Launched Musical Career Despite World War I

Boult began his professional musical career in 1914 when he joined the music staff at the Royal Opera House in Covent Garden, one of the cultural centers of London. There, in February and March of that year, he helped to stage the first British performances of *Parsifal,* an opera by German composer Richard Wagner, playing the off-stage bells that the work called for. In 1915 he became the youngest conductor ever to work with the Liverpool Philharmonic Society.

When World War I broke out later that year, the 25-year-old Boult was spared from being sent to the front because of a pre-existing heart condition that disqualified him from active duty. However, he spent 1914 to 1916 as an orderly officer in Cheshire and North Wales, helping to drill new recruits. From 1916 to 1918 he worked as a translator for MI-5—the British Secret Service—helped out at the Commission for Foreign Supplies and assisted Food Minister Frederick Marquis in the war office. Meanwhile, in his spare time, Boult gathered musicians from the Liverpool Philharmonic Society to form a small wartime orchestra, conducting the group in concerts to entertain the area's war-weary residents.

The local musicians were impressed by Boult's obvious conducting talent and reported this to leaders of the local musical scene. As a result, Boult was invited to conduct the full orchestra in Liverpool in January 1916. The performance, which constituted Boult's debut as a conductor, included works by Liszt, Bach, Hayden, and several contemporary composers. This and other of the young conductor's performances prompted composer Gustav Holst to request Boult to conduct the first private performance of Holst's new orchestral suite, *The Planets.* Boult showcased the piece in a performance at the Queen's Hall in London in 1918.

Teaching Added to Responsibilities

Boult became a teacher at the Royal College of Music in 1919, although he continued his work as a conductor and welcomed his growing popularity among London's musical elite. The following year, he accepted an appointment as conductor of the City of Birmingham Orchestra (later known as the City of Birmingham Symphony Orchestra), where he worked for a number of years. He conducted first performances of the revised *London Symphony* by Ralph Vaughn Williams in 1922, followed by Elgar's four-movement Symphony No. 2 in E-flat Major, which boosted the latter composer's flagging popularity. Elgar wrote the young conductor, telling him that he felt confident that the fate of classical music was safe with Boult. This confidence was well placed, since Boult became known for his authoritative interpretation of many new pieces and his strong championship of 20th-century English music. Boult published *The Point of the Stick: A Handbook on the Technique of Conducting* in 1920 and received a doctorate in music from Oxford University in 1921.

As his renown increased, Boult began to conduct orchestras and symphonies all over the world. He kept England as his home base, however, and in 1924 accepted the directorship of the Birmingham Festival Chorus. After working for the first time as an opera conductor with the British National Opera Company, Boult became assistant musical director back at Covent Garden in 1926. Then, in 1927 he conducted the London Bach Choir and from 1928 to 1931 he conducted BBC-Radio's Bach choir. In the meantime, he left his position as teacher at the Royal College of Music in 1930.

Asked to Conduct BBC Orchestra

Boult not only left the Royal College, where he had happily taught for 11 years, but also his position with the City of Birmingham Orchestra to accept a new job as director of music for the BBC Symphony Orchestra. This conductorship brought Boult true international fame and marked the beginning of the most important phase of his career, since the British Broadcasting Corporation's reach was far and its pockets deep. However, Boult remained involved in the world of opera, and his conducting of *Fidelio* at Sadler's Wells Theater in 1930 and *Die Walküre* at Covent Gardens in 1931 are considered among his finest performances.

After a somewhat controversial romance, Boult married a divorcee, the former Ann Mary Grace Bowles, in 1933. While Bowles had four children from her previous marriage to tenor singer Sir James Steuart Wilson, she and Boult had no children together.

Having replaced Percy Pitt as conductor of the BBC Symphony Orchestra, Boult rose to the challenge of work-

ing with some of the world's finest musicians and soon proved that his talent and tireless nature could make even the best orchestra even better. His directorship of the orchestra entailed his recruitment of musicians and other administrative duties, as well as serving as chief conductor of the group.

Under Boult's directorship, the BBC Symphony Orchestra gave public concerts throughout Great Britain and broadcast performances from the BBC studios. Boult also launched a successful world tour with the orchestra, performing in Vienna, Paris, Budapest, Zurich, Brussels, Salzburg, Boston, and New York City. He also accepted invitations to be a guest conductor for orchestras in Vienna, Boston, New York, and Salzburg. By 1936 his fame had become so great that he was asked to conduct during the coronation of King George VI.

Boult developed a distinctive style of conducting. He was quite restrained on the platform, guiding his musicians through his natural authority and innate musicianship. He preferred to carry out meticulous rehearsals but was also known for producing excellent results with few practices. Tall, erect, and commanding, Boult could explode into a violent temper during difficult rehearsals, but he was generally known for his genteel, courteous manner and understated, old-fashioned speaking style. The conductor's ultimate goal was to preserve a composer's original conceptions and he strove to avoid ''interpreting'' the music as a means to impose his own personality on a piece. Critics believed that Boult was a master of both 19th-century classical music and the works of his British contemporaries.

Became Preeminent Conductor

Boult became the conductor-of-choice among nervous composers whose works were being publically performed for the first time, since the conductor's capability and sensitivity with new and unfamiliar music had become legendary. As a result, he conducted many pieces in their first public performances, including Arthur Bliss's *Music for String* (1935) and Concert for Piano and Orchestra (1939); Vaughn Williams' Symphony No. 4 (1935); and Paul Hindemith's *Trauermusik* (1936). He also premiered Arnold Schoenberg's Variations, opus 31; Alban Berg's tragic opera *Wozzeck* (1934); and Ferrucio Busoni's *Doktor Faust* (1937), garnering praise from critics for his willingness to introduce new pieces. These were considered some of his most notable operatic achievements.

Boult's reputation and standing as an icon of the British musical world was cemented in 1937 when he received a knighthood from the British royal family. He left his position as music director of the BBC in 1942 but continued as the BBC Symphony Orchestra's conductor. World War II began in 1939 and quickly interrupted the BBC's formerly hectic schedule. To escape the German bombing of London, the orchestra was evacuated to Bristol, then Bedford. Boult worked to maintain the orchestra's high standards, although morale became a problem as more and more key musicians left. Nevertheless, even during these trying years, he made several significant recordings. He also served as deputy director of the popular London promenade concerts—where part of the audience stood in a promenade area of the hall—from 1942 to 1950. When the war finally ended in 1945, Boult presided over BBC-Radio's *Third Programme,* introducing such revolutionary new composers as Gustav Mahler to the country.

Resurrected London Philharmonic after Losing BBC

Boult published *The Saint Matthew Passion: Its Preparation and Performance* in 1949. He remained with the BBC Symphony Orchestra until 1950, when at age 60, he was forced to retire by newly appointed director of music. It was alleged that the reason for Boult's removal was that the BBC Symphony Orchestra's quality had sunk to unacceptable levels, an assertion that remains controversial. Boult quickly rebounded from this setback and immediately accepted a position as musical director of the world-famous but flagging London Philharmonic Orchestra. He rebuilt the group and toured West Germany with it in 1951.

During his years with the London Philharmonic, Boult led the orchestra through the recordings of nine Vaughan Williams symphonies and many Elgar works. He also helped the group's resurrection by winning recording contracts with several American companies, for which the Philharmonic recorded works by Brahms, Hector Berlioz, Sibelius, and others.

Boult retired from the London Philharmonic in 1957 at age 68 and from then on worked only as a guest conductor. He remained much sought after, though, because of his sterling reputation for being impartial and reliable. He also found time to teach at the Royal College of Music from 1962 to 1966 and published his third book, *Thoughts on Conducting,* in 1963. Boult resumed recording in 1966 for the EMI label. His work during this short period, which included his direction of a televised performance of Elgar's *Dream of Gerontius* filmed at Canterbury Cathedral in 1968, is still considered among his finest. Chronic back pain finally slowed the energetic conductor in 1978, forcing him to do only seated studio work for several years.

Retired from conducting entirely in 1981, Boult died at a nursing home in Tunbridge Wells, Kent, England on February 22, 1983. A documentary, *The Point of the Stick,* was released in 1971, and his autobiography, the popular *My Own Trumpet,* was published in 1973. Numerous books were written about the conductor, including *Sir Adrian Boult: A Tribute* (1980); Malcolm Walker's *Sir Adrian Boult* (1984); Michael Kennedy's *Adrian Boult* (1987); *Sir Adrian Boult: Companion of Honour* (1989); and the publication *A Portrait of Sir Adrian Boult* (1999).

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Myra Bradwell

America's first woman lawyer, Myra Bradwell (1831–1894), never practiced law, yet she became one of the most influential people in the legal profession. Through her publication of the monthly *Chicago Legal News,* she initiated many legal and social reforms. Bradwell eventually was offered admittance to the Illinois bar, making her the first woman attorney in the United States.

Myra Bradwell was born Myra Colby on February 12, 1831, in Manchester, Vermont. She was the youngest of five children of Eben and Abigail Willey Colby. Both parents were descendents of Boston settlers and were active abolitionists.

Shortly after Bradwell's birth, the family moved to Portage, New York, where they lived until 1843. They then moved to Shaumberg, Illinois, near Chicago. Education for young girls in the nineteenth century often meant attendance at a finishing school or female seminary, which provided a broad education in literature and the arts and trained girls for their roles as wives and mothers. Bradwell attended finishing school in Kenosha, Wisconsin, where she lived with a married sister. She completed her education at the Elgin Female Seminary in Illinois, and later taught at the seminary for one year.

Met James Bradwell

While attending the seminary, Bradwell met James Bolesworth Bradwell, a Tennessee law student who was visiting Elgin. James Bradwell came from a family of poor English immigrants. He financed his education by doing manual labor, a fact that led the Colby family to disapprove of him as a suitor for Myra. When the couple eloped a few months after meeting, Myra's brother pursued them with a shotgun in an attempt to stop the marriage. Nevertheless, they were married in Chicago on May 18, 1852.

The Bradwells moved to Memphis, Tennessee, where they opened a private school. James continued to study law and was admitted to the Tennessee bar. Bradwell had their first child, a daughter named Myra, in 1854. The couple subsequently had three other children: Thomas in 1856, Bessie in 1858, and James in 1862. Young Myra died at the age of 7 and James died at 2.

After Myra's birth, the Bradwells returned to Chicago, where James continued to study law. He was admitted to the Illinois bar in 1855 and formed a law partnership with Myra's brother, Frank Colby.

Studied Law

In 1861, James Bradwell was elected a Cook County judge. He served one term and returned to his law practice a few years later. Bradwell wanted to work with her husband in his law practice. During the mid-nineteenth century, there were two ways to learn law: attend law school or study law under the supervision of a practicing attorney. As a woman, Bradwell was prohibited from attending law school, so she read law with James. According to biographer Jane M. Friedman in *America's First Woman Lawyer: The Biography of Myra Bradwell,* Bradwell said in an 1889 *Chicago Tribune* article, ''I acquired the idea [of studying law] from helping my husband in his office. I was always with him, helping in whatever way I could. . . . I believe that married people should share the same toil and the same interests and be separated in no way. It is the separation of interests and labor that develops people in opposite directions and makes them grow apart. If they worked side by side and thought side by side we would need no divorce courts.''

Bradwell's studies were put on hold when the Civil War began. During the war, Bradwell became involved with charitable endeavors that raised funds for the sick and wounded Union soldiers. Bradwell and suffragist Mary Livermore organized the Northwestern Sanitary Fair in Chicago in 1865. As secretary of the Arms, Trophies and Curiosities Committee, Bradwell was in charge of one of the fair's two exhibits, which featured a collection of Union flags, captured Confederate flags, trophies, and war curios.

Bradwell also served as president of the Chicago Soldiers' Aid Society, which sponsored two other fairs to raise funds for soldiers' families.

At the conclusion of the war, Bradwell returned to her studies and in 1869, when she was 38 years old, she passed the Illinois bar exam with high honors and applied to practice law in Illinois. At the time, women were prohibited from practicing law in the United States. However, an Iowa teacher, Arabella Mansfield, had recently been granted a law license, although she did not practice. Mansfield's admittance to the profession did not cause a stir, so Bradwell hoped her attempt would not attract attention. However, the Illinois Supreme Court denied her request, stating that as a married woman, she was unfit to practice law.

Bradwell filed a brief challenging the court's decision and the court responded, this time denying her admittance simply because she was a woman. Friedman reported that the court argued, among other things, that if it allowed women to practice law, ''every civil office in this state may be filled by women—that is . . . [would follow] that women should be made governors and sheriffs.''

Bradwell appealed the decision to the United States Supreme Court. She hired Senator Matthew H. Carpenter of Wisconsin to represent her. He was one of the country's best constitutional lawyers and an advocate of women's rights. However, the court denied her appeal in 1873.

Published *Chicago Legal News*

By the time the Supreme Court ruled on Bradwell's appeal, she was already well known as a lawyer, despite the Illinois bar's denial. Bradwell gained her reputation in the legal community through a publication she founded in 1868 called the *Chicago Legal News.* The newspaper offered synopses of legal opinions and news for the Chicago legal community. Bradwell was the paper's publisher, business manager, and editor-in-chief. In addition to legal news and synopses of legal opinions, the paper contained Bradwell's writings advocating a number of issues. The paper was popular throughout the country and for two decades was the most widely circulated legal newspaper in the United States. Through the *Chicago Legal News,* Bradwell was instrumental in enacting legislation granting many rights to women. Among these rights was the right to pursue any occupation a woman chose.

The *Chicago Legal News* began publication on October 3, 1868. According to Friedman, Bradwell outlined the purpose of the publication in the first issue: ''The News will be . . . devoted to legal information, general news, the publication of new and important decisions, and of other matters useful to the practicing lawyer or man of business.'' This brief description falls short of articulating the value of the *Chicago Legal News.* Bradwell made sure that the publication was indispensable to every lawyer in Illinois, and eventually the nation. She did this by publishing newly enacted statutes before the Illinois legislature did, making the *Chicago Legal News* the only source of this information for lawyers and judges. The statutes printed in the *Chicago Legal News* were valid as evidence in court, making a subscription to the publication an essential tool for lawyers. Within fourteen months of its inception, the *Chicago Legal News* was the official medium for reporting actions of the state legislature.

After the newspaper had earned its reputation in Illinois, Bradwell expanded its subject matter to judicial decisions of the United States Supreme Court and all lower federal courts in the country. Thus, it became the most widely read legal newspaper in the United States. Bradwell also founded the Chicago Legal News Company, which printed legal forms, stationery and briefs.

Bradwell's company was thriving when the great Chicago fire occurred in 1871. Despite the destruction of her offices and most of the city, Bradwell saved the subscription book for the newspaper and when she resumed publishing from a temporary office in Milwaukee, she capitalized on the losses caused by the fire. Recognizing that lawyers in Chicago would have to replace their lost law libraries, she solicited advertisements from legal book publishers. In addition, Bradwell printed and sold back copies of the *Chicago Legal News* to replace those that were lost in the fire. The Illinois legislature designated the *Chicago Legal News* as the official publisher of all legal records lost in the fire.

Legal news was not the only component of the newspaper. Bradwell used the paper to advocate many social and legal reforms and women's issues. She started out with local reform. She decried conditions at the county poor house, encouraged the investigation of jury bribery, and printed humiliating accounts of judges' behavior to weed out heavy drinkers. She also criticized the filthy conditions at the Cook County Courthouse. Bradwell often used humor to get her point across.

Bradwell never again requested entry into the Illinois bar, but in 1890, the Illinois Supreme Court granted her a law license. Two years later, the U.S. Supreme Court followed suit. Since both courts granted the license as of the date of her original application, Bradwell is known as the first woman lawyer in the United States. Bradwell was also the first woman to join a bar association.

Advocated Women's Rights

Women's issues were very important to Bradwell. Having been denied her law license, she was keen on gaining the right for women to practice the profession of their choice. James Bradwell served for some time in the Illinois state legislature, and Myra often drafted legislation that he ushered into law. While Bradwell waited for the Supreme Court to rule on her request to be admitted to the bar, she and another woman who had been refused a law license drafted a statute that gave all people, men and women, the right to select any profession or occupation. Bradwell initially drafted the legislation in order to help other women become lawyers, but the legislation served to help women gain entry into all professions. The *Chicago Legal News* served as her mouthpiece in urging passage of the legislation.

In 1873, she drafted a bill that James introduced that gave women the right to run for office in the Illinois public school system. The bill passed, allowing women to be

elected to an office for which they themselves could not vote. Other legislation James Bradwell ushered through the state legislature allowed women to become notaries public, a right Myra had been denied; allowed women to keep their own earnings; and gave them equal rights to the custody of their children. At the time, men had absolute custody of their minor unmarried children, even if they were unfit fathers. In the case of divorce, women were never granted custody. Fathers could even dispose of the custody and give the child to someone other than the mother.

Bradwell also advocated for the rights of people in institutions, including women, children, the mentally ill, and inmates. In Illinois and other states, a married woman could be declared insane by her husband and put in an asylum without a hearing. Elizabeth Parsons Ware Packard was responsible for passage of two laws that prohibited men from institutionalizing their wives without a jury trial and order of a court. A ''private madhouse'' bill was introduced to nullify the Packard bill and reintroduced in various forms for twenty years. Bradwell campaigned against the bill in the *Chicago Legal News.* She was largely responsible for the bill never being enacted.

A similar issue that Bradwell was involved in was the confinement of her friend Mary Todd Lincoln, widow of President Abraham Lincoln. Mary Lincoln was incarcerated in an insane asylum in 1875 by her son, Robert, who claimed she was insane. Some historians believe that Mary Lincoln's commitment was the result of a conspiracy orchestrated by Robert, who feared she would become his financial charge someday.

When Bradwell learned of her friend's confinement, she immediately tried to secure her release. Bradwell's advocacy helped secure Lincoln's release after about four months.

Worked for Women's Suffrage

Bradwell was very involved in the women's suffrage movement and was one of the Midwest's most notable suffragists. Friedman speculated that Bradwell has been ignored as a leader of the suffrage movement because of differences with Susan B. Anthony, the movement's leading historical figure. But Bradwell's audience of lawyers, judges, and lawmakers gave her enormous influence as a women's rights advocate. The rift between Anthony and Elizabeth Cady Stanton and other suffragists occurred over a disagreement about supporting the 14th and 15th amendments. Anthony and Stanton, of the National Women's Suffrage Association, did not support the amendments that gave black people the right to vote because they felt the amendment should also have included women. Lucy Stone, Bradwell, and other suffragists disagreed and urged a break with Anthony and Stanton. They formed a second women's suffrage organization, the American Women's Suffrage Association. Bradwell served as corresponding secretary of the group's first convention. James was temporary chair.

In 1876, Bradwell was appointed a member of the Illinois Centennial Association, to represent the state in the Centennial Exposition in Philadelphia. In 1888, she helped secure the 1892 World's Fair for Chicago. In 1891, she was diagnosed with cancer, but continued to work for the fair, which she visited in a wheelchair, despite her illness. She died February 14, 1894, at the age of 63, in Chicago, Illinois.

Bradwell was survived by her husband James and her grown children, Bessie and Thomas. Both children lived with their parents even after marrying and having children of their own. Both became lawyers. Bessie Helmer continued the *Chicago Legal News* until 1925 and also followed in her mother's footsteps as an advocate for women's rights.

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Breyten Breytenbach

Widely recognized as South Africa's finest Afrikaner poet, Breyten Breytenbach (born 1939) wrote poems characterized by lush, evocative visuals; commanding use of metaphor; and interwoven elements such as Buddhist references, memories of South African landscapes, and Afrikaans idiomatic speech.

Staunch Opponent of Apartheid

Breytenbach was born into an eminent family of humble means on September 16, 1939, in Bonnievale, South Africa. His ancestors were among 17th-century South Africa's first white settlers who called themselves Afrikaners. The year after his birth, the Breytenbachs moved to the small town of Wellington. After graduation from high school, he developed an interest in poetry and art and enrolled in the English-language University of Cape Town's fine arts program.

Wishing to escape the increasingly repressive environment of apartheid, he withdrew from school at age 20 and left for Europe, where he held various jobs. In 1961 he moved to Paris and began painting, writing, and teaching English. Among his first African friends there were members of the banned African National Congress anti-apartheid group who were living in exile. In 1962 he married a French woman of Vietnamese descent, Yolande Ngo Thi Hoang Lien.

Breytenbach published his first book of poems *Die Ysterkoei Moet Sweet* (The Iron Cow Must Sweat) in 1964, the same year he published his first volume of prose, *Katastrofes* (Catastrophes), and had his first art exhibition, at

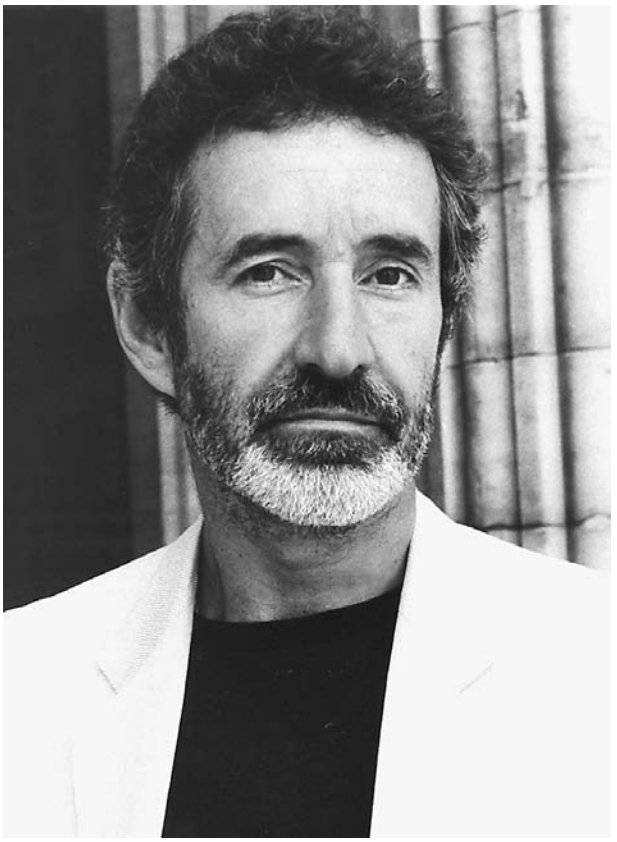

the Galerie Espace in Amsterdam. He followed up by publishing *Die Huis van die Dowe* (House of the Deaf, 1967) and *Kouevuur* (Gangrene) in 1969. In 1970 he published *Lotus* under the pseudonym Jan Blom.

Breytenbach wanted to go back to South Africa to accept poetry awards he had won in 1967 and 1969, but the government refused his wife an entry visa as a ''non-white'' and Breytenbach faced arrest for violating the Immorality Act, apartheid legislation that made interracial marriage a crime. His poetry collection *Met Ander Woorde* was published in 1973, and the Breytenbachs were both able to obtain three-month visitor's visas to return to South Africa.

After 12 years of exile, his return to South Africa elicited tender childhood memories and bolstered his fury over the injustice and violence of the apartheid system. His strenuous public criticism of the Afrikaner nationalist government so annoyed authorities that at the end of his stay officials told Breytenbach not to return to South Africa. The poet's feelings about his homecoming were published in a 1976 book mixing poetry and prose that came out in a censored version in South Africa called *'N Seisoen in die Paradys.* A later English translation, *A Season in Paradise,* appeared in 1980.

Held as Political Prisoner

Once he returned to Paris, Breytenbach quickly renewed links with anti-apartheid groups. With other exiled white South Africans he founded his own anti-apartheid organization, Okhela (Zulu for ''ignite the flame'') and wrote its platform. They devised a plan for Breytenbach to travel to South Africa in disguise and contact some black spokespeople and sympathetic whites to funnel money from European religious organizations to South African black trade unionists.

In 1975 a French anti-apartheid group provided a forged French passport to Breytenbach, who flew to Johannesburg under another name. The French organization had apparently been breached, however, and Breytenbach was under the surveillance of South African security police from the moment he acquired his visa. He was followed, his contacts were noted, and he was arrested and charged under the Terrorist Act. Breytonbach was sentenced to nine years in prison. The court considered anti-apartheid trade union campaigns to be a threat to state security.

A few months later, Breytenbach began a period of solitary confinement in the maximum security section of Pretoria's prison. In June 1977 he was again accused of terrorism, tried a second time, and acquitted of all charges other than smuggling letters from prison, for which he paid a fine equivalent to 50 dollars. Breytenbach was transported to Pollsmoor Prison, where he was held as a political prisoner for five years.

The French government exerted diplomatic pressure on South Africa and increased its efforts once France's socialist government came to power under Francois Mitterand. In late 1982, Pretoria finally acquiesced and commuted the poet's sentence to seven years, stipulating only that he leave the country. He was permitted a short visit with his father, then he and his wife flew back to Paris. Breytenbach became a French citizen in 1983 and alternated living in Paris and Gorée, Senegal.

During his imprisonment, Breytenbach wrote a semi-fictional account of his mental state as a prisoner *Mouroir: Bespieelende notas van 'n roman* (Mouroir: Mirror-notes of a Novel). The book is a group of loosely connected stories presented in a surreal, imagistic style. While critics widely praised the book, they also noted the complex fragmentation and obscurity that made it difficult to digest, though in general the challenging work was considered beautifully written and unforgettable.

Once freed from prison, Breytenbach wrote a more direct account of his incarceration, *The True Confessions of an Albino Terrorist* (1986). In his best-known work, the author describes being ensnared by his captors and subjected to years of psychological and physical deprivation and gives his vision of South Africa's future prospects. This disturbing book, with its detailed depiction of a horrifying penal system, was critically acclaimed as an important contribution to South African prison literature, as well as a work of great artistry.

Completed Four-Volume Memoir

Breytenbach, who maintained that his experiences in prison forever scarred him, returned to South Africa in 1986 to accept the Rapport Prize for Literature from *Rapport,* an Afrikaans newspaper, for his volume of poetry *YK* (1985). He returned again in 1991, a journey chronicled in the 1993 memoir *Return to Paradise.* In it he describes the national

turmoil during the transitional period following the fall of the white-controlled government of F.W. De Klerk. The work met with mixed reviews, praised for its narrative, rhythm, and passion, but criticized as unoriginal in its analysis and uninspired in its reporting.

In 1992, Breytenbach co-founded a cultural center in Senegal, the Gorée institute. He co-founded the University of Natal's Center for Creative Arts in 1995. In 1996, a collection of Breytenbach's talks on South Africa, apartheid, and writing was published as *The Memory of Birds in Times of Revolution.* Criticism was again varied. Some felt it was outdated, lacking in insight, clichéd and didactic; others called it another important contribution to his body of work and commented on its admirable sentiments. The 1989 novel *Memory of Snow and Dust* portrayed a semiautobiographical account of Breytenbach's arrest to illuminate his personal struggle between spiritual hunger and his need to be politically useful.

In *Dog Heart: A Memoir* (1999), Breytenbach told about a post-apartheid visit to Bonnieville, his hometown, and his attempts to reconcile his childhood memories with the reality of South African life after apartheid. He did this with a fractured narrative that incorporated snippets of his own personal history, ruminations on the nation's history, pieces of folk tales, and lists of past and present atrocities artfully woven together and beautifully written. In 2000, Breytenbach published *Lady One: Of Love and Other Poems,* a collection of poems for his wife that includes images of east Asia, southern Africa, and Morocco. The combination of the personal and the global in the poems reflects a marriage that, because it was considered taboo under South African apartheid laws, led to the poet's original exile. A dramatic piece, *The Play,* premiered in his homeland in the spring of 2001.

In addition to writing, Breytenbach was an award-winning painter. Many of his paintings depict surreal humans and animals, often in captivity. He first exhibited his visual art in 1962 in Edinburgh and exhibited in 34 solo shows and several group exhibitions in numerous countries, including Belgium, France, Sweden, Germany, the Netherlands, Hong Kong, Scotland, and South Africa. He received honorary doctorates from the University of Cape Town and the University of Natal, Durban. He taught as a visiting professor at both institutions, as well as at Princeton University in New Jersey. He became a global distinguished professor of creative writing at New York University.

Despite the deprivation he suffered from his willingness to speak out against injustice, Breytenbach continued to voice his outrage at matters that stirred his indignation. In 2002, he was one of a number of prominent social, cultural, and political leaders, including Nelson Mandela and Desmond Tutu, who chastised the Israeli government for its occupation of Palestine, calling it disturbingly similar to apartheid South Africa.

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Tony Brown

One of the most sought-after and controversial speakers in the United States, Tony Brown (born 1933) also hosts ''Tony Brown's Journal,'' one of the Public Broadcasting Station's longest-running shows. He hosts the syndicated radio call-in show ''Tony Brown'' at WLIB AM New York and his books include *Empower the People* and *Black Lies, White Lies.* Most of his efforts are geared toward encouraging African Americans to improve their economic destiny by helping themselves.

Rough Beginnings Gave Rise to Ambition

On April 11, 1933, in Charleston, West Virginia, William Anthony (Tony) Brown became the fifth child born to Royal Brown and the former Katherine Davis. His mother had been having children since the age of 16. There was tension in the marriage from early on due to the different complexions of Royal, a light-skinned mulatto, and Katherine, a dark-skinned beauty. (At that time, the lighter the skin of an African American, the higher his or her rank in society, and vice versa.) Royal's parents had opposed the union, despite the abundant accomplishments of Katherine's family. In addition, the ferocious racism of the small Southern town drove a wedge between the young couple. Unemployed and increasingly frustrated, Royal left with another woman for Philadelphia two months before his last child arrived.

It was into this turbulent world that Tony was born. Katherine was crushed by the desertion and may have suffered from postpartum depression after his birth. Virtually unable to care for the baby, she allowed a concerned neighbor, Elizabeth Sanford, and her daughter, Mabel, to

take the starving two-month-old Tony to live with them. Although poor and uneducated, Elizabeth, whom Brown would always call ''Mama,'' and Mabel cared for and raised the boy lovingly as though he were their own until they died within months of each other when he was 12 years old. Brown still credits them not only with saving his life, but with giving him confidence and a sense of self-worth.

Forced to rely on his mother again for support, Brown moved in with her in a housing project in a decrepit area of Charleston known as the Minor. Meanwhile, his parents had divorced. Although he had grown accustomed to poverty, Brown always dreamed of having enough food and clothes. He demonstrated his developing ambition and resourcefulness early on when he started selling soft drink bottles around the neighborhood. Through hard work and determination, he earned enough to buy a rooster and a hen and started a little poultry farm. Soon he was able to sell fresh chicken and eggs to his neighbors at a great profit. He also got paid for putting on shows with his friends at the nearby Furgerson Theater.

Excelled in School, Developed Love of Performing

Brown started in Charleston's public school system in 1939, when he was six. His first school was Boyd Elementary, and from there he graduated to Boyd Junior High. When he entered Garnet High School as a teenager, he joined the track team, running the 220- and 440-yard races and relays. An eager and attentive student, Brown did well in school but particularly in English and drama. His teachers in those subjects encouraged him enormously, realizing his potential. Despite a slight shyness and natural reserve, he won a leading role in the play *Our Town,* and just before graduation in 1951 he performed parts of Shakespeare's *Julius Caesar* on the local radio station.

After working for two years after graduation, Brown joined the army in 1953. He eventually made the rank of corporal before leaving in 1955 to study psychology and sociology at Wayne State University in Detroit, Michigan. He graduated with a degree in 1959 despite having worked part-time at a warehouse to pay for his education. Brown had become convinced that he could help fellow African Americans improve their generally dire economic circumstances and remained at Wayne State until 1961 to earn his masters degree in social work. His educational focus, psychiatric social work, meant that he was assigned some of the most tragic and difficult cases in the city, and by 1962 he had had enough.

Career in Social Work Yielded to Media Involvement

In the meantime, Brown had protested racial segregation during massive marches that he organized and that were led by Martin Luther King, Jr. Based on these experiences, Brown decided that the media would be the conveyor of his messages to black Americans. He found a job as a drama critic with the *Detroit Courier* and quickly moved up the ladder to city editor. In 1968 he left the paper to take a job as public affairs programmer for Detroit's public television station, WTVS. He soon became producer of the station's first show specifically for African Americans, ''CPT,'' or ''Colored People's Time.'' Meanwhile, Brown also tried his hand at hosting for the first time on the station's community program ''Free Play.''

While Brown worked at WTVS for the remainder of the 1960s, a program called ''Black Journal'' began airing in New York City. Funded by the Corporation for Public Broadcasting (CPB), the show investigated political and social issues relevant to African Americans through interviews, surveys, documentaries, and editorial commentaries. ''Black Journal'' had won the Emmy, Peabody, and Russwurm awards by 1970.

Later that year, Brown was invited to work as executive producer and host of ''Black Journal.'' He accepted, but within months his candor and unflattering commentaries on the government were igniting controversy and criticism from people at all levels of the broadcasting industry. His allegations of racism in public broadcasting were especially ill-received. The controversy, however, sparked interest in the show and its ratings skyrocketed. The station expanded ''Black Journal'' from its original once-a-month feature to a weekly, 30-minute show.

Aggressive Style Sparked Controversy

Although his goal was to emphasize the positive aspects of African Americanism, Brown occasionally ran into trouble with his viewers, who perceived him as arrogant, condescending, and out of touch with the experiences of the average black person. Brown's emphasis on self-help may have caused this reaction, but his purpose, to give African Americans self-respect, remained firm.

Brown was one of the first people to encourage blacks to enter the television industry, and most of his staff came from the local community. He located production companies willing to teach his trainees and help them find jobs in the field. His work led to his appointment as the founding dean of the Howard University School of Communications, and he used this position to launch the Careers in Communications Conference. This became an annual event that still helps students find work in the communications industry. Brown resigned as dean in 1974.

When the CPB withdrew its funding of ''Black Journal'' for the 1973–1974 season, the African American community responded with outrage. The corporation relented and agreed to fund the show but instead reduced its airtime. Brown took matters into his own hands in 1977. Determined to keep the faltering show alive and frustrated with the limits imposed by the CPB, he negotiated a contract with the Pepsi Cola Company to sponsor the show. Brown changed the program's name to ''Tony Brown's Journal'' and left the relatively sheltered world of public television. The syndicated show began airing in 85 cities nationwide, and he also started doing a successful segment called ''Tony Brown at Daybreak'' on WRC-TV in Washington, D.C. However, Brown soon became dissatisfied with the odd viewing times commercial stations offered ''Tony Brown's Journal,'' so in 1982 he moved the show back to public television.

Campaigned Hard for Black Education and Economic Empowerment

Throughout the 1980s, Brown was instrumental in improving the outlook and atmosphere for African Americans in the academic world. He launched ''Black College Day'' in 1982, in what was called a one-man effort to save and support colleges dedicated to serving blacks. In 1985, he founded the Council for the Economic Development of Black Americans, whose motto is ''Buy Freedom.'' The group's main platform is that blacks should patronize businesses displaying the ''Freedom Seal,'' which signified a black owner who had agreed to be courteous, offer competitive prices, provide employment, give discounts, and stay involved in the community.

Brown's most inspired attempt to reach African Americans through the media came in 1988, when he released a cautionary film about cocaine abuse titled *The White Girl.* He wrote, directed, produced, and distributed the film himself, and while it was panned by the critics, it gave Brown a medium in which to address what he perceived as ''two destructive trends in society: drug addiction and self-hate.'' Ignoring the negative reviews, he circulated the film throughout the black community for the next 18 months. Local groups showed it for a small profit, benefiting both Brown and charitable causes.

Became an Author to Reach Audience

In the 1990s, Brown began writing books to broadcast his message of self-help and self-respect to African Americans. His first book, *Black Lies, White Lies: The Truth According to Tony Brown,* came out in 1995. With its innovative approach to making the United State more economically competitive and suggestions of ways to solve the country's racial issues, the book was well received among blacks, although not reviewers. His next book, *Empower the People: A 7-Step Plan to Overthrow the Conspiracy That Is Stealing Your Money,* was published in 1999 and presented, as his publisher put it, as ''a practical plan to reclaim our resources and institutions from a selfish and exclusive power elite.'' It has also enjoyed steady success despite some less than positive reviews. Brown's *What Mama Taught Me: The Seven Core Values of Life* appeared on bookshelves in 2003. Literally the story of his life, Brown uses himself as an example of what people can overcome and achieve with the help of self-empowerment.

Brown, a prominent and influential member of the Republican Party, lives in New York City, where he hosts a call-in radio program on WLIB AM and continues to host the now-syndicated ''Tony Brown's Journal.'' He is an occasional commentator on the popular National Public Radio show ''All Things Considered'' and appears regularly on C-Span, CNBC, and other major networks. He is also the founder of Tony Brown Productions, Inc., which produces television programs and movies and markets videotapes from a collection called ''The Library of Black History.'' Brown is a member of numerous boards and advisory committees, including the Shaw Divinity School, The Harvard Foundation for Intercultural and Race Relations, and the Association for the Study of Afro-American Life and History. *Talkers,* the premiere radio trade magazine, has named Brown one of the top 100 most important talk show hosts in the country, and *USA Today* chose him as one of the top five U.S. experts on the status of African Americans.

Brown married in 1970 and had a son, Byron Anthony Brown, in 1971. The marriage ended in divorce in 1974.

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Richard Burbage

Richard Burbage (c. 1567-1619) was a well-known actor in Elizabethan England. A friend and business associate of the playwright William Shakespeare, Burbage was the first actor to utter some of the Bard's most famous lines on stage, including *Hamlet*'s lament, ''to be or not to be, that is the question.''

Acting Considered Disreputable Profession

Burbage was probably born around 1567, in an area northeast of London called Shoreditch. Shoreditch was a bustling quarter just outside of the city boundaries, and the family lived on the main thoroughfare, Holywell Street. Nearby was the former site of Holywell Priory, which stood from the mid-twelfth century until the early 1540s. Some of the outbuildings still stood, and in 1576 Burbage's father, James, leased its Great Barn. By then his father was listed as head of the Earl of Leicester's acting company. Sometimes called Leicester's Men, it was the first organized Elizabethan acting troupe and dated back to 1559; it took its name from the fact that its initial founders were members of the Earl of Leicester's household. Though plays were becoming wildly popular among Londoners of all classes, acting was not legally considered a profession at the time. According to the Tudor Poor Law of 1572, actors could be targeted as ''rogues'' or ''vagabonds'' for being without an occupation, and such offenses were punishable by whipping or even death. Thus actors in Elizabethan England, who played both male and female roles, skirted the law by forming troupes that enjoyed the patronage of a noble or royal.

Theater performances were a relatively new and novel form of entertainment still in late sixteenth-century England. Drama emerged in classical Greek and Roman times, but by the early centuries of the Christian church, public performances had descended into a more bawdy form of popular amusement, and leading theologians condemned the theater as licentious and immoral. Church fathers eventually banned most theater performances altogether, save for works of a religious theme. The stricture carried on until the Renaissance era of Burbage's day, but the rediscovery of the classical Greek and Roman plays had brought a renewal of interest in drama across Europe, and new playwrights were emerging who adopted events of English history into entertaining tales that also served as social or political commentary for the times. These were usually performed by traveling troupes of actors, most of whom were patronized by wealthy nobles.

Joined Lord Chamberlain's Company

The forward-thinking English queen, Elizabeth I, encouraged drama, and the 1574 Licensing Act stipulated that only nobles with the rank of baron or higher were permitted to sponsor an acting troupe. Two years later, she established a Master of Revels office, which licensed theatrical productions and levied a fee on each performance. London itself, however, was administered by a Privy Council with a strong Puritan streak. Puritanism was a religious reform movement in England based on some of the more ascetic doctrines of Calvinism. Austere and dogmatic, the Puritans banned theater performances during Burbage's day. Shoreditch, however, stood just outside the Council's jurisdiction, and the elder Burbage used the Great Barn land and materials for what became London's first permanent venue for drama, the Theatre in Shoreditch. Young Burbage likely took his first roles on its stage with the Earl of Leicester's company. It is known he was with another company, Lord Chamberlain's Men, after 1588, and the Admiral's Men company after 1590.

Among Burbage's first known roles was that of King Gorboduc in *The Seven Deadliest Sins* by Thomas Norton and Thomas Sackville, two young nobles, around 1590, which is considered English drama's first genuine tragedy. Shakespeare arrived on the London theater scene about 1592, and began writing plays that were performed by Lord Chamberlain's Men the following year; he also acted with the troupe. In 1594, Burbage appeared in a performance before Elizabeth I along with Shakespeare and fellow thespian Will Kemp. He was listed as a joint-payee of Lord Chamberlain's Men by 1595.

Carted Theater Across Thames

In 1597, after the death of his father, Burbage and his brother Cuthbert inherited the Theatre in Shoreditch, but the landlord of the site was a Puritan, and tried to raise the rent exorbitantly to shut the venue down. The lease did state, however, that the building itself belonged to the Burbages, and so on a late December day in 1598, Burbage and the men of the company dismantled the Theatre and took the timber across the Thames River to Southwark, a half-mile west of the London Bridge. There, the materials were used to build a new theatre, called the Globe, which opened for business in 1599. Besides Cuthbert Burbage and their sister, Alice, the other partners in the venture were Shakespeare and Kemp. The venue would stage the first performances of many of Shakespeare's plays. It had a thatched gallery roof and may have been cylindrical in form, but little concrete information survives regarding its design.

Burbage's rise as the leading actor of his day was linked to the growing popularity of Shakespeare's plays with London audiences and even royal audiences. Though the exact chronology of the Shakespeare canon is unknown, their order can be surmised from dates when they were published or from secondary sources in which they were mentioned. It is known that Burbage played the title role in one of the earliest, *Richard III,* in which he uttered the famous opening line: ''Now is the winter of our discontent /Made glorious summer by this sun of York.''

Debuted in Appealing, Enduring Roles

Burbage went on to appear as Berowne in the more lighthearted *Love's Labour's Lost,* which is also thought by scholars to be the first that Shakespeare wrote with him in mind. ''It is a part well suited to the versatility that we know to have been Burbage's particular characteristic,'' declared Martin Holmes in his *Shakespeare and Burbage.* ''He has to be, in succession, the shrewd, dry commentator on other men's ideas, the smart society conversationalist, the serious, self-confessed, self-criticising, reluctantly self-tormenting lover, and finally the champion of love.''

The first years of the seventeenth century became known as the Jacobean period of English drama, after the accession of a new English monarch to the throne, James I, in 1603. That same year, Burbage's Chamberlain's Men players were renamed the King's Men company after winning royal patronage. Burbage remained its principal actor, and Shakespeare its playwright. By this point both were well-known figures in London, and the Globe proved a profitable enterprise for them. Shakespeare's plays were proven money-makers, and while the financial links between the two men enriched both, Shakespeare's talent for writing for Burbage gave rise to some of the choicest dramatic parts in the history of drama. ''It appears that Shakespeare either felt obliged to tailor roles to suit Burbage's particular capacities or else, far more likely, perceived that his gifts and style offered the possibility of exploring more rounded, more inward-looking personalities in a more profound fashion,'' noted the *International Dictionary of Theatre* essay.

Portrayed Increasingly Complex Characters

In his day Burbage was deemed a skilled orator, which likely meant that he possessed an excellent memory for lines, as well as clear enunciation and believable gestures. He probably moved about on the stage as he spoke his lines, which was considered unusual at the time. His great rival was another London actor, Edward Alleyn, but Burbage's close association with Shakespeare enhanced his reputation. ''Burbage's voice, it would seem, was not a trumpet like Alleyn's,'' noted Holmes, ''but had more the quality of a stringed instrument, and Shakespeare wrote for it with consideration and full understanding of its potentialities.''

As Shakespeare and Burbage matured, the roles offered to the actor grew more contemplative in character. Burbage appeared in the title roles of Shakespeare's great tragedies, *Hamlet, King Lear,* and *Othello.* These were compelling figures from history, and delivered memorable turns of phrase that became commonplace in the English language. Yet these and others from Shakespeare's pen were also compelling and relatively novel portrayals of human nature on the stage at the time: the characters were neither wholly good nor entirely evil. With his wealth of experience on the stage that dated back to his youth, Burbage was ideally suited to the nuances of such parts. ''Without him, Shakespeare would most likely have had less opportunity to develop his talents,'' asserted the *International Dictionary of Theatre* of the actor, ''and it is at least arguable that creating parts to suit Burbage's particular characteristics and temperament inspired him to explore more complex dramatic characters than might otherwise have been the case.''

Opened Second Profitable Venue

In 1608 Burbage, Shakespeare, and some other partners opened the Blackfriars Theatre, between Ludgate Hill and the Thames, as a new home for the King's Men when not performing at Court. Burbage's father had leased part of an old Dominican friary (hence the term ''black'' friar because of the dark cloak its members wore) to stage plays back in 1596, but since the building was still within the boundaries of London proper and the neighbors objected as well, he instead leased it for performances of a children's theater company. When Burbage and his partners took it over, they added a solid roof to it so that it could serve as an all-season venue, which was another London theater first. The Globe, meanwhile, caught fire during a performance of *Henry VIII* one night in 1613 when a cannon shot to mark the king's entrance misfired. Burbage barely escaped alive, but rebuilt the theater the next year. It is known that this design was indeed circular in shape, and had a tiled gallery roof.

Burbage is thought to have acted in a long list of other roles from Shakespeare's pen, but these are not reliably documented. They include Angelo in *Measure for Measure,* Bassanio in *The Merchant of Venice,* Claudio in *Much Ado About Nothing,* Demetrius in *A Midsummer Night's Dream,* Ford in *The Merry Wives of Windsor,* Orsino in *Twelfth Night,* Prospero in *The Tempest,* and the title roles of *Coriolanus, Macbeth,* and *Timon of Athens.* He also acted in the plays of other leading dramatists of the era as well, including John Webster and Ben Jonson. He appeared in the latter's *Every Man in his Humour* in 1598 and *Every Man out of his Humour* the following year. For certain he appeared in Jonson's works *Sejanus His Fall* in 1603, *Volpone* in 1605, *The Alchemist* in 1610, and *Catiline His Conspiracy* in 1611. He also appeared as Ferdinand in Webster's *The Duchess of Malfi* in 1616, and may have acted in *The White Devil,* another work from Webster's pen.

Burbage lived in the same Holywell Street of his childhood, and is thought to have married his wife, Winifred, around 1601. They had six daughters and two sons. A painter as well as actor and theater manager, Burbage is thought to have done the Felton portrait of Shakespeare. A self-portrait hangs at Dulwich College. He died in London on March 13, 1619, leaving a small estate of 300 pounds. He is buried in the parish cemetery of St. Leonard's, the landmark Shoreditch church that dates back to the twelfth century. His Globe theater closed in 1642 during a renewal of Puritan religious fervor in England, and was torn down two years later. The Blackfriars theater also closed during this period, and was demolished in 1655. London's ''Playhouse Yard'' commemorates the latter theater's site.

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C

Benny Carter

Award-winning jazz musician and arranger Benny Carter (1907–2003) had a distinctive sound that was showcased most famously in his 1937 "Honeysuckle Rose." His 1961 album *Further Definitions,* which critics consider a masterpiece, remains one of jazz's most influential recordings.

Influential Arranger

Carter was born as Bennett Carter on August 8, 1907, in New York City, the only son and the youngest of three children in his family. He grew up in one of the roughest Manhattan neighborhoods at that time, San Juan Hill, near what is now Lincoln Center. His formal education ceased after the eighth grade. His mother taught him piano and, through his cousin, Theodore (Cuban) Bennett (who never recorded but who influenced numerous musicians with his highly developed musical ideas), and Bubber Miley, a neighbor who played with Duke Ellington, Carter developed an interest in the trumpet. He saved for months and bought a trumpet at a pawn shop when he was 13, but, when he failed to master it after a weekend's effort, he traded it for a C-melody saxophone (having been told, erroneously, that that instrument was easier to learn). Carter, who was for the most part self-taught, counted Frankie Trumbauer as an early inspiration. By the age of 15 he was sitting in at night spots around Harlem.

In 1925, Carter married his first wife, who died of pneumonia three years later. That same year he briefly attended Wilberforce College in Ohio, where he played with the Wilberforce Collegians, then toured with Horace Henderson. After brief stints with James P. Johnson, Earl Hines, and Ellington, he worked for more than a year with the Charlie Johnson Orchestra, his first full-time job.

Carter formed his own group for New York's Arcadia ballroom in 1928 and somehow managed to teach himself to arrange music. That same year he recorded his first records, with the Charlie Johnson group, including two of his own arrangements. Later that year, he began working in a band led by pioneering big band arranger Fletcher Henderson, Horace Henderson's brother. The band was revitalized by Carter's innovative writing, especially his scores for the saxophone section, and he became an influential arranger who also wrote for Ellington and Benny Goodman. Shortly after joining the band, the 21-year-old Carter was chosen by its members to replace the leader, who had walked out during a tour.

Codified Swing Music's Sound

In 1931, Carter became the musical director for the Detroit-based McKinney's Cotton Pickers. Having mastered the alto sax, he now took up the trumpet and within a couple of years was recording trumpet parts that rivaled his alto work. On both instruments, he became known for envisioning a solo as a whole while still retaining spontaneity.

The next year he returned to New York and began assembling his own orchestra, which eventually included swing stars such as Teddy Wilson, Dicky Wells, Chu Berry, and Sid Catlett. As was true of all the bands Carter led, the group, with its high musical standards, became known as a "musicians' band." He was helping to codify what would become the style and essence of swing music, stripping

away the elaborate embellishment of dance bands, streamlining rhythm, and making improvisation and composition equal. Unfortunately, the band struggled for commercial success, especially during the Depression, and Carter was compelled to disband it.

At this time, an opportune invitation sent Carter to Paris to play with the Willie Lewis Orchestra at a club called Chez Florence. After nine months, at the instigation of music critic Leonard Feather, he moved to England to work as an arranger for the BBC dance orchestra, writing a prodigious three to six arrangements weekly for a period of ten months. As he spent the next three years traveling throughout Europe, Carter became pivotal in spreading jazz abroad and changing its face permanently. He visited with U.S. musicians such as his friend Coleman Hawkins and played and recorded with leading French, British, and Scandinavian jazz musicians. He also led the first international interracial group in Holland. Carter credited Doc Cheatham, with whom he played during this period, as his greatest influence on trumpet. He did not own a trumpet at the time, so Carter would use Cheatham's.

In 1938 Carter returned to New York to find the big band sound that he had helped to craft sweeping the nation. He recorded with Lionel Hampton and quickly formed another orchestra, which spent two years playing the Savoy Ballroom in Harlem. His arrangements were much in demand and appeared on recordings by Ellington, Goodman, Count Basie, Glenn Miller, Tommy Dorsey, and Gene Krupa. Though he only had one major hit in the big band era (a novelty song called ''Cow-Cow Boogie,'' sung by Ella Mae Morse), during the 1930s Carter composed and/or arranged many of the pieces that became Swing Era classics, such as ''When Lights Are Low,'' ''Blues in My Heart,'' and ''Lonesome Nights.''

In 1941, Carter stripped down to a sextet that included bebop groundbreakers Kenny Clarke and Dizzy Gillespie. He also wrote arrangements for a radio show, ''Your Hit Parade.'' In 1942 he reorganized his band and moved to California, settling in Hollywood, where he would live for the rest of his life. In the mid-1940s, Carter's band included such leading modernists as Miles Davis, Art Pepper, Max Roach, and J.J. Johnson, all of whom have expressed a debt to Carter as an important mentor.

Worked in Films and Teaching

In Hollywood, Carter moved steadily into studio work. He was among the first black arrangers for films and in the 1950s led the integration of white and black musicians unions. In 1943 he wrote arrangements for and played on the soundtrack of the film *Stormy Weather,* although he did not receive a screen credit. From 1946, when he surrendered full-time work as leader of a big band, until 1970, he was virtually out of the public eye. He arranged scores for dozens of movies and, beginning in 1959, television programs. Among his film credits are *The Snows of Kilamanjaro, The Five Pennies, The Gene Krupa Story, The Flower Drum Song, The View From Pompeii's Head,* and Martin Scorcese's *Too Late Blues.* Among his television credits are *M Squad,* the Alfred Hitchcock series, *Banyon, Ironside,* and the *Chrysler Theater.*

He also toured occasionally as a soloist and with the Jazz at the Philharmonic ensemble. Carter's arrangements were used by almost every significant popular jazz and blues singer of the era, including Billie Holiday, Ray Charles, Louis Armstrong, Ella Fitzgerald, Peggy Lee, Sarah Vaughan, Billy Eckstine, Pearl Bailey, Lou Rawls, and Mel Tormé.

In 1969, Carter was persuaded by Morroe Berger, a sociology professor at Princeton University who had done his master's thesis on jazz, to spend a weekend at the college as part of some classes, seminars, and a concert. This led to a new outlet for Carter's talent: teaching. For the next nine years he visited Princeton five times, most of them brief stays except for one in 1973 when he spent a semester there as a visiting professor. In 1974 Princeton awarded him an honorary master of humanities degree. He conducted workshops and seminars at several other universities and was a visiting lecturer at Harvard for a week in 1987.

Carter's touring career was revitalized by his academic work. The U.S. State Department sponsored a tour of the Middle East in 1975, and the following year he played in a nightclub in New York City for the first time in more than three decades. Over the next twenty years Carter made dozens of new records, and much of his early work was reissued. He continued touring in America, Europe, and Japan. On his 82nd birthday, in 1989, he played a concert at Alice Tully Hall in Lincoln Center, returning the next year to introduce a new extended composition.

Won Several Awards

Carter received numerous accolades. In 1978, Carter was invited to the White House to lead a band as part of President Jimmy Carter's commemoration of the Newport Jazz Festival's 25th anniversary. He was also leader of a band that played at Ronald Reagan's 1984 inaugural, played the White House again during the administration of George H.W. Bush in 1989, and in 2000 was presented with the National Medal of Arts by President Bill Clinton.

In 1982, when Carter turned 75, New York's WKCR radio station commemorated his birthday by playing his music for 177 hours. In 1984 the Kool Festival honored him with a retrospective concert. Carter received a Grammy Lifetime Achievement Award in 1987 from the National Academy of Recording Arts and Sciences. In 1988, his *Central City Sketches,* recorded with the American Jazz Orchestra in 1987, was nominated for a Grammy. In a 1989 critics' poll conducted by *Down Beat* magazine, Carter placed first in the arranger's category. In 1990, both *Jazz Times* and *Down Beat* magazines ranked Carter the jazz artist of the year in their international critics' polls. In 1994, he won a Grammy for ''Elegy in Blue.''

In 1996, Carter was among five recipients of the Kennedy Center Honors in Washington, D.C. In March of that year he played with the Lincoln Center Jazz Orchestra in an evening of Carter's music conducted by Wynton Marsalis. The band debuted a new suite, ''Echoes of San Juan Hill,'' as well as playing some of his classics. Also in 1996, the lauded documentary on Carter, *Symphony in Riffs,* was released on home video. When Carter celebrated his 90th birthday in 1997, a concert tribute was held at the Hollywood Bowl (it was held two days prior to his birthday, since Carter was slated to give a concert in Oslo on his actual birthday).

Carter was married five times, with three of the marriages ending in divorce. He married his fifth wife, Hilma Ollila Arons, whom he had met in 1940 when she went to the Savoy Ballroom to hear his band, in 1979. He had a daughter, Joyce Mills, and a granddaughter and grandson. He died at a Los Angeles hospital on July 12, 2003, just a month shy of his 96th birthday.

Carter's long career was consistently characterized by high musical achievement, and he developed a unique and readily identifiable style as both an alto saxophonist and an arranger. He was able to double on trumpet and was also proficient on clarinet, piano, and trombone. His saxophone playing was pure-toned, fluid, and flawlessly phrased. One of the trademark sounds of his arrangements was four saxes harmonizing one of his sinuous, swooping melodies as if they were one instrument improvising. He also created the big-band model of contending brass and reed sections, anticipated harmonic trends that would later appear in bebop, and transformed a clunky Western notion of musical time into something more buoyant and fresh.

Two recordings that showcase his sound most famously are 1937's ''Honeysuckle Rose,'' recorded with Django Reinhardt and Coleman Hawkins in Europe, and the same tune reprised on his 1961 album *Further Definitions,* an album considered a masterpiece and one of jazz's most influential recordings. As Jay Weiser said in his farewell to Carter on salon.com, ''Nobody in the history of jazz ever did as many things as well.'' Nicknamed The King by fellow musicians early in his career, Carter was beloved not only for his musical genius, but also for his reserved, dignified, and modest personality. He eschewed flamboyance in his playing and was known as a gracious, warm and witty man. Unlike some of his contemporaries, in the 1940s Carter welcomed saxophonist Charlie Parker as an innovator rather than a threat, an example of his generous spirit.

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Laura Cereta

Renaissance scholar, writer, and feminist Laura Cereta (1469–1499) wrote letters throughout her short adult life, the contents of which formed the basis of feminism that surfaced during the Enlightenment of the 18th century.

Education Began at Convent, Continued at Home

Cereta was born to noble parents in Brescia, Italy, in 1469. She was the eldest of six children born to Veronica di Leno and Silvestro Cereta and, by her own account, the favorite child, even in comparison to her three younger brothers (a noteworthy occurrence in a male-oriented society). She claimed to have been named for a laurel tree in her family's garden that had withstood the severe blows of a violent storm. She was a sickly child and suffered from insomnia. Her father, a member of Brescia's governing elite and a humanist, staunchly supported his daughter's scholarship during a time when it was rare for a woman to be educated and the status of women was a hotly disputed topic.

At the age of seven, Cereta went to live among nuns in a convent, where she learned to read, write, and embroider, as well as learning the basics of Latin. She became increasingly devoted to a contemplative life characterized by hu-

mility and humble obedience to God. After two years Cereta was brought home, where, according to a letter she wrote later in life, she felt constricted by her mother's model of femininity (and, typical for the time, the attendant lack of education). Her father apparently sensed her boredom and unhappiness, and within months he returned her to the convent to continue her instruction in Latin (and, presumably, Greek). She was summoned home again at age 11 to help care for her younger siblings, and at the age of 12 she assumed the task of running the household. Her lifelong thirst for knowledge endured, and she studied religion, mathematics, physical sciences, and astrology under her father's capable tutelage. She attended lectures when possible and usually worked late at night reading the ancient authors after her family members had gone to bed.

Scholarship Unimpeded by Marriage, Strengthened in Widowhood

From an early age, Cereta was involved in public debates, orations, and argumentation. This was not unusual for learned women of the time. The focus of this philosophizing was primarily ethics, rather than epistemology (the study of the nature of knowledge) or metaphysics (the study of the fundamental nature of being and reality), as was also standard for her time. She exalted learning as characteristically human and desired to seek truth. Her intellectual pursuits were also driven by a longing for immortality that circulation of her work would eventually bring to her.

When she was 15 years old, Cereta married Pietro Serina, a merchant who owned a shop in Venice and shared her love of learning. While not absent of conflict, the marriage seems to have been a happy one. Cereta began to meet and correspond with local humanist scholars who also studied, imitated, and adapted classical sources. She was widowed after only 18 months of marriage when Serina died of a form of plague. The loss of her husband deeply wounded her. Her contacts with scholars increased after her husband's death, particularly through her correspondence, and it is presumed that the bulk of Cereta's writing—letters, orations, and essays written in Latin—were penned sometime during this period.

Rather than remarry or enter a convent, Cereta overcame her profound grief by becoming more devoted scholar. Being childless and widowed in her youth left her ample opportunity to pursue an intellectual course without the burdens of child-rearing and running a household. She was fortunate to have the respectability and social position of one who had married, without the responsibilities of the union. Her correspondence suggests that she had regular meetings with groups of scholars in Chiari and Brescia and conducted readings from her ''disputations,'' a popular form of essay at the time. She was temporarily recognized as a leading intellectual, but was harshly criticized when she tried to support herself by publishing her compositions. A manuscript of Cereta's letters (including a parody of a funeral oration, on the death of an ass, written in a classical style), *Epistolae Familiares,* circulated in Verona, Venice, and Brescia in 1488 under the patronage of Cardinal Maria Ascanius Sforza. Her father, who was her strongest supporter, died six months after her volume was disseminated. The combination of his passing and attacks on her work by women and men alike conspired to keep Cereta from publishing again.

Letters Laid Groundwork for Feminism of the Enlightenment

A passionate feminist, Cereta's letters (mostly to family and local professionals) are generally secular and explore many enduring feminist issues, including marital oppression, a woman's right to higher education, and the contributions made by women to history, politics, culture, and intellectual life. She staunchly defends womanhood and pleads with women to better their lives through bettering themselves. She routinely exhorts women to forsake materialism and seek joy in the development of their character—their virtue, their honor, and their minds.

In an epistle entitled ''Curse against the Ornamentation of Women,'' she denounces women who find more interest in jewelry, cosmetics, and attire than in enriching their minds. Many of the topics that surface in Cereta's work are associated with the Enlightenment's early feminist critics, such as Ann Finch (1661–1720), Anna Barbauld (1743–1825), Mary Wollstonecraft (1759–1797), Joanna Baillie (1762–1851), and Germaine de Stael (1766–1817). These include the attempt to rebuild and redefine the idea of gender; the establishment of women's writing in mainstream genres and venues once open to only men; women's mutual support of women and the notion of a women's community; housework as an obstacle to women's literary ambitions; and employment of the salon culture (or the convent, in Cereta's time) to span the public and private spheres so often prohibited to women. Cereta's work helped lay the groundwork for the 16th century's call for substantial institutional change in the economic, social, and legal status of women.

Cereta's letters also discuss war, death, fate, chance, malice, the importance of living an active life, the happiness brought by self-control, and contemporary political problems. She provides a detailed picture of the private experience of an early modern woman, delineating such personal concerns as her challenging relationships with her husband and her mother. Some of the epistles served as a forum for her mourning following the death of her husband, and Cereta claimed that through the process of mourning (and, presumably, the act of writing about it) she came to know herself better.

Despite her original ideas, Cereta's letters, especially those focused on classical themes, are completely grounded in the humanism of her time and of her predecessors. She was familiar with the ancient Roman authors at the center of the humanist school's curriculum—such as Cicero, Rome's greatest orator, the poet Virgil, and second-century authors Apuleius and Pliny—but she was also influenced by the early humanist classics scholars Petrarch, Salutati, and Valla.

Used Male-Dominated Format to Express Feminist Sentiments

It is significant that Cereta elected to demonstrate her intellect and to present feminist issues by participating in the predominantly male tradition of epistolography (letter-writing). The letter was not only a means of exchanging information, but a vital way to establish intellectual and social position. Unlike most women of her day, Cereta had the social contacts to participate. In fact, she even attempted to develop a friendship with the most famous female scholar in Italy at the time, Cassandra Fedele, but her efforts were unsuccessful. Still, she seems to have sustained numerous intellectual friendships with other women, including suora Veneranda, the abbess at Chiari (a prestigious boarding school attended by her brothers); the nun Nazaria Olympica; and Cereta's sister suora Deodata de Leno.

It is believed that Cereta was a philosophy teacher at the University of Padua for seven years. She is said to have felt isolated as a woman scholar. She considered her studies to have suffered from both a lack of time and the harassment of those who envied her intellect. Near the end of her life she was pressured to forsake scholarship and join a religious order. It is unclear whether she did so. She died prematurely in 1499, at the age of 30 in Brescia, Italy. She was buried at Brescia's Church of San Domenico. In a 1505 history of Brescia called *Chronica de rebus Brixianorum,* M. Helius Capriolus describes a great throng of mourners who were present at her funeral. Her complete letters were first published in English in 1997. No writings from the last years of her life (1489–1499) survive.

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Fedor Ivanovich Chaliapin

Decades after his death, Fedor Chaliapin (1873–1938) is still considered Russia's greatest opera singer. The dynamism of Chaliapin's acting perfectly complemented his voice, which, being a bass, was best suited for the role of the ''villain.'' In this Chaliapin, who for the most part was self-taught, created such memorable characters on stage as Mephistopheles, Ivan the Terrible, Boris Godonov, and Holofernes.

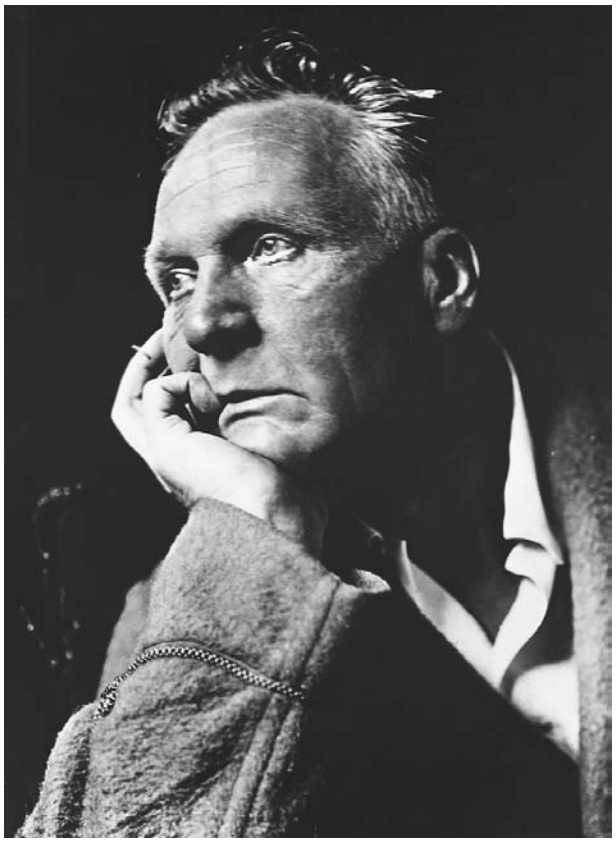

Fedor Ivanovich Chaliapin (also spelled Fyodor and Feodor—Shalyapin, Shaliapin, and Chaliapine) was born in Kazan in eastern European Russia on February 13, 1873. He was the son of a clerk, and as a young man was apprenticed to first a cobbler then a lathe turner. He also worked as a copyist, though he had very little formal education. Simultaneous to this Chaliapin sang in the church choir and served as an extra in various local theatrical performances. In 1890 Chaliapin made his professional debut when he joined the chorus of the opera company in Ufa. He also sang bit parts such as Stolnik in Moniuszko's *Halka.* In 1891 he joined a Ukrainian opera company and went on tour throughout Russia. The years 1892 and 1893 found the ubiquitous young man in Tbilisi, Georgia, where he studied with the opera singer D. A. Usatov. It was Usatov who introduced Chaliapin to the music of Modest Mussorgsky. During these years Chaliapin began to emerge from the shadows of the chorus. During the 1893–1894 season he first assayed the role of Mephistopheles in Charles Gounod's *Faust.*

Joins the Mariinsky Theatre

Chaliapin's first major career move came in 1895 when he joined the opera company of the Mariinsky Theatre in St. Petersburg. Despite the good reviews he received by the St. Petersburg critics, Chaliapin was unsatisfied with his treatment by the company's management and in 1896 decided to accept the invitation of Savva Mamontov to sing with the Moscow Private Opera. It was here that Chaliapin came into his own as an artist. His first performances for the Private

Opera took place at the All-Russian Trade, Industry, and Arts Fair held in Nizhny-Novgorod. This was actually provisional, summer work as Chaliapin was still under contract to the Mariinsky. At the fair Chaliapin met and fell in love with his first wife, the Italian ballet dancer Iola Tornaghi, publicly declaring his love to her during a performance of Tchaikovsky's *Eugene Onegin,* in which he sang the role of Prince Gremin. When the summer season ended Chaliapin returned to St. Petersburg but was soon persuaded to relocate to Moscow by Mamontov and Tornaghi, who had signed a contract to dance in Mamontov's company. Chaliapin and Tornaghi were married on July 27, 1898.

Perhaps the first great influence on Chaliapin's career was composer Sergei Rachmaninov, whom he met during this period. In *Chaliapin: A Critical Biography* by Victor Borovsky, Chaliapin is quoted as saying that Rachmaninov: ''was a great artist, a magnificent musician and a pupil of Tchaikovsky: it was he who urged me to study Mussorgsky and Rimsky-Korsakov. He taught me some of the basic principles of harmony. He tried, generally speaking, to give me a musical education.'' Operas by Modest Mussorgsky, Nikolai Rimsky-Korsakov, and other Russians would eventually make up the heart of Chaliapin's repertoire.

Triumphs in Moscow and Abroad

From 1896 to 1898 Chaliapin cemented his artistic reputation with the Moscow Private Opera. He sang such great roles as Varlaam in Mussorgsky's *Boris Godunov,* Ivan the Terrible in Rimsky-Korsakov's *The Maid of Pskov,* and Holofernes in Valentin Serov's *Judith.* This latter was the role he was rehearsing for the Mariinsky when he decided to leave that company. In 1898 Chaliapin made a triumphant return to St. Petersburg with the Moscow Private Opera. It was during this tour that the critic Vladimir Stasov took notice of Chaliapin; over the years Stasov would prove to be one of Chaliapin's most ardent champions.

In 1914 an English admirer published this assessment in a newspaper (quoted by Borovsky): ''[Chaliapin] differs from most of his colleagues in insisting that the actor's first duty is personation. He is not content to show himself in the limelight in easy contempt of the part which he pretends to be playing. He knows that the material of an actor's art is himself, his voice and his gesture, and he handles this material with a courage and variety which place him high above his fellows.'' In 1927, near the end of Chaliapin's career, the newspaper *Wiener Zeitung* (also quoted by Borovsky) declared: ''It is almost impossible to separate Chaliapin the singer from Chaliapin the actor. Each works for the other. Where the singer ends, the actor begins and vice-versa. They are usually both on stage at the same time. . . .'' These assessments show not only that Chaliapin took all aspects of his art seriously, but that he was staunchly in the modern camp of Konstantin Stanislavsky, cofounder of the Moscow Art Theatre and developer of the acting technique known as ''the method.'' Stanislavsky praised Chaliapin for his ability to synthesize his talents into a character's persona. This was evident back in 1898 when Chaliapin took on the title role in the Rimsky-Korsakov version of *Boris Godunov.*

By 1899 Chaliapin was viewed practically as a national treasure, and he signed contracts to sing at both the Mariinsky Theatre in St. Petersburg and the Bolshoi Theatre in Moscow. He would soon become an international figure, as well known as the Italian tenor Enrico Caruso. In 1901 he made his debut at Teatro La Scala in Milan in the title role of Arrigo Boito's *Mefistofele.* Rachmaninov assisted him in preparing for the role. This was the first of many tours in Europe and the United States. In France Chaliapin was especially beloved and did much to promote Russian culture in that country in the early part of the twentieth century.

Friendship with Gorky

1901 was another fateful year for Chaliapin; not only did it mark his first tour abroad, but also the beginning of his friendship with the writer Maxim Gorky (originally Alexei Maximovich Peshkov). It was Gorky who ''wrote'' Chaliapin's autobiography (published in English as *Chaliapin, an Autobiography as told to Maxim Gorky,* translated by Nina Froud). The idea for the ''autobiography'' was actually Gorky's; he convinced Chaliapin to come to Capri (where he was staying) to relate his life story. While Gorky certainly introduced Chaliapin to radical political thought, the latter was never a revolutionary in the sense Gorky was. Nevertheless Chaliapin performed for workers and sang revolutionary songs. After the Russian Revolution of October 1918 Chaliapin had at best lukewarm support for the Soviet Union. Yet he admired Gorky and though he thought his friend ''quixotic'' never wavered in his support.

The first fifteen years of the twentieth century was the apex of Chaliapin's career. During these years he created many memorable roles including the title characters in Anton Rubinstein's *The Demon,* Rachmaninov's *Aleko,* Jules Massenet's *Don Quixote* (considered his last great role), and the aforementioned *Mefistofele.* Chaliapin's other roles during this period included King Philip II in Giuseppe Verdi's *Don Carlos,* Tonio in Ruggierio Leoncavallo's *I Pagliacci,* Salieri in Rimsky-Korsakov's *Mozart and Salieri,* and Dosifei in Mussorgsky's *Khovanshchina.* One composer whom Chaliapin did not sing was Richard Wagner. Although he made polite excuses for his decision throughout his career, these have been deemed weak and disingenuous by Chaliapin's biographers. Nevertheless, this period marked one triumph after another for Chaliapin, both at home and abroad. On January 6, 1911, Tsar Nicholas II conferred on Chaliapin—who was no supporter of the Romanov dynasty—the title of ''Soloist to His Majesty,'' the highest honor for a singer in tsarist Russia. Following his successful La Scala performance Chaliapin made his debut at the Metropolitan Opera in New York City in 1907 and at the Paris Opera in 1908. His return to the Metropolitan Opera in 1921 in the role of Boris Godunov was so successful that it sparked an eight-year run there. He made his debut at London's Covent Garden in 1926.

An Expatriate in France

Following the 1918 Bolshevik takeover, Chaliapin became the artistic director of the Mariinsky Theatre and in 1919 became a member of its managing board. However,

despite being named a People's Artist of the Soviet Union in 1918, Chaliapin grew more disenchanted with the way the country was being run, particularly the restrictions on artistic freedom that were creeping in. Following a 1921 tour that took him to the United Kingdom and the United States, in which his family was not allowed to join him, Chaliapin made up his mind to leave the Soviet Union. He left for good on June 29, 1922. Soviet authorities tried many times to entice him to return but to no avail. In 1927 he was stripped of his title of People's Artist of the Soviet Union. In the early 1930s Gorky, who too had gone abroad partly out of disillusionment but returned to the Soviet Union, tried to convince Chaliapin to return also. In 1936 Stalin himself, through an intermediary (Chaliapin's American manager, Sol Hurok) made a plea for Chaliapin's return. He eventually settled in Paris.

By this time Chaliapin had divorced Iola Tornaghi and married Maria Valentinovna Petzold, with whom he had several children. His effort to support two households was another incentive for remaining abroad and especially to return to the Metropolitan Opera. Yet Chaliapin's years in exile were not without personal anguish for a man so strongly identified with Russia.

Chaliapin was also an outstanding chamber singer and gave many concert performances both in Russia and abroad. Before his break with the Soviet Union he gave numerous concerts in Russia for workers; in Europe he sang in benefits to raise money for starving Russians during the Civil War. From the beginning of his career Chaliapin made recordings; in the late nineteenth and early twentieth centuries these were wax cylanders. His first recording abroad was in Milan in 1907 and again in 1912. He also recorded in New York, Paris, and London. In 1926 the live performance of Boito's *Mefistofele,* with Chaliapin in the title role, was recorded at Covent Garden. And in 1927 a recording was made of the concert performance of *Mozart and Salieri* at London's Royal Albert Hall. Chaliapin's final recordings were made in 1936 in Tokyo. Chaliapin also tried his hand at directing opera: *Khovanshchina* and *Don Quixote.* In addition to his singing and acting Chaliapin was a man whose creative outlets were exhibited in painting, drawing, and sculpture. Besides the ''autobiography,'' Chaliapin wrote *Pages from My Life* and *Man and Mask* (the proper translation for the latter work is *Mask and Soul).* Chaliapin also appeared in the title role in the 1933 film *Don Quixote,* directed by G.W. Pabst.

Chaliapin died of leukemia in Paris on April 12, 1938. His old friend, advisor, and fellow expatriate Sergei Rachmaninov had visited Chaliapin two days before his death but could not bear to attend the funeral. The enormous cortège passed by the Paris Opera House before arriving at the Batignolles Cemetery, where Chaliapin was buried. His body remained there until 1984 when he was disinterred and reburied in Moscow's Novodevichy Cemetery.

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Mary Agnes Chase

Mary Agnes Chase (1869–1963) devoted her life to the study of grasses, working in the field as well through the Smithsonian Institution's National Herbarium to expand existing knowledge about the plant she claimed ''holds the world together.''

Botanist, author, and agrostologist—specialist in grasses—Chase traveled the world to collect and catalogue more than 10,000 species of grasses, many of which she also discovered. Beginning her career in a Chicago museum, she eventually gained positions at the U.S. Department of Agriculture and went on to oversee the National Museum Herbarium, now a part of the Smithsonian Institution. An active prohibitionist and feminist, Chase was also an enthusiastic mentor to many young women attempting to establish careers in botany during the early 20th Century.

An Independent Student

Chase was born Mary Agnes Meara in Iroquois County, Illinois, on April 20, 1869, the second child born to Martin Meara and Mary Cassidy Brannick Meara. Her father, born in Ireland and a blacksmith for the railroad, died when she was only two. To support her five children, Mary Meara moved her family north to Chicago, to live with her own mother.

Chase was a small-boned child. Even in adulthood she was under five feet and never weighed more than 98 pounds. Chase was nonetheless robust and energetic. After finishing grammar school, she had to get work to help support her family. A scholarly child, she found a job suitable to her meticulous, single-minded nature: working as a proofreader and typesetter at a small magazine for country schoolteachers called the *School Herald.* This job led to her meeting William Ingraham Chase, the magazine's 34-year-old editor, and a romance quickly followed. In January 1888 the couple was married. Tragically, William Chase contracted tuberculosis and was dead within the year, leaving 19-year-old Chase a widow saddled with debt.

No stranger to tough times, Chase found a night job proofreading copy for the *Inter-Ocean* newspaper. She lived

a no-frills life in Chicago and survived on a modest diet that often consisted of beans and oatmeal. When her time allowed it, she moonlighted at a general store owned by her brother-in-law. At the store she struck up a strong friendship with her nephew, Virginius Chase, and discovered that she shared the boy's interest in plant identification. Chase became increasingly fascinated by botany and read voraciously on the subject. She also went out into more rural areas around Chicago whenever she could, keeping notebooks in which she sketched plants and wrote about what she observed. When she could afford to, she also enrolled in extension courses in botany at the University of Chicago and the Lewis Institute.

During one of her trips into the country Chase encountered a fellow plant lover in the Reverend Ellsworth Hill. Hill, who was interested in mosses, was impressed by Chase's botanical drawings as well as by the woman's enthusiasm. He suggested that she meet with Charles Frederick Millspaugh, director of Chicago's Field Museum of Natural History. In 1901 Millspaugh offered Chase a part-time job as an illustrator for two museum publications, one of them being *Plantae Yucatanae.* Because these drawings often required the rendering of minute botanical details, Chase learned how to use a microscope, a skill she quickly capitalized on by getting a full-time position as a meat inspector for a Chicago stockyard.

Chase and Hill maintained their friendship for many years, and she illustrated several of his scientific reports on mosses. Realizing that working in a stockyard was no way for a woman of Chase's talents to spend her life, in 1903 Hill encouraged his friend to apply for a position as a botanical illustrator at the U.S. Department of Agriculture (USDA) Bureau of Plant Sciences, located in Washington, D.C. Awarded the job, Chase set about providing botanical illustrations for the bureau's many publications and took advantage of her position to spent much of her free time at the USDA's herbarium, where she pursued a growing interest in the study of grasses.

Professional Collaboration

While working on botanical renderings at the USDA's herbarium, Chase met scientist Albert Spear Hitchcock, and in 1907 she went to work as Hitchcock's scientific assistant in his study of systematic agrostology—the study of grass culture. In her working relationship with Hitchcock, which lasted until his death in December 1935, Chase was able to fully indulge her curiosity about plant life, and the many thousands of specimens she collected during her field expeditions contributed to the veteran scientist's magnum opus, 1935's *A Manual of the Grasses of the United States.* Chase would later update this work by Hitchcock, publishing a revised edition in 1951.

An energetic woman, Chase was not content to remain in the laboratory. The first field work she performed for the USDA led her to the southeastern United States and resulted in two books coauthored with Hitchcock: 1910's *The North American Species of Panicum* and 1915's *Tropical North American Species of Panicum.*

Even though she was employed by a government department, the federal budget did not include many frills, so Chase covered many of the expenses resulting from her plant-hunting expeditions on her own. Her independent study had already resulted in one published paper—on the genera Paniceae—and other writing opportunities also came her way, enabling her to survive financially while also traveling. In 1913 she journeyed south to Puerto Rico, collected various grasses, and discovered a new species of fern, among other things; her work there led to 1917's *Grasses of the West Indies,* coauthored with Hitchcock.

As an agrostologist working for the federal government, Chase's duties extended beyond research, writing, and classification. The USDA had developed a large grass collection under its first director, George Vasey. While Chase and Hitchcock contributed wild species, commercially developed strains were also catalogued and studied. Chase spent much of her time performing such tasks to ensure that these newly introduced commercial grasses and other forage plants were not marketed using fraudulent claims. She also made recommendations regarding feed grass for livestock. Beginning in 1923 Chase also served as assistant custodian of the grass herbarium, which had been transferred from the USDA to the United States National Museum (USNM; now the Smithsonian Institution) in October 1912.

Chase published her self-illustrated *A First Book of Grasses: The Structure of Grasses Explained for Beginners* in 1922; the 127-page book was twice revised, was translated into Spanish in 1960 by Zoraida Luces de Febres, and is now considered a classic. ''Grass is what holds the earth together,'' she wroted in the book. ''Grass made it possible for the human race to abandon his cave life and follow herds. . . . Grasses have been so successful in the struggle for existence that they have a wider geographic range than any other plant family, and they occupy all parts of the earth.'' Released while its author was in Europe visiting plant collections, *A First Book of Grasses* resulted in her promotion a year later to assistant botanist.

Two years later, in November 1924, the 56-year-old Chase joined Brazilian botanists Paulo Campos Porto and María Bandeira and embarked on her first trip to eastern Brazil, where for six months she traveled by foot, donkey, and train throughout the mountainous rain forest region near Mt. Itatiaia, collecting 500 new species of grass and more than 19,000 other specimens. Four years later, in 1929, she returned to the Brazilian jungle, this time as associate botanist, and spent a year exploring the terrain and discovering more new species. Through her efforts, thousands of Brazil's grasses were discovered and classified; Chase is also credited by some as being the first woman to climb the region's highest mountain. Many years later, in 1940, the 71-year-old Chase would accept an invitation from the Venezuelan government to come to that country and assist in developing a range management program.

In early 1936 Chase was promoted to senior botanist in charge of systematic agrostology at the USDA's Bureau of Plant Industry, taking over the role of her late mentor, Hitchcock. Her duties at the USNM also expanded when, in 1937, she was appointed custodian of the Grass Herbarium.

Although she retired from her position at the USDA in April 1939, she continued working long hours as a herbarium research associate at the USNM's plant division and retained her custodial duties at the herbarium under the title honorary custodian until near her death.

A Dedicated Feminist

In addition to her passion for grasses, Chase was passionate about woman's rights. Once she was established in her field, she aided the careers of many young botanists with encouraging correspondence. She even offered some the chance to board temporarily at her home, which she affectionately called ''Casa Contenta.'' From 1918 until ratification of the 14th Amendment guaranteeing women the right to vote in August 1920, Chase was active in the suffragist movement. In January 1915 she was among those arrested for maintaining a continuous fire fed by copies of all of President Woodrow Wilson's speeches that referred to liberty or freedom. In the summer of 1918 she was arrested for picketing in front of the White House and in another case had to be force-fed during a hunger strike protest. Chase's radicalism sometimes proved problematic, and at one point it resulted in a threat of dismissal from the USDA.

A committed socialist and activist, Chase worked for the ratification of the amendment supporting Prohibition. She was a member of the National Association for the Advancement of Colored People, The Fellowship for Reconciliation, the National Woman's Party, and the Women's International League for Peace and Freedom.

In her own field, Chase's efforts were rewarded in 1956 by the Botanical Society of America, which presented her with a certificate honoring her as ''one of the world's outstanding agrostologists and preeminent among American students in this field.'' Two years later the 89-year-old botanist received an honorary degree from the University of Illinois, a meaningful gesture for a woman who never earned a college degree. In the late 1950s she was also made a fellow of both the Smithsonian Institution and the Linnean Society.

Chase died at age 94, on September 24, 1963, shortly after being admitted to a nursing home in Bethesda, Maryland. At her death she left a three-volume annotated index to the thousand of grass species she had identified and classified for the USDA. Her 1951 revision of Hitchcock's *Manual of the Grasses of the United States* remains the definitive source on the subject. Chase's papers are collected at the Hunt Institute for Biological Documentation at Carnegie Mellon University, and her field notebooks are housed at the Hitchcock-Chase Library of the Smithsonian Institution.

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Linda Chavez-Thompson

In 1995 American labor activist Linda Chavez-Thompson (born 1944) became the first woman appointed as an executive vice president of the American Federation of Labor-Congress of Industrial Organizations (AFL-CIO). Born to a family of Mexican-American field workers, Chavez-Thompson pursued her dedication to advancing the quality of life for American workers and by the late 20th century had become one of the foremost labor leaders in the United States.

Picked Cotton in Fields as a Girl

Chavez-Thompson was born to sharecropper Felipe Chavez and his wife on August 3, 1944, in Lubbock, Texas. Her grandparents had immigrated to the United States from Mexico, making her a second-generation American. All eight of the Chavez children worked in the fields to earn money for the family; Chavez herself began picking cotton for 30 cents an hour in Lorenzo when she was ten years old. Her grandfather, meanwhile, encouraged her to be proud of her Hispanic heritage and to do the best she could at any endeavor.

The course of Chavez's life would perhaps have been much different had she not resisted her father's demands that she leave school at age 13 to work for the family full-time by cleaning the house and making meals. The family was facing a financial crisis at the time, and her father believed that it was more important that his sons receive a proper education, since Chavez's likely destiny was to get married and become a housewife. Thus, she remained in school through the ninth grade and left at age 16.

As a teen Chavez offered an early demonstration of her soon-to-be legendary labor-negotiating skills when she petitioned her brothers and sisters to join her in quitting fieldwork if their overworked mother was not allowed to stay home and rest. The ploy worked, and Mrs. Chavez left her job and got the rest she needed at home. The incident no doubt made a strong impression on Chavez, proving the increased power of united workers.

In 1963, at age 19, Chavez married a city employee named Robert Thompson. In a move that was unconven-

tional for the time but somewhat reflective of her Mexican heritage, she insisted on keeping her maiden name and hyphenating her husband's with it. She left her family and the cotton fields and found work as a house cleaner for the wage of one dollar an hour. She tired of the backbreaking work by 1967 and, determined to find a better job, applied for and got a secretarial position with the Lubbock local chapter of the Laborers' International Union, to which her father also belonged. She had no real idea what a labor union was but enjoyed the work and the increase in pay to $1.40 an hour.

Clerical Job Brought out Natural Talents

Chavez-Thompson was the only person in the local who could speak both English and Spanish. This increased her value to the office, since many of its members were Spanish speakers, and soon she took on more responsibilities. Before long she was serving as the union representative to all the local's Spanish-speaking members. She wrote up grievances and spoke for them at administrative meetings while taking organizational classes in her spare time. Chavez-Thompson educated herself so well in labor-related issues that she was even mistaken for a lawyer at one hearing.

Chavez-Thompson left the union in 1971 to take a new job as an international representative with the American Federation of State, County, and Municipal Employees Union (AFSCME) in Austin, Texas. This was demanding work and, with a new baby, she was exhausted much of the time. Finally Chavez-Thompson decided to accept a less-demanding position with the San Antonio 2399 Local in 1973. This new job proved an excellent fit, and by 1977 she had been promoted to executive director.

Chavez-Thompson later recalled that these were some of the most difficult but rewarding days of her professional life. At the time, Texas was a hostile environment for union workers and anyone attempting to organize local laborers. She later recalled that sometimes workers would not even speak with her, not only because she was from a union, but because she was a woman and a Latina. In addition, government workers, whom AFSCME represented, were not permitted to join unions under Texas law. Thus, Chavez-Thompson found that much of her work required persuading state officials—and even bullying them a bit—to see things the union's way. Hardened by privation and grueling physical labor, the five-foot-one-inch Latina was more than a worthy opponent for predominantly white male State of Texas administrators. Her experiences as a youth also meant that she knew exactly how the workers she represented felt when their meager livelihood was threatened. As a result of her efforts, AFSCME saw its membership rise rapidly during this period.

Word quickly spread of the powerhouse Latina who was winning battles for workers throughout the state, and soon Chavez-Thompson was in demand for her negotiation and organizational skills. She saved the jobs of 33 community college workers by bringing about the public ouster of three trustees whose financial abuses the workers had reported. Chavez-Thompson organized emergency drivers to cover for workers on a wildcat strike, driving one of the trucks herself, and became known as a union representative who would risk arrest at protests and on picket lines to help the people she represented.

Work Led to High-ranking Labor Positions

By the mid-1980s Chavez-Thompson had become recognized as one of Texas's finest labor negotiators as well as a rising star on the national labor scene. The Labor Council for Latin-American Advancement, a subsidiary of the AFL-CIO, elected her as its national vice president in 1986, and in 1988 she was appointed vice president of AFSCME's seven-state region comprising Utah, Texas, Colorado, Nevada, New Mexico, Arizona, and Oklahoma.

Despite criticism from some quarters that her appointment had been merely a gesture to invigorate the ''male, pale, stale'' organization, Chavez-Thompson was thrilled to accept the AFSCME position. However, she was also realistic about the challenges she faced. At 13 million people, the group's membership was at a historic low, and there were no funds earmarked for new-member recruitment. In addition, there was a pervasive feeling among many workers that unions were corrupt—a sentiment that effectively kept them from joining—and little loyalty among workers who did belong. Chavez-Thompson decided that these issues were serious enough to warrant dramatic measures.

Her first action was to begin setting aside 30 percent of AFL-CIO funds for recruiting new members, and she determined that such efforts should be focused on minorities and women, neither of which group was well represented in the union. Chavez-Thompson also initiated an education program aimed at young people to teach them about the benefits of labor activism and organization. Among her successes was a recruiting drive that brought in 5,000 new members and passage of a new collective bargaining law for New Mexico public employees. In an interview with *NEA Today,* she explained: ''We've lost a couple generations of children who don't realize what their parents have done to build the workplace in America. Forty hours a week didn't just come automatically. Overtime didn't come automatically. Labor Day is more than just the last holiday before you go back to school.''

Praised for Saving Flagging AFL-CIO

Chavez-Thompson's drastic measures achieved good results, both in terms of increasing membership and electing more labor-friendly national leaders. In conjunction with these efforts, she also developed a campaign to get grassroots communities—places of worship, schools, women's groups, and civil rights groups—to share a stake in the health of their local unions, reasoning that unions consist of workers who live in these other social communities. In other words, she wanted to show communities that union interests overlap with community interests. This revolutionary approach showed itself to be extremely successful in solving labor disputes, including helping K-Mart workers trying to get their first labor contract and Solomon Smith Barney cafeteria workers who were suffering retaliation for orga-

nizing a union. Nationwide, community groups that witnessed such unfair treatment were now more likely, thanks to Chavez-Thompson's efforts, to join with local labor unions to make the offending companies back down.

Chavez-Thompson was elected to the AFL-CIO Executive Council in 1993. Two years later, after almost 20 years of service, she gave up her position as executive director of San Antonio Local 2399 to accept her election as executive vice president of the AFL-CIO. In doing so, she again became the first woman and the first person of color to hold that position.

Known by now throughout the country for her skill and energy, Chavez-Thompson was appointed to serve on President Bill Clinton's Race Advisory Board in 1997 and on the President's Committee on Employment of People with Disabilities in 1998. Chosen for a second four-year term as AFL-CIO executive vice president in 1997, Chavez-Thompson was also elected in 2001 as president of the Inter-American Regional Organization of Workers ORIT. The latter group had more than 45 million members in South, Central, and North America.

Chavez-Thompson, who had two children with her husband before his death, moved from San Antonio to Washington, D.C. in 1998. The labor leader remained active professionally, serving as vice chairperson for the Democratic National Committee; as a member of the board of directors of the United Way and the Institute for Women's Policy Research; a selection committee member for the International Laborer's Hall of Fame; an executive committee member for the Congressional Hispanic Caucus Institute; and a member of the board of trustees for the Labor Heritage Foundation. When asked during an interview with the *Seattle Post-Intelligencer* whether she has any aspirations for political office, Chavez-Thompson replied, ''I love being the kingmaker. I don't like being the king.'' By 2000 her top challenge as a labor leader was to get equal pay for women and people of color. In March 2004 at the American Association of People with Disabilities' (AAPD) Leadership Gala, Chavez-Thompson was awarded with an award named after her, the Linda Chavez-Thompson Award as quoted from *PR Newswire,* ''in recognition of her longstanding leadership toward the inclusion of people with disabilities and their families within the labor movement.''

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Francis Chichester

British adventurer Sir Francis Chichester (1901–1972) gained worldwide fame in the summer of 1967 when he completed an around-the-world solo trip in his yacht, the *Gipsy Moth IV.* His voyage set a new world circumnavigation record of 274 days for its arduous, 28,500-mile journey. Throughout his life, Chichester was an adventurer in the air and on the sea, setting records as an aviator and a seaman.

Chichester had previously won fame for flying around the world in his single-engine *Gipsy Moth* plane during the 1930s. The author of several books that chronicled his years of solo escapades, Chichester asserted that ''the only way to live life to the full is to do something that depends on both the brain and on physical sense and action,'' according to the *New York Times.*

Search for a Calling

Chichester was born September 17, 1901, in Shirwell, Devon, England, the second of four children in a family headed by an austere, Anglican-minister father. Charles Chichester, his son later recalled, ''seemed to be disapproving of everything I did, and waiting to squash any enthusiasm,'' according to his *Times* obituary. On one occasion, the young Chichester was bitten by a snake near the family home, and his father instructed him to ride his bicycle to the nearest hospital, some four miles away, for treatment.

Expected to follow in his father's career footsteps, Chichester was sent to a rigorous boarding school, Marlborough College in Wiltshire, where he endured corporal punishment from the masters and brutal hazing rituals at the hands of the older students. He dropped out at age 17, hoping to join the British colonial administration in India, but his father nixed that plan and instead found him a place as a farmhand. When his workhorse bucked and ruined some dairy equipment, the farmer flogged him and sent him back home. At that point, Chichester's father agreed to buy him passage on board a ship bound for New Zealand.

Arriving on the other side of the world in 1919 with just ten British pounds to his name, Chichester vowed never to return to England until he had turned the ten into 20,000. He failed in a series of jobs, from coal miner to lumberjack to gold prospector but did earn enough as a door-to-door newspaper subscription salesman to finance a small foray into real estate. That venture quickly proved profitable, and

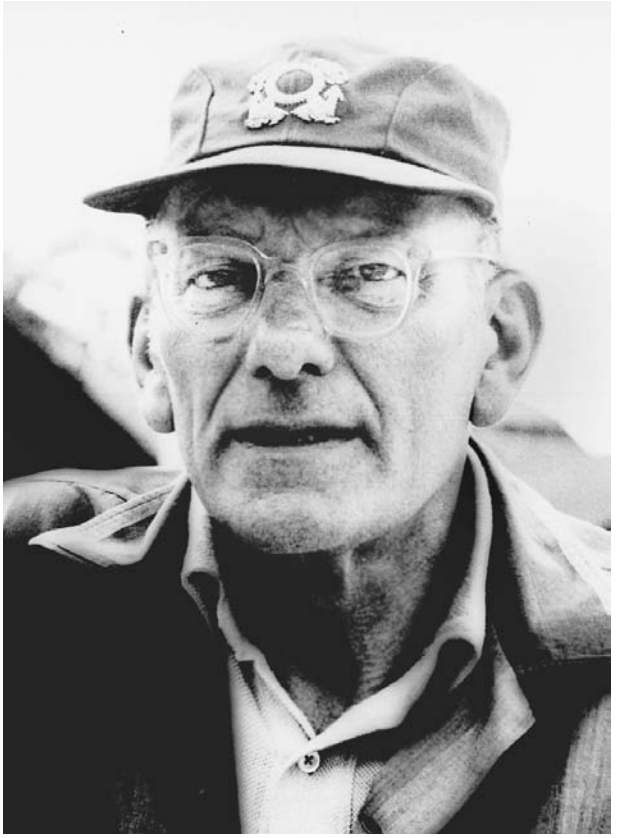

a tract of land he acquired and planted trees on provided him with steady income from lumber later in his life. Married in 1923, he became a father, but his wife died in 1929. By then, Chichester and a business partner had established a small aviation firm that took passengers for their first airplane rides. Fascinated by the new method of transport, Chichester decided to return to England and enroll in flight school.

Plane Crash in Japan

Chichester trained as a pilot for three months and bought a de Havilland Gipsy Moth plane, which he named the *Madame Elijah.* He made practice runs for another month, following the railroad line from London to his boyhood home in Devon, and took a few jaunts to the European continent to practice landings and takeoffs. On December 20, 1929, he stunned the ground crew at the Croydon airfield with an announcement that he was going to fly solo back to Australia. Only one other person had ever done so, taking 15 days. The trip was perilous, and he survived a crash landing in Libya, which delayed his trip for days while he waited for a replacement propeller to be sent from London. In the end, he completed the 12,600-mile trip in 180 hours.

Chichester touched down in Sydney to find that he had become a minor celebrity for his feat, and he wrote a book about his experience, *Solo to Sydney,* published in 1930. The following year, he became the first pilot to fly solo across the treacherous Tasman Sea between New Zealand and Australia. He added pontoons to his plane for the journey, but when he capsized once he had to convince aboriginal islanders who came to greet him to help him right his craft. Later that year, he began his next trek, a solo seaplane trip around the world. His plane was unable to avoid telegraph wires near the Katsuura harbor in Japan and crashed into a retaining wall. He woke up in the hospital after surgery with 13 broken bones, and it took him five years to fully recuperate.

Undaunted, Chichester bought a new plane, the *Puss Moth,* and made a 1936 Sydney-to-London flight across Asia. In 1937, he married Sheila Craven, who wholeheartedly supported his quest for new adventures. But the onset of World War II grounded Chichester and his plane in 1939. The skilled pilot tried in vain to join the Royal Air Force but was rejected three times because of his nearsightedness and astigmatism. Instead, he served as chief navigation instructor at Empire Central Flying School in England and wrote navigation materials for the British Air Ministry. On the day he returned to civilian life in 1945, he established a map and guide business, Francis Chichester Ltd., with his wife.

Atlantic Voyage

With the onset of the jet age, and feeling that the skies were now conquered, Chichester looked elsewhere for the thrill that running a business failed to provide for him. He settled on sailing, buying his first boat, the *Gipsy Moth II,* in 1953, and taking part in ocean races. In 1958, he was diagnosed with lung cancer, and doctors suggested that his lung be removed; he refused the surgery and instead went to the south of France for holistic therapy. He remained a vegetarian for the rest of his life, which lasted 14 years beyond the six-month sentence the doctors had given him when he refused the surgery.

One day at the Royal Ocean Racing Club, a fellow member suggested a transatlantic race, and Chichester agreed. The wager amount was a half crown. ''On looking back I am astonished how ignorant I was when I started ocean racing,'' his *New York Times* obituary quoted him as saying. ''My only experience with the seamanship needed and the sea was what I had learned in seaplane handling.'' On June 11, 1960, he and his competitors set sail from Plymouth, England, and Chichester reached the New York harbor on July 21, a week ahead of the others. At 40 days, it was a new world record for a solo Atlantic voyage, beating the previous one by an astonishing 16 days.

Global Trip by Yacht

The transatlantic course became Chichester's new proving ground. He made another east-to-west crossing in June 1962 in 33 days, 15 hours, and took his son along for another two years later and completed the trip in just 25 days, 9 hours. Then Chichester found a new challenge: an around-the-world solo trip. The quickest route was via South America's Cape Horn, but this was one of the world's deadliest passages. He needed a much more solid boat for the feat and found a sponsor in England's Whitbread Brewery, which funded the construction of the $70,000 *Gipsy Moth IV* and then provided him with enough ale for the

journey. Equipped with state-of-the-art navigational equipment, it boasted an auto-steer device that would allow him sleep for a few hours while the ship sailed on.

Chichester set off from Plymouth in August 1966 with an itinerary that included only one stop on land. He rounded the Cape of Good Hope, on the tip of the African continent, on October 20, and had more than one hazardous high-seas moment. In a *New York Times Magazine* interview with Harry Gordon, he recalled an incident when his boat suddenly picked up incredible speed. ''What had happened was that we had been picked up by a surfing wave, about 30 feet high, and the whole boat was being carried along broadside on and horizontally, with the mizzenmast parallel to the water,'' he told the magazine. ''It just stayed like that for a time as we skidded along at about 30 knots sideways. All I could do was watch dumbfounded.''

After 107 days, Chichester had logged 13,750 miles but nearly abandoned his adventure when the auto-steering device broke and could not be fixed. He headed for the Sydney harbor anyway and was stunned to see it crowded with boats and planes to greet him. Irked at the traffic after so many isolated days on the open seas, he snarled at the ''bloody Sunday drivers'' over the radio and then docked to find he had become a celebrity once more. A debate in the press raged over whether or not it was safe for him, at 65 years of age, to continue, but Chichester refused to bend to conventional wisdom and rested for the next six weeks, waiting for modifications to be made to his boat. He was knighted in absentia by Queen Elizabeth II on the day before he set sail once more.

The *Gipsy Moth IV*'s passage across the Pacific continued apace, but Chichester was a few weeks behind schedule when he rounded Cape Horn at the tip of South America in mid-March, just in time for the fierce storms that have wrecked much larger ships than his. Five times his cockpit flooded with water, but he bailed and kept on, with a *Times* of London photographer flying overhead and a Royal Navy frigate following at a courteous distance. He arrived back in Plymouth on May 28, 1967, having set the new around-the-world solo record of 274 days. His Sydney-to-Plymouth leg, at 119 days, was the longest ever by a yacht of its class without stopping at a port of call.

Knighted with Drake's Sword

A crowd estimated at a quarter-million Britons greeted Chichester when he sailed into the harbor, and a Royal Navy ship fired its guns in salute. A few weeks later, the Queen knighted him in person using the sword of Sir Francis Drake, the world-famous navigator. Chichester sailed his *Gipsy Moth IV* up the Thames River for the occasion, which again brought an immense turnout of well-wishers. It one of the few times when the knighthood ceremony was not performed in private. The *Gipsy Moth IV* was donated to England's National Maritime Museum in Greenwich.

After writing two more books, Chichester had a new boat built, the 57-foot *Gipsy Moth V,* and made a 22-day run from Bissau, a port in what is now Guinea-Bissau, to Nicaragua in 1971. He was forced to drop out of another solo Atlantic race in June 1972 when he became ill and returned to England. He died on August 26, 1972, in Plymouth, England. His books included a 1964 autobiography, *The Lonely Sea and the Sky,* and *Gipsy Moth Circles the World* in 1967. When the *New York Times Magazine*'s Gordon asked Chichester what drove him to take on such desolate solitary voyages, he replied that he took ''tremendous satisfaction out of being the first man to various things, and I like to do them alone . . . when I'm alone I perform twice as efficiently as at other times—maybe even four times as efficiently. I don't have to defer to other people's opinions. I'm just a loner, I suppose.''

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Vera Chytilová

Innovative and controversial, Vera Chytilová (born 1929) is the only significant Czech woman filmmaker and Czech cinema's first feminist director. She was a prominent member of the early 1960s Czech New Wave, which was influenced by cinema verite's objectivity and French New Wave's subjectivity and employed such techniques as improvised dialogue, amateur actors, allegory, surreal content, and choppy editing. In her work she has explored the troubles of contemporary society and has been harshly critical of human failings. Her inexorable call for morality makes her unique within the Czech film community.

A Latecomer to the Film Industry

Vera Chytilová was born February 2, 1929, in Ostrava, Czechoslovakia (now the Czech Republic). She was an architecture and philosophy student at Charles University in Brno for two years, followed by stints as a technical draftsperson for a chemical laboratory, a fashion model, and a photo retoucher. She worked at Barrandov Film Studios in Prague and, having discovered her passion for filmmaking, decided to enroll at FAMU, the

state film academy, which she did in 1957. Barrandov refused to recommend her for admission to film school or a scholarship, but Chytilová tested without a recommendation and was accepted, even in the face of a daunting rejection rate. She studied with veteran director Otakar Vavra, who was instrumental in the founding of the film academy. Vavra, whose students included Milos Forman and Ivan Passer, nurtured an environment of open artistic growth. Chytilová attended FAMU with others who would become renowned Czech directors, including Jiri Menzel, Jan Nemec, and Evald Schorm, and they became friends who often worked on one another's films.

Chytilová made *Strop* (Ceiling), her graduation project, in 1962. Mixing cinema verite and formalism, it taps Chytilová's own experience to recount the story of a model who encounters exploitation and empty materialism in the world of fashion, and establishes Chytilová's feminist voice and outlook. Initially banned for its criticism of women's roles in Czech society, it won a prize at the Oberhausen Film Festival the following year. She completed her first feature film in 1963, *O necem jinem* (Something Different), which contrasted the lives of a housewife and gymnast through use of parallel narratives that boldly combined documentary and fiction. She was 34 years old at the time, making her a latecomer to the film industry. Some of her more experimental works are *Sedmikrasky* (Daisies, 1966), which follows two girls whose reckless pranks result in complete ruin, and *Ovoce Stromu Rajskych Jime* (Fruit of Paradise, 1969), an allegory about male-female relationships that won an award from the Chicago Film Festival. These films employ techniques such as tinting, montage, unusual camera angles, film trickery, and visual deformation.

Career Stymied by Soviet Invasion

Daisies established Chytilová's international reputation and, while it won international critical acclaim (winning the Grand Prix at the International Film Festival in Bergamo, Italy), it was officially banned in her native country until 1967 because, as a National Assembly deputy complained about scenes in which a banquet setting is demolished, it depicted a waste of food (''the fruit of the work of our toiling farmers''). In *Daisies,* Chytilová challenged her audience by abandoning cinematic conventions such as smooth visual style, chronology, and sympathetic protagonists. She used visual puns and witty imagery in the spirit of the artists of the Dada movement of the 1920s and made good use of the striking cinematography of her second husband, Jaroslav Kucera. The film has inspired various interpretations, parallel but not necessarily contradictory. This is true of many of Chytilová's films. Many of their conclusions are inconclusive, encouraging the audience to participate in the creation of truth and meaning.

The era of liberalization that paved the way for pioneering and radical Czech filmmaking came to an end with the 1968 Soviet invasion of Czechoslovakia. The film industry was restructured, centralized, and tightly controlled. Unorthodox art was discouraged. Allegory and avant-garde experimentation in film were distrusted, linked with elitism and intellectualism by bureaucrats and politicians who were now in control of the film industry. Several New Wave filmmakers—including Milos Forman, Jan Nemic, and Ivan Passer—went into exile. Chytilová and other New Wave directors who stayed in Czechoslovakia had their projects ''shelved,'' never completed or released due to political censorship. In the 1970s the film industry added a new obstacle, the ''literary advisor,'' whose role was to prevent the making or release of problematic films. Stricter censorship, combined with the practice of shelving, obliterated the Czech New Wave.

Though not officially blacklisted, Chytilová was unable to direct or work with foreign producers for seven years from 1969 to 1976. Her scripts were either shelved or outright rejected, and she was prevented from attending numerous women's film festivals worldwide. In 1975, Chytilová sent a letter to Czech President Gustav Husák in which she explained her movies and the problems she encountered in making them. She also reiterated her socialist conviction. Because of the letter, coupled with some help from surreptitious influences, Chytilová was permitted to resume filmmaking. In 1976 she made a more conventional, feminist comedy about gender wars called *Hra o Jablko* (Apple Game). *Hra o Jablko* was followed by a film with an unflinching portrayal of contemporary morality called *Panelstory Aneb Jak se Rodi Sidiste* (Prefabstory) in 1979, and 1981's *Kalamita (Calamity).* All of these films caused Chytilová problems with government authorities upon their releases: the first raised eyebrows for the documentary-styled scenes of childbirth, the second depicted socialist life

in an unflattering light, and the third was seen as a parable on the Soviet takeover. *Prefabstory* and *Calamity* were harshly attacked by establishment critics and were practically withdrawn from circulation because of their controversial content.

The political changes of the late 1980s and early 1990s changed the Czech film industry into one that relied on a market economy. Though the upside of the political shift was curtailed censorship, production dropped drastically in the face of severe cuts in government subsidy. The survival of Czech cinema came to depend on outside industries, including those from western nations.

Work Continued to Generate Controversy

Chytilová was inspired by theater in the 1980s. She directed a movie version of a mime play called *Sasek a Královna* (The Jester and the Queen) in 1987, then followed up with 1988's AIDS tragicomedy *Kopytem Sem, Kopytem Sam* (Tainted Horseplay), in which she worked with Sklep (The Celler), an avant-garde theater group. In addition to these satires of political and social problems, Chytilová directed numerous artistic documentaries, including *Praha—neklidné Srdce Evropy* (Prague: The Restless Heart of Europe, 1984); *T.G.M.—osvoboditel* (Tomas Garrigue Masaryk—Liberator, 1990); and *Vzlety a pá (Flights and Falls, 2000)*. In 1983, Chytilová collaborated with Esther Krumbachova, her co-screenwriter from *Daisies,* on a story about a middle-aged womanizer, *Faunovo Velmi Pozdni Odpoledne (The Very Late Afternoon of a Faun)*.

Subsequent to 1989's ''Velvet Revolution,'' she became an active participant in public and political life and has been a staunch campaigner for state subsidization of the Czech film industry. She has completed numerous television documentary films and a 1992 comedy about the pitfalls of sudden wealth. The latter was well received by the public but scorned by the critics. Her 1998 black comedy *Pasti, Pasti, Pasticky* (Traps), though embraced by a small number of hardcore feminists, was largely considered a cruel portrayal of post-Communist Czech life. Chytilová continued to attract controversy: In 2000, while filming a sequence for the film *Vyhnáni z ráje* (Expulsion from Paradise, 2001), she, her cinematographer, and a technician were arrested by German police on charges of suspected pedophilia. The film, based on *The Naked Ape* by Desmond Morris, is set on a nude beach and features Chytilová's school-age granddaughter frolicking naked in the surf. A police spokesperson explained that German law prevents filming of children on the beach.

Chytilová teaches at FAMU, the national film academy in Prague. She has attempted to find a source of funding so that she can make *Face of Hope,* a pet project about the 19th-century writer Bozena Nemcova, but she has thus far been unsuccessful. In 2000 she was honored at the 35th Karlovy Vary film festival for her exceptional contribution to world cinema. Although Chytilová's later films are not as experimental as those from her days as a prominent force in the Czech New Wave, she is regarded as a director who managed to retain her artistic integrity while surviving the most destructive political and social upheavals, and *Daisies* continues to be a relevant example of the Czech New Wave at its finest.

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Rebecca Thacher Clarke

Englishwoman and modern classical composer Rebecca Thacher Clarke (1886–1979) was one of the most talented viola players of her generation and worked during the renaissance of English music that occurred between the two World Wars. Critics have called her compositions for voice and instruments far ahead of her time, as many of them employ a technique that verges on atonality. Because Clarke was reticent by nature, many of her compositions were not even discovered and performed until the late 1970s.

Early Life Dominated by Abusive Father

Born in Harrow, England, on August 27, 1886, Rebecca Thacher Clarke was the daughter of the former Agnes Helferich of Munich and Joseph Thacher Clarke of Boston. She had a sister, Vanessa, who would become a sculptor, and two brothers. Her upper-middle-class family lived in a Victorian home dominated by the tyrannical and abusive Joseph, who made his daughters virtual servants. Distant and discouraging, Clarke's father often beat the children with a two-foot steel architect's rule at the slightest sign of disobedience, including biting their nails. Their mother would stand by and cry, watching helplessly. After Mrs. Clarke died, Mr. Clarke expected his teenage daughters to run the household and became mur-

derously angry if he felt they made any errors. Clarke would later write in her diary about one of these incidents, saying, ''Never have I felt such rage and frustration. For not a word of my feeling could be expressed. . . . Even now I can find nothing to say of his behavior save that it was brutal.''

Clarke likely developed a form of low-grade but persistent depression called ''dysthymia'' from these early formative experiences, or the treatment exacerbated a predisposition to the illness. She described her feelings of sorrow and hopelessness in detailed diary entries, giving insight into a condition that even today is not well understood. Clarke's mental state would come into play throughout her life, both shaping and thwarting her creative impulse, and causing her to doubt profoundly her talent as an artist. She seems to have taken her father's abuse personally and later blamed herself intensely for any professional difficulties or failures. To Clarke, her father reportedly represented a cultural authority, so his disapproval, which was apparently constant and brutal, meant that the world disapproved as well.

Clarke found refuge from the chaos of her home life in her early musical interest, which began with violin lessons in 1894, when she was eight. In 1900, she traveled to the World's Fair in Paris and heard a performance by a Javanese gamelan, an Indonesian instrumental ensemble that features gongs, drums, woodwinds, and string instruments. The experience sparked in her a desire to become a musician, and when Clarke returned to England she began petitioning her parents to let her study at the prestigious Royal Academy of Music in London. They agreed, and she began studying violin there in 1902, composing her first pieces of music (mainly solo songs with English and German texts) in 1905. Clarke's father removed her from the school in 1905 for reasons that remain unclear, although they traveled to Europe together in 1906.

In 1907, Clarke traveled to Boston alone and stayed with family friends. In 1908, she began studying musical composition at London's Royal College of Music; she was Sir Charles Stanford's first female student. Clarke remained there until completing her formal studies in 1910, publishing her first piece, *Violin Sonata,* in 1909. In 1908, she had made the decision to abandon the violin in favor of the viola, which is slightly larger than a violin but tuned a fifth lower. The instrument provides a deeper, richer sound, versus the higher range and tonality of the violin. Clarke was fortunate to be able to study briefly with Lionel Tertis (1876–1975), who was arguably the top viola player in the world at the time and who reportedly influenced the young musician in her choice.

Clarke immediately felt an affinity for the viola, which gave her subsequent compositions, as a 2002 review in the *American Record Guide* put it, ''that blend of melancholy, nostalgia, and dreaminess that makes the British music written at this time the best ever composed for the instrument.''

Started Professional Music Career

In 1912, Sir Henry Wood admitted Clarke to his Queen's Hall Orchestra in London at the urging of Ethyl Smith, a musician and a major influence on the young woman. Clarke, thereafter, played chamber music with a number of the most famous musicians of the 1910s and 1920s, including cellist Pablo Casals, pianist Artur Schnabel, violinist Jacques Thibaud, pianist and composer Percy Grainger, and conductor and pianist George Szell. It is important to keep in mind that as a woman trying to work in an area traditionally dominated by men—especially as one raised during Victorian times—Clarke felt that her creativity was in direct opposition to her femininity.

Clarke visited the United States again in 1916, visiting her brothers in Rochester, New York. Also that year, she toured the country with her close friend, cellist May Mukle, performing alone and in ensembles. The following year, she composed *Morpheus* for viola and piano, which would many years later become known as one of her finest pieces. However, the 1917 work, with its reference to the Roman god of sleep, seems to have been a metaphor for Clarke's frequent bouts of depression-related despair and her desire to be free of its pain, whether through sleep or, perhaps, even death. Reflecting her ambivalent thoughts about her career as a composer, and also aware of the sexual prejudices of the period, Clarke published the work under the pseudonym ''Anthony Trent.''

Clarke attended the first Berkshire Festival of Chamber Music in Pittsfield, Massachusetts, founded in 1918 by wealthy American music patron Elizabeth Sprague Coolidge. As Clarke's musical talent developed, she benefited from being away from her father on travels all around the United States, playing in concerts and composing in Detroit, New York, and Hawaii. She entered her superb new *Viola Sonata* in the 1919 Berkshire Festival and won second place. Afterward, she played in numerous concerts and earned a teaching position in New York in 1920.

Clarke's father died the same year, but as she had never expressed anger toward him in life, nor did she in death. In fact, as with many other things, the composer blamed herself for Mr. Clarke's violent outbursts and voiced pity for him many times, since he had to deal with her, ''the naughtiest'' of his children.

Produced Most Work in 1920s

With her composition and release of the *Trio for Violin, Cello, and Piano* in 1920, Clarke emerged as a clear leader among the composers of the day. She submitted the work as her entry in the 1921 Berkshire Festival, receiving second place. Her other notable works that year included *Epilogue* for cello and piano and *Chinese Puzzle* for violin and piano. In 1922, Clarke embarked on a world tour but arrived back in Massachusetts in time for the 1923 Berkshire event. Mrs. Coolidge, impressed by the young woman's talent and passion for music, commissioned Clarke to compose a piece for her. Clarke finished the resulting *Rhapsody for Cello and Piano* later in 1923.

The 1920s would be the most productive decade of Clarke's musical life. After returning to her hometown of Harrow in 1924, she composed *Midsummer Moon* for violin and piano (1924), *3 Old English Songs* for voice and piano (1924), and *3 Irish Country Songs* for voice and piano (1926), among many others. She favored the use of English

musical themes, as well as texts by William Shakespeare, William Yeats, and William Blake. Modern critics have also been impressed by Clarke's use of elements that border on atonality, a technique in which the composer avoids harmonic or melodic reference to tonal centers. (Atonality is the deliberate rejection of tonality, which mandates a clear distinction between consonant and dissonant sounds.) Atonality was only just becoming a subject of experiment with some of the more advanced composers of the time—a group to which Clarke apparently belonged.

During the last half of the 1920s, Clarke used Harrow and London as her home base and did all of her concertizing and composing there. In 1927, she began an illicit affair that would have lasting consequences for her, both emotionally and professionally. John Goss was a respected baritone singer and a married man, and Clarke's hopeless love for him seems to have had an unhealthily obsessive quality. In her diaries of 1928–1931, she lamented her inability to work because of thoughts of the singer, which combined with restlessness and chronic sorrow to produce what became a suicidal anguish at least once during this period.

Romances Put Damper on Brilliant Career

Clarke's dalliance with Ross, which lasted at least until 1933, all but ended her work as a composer during the 1930s. Her more modern fans would later look back on her actions as evidence that, rather than fighting the cultural bias against creative women, she acquiesced and conformed to it. In some ways, she lived a stereotype—the empty, forlorn woman waiting endlessly for the unattainable man—and let her preoccupation with Ross ruin her career, rather than resisting and learning from the creative block she was experiencing.

However, Clarke continued to play the viola and established an all-woman piano quartet, the English Ensemble, in 1928 with friends Kathleen Long, May Mukle, and Marjorie Hayward. She played with the group until 1929. In the meantime, although she was not composing much music, Clarke toured extensively, performed with numerous ensembles, and broadcast performances over BBC radio. By now, she had become known as much for her stellar viola playing as for her compositions.

Despite the outbreak of World War II in 1939, when she was stranded in New York City as fighting raged in Europe, Clarke's musical output increased dramatically. In 1941, she composed some of her last pieces of music, including *Prelude, Allegro, and Pastorale* for clarinet and viola; *Passacaglia on an Old English Tune* for piano and viola; and *Combined Carols* for viola and piano.

Clarke took a job as a governess (nanny) for a family in Connecticut in 1942. Later that year, she was also the only female composer among 30 represented at the International Society of Contemporary Music's meeting in Berkeley, California. Her *Prelude, Allegro, and Pastorale* debuted at the meeting, to rave reviews. Around this time, Clarke met a pianist and renowned Julliard School teacher, James Friskin, who had been a student with her at the Royal College of Music. They fell in love and married in 1944, afterward moving to the cosmopolitan island of Manhattan in New York City.

Later Years Passed Happily

Many accounts state that Clarke and Friskin had a happy marriage, and that Clarke managed to reconcile herself with her creative demons through compromise. They toured the country playing together, with Clarke as the duo's concert violinist. She virtually abandoned all efforts to compose at this point, despite gentle encouragement from her husband. She would write only three more pieces of music during the last three decades of her life, including her last song, ''God Made a Tree,'' in 1954. In total, she had written an estimated 12 choral works, 55 songs, and 25 pieces of chamber music.

Friskin died in 1967. In 1969, Clarke began writing an autobiography and titled it *I Had a Father, Too,* also known as, *The Mustard Spoon.* She completed the book in 1973, but it would never be published. In it, she described her traumatic childhood and the love of music that would stay with her throughout her life.

Such was Clarke's reticence on the subject of her former career that when friends held a 90th birthday party for her in 1976 on New York's classical music radio station WQXR, many of them were astounded to learn that she had been an accomplished and respected composer in her youth. In fact, it was only at that point that many of Clark's compositions, some 40 and 50 years old by then, were brought to light and published for the first time. As she explained in a 1976 newspaper interview, ''I never was much good at blowing my own horn.'' The composer died in New York at age 93 on October 13, 1976.

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Clement XI

Regarded as a scholar as well as a patron of letters and science, Clement XI (1649–1721) served as pope of the Roman Catholic Church from 1700 to 1721. Initially reluctant to serve as pontiff, he is remembered for essentially destroying Christianity in China but also for establishing the feast of the Immaculate Conception of Mary as a major church holiday.

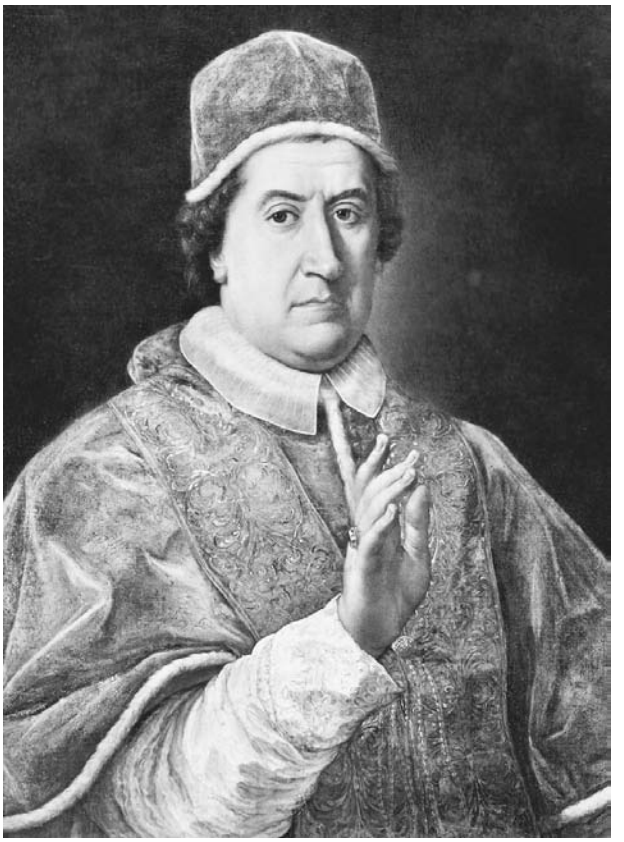

Noted Scholar

Pope Clement XI was born Giovanni Francesco Albani on July 22, 1649, in Urbino, a province in central Italy. In his book *The Oxford Dictionary of Popes,* author J.N.D. Kelly noted that the Albani family was of ''aristocratic Umbrian stock.'' His grandfather had been a Roman senator, and his uncle served as a prefect (a high-ranking official) of the Vatican Library.

It was recognized early that young Giovanni was of exceptional intelligence. At the age of 11, he was sent to study at the Roman College where, Kelly noted, he ''received a thorough classical education.'' By the age of 18, his writings received recognition for their scholarly merit, and he attracted the attention of Queen Christina of Sweden. At her personal invitation, he went to study at the Royal Accademia in Sweden. He studied theology and law and ultimately earned doctorates in both civil and canon (church) law.

Rose Through the Church Ranks

As Albani rose to the ranks of the prelates (high-ranking clergy), he was sent to govern in Rieti, Sabina, and then Orvieto. He was recalled to Rome and was named the Vicar of St. Peter's. Upon the death of Cardinal Slusio, Albani succeeded to the important position of Secretary of Papal Briefs, a position he held for thirteen years. On February 13, 1690, he was created a Cardinal-deacon, and ten years later, received the holy order of priesthood.

Elected Pope

After the death of Pope Innocent XII on September 27, 1700, the cardinals convened a conclave to elect the new pope. In the book *Saints & Sinners: A History of the Popes,* Eamon Duffy commented, ''At every conclave, there was a strong party of *zelanti* who deplored all political interference. They were rarely able to secure their first choice for pope, but they were often decisive in preventing mere political appointments. Their interventions were admirable in principle, but not always happy in their outcome.'' The *zelanti* would be key players at this conclave.

The early 18th century was a critical time for Europe and the papacy. During the conclave, Charles II, the last of the Spanish Hapsburgs who was the ruler of Spain, had died childless. This left his realm vulnerable to attack by other countries. The will of Charles II named Philip of Anjou, grandson of King Louis XIV of France, as sole heir to the Spanish Empire.

Some royalty were against this plan of succession, as they believed they had a right to the Spanish empire, for themselves and their heirs. As retold on the *Catholic Encyclopedia* website, what many did not know was that Charles II had secretly met with Pope Innocent XII and three trusted cardinals about who should be his heir. These men aided Charles in deciding a plan of succession. Cardinal Albani had been one of those three cardinals. This decision would have ramifications for both the next pope and feuding European kingdoms over the next several years.

After deliberating and discussing for 46 days, the conclave of cardinals, led by the support of the *zelanti,* selected Cardinal Albani to be the next pope, even though some considered him too young to be pontiff. Kelly wrote, ''Only 51, devout, austere, but lacking political flair, he [Albani] accepted with genuine reluctance after several days' anxious reflection, although his elevation was enthusiastically received even in Protestant countries.'' Duffy noted that the ''pious and dedicated'' Albani took the papal throne as Pope Clement XI in December of 1700.

A Man of Integrity

Clement was regarded as hard working and genuinely concerned for the poor. He was a patron of the arts and contributed generously to the Vatican Library. His reputation for integrity won him popularity even among Protes-

tants, while Catholic reformers were concerned about this new pope's conservative policies.

As noted by the *Catholic Encyclopedia* website, some Catholic reformers believed that Clement's accession would be the end of papal nepotism. His predecessor had placed friends and relatives into high positions, and it was known that Clement had written a severe condemnation of that abuse. In fact, he appointed the most qualified person to various positions and titles and asked family members to keep their distance.

When it came to governing the church, Clement was a capable administrator. He provided for his subjects, bettered the condition of the prisons, and found food for the people when it was scarce. The *Catholic Encyclopedia* website stated that the dedicated Clement ate and slept very little. In addition, he went to confession and celebrated Mass every day.

However, Duffy noted, ''A splendid administrator and a likeable man, he [Clement XI] turned out to lack judgment and plunged the papacy into conflict with Spain and with the church in France.''

Trouble With the Spanish Throne

Immediately after becoming pope, Clement faced his first crisis, over the Spanish throne. Charles II had died during the conclave and had named Philip of Anjou his heir. Both Austrian King Leopold and Archduke Charles of Spain protested this plan of succession. In his book, Kelly reflected, ''the War of the Spanish Succession (1701–1714), which filled much of his [Clement's] reign, soon exposed his and the papacy's ineffectiveness''

Although Clement sympathized with Philip, he tried to remain neutral. However, that changed when, as Kelly noted, ''In January 1709, when the troops of Leopold's successor Joseph I had invaded the papal states, conquered Naples, and threatened Rome.'' Kelly continued, ''Clement had to accept the new emperor's harsh terms, which included his abandonment of Philip V and recognition of Archduke Charles as the Spanish king.''

As noted on the *Catholic Encyclopedia* website, ''though the Bourbon monarchs had done nothing to aid the pope in his unequal struggle, both Louis and Philip became very indignant and retaliated by every means in their power.'' In 1713, as the key points for the Peace of Utrecht were negotiated, the rights of the pope and the Catholic Church were disregarded.

Even though the dispute over the Spanish throne was now over, Clement's troubles were not. As recounted on the *Catholic Encyclopedia* website, the new king re-established ''the so-called *Monarchia Sicula,* an ancient but much-disputed and abused privilege of pontifical origin which practically excluded the pope from any authority over the church in Sicily.'' Clement responded with an interdict (a decree that prohibits something). In turn, the new Spanish king banished all the clergy, approximately 3,000 in number, who remained loyal to the pope. The pope was forced to find a means to give them food, water, and shelter. The interdict was lifted in 1718, but the tactic of *Monarchia Sicula,* would continue over the years.

While all the fighting between the kingdoms and the pope were going on, the Turks decided to take advantage of the situation and invaded Europe by land and sea. The threat of the Turks was over quickly, but damage had been done. As Duffy noted, ''Clement XI was the last Pope before the French Revolution to play a major role in European politics as a prince in his own right, and that role was an unqualified calamity for the papacy.''

Missionary Work and Church Policy

Many agree that Clement's efforts to keep peace and sustain the rights of the Church among the powers of Europe were not successful. However, many concur that he had more prosperous results with his missionary endeavors. Author Kelly wrote, ''Clement was keenly interested in missionary work, and not only founded missionary colleges but promoted missions overseas, notably in India, the Philippines, and China.''

However, one decision Clement made regarding missionary work had far-reaching ramifications. Duffy commented, ''His decision to outlaw the so-called Chinese Rites, by which Chinese missionaries had accommodated Christian practice to Chinese culture, effectively destroyed Christianity in China.'' This decree led to hostilities between the Church and the Chinese people, and resulted in the closure of many Catholic missions. This policy remained in effect for over 200 years, before it was retracted by Pope Pius XII in 1939.

The ''Jansenism'' Debate

A major religious challenge that Clement and many of his predecessors had faced was ''Jansenism.'' Named for its founder, the Dutch theologian Cornelius Jansen (1585–1638), Jansenism was a reform movement among Roman Catholics that thrived during the sixteenth and seventeenth centuries.

Jansenism had many traits in common with Calvinism. Among the principle beliefs were predestination, loss of free will, and the inability to resist God's grace. Duffy added that it also rejected Protestantism and also ''took a gloomy view of the average man or woman's chances of salvation.''

Kelly reflected, ''Clement played a decisive role, largely at the instigation of Louis XIV of France in the repression of Jansenism.'' In a papal bull (an official document or decree, usually issued by the pope) entitled *Vineam Domini,* written in 1705, Clement rejected the Jansenist views that deny the existence of human free will.

In his book, Duffy wrote, ''The Jansenist quarrel came to a disastrous climax in 1713, when Clement XI issued the bull *Unigenitus,* condemning 101 propositions taken from the best-selling devotional treatise by the Jansenist Pasquier Quesnel, *Moral Reflections of the Gospels.* In addition, Clement took the extreme step of excommunicating (barring someone from participating in the Catholic Church) many Jansenist leaders in 1718.

The Legacy

Pope Clement XI died on March 19, 1721, and was succeeded by Pope Innocent XIII. Many of his official papers, letters, and homilies were later collected and published by his nephew, Cardinal Albani. Like many of his papal predecessors, Clement, considered a man with good intentions, is remembered for both positive and negative decisions and policies made during his reign as pontiff.

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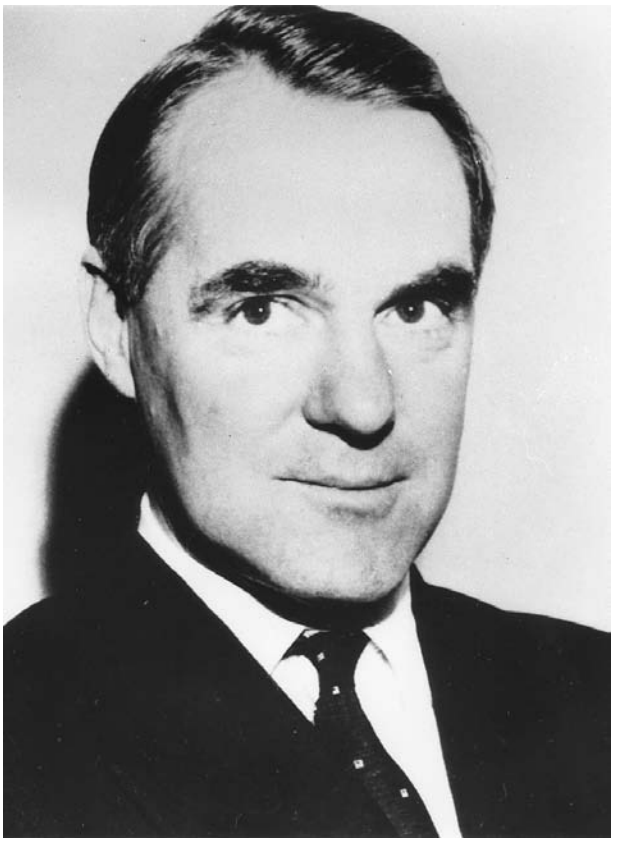

John Warcup Cornforth

Australian John Warcup Cornforth (born 1917) received a portion of the 1975 Nobel Prize for Chemistry for his research on the stereochemistry of enzyme-catalyzed reactions. Stereochemistry deals with the architecture (shapes) of molecules and the way their three-dimensional structure affects chemical properties.

Scientist's Early Life

The second of four children, John Warcup Cornforth was born in Sydney, Australia, on September 7, 1917. His father, J. W. Cornforth, was an Oxford University graduate, and his mother, Hilda Eipper Cornforth, came from a German family who had immigrated to Australia in the mid-1800s.

Cornforth, who began practicing chemistry in his teens at an improvised home laboratory, spent part of his childhood in Sydney and part in Armidale, New South Wales. He was diagnosed with otosclerosis when he was almost 12, having suffered from increasing hearing loss since age 10. However, he was able to attend regular classes at the Sydney Boys' High School, where he did well. By the time Cornforth entered Sydney University at age 16, he was completely deaf.

Cornforth was unable to hear any of his college lectures but demonstrated to his professors a marked talent for laboratory work in organic chemistry. By dint of this hands-on lab work and close attention to his college textbooks, he completed his undergraduate work at Sydney University in 1937 with first-class honors and a university medal. Cornforth spent a year doing post-graduate research, received a master's degree in 1938, and then in 1939 won one of two annual scholarships to study chemistry with 1947 Nobel Prize winner Robert Robinson at England's Oxford University. The other scholarship winner was fellow organic chemist Rita Harradence, whom he would marry in 1941—the same year they received their doctorates from Oxford.

Began Professional Life as Chemist with Wife

During World War II, the new couple worked with Robinson at Oxford to determine the central molecule of the life-saving antibiotic penicillin. (Although Cornforth would like to have returned to his native Australia to do research, the country at that time did not offer any work to chemists unable to lecture.) The Cornforths also began investigating the problem of chemical synthesis in steroids (compounds that are integral to plants' and animals' cellular structures). Rita, equally brilliant in organic chemistry, helped her husband communicate with others and collaborated closely

with him at all times, since Cornforth depended completely on lip-reading and written communication by 1945.

While continuing his work with Robinson, Cornforth began working in 1946 for the National Institute of Medical Research (NIMR) at Hampstead and then at its Mill Hill Research Laboratories in London. During this period, he developed his technique for studying the stereochemical processes of enzymes, whereby he was able to show the pathways of biochemical processes. (The study of stereochemistry is considered vital to understanding the organic world at its most basic biochemical level. It has been called a ''point of view'' in chemistry, which shows how things fit together at the molecular level and how they affect taste and smell.)

Studied Origins of Cholesterol and Other Steroids

In 1949, Cornforth helped Robinson write *The Chemistry of Penicillin,* which detailed the huge international effort that went into the important wartime project. Cornforth and his NIMR team, simultaneously with chemist Robert Wood, succeeded in their goal of completing the first total synthesis of the cholesterol molecule in 1951. At the NIMR, Cornforth also began what would become a 20-year collaboration with George Popják, who was also interested in the cholesterol molecule. Cornforth wanted to find out how cells actually synthesized cholesterol, so he used labeled isotopes of hydrogen to trace the chemical steps of the process from its originals in acetic acid. (It was for this ingenious technique that he won a portion of the 1975 Nobel Prize.) Historical records show that Rita actually carried out many of the experiments during this project.

Meanwhile, Cornforth continued his work on the synthesis and description of the structure of many natural products, including plant hormones and olefins, synthetic substances used in textiles. He completed the biosynthesis of many other steroids and was able to trace more than a dozen stereochemical steps in the biosynthesis of squalene, a precursor of cholesterol that is widely distributed in nature. Cornforth published his findings in the *Journal of the Chemical Society* in 1959.

In 1962, Cornforth and Popják left the NIMR together and became joint directors of the Milstead Laboratory of Chemical Enzymology of Shell Research Limited at Sittingbourne in Kent. The first project they worked on was an effort to understand the stereochemistry of enzymatic reactions by using isotopic substitution to artificially introduce asymmetry. In 1967 Cornforth had also begun collaborating on the asymmetrical methyl group with Hermann Eggerer. Popják left Milstead in 1968 for new work in California, leaving Cornforth as the sole director at Milstead. Later that year, Cornforth published the results of his latest study in the *Journal of the American Chemical Society.*

Despite his heavy research schedule, Cornforth agreed in 1965 to take on the added responsibility of a post as associate professor in molecular sciences at the University of Warwick in Coventry, England. He remained in that post until 1971, when he accepted a similar position at the University of Sussex in Brighton, England. During his stints as professor at the schools, the scientist discovered a love of teaching the subject about which he was so passionate. In fact, he decided in 1975 to teach at the University of Sussex full-time as a Royal Society Research Professor, leaving Milstead at age 58. Also that year, he shared the Nobel Prize for Chemistry with Swiss chemist Vladimir Prelog.

By this time, Cornforth had received numerous awards for his contributions to chemistry, including the Corday-Morgan Medal of the Chemical Society of London (1953); the Biochemical Society's CIBA Medal (1965); the Davy Medal of the Royal Society (1968); the Guenther Award of the American Chemical Society (1969); the Royal Society Award in 1976; and a knighthood in 1977. In his acceptance speech for the Australian of the Year award in 1975, Cornfield addressed the issue of science as a business, saying scientists must require of themselves ''not to believe, but to test, check and balance all theories, including their own.''

Cornforth taught regular classes at the University of Sussex until 1982, when he was granted emeritus status. He also won the prestigious Royal Society's Copley Medal in 1982. Cornforth remained at Sussex following his emeritus status, and despite his intimidating resume is affectionately known as ''Kappa'' Cornforth. He is an active researcher at the university labs. In 2000, an interview with Cornforth appeared in a 2000 book by Istvan Hargittai titled *Candid Science: Conversations with Famous Chemists.* Cornforth and his wife lent their name to a new foundation at the University of Sydney in 2002: the Cornforth Foundation will support teaching in the field of organic chemistry. The scientist and his wife spend part of their time in Saxon Down, Cuilfail, Lewes, in England. He holds memberships in many scientific academies in Australia, the United States, the Netherlands, Germany, and England.

Cornforth, whose colleagues have described him as having a warm and outgoing personality, excels in numerous leisure activities, notably chess, which he reportedly plays in a manner comparable to his approach to stereochemistry. He has also become somewhat more political in his later years and occasionally speaks out on environmental and societal issues, using his status as a Nobel Prize winner to add weight to his statements. In 2003, Cornforth and many other Nobel Prize winners signed a widely publicized petition affirming the truth of global warming and demanding action to remedy its effects—especially on the ''poor and disenfranchised, [who]. . .live a marginal existence in equatorial climates. Global warming, not of their making but originating with the wealthy few, will affect their fragile ecologies most.'' In signing the missive, Cornforth expressed his belief that, ''. . .we must persist in the quest for united action to counter both global warming and a weaponized world. These twin goals will constitute vital components of stability as we move toward the wider degree of social justice that alone gives hope of peace.'' Cornforth also plays tennis well and still enjoys gardening. He and his wife have three children: a son, John, and two daughters, Brenda and Philippa, as well as several grandchildren.

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Howard Cosell

Despite obvious drawbacks—a nasal Brooklyn accent, an obvious toupé, and a propensity for prolix pronouncements—American sportscaster Howard Cosell (1920–1995) changed the face—and voice—of sports broadcasting forever, replacing bland, sycophantic, sanitized commentary with hard-nosed observations and often-unpopular stands on principle. ''History will reflect that Howard Cosell was easily the dominant sportscaster of all time,'' wrote colleague Al Michaels in the foreword to Cosell's book *What's Wrong with Sports,* ''and certainly the most famous.'' Cosell was ''a broadcasting pioneer who changed the way people listen to and watch sports,'' recalled ABC radio sports director Shelby Whitfield in *People* magazine. In his book *I Never Played the Game,* Cosell summed himself up in his typically self-aggrandizing style: ''I'm one helluva communicator.''

Born Howard William Cohen on March 25, 1920, in Winston-Salem, North Carolina, Cosell was the son of Isidore and Nellie Cohen. ''For the record,'' Cosell noted in *Cosell,* ''Cosell—once spelled with a K—*is* the family name. . . . As a Polish refugee, my grandfather had been unable to make his name clear to a harried immigration inspector. The official simply compromised on Cohen and waved him through.''

Isidore Cohen, an accountant for a clothing company, moved his family to Brooklyn shortly before Howard turned three. He aspired to a middle-class existence, but, like millions of others, struggled—often unsuccessfully—to provide for his family when the Depression hit and jobs dried up. ''I remember the electricity being turned off in our house for nonpayment of rent and my dad fighting with the janitor to try and get it turned back on,'' Cosell recalled. Always on the ragged outer edges of prosperity, Cohen wanted the security of a profession for his son.

Entered Law Profession to Honor Family Request

Howard's intelligence was apparent early on, his mother claiming that he started talking at age nine months. An excellent student, he attended Brooklyn public schools, including P.S. 9 and Alexander Hamilton High School, where he wrote a sports column for the school newspaper called ''Speaking of Sports''—he later gave the same title to his radio program. He went on to New York University, where he earned a degree in English literature and a membership in Phi Beta Kappa. Bowing to his parents wishes, he then earned a law degree at the same university, editing NYU's law review and passing the bar exam at age twenty-one. ''I'd never really wanted to become a lawyer,'' he told *Playboy* interviewer Lawrence Linderman. ''I guess the only reason I went through with it was because my father worked so hard to have a son who'd be a professional.''

Before he could settle into a practice, however, World War II intervened and Cosell enlisted in the U.S. Army. Following a pattern he would often repeat, he began as a private and left four and a half years later as a major. After his discharge, Cosell tried to forgo the legal future his parents had ordained for him by auditioning as a radio announcer at WOR. The station flatly rejected him, saying his nasal Brooklyn-inflected voice made him completely unsuitable for radio.

Cosell returned to the law in 1946, opening an office in Manhattan. His practice included many sports and entertainment figures, among them Willie Mays, and it came about that he was asked to oversee the incorporation of Little League Baseball in New York. This brought Cosell to the attention of ABC Radio, which asked him to host a fifteen-minute Saturday-morning show in which Little Leaguers interviewed sports pros. Cosell took the ball and ran with it, getting far more than the network had expected—in one episode New York Yankee baseball player Hank Bauer aired his beefs with team manager Casey Stengel. Nearly 20 years later Cosell was still chuckling about it, telling Linderman: ''We made news with that show!''

ABC then signed Cosell to do ten five-minute weekend sports broadcasts, paying him the below-scale sum of $250 a week for the privilege. Lugging a 30-pound tape recorder on his back, Cosell took every interview he could get. As he recalled in *Cosell,* ''There was nothing being done in depth, a total absence of commentary and little in the way of actuality.'' He wanted to change the status quo: ''I was infected with my desire, my resolve, to make it in broadcasting. I knew exactly what I wanted to do, and how.'' Determined to succeed, Cosell quit his $30,000-a-year law practice.

Out on a Limb for Broadcast Excellence

In 1961 Cosell began his daily *Speaking of Sports* broadcasts for ABC News, a radio staple that ran until 1992. Each show began with Cosell's familiar staccato delivery, which Dave Kindred of the *Sporting News* described as ''to voices what the Grand Canyon is to ditches. . . . 'HELLO AGAIN, EVERYBODY, THIS IS HOWARD COSELL SPEAKING OF SPORTS.' '' Cosell's penchant for polysyllabism prompted Kindred to quote sportswriter Jim Murray, who said Cosell ''has the vocabulary of an Oxford don and the delivery of a Dead End kid.'' Cosell always closed with another of his famous tag lines: ''This is Howard Cosell telling it like it is.''

Cosell was determined to get into television as well as radio. His less-than-glamorous looks and grating voice, however, made ABC executives equally determined to keep him off the air. Undeterred, he formed a production company and filmed a well-received documentary titled *Babe Ruth: A Look behind the Legend.* His followup effort was *Run to Daylight,* a look at Vince Lombardi and the Green Bay Packers that Linderman called ''still the most highly acclaimed TV sports documentary ever made.'' Unable to ignore Cosell's talent, ABC began to include him on their popular *Wide World of Sports* broadcasts.

In 1962 Cosell met the great boxer Muhammad Ali, then known as Cassius Clay, and began to cover Ali's fights. Thus began a series of interviews and dialogs that brought both fighter and sportscaster into the national limelight for the first time. Dick Heller noted in the *Washington Times* that Cosell ''discovered Muhammad Ali and vice versa—a marriage surely made in athletic heaven.'' The two developed an enduring friendship, despite the mock arguments that permeated their on-air banter. Their relationship was firmly cemented when Cosell openly supported Ali's name change and entry into the Nation of Islam. Cosell was ''angry and finally furious'' at those who opposed Ali's decision: ''they wanted . . . another Joe Louis,'' he wrote in *Cosell.* ''A white man's black man. . . . Didn't these idiots realize that Cassius Clay was the name of a slave owner? . . . Had I been black and my name Cassius Clay, I damned well would have changed it!''

Cosell also voiced his disapproval in 1967 when Ali was stripped of his title and convicted of evading the draft after declaring himself a conscientious objector to the Vietnam War. (Ali's conviction was later overturned on procedural grounds by the U.S. Supreme Court.) As Tom Callahan noted in *Time* magazine, ''Cosell knew that Muslim Ali stood on firm legal ground in conscientiously objecting to the draft. But he also felt Ali was right.'' Cosell was equally vociferous in his support for John Carlos and Tommie Smith when they silently supported the Black Power movement with upraised fists on the medals dais at the 1968 Mexico City Olympics.

Joined *Monday Night Football* Lineup

Monday Night Football was the brainchild of National Football League commissioner Pete Rozelle and Roone Arledge, Cosell's mentor at ABC. Its debut, on September 21, 1970, featured veteran commentator Keith Jackson, former Dallas Cowboy ''Dandy'' Don Meredith, and Cosell. Unfortunately, Cosell's open support for Ali unleashed a firestorm of criticism directed at both ABC and Cosell himself. Others were skeptical that anyone who had never played the game could cover it adequately. And there were plenty who raged at his trademark delivery—''the tone of someone describing battles in World War II,'' claimed Ralph Novak in *People*—and his pompous verbosity and biting commentary.

Stung but undaunted, Cosell continued to persevere, and by the time *Monday Night Football* covered the Packers at San Diego, Cosell's popularity began to rebound. His knowledge of the Packers, accumulated during the Lombardi documentary, was impressive, and viewers voted with their television sets: the program began to earn sky-high ratings, much of it due to Cosell. As Cosell quoted the *Encyclopedia Britannica* 1973 yearbook in his book *Cosell:* ''sportscaster Howard Cosell made pro football addicts of more than 25 million viewers on Monday nights''—despite having ''a voice that had all the resonance of a clogged Dristan bottle.''

During the 1970s Cosell became a national icon, one survey showing that 96 percent of those questioned recognized his name. Some people loved him, others just loved to

hate him. A *TV Guide* poll of viewers in 1978 named him both the most- *and* least-liked sportscaster on the air. His trademark style was instantly recognizable and often parodied. He played himself in numerous film and television appearances, including a role in Woody Allen's 1971 film *Bananas* and a turn as host on *Saturday Night Live.*

Cosell's hard-edged criticism of certain athletes was well known, but his views on the corporate organizations running professional sports were equally harsh. In *I Never Played the Game* he accuses baseball's ''carpetbagging owners'' of taking established teams like the Dodgers and Braves to new cities and lashes out at the sport's iron grip on its players. Cosell also publically applauded Curt Flood's attempt to strike down baseball's reserve clause as a violation of antitrust laws and even testified before Congress in favor of free agency. (The reserve clause was effectively abolished in 1975.) Despite these stands against team owners, so powerful was Cosell's draw that ABC assigned him to *Monday Night Baseball* as a sportscaster.

Sports Arena Reflected Increased Social, Political Conflicts

Sports and history had a gruesome collision in the summer of 1972 when Palestinian terrorists hijacked the Munich Olympics and murdered eleven Israeli athletes. The tragedy had a searing impact on Cosell. As he recalled in *Cosell,* it was ''the most trying and dramatic . . . [time] of my life. . . . I had never felt so intensely Jewish.'' Although his grandfather had been a rabbi, the family was not religious; Cosell had not even been bar mitzvahed. The Munich massacre, however, led him to a deeper recognition and appreciation of his Jewish heritage, one outgrowth of which was the Cosell Center for Physical Education at the Hebrew University of Jerusalem.

In September 1983 Cosell started another firestorm after innocently commenting on a play by Redskins wide receiver Alvin Garrett. As he recalled in *I Never Played the Game,* he remarked, ''That little monkey gets loose, doesn't he?'' after a particularly good run by Garrett, who is black. Despite Cosell's sterling record on racial and civil-rights issues, and his insistence that the remark was not only laudatory but one he used affectionately with his own grandchildren, many were quick to denounce him. Cosell refused to apologize and defended himself against the charge of racism. Despite support from celebrities like Bill Cosby and Willie Mays, furor continued to rage around him. The incident eventually faded, but Cosell was disgusted. He left *Monday Night Football* two months later, at the end of the season. Nor was he surprised when the show's ratings fell during the 1984 season: ''Without me,'' he claimed in *I Never Played the Game,* ''the nature of the telecasts was entirely altered. I had commanded attention. I had a palpable impact on the show, giving it a sense of moment. . . . If that sounds like ego, what can I say? I'm telling it like it is.''

A year earlier Cosell had turned his back on professional boxing as well. ''For almost a quarter of a century, I was ABC's boxing specialist,'' Cosell explained, going on to add that: ''Boxing gave me my first glimpse of media stardom, and I'd be less than honest if I didn't admit that I was gripped by a spellbinding attraction to the sport.'' He had known for years that ''corruption was all around'' boxing and its promoters, and he had tried hard to ''expose the dirty underbelly of the sport.'' The Holmes-Cobb fight on November 26, 1982—a lopsided match-up designed to ensure a Holmes victory—was Cosell's breaking point. The fight, he wrote, was ''an unholy mess'' and ''a bloodbath.'' Holmes landed twenty-six unanswered blows and inflicted merciless punishment on Cobb, yet the fight was not stopped. Cosell declared then and there that he would never cover another professional boxing match.

During his long career, Cosell wrote four books: *Cosell,* 1973; *Like It Is,* 1974; *I Never Played the Game,* 1985; and *What's Wrong with Sports,* 1991. Like his sports broadcasts, each is filled with unvarnished appraisals of players, teams, and other broadcasters. His third book, in particular, written after he left ABC, contains harsh, even savage, assessments of colleagues such as Roone Arledge, his mentor at ABC, and *Monday Night Football* alums Frank Gifford and Don Meredith. Ralph Novak, in a review of the book for *People,* called *I Never Played the Game* ''full of paranoia, condescension and hypocrisy.''

When Cosell's beloved wife Emmy died in 1990 after 46 years of marriage, much of the fire seemed to go out of him. He had a cancerous tumor removed from his chest the following year but continued to do his daily radio broadcasts until 1992. Inducted into the American Sportscasters Hall of Fame in 1993, Cosell died of a heart embolism on April 23, 1995, at New York University's Hospital for Joint Diseases in New York City; he was awarded a posthumous Emmy for lifetime achievement the following year.

So powerful was Cosell's legend, however, that the media would not let him go. In 1999 HBO broadcast the cable television documentary *Howard Cosell: Telling It like It Is,* borrowing Cosell's ubiquitous tag line for its title. TNT aired the movie *Monday Night Mayhem* in 2002, with John Turturro portraying Cosell. Edward Achorn, writing in the *Providence Journal,* noted that the film ''treats Cosell almost reverently, depicting him, for all his many quirks and faults, as a loyal and loving husband and family man, a quietly generous fellow, a crusader against racial prejudice, a dazzlingly talented professional who happened to be tormented by his insecurities. How many of today's glib sportscasters will stir this kind of attention 20 years from now? It's not going out on a limb to venture the answer: none.''

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James Watson Cronin

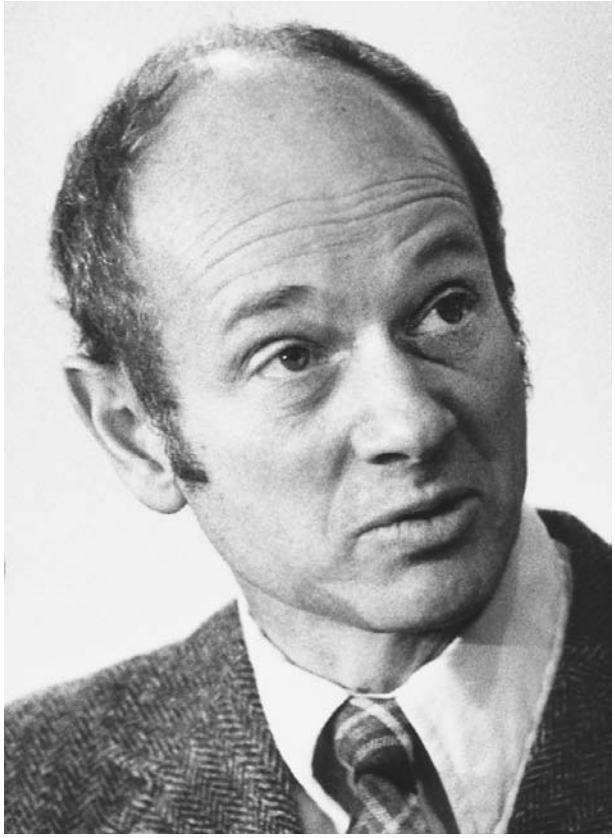

American astrophysicist James Watson Cronin (born 1931) is a pioneer in ultrahigh-energy gamma ray astronomy as well as a professor emeritus at the University of Chicago. Cronin won the 1980 Nobel Prize with colleague Val Logsdon Fitch for their discovery of violations of fundamental symmetry principles in the decay of neutral K-mesons. Through their work, Cronin and Fitch proved that the reactions of subatomic particles are not indifferent to time. In addition to his research in the physical sciences, Cronin taught for many years at the University of Chicago.

Born into World of Academia

Cronin was born on September 29, 1931, in Chicago, Illinois. His father, James Farley Cronin, was a graduate student in classical languages at the University of Chicago, and his mother, the former Dorothy Watson, attended Northwestern University. After receiving his degree, the senior Cronin moved his family briefly to Alabama to take a teaching job but soon settled in Dallas, Texas, to teach Greek and Latin at Southern Methodist University.

As a child Cronin attended local public elementary and high schools in the Highland Park system near Dallas and recalled that his natural interest in science was guided to physics by an outstanding high school teacher. He enrolled as a physics major at Southern Methodist University in 1947, receiving his bachelor's degree in science in 1951. However, it was not until he began graduate studies at the University of Chicago in September 1951 that what Cronin considered his ''real education'' began. His professors were among the most stellar in the field of physics and included Enrico Fermi, Murray Gell-Mann, Edward Teller, and Maria Mayer.

Cronin earned a master's degree in 1953, writing his thesis on experimental nuclear physics under the guidance of Samuel K. Allison. Meanwhile, a class he was taking from Gell-Mann, who was even then developing his theory of Strangeness, proved crucial in Cronin's eventual decision to study in the new field of particle physics. Also in 1953, the young scientist met Annette Martin. The couple had a whirlwind romance and were married less than a year later. The scientist later credited his wife with providing an oasis of calm and encouragement during the chaos of difficult experiments and looming deadlines.

Began Career as Physicist

The completion of Cronin's doctoral studies led to his receiving a Ph.D. from the University of Chicago in 1955. He immediately accepted a job as a research physicist at the Brookhaven National Laboratory on Long Island, New York. His work at Brookhaven made use of one of the world's most powerful particle accelerators, the three-billion-electron-volt (GeV) Cosmotron. Cronin later recalled these days as some of the most exciting of his long career. His work was not performed without difficulty, however. In early 1958 the Cosmotron had to be shut down after a catastrophic magnet failure rendered it useless. Disappointed and frustrated, the team moved their experiment to the University of California at Berkeley, which owned the Bevatron particle accelerator. Meanwhile, one of Cronin's colleagues at Brookhaven, Val Fitch, had invited him to join him in a teaching position at elite Princeton University in New Jersey. Cronin accepted and was appointed assistant professor of physics at Princeton in the fall of 1958.

At Princeton, Cronin was delighted to find an enthusiastic sponsor for his esoteric atomic research, which, prior to his teaming with Fitch, initially focused on hyperon decays. Laboratory Director George Reynolds assented to Cronin's request to work independently, and over the next decade he strongly supported the physicist's work. During this time, Cronin quickly became involved in the research

that would win him and Fitch the Nobel Prize. The roots of that research can be found in a classic experiment suggested in 1956 by physicists Tsung-Dao Lee and Chen Ning Yang on the conservation of parity during certain nuclear reactions. One of the most fundamental laws adhered to by physicists of the mid-20th century was the principle of conservation. Students of high-school physics are familiar with laws dealing with the conservation of mass, energy, charge, momentum, and other qualities. Such laws state that there is a symmetry between the amount of each property prior to and following any change within in a closed system. In 1956 Lee and Yang found reason to believe that a property known as parity (P)—a kind of ''left-handedness'' versus ''right-handedness''—is not conserved in certain types of nuclear changes. Reactions might be possible, they theorized, in which an excess of left-handed or right-handed particles might be observed. Shortly after this theory was announced, another researcher, Chien-Shiung Wu, found the precise violation of parity which had been anticipated by Lee and Yang.

This revolutionary discovery raised a number of new issues for theoretical physicists. Was it possible that other types of symmetry could also be violated? Were there ways of ''explaining away'' the failure of parity symmetry in the Shiung experiment? Lee and Yang themselves suggested one such system. Perhaps it is possible, they said, that the combination of parity and another property, charge conjugation (C), is conserved even if each alone is not. (The term ''charge conjugation'' refers to the balance between positively and negatively charged particles in a reaction.) Specifically, the combination CP might remain symmetrical, Lee and Yang said, even if neither C nor P did in a particular reaction.

In June and July 1963, Cronin and Fitch began a series of experiments that soon provided supporting evidence for the concept of CP violation. The original purpose of these experiments was somewhat more modest, however—namely, to investigate the behavior of elementary particles known as neutral K-mesons. The investigators wanted to know more about the process by which a beam of neutral K-mesons could be separated into two parts, one consisting of short-lived neutral K-mesons that decay into two pi-mesons and another consisting of long-lived neutral K-mesons that decay into three pi-mesons.

Hard Work Aided by Luck

The kind of experiments conducted by Cronin and Fitch in 1964 would, given the advanced technology available in later decades, be able to be analyzed at lightning speed by computers. At the time, however, the process was much more laborious and involved the careful, frame-by-frame study of dozens of rolls of film taken in spark chambers which Cronin had helped to develop. Only six months after the process had begun and the primary focus of the research on neutral K-meson decay had been completed did Cronin and Fitch suddenly realize that they also had evidence for violation of CP conservation. Ultimately, they found 45 examples of CP violation in more than 23,000 of the frames studied. Yet to make absolutely certain of their astounding assertion, Cronin and Fitch spent another six months looking for alternative explanations of their findings. Discovering none, they announced their results in *Physical Review Letters* on July 27, 1964. For their work, Cronin and Fitch each received half of the 1980 Nobel Prize for Physics.

Elated and exhausted, Cronin and his wife left for a year and traveled to France, during which time the physicist worked at the Center for Nuclear Studies in Saclay. He learned French and enjoyed soaking up the culture of another country. Cronin later remarked that giving a lecture on physics at the College de France was one of the ''great joys'' of his life.

Began Teaching but Continued Experiments

Cronin returned to the United States and Princeton University in 1965, having been promoted to associate professor in 1962 and full professor by 1964. With a fresh batch of graduate students, he began a series of experiments to investigate the neutral CP-violating modes of neutral K-meson particles. He and his team worked on these experiments until 1971, when Cronin left Princeton to accept an appointment as professor of physics at his alma mater, the University of Chicago. His decision was reportedly at least partly based on his eagerness to be near the new Fermilab 400 GeV particle accelerator, located just outside Chicago.

Once he had settled in at the university, Cronin assembled a new team of talented associates to help him carry out experiments on the production of direct leptons and particles at high transverse momentum. Far from writing off CP violation as a fait accompli, he investigated with greater accuracy some of the neutral K-meson's CP-violating parameters. Outside the laboratory Cronin was a popular and effective teacher, believing strongly that his highest purpose as a professor was to develop within his students ''a sense of the value of exploring nature experimentally,'' as he told Paula Huff on the *University of Utah College of Science Web site.*

In 1997 Cronin began dividing his time between the University of Chicago and a new position as physics professor at the University of Utah. He is a professor emeritus in the University of Chicago's departments of physics and astronomy/astrophysics and holds parallel posts at the Enrico Fermi Institute in Chicago.

Made High-Energy Cosmic Rays Focus of Work

Cronin and University of Leeds Professor Alan Watson also headed the international Auger Project to study the nature and origin of rare but extremely powerful high-energy cosmic rays that periodically bombard Earth with the force of a fast-ball pitch. To do so, the scientists used a new form of astronomy based on particle physics. Argentina's Pierre Auger Observatory, which contains a giant detector array, was established in October 2003, and an area near the University of Utah was chosen as the site for a similar facility. Cronin, who became spokesperson emeritus for the

Utah project in 2002, works on its behalf, declaring simply, ''I want to find out the answer to cosmic rays.'' He published an article on the topic, ''Cosmic Rays: The Most Energetic Particles in the Universe,'' in a 1999 issue of *Review of Modern Physics.*

In addition to his Nobel prize, Cronin has been awarded the 1968 Research Corporation Award, the 1975 John Price Wetherill Medal of the Franklin Institute, and the 1977 Ernest O. Lawrence Award. He and his wife have a son, David, and two daughters, Emily and Cathryn.

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Celia Cruz

Cuban-born singing star Celia Cruz (1925–2003) has been hailed as the queen of salsa, the queen of rumba, the queen of Latin music, and an inadvertent symbol of the Cuban American community's exile spirit. Cruz, who fled the Caribbean island nation in 1960, became a world-famous singer with an energetic, flamboyant stage presence that brought audiences to their feet. ''Cruz is undisputedly the best-known and most influential female figure in the history of Afro-Cuban music,'' declared *Billboard*'s Leila Cobo.

Sang Lullabies

Though sometimes evasive about her age, it is believed that Cruz was born on October 21, 1925, in Havana, Cuba. Cruz grew up in the Santo Suárez area of Havana in a household headed by her father, a railroad stoker. The family was of Afro-Cuban heritage, descendants of the Africans who were forcibly brought to the island nation to work in its vast sugar fields in centuries past, and eventually grew to include 14 children, some of them Cruz's cousins. As the second eldest child, she would often have to put the younger ones to bed and would sing them to sleep. The adults in the household, hearing her voice, began to gather outside the door to listen themselves.

In her teens, Cruz entered and won first prize in a radio contest, ''La hora del té,'' by singing a tango song. She began entering other amateur contests, and though her mother was encouraging, her father strongly disapproved of her ambitions to become a singer in Cuba's strong salsa scene. This musical style merged elements from traditional Spanish music with the African rhythms that came from the island's former slave population and exemplified national character traits of both exuberance and a penchant for romantic melancholy. Cruz's father hoped instead that she would become a teacher, and so to placate him Cruz entered the local teachers' college for a time, but quit when her singing career began to take off in earnest. From 1947 to 1950 she studied music theory, voice, and piano at the National Conservatory of Music in Havana, but even a teacher there suggested that she pursue stardom full-time.

Fled Castro Regime

Cruz's break came when La Sonora Matancera, a popular Cuban band, hired her as their lead vocalist in 1950. She had a tough time at first, for female singers were a relative rarity in Cuban music—the stage was considered an unseemly place for a woman—and she replaced a singer with a popular following. Irate fans even wrote to the radio station that broadcast La Sonora Matancera performances, but as Cruz told Cobo in *Billboard,* she was unfazed. ''I could care less. This was my job—the job of my dreams and the job that fed me.'' Even an American record company executive that signed the band was uneasy with the proposition of a rumba track with a female singer, so the band's

leader, Rogelio Martínez, promised to pay Cruz out of his own pocket for the session if the record failed to catch on, but the song was a hit.

Both La Sonora Matancera and Cruz became stars in Cuba. Throughout the 1950s, they played regularly at Havana's famed Tropicana nightclub, appeared in films, and toured extensively throughout Latin America. These heady years ended in 1959 when Communist leader Fidel Castro seized power and Cuba became a socialist state. A year and a half later, Cruz was with La Sonora Matancera on a Mexican tour when they defected en masse on July 15, 1960. The band settled in the United States, and Cruz soon became a naturalized citizen. Castro was irate that one of his country's most popular musical acts had made such a public statement against his regime and vowed that none would ever be granted entry back into Cuba again. Cruz tried to return when her mother died in 1962 but was unable to secure government permission. That same year, she wed Pedro Knight, La Sonora Matancera's trumpet player, who would eventually become her manager and musical director for much of her career.

Teamed with Puente

For much of the decade, Cruz remained relatively unknown in the United States outside of the Cuban exile community, but that changed when she joined the Tito Puente Orchestra in the mid-1960s. The popular percussionist and bandleader from Puerto Rico had a large following across Latin America, and as frontperson Cruz again became a dynamic focus for the act. Puente, who died in 2000, once told *New York Times* writer Elizabeth Llorente, ''She keeps the musicians on their toes. . . . We'll be huffing, exhausted, and she'll be on a roll, with more Tina Turner energy left in her than all of us together.''

Cruz recorded several albums with Puente, including *Cuba Y Puerto Rico Son* in 1966. But it was her stage presence that made her such a compelling figure in Latin music. She had a strong, husky voice that could hold its own against a hard-working rhythm section and was a tireless dancer, storyteller, and audience-rouser. Fans adored her glitzy stage outfits, often sewn from yards of fabric and embellished with sequins, feathers, or lace. Reportedly she never wore the same one twice. High heels and towering wigs only added to the diminutive singer's allure. Her signature shout, ''Azucar!'' (Sugar!), came from a dining experience at a Miami restaurant, when her Cuban waiter asked if she took sugar in her coffee. As she recalled in the *Billboard* interview with Cobo, ''I said, 'Chico, you're Cuban. How can you even ask that? With sugar!' And that evening during my show—I always talk during the show so the horn players can rest their mouths—I told the audience the story and they laughed. And one day, instead of telling the story, I simply walked down the stairs and shouted 'Azucar!' ''

Latin Music's Own Tina Turner

By the 1970s, the salsa sound had caught on with a new generation of Latin Americans, riding a resurgence of ethnic pride and interest in the music of their parents' era. Cruz even appeared at Carnegie Hall for a 1973 staging of *Hommy–A Latin Opera,* the Spanish-language adaptation of the hit rock opera from the Who's *Tommy.* For a number of years, she was signed to the Fania label, a salsa-source powerhouse co-owned by trombonist Willie Colón, with whom she recorded an acclaimed 1974 work, *Celia and Johnny.* She performed regularly with the Fania All-Stars, including a 1976 concert at Yankee Stadium in the Bronx that was recorded and released as a double album. The singer also appeared annually at a New York City salsa-fest held at Madison Square Garden. ''Onstage, she leaps, dances, flaunts, flirts and teases to the gyrating beat of salsa,'' wrote Llorente in a 1987 *New York Times* article. ''She improvises playfully, trading riffs with the chorus and instruments. And just when she seems deeply lost in a song about a doomed love affair—microphone clutched, eyes closed, tears imminent—she looks out at the audience and tosses them an aside ('The man was a jerk, anyway').''

Cruz lived in the New York City area but was also a star in Miami and performed there often. For Cuban Americans, she seemed to symbolize the trajectory of its large exile community centered in southern Florida—many of whom, like her, had fled the Castro regime and then achieved personal and professional success in their adopted homeland. Most were avowed foes of Castro and asserted, as Cruz had also done, that they would never to return to Cuba unless it became a democracy. One song in her repertoire, ''Canto a la Habana'' (Song to Havana), featured the line, ''Cuba que lindos son tus paisajes'' (Cuba, what beautiful vistas you have), which would incite an emotional eruption from her audiences. Cruz even gained a following among the second generation of Cuban Americans, noted *New York Times* writer Mirta Ojito. To those ''who left Cuba as children or were born in the United States,'' Ojito wrote, ''Cruz embodied the Cuba of the 1950's, an era that, through the prism of exile and the passing of decades, has become mythic for them.''

Won Several Grammys

Over the years, Cruz worked with a roster of performers that proved her crossover appeal, though she never sang in anything but her native Spanish language. She recorded or collaborated with Brazilian star Caetano Veloso, Patti LaBelle, Wyclef Jean of the Fugees, producer Emilio Estefan, the tenor Luciano Pavarotti, and even former Talking Heads singer David Byrne. With him she sang a duet, ''Loco de Amor,'' that appeared on the soundtrack to the 1986 film *Something Wild.* In the 1992 film *The Mambo Kings Play Songs of Love,* she was cast as a nightclub owner, and she also appeared in 1995's *The Perez Family.* Her awards included a Grammy for best tropical Latin album of 1989 for *Ritmo en el corazón,* a collaboration with conga player Ray Barretto, and she took three consecutive Latin Grammy awards when the honors were established in 2000, including best salsa album of 2002 for *La Negra Tiene Tumbao,* which spawned a hit single of the same name.

Cruz was not slowed by age and still toured heavily and recorded well into her seventies. ''My life is singing,'' she told Knight-Ridder/Tribune News Service reporter Mario Tarradell in 2002. ''I don't plan on retiring. I plan to die on a

stage. I can have a headache. But when it's time to sing and I step on that stage, there's no more headache. As long as I'm doing what I want to do, I feel good.'' Her final album was *Regalo de Alma* (''Gift from the Soul''), recorded in early 2003 when she was already suffering from cancer. She died on July 16, 2003, at her home in Fort Lee, New Jersey. She had requested that her funeral include two public viewings—one in New York City and a second in Miami. Thousands turned out for each, including a woman dressed as a patron saint in Roman Catholic iconography who stood outside the Madison Avenue funeral home the entire day holding a Cuban flag and a Colombian man who was a regular performer on New York city subway platforms, dancing to Cruz's repertoire with a foam doll.

In Miami, Cruz's casket stood inside a building known as the Freedom Tower, once an immigration-processing center that was the first stop in the United States for some half a million Cuban exiles in the 1960s and 1970s. ''For the almost two million Cubans who live outside the island,'' noted Ojito in the *New York Times,* ''Cruz was an icon. . . . She embodied what Cubans view as some of their best qualities, strong family ties, an impeccable work ethic and a joy in living, even in the face of calamity.'' Many of the fans who stood in line for hours in both cities, however, carried the flags of Puerto Rico, Venezuela, Ecuador, and even Jamaica, a testament to Cruz's immense appeal throughout the Latin and Caribbean world.

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D

Richard M. Daley

Known for his efforts to create community-based programs that address Chicago's educational, public safety, and neighborhood development concerns, Mayor Richard M. Daley (born 1942) continued the political dynasty forged by his father, a political institution in that Midwest city for more than two decades.

A Democrat by birth and by conviction, Daley was born into a well-known political clan on April 24, 1942, in Chicago. The fourth of seven children, he was also the first son born to Richard J. Daley and wife Eleanor. The Daley children were raised in Bridgeport, a working-class neighborhood in the city, while the elder Daley worked to further his political aspirations. He became the mayor of Chicago in 1955 and remained in office for six terms until his death in 1976.

The senior Daley guarded the privacy of his family fiercely and worked hard to provide his children with a normal upbringing. He still required them to do chores around the house, but he also indulged them in some of the opportunities his position allowed him, such as taking them to White Sox games in his private box at Comiskey Park. Although he was busy due to his responsibilities as mayor of Chicago, he was also actively involved with his family and would come home for lunch most days. ''I have great memories of my father,'' the younger Daley recalled in *People,* ''sitting around the dinner table on Sunday talking about politics.''

From very early in his life, young Daley followed in his father's footsteps. He was an alter boy at the Nativity of Our Lord Catholic Church and attended De la Salle Academy, just like his father had before him. He completed his bachelor's degree at De Paul University, his father's alma mater, in 1964. While in college he learned a valuable lesson when he ran a stop sign and found himself on the front pages of the Chicago papers the next day. From then on, Daley was extremely cautious of the media. During this time, he also served in the Marine Reserves, which his father considered good training. Young Daley continued at De Paul University and received his law degree in 1968.

Witnessed Chaos at 1968 Democratic Convention

The year 1968 is memorable to many Chicagoans as a result of events that occurred at the Democratic National Convention held in the city that year. The Mayor Daley had fought hard to keep the convention in Chicago, despite a great deal of public debate about safety concerns due to civil unrest and planned Vietnam War protests. Unfortunately, when the convention began, these concerns materialized; what started out as protests to the ongoing war turned violent and there was rioting in the streets for five days. The Chicago police were sent into the mobs of protestors, armed with billy clubs and tear gas, and the Mayor Daley took the blame for allowing the police to use what the federal commission would later condemn as excessive force.

The atmosphere was also volatile inside the convention walls, where the younger Daley—at 26 years of age a contemporary of many of the protesters gathered outside the walls—stood next to his father as the elder Daley shouted obscenities at U.S. Senator Abraham Ribicoff when the Con-

necticut senator criticized the mayor for his police actions. The television cameras were rolling, and the event, with Mayor Daley shouting, made national news and startled the American public. It was a large blemish on the mayor's office, but not large enough to prevent Daley's re-election in 1971 and 1975.

Following the completion of law school, the young Daley passed his bar exam on the third attempt. In 1969 he started on a path of public service when he was named as a delegate to the Illinois Constitutional Convention. A year later, he met Maggie Corbett, a 26-year-old executive at Xerox Corporation, during a Christmas party. Daley asked her to go out with him on New Year's Eve, and she accepted. Fifteen months later, the two were married.

An Elected Official

In 1972 Daley won his first elective office, to serve in the Illinois State Senate representing the 23rd district. He remained a state senator until 1980, working to remove the sales tax from food and medicine, sponsoring landmark mental-health legislation, and establishing rights for nursing-home residents. During this time, the Daley's had their first three children: Nora, Patrick, and Kevin. Sadly, Kevin was born with spina bifida, a birth defect involving the central nervous system, and only survived until 1981.

On December 20, 1976, when the senior Daley passed away while in office, many thought that Senator Daley would step directly into his father's footsteps. However, he did not. In 1980 Daley was elected as state's attorney for Cook County, where he pushed for tougher narcotics laws, helped to overhaul rape laws, and developed programs to battle drunk driving, domestic violence, and child-support delinquencies. He also became the first official in Cook County to sign a decree eliminating politically motivated hiring and firing. He was re-elected as state's attorney in 1984 and again in 1988. In the mid-eighties, the Daley also had a fourth child, their daughter Elizabeth.

In 1983 Daley made his first run for mayor. However, in a racially charged election, the vote in the Democratic primary was split between Daley and Jane Byrne, which allowed Harold Washington, Chicago's first black mayor, to win the election. Six years later, in 1989, Mayor Washington passed away while in office, and this time Daley was ready. He was elected on April 4, 1989, winning out over two other candidates to complete Washington's term.

Began Era of Fiscal Responsibility

Daley wanted to run Chicago like a business. When he took over the helm as mayor the city was running at a deficit, but by the end of his first term in office he had turned that deficit into a surplus. Largely on the basis of his ability to manage the financial affairs of the large city, he was re-elected mayor in 1991, 1995, 1999, and 2003, winning a greater percentage of votes at each election.

Upon entering the same wood-paneled office that his father had once inhabited, Daley immediately set about cleaning up the city. Shortly after being sworn into office, he griped to an aide about a filthy window. ''If this place isn't clean,'' he said at a press conference, according to *People,* ''what does that say about our city?'' He took more crucial steps to clean up the city, ridding its streets of abandoned cars, removing graffiti, repairing roads, and planting trees. ''Rich has been on that tree kick for years,'' quipped brother Bill Daley to *People.* ''He believes that greenery makes life a little more enjoyable for people.'' On the social front, Daley encouraged the awarding of city contracts to minority-owned businesses and created the Office of Sexual Harassment to investigate complaints and stiffened penalties for hate crimes. He tripled the number of beds available to the city's homeless and developed a community policing program which joined police officers with city agencies and neighborhood residents to solve problems that cause crime. He worked with the Chicago Police Department to develop an aggressive anti-gang program that seized and destroyed up to 12,000 to 15,000 illegal weapons each year. According to information provided by the mayor's office, under Daley's watch the crime rate dropped every year beginning in 1992.

Among other things, Daley became known for his ''drive-by jottings''; he would take notes while on drives through the city, recording eyesores or other issues that needed action. His notes were then written up by his staff and included in appropriate directives.

Daley worked to present himself as a manager rather than a politician. He sought the advice of local business executives and developers and drew on the expertise of key area businesspeople for ways to run the city more efficiently. Despite a great deal of criticism over Daley's efforts

to ''privatize'' city functions, the positive results from his efforts were quickly evident. By turning over many city functions to private contractors, as well as by implementing programs to make city employees more accountable, he saved taxpayers more than $50 million a year by 2002.

Welcomed More Orderly DNC

In 1996 Daley successfully hosted the Democratic National Convention (DNC) in Chicago, where President Bill Clinton received the nomination for his final term in office. The event was held at the United Center, the city's newly constructed sports and convention complex. During the convention the mayor was also the primary spokesperson for the nation's cities and their problems in his capacity as the incoming president of the U.S. Conference of Mayors. Unlike the DNC of 1968, the 1996 convention saw no riots; events proceeded smoothly and professionally.

In an effort to stop the flow of guns into the city of Chicago, officials from both the mayor's office and Cook County joined forces in 1998 to bring a lawsuit against the U.S. gun industry in which the plaintiff sued for damages of $443 million and accused the gun industry of creating a public nuisance by manufacturing and distributing its product. The suit was filed against 22 gun manufacturers, 12 gun shop owners, and 4 gun distributors. Efforts such as this, to improve the quality of life for the people of Chicago and the region, did not go unnoticed. In 1999 Mayor Daley received the Education Excellence Award from the National Conference for Community and Justice, the Public Service Leadership Award from the National Council for Urban Economic Development, the J. Sterling Morton Award from the National Arbor Day Foundation, and the Keystone Award from the American Architectural Foundation, as well as the Martin Luther King, Jr./Robert F. Kennedy Award from the Coalition to Stop Gun Violence/Education Fund to End Handgun Violence. As an *Economist* writer noted in 2002: ''The city center is cleaner, greener and more vibrant than ever before. The public schools, though still worse than they ought to be, have shown signs of improvement since Mr. Daley took them under his own control in 1995. Tourist attractions . . . have opened up on Mr. Daley's watch such as the grand opening of Millennium Park in May 2004. Many residential areas have been reinvigorated by immigrants from Latin America, eastern Europe and Asia.''

Family traditions run deep in the Daley family, and the study of the law and political service are two such traditions. Daley's brother, Michael Daley, is a lawyer who served as cochair of the 1996 Democratic National convention. The mayor's youngest brother, William Daley, became U.S. secretary of commerce under President Bill Clinton and helped to persuade Congress to pass the North American Free Trade Agreement (NAFTA) in 1993. Although Daley himself started out even more rigidly in the footsteps of his father, he developed his own style and way of doing business. While the basic values of family, education, safe neighborhoods, and economic development remain the same for both men, the younger Richard Daley was definitely considered an ''updated version.''

Apart from the duties assigned to him as mayor, Daley enjoys bike riding, attending movies, and country-western line dancing. But mostly, he enjoys his work. ''I believe today, as I have from the start, that we can only achieve . . . progress together as one city, united in our mission to make our schools, our streets safer, and all of our neighborhoods better places in which to live and raise our families,'' Daley stated in a speech made following his fifth mayoral win in March of 2003 and reported by *CNN.com.* ''That's why I take particular pride in the fact that Chicago is united today, and that our victory was built in every community.''

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Maurice de Hirsch

Baron Maurice de Hirsch (1831–1896), a wealthy German financier, founded the Jewish Colonization Association in 1891. The nonprofit venture sponsored the first organized mass migrations in history. His project to settle thousands of beleaguered Russian Jews onto the vast Argentine pampas had only limited success, but through this and other philanthropic ventures, the Baron helped change the immigration policies of several nations.

From Bavaria

De Hirsch was born in Munich, Germany, on December 9, 1831, into an affluent and well-connected Jewish family who served as bankers to the Bavarian king. His grandfather had been the first Jewish landowner in Bavaria and was granted a title of nobility, ''auf Gereuth,'' in 1818, which meant the family could add the prefix ''von'' to its surname. The ''baron'' that de Hirsch later used was another title, bestowed on his banker father Joseph in 1869 for services to the king. Care was taken by his mother, Caroline Wertheimer von de Hirsch, to see that her son learned Hebrew and was familiar with the religion of his birth; there was even a small synagogue inside their home.

De Hirsch first attended school in Munich and went on to study in Brussels at age 14, where he proved a somewhat indifferent student. At age 17, he took an entry-level position with the Brussels firm of Bischoffsheim & Goldschmidt, a powerful banking enterprise with branches in London and Paris. He rose quickly through its ranks, but his keen business mind was believed too prone to risk-taking by the firm's senior management; thus though he did well in the job, he was never made partner. He did, however, win the hand of Clara Bischoffsheim, the earnest daughter of the firm's chief, and the pair wed in 1855. He eventually left Bischoffsheim & Goldschmidt to set up his own private banking firm.

Made Railroad Investments

With a store of capital that came in part from his wife's fortune as well as via money inherited when his father died, de Hirsch began making investments in sugar plantations and copper mining. He moved into the lucrative world of railroads when he learned that a Brussels financier had landed a contract with the Turkish government to construct a rail route from Europe into the country via the Balkans. But de Hirsch's rival had since engaged in risky speculative ventures, and his businesses collapsed; de Hirsch managed to obtain the contract himself and then negotiated with the Turkish government to start the project. He financed the venture by floating Turkish government bonds on Europe's financial markets, and the construction firm he had established to carry out the work had part of the line completed by 1874. The last link was delayed when the Turkish government suffered financial setbacks, but the Vienna-Constantinople railroad was finally completed in 1883, making it the historic first route from Europe to the East.

The railroad enriched de Hirsch's personal fortunes immensely, and he became one of the Continent's leading financiers and social figures. He was on friendly terms with the Prince of Wales, later England's King Edward VII, but as he entered middle age his interests turned elsewhere. Though he was sometimes the victim of anti-Semitism—he was turned down for membership by the French Jockey Club, for instance—his experiences in Turkey awakened him to the plight of Jews outside of Western Europe. Many lived in dire poverty, and in some places government laws severely restricted their employment opportunities. His father-in-law had been active in the Alliance Israélite Universelle, a Paris organization founded in 1860 to aid Jews living under such severe restrictions. In 1873, de Hirsch donated the sum of one million French francs ($200,000) to the Alliance so that they could establish trade schools in Turkey and the Balkans for Jews there.

De Hirsch became increasingly involved with the Alliance. After 1880, the charity experienced regular annual shortfalls, and de Hirsch paid these for a number of years. In 1889, he set up an endowment fund that gave it an annual income of 400,000 francs, and he was by then also donating heavily to a relief fund to aid refugees fleeing religious persecution in Imperial Russia. The plight of Russia's five million Jews roused de Hirsch's philanthropic sympathies, and he came to believe more dedicated measures were necessary.

Millions Lived in Dire Poverty

At the time, Russia also included much of Poland as well as Lithuania; this area, along with parts of the Ukraine Byelorussia, was called the Pale of Settlement, and Jews in Russia were restricted to it. Even within the bounds of the Pale, they suffered tremendous discrimination: Jews paid double taxes, were forbidden to own land, and could not live in some larger towns without a difficult-to-obtain residency permit. At times, waves of pogroms swept the countryside, in which mobs attacked and destroyed Jewish homes, businesses, and synagogues. Often, local police or military authorities witnessed the violence but did little to stop it. After a new tsar, Alexander III, began a renewal of official anti-Semitic policies in 1881 and even added new restrictions, thousands began to flee. They arrived in the Ukrainian city of Brody, on the border of the Austro-Hungarian empire, which had far more liberal policies toward its Jewish population, and pleaded to be granted entry. Many of them arrived in Brody destitute, and the Alliance provided aid for them, helped in part by the Baron's generous underwriting.

An 1887 imperial edict in Russia limited Jews' access to secondary education within the Pale: they were to make up just ten percent of a given school's student body, though they constituted about one-half to three-quarters of the population. In response, de Hirsch devised a plan in which he would provide Russia with 50 million francs ($10,000,000) to establish a separate school system for Jewish youth in the Pale. The government rejected the offer, however, because of the stipulations that de Hirsch insisted upon in order to prevent the fund from vanishing into the pockets of the Imperial Russia civil servants who ran it. He even met with K. P. Pobedonostsev, the lay head of Russian Orthodox Church and influential adviser to Tsar Alexander, and reportedly gave him one million francs for his help in the negotiations, but the plan fell through.

Precursor to the Kibbutz

Emigration, de Hirsch then came to believe, was the only way to solve the plight of Russia's Jews, and he stepped up his philanthropic efforts accordingly. In 1891, he incorporated the Jewish Colonization Association (JCA) in England to help re-settle Russian Jews on the vastly under populated Argentine pampas. According to the *Jewish Encyclopedia,* de Hirsch claimed that his goal in establishing the JCA was ''to assist and promote the emigration of Jews from any part of Europe or Asia—and principally from countries in which they may for the time being be subjected to any special taxes or political or other disabilities—to any parts of the world, and to form and establish colonies in various parts of North and South America and other countries, for agricultural, commercial, and other purposes.''

De Hirsch sent emissaries to acquire large swaths of land in Argentina for his project, and others to parts of the globe that he thought might be receptive to the idea of a Jewish colony as well, such as Canada. He also had to negotiate with the Russian government so that it would grant the Jews permission to emigrate, which was forbidden at the time. He secured a deal that would allow 20,000 of

them to leave annually in the first years of the project. Local JCA offices were established in the cities of the Pale; there, candidates were interviewed and, if approved, granted the necessary passport, which de Hirsch's organization issued. The JCA also paid their travel costs, including passage to South America. The Argentina experiment was not entirely successful, but de Hirsch was convinced that Jews were ideally suited to till the soil, believing that they had been among the world's first successful pastoral civilizations. He once said in an interview that in the end he hoped ''my efforts shall show that the Jews have not lost the agricultural qualities that their forefathers possessed,'' the *Jewish Encyclopedia.* quoted him as saying. ''I shall try to make for them a new home in different lands, where, as free farmers, on their own soil, they can make themselves useful to the country.''

Founded New Jersey Colony

The plight of Jews in other parts of Europe was also of concern to de Hirsch. He set up the Galician Foundation in 1888 on the occasion of Emperor Francis Joseph's fortieth year on the throne of Austria and through it donated large sums to establish schools in Austro-Hungary's heavily Jewish areas of southeastern Poland and the western Ukraine, which were known as Galicia at the time; this largesse was also earmarked to aid Jews in Bukovina, later subsumed into the Ukraine and Romania. The Foundation set up primary schools there and also provided money for teachers' salaries as well as books, food, and clothing for the students. The Baron's philanthropic efforts also extended to welfare offices to help Jews in Krakow, Budapest, and other Eastern European cities.

The Baron took an active role in helping Russian Jews settle in the United States as well. In 1891 the Baron de Hirsch Fund was incorporated in New York State. It set up trade and English-language schools, offered relief aid to newly arrived immigrants, and also helped resettlement efforts to places that were less crowded than the epicenter of Jewish life in New York City, the Lower East Side. In 1891, the Fund set up an agricultural colony with the purchase of some 5,000 acres in Cape May County, New Jersey. A few years later, the Baron de Hirsch Agricultural College was established there as well, the first secondary school in the United States exclusively for the study of the agricultural sciences. The colony later evolved into the town of Woodbine, New Jersey.

Fund Received Millions

De Hirsch owned thoroughbreds and was an ardent horseracing fan. He often claimed that his horses ran for charity, for he donated all his winnings to London hospital charities. He and his wife had two children, but their daughter died in infancy, and 31-year-old Lucien died of pneumonia in 1887. They had homes in Paris and outside Versailles and an estate in Hungary called Schloss St. Johann. When the Baron died there on April 21, 1896, he left a bequest of $45 million in his will to the Jewish Colonization Association. Over the course of his life, he likely donated a personal fortune of some $100 million in all. His wife was also devoted philanthropist and worked alongside him for most of their marriage. Generous in spirit as well, she even provided in her will for two children her husband had fathered with a mistress. The JCA received the bulk of her estate after her 1899 death, and for decades was thought to be the world's richest charitable trust.

More than a hundred years after his death, the Baron de Hirsch Fund was still helping Jewish immigrants from Russia and Romania via the United Hebrew Charities of New York. ''In relieving human suffering I never ask whether the cry of necessity comes from a being who belongs to my faith or not,'' he once said, according to the *Jewish Encyclopedia,* ''but what is more natural than that I should find my highest purpose in bringing to the followers of Judaism, who have been oppressed for a thousand years, who are starving in misery, the possibilities of a physical and moral regeneration?''

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Tamara de Lempicka

The most famous painter of the Art Deco period, Tamara de Lempicka (1898–1980), was born in Poland and emigrated to the United States as an adult. De Lempicka was a socialite, wife, refugee, mother, and painter. Her portraits, including her self portraits, appealed to the rich because of her bold use of color, unique style, and the sense of elegance that permeated her work.

Growing Up

Tamara de Lempicka was born Maria Gorska in Warsaw, Poland, in 1898. She had an older brother named Stanczyk and a younger sister named Adrienne. Her parents, Boris and Lavina Gorska, were wealthy socialites. Boris Gorska was a lawyer and Lavina Gorska came from a well-to-do family. The Gorskas treated their children to a luxurious life—a life de Lempicka would soon believe she deserved.

De Lempicka was introduced to art at the age of 12, when her mother paid a famous painter to paint her daughter's portrait. The girl's strong will and dominant personality made it difficult for her to be still for the sittings. When the portrait was finished, she hated the result and knew that she could do a better job. To prove herself right, she made Adrienne, her younger sister, sit for a portrait as she tried painting for the first time. De Lempicka was so pleased with her work that she soon began her life-long love affair with art.

During this time, de Lempicka's parents divorced and she became spoiled by her wealthy grandmother and Aunt Stefa (Stephanie). At the age of 13, she decided that she was bored with school and invented an illness so that she could stay home. Instead of keeping her home, however, her grandmother took her on a tour of Italy. It was there that de Lempicka's love for art intensified. Upon her return home, de Lempicka's mother decided to remarry despite her daughter's protest. Now 14 years old, the teenager was unhappy with her mother's decision. She rebelled by going to stay with her aunt in St. Petersburg (Petrograd) when she was on holiday from her school in Lausanne, Switzerland. Between school and her travels to St. Petersburg, de Lempicka still managed to travel home to Warsaw from time to time. During one of her trips home in 1914, shortly after Russia and Germany declared war, she met a handsome lawyer and ladies' man named Taduesz Lempicki. Lempicki was modestly well-off as a lawyer, but he did not come from money. Still, Tamara fell in love with him, and two years later, in 1916, the couple married in St. Petersburg at the Chapel of the Knights of Malta. De Lempicka was 17 years old and her millionaire banker uncle provided the dowry.

Life as a Refugee

In December of 1918, in the midst of the Russian Revolution, Taduesz Lempicki was arrested by the Cheka (the Bolshevik secret police). De Lempicka escaped to Copenhagen and used her striking beauty to charm favors from members of the Swedish consul. Her seductive gestures worked well and her husband was released. The couple fled to Paris, changed their names to de Lempicka and tried to resume their glamorous lifestyle. Unfortunately, their marriage had been tarnished by the results of Tamara's sultry, seductive ways with other men.

Life in Paris was far from glamorous for the de Lempickas. Tadeusz had become a womanizer and was bitter from his ordeal with the Cheka. The couple lived in a small room in a cheap hotel and Tadeusz could not find a job. Then Tamara found out she was pregnant. By the time she gave birth to a baby girl, Kizette, money was so scarce that de Lempicka was forced to sell her jewels to support the family. Determined to resume her wealthy lifestyle, she turned to art to make a living.

The Art That Influenced Her Style

De Lempicka took her first painting lesson from Maurice Denis at the Académie Ranson. Denis was a post-symbolist French Nabi painter. Nabi art was developed by Les Nabis, a group of Parisian post-Impressionist artists. It was best identified by an artist's emphasis on graphic art and design. De Lempicka's second teacher, Andreé Lhote, had the most influence on her spare, simple Art Deco style. Lhote was a mute French Cubist painter and sculptor. (Cubism was developed in the early 1900s as a collaboration between Pablo Picasso and Georges Braque.) Cubist art was identified by an artist's ability to capture the essence of an object by showing it from multiple points of view simultaneously. Lhote taught de Lempicka how to modify Cubism by retaining ''its commercially acceptable aspects but leaving forms of objects intact'' (*Women in World History*). De Lempicka's art combined the styles from her two teachers and she soon became known as one of the best portrait artists in Paris.

Fame and Fortune

De Lempicka's first paintings caught the eye of Collette Weill, owner of Gallerie Colette Weill. Weill displayed de Lempicka's work in her gallery and patrons seemed to fall in love with the sensual, shocking portraits that boldly identified de Lempicka's unique style. She was rewarded with immediate financial success and soon became a celebrity in the art world. Once again, de Lempicka was able to live lavishly. She purchased a diamond bracelet for every two paintings that sold, and before long both of her arms were drenched in gems from wrist to shoulder. As she moved into the upper strata, the artist traveled more, stayed in the finest hotels, and surrounded herself with the cultural elite.

In 1925, de Lempicka established her reputation as a leading Art Deco artist at the Exposition Internationale des

Artes Décoratifs et Industriels Moderne. A form of art that combined Cubism and design, Art Deco had begun to become wildly popular, and this was the first Art Deco exhibition in Paris. From that moment on, her career as an artist took off. She painted portraits of the people she associated herself with: the rich, the famous, the elite. Galleries began to hang her work in their best rooms and critics raved over her erotic portraits. Between the 1920s and 1930s, de Lempicka produced paintings that would become quite famous. One of her most sought-after pieces, *Auto-Portrait (Tamara in the Green Bugatti)* was completed in 1925. In this self-portrait, which she painted for the cover of *Die Dame,* de Lempicka presented herself as ''a dazzling and independent woman who looks like she might fly away in her aquamarine car.'' In 1927, she won first prize at the Exposition Internationale des Beaux-Arts in Bordeaux for a painting of her daughter entitled *Kizette on the Balcony.* Four years later, she would win a bronze medal at the Exposition Internationale in Poznan, Poland, for another portrait of her daughter, *Kizette's First Communion.*

Upon achieving fame and fortune, de Lempicka began to have affairs with wealthy art patrons. Her noted affairs included Marquis Sommi Picenardi, a lover she took during a tour of Italy; Rafaela, the model for her painting *Beautiful Rafaela;* and Gabriele d'Annunzio, Italy's premiere poet and playwright. Her affair with Rafaela lasted one year and her affair with d'Annunzio was a mere flirtation. De Lempicka was more interested in completing his portrait than she was in consummating the affair. Unfortunately, the relationship ended before the portrait was finished.

By 1928, de Lempicka was living an aristocratic life. She divorced Tadeusz and met Baron Raoul Kuffner, an Austro-Hungarian royal who collected many of her paintings. Kuffner hired her to paint a portrait of his mistress, Nana de Herrera. While working on the piece, de Lempicka became one of Kuffner's mistresses. In 1933, the Baroness Kuffner died of leukemia and de Lempicka stepped in to take the baron as her husband. Her new husband gave her everything she wanted: a title, money, culture, and stature. De Lempicka became more popular as an artist and continued to work. She was so popular, in fact, that wealthy people and royalty would stand in line to have the honor of their portrait being painted by the famous Tamara de Lempicka. But with another war on the horizon, the glamorous life did not last.

Moved to America

In 1939, the Nazi influence had spread across Europe and the wealthy were faced with the threat of World War II. Unemployment was high and the world was in a state of chaos. It was no longer acceptable to paint expensive paintings for a rich audience. Instead, galleries were looking for surrealist and abstract art that appealed to common people. Having fled from war once before during the Russian Revolution, de Lempicka knew all too well about the financial insecurity that would ensue when war finally broke. As a result, she encouraged Kuffner to sell parts of his Hungarian estate, and in 1939, the couple sought refuge in America. They moved into a film director's former house in Beverly Hills, and de Lempicka, eager to boost her publicity, held a contest at the University of California-Los Angeles (UCLA) to find a model for her painting *Susannah and the Elders.* She also sponsored her own solo exhibitions at the Paul Reinhart Gallery in Los Angeles, the Julian Levy Gallery in New York, the Courvoisier Galleries in San Francisco, and the Milwaukee Institute of Art. Soon, de Lempicka became friends with such Hollywood stars as Dolores del Rio, Tyrone Power, and George Sanders. They gave her a nickname: ''The Baroness with a Brush.''

In 1943, the Kuffners moved to New York. By this time, de Lempicka's social life had begun to corrupt her art. Tamara de Lempicka, an artist who had married a baron, was a woman of the past. De Lempicka was now known as Baroness Kuffner, a dilettante who had taken up painting as a hobby. With America's attraction to titles, the latter was far more intriguing to the upper class. No longer taken seriously as an artist, de Lempicka painted less. As her production slowed, she disappeared from the art world for nearly 20 years. Then, in 1960, she ventured into abstract art and tried to reclaim her artistic reputation. Unfortunately, when her work was exhibited in 1962 at New York's Iolas Gallery it was met with a critical yawn. Unable to cope with such disrespect and trying to deal with her husband's sudden death from a heart attack, de Lempicka gave up on painting as a career and never exhibited again.

De Lempicka's Last Travels

Distraught, de Lempicka moved to Houston in 1962 to live near Kizette and her two granddaughters. (Kizette had moved to America in 1941 and married a Texas geologist). Then in 1966, the Musee des Arts Decoratifs commemorated Art Deco in a special exhibition, resurrecting interest and appreciation for this 1920s-1930s art form. Inspired by the exhibit, Alain Blondel opened the Galeire du Luxembourg and launched a major retrospective of Tamara de Lempicka. As a result, de Lempicka's art enjoyed a renaissance in the 1970s and her work was rediscovered by the art world. Unfortunately, de Lempicka would not live to see the enormous surge in popularity her work experienced in the 1990s. (In 1994, Barbara Streisand sold the artist's *Adam and Eve* for $1.8 million, a painting she had purchased in 1984 for $135,000.).

In 1974, de Lempicka decided to move to Cuernavaca, Mexico. She bought a beautiful house called Tres Bambus in a chic neighborhood in 1978, and Kizette joined her in 1979 after her husband died. By this time, de Lempicka was quite ill. She spent her last days with her daughter at her bedside and died in her sleep on March 18, 1980. According to her mother's will, Kizette scattered de Lempicka's ashes over the crater of Mt. Popocatépetl, an active volcano.

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Christine de Pisan

French poet, scholar, and essayist Christine de Pisan (1363–1431) remains known more than five centuries after her death for her writings defending women, among which *La cité de dames* and *Le livre du trésor de la cité de dames* are most respected.

De Pisan ranks among the most important intellectuals of her day and certainly the most noted woman writer of the medieval period. In her philosophical writings and commentaries she was resolute in her support of a woman's right to pursue education and attain prominence within society in relation to her accomplishments. Her many poems, essays, and books, widely distributed and read during her lifetime, have influenced readers throughout Europe and Britain through the many translated editions that have since been produced. Among her most notable works in defense of women's role in medieval European society, de Pisan's *La cité de dames* recounts for readers the accomplishes of women from history, providing medieval men and women with a sense of the possibilities that can be attained by women when allowed education and social freedoms.

An Education at Court

Born in Venice in 1363, de Pisan was the daughter of Italian scholar Tommaso di Benvenuto da Pizzano, a highly educated man who had been appointed astrologer to the court of Charles V of France. In 1369 the five-year-old de Pisan traveled from Venice to the French court, where she was educated by her father in such academic subjects as literature, Greek, and Latin, as well as becoming schooled in the habits of the French court. Because of her father's many intellectual interests, the young de Pisan had full run of a vast family library that included books on not only literature, history, classics, and astrology, but also scientific advancements, religion, and works engaged in the philosophical arguments underway in France at the time.

In 1380, the same year France's King Charles V died, fifteen-year-old de Pisan married Étienne du Castel, a 24-year-old notary and member of the French court who had been reared in Picardy. The couple, who had three children, enjoyed a relationship in which mutual respect played a large part; Castel encouraged his young wife's intelligence and penchant for poetry and self-expression, while she appreciated his gentle demeanor and loyalty. Tragically, during a wave of bubonic plague that was then ravaging Europe, in 1389 Castel died while on a trip to Beauvais with the king, leaving twenty-five-year-old de Pisan to raise her daughter and two sons on her own. Unfortunately, de Pisan's responsibilities did not end there: she also had to shoulder her husband's financial debts, which were the subject of a prolonged dispute, as well as support her now-widowed and debt-ridden mother and a niece. Because her father's death in 1386 had severed family ties to the new French monarch, King Charles VI, there was little family support to draw on. Although English monarch Henry IV and Milanese ruler Galeazzo Visconti both offered de Pisan a place within their courts, the poetess had no wish to leave her beloved France. Instead, she decided to rely on her wit, her intelligence, and her love of words and write poetry, becoming in the process one of France's first professional writers.

Patronage

Fortunately for de Pisan, many in positions of power knew of and respected her talents, and she was able to gain the patronage of the French queen, Isabella of Bavaria, and several nobles, among them the earl of Salisbury and Philip the Bold, duke of Burgundy, which enabled her to support her family. For Philip—who was rearing her eldest son as his own child—she penned the moral guidebook *Le livre des faitz et bonnes moeurs du Saige Roy Charles.* This work,

while appropriate for its time, did not prove as useful to subsequent generations due to its overt moralizing and intricate style. More popular was her *Le livre de paix,* which discusses the proper manner in which princes should be educated. The medieval view of society was that, rather than upward mobility, people were born into a particular station, and their duty was to fulfill the duties that particular station required. De Pisan believed in an orderly society and, unlike the vision Italian political philosopher Niccolò Machiavelli would put forth in *The Prince* a century later, argued that men of power—particularly princes—have an obligation to lead an honest and moral life, support the Catholic Church, and otherwise maintain the status quo. Other long writings include a biography of Charles V published in Paris in 1404 as *Le livre des faicts et bonnes meurs du sage roi Charles V.*

During her lifetime, de Pisan gained renown throughout Europe and England for her writings in verse, such as the long poem ''Le livre des mutations de Fortune,'' ''Le chemin de longue etude,'' and ''Le livre des cent histoires de Troie.'' Intricate, heavily stylized, and verbose, these longer works were eclipsed in popularity by the many shorter poems, ballads, and rondeaux she penned during her early career, most between 1393 and 1400. Expressing her emotions—particularly the sadness, uncertainty, and desolation she endured after her beloved husband's death—many of de Pisan's shorter works have been republished for successive generations of new readers in the centuries following her death.

In the longer, more broadly focused verses de Pisan wrote during her writing life, she gained in sophistication where she lost in popular appeal. She experimented with literary themes and style, creating multi-layered poems with meanings often obscure to a reader unschooled in the social milieu and intellectual issues of her day. Pisan's prose is not for the general reader; it is stylistically intricate, intellectually challenging, and reflects her wide-ranging knowledge and interests. In contrast, her prose histories, her biography of Charles V, and her political essays have been praised by generations of critics. Among her contemporaries, de Pisan was often compared to the classical authors Virgil, Cicero, and Cato due to her technical ability and the intelligence that is revealed throughout her body of work.

In the eyes of modern feminist scholars, de Pisan is most remembered for her *Trésor de la cité des dames,* published in 1405 and translated into English by London publisher Wynkyn de Word as *The City of Ladies. La cité des dames* has preserved for modern readers and historians the life story of a number of women from both history and mythology; for de Pisan's contemporaries it provided women with inspiration. In this work she also examines the source of women's diminished social status and includes advice for readers regarding how to improve education and social standing. Now considered one of the foundational works of feminist literature, the book has served as a source for all those who would argue that women deserved the same right to educational opportunities as men because they were capable of attaining similar accomplishments. For some, her argument that women were socially and intellectually the equals of men was seen as a threat, and efforts—eventually discredited—were made to show that *La cité des dames* was a plagiarized rewrite of an earlier work by Italian writer Giovanni Boccaccio titled *De claris mulieribus.*

De Pisan's 1405 work, *Le livre du trèsor de la cité de dames*—translated as *The Treasure of the City of Ladies; or, The Book of Three Virtues*—continues her arguments on behalf of the gentler sex. In this work she takes her argument to her own age, laying forth what she sees as three basic classes of women: noble and aristocratic women, women of the court and lesser nobility, and women of the growing merchant and artisan classes. Common women were not included because their lack of basic literacy excluded them from the reading public. It is all women's right, she argues, to obtain schooling sufficient to allow them to use their natural talents to benefit themselves and society, and especially to become educated, sophisticated citizens able to recognize corruption among political figures. In the prologue to *Le livre du trèsor de la cité de dames* she wrote: ''If it were customary to send little girls to school and to teach them the same subjects that are taught to boys, they would learn just as fully and would understand the subtleties of all arts and sciences. Indeed, maybe they would understand them better . . . for just as women's bodies are softer than men's, so their understanding is sharper.''

Other works by de Pisan include *Le livre des fais d'armes et de checaleries*—translated and printed by William Caxton in London in 1489 as *The Book of Fayettes of Armes and of Chivalrye*—and 1407's *Le livre du duc des vrais amants*—translated as *The Book of the Duke of True Lovers.* Her *Lettre à Isabeau de Bavière,* a work written in response to a popular satirical parody of the classic *Roman de la rose,* began her multi-volume attack on the writings of Ovid and Jean de Meun. In her poetic *Epistre au dieu d'amour,* which she published in 1399, de Pisan expresses her unhappiness over women's lot within Medieval society and argues against the underlying misogynism in popular literary works. She continues such arguments on behalf of women in *Epistres du délbat sur le Roman de la rose,* which was released to French readers in 1401. In *Avision–Christine,* which was published in 1405 and later translated as *Christine's Vision,* she writes that a man once stated to her that educated women were unbecoming because they were so uncommon. Her quick wit is reflected in her response to him: that ignorant men are more offensive; they are even more unbecoming because they are so very common.

Prolific Writer

Because of her need to support herself and her children following her husband's death, de Pisan was a remarkably prolific writer. By the writer's own account, from 1397 to 1403 she competed 15 major works in addition to a number of essays and shorter verses. Her devotion to her craft of writing accounts, perhaps, for the fact that she did not take the path of many women of her era and station and remarry. She arranged for the copying and illuminating of her own

texts in copybooks, a project she closely oversaw, and also founded the Order of the Rose.

Throughout much of de Pisan's life her adopted France had drained its economy to pursue an elusive victory against England in a series of battles that became collectively known as the Hundred Years' War. In her prose writings de Pisan often expressed her frustration with politicians and nobles who supported this war, and she grew even more upset after the assassination of Louis of Orleans in 1407, penning *Lamentations on the Civil War* in response. When, in 1415, English King Henry V at the Battle of Agincourt roundly defeated the French army, she took the setback hard. Three years later, in 1418, she retired to Poissy, entering the same convent her daughter had joined. At Poissy she set aside her pen for 11 years in protest. Her last written work, *Ditié de Jehanne d'Arc,* was a song inspired by the heroism of young Joan of Arc, who de Pisan viewed as embodying the moral and intellectual virtues of all women. This work, which was published in 1429, was the last de Pisan would write; she died at Poissy two years later, in 1431 at the age of ninety-six.

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Ferdinand de Saussure

Swiss linguist Ferdinand de Saussure (1857–1913) is generally recognized as the creator of the modern theory of structuralism and the father of modern linguistics. His best-known book, *A Course in General Linguistics,* was published posthumously in 1916. The book transformed 19th-century comparative and historical philology into 20th-century contemporary linguistics.

Born into Scientific Family

Ferdinand de Saussure was born on November 26, 1857, in Geneva, Switzerland, to a family with a long history of contributions to the sciences. A bright and eager student, de Saussure showed an early promise in the area of languages and learned Sanskrit, Greek, German,

Latin, French, and English. He had a mentor, the eminent linguist Adolphe Pictet, who encouraged the young man in his growing passion for languages.

Inclined to follow his ancestors' footsteps into the physical sciences, he began attending the prestigious University of Geneva in 1875 to study chemistry and physics. However, by 1876 he had returned to the study of linguistics. De Saussure studied at the University of Berlin from 1878 to 1879 and then enrolled at the University of Leipzig to study comparative grammar and Indo-European languages. He published his first full-length book, *Memoire sur le systeme primitive des voyelles dans les langues indo-europeennes* (Thesis on the original system of vowels in Indo-European Languages), in 1878. Hailed by critics as a brilliant work, the book launched de Saussure's reputation as a new expert, contributing as it did to the field of comparative linguistics. The work also revealed an important discovery in the area of Indo-European languages that came to be known as de Saussure's laryngeal theory, which explained perplexing characteristics of some of the world's oldest languages. The theory would not enjoy widespread acceptance until the mid-20th century.

De Saussure also published *Remarques de grammaire et de phonetique* (Comments on Grammar and Phonetics) in 1878. He completed his doctoral dissertation, on the use of the absolute genitive in Sanskrit, and finished *summa cum laude* at the University of Leipzig in 1880.

Began Professional Career as Linguist

De Saussure's first professional work in his field was as a teacher at the École Practique des Hautes Études in Paris. He taught numerous languages there, including Lithuanian and Persian, which he had added to his immense repertoire. Meanwhile, he became an active member of the Linguistic Society of Paris and served as its secretary in 1882. He remained at the École Practique for 10 years, finally leaving in 1891 to accept a new position as professor of Indo-European languages and comparative grammar at the University of Geneva.

Historical records indicate that de Saussure had a great fear of publishing any of his studies until they were proven absolutely accurate. Thus, many of his works were not released during his lifetime and many of his theories have been explained in books by other authors. According to Robert Godel in an essay in *Cahiers Ferdinand de Saussure,* de Saussure was also said to be ''terrified'' when in 1906 the University of Geneva asked him to teach a course on linguistics, believing himself unequal to the job. Godel explained that de Saussure ''did not feel up to the task, and had no desire to wrestle with the problems once more. However, he undertook what he believed to be his duty.''

Course Notes Became Classic Linguistics Book

Between 1906 and 1911, de Saussure taught his course in general linguistics three times, remaining at the school until 1912. The class would become the basis for his classic and influential *A Course in General Linguistics,* which was published in 1916—three years after his death. Edited entirely by two of his students, Charles Bally and Albert Sechehaye, and based on de Saussure's class notes, the book received good reviews. However, the editors have been criticized for failing to show how their professor's ideas evolved and for not making clear that de Saussure rarely believed his innovative concepts to be fully formed.

Further controversy over the book has been generated by scholars who cite evidence that de Saussure was strongly influenced by his academic peers, W. D. Whitney and Michel Breal, suggesting that de Saussure's theories were not as original as they were once believed to be. Nevertheless, *A Course in General Linguistics* has become recognized as the basis of the modern theory of structuralism, and it established de Saussure as a founder of modern linguistics. Roy Harris, who published a 1983 translation of the *Course,* wrote in its introduction that the book is undoubtedly ''one of the most far-reaching works concerning the study of cultural activities to have been published at any time since the Renaissance.''

Proposed Revolutionary Theory of Language

A Course in General Linguistics sets out de Saussure's idea of language as a system of signs that evolves constantly, in which particular words do not have meaning. Rather, he explained, meaning happens only when people agree that a certain sound combination indicates an object or idea. This agreement, then, creates a ''sign'' for the object or idea. De Saussure believed that such signs comprise two parts: the signifier (what it sounds or looks like in vocal or graphic form) and the signified (the object the signifier represents). The relationship between the two parts of the sign, he explained, is hazy and the parts can be impossible to separate because of their arbitrary relationship. In other words, the representation of an object does not define it, and the relationship between signs changes constantly.

De Saussure argued that these signs ''are unrelated to what they designate, and that therefore *a* cannot designate anything without the aid of *b* and vice versa, or in other words, that both have value only by the differences between them, or that neither has value, in any of its constituents, except through this same network of forever negative differences.'' One of the main tenets of the book was that often implicit agreement of meaning occurs at all levels of language, and that in order to achieve successful communication, speakers must be able to distinguish between both nuances of meaning and signs.

Explained Science of Language

Another relationship de Saussure examined in his book was that of *langue* and *parole,* in which *langue* is the conception of language as more than a system of names without social meaning and *parole* is simply the graphic or vocal manifestation of an utterance. A further dichotomy that he discusses is synchronic versus diachronic linguistics, where the former entails the study of language at a certain point and the latter looks at the changing state of language over time. After de Saussure's work became public, linguists, who had traditionally studied language from a historical (diachronic) perspective, were more inclined to experiment with synchronic studies. De Saussure had believed strongly in the value of the synchronic perspective for its ability to facilitate the analysis of language as more than a series of descriptive changes.

Despite his outstanding contributions to his field, de Saussure has been criticized for narrowing his studies to the social aspects of language, omitting the ability of people to manipulate and create new meanings. However, his application of science to his examination of the nature of language has had impacts on a wide range of areas related to linguistics, including contemporary literary theory; deconstructionism (a theory of literary criticism that asserts that words can only refer to other words and that tries to show how statements about any words subvert their own meaning); and structuralism (a method of analyzing a word by contrasting its basic structures in a system of binary opposition).

De Saussure is regarded by many as the creator of the modern theory of structuralism, to which his *langue* and *parole* ideas are integral. He believed that a word's meaning is based less on the object it refers to and more on its structure. In simpler terms, he suggested that when a person chooses a word, he does so in the context of having had the chance to choose other words. This adds another dimension to the chosen word's meaning, since humans instinctively base a word's meaning on its difference from the other

words not chosen. De Saussure's theories on this subject, which flew in the face of the positivist research method of his day, laid the foundations for the structuralist schools in both social theory and linguistics.

Although by studying languages he at first seemed to have veered off the path established for him by his scientific ancestors, de Saussure was and still is widely regarded as a scientist. He perceived linguistics as a branch of science that he dubbed semiology (the theory and study of signs and symbols) and, through his *Course,* encouraged other linguists to view language not ''as an organism developing of its own accord, but . . . as a product of the collective mind of a linguistic community.''

De Saussure died from cancer at age 56 on February 22, 1913. Filling the void that de Saussure's dislike of publishing and early death caused, many of his works have been released posthumously, including *Recueil des publications scientifiques* (1921), *Manoscritti di Harvard* (1994), *Phonetique* (1995), *Linguistik und Semiologie*(1997), *Ecrits de linguistique generale* (2002), and *Theorie de sonantes: Il manoscritto de Ginevra* (2002).

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Grazia Deledda

A very popular writer in Italy in her time, Grazia Deledda (1871–1936) was a practitioner of Italian *verismo* or ''realist'' fiction in the late nineteenth and early twentieth centuries as well as a winner of the Nobel Prize for Literature. The setting for Deledda's novels and stories was her native Sardinia, and she is credited with singlehandedly creating a Sardinian literature out of the island's myths and stories.

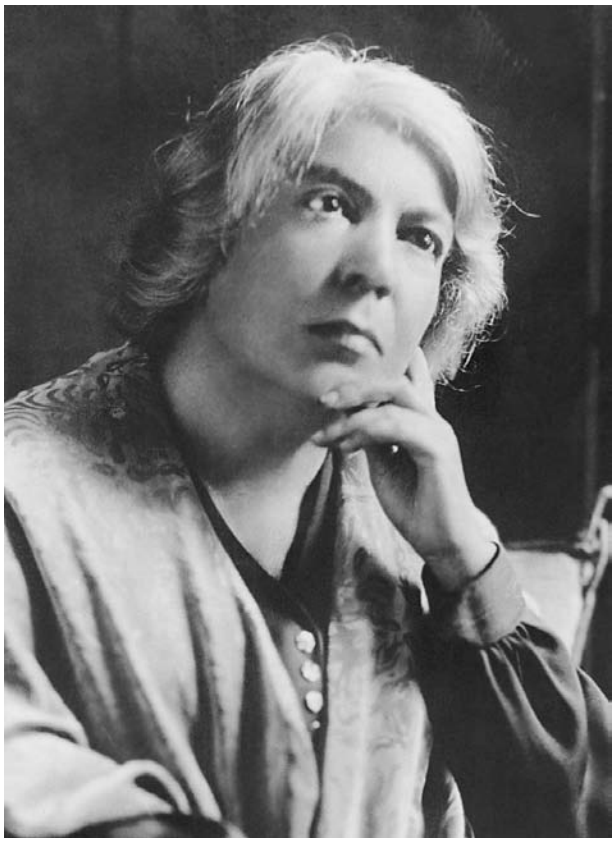

Absorbed Family Stories and Island Legends

Grazia Maria Cosima Damiana Deledda was born on September 27, 1871 (some sources cite 1875), in Nuoro, a village on the island of Sardinia, the daughter of Giovanni and Francesca Cambosu Deledda. By Sardinian standards Giovanni Deledda, a landowner and miller, was well to do. Also a poet and a bibliophile, he briefly published his own newspaper. Yet it was Deledda's maternal uncle, a clergyman named Sebastiano Cambosu, who taught her to read and write before she was of school age; her first spoken language was Logudorese Sardo, an island dialect. Deledda's formal education ended in 1882 and thereafter she was largely self-taught through reading. The stories told by family and friends became Deledda's inspiration, and the myths, superstitions, and religious and civil rituals she grew up with later shaped her writing. However, the greatest influences on her writing were her close family and her understanding of the cycles of nature: its cycles of life and death, beauty and decay. Unlike many writers of her generation Deledda was not influenced by writer Gabriele D'Annunzio (1863–1938). If anything, her work harkens back to even older writers, such as Sicilians Luigi Capuana (1813–1915) and Giovanni Verga (1840–1922). The naturalism of Deledda's fiction was a direct descendant of their work. In fact Deledda admired Verga so much that, toward the end of her career, when she was awarded the Nobel Prize, she felt the Nobel committee had

slighted him, and that he, not she, deserved the award. Among Deledda's other literary influences must be included Nestor Alessandro Manzoni (1785–1873), the first great Italian novelist; the decadent writer Ogo Tarchetti (1839–1869), and Antonio Fogazarro (1942–1911), in whose work psychology and metaphysics played an important role.

Deledda began writing at an early age. In about 1886 she submitted a short story, ''Sangue Sardo'' (''Sardinian Blood'') to the Rome fashion magazine *Ultima Moda,* which published the piece. The story is about a love triangle involving a teenage girl, and when word got out that Deledda had written such a tale neighbors in her conservative village scorned her and even attacked her mother. Consequently, from this point, if Deledda's work appeared in Sardinian literary and political journals it was published under the pseudonyms G. Razia and Ilia di Sant' Ismael.

Deledda continued to submit work to *Ultima Moda* and published her first short-story collection, *Nell'azzurro,* in 1890. By then her first novel, 1888's *Memorie di Fernanda* (''Recollections of Fernanda''), was being read and reviewed. In quick succession followed the novels *Stella d'oriente* (''Star of the East''), 1890; *Amore regale* (''Regal Love'') 1891; *Amori fatali* (''Fatal Loves''), 1892; and *Fior di Sardegna* (''The Flower of Sardinia''), 1892. *Fior di Sardegna* made Deledda famous, though her work—perhaps because it hit too close to home—was still shunned in her native Sardinia.

Moved to Rome

It has been said that Deledda's fatalism sprang from the experiences of her family. Her older sister, having become pregnant out of wedlock, hemorrhaged to death during a miscarriage, and one brother became a thief and a wastrel and the other, disappointed by his failures as an inventor, an alcoholic. The last blow was too much for Deledda's mother who sank into depression. Consequently, Deledda took charge of the family business. This lasted until January of 1900 when she married Palmiro Madesani. Deledda had met Madesani the previous fall on her first trip away from home, to Cagliari, the capital of Sardinia. Madesani was a civil servant and after their marriage he and Deledda lived in Rome.

In 1895 Deledda did research for, and contributed to, the scholarly publication *Tradizioni popolari di Nuoro* (''Popular Traditions of Nuoro''), a collection of the folklore of her native area. The year before she had published the novel *Anime oneste* (''Honest Souls''), a tale of two brothers, one of whom left Sardinia to study law and returned with a sense of unfulfilled entitlement, while the other stayed behind and made sacrifices for his brother's benefit. In 1896 Deledda published *La via del male* (''The Way of Evil''), which novelist Capuana read and praised highly. Her final works written in Sardinia were *La giustizia* (''Justice'') and *Le tentazoni,* both published in 1899.

Moving to Rome, Deledda led something of a dual life. A shy and retiring woman by nature—the opposite of her tempestuous siblings—she was both a homemaker dedicated to raising a family and a successful writer. Yet sometimes these two roles clashed in the view of those who felt Deledda had never shed her provincialism. This was made clear when fellow Sicilian Luigi Pirandello penned the scandalous 1911 novel *Suo marito* (''Her Husband''), which satirized Deledda and Madesani. However, even Pirandello regretted his ''joke,'' and was working on a revision 25 years later, near the end of his life.

Two Prolific Decades

In 1900 Deledda published *Il vecchio della montagna* (''The Old Man of the Mountain''). This was followed in 1902 by *Dopo il divozio* (*After the Divorce*), reissued in 1920 as *Naufraghi in porto.* The novel Deledda considered to be her breakthrough work was *Elias Portolú,* published in 1903. The popular book, translated into numerous European languages, brought Deledda a measure of fame outside her own country. *Elias Portolú* revolves around the Portolú family and the eponymous protagonist who has returned to Sardinia from two years in prison for cattle rustling only to fall in love with his brother's fiancée. The conflicts within Elias and the men he seeks out for advice are metaphors for the conflicts and divisions of Sardinia at the turn of the twentieth century. The novel, as Deledda's contemporary Joseph Spencer Kennard wrote in his 1906 study *Italian Romance Writers* ''is an interesting study of religious sentiment in the primitive minds of the Sardinians, and a careful analysis of the relation between the mode of interpreting the Christian dogma and the patriarchal compactness of the household.''

Deledda produced her best work between the years 1903 and 1920. It was also her most prolific period, and the body of work she produced places her more fully in the verismo tradition. She followed up *Elias Portolú* with the 1904 publication of *Cenere* (''Ashes''). This too was widely translated, affording Deledda a large readership outside of Italy. In 1916 *Cenere* was made into a film by Febo Mari, starring noted Italian stage actress Eleonora Duse (1858–1924). *Cenere* was Deledda's only novel that was made into a film and, coincidentally, the film adaptation of it was the only motion picture in which Duse appeared; she came out of retirement to act in the film, which was shot on location in Sardinia.

The novel *Nostalgie* (''Nostalgia'') was published in 1905, the same year its author published her fifth collection of short stories, *I giuochi della vita* (''The Gambles of Life''). In 1907 Deledda published *L'ombra del passato* (''Shadow of the Past'') and the following year *L'edera* (''The Ivy''). In 1912 she collaborated with Camillo Antona-Traversi to produce a dramatic version of *L'edera.* This was Deledda's only foray into playwriting, although in 1904 she had authored the dramatic sketch *Odio Vince* (''Hate Wins'') and in 1924 wrote another titled *A sinistra* (''To the Left'').

In 1913 Deledda published *Canne al vento* (''Reeds in the Wind''), considered among her greatest novels. It tells the story of the three Pintor sisters, impoverished noblewomen who are looked after and whose small farm is tended by their devoted servant, Efix. For his own part, Efix has a sin to atone: the murder of the Pintor sisters' father. Into this climate of stasis comes the sisters' ne'er-do-well

nephew Giacinto, the son of a fourth sister who fled from her stifling family culture years before. Giacinto brings chaos, destruction, and change from the outer world, penetrating the calm of the insulated family and their acquaintances while Efix, as protector, watches, powerless to help. *Canne al vento* shows clearly how Deledda combined strands of realism and naturalism, in doing so portraying not only the people of her time but their religious beliefs and practices as well as their mythic—if not pagan—superstitions.

During the years of World War I (1914–1918) the once prolific Deledda published only three novels—*Le cope altrui* (''The Faults of Others''), 1914; *Marianna Sirca,* 1915; and *L'incendio nell'oliveto* (''The Fire in the Olive Grove''), 1918—and a collection of short stories released in 1915 as *Il fanciullo nascosto* (''The Hidden Boy''). In 1920 she released *La madre* (*The Mother;* also translated as *The Woman and the Priest*). In his foreword to the English-language translation of *La Madre,* D. H. Lawrence wrote that ''the interest in the book lies, not in plot or characterization, but in the presentation of sheer instinctive life.'' Deledda's story involves three individuals: a priest and the young woman who falls in love with him, and the priest's mother. It is the mother, from a different generation, who must undergo the greatest change in the book and in the end make the greatest sacrifice.

Honored by Nobel Prize

Deledda's novels of the 1920s include *Il segreto dell'uomo solitario* (''The Secret of the Solitary Man''), 1921; *Il dio dei viventi* (''The God of the Living''), 1922; *La danza della collana* (''The Dance of the Necklace''), 1924; *La fuga in Egitto* (''The Flight into Egypt''), 1925; and *Annalena Bilsini,* 1927.

Deledda was honored with the 1926 Nobel Prize for Literature, becoming the second Italian to win the prize, after poet Giosuè Carducci (1835–1907), and the second woman to win it following Selma Lagerlöf (1858–1940). Among her compatriots who were also nominated that year were D'Annunzio and historian Guglielmo Ferrero. Pirandello would win the award eight years later. Years later it was hinted that Deledda's winning the Prize had to do with the fact that her work was admired by Italian dictator Benito Mussolini, but in fact she had been nominated many times previously, as early as 1913. In keeping with her retiring nature Deledda delivered one of the briefest acceptance speeches in Nobel Prize history.

Deledda's publications during the 1930s included *Il paese del vento* (''Land of the Wind''), 1931; *L'argine* (''The Barrier''), 1934; *Cosima,* 1937; and the 1939 short-story collection *Il cedro di Libano* (''The Cedar of Lebanon''), the last two published posthumously. These works reflect the autobiographical turn Deledda's fiction had taken, none more so than *Cosima,* whose protagonist suffers from breast cancer as did Deledda herself. *Cosima* was originally published in 1937 under the title *La chiesa della solitudine,* which means ''The Church of Solitude.''

Deledda wrote poetry in her youth, and throughout her adult career she wrote short fiction, publishhed 18 collections of stories in all. Among her other novels are *Sino al confine* (''Up to the Limit''), 1910; *Nel deserto* (''In the Desert''), 1911; and *Colombi e sparvieri* (''Doves and Falcons''), 1912. She died in Rome on April 15, 1936, and was buried in Sardinia at the foot of Monte Ortobene. A memorial church, la Chiesa della Solitudine, which shares the name of her last novel, was later built at the burial site in Deledda's honor.

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José Matias Delgado

Widely considered to be the father of El Salvador's independence movement in the early 1800s, José Matias Delgado (1768–1832) was elected president of the national constitutional assembly of the newly established United Provinces of Central America in 1823.

Delgado was born in the city of San Salvador, in what is now El Salvador, on February 24, 1767 (some sources say 1768). His devout parents, Pedro Delgado and Ana Maria de León, encouraged their son's early interest in entering the Roman Catholic priesthood. He attended the seminary in Guatemala and was ordained there in 1797, obtaining a doctoral degree in theology and civil and canonical rights at the same time. In 1797 he was appointed the vicar of San Salvador.

Opposition to Royal Rule Led to Politics

After spending more than a decade in the role for which he was trained, and in which by all accounts he was a commendable example, Delgado was inspired by his intense opposition to the imposition of colonial rule at the hands of the Spanish Empire to organize and lead a rebellion in 1811. In doing so, he became the central figure in the first Central American bid for independence, as well as the founding father of El Salvador's independence movement.

By the late 1700s wars in Europe had reduced the amount of ship traffic to Central America, contributing to a downturn in Salvadoran exports of indigo, one of the re-

gion's most lucrative crops. Meanwhile, Spanish control over its colonies in the Americas had weakened as a result of the aggressions against Spain by the French emperor Napoleon Bonaparte, leaving the city of San Salvador free to become an increasingly influential center of liberal—read anticolonial—opinion. The region's Creoles—those who could trace their heritage back to both Spain and native peoples and who were often members of the group of artisans and other businessman who could be considered part of the growing middle class—were at the core of the group agitating for increased economic and political freedom from Spain.

On November 5, 1811, Delgado led a rebellion of Creoles against Spanish rule, but this uprising was swiftly and brutally crushed by a military force sent from the seat of colonial government in Guatemala. Dominated by conservative forces loyal to Spain, Guatemala ruled over not only its own territories but also those of El Salvador, Costa Rica, Honduras, and Nicaragua. With many of his followers severely punished by the Guatemalan authorities, Delgado was temporarily rendered powerless, but the cleric refused to give up hope of an independent El Salvador.

First Failed Uprising Strengthened Resolve

With economic and military aid from the motherland decreasing, Spain's colonies weakened against the growing tide of political unrest. Hostilities between the government in Guatemala and the colony of El Salvador also had intensified as the two entities competed for recognition from religious authorities within the Spanish Church. Guatemala, already the seat of political power, had been elevated from a bishopric to an archdiocese—i.e., an archbishop rather than a bishop now held the country's top religious office—in 1743. San Salvador had neither designation. Following the rebellion of 1811, Delgado, who had become an influential liberal leader, was the top candidate for the position of bishop if it were to be created by Spanish decree. He freely advocated for the separation of El Salvador from Guatemala, believing that in separating from Guatemala in civil matters, San Salvador would more likely gain its own religious power.

Following the end of the Napoleonic Wars, political lines were being redrawn through out Europe, and colonial governments were undergoing fragmentation and collapse around the world. By 1820 the majority of Central Americans in the five-nation group were as adamantly opposed to Guatemalan rule as they were to remaining in the Spanish empire. Delgado was by this time managing San Salvador with fellow liberal Manuel José Arce. On September 29, 1821, Delgado and Arce signed a declaration declaring the independence from Guatemala of the city of San Salvador. They also proposed to two other regions that they should unite in opposition to the efforts of dictator Augustin de Iturbide to bring them under the sway of the newly created government of Mexico. Iturbide had been put in power by the Guatemalan council that also voted to create an independent Mexican empire, and Salvadoran Creoles had as little desire to be ruled by Mexico as they had by Spain via Guatemala. Delgado's declaration of independence, which helped to ward off that possibility as well, is considered to be the first formal suggestion for a Central American confederation.

Elected Governor, then President

The people of San Salvador elected Delgado governor in 1821 and spent the next several years defending their city from takeover efforts by Mexico. Civil war broke out in 1822 when Guatemala demanded that El Salvador come under Mexican rule. Arce, leading San Salvadoran forces into battle against Guatemalan troops, defeated Guatemala and consolidated power over El Salvador. After the Mexican empire collapsed, on July 1, 1823, Delgado declared the region an independent republic ''free and independent'' of both Guatemala and Mexico. He and other leaders dubbed the new alliance the ''United Provinces of Central America,'' or the Central American Republic. Acting as president, Delgado established a constituent assembly to frame a constitution for El Salvador and its allies as an independent nation.

Delgado completed the country's constitution on November 22, 1824. Comprising Guatemala, Honduras, Costa Rica, El Salvador, and Nicaragua, the new political union almost immediately encountered difficulties after Guatemala, El Salvador's old enemy, received 18 of the 41 seats in the new congress. Although the distribution was in accordance with the democratic principle of proportional representation, other countries in the alliance were displeased that Guatemala now had the most powerful voice. Such resentments and conflicts built until civil war broke out; one by one the states dropped out of the union, finally causing its collapse in 1838.

Brief Tenure as Bishop

In 1825 Delgado was elected by the constituent assembly to fill the country's newly created bishopric of San Salvador. However, Pope Leo XII, who had not approved of the establishment of a new bishopric in the region, nullified it in 1826. During the last years of his life, Delgado broke with former colleague Arce after Arce moved toward a more conservative political position. Still revered as the most tenacious patriot of his time, Delgado died on November 12, 1832. He was buried at El Rosario Church in the city of San Salvador.

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David Mandessi Diop

David Mandessi Diop (1927–1960), born in France to African parents, was a poet of the Negritude movement, rejecting colonialism and Western values and celebrating African people and culture. Although he died when he was only 33 years old, his poems, described as angry and revolutionary, yet hopeful and optimistic, are read and studied today in Africa and around the world.

Born in Exile

Diop was born in Bordeaux, France, in 1927, the third of five children. His mother was from Cameroon and his father was from Senegal, and as a child Diop traveled often between Europe and Africa. His mother raised the children in German-occupied, World War II France, after his father died. He attended primary school in Senegal and secondary school in France, where one of his teachers was Leopold Sedar Senghor (1906–2001), who would become president of Senegal in 1960.

Diop began to publish poetry while still in school; one of his influences was Aime Cesaire (born 1913), the writer and later statesman from Martinique who, with Senghor and others then in Paris, began the Negritude movement. When barely out of his teenage years, Diop saw several of his poems published in Senghor's *Anthologie de la nouvelle poesie negre at malgache* (1948), described in the Books and Writers website as ''an important landmark of modern black writing in French.'' Most of Diop's poetry was written before he was 21 years old.

Diop spent most of his life in France. He suffered bouts of tuberculosis while growing up and spent months in sanitariums. At one time he planned to study medicine but changed his focus to liberal arts and obtained two baccalaureats and a licence es lettres in order to teach in secondary school. He married in 1950, and his wife, Virginia Kamara, is said to have inspired his poetry.

Returned to Africa in Adulthood

Diop returned to Africa with his wife and children in the 1950s, a time when tabloid publications were playing a sizable role in the development of African poetry. A journal called *Bingo* began publication in Senegal in 1953 and published poems by Diop and Senghor as well as other emerging African writers. Diop was also published in *Presence Africaine,* and he began to call for independence in Africa. His first (and only remaining) book of poems, *Coups de pillon* (Hammer Blows and Pounding), was published in 1956.

Died Shortly after Guinea's Independence

Diop taught at the Lycee Delafosse in Dakar, Senegal, and then was a secondary-school principal in Kindia, Guinea. On Guinea's independence in 1958, the French colonial government departed in haste, leaving the country without a civil service. Diop and many other Africans volunteered to work in the new government under Ahmed Sekou Toure (who would remain in power until 1984). Diop was so employed on August 25, 1960, when he and his wife died in a plane crash over the Atlantic in the course of a flight between Dakar and France. The manuscript for his second book of poetry was also lost in the crash, meaning that the twenty-some poems of *Coups de pillon* are all that remain of his work. Even so, he is one of the most widely read poets of the Negritude and anticolonialist movements, and at least one school (le college David Diop in Senegal) bears his name.

Poetry Balanced Bitterness with Hope

The Negritude movement expressed opposition to colonialism and assimilation and lifted up African values and culture, and some of its writers expressed much bitterness and pessimism. Diop, on the other hand, is seen as more inclined to express hopefulness and comfort for exiles (actual and figurative). Wilfred Cartey, in *Whispers From A Continent,* notes, ''within the body of each single poem Diop counterpoints notes of exile with recurrent chords of hope and return. Although within each poem harsh and gentle statements, negatives and positives, may alternate, Diop closes, almost without exception, on a note of optimism.'' Sometimes the return from exile is symbolic. Return may require combat and resistance; it may also be found in memories of Africa. African women represent for Diop the solace to be found in the return. An article in the Encyclopedia Britannica called Diop ''the most extreme of the Negritude writers'' because he rejected the idea that the colonial experience had done anything good for Africa. He is also said to have believed that political independence had to take place before Africa could come into its own culturally and economically.

Other themes found in Diop's work are ''Africa's obstinate endurance and . . . power to survive. Thus in his poems,'' said Cartey, ''there is always a movement away from the negative effects of oppression to the positive possibility of regeneration in the poetic discovery of truth. . . . Hope springs from combat.''

Wrote Unsparingly of Colonials

In his poetry, Diop represents separation from Africa with language suggesting agony, monotony, howls, metallic sounds, and machine guns. Among his villains are the Catholic church and Europeans' false promises of friendship, along with their other lies. The colonials are called ''mystificateurs,'' disguising the real effects of their inflicted culture with inflated or pious language. In ''Vultures,'' Diop

wrote that ''civilization kicked us in the face'' and ''holy water slapped our cringing brows.'' The Europeans' efforts to ''civilize'' Africa are described as ''the bloodstained monument of tutelage.''

In ''Negro Tramp,'' a poem dedicated to Aime Cesaire and based on Cesaire's description of an old man on a trolley, Diop uses the image of the derelict man as a symbol for Africa under colonial rule. The man is not to blame for his state; he walks ''like an old, shattered dream/A dream ripped to shreds. . . . naked in your filthy prison/ . . . offered up to other people's laughter/Other people's wealth/Other people's hideous hunger.'' He expresses pity for Africans who have submitted to the colonials' will, where they are ''squealing and hissing and strutting around in the parlors of condescension.'' ''Africa,'' which Diop dedicated to his mother, begins with an exile's cry: ''I have never known you/But my face is filled with your blood.'' The continent at first seems to be someone with a bent back breaking ''under the weight of humiliation.'' But the continent reproaches the speaker in the poem, calling him ''Impetuous son.'' Far from bowed and trembling, ''this young and robust tree,/This very tree/Splendidly alone . . . /Is Africa, your Africa, growing again/Patiently stubbornly. . . .'' The tree's fruit ''Bears freedom's bitter flavor,'' while round about the tree lie ''white and wilted flowers,'' perhaps a reference to the colonials.

Elsewhere, Africa is viewed as enduring forever and offering healing to Africans. In ''A Une Danseuse Noire,'' which some consider his best poem, the black dancing woman represents Africa and its offer of regeneration. She inspires Africans to unchain the whole continent, and Diop promises her ''For you we will remake Ghana and Timbuktu.'' He had already begun that mission when his life was cut short.

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Doris Duke

American philanthropist and tobacco heiress Doris Duke (1912 –1993) inherited a large family fortune that enabled her to pursue a variety of interests in a lifetime rife with controversy and rumor. Although she lived a lavish lifestyle and was sometimes self-indulgent and eccentric, she was also an astute businesswoman and supported a number of public causes. When she was 21, she established the Independent Aid foundation, which later became the Doris Duke Charitable Foundation. It is estimated that she gave away more than $400 million during her lifetime, often as anonymous contributions. The Doris Duke Charitable Foundation continues to provide grants in programs supporting the arts, environment, medical research, and child welfare.

Early Life

Doris Duke was born on November 22, 1912, in New York City, the only child of James and Nanaline Holt Inman Duke. Her father, James Buchanan ''Buck'' Duke, founded the American Tobacco Company and, with brother Newton Duke, the Southern Power Company, later known as Duke Power, a Duke Energy Company. A wealthy businessman and philanthropist, James Duke contributed his name and money to various institutions. When he donated $40 million to Trinity College in North Carolina, his native state, the institution changed its name to Duke University.

Duke's family had made its fortune in tobacco in North Carolina. At the end of the Civil War, Duke's grandfather, Washington Duke, formed a cartel of farmers that developed into a thriving business that was inherited by James Duke, who formed the American Tobacco Company in 1890. The company was the largest tobacco trust in the United States until the government forced it to dissolve in 1911. James Duke then invested in real estate and started the Southern Energy Company. By the time Doris Duke was born, her father had amassed a fortune of nearly $80 million, and newspapers called her ''the richest little girl in the world'' and ''million dollar baby.''

James Duke doted on his daughter, and Doris Duke led a fairy-tale existence in her early life. She grew up in residences described as ''American castles.'' These included a home on the Upper East Side of Manhattan; the ''Rough Point'' summer home in Newport, Rhode Island; and the ''Duke Farms'' in Hillsborough, New Jersey. When she was a child, Duke's chauffer also served as her bodyguard and was with her all of the time, because her very protective father had an obsessive fear that she would be kidnapped.

As a young girl, Doris was physically awkward and emotionally shy. By the time she was 13, she was almost six feet tall. She also had a prominent chin. As a result, she was

very self conscious and felt extremely uncomfortable by all of the public attention that the family name drew to her.

Inherited Bulk of Family Fortune

In the winter of 1925, when Doris was 12, James became ill with pneumonia and lingered until October. When he died, he reportedly told her, ''Trust no one.'' It was advice she seemed to ignore often as she grew older.

When James Duke died, he left most of his fortune to his daughter. The family fortune had been significantly reduced by the stock market crash of 1929. Still, Doris inherited $30 million. Doris' mother, Nanaline, only received a modest trust fund, which strained the mother-daughter relationship. The rest went to the Duke Endowment, a foundation James established to serve the people of the Carolinas. When Doris Duke was 14, she sued her mother to stop her from selling family assets.

For years, rumors would circulate about the Duke family and, later, especially about Doris. One that gained currency around this time is that Nanaline, seeking to hasten James' death, left her ill husband locked in the bedroom for days with the windows opened.

Developed Philanthropic Purpose During Depression

Unlike the rest of the country, Duke was unaffected by the deprivations of the Great Depression. She was discomforted however, by the news coverage that families like hers' received. The press and the public developed a fascination for the lives of the rich and famous. The newspapers especially liked to report about the extravagant and frivolous lifestyles of wealthy young heiresses to readers who were both captivated and repulsed. Because of their large fortunes, Barbara Hutton (''the poor little rich girl'') and Duke were nicknamed the ''Gold Dust Twins.'' Hutton enjoyed the coverage, but Duke loathed it, and she retreated even farther from the spotlight.

But the economic climate did instill in her a sense of philanthropic purpose. As she got older, she kept close tabs on her father's endowment to Duke University, making sure that his wishes were being carried out. The Duke family contributed a great amount to public programs, and Duke later managed the donations. When she was just 21, she established a foundation called Independent Aid, which later became the Doris Duke Foundation. It is estimated that she gave away more than $400 million in anonymous contributions throughout her life.

Married Politician James Cromwell

By the early 1930s, Duke had begun to chafe under the control of her domineering mother. She had wanted to attend college, but her mother would not allow it. Instead, Nanaline took Doris on a grand tour of Europe. In London, she presented her socially withdrawn daughter as a debutante.

In 1935, to free herself from the maternal domination, Duke married James H.R. Cromwell, an aspiring politician. She was 23 years old. News of the hasty marriage shocked everyone. The 39-year-old Cromwell, who was rich, but not as rich as Duke, reputedly was a socialite who had a taste for wealthy women. His ex-wife was Delphine Dodge, heiress to an automobile fortune.

The couple took a two-year honeymoon around the world and then settled in Hawaii, where they built a house that they called Shangri-La, after the mythical paradise made famous in James Hilton's 1933 novel *Lost Horizon.* When Cromwell ran for public office, Duke tried to campaign for him, but the press was more interested in her. This would strain their marriage. Eventually, Cromwell was appointed Minister to Canada, but Duke went back to Hawaii, to the privacy that she cherished so much.

Lost Her Only Child

In 1940, the couple had a child, Arden, who died only 24 hours after being born. Duke would mourn the loss the rest of her life. When doctors told her that she would not be able to have any more children, Duke was so distraught that she consulted with psychics in an attempt to contact the deceased daughter. The death of Arden further weakened her marriage. In three years, Duke and Cromwell would be divorced.

Meanwhile, rumors and speculation about Duke's behaviors and affairs, which would plague her all of her life, had began circulating in the press and high society. When Duke had become pregnant, it was suggested that any number of men besides Cromwell could have been the father.

Went to Work in World War II

During World War II, Doris worked in a canteen for sailors in Egypt. True to her philanthropic instincts, she only took a salary of one dollar a year. Pampered as a child, Duke now found that working was fun. She would later say that she felt that this was the most useful period of her life.

In 1945, she began a short-lived writing career when she became a foreign correspondent for the International News Service, reporting from different cities across the war-ravaged Europe. After the war, she moved to Paris and continued to work, writing for the magazine *Harper's Bazaar.*

By this time, Duke had outgrown her physical awkwardness and was an attractive women. She had relationships with some well-known men. Among them were writer Louis Bromfield, British Parliament member Alec Cunningham-Reid, actor Errol Flynn, United States Army General George Patton, and surfing champion Duke Kahanamoku.

In Europe, she met the man who would become her second husband, Porfirio Rubirosa, a Dominican diplomat and reputed playboy and fortune hunter. Duke was fascinated by his reputation as a great lover. They had an affair that quickly led to a marriage proposal. Before the wedding, the U.S. Government drew up a reportedly iron-clad prenuptial agreement for Duke. Not surprisingly, the marriage lasted only a year. Duke would never marry again.

Pursued Varied Interests

Leaving her bad marriages behind, Duke entered a period in her life when she traveled around the world, pursuing a variety of interests. She traveled to exotic places and mixed with different cultures. She met with Indian mystics and African witch doctors, and wandered with Massai warriors in Africa.

Art became one of her passions and, throughout her travels, she collected treasures from all parts of the world. She acquired priceless collections of Islamic and Southeast Asian art. Her tastes could be rather eccentric. She built a complete Thai village at her 2700-acre New Jersey farm.

She also became interested in the performing arts. She liked music and became an accomplished jazz pianist and wrote songs. Also, she took up belly dancing and even spent weekends singing in a black gospel choir at Southern Baptist meetings in the United States.

While Duke globe trotted, she employed a permanent staff of over 200 to oversee her five homes, which now also included a hillside mansion in Beverly Hills called ''Falcon Lair'' (the former home of silent movie star Rudolph Valentino).

Although her lifestyle was unconventional and her behavior sometimes eccentric, Duke was very responsible when it came to her inheritance. She had good business sense and, during her lifetime, Duke quadrupled her father's fortune.

In addition to her artistic pursuits, she developed a passion for restoration. Also she became an environmentalist and had a keen interest in conservation and horticulture.

Her homes reflected her interests. At the Jersey farm, she designed elaborate indoor display gardens that reflected various regions of the world. In 1964, she opened them to the public. She also became involved in restoration projects in Newport, one of America's oldest towns.

In 1968, Duke founded the Newport Restoration Foundation to restore some of Newport's oldest structures and to revitalize tourism. It was speculated that this was an appeasement for something that had happened in that town two years before. In October 1966, Duke ran over and killed her interior decorator, Edward Tirella, with her car as he was trying to open the gate to her mansion. Duke claimed her foot accidentally slipped to the accelerator. Tirella was dragged across the street and crushed against a tree. The circumstances were suspicious and the rumors started to fly. According to stories, Duke and Tirella were lovers, and Tirella had planned on leaving her. An investigation into the incident was dropped a week later. Police called it an ''unfortunate accident.'' Fueling more rumors and speculation, the Chief of Police retired a month later and Tirella's family received a large sum of money after a civil suit.

Afterward, Duke became even more reclusive, tending to her charities and supporting the performing arts. She continued buying more art, and her collection became increasingly odd. She bought an old airplane from a Middle Eastern businessman. As part of the deal, Duke had to adopt two camels. She named them ''Baby'' and ''Princess,'' and the animals lived at Rough Point, where they were free to eat all the vegetation on the grounds.

Adopted Chandi Heffner

As Duke aged, her life became even more bizarre. Her close circle of friends would include a strange cast of characters. In 1985, she met Chandi Heffner, a 32-year-old Hari Krishna devotee. Duke believed that Heffner was the reincarnation of her daughter, Arden. In a peculiar arrangement, in 1988, the 76-year-old Duke legally adopted the 35-year-old Heffner and bought her a $1 million ranch in Hawaii, where the two lived together as mother and daughter. For three years, Duke doted on her ''daughter.'' She even named Heffner in her will. However, the two often fought.

During this period, Heffner's boyfriend, James Burns, became Duke's bodyguard. Also, Heffner introduced Duke to Bernard Lafferty who, according to accounts, was a poor and unintelligent Irishman who liked to drink. Previously, he had worked as a butler for singer Peggy Lee. Now, he became very close to Duke, and he became her butler.

Suffered Declining Health

Duke's friends, family, and acquaintances viewed this as a very disturbing development. Lafferty became very fixated on his new employer and began to isolate her. As Duke's health grew worse in her later years, Lafferty would prevent visitors from seeing her. He also interfered with her staff, preventing them from performing basic functions as he watchfully hovered over Duke.

In 1991, Duke, who was now 79 years old, ended her relationship with Heffner and reversed the adoption. The year before, in a suspicious incident, Duke suffered a fall and was knocked unconscious in her Hawaii home. Lafferty claimed the Heffner and Burns were plotting against Duke. He took his employer to her home in Beverly Hills. At this point, Duke suffered from severe depression.

Back in California, Lafferty encouraged Duke to have several operations, including a face lift and knee replacement surgery. The knee surgery was unsuccessful. Duke suffered constant pain and was confined to a wheelchair. In the months before she died, Duke was in and out of hospitals and was heavily sedated with morphine pain killers.

She died in her bed at Falcon Lair on October 28, 1993, a few weeks short of her 81st birthday. She died without family or friends nearby. Only Lafferty was at her side. Those who knew Duke believed her death came as a result of overmedication. Suspicion was cast on Lafferty, as he had previously dismissed and replaced Duke's physicians. However, no autopsy was performed. Duke was cremated within 24 hours and her ashes scattered into the Pacific Ocean.

At the time she died, Duke's estate was worth over one billion dollars. In her will, she left the majority of her estate to the Doris Duke Charitable Foundation. To everyone's astonishment and displeasure, Lafferty was named trustee of the Foundation. He also was given a payment of over $4 million dollars and a lifetime annuity of $500,000. Although the Foundation's directors carefully gave out the monies as stipulated in Duke's will, Lafferty began to spend money lavishly.

Eventually, he was ousted from control after Duke's lawyers accused him of mishandling her fortune. A California court deemed Lafferty unfit to handle such an important charity. Lafferty died in November 1996, reportedly depressed and bitter.

Suspicions about Duke's death lingered, but, in 1996, after an 18-month investigation, the Los Angeles district attorney's office concluded there was no credible evidence to suggest that Duke had been murdered.

Charitable Legacy

The Doris Duke Charitable Foundation continues to support social, cultural, and health-related programs today. Headquartered in New York and governed by an eight-member Board of Trustees, its mission is ''to improve the quality of people's lives through grants supporting the performing arts, wildlife conservation, medical research and the prevention of child maltreatment, and through preservation of the cultural and environmental legacy of Doris Duke's properties.'' Specifically, it awards grants in four programs: arts, environment, medical research, and child abuse prevention.

By the end of 2002, DDCF had approved 363 grants totaling more than $335 million to nonprofit organizations throughout the United States. The foundation expected to approve approximately $14 million in new grants in 2003. The foundation also oversees Duke's properties, parts of which are open to the public.

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□

Tan Dun

Academy-award winning composer Tan Dun (born 1957) grew up in Communist China during the peak years of Premier Mao Zedong's Cultural Revolution. Although he never had formal music training as a young child, when Dun first heard the music of such Western legends as Bach, Beethoven, and Mozart at the age of 19 his life suddenly gained direction and he began his successful career in the symphony.

Dun was born on August 18, 1957, in Simao, Hunan Province, the son of Tan Xiang Qiu and Fang Qun Ying. When Dun was a teenager he was sent to a commune to work in the rice paddies. Chairman Mao, who now led the country in a communist-inspired cultural reawakening since taking over the government in 1949, determined that all China's educated young people must be given the experience of peasants to better understanding their way of life. While living two years in the peasant village to which he was assigned Dun played the violin, began to collect peasant folk songs and music, and became the village's musical conductor. Recalling that period, Dun explained to Martin Steinberg in *Asian Week:* ''For a long time, I would play the violin and have only three strings. That's because I didn't have a violin teacher. During the Cultural Revolution, first of all, it was not allowed to teach Western music. Secondly, I didn't have money to buy the extra string.''

Due to a tragic accident that resulted in the death of many musicians affiliated with the Peking opera troupe, Dun was summoned to join the troupe, remaining in Peking for nearly a year and a half. That opportunity gave way to an even greater challenge in 1978 when he was one of 30

students chosen from thousands of applicants to attend the recently reopened Central Conservatory. Mao had died in September of 1976, and life in China was gradually beginning to change as many old-school communists fell from power. Western culture—including music and other arts—was slowly revealed to the Chinese people, and at the conservatory where Dun studied with Zhao Xindao and Li Yinghai, he was finally introduced to the classical music of Europe.

Emerged as a Serious Composer

A visit to China by the Philadelphia Orchestra during the relaxation of cultural barriers in the late 1970s was Dun's first Western-music experience. Exposed to the works of composers such as Bela Bartok, Dun studied with several guest conductors who visited Peking, including Goehr, Crumb, Henze, Takemitsu, and Yun. Tun told Steinberg that, once he started listening to Western music, he ''suddenly realized that kind of music should be my future.'' His talent and passion evident in his 1980 symphony *Li Sao,* Dun stood out from the other students in his class. Unfortunately, he also became embroiled in controversy when his music spawned debates among the government and public officials, who determined in 1983 that it was ''spiritual pollution.'' That same year he won second place in the international Weber prize competition for his ''String Quartet: Fen Ya Song.'' Dun was the first Chinese musician to win that honor since 1949. His 1985 work, ''On Taoism,'' caused even more political controversy, despite being hailed as one of the most significant classical works ever created by a Chinese composer.

In 1986 Dun moved to New York City to complete his studies in music at Columbia University. Studying alongside classmates Chou Wen-chung, Mario Davidovsky, and George Edwards, Dun also often played his violin on the streets of Greenwich Village to help pay for tuition and rent. He received his doctorate in musical arts from Columbia in 1993. By the time he finished his studies Dun had won several awards, and in 1988 his music had been featured on a British Broadcasting Corporation (BBC)-sponsored Chinese music festival in Glasgow, Scotland. Other honors included an orchestral piece commissioned by the Institute for Development of Intercultural Relations through the Arts in 1988 and Japan's prestigious Suntory Prize in 1992.

Nature Inspired Work

According to Joanna C. Lee in the *New Grove Dictionary of Music and Musicians,* Dun once described himself as a composer ''swinging and swimming freely among different cultures.'' From his childhood making music with found objects and his solid grounding in Chinese philosophy, Lee noted that, in addition to those critical pieces of his genius, it has been the inspiration of nature that has joined forces with Dun's cultural legacy to add the qualities of ''timelessness, spirituality, and mysticism'' to his musical compositions.

Several of Dun's compositions serve as tributes to the simplicity of nature, among them his 2002 work, ''Water Passion after St. Matthew,'' the fourth and final sequence in a major musical commemoration of the 250th anniversary of Bach's death. Barry Kilpatrick, reviewing the composition in the *American Record Guide,* noted that ''Water permeates the work's instrumentation and is a striking visible element of its staging.'' In performance, a total of 17 lit bowls of water form a cross. A mixed chorus, soprano and bass soloists, violin and cello soloists, and three percussionists are positioned around the cross. The percussionists each play various water instruments, including shakers, tubes, phones, and gongs. Choir members carry Tibetan finger cymbals and smooth stones specified by the composer as coming ''preferably from the sea or river.'' The vocal soloists, according to Kilpatrick, had to master non-Western techniques that included overtone singing, with the bass holding a low C for a significant period of time. The string soloists perform with pitch bending, microtones, and altered tuning systems heard in traditional Chinese orchestras. Dun's two-part ''Water Passion,'' Kilpatrick concluded, is one of the most amazing works of art the critic had ever experienced. On the *Sony Classical Music Web site* a contributor indicated that the composer uses water as a ''metaphor for the unity of the eternal and the external, as well as a symbol of baptism, renewal, re-creation and resurrection.''

Hollywood Came Calling

Dun's first film score was composed for the 1997 film *Fallen,* starring Denzel Washington. On his second film project, *Crouching Tiger, Hidden Dragon,* Dun worked

closely with director Ang Lee to capture the traditional 19th-century Ching dynasty elements that reflect the martial-arts film's themes of love and violence. Following rave reviews at the 2000 Cannes Film Festival, the movie thrilled audiences in cities throughout the world. Lee commented that he created his film as a musical in which Dun's composition is interwoven with the story. In addition to a Academy Award in the United States, the film score won Dun other awards, including a Grammy award and the Anthony Asquith Award of the British Academy of Film and Television Arts.

Dun was also asked to create the film score for director Zhang Yimou's historical action film *The Heroes,* after the two worked together on a project for the Beijing 2008 Olympic Games. For his efforts with Yimou, Dun won an award for best original film score when the 22nd Hong Kong Film Awards were present on April 6, 2003.

Nurtured by Symphonic Music

Although Dun has enjoyed his work for film, symphonic music remains his true love. On July 1, 1997, when Great Britain relinquished control of Hong Kong to mainland China, Dun's commissioned symphony, ''Heaven Earth Mankind'' joined Eastern and Western traditions. The work featured bianzhong bronze chime bells, an important musical instrument in ancient China. According to a contributor to *China Radio International Online,* the symphony represents a ''dramatic montage'' that embodies the ''panorama of human history and envisages a new global community.''

Dun has focused his musical talent in countless ways, and has created a legacy that represents his boundless energy and creativity. Among his original operas are ''Nine Songs,'' 1989; ''Marco Polo,'' 1993–94; ''Peony Pavilion,'' 1998; and ''Tea,'' 2002. His orchestral works include ''Feng Ya Song,'' 1983; ''Eight Colors for String Quartet,'' 1986–88; ''Silk Road,'' 1989; ''Soundshape,'' 1990; ''The Pin,'' 1992; ''Death and Fire: Dialogue with Paul Klee (German artist, 1879–1940),'' 1992; and the experimental performance work ''The Map: Concerto for Cello, Video and Orchestra,'' 2003.

Chinese Roots Remained Strong

In late November of 2003, Dun made a special trip to his home province in central China for a performance of ''The Map: Saving Disappearing Music Traditions.'' Having premiered the piece earlier that year with the Boston Symphony, the Shanghai Orchestra performed in Hunan for an audience of 3,000, composed mostly of ethnic Miao and Tujia people. Some had never heard an orchestra perform, although they were familiar with the strains of traditional Chinese music that weave throughout the work. The piece itself was inspired by Dun's 1999 tour of Hunan, which is home to many of China's ethnic minorities.

According to Lee, Dun's ''Orchestral Theatre'' sequence provided ''perhaps the best summary'' of the composer's concerns in the 1990s. As quoted by Lee, Dun maintained that the cycle aims to ''restore music's place 'as an integral part of spiritual life, as ritual as shared participation' through the 'dramatic medium' of the orchestra.'' In this work, as in other compositions by Dun, the composer reflects on his Chinese roots with the enhanced perspective he has acquired while living in the United States. In an interview for *China Daily online,* in July 2001, Dun said that, ''As a Chinese-born musician, I am always willing to cooperate with any outstanding and ambitious Chinese artist to promote Chinese culture. I will surely get my part done best in this mission.''

World Travels Continued

In 1994 Dun married Jane Huang, and the couple had one son. While he made his home in New York City and traveled frequently to China, Dun also continued to appear around the United States and throughout the world at music festivals, including the Tanglewood Contemporary Music Festival in Massachusetts, where he served as artistic director; the 2000 Barbican Centre's Fire Crossing Water Festival in London, England; and the 2002 Oregon Bach Festival, where he was composer-in-residence. *Xinhua News Agency* writer Xiao Hong commented that the composer was ''born with an enterprising spirit,'' that had taken him from Hunan to Beijing to Manhattan, ''learning to transcend the musical genres of Hunan Drum Opera, Peking Opera and western music.'' Dun's response to all of this was to note that, ''If there is a conservatory on the Moon, I will definitely apply to go there and learn Moon melodies.''

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Gerald Malcolm Durrell

British naturalist and conservationist Gerald Malcolm Durrell (1925–1995) devoted his life to the preservation of wild animal species and in 1958

created a wildlife preserve on the Channel Island of Jersey dedicated to scientific research and protecting endangered species.

Calling himself a ''champion of small uglies,'' British naturalist Gerald Durrell had a single goal: to care for and save from extinction as many species of animals as possible. Beginning his career exploring Africa and South America, he went on to organize captive-breeding programs for endangered creatures and find ways of introducing these animals back into the wild.

Advocate for Endangered Wildlife

In 1958, on the Channel Island of Jersey off the coast of England, Durrell founded the Jersey Zoological Park, which remains dedicated to supporting conservation and animal protection efforts while also engaging in scientific research. A prolific and popular author, Durrell wrote many books that reflect his love of animals, although the naturalist often admitted that his main motivation for writing was to fund his work on behalf of endangered species.

In his books and his many radio and television appearances, Durrell was an eloquent spokesman for wildlife. As quoted on the Raptor Conservation website, Durrell once commented: ''Year by year, all over the world, various species of animals are being slowly but surely exterminated in their wild state, thanks directly or indirectly to the interference of mankind. . . . In addition . . . a great number of animal species . . . because they are small and generally of no commercial or touristic value, are not receiving adequate protection. To me the extirpation of an animal species is a criminal offence, in the same way as the destruction of anything we cannot recreate or replace, such as . . . a work of art by . . . Rembrandt or the Acropolis.''

Early Love of Animals

Born in Jamshedpur, India, on January 7, 1925, Gerald Malcolm Durrell was the youngest child born to Lawrence Durrell Sr., a British civil engineer hired to help lay out and construct India's first modern bridge and railroad system, and his wife, Louisa Florence (Dixie) Durrell. The affluent Durrell household instilled a creative drive from which each of the Durrell children benefited: brother Lawrence Jr. became a noted writer, brother Leslie an artistr and sister Margot a designer.

The death of Durrell's father in 1927 forced the family to return to Bournemouth, England. Louisa Durrell traveled frequently during the 1930s, exposing her children to life in Great Britain and Europe. Durrell was educated by private teachers as his family settled temporarily in Greece, Italy, France and Switzerland, and his lessons in tedious subjects such as geography were often given out of doors in order to gain the undisciplined boy's attention.

Durrell's love of wild creatures was apparent from an early age, As he later recalled in his book *A Bevy of Beasts,* ''at the age of two I made up my mind quite firmly and unequivocally that the only thing I wanted to do was study animals. Nothing else interested me.'' As a young teen, he spent five years on Corfu, a Greek island, and there developed his skills as a naturalist while accompanying family friend and scientist Theodore Stephanides on many local expeditions. He also spent many days alone among the island's tide pools and hills, searching for new creatures, studying the landscape and often bringing home new ''pets''—anything from scorpions, woodlice or birds to tortoises, owls or donkeys. These frequently became part of the family much to the dismay of Durrell's sister. Sensing young Gerald's untamed nature, his older brother Lawrence encouraged Durrell to read and develop his writing by chronicling his discoveries.

Relocated to London after the start of World War II, Durrell discovered the London Zoo and in 1945 became a student keeper at the Whipsnade Zoological Society Park, a zoo located in Bedfordshire that was dedicated to the breeding and preservation of rare species, many of which were almost extinct. During his year at Whipsnade, which would later be immortalized in his book *Beasts in My Belfry,* he fed and groomed animals and cleaned cages and devised a system of recording the behavior of the animals he cared for. He soon began to compare his own observations with those of published research findings. The more he read the findings of biologists and naturalists, the more he realized the threatened status of many of the world's creatures.

In 1946 Durrell inherited his share of the family fortune, 3,000 pounds. Feeling that his work at the zoo was done, he decided to bring to English zoos some of the unusual creatures of the world, so that others may appreci-

ate them. He left Bedfordshire and made the first of many trips into regions where there were many endangered species. Traveling to British-controlled Cameroon, he hiked deep into the west African rain forest and collected so many species of reptiles, birds and mammals that it required over 100 cages and crates to transport them. A second trip to the Bafut region of Cameroon followed, and in 1949 Durrell traveled to South America and hiked into the jungles of mountainous British Guiana (now Guyana).

Writing Supported Work

Durrell quickly spent his inheritance on these expeditions, and zoos were unable to compensate him. In 1951 he married Jacqueline Sonia Rasen and needed a source of regular income, which he found in writing.

Drawing on the advice of his brother Lawrence, who had made a mark as a noted poet and novelist, Durrell completed his first book, a description of his first trip to Cameroon, published in 1953 as *The Overloaded Ark.* Although he had not been formally schooled in writing, Durrell was a natural storyteller, and his passion for his subject was clear in every line.

The success of the book prompted a second effort, *The Bafut Beagles,* which took readers on Durrell's second sojourn into Cameroon, and a third, a chronicle of his South American trip titled *Three Tickets to Adventure.* Popular with English readers, the books were translated into several other languages.

During the remainder of his career, Durrell made many other expeditions, including trips to Argentina, Mexico, Australia and Nigeria, and also wrote several more books, including novels and children's books. He also drew on his own unconventional upbringing in his 1956 best-selling autobiography *My Family and Other Animals,* which was eventually adapted as a 12-part television series that aired in England and the United States in the late 1980s. However, writing was merely a means to an end; as he once admitted to an interviewer for the *Christian Science Monitor,* ''I try to get it over with as quickly as possible. . . . I write for money—it provides me with the wherewithal to do the things I really like doing, which is rushing off to Mexico to catch volcano rabbits.''

Established Wildlife Preserve

By the mid-1950s Durrell had made major contributions to a number of English zoos, including more than 25 new species for the London Zoo. However, he became increasingly attached to the creatures he collected, and decided to create his own zoo devoted to unusual wildlife. He hoped the zoo would educate the public about the plight facing many species. Although he wanted to locate his zoo in England, local zoning and land-use restrictions made the task impossible.

With a promised advance of 25,000 pounds from his publisher, Rupert Hart-Davis, and while searching for the perfect location, he began accumulating animals, storing creatures at his mother's home until the zoo was completed. Fortunately for Louisa Durrell, her son found 35 acres on the tiny island of Jersey, one of the Channel Islands, British territory located off the coast of northwestern France. The zoo headquarters was located in a large 16th-century house located on the property.

Despite the relative remoteness of its location, the Jersey Zoological Park was everything Durrell hoped it would be. As word spread after it opened in 1958, visitors became more frequent, and by 2000 more than 200,000 people were visiting the zoo each year. In 1963 Durrell founded the Jersey Wildlife Preservation Trust to operate the zoo and oversee efforts dedicated to aiding threatened wildlife. In 1973 he expanded his efforts still further, creating the Wildlife Preservation Trust International, headquartered in Philadelphia.

Durrell remained active as a naturalist for the remainder of his life. After a divorce from Rasen in 1979, he married American zoologist and conservationist Lee Wilson McGeorge. Together they worked to raise threatened creatures in captivity and release them back into the wild to reinforce existing populations. In addition, his involvement in animal care and treatment standards improved the way creatures were treated while in captivity.

Goodbye to Wilderness

In 1990 Durrell set out on his final expedition in search of unique species, making a four-month trip to Madagascar. There he captured a rare species of lemur, the aye-aye. The trip, on which Durrell was accompanied by his wife and a film crew from BBC-TV, resulted in the 1993 book *The Aye-Aye and I: A Rescue Expedition in Madagascar,* as well as an award-winning television film titled *The Island of the Aye-Aye.* By then Durrell had become a fixture on British nature programming. His shows, such as *The Amateur Naturalist,* which focused on wildlife in Malayasia, Australia and New Zealand, resulted in the books *How to Shoot an Amateur Naturalist* and *The Drunken Forest.*

With over 30 best-selling books to his credit, Durrell was both a beloved author and a respected naturalist. He was a member of the Royal Geographical Society, the Fauna Preservation Society, the American Zoo-parks Association, and the Zoological Society of London. Among many honors he received during his lifetime were honorary degrees from Yale University, the University of Kent, and the University of Durham, and he was made an Officer of the Order of the British Empire.

Despite his many successes, Durrell's efforts to alter the course of animal evolution were sometimes controversial. He also came to see the backlash from his efforts. While his book recounting his youth in Greece, *My Family and Other Animals,* provided much-needed funds to operate his island wildlife refuge, its popularity also resulted in an increase of visitors to Corfu, changing forever the character of that island paradise. He also realized that by entering remote wilderness regions he was altering them forever. However, his contributions far outweighed any negative effects; as Robert Rattner noted in *International Wildlife,* Durrell ''was a pioneer in captive breeding of endangered wildlife at a time when few zoos even gave the idea lip service.'' Following a liver transplant, Durrell died on January 30, 1995, at age seventy, in St. Helier on the Chanel Islands, leaving his

wife, Lee, to continue his work at the renamed Durrell Conservation Trust.

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E

Leo Esaki

Leo Esaki (born 1925) was one of three winners of the Nobel Prize in Physics in 1973. Esaki was honored for his 1957 pioneering work in electron tunneling in semiconducting materials, which led to his creation of the Esaki diode, or tunnel diode. This technology helped advance research in optical and wireless communication devices. Esaki left Japan in 1960 to conduct research on semiconductor superlattice structures at IBM in the United States, a country more open to scientific research than Japan. He returned to his home country in 1992 to serve as president of Tsukuba University where he encouraged collaborative research between graduate students and industrial research labs.

Turned His Attention to Physics

Reiona ''Leo'' Esaki was born in Osaka, Japan, the son of Soichiro, an architect, and Niyoko. He attended Third High School, similar to a junior college, in Kyoto. Interestingly, this school produced all three of Japan's Nobel Prize winners in Physics, a testament to its development of scientific talent. Esaki then attended the University of Tokyo, majoring in physics, and earning his MS degree in 1947.

World War II and an interest in understanding how the world works made Esaki first want to do research in nuclear physics. However, Japan, which was rebuilding after the war, did not have the equipment necessary to conduct tests in this field. With a desire to participate in his country's rebuilding, Esaki switched to industrial research and the field of solid-state physics, or the study of semiconductors, which was gaining attention from the accomplishments of pioneer William Shockley.

After he graduated, Esaki joined Kobe Kogyo Corporation as a researcher and stayed for nearly nine years. In 1956, he became chief physicist at Tokyo Tsushin Kogyo, a forerunner of what is today Sony Corporation, serving for four years. At the same time he worked toward his Ph.D. thesis at Tokyo University.

Discovered Tunnel Diode

As part of a small research group at Sony in 1957, Esaki experimented with semiconductor materials and invented what is called the Esaki tunnel diode. By studying p-n junctions, or barriers, made of heavily doped (meaning they have high impurity levels) germanium (Ge) and silicon (Si), Esaki discovered that electric current could be made to cross those junctions. When he applied a voltage to a semiconductor junction, electrons in the current jumped over the junction, resulting in a quantum mechanical ''tunneling'' effect. He was surprised to learn that the electrons' resistance to the barrier decreased with the intensity of the voltage, the opposite of what was expected.

This tunnel diode allowed electrons to pass through junctions that were only a hundred atoms thick. Tunneling was possible using wave equations of quantum mechanics, rather than approaching the phenomenon using classical theories of physics, in which electrons are thought of as particles.

Esaki published his findings in 1958, answering questions about electron tunneling through solids that scientists

had been asking for decades, and opening a new field in development of solid-state physics that spread to research laboratories around the world. The knowledge of tunneling in semiconductors was useful in practical applications, as super-fast and super-small electrons that could cross barriers would be useful for high-speed circuits. Esaki used his discovery and research for his graduate thesis which earned him a Ph.D. in Physics from Tokyo University in 1959.

The profound impact of the Esaki tunnel diode, in not only his scientific achievement but in creating a basis for other researchers to study, was recognized by a string of accolades. He received Japan's Nishina Memorial Award in 1959; the Asahi Press Award in 1960; the Morris N. Liebmann Memorial Prize from IRE, the Stuart Ballantine Medal from the Franklin Institute, and the Toyo Rayon Foundation Award, all in 1961; the Japan Academy Award in 1965; and the Order of Culture from the Japanese government in 1974.

Joined IBM in United States

In 1960, Esaki was invited to work as a resident consultant at International Business Machines (IBM) in Yorktown, New York, in the United States. His one-year visit soon extended to a 32-year stay after IBM awarded him a fellowship to continue his research in semiconductor physics at the IBM Thomas J. Watson Research Center.

Esaki's departure from Sony was surprising to many. In Japan, companies were known for giving employees lifetime employment; people seldom changed jobs. Now, a highly regarded scientist was leaving his country to work in the United States, where it was known that scientific research and curiosity were more highly valued. So unprecedented was Esaki's move, that both Sony and IBM released press announcements saying that he was leaving under honorable circumstances.

During his years at the Watson center, Esaki investigated man-made semiconductor superlattice structures to predict quantum mechanical phenomena. He and Raphael Bu published papers in 1969 and 1970 that proposed that single-crystal superlattice structures with unusual electronic properties could be designed using quantum theory and advanced techniques of epitaxy. These lattices are composed of layered thin films which can carry current at discrete voltages. In 1972, Esaki discovered a negative differential conductivity in GaAIAs (gallium aluminum arsenide) superlattice. He confirmed through experimentation, a year later, a resonant tunneling phenomenon between adjacent potential quantum wells in the superlattice structure.

A successful member of IBM, Esaki became director of IBM-Japan in 1976 serving until 1992, and was named to the governing board of the IBM-Tokyo Research Laboratory.

Awarded Nobel Prize in Physics

Esaki was awarded the Nobel Prize in Physics in 1973 for his pioneering work in electron tunneling in semiconducting materials, which led to his creation of the tunnel diode. He shared the award that year with British physicist Brian David Josephson and Norwegian-born American physicist Ivar Giaever.

This technology has been at the core of further research in semiconductor science. In the area of semiconductor lasers, this technology has applications such as optical telecommunications, wireless communication devices, and data readers in computer hard disks. Other applications and research involve nonlinear transport and optical properties on semiconductors, junctions, and thin films.

Esaki's notoriety in his field continued to grow with more scientific recognition. He received the US-Asia Institute Science Achievement Award in 1983. In 1985, he and two others shared the American Physical Society's International Prize for New Materials for pioneering the study of semiconductor quantum structures. The Institute of Electrical and Electronic Engineers awarded him the Medal of Honor for 1991 for his scientific contributions in tunneling, superlattices, and quantum wells.

Over the course of two decades, Esaki joined an impressive number of professional associations and sat on company boards. He served on the board of Yamada Science Foundation, as a member of the Japan Academy, and was adjunct professor of Waseda University in Japan. He was elected a fellow of the American Academy of Arts and Sciences in 1974, and named a foreign associate of both the US National Academy of Sciences in 1976 and US National Academy of Engineering in 1977.

Many international organizations named Esaki as a foreign member, including the Russian Academy of Sciences,

Korean Academy of Science and Technology, Italian National Academy of Science, Max-Planck Gesellschaft, and American Philosophical Society. Esaki was named a Sir John Cass Sr. Visiting Research Fellow at London Polytechnic in 1981.

Named President of Tsukuba University in Japan

In 1992, Esaki retired from IBM and returned to Japan, where he had retained his citizenship. He accepted a position as president of Tsukuba University in Ibaraki, Japan. His selection for president was an unusual one, as he had been living away from Japan for the past thirty years, and had become the first person outside of academia to lead a national university in Japan.

Tsukuba University held an attraction for Esaki for two reasons. Founded in 1973, the year he won the Nobel Prize, the school had been built near Tsukuba Science City, Japan's first government planned high-tech community. Secondly, the school promised to change the stifling Japanese method of learning by rote and suppressing creativity by encouraging original thought and interactions between students and research labs. After nearly two decades, the school had yet to achieve those lofty goals. Several young professors called Esaki to help lead their school in the direction toward scientific research. Esaki noted, ''Revitalizing creative activity at University of Tsukuba is the main reason I was invited to become president.''

Esaki originally left Japan due to the country's paradoxical approach to science. Despite students garnering traditionally high marks in science, compared to other industrialized countries, Japan placed little emphasis in technological development. That's why the country has produced only five Nobel science and medicine laureates, compared to America's 191. Esaki noted that, ''Not many people in Japan appreciated the tunnel diode when I made it in 1957. There was not much commercial application. But the US science community really appreciated it. That is why I went to America first of all and that is why I stayed there.'' Esaki made his mission at Tsukuba University to create the supportive environment for scientists in Japan that he had craved as a young man.

The transition to Esaki's presidency was not a smooth one. Faculty is traditionally promoted through seniority and elected from within. Esaki was considered an outsider. He told *Science* magazine, ''This is almost a 'forbidden transition,' going from industry to academia—especially in Japan.'' Another concern was that he had become too Americanized and would have a difficult time fitting back into Japanese business. But he had been traveling back to Japan from the US several times a year and keeping close ties to his homeland. Esaki used his experience at IBM to help adjust. ''I know how to manage the bureaucracy and politicians,'' he said.

Urged Research Collaborations for Graduate Students

During his four-year term at Tsukuba University, his goal was to transform the school into a first-rate research institution by encouraging collaborations and scientist exchanges between the school and Tsukuba City's corporate labs and government institutes. He also had to contend with the Japanese government's meager contribution to applied research, which lagged far behind the Research & Development funding of the US. To achieve his goal, he built industry/university relations by establishing the Tsukuba Advanced Research Alliance (TARA) to encourage collaborative Research & Development between private research institutes, Tsukuba University, and national government labs.

Dear to his heart was the desire to expand and strengthen the school's graduate education. Since one quarter of the university's population was graduate students, Esaki created a program that allowed doctoral candidates to work in participating industrial or government labs around Tsukuba Science City. He also negotiated educational exchange programs with universities in the US and Europe. These benefits did not extend strictly to science majors, but also for humanities and social sciences. Other changes he recommended included more interdisciplinary focus, increased use of outside peer review, greater diversity of faculty and students, and increased spending on facilities.

Became President of Shibaura Institute of Technology

In 1998, Esaki received the Japan Prize in the category of ''Generation and Design of New Materials Creating Novel Functions'' for the creation of the concept of man-made superlattice crystals which lead to new materials with useful applications. The prize came with an award of 50 million yen, about $391,000. That same year, he received the Grand Cordon Order of Rising Sun (First Class), and was named chairman of the Science and Technology Promotion Foundation of Ibaraki, Japan. In 1999, he was named director general of Tsukuba Institute Congress Center.

In 2000, Esaki became president of Shibaura Institute of Technology where he concentrated on the upgrading and internationalization of Japan's education system and academic research program. He also served as director of Open Loop, Inc., a Sapporo-based firm that develops security technology.

Over the years, Esaki earned honorary degrees from schools across the globe, including University of Montpellier in France, University of Athens in Greece, and Universidad Politecnica de Madrid in Spain. Esaki published numerous papers in professional journals and served a time as guest editorial writer for Yomiuri Press. Through clever articles he has helped create a bridge of understanding between Japan and the West. Esaki is married with three children.

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F

Rene Geronimo Favaloro

Argentinian physician Dr. Rene Favaloro (1923–2000) was a world-renowned heart surgeon who performed the first successful planned bypass surgery of the coronary artery in 1967 at the Cleveland Clinic in Ohio. He later taught his technique for grafting arteries.

Humble Beginnings

Rene Geronimo Favaloro was born on July 14, 1923, in La Plata, Argentina. His father, Juan B. Favaloro, was a carpenter. His mother, Ida Y. Raffaelli, was a dressmaker. Both of his parents were Sicilian immigrants. Favaloro was inspired to become a doctor by an uncle who was a physician.

Favaloro received his bachelor's degree in 1941 and served with the Argentine Army during World War II. In 1946, when Favaloro was discharged as a lieutenant, he began his medical studies at the University of La Plata. In 1949 he received his medical degree and then served an internship at Polyclinic Hospital in La Plata.

When a country surgeon in Jacinto Arauz, a very poor village 300 miles away from La Plata, fell ill and needed a few months away from his practice, Favaloro went to serve in his place. For the rest of his life Favaloro took to heart the lessons he learned in Jacinto Arauz. According to Eric Nagourney, writing Favaloro's obituary for the *New York Times,* the doctor had once said that all doctors in Latin America should be required to work among the poor. Favaloro had told the *San Diego Union Tribune:* ''They would be able to see the combination of dirt and fumes. The people have only one room where they cook, they live, they make love, where they have their children, where they eat.'' His sojourn in the village also kept him focused all his life on advocating health care for everyone, no matter what their economic situation, and it inspired him to establish his *Fundacion Favaloro* in 1975.

Favaloro's brother, Juan Jose, also became a surgeon, and the two set up a medical practice in La Pampa. They had the only X-ray machine in a 150-kilometer radius. Favaloro spent the next 12 years taking postgraduate courses and performing general surgery at Rawson Hospital in Buenos Aires. Favaloro married his high school sweetheart, Maria Antonia Delgado. The couple had no children.

Bypass Pioneer

In 1962, Dr. Donald Effler invited Favoloro to come to the Cleveland Clinic to observe the work of the Department of Thoracic and Cardiovascular Surgery and serve as an apprentice to Dr. Delos M. Cosgrove, co-chair of the world-famous heart center there. He also studied with Mason Sones, considered to be the father of coronary cineangiography—the reading and interpreting of coronary and ventricular images.

Two other surgeons had already performed heart bypass surgery—Dr. David Sabiston at Duke University in 1962 and Dr. Edward Garrett, an associate of the renowned Dr. Michael DeBakey, in 1964. But both of these surgeries were done in response to deteriorating conditions while the patient was on the operating table, and neither procedure had been reported in a medical journal. Favaloro's heart bypass operation on a 51-year-old woman in 1967 was the first to be planned and reported in a medical journal. His

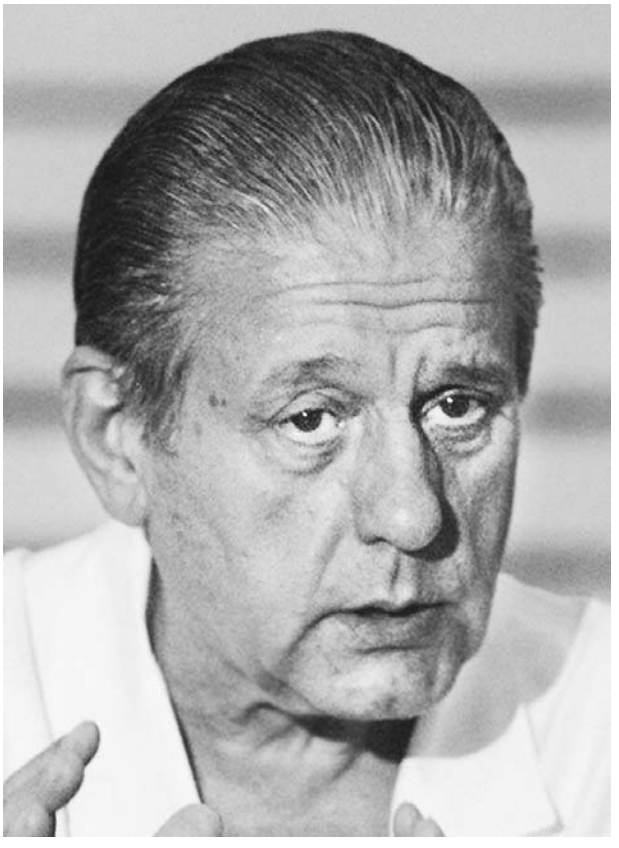

technique was to stop the heart, take a section of vein from the patient's leg, sew one end into the aorta, and attach the other end to the blocked artery. It soon became a standard procedure that continued into the 21st century.

As Favaloro perfected the operation, it popularity spread. Within one year 171 bypasses had been performed at the Cleveland Clinic. Nagourney quoted a friend of Favaloro, Dr. Robert H. Jones of Duke University, who noted that Favaloro was ''really the person who should get credit for introducing coronary bypass into the clinical arena.'' In the past, various methods had been attempted to treat persons with heart disease, but none had succeeded as well as Favaloro's surgical method.

Lifetime of Service

In 1971, Favaloro left Cleveland to return to Argentina, giving up a lucrative career to serve the people of his homeland. There he began to raise funds for a $55 million heart clinic he planned to build. In 1975 he established his foundation for that same purpose. By 1980 he was able to establish a center for cardiovascular surgery, training surgeons and cardiologists in his methods and ideas. The medical center and teaching unit were located in the Guemes private hospital in Buenos Aires. The Society of Distributors of Newspapers and Magazines donated an eight-story building as a private research center. Favoloro's clinic was finally completed in 1992, and his Institute of Cardiology and Cardiovascular Surgery of the Favaloro Foundation had its own home. Favaloro continued as the institute's director.

Throughout his career of service Favaloro remained a world figure. He was an active member of numerous professional organizations in the United States, Latin America, Europe, and the world including the American College of Surgeons, the American Association for Thoracic Surgery, the American Medical Association, the International Society of Cardiothoracic Surgeons, the Pan American Medical Association, the Third World Academy of Sciences, and other organizations.

Favaloro had several dozen teaching assignments throughout the international medical world. As an author and editor he wrote several books and served on the editorial boards of the Spanish-language version of the *Journal of the American Medical Association (JAMA),* the *International Journal of Cardiology,* the *Journal of Cardiac Surgery,* and *Clinical Cardiology.* Favaloro was a prolific author, writing more than 350 scientific papers, and six books, including two that have been translated into English, *Surgical Treatment of Coronary Arteriosclerosis,* published in 1970, and *The Challenging Dream of Heart Surgery: from The Pampas to Cleveland,* published in 1992. The topics of his other books included his personal memoirs of life as a physician.

Favaloro did not limit himself to print media. He developed a television program called ''The Great Medical Issues,'' offering medical information on prevention and treatment of diseases. The program won two awards in Argentina during the mid-1980s. Another television series he created included 24 programs focused on drugs and aimed at young people.

Criticized Economic Policies

Favaloro harbored some discontent at the state of medicine in Argentina, criticizing the social and moral costs of managed health care. In a letter to the editor of *La Nacion,* a Buenos Aires newspaper, he noted that his foundation was owed $18 million from hospitals and state-owned medical centers. Nagourney quoted Favaloro, weeks before his death, writing that ''I am going through the saddest period of my life. In the most recent times, I have been turned into a beggar,'' referring to the increasingly difficult task of finding enough money to perform necessary medical care and surgeries, particularly for the poor.

In a paper Favaloro wrote and presented at Leiden University in the Netherlands in February 1997, and that was reprinted for *Interscientia,* Favaloro explained the nature of cardiosurgery and its advances but also took on the social meaning of such changes. Favaloro noted a direct corollary between socioeconomic status and heart diseases and focused on the widening gap between the rich and the poor in education and health care. He commented that '' . . . we are without doubt submerged in a materialistic, hypocritical and dehumanized society that has been developing slowly but steadily and which appears to have no limits to its appetites. All means are justified to increase power and pleasure through economic gains. It is of no importance that the greatest part of the population is excluded and survive in misery and lack of welfare.'' Favaloro was not referring only to Latin America or to Third World nations. He noted problems in getting adequate health care even in the United

States. In his closing remarks, Favaloro said, ''I did not present you with an indisputable truth. It would be a disgrace to say I am the owner of the truth. I would be gratified if my words only raised some doubts in your minds.''

A National Hero

On July 29, 2000, Favaloro shot himself to death at his home in Buenos Aires. Argentina grieved at the loss of a national hero. According to Geoff Olson, writing for the *Vancouver Courier* an article in *La Nacion* ''described his death as one more blow to 'the sad land of psychoanalysis and tango.' '' Olson also referred to the national money crisis that had plagued Argentina for many years, which some observers blamed on privatization and a global economy that brought lower wages and dire financial conditions for workers. The fiscal downturn meant cutbacks in government funding for Favaloro's foundation. Also, according to Olson, ''Two weeks before his death, in a memo to his staff, he excoriated economic globalization, stating that free-market reforms are 'better referred to as a neo-feudalism that is bringing this world toward a social disaster where the rich are getting richer and the poor are getting poorer.' ''

Whether Favaloro's suicide was a deliberate statement against the state of the world in which he had to beg for money to cure people, or whether it was simply the act of someone desperately sad, can never be known. What is certain is that Favaloro left behind him a legacy of passion and dedication to serving the human race.

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Sally Field

American actress Sally Field (born 1946) vaulted to stardom in the 1960s by playing perky ingénues on the small screen and went on to an equally impressive career in feature film. For nearly three decades, noted *Variety* contributor Charles Isherwood, two-time Academy Award winner Field ''has specialized in playing women whose demure exteriors have a way of cracking open to unleash torrents of outsized emotion at times of crisis.''

Field grew up in the entertainment business. She was born on November 6, 1946, in Pasadena, California, to Margaret Field, a studio contract player of the era, and a pharmaceutical salesperson. After her parents divorced, her mother remarried Jock Mahoney, a working actor and stuntman whose most noted screen credit came in the 1960s as Tarzan. Both her mother and stepfather, Field later recalled, were ''real working-class actors, which was really important to be around, in that I had no illusion about some glorious, glamourous, easy place,'' she told *Back Stage West* writer Jamie Painter Young.

Cast as Surfer Girl

At Birmingham High School in the San Fernando Valley, Field naturally gravitated toward the drama department,

and there she was a standout. Her ebullient personality and wholesome looks landed her a spot in a Columbia Studios workshop for budding screen stars in 1964, and she was ultimately cast as the lead in a new ABC television series, *Gidget,* which reprised the popular surfer-teen movies of the same name. The show ran for one season, and when it ended Field thought about relocating to New York City so that she might try her luck on the stage. ''I wanted to study and live on thirty-seven cents in a little apartment, and do off-off-off-off-off-off-Broadway,'' she said in an interview with Liz Smith for *Good Housekeeping.* ''But I was afraid. I had never been outside of California. . . . I was influenced by my family, and they were frightened.''

Miserable in Popular Series

ABC had canceled *Gidget,* but it was doing so well in summer reruns that Field was offered another title role in a new sitcom, *The Flying Nun.* She was asked to play Sister Bertrille, a young, irrepressible Roman Catholic nun at a Puerto Rican convent who could actually fly. Field thought the premise was ridiculous, and promptly turned it down. ''I hated the whole idea,'' she later recalled to *Entertainment Weekly* writer Jeff Jensen. But then her stepfather urged her to take it. ''He said, 'If you don't do this, you may never work again,' '' and so she took the part.

The Flying Nun was a hit and made Field a star. In the show she wore an improbable outfit built around a traditional nun's habit with one of the more extreme, winglike forms of head covering for women's religious orders. The head covering weighed six pounds, and the flying stunts required Field to be strapped to wire contraptions. She was miserable and went through a period of depression and overeating. ''I would lose 10 or 15 pounds in a week, eating nothing but cucumbers and working all day,'' she recalled in an interview with *People* writer Elizabeth Sporkin. ''My hands would shake all the time, and sometimes I'd pass out. But then I would go on these enormous binges. I lived alone and was very lonely.''

A sympathetic actress from the television series, Madeleine Sherwood, encouraged Field to take classes with renowned drama teacher Lee Strasberg, who held classes in Los Angeles as part of his famed Actors Studio once a year. There, Field blossomed, working alongside Jack Nicholson and Ellen Burstyn, among other young luminaries and future Oscar-winners. Returning to the set of *The Flying Nun* only worsened matters, however, and so on a jaunt to Las Vegas in 1968 Field married her high-school boyfriend, becoming pregnant not long afterward. To her relief, the show was canceled in 1970, and she took a break for a time to concentrate on being a wife and mother.

Moved into Film

Field appeared in the occasional made-for-television movie, but financial pressure from her husband, a carpenter, compelled her to return to work on a more permanent basis. Once again, she accepted a part she loathed: in *The Girl with Something Extra,* a 1973–74 sitcom, she played a newlywed with psychic powers. Not long afterward, Field divorced, fired her manager, and went back to the Actors Studio. She was eager to move into film, but had a difficult time in the industry, partly because of her high-profile Gidget and Sister Bertrille roles. ''It wasn't only that I was typecast or identified with fluffy situation comedy,'' she explained to Young in her *Back Stage West* interview. ''It was that in those days there was a real stigma between television and film, and no one in film wanted anything to do with anyone who came from television.'' She finally convinced a director to cast her in Jeff Bridges' film *Stay Hungry,* in 1976, but ironically she wound up winning the best actress Emmy that year for her additional work in the television movie *Sybil.* Based on a nonfiction book, the acclaimed project starred Field as a young woman suffering from multiple personality disorder because of childhood abuse.

Field continued to have a tough time landing film roles, and she described this period of her life, during which she was a single mother, as one of the hardest in her life. She recalled in the *Good Housekeeping* interview with Smith that ''I really didn't have any money, and I had two kids and a dream and had no real way of knowing that it would ever happen. I was scared.'' A romance with one of Hollywood's biggest stars of the era, heartthrob Burt Reynolds, began when she appeared in one of Reynolds's *Smokey and the Bandit* films, and the relationship lasted through five years and a few more movies. In the end, intense media scrutiny doomed the relationship, but years later Reynolds often told interviewers that the break-up was the biggest regret of his life.

Two Oscars

Field's sixth movie role gave her the first Oscar nomination of her career: the 1979 drama *Norma Rae.* Here she was cast as an unlikely hero, the scrappy, reluctant union organizer of a small textile mill. In one scene, Field's character shuts off her noisy machine, writes the word ''union'' on a card, and holds it aloft. One by one, the other workers also turn off their machines in the stirring, three-minute sequence. ''It may be the most powerful act of wordless suasion in film: testimony to the fact that in leadership, oratory isn't everything,'' noted a writer for *Inc.* Field won several best-actress honors for her work in *Norma Rae* and beat out Jane Fonda and Bette Midler for the Academy Award that year.

Field went on to appear in a number of other major Hollywood films of the 1980s, often cast as a plucky fighter who triumphs over sadness and hardship. She won her second Oscar for best actress for 1984's *Places in the Heart,* a 1930s Texas back-country drama. She was cast in the lead as Edna, a woman whose sheriff husband is slain and then must struggle to save the family farm. *New York Times* critic Vincent Canby claimed her character is ''beautifully played,'' and went on to note that Field excels in the part of a woman ''whose growth, in the course of the film, reflects an almost 19th-century faith in the possibilities of the American system, not as the system was, but as one wanted to believe it to be.''

Infamous Speech

The following March, Field delivered what would become another career-defining performance: her acceptance speech at the Academy Awards ceremony, which is often misquoted as her gushing, ''You like me!'' What she actually enthused that night, according to *Entertainment Weekly,* was: ''The first time, I didn't feel it, but this time I feel it and I can't deny the fact that you like me! Right now, you like me!'' Other roles that came her way in the 1980s included *Murphy's Romance,* playing opposite James Garner, and *Steel Magnolias,* in which she played the mother of newcomer Julia Roberts.

In 1991 Field played a diva-like daytime television star in *Soapdish,* and took on another everywoman-heroine role in *Not without My Daughter,* based on the true story of a woman who was forced to smuggle her daughter out of Iran in the early 1980s when her native-born husband refused to let the child return to the United States. She was cast as the soon-to-be ex-wife of Robin Williams's character in 1993's *Mrs. Doubtfire,* playing a woman who does not realize her husband has disguised himself as an elderly female housekeeper in order to spend more time with their children. She was also the oft-quoted ''Mama'' in *Forrest Gump,* the surprise hit of 1994.

For a time, Field ran her own production company in the hopes of finding better film projects for herself. She produced the 1991 Julia Roberts tearjerker *Dying Young,* and both produced and starred in the 1995 mini-series *A Woman of Independent Means,* which was nominated for two Emmys. Critics mostly assailed her first action-hero role, which came in John Schlesinger's 1996 film *Eye for an Eye.* Field plays a woman whose daughter is murdered and vows to avenge the death when the killer, played by Kiefer Sutherland, goes free on a legal technicality.

Made Directorial Debut

Field was teaching workshops at the invitation of Robert Redford at his Sundance Institute in Utah when she began to explore the possibility of directing. She wrote a teleplay for a holiday fable, *The Christmas Tree,* starring Julie Harris, and her friend Tom Hanks hired her to helm the camera for an episode of his HBO series, *From the Earth to the Moon.* In 2000 she directed the independent film *Beautiful,* which features Minnie Driver as a ruthless beauty pageant contestant determined to win America's top crown. Field went back to television when she was offered a small role on the hit drama *ER* in 2000 and proved so popular as the manic-depressive mother of a series regular that she came back the following season and won an Emmy for her performance. In 2003 Field appeared as a Washington politician who hires Reese Witherspoon's Elle Woods in the popular comedy *Legally Blonde 2.* A much-touted television series which had the veteran actress playing a U.S. Supreme Court justice earned mixed reviews and was not renewed.

Field finally made it onto the New York stage in the fall of 2002, when producers cast her in *The Goat; or, Who Is Sylvia?* The Edward Albee-penned drama centered around an architect who falls in love with his goat, with Field playing his baffled, angry wife. She earned glowing reviews for her performance. Writing in *Variety,* Isherwood noted that Mercedes Ruehl originated the part and had done well, but ''Field's touches the heart in a way that brings a new emotional ballast to Stevie's dilemma, and a new emotional equilibrium to the play.''

Social-Phobia Sufferer

Field's two sons from her first marriage are grown: Peter Craig is a novelist, while Field's other son has become the third generation in his family to work as an actor. She also has a younger son from her second marriage, with whom she lives in the Brentwood section of Los Angeles. Despite the posh ZIP code, Field eschews the Hollywood party scene. It was her producer husband's love of socializing that ended her second marriage, she told *People* writer Gregory Cerio. ''He wanted to go out, to be with people or go to parties,'' she confessed. ''I couldn't take it. I'd have an anxiety attack.''

Like many female actresses of her generation, Field maintains that finding mature roles is not an easy task, but she remains sanguine about her years in Hollywood. As she told Smith in the *Good Housekeeping* interview, ''I want to be able to look back on my life and my career in the motion picture industry, and say: I'm proud of the work, and I had some significance. I represented women of my generation. I was lucky enough to be part of films that in some way represented me.''

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Val Logsdon Fitch

In 1980, American nuclear physicist Val Logsdon Fitch (born 1923) was co-recipient with James Watson Cronin of the Nobel Prize for Physics. The two men received international recognition in the scientific community as a result of an experiment they conducted in 1964 that showed that certain sub-

atomic reactions are not indifferent to time. They did this by studying the decay of particles called K-mesons and demonstrating that reactions run in reserve do not simply follow the backward path of the original reaction. Their results had tremendous impact on world knowledge by disproving long-standing scientific theories.

Early Life

The youngest of three children, Fitch was born March 10, 1923, on a cattle ranch in Cherry County, Nebraska, near the South Dakota border. His father, Fred Fitch, was a cattle rancher and his mother was a school teacher. Fred Fitch bought his four-square-mile ranch when he was only 20 years old.

The family ranch was situated in a sparsely populated part of the United States and far from any large communities. Also, the expanse was located near a site of historical significance: 20 years earlier and only 40 miles away the battle of Wounded Knee had taken place. As such, the Sioux Indians were a large and integral part of the community, and Fred Fitch became friendly with the local Native Americans. He learned their language and eventually was named an honorary chief.

Val Fitch later remarked that the remoteness and vastness of his early environment made a big impression on him. He also commented that his memories of cattle ranching were rather mundane and far removed from the romanticized myths of the American West. Rather than stirring cattle roundups, Fitch remembered rather unexciting chores such as oiling windmills and fixing fences. ''E.B. White has defined farming as 10 percent agriculture and 90 percent fixing something that has gotten broken,'' noted Fitch in the autobiography he penned on the occasion of receiving his Nobel Prize.

Shortly after Val Fitch was born, his father suffered a serious injury in a riding accident. This limited his physical capabilities, and he couldn't perform many of the more arduous activities involved with running a ranch. Because of this, Fred Fitch entered the insurance business and moved his family about 25 miles away to Gordon, Nebraska. The cattle ranch remained within the family, but its operation was left to others. While living in Gordon, Val Fitch began his public schooling. He developed an interest in chemistry, but his scientific pursuits would turn to physics in the 1940s when he entered the U.S. Army in World War II.

Worked on the Manhattan Project

One of the most significant periods in Val Fitch's early adulthood took place during the war. While serving in the Army and stationed in Los Alamos, New Mexico, he worked on the Manhattan Project. The U.S. government began the project in 1942 in response to the growing concern that the Axis powers were close to developing atomic weaponry. The project, operated by the Army Corps of Engineers, was designed to develop an atomic bomb before Germany or Japan. Noted physicist J. Robert Oppenheimer (1904–1967) directed the construction and test of the first A-bomb at the Los Alamos laboratory.

Fitch worked under the direction of nuclear physicist Sir Ernest William Titterton (1916–1990), who was a member of the British Mission. Fitch found his involvement ''stimulating.'' He toiled in a small laboratory as a technician, and had the privilege of working with some of the greatest names in the physics field, including Enrico Fermi, Neils Bohr, James Chadwick, Isidor Rabi, and Richard Tolman. Fitch's experience was recounted as part of a chapter in a book called *All in Our Time,* edited by Jane Wilson and published by the Bulletin of Atomic Scientists.

In all, Fitch spent three years at Los Alamos, learning the techniques of experimental physics. While stationed there, he came to a conclusion that would play a large part in directing his future career. He realized, as he later recalled, that the most successful scientists were the ones who knew the most about electronics. Appropriately, he set about learning all he could about electronic techniques, an educational experience that enabled him to use new technology while measuring new phenomena. More significantly, it opened his mind to a new way of thinking. As he recalled in his Nobel autobiography, he learned how to ''allow the mind to wander freely and invent new ways of doing the job.''

Studied with Noted Scientists

After being discharged from the Army, Fitch began his formal education at the graduate and post-graduate levels. While at Los Alamos, Fitch also worked with Robert Bacher, the group leader of Weapons and Experimental Physics division. After the war, Bacher offered Fitch a graduate assistantship at Cornell University in Ithaca, New York. However, before he could begin the work, Fitch needed to obtain an undergraduate degree at McGill University in Montreal, Quebec, Canada. He received a bachelor's degree in electrical engineering in 1948.

While at McGill, another graduate opportunity soon presented itself and instead of going to Ithaca, Fitch headed off to Columbia University in New York City, where he worked on his Ph.D. thesis with James Rainwater (1917–1986), another nuclear physicist who worked on the Manhattan Project. (Rainwater would receive the 1975 Nobel Prize in Physics). At Columbia, Fitch made some more valuable academic connections. Rainwater shared his university office with Niels Bohr (1885–1962), whose work on the structure of atoms earned him the 1922 Nobel Prize in Physics. Bohr introduced Fitch to the work of John Wheeler (born 1911), the theoretical physicist who would later increase the understanding of black holes by using the concepts of relativity. Specifically, Fitch became familiar with Wheeler's paper about *5*-mesic atoms. Through his exposure to Wheeler's work, Fitch developed his own thesis on *5*-mesic atoms.

The opportunity to work with such renowned names in the field proved a pivotal part of Fitch's education. At the same time he was introduced to very new and crucial technical advancements including the Columbia Nevis cyclotron, sodium iodide with thallium activation, and new phototubes. During this period, combining the knowledge gained at Los Alamos with his university education, he designed and built the gamma-ray spectrometer, a multichannel pulse height analyzer. Working with colleagues, Fitch helped develop a technique for precise gamma-ray measurements to obtain a better mass value for the *5*-meson. From there, his interests turned to strange particles and K mesons, an area he enjoyed because it was unpredictable and challenging.

Studied K-mesons

Fitch was awarded a Ph.D. in physics by Columbia University in 1954. That same year, he became a faculty member at Princeton University in New Jersey. For the next 20 years, he worked with graduate students researching K-mesons. This eventually resulted in unexpected findings that would eventually lead to the discovery of CP-violation, which earned him the Nobel Prize. The unexpected was what he found most compelling about his work. ''At any one time there is a natural tendency among physicists to believe that we already know the essential ingredients of a comprehensive theory,'' he once wrote. ''But each time a new frontier of observation is broached we inevitably discover new phenomena which force us to modify substantially our previous conceptions. I believe this process to be unending, that the delights and challenges of unexpected discovery will continue always.''

The unexpected could also be said to apply to his life. Looking back on his early years in Nebraska, he found it remarkable that someone who grew up on a cattle ranch would eventually travel to Stockholm, Sweden to receive the Nobel Prize in physics.

Collaborated with Cronin on Groundbreaking Experiment

Fitch encountered the unexpected most profoundly, perhaps, in the work that led to his Nobel Prize. The experiments that led to the recognition began in 1963. Results were published in 1964. Fitch collaborated with particle physicist James Cronin (born 1931). The two men used the Alternating Gradient Synchroton (AGS) housed at the Brookhaven National Laboratory in New York to study the properties of K0 mesons. Working together, they helped modify the prevailing belief that the laws of symmetry and conservation are unbreakable. According to one of these laws (the principle of time invariance [designated T], particle interactions should be indifferent to the direction of time. For a long time, it had been accepted that this symmetry and two others, those of charge conjugation (C) and parity conservation (P), governed all the laws of physics. In their experiments, Cronin and Fitch showed that in rare instances subatomic particles called K mesons violate CP symmetry during their decay. This was the opposite of what they expected to find. They had originally intended to confirm CP symmetry by demonstrating that two different particles did not decay into the same products. Their data demonstrated the unexpected result that, sometimes, the long-lived neutral K meson does decay into two pi mesons. Thus, decays of K0L mesons sometimes violate the known rules, and so are different from all other known particle interactions. This became known as the CP Violation. This shook the core belief of physics that the universe is symmetrical. Later, their results would be verified in similar experiments conducted at other laboratories by other scientists.

Honored for his Work

Between the publication of the experiment's results and the 1980 Nobel Prize, Cronin and Fitch received the Research Corporation Award for their work on CP violation. In 1968, Fitch received the Ernest Orlando Lawrence Award for his research on mesons. He was recognized for adding to the world's knowledge of both mesons and nuclear structure and for demonstrating the fundamental asymmetry of nature under the combined transformation of charge conjugation and parity. In 1976, Fitch and Cronin were awarded the John Price Witherill Medal of the Franklin Institute.

Fitch would garnered many honors and distinctions during his career. He was named a fellow of the American Physical Society and the American Association for the Advancement of Science, and he became a member of the American Academy of Arts and Sciences and the National Academy of Sciences. In addition, at Princeton University, he garnered the titles of Cyrus Fogg Brackett Professorship of Physics and James S. McDonnell Distinguished University

Professor of Physics. In 1976, he was appointed chairman of the Physics Department. For 50 years (1947–1997), he was actively involved with the Board of Trustees of Associated Universities, Inc., which managed Brookhaven National Laboratory. From 1961–1967 and 1988–1991, he was a trustee. From 1991–1993, he served as Chairman of the Board. In 1993, he returned to the Board as a member. In 2000, he received an honorary degree (Doctor of Science) from Princeton University.

Advocated for Global Reform and Peace

As the 20th Century drew to a close, Fitch grew very concerned about world affairs and he became a sponsor for the Coalition for Peace Action, an grassroots citizens' organization headquartered in Princeton, New Jersey, that advocates global abolition of nuclear weapons, a peace economy, and a halt to weapons trafficking at home and abroad.

In October 1999, he and 31 other Nobel laureates in physics urged the Senate to approve the Comprehensive Test Ban Treaty. In July 2000, he joined 49 other Nobel laureates in signing a letter to President Clinton urging him not to deploy an anti-ballistic missile system during the remaining months of his administration. The signers felt the system was ineffective, would be harmful to the nation's security, and would initiate a new arms race. In December 2001, on the 100th anniversary of the Nobel Prize, Fitch was among the 100 Nobel laureates who issued a written call for environmental and social reform as a means to achieve world peace. In January 2003, he and 40 other Nobel laureates in science and economics issued a declaration opposing United States going to war against Iraq without wide international support. In the brief declaration, the signers wrote: "The undersigned oppose a preventive war against Iraq without broad international support. Military operations against Iraq may indeed lead to a relatively swift victory in the short term. But war is characterized by surprise, human loss and unintended consequences. Even with a victory, we believe that the medical, economic, environmental, moral, spiritual, political and legal consequences of an American preventive attack on Iraq would undermine, not protect, U.S. security and standing in the world.

Fitch has two sons from his first marriage (to Elise Cunningham who died in 1972) and three stepchildren from his second marriage (to Daisy Harper, in 1976).

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Peggy Fleming

American ice skater Peggy Fleming (born 1948) was the only U.S. athlete to win an Olympic gold medal at the 1968 Winter Games in Grenoble, France. One of skating's first bona-fide celebrities, Fleming is credited with luring legions of youth to the sport and for making figure skating a staple of sports broadcasting on network television. "Pretty and balletic, elegant and stylish," noted *Sports Illustrated* writer E. M. Swift, "Fleming took a staid sport that was shackled by its inscrutable compulsory figures and arcane scoring system and, with television as her ally, made it marvelously glamorous."

Unlike many of her homegrown competitors, Peggy Gale Fleming came from a working-class background. She was born on July 27, 1948, in San Jose, California, to Al and Doris Fleming. The family, which would eventually grow to include four daughters, initially lived on a farm in Morgan Hill, California, but began relocating frequently as Fleming's star rose in the junior ranks. Her father was a newspaper-plant press operator who first put his daughter on skates at the age of nine at a Bay Area rink. She proved a natural from the start and began skating daily.

The Flemings went to Cleveland, Ohio, for a time, while Al Fleming took a six-month stint in order to learn how to run a color printing press, and Fleming's supportive mother found a coach for her there. The coach put the young skater through a series of paces and tests and suggested she was already good enough to compete. Fleming was only 11 years old in 1960 when she came in last in Los Angeles at the Pacific Coast Juvenile Figure Skating Championship. As she recalled the event in her autobiography, *The Long Program: Skating toward Life's Victories.* "I was humiliated, especially for my family, who had made the drive down to L.A. The sheer embarrassment of it all gave me a jolt. From that day on I was serious about every competition I entered." Two weeks later, she entered another Pacific Coast event and took first place.

Father Drove Zamboni

Her first-place win began a long winning streak for Fleming in juniors events. Her family moved to Pasadena, and she began working with a new coach there. Her father worked in the printing department of the *Los Angeles Times*

and actually learned how to drive the ice-resurfacing machine—called a Zamboni—because the ice was too rough for the early-morning practice sessions Fleming put in. The cost of renting the ice time in some of the skating arenas where she practiced was more than he sometimes earned per hour as a press operator. Her mother, meanwhile, sewed all her competition costumes at home. As Fleming recalled in her memoir, ''We were often made to feel that we were crashing the party. We just weren't from the same world as the more well-off families whose sons and daughters were part of the country club set known as 'the skating world.' ''

A tragic event occurred in February 1961 when Fleming's Pasadena coach, Bill Kemp, was killed in a plane crash in Belgium. He and 18 members of the U.S. figure skating team were en route to the World Championships in Prague, Czechoslovakia, when their plane went down. The loss decimated the U.S. figure-skating program. Fleming proved to be a key to the rebuilding of the U.S. figure skating team following the crash. She won the Pacific Coast Women's Championships in 1963 and the U.S. championships the following year, making her, at age 15, the youngest national title-holder in the event's history. In 1964 she won the senior nationals and found herself on the way to the Olympics soon thereafter.

Heralded as Ice Star

In the run-up to the 1964 Winter Olympics in Innsbruck, Austria, Fleming was touted in the press as skating's new star and the potential savior for American figure skating after its tragic loss. ''There is a dash of flamboyance to her skating that everyone finds appealing,'' *New York Times* writer Lincoln A. Werden remarked of her style on the ice. Fleming faced stiff international competition at the Innsbruck Games, however, and harbored no illusions. As she told the *New York Times,* ''If I'm among the first 10, I'll be satisfied.'' Indeed, at the Games she managed only a sixth-place finish, but the experience was a pivotal one for her career. ''Seeing the other skaters in Innsbruck was a very important thing for my growth as an athlete and a competitor,'' Fleming wrote in *The Long Program.* ''Being there gave me a different perspective on the European skaters. This was before the days of skating on television, so I really had no idea what the competition looked like or what their style was.''

Returning home, Fleming went on to win her second U.S. national title in 1965 and came in third at the 1965 World Championships that year as well. Realizing that the World Championships' high-altitude setting in Colorado Springs, Colorado, had seemed to make her tire more easily, Fleming and her family relocated there so that she might train under such conditions. She spent four hours practicing each morning, then attended classes at Cheyenne Mountain High School, and worked with her coach for another three hours later in the day. She readied for the 1966 World Championships in Davos, Switzerland, which was to take place at an outdoor venue. Before she departed, she told the *New York Times*'s Werden that the Davos event was going to prove more of a challenge for her than the indoor rink in Colorado Springs the previous year. ''That makes a big difference,'' she explained. ''You need more physical force, you have the wind to skate against, the rays of the glaring sun and the texture of outdoor ice.''

The dedication paid off, and Fleming won the women's World Championship title that year. Skating aficionados were enthused about Fleming's potential. Dick Button, a two-time Olympic gold medalist, called the teen ''a delicate lady on ice. She is not a fiery skater, and she shouldn't be made to be,'' he told the *New York Times.* ''With some skaters there is a lot of fuss and feathers, but nothing is happening. With Peggy there's no fuss and feathers, and a great deal is happening. The only other skater in her class since the war has been Tenley Albright.''

In 1966 Fleming began classes at Colorado College in Colorado Springs and continued her arduous practice sessions in preparation for the 1968 Olympics. She won another world title in 1967 and arrived in Grenoble early the next year with a chartreuse-colored skating costume her mother had sewed. The unusual green shade was a nod to a monastery near Grenoble at which the odd green liqueur of the same name was made. There were few other American athletes who were predicted to take a gold medal in any of the other Winter Olympic events save for her, and though she appeared nonplussed at the time, Fleming later recalled in an interview with *Winston-Salem Journal* writer Lisa O'Donnell that she was indeed unsettled by the pressure. ''My overwhelming memories are of the nerves,'' she said that day in February of 1968. ''When I get nervous, I fiddle

with my hair. I kept putting on more and more hair spray. I used a can of Aquanet. I don't think my hair moved for two weeks.''

Won Olympic Gold

In her free-skate event, Fleming glided across the ice to a program that featured musical selections by Tchaikovsky, Saint-Saëns, and Rossini and came in first. She was the sole American athlete to win a gold medal at the Games, but the event was historic for another reason as well: it was the first time that the Olympics were broadcast live on television and in color as well. Fleming's verve and grace in her chartreuse-green skating outfit made her a media sensation and awakened television executives to the potential gold in televising figure-skating events. She returned home a celebrity, appearing on the covers of both *Life* magazine and *Sports Illustrated.* Button told *New York Times* journalist Lloyd Garrison that Fleming represented a new, balletic era for figure skating. ''You see a lot of Peggy's competition clumping around, skating fast like hockey players, flailing the ice with quick stops, trying to overpower you with gimmicks. The crowd may like it but it's not beautiful and it's not good skating. . . . Position and recovery are just as important in skating. With Peggy, there's not a misplaced move.''

Fleming turned professional soon afterward and was signed to a television contract for her own NBC special. The check for that job alone was $35,000, a huge sum of money in those days. She bought a Porsche with it but also provided for her parents, who had sacrificed so much over the years. She went on to appear in four other television specials that pulled in impressive ratings, filmed in such picturesque locales as St. Petersburg, Russia. She also began appearing regularly with the Ice Follies and Holiday on Ice and even performed at the White House—the first skater in history to do so. ''I had no idea what lay ahead of me because no one had done the things that I did as a professional . . . ,'' Fleming said of this era in an interview with *Christian Science Monitor* journalist Ross Atkin. 1960 Olympic champion Carol Heiss ''did a movie with Snow White and the Three Stooges, and that was about it, so I had to do kind of groundbreaking things. Television was the tool at that time. There was satellite coverage of the Olympics and color TV.''

Skating Commentator for ABC

In 1970 Fleming married Greg Jenkins, and her earnings helped put him through medical school. They had two sons and remained in the San Francisco Bay area. Fleming became a television commentator for ABC Sports in 1980, broadcasting from national, world, and Olympics events alongside Button. She has often been termed the first celebrity athlete that American skating produced in the modern era and was credited with bringing legions of new devotees to the sport in the years after 1968, thanks to the huge ratings her Olympic accomplishment garnered. Fleming, noted *Sports Illustrated*'s Swift in a 1994 issue commemorating the most important athletes of the past four decades, ''pulled U.S. skating back to its feet after the 1961 tragedy, jump-starting a program that for the next 26 years produced an unbroken string of U.S. women stars.''

In early 1998, Fleming underwent surgery for breast cancer, almost 30 years to the day after she won her gold medal in Grenoble. The diagnosis was devastating, she told O'Donnell in the *Winston-Salem Journal.* ''It was like someone pulled the rug out from me.'' After her lumpectomy, she endured six weeks of radiation therapy. ''My athletic training kicked in,'' she told *St. Louis Post-Dispatch* writer Ellen Gardner. ''I wanted to be the best patient . . . I wanted to win.'' The experience and the overwhelming outpouring of support she received spurred her to write her 1999 autobiography. She has also become active in breast-cancer awareness issues and speaks publicly on the importance of early detection. The former Olympic champ rarely skates, as she told the *Tampa Tribune.* ''I've been doing it all my life, and I just don't have time to do that anymore,'' Fleming admitted. ''And I don't think that's a challenge for me anymore.'' Fleming did however, put on her skates for SmithKline Beecham Consumer Healthcare's television commercials as their spokeswoman for a calcium supplement called Os-Cal. In March 2003 Fleming was honored with the 13th Vince Lombardi Award of Excellence.

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María Irene Fornés

Cuban-born playwright María Irene Fornés (born 1930) is one of American theater's most acclaimed, yet relatively unknown, talents. Since the early 1960s, Fornés's Off-Broadway plays have raised timely political and philosophical questions with their scathing themes and absurdist touches, but it is her deft touch in writing dialogue in her second language that has made her a favorite with critics for decades. ''Fornés' plays,'' noted an *International Dictionary of Theater,* essay, ''locate themselves at that place where the mystery of the human condition

and the enigma of human relationships reveal themselves in sudden, elusive, and often violent spasms.''

Disliked Factory Work

María Fornés was born on May 14, 1930, in Havana, Cuba, in a book-filled home headed by her well-read father, a former bureaucrat. He died when she was in her early teens, and Fornés moved to New York City at the age of 15 with her mother and five sisters, leaving an older brother behind in Havana. As she recalled in a 2000 interview that appeared in the *New York Times,* ''We had no means of support in Cuba. We came here for economic reasons. It might not be ideal, but you can work here and earn a living. In Cuba, it wasn't so. When we came here, there was no sadness whatsoever. My mother loved it. I thought I was in a Hollywood movie.''

Initially, Fornés could not speak English and was forced to take a job on a ribbon-factory assembly line. Tiring of this rather quickly, she enrolled in English-language courses and eventually found work as a translator. She also worked as a doll maker before she turned her energies to painting, and spent three years in Europe. Her first experiences with the theater came in the late 1950s, when she found work as a costume designer for two local theater and performance groups.

Won Acclaim as Novice

By 1960, Fornés was sharing a New York apartment with Susan Sontag, who would soon emerge as a renowned critic and philosopher. When Sontag suffered a bout of writer's block, Fornés decided to try to write something herself. She spent the next 19 days writing her first play, *The Widow,* which was produced at New York's Actors' Studio in 1961. She won a John Hay Whitney Foundation fellowship soon afterward that enabled her to devote her time to writing more works for the stage, Her next work was *Tango Palace* in 1963, a chronicle of the battles between two male lovers before one slays the other in a bullfight. It was the first of her works to hit a nerve with critics, and soon Fornés was one of Off-Broadway's leading new playwrights.

The Successful Life of Three was the first of Fornés's works to deal with a romantic triangle. It was followed by a musical, *Promenade,* a comic tale of two prison escapees who return to their cells, dissatisfied with the chaos of life on the outside. For both, Fornés won the first of several Obie Awards, given annually by the *Village Voice* to the best Off-Broadway productions of the year. Granted a Yale University fellowship in 1967, she worked on *A Vietnamese Wedding,* a commentary on the U.S. war in Southeast Asia at the time. *Dr. Kheal* was the first of her plays to be seen by a London audience, a solo show in which the eccentric title character expounds his views about the origins of the universe. Critics liked the Surrealist elements in her style, a legacy of her previous career as a painter. ''The dramatic situations of most of Fornés' work are warped and dream-like,'' noted *International Dictionary of Theater* essay, ''peppered with vivid, mysterious images.''

Founded Theater Group

Molly's Dream, which debuted at a Boston University workshop in 1968, is one of Fornés's best-known plays. Molly is a saloon waitress whose shift is interrupted by dream sequences of herself as 1930s actress Marlene Dietrich. It appeared in the first published collection of Fornés's drama, *Promenade and Other Plays,* in 1971. Her reputation firmly established on the more experimental fringes of New York theater, Fornés became a co-founder of New York Theatre Strategy in 1972, which staged the works of rising new voices on the scene. It was home to the debut of another enduring work of hers, *Fefu and Her Friends.* The 1977 ensemble piece is set in 1935 in a New England home at which eight friends have gathered. Fornés used audience participation to illustrate its themes, and years later a writer for *Back Stage,* Glenda Frank, asserted that the Obie-winning play ''revolutionized staging and became a feminist classic.''

Around this same time, Fornés began serving as the director for the Hispanic Playwrights in Residence Lab at INTAR, the acronym by which International Arts Relations, a New York City Spanish-language theater group, is known. She continued to produce new works regularly, such as the *The Danube* from 1982, another favorite of fans of her work. The story is set in Budapest in 1938, and follows the doomed romance between a Hungarian woman and American man. Near the end, they come down with mysterious skin spots—possibly a reference to Acquired Immune Deficiency Syndrome (AIDS)—and the play ends with a blast that might be nuclear. She followed it with *Mud,* another tale of a trio of lovers. Its lead, Mae, is dispirited by her humdrum life in a small, Middle America town, and spurns one lover for another man; both prove slow-witted and abusive, however.

Delved into Latin American *Junta*

Fornés wrote another musical, *Sarita,* which was staged at INTAR, and continued to premier new works at the annual Padua Hills Festival in Claremont, California. In 1985, she won the American Academy and Institute of Arts and Letters Award in Literature, the same year *The Conduct of Life* was produced at the Theatre for New York City. Another one of her better-known works, the story follows a brutal Latin American army officer whose wife believes his job may be to torture political dissidents. He mistreats her and enslaves a 12-year-old girl in their basement. Again, Fornés won the Obie for the best new play of the year for it, and it is one of the most frequently performed of her works. After seeing a New Orleans revival of it, *American Theatre* critic Nicole LaPorte found that its ''scenes flow into one another like drifting thoughts. Yet amid these ambiguous spaces, the relations between the women in the play come vividly alive in a melding of realism and idealism that gives the play its force.''

Abingdon Square won Fornés another Obie for the best new work of the season in 1988, and the following year she

premiered *Hunger,* which dealt with the urban homeless and the nightmarish conditions of the city shelters in which they were forced to live. A 1992 musical, *Terra Incognita,* was staged at INTAR as part of the 500th-anniversary celebrations of Christopher Columbus's voyage to the Caribbean. Yet Fornés's works still remained largely unknown outside of a small New York avant-garde theater scene, but she did become the subject of more than one scholarly tome, including *Fornés: Theater in the Present Tense* a 1996 work by Diane Moroff. ''It's not that she's just a ruthless experimenter,'' asserted *American Theatre* essayist Steven Drukman in a 2000 critique of her work. ''It's more that she reinvents the Fornés play each time she writes one. No major playwright who has lasted so long can make the same claim.'' Yet even Drukman granted that her works were sometimes impenetrable. ''The truth is this: Every critic who loves the plays of María Irene Fornés is also, in some small way, stymied by them,'' he confessed. ''For us, too, the intoxication of a Fornés play in production turns to hangover when trying to synopsize the experience in journalistic prose, to provide interpretive closure, to pin each play down in words.''

The only play that Fornés ever read before she began writing for the stage was Henrik Ibsen's *Hedda Gabler,* the story of a late nineteenth-century woman who chafes at the boundaries placed on her by marriage and a middle-class life. Fornés made the Ibsen classic the basis for her 1998 play, *The Summer in Gossensass,* in which two actresses in London eagerly await Ibsen's finished manuscript. Both are obsessed with the play, re-reading its scenes and delving into the characters. ''The play is less concerned with telling a linear story,'' noted *Advocate* writer Don Shewey, ''than with embodying the essential qualities that drive theater people—their self-dramatization, their restless exploration of ideas, their ecstatic devotion.''

Honored by Signature Company

New York's acclaimed Signature Theater Company devoted its 1999–2000 season to Fornés's works, staging several of her plays and debuting a new one. In 1985's *Drowning,* based on a play by Anton Chekhov, Fornés presents a pair of odd, avuncular creatures that were described by *New York Times* critic Peter Marks as ''gelatinous mounds of flesh'' and resembling ''tuskless walruses that have evolved into bipeds.'' One of them, Pea, has fallen in love with a woman based on her photograph in a newspaper, but when the two meet, she is horrified by his appearance. ''The playlet is almost over,'' wrote Marks, ''by the time you recover from the weird effect of the actors' swollen appearances. . . . One leaves the theater wondering where and when Ms. Fornés might next supply such a disturbing moment of emotional clarity.''

The Signature Theater Company also staged *Mud* that season, Fornés's 1983 play about Mae and the two deplorable men in her life. Marks wrote favorably of the production in his a *New York Times* review, noting that ''the crumbling world in which she slaves—the rooms of the house may be as dank and decrepit as prison cells, but there's always a Beckettesque pair of pants waiting for her to press—is the nightmare domain of martyred women everywhere.'' Signature's season included the Fornés play *Enter the Night,* which featured a playwright, Jack, who is convinced that he gave his late lover the AIDS virus that killed him. Two female friends struggle to convince him otherwise.

Won Record Ninth Obie

The Signature Theater season wrapped in 2000 with a new play from Fornés, *Letters From Cuba,* in which a New York City dancer, Fran, longs for her home and family back in Cuba. Elsewhere, on a rooftop in Cuba, her brother Luis reads her letters and also rues the political quagmire that separates their family. Fornés utilized some 200 letters from her own brother to write the work, and it won her a ninth Obie Award. Significantly, it was the first of Fornés's works to deal directly with her Cuban heritage, and as she admitted in a *New York Times* interview, ''my brother is now 80. Rafael is the oldest and I am the youngest of six brothers and sisters. In the play, he is called Luis. I guess in some ways I have wanted to write about Cuba but I did not know exactly how.''

Fornés's impact on a younger generation of writers was summed up by the words of Pulitzer Prize-winning dramatist Paula Vogel. ''In the work of every American playwright at the end of the 20th century,'' the *Advocate*'s Shewey quoted Vogel as saying, ''there are only two stages: before she or he has read María Irene Fornés—and after.'' Fornés told the magazine that she has never aspired to genuine commercial success in the theater, and that the ''fringe'' label is fine with her. Otherwise, she told the *Advocate,* ''people put claims on you and expect things of you. I've always liked being on the border.'' In 2002 Fornés received the PEN/Laura Pels Foundation Award and in 2003 she received the first MACHA Award for her exceptional work mentoring up-and-coming Latina writers.

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Rube Foster

For his achievements as a pitcher, manager, and founder and administrator of the first viable black baseball league, the Negro National League (NNL), Rube Foster (1879–1930) became known as ''The Father of Black Baseball.'' He also founded the American Giants—one of the greatest black baseball teams in history.

Foster was born Andrew Foster on September 17, 1879, in Calvert, Texas, a farming community near Waco. He was the son of Andrew, the presiding elder of Calvert's Methodist Episcopal Church, and Sarah Foster. As a child, Foster was asthmatic. He was as devoted to church each Sunday morning as he was to baseball each Sunday afternoon. He showed promise early as an organizer and administrator of the sport and operated a team while a grade school student. After Sarah Foster died, Andrew Sr. remarried and moved to southwest Texas. By then, baseball already drove young Andrew's life. After completing the eighth grade, he left school and ran away to Fort Worth to pursue his love of the sport.

When he was only 17 years old, Foster had already begun to play for the Fort Worth Yellow Jackets. He traveled with the Jackets in Texas and bordering states and was introduced early to the prejudice that existed then toward baseball players. Quoted in *Only the Ball was White,* Foster said that the players ''were barred away from homes . . . as baseball and those who played it were considered by Colored as low and ungentlemanly.'' He also pitched during batting practice when big-league clubs held spring training in Texas.

In 1901, when he was 21 years old, the big, brash, six foot, four inch tall player who weighed over 200 pounds pitched against Connie Mack's Philadelphia Athletics and caught the eye of big-city clubs. He refused an offer to pitch semiprofessional ball in Iowa and joined the black Leland Giants (also called the Chicago Union Giants) owned by Frank Leland, a veteran of black baseball in Chicago.

In 1902 Foster switched to E. B. Lamar's Union Giants, or Cuban Giants—a club from Philadelphia comprised of American blacks—earning $40 a month and 15 cents a meal for ''eating money.'' By then he had become so self-assured about his talent that he called himself the best pitcher in the country. Sources disagree about the outcome of the first few games; however, *Blackball Stars* said that, after losing the first, Foster won 44 straight games. During this period as well, he beat the great Rube Waddell, whose record was 25-7 with the Philadelphia Athletics, and won the nickname ''Rube'' that was to remain with him for life. Foster led his team to victory over the Philadelphia Giants, the black baseball champions of the previous year. It has been said that the players disliked Foster, primarily because he ''engaged in personalities'' when he pitched. He was known also as a gunman and always carried his Texas six-shooters with him, which probably sparked the fear that many had of him.

Joined the Cuban X-Giants

Foster joined the Cuban X-Giants in 1903. Also a black American club from across town, they were rivals with the Philadelphia Giants. In the fall of 1903 Foster pitched in black baseball's first World Series, winning four games for the team. The Cuban X-Giants won the championship five games to two. According to legend, that year John McGraw of the New York Giants hired Foster to teach his screwball to Christy Mathewson, Iron Man McGinnity, and Red Ames. The Giants jumped from last place to second.

Nearly the entire Cuban X-Giants team switched to the Philadelphia Giants the next year and led them to victory in the World Series against their former club. Although Foster was sick when the three-game series opened, he won the first game 8–4, with 18 strikeouts, and the third and deciding game 4–2.

While data on Foster for 1904 are lacking, by 1905 he had remarkable power, winning 51 games and losing only 5. According to *Blackball Stars,* Honus Wagner, Pittsburgh's great shortstop, called him ''the smoothest pitcher I've ever seen.'' Foster knew how to unnerve rival players when the bases were loaded. He appeared jolly, unconcerned, and smiled generously; more often than not, he came out victorious. Foster continued a successful career, then about 1906, unable to get a salary increase, left for the Leland Giants as manager and player who would do the booking and run the team as well. He took seven teammates with

him. He persuaded Frank Leland to fire his previous players and hire Foster's, resulting in a team so successful that they won the Chicago semipro league title and finished ahead of the City All Stars, who hired big league players.

In 1907 the Lelands won 48 straight games for a total of 110 that year. They lost only ten games and won the pennant in Chicago's otherwise all-white city league. The press as well as baseball managers continued to praise Foster's ability. *Blackball Stars* quotes an undated issue of the *Chicago Inter-Ocean* that commented on Foster's tricks, speed, and coolness, calling him ''the greatest baseball pitcher in the country.'' Willie Powell remembered in *Blackball Stars* that ''Rube had a way to grip that ball, throw underhand, and he could hum it. And he was a trick pitcher, always tried to trick you into doing something wrong. If you were a big enough fool to listen to him, he'd have you looking at something else and strike you out.''

In 1908 Foster changed the team's name to the American Giants to form what might have been the greatest black baseball team in history. In fact, according to *Blackball Stars,* Foster himself called it ''the greatest team he ever assembled.'' Although there were other good black teams, the American Giants were consistently superior. In 1910 the team won 123 games out of 129. The Giants advertised their star-studded lineup and used heavyweight boxing champion Jack Johnson to hand out souvenirs to the women fans. The team's fame spread widely and rivaled that of the Chicago White Sox, who played two blocks from owner Charlie Comiskey's park. One Sunday in 1911 when the American Giants played, their attendance outdrew the Cubs and the White Sox.

There are conflicting accounts of this period in black baseball. According to *Only the Ball was White,* the American Giants were not formed until 1911, with players from the Leland Giants. Foster had entered a friendly partnership with John M. Schorling, a white tavern owner, who verbally agreed to a 50–50 split of receipts. This was a curious act for Foster, who was a shrewd businessman and should have known the importance of a signed contract.

Both in 1911 and 1912 the American Giants won the Chicago semipro crown. The Giants, who by now traveled by private Pullman, moved across the country for spring training and regular season games. They were an attraction to their fans, who watched them wear a different set of uniforms each day and use a variety of bats and balls. By 1916 when Foster was 35 years old, he had gained considerable weight and pitched less. That fall, however, the American Giants beat the Brooklyn Royal Giants to win the ''colored World Series.'' Foster continued his tricks in the ball game and would do anything to win, including freezing baseballs before a game to spoil the opponent's ability land a good hit. Black baseball star James ''Cool Papa'' Bell said in *Blackball Stars:* ''He built almost imperceptible ridges along the foul lines to insure that any bunted ball would stay fair while his race horses streaked across first base safely.'' He enticed young players to join his team by flaunting his immense prestige and bragging about the team's elaborate methods of travel.

The race riots of 1919 erupted in several cities. In Chicago alone, 38 people died. When Foster's team returned to their park, they found it occupied by tents of National Guardsmen. As well, during this period eastern black baseball teams threatened to raid Foster's team. By 1918 he paid his players $1,700 a month—more than teachers and mailcarriers earned—yet many of the players were illiterate. Still, the players were attracted by the promise of higher salaries from other owners.

Founded Negro National League

Black organizers had made unsuccessful attempts to form a viable black league in 1887 and again in 1906. In 1919, Foster called a meeting of the best black clubs in the Midwest and proposed the formation of a Negro National League and its governing body, the National Association of Colored Professional Base Ball Clubs. He used the *Chicago Defender* to launch his campaign for the new organization. Meeting on February 13–14, 1920, at the Kansas City YMCA (Young Men's Christian Association), owners of the black clubs drew up a constitution barring player raids and team-jumping, setting fines for unsportsmanlike conduct on and off the field, and other restrictions. Foster wanted an all-black enterprise that would be patterned after the major leagues but would ensure that money earned from the games would stay in black pockets. The group formed an eight–team league comprised of the American Giants, Joe Green's Chicago Giants, the Cuban Stars, the Detroit Stars, the St. Louis Stars, the Indianapolis ABCs, the Kansas City Monarchs, and the Dayton Marcos.

Foster foresaw the time when white and black teams would play each other in a World Series and wanted to be ready to integrate white teams when the time came. According to *Blackball Stars,* Foster told his colleagues, ''We are the ship, all else the sea.'' Club owners criticized Foster, who became president of the league, for the power he had to serve as booking agent and hire umpires for the league since he owned a club himself. The players accused him of hiring umpires who favored the Giants. Foster survived the criticism in part by moving players from one team to another, apparently to effect parity among them. The colorful manager ran the league as a generous and benevolent autocrat, advancing loans to meet payrolls, sometimes from his own pocket. He helped players when they were in financial need. He believed in paying good salaries to keep good players.

The American Giants won the first three pennants in the new league, in 1920, 1921, and 1922. Foster's league prospered and prompted sports leaders in other parts of the country to form leagues. The Southern League was formed around this time, followed by the Eastern Colored League in 1923. Foster was unsuccessful in 1924 in his efforts to merge the NNL and the Eastern Colored League. Each manager wanted to retain his powerful position. When the teams met that year in a World Series, the Kansas City Monarchs of the NNL beat the Hilldale Club of the East. These games showcased some of the best black baseball players of the period.

Foster, who by then owned a barbershop as well as an automobile service shop, continued to oversee both the Negro National League and the American Giants. Throughout his baseball career he manipulated his players like robots and wholly directed his teams. According to *Total Baseball,* ''Foster's teams specialized in the bunt, the steal, and the hit and run,'' which he advocated strongly, and characterized black baseball as well. A man with a remarkable memory who called everyone ''darling,'' he never drank alcohol but puffed on a big pipe. He was both feared and respected by his players and fellow baseball managers. He was often called the greatest baseball manager of any race and shared his talent with others by teaching baseball subtleties to a generation of black managers, including Dave Malarcher, Biz Mackey, and Oscar Charleston. But, according to some writers, he wore himself out.

After being exposed to gas that leaked in his room in Indianapolis in May of 1925, he became unconscious and had to be dragged from his room to safety. Although he recovered, he became prone to illness thereafter. He began to act erratically the following year. Foster was placed in the state insane asylum at Kankakee, Illinois, with baseball still on his mind. He constantly raved about wanting to get out of bed and win another pennant. After his death of a heart attack at age 51 on December 9, 1930, a mammoth funeral drew 3,000 mourners who stood outside the church in the falling snow to watch Foster's final trip to Chicago's Lincoln Cemetery. Unfortunately, Foster's wife was unfamiliar with his business arrangements and realized no benefits from his baseball ventures. Foster's partner, John Schorling, ran the club until 1928, then sold it to a white florist, William E. Trimble. Black business leaders revived the club briefly in the early 1930s, but it never reached its original level of power.

Although Foster's league died with him during the Great Depression, black baseball was reborn in the mid-thirties. By 1945 Jackie Robinson became the first black to enter major league baseball of the modern era. As well, 36 players from the old Negro leagues went to the majors during this early period. Foster's dream of an integrated baseball league was realized. The ultimate recognition for Foster came in 1981, when he was elected to the baseball Hall of Fame in Cooperstown, New York.

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A. J. Foyt

American race-car driver A. J. Foyt (born 1935), the first driver to have won the Indianapolis 500 four times, captivated both race fans and the general public with his many victories over a racing career that spanned three decades.

Joining Mario Andretti as one of the two best race car driver of the twentieth century according to the Associated Press, A. J. Foyt is the only driver to have won the world's top three professional races: the Indianapolis 500, the Daytona 500, and the 24-Hour LeMans. The only driver to win the Indy 500 four times—in 1961, 1964, 1967, and 1977—Foyt had 34 race starts and logged a record 11,785 miles during an Indy career that earned him $2,448,000 in prize money. Among his other racing victories prior to his retirement in 1993, Foyt took the cup at the Daytona 500 in 1972, won the 24-hour endurance race at LeMans, France, in 1968, 1983, and 1985, and drove over 40 U.S. Auto Club stock cars to victory. His versatility took him from formula one and Indy cars to stock cars, to sprint cars, midgets, sports cars, and dirt cars, and in 1987 he set the world's closed-course speed record for an Oldsmobile, pushing an Olds Aerotech to 257 miles per hour.

Anthony Joseph Foyt, Jr., was born in Houston, Texas on January 16, 1935. His father, A. J. Foyt, Senior, was co-owner of Houston's Burt & Foyt Garage; he knew his way around race cars because he specialized in working on them. Shadowing his dad at the family garage as a child, young Foyt not only learned how to build cars; he also knew by the time he was five that he wanted to race them. With the help of his father, who build his son's first midget racers, and family friends, he honed his driving skills, and during high school began driving a midget racer on the Midwestern race car circuit. Dropping out of high school in 11th grade, Foyt got a job at Burt & Foyt's Garage and began to apprentice as a driver. In 1953 18-year-old Foyt Jr.—who became known for his trademark cowboy boots and competitive spirit—won his first midget race on the quarter-mile dirt track at Houston's Playland Park.

King of the Indy 500

Foyt is unique among race car drivers, not the least because of his successes at Indiana's Indianapolis Motor Speedway. Joining the U.S. Auto Club in 1957, he made his Indy Car debut that same year, and qualified for Formula One's Indy 500 in 1958. In that race, held on Memorial Day, Foyt finished the race—the most difficult open-cockpit competition to run on an oval track in the United States—in the number-16 spot after a 12th-place start, running 148 laps and earning $2,849. Two years later Foyt won four races, including his first Indy Car race, and earned his first

national driving championship. During his first four years racing at the Indianapolis Motor Speedway, Foyt was the youngest driver on the field.

1961 proved to be a banner year for Foyt: it marked his first Indy 500 victory after three previous attempts. Racing at a record 139.13 mph after clocking a qualifying speed of 145.9 mph, he captured a front position after starting in seventh place. Foyt led the race for 71 laps and overcame the setback caused by a late-in-the-race pit stop to take on fuel, barely beating front-runner Eddie Sachs who limped into the pit with a worn tire.

Racing in the Indy 500 became an annual tradition for Foyt, who competed in the Grand Prix event for 35 years in a row, logging 4,909 laps around the two-and-a-half-mile oval track. The first driver to win the race four times, Foyt's winning record has not been beaten, although Al Unser and Rick Mears had it tied as of 2003. He also racked up a record seven Indy Car championships during his career, including those in 1967, 1975, and 1979. He also had his setbacks, however; in 1962, for example, he lost his third-place position after a loose wheel sent him spinning off the track, and four years later, in 1966, he was forced out of the race because of a multi-car accident that occurred shortly after the race start.

In 1964 Foyt swept the U.S. racing field, taking first place in ten out of 13 races. Among those ten victories was his second Indy 500 win, which he claimed after a fifth-position start and an average speed of 147.45 mph, he took the lead in 146 laps from competitors Rodger Ward and Lloyd Ruby. Starting in fourth place in 1967, he took the Indy cup for the third time, leading the field in his Sheraton Thompson Special for 27 laps with a then-record speed of 151.21 mph. Losing rival driver Parnelli Jones after Jones's turbocharged engine blew in the final laps, and closely tailed by Unser, Foyt avoided a pileup during the final lap to gain the two laps needed to win the race.

Foyt repeated his winning Indy 500 performance one last time in 1977, when, at age 42, he drove to victory from a fourth-place qualifying start; the car that carried him to his legendary fourth win at a top speed of 161.331 mph, is now in the Indianapolis Motor Speedway museum. He earned a total of $2,640,576 for his team by competing in the Indy 500, and because he owned—and sometimes built—the cars he drove, was able to keep much of his race winnings. For this reason, Foyt was the first driver to top earnings of $1million in the speedway's long and colorful history. He won his last Indy Car race in 1981, winning his ninth 500-mile event at that year's Pocono 500.

Although Foyt continued to return to Indianapolis every year to race in the 500, after 1977 he never again won the event. After more than three decades, in 1992 he made his last run around the legendary track. Qualifying for the 23rd starting position with a speed of 222.798 mph—over 68 mph faster than his qualifying speed in 1964—Foyt held a spot in the top 10 during more than half the race to finish in ninth place. That race proved to be Foyt's final Indy 500 run; although he practiced at the speedway the following season, he retired on the first qualifying day. Although his run for the 500 had ended, Foyt did return to the Indianapolis Motor Speedway to race in 1994's Brickyard 400, running 156 laps to place 30th in the pack, perhaps confirming his decision to retire.

A Versatile Driver

During a stellar career, Foyt has won 67 races on the Indy track—15 more than number-two-ranked driver Mario Andretti—and a total of 172 wins in major competitions. His performance, while rarely flagging, has in some years been amazing, as in 1963 when he won his third national championship by capturing three Indy Car events and finishing in eighth place or better in every race he entered. Besides winning his fourth national title and his second Indy 500 in 1964, Foyt also won the July 4th Firecracker 400 stock car race the following year. He won his fifth national Indy car championship in 1967, coming in 80 points ahead of rival Andretti, and his final national championships came in 1975 and 1979. By career end, he had garnered 12 national titles in the sport.

The mid-1960s were amazing years for Foyt as he became the third race-car driver to win races on an oval speedway, a road course, and a dirt track during a single racing season. On the speedway were his Indy Car victories; the road course was the 24-hour endurance race at LeMans he won in June of 1967, joining fellow driver Dan Gurney in a Ford Mark IV as the first U.S. team to win the grueling race. In the 1980s, with his career in Indy Car racing having already crested, he repeated his victory in the 24 hours at

LeMans in 1983 and 1985, and was victorious at the 12-hour endurance race at Sebring, Florida in 1985.

A versatile racer who competed in as many as 50 races each year at the height of his career, Foyt succeeded not just in Indy car racing, but also in other forms of motor sports, and chalked up a record 20-plus victories in the U.S. Auto Club (USAC)'s Indy Car, USAC stock car (41), sprint car (28) and midget (20) categories. He also had seven victories in sports cars and two in championship dirt cars, earning the USAC dirt car champion title in 1975. Foyt's astonishing record was enhanced even further when he captured the world closed course speed record for an Oldsmobile in 1987, recording a 257-m.p.h. lap in a Quad-4 powered Aerotech.

Surprising to many is the fact that Foyt was capable of chalking up so many wins in stock-car events. Named USAC stock car champion in 1968, 1978, and 1979, in the last-named year he also won the USAC Indy Car championship and became the first driver to win both titles in the same year. Signing up with the Wood Brothers team in the early 1970s, Foyt also competed on the popular NASCAR stock-car circuit, winning seven NASCAR Winston Cup races, the 1972 Daytona 500 his most notable victory.

A True Son of Texas

Foyt, one of the most recognized race-car drivers of his generation as well as of the twentieth century, was able to sustain a career that combined versatility, competitiveness, and leadership, winning him the respect of his peers. Called ''Supertex'' by fans referring to his Texas roots, the feisty, outspoken, and charismatic Foyt gave racing fans a cause for excitement, especially during his younger years when he was noted for sometimes exhibiting a volatile temper. As Larry Schwartz commented in an essay posted on *ESPN .com,* ''Foyt has always believed in God, America and himself—and not necessarily in that order. A man of conviction, he is loyal to his friends and indifferent to his enemies. He is brash and blunt. He expected no quarter on the racetrack, and gave none himself. He knew only one speed—pedal to the floor.''

Considered one of Texas's ''favorite sons,'' Foyt has won many fans, not only because of his ability as a driver, but also because of his outgoing, colorful personality. Always working from his home base in Houston, he established A. J. Foyt Enterprises and race shop in that city in 1965. Since his retirement in 1993 at the age of 58, he has shifted gears and moved from race car driving to automobile sales, using his hard-won fortune to open A. J. Foyt Honda, which has become the largest auto dealership in his home state. An astute businessman and a self-made millionaire, he also invested money in oil wells and a hotel chain, and also owns several horse and cattle ranches in his home state. Foyt also serves on the board of directors of Riverway Bank and Service Corporation International, the nation's largest funeral business.

Foyt was the first inductee into the Motor Sports Hall of Fame in 1989, and in 2004 became among the first to be honored in the newly established Texas Motorsports Hall of Fame based in Fort Worth. Not surprisingly, retiring as a driver did not end Foyt's involvement in the racing world; he remains active in motor sports, owning several race cars and fielding two teams in the U.S.-based Indy Racing League he helped establish in 1995 as a competitor with the Formula One Grand Prix. He also continues to be an outspoken proponent of oval-track racing and of maintaining a U.S. presence in a sport that has become increasingly Europeanized. In 1999 he also established A. J. Foyt Racing, a NASCAR team headquartered in North Carolina.

Foyt continues to live in Houston with his wife Lucy, whom he married in 1955. Of Hoyt's four children, Jerry pursued a career in stock car racing, while Larry Foyt drives on the NASCAR circuit as part of Foyt Racing. Beginning with junior dragsters, grandson and Formula One racer A. J. Foyt IV also carries on the family tradition, completing his rookie NASCAR season in 2003. In 1983 Foyt published his autobiography, simply titled *A. J.* Twenty years later he still held the record for the most Indy Car wins, and remained the only driver in the history of the sport to win seven national Indy Car titles.

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Erik Ivar Fredholm

Swedish mathematician and educator Erik Ivar Fredholm (1866–1927) proved in early childhood that he was a brilliant student of numerical theory. By the time Fredholm had completed his doctoral studies in 1898, he had also shown himself to be a brilliant theorist by developing the integral equation on which would be built the quantum theory and consequently a future of remarkable discoveries that have altered the way people live.

Fredholm was born on April 7, 1866, in Stockholm, Sweden, the first son of Ludvig Oscar and Catharina Paulina (Stenberg) Fredholm. Ludvig Fredholm, a merchant, amassed a fortune when his business was able to replace gas lamps with electric lamps. His wife was also the daughter of a wealthy merchant, and the couple had married on May 2, 1861, in Arboga, Sweden. In 1875, nine years after Erik's birth, another son, John Oscar was born to the couple. Well-educated themselves and able to afford the best education for their sons that money could buy, the Fredholm's sent their oldest son to the Beskowska School in Stockholm, where he received his diploma on May 16, 1885. As a child he played the flute and maintained a love of music throughout his life, as is characteristic of many mathematicians. The following year he studied at the Polytechnic Institute in Stockholm. According to M. Bernkopf in the *Dictionary of Scientific Biography,* ''During this single year he developed an interest in the technical problems of practical mechanics that was to last all his life and that accounted for his continuing interest in applied mathematics.''

Pursued Career in Education

Fredholm pursued his education and in 1886 enrolled at the University of Uppsala. At that time, Uppsala was the only institution in Sweden that awarded doctorates. Fredholm received a bachelor of science degree in 1888 and a Ph.D. on May 30, 1893. Ten years later he would receive a Doctor of Science degree from Uppsala, as well. He went to study at the University of Stockholm the same year he received his bachelor's degree, having heard that teaching in Stockholm was superior. His professor there was Mittag-Leffler, a man well known for his unique brand of instruction. Fredholm remained enrolled at Uppsala in order to obtain his doctorate, but he stayed at Stockholm for the rest of his career, becoming first a lecturer in mathematical physics in 1898 and a professor of rational mechanics and mathematical physics on September 28, 1906. He also served the university as pro-dean beginning in 1909 and then as dean the following year.

Fredholm's responsibilities as an educator at the University of Stockholm did not preclude him from pursuing other careers. In addition to his university affiliation, he worked as a civil servant beginning in 1899 and served as a department head at the Swedish State Insurance Company in 1902. From 1904 until 1907 Fredholm worked as an actuary for the Skandia Insurance Company, and it was while he was there that he developed a formula to determine the surrender value of a life insurance policy. According to J. J. O'Connor and E. F. Robertson, in an essay posted on the *University of St. Andrews School of Mathematics and Statistics Web site,* noted that it is ''tempting to think that with two mathematical careers running in parallel, namely applications to physical applied mathematics and applications to actuarial science, Fredholm would have had little time for other interests.'' In actuality, Fredholm actively pursued music even into his later years, His focus eventually shifted from the flute to the violin, with the compositions of J. S. Bach among his favorites. With an intellect equally at home with music and with mathematics, Fredholm was also actively engaged in the physical world and took time to build machines that could solve differential equations. Fredholm's occupation with mechanics and machines was encompassing enough for him to become a member of the Swedish Society of Engineers, often adding his own expertise in scientific matters to the society.

Began to Publish Research

Fredholm first published in 1890; his paper ''A Special Class of Functions'' was released under the auspices of the Royal Swedish Academy of Sciences. According to O'Connor and Robertson, ''In this paper, he constructed a function which is analytic on the unit disk, is infinitely differentiable on the closed disk, but has no analytic continuation outside the disk. As was always the case with all the deep mathematical results which Fredholm produced, this result was inspired by mathematical physics, in this case by the heat equation.'' Mittag-Leffler was so impressed that he sent a copy of Fredholm's paper to the well-known French mathematician Jules Henri Poincaré.

Fredholm's doctoral thesis reveals his first major work in partial differential equations. Two years after he received his degree, the paper was published and revealed to the world the solution to the integral equation for which he became famous. The very first equation he completed had already been investigated for nearly a century by U.S. astronomer George Hill, although no satisfactory results had ever been reached by Hill. According to Bernkopf, Niels Abel had solved a different form of it in 1823, but that also

had a different function. In 1884 Carl Neuman reached a partial solution to the equation by use of a particular method called an ''iteration scheme,'' but had to add a condition to guarantee the convergence of his solution, noted Bernkopf. An integral equation is a mathematical equation that includes an unknown function, ''f.'' The integral equation solved by Fredholm—which he went on to further study in two algebraic forms—now bears his name and is widely used in quantum mechanics.

Regarding the true significance of Fredholm's work, N. Zeilon noted in his *Obituary of Erik Ivar Fredholm:* ''We may ask what in Fredholm's eyes was the essential basis of his work. The answer is immediate: potential theory. Already in 1895 after a seminar lecture in 1895 he had talked about Dirichlet's problem as one of elimination. Two years later in Stockholm a lecture about the 'principal solutions' of Roux and their connections with Volterra's equation led to a vivid discussion. Finally, after a long silence, Fredholm spoke and remarked in his usual slow drawl: 'in potential theory there is also such an equation.' '' Fredholm spent several months in Paris in 1899 studying with French mathematicians Poincaré, Emile Picard, and Hadamard, where he was able to reach many of his conclusions that contributed to the success of his work.

Far-reaching Implications

When fellow mathematician Erik Holmgren presented 35-year-old Fredholm's equation to the mathematical world in Göttingen, Germany, in 1901, many were immediately aware of its importance, and for the next 25 years integral equations became a major area of mathematical research. Mathematician David Hilbert eventually extended Fredholm's work and his theory of ''Hilbert spaces'' became an important step in the development of the quantum theory that describes the behavior of particulate matter—atoms, electrons, and the like—during short intervals.

In *Mathematics and Mathematicians: Mathematics in Sweden before 1950* author Lars Garding explained that ''Fredholm's work on integral equations was met with great interest and boosted the morale and self-respect of Swedish mathematicians who so far had been working under the shadow of the continental cultural empires Germany and France. Integral equations had now become a new mathematical tool. . . . It was developed during several decades and was seen as a universal tool with which it was possible to solve the majority of boundary value problems and physics. But the qualitative insight that the theory gave could also be achieved in a simpler way. The significance of Fredholm's work was more the qualitative insight than the specific formulas.''

Gained Family Later in Life

Dedicating much of his early adulthood to education and research, Fredholm finally married in middle age. His wedding occurred in Sankt Olai, Sweden, on May 31, 1911. Fredholm was now 45 years of age; his wife, Agnes Maria Liljeblad, was 33 at the time of the marriage, and was the daughter of members of the Protestant clergy. The couple had several children.

Fredholm's mathematical contributions brought him many honors. His awards include the V. A. Wallmarks prize, awarded to the mathematician in 1903; the Poncelet prize presented him by the French Academy of Sciences in 1908; and an honorary doctorate from the University of Leipzig presented to Fredholm in 1909.

When he died at the age of 61 in 1927, Fredholm was reportedly at work on calculating the mathematics involved in the acoustics of the violin. The papers he left on this project have proven impossible for other to understand, leaving conclusions undetermined. In addition to his work on integral equations, Fredholm also contributed mathematical insights into spectral theory.

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Fu Mingxia

Chinese diver Fu Mingxia (born 1978) won the platform-diving world championship in 1991 at the tender age of 12, making her the youngest diving champ of all time. She also holds the notoriety of being the youngest Olympic-diving champion, having earned a gold at the 1992 Barcelona Games when she was just 13. Throughout the 1990s, Fu dominated the sport with her stunning repertoire of picture-perfect, yet extremely difficult dives. During the 2000 Olympics, held in Sydney, Australia, Fu won her fourth gold, joining Americans Pat McCormick and Greg Louganis as the world's only quadruple Olympic-diving champions. Fu's record speaks for itself—with four Olympic golds and one silver, she is clearly one of the best divers China has ever produced.

On the Beijing 2008 Olympic organizing committee website, Fu described diving as a one-second art. ''It takes a diver only 1.7 seconds from the 10-meter-platform to the water surface down below. It requires you to fully display the beauty of the sport in only a second. It's very demanding, but I love the challenge.''

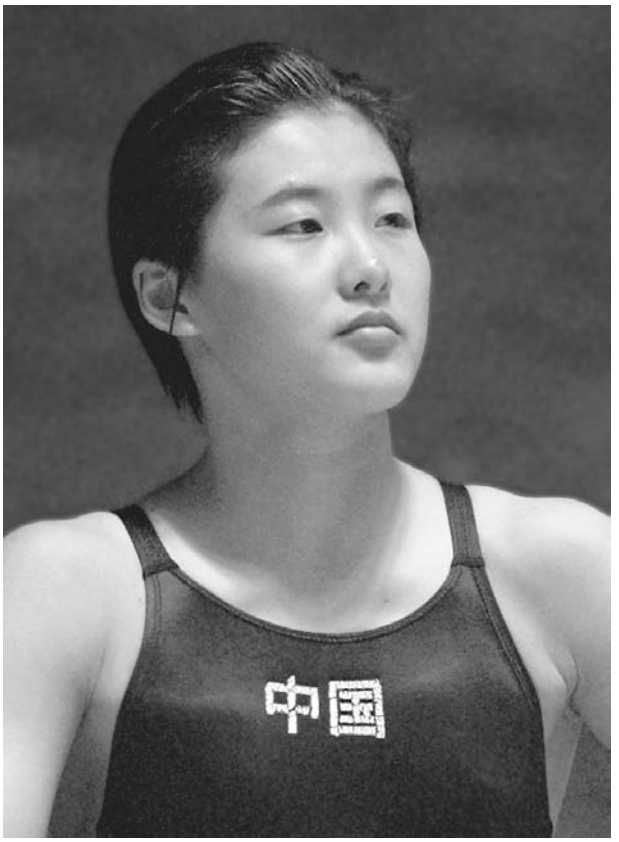

Dove Before She Could Swim

Fu Mingxia (pronounced Foo Ming-shah) was born August 16, 1978, into a humble working-class family in the city of Wuhan, located along the Yangtze River in central China. Perhaps Fu's parents knew that she was a diamond in the rough when they named her Mingxia, which translates to ''bright rays of tomorrow.'' Inspired by an older sister, Fu enrolled in gymnastics at a local sports school at the age of 5. From the beginning, it was clear Fu possessed natural athletic grace. Though she was just a child, Fu demonstrated remarkable poise and body control. The coaches, however, felt that she was not flexible enough to make it as a gymnast. Instead, they suggested she pursue diving, though Fu, only about seven years old at the time, could not swim.

''My father would teach me swimming after work by supporting me with his hand in the water,'' Fu told *Washington Post* writer Lena H. Sun. ''When I began to practice diving, the coach would tie a rope around my waist during diving training so she could pull me up after each dive.''

Fu easily made the transition from gymnast to springboard diver and before long was noticed by diving coach Yu Fen, who took Fu to Beijing in 1989 to train at a state-sponsored boarding school as a member of the state diving team. China prides itself in churning out athletic prodigies who can win international competitions and bolster the country's reputation. In China, it is common practice for children with athletic promise to be taken away from home at an early age to live at special sports schools where their talents can be refined. Fu was chosen for such a life. Because of her remarkable talents, she became a part of China's disciplined, but highly successful sports machine.

Once in Beijing, the young Fu began intensive training for the more difficult but dramatic platform-diving event. Coach Yu told the *Washington Post* that many kids who start as young as Fu are afraid to climb to the top of the 10-meter platform, which stands about 33 feet above the water. Fu was scared, too, but she faced her fear head-on, a skill that would help take her to the top of the sport.

Fu recalled her first trip to the top of the platform in an article posted on the Beijing 2008 Olympic organizing committee's website. ''It was so high above the water! But we had a professional rule: a diver must leave the platform from the front; that means you have to dive. So I jumped. I was scared to death. My heart was about to come out of my body. But I did it.''

Through a strenuous training program, Fu learned to set aside her fears and progressed quickly. Typical of Chinese children at sports schools, her days were highly structured and sheltered, containing little more than diving practice and schooling. Training sessions averaged four to five hours a day, seven days a week, with the occasional nine-hour day. At times, Fu practiced 100 dives a day. In time, she was gliding so close to the platform during her dives that her short hair often touched the end during her descent toward the water.

Fu was clearly on her way to becoming a world-class diver; however, there were drawbacks to the program. Once Fu went to Beijing, she pretty much lost contact with her parents. Fu was allowed visits home only twice a year. Her parents attended her diving competitions when they were close to her hometown of Wuhan. When Fu was competing near her home turf, she would scan the crowd in hopes of locating her parents. In time, however, they became almost unrecognizable. The only way Fu knew they had come to watch was because they would leave care packages for her in the locker room.

Won Olympic Gold at 13

In 1990, Fu made her international diving debut, capturing a gold at the U.S. Open and also at the Goodwill Games, held that summer in Seattle. Her daring dives from the top of the 10-meter platform transformed the teeny 12-year-old into a national treasure. However, with pressure mounting, Fu placed third at the Asian Games held in Beijing in the fall of 1990. Following the loss, she changed her routine, adding moves that were technically more difficult, but which she felt more comfortable performing.

Adding the more difficult moves probably helped her score more points in the long run because the more difficult dives yield higher points. Here is how the scoring works in diving competitions: Judges evaluate dives on several components, including the approach, takeoff, elevation, execution and entry. Dives are rated on a scale of zero to ten. In major competitions, there are typically five to seven judges. After judges determine their ratings, the highest and lowest scores are tossed out. To get the final score, the remaining scores are added. This number is then multiplied by the

dive's degree of difficulty, which ranges from 1.0 for an easy dive to 2.9 for the more difficult maneuvers.

By 1991, Fu was talented enough to attend the diving world championships, held in Perth, Australia. The competition was intense, and Fu found herself in eighth place in the final round because she had failed a compulsory dive. Fu pulled herself together, however, and ended up with the title, beating out the Soviet Union's World Cup winner Elena Miroshina by nearly 25 points. At just 12 years old, Fu became the youngest international champ ever. It is a title she will hold forever because after the competition, swimming's national governing body changed the rules, requiring all competitors of international competitions to be at least 14 years old.

While Fu initially made her mark on the 10-meter platform, she also began competing on the three-meter springboard. In April 1992, she won the gold on the springboard at the Chinese international diving tournament in Shanghai.

Fu made her Olympic debut at the 1992 Games, held in Barcelona, Spain. During the competition, the five-foot-half-inch, 94.8-pound Fu used her youthful fearlessness to beat out older, more elegant competitors. Fu easily captured a gold in the platform competition. At 13, she was the youngest medal winner at the Olympics that year-and the second-youngest in the history of the Games. She also qualified as the youngest Olympic diving champion, a title she still holds.

Fu's success in her first Olympics drove her toward her second. In preparing for the 1996 Olympics, held in Atlanta, Fu trained seven hours a day, six days a week. Her only other activities included listening to music, watching television and getting massages. Fu's coaches drilled her hard, but she said she found comfort and peace from the physically and mentally straining regimen through music. The hard work paid off. Fu was in top form at the 1996 Olympics and shined on both the platform and springboard, taking gold in both events. She was the first woman in 36 years to win both events in a single Olympics.

Retired, then Staged a Comeback

Shortly after Atlanta, the triple-gold-medallist quit the sport and enrolled at Beijing's Tsinghua University to study management science. ''I want to retire. I am already too old,'' she said at the time, according to the *South China Morning Post.* ''It's like climbing a hill. When you reach the top, there is no way to go other than down.'' Fu also got involved in politics and in 1997 served as a delegate to the Communist Party's 15th Congress.

Fu spent about two years off the board. By 1998, however, Fu felt a tug toward returning to the sport and began diving with the university team. ''Taking a break took the pressure off diving,'' she told *Time*'s Hannah Beech. ''It made me realize that I loved the sport and that I could do it on my own terms.''

On her own terms still meant a disciplined training schedule, but she reduced the number of hours per day down to five. Fu told *Time* that she found practicing just for the sake of practicing to be a pointless endeavor.

As a member of the university team, Fu competed in the 1999 World University Games in Palma, Spain, winning both the highboard and springboard titles. Less than a year back into it, she won silver at the Diving World Cup. Fu regained her spot on the national Olympic squad and also took up a new sport—three-meter synchronized diving—as she headed for the 2000 Olympics in Sydney, Australia. Fu and her partner, Guo Jingjing, practiced together for less than six months, yet earned a silver. The Russian pair that beat them had trained together for years. After the synchronized diving event, Fu went on to compete on the springboard. She handily won a gold, nailing her final dive, a reverse one-and-a-half somersault, two-and-a-half twist for nines when eights would have been enough to beat out Guo, her teammate. With her four gold medals and one silver, Fu became one of the most decorated Olympic divers of all time.

Plunged into Marriage, Motherhood

After the Games in Sydney, Fu concentrated on her studies. In 2001, she met Hong Kong Financial Secretary Antony Leung, a popular government official. Born in 1952, the divorced Leung seemed an unlikely suitor. The press reported that the duo met at an awards banquet where he showed her how to play games on his palm pilot. They married within a year. A multi-millionaire, Leung owns properties in Hong Kong, Beijing, Shanghai, Hawaii, and Singapore. Some speculated that Fu was after his money, but Fu also makes plenty of money in advertising deals. For a time, Fu was Sprite's face in China and has also advertised for cosmetics firms, as well as the Chinese mobile phone company Shouxin. Reports have said that Fu is worth more than $3 million from her lucrative contracts. The couple had a daughter in February 2003.

Though Fu is no longer diving, she gave back to her country by helping as a member of the Beijing Olympic bid committee for the 2008 Olympics. Beijing won the bid, and Fu was excited that people from all over the world would see her country in 2008. She was to serve as an ambassador at the event. Fu has said that she hopes that by hosting the Olympics, people from all over the world will become reacquainted with China and recognize the great changes that have occurred in recent years. Her future plans include promoting diving, as well as other sports.

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Louis Agassiz Fuertes

Louis Agassiz Fuertes (1874–1927) was one of the most talented illustrators of birds in history. His evocative works remain an influential storehouse of knowledge about avian species.

The Birth of a Great Naturalist

Born in Ithaca, a small upstate New York town, on February 7, 1874, Louis Agassiz Fuertes was named after Louis Agassiz, a renowned 19th-century Harvard naturalist whom his parents admired. His parents were Estevan Antonio Fuertes, a Puerto Rican-born professor of civil engineering at nearby Cornell University, and the former Mary Stone Perry, of Troy, New York. The youngest of six children all educated in the local public schools, Fuertes showed an extraordinary interest in birds at an early age. His parents were finally forced to address their son's growing preoccupation when they found a live owl tied by its leg to the kitchen table. Mr. Fuertes reportedly took his son, then about eight years old, to the Ithaca Public Library and introduced him to John James Audubon's *Birds of America,* which then was regarded as the world's finest compilation of bird illustrations.

Fuertes was strongly influenced by this first exposure to Audubon's works and began drawing birds in earnest. However, perhaps regretting their indulgence of his interest, Fuertes's parents began to discourage their son's passion for illustrating the dozens of birds he killed and brought home to study, believing that he would never be able to support himself as an artist. In 1892, Fuertes went with his parents to Europe, where he attended a preparatory school in Zurich, Switzerland. Upon returning to the United States in 1893, Fuertes was persuaded to enroll at Cornell and take regular courses at the College of Architecture there. However, he did this only to fail virtually all of the classes he entered. A notable exception was a drawing class, in which he excelled.

Fate Took a Hand

Just as it seemed Fuertes might have to consider a future as an engineer, he seized a chance to show his growing portfolio of illustrations to Elliott Coues, who was on the staff of the Smithsonian Institution and then one of the country's top ornithologists, during a school trip to the nation's capital in 1894. Impressed by the young man's talent, Coues made Fuertes his prodigy, convinced him that he could support himself as an artist, introduced him to the world of academia, and showed him how to obtain commissions for his work. In fact, it was Coues who gave Fuertes his first formal commission.

Thus Fuertes launched his career as an artist during college, taking such jobs as doing a series of pen-and-ink drawing's for Florence A. Merriam's *A-Birding on a Bronco* in 1896; four illustrations for *The Osprey,* a new birding magazine in 1897; and more than 100 drawings for Coues's *Citizen Bird* between 1896 and 1897.

The artist did manage to graduate from Cornell in 1897, but certainly not with any degree of distinction. Fuertes remained busy with illustration jobs throughout this period, doing 18 drawings for the 1897 book *Song Birds and Water Fowl;* a series of illustrations for the American Ornithologists' Union official magazine, *The Auk;* and a color picture for the front of *On the Birds' Highway* (1899). From 1897 to 1898, Fuertes also had his first formal art training with artist Abbott H. Thayer, who had developed theories on the optical characteristics of light and color, and worked toward his artistic goal of depicting live birds authentically. He studied at the artist's summer cottage in New Hampshire and later, in 1898, went on a brief expedition to Florida with Thayer and his son.

Through Coues, Fuertes made the acquaintance of C. Hart Merriman, who in 1899 invited the young artist to accompany him on the Harriman Expedition to Alaska. This was quite an honor, since the other people asked to join the expedition, including landscape painters Frederick Dellenbaugh and Robert Swain Gifford, photographer Edward Curtis, and scientists John Muir and John Burroughs, were older and more accomplished.

Nevertheless, Fuertes was soon in his element in the wilds of Alaska and went with the expedition as far north as Plover Bay in Siberia. There he continued to refine the methods of scientific recording that he had been developing for years. Working almost always with a bird he had shot and sometimes skinned, Fuertes also learned to make rapid sketches of barely glimpsed birds and to retain their songs in his memory until he could add them to his copious field notes back at camp. Friends and associates recall that Fuertes was completely oblivious to everything around him when he was working on an illustration. He was also reportedly a popular member of the expedition, with his never-ending enthusiasm, mischievous sense of humor, and outgoing personality. In a letter to his family written during his travels in Alaska, Fuertes's excitement at coming upon a huge colony of sea birds is apparent when he exclaimed (as quoted on *The Public Broadcasting System website*), ''Thousands and thousands of birds—tame to stupidity, seated on every little ledge or projection . . . —all the time coming and going, screaming, croaking, peeping, chuckling, with constant moving of countless heads . . . makes a wonderful sight, and one not soon to be forgotten. . . . ''

A Passion Became a Profession

Soon after returning from Alaska, the incredibly detailed, full-color drawings Fuertes had done on the expedition were published. Their reception by the scientific community was such that he was asked to illustrate almost every important bird book published in the country from that point forward. Fuertes's work was distinguished not only by the minute detail of each illustration but by his ability to capture each species' way of acting and holding itself. Every bird he painted seemed to have its own unique and vital personality. This skill, as well as his astounding ability to remember whatever he saw, would grow even

stronger as he aged. In fact, many bird lovers who grew up studying the drawings of Fuertes saw birds more as the artist had painted them, rather than as they actually appeared in life.

Fuertes had finally realized his dream of making a living as a bird artist, dedicating himself to preserving on paper what he extolled as ''the singular beauty of birds.'' In 1901, he accepted an invitation from the United States Biological Survey to visit western Texas and New Mexico, and in 1902 he began a long series of trips with the curator of birds at the American Museum in New York City, Dr. Frank M. Chapman. Meanwhile, in 1904 Fuertes married Margaret Sumner, whom he took on another expedition to Jamaica for their honeymoon. (They would later have two children.) Over the next decade, he and Chapman combed the wilds of the Bahamas (1902), Saskatchewan, the Pacific coast of the United States, Florida's Cuthbert Rookery, the Canadian Rockies, eastern Mexico and the Yucatan (1910), and Colombia (1911 and 1913). Fuertes also traveled to the Magdalen Islands and Bird Rock in 1909 with another scientist, adding to the thousands of sketches and drawings he had accumulated.

Some of Fuertes' best-known illustrations appeared in the beautiful *Birds of New York* (1910) and, from 1913 to 1920, *National Geographic* magazine. In addition, in about 1920, the Arm and Hammer Baking Soda Company hired Fuertes to create a large series of bird ''collector cards'' that were inserted in the boxes of the product and collected by children everywhere throughout the 1920s and 1930s. The cards were widely credited with helping to popularize birdwatching and advance the relatively new concept of conservation. Another of the artist's most critically acclaimed series of illustrations appeared in the lavish, three-volume *Birds of Massachusetts and Other New England States* in 1925.

Having since his late teens spent a good part of every year away from home on birdwatching expeditions, Fuertes began to stay closer to home in the 1920s. In 1923, he accepted a position as a lecturer on ornithology at Cornell and taught such aspiring artists as George Miksch Sutton, who would later be regarded as one of the best bird illustrators in the United States. Fuertes took a leave of absence from his lecturing position to go on what would be his final expedition. In 1926, he accompanied Dr. Wilfred H. Osgood of Chicago's Field Museum of Natural History to Abyssinia (now Ethiopia). During this trip, he created some of his finest field studies, having honed his talent to the point at which he could render a stunningly lifelike sketch of a bird from just a brief glimpse. Even years after seeing a certain bird, he could reportedly draw the individual in all its complexity without hesitation.

Died in Hometown

Three months after returning home from Abyssinia, Fuertes died on August 22, 1927, in an automobile accident near his home in Ithaca. He was 53 years old. He left behind a collection of 3,500 expertly prepared bird skins and about 1,000 studio and field sketches of more than 400 species of birds from all over the world. At the artist's funeral, according to *American National Biography,* his old friend Dr. Chapman said of Fuertes, ''. . . as much as he loved birds, he loved man more. No one could resist the charm of his enthusiasm, his ready wit and whole-souled genuineness . . . If the birds of the world had met to select a human being who could best express to mankind the beauty and charm of their forms . . . they would unquestionably have chosen Louis Fuertes.''

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Joseph Galamb

Joseph Galamb (1881–1955), born in Hungary, became a draftsman and designer at the Ford Motor Company in Detroit, Michigan, in 1905. He designed many of the components of the Model T including the planetary gearbox, and he continued design work at Ford until the mid-1940s.

Educated in Hungary

Galamb was born on February 3, 1881, in Mako, Hungary. He graduated from the Budapest Technical University (now Donat Banki Technical College) in 1899 with a diploma in mechanical engineering.

Galamb became a draftsman at the Steel Engineering Factory in Diosgyor, then joined Hungary's largest automobile factory, the Hungarian Automobile Company, in Arad, Transylvania, where he won a scholarship to do postgraduate work in Germany. By 1903 he had worked in several German cities and at the German Adler car factory.

Met Henry Ford

Galamb sailed to the United States to attend the 1903–04 World's Fair in St. Louis, then joined the Westinghouse Corporation as a toolmaker. He traveled to Detroit on December 10, 1905, for a short visit, and he met Henry Ford, who convinced Galamb to work for Ford at the two-year-old Ford Motor Company as a draftsman.

Galamb's ability earned him a quick promotion to the company's experimental factory, where he designed components for the Model M. Soon he was reassigned again to develop a new racing prototype that Ford felt would help publicize and popularize the automobile. Galamb's six-cylinder racer reportedly performed well.

Design on Model T

One day in early 1907, Galamb recalled, as quoted in the Piquette Story website, Ford came to him and said, '' 'Joe, I've got an idea to design a new car. . . . At that time we didn't know that it was to be the Model T. It was just a new model.''

The Model T, whose production continued until 1927, was wildly popular in the United States and is considered the first mass-produced automobile. Working on it, Galamb made drawings on paper and on a blackboard that were photographed next to a calendar every day to avert patent problems later. The planning was a secret. The Model T was developed over a two-year period. Prototypes were tested in a fence-enclosed lot. Galamb is credited with designing the Model T's clutch, transmission, drive shaft, and differential. He also designed much of the chassis. The Model T's design was well-suited to assembly line production. Improvements were ongoing. In March 1919 Galamb made the lives of most Model T Mechanics much more pleasant by changing the design of the pin from a straight pin to a rivet with a cotter pin hole.

Designed Tractors, Trucks

With the Model T under production, Galamb was asked by Ford to design a light tractor for farmers. Galamb used the engine from a Model B coupled with the powertrain from the Model T to create Ford's first gas-powered tractor. Beginning in 1915, Galamb worked on plans for the Fordson tractor and ignition plug. During World War I he

worked on Liberty aircraft engines and designed ambulance vans and light trucks. Then in 1927 he began work on the Model A Ford.

Ended Career at Ford

In 1937 Galamb received a formal title, chief of design. He worked with Henry Ford's son, Edsel, and during World War II he designed a small six-cylinder car, completing it in 1942. He retired because of health problems in April 1944. He died on December 4, 1955.

Ford did not consume all Galamb's productive years. He visited Hungary many times, and in 1921 he established a scholarship for poor students in Mako to enable them to pursue higher education. He also lectured at the Association of Hungarian Engineers and Architects. On February 3, 1981, Mako honored Galamb with a plaque memorializing the hundredth anniversary of his birth and describing him as ''a mechanical engineer who did pioneering work on the Model T Ford and Fordson tractor.''

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Henry Highland Garnet

Henry Highland Garnet (1815–1882) was a leading member of the generation of black Americans who led the abolition movement away from moral suasion to political action. Garnet urged slaves to act and claim their own freedom. Garnet worked to build up black institutions and was an advocate of colonization in the 1850s and after. Garnet also devoted his life to ministry in the Presbyterian Church.

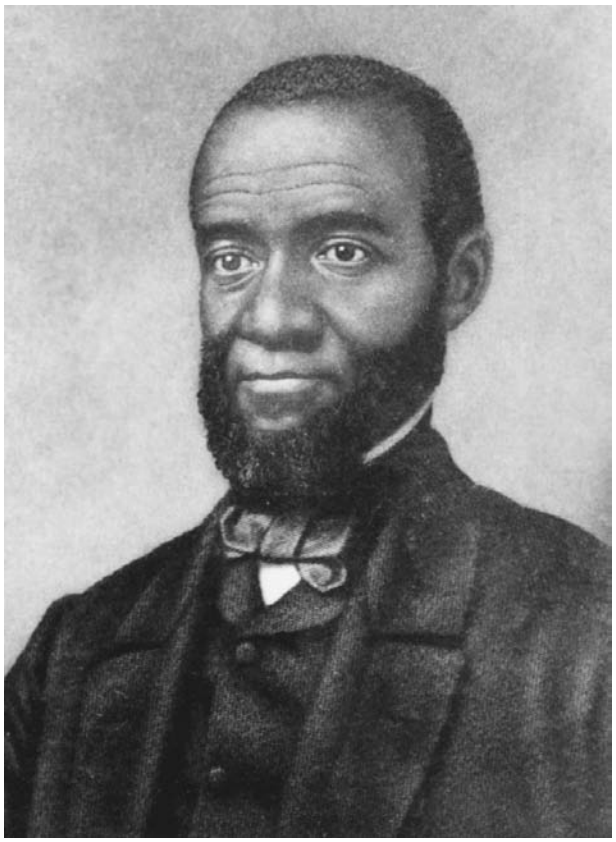

Garnet was born into slavery near New Market, Kent County, Maryland, on December 23, 1815. His father, George Trusty, was the son of a Mandingo warrior prince, taken prisoner in combat. George and Henny (Henrietta) Trusty had one other child, a girl named Mary. George had learned the trade of shoemaking. The Trusty's owner, William Spencer, died in 1824. A few weeks later 11 members of the Trusty family received permission to attend a family funeral. They never returned. Travelling first in a covered market wagon and then on foot for several days, the family group made its way to Wilmington, Delaware. There they separated; seven went to New Jersey, and Garnet's immediate family went to New Hope, Pennsylvania, where Garnet had his first schooling.

In 1825 the Garnets moved to New York City. There, after earnest prayer, George Trusty gave new names to the family. His wife Henny became Elizabeth, his daughter Mary, Eliza. Although the original first names of George and Henry are unknown, the family name became Garnet. George Garnet found work as a shoemaker and also became a class-leader and exhorter in the African Methodist Episcopal Church.

Garnet entered the African Free School in Mott Street in 1826. There he found an extraordinary group of schoolmates. They included Alexander Crummell, an Episcopal priest and a leading black intellectual, who was Garnet's neighbor and close boyhood friend; Samuel Ringgold Ward, a celebrated abolitionist and a cousin of Garnet; James McCune Smith, the first black to earn a medical

degree; Ira Aldridge, the celebrated actor; and Charles Reason, the first black college professor in the United States and long-time educator in black schools. Garnet and his classmates formed their own club, Garrison Literary and Benevolent Association, and soon had occasion to demonstrate their spirit. Garrison's abolitionism had little mass support among whites at this time, and abolition meetings in New York City easily led to mob violence. Thus, even the school authorities feared the use of his name for a club meeting at the school. The boys retained the club's name and moved their activities elsewhere.

As a boy, Garnet was high-spirited and quite different from the sober and quiet adult he later became. In 1828 he made two voyages to Cuba as a cabin boy, and in 1829 he worked as a cook and steward on a schooner from New York to Washington, D.C. On his return from this voyage, he learned that the family had been scattered by the threat of slave catchers. His father had escaped by leaping from the upper floor of the house at 137 Leonard Street—next door to the home of Alexander Crummell. The family of a neighboring grocer had sheltered his mother. His sister was taken but successfully maintained a claim that she had always been a resident of New York and therefore no fugitive slave. All of the family's furniture had been stolen or destroyed. Garnet bought a large clasp-knife to defend himself and wandered on Broadway with ideas of vengeance. Friends found him and sent him to hide at Jericho on Long Island.

Since Garnet had to support himself, he was bound out to Epenetus Smith of Smithtown, Long Island, as a farm worker. While he was there he was tutored by Smith's son Samuel. In the second year there, when he was 15, Garnet injured his knee playing sports so severely that his indentures were canceled. The leg never properly healed, and he used crutches for the rest of his life. (After 13 years of suffering and illness, the leg was finally amputated at the hip in December 1840.) Garnet returned to his family, which had reestablished itself in New York. He then continued his schooling, and in 1831 he entered the newly established high school for blacks, rejoining Alexander Crummell as a fellow student.

The leg injury may have sobered Garnet, who became more studious and turned his thoughts to serious consideration of religion. Sometime between 1833 and 1835 he joined the Sunday school of the First Colored Presbyterian Church, located at the corner of William and Frankfort streets. There Garnet became the protegé of minister and noted abolitionist Theodore Sedgewick Wright, the first black graduate of Princeton's Theological Seminary, who brought about Garnet's conversion and then encouraged him to enter the ministry.

Garnet married Julia Ward Williams in 1841, the year he was ordained an elder. Williams was born in Charleston, South Carolina, but came to Boston at an early age. Williams had studied at Prudence Crandall's school in Canterbury, Connecticut, and also at Noyes Academy. She taught school in Boston for several years and after her marriage was head of the Female Industrial School while the family lived in Jamaica. The couple had three children: James Crummell (1844–1851); Mary Highland (born c. 1845); and a second son (born 1850). There was also an adopted daughter Stella Weims, a fugitive slave. Julia Garnet died in 1870, and about 1879 he married Susan Smith Thompkins, a noted New York teacher and school principal.

Sought Higher Education

In 1835 Garnet, Alexander Crummell, and Thomas S. Sidney, classmates from New York, made the difficult journey to the newly-established Noyes Academy in Canaan, New Hampshire. Founded by abolitionists, Noyes was open to both blacks and whites and to men and women. (There Garnet met Julia Williams.) The students from New York were in New Hampshire by July 4, when they delivered fiery orations at an abolitionist meeting. A vocal minority of local townspeople was determined to close down the school and drive away the 14 blacks enrolled. In August they attached teams of oxen to the schoolhouse, dragged it away, and burned it. Garnet, Crummell, and Sidney returned to New York.

Fortunately, there was another institution that opened its doors to black students, and this time the local townspeople did not rise up physically to reject them. In early 1836 Garnet joined Crummell and Sidney at Oneida Institute in Whitesboro, New York. In May 1840 Garnet attended the meeting of the American Anti-Slavery Society in New York and delivered a well-received maiden speech. In September, he graduated from Oneida with honors and settled in Troy, New York.

Established a Career

Even though Garnet was not yet ordained, he had been called as minister to the newly established Liberty Street Presbyterian Church at Troy, New York. Garnet studied theology with the noted minister and abolitionist Nathaniel S. S. Beman, taught school, and worked toward the full establishment of the church whose congregation was black. In 1842 Garnet was licensed to preach and in the following year ordained a minister. He thus became the first pastor of the Liberty Street Presbyterian Church in Troy, where he remained until 1848.

Teaching and the ministry hardly filled all of Garnet's time. He assisted in editing *The National Watchman,* an abolitionist paper published in Troy during the latter part of 1842, and later edited *The Clarion,* which combined abolitionist and religious themes. Closely interwoven with Garnet's church work was his work in the Temperance Movement, in which he took a leading part. By 1843 he received a stipend of $100 a year from the American Home Missionary Society for his work for abolition and temperance. When the society expressed its objections to ministers engaging in politics on Sundays, Garnet withdrew his services. His work for temperance was widely recognized. In 1848 one of the two Daughters of Temperance unions in Philadelphia was named for him.

State politics also brought Garnet into prominence. There were black state conventions from 1836 to 1850. Garnet worked for the extension of black male voting rights in New York state, but a property holding qualification was imposed upon blacks. He presented several petitions to the

legislature on this subject. However, the state property qualification remained the law until the adoption of the Fifteenth Amendment in 1870.

Urged Rebellion

In 1839 the Liberty Party came into existence with abolition as one of its major planks. Although its vote in the 1840 elections was minuscule, the party set its sights on the 1844 election. Garnet became an early and enthusiastic supporter of this reform party. He delivered a major address at the party's 1842 meeting in Boston. He was also able to secure the endorsement of the revived National Convention of Colored Men, held in Albany in August 1843 for the party. Garnet gave a convincing demonstration of his oratorical powers soon afterwards when he turned around a New York City meeting convened to disavow the convention's action. Much to the organizers' disappointment the meeting ended by endorsing the Liberty Party. The year 1844 marked a peak for the party. Then the Free Soil Party and later the Republican Party began to attract reform-minded voters. Garnet was late and unenthusiastic in supporting the Republicans.

Garnet's turn towards activism marked his break with leading abolitionist William Lloyd Garrison, who rejected politics in favor of moral reform. Garnet's impatience with Garrison's position was expressed publicly as early as 1840 when he was one of the eight black founding members of the American and Foreign Anti-Slavery Society which formalized the split in the ranks of abolitionists.

Just as Garnet was in the vanguard of the blacks who began to seek remedies in political action and even revolution, he also led the way in proposing emigration as a solution for black plight in the United States as proposed by the American Colonization Society. Since 1817 most American blacks condemned the American Colonization Society and were suspicious of the society's aims and of its creation, the nation of Liberia, which became independent in 1847. Garnet, however, was coming to favor black emigration to any area where there might be hope of being treated justly and with dignity. Bitter personal experience soon underlined his position: in the summer of that year he was choked, beaten, and thrown off a train in New York State.

Traveled Abroad

Garnet moved from Troy to Geneva in 1848. Then in 1850 he went to Great Britain at the invitation of the Free Labor Movement, an organization opposing the use of products produced by slave labor. The following year he was joined by his family. There he remained for two and a half years, undertaking a very rigorous schedule of engagements. Both James McCune Smith and Frederick Douglass felt he was doing especially well because he was the first American black of completely African descent to appear there to speak in support of abolition. Douglass did not relax his general hostility to Garnet, however, and gave little attention to Garnet's activities abroad.

In the latter part of 1852, the United Presbyterian Church of Scotland sent Garnet to Jamaica as a missionary. He did effective work there until a severe prolonged illness caused his doctors to order him north. In 1855 he was called to Shiloh Church on Prince Street, where he became the successor of his mentor, Theodore S. Wright.

Although the support for emigration was growing in the black community, Garnet had to face sharp criticism for his position in favor of it, particularly from Frederick Douglass. Douglass commented sharply on a request for American blacks to go to Jamaica made by Garnet before his return.

Alexander Crummell, Garnet's boyhood friend and fellow student who had established himself in Liberia after earning a degree from Cambridge University in England, endorsed the goal, as did the influential West-Indian born educator Edward Wilmot Blyden. Garnet made a trip to England as president of the society in 1861. In conjunction with this trip he established a civil rights breakthrough by insisting that his passport contain the word Negro. Before this time the handful of passports issued to blacks had managed to skirt the issue of whether blacks were or were not citizens of the United States by labeling the bearer with some term such as dark. Although Garnet's and Martin Delany's efforts at colonization at this time were running in parallel and not coordinated, the pair agreed on aims. Garnet proposed a visit to Africa to follow up Delany's 1859 efforts there, but the plan fell through with the outbreak of the Civil War.

Supported Civil War Efforts

With the outbreak of the war, Garnet joined other blacks in urging the formation of black units. When this goal was realized during the beginning of 1863, he traveled to recruit blacks and served as chaplain to the black troops of New York State, who were assembled on Ryker's island for training. He led the work of charitable organizations that worked to overcome the unfavorable conditions initially facing the men due to wide-scale corruption and anti-black sentiments in the city.

In March 1864 Garnet became pastor of the Fifteenth Street Presbyterian Church of Washington. D.C. There he delivered a sermon in the chamber of the House of Representatives on February 12, 1865, the first black to do so, and also one of the first blacks allowed to enter the Capitol. He moved his residence to Washington and became the editor of the Southern Department of the *Anglo-African.* As an assignment Garnet undertook a four month trip to the South at the end of the war, which included a visit to his birthplace. Garnet accepted the presidency of Avery College in Pittsburgh in 1868, but returned to Shiloh Church in New York in 1870.

Crummell reported that Garnet went into a physical and mental decline about 1876. In spite of the discouragement of his friends, Garnet actively lobbied for the position of minister to Liberia, which he obtained. Garnet preached his farewell sermon at Shiloh on November 6, 1881, and landed in Monrovia on December 28. He died on February 13, 1882.

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Uri Greenberg

Uri Greenberg (1898–1981) was the founder of Jewish literary Expressionism and the leader of a group of Yiddish and Hebrew expressionist poets. Greenberg's Expressionism, according to *Contemporary Authors Online,* was the view that ''Jewish poetry in particular, and literature in general, must be infused with reality, with what people are experiencing at that moment.'' Because of his radical political views, his poetry fell into disfavor during his lifetime, but his genius was generally acknowledged by the end of the 20th century.

Greenberg was a leading Hebrew poet, politician, journalist, and political activist. His writing comprised a dozen or so volumes of Hebrew poetry as well as works in Yiddish that were collected in two volumes. He also wrote about ideology and Hebrew literature. He chose to leave a good deal of his writing unpublished. Greenberg's poetry was religious and full of mystical references. It included personal poetry, love poetry, and political verse and had a sense of history and national purpose, as well as expressing a need for self-preservation for the Jewish people.

Childhood in Various Cities

Greenberg was born in the late 1890s (the actual date is disputed between September 22, 1896 and October 17, 1898) in Bilikamin, Eastern Galicia, in the Austro-Hungarian Empire (now Bialykiamien, Ukraine) into a line of distinguished Hasidic Rabbis. He was raised in Lemberg (now Lvov, Ukraine), where he received a traditional education and religious upbringing. By 1912 Greenberg had already published his first Yiddish and Hebrew poetry in periodicals in Lemberg, Warsaw, and Berlin, all cities where he had lived.

War Inspired His Writing

In 1915 Greenberg published his first book of poetry, *Ergits oyf Felder* (Somewhere in the Fields), which told of the horrors of war that he had experienced after being drafted into the Austro-Hungarian army. In 1917 he deserted after observing battle in Serbia. His war experiences had a lasting effect on his future works and life.

Greenberg also witnessed the Polish pogroms of 1918 in Lemberg, watching the destruction of an entire neighborhood. This also was to have a lasting effect on him and it spurred him to become a spokesman for Israel's Zionist Revisionist movement.

Greenberg began partnering with other poets between 1920 and 1923, when he founded the Yiddish literary journal *Kalastrie* (The Gang) with poets Moishe Broderson, Melech Ravich and Peretz Markish. In 1921 he moved to Warsaw, where he wrote *Mefista* (Mephisto), which also echoed his World War I experiences. Between 1922 and 1923, Greenberg edited the *Albatross,* another periodical. In 1923, he relocated again to Berlin, where he continued to write in both Yiddish and Hebrew.

Settled in Palestine

Only a year after his arrival in Berlin, Greenberg settled in Palestine as a part of the third *aliya* (immigration wave) of European Zionist Jews and adopted Hebrew as his almost exclusive poetic language. In that same year, he published his first volume of Hebrew poetry, *Emah G-dolah ve-Yareach,* which presented his ideas of the ''Hebrew man'' and his relationship to his homeland. From 1925 to 1929, he contributed regularly to *Davar* and *Kunteres,* the official mouthpieces of the Labor movement.

In 1929, Greenberg responded to the British mandate with anger, beginning his movement toward Zionist Revisionism and advocating immediate statehood. He later became one of the most extremist members of the Revisionist Party and represented the Revisionists in Poland and at several Zionist congresses. He also supported the underground in their fight against the British by joining Irgun, a right-wing militant group that fought the British.

In 1930 he published another volume of poetry, *Ezor Magen u-Neum Ben ha-Dam,* and in 1931 Greenberg returned to Warsaw. Immediately, he became an editor for the Revisionist party's weekly *Di Velt,* and remained in that post until 1934. The Revisionist stance became a major theme in his poetry.

Prophesied the Holocaust

In 1934 Greenberg escaped another world war by returning to Palestine, penning prose attacks on moderate socialists and dark poems that warned of the coming destruction in Europe. In 1937 he published *Sefer ha-Kitrug veha-Emunah,* which prophesied the Holocaust. *Sefer ha-Kitrug veha-Emunah* remains one of his most notable collections. Despite Greenberg's prophetic vision and his escaping Europe, the rest of his family perished in the Holocaust.

Joined Extremist Groups

Jerusalem was published in 1939. In the 1940s Greenberg continued to fight as a member of various guerrilla groups that sought to establish an independent Israeli nation in Palestine. From 1949 to 1951, after the formation of the Israeli state, he became a member of the Knesset (Parliament) as a representative of the right-wing Herut party and served for one term. In that year, he published *Rechovot ha-Nachar,* another one of his most notable collections. It won the Bialik Prize in the 1950s and the Israel Prize in 1957, which was also awarded for his general contribution to Hebrew literature.

Following the Six Day War between Israel and Egypt, Greenberg joined the Greater Land of Israel camp and became an extremist spokesman for Jewish settlement and political boundaries that included all of ''Greater Israel'' (on either side of the Jordan River). In 1976 a special session of the Knesset was called in honor of his eightieth birthday. In 1978 Greenberg won the Manger Prize, and on May 8, 1981, he died in Tel Aviv, Israel.

Jewish Zionism

Throughout Greenberg's life, he was deeply involved with the Jewish Zionist movement, which he believed was the answer to ''Jewish blindness.'' His belief in ''Jewish blindness'' is what led him to predict the Holocaust. He reprimanded the world for letting the Holocaust happen but also blamed the Jews, who in his view were denying their inherent differences from Gentiles. The Jewish Virtual Library sums up Greenberg's beliefs that ''the Holocaust was a tragic but almost inevitable outcome of Jewish indifference to their destiny . . . The notion of Jewishness and the essential, inviolable difference between Jews and Gentiles is what underlies his thought.''

Greenberg always remained at the fringes even of his own party. And he was not just on the fringe in politics but viewed himself as out of step with the Hebrew literature of the time, which he saw, according to the *Encyclopedia of World Literature in the 20th Century,* as ''a trivial marketplace, not truly representing the historical movement.'' He called himself the Hebrew Walt Whitman and used his poetry to promote Jewish nationalism, believing Zionism was the way for Jews to realize their promised redemption and that the role of Hebrew poetry was to express a Messianic vision.

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Maria Grever

Maria Grever (1894–1951), a pioneer in the field of twentieth-century popular music, was the first Mexican woman to become a successful composer. Her romantic songs and ballads, like ''Jurame'' and ''What a Difference a Day Makes,'' achieved widespread popularity beginning in the 1920s among audiences in Spain, South America, Mexico, and the United States.

Although a few of her songs remain international favorites today, Grever has eluded significant coverage in the pages of music history—she is not even mentioned in most listings and encyclopedias of composers. Yet many of her songs, estimated to number in the hundreds, live on, kept alive by recording stars like Placido Domingo and Aretha Franklin.

Grever was born to a Spanish father and Mexican mother on September 14, 1894, in Mexico City, Mexico. Her maiden name was Maria de la Portilla. She spent much of her childhood in Spain and traveled widely in Europe with her family. At the age of 12, she returned to Mexico. According to a *New York Times* article, Grever composed her first piece of music—a Christmas carol—when she was four years old. Grever settled in New York after marrying Leo A. Grever, an American oil company executive, who was best man in her sister's wedding. She was wed to Grever four days after her sister's nuptials.

Grever studied piano, violin, and voice, although one account of her life suggests that she learned to read music only in her later years. In fact, most of her songs were written in one key. Grever was said to have the gift of perfect pitch. A 1919 review of one of her first New York City concerts in the *New York Times* mentions that Grever, a soprano, performed opera in Madrid early in her career.

Grever was an extraordinarily versatile musician. She frequently wrote both the melodies and lyrics of her pieces and then performed the pieces in live concerts. During her

career, which peaked in the 1930s and 1940s, she wrote film scores and lyrics for Broadway shows and organized concerts combining theatre, music, dance, and song. She was also a voice teacher. But Grever's strongest legacy is her songs. Often based on the folk rhythms and styles of Latin American music, particularly Mexican or Spanish tangos, the lyrics are lushly romantic, full of feeling, and easy to recall. Her message is always direct. For example, her song ''Yo No Se'' (''I Know Not'') begins with the stanza: ''When at night my thoughts are winging / To you, my dear, / Then your voice, an old song singing, / I seem to hear; / You are kneeling by me, blending, / Though far away, / Your voice with mine ascending, / In a song of love's first day.''

Grever often worked with American lyricists, who translated the songs from Spanish to English to make them accessible to audiences in the United States. In fact, Grever collaborated with three of the leading songwriters of her day—Stanley Adams, Irving Caesar, and Raymond Leveen.

First Hit Became Million-Seller

Grever's first published song, ''A una Ola'' (''To a Wave''), appeared when she was 18 years old and sold some three million copies, according to a biography on a 1956 retrospective album of Grever's work. Grever published ''Besame'' (''Kiss Me'') in 1921, and in 1926, Grever's Spanish tango ''Jurame'' (''Promise, Love'') found a large audience. Grever's first major hit was ''What a Difference a Day Makes,'' or ''Cuando Vuelva a Tu Lado,'' written in 1934. That song is one of Grever's longest-lasting hits; it is included on many currently available recordings by artists as diverse as Chet Baker, Ray Conniff, Dinah Washington, and Bobby Darin.

The same year Ella Fitzgerald sang ''A-Tisket A-Tasket'' and Cole Porter won over the nation with ''My Heart Belongs to Daddy,'' Grever scored one of her biggest sensations, a nonsensical tune entitled ''Ti-Pi-Tin.'' One account of Grever's music claims that ''Ti-Pi-Tin,'' written in 1938, broke with her usual style, and her publisher rejected it. But bandleader Horace Heidt and his orchestra, performing on NBC radio, took the song to the air and contributed to its eventual hit status.

Grever's songs, broadcast frequently on the radio during her time, include ''Lamento Gitano,'' ''Lero, Lero from Brazil,'' ''Magic Is the Moonlight,'' ''Make Love with a Guitar,'' ''My First, My Last, My Only,'' ''Rosebud,'' ''Thanks for the Kiss,'' ''My Margarita,'' ''Andalucia,'' ''Cancionera,'' and many more. Estimates of her musical output range from 200 to 500 songs, depending on the source.

One of the reasons Grever's songs became well known was that leading performers of her era adopted them in their repertoires. Singers like Enrich Caruso, Lawrence Tibbett, Tito Schipa, Nino Martina, and Jessica Dragonette helped popularize Grever's work. Along with other albums which included Grever's tunes, the 1956 album ''The Bobby Hackett Horn,'' a Columbia label, adapted ''What a Difference a Day Makes,'' and the 1959 Columbia Classic album ''Happy Session,'' performed by Benny Goodman and his orchestra, featured ''Cuando Vuelva a Tu Lado.''

Grever also wrote film scores, including the music for the 1944 movie ''Bathing Beauty,'' featuring her song ''Magic Is the Moonlight,'' or ''Te Quiero Dijiste.'' In 1941, *Viva O'Brien,* a musical with music by Grever and lyrics by Leveen, had 20 performances on a New York stage. Some of the show's songs were entitled ''El Matador Terrifico,'' ''Mood of the Moment,'' ''Broken Hearted Romeo,'' and ''Wrap Me in Your Serape.''

Enjoyed International Acclaim

Grever apparently enjoyed performing before live audiences and organizing concerts of her work by other musicians. In 1919, one of her earliest New York recitals of Spanish, Italian, and French music, at the Princess Theatre, received positive reviews from critics. During the height of her fame, she made concert tours in Latin America and Europe. In New York, Grever's music was heard live in many of the city's concert halls. In 1927, she organized a concert at the Little Theatre, which featured an Argentine cabaret, song dramas complete with costumes, scenery, dialogue, and dancing, and a short play, *The Gypsy.* The evening opened with performances by a jazz orchestra. One of her first successful New York concerts took place in 1928 at the Pythian Temple before an audience that included the ambassadors of Spain, Mexico, Cuba, and Argentina.

The *New York Times* reviewed a 1939 concert at the Guild Theatre, in which Grever presented popular songs and a miniature opera, entitled ''El Cantarito.'' She per-

formed a few songs, but was assisted by dozens of other singers and musicians, including a large chorus, dance troupe, and orchestra. The *Times* critic praised her ''innate gift of spontaneous melody,'' and commented that, while some of Grever's music is not to be taken too seriously, ''her more earnest endeavors were sincere and effective.''

In the late 1930s, she was threatened with blindness as a result of an eye infection. In 1942, Grever hosted a benefit for the Spanish-American Association for the Blind, with headquarters in New York City. She served as mistress of ceremonies for a program that included musical performances by students at the New York Institute for the Education of the Blind. The funds raised were to benefit the blind in Spanish-speaking countries.

At the time of her death at the age of 57, on December 15, 1951, following a lengthy illness, she was living in the Wellington Hotel on Manhattan's Seventh Avenue. She was survived by her husband and two children, son Charles Grever, a New York music publisher, and daughter, Carmen Livingston. Following her death, she was honored by a musicale at the Biltmore Hotel by the Union of Women of the Americas. She was named ''Woman of the Americas,'' 1952, by the UWA before her death. Grever was a member of the prestigious American Society of Composers, Authors, and Publishers.

In 1956, RCA released a retrospective album, ''Songs of Maria Grever,'' with 12 songs performed by Argentine singer Libertad Lamarque, accompanied by the orchestras of Chucho Zarzosa and Mario Ruiz Armengol. Along with her more famous songs, the album featured ''Volvere'' (''I Will Return''), ''Eso Es Mentira'' (''That Is a Lie''), and ''Asi'' (''Thus''). The album jacket, written by Bill Zeitung, argues that Grever never enjoyed widespread name recognition, despite the fact that her songs achieved ''an immensely deserved run of popularity.'' Her music ''is on every hand,'' wrote Zeitung. ''Yet the name is familiar to only a few.''

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Peter Hall

Peter Hall (born 1930) is an award-winning British theatrical director and manager with an impressive list of credits. Over the course of a 50-year career, Hall became one of the world's most renowned directors, received major theatrical awards—including two Antoinette Perry or ''Tony'' awards—and achieved knighthood. Managing major British theatrical companies before forming his own highly acclaimed company, Hall has directed the production of over 150 plays, operas, and films. Even though his Shakespearean productions are most highly regarded, he exerted enormous influence and impact by introducing the world to the finest examples of modern drama.

The man who would become an internationally renowned director rose from a humble beginning. Peter Reginald Frederick Hall was born on November 22, 1930, in a working-class neighborhood in Bury Saint Edmonds, Suffolk, England. The only child of Grace and Reginald Hall, he grew up in a modest row house that sat among other workers' dwellings. Hall recalled his parents as very loving and despite his family's working-class status he never felt deprived. Reginald Hall, a genial man who enjoyed gardening and liked to grow the family's food, worked as a clerk in a railway station. In his autobiography *Making an Exhibition of Myself,* Hall described his father as a ''kind man who did not know the meaning of the word cruelty.'' Grace Hall had a more forceful nature, and Hall characterized his mother as a ''genial and quick-witted woman'' but something of a ''tempest.''

Showed Early Ambition, Interests

Hall himself displayed a rather exuberant personality. He recalled that even as a child he tended to be a risk taker and overachiever. This disposition often made his mother anxious, and Hall enjoyed provoking her anxieties and ire. Very much a ''Suffolk country woman,'' Grace Hall responded to her son's antics with cautionary or comforting aphorisms. At the same time, she appreciated her son's character and proved to be an enormous influence in his early life. She had great ambitions for him and made him feel special.

Hall's early interests and ambitions were directed toward the arts, and one of the defining moments in his early life occurred when he saw renowned actor Sir John Gielgud on stage performing William Shakespeare's *Hamlet* in Cambridge. Writing a tribute to Gielgud following the great actor's death in 2000, Hall recalled of that time: ''I felt I knew him already, as one does with God.'' He found an outlet for this newfound interest in the dramatic arts in school. After attending Perse School and then St. Catharine's College, Cambridge, Hall earned his M.A. at Cambridge University in 1953. While at the university, he produced and acted in more than 20 amateur productions, then entered the professional theater.

Hall's industrious nature and enthusiasm for risk-taking was evidenced by his career achievements. While he respected the classics and staged productions of many of Shakespeare's plays, he also took chances on contemporary drama. Hall helped introduce theatregoers around the world to the plays of Howard Pinter, making Pinter one of Britain's most acclaimed post-World War II playwrights. In

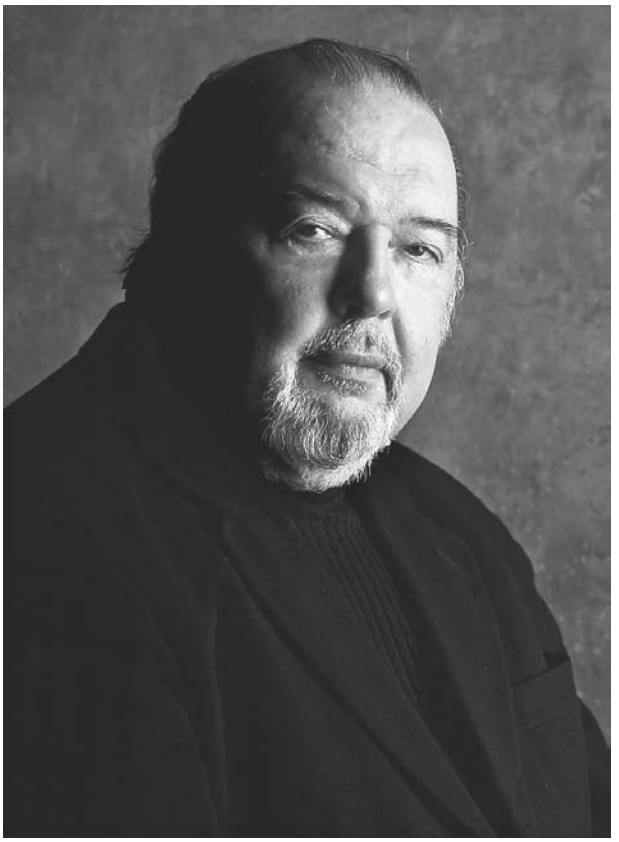

all, Hall's credits include more than 80 professional stage productions. However, he also directed opera, television programs, and motion pictures. When his career led him to the United States, he conquered Broadway by staging two enormously successful productions—*The Homecoming* and *Amadeus*—both of which garnered him Tony awards.

At the start of his professional career, Hall worked in repertory and for the Arts Council in England. As newly appointed artistic director of the Elizabethan Theatre Company, he directed his first professional production in 1953, at the Theatre Royal in Windsor. A year later he joined the Arts Theatre in London, first working as an assistant director and then director. Between 1954 and 1956 he staged *The Lesson,* the first play by existential playwright Eugene Ionesco to be performed in England. Hall also directed the premieres of two historically important plays: the English-language premiere of *Waiting for Godot,* an absurdist tragicomedy by Samuel Beckett, and the London premiere of *The Waltz of the Toreadors,* by Jean Anouilh. Hall was only 24 years old when he introduced Beckett's work to the world.

In 1956 Hall staged his first production at the Shakespeare Memorial Theater at Stratford-upon-Avon. The following year he formed his own company, the International Playwrights' Theatre, but returned to Stratford to stage *Cymberline* with Peggy Ashcroft (1957), *Coriolanus* with Laurence Olivier (1958), and *A Midsummer Night's Dream* with Charles Laughton.

Formed Royal Shakespeare Company

In 1960 Hall was named director of the Shakespeare Memorial Theatre, which had been built in 1932 to showcase the Bard's works. During his first year there Hall redesigned the stage and renamed the building the Royal Shakespeare Theatre. He also formed the Royal Shakespeare Company (RSC) and established its home at the Aldwych Theatre in London. Hall expanded the company's repertoire to include both Shakespearean works and modern drama. The company performed at both theaters, and Hall set about developing a distinctive style for types of drama. ''The tension between the utterly contemporary and the classical has always been the main spring of my work,'' Hall later wrote. ''It informed my time at the Royal Shakespeare Company and at the Royal National Theatre. It has guided me from *Waiting to Godot* to *King Lear* and back again via [the opera] *Der Ring des Nibelungen.''* His innovative Shakespearean productions helped redefine plays such as *Hamlet*—with the ''melancholy Dane'' portrayed by the young David Warner—and *Twelfth Night* for a new generation of theatergoers.

For the RSC, Hall directed 18 plays at the Stratford theater. His most significant production was *The War of the Roses,* a seven-play history cycle. At the Aldwych Theatre he staged world premiere performances of plays by John Whiting and Edward Albee, the latter who went on to win Pulitzer prizes and Tony awards for such plays as *Who's Afraid of Virginia Woolf* and *A Delicate Balance.* Hall's best-known productions at the Aldwych included the London premiere of Anouilh's *Becket* in 1962 and the 1965 opening of Pinter's *The Homecoming.*

Hall served as managing director of the RSC's theaters until 1968, sharing directorial duties with other accomplished directors, including Peter Brook, Paul Scofield, and Michel Saint-Denis. After his resignation, Hall continued directing plays for the company. In addition, from 1969 to 1971 he was director of the Covent Garden Opera.

Headed Royal National Theatre

In 1973 Hall became managing director of the Royal National Theatre in London, succeeding Lawrence Olivier, who founded the organization. At first Hall staged plays at the Old Vic Theatre, which throughout its 150-plus-year history had included as part of its company such actors as Oliver, Ashcroft, Gielgud, and Sir Ralph Richardson. In 1976 Hall moved the National Theatre company from the Old Vic to a new home on London's South Bank.

Hall held the post of managing director at the National for 15 years, during which time he continued to develop a recognizable style for classical and modern drama. His productions included the 1975 premiere of Pinter's *No Man's Land* and the 1979 premiere of Peter Shaffer's *Amadeus.* Other notable productions included *Volpone,* the classic play by Ben Jonson; *The Oresteia,* the Greek trilogy by Aeschylus; *Animal Farm,* a dramatic adaptation of George Orwell's novel; and *Betrayal,* by Pinter, as well as Shakespeare's *Antony and Cleopatra, Hamlet, The Tempest, Cymbeline,* and *The Winter's Tale.* In his cast he included

established and rising actors such as Albert Finney, Judi Dench, and Anthony Hopkins.

In 1983 Hall published *Peter Hall's Diaries: The Story of a Dramatic Battle,* in which he recounts his time at the Royal National Theatre. He resigned from the theatre in 1988, noting in an interview with the London *Evening Standard:* "I've been lucky. I spent 25 years of my life at the RSC and the National. I made one of them and certainly had quite a big hand in the making of the other. I've worked with all the great dramatists, Beckett, Pinter, Schaffer, Edgar, Ayckbourn."

Formed His Own Company

In 1988 he formed the Peter Hall Company, and the group's first productions included Tennessee Williams's *Orpheus Descending* with Vanessa Redgrave and *The Merchant of Venice* with Dustin Hoffman playing Shylock. The new company worked around the world, appearing in more than 40 productions in London, New York, Europe, and Australia. During this period Hall also worked in other formats. He produced operas and directed films and television productions for the BBC. Though these efforts proved successful, they never reached the heights of his dramatic work. From 1984 to 1990 Hall served as artistic director of Glyndebourne Opera in Sussex, England. He also directed at many of the world's leading opera houses, including the Royal Opera House, Lyric Opera of Chicago, Houston Grand Opera, and Covent Garden. His most celebrated operatic production was the *Der Ring des Nibelungen,* staged at the Bayreuth Opera House in Germany in 1983. His films include *Three into Two Won't Go,* a 1969 film starring Rod Steiger and Claire Bloom. He also directed film adaptations of *A Midsummer Night's Dream, The Homecoming,* and *Orpheus Descending.*

Hall returned to the RSC in 1992 to direct *All's Well That Ends Well* and the world premiere of Shaffer's *The Gift of the Gorgon in the Pit.* In February of that year, he directed the world premiere of John Guare's *Four Baboons Adoring the Sun* and was nominated for a Tony Award. Hall was again nominated for a Tony in 1996, when he took his production of Oscar Wilde's *An Ideal Husband* to Broadway.

Staged Landmark Season

In 1997, at age 66, Hall enjoyed what turned out to be one of the most famous seasons of his career. As artistic director at the Old Vic, he staged a 13-play repertoire that became a landmark in the history of that world-famous institution. The schedule included classics performed from Tuesday to Saturday and new plays on Sunday and Monday. Among the works performed were *Waste* by Harley Granville-Barker, *Cloud Nine* by Caryl Churchill, and *Hurlyburly* by David Rabe. Directors included Michael Pennington, Felicity Kendal, Alan Howard, Anna Carteret, and actor Ben Kingsley. Hall directed Anton Chekhov's *The Seagull* and a new production of *Waiting for Godot,* the play he had introduced 25 years earlier. He also directed, for the first time, Shakespeare's *King Lear.* Hall's aim for the season was not only to present classics and modern works, but also to provide a venue for new writers and actors. He wanted to provide a fertile ground for aspiring dramatic artists that would allow them to flourish, without restrictive financial concerns or interference from investors and managers. This environment existed for that one glorious season; afterward, the Old Vic's owners decided to sell the theater. The following year the Company moved to the Piccadilly Theatre, where Hall staged productions of *Waiting for Godot, The Misanthrope,* and *Major Barbara.*

In 1999 Hall visited the United States and taught at the University of Houston School of Theatre, having wanted to teach for several years. In addition, in 2000 he worked with the Denver, Colorado, Center for the Performing Arts to develop the ten-hour Greek drama marathon *Tantalus,* which toured the following year. Returning to England, in 2003, his 50th year as a director, Hall and his company collaborated with the Theatre Royal Bath, where he directed the first of three projected summer residencies. That same year he was named artistic director of Kingston University's theatre in London. In addition, Hall lectured regularly in Great Britain and the United States. In 2004 at the age of 73 Hall went back to the Theater Royal Bath for a second summer season where he directed two plays. He also published a book titled *Shakespeare's Advice to the Players,* which consists of three sections. The first section deals with the language of Shakespeare, the second deals with notable speeches, and the third part is a memoir.

Honored for Long Career

Throughout his decades working in the theatre, Hall has received numerous awards and honors. In 1967 he accepted a Tony Award for best director for his production of Pinter's *The Homecoming,* receiving this honor again in 1981 for *Amadeus.* In 1988, he received the first-ever Critic's Circle Award. In 1999 Hall was awarded the Laurence Olivier Award for Lifetime Achievement. Two decades before, in 1977, he was knighted by the Order of the British Empire for his services to British theatre.

Hall, who has been married four times, is the husband of publicist Nicki Frei. He has six children, four of whom work in the theater. Most notably, his son Edward, from Hall's second marriage to Jacky Taylor, became a successful director; and his daughter Rebecca made a name for herself with her acclaimed portrayal of Rosalind in a production of Shakespeare's *As You Like It* directed by her father. Hall published his autobiography, *Making an Exhibition of Myself,* in 1993.

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Herbert Hauptman

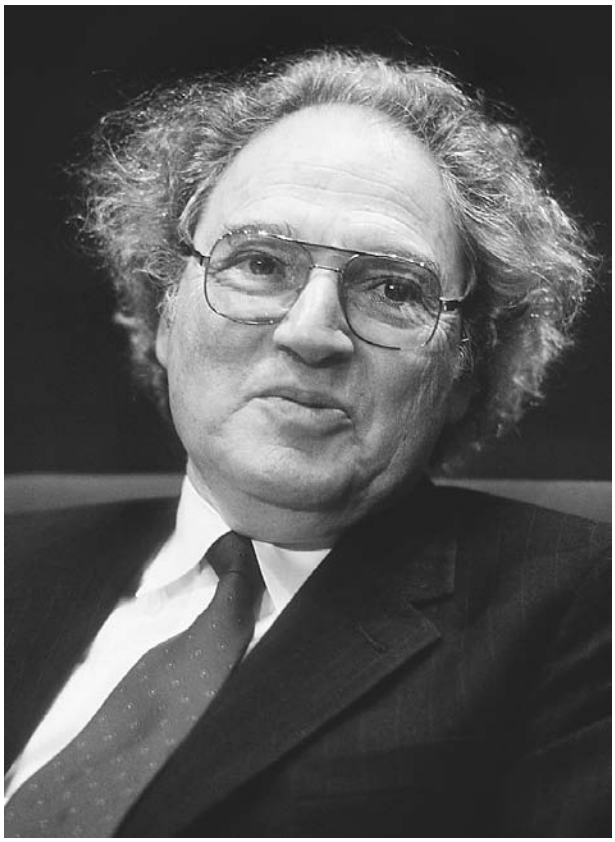

In 1985, American mathematician Herbert Hauptman (born 1917) won the Nobel Prize in Chemistry, becoming the first non-chemist to win in that category. He shared the honor with a colleague, Jerome Karle, both of whom were honored for their towering discoveries that made mapping the chemical structures of small molecules easy and efficient. Over the years, scientists have used their method to develop new drugs that combat diseases such as cancer, high blood pressure, and heart disease. Shortly after Hauptman won the prize, the *Buffalo News* reported that Hauptman ''undoubtedly saved more lives . . . than anyone else in recent history,'' according to the Hauptman-Woodward Medical Research Institute Web site.

Born on February 14, 1917, Hauptman grew up in the Bronx borough of New York City and attended Townsend Harris High School. He was the oldest of three boys born to Israel and Leah (Rosenfeld) Hauptman. Hauptman credits his parents for playing an integral role in his development as a scientist because they gave him the choice to study whatever he wanted. Early on, science caught his eye, and he devoured every scientific book he could find. ''My interest in most areas of science and mathematics began at an early age, as soon as I had learned to read, and continues to this day,'' Hauptman said in his 1985 Nobel acceptance speech, posted on the *Nobel e-Museum Web site.*

Hauptman attended City College of New York during a time when it was common for qualified students to obtain a free education. He later noted that without such financial help, he never would have been able to receive the higher education necessary for his discoveries later on. Hauptman graduated from City College in 1937 with a bachelor of science degree in mathematics. He continued his studies, earning a master of arts degree in mathematics from Columbia University in 1939. On November 10, 1940, he married Edith Citrynell, a teacher, and they settled in the Washington, D.C., area. That same year, Hauptman began working in Washington as a U.S. Census Bureau statistician. In 1942, with World War II in full swing, and Hauptman found employment as a radar instructor for the U.S. Air Force.

Revealed Breakthrough Research

Following the end of the war in 1945, Hauptman decided to continue his graduate studies, aiming for a career in basic scientific research. By 1947 he was working at the Naval Research Laboratory (NRL) in Washington, D.C., where he teamed up with Jerome Karle, a fellow New Yorker who was also a 1937 graduate of the City College of New York. At the same time, Hauptman enrolled at the University of Maryland and began studies toward his doctorate.

Hauptman's and Karle's backgrounds complemented each other: Hauptman was a mathematician, whereas Karle was an expert in chemistry. Over the next several years the two began the preliminary studies that would ultimately lead to their breakthrough research and which also became a part of Hauptman's doctoral dissertation. Around 1950 the two began research into a technique whereby they could decode the structural makeup of crystals, a dilemma that had daunted scientists for decades.

Since about 1912, scientists had known that when an X-ray beam strikes a substance that has been crystallized, the rays diffract—or scatter—producing fuzzy spots of variable intensities that can be recorded on film. Scientists, however, wanted to be able to work backward, using the diffraction data to determine the atomic arrangement of the

substance. The problem was that scientists were basically looking at a molecule's ''shadow'' and from that attempting to reconstruct the three-dimensional object. Writing for the *Buffalo News,* Henry L. Davis described the task this way: ''Imagine yourself on a sandy shoreline as waves move past wooden posts in the water. Depending on the position of the posts, some waves will break on the beach stronger than others. Now, work backwards, and based on the intensity of the waves hitting the shore, figure out the location of the posts in the water.''

X-rays, like water, travel in waves, and for years scientists had been stymied trying to work backward looking at the pattern on the film to figure out the position of the atoms from a substance that had been crystallized. Hauptman and Karle took a mathematical approach to the problem. Over several years, they developed a mathematical formula to figure out the location of the atoms in the crystal. This procedure, known as ''direct methods'' was not understood initially. Decades passed before anyone realized the significance of their work, but by the mid-1980s Hauptman and Karle's discoveries were being used by crystallographers around the world. With the duo's mathematical formula and the correct computer program, crystallographers were able to determine the structures of thousands of molecules for the first time. This new mapping information assisted in the development of many new drugs.

Interestingly, Hauptman's mathematical insights at first had gone virtually unnoticed. By 1954 he had studied the problem for five years and had presented 13 scientific papers on molecular structure determination, yet hardly anyone supported his ideas. ''There was a lot of resistance to it, mostly because it wasn't understood,'' Hauptman explained to *New York Times* writer John Noble Wilford. ''It was highly mathematical and crystallographers didn't have the training to understand it. It was not generally accepted until the middle 1960's or so when more and more people began to use it.''

Balanced Family, Research, Doctoral Work

While working on his doctorate and researching crystallography, Hauptman balanced studies with parenthood. One daughter, Barbara, was born in 1947, and younger daughter Carol followed in 1950. Hauptman recalled his graduate student years as frantic, as he commuted between campus, his Bethesda, Maryland, home, and the lab where he worked. However, he made it a priority to spend time at home in the evenings to help his wife take care of the children before going back to his studies until the pre-dawn hours.

Hauptman's daughter, now Carol Fullerton, was five years old when her father received his doctorate in 1955. ''He would do his work on the dining room table,'' she told the *Washington Post*'s Barbara Vobejda. Once, she decided to play a joke on him by adding a minus sign to one of his formulas. ''But right away, he knew,'' she added

After receiving his graduate degree, Hauptman continued part-time as a professor at the University of Maryland and later joined the biophysics faculty at the State University of New York at Buffalo. By 1965 he was head of the NRL's mathematical physics branch and began a collaboration on steroids with the Medical Foundation of Buffalo, which eventually lured him to their offices. In 1970, after 20 years at the NRL, he left to join the crystallographic group at the Medical Foundation of Buffalo. He became research director of the foundation in 1972. In 1979 and 1980 he was elected president of the Association of Independent Research Institutes.

Awarded Nobel Prize

Hauptman jumped into the limelight in 1985 when the Royal Swedish Academy of Sciences chose to recognize his long-ago work from the 1950s and award him the Nobel Prize for chemistry. He shared the honor with Karle, and the two split the $225,000 award. Karle explained the lag time this way to *Science News* writer Julie Ann Miller: ''Initially it was hard for people to believe that the mathematics would, even in principle, do what it does.'' William Duax, a colleague of Hauptman's, told the *New York Times* that before the Hauptman-Karle method, it took two years to map out the structure of a simple 15-atom antibiotic molecule. Using Hauptman and Karle's methods, it took only two days to determine the three-dimensional structure of a 50-atom molecule. Over the years, the Hauptman-Karle method has been used to analyze hormones, vitamins, antibiotics, potential anti-cancer drugs, and plant-growth promoters. The U.S. Department of Defense was also interested in the methods as a way to investigate the structure of certain propellants, which could be used for rockets.

In 1986 Hauptman was named president of the Medical Foundation of Buffalo and in 1994 the foundation's name was changed to the Hauptman-Woodward Medical Research Institute (HWI) to honor both Hauptman and foundation benefactor Helen Woodward Rivas. HWI continues as an independent, not-for-profit biomedical research facility located in Buffalo, where one of its missions is to understand diseases at the molecular level.

Discoveries at HWI led to better insulin and a new antibiotic to fight strain-resistant bacterial infections. Under Hauptman's direction, HWI has also developed research experiments that have flown with NASA crews. The institute is also working on a way to determine the chemical interactions that cause polycystic kidney disease and breast cancer, with the hope of determining new treatments or even a cure. ''Solving the structures that control our bodies gives us a deeper understanding of how things work, how things go wrong and how we can design drugs that destroy diseases while causing minimal collateral damage,'' Hauptman told *Buffalo News* writer Davis. At HWI, Hauptman also continued his original, Nobel Prize-winning research, hoping to extend its capabilities. In time, HWI was successful in formulating a new ''shake-and-bake'' procedure to his original ''direct methods'' formula, giving scientists the ability to map the structure of even larger molecules than the original breakthrough allowed.

Hauptman's research is recognized by many universities around the world, and the honorary degrees he has received include those from the University of Maryland,

1985; City College of New York, 1996; University of Parma, Italy, 1989; D'Youville College, Buffalo, 1989; Columbia University, 1990; Bar-Ilan University, Israel, 1990; the Technical University of Lodz, Poland, 1992; and Queen's University, Kingston, Canada, 1993. Over the years, he has published his findings in journal articles, research papers, and book chapters.

Continued Research

When he is not working, Hauptman listens to classical music, and in his spare time designs geometric-patterned stained glass. He also swims nearly every day. Although well past retirement age, Hauptman continued his work as a research professor at the State University of New York at Buffalo and also at the research institute, which expanded its state-of-the-art research laboratory in 2003. Though some of the institute's work has gone unnoticed, Hauptman remained unfazed. As he remarked on the HWI website, ''When you look at the great strides that were made against polio and tuberculosis, those breakthroughs could not have been made without research that was done 50 or 100 years earlier. . . . And once in a while, with a little luck, lightning strikes.''

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Ofra Haza

Ofra Haza (1959–2000) was Israel's leading pop music recording artist. Rising from poverty to stardom, Haza left the slums of Tel Aviv to win World Music Awards and to sing at the 1994 Nobel Peace Prize ceremony.

An icon in her country, the mezzo-soprano received international attention for her songs that blended ancient Yemenite-Jewish poetry with western music. After releasing 16 gold and platinum albums in Israel and winning the Israeli equivalent of the Grammy Award for best female singer in 1980, she broke into the European and

North American markets. She died at the age of 41 due to complications from AIDS.

Started in Theater Group

Ofra Haza was born in Tel Aviv, the youngest of nine children in a Jewish family that had escaped religious persecution in Yemen. Growing up in the poor Hatikva district, Haza came from a musical background. Her mother, Shoshana, sang old Yemenite songs around the house and played the tambour drum. Israeli folk songs and songs from the Beatles and Elvis Presley were also among her musical influences during the 1960s.

At age 12, Haza joined the local Hatikva Theater, a protest theater group established by Bezalel Aloni. Aloni, who would manage her career for the next 20 years, made her the star of the show. She participated in the troupe for seven years, singing and gaining a following and appearing on four albums with the members of the Hatikva Theater.

Israel's Top Singer

During her teenage years, Haza performed in a variety of venues. She hit the Israeli charts with songs about poverty and the discrimination faced by Jews who moved to Israel from Arab countries. She won a national singing contest, appeared on television variety shows, and worked in movies with film directors Zalman King and Goran Bregovich. As is mandatory for all Israeli citizens, she joined the army at age 18 for a two-year stint, working as a secretary assigned

to the tank corps. After her military service, she released her first solo album in Israel, signing with local label Hed Azri.

Haza's pop albums became best-sellers in Israel. Her 1979 ''The Tart's Song'' spoke of independent young women defying tradition and social convention. ''At that early stage of her career, all Ofra wanted was to forget her ethnic roots and be an Israeli,'' commented Yoram Rotem, music chief at Israeli broadcaster Galei Zahal, for *Billboard* magazine. ''She sang simple songs for the ordinary Israeli. They were largely ignored by radio, but fans bought them.''

The mezzo-soprano, who sang in Hebrew and Arabic, easily crossed cultural boundaries and garnered numerous awards. Haza was named Israel's Singer of the Year for five consecutive years and went on to record more than 16 gold and platinum albums in her homeland. In 1983, she was chosen to represent Israel in the Eurovision Song Contest, where she placed second. The experience offered her exposure to the European audience.

Recorded Yemenite Songs

By the mid-1980s, Haza had changed her subject matter, returning to songs learned from her parents. She attracted new audiences with the release of three albums of old Israeli songs that soon earned the attention of radio stations. Record producers who had begun to take notice asked her to make an album for international distribution. She decided to honor her Yemenite Jewish heritage by covering the songs her mother used to sing with a pop beat and modern arrangements.

Haza's first international release came in 1985 with the album, *Fifty Gates of Wisdom: Yemenite Songs.* For the album, Haza created a modern interpretation of a collection of prayers written by 17th-century Rabbi Shalom Shabazi by adding a dance beat that used electronic percussion. She told the *New York Times,* ''I wanted to do an album to make my parents happy.''

At a time when the World Beat sound was gaining popularity, *Fifty Gates of Wisdom* was an enormous success, hitting the club scenes in Europe, and topping the international pop charts. Haza soon became Israel's most popular international recording artist. Rotem said in *Billboard,* ''Ironically, her international success came with the very material from which she wanted to escape. She caught the ethnic wave, and she also had talent, looks, and professionalism.''

The album's singles, ''Galbi'' and ''Im Nin'Alu'' (''If the Gates of Heaven Closed''), played in dance clubs throughout Europe. ''Im Nin'Alu'' placed at the top of the singles chart in Germany for nine weeks and ranked number one on the European chart for two weeks. Worldwide, the album sold more than a million copies. In Germany, Haza won the Tigra Award for Singer of the Year in 1989. In 1987, *Fifty Gates of Heaven* reached the United States. Not long after, Haza became the first Israeli singer to be a guest on MTV.

In a circuitous route to fame, the British group Cold Cut heard Haza's voice on a pirated copy of ''Im Nin'Alu'' and included it on the group's remix of Erik B. and Rakim's rap song, ''Paid in Full.'' M.A.R.R.S.S. also added her voice to their dance hit, ''Pump Up the Volume.'' Haza commented about her unconventional connection to hip-hop, ''That gave my song a big push. People that didn't know me heard my voice on a rap song.''

Observed Jewish Tradition

When Haza performed songs from *Fifty Gates of Wisdom,* she added elements of tradition to her style as well as to her music. She proudly wore traditional Yemenite clothing, elaborately beaded and with ornate Yemenite rings and silver bracelets. Devoted to her religion, Haza observed Jewish tradition when she toured and performed. She avoided holding concerts on Friday night to observe Sabbath and requested only kosher meat.

She was living a very different life from the one her parents expected. ''I see in front of my eyes my parents who educated me to appreciate what God gave me. I came from a poor neighborhood. Then suddenly I'm staying in first-class hotels, driving in limousines, flying first-class. Every day I say 'Shema Yisrael' and thank God for giving me this opportunity.''

Success in English

A German company asked Haza to record an album in English so it could be released in the United States. Few thought a record with Yemenite songs would sell in America. Haza floundered with English and with the conventional subject matter. ''He gave me American songs,'' she said. ''You know, 'Love me, love you, need me.' I didn't like the lyrics but I had no choice.'' The album was abandoned but the idea of an English release was only postponed.

In 1988, Haza signed on with Sire Records, a subsidiary of Warner Bros. A new producer helped her to assemble songs such as ''Im Nin'Alu'' and Haza's earlier Hebrew songs, translated into English, to create the album, *Shaday.* Released in the United States, Canada, and Japan, it sold a million copies worldwide, and ''Im Nin'Alu'' won top honors at the Tokyo Music Festival. In New York City, Haza won the New Music Award for the International Album of the Year in 1989.

Two years later, Haza succeeded again with the release of her English album, *Desert Wind.* Haza co-produced four of the songs on the album, which featured her mother chanting Arabic songs. She conducted a U.S. concert tour to promote the album that included 42 cities. Accepted by an audience no longer wary of foreign musicians, Haza commented about her material, ''I think people are a little bit tired of the songs they used to hear. They want to listen to something strange and new.''

Sang at Nobel Ceremony

Desert Wind brought increased recognition for Haza. She produced a video for MTV and appeared on American talk shows. In 1991, she participated in the Artists of the World for Peace in the World video of John Lennon's ''Give Peace a Chance.'' She was also invited to work with the Sisters of Mercy, Paul Anka, Iggy Pop, and Paula Abdul. Her follow-up album, *Kirya,* featured guest Lou Reed and was

nominated for a Grammy Award in the World Beat category.

Her biggest honor came in 1994 when Prime Minister Itzhak Rabin called her Israel's ''goodwill ambassador'' and invited her to sing at the Nobel Peace Prize ceremony for Rabin, Shimon Peres, and Yasser Arafat. She performed again a year later at Rabin's memorial service following his assassination.

After marrying businessman Doron Ashkenazi in 1997, Haza spent the rest of the 1990s on two movie projects. In 1998, she sang for Steven Spielberg's animated movie *The Prince of Egypt,* voicing Moses' mother Yocheved. For the movie's international release, she sang in 17 languages, including German, Greek, Polish, and Hungarian, from phonetic transcriptions written in Hebrew.

The same year, Haza sang on the Columbia/TriStar film, ''The Governess,'' which portrayed Jewish life in England in the late 19th Century. The soundtrack was released on the Sony Classical label. Also in 1998, Haza joined the late Pakistani virtuoso Ali Akba Khan for *The Prayer Cycle,* inspired by music from Judaic and Muslim traditions.

Succumbed to AIDS

On February 10, 2000, Haza admitted herself to Sheba Hospital in Tel Aviv. Despite her fame, she guarded her privacy and refused to inform the media about her medical condition. She and her family forbade the hospital to leak information about her illness to the press. Some reports claimed she was suffering from influenza and that she was receiving treatment for liver and kidney failure. Fans and well wishers, as well as television crews, gathered daily outside the hospital keeping vigil, praying, and hoping to learn about her condition. On February 23, 2000, 13 days after entering the hospital, Haza was pronounced dead from multiple organ failure.

Her funeral, held on February 27, attracted thousands of mourners. Working-class people and the elite, including Shimon Peres, gathered to eulogize Israel's leading recording artist. Bibi Netanyahu paid public tribute, and Prime Minister Ehud Barak issued a statement, ''I was impressed by her shining personality and her great talent. Her voice made its way into the hearts of many in Israel and throughout the world. Her contribution to Israeli culture was great, and the honor she brought this country will never be forgotten.''

The daily newspaper *Ha'aretz* had been reporting that Haza was infected with the HIV virus and that AIDS was the cause of her organ failure. The paper was criticized for violating the singer's privacy, yet it defended its decision to report the news, which had existed as a rumor on the Internet and television. In a country where having AIDS was still considered taboo, *Ha'aretz*'s editors believed that secrecy only demonized the disease. Haza's death prompted more discussion in Israel about AIDS and the shame that stills surrounds it.

Some AIDS activists suggested that Ofra Haza could have been her country's Magic Johnson, a celebrity who could have broken down stereotypes and promoted education on AIDS prevention and awareness. Bentwich said in the *New York Times,* ''In this unfortunate case . . . it appears that Ofra Haza almost died of the embarrassment, from the terrible fear to reveal her illness.''

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Eric Arthur Heiden

In 1980, American speed skater Eric Heiden (born 1958) became the first athlete ever to win five gold medals in a single Olympics. After his record-setting performance, Heiden went on to compete on the cycling circuit and then became a doctor, enjoying a life of quiet obscurity.

Success Began with Training

Skates were Heiden's first shoes. Being born into a family of skaters—and growing up in Madison, Wisconsin, where winters are long and cold—gave Heiden plenty of opportunities to glide across the ice. Although hockey was his first love, at age 14 he committed all his time and energy to the sport of speed skating.

In 1972, Heiden's training was energized when Dianne Holum, the 1968 and 1972 Olympic speed skating champion, started him on an intensive training regimen. Combining on- and off-the-ice exercises, Heiden's focus became both physical and mental. His physical training concentrated on strengthening the most important muscles for any speed skater—the quadriceps—and included bicycling, weightlifting, and duck walking. His mental training pinpointed how his technique could give him an advantage over his competitors. That advantage would soon lead Heiden to five amazing victories at Lake Placid.

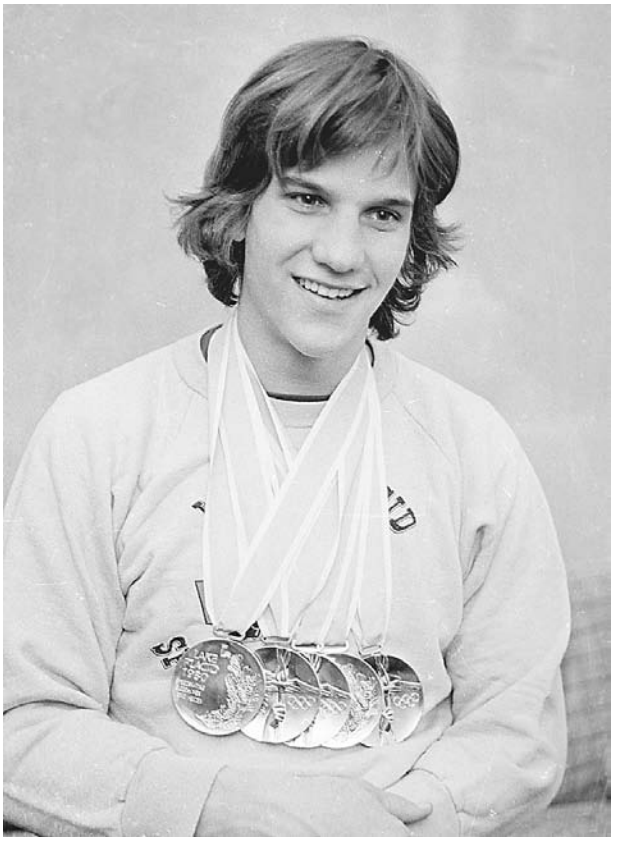

''Turned Ice Into Gold''

Throughout the mid to late 1970s, Heiden's hard work garnered him much success. In 1977, at only 19 years of age, he became the first American to win the World Speed Skating Championships. Thereafter, Heiden dominated every competition, amassing over 15 wins including the World Speed Skating Championships three times.

By 1980, Heiden had become the skater to beat at the Lake Placid Olympics. In fact, some had already accepted defeat. Frode Roenning, Norway's speed skating Olympian, told the *Washington Post,* ''Heiden is the biggest, greatest skater there has ever been. The rest of us are waiting for the next Olympics,'' according to ESPN online. With all the publicity swarming around Heiden, many wondered if he could live up to his potential and to the hype. Heiden was unfazed by it, however. It seemed as if the grandness of the Olympics had no impact on him. In fact, ESPN online noted that Heiden told reporters that he felt that the audience's perception of the games was ''overrated'' and that the Olympics are ''just big in the eyes of the American public.''

That public watched in awe as Heiden continued his winning ways. In his next race, the 5,000 meter, no one could match his smooth strokes across the ice. He won his second gold by more than a second. In his third race, the 1,000 meter, Heiden extended his winning margin to one and half seconds. This dominance led *Washington Post* reporter Tom Boswell, as further noted by ESPN online, to comment, ''Many athletes have muscles. Few have Heiden's strength of mind, his mulish will inside a thoroughbred's physique.''

Heiden would need that strength of mind in his next race, the 1,500 meter. At the 600 meter mark, he slipped, but escaped catastrophe—''losing only a few hundredths of a second,'' commented ESPN online—and won his fourth gold medal. With this win, Heiden, as Dave Kindred of the *Washington Post* stated, had become ''the first man ever to turn ice into gold.'' However, his gold medal count had not yet been completed. Heiden still had one more race—the 10,000 meter.

In 1980, the United States was in the midst of a harsh Cold War with their then-enemy the Union of Soviet Socialist Republics (USSR). The country wanted heroes and looked to the Olympics as one place to find them. After winning four gold medals, Heiden had become a national hero. As ESPN online quoted Ken Denlinger from the *Post,* ''Heiden is not some Soviet recently emerged from a hidden lab after decades of selective breeding. He is American, from Green Bay Packer country.'' However, Heiden was not the only hero. The night before Heiden's last race, the American ice hockey team played their miraculous game against the USSR and won. The United States had more heroes to honor. Heiden had attended the game and, too excited about the win, could not fall asleep. Sleep is the body's time to recuperate and prepare for its next challenge. Heiden's body did not get that chance. He overslept, wolfed down some breakfast, and arrived at the track just in time for warm-ups.

Speed skating had never been a popular spectator sport—especially the 10,000 meter race. Overall, the competition is not other skaters, but the clock. At the Olympics, what spectators watched were ''two people in funny suits gliding 6.2 miles in little circles with one hand behind their back,'' commented *Washington Post* reporter Dave Kindred. Gliding for 25 laps over 14 minutes and 12 seconds, Heiden beat the previous world record by six seconds and claimed his fifth gold medal. ''That's the last world record I had ever expected to break,'' Heiden stated as noted by ESPN online. And, as he exited the rink, Heiden had what he would later recall as his ''most memorable moment.'' He told reporter Jo-Ann Barnas of the *Detroit Free Press* that he thought to himself, ''I'm never going to be in that kind of shape again.''

Yet, much like his attitude towards the games itself, Heiden's attitude about winning a record-setting five gold medals was also blasé. Again, his focus had been skating the best that he could. ''Gold, silver and bronze isn't special,'' he commented at a news conference, according to ESPN online. ''It's giving 100 percent.'' Heiden had not realized the impressiveness of his wins or the worthiness of the medals. ''Heck, gold medals, what can you do with them? I'd rather get a nice warmup suit,'' he told Kindred of the *Washington Post.* ''That's something I can use. Gold medals just sit there. When I get old, maybe I could sell them if I need the money.''

Rejected Fame for Medical School

Most Olympic medallists have cashed in on their wins by plastering their faces on cereal boxes or by pitching various products on television. Some return for further glory to their sport for the next Olympics. However, Heiden retired. ''I didn't get into skating to be famous,'' he said according to ESPN online. He thought about continuing skating, but only if ''I could still be obscure in an obscure sport. . . . I really liked it best when I was a nobody,'' he further commented.

Yet, Heiden never stopped being an athlete. He just switched sports. In the summer of 1980, he earned a spot as an alternate for the U.S. Olympic cycling team. For the next six years, he continued pedaling and in 1985, won the U.S. professional cycling championship. In 1986, Heiden raced in the prestigious Tour de France. During the race, he suffered what would be his first and only injury, a concussion. ''I fell off the bike . . . there was blood coming out of my head,'' he recalled to *Sports Illustrated*. ''That pretty much ended my cycling career.''

By 1986, Heiden earned a Bachelor's degree in his premedicine studies, fulfilling his childhood dream. ''I can remember in eighth grade making a conscious decision when I was I guess about 14 years old that I wanted to go into medicine,'' he told an interviewer for the University of California-Davis Medical Center (UCDMC). In 1986, Heiden entered Stanford University Medical School and faded back into an obscure, decidedly non-famous life.

By the late 1990s, Heiden had completed medical school and residency, married, became a father, joined the medical staff for the National Basketball Association's (NBA's) Sacramento Kings, and began working as an orthopedic surgeon for UCDMC. With surgery, Heiden had discovered a connection to sports. ''There's a lot of preparation,'' he told *Sports Illustrated*. ''The surgery itself takes maximum concentration and maximum effort, but the competition is with yourself.''

Heiden had also discovered a unique connection to his patients, many of whom were injured athletes. ''Having been an athlete, I have an idea what the players are going through, the pressures they're under, and what's going on mentally as they try to get back on their feet,'' he further told *Sports Illustrated*. And, with the passage of time, many of his patients as well as the general public had no idea that Doctor Heiden was Eric Heiden, five-time Olympic gold medallist. Heiden relished that fact: ''I love that I can go out in public and only now and then does my face ring a bell for people.'' Heiden had moved on from the past, never reliving his glory days, but only focusing on the future and ''being the best doctor I can be,'' as he commented to *Sports Illustrated*.

Returned to Olympics

In 2002, another Winter Olympics was being held on American soil and Salt Lake City had decided to honor past American Olympians. Heiden, however, passed on being part of the opening ceremonies after being notified that the U.S. Hockey team, not he, would be the last torch bearers. He did, however, accept the position as team physician for the American speed skating team. ''I've always wanted to give back,'' Heiden told the *Detroit Free Press*. ''And being a sports physician, I looked at that as an opportunity. It's a little strange (being in Salt Lake) but this is pretty rewarding.'' Also strange was the fact that it had been 22 years since Heiden's record-setting Olympics. ''It seems like it was just a few years ago,'' Heiden said in the *Detroit Free Press*. ''People always ask, 'Has it set in?' And I still say, 'It really hasn't. . . . I didn't consider myself a great athlete.' ''

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John William Heisman

John William Heisman (1869–1936) was the football coach at Georgia Technical University (Georgia Tech) from 1904 until 1919. His teams played 33 games without a defeat including its record-setting win of 222-0 over Cumberland College in 1916. His career in college football lasted 36 years and marked some of the most significant changes in the sport's history.

Born to College Football

John William Heisman was born Johann Wilhelm Heisman, on October 23, 1869, at 183 Bridge Avenue in Cleveland, Ohio, two weeks to the day before the first official intercollegiate football game was played on November 6, between Rutgers and Princeton, both in New Jersey. His parents were Johann ''Michael'' Heisman and Sarah Lehr Heisman, both German immigrants to America not long before Heisman's birth. The senior Heisman was actually the son of the Baron von Bogart, German nobility, who lost his inheritance and his family when he decided to marry for love instead of title. Heisman's mother's grandfather, the Mater of Knauge, had been an aide to Napoleon, but was not titled. The two young lovers married and took the bride's maiden name of Heisman. By the age of seven, Heisman moved with his family to Titusville, Pennsylvania, at the center of oil country, where his father would practice his

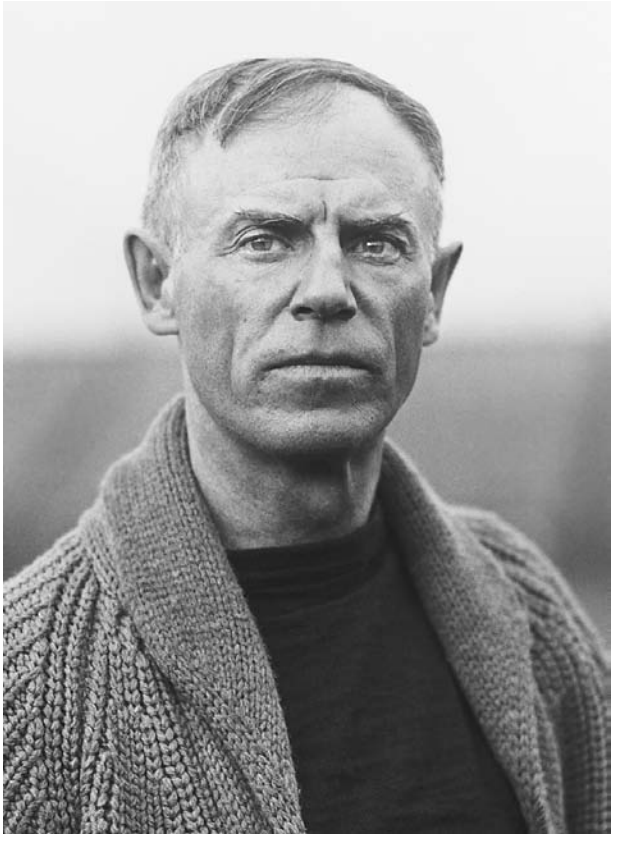

trade as a cooper, or barrel maker. The business supplied barrels to such notables as John D. Rockefeller for his Standard Oil company and prospered quickly to approximately 35 employees. In 1890, the senior Heisman sold out his business and returned to Cleveland. Heisman grew up in a comfortable home, beginning his own love affair with the game of football as a player for Titusville High School.

Heisman first enrolled at Brown University in 1887, where he was active in athletics, especially baseball and football though the school had dropped intercollegiate play until 1889 so his play was limited to a club team within the university. By the time Brown was playing intercollegiately again, Heisman had already transferred to the University of Pennsylvania with the intention of getting a law degree. Throughout the completion of his law studies Heisman continued to play football for the school in that era when transfer restrictions did not exist. In a profile of Heisman included in John T. Brady's book, *The Heisman, a Symbol of Excellence,* writer Gene Griessman wrote an autobiographical chapter on Heisman. He discussed the events surrounding the decision that would change the course of Heisman's life. ''There was a Penn player named Pop Thayer, whom Heisman claimed could punt a football 75 yards. Once, when Penn was playing Rutgers in Madison Square Garden, Thayer kicked a ball so high it broke a chandelier in the Garden's arched roof. A later event at the Garden changed Heisman's career forever. According to his widow, during Penn's game with Princeton, which also was played in the Garden, the galvanic lighting system somehow injured Heisman's eyes. The team's physician, Edward Jackson, told Heisman that he needed to rest his eyes for two years.'' With that pronouncement, Heisman returned to Ohio in 1892 and accepted the job as Oberlin College's first football coach instead of beginning the practice of law.

Began an Illustrious Career

Oberlin was located just about 20 miles southwest of Cleveland, and was already well-known for its academic excellence, especially in the liberal arts. In addition to joining the football staff, Heisman enrolled in a postgraduate course in art and also played on the football team—a practice, noted Griessman, that was legal at the time. The first team emerged undefeated that season and allowed only 30 points to its own 262 points. In an article for *Campus Life,* of Georgia Tech, Pat Edwards wrote in the fall of 1997, that during those early coaching years in Ohio, something else happened that was worth noting. ''With John's career change to coaching, John's father made up for missing his son's high school and college games by attending the game between Oberlin and Western in 1892. At that game the elder Heisman, coming first to see what his son would give up a law practice for, and alter to support a team he saw as an underdog, began to pace up and down the Western sidelines offering $100 bills as bets in favor of Oberlin,'' noted Edwards. ''The elder Heisman made money that day; Oberlin beat Western 38–8.''

In a review of Nat Brandt's book, *When Oberlin Was King of the Gridiron: The Heisman Years,* Kevin Kern of the University of Akron noted that it was the author's claim that at Oberlin Heisman began to ''revolutionize American football more than almost anyone else in those early years. Heisman's basic innovations and contributions to the college sport (and some that would be translated to the professional play of the game), included displaying downs and yards on the scoreboard, using both guards as blockers for the runner, drawing up a pre-set series of plays to start a game, sending signals in from the sideline, the long count, snapping the ball directly to the quarterback, and, even being the first to use the word ''hike'' in calling the plays. One move known as the ''hidden-ball trick'' was later declared illegal. In feats that would be impossible to fathom by mid-twentieth century, Oberlin would beat future powerhouses such as Ohio State and Illinois. In 1892, Oberlin defeated Ohio State twice under Heisman's leadership both times keeping Ohio State scoreless. Other than a year Heisman spent at Buchtel College (later known as the University of Akron) in 1893–94, during which season the Akron team managed to beat Ohio State 12–6, he stayed with Oberlin until 1895. The coach received no regular salary for his job there but received between $400 and $500 when a hat was passed to collect money for him. At Akron, his salary was $750, though the faculty of that college was not very supportive of the sport.

According to Griessman, the attitude of the Akron faculty might have been influenced by the significant differences of the football game then compared to the way the game would come to be known by the end of the twentieth century. Citing those differences, he noted that, ''When a team got the ball, it would form a wedge to shield the man

carrying the ball and come galloping down the center of the field. Tackling was not allowed below the knees. No forward passes were allowed, substitutions were rare, and if a man was taken out, he could not return to the game. Serous injuries were more common, and the number of deaths was increasing at a troubling rate, as more and more men took up the sport. However, Buchtel was required to play football to qualify for membership in the Ohio Intercollegiate Athletic Association, so the football team was more or less tolerated as a necessary evil.''

Heisman left Oberlin for Auburn University, then known as Alabama Polytechnic Institute, where he stayed for five years. Though Heisman followed three previous football coaches at Auburn, he became the school's first full-time head coach. His record during that time was one of 12 wins, 4 losses, and 2 ties. In 1971 Auburn became the only school where Heisman had coached to have any players win the Heisman Trophy: Pat Sullivan won it in 1971 and Bo Jackson, in 1985.

Heisman was coaching at Auburn when he observed what would come to be known as a ''forward pass'' for the first time. Technically, the play was illegal. During a game between Georgia and North Carolina in 1895, as Griessman described it, ''Toward the end of the game, North Carolina, with its back to the goal, was forced to punt. The fullback retreated until the crossbar of his goal was just above his head. Georgia rushed him mercilessly, and in desperation, he lobbed the ball forward to one of his teammates, who caught it and ran for a touchdown.'' Though Georgia's coach, Pop Warner, disagreed with the decision, the referee held fast to the opinion that the fullback could have fumbled the ball, allowing the touchdown to count. Heisman realized almost immediately that such a pass could open up the field during a game, and wrote to Walter Camp who was then the chair of the rules committee, petitioning him to make it legal. After years of campaigning, and due to the rise of public opinion against football due to the compounding of serious injuries and death, Camp and his committee finally relented. In 1906 the forward pass was confirmed as a legal play in the game of football. In his later years writing for *Collier's,* a popular American magazine, especially during the 1920s and 1930s, Heisman recalled that with the change that one play brought, ''American football had come over the line which divides the modern game from the old. Whether it was my contribution to football or Camp's is, perhaps, immaterial. Football had been saved from itself.''

Auburn's team lost only once during the 1896 season, and that was to Georgia, the team that Heisman would eventually lead after he left Auburn. When the rematch on Thanksgiving Day 1897 had to be canceled due to the death of one of Georgia's key players, Auburn had to cancel the rest of the season due to the grave financial losses suffered from that one change. The next year's team was small but worthy with an average weight of 148 pounds. Still, the team racked up a season of two wins against Georgia Tech and Georgia and a loss to North Carolina. Heisman maintained throughout his life that his stay at Auburn was highlighted by never having a team there he ''did not love,'' quoted Griessman, nor with whom he had any quarrels. He remained friends with all of his players.

From Auburn, Heisman went to Texas briefly to raise tomatoes, investing nearly all of his money. When Walter Riggs, the Clemson University professor, and later its president, founded the school's first football team in 1895, he also served as head coach for the team in 1896 and in 1899. Riggs had played under Heisman at Auburn and urged him out of the tomato fields back into football at Clemson. When he coached at Clemson for the 1901 through 1904 seasons, Heisman enjoyed a 19-3-2 record. His 1900 team had a 6–0 season, the first undefeated season in its history. His players tended to be light but full of speed. His plays were written to make the best of that fact. Griessman noted ''he would throw five men into a sweep ahead of the man with the ball, a play subsequently copied widely, but Heisman seem to have originated.'' One of his best-known tactics was that of using a player in one position for more than simply that one position.

Heisman continued to enjoy dabbling in the theater during his Clemson days and while doing so met his first wife, a widow named Evelyn McCollum Cox who was an actress in a summer stock company. She had one son, Carlisle, who would stay close to Heisman long after his mother and the coach were to divorce. Heisman and Cox married in 1903 when Carlisle was 12. Georgia Tech, whose team Clemson had defeated by 73–0 in the last game of the season, offered Heisman the position as head coach beginning with the 1904 season. The day after the offer had officially expired, he accepted the post at a salary of $2,250 per year, plus 30 percent of net receipts to coach its athletic teams. Heisman and his new family moved to Atlanta where he would coach the best games of his career and stay through 17 football seasons. It was Heisman's 1916 team that entered the *Guinness Book of World Records,* as it beat the once-powerful southern team of Cumberland College with a score of 222–0. By 1918 Heisman and his wife had mutually agreed to a divorce, and he decided that he wanted to prevent any social embarrassment by letting Evelyn choose where she wanted to live, and then he would choose another. When she decided to stay in Atlanta Heisman accepted a job as the head coach at his alma mater, the University of Pennsylvania.

Heisman stayed there for three seasons. He followed that with positions at Washington and Jefferson College in Washington, Pennsylvania, known at the time to be a serious football contender, having played in the Tournament of Roses game in 1921. When he refused to remove a black player for a scheduled game with Washington and Lee College in Virginia, that team backed out of the game. In 1924, he was married a second time, this time to Edith Maora Cole, who had been a student at Buchtel College while Heisman coached at the school. They had been sweethearts but decided not to marry due to Edith's bout with tuberculosis. They met again during the years following his divorce and married. Shortly after that, Heisman took what would be his last coaching position with Rice University in Houston, Texas. His agreement was to be in residence during spring training and for the football season, making him

available for a sporting goods business in which he was involved in New York City. He was granted a five-year contract and a salary of $9,000—a cut for him from Washington and Jefferson, but $1,500 higher than the highest paid faculty member. But with the two initial seasons bringing disappointing results, Heisman resigned after a third even more disastrous season. Heisman left college football coaching behind him and headed back to New York.

Final Years

Heisman became the man chosen by a recruiting committee to become the first athletic director of New York's Downtown Athletic Club (DAC), a name that would become synonymous with athletic excellence, particularly in football. In 1933 Heisman helped to organized the first Touchdown Club of New York and, in 1935, inaugurated the first Downtown Athletic Club trophy for the best college football player east of the Mississippi. On December 10, 1936, just over two months after his death on October 3, 1936, in New York City, the trophy was re-named the ''Heisman Memorial Trophy,'' in his honor.

During the years following his coaching career, while at DAC, Heisman wrote and published a book, *The Principles of Football,* wrote magazine columns for various popular magazines, and was at work on another book at the time of his death. Heisman was buried in Rhinelander, Wisconsin, his wife's hometown.

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Chang Heng

Chang Heng (78–139) was the leading scientist of the Later (or Eastern) Han Dynasty of first- and second-century China. He was a scholar in many areas, among them astronomy, cartography, mathematics, philosophy, and literature. Also known as Zhang Heng and Pingzhi, Heng is credited with creating the first seismograph to record earthquakes, devised an armillary—or celestial globe—to track the movement of planets and stars, proposed the concept of the lunar eclipse, developed longitude and latitude grids for maps, invented the odometer, and wrote love poems and other literary works.

Chang Heng was born in the Chinese Year of the Horse 2776, or 78 A.D., in the Xie county of Nayang, north of what is today Nanyang County in Henan Province of China. He was born during the Han Dynasty, a golden age of 400 years of enlightenment, scientific discovery, and domestic prosperity. Heng grew up amid literature and learning, becoming a good writer by age twelve. With a desire to travel around China and learn new things, at age 16 he left home to pursue his passion for knowledge. Heng visited the Han capital city of Chang'an where he learned history, current events, and culture, then ventured to the East Han capital of Luoyang and that region's school of higher learning, Taixue. At Taixu Heng spent several years honing his skills in writing and the study of literature.

In 111 the Chinese government asked for Heng's services, so he became an official assigned as the court historian. First serving as a junior officer then as a senior, Heng spent his longest term, 14 years, working under scholar Taishiling. Taishiling oversaw the observation of astronomical phenomena, the compilation of calendars, weather prediction, and meteorological occurrences. Heng studied the astronomical calendar, managed official documents, and became a national historian. Some biographers claim Heng was known for his moral attitude, never taking bribes, and cleaning up government corruption when he encountered it.

In time, Heng became the chief astronomer of the Imperial Chancellery for Astronomical and Calendrical Science and a chief minister under Emperor An'ti. Possessed of the rare talent of interdisciplinary interests, Heng embodied ancient China's reputation for scientific discovery and ob-

servation. Although he pursued knowledge in many fields, he is most remembered for devising the first seismograph, which he did in 132 A.D.

Invented the Seismograph: The Dragons and the Toads

Known for excellent record keeping, the Chinese kept accurate records of not only celestial events, but of earthquakes as well. At the time, people believed that seismic events were supernatural in origin: signs from heaven from angry gods designed to punished those below. Heng discounted these superstitions because he had been making careful observations of the symptoms of earthquakes and believed he could explain them by scientific means.

Because news about earthquakes occurring in distant parts of the country took too long to reach the Court, Heng desired a device capable of indicating tremors, their distance from the seismic event, and the event's location. To do so would not only save lives, but raise Heng's status in the Han Court.

Although Heng's original seismograph did not survive time, its description did, and several modern scholars have tried to recreate the device. Called the *houfeng didong yi,* or ''instrument for inquiring into the wind and the shaking of the earth,'' the first seismograph was a cast bronze kettle with a domed lid. The diameter of the device was eight *chhih*—1.8 meters or six feet.

The design of Heng's seismograph was indicative of Chinese artistry. The kettle sported eight dragonheads arranged in eight directions around the outside rim. Each head held a ball in its mouth. At the base of the vessel were eight corresponding toads with their empty mouths open. The ''toothed machinery and ingenious constructions'' inside the device were hidden. Actually it was an inverted pendulum that reacted to the slightest tremor of the earth. The pendulum swung, tapping a mechanism that ejected one of the balls from the corresponding dragonhead. The ball would fall into the waiting toad's mouth sitting directly under it and make a loud clang. Whichever toad had the ball indicated the direction of the earthquake's location.

Earned Reputation for Accurate Predictions

Heng's reputation was put into question one day in February 138 when a ball fell from a dragon's mouth indicating an earthquake had occurred. No one felt any shocks or tremors and questioned the results of the device. A few days later, a messenger arrived at court announcing that Longxi county in western Gansu Province, 400 miles away, had been struck by an earthquake. The sensitivity and accuracy of Heng's invention solidified his position as chief scientist.

Heng's ''scientifically designed'' instrument should more accurately be called a seismoscope, since it really measured the direction of ground motion without noting time or amplitude. Nevertheless, it worked on the principle of inertia: the tremor shook the device, causing a displacement between the mass and the kettle. This movement caused the ball to fall out of the dragon's mouth. Heng was able to design the seismoscope to pick up the signals of actual earthquakes and reject false signals.

Heng's machine was in use for four centuries in the form of ''earthquake weathercocks.'' Despite the genius and practicality of the machine, however, exploration in this area of science ended when the Mongols overran China in the 13th century. Some later Chinese historians had doubted that such a device was even possible. Only 1,400 years later in France in 1703, did De la Hautefeuille invent the first modern seismograph.

Created Second Seismograph and Celestial Globe

In competition with another noted scientist of his time, Li Pao, Heng devised another type of seismograph to prove his theory, which was contradictory to Li's. Heng's new machine consisted of a bronze dragon embracing a water driven cylinder covered with porous porcelain plates. In the dragon's mouth was balanced a glass bulb filled with red ink. Many of these machines were placed throughout China. If earthquakes were caused internally in the Earth, as Heng believed, the tremor would dislodge all the ink at the same time. Li believed that earthquakes were caused by meteorites hitting the earth, therefore dislodging only the ink bulb nearest the impact. The bulb would break and ink would flow down the rotating cylinder in a spiral pattern. Unfortunately there is no record of who won the competition.

Heng believed that the Earth was round. In his writing titled *Hun-i chu,* he describes the world: ''The sky is like a hen's egg, and is as round as a crossbow pellet; the Earth is like the yolk of the egg, lying alone at the center. The sky is large and the Earth small.'' To further study his interpretation of the universe, Heng constructed the first rotating celestial globe, or armillary.

The Chinese introduced the first permanently mounted equatorial armillary ring in 52 B.C. Successive astronomers adding rings. In 125 Heng added a ring for the meridian and one for the horizon. He built a wooden sphere at first, then a bronze version nearly five meters in circumference, affixed stars to the device, and made it rotate by water pressure. The water clock, or clepsydra, regulated the rotation of the device so it turned in real time—one circuit in one day, one complete rotation in one year. This allowed people to observe the movements of the sun, moon, and stars as they interrelated. In his book *The Chart and Interpretation of Armillary Sphere,* Heng calculated the year as 365 and a quarter degrees. Heng was the first to add such features as the north and south poles, equator, and elliptics.

Heng's definitive astronomical text is *Lin Xian,* which describes celestial phenomena. In this work he proposes that the moon reflects sunlight rather than being lit on its own. He also sets forth the theory that the moon could be eclipsed by the shadow of the Earth, gives reasons for the shortening and lengthening of the days throughout the year, and argues that the universe is infinite in time and space. He also calculates the angular diameter of the sun and moon as 29′24′′ or 1/736 of the celestial globe (the true average

angular diameter is 31′59′′26). He charted 124 constellations consisting of 2,500 stars he observed while in Luoyang, 320 of which had names. He also explains the optical illusion that makes the sun look bigger at morning and evening and smaller at noon.

A Man of Many Disciplines

Heng was an engineer, meteorologist, geologist, and philosopher. He invented the odometer, or ''mileage cart,'' which carried a figure that struck a drum as each *li*—or 0.5 km—distance was traversed. He is also remembered as being one of the four great painters of his time. A visionary mathematician, Heng computed the value of pi as the square root of 10, or approximately 3.162, not far off from 3.14. He constructed a sundial to measure the position of the sun. In 123 he improved the calendar to coordinate it with the seasons. He invented a compass vehicle in which a wooden figure inside a carriage would always point in the southerly direction due to the specialized gear system. He even created a wooden flying bird.

Many of his efforts focused on geography. Heng invented quantitative cartography, applying a grid system to maps, from which positions, distance, and itineraries could be calculated. His book, *Discourse on New Calculations,* established the basis for the mathematical use of the grid with maps, and he presented one of his maps to the Chinese emperor in 116. He perfected the science of latitude and longitude, and his grids were said to form a ''net over the Earth.''

Composed Poetry and Literary Works

The Han Dynasty produced narrative poets who described the grandeur of China's imperial court, the region's prosperity, and the lives of the elite. In this climate, Heng wrote more than 20 literary works. His poetry includes verses on such topics as leisure, academics, politics, love, and erotica. In his ''Four Stanzas of Sorrow,'' he earliest known seven-syllabic Chinese poem, Heng writes, ''She gives me a sword to my delight;/A jade I give her as requite./ I'm at a loss as she is out of sight;/ Why should I trouble myself all night?''

Heng's other notable poems include ''Bones of Zhuang Zi,'' ''Going Back to the Field,'' ''Two Capitals,'' ''A Song of Simultaneous Sounds,'' and ''Thinking about Mysteries,'' the last in which he describes his astral travels among the solar system. In the prose poem ''The Fu'' Heng presents a critique of the former emperors of the Han Dynasty.

Not Forgotten

Heng died in the Year of the Tiger 2837, or 139 A.D. in China. Many of the accomplishments of early Chinese scientists have been lost or forgotten, a symptom of the social structure in which academics sought patrons to sponsor their work. Knowledge was localized and spread slowly. Due to his vast number of achievements, however, Heng's work has survived. In the summer of 1980 the People's Republic of China presented an exhibit of science and industrial products in San Francisco, California, that included a model of Heng's ancient seismograph. And more recently, as China announced in 2003 that it planned to build a space telescope fashioned after NASA's Hubble telescope, rumors indicated that the instrument—which was planned for operation in 2008—would be named in honor of Heng. The ancient Chinese inventor has also been honored in space; Heng has a lunar crater on the back side of the moon named after him.

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Alonzo Franklin Herndon

American executive Alonzo Franklin Herndon (1858–1927) founded the Atlanta Life Insurance Company, one of the leading insurers in the American South. Born into slavery, he belonged to the first generation of successful African American entrepreneurs of the early twentieth century.

Worked Fields as a Child

Herndon's early life and family history represent a fascinating microcosm of black American life in the pre-and post-Civil War South. Herndon was born on July 21, 1858, to Sophenie Herndon, a slave. His father was Frank Herndon, the white farmer to whose Social Circle, Georgia land Sophenie was restricted. The young Herndon was one of 25 slaves owned by his father, who

never acknowledged paternity. He also had a younger brother, Thomas, as well as a number of half-brothers and half-sisters born to other slave women on the Herndon farm.

Herndon was four years old when President Abraham Lincoln's Emancipation Proclamation of January 1, 1863, freed the slaves in the Southern states that had seceded from the Union to join the Confederacy, but was seven when Frank Herndon released them when the war ended. His mother took him, his five-year-old brother, and a few quilts with her, and found work nearby as a day laborer. With the Southern economy wrecked, she was forced to accept payment in molasses, potatoes, or other provisions in order to feed her sons. She eventually went back to work on the Herndon farm, living in a one-room log cabin with four other former slave families and being paid pitifully meager wages. To make ends meet, Herndon and his brother worked in the fields as well alongside their mother and grandparents, and he had very little formal schooling as a result. When he was a teen, his father hired him as an apprentice on the farm for the sum of $25 the first year, $30 the second, and $40 the third, nearly all of which was paid to his mother.

Ran Away from Farm

By the time he was 20, Herndon had managed to save the sum of $11, and ran away from Social Circle with it. ''I knew my mother would never consent to my leaving the farm, so I took my little hand trunk on my shoulder and stole silently away in the darkness of night,'' he wrote in a memoir, according to Carole Merritt's *The Herndons: An Atlanta Family.* On that day in 1878, he walked all the way to Jonesboro, Georgia, but his first stop was a town that had telegraph wires running overhead, something he had never before seen and which unsettled him. ''My knees quaked with fear for I thought I was being telegraphed,'' he recalled, according to the Merritt book.

Herndon trained as a barber, and had his first small shop in Jonesboro. Looking to make his fortune in a place that offered better opportunities for blacks, Herndon relocated to Rome, Georgia, and then Chattanooga, Tennessee, but at one point was so discouraged by his business setbacks that he thought about quitting altogether and taking in a job a plow factory. In 1882, he moved to Atlanta, and found a post with a highly regarded local barber. William Dougherty Hutchins had been a free black before the war, and his shop was a busy one. Herndon eventually bought into a partnership, but it was later dissolved—perhaps due to Hutchins's financial setbacks, which taught Herndon to always be cautious about business expansion. Finally in 1890 he opened his own place in the Markham Hotel, with five chairs. Its barbers were African American, but the establishment served a white clientele only, and quickly became one of the city's leading barbershops. ''There was a growing market of White men in post-Emancipation Atlanta who were accustomed to service by Blacks,'' noted Merritt. ''Herndon was eager to capitalize on it.''

Black Atlanta's Power Couple

Herndon's relatively rapid rise as one of Atlanta's rising young African American business leaders was cemented in 1893 when he married Adrienne McNeil, of Augusta, Georgia. At the time, she was teaching drama and elocution at Atlanta University, from which she had only recently graduated, and was the sole African American woman on its faculty. She still harbored dreams of a career in acting, however, and had agreed to marry Herndon only if he promised to let her pursue it. Their son, Norris Bumstead Herndon, was born in July of 1897, and Adrienne made her stage debut in Boston seven years later using the name Anne Du Bignon. The publicity materials for the event claimed she was from an old French and Creole family in South Carolina, mentioning nothing about her race, and though she earned good reviews for a recital of Shakespeare's *Antony and Cleopatra,* no other roles came her way.

Twice Herndon's businesses were destroyed by fire: once in 1896 after a gas stove across the street from the Markham ignited its building and leveled the hotel, and again in 1902 when his new place on Marietta Street ignited in a fire that destroyed an entire city block. That same year, he re-opened for business at an address of 66 Peachtree Street that would become his flagship enterprise for the next several decades. Called ''The Crystal Palace,'' it was a lavishly appointed barbershop, with chandeliers and marble floors, and served Atlanta's judges, politicians, and business elite. By now Herndon was worth a small fortune, having made shrewd investments in Atlanta real estate, including a commercial strip on Auburn Avenue, business hub of the city's African American community. He also owned a hundred or so residential rental properties in the city.

Ventured into Insurance Business

Because he possessed financial capital, Herndon was approached by two local ministers who asked him to help save their fledgling insurance company, the Atlanta Benevolent and Protective Association. For dues of 25 cents weekly, a payee's beneficiary would receive a sum up to $50 upon death, which paid for funeral expenses. Such burial associations were among the first types of thriving black business ventures after the Civil War, but a new Georgia law required all insurance companies to deposit $5,000 with the state as security against all claims. Herndon bought the business for $140 in 1905, and when he deposited the sum according to the new state regulatory rules, his company became the first in the state to meet the new requirement.

Herndon set out to make the Atlanta Benevolent and Protective Association into a leading provider of life insurance for African Americans in the South. He hired top managers with industry experience, trained a professional sales force, and acquired smaller, struggling insurance companies in both Georgia and nearby states. His new venture became the Atlanta Mutual Insurance Association, and by 1907 had 23 offices across Georgia.

Struck by Tragedy

Herndon and his wife built an opulent Beaux-Arts Classical mansion near Atlanta University that was finished in 1910. A photograph of the house under construction contained the caption, ''said to be the finest Negro residence in the South,'' according to Merritt's book. Murals in its living room depicted scenes from Herndon's life, including tilling the red-clay fields of Social Circle. ''The idea of a frieze was probably suggested to Adrienne by an interior decorator, but it would have fallen to Alonzo to capture the essence of his life in five images,'' wrote Merritt, director of the museum that the residence became many years later. ''Significantly, Alonzo chose field labor rather than barbering to depict his critical path to success.'' Tragically, Adrienne died the same year the house was completed after a bout with Addison's disease, a glandular condition. Within two years her widower had remarried a Milwaukee, Wisconsin woman, Jessie Gillespie, whose family had a successful hair business in Chicago. An extended European honeymoon was partly spent gathering furnishings to refit his Crystal Palace.

Herndon continued his to expand his insurance empire. In 1913, he signed a partnership agreement with a Kentucky firm, Standard Life. ''My aim,'' he explained in a speech that year delivered at the Tuskegee Institute and quoted in the Merritt book, ''has been for several years to try to get as many of our people together to cooperate in business and along all other lines. . . . The great trouble in establishing insurance companies among our people is that it is difficult for our people to understand the advantage of pulling together for the common and for their own good.'' In 1915, he ventured into Alabama, and the acquired another Georgia insurance company, Union Mutual, the largest black-owned insurer in the state. A 1916 reorganization made Herndon's company a shareholder-owned one, but he held the majority of stock. A second restructuring in 1922 gave the company, by now operating in several Southern states, the name ''Atlanta Life.''

Became Leading Philanthropist

Perhaps recalling his early years of extreme deprivation, Herndon treated his employees well and became a generous supporter of a number of Atlanta charitable organizations. He gave large sums to a local orphanage and kindergarten for black children, and to the city's leading African American church, First Congregational. He was also involved in the Southview Cemetery Association, Atlanta Loan and Trust, and the Atlanta State Savings Bank, and was a key investor in Gate City Drug Company, the first black-owned drugstore on Auburn Avenue. In his leisure time, he relaxed at an orange-grove estate he had acquired in Lake County, Florida, which he improved and sold some years later at an impressive profit.

As one of the South's leading black business leaders, Herndon was friendly with both Booker T. Washington and W. E. B. Du Bois. He was even a delegate to the first conference of the National Negro Business League organized by Washington in 1890, and was involved in Du Bois's 1905 Niagara Movement, a conference held in Fort Erie, Ontario that eventually led to the formation of the National Association for the Advancement of Colored People (NAACP). His son was more reluctant to follow in his footsteps, however, for Norris Herndon had inherited Adrienne's passion for the stage. Norris eventually settled down and earned an M.B.A. from Harvard in 1921, where he was one of two blacks in his class.

Extolled as a Pioneer for Other Blacks

Herndon died at home in Atlanta on July 21, 1927, at the age of 69. His funeral was an extraordinary event in the city, and Atlanta Life's Memphis chief, George W. Lee, was one of a lengthy list of eulogists who paid tribute to the company founder. ''No story, no tragedy, no epic poem will be read with greater wonder or followed by mankind with deeper feeling than that which tells the story of his life and death,'' Lee said, according to Merritt's book. Fittingly, Herndon had asked that his pallbearers be drawn from among his barber staff.

In 1933, Jessie and Norris Herndon turned the ownership of the Crystal Palace over to its employees. It remained a segregated establishment until it closed in 1972. Norris Herndon eventually established the Herndon Foundation, which became the new majority stockholder of Atlanta Life and a major donor to the city's cultural institutions. Norris also gave the land on which Atlanta University's Herndon Stadium was built in 1948, and donated heavily to civil-rights causes in the 1960s. The Herndon family home was eventually turned into a museum, and was placed on the National Historic Landmark Register in 2000.

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Johns Hopkins

American financier and philanthropist Johns Hopkins (1795-1873) was the founder of Baltimore, Maryland's Johns Hopkins University, as well as a free hospital to serve the people of the city where he spent his life.

American philanthropist Johns Hopkins made a fortune in banking and real estate by recognizing that Baltimore, Maryland, had a future as a commercial center. Increasing his wealth further by investing in the Baltimore & Ohio Railroad, and inspired by the example of friend and philanthropist George Peabody, Hopkins donated sufficient funds to establish a university and a hospital, both of which bear his name.

From Farm to Baltimore

Johns Hopkins was born May 19, 1795, on his grandparents' 500-acre tobacco plantation in Maryland's Anne Arundel County. He was the second of eleven children born to Samuel and Hannah (Janney) Hopkins. His great grandmother, Margaret Johns, who married into the Hopkins family in 1700, came from a good family that owned a large estate in Maryland's Calvert County, and Hopkins was the second relative to be given his unusual first name in her family's honor, the other being his father's father. The Hopkins family had lived in Maryland since the mid-1600s.

As a boy, Hopkins studied at nearby South River school, where he was taught by a young Oxford University graduate. When he was 12, his grandfather, the first-named Johns Hopkins, a prominent Quaker and a member of the West River Meeting of Friends, decided to act according to his moral beliefs and free the slaves working his land. With no one else to harvest the cotton crop, the task was left to Samuel Hopkins; he pulled young Johns and his older son out of school and quickly trained the boys as field hands. For the remainder of his life, Hopkins regretted the fact that he never finished his education.

When he reached age 17, Hopkins left the family farm and moved to Baltimore, where he was employed by his uncle, Gerard T. Hopkins, to learn the wholesale grocery business. Two years later, in 1814, Gerard Hopkins was forced to leave the business in his nephew's hands when he was called west to Ohio on business. Gone for several months, Uncle Gerard returned to find that young Johns had kept things running smoothly.

A Head for Business

While Hopkins learned a great deal working alongside his uncle, he was also frustrated by the elder man's rigid and old-fashioned attitudes and unwillingness to modernize some of his business practices. This rigidness was especially counterproductive, it seemed to Hopkins, during the financial upheaval that occurred in 1819 and which caused many cash-poor customers to ask to exchange their personal stock of home-brewed whiskey for food. While the young Hopkins had no problem with such a barter arrangement, his Quaker uncle balked at contributing to the use of strong drink.

Sensing an opportunity, 24-year-old Hopkins decided to go into business for himself. His maternal uncle, John Janney, invested $10,000 toward his nephew's wholesale grocery business, and Hopkins's mother also advanced her son an equal sum. Amenable to exchanging corn whiskey for groceries, the young entrepreneur soon drew customers to his door. Although he was banned from Quaker Meeting for a time, in his first year alone Hopkins and partner Benjamin P. Moore sold $200,000 worth of merchandise.

The partnership between Hopkins and Moore broke up in 1813. After convincing younger brothers Philip and Mahlon to join him in Baltimore, Hopkins changed the name of his firm to Hopkins & Brothers, and soon the brothers had spread their business across Virginia into North Carolina and as far west as Ohio, trading goods for the corn whiskey they marketed as ''Hopkins' Best.'' With his brothers to attend to the day-to-day tasks of mercantilism, Johns had time to build a new career, and he decided to enter the field of banking. Hopkins ended his association with Hopkins & Brothers in 1845, leaving the business to his brothers.

With a natural aptitude for business, Hopkins did not suffer from his lack of formal education, and his career in banking was as successful as his career as a grocer. He served as president of Baltimore's Merchant's Bank, which specialized in loaning money to small business ventures. His practice of buying overdue notes gained him stock in several companies, and with his profits Hopkins built warehouses in the growing city, convinced that Baltimore was well positioned to become a thriving commercial center.

Saw Future of Railroad

In addition to banking, Hopkins involved himself in other business ventures, among them fire and life insurance companies, an iron steamship line and directorships of several other banks within the city. His belief in Baltimore's potential for growth prompted his most lucrative investment, the Baltimore & Ohio Railroad, the first major railroad to form in the United States.

The importance of the development of railroad lines had been made clear to Hopkins by his need to ship and import grocery goods over vast distances as Hopkins Brothers expanded its markets and customer base. Railroads, far more efficient than wagon trains, ensured that a minimum of spoilage and breakage would occur. Appointed director

in 1847, Hopkins' role with the railroad expanded in December 1855 when the 60-year-old financier became chairman of the Baltimore & Ohio Railroad's finance committee. His investments in the line made him the largest shareholder after the State of Maryland and the City of Baltimore. At Hopkins' death he held over 15,000 shares of B & O stock.

Hopkins's hopes for the city of Baltimore came to fruition in the mid-1890s, despite financial setbacks resulting from the Civil War. Although Hopkins was not alive to witness it, the city expanded to become a major producer of cotton, milled flour and a variety of other manufactured goods, while shipping and railroad lines made it the second leading grain marketplace in the United States. By 1890 Baltimore served as the financial hub for the southern states.

Importance of Philanthropy

Living his entire adult life in Baltimore, Hopkins made many friends among the city's social elite, many of them members of the Society of Friends. One of these friends was George Peabody, who in 1857 founded the Peabody Institute in Baltimore. Other examples of public giving were evident in the city, as public buildings housing free libraries, schools and foundations sprang up along the city's widening streets. On the advice of Peabody, Hopkins determined to use his great wealth for the public good.

The Civil War had taken its toll on Baltimore, however, as did the yellow fever and cholera epidemics that repeatedly ravaged the nation's cities, killing 853 in Baltimore in the summer of 1832 alone. Hopkins was keenly aware of the city's need for medical facilities, particularly in light of the medical advances made during the war, and in 1870 he made a will setting aside seven million dollars—mostly in B & O stock—for the incorporation of a free hospital and affiliated medical and nurse's training colleges, as well as a university. Each of these institutions would be overseen by a 12-member board of trustees.

Hopkins also willed funds to local agencies for the purpose of educating young people and caring for dependent families. In line with his strong Quaker beliefs, he also earmarked $20,000 per year to fund the Colored Orphans Home, an orphanage for black Americans. He also clearly stipulated that blacks would not be excluded from medical care at his hospital.

Shortly after Hopkins' death in 1874, the required 12-member panels were assembled, and Johns Hopkins University and Johns Hopkins Medical Center were established. The hospital was erected in East Baltimore, on the site of the old Maryland Hospital; the university, established at the Hopkins' family seat at nearby Clifton, opened its doors in 1876. University of California president Daniel C. Gilman was made president of the new university, and he quickly recognized his task—as Stephen Bonsal wrote in *Harper's New Monthly:* ''Appreciating . . . the spirit rather than the letter of the bequest which they were charged to execute, the president and trustees determined to give the people of Baltimore the life-giving bread of education rather than the stones and the hollow shell.'' In ''unpretentious but adequate buildings,'' continued Bonsal, the instructors drawn to Johns Hopkins University ''compared favorably with the faculties of Oxford, Heidelberg, and Paris.'' Recalling his own childhood and lack of educational opportunity, Hopkins arranged that free scholarships for deserving students from Virginia and Maryland be established.

An Unassuming Life

Hopkins was thrifty in his personal habits—he preferred to walk rather than be driven and never owned an overcoat—but there any similarity to Charles Dickens' character Scrooge ends. Rather than looking after his personal comfort, he amassed a great fortune and willingly spent it when a community need arose. When a financial panic in 1857 resulted in internal disputes, Hopkins underwrote the fledgling Baltimore & Ohio Railroad to keep it sound; its failure would have seriously curtailed trade in the city and the ongoing expansion of the rail line. During the Civil War he advanced $500,000 to the city to keep public services operating. During the financial panic of 1873, as businesses faced bankruptcy, he extended credit to many, often without the expectation of interest, and fronted $900,000 of B & O debt to keep the railroad solvent.

Although he was a well-known public figure, in private Hopkins let a simple, unassuming life. And he lived it in solitude. While he had fallen in love with his cousin, Elizabeth Hopkins, as a young man, Elizabeth's father, Gerard Hopkins, prohibited the two from wedding due to their blood relationship as first cousins. Elizabeth, like Johns Hopkins, never married; instead the pair remained good friends throughout their lives. While intending to travel the world, Hopkins was tied to Baltimore due to his many business interests; instead, he had to be content with connecting with distant places through his railroad and steamship interests and through books—a chronic insomniac, Hopkins became a voracious reader.

Hopkins died on December 24, 1873, at the age of 79. In the Baltimore *Sun* the following morning was a lengthy obituary which closed thus: ''In the death of Johns Hopkins a career has been closed which affords a rare example of successful energy in individual accumulations, and of practical beneficence in devoting the gains thus acquired to the public.'' His contribution to the university that has become his greatest legacy was, by all accounts, the largest philanthropic bequest ever made to an American educational institution.

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Hviezdoslav

Slovakian literary great Hviezdoslav (1849-1921) was a genuine Renaissance man; poet, dramatist, journalist, translator, patriot, and Champion of the Slovak language.

Early Life

The Slovakian poet and translator Hviezdoslav was born Pavol Országh on February 2, 1849, at Vysny Kubin. He was the son of a farmer and attended *gymnasium* (high school) in Miskovec, Hungary. He continued his studies in Kezmarok, culminating with law school in Presov. He started out as a lawyer in his native Orava (northwest Slovakia) and quickly entered state service as a judge in Dolny Kubin. While practicing law, he simultaneously studied and wrote poetry under the tutelage of his teacher and mentor, Adolf Medzihradsky. He originally wrote in Hungarian and was a Hungarian patriot. He then wrote in German for a time but switched to the Slovak language on the advice of his teacher in 1868. He quickly became a Slovakian Nationalist and champion of the Slovak language. He published his first poems in 1868 when he was 19 and took the pseudonym Hviezdoslav in 1875 when he was 26. His hope was that the pseudonym would help to separate his identity as a poet from his identity as a lawyer. He presided as a judge for the state for three years and resigned in 1879 to work in private practice in Námestov. He retired in 1899 so that he could devote his life to literature.

Poetry

The Biographical Dictionary of European Literature—European Authors 1000–1900 points out that ''Hviezdoslav's poetry combines elements of romanticism and Parnassianism [a French poetic movement emphasizing metrical form rather than emotion]. On one hand he is a patriot whose verse describes his love of country and the beauties of the Slovak landscape; on the other he is an aesthete and accomplished technician who introduced new verse forms such as the sestina and terzina to Slovak poetry.'' Lauded by the *National Slovak Society* webpage as the ''last, brightest star in the Slovak poetical firmament,'' Hviezdoslav was considered one of the leading artists in the national revival of Slovak literature and language. His dedication to writing in Slovakian supported the people's right to use the Slovak language in schools and public life and helped to develop national consciousness while still managing to publish at least fifteen volumes of original poetry in his lifetime. Much of Hviezdoslav's poetic expression is highly religious. He wrote contemplative lyrical cycles on biblical subjects: *Agar* (Hagar), *Ráchel* (Rachel), and *Kain* (Cain), as well as a biblical play in verse: *Herodes a Herodias*. The lyric cycles *Letorosty* (Off—shoots), *Stesky* (Laments), and *Dozvuky* (Echoes) revived memories of a pleasant childhood while expressing an ever growing dissatisfaction with Slovakian dependence. His mature lyric cycles *Growth Rings I, II, & III, Walks Through Spring*, and *Walks Through Summer* were important because they provided the reader with personal contemplations that naturally touched on concerns of the human condition that all people could relate to. His epic compositions *Hájnikova zena* (The Forester's Wife or The Game–Keeper's Wife), *Ezo Vlkolinský* (Ezo Vlkolinský), and *Gábor Vlkolinský* featured a sophisticated use of allegory and native themes to comment on the state of the Slovak nation. *Hájnikova zena* (The Forester's Wife or The Game–Keeper's Wife), published in 1886, told the story of Hanka—the wife of a young gamekeeper—who kills the son of their master when he attempts to rape her. Although epic in scope, the heart of this narrative poem is its sincerity and its sweeping descriptions of the natural beauty of the uplands. In the latter part of his career his focus switched to realism, and he wrote about topics he found in contemporary life rather than in the past. This change was heralded by his infamous collection of anti–war poems *Krvavé sonety* (Bloody Sonnets or Blood–Red Sonnets). This acclaimed sonnet cycle is identified by *The Penguin Companion to European Literature* as ''a humanist's passionate protest against the madness of war.'' It was written during World War I, and projects a dramatic collage of images that showcase the horrors of war. *The World's Lawyer Poets* website notes that Hviezdoslav's poetry ''vastly extended the range of possibilities of the Slovak poetic language which he enriched by neologisms and dialect expressions, and which he employed in the most diverse forms of poetic creation.'' The *Columbia Dictionary of Modern European Literature* notes the way he ''developed a new type of reflective lyric, which was both a modern poetic narrative form and a verse play.'' Critics agree that his work helped to raise Slovak literature from provincialism. He was a humanist by nature and focused on patriotism, evangelical faith, democracy, and social and economic justice. His work has been translated into numerous other languages, and his versatile talents produced an impressive body of work that included verse plays and journalistic pieces as well as poetry. Hviezdoslav's major influences were Andrej Sladkovic, Jan Kollar, Jan Holly and the Czech poets: Jaroslav Vrchlick, Vitezslav Hálek, and Svatopluk Cech. While Jan Holly was known as the father of Slovakian poetry, Hviezdoslav was considered by many to be Slovakia's greatest poet.

A Master of Language

In addition to his accomplishments as a poet and master composer of the Slovak language, Hviezdoslav was also a celebrated translator. He translated English, Russian, German, and Hungarian literature into both Czech and Slovak. It was his desire to translate the world classics into Slovak. He translated William Shakespeare—including *Hamlet* in 1903 and *A Midsummer Night's Dream*—Friedrich Schiller, Alexander Pushkin's *Boris Godunov,* Sandor Petofi, the prologue to Johann Goethe's *Faust,* Adam Mickiewicz's *Crimean Sonnets,* and the work of Juliusz Slowacki.

Servant to His Country

Hviezdoslav was truly a servant to his country, and he supported the Slovak culture outside his substantial literary contributions. He was a vocal advocate of Czech—Slovak cooperation, and he openly supported the Czechoslovak Republic, serving as a delegate to its National Assembly when the new state was founded and as a member of its Parliament. He was rewarded in his lifetime in numerous ways. On August 5, 1919, the Slovak Cultural Institute (Matica Slovenska)—originally opened in 1861 but closed by the Magyars—was re–opened and re–dedicated. Hviezdoslav was honored by being named its new head. It was later enlarged by the addition of a Slovak National Museum. He also served as Poet Laureate of Slovakia for an extended period of time.

Living in Memory

Hviezdoslav died November 8, 1921, at Dolny Kubin at the age of 72 of natural causes. He is buried in the city cemetery at Dolny Kubin in Slovakia. His life and works have been posthumously celebrated ever since his passing. His life and work are displayed in the literary wing of the Orava Museum in Dolny Kubin. A newly re–constructed town square, *Hviezdoslavovo námestie* (Hviezdoslav Square) was named after him and boasts the National Opera House, among other attractions. In the Pantheon Hall of the Czech National Museum—which pays homage to Czech history, culture and science—there is a bronze bust of Hviezdoslav, which was added to the collection of statues and busts of contributors to the culture in 1930. A commemorative stamp with his face on it was issued January 28, 1998, and a commemorative silver coin bearing his portrait was issued in 1999 for the 150th anniversary of his birth. The Hviezdoslav Theatre was built from 1943 to 1947 and serves as the theatre of the Slovak National Theatre Company. The first performance in it was Hviezdoslav's *Herodes a Herodias.* The P.O. Hviezdoslav Museum documents in detail the life and works of the famous poet, and the Forester's Lodge—where he wrote Hájnikova zena (The Forester's Wife or The Game—Keeper's Wife)—is open to tourists and boasts the original furniture that Hviezdoslav used while composing the epic.

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I

Innocent X

Innocent X (1574-1655) was elected pope of the Roman Catholic Church as a compromise candidate between fighting factions, although the significance of his papal reign (1644-1655) remains disputed. While some considered him a shrewd politician as well as a reformer, others questioned how much Innocent was influenced by his self-serving sister-in-law.

The future Pope Innocent X was born Giambattista Pamfili on May 6, 1574 in Rome. He was the son of Camillo Pamfili and Flaminia de Bubalis, and the family resided in the region of Umbria. With the assistance of his uncle, young Pamfili studied law, like many well-bred young men of his day. He graduated from the Collegio Romano at the age of twenty.

Since the eighth century the Catholic Church controlled Rome and the surrounding regions as part of the Papal States; there was no civil government, and all courts were run by the Church. Pope Clement VIII appointed Pamfili to a judgeship on the Rota, a high court in Rome that served as a court of appeals for matrimonial cases. Pamfili served on that court from 1604 to 1621, and then made steady progress up through the ranks of the Catholic hierarchy. Pope Gregory V appointed him nuncio—a permanent official representative of the pope to a foreign government—to Naples, and in 1625 Pope Urban VIII sent Pamfili to France and Spain as a datary—an official who dates documents—under Cardinal Francesco Barberini, who was the pope's nephew.

A gifted politician, Pamfili impressed both the pope and Cardinal Barberini, and was subsequently named nuncio to Madrid. In 1626, at the age of 52, he was created the cardinal-priest of Sant' Eusebio, although he was not formally announced as a cardinal until 1629. In addition, Pamfili was also a member of the congregations of the Council of Trent, the Inquisition, and Jurisdiction and Immunity.

Became Pope

In August of 1644, the conclave of cardinals was held in Rome in order to elect a successor to Pope Urban VIII. The meetings were stormy; Urban had been decidedly pro-French, and the Spanish legation was determined to correct the balance of power within Europe. The French faction, in contrast, made it known that they would not give their vote to a candidate who was a Spaniard or was known to be friendly toward Spain. The Spanish candidate, Cardinal Firenzola, was rejected, as he was considered to be the enemy of France, and negotiations almost reached an impasse.

Eventually, fearing the election of a true enemy of France, the French faction came to a compromise with the Spanish faction, and finally agreed upon Pamfili, even though his sympathy for Spain was well known. When the news of their decision reached France, French Prime Minister Cardinal Jules Mazarin sent a veto, but it arrived after the decision had been reached, and on September 15, 1644, Pamfili was elected pope. To honor his uncle, Cardinal Inocenzo del Bufalo, Pamfili took the papal name Innocent. He was crowned in October of 1644 as Pope Innocent X.

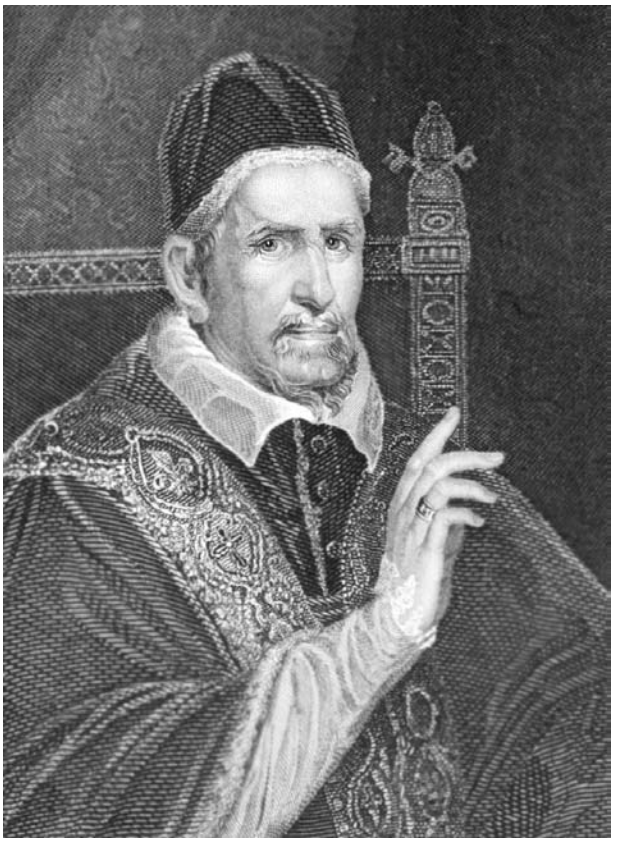

Took Pro-Spain Stance in Foreign Affairs

Innocent quickly revealed to the French court that his sympathies indeed were aligned with those of Spain. One of his first papal acts was to begin an investigation into how the powerful Barberini family had amassed its wealth and property while serving under Pope Urban VIII. As part of this investigation, he took down the very man he had once served, Cardinal Francesco Barberini, and eventually, the Barberini property was seized by the Catholic Church.

Cardinals Antonio and Francesco Barberini fled to France to avoid further punishment, and found a powerful ally in Prime Minister Mazarin. In response, in February of 1646 Innocent issued a Papal Bull declaring that any cardinals leaving the Papal States without his permission and remaining away for more than six months would suffer harsh consequences. The Bull declared that such cardinals could forfeit their benefices and their rank as cardinals. In response, the French Parliament declared the papal ordinances to be null and void, but even this threat did not cause the pope to relent; finally the Bull was withdrawn after Cardinal Mazarin threatened to send troops to Rome.

In *Saints and Sinners: A History of the Popes,* Eamon Duffy explained that ''The political helplessness of the papacy became clearer with every pontificate, and particularly so in the relations of the popes with France. Elderly and mistrustful . . . Innocent X was as hostile to France as Urban had been favorable.'' Duffy added, ''France's gain, Innocent considered, was inevitably the Roman Church's loss—'only on Spain could the Holy See rely.' '' While Innocent was not adverse to efforts to achieve a peace between France and Spain, he viewed Spain as less of a threat to the Church, which power France was attempting to erode. This position led Innocent to side with Spain in refusing to recognize the election of Juan IV as king of Portugal in 1648, eight years after Portugal declared its independence from Spain.

In *The Oxford Dictionary of Popes,* J. N. D. Kelly noted that Innocent X ''was not immune from nepotism.'' Like many of his predecessors in the papacy, he placed family and colleagues in positions of merit. However, it must be noted that Innocent named two capable men as Vatican secretary of state, both of whom he chose over his nephew, Cardinal Camillo Pamfili. The second of these men, Fabio Chigi—the future Pope Alexander VII—was chosen in 1651 and was made a cardinal the following year.

In 1648 the Thirty Years' War between France and the Habsburgs of Spain and the Holy Roman Empire came to an end with the Peace of Westphalia. Provoked in part by the spread of Protestantism throughout northern Europe, the Peace of Westphalia was seen as a threat to the Church of Rome. Essentially, the treaty declared that a monarch's subjects must follow his or her religion, which Innocent viewed as harmful to Roman Catholic interests, and he formally denounced the treaty in an 1648 Papal Bull. The Bull was not immediately published and was generally considered ineffective.

Despite his efforts to stop the inevitable diminishment of the Church's power in Europe, Innocent also had some notable accomplishments. Papal relations with Venice, which had been strained under Pope Urban VIII, improved under Innocent. Innocent gave financial aid to the Venetian rulers during their fight against the Turks in the struggle for Candia. On their part, the Venetians allowed Innocent free reign in filling the vacant clergy positions within their territory, a right they had previously claimed for themselves.

Obtained Questionable Confidante

As noted by a *New Catholic Encyclopedia* contributor, Innocent was ''a lover of justice and his life was blameless; he was, however, often irresolute and suspicious.'' Another of his failings, as recorded by history, was his reliance on Donna Olimpia Maidalchini, his widowed sister-in-law. Maidalchini was reportedly avaricious and hungry for power, and she is credited by some with provoking the pope to take entrenched positions on matters where he would have been better served by being more open to alternatives. In *The Oxford Dictionary of Popes,* Kelly described Innocent as ''an old man, taciturn and mistrustful, slow in reaching decisions.'' These traits allowed his ''powerful and sinister'' sister-in-law the opportunity to greatly influence him.

As the *New Catholic Encyclopedia* contributor noted, ''for a short time'' Maidalchini's influence gave way to that of another persuasive advisor, ''the youthful Camillo Astalli, a distant relative of the pope.'' Innocent was also influenced by Astalli, and made the young man a cardinal. However, Maidalchini soon regained her influence as confidante to the pope; as the *Catholic Encyclopedia* contributor noted, ''the pope seemed to be unable to get along without her,

and at her insistence, Astalli was deprived of the purple [—lost his position as a cardinal—] and removed from the Vatican.'' Although Innocent was respected for his moral character and his loyalty to the Church, his reliance on his sister-in-law ultimately clouded his pontificate. By the close of his reign, Kelly explained, Innocent ''took no important decision without consulting her.''

Condemned Jansenism

The primary religious challenge of Innocent's reign, and one that grew increasingly controversial in subsequent papal reigns as a result of Innocent's actions, had to do with the spread of Jansenism. Named for its founder, Dutch theologian Cornelius Otto Jansen (1585-1638), Jansenism was a reform movement among Roman Catholics that thrived during the sixteenth and seventeenth centuries due to the efforts of theologians such as Antoine Artaud. As Duffy explained, the controversy first broke out in the French Church in the 1640s ''over the teachings of the posthumously published treatise *Augustinus* by a former bishop of Ypres, Cornelius Jansen. Jansen's immense and unreadable Latin treatise was in fact a manifesto for a party of devout Catholics alienated by the worldliness of much Counter-Reformation religion.''

Jansenism had many traits in common with Protestant Calvinism due to its central belief in the corrupt quality of human nature. Among the principle beliefs of the movement are predestination and the rejection of the Catholic dogma regarding free will. The Jansen movement stands in marked contrast to the Jesuit doctrine, which holds out to Catholics the chance to redeem one's soul through good works; Jansenism holds that original sin destroyed the chances of all except predestined men and women to obtain salvation. Because of this central conflict, Duffy explained, Jansenists ''detested the Jesuits . . . whom they saw as chief culprits in the spread of lax moral and sacramental teaching.'' Duffy further noted that Jansenists also reject Protestantism and places a strong emphasis on the sacraments and the hierarchy of the traditional Church. In short, it takes ''a gloomy view of the average man or woman's chances of salvation.'' However, due to its conservative slant, ''on such matters as the need for a Catholic political alliance against Protestantism, Jansenists were ardent supporters of the papacy.''

For several decades Jansenists had been a particular target of the French Church, which attempted to ban the sect. Because of his virulent anti-French stance, Pope Innocent X now found himself embroiled in the political as well as religious aspects of the controversy. In 1651 Innocent appointed a special commission to examine the central five propositions within Jansen's *Augustinus,* and even took part in several of the commission's sessions. In 1653 he issued the bull *Cum occasione,* in which he condemned these five propositions as heretical.

Cum occasione is seen as perhaps the most important act of Innocent's papacy; indeed, it proved to be the most controversial. Ultimately, the papal bull, in supporting the Jesuit doctrine over that of the Jansenists, spoke to the need of the Church to embrace rather than alienate its followers. However, it did little to stem the ongoing controversy surrounding Jansenism that would continue to rage over the next several years due to the work of French mathematician Blaise Pascal, who managed, through clever argument, to maintain an uneasy peace between the Church and the faction through several papal administrations.

Patron of the Arts

Like most popes, Innocent supported the arts and, like his predecessor, was a patron of the sculptor, architect, and painter, Giovanni Lorenzo Bernini. During his reign the interior decoration of St. Peter's Basilica remained ongoing and the Piazza Navona was restored and decorated with the Fountain of the Moor and Bernini's Fountain of the Four Rivers. As Duffy reflected, Innocent X's patronage of Bernini ''bore fruit in a series of astonishing projections of the Baroque papacy's self-image.'' Although, as Kelly added, ''a combination of straitened finances and thrift prevented Innocent from embellishing Rome on the scale of his predecessors,'' during his papacy ''the interior decoration of St. Peter's was completed.''

Innocent's Legacy

In addition to improving papal relations with the Venetians, Innocent expanded the authority of the Congregation for the Propagation of the Faith, and elevated Manila's Dominican College to a university. To further the spread of the Catholic doctrine, he also strongly supported the efforts of missionaries attempting to convert the inhabitants of non-Christian regions in the America and Africa. In civil matters, he oversaw the redesign of prisons in the Papal States, instituting cells for living quarters. However, he also instituted a system for criminals to purchase their freedom after being sentenced, and ended the use of Chinese rituals during the liturgy in China.

Pope Innocent X died on January 7, 1655 in Rome. He was buried in St. Peter's Basilica, but in 1730, his remains were taken to his beloved Spain where he was finally laid to rest at the church of Sant' Agnese of Agone in the Piazza Navone. While it has been argued that his conservative stance did little to command respect, Innocent has also been viewed as a canny politician who, during an era fraught with political, social, and religious upheaval, managed to sustain and perhaps even increase the influence of the Vatican.

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Lev Ivanov

Dancer, choreographer, ballet master, composer, and teacher Lev Ivanov's (1834-1901) fame was

almost exclusively posthumous. Ivanov received little recognition in his own lifetime. It wasn't until 30 years after his death in 1901 that he started to receive recognition for his work, including the timeless ballet *Swan Lake,* which was up until then thought of as mainly—or only—as Marius Petipa's work, whose shadow Ivanov lived in for the whole of his life. The *International Encyclopedia of Dance* says of Ivanov's *Swan Lake,* it "stood as a monument to Russian and world ballet of the nineteenth century."

Both Ivanov and his work were integral in the development of classic romantic ballet in Russia. He married dance with music, influencing later choreographers, including Michel Fokine. Known for his ability to choreograph for emotional effect, Ivanov is considered the soul of Russian choreography and of Russian ballet of the late nineteenth century.

Loved Ballet From an Early Age

On March 2 (February 18, old style), 1834 in Moscow, Russia, Ivanov was born into an intelligent and affluent (although not upper class) family. His father was a kind and fairly educated merchant, possibly of Georgian origin. His mother, who raised him and several siblings on her own, moved the family around often. Ivanov's childhood has been described as sad, spent between an orphanage (or foundling hospital) and a merchant's family, before he was sent to boarding school.

Ivanov showed interest in ballet at a very young age. His father introduced him to dance and Ivanov witnessed his first performance—several one-act plays and the ballet *Don Juan*—in the company of his father. Ivanov liked the ballet so much he decided then to become a dancer. Ivanov was sent first to Moscow to study at the school of the Imperial Ballet, then to the St. Petersburg Imperial Theatre School when he was ten years old (also said in 1852). In the school, Ivanov showed enough promise after a year to be taken on as a state-supported student.

Entered St. Petersburg Ballet Scene

Studying under such names as Jean-Antoine Petipa (the father of Marius Petipa), Aleksandr Pimenov, Pierre-Frederic Malavergne and Emile Gredlu, Ivanov showed proficiency not only in dance, but also had a natural ear for music. After hearing a ballet, the talented Ivanov could recreate the entire score, by ear, on the piano. Unfortunately, his musical talent was not especially noted.

In 1850, at age 16, and still in the St. Petersburg Theatre School, Ivanov began to dance in the corps of the Imperial Theatres. He was first presented to the public on June 7, 1850, by Jean Petipa in *Le ballet des meuniers,* in which he danced the title pas de deux. He then appeared in such productions as *Catarina, Esmerelda, Mariquita,* and *La Filleule des fees* (The Fairy's Godchild), all staged by Jules Perrot for ballerina Fanny Elssler. Under Perrot, Ivanov worked for most of his career.

Lost in the Fame of Others

In 1852, Ivanov officially joined the corps de ballet of the Imperial Ballet in St. Petersburg. On March 20, 1852, he was admitted to the ballet troupe of St. Petersburg's Bolshoi Theatre, with principal dancers Jules Perrot, Marius Petipa, and Christian Johansson. Often lost in the brilliance of such talent, Ivanov was however noticed by Elena Adnreyanova, who revived *La Chaumiere hongroise* to a new musical score in 1853, and chose Ivanov for the role of the young peasant, Ulrich. In class, Ivanov was also noticed by Russian ballerina Tatiana Smirnova, who partnered with him in *La fille mal gardee.* on November 3, 1853. Ivanov lived up to expectations in this performance and was given the title role in *Le ballet des meuniers* in 1854.

Ivanov soon began substituting for Marius Petipa during illnesses, which was later to define his career. In 1858, he began to teach in the lower school of the Imperial Theatre School. He taught two junior classes for girls. His students included Evgenia Sokolova, Ekaterina Vazem, Olga Preobrazhenskaya.

An Unhappy Marriage

In 1859, Ivanov dedicated his work in composition and choreography to actress, singer, and dancer Vera Lydova (who was accepted straight into the Bolshoi Theatre out of school) and the two were married within the year. Together they had three children and an unhappy marriage. Lydova's short career was to reach incredible heights as a dancer and singer and in 1869, Ivanov applied for a separate residence permit for her. In the March of 1870, she fell ill and died.

Career Ups and Downs

Ivanov continued to move upward as a dancer. By 1869, he was partnering visiting, eminent ballerinas. He was by then a principal dancer (a position he had acquired in 1858), distinguishing himself as a mime and as a character role dancer. He was also distinguished as a docile stand-in for principal dancers (which made him valuable) when he filled in for Petipa on two occasions, without preparation. His memory was unrivaled. Roles in Perrot ballets quickly followed. He became engaged in nearly every ballet in the repertory. And yet, Ivanov was still not renown and poorly paid, lost in stand-in roles for famous dancers.

In the 1860s and 1870s, Ivanov took leading roles in the ballets of Saint-Leon and Marius Petipa. Although prominent, the roles were limited to mime. Then, Ivanov relinquished the position of principal dancer to Pavel Gerdt, who was elegant and well-proportioned and a favorite to partner with the ballerinas. Ivanov was drinking and had stopped training. In 1877, he married dancer Varvara Ivanova (whose stage name was Malchugina), with whom he had three more children.

Composed Music

In 1878, Ivanov composed music for *The Little Humpbacked Horse,* which was danced by Evgenia Sokolova. In 1882, he became regisseur (stage manager) of the Maryinsky Theatre, a post he kept for only three years. He

created many ballets in this capacity, but rarely received credit for them because of Petipa's name. In 1883, he won the Gold Medal with the Stanislaus ribbon in recognition of his outstanding services.

Became Petipa's Assistant

In 1885, at the age of 51, Ivanov became the second ballet master (assistant ballet master) when Petipa was appointed chief ballet master. He was demoted to this position because he had loosened discipline among the company members as regisseur. As second ballet master, Ivanov produced the many minor ballets required for the various stages of the Imperial Theatres, including the Kamenyi-Ostrov Theatre and the Krasnoe Selo spa theatre, as well as produced Saint Petersburg ballets and opera dances in St. Petersburg. The partnership proved advantageous for Petipa, who enjoyed an assistant who would take on any assignment and made no assertions of independence. And again, Ivanov's remarkable memory came in handy, in the recreation of older ballets alongside Petipa.

Ivanov's first major staging was of Dauberval's *La fille mal gardee* in 1885. In 1887, he choreographed *The Enchanted Forrest,* a one act ballet, for the graduation performance of the school. *The Enchanted Forest* was well received and went to the Maryinsky Theatre. In October 4 of that year, *The Tulip of Haarlem* premiered, choreographed by Ivanov, and in 1888, he composed and set to the music of various composers a one act ballet *The Beauty of Seville,* which ran for several seasons.

From 1888 to 1891, Ivanov staged a number of ballets and dances for opera at the Tsar's private court theatre at Krasnoye-Selo. In 1890, he composed *Palovtsian Dances* and choreographed *Cupid's Prank.* The next year, he was awarded the Order of Stanislaus, Third Class and choreographed *The Boatman's Festival* with Friedman.

Choreographed *The Nutcracker*

In 1892, Petipa fell ill during the production of *The Nutcracker,* which was his second collaboration with Tchaikovsky (after *Sleeping Beauty*). Ivanov took over choreography. Ivanov was forced to use the advice and directions of Petipa, even though Petipa was at odds with Tchaikovsky's music, failing to develop it as it was intended. On July 24, 1892, *The Nutcracker* appeared on stage, featuring Ivanov's signature ''The Dance of the Snowflakes.''

Ivanov appeared on the stage for the last time in 1893, in a Spanish dance with Marie Petipa, for a benefit performance. In that same year, he choreographed *Cinderella* and *The Awakening of Flora,* and was awarded the Order of Anne, Third Class. He also produced *The Magic Flute,* a one act ballet to the music of Drigo. *The Magic Flute* was produced for the private stage of the Theatre School, but later became known to the world as part of the repertory of the Pavlova company.

Choreographed *Swan Lake*

After Tchaikovsky's death, Ivanov revived the second act—the ''lakeside'' act—of *Swan Lake* for a memorial concert. Its success led to the revival—from 1894 to 1895—under the direction of Petipa. Petipa contributed the first and third acts, allowing Ivanov keep the second and create the fourth (known as the ''white acts''), giving him full creative license. *The International Dictionary of Ballet* says about the collaborative effort; ''The acts are typical of their respective creators, Ivanov's second and fourth showing his lyrical, elegiac, dreamlike style, keeping within the limits of traditional choreography, and Petipa's first and third glittering with the bravura feats of the Italian school and vivid national dances.'' Ivanov's second act is viewed as the culmination of nineteenth century Romantic ballet. ''The Dance of the Little Swans'' is one of his signature pieces. Performed in 1895, it met with blasé press.

In 1896, Ivanov choreographed *Acis and Galatea.* In 1897, he was invited to Warsaw to stage ballets and dances for the opera. In the same year, he produced Petipa's *Le Marche des innocences* and *La halte de la cavalerie* and his own *The Magic Flute.* In March, *The Mikado's Daughter* premiered but closed after a few performances. Around 1900, Ivanov choreographed the ''Czardas'' dance to music by Litcz. This was his last major performance.

Ivanov remained Petipa's assistant until his death. In 1901, when Ivanov was 67, he was seized with intense fatigue during the production of *Sylvia* with Pavel Gerdt. Ivanov became ill and died on December 11 (24, old style), 1901, in St. Petersburg, Russia.

Obscurity

There are six reasons for Ivanov's obscurity: one, he had an unassuming character (perhaps lacking in self-confidence) and a very even temperament; two, he was a Russian choreographer in a time of foreign artists, brought in from Europe; third, he danced at a time when all attention was on the ballerina; fourth, his choreography was always in the shadow of the renowned Petipa; fifth, he displayed his talent late in his career, when he encountered Tchaikovsky; sixth, his ''preferences and taste were ahead of his time,'' as claimed by the *International Encyclopedia of Dance.*

As www.balletmet.org notes, despite the fact that Ivanov ''never truly escaped from under Petipa's wing'' and that Ivanov's choreography was always subject to Petipa's approval and corrections (who often changed it), Ivanov's works aged much better than Petipa's. The second ''white act'' of *Swan Lake* is still performed in much of the same choreography as in Ivanov's original. And Ivanov is now acknowledged as the chief choreographer of the impressive *Swan Lake.* The *International Encyclopedia of Dance* calls him ''the assistant and modest shadow of Marius Petipa.'' He constantly struggled for financial security and was forced to petition for money on more than one occasion. And yet, he is the ''soul of ballet.''

Marriage of Music and Dance

Ivanov's musical ear was legendary. He composed music for classical dances, ballets, mazurkas and Hungarian czardas, although he never learned to write them in manuscript. Perhaps this is why composers had such a direct influence on his choreography, awakening his imagination. The *International Encyclopedia of Dance* says of Ivanov's

creating experience, ''Ivanov's imagination as a choreographer depended entirely on the music: it determined the essence of the ballet's image and form, and a success or failure of a performance was directly proportional to the quality of the music.''

In 1991, Ivanov was awarded the Order of Stanislaus, Second Class, for his achievements in ballet.

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Marie Trautmann Jaëll

The first pianist to perform all of Beethoven's piano sonatas in Paris, Marie Trautmann Jaëll (1846-1925) was a renowned 19th century French composer, teacher, and pedagogue in piano technique. As a child prodigy, she toured Europe and won the prestigious First Prize of Piano at the Paris Conservatoire at the age of 16. A student of Franz Liszt and a teacher to Albert Schweitzer, Jaëll presented herself to 19th century artists with passion toward composition, individuality, and scientific technique. She composed a variety of styles, such as solo piano, quartets, sonatas, waltzes, four-hand pieces, and orchestral. Considered a derivative composer, Jaëll will be remembered for her treatises on the physiological study of piano playing. She wrote scientific studies describing muscle movements of the hand, the sense of touch, and the mental discipline involved in playing piano.

Won the Premier Prix as a Child Prodigy

Jaëll was born on August 17, 1846, in Steinseltz village in the north of Alsace, France, near Wissembourg. Her father, George Trautmann, was mayor of the village, a man committed to modernization. Her mother, Christine Schopfer, a refined woman who appreciated the arts, encouraged her daughter's musical education. At the age of seven, Jaëll first studied piano under professor F. B. Hamma and with Ignaz Moscheles, both in Stuttgart. Only one year later, with her mother managing her performances, Jaëll was playing concerts in France, Germany, and Switzerland.

In 1856, her mother presented her to the Paris Conservatory's renowned piano teacher Heinrich Herz, who tutored her. Due to her young age of 10, she studied with Herz until she was old enough to formally register with the Conservatory in 1862. Meanwhile, she continued to perform publicly in Paris. At 10, she played piano sonatas, accompanied by the 13-year-old violin prodigy Guillaume Bauerkeller, a student of Alard of the Academy of Paris.

Once she was 16, after only four official months at the Conservatory, she won the Premier Prix (First Prize of Piano) out-performing 20 other girls. Her mother collected newspapers clippings that touted her daughter as not only a child prodigy but ''a true artist.'' The *Revue et Gazette musciale de Paris* reported on July 27, 1862, as seen in the Marie Jaëll Exhibit website, that Jaëll ''restored freshness and life to the piece . . . She marked it with the seal of her individual nature. Her higher mechanism, her beautiful style, her play deliciously moderate, with an irreproachable purity, an exquisite taste, a lofty elegance, constantly filled the audience with wonder.''

Toured Europe with Husband

At age 20, on August 9, 1866, Marie Trautmann married concert pianist Alfred Jaëll, 15 years her senior, in the Church of La Madeleine in Paris. A student of Chopin, Alfred was an internationally recognized piano virtuoso. Husband and wife navigated Europe and Russia concertizing solos, duos, famous works, and works of their own creations. The two interpreted and performed many four-handed piano compositions popular at the time.

With the connections afforded to her by her husband's notoriety and musical circles, Jaëll was introduced to Franz Liszt in 1868 who took her as his student. The encounter would have a profound effect, not only on her piano playing and composition, but also on her scientific endeavors later in life. Liszt, too, was impressed with his young protege, an article in *American Record Guide* said Listzt described her as having ''the brains of a philosopher and the fingers of an artist.'' Liszt, in turn, introduced the now-recognized Jaëll to the period's other great musicians, such as Johannes Brahms and Anton Rubinstein. By 1871, Jaëll's piano compositions were being published.

Jaëll's husband died in 1881 when she was 35 years old, but she continued studying composition under special invitation by Liszt in Weimar, Germany, and with César Franck and Camille Saint-Saëns in Paris, France. As recognition of her talent and status, Saint-Saëns introduced Jaëll to the Society of Music Composers, which was an honor for a woman in those days.

Mentored by Franz Liszt

A true admirer of Jaëll, Liszt became her mentor. He premiered her waltz for piano four hands, ''Valses pour piano à quatre mains'' Op. 8, which was published by F.E.C. Leuckart, Leipzig. Liszt even wrote variations based on the piece, although these variations were not published.

Jaëll spent the years 1883 through 1886 working for Liszt a few months a year in Weimar where she assisted with his correspondences, performed at his musicales, and witnessed piano lessons taught and studied by renowned pianists. Saint-Saëns offered Jaëll advice on her compositions, and he dedicated his first concerto and the ''Etude en forme de valse'' to her.

During the 1890s, Jaëll's reputation was secure with incredible performances of the masters played in a series of concerts. Her repertory included the primary piano works of Robert Schumann, which she played in six concerts in Salle Erard; and Liszt, with six concerts in Salle Pleyel. She was the first person in France to perform all thirty-two of Beethoven's sonatas in the course of six concerts in Pleyel in 1893.

Although she performed in the top European cities of her day—Bern, Geneva, Heidelberg, and London—Jaëll retained a fond attachment with her hometown of Alsace and sought to honor it. Remembering a happy childhood there, she wrote a composition, ''Harmonies of Alsace,'' and presented a scientific conference in Paris that she titled, ''Some observations addressed to the Society of Physics by a musician from Alsace.''

Created Romantic, ''Derivative'' Compositions

Some critics have labeled Jaëll's original compositions as ''derivative'' and ''characteristic.'' Her style was certainly a product of her times, a mix of the pervasive Romanticism genre and the French music of the late nineteenth century. *American Record Guide* called her music, ''romantic in style, with more flavor of the salon than the concert hall.''

She never shied from diversity, composing solo piano as well as four-hand pieces, quartets, waltzes, works for violoncello, and orchestral. She put to music the poems of Victor Hugo and Jean Richepin and wrote the symphonic poem *Ossiane* which was performed in Paris in 1879. She wrote *At the tomb of a child* which contained choruses. Her *Runéa* was an opera.

The *New Groves Dictionary of Music and Musicians* noted that Jaëll ''composed piano pieces and songs which, though essentially Romantic, reveal an assimilation of the innovations of the time.'' She absorbed the influences of the most renowned pianists and composers of Europe: Schumann, Brahms, Liszt. Perhaps because of the greatness around her, Alexander Morin, of *American Record Guide,* is kind when he commented that her work ''doesn't supply much evidence of a distinct musical personality. But it is all skillfully written and pleasant to hear.''

If she lacked in originality, she embraced the passion and intensity of the artist at work, and strove to identify that element and describe it for other performers. She characterized her own approach to music and the piano as written in the Marie Jaëll Association website, ''The body and the spirit, the movement and the thought are the same force. The energy of the movement is in connection with the intensity of the mental representation of this same movement.''

Researched the Physiology of the Hand

Franz Liszt's music was a revelation to Jaëll. Absorbed by it when she first met him, she had always wanted to not only analyze and reproduce it, but to preserve it for posterity. Beginning in the 1890s, Jaëll dedicated herself to studying the techniques and methodologies of Liszt. As she also suffered bouts of tendonitis that interfered with her playing and garnered unkind reviews of her concerts, she decided to research the physiology of piano playing.

Jaëll benefited from living in the industrial age. The science of physiology was gaining acceptance as people studied the brain and nervous system. Jaëll added to these the study of the hand to create a new pedagogy of the piano. As the Marie Jaëll Exhibit observed, ''According to this completely original approach, science was at the service of art.'' Moreover, the craft of piano making was employing Europe's new technological inventions.

Jaëll immersed herself in her research. During her 40s, she virtually abandoned her successful life of concert pianist to devote herself to her sciences. She read about physiology, anatomy, chemistry, mathematics, physics, and even psychology to help in her understanding of ''artistic laws.'' She wanted to combine the emotional and spiritual act of creating beautiful music with the physiological aspects of tactile, auditive, and visual sensory.

Through observations and experiments, and through consultation with medical doctors, she focused her study on training the brain and nervous system, and on the unique movements of the hand. In the end, she published *The Touch* in 1894, a psycho-physiological treatise on touch. The book, which was translated into German by her pupil, Albert Schweitzer, was well-received.

Worked with Doctor Charles Féré

In the last years of the 19th century, the noted physiologist, Dr. Charles Féré, noticed that Jaëll referenced his scientific work in her ''Music and Psychophysiology,'' published in 1896. Féré, medical superintendent of the psychiatric clinic at the Kremlin-Bicêtre Hospital near Paris, contacted her and began a collaboration between the two that lasted until his death in 1907.

Again profiting from friends who could help in her achievements, Jaëll accepted use of Féré's laboratory. Jaëll and Féré studied the muscle behavior and the sense of touch to analyze the physical act of playing the piano. By learning how keys are struck and how a person perceives sound mentally, they strove for a new approach to playing. They suggested an economy of movement and a replacement of mechanical drilling methods of learning with precise practice steps that took advantage of the anatomy of the hand.

From H. Keiner, ''Marie Jaëll, Problèmes d'esthétique et de pédagogie musicales,'' Paris, 1952, Jaëll noted of her research with Féré, ''I sought the right movements, and by these movements, I found the harmony of the touch, the musical memory, the improvement of the ear, all faculties which seem to sleep in each one of us. These movements were unceasingly controlled in experiments at the laboratory of Dr. Féré.''

She continued to study the musical quality of sound. She believed that everything from human fingers and our vision to the wood the piano was constructed from influence our perception of musical notes. In all, Jaëll produced 11 books on piano technique, and left 80 compositions for piano, other instruments, and vocals. Jaëll continued to teach in her later years; her more famous pupils were Albert Schweitzer and Eduardo del Pueyo. She died February 4, 1925, in Paris, at age 79.

Today's Remembrances

In 1979, Marielle and Katia Lebèque recorded six of Jaëll's thirteen ''Valses'' for the Strasbourg Bibliothéque Nationale et Universitaire. In 1998, the first CD entirely devoted to Jaëll's compositions, performed by Alexandre Sorel and Lea Schmidt-Rogers, was released.

The Strasbourg library in France keeps copies of most of Jaëll's correspondence, compositions, books, and articles. The Marie Jaëll Association Foundation, also in Strasbourg, organizes meetings and training sessions on the method of Marie Jaëll.

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Nur Jahan

Nur Jahan (1577–1646) was one of the most powerful women in Indian history. A Persian widow who married the weak Indian king Jahangir, Nur Jahan was the true ruler. In a time when women were unseen and rarely heard, she issued orders from behind the curtains of the harem. In addition to inviting court intrigue and power struggles, Nur Jahan also contributed to women's fashion and embroidery, mutual trade with Europeans, coinage, gardens, architecture, and the design of magnificent marble tombs. Some historians called her selfish and opportunistic, others expounded on her generosity.

Married a Persian

Nur Jahan was born Mihrunnissa (meaning ''seal of womankind'') in India in 1577, although she was the daughter of a Persian emigrant exiled from his homeland. Her father, Mirza Ghiyas al-Din Muhammador, who served in the magnificent court of the Teymourees in India under the name Itimaduddaula (''pillar of the state''), was said to be elegant and cultivated, a prime example of the aristocracy and a good role model of courtly behavior.

Some sources say that Jahan and Sciah Selim (who would become Emperor Jahangir of India) met as adolescents. Jahangir's father, Emperor Akbar, disapproved of the relationship. In any event, Jahan was married at age 17 to a Persian soldier and adventurer named Ali Quli Istunjuloo, who was renamed Sher Akfan after he killed a lion with his word. Sher Akfan secured an administrative post serving the Moghul Empire at Burdwan in Bengal when Jahangir first inherited the throne in 1605. Akfan found himself caught between politics and jealousy: he sided with Jahangir's enemies, and Jahangir coveted his wife.

At this time, Jahan was already lauded as a woman of great beauty as well as intelligence. The legend says that when Jahangir became emperor, he intended to make Jahan his wife. He accused Akfan of ''having a tendency to rebellion'' and ordered his soldiers to assassinate Akfan in 1607.

Jahan, widowed and burdened with a baby daughter, Ladili Begam, was brought to the Moghul court to serve as a lady-in-waiting to Emperor Akbar's widow, Lady Salima, in

the imperial harem in Agra. It took four years, but Jahangir was at last ready to marry Jahan in 1611.

Became the Twentieth Wife

Jahangir loved Jahan beyond all other women, even though she was considered too old to marry at age 34. Although she became his twentieth wife, he made her his principal queen and renamed her Nur Mahal, or ''light of the palace.'' Later, in 1616, he would bestow upon her the new name, Nur Jahan, ''light of the world.'' Jahangir and Jahan had no children together.

As a king, Jahangir curiously demonstrated his disinterest in politics, affairs of the court, and squabbles in the zanana, or women's quarters. Indolent and alcoholic, Jahangir spent his time enjoying the pleasures of food, wine, and daily doses of opium, while Nur Jahan became the undisputed sovereign. In his memoirs (quoted in *A History of India*), Jahangir had written that ''Nur Jahan was wise enough to conduct the business of State,'' while he ''only wanted a bottle of wine and a piece of meat to make merry.'' King and country were now tools in Jahan's hands.

From Jahangir's harem, Jahan ruled with supreme authority. According to *Medieval India under Mohammedan Rule 712–1764,* British Ambassador to India Sir Thomas Roe wrote, ''He hath one Wife, or Queen, whom he esteems and favours above all other Women; and his whole Empire is govern'd at this day by her counsel.'' Nur Jahan is said to never have broken purdah, the Islamic rule of women hiding themselves from men. From behind the curtains of the harem, she issued her orders to trusted male officers and eunuchs in her service. She granted appointments, controlled promotions, and approved orders.

In addition to gaining the love and trust of the emperor, she easily won admiration from her subjects. With her intelligence and courage, she learned about and exploited the power structure prevalent in the Moghul court and was able to bend laws to suit those in need. Nur Jahan was said to have been very generous, giving alms to beggars. She especially helped orphan girls marry well, paying for their dowries with her own money.

Granted Her Family Privilege

Jahan was reportedly ruthless in keeping her interests and alliances at the fore. She cunningly removed from the harem women who could jeopardize her status or affections with the king, and she removed old captains and ministers, replacing them with men loyal to her.

With her nearly absolute power, Nur Jahan was not above bestowing leading positions at the imperial court upon her own family. Her father, Sher Akfan, was promoted to chief minister for Jahangir. Her brother, Asaf Khan, was given the second highest rank in court. She created a triumvirate of power with her issuing the orders, and her father and brother carrying them out.

To add to the soap opera-like intrigue, Nur Jahan tried to secure her family's place in Jahangir's succession by marrying off her daughter, Ladili Begam, from her first husband, to Khusrau, the king's eldest son. When Khusrau refused, she enticed Prince Khurram (later known as Shah Jahan, ''king of the world''), who also refused. Jahan settled on marrying Ladili to Jahangir's youngest son, Prince Shahryar.

Meanwhile, Asaf Khan succeeded in marrying his daughter, Arjumand Banu Begum, to Shah Jahan in 1612. Shah Jahan renamed her Mumtaz Mahal, ''jewel of the palace.'' When Mumtaz Mahal, Nur Jahan's niece, died in childbirth in 1631, Shah Jahan built the Taj Mahal to her memory.

With Ladili married to Shahryar, Nur Jahan began actively to work against Shahryar's brother Shah Jahan as Jahangir's heir to the throne. Some historians said that Nur Jahan's ambition knew no limits. Under her invisible rule and unscrupulous favoritism, the empire succumbed to bitter jealousies, corruption, and rebellion.

Jahangir's Ill Health

Nur Jahan's grasp on the empire only tightened after Jahangir fell ill in 1620. He suffered poor health from his alcoholism, asthma, and opium addiction. Two years later, her father died in 1622. With her brother away from court, Nur Jahan ruled alone from inside the harem. Factions were growing as Shah Jahan gained the support of Asaf Khan, Nur Jahan's brother and Shah Jahan's father-in-law. Nur Jahan urged Jahangir to name a successor, preferably her daughter's husband, Prince Shahryar, known as a handsome fool. Shah Jahan also wanted to be named heir.

When India lost Kandahar to the shah of Persia in 1622, Jahangir ordered Shah Jahan to retake the annexed region. Fearing Nur Jahan's further intrigues at court if he was gone, he refused to leave. Civil war broke out as Shah Jahan gathered a rebel force against Jahangir and Nur Jahan, but it was quashed by capable General Mahabat Khan. Shah Jahan was exiled, attempted to establish his own kingdom, but ultimately surrendered. It was not until 1625 when he reconciled with his father.

Nur Jahan now set her sites on Mahabat Khan, who posed a threat to her power. Fearing for his life and disgusted over the court politics, Mahabat rebelled. When Jahangir was separated from his guard, Mahabat seized the emperor in a surprise attack and imprisoned him. Ever courageous, Nur Jahan escaped the imperial guard and gathered an army made up of supporters to rescue Jahangir.

Tales recount how Nur Jahan led her troops atop an elephant, shooting arrows from behind her curtained howdah enclosure. An arrow penetrated the curtain to wound her granddaughter, Prince Shahryar's daughter, sitting on her lap. Jahan boldly entered Mahabat's camp but was eventually captured and put into prison with her husband. With Nur Jahan in prison, Mahabat's suspicions waned. Nevertheless, she managed to sway supporters even in prison. Soon, king and queen were free, and Mahabat fled to join sides with Shah Jahan.

Widowed Queen Quietly Retired

Jahangir died on October 28, 1627, the opium and extravagant lifestyle finally overtaking him. Nur Jahan and

her brother Asaf Khan now found themselves on opposite sides of a succession dispute. Encouraged by Jahan, Shahryar proclaimed himself emperor at Lahore. Yet Shah Jahan, with Asaf's backing, returned from his stay in Deccan. Asaf imprisoned Shahryar, then later killed him by strangulation. Four other princes who stood in Shah Jahan's way were murdered. Shah Jahan was declared emperor at Agra in February 1628.

By comparison, Nur Jahan was fortunate. Used to controlling the court, she now quietly accepted banishment in Lahore and retired into private life. She received a handsome pension of 200,000 rupees per year, and always wore the white robe of mourning for her husband. While maintaining strict seclusion, she spent her time designing magnificent tombs for her husband, father, and herself. Nur Jahan died in 1646.

Excelled in Many Talents

A woman of remarkable talent in a variety of skills, Nur Jahan influenced fashion and cosmetics, encouraged trade with Europeans, designed gardens, wrote poetry, and painted. Even in coinage, her notoriety was such that Jahangir added her name to his on coins of the realm, an unprecedented gesture in Muslim history.

Nur Jahan influenced commerce as well as the court, turning the Moghul capital of Agra into a cosmopolitan city. She had the power to allow or obstruct trade routes and collected duties from the merchants who passed through the empire's lands. The queen carried on her own cloth business, owned ships that took pilgrims to Mecca, and bought luxury goods from Europeans.

From within the zanana, she wielded considerable influence. Fashion trends were swayed by her tastes and creations. She developed new patterns in fabric, embroidery, and dress styles. It is believed that she designed the new styles of turban and clothing of the emperor. Fashions in women's clothing she adopted were still popular at the end of the 16th century. Artistic and creative, she experimented with various perfumes, hair ointment, jewelry, food, silks, and porcelain from different countries. Coming from a literary family, she wrote poetry and encouraged poetry contests among the court women.

Nur Jahan and Jahangir were known for constructing beautiful Persian style gardens used in their summer retreat in Kashmir and for official functions. These public and private gardens were unique in using water to accentuate the layout. Jahangir also presented his queen with paintings and manuscripts that reflected the art of her Persian homeland.

Nur Jahan's architectural achievements have passed the test of time. Some of the mosques, caravansaries and tombs that she built have survived. She designed new architectural features utilized in the Tomb of Itimaduddaula, her father, which sits on the riverbank in Agra. Her own tomb in Lahore is smaller than those of her husband and father, yet it was the first complete marble Moghul structure. Her tomb is located in a garden near Jahangir's tomb.

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Johannes Vilhelm Jensen

Danish author Johannes Vilhem Jensen (1873-1950) was a prolific writer who produced as many as 60 volumes of stories, novels, essays, and poems. A former medical student, his works reflected his interests in science, evolution, and anthropology. In his most important and best-known work, *Den lange rejse* (''The Long Journey''), a six-novel cycle written between 1908 and 1922, Jensen portrayed, in narrative fashion, his ideas on how humans developed in accordance with the theories of Charles Darwin. The lengthy and controversial work earned him the Nobel Prize for Literature in 1944.

Early Life

Johannes Vilhelm Jensen was born on January 20, 1873, in Farsø, Himmerland, a small village located in North Jutland, Denmark. He was the second son of the district veterinary surgeon, Hans Jensen, and Marie (Kirstine) Jensen. His family came from what has been described as old peasant stock. Both his mother and father descended from farmers and craftsmen.

Until he was eleven years old, Jensen was schooled at home by his mother. His formal education began at the Cathedral School of Viborg, from where he graduated in 1893. Jensen then attended the University of Copenhagen

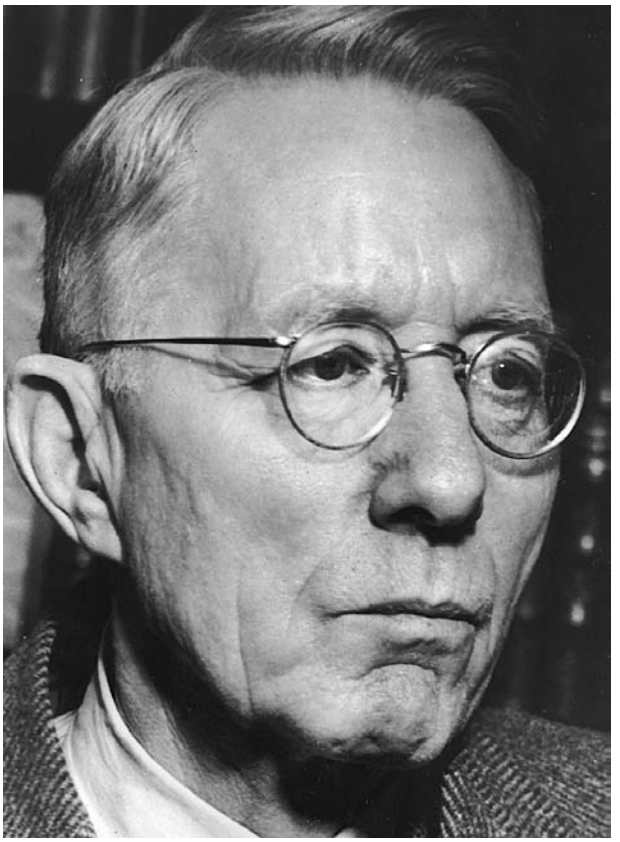

from 1893 to 1898. For three years, he studied medicine and his curriculum included botany, zoology, physics, and chemistry. During his fourth year at the University, his interest turned to writing, and his scientific studies would greatly influence his future literary work. ''The grounding in natural sciences which I obtained in the course of my medical studies . . . was to become decisive in determining the trend of my literary work,'' he wrote in an autobiographical essay when he received the Nobel Prize.

Jensen was able to earn money with his writing and this, he later indicated, put him at a crossroads. He had to choose between continuing his scientific studies or pursuing a writing career. Jensen opted to become a writer instead of a doctor.

Began Writing in College

While still attending the University of Copenhagen, Jensen managed to write two novels: *Danskere* (1896) and *Einar Elkjær* (1898). Like much of his early writings, these works were set in his native province of Himmerland. Jensen's early output also included genre fiction. He wrote romantic stories and turned out a series of detective novels that were published in a weekly periodical under his pen name ''Ivar Lykke.''

But it was for his stories, or ''tales,'' that Jensen first gained his most favorable attention. Near the turn of the century, he began writing a series of stories that came to be called *Himmerlandshistorier* (''Himmerland Stories''). He produced these stories, which were set in the area of Denmark where he was born, between 1898 and 1910. The stories are categorized into three groups: tales from the Himmerland, (his birthplace), tales from his travels in the Far East, and the ''Myths'' tales. The Himmerland tales provided vivid depictions of the region's environment and people.

During this period of his career, Jensen also worked as a journalist. He spent the summer of 1898 in Spain, working as a war correspondent, reporting on the Spanish-American war for the newspaper *Politken.* With all assignments, the apolitical Jensen worked on a freelance basis. He never joined the staff of any newspaper, nor did he align himself with any political party. But he infused his journalism with his own impressions and attitudes. In writing a series of articles from the World Exhibition in Paris in 1900, he expressed his enthusiasm for the modern and active lifestyle represented by the exhibition and the city. (These writings were collected and published as *Den gotiske renæssance* in 1901.)

As a young writer, Jensen was prolific, turning out more than 100 ''Myths,'' a literary form that he created that include elements of narrative and essay. As he was turning out these pieces, he also wrote what has come to be regarded as the most significant historical novel in Danish literature, *Kongen's fald* (''The Fall of the King''), written in 1900-01. Taking place in the 16th century, the work is a fictional trilogy, both lyrical and realistic, about the life of King Christian II of Denmark, the last ruler of the three Scandinavian countries, and about Mikkel Thøgersen, a student and later mercenary.

Traveled Far and Wide

Along with his writing activities, Jensen also traveled extensively. Like his academic studies, Jensen's travels profoundly influenced his writing. Between his first two novels, Jensen interrupted his university studies to take the first of several trips to the United States. These transatlantic visits exposed him to new technology and the impact it had on the American culture, and they inspired two novels: *Madame d'Ora* (1904) and *Hjulet,* (''The Wheel'' [1905]). They also spurred his developing talent and, in turn, influenced the work of his Danish literary peers. ''I inspired a change in the Danish literature and press by introducing English and American vigor, which was to replace the then dominant trend of decadent Gallicism,'' he recalled.

Like fellow writer and countryman Hans Christian Anderson, Jensen traveled a great deal throughout his life. He made a second trip to the United States in 1903. He circled the globe in 1902-03, visited the Far East in 1912-13, and traveled to Egypt, Palestine, and North Africa in 1925-26. His trips to the Far East, which included visits to Malaya and China, and the subsequent writings, earned him the nickname of ''Denmark's Kipling.''

Other Writings

While producing his myths and novels, Jensen also wrote poetry, plays, and essays. He felt his poetry was a key to understanding his oeuvre. ''The essence of my literary work is to be found in my collection of poems, which may

be regarded as a reaction against the fastidious style of the day bearing Baudelaire's poisonous hallmark,'' he wrote. Specifically, Jensen meant that his poems represented a move toward a simpler style and a focus on deserving subject matter. (Charles Baudelaire's poetry, often described as romantic or decadent, was an extravagant commingling of the beautiful with the morbid, evil, or erotic.)

Jensen's poetic influences included Goethe, Heine and the prose poems of the American poet Walt Whitman. Jensen also employed the Old Norse style poetics for his verse. In 1906, he published a volume, *Digte* (''Poems'') that contained all the youthful poems. Later in his life, he published *Digte, 1901-43*.

Jensen's essays were characterized by a poetic prose style and were collected—along with animal, travel, and nature sketches—in *Myter* (''Myths'' [1907-1944]), which was published in eleven volumes. His essays, in particular, reflected his interest in anthropology and the philosophy of evolution.

Embraced Darwin's Evolution Theory

During the course of his studies and his writing career, Jensen became greatly interested in the work of Charles Darwin and evolution. When he received his Nobel in 1945, Jensen cited Darwin as ''a man of science who has drawn a line between two epochs.'' Further, Jensen pointed out that, to Darwin, ''evolution was not only the subject of a life's study but the very essence of life, proof of the inexhaustible richness and wonder of nature, revealed each day and taken to heart.'' In his vast literary output, one of Jensen's primary goals was to introduce the reader to the philosophy of evolution and to encourage them to think of life and nature in evolutionary terms.

Most importantly to him, Jensen wanted to address Darwinism because he felt it was an important concept that had been seriously misinterpreted and distorted in the 19th century. In particular, he felt Darwinism was used to justify the concept of the *Übermensch* or, more specifically, the distortion of that particular concept into the idea of the ''superman.'' Nietzsche developed the concept of *Übermensch*, or ''Overman,'' to describe philosophically a transcendence over limitations imposed by traditional morality. The ''Overman'' accepts the idea that ''God is dead'' (i.e. that is Christian dogmas must be destroyed and that man must separate himself from the idea of God), and then can emotionally and psychologically accept this independence without succumbing to nihilism. The Overman responds by creating his own moral ideals and lives according to the principles of his ''Will to Power.'' The result is complete independence. Nietzche's concepts were exploited in some quarters to advance the belief in biological superiority, and Darwinism was used as evidence to support this idea. ''The concept of the Übermensch had disastrous consequences in that it led to two world wars, and was destroyed only with the collapse of Germany in 1945,'' wrote Jensen. To counter the damage done by the misconceptions or deliberate distortions, Jensen developed a new interpretation of the theory of evolution and its moral implications, and he communicated this interpretation in his literary works.

His theories of evolution were delineated in his most important work: a cycle of six novels collectively called *Den lange rejse* (''The Long Journey''), written between 1908 and 1922 and published in a two-volume edition in 1938. A third volume was written between 1922 and 1924. (In all, the cycle included *I: Den tabte land,* (1919); *II: Bræen,* [1908]; *Norne Gæst,* [1919]; *IV: Cimbrernes tog,* [1922]; *V: Skibet,* [1912]; *VI: Christofer Columbus,* [1922]). In the work, Jensen placed an evolutionary interpretation upon biblical legends. The plot follows the emergence of man from the Ice Age and concludes with Columbus' discovery of America. The first book takes place in the pre-Ice Age warm climates and involves a Prometheus-like main character. The second book, a mythic recounting of the genesis of the Nordic race, involves an outcast who rediscovers fire and starts a new civilization. Later books depict the invention of land and sea vessels, the Roman Empire, and the Vikings. The work not only demonstrated his consummate skill as a literary artist but as an amateur anthropologist as well. It was this work that earned him the Nobel Prize. Jensen's own theories of evolution however, were considered questionable and generated some controversy. One of the work's major themes involved the idea that the ideal of an Edenic paradise developed from genetic memory, and paradise represented a longing for a return to the pre-ice age warm world.

Received Nobel Prize

In 1939 Jensen again visited the United States. The following year, the German army invaded Denmark and Jensen was compelled to destroy a great deal of his personal writings, as much of it was critical of Fascism and anti-Semitism. In 1944, he was awarded the Nobel Prize for Literature. In giving the award to Jensen, the Nobel Committee cited the ''rare strength and fertility of his poetic imagination with which is combined an intellectual curiosity of wide scope and a bold, freshly creative style.'' The ceremonies are held in Stockholm, Sweden, but no presentations were made that year because of the war. Jensen received his award the following year.

In his acceptance speech, given at the Nobel Banquet at the City Hall in Stockholm, on December 10, 1945, Jensen cited the impact of Darwin, Alfred Nobel and the Swedish naturalist Carl Linnaeus, the naturalist who has been called ''the father of taxonomy.'' Linnaeus, Jensen said, ''gave animals their proper names and, long before anyone had ever dreamt of evolution, classified monkeys, apes, and man under the name of primates. Passion for nature, for all that stirred and breathed, was the driving force in [his] genius. Whenever one reads of the determination of the species, or opens a book on natural science and history, in whatever language, one inevitably comes across the name of [Linnaeus].'' Linnaeus, Jensen said, by designating the species as he did, provided the foundation that enabled Darwin to develop his theories on the origin of the species. As a literary influence, Jensen cited Adam Oehlenschläger,

another great name in Danish literature that preceded him by a century.

Died in Copenhagen

Jensen's later works included *Eksotiske noveller* (1907-1917), which was based on travels in the Far East, and *Jørgine* (1926), a story of a deceived peasant girl who salvages her life by entering a loveless marriage and becomes a self-sacrificing mother. Selections were translated as *The Waving Rye*, which was published posthumously in 1958.

In 1904, he married Else Marie Ulrik. They had three sons. Jensen died in Copenhagen on November 25, 1950.

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Mordecai Wyatt Johnson

Mordecai Wyatt Johnson (1890–1976) was one of the most highly respected clergymen, educators, and orators of his time. From 1926 to 1960 he was president of Howard University, where he made significant contributions not only to the university, but to the larger community as well.

The son of former slaves, Johnson was born on January 12, 1890, in Paris, Tennessee. His father, Wyatt Johnson, was a preacher and mill worker. He was a strict disciplinarian who set rigorous standards for his son's chores and behavior. His mother was a domestic employed by one of the prominent families in town. She was kind and gentle and demonstrated a keen interest in her son's education.

Johnson's formal education began in a small elementary school in his native town. From there he went to Roger Williams University in Nashville, then to Howe Institute in Memphis, and later transferred to the Atlanta Baptist College (now Morehouse College) where he completed his secondary and undergraduate education. During his college career, he was a member of the debating team and the Glee Club, a star athlete in three sports, and quarterback of the football team. Offered a faculty position at the college upon graduation, he taught English and economics and served a year as acting dean. He maintained a profound interest in economics throughout his career—an interest that was apparent in some of his major addresses. After one year of teaching, he continued his education at the University of Chicago, where he received a second A.B. degree, and at the Rochester Theological Seminary in Rochester, New York, where he earned the B.D. degree. At Rochester he was profoundly influenced by the great ''social gospel'' advocate, Walter Rauchenbusch. His experiences there made an indelible impact upon his thinking and his entire career.

After a brief stint as secretary of the western region of the Student Young Men's Christian Association (YMCA), in 1917 he became pastor of the First Baptist Church in Charleston, West Virginia, where he served nine years. During that time, he founded a chapter of the National Association for the Advancement of Colored People (NAACP) and a Rochdale Cooperative, from which his parishioners and the community could purchase supplies at reduced prices. In 1921 he took a leave of absence from his church to study for a year at Harvard University Divinity School where he received the degree of master of sacred theology. At his graduation in June of 1922, he was chosen to represent the Graduate School at the university commencement. His speech on that occasion was entitled ''The Faith of the American Negro.'' It resulted in his establishing a close relationship with Julius Rosenwald, the prominent philanthropist who was president of the Sears, Roebuck Corporation. Rosenwald was later to play a substantial role in helping Johnson realize some of his later administrative goals.

Became President of Howard University

At the age of 36, Johnson was elected the 11th, and the first African American, president of Howard University. He took the position in a crucial period in American history and especially in the history of African Americans. It was 1926 and the United States was enjoying the prosperity that had begun with the close of World War I in 1918. Business was booming and the economy was so strong that many thought progress inevitable. What was known as the Harlem Renaissance was in full swing, with the creative talents of African Americans expressed in literature, music, and art.

Ever since the establishment of schools for freedmen by white missionaries from the North following the Civil War, most of these institutions had been headed by Caucasians, as had Howard from its inception in 1867. Johnson's election to the presidency was hailed with pride by the black community at large. But he found an institution that, in many ways, did not measure up to the standards associated with a first-class university.

Financial Stability First

Johnson's first major responsibility was to assure the financial undergirding of the university. Since 1879 Congress had given some subsidies to the school, but the amounts were by no means adequate to the need nor were they assured each year. Encouraged by Johnson's leadership and his vision for the university, Louis C. Cramton, representative from Michigan, and other sympathetic lawmakers pushed through Congress a law providing annual support. This act in 1928 was of monumental significance for the future of the university. In recognition of this development, the NAACP awarded Johnson the Spingarn Medal, its highest honor.

Johnson set out to raise the quality of each of the schools in the university, starting with the medical school, one of only two in the nation to which African Americans were admitted without prejudice based on race. His first financial goal was to raise $250,000 to match a challenge grant by the General Education Board (GEB) toward a new building and endowment for the medical school, and an additional $180,000 for equipment. With help from Rosenwald, the arduous solicitations of alumni, medical faculty members, and an additional grant by the GEB, Johnson was able to announce at his first commencement as president that the campaign had been successful.

Johnson's primary concern, however, was raising the standards of the law school. When he assumed the presidency, it was a night school taught by men whose primary occupation was the practice of law during the day. With the advice of Associate Justice Louis D. Brandeis of the U.S. Supreme Court, Johnson made contact with top law schools for recommendations of their leading African American graduates to recruit for teaching at Howard. Brandeis pointed out that the bases for fighting racial discrimination were already embedded in the Constitution. What was needed, he said, was for lawyers to be prepared to base their arguments before the Court precisely upon the guarantees in the document. This proved to be significant advice not only for the development of the law school at Howard, but for affecting race relations throughout the country.

Johnson appointed Charles Hamilton Houston as dean of the law school. At the law school, attention was given to research and intense analysis of litigation involving civil rights that had been or might be brought before the Court. Johnson was determined to make the Howard Law School the matrix out of which progress in the welfare of African Americans could be achieved. His role in its development was one of his major contributions to American life.

Controversy and Criticism

The first half of Johnson's tenure at Howard was marked by controversy. There were those who felt that it was unconscionable for the board of trustees to select a Baptist preacher who had no terminal academic degree and very little experience as a teacher and administrator in higher education. They maintained that he was not qualified to lead a great university. Johnson's administrative style was a source of animosity exhibited by some of the faculty and staff at Howard. Some accused him of being a dictator, of having a ''messianic complex,'' and of being unyielding in the positions he took. Indeed, in one of his sermons he expressed the view that God had chosen individuals for certain purposes from the beginning of time. It would not be surprising if he believed that God had chosen him for a special mission. At this point in the development of some segments of higher education, it was not unusual for the charge of dictatorship to be made against college presidents.

Certain faculty and staff members maintained a continuous barrage of derogatory charges against Johnson during the first half of his administration. He persevered without responding. Through all the controversy he had the confidence and support of the trustees in constantly raising the level of support and the standards of the university. He made fruitful contacts with the major foundations, especially the Julius Rosenwald Fund, GEB, and the Federation of Jewish Charities. At the same time, he was able to attract top talent. During his administration, it was said that at Howard was the greatest collection of African American scholars to be found anywhere. Alain Locke, a philosopher and a Rhodes Scholar from Harvard, and Ernest E. Just, the internationally famous cell biologist, were already on the faculty when Johnson came. Added to them were, among others, Ralph Bunche, professor of political science and later a Nobel Laureate; Charles Drew, who perfected the use of blood plasma; Percy Julian, a noted chemist; Rayford Logan, a leading historian and an authority on the Caribbean; Abram Harris, an outstanding economist; and Sterling Brown, professor of English and a noted poet.

Johnson raised millions of dollars for new buildings and for upgrading all of the schools. Each segment boasted a strong curriculum. National honor societies, including Phi Beta Kappa, were established on campus. In addition, salaries were constantly increased and a favorable working environment was established. Johnson prided himself on upholding the standards and principles of academic freedom. During the era of the Communist scare, the House Un-American Activities Committee conducted investigations of certain faculty members and programs. Because Johnson spoke out favorably on certain aspects of the Russian government, there were those who accused him of being a Communist or a sympathizer—an accusation that he firmly denied.

As an Orator

One of the outstanding orators of his time, Johnson had a phenomenal memory and could speak without notes for as long as 45 minutes, yet was able to hold audiences spellbound because of his engaging speaking style and the content of his message. He traveled 25,000 miles a year speaking principally on racism, segregation, and discrimination. Early in his career, he was frequently in demand to lead religious-weeks in colleges. He was the annual speaker on Education Night at the National Baptist Convention, USA, and a regular on the program at the Ford Hall Forum in Boston. In 1951 he was a member of the American delegation to the North Atlantic Treaty Organization (NATO) that met in London. On that occasion he was selected to speak

on behalf of his sub-committee at the plenary session of the gathering. He pleaded for the favored nations to consider the plight of the underprivileged and dispossessed people of the world and stressed the need for a sense of justice that the nations should display with those under their domination.

The Later Years

Johnson retired from the presidency of Howard University in 1960 after 34 years of service. He had brought the university a long way from where he found it in 1926. He had greatly expanded the campus, building a library and new structures for several schools within the university. Finances were sound. Enrollment increased from 2,000 in 1926 to more than 10,000 in 1960. In the larger world, some walls of segregation against which he had fought had begun to crumble.

Johnson married Anna Ethelyn Gardner of Augusta, Georgia, in 1916. To them were born five children: Carolyn, Mordecai Jr., Archer, William, and Faith. After her death in 1969, he married Alice Clinton Woodson, and settled in Washington, D.C. He died on September 10, 1976, at the age of 86, in Washington, D.C.

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Rudolf Emil Kalman

Hungarian-born U.S. scientist and professor Rudolf Emil Kalman (born 1930) is widely regarded as the creator of modern control theory and system theory. His research reshaped the field of control engineering and placed the groundwork for future research and innovation. His most widely known accomplishment is his development of the Kalman filter, a mathematical method now widely used in navigation, particularly in aviation.

Kalman was born in Budapest, Hungary, on May 19, 1930, the son of an electrical engineer. Early in his life he decided to follow in his father's footsteps, and pursue a career in a field that involved mathematics. Along with his family, he immigrated to the United States in 1943, as World War II raged in Europe, and after high school he studied electrical engineering at the Massachusetts Institute of Technology (MIT) in Cambridge. Kalman received his bachelor's degree in 1953 and his master's degree the next year. From MIT, he continued his studies at Columbia University in New York City, where he received his doctorate of science in 1957. At Columbia Kalman had the good fortune to study under Professor John R. Ragazzini, head of the school's electronics lab and a man noted for his research on ultra-high frequency—or UHF—techniques, analog computers, and control systems.

Focused Research on Control Systems

During his years at MIT and Columbia, Kalman explored his interests in control theory, the study of how to engineer via mathematical applications a controlling device to alter the output of a given data stream or other input to achieve a desired outcome. (The governor installed on some automobile engines, designed to limit the vehicle's top speed, is one example of a mathematically engineered control.) In addition to directing his research toward state variable representations, Kalman also began demonstrating an individualistic approach to research that would characterize much of his later career.

From 1955 to 1957 Kalman was an instructor in control theory at Columbia University, and in 1958, he became an adjunct assistant professor. At the same time, he was employed as a staff engineer at the IBM Research Laboratory in Poughkeepsie, New York. During these years, through his research Kalman developed significant contributions to the design of linear sampled-data control systems and the use of Lyapunov theory for the analysis and design of control systems. Already, he understood how the digital computer would one day become important to his area of research.

In 1958 Kalman moved to Maryland, where he was employed as a research mathematician at the Research Institute for Advanced Studies in Baltimore (RIAS). The Institute was founded by Solomon Lefschetz (1884-1972), an influential mathematician noted for his groundbreaking work in algebraic geometry, algebraic topology, and differential equations. Kalman worked at RIAS until 1964, first as a research mathematician and then as associate director of research. While at the Institute, he focused his work on the search for a unified theory of control. Through lectures and published papers, he helped advance knowledge about modern control theory, which involves programming robotics and machines to respond to constantly changing conditions and still maintain self-control. One application of such control theory is the automatic pilot system installed in

airplanes that prevents an unmanned craft from crashing to the ground. In mathematics, control is a time-dependent function that influences a dynamic engineered system, such as an automatic pilot.

Conducted Innovative Research

Kalman's innovative work, which stressed mathematical generality, had an enormous impact within his field. He was involved in research about fundamental systems concepts such as controllability and observability, and he helped develop solid theories on the structural aspects of engineering systems. In addition, he unified the theory and design of linear systems with respect to quadratic criteria; introduced the analytical work of Constantin Caratheodory (1873-1950) in optimal control theory; and added to the understanding of the interrelations between Russian mathematician Lev Pontryagin's maximum principle and the Hamilton-Jacobi-Bellman equation, as well as variational calculus in general. At the time, he was one of the first to employ the digital computer as an important—and inevitable—part of the design process as well as of the control system's implementations.

However, the most important part of Kalman's work at RIAS was the development of the ''Kalman filter,'' which would become his greatest contribution to his field. During his initial research, conducted in late 1958 and early 1959, he acquired solutions to the discrete-time filtering problems associated with discrete time. (Discrete time systems are linear; that is, they are measurements taken in sequence.) Kalman used as the basis of his research the work on filtering already done by Norbert Wiener (Wiener Filtration), Andrey Nikolaevich Kolmogorov (Wiener-Kolmogorov filter), Henrik W. Bode (electric filters and equalizers), Claude Shannon, Vladimir Pugachev and others, applying the modern stage space approach to this existing body of research. Based on utilization of state-space techniques and recursive algorithms, the Kalman filter revolutionized the field of estimation.

Developed the Kalman Filter

The Kalman filter is a set of mathematical equations that provides an efficient computational—or recursive—solution to discrete time data filtering problems, in essence removing extraneous ''noise'' from a given stream of data. His mathematical filter involves two sets of algebraic equations that solve real-time problems. Kalman's solution to the discrete-time problem led him to tackle the continuous-time problem. He then fully developed the continuous-time version of the Kalman filter with Richard Bucy between 1960 and 1961 and published an important paper discussing the two men's work. Essentially, the paper describes a way to recursively find solutions to the discrete-data linear filtering problem.

One of the driving forces behind the development of the Kalman filter were the needs of the U.S. Air Force, which helped fund Kalman's work. By the late 1950s and early 1960s, aircrafts had advanced to the point where they required advanced flight-control mechanisms, and the Air Force Office of Scientific Research (AFOSR) funded research on control theory as it related to these advanced aircrafts, as well as to space vehicles. The AFOSR sponsored several efforts in this area, including the research done at RIAS by Kalman and Bucy, which the Air Force believed had the potential to alter control applications. As the AFOSR hoped, Kalman and Bucy's work revolutionized the field of estimation and had an enormous impact on the design and development of precise navigation systems. The Kalman filter was a major breakthrough in guidance technology.

Kalman's algorithm also found practical application in the National Aeronautics and Space Administration (NASA) space program. NASA first used the Kalman filter to solve the problems associated with determining satellite orbits. In the 1960s the Kalman filter was used preparing for in the Ranger, Mariner, and Apollo missions, and when the Apollo 11 lunar module landed on the Moon in July of 1969, it was guided by the Kalman filter. The filter would also be used in NASA space shuttles.

The Kalman filter, and its subsequent extensions to solve nonlinear problems, is the most widely applied by-product of modern control theory, and is used in just about every modern military and commercial control system. It is used in navigational and guidance systems, radar tracking algorithms for anti-ballistic missile applications, sonar ranging, and satellite orbit determination. It also has been used in other fields, such as seismic data processing, nuclear power-plant instrumentation, and even socioeconomic systems.

Thanks to the advances in digital computing, the Kalman filter continues to be a focus of a great deal of research and application, particularly in the area of autonomous or assisted navigation; for example, the Global Positioning System or GPS makes use of the Kalman filter.

Reputation and Horizons Widened

Kalman's achievement was a landmark, and the significance of his findings was immediately grasped. His reputation spread to an international scale, and it led to many honors. In 1962 Kalman received the Outstanding Young Scientist of the Year award from the Maryland Academy of Sciences. In 1964 he became a fellow of the Institute of Electrical and Electronics Engineers (IEEE).

In 1964 Kalman moved to California to assume a professorship at Stanford University, where he worked in the departments of electrical engineering, mechanics, and operations research. By this time, he had shifted the focus of his research to issues relating to the realization theory and algebraic system theory. As with his previous research efforts, his contributions helped create a new field of research in modern system theory, as he developed new directions of study. His contributions involved the formulation and study of many fundamental state-space notions, including controllability, observability, minimality, realizability from input/output data, matrix Riccati equations, linear-quadratic control, and the separation principle. His concepts had a far-ranging impact, because he was the first in his field to understand the crucial part such notions play in systems analysis. Kalman's mathematical advances have become

part of educational textbooks and monographs relating to engineering and mathematics.

In 1971 Kalman became a graduate research professor and director of the Center for Mathematical System Theory at the University of Florida in Gainesville. In this position he taught and conducted research in the areas of mathematics, electrical engineering, system engineering, and mathematical system theory. During this period, he was instrumental in the introduction of algebraic and geometric techniques into the study of linear and nonlinear control systems. Starting in 1973, he also held the position of chair for Mathematical System Theory at the Swiss Federal Institute of Technology in Zurich, and also served as a scientific consultant to research centers in the École des Mines in Paris, France. Kalman remained at the University of Florida posts until he retired in 1992.

In the 1980s, Kalman focused his research efforts on a system-theoretic approach to the foundations of statistics, econometric modeling, and identification. This direction was a natural outgrowth of his earlier work in the areas of minimality and realizability. In the meantime, his career achievements—specifically his contributions to control theory and to applied mathematics and engineering in general—continued receiving official recognition.

Received IEEE Medals, Kyoto Prize

In 1974 Kalman received the IEEE Medal of Honor, that association's highest award. The IEEE recognized him ''for pioneering modern methods in system theory, including concepts of controllability, observability, filtering, and algebraic structures.'' Other honors he has received include the 1976 Rufus Oldenburger Medal from the American Society of Mechanical Engineers. In 1984 he received the IEEE Centennial Medal.

In 1985 Kalman was among the first four recipients to receive the Kyoto Prize, established that year to recognize ''outstanding intellectual or creative activities which have significantly enriched the human experience.'' Created to honor pioneering research in the fields of basic science, frontier science, and philosophy, the prize is administered through the Inamori Foundation, established to serve as the Japanese counterpart of the Nobel Foundation. Kalman was honored for his development of a control theory to explain the workings of a dynamic system. The next year Kalman was awarded the American Mathematical Society's Steele Prize for his papers on linear filtering published in 1960 and 1961.

In April of 1994 Kalman was one of 60 new members elected to the National Academy of Sciences. In 1997 the American Automatic Control Council presented him with its Richard E. Bellman Prize, given for distinguished career contributions to the theory or application of automatic control. The award is the highest recognition of professional achievement for U.S. control systems engineers and scientists. He has also been the recipient of several honorary degrees.

Active in Promoting Information

By the end of his illustrious career, Kalman was widely recognized as the individual who, first, all but created the field of modern control theory and, second, was instrumental in advancing its widespread application. He greatly influenced numerous researchers through his significant accomplishments, openness and accessibility, and his appearance at numerous lectures. In addition, he published more than 50 technical articles. His major papers included ''Nonlinear Aspects of Sampled-Data Control Systems'' (1956), ''On The General Theory of Control Systems'' (1960), ''New Results on Linear Filtering and Prediction Theory'' (1961), ''Mathematical Description of Linear Dynamical Systems'' (1963), and ''Algebraic Structure of Linear Dynamical Systems'' (1965). In 1969 Kalman coauthored the book *Topic in Mathematical System Theory.* In addition, he served on the editorial boards of numerous technical journals.

Kalman, who is married and has two children, also held memberships in a number of professional societies. Along with his memberships in the IEEE and the National Academy of Sciences, he also belongs to the U.S. National Academy of Engineering and is a fellow of the American Academy of Arts and Sciences. In addition, he is a foreign member of the Hungarian, French, and Russian academies of science.

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Raden Ajeng Kartini

Raden Ajeng Kartini (1879-1904) is credited with starting the move for women's emancipation in Java, an island then controlled by Holland as part of the Netherlands Indies (now Indonesia). Born to the aristocracy, Kartini was privileged to be able to attend Dutch colonial schools, but was forced to quit at an early age due to Islamic law at the time. At the age of 24, she was married to a man twice her age who already had three wives. Kartini wrote letters to her friends in Holland protesting the treatment of

women in Java, the practice of polygamy, and of the Dutch suppression of the island's native population. Decades later, the Indonesian state constitution promised gender equality to all its citizens, and Kartini Day continues to be celebrated on April 21 to commemorate Kartini's contribution to women's rights.

Kartini was born on April 21, 1879, in Mayong village near of Jepara, a town located in the center of the island of Java. She was born into the Javanese *priyayi,* or aristocracy; her father was Jepara mayor Raden Mas Adipati Ario Sosroningrat. Kartini was one of 12 children born to Raden's several wives.

Educated at Dutch Schools

As a child, Kartini was very active, playing and climbing trees. She earned the nickname ''little bird'' because of her constant flitting around. A man of some modern attitudes, her father allowed her to attend Dutch elementary school along with her brothers. The Dutch had colonized Java and established schools open only to Europeans and to sons of wealthy Javanese. Due to the advantages of her birth and her intellectual inclination, Kartini became one of the first native women allowed to learn to read and write in Dutch.

Despite her father's permission to allow her a primary education, by Islamic custom and a Javanese tradition known as *pingit,* all girls, including Kartini, were forced to leave school at age 12 and stay home to learn homemaking skills. At this point, Kartini would have to wait for a man to ask for her hand in marriage. Even her status among the upper class could not save her from this tradition of discrimination against women; marriage was expected of her. For Kartini, the only escape from this traditional mode of life was to become an independent woman.

Promoted Nationalist Movement

Fearful of losing control over their island territory, the Dutch colonialists believed that knowledge of European languages and education could a be dangerous tool in the hands of the native Javanese. Consequently, they suppressed the activities of the native people, keeping them as peasants and plantation laborers, while at the same time counting on the Javanese nobility to support them in their rule over the region. Only a few of the nobility, Kartini's father included, were taught the Dutch language. Kartini believed that once the Europeans introduced Western culture to the island, they had no right to limit the desire of native Javanese to learn more. Clearly, by the late nineteenth century there was talk of independence. With her letters and her egalitarian fervor, Kartini can be said to have started the modern Indonesian nationalist movement.

Kartini was not proud of being set apart from her countrymen as one of the privileged few of the aristocracy. In her writings she described two types of nobility, one of mind and one of deed. Simply being born from a noble line does not make one great; a person needs to do great deeds for humanity to be considered noble.

Wrote Letters to Holland

From 1900 to 1904 Kartini stayed home from school in according to the dictates of Javanese tradition; she found an outlet for her beliefs in letters she wrote in Dutch and sent to her friends in Holland. Kartini was unique in that she was a woman who was able to write; what set her apart even further was her rebellious spirit and her determination to air concerns that no one, not even men, were publicly discussing.

Kartini wrote to her European friends about many subjects, including the plight of the Javanese citizenry and the need to improve their lot through education and progress. She recounts how Javanese intellectuals were put in their place if they dared to speak Dutch or to protest. She also describes the restrictive world she lived in, rife with hierarchy and isolationism. In 1902 Kartini wrote to one letter, to Mrs. Ovink-Soer, that she hoped to continue her education in Holland so that she could prepare for a future in which she could make such education accessible to all women.

Kartini is most known for writing letters in which she advocates the need to address women's rights and status, and to loosen the oppressive Islamic traditions that allowed discrimination against women. She protests against education restricted to males of the nobility, believing that all Javanese, male and female, rich and poor, have the right to be educated in order to choose their own destiny. Women especially are not allowed to realize their calling. As Nursyahbani Katjasungkana commented in the *Jakarta Post,* ''Kartini knew and expounded the concept that women can make choices in any aspect of their lives, careers, and personal matters.''

Opened School for Girls

Rather than remaining submissive and compliant, like a good Javanese daughter, the unconventional Kartini often had disagreements with her father, and it is believed that her family was, consequently, eager to marry her off. On November 8, 1903, she obeyed her father and married Raden Adipati Joyoadiningrat, the regent of Rembang. Joyoadiningrat was a wealthy man of age 50 who already had three wives and a dozen children. Kartini—who was, at 24 years of age, considered too old to marry well—found herself a victim of polygamy. She was devastated by the marriage, which ended her dream of studying abroad just as she was awarded a scholarship to study in Europe.

Despite the marriage, in 1903 Kartini was able to take a first step toward achieving women's equality by opening a school for girls. With aid from the Dutch government Kartini established the first primary school in Indonesia especially for native girls regardless of their social standing. The small school, which was located inside her father's house, taught children and young women to read and make handicrafts, dispensed Western-style education, and provided moral instruction. At this time, Kartini also published the paper ''Teach the Javanese.''

Kartini's enthusiasm at educating Indonesian girls was short lived. On September 17, 1904, at the age of 25, she died while giving birth to her son. Kartini is buried near a mosque in Mantingan, south of Rembang.

Letters Ultimately Published

Kartini's legacy is found in the many letters she wrote to friends in Holland. In 1911 a collection of her Dutch letters was published posthumously, first in Java and then in Holland as *Door Duisternis tot Licht: Gedachten Over en Voor Het Javanese Volk* (''From Darkness to Light: Thoughts about and on Behalf of the Javanese People''). The book was then translated into several languages, including French, Arabic, and Russian, and in 1920 was translated by Agnes Louis Symmers into English as *Letters of a Javanese Princess.* In 1922 Armijn Pane finally translated the book into the Javanese language under the title *Habis Gelap Terbitlah Terang* (''After Darkness, Light Is Born''), which he based on a verse found in both the Bible and the Qur'an in which God calls people out of the darkness and into the light. More recently, Kartini's granddaughter, Professor Haryati Soebadio, re-translated the letters and published them as *Dari Gelap Menuju Cahaya,* meaning ''From Darkness into Light.''

Kartini's letters spurred her nation's enthusiasm for nationalism and garnered sympathy abroad for the plight of Javanese women. Syrian writer Aleyech Thouk translated *From Darkness into Light* into Arabic for use in her country, and in her native Java Kartini's writings were used by a group trying to gain support for the country's Ethical Policy movement, which had been losing popularity. Many of Kartini's admirers established a string of ''Kartini schools'' across the island of Java, the schools funded through private contributions.

Kartini's beliefs and letters inspired many women and effected actual change in her native Java. Taking their example, women from other islands in the archipelago, such as Sumatra, also were inspired to push for change in their regions. The 1945 Constitution establishing the Republic of Indonesia guaranteed women the same rights as men in the areas of education, voting rights, and economy. Today, women are welcome at all levels of education and have a broad choice of careers. Kartini's contributions to Indonesian society are remembered in her hometown of Jepara at the Museum Kartini di Jepara and in Rembang, where she spent her brief married life, at the Museum Kartini di Rembang.

Kartini Day Declared National Holiday

In Indonesia, April 21, Kartini's birthday, is a national holiday that recognizes her as a pioneer for women's rights and emancipation. During the holiday women and girls don traditional clothing to symbolize their unity and participate in costume contests, cook-offs, and flower arrangement competitions. Mothers are allowed the day off as husbands and fathers do the cooking and housework. Schools host lectures, parades are held, and the women's organization Dharma Wanita specially marks the holiday.

In more recent years criticism has arisen regarding the superficial observance of Kartini Day. Many now chose not to commemorate it, and it has increasingly been eliminated from school calendars. What saddens historians and activists is that Kartini has become a forgotten figure for the younger generation, who cannot relate to the achievements she wrought in a repressive society that is now almost forgotten. Historians have also debated the role Kartini herself played in promoting women's emancipation. Other than her letters, some have argued that she was a submissive daughter, feminine but not necessarily a feminist.

A Legacy in Film

The film biography *R. A. Kartini* was produced to highlight her efforts to promote women's emancipation and education. Based on her published letters as well as memoirs written by friends, the film presents the two aspects of Kartini's life: her brief public life which had minimal effect, and her letters which, after her death, had profound influence on women all over the world. The film, written and directed by Indonesian filmmaker Sjuman Djaya, recreates Kartini's family life, ambitions, and the historical context of life under Dutch colonialism. Kartini is also remembered through businesses inspired by her vision. Kartini International, based in Ontario, Canada, advocates for women's education and rights, and won the 2000 Canadian International Award for Gender Equality Achievement for its work.

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Ali Akbar Khan

Indian musician Ali Akbar Khan (born 1922) is venerated in his homeland as a National Living Treasure, while internationally he is regarded as the greatest living classical Indian musician. A master of the sarod, a 25-stringed Indian instrument, Khan helped introduce and popularize Indian music throughout the Western world.

Khan was born on April 14, 1922, in Shivpur, East Bengal, an area now known as Bangladesh but then part of British-controlled India. He began learning and playing music when he was three years old. He was taught by his father, the late Padma Vibhusan Acharya Dr. Allauddin Khan, who is regarded as the most important figure in North Indian music of his time. The elder Khan played over 200 instruments and lived to be 110 years old. Regarded as both a great musician and teacher, Allauddin Khan attracted a great many aspiring Indian musicians who wanted to learn from the master.

Khan's family followed the rich tradition of North Indian classical music that had developed over 4,000 years and was based on ancient principles of *rag* (melody) and *taal* (rhythm). The family dates its ancestry back to Mian Tansen, a 16th-century court musician to the Mogul Emperor Akbar.

Allauddin Khan, who also mastered Western and African instruments during his career, continued teaching his son right up until his death in 1972. He also taught his daughters, Sharija, Jehanara, and Annapurna, and instructed many other famous musicians, among them the illustrious sitarist Ravi Shankar, flautist Pannalal Ghosh, and Ali Akbar Khan's own son sarodist, Aashish Khan.

Ali Khan's musical training was rigorous. For more than 20 years, starting at age three, he practiced every day for 18 hours a day. In an interview with V. R. Rao posted on the *Cyberabad Web site,* Khan explained that he learned music like a child learns language. ''I didn't consciously want to learn music. It was more like a language that an infant learns,'' he said.

Khan's early musical education included a variety of string and percussion instruments including the sarod, sitar, sursingar, pakhavaj, rabab, and violin. In addition to the instruction from his father, Khan also learned vocals from his sister Jehanara and percussion from his uncle, Fakir Aftabuddin. Eventually, his father recommended that he focus on the sarod, an ancient steel-clad member of the lute family at least 2,000 years old with 25 strings and played with a bow. The sarod, Khan's father said, could fulfill 200 instruments in one.

Success Came Early

Khan made his first public performance, in Allahabad in 1935, when he was only 13 years old. At the same time, he began composing his own music under his father's direction. His skill was such that, when he was still a teenager, Khan was scheduled to accompany his father on a tour of Europe and America. However, the plans were canceled because Khan did not like the idea of being away from his mother, and he was not practicing his music as much as his father felt he should. The elder Khan cut his tour short and returned to India, to make sure his son practiced 15 to 18 hours a day.

In 1938 Ravi Shankar began studying with Allauddin Khan in Maihar and, in 1941 he married his teacher's daughter, Ali Khan's sister Annapurna, who was then considered to be the premiere player of the surbahar, a deeper-toned, heavier relative of the sitar, which was Shankar's chosen instrument. Ali Khan studied along with his now-brother-in-law Shankar and, thanks to the guidance of Alluddin Khan, the two musicians became highly regarded in Hindustani music circles for their duets.

In 1943, when he was 21, Khan was appointed court musician to the maharaja of Jodhpur. Khan held this position until the maharaja died several years later. The state of Jodhpur bestowed on the young musician the title of ''Ustad,'' or master musician. At first, Khan's father was amused that his son would receive such a high honor at such an early age. However, later in life, Allauddin Khan told his son that he had been extremely proud of him. Then, to show his pleasure and respect, he gave his son the title of ''Swara Samrat'' or ''emperor of melody.'' Of all the honors that he received in his life, Ali Khan would value that one the most.

During the 1940s Khan also made his first sound recordings, and he began his own career as a teacher, instructing Maharajah Hanumantha Singh. New opportunities opened up when he met world famous violin virtuoso Yehudi Menuhin at a recital in Delhi in 1952. Menuhin, who would call Khan one of the greatest musician in the world, was so impressed that he encouraged the young man to perform in the West. This resulted in Khan's first trip to the United States in 1955, when he appeared in a first-of-its kind concert at the Museum of Modern Art in New York City. In addition, he appeared on Alistair Cooke's *Omnibus* television show, marking the first time Indian music was performed live on television. Khan's appearance had an

enormous impact. It opened the door to Western acceptance of Indian music, an acceptance that reached full bloom in the 1960s, due, in large part, to the embracement of Indian music by the so-called ''counterculture.'' However, at that time, Indian music and culture seemed alien to many Americans. ''When I came in '55, because I was in Indian dress, people on the street in New York came out of the bars and shops and followed us,'' Khan remembered in an interview with Neela Banerjee for *Asian Week.* ''They asked me, 'Who are you? Where are you from?' When I said 'India,' some of them didn't even know where it was. Or others who knew I was a musician asked funny questions like, 'How can you play music in India with all the tigers and snakes and monkeys you have to fight off?' ''

In 1955 Khan also released his first Western recordings of Indian classical music, titled *Music of India* and *Morning and Evening Ragas*. The following year he established the Ali Akbar College of Music in Calcutta, India. During the same decade Khan first began composing music for films, an activity he engaged in throughout his career. He composed his first score in 1953 for *Aandhiyan,* a film by Indian filmmaker Chetan Anand. Later, he would compose music for *Devi* (1960), by internationally acclaimed Indian filmmaker Satyajit Ray; *The Householder,* (1963), the first film directed by the celebrated team of Ismail Merchant and James Ivory; and *Little Buddha*, directed by Bernardo Bertolucci.

Opened Music School

Throughout the 1960s, Khan continued recording music and releasing recordings. In 1963 and 1966 he received the President of India Award. In addition, acting upon the influence of his father, who had taught him the value of teaching music, he established the Ali Akbar College of Music in Berkeley, California, in 1967, and moved the school to a new location in Marin County two years later. For a long time, he had attempted to set up a school in his homeland, with little success. ''For thirty years I struggled to establish a teaching institution in Calcutta,'' he told Rao. ''But it wasn't possible. No response.''

By the mid-1960s the West was receptive to listening to and learning about Indian music. A large part of the general public had became aware of Indian music due to the interest in the form by popular rock musicians, such as George Harrison of the Beatles and Roger McGuinn of the Byrds, both of whom integrated Indian instrumentation into their own compositions. The essence of Indian music fit well with the times, and many in the youth movement were willing and ready to explore ideas that were either ancient, revolutionary, exotic, or esoteric.

Complex in form, Indian music is also spiritual and contemplative. Although a performer, Khan sees himself more as a listener and as an extension of his sarod, and he can lose his sense of self while performing. Indian music, he explained to Rao, ''is like a meditation, like going to temple. Music makes your heart very, very, very clear. You can feel what is peace, what is friendship, what is love, what you can do for others. Even when you hear, it is like fresh air, clean water—even if you don't understand it, when you hear it, it is pure.''

The West Embraced Indian Music

By the mid- to late 1960s classical Indian musicians such as Khan and Shankar were appearing at U.S. and U.K. music festivals, including the ground-breaking Monterey Pop Festival in San Francisco in 1967 and the first Woodstock music festival held in Bethel, New York, in 1969. In fact, Indian music became a staple at such events, while also gaining its largest mass-audience exposure with *The Concert for Bangladesh,* a documentary film of a musical benefit organized by Harrison to raise funds for the starving people of that country. The performing lineup included some of the most famous rock stars of the era including Harrison, Ringo Starr, Bob Dylan, Eric Clapton, and Leon Russell as well as Shankar, who was accompanied for the event by Khan, Alla Rakah, and Kamala Chakravarty. (For his own concerts, Khan was most often accompanied by Pandit Swapan Chaudhuri on the tabla and son Alam on the sarode.)

During this period, Khan's fame on the international circuit was second only to that of Shankar due to Shankar's longer association with the Beatles. While Shankar had by now divorced Khan's sister, Annapurna, Shankar remained a disciple of Allauddin Khan. Shankar and Khan performed together for the final time at Montpellier, France, in July of 1985. Despite many pleas and generous offers, they never performed together again.

Honors and Awards Accumulated

In 1971 Khan received a Gold Disc award for his appearance on the bestselling *Concert for Bangladesh* album. The previous year, he earned a Grammy nomination for the recording *Shree Rag*. In 1973 and 1974 he received doctor of literature degrees from the Rabindra Bharati University in Calcutta, India, and the University of Dacca in Bangladesh, respectively.

In 1979 Khan started his own recording label, Alam Medina Music Productions label, named after his son. Throughout the next decade his recorded output was prolific. He released six albums in 1980, three in 1981, and four in 1982. In 1983, the year he released two more albums, he was again nominated for a Grammy award, this time for *Misra Piloo*. The following year he released four more albums and received a doctor of letters degree from the University of Delhi, India. From 1985 to 1986 Khan released nine more albums.

In addition to recording, Khan invested time in teaching. In 1985 he opened a new branch of his music school in Switzerland. In 1988, the year he produced his first music video, he received the Padma Vibhusan award, which is the highest honor presented to a civilian in India. He continued amassing honors and awards throughout the 1990s, in 1991 alone receiving the Kalidas Sanman award from the Madya Pradesh Academy of Music and Fine Arts as well as an honorary doctorate degree in arts from the California Institute of the Arts. He also became the first Indian musician to receive a MacArthur Foundation fellowship. The following

year, he received the Mahatma Gandhi Cultural Award in London. In 1993 he was honored with the titles of Hathi Saropao and Dowari Tajeem during the Jodhpur Palace's Golden Jubilee Celebration, and also received the Bill Graham Lifetime Achievement Award from the Bay Area Music Awards Foundation.

Established Akbar Foundation

In 1994 Khan founded the Ali Akbar Khan Foundation to fund the Baba Allauddin Khan Institute, a library and archive dedicated to the preservation of his own compositions as well as his father's. This large-scale archiving project involves more than 30,000 compositions, including more than 10,000 compositions from the 16th through the 20th centuries. Khan's wife, sons, and students have joined their efforts to convert collections of music from old reel-to-reel tapes to digital master tapes.

In 1997, the year Khan celebrated his 75th birthday, he received the prestigious National Heritage fellowship from the National Endowment for the Arts. The presentation was made at the White House by First Lady Hillary Rodham Clinton. That same year Khan became the second recipient, after filmmaker Satyajit Ray, to receive the Asian Paints Shiromani-Hall of Fame Award. In August of 1997, to celebrate the 50th year of India's independence, Khan performed at the United Nations in New York and at Kennedy Center in Washington, D.C., at the request of the Indian Embassy.

Khan received yet another doctorate degree in 1998, this one from the Viswa Bharati University in Shantiniketan, India. He also received the Indira Gandhi Gold Plaque from the Asiatic Society of Calcutta. That same year, Willie L. Brown Jr., mayor of San Francisco, proclaimed October 18th ''Ustad Ali Akbar Khan Day.'' In 1999 Khan was appointed adjunct professor to the Department of Music at the University of California at Santa Cruz. In this position he gave concerts and conducted classes and workshops. He also advised the Arts Division in developing courses and resources in classical music of India.

In 2002, to celebrate his life and times, Khan performed an 80th birthday concert at the Palace of Fine Arts in San Francisco. He was accompanied by his 20-year old son Alam and tabla player Swapan Chaudhuri. Also that year, he received an honorary degree in musical arts from the New England Conservatory of Music in Boston. Like his father before him, Khan has continued teaching and performing, although he gradually has cut down on his public performances. Also like his father, much of Khan's time is devoted to teaching his son, Alam.

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Keisuke Kinoshita

One of Japan's most popular filmmakers after World War II, Keisuke Kinoshita (1912-1998) was a prolific director, writer, and producer, specializing in sentimental dramas and comedies and the use of innovative, expressionistic sets.

Rarely have any of Kinoshita's fifty or so films been shown outside of Japan, but in that country he was a well-known director who pioneered the use of color in film and repeatedly touched on domestic themes that resonated with Japanese audiences. Despite his conventional plots and subject matter, Kinoshita was often willing to experiment with avant-garde techniques.

Movie Buff

As a child, Kinoshita was a hopeless movie buff. His father was a grocer in the town of Hamamatsu in the Shizuoka prefecture of Japan. His parents wanted him to learn a trade, so he went to a technical high school, but Kinoshita was completely focused on making movies. He enrolled in the Oriental Photography School in order to learn how to become a cinematographer and break into movies.

At first Kinoshita made only halting strides toward attaining his dream. He applied at one of Japan's biggest movie studios, Shochiku, hoping to be an assistant cameraman, but he was hired to work in the lab processing film. It took awhile before he was allowed to become an assistant cinematographer for the director Yasujiro Shimazu.

For three years, Kinoshita served as Shimazu's assistant cinematographer, but he was often so engrossed in watching acting rehearsals that he would not do his job properly. Another assistant, Kozaburo Yoshimura, who would go on to become a famous director himself, recommended that Kinoshita learn to become a director. It took another two years before a position was available as Yomishura's assistant. For six years, Kinoshita worked under Shimazu, learning much about filmmaking but suffering from Shimazu's dictatorial impulses.

First Films

In 1943, Kinoshita's first two directorial efforts were released: *Ikite iru Magoroku (Magoroku Is Alive)* and *Hana*

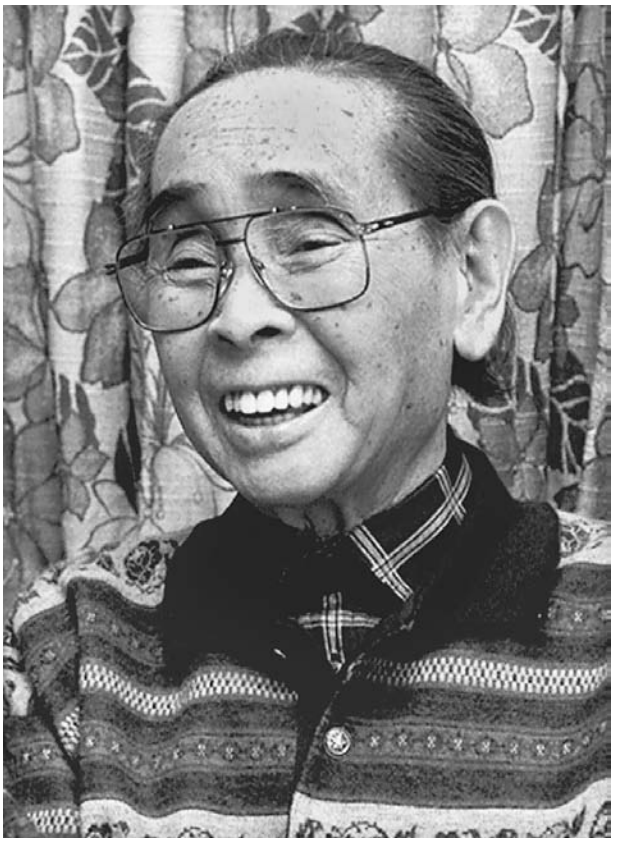

saku minato (Blooming Port). The latter was a formulaic comedy about a clash between sophisticated urbanites and rural naifs, but it displayed Hinoshita's love for simplicity and honesty. Since World War II was dominating life in Japan, Hinoshita tried to fit in, directing a wartime propaganda film called *Rikugun (Army),* but it was decried by military censors for being insufficiently doctrinaire.

A prolific director, Kinoshita made 12 more films in the 1940s, focusing mainly on domestic dramas and comedies in efforts like *Osone-ke no ashita (Morning for the Osone Family)* (1946), the first film he produced as well as directed. Despite its clichéd subject matter, the film was unusual because it was shot almost entirely on a set inside a house. Many of his films featured honest, simple women as the central protagonists, including *Onna (Woman)* (1948), which was shot entirely outdoors on a rocky hillside.

In 1950, Kinoshita wrote his first film, *Konyaku yubiwa (Engagement Ring),* and he wrote most of the subsequent films he directed. His films became popular during the 1950s, and he continued to direct and release an average of two movies a year. His characters were often optimistic and kind.

Kinoshita's *Karumen kokyo in kaeru (Carmen Comes Home),* which he directed in 1951, was the first feature film in Japan shot entirely in color. This satirical domestic comedy was followed by *Karumen junjo su (Carmen Falls in Love)* (1952), one of many instances in which Kinoshita followed a title character (always a woman) through more than one movie.

Social Dramas

In 1953, Kinoshita abandoned his customary light-hearted fare for a disturbing social drama, *Nihon no higeki (A Japanese Tragedy).* Its protagonist is a middle-class woman forced by economic straits to offer her household goods and her body on the black market to support her children; now older and estranged from her adult children, she tries to arrange good marriages for them, but is rebuked because of their shame and vanity. On the website *Strictly Film School,* reviewer Acquarello calls the film ''a bleak, affecting, and insoluble portrait of postwar existence . . . a relevant and insightful account of the personal toll of war and the slow, agonizing process of recovery. . . . In the end, a lone image of [the protagonist] Haruko in long shot standing at the top of a train station staircase as commuters hurriedly rush past captures the emotional desolation of the individual human struggle against a formidable and unrelenting tide. . .'' In this film, one of Kinoshita's best, the director uses newsreel footage, flashbacks, and frequent shots of trains in motion to heighten the realism.

In his next film, *Nijushi no hitomi (Twenty-Four Eyes)* (1954), Kinoshita adapted a popular novel into a heart-rending drama about a teacher and her twelve students, whom she first teaches during a relatively happy time and then again encounters years later during a period of economic depression and strife. Acquarello notes: ''Filmed from a low camera angle, and using exquisitely composed crane, long, and medium shots, Keisuke Kinoshita visually conveys a sense of distance that, in turn, reflects the innocence of the children's perspective.'' He calls it ''a haunting, compassionately realized, and profoundly affecting portrait of humanism, innocence, and the personal toll of war.'' That Kinoshita was able to combine such compelling drama with his successful comedy-dramas and reach mass audiences in Japan is a measure of his range and ability as a master director in touch with his native land and its contemporary problems.

Kinoshita touched on the tradition of Kabuki theater in his 1955 film, *Nogiku no gotoki kimi nariki (She Was Like a Wild Chrysanthemum),* in which all his characters wear masks. His willingness to experiment with technique is evident in *Narayama Bushiko (Ballad of Narayama)* (1958). He uses a theatrical stage setting, jarring spotlights, vivid colors, and intentionally anachronistic images to adapt a popular novel about family, duty, and custom. Acquarello calls it a ''. . . portrait of love and humanity struggling against the rigidity of tradition, obedience, and sense of duty . . . a haunting allegory on the perils of blind allegiance, martyrdom, and repression—a humanist reflection of the profound introspection, cultural erosion, and ideological ambivalence of postwar Japan.''

Eventually Acclaimed

Kinoshita's heyday was the 1950s, but during that time critics did not embrace his sentimental style, even though Japanese audiences responded positively. He made nine more films in the 1960s, but none of them were acclaimed, and only five more films in his declining years, from 1976 to

1988. He also produced Akira Kurosawa's worldwide hit *Dodes'ka-den* in 1970.

Eventually Kinoshita was hailed as one of Japan's foremost directors, for his wide range and innovative techniques within the context of popular contemporary films. In 1991, he was awarded an honor from the Japanese government for his contributions to national culture. In 1999, a panel of Japanese critics named Kinoshita's *Nijushi no hitomi (Twenty-Four Eyes)* as one of that country's ten greatest films of all time.

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Teinosuke Kinugasa

One of the fathers of modern Japanese cinema, Teinosuke Kinugasa (1896-1982) used experimental techniques in the 1920s and went on to direct more than 100 movies, including historical spectacles and several films that gained attention worldwide.

Roots in Tradition

Born in 1896 in Mie, Japan, Kinugasa was originally an actor in Kabuki theater. As a teenager, he had perfected the art of playing an *onnagata,* a male who performed female character roles. In 1917, he broke into movies as an *onnagata,* at a time when most Japanese films were basically cinematic versions of Kabuki plays.

In 1921, Kinugasa directed his first feature film, *Imoto no shi* (The Death of My Sister). Little is known about this or several other films he directed before the 1923 Tokyo earthquake, which destroyed all of Kinugasa's early work.

By the end of 1928, Kinugasa, a prolific filmmaker, had directed an amazing 44 silent movies. The two most significant were the first films that Kinugasa wrote—1926's *Kurutta Ippeji* (Page of Madness) and 1928's *Jujiro* (Crossroads or Crossways).

Page of Madness

Page of Madness broke new ground in Japanese cinema, which was evolving rapidly from the traditional Kabuki-inspired forms to the kind of abstract and surrealistic expressionism most famously embodied in the German silent masterpiece *The Cabinet of Dr. Caligari. A Page of Madness* was the Japanese counterpart to *Caligari.* The film was full of camera angles that distorted the physical plane and engaged other dark, absurdist stylistic touches that were popular with Expressionists.

The 58-minute film concerned an old man's efforts to rescue his wife from an insane asylum, but the wife is afraid to leave the asylum's confines. Kinugasa created a hallucinogenic world of shadows, frightening figures, and fragmented perspectives. The director wrote and financed the film himself, taking a substantial risk with his budding career.

Despite its avant-garde nature, the film was a surprising box-office success in Japan and it made enough money to propel Kinugasa's career forward. The film also received international attention, which gave notice that Japanese cinema was becoming more modern and experimental. The film helped inspire other Japanese directors to continue to produce films that would contribute to a unique national cinematic language.

International Career

Kinugasa's cinematic forays into deep psychological territory exacerbated his chronic depression. He left Japan, searching for his emotional center, and traveled widely throughout Europe. In Russia, he studied briefly for a time under the great director Sergei Eisenstein.

Before leaving Japan, Kinugasa had completed *Jujiro* (Crossroads), a film in which he combined experimental, subjective camera work with a story that used traditional themes and modern situations. The plot centered around a young man's tragic love for an assertive geisha. In a Shakespearean twist, the young man wounds his main rival in a brawl, blinding him.

Kinugasa brought a print of this film on his travels. He managed to convince officials at Berlin's U.F.A. studio to watch it, and they reacted positively toward the work. The studio officials helped to get the film distributed widely in Europe under the title *Shadows of Yoshiwara.* Audiences responded to its avant-garde techniques and dreamlike sequences. It was the first Japanese film to make an impact on European audiences.

On the strength of this showing, Kinugasa became an important international filmmaker. Critics raved over his use of close-ups and inventive camera angles. Eventually Kinugasa returned to Japan with the new status of a top-flight international director.

Turned toward Epics

Back in Japan, Kinugasa became a top studio director, and a productive one at that. In the 1930s he directed 17 more films, and he managed 9 more during the 1940s—despite World War II. In the 1950s, he became even more active with another 24 films to add to his credit.

Because of the international triumph of Japanese director, Akira Kurosawa's film *Rashomon,* Kinugasa and other Japanese filmmakers turned their attention to period dramas and samurai epics. Kinugasa's 1952 film, *Daibutsu kaigen* (Saga of the Great Buddha), followed this trend.

In 1954, Kinogasa had an international hit, the critically acclaimed *Jigokumon* (Gate of Hell), a samurai epic that was shot entirely in Eastman color. Its vivid cinematography and exotic locations made it an audience favorite at the Cannes Film Festival, where it was awarded a Grand Prix as 1954's best film.

Kinogasa had another hit at Cannes in 1959, when *White Heron* won a special mention award. By this time the filmmaker's career was winding down, and he made only a few more films.

As a whole, Kinugasa's impact as a filmmaker was considerable. He helped define the unique voice of Japanese cinema, and sustained both his experimental impulses and his conventional career as a popular director who brought international attention to the films of his native land.

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Alexander Kipnis

Ukrainian–born American operatic bass Alexander Kipnis (1891–1978) enjoyed an illustrious career made infamous by his mastery of German basso roles. His rich voice and thoughtful interpretations left an indelible mark in the hearts of opera patrons around the world.

Early Life

Alexander Kipnis was born February 13 (February 1 by the Julian calendar), 1891, in the village of Zhitomir in the southern Russian Ukraine. He shared a home in a Jewish ghetto with four siblings and his parents. His academic schooling was basic at best, and although no one in his family played or sang music professionally, David Ewen's *Musicians Since 1900* notes one of his early memories, ''Once in a while I can remember my mother [Machli] singing as she would be working around the house, and later on I was astonished to recognize what she sang was 'La donna è mobile' or Schubert's *Serenade.* Where she heard them I don't know.'' It was the folk music of the Russian peasants surrounding his everyday existence that became a motivating influence, as the same interview explains, ''I would hear their songs at twilight when they would play and sing for themselves, and by the time I was four or five years old I had learned most of their songs.'' His father Isaiah Kipnis, a fabric salesman, was a learned man but with no musical background. He died when Kipnis was 12 years old. That same year a juvenile Kipnis ran off briefly with an opera troupe that visited his village. He then earned a little money as a boy soprano singing in local synagogues before his voice began to change, but he returned home to work as a carpenter's apprentice in an effort to help his mother support their family. He began the study of music at the age of 19 in the hopes that mastering two instruments might result in him being drafted into the Russian Army (an inevitability) at the rank of officer. He began by studying the double bass and the trombone.

Education

While a student at the Warsaw Conservatory Kipnis turned his focus to learning the skills of conducting, and graduated as a conductor with honors in 1912 at the age of 21. Once graduated, his efforts to achieve a better military post through musical knowledge paid off, and he served for a time as a military bandmaster. He also sang in Conservatory choirs and took rudimentary voice lessons from an Italian teacher there. He began frequenting operas and became inspired by what he saw and heard, particularly by the Italian singer Mattia Battistini. Once he had served his time in the military, he concentrated on crafting his natural singing ability. He knew that to truly study voice he must go either to Austria or Germany. In an interesting account recorded in *Musicians Since 1900,* Kipnis describes standing ''on the railroad station in Warsaw wondering which of these two capitals should become his destination. While he was trying to reach a decision an express train for Berlin rolled in and Kipnis allowed fate to decide for him.'' He ended up taking vocal lessons with Ernst Grenzebach at the Klindworth—Scharwenka Conservatory, and the heldentenors Lauritz Melchior and Max Lorenz in Berlin. In 1913 and 1914 Kipnis sang in small production operettas in Berlin, but in 1914 at the beginning of the First World War Kipnis was interned as an enemy alien because he was Russian, although they permitted him to continue his musical studies. He was heard singing one day by a German colonel whose brother was the Impresario for the Hamburg Opera. The colonel suggested that Kipnis audition for his brother, and once he had, Kipnis was allowed to continue his study of singing, but under strict police surveillance. When not performing, Kipnis was kept secluded and under police guard. He spent this time alone practicing and building his repertory of roles and parts such as Gurnemanz in Richard Wagner's *Parsifal,* Colline in *La Bohème,* Kezal in Bedrich Smetana's *The Bartered Bride,* Sparafucile and Monterone in *Rigoletto,* Ramfis in Giuseppe Verdi's *Aida,* Bartolo in Wolfgang Amadeus Mozart's *The Marriage of Figaro,* and Ferrando in Verdi's *Il Trovatore.*

Operatic Career

Kipnis's debut was in the role of the hermit in Carl Maria von Weber's *Die Freischütz* with the Hamburg Opera in Hamburg, Germany, in 1915. From 1916 through 1918 he sang as a member of the Wiesbaden Opera. Once the war was over, he toured with the Berlin State Opera, appearing in various roles and venues from 1919 through 1934 when he settled in the United States. He came to the United States for the first time in 1923 as a member of a visiting operatic ensemble the German Opera Company and made his debut in Baltimore on January 31 of that year. On April 7, 1925, Kipnis married Mildred Levy, the daughter of American concert pianist Heniot Levy. They had one son named Igor who, in his own career became an internationally acclaimed harpsichordist. Kipnis made his New York debut in the role of Pogner in Wagner's *Die Meistersinger* on February 12, 1923. Immediately after his debut the Chicago Civic Opera seized him and he sang with them for a total of nine seasons. While in their company he took principle basso roles in French, Italian and German repertories. In 1932 Kipnis left Chicago to return to sing as principle bass for the Berlin State Opera in Germany until 1935. He had success in London, the Bayreuth Festivals, Covent Garden, Glyndebourne, Salzburg and Buenos Aires. During Hitler's rise to power Kipnis left Germany and traveled to Italy to join the Vienna State Opera.

While in Vienna Kipnis sang the roles of Baron Ochs in Richard Strauss's *Der Rosenkavalier,* Boris Godunov in the Modest Mussorgsky opera by the same name, Sarastro in Mozart's *The Magic Flute,* Leporello in Mozart's *Don Giovanni,* and Gurnemanz which had become his signature role. According to *Musicians Since 1900,* he was so popular in Vienna that he ''he sold out the large concert hall [there] for two recitals, at each of which he was compelled to repeat every number of the program because of the vociferous audience reaction.'' During this time he also appeared at the Paris Opera. Kipnis became an American citizen in 1934 at the age of 43, and made the United States his permanent residence in 1938 in part as a renunciation of the activities of the Nazi regime when Austria was annexed that same year.

On January 5, 1940, Kipnis had his much anticipated and surprisingly belated debut at the Metropolitan Opera House in New York city in the role of Gurnemanz. He remained at the Met for the 1940–1946 seasons displaying his formidable talent in the Wagnerian repertory and playing roles such as Boris Godunov, Sarastro, King Mark in Wagner's *Tristan and Isolde,* Baron Ochs, Hermann in Wagner's *Tannhäuser,* Hagen in Wagner's *Die Götterdämmerung,* Arkel in Claude Debussy's *Pelléas and Mélisande,* Fasolt in Wagner's *Das Rheingold,* Rocco in Ludwig van Beethoven's *Fidelio,* Hunding in Wagner's *Die Walküre,* Nilakantha in Leo Delibes's *Lakmé,* and Leporello. Kipnis retired from the opera in 1946. His exit performance at the Met was in the same role as that of his debut, the Gurnemanz he had perfected to such critical adoration.

Kipnis's voice has been described as unusually flexible for his range, and is praised for its high level of refinement and tonal variety. Robin May's *A Companion to the Opera* notes that critic Steane called him a ''miracle among singers'' and described his voice as ''grandly sonorous.'' While there are some critics who claim that Kipnis's performances were not unusually inspiring, everyone agrees that his delivery was always technically breathtaking and textbook perfect. Despite his ethnic heritage as a Russian Jew, his training was almost exclusively German, and although he did experiment with the Russian repertory, his fame lay in his mastery of the German roles. The unusual flexibility of his vocal inflection and range that is so often mentioned also allowed him to execute Italian roles as well as German ones, despite the fact that the Italian roles are often more technically challenging. The *International Dictionary of Opera* explains, ''Throughout his career he dabbled in Russian repertoire, but he was never considered a Russian singer in style, vocal quality, or instinct. He was, in fact, the finest German–style bass of his epoch. The smooth voice, spacious phrasing, and sheer vocal resource, however, were a marked departure from the accepted German bass school of his time, which emphasized cavernous black sound at the bottom and 'barking' the upper register with disregard for pitch. Instead of black sound Kipnis produced a deep rich velvety sound, never 'barked' the upper register, and was scrupulous in matters of pitch. This vocal culture enabled him to sing the big Italian roles with extraordinary smoothness.'' The beauty of his voice was matched always with tremendous stage presence, the combination of which catapulted him to international operatic fame.

Lieder Master

In addition to his obvious talents as an operatic singer, Kipnis was also a celebrated and critically acclaimed interpreter and singer of *lieder* (German for ''songs''—short, poetic songs referred to in English as ''art songs''). Critics quoted in *Musicians Since 1900* called Kipnis ''not only one of the greatest contemporary operatic basses but also one of the foremost living masters of the *Lied*'' as well as ''the greatest male interpreter of Debussy's song literature.'' The entry on Kipnis in *The Music Makers* states that ''His voice had remarkable flexibility and great range, enabling him to perform *lieder* as effectively as opera.'' His success as a *lieder* soloist was rare for his range, as the entry in *American National Biography* explains, ''He was renowned for the ease, nobility, sonority, and security of his voice in all registers throughout a two—octave compass. . . a somewhat rare achievement for a deep—timbred bass singer.'' He recorded the *Lieder* of Hugo Wolf for a special issue by the Hugo Wolf Son Society, and he regarded it as some of his finest work.

Life After the Opera

Kipnis spent much of his time after retiring from the opera circuit recording his various roles and the songs of the masters. He is one of the most widely recorded singers of his time and his recordings were invaluable to operatic culture. He was surprisingly versatile as a recording artist, and recorded opera, *lieder,* and classical and contemporary vocal works. In 1937 Kipnis was sought out by the Brahms Song Society to sing on both volumes of their special recording of the Brahms repertory. He gave master classes in voice at the

Julliard School of Music, the New York College of Music, and the Berkshire Music Center in Tanglewood. Kipnis died May 14, 1978, in a convalescent home in Westport, Connecticut. His renditions of classic bass roles and his gift for bringing the pleasures of *lieder* to an international audience have secured Alexander Kipnis an exalted place in operatic history and culture.

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Olga Korbut

Soviet gymnast Olga Korbut (born 1955) revolutionized the sport of gymnastics with her charm and incredible flexibility. She captured the hearts of millions of television viewers worldwide and brought gymnastics to the forefront of the Olympics.

Early Interest in Gymnastics

Korbut was born May 16, 1955, in the town of Grodno, close to the border of Poland in the former Belorussian Soviet Socialist Republic, which is now Belarus. Her father, Valentin, was an engineer, while her mother, Valentina, was a cook. She was the youngest of four sisters.

One sister, Ludmilla, was involved in gymnastics, and Korbut followed her lead and started training. She was small, but her size made her more determined to succeed. She could run faster and jump higher than all the other children.

When she was eleven, Korbut qualified to attend the Soviet Union's government sports school. More than 500 girls attended the school. She started training with Yelena

Volchetskaya, a gold medal winner from the 1964 Olympics. Volchetskaya saw Korbut's potential and brought her to the attention of the man who ran the school, Renald Knysh. They both were impressed with her determination and fearlessness. She was always willing to try new flips, jumps, and twists.

New Moves

In 1967, Korbut entered the Belorussian junior gymnastics championships. In 1968, she won gold medals in the vault, balance beam, and uneven bars at the Spartakiade school championship, competing against some of the best gymnasts in the Soviet Union.

At her first Soviet national championship in 1969, the age rules were altered to allow the fourteen-year-old Korbut to participate. She performed two new moves that she had been working on with her coaches. The Korbut Salto was a backwards-aerial somersault, launching and then landing back on the four-inch wide balance beam. Even more daring was the Korbut Flip, an unprecedented back flip on the uneven bars. She placed fifth in her first major competition, but controversy surrounded the unorthodox moves. Some officials complained that they were not in keeping with traditional gymnastics. Others were concerned that they were dangerous.

Korbut became the Soviet vault champion at the Soviet national championships in 1970 and took eighth place overall. She was taken along to the 1970 world championships as a reserve competitor. Soviet officials were con-

cerned that she was too young to compete, but they allowed her to travel with the team to gain the experience of an international meet. Although she did not compete, she did perform for a panel of judges, who were very impressed.

In 1971, she placed fourth in the Soviet national championships. She also earned her Master of Sports title, granted to those who attained excellence in sports. At the time, she was the youngest person to be granted the honor. She decided that she had two goals: to win a gold medal at the Olympics and to finish school.

She finished third in the Soviet national championships in 1972. She then participated in the Riga Cup in Latvia, her first international championship, and won. This allowed the Korbut Salto, the Korbut Flip, and a new move, the Korbut Flic-Flac, to earn wider recognition.

1972 Munich Olympics

Korbut completed school and went to the USSR Cup, which was also the selection trial for the Olympics. She was named as an alternate to the Soviet team. When a teammate was injured, Korbut was added to the squad. Her yarn-bound pigtails made her seem much younger than her seventeen years. She was four feet eleven inches tall, weighed 90 pounds, and was the smallest of all the competitors in the 1972 Olympics.

Five days before the team left for Munich, West Germany, Korbut decided to change her musical selection for the floor exercise. Her coaches strongly advised against it, concerned that she would disrupt her peformance, but Korbut was insistent. Her mother's advice to Korbut before she left, according to the book *Comebacks: Heroic Returns,* was: ''Be careful, be first, be joyful.''

In the first days of the Olympics, Korbut helped the Soviets win the team gold medal. She also captured the attention of television viewers around the world who watched her joyfully fly through her routines. Most of the Soviet competitors were stern, but Korbut was smiling. People tuned in to see her incredible flexibility but also to see her spirit.

Next came the all-around competition, where gymnasts competed in all four exercises: vault, balance beam, uneven parallel bars, and floor exercise. The athlete with the highest combined score wins the gold medal. Korbut vaulted well, scoring a 9.7 out of 10. She then scored a 9.75 on the floor exercise. As she faced the uneven parallel bars, she was in third place, just 0.15 from first place. Then she fell apart. She bobbled on her start, and it seemed to disrupt her rhythm. Then she caught her toe but recovered. She lost her composure and lost her balance, falling off the bars. She completed her performance and headed back to the bench. The television cameras followed her to watch her cry her eyes out. The world watched and sympathized.

The next day, Korbut returned to the arena and made an incredible comeback. She executed a back flip on the balance beam and a back flip on the uneven bars. Her incredibly flexible body performed contortions that amazed everyone watching. She won individual gold medals on the balance beam and the floor exercise and a silver medal on the uneven bars.

Stardom

The world was enamored of Korbut. Within days, she had catapulted to stardom. The press followed her everywhere. People paid attention when she said she liked ketchup. It was news when she told a reporter, ''Life is marvelous now because I have a tape recorder.'' The American Broadcasting Company's ''Wide World of Sports'' named her Athlete of the Year. In early 1973, the Associated Press conducted on international poll and named Korbut as Athlete of the Year, marking the first time in more than forty years that an athlete from a communist country received the honor.

Following the Olympics, Korbut attracted huge crowds as she toured the United States and Europe. She visited President Richard Nixon at the White House. She also met with the prime minister and the queen of England. She received bags full of fan mail. Some of it was simply addressed to ''Olga, Moscow.''

Interest in gymnastics exploded around the world. In the United States, there were 15,000 practicing gymnasts prior to the 1972 Olympics. A decade later, there were 150,000.

Korbut returned to Grodno to attend college. In 1975, she was honored by the United Nations Educational, Scientific and Cultural Organization for bringing the world together. They named her the Woman of the Year and awarded her with the ''gold tuning fork.''

1976 Montreal Olympics

Korbut returned to the Olympics in 1976 in Montreal. Once again, she was a part of a gold-meal-winning Soviet team. She also took an individual silver medal on the balance beam. However, that year there was a new darling of gymnastics. A fourteen-year-old named Nadia Comaneci scored the first perfect 10 in Olympic history.

Officially retiring from gymnastic competition in 1977, Korbut returned home and completed college. She then accepted a position as head coach of the Belorussian team in Minsk. She was the first inductee when the Gymnastics Hall of Fame opened in 1987. She married Soviet rock star Leonid Bortkevich, and in 1979 they had a son, Richard.

Chernobyl

On April 26, 1986, disaster struck the Soviet Union. There was a nuclear disaster at Chernobyl, 180 miles from Korbut's home in Minsk. She and her family could see the radiation cloud, but they were never warned to stay inside. ''I was at my home in Minsk when Chernobyl happened, and they didn't tell us for three or four days,'' *People* reported Korbut as saying. ''You in the West knew first. When people began hearing bits of information, they felt panicky. They were afraid to drink the water, breathe the air, afraid of everything. We were all outdoors, because it was close to the May 1 celebrations, and we were planting gardens and enjoying the spring. If they had told us Chernobyl had

exploded, we would have stayed inside and maybe avoided those early heavy doses of radiation.'' She was outraged at the government for endangering the lives of so many people.

Korbut and her husband sent their son to live with relatives in New Brunswick, New Jersey, in order to keep him away from any further effects of the radiation. ''Most of the doctors say the biggest thing you can do for kids is take them out of the country. But so many people can't do that,'' she told *People.*

While traveling in the United States in 1989, she found that she had developed thyroid problems, most likely the result of her exposure to the fallout from the nuclear disaster. In 1990, she became the spokesperson for the Emergency Help for Children Foundation, a nonprofit agency set up to help the victims of the Chernobyl disaster.

Life in the United States

Korbut and her husband moved to the United States in 1991, settling with their son in Atlanta, Georgia, where she continued her coaching. Korbut and Bortkevich divorced in 2000. In 2001, an eviction notice was served at the house in Atlanta. Bortkevich had bought out Korbut's interest in the house during divorce proceedings. Korbut had not lived there for some time, but her son was still there. Officials were surprised to find $30,000 in counterfeit bills as well as child pornography. Officials moved everything from the home, including Korbut's Olympic memorabilia. ''She hasn't lived there for two years,'' Andre Gleen, a part owner in the facility where Korbut coached, told *Sports Illustrated.* Korbut was not implicated in the case.

In January 2002, Korbut was arrested for shoplifting $19 worth of food from a Publix grocery store in Atlanta, Georgia. She avoided prosecution by paying a fine and agreeing to take a ''life values'' course. She also agreed never to shop at Publix again.

Despite taking a few tumbles, Korbut once again staged a comeback. She married Alex Voinich. In 2002, she moved to Scottsdale, Arizona, where she trained young gymnasts. She also presented clinics and made motivational speeches. Her legacy remained untarnished. Almost single-handedly, Olga Korbut revolutionized the sport of gymnastics, making it a highlight of the Summer Olympics for many decades.

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Serge Koussevitzky

One of the most important symphony conductors in the United States during the first half of the twentieth century, Serge Koussevitzky (1874–1951) not only introduced American audiences to the works of modern Russian and European composers, he championed young American composers. In this regard Koussevitzky played a pivotal role in the development of modern American classical music. He was also instrumental as an educator, with probably his most important contribution in this field being the establishment of the Berkshire Music Center in Massachusetts.

Early Musical Training

Serge Alexandrovich Koussevitzky was born in Vishny-Volochok, Russia, a small town about 160 miles northwest of Moscow, on July 26, 1874. He was born into a musical family: his father played either violin or double bass (possibly both), his mother was a pianist, and one of his siblings, Adolf, was a well-known musician, teacher, and conductor in Moscow. Koussevitzky's mother died when he was three years old and he and his siblings were faced with the strict discipline of his father. At age eight Koussevitzky came under the tutelage of a local woman named Maria Fedorovna Ropenberg who not only mitigated the elder Koussevitzky's harshness, but also taught young Serge piano. Soon afterward he began composing music for the local theater and by the time he was twelve years old was touring with the theater troupe (throughout the local district). Legend has it that Koussevitzky ran away from home at age fourteen to study in Moscow, but that is only partly correct. Koussevitzky did take private cello lessons in Moscow but he seldom stayed there more than a night. In Vishny-Volochok and elsewhere—such as on the train to Moscow or on pleasure boats on the Volga River—he took odd jobs as a musician to pay for his studies and the cost of his travel to and from Moscow. In the fall of 1891 he did, however, make his way to Moscow to begin serious musical studies. He was seventeen years old and he may have been preceded to Moscow by his brother Adolf (the records are unclear).

Koussevitzky first applied for admission to study at the Imperial Moscow Conservatory but was told to reapply in the spring. Instead the impatient Koussevitzky applied for admission at the School of the Moscow Philharmonic Society, where he was given the same reply. This time Koussevitzky would not take no for an answer and the strong-willed youth managed to convince the director, Pyotr Adamovich Shostakovsky, of his desire and his merit. Since the penniless Koussevitzky could not afford the tuition he was given the choice to study either trombone or double bass, both of which came with a scholarship and a stipend (since

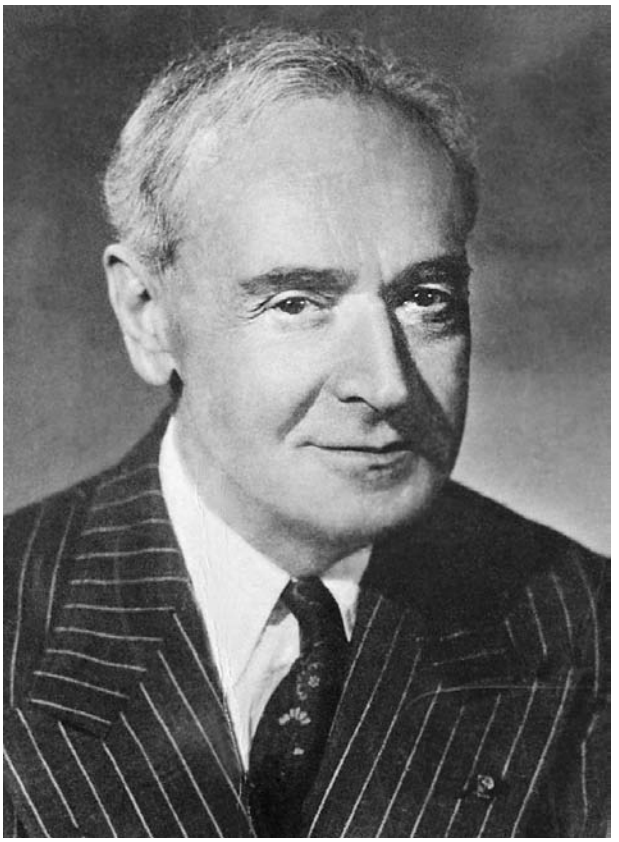

students seldom chose these instruments). Koussevitzky chose the double bass.

Koussevitzky's double-bass professor was Josef Rambousek, a Czech who was the first double-bass player at Moscow's Bolshoi Theater. Within a year Rambousek had pronounced his gifted student a virtuoso; Koussevitzky, in 1892, even performed with Tchaikovsky (on piano) in the latter's rooms. They played the *Andante Cantabile* from Tchaikovsky's first string quartet. While a gifted musician Koussevitzky was less prodigal when it came to musical theory, and this lifelong weakness not only effected his later career as a conductor but gave rise to various negative rumors.

A Virtuoso Double Bassist

Koussevitzky's performing remained unmatchable. Part of the secret of his success he claimed was that he tuned his instrument a tone higher for added clarity. On October 1, 1894, he joined the Bolshoi Theater Orchestra where he performed for both opera and ballet. Soon after this triumph, and while still attending school, Koussevitzky tried out for the position of double bassist for the orchestra of the St. Petersburg's Imperial Opera. He was the first to audition and after he performed half of the other applicants did not even bother to try out. Koussevitzky was awarded the position but refused, ostensibly because he would be performing in opera only. Many have come to believe that the whole episode was merely a prank. A personal aspect of Koussevitzky at this time is that he converted to Christianity. The exact date of this conversion is unknown, but it was sometime before joining the Bolshoi Theater Orchestra, which barred Jews.

Koussevitzky gave his first solo performance in 1896 in Moscow—though with the double bass, especially at that time, solo was an elastic word. More often than not Koussevitzky was assisted by a tenor. Koussevitzky also performed in chamber groups, either in trio or quartet. When Koussevitzky's old professor, Rambousek, died in March 1901 Koussevitzky not only stepped in to fill his position as leader of the Bolshoi Orchestra bass section, but also began teaching double bass at the Philharmonic School.

The exact date when Koussevitzky married his first wife, ballet dancer Nadezheda Galat, has been lost, though most scholars place the year as no later than 1902. By this time Koussevitzky's reputation had extended to St. Petersburg and he was about to make the leap onto the international stage. On March 27, 1903, he gave his first performance outside of Russia when he performed at Berlin's Singakademie. He gave a second Berlin performance in December 1903 and performed elsewhere in central Europe at this time. Koussevitzky also began to compose music for the double bass, since the repertoire for the instrument was extremely slim. In 1902 he composed a concerto in F-sharp minor, but he did not perform it until February 1905 with the Moscow Philharmonic. By then the force of Koussevitzky's musicianship and personality more than carried the music.

The year 1905 was a momentous one in Koussevitzky's life. Along with the premier of his composition came two major changes, one personal and the other professional. First, he divorced Nadezheda Galat and on September 8, 1905, married Natalya Ushkov in Dresden, Germany. She was the daughter of a prosperous tea merchant whose Moscow mansion was also a salon that Koussevitzky regularly visited. Thereafter Koussevitzky's musical ambition would be realized with the aid of Natalya and her family fortune. Not long after their marriage Koussevitzky resigned from the Bolshoi Theater Orchestra. In a letter to the press—which was first printed in *Russkoye Slovo* (Russian Word) and reprinted in *Muzykalnaya Gazeta* (Musical Gazette)—Koussevitzky outlined his reasons for quitting the orchestra. These included low pay and poor treatment, but worst of all, as quoted by Moses Smith in *Koussevitzky,* he wrote: ''The deadening spirit of police bureaucracy, which has penetrated that domain where, it would seem, it should have no place whatever, into the domain of pure art, has converted the artists into artisans and intellectual work into the forced labor of slaves.''

Embarked on a Conducting Career

Koussevitzky and his wife then decamped for Berlin where, in one of the great career changes in twentieth-century music, Koussevitzky forsook that of a promising musician (albeit on a ''lesser'' instrument) to become an orchestra conductor. He initially gave performances in Berlin, Leipzig, and other central European cities, but it was his acquaintance with conductor Artur Nikisch that altered his career. Interestingly, Koussevitzky did not attend Nikisch's

conducting class. Instead he studied technique by watching Nikisch conducting during concerts; he also studied the techniques of Gustav Mahler and others. He then set about practicing a composition with a piano for accompaniment. Critics and scholars have argued the efficacy of Koussevitzky's method, but he always maintained that that was the only way he could learn the art of conducting.

Koussevitzky's debut as a conductor came on January 23, 1908, in Berlin's Beethoven Hall. He hired the Berlin Philharmonic Orchestra (another benefit of having wealthy in-laws) to perform a program of Russian music: Tchaikovsky's *Romeo and Juliet*; Rachmaninoff's C minor Piano Concerto, with Rachmaninoff as piano soloist; the entr'acte to Taneiev's *Orestes*; and Glière's Symphony in C minor. The debut was by-and-large judged a success by the critics. At this time Koussevitzky continued performing, appearing on stage in Paris, London, Budapest, and Dresden, as well as Berlin. In 1909 Koussevitzky branched out even further when he and his wife founded the Russian Music Publishing House. He also returned to Russia that year.

Koussevitzky spent the years prior to the First World War performing primarily in Moscow and St. Petersburg. He was an advocate of the music of Alexandr Scriabin, whom he had met in 1908 in Geneva. His music publishing company was also on firm ground, and after 1910 he had near exclusive rights to the work of Igor Stravinsky, with the exception of *The Firebird.* In 1910 Koussevitzky went on tour in Berlin, London, and Paris; his conducting had developed to such a degree that even Nikisch was impressed. On his return to Russia Koussevitzky enacted a bold plan to bring music to the provinces. He hired a steamer to sail down the Volga River to the Caspian Sea with a symphony orchestra. This proved so successful that he repeated his Volga tours annually right up until the First World War. Back in Moscow for the 1910–1911 season, Koussevitzky had enormous plans: he was going to organize his own orchestra to offer concerts at prices the masses could afford, he was going to build a concert hall, and nearby that he was going to build apartments to house musicians. Of all that only the orchestra was organized—for the 1911–1912 season—and named the New Symphony Concert Union.

After war broke out in 1914 Koussevitzky traveled between Moscow and Petrograd (as St. Petersburg was then called) and in the summer of 1915 conducted daily performances in Moscow. With the Bolshevik Revolution in October 1918, however, Koussevitzky's days in Russia were numbered. Between the Soviet expropriation of much of the Ushkov fortune and the bureaucratic rules applied to culture, Koussevitzky decided to immigrate first to Germany, then France. He and his wife made a bungled attempt to cross the Soviet border on their own, but by 1920 he had received permission to leave.

Koussevitzky remained in Paris for four years where his stature was as high as it had been in Russia. During the 1923–1924 season he organized the *Concerts Koussevitzky,* introducing the work of Sergei Prokofiev to the West. By then American music critics, especially Olin Downes of the *New York Times,* had begun to take notice of Koussevitzky. After rejecting two offers from U.S. orchestras he decided to accept the baton of the Boston Symphony Orchestra in 1924. Before leaving France Koussevitzky was awarded the Cross of the Legion of Honor.

Joined the Boston Symphony Orchestra

Koussevitzky was conductor and music director of the Boston Symphony Orchestra (BSO) for 25 years and his impact on the American musical scene was tremendous. He literally transformed the BSO into a world-class orchestra. In 1931, to celebrate the 50th anniversary of the BSO, Koussevitsky commissioned works by Stravinsky, George Gershwin, Maurice Ravel, and others. During Koussevitzky's tenure as conductor the BSO presented 128 world premieres by such giants of twentieth-century music as Aaron Copland, Roger Sessions, Prokofiev, Paul Hindemith, Gershwin, Stravinsky, Lukas Foss, Samuel Barber, and Arnold Schönberg as well as Koussevitzky's own *Passacaglia on a Russian Theme.* Under his guidance the works of American composers such as Copland, Gershwin, Leonard Bernstein, and Walter Piston, to name a few, were showcased. During the years of the Second World War the Koussevitzky Music Foundation commissioned 20 works.

Perhaps Koussevitzky's most lasting contribution to American music was the establishment in 1940 of the Berkshire (now Tanglewood) Music School, to train conductors, musicians, and composers; in the early years Koussevitzky served as instructor for the conductors and his students included Foss and Bernstein. The BSO had been performing at the Berkshire Music Festival since 1936 and Koussevitzky and the orchestra quickly became linked with the summer festival.

Serge Koussevitsky died in retirement on June 4, 1951, in Boston, Massachusetts.

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Miroslav Krleza

Yugoslavian novelist, poet, essayist, playwright, translator, editor, diarist, polemic writer, lexicographer, and cultural and political force Miroslav Krleza (1893–1981) was a major twentieth century literary voice.

Military Years

The son of Miroslav (a city clerk) and Ivanka Krleza, Miroslav Krleza was born on July 7, 1893, in Zagreb, Yugoslavia (or Croatia; a newly-created country which included South Slavic lands of former Hasberg and the kingdoms of Serbia and Montenegro), in the Austro-Hungarian Empire. Krleza completed the lower grades of secondary school in Zagreb. In 1908, he began preparatory military school in Peczuj and was also educated at Lucoviceum military academy in Budapest, Hungary.

In 1912, Krleza defected from the Austro-Hungarian Empire and volunteered for the Serbian army. He was quickly suspected by the Serbs of being an Austrian spy and Serbia kicked him out of the army and forced him to return to Austria-Hungary. The Austrians arrested him. He was then stripped of his officer's rank and sent to the Eastern front of World War I—Galicia—as a common soldier.

Controversy Began

Krleza's literary career began with idealism and romanticism in 1914, when he wrote his early drama *Legenda.* He published other first poems and plays in that same year, when he joined the Austrian Army. At the conclusion of his Austrian army service in 1918, he wrote the drama *Kraljevo* and returned to Zagreb. His writing took on an embitterment and antiwar sentiment, opposing the Yugoslavian anarchist regime and conflicting with freemasons, nationalists, and clerics.

Krleza married Bela Kangrga and, in 1918, became a member of the Communist Party. The following year, he founded a left-wing literary review, *Plamen* (Flame). In 1920, the play *Galicija* was slated to open but was shut down an hour before it began. Krleza was already a controversial figure, with the attention of the authorities.

Writing Career Began

In 1922, Krleza published *Adam i Eva* (Adam and Eve), an experimental, expressionist play. With *Adam i Eva,* as *Pegasos* noted, Krleza completed his ''transformation from a young idealist into a socially conscious artist.'' In 1922, he published *Hrvatski bog Mars* (The Croatian God Mars), a short story collection that depicted the exploitation of peasants and the miserable condition of the Croatian soldier. *Hrvatski bog Mars* proved to be his most notable short story collection. In 1923, Krleza founded the periodical *Knjizevna republika* (Literary Republic). In 1924, he produced the failed *Galicija* as *O logoru* and published *Novele* (Novellas).

Best Writing Years

The late 1920s to the mid-1930s were to see the majority of Krleza's best work. In 1928, he published the dramatic trilogy—considered by some to be his best drama—that began with *Gospoda Glembajevi* (The Glembajs) and *U agoniji* (Death-throes). The trilogy documents the disintegration of the Glembajs, their move from peasantry to affluence while degenerating morally, and the fall of bourgeois society. All in all, Krleza's dealing with the Glembajs spanned eleven stories and three plays. In 1932, the trilogy was completed with the publication of *Leda.*

In 1932, Krleza published a poetry collection—*Knjiga Lirike* (A Book of Lyric Poetry)—which predicted the victory of Socialism. In 1934, he founded the periodical *Danas* (Today). In 1936, Krleza published *Balade Petrice Kerempuha* (The Ballad of Patricia Kerempuh), written in the Kajkavian (Croatian *kajkavski*) dialect, interspersed with Latin, German, Hungarian, and archaic Croatian highly stylized idiom. The story in *Balade* spanned more than five centuries and is regarded as Krleza's best poetry.

Writing Continued

In 1937, Krleza published the poetry collection, *Pjesme u tmini* (Poems in the Darkness). A year later, he began the blanket-novel *Banket u Blitvi* (Banquet in Blitva), which dealt with the political situation in Europe in the interwar period. *Banket u Blitvi* takes place in a fictional country, Blitvian. The word ''Blitvian'' was an unflattering play on the Croatian word for Lithuania.

Political Controversy Heightened

Krleza published *Dijalekticki antibarbarus* in 1939, mocking the orthodox Stalinists. For his controversial views on art and intellectual freedom and for his unwillingness to give open support of Stalin's purges, Krleza was expelled from the Communist Party after the publication of *Dijalekticki antibarbarus.* Meanwhile, he founded the periodical *Pecat* (Seal).

During World War II, Krleza remained in Zagreb, but fell silent and was harassed by the pro-Nazi Croatian government. He refused to join the partisans headed by Communist leader Josip Broz Tito—an old friend—for fear of the Communists' brutality and zeal. He refused to cooperate with the Quisling government, putting his life in danger multiple times.

Political Rehabilitation

After the war, Krleza supported a post-war Communist regime. From 1945 to 1946, Krleza founded the periodical *Republika* (Republic) and in 1947 was elected Vice President of the Academy of Science and Art. In 1951, he became Director of Yugoslav Lexicographical Institute in Zagreb, a position he would hold until 1981. As such, he was the editor-in-chief of *Encyclopedia Yugoslavia.*

Introspective Writing

In 1952, Krleza delivered a famous speech at a writer's conference in Ljubljana. In it, he attacked social realism and Stalinist aesthetics and the result was the strengthening of his following among the younger Yugoslavian artists. In that year, he published *Djetinjstvo u Agramu* (Childhood in Zagreb), which documented his growing self-awareness, and in 1956, he published a memoir/diary, *Davni dani,* (Olden Days), which grappled with the world outside himself.

From 1958 to 1961, Krleza served as President of the Writer's Union. From 1962 to 1977, he published *Zastave* (Banners), a six-volume novel that provides a panoramic view of European life between 1912 and 1922, complete with biographical reminiscences. In 1967, he published *Razgovori s Miroslavom Krlezom,* in which he supported Croatian national and cultural claims and aired his skeptical views of democratic progress in the Balkans. In 1977, he published the seven volume *Dvenici* (Diaries), chronicling his impressions on the aesthetic, political, literary, social, personal, and philosophical. Krleza died in Zagreb, Yugoslavia, on December 29, 1981.

A Significant Cultural Figure

Krleza holds a simultaneous position as the shaper of both Croatian culture and the European avant garde movement. The Swarthmore College website asserted that he ''is generally considered the most significant figure in Croatian literature in the 20th century.'' The Yugoslavian government banned most of his work until 1940, and, despite official restrictions, Krleza turned out plays, novels, short stories, poetry, and essays that would draw praise for years to come. By the 1950s—during his lifetime—he had become a driving force in Yugoslavian culture.

Krleza's themes and politics were sometimes ambiguous. His style was baroque and highly eloquent. He wrote with materialistic convictions, strong emotion, Marxist ideals, liberal philosophy, as a socialist, in defense of personal freedom, for radical humanism, and in a highly controversial way. *Pegasos* said about Krleza, ''Throughout his life Krleza stood in the forefront of the struggle against petit-bourgeois attitudes and backwardness in general. He wrote with enormous creative energy, and defended his views fiercely and fearlessly.''

Publishers Weekly called him a ''convinced communist'' and a ''shrewd observer of man as social animal.'' He wrote with disdain for the robber-baron capitalism of an inter-war Croatia and rejected his Catholic upbringing for atheistic existentialism. Many of his works proclaimed his constant faith in the power of humanity, his socialist revolutionary ideas, belief in moral and artistic integrity, and his convictions of artistic and intellectual liberty.

Krleza was attracted to Marxist ideas because of his impressions of the Soviet revolution, but he disdained Stalinism and all totalitarian systems. Because of this, he was regarded with suspicion by fellow Marxists. His influences included Arthur Schopenhauer, Friedrich Nietzche, Feuerbach, Karl Marx, Charles Darwin, Vladimir Lenin, Scandinavian drama, French symbolism, and Austrian and German expressionism and modernism. His memberships included the Yugoslav Writers' Union (as president), Yugoslav Academy of Science and Art (as vice president), and the Yugoslav National Assembly (as deputy).

Krleza wrote numerous essays on politics, literary criticism, and other topics, vehemently defending and proclaiming his beliefs. His essays contain both his best and worst work (thanks to the occasional apologetic pro-Communist rhetoric) and are contained in more than 20 collected volumes. *Wicapedia* said about his essays, ''Encyclopedic knowledge and polemical passion inform the meditations on various aspects and personalities of culture . . . , political anatomies of history both contemporary and medieval . . . , vignettes on art and music—all is covered in this veritable anatomy of European history and culture.''

Krleza wrote several plays about the hardships of Croatian peasants, contrasted with aristocratic decadence. His plays are ''characterized by straightforward dialogue and merciless revelation of social injustice,'' according to *Pegasos.*

Only a small portion of Krleza's work has been published in English, including *Povratek Filipa Latinovicza* (The Return of Philip Latinovicz), his most highly praised novel; *Cvrcak pod vodopadom* (The Cricket Beneath the Waterfall), six stories about Eastern Europe during the early part of the twentieth century; *Na rubu pameti* (On the Edge of Reason), a first-person narrative; and *Selected Correspondence.*

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Julie Krone

Overcoming gender prejudice, her tiny stature, and a series of debilitating injuries, Julie Krone (born 1963) became thoroughbred racing's top female jockey and the first woman to win a Triple Crown race and be installed in the sport's Hall of Fame.

Krone was not the first woman to compete in the male-dominated world of thoroughbred racing—her entry into the sport came almost a decade after several female pioneers fought difficult battles to become jockeys. But the prejudice against women succeeding as jockeys still remained when Krone started her career. Krone soon proved that female jockeys could be as tough and competitive as men.

Childhood Dreams

Judi Krone was a riding instructor and former Michigan state equestrian champion, and she first put her daughter Julie on a horse when the child was only two. Judi Krone was trying to sell a palomino and hoping to demonstrate the steed's gentle nature. The horse trotted out, and the toddler reached down for the reins, tugged them, and brought the horse back. From then on Julie Krone loved horses and had one driving ambition: to ride in races.

Born in Benton Harbor, Michigan, on July 24, 1963, young Julie learned about horses from her mother. ''Mom taught me all the ways to introduce a young horse to bridle and saddle, and how to train a horse to want to please a rider, which ultimately creates a positive experience for both horse and rider,'' Krone wrote in her autobiography, *Riding for My Life.* When Julie was six, the family moved to a farm in nearby Eau Claire. Julie and her older brother, Donnie, had free rein. ''There were no fences to keep us in, no locked doors, rules, or set mealtimes,'' Krone later wrote in her autobiography. ''I was as wild as the animals on the farm, and just as free.'' Her father, Don, was an art teacher and photographer who liked to take shots of young Julie taking back flips off a horse. Her parents did nothing but encourage her to ride, often recklessly. On one occasion she rode bareback and standing into the barn, ducking her head only at the last minute. She won her first ribbon at a horse show in an 18-and-under event when she was only five.

As a child, her main challenge was a horse named Filly. ''Filly was elusive, naughty, and at times downright mean,'' Krone wrote in *Riding for My Life.* Filly would frequently run away with Julie on her back. ''I credit Filly with teaching me to ride well. Just by being her nasty self, she taught me more than any other horse or instructor. . . Everything I did with Filly was an experiment. But by experimenting I learned to ride instinctively. There are some things a rider has to learn by touch, by reaction—lessons no instructor can give.'' When she later became a jockey, Krone would earn a reputation for having a close, instinctive rapport with her mounts. It all came from her immersion in horse riding and training as a youngster, following the lead of her mother but learning everything by doing it herself.

Krone was not interested in school—the only classes she liked were art and gym. Horses were always uppermost in her mind. Sometimes she slept with her whip, and she often dreamed of riding in races. As a sophomore in high school, she almost joined a circus as a trick rider, but changed her mind at the last minute. When she was 15, shortly after her parents divorced, she wrote in her diary: ''I'm gonna be the greatest jock in the world because I think I can. I know I can.'' A few months later, her mother predated her birth certificate by three months so she could pass for 16 years old and get a job as a groom and exercise rider at Churchill Downs in Louisville, Kentucky. She worked there a few months, then raced that summer in Michigan, Indiana, and Ohio. In her senior year she dropped out of high school and moved to Florida to live with her grandparents and work as an exercise rider at Tampa Bay Downs. When she arrived at the track, officials there mistook her at first for a much younger girl, because she was so small. It took a lot of convincing for them to give her a job. Within five weeks, she had won her first race at that track.

Earned Respect

At an adult height of 4 foot 10 inches and barely weighing 100 pounds, Krone was small even for a jockey (whose average height is 5 foot 3 inches). And although other women had become jockeys starting in 1969, prejudice still lingered against the idea that a female could control a 1,200-pound thoroughbred. Krone not only looked like a pixie, she had a squeaky, high-pitched voice that also made it hard for her to command respect. But she learned to compensate. She developed a bone-crushing handshake, and she earned respect by refusing to give into intimidation by other jockeys and patronizing by owners and track officials. Often, other riders colluded against her, closing gaps and boxing her horse in by the rail. ''Men just didn't want to be beaten by a little girl,'' she later wrote in *Riding for My Life.*

From the start, though, her special command of horses' emotional language set her apart from the rest of the pack. She won by coaxing horses rather than by whipping them, using her hands to communicate with her mounts, as she had done since she was a little girl. ''She rode in this tight little ball that a horse hardly seemed to notice on its back,'' wrote *Sports Illustrated*'s Gary Smith. ''Other riders had to

yank back on a colt that was chomping to run too soon in a race; she barely had to move her hands. Other riders had to slash the whip 15 times down the stretch; she might get the same acceleration with two.''

Though gentle and patient with horses, Krone could be a terror with people who defied her or tried to subjugate her in any way. For years, she figured she needed to be more macho than the men she competed against just in order to survive. ''I thought if I showed any feelings, they would be taken for weakness,'' she told Smith. After jockey Yves Turcotte hit her horse with his whip during a race in 1982, she shoved him off the scales during the post-race weighing. She punched jockey Miguel Rujano in 1986 after his whip hit her ear during a race, and then she hit him with a lawn chair. She was fined in 1989 for fighting with jockey Joe Bravo. These altercations earned her suspensions, but they also sent notice that she refused to give into pressure or intimidation.

Top Rank and Hard Knocks

By age 25, Krone was acknowledged as the best female jockey in history. She was the first woman ever to win five races in one day at a New York track, the first woman ever to win a riding title at a major track, and one of three jockeys ever to win six races on one card. She had ridden 1,200 winners and won $20 million in purses.

Krone had a wild streak that belied her little-girl voice and appearance. Mercurial and exuberant, but occasionally depressed and broken, she drove a red Porsche and never let personal relationships interfere with horse riding. In 1983—the year she won a second track title at Atlantic City and missed four months with a broken back after coming off a horse during a workout—officials at Pimlico Race Course in Maryland found marijuana in her car; she was suspended for 60 days and went into drug rehabilitation.

Even when she had proven herself a winner, Krone had to fight prejudice. Others picked on her riding style because it was so different—and called her a ''diabolical'' rider. She was always patient during races and sometimes was criticized for hanging back in the pack too long, waiting for an opening. But the horses she rode were so responsive to her gentle touch that her smart, studied riding could be mistaken for passivity. And win or lose, she was always kind to her mounts. ''If I don't need to use the whip, I don't,'' she wrote in her autobiography. ''A horse's trip is more enjoyable if I can coax him forward by pushing gently with my hands. . . . If a horse enjoys his race, he's going to try even harder next time.''

In 1992, Krone became the first woman to ride in the Kentucky Derby. The following year, she became the first female winner of a Triple Crown race, riding 13-to-1 longshot Colonial Affair to victory in the Belmont Stakes—''showing the patience, intelligence and tactical savvy that have made her one of the nation's leading performers in a game long dominated by men,'' wrote William Nack of *Sports Illustrated.* Two months later, in a race accident at Saratoga Springs, New York, Krone was thrown from her horse and kicked in the chest by another horse, bruising her heart and shattering her ankle. Only a heavy protective vest saved her life. It took her nine months to recuperate and return to riding. ''I felt powerless,'' she wrote. ''I've always been able to take care of myself, fight for myself, depend on myself.'' But she refused to quit. ''I spent years trying to prove how tough a rider I was, trying to show the world that male or female, I was a talent,'' Krone wrote. ''To show any weakness felt like failure to me.''

In 1995, she married television reporter Matt Muzikar, riding six races at Saratoga the day of the wedding. She was back at the track to ride six more races the next morning.

In January 1996, riding at Florida's Gulfstream Park, she suffered another accident, breaking both her hands. That accident made her lose her nerve, and the facade of toughness she had maintained for so many years shattered completely. After six weeks, she returned to riding but did terribly. ''Horses felt my anxiety, they got weird, they reared up,'' she said, according to Mark Miller in *Salon.* ''I had been given a magical talent to positive-image a loser right into the winner's circle. . . . And then suddenly it was all gone, and I was exhausted.'' Krone became suicidal and was diagnosed by a psychiatrist as having post-traumatic stress disorder. She recovered by taking anti-depressants and finally finished her high-school degree.

Comeback

Krone never regained her top form, but by the time she retired in 1999, she had won 3,545 races and more than $81 million in purse, piloting 17 percent of her steeds to the winner's circle. The year she retired, she and Muzikar divorced. In 2001, she married Jay Hovdey, a racing writer. They lived in Del Mar, California, and she took up surfing.

In November 2002, Krone surprised the horse world by coming out of retirement, and she quickly won 20 more races. Unfortunately, it did not take long for another setback. In March 2003 she was in an accident at the starting gate at Santa Anita; she fractured two backbones and suffered three compressed vertebrae. Three months later, showing her customary grit, she was back racing. In the 2003 Del Mar meeting she rode 49 winners, including the $1 million Pacific Classic. In November 2003, Krone became the first woman to win a race in the prestigious Breeders' Cup, on the back of favorite Halfbridled, steering the horse from far outside the pack to win. In December 2003 Krone suffered two fractured ribs at Hollywood Park where she had been in the lead, but later told *Sports Illustrated* she would be back sometime in February.

Krone was inducted into racing's Hall of Fame in 2000. At her acceptance speech, standing atop a milk carton to reach the microphone, she said: ''I want this to be a lesson to all kids everywhere. If the stable gate is closed, climb the fence.''

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Umm Kulthūm

Egyptian-born vocalist Umm Kulthūm (1904-1975) is considered perhaps the most famous singer in the modern Arab world. Her unique and masterful singing style appealed to her fellow Egyptians as well as to other Arabs due to its great range and virtuosity, and for many her singing was a symbol of the Egyptian national spirit during the period from Egypt's emergence from British colonial rule through the first decades of that country's independence.

Kulthūm was born poor in Tamayet-el-Zahayra, a rural village in Egypt's Nile delta. Her birth year is a matter of some doubt, but is usually set at 1904. Kuthūm's father, al-Shaykh Ibrāhīim al-Sayyid al-Baltājī, led the local mosque, and her mother, Fatma al-Malījī, kept the family's home. As quoted by Virginia Danielson in her *The Voice of Egypt: Umm Kulthūm, Arabic Song, and Egyptian Society in the Twentieth Century,* Kulthūm once wrote of her village: ''The greatest display of wealth was the [village leader's] carriage pulled by one horse. . . . And there was only one street in the whole village wide enough for the . . . carriage.'' Her village comprised some 280 households.

Studied the Qur'an

Kulthūm entered a local Islamic religious school when she was about five years old. Memorizing the Qur'an and learning Arabic was the course of study, and she learned to enunciate Arabic, an ability that would bear significantly on her future success. To add to the family income, her father, her brother Khalid, and a nephew would sing religious songs at weddings and other events in the surrounding villages, and Kulthūm learned the songs by hearing her father teach them to the boys. Once when Khalid was ill, Kulthūm was allowed to sing in his place. The repertoire was Qur'anic recitation and other religious songs. Only between five and eight years old, she astounded the audience with the strength of her voice, and she was immediately invited to perform in another village. Word spread, and she soon was in great demand, the family traveling by foot to many villages and towns. She would later remark ''that it seemed to her they walked the entire Delta before they ever set foot in Cairo.'' Because crowds were sometimes rowdy or drunk, Kulthūm's father thought it prudent to dress her as a boy.

Entered the Cairo Milieu

In 1919 or 1920 Kulthūm's father arranged for his daughter's first performance in Cairo. She continued to perform in working-class venues there and also in the homes of wealthy patrons. According to Danielson, ''By mid-1922, she was an established performer in the city.'' The family soon moved to Cairo, where audiences, resentful of condescending Western attitudes toward Arabs and Egypt, hailed the teen as an authentically Egyptian performer because of her roots in the Qur'an and the countryside.

By 1928 Kulthūm had altered her dress and appearance, developed her musical skills, and become a major star. A strengthening Egyptian economy also helped the fortunes of entertainers, and entertainment venues proliferated. Kulthūm was one of a number of young female performers who often entertained primarily male audiences. She no longer concentrated on working-class districts, but was booked into music halls and smaller theaters. Still performing with her father and brothers, she also began to add popular songs to her repertoire. In 1923 Kulthūm began recording and by 1926 had released a number of secular recordings. These sold successfully, in part because her rural following wanted to hear her again. As her popularity grew, she raised her fees, a foreshadowing of the hard-nosed business sense she would develop. She also commissioned new religious texts to be set to music for her to perform.

Part of Kulthūm's education in this period included reading and memorizing poetry and analyzing its form. She also developed her vocal flexibility, learned to play a musical instrument, and learned a new type of song involving difficult melodies. She also studied composition. One teacher in particular, al-Shaykh Abu 'l-'Ila Muhammad, helped her master her strong voice and learn skills for harmonizing meaning and sound. It was felt to be a uniquely Arab and Egyptian style. ''He taught me to understand the words before I learned the song and sang it,'' Kulthūm later recalled of the man who coached her until his death in 1927. As Danielson explained, ''the extent to which she pursued musical training distinguished her from most of her peers.''

Became Established as a Star

The year 1926 proved to be a watershed year for Kulthūm. She began to wear fashionable dresses and sing love songs written specifically for her, and often drew from a repertoire of completely new songs. She also replaced her family accompanists with a professional instrumental ensemble, called a takht. She hired experts with good reputations, bringing a sophisticated, modern tone to her performances. The takht also facilitated a new mode of singing that became her trademark: As described by Danielson, it was ''the solo rendition of sophisticated texts shaped in relation to audience response calling for varied repetition of lines and supported by creative but unintrusive

heterophonic accompaniment.'' Kulthūm was a country girl no longer. Before long she was even the object of imitators. She entered the 1930s at the top of Egypt's roster of female performers, and her wise business management insulated her from the hard economic times ahead.

In the 1930s Kulthūm began one of the best-loved traditions of her career when she started to perform on weekly radio broadcasts. Her live Thursday-night sessions ''were undoubtedly her best-known venture, and she continued them almost every season of her career until 1973,'' noted Danielson. Thursday is significant as the eve of the Muslim holy day. Although some criticized the performances initially, Kulthūm persisted, characteristically determined to follow a path she thought would be productive. Furthermore, the ambitious singer took the production of the concerts into her own hands, negotiated with theaters and arranged advertising, all of which increased her profits. The live broadcasts ''institutionalized the first Thursday of every month as 'Umm Kulthūm Night,' '' explained Danielson. Kulthūm was at the same time seeking and nourishing friendships with influential men and women within elite Egyptian society. She also learned to cultivate a positive relationship with the press, which had criticized her lack of sophistication in earlier years, and she was diligent in controlling what newspapers and magazine journalists wrote about her.

In 1935 Kulthūm began a new career in the motion picture industry, starring in a film with a story line she invented about a loyal singing slave girl of thirteenth-century Egypt. Her next film tapped nationalist sentiments at a time when students were demonstrating for independence from Great Britain. The third film opened in 1940. ''In each film,'' wrote Danielson, ''Umm Kulthūm cultivated sophistication and respectability in her public image and styled herself as an elegant exponent of Egyptian romanticism.'' The singer made a total of six films, and in five of them she starred as a singer. The songs from these films often made their way into her performance repertoire, where she could elaborate on them.

Possessed Remarkable Vocal Ability

Kulthūm's vocal ability was multifaceted. Her diction was remarkably clear and her pronunciation of literary Arabic excellent. Her voice was strong, and during much of her career she had the stamina to sing for hours at a time. She could sing over two octaves in the 1930s—in 1955, she could still reach a high G— and could sustain long phrases. She also mastered coloristic change, a trait her listeners appreciated as characteristically Egyptian. She controlled resonance well and mastered falsetto, vibrato, and trilling, combining all these devices with great sensitivity to text and great subtlety; furthermore, she did so extemporaneously. Danielson described the desired virtuosity of Egyptian vocalists: ''The first task was the clear and skillful delivery of the initial segment [such as a line or stanza] of the composition. Depending on audience response, the singer would then repeat that section, introducing variations, or go on to the next section of the piece. In the ideal performance the singer would vary one or more lines upon encouragement from the audience and thus extend a five-minute song to twenty or thirty minutes or more. The song performance was shaped in this way by singer and audience responding to each other.'' Not only were her abilities outstanding; they were regarded as specifically Egyptian.

Another important feature of her art was its close association with a live audience. She liked to observe an audience from backstage before going out to perform, in order to gauge its mood. Her first song in a performance often served the same purpose. Her artistry enabled her to tailor a performance to each audience's mood and inclinations. Although she repeated favorite songs in many performances, it is said that ''she never sang a line the same way twice.''

1940s Proved to Be Golden Age

The 1940s have been referred to in Egypt as ''The Golden Age of Umm Kulthūm.'' They were also a particularly tumultuous time for Egypt and the Middle East. The economy was recovering slowly, and resentment toward Europeans and European-influenced Egyptian leaders was growing. Kulthūm's music became less romantic; instead she chose songs that glorified the Egyptian working classes. Her last two films also reflected this new direction, and were among her most popular, despite her age. Also in the 1940s, she set out in a new musical direction, called neoclassical, and she continued to sing the songs from this period into the 1950s. This shift, explained Danielson, ''may be viewed . . . as part of a strong, deep social and political current toward reaffirmation of Islam and classical Arab civilization as the bases for social order.'' Neoclassical music was firmly rooted in classical poetry and tradition and overlaid with new musical devices. Kulthūm helped choose texts for these songs, called *qasa'id,* and suggested the musical devices. With the end of World War II, Egypt's demands for the withdrawal of British troops grew louder, and the music of Kulthūm became more and more closely associated with such nationalist feeling. It was in this period that she was called the singer who ''taught poetry to the masses.'' She also introduced simpler songs that drew popular attention to the nobility of the Egyptian peasantry. Both these populist songs and the more complex qasa'id were appreciated as decidedly non-Western. Once admired, the West was coming to represent in many Arab minds a materialistic and ultimately destructive approach to life. Western secularism in particular was gaining in disfavor. Kulthūm's strong association with pro-Arab feeling is reflected in the sentiment expressed by one Egyptian that ''if you want to know what Arab music is, listen to Umm Kulthūm.''

Kulthūm's health began to decline in the late 1940s, and she had already been troubled with liver and gallbladder problems in the 1930s. Her mother, with whom she had lived all her life, died in 1947. Curiosity about the singer's personal life and her apparent decision not to marry had existed since she came to Cairo, but it was quieted in 1954 when she married one of her doctors.

Became Associated with Nationalism, Nasser

The 1950s began badly for Kulthūm because of illness and also because the region's political instability and civil unrest had led to curfews and canceled concerts. In July of 1952, when Egyptian King Farouk was forced to abdicate, events were set in motion that led to the 1956 election of Gamal Abdel Nasser (1918-1970) as president. When Kulthūm heard of the overthrow of Farouk, she returned from vacation immediately and commissioned a national song. Danielson says that ''between 1952 and 1960, Kulthūm sang more national songs than at any other time in her life; they constituted almost 50 percent of her repertory, and roughly one-third of her new repertory after 1960.'' She also began to speak out on social and political questions, and she developed a friendship with Nasser. According to Danielson, ''Both were from the lower classes and had utilized opportunities for upward mobility new in their lifetimes. Both were powerful personalities who became skilled at reaching the Egyptian population.'' Nasser's popularity in the Arab world remained strong even after his death, partly because of his long association with Kulthūm.

Musically, Kulthūm once again changed course during the 1950s, choosing romantic love songs from a new generation of writers. Songwriters were eager to write for her because the association gave a powerful boost to their careers. Possibly with the encouragement of Nasser, she also began an important association with a noted musician of her own generation, Muhammad 'Abd al-Wahhab. Their first collaboration was an unprecedented success and represented a modernizing trend in Kulthūm's repertoire. During this period, she still performed some songs in older styles and themes, many written by Riyad al-Sunbati, who nevertheless introduced piano and electric guitar into his compositions. Another innovation of this time was a long love song with a long instrumental introduction and instrumental improvisation. Many of her new songs shifted emphasis from their vocal to their instrumental aspects, perhaps because, while her voice remained strong, it had altered with age. At the same time, Nasser's expansion of radio and television broadcasting extended her audience.

Following Egypt's humiliating defeat against Israel in 1967, Kulthūm began a series of concerts to raise money for the national treasury. She took her concert to Paris in November of that year, her one and only performance outside the Arab world. Between 1967 and her death these concerts raised over $2.5 million for the Egyptian government.

A Funeral Larger than Nasser's

In 1971 Kulthūm's health worsened, sometimes causing her to cancel concerts, and she gave her last performance in 1973. Finally her heart failed, and she died on February 3, 1975. Mahmoud Fadl, a contemporary Egyptian musician, attended the funeral and wrote on the *Piranha Web site;* ''The whole of Cairo turned out for her funeral procession—even more than when Nasser died. . . . The police immediately lost control of the coffin. . . . It was claimed by the masses and touched by tens of thousands of hands as it left the square on a whole new route.'' Danielson wrote that the crowds bore the coffin ''for three hours through the streets of Cairo'' before taking it to one of Kulthūm's favorite mosques.

Fadl recalled that Kulthūm's Thursday broadcasts ''brought public life to a complete stand-still, not only in Cairo and Egypt but in the whole Arab world from Atlantic and Gulf. On any Thursday . . . nobody would, nobody could, even try to compete with her.'' It is said that Nasser ''timed his major political speeches carefully around her broadcasts.'' Decades after her death, Kulthūm's voice continued to be heard on Arab radio stations; according to Fadl, ''In Egypt, it seems, only the Nile, the pyramids and Umm Kulthūm are forever.''

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Susan La Flesche Picotte

Susan La Flesche Picotte (1865-1915) was the first Native American woman to become a physician. She served her community tirelessly in this capacity, and in others as well—as a missionary, as a representative of her people in the East and in the nation's capital, and as a politically active temperance advocate.

La Flesche Picotte was born June 17, 1865. She was the daughter of Joseph La Flesche (Insta Maza, or ''Iron Eye''), who was half Omaha and half white and had become a chief of the Omahas in 1853. Her mother was Mary Gale (Hinnungsnun, or ''One Woman''). Her half-brother, Francis La Flesche, was a noted ethnologist and interpreter.

Both her parents worked closely with Presbyterian missionaries in the region. The Omaha tribe was considered by missionaries to be exemplary of what other tribes could become. The federal government had already begun individual allotment of Omaha tribal lands by the 1870s, a process that did not get started among many tribes until the next century. La Flesche Picotte grew up in a frame house on a plot of land in her father's name. Her family was Christian, influential, and respected, and emphasized the importance of education. La Flesche Picotte attended Protestant missionary schools until she was 13, at which time she followed in the footsteps of her sister Susette La Flesche Tibbles and went off to the Elizabeth Institute, a finishing school for young ladies in New Jersey. In 1882 she returned to teach at a mission school on the reservation.

Education and the Connecticut Indian Association

In 1884 La Flesche Picotte enrolled at Hampton Normal and Agricultural Institute. Hampton had been founded with the goal of educating black freedmen but was experimenting at the time with Indian education as well. During her tenure at Hampton, La Flesche Picotte came into contact with the Connecticut Indian Association, which had been founded in Hartford in 1881 and was a branch of the nationwide Women's National Indian Association (founded in Philadelphia in 1879). This group was one of many Protestant women's organizations of the late nineteenth century dedicated to improving the welfare and morality of Native Americans according to the standards and values of middle-class Protestants.

La Flesche Picotte's Presbyterian background provided her with the qualities that would make her an ideal symbol of a ''progressive'' Indian—an eager to embrace change for her people along Euro-American lines. In 1886 she graduated from Hampton and gave a speech, reprinted in *Relations of Rescue,* which demonstrates the nature of her sense of mission: ''From the outset the work of an Indian girl is plain before her. . . . We who are educated have to be pioneers of Indian civilization. We have to prepare our people to live in the white man's way, to use the white man's books, and to use his laws if you will only give them to us.'' She went on to underscore her religious beliefs, saying, ''the shores of success can only be reached by crossing the bridge of faith.''

The Connecticut Indian Association was interested in training ''native missionaries'' who would foster the development of Christian lifestyles among their own people. La Flesche Picotte seemed a perfect candidate, so they agreed to fund her medical training at the Woman's Medical Col-

lege at Philadelphia. She began study there in October 1886, a few months after finishing at Hampton. Throughout medical school she corresponded with her friend Sara Kinney, the president of the Connecticut Indian Association, assuring her that her professional goals were linked to her desire to return to Nebraska and help her people. When not busy studying, she exhibited her community-oriented nature by speaking to church groups and visiting the Lincoln School for Indian children near Philadelphia. Yet despite her time-consuming extracurricular activities, she graduated at the top of her class in 1889.

Soon after graduation La Flesche Picotte departed on a speaking tour to association branches in Connecticut, which added greatly to the group's membership rolls. Then she returned to Nebraska, as promised, and won a government appointment as physician for the Omaha Agency. Since she was the first Native American woman to become a physician, this was the first such post to be occupied by a Native American woman, and among the first to be filled by any Native American. In 1893 she resigned in order to care for her ailing mother.

Marriage and Temperance

La Flesche Picotte herself was suffering from ill health at this time, too. The break from medical practice afforded her the time not only to convalesce and to care for her mother, but also to get married. She had promised her sponsors at the Connecticut Indian Association, who took an active interest in her personal life, that she would delay getting married until after she had practiced medicine for a few years. This promise she had kept and was married in 1894 to Henry Picotte, a Yankton Sioux who had gained popularity among the Omaha as a good storyteller. Picotte also had a reputation as a heavy drinker, which may be why her family opposed the marriage. The La Flesche family already had ties with the Picottes, because Henry's brother Charles had married Susan's sister Marguerite six years earlier. The couple settled at Bancroft, Nebraska, and had two sons, Caryl and Pierre.

Despite her marriage to a man who was fond of drinking, La Flesche Picotte herself was a teetotaler and was developing a strong dedication to temperance. This probably caused some tension in her marriage, and it certainly created rifts between her and her tribe. Members of the Omaha tribe had been granted citizenship a great deal earlier than other Indians (citizenship for all Indians did not come until 1924), but citizenship carried with it the right to buy alcohol—a right that previously had been closely curtailed.

After citizenship, there was no more government supervision of the sale of alcohol on the reservation and there was no longer enforcement of the prohibitive laws by the tribal police. La Flesche Picotte viewed the increase in drinking on the reservation with trepidation. According to *Relations of Rescue,* in 1914 she looked back on this time and wrote, ''Intemperance increased . . . men, women, and children drank; men and women died from alcoholism, and little children were seen reeling on the streets of the town; drunken brawls in which men were killed occurred, and no person's life was considered safe.'' The drinking affected her in direct personal ways as well. She worried not only about her husband's drinking, but about her brother's, too. She took a direct involvement in the lives of women who faced abuse from drunken husbands.

La Flesche Picotte's vocal and active opposition to the sale and drinking of alcohol on the reservation caused controversy and was resented by other progressive, white-educated Indians, who found her views condescending. They failed to understand why Indians were less capable than whites when it came to exercising their right to use alcohol. La Flesche Picotte felt that such legalistic arguments were out of place in the midst of what she considered a dire social crisis. She exacerbated the division between herself and members of her community by supporting white politicians who, for reasons different from her own, supported prohibition of the sale of liquor to Indians. She boasted of her influence in banning alcohol sales in the newest reservation town of Walthill, Nebraska, by the Bureau of Indian Affairs, a federal office which was of course not universally admired by Indians. While many Omaha leaders were enraged by the brutal treatment of Indians arrested for drunkenness by white officials, she defended the arrests. This kind of controversy was not new to her, though, as her father had also long been an advocate of temperance. In *Relations of Rescue,* she excused the resentment held for her by many of her tribespeople with statements like: ''I know that I shall be unpopular for a while with my people, because they will misconstrue my efforts,

but this is nothing, just so I can help them for their own good.''

Final Years and New Directions

After her husband died in 1905 of an illness that may well have been related to alcoholism, La Flesche Picotte was appointed by the Presbyterian Board of Home Missions as missionary to the Omaha. In the years following, animosities toward her by some members of her tribe would be eclipsed by her positive work on their behalf. One of her activities was to improve public health by pressing for modern hygienic and preventative standards among the Omaha. In 1913 she realized a lifelong goal and saw the opening of a hospital for the Omaha at her new home in Walthill, Nebraska. But she served her tribespeople in other ways as well. In 1910 she headed a tribal delegation to Washington, D.C., to discuss issues of citizenship and competency—a fuzzy and often abused legal prerequisite for Indian citizenship—with the Secretary of the Interior.

In the years after her husband's death she began to distrust the role of the government in supervising tribal life, a role which she had heretofore always encouraged. Part of her change in attitude resulted from the difficulty she had in assuming control of the inheritance left by her husband for their two sons. Government officials insisted that care of the inheritance should be given to a hard-drinking distant relative who had only visited the children once and lived in another state. Only after submitting references from white friends was she granted the right to supervise the monies. This encounter with government bureaucracy angered her and fueled a major turnaround in the way she viewed the relationship between Indians and the Bureau of Indian Affairs. She had once likened her tribe to ''little children, without father or mother.'' Now she said, as quoted in *Relations of Rescue,* ''this condition of being treated as children we want to have nothing to do with . . . the majority of the Omahas are as competent as the same number of white people.''

Shortly before her death in 1915, La Flesche Picotte demonstrated her newfound distance from former white mentors (women like Sara Kinney and anthropologist Alice Cunningham Fletcher) by expressing her support for a new Native American religious movement that worried Protestant missionaries: the Peyote Religion, a pro-temperance Christian denomination that later became known as the American Indian or Native American Church.

La Flesche Picotte became a great deal more than the first Native American woman physician. She was a symbol for many marginalized groups who sought empowerment in the nineteenth century. She was a shining light not only for the Indian rights movement, but for the women's movement as well. She was ahead of her time as a Native American activist because she was among the earliest Indian leaders to look beyond the interests of her own tribe and address the broad issues facing Native Americans in general. She never failed to speak her mind in the face of castigation either from fellow tribespeople or from white supporters. Her courage, in concert with a rare physician's compassion, made her a unique and effective leader for her people.

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Chuan Leekpai

Thai politician Chuan Leekpai (born 1938) spent a humble childhood as the son of a vegetable seller. In 1992 he became his country's prime minister amidst a crucial transition from a military government to one of democracy.

Born to Law

Chuan Leekpai was born on July 28, 1938, in Trang Province, in the south of Thailand. His father was a vegetable seller, and his mother a Chinese-language teacher. He was the third of nine children. Despite any odds against him getting an education, Leekpai graduated from Thammasat University 1962 with a law degree, practiced law, and became a member of the Thai Bar Association in 1964. His initial intention was to study art. He decided against that in order to make a better living and help support his family. He has also served as a visiting lecturer in forensic medicine at Chulalongkorn University for the medical school.

In 1969 he became a member of Parliament. By the 1970s his interests were turned almost entirely toward politics when the country's students and intellectuals became engaged in confrontation with the military regime and its stronghold over the country. When the military began prosecuting the activists Leekpai left Bangkok and returned to his home town, according to Rahul Jacob and Kim Gooi in an article they published for *Time International* on March 30, 1998. Leekpai wrote a novel and continued with his art, as he did even into mature adulthood and a life in politics. He noted to Jacob and Gooi that he found ''by studying faces as an artist I can get to know people better.''

By 1975 Leekpai had returned to government when he was named Deputy Minister of Justice, making him the youngest minister official at the age of 37. That post was quickly followed with his position as Justice. The following year he moved into the Prime Minister's Office serving as minister there until 1980, when he returned to the Minister of Justice post. Leekpai continued to become a well-rounded government minister and held varied positions—some of which he held more than once throughout the next decade including Minister of Commerce, 1980; Minister of Agriculture, 1982–83; Minister of Education, 1983–86; Speaker of the House of Representatives, 1986–88; Minister of Public Health, 1988–89; Deputy Prime Minister, 1989–90; and, returned to the Ministry of Agriculture post that

same year. In 1991 he became the leader of the Democratic party. By May 1992 the military regime was back out onto the street, gunning down demonstrators who were vocal in their support of democracy. All state-owned television and radio stations immediately enforced a media blackout on what was going on during the crisis. Only newspapers were able to get news out. The pro-democratic stance that the print media took paid off in influencing many people to join forces to promote a new democratic form of government, and to vote out the pro-military stronghold politicians. The monarchy in Thailand had remained above the law but had no active role in shaping government as it did in 1973 during student protests against the military. In addition, the monarchy intervened by persuading three generals who had been running the country to leave. Because the king so seldom spoke out, or intervened in any way, when he did, it was significant.

With the election on September 13, 1992, came support, if even by a narrow margin, for the four parties who were in support of change to a pro-democracy form of government. The power passed to Leekpai following that election and he became Thailand's new prime minister. And if the victory was slim, it was still enough of a victory to the pro-democracy forces as they prepared to open parliament that September 21. In a country long known for its political leaders to be known as the worst of dishonest and almost criminal-like bullies who were more interested in Bangkok's night life than in the lives of its average citizens, Leekpai was a welcome choice. According to the September 19, 1992, issue of the *Economist,* however, questions remained whether the new prime minister would succeed. The journal commented that, ''He hardly rates as a strong leader, but appears to offer what the public wants. Despite long experience as a minister in several governments, he has a reputation for honesty.'' Honesty was what a slim majority of the people of Thailand were clearly willing to gamble on.

Faced Challenges of Office

Leekpai served his first term as prime minister focused on legislation that would diminish the power of the military. Yet even though at that time Thailand was enjoyed double-digit growth, the distribution of wealth remained a serious issue. The capital of Bangkok as well as the regional capitals enjoyed the bulk of the wealth. How that might be spread to the rural areas such as Leekpai's home would be an issue. In March 1993, Rodney Tasker wrote for the *Far Eastern Economic Review* that Leekpai was ''governing in a subdued and low-key manner based more on achievements rather than showcase projects.'' Still, Tasker indicated, due to an angry outburst by a member of Parliament, Chai Chidchob, on February 27, observers thought that he and others might be positioning for another military coup. He noted that most Thais did think that seemed unlikely. Leekpai and the army's commander, General Wimol Wongwanich, were known to possess a mutual respect for one another and were thought to be able to work out any differences that might arise. Leekpai's nickname during that first tenure in office was ''Chuan Chuengcha,'' or ''Chuan the slow mover,'' due to the deliberate and plodding manner he had in implementing his programs.

By 1994, the state of Thailand's affairs did not seem as benign as the hope had been during the first year of Leekpai's term. James B. Goodno wrote for the May–June 1994 edition of *Canadian Dimension,* that ''1993 should have been a good year for Thais. In May, they marked the first anniversary of a popular uprising that chased a violent military junta from power. They did so with an elected coalition parties that supported the pro-democracy forces controlling the government. The economy continued growing steadily throughout the year. And a series of political intrigues failed to create the disruption the conspirators hoped for.'' Then Goodno added the snag in the scenario, much due to two tragedies that occurred that spring and summer. A disastrous fire at a toy factory killed 189 workers. Three months later a hotel that had been enlarged illegally, without regard to any safety codes, collapsed and killed more than 130 employees and guests. Social activists claimed that Leekpai's government bore little difference to the right-wing opposition when it came to favoring wealthy business interests. People in Bangkok's Klong Toey slum began to believe that, too. ''Life here is very cheap,'' Goodno quoted a Klong Toey woman as saying. ''No one wants to pay attention to these poor people,'' she noted. Other problems that Goodno and others were highlighting indicated that while the middle class was growing, and industrial and service jobs were plentiful, there was a darker side to the apparent boom. The GNP (Gross National Product) index per capita matched Jamaica, whose economy was long stalled. ''Pollution, prostitution, and an out-of-

control AIDS epidemic,'' according to Goodno, were social problems that showed no signs of diminishing soon. He also described the obvious inequitable distribution of wealth even in the capital city. ''Disabled beggars sit in front of glitzy department stores. Shantytowns abut gleaming glass towers. A street named for the reigning monarch begins at a small slum, passes over squatters camped beneath bridges, and ends by a Ferrari dealership.''

A scandal that implicated Leekpai emerged unexpectedly from a program he instituted that would put property back into the hands of farmers. A high-ranking government official abused the program by giving his friends and allies valuable real estate on the island of Phuket. Leekpai had not been successful in effecting the reforms he had set out to implement. His government was finished after that.

A Second Term and Crisis

Leekpai ended his first term and left the Prime Minister's office in 1995 and began to serve in his capacity as the leader of the opposition. In 1997 he once again joined Parliament as a representative from his native Trang Province. In 1998 he resumed the role of Prime Minister and served as well as the leader of the Democratic Party and the Minister of Defense. It was at this time when the financial markets throughout Asia had collapsed, throwing Thailand into crisis with a consequently shattered economy. *Time International* correspondents Tim Larimer and Terry McCarthy interviewed Leekpai in March 1998 as angry Thais from the rural areas of the country were protesting outside the government house windows in Bangkok. When the reporters asked the Prime Minister if he thought the worst of the economic crisis was over, he responded that, ''The lowest point,'' had passed, even though its effects were lingering. The problems of liquid cash flow, unemployment and increased layoffs were only beginning to be felt and had a long way to go until the recovery began. Leekpai indicated that measures were being taken to save businesses and to address the unemployment situation. But he agreed with the reporters when he said that, ''The real problem did not originate from the poor or working classes. But we cannot avoid the impact on all sectors of society. The government has therefore strenuously avoided cutting social welfare among those people in education, in health care, even in milk for schoolchildren. The rich people, they can fend for themselves,'' he said assessing the management of the crisis. Leekpai reiterated what had always been his trademark of behavior: ''I have told my ministers, because of how we came into office, to be honest. We cannot engage in corrupt practices.'' Despite Leekpai's good intentions, scandal hit him and his government's second tenure much as it had the first. A leading member of his party, the former interior minister, Sanan Kachornprasart, was found guilty under the 1997 reformist constitution that had been written specifically to eliminate government corruption. The Constitutional Court found that he had forged a document for a $1.2 million loan to hide his assets. No such loan had been made, according to the court ruling, and threw into question over how he accumulated his vast wealth. He was not imprisoned but was forced to leave his governments posts first resigning as interior minister, and his seat in parliament, and then his position as secretary-general of the ruling Democratic Party. With that scandal, and an election forced on Leekpai by the resignation of a group of opposition party members of parliament on the first day of the new session, his government again was facing the end of another run. A telecommunications billionaire, Thaksin Shinawatra became Leekpai's successor in 2002.

Remained Political Voice

Leekpai continued throughout the next years as his party's chief advisor. As with his own administrations, scandals would continue to plague Thaksin as well. And Leekpai was not averse to criticism of the new government, along with others. But despite unrest in the southern region of the country, and an increasing censoring of the media, Thaksin was voted ''Person of the Year'' for 2003. Leekpai came in second as the outstanding opposition politician of the year, behind Democrat deputy leader Abhisit Vejjajiva. In April of 2003 Leekpai decided to resign as the Democrat's party leader. Instead he would run as a regular member in the general election. Banyat Bantadtan took his place in May as the new Democrat party leader. In August of 2003 Leekpai became the party's new chairman of the advisory board.

Professional and Private Life

Leekpai has served as the vice president of Songkhla University Council. He has received numerous honors and awards throughout his career that have included Knight of the Grand Cross of the Most Noble Order of the Crown of Thailand, 1979 and 1981; Knight of the Grand Cross of the Most Exalted Order of the White Elephant, 1980 and 1982; honorary Ph.D. in Political Science from Srinakharinwirot University, 1985, and from Rhamkamhaeufg University, 1987; Honorary Ph.D. in Letters, National University San Marcos, Lima, Peru, 1999; Grand Companion of the Most Illustrious order of Chula Chom Klao, 1998; Order of the Sun, Republic of Peru, 1999; Grand Cross of the Order of Christ, Portugal, 1999; and, Jose Dolores Estrada, Batalle de San Jacinto, Nicaragua, 2000.

Though he has a common-law wife and son, Leekpai does not live with them, according to Jacob and Gooi reporting in March 1998. He had been living in the same simple house for 20 years that belonged to a law school friend. His location was described as being ''on a noisy, cluttered side street beneath one of Bangkok's new expressways. He lived extremely modestly, and listed a net worth for the last major election of $138,000 as compared with the $48 million of his wealthiest cabinet member, and far below the billions of Thaksin.

Leekpai keeps an active political voice regarding Thai government. In 2004, he voiced concern over the continuing situation in the southern provinces. Leekpai criticized the government for not taking the appropriate actions to resolve the unrest. He also accused the government as quoted from *Asia Africa Intelligence Wire,* of ''inviting enemies into the country'' due to the deportation of troops to Iraq. Many people fled from the south to relatives because of the growing violence. Within about two months around 50 people were killed. Leekpai believed that the parties must

communicate in order to progress ahead. As to his active role in the opposition party Leekpai is certain to be heard for many years to come.

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Sugar Ray Leonard

American boxer Sugar Ray Leonard (born 1956) earned an unprecedented six world championship titles in five weight classes during a twenty-year professional career. An Olympic gold medalist while an amateur, Leonard fought in some of the most memorable professional matches in boxing history.

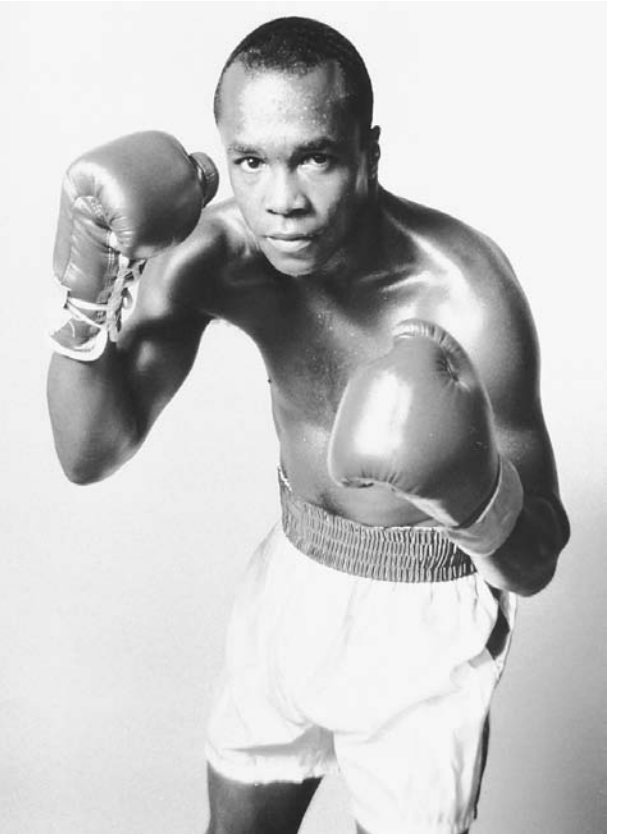

From Singing to Boxing

The future boxing champ was born Ray Charles Leonard on May 17, 1956, in Rocky Mount, North Carolina. His parents, Getha and Cicero Leonard, had seven children. Leonard grew up in Wilmington, North Carolina, and Palmer, Maryland.

His mother named him after the famous singer Ray Charles because she wanted him to become a singer. And he did have vocal talent: he sang in church with his two sisters, and congregants told Getha Leonard that her son sounded like rhythm-and-blues artist Sam Cooke.

By the time Leonard reached his early teens, his interests turned to boxing. During this period, Leonard, a quiet youngster, was living in Palmer, a racially mixed, lower-middle-class suburb of Baltimore. Two local volunteer boxing coaches recognized his natural talents and began training him. As a fighter, Leonard immediately demonstrated skill and finesse in the ring. Later, his smooth approach would contrast with that of the brawlers and sluggers he battled and surpass that of the other stylists he faced. Eventually, he would adopt the same ''Sugar'' nickname used by legendary boxer Ray Robinson, who is regarded by many as the most skillful technical fighter of all time.

Won Olympic Gold Medal

Only fourteen years old, Leonard entered the amateur boxing ranks and put together an outstanding record, win-

ning 145 of 150 fights. In six years, he won two National Golden Glove championships (1973, 1974), two Amateur Athletic Union championships (1974, 1975), and a gold medal at the 1975 Pan American Games.

Leonard crowned the amateur phase of his career by winning a gold medal in the light welterweight class in the 1976 Olympic games in Montreal. It was a star-making turn. Leonard came into the final match as an underdog facing Cuban knockout specialist Andres Aldama. Even before the match began, Leonard won the hearts of the live crowd and a national television audience by displaying a picture of his son on the side of his boot. During the fight, Leonard, in dramatic fashion, overcame intense pain in both his hands to score a unanimous 5-0 decision.

Turned Pro

After winning the gold medal, Leonard announced his intentions to retire from boxing, claiming he had fulfilled his dream. However, it turned out to be the first of several premature retirements. Initially, Leonard wanted to make money from commercial endorsements and then attend Harvard to become a lawyer. But the plan collapsed when it was revealed that Juanita Wilkinson, the mother of his illegitimate son, had filed a paternity suit in an effort to get food stamps. It was a public relations disaster that killed any hopes for endorsement contracts. In addition, family bills were mounting due to his father's illness, so the 20-year-old Leonard, lured by a $500,000 offer from boxing promoters, decided to turn professional. Immediately aligning himself with the best people, he hired Angelo Dundee, Muhammad Ali's former trainer, to be his boxing manager and attorney Mike Trainer to be his business manager.

In his first fight, televised live on February 5, 1977, Leonard defeated Luis Vega, a tough Puerto Rican boxer, in a six-round decision. It was the first of 25 straight victories for Leonard, who would go on to win a record-breaking six world titles in five weight classes in a career that featured some of the best fights in the history of sports: memorable matches against Wilfred Benetiz, Roberto Duran, Thomas Hearns, and Marvin Hagler.

Throughout his career, Leonard continually confounded doubters who did not think he could beat the likes of Duran, Hearns, or Hagler. He possessed speed, power, and skill, and he was also smart. He knew how to analyze opponents and then develop a strategy to defeat them. Though not a slugger, he was a dangerous boxing artist with fast hands. His quickness enabled him to deliver left hooks, jabs, uppercuts, and crosses with deadly accuracy. His skills coupled with his vibrant personality made him a bright star at a time when the sport needed a new one. The era of Muhammad Ali was coming to an end.

Comparisons to Ali were inevitable and applicable. Famed sportscaster Howard Cosell even called Leonard the ''new Muhammad Ali.'' Like Ali before him, Leonard divided boxing fans into two camps: those who loved him and those that felt he was arrogant. (To some, taking the nickname of ''Sugar Ray'' seemed the height of hubris.) His followers claimed that Leonard's perceived arrogance was merely confidence because, like Ali before him, Leonard made good on his boasts. He fought in what has been deemed the greatest era in the history of boxing's welterweight division and emerged as the best.

Won First Boxing Title

Leonard's two-year unbeaten streak of 25 matches (15 by knockout) earned him a title shot against reigning World Boxing Council (WBC) welterweight champion Wilfredo Benitez, who was also undefeated as a pro. On November 30, 1979, at Caesar's Palace in Las Vegas, Leonard scored a 15-round technical knockout (TKO) with only six seconds left in the fight. It was an impressive win. Benitez, a future boxing Hall of Famer, was one of the great defensive fighters of all time. The following year, Leonard married Wilkinson, the mother of his son.

Roberto Duran's ''No Mas''

Leonard held the title less than seven months. He lost the belt in his second title defense, on June 20, 1980, when he went up against the tough Panamanian Roberto Duran in the first of their three classic matches. In front of a large crowd at the Olympic Stadium in Montreal, Duran scored a close but unanimous decision, handing Leonard the first loss of his professional career.

The fight, probably the most anticipated non-heavyweight bout in the history of the sport up to that time, was billed as ''The Brawl in Montreal,'' as the fighters disliked each other intensely. Leading up to the match, Duran wickedly taunted Leonard, and boxing observers believed Duran's mental tactics greatly influenced the fight's outcome. Leonard surprised onlookers by abandoning his usually smooth approach and adopting Duran's rough style. The fighters went ''toe to toe'' in a slugfest, and in the second round Duran stunned Leonard with a left hook that almost dropped the champion. Afterward, the battle went back and forth over the course of 13 rounds, but Duran fought better. Leonard's heroic image was tarnished and his large ego bruised.

''The fight in Montreal was not a boxing match,'' Leonard later recalled in an interview for *ESPN.* ''It was a street brawl. I didn't utilize my skills there. I was determined to stand my ground and fight Duran his way. I don't like Duran's way. He walks around like he owns the world.''

Five months later, Leonard got his revenge in one of the most famous and strangest boxing matches ever fought. In a rematch held November 25, 1980, in the Superdome in New Orleans, Louisiana—an event even more anticipated than their first battle—Leonard came back determined to fight his own fight. The plan worked. Through the first six rounds, Leonard outboxed the increasingly frustrated Duran. By the seventh round, Leonard was taunting and goading his ineffective opponent. Finally, with 17 seconds to go in the eighth round, Duran turned away from Leonard, walked back to his corner, threw up his hands, and told the referee *''no mas''* (''no more''). Referee Octavio Meyran, disbelieving, told Duran to continue, but Duran only repeated *''no mas, no mas.''* Duran had given up, and that phrase would be forever linked to his otherwise remarkable boxing career. ''I was just as befuddled as everyone else and

shocked,'' Leonard recalled in an interview with ABC's ''Wide World of Sports'' for the show's fortieth anniversary. ''But I thought it was a trick. I thought Duran was trying to get me closer. You know, trying to walk away and say, 'Ah, no,' then punch me. In fact the referee had no idea what was going on. And then Duran said, 'No mas, no mas,' and then the referee ended the fight so I walked away. People remember Duran, not because of his great fights with Hagler, Davey Moore, me, or Benitez. They remember, 'No mas, no mas.' '' Technically, the fight was scored a knockout, and Leonard was champion once again.

Second Title, Second Retirement

Leonard retained his title with a tenth-round knockout of Larry Bonds. Then, in June 1981, he moved up to the light-middleweight class and scored a ninth-round knockout over World Boxing Association (WBA) title holder Ayub Kalule in Houston. To celebrate winning his second boxing title, Leonard performed a back flip in the ring.

Leonard immediately relinquished the WBA title and, on September 16, 1981, in Las Vegas, he returned to the welterweight division for a title unification match with WBA champion Thomas Hearns, a man who was both his friend and archrival. The match turned out to be a war, a true boxing classic. Both fighters took turns playing the roles of slugger and technical boxer. Hearns, nicknamed the ''Hit Man,'' was a talented and powerful fighter, and he was beating Leonard through twelve brutal rounds. However, Leonard battled back in the thirteenth and, with one eye all but swelled completely shut, he knocked Hearns to the floor twice. Finally, Leonard won the fight in the fourteenth round by a TKO when the referee was forced to stop the fight as Leonard pounded Hearns on the ropes. With the titles now unified, Leonard became the undisputed world welterweight champion.

Leonard successfully defended the title twice. In the meantime, a highly talent fighter had risen to the top of the middleweight ranks. ''Marvelous'' Marvin Hagler, as he was billed, possessed excellent technical skills, a powerful punch, and a rather surly disposition. It seemed inevitable that Leonard and Hagler would meet. However, before Leonard's next scheduled title defense, doctors discovered that he had a detached retina. Leonard underwent surgery in May 1982 and, six months later, he announced that he was retiring from the ring. This disappointed boxing fans who had eagerly awaited a match-up with Hagler. But Leonard did not want to risk possible blindness in his surgically treated eye.

However, like his previous retirement, Leonard's announcement proved premature. After being inactive for 27 months, he returned to the ring in May 1984 and scored a ninth-round TKO over Kevin Howard. Despite the outcome, Leonard was less than impressive as Howard, a journeyman fighter, knocked him to the canvas for the first time in his career. After the match, Leonard announced yet again that he was retiring.

During his periods of inactivity, Leonard took a job as a boxing commentator with the HBO cable TV network and endorsed products. He also started the short-lived Sugar Ray Leonard television network from Maryland, which featured 24-hour boxing news, interviews, and fights.

Returned to Face Hagler

In 1986, the boxing world learned that Leonard was training again and considering a match with Hagler. At last the long-awaited fight was scheduled for April 6, 1987. Many ring observers believed that the up-and-coming Hagler, a ruthless fighter, would easily handle Leonard, who had not fought in three years. However, Leonard scored what *Ring* magazine called the ''Upset of the Decade'' when he beat Hagler on points. The outcome was controversial, as the decision was split among the judges. Nevertheless, Leonard had won the WBC middleweight crown, his third title. No fighter had ever won on his first try back at a world title after such a long layoff. Leonard earned about $12 million for one night of work. Once again he announced his retirement.

Retiring and returning was becoming a matter of routine, it seemed. One of the reasons Leonard made so many comebacks is that he could not handle retirement very well. ''He had to change his whole life to be Sugar Ray Leonard,'' his first wife Juanita said during an interview with ESPN Classic's ''SportsCentury'' television series. ''And still today, down inside, it's Ray Leonard. But Sugar Ray Leonard won't let him out.''

Later, it was learned that during his several retirements in the 1980s, Leonard missed the action so much that he began using cocaine and alcohol as adrenaline substitutes. Leonard admitted he used cocaine from 1984 to 1989. He would later kick both habits, but not before the substance abuse irreparably damaged his marriage. He and Juanita divorced in 1990.

Another Comeback, More Titles

In November 1988 Leonard once again came out of retirement. Now weighing 167 pounds, he faced the hard-punching Don Lalonde. The solidly built Canadian knocked Leonard down early in their match, but Leonard battled back to score a ninth-round knockout that garnered him both Lalonde's WBC light heavyweight title and the vacated WBC super middleweight title. Now with six world titles at five weights classes, Leonard became the most crowned fighter in boxing history.

Leonard successfully defended the super middleweight title twice against two old rivals, though his skills were starting to diminish. In a June 1989 rematch in Las Vegas, Leonard and Hearns battled to a twelve-round draw. Twice, Hearns knocked the champ to the floor, and observers said Leonard was lucky to come away with a draw. On December 7, 1989, Leonard and Duran faced each other for the third and final time. The match was a disappointment. Both fighters were past their prime, and the bout was rather uneventful. Leonard boxed cautiously and kept his distance while Duran had trouble catching up with his elusive foe. Leonard earned the twelve-round decision on points.

After the match Leonard again retired. But two years later, at age 34, he staged another return, this time in Madison Square Garden in New York City. He should have

stayed home. For this comeback, he challenged WBC super welterweight champion Terry Norris and lost in a one-sided fight. Norris not only dominated the match, he knocked Leonard down twice.

That appeared to be the end of the road for Leonard, and it had been a marvelous ride. After he turned pro, Leonard won 35 of his first 36 fights, with 25 knockouts. Throughout his career, he had always managed to rise above most of the troubles that have plagued the sport and other fighters. He never found it necessary to sign on with the two controversial promoters who ruled boxing, Don King and Bob Arum. He remained an independent contractor who carved out his own career, keeping himself clean from the sport's ubiquitous corruption. However, he could not avoid the one mistake that has tarnished the careers of many great fighters: He could not resist the lure of ''one more fight.'' In 1997, the year he was elected to the International Boxing Hall of Fame, Leonard, 40 years old, tried one more comeback. The results were even worse than before. He fought Hector Camacho, and the ''Macho'' man embarrassed him by knocking him out in the fifth round.

Leonard finished his career with 36 wins, 3 losses, and 1 draw, and he earned an estimated $100 million in the ring—the most money ever made by a professional boxer up to that point. Despite the downbeat ending to his fighting career, he is still regarded as the best non-heavyweight boxer since his namesake, Sugar Ray Robinson.

Post-Ring Career

Though he remained retired, Leonard kept involved in the sport, working as a promoter. In 2001, at 47, Leonard launched Sugar Ray Leonard Boxing, LLC. As chairman of the board, he provided overall leadership and worked with fighters, promoters, television executives, venues, and boxing commissioners to plan boxing events.

Outside the ring, during various retirements, Leonard also worked as a broadcaster for NBC, ABC, HBO, and ESPN. In addition, he appeared in movies and television shows and served as a spokesperson for companies such as EA Sports, Vartec Telecom, Track Inc., Ford, Carnation, 7-Up, Nabisco, Coca-Cola, and Revlon. In addition to his promotional activities, Leonard presented motivational speeches to many major Fortune 500 companies in the United States and abroad.

He also was involved in community work, serving for many years as the International Chairman of the Juvenile Diabetes Research Foundation's Walk for a Cure. Leonard had four children and lived in Southern California with his second wife, Bernadette.

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Ada Charlotte Mackenzie

Canadian golfer Ada Mackenzie (1891–1973) is considered a pioneering athlete in her sport, winning major tournaments in Canada throughout her long career.

In the early twentieth century, when female golfers were viewed as something of an oddity, Canadian-born Ada Mackenzie was a pioneer in women's sports. In a career that spanned a half-century, she won all her country's top golf honors for women, her final victory coming in 1969 at the Ontario Senior Women's Championship. An energetic athlete into her early 70s, Mackenzie transcended many of the stereotypes that held most women back from athletic competition. She was quoted in *Golf in Canada: A History* as once remarking: ''I started golfing when women were supposed to know more about a cook stove than a niblick.''

A Natural Athlete

Ada Charlotte Mackenzie was born in Toronto, Ontario, Canada on October 31, 1891. The fact that both her father and mother were passionate about the game of golf hinted at the young girl's future career: she also showed an athletic bent from an early age. As her family was relatively affluent, Mackenzie was sent, at the age of 12, to Toronto's Havergal College, a private school for girls. Havergal, founded in 1894 by Ellen Knox, was dedicated to building a stronger Canada by empowering the nation's young women through education, skill-building, and traditional values, and Mackenzie thrived in the school's challenging environment. Remaining at Havergal from 1903 until she turned 20 in 1911, Mackenzie began to develop her athletic abilities, joining the school's basketball, cricket, and tennis teams while also engaging in ice hockey and figure-skating events. Contributing to the success of her school in athletic competition, she was also distinguished for her efforts: for three years in a row she was awarded the title of Athlete of the Year and awarded the Havergal Cup. Mackenzie's record at Havergal remains unbroken.

While Mackenzie excelled in many areas of sport, golf remained her favorite. Deciding to remain at Havergal after graduating in 1911, she accepted a position as the school's athletic instructor and remained in that post for three years. When not involved with her young athletes, she devoted herself to improving her game. Although Mackenzie decided to pursue golf seriously, she retained a full-time job until the age of 40, working at the Toronto branch of the Canadian Bank of Commerce from 1914 until 1930.

The Rise of Women's Golf

Mackenzie grew up watching not only her father, but also her mother playing golf. Having the example of an athletic woman was a rarity in the early 20th century, when most adult women were confined to home and hearth, and most young girls were raised to embrace motherhood and marriage rather than follow personal dreams or career goals. However, Mackenzie also was raised in an affluent family, where adults were free to pursue leisure activities; she was exposed to the sport through her parent's interest in following golfing news. By the time she was ten the names Violet Pooley, Florence Harvey, M. Thompson, F. B. Scott and others—top-notch competitive golfers all—also served as inspiration.

Although golf had been around for centuries and women had played the game almost as long—16th-century monarch Mary, Queen of Scots reportedly had a passion for

golf—the first all-female tournament was not held until England's Ladies' Golf Union began a championship in 1893. This first all-woman competition met with stiff resistance; as quoted by Rhonda Glenn in *The Illustrated History of Women's Golf,* a British golf official commented, ''Constitutionally and physically women are unfitted for golf. They will never last through two rounds of a long course in a day. Nor can they ever hope to defy the wind and weather encountered . . . even in spring and summer. Temperamentally the strain will be too great for them. The first ladies' championship will be the last, unless I and others are greatly mistaken.''

However, the Ladies' Golf Union championship was not a one-shot deal. Despite corsets, tight shoes, and heavy clothing that confined their movements, proper Victorian ladies in Great Britain and North America quickly took to the new sport, prompted by articles in such popular magazines as *Ladies' Home Journal* and *Frank Leslie's Popular Monthly.* By 1900 over 1,000 golf courses had popped up worldwide, and the game had become a popular sport for affluent men and, in lesser numbers, women. Canada's first golf course, the Royal Montreal Golf Club, was founded in 1873, and two years later the U.S. Golf Association organized the first U.S. Women's Amateur Championship, held on Long Island, New York, in November of 1895: there were four contestants. The first Canadian Women's Amateur Championship was not far off; it was inaugurated in 1901.

In 1919 27-year-old Mackenzie captured the Duchess of Connaught Gold Cup in honor of the first of her five Canadian Women's Open Amateur championships (in an ''open'' championship citizenship in the host country is not mandatory; in a ''closed'' championship it is). During the decade that followed she enjoyed being one of the top players in a sport that was undergoing extraordinary popularity among the upper classes. She took the Canadian Women's Open Amateur title again in 1925 and 1926 after being pushed to second place in 1924. Competing in the U.S. Women's Open Amateur Championship in 1925, Mackenzie narrowly lost to U.S. champion golfer Glenna Collett during the second round; she went on to compete in the U.S. championship's semifinals again in 1927 and 1932. Closer to home, in the Canadian Ladies' Closed Championship competition Mackenzie triumphed in 1926, 1927, 1929, and was runner-up in both 1923 and 1925. She also won the Ontario Ladies' Championship in 1922, 1923, and 1927.

During the 1930s Mackenzie continued to place in the sport's top tier of women athletes. She won the Canadian Open Amateur Championships in 1933, placed a close second in 1934, and then came back a year later to once again take the championship title. In the Canadian Ladies' Closed Championship competition she triumphed in 1931 and 1933 and took the Ontario Ladies' Champion title in 1931, 1933, and again in 1939.

In the early years of the 1940s interest in athletic competition was replaced by other, more pressing concerns as war raged throughout Europe. When women returned to the golf course following the tournament hiatus prompted by World War II, Mackenzie once again proved herself a top player. In 1946 the 55-year-old golfer won the Ontario Ladies' Championship title, returning to repeat this performance in 1947 and again in 1950. She was also runner up in the Canadian Ladies' Closed Championship in 1950.

Among her other golf victories during her long career, Mackenzie earned top honors in the Bermuda Women's Tournament held in 1937 and also was named Bercanus Tournament champion in 1958. In her hometown of Toronto, she won that city's tournament ten times during her career and placed second on ten occasions at other amateur tournaments in her native Canada. Even at the height of her career, in 1926, Mackenzie did not confine herself to the links; that year she was also named Canadian waltzing champion.

With the emergence of fellow Canadian Marlene Stewart Streit in the mid-1950s, Mackenzie's reign as her country's top woman golfer was over; Streit, who won the Canadian Women's Amateur Championship all but four years during the 1950s, went on to gain international fame, holding titles in U.S., British, and Canadian championships. In 1955, at the age of 64, Mackenzie joined the senior field, winning the first of six successive Canadian Senior Women's Championships she entered. She returned to take the Canadian Senior Women's Championship again in 1952 and 1965; was runner up in 1961, 1963, 1966, and 1967; and took sixth place in 1969 at age seventy-eight. Mackenzie also competed in the Ontario Senior Women's Championships, taking that title in both 1965 and 1969.

As a championship-level athlete, Mackenzie had the opportunity to travel throughout North America, as well as Great Britain and Europe, to compete in her sport and developed close relationships with her fellow athletes. Her love of the game took her to some of the best golf courses in the world, as well as to private clubs. Among her many memories, Mackenzie recalled an invitation she received in 1929 to join the Scottish National Women's Team at the British Ladies' Open, an invitation she regretfully was unable to accept.

Honored for Achievements

Over the course of her high-profile athletic career many off-the-golf-course honors came Mackenzie's way. In 1933 the Canadian Press Corps awarded her its Outstanding Female Athlete of the Year award. During the decades that followed, so did other honors: Richmond Hill, Ontario, includes the Ada Mackenzie Park, and the Ada Mackenzie Trophy is awarded annually to an outstanding participant in the Canadian Ladies' Golf Association Senior Championships. In 1971, at age 80, Mackenzie was inducted into the Canadian Golf Hall of Fame. And the Ada Mackenzie Memorial Foundation, established in her honor, now provides financial aid to outstanding high school and college-level wheelchair athletes competing in championship-level events.

Active and Busy

Throughout her life, Mackenzie remained active in both her sport and her community. In the early 1920s,

frustrated by the limitations put on her by her local Toronto course—women, even championship-level players like Mackenzie, were not allowed on the course on weekends—she decided to take the lead of British women. Establishing a stock company, she set about selling shares in what would become the first North American golf club where members, owners, and staff are exclusively women. With $30 000 and additional financial help offered by Toronto sports enthusiast J. P. Bicknell—who would eventually own the Toronto Maple Leaf hockey team—in 1924 Mackenzie founded the 21-hole Ladies Golf and Tennis Club of Toronto on farmland in Thornhill, Ontario. The course, designed by Stanley Thompson, opened on August 23, 1926. Men have been welcomed at the club almost since its founding but have been restricted to playing only during non-prime-time hours. In another effort to encourage more women—especially younger women—to take up the sport of golf, in 1928 Mackenzie established the Ontario Junior Golf Championships.

A savvy woman who enjoyed financial success, Mackenzie transferred some of her energy to business. In 1930, after leaving her job at the Canadian Bank of Commerce, she established Ada Mackenzie Ltd., a clothing store that addressed the needs of women athletes. Mackenzie remained active in operating her store until she sold it in 1959.

Due to her high energy level, her positive outlook, and her robust health gained from many hours walking the golf course, Mackenzie led, by all accounts, a successful life. Despite the pressures of competition, she remained calm, refusing to succumb to the stresses of the sport. She was once quoted as saying in *A Concise History of Sport in Canada:* ''Keeping active and busy has to be my key to success. . . . Some people have a tendency to over-indulge in sports. Not me. I treat athletics like recreation.'' The year 1969 proved to be Mackenzie's last playing golf as a professional; she passed away four years later, in January of 1973, at the age of eighty-one.

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John James Rickard Macleod

British physiologist John James Rickard Macleod (1876–1935) shared the 1923 Nobel Prize in Medicine for the discovery of insulin and the studies of its use in treating diabetes. A pioneer in the area of carbohydrate metabolism, Macleod's major published works include *Diabetes: Its Physiological Pathology* (1913) and *Carbohydrate Metabolism and Insulin* (1926). A member of many major professional scientific associations, he served as president of the American Physiological Society from 1921 to 1923.

Macleod was born in Cluny, Scotland, on September 6, 1876, the first child of Robert and Jane (McWalter) Macleod. Due to his father's calling as a minister, the Maclead family eventually moved to Aberdeen, where Macleod received his education. Macleod proved himself to be an excellent student. After attending Aberdeen Grammar School, he went on to Marishchal College of Aberdeen University, where he began the study of medicine. In his first year Macleod won first prize in all his subjects and, in 1898 he graduated with honorable distinction, earning an M.B. and Ch.B. In 1899, thanks to a traveling scholarship, he attended the Physiological Institute in Leipzig, Germany, where he studied physiological chemistry for a year. While at the institute, he published his first scientific paper.

Entered Academia

In 1900 Macleod joined the faculty at the London Hospital Medical School as demonstrator in physiology, serving under noted physiologist Sir Leonard Hill, who headed the department. Macleod collaborated with Hill to study caisson sickness, a condition that affected laborers who worked in the high atmospheric pressure of the submerged caissons used when building underwater tunnels or sinking bridge pylons. If the workers emerged from the water too quickly, without gradual decompression, they suffered the ''bends,'' a problem also frequently experienced by deep-sea divers who rose too rapidly to the surface. The pain that causes the body to bend over in pain is a result of the sudden bubbling up of nitrogen in the blood and tissues as a result of liquid's inability to absorb gas at reduced pressure; the condition can cause agonizing pain and even death. Macleod and Hill collected data on cases of the sickness and then experimented with mice, subjecting the animals to different pressure levels to determine the effects on their physiology. Their work resulted in a series of articles published in 1903.

In 1902 Macleod was appointed lecturer in biochemistry at the London Hospital Medica School. He also earned a diploma in public health from Cambridge University. That same year he received the McKinnon research studentship

of the Royal Society of Medicine. In 1903 the 27-year-old Macleod married Mary McWalter and in August the couple traveled to the United States. Macleod's work and reputation had attracted the notice of officials at Western Reserve University in Cleveland, Ohio, and they offered him the position of chair of their Physiology Department. Macleod continued studying caisson sickness at Western Reserve and he created a compression chamber for laboratory experiments. But, more significantly, he also became interested in carbohydrate metabolism, particularly in relation to diabetes. He built his reputation on this interest, and it would eventually result in a Nobel Prize.

Also in 1903, Macleod was elected a member of the American Physiological Society (APS) and went on to become an important figure in the organization. In 1915 he was first elected to the APS Council and in 1920 he was named to the board of editors of the organization's publication, *Physiological Reviews.* In 1921 Macleod was appointed president of the APS.

Meanwhile, from 1907 to 1910, Macleod wrote and delivered important articles and lectures about diabetes, and in 1913 published *Diabetes: Its Physiological Pathology.* Works such as this established his reputation as an authority on carbohydrate metabolism. Also during this period, Macleod became a member of several other prominent professional organizations and served on the editorial boards of both the *Journal of Biological Chemistry* and the *Journal of Laboratory and Clinical Medicine.* In addition, during World War I, he was kept busy with various war-related duties and, for part of the winter session of 1916, served as a professor of physiology at McGill University in Montreal, Quebec, Canada.

In 1918 Macleod was elected professor of physiology at the University of Toronto, where he also directed the school's physiological laboratory and served as associate dean of the faculty of medicine. He had first been offered the position two years before, in 1916, but had been unable to accept it, and university officials were so eager to obtain his services that they left the position open until Macleod felt confident that he could dedicate sufficient time to his professorial duties. In that same year he published a textbook titled *Physiology and Biochemistry in Modern Medicine* that placed increased emphasis on the importance of chemistry in physiology and eventually became a classroom standard. In addition, under Macleod's direction, members of his department at the University of Toronto researched the behavior of blood sugar in turtles. Macleod further cemented his reputation when he delivered an important paper, ''Methods of Study of Early Diabetes,'' to a diabetes symposium at the May 1921 meeting of the Ontario Medical Association. He soon began receiving job offers from leading medical institutions in the United States and Great Britain, and he was being considered for election to the Royal Academy of Medicine.

Started Collaboration with Bunting

In 1920 when he was 42 years old, Macleod first met the man who with whom he would share his Nobel Prize. Encouraged by Professor F. R. Miller from the Department of Physiology at Western University Medical School in London, Ontario, Fred G. Banting approached Macleod in his office and related his idea about isolating the internal secretion of the pancreas. Macleod was not overly impressed with Banting's presentation. Still, in 1921, he arranged for Banting to come to the University of Toronto. Banting's idea interested Macleod because he had come to believe that the pancreas was involved in diabetes, but he had been unable to determine its exact role. Previously, it had been suggested by other scientists that the organ produced an internal secretion that controlled the metabolism of sugar. In 1916 the research team of Sharpey-Schafer had named this hypothetical substance ''insuline,'' but nobody could prove its existence. Macleod hoped that Banting's ideas would lead to that proof. Macleod provided Banting with laboratory space and dogs, as well as the services of his two of his best students, C. H. Best and E. Clark Noble. Macleod then instructed Banting in the Hodon method of performing a two-stage pancreatectomy on a dog. Then he went home to Scotland for the summer.

When he returned to Toronto in September, Macleod found that Banting and Best had made significant progress. They had managed to isolate the secretion, and Macleod suggested they call it ''insulin.'' After Banting and Best presented their early findings to the Journal Club of the Physiological Society of the University of Toronto in November 1921, they were joined in their experiments by J. B. Collip. After more work, and before the end of the year, the four

researchers present their findings at the annual meeting of the American Physiological Society.

Manufacture of Insulin Started

Despite the initial skepticism of fellow scientists, in January 1922, the researchers initiated the first clinical trials involving insulin at the Toronto General Hospital. When word about the studies got out, the press prematurely reported news about a diabetic cure. Macleod became besieged with questions about this ''cure.'' By the end of the month, the research team began conducting research on the manufacture and physiology of insulin, and it grew to include Noble, J. Hepburn, J. K. Latchford, and the Connaught Anti-Toxin Laboratories under the direction of J. G. FitzGerald and R. D. Defries.

In March George H. A. Clowes, director of research at Eli Lilly and Company, a large pharmaceutical manufacturer based in Indianapolis, Indiana, approached Macleod with a proposal. Clowes suggested that Eli Lilly help the researchers develop a method of large-scale insulin production. Macleod first rejected the offer; he wanted his team to do it on its own. However, the researchers made little progress in developing a way to mass-produce insulin, and Macleod recontacted Clowes. In May of 1922, the University of Toronto entered into an agreement with Eli Lilly and Company. By the summer, thanks to the increased amount of insulin now available, more extensive clinical trials involving insulin could be conducted.

This increased activity added to Macleod's administrative responsibilities. From August 1922 to May 1923, Macleod served as official secretary of the insulin committee created by the board of governors of the University of Toronto to deal with patenting and licensing issues. He was also responsible for coordinating the patenting of insulin in Great Britain and the United States, and he was the main contact for both Clowes and Eli Lilly. Proceeds from the patent were given to the British Medical Research Council for the Encouragement of Research. The four researchers gained no profit from their discovery. In 1926 insulin was isolated in pure form by John Jacob Abel, and it eventually it became available as a manufactured product.

Despite what the press had earlier reported, insulin does not cure diabetes. However, it has proved to be crucial in the treatment of the condition and has provided help where none was previously available. Because its use transforms severe cases of diabetes into milder ones and also improves management of the condition by preventing diabetic coma and death, it has been credited as one of the most important medical discoveries of the 20th century.

Awarded the Nobel Prize

In 1923 Macleod received widespread recognition for his work. Early in the year, he was awarded the Cameron Prize by the University of Edinburgh. In May he was elected a fellow of the Royal Society, the independent scientific academy of the United Kingdom dedicated to promoting excellence in science. The most significant recognition came in October, when Macleod and Banting were awarded a Nobel Prize in Medicine for their discovery of insulin. After the announcement, Macleod made a statement indicating he would share his half of the Nobel prize proceeds with Collip; Banting indicated he would do the same with Best.

Macleod spent the next five years at the University of Toronto experimenting on insulin, looking for alternative sources of the drug, and campaigning for the establishment of an international standard for insulin potency. As a member of the League of Nations health committee, he helped establish a biological standard in 1926.

Returned to Scotland due to Failing Health

In 1926 Macleod published a book on diabetes and insulin titled *Carbohydrate Metabolism and Insulin.* The following year, he accepted an position at his alma mater, the University of Aberdeen, as Regius Professor of Physiology. In 1928 Macleod and his wife sailed to Scotland. Back at Aberdeen, he continued to be active in research and experiments. His subsequent work and publications involved a variety of physiological and biochemical topics, including diabetes, carbamates, purine metabolism, the breakdown of liver glycogen, intracranial circulation, ventilation, and surgical shock. That same year he wrote *The Fuel of Life: Experimental Studies in Normal and Diabetic Animals.* In addition, he held the post of consultant physiologist to the Rowett Institute for Animal Nutrition, and he served as the British representative for the APS.

During the 1930s Macleod suffered declining health. Afflicted with severe arthritis, his movements became more painful and limited. Despite his progressive physical debilitation, his mind remained active and he continued many of his editorial duties. In 1932 he returned to conducting experiments on the role of the central nervous system in the causation of hyperglycemia, something he had first become involved in 1908. Through experiments done on rabbits, he concluded that stimulation of gluconeogenesis in the liver occurred by way of the parasympathetic nervous system. In early 1935 Macleod's health worsened to the point where he was finally admitted to a nursing home. Spending two months there, he returned home to Aberdeen shortly before he died, on March 16, 1935.

During his career Macleod produced 11 books and monographs. He was a member of the Royal Societies of Canada, Edinburgh, and London, as well as London's Royal College of Physicians. He served as president of the APS from 1921 to 1923 and of the Royal Canadian Institute from 1925 to 1926. He received honorary doctorates from the universities of Toronto, Cambridge, Aberdeen, and Pennsylvania, as well as from Western Reserve University and the Jefferson Medical College. He was an honorary fellow of the Academia Medica, Rome, and a corresponding member of the Medical and Surgical Society, Bologna, the Societé Medica Chirurgica, Rome, and the Deutsche Akademie der Naturforscher Leopoldina, as well as foreign associate fellow of the College of Physicians, Philadelphia.

Macleod's interests included golf, gardening, and the arts. As an educator, he was described as sympathetic, stimulating, and humble, but also as demanding. As a man,

he was described as loyal, engaging, affectionate, and serene.

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Agnes Campbell Macphail

In 1921, Canadian activist Agnes Campbell Macphail (1890–1954) accomplished the unthinkable when she was elected to the House of Commons, becoming Canada's first female member of parliament. That Macphail even won the election was phenomenal, given that she lived in a time when women were basically expected to stay home. Macphail, however, believed women were equal to men and spent her lifetime trying to prove it. While in office, Macphail pursued a ''politics of equality'' for all people, regardless of their gender or socio-economic status. During her political career, Macphail's main legislative interests included farm issues, women's equality, prison reform, and peace activism.

Raised in Family of Farmers

Agnes Campbell Macphail was born March 24, 1890, in a primitive, three-bedroom log cabin in Proton Township, Grey County, Ontario, Canada. Her parents, Dougald and Henrietta Campbell Macphail eked out a living as farmers, just as generations of their Scottish ancestors had done before. Likewise, Macphail went on to manage the family farm and household while at home and found the physical labor invigorating. Later in life, when Macphail met U.S. President Calvin Coolidge in 1930, she told him that she had always yearned to meet the man who was slinging hay when elected president. ''Your President understands the spiritual value of work with the hands,'' she told a reporter at the time, according to her obituary in the *New York Times.*

While growing up—and working with her hands—Macphail became acutely aware of the troubles farmers faced. Her passion for this issue would later turn her into a politician. Macphail attended Ontario's Owen Sound Collegiate Institute and earned a teaching certificate from the teachers' college in Stratford, Ontario, in 1910. She spent the next decade teaching in the rural schools of southwestern Ontario and Alberta.

While working in Sharon, Ontario, Macphail joined the United Farm Women of Ontario and soon became a regular at the meetings of the United Farmers of Ontario. As a farmer's daughter, the issues were near and dear to her heart. Macphail became deeply involved in the organization's causes and started stumping for its political candidates. She also wrote a column for the *Farmers' Sun.* The hot-button issues of the time were tariffs and military service. Macphail and the farmers believed industry benefited from the tariffs because they received money from it, while farmers suffered because they were forced to pay higher prices on farm equipment and supplies. World War I proved to be another hot topic as farmers opposed forced recruitment into the armed forces. Macphail gained popularity because she was able to articulate these struggles.

Elected to Parliament

By 1921, Macphail was deeply dedicated to helping improve the plight of the farmer. The year 1921 was also an election year, and it was the first election where all women would be allowed to vote. Energized by the turn of events, Macphail decided to run for the joint United Farmer-Independent Labor nomination to represent South-East Grey. There were about 25 candidates in the field and as they made their speeches, Macphail stood alone—even her parents felt uncomfortable about supporting a woman running for office. However, Macphail's newspaper column and involvement with the United Farmers of Ontario had made her a household name among the rural Grey County farmers, who ultimately handed her the nomination.

In an era where women were considered secondary citizens, Macphail's nomination created a flurry of excitement, according to the *Toronto Star*'s Donald C. MacDonald. A rebellion soon set in, and MacDonald reported that an old farmer from another township exclaimed: ''What! Are there no men left in South-East Grey?'' The party asked Macphail to resign, but she steadfastly refused.

Macphail faced an uphill battle in an effort to unseat R.J. Ball, who had represented South-East Grey since 1911. Macphail focused on farm and labor issues. She campaigned relentlessly, touring the countryside in her rundown car that repeatedly broke down, forcing her to finish trips on foot. Her message, however, resonated with farmers, who ultimately elected her to the House of Commons on December 6, 1921.

For Macphail, winning the election was not the end of the battle, it was only the beginning. Macphail reported to the House of Commons in March of 1922 and tried to steer her way though the throng of parliament members gathered in front of the legislative chamber. As she attempted to enter, a man stopped her and asked her if she was lost. He told her that she was in the members' lobby and he would be happy to escort her to the spectators' gallery.

Once inside the legislative chamber, Macphail found a bouquet of roses on her desk and was pleased to have been so warmly welcomed. Later, Macphail learned the roses

were payoff for a lost bet, sent by an MP (member of parliament) who bet that she would lose the election.

Faced Battle to be Taken Seriously

From the outset, Macphail found herself doubly isolated as a woman and a diehard agrarian. ''These ironical roses were emblematic of my reception to a House hitherto sacred to me,'' Macphail said later, according to the Montreal *Gazette*'s Heather Robertson. ''I was intensely unhappy. Some of the members resented my intrusion. Others jeered at me. Everything I said was wrong, everything I wore was wrong, everything I did was wrong . . . . The men did not want me in Parliament and the women had not put me there.''

Throughout the course of her 20-plus-year political career, Macphail said that she often felt like the bearded lady, with everyone always pointing her out in crowds and gawking at her, simply because she was a woman in politics. Most often, Macphail was portrayed as ''mannish'' and dismissed as a spinster schoolmarm. Even the press took Macphail to task, poking fun at her sensible shoes, tailored dressed, and horn-rimmed glasses. Her church affiliation was also used against her. Macphail belonged to the Reorganized Church of Jesus Christ of Latter-day Saints, which her enemies conveniently confused with polygamy and Mormonism.

Macphail, however, possessed one great weapon, which was her voice. It was startling, intelligent, and commanding, carrying to every corner of the legislative chamber when she spoke. In an article in the *Toronto Star,* historian Doris Pennington wrote that a *Toronto Telegram* columnist from Macphail's time once noted that the most beautiful thing about Macphail, besides her ''shining honesty,'' was her voice. ''Her voice had the quality of a viola, deep and compassionate and heart-catching . . . Agnes Macphail, standing to denounce injustice or deride pettiness from her place in the Commons of Canada, spoke in tones that echo unforgotten across the years.''

Macphail was also a witty master at the crushing one-liner. According to the *Toronto Star,* Macphail was once berated by a heckler who repeatedly interrupted her before telling her to get a husband, to which Macphail replied, ''How do I know he wouldn't turn out like you?''

Took up Peace Activism

During her years as a politician, Macphail took up many causes, including the subjugation of women, farm and labor issues, peace activism, and prison reform. Her ideas were radical at the time—especially her notion that parties played too much of a role in politics to the detriment of the people. Macphail suggested that the Cabinet be composed of the most outstanding members of Parliament, regardless of their party. She also reminded members that their priorities should be people, not parties. Macphail also was an advocate for the underprivileged and argued for pensions for the old, blind, disabled, and unemployed.

Abhorred by the dreadful conditions in the penitentiaries, Macphail forced the formation of a royal commission in 1936 to examine the issue, and ultimately, reforms were implemented. She founded the Elizabeth Fry Society, which helped women upon their release from prison.

Macphail's interest in the women's movement seems to have sparked her belief in peace activism, for she came to view women as the natural nurturers of life. Macphail was a member of the Women's International League for Peace and Freedom and attended several international peace conferences in the 1920s. She believed in disarmament and frequently called for a reduction in Canada's defense budget. She also urged the government to form a peace department to foster international understanding. She was one of the first female delegates to the League of Nations (forerunner to the United Nations), and the first woman to sit on its disarmament committee. As a former teacher, she denounced textbooks that glamorized war and got into trouble for suggesting that cadet training be banned from schools because it encouraged a military mentality in boys. As World War II began brewing in Europe, she urged Canada to adopt a neutral position and not get involved.

Because of her social-democratic views, considered radical at the time, Macphail was often maligned as a socialist rabble-rouser. The talk may have been mean, but it put her in the spotlight and turned her into a celebrity of sorts. In an early 1930s poll at the University of Toronto, women students noted Macphail as the woman they wanted most to be.

Macphail's tenure in the House of Commons came to an end in 1940 when a blizzard struck on election day and her rural farmer constituents could not get to the polls. Two days after her 50th birthday, Macphail found herself broke and unemployed, having spent her money on various causes. Though she had served many years in the House of Commons, she did not qualify for a pension. Macphail turned to writing again, this time producing a column exploring agricultural issues for the *Globe and Mail.* She also took up public speaking, mainly in Canada and the United States.

Elected to Ontario Legislature

Macphail returned to politics in 1943, winning election to the Ontario legislature to represent York East, becoming one of the first two women to serve there. She lost her seat in 1945 but won re-election in 1948. Naturally, Macphail continued her battle for women's equality and in 1951 introduced Ontario's first equal-pay legislation. Four decades would pass before it became a reality. She lost her seat again in the 1951 election.

Macphail never married but biographies make a point of noting her suitors. Alberta MP and ally Robert Gardiner proposed to Macphail, but she refused to marry him. Rightfully so, Macphail was leery of marriage because she realized it would likely mean an end to her career. During her lifetime, a married woman was not supposed to work outside the home. Furthermore, she was expected to adopt her husband's political ideologies. Marriage, therefore, would have meant resignation from the legislature or likely defeat in the next election.

Toward the end of her life, Macphail was ill and crippled with arthritis. Cerebral blood clots left her partially

paralyzed. She suffered a heart attack on February 11, 1954, and died two days later in a Toronto hospital, buried during a snowstorm in the family plot in Priceville, Ontario. At the time of her death, Macphail was being considered for appointment to the Canadian Senate.

For all of her humanitarian efforts, Macphail has earned a somewhat legendary place in Canadian history. A bronze bust of her likeness was installed in the House of Commons after her death. In October 1990, on the 100th anniversary of her birth, a commemorative stamp was issued in her honor. And, in an effort to keep her spirit alive, the New Democratic Party of Ontario established the Agnes Macphail Award in 1999, given for women's activism. Former Canadian Prime Minister John Diefenbaker summed up Macphail's career best; according to the *Toronto Star,* Diefenbaker once said that Canada had produced five great politicians—and Macphail was one of them.

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Bob Marley

Bob Marley (1945–1981) was a Jamaican musician who popularized reggae music worldwide and became one of the most well-known exponents of the Rastafari religion. Marley was also a cultural revolutionary whose music expressed a fervent longing for political freedom, peace, and racial harmony.

Marley and his band, the Wailers, combined elements of ska, rock and roll, and other musical forms into their own version of reggae, a musical form that had its roots in the Jamaican ghetto of Trenchtown, where Marley spent his formative years. Marley's band had hit records in Jamaica for years before becoming more popular worldwide. The popularity of Marley's music and his message continued to expand around the globe for many years after his death, and many musicians of a number of pop genres credited Marley as a major influence on their songs.

Roots in Ska, Doo-Wop

Marley was born Robert Nesta Marley on February 6, 1945, in the Jamaican mountain village of Nine Mile, the child of a white British naval officer, Norman Marley, and a Jamaican woman, Cedellar Booker. His parents divorced when he was young, and in 1957 his mother moved with him to Trenchtown, an impoverished suburb of Kingston. Trenchtown was a housing project built after a 1951 hurricane had destroyed the area's squatter camps. The Rastafari religion combined with radical politics to foment a protest milieu in the ghetto, but those sentiments were unfocused and unorganized. The political repression and economic hardship that residents of Trenchtown experienced helped to inspire Marley's lyrics about the power of ordinary people standing up for their rights.

As a teenager in Trenchtown, Marley soon became friends with Peter Mcintosh, who as Peter Tosh later would inherit Marley's mantle of reggae superstar, and Neville Livingstone, whose stage name would be Bunny Wailer. They formed a band in 1963, a year after Marley auditioned solo for local Chinese-Jamaican businessman Lesley Kong and Kong produced a record, ''Judge Not,'' on his Beverley label. During the same audition session Marley recorded two other numbers, ''Terror'' and ''One Cup of Coffee,'' released with the name Bobby Martell, a pseudonym Kong had foisted on sixteen-year-old Marley. All three songs were recorded with a background beat of joyful, thumping ska—the latest popular music in Jamaica.

In the group, originally called the Teenagers, then the Wailing Rudeboys, and finally the Wailing Wailers and just the Wailers, Marley wrote music and lyrics and played guitar. But the young men, including a new member, Junior Braithwaite, took turns as vocalists. Their earliest ska recordings mingled a Jamaican proto-reggae style called mento with New Orleans blues.

Rude Boys and Rastafarianism

Record producer Clement Dodd took the group under his wing after it split with Kong. The band originally recorded two songs at Dodd's studio in 1963, ''I'm Still Waiting'' and ''It Hurts to Be Alone.'' The latter was a hit, but the lead vocalist on it was Braithwaite, who had left Jamaica with his family for Chicago. Dodd insisted that Marley become the group's lead vocalist. Their next single, ''Simmer Down,'' was released on Christmas Day 1963 and rose quickly to the top of the charts in Jamaica. It was recorded with the backing of a group of studio musicians that Dodd had brought in, including jazz trombonist Don Drummond. The song expressed Marley's warning to his fellow ''rude boys'' not to bring the law down on themselves, while at the same time replying to a letter from his mother, who was in the United States and was expressing concern that her son was falling in with the wrong kind of friends.

Since Marley's mother had left Jamaica to find work, Marley had no home of his own and stayed with friends. Dodd took Marley under his wing, becoming something of a substitute father figure. In exchange for letting Marley live in a back room at the recording studio, Dodd gave Marley several assignments: one was coaching a vocal group called the Soulettes. One of the trio was Rita Anderson, whom Marley would marry in 1966. A day after the wedding, Marley moved to Wilmington, Delaware, to live with his mother, who had moved there a year earlier.

The Wailers recorded several other records for Dodd's Coxsone label, including rebel anthems ''Rude Boy,'' ''Rule Dem Rudie,'' and ''Jailhouse.'' At this point, Marley's music reflected his membership in the subculture of ''rude boys,'' rebellious ghetto youth who frequently clashed with authorities. In 1965, however, Marley recorded an antidote to such militant anthems with ''One Love,'' a song that distilled Rastafarian teachings and called for unity, peace, and love. These would be recurring themes throughout Marley's career: taking to the streets in strong protest against injustice tempered by a philosophy of non-violence and racial unity.

When Marley returned to Jamaica after his first stint in Wilmington, he and the Wailers signed with manager Danny Sims, an American living in Jamaica, and they recorded 80 songs for him between 1966 and 1972. Sims tried to steer Marley away from writing songs influenced by the Rastafari religion. Sims wanted the Wailers to reach the American market with a less radical message, like other reggae musicians he managed, including Jimmy Cliff and Johnny Nash, who made the upbeat U.S. hit record, ''I Can See Clearly Now.''

Stardom

After some time living back in Trenchtown and recording for Sims, mainly in the genre known as rock steady, Marley returned to Delaware to work on the assembly line. His early career was marked by interruptions and detours because he could not earn enough money to make a living and the band often battled for creative and financial control with record producers and companies. Marley soon fled back to Kingston after receiving a notice he had been drafted to fight in Vietnam.

Upon his return, Marley sought the advice of Rastafarian elder Mortimer Planner and decided to claim his musical independence. He was tired of compromising his message for other producers and did not like the way Sims had been toning down his philosophy to maximize commercial appeal. Marley opened a record shop and started a label, both called Wail 'N' Soul 'M,' named after the Wailers and the Soulettes, the group of singers that Rita Marley belonged to. After releasing a few singles, the venture folded.

In 1970, after meeting record producer Lee Perry, Marley and the Wailers—Tosh, Wailer, and studio drummer Carly Barrett—began experimenting with reggae, a musical style that was first popularized in a 1968 song by Toots and the Maytals, ''Do the Reggay.'' The Wailers' version of reggae included an upfront bass line and the ''one drop'' beat played by a rhythm guitar. Perry was a major influence on the sound, persuading the Wailers to abandon doo-wop and dive deep into psychedelic reggae, borrowing heavily from American musicians Jimi Hendrix and Sly Stone.

Marley's first authentically reggae songs drew on Caribbean myths, ghetto scenes, Old Testament verses, and radical sentiments. The Wailers had a series of Jamaican hits but did not burst on the international scene until they went to London and signed with Chris Blackwell's new Island Records. Their first recording for Island was *Catch a Fire,* the album that propelled Marley and the Wailers to global stardom. Their second album, *Burnin',* included the popular tracks ''Get Up Stand Up'' and ''I Shot the Sheriff.'' Eric Clapton's cover of the latter song was a worldwide hit. The Wailers also recorded the influential album *Natty Dread.*

Just as the band's work was finally receiving increasing worldwide recognition, Tosh and Wailer left the group to pursue solo careers. In 1975 the group was rechristened Bob Marley and the Wailers, even though the original Wailers had left and had been replaced with backup from members of the former I-Threes, another vocal trio that included Rita Marley.

Rastafari Prophet

Marley's influence on music was monumental. Reggae captured the emerging, youthful, rebellious, and confident pulse of the Third World, but its infectious beat also captured the attention of youth in the United States and Europe. The dreadlocks Marley wore also became popular with young people in many countries, standing as a cultural symbol of defiance. But Marley's legacy went far beyond his music to include his spiritual and political crusades, which

were always interwoven into his songs. The cultural and political aspects of Rastafarianism defined it as a potential threat to the Establishment. These included a belief in black racial superiority, radical nonviolent action, and an endorsement of the spiritual uplifting that could allegedly be attained by smoking marijuana. These threads fit in perfectly with the cultural rebellion of the 1970s, and Marley's songs expressed his commitment to political and social revolution. He became a prophet to downtrodden peoples worldwide, singing of freedom and justice, of fighting for rights and dignity.

Marley did not just sing about social justice; he practiced what he preached. He took on a series of community projects, at one time supporting more than 6,000 people with food, jobs, and housing. He invested in schools and infrastructure in Jamaica. Marley became a powerful political icon in Jamaica and in 1976 survived an assassination attempt by gunmen apparently trying to stop a free concert organized by the ruling People's National Party. After the frightening incident, Marley left for tours of Europe and the United States and produced four new albums that increased his worldwide popularity: *Exodus* (1977), *Babylon by Bus* (1978), *Kaya* (1978), and *Uprising* (1980).

In 1977, Marley bought a home in Miami, and other members of his clan later moved there. That same year, he injured his big toe in a friendly soccer game in France while he was there promoting *Exodus.* It never properly healed, and he refused to have it amputated, saying his Rastafari faith was all the healing he needed. But some believe the infected toe led to cancer that was not identified in stages early enough to be treated.

Marley died of lung, liver, and brain cancer at age 36 on May 11, 1981, in Miami, Florida, shortly after being awarded the Order of Merit by the Jamaican government. Two separate statues of Marley were commissioned; one is in Celebrity Park in Kingston and the other is at the National Gallery of Jamaica.

More Popular after Death

After her husband's death, Rita Marley continued to make music inspired by her husband with her group the Melody Makers. Their son Ziggy later became the group's headliner and lead vocalist. In 1984, Island Records produced Marley's greatest hits compilation, *Legend,* which sold more than 10 million copies in the United States alone.

Marley was inducted into the Rock and Roll Hall of Fame in 1994. His legend and popularity continued to grow after his death. In 1999, a record, *Chant Down Babylon,* was released, pairing Marley's vocals with those of contemporary pop and urban artists. In Kingston, Marley's face is on posters and billboards everywhere. His family runs Tuff Gong International, which gives tours of Marley's birthplace, tomb, mansion, and recording studio, and oversees the Bob Marley Foundation, which supports community projects in Jamaica, and the Rita Marley Foundation, which funds projects in Africa. Marley's sons Ziggy, Stephen, and Julian and daughter, Stephanie, are also reggae musicians carrying on his legacy.

In 2001, journalist Dennis Howard told Knight Ridder/Tribune's Achy Obejas: ''In Africa, in Latin America, in China—in the world, he's bigger than the Beatles, he's bigger than everybody. In the 21st century, he'll be the biggest global superstar.'' Twenty years after his death, Obejas noted, ''his deceptively easy, hypnotizing rhythms and his . . . message of love ha[s] traveled the world many times over.'' Marley's records sold millions of copies yearly worldwide, much more than when he was alive. ''In the world, he has iconic status,'' said Howard, ''he's a messianic figure whose impact has been phenomenal. . . .'' Eppie Edwards, deputy director of the National Library of Jamaica, told Obejas: ''Marley is more popular in death than in life because a lot of his work is still being discovered and recognized. The message of his songs was peace, looking out for the underdog, love. Simple as that.''

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María Montoya Martínez

Pueblo potter María Montoya Martínez (c. 1881–1980) managed in her long career to almost single-handedly return the fast fading art of traditional Pueblo potting to her people. This accomplishment not only revived cultural pride among the Pueblo, but also gave Martínez the opportunity to teach her skills to others, creating resources that would help sustain the Pueblo community for years to come.

Martínez was born María Antonia Montoya in a pueblo community in San Ildefonso, New Mexico, on an unrecorded date between the years of 1881 and 1887. The San Ildefonso pueblo was a small group of adobe houses on the eastern bank of the Rio Grande. After her birth, Martínez was given the Tewa, or Pueblo, name Po-Ve-Ka, or ''Pond Lily'' by her mother, Reyes Peña, and her father, Thomas Montoya. She was the second eldest of five daughters supported by her father's varied work as a farmer, a carpenter, and a cowboy.

Received Well-rounded Education

Martínez, a self-taught potter, learned by observing her aunt, a talented potter named Nicolasa Peña. According to Corinne T. Field in the *Dictionary of American Biography,* Martínez would watch her aunt ''roll coils of clay between her moistened hands to form a tall cylinder that she would then push out into a graceful contour, smoothing the finished product with a round stone. Finally the dried pot would be painted in a variety of clay slips and baked in a wood fire.'' By the age of seven or eight Martínez was making crude bowls and plates of her own. She also attended a government grammar school and received a rudimentary academic education until 1896. At that time she and her sister Desideria were selected by the Pueblo's tribal council to spend two of their formative years at St. Catherine's Indian School in Santa Fe, New Mexico.

Martínez eventually returned to her pueblo from St. Catherine's and quickly achieved economic independence by mastering the traditional craft of Pueblo pottery, specializing in coil-built bowls and water jars called *ollas.* She worked in close partnership with her husband, artist Julian Martínez, a member of her pueblo whom she married in 1904. She crafted, shaped, and polished pots and her husband painted them. The couple traveled briefly to St. Louis, Missouri, as demonstrators of both pottery and traditional dance for the 1904 World's Fair before settling permanently in San Ildefonso to make a living from their craft. They eventually had four sons, Adam, Juan, Tony, and Philip, and a daughter who died in infancy.

Raised Pottery to Art Form

At the time Martínez was born, pottery was made for utilitarian purposes, crafted whenever it was needed for cooking or carrying and storing food and water. Even the making of this functional pottery was losing importance as manufactured and mass-produced crockery was increasingly more available and convenient via non-native traders. The Martínezes started their career crafting small-scale pieces painted in multiple earth-toned colors and sold them as curios from 1908 until 1912. Julian had been taking extra work as a farmer in 1907 when he met archaeologist Edgar Lee Hewitt, a member of the Museum of New Mexico's anthropology and archaeology department. Hewitt was excavating a site in the Frijoles Canyon that had, at one time, been populated by ancestors of the Pueblo, the Anasazis. He recovered, among other artifacts, ancient pottery shards from the plateau at Pajarito near the San Ildefonso pueblo. Julian Martínez participated as one of the native workers hired to help with the excavation, and María was hired to cook for the team conducting the dig. Hewitt, having heard of María's skill as a potter, approached the couple about reconstructing the prehistoric pottery. Martínez accepted the challenge with great energy, and through careful observation and trial and error, she learned how to mix the appropriate clay base to make the thin, highly polished pots of her ancestors. Thrilled with the outcome, Hewitt bought the replicas and encouraged the couple to make more.

In an effort to learn more about the ancient pottery, both María and Julius Martínez worked for a time at the Museum of New Mexico, where Hewitt was exhibiting his finds. María was hired as a pottery demonstrator and Julian as a janitor. In 1912 they perfected a plain, small-scale version of the blackware that would made them famous, using methods that were popular in the first decade of the 20th century. The discovery of this technique was accidental, according to anthropologist Alice Marriott in *María: The Potter of San Ildefonso:* ''The first black pieces produced by Martínez and her husband were the result of an inadvertent smothering of the fire with fine particles of manure toward the end of the burn. The heavy black smoke that was produced penetrated the vessels inside and out, making them a dense black.'' In 1915 their scale grew and the couple began creating larger black pots. In 1919 they discovered how to produce the silvery black-on-black designs that became their trademark. Julian found that if he painted his design on the polished black pots in slip before they were fired, the result was a shiny black body with muted, black matte designs. The couple provided what many considered to be a perfect balance of craft and art. As an essayist noted in *Notable Native Americans,* María's ''classical shapes were perfectly rendered, her new shapes elegantly proportioned. Julian's decorative designs worked in harmony with the shapes and surfaces. He . . . rarely repeated decorative drawings except for his famous *avanyu,* a mythical water serpent, and his feathers, adapted from the prehistoric Mimbres feather designs.'' In 1921 the Martínezes began teaching others how to make the black-on-black pots, and this sharing of skills and experience created an industry that soon made their pueblo a center for tourism and Native American crafts.

Refined Craft

In 1923 the Martínezes changed their process to reverse the pattern on the pots so that the body of the pot was shiny and the applied design painted in a matte finish on top. That same year at the request of buyers and peers who wanted to be sure they had a true ''María Martínez'' creation, María began signing her pots despite a Pueblo tradition that viewed works as the result of the efforts of many rather than just one individual. She began by using the anglicized name ''Marie,'' and as time passed the signature changed according to who she was working with. Some were signed ''Marie & Julian,'' others ''Poh ve ka,'' ''Marie & Santana,'' ''Maria Poveka,'' and ''Maria/Popovi.'' The rapid success of the couple's products and the steady influx of non-native tourists and culture introduced Julian to both fame and alcohol, and the pueblo community to increasing tourism. Tragically, Julian Martínex fell victim to alcoholism and died in 1943, leaving his wife to continue potting until well into her late eighties.

The continued popularity of her pottery led eventually to mass production; particularly after Julian's death, family members took up the practice and continued in Martínez's footsteps. Her younger son Tony, who took the Pueblo name Popovi Da, provided the artistic painting for his mother's pots after his father's death. Martínez also collaborated with her older son Adam and his wife, Santana.

Martínez retired from active potting in 1971, and in 1974 her family began providing the non-native public with pottery workshops in the summer months at the Idyllwild campus of the University of Southern California.

A Highly Decorated Potter

Martínez was showered with numerous awards during her lifetime. In 1934 she was given a bronze medal for Indian Achievement by the Indian Fire Council, the first woman to receive this award. She was awarded honorary doctorate degrees by four colleges, including the University of New Mexico and the University of Colorado. She was the recipient of the prestigious 1954 Craftsmanship Medallion bestowed by the American Institute of Architects, and that same year she also received the French Palmes Académiques for her contributions to the artistic world. Martínez was honored with the Minnesota Museum of Art's Symbol of Man Award in 1969 and the New Mexico Arts Commission's First Annual Governor's Award in 1974. She was invited to the White House by four U.S. presidents: Herbert Hoover, Franklin D. Roosevelt, Dwight Eisenhower, and Lyndon B. Johnson. She was even asked by John D. Rockefeller, Jr., an avid collector of her work, to lay the cornerstone for the Rockefeller Center in New York City. Martínez's fame was truly international, a fact that was supported by the efforts of Japanese master potter Shoji Hamada and Hong Kong potter Bernard Leach, both of whom traveled to her pueblo to meet her and observe her techniques.

Life after Death

Martínez died on July 20, 1980, in the same San Ildefonso, New Mexico, pueblo where she was born and where she lived most of her life. She was well into her 90s when she passed away, leaving behind a legacy of both her work and her knowledge to enrich generations to come. In the *Dictionary of American Biography* Field estimated that ''The small pieces of black ware which she would have sold at the pueblo for three to six dollars in 1924 brought up to $1,500 in galleries at the time of her death.'' Martínez's work was continued by her great granddaughter Barbara Gonzales, her grandson Tony Da, her daughter-in-law Santana, and a relative named Blue Corn. Despite the high prices her pots were capable of commanding, Martínez most enjoyed the company of her family and fellow villagers. While her heart may have been tied to her home, her gifts were shared on a much broader level. As Field noted in the *Dictionary of American Biography:* ''When Martínez died in 1980, pottery making was the single most important source of income for the pueblos of the Rio Grande. Largely through her sharing of skills and knowledge, San Ildefonso had been transformed from a poor, remote village to a craft center.'' Indeed, Martínez's talents as a potter brought to light the artistic beauty of Native crafts and sparked a Native American crafts industry that provided thousands of Americans with a vocation. Her own intentions remained humble, however. As she was quoted as saying by Richard Spivey in his book *María:* ''My Mother Earth gave me this luck. So I'm not going to keep it. I take care of our people.''

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Mary Magdalene

The woman known in Christian tradition as Mary Magdalene has been a controversial figure, interpreted by New Testament references as a repentant prostitute who found healing at the feet of Jesus, as a watcher at the Cross, as an attendant at Jesus' burial, and as the first person to hear the words of the newly risen Christ.

A beloved figure to many Christians—she is a Catholic saint with a feast day of July 22—Mary Magdalene has suffered at the hands of some historians and been revered by others. While Roman Catholic tradition holds that Mary was a fallen woman who came to accept and revere Jesus and was present at his resurrection, more recent biblical revisionism has given Mary Magdalene a second look. Many historians since the early 20th century—operating in an increasingly more humane, feminist and liberal world view—have given Mary renewed stature by divesting her of the sins of other, minor characters who bear the same name. Interest in Mary Madgalene, the subject of several scholarly works of historical revisionism, became even more widespread with Dan Brown's best-selling murder mystery *The Da Vinci Code,* which popularized the theory she was the wife of Jesus.

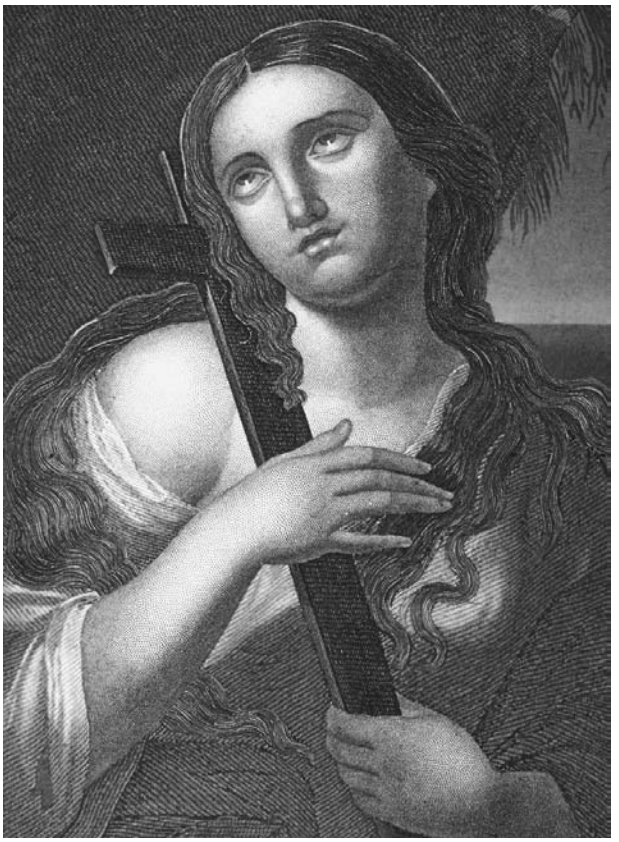

The birth and home of the woman known as Mary Magdalene is, like much in the Bible, shrouded in mystery. Many believe her name identifies the place of her birth as Magdala near Tiberias, a village on the west shore of the Sea of Galilee in Jesus' day. Others believe it derives from a Talmudic expression meaning ''curling women's hair,'' implying a woman of loose moral character.

The Biblical Record

New Testament references to a woman named Mary are few, although collectively they comprise the largest reference to a single female, if indeed there is only one Mary. However, scholars have divided these references into three groups: Mary the repentant sinner, Mary of Bethany, and Mary Magdalene.

In Luke 7:37 a woman appears at the home of Simon the Pharisee in Galilee where Jesus is dining; she washes his feet with her tears, dries them with her hair, and anoints them with oils she carries in an alabaster box. This unnamed woman is a sinner, a city-bred woman who is likely a prostitute. Jesus forgives her sins, telling her ''Thy faith has saved thee; go in peace.'' In John 12:3 this woman is identified as Mary and the ointment described as ''spikenard, very costly.''

In the tenth chapter of the gospel of Luke, the writer identifies one of the women accompanying him in his journey with the twelve apostles, in 8:2 mentioning ''Mary called Magdalene, out of whom went seven devils''—the reference to devils perhaps meaning that she was epileptic and seen as being possessed by evil spirits. Luke does not link this Mary with the woman of chapter 7, the sinner anointing the feet of Jesus. Mary Magdalene is also identified as one of three women present at Jesus' death (John 19:25) and entombment, in Mark 15:40: ''who also, when he was in Galilee, followed him, and ministered unto him.'' Matthew 27:61 has her ''sitting over against the sepulchre'' after a large stone had been rolled against the opening to protect the body of Jesus.

She is also, according to Matthew 27:55–56 and 28:1, present at the first Sabbath following Jesus' death, when the sepulchre is discovered to be empty. John's gospel goes further into the events surrounding Jesus' resurrection, describing in chapter 20 the details of Mary Magdalene's discovery, in the dark of early morning, that Jesus' tomb has been opened, her efforts to inform the other disciples and her return to the tomb. While weeping alone at the tomb she encounters two angels. ''And they say unto her, Woman, why weepest thou? She saith unto them, Because they have taken away my Lord, and I know not where they have laid him'' (John 20: 13–14). She then encounters Jesus but does not at first recognize him. He tells her that he is to ascend to his father; she returns and tells the unbelieving disciples ''that she had seen the Lord, and that he had spoken these things unto her'' (20:18). In the books of Luke and Mark, Mary Magdalene is joined by Mary the mother of Jesus and either Joanna or Salome in discovering the empty tomb.

In Luke 10:38 the writer describes Jesus' visit to the home of Martha, who ''had a sister called Mary, which also sat at Jesus' feet and heard his word.'' Martha's home in ''a certain village'' is believed to be located in a town outside Galilee, possibly Bethany. Luke does not link this Mary with his other two references to women of that name, although in John's version of events, when this Mary anoints Jesus' feet, she does so in the home of Lazarus of Bethany (John 12:1–3). John is also very careful to point out that Bethany is ''the town of Mary and her sister Martha, who were both sisters of Lazarus.'' (''It was that Mary which anointed the Lord with ointment,'' according to John 11:1–2.) In Matthew 26:6–13 the event is also said to occur in Bethany—although in the home of ''Simon the leper'' not Simon the Pharisee of Galilee, as in Luke's first account; of the actions of the woman, who remains unnamed, Jesus remarks: ''she hath wrought a good work upon me.'' (26:10). Mark's account of this incident, recounted in chapter 14 of his gospel, parallels that of Matthew in almost all areas.

Conflicting Views throughout History

The woman clearly identified in the New Testament as Mary Magdalene, a Jew and perhaps an epileptic, was a constant companion of Jesus during his ministry in Galilee and was one of his earliest followers. She was also likely affluent enough to be a self-supporting unmarried woman while aiding in the support of Jesus and his small ministry. Loyal to the last, Mary Magdalene witnessed the crucifixion and the interment of Jesus' body in the tomb; she was also the first recorded witness of the Resurrection. According to John, the resurrected Jesus singles Mary Magdalene out from all others, charging her alone to bring news of his transcend-

ence over death to his disciples. The possible links to a sinful, wanton woman who finally repents to Jesus, as well as to several instances where women named Mary honored their spiritual leader by washing and anointing him, have created centuries of controversy. Rightly or wrongly, they have also done much to create the beloved figure of St. Mary Magdalene, passionate penitent.

Scholars have puzzled over the differences in the accounts of Luke, John, Mark, and Matthew for centuries. Explaining the ambiguities that arise regarding Mary, some have hypothesized that John, who recorded his recollections 85 years after Jesus' death, felt able to expose Mary of Bethany as the same repentant sinner who anointed Jesus' feet because her death had freed him from the need to protect her reputation. Luke's account, written much earlier, might have been written by a diplomatic man who desired no harm to a woman still living. Mark's account raises a possible link between Mary of Bethany and Mary Magdalene through his description of Jesus' gratitude for the woman's actions so close to his death: "she is come aforehand to anoint my body to the burying. Verily I say unto you, Wheresoever this gospel shall be preached . . . this also that she hath done shall be spoken of for a memorial of her" (Mark 14: 8–9). Perhaps in further gratitude, this Mary was one of the few women who stood loyally by, witnessing the death, burial, and rebirth of Jesus, and identified at this point as Mary Magdalene.

The writings of Pope Gregory the Great, who rebuilt the Roman Catholic Church into a controlling force throughout medieval Europe, were the first to establish all biblical references to Mary as referring to a single woman named Mary: a reformed sinner who became the penitent prostitute of Christian tradition. However, many have taken issue with Gregory's position and have seen the conflated view of Mary a strong, resilient woman who achieves redemption by humbling herself before Jesus. Many recent scholars, in the wake of a developing feminist consciousness, have ascribed to Gregory a misogynist tendency they perceived in much Catholic doctrine. Jane Schaberg refers to this in her *The Resurrection of Mary Magdalene* as *harlotization.* In response to such critics, the Catholic Church in 1969 revised its teachings to separate Mary into three unique women.

In the Eastern Orthodox tradition biblical references identify the Mary of Roman tradition as three separate persons: the fallen woman who appears at Jesus' table in Luke 7:36–50; Mary, the sister of Martha and Lazarus, who anoints Jesus in Luke 10:38–42 and John 11 and 12; and the woman clearly referred to in accounts of the death and resurrection as Mary Magdalene. In this interpretation Jesus was anointed with oil on two separate occasions, only once by a woman named Mary.

Protestant historians have put forth the notion of two distinct persons known as Mary, discounting the Roman Catholics' willingness to equate Mary of Bethany with the "sinner" referred to in Luke 7:37. Roman Catholic historians counter that Protestants are unappreciative of Mary's role in illustrating the importance of the forgiveness of sin.

Appearance in Other Texts

During the 19th and 20th century several ancient Christian texts were discovered hidden in Egypt and dating to the second and third centuries. These writings portray Mary Magdelene as not only a woman requested by Jesus to spread the good news of his resurrection to his twelve disciples; they reveal a loyal disciple who was a leader in the early church due to her actual witnessing of Jesus' rebirth.

The *Sophia of Jesus Christ* names Mary Magdelene as one of a small group of men and women entrusted by the risen Jesus with preaching the gospel. In the *Gospel of Philip* she is referred to as Jesus' companion and as one loved more than all other disciples. This work's reference to Jesus kissing Mary on the mouth—a reference that appears in other texts—supports the contention that Mary Magdalene was Jesus' lover as well as his most ardent follower. In the *Dialogue of the Savior* and the *Pistis Sophia* she is cited as an equal among the other disciples, all men.

In the Gnostic *Gospel of Mary,* which dates from A.D. 125, accepted by many as a record of her writings, Mary Magdalene is shown to be resolute in her belief in Jesus as the son of God. Following Jesus' death she takes on the role of spiritual guide, counseling others in Jesus' teachings and inspiring many to join her in the Christian faith. She also reveals her close relationship with the living Jesus and admits experiencing visions in which she receives the teachings of the risen Christ.

The Cult of Mary Magdalene

In the centuries following her death, legends surrounding Mary Magdalene evolved. Speculation has abounded about the relationship between Mary Magdalene and Jesus, some even saying that Mary was pregnant with Jesus' child at the time of his death. According to the writings of Gregory of Tours and Greek Orthodox Church tradition, the saint retired to Ephesus with John and died there, and her body (or relics) was moved in 886 to Constantinople. Other stories hold that she moved to Gaul after Jesus' crucifixion or to a desert to live out her life in isolation.

One French tradition, recounted in Jacobus de Voragine's *The Golden Legend,* and which first surfaced in the ninth century, holds that Mary Magdalene traveled with a small group that included Joseph of Arimethea and Lazarus and his sister Martha, sailing to France and spreading the Christian gospel throughout the area that is now Provence. Retiring to a small home on a hill at Sainte-Baume, she lived as a recluse for several decades until her death. According to this tradition, Mary's body was interred at Villa Lata (later St. Maximin), in Aix-de-Provence. In the 730s and 740s, according to historian Sigebert, fear of Saracen raids prompted the temporary transfer of Mary Magdalene's remains to Vézelay. Many centuries later, in 1279, a Dominican convent was built at Sainte-Baume on orders of King Charles II of Naples, and an ancient shrine was uncovered. In 1600 the remains discovered there were protected by a sarcophagus on order of Pope Clement VIII. Following the Napoleonic wars, the convent at Sainte-Baume was rebuilt and the ancient tomb reconsecrated. Although the site has

been a traditional place of pilgrimage, the Roman Catholic Church does not support the contention that the remains at Sainte-Baume are those of Mary Magdalene.

As Lynn Picknett recounted in her book *Mary Magdalene: Christianity's Hidden Goddess,* belief in Mary Magdalene has been so strong that many have been martyred because of it. On St. Mary's feast day of July 22, 1206, for example, every man, woman, and child living in the small French town of Béziers was massacred by crusaders from Rome, because they were unwilling to relinquish their belief that Mary had once been the lover of Jesus.

St. Mary Magdalene has become an icon representing the penitent fallen woman. Paintings of her throughout the ages often depict her as a somewhat lusty woman with the red, unkempt hair that might befit a whore. She is depicted as bathing the feet of Jesus or standing face to face with the risen Christ near Jesus' open tomb. Mary Magdalene also appears in many artistic representations of Jesus' crucifixion and burial. The popular French name Madeleine is derived from the word Magdalene.

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Vincent Massey

Vincent Massey (1887–1967) already had a long record of service to his home country of Canada when he was appointed the country's first native-born governor general in 1952. From that point onward only Canadians were named to that honorable position, and the Canadian identity was forever changed from a British protectorate to an independent nation that could stand independently.

Massey was born Charles Vincent Massey on February 20, 1887, the son of Chester D. Massey and Anna Vincent, in Toronto, Canada. He was born into the wealthy Massey family, whose business legacy had been established by his grandfather, Hart Massey, who

had amassed a fortune expanding the business interests of Massey-Harris, the farm-implement company his own father Daniel Massey had begun in 1847. Massey's brother was Hollywood actor Raymond Massey, whose best-known work included his portrayal of President Abraham Lincoln in the movie *Abe Lincoln in Illinois.*

Massey received a bachelor of arts degree from St. Andrew's College of the University of Toronto and went on to earn his master of arts in history at Balliol College, Oxford. He held a post as a lecturer in modern history at the University of Toronto from 1913 to 1915, while acting as the dean of residence of Victoria College. Massey married Alice Stuart Parkin, daughter of Sir George Parkin, a former principal of Upper Canada College and secretary of the Rhodes Trust, on June 4, 1915.

From his last year as an undergraduate in 1910, Massey had the idea that the university needed some form of student center wherein the 4,000 students could have a place to gather that would enhance the college experience. Thanks to money from his grandfather's legacy, he was able to add to the $16,290 that students had managed to raise and the building began by the next year. Progress slowed during the years of World War I, and Massey himself served as a staff officer of Canada's Military District No. 2 from 1915 to 1918. Once the war was over, Hart House—named for Massey's grandfather—was nearly completed. During the early 1920s Massey spent time at the Hart House's student theater as both an actor and director. He also worked in his

family's business and was president of Massey-Harris from 1921 to 1925.

No Equal in the Arts

In September of 1925 Massey joined Canadian Prime Minister William Lyon Mackenzie King's cabinet. Honored as a member of the Canadian delegation to the Imperial Conference in London in 1926, he came back to accept a position as the first Canadian minister to the United States, where he served from 1926 until 1930. From 1932 until 1935 he served as president of the National Liberal Federation of Canada, and from 1935 until the close of World War II he moved to London to serve as high commissioner for Canada. England's King George VI honored his excellent service by investing him with the Companion of Honour in 1946, an order limited to the king and only 50 others. Along with his post in England, Massey concurrently held other positions, including that of Canadian delegate to the League of Nations in 1936 and trustee of the National Gallery and the Tate Gallery from 1941 to 1945, also serving the Tate as chair from 1943 to 1945. Between 1948 and 1952 Massey continued his support of the arts in Canada as chair of the National Gallery of Canada. This position overlapped with his six-year appointment as chancellor of the University of Toronto, which occurred 1947 to 1953.

Between 1949 and 1951 Massey was chair of the newly formed Royal Commission on National Development in the Arts, Letters, and Sciences. Massey's own legacy was recognized through the informal designation of the group as the Massey Commission. The commission issued its first report in 1951. Known as the Massey Report, it not only helped create the Canadian Council on the Arts, but also set the groundwork for establishing the National Library of Canada. In *The Imperial Canadian,* Claude T. Bissell would comment that, during the years when he first headed the arts commission to the end of his term as governor general, Massey, ''[more] than any other Canadian,'' was ''responsible for the first major movement of the arts and letters from the periphery of national concern towards the centre. It was a notable achievement.'' During this period Massey also encountered personal tragedy when he suffered the loss of his wife, Alice, in July of 1950.

Became Governor General

On February 28, 1952, Massey was appointed governor general and commander-in-chief of Canada. During his first years in office the position was not a governing post, but one that required Massey to sign Parliament's official acts. As the first native-born Canadian governor general Massey had followed 17 Britons into the office; after his tenure, only native-born Canadians would served.

Massey's love and devotion to the Crown of England—particularly the British tradition of pageantry—were traits he proudly cultivated. One example of that was his revival of the use of the State carriage in 1953 during the Ottawa celebrations for the coronation of Queen Elizabeth II. According to the *Governor General of Canada Web site,* ''Amid much pageantry, the carriage brought Vincent Massey and his staff to Parliament Hill under escort by members of the Royal Canadian Mounted Police. Mr. Massey introduced Her Majesty Queen Elizabeth II's Coronation speech, broadcast in London and around the world.'' As he did in so many areas, Massey set the precedent for the carriage's continual use on opening day for Parliament and official State visits.

Massey's devotion to the Crown of England in no way diminished his devotion and support of his beloved Canada, and he remained committed to promoting Canada's national identity. His extensive travels throughout the vast expanse of the country have been described as ''tireless'' as he sought to unify the culturally diverse society, and he used all available means of travel—including canoe and sled-dog team—to reach the country's most remote areas. He believed Canadians should be true to their heritage and learn both English and French. He honored both native and immigrant alike with his attention and acted as the grand host and welcoming committee for all who had come to participate in Canada's cultural wealth.

The period of the 1950s was a remarkable decade for Canada. The census count as of June 30, 1951, due to the post-war baby boom and the influx of record numbers of immigrants, was 14,009,429; in 1901, when Massey was 14, Canada's population had numbered only 5,371,315. During the 1950s the country's gross national product doubled, manufacturing capabilities grew, and petroleum production increased five times from the previous decade, as did iron ore output. The Canadian dollar enjoyed a quality exchange with the U.S. dollar, reflecting Canada's relative prosperity. Massey's influence in the promotion of Canadian arts was considered the catalyst for the development of home-grown Canadian radio, music, and ultimately, television programming.

Because Massey was widowed, his daughter-in-law Lilias served as his official hostess during his tenure in office. Massey had two sons and several grandchildren. In a *Life* profile of the governor general, Lord Salisbury commented on Massey and his elegance. Due to his British schooling and his upper-class background, the ardently Anglophilic Massey was known for his Oxford accent, as well as for his London tailor even though all admitted he was thoroughly Canadian. Salisbury noted that, ''Vincent's a fine chap, but he does make one feel like a bit of a savage.''

Retired to Family Home

When he left office Massey continued to keep busy, even after retiring to Batterwood, his family home near Port Hope, Ontario. He continued to chair the Massey Foundation as he done since 1926. The two endowments of the fund closest to his heart were Massey College of the University of Toronto and the campus's Hart House.

Innumerable honors fell to Massey throughout his lifetime. In addition to that with which King George VI invested him, Massey also received the Royal Victorian Chain from Queen Elizabeth II on July 22, 1960, for his achievements representing Canada's sovereign. Another honor was the creation in 1961 of the Massey Lectureship, which provides for a public figure or scholar to lecture on any subject of choice. Many Canadians recognize it to be the most impor-

tant lecture series in Canada. Institutions of higher learning throughout England, Canada, and the United States presented him with honorary degrees throughout his lifetime. Those included both public and private colleges and universities in British Columbia, Alberta, Saskatchewan, California, New York, New Hampshire, Michigan, and Connecticut, as well as schools in his native Ontario. Massey himself created the Massey Medal in 1959 as a way of honoring outstanding work relating to Canada's geography. The medal is administered by the Royal Canadian Geographical Society.

During his lifetime Massey wrote and published several books, including *On Being Canadian* (1948); *What's Past Is Prologue* (1959); and *Confederation on the March* (1965). He has also been the subject of several biographies, and his term as Canada's governor general has come increasingly under the scrutiny of scholars and historians. His papers are collected in several libraries, including Canada's Trent University.

In his book *On Being Canadian,* Massey noted: ''I believe in Canada, with pride in her past, belief in her present, and faith in her future.'' When he died on December 30, 1967, while visiting London, the life of Canada's truest ambassador came to an end. He was given a state funeral in early January of 1968 and was buried in an Anglican cemetery near his Port Hope home.

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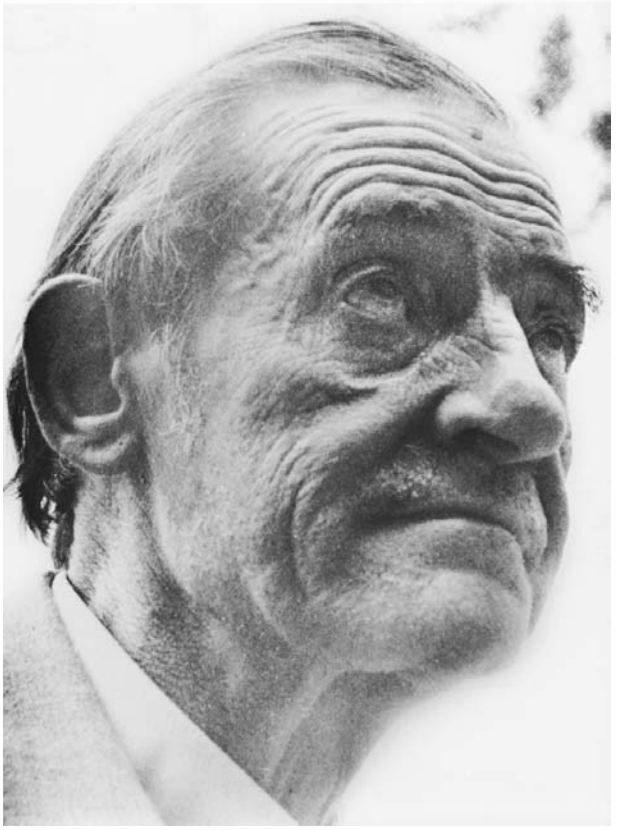

Roberto Sebastián Antonio Matta Echaurren

Chilean artist Roberto Sebastian Antonio Matta Echaurren (1911–2002) received no formal instruction in the visual arts, yet evolved into one of the most renowned Surrealist painters of all time. Like most Surrealists, the artist, known simply as Matta, dedicated himself to exploring the powerful inner world of the subconscious on canvas. But Matta took the movement one step further, promoting a technique called ''automatic painting,'' in which he attempted to work without thinking. Matta believed that by painting on sheer impulse—with no forethought—he could capture the unconscious mind at work. For Matta, this technique yielded a lifetime of peculiar, often hallucinatory images, whose originality greatly influenced the 20th-century art world.

Studied Architecture

Matta was born into a well-to-do, bourgeois family in Santiago, Chile. There is some confusion, however, surrounding the year of his birth. Later

in life, Matta gave his birth date as November 11, 1911, although his birth year has been frequently cited as 1912. What is known for certain is that Matta's family had ties to the Basque region of northern Spain—Echaurren is a Basque surname. His parents, Don Roberto Matta Echaurren and Mercedes Yanez, were of Basque, Spanish and French descent. Matta's father was a landowner, who by some accounts was a distant and awkward father. Matta received a strict Roman Catholic upbringing.

From early on, Matta demonstrated a flair for creative endeavors. Santiago was a close-knit community, and Matta grew up surrounded by countless cousins. As a youngster, Matta constructed his own theater, complete with a curtain and colored sheets for a backdrop. He was known for assembling his cousins and making them perform on his makeshift stage.

Realizing their son had artist talents, Matta's parents encouraged him to become an architect. The Spanish-speaking Matta enrolled at Santiago's Sacré Coeur Jesuit College, where classes were taught in French, adding a European touch to his Latin American life. Matta studied architecture and interior design. Next, he studied at Santiago's French Catholic university and by 1928 was working in interior design. Soon, Matta began to question his worldview. ''At the age of twenty-one I began to see everything again for the first time,'' Matta said, according to Irene Clurman's book *Surrealism and the Painting of Matta and Magritte.*

With this new vision came a yearning for change. By the early 1930s, Matta wanted to leave Chile for Europe. Matta obtained his passage across the ocean by working as a Merchant Marine, docking in Liverpool, England. From there, he headed to his destination of Paris, which at the time flourished as a hangout for aspiring young artists. In Paris, Matta spent two years as an apprentice in the studio of the famed Swiss-born architect Le Corbusier, whose functional architecture impacted modern design. Architecture, however, did not fulfill all of Matta's expectations.

Discovered Surrealism

Matta quit Le Corbusier's studio and traveled around Europe. While visiting Spain in the mid-1930s, Matta befriended writers Federico Garcia Lorca and Pablo Neruda. The two were ''Surrealist'' writers who strove to capture the unconscious on paper. The idea intrigued Matta and began to alter his worldview.

Through Lorca, Matta met Spanish Surrealist painter Salvador Dali. Through Dali, he met Frenchman and poet André Breton, the founder of the Surrealist movement. It was Breton who introduced the idea to Matta that reality was much more than what the human eye could see. Matta expressed his fascination with Breton this way in an interview with Nancy Miller for a retrospective on his work titled *Matta: The First Decade:* ''If I or anyone was fascinated by Breton, it was because Breton was putting his finger on a very important question—that in representing reality solely by the way it appears to the human eye, we are not representing the whole thing.''

In time, Matta returned to Paris and again worked as an architectural draftsman, although he was beginning the transformation from architect to artist. He spent more and more time on his drawings, which he referred to as mere ''doodles.'' Deeply intellectual as well as charming, the Paris Surrealists warmly welcomed Matta into their group. The more Matta hung out with the Surrealists, the more his rigid architectural work—disciplined and ordered—began to bother him. Matta became infatuated with the idea of chance and irrationality, which had no place in architecture. He wanted more than to simply design houses. He wanted to know about the people who would live in them and how they would respond to the environment he created.

Began Painting

Encouraged by the Surrealists, Matta turned to oil painting around 1938. He labeled his first paintings ''psychological morphologies'' and later called them ''inscapes'' because he was attempting to illustrate the landscapes of his inner mind. ''When I started painting, it was through necessity, of trying to find an expression which I call a morphology, of the functioning of one's thinking, or one's feeling,'' Matta said in the book *Matta: A Totemic World.*

When painting, Matta did not worry about technique. He began most paintings by placing a splotch of paint on the canvas. Next, he would smear the splotch with his fingers, or with paintbrushes and see what image he came up with and what connections he could make from there, hoping he could spontaneously contact his unconscious.

In his interview with Miller for his retrospective, Matta described his method this way: ''I invented my own technique rather than learning my technique as a painter.'' Matta said that he was influenced by Leonardo Da Vinci, who said it was boring to just put lines on paper because then all you are doing is putting down what you already know. Da Vinci encouraged artists to look at a spot on the wall until something appeared through hallucination. Then, they were to follow that image. ''That is my technique. If I see in the spot . . . something I know, I erase it and wait until something else comes along. And then I see something which to me is fascinating, because I do not know what it is. What appears is something like man—something of being—which is made of forms which come from the whole life history of the human species. I get amused, I get surprised.''

Though he was only a beginner, Matta's paintings were unique enough to warrant exposition at the 1938 international Surrealist exposition at the Beaux-Arts gallery in Paris. *New York Times* writer Michael Kimmelman had this to say about Matta's first paintings: ''His early Surrealist works, from the late 1930's and early '40s, were meant to suggest primordial upheaval: he painted gelatinous landscapes and cosmic spaces filled with eerie organic shapes in off-key, fluorescent colors.''

Taught, Influenced American Artists

In 1939, after World War II broke out, many of the Paris Surrealists, including Matta, headed for New York City. Of the group, Matta was one of the only ones who spoke English and therefore had a larger impact on the young American artists they met. Matta instructed the American artists in his technique of ''automatic painting,'' which helped give rise to the American Abstract Expressionism movement and its painters who came to the limelight in the 1950s—people like Mark Rothko, Jackson Pollock, Arshile Gorky and Robert Motherwell. According to *Guardian* writer Michael McNay, Matta so greatly influenced Motherwell that 30 years later, Motherwell called Matta ''the most energetic, enthusiastic, poetic, charming, brilliant young artist that I've ever met.'' Around this time Matta also began to paint on huge floor-to-ceiling canvases and held his first one-man show in 1940 at New York's Julien Levy Gallery.

Matta stayed in the United States until 1948, then returned to Paris only to discover that his Surrealist friends had exiled him. Because Matta had had an affair with Gorky's wife, they blamed Matta for Gorky's suicide and would not let him rejoin their circle. Matta decided to move to Italy, but clearly felt displaced. At the time, Matta said, according to the *Independent* of London: ''It was as if a tree were asked to walk—I had to pack up all my roots again in a suitcase and head off once more.'' Matta lived in Rome from 1950 to 1954, and the Mediterranean culture proved productive for his artwork. Matta returned to Paris by 1955 and in 1956 painted a substantial mural at the United Nations Educational, Scientific, and Cultural Organization's (UNESCO) building.

Over the course of his career, Matta's works evolved. After World War II, he seemed to focus on the interactions of robots and mutant creatures, taking a man vs. machine approach to his art. In an article in *Americas,* B. Mujica describes Matta's post-war work this way: ''The paintings of this group constitute a condemnation of modern technology,'' which in Matta's view had dehumanized life. In ''Wound Interrogation'' (painted in 1948) ''the wound is separated from the human being and subjected to the torture of intense examination by heinous machines. The bloody red insides of the wound convey a life striving to exist, while the greys and blacks of the demonic robots remind one of an industrial plant.''

Like most Surrealists, Matta aligned himself with left-wing causes and believed art could be revolutionary. In 1968, he was a keynote speaker at the Havana Cultural Congress, held in Cuba. Here, Matta discussed art and revolution. He also produced a number of anti-Vietnam war paintings.

Created Art Until Death

The reach of Matta's art was evident in a 1972 international art world poll, which voted him as one of the world's 10 greatest living painters. His work was in demand, and during his lifetime, Matta's artwork was shown at respectable art houses around the world. Retrospective exhibitions were held at the Museum of Modern Art in New York in 1957, in Stockholm in 1958, in Brussels in 1963, in Berlin in 1970, at London's Hayward Gallery in 1977 and at the Pompidou Center in Paris in 1985.

Matta never quit creating. He was still painting, designing tapestry and drawing into his last years. He split his time between Paris, London, Milan and Tarquinia, Italy, where he had a studio, gallery and pottery school. He died November 23, 2002, at a hospital in Tarquinia.

Over his lifetime, Matta had several children. He and his first wife, Anne Alpert, had twin sons, Sebastian and Gordon Matta-Clark, born in 1943, both of whom became artists. Matta had a second wife named Patricia, who left him for Pierre Matisse, son of the famed artist Henri Matisse. Another artist son, Pablo Echaurren, was born to Matta and Angela Faranda. Federica Matta, also an artist, was born to Matta and Malitte Pope in 1955, followed by a son, Ramuntcho, in 1960. With his last wife, Germana Ferrari Matta, he had a daughter, Alisee, born in 1970.

Though Matta was always more popular in Europe than he was in the United States, his works were still being exhibited in the United States at the turn of the 21st century. ''Matta in America,'' a look at his 1940s art, began traveling the United States in 2001, opening at the Los Angeles Museum of Contemporary Art before it traveled to the Miami Art Museum and the Museum of Contemporary Art in Chicago. His work continues to be shown because it is timeless. The introduction to *Matta: The First Decade* summed up Matta's influence by saying that his work remains important because it continues to challenge public attitudes and opinions, questioning a range of topics from American politics to the nature of man and the universe—questions that still resonate with viewers even today.

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Paul McCartney

Paul McCartney (born 1942), a member of the famous band The Beatles and later a solo artist, is one

of the most successful rock stars in the history of the genre. His career spans four decades and has garnered him not only several hits but knighthood as well.

The most commercially successful rock star to date, McCartney was born James Paul McCartney in Liverpool, England, on June 18, 1942. His father, Jim, was a bandleader, and his mother, Mary, was a nurse. McCartney was an above-average student, attending school at The Liverpool Institute.

Teen Years Foundation for Future

When McCartney was 14, his mother died of breast cancer. He also wrote his first song that year and learned guitar before age 15. A mutual friend introduced McCartney to John Lennon at a church picnic during the summer of 1957. Lennon was in a skiffle band called the Quarrymen, which McCartney joined soon after they met. Lennon and McCartney began songwriting together at that point, agreeing to share all songwriting credits.

In 1960, the Quarrymen became The Beatles, and McCartney began playing bass guitar. The initial lineup featured John Lennon on guitar and vocals, George Harrison on guitar, and Stuart Sutcliffe on drums. Ringo Starr later replaced Sutcliffe.

The Beatles

The Beatles were signed by EMI in 1962, and Brian Epstein signed on as their manager. George Martin produced their first album. ''Love Me Do,'' their debut single, reached the top 20 in the UK. Their second single, ''Please, Please Me'' went to number two. When their third single, ''From Me to You,'' went number one in 1963, the Beatlemania craze had hit.

In 1964 ''Beatlemania'' hit the U.S. ''Yesterday,'' released by The Beatles in 1965, became the most popular song in history, according to *Rolling Stone,* and was played more than six million times on the radio in the U.S. alone. Only a year later, in 1966, the Beatles gave up touring.

A Long-Lasting Romance

Paul met Linda Eastman, an American photographer, in 1967 while engaged to British girlfriend Jane Asher. The engagement was broken off, and McCartney saw Eastman on and off for a couple of years. The two married on March 12, 1969. The marriage was to become one of the most famously stable marriages in the entertainment industry.

Bob Spitz wrote in the *New York Times*, ''Of all his accomplishments, McCartney points to his family as his proudest. His 28-year marriage remains one of the sturdiest in a profession littered by broken relationships.'' The McCartneys raised four children: Heather (born 1963), from Linda's first marriage, is a potter and jeweler; Mary (born 1969), a photographer and animal rights campaigner; Stella (born 1971), a fashion designer; and James (born 1977), a guitarist. The family, for a long time, lived in a two-bedroom home in Scotland.

Beatles Ended, Solo Career Began

In 1968, disagreements began an irreparable rift among The Beatles. When a new business manager was needed for the group, McCartney suggested his wife's father, Lee Eastman, an attorney. His bandmates, however, chose American businessman Allen Klein, creating further tensions within the group. McCartney later pointed to this incident as the principal reason for the group splitting up.

McCartney and the other Beatles began work on solo albums. *McCartney* was released in April 1970, a month before the last Beatles album, *Let It Be,* was released. McCartney played all the instruments; Linda performed backup vocals. The album featured the US number one hit ''Uncle Albert/Admiral Halsey,'' and ''Another Day'' which went to number two on the UK charts.

On April 10, 1970, McCartney told a magazine he was no longer with The Beatles, but it was not until December 31, 1970, that McCartney sued Klein and the other three Beatles, effectively ending their partnership.

The McCartneys Formed Wings

In 1971, McCartney released the single ''Another Day'' just prior to the release of his second album, *Ram.* Later that same year, he formed the group Wings with wife Linda on vocals, Denny Laine (formerly of the Moody Blues) on gui-

tar, and Denny Seiwell on drums. The group's first album, *Wildlife,* was released in December 1971.

In 1972, Wings added Henry McCullough, a studio guitarist, and Geoff Britton, drummer, to their lineup. The group toured the UK and then released three singles: ''Give Ireland Back to the Irish'' (banned by the BBC), ''Mary Had A Little Lamb,'' and ''Hi, Hi, Hi''/''C Moon.'' They followed these in 1973 with the album, *Red Rose Speedway,* featuring the hit single, ''My Love.'' McCullough and Seiwell left the band before the fourth album.

In 1973, *Band on the Run,* recorded by the McCartneys, was considered a great comeback and topped the charts in the United States, eventually selling three million copies. Singles ''Band on the Run'' and ''Jet'' were US and UK top 10 hits.

Jimmy McCullough (no relation to Henry) and Joe English on guitar and drums respectively were added to the lineup. The new Wings released 1975's *Venus and Mars,* and 1976's *At the Speed of Sound,* both hit albums. In 1976, the Wings Over the World Tour spawned the live album, *Wings Over America.* In 1978, Wings released *London Town* with the U.K. single, ''Mull of Kintyre,'' which sold a record-setting two million plus copies in Britain. McCullough left the group later in the year, but Wings continued with 1979's hit album, *Back to the Egg.*

On the 1980 leg of the tour supporting *Back to the Egg* in Japan, McCartney was arrested at Narita on January 16 when customs officials found 7.7 ounces of marijuana in his luggage. McCartney spent 10 days in jail, but in the end, the prosecutor did not file charges. At Amsterdam's Schipol Airport on his return trip, McCartney told reporters (as quoted in *The Globe and Mail*) that marijuana ''should be decriminalized. Reliable medical tests should be carried out and these would show it's not harmful.''

Another Era Ends

Later that same year, on December 8, 1980, Lennon was murdered outside his New York City apartment. A distraught McCartney cancelled the Wings tour. Laine, the only permanent member of Wings other than the McCartneys, quit the band, effectively breaking it up.

During 1980, a solo album, *McCartney II,* was released, featuring the hits ''Coming Up'' and ''Waterfalls.'' A third solo album, *Tug of War,* produced by George Martin, was released in 1982.

Back to the Top

The early 1980s began a renaissance of sorts for McCartney's flagging career. In 1982, McCartney had a number one hit, ''Ebony and Ivory,'' with Stevie Wonder, featured on his *Tug of War* album, produced by George Martin. He also appeared on Michael Jackson's 1983 single, ''The Girl is Mine,'' on Jackson's *Thriller* album. Jackson contributed vocals to the number one hit single ''Say Say Say'' on McCartney's 1983 *Pipes of Peace* album.

Two years later, in August 1985, Jackson paid ATV Music $40 million for the publishing rights to the 1964–1970 Beatles catalog, outbidding and angering McCartney. The two never recorded together again. (McCartney owns many other lucrative rights, however. In the 1970s, MPL Communications, Inc., McCartney's publishing company, purchased the entire catalog of Buddy Holly, as well as the Edwin H. Morris publishing company, thus gaining control of North American rights to musicals like *Hello Dolly, Mame, A Star is Born,* and others. MPL also controls two Beatles songs, ''Love Me Do'' and ''P.S. I Love You.'')

In 1984 McCartney branched out with a directorial film debut, *Give My Regards to Broad Street.* Critics panned the film and its accompanying album. The album did spawn a hit single, however: ''No More Lonely Nights.'' And McCartney, not altogether dissuaded, followed up by writing the film score for the 1985 comedy *Spies Like Us.*

In 1986, McCartney worked with guitarist Eric Stewart on *Press to Play.* Three years later, in 1989, he teamed with Elvis Costello on some tracks for *Flowers in the Dirt* and co-wrote a few songs with Costello on the latter's *Spike.*

That same year, McCartney went out on his first world tour in 10 years and broke attendance records in many countries. Music from the tour can be heard on the 1990 live release *Tripping the Live Fantastic.*

A Classical Spin

In 1991 McCartney changed the pace with the *Liverpool Oratorio,* composed in collaboration with Carl Davis. Written on commission from the Royal Liverpool Philharmonic Society, the piece has been performed over 100 times in 20 countries since its premiere. The premiere was recorded live by EMI Classics and released as a double-CD album.

McCartney continued to explore other styles in 1994 when he joined forces with former Killing Joke member Youth to create ambient music. The two called themselves ''Fireman'' and released an album titled *strawberries oceans ships forest.*

In 1995, EMI released *The Leaf.* The Prelude composed for solo piano was inspired by McCartney's interest in classical music during the three years he was writing the Liverpool Oratorio. A young Russian pianist and gold medal winner at the Royal College of Music, Anya Alexeyev, performed it at St. James' Palace and recorded it for EMI. That same year, the Prince of Wales appointed McCartney Fellow of The Royal College of Music.

Beatles Revisited

While working with BBC producers on a Beatles documentary, McCartney, Harrison, and Starr met and began working with EMI/Capitol to produce never-before-released songs, ''Free As A Bird'' and ''Real Love,'' from two John Lennon demo tapes. These songs and other unreleased Beatles demos and outtakes were released on the double-album *Anthology* in 1996.

In 1997 McCartney's solo release, *Flaming Pie,* entered the charts at No. 2 in the U.S. and U.K. and was nominated for Album of the Year Grammy in the U.S. The album, produced by Jeff Lynne, featured Steve Miller on three

tracks, and McCartney's son James contributed lead guitar to songs like ''Heaven on a Sunday.''

Knighthood

On March 11, 1997, Queen Elizabeth II knighted McCartney. Bob Spitz of the *New York Times* wrote, ''The promise of knighthood to the former pesky Beatle . . . is a delicious paradox. It was the Beatles, after all, who were anointed gurus of upheaval at a time when the collapse of the Empire was lashed to the decline of a generation's morals.''

On a commission from EMI to mark its 100th anniversary, McCartney wrote the classical tone poem *Standing Stone* and recorded it in the Abbey Road studios with the London Symphony Orchestra. The piece premiered at Royal Albert Hall in October 1997. McCartney won the National Public Radio New Horizon Award for *Standing Stone* ''in recognition of his work in broadening the appeal of classical music.''

On April 17, 1998, Linda McCartney died from breast cancer at the family ranch in Arizona. The following year, McCartney produced an album of songs, *Wild Prairie,* which Linda had written and recorded. Chrissie Hynde, lead singer of the Pretenders and a close friend of the McCartney family, said (according to *Business Wire*), ''The legacy of Paul's music and the Beatles is one thing, but I think his real legacy is the love story he had with Linda.''

On March 15, 1999, McCartney was inducted into the Rock and Roll Hall of Fame as a solo artist. The event also marked his first public performance since the death of his wife. McCartney continued to record new material, as well. Later that year, the album *Run Devil Run* collected McCartney covers of vintage rock songs by Carl Perkins, Larry Williams, and Little Richard. In October of 1999, *Working Classical* featured three new short orchestral pieces. *A Garland for Linda,* an album to commemorate the life of his late wife and raise funds for cancer research, was released in January of 2000. The album featured McCartney's original music as well as that of other contemporary composers. For 2001's *Driving Rain,* McCartney's son James wrote two songs and played guitar. *Wingspan (Hits and History)* was released the same year, encapsulating Wings' contributions to popular music.

McCartney's former Beatles bandmate,Harrison, died of throat cancer in Los Angeles, California, on November 29, 2001. On the first anniversary of his death, McCartney and Starr reunited for a musical tribute, ''Concert for George,'' at London's Royal Albert Hall.

A New Love

In 2000, McCartney began dating Heather Mills, a former model and anti-land mine advocate. A year later, they were engaged and in June 2002, the couple wed at an Irish castle. On October 30, 2003, Mills gave birth to their daughter, Beatrice Milly. McCartney toured Europe in the spring of 2004. He also produced a DVD titled *Paul McCartney: The Music and Animation Collection.*

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Jose Toribio Medina

Jose Toribio Medina (1852–1930) set out at the age of 22 to catalog the manuscripts and histories of his native Chile. Five years before his death he donated to the Chilean National Library a total of 60,000 original forms, 1,668 manuscripts, and 8,659 transcribed documents. His comprehensive works on the Inquisition in Chile, Peru, and the Philippines would represent only a small part of his remarkable legacy.

Jose Toribio Medina was born on October 21, 1852, in Santiago, Chile. His father was a judge, Jose of the Medina Pillar, and his mother, Mariana Zavala, was of Basque ancestry. When he was three years old, Medina's father was named judge of Talca. There Medina attended a private school called Santiago. In 1860 the family was transferred to Valparaiso, but just two years later Medina's father became a quadriplegic when he was only 33 years old. Medina's father was sent to live in Santiago, and his mother

was given a government pension on which to live and support the family. In 1865 Medina entered the National Institute and graduated in 1869, awarded with prizes in Latin and literature. As a law student at the University of Chile, Medina nonetheless continued with his own studies of Natural History and Entomology. In 1853, at the age of 21, he was awarded his law degree. That same year he published his first piece of literary criticism of the novel, *Maria,* by Colombian Jorge Isaac. It appeared in *Sud America* on August 25, 1873.

Chile in the Nineteenth Century

In the middle of the nineteenth century, Chile was ''organized political[ly] and institutionally,'' according to a *PCLA* article by Javier Piñeiro Fernandez, a professor of History of the Media in the Faculty of Sciences of Communication at University Diego Vestibules, Santiago. Fernandez went on to say that, ''The Constitution of 1833 governed the destinies of the country, and during thirty years (1831–1861) preservative governments followed one another. The fever of gold of California and Australia stimulated the economy of the country, through the export of wheat and maize, and of the consolidation of the port of Valparaiso like the main one of the Pacific,'' which was a key location until the building of the Panama Canal. This time for Chile was one not only of some prosperity, but of a cultural blossoming in education and in literature.

Medina received an appointment as secretary of the Chilean legation to Lima, Peru, the same year he graduated law school. While in Lima he discovered the remarkable National Library under the guidance of its director, Francisco de Paula Rodriguez Vigil. Medina was not partial to diplomatic work, though it enabled him to travel and to saturate himself in the work he came to love as an investigator into the history of Chile through its volumes of documents. By 1875 he published his first volume of documentary history, a 17th century manuscript, *Memories of the Kingdom of Chile and Don Francisco Meneses,* written by Friar Juan de Jesus Maria. His travel became increasingly frequent, both to Europe and to the United States, digging through archives and searching to fill his bibliographies. In 1877 he published a 1,300-page volume titled *History of the Colonial Literature of Chile.*

Neither War nor Work Interfered

When war broke out between Chile and the Peru-Bolivian confederation in 1879, Medina went into military service. He joined the Army and was sent to the city of Iquique, where he served as advisor to the Chilean Army. While he was in Iquique, he was named judge of Letters and was able to continue his investigations.

When the conflict ended in 1883, Medina returned to diplomatic service and joined the Chilean legation as secretary once again, this time going to Spain. In Madrid and Seville, he was able to examine the archives of Indians and those native to his home country, as well as private libraries that included many Chilean documents. He scouted through the National Library, the Library of the Real Palace, the National Historical File, and the libraries of the ministries of the Navy and War, in a collection known as the Hydrographic file, the real Academies of Language and History, and in convents and other military collections. His government gave him the money he needed to buy these works or have them copied. His location in Europe also gave him easier access to the libraries of Vienna, Berlin, Brussels, and London. While in Spain he and his assistants were able to transcribe more than 15,000 document pages and collect books, pamphlets, and maps. His work during this time also enabled him to publish works on the aboriginal tribes of Chile.

Medina returned to Chile in 1885. He married Mercedes Ibáñez Rondizzoni, the daughter of the diplomat Adolph Ibáñez, who was famous for his work defending Chilean interests in the Patagonia. Rondizzoni not only became Medina's wife, but also his secretary. With her help Medina established his own press, *Ercilla,* in 1888. The first publication his press created was the *American Library of 1888,* which was a catalog of 2,928 titles on Latin America and the Philippines. Medina would eventually list approximately 565 titles of books printed in Manila from 1593 to 1810 in his book, *La Imprenta en Manila desde sus origines hasta 1810,* in 1896. Experts considered this the most extensive bibliography of printed matter in the Philippines that had ever been compiled. The year before he established his own press, Medina also began publication of a series regarding the detailed histories of the Inquisition as it was carried out in the Spanish colonies that included Chile,

Mexico, and Peru. That project was not completed until 1905.

Exile After War

In 1891 Chile entered a civil war. Medina was the mayor of Santiago at the time and supported the sitting president, Jose Manuel Balmaceda. Balmaceda was defeated, however, and he committed suicide. As a consequence, Medina himself was accused of using his press for government propaganda. He was forced into exile and first fled to Buenos Aires, Argentina, in 1892. The director of the Museum of the Silver had extended an invitation to him, and he was thus able to continue his work there. By August of that year he published the *History y bibliografia de la imprenta en el antiguo vireinato del Rio de la Plata* (History and Bibliography of printed matter in the Old Virreinato of the River of the Silver). Medina was able to print his work right at the Museum of the Silver. Before returning to Chile in 1895 he traveled to Spain again in the interest of research.

Between 1895 and 1902, Medina and his wife began a new press, the *Elzeviriana,* and also wrote and published. (He did the writing, and she served as editor.) They published almost 73 books and pamphlets, with seven of them printed as re-issues. One of the most monumental works published in 1895 was *Relación,* which was an account of the 1541–42 Amazon expedition of Francisco de Orellana written by Friar Gaspar de Carvajal, the chaplain who accompanied him. Orellana, originally from Trujillo, Spain, became governor of Guayaquil, Ecuador, in 1540. Parts of the transcript had originally appeared in Oviedo's *Historia general de las Indias,* written in 1542 at the journey's conclusion but not published until 1855. According to an article in the *Athena Review,* ''Oveido's account is especially valuable because he combined Carvajal's narrative with interviews of Orellana and some of his men.'' When Medina edited the full version in 1895, it was the first complete publication of the work.

In 1897 Medina published the *Chilean Hispanic Library*. In 1898 he began publishing what would turn into a seven-volume series, *Biblioteca Hispano-americana, 1493–1810* (Bibliography of Hispanic America, 1493-1810). Publication would take nine years, and the work was completed in 1907. Also in 1897, Medina began a new aspect of his career when he was chosen as an academic member of the Faculty of Philosophy, Humanities, and Arts at the University of Chile. In 1899 he became the first chair of American and Chilean Documentary History.

Before the end of 1902 Medina and his wife were traveling again, to Europe and to America, sent as a commissioner of the Ministry of Public Instruction to study the file layout of libraries. When he returned to Chile he resumed publishing. Between 1904 and 1912 he published 59 books and pamphlets and 14 articles, in addition to publishing some reissued editions. One of the books published during that time was a bibliography of the Mexican Press between 1539 and 1821. When Medina left again for Europe in 1912, as an official commissioner of the government, he was in pursuit of more information on the Araucana, a tribe of peoples native to Chile.

Medina sold his press in 1919 but continued to work. Between 1920 and 1930 he published works that included *History of the Real University of San Felipe of Santiago* and *Colonial Hispanic Cartography of Chile.* Medina died in December 1930 in Chile.

Medina's Legacy

Many of Medina's works are located in the National Library of Chile. In 1925, he presented his personal collection of 2 individual catalogs; 60,000 original forms; 1,668 manuscripts; and 8,659 transcribed documents. A special room named in his honor is home to the collection.

The Jose Toribio Medina Award, created in Medina's honor, was established by the Seminar on the Acquisition of Latin American Library Materials (SALALM). According to the SALALM website, the award is presented to SALALM members for work that ''adds to the body of knowledge about or provides access to Latin American library materials, Latin American libraries and librarianship, or the Latin American book trade.'' Medina was honored by Chile with a stamp in his honor in 1953.

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Nellie Melba

Vocalist Nellie Melba (1861-1931) rose from a childhood in provincial Australia to become a world-renowned opera soprano who performed regularly at London's Covent Garden and the Metropolitan Opera in New York. A diva with a commanding stage presence and a beautiful voice, Melba was the out-

standing coloratura of her era and one of the biggest celebrities of the early 20th century.

In her day, the sometimes-outlandish, seemingly larger-than-life Melba was famed around the globe for her beautiful singing and her commanding stage presence. She helped popularize opera throughout Europe and the United States in an era where opera stars not only hobnobbed with royalty, but were often treated like royalty themselves. And no one demanded royal treatment more insistently than Melba. So well known was she that her name became attached to several popular foods named in her honor: Melba toast and the dessert, Peach Melba.

Pioneering Spirit

Born in Melbourne, Australia, in 1861 as Helen Porter Mitchell, the future opera star was the third-born and first surviving child of Isabella and David Mitchell. Seven more children would follow. Melba grew up in the country estate of Lilydale, near Melbourne. As a child she loved the animals and landscape of Australia, and when the family rode into the bush—the wilderness areas of Australia—on a stagecoach, she would insist on sitting next to the driver so she could help spot deadly snakes. ''From our earliest childhood we were taught to strike and kill,'' she later said. She had an indomitable will forged from the pioneering spirit of mid-19th-century Australia. It was said that her career was prophesized by the readings of a fortune teller that she and some friends encountered one day when she was ten. The woman gazed into Melba's hands and said: ''I see you everywhere in great halls, crowded with people. And you are always the center of attraction—the one at whom all eyes are directed.''

Her entire family was musically inclined, but Melba was the only child who persisted in music. She attended Presbyterian Ladies College in Melbourne, where Peitro Cecchi recognized her singing talent as a powerful and lilting soprano. However, opportunities for her to perform were limited, and Melba put any thoughts she had of a formal career in music on hold.

When she was 21, Melba married an Irish immigrant named Charles Armstrong. They moved to Queensland and had a son, George. But she envisioned languishing there in a rural area where there was no opera at all. Two months after George's birth, she left Queensland and moved to London, looking for a better opportunity to advance her dream career. After getting nowhere in London, she went to Paris and finally attended her first live opera. There, Madame Mathilde Marchesi became her opera teacher and sponsor. For her stage name she took the name Melba, short for Melbourne; Nellie was the family's nickname for her. She made her debut in Brussels in 1887, playing the role of Gilda in *Rigoletto.*

Became Celebrated Diva

The following year, in 1888, Melba made her London debut at Covent Garden, playing the title role in *Lucia di Lammermoor.* Until 1926, she would be a fixture at the famous London opera house. She also debuted in the United States in the role of Lucia, singing at the Metropolitan Opera House in New York City, where she would also perform regularly until she was in her mid-sixties.

Melba's singing style reflected the influence of her teacher, Marchesi. According to critics her vocals were the very definition of coloratura with their high range, precise intervals, clean intonation, and light but exacting attack. Other performers were often awed. As quoted in *Opera News,* Scottish soprano Mary Garden recalled hearing Melba hit a high C at Covent Garden: ''The note came floating over the auditorium of Covent Garden, came over like a star and passed us in our box, and went out into the infinite. . . . That note of Melba's was just like a ball of light.''

Although Melba performed mostly in Europe and in New York, she occasionally visited her native Australia, returning for the first time in 1902 to a loud and large reception. Australians felt that she was proving that they could be as sophisticated as any nation, and her fans at home admired the way she cultivated culture while never denying her roots. Between 1909 and 1911 she lived in Coldstream, Australia, and opened the Melba Conservatorium of Music in Richmond. She taught at the conservatorium, a training ground for future opera singers.

For most of the nearly four decades of her career, Melba was the greatest diva of her time, even though she was not a great stage actress. Her immaculate, unforced coloratura singing was immortalized in a series of record-

ings made between 1907 and 1916, including a moving scene from *Hamlet.* At her impressive home she entertained many of Europe's royal families and was a powerful personality and celebrity. When she had an affair with the duke of Orleans in 1900, her husband divorced her. She did not remarry and had no other children. During World War I, she was unstinting in her war work, often performing at benefit concerts, and in 1918 she was made a dame of the British Empire.

So famous was Melba that two foodstuffs were named after her: Melba toast and Peach Melba, the latter created by the chefs at London's Savoy Hotel. A Melba doll also became popular with children. She lived lavishly, buying a house in London and remodeling it to resemble the French palace at Versailles. Her private rail car was always stocked with plover's eggs and fresh caviar, her favorite foods, and decorated with specially scented linens.

Feared and Admired

Melba was as much feared on the opera circuit as she was loved by admirers. The door of her dressing room at Covent Gardens had a sign that admonished: 'SILENCE! SILENCE!'' She ran her career imperiously. In her 1925 autobiography, *Melodies and Memories,* she wrote: ''The first rule in opera is the first rule of life. That is, to see to everything yourself. You must not only sing, you must not only act; you must also be stage manager, press agent, artistic advisor.'' She was always on guard to maintain her top ranking in opera, making sure she was always paid one pound more than the famed Enrico Caruso, and looking out for competitors. ''When you are the diva, you have to be the best always.'' she wrote in her autobiography. She also described her drive for achievement thus: ''If I'd been a housemaid I'd have been the best in Australia—I couldn't help it. It's got to be perfection for me.''

Though relentless in advancing her career and often snobbish, Melba was also bawdy. She consumed as lavishly as she entertained. Though often considered too overweight for certain ingenue roles, she nonetheless pulled them off by the intensity of her singing, enrapturing audiences and fellow performers.

Melba's fans were ardent and spanned several continents. Once, when she was giving out autographs in St. Petersburg, Russia, an adoring man grabbed her pencil, bit it into pieces, and handed them out as cherished souvenirs. Not known for her humility, Melba in her autobiography wrote that the pencil pieces were received ''with a reverence and an excitement which, I should imagine, must have compared favorably with that of the medieval peasants who scrambled for so-called sacred relics.'' According to legend, a dying man in London once heard her singing nearby and said: ''If there is such beauty on earth as that voice, let me live,'' and he recovered. As she recounted in her memoirs, in one country town, people who couldn't get into a crowded hall crawled under the floorboards in order to hear her sing.

Queen of Farewells

Melba bade farewell to her native Australia in 1924, releasing a letter that said: ''I have tried to keep faith with my art . . . to make the big world outside, through me, understand something of the spirit of my beloved country.'' She then made farewell tours and concerts worldwide, so many so, in fact, that a sarcastic expression arose: ''More farewells than Nellie Melba.'' She sang at the opening of the nation's Parliament House in Canberra in 1927, and her final concert in Australia was in 1928. In 1931, refusing to accept her aging, Melba got a facelift, but the operation resulted in a blood infection, and she died in St. Vincent's Hospital in Sydney, the cause of her death not released to the public.

Ever concerned about her public perception, Melba had even orchestrated her funeral in advance. She had had a photograph taken of her portraying the dead Juliet of *Romeo and Juliet,* and after her death she was made up to look like the photo, with her bed strewn with frangipani, before anyone was allowed to see her. The funeral attracted national and international dignitaries to Melbourne, and she was buried at Lilydale Cemetery under a monument that depicts her reported last words: ''Addio! Senzor Rancor''—''Farewell, without bitterness.''

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Albert Memmi

Writer, educator, and sociologist Albert Memmi (born 1920) is the author of the novels *Pillar of Salt* and *Strangers,* works praised as among the best fiction published in post-World War II Europe. Not only respected in the world of fiction, Memmi has authored several sociological works, among them *The Colonizer and the Colonized,* that focus on racism and African colonialism, both of which he experienced first-hand as a Jew growing up in a predominantly Muslim Tunisia. Translations of Memmi's works have been published in Israel, Italy,

Germany, England, Spain, Argentina, Yugoslavia, Japan, and the United States, where they have been well received.

Memmi was born on December 15, 1920, in the Tunisian city of Tunis. The son of artisan and saddlemaker François Memmi and his wife Marguerite (Sarfati) Memmi, the boy grew up in a traditional Jewish household, spending a great deal of time in his father's saddle-making shop. The Memmi family lived near Tunis's Jewish ghetto, known as the Hara. During the early 20th century Tunisia, a colony of France, had a thriving Jewish minority that numbered about 50,000 people, although age-old tensions between the country's Jews and its Muslim majority continued to simmer, particularly in Tunis. During Memmi's childhood, Tunisian Jews focused their efforts on assimilating into the French colonial culture of the region.

Roots in Jewish Tunisia

At age four Memmi was sent to Hebrew school and by age seven he began classes at a school run by the Alliance Israelite Universalle. The Universalle was an organization that merged Jewish tradition with modern European education, a system in keeping with the colonialism of the Tunis Jews. At age 12 Memmi began studies at a French lycée in Tunis, graduating in 1939 with the school's top prize in philosophy.

Memmi enrolled at the University of Algiers, but his studies were soon interrupted by the onset of World War II. North African Jews were soon imperiled by the Vichy collaborationist government in France and its support of Nazi Germany's anti-Semitic laws. As a Jew, Memmi was expelled from the University of Algiers and sent to a forced labor camp in eastern Tunisia. Finally released, he returned to the University of Algiers in 1943 and received his licence es philosophie. By this time, he had already begun writing for Jewish newspapers.

Two Novels Critically Acclaimed

In 1946 Memmi moved to Paris, France, intending to continue his academic studies. He also started writing his first novel, and also married a French-Catholic woman named Marie-Germaine Dubach, with whom he would have three children. In 1951 Memmi returned to Tunis with his wife, and got a job teaching at his former lycée. Two years later he published his first novel, *La statue de sel*—translated as *Pillar of Salt*—which is a largely autobiographical account of the 30-year-old author's life. The novel also examines Jewish life in a predominantly Muslim land, and also views circumstances from the point of view of a North African living in Europe. *Pillar of Salt* took the Carthage Prize the year it appeared, and also received the Feneon Prize in 1954. In 1955 the novel appeared in English translation.

Beginning in 1953, Memmi taught high school in Tunis, and continued at this job for three years. From 1953 to 1957 he also served as the director of the city's Center for Educational Research. In 1955 he published his second novel, *Agar—Strangers*—which explores mixed marriages. Highly popular, *Strangers* was shortlisted for the Prix Goncourt, France's top literary honor. Like *Pillar of Salt, Strangers* is also highly autobiographical, and explores similar themes regarding the problems of Jews living in a Muslim society. In Memmi's *La terre interieure—The Interior Land*—he relates an incident from 1857 when a Tunisian Muslim and a Tunisian Jew have a heated argument and the Jew is sentenced to death.

Succeeded in Nonfiction

When the French colonial government left Tunisia in 1956, many Jews also decided to leave the country, fearing reprisals from the predominantly Muslim government that stepped into power. Memmi and his wife immigrated to France, and the following year he published his first nonfiction work, *Portrait du colonise precede du portrait du colinisateur.* Translated in the mid-1960s as *The Colonizer and the Colonized,* the book explores theories of colonization, and its provocative essays caused an immediate stir throughout North Africa and in France. The book caused an upheaval in its author's personal life as well, when writer Albert Camus took affront at an article in the book titled ''The Well-meaning Colonialist.'' Convinced that it was a couched portrait of himself, Camus ended his friendship with Memmi, and his death in 1960 prevented the rift between the two writers from ever being bridged.

The Colonizer and the Colonized proved to be a highly influential—as well as highly controversial—work. Citing colonization as a variant of fascism, Memmi especially reacts to the decolonization of North Africa in 1956, but states that the dynamics are similar in any colonial system. In his view, although minority populations are exploited under colonial governments, once they gain their freedom and gain political and economic power they in turn become the exploiters.

Taught in France

In 1958 Memmi became a researcher for the National Center of Scientific Research based in Paris, France, and remained there until 1960. He also became conference director of the School of Higher Studies in Social Sciences. From 1959 to 1966 he was an assistant professor of social psychology at the University of Paris, Sorbonne. He also began working toward an advanced degree, which he would earn in 1970.

During and after his professorship in Paris, Memmi continued writing. 1962 saw the publication of Memmi's *Portrait d'un Juif—Portrait of a Jew*—a theoretical work which further explores the exploitation of minorities. In 1962 he also published *La liberation d'un Juif,* which was translated as *The Liberation of a Jew.* He made a lecture tour of the United States in 1966, the same year he gained his professorship at the Sorbonne, and in 1968 he published the essay collection *L'homme domine—Dominated Man*—which explores victims of social and psychological oppression.

Continued Penning Fiction and Nonfiction

In 1969 Memmi returned to fiction with the publication of *Le scorpion ou la confession imaginaire,* published in translation in 1971 as *The Scorpion; or, The Imaginary Confession.* This novel, like Memmi's previous fiction, is autobiographical, and also contains commentary, parables, and a fictional storyline. In 1970 Memmi finally completed his doctorate in letters at the Sorbonne, and after receiving his degree decided to move from the city where he had lived for over a decade. He became a professor of sociology at the University of Paris in Nanterre, France, and in 1972 traveled to North America to become Walker Ames Professor at the University of Seattle. In addition to his degree from the Sorbonne, Memmi earned a Ph.D. from the Université de Beer Scheba.

Continuing to publish during the 1970s, Memmi also continued his role as educator. Returning to France, from 1975 to 1978 he served as director of the department of social sciences at the French School of Higher Studies in Social Sciences. In 1977 he became vice president of the French chapter of the International Association of Poets, Playwrights, Editors, Essayists, and Novelists (PEN), which position he retained until 1980. Throughout his writing career Memmi was an active presence in the French chapter of PEN.

Memmi published *La dependance: esquisse pour un portrait de dependant*—translated as *Dependance*—in 1979 and followed it three years later with one of his most noted works, *La racisme: description, definition, traitment.* Published in English translation as *Racism* after it went into a second edition, the book focuses on the issues behind subtle and overt prejudice. Discussing the book in the *Canadian Journal of Sociology,* Sean P. Hier explained that in *Racism* Memmi ''argues that racism is a 'lived experience' arising within human situations.'' Noting that racism is destructive to all human societies, he contends that ''the magnitude of racism is contingent on how the concepts of race and difference are generalized and accepted as social knowledge.''

Into his seventies Memmi continued to write, publishing *A contre-courants—Against the Tide* in 1993. In this work he warned of the rising tide of fascism he perceived in Western society, and promoted secular humanism as an antidote. In 1994 he was honored with the Prix de Ratoinalist and in 1995 he received the Union Prize of the Magreb Foundation in Noureddine. Memmi's brother, George Memmi, is also a novelist.

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Maud L. Menten

A native of Canada, Maud L. Menten (1879-1960) is a little-known scientist who discovered an equation that has been hailed as a foundation in the modern study of enzymology. As a researcher, Menten made many co-discoveries relating to blood sugar, hemoglobin, and kidney functions. She also worked as a professor and pathologist, and enjoyed diverse pastimes, including mountain climbing and the study of foreign languages. Menten was one of the first Canadian women to earn a medical degree.

Menten was born March 20, 1879, in Port Lambton, Ontario, Canada. Little is known about her parents and childhood other than that the Menten family moved to Harrison Mills, where Maud's mother worked as a postmistress. After completing secondary school, Menten attended the University of Toronto where she earned a bachelor of arts degree in 1904 and a master's degree in physiology in 1907. While earning her graduate degree, she worked as a demonstrator in the university's physiology lab.

A talented student, Menten was appointed a fellow at the Rockefeller Institute for Medical Research in New York City in 1907. There, she studied the effect of radium bromide on cancerous tumors in rats. Menten and two other scientists published the results of their experiment, producing the institute's first monograph. After a year at the Institute, Menten worked as an intern at the New York Infirmary for Women and Children. She returned to Canada and began studies at the University of Toronto a year later. In 1911 she became one of the first Canadian women to receive a doctor of medicine degree.

Discovered Michaelis-Menten Equation

In 1912, Menten boarded a ship and traveled to Berlin, Germany, where she worked with Dr. Leonor Michaelis at the University of Berlin. The following year she and Michaelis coauthored a paper on chemical kinetics that was published in *Biochemische Zietschrift.* The paper described the Michaelis-Menten equation, a concept that quickly changed the study of biochemistry and for which Menten as well as her German coauthor earned worldwide recognition.

The Michaelis-Menten equation is a tool for measuring the rates of enzyme reactions. Proteins called enzymes control the chemical reactions which maintain the life of cells. Menten's 1913 formula gave scientists a way to record how enzymes worked. According to *Pittmed,* the University of Pittsburgh School of Medicine magazine, the equation is the standard for most subsequent enzyme-kinetic measurements. The rate is basic knowledge for biochemistry students and is routinely used in research laboratories.

Menten also worked as a research fellow at Western Reserve University with Dr. George Crile. In 1915 she spent

a year performing cancer research at the Barnard Skin and Cancer Hospital in St. Louis, Missouri, and in 1916 she added to her academic credits with a Ph.D. in biochemistry from the University of Chicago.

Armed with her doctorate, Menten joined the School of Medicine at the University of Pittsburgh as an instructor in 1918, delivering one-third of the school's daily pathology lectures and attending all lab sections. She remained at the university until her retirement in 1950, and was promoted to full professor in 1948 at the age of sixty-nine.

In addition to her teaching duties at the University of Pittsburgh, Menten also was a pathologist at the Children's Hospital of Pittsburgh from 1926 to 1950. Her work at Children's Hospital involved three positions: surgical pathologist, post-mortem pathologist, and haematologist. In these positions she became familiar with many cases and worked hard on behalf of her young patients. Pediatric residents often sought her advice, and she was always available to them.

Juggling her work as a pathologist, a researcher, and a professor, Menten often worked 18-hour days. A tireless researcher, she had little patience for scientists who had no new ideas. Rebecca Skloot in *Pittmed* reported that Menten said of a famous physician who had won the Nobel prize, ''What has he done since?'' She is also said to have let loose with a tirade in a lab of scientists who she thought were not working hard enough.

Many Important Discoveries

With her questioning intellect, Menten never ran out of research ideas or problems to tackle. The Michaelis-Menten equation is the best known of her works, but it was not her only important discovery. She authored or coauthored more than 70 research papers throughout her career. Other well-known accomplishments in the lab included Menten's 1924 discovery, with scientific colleague Helen Manning, that salmonella toxins raised blood glucose levels. In 1944 she partnered with Andersch Wilson to use electrophoresis—the use of an electric charge—to separate different proteins, in this case adult hemoglobin from fetal hemoglobin. Although Menten used the electrophoresis technique in 1944, noted scientist Linus Pauling employed it a few years later; through his renown and outspoken position in the scientific community Pawling has been credited with discovering the technique.

In 1944, together with scientists with Junge and Green, Menten discovered the azo-dye coupling reaction, which has since become a routine tool in biological research and diagnostic medicine. Menten's discovery opened up the field of enzyme histochemistry.

Menten published papers on potassium in cells, oxidases, vitamin C, streptococcal toxins, histochemistry of glycogen, and nucleic acids in bone marrow. She also published papers in other disciplines, including physiology, chemotherapy, hematology and pathology.

Woman of Diverse Interests

Skloot portrays Menten as a petite dynamo of a woman who wore ''Paris hats, blue dresses with stained-glass hues, and Buster Brown shoes.'' She drove a Model T Ford through the University of Pittsburgh area for some 32 years and enjoyed many adventurous and artistic hobbies. She played the clarinet, painted paintings worthy of art exhibitions, climbed mountains, went on an Arctic expedition, and enjoyed astronomy. She also mastered several languages, including Russian, French, German, Italian, and at least one Native-American language.

Although Menten did most of her research in the United States, she retained her Canadian citizenship throughout her life. After her retirement from the University of Pittsburgh in 1950, she returned to Canada where she continued to do cancer research at the British Columbia Medical Research Institute. Poor health forced Menten's retirement in 1955, and she died July 20, 1960, at the age of 81, in Leamington, Ontario.

Throughout her career Menten was affiliated with many scientific societies, and in 1998 she was inducted into the Canadian Medical Hall of Fame. She was also honored at the University of Toronto with a plaque and at the University of Pittsburgh with memorial lectures and a named chair.

At Menten's death, colleagues Aaron H. Stock and Anna-Mary Carpenter honored the Canadian biochemist in an obituary in *Nature:* ''Menten was untiring in her efforts on behalf of sick children. She was an inspiring teacher who stimulated medical students, resident physicians and research associates to their best efforts. She will long be remembered by her associates for her keen mind, for a certain dignity of manner, for unobtrusive modesty, for her wit, and above all for her enthusiasm for research.''

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Carl Wilheim Emil Milles

One of the foremost Scandinavian artists of the 20th century, Swedish-born Carl Milles (1875-1955) com-

bined many of the influences of late 19th and early 20th century sculpture into his trademark eclectic, humorous style. In addition to producing many grand fountains and publicly commissioned statues, Milles taught at the respected Cranbrook Academy of Art for 20 years.

Early Years in Stockholm and Paris

Carl Milles was born Wilhelm Carl Emil Andersson on June 23, 1875, in Lagga, Sweden, near Uppsala to Lieutenant Emil ''Mille'' Andersson and Walborg Tisell. Mary Abbe recorded in her *Minneapolis Star Tribune* article ''Star of the North'' that ''Milles was a shy, rather sickly child who preferred nature to school.'' However, from a young age, he showed an aptitude for modeling figures; in *XXth Century Sculptors,* Stanley Casson noted that ''His predilection for sculpture showed itself first in the carving of wood''—for in 1892, Milles began his earliest training as an apprentice to a cabinetmaker in Stockholm. Milles then attended the Kungliga Tekniska Högskola (Technical School) in Stockholm from 1895-1897. In 1897, he was awarded a monetary prize for being the best student in his class. This prize enabled him to leave Sweden, initially to travel to Santiago, Chile, where a family friend had asked him to come to run a gymnastics school. However, Milles stopped in Paris, France, on the way to Chile and was enthralled with the vibrant, artistic capital.

Paris proved to be a fertile ground for Milles to develop his talent and he decided to remain in Paris, where he spent the next eight years enhancing his art form. He attended the Ecole des Beaux-Arts (School for the Fine Arts) and the Académie Colarossi, while, as Abbe noted, ''supporting himself by making coffins, waiting tables and carving furniture.'' After two years of living hand-to-mouth, Milles had work accepted in 1899 for exhibition at the distinguished Salon and his career began to accelerate. The following year, Milles exhibited again at the Salon, receiving an Honorable Mention. Two years later, in 1902, Milles's entry to the Sten Sture monument competition in Uppsala, Sweden, received fourth place; however, due to popular demand, the award was changed to first place.

Milles met the renowned sculptor Auguste Rodin at the close of the 19th century. He became an assistant to Rodin and his early works, including *The Struggle for Existence, Women in the Wind,* and *American Bison,* are heavily influenced by Rodin's distinctive style. In the *St. Louis Post-Dispatch,* Jeff Daniel observed ''But these weren't yet Milles's work, and he realized as much. According to some accounts, he went so far as to destroy many of his earliest sculptures, such was his desire to break free of Rodin and develop something from his own experience, of his own time—and within his own limits of imagination.''

Artistic Development in Europe

In 1904, Milles left Paris for Munich, Germany. During his two years in Munich, Milles found inspiration in the works of Adolf von Hildebrand; he also married Austrian portrait painter Olga Granner in 1905. From Munich, Milles spent two years traveling and studying in Rome and Austria before settling again in Sweden in 1908. Milles and his wife purchased a villa on the small island of Lidingö, just outside Stockholm, and spent several years developing works in their studio there. Milles poured so much money into the villa and accompanying grounds that his wife, Olga, quoted on the Millesgåden website, once remarked, ''We have no forks and no sheets, but pillars, that's something Carl can always afford!''

Milles's sculptures from this era—still showing signs of the influence of Rodin—were frequently publicly commissioned and include a set of bronze doors for the Church of Saltsjöbaden; *Dancers,* a piece inspired by Classical Greek sensibilities; and two fountains called *Susanna;* one in black granite and one in bronze, executed for the grounds of Milles's villa. Milles's works at the 1914 Baltic Exposition in Malmö, Sweden, drew the attention and praise of European critics, encouraging Milles to continue working on the development of his own unique style.

In 1920, Milles was appointed a professor of modeling at the Kongsthögskola (Royal Academy of Art) in Stockholm. During his 11-year tenure, Milles also produced many monumental public sculptures and fountains in his exuberant and sometimes humorous style. Milles won a gold medal at the landmark 1925 *Exposition Internationale des Arts*

Décoratifs et Industriels Modernes à Paris, which set the stage for—and lent its name to—the Art Deco movement.

1926 provided another hallmark of things to come when Milles executed his first major public fountain, *Europa and the Bull,* for the city of Halmstad, Sweden. This neoclassical fountain played on Milles's fascination with ancient Greek and Roman myth, a theme that characterized many of Milles's works during this period. Abbe described the fountain thus: ''Lovely Europa veritably floats above the beast's back and leans forward to stroke his outstretched tongue in a gesture that would make Freud blush . . . *Europa* is one of Milles' most successful pieces in its coupling of a powerful beast and a willfully free-spirited woman.''

However, perhaps the most notable of these public commissions is *Folke Filbyter,* which Casson described as ''a remarkable achievement. The counterpoise of [Folke Filbyter and his horse], the man leaning forwards and gazing down towards his left, the worn and weary horse leaning in the other direction, is one of the best examples of the proper interrelation of masses in a statue that can be found. The reliefs on the panels of the basin shows episodes in the history of the Folkunga dynasty of Swedish kings. The scenes are rendered with quick humor and Gothic freshness in a manner strongly reminiscent of the carving of English bench ends and choir seats of the fourteenth century.'' This work, opened at the end of 1927, capped off a successful year which also saw Milles's first major exhibition of exclusively his own work outside of Sweden, at London's Tate Gallery.

Successes in America

Milles and his wife made their first visit to the United States in 1929. Within two years, Milles had achieved fame and success in America following a large touring exhibition of his work, which stopped in St. Louis, Cleveland, New York, and Detroit. At this time, Milles was invited to head the sculpture department at the newly founded Cranbrook Academy of Art in Bloomfield Hills, Michigan, a suburb of Detroit. He and his wife settled at Cranbrook, where he taught until 1951. During this time period, Milles's fame as well as critical recognition for his work grew quickly. He was awarded several honors, including an honorary doctorate from Yale University, gold medals from the American Institute of Architecture and the Architectural League of New York, an Award of Merit from the American Academy of Arts and Letters, and a prize at the 1939 Golden Gate Exhibition. In 1945, Milles and his wife became American citizens.

Milles also produced several public installations for American cities during his two decades at Cranbrook. These include sculptures such as the *Swedish Tercentenary Monument* in Wilmington, Delaware (Milles' first commissioned piece in the U.S.); the *Monument of Peace,* a colossal sculpture of a Native American in the St. Paul, Minnesota, City Hall; and *Man and Nature,* in Rockefeller Center, New York City.

However, as throughout his life, Milles was best known for his fountains; Casson commented ''In fountains Milles excels. [With one exception] . . . I know of no modern sculptor who has mastered this art that baffled even the Renaissance. . . . The conception of a work of art in which the graceful lines of falling or spurting water were combined with a harmonious arrangement of bronze and stone seems something altogether new.'' Milles's American fountains can be found in cities such as St. Louis, Missouri; Falls Church, Virginia; Ann Arbor, Michigan; and Kansas City, Missouri. An extensive collection of Milles's pieces, both sculptural and water elements, remained where he produced them on the grounds of Cranbrook Academy, where today nearly 70 of Milles's sculptures are on display—the largest such collection in the United States.

A Productive Later Life

In 1950, Milles celebrated his 75th birthday, remaining an active artist despite his age. The American Academy in Rome, Italy, offered Milles a resident artist position in 1951, and he and his wife returned to Europe, spending the summers in Sweden. (The Milles had turned their villa in Lidingö into a foundation and public museum, Millesgåden, in 1936; however, they continued to maintain a home on the grounds.) These later years saw the creation of more works in Milles's distinctive style. Daniel described one of these in the *Post-Dispatch:* ''Yet Milles's most famous later work, and possibly his most realized, is ''Hand of God,'' a literal interpretation that works so well because of a deceptive simplicity. A figure stands on the hand of God, his feet resting on the holy thumb and index finger. This could be Adam, but Milles once pointed out that this figure was instead all of us, looking skyward and precariously balanced, with an ability to rise or fall based in large part upon our own decisions.'' With copies around the world, *Hand of God,* completed in 1954, is in Detroit, Michigan, a city that also commissioned the *Spirit of Transportation* for its Civic Center in 1952.

Milles died at his home in Lidingö on September 19, 1955—yet his sculptures did not die with him. In fact, the *Encyclopedia Britannica* noted that ''[Milles'] *Aganippe Fountain* was set up in the Metropolitan Museum of Art, New York City, shortly after his death.'' The last piece Milles executed, the *Aganippe Fountain,* or *Fountain of the Muses,* features jets of water shooting among five stylized figures representing a poet, an architect, a musician, a painter and a sculptor, while animals drawn from myth and the goddess Aganippe form the background. The fountain was purchased by Brookgreen Gardens, America's largest outdoor sculpture garden, located in South Carolina.

Milles's Influence on Sculpture

Casson argued that ''No . . . sculptor combines so much personal style with so great variety of treatment, so deep an insight with so varied an imagination.'' The evolution of Milles' style from its earliest, Rodin-influenced roots to its most idiosyncratic zenith is easily discernible in the chronological progression of his sculpture. His themes draw equally on Neoclassicism and mythological figures, on the creatures of and movements in the sea, and on a later fascination with religion, creating what Daniel called a ''curious mix of playful fantasy and existential spirituality.''

As the art world moves past the minimalist and abstract movements that have dominated artists' works for nearly 50 years, Milles represents a form of art coming back into vogue and influencing modern pieces. As Pierre Volboudt, quoted in the *Dictionnaire critique and documentaire des Peintres, Sculpteurs, Dessinateurs et Graveurs,* said, ''His art, at once sensual and austere, tormented and serene, is animated with the power of the gods.''

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Mirabai

Immortalized since the 15th century as a Brahmin princess whose love for Krishna compelled her to wander in search of enlightenment, Mirabai (1498-1547) was a Hindi poetess, mystic, Rajput princess, and Bhakti yogini saint whose life was steeped in legend, but whose contribution to Indian culture remains uncontested.

The one thing that is certain about the life of Mirabai is that everything that is currently known about her is conjecture and educated guesswork at best. The details of her life are so obscured by legend that they remain a hotbed of argumentation due to the essential lack of empirical data regarding her history. Usha Nilsson's account of Mirabai's life in her biography *Mira Bai* is based on the best that previous scholars had to offer, and can be relied on as a respectable source for readers interested in both the facts and the legends that surround Mirabai's story.

Life vs. Legend

Mirabai's birth has been estimated to have occurred in 1498, and her birthplace was Merta. Merta was an independent kingdom with a fortress city created by Mirabai's grandfather, Rao Dudaji, and ruled by her father, Ratan Singh. The political and social climate during Mirabai's lifetime was one of great unrest between the Muslim forces invading northern India and the Hindu population struggling to maintain their livelihoods and culture. Mirabai's mother died when her daughter was a young child of perhaps four or five years old. With her father wrapped up in the responsibilities of war, following the death of her mother Mirabai was sent to live with her grandparents. As a Brahmin and a royal princess of Merta, the girl was educated at home, with particular attention paid to instruction in music. This grounding in music helps to explain the hypnotic simplicity of Mirabai's later songs, which belied a thorough knowledge of musicality.

Mirabai's religious affinities are believed to have their roots in an event that occurred during her childhood with her grandparents. Her grandfather was a committed follower of the god Vishnu, and Mirabai's childhood environment was one of religious piety and early praise of Krishna. Legend states that a traveling mendicant—a religious beggar—was welcomed into the household, having with him a small idol of Krishna. Mirabai was instantly and deeply smitten with the idol, and cried for it once the mendicant had gone on his way. The mendicant was told in a vision to return to the house and give the idol to the little girl, which he did. From that day on, Mirabai is said to have kept the idol with her at all times and thus began her worship of Krishna.

In 1516, at the age of 18, Mirabai was given in marriage, perhaps against her will, to Bhoj Raj, crown prince of Mewar. Bhoj died of fatal battle wounds only five years later, in 1521. Mirabai welcomed widowhood as an opportunity to live as the devoted spouse of her divine lord Krishna. She dedicated her days to worshiping him and singing and dancing his praises. She also devoted her time and energies to caring for the religious poor, an open denial of her caste and her royal position. This activity was considered unbecoming of a highborn princess who was expected to be secluded and aloof and pay homage to the preferred goddess of her late husband's family, the destructive deity Kali. Mirabai considered Krishna to be her divine match. Her religious fervor did not sit well with her in-laws, and when she refused to commit *sati*—the act of a newly widowed woman throwing herself on her late husband's funeral pyre and burning alive—multiple attempts were made on her life. The details of these attempts, while completely obscured in legend, are interesting nonetheless. In one story Mirabai was sent a basket of flowers with a poisonous snake hidden inside. The story related that when she took the basket and looked inside, the snake turned into a religious figurine. At another time her husband's family de-

manded that she drink a cup of poison in front of them as retribution for disrespecting her dead husband by refusing to commit sati as Rajput princesses were supposed to. Mirabai drank the poison, but remained unharmed. In a third story, when asked by her late husband's family to drown herself, she attempted to do so, but her body floated and did not sink. Still another tale tells of the princess being forced to lie on a bed of nails, but then arising unharmed. Each of these miraculous escapes were attributed to the intervention of Krishna and are believed to be Mirabai's reward for her undying devotion.

Tired of her family's political maneuverings, Mirabai eventually left Mewar and returned to her childhood home of Merta. In Merta, however, the princess found herself facing more persecution, this time by an uncle who had taken control of the kingdom following the death of Mirabai's father in battle. This uncle, like many others, objected to the young widow's public displays of religious ardor and he made life difficult for her. She fled Merta and traveled to Vrindaban, the birthplace of Krishna, where she joined a religious community. It is believed that Mirabai spent her 30s as a wandering mendicant, finally moving to Dwarka—another place with deep connections to the god Krishna—and dying there in 1547.

As with her life, there are also many legends surrounding Mirabai's death. The most famous story is that her late husband's family sent a group of high-ranking Brahmins to bring her back to Rajasthan. When Mirabai refused to return with them, the Brahmins threatened to fast until dead if she did not comply. Not wanting their deaths to be her responsibility, she asked if she might consult her lord Krishna, and disappeared into the temple. It is believed that Krishna allowed Mirabai to merge with him completely, and she became one with his temple statue, never to be seen again.

Authored Spiritual-centered Poetry

Mirabai participated wholeheartedly in the *Bhakti* movement, which consisted of active devotion displayed and expressed through public, ecstatic, religious song and dance. The tolerant nature of this religious movement gave its members the ability to ignore the restrictions of caste, sex, and creed. This, in turn, allowed Mirabai to rise as a poet-saint through her songs. Mirabai's poetry was written in the form of song verses known as *padas* and mystical love poems called *bhajans.* She is credited with creating a unique *raga,* or mode in which her songs were to be sung, that which was named after her: Mira's *Malar.* Mirabai composed her songs in a combination of the Rajasthani and Braj Bhasa languages, but they have since been translated into Hindi, Rajasthani, and Gujarati.

There are anywhere from 400 to 1,300 songs attributed to Mirabai, but scholars believe she most likely composed somewhere between 103 and 200 padas. As a devotee of Krishna, she strove to celebrate her love for her god; to take credit for the composition of songs in his praise would have been considered an act of pride for a woman striving, ultimately, for a state of selflessness. As a result of this dynamic, it is difficult to arrive at a definitive account of those lyric poems actually written by Mirabai herself, compared to those attributed to her but not composed by her.

Mirabai's works were not recorded in writing for many reasons. As Nilsson explained, ''At the time Mira Bai lived, there were limited means to preserve manuscripts. . . . After the death of her husband and her father-in-law, Mira Bai was continuously persecuted. . . . it was highly unlikely that they would have made an effort to [record] her works. . . . The works of poets like Kabir were preserved by their disciples. . . . But Mira Bai . . . did not have a following of loyal disciples. . . . She was not striving for poetic recognition and probably did not care to leave her songs in writing.'' As Nancy Martin commented in the *Encyclopedia of Women and World Religion,* Mirabai's songs have been ''preserved in the fluid realm of oral tradition,'' despite the lack of any authentic, historical text.

Mirabai worshiped Krishna, one of the most beloved of the human incarnations of the godhead Vishnu, and the content of her songs revolve around variations of her love for her god. They are filled with sensuous images and expressions of intense longing, addressed from a supplicant to her lord. She chose to shed the more traditional themes used within the genre and adopted instead more personal and intimate topics. In some of her songs she casts herself as a *gopi,* one of the many ''milkmaids'' or ''cowherd girls'' that lord Krishna consorted with. The majority of her poems, however, are addressed to Krishna as if from a wife to her husband. She sings of the longing of the individual soul, the *atman,* to join with the *paramatman,* or the soul of the universe as embodied by Krishna. This construct of husband and wife is unlike that of other Bhakti saint-poets who usually wrote from the perspective of a servant to their god. While those within the Bhakti movement exercised great tolerance and acceptance, many of those outside it did not, and many traditionally minded people, including Mirabai's in-laws, viewed her public displays of spiritual singing and dancing as scandalous and inappropriate, particularly for a woman of high birth.

Living in Memory

Mirabai, while not as well known as her contemporaries Kabir, Tulsi Das, and the blind poet Sur Das, was significant in her own right, and her songs of love and devotion for her lord Krishna became a unique contribution to the history of north Indian culture. One of the earliest poets known by name in Hindi literature, she lives in the minds and hearts of many through her songs, but also as a cultural and social dichotomy. Her name is still used to influence women; saying that a woman is like Mirabai means that she is unwomanly and destined for trouble if she does not straighten up and conform to tradition. Others might say that a woman is like Mirabai and mean that she is a free spirit with the strength of character to stand up for what she believes. As quoted on *Sentient.org,* Dhurvadas, writing in the 17th century said of Mirabai: ''Having forgotten her shyness, she worshiped Giridhar (Krishna). She no longer cared for her family honor. She was Mira, known throughout the world; she was a treasure of devotions. In bliss she visited beautiful Vrindaban. She danced with

anklebells on her feet, and with castanets in her hands. In the purity of her heart, she met the devotees of God, and realized the pettiness of the world.'' Many may claim Mirabai's essence to support their arguments, but none truly possess her.

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Franco Modigliani

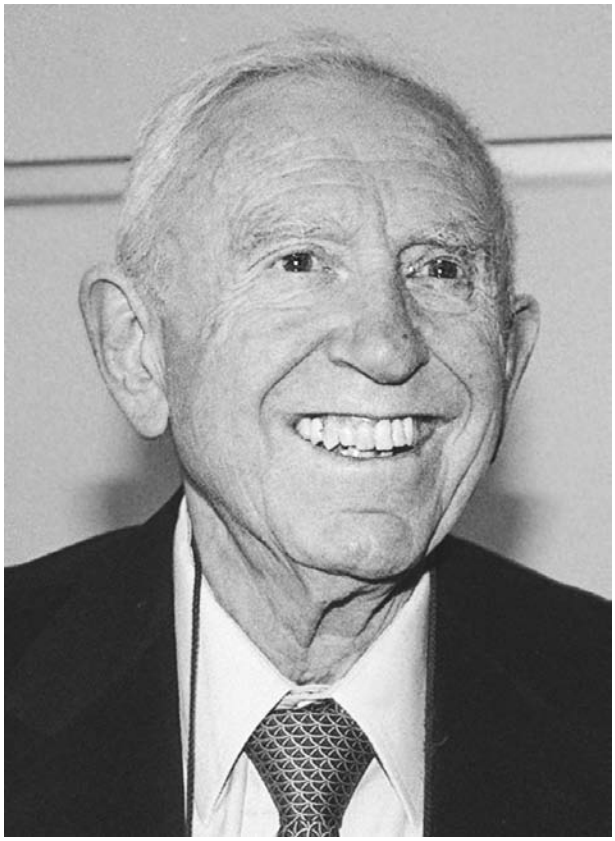

American economist Franco Modigliani (1918–2003) won the Nobel Prize for Economics in 1985 for a career that began in his native Italy when he won a prize for an economics essay during his second year at the University of Rome. With prospects for a bright future dimming under the rise of Fascism in Mussolini's Italy as it began to collaborate with Hitler's Germany, he left Italy and joined his future wife and her parents in Paris. With World War II about to engulf Europe, Modigliani, himself a Jew, decided it best to leave for America. In August 1939, a few days before the war in Europe broke out, they arrived in New York.

Privilege Was No Escape

Modigliani was born on June 18, 1918, in Rome, Italy. His father, Enrico Modigliani, was a prominent pediatrician and his mother, Olga Flaschel Modigliani, was a volunteer social worker. He described himself in his autobiography for the Nobel Prize committee as being a ''good'' student ''though not outstanding.'' When he was 13 his father died unexpectedly due to an operation. Modigliani was traumatized, and for the next three years his performance at school reflected his grief. It was inconsistent at best. He then transferred to Liceo Visconti, considered the best high school in Rome, and there he began to flourish. Because of his excellent progress, he took the university exam and was able to skip his last year in high school and begin his college career at age 17. Family hopes that he would follow his father's path into medicine did not last for Modigliani, who admitted a low tolerance for suffering and blood. Instead he initially decided on pursuing a law degree which he saw as opening the door to many possibilities in Italy. That plan, too, was about to change.

In his second year at the University of Rome Modigliani entered an economics essay in a contest by a student organization. He won. It was at that moment that he realized his interest was in economics. Prospects for getting a proper education there were not good due to fascism. Economics education was grim. Instead he decided he would continue to study on his own with the assistance of a few economists he knew personally and whom he valued, especially Riccardo Bachi. He began to read the English and Italian versions of the classics in the field. The same organization that had sponsored the prize, *I Littoriali della Coltura,* had also helped put him into contact with other anti-fascists. His political philosophy changed in that direction, as did his involvement with his future wife, Serena Calabi, and her father, Giulio, both anti-fascists.

Modigliani recalled that, ''In 1938 the Italian racial laws were promulgated and at the invitation of my future in-laws, I joined them in Paris, where, in May 1939, Serena and I were married.'' What was a joyful time in his personal life was shadowed by the state of affairs in Europe. He was

not impressed with his classes at the Sorbonne in Paris, and spent his time studying on his own at the St. Genevieve Library *(Bibliotheque St. Genevieve).* In June he had returned briefly to Italy to discuss his thesis and to receive his Doctor of Juris degree from the University of Rome. But with the certainty of war, Modigliani, his wife, and her parents applied for immigration to the United States. They arrived in August 1939, and the war in Europe began a few days later.

New School for a New Life

When it was apparent that Modigliani would not be returning to Europe for quite a long time, he enrolled at the New School for Social Research in New York City and was awarded with a free tuition scholarship by the Graduate Faculty of Political and Social Science. The New School had been newly created and provided an academic haven for many Europeans, especially Jews, who had escaped the persecutions that had come with Hitler and the other fascist dictatorships. He began studies in the fall of 1939 and continued his studies for three years at night, while he sold European books during the day to support his growing family that would eventually include his two sons, Andre and Sergio. In 1941 he began his first teaching job at the New Jersey College for Woman. The following year he became an instructor in economics at Bard College, which was at the time a residential college of Columbia University. In 1944, he received his doctorate in economics from the New School. His first publication, in January 1944, was in *Econometrica,* which, he noted, was essentially his dissertation, entitled, ''Liquidity Preference and the Theory of Interest and Money.'' It was Modigliani's model present in his dissertation that would provide the core of the Neo-Keynesian Synthesis of post-war macroeconomics, according to the New School website page on Modigliani. An explanation of the economics system he proposed noted that, ''In sum, Modigliani proposed that with sticky wages money is non-neutral: an increase in the nominal money supply M raises the price level less-then-proportionally, decreases the interest rate and raises employment and output. If money wages are fully flexible, as in the earlier case, then money is neutral it affects neither interest nor employment nor output and increases the price level proportionally. Thus, Modigliani concludes, Keynes' (Economist John Maynard Keynes) theory only works if there is sticky or rigid money wages.''

He returned to the New School to become a lecturer and research associate at the Institute of World Affairs. His project was published in *National Income and International Trade.* He also created his first proposal for saving, known as the *Duesenberry-Modigliani hypothesis.*

Modigliani left New York in 1948 to study at the University of Chicago after receiving the nod for the Political Economy fellowship. At the same time he joined the Cowles Commission for Research in Economics as a research consultant. He soon accepted a position as director of a research project at the University of Illinois on ''Expectations and Business Fluctuations.'' In 1952 Modigliani left Chicago to join the faculty at the Carnegie Institute of Technology, now Carnegie-Mellon University, and stayed there until 1960. While there he completed two important papers that would set the foundation of his ''Life Cycle Hypothesis,'' as well as a collaboration on a book and two essays with another economist, Merton H. Miller. He then spent a year at Massachusetts Institute of Technology (MIT) as a visiting professor. After another year teaching at Northwestern, he returned to MIT and stayed the duration of his career.

With Nobel, Criticism for President

Modigliani was announced as the recipient of the 1985 Nobel Prize for Economics in October 1985, the 13th American to win the prize since its establishment in 1969. David Warsh of the *Boston Globe* broke the story on the local honoree that was more than simply one expressing Modigliani's pleasure in receiving the nod. ''After receiving news of the award,'' Warsh wrote, ''he immediately rebuked President Reagan for coining political positions that contradicted virtually all of the findings of Modigliani's 40 years of investigations.'' Modigliani seemed to be leveling only criticism at the president that first year of his second term for insisting that the growing deficit did nothing to hurt savings. He also criticized the president for doing everything to undermine the economy except to raise taxes. On a lighter note at his press conference that day in Cambridge, Modigliani said that, ''I sometimes think that my work on this subject was colored by the savings bank where I was banking at the time when I was working on this. Their motto was, 'Save it when you need it least, have it when you need it most.' '' He also mentioned his appreciation of an early collaborator at Illinois. Richard Brumberg was a ''brilliant'' graduate student, according to Modigliani, who had been working with him as the ''Life Cycle Hypothesis'' began to unfold. The plan that was outlined in 1953 and 1954 had laid the foundation for the future evolution of the project. Each of them then went to pursue other work: Brumberg to Johns Hopkins to complete his Ph.D. studies, and Modigliani to Carnegie. Brumberg died suddenly in 1955 of a brain tumor. Modigliani's shock and grief over the untimely death prevented him from publishing the second paper until 1980. Paul Samuelson, the first Nobel Economics winner in 1970 and an MIT colleague of Modigliani, reacted to the announcement of his prize as saying, ''With many people with respect to the Nobel Prize, it's a question of 'if;' with Franco, it was only a question of 'when.' ''

Modigliani's fame in the United States among his peers, students, and the circle of economists was not nearly as great as it was in Italy, where he was actually a celebrity. He wrote for a leading news magazine there, advised politicians and bankers, and sponsored many Italian students to attend MIT. John Bossons, an economist at the University of Toronto, noted at the time of his Nobel that Modigliani was ''a very enthusiastic advocate,'' and had ''inspired a lot of people.''

Modigliani published prolifically, particularly in economic journals. In 2003 he published an autobiography titled, *Adventures of an Economist.*

Modigliani, a naturalized United States citizen, was a member of the National Academy of Sciences and the

American Academy of Arts and Sciences, and at the time he was honored with the Nobel, the only man to serve as president of both the American Economic Association and the American Finance Association. He also served as president of the American Econometric Society. In addition to advising Italian banks and politicians, Modigliani acted as a consultant to the United States Treasury, the Federal Reserve System, and numerous European banks.

Modigliani died in his sleep on September 25, 2003, at his home in Cambridge, Massachusetts, at the age of 85. When he died, an obituary in the *Economist* related an interesting, and amusing, story. ''Serena Modigliani warned her husband not to turn around if someone shouted his name on the streets of Rome. 'Otherwise they'll shoot you,' she said. It was the winter of 1978, and Italy was gripped by political violence and economic chaos. Franco Modigliani, an economist at the Massachusetts Institute of Technology, had returned to the country of his birth to take part in a televised debate, urging unpopular reforms. When Mr. Modigliani left his hotel the next morning, he heard a man behind him call his name. He tried to walk faster, but his pursuer drew nearer, and finally caught him, grabbing his jacket. An assassin? No: a cobbler, in fact, desperate to tell him that, of all the bigwigs on the television the previous night, Mr. Modigliani had been the only one to say, 'anything comprehensible.' ''

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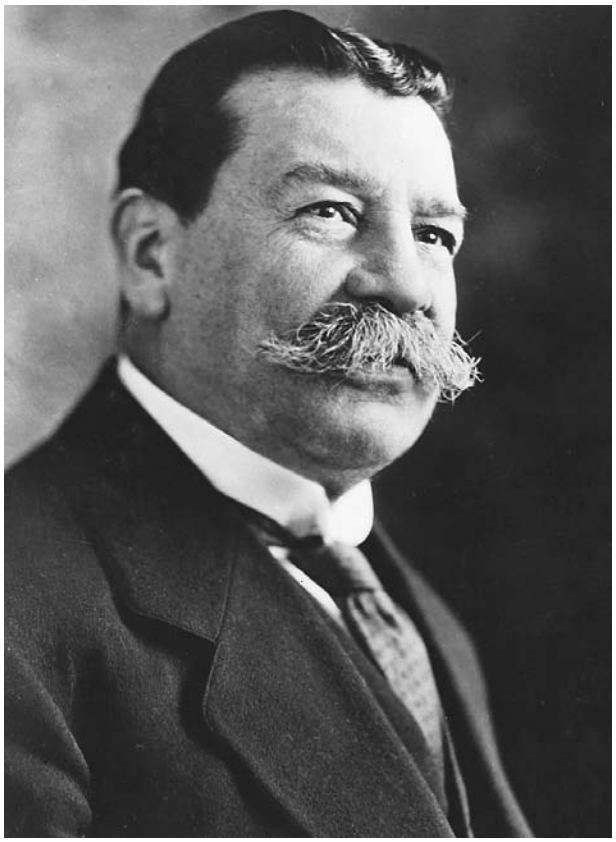

Ismael Montes

Bolivian statesman, lawyer, and military officer Ismael Montes (1861–1933) served two terms as President of Bolivia (1904–09 and 1913–17). A member of the country's Liberal Party, Montes ran an administration of political and social reform. He was instrumental in developing Bolivia's railway system and he fostered development. He also expanded his country's economy by adopting the gold standard and helping to make tin Bolivia's biggest export.

Early Life and Military Career

Ismael Montes Gamboa was born in Corocoro (later known as La Paz), Bolivia, on October 5, 1861. When he was 16, he graduated from the National College of Ayacucho in La Paz. As a young man, he attended the Greater University of Andres to study law.

In 1879, during the administration of Hilarión Daza, he interrupted his legal education to enlist in his country's army to fight against Chile in the War of the Pacific (1879–83), which involved a dispute between Chile and Bolivia over control of a part of the Atacama Desert on the Pacific coast of South America. Though the fighting ended in 1883,

territorial issues would continue right up until Montes's first term as president, when the war would ''officially'' end.

At the heart of the conflict were valuable mineral resources contained on the disputed territory as well as control of the Pacific coast. Previously, the two countries had formed a treaty that recognized the 24th parallel as their boundary and gave Chile the right to share the export taxes on the mineral resources of Bolivia's territories. Later, however, the Bolivian government expressed dissatisfaction with the terms of the agreement because it did not like having to share the taxes. In addition, Bolivia, in danger of becoming a landlocked country, was afraid that Chile would seize control of the important coastal regions. Peru entered the conflict, siding with Bolivia, because it, too, was concerned about control of the Pacific coast. In 1874, the Chilean-Bolivian treaty was revised so that Chile gave up its share of export taxes on minerals shipped from Bolivia. In return, Bolivia agreed not to raise taxes on Chilean business in Bolivia for 25 years. But, in 1878, Bolivia tried to raise taxes on the Chilean Antofagasta Nitrate Company in the port city of Antofagasta. When the Chilean government protested, Bolivia threatened to confiscate the property. On February 14, 1879, Chile responded by sending troops in to occupy the city, causing Bolivia to declare war. Chile responded with its own declaration of war, against both Bolivia and Peru.

While in the army, Montes rose to the rank of captain. In 1884, he left the army to continue his law studies. He finally received his law degree on June 12, 1886. Afterward, he practiced law and worked as a journalist. Also during this period, he began his political career as a national representative from La Paz.

In 1898, Montes resumed his military career during the ''Federal Revolution'' of the Liberal Party, which sought to oust the Conservative Party that had been ruling the country for two decades. The following year, the Liberals overthrew the Conservatives. The coup, which would eventually lead to Montes's ascendancy to the presidency, was caused by resentments that developed during the long rule of the Conservatives, as well as regionalism and federalism issues. The Liberty Party gained important support from the rich tin-mining entrepreneurs in and around La Paz. The Conservatives had the support of the silver-mining entrepreneurs. The actual revolution was set in motion when the Liberals demanded that the capital be moved from Sucre to the more developed city of La Paz.

After the Liberals took control of the government, Montes became the army's Minister of War, serving under first party President Jose Manuel Pando. In 1900, he took part in the unsuccessful Acre campaign in Brazil, which involved a dispute over 191,000 square kilometers of territory on the Acre River that contained valuable rubber resources. The dispute escalated into armed conflict with the Brazilian rubber gatherers who had encroached into the territory. After three years of fighting, Pando turned the area over to Brazil when he signed the Treaty of Petropolis. Bolivia gave up its claims to the land in return for two areas on the Madeira and the Paraguay rivers totaling 5,200 square kilometers and the use of a railroad to be built near the Madeira river in Brazilian territory.

Afterward, Montes became Chief of the General Staff and began a process of reforming the army.

Elected President of Bolivia

While congressional elections were fairly open, the Liberal Party, like the Conservatives before them, controlled the presidential elections and, in 1904, Montes became President of Bolivia. He governed from the *Palacio Quemado* (''Burnt Palace''), which was the unofficial name given to the rebuilt Palace of Government after it was burned down by a mob in 1875, during one of the country's many civil and political upheavals that marked that historical period. This would be the first of his two terms. His first term lasted until 1909; by the end of his second term, he would become the dominant figure in the era of Liberal Party rule.

After the Liberal Party gained power, its administration's top priority was settling existing border quarrels. When Montes became president, he inherited some substantial territorial issues. Still in dispute were some of the land claims that had initiated the War in the Pacific. In the first year of Montes's first term, Bolivia signed a peace treaty with Chile that officially ended the war. The treaty recognized Chile's possession of the Pacific coast. Bolivia ceded much in the agreement. It gave up its former coastal provinces and would be without a seaport city. Still, the treaty provided Bolivia with some substantial benefits. For giving up its territory, Bolivia received a cash indemnity of US $8.5 million. More importantly, Chile agreed to build a railroad, at its own cost, that would connect the Bolivian capital of La Paz with Chile's port of Arica. Bolivia was guaranteed free transit for its commerce through Chilean ports and territory. The treaty was ratified in 1905.

The treaty generated some opposition in Montes's country. However, Montes felt that a normalization of relations with Chile was essential to Bolivia's continued economic development. Indeed, the treaty brought a period of political and economic stability.

Improved Bolivia's Economy

While in office, Montes adapted Bolivia to the gold standard. His greatest achievement in office is considered to be the expansion of Bolivia's economy, which he fostered through increasing tin imports and obtaining large loans from foreign countries. These loans were later criticized as irresponsible, but they helped him improve Bolivia's railway systems, which had already benefited from the treaty he helped engineer with Chile. During his first term, he strongly supported railroad construction and greatly advanced railway travel in Bolivia. In 1906, he obtained a sizable loan from the National City Bank of New York, which helped him complete Bolivia's internal rail links. That year, he negotiated with the Speyer Contract, which established the Bolivia Railway Company with the funds obtained from the National City Bank. The company laid down 416 miles of track in a system that linked Bolivian cities and mining centers with the Peruvian network. By

1920, most major Bolivian cities were connected by rail. However, the construction had cost Bolivia $22 million, and the government could not pay off the debt. The British Antofagasta and Bolivia Railway Company then gained control of the rail system.

During his administration, Montes also began an ambitious public works program that included new urban construction, creation of new roads, and the installation of telegraph lines.

Also in his first term, embracing his party's Liberal policies, Montes helped bring about a period of political and social reforms. The army was reorganized under a French military mission, while the educational system was reformed by a Belgian Pedagogical Mission. Many Bolivian teachers were sent overseas for training. The nature of the church and state relationship was changed, too. Liberal Party policies were anti-clerical, and the special privileges that had been officially granted to the Roman Catholic Church were canceled. This created conflicts with the Church. In 1905, Montes legalized public worship by other faiths.

The Liberal Party itself practiced laissez-faire economic policies, which meant that it interfered as little as possible in the marketplace. Tin entrepreneurs and wealthy landowners paid only minimal taxes. When the government seized remaining lands belonging to native communities, it turned them over to private landholders. Montes himself took ownership of some of the most valuable properties. In another major development, the Liberal administration moved the seat of national government to La Paz, which became Bolivia's capital.

In 1909, Montes was succeeded by Dr. Heliodoro Villazón. Montes engineered the election.

Became President for a Second Term

In the years between his two terms, Montes served as a Bolivian diplomat in France and England. In 1913, he secured his own reelection and became president once again. During his second term, Montes continued to increase railroad construction, and he fostered the development of mining. The Liberal era was highlighted by the rise in tin production. During Villazón's administration, tin exports increased dramatically. By Montes's second term, tin became Bolivia's main export, surpassing silver and other products.

Also during his second term Montes continued his first-term policies of development. But a severe economic recession in 1913–14 curtailed his spending. The recession resulted from a drop in international trade that preceded World War I as well as severe droughts that negatively affected national agricultural production. The weakened Bolivian economy led to some civil strife, which gave rise to Liberal opposition in the form of the new Republican Party in 1914.

During most of its period in power, the Liberal Party had been able to rule without significant opposition. The overthrown Conservative Party had been greatly weakened. But the downturn in the economy and a continued loss of national territory increased support for the Republican Party, who charged the Liberals with abuses of power. In particular, the dissidents charged that Montes's second election was fraudulent.

However, a small economic recovery quelled some of the dissatisfaction, and Montes was able to finish out his second term. In 1917, he handed the reins of the government over to his successor, Jose Gutierrez Guerra.

End of an Era

Guerra's presidency would be the last of the Liberal administration. The Republicans seized power in a bloodless coup in 1920, which brought to an end one of the most stable periods in Bolivia's turbulent history.

After he had finished his second term, Montes was appointed minister to Great Britain and France, acting as Bolivia's delegate to the League of Nations. After the Republican revolution, he decided to live in exile in Paris, France.

He returned to Bolivia in 1928, during the presidency of Republican Hernando Siles Reyes (1926–30). When Daniel Salamanca became President in 1931, Montes was appointed Minister of the Military. Salamanca was a former Liberal who had left the party to become a Republican. When Siles was overthrown, in large part because of conditions resulting from the Great Depression of 1929, Salamanca led a Republican-Liberal coalition and was elected President.

Salamanca was an unpopular president who governed during a period of economic hardship, and he repressed political opposition. During his administration, he renewed past hostilities with Paraguay over disputed territory in the Chaco region. This led to the Chaco War, which turned out to be a disaster for Bolivia, as it resulted in thousands of casualties and only worsened the economic conditions. On November 27, 1934, Salamanca was deposed by a group of Bolivian generals.

During the Chaco War, Montes served as the Major General of the Army of Bolivia, and he supported the war until his death on November 18, 1933, in La Paz.

Montes's Legacy

Today, Montes is regarded by many to have been one of Bolivia's best presidents. He reigned during a period of civil and economic stability, and he was a progressive leader whose development programs and reformation policies helped lead his country out of a turbulent past.

In 1983, the La Paz newspaper *Última Hor* polled 39 prominent Bolivians on which seven presidents they considered ''most significant.'' Montes placed fifth on the list.

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Ann Haven Morgan

Conservationist and educator Ann Haven Morgan (1882-1966) was a woman who enjoyed mucking around in ponds, digging into the earth, and illustrating what wonders she discovered. However, it is her tenure as a teacher—where she established for her students the importance of the study of the natural world, its conservation, and its benefits to humankind—which is her most enduring legacy.

Anna Haven Morgan was a born explorer of nature. Growing up on a farm in Connecticut, Morgan often escaped from her annoying younger sister and brother by wandering through the woods. On these adventures, she waded through ponds and streams, seeking out turtles, crawdads, dragonflies and other creatures of the water.

While attending the Williams Memorial Institute in New London, Connecticut, Morgan struggled to find books about the creatures she had discovered on her childhood adventures. Because there were none, she continued to learn about pond creatures through her own observations. After graduating from Williams, Morgan decided to pursue a degree in zoology at Wellesley College, but found Wellesley to be too strict, and with a dress code that required her to wear tight corsets. For her rebelliousness and aloof manner, Morgan was nicknamed ''The New England Refrigerator.'' Not surprisingly, she left Wellesley and, in 1904, began her studies anew at Cornell University.

Became Lifelong Student of Nature

At Cornell, Morgan flourished. While taking entomology and zoology classes, she met her first mentor, teacher Anna Botsford Comstock. An intelligent woman working within a field dominated by men, Comstock demonstrated to Morgan that a woman could succeed by studying and teaching science. Graduating from Cornell in 1906 with a degree in zoology and inspired by Comstock's example, Morgan searched for a job in teaching. She began her career in education as an assistant to Cornelia Clapp, the head of the zoology department at Mount Holyoke College, an all-girl's college in South Hadley, Massachusetts.

While assisting Clapp, Morgan discovered that she was not alone in her passion for scientific discovery. Mount Holyoke and Clapp had as much dedication to nature as did Morgan herself, and in Clapp she found a mentor on par with Comstock. With her captivating personality, Clapp taught Morgan that nature is the best teacher, not books.

During the summers of 1907 and 1908, Morgan once again became a student. She returned to Cornell University where she worked with aquatic biology professor James Needham. A well-known ''water wizard,'' Needham taught Morgan how to ''see things in water,'' as Elizabeth D. Schafer explained in *American National Biography Online.* Needham also helped Morgan become a member of the Entomological Society of America, a rare honor for women at that time.

Focusing on aquatic biology, Morgan began her doctoral study research. For this research, she chose to study her favorite insect, the mayfly. Because she was so enthusiastic about this research, students nicknamed her ''Mayfly Morgan.'' Through detailed drawings, Morgan carefully documented the habits of mayflies, as well as making a new

discovery regarding the insect's evolution: adaptation. While collecting specimens, she observed that mayflies whose natural habitat was a muddy bank looked different from those whose natural habitat was a river rapid. How these adaptations helped each mayfly survive became Morgan's research question for her dissertation, titled *A Contribution to the Biology of May-flies*. Although earning a doctorate degree was the result of Morgan's research, she also became an expert at catching trout. Morgan was not a fisherman, but because she had studied and exactly illustrated the mayfly, she could create such real-looking fake flies—the trout's favorite food—that her fisherman friends who used her flies caught more fish.

Nicknamed ''Electric Professor''

In 1912, after shortening her name to ''Ann,'' Morgan returned to Mount Holyoke College to teach. She formed strong bonds with fellow teacher and former mentor Clapp as well as with her students. Even though some students found her demanding, Morgan mesmerized them with her boundless energy. Throughout the 1920s she continued teaching her students how nature creates its own environment and how within that environment species can survive. However, she also added a new idea to her class curriculum: conservation. Through the field trips she took with her students to rural, unspoiled habitats, Morgan clearly showed her feeling regarding conservation by allowing students to realize that no one could study and learn if what they studied no longer existed.

In 1926 Morgan traveled to British Guiana in South America to study the stump-legged mayfly. There, she finally discovered the answer to a nagging question that had been left unanswered in her doctoral studies: Why do mayflies retain some characteristics of infancy, such as longer front legs, while other body parts disappear? Morgan discovered that adult male mayflies retain their long front legs because they use them to grasp the female of the species during mating. Since the other body parts are not needed for reproduction, through adaptation, they have simply vanished.

Authored Three Books

In 1930 Morgan published her first book, *Field Book of Ponds and Streams: An Introduction to the Life of Fresh Water.* With this volume Morgan wrote the book she had wanted to read when she was a curious child, but never found. ''This book began in ponds where frogs sat on lilypads and by swift brooks from which mayflies flew forth at twilight. I hope that it may be a guide into the vividness and variety of their ways,'' wrote Morgan in the preface to her book. However, *Field Book of Ponds and Streams* turned into more than a guide; it inspired people all over the world to become better observers of nature. Morgan received many letters of thanks from readers who finally had the knowledge they needed to understand and appreciate the natural world.

Published in 1939, Morgan's second book, *Field Book of Animals in Winter,* focuses on the ''ways in which animals meet the crises and depressions of winter,'' commented Schafer. This book was significant as one of the first books to focus on how and why animals hibernate. On its author's part, Morgan discovered an admiration for the animals, who had ''persistence which must hearten any human being to contemplate,'' as Schafer quoted from the volume. Like her first book, *Field Book of Animals in Winter* also became an international best seller, impressing the editorial board of the *Encyclopedia Britannica*, which requested Morgan's permission and assistance in developing an educational film based on her work.

During the 1940s, with World War II raging, Morgan and her students joined many Americans in sending care packages to Allied soldiers. However, Morgan wanted to do more. So, in 1944, in her capacity as Massachusetts State aquatic biologist, she began a new study focusing on the ecosystems of the state's lakes. During war times, food shortages are common. Morgan reasoned that, if fish have no food to eat, they die. If their food supply is depleted, more fish will die, and in turn, the supply of fish for human consumption will also decline. Morgan's study of fish not only spotlighted the need for conservation as a way to sustain fish populations, but also discovered the means to provide more food for people to eat. During this project Morgan also earned another nickname, the ''Big Fish Lady.''

In 1947 Morgan retired from teaching, but she continued to study and to write, as well as present pubic workshops on conservation. Her third book, *Kinships of Animals and Man: A Textbook of Animal Biology,* published in 1955, reflects Morgan's increasing concern for the environment. As Schafer quoted the ecologist, Morgan wrote that ''humanity is facing two very old problems, living with itself and living with its natural surroundings.'' Through her work she offered an solution: ''Conservation is one way of working out these problems, an appreciation and intelligent care of living things and their environment. It is applied Ecology.''

For Morgan, the survival of humankind depended upon the survival of animal-kind; she believed that ''every creature had its place and function within the natural world,'' according to Marcia Myers Bonta in *Women in the Field: America's Pioneering Women Naturalists.* For her efforts as an inspiring and enthusiastic teacher and a dedicated field researcher, as well as for her work in public education and conservation, Morgan is remembered.

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Jelly Roll Morton

American musician Jelly Roll Morton (1885–1941) was America's first great jazz composer and one of the foremost contributors to American music. A pioneering jazz musician and leader as well, Morton claimed to have invented the term jazz and the musical style itself at the height of the Swing Era in 1902 while he performed in New Orleans. Morton was also an influential composer; his works were widely recorded, reaching a vast audience.

Although an important and respected innovator in the transitional period from early to orchestral jazz, Morton had a predilection for embellishing the truth about himself. Because of this, the validity of his claim that he invented the term ''jazz'' is uncertain. With a penchant for the ostentatious, Morton was known for his colorful clothing and the diamond in his front tooth. Morton's vast output of work was recorded in 1938 at the Library of Congress during a series of several interviews. The resulting eight hours have been called by the *Biographical Dictionary of Afro-American and African Musicians,* ''perhaps the most important oral history of jazz ever issued.''

Much of the information about Morton's early life is uncertain, due in no small measure to his tendency to invent facts about himself. He was born Ferdinand Joseph La Menthe, on either September 20, 1885, or October 20, 1890, and probably in Gulfport, Louisiana, or Gulfport, Mississippi. Morton's creole father, E.P. Le Menthe (or LaMothe), was a carpenter. La Menthe was also a classically-schooled trombonist and took young Morton to the French Opera House in New Orleans. But La Menthe abandoned the family when Morton was very young. After Morton's mother married Willie Morton, the boy lived in Biloxi and Meridian, Mississippi, and then in New Orleans, mostly under the care of his aunt and godmother, Eulalie—or ''Lallie''—Echo.

Learned Several Instruments at Early Age

Morton's Aunt Lallie took him everywhere, including saloons and even jail. But it was in jail, when he heard the inmates singing, that Morton found his first musical inspiration. His first musical instrument, though made of a tin pan and two chair legs, sounded to him like a symphony. Soon Morton learned to play other, more traditional instruments. By age five he could play the harmonica and at age six he had mastered the Jews' harp. Morton was an accomplished guitarist by age seven. He studied the guitar and was soon playing in street bands. He then learned the trombone, which he played in the houses of the red light district in New Orleans known as Storyville. By the time he was a teenager, he also played the piano, which he learned after hearing a concert at the opera house. His aunt sent him to study for a time with a black university professor of music. Morton's mother died when he was 14 or 15, but his aunt was by far the greatest influence in his life. A firm believer in voodoo, his aunt kept glasses of water around the house from which Morton believed he heard voices echoing in the night. Morton also heard chains rattling and the sewing machine running. He would forever be influenced by voodoo and always kept holy water near his bed.

Morton began to earn money—$20 in tips on his first night—as a pianist and gambler in the red light district of New Orleans. Morton's family had great respect for opera, but any other type of music was considered inappropriate, so when his aunt found out where the money for Morton's new clothes was coming from, she threw him out of the house so he would not corrupt his younger sisters.

Discovered Jazz

In 1902, Morton met famous ragtime pianist and composer Tony Jackson. Morton began meeting with Jackson and other musicians in back rooms after all the nightclubs closed, playing until the afternoon. Morton claimed that jazz was born there and that the word was his invention. About this time, he wrote ''New Orleans Blues'' and ''King Porter Stomp,'' among other early tunes.

When he left his aunt's house, Morton also left New Orleans, never to return. He wandered the country, spending time in Tulsa, Oklahoma, and Chicago in 1904, and in Mobile, Alabama, in 1905. He found work as a musician, a pool shark, and a gambler. Morton even worked as a vaudeville comedian in Memphis, Tennessee, in 1908, and three years later he toured with McCabe's Minstrel Troubadours in St. Louis and Kansas City.

In 1911, Morton arrived in New York City sporting a diamond in his front tooth. It was there that he first played ''Jelly Roll Blues,'' which was published for orchestra in Chicago in 1915, making it perhaps the first jazz orchestration ever published. Several more Morton orchestrations would follow.

Success in the 1920s

The 1920s were Morton's most productive years. He was offered a job in Los Angeles in 1917, where he worked as a bandleader and in other entertainment areas. He also traveled a great deal, performing anywhere from Alaska to Tijuana, Mexico. While in Los Angeles, he began a relationship with Anita Johnson (or Gonzales), a girlfriend from New Orleans. Johnson had owned a saloon in Las Vegas but moved to Los Angeles and bought a small hotel. Morton often referred to her as his wife, although there is no record of their marriage. Johnson was musically inclined herself, and she wrote the lyrics for Morton's ''Dead Man Blues.'' Johnson had a good singing voice, as well, but Morton never allowed her to perform. She also traveled with him when he went on tour, mainly because Morton was intensely jealous of her and did not want her out of his sight.

By this time, Morton owned several small businesses. He was making money and establishing a name for himself. Morton was not above being ostentatious and boastful. He sometimes showed friends a trunk full of money, and his diamond-studded apparel and teeth were well known. Yet, there was no denying his distinctive personality. He was part showman and part sideshow barker. In an age when musicians all wore tuxedos, Morton preferred white trousers and shoes, a wine-colored jacket, and diamonds on his tie and his socks. But he was a dedicated composer, often waking up at night to scribble ideas and later demanding that the band musicians followed his compositions to the note.

In 1922 or 1923, Morton left Johnson and Los Angeles, returning to Chicago. For the next five years, he was the staff arranger for the Melrose Publishing House. A great number of his compositions were recorded during this period, including influential pieces on the Gennett label. He recorded ''London Blues,'' ''Grandpa's Spell,'' and ''The Pearls.'' He also spent some time with a group of white musicians known as the New Orleans Rhythm Kings. Morton was one of the first blacks to play in a mixed band.

Morton reached the height of his popularity between 1926 and 1930. He formed a band called the Red Hot Peppers and produced several classic recordings for the Victor label, both in Chicago and New York. The classics ''Kansas City Stomp,'' ''Sidewalk Blues,'' ''The Chant Mournful Serenade,'' and ''Ponchatrain Blues'' were released during this period. Morton's Chicago recordings also featured some of the best sidemen from New Orleans, such as Kid Ory on the trombone and Baby Dodds on the drums. He also found time to tour with W.C. Handy and played piano with Henry Crowder's band.

While at the Plantation Club in Chicago in 1927, Morton first met Mabel Bertrand, a creole dancer who had been raised in a convent after her parents died and who had entertained in Europe. They were married in 1928 and traveled together in Morton's Lincoln, while the rest of the band rode in a colorful bus proclaiming, ''Jelly Roll Morton and His Red Hot Peppers.'' In 1928, Morton spent two months at Harlem's Rose Danceland in New York City. The following year he led an all-girl revue in Chicago, and in 1931 he was back in Harlem with his own ensemble. He became the house pianist in Harlem's Red Apple Club in 1934.

The Depression Took Its Toll

By this time, the Depression was taking its toll on the recording industry. Big bands with such colorful figures as Louis Armstrong were coming into fashion, and Morton did not adapt to this new style. Due to his failure to adapt, Morton's success and prestige were dwindling. His fall in popularity as a bandleader had also nearly collapsed his financial empire when he moved to Washington, D.C. in 1935 for a long engagement at a the Jungle Club.

One night at the club in 1939, Morton admonished and then slapped a rowdy club patron. The man attacked Morton with a knife, slicing Morton in the head and chest. He never fully recovered from the incident, which only aggravated other existing health problems. In order to survive, Morton began accepting small weekly checks from Catholic Charities.

For a short time in 1938, Morton established a music publishing company in New York. With his recordings, he took advantage of public interest once again focused on the New Orleans jazz style. But his health was failing. Morton returned to Los Angeles in 1940, leaving his wife behind, although he kept in touch with her. While in Los Angeles, he renewed his relationship with Anita Johnson. Hoping that the California climate would restore his health, Morton formed a new band. Before long, his failing strength made it impossible to work.

In May of 1941, Morton checked into Los Angeles County General Hospital. On June 10, at the age of fifty, Morton died in Johnson's arms. The cause of death was heart failure resulting from chronic high blood pressure. A high mass was sung for Jelly Roll Morton in St. Patrick's Cathedral in New York City. His pallbearers included Kid Ory and other members of his band. Morton's will did not mention his wife. Whatever he had of value, including royalties, was bequeathed to Anita Johnson.

Morton's Legacy

George C. Wolfe's 1992 Broadway musical, *Jelly's Last Jam,* was loosely based on Morton's life. Recognized as the first great composer of jazz, he was an excellent pianist and an intelligent innovator who changed the early ragtime style into a new form. Morton's early works have become collector's items. Perhaps no jazz musician from the early days is now so completely recorded on disc. Morton's great legacy is found in the eight hours of recordings and interviews collected together by Alan Lomax in 1938 and released to the public ten years later.

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Alva Myrdal

Nobel Prize-winning Swedish diplomat and social reformer Alva Myrdal (1902-1986) worked to revolutionize her country's social welfare system, as well as to end the proliferation of nuclear weaponry in the second half of the twentieth century.

Swedish educator and diplomat Alva Myrdal was one of the most influential social reformers of the 20th century. Seeking to end inequalities among all peoples, she addressed these inequalities beginning with their root in education. In the 1930s she authored several books focusing on education, women's rights, and the role of the state in promoting human welfare, broadening her focus in the 1950s to encompass nuclear disarmament among the world's superpowers. Winner of the 1982 Nobel Peace Prize for her work as part of the U.N.-led disarmament talks in Geneva, Switzerland, during the 1960s, Myrdal's most esteemed book, 1977's *The Game of Disarmament: How the United States and Russia Run the Arms Race,* proved influential with its forward-looking view of the proliferation of nuclear weapons, and its strident argument for world peace.

Alva Reimer Myrdal was born January 31, 1902, in Uppsala, Sweden, one of five children born to middle-class parents Albert and Lova (Larsson) Reimer. Her father, a building contractor involved in local politics, was a staunch social democrat whom Myrdal admired; her relationship with her rigid, tradition-minded mother was more complex. From both her parents she gained a desire to contribute to the betterment of society.

An intelligent child, Myrdal fought with her mother to attend Uppsala's gymnasium, even offering to pay the costs with her own money. She won that battle, and went on to attend the University of Stockholm, where she earned her B.A. in Scandinavian languages and literature and the history of religion in 1924. That same year she married Karl Gunnar Myrdal, a freshly minted economist who would win the Nobel Prize in Economics in 1974. Alike in intellect and socialist leanings, the Myrdals would have three children—son Jan and daughters Sissela and Kaj—although their marriage was not an easy one due to Gunnar's demanding job and Alva's desire to be both responsible mother and supportive wife.

Promoted State-sponsored Childrearing

In 1929 the Myrdals traveled to the United States on Rockefeller fellowships, and Alva Myrdal pursued her interest in education by studying the nation's experimental schools, particularly a program of early education administered by Yale University professor Arnold Gessel. She returned to Sweden a year later inspired to study further, and from 1930 to 1931 attended the University of Geneva, ultimately transferring her credits toward a master's degree in social psychology at the University of Uppsala. Graduating from Uppsala in 1934, Myrdal worked as a teacher in Stockholm. Then, in 1932, she got a job as an assistant psychologist at the city's central prison. Returning to teaching three years later, she established a preschool teachers' training college, the Social Pedagogical Institute, which she directed until 1948, and through which she promoted her progressive theories regarding child care.

Myrdal believed strongly that the state should play a responsible role in the raising of Sweden's young, and that teachers of young children should be not only disseminators of facts; they should be trained in developmental and behavioral psychology. Opposed to punishment of any kind, Myrdal believed discipline and good habits could be instilled through repetition. She incorporated many of the methods used by Maria Montessori to achieve the latter goal.

As a noted educator, Myrdal found herself in a position to make changes in her country's educational policies, and the Myrdal home became a place where major intellectuals

of the day would often gather to discuss such issues. Although she was an effective speaker, she more frequently put her thoughts into book form, a habit she would continue throughout her life. 1934's *Kris i befolkinsfrägen* (*Crisis in the Population Question*) addresses Gunnar and Alva's joint concerns over housing, poverty, and education prompted by Sweden's shrinking birth rate; the book was influential in directing the course of national welfare programs throughout Scandinavia. Her 1941 book *Nation and Family* would prove equally influential in the United States.

While continuing her role as director of the Social Pedagogical Institute, Myrdal broadened her concerns by the end of the 1930s, responding to the war advancing through Europe as well as a result of her exposure to new ideas at Columbia University, where she and her husband lectured due to Gunnar's receipt of a Carnegie grant from 1937 to 1942. A brief return to Sweden in 1940 left the Myrdals concerned over the pro-Nazi sentiment that was beginning to influence their country, and they wrote frequently on their concerns in an effort to counteract this fascist tide.

Developed Unique Feminist Viewpoint

The late 1940s found Myrdal increasingly active and influential in the diplomatic realm. The first woman to be awarded a high-level position at the United Nations, Myrdal was appointed principal director of the U.N.'s department of social affairs in 1949. For the first time she recognized that her job was as important as that of her husband, and she made the temporary move to New York alone. Two years later she moved from New York City to Paris to serve as director of the United Nations Educational, Scientific, and Cultural Organization (UNESCO)'s department of social sciences. Among her colleagues at the United Nations, Myrdal gained respect as a skilled, well-reasoned negotiator, a skill that stood her in good stead throughout her diplomatic career. She also gained an ever-greater appreciation of the problems faced by working mothers, particularly poorer, undereducated women, through her work in New York and Paris. In 1956 she would crystallize her thoughts on the changing role of women in her book *Women's Two Roles,* coauthored with British psychologist Viola Klein.

Women's Two Roles takes its title from Myrdal's belief, shared with Klein, that women in modern society are living, in essence, ''two lives.'' Basing their argument on studies showing that the average life span of a woman in 1854 was only 45 years, most of that time spent raising six children; a century later women lived for 75 years, had three children, and gained approximately 30 years of quality life in which they could undertake a productive second career. Her theories connected with her earlier work as an educator, where she had realized that a revolution in child-rearing practices had the potential to free all women from a life of domesticity. While the book's controversial theories were at odds with those of American feminists, who did not view motherhood as the crucial task Myrdal believed it to be, as well as others who viewed a ''second life'' as a possibility only for educated, affluent women, *Women's Two Roles* was translated into several languages.

Resolute Advocate of World Peace

Returning to her native Sweden in 1955, Myrdal was appointed ambassador to India and minister to Ceylon until 1962, beginning a decade of ambassadorial positions that took advantage of her skills as a negotiator. While in India, she met the country's prime minister, Jawaharlal Nehru, whose pacifist philosophy greatly influenced Myrdal to extend her efforts beyond Sweden and work for world peace. While she was sometimes criticized for her positions on universal compulsory community service in place of a military draft as well as her oft-quoted opinion that peace marches are used only by those who lack political power—which not surprisingly angered many politically active college students of the day—Myrdal persuaded many in adopting her own belief that in order to achieve world peace rhetoric was not enough: peace would only come through negotiation and the development of well-reasoned, concrete plans for action.

After leaving India in 1962, she served as minister to Burma from 1955 to 1958 and ambassador to Nepal in 1960. In 1961 the 59-year-old diplomat began a five-year stint as Sweden's ambassador-at-large. Returning home to Sweden, she requested an appointed special assistant on disarmament affairs, developing her expertise on the subject. As her expertise grew, so did her fear over the proliferation of nuclear weaponry. In 1961 Myrdal gave her first speech asking the superpowers to implement a nuclear test ban, and from that point on she was an outspoken critic of the cold-war policies of the United States and the Union of Soviet Socialist Republics (USSR), policies which by then had them aiming nuclear weapons at cities around the globe. Also elected to the senate of the Swedish Parliament in 1962, disarmament became one of Myrdal's central concerns in representing her constituency.

Nominated as a member of Sweden's delegation to the U.N. General Assembly between 1962 and 1973, Myrdal represented her country's delegation to the disarmament conferences held in Geneva, Switzerland. While in Geneva she spoke out, in representing the unaligned nations of the world, against the threat of destruction posed by nuclear aggression. As minister in charge of disarmament after 1966, she also chaired the 1972 U.N. committee on disarmament and development. When she retired a year later, many of her colleagues expressed their appreciation for her many years of tireless service in public tributes.

Following her retirement, Myrdal devoted her time to publishing work in the area of disarmament. In her 1977 work *The Game of Disarmament: How the United States and Russia Run the Arms Race* she accuses the two world superpowers of fueling the arms race because of self-interest rather than world safety, and strongly criticizes their unwillingness to disarm. Other books include 1977's *Wars, Weapons, and Everyday Violence,* and *Dynamics of European Nuclear Disarmament,* published in 1981. Widely praised, Myrdal's books were distributed throughout North America, Britain, and Europe in their English, French, German, Italian, Japanese, and Spanish translations.

Won Nobel Peace Prize

Myrdal was awarded the Nobel Peace Prize in 1982 for her advocacy of world disarmament; she shared the Prize with Mexican diplomat Alfonso García Robles. Among her many other awards were the West German Peace Prize, the Albert Einstein Peace Prize, and the People's Peace Prize.

Retiring from diplomatic service at the age of 70, Myrdal returned to the field of education, and taught sociology at a number of U.S. schools, among them the Massachusetts Institute of Technology, Wellesley College, and the University of Wisconsin, Madison. In her writings she went beyond national aggressions to focus on the roots of social violence. Her belief in science as a source of understanding led to her promotion of social science and psychological research in this area prompted her to help in the establishment of the Stockholm International Peace Research Institute. She also supported the work of the Myrdal Foundation in its additional efforts in this area. ''The ruin of the planet is there for all to contemplate,'' she wrote in her preface to the 1982 of *The Game of Disarmament.* ''But so, too, is its potential richness if we learn to cooperate.''

An active, energetic woman, Myrdal enjoyed many hobbies during her eventful life, among them traveling, walking, and bicycling. She also enjoyed cooking and often attending the theatre with her husband. Throughout her life she read extensively in international affairs as well as enjoying fiction and poetry, which she read in the original English, French, German, and Spanish. Myrdal died in Stockholm in February of 1986; her husband died the following year.

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Jean Negulesco

In a career that spanned more than 30 years, Jean Negulesco (1900-1993) was one of Hollywood's most versatile directors and an early master of Cinemascope, the wide-screen technique pioneered in the 1950s.

Negulesco directed 72 films, nearly half of them short subjects, and served as producer, screenwriter and second-unit director on numerous others. Negulesco is best remembered for such classic films as *The Mask of Dimitrios, Humoresque, Johnny Belinda, Road House, How to Marry a Millionaire* and *Daddy Long Legs.* These and many of his other features contribute to a body of work whose wide appeal is testament to Negulesco's broad aesthetic interests.

Early Interest in Painting

Jean Negulesco was born in Craiova, Romania, on February 26, 1900, the son of a hotelkeeper. Art was Negulesco's first love, and by his mid-teens he was a precocious painter. When composer Georges Enesco visited the military hospital where Negulesco worked during the First World War, the youthful Negulesco drew a portrait of him, and Enesco bought it. Encouraged by this, Negulesco decided he wanted to become a painter.

He went to Paris, where he met fellow expatriate artists Konsantin Brancusi, Jules Pascin and Amodeo Modigliani. Brancusi served as his mentor. During the 1920s Negulesco's artistic reputation grew, and in his late 20s he began to work as a stage designer. In 1927, an exhibition of his work was put on in New York, and Negulesco also began working for Paramount Studios in New York. His early work for the studio involved sketching the opening montage of *Tonight We Sing* and as technical advisor on the controversial *The Story of Temple Drake,* based on William Faulkner's novel, *Sanctuary.* Later the Western Association of Museums gave him a one-man exhibition in Los Angeles as its ''foreign painter of the year.''

Turned to Film Career

After his one-man show, art critic Elie Faure, who reportedly hadn't even seen the exhibition, advised Negulesco to quit painting and throw himself into film, even though as an artist Negulesco had a following on both sides of the Atlantic. Negulesco remained in Los Angeles and debuted as a director with a self-financed experimental film titled *Three and a Day.* The star of *Three and a Day,* fellow expatriate Mischa Auer, helped Negulesco gain entrance into the big studios.

In 1932 Negulesco was second-unit director for Paramount's film *A Farewell to Arms* and technical director for *This Is the Night.* In 1934 he served as associate director for *Kiss and Make Up,* a comedy starring Cary Grant. In the late 1930s Negulesco worked primarily as a studio writer. He wrote the screenplay for the 1937 film, *Expensive Husbands,* and worked on the stories of other movies.

His work at Paramount and later Universal brought him to the attention of the short subjects department at Warner Brothers. That studio offered him a job as a director of shorts, which in those days were an essential part of movie theater's bills.

Negulesco's first studio directorial effort was the 1940 ten-minute short, *Joe Reichman and His Orchestra.* That same year he directed *Alice in Movieland,* another musical

short written by Ed Sullivan. Over the next four years Negulesco directed numerous short subjects for Warner Brothers, mostly musicals and many featuring second-caliber big bands. He also worked on the crew that filmed two short dance pieces by Leonid Massine: ''Gaiete Parisienne'' (released in 1941 as *The Gay Parisian*) and ''Capriccio Espagnol,'' *Spanish Fiesta,* released in 1942.

Feature Director

Negulesco soon started being considered for feature films. He was credited with directing the 1941 melodrama, *Singapore Woman,* although he may have been pulled off the project before completion. Prior to that film he was chosen to direct *The Maltese Falcon,* the movie that would be a big hit for Humphrey Bogart, but he was replaced by John Huston.

Negulesco's real break in Hollywood came in 1944, more than 14 years after he decided to switch careers, when he directed the noir film *The Mask of Dimitrios* starring Sydney Greenstreet and Peter Lorre, both of whom had appeared in *The Maltese Falcoln.* The style was an interesting challenge for the urbane Negulesco, but Greenstreet and Lorre were experienced noir actors and Negulesco pulled off the film's recreations of various European settings. While some critics have argued that *The Mask of Dimitrios* is not first-rate noir, in its time the film was successful enough to lift Negulesco out of the Warner Brothers short subject department. He did direct two more shorts for Warner Brothers in 1944: *Listen to the Bands* and *Grandmother's Follies.* These followed his second feature, *The Conspirators,* starring Hedy Lamarr and Paul Henreid and again featuring Greenstreet and Lorre. *The Conspirators* is a World War II film with noir aspects about a group of underground anti-Nazi conspirators in Lisbon, one of whom is a Nazi double agent.

In 1946 Negulesco teamed with Greenstreet and Lorre for the third and final time when he directed *Three Strangers,* a drama about fate and those who attempt to alter it. That same year Negulesco teamed up with actor John Garfield. He first directed Garfield in *Nobody Lives Forever,* a film noir that addressed the plight of returning World War II serviceman. The protagonist is a New York gambler who gets involved with a gang of grifters in California. Negulesco exhibited a firm grasp of noir conventions and in some places modifies them to heighten the film's irony. *Humoresque,* written by Clifford Odetts, was the second collaboration between Negulesco and Garfield; it also starred Joan Crawford as a predatory fan of Garfield's character, a concert violinist. In this film, Negulesco, who had made so many musical shorts, proved what he could do when he was on familiar ground. He followed up with *Deep Valley* (1947), a crime melodrama starring Ida Lupino. Negulesco's next project was to have been *The Adventures of Don Juan,* but artistic differences with Errol Flynn, the film's star, caused studio boss Jack Warner to remove him from the project. The resilient Negulesco bounced back from that setback in 1948, when he directed the film considered to be his greatest artistic achievement.

That film was *Johnny Belinda,* starring Jane Wyman and Lew Ayres. It was the apex of Negulesco's career. He was nominated for an Academy Award for best director (he lost to John Huston), and Wyman won the Oscar for best actress. By the time of the awards ceremony, however, Negulesco was no longer employed at Warner Brothers. Warner disliked *Johnny Belinda* so much that he fired Negulesco after seeing the film's preview.

Master of Different Styles

Negulesco went to Twentieh Century Fox, where he directed film noir staples Lupino, Cornel Wilde and Richard Widmark, as well as Celeste Holm, in *Road House* (1948). This was Negulesco's most solid noir offering, and it capitalized well on his painterly and set-designer background through the use of unreal scenery that mirrors the characters' physical and psychological situations. Negulesco scored another hit in 1950 when he teamed with writer Nunally Johnson for *Three Came Home,* about women in a Japanese prisoner-of-war camp in Borneo. He followed this with *Phone Call from a Stranger* (1952) and *Titanic* (1953). The former featured Bette Davis in a cameo role while the latter starred Clifton Webb and Barbara Stanwyk.

In the five years after he left Warner Brothers, Negulesco's style and his choice of scripts softened. He and Johnson teamed up again for the studio's second CinemaScope feature, *How to Marry a Millionaire.* This was the first of several Negulesco films about women searching for happiness. The others were *Three Coins in the Fountain* (1954), a popular film about three women in Rome that is

not critically acclaimed; *Woman's World* (1954), an illustration of the adage ''behind every successful man is a woman''; and *The Best of Everything* (1959), a film that is the polar opposite of *Woman's World,* in which three women struggle to make it to the top in a New York publishing company.

During his stay at Twentieth Century Fox Negulesco had the opportunity to direct some of the Hollywood's biggest stars, including Fred Astaire (in *Daddy Long Legs,* 1955); Lauren Bacall, Betty Grable, and Marilyn Monroe (in *Millionaire*); Richard Burton and Lana Turner (*The Rains of Ranchipur,* 1955); Irene Dunne (*The Mudlark,* 1950); Sophia Lauren and Alan Ladd (*Boy on a Dolphin,* 1957), and Joan Crawford (*Woman's World*). Yet despite all this star power Negulesco's films in the 1950s were not groundbreaking. Their popularity was largely due to the actors' followings and gimmicks like CinemaScope.

Later Years and Retirement

Negulesco made only four films in the 1960s, and one of them, *The Pleasure Seekers* (1964), was a remake of *Three Coins in the Fountain,* this time set in Madrid. Another project was an uncredited effort for *The Greatest Story Ever Told,* released in 1965. George Stevens was given sole directorial credit, but David Lean and Negulesco also worked on the film. His final directorial effort was 1970's *Hello-Goodbye.*

After 1970 Negulesco worked sporadically. He appeared in three films: *Un officier de Police sans Importance* (1973), *L'Arriviste* (*The Thruster*) in 1976, and *Le Jupon rouge* (*Manuela's Loves*) in 1987. In retirement in the south of France Negulesco invested in real estate and returned to his first love, painting. In 1985 Negulesco published his autobiography, *Things I Did . . . and Things I Think I Did.* In his review of the book for the *New York Times,* John Houseman wrote that Negulesco was ''a true man of the world,'' yet one of his ''attractive qualities [was] his modesty.''

Negulesco appeared on television twice, both times as himself. In a 1960 episode of *This Is Your Life* he was one of the guests who surprised Italian actor Rossano Brazzi. He also appeared posthumously in the 1997 documentary *The Reality Trip,* which celebrated the centenary of film. As a producer Negulesco sheparded the televising of the 27th Academy Awards ceremony in 1955. In 1962 he produced and codirected the made-for-TV film *Jessica.*

Negulesco was married twice. His first marriage ended in divorce soon after he arrived in the United States. His second marriage was to model Dusty Anderson in 1946. Negulesco had a son, Julian (also a film director), and two adopted daughters. Negulesco died of heart failure on July 18, 1993 in Marbella, Spain.

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Vladimir Nemirovich-Danchenko

A dominant figure in early twentieth-century Russian theater, Vladimir Nemirovich-Danchenko (1858-1943), together with Konstantin Stanislavsky, founded the Moscow Art Theatre and helped usher naturalism in theatrical performance and writing.

Vladimir Ivanovich Nemirovich-Danchenko was born in Ozurgety (now Makharadze), Georgia, on December 11, 1858. During the mid-1800s Georgia was annexed to Russia; falling to communist control during the Russian Revolution, in 1922 it would join the Union of Soviet Socialist Republics. From an early age Nemirovich-Danchenko exhibited a love of the theater. By age 13 he was acting and directing amateur theatricals and already trying out different stage techniques and effects. However, at age 18 he set aside his theatrical interests and went to Moscow, where he studied physics and mathematics at the Moscow State University from 1876 to 1879. Theater remained his first love, however, and during this time Nemirovich-Danchenko continued his involvement in the stage as a critic. After leaving school, he put increased effort into his work as a theater critic. Ultimately, while his criticism was much admired, Nemirovich-Danchenko's creative urges sought release in play-writing and fiction, balancing the analytical side of his personality.

Early Theatrical Success

In the 1890s Nemirovich-Danchenko became a well-known figure in Moscow and St. Petersburg as a result of his plays and his fiction. His first theatrical success, translated as *The New Undertaking* or *New Business,* premiered in St. Petersburg in 1890. Despite the early misgivings of some of the cast, and those of Nemirovich-Danchenko himself, the play proved a hit with the most important critic of the day, Flerov-Vassiliev. Nemirovich-Danchenko was awarded Russia's Griboyedov prize—named for 19th-century playwright Aleksandr Sergeyevich Griboyedov—as author of the best play of the season by the Russian Society of Dramatists. Nemirovich-Danchenko's other plays included *Gold,* produced in 1895, which had the distinction of being the first play to hold a dress rehearsal in the history of Russian theater, and *The Worth of Life,* produced in Moscow in

1896. *The Worth of Life* was also awarded the Griboyedov prize, beating out Anton Chekhov's *The Seagull.* Nemirovich-Danchenko, who had encouraged Chekhov to write his play, tried to convince the award judges to reverse their decision, but with no success. Nemirovich-Danchenko's plays were produced at the Maly (''small'') Theater in Moscow, the Alexandrinskii Theater in St. Petersburg, and on stages throughout the Russian provinces.

In 1891 Nemirovich-Danchenko used his success with the play *The New Undertaking* as a springboard for furthering his career in the theater. On the recommendation of acting instructor Aleksandr Yuzhin, he was offered the post of instructor in dramatic art at the Moscow Philharmonic Society. The post was considered a humble one; the Philharmonic's school was considered second compared to the Moscow Imperial school, and there was little prestige in teaching lower-level courses. However, on the strength of Yuzhin's recommendation, as well as Nemirovich-Danchenko's theater criticism and his play, it was viewed as a coup that a non-actor was hired to teach acting. However, as he later wrote in his autobiography *My Life in the Russian Theatre,* translated by John Cournos, Nemirovich-Danchenko admitted not only that the school had a ''bad reputation, but also that ''there was among the pupils a terrible lot of riffraff. . . . The majority came here to be taught in the speediest manner possible how to act, so that they might be given good roles in a graduation play. The educative aim of the school was wholly ignored.'' It was dealing with these manner of students that Yuzhin had to intercede on Nemirovich-Danchenko's behalf, as the students objected to being taught by someone who did not act. To his students Nemirovich-Danchenko stressed the need for longer, better-organized rehearsal and a more flexible acting style. At first the playwright regretted his decision to teach acting, but as he began to weed out the nonserious students and as his principles took hold, the graduation performances at the Moscow Philharmonic Society drama school soon rivaled those of the Imperial School.

During the years he taught at the Philharmonic School Nemirovich-Danchenko published, in addition to plays, a book on acting translated as *Drama behind the Scenes* (1896), as well as two works of fiction: 1896's *The Governor's Inspection* and 1898's *Dreams. Dreams* would be Nemirovich-Danchenko's last work of fiction, as by the time it was published his career had already begun to take a new, historic turn.

The Moscow Arts Theater

Recognizing the dreadful state of Russian theater at the turn of the 20th century, Nemirovich-Danchenko arranged to meet with independent-minded stage director Konstantin Sergeyevich Stanislavsky. In 1897 the legendary meeting took place in the restaurant of the Slavyansky Bazaar hotel. The two men discussed the state of Russian theater, their disappointment in contemporary drama, and their hopes for a new style. They soon began to sketch out a plan, and in doing so the two like-minded men—in his autobiography Nemirovich-Danchenko declared that he and Stanislavky did not once disagree during their meeting—brought forth the seminal ideas for the Moscow Art Theatre. The two men remained at the restaurant long enough to have lunch and dinner there, then left for Stanislavsky's home to continue their discussion. In all, the meeting lasted an incredible 17 hours, but in that time the blueprint for the Moscow Art Theatre was drawn up.

Originally known as the Moscow Popular Art Theatre and the Moscow Academic Art Theatre, the Moscow Art Theatre drew its actors from the best of two groups: Nemirovich-Danchenko's students at the Moscow Philharmonic School, where he remained until 1898, and from the Society of Art and Literature, which Stanislavsky had cofounded in 1888. The influence of the Moscow Art Theater on Russian and world theater in the late 19th and early 20th centuries cannot be exaggerated. Not only did the theater revolutionize the style of acting, leading theater from the mannered to the natural, but in producing the plays Nemirovich-Danchenko chose, it signaled a quantitative leap into modernism. While Nemirovich-Danchenko, in his autobiography, clarified that the theater's birth was nowhere near as smooth as the meeting that inspired it, Nemirovich-Danchenko and Stanislavsky did manage to adhere to a strict division of labor between them. While Stanislavsky had complete control in staging the productions—which subsequently increased his reputation at Nemirovich-Danchenko's expense—Nemirovich-Danchenko served as producer and dramaturg. As dramaturg the playwright was in charge of selecting new plays for production; he also advised Stanislavsky on interpretation and staging.

The first production of the Moscow Art Theatre occurred on October 14, 1898. The play was the 1868 historical drama *Tsar Fyodor,* by Aleksey Konstantinovich Tolstoy. *Tsar Fyodor* went through some 70 rehearsals before the staging, and while the critics gave it good reviews Stanislavsky was disappointed in the performance, declaring that the actors were imitating his directions rather than truly acting. The fledgling theater struggled through three more productions before gaining a firm foothold in the Moscow theater world: *They Who Take the Law into Their Own Hands, The Merchant of Venice,* and *Antigone.* But all during this time Nemirovich-Danchenko was determined to right a wrong, and for the theater's fifth production he engaged Chekhov's *The Seagull*, which had not only lost out on the Griboyedov prize to Nemirovich-Danchenko's own play but had also received bad notices from the critics. It was with their production of *The Seagull* that the Moscow Art Theatre achieved its first real success. The play starred Vsevolod Meyerhold, who would himself become an influential director, and Olga Knipper, who would eventually become Chekhov's wife. Nemirovich-Danchenko had always encouraged Chekhov's theatrical aspirations, and he was the perfect playwright for the theater's philosophy. Thus began a long collaboration between Chekhov and the Moscow Art Theater that would see acclaimed productions of *Uncle Vanya, The Three Sisters,* and *The Cherry Orchard.* In 1904 Nemirovich-Danchenko also staged an independent production of Chekhov's *Ivanov.*

Besides Chekhov's plays, Nemirovich-Danchenko also chose to present a production of William Shakespeare's

Julius Caesar, which was hailed as a masterpiece of psychological theater. He also produced *Lonely Lives* in 1899, a play by Gerhart Hauptmann, whom Chekhov admired, as well as work by Maurice Maeterlinck. Another playwright whom Nemirovich-Danchenko championed was Henrik Ibsen. In the 1890s, while he was the drama instructor at the Moscow Philharmonic School, Nemirovich-Danchenko had been the first director to successfully stage Ibsen's work in Russia when he produced *A Doll's House.* Now, at the influential Moscow Art Theatre, he produced Ibsen's plays in succession: *When We Dead Awaken* in 1900, *Pillars of Society* in 1903, *Brand* in 1906, *Rosmersholm* in 1908, and *Hedda Gabler.*

During the early years of the 20th century Nemirovich-Danchenko also began nurturing the young playwright Maxim Gorky. Gorky had already written a number of short stories and novels when he turned to writing for the stage. His first produced play was *Smug Citizens,* which was eventually banned and for which Nemirovich-Danchenko had to intercede to perform even occasionally. Meanwhile Nemirovich-Danchenko and Stanislavsky urged Gorky to write a play about the downtrodden. What resulted was *The Lower Depths,* a play whose power still held more than a century after its 1902 production at the Moscow Art Theatre. The Moscow Art Theatre also produced Gorky's *Children of the Sun.*

By the 1910s theatrical realism began to seem old-fashioned, although among the many plays Nemirovich-Danchenko produced during this period were Aleksandr Ostrovsky's *Even a Wise Man Stumbles* (1910), Saltykov-Shchedrin's *The Death of Pazukhin* (1914), and two adaptations of Dostoevsky's novels: *The Brothers Karamazov* and *Nikolai Stavrogin,* the latter based on the novel *The Possessed.* Symbolist writers such as Bely, Blok, and Bryusov had already made deep inroads in the Russian aesthetic, and futurists such as Mayakovsy and Meyerhold also came forth to challenge the tenets of realism. In time Nemirovich-Danchenko came to seem conservative, particularly in his choice of plays for production, although he was considered no less influential.

Obtained Soviet Patronage

Following the October 1917 Russian Revolution both Vladimir Lenin, leader of the Russian Soviet army, and Anatoly Lunacharsky, the new Soviet commissar of culture, gave their crucial support to the Moscow Art Theatre. This in turn allowed the theatre troupe to travel abroad and give performances in Europe and the United States. This tour lasted from 1922 to 1924, during which time the Moscow Art Theatre gained widespread international acclaim. Nemirovich-Danchenko and Stanislavsky were now as well known abroad as they were in Mother Russia.

Nemirovich-Danchenko also was interested in musical theater, and as an adjunct to the Moscow Art Theatre he founded the allied Moscow Art Musical Studio in 1919. In 1926 the school's name was changed to the V.I. Nemirovich-Danchenko Musical Theatre and still later to the Stanislavsky-Nemirovich-Danchenko Musical Theatre. Among the works he produced or supervised at the Musical Theatre were Giuseppi Verdi's *La Traviata,* Dmitry Shostakovich's *Katerina Izmailova* (also known as *Lady Macbeth of Mtsensk*), and *Carmencita and the Soldier,* which is based on Georges Bizet's opera, *Carmen.*

In the late 1920s and 1930s Nemirovich-Danchenko worked within the confines of Soviet-promoted socialist realism. His productions included the works of Soviet playwrights, notably Leonid Leonov's *The Orchards of Polovchansk*, adaptations of Tolstoy's novels *Resurrection* and *Anna Karenina,* as well as Russian classics such as Ostrovsky's *The Storm* (1935) and Griboyedov's *Woe from Wit* (1938). Particularly praised during his later career were the Moscow Art Theatre's stagings of Gorky's *Enemies* (1935) and Chekhov's *Three Sisters* (1940). Nemirovich-Danchenko worked with the Moscow Art Theatre right up until its evacuation during World War II. His autobiography was translated into English in 1936 as *My Life in the Russian Theater.*

In addition to the Griboyedov prizes Nemirovich-Danchenko was awarded the State Prize of the USSR in 1942 and 1943, the Order of Lenin, and the Order of the Banner of Red Labor. He died in Moscow on April 25, 1943.

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O

Dositej Obradović

Serbian writer, translator, and educator Dositej Obradović (circa 1740-1811), usually considered the father of modern Serbian literature, dedicated his life and talents to building and celebrating the culture of his people.

Early Life

Dositej Obradović was born Dimitrije Obradović around 1740 in the village of Cakovo near the present-day city of Timisoara in Romania. He was one of four children. His father, Djuradj Obradović, was a furrier and a merchant who died when Obradović was very young. Once widowed, his mother, Kruna Paunkić, took Obradović and his siblings to the home of her family in the nearby village of Semarton. Kruna died when he was nine or ten years old, leaving him orphaned. He was separated from his siblings and returned to Cakovo to live with an uncle on his father's side.

While living with his uncle Obradović discovered a passion for books and learning. He read Serbian and Romanian texts and studied Greek language and literature. His uncle wanted him to become a village priest, so Obradović was exposed to various religious readings. He absorbed the religious literature quickly and longed to become a saint. He made multiple attempts to run away with visiting abbots. Disturbed by these escapes, his uncle sent him to Timisoara as an apprentice to a quilt maker, hoping that learning a trade would make him abandon his grandiose religious aspirations.

But instead of making quilts, in 1757 Obradović left his uncle's household for good and took shelter in the monastery of Hopovo at Fruska Gora. The abbot there, Teodor Milutinović, took Obradović in as his disciple because he was impressed by the young man's reading and writing abilities.

Life as a Monk

Obradović spent the next three years at the monastery reading and studying spiritual literature. He was a serious and devoted pupil. In one of the books he studied he left this inscription: ''I, sinful Dositej of Hopovo, an unworthy deacon, finished reading this soul-benefiting book on November 8, 1759.'' Obradović balanced his reading with secular texts, the most influential of which was a collection of *Aesop's Fables.*

In 1758 he was tonsured, a ceremony that made him officially into a cleric, and given the name Dositej. He was later ordained as a deacon but soon found himself dissatisfied with the rigidly circumscribed nature of his educational material. He fled the monastery in 1760 with the intention of traveling to Kiev to broaden his mind. But Obradović didn't make it to Russia, and instead spent a year in Zagreb studying Latin. He took teaching positions to support himself financially and to save money for his trip to Russia.

Traveling Scholar

In 1763 he headed to Greece to visit Mount Athos, but fell ill and went instead to Montenegro, where he worked for a time as a schoolteacher. It was at this time, while traveling among his own people and teaching in various institutions, that Obradović recognized his culture's need for development. He felt his people were backwards and he wanted to raise their awareness of literature and culture. He

began translating great works of other cultures into conversational Serbian.

In 1765 in Smyrna, he studied theology, philosophy, Greek literature, rhetoric, and song as a pupil of the master teacher Hierotheos Dendrinos. This gave him a classical education that few of his countrymen could obtain.

In 1768 Obradović went to Hormovo, Albania to study the Albanian language, worked in Corfu for a time as a student of Andreas Petritsopolos, and then returned to Dalmatia to continue teaching. He was a voracious reader, consuming books in Italian, Greek, and the Slavic languages while simultaneously writing and publishing his own moral works.

In 1771 he traveled to Vienna, and there for the first time he came into contact with the ideas and works of the Western Enlightenment movement. He supported himself by tutoring students in Greek and set about learning French, Latin, and German. He studied logic and metaphysics and tutored students in French and Italian once he had mastered those languages. He also studied French and English literature. In 1777 he took a position tutoring the nephews of Vidak, Archbishop of Karlovac, in Modra, near Bratislava.

Next, in 1779, he traveled to Trieste, continuing through Italy to the island of Chios. While there he taught Italian in a local school, then visited Constantinople briefly but had to leave because of plague outbreaks. He went next to Moldavia, where he spent a year tutoring for a wealthy family. By 1782 he had saved enough money to make a trip to Halle, Germany, where he enrolled in a university to study physics and philosophy. During this time he composed and published his autobiography, a manifesto for his intended educational program titled *Pismo Haralampiju* (1783), and the moral advice book *Sovjeti zdravago razuma* (Counsels of Common Sense, 1784). The morals book advocated coeducation for boys and girls.

In 1784 he spent a year in Europe translating fables and studying English literature. He tutored for the next few years and by 1787 had saved enough money to take his long-desired trip to Russia. He spent six months in Sklov, reading Russian literature and writing the second half of his autobiography.

In 1789 Obradović settled in Vienna. He stayed there for twelve years, writing and printing both original works and translations. In 1802 he traveled back to Trieste because a printing press there was publishing Serbian works. While there he heard of the Serbian uprising against the Turks, and Obradović raised money and donated funds of his own to the cause. He went to work for the victorious Karadjoedje administration in 1806.

At more than sixty years of age, Obradović became a champion of the effort to educate his people. He settled in liberated Belgrade in 1807, and in September 1808 he opened the *Velika skola* (Great School), later the University of Belgrade. His health started to decline in 1809, and he died on March 28, 1811, shortly after being appointed Secretary of Education.

Publishing Pioneer

Obradović's most substantial contribution to the education of his people lay in his dedicated use of the Serbian popular language. In his lifetime, the Serbs were divided into three linguistic camps: the educated few who spoke and wrote in Russian Church Slavonic (a language of prestige), other educated people who spoke and wrote in *slavenoserbski* (a hybrid of Russian Church Slavonic, Old Church Slavonic, Russian, and local Serbian vernacular), and the masses, mostly illiterate, who spoke the local Serbian vernacular. As the *Dictionary of Literary Biography* explains, ''Dositej considered the introduction of vernacular elements into the literary idiom necessary because he believed that only one in ten thousand people understood *slavenoserbski* well, whereas the language of the people was understood by all, peasants and educated people alike. With minor dialectal differences, the spoken language was the same in all the areas populated by the Serbs. If books were printed in the language of the people, they would reach broad segments of [the] population.''

His work consisted mainly of translations, the most famous of which were his 1788 translations of some of *Aesop's Fables.* Obradović included corresponding moral instructions with each of the fables, as well as Serbian folk proverbs and popular expressions to help the reader relate to the message of each fable. His goal was to help the Serbian public realize their need for significant cultural enhancement.

During the Serbian uprisings he established the first Serbian school of higher learning. His most notable original work is his autobiography titled *Zivot i prikljucenija Dimiteÿa Obradovića, narecenoga u kaludjerstvu Dositej, n'im' istim' spisan' I izdat'* (1793), which was translated in 1953 as *The Life and Adventures of Dimitrije Obradović Who as a Monk Was Given the Name Dositej.* It is believed to be the first book ever published in the Serbian popular language.

Cassell's Encyclopaedia of World Literature describes Obradović's writings as ''permeated by enlightened common sense and sane patriotism, sincerity and integrity, keen intellectual curiosity and wide erudition.'' *Cassell's* states that Obradović's ''influence on the development of Serbian literature has proved both far-reaching and constructive.'' He is considered the chief representative of the Serbian Age of Enlightenment. Through his work the Serbian literary world began to develop its modern literature and culture and to develop a sense of national consciousness.

To this day Obradović is seen as a champion of Serbian culture. In 1911, 100 years after his death, many essays were published in celebration of his life and works. One of the essays imagined Belgrade in the year 2011 with a cultural museum called the Dositej Building, ''a magnificent palace, situated in the most beautiful spot in the city centre.'' Although less grand than imagined in that essay, the Dositej Museum in Belgrade was opened in an old, tiny Turkish home that preserved both Obradović's works and those of language reformer Vuk Karadzic (1787-1864). Obradović remains an admired and much celebrated figure in Serbian literary history.

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Kenzaburo Oe

Japanese novelist Kenzaburo Oe (born 1935) is considered the leading contemporary writer in his language. A 1994 Nobel Prize winner in literature for a body of work that often makes reference to his developmentally disabled son Hikari, Oe has also been a vociferous critic of modern Japanese society and politics. Considered one of Japan's more liberal intellectuals, Oe was described by *Modern Japanese Writers* contributor Dennis Washburn as ''a writer driven by an urgent sense of moral and spiritual crisis.''

Born on January 31, 1935, Oe grew up in the village of Ose, located on Shikoku, one of Japan's four main islands. His entry into school coincided with Japan's involvement in the global conflict that became World War II. On August 6, 1945, when Oe was ten years old, U.S. planes dropped the world's first atomic bomb on the Japanese city of Hiroshima; three days later, Nagasaki was also leveled. Japan's Emperor Hirohito surrendered on August 15 in a radio announcement that stunned the country. Oe suddenly quit school a few weeks later. As he explained in a lecture reprinted in *World Literature Today,* ''until the middle of that summer, our teachers—who earlier had taught us that the emperor was a god, had made us bow in reverence to his portrait, and had preached that Americans were not human but rather demons or beasts—now started saying things that were quite the opposite, and all too matter-of-factly at that.''

After hiding in the forest during the hours he was supposed to be in school for a few weeks, Oe became ill when the rainy autumn weather arrived, and he was nursed back to health by his widowed mother. Resuming his education, he attended high school in Matsuyama, also on Shikoku, and entered the University of Tokyo in 1954. Initially, he studied science and math, but eventually switched to French literature. He became politically active as well, co-founding the Young Japan Group with a number of other students when the terms of a controversial 1951 U.S.-Japan security treaty were renewed in 1960. The agreement compelled the United States to defend a demilitarized Japan in the event of attack, and in exchange Japan allowed the presence of U.S. military bases, including a large one in the port city of Okinawa. Oe and other Japanese who had come of age during World War II objected to the controversial agreement, for they believed it would draw Japan into a war of aggression against U.S. enemies in Asia.

Literary Acclaim Came Swiftly

In 1957 Oe's first published short story won a school prize. A 1958 novella, *Shiiku* (''The Catch''), also won honors from the Japanese Society for the Promotion of Literature. His first novel, *Memushiri kouchi,* made Oe an overnight literary sensation in Japan. The story—translated as *Nip the Bud, Shoot the Kids*—is set on Shikoku during the war years, and follows the fate of a group of juvenile delinquents sent there. The local residents are hostile to the boys, and when an outbreak of disease comes, the Shikoku villagers flee the island and leave the teens to die. The boys survive, however, and even take into their fold an ostracized Korean boy and an abandoned girl. When the islanders return, they hide their actions from the authorities, and all but one of the boys—the narrator—agree to go along with the lie. Oe's first novel ''set the tone for much of his later writing,'' noted *Financial Times* contributor David Pilling. ''While mainstream writers were basking in Japan's miraculous transition to peace and prosperity, Oe was dredging up its filthy past and asking uncomfortable questions about its present.''

Oe was still at the University of Tokyo when *Shiiku* was published, and he graduated in 1959 after completing a thesis on the work of French existentialist Jean-Paul Sartre. A year later he married Yukari Itami, the daughter of a well-known Japanese screenwriter, and found himself the youngest delegate in a group invited to Communist China to meet with leader Mao Tse-tung. His next work was the novella *Seventeen* and its sequel, *Death of the Political Youth.* Both novels are based on an actual event that occurred in Japan in 1960 when a 17 year old assassinated the leader of Japan's socialist party, then committed suicide. In Oe's story, the youth is a sexual deviant whose personality disorder makes him an easy target for a right-wing political group. Both Oe and the publisher of the literary journal in which the novellas first appeared consequently received death threats.

Distraught by Birth of Son

During the early 1960s Oe traveled extensively, visiting the Soviet Union and even lunching with Sartre in Paris, after which the two men attended a political demonstration. Oe later said that, despite his early acclaim, he suffered from depression during this period of his life, a condition exacerbated by the birth of his son Hikari in 1963. The boy was

born with a large growth on his head and a lesion that exposed his brain tissue. The doctors believed surgery was necessary to save Hikari's life, but told Oe and his wife that it would likely result in severe brain damage. Unable to decide whether to let the infant die or approve the operation, Oe fled to Hiroshima, where he worked on an assignment about the atomic-bomb survivors and the city's anti-nuclear movement. Oe later said that it was his meeting with the head of Hiroshima's Red Cross hospital, Dr. Fumio Shigeto, that changed his life. Shigeto told Oe about a dentist who was filled with despair in the weeks following the atomic catastrophe, when the hospitals were filled with the thousands who had been badly burned or sickened from radiation. ''If there are wounded people, if they are in pain, we must do something for them, try to cure them, even if we seem to have no method,'' Oe recalled Shigeto as saying. Afterward, he said the city ''assumed a central place in my work and became a way for me to think about our society, our world—about what it means to be human.''

Oe and his wife decided to allow doctors to operate on Hikari, who did suffer brain damage as a result. The experience became the basis for Oe's next novel, *Kojinteki na taiken,* published in 1964 and translated into English as *A Personal Matter* four years later. It is the first of several fictional works from Oe's pen to feature a protagonist whose child is born severely disabled. In the story, a young husband cannot deal with the trauma, and descends into a spiral of alcoholism and infidelity as he waits for his newborn son to die in the hospital. He even spirits the infant away one day and takes him to an abortionist, but undergoes a change of heart. Oe requested that his *Hiroshima Notes* be published simultaneously with the novel, since he felt the two experiences were so intertwined. Pilling, writing in the *Financial Times,* called *A Personal Matter* ''arguably the most painful and powerful post-war Japanese novel.''

Oe went on to write a number of other prize-winning short stories and novels, some of them touching on the threat of nuclear power while others revisit the author's soul-searching over his severely disabled son. His works were not always well received in Japan, for his literary style eschews the Japanese tendency toward ambiguous language in favor of a far more frank approach. He includes episodes of sexual depravity and violence, and almost always casts a critical eye on Japanese society, politics, and long-held attitudes.

''Those Disgraceful Five Weeks''

Oe's 1983 novel *Rouse Up, O Young Men of the New Age!* once again features a narrator, called ''K,'' who has a disabled son. The boy is entering adulthood, and the father, a scholar and writer, struggles to write a reference book of sorts for his son's upcoming 20th birthday, with definitions of everything in the boy's world. He refers to the boy as Eeyore, after the *Winnie the Pooh* character, and recalls the time just after Eeyore's birth when he wished the boy would die. ''No powerful detergent has allowed me to wash out of my life those disgraceful five weeks,'' the narrator thinks. A group of young social activists criticize the father and the way in which he has centered his life and work around the boy. A student who objects to the narrator/author's politics kidnaps the son, but abandons him in the Tokyo subway. ''The novel's artistry lies partly in its structure, each chapter ending with the father taking heart from his son,'' noted *Guardian* critic Maya Jaggi. ''Far from fettering his family, Eeyore brings levity: 'Every day, joy rang out in me at the sight of him,' '' Jaggi quoted from Oe's book. ''Rescued after the ordeal of his kidnapping, Eeyore 'looked back at me blankly as always, as though unmoved, but tension melted from his face and body and the soft creature that always appeared in this way rose to view with a radiance that was blinding.' ''

In *Rouse Up, O Young Men of the New Age!* the father notes that his son is a musical prodigy, and this is indeed what became of Hikari, whose name means ''light.'' Like some autistic children, he was overly sensitive to noise from an early age, but Oe and his wife discovered he had an uncanny ability to recognize bird calls. He spent much of his time listening to music when not in school, and learned to play the piano. By age 13, he began composing music for it, and the first of several CD's containing his work was released in 1992.

Refused to Meet Emperor

After winning the Nobel Prize for Literature in 1994, Oe announced that, since he no longer felt the need to speak for his talented son through his literature, he planned to take a break from fiction. That same year he was also honored with the Bunka Kunsho, or Order of Culture award, bestowed by the Emperor of Japan, but he refused it, thus inciting a minor scandal. To decline it, his detractors said, was an insult to the emperor. Oe explained his reasons in a *Publishers Weekly* interview with Sam Staggs: ''I rejected the award because it comes from the Emperor,'' he said. ''One goes to the palace and receives it, but my creed is I don't want to go in front of His Majesty. I want to live like the ordinary people and not make any personal relationship with the Emperor.''

A spate of English translations of Oe's early works followed his 1994 Nobel honors, including his debut novel, *Nip the Buds, Shoot the Kids.* Other titles, among them *An Echo of Heaven, A Healing Family,* and *A Quiet Life,* also reached a wider audience. True to his word, Oe wrote no more fiction in 1990s, but then came forward with the first in a trilogy of novels that he claimed would serve as his epitaph. In *Somersault,* published in 2003, an older artist returns to Japan after years away, and becomes fascinated by a local extremist cult not dissimilar to the Aum Shinrikyo group that carried out a deadly sarin gas attack on the Tokyo subway in 1995. As Oe explained in his *Publishers Weekly* interview, critical and commercial acclaim has never been his goal. ''I don't write to create beauty,'' he told Staggs. ''I write for the contemporary Japanese. I want to show them how we look. I hope they will say, after reading my books, 'This is us, this is what we look like and how we experience our society.' ''

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Aristotle Onassis

Greek shipping tycoon Aristotle Onassis (1906–1975) earned his fortune by building supertankers that carried oil around the globe, but he also engineered a number of other savvy business deals that gave him a personal wealth estimated to be in the billions when he died in Paris, France, in March of 1975. Sometimes called the "Golden Greek" for his Midas touch in business, Onassis is perhaps best remembered for marrying one of the most elusive woman of the twentieth century, Jacqueline Kennedy, the widow of slain American president John F. Kennedy.

Fled Hometown of Smyrna

Onassis was born on January 15, 1906, in Smyrna, a thriving, ancient port in Turkey that was later renamed Izmir. The city was home to a large Greek population at the time, including his family, and his father, Socrates, was a well-to-do tobacco merchant. Penelope, his mother, died when Onassis was six, leaving him and an older sister; Socrates then remarried and had several more children. An indifferent student, he was ejected from several schools during his teens, and by 1919 was working in his father's office. That year, Greek forces invaded Smyrna, but in August of 1922 the Turks again seized control, and ethnic tensions between the two sides erupted. Several members of Onassis's extended family died, and his father was jailed on charges of conspiring with previous Greek occupiers. The teen managed to help his family escape to Greece, and arrived there himself with his father's savings taped to his legs.

When Socrates was released and rejoined the family, he treated his son harshly, and Onassis decided to make his fortune elsewhere. He sailed for Argentina in 1923 with some $250 in savings, using a so-called Nansen permit, which allowed a one-way trip for refugees on their way to a country of resettlement. In Buenos Aires, he held a series of menial jobs before finding work as an electrician with the British United River Plate Telephone Company. The boss, he was told, was an Briton who had been stationed in the Greek city of Salonika during World War I, and it was suggested that Onassis say he was from that city to improve his chances of hire. The information made it onto an official application that was used for his Argentine citizenship papers, and would later prove troublesome.

Earned First Fortune in Argentina

Starting out as an electrician at the phone company, Onassis became a night-shift telephone operator for it, and improved his English by listening in on calls made to London and New York. He also overheard information about upcoming business deals, and invested some of his own savings in the ventures. With his first small windfall, Onassis acquired some good suits and joined a posh rowing club to cultivate further contacts in Buenos Aires. He also became romantically involved with Claudia Muzio, an Italian soprano several years his senior. Restoring his relationship

with his father, he began a successful tobacco-importing business and earned his first million from it. When a proposed tariff threatened to cut into the business's profits, Onassis brought Greek and Argentine politicians together to hammer out a trade agreement that kept the tax from being imposed. By 1931, his status and influence among the Greek expatriate community in Argentina was so impressive that the Greek government made him its deputy consul in Buenos Aires.

Onassis, however, hoped for greater prestige, and set his sights on the shipping industry. Several Greek names had been dominant over the past century, such as the powerful Livanos clan, but their operations were generally closed to newcomers. After returning to Athens for his father's funeral, he then went to London, where he heard a rumor that several Canadian freighters near Montreal were about to go up for sale. They were owned by the Canadian National Steamship Company, which was in severe financial trouble due to the Great Depression and the worldwide economic repercussions. Onassis struck a deal and bought six of them at the bargain price of $20,000 each. He renamed the first two he put in the water the *Onassis Socrates* and the *Onassis Penelope* in honor of his late parents.

Struck Wartime Deal

The fleet began carrying cargo across the Atlantic, and Onassis divided his time between the London and Buenos Aires offices of Olympic Maritime S.A., as he called his company. His ships were registered under the Panamanian flag, which saved on taxes and soon became common practice for sea-going commercial vessels. Onassis also began an affair with a wealthy heiress to a Swedish shipping fortune, Ingeborg Dedichen, which helped him secure a deal with a Göteborg ship-builder to build a 15,000-ton tanker at its yards, the world's largest at the time. When it was launched in 1938, he named it the *Ariston,* a Greek word for ''the best.''

Onassis's growing empire was threatened by world war in 1939. Some of his ships were seized by governments of the ports in which they sat, or by governments-in-exile. The following year, his business interests imperiled, he left a London under fire from German Luftwaffe bombs and sailed for New York, sleeping with an attaché case that contained the deeds to all of his vessels. In New York and Washington, he managed to cut deals to save his fleet, and for the rest of the war rented them out to the Allied forces fighting German and Japanese; some were lost at sea, but an agreement he reached with the U.S. government included providing him with war-surplus ships after the end of the conflict at a favorable price.

Wed Shipping Heiress

During the war years, Onassis lived in Centre Island, a village on Long Island, with Dedichen, and spent time in Hollywood, where he dated actresses Veronica Lake and Paulette Goddard. In 1942, he returned to Buenos Aires for business, and on his visa application for re-entry into the United States he used the information on his Argentine passport. Back on Long Island, his romance with Dedichen disintegrating, Onassis began romancing Athina (Tina) Livanos, the teenage daughter of shipping magnate Stavros Livanos. He competed for her affections with Stavros Niarchos, a young friend and business rival who was the maritime attaché to the Greek Embassy in Washington at the time. The two men would engage in a lifelong rivalry that involved both Livanos daughters—Niarchos wed Tina's sister, Eugenie—and their fleets. Tina's ardor for Onassis overcame her father's objections, and the two were wed in a ceremony at the New York's Greek Orthodox Cathedral on December 28, 1946.

After the war, with the purchase of the surplus American ships, Onassis controlled one of largest privately owned merchant fleets in the world, and press reports began to refer to him as the ''golden Greek.'' Olympic Maritime S.A.'s increasingly immense oil tankers ruled the oceans, and its owner was known for cutting business deals that seemed prescient in their predictions about the next boom or bust in world shipping trends. He ran into trouble in the early 1950s with the U.S. government, which seized some of his ships and launched a Department of Justice investigation. The deal he had cut with the war for the surplus ships required them to be in control of U.S.-based companies, and Onassis skirted the regulations by a series of legal and registry maneuvers; the 1942 visa application, which contained false information about his birthplace, also landed him in trouble. The Federal Bureau of Investigation began compiling a 4,000-page dossier on him, and he eventually paid a $7 million fine for the return of his ships.

Founded Olympic Airways

In 1956, when Egypt seized control of the Suez Canal—a vital shipping channel that brought Middle Eastern oil to the rest of the world—Onassis's immense supertankers carried it instead and he reportedly earned an extra $1 million extra daily during the crisis. He also began dabbling in other non-shipping ventures, including the purchase of a majority stake in Monaco's Société des Bains de Mer de Monte Carlo (SBM), which controlled the posh Monte Carlo casinos and hotels. The deal angered Monaco's Prince Rainier, and a bitter battle between the two endured for several years. Onassis was eventually forced to sell his SBM shares. He had better luck with a deal to operate the Greek national airline, Olympic Airways, which proved a money-losing investment for a number of years; still, the agreement he had reached with the Greek government protected his personal fortune from any financial losses.

Onassis and Tina had two children, Alexander and Christina. They lived lavishly, and commuted to and from their various European homes by means of a fabulously opulent yacht, the *Christina.* The marriage faltered when Onassis began an affair with Greek opera singer Maria Callas, one of the most famous women in the world at the time, and he and Tina divorced in 1960. Callas left her husband as well, but the pair never married; it was said he lost interest when he began courting Jacqueline Kennedy. Onassis met Kennedy in 1963, just months before her husband's assassination. He was friendly with her sister, Lee

Radziwill, and invited both to an Aegean cruise on board the *Christina.* Kennedy had recently suffered the trauma of a difficult childbirth which the infant, a boy they christened Patrick, had not survived, and accepted the invitation.

Family Torn by Strife

Onassis and the former First Lady were wed in October of 1968 on a small chapel on Skorpios, the Greek Island owned by Onassis. The news shocked the world, for Kennedy was a devout Roman Catholic, and as such was forbidden to marry a divorced person under church law. The wedding came just months after the assassination of her brother-in-law, Democratic presidential hopeful Robert F. Kennedy, and it was said that she sought the isolation and safety that only extreme wealth like Onassis's might provide for her and her two young children.

The Onassis-Kennedy union seemed ostensibly happy for the first few years, but rumors circulated that Onassis had resumed his affair with Callas, or that Kennedy-Onassis spent immense amounts of money on clothes and antiques, and sometimes refused to let him stay in her Fifth Avenue apartment when he arrived in New York. Long-simmering family rivalries also played out inside the family: Onassis's children had been devastated when their parents divorced, and were reportedly cool to their new stepmother. Onassis's ex-wife Tina eventually married Stavros Niarchos after the death of her sister Eugenie. Furthermore, Onassis proved intractable regarding the romantic intrigues of his grown children. Onassis objected strenuously to Alexander's romance with Fiona Thyssen, the ex-wife of a steel baron several years his senior, and attempted to thwart it via various means. He had less luck with his Christina's 1971 marriage to Joseph Bolker, a Los Angeles real-estate mogul 27 years her senior—which Tina had encouraged—but the union proved short-lived.

Devastated by Son's Death

Onassis was reportedly planning a divorce from Kennedy-Onassis when his son, Alexander, then age 24, died; the small plane he was piloting crashed on an Athens, Greece, runway. An experienced aviator, Alexander ran a division of Olympic Airways, but he was planning to leave the company, return to earn his university degree, and move in with Thyssen and her children. A father devastated by the loss of his son, Onassis never believed that the crash was an accident, and hinted that either the Central Intelligence Agency or the Greek military junta in power at the time was behind it.

The grief-stricken Onassis rapidly declined in health. He suffered from myasthenia gravis, a muscular disease, and died on March 15, 1975 in Paris, France. His daughter Christina inherited the bulk of his fortune as well as control of the companies, and proved herself an able successor to her legendarily deal-making father. She died, however, in November of 1988 at the age of 37, leaving her three-year-old daughter Athina in the care of her ex-husband, French pharmaceutical heir Thierry Roussel. Athina became the world's wealthiest teenager on her eighteenth birthday in January of 2003, coming into a fortune estimated at $2.7 billion as the last direct descendant of a grandfather she never met.

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Ernest Oppenheimer

South African business leader Ernest Oppenheimer (1880-1957) established what became the modern diamond industry almost single-handedly in the early decades of the 20th century. By gaining control of the large South African mines from which the costly gemstones came, Oppenheimer created an airtight, lucrative cartel that made his family and heirs immensely wealthy. In the late 1930s he devised a savvy marketing plan promoting the diamond engagement-ring custom in order to create a new, middle-class market for De Beers, the world's largest diamond miner and marketer, which Oppenheimer headed. In the *Guardian,* Dan Atkinson described Oppenheimer as "a legendary figure of astonishing determination."

Oppenheimer was born on May 22, 1880, in Friedberg, Hesse, a state in central Germany. His family was Jewish, and his cigar-maker father, Edward, encouraged Oppenheimer and his brothers to leave Germany and its anti-Semitic tendencies in order to make their fortunes elsewhere. In 1896, when Oppenheimer was 16, he joined his older brother Louis at the London firm of Anton Dunkelsbuhler, a diamond merchant with business interests in South Africa. He first worked in the London office's sorting operations, separating the more flawed stones from the ideal ones, and his talents gained the attention of Dunkelsbuhler himself. After Oppenheimer became a naturalized British citizen in November of 1901, he sailed to South Africa to take over the firm's office in Kimberley, the site of a large diamond mine.

The business empire that Oppenheimer created was linked to the changing political situation in southern Africa and the rapid economic development once that region's tremendous mineral wealth became evident. The diamond rush in southern Africa dated back to the 1870s, and had serious political ramifications both in this part of the continent, where European colonial powers vied for control, and on a more global scale. Foreign settlement in what later became South Africa dated back to 1652, when the Dutch

East India Company established their first outpost in the area, joining the San, Khoikoi, and Bantu indigenous dwellers. Waves of British settlers arrived in the early 19th century after the British took possession of the colony in 1814. Cecil Rhodes, an English èmigrè, secured mining concessions from local tribal leaders once diamond riches were discovered, and in 1888 founded the De Beers Consolidated Mines Company, which had a monopoly on a vast mine in Kimberley. Rhodes, who died in 1902, never managed to make a successful diamond cartel to corner the world market for the gemstones. Part of his failure was due to new competition from discoveries recently made in German South West Africa, which later became Namibia. A stretch of that region's beach, rich with diamonds, became known as the *Sperrgebiet,* or ''forbidden zone.'' There, black workers dug with gags in their mouths to prevent them from swallowing the gems.

Entered Politics

Working in the Kimberley offices, Oppenheimer took copious notes on the new and flourishing diamond trade and quickly rose within the firm. His sharp eye for the ideal gem soon made him one of the most successful diamond traders in Kimberley. He also began to make small investments in gold-mining in the Transvaal as a deal-broker for German investors, a venture that would prove immensely profitable when international politics altered the balance of power in southern Africa. ''He was,'' noted Edward Jay Epstein in *The Rise and Fall of Diamonds: The Shattering of a Brilliant Illusion,* ''in many ways the prototype of the multinational businessman: German by birth, British by naturalization, Jewish by religion, and South African by residence.'' The merchant was even elected mayor of Kimberley in 1912.

When World War I broke out in Europe in the summer of 1914, Oppenheimer began shuttling between South Africa and London; on one occasion, his ship was torpedoed by German submarines and he had to be rescued from his lifeboat by a British destroyer. The war's danger, however, was offset by a unique series of opportunities that allowed him to gain control of the diamond market. Initially, he sought to create an international corporation that would protect German investors from losing their interest in the Transvaal gold mines. With this in mind, in London in 1917 he founded the Anglo-American Corporation of South Africa with some assistance from his brothers and the house of Morgan, the New York City investment bank. Oppenheimer then moved on to the owners of the Sperrgebiet, which had been occupied by South African troops since 1915. He approached its German investors and offered them shares in Anglo-American in exchange for their holdings. Realizing that, should their side come out the loser in the war, their property would be appropriated by the British-South Africa government anyway, the Germans agreed. Thus Oppenheimer's Consolidated Diamond Mines (CDM) of South West Africa came into existence. The leverage he now held forced the De Beers Company into a bargaining position with him. In exchange for the Namibian properties, he asked De Beers for a share of stock and a seat on the board, and its cornered directors were forced to acquiesce.

Derided on Editorial Pages

The following year, Oppenheimer was knighted by England's King George V for his wartime service, becoming one of a small handful of Jews to receive the honor at the time. Back in South Africa, his Anglo-American Corporation prospered. Because of his prominence, he was sometimes the focus of anti-Semitic jibes in South Africa. He enjoyed a close alliance with the prime minister, Jan Smuts, which helped his business dealings flourish. Smuts led the United South African (Unionist) Party, and was pro-British. The Dutch ''Afrikaner''-dominated National Party was known for its harsh attitudes towards non-whites in South Africa—attitudes implemented in a brutal apartheid regime after they won the 1948 elections—and fomented against what it viewed as the collusion of British and Jewish interests exploiting South African resources during this era. Anti-Semitic attitudes were vented in pro-Nationalist newspapers and ''represented by a cartoon character called 'Hoggenheimer,' universally identified with Sir Ernest Oppenheimer,'' explained *New York Times Magazine* writer Joseph Lelyveld.

Over the next few years, Oppenheimer added to his company's increasingly vast holdings. After new diamond riches were discovered in 1927 in Namaqualand and Oppenheimer bought a controlling interest, he was elected chair and managing director of De Beers, which then became part of his Anglo-American Company. In 1929 the U.S. stock market crashed and a global economic depres-

sion began. Suddenly, the market for diamonds vanished, and the London diamond-trading syndicate, a successor to the one Rhodes had created, found itself nearly bankrupt by 1931. Via his family connections—three firms were controlled by members of his extended family—Oppenheimer moved to take over the syndicate.

Oppenheimer ordered the Kimberley mine and others in South Africa closed, and the Sperrgebiet area shut down as well. World diamond output was slashed from 2.2 million carats to just 14,000 between 1930 and 1933. He was also forced, however, to buy diamonds that came on the market outside the reach of his companies, mostly from Belgian Congo and Portuguese Angola. The unassailable cartel that endured for decades was formally structured by Oppenheimer in 1934. Its strategy was to keep the supply of diamonds far below the demand, for if large numbers of the gemstones came onto the market the per-carat price would plummet. The cache was kept at De Beers' London offices, and brokers approved by De Beers's Central Selling Organisation (CSO) came every five weeks and met for the day. CSO officials would present to them a box of diamonds for their approval or rejection; the price stated by De Beers was not negotiable.

Devised Engagement-Ring Custom

Diamond sales remained moribund during the 1930s, by 1937 Oppenheimer's De Beers company had stockpiled some 40 million carats, about a 20-years supply. Threatened with bankruptcy, he decided to create a market himself. He first found industrial applications for poor-quality diamonds in manufacturing, and just before the outbreak of World War II Oppenheimer sent his son Harry to New York City to work with Madison Avenue strategists. A campaign touting the four ''C's'' of diamond perfection—cut, color, clarity, carat—was created, and within two years sales had jumped more than 50 percent. De Beers' ads also began trumpeting the custom of a diamond engagement ring, which was not commonplace at the time at all. The marketing blitz was boosted by De Beers's famous slogan, ''a diamond is forever.''

The post-World War II years proved hugely profitable for Oppenheimer and De Beers. The company reinvested profit into digging new gold mines in South Africa, and ventured into platinum, steel, paper products, and an array of other industrial holdings. Oppenheimer remained chair and director until 1953, after which he served as board chair only. He was a noted philanthropist, funding the Queen Elizabeth House for Commonwealth studies at Oxford University, and acquiring a priceless collection of art and antiques. His first wife, May Pollack, with whom he had two sons, died in 1934, and his son Frank died after a swimming accident in Madeira in 1935. He underwent a spiritual crisis because of these losses, and converted to Christianity that year. A few months later, he wed Caroline ''Ina'' Harvey, daughter of an English baron and widow of his nephew Michael, who had died in a 1933 plane crash. Around this same time he founded E. Oppenheimer, a holding company that served to protect his personal fortune. Oppenheimer was, by several millions above his competitors, the richest man in South Africa.

The Oppenheimer Legacy

Oppenheimer suffered one heart attack, and was felled by another one a few months later at his Johannesburg estate on November 25, 1957. Under the leadership of his son Harry, the empire Oppenheimer created continued to thrive, and maintained a legendary level of secrecy. Only Oxford graduates were hired to staff its executive ranks, and the company was rumored to be ruthless in its acquisition of surplus diamonds which found their way onto the world market from mines outside of its control. At one point the CSO and its adjunct, the Diamond Trading Company (DTC) traded 80 percent of the world's diamonds in a business that was estimated to bring in $5 billion annually. The company was often the target of political protests for doing business in South Africa during its brutally oppressive apartheid era; some 250,000 of its black South African employees were restricted by government law to work as only migrant laborers in its mines. They were unable to establish permanent residency in the area where they worked, or to bring their families there to settle. Harry Oppenheimer, who controlled the company and family fortune until his death in 2000, was a surprising advocate of political reform during the 1970s, even supporting the idea of trade-union rights for miners. The Anglo- American Corporation was named in a reparations lawsuit in 2003, a decade after apartheid ended in the country.

By the turn of the 21st century the diamond-trading cartel Oppenheimer created had lost much of its authority. Australia, with its own large and profitable Argyle mine discovered in 1979, dropped out of the DTC cartel in 1996. Still, Anglo-American remained the second largest mining company in the world, and De Beers the largest producer of diamonds, with some 45 percent of the global supply coming from its mines in South Africa. It also had partnerships with the governments of Botswana and Namibia to operate lucrative mines there.

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Ferdinand Leopold Oyono

Ferdinand Leopold Oyono (born 1929) is one of the most renowned anticolonialist novelists of Africa.

Since Cameroon's independence in 1960, he has also served in many diplomatic and government positions. In his novels and his government positions he deals with the place of Africans and their cultures both in Africa and in the world.

Oyono was born in 1929 in south-central Cameroon near Ebolowa, in the Bulu country, and was educated there and in France, where he worked in the theater and on television as well as studying law and administration. In 1956, while a student in Paris, he published his first two novels, *Une vie de boy* (Houseboy) and *Le Vieux Negre et la medaille* (The Old Man and the Medal). In 1960 his third book, *Chemin d'Europe* (Road to Europe), was released. He is recognized as one of the first Francophone novelists and classified with the writers of the Negritude movement. Richard Bjornson, in his translation of *Road to Europe,* called Oyono's first two novels ''classics of modern African literature'' that are ''taught . . . in schools and universities throughout Africa, Europe, and America.''

First Novel

In *Houseboy,* perhaps the most widely read of the three novels, Oyono tells the story of Toundi Joseph, a boy from French Cameroon who flees his father's brutality to become the houseboy of a priest at a Catholic mission in a nearby town. Toundi grows up serving the priest and learns to read and write. After the priest dies suddenly, Toundi becomes the houseboy of the French Commandant of the area. When the Commandant's wife arrives, Toundi is smitten with her grace and beauty, but she soon commences a tawdry affair with the colonial prison director, something Toundi cannot help but discover. Later the African mistress of the French agricultural engineer steals the engineer's money and runs away. As Toundi, an innocent acquaintance of the mistress, is taken away in connection with the theft, the Commandant's wife smiles and looks away, happy to triumph over someone who knows of her immorality. Toundi becomes the colonials' scapegoat in the theft, someone with compromising knowledge of the prison official's affair and whom they can punish to disguise their inability to deal effectively with the crime. Toundi's untimely death is the result of their mistreatment. The story is told in the form of Toundi's diary of his years among the French colonials. Although it is sometimes described as humorous, it is really an indictment of colonial rule.

In the work, Oyono showed himself a master of irony, imagery, and keen observation. Toundi's youth and naivete are foils for the evils of the colonials, who dominate the natives. Scholars have found the images of physical destruction to echo the colonials' psychological destruction of the Africans.

Wrote of Tragic Irony

The book, though short, is layered with irony. One commentator notes, for example, Oyono's use of the name Joseph as the priest's name for Toundi, linking it with the Joseph of the Old Testament of the Christian Bible, the Israelite who, enslaved in Egypt, rises in the estimation of his masters until he is falsely accused of desiring the wife of an Egyptian. It has also been noted that Toundi enters into his relationships with the colonials with frank admiration, accepting the alleged superiority of Western ways and culture until disillusioned by the truth. Not only is Toundi given a Christian name on joining the church and the colonial world; it is practitioners of Christianity who set him on the path that leads to his destruction in spite of his innocence.

Literary analysts have found that *Houseboy* reveals insights into the psychology of oppression. At first dazzled by the education his servitude affords and the loveliness of the Commandant's wife, Toundi is eventually doomed by his close association with the colonials because he learns too much about their real character. Because he knows of the Commandant's wife's indiscretion and of the agricultural engineer's affair, he represents a threat—although his diary reveals no intent to betray anyone. Shortly before his arrest, Toundi writes bitterly of his place in the Commandant's household: ''Kicks and insults have started again. He thinks this humiliates me and he can't find any other way. He forgets that it is all part of my job as a houseboy, a job which holds no more secrets for me.''

In *The Old Man and the Medal,* Oyono writes about an older African man who has worked closely with the colonials throughout his life and is to receive a medal for his service. He comes to realize how isolated he is from both the native African world and the world of the colonials, who want to bestow an award but do not really want to associate with him beyond a superficial level. In *Road to Europe,* Oyono writes of an African determined to succeed in France. His success costs him his self-regard and does not confer happiness.

Belonged to Negritude Movement

The cruelty, duplicity, and injustice of the colonial system; the dilemma of identity faced by Africans; and the lack of African political and cultural sovereignty are themes in Oyono's novels as well as those of the Negritude literary movement. Negritude is most closely associated with Leopold Sedar Senghor (1906–2001; the first president of Senegal, elected in 1960) and Aime Cesaire (born 1913), from Martinique (who coined the term ''Negritude''). It began among African and Caribbean writers in Paris in the 1930s and also drew inspiration from the fountain of African American literary and artistic talent that sprang up in New York City in the 1920s, known as the Harlem Renaissance. In its broadest sense, Negritude sought to celebrate and reclaim black and African culture and values and undo the ravages of slavery and colonialism. It embraced political and economic progress in addition to artistic expression.

Independence Brought Oyono Home

The area now known as Cameroon was first settled by Bantu people, and other groups followed. It became a colony for the first time in 1884, when Germany and various tribal chiefs entered into certain treaties. After Germany's defeat in World War I, France came to control some four-fifths of the area and England the rest; Cameroon was two

colonies. After World War II, a gradual progress toward unification and independence began. January 1, 1960, was the official birth of Cameroon as an independent republic. Although both French and English are official in the country today, Cameroon is most closely affiliated with the Francophone world, that is, former colonies of France that still use the French language widely.

Began Diplomatic Career

With his third novel published in 1960, Oyono switched to a diplomatic career. He became newly independent Cameroon's special envoy to Guinea, Mali, Senegal, and Morocco in 1961 and 1962. From 1963 to 1975, he served as ambassador to Liberia, Belgium, Luxembourg, France, Italy, Tunisia, Morocco, and Algeria, after which he chaired the United Nations Security Council, UNICEF (United Nations International Children's Emergency Fund, now known as the United Nations Children's Fund), the Board of the Security Council's Political Committee, and the United Nations Council on Namibia. Between 1984 and 1985 he was Cameroon's ambassador to the United Kingdom. After that he held a series of cabinet posts in Cameroon, culminating in 1998, as he neared the age of seventy, with his appointment as his country's minister of culture.

Promoted Spectrum of Cultural Development

In his capacity as minister of culture, Oyono guided Cameroon's progress in a number of areas. Among the issues before Cameroon in the early part of the twenty-first century are cultural diversity and the threat posed by globalization, viewed by some as promoting cultural uniformity and threatening diversity because it favors domination by large enterprises. The United Nations has affirmed the necessity of preserving cultural diversity as a source of creativity, a socially unifying factor, and a means of economic development. One of Cameroon's relevant cultural undertakings in this area, launched by Oyono, is an inventory of the country's considerable cultural resources, viewed as integral to the identity of the country's people. One is a site inhabited more than 32,000 years ago that lies in the northwestern part of the country. The inventory is viewed as an indispensable prelude to preservation efforts. Another effort is renewing cooperation with an international organization comprising Angola, Cameroon, Central African Republic, Congo Republic, Democratic Republic of the Congo, Comoros, Gabon, Equatorial Guinea, Rwanda, Sao Tome and Principe, and Zambia in documenting and preserving the 3000-year-old Bantu culture, spread over one third of the continent and which some 150 million Africans have in common. The organization promotes intercultural dialog and dissemination of knowledge and appreciation of various aspects of Bantu culture.

Appropriate to his former career as novelist, Oyono promotes reading in his country. He is also involved in efforts to protect the copyrights of musicians. He promotes government subsidies for artists, viewing the arts as a potential source of substantial income for Cameroon. He also seeks to develop cultural tourism and wants cultural development to play an important role in the country's development.

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P

Panini

Renowned for his writings on classical Sanskrit grammar, Panini (c. 450–350 B.C.E.) established the linguistic rules for the spoken Sanskrit of his day. His treatise *Astadhyayi,* considered the first major work on grammar in any language, was fodder for many later Indian grammarians and is still studied by both Eastern and Western linguists today.

Although it is known that Panini was born in Shalatula, a small town near Attock on the northwestern Indian peninsula in what is now Pakistan, historians remain uncertain as to the exact dates of Panini's birth and death. One theory, supported by internal references that indicate Panini had contact with or was at least aware of Greek civilization, place his life after the year 327 B.C.E., when Macedonian Alexander the Great reached northwestern India. However, historical evidence supports limited contact between the two civilizations as early as the sixth century B.C.E. Commentaries based on Panini's work and written by Indian grammarians Katyayana and Patanjali, who probably lived in the third or fourth and perhaps even in the late second centuries B.C.E., help define Panini's lifespan as well. The natures of these commentaries place Panini well before either Katyayana or Patanjali, causing some scholars to believe Panini to have lived as early as the seventh century B.C.E. As speculation varies wildly, it seems most reasonable to place Panini around the fifth century B.C.E., the midpoint of this wide range. The scant details of Panini's life are, however, completely overshadowed by the importance of his work, a Sanskrit grammatical treatise called the *Astadhyayi,* or ''The Eight-chaptered,'' which is considered to be the most important work in the development of Sanskrit and one of the most important works in the history of any language.

The Birth of a Language

Sanskrit is the classical language of India and the mother tongue of most of the languages currently spoken on the Indian subcontinent. In Sanskrit, the word for grammar means ''analysis,'' reflecting the fact that the Indians of the ancient world considered grammar to be an important field. As Harold G. Coward and K. Kunjunni Raja explained in the *Encyclopedia of Indian Philosophies: The Philosophy of the Grammarians:* ''Grammar was recognized from the earliest times in India as a distinct science, a field of knowledge with its own parameters that distinguished it from other sciences such as astronomy, architecture, agriculture, and the like.'' The impetus to study grammar came from the dominant religion of India: Hinduism. Arthur A. MacDonell described this beginning in *A Sanskrit Grammar for Students* thus: ''The first impulse . . . was given by the religious motive of preserving intact the sacred Vedic texts, the efficacy of which was believed to require attention to every letter.'' The importance of Panini's work on grammar thus lay not only in the linguistic, but also the philosophic realm.

While Panini's treatise dictated the laws that would govern classical Sanskrit, he was not the first grammarian; in the *Astadhyayi,* Panini mentions ten earlier authorities, and scholars believe there were many more. MacDonell commented that, ''aided by the great transparency of the Sanskrit language, the ancient Indian grammarians had by the fifth century B.C.E. arrived at scientific results unequaled by any other nation of antiquity.'' However, as Coward and Raja observed, ''no authenticated works of any of these pre-Paninian writers have come down to us,

and it is difficult if not impossible to say which, if any, of Panini's rules may have been taken from his predecessors.'' Regardless of how much or how little Panini derived his work from earlier sources, his *Astadhyayi* is a revolutionary work. Indeed, in his introduction to a modern edition of the *Astadhyayi,* Sumitra M. Katre noted that, because of the book's ''importance, all earlier works in this field gradually disappeared. Panini's *Astadhyayi,* in its turn, became the focal point of much critical and explicatory work over the last two millennia.'' Even subsequent grammatical works, which relied heavily on the *Astadhyayi,* have been largely disregarded by recent Sanskrit scholars in favor of Panini's text.

Format and Content of the *Astadhyayi*

In discussing Panini's work, Katre observed that the *Astadhyayi* ''is the earliest extant descriptive grammar of Sanskrit as currently spoken during [Panini's] time . . . in the north-west region of India (now Pakistan). His extraordinary perception of linguistic facts covered, however, a wider region, since he not only refers to the earlier stage of the language as occurring in Vedic literature, but also spreads over the northern and eastern parts of India whose regional variant he also notices in his majestic sweep.'' MacDonell described Panini's text as ''at once the shortest and fullest grammar in the world.'' Panini sets forth about 4,000 statements regarding the proper composition of Sanskrit in a very brief, almost algebraic format, relying on *sutras,* or terse statements normally intended for memorization. These sutras provided students in Indian societies relying on oral, as opposed to literary, learning with a common way to transmit knowledge. This reliance on oral recitation has caused problems for the *Astadhyayi's* legacy, however. Katre noted that ''This was proper as long as the texts were transmitted orally from teacher to pupil in an unbroken line of descent. But this seems to have been broken at some time . . . thus to a large extent the interpretation of each sutra depends largely on the great commentaries.'' In fact, some scholars believe that even such basic concepts as word meanings were not originally a part of the *Astadhyayi,* but were later added by commentators.

The *Astadhyayi,* for all its brevity, follows a well-defined format. As MacDonell explained: ''Book i. contains the technical terms of the grammar and its rules of interpretation; ii. deals with nouns in composition and case relations; iii. teaches how suffixes are to be attached to verbal roots; iv. and v. explain the same process with regard to the nominal stems; vi. and vii. describe the accent and phonetic changes in the formation of words, while viii. treats of words in a sentence.'' This setup is not, however, stringently adhered to; Panini inserts unrelated rules which typically do follow a related train of thought, or which can be more effectively explained outside the context of the book to which they truly belong. The eight books or chapters referred to in the title of the *Astadhyayi* are further subdivided into quarter-chapters, with each chapter containing a number of sutras. Katre further described this by noting that ''Panini has attempted to arrange his sutras under two major headings: [the first] a general rule which encompasses the largest number of linguistic items and [the second] an exception which covers a smaller group not subject to the general rule.'' These organizational systems, presumably intended to ease memorization, did not necessarily lend themselves to written clarity, however; thus, there have been many attempts to reorganize Panini's work made by more recent grammarians.

Panini's rules of grammar rely on two simple concepts: that all nouns are derived from verbs, and that all word derivation takes place through suffixes. However, Panini does depart from these guidelines in some instances. Words which do not conform to verbal derivation he collected and incorporated into a separate list. MacDonell commented that such words ''were often forcibly derived from verbal roots by means of a number of special suffixes. . . . Panini refers to all such words as ready-made stems, the formation of which does not concern him.'' To the extent that the *Astadhyayi* addresses word meanings, Panini also chooses to accept the dictates of common usage over those of strict derivation. Raja recorded that the grammarian ''says that the authority of the popular usage of words . . . must supersede the authority of the meaning dependent on derivation. The meanings of words (the relations between word and meaning) are also established by popular usage.'' Panini's preference for examining the language as it was truly spoken, instead of adhering completely to intellectually defined rules, exemplifies the innovation of his work.

Later Commentators Added to Panini's Work

Ancient commentators provide us with important perspectives on the *Astadhyayi.* Katre commented that ''nearly a thousand treatises have been produced during two millennia since . . . [the *Astadhyayi*] was composed by Panini.'' The two seminal treatises on the *Astadhyayi* are Katyayana's *Varttikas* and Patanjali's *Mahabhashya.* These two texts are closely linked, despite having being written over a century apart—as mentioned earlier, Katyayana lived in the third or fourth century B.C.E., while Patanjali lived during the second half of the second century B.C.E. In *India's Past,* MacDonell noted that Patanjali's commentary, the *Mahabhashya,* ''does not discuss Panini's rules, but Katyayana's varttikas . . . are short criticisms on about one-third of Panini's sutras.'' Despite the lack of specific discussion, Patanjali's work is generally considered to be the finest ancient commentary on the *Astadhyayi.*

More recent treatises on Panini include Vamana and Jayaditya's *Kasika,* which, unlike the *Mahabhashya,* addresses the full text of the *Astadhyayi* and dates from around the seventh century; Ramacandra's 15th-century *Prakriya-kaumudi,* or ''Moonlight of Method,'' which reorganizes Panini's text into a more understandable format; and Bhattoji's 17th-century *Siddhanta-kaumudi,* or ''Moonlight of Settled Conclusions,'' which also attempts to simplify Panini's format. Another important seventh-century work that draws on Panini, the *Vakyapadiya* by Bhartrihari, ''regrouped all previous ideas . . . developing a whole theory of language from the point of view of semantics, psychology, and symbolism,'' according to Alain Danéilou in *A Brief History of India.* MacDonell commented in *A Sanskrit*

Grammar for Students that ''A belief in the infallibility of Panini . . . has often led . . . interpreters, from Patanjali onwards, to give explanations of Panini's rules.'' These explanations have more often seemed more akin to justifications, as the brevity of the *Astadhyayi* has sometimes obscured Panini's true intent or led to muddled interpretation.

A Monumental Work

The preeminence of the *Astadhyayi* in the development of not only Sanskrit, but of the grammar of all languages, cannot be denied. As Katre observed, ''In a work of such magnitude which covers every aspect of the author's speech community . . . there is indeed much scope to find some overstatements as well as understatements. But none of this takes away from the credit which is due to Panini who, in this astounding work, has set up a model which is fully adequate to cover every aspect of the language described.'' J. N. Mohanty argued in *Classical Indian Philosophy* that ''It is possible that no other Hindu intellectual achievement has been able to surpass Panini.'' Predating even the early Greek's examination of language, Panini's work continues to exert influence in the realm of linguistics 2,000 years after its composition.

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Andrzej Panufnik

One of Poland's foremost musical figures, Andrzej Panufnik (1914–1991) remains one of the 20th century's most respected composers and conductors. He served as music director with Krakow and Warsaw Philharmonics in Poland and later with the City of Birmingham Symphony Orchestra in his adopted homeland of England. Panufnik's defection from Poland under the Soviet regime provides an arresting study of the desire for artistic and personal freedom.

A Musical Childhood

Panufnik was born in Warsaw on September 24, 1914. His father was an engineer and respected violin maker; his mother was a talented violinist, although she did not play professionally. Panufnik was thus exposed to music from birth; in his autobiography *Composing Myself,* Panufnik commented that ''in my early years I never consciously listened to my mother's playing, but it was constantly in my ears, a background music, part of the fabric of my life . . . This music was an intrinsic part of my existence, like cleaning my teeth, eating my meals, even breathing.'' Panufnik began composing at age nine, inspired by a young musician who visited his home to take down Panufnik's mother's melodies, but did not begin formal musical training until his late teens.

Studied at Home and Abroad

In 1932, Panufnik entered the Warsaw Conservatoire to study percussion, but he transferred shortly after into theory and composition courses. As part of his studies at the Conservatoire, Panufnik composed his first recognized work, the Piano Trio. Panufnik graduated in 1936 and planned to travel to Vienna, a city he was drawn to because of its rich musical history and modern reputation for innovation. This plan was delayed, however, and Panufnik was forced to wait until the following year to commence his instruction in Austria. In Vienna, he studied conducting at the State Academy under the highly respected Felix von

Weingartner, conductor of the Vienna Philharmonic and Vienna Opera. In early 1938, the Nazi German army occupied Austria, Panufnik's classes at the Academy were temporarily canceled, and the atmosphere in Vienna changed drastically. Weingartner was removed from his teaching post and Panufnik, as he related in his autobiography, ''realized that I would henceforth be wasting my time in Vienna.'' He returned to Warsaw, but stayed only a short time before leaving for Paris.

With the intention of studying French music, something Weingartner had not focused on, Panufnik sought out conductor Philippe Gaubert in Paris. He studied with Gaubert briefly, describing these lessons as ''few but incomparably valuable,'' and then decided to work more seriously on his own composition skills. Panufnik began composing his first symphony and spent much of his time attending concerts featuring pieces by other modern composers, which he described as ''both instructive and useful in my search for my musical self.'' This time proved a formative and fruitful one for Panufnik; but after about six months in Paris, he crossed the English Channel to visit London. Despite being somewhat unimpressed by the current British musical climate, Panufnik enjoyed his time in London during the spring and summer of 1939. However, he believed his musical future lay in Poland; in spite of the turmoil brewing in Central Europe, Panufnik returned to Warsaw in late summer 1939, his reputation as a composer and conductor having begun to grow formidably.

Wartime Years

Shortly following Panufnik's arrival in Warsaw, Poland was invaded by the German army. Panufnik remained in Warsaw during the years of war that followed, despite the heavy restrictions placed on the Polish arts community and the danger inherent in living in an occupied city. Primarily performing as a pianist with friend and fellow composer Witold Lutoslawski in small, underground concerts, Panufnik also composed and conducted several works, including two major symphonies. Following the liberation of Poland by the Russians, all the scores of Panufnik's early works were accidentally burnt, practically erasing the output of ten years. Grove Music reported that ''after the war, Panufnik reconstructed several of these lost scores;'' however, the majority of these early pieces remain lost to this day. The Polish Music Center noted that of the two-piano pieces composed and performed by Panufnik and Lutoslawski during the war, ''only Lutoslawski's ''Paganini Variations'' remain from this bulk of music.''

Growth and Repression Under the Soviets

Panufnik spent the years directly following World War II as a conductor. Moving to Krakow in 1945 was a relief after war-torn Warsaw, Panufnik commented that ''to arrive in Krakow was like returning from Hades.'' Krakow—the former capital of Poland and still a major city—had become the artistic hub of the country. Panufnik quickly found a niche there, as the conductor of the Krakow Philharmonic Orchestra. The new Soviet government, however, was no more accommodating of artistic freedom than the Nazis had been; Panufnik encountered resistance to a short film he had produced which showed the recent destruction of Warsaw. With this censorship, Panufnik began to feel the stirrings of frustration would ultimately lead him to defect. Also during this time, Panufnik reconstructed three of his lost pieces; through his work with the new State Music Publishers, he had his second symphony, *The Tragic Overture,* published using his own, clearer musical notation system, which would be adopted by several other modern composers.

Following his successful conductorship of the Krakow Philharmonic, Panufnik was appointed Music Director at the Warsaw Philharmonic in 1946. The concert hall in Warsaw had been destroyed during the war, and the orchestra itself lacked both musicians and support staff, making his title more hopeful than practical. Panufnik delighted at the challenge, however, and promptly began rebuilding the orchestra to its previous level of excellence. He recruited musicians from throughout Poland, traveled to France to acquire new music for the orchestra, and attempted to secure a new permanent location for the orchestra to perform. Yet, after only a few performances with the orchestra, Panufnik received disappointing news from the government: the apartments promised for his musicians were delayed, with no word on when they might become available. Disheartened, in 1947 Panufnik resigned his post with the Warsaw Philharmonic.

Panufnik, suddenly freed of his duties as Music Director, found time to return to the composition he had neglected for the past five years. He also spent much time traveling internationally to conduct other major symphonies and to act as a representative of the Polish music community. Over the next several years, Panufnik composed some of his best-known works, including the *Sinfonia Rustica,* which won first prize at the Chopin Competition in 1949, and the *Symphony of Peace.* However, Panufnik continued to have run-ins with the Soviet government over issues ranging from artistic freedom to fair housing allocation. He married a British woman, Marie Elizabeth O'Mahoney, and the couple had a daughter in 1952. The infant died tragically in May 1953 and Panufnik was devastated, all the more so because he was serving on a delegation in Beijing at the time. He quickly returned home to Warsaw, but felt artistically empty; in his autobiography, he claimed that he ''was just a stuffed dummy of a composer.'' Yet, as the leading Polish composer, Panufnik continued to be loaded with requests from his government, and his frustration level continued to rise. Panufnik decided the time had come for him to leave Poland permanently.

Defection to England

In *Tempo,* Harold Truscott noted that ''after conducting a concert in Zurich in July, 1954, [Panufnik] was ordered to return to Poland. Instead, he came to England, requested, and was granted, political asylum.'' In fact, this process was not nearly so simple. Panufnik had been planning his defection some time. His wife had previously left the country; while he awaited an opportunity to join her; she made

contacts with officials in Britain to aid her husband's defection. When Panufnik was invited to conduct a concert of Polish music in Switzerland, his opportunity arrived. Panufnik packed only a few things and bid farewell to his homeland. In Zurich, he undertook the recording of his *Sinfonia Rustica,* all the while worrying that his plans to defect had been discovered. After the recording was finished, a friend drove him to the airport where he boarded a plane for London and began his new life on July 14, 1954.

The Polish government denounced him strongly and officially erased all of his works, banning any mention of them—or of him—from any printed materials. In the eyes of Poland, Panufnik ceased to exist. Panufnik and his wife struggled financially for several months before he found a patron and his works began to be performed again both in England and internationally. Famed conductor Leopold Stokowski led performances of Panufnik's symphonies in Detroit and Houston, raising awareness of Panufnik in the United States. After a few years in England, Panufnik secured the position of Music Director with the City of Birmingham City Orchestra (CBSO) commencing in 1957 and left London, a move that also dissolved his marriage.

An Active Musical Maturity

Panufnik's time at the CBSO was full; he conducted approximately 50 concerts during the performance season, managed orchestra personnel, and served as a public face for the orchestra. His first season was marked by continual disputes with Norris Stanley, the orchestra's concertmaster—the head of the first violin section and a figure of some authority to the musicians—which led to Stanley's dismissal at the end of the season. In the *Birmingham Post,* Terry Grimley commented that ''this does seem to have been personal in that . . . Stanley believed [Panufnik] to be a Communist . . . despite the fact that he was a refugee that had given up an honored position under a Communist government to scratch a living in the West Midlands.'' Panufnik's second season included four of his own works, a programming selection the orchestra management requested but which he found somewhat embarrassing. At the end of this season, Panufnik's contract expired and he returned to London in 1959, hoping to focus on composing.

Panufnik composed several important works over the coming years, including the *Sinfonia Sacra* and *Autumn Music.* The *Sinfonia Sacra* was particularly well-received, winning first prize in a music competition in Monaco, but was banned by the BBC—the irony of which Panufnik found amusing. Panufnik also began a relationship with a young English photographer, Camilla Jessel, and the two married in 1963. After so many years of upheaval, Panufnik finally settled into a calmer, productive life in Twickenham, a suburb of London. He composed an array of music, including more symphonies, several concertos for many different instruments, choral pieces—indeed, Panufnik composed modern-sounding works in practically every standard format of classical music, a dichotomy which set his works apart. This mixing of tradition and innovation perhaps reached its peak in 1979, when Panufnik composed a piece for the London Symphony Orchestra that required no conductor.

Later Years and Achievements

In 1977, Panufnik's *Universal Prayer* was performed at the Warsaw Autumn Festival, the first time his music had been heard in Poland for over 30 years. After this, his pieces began to appear in the repertoires of orchestras throughout Poland, although Panufnik himself remained officially odious until the fall of the Soviet government. Throughout the 1980s, Panufnik continued to compose and conduct, including a concert on his 70th birthday with the London Symphony. Panufnik returned to his native country in 1990 to conduct the European premiere of his tenth and last symphony. In 1991, Queen Elizabeth II knighted Panufnik. Only months later, he died on October 27, 1991, at the age of 77.

Panufnik's tumultuous life is crowned by his achievements. Considered the most important Polish composer of the 20th century, his works laid the groundwork for essentially all the works of his contemporaries and current followers. Despite the general lack of interest in writing symphonies over the last century, Panufnik composed 12, including the two that were destroyed during the Warsaw Uprising. Many of his pieces drew from the traditional folk songs of his homeland, making his music uniquely Polish. In addition to his musical legacy, his brilliance as a conductor cannot be denied; one of the most respected conductors of his day, Panufnik worked with practically every major symphony throughout the world. Truscott, writing again for *Tempo* only a few years before Panufnik's death, called him ''a world artist.'' A man with a remarkable life and notable talents, Panufnik seems assured to maintain his stature as one of Poland's foremost musical figures well into the future.

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C. Northcote Parkinson

When British historian and satirist C. Northcote Parkinson (1909–1993) published his observations from working as a British army staff officer during World War II in *Parkinson's Law, and Other Essays,* in 1957, he might not have realized that its basic premise ''work expands to fill the time available for its completion'' would become a standard mantra describing modern business practices.

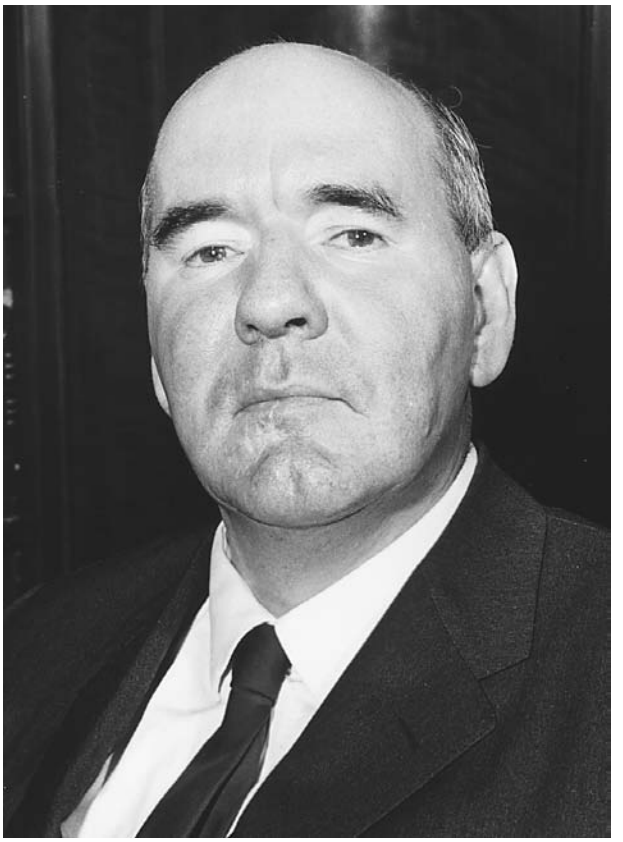

Cyril Northcote Parkinson was born on July 30, 1909, at Barnard Castle, Durham, England. His father, William Edward Parkinson, was an artist, and his mother was Rosemary (Curnow) Parkinson. He attended school at St. Olave's and St. Peter's schools in York, England, from 1916 until 1929, when he entered Emmanuel College, Cambridge. Parkinson received his bachelor of arts degree from Cambridge and then went on to King's College, University of London, where he earned a Ph.D. in history in 1935. Parkinson returned to Emmanuel College as a fellow and taught from 1935 until 1938, then left for a position as senior history master at Blundell's, a private school for boys located in Tiverton, Devon. When Great Britain entered World War II in 1939, Parkinson enlisted in the Royal Navy College at Dartmouth, England. It was during his wartime service, working in training and administration for the British War Office and the Royal Air Force, that his inspiration for Parkinson's Law was born. During the war he attained the rank of major as a member of the Queen's Royal Regiment of the British Army.

Law Inspired by Military Bureaucracy

In an obituary in the *New York Times,* at Parkinson's death in March 1993, Richard W. Stevenson recalled a comment Parkinson once made to the London *Times* regarding his tenure in the British military: ''I observed, somewhat to my surprise, that work which could be done by one man in peacetime, was being given to about six in wartime.'' He added that he thought that ''this was mainly because there wasn't the same opportunity for other people to criticize'' such a lack of economic efficiency, adding that, in the event of such criticism, someone would likely retort: ''Don't you know there's a war on?''

Following the war, Parkinson became a lecturer of naval history at the University of Liverpool, where he stayed until 1950. At that point he left for Singapore to become Raffles Professor of History at the University of Malaya. Parkinson stayed in Singapore until 1958 during which time he produced his now-famous essay, which was first published in the British magazine *Economist* in 1955, submitted by its author as an anonymous essay. When he left Singapore, Parkinson traveled to the University of Illinois at Urbana, where he served as Visiting George A. Miller Professor of History for two years. In 1960 he took on another visiting professorship, this one a year-long position at the University of California, Berkeley. While he was living in California, Parkinson had by now become noted for his creation of *Parkinson's Law,* and California Governor Ronald Reagan asked the British professor to lecture ''on the precise reasons why the San Francisco-Oakland Bay Bridge's original repainting crew of 14 members grew to 72 once a labor-saving paint sprayer had been introduced,'' recalled Francis X. Clines in his interview with of Parkinson for the *New York Times.*

Writing to Fill the Time

In addition to his career as a professor of history, Parkinson was a prolific writer and published a number of books prior to releasing *Parkinson's Law, and Other Essays,* in 1959. His expertise in naval history translated into the bulk of that work, and he was highly regarded as one of the foremost naval historians in Great Britain and throughout the fading British Empire. Some of Parkinson's early writings included *Edward Pellew, Viscount Exmouth* (1934), *Trade in the Eastern Seas, 1793–1813* (1937), *The Trade Winds* (1948), *The Rise of the Port of Liverpool* (1952), *A Short History of Malaya* (1954), and *Heroes of Malaya* (1956), the last volume with his second wife, Elizabeth Parkinson.

The publication of *Parkinson's Law, and Other Essays,* by Houghton Mifflin in 1957 marked a somewhat new

direction for the historian. That the book was initially displayed in bookstores in the ''Law,'' ''Humor,'' or ''Politics'' sections never ceased to delight its author, as well as baffle him. In addition to his *Economist* essay on bureaucratic inefficiency, Parkinson also includes writings on such topics as why driving on the left side of the road—as is the habit in Great Britain—is natural. In his interview with Clines, Parkinson offered a brief chronicle of what the publicity of *Parkinson's Law, and Other Essays* did for his career—in essence imbuing the academic with celebrity status for life. Clines noted that the then-78-year-old Parkinson, by the time of his *New York Times* interview living at Onchan, on the Isle of Man, was attempting to retire from the spotlight and quipped that his role as an ''authority'' on business practices following the publication of Parkinson's Law was a continuing source of humor to him.

Parkinson also recalled his mentor and hero, G. K. Chesterton, who had given him advice when he was a young man. At the time of his meeting with the British writer, Parkinson was slowly building his new law during lecture invitations, and as he traveled and observed people and their motivations. He found direction in Chesterton's example as a ''literate Englishman and practicing essayist'' who was active in English letters for much of his life. Parkinson recalled to Clines: ''I met Chesterton when I was a young man and he was old, and it was from him that I derived the whole idea of conveying serious thoughts in the form of a joke. The humor made the whole thing more digestible and gave it great publicity.''

Life after the ''Law''

After formulating his primary ''law,'' Parkinson continued to be inspired to formulate expansions on his central theme, among them *Mrs. Parkinson's Laws,* which addresses the issues of household management in a similar way to those Parkinson addressed in business. By the late 1980s he was developing a new law, which he revealed to Clines as follows: ''The chief product of a highly automated society is a widespread and deepening sense of boredom.'' As Clines explained, ''Parkinson has been studying a new generation busy with glyphs and dreams at their work computers, a tool which he declines to pick up.'' Parkinson cited as ''proof'' of his new law the example of of one resident of the Isle of Man, an office worker who had ''measured an average work week of 56 hours, but found [himself] . . . happier for having to typically do three jobs: farming, carpentry, plus some tourism labors.'' Parkinson suggested that two days of manual labor in addition to the ever-increasing computer workload was the best preventive for boredom. He suggested that people are happiest when they are doing some kind of physical work.

Parkinson wrote over 60 books during his life, with the majority of those nonfiction. However, he also used his humor and his background in naval history to set the literary world on end again when he published his ''Richard Delancey'' seafaring mystery novels, telling the story of the quick-witted Delancey's adventures when he enters the disorderly world of the Royal Navy. Throughout the popular six-book series readers have the opportunity to travel with Delancey to the Mediterranean, the East Indies, the Netherlands, and beyond and follow his remarkable adventures.

Fictional Seafarer Biographies Proved Popular

Two of Parkinson's novels, both fictional ''biographies,'' followed somewhat the same path after publication as did *Parkinson's Law, and Other Essays*. Both *The Life and Times of Horatio Hornblower* and *Jeeves: A Gentleman's Personal Gentleman* were shelved in bookstores in the ''Biography'' or, in the case of the Hornblower ''biography,'' the ''History'' section, when in fact they are works of fiction.

When Parkinson published *The Life and Times of Horatio Hornblower* in 1970, he based the book on the fictional 19th-century naval hero created by author C. S. Forester. Forester based his Hornblower character on actual reports from a variety of naval officers of the period and made him so realistic that many readers believed him to be a real person—in fact, the British National Maritime Museum often encountered visitors looking for the ''Hornblower Papers.'' Similarly, *Jeeves: A Gentleman's Personal Gentleman* is based on the fictional butler created by popular British humorist P. G. Wodehouse and who is featured in a series of Wodehouse's novels.

Parkinson's other books included another work of nautical fiction, 1990's *Manhunt*. In the area of naval history, he also authored *Samuel Waters, Lieut. R.N.* (1949), *Britannia Rules* (1977), and *Gunpowder, Treason, and Plot* (1978). Others books by Parkinson, which ranged from cultural commentary to more overt satire, include *The Evolution of Political Thought* (1958), *The Law and the Profits* (1960), *In-Law and Outlaws* (1962), *Left Luggage* (1967), and *The Law of Delay* (1970).

Parkinson married three times during his life. His first wife was Ethelwyn Edith Graves, whom he married in 1943; that marriage was dissolved. Journalist and author Elizabeth Ann Fry became his second wife in September of 1952; and at the time of his death he was married to Iris Hilda Waters, his wife since 1985. Parkinson's children from his first marriage are Alison Barbara and Christopher Francis Graves; those from his second marriage are Charles Nigel Kennedy, Antonia Patricia Jane, and Jonathan Neville Trollope.

A *Contemporary Authors* contributor once noted of Parkinson: ''Typical of his tongue-in-cheek satire on managerial bureaucracy is his estimation that the managerial ranks inevitably increase between 5.7 and 6.56 percent annually.'' ''Other observations,'' the contributor added, ''include his statement that the difference between a senior and a junior businessman is the time it takes for each to arrive at his office.'' Also described was Parkinson's insistence that he was really a satirist rather than a humorist. ''A humorist,'' Parkinson explained, '' . . . writes about wildly improbabl[e] things; but the whole point about me is that whatever I write is true. Nothing is dreamt up. It's how the world is actually organized.''

Parkinson enjoyed a busy life of travel, writing, and teaching. He also found time for leisure activities, such as painting, theater, listening to radio, and watching television,

and also enjoyed investigating castle ruins. He died on March 10, 1993, at a clinic near his home in Canterbury, England.

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Dolly Parton

American singer and songwriter Dolly Parton (born 1946) was born into poverty but used her talent and determination to become one of the best known women in country and pop music. Her business insight has made subsequent expansion ventures into an empire.

Dolly Rebecca Parton was born in Locust Ridge, Sevier County, Tennessee, on January 19, 1946. She was the fourth of twelve children born to Robert Lee and Avie Lee Parton. Her father was a sharecropper, farming someone else's land in return for a share of the crop, and the family was very poor. The family moved to a new house when Parton was five years old. The house was rundown and required a lot of work, but Robert Parton was proud to own it. Parton's grandfather was a preacher in a Pentecostal church and the family all played music and sang in the church.

Parton began writing music and playing the guitar when she was seven years old. She would sing everywhere she went, always trying to get her siblings to sit in front of her while she performed. She would even occasionally perform for the chickens, pigs, and ducks. ''They didn't applaud much, but with the aid of a little corn, they could be counted on to hang around for a while,'' she wrote in her autobiography, *Dolly: My Life and Other Unfinished Business.* Sometimes she got to sing in front of real audiences when the Parton girls would sing at area churches.

Started Singing Professionally

Parton's uncle, Billy Earl Owens, recognized her musical talent early in her life. He taught her to play the guitar and songwriting. In 1956, he brought her to the attention of Cas Walker. Walker owned a grocery store chain and used a show on the radio to promote his stores. When she was ten years old, Parton sang on the show in front of a live audience in Knoxville, Tennessee. The crowd cheered. ''At that very moment I fell in love with the public. This was what I had always wanted—no, needed. It was the attention I had longed for. I knew what they were giving me. Now I had confidence in what I had to give them,'' she wrote.

Parton desperately wanted to sing at the Grand Ole Opry, but it was difficult to get a spot on the program. Then, when she was twelve years old, Jimmy C. Newman gave her his spot, and she got her chance.

Henry Owens, Parton's uncle, was in the service in Lake Charles, Louisiana, and lived next door to Gold Band Records recording studio. He became friends with the owner and arranged for Parton to come down and make a recording. In 1960, she recorded two songs that she had written with her Uncle Bill, ''Puppy Love'' and ''Girl Left Alone.''

Parton became determined to find success. One day, when she was sixteen years old, she and her Uncle Bill waited all day at Tree Publishing until someone would see them. The waiting paid off, and when they got their appointment that evening, they signed a deal and Parton got a recording session with Mercury Records. She recorded ''It May Not Kill Me (But It's Sure Gonna Hurt)'' and ''I Wasted My Tears (When I Cried Over You).'' She was thrilled when she heard it play on WIVK, the Knoxville radio station.

Parton began to create her image. ''I always wanted to be prettier,'' she said, according to *People.* ''I got to fixin' myself up. I wanted my clothes tight, my makeup bright, my nails long, my lips red. I got into it.''

Moved to Nashville

In 1964, Parton was the first person in her family to graduate from high school and the very next day she headed for Nashville, Tennessee. ''Early next morning I boarded a

Greyhound bus with my dreams, my old guitar, the songs I had written, and the rest of my belongings in a set of matching luggage—three paper bags from the same grocery store. I had asked whatever relatives could afford to give me a graduation gift to please make it cash. I didn't want any additional baggage, and I knew I would need the money for a grub stake until I became a star. I genuinely thought that would happen before my little bit of money ran out,'' she wrote.

Parton rented a tiny apartment over a laundromat called the Wishy Washy. Soon after she moved in, she was outside, waiting for her clothes to dry, when a man drove by and stopped to chat. His name was Carl Thomas Dean. He stopped by several more times and finally asked her out on a date. On their first date, he took her to his parents' house for dinner. He told his mother, ''Fix this girl a plate,'' wrote Parton. ''She's the one I'm going to marry.''

Parton got her first big break with Fred Foster who signed her and her Uncle Bill to a deal. Foster invested in Parton, buying her clothes and promoting her career by securing appearances on *American Bandstand* and at a jukebox convention in Chicago.

Parton and Carl decided to get married, but Foster warned against it, thinking she might have more record-buying appeal if she was single. Parton told Foster she would wait, but then she and Carl secretly got married in Ringgold, Georgia, on May 30, 1966, at the Ringgold Baptist Church. They kept it a secret for a year.

Made It Big

In 1967, Parton's hit ''Dumb Blonde'' made it into the top ten on the country charts. This caught the attention of Porter Wagoner, who had a country music show on television. He asked Parton to sing on his show for $60,000 a year. Parton knew that she had found success.

Parton's relationship with Wagoner was tumultuous. He taught her a lot about entertaining and was generous with information. ''I could sing when I met Porter. After knowing him, I knew how to perform,'' wrote Parton in her book. However, she also resented Wagoner's need to control her career, pushing her uncles out of the way. He also pressured her to leave Monument Records and sign with RCA, which she eventually did. Despite the rocky relationship, Parton stayed with Wagoner through 1974, and Wagoner did a lot to launch her career. He continued to produce her records until 1977.

In 1970, Parton released ''Joshua,'' which was a big hit. In 1971, both ''Joshua'' and ''Old Time Preacher Man'' won Broadcast Music, Inc. (BMI) Awards. ''I have since won many awards and honors, but those still stand out as special,'' Parton wrote in her book.

In 1973, Parton released ''Jolene,'' and in 1974, she released ''I Will Always Love You'' and ''Love is like a Butterfly.'' Along with ''Joshua,'' these hit number one on the country charts. Between 1968 and 1972, she released an amazing 21 albums and each of those years she was nominated by the Country Music Association as Female Vocalist of the Year. After this success, the time had come to leave Wagoner. She received the same nomination every year from 1974 to 1979. Two songs were written with Porter Wagoner in mind. ''I Will Always Love You'' was written in appreciation of all he had taught her. ''Light of a Clear Blue Morning'' was written when she finally made her decision to go out on her own.

Crossed Over To Pop

Parton put together the Traveling Family Band, made up mostly of family members, and headed out to face the world. She did find success, but she also found that although she made a lot of money, it was not enough to meet all her staff expenses. Therefore, she started her own publishing company, increased her public relations, started considering movie roles, and searched for songs with the potential to cross over from country into pop.

In 1975, Parton released *The Best of Dolly Parton,* which went RIAA Gold in August of 1978. In 1977, she released *Here You Come Again,* which included both country and pop music. This also went gold and then platinum in 1978.

In 1976, Parton started her own television show, ''Dolly!'' The show was not very successful, but a few good things did come out of it. First, one of the shows featured Emmy Lou Harris and Linda Ronstadt. ''The three of us really got comfortable with just us, our voices and guitars. The result was some of the most unspoiled, pure country music I have ever been a part of. It was a forerunner of our *Trio* album,'' Parton wrote. Kenny Rogers also appeared on the show, and he and Parton later worked together on several other projects.

In 1980, Jane Fonda sent Parton a script for the movie *Nine to Five.* Initially, she was reluctant to take it since she did not have any training in acting. Her agent, Sandy Gallin, and Fonda both encouraged her to take it. She enjoyed it and received an Oscar nomination for writing the title song, as well as two Grammys for Best Country Song and Best Female Country Vocal Performance.

In conjunction with starring in *The Best Little Whorehouse in Texas* in 1982, Parton re-released ''I Will Always Love You.'' She was the first performer to hit number one twice with the same song. In 1983, she starred in *Rhinestone* and received a Grammy nomination for the song ''Tennessee Homesick Blues.'' She starred in *Steel Magnolias* in 1989.

In 1986, Parton founded Dollywood, a theme park near her hometown. Then, in 1988, just outside of Dollywood, she opened the Dixie Stampede & Dinner Show. The Dixie Stampede & Dinner Show was such a success that she proceeded to open additional locations in Branson, Missouri (1992); Myrtle Beach, South Carolina (1995); and Orlando, Florida (2003).

In 1996, Parton started a literacy program in her hometown called the Imagination Library. It provided one book each month to children from birth to their fifth birthday. The program quickly spread throughout the nation. In 2000, the Association of American Publishers (AAP) presented Parton with one of its first AAP Honors and Awards, which is

presented to someone outside the industry for promoting books and authors.

In 1999, Parton became a member of the Country Music Hall of Fame. In 2003, Parton was honored by other country music stars with a tribute CD entitled ''Just Because I'm a Woman: The Songs of Dolly Parton,'' sung by female country and pop stars including Melissa Etheridge, Shania Twain, and Norah Jones. In 2004, Parton was honored by the Library of Congress with The Living Legend award. Parton has no plans of retiring. As quoted in *America's Intelligence Wire* Parton said, ''I'll be like Bob Hope, touring when I'm 100.''

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Eric Partridge

New Zealand-born lexicographer Eric Partridge (1894–1979) was one of the twentieth century's leading experts on American, English, and Australian slang.

His most enduring works include *A Dictionary of Slang* (1937), *A Dictionary of the Underworld* (1950), and *Origins: A Short Etymological Dictionary of Modern English* (1958). At the time of Partridge's death, *Meanjin* contributor Ralph Elliott wrote: ''He made a contribution to the historical study as well as to the practical use of the English language so substantial and so individual in its scholarship, breadth, imagination and wit that his name is now a household word in every country where English is spoken and studied.''

Early Life and Education

The son of John Thomas and Ethel Norris Partridge, Eric Partridge was born in February 1894 on a farm near Gisborne, North Island, New Zealand. His family later moved to Brisbane, Australia, and he attended local schools there, winning a scholarship to study classics at the University of Queensland.

However, his studies were interrupted with the outbreak of the First World War in August 1914, and Partridge joined the Australian Imperial Forces. An infantryman from 1915 to 1919, he fought in the battle of Gallipoli and later saw action along the Western Front. Partridge's memoirs of the war years were later published as *Frank Honeywood, Private: A Personal Record of the 1914–1918 War* (1929) and included together with those of R. H. Mottram and John Easton in *Three Men's War: The Personal Records of Active Service* (1930).

Partridge returned to the University of Queensland in 1919 and completed his degree in 1921. He pursued graduate work in England as a traveling fellow, earning both a master's degree in English poetry from Queensland and a degree in comparative literature from Oxford University in 1923. Remaining in England, Partridge worked as a grammar school teacher and lecturer in English at universities in Manchester and London from 1925 to 1927 and during this time married Agnes Dora Vye-Parmenter.

His academic work was issued by the Parisian publisher Champion in 1924 as *Eighteenth Century English Romantic Poetry; A Critical Medley: Essays, Studies, and Notes in English, French and Comparative Literature* and *The French Romantics' Knowledge of English Literature (1820–1848).* During this time he also edited a volume of poems by Cuthbert Shaw and Thomas Russell and produced the biographical and critical study *Robert Eyres Landor* in 1927.

At this point, however, Partridge abandoned his academic career in favor of publishing and founded the Scholartis Press in London in 1927, a commercial venture that specialized in high-quality editions of eighteenth and nineteenth century works and issued new works on literature and language. Among the reissues was Francis Grose's 1785 compilation *A Classical Dictionary of the Vulgar Tongue,* to which Partridge added a preface and biographical sketch. Partridge contributed *Pirates, Highwaymen and Adventurers* and *The Three Wartons,* a selection of poetry by Thomas Warton, the elder, and his sons Joseph and Thomas Warton. He also published fiction, including the autobiographical novel *Glimpses* (1928), under the pseudonym Corrie Denison.

Classics on Words and Slang

In 1931, Scholartis failed because of the global Depression, and from that time on Partridge earned his living as a freelance writer and compiler of lexicographical works. During the 1930s he began his association with the publishing firm Routledge with such volumes as *Slang Today and Yesterday* (1933), which included a historical sketch and covered English, American, and Australian slang. In it Partridge identified some of the reasons people have developed

slang, including the desire to be different, to identify with a certain school or social group, and to be secretive.

The first edition of the work for which he became best known, *A Dictionary of Slang and Unconventional English,* was published in 1937. According to its subtitle, it included ''the language of the underworld, colloquialisms and catchphrases, solecisms and catachreses, nicknames, vulgarisms and such Americanisms as have been naturalized.'' In the introduction he wrote that the *Dictionary* ''should be of interest to word-lovers, but it should also be useful to the general as well as the cultured reader, to the scholar and the linguist.'' By 2004, more than two decades after Partridge's death, his dictionary was still in print, a recognized classic of its kind, and a two-volume ninth edition was being prepared for release. In the *Guardian* John Mullan called the original work an ''extraordinary one-man dictionary'' and noted that though much of its content now seems antiquated modern reference books nevertheless ''owe much to [Partridge's] largely solitary endeavours.'' Writing in the *Times* in 1984, Philip Howard called the volume ''a rich treasury of extraordinary and shady language recorded nowhere else.''

Other works by Partridge in the 1930s include *Words, Words, Words!* (1933), *Name This Child: A Dictionary of English (and American) Christian Names* (1936), the anthology *A Covey of Partridge* (1937), and *The World of Words: An Introduction to Language in General and to English and American in Particular* (1939).

Enduring Works on Usage

Partridge returned to military service during the Second World War, serving in the British Army Education Corps from 1940 to 1941 and in the Royal Air Force from 1942 to 1945. His wartime experiences provided the inspiration for works on military slang, including his collaboration with John Brophy published as *Songs and Slang of the British Soldier: 1914–1918* (1930) and *A Dictionary of RAF Slang* (1945). Quoted on the Australian National Dictionary Centre website, Partridge's introduction to the 1945 work notes, ''In the Services, the men live—or should live—a more exciting life; they deal with equipment and various weapons; do things they've never done before—and pretend they never want to again; many of them visit strange countries; many become engaged in a service that is actually instead of nominally active; all of them mingle in such a companionship as they have never had before they enlisted and will never again have, once they quit the Service. Such conditions inevitably lead to a rejuvenation of language—to vividness—to picturesqueness—to vigour; language becomes youthful, energetic, adventurous. And slang is the easiest way to achieve those ends.''

In peacetime Partridge became a fixture at the British Museum Reading Room, where he worked researching his books, and in 1946 he published the essay collection *Journey to the Edge of Morning: Thoughts upon Books, Love, Life.*

Partridge produced a number of his best-known works during and after the war, including *A Dictionary of Cliches* (1940), *Usage and Abusage: A Guide to Good English* (1942), and *Shakespeare's Bawdy: A Literary and Psychological Essay and Comprehensive Glossary* (1947). The Shakespeare book provided a key for understanding the ribald humor of numerous images, puns, allusions, and double entendres that would have been apparent to seventeenth-century theatergoers but which modern audiences fail to comprehend.

Partridge's *Dictionary of Cliches* comprises a list of stock phrases that careful writers should avoid. In the guidebook *Usage and Abusage* he outlined proper grammar and word choice and did so with humor, discussing such subjects as ambiguity, jargon and puns. Reviewing Janet Whitcut's 1995 update of *Usage and Abusage,* Tom Hoyt in the journal *Technical Communication* called the volume an ''ideal'' handbook and concluded that ''In this age of Web pages, usability testing, and distance learning, we still need to remember that good, solid writing is at the core of all excellent technical communication. Partridge's book helps writers and editors focus on this important fact.''

Love of Common Language

In 1950, Partridge produced *A Dictionary of the Underworld, British and American, Being the Vocabulary of Crooks, Criminals, Racketeers, Beggars and Tramps, Convicts, the Commercial Under-World, the Drug Traffic, the White Slave Traffic, and Spivs,* one of the first major works to apply scholarly methods to the study of street language. Terms covered include short-hand names for jails, prisons and run-ins with the law, the jargon of criminal activities, including prostitution and narcotics dealing, and the colorful language of itinerants, such as ''alberts,'' the Australian tramps' name for rags they used to wrap their feet when they lacked the money for socks, or ''alley apple,'' an early twentieth-century American term for a brick or piece of pavement that could be thrown during a street fight.

In addition to *Usage and Abusage,* Partridge produced other guide books, including *You Have a Point There: A Guide to Punctuation and Its Allies* (1953) and *Notes on Punctuation* (1955). He examined the origin, development and nature of the so-called ''shaggy dog'' story in a 1953 study, and his etymological dictionary *Origins* was published in 1958. It demonstrated his vast knowledge of word derivations and the development of the English language and became a favorite of logophiles.

His own love of language led to such celebrations as *A Charm of Words* (1960), *Adventuring among Words* (1961), and *The Gentle Art of Lexicography as Pursued and Experienced by an Addict* (1963). The slight work *Comic Alphabets,* first published in 1961, included such examples of Cockney punning as ''A for 'orses,'' ''Q for a bus,'' and ''Y for husband.'' Commenting on this work in *Eric Partridge: In His Own Words,* Anthony Burgess wrote: ''What fascinated Eric . . . was the anonymous human brilliance of this fantasy, and it was the creativity of humble users of language which, of course, inspired him to that lifelong devotion to slang and catch phrases which produced the great dictionaries.'' Among Partridge's later works, the *Dictionary of Catch Phrases British and American, from the 16th Century to the Present* traces the history of ''back to square one,''

''the bee's knees,'' ''believe you me,'' ''bright-eyed and bushy-tailed'' and numerous other familiar terms.

A gentleman scholar, Partridge was well known in England as a cricket and tennis enthusiast, and he occasionally wrote journalistic pieces offering his commentary on competitive events in these sports. He once told *Contemporary Authors,* ''In all work, whether lexicographical or expository (or even slight and light-hearted), my aim has been to conceal erudition and to be readable to students and general public alike, and to humanize the subjects treated by not forgetting that one's readers are—most of them—human beings.''

Partridge died June 1, 1979, in Devonshire, England. The posthumously published volume *Eric Partridge: In His Own Words* was favorably reviewed in the London *Times* by Philip Howard, who noted that Partridge ''was seldom dull, never obscure, and always good-humoured; and he always demonstrated the connexion between clear thinking and clear writing.'' In an obituary tribute published in that volume Randolph Quirk commented that ''In almost any aspect of humane letters—literature, languages, book-craft, and of course word-study—[Partridge] . . . not only had a staggeringly wide knowledge: he had a limitless capacity for sharing it.'' Howard concluded: ''His best work will last as long as there are those around in love with English.''

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Annie Smith Peck

Annie Smith Peck (1850–1935) was an American mountain climber who held the record for reaching the highest altitude in the Americas after her arduous ascent of Peru's Mt. Huascarán in 1908 at age 58. A suffragist, Peck was determined to prove that women were on equal footing with men in all realms. ''When she first started mountaineering a man advised her to 'go home where you belong,' '' her *New York Times* obituary reported. ''Peck was as stubborn as she was intrepid.''

Competitive Urge

Peck came from an affluent, socially prominent family in Providence, Rhode Island, where she was born on October 19, 1850. Her father, George Bachelor Peck, was an attorney, and Peck was the youngest child and only surviving daughter. Her older brothers disdained her attempts to play alongside them, and that instilled in her a lifelong competitive urge to prove her stamina was equal to that of a man's.

Peck was schooled at Dr. Stockbridge's School for Young Ladies, Providence High School, and the Rhode Island State Normal School. She went on to earn both bachelor's and master's degrees in Greek at the University of Michigan and returned to Providence to teach school. She also taught for a time at Saginaw High School in Michigan, Bartholomew's School for Girls in Cincinnati, and a Montclair, New Jersey high school. In 1881, the year she turned 31, she took a job as Purdue University's Latin instructor.

In 1884, Peck went abroad to study language and music in Hanover, Germany. She applied to and was accepted at the American School of Classical Studies in Athens the following year, making her the first woman ever

enrolled there. En route from Germany to Greece, however, Peck came across a sight that changed the direction of her academic career: the majestic Matterhorn in the Alps, on the border of Switzerland and Italy. Awed by it, she vowed to climb it some day, though it had only been scaled for the first time only twenty years before. And Matterhorn expeditions usually ran to about $50 a day, making them affordable only for the independently wealthy.

Earned Living on Lecture Circuit

Back in the United States after her stint in Athens, in 1866 Peck took a post at Smith College, a prestigious school for women in Northampton, Massachusetts. There she taught Latin, classical art, and archaeology and began climbing peaks during her spare time. In 1895 she became only the third woman to scale the Matterhorn.

Eventually Peck decided that lecturing on Greek archeology would be a better way to finance her hobby than teaching, but she failed to earn enough on the lecture circuit and switched to speaking about her mountain-climbing experiences, which proved far more novel a lure for audiences. The sport dated back only to the 1780s and had gained widespread appeal in the 1850s, though women were a relative rarity and subject to much derision for their attempts.

Peck liked to gather scientific data on her climbs and learned how to use a hypsometer, which could calculate an altitude by determining the boiling point of water. Most of her ascents were done without oxygen, and she skirted the outcry against women wearing pants—which was considered a daring flaunting of convention in her day—by wearing practical tunics and knickerbockers.

A committed campaigner for a constitutional amendment that would grant American women the right to vote, Peck hoped to prove that men and women could achieve equality in all fields, and she decided to set a women's record for altitude. She settled on Mt. Orizaba (also called Citlaltépetl) in eastern Mexico's Cordillera de Anáhuas, after obtaining a sponsor, the *New York World* newspaper. Her 1897 ascent to its 18,700-foot-high summit set the women's altitude record, and she also conquered Popocatepetl, another inactive volcano in Mexico, that same year.

Climbs in South America

After scaling the Fuenffingerspitze, in the Italian Dolomites, in 1900, Peck decided to try to climb a mountain that had not yet been scaled by any climber. She settled on a legendary peak in Bolivia, Mt. Illampú, which at the time was believed to be South America's highest peak. She arrived in La Paz in July 1903 with an American geology professor she had invited to come along, and she hired some local guides. The Bolivians proved untrustworthy, however, and the professor disliked the rigors of the climb and succumbed to altitude sickness, which forced the party to turn back at 15,350 feet. She recounted the experience in a lengthy report that appeared in the *New York Times* the following year, in which she noted that in La Paz ''a few eatables were added to our store of soups, tea, chocolate, grape nuts [etc.], brought from New York; especially three bags of coca leaves for our own use as well as the Indians, and valuable indeed they proved, I might say indispensable for us all.''

Back in New York, Peck drummed up new sponsorship for a second Illampú attempt, and departed on June 21, 1904. She carried with her a precious, practical suit made from animal skins that had been given to her by the American Museum of Natural History. The Arctic explorer, Robert Peary, had brought it back from one of his expeditions and donated it to the museum. This time Peck also brought an experienced Alpine climber, an Austrian man, but both he and her guides tired easily and forced her to turn back once more, this time after reaching 18,000 feet.

Then Peck learned about Mt. Huascarán, another peak in the Andes. Located outside of Lima, Peru, Huascarán was rumored to be taller than Illampú. This time, Peck took along on her climb an American miner she met at the town near the base, but the two disagreed on the best route, and she went her own way with her own guides, reaching a 19,000-foot ledge that overlooked the glacier that gave Huascarán its distinctive double peaks. On her way down, the party narrowly avoided an avalanche.

Undaunted, Peck returned to New York and planned a second attempt, this time with a $600 advance a magazine had given her to write a story about her trip. That climb and two 1906 attempts were also unsuccessful, but since the editors liked her stories, they were willing to finance her repeated efforts to scale Huascarán. Finally, in 1908 she took along two Swiss men who were able Alpine guides, Rudolf and Gabriel. Despite the combined experience of all three, it was still a perilous climb that nearly cost them their lives.

The Summit At Last

On the way up Huascarán, the wonderful Peary snowsuit was lost because of a guide's carelessness. Finally, they made camp near the peak and started their ascent at eight o'clock on the morning of September 2, 1908. Because of the loss of the Peary suit, Peck later wrote in an account reprinted in David Mazel's *Mountaineering Women,* ''I was wearing every stitch of clothing that I had brought:—three suits of light weight woollen underwear, two pairs of tights, canvas knickerbockers, two flannel waists, a little cardigan jacket, two sweaters, and four pairs of woollen stockings; but as most of the clothing was porous it was inadequate to keep out the wind.'' To protect against the cold, she also wore a woolen hat and mask bought in La Paz that had a painted mustache, as well as a pair of vicuña mittens.

It took Peck and her two Swiss guides seven hours to reach the final peak, tied to one another's waists and hacking out footholds in the ice. But Rudolf lost one of her vicuña mittens and, near the top, ''I suddenly realised that my left hand was insensible and freezing,'' Peck wrote, as recounted in Mazel's book. ''Twitching off my mittens, I found that the hand was nearly black. Rubbing it vigorously with snow, I soon had it aching badly, which signified its restoration.''

Gabriel suggested they stop to take measurements with the hypsometer, fearing that the wind might be too strong at the summit, and Rudolf untied himself. Peck and Gabriel tried to light the match for the hypsometer but could not find Rudolf, who was needed to shield the wind with a heavy Andean poncho they had brought along. They gave up, and ''Rudolf now appeared and informed me that *he* had been on to the summit, instead of remaining to assist with the hypsometer,'' Peck wrote. ''I *was* enraged. I had told them, long before, that, as it was my expedition, I should like, as customary, to be the first one to place my foot at the top. . . . The disappointment may have been trivial. Of course it made no real difference to the honour to which I was entitled, but of a certain personal satisfaction, long looked forward to, I had been robbed.''

''A Horrible Nightmare''

Peck did reach Huascarán's north peak, which at 21,812 feet gave Peck her long-awaited record for the highest altitude reached by any climber in the Americas. At three o'clock, they began their arduous descent to camp, but night soon fell and much of the trip down had to be done in the dark. Exhausted, they were buffeted by high winds, and because the Peary suit was gone, Peck had to wear the poncho to stay warm. ''The cold and fatigue, the darkness and shadow, the poncho blowing before me, the absence of climbing irons, the small steps, the steep glassy slopes, presented an extraordinary combination of difficulties,'' she wrote. ''I tried to comfort myself with the reflection that accidents do not run in our family. . .but also I was aware that people do not generally die but once.''

The grades they descended they estimated to be about 40 to 60 degree in steepness, and the poncho caused her to lose her footing on several occasions. Only the rope and her guides' sheer force in gripping it kept them from tumbling to their deaths. ''My recollection of the descent is as of a horrible nightmare, though such I never experienced,'' she wrote later, recounting that ''after these slips my terror increased. Several times I declared that we should never get down alive. I begged Gabriel to stop for the night and make a cave in the snow, but, saying this was impossible, he continued without a pause.'' Rudolf then lost his own mittens, and by the time they arrived at camp at 10:30 p.m. his hand was frostbitten. He later underwent surgery in Lima to have a finger, part of his hand, and half of his foot amputated.

The Peruvian government honored Peck with a medal, and the north peak of Huascarán was named Cumbre Aña Peck in recognition of her achievement. Her recollections were taken from a memoir published in 1911, *A Search for the Apex of America.* She next scaled Mt. Coropuna in Peru, and on its 21,079-foot summit placed a ''Votes for Women'' banner. Later, she traveled extensively through South America and wrote a guidebook and also traveled the continent by airplane using all available commercial routes at the time, an experience she chronicled in *Flying Over South America: Twenty Thousand Miles by Air.*

At the age of 84, indefatigable, Peck planned a trip around the world. She departed in January 1935, but while climbing the Acropolis in Athens became exhausted and was forced to return to New York, where she died at her home in the Hotel Monterey on July 18, 1935 of bronchial pneumonia.

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Aristides Maria Pereira

Aristides Maria Pereira (born 1923) fought for the freedom of his people and later became president of Cape Verde.

Searching for Independence

Aristides Maria Pereira was born on November 17, 1923, on Boa Vista, one of Cape Verde's islands. He was the son of Porfirio Pereira Tavares and Maria das Neves Crus Silva. He was educated at the Lycee de Cap-Vert, and he began a career as a radio-telegraphist when he finished his schooling. Pereira rose to the position of head of Telecommunications Services in Bissau, formerly Portuguese Guinea and now known as Guinea-Bissau, across from Cape Verde on the African west coast.

Pereira became an early proponent of independence from Portugal, especially after meeting Amilcar Cabral, a man native to the islands but living in Guinea, as Cabral began a series of radio talks during the summer of 1949. Since 1466, when the first settlers arrived, the Portuguese had ruled Cape Verde, both intermarrying with and brutalizing the native population. Members of more than two dozen African tribes initially were brought to the islands to provide slave labor for the Portuguese.

Famines in the islands earlier in the 1940s ''provoked a new trend of thought. There had to be change, there had to be a different future,'' recalled Pereira.''Many emigrated: not just for jobs but in the search for a way ahead. Some of us went to Portugal, others to Angola, several to Bissau. Yet all of us went with the same notion, the idea of finding a different way ahead.''

A Long Struggle

In 1956 Pereira joined Cabral and others to found the *Partido Africano da Independencia da Guine's e Cabo Verde,* a political movement whose acronym was PAIGC. Cabral was a socialist, and both the Soviet Union and Cuba provided support for PAIGC initially. Pereira held various

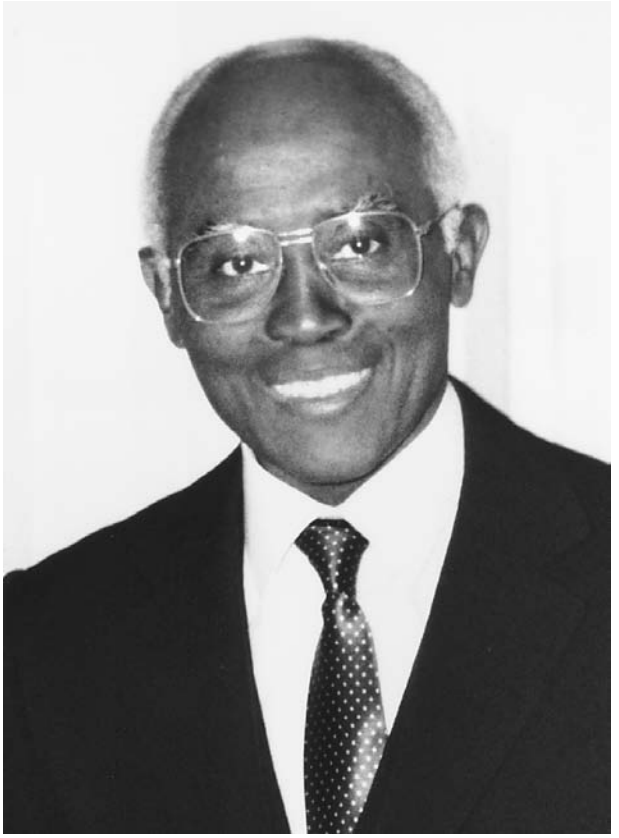

positions with the PAIGC. He was a member of the Political Bureau's Central Committee, from 1956 until 1970; assistant secretary-general, 1964–1973; and secretary-general, 1973–1981.

Cabral was assassinated in January 1973 by the Portuguese secret police. But Pereira and his comrades did not give up. He became president of newly independent Cape Verde from 1975 until 1991.

Many Obstacles

Pereira's task as the new republic's first president was a daunting one. Physically, the new country suffered from a harsh climate. Disastrous droughts and consequent famines have plagued the islands for centuries. A series of particularly devastating droughts hit the islands throughout the 19th and 20th centuries, each one killing between 10 and 40 percent of the population. Many islanders fled, some of them to the United States.

Agriculture is a challenge due to low annual rainfall and extensive soil erosion. Ninety percent of the country's food must be imported. There are underground reserves of water, but extracting them is too costly.

When the country gained independence it was an extremely poor and largely illiterate culture. Health services and doctors were absent. Roads, if they existed at all, were primitive at best. According to a 2000 article published on *Europa,* the portal site for the European union, ''At independence in 1975, there was a certain trepidation as to whether the country could survive. . . . Not just to survive, but to forge an identity as a country with a renowned cultural richness, a stable post-independence period, and good relations with its diverse international partners and neighbours.''

Remarkable Progress

Many nations joined in the effort to support Cape Verde, including the Soviet Union, China, and the United States. The United Nations and its World Food Program helped feed the people. International assistance created a viable infrastructure and a national health service. A program of reforestation was implemented to recover the trees lost to so many droughts and water conservation efforts were put into place.

During his terms as president, Pereira was often criticized for crushing opposing political views. He was known, however, for working to create policies that would help the poor. His alliances with China and Libya were controversial.

The 1991 constitution allowed for the presence of opposing political parties. Pereira was defeated. It was the first time in sub-Saharan Africa that a single-party government was voted out of office.

In July 2002, Cape Verde, along with the Seychelles and Mauritius, both off the eastern coast of Africa in the Indian Ocean, were named the best places to live in Africa by the Human Development Report. Though Cape Verde was listed at number 100 worldwide, the progress in the country was remarkable. Life expectancy at birth had climbed to nearly 70. The literacy rate remained low, as did the per capital income, but improvements were being made. Cape Verde's political stability was considered an important factor in a promising future.

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Philip

His Royal Highness Prince Philip, duke of Edinburgh (born 1921) has spent over fifty years by the side of his wife, Queen Elizabeth II of Great Britain, and has become known for his outspoken opinions. Distinguishing himself in service to the Royal Navy during World War II, Philip pursued a military career until his duties as consort to his wife required his full attention, and played an active role in promoting the interests of both the royal family and a host of other causes benefitting the British people.

Born Philip Schleswig-Holstein-Sonderburg-Glucksberg, prince of Greece on the island of Corfu, on June 10, 1921, Philip was the youngest child and only son of Prince Andrew of Greece and wife Alice. Although of Danish and German backgrounds, Philip's parents were members of the Greek royal family. They already had four older daughters when their son arrived almost 20 years into their marriage.

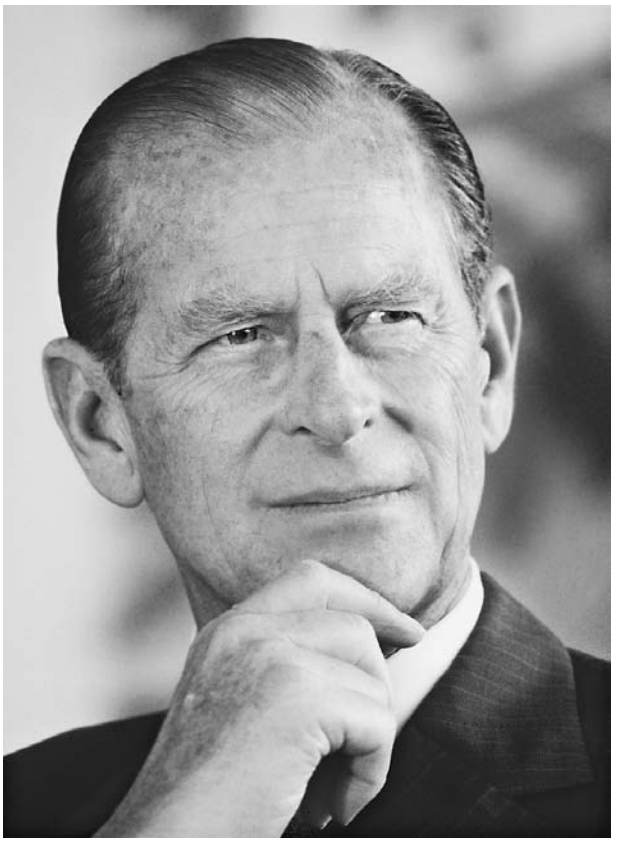

Early Life of Turmoil

In the 1920s Greece was in upheaval. The form of government had changed several times in a short period, and civil war loomed as a threat. Not surprisingly, the royal family soon came under fire and in 1923 Philip's father was put on trial for treason and facing a sentence of death. Desperate to save her husband, Princess Alice appealed to British King George V for help. George V, still haunted by the murder of another relative, Nicholas II of Russia, at the hands of the Bolsheviks in 1917, sent a British cruiser to Greece to rescue the almost destitute family, which included 18-month-old Philip.

Now living in France, Philip's world dramatically changed. By 1930, with all his daughters married off, Prince Andrew abandoned his wife and ten-year-old son and went to live with his mistress. Subsequently, Philip's mother suffered an emotional breakdown. Fortunately, Philip's maternal grandmother stepped in and brought the boy to England. When she died, her oldest son, George, the marquess of Milford Haven, took responsibility for Philip, and upon George's death in 1938, his younger brother, Lord Louis Mountbatten came forward to care for his young nephew.

Philip attended school in France and England, and at the age of 12 attended school in southern Germany. Here Philip fell under the academic guidance of educational pioneer Kurt Hahn, who greatly influenced the boy. A natural athlete, Philip also developed leadership skills at school, where he became a popular student. Unfortunately, his time in Germany was cut short by the rise to power of Adolph Hitler and the Nazi Party in 1933. Within a year Hahn wisely decided to relocate his school to Scotland. He called the new school Gordonstoun, and Philip remembered his time there with such fondness that he educated his sons at Gordunstoun as well.

Began Naval Career

Graduating from Gordonstoun in 1939, 18-year-old Philip joined the Royal Navy just as Great Britain entered World War II. His first naval appointment was as a midshipman to the HMS *Ramillies,* which escorted Allied forces from Australia to Egypt. His leadership skills in evidence, Philip moved up the ranks of the Royal Navy, and in 1941 was mentioned in dispatches for his service in Greece during the battle of Matapan. By the summer of 1942 Philip achieved the rank of lieutenant, quickly followed by promotion to first lieutenant.

Between 1944 and 1946 Philip served aboard the destroyer HMS *Whelp,* stationed in the Pacific. Part of the 27th Destroyer Flotilla, the *Whelp* was anchored in Tokyo bay when the Japanese surrendered following the destruction of Hiroshima and Nagasaki.

Courting the Future Queen

In January of 1946 Philip returned to England, like many of his fellows a changed man. He was now also an experienced naval officer and hero. Before enlisting, Philip had met his distant cousin, Princess Elizabeth of England, then age thirteen; according to some sources, it was Philip's uncle, Lord Mountbatten, who orchestrated the match. He corresponded with Elizabeth throughout the war and a romance developed. Upon his return home Elizabeth invited Philip to visit her family at Balmoral Castle; the couple also got secretly engaged, although both knew there would be family objections.

The Royal Marriages Act of 1772 required that Elizabeth get permission from the reigning monarch in order to marry. Her father, George VI, resisted, believing his 18-year-old daughter was too young to marry. Another obstacle to the match was Philip's Greek citizenship. Lord Mountbatten quickly intervened, and in March of 1947 Philip became naturalized British citizen Philip Mountbatten. At this point the king reluctantly gave his consent, although public announcement of the impending marriage was postponed. On July 8, 1947, a palace spokesman announced the engagement of Princess Elizabeth and Lieutenant Philip Mountbatten, and the pair were married on November 20, at Westminster Abbey. Just prior to his marriage Philip was granted three titles: duke of Edinburgh, earl of Merioneth, and baron Greenwich. He was also appointed a knight of the Garter.

Continuing his career in the Royal Navy, Philip was soon balancing these duties with fatherhood; the couple welcomed their first child, Charles, in November of 1948. For a time, Philip was stationed in Malta and Elizabeth visited like other military wives. In 1950 he was promoted to lieutenant commander and given command of the anti-aircraft frigate HMS *Magpie,* but he resigned his commission in the summer of 1951. The following February George VI died, leaving 26-year-old Elizabeth queen.

A Life of Duty and Diverse Interests

When Elizabeth ascended to the throne in 1952, Philip assumed the role of consort and the duties that went with it. His primary responsibility was the children, which now included Princess Anne (born 1950), Prince Andrew (born 1960), and Prince Edward (born 1964). Their upbringing and education became his primary focus. For his part, he was both a strict disciplinary and a loving father, and he insisted that the children be educated away from the palace.

In 1956 Philip planned a world tour, beginning his journey by attending the opening of the 1956 Olympics in Melbourne, Australia. He also pursued a wide range of personal interests that benefitted both Great Britain and the monarchy over the years. He was interested in science and industry, research and development, and technology. He has also served as patron or president of over 800 organizations, and was the first president of the World Wildlife Fund. He also founded the Duke of Edinburgh's Award Scheme and International Award, which was designed to encourage young people to tackle physical and skills-based challenges and become involved in their community

Philip also served as a chancellor for many universities, learned to fly all kinds of aircraft, and was an avid polo player in his younger days. He also was one of several to push for a rejuvenation of the British monarchy. In *The Lives of the Kings and Queens of England,* an essayist explained that Philip ''set himself to modernizing the monarchy, and 'image' is in this instance the appropriate word. Radio, the cinema, and above all, television, has made the presentation of Royalty a exercise in public relations.'' In 1961 Philip became the first member of the British Royal Family to be interviewed on television. Philip also gained a reputation for speaking his mind, a characteristic that earned him his share of detractors in a country where gossip about the royal family abounds.

Over Fifty Years as Prince Consort

In November of 2003 Philip and Queen Elizabeth II welcomed their seventh grandchild, Lady Louise Mountbatten-Windsor, when their youngest son, Prince Edward, and his wife, had a daughter. The inclusion of the name Mountbatten is a testament to Philip's stature within the royal house of Windsor, as well as a reflection of the respect he has been accorded by his children.

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Pin-chin Chiang

Regarded as China's most popular female writer of the modern era, Pin-chin Chiang (1904–1986) used the pseudonym Ding Ling in many of her publications. Her best-known writings are the novels *Miss Sophie's Diary* and *The Sun Shines over the Sangaan River* (1951). Persecuted by the Chinese Communist Party for many years and extremely active in political causes, she remained devoted to the Party and produced more than 300 literary works over her lifetime.

Progressive Mother Instilled Feminist Ideals

Pin-chin Chiang was born on September 4, 1904, in Linli County, Hunan Province, China. Her family was wealthy and socially prominent but fell on hard times when her father, Chiang Yufeng (a highly regarded Confucian scholar), died when she was four years old. Pin-chin's mother, Yu Manzhen, was an early female political activist. Her untraditional and progressive views on the place of women in society influenced her headstrong young daughter. Another factor in Pin-chin's political and literary development was the 1919 May Fourth Movement, also known as the ''Chinese Enlightenment.'' This was one of several antiforeign movements that intensified Chinese nationalism and caused some prominent intellectuals to begin studying Marxism as a way to end the foreign aggression that plagued the giant nation.

Pin-chin attended good-quality, progressive schools in Hunan while growing up and watched intently as China's rapid political changes whirled around her. In 1919 she attended school in Changsha, capital of Hunan Province; one of her classmates was Yang Kaihui, who would later become the wife of Chinese Communist leader Mao Zedong. (Mao would command the country beginning in 1949.) She enjoyed reading the modern works of Western authors but was especially captivated by Flaubert's *Madame Bovary,* which she was said to have read at least 10 times.

Pin-chin waged a pitched battle in 1920 with her paternal uncles after they announced their choice of a husband for her. In a move that must have been flabbergasting in its impropriety, Pin-chin told the men that her body was her own and she would do with it what she liked. Taking this stand caused a widening rift in the family, and Pin-chin finally set off on her own. (In fact, Pin-chin was lucky—if she had been born several decades earlier she might have been the victim of footbinding, a tradition in which the parents of wealthy girl children permanently crippled them to indicate that they had no need to work.)

Began True Education

Fleeing Hunan Province for the political and culture center of Shanghai, Pin-chin entered the Common Girls' School there later in 1920. She served as editor of the school's literary journal, the *Women's Voice,* until leaving the school in 1922. She also joined the Anarchist Party in 1920. Pin-chin studied at Shanghai University in 1922, working and writing with many of the people who would soon become the nation's top-ranking Communists, and then left for Beijing in 1923. There she audited classes by Lu Xun, who became her literary idol. Although she was never actually enrolled at the University of Beijing (whether because she did not pass the entrance exam or could not manage to complete the formal enrollment process is unclear), Pin-chin studied with many of the country's most prominent intellectuals at this epicenter of radical Chinese politics.

Meanwhile, in 1924 Pin-chin met a poet, Hu Yuepin, who was as committed as she was to literature and political reform. In 1927-1928, as the Nationalist Party of Chiang Kai-shek and the new Communist Party locked horns in a battle to the death for control of the country, Pin-chin and Hu lived a bohemian life of poverty in Shanghai. She drank excessively, distraught at her perceived lack of achievement so far, and was unfaithful to Hu at least once. However, her misery seems to have prompted her to start writing, because in 1928 she produced and published *Miss Sofie's Diary.*

Began Writing Career

Pin-chin's first work would also be her most famous. Shocking for its extensive use of eroticism, the long story was not strictly autobiographical. However, Pin-chin's readers believed it to be so, and came to see her as the notorious icon of the liberated modern Chinese woman.

Miss Sophie's Diary ignited in Pin-chin a passion for writing. In addition to working as editor of the literary jour-

nal *Honghei Congshu* in 1928, she churned out numerous collections of short fiction in which the dominant theme was the problems of Chinese women like her. In 1930 she had her first child, a son, with Hu, but sent the boy to live with her mother in Hunan. She continued her political and literary activities, joining the League of Left-Wing Writers and serving as editor of the communist magazine *Beidou* in 1931. Later that year, Hu and other radical writers were executed by the Nationalist Party, and in 1932 Pin-chin secretly joined the Communist Party—partly as an act of protest. (Her beloved brother, Wang Jianhong, also died at about this point.) The Party did have its appeals, though, since it treated women's issues with respect and gave them importance in the Party platform. Also, by this point, Pin-chin knew many of the Party's leaders, having studied and worked with them earlier.

Pin-chin met and fell in love with a translator, Feng Da, but the couple's new life together was interrupted in 1933 when the Nationalists kidnapped them both and put them under house arrest in Nanjing. During this period, about which very few records exist, Pin-chin's books were banned. She gave birth to a daughter, who was also sent to her mother in Hunan. Despite these hardships, she kept writing, and secretly published *Shui* (Water) and *Muqin* (Mother) in 1933. Feng died of tuberculosis in 1935.

Pin-chin either escaped from her captors or was freed in 1937, when with the help of the Communist underground she fled to the Communist-controlled area of Yanan known as the Red Army Base. To help bolster the morale of the Party members during their struggle, she organized the Northwest Front Service Corps to provide traveling entertainment. She wrote a play for the troupe to perform, the 1938 *Chongfeng* (Reunion). Pin-chin resumed her writing, which gradually came to manifest her disenchantment with what she perceived as a widening split in the Party between practice and theory regarding women's rights and the Party's interest in women's issues. Her most famous work on this theme was the 1941 article ''Thoughts on March 8.''

Became Leading Figure in Communist Party

By 1942 Pin-chin had become chief speaker for women's issues within the Communist Party and was held in high regard by many of the Party elite. She was also a popular professor at Communist-supported universities and literary editor of the Communist newspaper *Jiefang ribao* until 1942. However, Mao was increasingly losing patience with the writer and her disobedience of his directive (part of his 1942 Rectification Campaign) that all art must serve the Communist revolution in an obvious, direct manner.

Pin-chin came back to toe the Party line when she participated in the early days of the land reform movement in 1946 as the Communist Party began targeting landlords and wealthy peasants and returning their land to ''the People.'' She wrote a critically acclaimed novel about the campaign, *The Sun Shines over the Sangaan River,* in 1948. Mao reportedly loved the book, and sent Pin-chin to serve as a spokesperson for the Party throughout Eastern Europe and the Soviet Union. Pin-chin remained a fixture of the Party's literary and cultural circles throughout the 1940s and early 1950s and worked as editor of two Party publications, *Wenyo bao* and *Renmin wenxue* from 1950 to 1953. During this time, however, she had fallen out of favor with top Party officials for her continued questioning of its policies. Even her pro-Communist novel had been insufficient to win back their approval.

Expelled from Party and Exiled

In the mid-1950s, Pin-chin found herself becoming further estranged from the Party leadership. Two resolutions of the Writer's Union in 1955 and 1956 led to her being wrongly labeled a ''rightist'' (one who advocates maintenance of the political status quo, i.e., rule by the Nationalists) and because of this her books were banned from 1957 to 1978. Ultimately, Pin-chin was expelled from the Communist Party in 1958 and sent to live on a farm in the remote northeastern Heilongjiang Province in Manchuria with her husband, Chen Ming, a screenwriter whom she had met in 1942. They spent the majority of two decades there, and were assigned the work of taking care of animals.

Pin-chin's persecution continued into the Cultural Revolution, Mao's all-encompassing reform movement that he initiated in 1965 to eliminate counterrevolutionary elements in the country's institutions and leadership. Characterized by purges of intellectuals, political zealotry, and social and economic chaos, the movement terrified artists like Pin-chin and her husband. Despite her many services to the Communist Party, she was brought back to Beijing in 1970 and publicly humiliated before being put in solitary confinement for the next five years. The Party destroyed her manuscript of *Miss Sophie's Diary*. She later learned that Chen had been next door to her the entire time. Party authorities released Pin-chin from solitary confinement in 1975 only to send her back into exile. Permitted to leave with Chen, the couple were forced to live in Chanxi, a town in Shaanxi Province until 1978.

''Rehabilitated'' and Permitted to Return to Literary Life

Upon her return to Beijing in 1978 following the death of Mao and the ascent of reformist Deng Xiaoping, Pin-chin was ''rehabilitated'' (given back her social standing and good name) in 1979. Reinstated to the prestigious Writers' Union, she was allowed to give interviews to the foreign press and wrote several stories after her release. She traveled to the United States in 1981 to attend a writer's conference in Iowa, but was reportedly confused by the Western version of feminism that she learned about there.

At age 82, still devoted to the Communist Party and its principles—especially that art should support and glorify the Party—Pin-chin died of cancer in Beijing on March 4, 1986. Some historical records indicate that she had never married her early lovers because she believed marriage was a socially condoned form of prostitution.

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William Plomer

When South African writer William Plomer (1903–1973) published his first novel, *Turbott Wolfe,* in 1925, he expressed his vehement anger at the country's policies of racial apartheid. In *I Speak of Africa,* a book of short stories he published two years later, that sentiment was echoed.

William Charles Franklyn Plomer was born on December 10, 1903, in Pietersburg, in South Africa's Northern Transvaal. His father, Charles Plomer, was a magistrate who specialized in native affairs, and his mother was Edythe Waite-Brown Plomer. The family had limited finances, but his parents wanted the best education possible for their son. Charles Plomer's job required a lot of travel, so Plomer's early schooling was entrusted first to a governess, then to his maternal aunt and uncle, Hilda and Telford Haman, who ran a preparatory school at Spondon House, near Derby, England, where he was left by his parents at the age of five. Plomer later recalled that his feelings of isolation and his sense of being a loner stemmed from that early separation. He returned to Africa with his parents and attended St. John's College in Johannesburg. By that time, he had a new brother, Peter. Plomer considered this an idyllic time, as he was free to pursue his interests at the liberal school.

When World War I arrived in Europe, so to did the Plomer family. Initially Plomer was sent to Beechmont, a school he loathed. He later noted that it was probably at Beechmont that he adopted his habit of secrecy. Following this, he went on to the Rugby School where he stayed until 1918, when his family's finances weakened from the war to the point where he could no longer remain there. He finished his education back at St. John's. By this time in his life, Marcel Proust had become Plomer's favorite writer; he now began to consider the possibility of becoming a writer instead of a painter, as he had originally planned.

Became Farmer and Writer

Plomer turned down his father's offer of an Oxford University education and became a farmer, settling in the Stormberg Mountains and joining a local Settler's Association. He also worked as a trader with Zululand. In 1926 Plomer and Roy Campbell founded the satirical magazine *Voorslag* (''Whiplash'') and were later joined in the venture by fellow South African Laurens van der Post. Shortly after Plomer published his second book, Afrikaner critics and readers alike dismissed the sentiment of both his books as offensive. At this point, Plomer separated from his friends and fellow writers and ventured to Japan, where he lived for two years, teaching and writing and traveling through the country. His first job was at the Tokyo School of Foreign Language, followed by a post at an exclusive private high school. While in Japan, Plomer immersed himself in the nation's culture and learned everything he could about the exotic country. In his later years, he would talk of Japan as his ''university'' and recall with appreciation the education that country gave him. Much of Japan's influence can be seen throughout the body of his work.

In 1929 Plomer returned to London by way of Manchuria, Siberia, Russia, and Poland. He had been offered the chair of the department of English literature at Tokyo's Imperial University, but he turned down the offer. After visiting France, Germany, and Italy, he decided to live in Greece, but eventually returned to England. Although he continued to travel, London remained his home base until his death.

During the 1930s Plomer continued to write, especially short stories and poetry; but he became almost as well known for editing the diaries of Francis Kilvert, a Victorian clergyman who was a veritible unknown until Plomer's publication of Kilvert's diaries. Well bolstered by his literary friends as well as part of the socialist Bloomsbury group, Plomer's homosexuality was no secret, particularly after he wrote of his experiences in his poetry collection *The Dorking Thigh.*

World War II and Beyond

During World War II Plomer served the British Admiralty in the Royal Navy Intelligence Division from 1940 until the war's end in 1945. He then returned to a position he had held since 1937 as a literary adviser for Jonathan Cape publishers in London; he would remain at Cape until 1973, the year he died. He also used his writing talents to collaborate with composer Benjamin Britten, penning the librettos for several of Britten's compositions, including, *Gloriana,* a 1953 opera in three acts that was performed during the coronation celebration for Queen Elizabeth II; 1964's *Curlew River;* 1966's *The Burning Fiery Furnace;* and 1968's *The Prodigal Son.*

In 1956 Plomer returned to Johannesburg and the University of the Witwatersrand and worked as visiting lecturer for the academic year. He enjoyed becoming reacquainted with the places in South Africa he loved as a youth but ultimately left once again for England.

Prolific Career in Publishing

As a writer Plomer published numerous volumes of his own writings as well as collaborations with other authors; as an editor he met many other writers and helped to impact their works. In addition to those already noted, his works included the poetry collections *The Family Tree* (1929), *Visiting the Caves* (1936), and *Taste and Remember* (1966); the short-story collections *Paper Houses* (1929), *The Child of Queen Victoria, and Other Stories* (1933), and *A Brutal Sentimentalist and Other Stories* (1969); and the novel, *Sado,* which was first released in 1921 and published the following year in the United States as *They Never Came Back.* Other writings include his memoirs *Double Lives* (1943) and *At Home,* published in 1958; and 1963's *Conversation with My Younger Self.* In 1976 he republished his two volumes of memoirs as *The Autobiography of William Plomer.*

Became Subdued in Age

During his early career Plomer traveled in literary circles that found him rubbing shoulders with some of the most well-known English writers of the early 20th century. In his later years, Plomer lived far more quietly, eventually returning to the Anglican faith in which his mother had raised him. In his mature period, Plomer's ''poems became less satirical, more tender and mellow. And he acquired a sympathy with elderly, kindly people who lived in undistinguished bungalows far removed from the worlds that he had known: the immense vistas of Africa, the traditional grace of Japan, the arrogance of Bloomsbury, and the mingled glitter and squalor of high Bohemian London.''

Plomer's professional life engaged him with several literary and author's groups, including the Royal Society of Literature; the Kilvert Society, which he served as president; the Society of Authors; International P.E.N.; and the Poetry Society, which he also served as president from 1968 to 1971. He was the recipient of several honors, including an honorary doctorate from the University of Durham and the Queen's Gold Medal for Poetry in 1963. Plomer was also made a Commander of the Order of the British Empire in 1968. With Alan Aldridge, in 1973 he won the prestigious Whitbread Award in the Children's literature category for the book, *The Butterfly Ball and the Grasshopper's Feast.* Durham University Library has included within its collection several of Plomer's books, and those he collected, dating between 1870 and 1973. Plomer died on September 21, 1973, in England.

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Alvin Francis Poussaint

Dr. Alvin F. Poussaint (born 1934) is so widely known in the United States for his psychiatric and child-rearing expertise and his groundbreaking consulting role on *The Cosby Show* that John Koch of the *Boston Globe* once told him, ''Your name is like a sound bite.'' His advice is sought on a wide range of topics, including child rearing, the unique challenges faced by African American families, and the effects of racism on African Americans and African American males in particular. In addition to his work in television program production, he writes and speaks and participates often in radio and television talk shows.

Poussaint was born in East Harlem, New York, the next to last of eight children. His mother was Harriet Johnston Poussaint, a homemaker, and Christopher Poussaint, who worked as a printer and typographer, was his father. Alvin Poussaint graduated from Stuyvesant High School in New York, finished Columbia College in 1956, earned an MD from Cornell University in 1960, and received an MS from UCLA in 1964. He interned in 1964 and

1965 at the University of California at Los Angeles Neuropsychiatric Institute, was selected chief resident in 1965, and led the institute's intern training program. He worked in the Civil Rights Movement from 1965 to 1967, serving as Southern Field Director of the Medical Committee for Human Rights in Jackson, Mississippi. In this capacity, he advanced the desegregation of various Southern health facilities as well as serving the medical needs of civil rights workers. He also chaired the board of PUSH (People United to Save Humanity). In 1967 he left Mississippi for Massachusetts to become a member of the Tufts University School of Medicine faculty and director of a community mental health center at Columbia Point housing project. He married Ann Ashmore, and they had a son, Alan.

Poussaint joined Harvard in 1969 and was director of student affairs at Harvard Medical School between 1975 and 1978. In 1984 he became production consultant for *The Cosby Show*, a weekly television situation comedy. Divorced from his first wife, Poussaint married Dr. Tina Inez Young on December 5, 1992, and on November 16, 1999, Poussaint and his wife, an anesthesiologist and neuroradiologist, had a daughter, Alison. Poussaint is presently professor of psychiatry and faculty associate dean for student affairs at the Harvard Medical School and senior associate in psychiatry at Children's Hospital, Boston. He is also director of the media center at Boston's Judge Baker Children's Center, where he is involved in shaping for the better the powerful influence of media on children. He writes, appears on television and radio, and serves on numerous boards. He has received numerous awards and honorary degrees.

Nicknamed ''The Brain''

A very early factor in Poussaint's successful life was his mother. ''My mother told me I was intelligent,'' he told a *Boston Globe* reporter. ''She nicknamed me 'The Brain.' She made me feel I had something special.'' When his friends started using the nickname too, ''I felt that I had something to live up to.''

Other significant threads in his life began when he was 9 and suffered a case of rheumatic fever so severe he was hospitalized and then placed in a convalescent home for several months. In the hospital, he read almost constantly, and, he told one reporter, ''I became a study because my case was classic. When the doctors came in with residents and interns, I listened to what they said, the medical phrases they used.'' To another reporter he related that ''when I came out . . . , I wanted to be a doctor, because of my association with the doctors and nurses in the hospital. I felt they had saved me from dying.''

Encountered Racism at Age 9

Poussaint's experience in the convalescent home was also energizing, but in a very different way. ''I was the only black kid there,'' he told a *Boston Globe* interviewer. ''The white kids got together, pointed at me and sing-songed: 'Nig-ger! Nig-ger!' I was so upset I started to cry and went to the head nurse sobbing. I told her that I wanted to get out of there.'' But the 9-year-old Poussaint was in for an even more devastating jolt. When the nurse asked why he wanted to leave and he told her what the children had called him, ''She said, 'Well, aren't you a nigger?' I was shocked to discover she felt the same way [that the children did]. I cried even more. I also felt trapped. I felt a terror. Up to that moment I thought the adults in charge of the place would protect me. At that moment, I lost my faith in adults.''

The effects of the incident were far reaching. ''That was a motivator. I decided to prove to everyone that I was an achiever. Maybe it was a streak of stubbornness. But I decided not to let anything defeat me.''

Another significant event came while Poussaint was in junior high school, and he later recalled it with a *Boston Globe* journalist. ''A teacher who knew I wanted to be a doctor put a hand on my shoulder and said: 'Have you ever thought of applying to a special science high school?' . . . This quick conversation in a school hallway propelled me to go right into the principal's office to ask for an application form.''

Profoundly Influenced by Brother

A uniquely important influence in Poussaint's life was his brother Kenneth. ''Athletic, witty, and gifted with an intuitive nature that made him a whiz at sports and card games . . . Kenny was also a leader among his peers,'' Poussaint writes in the prologue to his most recent book, *Lay My Burden Down.* Poussaint's brother became addicted to heroin at 15. He was eventually able to overcome his addiction, but he also suffered from mental illness, and ''He went from being hospitalized to being in prison to being homeless,'' Poussaint told the *Boston Globe.* Kenneth Poussaint died of meningitis in 1975 at the age of 42. ''My brother's situation definitely influenced me to go into psychiatry,'' Poussaint said in 1986.

Racism Influenced Career Direction

The devastating incident at the convalescent center was not Poussaint's only salient encounter with racism. In college and medical school, he was isolated in predominantly white classes. Later, in Mississippi, a policeman stopped him, addressed him as ''boy,'' and refused to accept that his name was Dr. Poussaint. Pressed by an associate to let the officer call him by his first name, Poussaint felt ''demeaned, demoralized, publicly humiliated and powerless.'' But with the humiliation came a flash of insight: ''It was at this moment that I also understood the psychological depths of racism. . . . [and] resolved to fight harder to change the system,'' Poussaint recalled to an interviewer.

The one-on-one practice of psychiatry hasn't figured prominently in Poussaint's professional life. He once explained to newspaper reporters that ''when I left psychiatric training, I realized that one of the most important ways I could help the mental health of black people was not one-on-one therapy. All the segregation and discrimination was damaging their mental health more than anything else, and it was important to fight that. I understood that I had to be political and try to influence the larger society.'' In his professional life, Poussaint has exerted that influence in several arenas.

Identified as ''the preeminent expert on black child-rearing'' by the *Boston Globe,* he has written many articles and coauthored *Black Child Care* with James P. Comer, MD, in 1975 (revised and republished in 1992 as *Raising Black Children: Two Leading Psychiatrists Confront the Educational, Social, and Emotional Problems Facing Black Children*). Recognizing that racism in America prevents African Americans from experiencing ''a oneness with society and the security that comes from this feeling,'' the authors say, ''Many black parents . . . have mixed feelings about passing on the values and ways of a society that says in so many ways, 'We do not value black men and women, boys and girls, as much as we do whites.' '' In addition, Poussaint favors a nonviolent approach to parenting and promotes education in parenting.

Advised *The Cosby Show*

The Cosby Show, starring comedian Bill Cosby, was one effort to overcome negative images of African Americans on television and in American society with positive ones. The show revolved around a physician and a lawyer and their five attractive and talented children. According to *Ebony* magazine, Poussaint ''helped make history by advising Bill Cosby on what a father should do and not do on his long-running television show.'' Poussaint told the *Boston Globe* he edited the scripts to ensure ''reality grounding'' and to remove '' 'subtle but demeaning' humor.'' He also consulted for *A Different World,* the spinoff of *The Cosby Show,* and has developed a children's program called *Willoughby's Wonders,* fostering teamwork and interaction with stories about an urban, multicultural, coed soccer team. More recently he was a script consultant for Cosby's *Little Bill,* designed for preschool children.

Declared Racism a Mental Disorder

Poussaint is also described on his Harvard Web page as ''an expert on race relations in America, the dynamics of prejudice, and issues of diversity.'' In January 2002 he published an article in the *Western Journal of Medicine* making the case for including extreme racism in the American Psychological Association's *Diagnostic and Statistical Manual of Mental Disorders.* Poussaint says the association views racism as normative in the United States, in other words, as a cultural problem. ''To continue perceiving extreme racism as normative and not pathologic is to lend it legitimacy,'' he argues. ''Clearly, anyone who scapegoats a whole group of people and seeks to eliminate them to resolve his or her internal conflicts meets criteria for a delusional disorder, a major psychiatric illness.''

He has written articles about dealing with the challenges facing black men and women; black suicide, especially among males; and violence among African Americans. For a 1981 collection of interviews with black leaders titled *Like It Is: Arthur E. Thomas Interviews Leaders on Black America,* he commented that ''black men are in a lot of trouble,'' noting their rising suicide rate, unemployment rate, and disproportionate rate of drug addiction, alcoholism, and incarceration. He pointed out a connection between suicide and the hopelessness that follows from being arrested and jailed and said a similar connection exists between despair and homicide.

Redeems Brother's Suffering

That theme received fuller development in 2000, when Poussaint and journalist Amy Alexander, who lost a brother to suicide, published *Lay My Burden Down: Unraveling Suicide and the Mental Health Crisis among African-Americans.* In it, Poussaint returns to the story of his brother Kenneth, detailing his decline and speculating that it might be viewed as a long, slow suicide (although Kenneth Poussaint died of meningitis, Poussaint writes that ''his vital organs [were] defeated by years of drug abuse'' as well as his disease). The authors note that ''on several levels, [Alexander's brother] Carl Burton and Kenneth Poussaint fit the profile of what has become a growing phenomenon in the United States since the late 1970s: young blacks who self-destruct.'' They also note that the common lists of suicide warning signs don't always apply to African Americans and speculate that the ''high rate of homicide among blacks might be viewed as evidence of a peculiar kind of communal self-hatred, an especially virulent form of anger, self-loathing, and lost hope that leads to a devaluation of the lives of fellow blacks.'' They also posit that ''similar dynamics . . . may account, in part, for the high rates of alcoholism and drug addiction among black people in this society.'' It is American society's racism, with its message of African American worthlessness, that fosters this self-hatred, and the society's blindness to racism impedes remedies.

At the same time, Poussaint's trajectory reveals that the same society that overwhelmed his brother spurred his own resilience and success, and it is a similar determination and drive in others that Poussaint has sought to foster over the full arc of his career. With his son grown and a young daughter in his life, Poussaint told *Ebony* magazine that as he approaches 70, he is cutting back a bit on his professional activities and enjoying doing some child rearing, and no doubt plenty of esteem building, of his own.

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V. I. Pudovkin

Russian director V. I. Pudovkin (1893-1953) was one of the Soviet Union's leading filmmakers of the 1920s. A master of the montage, or rapid intercutting of images, Pudovkin worked during an era widely considered the golden age of Soviet cinema, when generous government support allowed him and fellow directors like Sergei Eisenstein to make daring cinematic epics that took the fledgling art form to a new level. ''Pudovkin made some of the liveliest and most perversely moving films of all,'' asserted *Guardian* journalist Jonathan Jones, and also termed him ''the true ancestor of the modern Hollywood film.''

Prisoner of War

The director was born Vsevolod Illiarionovich Pudovkin in Tsarist Russia on February 16, 1893. He was from a manufacturing city in southeast Russia called Penza, and studied physics and chemistry at Moscow University. In 1914, when World War I erupted, he was drafted into an artillery unit of the Russian Army. A year later, he was wounded and taken prisoner, but escaped and was back in Moscow by 1918. By then, a provisional government that ousted the tsar from power was subsequently overthrown by the Bolshevik Party, and Pudovkin's homeland became the world's first Communist state.

Initially, Pudovkin found a job in the new Soviet economy as a chemist in a laboratory, but by chance became acquainted with Lev Kuleshov, a young filmmaker six years his junior. Kuleshov had founded a studio in which he was conducting experiments in film technique and editing. Pudovkin began taking courses at the State Cinema School around 1920, and was soon working on the government propaganda films that came to be known as ''agitprop,'' part of an effort to further the political goals of the Revolution via works of art and literature. The first film in which he was involved was *Golod . . . golod . . . golod* (''Hunger . . . Hunger . . . Hunger''), a work from 1921 for which he served as co-director and co-scenarist; he also appeared in it. He would also take one of the lead roles in Kuleshov's *The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks,* a 1924 tale of a foreign capitalist who comes to the Soviet Union.

Made Chess Comedy

It was a rewarding time to work in the Russian film industry, for Soviet leader Vladimir Lenin had asserted that the cinema was most important of all the arts for the young Soviet state. Still, filmmakers worked with tight budgets in the early years of Soviet cinema, and were forced to be creative, and from this came ingenious advances in post-production technique. Pudovkin and other filmmakers at Kuleshov's studio, for example, watched a copy of a well-known 1916 American film by D. W. Griffith, *Intolerance,* and were awed by Griffith's filmmaking talents. They took apart the reel and re-edited it themselves, experimenting with the widely differing effects caused by juxtaposing the various shots against one another. Kuleshov's most famous experiment, however, involved an image of an actor's expressionless face. This was intercut with other images, including a bowl of borscht and a woman in a coffin, and though it was the same footage of the performer in every shot, audiences claimed the acting was superb. What became known in contemporary filmmaking as the ''Kuleshov effect'' asserted that a frame has two elements: the visual reality it presents, and the context it takes when it becomes part of an edited whole.

Though the Soviet Union's greatest filmmaker, Sergei Eisenstein, was also at Kuleshov's experimental laboratory for a time, Pudovkin would become Kuleshov's best protégé, expanding his mentor's ideas in his own extensive writings on film theory, and incorporating them into his own films. The 1925 short *Shakhmatnaya goryachka* (''Chess Fever'') is considered Pudovkin's first real work, a comic story of a couple's wedding thwarted because of the groom's passion for the game. The frustrated bride was played by Pudovkin's wife, actress and journalist Anna Zemtsova. Writing in the *Guardian,* Jones called it ''a fascinating glimpse of everyday life in Lenin's Moscow.''

First of Three Epic Films

In 1926, Pudovkin made a documentary work, *Mekhanikha golovnovo mozga* (''Mechanics of the Brain'') with famed Russian scientist Ivan Pavlov. The film depicted Pavlov's important discovery of the principle of conditioned reflexes in humans and animals. Pudovkin's first full-length narrative film, however, was also produced that year: *Mat* (''Mother''), based on a story by Russian writer Maxim Gorky. The tragedy is set during Russia's turbulent 1905 Revolution, and the title character is a simple country

woman who despairs over her son's involvement in a trade-union group. She accidentally betrays him to the authorities, and is grief-stricken when he is sentenced to prison in a sham trial. Finally politicized herself, she helps him escape and they take part in a workers' demonstration. At the climax, the son runs from the police and jumps onto an ice floe in a river, whose surface is finally thawing, which the *Guardian*'s Jones called ''a piece of pure Marxist poetry.''

In Pudovkin's writings, he asserted that it required less emoting from an actor than a work performed on the stage before a live audience. It was the filmmaker, he argued, who gave the finished work its character through editing, which therefore freed the actor to deliver a more subtle performance. Perhaps for this reason, Pudovkin often liked to cast non-actors in his films, which he did in his 1927 epic *Konyets Sankt-Peterburga* (''The End of St. Petersburg''). The film commemorated the tenth anniversary of the 1917 Revolution, and followed the story of a young, naïve peasant who arrives in the city and becomes caught up in the historic events of the time. Pudovkin cast the lead, Ivan Chuvelyov, from the extras that had assembled to play in crowd scenes for reasons that he explained to *New York Times* writer P. Beaumont Wadsworth. ''The special qualities that were required for this role were not 'expressed' by this player,'' Pudovkin said. ''He was the part. I doubt now, after having had film experience, whether that young man could give as marvelous a performance in the same role. He is too 'experienced' now.''

A Classic of Soviet Cinema

The End of St. Petersburg was first Soviet film ever shown at New York City's largest theater at the time, the Roxy on Broadway. It later became standard viewing in film schools, particularly for the montage sequence that depicts St. Petersburg's gleeful stock-market speculators with images of World War I's carnage. An essay in the *International Dictionary of Films and Filmmakers* termed it ''significant in that it is one of the first to satisfactorily blend a fictional scenario into a factual setting. Typically, Pudovkin cast real pre-Revolution stockbrokers and executives as stockbrokers and executives.'' Decades after it was made, *The End of St. Petersburg* was still occasionally shown at art houses and in retrospectives of Soviet cinema. A 1992 *Nation* review from critic Ben Sonnenberg described its effect as ''Homeric-violent and rapid'' and a work ''ennobled by detestation of privilege, faith in progress, trust in the working class and love for the city of Bely, Dostoyevsky and Pushkin.''

Pudovkin made a trio of epic Soviet films during this golden age, and a 1928 work, *Potomok Chingis-khan,* was the last of these three. Titled in English *Storm Over Asia,* it is also called *The Heir to Genghis-Khan.* Pudovkin filmed it in Mongolia, the vast Central Asian land that was once home to a mighty thirteenth-century warrior nation led by Jenghiz Khan. The film's story is set in 1918, during the Russian Civil War, when ousted Russian nobles teamed with Western mercenaries and battled Bolshevik troops for control in the provinces. Pudovkin's plot centers around a Mongol trapper who is cheated out of the price of a precious silver fox fur by foreigners, and his anger leads him into involvement with a Mongol rebel group. Pudovkin trekked to the region for the first time in his life to make the film, and cast Mongolians in it—many of whom had never before seen a film. ''I hope that I have succeeded in revealing Mongolia and the Mongolians to the outer world,'' he told the *New York Times* in the interview with Wadsworth a year later, ''for that, and that alone, was my aim.''

Experimented with Sound

In that same article, Pudovkin declared, ''I shall not make any more epic pictures,'' and termed his next project ''a simple . . . story of a crisis in the life of a married couple. There will be no great catastrophe, nothing terrible will happen. Only that their happiness is threatened by a sudden, senseless incident. It is like a dream.'' That movie, *Otchen kharacho dziviosta* (''Life's Very Good''), was revised with new sound technology and re-released two years later in 1932. Pudovkin's first genuine sound picture, *Dezertir* (''Deserter''), came a year later. This work is considered another classic of Soviet cinema, primarily for Pudovkin's use of the new element. The plot centers around labor troubles in a German shipyard that turn violent, and its main character becomes disillusioned with his homeland and moves to the Soviet Union. Its propagandistic message was tempered by several techniques that Pudovkin utilized. ''By editing in sound, he contrasted the conversational dialogue of different characters with crowd noises, traffic sounds, sirens, music, and even silence,'' noted an essay in *International Dictionary of Films and Filmmakers.*

Soviet cinema was becoming a more cautious enterprise during the 1930s, after Josef Stalin succeeded Lenin and became wary of any potential criticism from within. Even Pudovkin joined the Communist Party, but after *Deserter* he was involved in a car accident, and from then on served only as co-director on a number of films from Mosfilm Studios. They include *Pobeda* (''Victory''), *Kino za XX liet* (''Twenty Years of Cinema''), *Pir v Girmunka* (''Feast at Zhirmunka''), and *Amiral Nakhimov.* During this time he also appeared in Eisenstein's 1944 epic, *Ivan Grozny,* a historical drama about Ivan the Terrible that was considered a thinly veiled portrait of Stalin.

Enduring Visionary

After 1935 Pudovkin also taught theoretic studies at the State Institute for Cinematography for a number of years. His last film, for which he received sole director credit, was 1953's *Vozvrachenia Vassilya Bortnikov* (''The Return of Vasili Bortnikov''), a color picture that glorified the mechanization of Soviet agriculture. He died on June 30, 1953, in Riga, Latvia. His writings, among them the essays ''The Film Scenario'' and ''Film Director and Film Material,'' are standard reading for graduate students in film. His idea that movies are not necessarily created in a scene-by-scene sequence, but rather built in the editing room by the filmmaker, was a pioneering one and taken to new levels by directors such as Francis Ford Coppola in the opening scenes of his 1972 classic *The Godfather.* Though Pudovkin's films are sometimes crude stories carrying a blatant political message, ''it's naive to completely separate

the cinema of the avant-garde in 1920s Russia from what came afterwards,'' asserted Jones in the *Guardian.* ''They were propagandists, and Pudovkin's emotive editing gets inside you to produce gut responses at odds with any skepticism you might feel about his melodramas of revolution. At the same time, there's a scope and richness that elevates them beyond propaganda and will help them survive as long as cinema itself.''

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Seewoosagur Ramgoolam

Seewoosagur Ramgoolam (1900–1985) was of Indian heritage and grew up on the island nation of Mauritius when it was still a colony of Great Britain. With a struggle that began in 1936, Ramgoolam took the helm of his country's struggle for independence in 1959. When Mauritius won its freedom, it won a president in Ramgoolam whose first interests would always lie in his homeland.

Son of Immigrants

Ramgoolam was born in the Mauritian town of Belle Rive in the Flacq District, on September 18, 1900. His father was an Indian immigrant who worked as a laborer. His parents affectionately called him by the name, ''Kewal.'' Just as he began his education at the local school where Hindu children were taught their language and culture, his father died. He was seven years old. His early schooling included the Roman Catholic assisted school and then the Bel Air government school where he passed the sixth standard recognition of the completion of the first level of school. He was 12 when a serious accident cost him his left eye an accident that nonetheless did not deter him from continuing his education. He went on to the Curepipe Boys Government School and to the junior Cambridge school at the Royal College of Curepipe. While there he studied science and passed his senior examination for Cambridge. Between the time he left for England for medical studies, he worked as a civil servant for a year.

Ramgoolam set sail for London when he was 21 with plans to study medicine at University College. His first six months there were spent at the Indian Student's Association, an organization that provided support for Indian students who had come to England from abroad. While at India House he came into contact with the Indian leaders of the early twentieth century: Mohandas Gandhi, Jawaharlal Nehru, Subhas Chandra Bose, Lalla Lajpat Raid, and the writer Rabindranath Tagore. Ramgoolam also became a founding member of the Indian Student's Central Association that was located at Knightsbridge in West London. Even though he was a serious student, he continued his political activities on a very intense level. By 1924 he was the president of the London branch of the Indian National Congress. The British Labor Party had come into power under Ramsay MacDonalad as Prime Minister. The political climate of the times encouraged him to join the Fabian Society, a group that promoted the ideas of Fabian Socialism. According to its official website in January 2004, ''The Fabian Society had been founded in England in 1884 as a socialist society committed to gradual rather than revolutionary social reform.'' The name of the group comes from the Roman general Quintus Fabius who was known for the strategy of delaying battle until exactly what he deemed to be the perfect moment. Among the early members of the Fabian Society were the playwright, George Bernard Shaw, and, writer, H. G. Wells. The 1920s in England were a period of a changing landscape recovering from the ravages of World War I, and emerging as a nation as one increasingly eager to enter a modern world where class distinction mattered less, and everyone could partake of the opportunities once enjoyed only by the upper classes.

Ramgoolam was feasting on the ideas that he learned with the Fabian Society, as well as the other political and literary groups he had joined. He was involved in the heart

of political life, learning the methods of Parliamentary Democracy. And all of this knowledge was being stored in his mind, as he waited patiently to begin to translate it into the freedom for his own people. When he finished his studies in 1935, he was eager to return to Mauritius. He wanted for his people all the things other free people enjoyed: decent housing, electricity, running water, and the opportunity to establish a democratic form of government so that they could exercise their power in making their own decisions. A lot of work would be necessary before his dream could be realized. In Mauritius, still under British colonial rule, wages were not equitable, there were no pensions or workers' benefits, no health care benefits, no paid leave, and no holiday pay. Until the local people had the right to vote, however, there would be no way to fight for better living conditions. With his help, the Mauritius Labor Party was founded in 1936. By the next year, even through the years of World War II, the party organized worker protests and strikes. In 1937, the right to vote was granted to those over 21 who could sign their names.

Mauritius had been under French control since 1715, five years after the Dutch, who had originally settled the island for the Netherlands and who had named it for their ruler at the time, Maurice, Prince of Orange and Count of Nassau. The Dutch left African slaves, Javan deer, wild boar, tobacco, and sugar cane on the small island. The dodo bird became extinct during their stay of little more than 100 years. Following the Battle of Vieux Grand Port, the British won over Mauritius from the French, and with the Treaty of Paris in 1814 was officially deeded ownership to the islands Ile de France, Rodrigues, and the Seychelles. The French-speaking Mauritians were allowed to retain their language. When the British freed the slaves in 1835, they fled to the cities, leaving a gap in the work force on the plantations. Workers from China and especially India were brought in to fill that gap, thus changing the face of the small colony once again, setting the stage for a gradual evolution of culture. When Mahatma Gandhi visited in 1901, he was able to support a greater voice for the Indians who were generally the lowest wage earners by that time. When Ramgoolam successfully organized his people under the banner of the Labor Party, membership increased dramatically, and the party began to grow. He had brought the ideals of his Fabian Socialists to Mauritius.

Slow and Steady

In 1953 Ramgoolam's followers took over the leadership of the Labor Party and won the elections to the Legislative Council. From 1940 until 1953, Ramgoolam had presided as Municipal Councillor, a post he held again in 1956 when he was named Deputy Mayor of Port Louis. In 1950 he rose to the mayor's position. During the time from 1948 until 1959, he also served as a member of the Legislative Council for Pamplemousse-Riviere du Rempart; and then, for Triolet, in 1959; and, for Pamplemousses Triolet from 1967 until his party was defeated, and he stepped down from the Prime Minister's office in 1982. Other government positions Ramgoolam held included that of Ministerial Secretary to the Treasury, 1958; Leader of the House, 1960 onward; Minister of Finance, 1960–68, and Chief Minister from 1961–65. When Mauritius gained independence from England in 1968, Ramgoolam was immediately elevated to the role of Prime Minister. When his party left office, he held the honored yet primarily ceremonial position of Governor General from 1983 until his death in December 1985.

During his years in public service, particularly those as Prime Minister after independence was realized, Ramgoolam created the dreams he had dreamed for his people as a young man. With the University of Mauritius, he offered universal education; he opened hospitals, created village councils; built housing for workers; and instituted old age pensions, along with family allowances, and widows' pensions and a national pension plan. Workers also began to enjoy the benefits of workers in other democratic countries from electricity in their homes to trade unions that moderated wages and employee benefits such as sick leave and holiday pay. He helped oversee the building of banks, hotels, industries, and an airport, that would come to bear his name, honoring him even in death. In an obituary of Ramgoolam for the *New York Times,* reporter John T. McQuiston discussed how the end of his power came to be. He noted that, ''Sir Seewoosagur's difficulties with the electorate grew as the economy of Mauritius fell sharply into decline. By 1981, the buying power of the Mauritian rupee had eroded by two devaluations in two years and it became difficult to arrange commercial credit with Western banks.'' The support he relied on from the rural Hindi population was overwhelmed by a landslide of the left. They took every seat in Parliament. At the time,

even the United States was concerned by the election outcome. The island of Diego Garcia, a British-owned island that was claimed by Mauritius, was home to the United States military presence there. During the campaign they had been vocal in their opposition to it.

Ramgoolam had married his wife Sushil in 1939. Their two children were Navin and Sunita. He and his wife moved into the official residence at Le Chateau de Reduit when he became Governor General. It was there that he passed away on Sunday, December 15, 1985. Thousands of mourners came to honor their fallen hero. At his death, the tiny island, which was slightly smaller than Rhode Island, was home to 850,000 people. He was cremated according to Hindi custom, and his ashes were scattered into the Ganges River in India, considered sacred by all Hindi people.

In his lifetime he was presented with many honors that included being Knighted by Queen Elizabeth in 1965. In 2000 Mauritians honored Ramgoolam with a celebration of his birth centenary. He continued to be honored on stamps in death as he had been in life, with his image on the stamp that celebrated the 30th anniversary of Mauritius Independence on March 12, 1998. In his death, as in his life, he was a national hero to his people—a man of slow and deliberate determination who spoke gently and accomplished the move of his tiny nation into the modern world.

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Dan Irvin Rather

American broadcast journalist Dan Rather (born 1931) is the longest-running anchor of a network news program. For most of his nearly 50 year career, he has been with the Columbia Broadcasting System (CBS), where he has earned the reputation as one of the top figures in American journalism. Since 1981, he has been the anchor of ''CBS Evening News'' and has been involved with award-winning programs ''60 Minutes,'' ''60 Minutes II,'' and ''48 Hours.''

Early Life

For as far back as he could remember, Dan Rather wanted to be a journalist. That single-minded focus took him from his humble beginnings in Texas to great cities all over the world, covering the major events of the latter part of the 20th century to the early part of the new millennium. His career path took him to the top of his profession, into the most important news job of the most respected broadcast journalism organization in the country. His assignments have involved the most crucial events and issues in recent American history (the JFK assassination, the civil rights movements, Vietnam, Watergate, the World Trade Center attacks) and placed him at the hottest spots in the international arena (the Persian Gulf, Afghanistan, Israel, Beijing, Moscow). Interspersed were encounters with the famous and the infamous. He has interviewed every United States president from Dwight D. Eisenhower to Bill Clinton (George W. Bush had not granted an interview with him), and sat down one-on-one with Saddam Hussein and Yasser Arafat. He has been and remains an indefatigable journalist, working simultaneous jobs and often providing marathon coverage of dramatic events such as the 1986 space shuttle tragedy and the horrific disaster of September 11, 2001.

The future news anchor was born Dan Irvin Rather on October 31, 1931 in Wharton, Texas. He grew up with a brother and sister in a tough, working class neighborhood of Houston.

Both his parents liked to read, and they passed their appreciation of the printed word on to their son. His father, who worked as an oil pipeliner, was an avid reader of newspapers, and this especially influenced his son. ''I was interested in newspapers because my father, I think, was interested in newspapers,'' related Rather in a 2001 interview with the Academy of Achievement.

Rather could not remember a time when he didn't want to be a reporter, specifically a newspaper reporter: '' . . . at that time and place being a reporter meant being a newspaper person. Why this is I've never quite known, but as far back as I can remember in the mists of my childhood, when somebody asked me what I wanted to be, I always said, 'I want to be a reporter. I want to work for a newspaper,' '' he told the Academy.

To achieve his dream, Rather worked his way through college, enrolling at the Sam Houston State Teachers College at Huntsville, Texas, where he would receive a bachelor's degree in journalism in 1953. He had hoped to fund his higher education by securing a football scholarship, but when that plan failed, he took on various jobs that included a three-year, part-time stint at KSAM, a small radio station in Huntsville (1950-53). This turned out to be the start of his broadcast journalism career. He also edited the college newspaper and worked as a reporter for Associated Press (1950) and United Press International (1950-52). After graduating, he spent a year at the college teaching journalism and served a short stint with the U.S. Marine Corps.

In 1954, after leaving the Marines, he landed a job with the *Houston Chronicle* newspaper and its radio affiliate KTRH. In 1956, he became the station's news director. In 1959, he entered television news when he became a reporter for KTRK-TV Houston. In 1961, he began his long association with the Columbia Broadcasting System (CBS) when he became news director at the company's KHOU-TV affiliate. CBS executives were impressed by his coverage of Hurricane Carla and offered him a job as a national news correspondent.

Covered the Kennedy Assassination

In 1961, Rather was appointed head of CBS' southwestern bureau and was responsible for coverage of the South, Southwest, Mexico and Central America. He held the post until CBS promoted him to White House Correspondent in 1964.

Rather earned the promotion because of the work he did in Dallas, Texas on November 22, 1963, the day that President John F. Kennedy was shot. Rather was the first on-the-scene journalist to break the news that Kennedy had died from his bullet wounds. He had to run five blocks to the local CBS affiliate to report the news by phone to CBS radio. The information was relayed to CBS anchor Walter Cronkite, who was covering the story live on the air. It was a journalistic coup for both CBS and Rather.

The round-the-clock coverage of the tragedy proved to be a milestone in broadcast journalism. It would help turn television news into the dominant information source, and Rather had played a pivotal role in this transition. While covering the assassination, he displayed a professionalism that earned him praise in the industry and a reputation as one of the media's finest journalists. In addition to his effective gathering of information, his calm and soothing demeanor helped steady a distraught nation's jangled nerves. CBS rewarded him with the plum White House assignment.

In the 1960s, Rather was on his way to becoming one of the best-known national broadcast journalists, thanks to his coverage of many of that tumultuous decade's biggest stories. Sometimes he became part of the story. In 1968, he covered the Democratic National Convention in Chicago, a turbulent political event where all conflicts and hostilities of an ideologically divided nation seemed to come to a head. Television coverage was highlighted by street riots. The nation watched live broadcasts of Chicago police savagely attacking unarmed demonstrators. Action inside the convention hall was just as riveting. At one point during the live coverage, Rather was attacked by security personnel as he tried to question a delegate who was being forcibly removed from the convention floor.

During the decade, Rather also served as the chief of the CBS London Bureau (1965-66). He returned to his position as White House correspondent in 1966 and remained there until 1974.

Covered the Nixon White House

Rather became even more famous during the early 1970s as a Washington correspondent for the ''CBS Evening News with Walter Cronkite,'' thanks to his unflinching reports about the Richard Nixon presidency and, in particular, the Watergate break-in.

Because of his aggressiveness and effectiveness as a reporter, Rather was not well-liked in the Nixon White house. He was a controversial figure for television viewers, as well. News watchers either loved him or hated him, depending on which side of the political fence they sat. During this period, Rather made news himself thanks to an exchange he had with Nixon during a press conference at a National Association of Broadcasters convention in Houston. When Rather rose to ask a question, colleagues spontaneously reacted by either applauding or booing him. The surprising display caused Nixon to ask him, ''Are you running for something?'' Rather quickly replied, ''No, sir, Mr. President. Are you?'' Many saw that as a demonstration of inexcusable arrogance. CBS even considered firing Rather.

Rather remained on board, however, and his star continued to rise. In the mid-1970s he served as the primary anchor for the ''CBS Weekend News'' and, in 1975, he became correspondent and co-editor of the popular prime time news magazine show ''60 Minutes.'' His investigative style of journalism made him a natural choice for the position, and he helped turn the program into network television's highest-rated show.

In addition, starting in 1977, he began his long-running anchor duties for ''Dan Rather Reporting,'' for the CBS Radio Network.

His best-selling book, *The Palace Guard*, published in 1974, recounted his years covering the Nixon White House. His next book, *The Camera Never Blinks: Adventures of a TV Journalist* (1977), also was a best seller.

Succeeded Conkrite as CBS Anchor

For many years, Walter Cronkite served as the main anchor for the highly respected ''CBS Evening News.'' When he retired in 1981, Rather was the natural choice as his replacement. It was no small responsibility. The nightly broadcast was considered the country's most important news show and Cronkite had established a reputation as ''the most trusted man in America.''

In 1981, Rather relinquished his position with ''60 Minutes'' to replace Cronkite. He made his debut on March 9, 1981 and has served as anchor and managing editor ever since. The show initially experienced a drop in ratings. But Rather immediately made an impression and established his own style with his field reporting from the war-torn Afghanistan and with the seven-hour live coverage of Egyptian President Anwar Sadat's assassination. Rather particularly shined during such marathon live coverages. His work during the five-and-a-half-hour broadcast following the explosion of the 1986 Space Shuttle Challenger was especially lauded.

But, for Rather, the 1980s were also marked by controversy and criticism. On September 11, 1987, Rather stalked off the CBS Evening News set to protest the network's decision to cut into the evening news broadcast with its continued coverage of a U.S. Open tennis match. However, the match ended sooner than expected. When the news broadcast began, only two minutes later than expected, Rather couldn't be found. His absence resulted in six minutes of ''dead air.'' The incident was extremely embarrassing and Rather's reputation sustained some serious damage. Most hurtful of all was when Cronkite, a man that Rather greatly respected, told a reporter, ''I would have fired him. There's no excuse for it.''

In 1988, he was involved in an incident that drew praise from some quarters and criticism in others. During the 1980s, Rather had engaged in some hard-hitting reporting on the Iran-Contra scandal during the Reagan Administration. This led to a famous on-air confrontation in January 1988 with then-Vice President George H. W. Bush. Rather asked Bush some hard questions about contradictory statements he made about his involvement in the scandal. When Bush repeatedly stonewalled, the interview took on a highly volatile tone, with both principals becoming combative. While some praised Rather for only doing his job, others said his approach was disrespectful and inexcusable. Afterward, Bush refused to ever give Rather another interview. His son, George W. Bush, also refused to grant Rather any interviews after he became president in 2000.

In 1988, when Rather became host of another CBS news magazine show, ''48 Hours,'' he became the first network journalist to anchor an evening news broadcast and a primetime news program at the same time.

Chronicled International Events

During the 1990s, Rather cemented his reputation as the hardest working journalist in television news by landing important exclusive interviews and traveling extensively to do field reporting of major news events. In 1990, after Iraq invaded Kuwait, which led to the Persian Gulf war, Rather was the first American journalist to secure an interview with Iraqi leader Saddam Hussein. In 1994, he traveled to Eastern Europe to report on the rise of neo-fascism in the former Soviet Bloc. Also, he went to the Middle East just before the Palestinians moved into Gaza and the West Bank and got interviews with Palestinian leader Yasser Arafat and Egyptian President Hosni Mubarak. The following year, he twice reported from the front line in Bosnia, where American peacekeeping troops were stationed. From Jerusalem, he reported on the assassination of Israeli Prime Minister Yitzhak Rabin.

This decade was not without its own controversies or criticisms, however. In 1993, CBS began an experiment with its ''Evening News'' broadcast, installing Connie Chung as Rather's co-anchor. Rather was reportedly unhappy with the arrangement. In 1995, CBS discontinued the experiment, and Rather, once again, was the show's only anchor.

In the late 1990s, during President Clinton's second term, critics accused Rather of being biased toward the democratic president, especially during the height of the Monica Lewinsky scandal and the investigation by independent counsel Kenneth Starr, who was appointed to investigate alleged corruption in Clinton's administration. Rather defended Clinton and criticized Starr. Critics pointed to Rather's stance as evidence of a liberal bias in the news media.

Rather's coverage of the Lewinsky scandal and the impeachment of President Clinton by the House of Representatives enabled him to score some more journalistic coups. Working as a correspondent for CBS's ''60 Minutes II,'' which premiered in January 1999, Rather conducted an exclusive interview with President Clinton on March 31, 1999, the president's first since the Lewinsky scandal and the impeachment. Two months later, on May 26, 1999, Rather got an exclusive interview with first lady Hillary Clinton.

Into the New Century

In the early part of the 21st century, Rather's workload remained intensive. Not only did he work on three national television news programs (''CBS Evening News,'' ''48 Hours,'' and ''60 Minutes II''), he also wrote a nationally syndicated newspaper column and recorded the radio program, ''Dan Rather Reporting.''

In addition, he remained a high-profile journalist doing on-the-spot coverage of major news stories. In 2000, he covered the Russian elections in Moscow and reported on the worsening peace process in Israel.

His marathon coverage during the controversial 2000 presidential election was also praised. Anchoring CBS' ''Election Night 2000,'' he remained on the air from 6:00 p.m. on Tuesday, Nov. 7, to 10:00 a.m. on Wednesday, Nov. 8, especially focusing on events transpiring in Florida. During the broadcast, Rather interviewed both candidates, Al Gore and George W. Bush, about the balloting controversies in Florida.

On September 11, 2001, the day of the terrorist attacks on the World Trade Center and the Pentagon, Rather once again helped steady the nerves of a distraught nation with calming and professional reportage, just as he had 30 years earlier when, as an up-and-coming journalist, he covered the Kennedy assassination. Rather was applauded for his live coverage of the attacks, as well as for his subsequent appearance on the ''David Letterman Show,'' when he delivered an emotional recitation of ''America the Beautiful.''

Covering the ''War on Terrorism'' in 2002 and 2003, Rather traveled to Iraq, Kuwait, Afghanistan, Saudi Arabia and Israel. In February 2003, as the United States prepared to attack Iraq, Rather secured an exclusive interview with Saddam Hussein.

No Plans to Retire

In 2001, Rather signed a five-year contract with CBS that runs through 2006. As of 2004, he made no mention of retirement beyond that contract.

In all, Rather has written seven books. Other titles include *The Camera Never Blinks Twice: Further Adventures of a Television Journalist* (1991), *I Remember* (1991) and *Deadlines & Datelines*(1999). Most likely he will continue to write when he retires from broadcasting.

Rather lives in New York City with his wife, the former Jean Goebel. They have two grown children, Dawn Robin and Daniel Martin.

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Nancy Reagan

First Lady Nancy Reagan (born 1921) has been lauded for her elegance, grace under pressure, ''Just Say No'' antidrug campaign, and selfless devotion to her husband. Reagan came into the national spotlight as the wife of Ronald Reagan during his governorship of the state of California and his subsequent ascension to the presidency in 1980 and has remained in the public eye ever since. Beginning in 1994, when the former president was diagnosed with Alzheimer's disease, Reagan dedicated herself almost exclusively to her husband's care until his death in 2004.

Born Anne Frances Robbins on July 6, 1921, in New York City, Reagan was known as ''Nancy'' from an early age. Her mother, Edith ''Lucky'' Luckett, was an actress, and her father was Kenneth Robbins, scion of a well-to-do New England family that had fallen on hard times. Despite being a Princeton graduate, Robbins ''wasn't very ambitious,'' as Reagan noted in her autobiography *My Turn,* and he earned a living working as a car salesman. The Luckett-Robbins marriage was shaky at best, and after Reagan's birth the couple separated and divorced.

Childhood Unstable until Teen Years

Now a solo parent, Luckett tried for two years to keep her daughter with her, taking the toddler from job to job and theater to theater. Within two years, however, the actress realized that the child needed a more settled environment. She sent Reagan to live with her sister, Virginia Galbraith, and her sister's husband, in Bethesda, Maryland. Although it was ''a warm, stable, and happy household . . . and I was treated with great love'' as Reagan later recalled, it was still ''a painful period'' and young Reagan missed her own mother.

In 1929 Luckett married Loyal Davis, a prominent and successful Chicago neurosurgeon. Davis adopted his wife's 16-year-old daughter, and Reagan quickly accepted him as her father. As Mrs. Davis, Luckett abandoned her peripatetic acting career after remarrying, although she continued to work in radio soap operas and maintained frequent contact with her many theater friends. Spencer Tracy, Mary Martin, and Walter Huston, who were frequent guests at the Davis home, proved to be invaluable to Reagan later in her career, and also became lifelong friends.

Reagan was fascinated by her mother's profession from a very early age. ''I loved to dress up in her stage clothes, put on makeup, and pretend I was playing her parts,'' she wrote in her memoir. ''I can't remember a time when I wasn't interested in the theater, and in school my main interest was drama. . . . I acted in all the school plays.'' As a student at Massachusetts' Smith College, she majored in English and theater; she not only acted in several campus plays, but spent her summers as a summer-stock apprentice.

As Nancy Davis, Reagan earned her first professional role in a touring production of *Ramshackle Inn.* She joined the cast in Detroit and traveled with them until the show came to New York, where she decided to remain. A few months later she landed a role in *Lute Song,* starring Yul Brynner and family friend Mary Martin, which would be her only Broadway appearance. Reagan got a few bit parts in theater and on television before going under contract to Metro-Goldwyn-Mayer in 1949. This same year she met Ronald Reagan, a Warner Brothers actor and president of the Screen Actors Guild, the man who would become her future husband.

Met Ronald Reagan

The couple's first meeting came about during the filming of *East Side, West Side,* when Nancy found her name published on a newspaper list of purported communist sympathizers. ''In those days I didn't know much about politics, but I knew that my name did not belong on that list,'' she recalled in her memoir. So she consulted the politically active Reagan to discuss how best to counter the accusation. Reagan, who had married his first wife, actress Jane Wyman, in 1940 was by now divorced, met Nancy for dinner. ''I don't know if it was exactly love at first sight,'' Reagan later recalled, ''but it was pretty close.

Nancy Reagan made 12 films in all but ended her acting career shortly after marriage. The Reagans were married, without family present, on March 4, 1952, and their first child, Patti, was born that October. Although Reagan had decided not to work after becoming a mother, her husband's career had stalled and they needed an income. She made her four last films between 1953 and 1958, among them *Hellcats of the Navy,* a 1957 film that features Nancy and Ronald Reagan as costars. After their second child, Ronald, Junior, was born in 1958, Reagan retired from the movies for good.

In 1954 Ronald Reagan became the host of television's *General Electric Theatre,* a position he held until 1962. His passion for politics, always evident, was increasingly becoming the focus of his attention and his aspiration to hold public office was apparent. He made his political debut in a 1964 fund-raising speech for the presidential campaign of Senator Barry Goldwater; it raised over a million dollars for the Republican Party and put Ronald Reagan at the forefront of the conservative movement. After he announced his candidacy for the California governorship in 1966, he left his role as host of television's popular *Death Valley Days,* after joining the series in 1964.

Propelled into Role of First Lady

When Ronald Reagan was elected governor of California in 1966, he and his family moved to Sacramento. Unfortunately, the governor's mansion made his wife shudder: ''that house was so depressing that I just couldn't stand the thought of living there,'' she recalled in *My Turn.* ''It was a tinderbox,'' Reagan added, ''its wooden frame eaten through by dry rot.'' The Reagans chose instead to lease a house in the suburbs from friends, hoping for a home where their children could have a more normal childhood. This choice, unfortunately, was not positive in terms of Reagan's public image. A *People* contributor noted that the decision made Nancy seem ''imperious'' to many.

In her role as First Lady of California, Reagan helped oversee the construction of a new governor's mansion, one that would be occupied by their successors. To furnish it, she collected donated furniture and household items. Although she never used the donated furniture, which was placed in storage until construction was complete, Reagan was accused by members of the California state legislature of acquiring items for her own use. ''I got so mad that I decided to hold my first press conference,'' Reagan explained in her memoir. ''I answered all questions about the donated furniture . . . anything anyone wanted to ask.'' Reagan would face similar charges as first lady nearly 20 years later.

Less controversially, Reagan also became involved with Foster Grandparents, a program started by Kennedy brother-in-law and Peace Corps founding director Sargent Shriver. Her efforts helped bring Foster Grandparents

branches to all California state hospitals, and the organization went on to take root in other states as well. She also worked with veterans organizations and prisoners of war (POW's), a sensitive topic during the Vietnam era. She organized four state dinners for returning California POW's, calling them ''the high point of Ronnie's administration.'' In 1982 Reagan wrote about the program in *To Love a Child,* a book coauthored with Jane Wilkie; all proceeds were donated to the Foster Grandparents organization.

Life in the Political Fishbowl

As first lady of California, Reagan got her first taste of life in the fishbowl of American politics, even receiving death threats. Although she had realized life would change when the family moved to Sacramento, she could not have imagined the degree to which both she and her husband would come under scrutiny, both by the press corps and by political opponents. Reagan's sensitivity to criticism was already high, and it only increased during her years as a public person.

After Ronald Reagan won the presidency in 1981, the glare of public scrutiny fell on his wife even more heavily. As she noted in her autobiography, ''Virtually everything I did during that first year was misunderstood and ridiculed. . . . While I loved being first lady, my eight years with that title were the most difficult years of my life.''

When the Reagans moved in to the White House, Reagan found that, while not a firetrap like the California governor's mansion, the presidential residence was also in dire need of repair and renovation: ''Some of the bedrooms on the third floor hadn't been painted in fifteen or twenty years!'' she recalled in *My Turn.* ''The floors hadn't been touched in ages. There were cracks in the walls. The long, wide Center Hall, which runs the entire length of the second floor, was virtually empty.''

Reagan and her husband raised private funds to accomplish the needed restoration while declining the $50,000 usually offered by Congress for this purpose. Unfortunately, Reagan wrote, the press ''made it look as if the donors were some kind of exclusive, wealthy club, and it wasn't that way at all.'' The renovations at 1600 Pennsylvania Avenue were just the tip of the iceberg, however. A flap over Reagan's negotiated donation of new china for state dinners—''a symbol of my supposed extravagance,'' she wrote—was soon overshadowed by criticism over her growing collection of designer gowns, most of which were donated by couturiers. More serious still was the accusation, made by ousted Presidential chief-of-staff Don Regan, that the first lady frequently consulted an astrologer and organized the president's schedule according to his horoscope. In an interview with *Time* magazine, Regan charged that Reagan's meddling ''began to interfere with the normal conduct of the presidency.'' In *My Turn* the former first lady admitted that she had become increasingly reliant on astrological predictions following an attempt on her husband's life in 1981 during which a bullet missed President Reagan's heart by only inches. In her own defense Reagan explained that she influenced the timing of Reagan's schedule, but never his policies. ''I knew it might not be the smartest thing to do, but given my temperament, it was a lot better than just sitting there. If I hadn't taken every step I could think of to protect my husband . . . I would never have been able to forgive myself.''

Advocate of Drug Prohibition

As first lady, Reagan sponsored the ''Just Say No'' crusade against drug abuse, a problem about which she became deeply aware during her husband's first presidential campaign, when she visited the Daytop Village treatment center in New York. During her eight years in the White House, Reagan visited over 60 cities in 33 states, as well as nine foreign countries as part of the ''Just Say No'' campaign. She made television, radio, and personal appearances and urged parents to become aware of the stresses that lead children to drugs. In 1985 Reagan held a conference at the White House to focus international attention on the problem: First ladies from 17 nations attended.

A popular president, Ronald Reagan easily won reelection in 1984, and by the end of his second term his wife had become inured to the slings and arrows hurled by press and public. ''No matter what I said or did, the stories never stopped,'' she recalled, going on to add: ''Over eight years, I never stopped being hurt, although eventually I stopped being very surprised.'' Public sympathy turned wholly in her favor in October of 1987, when the 66-year-old first lady learned she had breast cancer. Fortunately, Reagan's surgery was successful, and her ordeal raised awareness of the disease for many American women. ''The important thing is that every woman should have an annual mammogram,'' Reagan wrote in *My Turn.* That's the message I want to get out.'' Tragically, during the same month she was battling cancer, Reagan's mother passed away.

Continued Dedication to Husband

By the end of 1989, as President Reagan prepared to leave office, the Reagans planned to move into a new home outside Los Angeles, California. There the first lady hoped to enjoy retirement, away from public scrutiny and surrounded by family and friends. However, crises continued to erupt. The home they planned to move into was purchased for them, causing a *Time* reporter to quip that ''the President and the First Lady have a history of accepting such benefits.'' Meanwhile, Reagan's habit of ''borrowing'' designer clothes came under renewed scrutiny when the Internal Revenue Service concluded that $3 million in clothing acquired during her husband's presidency had not been reported as income.

In 1994 Ronald Reagan disclosed to the American public that he had been diagnosed with Alzheimer's disease, a progressive condition that would result in continuing mental and physical deterioration and for which there was no known cure. As his condition worsened, his wife took upon herself the increasing attention to his care, rarely leaving his side. In 1989 she had published *My Turn: The Memoirs of Nancy Reagan, with William Novak* following up an earlier biography, *Nancy,* published in 1980 and cowritten with professional biographer Bill Libby. In 2000 Reagan compiled *I Love You, Ronnie: The Letters of Ronald*

Reagan to Nancy Reagan, a testament to the affection she continued to hold for her husband of many years.

In 2002 Nancy and Ronald Reagan were awarded the Congressional Gold Medal in recognition of their service to the United States. This joint honor was deserved by the former first lady, noted longtime Reagan aide Martin Anderson in congressional testimony transcribed and posted on *NewsMax.com,* because Nancy Reagan was President Reagan's ''trusted counselor, someone with superb judgment on policy and people, a rock of support, a loving wife. She was by his side—on the plane and in the hotel rooms on the campaign trail and every single day in the White House.'' Reagan was awarded the Presidential Medal of Freedom in July of that year by President George W. Bush. The award was given, according to the *White House Web site,* for her devotion ''to her family and her country.''

In 2003 controversy arose surrounding a miniseries CBS had planned on airing about the Reagans. Conservatives started a boycott of the miniseries claming it was biased and untruthful. CBS canceled the airing of the miniseries and gave the series to Showtime. CBS claimed that the decision was not based on the controversy about the series, but that it was not happy with the final product.

In 2004 Reagan was honored with a tribute from the Juvenile Diabetes Research Foundation (JDFR) for her endorsement of stem cell research. Reagan believes such research could provide a cure for diseases such as Alzheimer's.

On June 5, 2004, at the age of 93 Ronald Reagan lost his battle with Alzheimer's. He died that afternoon in his Bel Air home in Los Angeles, California, surrounded by Nancy and their two children. Six days of national mourning ensued. Reagan was hailed for her fierce dedication to her husband throughout their life together and, in particular, for her unfaltering devotion to his care during the decade he suffered with Alzheimer's.

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Michael Redgrave

English actor Michael Redgrave (1908-1985), a tall man with an aristocratic bearing, became a major force in British stage and screen during the mid-twentieth century. Part of the generation of classically trained actors that included Laurence Olivier, Peggy Ashcroft, Ralph Richardson and John Gielgud, Redgrave appeared in numerous films, including *Goodbye Mr. Chips, Nicholas and Alexandra* and the first film adaptation of Oscar Wilde's *The Importance of Being Earnest.*

Considered one of the foremost British actors of his generation, Michael Redgrave performed in 35 motion pictures over his long career, although he far preferred the many hours he spent performing in front of a live audience on the London stage. Paired with such noted film directors as Alfred Hitchcock, Fritz Lang, Carol Reed and Anthony Asquith, Redgrave gained particular renown for his performance in films adapted from classic plays and literature, among them *The Importance of Being Earnest* and *The Innocents,* the latter an adaptation of American novelist Henry James's *The Turn of the Screw.* Redgrave was the consummate ''actor's actor''; as Nigel Warrington described him in *Theatre Research International,* he was ''passionate, literate, industrious, humorous and a model of professional ethics.''

A Well-studied Thespian

Michael Scudamore Redgrave was born on March 20, 1908, in Bristol, Gloucestershire, England, the son of George Ellsworth and Margaret (Scudamore) Redgrave. Redgrave's parents were both actors, his father a well-known Australian silent-film star who worked under the name Roy Redgrave.

A bright child, Redgrave seemed at first destined for life as an academic. Attending Clifton College until 1927, he then enrolled at Magdalene College, Cambridge, where he distinguished himself among his classmates as a poet, editor of the school magazine *Venture* and contributor of film reviews to the literary magazine *Granta.*

Having a vague idea of one day becoming a writer, after graduating in 1932 he decided to take the prescribed next step for someone who was not independently wealthy. In 1934 the 25-year-old Cambridge University graduate got a job as a modern-language teacher at England's Cranleigh School. Having been active in theatre as an undergraduate student–he directed a production of *The Battle of the Book* in 1930–Redgrave quickly gravitated to Cranleigh's theatre program.

Inspired to return to his acting roots when his work with young thespians won him praise, Redgrave left Cranleigh and entered the theatre in the mid-1930. He made his stage debut in 1934 in the Liverpool Playhouse production of *Counsellor-at-Law,* and for the next two years he performed, under William Armstrong's direction, in repertory.

He soon came to the attention of noted stage director Tyrone Guthrie, who saw promise in the young man's talent, height and aristocratic bearing. Guthrie asked Redgrave to perform with England's legendary Old Vic company. Jumping at the chance to work with such noted performers as Edith Evans, Olivier, Ashcroft and others, Redgrave moved to London in 1936. At the Old Vic he was soon cast in major roles in various Shakespeare productions, among them *Hamlet.* In 1937 Redgrave moved to the Queen's Theatre, working with Gielgud's repertory company.

In 1938 Redgrave left Gielgud to work with an up-and-coming film director he admired and wound up capturing the heart of film audiences with his role as an eccentric music scholar in Alfred Hitchcock's witty comedy-thriller *The Lady Vanishes.* From then on, films would often take precedence over his passion for the stage, even though he professed a certain highbrow disdain for movies throughout his career.

With his work for Hitchcock critically hailed, Redgrave found no trouble tracking down other film roles. Working under British director Carol Reed, he appeared in the 1939 films *Climbing High* and *The Stars Look Down.* He followed these up with the title role in *Kipps,* released in 1941, and as Captain Karel Hasek in the 1946 drama *The Captive Heart,* one of several war-related films Redgrave made after finishing a two-year stint in the Royal Navy during World War II. In 1947 he earned an Academy Award nomination for his performance, opposite American actress Rosalind Russell, in the role of Orin Mannon in the film version of Eugene O'Neill's *Mourning Becomes Electra.*

Brief Tour in Hollywood

By now a well-known matinee idol, Redgrave was tempted by Hollywood, but after arriving in 1947 to work on *Electra* with director Dudley Nichols, he was less than impressed. He remained for only a few more months, completing work with transplanted German director Fritz Lang on the 1948 drama *Secret beyond the Door,* then returned to London.

The early 1950s provided Redgrave with several opportunities to showcase his skills as a comic actor in films. He impressed audiences and critics alike in his portrayal of a repressed schoolteacher in the award-winning film *The Browning Version,* released in 1951. In the part of Jack Worthington (a.k.a. Ernest Worthing) in Anthony Asquith's 1952 film version of Oscar Wilde's classic play *The Importance of Being Earnest,* he demonstrated keen comic timing while starring opposite Joan Greenwood and the indomitable Dame Edith Evans.

While continuing to seek out roles that challenged his natural abilities, Redgrave was a serious student of the craft of acting. He paid special attention to those performers he revered and was known to devote long hours to rehearsing his roles, whether for stage or screen. In addition, he was an adherent of Konstantin Stanislavsky's classic method book *An Actor Prepares.* Though Redgrave stood six feet three inches and was muscular, he often used his gait, stance and body language to depict bookish, ineffectual and vulnerable character types–a testament to his acting ability.

Classified, alongside Olivier and Gielgud, as a ''cerebral'' actor, Redgrave was often assigned the role of reserved, preoccupied upper-class gentleman, and he performed such roles to critical acclaim in films like *The Browning Version* and *The Loneliness of the Long-Distance Runner,* which was released in 1962. Commenting on the actor's ''quite palpable sense of discomfort,'' a contributor to the *International Dictionary of Films and Filmmakers* added that ''few manage better to convey the anguish engendered by having strong feelings but being denied the outlet to express them than Redgrave. . .''

In addition to portraying a brand of constrained nobility, Redgrave was no stranger to more over-the-top performances, as in his role as a lighthouse keeper in the 1942

film *Thunder Rock* and in the highly praised 1945 thriller *Dead of Night,* wherein he took on the role of a ventriloquist driven mad by his sinister dummy. Also noteworthy was his depiction of the cruel and exploitative inquisitor in the 1956 film adaptation of George Orwell's novel *1984,* and the reserved Redgrave seemed frighteningly believable as an alcoholic father in *Time without Pity,* released that same year.

Love of the Stage

Like many of his peers, Redgrave was most at home on the stage and viewed work in films as a necessary but less pleasant part of being an actor. Even in films, he preferred taking on roles derived from plays, such as King Lear, Hamlet and characters created by Anton Chekhov and Eugene O'Neill. In 1948 he made his first Broadway appearance, playing Macbeth.

It came as a surprise to many when he returned full time to the British stage the following year at the urging of director Hugh Hunt. Beginning with the role of Young Marlow in Hunt's 1949 production of *She Stoops to Conquer,* Redgrave went on to perform the lead role in *Hamlet* the following year. His position on the London stage assured, he continued to appear in acclaimed National Theatre productions and was highly praised for his interpretation of leading figures in Shakespearean tragedies–including Prospero, Richard II, King Lear, Shylock and Antony–and for his performances in leading roles in Chekov's *Uncle Vanya* and Heinrich Ibsen's *The Master Builder.*

One of his finest hours on stage came in 1962, in a production of *Uncle Vanya;* his performance in the lead was so impressive that his friend Olivier insisted on immediately directing Redgrave in a film version of the play. The following year Redgrave appeared as Claudius in the National Theatre's first production of *Hamlet,* performing alongside his 20-year-old daughter, Lynn, in her role as a lady in waiting.

Although he was known to the general public predominately as an actor, Redgrave also produced and directed numerous plays. During World War II he staged six plays in London's popular West End and continued to direct sporadically during the next few decades. In 1951 he brought to the Shakespeare Memorial Theatre at Stratford-upon-Avon a production of *Henry IV, Part II.* Later in his career Redgrave also produced and directed operas, music being one of his many interests. He even wrote and published several plays of his own, including 1936's *The Seventh Man* and 1959's *The Aspern Papers,* the latter an adaptation of a story by Henry James that Redgrave produced and starred in on the London stage.

Redgrave Dynasty

Himself the son of actors, Redgrave passed his parent's thespian leanings on. Married to Liverpool Playhouse colleague actress Rachel Kempson in 1935, he fathered three children, Vanessa, Corin and Lynn Redgrave, and all became actors–although Corin Redgrave eventually also pursued a political career. Among Redgrave's grandchildren, Natasha and Joely Richardson, daughters of Vanessa and husband, director Tony Richardson, both established careers as successful actors, as did Jemma Redgrave, daughter of Corin and former wife Deirdre Hamilton-Hill. Another grandson, film director Carlo Gabriel Nero, is the son of Vanessa and *Camelot* costar Franco Nero.

During the peak of his career audiences would not have accepted Redgrave's homsexuality, and it was not acknowledged until Corin Redgrave revealed it in his lovingly penned memoir *Michael Redgrave: My Father.*

Made a Companion of the British Empire in 1952, Redgrave was knighted by Queen Elizabeth II in 1959 for his services to British theater. In addition to his plays, he wrote several books, including the 1959 novel *The Mountebank Tale* and two autobiographies: 1958's *Face or Mask: Reflections in an Actor's Mirror* and 1983's *In My Mind's I: An Actor's Autobiography.* His acting guide, *The Actor's Ways and Means,* collects the lectures Redgrave gave at Bristol University in the early 1950s; it has been praised as a classic introduction to stage acting since its publication in 1953 and was reprinted in a new addition in 1995, with a new introduction by Vanessa Redgrave.

A true professional, Redgrave continued to work into his sixties, acting in films such as *Goodbye, Mr. Chips* (1969) and *Nicholas and Alexandra* (1971). During the early 1970s he was diagnosed with Parkinson's disease, a degenerative illness that made acting increasingly difficult. Redgrave's final film appearance was in a 1976 made-for-television dramatization of Samuel Taylor Coleridge's epic *The Rime of the Ancient Mariner.* His final stage appearance came three years later, when he played a stroke victim in Simon Gray's *The Close of the Play.* By then confined to a wheelchair and finding it almost impossible to memorize sentences of more than a few words in length, the legendary actor had only one line, but his presence on stage was enough. He died six years later, at the age of 77, on March 21, 1985, in Denham, England.

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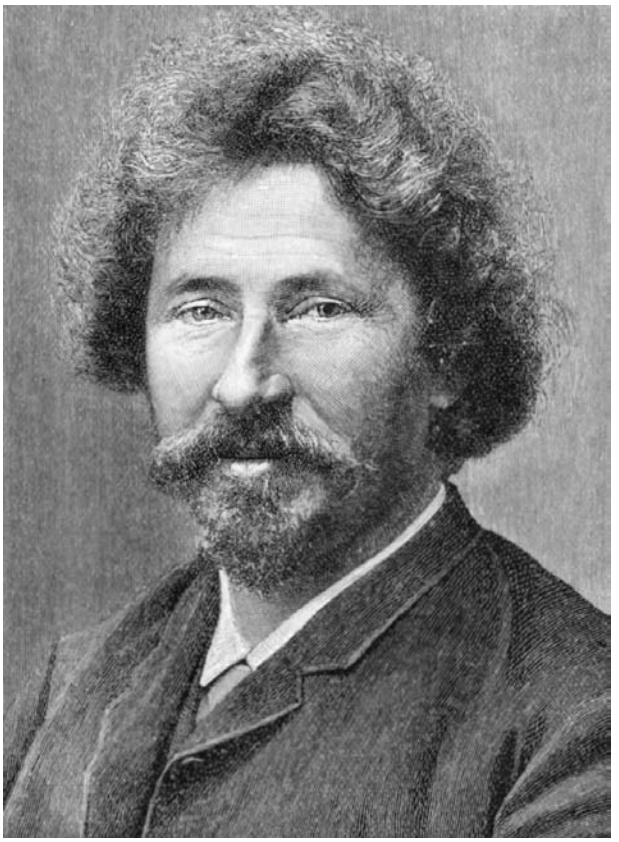

Ilya Efimovich Repin

The greatest Russian painter of the nineteenth century and the pre-Revolution years, Ilya Repin (1844-1930) painted religious allegories, scenes of searing realism, and portraits of the Russian intelligentsia of the period. Widely admired in his time, Repin's work continued to captivate viewers in the twenty-first century.

Ilya Efimovich Repin was born on July 24, 1844 (August 5, New Style) in the village of Chuguiev, about 45 miles southeast of Kharkov, the second largest city (after Kiev) in Ukraine. Repin's father belonged to the lowly class of peasants known as ''military settlers,'' thus Repin himself was registered as such upon his birth. Since Repin's father, Efim Vasileyvich, did not retire from the army until the early 1850s, Repin's mother, Tatiana Stepanovna, was responsible for Repin's education and that of his older sister, his younger brothers, and some neighborhood children. Tragedy was never far from Repin's family: his sister and one of his brothers died at ages 15 and 10, respectively. On the other hand, Repin's other brother, Vasily, became a respected flutist in St. Petersburg.

In 1855 Repin entered the School of Military Topography in Chuguiev. He had already exhibited artistic talent in painting, drawing and sculpting, and had in fact sold decorated Easter eggs for one and a half rubles to a local merchant. Here he learned drafting and coloring. After the school closed down in 1857 Repin went to study with a local icon painter, Ivan Bunakov. Repin proved such an adept icon painter that he left Bunakov in 1859 to strike out on his own. Repin was able to do this because he had never been Bunakov's apprentice and by age 15 he was already something of a master. Over the next four years Repin accepted commissions from various provincial churches to paint icons and other decorative work. During this time he also painted a self-portrait and portraits of his relatives.

Traveled to St. Petersburg

By 1863 Repin had earned enough money to move to St. Petersburg. That same year he enrolled in the Drawing School for the Society of the Encouragement of Artists so as to meet the requirements of the Imperial Academy of Arts. In January 1864 he passed the drawing examination and began auditing lectures at the Academy while he still attended the Drawing School. Repin was soon befriended by his drawing teacher, Ivan Kramskoi, who was to play a role in shaping Repin's early artistic views. Kramskoi was the founder of Artel, an association of artists that Repin regularly attended. In addition, Repin often sought Kramskoi's advice and approval.

By early September 1864 Repin had passed his general examinations for the Imperial Academy and began matriculating there as a student. In May 1865 the academic council awarded the Minor Silver Medal to Repin. This was the first step in a series that culminated in the Major Gold Medal, which included a stipend to study abroad. The Minor Silver Medal, however, bestowed on Repin the title of ''free artist.'' In November 1865 Repin's work was displayed for the first time at the Imperial Academy of the Arts' annual exhibition: a portrait of a woman and the oil painting *Preparing for Examinations.* Repin's next prize, the Major Silver Medal, came in December 1867. In 1869 Repin was awarded the Minor Gold Medal for *Job and His Friends.*

In 1870 Repin, along with his brother Vasily and some friends, spent three months in the Volga River region. Out of this vacation came one of Repin's greatest works, *Barge Haulers on the Volga,* for which he made studies by the town of Shariayev Buyerak, near Stavropol. By March 1871 Repin submitted a preliminary sketch of ''Barge Haulers'' to the annual competition of the Society for the Support of Artists. The sketch won first prize. The finished canvas was exhibited in 1873 at the Imperial Academy's exhibition of works to represent Russia at the Vienna International Exhibit. That ''Barge Haulers'' was chosen as a representative painting was in itself a major accomplishment, because at that time Realism was considered a secondary genre in Russian art. While the conservatives in the Russian art and literary world assailed the painting—though Dostoevsky praised it—it nevertheless gained Repin valued publicity. He would later come to view *Barge Haulers on the Volga* as his first professional painting. It remained one of his greatest.

By the time he exhibited *Barge Haulers on the Volga* Repin had already received the Major Gold Medal, in No-

vember 1871, for his painting, *Christ Raising Jarius' Daughter.* In February 1872 Repin married 17-year-old Vera Shevtsova. That spring he and his wife traveled to Moscow.

Sojourn in Paris

Following the initial showing of *Barge Haulers on the Volga* at the Imperial Academy Repin was given a travel scholarship, and he used it to take his family first to Vienna to see the International Exhibition, where ''Barge Haulers'' was awarded a bronze medal, then on to Rome and Naples. Repin stayed in Italy from June to September 1873. In October 1873 he went to Paris, where he rented a studio in Montmartre. Repin spent nearly three years in Paris, and probably the most important person he met during his time abroad was the Russian millionaire art patron Savva Mamontov. At this time however Mamontov had not yet set up his artists' colony in the Moscow suburb of Abramtsevo.

Meanwhile back in St. Petersburg Repin caused a stir when he exhibited his work at an exhibition of the Society for Traveling Art Exhibitions in January 1874. Being on a travel scholarship, he was forbidden to exhibit in any but Academy-organized shows. Nevertheless, his scholarship was not revoked. In Paris he worked on *Sadko in the Underwater Kingdom,* which he began in 1873 and did not compete until 1876. He exhibited *A Paris Café* at the Salon. He also painted writer Ivan Turgenev's portrait as well as those of others. His immediate circle of Russian expatriates at this time included Turgenev, Alexei Tolstoy, Vasily Polenov, Konstantin Savitsky, and Valentina Serova. His French acquaintances included Camille Saint-Saëns and Emile Zola.

Repin returned to St. Petersburg in July 1876. He completed *Sadko in the Underwater Kingdom,* and in November 1876 was awarded the title of Academician for the painting. In 1878 Repin joined the Society for Traveling Art Exhibitions, with whom he displayed his work that March. At the end of the year he began work on *Tsarevna Sophia in the New Maiden Convent at the Time of the Execution of the Streltsi and the Torture of All Her Servants in 1698.* The painting was displayed, along with a second portrait of Turgenev, in February 1879. At the time Kramskoi called it Repin's second most important work after ''Barge Haulers.'' Repin spent the summer of 1879 at Mamentov's estate, Abramtsevo. There he painted landscapes and drew portraits of Mamentov, his family, and their guests. Repin also painted scenes of peasant life including *The Peasant with the Evil Eye* and *The Timid Peasant* (both 1877), and *Seeing Off the Recruit* (1879). From September 1877 until September 1882 Repin lived and worked primarily in Moscow or its suburb of Abramtsevo.

A Darling of the Intelligentsia

The 1880s was an explosive decade for Russian art. Art criticism was coming into its own, as more journals were published, by the end of the decade Fëdor Bulgakov had published the first reference work on modern Russian painters, *Our Artists.* All of this contributed to a wider appreciation in Russia. This was also the period when Repin gained fame beyond the Imperial Academy, when he was accepted by the intelligentsia (the class of intellectuals and artists) and others. In 1880, as if to signal this sea of change, no less a personage than Lev Tolstoy visited Repin at his studio. It was also the year Repin began work on *Zaporozhe Cossacks Writing a Mocking Letter to the Turkish Sultan,* though it would be many years before he completed this masterpiece.

In 1881, the same year that Tsar Alexander II was assassinated, Repin painted composer Modest Mussorgsky's portrait while the latter was at the Nikolaevsky Hospital. Later that year Repin began making studies for *Religious Procession in the Province of Kursk,* which he displayed in 1882 in St. Petersburg. Early in 1882, before returning with his family to St. Petersburg, Repin painted a portrait of poet Afanasy Fet.

Repin made another trip to Western Europe-Germany, the Netherlands, France, Spain, and Italy-in the spring of 1883 where he was struck by the paintings of Velázquez and Titian, but unimpressed by the Rembrandts he saw. He returned to Italy in 1887. His most important work of this period was *Ivan the Terrible and His Son, Ivan. 16 November 1581,* displayed in March 1885. After the family's return to St. Petersburg from Moscow, Repin's already tenuous marriage (strained by his infidelity) fell apart completely. Repin and his wife were separated in 1884, though a brief reconciliation was effected in the 1890s.

In March 1891 Repin resigned from the Society for Traveling Art Exhibitions because of the Society's new policy that restricted young artists from joining. The following month he finished a portrait of the Italian actress Eleonora Duse. In the summer he returned to Moscow and Abramtsevo and later visited Tolstoy at his estate, Yasnaya Poliana. In November 1891, 298 of his works were shown in a dual exhibition with Ivan Shishkin. Among Repin's paintings was the finally completed *Zaporozhe Cossacks Writing a Mocking Letter to the Turkish Sultan.* In 1892 a one-man show of his work was exhibited at Moscow's History Museum. In 1894 Repin was appointed an instructor at the Higher Art School, which was attached to the Imperial Academy.

In February 1896 Repin was back in Moscow for the coronation of Nicholas II; he did two compositions for the *Coronation Album.* In August 1896 he exhibited *St. Nicholas of Myra Delivers the Three Innocent Men* at the All-Russian Exhibition at Nizhny-Novgorod. In February 1897 Repin rejoined the Society for Traveling Art Exhibitions. That same month Tolstoy visited his studio again; Repin repaid the visit the following January.

In May 1899 Repin bought an estate at Kuokkala, near St. Petersburg. Repin named the estate Penaty after the Roman household gods, the Penates. At this time Repin's companion was Natalia Borisovna Nordman (1863-1914), who was thought to have exerted a malignant influence over his aesthetic views. At any rate Repin divided his time between Penaty and St. Petersburg, and after he resigned from the Academy in 1907 lived full time at Penaty until his death. Late in 1899 Repin met writer Maxim Gorky (original name Alexei Peshkov), in December 1899. He later illustrated Gorky's *The Notch* as well as Anton Chekhov's *The Peasants.*

Later Years

At this time accolades, both foreign and domestic, were bestowed on Repin. In January 1901 he received the Legion of Honor from France and in 1902 he was elected a member of the Academy of Sciences, Literature, and Fine Arts in Prague. In 1904 Repin was elected an honorary member of the Moscow Literary and Artistic Society. In November 1905, perhaps moved by the political events of that year, Repin resigned from the Imperial Academy of Arts, but he had second thoughts in 1906 and was again teaching a class at the Academy. He resigned for good in September 1907. One effect of resigning from the Academy was that Repin had more time to devote not only to his painting but to writing. In 1909 he wrote an article commemorating the 100th anniversary of the writer Nikolai Gogol. In 1910 Repin wrote two articles–''The Izdebsky Salon'' and ''In the Caves of the Python''–that were highly critical of modern art. After the death of Nordman, however, Repin softened his stance on modern art. In 1912 Repin turned down the first prize and accompanying medal awarded by the Kuinji Society for *Pushkin on the Lyceum Speech Day, 8 January 1815* because he no longer believed creative work should be judged in terms of prizes.

Repin spent the years of the First World War and the Russian Revolution, 1914 to 1918 at Penaty. A few months prior to the war's outbreak he was visited by opera singer Fëdor Chaliapin and painted his portrait. In 1916 Repin published his memoirs, *Far and Near.* He also painted Gorky's portrait. In 1917 the region where Penaty was located, known as Karelia, became part of Finland and for the rest of his life Repin lived in a ''foreign'' country. (In 1940, after a brief war, the region reverted to the USSR.) Since the border between Finland and the USSR was closed in 1918, during the Russian Civil War, Repin never returned to Russia, though in his last years Repin maintained close ties with the Finnish artistic community. He donated his collection of Russian paintings to the Ateneumin taidemuseo in Helsinki and even painted artist Axel Gallen-Kallela's portrait. In 1921 he painted his last major work, *Golgotha* (also known as ''Cavalry''), though he continued to paint until the end of his life, including a self-portrait. In the 1920s his name and reputation became embroiled in the culture war then raging between the Futurists and those who advocated an aesthetic that eventually became Socialist Realism. Many advocates of the latter movement came to view Repin's work as its precursor. Despite that, the Soviet government never bestowed on him the title of ''People's Artist.'' Ilya Repin died on September 29, 1930 and was buried at the Penaty.

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Ralph Richardson

Sir Ralph Richardson (1902–1983) belonged to a small, select cadre of British actors who dominated the profession in their day, and were honored as living legends before their passing. Along with Sir John Gielgud and Lord Olivier, Richardson appeared in dozens of London stage plays, and like his compatriots made the transition to film during the 1940s and '50s. His *Times* of London obituary termed him ''the most human of all our great actors. With his ripe face and his excitable voice, his amiable combination of eccentricity and down-to-earth common sense, he was ideally equipped to make an ordinary character seem extraordinary or an extraordinary one seem ordinary.''

Lived in Railroad Car

Richardson was born December 19, 1902, in Cheltenham, Gloucestershire, England, and endured hardship and privation as a child as a result of his parents' marital discord. His father, a Quaker, was an art teacher, but Lydia Richardson, a Roman Catholic, left her husband and took her four-year-old son to live in a series of small towns in the south of England. At one point their address was a modest home built from two converted railroad carriages. Richardson was often left alone. ''I did a lot of play-acting for my own amusement,'' *New York Times* obituary writer Albin Krebs quoted him as saying, ''dressing up as something or other. Put in a lot of falling dead and rolling over. It was useful practice.''

Raised a Roman Catholic, Richardson considered becoming a priest, and was even sent to Jesuit seminary for a time in preparation for his vocation. He chafed at its rules, however, and ran away. He found a job as a low-level assistant at an insurance office in Brighton, and then took art courses at nearby Xaverian College. Brighton was also home to a stage company that used a former bacon factory as its headquarters, and the idea of being on stage seemed appealing to Richardson. He auditioned, but it went so terribly that the company agreed to accept the 18-year-old only if he paid a fee. Put in charge of the sound props for his first job, he had a disastrous debut with the company when he mistook a cue and banged two garbage-can lids together off-stage at the wrong part of the performance.

Made Film Debut with Karloff

Within a year, however, Richardson had graduated from walk-ons to small speaking parts to the lead roles, and soon went on to tour England and Ireland with a Shakespearean repertory company. By 1925, he was married to a fellow thespian, Muriel Hewitt, and joined the respected Birmingham Repertory Theater. He made his London stage debut the following year in *Yellow Sands* at the Haymarket

Theatre, a production that also featured his wife. Over the next decade, he gained increasing renown for his acting talents in such plays as *Sheppey* from W. Somerset Maugham's pen, and the comic melodrama *The Amazing Dr. Clitterhouse,* which had a successful 1936 run at the Haymarket. Richardson also appeared in stagings of Shakespeare plays with London's esteemed Old Vic Company in the 1930s, through which he came to know both Gielgud and Olivier. The trio would become lifelong friends and mentors to one another.

As with his Brighton propmaster job, Richardson made an inauspicious debut in film as well. It came in 1933's *The Ghoul* alongside Boris Karloff. ''I played a parson,'' Richardson recalled with his characteristic dry wit in an interview with *New York Times* writer Benedict Nightingale, ''a very young man with a round innocent face, and the lady of the house liked him, trusted him. But he was getting together firewood all the time to burn the place down! I've never had a more amusing part.'' By 1936, however, Richardson had landed a multi-film deal with producer Alexander Korda, and went on to make several notable films under him, including the cult-classic *Things to Come,* an adaptation of the H. G. Wells science-fiction classic in which Richardson played ''The Boss,'' a dictator in a futuristic world.

The Famous, Vanished ''Falstaff''

Richardson spent World War II in the Fleet Air Arm with Olivier, and reached the rank of lieutenant commander. Both were released early in 1944 to aid in the restoration efforts for the Old Vic Theater, which was badly damaged by German bombing raids on London during the early years of the war. Widowed in 1942, he remarried Meriel ''Mu'' Forbes in 1944, another actress, with whom he had a son born on the first day of 1945. By now Richardson was quite established in his career, and the family lived in a Queen-Anne style home in the posh Hampstead Heath area of London. What has been termed Richardson's greatest stage role came during this era at the Old Vic: as Falstaff in a 1945 production of *Henry IV.* Overwhelmingly assessed by critics as the most compelling performance of his career, it was never filmed and remains lost to posterity. As the rotund, thieving nobleman, Richardson's character ''had wit and innate youthfulness, passion and authority, the eyes rolling majestically under a wild, white halo of hair,'' wrote Nightingale in the *New York Times.*

Richardson was knighted in 1947 for his contributions to British theater, and with the Old Vic decamped to New York for a time in the late 1940s. This led to Hollywood offers, and his first genuine Tinseltown production—not a joint U.S.-British affair, as some earlier ones had been—was William Wyler's *The Heiress* in 1949. In it, Richardson played the father of Olivia de Havilland in the adaptation of the Henry James novel *Washington Square.* His Dr. Austin Sloper railroads his timid daughter into spurning the suitor she loves. A *New York Times* critic, Bosley Crowther, termed Richardson's a ''rich and sleek performance'' and called the movie ''one of the handsome, intense, and adult dramas of the year.'' The actor also won strong praise that same year for his role as the butler in a Graham Greene adaptation, *The Fallen Idol.*

Cowed Audiences into Silence

Known for his self-effacing quips, Richardson was alternately serious and cavalier about his profession. He admitted he was far from the handsome hero, once saying of his face, ''I've seen better-looking hot cross buns,'' according to his *New York Times* obituary. On stage, however, he was intensely dedicated to his craft, and was known to begin a line over and over until he obtained absolute silence from the audience. A *Time* assessment of his career from Richard Corliss noted that in the first half of Richardson's career, ''he was the middle-class Everyman, shuffling toward archetype with good will and capacious common sense. But as he aged, his characters turned imperious and, in spite of their power, ineffectual.'' Corliss believed that Richardson's Dr. Sloper and other parts exemplified ''his ideal role: as the haughty burgher whose tragic flaw lies in realizing too late that he is not quite a tragic figure.''

Richardson suffered some lean career years during the 1950s, as his peers Gielgud and Olivier were gaining increasing stature as Shakespeare interpreters and stage and screen directors, but made an impressive return to the stage in 1957 with *The Flowering Cherry,* a critical hit of the London season that year. Gielgud cast him in several works for the stage that he directed, and filmmaker Otto Preminger gave him the part of a British military officer in the epic *Exodus,* about the founding of the state of modern Israel. American director Sidney Lumet chose him to play the

miserable, alcoholic father in his 1962 adaptation of the Eugene O'Neill classic, *Long Day's Journey into Night,* and Richardson also appeared in the Oscar-winning Russian-revolution drama from director David Lean, *Dr. Zhivago,* in 1965. In 1969, another esteemed British filmmaker, Richard Attenborough, cast Richardson and Gielgud in the *Oh! What a Lovely War,* a re-make of the hit stage musical.

Active Well Into His 80s

It was the hit of the 1970 theater season, however, that established Richardson as the *eminence gris* of British drama. *Home,* a work from playwright David Storey, co-starred him with Gielgud and went on to a successful run on Broadway as well; it was even made into a teleplay. The *New York Times* writer Nightingale termed it another hallmark of a long career for Richardson, particularly the scene "when the mentally damaged old man he was playing stopped his aimless, empty jabber and, his face dark and bunched, began silently to weep." Another outstanding stage work from this era was 1975's *No Man's Land,* a Harold Pinter play that he and Gielgud again reprised for Broadway.

Along the way, Richardson also accepted roles in some less-than-esteemed films that may have provided him with the same sort of scenery-chewing amusement as his 1933 horror-flick debut. These include *Tales from the Crypt* in 1972 and the original *Rollerball* in 1975. Monty Python comedian-turned-director Terry Gilliam cast him as a diffident deity in the 1981 classic *Time Bandits,* which was one of his last roles. Interviewed on the occasion of his 80th birthday by Nightingale in the *New York Times* in 1982, Richardson claimed he could not "afford to retire. I don't know enough. The older you get, the more you realize how little you know. No, I can't afford it, not for my inner self." His last film role was in *Greystoke: The Legend of Tarzan,* the much anticipated modernization of the Edgar Rice Burroughs tale. It was released in theaters in March of 1984, some five months after Richardson's death in London on October 10, 1983. He had been appearing in the tour of a National Theater play, *Inner Voices,* but was forced to withdraw due to a digestive ailment. His wife Meriel died in 2000, two years after their son Charles passed away.

Richardson was a famously recalcitrant interview subject, known for encouraging journalists to drink prodigious amounts of alcohol with him, which seemed not to affect him or ever loosen his tongue. Eccentric well into his senior years, he could sometimes be seen riding around London on his motorcycle, often with Jose, his pet parrot, tucked inside his leather jacket. He also kept a ferret named Eddie for a number of years, an animal he bathed weekly in Lux soap flakes. There remained three trenchant comments that he made about his profession: he told London *Times* writer Ronald Hayman in 1972 that his Roman Catholic upbringing seemed to have influenced his method. "I think basically I must be attracted by ritual, because I believe that there's a kind of religious sense in what I do," he reflected. "I think actors, rather like priests, have a sense of what can be done by ritual." In the *New York Times* interview with Nightingale, when asked how he prepared for a part, he replied "Dig, dig, dig, dig. Find out more and more about the character. What does he eat? What trousers does he wear? What does he do? What does he drink? What is he afraid of?" A much briefer comment about his profession, made to the *New York Herald Tribune* in 1946, revealed Richardson's mordant wit: "Acting," he asserted, "is merely the art of keeping a large group of people from coughing."

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Thomas Joseph Ridge

Tom Ridge (born 1946) was appointed by President George W. Bush in October 2001 to serve as assistant to the president for the hastily assembled Office of Homeland Security following the terrorist bombings of New York City's World Trade Center and other targets in September 2001. Ridge was in the middle of his second term as governor of Pennsylvania, but stepped down from the post to accept the new position. Ridge was appointed secretary of the new Cabinet-level Department of Homeland Security in 2002.

Developed Strong Work Ethic

The oldest of three children, Ridge was born in Munhall, Pennsylvania, a small suburb of Pittsburgh in the state's fabled Steel Valley, on August 26, 1946. His father, who was serving in the Navy at the time of his first child's birth, was a veteran who later worked as a traveling meat salesman. Beginning in 1948 the family lived in housing for veterans that the government provided in

Erie, Pennsylvania. As a youth, Ridge was exposed early to politics and rhetoric, since his mother was a staunch Republican and his father an avid Democrat.

Ridge attended the local Roman Catholic schools, serving as an altar boy at church and proving himself both a gifted student and athlete. In particular, he excelled at the art of debate. His work in high school earned him a partial scholarship to Harvard University, and he worked in construction to make up the remainder of his tuition. Ridge graduated with an bachelor of arts degree in government studies and honors in 1967.

Law Career Interrupted by War

Determining that his future lay in the legal profession, Ridge enrolled in Pennsylvania State University's Dickinson School of Law in Carlisle, Pennsylvania. However, he had barely begun his studies there when he was drafted in 1970 to serve in the Army as a staff sergeant in Vietnam. He soon saw combat, and performed his duties with characteristic responsibility and diligence. Ridge was later presented with a Bronze Star for leading an offensive that forced enemy Vietcong from a strategic area. Ridge, like many of his fellow Americans who fought in Vietnam, was a changed man when he returned to the United States after a ruptured appendix ended his tour of duty early. A friend recalled that Ridge seemed more cautious in general.

After his discharge, Ridge returned to the Dickinson School and graduated with his law degree in 1972. He established a small, private practice and then from 1979 to 1981 prosecuted 86 cases serving as an assistant district attorney for Erie County.

Started New Career in Politics

Meanwhile, Ridge had become increasingly active in Republican Party politics. In 1982, he ran successfully for a seat in the U.S. Congress, becoming the first enlisted person who had served in the Vietnam War to be elected to the House of Representatives. He served six consecutive terms there, easily winning each election. Not one to blindly follow the party line, Ridge built a somewhat mixed voting record by backing some liberal causes. These included increasing spending for homeless veterans and more research on post-traumatic stress syndrome, which afflicted so many of the men he fought alongside in the war. In all, he was regarded as a moderate, and garnered a reputation for his ability to charm key people while working quietly behind the scenes. Colleagues in the House later recalled that Ridge had excellent interpersonal skills and a high degree of political aptitude.

Ridge parlayed his popularity and success as a U.S. representative into a 1994 bid to become the forty-third governor of Pennsylvania, winning the contest hands down with a promise to make Pennsylvania ''a leader among states'' and to cut taxes significantly. He took office on January 1, 1995, and over the course of one-and-a-half terms did indeed cut taxes every year. In addition, many of his supporters–and even some of his detractors–called his electricity deregulation plan a national model for slashing rapidly rising utility rates. Ridge initiated programs to build the state's advanced computing and life sciences industries to help bring in what he called the ''jobs of the future,'' taking an aggressive stance on technology to foster Pennsylvania's economic, health, education, and environmental advances. His social agenda also included reform of the national welfare system.

Made Name as Moderate Republican

As governor, Ridge enacted the Education Empowerment Act to benefit some 250,000 children in Pennsylvania's poorest-performing schools, and his administration raised by 145 percent the number of children who received low-cost or free healthcare through the state's Children's Health Insurance Program. Ridge also won kudos for his Land Recycling Program and passage of the $650 million ''Growing Greener'' initiative, which made Pennsylvania the nation's largest environmental investor ever.

Perhaps the most controversial point of Ridge's run as governor was his pro-choice stance on abortion, which surprised many people because of his Catholic upbringing. He also strongly opposed Affirmative Action and spoke out against changes to existing civil rights laws, including the legalization of gay marriage. He was perceived as being tough on crime as well, and held a special legislative session that eventually resulted in a ''three-strikes'' law and an expedited death penalty process. During his time as governor, Ridge signed more than 200 death warrants–more than five times the total signed by his two successors over the previous 25 years. Two of the warrants were for African American activist and journalist Mumia Abu-Jamal. The governor also passed a bill requiring trigger locks on guns and another making it a felony for a convicted felon to own a gun.

Resigned as Governor to Accept Homeland Defense Leadership

Ridge's tenure as governor of Pennsylvania was cut short by the terrorist bombings of the World Trade Center in New York City on September 11, 2001. As reports continued to flood the media of thousands of people killed and missing, President George W. Bush appointed Ridge assistant to the president for the Office of Homeland Defense. The Office had been quickly created on September 20 in the aftermath of the attacks, and Bush bestowed Ridge with the authority to supervise and coordinate U.S. efforts to prevent any further terrorist threats or actions.

Ridge, who would have been legally required to step down as governor of Pennsylvania after his second term ended in early 2003, accepted the appointment after two days of intense talks with the Bush administration. Following a midnight press conference during which the appointment was announced and Ridge said he would resign as governor on October 5, 2001, he dove into the organization and leadership of what would become the second-largest federal agency after the Pentagon.

Although he had been a popular governor and had won acclaim for many of his programs, Ridge was suddenly more in the national spotlight than he had ever been. He had been rumored to be considering a run for the presidency, and had

also been a candidate for Bush's running mate in the 2000 election, although his pro-choice stance on abortion made him unattractive to many right-wingers.

When Bush announced his appointment of Ridge to head the homeland security effort, the president commended him as reported on ABCNEWS.com as ''a military veteran, an effective governor, a true patriot, [and] a trusted friend.'' Bush declared Ridge to be ''the right man for this new and great responsibility.'' Ridge, who moved into his new office on October 8, 2001 with a staff of almost 100 officials and about a dozen of his own employees, had the added benefit of strong friendships with Vice President Dick Cheney and former President George Bush, for whose 1980 election campaign Ridge had volunteered.

In a speech shortly after taking office as homeland security advisor, Ridge said he was ''saddened that this job is even necessary. But it *is* necessary, so I will give it everything I have,'' reported the BBC News Website. The former governor announced his belief that citizens would be much safer with the coordination of local, state, and federal emergency and law enforcement efforts, but cautioned that al Qaeda, the group responsible for the September 11 attacks, and other terrorist groups remained an active threat to the country. Ridge also said he took the attacks personally, since one of the hijacked aircraft, Flight 93, crashed to the ground in Pennsylvania after passengers thwarted the terrorists' apparent plans to destroy the White House with it. Ridge expressed confidence in the country's law enforcement agencies, but warned, ''There may be gaps in the system. The job of the Office of Homeland Security will be to identify those gaps and work to close them. The size and scope of this challenge are immense.''

Promoted to Secretary of New Department of Homeland Security

On November 25, 2002, Bush (despite his initial opposition to the idea) signed into law a bill creating the Homeland Security Department (HSD), naming Ridge as the first U.S. secretary of Homeland Security-a Cabinet-level position. Congress approved his nomination, and Ridge became responsible for heading the largest reorganization of the government since the Department of Defense was created in 1947. He was sworn in to the position on January 24, 2003 and immediately became one of only a few elite officials who attended top-level daily war council meetings with the president.

Ridge's main task initially was, as he told ABCNEWS .com, ''to restructure government in a 21st-century way to deal with the new threat.'' The scope of the job was staggering: creation of the HSD entailed amalgamating 22 existing government agencies with about $40 billion in combined budgets and 170,000 employees. Such agencies as Border Patrol, the Coast Guard, the Customs Department, the new Transportation Security Administration, and the Immigration and Naturalization Service were to be drawn into the new department, which would also gather information on terrorist threats from the Federal Bureau of Investigation (FBI) and the Central Intelligence Administration (CIA).

Under Ridge's ministrations, the HSD fortified the nation's borders, analyzed massive amounts of intelligence for clues that could prevent terrorist acts or lead to the capture of terrorist leaders, and worked to develop comprehensive response and recovery programs to be implemented in the event of further attacks. However, critics of the department's creation continued to complain that the country could not afford to spend the months–some experts said years–that it would take to complete the organization's setup. Criticism also worsened for the Patriot Act, a key piece of legislation for the HSD that was passed with little input from an American public still in shock, and that Bush had signed into law in October 2001. The administration had hailed the legislation as a means to give law enforcement personnel more access to information that might lead to the apprehension of terrorists, but civil rights advocates condemned the Patriot Act as the legalization of invasive government prying into private civilian matters. One of the most controversial provisions of the act is that bookstore owners and librarians must, if the government can show probable cause, turn over information on an individual's reading and Internet habits.

As leader of the HSD, Ridge also came under fire from numerous quarters in December 2003 when he suggested that the 8-12 million illegal immigrants then living in the United States be permitted to become citizens. His purpose, Ridge's spokesperson later announced, in making the comment was to ''acknowledge a practical problem'' concerning the huge number of illegal immigrants in the country and to address increasing pressure in Congress to change what many perceived as ineffective ways of dealing with the issue. Ridge's critics denounced the comment and urged the secretary to find ways to enforce existing immigration laws and to deport those who violate them.

Aside from these sticking points, Ridge and the HSD enjoy support from conservative Americans, although many liberals continue to criticize the department and many of its actions. In March 2004, Bush announced that he would triple the department's original 2001 budget to about $30.5 billion. Under Ridge's leadership, one of the HSD's prime goals for the near future is to establish Project BioShield, a program that will help Americans defend against possible terrorist use of bioweapons such as anthrax and smallpox.

Ridge and his wife Michelle (née Moore), a former Erie County Library executive director, married in 1979 and have two adopted children, Tommy and Lesley.

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Rozanne Lejeanne Ridgway

One of the first women to make a large impact in the United States foreign service, Rozanne Ridgway (born 1935) was chief negotiator for the five historic summit meetings between U.S. President Ronald Reagan and Soviet leader Mikhail Gorbachev in the 1980s. In this and other diplomacy she excelled at breaking down the barriers between the U.S. and Soviet blocs during the waning years of the Cold War.

Foreign Service Pioneer

Rozanne Lejeanne Ridgway was born in St. Paul, Minnesota, on August 22, 1935. She was the daughter of Henry Clay Ridgway and Ethel Rozanne Cote Ridgway. Her father was a gas station attendant, and her mother was a homemaker who raised three children. She grew up in a modest home and worked her way through high school selling Montgomery Ward catalogs. She graduated from Hamline University in St. Paul with a degree in political science and her sights set on a career in the foreign service. Her entering class had six women, and Ridgway was the only one to have a full career within the department.

In 1986, Ridgway, interviewed by Jeff McCrehan for the *Christian Science Monitor,* reflected on entering the predominantly male United States foreign service in 1957: ''. . . [M]y first years in the service had obstacles in them, but some of them were credibility obstacles. I was 21 years old. I wouldn't have asked me to make major foreign policy decisions, and I think as a young woman who had never lived overseas, I was seen as someone who might not seriously understand all of the meaning of a career in diplomacy.'' After seven years in the service, Ridgway began to specialize in European political analysis.

Early Diplomatic Successes

In her early career Ridgway was successful in handling such longstanding issues as fishing rights in Brazil, Peru, and the Bahamas. In 1975, Ridgway was named deputy assistant secretary of state for oceans and fisheries. Her job took her all over the world, and in only 18 months she organized 19 different treaties, including the 200-mile offshore fishing rights treaty.

She also successfully negotiated the return of U.S. citizens from Czechoslovakia, then still a part of the Soviet-controlled Eastern bloc. The plan she used was considered a blueprint for eventually normalizing relations with Cuba.

In 1977, President Jimmy Carter appointed her ambassador to Finland. She was the first female career officer to be named to a European embassy. In 1980, Ridgway helped coordinate the Human Rights Conference in Madrid and assisted in the creation of policy on Poland, which was beginning its break from Soviet control.

In 1983, she accepted a post as ambassador to West Germany. While serving there for two years she met and became involved with Theodore Deming, a Coast Guard commander who was being sent to an assignment in Alaska. They managed to work things out despite the distances and eventually married.

Negotiator at Summits

During the second term of Ronald Reagan's presidency, Ridgway was lead negotiator for all five of the historic summits between Reagan and Soviet leader Mikhail Gorbachev. Officially, her first position was special assistant to the Secretary of State for Negotiations. Next she was named Assistant Secretary of State for Europe and Canada. With Ridgway's careful assistance the two leaders negotiated the first significant reductions in nuclear weapons. Their talks ultimately heralded the end of the Cold War.

When President George H. W. Bush's administration removed Ridgway from her post with European affairs, the decision was criticized widely. *The Economist,* in a May 20, 1989 article, characterized Ridgway as departing ''reluctantly'' from that post.

After Government Service

When she left government service, Ridgway served as president of the Atlantic Council in Washington D.C. from 1989 through 1992. When she spoke to the Women's National Democratic Club on June 18, 1992, she spoke of the importance of defining the global role of the United States, saying: ''Prosperity, security, and freedom is the purpose of our foreign policy. There is a world beyond our borders and it goes on with or without us. It's in our interest to take the lead.''

In her interview with McCrehan in 1986, Ridgway noted that she had made 15 moves in her 30 years in government service. Asked what traits the State Department should be looking for in diplomats, Ridgway said ''I think what State really needs is a group of people broadly educated. I would say [the Foreign Service needs people grounded in] history, economics, and Shakespeare, individuals who have a sense of integrity and principle which is unshakable.''

When asked if she had ever had to compromise her own ethics during high-level negotiations, she recalled that there were times ''when I have been a participant in deep and very serious discussions as to which course of action our country should follow . . . when I have found myself centering my preferences around one of those options and the leadership of the government of the time . . . has chosen another. And was in a position in which I had to carry [the decision] out.'' She said carrying out those decisions never involved a compromise of ethics or integrity.

Ridgway entered the private business world when she left politics. The boards of directors on which she served after 1992 included the 3 M Corporation, RJR Nabisco, Union Carbide Corporation, Bell Atlantic, Citicorp, Citibank, Emerson Electric Company, and Boeing. She has also served as a trustee at her alma mater, Hamline University, and on the board of directors at the Brookings Institution, the American Academy of Diplomacy, the Council on Ocean Law, Partners for Democratic Change, Catalyst, and the Aspen Institute.

In 1998 Ridgway was inducted into the National Women's Hall of Fame. She also served as a member of the Sara Lee Corporation, the New Perspective Fund, and Emerson Electric Co. after 2002 as well as a trustee for the National Geographic Society, Brookings Institution, and the George C. Marshall Foundation.

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Augusto Roa Bastos

Augusto Roa Bastos (born 1917) is widely considered to be the finest Paraguayan author of the 20th century. He published his first work, *El ruisenor de la aurora, y otras poemas,* in 1942, but his work was not well known outside his native Paraguay until the 1960s, when the increased attention paid to Latin-American literature highlighted his talent. Although he began by writing poetry, Roa Bastos eventually found that the genre did not allow him to express his social concerns, so he turned to prose. His work, mostly novels, is notable for its blending of myth, fantasy, and realism, and its focus on Paraguay's turbulent military and social history.

Born in Asuncion, Paraguay on June 13, 1917, Roa Bastos grew up in Iturbe, a provincial city east of Asuncion where his father, Lucio Roa, worked as a manager on a sugar plantation. Lucio Roa was a severe, strict man who came from a old-time Spanish family. Perhaps in response to his father's authoritarian rule over the household, Roa Bastos became preoccupied with thinking

about the evils that could result from power, totalitarianism, and authority; these themes have reoccurred throughout his life's work. He later told Caleb Bach in *Americas* that this theme appeared ''whether it manifests itself politically, in a religious form, or in a parental or familial context. Power is a tremendous stigma, a kind of human pride that needs to have control of the will of another. It's an antilogical condition that produces a sick society. . . . Ever since I was very little I felt a need to oppose power, the fierce punishment for little things the basis of which was never conveyed.''

Roa Bastos's mother, Lucia Bastos, was of Portuguese descent, and unlike her husband, was cultured and calm. She enjoyed singing and had a small library of books, including a Spanish translation of the tales of English playwright William Shakespeare. This book provided Roa Bastos with his first experience of literature.

When Roa Bastos was eight years old, he was sent to live with his paternal uncle, a priest named Hermenegildo Roa, in Asuncion. He later told Bach, ''For me, he was my real father.'' Hermenegildo Roa paid for the education of all his nephews and nieces, and like Roa Bastos's mother, he had a library of books, including many volumes of philosophy by such authors as Voltaire and Jean-Jacques Rousseau, which were normally forbidden to children. However, the elderly priest told his nephew, ''I want you to read these with great care.'' Roa Bastos's reading of these authors taught him that some ideas, and writers were considered subversive, and that these writers and ideas were the most powerful. For the rest of his life, he would remain interested in French literature, particularly the writers of the Enlightenment era.

Began Writing

In 1932, when Roa Bastos was 13 years old, war broke out between Paraguay and Bolivia regarding control of the barren Chaco region between the two nations. Roa Bastos enlisted as a field hospital orderly. Although he was not involved in combat, the wounded and dying soldiers he saw made a deep emotional impression on him. When the war ended he began working as an apprentice journalist for *El País,* an Asuncion newspaper. When he was not working, the young man wrote his own short stories and poetry. His first novel, which he completed in 1941, was titled *Fulgencio Miranda;* although it was never published, it won a local literary prize. During this period, Roa Bastos read widely among European authors: Rilke, Valery, Cocteau, Eluard, Breton, and Aragon. He also read the work of North American authors such as Faulkner, Hemingway, Hawthorne, and Melville. Roa Bastos told Bach that reading these authors ''helped liberate [Latin American writers] from the heaviness of the Hispanic style.''

As his work became known, Roa Bastos began to receive recognition. In 1945 he received a travel fellowship from the British Council to travel throughout England and develop program materials on Latin America for the British Broadcasting Corporation. While in England, he continued to write for *El Pais,* focusing on the liberation of France at the close of World War II. Writer Andre Malraux invited Roa Bastos to France, where the journalist managed to get a personal interview with French president Charles de Gaulle. As someone who came from a small town in Paraguay, Roa Bastos looked upon this as an impressive accomplishment.

During this period, Roa Bastos became interested in the history of World War II, particularly the role of the resistance movement in France, in which local people fought against the invasion and rule of their country by Nazi Germany. This was typical of his preoccupation with totalitarianism and rebellion against it. According to Bach, ''he came away with the conclusion that the human world is driven by oppositions.''

A Life in Exile

In 1946 Roa Bastos returned to Paraguay, but because he had written articles critical of two military governments, he was considered a threat and was forced into exile soon after his return. He fled to the Brazilian embassy, where he hid until he could leave for Buenos Aires, Argentina. There he began a new life.

In Argentina, he worked at various odd jobs: waiter, door-to-door salesperson, proofreader, and insurance salesperson. He also worked for a music publisher, where he translated Guarani folk music into Spanish. Roa Bastos told Bach, ''Exile was a permanent school that taught me to see things with greater seriousness. It was also pain, like a death, a state of mourning.'' He spent the first four or five years in exile enduring depression, and turned to writing, he told Bach, ''as a vehicle to recover my human condition, my dignity as an individual.''

Roa Bastos wrote a collection of 17 short stories during this period, and it was eventually published as *El trueño entre las hojas* (''Thunder among the Leaves''). The stories, set in Paraguay, deal with themes of political oppression, conflicts between native and foreign cultures, and the human struggle to survive wars and other catastrophes. Argentine director Armando Bo was impressed by the stories, and wanted to make a film based on them. Roa Bastos wrote the script, the first of many screenplays he would write during his career.

Roa Bastos's first novel, *Hijo de hombre* (''Son of Man''), was published in 1960. The novel, set during a time of war, depicts the ruthless exploitation of peasants in the sugar-cane fields and tea plantations. The main character, a peasant, is depicted as a Christlike figure, in opposition to another character, a military officer who is depicted as a Judas. Roa Bastos wrote a film adaptation of one of the novel's chapters. The novel and the film, both of which won awards, attracted wide attention and cemented Roa Bastos's reputation as a fine writer in Buenos Aires. By the mid-1960s he began teaching literature courses at the National University of Rosario, and he was invited to attend international literary conferences in the company of other Latin-American writers. One of these writers was Jorge Luis Borges. Roa Bastos told Bach, ''You know, among each people there is an exceptional being who makes up for the deficiencies of the rest. In those moments, when humanity collectively is in a state of decadence, nonetheless there remain those exceptional individuals as a point of reference. Borges was such an individual.''

Published *Yo el supremo*

In 1967 Roa Bastos began writing a book about Paraguayan dictator Gaspar de Francia. However, he never completed it, but instead began work on *Yo el supremo* (''I the Supreme''), a complex, many-layered work of fiction that explores the life of a dictator based on Francia. The narrative of the novel reads like pieces of private notebooks written by the dictator, historical fragments, a logbook of his family history, transcriptions of dictations to a secretary, and pieces by an unknown commentator. Composed of many voices and cemented by quasi-academic footnotes that quote invented and real texts, the novel moves through the present, past, and future; the dictator at times even speaks from his grave. Roa Bastos told Bach that the book ''reflects a certain insanity I couldn't repeat, and don't want to repeat.'' He added, ''Francia was a terrible dictator, but he had an ambiguous personality. I wanted to show him in his own setting, the dark and the light.'' He also noted that the structure of the book, with its many voices, reflected the culture of Paraguay, particularly that of the Guarani people, for whom oral history and storytelling are paramount. ''My necessity, my defiance as a writer was to rise up against established accounts [of the dictator's life].''

During the six years it took him to write *Yo el supremo* Roa Bastos was supported by a Guggenheim fellowship and by his scriptwriting. Upon its 1974 publication the novel immediately received critical acclaim, and was widely translated, although the English-language version did not appear until 1986. Carlos Fuentes wrote in the *New York Times Book Review* that the novel is ''a richly textured, brilliant book—an impressive portrait, not only of El Supremo, but of a whole colonial society in the throes of learning how to swim, or how best to drown in the seas of national independence.'' Fuentes also called *Yo el supremo* ''one of the milestones of the Latin American novel.''

In 1976 Roa Bastos's father died at the age of 95; in that same year, the author suffered a mild heart attack. In addition, the military dictatorship then in power in Argentina put *Yo el supreme* on its list of books banned because they were subversive. Roa Bastos was in danger of being arrested at home, but in France was invited to teach at the University of Toulouse le Mirail. However, one week after he arrived in France, the Argentine police arrived at his apartment in Buenos Aires, intending to arrest him.

In 1980, after being divorced twice, Roa Bastos married Iris Gimenez, another professor at the university who was a specialist in the ancient languages and cultures of Mexico. The couple eventually had a son and two daughters, and his children inspired Roa Bastos to write numerous stories for young people that have been collected in illustrated editions. Also continuing his work for adult readers, in 1984 he published the novel *El Sonambulo* (''The Sleep Walker''), which is about another Paraguayan dictator, Francisco Solano Lopez. Roa Bastos later expanded this into a full-length novel, *El Fiscal* (''The Public Prosecutor''), which was published in 1993. He then published *La vigilia del almirante* (The Admiral's Vigil) a novel about Christopher Columbus. In 1994 he published *Contravida* and in 1996 *Madama Sui*.

Received Cervantes Prize

In 1989, the same year democracy returned to Paraguay, Roa Bastos received the Cervantes Prize, the highest award for literature in the Spanish language. He donated most of the prize money to support impoverished schools in Paraguay and to encourage the publication and distribution of affordable books to poor areas in the interior of the country. He noted that in Paraguay, the cost of a book typically equaled an entire month's pay for a poor agricultural worker.

By the mid-1990s Roa Bastos was able to return to Paraguay one or two times per year, and he began teaching courses for young people during these visits. Although he retired from teaching at the University of Toulouse, he continued to stay in touch with his old colleagues, and he remained in his apartment near the university. He also continued to write. He told Bach, ''If there is no room for hope, for anything, for optimism, then the most honest response is suicide. I don't believe in anything more than that I am alive. I think the only way to live is to establish a sense of responsibility. The least I can do is contribute.''

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Rachel Ruysch

Dutch painter Rachel Ruysch (1664–1750) is regarded by many as the best female Dutch artist of the 17th and 18th centuries. A student of artist Willem van Aelst, she mastered the genre of still life, specializing in flower paintings. Her command of technique, her sense of composition, and her use of colors added a compelling vibrancy to her still-life paintings.

Early Life

Ruysch was born in The Hague in the Netherlands in 1664. When she was three years old, she moved with her family to Amsterdam, where she was raised. One of twelve children, she was born into a wealthy and prominent family that provided an artistic pedigree. Her mother's father, Pieter Post, started out as a painter, specializing in landscapes and battle scenes, before becoming an architect who designed buildings in the classical style. In the 1640s, he received an appointment as the court painter and architect for Prince Frederik Hendrik and settled in The Hague. Post's brother Frans also painted landscapes.

More significantly, her father, Frederik Ruysch, was a well-known professor of anatomy and botany. With his trained scientific eye, he observed and recorded nature with a high degree of accuracy, a skill that he instilled in his daughter. This greatly influenced her future artistic output, which would be characterized by realistic, still-life depictions of plants and flowers. In addition, Frederik Ruysch was a talented amateur painter who published textual and graphic descriptions of botanical discoveries. He encouraged Ruysch's own artistic efforts and cultivated her remarkable talent. Her early drawings included scientific studies of insects and flowers.

Further influencing Ruysch's vision and future direction, the Ruysch family lived on Bloemgracht (the ''flower canal''). The location was not only naturally beautiful, but it attracted other artists as well. Living nearby was German painter Ernst Stuven, who worked in Holland and had studied under well-known Dutch flower painter Willem van Aelst, who would have a significant impact on Ruysch's career.

Van Aelst, who moved to Amsterdam in 1657, was famous for creating elaborate still-life paintings that featured spiraling compositions and eschewed the convention of symmetrical arrangements of depicted bouquets. Van Aelst's somewhat irregular approach translated itself into the works of his pupils. Among them were Ruysch, Stuven, and Ruysch's younger sister Anna Elisabeth (1666–c. 1741), who also became an artist of recognized merit, although she never attained the stature of her more determined sister.

Studied with van Aelst

In 1679, when she was fifteen years old, Ruysch started an apprenticeship with van Aelst, and she began producing various kinds of still life paintings, mostly flower studies and woodland scenes. Van Aelst taught her the requisite skill of composing a bouquet in a vase but in his less formalized fashion that produced a much more realistic and palpable effect. In their works, some flowers and leaves were allowed to droop over the sides of vases, while others were revealed from the back, which produced a more rounded shape. Ruysch would build upon van Aelst's compositional innovations, which instilled a vitality into her paintings.

It has been speculated that Anna also studied with her sister's teacher. But it is certain that Ruysch taught Anna. Only about ten of Anna Ruysch's signed works survive, and one work in particular—a still life of fruit painted in 1685 when she was nineteen years old—reveals van Aelst's style of composition and also certain unique details that were characteristic of her older sister. (More of Anna's work may survive, but this is somewhat difficult to ascertain, as she didn't sign her work, a practice that was typical of many of her contemporary colleagues. In contrast, about a hundred of her sister's works are known to exist.)

Ruysch studied with van Aelst until he died in 1683, but her earliest paintings began appearing around 1680. By the time she was eighteen she was turning out independently signed paintings and was on her way to establishing a successful career.

Started a Large Family

In 1693, Ruysch married the painter and lace dealer Juriaen Pool. At that time, she was painting large flower pieces for an international circle of patrons. The couple enjoyed a happy marriage and had ten children. Ruysch would continue to work despite her marital and motherly duties. Indeed, even though, as she claimed, she essentially raised her children on her own, her domestic chores coincided with her most creative artistic period. Her large brood seemed in no way to interfere with the quality of her work. In light of her situation, she was fairly productive throughout her lifetime. She finished her final painting in 1747, when she was 83. By the time she died, she had produced more than 250 pictures, an average of about five pictures a year, a considerable number for someone creating flower paintings in painstaking detail.

In 1701, Ruysch and Pool moved to The Hague, where both artists joined the Guild of St Luke, the city's association of painters. In 1708, the couple was invited to Dusseldorf, Germany, to serve as court painters to Johann Wilhelm, the Elector Palatine of Bavaria. Even as a court painter, Ruysch continued meeting the demands of her Dutch patrons. The

couple remained in Dusseldorf until the prince's death in 1716, then returned to Holland.

Ruysch remained in Amsterdam for the rest of her life, creating fruit and flower paintings for prominent patrons. Her works were in great demand by prominent noble families.

Baroque Flower Painters

Ruysch practiced her art in the Baroque period of art history. Baroque art was a style that arose in Europe around 1600 as a reaction against the Mannerist style, an intricate and formulaic approach that dominated the late Renaissance period. The Baroque style was less complex and more realistic. Flower painting emerged as part of the movement and was especially popular in the late 17th century. Factors influencing its emergence included the growing and more affluent merchant and middle classes, as well as the growing interest in plants that resulted from the developing science of botany. At the time, northern Europe witnessed the importation of many new and exotic plants. In particular, in Holland, Ruysch's homeland, the Dutch developed a wide variety of flowers and gardening became increasingly popular. Often, gardeners would commission artists to paint pictures of their best or rarest flowers.

Women artists were especially attracted to painting still life. However, artistic painting was considered a male province. The most famous Dutch painter at the time was Rembrandt, who was the leading portraitist in Amsterdam. During the era, artistic efforts were divided into two categories: ''greater'' and ''lesser.'' The greater categories included religious and historical themes. Among the ''lesser'' categories were still life, portraits and landscapes, and these were considered areas appropriate for women. Most other women who were painting in this era were members of noble families or were relatives of well-known male painters, and they painted as a hobby. It was widely believed in those days that women were incapable of artistic genius.

Because of those prevailing attitudes, it is noteworthy that Ruysch, a woman, would come to be such a highly regarded artist. She managed to make her mark in the predominantly male world of the Dutch Old Masters. She was viewed as one of the greatest flower painters of either gender. She stood out from most female contemporaries because she was more ambitious and her paintings were startlingly realistic and, at the same time, symbolic. Only a small number of other women artists shared Ruysch's ambition and talent and were held in high esteem. Among them were Anna Ruysch, Clara Peeters, Judith Leyster, Michaëlina Woutiers and Maria van Oosterwijck

But Ruysch was unique even among the other highly regarded women painters of her time. Her paintings were more than just realistic and scientifically accurate depictions. Ruysch possessed excellent skill and technique. But she enhanced her technique with an artist's sensitivity and sensibility. Like her contemporaries, Ruysch created bouquets that were dramatically lit against dark backgrounds, but Ruysch's backgrounds were more revealing, as they suggested an architectural setting. She used form, color and textures in ways that were innovative, bold, and dynamic. Moreover, her works displayed a meticulous attention to detail. She paid particular attention to leaves, which she felt were just as important as the flowers.

Her open, diagonal compositions contrasted with the more compact and symmetrical arrangements that the other early 17th century women painters employed. Ruysch's compositions were asymmetrical and much more lively. They featured wildly curving stems that reached high into the air or drooped over the sides of the vase. Her flower arrangements were more loose. They appeared more spontaneous. The arrangements seemed less formalized, but this informality was carefully designed to achieve the ultimate effect. The end result was that her works possessed more energy and created the illusion of immediate realism. A viewer could almost reach out and touch her bouquets.

A representative example of her work is ''Flower Still Life,'' which depicts a large arrangement of flowers that rise and spill over the vase. Each stem and petal is portrayed in intricate detail in bright colors. Against the dark background, the flowers seem almost revealed in a photographic light.

In this way, her works were similar to paintings done by eighteenth-century artists such as Jan van Huysum, Jan van Os and Johan Christiaan Roedig. In fact, with her innovative techniques, Ruysch employed a style that can be seen as a transition from 17th-century to 18th-century flower painting.

Lasting Reputation

Ruysch died in 1750 at age 86. During her lifetime, she was fortunate to gain widespread fame, and her works were highly valued. Among her contemporaries, she was called *Hollants Kunstwonder* (''Holland's art prodigy'') and *Onze vernuftige Kunstheldin* (''Our subtle art heroine''), and the *Onsterflyke Y-Minerf* (''Immortal Minerva of the Amsterdam''). When she died, 11 contemporary poets paid her tribute.

Despite the fact that flower paintings today are regarded as a lesser form of artistic expression, Ruysch's reputation as a great painter remains intact. During the 20th century, there was great interest in her works. Her paintings were featured in major exhibitions in Europe including ''Still Life Paintings from the Netherlands 1550–1720,'' at the Rijksmuseum in Amsterdam in 1999, and ''Each their own Reason: Women Artists in Belgium and the Netherlands 1500–1950'' at the Museum voor Moderne Kunst in Arnhem in 2000.

In January 2000, the art magazine *Kunstschrift* devoted an entire issue to Ruysch and her work, proclaiming, ''When a work by Rachel Ruysch appears on the art market, as still happens from time to time, it creates a sensation.'' Although she produced more than 250 paintings in her life, only about 100 are known to still exist, and most of these are in museums or private collections. When any of her paintings do appear on the market, it makes headlines. For instance, in 1999, a Ruysch still-life painting of flowers with a bird's nest was found behind the door of a country house. The owner of the house and the painting had no idea of the

value of the treasure that was stowed away so unceremoniously. Fortunately, the painting was found by an art auctioneer. When it went on sale at an auction at Deauville, Normandy, in January 1999, the painting went for 2.9 million French francs, or the equivalent of $508,000.

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Abdus Salam

Pakistani Physicist Abdus Salam (1926-1996) devoted a great deal of research time in the 1950s and 1960s to the study of the relationships between two of the four forces scientists believed governed nature: the electromagnetic force and the weak force. In 1968 he published a paper containing his theory that these two forces may actually be two manifestations of the same fundamental force, the electroweak force. By 1973 additional research had substantiated this theory, and in 1979 Salam was awarded the Nobel Prize for his work. In addition, he helped to found the International Center for Theoretical Physics in Trieste, Italy.

Born on January 29, 1926, in Santokdas, in British India's Western Punjab (now Pakistan), Salam grew up in Jhang, a small, rural town. He was the son of Muhammad and Hajira Hussain, and his father worked for the local department of education. Salam showed an early talent for mathematics, and when he was 16 years old he enrolled at the Government College at Punjab University in Lahore, Pakistan, after earning the highest marks ever recorded at his school. Salam published his first paper, which considered an algebraic problem by noted Indian mathematician Srinivasa Ramanujan, when he was age 17, and in 1946 received his master's degree in mathematics. He was then awarded a scholarship to travel to England to attend St. John's College, Cambridge. At Cambridge Salam worked with theoretical physicist Nicholas Kemmer. At the time, Paul Matthews, another student of Kemmer's, was working on his Ph.D. in extending renormalization theory from quantum electrodynamics to meson theories. Salam joined Matthews and focused his attention on one of the problems related to this work. He quickly succeeded in solving it, thus establishing his reputation as an outstanding talent in the field. Salam then joined Matthews for a year of study at Princeton University. In 1949, Salam received a bachelor's degree in mathematics and physics, with highest honors.

Return to Pakistan Brought Disappointment

For the next two years, Salam pursued graduate study at Cambridge, but he eventually felt obligated to return to his home country. In Pakistan he took a position as professor of mathematics at the Government College of Lahore, and he also became head of the department of mathematics at Punjab University. However, Salam was disappointed because these positions did not allow him to conduct research. As he told Nina Hall in *New Scientist,* ''I learnt that I was the only practicing theoretical physicist in the entire nation. No one cared whether I did any research. Worse, I was expected to look after the college soccer team as my major duty besides teaching undergraduates.'' In addition to his difficulty in finding a position where he could do research, Salam experienced increasing prejudice due to his membership within the Ahmadiyya sect of Islam. Many Pakistanis were members of a different branch of Islam, which viewed the Ahmadiyya followers as heretics.

Discouraged by these setbacks, Salam returned to Cambridge, where he earned his Ph.D. in theoretical physics in 1952. For the next two years he taught mathematics at Cambridge as a lecturer and fellow. In 1957 he accepted an appointment as professor of theoretical physics at the Imperial College of Science and Technology in London, England.

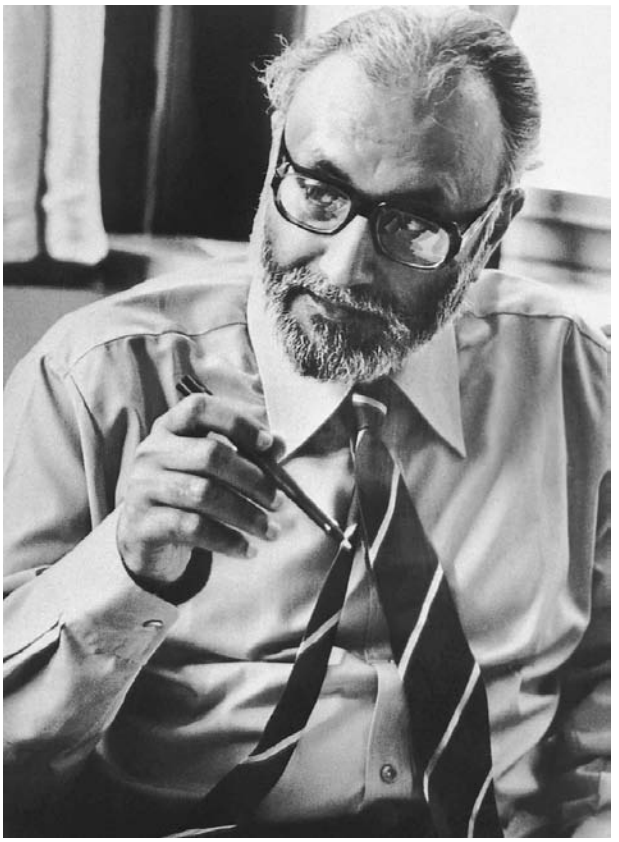

Salam, who retained his position at the Imperial College, in 1959, at age 33, became the youngest member of the Royal Society, based in London.

Found Unifying Theory

In the mid-1950s Salam began considering a fundamental question of modern physics: whether the various forces that govern everything in nature might actually be manifestations of the same basic force. At the time, scientists knew of four fundamental forces: gravitational force, electromagnetic force, strong force, and weak force. They also believed that if these forces were unified, this unification would not be visible or apparent except at levels of energy vastly greater than the ones humans encounter in the everyday world. These levels of energy exist in cosmic radiation, as well as in the most powerful particle accelerators ever built, so it is difficult for scientists to truly prove if in fact the fundamental forces are unified; most efforts to do so are theoretical exercises that involve complex mathematical formulas and calculations. However, by the 1960s Salam and fellow physicists Steven Weinberg and Sheldon Glashow each independently came up with a mathematical theory that unified two of the four basic forces. All men came up with the same theory, although they started from different beginning points and followed different pathways to their results.

The new theory predicted the existence of new, previously unknown, weak ''neutral currents.'' In 1973 these currents were observed in experiments at the European Centre for Nuclear Research (CERN) in Geneva, Switzerland, and these experiments were later replicated at the Fermi National Accelerator Laboratory in Batavia, Illinois. The three physicists also predicted the existence of force-carrying particles, called W+, W-, and Z0 bosons. For their work, Salam, Weinberg, and Glashow were jointly awarded the 1979 Nobel Prize in Physics; Salam arrived at the ceremony wearing the traditional Pakistani dress of jeweled turban, baggy pants, scimitar, and curly toed shoes. In 1983 the existence of the force-carrying particles they had predicted was confirmed in experiments at CERN.

Assisted Other Physicists

In addition to his interest in purely theoretical physics, Salam had a lifelong interest in promoting the careers and status of theoretical physicists in developing nations, perhaps because of his own experiences, which had forced him to leave his home in Pakistan. He believed that theoretical physicists in developing countries needed support, encouragement, and instruction, and he decided that a training center should be established to provide this help. In 1964, with the help of the International Atomic Energy Agency, the Italian government, and the city of Trieste, Salam established the International Center for Theoretical Physics (ICTP) in Trieste, Italy; the center invites theoretical physicists from all over the world to lecture and teach students from developing nations. Hall noted that the Center is also a place for theoretical physicists from developing countries to meet and find camaraderie and common ground, ''a sort of lonely scientist's club for Brazilians, Nigerians, Sri Lankans, or whoever feels the isolation resulting from lack of resources in their own country.'' Salam used his share of the Nobel Prize money to support the ICTP and never spent any of it on himself or his family.

Salam was director of the ICTP from its founding until his retirement in 1994. In addition, he served as a member of Pakistan's Atomic Energy Commission from 1958 to 1974 and as a member of Pakistan's Science Council from 1963 to 1978. He was chief scientific advisor to the president of Pakistan from 1961 to 1974, and was chair of Pakistan's Space and Upper Atmosphere Committee from 1962 to 1963. He also served various international groups, From 1964 to 1972 he was a member and later chair of the U.N. Advisory Committee on Science and Technology; served as vice president of the International Union of Pure and Applied Physics from 1972 to 1978, and was a member of the Stockholm International Peace Research Institute from 1970 until his retirement. Salam received over two dozen honorary degrees and many awards, including the Atoms for Peace Award (1968), the Royal Medal of the Royal Society (1978), the John Torrence Tate Medal of the American Institute of Physics (1978), and the Lomonosov Gold Medal of the USSR Academy of Sciences (1983).

A student of Salam's, M. J. Duff, spoke about Salam at a 1996 physics workshop and posted these remarks on the *University of Michigan Center for Theoretical Physics Web site* ''Being a student of someone so bursting with new ideas as Salam was something of a mixed blessing: he would allocate a research problem and then disappear on his

travels for weeks at a time. . . . On his return he would ask what you were working on. When you began to explain your meager progress he would usually say, 'No, no, no. That's all old hat. What you should be working on is this,' and he would then allocate a completely new problem.'' Duff noted that after experiencing this several times, Salam's students ''began to wise up and would avoid him until we had achieved something positive.''

Personal Life

Even while living in England, Salam continued to fight prejudice against his religious group in Pakistan. In 1974 Pakistani president Zulfikar Ali Bhutto declared that the Ahmadiyya sect was not Muslim. In protest, and to show his solidarity with Islam, Salam grew a beard and adopted the name Muhammad. He also frequently spoke throughout developing countries, but most notably in Islamic countries, and often noted that for several centuries the Arab and Muslim world had been in the forefront of science, far ahead of Europe and other parts of the world. He encouraged the founding of other centers similar to the ICTP, and became the first president of the Third World Academy of Sciences.

Salam was married twice, according to Islamic law, which allows men to marry up to four wives. He had six children: one son and three daughters by his first marriage, and a son and daughter by his second. As he grew older, he suffered from a degenerative neurological disease, progressive supranuclear palsy. This illness made it difficult for him to talk, and to walk, and he began using a wheelchair, while continuing to work as much as he could. Although he was ill, he still made remarkable contributions to research. In 1994 Salam retired from his post as director of the ICTP, and he died at his home in Oxford, England, on November 21, 1996, after a long illness. He was buried in the Ahmadia burial ground in Rabwah, Pakistan. In his honor, the ICTP was renamed the Abdus Salam ICTP. It has continued to help scientists from developing countries conduct research and pursue their careers.

After Salam's death, his reputation as a scientist led a publisher of fine art, Illuminocity, to make him the figurehead in a campaign to promote a positive view of Islam through the construction of a museum devoted to the history of Islamic sciences. The museum, exhibiting a collection of artwork titled ''Heroes of Science,'' housed a painting of Salam by artist Ro Kim, who also painted portraits of President Bill Clinton and the president of Korea.

In a tribute to Salam in the *Australian,* a writer noted, ''Salam was a striking man. Any young scientist who worked closely with him invariably found it to be an exhilarating and character-forming experience. In addition to his intellectual gifts, he had a genuine sense of humor, including that rarest of qualities of being able to laugh at himself. A warm twinkle would often accompany his more unorthodox suggestions as to how exactly the foundation of physics should be revolutionized.''

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Hakim Sana'i

A popular and influential poet in the royal court in Ghazna (now in Afganistan) during the late 11th and early 12th centuries, Hakim Sana'i (Abu al-Majd Majdud ibn Adam) (circa 1050–1131) is best known for his classic mystical poem *The Walled Garden of Truth and the Law of the Path.* He is considered one of the finest artists in the Sufi (Islamic mystic) tradition.

Abu al-Majd Majdud ibn Adam is most commonly referred to in historical texts as Hakim Sana'i, which he used as his pen name. The epithet ''hakim'' (''wise one'') was typically reserved for people of great learning. However, he is also referred to variously as Madjdud Sana'i, Adam al-Ghaznawi, Adam Sanai al-Ghaznavi, and simply Sana'i.

Beginnings of a Poet

Sana'i was born in what is now the Afghan city of Ghazna. Most sources give 1050 as the year of his birth, although, like his name, the date varies somewhat. His father was a teacher, but to what extent and in what disciplines Sana'i himself was educated is uncertain.

As a young man, Sana'i seems to have had a talent for enlisting the interest and help of potential patrons from all classes of Ghaznian society. There are records of his interactions with state officials, soldiers, Islamic clergymen, scholars, and artists. Perhaps his most important relationships were with several prominent academics from the Hanafi School of Law.

Sanai's cultivation of numerous patrons and allies, together with his tremendous talent as a poet, led to his appointment as the official court poet of the sultans of

Ghazna. His panegyrics—the lofty, elaborate writings in which he lavishly praised the rulers—made him the darling of the court.

Physical and Spiritual Journey

Sana'i appears to have suddenly abandoned his career as a professional poet after making the acquaintance of a ''drinker of dregs'' (in modern terms, a drunkard) in about 1114. Whether this person was the reason the poet left his career or not, it is known that Sana'i shortly thereafter left the city of his birth. Records indicate that Sana'i was strongly influenced by the drunkard, who reportedly criticized the poet for writing ''in praise of unworthy persons . . . for worldly gains. What will he say to God on the day of the Reckoning when He asks him, 'What have you brought for me?' '' Upon hearing this, Sana'i is said to have immediately left the court's service, foreswore writing panegyrics, and embarked upon a spiritual journey.

Sana'i's first stop on his trek was Balkh. From there he reportedly traveled to other cities in Khorasan Province, which is now part of Iran. He eventually found his way to Merv, in modern Turkmenistan, where he dedicated himself to seeking perfection of spirit. He also turned his attention to securing the patronage of the religious class. An influential Hanafi scholar, who was also a *wa'iz* (preacher), took Sana'i under his wing and became the poet's spiritual and professional mentor.

Influential Poem for Sultan

While living in Khorasan, Sana'i became a highly praised writer of religious poetry. Despite his success and popularity in his adopted home, however, Sana'i decided, for reasons that remain unclear, to return to his native city of Ghazna in about 1126. At the time, religious writing was popular among the ruling classes, and the poet soon attracted the attention of the sultan Bharam Shah. The shah quickly became Sana'i's sole patron, encouraging the aging poet to reside with him at the court. Sana'i resisted, determined to maintain his longtime aloofness from worldly matters, but he wrote and dedicated his most important poem to the sultan, indicating that Bharam Shah had a major influence on Sana'i. But the poet did remain in seclusion for the remainder of his life.

For the shah, the now aged Sana'i wrote the first major *mathnawi* (rhymed couplet) in the Dari language. Titled ''Hadiqat al-Haqiqah wa shari'at attariqah'' (''The Walled Garden of Truth and the Law of the Path''), the poem contained mystical teachings intermingled with proverbs, fables, and anecdotes. The uncommon manner in which Sana'i introduced and explained the esoteric teachings of Sufism—through the medium of poetry—was key to its popularity and lasting value. It is still widely considered by scholars to be the first great mystical poem in Dari, and the work had wide-reaching influence on both Muslim and Persian literature. It became a mainstay of study in the Sufi centers of Multan, Delhi, and Gulbarga.

First to Use Poetic Devices

''The Walled Garden of Truth,'' which was not translated into English until 1910, is a vast panorama in which Sana'i expresses his thoughts and feelings about God, reason, philosophy, love, and other ideas. Composed of 10,000 couplets, the poem spans ten different sections.

Sana'i was the first poet to use the *mathnawi,* the *qasidah* (ode), and the *ghazal* (lyric) to convey and express the mystical, ethical, and philosophical concepts of Sufism, or Islamic mysticism. Altogether, his collected poetry *(divan)* comprises about 30,000 verses. One of his other better-known works is *The Book of Everything: Journey of the Heart's Desire.* However, despite Sana'i's vow never to write panegyrics again, the presence of mild praise even in some of the poet's religious works indicates that he depended upon his patrons for material, if not spiritual, support.

Died in City of Birth

Sana'i died in Ghazna in about 1131 at a very old age. Scholars believe that he was unable to finish ''The Walled Garden of Truth,'' as we now know it, before his death. Although all of the verses are attributed to Sana'i, historians believe that substantial editorial work by other poets (perhaps commissioned by Bharam Shah) was done to coax the work into its final form.

Because of his great influence on the mystical poetry of Persia, Sana'i was commonly thought to be a prominent Sufi himself. However, because his key patrons were Islamic scholars, that is most likely not the case. In addition, Sana'i's religious poetry praised the Prophet and other great figures of Islam, indicating that his audience was the Muslim community as a whole, rather than merely the elite circle of Sufi adepts.

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Sonia Sanchez

American poet Sonia Sanchez (born 1934) helped define the mid-twentieth century Black Arts Move-

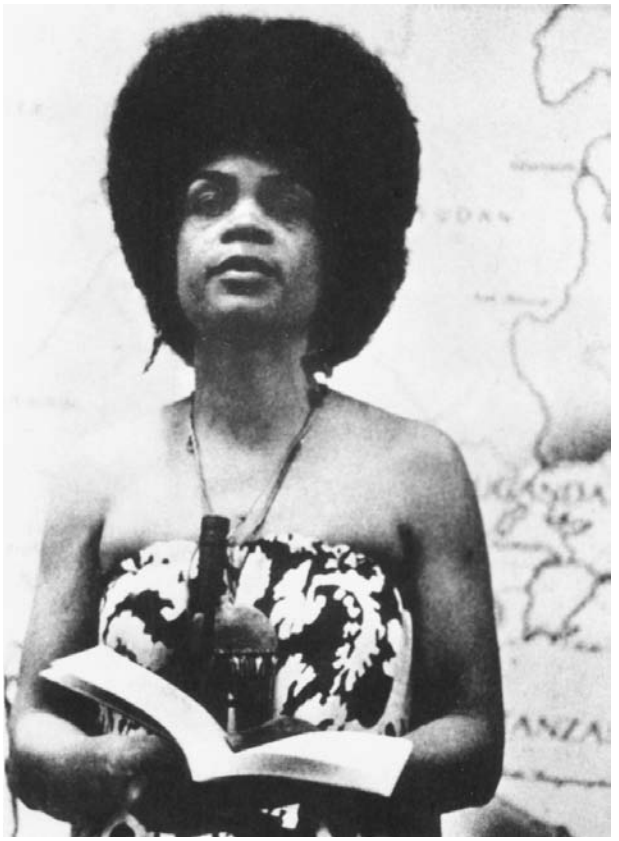

ment, using the language of the streets to write about the frustrations of Northern urban blacks. As an educator, she pioneered a black studies program at San Francisco State College (later became University).

Sanchez was born Wilsonia Benita Driver on September 9, 1934 in Birmingham, Alabama to Wilson L. and Lena (Jones) Driver. When Sanchez was one year old her mother died trying to deliver twins; the twins perished as well. Sanchez and her sister Pat were raised by their paternal grandmother and relatives until Sanchez was six.

Shaped By Birmingham

[sw-3]Birmingham was a large southern industrial city in the later 1930s and ran under the rules of segregation. When she was a young child, Sanchez experienced an eye-opening incidence of discrimination involving her aunt Pauline. She was riding the bus with her aunt who was on her way to work. At each stop the bus became more crowded with white people who wanted to ride it, the bus driver eventually stopped the bus and told the blacks to get off. Her aunt refused. When the bus driver threatened to throw her off, she spat on him. Her aunt was arrested and taken downtown. The family decided she would have to leave town that evening in order for the rest of them to be able to stay and not be harassed.

Sanchez suffered a huge loss at age six when her grandmother died. It also proved to be a significant turning point in her life. ''I began writing when I was a little girl,'' Sanchez explained to Susan Kelly of the *African American Review,* ''and I began stuttering and being tongue-tied. The loss of Mama, my grandmother, made me begin that whole process of writing things down.'' In 1943, Sanchez and her sister moved to Harlem to live with their father and his third wife. Sanchez began writing poems. ''I think writers are born, like mathematicians and scientists,'' she told David Reich of *UU World* (the magazine of the Unitarian Universalist Association). ''What stuttering made me do is write earlier.'' Sanchez frequented the library and credited one librarian as a significant influence. When Sanchez was 11 or 12 the librarian ''gave me an anthology of what at that time was called Negro poetry. . . . I'll never forget this black woman,'' she told Reich.

Participated in Black Arts Movement

In 1955, Sanchez graduated from Hunter College with a B.A. in political science. She did postgraduate work at New York University in 1958, studying poetry with Louise Bogan. Along with other poets from what became known as the Black Arts Movement, Sanchez formed a writer's workshop in Greenwich Village. Other members included Amiri Baraka (LeRoi Jones) and Askia Muhammad Touré. She performed her first poetry reading in a local bar with this group of poets, because they wanted to reach people that didn't normally hear poetry. Baraka recalled an early impression of Sanchez in his autobiography (as quoted in *The Columbia History of American Poetry*), ''[she was] a wide-eyed young woman, quiet and self-deprecating, was herself coming out of a bad marriage and she came to our programs announcing very quietly and timidly that she was a poet.'' Married and divorced from Puerto Rican immigrant Albert Sanchez, she kept his last name when writing. It was during this workshop that she published her first poem.

By the early 1960s she had joined with Haki R. Madhubuti (Don L. Lee), Nikki Giovanni, and Etheridge Knight, to form the ''Broadside Quartet,'' a group of militant poets. Sanchez published her poetry through the Broadside Press, a newly established black press. ''We thought it would be very important to begin our own institution and support our own institution,'' she told Kelly. ''So that's what we did. Many of us turned our royalties back in to that company so they could then continue to publish and survive, and also publish younger writers.'' Later, she married and divorced Knight. They had three children together—Anita, Morani Neusi, and Mungu Neusi.

The writings of the Black Arts Movement were directly related to the changing environment in which black Americans were living. The civil rights movement was unfolding and Sanchez's personal beliefs were taking shape. She was an integrationist in the early 1960s and supported the philosophy of the Congress of Racial Equality (CORE), but later she embraced the views of Malcolm X and took a separatist point of view, focusing more on her black heritage. ''Malcolm articulated all that we thought . . . he gave us his voice,'' Sanchez told Reich. ''That's why many of our po-

ems became so angry at that time - because we picked up on his voice. We said in our poetry what he was saying from stages.'' Sanchez's poetry created a language of its own. Interestingly, because her father was a schoolteacher, Sanchez grew up speaking standard English rather than a Southern or black dialect, but she captured the voices around her. ''Her poetry rejected the language of academia and took on the language of the streets,'' wrote Beth Schneider in *African American Women: A Biographical Dictionary,* ''using lowercase letters, abbreviations, phonetic spellings, and hyphens.''

Developed Early Black Studies Program

In 1965, Sanchez began her career as an educator in San Francisco, sharing her words of revolution which expressed her anger about racial and economic oppression. While at San Francisco State College (now University) she played an integral role in developing some of the first black studies courses in the nation, including a class in black English. She went on to teach at the University of Pittsburgh and became an assistant professor at Rutgers University from 1970-1971. Around this time, Sanchez separated from the ''Broadside Quartet'' and became a poet on her own. She began focusing more on black women in her writing, while her career in academia continued at Manhattan Community College and City College of the City University of New York, and as an associate professor of English at Amherst College in 1972.

It was always clear to Sanchez that her politics had an impact on her career. While at San Francisco State College the FBI pressured her landlord to put her out because she was a radical. After being arrested during a strike at Manhattan Community College in New York City, she felt she was kept from getting other teaching jobs in New York. Yet Sanchez enjoyed a long and distinguished career in academia. She later taught at the University of Pennsylvania and began teaching at Temple University in 1977. By 2003, she had lectured at over 500 universities and colleges in the United States.

Writing Took Off

Sanchez published her first book of poetry, *Homecoming*, in 1969. William Cook wrote in *The Columbia History of American Poetry,* ''her first book of poems reflects thematically and stylistically the Black Arts aesthetic and its focus on the theme of cultural and consciousness development.'' Cook continued, ''Sanchez knows the power of humor and of tenderness, qualities not often associated with Black Arts poetry.'' She followed with *We a BaddDDD People* in 1970, a book that experimented with the use of the black dialect as a poetic medium. Although Sanchez readily acknowledges there was an earlier tradition of using black English by poets such as Sterling Brown who wrote about poor Southern black men and women, she also realized she had broken new ground. ''I took the whole idea of using black English and dealing with it in an urban setting,'' she explained to Kelly, ''incorporating the hipness that was in that black urban setting.''

Sanchez was also writing plays, such as *The Bronx Is Next*, produced in New York in 1970. Sanchez told Kelly, ''[The play's] point was to talk about how destructive Harlem was. Harlem had had its moments, but the kind of Harlem I was beginning to see . . . the change was coming through drugs and decimation.'' The *University of Michigan Black Arts Movement Website* stated that her plays deal ''with characterization of women in [their] work, that make clear the stereotypes that Black women faced in the 1960s and 1970s.''

Sanchez's writing was prolific at this time. In the 1970s she published six more books of poetry and had four more plays produced. She also published three books for children, including her first book of poetry for children, *It's a New Day: Poems for Young Brothas and Sistuhs*. In 1972, she received a $1,000 award from the American Academy of Arts and Letters and a PEN Writing Award. In 1977-78, she received the National Education Association Award. The monetary gift that accompanied it allowed her to continue her creative work. She published *I've Been a Woman* in 1978.

Joined Nation of Islam

Between the years of 1972 and 1976, Sanchez belonged to the Nation of Islam. She has given various reasons for why she left the Nation. In *Black Women Writers at Work,* Sanchez was quoted as saying: ''It was not easy being in the Nation. I was/am a writer. I was also speaking on campuses. In the Nation at that time women were supposed to be in the background. My contribution to the Nation has been that I refused to let them tell me where my place was. I would be reading my poetry some place, and men would get up to leave, and I'd say, 'Look, my words are equally important.' So I got into trouble.'' She added, ''I had to fight a lot of people in and outside of the Nation due to so-called sexism. I spoke up. I think it was important that there were women there to do that.'' However in her interview with Kelly in 2000, she stated: ''I had gone into the Nation because I was raising my children by myself, and the public school situation was really pathetic. The Nation was one of the places to receive a good education at the time. . . . But I was not greeted well in the Nation, because they said I was . . . a revolutionary PanAfricanist and socialist. That was told to me point-blank. So I understood, truly, that my days in the Nation were numbered.'' Sanchez denied to Kelly that she had left the Nation because of feminist issues.

Became Highly-Regarded Poet

Homegirls and Handgrenades won an American Book Award in 1985. Sanchez followed with *Under a Soprano Sky* (1987), then *Wounded in the House of a Friend* (1995). Throughout her writing career, Sanchez tackled the most difficult of subjects, including violence, bigotry, drug abuse, gender issues, and poverty. Her 1997 book *Does Your House Have Lions?* was about her stepbrother who had died of AIDS. It was nominated for both the NAACP Image and the National Book Critics Circle Award. She followed with *Like the Singing Coming off the Drums: Love Poems* (1998). The subject matter of Sanchez's writings was always real life

and never shied away from the political. The form of her writing drew equal attention. One notable experiment was her combination of black English and the haiku, as displayed in *Shake Loose My Skin: New and Selected Poems* (1999). Of the last book, which offered a selection drawn from over 30 years of Sanchez's poetry, *Library Journal*'s Ann K. van Buren wrote that it ''leaves one in awe of the stretches of language Sanchez has helped to legitimize.'' *Publisher's Weekly* wrote: ''This collection should draw wide attention to the consistency of Sanchez's achievement, and to the success of her formal adaptations.''

Made Additional Inroads

In addition to her writing career, Sanchez made occasional recordings of her work as well, including her early books of poetry *Homecoming* and *We a BaddDDD People*. Later came creations such as her 1971 recording *Sonia Sanchez and Robert Bly,* her 1982 recording *IDKT: Captivating Facts about the Heritage of Black Americans,* and *Sacred Ground, with Sweet Honey and the Rock* (1995). She was sought out for her poetry readings, which were impassioned and full of spontaneity. She traveled extensively to such far reaches as Cuba, Africa, the People's Republic of China, Australia, and Norway to read her work.

A contributing editor to *Black Scholar* and *The Journal of African Studies,* Sanchez has also edited two anthologies: *We be Word Sorcerers, 25 Stories by Black Americans* and *360 degrees of Blackness Coming at You.*

Sanchez retired in 1999 from Temple University after they awarded her the Lindback Award for Distinguished Teaching. She began teaching at Temple in 1977 and was their first Presidential Fellow and later became the Laura Carnell professor of English and women's studies. In May 2004 she was awarded an honorary degree from Haverford College.

Sanchez continued to make her home in Philadelphia, writing and taking speaking engagements. She remained committed to social change. ''All poets, all writers are political,'' Sanchez told Reich. ''They either maintain the status quo, or they say, 'Something's wrong, let's change it for the better.' That's what my life has really been about.'' As for her inspiration, she told Kelly: ''It is that love of language that has propelled me, that love of language that came from listening to my grandmother speak black English.''

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Romy Schneider

Austrian-born actress Romy Schneider (1938–1982) went from playing Bavarian princesses in frothy historical dramas to working with some of the most influential and daring European filmmakers of her era during the 1960s and 1970s. ''Elegant and sensuous, she had a striking screen presence,'' noted Schneider's *Times* of London obituary from 1982, ''but despite excellent performances of both comic and dramatic parts, her career did not quite fulfil its early promise.''

Schneider was born Rosemarie Magdalena Albach-Retty on September 23, 1938, in Vienna, Austria, and during her early years ''Romy'' became the shortened version of her given name. She was the third generation in a theatrical family on the side of her father, Wolf Albach-Retty, who regularly appeared with the Vienna Volkstheater. Her paternal grandmother, Rosa Albach-Retty, had been a famous Vienna stage actress of an earlier era. Schneider's mother, meanwhile, was a film actress in Germany during in the 1930s, appearing in the light comedies and toothless historical epics that were part of the Nazi government's propaganda effort. During World War II, Schneider's parents separated, and after the age of four she lived with her mother and maternal grandparents in Berchtesgaden, Germany, where she attended school.

As a teen, Schneider attended a school in Salzburg, Austria, where she performed in plays and participated in several sports. Her ambition was to become a painter, a career idea she jettisoned after her film career was suddenly launched at the age of 15. A director of one of her mother's films offered a part playing the on-screen daughter, and *Wenn der weisse Flieder wieder blüht* (When the White Lilacs Bloom Again) was a box-office success in 1953. Schneider was offered more parts, including a light biopic

about the adolescence of Queen Victoria, *Mädchenjahre einer Königen* (Girlhood of a Queen).

Beloved ''Sissi''

Mädchenjahre einer Königen was written and directed by veteran Austrian filmmaker Ernst Marischka, and its success led to Schneider being cast in 1955's *Sissi,* the first in a trilogy of films about Elisabeth, the wife of Austro-Hungarian Emperor Franz Josef. The film was a huge success in West Germany and Austria at the time and was quickly followed by two sequels that chronicled the beloved princess's 1854 wedding and subsequently tragic personal life. The trilogy's popularity seemed linked to some lingering post-World War II unease in West Germany, maintained critic Ute Schneider. ''Hardly any other 1950s tearjerker film had been more effective in letting the audience sob their heart out,'' she wrote, according to an essay in the *International Dictionary of Films and Filmmakers.* ''It is a pertinent example of the continuing repression of political reality that can be traced in [German] entertainment cinema. Sissi demonstrated yet again the victory of the heart over the 'evil' of politics, the dream of conquering people and countries with no more than a feminine smile and maternal care.''

Fled to Paris

Sissi made Schneider a major new screen star in Europe at the time, but the films proved to have a longevity few expected. ''Unrivalled in their sentimentality, the Sissi films remain a staple of daytime television schedules and occupy an exalted place in German gay iconography,'' *Guardian* writer Denis Staunton asserted years later. An abridged version of the trilogy was dubbed in English and titled *Forever My Love* for its 1962 release, but overseas audiences were unimpressed. Nor did *Mädchenjahre einer Königen* do particularly well when a dubbed English version was released in 1958 as *The Story of Vickie,* but Schneider did make her first visit to the United States on a small press tour for the release that year.

Schneider later said that her family was still largely in control of her career at the time and were selecting her scripts for her. She was cast in a 1958 movie *Christine,* about romantic intrigues at the 1906 Viennese court, which co-starred her with Alain Delon, one of France's top leading men at the time. The pair fell in love, and upon their engagement Schneider left Germany and settled in Paris with him. The German tabloid press was outraged, as were the studios, directors, and producers who depended on her box-office allure. Despite her fame, she later recalled in an interview with the magazine *Life,* she instead felt like ''an orange that must be pressed to the last drop. Nobody ever thought of me, or ever asked me to shout or be a real human being. People thought, 'How sweet, how lovely, how kind she is!' I wanted to be modern and hard, to be a grown-up woman. I had to run away.''

Taking a break from film for a time, Schneider made an uncredited cameo appearance in *Plein Soleil* (Purple Noon), the first-ever film adaptation of Patricia Highsmith's *The Talented Mr. Ripley* novels, but turned down other parts. She was even offered $200,000 for a fourth *Sissi,* but Schneider was determined to transform herself into a serious film actress, despite the sniping back home that she had given up her career for love. ''I sometimes think I am too true, too honest, too direct,'' she told a writer for *Look* in 1962. ''That was what they thought was wrong with me in Germany. . . . The German people are now very happy about my new career, and they want me to return. But I will not speak to German film producers because they refused to understand me.''

Multilingual Star

Schneider's return to the screen began with her debut on the Paris stage with Delon in *'Tis Pity She's a Whore,* an Elizabethan drama in translation that required Schneider to play her part in French, which was still unfamiliar to her. The production, in the hands of a famously formidable Italian stage and screen director Luchino Visconti, was a hit with critics and theater-goers, and led Visconti to cast her in *Boccaccio '70.* This was a trilogy of stories involving some salacious romantic intrigues, with Anita Ekberg and Sophia Loren playing the two other roles in segments directed by renowned Italian filmmakers Federico Fellini and Vittorio de Sica. The film was a terrific success across Europe and was released in North America as well. In her story, Schneider played a contessa who discovers that her husband regularly hires costly prostitutes and decides to fool him once herself.

After that point, Schneider made a few films in English, including Orson Welles's lauded adaptation of the Franz

Kafka novel *The Trial.* The 1962 version starred Anthony Perkins as a man who is put on trial for unknown crimes; in an effort to clear his name, he visits the palatial home of the mysterious ''Advocate,'' played by Welles. Schneider was cast as the seductive maid there, Leni. Next, Schneider appeared in *The Victors,* a 1963 Columbia Studios project set during World War II. She also made *The Cardinal* with Otto Preminger, playing a young Viennese woman who falls in love with Tom Tryon's ambitious Roman Catholic priest.

A Few Hollywood Hits

Schneider had a five-picture deal with Columbia, and the most profitable work to come from it was a 1964 farce with Jack Lemmon, *Good Neighbor Sam.* In it, she played a European heiress-to-be who asks her married advertising-executive neighbor to pretend to be her spouse so that she might claim her inheritance. But Schneider disliked working in Hollywood, in part perhaps because of the press she earned for her efforts; a brief *Good Housekeeping* profile from 1965 claimed she ''sometimes looks as American as tollhouse cookies; other times, as French as an éclair.''

That same year, Schneider's last notable English-language movie was released, *What's New, Pussycat?* The script was written by Woody Allen, the first full-length comedy from him, and featured Peter O'Toole as the fiancé of Schneider's character. He is desperate to curb his infidelities before their impending wedding, but women seem to fall madly in love with him; Peter Sellers played the psychoanalyst who is attempting to cure him, and all parties—including the film's supporting stars, Capuchine and Ursula Andress—descend on a country villa for a farcical weekend.

Object of Tabloid Gossip

Schneider went back to France around 1966. Though she continued to appear in the occasional French film with Delon, their romance cooled and he was rumored to have ended it by sending her a single rose. She wed actor and director Harry Meyen-Haubenstock in 1966, with whom she had a son, but they were divorced by 1975, and in Europe's celebrity magazines Schneider was regularly deemed unlucky in love by the press. Her personal life became the subject of tabloid fodder, with even a miscarriage making headlines, but Schneider gave birth to a second child, Sarah, in 1977 with her new husband, photographer Daniel Biasini.

Schneider's career was boosted when director Claude Sautet began casting her with Michel Piccoli in a series of movies, many of which focused on her appeal as an intelligent, sexually modern woman. These included *Les Choses de la Vie* (The Things of Life) in 1970, *Max et les ferrailleurs* (Max and the Junkmen) in 1971, and 1972's *César et Rosalie.* She reprised her ''Sissi'' role when Visconti made the 1973 period drama *Ludwig,* about the princess's cousin, Prince Ludwig II of Bavaria. This time, however, her Sissi was no sweet ingénue but rather a calculating young woman who views her increasingly unstable cousin Ludwig, who is in love with her, as an unsuitable choice for a spouse.

In 1975, Schneider made a film with Claude Chabrol, *Les Innocents aux mains sales* (Dirty Hands). Its story centered on a woman who plots to kill her husband, played by Rod Steiger, with her lover in Saint-Tropez. In 1977, she appeared in her first German production in nearly two decades, *Gruppenbild mit Dame* (Group Portrait with Lady). The film was a joint French-German effort based on a popular nonfiction book by German writer Heinrich Böll, and it won her the Deutscher Filmpreis for Acting that year. In 1979, she appeared in the Costa-Gavras film *Clair de femme,* following it with a work from director Bertrand Tavernier, *La Mort en direct* (Deathwatch).

A Tragic End

Schneider's health began to fail, and her personal life indeed turned tragic when her 14-year-old son died after climbing over the iron gate of their garden. She underwent a serious kidney operation and died of heart failure in her Paris home on May 29, 1982. Her last film was released in 1981, *La Passante du Sans-Souci* (The Passerby), another French-German co-production in which she co-starred once more with Piccoli. Posthumously, Schneider became an icon in Europe, the symbol of an era when women performers began to take on more daring, provocative roles. There have been several French and German-language biographies of her life and career, and between Vienna and Villach there is even an inter-city train named in her honor that runs twice daily.

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Tex Schramm

In 2003, the National Football League (NFL) lost one of its greats with the death of Tex Schramm (1920–2003). Not a player, but an owner, a promoter, and an innovator, Schramm created the NFL where the Dallas Cowboys became ''America's Team'' and football became American fans' sport of choice.

Born in San Gabriel, California, in 1920, and named after his father, not the lone star state, Texas Ernest Schramm ended his football career after high school. The pint-sized-but-almost-150-pound fullback decided that writing about the game was safer than playing it. Attending the University of Texas, Schramm earned a degree in journalism. Then, after a stint in the U.S. Air Force, he began his career as a $30-a-week sportswriter for the *Austin American-Statesman.*

Early Career

In 1947 Schramm entered the arena of football when he was hired as the then Los Angeles Rams' publicity director. During his five-year tenure Schramm hinted at what would become his unwavering commitment to do what was best for the game and its fans. This included forcing an end to discrimination within the team by signing a player from a black college, Tank Younger, in 1949. One year later, the Rams became the first team to draft a black player, running back Dan Towler. Rewarded for his dedication to the team, Schramm was named the Rams' general manager in 1952. Over the next five years he worked, on a broader level, to increase the NFL's popularity. To assist him in accomplishing this goal Schramm hired Pete Rozelle to replace him as the Rams' publicity director. Rozelle would eventually become the commissioner of the NFL.

In 1957 Schramm left his job as the Rams' general manager and returned to journalism, but not as a sportswriter. During the 1950s the major networks were just beginning to realize that sports–football in particular–could be a moneymaker. Schramm also recognized the potential of the new medium to give a boost to football's popularity. By broadcasting games on the television, more people would have access to the sport, effectively increasing the number of football fans, and increased ticket sales would follow. For the next three years Schramm, as an executive for CBS Sports, expanded the media coverage of U.S. football teams, among them a struggling small-market team called the Green Bay Packers. ''I cut the Packers a check for $15,000,'' Schramm later recalled to the *Fort Worth Star-Telegram*. ''I threw in more money, thinking it would be good for the network in the long run.'' Television, however, was not the only means used to increase football's audience. Logically, if the league had more teams, then football would have more fans.

Established Cowboys Dynasty

While expanding the NFL to include more teams has become a common occurrence, in 1960 expansion was a rarity. Schramm resigned from CBS Sports and was hired by Clint Murchison, the founder of the Dallas Cowboys, to become that team's president and general manager before the NFL even approved the Cowboy's existence. Once the NFL gave its approval, however, there was no stopping Schramm. In his plans to grow the team he was helped by what he later called ''the most important piece of legislation in the history of sports,'' as the *Fort Worth Star-Telegram* quoted. That legislation gave all teams in the NFL equal shares of the revenue their televised games generated. The impact of this decision was immediate. No longer would small-market teams like the Packers have to beg Schramm for extra money because their television audience was only a fraction of big-market teams like the Rams. Parity had been created in the NFL.

This new parity helped Schramm and the Dallas Cowboys because the virtually unknown Cowboys now had money to not only attract competent coaches, staff, and players, but also to publicize the fact that a new football dynasty was being built in Texas. As the team's general manager, Schramm spent the team's television money wisely. First, he hired experienced coach Tom Landry and ingenious draft advisor Gil Brant, because he understood that coaching and drafting well would result in an unstoppable team.

For the next five years the Cowboys had a losing record. In 1965 the team began to emerge and reached the .500 mark, and it was clear that the patience required to build the team through drafting was about to pay off. With notable defensive players like Bob Lilly and Mel Renfro as well as wide receiver Boy Hayes, the Cowboys, in 1966, tackled and ran their way into the championship game. Ironically, they lost to the team Schramm once donated money to: the Green Bay Packers.

Merged the NFL and AFL

For a team to become a dynasty, the bar of competition must be raised. However, within the NFL teams competed only against other NFL teams. There was a rival–the Ameri-

can Football League (AFL)–but teams from this league also played only against other AFL teams. What was needed was a merger of the two leagues. In this step the NFL resisted; it saw the AFL as its ugly stepsister, born off its own success. Schramm stepped in and called Lamar Hunt, owner of the AFL's Kansas City Chiefs. Together the two men negotiated a deal where both leagues could benefit. The first benefit of this merger was a championship game where the two top teams from each league competed. It was called the Super Bowl.

Now that the competition had been raised through the successful merger of both leagues, Schramm refocused his efforts on promoting the Cowboys. He wanted his team to be seen not just as just an expansion team, but as a team all football fans would root for, even over their home team. Throughout the 1970s Schramm established what would become the Cowboy's swagger: the unrelenting confidence that no team, no player, no coach was better. To publicize the team he decided to make another merger. Knowing that, on television as everywhere else, sex sells, Schramm hired professional female dancers. These dancers, as the Dallas Cowboy Cheerleaders, toured around the country promoting the Cowboys as well as performing at the team's games. Schramm's highly successfully marketing campaign was not approved by Coach Landry, however. As noted by the London *Times,* Landry referred to the Cheerleaders as ''porno queens.'' Schramm responded by forcing ''his coach to watch a real pornographic film.'' Landry never again negatively commented on Schramm's ideas.

Pushed for More Innovations

Once Schramm had the television audience watching the Cowboys' cheerleaders, he came up with another idea to capture the fan's attention, and this time the focus was on the athletes. He would play the team on a national holiday. The Detroit Lions had already established their presence by playing a morning game on Thanksgiving. That changed when Schramm scheduled the Cowboys to play an afternoon game. Football fans, hungry for something to watch as they ate their turkey dinners, tuned in to the Cowboys. As a result, the team's popularity soared; a new stadium was built with its infamous hole in the dome roof where God could watch his favorite team play; and Texas Stadium's box seats were soon filled with Texas oilmen who would freely spend their money. By 1978 the Cowboys had won two Super Bowls. More importantly to Schramm, the Cowboys had also been named ''America's Team'' by NFL Films. Fans embraced the team's new name while Schramm conjured up another idea to expand the Cowboy dynasty.

Since its inception, football had been seen as an American sport. As the Dallas Cowboys reigned throughout the 1980s, Schramm knew his team, ''America's Team'' could become the ''World's Team'' if only the global audience had the opportunity to see them play-not on television, but live. So, in 1986, Schramm packed up the Cowboys and flew them to Wembley Stadium in London, England for a pre-season game against the Chicago Bears. He called it the American Bowl. His risky idea paid off and the Cowboys became even more popular. This influenced other teams to travel overseas including to Japan to expand their fan base.

By 1989 Schramm had, as then NFL Commissioner Paul Tagliabue told the *Los Angeles Times,* built ''the NFL into America's passion by developing a glamour franchise with national appeal.'' Yet, this appeal could not stop the decline of the Cowboys. Infamous off-the-field antics and parties that ended in drug busts, as well as on-the-field poor play and the ineffectiveness of Coach Landry eventually overwhelmed ''America's Team.'' New ideas were needed and those ideas came when businessman Jerry Jones bought the Dallas Cowboys. He surprised Schramm by not only firing Landry, but also firing Schramm.

Although no longer affiliated with the team, Schramm remained a fan of the Cowboys and continued working to promote the NFL through his tenure as president and CEO of the World League of American Football (now known as NFL Europe). His efforts led to the NFL being announced over more than 200 radio stations as well as games being broadcasted in Spanish. ''Schramm was Barnum and Bailey all rolled into one,'' former Cowboy Charlie Waters told the *Los Angeles Times*. ''He was a great salesman.''

In 1991 Schramm was inducted into the Pro Football Hall of Fame, but curiously had not been welcomed into the Cowboy's own Hall of Fame, the Ring of Honor. Jones rarely spoke to his predecessor until 2003, when Schramm's ill health prompted him to announce that Schramm's name would be added to the Ring. ''He is going to be recognized as the architect as the man who started and built the Cowboys into America's Team,'' Jones told the *Los Angeles Times.* ''That's as it should be.''

Before the induction ceremony could take place, Schramm passed away on July 15, 2003. However, upon first hearing of his induction into the Ring of Honor during a visit to Texas Stadium, he ''literally rose to the occasion . . . in stubborn rebellion against infirmity,'' Frank Luksa wrote in *Texas Monthly,* then ''straightened his bent body as best he could and made his way to the stage to bask in forthcoming attention.''

Forever Influenced Football

Schramm's influence on football continued after his death. Imagine the game without instant replay, overtimes, microphone-wired referees, the 30-second clock, goal post strips, wild-card playoffs, computerized draft selections, quarterback's wired helmets, and the Super Bowl. All were Schramm's ideas. However, perhaps he will be best remembered for being football's number one promoter who never forgot who mattered most: the fans. Bill ''Cowboy'' Lamza, president of the Dallas Cowboys Fan Club shared this memory of Schramm with the *Houston Chronicle*: ''Tex was always a fan's fan . . . any fan could write a letter to Tex . . . and they'd get a letter back from him, signed personally.'' This personal touch made fans feel like an important part of the team. However for Schramm it was always the fans, as he once told the *Fort Worth Star-Telegram,* who made him feel great, even after he had been out of the public eye for more than a decade. ''When I go somewhere, people always come up and say, 'Tex Schramm? All I want to do is

say thank you for a lot of great seasons and great memories.' ''

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Richard W. Sears

American merchant Richard W. Sears (1863–1914) possessed one of his era's shrewdest business minds. As the founder of the Sears, Roebuck & Company mail-order powerhouse, Sears revolutionized retailing in a rapidly expanding, increasingly prosperous nation.

''Sears had a deep, intuitive feel for the commercial needs and aspirations of the people of rural America,'' noted *American Heritage* writer John Steele Gordon, ''and a genius for writing catalogue and advertising copy that awakened those needs and aspirations.''

Early Business Experience

Sears was born on December 7, 1863, in Stewartville, Minnesota. His parents were of English heritage, and his father was a successful wagonmaker who entered into a stock farm venture that failed. After his father died, the teenage Sears was obligated to support his mother and sisters and went to work in the offices of the Minneapolis and St. Louis Railroad in Minneapolis. He worked as a telegraph operator, and then trained to become a station agent.

Relocating to a small burg called Redwood Falls, Sears ran its railroad station and slept in a loft there as well, a berth he got in exchange for keeping the station clean. He supplemented his income by dealing in coal and lumber and by contracting with local Native American communities to ship their venison. In his spare time, he studied the catalogs that came through, comparing the wholesale prices of the merchandise listed on the bills of lading for train freight with the retail prices in the catalogs, and concluded that there was profit to be made in mail-order businesses.

One day in 1886, Redwood Falls's jeweler declined to accept a shipment of watches that arrived at the station. Instead of returning them to the manufacturer, Sears asked for and was given permission to sell them. He then sent out letters to other station agents along the line offering them for sale at $14, two dollars more than what he had paid. The watches had a suggested retail price of $25 and sold quickly. Station agents asked for more, and Sears's first mail-order company was born. He contracted with the watchmaker for more and took out advertisements in St. Paul newspapers.

After earning $5,000 during his first year in business—a small fortune at the time—he quit his railroad job to devote himself full time to his new business. The R. W. Sears Watch Company catalog started to offer a wider array of jewelry and then silverware, and he decided that relocating to Chicago, a transportation hub, would help keep his shipping costs low. When some of the watches began to come back needing repairs, Sears hired Alvah C. Roebuck, a self-taught watchmaker who had grown up on an Indiana farm.

Bored with Banking

After just three years in operation, Sears decided to sell his mail-order business, and the transaction netted him several thousand dollars. For a time, he ran a bank in rural Iowa but found that he missed the livelier merchandising business. Heading back to Minneapolis, Sears teamed with Roebuck again and put the latter's name on the company. By 1893 both had returned to Chicago and the second venture was thriving under its new name, the Sears, Roebuck and Company.

Sears and Roebuck printed and distributed a free catalog that offered an array of goods, from saddles and guns to baby carriages and blankets. Sears wrote all of its ad copy, but he lacked the organizational skills to keep the company from being constantly inundated with orders—sometimes

for goods that were not yet available for shipping. At times, he burned piles of order slips when things became too backed up. He and Roebuck often worked seven days a week, putting in 16-hour days.

Fed up, Roebuck sold his interest around 1894, and Sears scrambled for a new partner with solid managerial experience. He found Aaron Nusbaum, the owner of a pneumatic-tube company who paid a sales call on Sears one day. Sears offered him a partnership, and Nusbaum sold his company to buy into Sears' mail-order firm; he also brought his brother-in-law, Julius Rosenwald, with him. Rosenwald owned a successful Chicago menswear business that had wholesaled suits to Sears and knew the company had vast profit potential.

Earned Enmity of Shopkeepers

Sears' company began a heady period of growth in the late 1890s. Its ''audience was rural America, millions of thrifty consumers whose only shopping outlet was the general store, where selection was spares and price markups usually horrendous,'' wrote Eugene Carlson in the *Wall Street Journal.* The cover of the 1897 Sears catalog urged customers to take it to their local merchants and compare the prices. Inside, its pages offered a vast array of goods, from firearms and ammunition to hats, books and even large-ticket items like pianos that could be purchased on an installment plan. Sears ''knew how to talk to flinty, skeptical rural America,'' noted a *Fortune* profile. ''He wrote copy for his catalogue as if he were looking a farmer right in the eye.''

Despite his poor managerial skills, Sears had an excellent sense for marketing in addition to his writing talents. The few years he had spent in Iowa as a banker had given him insight into his target customer, and Sears courted German and Swedish immigrants in the Plains states by including ordering instructions in their languages. In another one of his innovative schemes, called the ''Iowazation'' project, Sears asked his best customers in the state to distribute 24 catalogs among their friends and neighbors; in return, they earned a small percentage of the resulting sales. The program proved so successful that it was used in other states as well.

Within a few years, the Sears catalog was so popular that envious local merchants sometimes paid youngsters to collect them for burning. In other parts of the country, the company was forced to send the catalogs out in brown wrappers, since many local general stores that were losing sales to Sears served as the post offices. Volume sales kept merchandise prices in the catalog low, and a reassuring money-back guarantee won over customers. Sears had copied the ''satisfaction guaranteed'' idea from the Montgomery Ward catalog, which was already a success by the time he started his company. But Sears'catalog soon surpassed Ward's, and the pair engaged in an intense business rivalry for many years.

Capitalized on Boom Years

When Sears teamed with Nusbaum and Rosenwald in 1895, his company was selling $500,000 worth of goods annually; five years later, salesr hit $11 million. Sears had found a huge, untapped consumer market in rural America. Some 853,000 Sears catalogs went out in 1900, at a time when the U.S. population of 76 million was classified as three-fifths rural. The catalogs that boasted ''We sell everything'' were eagerly awaited by households in the rapidly expanding Midwest and West. The women's fashions pages were torn out and taken to small-town dressmakers or copied at home on one of the several models of sewing machines the catalogs sold; customers could even build new homes from kits the catalog offered for sale. The success of the company was helped by fortuitous timing; railroads were expanding across the United States, which helped move freight along more quickly, and the Rural Free Delivery Act, which went into effect in 1896, guaranteed the catalogs would be delivered to every single American home, no matter how remote.

The three partners did not get along well, however. ''Nusbaum was a burr under both Rosenwald's and Sears's saddles as a fence sitter who would defer to their decisions but say 'I told you so' if things went wrong,'' wrote Daniel A. Wren and Ronald G. Greenwood in their book *Management Innovators,* a chapter of which was reprinted in a 1998 issue of the *Journal of Leadership Studies.* Sears eventually delivered an ultimatum: either the brothers-in-law buy out his share of the company, or he and Rosenwald would buy Nusbaum's share. This forced Rosenwald to choose between his family and the company, and he chose the company. Nusbaum was bought out in 1901 for $1.25 million, a massive return on his original investment of $37,500.

Sold Shares in a Huff

By 1906 the Sears catalog enterprise moved into a new Chicago headquarters that made it the largest single-business space in the world at three million square feet. The company was receiving about 20,000 orders daily from its catalog and even boasted the world's first automatic envelope-opening machine; during the leadup to Christmas, about 100,000 orders arrived each day. It was the largest mail-order business in the world.

Rosenwald possessed the managerial genius that helped Sears' marketing vision attain success. He devised a color-coding for order processing and even set up a type of assembly line that enabled them to be filled quickly. An unknown carmaker from Detroit, Henry Ford, visited the Sears headquarters to see the idea in operation and later used it in his first factory. An order could be filled in just 15 minutes from the moment the envelope was opened, but the problem came from orders that had to be filled from multiple departments. Rosenwald created a system under which a department would be fined if it did not fill an order in the targeted time frame.

Sears' lack of business acumen brought his own severance with the company. A 1907 depression caused sales to decline from $49 million in 1906 to $47 million, and Sears argued that the 1908 advertising budget should be increased. Rosenwald resisted, believing it more prudent to reign in expenses during the economic slump, and so Sears sold his shares for $10 million to Goldman, Sachs, the Wall

Street investment banking firm, in 1909. He was given a seat on its board but attended only one meeting.

Sears retired to his farm in the countryside north of Chicago and died in Waukesha, Wisconsin on September 28, 1914. To his wife, Minneapolis native Anna Lydia Meckstroth, and four children he left an estate valued at $25 million. Under Rosenwald and successors, the company that bore Sears' name well into the twenty-first century continued to thrive. It opened its first store in 1925, and the catalog continued to be a staple in American homes until the 1970s.

Sears was buried in an opulent crypt in Chicago's Rosehill Cemetery, where legend has it that near his grave a man in a top hat can be seen walking toward the burial site of Montgomery Ward, Sears' archrival.

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Ruth Porter Crawford Seeger

American composer, music teacher and musicologist Ruth Crawford Seeger (1901–1953) is regarded by many to be the most important American female composer of the 20th Century. She was a crucial figure in the American modernist movement in the 1920s and early 1930s and also played a key part in the American folk music revival. With her husband, composer Charles Seeger, she became a champion of the downtrodden.

Early Years

Seeger was born Ruth Porter Crawford was born July 3, 1901, in East Liverpool, Ohio, the daughter of a Methodist minister and his wife. Because of his religious calling, Seeger's father, a conservative man of humble means, took posts at many different parsonages, and the family moved around a lot. He died in 1914 while the family was living in Jacksonville, Florida.

During Seeger's itinerant childhood, her mother encouraged her interest in music while her father's sermons inspired her to write poetry. Seeger began studying piano when she was 11, and she became an accomplished pianist while still a teenager. After she graduated from high school, she enrolled in Foster's School of Musical Art. When the school relocated to Miami, Seeger moved to Chicago in 1921 to continue her music education. Her mother intended for her to study piano for a year and then return home to teach music.

Began Composing in Chicago

But things didn't go as planned. Chicago opened up a whole new world to Seeger, and at age 19 she entered a period of tremendous personal and artistic growth. She was introduced to orchestral and symphonic music, opera and, later, avant-garde music. She would remain in Chicago until 1929, when she moved to New York.

An important early step in Seeger's increasing sophistication as a musician and an individual came when she began studying musical composition and theory under the hard-driving music teacher Adolf Weidig, whose father had been a pupil of Brahms. The innovative teacher, originally from Hamburg, Germany, encouraged his students to produce original works as part of their education, and that advise greatly influenced Seeger's development as a composer.

Seeger's personal growth took another great leap when she began studying under pianist Djana Lavoie Herz, who was a disciple of Alexander Scriabin, a renowned Russian composer whose deep interests in philosophy and mysticism were evident in his piano sonatas, concertos and symphonies. His later and more complex works exhibited atonality, a method of musical composition that rejects the principles of tonality, harmony and key. Through Herz, Seeger became interested in theosophy, Eastern religions, European modernism and American transcendentalism.

Seeger became part of Herz's circle of musician friends that included avante-garde composers Dane Rudyhar, Aaron Copland, Carl Ruggles, and Henry Cowell. Rudhyar and Cowell encouraged Seeger's leanings toward atonality. Seeger developed a professional relationship with Cowell that had a tremendous impact on her career. Cowell, a highly regarded publisher and promoter of new music, became her most ardent supporter.

Seeger's earliest compositions, created in 1922 and 1923, were unremarkable works created for children. However, her subsequent pieces, produced between 1924 and 1929, represented a quantum leap. Influenced by the new music she was exposed to and by her talented circle of friends, Seeger began developing her own unique compositional style, which became evident in the *Piano Preludes* she created in 1924. At the time, it was a widespread belief among male composers that composition was a task too complex for the female mind, but Cowell recognized Seeger's abilities and would publish and write about her music as well as arrange performances. Concert performances of her work caused a critic to comment that Seeger could ''sling dissonances like a man'' (according to her daughter Peggy Seeger's website).

Her Chicago work, particularly her nine *Piano Preludes,* showed the influence of Scriabin, with their atonal elements, including dissonance and irregular meters and

rhythms. These daring and original pieces reveal an artist at the peak of her form. Other works from this impressive period include *Sonata for Violin and Piano* (1926) and *Suite for Five Wind Instruments and Piano* (1927).

During this time, Seeger worked in folk music as well. She collaborated with poet Carl Sandburg on folk song arrangements, contributing music arrangements to his book *The American Songbag* and, later, music for eight of his poems. She also taught piano to his children. Later in her career, she would return to folk music in a more significant way.

Moved to New York

Cowell had published Seeger's works in a *New Music Quarterly* series, and he convinced Seeger that she had outgrown Chicago. In 1929, acting on Cowell's advice, she moved to New York City. Cowell had arranged for her to study composition with Charles Seeger, an important composer and musicologist, who introduced her to new and more complex musical theories. His teachings greatly affected the way she composed her music.

Initially, it seemed an odd student-teacher coupling. Charles Seeger did not hold a high opinion of women composers, and Seeger found him cold and aloof. However, Charles Seeger soon recognized her tremendous talent, and they entered into a course of intense sessions. Working together, they developed Charles Seeger's theories on dissonance, which would essentially help create a new form of American music that was complex and experimental. Daughter Peggy Seeger relates on her website that her mother later wrote to Charles, saying, ''I felt that while you were there I could write symphonies. After a lesson I felt a new power flowing.'' Soon, Seeger and Charles Seeger realized they were developing strong feelings for each other.

Charles Seeger's influence was so strong that Seeger's work can be divided into two distinctive periods: her Chicago phase and her New York phase. Work from the latter phase is more experimental, as she worked with serial techniques. By 1930, she was regarded as a major talent in American modernism. That year, she became the first woman to receive a Guggenheim fellowship to study in Europe. She visited Berlin and Paris and met famous composers Bela Bartok, Alexander Mossolov, William Walton, Alban Berg, Paul Hindemith, and Josef Rufer.

In Europe, Seeger did more writing than studying. She raised eyebrows when she turned down an opportunity to study with the celebrated Arnold Schoenberg. But she was now confident of her own abilities, and she resented the prevailing Viennese conceit that worthwhile music could not be written beyond the borders of Austria and Germany. While overseas, she wrote some of her best works including ''Three Chants,'' ''String Quartet,'' and ''Three Songs.'' Today, ''Three Chants,'' a wordless text for women's chorus, is considered far ahead of its time.

Before Seeger left for Europe, she and Charles Seeger had admitted their love for each other. In fact, they finally acknowledged their feelings as Charles Seeger was driving her to the Quebec port where she would set sail. They continued their relationship when Seeger returned in 1931, the year she wrote her most famous work, *String Quartet,* a masterpiece of modernist classical music. In 1960, music critic George Perle, in his pivotal article written for *The Score* (''Atonality and the Twelve-Tone System in the United States''), remarked that the ''*String Quartet 1931* of Ruth Crawford is an original and inventive work whose numerous 'experimental' features in no way detract from its spontaneity, freshness, and general musicality.''

Hard Times

Today, Seeger's musical reputation is largely built on the works she produced in her New York period, when she was at her most productive and innovative. Her output was severely curtailed after she married Seeger in 1932 and assumed the responsibilities of raising a family. In 1934, she stopped composing music for nearly ten years. Seeger had children from a previous marriage, including Pete Seeger, who would grow up to become a famous folksinger. Two of the Seegers' children, Peggy and Mike, also became well-known folksingers.

During the Depression, the Seegers fell upon hard times. By 1935, the family was poverty stricken, and Charles could find only menial and inconsistent work on farms. But in the autumn of that year, he landed a job with a government relief agency that placed musicians into communities of the poor and displaced. The job required the family to travel to many isolated region across the country. In this way, they were exposed to regional and contemporary American folk music. The Seegers were quite impressed with the music and its creators, and the couple became passionate collectors and transcribers of the music, publishing examples in many songbooks.

Folk Music and Social Causes

Seeger became a driving force in the American folk music revival when she collaborated with two other folk song collectors, John and Alan Lomax. She helped the team edit many songs gathered from actual field recordings. In 1936, the Seegers moved to Washington, D.C. to collect folk songs for the Library of Congress.

The couple's fascination with folk music coincided with their increasing political radicalization, which was due in part to the Depression. Around this time, Seeger began to feel that dissonant music was a bourgeois luxury, and she said that folk music was more in line with her new political beliefs. Indeed, Seeger spent a great amount of time over the next two decades working to bring about social justice and cultural change. In New York City, the couple became deeply involved in the proletarian music movement. Charles Seeger wrote music criticism for the *New York Daily Worker,* while Seeger wrote political songs that addressed contemporary issues and targeted injustices. Typical works included ''Sacco, Vanzetti'' and ''Chinaman, Laundryman.'' They also became involved with the American Communist Party.

Returned to Teaching and Composing

In the 1940s, Seeger's main interests involved teaching music to children. She gave private piano lessons to many

young students at her daughter's nursery school. In 1948, she published *American Folk Songs for Children,* an important work designed for elementary grades that became a standard text in primary music education. Her other folk song collections included *Our Singing Country, American Folk Songs for Children, Animal Folk Songs for Children,* and *American Folk Songs for Christmas.*

In 1950, Seeger began to compose again. She only completed one work, *Suite for Wind Quintet,* in 1952. Appropriately, it combined elements of modernism and folk music. The work demonstrated that her strong compositional powers were still fully intact. By the time she finished the piece, she found out that she had intestinal cancer. She died at the age of 52 on November 18, 1953, in Chevy Chase, Maryland. Charles Seeger was at her side.

Impact

In the years since Seeger's death, her reputation has grown. Many now consider her to be the most important American female composer of the 20th Century, even though the number of works she produced is rather small. Still, what she accomplished in that small but robust body of work helped shape the course of American music as it evolved over the course of the century.

The later part of the century saw a rebirth of interest in her music thanks, in part, to a new movement of American serial composers that emerged in the 1950s and 1960s. In addition, several important reissues and new recordings of her compositions created new excitement about her work. A 1970s reissue of *String Quartet 1931,* in particular, was pivotal in sparking the renewed interest.

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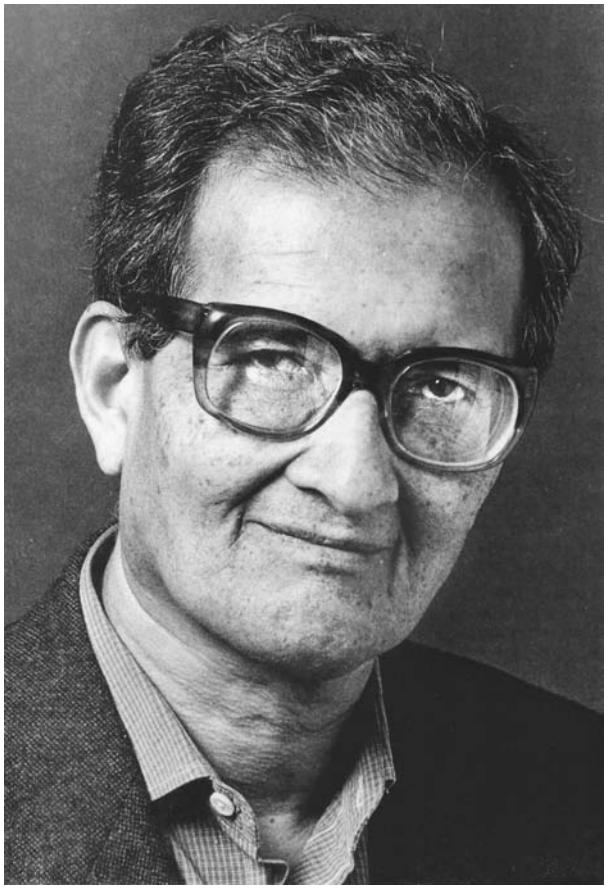

Amartya Kumar Sen

Amartya Kumar Sen (born 1933) is the 1998 Nobel prize-winner in economics. He is a well-known economic theorist whose works link ethical questions with economic issues. Jeffrey Sachs wrote in *Time,* ''In a lifetime of careful scholarship, Sen has repeatedly returned to a basic theme: even impoverished societies can improve the well-being of their least advantaged members.'' And although he has spent much of his life outside his native India, his work has always focused on the poverty of India and other developing nations, and how to overcome it.

Born November 3, 1933, in Santiniketan, India, Sen came from an academic family, and actually came into the world on the campus of a small, progressive, coeducational school that was founded by Indian poet and philosopher Rabindranath Tagore. Tagore was in fact a close friend of Sen's maternal grandfather, who taught Sanskrit, the language of Hindu scriptures, at Santiniketan. Tagore helped to name Sen, whose first name means ''immortal'' in Sanskrit. Sen's father, Ashutosh, was a professor of chemistry at Dhaka University, and his mother, Amita, was a writer who also performed in many dance-dramas

that Tagore wrote; she also edited a literary magazine in Bengal, India.

Life-Changing Events

Sen attended the Santiniketan school, which, he told Jonathan Steele in the *Guardian,* was very different from both the English-language schools run by the British, who controlled India at the time, and the Indian nationalist schools. Classes were taught in Bengali, a local language, and the school was deliberately international, emphasizing global culture. However, the school, like others in India, had no room for the poor. When Sen was nine, he had an experience that changed his life. A man, who appeared insane, wandered into the school, and some of the students harassed and teased him. Others, like Sen, wanted to help him. He told Steele, ''I got chatting to the man and it became quite clear he hadn't eaten for about 40 days.''

Before this encounter, Sen had lived a protected life, blissfully unaware of the vast degree of suffering and hunger among India's poor, despite the fact that a major famine was decimating the country, leading to the deaths of hundreds of thousands of people from starvation. No one in his family was affected by the famine, and he was shocked and upset by it. His grandfather gave Sen a small cigarette tin and said he could fill it with rice and give the rice away, but he could only give away one tinful per family. Sen noted at the time that the effects of the famine depended on social class: only the poor seemed affected, and the wealthier classes had plenty to eat. This memory of widespread death and devastation in the midst of plenty stayed with Sen, and he became preoccupied with issues of poverty and hunger and has continued to be so throughout his career. He later wrote, ''Starvation is the characteristic of some people not having enough food to eat. It is not the characteristic of there being not enough food to eat.''

Several decades later, in conducting a study of that famine and others in the Sahel, Ethiopia, and China, he noted that the overall production of food in Bengal in 1943, when the famine occurred, was not any lower than production in 1941, when there was no famine. The famine was not caused by a food shortage, but by the fact that the wages paid to poor laborers had not kept up with the rate of inflation, so that poor laborers simply could not afford to buy food even though it was plentiful in the market.

During his teens, Sen received another shock when India's richly diverse culture, made up of many religions and ethnic groups, degenerated into sectarian violence. People began identifying themselves as Hindus, Muslims, or Sikhs, instead of as simply Indian, and killing rampages of one group against another began to occur. One afternoon at Sen's home, a man ran through the gate, bleeding and screaming. Sen's father took him to the hospital. It turned out that the man was a Muslim laborer who had been attacked by Hindus when he began working in a Hindu area in order to make money to buy food for his family. As with the earlier famine, Sen thought deeply about this event, and decided that economic constraints made people vulnerable to serious violations of their rights.

Chose to Become an Economist

By this time, Sen knew that he wanted to follow the path of many members of his family and become an academic. However, he was not sure what he wanted to study, and considered Sanskrit, mathematics, and physics before choosing economics. He attended the Presidency College in Calcutta. At the time, the school was fired up with hot political debates; Sen, like his family, tended to lean toward the left in politics, but, as he told Steele, ''I could not develop enough enthusiasm to join any political party.'' This leeriness of joining any collective group was a trait that would remain with him for his entire life. He was leery of his leftist friends, because although they were committed to egalitarianism, they were not open to new ideas, and were not politically tolerant. He told Steele, ''The left didn't take seriously the disastrous lack of democracy in Communist countries.'' This admiration of democracy remained with him, and he would later point out that no famine had ever occurred in a country with a free press and regular elections.

When Sen was 19, he went to Cambridge, England to study economics at Trinity College. The college was an oasis of tolerance and political diversity, which Sen found refreshing. He felt free to learn from economists as diverse and contradictory as Karl Marx and Adam Smith, as well as many others, without being forced to identify himself as a follower of any one thinker.

In 1960, Sen married Nabaneeta Dev, whom he had met in India. She came to England in 1953, and he proposed to her soon after; they later had two daughters, Antara and Nandana. Antara became a journalist and editor of a literary and political magazine in Delhi, India; Nandana became an actress and film director in New York and Bombay, India.

In 1970, Sen published a groundbreaking book, *Collective Choice and Social Welfare,* which examined the idea held by free-market economists that there was no point in the government interfering in public welfare, and the idea held by statists, who believed that the government should intervene on behalf of the people. Sen argued that it was not necessary to come up with a perfect solution to problems of social welfare, but that poorer and less-assertive citizens should not be ignored.

Sen had developed cancer of the mouth as an undergraduate, and at the time, had been treated with radiation. In 1971, his doctor told him the cancer had returned, and after a fearful and difficult period, this diagnosis turned out to be wrong. However, Sen went through other problems that year when his wife left him. Her career was taking her on another path, and she was tired of following him to the various university campuses where he taught. In addition, according to Steele, she described him as ''a good economist but a bad money manager'' and ''a clumsy father until the children grew old enough to be his students.''

Won Nobel Prize in Economics

Sen had married his second wife, Eva Colorni, an Italian economist, in 1978, but she died of cancer in 1985, leaving him with a ten-year-old daughter, Indrani, and an eight-year-old son, Kabir. Sen needed both a change of

scene and more money to support his family, so he left England and went to Harvard University, where he worked on the United Nations' Human Development Index. The Index was intended to counter the World Bank's system of ranking countries by such cold factors as savings rates and gross national product; it used more humanitarian indicators. According to Steele, it has since become ''the most authoritative international source of welfare comparisons between countries.''

In 1988, Sen was awarded the Nobel Prize in economics for his work on the economics of famine. As he had noted during his childhood, famine did not necessarily result from a shortage of food, but from the fact that certain classes of people simply could not afford to buy it. Instead of traditional programs that emphasized getting more food to the famine-stricken areas, Sen noted that cash relief or public works programs might be more effective in restoring people's ability to obtain food. As Alejandro Reuss wrote in *Dollars and Sense,* ''Such policies can kick the market into reverse, causing the private food trade to bring food to those in danger, rather than take it away.'' And Jeffrey Sachs wrote in *Time,* ''In a world in which 1.5 billion people subsist on less than $1 a day, this Nobel Prize can be not just a celebration of a wonderful scholar but also a clarion call to attend to the urgent needs of the poor.''

After winning the Nobel Prize, Sen was widely honored in India, and was given the prestigious Bharat Rama (''Jewel of India'') prize, India's highest civilian award. In keeping with his personal values, he used his Nobel money to set up a trust fund to pay for initiatives to help the poor in India and Bangladesh. The public response to his new fame was sometimes overwhelming; some people began calling him ''the Mother Teresa of Economics,'' and an *Independent* writer reported that shortly after receiving the prize, Sen was walking in Santiniketan when a man came up and put a pen in his hand. Sen, thinking the man wanted him to sign a copy of one of his books, asked the man, ''Where is the book?'' The man replied, ''I do not want your autograph, sir. Just touch the pen and bless it, and I am sure my son will pass his exam.''

In addition to his famine studies, Sen is also known for his studies of gender inequalities. He noted that even within classes, some groups are more in danger of famine than others. For example, during the early stages of famine, children are usually given more food, but the elderly are often neglected, and adult men receive more food than adult women. Even in times without famine, in much of the world, women and girls had higher mortality rates than men and boys, because they often received less food and medical care. Sen has also been sharply critical of the Indian government for not working harder to eliminate illiteracy or mass poverty among its citizens.

In 1991, Sen married Emma Rothschild, an economic historian. He taught at Trinity College in Cambridge, England as Master for six years. In January 2004, he went back to his previous position at Harvard as Lamont University Professor of Economics and Philosophy. As quoted from the *Asia Africa Intelligence Wire* Sen said, ''I shall still remain a Fellow of Trinity . . . I intend to continue being active as a member of the Trinity community.''

Of Sen's life and work, Steele quoted professor of economics at Oxford Sudhir Anand, who said, ''He's very concerned about justice. He's made major contributions not only in measuring poverty but understanding it. To him, poverty is the lack of capability to function, so reducing it is related to positive freedom. What's important to people is to be able to do and be.''

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Ramón José Sender

Spanish born novelist Ramón José Sender (1901-1982) survived military service and the political execution of loved ones to become an internationally celebrated author and educator, both in his native Spain and his adopted country, the United States of America.

Sender was born on February 3, 1901, in Chalamera de Cinca, Huesca, a village in Aragon, Spain. His father, José senior, and his mother, Andrea Garcés Laspalas, had 19 children: ten lived to adulthood, of which Sender was the eldest. Sender's relationship with his father was strained from the beginning, with the son resisting the authority and control demanded of his fervently catholic father. Charles King, in his literary biography *Ramón José Sender,* attributes this unrest between father and son as the reason for Sender's lifelong struggle against authority in its many forms.

Education and Pre-War Life

Sender was considered an average student, and began his studies in 1912 when he passed the entrance examinations and began attending the Institute of Zaragoza, a preparatory school. In 1913 12-year-old Sender transferred to the Colegio de San Ildefonso, a boarding school located in Reus, Catalonia. In 1914 he returned to the Institute of Zaragoza and remained there for three years, during which time his literary talent was revealed. At age 15 Sender won first prize in a short-story contest sponsored by Zaragoza's official newspaper. Two years later the Barcelona-based

journal *Lecturas* published his novelette titled *A Bonfire at Night,* which was the winning entry in the journal's short novel contest. In 1917, when his family moved to Caspe, Sender chose to move to Alcaniz to work as a clerk in a pharmacy while pursuing his high-school diploma at a local school. The credits he completed in Alcaniz were transferred to the Institute of Teruel, a Catholic college. Sender received his diploma from Teruel in 1918, and immediately enrolled in law school at the University of Madrid.

In 1923 Sender was drafted into the Spanish Army and participated in his country's attempted reconquest of Morocco. Discharged in 1924, he was awarded the Medal of Morocco for his bravery and participation in the war. That same year Sender accepted his first major position within the mainstream, liberal Madrid press, joining the staff of *El Sol* as an editor and literary critic. Targeted by the government as part of a liberal press, in 1927 Sender was arrested and detained in a Madrid jail without trial for three months during the Primo de Rivera dictatorship, the given reason that he was suspected of engaging in revolutionary activity. He was released when the Press Association of Madrid stepped in on his behalf.

Sender remained on staff at *El Sol* until 1930, when he became a freelance journalist. In this capacity he contributed essays and articles, and reviews to various Spanish publications, as well as publishing novels, essays, and plays of his own. Sender married Amparo Barayón on January 7, 1934 when he was 33 years old. They had two children, a son, born in 1935 and named Ramón, and a daughter born in 1936 and named Andrea.

Soldier of the Republic

When the Spanish Civil War broke out in the summer of 1936, 35-year-old Sender enlisted in the communist-backed army of the Republic, and was awarded the Spanish Military Cross of Merit. He sent his wife and infant children to his wife's family in Zamora in 1936, soon after Andrea was born. Tragically, his wife, Amparo, was executed without a trial by monarchic Nationalist forces on October 11, 1936. That same year Sender's brother Manuel was also executed without trial in Huesca, where he had been acting as mayor. Two years later, in 1937, Sender realized that the Republic would inevitably fall to General Francisco Franco and the Nationalist forces; he placed his two children in the care of the International Red Cross in France. Later that year Spain's threatened Republican government sent Sender and other academics on a speaking tour of Europe and the United States in an attempt to raise awareness and support for their failing cause. Sender fled Spain permanently himself in December of 1938 and arrived in France to reclaim his children. He was just in time; Franco's forces captured Madrid in March of 1939 and the Republican government capitulated.

Life in Exile

Sender, by now destitute and with two young children to care for, arrived in New York City in March of 1939. He left his son and daughter in the care of friend and journalist Jay Allen and traveled to Mexico City to join a group of other Spanish exiles that had gathered there. (The children were later adopted by close friend and social worker Julia West and her husband.) Sender spent time traveling and writing in Mexico, and eventually settled in the southwestern United States in 1942 after receiving a Guggenheim fellowship that allowed him to emigrate from Mexico. On August 12, 1943 Sender married Florence Hall, a United States citizen; they divorced 20 years later. Sender became a naturalized U.S. citizen in 1946.

Sender spent the next few years as a visiting lecturer specializing in Spanish literature. He taught at the University of Denver, the University of Colorado, Harvard University, and Amherst College. He served as professor of Spanish literature at the University of New Mexico until 1963. At that juncture he returned briefly to France to reconnect with old friends, and then moved to the Los Angeles area. Serving as a visiting professor of Spanish literature at the University of Southern California from 1965 to 1971, Sender then settled in San Diego. Here he set about writing, in Spanish, about the country he had left in 1938. Sender died at the age of 81, on January 16, 1982, of emphysema.

Prolific and Varied Writing Career

Sender, a prolific author, ranged in his literary efforts from nonfiction and critical essays, to short stories, novels, and poetry. He is credited with at least 102 book titles which include 64 novels, 23 essay collections, five books of plays, two volumes of poetry, and scores of short works of fiction and journalism. In all his writing, whether fiction or nonfiction, he focused on social problems and their effect on the individual. Sender combined realism and fantasy, often inserting subtle propaganda and regularly including within his works autobiographical content. An essay for the *Encyclopedia of World Literature in the 20th Century* suggested that Sender reveals in his work ''an abiding faith in man, an implicit but uncompromising protest against social injustice, rare capacity for infusing realistic narrative with a lyrical sense and a metaphysical dimension, and great talent for impregnating ordinary reality with the mysterious and the marvelous.'' Sender's body of work is often divided by scholars into two groups: life before the Spanish Civil War, and life after Franco's rise to power.

Fiction Contained Political Undercurrents

Sender's 1930 novel *Imán,* translated and published under the title *Pro Patria,* is an anti-war account of the Moroccan campaign of which he was a part. The book's title, which translates as ''magnet,'' reflects its protagonist's seeming characteristic of attracting negative things into his life. Although *Imán* was translated into ten languages, many critics felt it is packed too tightly with horrific descriptions of wartime events, so much so in fact that many reviewers identified it as a journalistic enterprise rather than a work of fiction. Others found it to be brimming with humanity to the extent that the nightmarish qualities produce a lucid picture of human nature that makes it a worthwhile read.

Sender's 1936 novel *Seven Red Sundays* is set in pre-civil war Spain and, like *Imán,* is considered to be closer to a

documentary than a work of fiction. Charles King observed that ''Sender uses external or ordinary reality . . . as a kind of trampoline from which to launch his leaps to 'higher' realities,'' and went on to note that ''the realism of *Seven Red Sundays* is a strange fusion of ordinary reality with . . . imaginative 'realities' that sometimes add an intellectual dimension, at others a lyrical or metaphysical overtone.'' It is this experimentation with the various ways in which reality can be perceived that makes Sender's work original as well as educational and challenging to read. His 1937 novel *Mr. Witt among the Rebels,* an historical piece, garnered Spain's highest literary award, the National Literature Prize.

A 1948 novel set in Madrid in the midst of the Spanish Civil War and titled *The King and the Queen* was cited by an essayist for the *Encyclopedia of World Literature in the 20th Century* as Sender's most perfectly structured novel. This work, along with 1943's *Dark Wedding* and 1954's *The Affable Hangman,* were praised by critics as both mystifying and unique in their blend of fantasy and history. Sender's widely praised *Counter-Attack in Spain,* published in 1937, was followed seven years later by *Chronicle of Dawn,* a work defined by the *Encyclopedia of World Literature in the 20th Century* as a ''monumental three-volume, nine-part, highly autobiographical novel.'' The first volume of *Chronicle of Dawn* earned its author Spain's Premio de la Literatura. His next effort, 1949's *The Sphere,* is a dense, philosophical work that, although panned by critics, has been viewed by more recent scholars as Sender's masterpiece. *The Sphere* is the first novel Sender wrote after leaving his country behind; King described it as ''an ambitious attempt to fuse into an artistic unity the realistic, the lyrical-metaphysical, the fantastic, and the symbolic.'' Sender's 1969 novel *In the Life of Ignacio Morel* won him Spain's coveted and lucrative Planeta Prize. While his style is unpretentious and direct, it also embodies both humor and a sharp wit.

Patriot without a Country

During his lifetime Sender had a greater reputation and following abroad than he did in his native Spain because from 1939 through 1962 his work was banned in Spain. Despite the fact that Sender rarely visited Spain following his exile, he has been embraced by his country of birth, and is hailed as one of Spain's most influential and celebrated novelists. Despite his absence, Sender never lost his patriotism and love of Spanish culture, continuing to collect Spanish books and recordings of Spanish folk music throughout his life. As the *Encyclopedia of World Literature in the 20th Century* essayist noted of Sender, ''Although uneven in quality, his vast literary output, which was sustained through more than five decades, assures him a permanent place in Hispanic literature.''

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Huda Shaarawi

In the Middle East, Egyptian activist Huda Shaarawi (1879–1947) has become a legendary figure. In the early 1920s she was a leader in Egypt's fight for political independence. Turning her attention toward feminism, Shaarawi led the struggle for women's rights in the Middle East, focusing on education, voting rights, and marriage laws. Her act of defiance in removing her veil at the Cairo train station in 1923 marked the first time an Egyptian woman shunned tradition so visibly. From this moment on, increasing numbers of Egyptian women refused the role of silent wife behind the seclusion of the veil.

Shaarawi was born Nur al-Huda Sultan in 1879 on her wealthy family's expansive estate in Minya, Egypt. Her father, Sultan Pasha, was a prosperous landowner and government official who served as inspector-general of Upper Egypt. During this period in history, it was common for upper-class Egyptian men to have both a wife and concubines, or ''second'' wives, and Shaarawi was born into such an arrangement. She was raised in Cairo in a household that included her unmarried mother, Iqbal Hanim, her father's wife, Hasiba, and her father's other children. Shaarawi lived in an elegant, three-story house, with high ceilings and a sizeable garden filled with fruits and flowering trees. When she was five years old, her father died of kidney disease. Her mother, not yet 25, fell into a state of despair, as did her father's widow, Hasiba.

Educated in Traditional Gender Roles

Shaarawi had a younger brother, Umar Sultan, who was born in 1881, shortly before their father's death. Early on, Shaarawi realized that her status of being the elder child meant nothing in the face of her younger brother's gender. Umar received more attention than she did, and when she asked for a pony like his, she was told that riding was not suitable for girls. Shaarawi often felt jealous, being female in a male-oriented world. However, she was able to voice these frustrations to Hasiba, her father's widow, whom Shaarawi called ''Umm Kabira,'' meaning ''Big Mother.'' Hasiba seems to have understood Shaarawi's discontent.

Writing in her memoirs, published in translation as *Harem Years: The Memoirs of an Egyptian Feminist (1879–1924)* in 1987, Shaarawi described the relationship this way: ''I loved Umm Kabira immensely, and she returned that love and showed compassion toward me. She, alone,

talked frankly with me on a number of matters. . . . She knew how I felt when people favoured my brother over me because he was a boy. She, too, occasionally fanned the flames of jealousy in me, but without diminishing my love for my brother.''

Coming from a wealthy family, Shaarawi received a private education from tutors and took daily lessons with her brother. She studied Turkish poetry, calligraphy, French, and piano. Before she was ten years old Shaarawi had memorized parts of the Koran, the sacred book of Islam. She was frustrated, however, because she could not understand what she had memorized; no one had taught her Arabic. When Shaarawi requested Arabic grammar lessons, she was refused because girls did not need to know such things. In her memoirs, Shaarawi expressed her aggravation: ''I became depressed and began to neglect my studies, hating being a girl because it kept me from the education I sought. Later, being a female became a barrier between me and the freedom for which I yearned.''

Shaarawi did not neglect her studies for long, however. Soon, she found inspiration in the form of an female itinerant poet named Sayyida Khadija al-Maghribiyya, who often visited her family's house. Sayyida Khadija impressed Shaarawi because the poetess could confidently discuss literary and cultural matters with the men of the household and seemed comfortable in their company, almost like a peer. This surprised Shaarawi because most women she knew were uneducated and were intimidated from speaking directly to men. ''Observing Sayyida Khadija convinced me that, with learning, women could be the equals of men if not surpass them,'' Shaarawi wrote in her memoirs. Inspired by the poetess, Shaarawi bought books from peddlers who came to the door and snuck into her late father's study to gather even more books. She also pilfered her brother's texts.

Betrothed to Older Cousin

As she entered adolescence Shaarawi became increasingly aware of her culture's gender inequalities. She had spent her early years in the close company of boys: her brother, the neighbors, and the sons of family friends. However, when she reached puberty, around age 11, she was forced into the secluded harem life and restricted to the company of girls and women, a common practice in Egypt among the upper and middle classes. Women and men stayed apart, with the females confined to a separate portion of the household called the harem. Even inside the house, if Shaarawi wanted to talk to a man, she was required by tradition to do so from behind a screen. This seclusion followed Shaarawi everywhere; when she went outside, she had to wear a veil that covered her hair and most of her face.

At the time, veiling and seclusion were status symbols. Women in seclusion were guarded by eunuchs, castrated men who were usually slaves from Sudan and who served as intermediaries between the women and the outside world. The transition to harem life was hard for Shaarawi. Separated from the male companions she had known all her life, she was once again frustrated by gender.

Shaarawi's biggest letdown came in 1891 when, at age 13, she was betrothed to an older cousin, Ali Shaarawi, already in his late forties. Shaarawi had always thought of Ali as a father or older brother and did not want to marry him. He already had a wife and three daughters, all of whom were older than Shaarawi. To make things easier for her daughter, in the marriage contract Shaarawi's mother stipulated that Ali Shaarawi had to release his slave-concubine wife and live in monogamy with her daughter. About 15 months into their marriage, Ali Shaarawi's first wife became pregnant with his child. Shaarawi rejoiced that he had broken the marriage contract, and she returned home.

Influenced by Foreign Women

Shaarawi spent seven years separated from her husband, enjoying a life filled with tutors and concerts in a private box at the Khedival Opera House. She also took vacations to the Mediterranean seaport of Alexandria. During these outings Shaarawi came into contact with a number of well-educated foreign women who inspired her to seek change, but whose presence and obvious freedoms also amplified her discontent.

One of the biggest influences in Shaarawi's life was Eugénie le Brun, a Frenchwoman who had married an Egyptian man. Le Brun wrote several books on Egyptian social customs, and in the 1890s she hosted a weekly salon for women at her home. Shaarawi attended, and often the discussions turned to social practices, including veiling. It was Le Brun who suggested to Shaarawi that the veil stood in the way of Egyptian women's advancement. This revelation would later play a role in her public unveiling.

In 1900, facing increasing family pressure, Shaarawi reconciled with her husband. Two children followed, a daughter, Bathna, born in 1903, and a son, Muhammad, born in 1905. Bathna was a sickly child during her first several years of life, often hanging on the cusp of death. Shaarawi lost touch with her female friends while she devoted herself to the care of her children.

Finally, when Bathna had strengthened to the point where she no longer needed her mother's care, Shaarawi began socializing again. She met another Frenchwoman, Marguerite Clement, who was touring the Middle East on a Carnegie endowment. A lecturer, Clement described her travels and public-speaking engagements to Shaarawi, and the two decided Clement should offer a lecture to Egyptian women. With the help of her husband, Shaarawi reserved a university lecture hall for the occasion. The lecture drew a fair crowd and soon became a regular Friday-evening event. The lectures marked a significant turning point in social norms, for it was uncommon for women to leave the seclusion of their homes to gather in a public place. Inspired by this success, Shaarawi formed the Intellectual Association of Egyptian Women in 1914, which worked to improve women's intellectual and social lives.

Involved in Nationalist Movement

At the end of World War I, Shaarawi turned her attention toward nationalism as the Egyptian people demanded independence from Great Britain. In 1919 the Egyptians

formed the Wafd party, a political organization aimed at gaining independence. Shaarawi's husband became a leader of the movement and she followed suit. On March 16, 1919, she organized one of the largest protests of the revolution. Calling on the women of Cairo to break social norms, she urged them to leave behind the seclusion of their harems and take to the streets. The crowd faced an army of armed British soldiers, who blocked the path of the march. Shaarawi was ready to step through and defy them, even if it meant giving her life; however, she realized others would probably die, too, and she did not want that. At this point Shaarawi stopped the marchers and instructed them to stand in silent protest for several hours. Over the next several months, such confrontations turned ugly; demonstrations continued, although Eyptians—including women—were sometimes shot or deported.

The nationalist movement forced Egyptian men and women to work together for the first time. In her memoirs, Shaarawi called this period the greatest time of collaboration between herself and her husband. By 1920 the women had formed their own political body, called the Wafdist Women's Central Committee, of which Shaarawi was made president. It was the first political organization for Egyptian women.

In January 1922, Shaarawi held a mass meeting of women at her house. They decided to launch an economic boycott against the British, whereby they would refuse to buy British goods and withdraw their money from British banks. Despite their lack of many rights, women held considerable economic clout because they disposed of the household monies through daily shopping. Also, women inherited money and property in their own name, in accordance with Islamic law. Using their vast network of friends and acquaintances, the women spread the word. The Wafd later credited the women's boycott as one of ''the most powerful weapons'' in the fight for their nation's independence.

Formed Egyptian Feminist Union

In 1923 Egypt won its independence, although Great Britain retained some rights. Under the new constitution, women found they were not granted suffrage and felt betrayed by the Wafd, which had agreed to grant women the vote. In response, Shaarawi formed the Egyptian Feminist Union (EFU) in early 1923. The main purpose of the group was to attain political, social, and legal equality for women.

In May of 1923 Shaarawi traveled to Rome to attend a conference of the International Alliance of Women. Upon her arrival home, she was greeted at the train station by a group of supporters. Shaarawi now did the unthinkable: she removed her veil in a symbolic act of liberation. For the rest of her life, through this act alone, she became the figurehead of the Egyptian feminist movement.

Shaarawi campaigned to get the minimum marriage age raised so girls were no longer married off at age thirteen. The EFU also worked for other changes, including women's suffrage, the restriction of polygamy, and stricter divorce laws for men. Because she realized that knowledge meant power, Shaarawi also worked to expand the access of girls and women to education. By 1930 Egyptian universities had admitted their first female student. The EFU also ran a dispensary for women and children.

Shaarawi's work brought her international fame, particularly among the world's suffragists and early feminists. In the late 1930s, when Palestinian women faced a political crisis, they contacted Shaarawi for help. She offered advice on political action, raised funds for them, and helped in the formation of the Arab Feminist Union in 1944. For her service to her own country in its quest for independence, Shaarawi was awarded the Nishan al-Karmal award in 1945. Ironically, even after receiving the highest decoration awarded for service to her country, Shaarawi remained unable to vote in an Egyptian election.

After Shaarawi's death on August 12, 1947, in Cairo, Egypt, the EFU's name was changed to the Shaarawi Society for the Feminist Renaissance, in tribute to the woman who did so much for so many.

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Sheba

A somewhat nebulous figure, the Queen of Sheba (fl. 10th century BCE)—known also as Bilqis and as Makeda—figures prominently in Judaic, Islamic, and Ethiopian traditions. Her legendary voyage to meet Solomon, King of Israel, has inspired centuries of speculation about her kingdom and influence in the ancient world. Modern-day Ethiopians believe her, as the mother of their first Emperor, Menilek I, to be the ultimate maternal ancestor of the dominant Ethiopian royal dynasty.

A Queen of Legend

Little has been verified about the Queen of Sheba's life—in fact, even such basic details as her given name and the exact location of her kingdom remain uncertain. Tradition places her date of birth in the latter half of the 11th century BCE and her death in approximately 955 BCE; although her kingdom is referred to as both to the

south and to the east of Israel, scholars generally believe her to have ruled an area in northern Africa roughly equivalent to modern-day Ethiopia, a country which claims her the progenitor of their long-ruling Solomonic dynasty.

The Queen's 10th century BCE visit to the grand court of Solomon, King of Israel and son of the legendary Goliath-slayer David, however, is well-attested in three major ancient sources: the Biblical Old Testament, the Islamic Qu'ran, and the Ethiopian *Kebra Nagast* (Glory of the Kings). These three perspectives on the Queen meld to create a picture of one of the relatively rare, powerful female monarchs of the ancient world.

A Biblical Riddler

The most widespread story of the Queen of Sheba stems from an Old Testament passage describing her journey to Jerusalem to meet with the Jewish king, Solomon, renowned for his wisdom. An account of her stay at Solomon's court appears in I Kings 10:1–14 and in a nearly word-for-word repetition, 2 Chronicles 9:1–12. Both passages begin: ''The queen of Sheba heard of Solomon's fame, and she traveled to Jerusalem to test him with difficult questions. She brought with her a large group of attendants, as well as camels loaded with spices, jewels, and a large amount of gold. When she and Solomon met, she asked him all the questions that she could think of. He answered them all; there was nothing too difficult for him to explain.'' The rest of the tale describes the Queen's awe of Solomon's wisdom, riches, and relationship with God, as well as the two monarchs' exchange of gifts. This brief text forms the basis for later embellishments of the queen's voyage.

Few other direct references to the queen occur in Biblical sources. In Matthew 12:42 (repeated almost exactly in Luke 11:31), Jesus says, ''On the Judgment Day the Queen of Sheba will stand up and accuse you, because she traveled all the way from her country to listen to King Solomon's wise teaching.'' Also, throughout the centuries, the Old Testament book known alternately as the *Song of Songs* and the *Song of Solomon* has been speculated to be a series of love poems sent between Solomon and the Queen of Sheba.

A story that certainly served as inspiration for later Islamic and Ethiopian writers appears in a late paraphrase of the book of Esther explained by C.H. Toy in the *Journal of American Folklore* article ''The Queen of Sheba.'' ''On a certain day when [Solomon's] heart was warmed by wine, he . . . invited all the . . . kings of the of the East and the West . . . in order that the kings might see his greatness. All . . . came except the moorcock . . . [who] excused himself by saying that for three months he had been flying over the earth . . . to see if there was any land that did not acknowledge the king's authority.'' The bird reports he has discovered a fertile land to the east ruled by the Queen of Sheba and Solomon, intrigued, sends the bird back to the queen with a letter requesting her presence at his court. The queen wrote back, sending presents, and undertook the voyage to Jerusalem in three years - although the journey normally required seven years - spurred by her desire to pose riddles to Solomon. Solomon answers correctly, proving his wisdom to the powerful queen.

An Islamic Convert

The Islamic legend of the Queen of Sheba, or Bilqis (alternatively, Balkis) as she is known in the Arabian tradition, stems from these short Jewish narratives. The story of the Queen's appearance at Solomon's court in the Islamic holy text, The Qu'ran, follows a thread similar to that of the Book of Esther. In Chapter 27 of the Qu'ran, a messenger bird declared: ''I have come to thee from Saba with sure tidings. I found a woman ruling over all of them; she has been granted everything and she has a wondrous throne. I found her and her worshipping the sun, instead of Allah.'' The passage further explains that Satan has led the queen and her subjects away from Allah, and Solomon, thinking to test this assertion, sends the bird back to the queen with a letter requesting confirmation of the bird's tale. Upon receiving the queen's response of extravagant gifts, Solomon is not satisfied and writes again, requesting her presence. The queen visits Solomon and, awed by his court, converts to the worship of Allah.

Arabian legends based on the Qu'ran embellish this story to include some speculation about the queen's descent from demons and later, her possible marriage to Solomon. Solomon's advisors inform him that the queen has hairy legs; to discover the truth of this, Solomon constructs a palace with glass floors. The queen, believing the floor to be made of water, lifts her skirts, revealing her legs and feet. As Toy commented, ''later Moslem writers interpreted this physical peculiarity as showing that she was of jinn descent;

they constructed a romantic history of her father's marriage to a jinn maiden.'' Legends also conjectured that the queen and Solomon wed during her visit to his court and had a son who succeeded to the throne of Sheba.

An Ethiopian Queen

This marriage figures prominently in the Ethiopian accounts of the queen. Drawing on Jewish and Islamic traditions, the Ethiopian story of the Queen of Sheba—identified with Makeda, Queen of Ethiopia—provides the most extensive picture of the Queen. Told in the *Kebra Nagast* (The Glory of Kings), a 14th century compilation of regional oral histories, this version also begins with a voyage to King Solomon's court at Jerusalem. ''The Queen was dumbstruck with wonder at the things that she heard from [a traveling merchant], and she pondered in her heart that she would to go to Solomon, the King,'' related the *Kebra Nagast,* which further details her voyage from Ethiopia bringing lavish gifts to the King. During the queen's stay, Solomon became infatuated with her. Determined to have the virginal queen, Solomon extracts a promise from the queen to take nothing that belongs to him and then orders a grand banquet to be served the night before her departure. As Harold G. Marcus detailed in *A History of Ethiopia:* ''He directed his cook to serve the best wines to prepare the spiciest dishes, both of which happily suited Makeda. After having eaten and drunk her fill, the queen fell into a stupor, during which Solomon had jugs of water, labeled as his property, placed strategically around her sofa. When Makeda reawakened, she immediately gulped down some water, an act that permitted King Solomon to satisfy his lust.'' Solomon, having afterwards dreamt that God was granting him an heir by the queen, requested that the queen send their son to Jerusalem when the boy came of age.

Accordingly, the queen gave birth to a son, Ebna Hakim, who traveled to his father's court as an adolescent. In *Pillars of Ethiopian History,* William Leo Hansberry recorded that ''Solomon . . . was overjoyed to see his handsome and noble-minded son. . . . Solomon did his best to persuade Ebna Hakim to remain to Jerusalem, with the intention of making him his successor; but the young prince was deaf to his father's pleas.'' Solomon thus confirmed his son as the future King of Ethiopia and gathered several of his advisors' sons to return with Ebna Hakim and assist him during his rule. This group refused to leave Jerusalem without the legendary Ark of the Covenant - the chest reputed to contain the original tablets of the Ten Commandments sent to Moses by God, among other religious artifacts - and so, stole the Ark. As Marcus commented, ''The larceny was apparently approved by God, who levitated the youths and their holy cargo across the Red Sea before discovery and chase by Solomon's forces.'' To this day, Ethiopian tradition places the Ark in the northern Ethiopian city Axum.

When the queen died in the mid-10th century BCE, her son rose to the Ethiopian throne as Emperor Menilek I. This Solomonic Dynasty ruled Ethiopia for much of the next 2000 years; the last emperor of Ethiopia, Haile Sellassie, claimed descent from Solomon and the queen through Menilek.

A Lasting Legacy

As these varied accounts show, the Queen of Sheba has fascinated and inspired numerous cultures for nearly 3000 years. The lack of any verifiable details of her life does not seem to inspire doubt about her existence. As Nicholas Clapp commented in *Sheba: Through the Desert in Search of the Legendary Queen,* ''Her encounter with King Solomon must have happened . . . because as biblical tales go, it was so dull. She shows up; she's awed; she's crestfallen; she leaves. Nobody is led in or out of temptation, is distraught or gets killed; there is no evident moral message. The story had the earmarks of a day-in, day-out formal court record . . . [this is] reinforced by passages immediately preceding and following the Sheba story, passages that dwell on Solomon's prowess in foreign affairs.'' Instead of being ignored due to its brevity, the bare narrative given in the Old Testament has served as ample fodder for fanciful stories and modern scholarly and popular speculation about the relationship between the wealthy, intelligent queen and the religious, wise King Solomon. Centuries after her death, the Queen of Sheba still rules over the imaginations of people both within and far beyond the boundaries of her ancient kingdom.

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Taras Grigoryevich Shevchenko

Considered the greatest poet of Ukraine and the founder of modern Ukrainian literature, Taras Shevchenko (1814-1861) rose from humble beginnings to the pinnacle of the 19th-century St. Petersburg literary world. His writings draw upon the peasant traditions of his boyhood.

Early Years as a Serf

Taras Grigorievich Shevchenko was born March 9, 1814 into a family of serfs in the village of Morintsy in Ukraine, then part of the tsarist Russian Empire. The Shevchenkos soon relocated to the village of Kirilivka, where Taras grew up. He led an early life of misery. His mother died when he was nine years old, and his stepmother mistreated him and those of his siblings who were still living at home (an older sister, Katerina, had married and moved to another village). His father died when Taras was 12, and he was given over to the care of a local priest, for whom he worked as a shepherd and farmhand.

Shevchenko studied art with numerous local icon painters, but each time his lessons proved short-lived. When Shervchenko was 14, his master, P.V. Engelhardt, took over his training and employed him as a house servant. He was taught to read and write. In 1829 Engelhardt and his wife brought Shevchenko with them to Vilnius, where they lived until 1831. Shevchenko, with Engelhardt's encouragement, enrolled in the Art Academy. In 1831 the Engelhardts moved to St. Petersburg, and Shevchenko became an apprentice to the painter Shirayev, who was primarily a theater decorator. Shevchenko served under Shirayev from 1832 to 1836.

In 1837 Shevchenko met and befriended the Ukrainian artist Ivan Maksimovich Soshenko. The latter quickly recognized Shevchenko's artistic potential and suggested that Shevchenko enroll in St. Petersburg's Imperial Academy of Arts. But as a serf Shevchenko could not do so alone. Fortunately for Shevchenko he had two influential men to champion his cause: the secretary of the academy, V. I. Grigorovich, and the artist and professor K.P. Bryulov. Both sought to obtain Shevchenko's freedom, but Engelhardt demanded 2,500 silver rubles in exchange. Soshenko and the others convinced V.A. Zhukovsky to join Shevchenko's cause. As tutor to the tsarevitch–the Russian crown prince–Zhukovsky traveled in the highest circles in Russia. He consented to have his portrait painted by Bryulov and sold, with the proceeds to go toward Shevchenko's freedom. Shevchenko was granted his freedom in the spring of 1838 and at once enrolled in the academy as Bryulov's pupil.

This was Shevchenko's formative period intellectually. Not only did he study painting, but under Bryulov's influence he became interested in classical antiquity and began to read Ukrainian history and its nascent national literature. Shevchenko started to write poetry during this time, though a few scholars believe he had begun to write before his emancipation. His oldest known poem is ''Prychynna'' (The Mad Girl).

Growing Nationalism

When a patron who had come to Shevchenko's apartment to have his portrait painted noticed his poems lying about, he asked to borrow them. So enthused was he that he arranged for their publication. Thus, in 1840, *Kobzar* was produced. The title refers to ancient wandering bards who traveled throughout Ukraine singing epic and heroic tales, often playing the stringed instrument, the *kobza.* Though this slim book of eight poems, which were really ballads, was attacked by Russian and Western critics, Ukraininans wholly embraced it. In their view Shevchenko's verse was the next step in the evolution of their national literature, and he was hailed as the successor to Ivan Kotlyarevsky, who had died two years earlier and for whom Shevchenko wrote ''To the Eternal Memory of Kotlyarevsky.''

In fact Shevchenko's work was far more mature artistically than Kotlyarevsky's. The main complaints against *Kobzar* was that it was peasantlike and thus insignificant. But that tone of the ancient bards was exactly what Shevchenko had set out to achieve. Another major literary influence on *Kobzar* was historical romanticism. Add to this was Shevchenko's growing awareness of Ukrainian nationalism and a newfound desire to see his country independent of Polish domination–just as he himself had gained independence–and the major themes of Shevchenko's work and life are in place. The poems of *Kobzar* include: ''Dedication,'' ''Perebendya,'' ''The Poplar,'' ''Dumka,'' ''To Osnovyanenko,'' ''Ivan Pidkova,'' ''The Night of Taras,'' and ''Katerina.''

In 1841 Shevchenko published *The Haydamaki.* The longest of his epic poems, *The Haydamaki* recounts a mid-18th-century Ukrainian peasant revolt and the massacre of Poles. It is often seen as the culmination of themes Shevchenko first presented in *Kobzar.* Polish and Russian critics predictably disliked the work, and Ukrainians hailed the poem and Shevchenko. *The Haydamaki* cemented Shevchenko's literary reputation and made him a central figure among St. Petersburg's Ukrainian population. It also transformed him into something of a national hero.

All during this time Shevchenko continued his studies at the Imperial Academy of the Arts, but his painting (mostly portraits) had reached a plateau. After 1841 he received no prizes for his artwork.

In 1843 Shevchenko visited the Ukraine, where he was given a hero's welcome. It was his first time back in his homeland since 1829, when he was a serf. Shevchenko's appeal to the peasants was natural, but the landowners and others of the Ukrainian upper classes also admired him for his nationalism. Many from the Ukrainian upper class commissioned Shevchenko to paint their or their family members' portraits. These commissions renewed Shevchenko's interest in painting, and after a brief side trip to Moscow he returned to St. Petersburg to finish his studies. He graduated from the Imperial Academy of the Arts in December 1845. Before he had even received his diploma Shevchenko had again returned to Ukraine. Though he was now a ''free artist of the Academy'' it was his literary pursuits that engaged him most.

While finishing his studies at the Academy he wrote the narrative poem ''The Dream'' (1844), which he subtitled ''A Comedy.'' The subtitle may have been a calculated bit of disingenuousness designed to deceive the censor, for by this time Shevchenko had undergone a political epiphany. He used the narrative device of the dream in order to ward off any charges of sedition for, as he now saw it, Russia, not Poland, was the main oppressor of Ukraine. ''The Dream''

was the first in a series of poems that addressed this new idea. It follows Shevchenko as he visits, in his dream, Ukraine, Siberia, and St. Petersburg, all the while decrying the deceit, oppression and poverty which the Russian aristocracy has imposed on Ukraine and Russia. At the end of the poem the narrator wakes up. There is a touch of the sacred imbued in the poem, as ''The Dream'' is prefaced by a quote from the Gospel of St. John: ''The Spirit of truth whom the world cannot receive, because it neither sees him nor knows him'' (John 14:17).

In 1845 Shevchenko published *Three Years,* a collection of protest poems and impressions written during the years 1843-1845. The poems were sent to friends who later copied them for publication. That year he also published ''The Caucasus'' and ''The Testament.'' He also wrote two novellas during this period, *The Servant Girl* and *Varnak.*

Arrest and Exile

In 1846 Shevchenko joined the Society of Saints Cyril and Methodius, founded by young progressives in Kiev, the capital of Ukraine. While the dream of this organization was to create a pan-Slavic nation, a republic possibly modeled after the United States, the group was largely theoretical. Its stated goals of education, democracy, and autonomy for each Slavic group and a general Slavic council were seen as a threat by the autocratic Tsar Nicholas I.

During this period Shevchenko brought out a second edition of *Kobzar.* He also sketched the countryside around Kiev and did other painting. In his ''Preface'' to the second edition of *Kobzar* Shevchenko took a public stand for Ukainian literature. He criticized Kotlyarevsky for vulgarizing Ukrainian literature and opposed those who sought to imitate him. He also took a stand against his contemporary, writer Nikolai Gogol, for forsaking the Ukrainian language for Russian, which Shevchenko considered to be the language of the oppressors. This was Shevchenko's last publication for a while; he was arrested in Kiev on April 5, 1847, after being denounced by a student.

After spending a night in jail in Kiev, Shevchenko was taken to St. Petersburg, where he was interrogated. He denied being a member of the Society of Saints Cyril and Methodius and hedged his associations with some other members who had also been arrested. The interrogators recommended to the tsar that Shevchenko be placed on military duty in Orenburg, in southeastern European Russia. The tsar ordered that Shevchenko could not write or paint. Shevchenko spent ten years in exile and was not released until after the death of Tsar Nicholas I. During the period of his arrest and exile Shevchenko secretly wrote some verse.

Shevchenko disliked army life, but eventually the prohibition against Shevchenko doing any artwork was slightly altered and he was allowed to make government sketches on an expedition to the Sea of Aral. This expedition lasted for a year and a half. In late 1849, having returned to Orenburg, Shevchenko petitioned to be allowed to resume painting. He was supported by his military unit's officers, who allowed him to live in Orenburg and wear civilian clothes. They also turned a blind eye to his portrait painting. However, after a few months of this relative freedom, Shevchenko was denounced by an officer and rearrested on April 27, 1850. Following a weeklong trial he was exiled to an even more remote outpost-Novopetrovsk on the east coast of the Caspian Sea.

Exile did not stop him from writing, however. In the years between his first and second arrests Shevchenko wrote ''In the Fortress'' (1847) and ''The Tsars'' (1848). During his exile Shevchenko wrote the long narrative poem ''The Princess,'' and the shorter poetic works ''The Musician,'' ''The Captain's Wife,'' ''The Artist,'' ''Fortune'' and ''The Muse.'' In addition to the government sketches Shevchenko's watercolors and drawings done in exile include a series titled *The Parable of the Prodigal Son* and *Running the Gauntlet.*

Last Years

In 1857, Shevchenko was released. He traveled to Ukraine then to Moscow and finally to St. Petersburg. In the years just after his release he wrote ''A Pleasant Stroll'' and ''Not Without a Moral.'' He published ''Fame'' in 1858 to complete the trilogy begun with ''Fortune'' and ''The Muse.'' In 1859 some of his friends published *New Poems of Pushkin and Shevchenko* in Leipzig, and in 1860 he brought out a third edition of *Kobzar.* During this period he wrote his best lyric verse as well as the long, narrative poems ''The Neophytes'' and ''God's Fool'' (both written in 1857) and ''Mary'' (1858).

Shevchenko fell ill late in 1860 and never recovered his health. He died on March 10, 1861. His funeral in St. Petersburg was attended by such literary notables as Saltykov-Shchedrin, Turgenev, Dostoevsky, and Leskov. Herzen published an obituary of Shevchenko, and Nekrasov contributed a poem to mark the occasion. Many of Shevchenko's poems were later set to music by Ukranian and Russian composers including Mussorgsky, Tchaikovsky, and Rachmaninoff.

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Esther Shub

Ukrainian film editor Esther Shub (1894-1959) was a pioneer of the ''compilation film,'' editing old footage into new and often brilliant films. As one of the pioneers of the Soviet cinema, she discovered essential principles of editing, which were later developed by other filmmakers.

Esther Shub was born on March 3, 1894 in the Chernigovsky District of the Ukraine, and moved to Moscow as a student. There, she became part of the artistic avant-garde, and soon turned her talents to film. According to Graham Roberts in *History Today,* she later wrote in her memoirs that she saw film as ''a method of expressing all that the Great October Revolution had brought,'' and noted that for her country, ''A new life was beginning.'' A few years before, the bloody upheaval of the Russian Revolution had resulted in the Soviet takeover of the country, and many people were filled with ideological optimism about the new government. Shub applied several times for a job in film, and was refused several times, but she persisted. Eventually she was accepted for a job in the film section of the Commissariat of the Enlightenment.

Created Compilation Film

Shub began working with film in 1922, a few years after the Russian Revolution and the takeover of the Soviet government. At the time, the Soviet Union did not have access to much of the equipment needed for filmmaking. There were few production facilities in the country, and it was difficult for people to get films from other countries. In addition, the new government would only allow films that supported its ideological principles, further cutting down the supply of acceptable material. The Soviet government hired Shub to recut and retitle American films to make them ''suitable'' for Soviet audiences to watch; this meant that the films had to portray Soviet ideals, not American ones.

Shub took these films from abroad and edited them to conform to Soviet principles. Her first work was a complete re-editing of Charlie Chaplin's 1916 film *Carmen*; it was the first Chaplin film ever to be seen in the Soviet Union. She then edited a wide range of films, from Pearl White serials to the 1916 film *Intolerance.* In her work, Shub was inspired by the earlier work of Dziga Vertov and his wife and collaborator, Elizaveta Svilova. They had developed the style of montage, editing diverse and often seemingly unrelated pieces of film to express a consistent idea or theme. Shub took this style and expanded it, creating the ''compilation film,'' which is completely made up of preexisting film footage. In the process, she discovered principles of editing and intertitling that were used and developed by other filmmakers after her. As the *International Dictionary of Films and Filmmakers* noted, ''She brought to [the compilation film] genre far more than her speed, industry, and flair; she brought a positive genius for using all sorts of ill-considered odd bits of old footage as a painter uses his palette, using them as if they had all been especially shot for her.''

In addition, Shub eventually began working on the creation of new films, working with famed director Sergei Eisenstein on the shooting script of *Stachka* (''Strike,'' 1925), *Bronenosets Potemkin* and (''The Battleship Potemkin,'' 1925). She and Eisenstein enjoyed a collaborative friendship, and Eisenstein was inspired by Shub's work and editing techniques; they influenced one another and shared an interest in documentary techniques.

''The Fall of the Romanov Dynasty''

Working on these films inspired her with the idea to depict events in history by editing and compiling pieces of films from a particular period. She spent three years researching and watching newsreels that had been filmed from 1912 through 1917, Tsar Nicholas II's personal collection of films, footage shot by friends of the imperial family, footage from two official imperial cinematographers, and the long-stored films of wartime cameramen. She even bought some material from sources in the United States. Working with these disparate materials, she compiled *Padeniye dinasti Romanovikh* (''The Fall of the Romanov Dynasty,'' 1927). She made this film because, surprisingly enough, there was no visual record of the Russian Revolution, which transformed both Russian and world history. The film drew on old sources, but it also included footage that Shub shot in order to make up for gaps in the documentary material. Her studios were not in favor of the project from its inception, and after it was completed, they refused to recognize her rights as author of the film. Graham commented that although few of the pieces she worked with were very long, she turned this potential pitfall into one of the strengths of the film: ''Brief scenes are brought together or intercut with bold titles. . . to create a direct, powerful, yet graceful montage form.'' He added, ''Thus a wide range of material could be used effectively to create a single overarching message.'' That message was that the fall of the Romanov dynasty was inevitable, as was the rise of the Soviet state.

''The Great Road''

''The Fall of the Romanov Dynasty'' was followed by *Velikii put* (''The Great Road,'' 1927). *Velikii put* was drawn from newsreels covering the years 1917 through 1927, and was notable because it incorporated intimate scenes of Soviet revolutionary Nikolai Lenin, the first time these scenes had been seen by Soviet audiences. The film opens with a shot of a Tsarist statue, representing the old empire, followed by a shot of broken statues, showing the shattering of the Tsarist empire at the hands of the revolutionaries. In this debris, a small child, symbol of the new regime, is playing. This is followed by an image of the new government's flag flying over the Kremlin, and shots of massed workers, with the words: ''Through their leaders, the proletariat [working people] of all lands are solidly behind the workers' and peasants' revolution.'' Subsequent scenes show workers in other countries supporting the Russian Revolution.

The second and third reels of the film depict the establishment of the Soviet state and the threats it faced from both external and internal enemies, as well as the new leaders of the state. The fourth reel shows the destruction of Germany resulting from World War I and presents the idea that another revolution is underway there. In the fifth and sixth reels, Shub shows the civil war in Russia from 1918 to 1921. The seventh reel celebrates the leadership of Nikolai Lenin, and the eighth uses footage of Wall Street, the Paris stock exchange, and other symbols of capitalism to present the idea that outside Russia, workers are treated as slaves by capitalist overlords, and that it is only a matter of time before

the downtrodden American and European workers rise up against this system in a revolution similar to Russia's.

Graham notes that the film uses techniques that later became Shub's trademarks: the use of text from documents, newspapers, and even statues to anchor her images, and the use of non-Soviet material to make points consistent with the Soviet ideology. As he commented, ''Shub can always rely on non-Soviet material that can be manipulated and/or retitled to make pointed criticisms of the actions of industrialists, politicians and anti-Soviet forces in general.''

Shub then began work on *Rossiya Nikolaya II i Lev Tolstoy* (''The Russia of Nicholas II and Leo Tolstoy,'' 1928). This was originally intended to be a biography of writer Leo Tolstoy, but she was unable to find more than a few hundred feet of film about him. Shifting her focus, she wove this material in with film from other sources to create a film about that historical era. Because of her difficulty in finding material for this film, she abandoned the chronological format and instead presented the flavor of the period.

In 1928, Shub also visited the set of Eisenstein's *October* (1928), where they often discussed editing techniques that Eisenstein used in the film. Shub also maintained contact with Dziga Vertov, although they disagreed about whether or not a film should be based on a script. Although both of them emphasized authenticity, Shub believed that a documentary could include both staged events and authentic, historical footage. Vertov, in contrast, believed that there was no room for staged events in a documentary.

Helped Pioneer the Sound Documentary

In 1932, Shub helped to pioneer the sound documentary with *The Komsomol—Sponsor of Electrification* (1932). For this film, she created her own version of the typical ''Soviet Hero,'' a young man who passionately believed in Soviet ideology and who wore the traditional Russian costume of high-necked blouse and leather jerkin. Instead of using her previous technique of editing and combining archival material, she turned to ultra-realism, which, as the *International Dictionary of Films and Filmmakers* noted, predated ''by 30 years many of the practices and theories of cinema verityé.'' She deliberately included shots in which people looked directly into the camera, acknowledging that they were in a film; shots that showed the arc-lights illuminating the sets, shots in which people were rendered clumsy or stuttering by the presence of cameras or microphones; and shots which showed the microphones and cameras. She wanted to continually remind the audience that they were watching a film, created by crew and camera. This was a strong contrast to traditional film techniques, which strove to hide the artificiality of filmmaking and make the audience feel that they were part of events and scenes, watching invisibly from the shadows. Perhaps because she was so ahead of her time in doing this, some critics did not understand her motives. According to the *International Dictionary of Films and Filmmakers,* a Soviet critic complained that she was ''indulging herself with a contemporary enthusiasm for the future of sound film and with the peculiar cult for film-apparatus.''

Despite her skill, in the mid-1930s Shub's films fell into disfavor with the government as Soviet ideology shifted. In her memoirs, she described numerous films that were either never made, or which the government handed to lesser-known but more favored filmmakers. By 1934, according to Graham, she was writing magazine articles titled ''I Want to Work,'' but none of these articles were published. In 1937 she was allowed to make *Strana Sovietov* (''Land of the Soviets''), but only on the condition that she emphasize the heroic role of then-Soviet dictator Josef Stalin.

Ispaniya (''Spain,'' 1939) incorporated footage from archives, documentary film shot by Roman Karmen, scenes from the film *The Spanish Earth* (1937), and film captured from Fascist forces in the Spanish Civil War to present Spanish Republican principles and ideas. The film also included narrated words and music that were integrated with the images to produce a powerful emotional effect.

In 1940, Shub worked on *Kino za dvadtsat let* (''Twenty Years of Soviet Cinema), and during World War II she worked on more conventional newsreels featuring current events of the war. Over the course of her career, Shub spent over two decades in the Soviet film industry. In the late 1940s and early 1950s, she worked entirely as an editor and wrote her memoirs about filmmaking techniques. In addition, she wrote a script titled *Women* (1933-34), which examined women's roles throughout history. Although this project was never filmed, the script reveals Shub's interest in feminism. Shub died on September 21, 1959, in Moscow.

As the *Oxford Companion to Film* noted, ''Shub's accomplished editing, and particularly her use of pre-existing material to create ironic or didactic effects, was influential on later documentary and compilation filmmakers, but perhaps as important was her insistence on the importance of tracing, identifying, and preserving historic film.''

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Nina Simone

American jazz singer, songwriter, and pianist Nina Simone (1933–2003), known as the ''High Priestess of Soul,'' used her talent to help shape the Civil Rights Movement of the 1960s. While her overt and sometimes extreme statements and opinions may have overshadowed her music, even critics could

not ignore her soulful voice, which drapes over classically influenced piano lines in a way that defies genre.

Born Eunice Kathleen Waymon, on February 21, 1933, in Tyron, North Carolina, Simone was the sixth of eight children born to John Divine Waymon and his wife Mary Kate, who presided over their family in a house filled with music. ''Everything that happened to me as a child involved music,'' Simone recalled in her autobiography, *I Put A Spell On You.* ''Everybody played music. There was never any formal training; we learned to play the same way we learned to walk, it was that natural.'' While the other Waymon children had a love and talent for music, it became clear that young Eunice had a special affinity, a gift. By the age of six, Simone was the regular pianist at the family's church.

Aspired to Be Concert Pianist

At about the same time, to earn extra money for the family, Simone's mother had begun to clean the house of a white woman named Mrs. Miller who took great interest in the piano talent of Simone. Mrs. Miller suggested that her special talent needed to be fostered with formal training and upon learning the Waymon family could not afford it, offered to pay for Simone's piano lessons herself. Soon, Simone was the pupil of Muriel Massinovitch, an Englishwoman who'd moved to Tyron with her Russian painter husband and a strict devotee of Bach, a devotion which she passed on to her student. ''He is technically perfect,'' Simone declares in her autobiography. ''When you play Bach's music you have to understand that he's a mathematician and all the notes you play add up to something—they make sense. . . . When I understood Bach's music I never wanted to be anything other than a concert pianist; Bach made me dedicate my life to music, and it was Mrs. Massinovitch who introduced me to his world.''

Simone then set off to become the first black concert pianist. During her last year of high school she had won a scholarship to the Julliard School of Music in New York for one year. Her plan was to use that year at Julliard to prepare her for the scholarship examination at the prestigious Curtis Institute of Music in Philadelphia, a monumental stepping stone if one wanted to become a concert pianist. The Curtis Institute rejected her application saying her level of piano playing was not good enough. ''I just couldn't believe it had happened,'' Simone recalled, ''and all I could think about was what I had given up over the years to get to where I was the day I heard Curtis didn't want me, which was nowhere. It was so hard to understand.'' Simone resolved to work harder and take the scholarship examination the next year, an idea she abandoned when the perception arose that the reason she did not get in the Curtis Institute was because she was black.

Became Club Performer

Following the disappointment with the Curtis Institute and with her family having migrated from North Carolina to Philadelphia, Simone decided to stay in the Philadelphia area and give piano lessons. When she learned one of her students, a particularly poor student at that, was going to be earning twice as much as she did by playing piano in a bar in Atlantic City for the summer, she decided to do the same. The only problem was Simone's staunchly religious mother—an ordained Methodist minister—would take a dim view of her daughter walking into a bar let alone working in one. To keep her mother from finding out she decided to come up with a stage name. She had loved the way an old boyfriend had often called her Nina, Spanish for ''little girl,'' and she also liked the name Simone from the French actress, Simone Signoret. So there it was: Nina Simone.

The Midtown Bar and Grill was a seedy, Irish bar two blocks from Atlantic City's boardwalk, and in the summer of 1954 served as Simone's introduction to the performing life. For six hours a night—with a fifteen minute break each hour, where she'd sip milk at the bar—Simone first began to blend the genres that influenced her into a fresh synthesis of music. ''I knew hundreds of popular songs and dozens of classical pieces,'' she wrote in her autobiography, ''so what I did was combine them: I arrived prepared with classical pieces, hymns and gospel songs and improvised on those, occasionally slipping in a part from a popular tune.'' On her first night, the owner told her that her playing was fine, but if she wanted to keep the job, she'd have to sing as well. Soon, the drunken regulars had filtered out of the Midtown, replaced by packed crowds of young people enthused by the new style of music they were hearing.

Simone then moved from the Midtown to more upscale supper clubs in Philadelphia where she continued to have success and build an audience. In 1957 Simone hired an agent, Jerry Fields, who put her in contact with the head of New York's Bethlehem Records to do an album. After recording the album, released the next year called Little Girl Blue, Simone unknowingly signed a contract that gave away all her rights—a mistake she estimated that cost her over a million dollars. The first single from the album, a version of George and Ira Gershwin's ''I Loves You, Porgy,'' attracted much attention and set the stage for her first real concert at New York's Town Hall. By this time she was signed to another label, Colpix, who released The Amazing Nina Simone and would also record and release the concert at Town Hall.

Soon Simone was the darling of the Greenwich Village music scene and began to tour America and abroad. While some of her performances were often in jazz clubs, Simone has long resisted the notion that she was a ''jazz singer,'' regarding the term as a racial insult. ''To most white people, jazz means black and jazz means dirt and that's not what I play,'' she declared to Brantley Bardin in a 1997 *Details* interview. ''I play black classical music. That's why I don't like the term 'jazz,' and Duke Ellington didn't like it either—it's a term that's simply used to identify black people.'' In the early sixties, Simone's feelings of racial oppression merged with the influential friendship of civil rights activist and playwright Lorraine Hansberry. Finding a political voice was not hard for the outspoken Simone, and her songs soon began to merge political thought from the civil rights movement with the blend of classical, blues, and gospel, causing some to label her a protest singer, another term she dismissed.

Activism in the Civil Rights Movement

Inspired by the bombing of a Baptist church in Alabama, which killed four children, and the assassination of civil rights leader Medgar Evers in Mississippi, Simone wrote ''Mississippi Goddam,'' which became an anthem of sorts for the civil rights movement and won her the admiration of such artists and leaders as Stokely Carmichael, Miriam Makeba, Langston Hughes, and James Baldwin.

For the rest of the decade Simone was regarded as the true singer of the civil rights movement and contributed songs like ''Sunday in Savannah,'' ''Backlash Blues,'' and a song declared by the Congress of Racial Equality (CORE) to be the black national anthem, ''To Be Young, Gifted, and Black.'' And while touring, recording, and working for civil rights won Simone praise and notoriety, her home life slowly unraveled.

Married in 1960 to former police detective Andy Stroud, who became her manager, the couple had a daughter, Lisa Celeste, in 1961 and Simone barely saw her grow up. ''After Lisa was born I had sworn to keep a check on the pace of my life,'' Simone wrote in her autobiography, ''but in the movement I lived at twice the speed I ever had and music and politics took up my whole life. I didn't have personal ambitions anymore—I wanted what millions of other Americans wanted, and enjoying any private landmarks was impossible because the outside world always managed to butt in.'' Simone and her daughter would be periodically estranged from one another for the next thirty years.

Time Spent Abroad

Simone and Stroud divorced in 1970 and Simone began what would be a fifteen-year exile from the United States. Disillusioned by the civil rights movement following the deaths of Martin Luther King, Jr., Malcolm X, Lorraine Hansberry, and Langston Hughes; disturbed by the lack of respect given to her by noisy, talkative audiences; hounded by the Internal Revenue Service who accused her of tax evasion; and fed up with the ''pirates'' of the record companies who she claimed have never compensated her properly for her records, Simone left. She first went to Barbados, then in 1974, Liberia in Africa.

For some of the time in Liberia, Simone had her daughter with her and when the need for better schooling arose, the two moved to Switzerland in 1976. At this point Simone's career as a singer was virtually nonexistent, and, in an attempt to revive it, she went to London where a con man convinced her he would sponsor her and get her performances. Instead, he robbed and beat her, then abandoned her in London. When the authorities did nothing, Simone attempted suicide by ingesting 35 sleeping pills. She woke up the next day in a London hospital glad to be alive, and hopeful for the future.

Simone spent the next two years playing small dates and then moved to Paris where in 1978 she recorded the album, *Baltimore,* for a small, independent label. Although the record was well-received, Simone would have another recording drought that would last seven years.

Returned to the United States

In 1985 Simone returned from her self-imposed exile to the United States and played a series of concerts, recorded the album *Nina's Back,* and even settled into a home in Los Angeles. The response from her fans was gracious and Simone appeared to have mellowed. ''I'm ready to accept what the public has to give me,'' she confessed to Don Heckman of the *Los Angeles Times.* ''And they're giving me a lot. The response I've been getting at all of my programs lately has been fantastic. I wasn't ready for that before, but now I want recognition in this country.'' Simone also made it clear that she wanted a hit record, telling Alexis DeVeaux of *Essence* that being a revolutionary is fine, but it does not pay the bills. ''Before now, I was always led by whatever was going on politically at the time,'' she said. ''At this point in time, my music is chosen because I want to make a hit record. That's entirely different from the way I chose it before. . . . And it doesn't have anything to do with what's going on in this country. It has to do with what's best for Nina Simone.''

Simone would have to wait another two years for a hit and it was an unlikely one at that. For a Chanel perfume commercial in England, the advertising agency chose ''My Baby Just Cares For Me,'' the last song she recorded for the *Bethlehem* album in 1958. The song was re-released in

Europe in 1987 and became a hit. The hectic pace of America, however, proved too much for Simone and she moved to the Netherlands for a few years before settling in Bouc-Bel-Air in the South of France in 1991. That same year she published her autobiography, *I Put A Spell On You,* which received positive reviews. Two years later, Simone signed to the Elektra label and recorded her first recording for a major label in nearly twenty years, *A Single Woman.* Simone was also featured on the soundtrack of *Point of No Return* in 1993 as her music served to calm the lead character played by Bridget Fonda. She also made a brief appearance in the film. Her music also appeared on the soundtrack for *Ghosts of Mississippi* in 1996.

Simone made some unwanted headlines in 1995, none of which had to do with music or politics. While gardening in her backyard, she was disturbed by the loudness of two teenage boys swimming next door. When they persisted to be loud after she asked them twice to keep it down, Simone responded by shooting a buckshot rifle over the hedge towards the two boys. One of them was slightly injured and Simone was ordered to pay a fine of $4,600 plus damages to the injured boy's family. She was also put on probation for 18 months and forced to undergo psychological counseling where it was discovered that Simone was ''incapable of evaluating the consequences of her act.'' Later that same year Simone was fined $5,000 for causing and leaving the scene of a car accident that occurred in 1993.

From there, the path was brighter for Simone with Verve, Rhino, and RCA all releasing anthology collections of her music in 1996 and 1997. And while she remained outspoken—she openly disliked America—Simone insisted her anger had subsided. ''My anger was fire,'' she told Alison Powell of *Interview* in 1997, ''and I was pushing that all that time, but I'm not angry now. I'm philosophical, and I am happy where I am because I can't change the world. I'm getting older and I have no business being out there preaching like I did.''

Simone spent the last eight years of her life at her home in Carry-le-Rouet in France. On April 21, 2003, she died of natural causes. Three months after she died, BMG Heritage released a two-disc anthology of her work, running the gamut from her very first recording to her very last.

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Jessie Carney Smith

American librarian and educator Jessie Carney Smith (born 1930) devoted her life to perpetuating the study of the history and culture of African American people through library science.

In 1964 Smith became the first African American to earn a Ph.D. in library science from the University of Illinois. Beyond the confines of academia where she found her niche, she is widely known for her written collections that document the culture and achievements of African Americans and of Black people worldwide. Smith has lectured widely and served in a variety of international assignments.

Greensboro Native

Jessie Carney Smith was born Jessie Carney in rural North Carolina on September 24, 1930. One of four children born to James and Vesona (Bigelow), she was the youngest of the brood and the twin sister of Jodie. Raised outside of Greensboro, Smith lived with her family in a home that was situated adjacent to the tobacco farm of her grandparents, John Harvey and Minnie (Lea) Bigelow. Instilled by their parents with a strong work ethic, the Carney siblings spent much of their time helping with their father's business, a gas station and repair shop with a convenience market.

Growing up in the southern United States soon after the onset of the Great Depression, Smith and her family faced the cultural taboos of a segregated society. Regardless, they attended concerts, art exhibits, and other cultural events made available to them in Greensboro. Smith began her formal education in 1935, at age four, as a ''primer'' student in a four-room schoolhouse in nearby Mount Zion. She proved to be a precocious child and was double promoted from first grade to third grade, continuing at Mount Zion through the seventh grade before attending James B. Dudley High School in Greensboro. Because of segregation, her social contacts and life experience revolved around the African American population. Her primary, secondary, and collegiate education transpired exclusively at segregated schools. Thus she was exposed to history from the vantage point of her African American heritage, a circumstance that influenced her later dedication to the study of African American history and culture.

The Carney children, whose parents were alumni of North Carolina A&T, acquired a great respect for learning and education. Inspired by their parents and other family members, the siblings spent time outside of the classroom in reading the many books—including college texts—which were readily available around the Carney household. In 1946, following up on a youthful aspiration to become a fashion designer, Smith enrolled at North Carolina A&T; she graduated with a B.S. in home economics in 1950.

Smith at this time in her life had not determined to become a teacher; neither had she given consideration to spending her life as an academic in the field of library science. She spent the fall of her college graduation year at Cornell University in Ithaca, New York, where she studied textiles, clothing, and related arts, while becoming increasingly ambivalent about the clothing industry as an option for African Americans. During this time of uncertainty over her career, she married Frederick Douglas Smith on December 22, 1950, in Maryland, before making her way back to Greensboro. After a brief move to the state of Delaware, the couple settled permanently in Nashville, Tennessee.

Dr. Smith

In 1953, disappointed at the limited career opportunities available to her as an African American and a woman, Smith accepted a clerk's job at Fisk University. Holding little aspiration at that time of becoming the head librarian of the university within twelve years, she resumed her education regardless, enrolling at Michigan State University in East Lansing from 1954 to 1955, to earn an M.A. in child development. She returned to Nashville and resumed her clerical position while completing her master's thesis, yet her frustration with the job market persisted. Even with post-graduate work completed, her options for employment were few.

The mother of a young son by now, Smith opted to pursue a curriculum of library science at Nashville's George Peabody College for Teachers (now a part of Vanderbilt University). She earned an M.A. in 1957 and that spring secured a teaching position with the Nashville city schools. Later that year she accepted employment at Tennessee A&I College (now Tennessee State University) in the capacity of head cataloguer and instructor. In 1960, on fellowship from the State of Tennessee, she enrolled in a doctoral program at the University of Illinois, where she worked as a teaching assistant for three years. Having gone through a divorce in April of 1963, Smith returned to Nashville nonetheless in accordance with the terms of her fellowship, which required state service in Tennessee after graduation. She spent two years as assistant professor and coordinator of library services at Tennessee State University.

Upon completion of the graduate program requirements at University of Illinois in 1964, Smith distinguished herself as the first African American ever to earn a doctoral degree in the field of library science from that university. In 1965 she joined the library administration and faculty at Fisk University, succeeding Arna Bontemps as head librarian and establishing a lifelong career.

The 1970s

From her anchor position on the library staff at Fisk, Smith branched out and embarked on a lifelong pursuit of indexing and chronicling the cultural history of African Americans. She spent the 1970s as a part-time lecturer at Peabody Library School and from 1971 to 1973 served as an associate professor and part-time consultant at Alabama A&M University. She spent 1971 through 1974 as the Tennessee representative of the African-American Materials Project, based in North Carolina, and she was a visiting lecturer at the University of Tennessee School of Library Science in 1973–74.

During these years her duties at Fisk were augmented to include a post as director of the federally funded Internship in Black Studies Librarianship, from 1972 to 1975. In that capacity she was charged with overseeing the Mini-institutes in Black Studies Librarianship in the spring of 1975. That same year she served as the director of the school's Research Program in Ethnic Studies Librarianship (also federally funded). In the spring of 1979 she directed the Fisk Institute on Ethnic Genealogy for Librarians.

With the scope of her influence continually expanding, Smith was appointed director of a library study for the Tennessee Higher Education Commission in 1975–76. Likewise, she served on the staff of the Institute in Multicultural Librarianship at the University of Michigan during the summer of 1975. Appointed to a fellowship assignment through the National Urban League, she served in the capacity of Expert to the Library of Congress Processing Department in 1974. In 1976, she served as a consultant to the Oak Ridge National Laboratory Central Research Library, again through the Urban League fellowship program; and from 1974 to 1980 she participated on the visiting team to the American Library Association (ALA) Committee on Accreditation.

African American Historian

As Smith established a niche for herself in the American academic community, she immersed herself in researching the history of the African American people. Armed with enormous pride in her heritage, she increasingly turned toward writing and editing books that detailed the accomplishments of African American individuals throughout history. Likewise she espoused the habit of collecting news items that recorded the achievements of contemporary African Americans in the United States and abroad.

On a mandate to study libraries in Black colleges, through a fellowship from the former Council on Library Resources, Smith completed her first published work in 1977. This publication, *Black Academic Libraries and Research Collections: an historical study,* has been used heavily in determining funding support for these college libraries. By 1980 she had published two dozen educational pieces and bibliographies.

A few years later, encouraged by her colleagues and professional peers, Smith organized a definitive effort to document the lives of notable African American women. The project culminated in the publication of an award-

winning volume, called *Notable Black American Women,* in 1992. In these pages, interspersed among the biographies of popular contemporary personalities and renowned individuals from U.S. history, Smith included vignettes of lesser-known African Americans, women whose contributions to American life and society were no less significant than those by more recognizable names. This provocative approach by Smith earned critical acclaim.

With the success of her first collection, Smith embraced yet another mission in life: to document the lives of African Americans, from a variety of unique vantage points. In 1990 her compilation of the *Statistical Record of Black America* was cited among the 30 best references volumes of the year by *Library Journal.* She published *Epic Lives* in 1992, followed in 1994 by the original edition of *Black Firsts,* which was recognized by *American Libraries* as one of the outstanding reference sources of 1995. Smith then reprised the *Notable Black American Women* collection, publishing Volume 2 in 1996. A similar publication, *Notable Black American Men,* appeared in 1999; it too won a number of awards. *Notable Black American Women,* Volume 3, was published in 2003. Her *Powerful Black Women* appeared in 1997, followed by *Black Heroes of the Twentieth Century* in 1998 (re-issued in 2001).

Respected as a reviewer as well as an author and editor, Smith's critiques have appeared in *College and Research Libraries* and in *Journal of Library History.* Her special reports have been commissioned by such bodies as the State of North Carolina, the U.S. Office of Civil Rights, and Oak Ridge National Laboratory. She has lectured at dozens of venues, including the Library of Congress, University of Illinois, Cornell, University of Wisconsin, Jackson State University, Howard, and Savannah State College where she led a faculty workshop and made an appearance as keynote speaker.

Literate in French and German, Smith is well traveled. She lectured worldwide during the 1980s and served in various foreign assignments over a period of three decades. She attended the Pugwash Conference in Nova Scotia in August 1968 and appeared at the University of London in June 1972. In June 1973 she served as director of the librarians' conference workshop in Tokyo, Japan, for the United States Army in the Pacific. She was a book reviewer for the Black Bermudan program at Civic Hall in Hamilton, Bermuda, in May 1980, and spent December 1984 on educational tour to Dakar, Senegal. Among her more notable U.S. projects, in 1984–86 she directed ''I've Been to the Mountain Top: A Civil Rights Legacy.'' For this federally funded lecture program she worked in conjunction with prominent civil rights leaders Coretta Scott King, Lerone Benett, and James Farmer.

Smith has been seen on television talk shows, including *Today in Bermuda* in 1980, Nashville's *Jumpstreet* in 1981, *Black Pulse* in 1982, and on Black Entertainment Television in 1992. She joined Keith Rush on WASP-AM radio in 2001 and Pete Braley on WBSM-AM radio in 2002. Heard on National Public Radio's ''Talk of the Nation'' in February 2003, she discussed Black firsts with Neal Conan.

Sidelines

Socially active throughout her lifetime, Smith is renowned for her warmth and humanity, traits that she attributes to the example set by her parents and her grandparents. Her memberships include the American Library Association, National Association for the Advancement of Colored People (NAACP), The Links Incorporated, The Metropolitan Nashville Chapter of the Coalition of 100 Black Women, and Alpha Kappa Alpha Sorority. From 1976 to 1977 she presided as president of the national library honor society, Beta Phi Mu, the first black to be so empowered. Central to her message is the importance of keeping open the doors of research and knowledge for upcoming generations of students.

Committed to physical fitness, Smith walks, jogs, works with hand weights, and experiments with low-calorie recipes. Her avocations include flower gardening and reading, especially biographies.

Books

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Margaret Jean Smith Court

During her 18-year career, Australian tennis player Margaret Smith Court (born 1942) won more major championships than any other player, male or female, has ever won. She won 62 major titles in singles, doubles, and mixed doubles, including a Grand Slam (the Australian Open, Wimbledon, and the U.S. Open) in 1970.

Born Margaret Jean Smith on July 16, 1942, in the rural town of Albury, Victoria, Australia, Smith Court was one of four siblings. Her father worked in a cheese and butter factory. Neither Smith Court's parents nor her siblings had any interest in tennis, but she was drawn to the game, and she began playing by herself on the road between her house and the nearby Albury tennis courts, using balls that had been hit past the club's hedges. For a racquet, she used a long, thin board she had found; when she was eight, a friend of her mother gave her an old one with a square head, no leather on the grip, and a number of broken strings., and she began using that instead of the board.

In addition to playing in the road, Smith Court and three boys who were her age often sneaked through a hole in the fence at a nearby country club to play when the courts were unoccupied. The courts were partially hidden from the

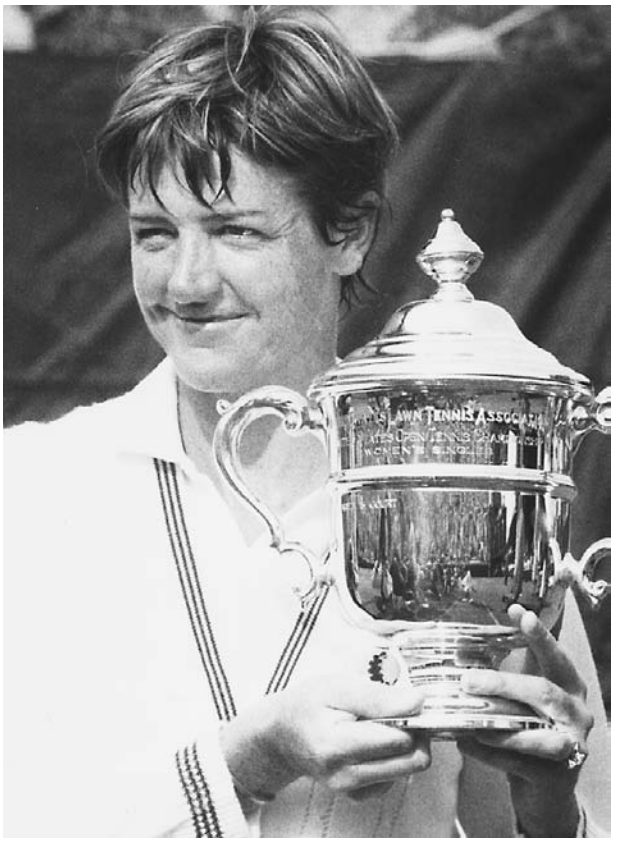

clubhouse by a thick hedge, but if a ball hit the backstop, it would be visible, so she learned to play while standing at the net and letting the others hit the ball at her from the baseline, cutting off shots so the ball would not hit the backstop. Later, when she became a world-class player and observers praised her volleying, she said it was the first stroke she ever learned.

When she was between the ages of eight and ten, the club owner, Wally Rutter, threw her out so many times that he and his wife eventually decided it would be easier to give her a membership and pay for her to take lessons. The Rutters did not have children, and they took Smith Court under their wing and gave her coaching that her parents could not afford.

Rising Worldwide Star

When Smith Court was a teenager, she moved to Melbourne, where she trained at a club owned by former world champion Frank Sedgman, who told her that he believed she could be the first Australian woman to win a Wimbledon title. To pay for some of the costs of her training, she worked in Sedgman's office as a receptionist. By the time she was 18, she won the Australian Open championship. It was the first of her seven consecutive Australian Open titles and 11 overall.

In 1961, after her second Australian Open win, Smith Court joined the international tour. Her youth and relative inexperience made her nervous on the court and shy when she was not playing, but she won the Kent All-Comers Championship and made it to the semifinals in the Italian Open and the quarterfinals at Wimbledon and the French Open.

In 1962, Smith Court decided to travel and play independently of the Australian national team. She was more confident and self-reliant, and she won the French and American championships. At Wimbledon, she played newcomer Billie Jean King in the first round and lost in a difficult match. ''I had to fight back tears of humiliation,'' she later said, according to Trent Fayne in *Famous Women Tennis Players.* ''That was the start of the personal rivalry between Billie Jean and myself . . . and [it] plunged me into the deepest despondency of my life.'' Despite this loss, and her emotional reaction to it, she was ranked first in the world at the end of the year. She also received encouragement from huge numbers of fans, as well as from other tennis players.

In 1963, Smith Court played against King again in the finals at Wimbledon. This time she won. In 1964, however, tired from constant play and travel, she had an off year. She won the U.S. Open and made it to the finals at Wimbledon in 1965, and in 1966, feeling that she had missed out on much of the fun she should have had during her teenage years, she decided to retire from tennis.

Grand Slam Winner

Smith Court went back to western Australia, where she opened a boutique. In October 1967 she married wool broker Barry Michael Court. He encouraged her to return to playing tennis, and in 1968 she was back on the courts.

In 1969, she won every Grand Slam tournament except Wimbledon. In 1970, she won all the Grand Slam tournaments, even though she played Wimbledon with a sprained ankle. Playing against King in the Wimbledon finals, Smith Court battled for hours in a record 46 games. Smith Court eventually won 14-12, 11-9. It was only the second time in tennis history that a woman had completed a Grand Slam. About the match, Rex Bellamy wrote in the *Times* of London, ''Here were two gloriously gifted players at their best, or so close to it that the margin was irrelevant. They gave us a marvellous blend of athleticism and skill, courage and concentration. They moved each other about with remorseless haste and hit a flashing stream of lovely shots. The match was punctuated throughout by rallies of wondrously varied patterns.''

In 1971, Smith Court defended her Wimbledon title and lost to Evonne Goolagong, a rising star. Two weeks later, she played in another tournament and did poorly. After going to her doctor for tests, she found that she was pregnant. Although she continued to play tennis for fun until the seventh month of her pregnancy, she immediately stopped competing. ''I would never have played at Wimbledon if I'd known I was pregnant,'' she told Richard Yallop in the *Australian.* ''If anything had happened to the child, I would have regretted it forever.'' She noted that playing tennis for recreation was far different from playing in international competition, where ''The pressure is so great and you drive yourself very hard.''

Smith Court took time off to have her baby, but in 1972 she came back to win six tournaments, earning $22,662 in

prizes. She then won 16 of the next 18 tournaments she played in, adding $40,000. Confidently, she accepted a challenge from Bobby Riggs to play a singles match and, if she won, to donate the winnings to charity. Smith Court lost that match, but it did not mar her 1973 season. She won 18 of 25 tournaments, including the Australian, French, and U.S. Opens.

Retired from Tennis

Between 1962 and 1973, Smith Court was ranked number one seven times. In 1960 she won her first major championship, and she won her last, the U.S. Open, in 1975. She continued to play until 1977, then quit in order to have more time with her children. In 1979, Smith Court was inducted into the Tennis Hall of Fame. During her career, she also won two ABC Sports Personality of the Year Awards and was made a Member of the British Empire for her services to sport and international relations

Smith Court's life began undergoing a change in 1973, when a friend gave her a religious book. Although she had been raised Catholic, she didn't find that religion touched her very deeply. She decided to become a born-again Christian. After retiring from tennis, she studied at the Word of Faith Bible College in Perth, Australia. She later wrote on the Johnny Lee Clary International website, ''The next few years were a real struggle for me dealing with a heart condition, depression and insomnia but what got me through was total devotion to God and . . . the Bible.'' Smith Court told Louise Perry in the *Australian* that she believed her faith healed her heart condition, and she commented to Jane Cunningham in *ABC Online,* ''They said I'd be on medication for the rest of my life and I've never had medication since and been totally healed.''

Became a Minister

In 1991, Smith Court was ordained as a minister, and with the help of two other pastors, she founded Margaret Court Ministries, Inc. She turned an abandoned carpet warehouse in an industrial section of Perth, Australia into a church, Victory Life Church, where she preached a Pentacostal ministry. In an interview on *ABC Online,* she told George Negus, ''To me, people go to a football match and yell and scream when they're excited about something, or go to a tennis match and enjoy it, and, I mean, that's how church should be.'' By 2003, 1,500 people were attending the church, where Smith Court often laid hands on members to heal them, and where she usually preached the sermon during the two-hour service. One of her daughters, Marika, worked with her. In 2001, Smith Court announced plans to buy an old hospital and turn it into a home for people with incurable illnesses, drug addicts, unwed mothers, abuse victims, and ''any other shipwrecked ship which needs to be fixed,'' she told Louise Perry in the *Australian.*

Although she no longer played, Smith Court still followed tennis, particularly the Grand Slams. She commented that many women players of the 21st century were ''robots,'' according to John Thirsk in the Surry Hills, Australia *Sunday Telegraph.* She said this was the result of rigid coaching schemes, and also noted that the young women ''lacked hunger because many were simply content to play for a comfortable living rather than chase major honors,'' according to Thirsk.

Smith Court told Vivienne Oakley in the Adelaide, Australia *Advertiser* that she believed Australia could produce more champions by returning to individual coaching: ''I think we put our people into squads too young and champions are very sensitive people. I believe we lose them in the squads at a very early age.'' She said she never would have become a champion if she had come through the modern coaching system, noting, ''I had good mentors. Sometimes I played and won for them, not myself.'' And, she told Thirsk, ''I've seen what happened with some others way back, who had been promising, winning national junior titles. They had individual coaches and because they were good, went into a squad. You've never heard about them again.''

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Robert Smythson

Robert Smythson (1535-1614), an English architect of the Tudor period, is praised by scholars as the most important architect of his day and a man of independent vision.

In an age where the term ''architect'' had no meaning, Robert Smythson was the most important designer of English manor houses working during the 16th century. While little is known of his background or personal life, Smythson is known to us through the massive buildings that remain standing throughout England, such as Wollaton Hall, Longleat, and others in middle and northern England. These stately homes, vestiges of a distant past where newly

moneyed families attempted to assert their worthiness among the noble class by building impressive estates, still stand, many preserved as historic monuments by British trust and preservation organizations.

An Undocumented Life

In the papers and other documents that have survived the centuries since his birth in 1534, little can be gleaned of the life or professional activities of Robert Smythson. Architectural historians have discovered what little they know about the man from his architectural renderings, from a few letters, and from bills, and other ephemera that have been saved from becoming dust after almost five centuries. Born in 1534 and trained as a stonemason, Smythson first appears on a written record dating from 1566 and relating to the renovation of Longleat, a manor house located in Wiltshire.

During the mid-1500s, as a shift in fortunes and the religious affiliation of many in England created a new ruling class, older manor houses built of wood and plaster were being replaced or renovated using cut stone and brick. In other cases, self-made men from the new Protestant elite bought up rural lands and set about establishing their own dynasty, crowned by a home that reflected their right to vast wealth. The first was the case at Longleat. After an earlier house on the site had been destroyed by fire in April of 1567, Sir John Thynne undertook to construct a more lavish manor house for his family. Working in London at the time, Smythson was contracted by Thynne as principal mason on the building of Longleat. As a master mason, Smythson made his living traveling around England with a crew of masons, and by the time he reached Longleat in March of 1568, at the age of 33, the observant Smythson had likely become well-versed in building design.

In Tudor England during the mid-1500s there was no such term as ''architect;'' instead the designing of houses was considered a craft–or mechanical as opposed to intellectual art–as it had been since the Middle Ages. While the renaissance ongoing in Europe–out of which would come noted architect Inigo Jones–had produced a new interest in architecture and the arts, such was not the case in England, where tastes were more provincial and Italian influences were reviled as ''papish.'' Due to more pressing concerns, Henry VIII ceased building projects as his differences with the Catholic Church grew, leaving most building in England to wealthy businessmen who aspired to noble status. Consequently, the designer of a house was considered of little importance, as long as his design reflected the wealthy status of its owner.

Master Mason at Longleat

Although by trade a mason, Smythson also possessed recognizable abilities as a designer, perhaps revealed by other projects he had worked on for Thynne's friends. Although he was only one of several people to involve themselves in the design of the house, many of the design features used are characteristic of Smythson's later work: a symmetrical, stately structure with a central hall, the use of many large windows to open the house to the outdoors, and the home's ''extroversion''–facing out toward the surrounding area rather than curving inward around a central courtyard–were unusual in Tudor homes during the period.

The restrained use of classical elements throughout the portion of the house constructed during this period shows Smythson to have cultivated, educated tastes and a grounding in the design trends in both England and Europe, particularly Italy. His work during this period signals what many historians view as an English Renaissance style that breaks with the Italian classicism that was prevalent on the continent.

Wollaton Hall

Thynne's approval of Smythson's work at Longleat gained the young man the opportunity to design country houses for other members of the landed aristocracy. With work at Longleat finally completed in 1575, Smythson moved on to other projects, in 1570 performing work on Wardour Castle, the home of Sir Matthew Arundell, to transform it into a residence. Other homes which show signs of his work during this period are Corsham Court, in Wiltshire (1575), and Shaw House, in Berkshire.

In 1580 Smythson began work for Arundell's cousin, Sir Francis Willoughby. The sheriff of Nottingham commissioned him to design and supervise the construction of a home and lodge on a hill at Wollaton, Nottinghamshire. This was Smythson's first commission as a professional master surveyor or master artificer, and many historians consider it his most important work. Wollaton Hall now houses the Nottingham Natural History Museum.

Ongoing until 1588, Wollaton Hall contains many of the unique features of Longleat–the house has a central hall and tall, massive second-storey windows along its face that connect it to the surrounding countryside and bath its rooms in light–but these features are more accentuated at Willoughby's home. Although Smythson's design for Wollaton is clearly based on a pattern for Poggio Reale, a house in Naples outlined in Sebastiano Serlio's 1550 work *Libri di arcitectura,* he was also inspired by the work of Jacques Androucet du Cerceau, and incorporates rooms of differing heights, massive corner towers, and other imaginative geometrical elements.

At Wollaton, as elsewhere, Smythson linked his designs to the prevailing fashion set by architects in Italy, but his adaptation was unique. He also drew from renaissance, Flemish, and England's gothic designs, creating an innovative, medievalesque, and romantic style. Elements such as cartouches and strapwork recall the Flemish ornaments of Vredeman de Vries' influential 1563 work *Variae architecturae formae,* while also drawing on ecclesiastical and militaristic design elements.

Settled Permanently in Wollaton

Over the eight years Smythson worked for Sir Willoughby, the two men developed a comfortable working relationship. After the house was finished, Smythson and his family settled in Wollaton permanently, and Smythson worked as a bailiff for Willoughby, collecting rents when not otherwise busy drawing house plans. Much of Smythson's subsequent work was done in this midland re-

gion. Among the houses that bear his mark are the Worksop Manor hunting lodge, in Nottinghamshire; Doddington Hall, in Lincolnshire; Welbeck Abbey and Burton Agnes, both in Yorkshire; Chastleton, in Oxfordshire; and Barlborough Hall, in Derbyshire. While documentation tying these homes to Smythson is sometimes scarce, all reflect his unique style, and it is likely that he, at the very least, had a hand in drafting plans for their design.

Smythson's work at Hardwick, Derbyshire, is well documented. Built between 1591 and 1597 by Elizabeth, countess of Shrewsbury, Hardwick Hall was designed to replace an older, smaller home, Hardwick Old Hall, which now lays in ruins on the Hardwick estate. Bess Hardwick was a fascinating woman. Part of a landed family who had lived on this property for six generations, she experienced a downturn in circumstances at age one, when her father died, leaving each of his four daughters 26 pounds, 13 shillings. Working as a servant for a neighboring family as a young teen, she amassed a fortune by outliving four husbands. After the death of her last husband, Lord Shrewsbury, in 1590, 63-year-old Bess was free to buy back her family seat, build a magnificent new home suitable for a woman of her lofty station, and establish a new dynasty. Her sons were the first members of the Cavendish dynasty; the family is now represented by the dukes of Devonshire and live at Chatworth, leaving Hardwick Hall open to the public.

Beth Hardwick was an independent spirit, and she was drawn to Smythson's use of large plates of glass instead of walls. One of the two buildings that sprang from her active collaboration with Smythson–Hardwick Lodge was also build on the property–Hardwick Hall is considered one of the finest examples of Elizabethan architecture in England. Forward looking in its design, it rejects much of the influences of the baroque continental style and prefigures early 17th-century aesthetic sensibilities. At the roofline of the hall is visible a prominently carved set of initials: ''E.S.'', signifying Bess's station as the Lady Shrewsbury.

The stone used in building Hardwick Hall was quarried nearby, and many of the craftsmen who had built the Old Hall were still alive and took the same care to build the new one. Hardwick's interior, which still contains many of the tapestries and plasterwork that were installed by Smythson, contains elements of medieval chivalric design and Italian classicism. The floor plan is similar, in ways, to that of Italian architect Andrea Palladio's villa Valmarana, built at Lisiera, while the overall structure reflects the same restraint and attention to detail Smythson showed in his work at Longleat.

Among Smythson's other projects is Doddington Hall, Lincolnshire, begun in 1593 and completed in 1600. Still standing, the Hall contains walled gardens, a gatehouse, and a family church. Shireoaks Hall, Derbyshire, was a design commission for the Hewett family; and Thorpe Manor was build for Brian Sandford after an older house was demolished.

Pontefract New Hall and Heath Old Hall, two of Smythson's earliest Yorkshire buildings, have been demolished, but his work can still be seen at Burton Agnes, home to Sir Henry Griffith. Griffith moved to the home in 1599 and began work on the house circa 1601. The house, designed in the traditional Tudor manner around a small internal courtyard, is enhanced by such design elements as bay windows with glass grids, gables, finials, battlements, and strapwork. Smythson modernized the existing house by creating a long gallery on the top floor, complete with carved wainscoting and a highly decorated plaster ceilings. The home's brick gatehouse, built in 1610, is a prime example of its type.

Began Architectural Dynasty

Late in Smythson's career he was joined by his son, John Smythson, who followed in his father's profession. John Smythson's best-known work is at Bolsover Castle, in Derbyshire, a commission undertaken for Bess Hardwick's son, Sir Charles Cavendish. While the plans for Bolsover Castle clearly show the hand of the father, the son remained active on the project during the 30 years it took to complete. In fact, Bolsover hall is credited with employing three generations of the Smythson dynasty: Robert is credited with the renovation plans, son John oversaw the work and designed the interior apartments, while grandson Huntingdon Smythson is credited with designing the adjoining buildings housing Bolsover's riding school, which became famous through the horsemanship of William Cavendish, duke of Newcastle.

Smythson died in Wollaton, England in 1614, and was commemorated by an inscription on his tomb in the town's church that reads: ''architect and surveyour unto the most worthy house of Wollaton and divers others of great account.''

In his book *Robert Smythson and the Elizabethan Country House* architectural historian Mark Girouard called Smythson a ''rough diamond'' and described his work as ''full of ideas, but full also of . . . conceptions only half worked out.'' Girouard described Smythson's Wollaton Hall as, ''for all its originality, a repulsive building,'' and Hardwick Hall ''a monument of ostentation and pride.'' Still, Girouard counted Smythson among ''the great geniuses of English architecture. As with the Elizabethan age as a whole, along with much that is vulgar, clumsy or hard, there is a boldness in his work that demands admiration and a poetry that can still set the imagination on fire.''

Because of John Smythson's respect for his father's work, he saw to the preservation of many of his father's architectural drawings. Influencing the work of not only John Smythson but other English architects as well, Smythson's surviving drawings are now housed in the library of the Royal Institute of British Architects in London.

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Sobhuza II

Sobhuza II (1899-1982) ruled the African nation of Swaziland for 60 years, first as a British Protectorate and after 1968, when Swaziland gained independence from England, as a sovereign state. During his reign, he regained much, but not all, of the land his people had lost to European colonists under the rule of his grandfather, Mbandzeni.

Born in 1899 in Zombodza, Swaziland, Sobhuza II was the great-great-grandson of Sobhuza I, who founded the Swazi nation, and he inherited a legacy of strife. After being attacked in the early 1800s by Ndwande chief Zwide, Sobhuza I had led his own people, the Ngwane, into the mountains, where they found refuge. Sobhuza I's son, Mswati (c. 1820-68) formed these refugees into a nation-state, called Swazi, and during his reign they became one of the most powerful groups in southern Africa. However, after his death, the nation collapsed into factions which fought each other over who should become Mswati's successor. In 1875, this bitter factional fighting ended in a compromise that resulted in Mbandzeni becoming king.

Gold Brought Europeans

In 1873, gold was discovered in South Africa, and European prospectors flooded into Swaziland, looking for wealth and demanding land from Mbandzeni. In 1876, he granted 36,000 acres in southern Swaziland to two land speculators. Although he made a great deal of money from this transaction, receiving up to 20,000 British pounds per year for the next decade, the opening of land to Europeans ultimately led to a stripping of the country's resources.

When Mbandzeni fell into poor health, various factions in his court battled for control; as a result, several elder councillors, accused of plotting to overthrow Mbandzeni, were executed. When Mbandzeni died in 1889, his son, Bhunu (also known as Ngwane V) succeeded him. Because Bhunu was only 14 at the time, his mother acted as regent. Bhunu held the throne until he died at the age of 24, shortly after the birth of his son, Sobhuza II, in 1899.

Sobhuza's parents initially named him Nkhotfotjeni, which means ''Stone Lizard.'' When his father died five months after his birth, Sobhuza was selected by a royal council to succeed him to the throne; as a mark of this distinction, he was renamed Sobhuza II after his great-great-grandfather. Because Sobhuza was still only an infant when he became king, his grandmother, Labotsibeni, became regent. She ruled Swaziland for the next 20 years.

During Labotsibeni's rule, there was considerable conflict between the Swazi people and the British. The nation came under British control as a protectorate in 1903. As a writer in the *Times* of London explained, this meant that ''although the protected country is not a British dominion, its foreign relations are under the exclusive control of the Crown, so that its government cannot hold direct communications with any other foreign Power, nor a foreign Power with its Government.'' Thus, Swaziland was stripped of its autonomy, and was essentially under British rule.

Four years later, a resident commissioner appointed by the British government arrived in the country. This commissioner settled previous land disputes by ruling that 63 percent of Swazi land belonged to Europeans; as a result, almost half the Swazi people suddenly found themselves living in areas that were no longer part of the now-diminished Swaziland. These people were allowed five years to leave the European-controlled areas. If they did not, they would be forced out. According to an obituary in the *Times,* Sobhuza's father did not fight this, and in fact said, ''If I do not give whites rights here, they will take them. Therefore I give when they pay. Why should we not eat before we die?''

''The Lion''

Labotsibeni knew that in order for her country to win back its land, its people would have to deal with the British and that its next leader would have to understand European ways as well as African ones. She sent the young Sobhuza to special primary and secondary schools in Swaziland that had been created especially for him, with teachers she had

brought in from South America. From 1916 to 1918, he attended Lovedale College in Cape Province, South Africa. In addition to educating him, Labotsibeni filled Sobhuza with the desire to regain the land his country had lost.

In 1921, Sobhuza became king of Swaziland and received another name, Ngwenyama, which means ''The Lion.'' In 1922, he challenged the 1907 partition of the Swazi lands by the British High Commissioner. To do this, Sobhuza traveled to Britain with a Swazi delegation to meet with King George V and petition him to restore the lands to the Swazi people. King George and his secretary of state for the colonies refused. Sobhuza, undeterred, continued to press his case for the next 15 years, and was repeatedly refused. Eventually, however, King George agreed to help Sobhuza acquire land from white owners and return it to Swazi occupation. As a result, the land held by Swazis increased from 37 percent at the time of the partition to slightly more than 50 percent.

As a result of his education in European ways, Sobhuza was comfortable in both traditional African clothing and settings and in European-style military dress. He often led traditional Swazi rituals and was known by various nicknames, including ''The Great Mountain,'' ''The Bull,'' ''The Son of the She-Elephant,'' and ''The Inexplicable.'' Sobhuza valued his people's traditions, particularly the traditional royal rights to name and dismiss chiefs, to establish courts, to regulate the country's constitution, and to control the Swazi treasury. Another tradition Sobhuza adhered to was polygamy; he married at least 70 wives and had at least 210 children. The custom of taking two new wives each year was believed to preserve the political balance of the kingdom.

However, Sobhuza also freely adopted and used Western technology when it was useful to him or to the Swazi people. In *Who's Who in Africa,* John Dickie noted that Sobhuza once said, ''As one of the last countries to achieve independence, we have had the opportunity of learning from nations which have won their independence before us. We have watched them crossing rivers [and] have seen [them] being swallowed by crocodiles. Now that we have seen the crocodile-infested drifts, we shall try to cross through crocodile-free drifts to a peaceful independent Swaziland.''

In the 1960s, Sobhuza knew that it would be advantageous for him to align his royal interests with those of his country's white electorate, and he did so. As noted in the *Times,* ''The greatest test of his authority was during the maneuvering before independence, but he showed himself to be an adept politician and secured complete control of the national assembly for his traditionally oriented Imbokadvo (Royal) Party. In the nation's 1964 legislative elections, the party won control of all but one seat. When Britain finally granted independence to Swaziland in 1968, Sobhuza became the nation's head of state.

Dissolved Parliament

In 1973, Sobhuza's rule was challenged by political opponents in a legislative election. In response, he suspended the rules of the constitution, which the country had inherited from England; dissolved the country's parliament; and banned all political parties and trade unions, viewing all these things as threats to his authority. He thus became an absolute ruler, and made all judicial, executive, and legislative decisions, as in a traditional tribal government; his National Council and personal advisors were almost all his close relatives or sons. He continued to rule as an absolute monarch until his death in 1982. His strong rule had the effect of reducing strife among various tribes and maintaining national unity. Unlike many other African nations of the time, Swaziland was a model of political and economic stability.

In 1981, Sobhuza celebrated the Diamond Jubilee of his reign; the ceremony was attended by Princess Margaret on behalf of Queen Elizabeth of England. His last public appearance took place on July 22, 1982, when he celebrated his birthday. He died a month later at the Embo state house, at the age of 83, after reigning 61 years. Although he had regained much of the land his people had lost to the British, he did not live to see his dream of incorporating all of what was once Swaziland under his rule. Two thousand square miles of the former Swazi land still remained part of South Africa.

To show their grief over his death, everyone in the Swazi kingdom, male and female, shaved their heads as a sign of mourning. Sobhuza, like many of his people, had converted to Christianity, and his death ceremonies mingled Christian hymns with the African songs of a traditional tribal funeral, which involved secret rites, such as wrapping the body in the skins of freshly killed oxen. Although his body, dressed in a dark blue military uniform and sitting upright in a wooden casket, was later paraded in a glass-covered casket past more than 25,000 of his subjects, many people refused to believe that their long-reigning monarch was dead. The funeral parade was also attended by massed army bands in natty European dress, as well as hundreds of royal warriors, who wore animal skins and brandished wooden spears. One of Sobuza's senior wives, ceremonially called ''The Great She-Elephant,'' attended in tribal dress: barefoot, wearing animal skins and wearing a headband with a scarlet feather that signified she was a member of the royal clan. The funeral was also attended by many foreign dignitaries, including Prince Michael of Kent, England and the South African foreign minister, Pik Botha.

After Sobhuza's death, Swaziland entered a period of confusion because, in keeping with tradition, no successor to the throne could be designated while the reigning king was alive. Of his many wives and children, one wife had to be selected to rule as queen regent, and one of his great number of sons had to be chosen to ascend the throne; one traditional restriction was that the new king must be an only child. After several years, in 1986, Crown Prince Makhosetive became king, taking the name Mswati III.

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Luang Pibul Songgram

Pibul Songgram (1897-1964) was known as the founder of the modern Thai nation. His political career began in 1932 when he took part in an overthrow that replaced the Thai absolute monarchy with a constitutional regime. He was field marshal and prime minister of Thailand from 1938 to 1944 and from 1948 to 1957.

Born Plack Khitasangkha on July 14, 1987, Pibul Songgram came from a farming family in the town of Nonthaburi in the Thai province of Nakorn Nayok; he was the second child in a family of four sons and one daughter. His parents considered him difficult, so they gave him up for adoption to the abbot of the Paknam Buddhist temple. This was a common practice among Thais at the time; they believed that if a child was often irritable or difficult, he might be possessed by evil spirits, who would be driven out if the child were given to a respectable, spiritual person such as a monk. Songgram was raised by the monks at the Chumani Temple, and later his parents sent him to study at the Wat Khemaphitaram School in Nonthaburi. In 1909, when he was twelve years old, he went to the Bangkok Infantry Cadet School, and graduated from military training when he was eighteen. He then joined the 7th Artillery Corps in Phitsanulok.

Joined People's Party

In Phitsanulok, he met and married his wife, Thanphuying La-iad, a teacher at a missionary school. In 1919, Songgram went back to Bangkok to undergo four more years of military school; he graduated at the top of his class and earned a scholarship to study artillery in France. He went to France in 1924, studied at Poitier and Fontaineblue, and returned to Thailand in 1927. On his return, he was given the title of Luang Phibunsongkhram and was promoted to captain in the artillery corps. By 1932, he had reached the rank of major and was a supervisor in the ministry of defense.

Also in 1932, Songgram became a member of the ''1932 Promoters,'' later called the People's Party, which had been formed in 1927. This party was dedicated to the overthrow of Thailand's ancient and absolute monarchy. According to Kobkua Suwannathat-Pian in *Thailand's Durable Premier,* however, Songgram ''paid little attention to the intellectual side of the revolution and was happy to undertake any operational assignment allocated to him. He demonstrated a refreshing and symbolic naivety in politics by refusing to follow other People's Party leaders in attending the 'begging for His Majesty's forgiveness' ceremony, on the grounds that he was not involved in. . .denouncing the Chakri Dynasty in harsh and disrespectful terms and thus had committed no wrong against the King and the royal family.''

Nevertheless, after a successful coup in 1932, Songgram was appointed a minister in the new government, headed by Phraya Mano, and was also named deputy commander of artillery. In June 1933, after a conflict between the progressive wing of the People's Party, which included Phibun, and its conservative wing, Phibun and some allies staged another coup and successfully demanded that Phraya Mano resign. From then on, Songgram continued to become more prominent in both politics and military affairs. By 1934, he was appointed deputy commander-in-chief of the army and minister of defense. In 1934-1935, he also became a group captain of the air force and a naval captain.

Prime Minister of Thailand

In 1938, when Praya Phahon gave up his post as premier of Thailand, the National Assembly chose Songgram to succeed him as both prime minister and commander-in-chief of the army. He presided over a cabinet of twenty-five men, fifteen of whom were members of the military. Within a month, in order to prevent any opposition to his rule, Songgram had forty people arrested on charges of plotting against the government. These included members of the royal family, bureaucratic nobles, elected members of the assembly, and army rivals. After a series of trials, Songgram had eighteen of these people executed, the first political executions in Thailand in more than a century.

In 1939, as part of his efforts to build what he considered a new and modern nation, Songgram changed the country's name from Siam to Thailand. He also began a sweeping series of actions against Chinese settlers in Thailand. The Chinese were considered to be profiting from various businesses that many Thais believed should be theirs, and many Thais resented the Chinese because they were so prosperous. Songgram began a ''Thailand for the Thais'' campaign and instituted heavy taxes, regulations, and restrictions on non-Thais. At the same time, Thais were encouraged to behave in nationalistic ways, adopting clean and modern clothing, avoiding imported goods, speaking the Thai language instead of local dialects, and staying informed about current affairs. In addition, Songgram made sure that his photograph appeared everywhere, and that his slogans were repeated in newspapers and on billboards and the radio.

New Guidelines for Thai Life

In *Thailand: A Short History,* David K. Wyatt wrote that during Songgram's first premiership, the Thai government ''was thoroughly shaped by his power and personality, much as absolute kings had done a generation earlier.'' However, Wyatt added, this period was also ''a period of mass nationalism, not just elite nationalism, a social and political phenomenon that was more nearly egalitarian in its implications than it could have been earlier under a monarchist psychology.''

As prime minister, one of Songgram's objectives was to mold the Thai people into what he considered a modern, civilized, and cultured nation, without giving up their essential culture and character, in order to earn respect from other nations. At times, the government's prescriptions of what Thai people should or should not do ''overlooked the delicate dividing line between social obligations and individual preference in personal matters,'' according to Suwannathat-Pian.

A major emphasis of the new guidelines for behavior was personal hygiene, but the guidelines went far beyond cleanliness to specify how people should sit or stand, what they should eat, and when they should sleep, exercise, or rest. In 1939, the government also began a campaign encouraging everyone to maintain a vegetable garden and raise poultry. The intent was to make it possible for even the poorest families to have good food. In addition, contrary to the ancient Thai custom of eating with the hands, which the government considered unclean, people were encouraged to use forks and spoons; if people ate with their hands, they were required to wash them thoroughly first. In addition, many old delicacies were forbidden, and people were told to eat balanced meals of vegetables, meat, eggs, chicken, pork, and fish. Women were told of the proper way they should raise their children, and both men and women were told to behave in a dignified manner in public. Anyone who behaved in a way that would bring shame to the Thai people was punished.

The government also insisted that the people become physically and mentally strong. An individual's day was divided into three parts of eight hours each, for working, for personal activities, and for rest. Each period had certain prescribed activities assigned to it; for example, the encouraged forms of recreation included, according to Suwannathat-Pian, ''physical exercise by playing games and undertaking long-distance walks or other such exertions; they were to spend some time in their kitchen gardens and in tending to their poultry; and they were to spend other times in reading, listening to the radio, and attending the religious sermons.''

In addition to regulating matters of health and hygiene, the government also regulated the status of men and women. Songgram believed that women were an important part of society, so he decreed that they have equal status at home and on the national level. Husbands who worked for the government were penalized if they did not honor their wives. They were ordered to kiss their wives before going to work and when they came home from work. Also, the government set up a women's corps in the army, as well as a women's cadet academy and a woman's non-commissioned training school.

Songgram also instituted a social welfare state, which took care of its citizens' mental and physical well-being. Unemployed workers were told to report to the authorities, who would find jobs for them. Beggars who could not be employed and who did not have family or friends to care for them fell under the care of the state. It was the first social welfare program ever to exist in Thailand.

As Suwannathat-Pian commented, however, these heavy-handed and controlling changes most often ''reflected the authorities' concern for the exterior aspects of Thai society and its positive impression upon foreigners, especially Westerners, rather than the interior or mental strength of the society.''

Fell from Power, Returned

In 1941, Songgram became supreme commander of the armed forces, and later that year, after winning the Indo-Chinese war against the French, he became field marshal. As World War II progressed, Thailand's relations with the West deteriorated as it allied itself with Japan.

In 1944, Songgram's first premiership ended with the impending defeat of the Japanese. After the war, Songgram fell from favor; he was arrested and charged with war crimes against the Allied forces. He was also kept under surveillance by the new Thai government. As Wyatt commented, however, ''Public opinion on the whole was favorable to Phibun. He was thought to have done the best that could be done to maintain Thai interests in the face of overwhelming Japanese pressure. Phibun and the military were, in effect, exonerated, but they were still reluctant to take an active political role in the face of possible negative reactions from the Western powers on whom Thailand so depended at this point.''

In 1947, another coup led by General Phin Chunhawan and others brought Songgram back into power. From April 1948 to September 1957, he was again prime minister of Thailand. He began his rule with another anti-Chinese campaign, and he also came down hard on dissidents and rebels, fearing another coup would topple him. Many potential rivals or opponents were arrested and were tortured and even killed without trial. Newspaper editors who described these events were beaten up and frightened into silence. During this period, Thailand remained a constitutional democracy only on paper. In 1949, elections for government representatives were rigged so that Songgram had a majority in the House of Representatives.

On June 29, 1951, Songgram was attending a ceremony on board an American ship, which the American government was presenting to Thailand, when he was taken by naval officers and their men, who imprisoned him on another ship. By the next day, the government was in chaos, with fierce fighting in Bangkok. The Thai air force eventually bombed the ship holding Songgram, but he managed to swim away as it sank. Eventually he linked up with friendly forces and made a radio appeal to the navy to stop fighting. The coup ended, but with a cost of more than 1,200 fatalities, most of whom were civilians. Following the coup, Songgram cut the navy to one-fourth of its previous strength and arrested many people he suspected of opposing him.

Although the Thai economy improved greatly during the 1950s, Songgram's position remained unstable, as he had many rivals and enemies. By 1955, perhaps sensing this and wanting to seek favor among them, Songgram went on a long tour of the United States and returned professing a deep love for democracy. He began relaxing his previous authoritarian controls on political parties, free speech and the

press. However, when an election was held in 1957, it was marred by blatant vote rigging, fraud and tampering. This led to public outrage and a state of national emergency. Songgram was harshly condemned, and on September 13, 1957, was forced out of office.

Songgram went into exile in Cambodia and later in Japan. While in exile, Songgram fulfilled a long-held wish to become a Buddhist monk, which he did at the Buddhagaya Temple in India in August of 1960. Although he wished to return to Thailand, the government there would not allow him to enter the country because they believed that if he did, it might spark another coup, or at the least, a burst of political unrest. He died in Japan on June 11, 1964. His ashes were returned to Thailand with great fanfare and were interred at the Si Mathahat Temple, which he had built as a symbol of the 1932 victory over the conservative wing of the People's Party.

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Bruce Springsteen

Considered by many to be one of the most important musicians to emerge from the 1970s, rock icon Bruce Springsteen (born 1949) tells stories about everyday people in his songs. Whether talking about Vietnam veterans in "Born in the U.S.A.," or reflecting on the aftermath of September 11 in "The Rising," Springsteen makes his characters come alive and touches people.

In his long, successful career, Bruce Springsteen has balanced many roles, including rock star, folk singer, songwriter, cultural icon, and social activist, as well as family man. An award-winning singer and songwriter and a member of the Rock and Roll Hall of Fame, Springsteen is well respected by peers and critics and has always connected with his fans. Writing the introduction for *Bruce Springsteen-The Rolling Stone Files,* Parke Puterbaugh reflected, "Springsteen directly addressed and shaped the dreams of an anxious generation feeling its way through turbulent, uncertain but hopeful times." The *RollingStone.com* website noted that "he is, simply put, the last, true voice of rock and roll."

Jersey Boy

Bruce Frederick Springsteen was born on September 23, 1949 in Freehold, New Jersey. He was the first child and only son of Adele and Douglas Springsteen. Two girls, Ginny and Pam, would follow. Although the Springsteen family name was Dutch, his father was Irish and his mother was Italian.

In his book *It Ain't No Sin to be Glad You're Alive-The Promise of Bruce Springsteen,* Eric Alterman noted that Bruce's mother was a legal secretary whom he has fondly described as "just like Superwoman." Alterman described Bruce's father as "an embittered man who struggled to find a place for himself in the local economy." Dave Marsh, writer of *Bruce Springsteen-Two Hearts-The Definitive Biography, 1972-2003,* added that the Springsteen family "continually struggled to make ends meet" and were "at the poorer end of the American working class."

Alterman wrote that Springsteen's childhood was somewhat "oppressive," and that "his relationship with his father involved little but discipline and rebellion." In addition, Springsteen hated school, and often endured the wrath of the nuns who were his grade school teachers. Music was an escape, and Springsteen was said to be inspired to pursue a career in music after seeing Elvis and the Beatles on *The Ed Sullivan Show.* He taught himself to play the guitar. When he was 16, his mother took out a loan to buy him a guitar for Christmas.

However, both of his parents wanted him to pursue a career other than music, especially his father. This led to

more conflict in the house. Springsteen has recalled during his concerts, ''When I was growing up, there were two things that were unpopular in my house: one was me, the other was my guitar.'' But Springsteen kept practicing, never let go of his dream, and began playing in area bands on a regular basis.

New Jersey Music Scene

Springsteen joined his first rock band, the Castiles, in 1965. As noted in *American Decades,* ''When his family moved to California in 1969, Springsteen stayed behind, living along the beaches and boardwalks of Asbury Park [New Jersey] and playing in local bands.'' Those bands included Steel Mill, the Rogues, Dr. Zoom and the Sonic Boom, and the Bruce Springsteen Band. That is how he met many of the musicians who would later become his E Street Band.

Alterman reflected that it was early in his musical career when ''Springsteen first became saddled with the horribly inappropriate nickname 'the Boss.' Springsteen detested the nickname. 'I hate bosses. I hate being called ' ''the Boss,'' ' he has complained.''

In 1972, Springsteen's fortunes improved. At the age of 23, Springsteen signed a deal with fledgling songwriter-producer Mike Appel. This partnership helped Springsteen in the short term and jump-started his career, but the relationship would haunt him. Although Appel dedicated himself to Springsteen's career, he was considered by many to be too abrasive. However, Appel soon arranged for an audition with Columbia Records, and Springsteen impressed the executives and earned a recording contract.

''Born to Run'' Phenomenon

Springsteen released *Greetings From Asbury Park, N.J* in 1973. Sales of the album and radio airplay were minimal. Springsteen was being touted as ''the new Bob Dylan,'' and it has been said that radio disc jockeys were put off by that hype. However, some critics quickly recognized Springsteen's talent. When *The Wild, the Innocent, and the E Street Shuffle* was released later in 1973, more critics took notice, but disc jockeys played the second release even less.

But Springsteen was gaining a reputation as a thrilling live performer. Music critic Jon Landau wrote a review of a Springsteen's show and stated, ''I saw rock 'n' roll's future and its name is Bruce Springsteen.'' The pair met shortly after that review was published and became friends.

Springsteen wanted Landau to produce his next album, a decision that did not sit well with Appel. However, the marketing campaign for *Born to Run,* which was released in 1975, soon took off and worked everyone into a frenzy over Springsteen. He ended up on the covers of both *Time* and *Newsweek* in the same week in October 1975.

The single ''Born to Run'' made Springsteen a star. He told *Entertainment Weekly,* ''with that one I was shootin' for the moon.'' *Rolling Stone* wrote that Springsteen has called ''Born to Run'' his favorite song.

Biographer Marsh noted, ''*Born to Run* was an instant classic. Anyone who loves rock and roll must respond to . . . the rough and tough music, the lyrics that sum up the brightest hopes - and some of the darkest aspects - of the rock and roll dream.''

Legal Battle Delayed Music

However, Springsteen's success was short-lived. He soon found himself involved in lawsuits with Appel, his manager. As noted on *RollingStone.com,* ''Springsteen fought to break his contract, which not only bound him to Appel, but surrendered complete control of his song catalog.'' Springsteen wanted to have control over his music and finances, and also wanted to work with Landau. Appel countersued, and Springsteen was kept out of the studios for two years.

During the lawsuits, Springsteen had success with other artists recording his music. As noted on the *VH1 Website,* Manfred Mann's Earth Band released a version of his song ''Blinded By The Light'' and Patti Smith recording a cover of his tune ''Because The Night.'' The Pointer Sisters also recorded his material. Ultimately, Springsteen won his case. Landau became his manager and producer, and Springsteen was in control of his catalog and career.

In 1978, Springsteen released his next album, *Darkness on the Edge of Town.* In 1995, in the liner notes of *Bruce Springsteen - Greatest Hits,* Springsteen reflected, ''this was the record, *Darkness on the Edge of Town,* where I figured out what I wanted to write about, the people that mattered to me, and who I wanted to be. I saw friends and family struggling to lead decent, productive lives and I felt an everyday heroism in this.''

The release *The River* followed in 1980 and produced his first top ten hit ''Hungry Heart.'' However, in the St. James Encyclopedia of Popular Culture, it was the title song from *The River* that Springsteen described ''as a breakthrough in his writing.'' The all-acoustic *Nebraska* followed in 1982.

Springsteen worked on songs for *Nebraska* and *Born in the U.S.A.* at the same time. Ultimately, he decided to put his focus on *Nebraska* and completed and released that album first. Frank Stefanko, author and photographer of the book *Days of Hopes and Dreams-An Intimate Portrait of Bruce Springsteen,* noted, ''Springsteen has an unbelievable work ethic. He can work from early morning to late night. For him, it was all about the package, the art. It was all about making it right, and if it wasn't right, he would go back and do it over again until it was. Only then could it be released.''

''Born in the U.S.A.''

Despite Springsteen's popularity with his fans and with the critics, no one was prepared when *Born in the U.S.A.* exploded onto the music scene in 1984 and became a blockbuster hit. As noted on the *Rock and Roll Hall of Fame website,* Springsteen put together most of the album from the 100 songs he had recorded while working on both *Nebraska* and *Born in the U.S.A.*

The album had more mass appeal than Springsteen's earlier work. The *St. James Encyclopedia of Popular Culture* added that ''music video introduced Springsteen to a youn-

ger generation'' and boosted sales. The album had had seven Top Ten singles, including the number two hit, ''Dancing in the Dark'' which Springsteen described as ''my big smash . . . teen idol status at 35?!'' The other Top Ten hits were ''Cover Me,'' ''Born in the U.S.A.,'' ''I'm On Fire,'' ''Glory Days,'' ''I'm Goin' Down,'' and ''My Hometown.'' A sold-out world tour followed.

However, many misunderstood some of the songs as patriotic anthems. DiMartino explained, ''Ironically, one of the darkest was the album's title track–which many at the time mistakenly took to be an expression of blind, my-country-right-or-wrong patriotism, when it was anything but.'' Even U.S. President Ronald Reagan claimed to be a big fan of the music, and mentioned Springsteen and his songs in campaign speeches.

Springsteen told Alterman, ''I was not satisfied with the *Born in the U.S.A.* record. I did not think I made all the connections I wanted to make.'' However, Alterman countered, ''Commercially, Springsteen made one of the biggest connections any artist has ever made.'' He concluded, ''By the time he finished the 155 shows of the *Born in the U.S.A.* tour, Bruce Springsteen had become an inescapable icon in American culture.'' When interviewed by *Rolling Stone* reporter James Henke in 1992, Springsteen reflected, ''I really enjoyed the success of *Born in the U.S.A.,* but by the end of that whole thing, I just kind of felt ''Bruced'' out.''

Springsteen met model/actress Julianne Phillips in the summer of 1984, and they married in May of 1985. He participated in the USA for Africa recording of ''We Are the World'' and joined former E Street Band member Steven Van Zandt on the Artists United Against Apartheid song ''Sun City.'' He reached the Top Ten in the United Kingdom with ''Santa Claus Is Coming To Town.'' He also released a 3-CD set *Bruce Springsteen and the E Street Band: Live 1975-1985,* which entered the charts at number one.

Springsteen on His Own

Springsteen released *Tunnel of Love* in 1987 and became romantically involved with backup singer/guitarist Patti Scialfa. The two had known each other for many years from the New Jersey music scene and had begun to work together during the *Born in the U.S.A.* tour. Springsteen and his wife divorced, and he and Scialfa married in June 1991. They had three children: Evan, Jessica, and Sam.

The family settled in Los Angeles, and it would be almost five years before Springsteen released another album. Many eagerly awaited *Human Touch* and *Lucky Town,* two new albums he released in the spring of 1992 without the E Street Band. The albums started strong but quickly fizzled on the charts. Writing for *Entertainment Weekly,* Greg Sandow pondered the ''demise'' of Springsteen's career, calling the two albums ''something that smells like failure, commercial failure.''

However, Springsteen quickly recovered. In 1993, film director Jonathan Demme asked Springsteen to write a song for his latest film, *Philadelphia,* which starred Tom Hanks. The result was the moving ballad ''Streets of Philadelphia,'' which earned Springsteen an Academy Award for best song, as well as four Grammy Awards.

More success followed. He released *Greatest Hits* in 1995, which included three new songs recorded with the E Street Band, whom he hadn't worked with in several years. Also in 1995, he released *The Ghost of Tom Joad,* which earned him a Grammy Award for Best Contemporary Folk Album. He then went on his first solo acoustic tour. Springsteen also made the news when he shocked his former classmates and attended his 30th high school reunion in 1997.

Reunited with Band

In November 1998, Springsteen released the CD box set *Tracks,* which contained 66 songs, 56 of which were previously unreleased. Writing for *Billboard,* Melinda Newman commented, ''*Tracks* is a way to let the listeners into his creative process, a chance to broaden their understanding of how each record was created.'' In addition, rumors of a tour started to swirl.

Springsteen was inducted into the Rock and Roll Hall of Fame on March 15, 1999, and less than a month later, his reunion tour with the E Street Band kicked off in Barcelona, Spain. In July, the U.S. leg of the tour kicked off with the first of 15 sold-out shows at New Jersey's Continental Airlines Arena. Stefanko noted that Springsteen ''explodes on stage. For an entire three-and-a-half hour show, he maintains a constant energy that touches everybody in that theater.''

Controversy surrounded Springsteen in June 2000. As noted on the *VH1 Website,* ''Springsteen unveiled a new song, ''American Skin,'' at a performance at Madison Square Garden [in New York City]. A scathing comment on the police shooting of the unarmed Bronx resident Amadou Diallo, the song prompted calls by the NYPD for a boycott of the singer's concerts.'' The *Knight-Ridder/Tribune News Service* added, ''Springsteen's song has been striking the wrong note with cops since it was released.''

The Rising

New York City and the entire United States experienced major shock and losses when terrorists attacked on September 11, 2001. When it was announced that Springsteen was working on an album inspired by the events of September 11, many were skeptical. Although the *Knight Ridder/Tribune News Service* acknowledged that Springsteen's ''greatest asset has always been his ability to craft anthemic songs about everyday people,'' many had their doubts.

Released in the summer of 2002, *The Rising* met with critical acclaim. Writing for the *Knight Ridder/Tribune News Service,* Brian McCollum called the release ''gracious, stirring and tasteful. It strikes an appropriate balance between mourning and hope, painting narratives of cops, firefighters and widows that ultimately ring universal.'' It was also the first full-length CD by Springsteen and the E Street Band since *Born in the U.S.A.* Springsteen won three Grammy Awards for this work and began another world tour.

Still Going Strong

The year 2003 was a busy year for Springsteen. He received the Les Paul Award at the 19th annual Technical Excellence & Creativity (TEC) Awards, released *The Essential Bruce Springsteen* in November, and in 2004 received a Grammy for ''Disorder in the House,'' his collaboration with the late Warren Zevon. On December 24, the *Pollstar* website announced that Springsteen was the number one concert draw in North America in 2003. The website noted that Springsteen's fans attended his 47 shows in record numbers and ''shelled out $115.9 million to 'come on up for the rising.' ''

Stefanko noted that Springsteen ''remains strong in his commitment to his subject matter. He hasn't sold out in terms of what he's writing or singing about. He maintained everything through honesty- honesty in the music, honesty about his sense of self-worth, and honesty in his dealings with people.'' He concluded, ''He's one of a kind, an original legend.''

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Standing Bear

Standing Bear (1829-1908) was a respected leader of the small Ponca Indian tribe that resided for years in northern Nebraska. In the late 1870s, at a crucial point in the tribe's existence, he took heroic action to reverse the wrongs inflicted upon his people at the hands of the U.S. government and its Indian agents. He remains a heroic and symbolic figure in the long struggle for Native American rights.

Nothing is known of Standing Bear's early life, although he is generally assumed to have been born around 1829. He was a member and a chief of the Ponca Indians, a small tribe—apparently never more than 800 or 900 persons strong in the nineteenth century—closely related to the much larger Omaha tribe. Since at least the mid-seventeenth century, the tribe had lived near the region where the Niobrara River enters the Missouri River in what is now northeastern Nebraska.

The Loss of Ponca Land

In a treaty between the U.S. government and the Ponca Indians signed on March 12, 1858, the tribe ceded to the United States all the land they held except for an extensive tract near the mouth of the Niobrara River, which was reserved for the Poncas as their permanent home. In a second treaty, signed on March 10, 1865, the Poncas ceded another 30,000 acres to the federal government, retaining a total of 96,000 acres as their permanent reservation. However, in a separate treaty negotiated with the Sioux Indian tribes three years later, U.S. government negotiators inadvertently included the Poncas' 96,000 acres as part of a much larger reservation granted to the Sioux nation. Since the Poncas had not been consulted in the matter, they continued to occupy the tract. However, the much larger and more warlike Sioux tribes carried out repeated attacks on the Poncas during the next few years, seeking to drive them off land that they regarded as part of Sioux territory. The Indian Bureau in the U.S. Department of the Interior decided in 1876 that the only solution to the problem was to relocate the Ponca tribe

to a new reservation in the Indian Territory, located in the present state of Oklahoma.

Early in 1877, a delegation of ten Ponca chiefs, Standing Bear among them, was escorted by agents of the Indian Bureau to the Indian Territory to survey the land and choose a location for their reservation there. Standing Bear and seven of the other leaders found all the suggested sites unsatisfactory and decided to return to their home in Nebraska; the agents refused to assist them in their return, so the eight chiefs walked the 500 miles from Oklahoma back to Nebraska in 40 days in the late winter of 1877. When they arrived home, they found that their Ponca tribe was already being moved to the Indian Territory under military escort.

About 170 Ponca members had begun the long trek in late April of 1877. Standing Bear and his brother, Big Snake, were briefly imprisoned when they urged that the remainder of the Poncas resist the removal. By May, the remaining 600 or so Poncas—including Standing Bear and his brother—were forced to join in the march, leaving behind their homes, farms, and many of their possessions. Nine persons died in the course of the journey, including a daughter of Standing Bear.

The nine deaths turned out to be a grim prelude to much further hardship and death for the Poncas in their new locale. They suffered from diseases, such as malaria, which afflicted a large number of Indians transported from northern climates to the humid Indian Territory. Estimates of the number of deaths vary greatly, but even Indian Bureau reports indicate that a sizeable portion of the tribe perished in the course of the first year. Standing Bear and several other leaders went to Washington, D.C., in the autumn of 1877, seeking President Rutherford B. Hayes' approval of their request to return to Nebraska. Hayes reportedly vetoed the request, but allowed the Ponca leaders to select a more desirable location for their reservation within the Indian Territory. Although the Poncas eventually settled on a more favorable site 150 miles away, the ravages of disease and poverty continued. Standing Bear's last living son was among those who had died by 1878.

Standing Bear's Trial

Despair over the situation of the Poncas in Indian Territory, together with the more personal desire to bury his son in the tribe's Nebraska homeland, led Standing Bear to make the move that made him famous—though it cost him the leadership of his tribe. In early January of 1879, he led a small band of Poncas on a return march to Nebraska, determined to resettle on the old land or die in the attempt. Most of the roughly 600 members of the tribe chose to remain in the Indian Territory, but Standing Bear and several dozen followers arrived at the Omaha Indian agency at Decatur, Nebraska, on March 4, 1879. The Omahas welcomed their kinsmen and invited them to settle there; temporarily at least, they did so.

The Indian Bureau had been informed of Standing Bear's flight from the Indian Territory soon after his departure. Secretary of the Interior Carl Schurz ordered General George Crook, commander of the U.S. Army Department of the Platte, at Omaha, to arrest the chief and his followers and return them to the territory in Oklahoma. Schurz and his advisers feared that if Standing Bear and his band were allowed to remain in Nebraska, it would set a precedent for all Native Americans in the Indian Territory to demand a return to their respective homelands.

Although General Crook obeyed the order and arrested Standing Bear and his followers, he is said to have personally sympathized with the Poncas and believed that they had been repeatedly wronged by the government. Crook convinced Thomas Henry Tibbles, an Omaha newspaperman, to undertake a publicity campaign and institute a case in the federal district court to have Standing Bear and his group released.

Tibbles saw to it that the plight of Standing Bear and his followers was well publicized not only in his own Omaha newspaper but in papers nationwide. He also persuaded two young Omaha lawyers to file a writ of *habeas corpus* (a claim of unjust detention) in the federal district court at Omaha for the release of Standing Bear and his group. The trial of *Standing Bear vs. Crook* was held from April 30 to May 2, 1879. The case was of great significance not only as a means of righting the wrongs inflicted on the Ponca tribe, but also because it raised the larger question of Native American citizenship and the rights of Indians to appear in and to sue in the courts of the nation.

The federal district attorney argued that Standing Bear was not entitled to the protection of a writ of *habeas corpus* because he was not a citizen or even a ''person'' under

American law. Standing Bear spoke briefly but eloquently on his own behalf. Judge Elmer S. Dundy, in the decision he handed down several weeks later, held that an Indian was, indeed, a person within the meaning of the laws of the United States, though he avoided the larger question of what rights of citizenship an Indian might have. He also ruled that the federal government had no rightful authority to remove the Poncas to the Indian Territory by force; Native Americans, he stated, possessed an inherent right of expatriation—that is, a right to move from one area to another as they wished. Dundy therefore ordered the release of Standing Bear and his followers from custody.

Became a Symbol of Human Rights Struggle

Thomas Tibbles and other leaders of the movement for Indian rights hoped to carry the case of Standing Bear to the U.S. Supreme Court in order to secure a more definitive statement on Indian citizenship and rights. Tibbles himself made a tour to Chicago, New York, and Boston in the summer of 1879 to publicize the case and to raise money for the Supreme Court appeal. By October of that year, he had arranged for Standing Bear to lecture in key cities in the eastern United States. As interpreters for the chief, who spoke no English, Tibbles included in the party two Omaha Indians: Susette La Flesche (better known by her Indian name, ''Bright Eyes'') and her brother, Francis La Flesche, both of whom had been educated in English-speaking schools.

The tour generated great enthusiasm in urban social and literary circles, especially in Boston. Standing Bear, an impressive figure in his full Indian regalia, including feather headdress, related his story and that of his people in simple but emotional terms, while Bright Eyes, also in Indian dress, translated it into poignant English. A good deal of money was raised for the court appeal and for relief of the Poncas, and reform leaders were moved to become active in the cause of Indian rights. Standing Bear and Bright Eyes also testified before committees of Congress in Washington. The tour finally ended in April of 1880.

As it turned out, Secretary of the Interior Schurz was able to quash the proposed appeal of the Ponca case to the Supreme Court. However, the agitation over the affair did lead to both congressional and presidential investigations. On February 1, 1881, President Hayes recommended to Congress that the Poncas be allowed to live where they chose and that they be compensated for lands relinquished and losses sustained during the forced removal to the Indian Territory in Oklahoma. Congress voted the necessary legislation and funds on March 3, 1881.

The majority of the Ponca tribe did in fact remain in the Indian Territory, but Standing Bear and his group lived quietly on the old Nebraska reservation near the mouth of the Niobrara River. Standing Bear died in September of 1908.

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Susan McKinney Steward

Just five years after the Emancipation Proclamation abolished slavery in the United States, Susan McKinney Steward (1847-1918) became the first African-American woman physician in New York and only the third in the country. She practiced homeopathic medicine in Brooklyn most of her life, before moving several times with her second husband. Steward was active in medical societies, and as an abolitionist and suffragist.

Susan McKinney Steward was born Susan Marie Smith in Brooklyn 1847; the exact date is unknown. She was the seventh of ten children born to Sylvanus and Anne S. Smith. Her father was a successful pig farmer. Both of Steward's parents were multi-racial. Her mother was the daughter of a Shinnecock Indian woman and a French colonel. Her father's ancestors included a Montauk Indian and an African who escaped from a slave ship.

A number of events may have motivated Steward to choose medicine as a career. Two of Steward's brothers died during the Civil War. In 1866, Steward witnessed the high death rate from a cholera epidemic that affected Brooklyn. More than 1,200 people died during the epidemic. At one point in her youth, Steward cared for a sick niece. Any of these events may have helped her decide to pursue a career as a physician.

Medicine was an unusual career choice for any woman in the mid-nineteenth century. It was even more unusual for an African-American woman. Male students believed that

medical education ''unsexed'' women. They frequently taunted their female peers. Because women weren't welcome in medical schools, all-female institutions opened up. Steward attended the New York Medical College for Women beginning in 1867. The school was located in Manhattan, where Steward lived with one of her sisters.

Studied Homeopathic Medicine

The New York Medical College for Women was a homeopathic medical school founded by Dr. Clemence Sophia Lozier in 1863. Lozier was a wealthy physician who was sympathetic to African-Americans and hosted anti-slavery meetings in her home. Lozier became Steward's mentor and the two remained close friends until Lozier's death in 1888.

Many women's medical schools specialized in homeopathic medicine. The homeopathic specialty was based on the work of Dr. Samuel Hahnemann, a German physician who was dissatisfied with the medical theories of his day. He conducted experiments and developed treatments that used weak doses of medicine to cure illnesses and conditions. Some traditional doctors dismissed homeopathic medicine as quackery.

Homeopathic students at the New York Medical College for Women were required to study anatomy, physiology, chemistry, materia medica, surgery, obstetrics and medical jurisprudence. Clinical lectures took place at the New York Homeopathic Dispensary and the New York Ophthalmic Hospital. In *Afro-Americans in New York Life & History,* William Seraile explained that when a lack of funds forced the college to send students to Bellevue Hospital for clinic work, the women were greeted by ''hisses indecent language, paper balls and other missils,'' the *Daily Eagle* reported. The paper condemned the students and their faculty for their unruly behavior.

Although her prosperous father could have afforded to pay for her medical school education, Steward paid her own tuition for the three years she attended the New York Medical College for Women. She earned the money teaching music in a colored school in Washington D.C. for two years. Steward graduated from medical school as valedictorian in 1870.

When Steward graduated, she became the first African-American female physician in New York and only the third in the country. Surprisingly, the event did not attract very much attention in most of the city's newspapers. Seraile reported that *The Courier* described her attire at the graduation ceremony as modest and ''noted the fact as a good sign of the improvement of the African race.'' The article went on to say that ''Miss Steward belongs to the colored aristocracy in Brooklyn and is a member of the Episcopal church.''

Steward had difficulty finding steady work immediately after her graduation, but eventually developed a thriving practice and became known for her ability to treat malnourished children. She maintained offices in Brooklyn and Manhattan and treated a variety of patients regardless of income or ethnicity.

In 1871, Steward married William G. McKinney, an Episcopal minister from South Carolina. The couple lived in Steward's parents' home until 1874, when they moved to a predominantly white area of Brooklyn. McKinney was 17 years older than his wife. The couple had two children: Anna, who became a schoolteacher, and William Sylvanus, who, like his father, became an Episcopal priest. The family lived comfortably in Brooklyn.

In 1890, William McKinney suffered a cerebral hemorrhage and was unable to maintain his normal work schedule. Steward supported the family, as well as six of her relatives who lived in the McKinney home. William McKinney died on November 24, 1895 when Steward was 48.

Active in Medical Societies

Steward was active in many medical societies including Kings County Homeopathic Medical Society and the Homeopathic Medical Society of the State of New York. During the 1880s, she presented two important papers to the New York group. The first was about a pregnant woman who was incorrectly treated. The second paper was about childhood diseases. She served as a delegate to the New Jersey State Homeopathic Society's semi-annual meeting in 1889. She later became a member of the New Jersey society. She was a founding member of the Alumni Association of the New York Medical College for Women and taught at the school in 1882-1883.

Steward was one of the founders of the Brooklyn Woman's Homeopathic Hospital and Dispensary, which was later named Memorial Hospital for Women and Children. She served as a surgeon on the hospital's staff. She was also a physician at the Brooklyn Home for the Aged. She was the only woman in a post-graduate class at Long Island Medical College in 1887-1888.

Steward was also an activist for education, missionary work, women's suffrage and temperance. She was president of the Women's Christian Temperance Union No. 6. She was also active in the Brooklyn Literary Union. She organized many musical programs for the union and sold tickets to many musical events.

Steward had a lifelong love of music. As a child, she took organ lessons from famed organists John Zundel and Henry Eyre Brown. For many years, she served as the organist and choir director for the Siloam Presbyterian and Bridge Street A.M.E. churches. She also contributed to many of the Brooklyn Literary Union's musical programs, often accompanied by her children, who shared her talent.

Two years after her husband William died in November 1894, Steward's 81-year-old mother died of heart disease, senility and hemophilia on the day Steward's daughter, Annie was to be married. The wedding went on since the couple was planning on traveling immediately to Haiti.

Three weeks after her mother's death, Steward married Rev. Theophilus Gould Steward, chaplain of the 25th United States Colored Infantry. Rev. Steward had been Susan Steward's pastor in 1874-1877. He had children, although the exact number is unknown.

Moved From Brooklyn

After having spent her entire life in Brooklyn, Steward and her new family moved several times as Rev. Steward was stationed in various cities. Steward practiced medicine in all the cities in which she lived. Shortly after they were married, the family moved to Montana, where Rev. Steward was stationed at Fort Missoula. From 1898 to 1902, Rev. Steward was in Cuba and the Philippines. Susan Steward became a college physician of Wilberforce University in Ohio. In 1902, Rev. Steward was stationed at Fort Niobrara, Nebraska and his wife joined him there. She was also involved in the Women's Christian Temperance Union. In 1906, the Stewards moved to Fort McIntosh, near Laredo, Texas.

In addition to their frequent moves, the couple traveled extensively. They visited much of the United States, Haiti, Mexico and Europe. In 1897, Steward traveled to Haiti to deliver her first grandson, Louis Holly. In 1911, the Stewards attended a Universal Race Congress in London. The meeting brought together Africans, Asians, Americans and Europeans seeking to improve relationships and cooperation between the East and West. Well-known American author W.E.B. Dubois attended. Steward presented a paper at the conference, titled ''Colored American Women.'' The paper dealt with achievements of famous African-American women including Phyllis Wheatley, Ida Wells Barnett, and Mary Church Terrell.

In 1914, Steward presented a paper on ''Women in Medicine'' before the National Association of Colored Women's Clubs in Wilberforce, Ohio. Her paper examined the history of women in medicine from Biblical times to 1914. Steward concluded that there was no need for separate medical schools for women, but that they should have equal opportunity for internships.

Steward died suddenly on March 7, 1918 at Wilberforce University. She was 70 or 71 years old. Her body was returned to Brooklyn, where she was buried. She was eulogized by Hallie Q. Brown, a close friend and associate at Wilberforce; Dr. William S. Scarborough, president of Wilberforce University; Dr. W.E.B. DuBois; and Dr. Helen S. Lassen, a white classmate.

Steward's name is not widely known, but during the 1970s and 1980s, efforts were made to honor her. In 1974, her grandson William S. McKinney succeeded in getting the New York Board of Education to name a Brooklyn junior high school the Dr. Susan Smith McKinney Junior High School. During the 1980s, African-American women doctors in New York, New Jersey and Connecticut named their medical society after Steward.

Brown's eulogy included this description of Steward: ''She was great in the estimation of those who knew her capacity, her ability, her real worth. She was not a spectacular women. She was modest. A woman absolutely self-reliant, honest to herself and to her friends. She acted upon her own judgment and when she had made up her mind that a thing was right and ought to be done, SHE DID IT. She was one of those generous natures that love peace, order, and harmony. But she could strike, and strike hard, in what she believed to be a righteous cause. With her it was justice on the one side, and injustice on the other.''

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Jackie Stewart

In a short career, Scottish race-car driver Jackie Stewart (born 1939) won 27 Grand Prix races and was world champion status three times on the Formula One circuit. Stewart was also an advocate of driver safety and after his retirement worked as a lively commentator for ABC-TV's ''Wide World of Sports.''

Often wearing his trademark tartan-patterned racing helmet, Stewart earned his nickname the ''Flying Scot'' for his speed on the race course and for his meteoric climb to the top of the world Grand Prix racing circuits. Racing for the first time in 1965, Stewart was one of the top drivers on the Formula One circuit into the 1970s. During his career, the sport was revolutionalized by design advances that made cars more aerodynamic and much faster. With 27 Grand Prix wins, Stewart combined a natural talent for the sport with a charisma that made him the darling of the media and an effective and outspoken advocate for race course safety.

Racing in His Blood

John Young Stewart was born in Milton in Dumbartonshire, Scotland in 1939. As a child he exhibited exceptional eye-hand coordination, and his father, a former motorcycle racer who owned a garage and sold Jaguars, had hopes that his youngest son would become involved in racing. Stewart grew up around cars and soon became an adept apprentice mechanic. Meanwhile, his older brother, Jimmy Stewart, went from a successful run of local races to qualifying for the British Grand Prix in 1953. Eliminated from the race at Copse after his Ecurie Ecosse car hydroplaned on a wet track, Jimmy Stewart was involved in an even more serious accident while racing at Le Mans, France, forcing him to leave the sport. Stewart's parents, thankful that their oldest son was still alive, discouraged their youngest son, 15-year-old Jackie, from taking up car racing.

Never a promising student, Stewart, who was dyslexic, left school prior to graduation. He soon took up clay target shooting. Competing in shooting tournaments in Scotland, he hoped to qualify to join Great Britain's 1960 Olympic

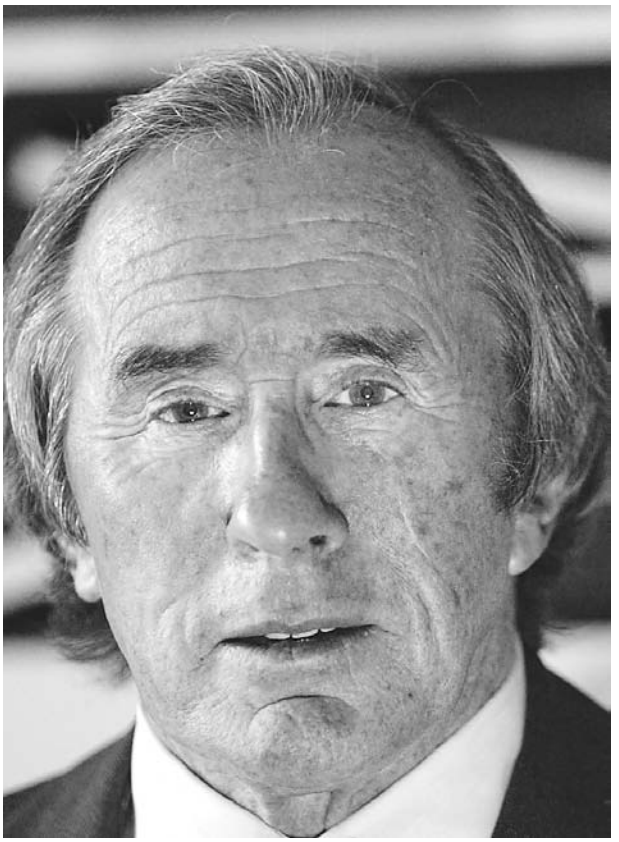

team. His poor performance during the final round of the Olympic trials on his 21st birthday ended that plan, however, and Stewart returned home, believing he was destined to work at his father's garage.

A Formula Three Natural

In 1963, Barry Filer, a customer of the family garage, approached Stewart, then 24, and asked him to track-test a Formula Three car at England's Oulton Park speedway. His driving impressing several onlookers, and word went out to Cooper's Formula Junior team manager Ken Tyrell. Constantly on the lookout for new talent, Tyrell asked Stewart to come and try out for a position as driver. Taking over the wheel from experienced Formula One driver Bruce McLaren, Stewart held his own in the car, a Cooper F3, and soon matched and even passed McLaren's times around the track. Impressed by the young Scot's lightning-quick reflexes and cool demeanor behind the wheel, Tyrell offered him a place in his Formula Three team, and Stewart accepted.

Formula Three cars such as Tyrell's Cooper are scaled-down versions of Formula One race cars. Aerodynamically designed single-seaters with two-liter racing engines, these cars are designed to run close to the ground, corner on a dime, and attain speeds upwards of 165 miles per hour. Considered a junior version of Formula One racing, Formula Three has been the traditional stepping-up point for many future world champion race drivers, and as someone with fast reflexes and intense focus, Stewart was no exception.

During his three years on the Formula Three circuit, Stewart won the championship title easily, winning 11 of the 13 races he competed in and finishing a close second once. In 1964 he also won England's *Express & Star* Formula Three championship. He particularly enjoyed working with Tyrell–he would later comment, as quoted on the *Formula Three website* that his ''British Formula Three Championship days were the best of my life. . . . It was fantastic winning all those races against some top names, and I think it really sent me on my way.'' Nonetheless, the Formula One circuit–which included the course in LeMans that had broken his older brother–beckoned. In 1965 the single-minded Scot left Tyrell and joined Graham Hill's BRM Formula One team.

Formula One Experience

Confident after his successes in Formula Three, Stewart traveled to South Africa, where he placed in his first race as a Formula One driver and won his first point toward the coveted world drivers' championship. That race set the pace for the rest of the racing season: during his eighth race for BRM at the Italian Grand Prix at Monza, he got his first win, and by the end of the 1965 season Stewart was ranked third in the world drivers' championships behind Jim Clark and Graham Hill.

Stewart remained with Hill and BRM for two more years, and though his ranking went down he gained experience, including one event that would change his outlook on auto racing forever. The year 1966 held several disappointments, one of which was taking the lead at the Indianapolis 500 only to lose it in the last eight laps due to a scavenge pump malfunction. However, that paled in comparison to Stewart's experiences while competing in the Belgian Grand Prix at Spa. A sudden downpour caused cars to careen off the track, and Stewart was soon among them. Sliding into a ditch, he found himself pinned in his car by the steering wheel, the side of his car crushed inward. Unable to escape, he lay helpless and in pain while fuel began leaking out, soaking his racing suit through to his skin. For twenty-five minutes he lay there, counting every second, while Hill and others in his crew dismantled the steering wheel in order to free him. With no doctors or medical facilities nearby, Stewart was deposited in the bed of a nearby pickup truck and remained there until an ambulance finally arrived. Taken to the track's First Aid center on a stretcher, he was placed on the floor, amid cigarette butts and other garbage, and lay there until yet another ambulance crew picked him up. En route to a hospital in Lié, the ambulance drivers got lost.

During the hours he lay on his stretcher, enduring severe pain, Stewart had a lot of time to reflect on his situation. He had fractured his collarbone, but his injuries could have been more severe. If they had involved internal bleeding, the lack of medical care and the lax emergency transportation would likely have meant his death; if it had been a spinal injury, as many at first feared, he could have suffered permanent disability and the end of his career. He also

recalled the deaths of other drivers during the 1960s, casualties of the experiments and advances in Formula One technology.

''Something Sadly Wrong . . . ''

After his experience at Spa, Stewart worked with BRM team leader Louis Stanley to campaign vigorously for improved emergency services, better safety barriers around race tracks and the introduction of safety-related devices in race cars. As he was quoted as noting in a biography for the *Grand Prix Hall of Fame website,* ''I realized that if this was the best we had there was something sadly wrong: things wrong with the race track, the cars, the medical side, the fire-fighting and the emergency crews. . . . Young people today just wouldn't understand it. It was ridiculous.''

Stewart soon recovered from his injury and returned to complete the 1966 season, finishing in seventh place. The following year would be his last with Hill: the redesigned car Stewart was assigned to drive proved useless on the track. Ending 1967 in ninth place, a frustrated Stewart reconnected with Tyrell, who by now had established a Formula One team and quickly signed the Scot to drive his Matra Ford.

Proving that his lackluster performance in the world drivers' championships the previous year had been the result of Hill's BRM car rather than a lack of driver ability, Stewart ended 1968 in second place, despite battling the winding course in Nürbugring, Germany, in the pelting rain and the discomfort caused by a recently fractured wrist.

First Championship Season

Driving a Matra MS80, Stewart won his first world championship for Ken Tyrell's team in 1969; he was also named British Formula One champion. During the season he charted up winning points by taking the trophy in seven out of the fourteen races he entered.

The following year proved to be a disappointment. Problems with the Ford chassis in Tyrell's Matra cars forced Stewart from several races, and the Scot raced for Tyrell in only the Mexican, Canadian, and U.S. Grand Prix that year. Desiring to finish the season out, he raced for March and finished 1970 in fifth place.

By 1971 Tyrell had begun to build his own cars. Stewart gladly returned to the Tyrell fold and won his second world drivers' championship. The following year he was again sidelined because the tension of the track had begun to take its toll on Stewart's health. Plagued by stomach ulcers, he nonetheless persevered, ending in second place despite missing several races.

In 1973, 34-year-old Stewart chalked up his third and final world drivers' championship. His decision to end his career after his 100th race had been made at the start of the racing season. But at the Grand Prix at Watkins Glen, New York, Stewart and Tyrell walked away from the planned final race because his friend and teammate François Cevert was killed in a crash during the race's qualifying round. As Stewart would later comment to March Bechtel of *Sports Illustrated,* ''The key in life is deciding when to go into something and when to get out of it.''

With 27 wins in 99 starts, Stewart scored a total of 360 points during his nine-year career, and led at some point in 51 of those 99 races. His record of 27 Grand Prix wins would stand for two decades, until bested by Alain Prost during the 1987 race at Estoril.

A Head for Business

Popular with the press due to his intelligence, easy wit, and charm, Stewart was just as beloved among racing fans, and his advocacy of racetrack safety earned him the respect of many, both in and out of the sport. After his career in Grand Prix racing came to a close, he remained an active presence in the world of Formula One. For the next 14 years his heavy Scottish brogue could be heard in coverage of Formula One Racing on ABC's popular ''Wide World of Sports'' TV show. He also worked as an engineering consultant for the Ford Motor Company, continuing a relationship that had started on the track, and assisting the automaker in researching and developing new generations of Formula One engines. In later years he added such firms as Goodyear Tire and Rubber Company to his client list.

A beloved figure in his native Great Britain, Stewart was honored by Queen Elizabeth with the Order of the British Empire in 2001. He was also inducted into both the International Motorsports Hall of Fame and the Sports Hall of Fame. Outside the world of racing, Stewart and his wife Helen, whom he married in 1962, raised two sons, Paul and Mark.

Combining his canny business sense with an equally strong sense of civic responsibility, Stewart founded a successful shooting school at Scotland's Gleneagles Hotel in 1985, and held seats on several corporations while also serving as president of the Scottish Dyslexia Trust beginning in 1995.

In 1997, Stewart became chairman of Paul Stewart Grand Prix Racing, a team he founded in partnership with his son Paul and Ford Motor Company. Signing drivers Rubens Barrichello and Jan Magnussen, Stewart managed his team from their first appearance at the 1997 Australian Grand Prix with the same intensity he once showed behind the wheel. Selling Paul Stewart Racing team to Ford in 1999 for 60 million pounds, a year later Stewart retired from active involvement in what was renamed Jaguar Racing, citing the desire to spend time with his family. As of 2003 he retained his role as president of the British Racing Drivers' Club as well as president of the Scottish Dyslexia Trust. He also remained an active role as a Ford Motor Company consultant, acted as trustee for the Scottish International Education Trust, was the Springfield Club's president, and acted as chairman for the Grand Prix Mechanics Charitable Trust. Stewart also was on the board of Moet & Chandon and was a patron of the British Dyslexia Association. He left Formula One auto racing a far safer sport than when he entered it almost four decades before.

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Maria W. Miller Stewart

American essayist, teacher, and political activist Maria W. Miller Stewart (1803–1879) is thought to be the first American woman to give public lectures. Stewart is known for four powerful speeches, delivered in Boston in the early 1830s—a time when no woman, black or white, dared to address an audience from a public platform.

Stewart was heavily involved with the abolitionist movement, and most of her lectures deal with this topic. More radically, however, she called for black economic progress and self-determination, as well as women's rights. Other recurring themes included the value of education, the historical inevitability of black liberation, and the need for black unity and collective action. Many of her ideas were so far ahead of their time that they remain relevant more than 150 years later.

Despite the fact that she had little formal education, Stewart continually showed her learning in her lectures, referencing the Bible, the U.S. Constitution, and various literary works. She was deeply influenced by a type of sermon developed by Puritan preachers known as the jeremiad, which applied religious doctrines to secular problems. According to Stewart, the way for African Americans to obtain freedom was to get closer to God; conversely, resistance to oppression was the highest form of obedience to God.

Stewart was born free as Maria Miller in 1803 in Hartford, Connecticut. All that is known about her parents is their surname, Miller; their first names and occupations have been lost to history. At the age of five, Stewart was orphaned and forced to become a servant in the household of a clergyman. She lived with this family for ten years, receiving no formal education but learning as much as she could by reading books from the family's library. After leaving the family at the age of fifteen, she supported herself as a domestic servant while furthering her education at Sabbath schools. Specific details about her employment or where she lived at the time are unknown.

On August 10, 1826, at the age of twenty-three, Maria Miller married James W. Stewart at the African Baptist Church in Boston. At her husband's suggestion, Stewart took not only his last name, but also his middle initial as well. James W. Stewart was forty-four years old and a veteran of the War of 1812; after the war, he earned a substantial living by fitting out whaling and fishing vessels. At the time, African Americans made up just three percent of Boston's population, and the Stewarts were part of an even smaller minority: Boston's black middle class.

In December of 1829, just three years after the Stewarts were married, James Stewart died; the marriage had produced no children. Although Maria Stewart was left with a substantial inheritance, she was defrauded of it by his white executors after a drawn-out court battle. Once again, she was forced to turn to domestic service to support herself.

In 1830, partly due to grief over her husband's death, Stewart underwent a religious conversion. A year later, according to her later writings, she made a ''public profession of my faith in Christ,'' dedicating herself to God's service. For Stewart, her newfound religious fervor went hand-in-hand with political activism: she resolved to become a ''strong advocate for the cause of God and for the cause of freedom.'' In the years to come, when she was criticized for daring to speak in public, Stewart would claim that her authority came from God—that she was simply following God's will.

Meanwhile, the abolitionist movement was beginning to gather strength in Boston. In 1831, William Lloyd Garrison, publisher of the abolitionist newspaper the *Liberator,* called for women of African descent to contribute to the paper. Stewart responded by arriving at his office with a manuscript containing several essays which Garrison agreed to publish.

Stewart's first published work, ''Religion and the Pure Principles of Morality, the Sure Foundation on Which We Must Build,'' appeared as a twelve-page pamphlet, priced at six cents, later that year. An advertisement for the pamphlet, which appeared in the *Liberator,* described it as ''a tract addressed to the people of color, by Mrs. Maria W. Steward (sic), a respectable colored lady of this city. . . . The production is most praiseworthy, and confers great credit on the talents and piety of its author.''

Soon afterward, Stewart began to deliver public lectures. Her first speaking engagement was on April 28, 1832, before the African American Female Intelligence Society of Boston. Aware that she was violating the taboo against women speaking in public, Stewart asserted in her talk that ''the frowns of the world shall never discourage me'' and that she could bear the ''assaults of wicked men.'' While the main thrust of the speech was to urge African American women to turn to God, she also urged them to stand up for their rights, rather than silently suffer humiliation. ''It is useless for us any longer to sit with our hands folded, reproaching the whites; for that will never elevate us,'' she said.

Six months later, on September 21, 1832, Stewart lectured to an audience of both men and women at Franklin Hall. In that speech, she asserted that free African Americans were hardly better off than those in slavery: ''Look at many of the most worthy and most interesting of us doomed to spend our lives in gentlemen's kitchens,'' she demanded. ''Look at our young men, smart, active, and energetic, with souls filled with ambitious fire; if they look forward, alas! What are their prospects? They can be nothing but the humblest laborers, on account of their dark complexions; hence many of them lose their ambition, and become worthless. . . .''

Meanwhile, Stewart continued to submit her writings for publication. In 1832, Garrison published another pamphlet, ''Meditations from the Pen of Mrs. Maria W. Stewart.'' Garrison also printed transcripts of all of Stewart's speeches in the *Liberator;* however, in accordance with the editorial conventions of the day, her contributions were relegated to the paper's ''Ladies' Department.''

Stewart's third speech, delivered at the African Masonic Hall on February 27, 1833, was titled ''African Rights and Liberty.'' In this speech, she again defended her right to speak publicly, while castigating African American men. ''You are abundantly capable, gentlemen, of making yourselves men of distinction; and this gross neglect, on your part, causes my blood to boil within me,'' she told her audience. ''Had the men amongst us, who have had an opportunity, turned their attention as assiduously to mental and moral improvement as they have to gambling and dancing, I might have remained quietly at home, and they stood contending in my place.''

Stewart also condemned the colonization movement, a plan to send free blacks as well as slaves back to Africa. In her conclusion, Stewart recounted how whites first drove the native Americans from their land, then stole blacks from Africa and enslaved them, and now wanted to send them back with nothing. Instead, Stewart argued, blacks should remain in the United States and fight for their freedom.

The response to Stewart's speeches—even from those who supported her cause—was overwhelmingly negative; she was roundly condemned for having the audacity to speak onstage. In the words of African American historian William C. Nell, writing about Stewart in the 1850s, she ''encountered an opposition even from her Boston circle of friends, that would have dampened the ardor of most women.''

Stewart delivered her final Boston speech on September 21, 1833, announcing her decision to leave the city. In the speech, she acknowledged that, by lecturing publicly, she had ''made myself contemptible in the eyes of many, that I might win some,'' which she admitted was ''like a labor in vain.''

Still, Stewart refused to go quietly, asserting that women activists had divine sanction: ''What if I am woman; is not the God of ancient times the God of these modern days? Did he not raise up Deborah, to be a mother, and a judge in Israel? Did not Queen Esther save the lives of the Jews? And Mary Magdelene first declare the resurrection of Christ from the dead?''

In 1835, two years after Stewart had left the city, Garrison published a collection of her speeches, *Productions of Mrs. Maria W. Stewart.* Within a year of its appearance, other women, both black and white, began to follow the path Stewart had opened, lecturing in churches and meeting halls across the country.

Contrary to the prejudices of her day, Stewart had long believed that all African Americans—both male and female—deserved the chance to acquire an education. In her speeches, Stewart had often referred to literacy as a sacred quest at a time when it was a crime to teach slaves to read or write. Now that she had given in to public pressure to cease lecturing, she turned her energy to education.

From Boston, Stewart moved to New York, where she taught in public schools in Manhattan and Long Island. She continued her political activities, joining women's organizations—including a black women's literary society—and attending the Women's Anti-slavery Convention of 1837. She also lectured occasionally, but none of these lectures survive. And while she was affiliated with the radical newspaper *The North Star,* later called *Frederick Douglass' Paper,* none of her work appeared there.

In 1852, Stewart moved to Baltimore, earning a small living as a teacher of paying pupils. ''I have never been very shrewd in money matters; and being classed as a lady among my race all my life, and never exposed to any hardship, I did not know how to manage,'' Stewart later wrote about this period. In 1861, she moved to Washington D.C., where again she organized a school.

By the early 1870s, Stewart had been appointed as matron, or head housekeeper, at the Freedman's Hospital and Asylum in Washington. The facility, established by the Freedmen's Bureau, had room for 300 patients and served not only as a hospital but also as a refugee camp for former slaves displaced by the Civil War. Stewart continued to teach, even as she lived and worked at the hospital.

In 1878, a law was passed granting pensions to widows of War of 1812 veterans. Stewart used the unexpected money to publish a second edition of *Meditations from the Pen of Mrs. Maria W. Stewart.* The book, which appeared in 1879, was introduced by supporting letters from Garrison and others. It also included new material: the autobiographical essay ''Sufferings During the War'' and a preface in which she once more called for an end to tyranny and oppression.

Shortly after the book's publication on December 17, 1879, Stewart died at the Freedman's Hospital at the age of 76. Her obituary in *The People's Advocate,* a Washington-area black newspaper, acknowledged that Stewart had struggled for years with little recognition: ''Few, very few know of the remarkable career of this woman whose life has just drawn to a close. For half a century she was engaged in the work of elevating her race by lectures, teaching, and various missionary and benevolent labors.'' Stewart was buried in Graceland Cemetery in Washington.

''The emergence of black history and women's studies has reintroduced scholars to the life and work of Maria W. Stewart, but this pioneering black political activist still lacks

a critical biographical assessment,'' wrote Harry A. Reed in *Black Women in America: The Early Years,* which was published in 1983. ''Her life and her continuing obscurity illustrate the double pressures of racism and sexism on the lives of black women.'' Four years later, Indiana University Press published a collected edition of her work, *Maria W. Stewart, America's First Black Woman Political Writer: Essays and Speeches.* While Stewart was criticized and eventually silenced during her lifetime, and her work has been neglected since then, she is finally beginning to be recognized for what she was: a pioneering speaker and essayist.

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Sylvester I

Very little is known about the early life of Pope Sylvester I (died 335), and for centuries his pontificate was shrouded in legend. The fact that the pontificate coincided with the reign of Roman emperor Constantine I has contributed heavily to such legends. While Sylvester's rule over the Catholic Church has been described as lackluster in some quarters, he nevertheless presided during a period of church-building in Rome. More important from a theological point of view, he was pope during the First Council at Nicea in 325, out of which was established the divinity of Jesus Christ. However it was not the pope, but rather the emperor who was most responsible for these accomplishments.

Separating Fact from Legend

The records declare that Sylvester was born in Rome, the son of Rufinus and Justa, though his parents' identities are also shrouded in legend. At any rate the year of his birth has been lost. Sylvester was ordained by Marcellinus and served as a priest in Rome. He later became attached to the papal court of Pope Miltiades. When Miltiades died in January 314, Sylvester's candidacy as bishop of Rome was put forth, and he succeeded Militiades as pope on January 31, 314. The primary legend surrounding Sylvester's pontificate is that he cured Emperor Constantine of leprosy, and in gratitude the emperor converted to Christianity, bequeathed property to the Church and eventually set up the imperial papacy. The reality was far different.

The Roman emperor Constantine (r. 306-337) in 313 had signed what is known as the Edict of Milan with the eastern, Byzantine co-emperor, Licinius (r. 308-324). This edict formally ended the persecution of Christians in the Roman Empire. There is evidence that Licinius revoked the edict in his territory around the year 320. He promulgated various laws that restricted communication among bishops and limited the ability of Christians to worship. Sylvester was powerless to stop this, but Constantine was not. Although the issue of the treatment of Christians was not the pretext for civil war, Constantine eventually invaded Byzantium and overthrew Licinius.

The First Controversy

At the time of Sylvester's accession to the chair of St. Peter, Christianity was on the verge of enjoying an era of growth and prosperity. However Sylvester inherited an important controversy having to do with the Donatists's request to have the bishop of Carthage removed. Named for their leader, bishop Donatus, the Donatists were extremist separatists who took a hardline view against those Christians who had lapsed from the faith in order to save their lives during the ruthless persecution begun in 303 under the late Emperor Diocletian. A dynamic leader, Constantine overshadowed the pope, and because the office of pope had not yet evolved into the central power of the Church, it was natural that the Donatists would turn to the emperor instead of to Pope Sylvester to resolve their grievances. Constantine convened a council of bishops known as the Synod of Rome that met in 313, during the final months of Miltiades' reign as pope. When the synod ruled against the Donatists, that group again petitioned Constantine, who convened a larger council near present-day Arles.

The second council convened August 1, 314, just six months into Sylvester's papacy. This council, too, decided against the Donatists. It is not known what Sylvester's views were regarding this controversy, though most likely he sided with the majority of his fellow bishops in opposing the radicals. Sylvester, in fact, did not attend the council, but sent two priests and two deacons to represent him. The council sent its decision to the pope, however. Furthermore it was Constantine, not Sylvester or any of the other bishops, who moved to suppress the Donatists. In this the emperor was unsuccessful; the Donatists would flourish in northern Africa through the sixth century.

The Second Controversy

The next major religious controversy that emerged during Sylvester's papacy was far worse in that it involved heresy. The Arian heresy, as it is now known, became widespread about 318. Named for its principal exponent, a priest named Arius, Arianism taught that Jesus was neither eternal nor divine and therefore not the son of God. It conceded that Jesus was the first of God's creatures, and this position

made him an intercessor between God and humanity. Arius was denounced by the bishop of Alexandria and, following his excommunication from the Church, he left Alexandria and took refuge at Nicomedia, whose bishop was the influential Eusebius. All during this time Sylvester kept out of the growing debate around Arianism.

The controversy grew so intense that, at Constantine's instigation, another council was convened in May 325, this time at Nicea in Bithynia. More than 300 bishops attended, but only a handful were from the West. Sylvester sent two representatives, the priests Vitus and Vincent. The council's president was most probably Bishop Ossius of Cordova. The Council of Nicea voted overwhelmingly to condemn Arianism–only 17 of the bishops even defended it–yet it managed to create another, this time linguistic, controversy. The most important term of the profession of faith adopted by the council–the first part of which makes up the contemporary Nicene Creed–contains the Greek term *homoousious,* which many of the bishops had not been prepared to accept. Basically meaning ''same essence,'' referring to Jesus as homoousious in effect meant that Jesus was of the same nature as God, and that he in fact was God. While this was a direct rebuke of Arianism it was not the first time this doctrine had been put forth. The second- and third-century ecclesiastical writer Tertullian, for example, had declared essentially the same thing using the Latin term *unuis substantiae.*

Despite the misgiving of some of the bishops the term homoousious passed into the article of faith, and the doctrine, along with *heteras ousious,* or ''heteroousious'' (i.e., different substances or persons), became the basis of the Blessed Trinity. Both of Sylvester's representatives signed the decree, but their names are placed under that of Bishop Ossius, signifying that they bore no great authority as papal legates. While their signatures were seen as Sylvester's confirmation of the decision, the pope nonetheless took no action in later years when Constantine began to favor the Arians.

The fact that Emperor Constantine was a cosigner of the Edict of Milan and that he summoned various Church councils demonstrates his interest in ecclesiastical and theological matters concerning the Church. Most historians believe that his interest dated back to 305, but the story of his ordering his soldiers to paint crosses on their shields and of his subsequent battle victory may be apocryphal. What is also legend is that Sylvester converted the emperor, although it is true that Constantine was baptized on his deathbed.

Constantine erected a number of churches in Rome during Sylvester's papacy. These include the original St. Peter's Basilica, which was on via Ostiensis, as well as the Basilica Constantiniana and its baptistery near the pope's residence. These became known as San Giovanni in Laterano (St. John Lateran), which has remained the pope's cathedral. The basilica of the Sessorian palace was also built, as well as a number of smaller churches to honor the graves of martyrs. Sylvester is particularly connected with the cemetery church built over the Catacomb of Priscilla. Liturgical development also took place during Sylvester's pontificate, and it is thought that the first martyrology–of Roman martyrs–was drawn up at that time. Sylvester was also involved in the establishment of the Roman school of singing.

Another Legend

The second important legend connected with Sylvester's pontificate concerns the ''Donatio Constantini,'' the Donation of Constantine. This is a forged document, possibly from the ninth century though it may have been written anytime between 750 and 850. The ''Donatio'' is actually the second part of a larger document titled *Constitutum domni Constantini imperatoris.* The first part of the *Constitutum,* the ''Confessio,'' is a purported memoir by Constantine in which he reveals how Sylvester not only instructed him in Christianity but converted him and cured the emperor of leprosy. The legend of the cure probably dates from the mid-fifth century. The ''Donatio'' is by far the most important section, helping to extend the pope's influence over medieval Christianity. It was later included in yet another forgery called the False Decretals, which Pope Nicholas I (858-867) employed–without realizing they were forged–to bolster papal authority over recalcitrant bishops.

The Donation of Constantine gave personally to Sylvester–and by extension to succeeding popes–primacy over all the other bishops in the West and over the patriarchs of Antioch, Alexandria, Constantinople, and Jerusalem. The Basilica of St. John Lateran was made the primary church in Christendom; the Lateran palace was given to the pope. The emperor also ceded to the pope the city of Rome, the entire Italian peninsula, and all of the provinces and states of the Western empire, since the emperor had established the new capitol in Constantinople. It attributes the construction of the new capitol city to a desire on Constantine's part to separate the secular empire from the religious one.

By the 15th century the Donation of Constantine was proved to be a forgery. Three important ecclesiastics, Nicholas of Cusa, Lorenzo Valla, and Reginald Pecocke, had each examined the matter and concluded the Donation was false. Aeneas Sylvius Piccolomini, who became Pope Pius II, also questioned the authenticity of the document. However it was not until Baronius proclaimed the forgery of the Donation of Constantine in the *Annales ecclesiastici* that this was universally accepted.

Further legends surrounding Sylvester arose in the fifth and sixth centuries. One of these was intended to rehabilitate Sylvester's reputation vis-à-vis the Council of Nicea. In this version the council was convened by both the emperor and the pope; furthermore, it was Sylvester who designated Bishop Ossius to preside over the council. Another Sylvester legend dating from this period has to do with his association with the Armenian, St. Gregory the Illuminator, whose own legends sometimes parallel those of Sylvester. Like the pope, Gregory was supposed to have converted a monarch–in this case the Armenian king Trdat–although Christianity existed in Armenia long before Gregory's time. A number of letters thought to have passed between Sylvester and Gregory were published in the late 19th century, but these have

all been declared forgeries. Nothing is known what influence, if any, Sylvester had in Armenia.

Sylvester's feast day is December 31 and it has been assumed that the date of his death was December 31, 335. Most likely he died a few day earlier and the date given was the date of his burial in the cemetery of Priscilla. The date of his canonization is unknown, though what is remarkable about it is that Sylvester was one of the earliest saints who was not a martyr.

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T

Vivienne Tam

Chinese-born American fashion designer Vivienne Tam (born 1957) draws inspiration from her Chinese heritage to create distinctive clothing that blends the best of both cultures. After two decades in business, Tam's company enjoyed annual sales in the $40-million-plus range, and she could boast a long roster of celebrity clients devoted to her designs. ''When you look at my forms, they're Western, but the embroidery and trims are traditional, based in history,'' she told a writer for London's *Independent* newspaper. ''Combine the two and it becomes a new thing.''

Left behind with Grandparents

The second of four children, Tam was born in Guangzhou, China, in 1957, and named Yin Yok, or ''jade sparrow.'' The country's doctrinaire Communist regime was barely a decade old at the time, and there were periodic bursts of official harassment targeted at those considered insufficiently devoted to state-directed socialism. Tam's parents, Tong Tam and Kwan Ngai Lee, owned property, which put them at a severe disadvantage politically for, according to Communist doctrine, the propertied class was the worst of all socio-economic classes. ''It was really a difficult time,'' the designer told *People* writers Sue Miller and Christina Cheakalos about these early years. ''Because my father was a landlord, he had to give up all the property.'' Her parents eventually fled China for Hong Kong, taking her brother along with them, and left the infant Tam behind with her grandparents.

Hong Kong was a British colonial possession during the second half of the 20th century. Comprised of a peninsula and islands off mainland China, it emerged as a thriving port and trade center as well as financial hub for Southeast Asia under the British. Thousands of Chinese fled to Hong Kong when Communist leader Mao Zedong came to power in mainland China in 1949 while others, like Tam's family, managed to cross the border later. Tam finally joined her parents when she was three years old, after being taken to Hong Kong by a couple who told authorities she was their daughter.

Earned Design Degree

In bustling, cosmopolitan Hong Kong, Tam attended a Roman Catholic school and took the name Vivienne when she began to learn English in earnest. At home, she still spoke Chinese, and though she was sent to a parochial school, ''my family would go to temples,'' Tam told Francine Parnes in *AsianWeek.com.* ''It's a hybrid way of life, where I learned to be more open and accept other people and other cultures.'' Tam's parents both sewed, and she took it up herself at the age of eight. While growing up, she made her own outfits as well as clothes for her younger brother and sister. Her mother's sharp eye was the first inkling of a design talent in the Tam family, however. ''Even though we didn't have much money,'' Tam told *People,* ''my mother would buy scrap fabric and make clothing nobody else had.''

Tam also crocheted and did embroidery work, and went on to study fashion design at Hong Kong Polytechnic University. After earning her degree, she moved to London,

but decided to settle in New York City in 1981 in order to launch her business. ''My mother supported me,'' she recalled in an interview with Bergen County *Record* writer Judy Jeannin. ''I wanted to learn more—to learn the business, the industry, and the culture. New York is so much like Hong Kong. It is a melting pot and so exciting.'' Her company officially came into being in March of 1982 as East Wind Code, which connotes good luck and prosperity in Chinese symbolism.

Renamed Label after a Decade

There was a receptive audience waiting for Tam's designs in the early 1980s. She visited buyers at stores like Henri Bendel on the days when they looked at work by new designers, carrying her sample pieces stuffed in a duffel bag, and she also rented a space at the International Fashion Boutique Show that resulted in $100,000 worth of orders. She found a work space on West 38th Street, but her clothes were made in Hong Kong, an international epicenter for garment manufacturing. Her first lines had an avant-garde bent, made from fabrics that included traditional Chinese bedding, which she bleached or dyed. Despite her initial successes, Tam still struggled in her first few years and sometimes took credit-card advances to meet her small staff's payroll.

More and more stores became interested in carrying Tam's line, and she soon found herself shipping to Europe and Africa as well. She eventually cut back and revised her business plan. ''The collection wasn't as good then, because I wasn't focused,'' she admitted to *Women's Wear Daily* interviewer Maryellen Gordon. ''It's not important how big your business is if the collection isn't right.'' That same year, she changed the name of her label to ''Vivienne Tam,'' and with a $100,000 nest egg she had saved staged her first runway show during New York's biannual Fashion Week, when American designers present their next season's lines to store buyers and fashion journalists.

Tam's clothing was a hit with fashion-forward women, who liked its Asian influence. ''The key to her achievement is her ability to design with an eye for East meets West,'' asserted an essayist in *Contemporary Fashion*. ''Bringing these cultural inspirations together in her designs, she is able to design clothing of traditional elements with a modern edge. Her collections are perceived with the idea that each person's personality will bring out different aspects from within each design.''

The Mao Controversy

Tam took her Chinese themes to a new level in 1995 after teaming with artist Zhang Hongtu. Together they designed a series of images of Mao, who had died in 1976, for T-shirts and jackets that depicted him sporting pigtails or cross-eyed with a bee perched on the tip of his nose. In Communist China, portraits of Mao had been ubiquitous, and fostered what became a cult of personality that did not immediately end with his death. Some in the Asian American community deemed Tam's cheeky take on the Mao image in poor taste, for countless had died during the periodic waves of political repression during his years in power. Initially she had a hard time finding a Hong Kong manufacturer even willing to take the job, and there was a minor protest outside of her store there one day. Stores in Taiwan, which broke from China after its 1949 Communist revolution, refused to carry the line.

In her defense, Tam contended that Mao was a ''fashion czar,'' as she told *Palm Beach Post* fashion editor Staci Sturrock. The shapeless, drab-colored ''Mao suit'' had been standard gear for nearly every Chinese person for years. ''Where else could one man tell over 1 billion people what to wear?'' Tam reflected. Despite the initial fracas, her Mao collection proved to be a hit, and items from it were even added to the permanent collection of the Andy Warhol Museum in Pittsburgh, Pennsylvania, and the museum of New York City's Fashion Institute of Technology.

The Fashion Institute of Technology later invited Tam to present an exhibit, ''China Chic: East Meets West,'' in 1999, where she showed how the rich heritage of her homeland had inspired her vision. Chinese craftsmanship, in particular, continued to play a key role in her designs. As she told Allegra Holch in *Women's Wear Daily,* in the Chinese textile arts there are ''all different kinds of techniques for beaded work and crochet work, but unfortunately, they don't always do it in a contemporary way.'' When her suppliers and manufacturers balked at her ideas sometimes, she noted, she worked hard to win them over. ''Sometimes they'll tell me it's impossible, but then they try it and they see it can be done,'' she enthused.

Adopted Buddha Image

Other collections from Tam's drawing board have continued to find inspiration from Asian culture. Her spring 2001 line was called ''Year of the Dragon,'' and featured another figure ubiquitous is some Eastern lands: that of Buddha. ''The Buddha image has always been in the temple, and I wanted to make it more accessible to the people,'' Tam told Parnes in *AsianWeek.com.* ''On clothing, it's like a walking image, not just for the person wearing it, but for the people looking at it. It's a reminder of ourselves, that we have Buddha in our heart.''

Tam's success in the 1990s helped her expand her clothing empire. She created a shoe line for Candie's in 1996, and the following year opened her first store in New York City, on Greene Street in the fashionable SoHo district. A Los Angeles address followed, and then Tokyo and Kobe, Japan. She was also invited to design the interior for a new version of General Motors's Alero model, manufactured by Oldsmobile, in 1999. Madonna and Julia Roberts are among Tam's celebrity fans.

''Not Just Cheongsam and Chop Suey''

Tam spent a month in Beijing and Shanghai to interview people for her first book, *China Chic,* which was published in 2000. She co-wrote it with Martha Huang, a scholar of Chinese literature, and the lavish coffee-table tome included a wealth of images from her family's past, including photographs of her parents as newlyweds. Tam's aim, she told the *Palm Beach Post,* was to show Chinese culture in a way that is not filtered through Western biases. ''I wanted people to know not just cheongsam and chop suey and chopsticks,'' she told Sturrock. ''I wanted to go deeper.'' The square shape and red plastic binding of *China Chic* mimicked Mao's famous ''Little Red Book'' of quotations, but Tam said that the overall design was simply following certain precepts of her culture. ''Chinese cosmology is square, it's very grounded,'' she told *Women's Wear Daily* writer Holly Haber. ''Chinese characters are in a square form and so is the architecture. The [Forbidden] Palace is all square forms with symmetric placement of furniture. Everything comes in pairs and a square is totally balanced.''

As Tam's business continued to grow, she talked about expanding into other design realms. Asked by *New York Times* journalist Mark Landler if she might eventually head into housewares and become ''a Chinese Martha Stewart,'' Tam said that when she was in the process of writing her book, ''I wasn't conscious of trying to do that,'' she noted. ''But towards the end, people began talking about it. It's interesting when you have a label, and other things start coming to you. It's the other things that make it interesting.'' She ventured into evening and special occasion dresses in 2003, and launched a secondary sportswear and denim line called Red Dragon. She had long been a cautious entrepreneur, however, and was happy that her company remained independent and free of a financial backer, as many designers had been forced to sign with in order to stay afloat in a notoriously tough industry.

Independent Empress

The little sister Tam once dressed as a child now works for her big sister's company. Tam makes her home in New York City, where her company is headquartered, but travels regularly to Hong Kong and China, where factories manufacture her designs. She had made her first visit back to her homeland as a young woman in 1980, just after Mao's successors began to allow foreign visitors across the border again after decades of isolation. She recalled how, during her first visit, people followed her around, intrigued by the padded shoulders of her jackets. During her 1998 sojourn, she was both surprised and slightly uneasy at the changes she found, however. As she told Haber in *Women's Wear Daily,* many she interviewed eagerly expressing a desire for more material wealth. ''I feel scared because it is losing its culture and traditional values,'' Tam said of her native country. She herself remains with feet in both worlds, not entirely immersed in the Western mind-set even after two-plus decades in business. The fashion industry, she told *People,* sometimes makes her feel ''like a machine. In this business you feel like you have to produce, but each time you have to produce better.''

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Jamsetji Nusserwanji Tata

Jamsetji Nusserwanji Tata (1839–1904) was a pioneer of Indian industrialism as well as a noted philanthropist. In 1858, he joined his father's export firm and established branches in Japan, China, Europe, and the United States. He organized the first large-scale ironworks in India and endowed several scholarships.

Born in Navsari, India, on March 3, 1839, Tata was the only son of five children of Nasarwanji Ratanji Tata, a member of the Parsi religion and a descendant of a priestly family, and Jiverbai Cowasjee Tata. When Tata was

thirteen years old, his father opened an export business in Bombay, India. In 1855, when he was sixteen, in accordance with Parsi custom, which encouraged early marriage, he married a ten-year-old girl named Berabai. They would later have a daughter, who died at the age of twelve, and two sons, Sir Dorabij Jamsetji and Ratan Jamsetji.

Expanded Tata & Co. to Asia

Tata attended Elphinstone College in Bombay from 1855 to 1858. He did so well there that the school refunded his fees. After his schooling, his father employed him in the family business. In December of 1859, Tata's father sent him on a business trip to Hong Kong, where he worked to open a branch of his father's firm, and remained until 1863. He established connections and buyers for the business; this was only the beginning of an expansion of the firm, called Tata & Co. and later renamed Tata & Sons. Through Tata's travel and work, the firm would eventually expand its reach to create branches in China, Japan, Paris, and New York, as well as in London.

In 1863, Tata began traveling to England, where he worked to establish an Indian Bank. This venture proved unsuccessful, largely because of bad timing; at the time, a financial crisis was brewing back in India, and the Tata firm was forced to declare bankruptcy. Part of this crisis was the result of the ending of the American Civil War; during the war, the American South did not produce much cotton, so demand for Indian cotton skyrocketed. Once the war was over and American production resumed, demand for the Indian product diminished. However, the Abyssinian war soon brought contracts for army clothing and supplies for the British-Indian Army, and these lucrative contracts allowed the firm to be resurrected. In 1871, Tata began to promote his Central India Spinning, Weaving and Manufacturing Company, Limited.

Adopted Innovations in Factories

In 1872, Tata returned to England to study the cotton industry there, specifically the cotton mills in Lancashire. He was interested in developing the still-primitive cotton industry in India. After examining the Lancashire mills, he decided to site an Indian cotton factory at Nagpur, and he opened his Empress cotton mill there on January 1, 1877; the factory received its name because on the same day, Queen Victoria of England was proclaimed Empress of the British Empire, which at the time included India. Later, Tata bought a troubled mill, the Dharamsi Cotton Mill at Coorla, near Bombay, and made it profitable, renaming it the Swadeshi (''own country'') Mill. This mill was named after a political movement, which promoted the use of Indian-made product, as opposed to products imported from Britain, and its founding marked an upsurge in nationalistic feeling among Indians, who wanted to become independent of Britain. The mill was supported by Indian shareholders, and it soon produced cloth that was exported to China, Korea, Japan, and the Middle East.

According to the *Dictionary of National Biography,* Tata's textile mills ''were soon recognized to be the best managed of Indian-owned factories.'' Tata kept a close eye on the factories, and continually made improvements in order to increase their production as well as to improve the conditions for their workers. Tata, in moves that were far ahead of his time, hired his managers carefully, and instituted policies that gave workers training, guaranteed pensions and tips, medical care, accident compensation, and daycare for women employees who had children. He also devoted his time to improving the quality of the cotton itself. At the time, Indian cotton was rather coarse, so Tata imported different strains of cotton which yielded longer, finer, and softer fibers. One of these types of cotton came from Egypt, and although it was difficult to get the plants to grow in the Indian climate, Tata persisted despite the fact that government agriculturists told him the project was doomed to failure. He eventually succeeded, and even published a pamphlet titled *Growth of Egyptian Cotton in India.* Another pamphlet described how the supply of skilled laborers could be increased.

Tata noted that freight charges for shipping between Bombay and the company's branches in China and Japan were eating into the company's profits. At the time, this shipping route was monopolized by three companies, which kept prices high, so Tata turned to the Japanese Steam Navigation Company (Nippon Yusen Kaisha) for cheaper shipping. As a result, the three monopolizing companies fought back, and Tata spent a great deal of money to prove that their monopoly was hurting Indian trade. He eventually won, and in June of 1896 the freight fees were reduced to a reasonable and competitive level. In addition to fighting for fair freight charges, Tata also opposed taxes placed on Indian cotton products.

Tata realized that the industrial revolution was a key element in industrial success, and he was determined to take advantage of the new advances in technology and methods. At the time, railroads and telegraphs were beginning to be built in order to link various regions of India with one another. Tata incorporated these inventions into his industrial empire, and he also concentrated on enhancing his industries by incorporating the iron and steel industry, electric power generation, and technical education.

Began Iron and Steel Industry

In 1901, Tata turned his attention to the Indian iron industry, which, like the cotton industry, was largely undeveloped; at the time, iron was produced on a very small, local scale, largely by families of craftspeople. He employed English and American surveyors, most notably American Charles Page Perin, who spent years examining the Indian geology for iron deposits. In addition, he traveled to Europe and the United States to get technical advice on the process of making steel. Tata wanted to refine iron ore on a large, factory-based scale, and he invested large sums in the project. Although he would die before this scheme was realized, on August 26, 1907, his sons registered the Tata Iron and Steel Company, sited in Sakchi, about 150 miles west of Calcutta. The manufacturing process drew on coalfields in Bengal, which had rich ore as well as plentiful supplies of water necessary for processing it. The company grew rapidly, and by 1911 included railways connecting the

factory to the iron and coal beds, and was producing about 70,000 tons of iron per year. According to the *Dictionary of National Biography,* the entire industry would support 60,000 workers and their dependants.

Another idea Tata was noted for was his suggestion that India make use of the extremely heavy seasonal rainfall that occurred each year in parts of the country to create hydroelectric power that would fuel factories in Bombay. On February 8, 1911, the Governor of Bombay laid the foundation for this project, which involved the creation of several dams to hold the water.

Tata also built the Taj Mahal Hotel in Bombay, which cost a quarter of a million dollars, a huge sum at the time; the hotel was considered the best in India. Tata was not interested in running the hotel; he built it solely to attract visitors to India. On his far-ranging travels, Tata bought many of the hotel's furnishings himself, including the latest European amenities—a soda and ice factory, washing and polishing machines, a laundry, elevators, and an electric generator. The hotel, which opened in 1903, was the first building in Bombay to be lit by electricity.

Became a Philanthropist

Tata also improved the architecture of Bombay, and provided well-built suburban homes for workers. He was generous with his profits, and created scholarships for young students. Although originally these scholarships were open only to Parsis, in 1894 they were broadened to allow young Indians from any background to study in Europe. In September of 1898, he offered the Indian government a large sum, as well as fourteen of his buildings and four land properties, to establish a postgraduate institute for scientific research. Although this plan, like many of his ideas, was not realized during his lifetime, his sons established the Indian Institute of Science at Bangalore, which aimed to apply scientific ideas and methods to Indian arts and industries.

Tata's success in transforming Indian industry went hand in hand with his desire to make India an economically self-sufficient country that was no longer dependent on Britain. As a result, the British government of India felt his success was a threat to their power, and they opposed many of his projects, including his founding of the Indian steel industry and his development of housing in the suburbs of Bombay. This opposition did not stop him from going ahead with his plans.

In the spring of 1904, while visiting Germany, Tata became seriously ill and died in Nauheim, Germany, on May 19. He was buried in the Parsi cemetery in Woking, England. After his death, his sons expanded Tata & Sons into a vast industrial complex, and endowed a cancer research hospital in its name. Tata's brother, who was also involved in the business, endowed social science departments at London University and the London School of Economics.

Far-reaching Imagination and Powerful Insight

Tata was notable for his willingness to adopt innovations and use them to improve not only his business but the lives of Indian people. He also made innovation part of his daily life. He was the first man in India to use rubber tires on his carriage, and the first to drive an automobile in the city of Mumbai. As the *Dictionary of National Biography* noted, Tata characteristically showed ''first, a broad imagination and keen insight, next a scientific and calculating study of the project and all that it involved, and finally a high capacity for organization. His personal tastes were of the simplest kind, and he scorned publicity or self-advertisement.'' His memory is celebrated at the Tata Central Archives, housed in the Tata Management Training Centre in Pune, India. The Archives traces the history of the Tata firm, which is still prominent in India, through documents, photos, medals, and letters. One of his descendants, J.R.D. Tata, wrote on the Tata firm's Web site that the family's business philosophy has not changed: ''The wealth gathered by Jamsetji Tata and his sons in half a century of industrial pioneering formed but a minute fraction of the amounts by which they enriched the nation. The whole of that wealth is held in trust for the people and used exclusively for their benefit. The cycle is thus complete: what came from the people has gone back to the people many times over.''

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Mildred D. Taylor

In 1977, American children's author Mildred D. Taylor (born 1943) received the prestigious Newbery Medal for *Roll of Thunder, Hear My Cry,* one in a series of books in which Taylor chronicles a close-knit African-American family that survives the indignities of a Southern racist society. Taylor's use of racial epithets in her young-adult novels has met with protest from some quarters, but she has defended them as necessary to telling the ugly but truthful history of racism. A recipient of numerous awards, Taylor was recognized in 1997 with the

ALAN Award for her significant contribution to young adult literature.

Mildred Delois Taylor was born in Jackson, Mississippi, on September 13, 1943, to Wilbert Lee and Deletha Marie (Davis) Taylor. While she had only one sibling, older sister Wilma, Taylor was surrounded by a large family. Her father, who had endured repeated racist assaults, was determined to leave the South and raise his daughters in a less-racist society with more opportunity. The family moved to Toledo, Ohio, when Mildred was only three months old, traveling to their new home in a segregated train. When they arrived in Toledo, the Taylors lived with friends until they were able to buy a duplex. Once every year the family would return to the South to visit relatives, but many of their relatives eventually followed them up North, taking up temporary residence in the duplex until they could afford a place of their own.

Inspired By Family Stories

Storytelling was a big part of Taylor's family and her father was a master storyteller. ''By the fireside in our Ohio home and in Mississippi . . . where my father's family had lived since the days of slavery, I had heard about our past,'' she recalled in a Dial Books biography. ''It was not an organized history beginning in a certain year, but one told through stories—stories about great-grandparents and aunts and uncles and others that stretched back through the years of slavery and beyond.'' Taylor went on to describe the profound effect storytelling had on her, ''Those colorful vignettes stirred the romantic in me. I was fascinated by the stories, not only because of what they said or because they were about my family, but because of the manner in which my father told them. I began to imagine myself as a storyteller.'' However, Taylor was a shy child, and instead of verbalizing her stories she turned to writing.

At age ten Taylor and her family moved to a newly integrated neighborhood, where she was the only black in her class at school. She was struck by how differently the history of blacks was taught at school versus what she had learned from her family's stories. Textbooks downgraded the contributions of blacks and the injustices they suffered, while she had grown up hearing proud and dignified stories from her family. At times she attempted to share her family's stories in school, but was met with disbelief. Taylor decided to become a writer of truer stories about black families.

Traveled to Africa

Taylor distinguished herself in Scott High School as one of a few African American students to be elected to the National Honor Society, despite the fact almost half of the students at the school were black. She studied hard, was a class officer and editor of the school newspaper. Working to improve her writing, she discovered she was most comfortable writing first-person narratives.

After graduating from high school in 1961, Taylor enrolled at the University of Toledo where she majored in English and minored in history. By age 19 she had written her first novel, *Dark People, Dark World,* the story of a blind white man in Chicago's black ghetto, told in first-person. Although Taylor's novel attracted some interest from a publisher, she disagreed with the editor's call for revisions, so it was never published.

After graduating from college, Taylor entered the Peace Corps for two years. She began by teaching English on a Navajo reservation in Arizona, then traveled to Africa and taught in Yirgalem, Ethiopia. After returning to the United States in 1967, she worked as a recruiter for the Peace Corps and then trained others to become Peace Corps workers.

Taylor eventually resumed her education at the University of Colorado, where she earned a master of arts degree in journalism in 1968. While she was in graduate school she became active in the Black Student Alliance and worked towards the creation of a black studies program. After she graduated she developed a study skills program for the newly formed black studies program, working as its coordinator for the next two years.

Focused on Writing

In 1971 Taylor moved to Los Angeles and spent the next year writing and supporting herself with temporary work such as proofreading and editing. She married Errol Zea-Daly in 1972, but was divorced three years later. Taylor remained steadfast in her determination to become a writer. In 1973 she entered a contest sponsored by the Council on Interracial Books for Children. Her book, *Song of the Trees,* won first prize in the contest's African-American category.

Dial Books published the novella in 1975 and it was listed by the *New York Times* as an outstanding book of the year.

Song of the Trees, set in Mississippi, introduces readers to the Logan family as they endure the hardships caused by the Great Depression as well as racism. Taylor's second book, *Roll of Thunder, Hear My Cry,* continued the family's saga, as told by nine-year-old Cassie Logan. The book was awarded the Newbery Medal in 1977, which awards excellence in books written for children, and secured a permanent place for Taylor in juvenile literature. *Roll of Thunder, Hear My Cry* follows the independent-minded Cassie through a turbulent year in which she is personally confronted with racism and learns the value of being in a family that owns land. A contributor to *Beacham's Guide to Literature for Young Adults,* wrote that the novel ''emphasizes family love, determination, pride, and dignified rebellion against racial injustice.''

The *New York Times* considered Taylor's next novel, *Let the Circle Be Unbroken,* an outstanding book of the year in 1982. Comparing Cassie Logan with Mark Twain's fictional protagonist Huckleberry Finn, a *New York Times* reviewer also equated the staying power of Taylor's novels with that of Laura Ingalls Wilder's *Little House on the Prairie* books. *Let the Circle Be Unbroken* was nominated for the 1982 National Book Award and received the Coretta Scott King Award in 1983.

Continued Saga of the Logans

The Logan family has served as the subject of most of Taylor's books, including *The Friendship* (1987), *The Road to Memphis* (1990), and *The Well: David's Story* (1995). *The Friendship*—which earned both a *Boston Globe-Horn Book* Award and a Coretta Scott King Award—is set in Mississippi in 1933. In the novel Cassie and her brothers witness a violent betrayal by a white storekeeper of an elderly black man who once saved the storekeeper's life, provoked by the old man's use of the storekeeper's first name in public.

A *Beacham's Guide to Literature for Young Adults* essayist described *The Road to Memphis* as ''a bleaker book than some of the earlier Logan stories.'' Set in 1941, the book tells the story of Cassie at age 17 as she attends school in Jackson, Mississippi, while her older brother Stacey works in a factory. The novel ''lets readers see characters from Taylor's earlier books as they are on the verge of becoming adults,'' the essayist added, noting that Taylor's characters ''go on a journey during which they must confront racial hatred directly.'' With the novella *The Well: David's Story* Taylor turns her focus on the boyhood of Cassie Logan's father David. During a time of drought, the Logan family generously provides water from its well to white families whose wells have run dry. Despite their generosity, family members are treated with disrespect. ''Taylor, obviously in tune with these fully-developed characters, creates for them an intense and compelling situation and skillfully delivers powerful messages about racism and moral fortitude,'' wrote a reviewer in *Publishers Weekly,* adding that *The Well* should ''have a special resonance for fans of the series.''

Taylor has openly acknowledged that her novels are culled from stories told by relatives and family friends. In fact, *The Road to Memphis* opens with a dedication to Taylor's recently deceased father that reads: ''to the memory of my beloved father, who lived many adventures of the boy, Stacey, and who was in essence the man, David.'' She stated in her Newbery Award acceptance speech, ''If people are touched by the warmth of the Logans, it is because I had the warmth of my own youthful years from which to draw. If the Logans seem real, it is because I had my own family upon which to base characterizations.''

Taylor's 1987 novel, titled *The Gold Cadillac,* is her most ''modern'' book. Set in the 1950s, the book is based on Taylor's own childhood experiences. The book follows a black family on a car trip to the South to visit relatives. Taylor vividly remembers the annual trips she took with her family from Ohio to Mississippi. She also recalls the tension she felt as she entered the South and faced segregation, including ''Whites Only'' bathrooms. In the writing of my books I have tried to present not only a history of my family, but the effects of racism, not only to the victims of racism, but also the racists themselves,'' Taylor stated in her acceptance speech for the ALAN Award given to *The Gold Cadillac.* ''I have recounted events that were painful to write and painful to be read, but I had hoped they brought more understanding.'' Her book *Mississippi Bridge* presents another departure for Taylor in that it tells its story from the point of view of Jeremy Simms, a white character introduced in earlier *Logan Family* books.

Challenged for Controversial Vocabulary

Although Taylor's books have been almost universally praised for what a *Beacham's* essayist described as ''their graceful, poetic style, their superb characterization, and their sensitive treatment of racial conflict in the American South,'' some have taken issue with her writings. During her acceptance speech for the 1997 ALAN Award she spoke of ''those who seek to remove books such as mine from school reading lists . . . because the ''n'' word is used. There are some who say such events as described in my books and books by others did not happen . . . or who do not want their children to know the past and who would whitewash history, and these sentiments are not only from whites.'' Taylor continues to defend her choices in writing, noting: ''I do not understand not wanting a child to learn about a history that is part of America. . . . My stories may not be 'politically correct,' so there will be those who will be offended, but as we all know, racism is offensive. It is not polite, and it is full of pain.''

With this philosophy in mind, Taylor published a Logan family prequel, *The Land,* in 2001. The novel, which took 11 years to complete, begins in the Reconstruction-era South and tells the story of Paul-Edward Logan, a character based on Taylor's own great-grandfather. Paul-Edward is the son of a white plantation owner and an African-Indian mother. While the land had been an important theme in all of Taylor's *Logan Family* books, the reasons are made clear here. As a *Publishers Weekly* contributor explained, ''Taylor does not shy away from the complexities of living in

a society in which racial lines are clearly drawn and of growing up in a family in which the white patriarch shares his table with his three white sons as well as his mixed-race children and their mother.'' Taylor told *Booklist* interviewer Hazel Rochman: ''I've always been fascinated by my great-grandfather and his story: that he came out of slavery, that he felt allegiance to both sides of this family, that he grew throughout this whole experience and was able to get his own land.''

Taylor's experiences, her body of work and her influence on literature has earned her the honor of a ''Mildred D. Taylor Day,'' declared by Governer Haley Barbour, on April 2, in the State of Mississippi. In 2003, she was named the 2003 NSK Laureate for children's literature with a prize of $25,000.

Taylor continued to write at her home in the Rocky Mountains and devote herself to her family. She planned to continue writing about the Logan family. ''The last book will take the Logan children, all grown up, through the end of World War II, the years following, and then the beginning of the civil rights movement,'' she told Rochman, ''For the first time, I'll have to weave a part of my own life into the story.''

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Maria Telkes

Known as the ''Sun Queen'' for her contributions to solar energy research, Hungarian-born American scientist Maria Telkes (1900–1995) was one of the first to research practical ways for people to use solar energy. She spent much of her life researching solar energy and designed many solar-powered ovens, stills, and generators. She designed the heating system in the first solar-heated home and won numerous awards and honors, including the Society of Women Engineers Achievement Award in 1952 and the Charles Greely Abbot Award from the American Section of the International Solar Energy Society.

Telkes was born in Budapest, Hungary, on December 12, 1900, the daughter of Aladar and Maria Laban de Telkes. She grew up in Budapest and attended high school and college there. She studied physical chemistry at Budapest University, where she earned a B.A. degree in 1920, and she earned a Ph.D. in physical chemistry in 1924. She began her career as an instructor at the University of Budapest.

Began Research on Energy

In 1925, Telkes came to the United States to visit a relative who was the Hungarian consul in Cleveland, Ohio. While in the United States, she was offered a job as a biophysicist at the Cleveland Clinic Foundation to investigate the energy produced by living organisms. She accepted the job and worked there for twelve years under the leadership of scientist George Crile. She and Crile invented a photoelectric mechanism that could record brain waves,

and she and Crile also collaborated to write a book, *Phenomenon of Life,* which reported on their findings. Telkes also undertook research to examine the source of this energy, what happens to it when a cell dies, and what changes occur in the energy when a normal cell becomes a cancer cell.

Telkes became an American citizen in 1937. In that same year, she finished her research at the Cleveland Clinic and went to work at Westinghouse Electric as a research engineer. For the next two years, she conducted research and received patents on new thermoelectric devices; these devices converted heat energy into electrical energy.

Designed Several New Solar Projects

Telkes had been interested in solar energy since she was in high school, and in 1939, she joined the Massachusetts Institute of Technology Solar Energy Conversion Project. There, she continued to do research on thermoelectric conversion devices, only in these devices, the heat energy came from the sun.

During World War II, the United States government, noting Telkes's expertise, recruited her to serve as a civilian advisor to the Office of Scientific Research and Development (OSRD). They asked her to devise a portable method of converting salt water into clean drinking water. In the past, the salt water had to be heated until it turned to steam, leaving the salt behind, and then the steam was condensed back into pure water. Telkes designed a solar still, which used the heat of the sun to vaporize the salt water. The still was small enough that it could be used on life rafts to provide drinking water to people waiting for rescue at sea, and it saved the lives of many torpedoed sailors and downed airmen during World War II. The still was also able to be enlarged enough to provide large supplies of fresh water. This system was put into place in the Virgin Islands, which did not have a large, reliable supply of fresh water. For her invention, Telkes received the OSRD Certificate of Merit in 1945.

In 1948, Telkes researched and designed a new solar heating system, which was installed in a solar house built on the estate of sculptor Amelia Peabody in Dover, Massachusetts; the house was designed by architect Eleanor Raymond. This heating system was different from earlier systems, which had stored the solar energy in the form of hot water or heated rocks. Telkes's system converted solar heat into chemical energy through the crystallization of a solution of sodium sulfate. In her system, sunlight passes through a large glass window to heat air that is trapped behind the glass. The heat from the air is then transferred through a metal sheet and into another air space. From this space, fans move the hot air into storage compartments filled with sodium sulfate; these compartments are located inside the walls of the house, so the walls themselves are the heating element for the home. This system proved to be very efficient and cost-effective, even in the cold Massachusetts winter. In addition, during the hot summer months, the chemical stored in the walls drew heat out of the rooms, making them cooler.

In 1953, Telkes went to the College of Engineering at New York University, where she organized a solar laboratory in the College of Engineering. There, she continued to work on solar stills, heating systems, and solar ovens. Her solar ovens were cheap, simple, and easy to build and were used by poor villagers in nations around the world. They could be used to cook any type of cuisine, were safe for children to use, did not burn or scorch foods, and allowed the cook to do other tasks, since the food did not need to be constantly checked or stirred. Her inventions in this area also led to the discovery of a faster way to dry crops. In 1954, the Ford Foundation gave Telkes a $45,000 grant to develop her solar ovens.

Continued to Invent Solar Devices

In 1958 Telkes began working for the Princeton division of the Curtis-Wright company, where as director of research for the solar energy lab, she researched solar dryers and the possible use of solar thermoelectric generators in outer space. During her time there, she also designed a heating and energy storage system for a laboratory building that Curtis-Wright built in Princeton, New Jersey.

From 1961 to 1963, Telkes worked on developing materials that could be used to protect temperature-sensitive instruments. These materials were also used in shipping and storage containers that would be exposed to extreme temperatures in space and undersea applications for the Apollo and Polaris projects. In 1963, she became head of the solar energy laboratory at the MELPAR Company, and again considered the problem of obtaining fresh water from seawater.

In 1969, she joined the Institute of Energy Conversion at the University of Delaware, where she developed materials to store solar energy and designed devices that would transfer heat energy more efficiently. As a result, she received patents in the United States and in other countries for the storage of solar heat. Her methods were used in the construction of an experimental solar-heated building at the University of Denver, known as Solar One.

During the 1970s, Telkes also worked on devising air-conditioning systems that stored nighttime coolness so that it could be used during the heat of the following day. These systems were intended to reduce power demand during times of high heat and to reduce the incidence of power failures and brownouts.

In 1977, Telkes was honored by the National Academy of Science Building Research Advisory Board for her contributions to solar-heated building technology. This put her in the company of innovators such as Frank Lloyd Wright and Buckminster Fuller, who had also received the award. She was named professor emeritus at the University of Delaware in 1978, when she retired from active research. She continued to work as a consultant until about 1992.

Telkes died on December 2, 1995, while making her first visit to her hometown of Budapest, Hungary, in 70 years.

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Ellen Terry

English actress Ellen Terry (1847-1928) was among the most famous leading ladies of the Victorian era. She won legions of admirers with her grace and golden-haired beauty and is particularly remembered for her interpretations of Shakespearean heroines, including Portia and Beatrice, opposite Henry Irving. At the time of her death a *Times* commentator concluded, ''She was a woman of genius; but her genius was not that of the brain so much as of the spirit and of the heart. She was a poem in herself—a being of exquisite and mobile beauty. On the stage or off she was like the daffodils that set the poet's heart dancing.''

Early Life and Stage Debut

Terry was born into a theater family, her parents having been actors in a touring company based in Portsmouth. Among her siblings six others performed on the stage, most notably Terry's elder sister Kate, who until her marriage and retirement from the stage in 1867 was one of the most sought after leading ladies in the English theatre. Successive generations followed in the family tradition, including Terry's own children and Kate Terry's grandson Sir John Gielgud, who became one of the twentieth century's most respected actors.

Under the guidance of her father, Terry began training for an acting career at an early age and made her stage debut as Mamillius the child under the direction of Charles Kean in *A Winter's Tale* at the Princess Theater in London on April 28, 1856, with Queen Victoria in attendance. A print made by Martin Laroche capturing her appearance as Mamillius with Kean in costume as Leontes is in the photography collection of the National Portrait Gallery. Although the success of her debut was marred by her unintentionally tripping over a prop wagon, she later played other roles for children, including Prince Arthur in *King John* and Puck in *A Midsummer Night's Dream.* She played comedy and burlesque as well as drama at the New Royalty Theatre in London and at Bristol's Theatre Royal and appeared in a number of contemporary works as well as *Much Ado about Nothing, Othello,* and *A Merchant of Venice.*

Marriage to G. F. Watts

In 1864, the sixteen-year-old Terry married the well-known painter George Frederick Watts, thirty years her senior, and she retired from the stage. Watts's famous portraits of Terry, including ''Choosing'' and ''Ophelia,'' were more successful than their domestic affairs, however, and they separated within a year. The famous image in ''Choosing'' depicts Terry deciding between earthly vanities represented by the showy camellias that she smells and nobler values represented by the violets held in her hand. Together with her sister Kate, Terry is also the subject of Watts's ''The Sisters.'' In 1867 she performed in London in several works by the popular contemporary playwright John Taylor, including *A Sheep in Wolf's Clothing* at the Adelphi Theatre, *The Antipodes* at the Theatre Royal, and *Still Waters Run Deep* at the New Queen's Theatre.

In December 1867 Terry appeared for the first time opposite Henry Irving, with whom she would later develop a long professional association, when she played Katharine in *Katherine and Petruchio,* David Garrick's one-act version of *The Taming of the Shrew* at the Queen's Theatre. However, she ceased performing in 1868 when, separated but not divorced from Watts, Terry eloped with architect and designer Edward William Godwin. The couple took up residence in rural Hertfordshire and had two children, Edith, born in December 1869, and Edward (later the actor, de-

signer, and producer Edward Gordon Craig) born in January 1872. Plagued by mounting debt, Terry returned to the stage in 1874 at the urging of the playwright Charles Reade and appeared in a number of Reade's works, including the roles Philippa Chester in *The Wandering Heir,* Susan Merton in *It's Never Too Late to Mend,* and Helen Rolleston in *Our Seamen.* Terry also performed with the actor/manager Charles Wyndham that same year at London's Crystal Palace as Volante in John Tobin's *The Honeymoon* and as Kate Hardcastle in Oliver Goldsmith's *She Stoops to Conquer.*

Terry's relationship with Godwin ended early in 1875 during preparations for the role that would bring her the highest fame of her career, that of Portia in *The Merchant of Venice,* which she first performed at the Prince of Wales's Theatre in London on April 17, 1875. According to biographer Tom Prideaux, ''Her peculiar gift for Shakespeare was evident both in her husky but consummately clear diction and in what appeared to be a temperamental affinity with the poet himself, something akin to his lyric verve and humanity, which made his lines seem to originate in her own mind.'' While remembered for the sensation caused by Terry's interpretation of her role as well as for the artistry of Godwin's set designs, the production closed after only three weeks. However, those three weeks had been enough to solidify Terry's reputation as an actress of imposing skill and to attract numerous admirers of her beauty, including English poets Oscar Wilde and Algernon Swinburne. Wilde, an Oxford undergraduate at the time, wrote a sonnet describing Terry: ''For in that gorgeous dress of beaten gold,/ Which is more golden than the golden sun, / No woman Veronese looked upon / Was half so fair as thou whom I behold.'' Terry later re-created the role in several touring productions and for numerous engagements from 1879 to her final appearance as Portia at London's Old Vic Theatre in 1917.

Lyceum Years

In late 1878 Terry joined the company managed by Henry Irving who had lately assumed ownership of the Lyceum Theatre. Her association with Irving was to become the most successful of her career, and over the next two decades she played opposite him as many of the great Shakespearean heroines, including Ophelia, Lady Macbeth, Viola, Queen Katherine, Juliet, Cordelia, and perhaps most notably Beatrice in *Much Ado about Nothing,* a role she first performed at the Lyceum in 1882 and later revived in 1884, 1891, and 1893. Over the years she was associated with the Lyceum, Terry appeared in such roles as Pauline in *The Lady of Lyons* by Edward George Bulwer-Lytton (1878), Margaret in *Faust* by William Gorman Wills (1885), Camma in *The Cup* (1880) and Rosamund de Clifford in *Becket* (1893), both by Alfred Tennyson, Jeanette in *The Lyons Mail* by Charles Reade (1883), Guinevere in *King Arthur* by J. Comyns-Carr (1895), and Madame Sans-Gêne in Victorien Sardou and Emile Moreau's play by that name (1897). Also during this period Terry was married to fellow actor Charles Kelly, from whom she had legally separated before his death in 1885.

Having spent most of her career appearing in works that were chosen by leading men to showcase their own talents, in 1903 Terry briefly assumed management of the Imperial Theatre in order to have more control over the material in which she appeared. She mounted a production of Henrik Ibsen's *The Vikings* in 1903 with herself as Hiordis, but the venture was a financial failure. She performed throughout England, including engagements in Nottingham, Liverpool, and Wolverhampton, and appeared in 1905 in J. M. Barrie's *Alice-Sit-by-the-Fire,* with considerable success.

Golden Jubilee Celebration

In 1906 a tribute was produced at the Drury Lane Theatre in celebration of her golden jubilee. Still a popular favorite with audiences, her fans started lining up the previous day for a matinee that included performances by Caruso, Mrs. Patrick Campbell, Eleanora Duse, Lillie Langtry, Herbert Beerbohm Tree, and more than twenty members of the Terry family. According to a contemporary account in the *Times,* ''Some thousands of Londoners devoted what was virtually the whole of a working day to a theatrical debauch. From shortly after noon to six o'clock they filled Drury Lane with a riot of enthusiasm, a torrent of emotion, a hurly-burly of excitement, 'thunders of applause.' They cheered 'til they were hoarse, laughed to the verge of hysteria, and sang 'Auld Lang Syne' in chorus, not without tears.'' The *Times* commentator noted, ''For half a century Ellen Terry has been appealing to our hearts. Whatever the anti-sentimentalists might say, that is the simple truth. . . . A creature of the full-blooded, naïve emotions she excites those emotions in us.'' Her address to the crowd is reprinted by biographer Nina Auerbach, ''I will not say good bye. It is one of my chief joys that I *need* not say good bye—*just yet*—but can still speak to you as one who is still among you on the active list—still in your service—if you please.''

At the time of the jubilee Terry was appearing at the Court Theatre as Lady Cicely Wayneflete in *Captain Brassbound's Conversion* by Bernard Shaw, one of her most ardent professional and personal admirers. She continued in the part during American and British tours in 1907. While in Pittsburgh she married her co-star, the American actor James Carew. Shaw later assessed her interpretation of Lady Cicely in a letter to Terry written after their return to England and quoted by Prideaux, ''At the Court, you were always merely trying to remember your part. But now you have realized you are Lady Cicely. Her history has become your history; and instead of trying to remember somebody else's words, you simply say what is right to say in the situation . . . and there you have the whole thing alive and perfect. It is really a very wonderful performance.''

Terry continued to work throughout her sixties and seventies, appearing as Nance Oldfield in a *Pageant of Famous Women* written by her daughter, Edith Craig, and C. Hamilton in 1909. She separated from Carew in 1910. Other notable theatrical engagements of this period include Nell Gwynne in *The First Actress* by Christopher St. John (Christabel Marshall; 1911), and Darling in Barrie's *The*

Admirable Crichton (1916). She also developed a successful career on the international lecture circuit, discussing Shakespearean heroines and interspersing her discussion with recitation. According to a favorable review in *Times,* ''She is to English audiences what she is, not merely because she has played nearly all the great Shakespeare heroines, but because she reflects them in her own self and personality. . . . It is a happy thing for England as well as for Miss Terry, now that her acting days are nearly over, that she has found so effective a way of bringing home to Shakespeare's countrymen the inner meaning of his plays and the charm of her own art.'' During World War I she performed many war benefits.

Although Terry is most associated with the Victorian stage, she remained active into the motion picture era and appeared in several films, including her debut as Julia Lovelace in *Her Greatest Performance* (1917) as well as *The Invasion of Britain* (1918), *Pillars of Society* (1918), *Potter's Clay* (1922), and *The Bohemian Girl* (1922).

In May 1922 Terry received an honorary degree from the University of St. Andrews. She was named a Dame of the British Empire in the New Year's honors list of 1925. She died several days after suffering a heart attack, at home in Smallhythe, near Tenterden, Kent, on July 21, 1928. According to the *Times* obituary, ''The death of Dame Ellen Terry . . . has been received with universal sorrow. In the history of the English stage no other actress has ever made herself so abiding a place in the affections of the nation.''

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Rosetta Nubin Tharpe

African American singer-guitarist Rosetta Nubin Tharpe (1915–1973) fused gospel and secular music and overcame a stereotype that women could not play guitars to become one of the most influential women in American music history.

The Little Miracle

Rosetta Nubin Tharpe was born on March 20, 1915, in Cotton Plant, Arkansas. After divorcing the child's father, Katie Bell, Tharpe's mother, a missionary and church choir singer, began traveling and preaching the gospel. When she was six, Tharpe, who had already learned how to play guitar, held her first public performance at a local church, singing ''Jesus on the Main Line, Tell Him What You Want.'' She was so tiny that she had to be ''hoisted atop a piano so congregants could get a view of Little Sister Nubin, the 'singing and guitar-playing miracle,''' noted Gayle Wald in *American Quarterly.*

In the late 1920s, Tharpe and her mother moved to Illinois. In Chicago, jazz, not gospel, was the most popular music. Visiting clubs, Tharpe listened and learned from such legendary musicians as King Oliver and Louis Armstrong. Gospel music was her first love, yet she found the church's restrictions on playing other types of music foolish. Lea Gilmore in *Sing Out* described Tharpe's struggle as a ''fight with the devil. In the sanctified church, blues and jazz were viewed as the 'devil's music.' No good 'saint' would be seen playing or listening to such.'' Feeling that secular music like jazz and blues was not ''devil's music,'' Tharpe remained in the church and continued singing gospel. She married a pastor, Pastor Thorpe, whom she later divorced. She changed one letter of his last name and adopted it as her stage name.

Crossed Over to Stardom

By the late 1930s, Tharpe had moved to New York, played in the famous Cotton Club, recorded her first records, and performed at Carnegie Hall. Yet, as she became an entertainment star, the public, especially African Americans, seemed unready for a singer who crossed over from gospel to secular music and back again. ''The world offered nothing but sin,'' Gilmore further explained, '' . . . and the church, at least, offered salvation and an assurance that even though life down here may be hard as hell, the next life is where we will reap the spiritual fruit we have sowed.''

Yet Tharpe refused to be held back by conventional thinking. She wanted to play all types of music, even if some believed she was making a ''mockery of religion,'' as Darlene Clark Hine commented in *Facts on File Encyclopedia of Black Women in American Music*. In fact, her first popular single, ''Rock Me,'' was a remake of the gospel song ''Hide me Thou Bossom,'' thus ''blurring the boundaries between church and night club, Sunday morning and Monday night,'' noted Wald.

In Tharpe's version, ''Rock Me'' became not a request for the comforting hand of God, but a cry for the pleasure of a lover's touch. Backed by Lucius ''Lucky'' Millinder's jazz orchestra, Tharpe ''produced a sound that calls forth the spirit even as it calls to mind the pleasures of the flesh,'' further noted Wald. Once again, many religious believers were upset at her music.

Returned to Gospel

By the 1940s, singers began to appear in ''soundies,'' three-to-four minute performance films. These early music videos put a face to the voice while creating a singer's image. When audiences saw Tharpe in her soundie, ''Lonesome Road,'' they viewed an elegant woman, neatly dressed and primped, singing about the hardships of life as she travels. Although she may have looked understated and restrained, Tharpe's movements suggested otherwise. ''Her body language . . . reads like an amalgamation of the Holiness church and Hollywood,'' commented Wald. Using theatrical gestures like big smiles to play to the camera and to an imaginary audience, Tharpe suggested that being a strong woman who was unafraid of criticism was as important as being a good church congregant.

However, by the late 1940s, perhaps weary of the never-ending criticism as well as her own internal struggle to keep her gospel foundation, Tharpe returned to her roots and started again performing gospel music. But she still played in jazz clubs and theaters and even rearranged chords to put a little rock and roll into her hymns.

In 1947, her recording label, Decca, paired Tharpe with a new teenage singing sensation, Marie Roach Knight. Their duets skyrocketed both Tharpe and Knight into superstardom. One such outstanding duet, ''Up Above My Head,'' capitalized on their complementary voices. Yet, as Knight recalled to Gilmore in *Sing Out!,* ''We rarely had rehearsals, because we never did the music the same way. We would trade lead vocals. . . . You cannot do this without the anointing of God.''

In 1950, Tharpe and her mother also formed a successful duo. While appearing at the Harlem Apollo, the two presented ''Spirituals in the Modern Manner.'' Even though Tharpe had returned to the church's fold, she could not resist a jab at its narrow viewpoint. As Howard Rye told American National Biography Online, just before beginning one song Tharpe mentioned to the audience, ''God is as likely to be found at the Apollo as anywhere else; he doesn't stay at church all the time.''

Influenced ''The King''

By the 1950s and 1960s, listeners had begun to tune out Tharpe in favor of rock and roll legends such as Led Zepplin, the Rolling Stones, and the Who. However, Tharpe found new fans as she toured Europe, most notably with the American Folk, Blues and Gospel Caravan tour in the United Kingdom. One fan, Phil Watson, recalled to Gilmore in *Sing Out!,* ''Her guitar playing was a revelation. The electric guitar was highly polished and she used it as mirror to flash lights around the audience.'' While on tour in 1970, Tharpe suffered a stroke. She never recovered enough strength to perform again and died on October 9, 1973, in Philadelphia, Pennsylvania.

Tharpe's legacy is her lasting influence on music's most popular performers. Elvis Information Network writer Nigel Patterson connected Tharpe's influence to Elvis Presley. Both had drawn criticism for ''putting too much motion as well as emotion'' into their songs. And their images caused controversy—Tharpe commanded the stage with her ''brightly dyed flame-red hair and her guitar slung over her shoulder'' while Elvis adopted a similar stance and his famous swiveling pelvis. Yet, the most obvious connection between Tharpe and Elvis was their unflinching dedication to playing all types of music. Both ''were musical innovators,'' Patterson wrote, ''who combined diverse musical genres to form a hybrid sound.''

A connection can also be made between Tharpe and another performer—Madonna. Both were big on spectacle, on drawing audiences in with their offstage actions. In 1951, much like Madonna's ill-fated and widely publicized wedding to actor Sean Penn, Tharpe married record producer Russell Morrison at Griffith Stadium in Washington D.C. The wedding was billed, as Gilmore stated in *Sing Out!,* ''the wedding of the century.'' Photographs were published in *Ebony* magazine, admission was charged to attend the ceremony, and a gospel concert was held after the exchange of vows.

Although still unfamiliar to most audiences, Tharpe was the Beatles, the Madonna, the In Sync, the Eminem, the 50 Cent of her time. A superstar who never forgot her roots but pushed music past the stigmas of crossover boundaries, Tharpe's ''light,'' as Gilmore further stated in *Sing Out!,* ''transcended genre and left a trail of stardust across the musical landscape.''

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Leon Theremin

Russian scientist Leon Theremin (1896–1993) was the once-forgotten inventor who created the world's first electronic musical instrument. The device that bears his name ''produced a strange, undulating, alternately threatening and soothing sound that didn't exist in nature,'' noted a *New York Times* writer, and when it was first used in classical music compositions during the 1920s, it was hailed as the harbinger of the electronic orchestra of the future.

Russia's Revolutionary Era

Theremin was born Lev Sergeivitch Termen in 1896, in St. Petersburg, Russia. His ancestors may have come to Imperial Russia because of religious persecution in sixteenth-century France. He was fascinated with science as a youngster and took music lessons on the cello as well. Theremin's early life was disrupted by international and domestic political upheavals. Russia was involved in World War I, and in the third year of the conflict, a group of Communists and Socialists seized power, ousted the tsar, and installed the world's first communist state. The events of 1917 ushered in a genuinely revolutionary era in the newly ''Soviet'' cities of Moscow and St. Petersburg, and its proponents and supporters were determined to rouse Russia from centuries of anti-progressive thought and create the first modern, egalitarian society. Science and rational thinking were heralded as the way to progress, and experiments in all fields, including the arts, were encouraged.

Theremin studied physics and astronomy at the university in St. Petersburg and served in the army during the war years, when he taught electrical engineering at a military school in the city and also continued his cello studies at the St. Petersburg conservatory. By 1920 he was heading the experimental electronic oscillation laboratory at the Institute of Physical Engineering in St. Petersburg. He was particularly interested in the possibilities of vacuum or electron-tube technology, a recent development. He first worked on a government project for an alarm that, using radio technology, went off when a person approached, and from those experiments he created the first ''theremin.'' Its sine-wave tones came from a set of oscillators, which worked on the principle of heterodyning. Heterodyning referred to an audio state in which two sets of electronic oscillations are in phase; the device had an electromagnetic field that emitted sounds when a person stepped into it. Thus Theremin found that with a set of horizontal and vertical antennae on the box, he could control a wide range of sounds by simple hand movements, with a degree of sensitivity that was unlike that of any other musical instrument ever created.

Demonstrated for Lenin, Einstein

Theremin originally called his invention the ''aetherphon,'' since it seemed to produce sounds from the air. He gave a performance of it for Soviet premier Vladimir I. Lenin at the Kremlin in Moscow in 1922 and reportedly gave one of the early ones he had built to Lenin as a gift. The device caused a minor sensation in Soviet Russia, still in its heady post-revolutionary modernization fever, and in 1924 it debuted with the Petrograd (St. Petersburg) Philharmonic in the instrument's first public performance. Theremin was hailed as the ''Soviet Edison,'' and further research was encouraged. For a time, he worked on advanced vacuum-tube technology that was instrumental in the development of television, and he took part in a 1926 demonstration at the Leningrad Polytechnic Institute of the first transmission of non-static images onto a screen.

Lenin was eager to show the world the advances that Soviet scientists had made, and Theremin was invited to participate in an international publicity tour. He arrived in western Europe with his theremin in the summer of 1927, giving lectures and demonstrations in Berlin, Paris and London. It caused a sensation everywhere. In Berlin, Albert Einstein was in the audience, and ''said it was an experience as significant as that when primitive man for the first time produced sound from a bowstring,'' according to a *New York Times* report from the era. After a lecture and demonstration at Albert Hall in London, the fascinated *Times* of London critic wrote enthusiastically of Theremin's apparatus. ''Particularly striking was one experiment, in which an echo of a series of notes was made to sound as if it had came from the farther side of the hall,'' the *Times* correspondent noted. After that, the lights in Albert Hall were dimmed, and ''the inventor showed by electric lamps that it was possible to change the colour of light with the change in pitch of notes,'' the *Times* writer testified. ''The colour of the electric flame graduated from a deep red through the various colours of the spectrum to bright blue as the notes ascended in the scale.''

Celebrity Inventor

Theremin arrived in New York City just before Christmas in 1927. Journalists came aboard his ship before its passengers disembarked in order to interview him. He was described as ''a modest and almost diffident physicist and not a world-famous inventor,'' a *New York Times* journalist reported. ''Of course, I hope the apparatus will be manufactured in quantities in the United States,'' Theremin told the newspaper. ''But I am not old enough to worry about the money I may obtain. I am more interested at present in demonstrating my musical discovery, and I hope to test the musical preferences of the American people.''

The first American public performance of the theremin took place in the ballroom of the Plaza Hotel in late January 1928. This audience included world-famous conductor Arturo Toscanini and Theremin's fellow Russian, pianist Sergei Rachmaninoff, who expressed a desire to try the instrument. ''As it stands now, the instrument is the raw material of music,'' violinist Joseph Szigeti told the *New York Times* that evening. ''What can be done with it remains to be seen. The question is whether it will inspire men of genius. Its future depends on what men of genius do with it.'' Another *New York Times* article from that week discussed Theremin and his invention at length, with an accompanying illustration and the caption, ''The Symphony Orchestra of the Future Will Play Concealed Instruments by the Waving of Hands.'' ''In rapidity and delicacy of response, Theremin's instrument far excels a piano or a violin or any other known musical instrument,'' the paper's music writer, Waldemar Kaempffert, enthused. ''In directness of effect it can be compared only with singing or whistling. . . . Never can the pianist or violinist hope to attain the spontaneity of either the songbird or the opera prima donna. Theremin achieves precisely the same spontaneity by freeing the artist from the necessity of physically touching or grasping. What can be freer than the movement of hands in empty space to produce beautiful sounds?''

Economic Crisis Ended Venture

Thrilled with the reception his apparatus received, Theremin decided to stay in America. He soon met Clara Rockmore, a Russian émigré and renowned violinist, and taught her how to play the challenging instrument, which was proving a bit more difficult for others to master. Rockmore gained fame with her public performances, as did an American, Lucie Bigelow Rosen. In 1929 Theremin was granted a patent for his invention and licensed it to RCA for mass production. The company's advertising campaign touted that the theremin was ''Not a radio, not a phonograph! Not like anything you have ever heard or seen!'' A thousand were produced by RCA, and a few hundred sold, but then the stock market crashed in October 1929, and the market for any sort of luxury item dwindled significantly.

Theremin, however, was still at work. In 1932, he demonstrated the Terpsitone, a platform on which a dancer's movements produced sounds, at a Carnegie Hall event. There was also the short-lived Theremin Electronic Symphony Orchestra, and at his West 54th Street apartment visitors—who included Einstein with his violin—were stunned to find an array of new musical instruments as well as doors that opened automatically and even a color television. For Sing Sing Prison in nearby Ossining, New York, Theremin also created the world's first electronic security system. But in 1936, when Theremin wed a noted African American ballet dancer named Lavina Williams, he was ostracized by many in his social set. The couple had twin daughters, and one night in 1938, according to Williams, Soviet agents came to their apartment and took Theremin away.

Vanished into Soviet Russia

Back in the Soviet Union, it was later learned, Theremin endured a show trial on charges that included fomenting ''anti-Soviet propaganda'' and spent time in a notorious Magadan labor camp in Siberia. A German newspaper reported that he had died—life expectancy at Magadan was about a year—and the reports were circulated elsewhere. But Theremin survived by suggesting improvements in the food delivery system in the camp and eventually was removed to Lubyanka, the famed KGB headquarters in Moscow, to work on the world's first ''bug,'' or miniature listening device, for espionage activities during World War II. He was released in 1947 and awarded the Stalin Prize for his work but never again achieved the level of fame and honor he had once enjoyed. He served as a professor of acoustics at the Moscow Conservatory of Music for a time, but was ejected for his work on electronic musical instruments. He was told, according to the *New York Times,* that ''electricity is for executing traitors, not making music.''

In the West, meanwhile, the theremin slowly fell from favor as well. Lucie Rosen gave a 1950 London performance of Bohuslav Martinu's *Phantasy* for theremin, string quartet, oboe and piano. The evening was reviewed by a *Times* critic who declared that the theremin ''sounds like a viola constitutionally and chronically out of tune.'' It began to be used in film scores, however—after making its sound-

track debut in the 1935 horror classic *The Bride of Frankenstein*—and was most notably deployed in two films from 1945: *The Lost Weekend,* which earned an Academy Award for Ray Milland for his portrayal of an alcoholic as well as the Oscar for best picture, and Alfred Hitchcock's *Spellbound,* in which Gregory Peck's character suffers psychotic episodes, and the theremin sound foreshadows their onset. Hitchcock's music composer for the film, Miklós Róza, won the Academy Award for best music score.

Rock Musicians Revived Interest

In the 1950s, the theremin was used in horror and science-fiction movies, including *The Day the Earth Stood Still* and *It Came from Outer Space.* Youngsters who were fans of the genre grew into the rock music innovators of the 1960s and 1970s, and the inventor of the first synthesizer, Robert Moog, had built his own theremin as a teenager from a how-to kit he bought out of a magazine. The most universally familiar theremin sound, however, remains the introduction to the 1966 Beach Boys hit, ''Good Vibrations.''

In 1988, the Delos record label released some of Rockmore's concert performances as *The Art of the Theremin,* which led American filmmaker Steven M. Martin to her. Interested in making a documentary about the instrument and its long-lost inventor, Martin was stunned to learn from Rockmore that Theremin was still alive. Martin went to meet him in Moscow in 1990 and brought him back to New Yorl a year later. In Martin's film *Theremin: An Electronic Odyssey,* there are touching images of the elderly Russian awed by the electronically blinking Manhattan cityscape in a city he had not seen since 1938.

Theremin died on November 3, 1993, in Moscow. Despite significant advances in electronic music, his ''aetherphon'' remains the only musical device that can be played without actual physical contact.

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Sybil Thorndike

British stage actor Sybil Thorndike (1882-1976) was one of the leading figures in British theatre during the first half of the 20th century. She made her stage debut in a regional company production of *The Merry Wives of Windsor* in 1904, and achieved her greatest success in the title role of *Saint Joan,* a play written for her by George Bernard Shaw in 1924.

Agnes Sibyl Thorndike was born in October of 1882, the daughter of Arthur Thorndike, a canon of Rochester Cathedral, and his wife, Agnes Macdonald Thorndike. As a child she trained as a pianist, taking weekly lessons at the Guildhall School of Music in London, and she gave her first public recital in Rochester in 1899. Compelled by painful hand cramps to abandon her musical aspirations, Thorndike quickly transferred her creative expression to theatre at the suggestion of her younger brother, Russell Thorndike, and made her debut in an 1904 production of a Shakespearean repertory company under the direction of by Ben Greet. Thorndike and her brother traveled throughout the United States with this group, and she gained extensive stage experience during the tour, playing more than 100 minor roles and serving as understudy to several leading roles. She remained with Greet's company until 1907, giving performances as Ceres in *The Tempest,* Viola in *Twelfth Night,* Helena in *All's Well That Ends Well,* and advancing from Lucianus to Gertrude to Ophelia in *Hamlet.*

In 1908 Thorndike and her brother joined Annie Horniman's repertory company based at the Gaiety Theatre in Manchester, and at about this time she met the noted playwright George Bernard Shaw. Understudying the title role in Shaw's *Candida* under the playwright's direction, Thorndike gained valuable instruction and experience. Also during this period she met and married fellow actor and director Lewis Casson. In addition to their interests in theatre and music, Thorndike and Casson shared a concern for leftist social and political causes. They had four children

and remained married until Casson's death at age 93 in 1969.

Repertory in Manchester and London

As part of Horniman's company at Manchester's Gaiety Theatre in 1908 and 1909, Thorndike undertook such roles as Mrs. Barthwick in *The Silver Box* by John Galsworthy, Artemis in Gilbert Murray's adaptation of *Hippolytus* by Euripides, Thora in *The Feud* by Edward Garnett, and Bettina in *The Vale of Content* by German dramatist Hermann Sudermann. For a time she joined Charles Frohmann's company in London and appeared in various roles, including Columbine in *The Marriage of Columbine* by Harold Chapin at the Court Theatre, and Winifred in *The Sentimentalists* by George Meredith, and Emma Huxtable in *The Madras House* by Harley Granville Barker, both in 1910 productions at the Duke of York's Theatre.

Thorndike also made her Broadway debut at the Empire Theatre in 1910, playing the role of Emily Chapman in the comedy *Smith* by Somerset Maugham. Touring U.S. theatres in this part throughout 1911, she returned to England and rejoined Horniman's company, going on to perform such roles as Beatrice Farrar in Stanley Houghton's sensational *Hindle Wakes* at London's Aldwych Theatre in 1912, and Ann Wellwyn in John Galsworthy's *The Pigeon* and Lady Philox in Harold Chapin's *Elaine,* both at the nearby Court Theatre. Renewed productions at Manchester's Gaiety Theatre included Portia in Shakespeare's *Julius Caesar,* Privacy in Harley Granville Barker and Laurence Housman's *Prunella,* and Hester Dunnybrig in Eden Philpott's *The Shadow.*

In 1912 Thorndike originated the role of Jane Clegg in St. John Ervine's realistic drama of the same name. Thorndike's portrayal of Jane Clegg, a wife coming to terms with her husband's infidelity and the utter failure of their marriage, became among the best-known roles of her career; she recreated it for London revivals in 1913, 1914, 1922, and 1929, toured internationally with traveling productions of the play, and performed the role for the last time in January of 1967. According to a London *Times* reviewer discussing Thorndike's dual performance of Jane Clegg and Medea at the Wyndham Theatre in 1929, ''It is the peculiar power of Miss Thorndike's acting that it can draw to a character just as much sympathy as it deserves and no more. In the quietly felt tragedy of the commercial traveller's wife, no less than in the dreadful and insistent Medean clamour of revenge, this power of shedding a clear, unsentimental light on the complexities of character was equally effective.''

In 1914 Thorndike joined Lilian Baylis's Shakespeare company housed at the Old Vic in London. There she distinguished herself in a number of roles, including Lady Macbeth, and became a favorite of audiences. During this time, while many male actors—including Lewis Casson—were serving in the British Army during World War I, Thorndike added a number of male roles to her resumé. Among these were performances as Prince Hal in *Henry IV,* Puck in *A Midsummer Night's Dream,* the Fool in *King Lear,* and Ferdinand in *The Tempest.*

Successes of the 1920s

In the postwar years Thorndike was a fixture of the London theatre season, and appeared in numerous successful productions, including comedies, tragedies, Grand Guignol, modern works, and stage classics. Commenting on the quality of her voice in a 1922 performance of *La Tosca* at the Coliseum, a reviewer in the London *Times* wrote that Thorndike's ''wonderful voice could be heard in every corner of the vast theatre, and yet she never seemed to be raising it at all unduly. . . . The whole performance was a signal triumph for one of our most capable actresses. She was recalled time and again before the curtain.'' Most notable among her roles of this period are her interpretations of Hecuba in *The Trojan Women* and in the title role of *Medea,* both works adapted from the Greek by Gilbert Murray. So successful was Thorndike at portraying these characters that she participated in revivals of these productions until the mid-1950s. Of Thorndike's performance as Medea at London's New Theatre in the fall of 1922, a London *Times,* reviewer faulted Thorndike's vocal style, but concluded that ''her performance never falls short of its full tragic effect, and is remarkable, not only for its force but for the intellectual insight it exhibits.'' In addition to these roles, Thorndike made her film debut in 1921 and assumed management, with Casson, of the New Theatre, London, in 1922.

A resurgence of interest in 15th-century figure Joan of Arc, the French national heroine who led a troop of soldiers in the last phase of the Hundred Years' War, took place in the early 1920s following Joan's canonization as a saint of the Roman Catholic Church. Thorndike originated the role of Joan in Shaw's *Saint Joan,* which debuted at the New Theatre in London in 1924 and ran for 244 performances. The part, which was written specifically for the actress by the 67-year-old Shaw, brought her critical acclaim and became a popular favorite, and Thorndike was called upon to revive her interpretation in revivals at London theatres in 1925, 1926, 1931, and 1941. She also performed the role of Joan before appreciative French audiences at the Théâtre des Champs-Elysées in Paris in 1927, as well as on international touring productions to South Africa in 1928-29, to Australia and New Zealand in 1932, and to the Far East in 1954.

Throughout the ensuing decades Thorndike acted in a wide selection of dramas and comedies both classical and modern. In addition to Shakespearean and Greek heroines, she portrayed leading roles in a number of works by Shaw, Henrik Ibsen, Noel Coward, Emlyn Williams, and Clemence Dane. Thorndike made her television debut in May of 1939 as the Widow Cagle in Lula Vollmer's *Sun Up,* a redemption drama set among the mountain folk of North Carolina in 1917. On the occasion of her 70th birthday in 1952, a drama critic writing in the London *Times* noted that, ''As the years have passed there has been no decline in Dame Sybil's art: indeed, it has deepened in feeling and technical assurance, delighted in widened virtuosity.''

Witnessed Changing Theatrical Styles

From a perspective of working for over four decades in the theatre, Thorndike commented on the realistic and restrained style of acting that predominated in Britain by the early 1950s in an open letter to the British Actors' Equity Association. As quoted in the London *Times,* Thorndike wrote: ''I have seen much that is beautiful in this typically English reticent acting, with its holding back of emotion and feeling bringing under restrained control the passionate throbbing life that is in us. (I think it is a pity that so many of the younger generation copy the restraint, forgetting that there should be some violence to restrain.) This extremely reserved style of playing for which we are famous seems a bit inadequate when it has to serve the plays of our modern poet-dramatists. Where words are important, where phrasing and stylized speech matter more than lighting and *décor,* we may have to resurrect a bit of the stylized speech thrown over long ago—and round the circle again.''

Not influenced by such passing fashions in acting style, Thorndike remained true to her heritage, and was applauded for doing so. In a 1953 Green Room Rag performance, Thorndike and Casson re-created the scene in *Henry VIII* in which Queen Katherine receives the two cardinals. According to a London *Times* reviewer, Thorndike's ''Queen Katherine is less an interpretation of her own than a true illumination of the text. She adds nothing to the character, as a clever actress of the second rank might do; she is content merely to reveal everything that is there. But it is in simple revelations such as this that the characters of the drama assume for the moment a reality greater than the people about one, and that actors and actresses declare their own greatness.''

Golden Jubilee and Later Career

Shakespeare's *Henry VIII* was chosen in 1954 for a special performance in honor of Thorndike's golden jubilee. Fifty years to the day of her first stage appearance, Thorndike, along with fellow actors Casson, Laurence Olivier, John Gielgud, Ralph Richardson, and Robert Donat, performed a version of the play for the BBC Home Service. In addition Thorndike was presented with a commemorative statuette of herself as Joan of Arc.

Thorndike and Casson created new roles in *Eighty in the Shade,* a play written specifically for them by Clemence Dane that premiered at the Globe Theatre in 1959. She continued working through the 1960s, appearing as Lotta Bainbridge in *Waiting in the Wings* by Noel Coward at the Duke of York's Theatre, as Marina in Chekhov's *Uncle Vanya* at the Chichester Festival Theatre, as Abby Brewster in *Arsenic and Old Lace* by Joseph Kesselring at the London's Vaudeville Theatre, and as Mrs. Bramson in a touring production of *Night Must Fall* by Emlyn Williams, among other roles.

In 1969 Her Royal Highness Princess Margaret and Lord Snowdon attended the dedication of the Thorndike Theatre in Leatherhead, outside of London. (The Thorndike has since closed and reopened under new management as The Theatre.) Thorndike's farewell stage appearance was in the Thorndike Theatre's first production, John Graham's *There Was an Old Woman,* in which a homeless old woman recalls her life from her optimistic days as an attractive young newlywed through the long struggle of her widowhood and eventual institutionalization. Thorndike, who had been made a Dame of the British Empire in 1931 and a Companion of Honour in 1970, died following a heart attack at her home in south central London in June of 1976.

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Susumu Tonegawa

Immunologist Susumu Tonegawa (born 1939) received the 1987 Nobel Prize in Physiology/Medicine for his discovery of the principle under which human genes rearrange to form the antibodies that fight disease. As a graduate student in 1968 he left Japan to earn his Ph.D. in molecular biology at the University of California at San Diego. He then traveled to the Basel Institute of Immunology in Switzerland where he conducted his Nobel winning research. After ten years, he returned to the United States to teach at the Massachusetts Institute of Technology's Center for Cancer Research. In 1998 as an investigator at the Howard Hughes Medical Institute, he used genetically engineered mice to research mechanisms used in learning and memory.

Interest in Chemistry Turned to Biology

Susumu Tonegawa was born in Nagoya, Japan, on September 6, 1939, the son of textile engineer Tsutomu and mother Miyoko. He had two brothers and a sister. His father needed to travel to various textile factories around the rural part of southern Japan, causing the family to move every few years. Staunch believers that parents owe their children a good education, Tonegawa's

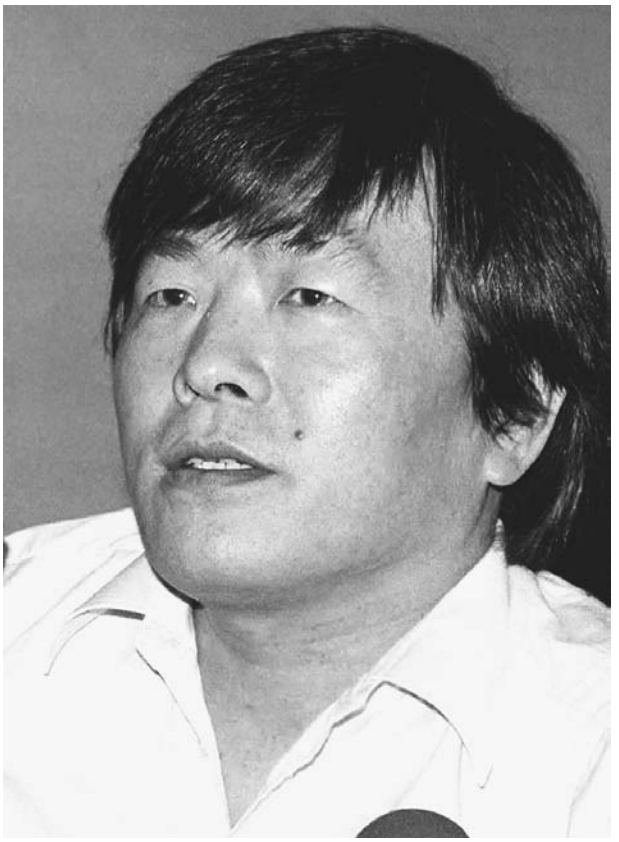

parents sent him and his elder brother to live with an uncle in Tokyo so the boys could easily commute to the top-ranking Hibiya High School. In high school, Tonegawa developed an interest in chemistry.

Expecting to pursue chemical engineering in college, Tonegawa took the entrance exams for the Department of Chemistry at the University of Kyoto. Although he failed the first time, he succeeded the second time and was admitted in 1959. At this time, Japan was one year away from renewing a 10-year defense treaty with the United States. College students rallied in with their opinions and demonstrations, some causing so many disturbances that classes at Kyoto University were often cancelled. When Japan decided to renew the treaty, Tonegawa and other students felt a sense of defeat. In this atmosphere, Tonegawa abandoned his original major and decided to pursue the academic life.

In his senior year at Kyoto University, Tonegawa read scientific papers by French biochemists Francois Jacob and Jacques Monod on the operon theory of immunology. So inspired by it was he that he changed his major to molecular biology and wanted to study it as a graduate student. He was accepted into Professor Itaru Watanabe's laboratory at the Institute for Virus Research at Kyoto University, a unique lab where US-trained molecular biologists conducted research. After only two months in the lab, Watanabe suggested that Tonegawa complete his graduate studies in the United States, which had more sophisticated graduate training programs than the ones available in Japan. Watanabe assisted Tonegawa in applications to US universities. In 1963, Tonegawa graduated from the University of Kyoto with a BS degree in chemistry.

Studied Molecular Biology in California

With Watanabe's help, Tonegawa was awarded a Fulbright travel grant to attend graduate school in the Department of Biology at the University of California at San Diego. The department had been newly established by Professor David Bonner in La Jolla, California. At the age of 23, Tonegawa left Japan for the US, and never returned to his native country as a resident. He would spend his scientific and academic career abroad from then on.

Tonegawa served as a research assistant at the University of California in 1963, then as a teaching assistant from 1964 to 1968. He also conducted research under the guidance of Professor Masaki Hayashi in genetic transcription in bacteriophages. In 1968, Tonegawa earned his Ph.D. in molecular biology.

Tonegawa remained in San Diego as a postgraduate fellow at the Salk Institute. Under the direction of Dr. Renato Dulbecco, the lab hosted a number of international postdoctoral students trained in prokaryotic molecular biology. At the lab, Tonegawa studied the morphogenesis of a phage. His task was aimed at defining the transcripts of SV40 during lytic infection and in transformed cells. Although this was a challenge in the days before experiments with recombinant DNA, Tonegawa was impressed with the excitement of the lab's scientific research and inspired by the stimulating atmosphere.

Proved the Theory of Antibody Diversity

Around the end of 1970, as a recipient of the Fulbright travel grant, Tonegawa could not renew his US visa, which was about to expire. He was required to leave the country for at least two years before re-applying for a visa. Just before he had to leave, Dulbecco sent him a letter from Europe saying that the new Basel Institute for Immunology in Switzerland had opened. Dulbecco suggested that the field of immunology might benefit from someone from a molecular biology point of view and encouraged Tonegawa to apply. Soon, Professor Niels Kaj Jerne in Basel offered Tonegawa a two-year contract to work in Switzerland.

In 1971, Tonegawa became a member of the Basel Institute and stayed for the next ten years. His first year was difficult, as he wanted to continue his work on SV40, but eased into immunology in order to find an interesting subject. The right topic for him was revealed when he learned of a question that had baffled scientists for more than one hundred years—what were the genetic origins of antibody diversity. By now scientists were using the techniques of restriction enzymes and recombinant DNA in molecular biology research, which Tonegawa used to attack the mysteries of antibodies.

Between 1974 and 1981, Tonegawa thrived at Basel under the direction of Professor Jerne in an atmosphere of freedom and cooperation. With Drs. Nobumichi Hozumi, Minoru Hirama, and Christine Brack, Tonegawa wrestled with two theories on how antibodies, or proteins, in the body fight disease. The ''germline'' theory hypothesized

that all the genes needed to make an antibody were already part of the genetic code. The ''somatic mutation'' theory said that genes rearrange themselves to create various antibodies so that only a few genes are needed to generate many varieties of antibodies.

Tonegawa wrote an influential paper in 1976 explaining that he was able to scientifically prove the somatic mutation theory. He found that mutating DNA segments were separated by inactive, or noncoding, strands of DNA called introns, which contained a gene control called an enhancer. Antibody diversity was generated by somatic recombination of the inherited gene segments and by somatic mutation. This discovery laid the groundwork for future research in the causes of cancer, specifically blood cancers such as leukemia and lymphoma.

Named Professor at MIT Cancer Center

By the early 1980s, Tonegawa had made his major contribution to immunological research. He was ready to launch a new scientific project and wanted to return to the United States. Selecting from numerous offers, he accepted a position as professor of biology at the Center for Cancer Research at the Massachusetts Institute of Technology (MIT) in Cambridge. Tonegawa credits the assistance of Professor Salvador E. Luria, director of the center.

At MIT, Tonegawa decided to investigate the role of somatic rearrangement in the activation of the rearranged antibody gene and also to extend the research he did in Basel to include the antigen receptor of T cells. Both problems could be addressed if he could discover a tissue-specific transcriptional enhancer in the immunoglobulin heavy chain gene. One important development he made was identifying a gene that led to the discovery of a new T cell receptor, gamma delta, that could be involved in a new type of immunity.

Won Nobel Prize

The news was a surprise to Tonegawa when a reporter called him for his comments on being named 1987's sole winner of the Nobel Prize in Physiology/Medicine. The 48-year-old had not yet been informed by the Nobel committee that he had won. The committee had realized that Tonegawa's key to unlocking the way the immune system functions was the basis for all future research on fighting infectious disease.

The bulk of Tonegawa's work which won the Nobel was done in Switzerland when he discovered how only 10,000 genes in the human body could produce millions of diverse antibodies that fought off disease caused by viruses and bacteria. Tonegawa had used mouse cells to determine that when antibodies are produced, different segments of the gene are combined at random, resulting in a huge number of varying combinations. Tonegawa's research techniques were as notable as his results; they may lead other scientists to make more effective vaccines and to find ways to improve the body's immune system.

Tonegawa's findings had shattered the prevailing belief that genes could not change. He compared the way genes reshuffled to create a variety of antibodies to the way automobiles are built: ''It's like when General Motors builds a car that they want to meet the specific needs of many customers. If they custom make each car, it is not economical, so they make different parts, then they assemble it in different ways, and therefore one can make different cars. It's a matter of how you assemble those pieces.''

This discovery has implications for improving immunological therapy, treating autoimmune diseases, minimizing graft rejection, and inhibiting adverse reactions during transplantation.

Nancy Hopkins, a biology professor at MIT, commented on the type of scientist Tonegawa is, considering that immunology was not his field: ''There are people who are brilliant and come upon things through analysis. He's the kind of person who moves by insight with enormous drive and passion.''

Tonegawa himself credited his successful career to mentors and colleagues he met along the way: ''When I look back on my scientific career, I am amazed at my good fortune. At every major turn, I met scientists who were not only at the very top in their own fields, but who also gave me insightful advice and generous help.''

Investigated Neural Development and Memory

In 1988, Tonegawa was named an investigator at the Howard Hughes Medical Institute where he researched learning and memory. Using genetically engineered mice, he studied neural development and the molecular, cellular, and neuronal circuitry used in memory. His team was also deciphering mechanisms underlying neural activity-dependent development of sensory systems, and looked at specific brain areas to determine which deficits underlie learning, memory, and developmental impairments.

Tonegawa's work at the institute received support from the National Institute of Neurological Disorders and Stroke, the National Institute of Mental Health, the National Institute on Aging, and RIKEN (Institute of Physical and Chemical Research, Japan).

In 1994, he became Picower Professor of Biology and Neuroscience and director of the Picower Center for Learning and Memory at MIT. He holds a professorship at Amgen Inc., is a member of the American Academy of Arts and Sciences, and honorary member of the American Association of Immunologists and the Scandinavian Society for Immunology.

In 2002 at MIT a new complex for neuroscience was underway. The total cost of the new complex was $150 million. MIT received $50 million from a foundation which will go toward the learning and memory center directed by Tonegawa. The new complex will be completed by or before 2005.

In 2004 Tonegawa and his research team made a new discovery regarding memory. They discovered a mechanism in the brain which controls as quoted from *Biotech Week,* ''the formation of lasting memories.'' They found that MAPK, an enzyme that stands for mitogen-activated protein kinase, was what initiated protein synthesis which is neces-

sary for long-term memory. Memories could not be stored unless MAPK was stimulated first.

Critical of Japan's Educational System

Tonegawa attended the International Forum Commemorating the Centennial of the Nobel Prize held at Tokyo University and in Kyoto in 2002. The event was sponsored by the Science Council of Japan and supported by *The Yomiuri Shimbun* as a forum to discuss the lack of creativity in Japan's educational system.

In Japan, teachers typically ask students test questions that require one simple response, such as a historical date or factual answer, compared to the US where educators engage students in discussions that can yield a variety of views. Tonegawa, one of only five Nobel laureates in science to come from Japan, urged parents and teacher to encourage creativity and independent thought in Japanese children. ''Imagination starts from copying,'' he said. ''Creative people attract creative people.''

When the 1987 Nobel Prize was given to Tonegawa, who had moved to the US so he could be inspired and free to carry on his research, Japanese academics took notice and some were humiliated. Tonegawa had asserted that if he had remained in Japan, he would have had to spend years courting favor with mentors and dealing with disinterested colleagues, lagging unchallenged and unmotivated, certainly never to attain Nobel laureate. The press labeled the phenomenon as ''Tonegawa Shock'' which described the actions of similar Japanese scientists, such as Leo Esaki, a 1973 laureate in physics, who left Japan to work at IBM in the US.

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Lee Trevino

Lee Trevino (born 1939) was an innovator in one of the most traditional of sports: professional golf. Born into poverty, he mastered the sport with a homemade club and an unconventional golfing swing, rising in the ranks to become one of the top golfers of his generation.

Mexican American golfer Lee Trevino proved that some of the best golfers are self-taught. After joining the Professional Golfers Association (PGA) tour in 1969, Trevino won many major tournaments, including the U.S. Open, the British Open and the PGA championship title. Trevino's happy-go-lucky, offbeat persona endeared him to many fans. An optimistic, resourceful man, Trevino grew up in poverty and did not begin competing as a professional until age 27.

Humble Roots

Lee Buck Trevino was born in Dallas, Texas, on December 1, 1939, to parents Joseph and Juanita Trevino. He had two sisters and his father left the family at an early age. They lived in four rooms with no running water and no electricity. But with Juanita's pay from her work as a domestic and the help of her father-in-law, Joe Trevino, a gravedigger, the family got by. The house stood in a field and backed up to the fairway of a local Dallas golf course, the Glen Lakes Country Club, and young Lee was fascinated with the world of rolling, finely manicured lawns, spotless putting greens and dapperly clad golfers he saw walking by each day.

Although he was often physically beaten by his grandfather, Trevino was a streetwise kid with an infectious smile and a ready wit who did not resent his family's poverty. Instead, he developed the resourcefulness, drive, and creativity that would characterize his career as a golfer. Using a discarded club cut down to a six-year-old's size, he began developing a golf swing by mimicking what he saw while watching other golfers at a distance. At night he would sneak over the fence and play on the empty course. At age 14 he went to work at Hardy's Driving Range, where he was able to practice his swing with real golf equipment.

Leaving school after seventh grade, Trevino lied about his age and joined the U.S. Marines at 17, serving in Asia from 1956 to 1960 as a machine gunnery sergeant. While in the service, he played golf with the Third Marine Division tournaments in Japan and the Philippines, where he earned a handicap of only four.

Leaving the Marines when his four years were up, he returned to Texas and to Hardy's Pitch-n-Putt, a driving range and par-3 course where he became assistant golf pro. He remained there until 1964, using his off hours to modify his highly original golf swing, and attended the PGA golf school, a requirement for admission to the tour.

Playing golf costs money, even when you work at a course, and the resourceful Trevino soon became known as

a hustler, betting golfers that he could defeat them using a soft-drink bottle rather than a regulation golf club. Trevino later cited his hustling as good training for staying calm during professional competitions. As he told *Time* magazine, ''A $5 bet and only $2 in your pocket—that's pressure.''

A Self-Taught Swing

Some have described Trevino's golf swing as resembling a baseball batter's. In their book *The Masters of Golf: Learning from Their Methods,* authors Dick Aultman and Ken Bowden describe his style as ''five wrongs'' that combine to make ''an immaculate right.'' His stance was open, his grip firm, his shoulders pointing to the left of the point he was aiming for. Standing low over the ball, Trevino reached the top of his swing, his left wrist pushed outward, then he dragged the club down flat to the left. While he battled with a left hook early in his career, he worked for months to counteract it and eventually trained himself to cut the ball to the right.

As his swing improved in accuracy, so did Trevino's reputation among Texas golfers, and with the help of patron Bill Gray, he entered several regional tournaments, including the Texas Open in 1965 and 1966 and the New Mexico Open in 1966. Working as an assistant pro at El Paso's Horizon Hills Country Club, Trevino was earning enough money to support his growing family. He joined the professional tour in 1966 and did well until a discouraging 54th-place finish in the U.S. Open dampened the 26-year-old golfer's aspirations.

Trevino rebounded and returned to the U.S. Open to finish in fifth place in 1967. A total unknown on the national golf circuit, Trevino captured attention with his casual, sunny disposition and his tendency to be unusually talkative in a game that frequently demanded silence.

Leaving his position at Horizon Hills, Trevino officially joined the PGA tour in 1968. Scoring in the 60s in all four rounds at Oak Hill, he tied a record with a score of 275 and beat Jack Nicklaus and Bert Yancey in a touch-and-go finish. He was the first golfer to score under par in all four rounds of the U.S. Open. He earned the PGA Rookie of the Year award and at season's end had official winnings of $125,675 plus endorsements.

With wins at the Amana, Hawaiian and Tucson opens between 1968 and 1969, Trevino continued his winning streak, and in 1969 he gained his first World Cup win. However, 1970 was a different story: over 13 months he entered many tournaments but left without a win.

Trevino rebounded in the spring of 1971. In a playoff round against Nicklaus during the 1971 U.S. Open in Merion, Pennsylvania, Trevino bested him 68-71. That year the PGA named Trevino Player of the Year, one of many awards he would receive for winning the U.S. Open for the second time in four years. Chalking up wins in the British Open and the Canadian Open as well, Trevino became the first to win all three tournaments in a single year; in fact, he won them all in just over three weeks. His second World Cup win was just icing on the cake.

During the early 1970s Trevino was unstoppable, with his second win at the British Open in 1972, and additional victories at the Canadian Open in 1977 and 1979, the Hartford Open in 1972, the Mexican Open in 1973 and 1975, at Colonial National in 1976 and 1978. He won the 1974 World Series of Golf and PGA championships, keeping his name in the news around the world. As a team captain several times throughout the decade and into the mid-1980s, he also gained press for participating in the U.S. Ryder Cup.

Nature Took Aim

By the mid-1970s it seemed as though nothing could stop Trevino, until Mother Nature intervened to slow him down a bit. While out on a golf course in 1975, he was struck by a bolt of lightning, and although he lived to tell—and in typical Trevino fashion, joke—about it, the accident did affect his game. While victories still came Trevino's way, they did not come as easily, and the golfer realized that the problem lay in the way a resulting back problem had altered his golf swing. Adjusting his stance, he aimed less to the right, breaking the unwritten ''rules'' governing the perfect swing but achieving a championship-winning result.

Trevino won his second PGA championship in 1984, and by the mid-1980s he was one of only three golfers to earn more than three million dollars in tournament prize money. He would laugh about his wealth for years to come, quipping to reporters the oft-quoted comment: ''You can make a lot of money in this game. Just ask my ex-wives. Both of them are so rich that neither of their husbands work.''

One of Golf's Greatest

Trevino's golfing career was marked by both casual humor and extreme consistency, and he gained a reputation for his proficient swing. On five separate occasions—1970, 1971, 1972, 1974, and 1980—he won the Vardon Trophy, named for British golfer Harry Vardon and awarded each year since 1937 to the touring professional with the lowest stroke average in 60 or more PGA tournament rounds.

Despite his success as a world-class golfer during the 1970s and 1980s, many in the press viewed the down-to-earth Texan as more a showman than a professional athlete. His demeanor was perhaps more unusual in golf than it would be in other sports, because golf had a lengthy history as a sport exclusive to the wealthy and socially refined. However, Trevino reflected a trend that was already under way of golf becoming increasingly popular among younger Americans with time on their hands. ''I represent the guy who goes to the driving range, the municipal player, the truck driver, the union man, the guy who grinds it out,'' he explained to *Time.*

When watching Trevino play, it was not unusual to see him stick his tongue out at a uncooperative golf ball, don a sombrero, or clown around with his caddy, and such antics quickly gained him a group of fans the press dubbed ''Lee's Fleas.'' Off the green, he also developed a reputation for gambling and carousing with friends into the wee hours. ''Why go to bed?,'' he once told a *Time* interviewer. ''I like to party because I missed lots of nights when I couldn't afford parties.'' Because of his quick wit and likeable personality, Trevino was an easy choice when NBC Sports went looking for a golf commentator in 1983.

Seniors Tourney

In 1990 52-year-old Trevino joined the Senior PGA tour and surprised no one when he continued the successful run of his PGA days. During his first year he earned more prize money than the money leader of the regular tour and was both Senior Rookie of the Year and Senior Player of the Year.

Continuing to perform well into the mid-1990s, Trevino became PGA Seniors champion in 1994, but a neck injury forced him to start relaxing a bit. Playing a minimum of 20 tournaments a year, he was in the top ten only three times in 2000, and in 2003 was beaten by an amateur in a People vs. the Pros match in Las Vegas. In 2004 on the Champions Tour, Trevino marked his 16th season, 38 seasons total counting back from 1967 when he first joined the PGA Tour. With age taking its toll, he still worked on his swing, but as he told Bill Fields in *Golf World,* ''Usually I go play now and I can tell you how many birds I saw, not how many greens I missed. But it's still a lot of fun.''

Trevino married three times and fathered six children. Son Richard Lee, from his first marriage, became a professional golfer. Lesley Ann, Tony Lee, and Troy Liana were from his second marriage to Claudia Lee Fenley, which ended in divorce in early 1983. Trevino wed Claudia Bove, whom he met at the Greater Hartford Open, in December 1983; the couple had two children, Olivia and Daniel.

Part of his role as a golf pro was to help teach others, and Trevino wrote several books about his chosen sport, among them 1971's *I Can Help Your Game* and *Groove Your Golf Swing My Way,* published in 1976. His autobiography, *They Call Me Super Mex,* was published by Random House in 1983. He was also host of the syndicated television program *Golf for Swingers* and remained with NBC as a commentator into the 1990s. Beginning in 1998 golf enthusiasts could play a nine-hole course of his design located at Mexico's El Cid Resort.

Community-minded, Trevino traditionally donated a portion of his winnings to charities. He also served as National Christmas Seal Sports Ambassador in 1971 and was a member of the President's Conference on Physical Fitness and Sports and the National Multiple Sclerosis Society sports committee. Although he lived for several years in Florida at the height of his career, Trevino eventually returned to his Texas roots. He and his family owned a large home only three miles from where the humble, four-room Trevino homestead of his boyhood once stood.

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Trota of Salerno

Trota of Salerno (c. 11th century)—also known as Trotula, Trocta, Trot, Troto, Trotta, Trocula, Truta, and Trutella—was most probably a female physician, obstetrician, and gynecologist who lived in eleventh-century Salerno, a city on the Italian peninsula just south of Naples. By long tradition, she is held to have written the most important and influential texts on women's medicine in medieval Europe and is also alleged to have been the first female professor in the famous school of medicine in

Salerno, a town famed for its wise female healers, known simply as the *mulieres Salernitane,* the Salernitan women. Scholars dispute whether these women were practicing physicians or ''merely'' midwives and nurses.

Part of Salerno School of Medicine

Reliable biographical information on Trota is scarce—there is very little concrete proof of her existence. She lived in Salerno during the eleventh century, certainly, and was recognized during her lifetime as a remarkable physician. She may have been a member of the noble di Ruggiero family, and some scholars identify her as the wife of Johannes Platearius and mother of Matthias and Johannes the Younger, both medical authors. All four may have been members of the Salerno faculty.

In the medieval era, Salerno's position as a coastal city gave it access not only to culture and commerce but to scientific and medical knowledge from both Europe and Arabia. Even before Trota's day the city was known for the skill of its physicians, and patients came from as far away as England to be treated. Salerno's ''school'' of medicine was equally famous, although it was not incorporated into anything resembling a modern ''university'' until the thirteenth century; it, too, attracted students from all over the continent.

During this time, new—or, more properly, newly discovered—Arabic medical texts, based largely on the writings of Galen of Pergamum (A.D. 129–c. 216) began to circulate, competing with the long-established theories of Hippocrates (c. 460–c. 377 B.C.). The Salernitan medical school was the mechanism through which these teachings were incorporated with existing practices, spreading from Italy northward above the Alps and throughout Europe.

Authored Medical Texts

Trota contributed directly to at least three medical texts: *Practica secundum Trotam* (Practical medicine according to Trota), *De egritudinum curatione* (On the treatment of illnesses), and *On Treatments for Women.* The three texts overlap, sharing passages and remedies, proving their common authorship. Although Trota may well have been the principal contributor of these books she was almost certainly not the sole author—at least one book, *De egritudinum curatione,* began as a compendium. All were frequently edited, amended, and otherwise altered by medieval scribes as the works were copied over the centuries. Trota's influence, however, was monumental and her writings remained the foundation of women's medicine in Europe for four hundred years.

Practica secundum Trotam survives in only two manuscripts, and these may be abbreviated versions of what was once a longer work. The book is an assemblage of treatments for everything from toothache to hemorrhoids, with female complaints comprising many of the entries. *De egritudinum curatione,* as noted above, contains writings from seven Salernitan physicians, Trota included; here her contributions cover remedies for intestinal and ophthalmic disorders.

As the centuries passed and manuscripts were copied, Trota's works were often combined with others to create medical textbooks. One such compilation, which eventually came to be called *De passionibus mulierum* (variously translated as ''The sufferings of women'' or ''The diseases of women''), was the gold standard of gynecology through the sixteenth century. Like most writing attributed to Trota, however, it began its life as separate texts, only one of which (*On Treatments for Women*) could be directly attributed to her. The first compilation appeared at the end of the twelfth century as *Summa que dicitur ''Trotula''* (the compendium which is called the ''Trotula''). Trotula literally means ''little Trota,'' and the term may have been applied to this manuscript to distinguish it from the longer *Practica secundum Trotam.* Interestingly, of all Trota's works it is the Trotula that has survived best, with twenty-nine extant copies. Variant forms exist as well; by the sixteenth century the Latin Trotula had been translated into most, if not all, European languages—one English version was *The Knowing of Woman's Kind in Childing.* Thus Trota's knowledge was disseminated throughout Europe, influencing both doctors and midwives for centuries.

Medieval Medical Advice

Much of Trota's medical advice strikes modern readers as ludicrous. At this point in history the human body was thought to be dominated by the four elements—hot, cold, wet, dry—and the four humors—blood, red bile, yellow or black bile, and phlegm (although these receive surprisingly little mention). Any systemic imbalances or predominances were detrimental; they not only led to disease but determined its progression and cure. In *Treatments for Women,* quoted in Monica Green's book *The Trotula: A Medieval Compendium of Women's Medicine,* Trota explains the necessity of determining ''which women are hot and which are cold'' to allow ''a succinct exposition on the treatment.''

Women who are too cold, Trota claimed, must be treated with ''hot'' (or supposedly heat-inducing) herbs: pennyroyal, laurel, juniper, hyssop, fleabane, and others. Depending on the condition being treated, this would be done with a bath or even a pessary (tampon) inserted vaginally. Women suffering from excess heat would be given ''cold'' herbs, such as roses, mallows, and violets. Such treatments, Trota assures her readers in Green's book, will balance the patient's system: ''they will be found cleansed from this awful excess and ready for conception.''

In *Treatments for Women* Trota discussed many recognizable gynecological and obstetric problems: infertility, difficult births, and uterine prolapse. Others, however, have been invalidated by science. Medieval theory posited that the uterus was an untethered mass that could move inside a woman's body, and ''wandering womb'' was a commonly diagnosed syndrome; the patient's symptoms depended on the womb's ''location.'' Another condition, ''uterine suffocation'' (whose symptoms often sound like epilepsy), was thought to be caused by a lack of sexual activity (in

married or marriageable women) or a cessation of the menstrual cycle not due to pregnancy. In either case sweet- or foul-smelling substances were among the remedies used to induce the uterus to either ''move'' to its proper location (i.e. away from the bad smell and toward the good) or to restore its normal function.

Menstruation and its association with fertility was of supreme importance at this time, and many of the cures and medicaments recommended were intended to restore a woman's cycle. ''Retention'' of menses in a woman who was not pregnant was thought to poison the body, and physicians often encouraged *any* type of bleeding as a substitute, including bloodletting or even a nosebleed. In other instances, herbs were used to bring on menstruation.

Not all of Trota's knowledge was ineffectual, however. Her texts, which gave detailed instructions in how to handle difficult births—including breech, posterior, and other abnormal presentations—told midwives how to turn the infant while still in utero into the proper position. Trota also included sections on how to repair delivery-induced tears with silk thread, and even recommended opiates to dull the pain of labor. This recommendation was notably at odds with Church teaching of the era, which held that women were required to suffer during childbirth as part of their punishment for Eve's sin.

One of the cures described in *Treatments for Women* concerns Trota herself: A young woman, thought to have a ruptured intestine, was about to undergo surgery—a desperate and frequently unsuccessful option in the eleventh century. As a last resort, Trota was summoned and asked for her opinion. Her questioning led her to discount the first diagnosis, and she took the patient to her home. Further examination revealed that the young woman apparently suffered from ''wind'' in her uterus—yet another now-discounted medieval malady. Trota's treatment of herbal baths and poultices, however, was enough to effect a cure (much to the patient's relief).

Trota also turned her attention to more universal concerns, writing on the treatment of bladder stones, hemorrhoids, and abdominal pain, among other conditions. Treatment depended on the sex of the patient—different remedies were prescribed for men and women. In another departure from accepted medical practice, Trota also devised treatments for male infertility—an interesting speculation in an era when failure to conceive was universally considered the woman's ''fault.'' More mundane medical concerns were also discussed, such as balms for skin that had sunburn or lesions, and salves for chapped lips.

Although the treatments prescribed in Trota's work often seem ineffectual with modern medical knowledge and hindsight, such texts reflect the daily realities of life in the Middle Ages and reveal early (albeit inaccurate) efforts to understand and treat disease. Although it would be centuries before science found causes and treatments for the diseases Trota discusses, books such as hers are windows into an earlier time, when a woman's fertility (whether real or presumed) was frequently the key to her social, financial, *and* physical health.

Modern Discoveries of a Wise Teacher

As time went by and copies (and compilations) of Trota's texts were disseminated, both scribes and readers began to confuse the title with the author. Within a century ''Trotula'' came to be known as the author, and not simply the title of the work. Modern scholars perpetuated the error, continuing to refer to her as ''Trotula of Salerno,'' and crediting her with authorship of the entire Trotula compendium. Only in the twenty-first century would scholars, particularly Monica Green in *The Trotula: A Medieval Compendium of Women's Medicine,* unearth the truth about Trota, her practice, and her writings.

Like so much of her life, Trota's death remains a mystery. Some sources say she died in 1090, others cite the year 1097, and still others claim she lived into the twelfth century. Whenever she lived, Trota was a unique and formidable *magistra mulier sapiens:* wise woman teacher, even in Salerno, a city noted for its learned females. Her influence on medicine—particularly women's medicine—was profound and lasting.

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V

Agrippina Vaganova

Agrippina Vaganova (1879-1951) was a noted Russian ballet dancer, choreographer, and teacher. She created a new way of teaching ballet, which was named for her, and was the author of a book, *Basic Principles of Classical Ballet* (1934), which is still regarded as a standard in ballet instruction.

Born June 26, 1879, in St. Petersburg, Russia, Agrippina Yakovlevna Vaganova was the daughter of an usher at the Mariinsky Theatre, and thus was exposed to ballet at a very early age. She attended the Mariinsky ballet school, graduating in 1897, and then entered the Mariinsky company of dancers. She performed leading roles in *La Source, Swan Lake, The Little Humpbacked Horse,* and *The Pearl.* She also appeared in *Chopiniana* and *La Bayadére*; her performance in *La Bayadére* is still known as the ''Vaganova Variation'' today, and she was known as the ''Queen of Variations'' during her career.

Retired from the Stage to Teach

Despite her talent, Vaganova was overshadowed by contemporaries such as Anna Pavlova, Tamara Karsavina, Olga Preobrazhenskaya, and Matilda Kshesinskaya, and she did not receive the title of Ballerina until 1915, the year before her farewell performance. This lack of recognition was partly because Vaganova was not considered beautiful, as these other performers were, and she also did not have wealthy and influential friends. Perhaps because she did not receive the praise she deserved, Vaganova tended to be critical of herself and her techniques, as well as critical of the systems then used to teach ballet, and she sought to improve both her own dancing and the teaching methods.

Of Vaganova's appearance, Vera Volkova wrote in *Ballet Decade,* ''The most remarkable thing about her appearance was her eyes. They were large, blue, unemotional—the eyes of a craftsman rather than of an artist. Her steady gaze seemed always to follow one about, missing nothing. . . . Her large-featured face was the reverse of conventional good looks, but was infused with intelligence.''

Vaganova had studied with several well-known French teachers, most notably Nicholas Legat and Paul Gerdt. Their techniques were derived from eighteenth-century French choreographers. Typically, these techniques emphasized soft, graceful movements. For example, the arms were supposed to be beautifully posed, soft, with delicately outstretched fingers. Although this looked beautiful, in this posture the arms could not contribute any power to the dance movements, and this restriction did not allow the dancer to reach a full scope of movement.

Russian ballet was also deeply influenced by Italian instructors, such as Enrico Cecchetti, and performers such as Pierina Legnani, Carlotta Brianza, and Antonietta dell'Era. This influence was particularly strong during the last two decades of the 19th century, when Cecchetti and his Russian students were the main influence on the St. Petersburg ballet stage. Italian ballet emphasized mastering techniques, and dancers were urged to thrill audiences by making moves of extreme technical complexity and difficulty. The lessons were carefully planned, with a set of exercises and study for each day of the week. The Italian style was also known for its emphasis on steadiness, dynamic turns, and strength and endurance in the feet. However, the Italian style was angular rather than graceful;

dancers bent their arms at the elbows and tucked their legs under their bodies when they jumped.

''A New Decisive Turn in Soviet Choreography''

By the time of her early retirement from the stage, Vaganova was already examining these systems and thinking about how they could be improved. From the French style, she took graceful movement. From the Italian style, she adopted the careful plan of study, as well as its steadiness, strength, and endurance. Vaganova also drew on the work of Russian dancers and performers that emphasized spirituality and poetic movement, to create a unique style, which was named for her and which soon became the standard in ballet instruction all over the world. After the upheaval of the 1917 Russian Revolution subsided, she began teaching at the privately owned School of Russian Ballet, which was directed by ballet critic Akim Volynsky. Vaganova's first success was with pupil Marina Semenova, who made a brilliant debut when she graduated from her training in 1925. In *The Soviet Ballet,* Juri Slonimsky commented that Semenova's debut ''marked a new decisive turn in Soviet choreography, a resurrection of the classical dance in all its glory and beauty. Semenova's brilliant debut was no accident; it was the result of Vaganova's method of teaching. It goes without saying that had Semenova not possessed real talent her teacher's efforts would have been in vain. It was, however, necessary to unfold, develop and varnish nature's gift. This Vaganova did.'' Slonimsky also noted that Vaganova had '' 'absolute choreographic vision.' The slightest flaw, misstep or manifestation of poor taste are not likely to escape her attention. A rare 'diagnostician' she will at once denote the cause of the failure and suggest the remedy.''

Three years later, hearing that the new Soviet Ballet was establishing a school, Vaganova began teaching in the Leningrad Choreographic School. The Vaganova Method, which she refined during the 1920s, was noted for its emphasis on meticulous planning of the teaching process; extremely complex exercises, which were designed to teach students refined techniques; and an emphasis on the dancer's conscious awareness of every movement. Vaganova's innovations, and her stellar students, brought new life to ballet.

The Vaganova Method

Vaganova emphasized dancing with the entire body, promoting harmonious movement among arms, legs, and torso. She believed that the torso was the foundation of all movements, so the dancer's torso had to be strengthened. One exercise she prescribed for this area was that of doing *plies* with the feet in first position; this is a sort of bow, done while the feet are turned sideways. It is difficult for most people to balance and control their movement while doing this, but steady practice led dancers to develop extremely strong abdominal and back muscles, which helped them in all their other moves.

On the *Grinnell College Web site,* Vaganova student Natalia Dudinskaya described the method in this manner: ''A single style, a single dance 'handwriting,' which manifests itself most clearly in the harmonious plasticity of movement and the expressiveness of the arms, in the responsive suppleness and at the same time the iron aplomb of the body, in the noble and natural placement of the head—these are the distinctive traits of the 'Vaganova School.' ''

In addition to examining the placement of the dancer's feet, Vaganova paid detailed attention to the placement of arms during movement. She believed a dancer's arms should not simply decorate a movement, but should assist the dancer in high jumps and turns. This method is visible in the technique of Mikhail Baryshnikov, a 20th century dancer who is known for his seemingly impossible leaps high in the air, often with no apparent preparation. Baryshnikov used his arms to create lift in his body without flexing his legs to push off the ground, a trait common to all dancers trained in the Vaganova method.

Rather than relying on intuition and improvising during lessons, Vaganova rigorously planned each session beforehand. Thus, her lessons moved rapidly, taking dancers through difficult and interesting routines. In addition, she made sure to explain the reasons behind each exercise, so that students could not only do the necessary steps, but could also describe the correct form and explain the exercise's purpose. In addition, she often asked students to describe in writing why a step was not correctly performed, which helped them to understand what they were doing wrong and how to correct their faults. Vaganova also fostered creativity among her students by asking them to create new combinations of steps that they had learned in their lessons.

Volkova noted that as a teacher, Vaganova rarely praised a student in words or said that a move was well executed. Instead, she would calmly say, ''You are now ready to do that step in public.'' She was dignified, calm, and quiet at all times, and her manner elicited a natural respect from her students.

Vaganova was head of the State Academic Theatre of Opera and Ballet—formerly the Mariinsky—from 1931 to 1937. She continued to draw on classical tradition, but also introduced innovative choreography, including a completely new version of *Swan Lake.* At the time, traditional ballet was being attacked as too conservative and creatively stagnant, and choreographers strived to work with significant historical themes, dramatic and well-developed plots, and artistically depicted yet realistic characters. Vaganova succeeded, but she did not abandon the classical tradition, maintaining that the new style should draw from the classical exercises, and that dance should flow from and reflect human emotion and behavior. The Russian school of dancing that grew from her influence emphasized rigorously planned classes, virtuoso technique, and conscious awareness of each movement. It also focused on core strength and movements that were complex, agile, diverse, broad, and fast. The arms and head, far from being mere decorative appendages, are integral parts of the movement of the body as a whole, and add to the body's stability, force, life, extension, and appearance.

"One of the Great Ballet Pedagogues of Our Time"

Vaganova's book *The Basic Principles of Classical Ballet* was not translated into English until 1946. Before then, Vaganova was little known in the West, but the book brought her and her methods new attention. In *Ballet Decade,* Vera Volkova wrote that the Russian dancer's book "established her in the Western world as one of the great ballet pedagogues of our time."

In her teaching positions from 1922 until her death, Vaganova trained a great number of talented and successful dancers, including Marina Semenova, Natalia Kamkova, Galina Ulanova, Olga Mungalova, Tatyana Vecheslova, Irina Kolpakova, Olga Lepeshinskaya, Olga Iorden, Feya Balabina, and Natalia Dudinskaya. She also had great influence on male dancers through her book, *Basic Principles of Classical Ballet,* which was published in 1934 and which became the standard for all Soviet ballet teaching.

Vaganova died in Leningrad, on November 5, 1951, but her legacy as a dancer and teacher has remained and continues to influence ballet today. As a teacher, Vaganova was kind and encouraging, but she also demanded precision, attention to detail, concentration, and hard work. She also encouraged her students to learn constantly. In honor of her achievements in ballet, the Leningrad State Ballet School was named after her.

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Wilma L. Vaught

U.S. Air Force Brigadier General Wilma L. Vaught (born 1930) is one of the most highly decorated women to serve in the United States military. Vaught has led the way for other women to succeed in a career with the U.S. armed forces, and through her efforts as president of the Women's Memorial Foundation board of directors, she has helped to create the Women in Military Service for America Memorial.

Born March 15, 1930, in Pontiac, Illinois, Vaught grew up in the small, rural town of Scotland, Illinois, the oldest of two daughters in a farming family. She grew up working hard, and dreamed of having a tough job that would allow her to be in charge. She attended the University of Illinois and graduated in 1952 with a bachelor of science degree.

Chose a Military Career

Although she quickly found a job in the corporate sector, Vaught found out just as quickly that, at the time, there was no possibility of any real managerial advancement for a woman. After reading a recruiting appeal for the U.S. Army that promised to give all recruits the opportunity to become a manager and supervisor, she decided to join the military, and chose the Air Force. As Vaught recalled to Allison Fabian in *Good Housekeeping,* "I'd always wanted a job that would led me be in charge, so as soon as I found out I could get a direct commission as a second lieutenant, I chose to join."

Vaught was commissioned as a second lieutenant in January of 1957, and completed the Officer's Basic Military Training Course at Lackland Air Force Base in Texas. After this, she spent three months studying at the Statistical Services Officers' Course at Sheppard Air Force Base, also in Texas. In September of 1957, she was assigned to the 805th Air Base Group at Barksdale Air Force Base, Louisiana, as chief of the Data Services branch. She also commanded the Women in the Air Force Squadron Section. From April of 1959 to April of 1963, Vaught served at Zaragoza Air Base in Spain as chief of the Management Analysis Division, 3974th Combat Support Group.

Vaught then returned to the United States and was assigned to the 306th Combat Support Group at McCoy Air Force Base in Florida. There, she served as chief of the Management Analysis Division for the 306th Bombardment Wing. During this period Vaught became the first woman to deploy with a Strategic Air Command operational unit when she served a temporary tour of duty as executive officer and chief of the Management Analysis Division, 4133rd Provisional Bombardment Wing at Andersen Air Force Base in Guam, during Operation ARC Light.

Served in Vietnam

Vaught studied business administration at the University of Alabama in Tuscaloosa from June of 1967 to September of 1968, earning her master's degree. In the following year, she served as a management analyst in the Office of the Deputy Chief of Staff, Comptroller, Military Assistance Command in Saigon, Vietnam. While in Saigon, she experienced rocket strikes that hit less than two blocks from her quarters. Vaught told Fabian that, during the rocket strikes, she did not feel fear. "I'd gone over with the idea that I wouldn't come back alive, and I accepted it."

At the same time she worked near the front lines, Vaught was also caught in a more subtle war zone; as a woman in the military, she was constantly dealing with antagonism, limitations, and doubts about her abilities that were imposed by her male colleagues. Although women's

position in the U.S. military had improved through the previous few decades, it still had far to go. Vaught was outspoken about the controversial issue of women serving in the armed forces, telling Fabian, ''Women are already in combat, so when people argue about whether they should be permitted to carry weapons, they're really asking whether the military should let women be fired at but not be able to fire back.''

In 1967 Vaught and other military women were given new horizons of opportunity when President Lyndon B. Johnson signed into law a measure that allowed women to be promoted to the level of generals and admirals. The new law also removed the quotas that had previously been placed on women to limit the number of servicewomen who could reach other ranks; thus, it allowed women a whole range of new career opportunities in the military.

After completing her year-long tour of duty in Vietnam, Vaught was assigned to Headquarters Air Force Logistics Command at Wright-Patterson Air Force Base in Ohio, as chief of the Advanced Logistics Systems Plans and Management Group. She remained there until July of 1972, and the following month became the first female officer to attend the Industrial College of the Armed Forces.

From July through November of 1977 Vaught served in the Directorate of Management Analysis, Office of the Comptroller, Headquarters U.S. Air Force, in Washington, D.C. She was chief of the Cost Factors Branch and later served as chief of the Security Assistance Division. After this, she was assigned to Air Force Systems Command Headquarters, where she was director of programs and budget in the Office of the Deputy Chief of Staff, Comptroller. She became the deputy chief of staff in this office in March of 1980.

During her career, Vaught also served as chair of NATO's Women in the Allied Forces Committee and was the senior woman military representative to the Secretary of Defense's Advisory Committee on Women in the Service.

Became a Brigadier General

On September 8, 1980, Vaught became the first woman in the comptroller field to become a brigadier general; her father attended the ceremony and pinned the star on her shoulder. In 1982 she was appointed commander of the U.S. Military Entrance Processing Command headquartered at Great Lakes, Illinois.

Vaught retired in 1985, one of only three female generals in the U.S. Air Force and one of seven female generals in the U.S. Armed Forces. During her career she received numerous military honors, including the Defense and Air Force Distinguished Service Medals, the Air Force Legion of Merit, the Bronze Star, and the Vietnam Service Award with four stars. In addition, she was the first woman to command a unit that received the Joint Meritorious Unit Award. Vaught was also the only woman in history ever to serve as president of the board of directors of the Pentagon Federal Credit Union, a position she held from April of 1976 to July of 1982. In 2000 she was inducted into the National Women's Hall of Fame.

Spearheaded Women's Memorial Project

After retiring, Vaught became president of the Women's Memorial Foundation board of directors, and in this position began working on a new project: the establishment of a memorial to honor women in U.S. military service. At the time, many observers doubted that she would be able to raise enough money for the project. However, as Ann Darr wrote in *U.S. News and World Report,* ''General Vaught is a determined woman and she vowed to put the memorial in place in time for the remaining WWII veterans to be alive to see it.''

The foundation raised over $20 million for the memorial, which was designed and built largely by women. One of its notable features is a computer database that includes names, photographs, biographical information, and career histories and awards of women veterans. Visitors can enter a name into a computer terminal and find information on the military career of a friend, loved one, or historical figure. Although there are about 1.8 military women whose careers could be recorded in the memorial, only a small fraction of them have been entered so far, as the register is open not only to those who have completed their careers, but also to those who are currently serving in the military. Because the foundation itself does not have access to military records, the information must be collected and entered by volunteers. The foundation runs a Web site, where women can register their careers, and also features an ''In Search Of'' page that holds listings from people looking for information on women veterans they would like to reconnect with. Vaught noted on the organization's Web site that, unfortunately, many women veterans mistakenly believe they are not important enough to be included in the registry: ''Most people don't have any idea how many women served in the military,'' she noted, adding that ''Many women have not understood the importance of what they did in the military service until they see something that makes them realize that what they did was really significant.''

In addition to creating the memorial, the foundation also created the Margaret Chase Smith Leadership Award, which is given each year to women who open opportunities for women in the American military. The award was created in honor of Margaret Chase Smith, a senator from Maine who introduced legislation that allowed women to participate equally with men in military service.

On October 16, 1997, the Women in Military Service for America Memorial, which now stands at the main gate to the Arlington National Cemetery, was dedicated; the ceremony was attended by generations of women veterans and their supporters. A reporter for the U.S. Army's *Voice* online wrote, ''The Women's Memorial stands as a place where the American people and visitors from around the world can learn of the courage and bravery of tens of thousands of women who, like Wilma Vaught, have pioneered the future.''

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José Garcia Villa

Although José Garcia Villa (1914–1997) is largely known as a Filipino poet, he spent 67 years of his life in the United States. His work has been praised as innovative and talented. A contributor to the *Dictionary of Oriental Literature* observed of Villa that ''His craftsmanship and skill remains unchallenged among Filipino poets.''

Born in Manila, Philippines, on August 5, 1914, Villa was the son of Simeon Villa, a doctor who was Army chief-of-staff during the Philippine revolution against Spain, as well as personal physician to revolutionary leader Emilio Aguinaldo; his mother was Guia Garcia, a wealthy landowner. Villa attended the University of the Philippines in 1929. He first studied medicine, and then switched to law, but he was always interested in writing, and as a law student he wrote short stories and poetry. Some of his writing, notably a series of erotic verse titled ''Man Poems,'' was so controversial that the authorities at the University of the Philippines expelled him. In that same year, however, Villa won a prize from the *Philippines Free Press* for the best short story of the year.

Immigrated to United States

Villa moved to the United States in 1930, seeking a more congenial and liberal literary scene. Although he remained a Philippine citizen, he spent the rest of his life in the United States, only rarely returning to his home country. He enrolled in the University of New Mexico, earning a B.A. degree in 1933. While at the University of New Mexico, he founded a literary magazine, titled *Clay,* which published the work of several young American writers who later became famous. Villa attended Columbia University for graduate study in 1942.

Villa began writing short stories while he was still an undergraduate at the University of New Mexico. He published these and his poems in American literary magazines to almost immediate praise. He received far more publicity than his seemingly obscure origins would bring, largely because of the work of critic Edward J. O'Brien, who saw in Villa an incredible talent. In 1932 O'Brien dedicated his edited collection *Best American Short Stories of 1932* to Villa. Villa also won the Shelley Memorial and Rockefeller awards, received a Guggenheim fellowship for writing, and was given membership in the American Academy of Arts and Letters. Although he was a finalist for a Pulitzer Prize, he did not win, as his work was considered too experimental.

O'Brien was so successful at bringing literary attention to Villa that when a collection of Villa's stories, *Footnote to Youth,* was published in 1933, a reviewer in the *New York Times* was already familiar with Villa's life and reputation. According to Timothy Yu in an article on the *Meritage Press Web site,* the *New York Times* reviewer wrote that ''For at least two years the name of Jose Garcia Villa has been familiar to the devotees of the experimental short story. . . . They knew, too, that he was an extremely youthful Filipino who had somehow acquired the ability to write a remarkable English prose and who had come to America as a student in the summer of 1930.'' This comment points out two streams of commentary on Villa's work that would persist throughout his career: some critics saw him simply as a genius, while others focused on his identity as a speaker, and writer, of English as a second language. This second group of reviewers often seemed surprised that a Filipino could learn to write so well in English, revealing their own prejudices.

Switched from Short Stories to Poetry

After publishing *Footnote,* Villa abandoned short-story writing and turned all his attention to poetry. Between 1933 and 1942 he published very little. Yu speculated that he made the switch from short stories to poetry because most fiction writers are judged by their presentation of the cultures and social settings they are familiar with in their own lives. If Villa had continued to write fiction, he would have been constrained by these expectations to write about the Philippines and, as Yu wrote, ''Any attempt by Villa to present 'American' content would likely . . . have been dismissed out of hand. By turning to poetry, he was able to turn his foreignness into an asset, a brand of exoticism that appealed to the orientalist strain in American modernism while still allowing Villa to take his place among the 'great' American writers.'' Yu noted that another critic, Salvador P. Lopez, had a simpler explanation for Villa's switch from one genre to another: ''He is simply a better poet than he is a prose writer.'' Lopez also implied that ''There is simply less competition in the field of poetry, as there may be fewer accomplished Filipino poets writing in English.''

In 1942 Villa's first book of poetry to be published in the United States was released. *Have Come, Am Here* introduces a new rhyming scheme, which Villa called ''reversed consonance.'' Babette Deutsch wrote in the *New Republic* that the collection reveals Villa's concern for ''ultimate things, the self and the universe. He is also on visiting terms with the world. He is more interested in himself than in the universe, and he greets the world with but a decent urbanity.'' She noted that, although his range is somewhat narrow, Villa ''soars high and plunges deep.'' British poet

Edith Sitwell wrote in her preface to Villa's later book, *Selected Poems and New,* that when she read *Have Come, Am Here* she experienced ''a shock.'' She described one poem in the collection, ''Number 57,'' as ''a strange poem of ineffable beauty, springing straight from the depths of Being. I hold that this is one of the most wonderful short poems of our time, and reading it I knew that I was seeing for the first time the work of a poet with a great, even an astonishing, and perfectly original gift.''

Invented ''Comma Poems''

In his *Volume Two,* Villa presents a second form of his devise, which he dubs ''comma poems.'' He writes in the preface to the collection, ''The commas are an integral and essential part of the medium: regulating the poem's verbal density and time movement: enabling each word to attain a fuller tonal value, and the line movement to become more measures.'' In these poems, Villa inserts a comma after nearly every word. Some critics were irritated by this technique, viewing it as a gimmick. Leonard Casper wrote in *New Writings from the Philippines* that Villa's use of commas ''is as demonstrably malfunctional as a dragging foot'' and that ten years later, Villa ''still uses the 'commas' with inadequate understanding and skill.''

However, Villa's structural approach had many supporters, including Sitwell, who wrote in *The American Genius,* ''This poetry springs with a wild force, straight from the poet's being, from his blood, from his spirit, as a fire breaks from wood, or as a flower grows from its soil.'' Villa's work was also praised by other well-regarded poets, including Marianne Moore, Mark van Doren, Horace Gregory, and Richard Eberhart.

In 1946 Villa married Rosemarie Lamb; they had two sons, Randall and Lance, before divorcing ten years later. He worked as an associate editor at New Directions Publishing in New York from 1949 to 1951 and was director of the poetry workshop at City College of the City University of New York from 1952 to 1960; from 1964 to 1973, he lectured at the New School for Social Research in New York City. Villa also served as cultural attaché to the Philippine Mission to the United Nations from 1952 to 1963, and beginning in 1968, he was advisor on cultural affairs to the president of the Philippines.

''The Anchored Angel,'' first published in the *Times Literary Supplement* in 1957, serves as the foundation of a collection of about 80 of Villa's ''comma poems'' published in 2000 as *The Anchored Angel: Selected Writings of José Garcia Villa.* The poem considers the theme of man wrestling with the divine, a recurring interest of Villa's. The commas following each word in the work are intended to ''anchor'' the reader and focus attention on each word in an almost meditative way. According to Luis Francia in *Asia Week* online, this poem was hailed as Villa's ''greatest work.''

Turned to Teaching

In the late 1950s Villa decided to stop publishing his poetry, preferring silence to self-repetition, according to Francia. The critic explained that Villa had observed that many other notable poets became repetitious as they achieved fame, and he wanted to avoid that pitfall. After leaving the literary scene, Villa devoted his energies to his teaching in New York. He also held workshops at his apartment, where he critiqued students' poems, repeatedly stating, according to Francia, that real poetry is ''written with words, not ideas.'' He opposed narrative poetry and told his students not to read fiction, so that their poems would not be contaminated by narrative elements.

Villa was highly regarded in his home country, and writers in the Philippines competed to be included in the anthologies of poetry in English that Villa edited. These anthologies were published under the pen name Doveglion, a combination of dove, eagle, and lion.

Villa suffered from ill health as he aged, and in an attempt to hide his condition he saw fewer and fewer visitors, eventually restricting contact with the outside world to a tight circle of students and friends. Discovered unconscious in his New York City apartment in early February of 1997, he was taken to a hospital where he died on February 7, 1997, from complications of pneumonia and stroke. Two years later, *The Anchored Angel* was published and was praised by *Booklist* reviewer Ray Olson, who called Villa's work ''a most welcome rediscovery.'' In *Publishers Weekly,* a reviewer commented that the poems show that Villa was influenced by poets ''as diverse as Hopkins, Dickinson, Blake and Cummings.''

Villa was instrumental in founding modern writing in English within his native Philippines. As Francia explained in *Asia Week,* ''In a world of English-language poetry dominated by British and Americans, Villa stood out for the ascetic brilliance of his poetry and for his national origin.'' And according to Yu, the Filipino literary critic Salvador P. Lopez described Villa as ''the one Filipino writer today who it would be futile to deride and impossible to ignore . . . the pace-setter for an entire generation of young writers, the mentor laying down the law for the whole tribe, the patron-saint of a cult of rebellious moderns.''

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Carlos Raúl Villanueva

Venezuelan Carlos Raúl Villaneuva (1900–1975) was the most influential Latin American architect and community designer of the twentieth century. He worked in Venezuela for over four decades, and his concepts, designs, and plans combined European modernism and the traditions of his native Venezuela to create a unique style that has had wide influence across Latin America and elsewhere. More than any other architect, he was instrumental in shaping the development of modern architecture in Venezuela.

Villanueva was born on May 30, 1900, in Croydon, Surrey, England. His father was a member of the Venezuelan diplomatic corps there and also wrote books on South American history. Villanueva's mother was French. Although Villanueva was born in England, his nationality was Venezuelan, and he lived most of his life in that country. His maternal connection to France did, however, have a great influence on his life and work.

Incorporated Traditional and Modern Forms

Villanueva studied at the Lycee Condorcet in Paris, France and then received a degree in architecture from the École des Beaux-Arts in Paris. Thus, he received a strong grounding in European architectural traditions, particularly eclecticism. He moved to Caracas, Venezuela in 1928, where he opened his own office. Although he appreciated the traditional Venezuelan architecture, which was derived from colonial Spanish styles, he wanted to renew this tradition and imbue it with a modern flavor. Villanueva served as architect to the Venezuelan Ministry of Public Works from 1929 to 1939; during this period, he incorporated traditional Spanish/Andalusian designs into his own work, adapting it to more modern forms and materials, and producing his own unique style.

His earliest work, the Bullring at Maracay, built in 1931, showed that Villanueva was influenced by the work of other architects, such as Auguste Perret. The bullring was the first ever built to a contemporary design, and although it paid homage to historical continuity, it used new materials and new design elements. One of these new elements was Villanueva's use of thin, recessed panels between heavy, load-bearing piers; it was the first time this technique was used in Latin America. As a writer for the *Encyclopedia of Modern Architecture* noted, Villanueva ''came to a deep understanding of the new ways of thought in architecture and devoted himself with a missionary ardor to the spread of modern architecture in his own land.''

In 1933, Villanueva married Margot Arismendi, and they later had four children: Francisco Raúl, Jose Carlos, Pavlona, and Carlos Raúl.

In 1935 Villanueva designed the Museo de Los Caobos in Caracas, Venezuela. The building is notable for its Doric peristyle, which is very precisely detailed, as well as its symmetrical arrangement around an open garden courtyard. His use in this building of sculptural elements that are enhanced by the strong light and deep shadows of the tropical sun would later become a recurring feature of his designs. In 1927, he designed the Venezuelan Pavilion at the International Exposition in Paris, and this building won first prize for the exposition. Villanueva also won many other awards and honors during the first ten years of his career, including a knighthood in the French Legion of Honor.

Broke from Tradition and Moved to a Modern Style

Instead of relying on forms that won him these awards, Villanueva continued to experiment, and introduced new designs, materials, and ways to use them to Venezuelan and South American architecture. In 1939, he abandoned tradition entirely when he designed an elementary school, the Escuela Gran Colombia in Caracas, Venezuela. This was the first of his buildings without any historical influences; it also used reinforced concrete, which was the time was considered a new and experimental material by Venezuelan builders and contractors. The building's style was influenced by Cubism, but was still symmetrical; Villanueva's innovative design and materials opened the door for other creative architects who followed him and who also broke from traditional forms.

After studying at the Institute d'Urbanism of the University of Paris, Villanueva returned to Venezuela in 1940 and turned his talents to helping with two problems in his country that had been caused by its rapid development and population growth: an acute housing shortage and extremely poor living conditions for many of its people. Caracas, for example, grew from 163,000 inhabitants in 1936 to 359,000 in 1941, 718,000 in 1951, and by 1964, had 1,300,000 inhabitants; in addition, it was located in a tight valley, making physical expansion difficult and crowding worse. Villanueva soon took a position as chief architect and advisor at the Worker's Bank of Venezuela. The Worker's Bank, or Banco Obero, was created with the goal of solving the difficult housing and living conditions that laborers experienced; it was responsible for launching the careers of many promising Venezuelan architects, including Villanueva. For his project, Villanueva worked to redevelop the worst slum of Caracas, known as El Silencio; it was the first time any Latin American government had undertaken such a program. Villanueva's designs provided some of the best housing in Latin America, as he incorporated cross-ventilation and glare protection against the strong tropical sun, as well as noise insulation in each apartment. Every

apartment also had a balcony, which allowed residents to see the sky.

After completing his work in El Silencio, Villanueva worked on a housing project in Maracaibo, Venezuela. For this project, he dropped a previous idea of creating a miniature villa, and emphasized gathering places such as churches, schools, and other gathering places. He also added walkways and gardens to improve the quality of the neighborhood. In another development in Caracas, he sited houses on a hillside so that they formed visually pleasing arrangements; at the same time, they could be naturally ventilated by the cool breezes blowing down the hills. In his ''Dos de Diciembre'' housing project, Villanueva, in collaboration with José Manuel Mijares, José Hoffman, and Carlos Branco, designed 2,366 houses for 12,744 people. In the ''El Paraiso'' project, he designed a smaller project, with duplex units in a four-story and a 16-story building. Typically, he made sure to provide social areas and gathering spaces to humanize the communities.

Designed University Buildings

In the 1940s, Villanueva designed the first buildings for the Central University of Venezuela, where he began serving as a founding professor of architecture in 1944. Throughout his career, he continued to design buildings for the university, and characteristically emphasized community design. His walkways and buildings contained murals and sculptures that Villanueva incorporated into the design; the most notable of these is a sculpture by Alexander Calder in the university's auditorium. In 1957, he designed the university's School of Architecture; for his work, he received an honorary doctorate from the university in 1961. The building was nine stories high and quite imposing, and according to Sibyl Moholy-Nagy in *Carlos Raúl Villanueva and the Architecture of Venezuela,* it ''imposes on the student the fearful decision to come to terms with the future he/she has chosen.''

At this stage in his career, Villanueva's style had these notable characteristics: a dynamism and spontaneity in structural design; a broad assimilation of the work and ideas of many painters and sculptors; a daring use of color; and an ability to work with very large spaces and structures.

Villanueva designed other well-known buildings for the university, including the Olympic Stadium (1950–51), which is notable for its daring use of cantilevered marquees, concrete shell, and exposed ribs. A *Macmillan Encyclopedia of Architecture* contributor wrote, ''With breathtaking bravura, the cast concrete form. . . sweeps upward to establish the seating area for 30,000 people and then doubles back dramatically upon itself to soar anew in a daring cantilevered span.'' Villanueva also designed the Medical Center, Auditorium, and Covered Plaza Cubierta (Covered Plaza and Aula Magna). According to a writer in the *Encyclopedia of Modern Architecture,* the Aula Magna is ''one of the most beautiful assembly rooms in the world.'' It is noted for its white, curved ceiling, which serves as a backdrop for several floating panels designed by artist Alexander Calder; R. Newman, an acoustics specialist, also collaborated on the project. According to the *Macmillan Encyclopedia of Architecture* contributor, the artistic and acoustic properties of the building are unified: ''Alexander Calder's polychromed ''clouds,'' suspended at varying levels from the ceiling, simultaneously distribute sound evenly throughout the acoustically meticulous auditorium and visually humanize the space.''

The building's plain exterior contrasts with and emphasizes the airy openness of the Plaza Cubierto, which is a large, partially enclosed foyer. The Plaza Cubiert features work by such modern artists as Arp, Léger, Vasarely, and others. In all of Villanueva's university buildings, he was careful to identify a theme specific to that building's use, and the theme is carried throughout the building's concrete panels and colored mosaics.

He also designed the Museo de Bellas Artes in Caracas. For this last building he was awarded the Venezuelan National Architecture Prize in 1963. His main interest remained in designing buildings for community development and urban planning. He served as president of the Venezuelan National Board of Historic and Artistic Protection and Conservation and was founder and director of the Venezuelan National Planning Commission. He continued to work until his death in Caracas, Venezuela on August 16, 1975.

In *Carlos Raúl Villanueva and the Architecture of Venezuela,* Sibyl Moholy-Nagy wrote that when Villanueva was asked, ''How do you define the architect?'' Villanueva replied, ''The architect is a highly complex and contradictory personality. The artistic value of his work must be beyond doubt.'' However, he added, architecture is subject to constraints that don't exist in other forms of art: ''The dependence on external, uncontrollable circumstances (client, budget, society, structure, materials) is immeasurably stronger and more coercive than in any other art. Evidently, the architect has a more difficult problem to preserve his freedom of creativity.''

Villanueva also spoke of his view of the future of architecture: ''The move toward industrialization in building construction will ultimately eliminate hand labor. We shall build with machines. . . . This total industrialization of the building process . . . will raise the level of creative architectural imagination to a global and urban level.'' He concluded, ''Some day, along this path, the entire planet will be free of environmental alienation because the unique talent of the artist-intellectual will make environment again identical with architecture.''

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W

Grete Waitz

Norwegian-born distance runner Grete Waitz (born 1953) has excelled in all forms of running, from track and field to middle-distance road racing to the marathon. She caught the eye of many in the sport in 1975, when she set a new world record for the 3,000 meters, and she caught the imagination of a nation when she won nine New York City Marathons. Waitz is also an Olympic-class runner, having earned a silver medal in the marathon event at the 1984 Olympic Games held in Los Angeles, California.

One of the most versatile female runners of the twentieth century, Norwegian-born Grete Waitz captured two world records in the 3,000 meter, as well as records in the 8-kilometer, 10-kilometer, and 15-kilometer distances and the longer 10-mile, and marathon high-endurance runs. Beginning her career as a track runner, Waitz retired from that specialty in 1978 only to begin a second career as a world-class distance runner following her record-breaking win at the New York Marathon.

The first daughter and youngest of three children born to pharmacist John Andersen and wife Reidun, Grete Andersen was born on October 1, 1953. Waitz grew up in suburban Oslo, Norway. Although she exhibited her athletic abilities at a young age with handball and gymnastics, her older brothers' sports training took precedence, creating a situation wherein young Waitz had to excel competitively in order to be recognized. Inspired by the life of U.S. sprinter Wilma Rudolph, who overcame juvenile polio to earn a bronze medal at the 1956 Olympics, the competitive Waitz began running as a way to keep up with her older brothers. She soon fell in love with the sport for its own sake, and by age eleven had been recruited for a local track team coached by Olympic javelin champion Terje Pedersen. As a teen she got up early in the morning to get in a speedwork session before leaving for school, but realized that her strength lay more in endurance than speed. Developing muscular strength, pacing, and quick foot turnover, she competed in local and regional events, winning the 16-year-old runner national junior titles in the 400 and 800 meters. A year later she set the European junior record in the 1,500 meter with a time of 4:17. This win confirmed Waitz's belief that her future lay in mastering the distance run.

Expanded Opportunities for Women Runners

Her performance in national competition caused Waitz's parents to finally acknowledge their daughter's talent, and they began to support her career as an athlete. After qualifying, she competed in Munich's 1972 Olympics in the 1,500 meter, one of the first women allowed to compete in this event—up until 1960 when the women's 800-meter race was reinstated, women had been barred from any distance longer than 200 meters after two women fainted at the finish line during the 1928 Olympic games. Although she did not place in the event, she received encouragement from her fellow Olympic athletes, and realized that natural talent was not enough; she needed to begin more thorough training. Wisely, she came home to Oslo and began training as a high school physical education teacher; she also started a grueling training regime that included a restricted diet and a running schedule that found her logging an average of 75 miles each week on the track and on the road.

In 1974, four years after winning the Norwegian nationals, Waitz competed in the 1,500 meter at the European championships, taking home the bronze medal in that event. In 1975 she extended her race distance and established a new world record in the 3,000 meter with a time of 8:46.6. During her second Olympic try, in Montreal in 1976, Waitz was eliminated in the 1,500-meter semifinals. In 1977 she won a gold medal in the 3,000 meter at the first World Cup meet, shattering her own record and running a career best of 8:31:75. By the time she was 25, Waitz was the oldest woman on the Norwegian track team, and good naturedly bore up under the nickname ''Grandma.''

A strong runner, Waitz eventually became inhibited by the restrictions of the track. She gradually moved to longer distances on roads and unpaved trails, and won world cross-country titles five times, including in 1978, 1979, 1981, and 1983. Having graduated from teacher's college and now married to former accountant Jack Waitz, Grete balanced her athletic career with a full-time job teaching at Oslo's Bjölsen School. When not teaching, she channeled much of her free time into running the longer distances—up to 13 miles at a time—required of the cross-country runner, while also cross training and following the strict nutritional regimen demanded of an endurance athlete.

Waitz's talent as a runner—her world records of 30:59:8 in the 10,000 meter and 48:01 for the 15,000 meter—while not widely reported in the U.S. press, caught the attention of Fred Lebow, president of the New York Road Runners Club and director of the world-famous New York City Marathon since its inception in 1970. The New York Marathon, which started as a local race of 55 runners around Central Park, had grown in only a few years into a world-class event with a field of 25,000 that attracted top distance-runners from around the world to its course through the city's five boroughs. In 1978 Lebow contacted Waitz, asking her to come to the United States and race in his November marathon as part of a select group of elite, world-class athletes invited to race each year.

At the urging of her husband, Jack, Grete took Lebow up on his offer, even though she had never run—let alone raced—such a long distance before. What she did not realize, as she later told Peter Gambaccini of *Runner's World Online,* was that Lebow never for a moment believed that Waitz would finish the race. ''He was enthusiastic about having me, but not because he thought I could do a good marathon,'' she explained of the man who would become her distance-running mentor and close friend. ''He thought that with my background as a world class track runner, I would be a good pacesetter for the women's field and lend some international flavor to it, coming from Norway. He thought I'd set a good pace for the women so they could run a fast time, and I would probably drop out.'' On a chilly day in late October, wearing bib number 1173, she followed the course through New York's five boroughs, took the lead at the 18-mile mark, and won the marathon. Completing the first 13.1 miles in one hour 18 minutes, Waitz ran a ''negative split''—she ran faster during the second half of the race—and broke the world record for the women's 26.2-mile event by two minutes with a time of 2:32:30. She also changed the course of her future.

Ironically, Waitz had entered the New York Marathon with the idea of retiring as a professional runner. During the grueling race, as the hours of pounding on New York's unforgiving pavements, exhaustion, and dehydration began to take their toll, by mile 20 she vowed never to run such a long distance again. Within months of her winning finish, however, she found herself embarking on a whole new running career, coached by the tireless Lebow. Leaving her position as a teacher and increasing her weekly training to upwards of 100 miles, running in the New York City Marathon became almost an annual event for Waitz; she went on to win eight more races during the decade that followed—in 1979, 1980, 1982, 1983, 1984, 1985, 1986 and 1988—although she was forced out of the 1981 race due to shin splints. She also continued to challenge the course record, and in 1979 and 1980 upped the world record she had set for the marathon distance in 1978—finishing 104th overall in 1979 with a time of 2:27:33, and in 1980, with a time of 2:25:41, becoming the first woman to complete the 26.2-mile marathon distance in under two and a half hours. Her victories were not hers alone, however; Waitz's performance in 1979 prompted an editorial in the *New York Times* that challenged races around the world to accept women in competition.

In addition to competing in the marathon distance in New York City, Waitz entered the field in 19 other marathons around the world, winning in 13 of these distance events between 1978 and 1988. She tied the world record of

2:25:29 in the London marathon in 1983, a banner year for the Norwegian-born athlete. Competing in the inaugural Women's World Championship Marathon held that same year in Helsinki, Waitz topped the all-female field by three minutes to win the gold, then went on to win the New York Marathon with 2:27:00. Setting a personal record of 2 hours 24 minutes 54 seconds at the London Marathon in 1986, Waitz won her final New York marathon in 1988 with a finish time of 2:28:07.

Encouraged by her triumphant performances in New York, Waitz hoped to qualify for her second Olympic competition in 1980. Unfortunately, that year Norway followed the lead of the United States in boycotting the Moscow Olympic Games. The Union of Soviet Specialist Republics (USSR) had invaded Afghanistan only the year before, and Norway joined several other nations in supporting U.S. President Jimmy Carter's forced withdrawal of all U.S. Olympic teams from the games. Cold War politics may have forced Waitz to put her Olympic dreams on hold, but she rallied and went on to win the international women's cross-country championships for the third year in a row, as well as set several other world records. Four years later, in 1984, she flew to Los Angeles to compete in the first women's marathon offered as part of the historic 1984 Olympics. Excited by the addition of woman's 3,000 meter and marathon distance events to the track portion of the games, Waitz was favored to win the gold based on her stellar performance the previous year at the world marathon championships. However, during the marathon run she was bested by U.S. runner and good friend Joan Benoit, who put in an extraordinary effort to win the gold; Waitz captured the silver medal for Norway.

Beyond Retirement

Although Waitz officially retired in 1991 after suffering a number of running-related injuries, like many distance runners the sport of running remained an important part of her life. Reducing her daily mileage to under ten miles and her weekly mileage to between 35 to 40 miles, she began to invest more time in cross training activities, such as joining her husband, Jack, in Nordic skiing, walking, and biking throughout Germany, Austria, and elsewhere in Europe.

Recognizing early in her career her potential as a role model for others, in 1986 Waitz coauthored the book *World Class,* in which she recounts her own rise in the sport and also provides women of all abilities with training, motivation, and racing advice. She also coauthored the book *On the Run: Exercise and Fitness for Busy People*. Beginning shortly after retirement, she also took on the role of fitness ambassador to women through her participation in the Avon Running Global Women's Circuit, held in major U.S. cities throughout the 1990s. Together with fellow veteran runner Kathrine Switzer—who in 1967, as the genderless K. V. Switzer, became the first registered woman to run the Boston Marathon, then closed to women—Waitz traveled to various races to meet, run, and encourage women of all levels—from walkers to beginners and above—along a 10-K course. She also became an official spokeswoman for Adidas, a running shoe and apparel manufacturer. She continued to maintain a presence in distance competition, running for five and a half hours alongside former coach Fred Lebow as he completed the New York Marathon course in 1992 while undergoing treatment for the brain cancer that would ultimately take his life.

In 1983, inspired by an all-woman 10-K race she had run in New York City and the encouragement of Lebow, Waitz inaugurated the Grete Waitz Run, a five-kilometer women's-only race through the streets of her hometown of Oslo. Over 3,000 runners turned out for the first race; by 1993 the field had expanded to 40,000, many of whom were inspired to begin running by Waitz. Waitz was honored for her many other contributions to distance running in the United States by the National Distance Running Hall of Fame, which inducted her as its first foreign member. In 1991 *Runner's World* magazine echoed that honor, naming Waitz as female runner of the quarter century. As Peter Gambaccini noted in that magazine, ''almost single-handedly'' Waitz established ''the standard for women's distance running as the sport began to proliferate on American roads.''

A modest, down-to-earth woman, Waitz has always been somewhat uncomfortable with her celebrity status. ''To suddenly be a hero on a world basis was hard for me to understand,'' she admitted to *Runner's World* in reflecting on her career. ''God gave me a gift. I got the chance to use it. . . . I didn't think I deserved what people were saying. My talent is just more visible than theirs.'' Continuing her role as ambassador for women's running, Waitz and her husband continue to divide their time between in Oslo and their home in Florida. Continuing her support of personal health and fitness, she donates her time to CARE International and the International Special Olympics. She has also remained active in the New York Marathon organization by acting as chairperson of the group's Women's Foundation, which encouraged running among inner city children. In November of 2003, she once again took to the streets of New York in celebration of the 25th anniversary of her historic win, however this time she was not on foot. As grand marshal, she rode in the woman's lead vehicle, in her accustomed spot at the head of the pack.

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Florence Sophie Wald

Florence Wald (born 1917) is credited with starting the hospice movement in the United States. Wald's model for hospice care has served as the basis for the treatment of dying patients and their families.

Nurse and Yale Dean

Florence Wald was born Florence Sophie Schorske on April 19, 1917, in New York City. Her parents were Theodore Alexander Schorske and Gertrude Goldschmidt Schorske. Wald had an older sibling, but little else is known about her childhood. Wald was raised and educated in Scarsdale, New York, and graduated from Mt. Holyoke College in 1938. She received a master's degree in nursing from Yale University in 1941.

Wald's first nursing job was as a staff nurse at the Children's Hospital in Boston in 1941 and 1942. During the next 15 years, she worked at various nursing jobs in New York. She worked at the Henry Street Visiting Nurse Service and held research positions at the cornea research laboratory of the New York City Eye Bank and in the Surgical Metabolism Unit of the College of Physicians and Surgeons. During the final stages of World War II, Wald served in the nursing branch of the Women's Army Corps.

Wald began teaching at Rutgers University School of Nursing in New Jersey in 1955. In 1957, she became assistant professor of psychiatric nursing at Yale University School of Nursing. A year later, she was named acting dean of the nursing school and in 1959 she became Yale's permanent dean. She held the position until 1967. Wald married Henry Wald, a health facility planner, in 1959. The couple had two children: Joel David Wald and Shari Johanna Wald.

During Wald's tenure as dean, she initiated many changes in the nursing curriculum, guiding the program to a more scholarly approach. One of her concerns when developing the new curriculum was the involvement of the patient, his or her family, and nurses in the patient's care. Normally in this era, doctors made all medical decisions and their authority was not questioned.

Met English Hospice Advocate

In 1963, Wald met Dr. Cicely Saunders, an English physician who was a pioneer in the field of hospice. Saunders, who had been trained as a nurse and physician, visited the United States to share her ideas about hospice care. Saunders had worked for two years in clinical trials of palliative care in St. Joseph's Hospice in London before establishing her own hospice facility, St. Christopher's, in London.

Saunders told Yale medical students about her approach to treating terminally ill cancer patients. She advocated easing pain and suffering in the final stages of life so the patients and their families could concentrate on their relationships and prepare for death. Saunders's goal was for patients to discover what they wanted, not yield to doctors' decisions to prolong life as long as possible. Pain-relieving drugs were an essential part of hospice care.

Wald described her reaction to Saunders in the essay ''The Emergence of Hospice Care in the United States'' in the book *Facing Death: Where Culture, Religion, and Medicine Meet.* She wrote, ''She made an indelible impression on me, for until then I had thought nurses were the only people troubled by how a terminal illness was treated. In the Yale University Nursing School, where I was dean, faculty and students had found themselves at cross purposes with doctors when patients asked questions about their illness.''

Wald explained that doctors evaded questions about treatments that failed and rebuffed nurses who tried to intervene on behalf of patients. Nurses were beginning to realize the importance of patients expressing their thoughts and feelings about treatment and getting involved in decision-making. But in the male-dominated medical profession, nurses could do little more than stand by as patients suffered through never-ending treatments that did not work.

As dean of the nursing school, Wald sought to revamp nursing education to focus on patients and their families and involve them in their medical care. Fortunately, the time was right for change. During the 1960s, among other social movements, women were demanding equal rights and opportunities, and institutional authority was generally being questioned.

The women's movement affected how doctors and nurses related. Wald explained, '' . . . the women's movement gave promise that the gender barrier between doctors (predominantly men) and nurses (predominantly women) would be lowered—that doctors would hear what nurses said and nurses would challenge doctors. The health care hierarchy was shaken. Nurses became more capable of expressing themselves and began to expect recognition.''

Saunders returned to the United States over the next few years, and the hospice movement attracted more and more attention. Saunders and Elizabeth Kubler-Ross, an expert on death and dying, traveled around the country giving lectures on the hospice movement.

Dedicated to Hospice Care

Wald stepped down as dean in 1967 and began working with others who wanted to introduce the hospice concept in the United States. Although she was no longer dean, Wald continued to work at Yale. She was a research associate from 1969 to 1970 and a clinical associate professor from 1970 to 1980.

In 1969, Wald served a one-month internship at St. Christopher's Hospice in London, the hospice founded by Saunders. When she returned to the United States, she formed an interdisciplinary team of doctors, clergy and nurses to study the needs of dying patients. The project was

sponsored by the Yale University Schools of Nursing and Medicine. Funding came from the Nursing Division of the United States Public Health Service and the American Nurses Foundation.

Saunders served as the group's mentor from 1969 to 1971. The team included Wald; another nurse, Katherine Klaus; physicians Dr. Ira Goldenbert and Dr. Morris Wessel; Fathers Don McNeil and Robert Canney, and Pastor Fred Auman. The group worked with terminally ill patients in hospitals, homes and nursing homes. Wald and Klaus provided nursing care and kept diaries of observations, conversations and feelings of patients and their families. The research helped them understand the needs of the patients and their families and where the health care industry fell short in meeting those needs. They studied pain management and learned that it was a very important and little-understood component of hospice care.

Interest in hospice among professionals and the public was ''unstoppable,'' Wald said. In 1974, the interdisciplinary team, along with Henry Wald, founded the country's first hospice, Connecticut Hospice in Branford, Connecticut. Initially, the hospice provided home care only; in 1980 an inpatient facility was added.

In the following years, many hospices opened around the country using the model that Wald created. It called for holistic and humanistic care for patients and required caregivers to understand death and the needs of the dying person and his or her family. *Yale School of Nursing News* quoted Wald, ''From the nurse's point of view hospice care is the epitome of good nursing. It enables the patient to get through the end of life on their own terms. It is a holistic approach, looking at the patient as an individual, a human being. The spiritual role nurses play in the end of life process is essential to both patients and families.''

Received Many Awards

Wald was recognized for her pioneering efforts in hospice care. She received honorary degrees from Yale, University of Bridgeport and Mt. Holyoke College. She was widely published and earned many honors. She received a Founders Award from the National Hospice Association. She received the American Academy of Nursing's Living Legend Award in 2001. The Connecticut Nurses Association established the Florence S. Wald Award for outstanding contributions to nursing practice in her honor. In 1996, Wald was inducted into the American Nurses Association Hall of Fame. Two years later, she was inducted into the National Women's Hall of Fame and in 1999 the Connecticut Hall of Fame. In April of 2004 she received the Connecticut Treasure Award.

During the 1990s, when Wald was in her 80s, she became involved in prison hospice programs. In an interview in *JAMA: Journal of the American Medical Association,* she explained that the needs of dying prisoners are different because they face death knowing they have not had successful lives. She found that inmates serving as hospital volunteers gained confidence from the situation. ''It shows that even in this terrible situation, something good can happen, a sense of possibility emerges.''

During the 1990s, Wald expressed her beliefs about health care in America and declared her support for physician-assisted suicide. ''There are cases in which either the pain or the debilitation the patient is experiencing is more than can be borne, whether it be economically, physically, emotionally, or socially. For this reason, I feel a range of options should be available to the patient, and this should include assisted suicide.''

In JAMA, Wald commented on the role of hospice care and its future. She believed that family, doctors and nurses should all be caregivers and that health maintenance should involve birthing centers, schools, health maintenance organizations, centers for aging and hospices.

''Hospice care for the terminally ill is the end piece of how to care for patients from birth on. It is a patient-family-based approach to health care that belongs in the community with natural childbirth, school-based health care, mental health care, and adult care. . .'' she wrote. ''As more and more people—families of hospice patients and hospice volunteers—are exposed to this new model of how to approach end-of-life care, we are taking what was essentially a hidden scene, death, an unknown, and making it a reality. We are showing people that there are meaningful ways to cope with this very difficult situation.''

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Sippie Wallace

Sippie Wallace (1898–1996) ranks among the classic female American blues singers. Her songs ''Lovin' Sam,'' ''I'm a Mighty Tight Woman,'' and ''Up the Country'' numbered among the most popular blues in the United States during the 1920s, and she went on to gain renewed popularity among subsequent generations of fans.

During the Blues craze of the 1920s, Sippie Wallace took blues audiences by storm, and her strong, rhythmic style reflected her Texas roots and the influences of the best of New Orleans jazz. A woman with incredible charisma onstage due to her upbeat, flamboyant style, she also captivated listeners who never saw her in live performance through the many recordings she made for Okeh. Rising and falling on the wave of the blues craze, Wallace enjoyed a revival in the wake of the Folk Music revival that swept college campuses in the late 1950s and 1960s.

The events of Wallace's life—a mixture of good luck and bad, served as inspiration for her music. The bad—poverty, misguided love, loss, and death—was part of the human condition, particularly that of blacks and women; the good—her ability to translate life's misfortunes into song—was her gift to the world. When Wallace said ''I sing the blues to comfort me on,'' she claimed her music as a personal expression, a catharsis of feelings and emotions uniquely hers and yet reflective of many in her audience.

Wallace was born Beulah Belle Thomas in Houston, Texas, in 1898, the fourth of thirteen children of hard-working George W. Thomas and his wife Fanny, both of whom passed on to her their strong religious beliefs, and grew up in the security of a close-knit family. She gained a love of music while playing the organ and singing at the Shiloh Baptist Church, where her father served as a deacon, and also spent hours listening outside the tent at traveling blues and ragtime shows. She earned her nickname in elementary school because, as she often explained, ''My teeth were so far apart I had to sip everything.''

Sippie was not the only Wallace child to possess musical talent: her older brother, George W. Thomas, Jr., went on to become a musician and composer; younger brother Hersal was a composer and pianist, and older sister Lillie was a strong vocalist. Wallace learned from her older siblings—Lillie helped her little sister hone her singing while George Jr. often sat at the piano and improvised melodies to young Sippie's invented lyrics—and worked up an act with pianist Hersal. When George Jr. moved to the Storyville section of New Orleans in 1914 to break into the music business, fifteen-year-old sister Sippie followed, with Hersal in tow. Wallace was enthralled by the life of the entertainers she met there, as well as by a man named Frank Seals whom she soon married.

Wallace's early marriage proved disastrous, and ended in 1917. The following year Wallace returned home to Houston, but her desire to perform quickly overcame her efforts to complete her high school education; she had been out in the world, and her life in Houston could not compete with the stage. She finally got a job as a stage assistant to Madame Dante, who worked as a snake dancer with Philip's Reptile Show, a touring production that traveled throughout Texas. Wallace was soon on stage performing bit parts, performing ballads, or singing and dancing with the troupe chorus, until she met Matthew Wallace, whom she quickly married. Settling in Houston, where her husband's gambling career centered, Sippie linked up with small bands at dances and picnics throughout the state. Because of her smooth, sweet voice, Wallace quickly gained the name the ''Texas Nightingale.''

Found Recording Career after Move North

In 1920 Wallace joined George in Chicago, where he had become a successful composer and bandleader and had other connections in the ragtime and jazz music industry due to his job at the W. W. Kimball Company. Wallace's husband, Matt, also relocated north, and helped promote his wife's singing career. With Matt's encouragement and George's connections, Wallace formed a trio with brothers George and Hersal and signed a recording contract with Okeh Records in late 1923. Okeh general manager Ralph Peer knew that Sippie and her brothers would prove popular among the African American to which they marketed what was known as ''race music.'' At her first recording session with Okeh, held in New York in May of 1924, she recorded ''Leavin' Me Daddy Is Hard to Do,'' ''Stranger's Blues,'' ''Underworld Blues,'' and ''Caladonia Blues.'' The last two songs were written by Wallace and brother George W. Thomas, Jr. Due to the immediate popularity of these sessions, many other sessions followed, both in New York and Wallace's home town of Chicago, and Wallace soon became one of Okeh's top vocalists.

Okeh recorded Wallace's ''Shorty George Blues'' in Chicago on October 26, 1924, and the single was successful enough to sell over 100,000 copies. Recognizing Wallace's talent—as a mature singer she developed an earthy,

''shouting blues'' style influenced by both her native Texas as well as New Orleans and Chicago jazz—and her stage appeal, Okeh promoted her as ''The Texas Nightingale . . . with her high-C blues wailing.'' The record company soon paired her with its top sidemen, among them such soon-to-be jazz greats as Clarence Williams (piano), Louis Armstrong (cornet), Sidney Bechet (soprano saxophone and clarinet), Eddie Heywood (piano), Johnny Dodds (clarinet), King Oliver (cornet), and Perry Bradford (piano). She was also part of the famous Williams Blue Five session, which included Armstrong and Bechet and was taped for Okeh in 1924. Wallace would record over forty sides for Okeh before her contract expired in 1927, including ''I'm a Mighty Tight Woman,'' ''Lazy Man Blues,'' written by brother Hersal Thomas, and ''Special Delivery Blues,'' penned by Wallace herself.

By 1924 Wallace had joined another traveling tent show as a singer, donning the feathered and sequined costumes that she loved and belting out her country-style blues to audiences in many parts of the south. The sidemen who performed with her were top-notch New Orleans jazz musicians, and their shows wowed audiences during the nation's blues craze.

Beset by Personal Tragedies

In 1929 Wallace signed a recording contract with RCA-Victor, but the situation quickly changed. The music industry was on the brink of a downslide due to the onset of the Great Depression of the 1930s, and the Blues craze had abated. In addition, the phenomenal growth of radio took its toll on the record industry, and sales of race records plummeted as a result. At a Chicago session held on February 6, 1929, she recorded four sides. Only two—''You Gonna Need My Help'' and a rerecording of the erotically suggestive ''I'm a Mighty Tight Woman,'' one of her most popular songs—were released. With neither the experience nor the guidance from her brother to guide her in refocusing her career, Wallace was unable to adapt her style to changing tastes, and by 1932 she had slipped into the same obscurity as other female blues artists of her era.

After her early successes, Wallace was met with a series of personal tragedies. Hersal had already died, succumbing to food poisoning in 1926 at the age of sixteen. As the years passed, several other close family members died, including her husband Matt in the mid-1930s, her older sister Lillie, and her brother George, Jr., who was tragically run down by a Chicago streetcar in 1928. George's death ended what had been a successful musical collaboration, and Wallace was left without his expert guidance.

Wallace, who moved to Detroit in 1929 and settled on that city's east side, now channeled her energies into her family and her faith. While working as both nurse and choir director/organist at Detroit's Leland Baptist Church, she also served as director of the National Convention of Gospel Choirs and Choruses beginning in the 1930s.; she also wrote gospel choral music. In the early 1950s she also took in the three orphaned children of her niece, Hociel Thomas, also a blues singer.

Rediscovered during Folk Music Revival

Occasional shows at local nightclubs kept Wallace from total obscurity. She recorded occasionally, traveling to Mercury's Chicago studio to join Albert Ammons in a one-day recording session to lay down ''Bedroom Blues'' in September of 1945, and rejoining Louis Armstrong in 1946, on the Circle and Riverside labels. A 1959 record on Detroit's Fine Arts label convinced friends that her talent was still strong, and they encouraged her to overcome her religious concerns about singing the ''Devil's music'' and join the growing Folk/Blues festival circuit. In 1966, at the urging of friend and fellow Texan Victoria Spivey, Wallace recorded a series of duets released as *Sippie Wallace and Victoria Spivey,* and performed as part of the American Folk Blues Festival during its European tour. Her strong, earthy sound—Wallace was able to sing over her backup band without the aid of a microphone—was a new sound to younger fans raised on more sophisticated jazz mixes, and together with Spivey, Wallace soon became a popular performer in the United States as well. Her European tour marked the start of Wallace's revival.

Many performances followed, as audiences responded to what *New York Times* writer Jon Pareles dubbed her ''earthy and self-assertive'' style. 1971 found Wallace on tour with singer Bonnie Raitt who had recorded two of Wallace's songs—the popular ''Mighty Tight Woman'' and ''Women Be Wise, Don't Advertise Your Man''—on her debut album and one more—''You Got to Know How'' on her second album. In 1976 Wallace wowed audiences at Ann Arbor, Michigan's Folk and Blues Festival and a year later performed for the first time at New York's Lincoln Center. In 1980 Wallace returned to New York and was featured at Lincoln Center's salute to prominent women of the blues. At 81 years of age, she was the oldest participant. In 1983 she was honored by both her adopted city of Detroit with ''Sippie Wallace Day'' and by her state as she was inducted into the Michigan Hall of Fame. 1985 marked her first return to a Texas stage in 63 years when she performed at the Austin Music Festival.

During her revival Wallace made several recordings. In 1966 she recorded the solo project *Sippie Wallace Sings the Blues* for the Danish Storyville label. She lay down several blues tracks with the Otis Spann Jim Kweskin Jug Band in 1967, although these session would not be released until the early 1990s by Drive Archive as *Mighty Tight Woman.* With Raitt's help, Wallace signed with Atlantic and recorded *Sippie.* With backing vocals by Raitt, the album was nominated for a 1983 Grammy award for best traditional blues and earned the W.C. Handy Award for best blues album of 1983 the following year. In 1995 Document records released a two-volume *Complete Recorded Works,* which encompasses the years 1924 through the late 1940s.

In the 1970s Wallace's performances were curtailed due to failing health. She suffered a stroke in 1970 that left her temporarily wheelchair-bound and forced her to end her stint as organist of the Leland Baptist Church, but recovered sufficiently to tour with Raitt the following year. In 1983-84 she traveled to Germany to tour with pianist Axel Zwingenberger, returning to that country in the spring of

1986. Despite her failing health, her concerts were highly acclaimed. Fortunately for her fans, many of these performances were recorded, because they would be Wallace's lasting legacy to the blues. Following a concert in Mainz, Germany, in March, she suffered a severe stroke and returned home to Detroit. Wallace passed away on November 1, 1986, her 88th birthday.

Among the top female blues vocalists of her era, Wallace ranked with Ma Rainey, Ida Cox, Alberta Hunter, and Bessie Smith. Most often compared to Rainey, whom she claimed was a strong influence, Wallace's earthy style was uniquely her own: a combination of several elements, including southwestern rolling-bass honky-tonk and the Chicago-based ''shouting moan'' blues. Her vocal abilities—her strong, smooth voice and excellent articulation, the mournful slides that would become her trademark, her ability to wring a myriad of emotions from a few simple lyrical phrases, and her theatrical sense of timing—gave her music an emotional depth unique in blues performance. In addition, her strong, assertive, even bawdy manner made her music a rallying cry for female audiences, while her religious upbringing gave the good-natured Wallace the perseverance to weather life's ups and downs with grace and dignity. Throughout her long career, Wallace commanded respect, both on stage and off.

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Vera Wang

After her own unsuccessful search for the perfect wedding dress, American fashion designer Vera Wang (born 1949) created a business plan, started her own company, and filled a void in the bridal gown industry. Perhaps the best known name in bridal fashion, her contemporary yet often simple designs have adorned many brides.

Early Years

Vera Ellen Wang was born in New York City, New York, to Cheng Ching Wang and Florence Wang on June 27, 1949. Her father, who spoke fluent English, was the son of a Chinese general. Her mother was the daughter of a Chinese politician, alleged to be a warlord. The couple had fled China after World War II, eventually marrying and settling in New York City. The Wangs also had a son, Kenneth, who was born 18 months after Vera.

Although Wang's father was the head of a multi-million dollar company which allowed his family an affluent lifestyle, the children were not given a free ride. Wang's parents instilled basic goals and values in their children. They encouraged them to pursue academic and athletic excellence, and to have integrity in what they did.

Wang's mother was considered a beautiful woman with excellent taste. She taught her daughter about style, and they enjoyed going to Paris fashion shows together. As noted on the official Vera Wang website, ''Wang's fashion sense . . . came early in life.''

Gave Up Skating for Fashion

In addition to clothes and ballet lessons, Wang loved ice skating. After receiving a pair of ice skates one Christmas, she began ice skating lessons at the age of eight. Always the competitor, she won her first regional championship at 12. Wang was usually on the ice by six o'clock in the morning so she could practice before school. Her day usually ended with more practice. As Wang shared in the *A & E Biography* video ''Vera Wang: Attention to Detail,'' ''ice skating was the first love of [my] life.''

After completing high school, Wang enrolled at the Sarah Lawrence College. However, balancing school and ice skating became too much for her. There was not enough time to study and train, and this led to the greatest disappointment of her life; she chose to give up ice skating. As noted by *A & E Biography,* Wang recalled that after making this decision, she became depressed and moved to Paris. It was there that she seriously considered pursuing a career in fashion. Wang returned to school and earned a degree in art history in 1971, but a career in fashion was her dream.

Paid Dues in Fashion Industry

Wang's first job in fashion was at *Vogue* as an assistant to fashion director Polly Mellen. Wang took the opportunity to study and learn all she could about the fashion industry. Her hard work quickly paid off; Wang was named fashion editor at *Vogue* at the age of 23. She primarily served as ''sittings'' editor, the person in charge of the editorial fashion spreads that made up the heart of the magazine.

The work and the lifestyle were intense. Wang often worked seven days a week, and had little time for romance. She did enjoy the party scene, and went to Studio 54, a New

York City hotspot in the late 1970s. However, Wang's work was not focused on design, and by the mid-1980s, she was ready for a change. A tired Wang took a leave of absence from *Vogue* and went to Paris for two years. Deciding she wanted to do something different, Wang left *Vogue* after 16 years, and in 1987, went to work for Ralph Lauren, where she was a designer for accessories.

Search for Dress Led to New Business

With a less frenzied pace at Ralph Lauren, Wang had more time for a personal life. She had met her future husband, businessman Arthur Becker, in 1980, at a tennis match. Wang shared with *People Weekly* that soon after they met, Becker started talking marriage, but she wanted to focus on her career. The pair dated off and on in the 1980s and were good friends. However, in the late 1980s, romance blossomed and the couple became engaged. Wang began to plan their wedding.

As Wang shared with *A & E Biography,* she went on a search for a perfect wedding dress and found a ''sameness to everything.'' She told Jane Sharp of *Biography Magazine,* ''I wanted something more elegant and subdued, but there wasn't anything. I realized the desire to fill that niche.''

Forbes writer Lisa Coleman noted that Wang spent three months ''looking for the perfect dress at several department stores and bridal boutiques'' but felt the dresses were geared for the younger bride. Coleman continued that eventually, ''Wang gave up and hired a dressmaker to create her own gown. The gown cost $10,000.'' Wang's experience became the inspiration for a new business venture.

However, the business idea had to wait. Wang and Becker married in June of 1989 and, according to *A & E Biography,* the 40-year-old bride began infertility treatments, as the couple wanted to have a baby right away. But soon, the infertility treatments took their toll, and Wang decided to quit her job at Ralph Lauren. The couple eventually adopted two daughters, Cecilia and Josephine, and set up their home in New York City.

Launched Company

In 1990, Wang's father thought the time was right for her to launch her own business and offered financial backing. She began her bridal gown business and opened her shop in the upscale Carlyle Hotel on Madison Avenue in New York City.

According to the official Vera Wang website, ''The Vera Wang label quickly took off, earning praise from the fashion elite for its luxurious fabrics, exquisite detailing and modern interpretation of classic lines.'' *A & E Biography* stated that Wang successfully used colors and innovative ideas in her dresses, adding that she knew how to ''attract attention yet still be elegant at the same time.'' And *Business Leader Profiles for Students* noted that ''Wang introduced her trademark use of 'illusion netting' in her gowns, a fabric that gave the illusion of bare skin.'' However, all this did not translate to immediate profits for her business.

While brides loved Wang's dresses, the fashion press was not so kind. As noted by *A & E Biography,* the fashion press saw her as an insider to the fashion industry who was getting special treatment. Others questioned her family's financial support to the business. Wang retorted, ''Nothing replaces hard work.''

In the beginning, Wang's success was achieved because of her service to the bride. It did not end with the dress. Wang told Coleman of *Forbes* that she wanted to help the women ''that are running around looking for special dresses, looking to have everything taken care of because they have busy lives.'' Wang's employees discuss many aspects of the wedding with the bride, including jewelry, shoes, hairstyles, and bridesmaids' dresses, just to name a few. Wang concluded, ''I'm creating an image, a brand and a name.''

Designer to the Stars

Wang's business strategy was to succeed in the bridal gown industry first, then to expand into other areas. She made a splash during the 1992 and 1994 Winter Olympics when American figure skater Nancy Kerrigan wore her costumes. Wang later told *Vogue,* ''I felt as though my life had come full circle; I didn't make it to that level of competition, but my clothes did.'' In 1993, she introduced a line of evening wear.

Wang has also dressed some of the top actresses in Hollywood, including Holly Hunter, Goldie Hawn, Meg Ryan, Whoopi Goldberg, Helen Hunt, Kate Capshaw, and Charlize Theron. In *Business Leader Profiles for Students,* actress Sharon Stone remarked, ''Vera's designs are very simple but not boring. Her clothes celebrate the person, they never overwhelm.'' *A & E Biography* concluded, ''Dressing Hollywood was a sound business move for Wang.''

In addition, Wang dressed some very famous brides. Singer Mariah Carey wore a dress with a 27-foot train when she married. Karenna Gore, daughter of then-U.S. Vice President Al Gore, and the world famous Barbie doll also wore Vera Wang dresses when they married. Wang also began designing costumes for American figure skater Michelle Kwan.

Company Thrived and Grew

Wang's vision has expanded beyond bridal gowns. Her first book, *Vera Wang on Weddings,* was released in October of 2001. Her first signature fragrance launched in spring 2002, under agreement with Unilever Cosmetics International. She launched the partnering men's fragrance in 2004. Wang opened a second store near her bridal shop that focused on her bridesmaid dress collection. Also in 2002 was the launch of Wang's collection of china and stemware for Wedgwood.

Wang moved on to more new endeavors in 2003. She designed uniforms for the Philadelphia Eagles cheering squad, who debuted their new look on *Monday Night Football* in September. Later that month, American actress Sarah Jessica Parker showed off Wang's new jewelry collection at the Emmy Awards. *Women's Wear Daily* commented, ''The

beautiful new jewelry underscores Wang's design aesthetic, fusing femininity, sensuality and subtlety.'' Wang launched a Silver and Gifts Collection in 2004 in collaboration with Towle Silversmiths which features barware, flatware, giftware and more.

A & E Biography noted that Wang ''strives to do everything well, which is demanding and adds more pressure.'' She has admitted that she has to work hard to balance her business and family time, but she is excited about what the future will bring, as she challenges herself every day.

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Sarah Frances Whiting

American astronomer, physicist, and educator Sarah Frances Whiting (1847–1927) was a pioneer for women in the world of science. Her work at Wellesley College paved the way for generations of physicists and astronomers to follow in her extraordinary footsteps.

Early Life

Sarah Frances Whiting was born August 23, 1847, in Wyoming, New York. Her parents were Joel Whiting and Elizabeth Lee (Comstock) Whiting; her mother's heritage included seventeenth-century settlers of Connecticut and Long Island and her father's lineage traced to pioneers in Vermont. Her father was a highly educated and decidedly enlightened man untainted by the sexist stereotypes of his time. He graduated from Hamilton College and acted as both principle and teacher in various academies in New York state. He taught physics (called Natural Philosophy at the time) and mathematics. Whiting's passion for and interest in science began at an early age. She loved helping her father set up scientific experiments for his classes, and he tutored her at home in experimental science, mathematics, Greek, and Latin. Whiting was a devoted learner and knew Greek at age 8 and Latin by age 10.

Education and Career

The instruction and encouragement of her father prepared her well for her own advanced education. Whiting entered Ingham University in Le Roy, New York, and graduated from that institution with a bachelor's degree at the age of 18 in 1865. She taught the Classics and Mathematics at Ingham for a time and later taught the same subjects at the Brooklyn Heights Seminary for Girls. In her spare time, Whiting attended scientific lectures, demonstrations, and lab exhibitions that chronicled new advances and developments in theories and equipment. Whiting was well-liked and professionally admired as a teacher. *Notable American Women 1607–1950: A Biographical Dictionary* stated, ''She became known as an enthusiastic and effective teacher who showed great ingenuity in improvising apparatus for her lectures and shared with her students her excitement over new discoveries.'' In 1875, Henry F. Durant—the founder of the newly established all-female institution Wellesley College in Massachusetts—approached Whiting about taking a position as the Professor of Physics on Wellesley's all-female faculty. Durant sought her out because her reputation and experience as a scientist was unrivaled by any other woman at that time. She accepted the offer and became Wellesley College's first physics professor in 1876.

In 1877 Durant put Whiting in contact with Professor Edward Pickering, an instructor at the Massachusetts Institute of Technology (MIT) and the director of Harvard College's Observatory. She was invited to MIT to observe the undergraduate physics labs there and to attend physics classes. She visited and observed, attending science classes that were otherwise closed to women, for two years. In 1878 she used the information she had gathered to establish, equip, and operate an undergraduate physics lab at Wellesley, the only one of its kind in the country for women, and second only to the labs she had studied at MIT. Whiting did all the work herself, researching equipment, connecting with manufacturers in Europe to purchase what the lab needed, and finally installing all the equipment without outside assistance.

In 1879 Pickering invited Whiting to visit the Harvard College Observatory and study some of the newest technology being used for astronomical investigations at that time, particularly the field of spectroscopy, which allowed for the observation of the patterns of *spectra* (lines and bands) that form when light is sent through a prism. This experience

showed her how to apply theories she had heard when attending a lecture by noteworthy British physicist John Tyndall and inspired her to pursue the integration of astronomy into the Wellesley curriculum. She created and taught the first class in astronomy at Wellesley in 1880 under the heading of ''Applied Physics.'' Teaching the class brought home to Whiting what a necessary and invaluable tool an observatory was. ''For two decades,'' *Notable American Women 1607–1950* noted, ''she taught astronomy with only a celestial globe and a 4-inch portable telescope.'' Ever eager for a new challenge, Whiting set herself the task of having an observatory installed at Wellesley. The funding needs for the project were met by a Wellesley trustee and friend to Whiting, Mrs. John C. Whitin. The Observatory was to be built by converting an organ loft and top story living quarters on the fifth floor of Wellesley's College Hall. Whiting drew up the plans for the facility which, as recorded by *Notable American Women 1607–1950,* ''housed a 12-inch refracting telescope with spectroscope and photometer attachment, a transit instrument, and the usual accessories.'' Once again, as with the undergraduate physics lab, Whiting did most of the work herself. According to the *American National Biography,* Whiting designed equipment herself and also worked with local artisans and traveled throughout New England to order equipment and books. The Whitin Observatory—named after its benefactress and built of white marble to pay homage to the names of the two women who made it happen—was officially opened and established in 1900.

Whiting worked alone for most of her career, although she did receive an assistant for her duties at Wellesley in 1885—much needed considering that she handled everything from purchasing to teaching and administration of the Physics Department. She spent her sabbaticals traveling all over the world to visit scientific facilities and participate in seminars and classes. From 1888 to 1889 she went to Germany and studied briefly at the University of Berlin, followed by time spent in England observing laboratories and visiting noted scientists in her fields. In 1896 she traveled to Scotland and enrolled in the prestigious Edinburgh University—newly opened to women—to study with leading physicist Peter Guthrie Tait. In addition to being a pioneer in the education of women, Whiting also broke new ground by participating in and even founding academic groups and being accepted into all-male scientific societies. She was one of very few female members of the American Astronomical Society and the American Physical Society and was invited to join the New England Meteorological Society as its only female member. This honor led her to introduce a class in meteorology at Wellesley. As *Notable Women in the Physical Sciences* explained, ''She purchased an anemometer, thermometers, rain gauges, and other equipment. For ten years there was no weather station in the area, so she became a voluntary observer and her students collected data from the instruments and submitted it to the U.S. Weather Bureau.'' Whiting was also a forerunner in the study of the newly discovered ''X rays.'' *American National Biography* explained, ''In 1895, when American newspapers reported the discovery of X rays, Whiting immediately set up an old Crookes tube and took some of the first photographs in the United States of bones underneath flesh and of coins in a purse.''

Retired from Wellesley

While at home teaching at Wellesley, Whiting lived on campus with her unmarried sister Elizabeth P. Whiting. They lived in dormitories and campus housing until 1906 when they moved into Observatory House that was built next to the Observatory facility—thanks to another generous donation compliments of Mrs. Whitin. The Whiting sisters had reputations as warm, gracious hostesses, and Sarah—a stanch prohibitionist and Congregationalist—was very active in the Wellesley College Christian Association's missionary programs. In 1905 Whiting was awarded an honorary doctorate degree from Tufts College, some felt to recognize the caliber of degree that she should have received from Ingham in 1865. She retired from the Physics Department at Wellesley in 1912 to pursue astronomy full time. Four years later, in 1916, she stepped down as director of the Whitin Observatory and spent her remaining years living with her sister in Massachusetts. Whiting died at the age of 80 of arteriosclerosis and nephritis in the home she shared with her sister in Wilbraham, Massachusetts, on September 12, 1927.

Although Whiting was a brilliant researcher and scientist herself, she was most passionately involved in teaching science to others. She was a prolific writer of educational literature, and her collection of scientific exercises titled *Daytime and Evening Exercises in Astronomy* (1912) proved invaluable to future science teachers. She single-handedly instructed and prepared generations of female scientists, most notably the astronomer Annie Jump Cannon, who later became famous in her own right. Scholars and critics agree that Sarah Whiting's contributions to the world of science, and the world of women, have been both significant and long-lasting. *American National Biography* noted, ''Whiting's lifelong commitment to teaching women physics and astronomy, her enthusiasm for the experimental method, and her establishment of the first physics laboratory for women in the United States helped generations of women practice and understand science. Through these accomplishments, Whiting stands as one of the pioneers of science education for women.''

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Dorothy Maud Wrinch

Dorothy Maud Wrinch (1894-1976), a British mathematician, biochemist, and educator, remains known for her research into unlocking the key to protein structure through the use of mathematical principles. She is best known for developing what came to be called the ''cyclol theory'' of protein structure. Although the theory was later discredited, the work Wrinch did in this area has contributed to the field of genetics.

Wrinch was born on January 1, 1894, in Rosario, Argentina, a town located north of Buenos Aires on the Parana River. Her parents, Hugh Edward Hart and Ada Minnie Souter Wrinch, were British citizens.

Demonstrated Mathematical Abilities

The Wrinch family relocated to England when Wrinch was still a child, and she grew up in Surbiton, a town in Surrey, England, located near London. She attended Surbiton High, a local public day school, and won a scholarship to attend Girton College at Cambridge University, where Wrinch received her bachelor of arts degree in 1916 and her master of arts degree in 1918. In addition, when Wrinch received her graduate degree in 1918, she earned with it the ranking of wrangler in mathematics, the highest ranking possible on the final examinations in that subject.

On leaving Cambridge, Wrinch accepted a position as a lecturer in mathematics at University College in London, where she received her master of science and doctor of science degrees. She remained at University College until 1921 and then returned to Girton College when she was named a research scholar.

Wrinch went on to teach physics at Balliol College, Oxford. In 1929 she also received her doctor of science degree from the prestigious British university, becoming the first woman to attain such a degree in Oxford's history. She also received a master of arts degree from Oxford.

In 1923, while teaching at Oxford University, Wrinch married John William Nicholson, and together they had a daughter, Pamela, born in 1927. During this period, Wrinch taught mathematics at five women's colleges within communing distance from her home.

Engaged in Varied Collaborations and Associations

As the number and type of her degrees might indicate, Wrinch had a wide range of interests, among which was sociology. In addition, from 1918 to 1932 she published 20 papers on pure and applied mathematics, as well as 16 papers on scientific methodology and on the philosophy of science. During this period Wrinch also was a member of the Theoretical Biology Club founded in the 1930s at Cambridge University by Conrad Hal Waddington, the eminent embryologist and animal geneticist. The club was a multidisciplinary group that embraced the organicist philosophy, which viewed organic life as something to be explained and understood through philosophy as well as the sciences.

Wrinch's interest in the philosophy of science resulted in a productive collaboration with eminent physicist and statistician Sir Harry Jeffreys. Jeffreys (1891-1989), who would later become regarded as the world authority in theoretical geophysics, used probability to deal with problems in the philosophy of science, viewing probability as a degree of reasonable belief. It was Wrinch who introduced him to that notion after she attended a lecture by famed mathematician Walter Ernest Johnson (1858-1931). Together, Wrinch and Jeffreys employed probability to explain induction and to investigate the soundness of various scientific theories, including general relativity. Their collaboration produced the papers ''On Some Aspects of the Theory of Probability'' (1919), and ''On Certain Fundamental Principles of Scientific Inquiry'' (1921-23). In 1931 Jeffreys wrote the book *Scientific Inference* in which he summarized and expanded upon his research with Wrinch.

During their years of collaboration, Wrinch and Jeffreys also developed the Simplicity Postulate, which essentially states that ''the simplest law is chosen because it is the most likely to give correct predictions.'' In other words, simpler laws or models have the greater prior probabilities.

In keeping with her interest in sociology, as well as her experiences of motherhood, in 1930 Wrinch published a book on parenting, titled *The Retreat from Parenthood,* under the pen name Jean Ayling. Eventually, she would author or coauthor nearly 200 professional papers and publications.

Wrinch's marriage fell apart in the early 1930s, reportedly as a result of her husband's alcoholism. As a single woman with a child, she was badly in need of money, so she decided to increase her academic credentials to include biology, chemistry, and molecular structure. Her resourcefulness and ambition in this direction paid off, as it enabled her to secure a grant from the Rockefeller Foundation, an organization established in 1913 by John D. Rockefeller to support work in the arts and sciences. The grant would fund her research on the application of mathematics to biological molecular structures.

Developed ''Cyclol'' Theory

Wrinch's interest in biological molecular structures steered her into the study of genetics, specifically into her investigation into the structure of protein molecules, including egg albumin. She came to believe that protein structure held the secret of life.

In 1935 she came up with an original and controversial theory about globular protein structure. The theory, which would later become known as the ''cyclol theory,'' advanced the concept of the cyclical model of protein structure. Specifically, the theory suggested that the specificity of the gene resides in the amino acid sequences of the gene. Wrinch based her theory on mathematical symmetry concepts and covalent bonding between two adjacent amino acids, drawing a connection between the linear sequence of the gene and the sequence of the amino acids in the polypeptide chain. In the theory, amino acids were hooked together in chains to form a regular pattern of hexagons.

Wrinch was one of many scientists who was busy developing theories about protein structure during the same period. Some colleagues accepted her ideas while others questioned them. The cyclol theory attracted some initial and notable support from Nobel Prize-winning chemist Irving Langmuir (1881-1957). At the same time, prominent physicist John Desmond Bernal (1901-1971) strongly opposed Wrinch's theory, as he favored the hypothesis of the peptide bond, a dehydration synthesis involving a chemical bond formed between two molecules when the carboxyl group of one molecule reacts with the amino group of another. In 1938 Langmuir and Bernal entered into a debate about protein structure. This caused Langmuir to rethink his stance, and he developed the idea of a hydrophobic interaction that determined the three-dimensional structure of proteins. Soon after, Langmuir withdrew his support of Wrinch's cyclol theory.

Clashed with Linus Pauling

A much more heated debate involved Wrinch herself and famous scientist Linus Pauling (1901-1994), who would later win the Nobel Prize in Chemistry in 1954 for his work on chemical bonds, the structure of molecules and crystals, and the development of the alpha helix concept of structure proteins. Their disagreement was noted for its rancor, as it involved the clash of two forceful personalities.

Wrinch has been described as being somewhat caustic and rather aggressive in advancing her theories. She was said to be domineering in conversation and seemingly interested only in her own ideas. Pauling was viewed as being just as egocentric, if not more, and was known for alienating colleagues with his perceived arrogance, abrasiveness, and dogmatism. He was absolutely dogged in defending his work against that of other scientists. Even more, Pauling was keenly determined in his efforts to find errors in the work done by his colleagues, and he would point out these mistakes in both private and public settings.

Pauling's debate with Wrinch took place in the late 1930s, after he became chairman of the Division of Chemistry and Chemical Engineering at the California Institute of Technology. In 1937 he gave the Baker lecture at Cornell University in Ithaca, New York, and spoke about his ideas regarding proteins, which would eventually develop into his alpha helix theory. Soon after, he and Wrinch began their intense disagreement about the soundness of her cyclol theory. They met face to face in Ithaca in 1938, in a meeting that was described as hostile. The following year, Pauling wrote a paper with Carl Niemen titled ''The Structure of Proteins'' in which he totally discounted Wrinch's cyclol theory. The well-publicized dispute ultimately took its toll on Wrinch's research. Because Pauling continued ridiculing her theories, the result was a cut-off of her funding from the Rockefeller Foundation.

Although it was eventually proven that Wrinch's theory was indeed incorrect for proteins, her work was not in vain. It turned out that the kind of chemical bond she postulated is found in some alkaloids. Used in this new context, her research and published papers have provided valuable contributions to the field of genetics. In 1965 she published her ideas in the book *Chemical Aspects of Polypeptide Chain Structure: An introduction*.

Ironically, Pauling's theory, which involved the alpha helix model, also proved to be wrong. Pauling had based his model on X-ray diffraction data coupled with his experiments, which showed the peptide bond to be two-dimensional. In 1948 he fully set forth his idea that the polypeptide chain was a single-stranded helix, which he called the alpha-helix. It was left up to the famous scientific team of James Watson and Francis Crick to draw the true picture with their double-helix model.

Came to America

In 1939 Wrinch relocated to the United States when she accepted an appointment at Johns Hopkins University in Baltimore, Maryland, as a visiting lecturer in chemistry. In 1941 she accepted a joint position as visiting professor simultaneously at Amherst, Smith, and Mount Holyoke, neighboring colleges located in western Massachusetts. Wrinch remained a visiting professor at Smith College until she retired in 1971.

In the United States, Wrinch focused her new research on the application of mathematical principles to the interpretation of X-ray crystallographic data of complex crystal structures. She wrote about this work in *Fourier Transforms and Structure Factors*, a 96-page book published in 1946 by the American Society of X-ray Diffraction. After retiring from Smith College, Wrinch spent her last years living in Woods Hole, Massachusetts. She died in 1976.

Impact

Throughout her life, Wrinch was a prolific and eclectic writer, publishing books and numerous papers on a variety of subjects, including the interpretation of X-rays studies of crystals and proteins, the structure of protein crystals, mineralogy, scientific methodology, and the philosophy of science, probability, and mathematics. By the close of her career, she had written or co-authored close to 200 articles and publications.

Despite the erroneousness of her cyclol theory, Wrinch had a distinguished career filled with genuine accomplishments and significant recognition. In addition to being the first woman to receive a doctor of science degree from Oxford University, Wrinch was nominated for fellowship in the London Royal Society and for a Nobel Prize, although she did not receive either honor. However, her gender, coupled with her career accomplishments, placed her in unique company during her lifetime. Wrinch was one of a group of pioneering women scientists whose intellectual achievements were influential during the early part of the 20th century. These women worked in theoretical and experimental fields—areas still dominated by men—and they made major discoveries or conducted groundbreaking research. Others in this group included Dame Mary Cartwright (born 1900), the first-ever woman lecturer in mathematics at Cambridge University; crystallographer Kathleen Lonsdale (1903-73) and microbiologist Marjorie Stephenson (1880-1950), who in 1945 became the first women to be elected to the Royal Society; Cecilia Payne Gaposhkin (1900-79), the first woman to become professor of astronomy at Harvard University; and Nobel laureates Marie Curie (1903, 1911), Irene Joliot-Curie (1935), Gerty Radnitz Cori (1947), Maria Goeppert-Mayer (1963), Dorothy Hodgkin (1964), Rosalyn Yalow (1977), Barbara McClintock (1983), Rita Levi-Montalcini (1986) and Gertrude Elion (1988).

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Y

Cy Young

In the world of baseball the name of Cy Young (1867-1955) is synonymous with pitching excellence. At the time of his retirement in 1911 Young had amassed more wins and pitched more innings than any other pitcher—and both records have stood into the 21st century. In 1956, to honor his outstanding career, major league baseball named an award in his honor that went to baseball's outstanding pitcher during the previous season. The award was later given to the outstanding pitcher in each league.

Denton True ''Cy'' Young was born March 29, 1867, in the farming community of Gilmore, Ohio. Except for the fact that Young's formal schooling ended at sixth grade, he seemed to have led the type of all-American life later mythologized by numerous writers: a farm boy who marries the girl next door and enters the wider world where he gains unprecedented success and afterward retires happily to his farm. In fact, Young attributed his success as a pitcher to the strength and stamina he gained while working on his father's farm.

A Star in the National League

In 1890, following a year in which he played third base for the amateur Tuscarawas County team, Young turned professional. He also switched to pitching, compiling a 15-15 record with the Canton team. It was with Canton, so the story goes, that Young acquired the nickname Cyclone. Eager to impress his new boss and teammates, he claimed to have thrown a baseball against the fence, which tore off a couple of boards from the grandstand. When someone commented that the grandstand looked like a cyclone had hit it, the name stuck. In the beginning newspapers sometimes referred to Young as simply ''The Cyclone.'' Later in 1890 Young signed a $300 contract to pitch for the National League (NL) Cleveland Spiders. He had a 9-7 record for Cleveland that season, the only pitcher on the team with a winning record. For that, and for the potential in his right arm, the Spiders, in 1891, gave Young a raise to $1,400.

The late nineteenth century and the early twentieth century was truly the era of the workhorse pitcher and the strapping Young—in his prime he stood 6 feet, 2 inches and weighed 210 pounds—was no exception. In 1891 he earned every bit of the money Cleveland paid him; he pitched 423 2/3 innings, posting a 27-22 record, with a 2.85 earned run average (ERA). He also recorded two saves. What marred Young's season was that during a six-week period in August and September he won only two of his 13 decisions. He bounced back, however, to win his final six games. He followed that up with an even more spectacular year in 1892: 453 innings pitched, a 36-12 record, and an ERA of 1.93. That season he led the NL in wins, ERA, winning percentage, and shutouts.

Young's season was all the more remarkable because in the months prior to the season the rival American Association went out of business; the NL absorbed four of its teams. Since the Players League had folded two years earlier, at the start of the 1892 season there were 12 major league teams instead of 24, as there had been when three leagues competed against each other for players. Thus, the quality of Young's opposition was far better than in his rookie season.

In 1892 Cleveland finished in first place in the second half of the season, then called the Fall Season. In a championship series they played the Boston Beaneaters who had finished first in the first half, or Spring Season, and had been champions in 1891. Unfortunately for Young and Cleveland Boston proved too strong a rival. They defeated Cleveland five consecutive games in the best-of-nine format; Young started three games and posted an 0-2 record with an ERA of 3.00.

1892 was also the year that Cyclone Young's nickname was shortened to Cy. In his biography of Young, *Cy Young: A Baseball Life,* Reed Browning conjectured that ''the consensual acceptance of 'Cy' represents both a typographic abbreviation of 'Cyclone' and a conceptual conflation of stormy speed and rustic roots.'' In fact, Cy was a common nickname of the time for a naïve farm boy, which Young was in the beginning of his career. On November 8, 1892, Young married Robba Miller, who had been Young's sweetheart since they were teenagers.

Prior to the 1893 season the distance from which the pitcher's back foot rested when he began his pitch was moved from 55 feet 6 inches to 60 feet 6 inches, also the angle at which the pitcher could throw toward the plate was decreased. While these changes certainly favored the batters and ended more than a few pitching careers they did not affect Young. If anything he flourished under the new rules. In all, Young pitched nine seasons for the Cleveland Spiders (1890-1898) and, with the exception of his rookie year he never won fewer than 21 games in a season during that span. He also led the NL in wins in 1895 (when he won 35 games) and finished second in 1893 with 34 victories. Young's won-loss record with the Spiders was a remarkable 241-135.

In 1899 Young came to play for the St. Louis Perfectos in a very odd, but at that time legal way. St. Louis (then called the Browns) was one of the four American Association teams absorbed by the NL. By the end of the 1890s the team had fallen on hard times and was purchased by the owners of the Cleveland Spiders, the Robison brothers, who retained their ownership of the Spiders. Since Sunday baseball was banned in Cleveland but not in St. Louis, the Robisons essentially transferred the players from one team to the other, hoping that the better Cleveland players would make them more of a profit in a the better baseball town. Thus, Young found himself no longer playing professional baseball in Ohio. Young pitched only two years in St. Louis and his record was 45-35. The 1900 team was especially disappointing. The team badly underachieved and Young himself posted a mediocre 19-19 record. After the season owner Frank Robison criticized the players, singling out Young and a few others for special criticism. Most of Young's teammates felt the criticism of him was undeserved. In fact the episode caused irreparable damage to Young's heretofore good relationship with Robison.

A New League

Complicating all of this was the rise of the American League (AL). In 1900 the Western League, a minor league, changed its name to the American League. The AL soon after announced it was making a bid for major league status. Part of the upstart league's unifying structure was that league president, Ban Johnson, held 51 percent of the stock of each club in the league. The AL then went about placing teams in four Eastern cities: Baltimore, Boston, Philadelphia, and Washington, D.C. With eight teams in place the AL then initiated a bidding war with the NL for those established players who were not under contract. Cy Young was one of these and the Boston team made an offer to him. Meanwhile he served as the St. Louis representative to the February 1901 meeting of the Players Protective Association—an early form of player unionization.

Young signed with the Boston AL team (they were not yet named the Red Sox) in March 1901 for what has been estimated at $3,500. This figure reflects a $500 increase over his 1900 salary, but more important he was offered a three-year contract by the Boston owners rather than the one-year contract that the Robison brothers had presented. Just as important, St. Louis catcher, Lou Criger had already signed with Boston and Young and he would be reunited.

If the Robisons thought Young was past his prime, as he was 34 years old when the 1901 season began, he set out to prove them wrong. This he did by dominating the new league during his first three years with Boston. The 1901 season was one of the finest of Young's career. His record was 33-10-the 33 wins led the league. He also had the lowest ERA, 1.62, in the AL in 1901 and allowed the fewest walks per nine innings while leading the league in strikeouts. He was second in the AL in innings pitched that year

with 371 1/3. He followed that up with a season that was only slightly less magnificent. In 1902 Young's record was 32-11. He again led the AL in victories, also innings pitched with 384 2/3. He was second in strikeouts and had the second fewest walks per nine innings in the league. In 1903, at age 36, Young's record was 28-9. Though he recorded five fewer victories than the previous year Young again led the league in that category. He also led the AL in innings pitched, 341 2/3, and fewest walks per nine innings.

At the end of the 1903 season the champions of the AL and the NL played what became known as the World Series. Boston won the AL pennant and faced the Pittsburgh Pirates, winners of the NL pennant. At that time the World Series was a best-of-nine format (it was permanently reduced to its present-day best-of-seven format in 1922). Young vindicated his dismal postseason performance of 11 years earlier by figuring prominently in Boston's victory in the Series. He started three games and pitched in a fourth. His record was 2-1 with an ERA of 1.85. Over the course of his first contract with Boston Young's record was an amazing 93-30, the World Series excluded. He pitched 1097 2/3 innings during which he recorded 494 strikeouts. No other pitcher had recorded more than 58 victories after reaching the age of 34. Young's record after age 34 was 232-155. (The pitcher with the most victories after age 34 was Charley Radbourn, whose record was 58-36.)

Perfect

Young was truly the toast of the town in Boston at the beginning of the 20th century. During the 1904 season the 37-year-old pitched the finest game of his fabled career. It happened in Boston on May 5, 1904, when the Philadelphia Athletics were in town. Young faced Philadelphia's ace and future Hall of Famer, Rube Waddell. It has been estimated that 10,000 people were in the stands to see the two great pitchers square off. Boston won the game 3-0, but more important Young pitched the first perfect game (in which the pitcher gives up neither a hit nor a walk) in AL history. It was also the first perfect game in the major leagues since the pitching distance had been moved back to 60 feet 6 inches. Young also set the then-record of 45 consecutive scoreless innings; and pitched 24 consecutive no-hit innings. At the end of the season Young pitched three consecutive shutouts to clinch the league pennant for Boston. Young's record in 1904 was 26-16. There was no World Series that year because, John Brush and John McGraw, the owner and manager, respectively, of the NL champion New York Giants, refused to let their team play. They still considered the AL inferior despite the fact Boston was the reigning world champion. Later Brush backed down from his unpopular position and tried to schedule a World Series in the spring of 1905 but the idea never took hold.

1904 was Young's last truly great year though he played until 1911. In 1905 he suffered through the first losing season of his career, posting a record of 18-19. In 1906 his record fell to 13-21. He did manage to bounce back his final two years with Boston: his 1907 record was 21-15 and in 1908 he went 21-11. He also pitched two no-hit games in 1908—the last one nearly a perfect game. Young's record for his eight seasons in Boston was 192-109.

Following the 1908 season Young was traded to Cleveland in the AL. In 1909 his record was 19-15. In 1910 he went 7-10 and for part of the 1911 season he was 3-4. In 1911 Cleveland placed Young on waivers and the Boston Braves in the NL for whom he posted a 4-5 record selected him. His record with Cleveland during two seasons plus was 29-29. For his career he won 511 games and lost 316, both records. He also pitched a total of 7354 2/3 innings. Not surprisingly he also ranks first among pitchers in the number of games started and the number of complete games. Despite the origins of his nickname and his ability to throw hard, Young was a master of control. Fourteen times he led the league in fewest walks per nine innings, including a stretch of nine consecutive years, covering both leagues. He struck out 2,803 batters during his career. In 1937 Cy Young was voted into the baseball Hall of Fame.

When his baseball career ended Young retired to the farm he and his wife had purchased in 1904 and lived another 43 years. In 1913 Young signed to manage the Cleveland Green Sox of the Federal League. He died on November 4, 1955, in Newcomerstown, Ohio. Young played in an era before all-star teams were chosen and postseason awards distributed, but in 1955 he received a singular, posthumous honor. An award for the best pitcher in baseball was instituted and named for him. Since 1967 the Cy Young award has been given to the best pitcher in each league.

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Raul Yzaguirre

Raul Yzaguirre (born 1939) is considered a key leader in the U.S. civil rights movement. Dedicating much of his adult life to the advocacy of Hispanic Americans, Yzaguirre spoke out on many issues of contemporary concern as president of the National Council of La Raza from 1996 until 2004.

One of the most high-profile Hispanics in the United States due to his outspoken advocacy of the interests of Mexican-Americans and the creation of a pluralistic society that prides itself on its cultural diversity, Raul Yzaguirre was president of the National Council of La Raza, a Washington, D.C.-based think tank,

for three decades. Representing the interests of his constituents in education, immigration, and in other social policy matters, he devoted his energies to improving the opportunities for Hispanic Americans as that group became a growing and increasingly influential sector of the U.S. population during the late 20th century.

Lifelong Activist

Raul Humberto Yzaguirre was born July 22, 1939, in San Juan, a town in south Texas's Rio Grande Valley. The first son of young parents Ruben Antonio and Eve Linda (Morin) Yzaguirre, Yzaguirre grew up a member of an ethnic group that had battled discrimination for generations. In the late 1800s Hispanics formed mutual aid societies—or *mutualistas* as a way of standing together in the face of the discrimination and violence that was directed toward them. During the Great Depression of the 1930s many Mexican Americans were deported back to Mexico as a way of decreasing unemployment in the southern states; discrimination also existed in areas of education and employment that would not be ended until the civil rights movement of the mid-20th century and beyond. Discrimination also touched Yzaguirre personally. Although his family could trace its Texas ancestry back to the early eighteenth century, due to his Hispanic ethnicity young Yzaguirre carried an identity card so that he was able to prove his status as an American citizen when confronted. This heritage, of being somehow a less-than-valid citizen, coupled with his parents' desire for their son to gain an education beyond their own high school diploma, fostered in Yzaguirre a drive to succeed. By age 15 he was already active as a community organizer, his first accomplishment an auxiliary of the Hispanic veterans' organization American G.I. Forum called the American G.I. Forum Juniors. Graduating from Pharr San Juan-Alamo high school in 1958, he then enlisted in the U.S. Air Force Medical Corps, where he served for four years and earned certification as a registered medical technologist.

After leaving the Air Force in 1962, the following year Yzaguirre enrolled at the University of Maryland on the G.I. Bill, intending to begin a career in medicine. After one year, however, he decided to transfer to George Washington University, where he became involved in student and community activism in the capitol region. Marrying Audrey H. Bristow during his sophomore year, in 1968 Yzaguirre received his B.S. degree, and began his career in public policy. Going to school in the Washington, D.C. area had inspired Yzaguirre with the changes then going on in the federal government with relation to social justice. During the administration of President Lyndon B. Johnson the president had begun implementation of his ''Great Society'' program, one of the most notable facets being the 1964 passage of the Economic Opportunity Act. Under this act, the U.S. Office of Economic Opportunity (OEO) was established to serve as a chief actor in Johnson's so-called War on Poverty. Believing that at the federal level of government his efforts would do the most good, Yzaguirre joined the OEO's Migrant Division as a program analyst. In 1969 he founded Interstate Research Associates, a firm specializing in Mexican-American and education-based studies that Yzaguirre built into a highly respected nonprofit consulting firm now based in Washington, D.C.; after serving as the organization's executive director, he left in 1973 to return to Texas.

Growth of La Raza

In 1964, the same year that saw passage of the Economic Opportunity Act, 26-year-old Yzaguirre was working as a community organizer in south Texas. He founded the National Organization for Mexican-American Services (NOMAS) as a small nonprofit organization. NOMAS quickly expanded, and as its focus became more clear during the next four years, Yzaguirre joined with others who envisioned a larger organization, the Southwest Council of La Raza—now called the National Council of La Raza (NCLR). A nonpartisan, tax-exempt umbrella organization established in 1968 and dedicated to reducing poverty and racial discrimination and improving social opportunities for Hispanic Americans, the Washington, D.C.-based NCLR has become a respected voice of Hispanic interests in North America.

The name of Yzaguirre's new organization came after much thought. The term ''la raza,'' while sometimes narrowly translated as ''the race,'' actually has a broader meaning. First coined by early 20th-century Latin-American scholar José Vasconselos, the term translates into English most closely as ''the Hispanic people of the New World,'' a reflection of Vasconselos' realization that Latin Americas are not a race, but rather a union of many old-world races, faiths, and cultures: African, Arab, European, Jew, and Na-

tive American. Indeed, by 2000 the U.S. Latino population of 33.5 million people was composed of 66 percent Mexican Americans, 14 percent Central and South Americans, 9 percent Puerto Ricans, and 4 percent Cubans, in addition to Spanish-speaking immigrants from Europe and elsewhere.

During the first years of the NCLR's existence, Yzaguirre assisted the board of directors and the group's executive director, Herman Gallegos. Becoming president and chief executive officer of NCLR in 1974, Yzaguirre charted a new course for the organization, and dedicated his efforts to promote the interests of U.S. Latinos in areas of health care, education, employment, home ownership, and immigration. Boasting 270 affiliates in 40 states as well as Puerto Rico and the District of Columbia by 2000, NCLR grew to become the largest, most influential constituency-based national Hispanic organization in the United States. In addition, with its multimillion-dollar budget and a community network extending to 270 social activist groups across the nation, its efforts touch the lives of over 3.5 million Latinos each year.

While, according to the 2000 U.S. census blacks comprised 13 percent of the U.S. population and whites 69 percent, Hispanics had also become a significant minority group, also ranking at 13 percent of the total U.S. population. In contrast to the black minority, however, Hispanics' advances in this area were recent; during the 1990s alone their population increased by 60 percent. Census data further showed that, with a growth rate greater than that of the U.S. population overall, the Hispanic population was projected to become the largest U.S. minority group by 2005.

High-Profile Social Advocate

The findings of the U.S. census, while encouraging to Hispanics who had long suffered from a low political profile in relation to the vocal black minority, also reflected problems that Yzaguirre had been grappling with for several decades. Although they were the fastest-growing U.S. population segment, Hispanics also showed traditionally low rates of graduation from either high school or college, and most served in jobs that traditionally paid meagre wages: as laborers or in service industries, for example. The median income of an Hispanic family was far below that of whites, and one quarter of all Latinos lived below the so-called ''poverty line,'' according to the census.

While the NCLR worked to combat the problems facing Hispanics on the grassroots level through its network of social-service advocates, Yzaguirre tackled the problem on the federal and organizational level, becoming a figurehead for NCLR concerns. In addition to speaking before organization and university assemblies, he worked to cultivate a media presence as well, and was soon sought out as a commentator on Hispanic concerns by the major television networks, as well as speaking on the *Today* show and on National Public Radio. Widely quoted in the press, his editorials and remarks were picked up in the pages of the nation's most respected newspapers: the *Chicago Tribune, Los Angeles Times, New York Times,* and *Wall Street Journal* among them.

Deeply involved in immigration issues, he joined the Council on Foreign Relations and in 1979 began a five-year commitment to the Working Commission on the Concerns of Hispanics and Blacks. From 1976 to 1979 he chaired the Forum of National Hispanic Organizations, and became involved within the Common Cause organization as well. In 1977 he cofounded the National Neighborhood Coalition, and was the first Hispanic to serve on the executive committee of the Leadership Conference on Civil Rights. From 1989 to 1990 Yzaguirre also became one of the first Latinos to hold a fellowship at the Institute of Politics at Harvard University's John F. Kennedy School of Government.

Vocal Proponent of Latino Family

Addressing issues of immigration, Yzaguirre believes that the United States has the duty to protect its borders and decide who it should allow within its borders. But he also maintains that the United States must recognize itself as a nation composed of immigrants. The nation's immigration policies, therefore, must reflect its own heritage, as well as its open relationship with neighbors to the north and south. Criticizing the traditional Bracero system that seeks to identify illegal immigrants by allowing them to obtain temporary work permits, he has argued that a truly fair immigration policy would allow taxpaying illegal immigrants—many of whom risk arrest in order to support their families by working in the United States—to earn full legal status as American citizens.

On the controversy regarding bilingual education, Yzaguirre has supported efforts to establish such programs when combined with strong English-language programs. While encouraging Hispanics to treasure the traditions and language of their forbears, he also has exhorted Latinos to learn English as a way of integrating fully in their role as American citizens. Other issues on which Yzaguirre has spoken out include the media's representation of Hispanic Americans and social welfare items as extending food stamps and other benefits to legal immigrants who are not yet citizens of the United States.

Yzaguirre's strongest advocacy has been in the arena of education, which he sees as the key to strengthening the Latino family. In honor of his efforts, Texas's Tejano Center for Community Concerns established charter schools in Houston and Brownsville that bear his name: The Raul Yzaguirre School for Success. Acting within the political arena, during the late 1990s Yzaguirre was appointed chairperson of President Bill Clinton's advisory commission on Educational Excellence for Hispanic Americans, although he left after a year due to differences between himself and the Clinton Administration.

A Life's Work Honored

Yzaguirre has been honored on many occasions for his work, both in and out of the Latino community. He became the first Hispanic to receive Princeton University's Rockefeller Public Service Award for outstanding public service in 1979. Almost two decades later, in 1998, he was awarded both the Hubert H. Humphrey Civil Rights Award by the Leadership Conference on Civil Rights, and the Charles

Evan Hughes Gold Medal Award for courageous leadership in civic and humanitarian affairs, presented to Yzaguirre by the National Conference for Community and Justice. One of the most noted honors of his career came in 1993, when the Mexican government presented Yzaguirre with the Order of the Aztec Eagle, the highest honor awarded by that country to citizens of another nation.

In addition to his work for the NCLR, Yzaguirre has served on a number of boards of directors, including the Salvation Army, the National Democratic Institute, Sears, and the Enterprise Foundation, and during the 1990s was chairperson of the Independent Sector, a large-scale nonprofit coalition of foundations, nonprofit corporations, and voluntary organizations. He also founded the Hispanic Association of Corporate Responsibility as a way of encouraging an Hispanic presence in U.S. corporate structure. Other roles include serving as president of the Mexican and American Solidarity Foundation. A strong supporter of his own family as well, Yzaguirre and his wife have raised five children, Regina, Raul Jr., Elisa, Roberto, Rebecca, and Benjamin.

''I believe that we seek power to help this nation fulfill its destiny; to live up to its ideals and to go beyond the sometimes narrow definition of what it means to be an American,'' Yzaguirre remarked at the 2003 awards ceremony of the Congressional Hispanic Caucus Institute. Noting that Hispanics will continue to demand equal rights, he went on to state his pluralistic vision of ''a nation where people are judged by their actions and not by their accents.'' While continuing to act as a leader of the Latino community, in January of 2004, at age 65, Yzaguirre stepped down as NCLR president, choosing University of Kansas vice chancellor Janet Murguia to take his place. His appointment was a reflection of a new era for the NCLR as well as for Hispanic Americans, as Latino populations have shifted north and to the Midwest since the 1990s. During the announcement of her appointment Murguia noted to the *Kansas City Star:* ''It is not only important that the needs of the Hispanic community be advanced for the sake of our community, but really for the sake of our country. The stakes are very high, and I am humbled by this opportunity.''

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Z

Natan Zach

Israeli poet, critic, editor and translator Natan Zach (born 1930) is credited with beginning a stylistic revolution within the world of Israeli poetry. He maintains an active role in educating and shaping the poets of the world in his position among the faculty in the Humanities Department at the University of Haifa in Israel.

Beginnings

Zach was born of a German father and an Italian mother on December 13, 1930, in Berlin, Germany and immigrated to Palestine in 1935 when he was five years old. The family soon settled in Haifa, and little is recorded in English regarding his formative years. His first poem was published in 1950, and he was enrolled in various educational institutions from 1952 until he received his BA from the Hebrew University in Jerusalem and Tel Aviv in 1967. From 1968 until 1979 Zach lived in England and did his doctorate work at the University of Essex in England. He was granted his Ph.D. from that institution in 1970. He then returned to Israel to lecture at Tel Aviv University and was later appointed as a professor at the University of Haifa.

Literary Career

Zach was appointed Artistic Co–Director of the Ohel Theatre in Israel in 1960, and stayed with them until 1965. During the same period he served as Lector of the Dvir Publishing House in Tel Aviv for five years from 1959 until 1964. He was an advisor for the Chambre Theater in Tel Aviv in 1967, and served as the London news editor for the Jewish Telegraphic Agency from 1967 through 1979. He has acted as Co–Editor of the Igre Literary Year Book in Jerusalem since 1984, and has worked in Haifa, Israel as a professor of comparative literature since 1993.

Zach is not only a poet, but is also a celebrated translator from English and German into Hebrew. He has translated (among others) the poetry of Else Schüler and Alan Ginsberg. In addition to poetry he wrote a prose piece titled *Death of my Mother,* and his work has been published on its own and in periodicals around the world including *Atlantic Monthly* (U.S.), *Stand* (UK), *Caracters* (France), *Hortulus* (Switzerland), and all major Israeli periodicals.

Activism

Zach has been an ardent civil–rights activist. In 1988 he and fellow literary critic Nissim Calderon were scheduled to head the advisory committee for the International Poetry Festival celebrating Israel's 40th Anniversary, but felt that the festival would not be able to separate itself from the government's military actions at the time on the West Bank, and they feared that supporting one would be supporting the other. In their letter of resignation posted on *The New York Review of Books* website, Zach and Calderon wrote, ''A Government . . . [whose acts] may only be described as State Terror. . . no longer merits that poets come to a festivity hosted by it to read there from their poems.'' Their resignation and inflammatory letter launched a great deal of controversy. The remaining contributors either resigned or expressed their intention to boycott the festival, and as a result it was officially cancelled.

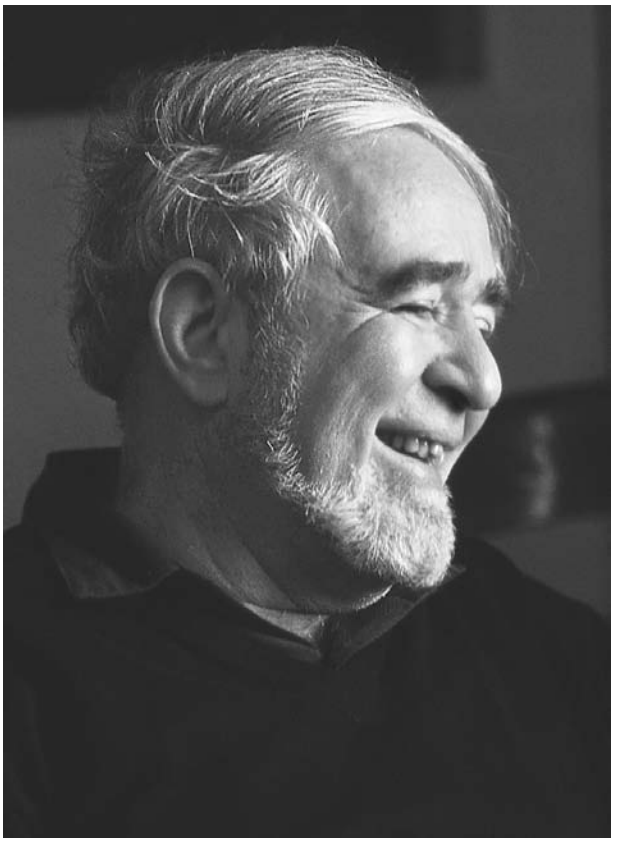

Revolutionary Poet

Zach has been known since the mid–1950s as the leader of the Hebrew Modernistic Revolution. *Contemporary Authors* stated that he is known ''for having introduced a sparse, colloquial style of poetry, which broke away from the formal, musical form that was prevalent in Hebrew poetry in the 1930s and 1940s.'' Yair Mazor, in his 1998 analysis of contemporary Hebrew poetry published in *World Literature Today,* discussed Zach's hand in the birth of what he describes as a ''tempestuously esthetic revolution in the territory of modern Hebrew/contemporary Israeli poetry.'' Mazor discussed the *Likerat* (Toward)—a group of young poets and critics spearheaded by Zach that admired and aspired to the poetic principles of artists such as Ezra Pound, T.S. Eliot, W.H. Auden, William Carlos Williams, Wallace Stevens, and e.e. cummings. Zach's most significant contribution to this movement would be the publication of his 1959 article *Reflections Upon Nathan Alterman's Poetry,* a treatise in which he criticized Alterman's poetics in favor of ''a 'poetics of modesty': simplicity in theme, syntax, and diction; understated rhetoric, avoidance of symbolistic intricacy, and flexible rhyme patterns; metrical and rhythmic structures that follow and reflect the flow of conversational language, refraining from lofty, elevated, cerebral, and flashy poetic devices and structures while employing irony in a subtle, distilled fashion; in short, an appealingly simple poetics without undue simplification.''

Translation Troubles

Despite having written prolifically since the 1950s, only two of Zach's titles have been released in English: *Against Parting* (1967) and *The Static Element* (1983), which includes selections from *Early Poems* (1955), *Various Poems* (1960), *All the Milk and Honey* (1964) and *North Easterly* (1979). Critic Alan Mintz, in a *New Republic* review of *The Static Element*—Zach's personal responses to World War II which were written between 1955 and 1979—described Zach's belief that ''[p]oetry had to be brought back close to the bone of modern consciousness.'' The style Zach favored was conversational and spare, an aggressive departure from the traditional style of Hebrew poetry.

While Zach is a major Israeli poet, he has never been as well known outside of his native land as his contemporary Yehuda Amichai, who has been extremely popular with the international reading public. Zach is considered by most critics to be a superior craftsman to Amichai, but his reputation has been irreversibly affected by the fact that his work is more difficult to translate from Hebrew into English. The reason for this lies literally in the translations. While Zach's work remains largely un–translated, Amichai made sure that his poems were well–translated and widely available to the international community. He also spent a great deal of time participating in reading tours of the United States and Europe. Mintz explains, ''Because Zach's [poetic messages] depend on fine manipulations of tone and idiom, his verse does not go over into English easily.'' Mintz believes that the popularity of Zach's works will grow in the future as more translations are completed because his poetry is international and modern, rather than exclusively Israeli in both content and style.

Zach's use of colloquial Hebrew set him apart from both his predecessors and his contemporaries, as did his use of secular literary allusions. Despite his general lack of exposure, the *Jewish Virtual Library* records that individual poems from Zach's published works have been widely translated and consumed, making the journey from Hebrew into languages including Arabic, Dutch, English, Portuguese, Russian, Yiddish, Vietnamese, and many others.

Honored Among Many

Zach was awarded the Bialik Prize (Israel's most prestigious literary award) for 1981, and received the Israel Prize (Israel's highest award for excellence in all areas of human effort) in 1995. He also won the Feronia Prize for poetry—an Italian award for international poets issued in Rome.

Books

Cassell's Encyclopaedia of World Literature, Volume 3, William Morrow & Company, Inc., 1973.
Contemporary Authors, Volume 156, Gale Research, 1997.
The International Authors and Writers Who's Who, 10th Edition, Melrose Press Ltd., 1986.
The Reader's Adviser, Volume 2, R.R. Bowker, 1994.

Periodicals

The New Republic, Volume 189, October 1983.
World Literature Today, Volume 72, Number 3, Summer 1998.

Online

''Authors of the 11th Prague Writers' Festival,'' *11th Prague Writers' Festival 2001,* http://www.pwf.pragonet.cz/2001/authorsen/14 (January 2, 2004).

''Because Man is the Tree of the Field,'' *Jewish Heritage Online Magazine,* http://www.jhom.com/topics/trees/zach (January 2, 2004).

''A Letter of Resignation,'' *The New York Review of Books,* http://www.nybooks.com/articles/4406 (January 2, 2004).

''Natan Zach,'' *Israel—Poetry International Website,* http://www.israel.poetryinternational.org/cwolk/view/20207 (January 2, 2004).

''Natan Zach,'' *Jewish Virtual Library,* http://www.us—israel.org/jsource/biography/zach (January 2, 2004).

''Prof. Nathan Zach,'' *University of Haifa—Faculty of Humanities,* http://www.theatre.haifa.ac.il/staff/zach (January 2, 2004). □

HOW TO USE THE *SUPPLEMENT* INDEX

The *Encyclopedia of World Biography Supplement (EWB)* Index is designed to serve several purposes. First, it is a cumulative listing of biographies included in the entire second edition of *EWB* and its supplements (volumes 1-24). Second, it locates information on specific topics mentioned in volume 24 of the encyclopedia—persons, places, events, organizations, institutions, ideas, titles of works, inventions, as well as artistic schools, styles, and movements. Third, it classifies the subjects of *Supplement* articles according to shared characteristics. Vocational categories are the most numerous—for example, artists, authors, military leaders, philosophers, scientists, statesmen. Other groupings bring together disparate people who share a common characteristic.

The structure of the *Supplement* Index is quite simple. The biographical entries are cumulative and often provide enough information to meet immediate reference needs. Thus, people mentioned in the *Supplement* Index are identified and their life dates, when known, are given. Because this is an index to a *biographical* encyclopedia, every reference includes the *name* of the article to which the reader is directed as well as the volume and page numbers. Below are a few points that will make the *Supplement* Index easy to use.

Typography. All main entries are set in boldface type. Entries that are also the titles of articles in *EWB* are set entirely in capitals; other main entries are set in initial capitals and lowercase letters. Where a main entry is followed by a great many references, these are organized by subentries in alphabetical sequence. In certain cases—for example, the names of countries for which there are many references—a special class of subentries, set in small capitals and preceded by boldface dots, is used to mark significant divisions.

Alphabetization. The Index is alphabetized word by word. For example, all entries beginning with *New* as a separate word (*New Jersey, New York*) come before *Newark.* Commas in inverted entries are treated as full stops (*Berlin; Berlin, Congress of; Berlin, University of; Berlin Academy of Sciences*). Other commas are ignored in filing. When words are identical, persons come first and subsequent entries are alphabetized by their parenthetical qualifiers (such as *book, city, painting*).

Titled persons may be alphabetized by family name or by title. The more familiar form is used—for example, *Disraeli, Benjamin* rather than *Beaconsfield, Earl of.* Cross-references are provided from alternative forms and spellings of names. Identical names of the same nationality are filed chronologically.

Titles of books, plays, poems, paintings, and other works of art beginning with an article are filed on the following word (*Bard, The*). Titles beginning with a preposition are filed on the preposition (*In Autumn*). In subentries, however, prepositions are ignored; thus *influenced by* would precede the subentry *in* literature.

Literary characters are filed on the last name. Acronyms, such as UNESCO, are treated as single words. Abbreviations, such as *Mr., Mrs.,* and *St.,* are alphabetized as though they were spelled out.

Occupational categories are alphabetical by national qualifier. Thus, *Authors, Scottish* comes before *Authors, Spanish,* and the reader interested in Spanish poets will find the subentry *poets* under *Authors, Spanish.*

Cross-references. The term *see* is used in references throughout the *Supplement* Index. The *see* references appear both as main entries and as subentries. They most often direct the reader from an alternative name spelling or form to the main entry listing.

This introduction to the *Supplement* Index is necessarily brief. The reader will soon find, however, that the *Supplement* Index provides ready reference to both highly specific subjects and broad areas of information contained in volume 24 and a cumulative listing of those included in the entire set.

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25

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CONTENTS

INTRODUCTION vii
ADVISORY BOARD ix
ACKNOWLEDGMENTS xi
OBITUARIES xiii
TEXT 1
HOW TO USE THE INDEX 451
INDEX 453

INTRODUCTION

The study of biography has always held an important, if not explicitly stated, place in school curricula. The absence in schools of a class specifically devoted to studying the lives of the giants of human history belies the focus most courses have always had on people. From ancient times to the present, the world has been shaped by the decisions, philosophies, inventions, discoveries, artistic creations, medical breakthroughs, and written works of its myriad personalities. Librarians, teachers, and students alike recognize that our lives are immensely enriched when we learn about those individuals who have made their mark on the world we live in today.

Encyclopedia of World Biography Supplement, Volume 25, provides biographical information on 200 individuals not covered in the 17-volume second edition of *Encyclopedia of World Biography* (*EWB*) and its supplements, Volumes 18, 19, 20, 21, 22, 23, and 24. Like other volumes in the *EWB* series, this supplement represents a unique, comprehensive source for biographical information on those people who, for their contributions to human culture and society, have reputations that stand the test of time. Each original article ends with a bibliographic section. There is also an index to names and subjects, which cumulates all persons appearing as main entries in the *EWB* second edition, the Volume 18, 19, 20, 21, 22, 23, and 24 supplements, and this supplement—more than 8,000 people!

Articles. Arranged alphabetically following the letter-by-letter convention (spaces and hyphens have been ignored), articles begin with the full name of the person profiled in large, bold type. Next is a boldfaced, descriptive paragraph that includes birth and death years in parentheses. It provides a capsule identification and a statement of the person's significance. The essay that follows is approximately 2,000 words in length and offers a substantial treatment of the person's life. Some of the essays proceed chronologically while others confine biographical data to a paragraph or two and move on to a consideration and evaluation of the subject's work. Where very few biographical facts are known, the article is necessarily devoted to an analysis of the subject's contribution.

Following the essay is a bibliographic section arranged by source type. Citations include books, periodicals, and online Internet addresses for World Wide Web pages, where current information can be found.

Portraits accompany many of the articles and provide either an authentic likeness, contemporaneous with the subject, or a later representation of artistic merit. For artists, occasionally self-portraits have been included. Of the ancient figures, there are depictions from coins, engravings, and sculptures; of the moderns, there are many portrait photographs.

Index. The *EWB Supplement* index is a useful key to the encyclopedia. Persons, places, battles, treaties, institutions, buildings, inventions, books, works of art, ideas, philosophies, styles, movements—all are indexed for quick reference just as in a general encyclopedia. The index entry for a person includes a brief identification with birth and death dates *and* is cumulative so that any person for whom an article was written who appears in the second edition of *EWB* (volumes 1-16) and its supplements (volumes 18-25) can be located. The subject terms within the index, however, apply only to volume 25. Every index reference includes the title of the article to which the reader is being directed as well as the volume and page numbers.

Because *EWB Supplement,* Volume 25, is an encyclopedia of biography, its index differs in important ways from the indexes to other encyclopedias. Basically, this is an index of people, and that fact has several interesting consequences. First, the information to which the index refers the reader on a particular topic is always about people associated with that topic. Thus

the entry "Quantum theory (physics)" lists articles on people associated with quantum theory. Each article may discuss a person's contribution to quantum theory, but no single article or group of articles is intended to provide a comprehensive treatment of quantum theory as such. Second, the index is rich in classified entries. All persons who are subjects of articles in the encyclopedia, for example, are listed in one or more classifications in the index—abolitionists, astronomers, engineers, philosophers, zoologists, etc.

The index, together with the biographical articles, make *EWB Supplement* an enduring and valuable source for biographical information. As school course work changes to reflect advances in technology and further revelations about the universe, the life stories of the people who have risen above the ordinary and earned a place in the annals of human history will continue to fascinate students of all ages.

We Welcome Your Suggestions. Mail your comments and suggestions for enhancing and improving the *Encyclopedia of World Biography Supplement* to:

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OBITUARIES

The following people, appearing in volumes 1-24 of the *Encyclopedia of World Biography,* have died since the publication of the second edition and its supplements. Each entry lists the volume where the full biography can be found.

ABRAMOVITZ, MAX (born 1908), American Architect, died in Pound Ridge, New York, on September 12, 2004 (Vol. 18).

ARAFAT, YASSER (born 1929), Chairman of the Palestinian Liberation Organization, died in Paris, France, on November 11, 2004 (Vol. 1).

AVEDON, RICHARD (born 1923), American fashion photographer, died following a brain hemorrhage, in San Antonio, Texas, on October 1, 2004 (Vol. 1).

BELLOW, SAUL (born 1915), American novelist and Nobel Prize winner, died in Brookline, Massachusetts, on April 5, 2005 (Vol. 2).

BETHE, HANS ALBRECHT (born 1906), Alsatian American physicist, died in Ithaca, New York, on March 6, 2005 (Vol. 2).

CARSON, JOHNNY (born 1925), American television host and comedian, died of emphysema, in Los Angeles, California, on January 23, 2005 (Vol. 3).

CHILD, JULIA (born 1912), American chef, author, and television personality, died of complications from kidney failure, in Santa Barbara, California, on August 13, 2004 (Vol. 3).

CHISHOLM, SHIRLEY ANITA ST. HILL (born 1924), African American congresswoman, died in Ormond Beach, Florida, on January 1, 2005 (Vol. 4).

COCHRAN, JOHNNIE (born 1937), African American lawyer, died of a brain tumor, in Los Angeles, California, on March 29, 2005 (Vol. 4).

CRICK, FRANCIS HARRY CROMPTON (born 1916), English molecular biologist, died in San Diego, California, on July 28, 2004 (Vol. 4).

DAVIS, GLENN (born 1925), American football player, died of complications from prostate cancer, in La Quinta, California, on March 9, 2005 (Vol. 21).

DAVIS, OSSIE (born 1917), African American playwright, actor, and director, died in Miami Beach, Florida, on February 4, 2005 (Vol. 4).

DERRIDA, JACQUES (born 1930), French philosopher, died of pancreatic cancer, in Paris, France, on October 8, 2004 (Vol. 4).

EBB, FRED (born 1935), American lyricist, died of a heart attack, in Manhattan, New York, on September 11, 2004 (Vol. 21).

FAIRCLOUGH, ELLEN LOUKS (born 1905), Canadian Cabinet minister, died in Hamilton, Ontario, Canada, on November 13, 2004 (Vol. 5).

FONG, HIRAM LEONG (born 1907), American politician and businessman, died of kidney failure, in Honolulu, Hawaii, on August 18, 2004 (Vol. 18).

FORMAN, JAMES (born 1928), American writer, journalist, political philosopher, and leader of the Student Nonviolent Coordinating Committee, died of colon cancer, in Washington, D.C., on January 10, 2005 (Vol. 6).

GILKEY, LANGDON BROWN (born 1919), American ecumenical Protestant theologian, died of meningitis, in Charlottesville, Virginia, on November 19, 2004 (Vol. 6).

HILL, HERBERT (born 1924), American scholar and civil rights activist, died in Madison, Wisconsin, on August 15, 2004 (Vol. 7).

HOUNSFIELD, GODFREY (born 1919), English biomedical engineer, died in Kingston upon Thames, England, on August 12, 2004 (Vol. 7).

JENNINGS, ROBERT YEWDALL (born 1913), British judge and president of the International Court of Justice, died in Cambridge, England, on August 4, 2004 (Vol. 8).

JOHN PAUL II (born 1920), Polish Pope, died at the Vatican, on April 2, 2005 (Vol. 8).

JOHNSON, PHILIP (born 1906), American architect, critic, and historian, died in New Canaan, Connecticut, on January 25, 2005 (Vol. 8).

JONES, FAY (born 1921), American architect, died of heart and lung failure, in Fayetteville, Arkansas, on August 30, 2004 (Vol. 8).

KENNAN, GEORGE F. (born 1904), American diplomat, author, and scholar, died in Princeton, New Jersey, on March 17, 2005 (Vol. 8).

KÜBLER-ROSS, ELISABETH (born 1926), Swiss-born American psychiatrist, died of natural causes, in Scottsdale, Arizona, on August 24, 2004 (Vol. 9).

MARTIN, AGNES (born 1912), American painter, died in Taos, New Mexico, on December 16, 2004 (Vol. 10).

MAYR, ERNST (born 1904), American evolutionary biologist, died in Bedford, Massachusetts, on February 3, 2005 (Vol. 10).

MILLER, ARTHUR (born 1915), American playwright, novelist, and film writer, died of heart failure, in Roxbury, Connecticut, on February 10, 2005 (Vol. 11).

MILOSZ, CZESLAW (born 1911), Polish author and poet, died in Krakow, Poland, on August 14, 2004 (Vol. 11).

MYDANS, CARL (born 1907), American photojournalist, died in Larchmont, New York, on August 16, 2004 (Vol. 11).

RAINIER III, PRINCE OF MONACO (born 1923), ruler of the principality of Monaco, died of heart, lung, and kidney failure, in Monaco, on April 6, 2005 (Vol. 18).

REEVE, CHRISTOPHER (born 1952), American actor and activist, died of heart failure, in Mount Kisco, New York, on October 10, 2004 (Vol. 18).

SONTAG, SUSAN (born 1933), American essayist, died of leukemia, in New York, New York, on December 28, 2004 (Vol. 14).

TANGE, KENZO (born 1913), Japanese architect and city planner, died of heart failure, in Tokyo, Japan, on March 22, 2005 (Vol. 15).

TORRENCE, JACKIE (born 1944), American storyteller, died of a heart attack, in Salisbury, North Carolina, on November 30, 2004 (Vol. 19).

VAN DUYN, MONA (born 1921), American poet laureate, died of bone cancer, in University City, Missouri, on December 2, 2004 (Vol. 15).

VERA, YVONNE (born 1964), Zimbabwean author, died in Toronto, Ontario, Canada, on April 7, 2005 (Vol. 23).

WEIZMAN, EZER (born 1924), Israeli air force commander and former president of Israel, died of pneumonia, in Israel, on April 23, 2005 (Vol. 16).

WILKINS, MAURICE HUGH FREDERICK (born 1916), English biophysicist, died in London, England, on October 5, 2005 (Vol. 18).

ZHAO ZIYANG (born 1919), Chinese statesman, died in Beijing, China, on January 17, 2005 (Vol. 16).

A

Magdalena Abakanowicz

Polish abstract sculptor and weaver Magdalena Abakanowicz (born 1930) is considered by critics to be one of the most extraordinary creative artists in the world. A pioneer in her field, her work has been featured in more than a hundred group shows and forty solo exhibitions, and is on display in over forty museums including Warsaw, Amsterdam, Germany, New York, Brazil, Japan, Paris, and Chicago.

Early Life

Magdalena Abakanowicz was born on June 20, 1930, in Falenty, Poland eight miles west of Warsaw. Her father was Konstanty Abakanowicz, a Russian Tartar descendant of Abaka–Khan—great–grandson of Genghis Khan—who fled to Poland to escape the Bolshevik revolutions. Her mother was Helena Domaszowska Abakanowicz, descended from the Polish nobility and one in a long line of Polish aristocrats. The second of two daughters, Magdalena's mother had desperately wanted a son, and Magdalena always felt that she was a great disappointment in that regard. Abakanowicz was raised in a thirty–two room mansion on a country estate in eastern Poland, and her elevated social class isolated her from other children and her parents.

Surrounded by servants and tutors, Abakanowicz struggled with a deep loneliness which she held at bay by spending the majority of her waking hours communing with the natural world in the ancient woods and fields that surrounded her home. She later wrote a prose poem titled *Portrait X 20* that described her fascination with the cohesive connections between the flora and fauna she encountered, and her desire to be included in that cosmic unity. When she was not being drilled by tutors or cared for by servants, she ran wild in the forests, striving to feel at home among the gnarled, towering trees and soft, vibrant vegetation.

Abakanowicz's life of privilege ended abruptly in 1939, when German Nazis invaded Poland. She was nine years old when the tanks rolled onto her parents' estate grounds, and the woods and fields she had sought refuge in became a war zone crawling with soldiers and thieves. Her father quickly joined the Polish Resistance, and their home acted as a refuge for partisans and Jews. The young girl learned how to assemble and shoot a gun, but as she mentioned in Barbara Rose's 1994 biography *Abakanowicz,* losing the forests left her feeling ''hollow, as if [her] insides had been removed and the exterior, unsupported by anything, shrank, losing its form.'' In 1943, a drunken Wehrmacht soldier broke into their home and shot Abakanowicz's mother right before her eyes—the bullet severing her mother's right arm at the shoulder. At the end of World War II, Abakanowicz and her family found themselves permanently exiled by the encroaching German forces, and fled to Warsaw.

While living in Warsaw, Abakanowicz's family had to keep their aristocratic background hidden. They were classified as enemies of the people because of their previous wealth, and had to sell everything they owned on the black market to avoid suspicion. Abakanowicz's parents opened a modest newspaper stand and did their best to keep their affluent heritage a secret. In August and September of 1944, Warsaw was rocked and decimated by a bloody uprising. A

fourteen–year–old Abakanowicz watched women and children being strapped to tanks and used as human shields. She served as a nurse's assistant in a makeshift clinic, and was exposed to the broken and damaged bodies of the patients who were treated there—imprinted with images of death and disfigurement that would inform her art later in life.

In 1947, Poland was occupied by the liberating efforts of the Soviet army, and Communist representatives took over the Polish government. Abakanowicz wanted to study art, but to do so she had to convince her parents and fight the ban that had been imposed by Stalin against the previously wealthy attending universities. In 1949, she lied about her family history with the blessing of her parents, and was admitted into an art school in Sopot on the Baltic coast.

Education

Although Abakanowicz began her studies at the Academy of Fine Arts in Sopot, a year later, in 1950, she transferred to the Academy of Fine Arts in Warsaw and remained there until 1955. She lived with various families who were willing to house students and supported herself and her education by selling her blood, a pint every two weeks, as well as performing multiple odd jobs such as coaching athletes, cleaning the streets, small construction, and all–night shifts holding a lamp for men repairing streetcar lines. Her artistic education coincided with the period in which Social Realism was both popular and expected. Propaganda art featuring paintings of happy peasants smiling as they worked was prevalent, and despite the distaste Abakanowicz had for the artistic work of the time, she knew she must persevere and obtain a degree if she wanted to enter the Polish Artists' Union and work as a sculptor someday.

The young artist was unable to study sculpture right away, and initially focused on painting. Her nonrealistic images, however, offended her teachers who believed that the purpose of art was to help build a perfect society. Hoping to exercise the freedom to truly express herself in this repressive atmosphere, she gravitated towards textile work and weaving, a low–visibility and traditionally female medium which allowed her to experiment without attracting the wrong kind of attention. Abakanowicz graduated with a M.A. from the Warsaw Academy of Fine Arts in 1955, and began to pursue a career as a working artist. On September 22, 1956, Abakanowicz married civil engineer Jan Kosmowski, who remains a loving partner and presently acts as her business manager, engineering consultant, and photographer. 1957 saw an influx of creative energy in Warsaw, and Abakanowicz attended gatherings of artists, intellectuals, scientists, and politicians in the one–room apartment of Constructivist painter Henryk Stazewski. She thought of this as her true schooling, and found the company both challenging and inspiring.

Life as an Artist

In the Spring of 1960, Abakanowicz was granted her first one–woman show at Galerie Kordegarda, in Warsaw. Just hours before opening, however, a government official demanded that it be shut down due to the abstract nature of the pieces Abakanowicz had prepared. Seasoned weaver and tapestry artist Maria Laszkiewicz had come to view the exhibit, and although no one was allowed to enter the building, she saw some of Abakanowicz's pieces through an open window. She was so impressed with the work that she took the young artist under her wing, allowing Abakanowicz to work in her basement studio for many years. In 1962, Laszkiewicz entered Abakanowicz in the First International Biennial of Tapestry in Lausanne, Switzerland.

At the Biennial, Abakanowicz entered a group of textile objects that were awarded a category of their own by the judges because they did not fit into any of the show's established groups. People began calling them *Abakans*—based on the artist's name—because they defied categorization. The structures were assembled from pieces and hung from the ceiling to create a uniquely expressive environment. The Abakans were unlike anything anyone had ever seen. Viewers and critics alike stumbled over images and words in an attempt to describe their powerful effect. In a single 1995 *Art Journal* review, the Abakans were likened to ''cocoons,'' ''underwater vegetation,'' ''rain–swollen clouds,'' ''cloaks,'' ''chambers,'' ''forests,'' ''shells.'' They created a wave of interest that swept the international artistic community, and effectively launched her career as a ground–breaking artist.

In 1965, Abakanowicz became a member of Z.A.I.K.S.—the Union of Polish Artists, Writers and Composers. She also obtained a position as an instructor at the National College of Fine Art in Poznah. She rose to the level of associate professor in 1974, and full professor in 1979. She remained until 1990, when she retired from teaching to devote her full energy to her own work. Abakanowicz made it clear that she would never abandon her native country of Poland, regardless of the difficulties of working in a post–Solidarity culture. She always faced the economic and environmental challenges with determination and patience, standing in line for meat and dealing with rationing along with other Polish housewives. It is an exceedingly bureaucratic trial to travel and work outside the country, but she feels infinitely at home in Poland, and believes that living there colors her work.

Critical Reception

Many critics feel that Abakanowicz's isolated, provincial upbringing provided an artistic sensibility rooted in magic and myth rather than modernity. Her art has been described as abiding in the spaces between organic and man–made, life and death, creation and destruction, wisdom and madness, dream and reality. The group, crowd, parade, and tribe are a recurring theme in her work, with each individual piece cast from the same mold, then enhanced until it is slightly irregular. When displayed together, some viewers find that they express an essential humanity, while others find them terrifying and anonymous. Abakanowicz personally controls where and how her art is shown, always installing the pieces herself so that the result is site–specific, utilizing the space the pieces are placed in as an integral part of the overall expression. The end product is described by the *Smithsonian*'s John Dornberg as ''haunting, anguished, personal art charged with energy and

emotions that jar the senses.'' Although most critics agree that the pieces operate as powerful, emotional structures that relate to the world we live in and the shape, unreliability, and tensions of the human body, the 1997 *Chambers Biographical Dictionary* also labels the exhibitions as ''primitive and disturbing.''

Abakanowicz's better known works include *Abakans* and *Black Garment* (1969), *Heads* (1975), *Seated Figures* (1974–1979), *Backs* and *Embryology*—described by the November 1993 issue of *Artforum International* as ''A morass of 600 hand–stitched elements made of burlap, cotton, gauze, hemp, nylon, and sisal, shaped like boulders, stones and pebbles, [and] arranged to allow the viewer to walk among [them] . . . like swaddling clothes for invisible babies, these elements formed a distressing pile of organic structures, thrown on top of each other as if in a collective grave'' (1978–1981), *Katharsis* (1985), *Incarnations* (1986), *War Games*—misfit trees deemed too irregular for wood, and too dangerous to be left standing by the side of the road, salvaged and made into art, *Trunks, Arboreal Architecture, Wheel and Rope, Marrow Bone, Negev* (1987), *Space of Dragon* (1988), *Zyk, Winged Trunk, Anasta* (1989), *Great Ursa, Infantes, Circus, Puellae*—a host of headless, bronze figures lined up ''as if facing a mass execution or awaiting a roll call'' according to the *Artforum International* review (1992), *Hand–like Trees*—which, according to the January 1997 issue of *Art in America* featured ''stubby fingers spreading open in a helpless gesture of entreaty or closed tight in fists against the sky evok[ing] a voiceless cry protesting the injustice of the universe'' (1992–1993), and *Unrecognized* (2002). Each piece, as well as each series or cycle, requires years of work. *Embryology* took four years to complete, while *Seated Figures* and *Backs* took five and six years, respectively.

The Greatest Risk

Abakanowicz remains one of the cutting–edge artists of the times. She is eclectic and outspoken, a physically robust and emotionally vibrant individual. She also prefers to leave the meaning of her art up to the psyche of each viewer, and never explains her art. She told the *Smithsonian*'s Dornberg that ''people today are afraid to judge or understand such objects in their own way. We have got accustomed to having everything explained, explained and explained away . . . If you think it needs explaining, you wouldn't understand it anyway. At the bottom of all art, there is mystery.'' From her first government–banned solo show, to her present–day artistic efforts, Abakanowicz remains both controversial and admired. As she stated in the *Smithsonian* interview with Dornberg, ''We find out about ourselves only when we take risks, when we challenge and question . . . I was searching for the greatest risk; to make art of something that is not considered art.'' As her status has risen among the artistic communities of the world, the risks she has taken have provided art that will evoke powerful responses from viewers for years to come.

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Eddie Adams

Eddie Adams (1933–2004) is best known for his Pulitzer prize–winning photograph of a South Vietnamese officer shooting a Vietcong prisoner during the Vietnam War. The accomplishment established Adams early in his career as one of the United States' foremost photojournalists, although he later earned accolades for his work in fashion photography and advertising. He contributed to several of the ''Day in the Life'' series of photography books, including the popular *Day in the Life of America,* and founded the Eddie Adams Workshop for aspiring photojournalists.

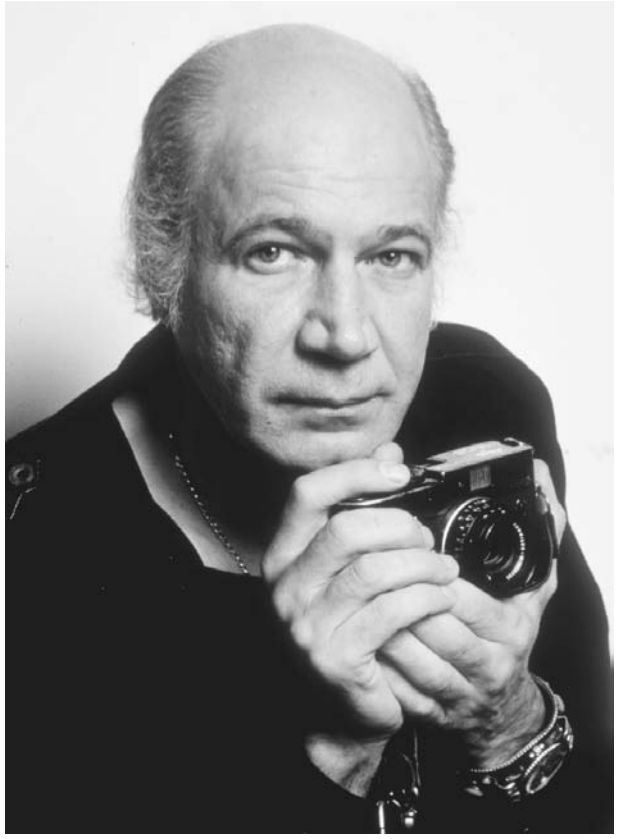

Photograph Credited with Changing Views on War

Adams was born to Edward and Adelaide Adams on June 12, 1933, in New Kensington, Pennsylvania. He developed his interest in photography while still a teenager, and served on the photography staff of his high school newspaper. He also worked as a wedding and portrait photographer. After graduating from high school, he enlisted in the United States Marine Corps, where he spent three years as a combat photographer during the Korean War. After leaving the Marines, Adams joined the staff of *The Evening Bulletin* in Philadelphia, where he worked from 1958 until 1962, at which time he became a photographer for the Associated Press (AP).

In 1965, Adams and his friend, United Press International (UPI) photographer Dirck Halstead, both decided they wanted to travel to Vietnam to photograph the war there, according to a reminiscence by Halstead on the Digital Journalist website. ''Sometime in the middle of an alcoholic haze, we came up with the idea that we should go to Vietnam,'' Halstead recalled. ''We agreed on a plan. I would go to UPI and tell them that Eddie had told me he was being assigned to the war, and he would do the same at AP, using me as the bait. It worked like a charm. A month later, Eddie and I were both on China Beach watching as the first waves of U.S. Marines came charging ashore.'' Adams remained in Vietnam for a year, often serving double–duty as a reporter.

He returned to Vietnam in 1967 and was near the South Vietnamese capital of Saigon on February 1, 1968, the Vietnamese New Year, when the Vietcong launched what came to be known as the Tet offensive. Adams recalled the events of that day to historian Susan D. Moeller, as recounted in an obituary in the London *Independent*: ''NBC heard about a battle taking place in Cholon, the Chinese section of Saigon. Vietcong were inside a Buddhist temple, using that as a cover to shoot into the street and into the South Vietnamese soldiers and police. A small minor battle was going on. So the NBC crew came over and said, 'Anyone want to come?' and I said, 'Why not?' '' It was during this battle that Adams snapped his legendary photograph of South Vietnamese Brigadier General Nguyen Ngoc Loan shooting a Vietcong prisoner in the head in the middle of the street. The photograph was completely uncalculated, Adams told Moeller. Adams and the news crew saw Loan grab the soldier and kept their cameras trained on the pair. ''As soon as he went for his pistol, I raised the camera thinking he was going to threaten him,'' Adams recalled. ''I took a picture. That was the instant he shot him. I had no idea it was going to happen. He put the pistol back in his pocket and walked over to us and said, 'He killed many of my men and many of your people.' And walked away.''

The photograph appeared in newspapers throughout the world, including on the front page of the *New York Times*, and the repercussions of the image's wide dissemination—both positive and negative—proved enormous. The photograph immediately established Adams as one of the world's top photojournalists and earned him the Pulitzer Prize for breaking–news photography in 1969. It is also largely credited with turning public opinion against U.S. involvement in the war. ''Together with Nick Ut's 1972 image of a naked girl fleeing her napalmed village and Ronald L. Haeberle's color pictures documenting the 1968 My Lai massacre (which were first published in *Life* in 1969), Mr. Adams' photograph reinforced a widespread belief that the South Vietnamese and American military were doing more harm than good in trying to win the war against an indigenous insurgency and the North Vietnamese army that sponsored it,'' Andy Grundberg wrote in his *New York Times* obituary of Adams.

Despite his anti–war views that developed during his time in Vietnam, Adams was never comfortable with the notion that his work had swayed public opinion. ''Photographs, you know, they're half–truths,'' Adams remarked after Loan's death, as quoted by Carl Schoettler in the *Baltimore Sun*. He was also distressed about the detrimental effects of the photograph on Loan, who became a despised figure both in his home country of South Vietnam and in the United States, where he emigrated after the war. Adams befriended Loan, who died of cancer in 1998, and refused to display the photograph publicly. ''General Loan was our guy. We were supporting him. And believe me, the Americans did just as bad things. I just happened to see this and shoot it . . . if you'd just grabbed somebody who'd killed maybe your best friend, how do you know you

wouldn't have pulled that trigger yourself?'' Adams observed in an interview in the London *Independent*. ''Would I have? I don't know. It's very possible. You know we don't know what we would do. It's war.''

Adams has said he was most proud of another Vietnam–based project, a series of photographs of 48 Vietnamese refugees who sailed to Thailand on a 30–foot boat but were denied entrance to the country. The photographs were presented to the United State Congress by the State Department and are widely credited with influencing the United States' decision to shelter as many as 200,000 South Vietnamese refugees. ''I would have rather won the Pulitzer for something like that. It did some good and nobody got hurt,'' Adams later remarked of the series, as quoted by Christopher Reed in an obituary that appeared in *The Guardian*.

Photographed World Figures, Penthouse Pets

Adams left the Associated Press in 1972 to freelance for *Time* magazine and returned in 1976 as the organization's first and only special correspondent. A *Time* assignment to photograph *Penthouse* magazine's Bob Guccione led to a commission to photograph a series of Penthouse Pets in the 1970s as well. After leaving the AP again in 1980, Adams spent the next two–and–a–half decades as a much sought–after freelance photographer and a special correspondent for *Parade* magazine, for whom he shot more than 350 covers. He covered 13 wars and shot portraits of such luminaries as Pope John Paul II, Anwar Sadat, Fidel Castro, Mikhail Gorbachev, Indira Gandhi, Deng Xiaoping, Richard Nixon, and George Bush. He also contributed to the popular ''Day in the Life'' photography book series, including *A Day in the Life of America* and in 2003, *A Day in the Life of the U.S. Armed Forces*.

Adams also used his work for charitable purposes. He shot the *Parade* cover every year for the Jerry Lewis Muscular Dystrophy Association Telethon Issue. In 1988, he founded Barnstorm: The Eddie Adams Workshop, a free, four–day intensive for selected aspiring photojournalists staffed by some of the nation's top photographers and journalists and held at Adams' farm in upstate New York. Sometimes, Adams' work spurred others toward charity. A 1995 photograph of a three–year–old child with leukemia, part of a photo essay for *Parade* on ''the most beautiful children in the world,'' instigated the creation of Project Linus. The organization provides security blankets to children who are seriously ill, traumatized or otherwise in need and has more than 300 chapters worldwide.

Adams also worked for numerous fashion, entertainment, and advertising clients, finding the work a suitable antidote to his war years. ''I started photographing celebrities because it takes nothing out of your heart, and it's fun if you can handle the publicists and the people around them,'' he remarked in an interview in the London *Independent*. ''And the sad thing is you make more money taking pictures of celebrities. Now I'm basically tired of crying. I've had my heart ripped out so many times. My whole life has been hurt.''

In May 2004, Adams was diagnosed with amyotrophic lateral sclerosis, or Lou Gehrig's disease. Following the diagnosis, he continued to work and continue with plans for Barnstorm. In addition, he created a video profile of himself that was featured during the Jerry Lewis Muscular Dystrophy Association Telethon to raise awareness of his disease. Adams died on September 19, 2004, survived by his wife Alyssa (Adkins) Adams and their son August, as well as three children from his previous marriage to Ann Fedorchak: Susan Ann Sinclair, Edward Adams II, and Amy Marie Adams.

''Five of his pictures on a single subject told you more than five pictures' worth; the total was always greater than the sum of the parts,'' former AP photography director Hal Buell remarked after Adams' death, as quoted in *News Photographer* magazine. ''He had a way of taking an idea an editor would suggest and building upon it, making it more than an idea or a suggestion. He made it a picture.''

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Akhenaten

Both defiled and admired during his lifetime and long after, the Egyptian pharaoh Akhenaten (c. 1385 B.C.–c. 1350 B.C.) was a revolutionary who transformed Egyptian society by instituting history's first monotheistic religion. Rejecting belief in Egypt's numerous traditional gods, Akhenaten worshipped the sun disk, or Aten, as the only true god. With his attempted eradication of Egypt's primary god, Amun, Akhenaten earned the hatred of Amun's high priests who called him Egypt's ''heretic pharaoh.'' A pioneer who also encouraged a radical art movement and became founder of the city of Amarna, Akhenaten survived the attempt to wipe his name from history. With his androgynous and deformed appearance, Akhenaten is one of the most fascinating pharaoh's of all time, and one who was considered to be well ahead of his time.

Family Worshipped Amun–Re

Akhenaten ruled during the New Kingdom period of ancient Egypt. He was the son of King Amenhotep III and his chief wife Queen Tiy, a commoner from the south. Amenhotep III had a long and prosperous reign characterized by diplomacy with neighboring nations rather than long military campaigns, a strategy that strengthened Egypt's security and power. Akhenaten grew up worshipping the traditional gods of the Egyptian people, based on natural elements and forces such as birds, animals, and the sun. The supreme deity was Amun–Re, a merger of the god of the cult Amun with the sun god Re. Sun worship had gained prominence as the universal power of the sun served as a metaphor for the power of Egypt and its kings. Some historical sources say that Queen Tiy had belonged to the cult of the sun disk, called the Aten, a variant of Re–worship, and brought her son into the religion.

In a society in which religion and politics were indivisible, the priests of the chief god Amun gained power and wealth. With increased political influence, the priests of the Temple of Amun at Karnak were beginning to threaten the authority of the pharaohs. Noticing this growing power of the Amun priests, Amenhotep III perhaps had warned his son to curb this threat once he inherited the throne. According to some reports, a co–regency existed for several years between Amenhotep III and his son, Amenhotep IV, as Akhenaten was known for the first few years of his reign. The new king's chief wife was Nefertiti, whose great beauty was immortalized in the famous bust sculpture. Akhenaten and Nefertiti were known to have had six daughters, and with one of his other wives, Kiya, he had a son, the famous Tutankhamen.

Changed His Name to Akhenaten

The date of Akhenaten's ascension to the throne varies from 1370 B.C. to 1358 B.C. Most sources agree that in the fifth year of his reign he dramatically altered Egyptian society and religion, introducing a new iconography, art, and the concept of monotheism. Rejecting the primary god Amun as superstition, Akhenaten strengthened his devotion to the sun god, whom he visualized as the round sun disk, called the Aten, ''the visible sun.'' He replaced the traditional image of a falcon as the symbol of deity with the sun disk showing rays of light shooting down and terminating in hands that reached out to the king and his family. Akhenaten issued a new epithet to Aten, according to David P. Silverman in the book *Ancient Egypt*: ''The living one, Re–Harakhte, who becomes active in the Akhet, in his identity of the light that is in the sun disk.''

Akhenaten's claim to history was his innovation in proclaiming the sun disk not as a chief among gods, but as the sole god, thus the first recorded monotheism in history. According to Akhenaten, the sun was the supreme force of light and life. Its motion across the sky brought the creation of all living things into the world. The new king even changed his royal name, Amenhotep IV, which meant ''Amun is content,'' reflective of his position as head of the Amun cult, to that of Akhenaten, meaning ''effective for Aten.'' Akhenaten began construction of new temples to the Aten at Karnak and inspired an entirely new artistic style.

Built a Temple at Amarna

The radical new religion was slow to gain a foothold among the Egyptian establishment and especially incurred resentment among the Amun priests. To completely divorce himself and his beliefs from tradition and perhaps to escape the division growing among his people, he abandoned Thebes and decided to built a new capital city devoted entirely to the worship of the Aten.

For his city, he sought virgin land uncontaminated by the cults he despised, land that ''belonged to no god or goddess and no lord or mistress, and no other person has the right to tread upon it as the owner,'' according to Paul Johnson in *The Civilization of Ancient Egypt.* He found such a place on a desolate strip along the Nile in Middle Egypt halfway between the political capital Thebes and the traditional capital Memphis, an area surrounded on three sides with mountains and on the west with fertile land along the Niles river. He relocated his extended family, loyal nobility, and 20,000 of his subjects to the new capital, which he called Akhetaten, ''place where the Aten is effective,'' or ''horizon of the sun.'' The site today is known as Amarna.

Akhenaten spent great care in designing the layout of the city, royal suites, palaces and temples, as well as workshops and administrative offices. His temples were unique in Egyptian design. Located near the river, they were roofless, open to the sky so the rays of the great sun could blaze down upon the worshippers. In these temples, Akhenaten performed new rituals and sophisticated ceremonies for his new god. Akhenaten's rituals included hymns. He is believed to have composed the ''Great Hymn to the Sun'' around 1340 B.C. which is noteworthy for its cosmotheistic approach to understanding the world. The hymn, which presents the universal power of the sun as the creator of the natural world, is similar to the famous Psalm 104, and scholars believe it may have directly influenced the Biblical verse.

As translated by Isaac Asimov in *The Egyptians,* the ''Great Hymn to the Sun'' reads: ''The world came into being by thy hand . . . Thou art lifetime thy own self; For one lives through thee . . . Since thou didst found the earth; And raise them up for thy son; Who came forth from thy body: The king . . . Inknaton and the Chief Wife . . . Nefertiti.''

Art Focused on Ordinary Activities

Art was revolutionized during the Amarna Period. In traditional Egyptian art, human subjects were portrayed in a statuesque, stylized, and dignified manner, expressions calm, and bodies in profile. The art of Akhenaten's time featured a new realism showing the close link between the king who was favored by god and the ordinary people. Paintings showed intimacy and motion, designs featured the naturalness of the surroundings including vegetation and frolicking animals, and royal women played a more prominent role in art. Amarna art centered on the king and his royal family, blessed from above by the sun disk of the Aten,

in informal poses, conducting everyday activities. Reliefs and stelae in the tombs and temples showed Akhenaten and Nefertiti making offerings to the Aten. In one of the most famous carvings, Akhenaten and Nefertiti are seen in a blissful domestic scene, affectionately playing with three of their daughters beneath the rays of the sun disk.

The effort to portray realism was not spared in depicting Akhenaten himself, drawn as an ugly, deformed man. Contrary to depicting kings as strong, perfect specimens of manhood, Akhenaten was shown with an elongated face and neck, protruding chin, sunken chest, obvious breasts, pot belly, wide hips and thighs, and spindly arms and legs. Some historians mistook the androgynous figure for a queen instead of a king. As art of the time portrayed other subjects, such as animals, with realism, it is assumed the portraits of Akhenaten are accurate. Medical historians have attempted to diagnose the king's condition based on his pictures. One theory is that he suffered an endocrine disorder called Froehlich's Syndrome, which results in an androgynous form but also mental retardation and impotence.

Since it is well accepted that he fathered six daughters, he was more likely to have suffered from Marfan's Syndrome, a genetic disorder that affects the skeleton and musculature. Interestingly, since Marfan's Syndrome victims have weak eye sight and sensitivity to cold, it may not have been surprising that Akhenaten was attracted to worshipping the sun. As many of his children were depicted with the same body shape and deformities, it is assumed that his daughters inherited his disorder.

Ordered Destruction of Amun

In his new capital in Amarna, Akhenaten retired from the world and devoted himself to his new religion. In rebellion against the old religion and the powerful priests of Amun, Akhenaten ordered the eradication of all of Egypt's traditional gods. He sent royal officials to chisel out and destroy every reference to Amun and the names of other deities on tombs, temple walls, and cartouches to instill in the people that the Aten was the one true god.

In addition to this religious censorship, Akhenaten decreed that he, as pharaoh, was the only priest needed for the worship of the Aten, effectively eliminating the necessity for the priests of Amun. The seat of the Amun priesthood in Thebes viewed Akhenaten as a heretic and desecrator of all things holy. And for the most part, they had the backing of the Egyptian people, who could not relate to the impersonal nature of Akhenaten's single sun god and refused to give up the rich complexity of their traditional rituals and traditions. Akhenaten's intellectual revolution was doomed to fail.

While Akhenaten was secluded in his capital at Amarna and dedicating himself exclusively to his religious duties, the state of Egypt was declining around him. Akhenaten was neglecting domestic and foreign affairs. The economy had begun to collapse, and the empire was falling into bankruptcy. Ironically, it was the Amun priests he had demoted who had been effectively administrating the domestic day–to–day business. Internationally, Egypt's prestige was in decline. At the borders, the Hittite and Assyrian enemies were growing more bold and threatening. Akhenaten ignored messages from his generals in the field in which they stated that they faced a volatile situation and needed reinforcements, and that Egyptian allies were being conquered. Egypt was on the brink of collapse.

Reign Wiped from History

Before disaster to the empire could strike, Akhenaten died in the 17th year of his reign. He was succeeded by a little known pharaoh Smenkhkara who may have been married to Akhenaten's eldest daughter and ruled for only a short time. Following Smenkhkara, the boy king Tutankhaten, perhaps the son of Akhenaten and his other wife Kiya, took over rule of Egypt. He later changed his name to Tutankhamun and became famous around the modern world when his tomb of treasures was discovered.

After the death of Akhenaten, the priests of Amun were anxious to regain their old religion and their power, and the Egyptian people wanted their lives back to the way they had been. By the time of Tutankhamun, the great city at Amarna was abandoned, and what was left of the royal family and their subjects had moved back to the administrative center at Memphis.

As was done at the command of Akhenaten years before, the new kings attempted to erase all traces of the heretical religion. Akhenaten's name and images of the Aten sun disk were ordered removed from monuments and official king lists. His temples were dismantled and the stone reused. Amarna was left to crumble in the desert. The very memory of Akhenaten and his one god was lost after only a few generations, and inscriptions referred to him only as the heretic pharaoh of Akhetaten.

As befitting the ''blasphemer,'' Akhenaten's mummy has never been found. A tomb east of Amarna was never completed and contained the body of one of his daughters. Excavation in the Valley of the Kings in tomb 55 presented a mummy that may have been Akhenaten. Although buried with items belonging to his mother, Queen Tiy, the body was later believed to be that of Smenkhkara.

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Rania Al–Abdullah

Jordan's Queen Rania (born 1970) is one of the Middle East's most intriguing public figures, and has been called the new face of Islamic feminism in the twenty–first century. Married to King Abdullah II, this college–educated former banker and mother of three works tirelessly to improve conditions for her country's disadvantaged, and regularly steps onto the world stage to promote and enhance Jordan's image abroad. ''I am an Arab through and through, but I am also one who speaks the international language,'' she told *Newsweek International* writers Daniel Klaidman and Jeffrey Bartholet. ''I feel I do represent a large segment of women in the Arab world . . . I share with them their hopes and aspirations and the challenges they face.''

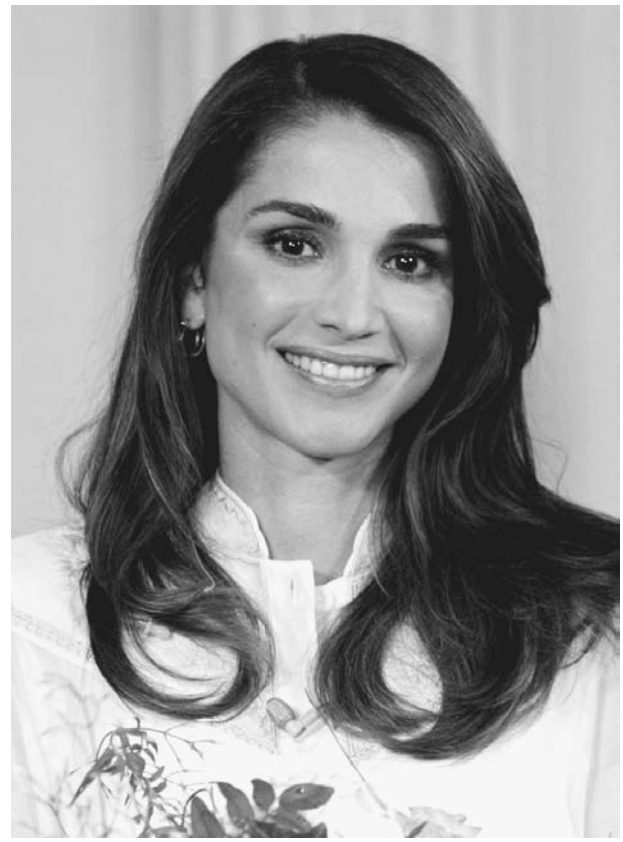

Jordan's queen is not of royal lineage herself. Instead, the former Rania al–Yasin is of Palestinian heritage, from a family whose roots go back to an area near the west bank of the Jordan River. This land was once a part of Palestine, but annexed by Jordan after the 1948 Arab–Israeli War, and taken by Israel in 1967; it then became part of the disputed ''West Bank'' territories central to the Israeli–Palestinian conflict. Because of the instability, Rania's father, a pediatrician, settled in Kuwait in the early 1960s. He and his wife prospered there, and would become parents to three children. Rania was born in Kuwait City on August 31, 1970, and was educated at private schools in the city. She went on to American University in Cairo, where she earned a degree in business administration.

Family Fled First Gulf War

When Rania graduated from American University in 1991, she could not return to Kuwait. A year earlier, the country had been occupied by Iraqi forces under Saddam Hussein, and her family had been forced to flee to Jordan. She followed them to Jordan's capital, Amman, and found a job with Citibank there. She was working for the local office of Apple Computer when her business contacts brought her a dinner invitation to the home of Princess Aisha of Jordan in January of 1993. Aisha was one of several children born to King Hussein, Jordan's ruler since 1952, over the course of his four marriages. Aisha's brother, Abdullah, had been serving in the military but was granted leave that weekend at the last minute, and made a surprise appearance at his sister's party. He was said to have been instantly smitten with Rania, but she later admitted that initially, she was cool to him. ''I was kind of reserved,'' she recalled in an interview with Lisa DePaulo of *Harper's Bazaar.* ''It's kind of intimidating when it's a prince, you know? You sort of think, Well, he must be a playboy or he must be this or that.''

The two began dating, but did not venture out in public in order to avoid unwanted media attention. They were married in an elaborate ceremony just five months after their first meeting. She became a princess upon her marriage, but there was little expectation that she would ever become queen: her new husband's paternal uncle was the designated successor to King Hussein, followed by a half–brother. The king was a beloved figure in Jordan and respected abroad for his work toward achieving peace in the Middle East. Rania also became part of a royal household that was relatively modern and internationalist in its attitude toward women's roles: her new mother–in–law was Hussein's fourth wife, the former Lisa Halaby, an American of Syrian–Lebanese heritage. A Princeton–educated architect, Halaby became Queen Noor upon her 1978 marriage to Hussein.

Rania and Abdullah began their family in 1994, with the arrival of a son, whom they named Hussein in honor of his grandfather. He was followed by sisters Iman, born in 1996, and Salma, in 2000. By then, however, much had changed for the young couple: King Hussein was stricken with cancer, and died in February of 1999. Just before he passed away, he changed his will and named Rania's husband as his designated heir. The news stunned Jordan, and Rania, too. ''There had been so many rumors, so much speculation,'' she told DePaulo in *Harper's Bazaar.* ''But I remember that day, I was going through a pile of pictures, organizing them, and my husband walks in and says, 'Rania, it's going to be me.' I remember saying, 'All right.' ''

World's Youngest Queen

Rania's husband elevated his wife's title to that of queen, though the widowed Queen Noor retained her crown as well as an active role in Jordanian public life. At Rania's coronation, for which she chose to borrow rather than buy a tiara, the former Citibank executive became the youngest queen in the world. She and the new king, however, did not relocate with their children to the Ragadan Palace compound, but chose to remain in their villa in the hills overlooking Amman.

Like her mother–in–law, Rania has no official role or duties as queen according to Jordan's constitution. Yet she has followed Noor's path and chose to use her position to promote a number of social issues and important charities. King Abdullah has been supportive of Rania's work, and named her to head his Royal Commission on Human Rights. In that capacity, the new queen added her voice to those of several progressive Jordanian activists campaigning for change in the country's divorce law. In 2002, Jordan's parliament passed a temporary set of laws that granted women the right to initiate divorce proceedings, but they were rescinded two years later.

Rania has also joined other Jordanian women and human–rights activists in calling for an end to the so–called ''honor killings'' in the nation of five million. In some cases, when a woman in Jordan is the victim of sexual assault, or is suspected of engaging in premarital sex, she is murdered by her male relatives. Under Jordanian law, these murders are subject to less stringent penalties than other capital crimes. She is also a tireless advocate for children, and even before becoming queen made child–abuse prevention a priority. In Jordan, child abuse cases are thought to be vastly underreported, and the matter was almost never discussed publicly. Rania launched the Child Safety Program in 1998, and also established Dar Al Aman (''Home of Safety'') for young victims of abuse. The shelter is the first of its kind in the Arab world.

Unafraid to Assert Political Opinion

Rania's husband also shares her concern for the disadvantaged, and during his first months as king would disguise himself as a beggar and show up at police stations with a complaint in order to gauge how the country's civil servants treated the poor. Like his father, he has taken an active role in forging a more peaceful Middle East. On a larger stage, Rania has joined her country in lending support to the Palestinians living in the territories occupied by the state of Israel. She is one of the large majority of the population in Jordan—estimated to be around 60 percent—who are of Palestinian origin. She has a grandmother and other family members in and around Nablus, a city in the West Bank territories occupied by Israel. She has spoken publicly of the need for women in the Arab world to take a more active role in the peace process, and has also distanced herself from the extremist measures adopted by suicide bombers. ''Palestinians have to have the moral courage to say killing civilians isn't right,'' she asserted to *Times* of London journalist Daniel McGrory. ''Both sides see themselves as victims, and when you feel victimised it justifies anything you do, no matter how crazy or out of control it is, so you think it's OK to bomb innocent civilians and it's OK to invade towns and cities.''

The list of Rania's other projects is a long one: she sits on the board of directors of the Vaccine Fund, established the Jordan River Foundation to provide small–business loans for folk artisans living in some of the country's poorest villages, and has worked with education authorities to ensure that every schoolchild in Jordan has access to a computer. Her progressive ideas have made her the target of some criticism, mainly from Jordan's conservative Muslim clerics. Others deride her fashionable wardrobe and the adulation with which the Western media seems to treat her. She does not wear the traditional headscarf common or even required by law in some quarters of the Muslim world. ''I pray five times a day, I fast, I do all the things that my religion requires me to do,'' she said in the in *Harper's Bazaar* interview with DePaulo. ''But, you know, maybe one day I will wear the veil—I don't rule it out.''

Despite her active schedule, Rania's husband and the three other royal highnesses at home remain her top priority. She prefers to take them to school herself, in her BMW sport–utility vehicle, and the family can sometimes be seen dining in one of Amman's family–friendly restaurants, a Howard Johnson's eatery. Over the years, however, there were frequent assassination attempts on her father–in–law—whose own grandfather was killed in front of him when he was 15 years old—and Rania's family lives under heavy guard.

''They're Just Like Us''

With her excellent command of the English language, Rania is comfortable speaking with foreign dignitaries and Western journalists alike. Even on matters that require the utmost diplomatic skill, she seems at ease. Just a few weeks after the devastating attacks on the World Trade Center and Pentagon, in which Arab men hijacked four airliners, she visited New York City to show her sympathy and support. In mid–2002, *Psychology Today* editor Robert Epstein asked her what advice she might give to Americans, from the perspective of a person from a part of the world that has been regularly plagued by politically–fueled violence during her lifetime. ''There's been a feeling all over the world of collective moral consciousness'' since 9/11, Rania ventured. ''We feel that what happens in different countries in the world is important to us. That is a positive thing, we need to build on that. So I would advise the American people to learn about what happens in other parts of the world, to get to know the Arab world, the Islamic world and to try to understand that there's nothing to fear in that society.''

Jordan's famously photogenic queen has sometimes been compared to the late Diana, Princess of Wales, who was also a tireless social–aid advocate. Yet Rania is determined to forge her own path, and serve as a beacon for a troubled part of the world. ''People in the West view Arab women as being very conservative . . . not necessarily being educated,'' she commented in the *Newsweek International* interview with Klaidman and Bartholet. ''And the truth of

the matter is that we have many brilliant women who are very forward–looking.'' She noted in another interview that one of the most crucial revelations she has had since becoming queen came about because she was suddenly traveling so widely. Visiting other parts of the world like Africa and Asia and meeting people there, she told *Psychology Today*'s Epstein, helped her recognize ''that, although on the outside they may do things differently, at the end of the day, they're just like us. They have the same hopes and fears, they want the same things out of life. Parents worry about their children, people worry about their health, their future, their jobs.''

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Al–Battani

One of the most important astronomers and mathematicians of this time in either the Eastern or the Western world was al–Battani (c. 858–929), whose full name was Abu Abdallah Muhammad ibn Jabir ibn Sinan al–Raqqi al–Harrani al–Sabi al–Battani.

As in other branches of science and mathematics, figures from the Arab world made key contributions in astronomy during the period of time that Europeans refer to as the Middle Ages. Many of these Arab investigators were fully aware of the fund of scientific knowledge that had come down from the Greeks and Romans of antiquity, and in many cases they improved on the principles and observations they had inherited. Al–Battani's work grew to a position of renown among European astronomers in later centuries, among whom he was known under various Latin (or Italian) forms of his name: Albatenius, Albategnius, or Albategni. His estimates of the length of the year, and of other less familiar numerical underpinnings of the modern science of astronomy, turned out to be strikingly accurate in an age that knew no telescopes or other modern astronomical equipment. He is regarded as one of the greatest astronomers in the entire tradition of the Islamic world.

Family Worshipped Stars

The facts of al–Battani's life are known only in outline. Based on the 877 date that he himself attached to his earliest astronomical observations, he is believed to have been born in the decade of the 850s in the European calendar, perhaps in the year 858. He was a native of Harran, in what is now Turkey, southeast of the modern city of Urfa. At the time, the area was part of the Mesopotamian lands whose cultural and administrative center was Baghdad. Although the ''Abdallah Muhammad'' component of his full name indicates that he converted to the Islamic faith at some point, his family adhered to the Sabian religion, a local sect in whose belief system the stars played a central role. Members of this sect had transmitted and cultivated astronomical data and stories dating back to the culture of ancient Mesopotamia, centuries before. The area spawned other important astronomers and mathematicians including Thabit ibn Qurra, who was slightly older than al–Battani and would have lived in Harran during al–Battani's youth.

It is unclear where al–Battani acquired that name; it might have referred to a place where he lived or worked later in life. The ''al–Harrani'' (''Resident of Harran'') portion of his name was shared with another famous scientific figure of the time, Jabir ibn Sinan al–Harrani, who was a maker of scientific instruments and who may well have been al–Battani's father. Al–Battani himself was noted for his skill in this trade, and some of the accuracy of the measurements for which he became famous was due to the superior quality of the instruments he made for himself. Among these was an ingenious type of astronomical model called an armillary sphere; mounted like a modern globe, it contained rings representing the movements of celestial bodies. Like a globe, the hollow sphere could be rotated on a central axis, and the individual rings could also be rotated. The whole sphere was encircled by a larger ring whose circumference was divided into degrees.

Al–Battani did not invent the armillary sphere, but his sphere was more precise than earlier versions. Modeling of this kind helped al–Battani make several important astronomical calculations regarding the sun's relationship to the earth. Although the realization that the earth orbited around the sun rather than the other way around awaited the discoveries of Copernicus, published in 1543, al–Battani accurately observed that the distance between sun and earth varies rather than remaining constant. One correct conclusion al–Battani drew from this observation was that annular eclipses of the sun, in which the moon interposes itself exactly between earth and sun but leaves a bright ring around its edge, would occur occasionally, when the sun was at its greatest distance from the earth.

Another important and accurate observation al–Battani made regarding the earth and sun pertained to the fact that the plane formed by the earth–sun orbit does not match that formed by an imaginary slice through the earth's equator. Al–Battani's calculation of the angle between these two planes, known as the obliquity or inclination of the ecliptic, resulted in the figure of 23 degrees and 35 minutes, remarkably close to the actual figure of 23 degrees, 27 minutes, and 8.26 seconds. He also made important discoveries concerning the so–called precession of the equinoxes, the changes in the time of the annual equinox as reckoned against the positions of bodies in the sky. All of this information was well known to the European astronomers of the Renaissance who laid the foundations for the modern understanding of the physical world.

Lived in Present–Day Syria

Al–Battani apparently spent much of the roughly 40 years of his astronomical career in the city of al–Raqqa, on the Euphrates River in what is now Syria (hence the ''al–

Raqqi'' in his name). He may have chosen that place because several other families from Harran had moved there. Much of his time was spent in making astronomical observations and in compiling the data that underlay his major work, known as the *Kitab al–Zij* (The Book of Astronomy) or simply as the *Zij* (a word originally derived from the Persian language, where it denoted a certain strand used in weaving a rug. After issuing the *Zij* in one version before the year 900, he revised it sometime after 901, taking into account two eclipses, one solar and one lunar, that he had had the chance to see that year on a visit to the city of Antioch in Syria.

The *Zij* had 57 chapters, plus a preface in which al–Battani exhorted future generations to improve upon his own results. It ranged widely over what was known in his time of the heavens and the structure of the universe. The first part of the book described the celestial sphere and divided it in two ways, into degrees and into signs of the Zodiac—in the ancient world, astrology was considered an important and fully valid science, and several of al–Battani's shorter writings took up aspects of the subject. Al–Battani went on to lay out the mathematical underpinnings of his work, and then to take up specific astronomical problems.

Along the way he included a catalogue of stars that he had made in the year 880, naming 489 stars and creating one of the most valuable star registries of the era before telescopes (although the Greek astronomer Ptolemy had named 1,022). He also estimated the length of the year at 365 days, 5 hours, 48 minutes, and 24 seconds, an error of slightly less than seven one–hundredths of one percent. In the middle of the book, al–Battani explained his theory of the motion of the sun, the moon, and the five known planets (Mercury, Venus, Mars, Jupiter, and Saturn). He gave directions for using the tables in the book, returned to astrology toward the end, and concluded the book with several chapters on the construction of astronomical instruments, including a sundial. The Arab bookseller Ibn an–Nadim, writing in the year 988 (and quoted in a review of al–Battani's work shown on the website of St. Andrews University of Scotland) opined that ''Nobody is known in Islam who reached similar perfection in observing the stars and scrutinizing their motions.''

Several other specific aspects of al–Battani's work exerted a strong influence over later generations of scholars. The most important was that he used what we would now call trigonometry—the study of the ratios pertaining to the sides and angles of right triangles—in making his calculations. Trigonometry had roots in ancient India and spread from there to the Arab world. Al–Battani made use of such concepts as the sine, cosine, tangent, and cotangent, an improvement over the methods used by the greatest of the Greek astronomers, Ptolemy.

Ptolemy (active beginning around the year 127) was widely revered by Arab astronomers of the day, including al–Battani. In fact, just as younger scholars today may be reluctant to dismantle the work of their mentors, al–Battani was circumspect about criticizing Ptolemy even where he had clearly improved on the Greek astronomer's work. He tended rather to correct Ptolemy in a tacit way, without referring to Ptolemy's errors. In general, al–Battani's place in history is that of a refiner of Ptolemy's investigations.

Died after Petitioning Baghdad Government

Al–Battani was active as an astronomer until about the year 918. In the year 929 he accompanied a group of townspeople from al–Raqqa, who may have included some of his own descendants, to Baghdad as part of what was likely a tax protest. The aging astronomer survived to plead his cause but died on the journey home at Qasr al–Jiss, near the present–day Iraqi city of Samarra.

After his death, al–Battani's influence was magnified. The praise of the bookseller Ibn an–Nadim cited above attests to his fame in the Arab world. During the later medieval era in Europe, Western scholars turned to the Islamic world as they attempted to reconstruct the foundations of sciences that had been buried since the decline of the Roman empire centuries before. Not only astronomy and mathematics but also music, medicine, history, and linguistic studies in the West bear strong Arabic imprints at their deepest levels. Al–Battani's *Zij* was twice translated into Latin in the twelfth century, but only one translation, made by Plato of Tivoli in 1116 under the title De motu stellarum (On the Motion of the Stars), survived. The lost translation was by one Robert Retinensis, probably Robert of Chester, the first scholar to translate the Koran into Latin. King Alfonso X of Spain ordered another translation made in the thirteenth century, this one into Spanish. This also survives today. Al–Battani's original manuscript is housed in the Vatican Library.

At a time when very few books were selected to appear in printed form, al–Battani's *Zij* made the list. The translation by Plato of Tivoli was published in Nürnberg, Germany, in 1537 and another edition appeared in Bologna, Italy, in 1645. Thus the treatise became known to astronomers and mathematicians all over central and northern Europe. Spanish Jewish astronomers, too, knew al–Battani's work. The greatest astronomers of the European Renaissance—Nicholas Copernicus, Johannes Kepler, and Tycho Brahe—all explicitly acknowledged al-Battani's influence, and as late as 1749 his observations of eclipses were still being cited by astronomers.

Al–Battani's observations of solar motion, in fact, were more accurate than those of the great Copernicus himself, perhaps because al–Battani worked at a more southerly latitude and did not have to factor into his calculations certain types of atmospheric refraction that become more pronounced closer to the poles. The European historian of Islam C.A. Nallino published a gigantic Arabic edition of al–Battani's *Zij* in three volumes between 1899 and 1907, and science historians since then have noted his role as a follower of Ptolemy and as a bridge–builder between the ancient world and the foundations of modern astronomy. Like much of the fascinating history of the Arab world's influence on Western science and culture, however, al–Battani's name is little known even among general readers with a scientific background in Western countries.

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Alexander VII

A papacy that began with high hopes was soon marred by nepotism, nevertheless, Alexander VII (1599–1667) took strong stands on church matters and bequeathed to Rome and the world some of the most endearing baroque works.

Born Fabio Chigi in Sienna, Papal States, on February 13, 1599, the future Pope Alexander VII came from one of Sienna's more powerful families. His father was a nephew of Pope Paul V. Ill-health prevented the young Chigi from attending school, but he was taught first by his mother then a succession of tutors. At age twenty-seven he earned doctorates in philosophy, law, and theology from the University of Sienna.

Became Career Diplomat

Prior to being elected pope Chigi was a career ecclesiastical diplomat. In 1627 Pope Urban VIII appointed him as vice-legate of Ferrara. From there he became inquisitor of Malta and later nuncio in Cologne. In the latter post he participated in the negotiations that led to the 1648 Peace of Westphalia, ending the Thirty Years' War. Chigi, himself, protested those provisions he regarded as anti-Catholic and which Pope Innocent X would denounce in a Papal Bull. In 1651 Innocent named him as his secretary of state and in February 1652 he was elevated to the rank of cardinal. Following the death of Innocent X Cardinal Chigi was elected pope on April 7, 1655 over French opposition. He was crowned Alexander VII (honoring the twelfth-century pope Alexander III) on April 18, 1655.

Given his background many expected Alexander to be a dynamic pope, but that did not turn out to be the case. He began his reign by disavowing nepotism and ordering his predecessor's most trusted advisor, his widowed sister-in-law Olimpia Maidalchini (known as la papessa), to return to her native town of Orvieto. By 1656, however, Alexander had reversed his policy and, with the Curia's encouragement, brought his brother and nephews, one of whom was already a cardinal, to Rome. As these and other relatives accrued more power they sought to enrich themselves and the Chigi family.

Foreign Policy Established

Alexander inherited a number of church and foreign policy problems from his predecessor. From the very beginning his pontificate clashed with the policy of King Louis XIV of France and his prime minister, Cardinal Mazarin. There was no French ambassador to Rome until 1662 when the Duc de Crequi—also hostile to the papacy—was named. Seeking to weaken the Papal States, France supported the territorial claims of the Farnese and Este families. The pope was also excluded from participating in the 1659 Peace of the Pyrenees between France and Spain.

Relations went from bad to worse. Louis XIV accused the Vatican of violating diplomatic immunity and threatening the life of the French ambassador with Corsican troops. The Duc de Crequi was recalled and the papal nuncio expelled from Paris. Louis then occupied Avignon and Venaissin—both papal enclaves—and threatened to invade the Papal States. Alexander was forced to submit to the Treaty of Pisa in 1664, disband the Corsican guard and erect a monument in Rome commemorating his reconciliation with Louis.

Alexander's call for a crusade against the Turks at first went unheeded by France. He formed the Holy Alliance to halt the Turks' drive into Hungary, but was largely unsuccessful. When Louis XIV finally did consent to engage the Turks, he brought France into the alliance as a member of the Rhenish League. The European powers defeated the Turks at Raab on August 1, 1664, but Alexander's role had been diminished.

Alexander's relations with Spain were little better: the papal nuncio was not received, and after Alexander agreed to the king's nominees for diocesan posts, the king left the post vacant and appropriated the income. On the other hand Vatican relations with the Republic of Venice improved during Alexander's reign so that the Jesuits were allowed to return to that city. Another minor foreign-relations coup was the conversion of Sweden's Queen Christina. Following her abdication she relocated to Rome where Alexander, himself, confirmed her.

In 1656 Alexander reversed Innocent X's decree and allowed Chinese rites to be used by Jesuit missionaries in China. In 1659 he went a step further when he dispensed Chinese clergy from having to pray to the divine office in Latin.

The most important theological controversy of the age was Jansenism, a reform movement within the Roman Catholic Church based on the writings of Dutch theologian Cornelis Jansen (1585-1638). The controversy heated up during Alexander's reign. Alexander confirmed his predecessor's condemnation of Jansenism's five important propositions, notably the subservience of free will to God's grace. On October 16, 1656 in *Ad Sanctam beati Petri sedem,* he decreed that the five points were indeed taken from Jansen's

posthumously published treatise, *Augustinus.* Jansenist's countered that the five points were heretical but were not found in the *Augustinus.* Since Jansenism's stronghold was in France the controversy became a point at which Alexander and Louis XIV could unite. At the king's request Alexander required all French clergy to reject Jansenism.

The Great Philosophical Debates

Alexander also engaged in the philosophical controversies of probabilism, probabiliorism and laxism. He remained neutral toward the first of these moral positions—the Jesuits supported it—in which a libertarian viewpoint is upheld regarding the lawfulness or unlawfulness of an action, even if the opposite viewpoint is more probable. Probabiliorism took a modified approach, stating that when the lawfulness or unlawfulness of an action was in doubt one should follow the opinion favoring liberty only when it was more probable than the opposing viewpoint. Many felt that probabilism would lead to laxism, where one follows the easiest moral course. Of this last system Alexander was deeply opposed. In 1665 and 1666 he condemned forty-five moral propositions he considered laxist.

Alexander continued the decorative work of his two predecessors and, indeed, commissioned work from sculptor, architect and painter, Giovanni Lorenzo Bernini to enclose St. Peter's Square with two curved colonnades. During Alexander's reign Bernini also decorated the church St. Maria del Popolo, which became the church of the Chigi cardinals; the Scala Regia and the Chair of St. Peter. Alexander also encouraged other public works programs in Rome such as making the streets straighter and the piazzas broader.

Pope Alexander VII died on May 22, 1667 and was buried in a tomb designed by Bernini in St. Peter's Basilica.

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Sadie Tanner Mossell Alexander

A trailblazing African American who dedicated much of her life to civil rights causes, Sadie Tanner Mossell Alexander (1898-1989) was the first black American to earn a doctorate in economics and the first black woman to graduate from the University of Pennsylvania Law School.

The descendent of an extraordinarily accomplished family of scholars and professionals, Alexander was a dedicated civil rights activist and in 1921 became the first black American to receive a doctorate in economics. She later became the first black woman to graduate from the University of Pennsylvania Law School. President Harry S Truman appointed her to his new Civil Rights Commission in 1946, and in 1948 she helped lay the foundation for a national civil rights policy by coauthoring the Commission's report, ''To Secure These Rights.'' She believed that the United States could remain a strong democracy only if people of all races and backgrounds were given opportunities to improve themselves.

Early Life

Alexander was born Sadie Tanner Mossell on January 2, 1898, in Philadelphia, Pennsylvania. She and her older sister and younger brother were among the fifth generation of what the U.S. Census termed ''free Negroes.'' Her father, Aaron Mossell, had been the first African-American graduate of the University of Pennsylvania Law School and worked as a lawyer. Alexander's old and distinguished family had a strong background of academic, artistic, and professional achievement and included doctors, lawyers, church and hospital founders, authors, and activists.

Alexander's parents separated when she was still a child, and they began alternating residences between Washington, D.C. and Philadelphia. She later surmised, as recorded in the Alexander family papers, that her mother had been ''terribly embarrassed'' to be alone with two children and scaling back from what had been a quite comfortable standard of living. For the next several years her mother suffered from debilitating episodes of ''emotional sickness,'' and Alexander moved back to Washington, living with her aunt and uncle, Lewis Moore, who then was dean of Howard University. She graduated from the capital's M Street (now Dunbar) High School and expected to attend Howard University in the fall of 1915, since she had won a scholarship there and had come to love the beautiful campus. However, her mother had enrolled her at the University of Pennsylvania School of Education instead, so Alexander began her academic studies there.

Academic Achievements Belied Personal Difficulties

Alexander graduated with honors in just three years, but later recalled that even the few other women, all whites, attending the school would never speak to her. As a new student, her requests for directions and other help were usually met with cold stares from fellow students and the school cafeteria and nearby restaurants refused to serve her. Even the dean of the Law School refused to speak with her and forbade the other female students to study with her. In fact, when Alexander qualified to be on staff of the school's law review, the dean canceled her selection. However, Alexander used her strong religious faith, family support, and personal courage to continue along her chosen path. Her membership in the predominantly black sorority Delta Sigma Theta helped to ease the loneliness.

In 1918 Alexander started her graduate education in economics at the University of Pennsylvania's prestigious Wharton School. She earned her economics doctorate there in 1921 with a thesis titled ''The Standard of Living among One Hundred Negro Migrant Families in Philadelphia,'' in which she sought to ''arrive at conclusions concerning the migrants in Philadelphia, through an intensive analysis of the budgets of a small number of their group.'' Both investigative and descriptive, the work was an important documentation of the plight of such migrant families and helped draw attention to ways in which they could be helped. In earning her Ph.D. in economics Alexander became the first black American woman to do so; another black woman, Georgiana Simpson, had received a Ph.D. in another subject from the University of Chicago a day earlier, making Simpson the first American black woman ever to earn a doctorate.

Although her academic credentials were impeccable, Alexander had no luck finding work at the University of Pennsylvania or at Howard University. She decided to move to Durham, North Carolina, where she took a job as assistant actuary with the black-owned North Carolina Mutual Life Insurance Company. Alexander worked there until 1923, enduring great resentment from other blacks because she was northern born and northern educated.

She eventually returned to Philadelphia to marry Harvard Law School graduate Raymond Pace Alexander, the wedding taking place on November 29, 1923. At age 25, Alexander was a good deal past the usual age for marriage at that time. She spent the next year at home in the traditional role of housewife, but became increasingly dissatisfied with her new life. Finally, at Raymond's urging, she enrolled at the University of Pennsylvania Law School, where she helped to found the National Bar Association (NBA), a black organization that parallels the American Bar Association. She also worked as a contributor and associate editor on the *University of Pennsylvania Law Review,* and earned a law degree in 1927. She was the first black woman to graduate from the university's law school; her father had been the first black ever to do so in 1888.

Began Career in Law and Increased Activism

A woman whose life continued to be comprised of many firsts, Alexander passed the bar exam with ease, becoming the first woman of any race to do so, and then went to work for her husband's new law firm, making her the first woman to practice law in Pennsylvania. She became a specialist in family and estate law, and impressed her colleagues and clients with her thoroughness and her knowledge of the fine points of that body of law. In 1928 she also worked as assistant city solicitor for the City of Philadelphia, adding another first to her portfolio. Alexander remained in that position until 1930, and then returned from 1934 to 1938. Meanwhile, in 1932 she took charge of the John Mercer Langston Law Club, a professional and social group for black lawyers in the city. Alexander used that group's resources and connections to create a legal aid bureau to help blacks with little money in their efforts to navigate the legal system. After suffering two miscarriages, Alexander also gave birth to two daughters, Mary Elizabeth and Rae, in 1934 and 1937, respectively, and hired a nurse to care for the children while she worked. Alexander believed that women were capable of being professionals and good mothers simultaneously, and fought for women's rights on that issue.

Since 1930, Alexander had been a driving force in the National Urban League, a community-based movement seeking to empower African Americans to enter the economic, social, and cultural mainstream, and she served as its secretary for 25 years. The Alexanders' law firm continued to do well, even moving in 1934 to an upscale commercial district formerly closed to blacks. Much of the firm's work involved cases related to the desegregation of public spaces in Philadelphia, such as movie theaters, hotels, and restaurants. In 1943 Alexander took office as the first female secretary of the NBA, holding this office for four years. She also began serving in 1946 as one of the driving members of the Philadelphia Fellowship Committee, the purpose of which was to find ways to increase the equality of blacks in the city. She remained in that position until 1965. Her strong participation in the national committee of the American Civil Liberties Union lasted from 1948 to 1982.

Hard Work, Commitment brought National Recognition

In 1948, Alexander received a phone call from the White House informing her that U.S. President Harry S Truman had appointed her to his Committee on Civil Rights. She accepted, and began spending a fair amount of time on that work. Her job was to help prepare a report on the state of civil rights for blacks and suggest ways to improve the volatile situation. In an interview soon after the report's release, Alexander told an interviewer for the *New York Times,* ''We must act now because the gap between what we believe as American ideals and what we practice is creating a moral dry rot within us. We are threatening the emotional and rational bases of our democracy.'' Later that year, the National Urban League named Alexander Woman of the Year in its *Negro Heroes* comic book, a publication aimed at black youngsters that emphasized the value of education, perseverance, and training in promoting equality for African Americans.

The Alexanders closed their private practice in 1959 when Raymond was appointed a judge in the Philadelphia Court of Common Pleas. Alexander then opened her own law offices and continued to focus her skills on family law cases, especially those involving divorce, adoption, and childcare. About one-quarter of her work was civil and probate work, and she never turned away anyone with a valid case just because they could not pay her.

Throughout the 1960s, despite her busy schedule of law cases, Alexander remained powerfully committed to numerous civil causes, serving as chairperson for the Commission for Human Relations in Philadelphia for five years and working tirelessly for the Philadelphia Bar Association. However, when Raymond died in 1974, she retreated somewhat from her hectic schedule.

Left Private Practice

Alexander closed her law offices after Raymond's death and joined the law firm of Atkinson, Myers, and Archie in 1976. She served as counsel there until 1982, when, beginning to suffer from Alzheimer's disease, she retired from the law and from public life in general. President Jimmy Carter had appointed her as chairperson of his White House Conference on Aging in 1978, and she continued to serve in that capacity until President Ronald Reagan removed her from office in 1981, just before the conference occurred. Alexander died of pneumonia on November 1, 1989 at her home in Philadelphia.

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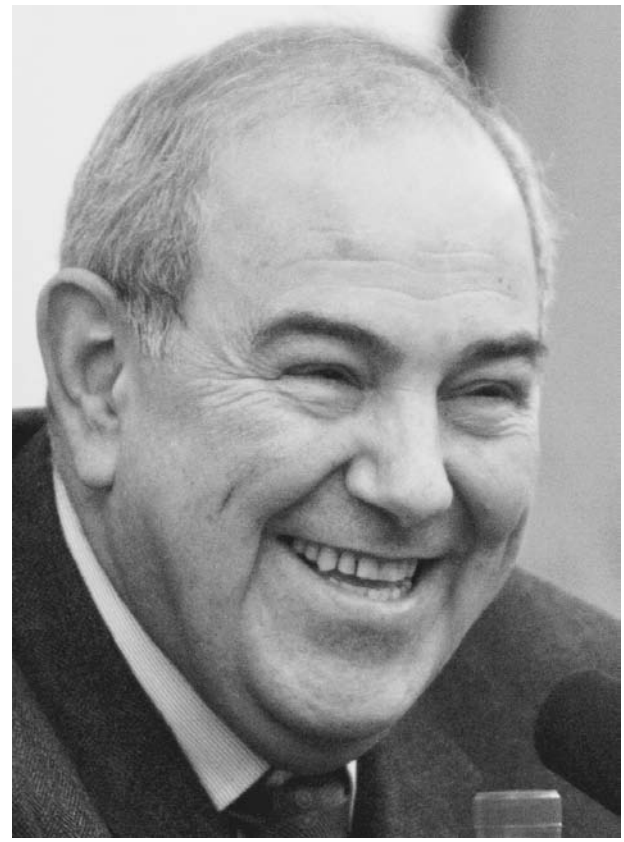

Iyad Allawi

British-trained neurologist Iyad Allawi (born 1945) came to the attention of the world when he accepted the position of interim prime minister of Iraq following the fall of Saddam Hussein's dictatorship. Allawi, who studied neurology in Great Britain and actually spent about half his life in the United Kingdom, has dual Iraqi and British citizenship. After leaving Iraq as a self-imposed exile in the mid-1970s, he organized the Iraqi National Accord, a group that gained financial support from Great Britain and the U.S. Central Intelligence Agency (CIA), among others. A believer in the future of Iraq, Allawi hoped to bring it out of the hands of the terrorists that plagued it.

Born in 1945, Allawi was born into a well-to-do Shia Muslim merchant family. Shiite Muslims make up two-thirds of Iraq; the remaining third are predominately Sunnis, although a small number of Kurds also occupy the country. Allawi came by his interest in politics through his family, particularly his grandfather, who helped with the negotiations to release Iraq from British control, and his father, a member of the Iraqi parliament. During his college years, while studying medicine in Iraq, Allawi met Saddam Hussein and the two joined the Ba'ath party, which gained prominence in the mid-1960s through its advocacy of secular rather than Muslim governments. Allawi rose quickly in the party's ranks, and was an active supporter of Ba'athist activities even when the new party was banned. Although the initial goals of the Ba'ath party focused on setting up socialist, secular governments in the Middle East, those aims soon changed, particularly after Hussein took control in the early 1970s.

In 1971 Allawi moved to Great Britain, where he continued his medical education. While in school in London, he remained active in Iraqi politics, and was president of the Iraqi Student Union in Europe. Returning to Iraq following graduation, he established a career as a neurologist and also resumed a prominent place in the Ba'ath party. He soon became disillusioned with the party, however, due to the direction in which Hussein was taking it, and he resigned from the party in 1975. Although Hussein pressured Allawi to rejoin the Ba'ath party, Allawi refused and left the country in self-imposed exile. Returning to London, he became a Ba'athist target, and in February of 1978 he was attacked in his home by an assassin Hussein presumably sent after him. Attacking Allawi with an ax in the dead of night while the former Ba'athist was in bed, the assassin then left, believing Allawi to be dead. Although wounded critically in the head, right leg, and chest, Allawi survived the attack and spent almost a year in the hospital recovering.

Dedicated to Toppling Hussein Regime

Even before his release from the hospital following the attack, Allawi started a movement to organize other exiles from the Ba'athist regime into the Iraqi National Accord (INA), his ultimate aim to remove Hussein from power. While primary supporters of the INA were the British government, the organization was also covertly supported by Jordan, Saudi Arabia, Turkey, and the CIA. Allawi's group was made up primarily of former military personnel who had defected from Hussein's dictatorship. The INA gained in power, and in 1996 the group's leadership believed the organization was strong enough to mount a coup against Hussein. Unfortunately, the attempt proved unsuccessful, and the INA leadership was forced to rethink its approach.

Before the INA could initiate a second coup attempt, the United States initiated its War on Terror in response to the attacks on New York City and Washington, D.C., on September 11, 2001. Eventually focusing its efforts on the potential threat posed by Hussein due to his link with terrorist organizations, in March of 2003 the Unites States managed to topple Hussein's dictatorship. The U.S. government then set up a Coalition Provisional Authority (CPA) to work with the Iraqi people to establish an interim government in preparation for bringing about democratic elections. Allawi was invited to sit on the CPA council charged with the selection of an interim prime minister scheduled to take power on June 30, 2004. In May of 2004 the council chose Allawi to be the interim leader. ''Even though he is a secular Shiite, Allawi won the tacit approval of the top Shiite cleric, Grand Ayatollah Ali Sistani,'' Alissa J. Rubin and Maggie Farley reported in the *Houston Chronicle Online.* The journalists deemed this ''a crucial step since Shiites are a majority of the population,'' and noted that the choice of Allawi was also due to the fact that his organization, the INA, ''has also worked closely with Kurds and Sunni Muslims.''

Allawi's speech to the Iraqi people early in June, 2003, was the first time a leader had spoken to the country since Hussein's fall. The country was still occupied by U.S. troops at this time, and many Iraqis were unhappy with this situation, despite the promise of democratic elections. According to Hamza Hendawi of *Newsday Online,* Allawi vocally ''defended the continued presence of 138,000 U.S. troops and thousands of troops from other nations on Iraqi soil even after the handover of sovereignty. 'The targeting of the multinational forces under the leadership of the United States to force them to leave Iraq would inflict a major disaster on Iraq, especially before the completion of the building of security and military institutions,' '' Allawi was quoted as stating.

A Dangerous Undertaking

On June 28, 2004, two days earlier than publically announced, Allawi was sworn in as interim prime minister of Iraq, along with 31 members of an Iraqi governing council. Not surprisingly given the volatility of the region, his new post was considered one of the most dangerous political appointments in the world at the time, and several attempts to kill Allawi would subsequently be made. Most of the world, however, considered Allawi's ascendancy to be a good sign for the future of the country. ''He has been a strong supporter of rebuilding an Iraqi army and building up other internal forces to restore order,'' noted a contributor to *ABC News Online.* However, some within Iraq expressed suspicion of their new prime minister. Because he had ties with the United States, it was believed that he was merely acting as a puppet leader who would acquiesce to U.S. interests in Iraq's oil resources. Although the U.S. government denied any part in the selection of Allawi, several Iraqis remained skeptical. As Aparisim Ghosh wrote in *Time* magazine, Sadoun al-Dulame, executive director of the Iraq Center for Research and Strategic Studies, said of the appointment, ''Judging by the way he was selected, I don't expect much from him. . . . He will be a puppet for the people who gave him the job.''

Set Date for Elections

Allawi's term as interim prime minister of Iraq was not a quiet one. Insurgents unhappy about the new system of government being established continued attacking and bombing sites around the country almost immediately. Vocal and armed opposition groups rose up in key sites around the country, such as Fallujah, where the new Iraqi army—still in its infancy and being trained by foreign groups—alongside U.S. troops, fought deadly battles with the insurgents that had made that city one of their main strongholds. Allawi announced to the country that the interim government would not be cowed by terrorists and would implement new security measures, including resolutions establishing the right to impose martial law or curfews in order to help rid Iraq of insurgent-sponsored violence. Allawi's government also announced the creation of a new counter-terrorist intelligence unit, the General Security Directorate. The insurgents' response was predictable: on July 18, a mere 20 days after Allawi became interim leader of Iraq, a $285,000 reward was offered by Iraqi militants for anyone who could kill him.

One of the first things Allawi and his government established after taking office was the date on which democratic elections would be held; this date was set as January 30, 2005. As a spate of attacks followed this announcement, many groups discussed postponing the elections. When Allawi visited the United States in September of 2004 to meet with President George W. Bush, he formally thanked the United States for its help in ridding Iraq of Hussein, and also reaffirmed that terrorist attacks would not prevent Iraq from holding elections in January of 2005. A December deadline was established for candidates to petition to be on the ballot for the position of Iraqi prime minister.

In December of 2004 Allawi announced his decision to bring criminal proceedings against top officials of the Hussein regime. A Knight Ridder/Tribune News Service contributor quoted Allawi as stating: ''I can now tell you clearly and precisely that, God willing, next week the trials of the symbols of the former regime will start, one by one, so that justice can take its path in Iraq.'' Not everyone thought this was a good idea, many noting Allawi's position as interim rather than elected leader of Iraq. Until an officially

elected government was in place, many questioned the wisdom of putting such important criminals on trial. As a *New York Times* contributor editorialized: ''Marching top officials of Saddam Hussein's Sunni-based Ba'athist dictatorship through an Iraqi courtroom a little more than five weeks before the election of a legitimate Iraqi government is such a breathtakingly bad idea that you would almost think it had been dreamed up by the leaders of the insurgency.''

Decided to Stand for Election

While on a trip to Berlin, Germany, in December, Allawi learned of a new plot to assassinate him. Police arrested four men in connection with the plot, all of whom were part of the militant group Ansar al-Islam. The group was thought to be working closely with the terrorist group Al Qaeda and insurgent kingpin Abu Musab al-Zarqawi. Upon his return to Iraq, Allawi denounced this attempt and in reaction announced that he was putting himself forward as a candidate for prime minister. When the entire roster of candidates was unveiled, Allawi's main opponent proved to be the Grand Ayatollah Ali al Husseini al-Sistani, Iraq's most respected Shiite cleric and a member of the United Iraqi Alliance, who put forth a roster of candidates that included interim vice president Ibrahim al-Jaafari. Although al-Sistani had initially approved of the choice of Allawi as interim prime minister, after Allawi spoke out against the United Iraqi Alliance due to their advocacy of a religious-based government his support was withdrawn. In fact, Allawi based his platform on his long-held belief that a secular government suited Iraq's multicultural nation better. As the deadline for submitting candidate's names approached, bombings increased. ''As we get closer to the elections there will be an escalation in violence,'' predicted Allawi, as quoted in the *New York Times.* ''We know we will pay a heavy price until we win, and we are going to win.''

On January 30, 2005, over sixty percent of the Iraqi people bravely faced threats of violence and went to polls throughout Iraq and throughout the world to elect a prime minister and a 275-member National Assembly. It would be that assembly's duty, according to Hannah Allam in the Knight Ridder/Tribune News Service, ''to draft a constitution and help supervise national elections for a permanent government'' by the end of 2005. Candidates for the new governing body formed slates along ethnic or religious lines, and the political structure designed for the new government encouraged groups such as the influential United Iraqi Alliance to form politically beneficial alliances. As election day approached, fears of violence had pervaded not only the country, but the world. While Allawi had suggested spreading the elections over a two- to three-week period in order to better deal with security concerns, that proved to be unfeasible. Meanwhile, U.S. troops transported millions of dollars of voting equipment into the country only a week before the elections were to take place, its late arrival assuring that it could not be destroyed before it could be used.

In the weeks following the elections, the voting tallies showed the United Iraqi Alliance with a majority of seats in Iraq's new National Assembly. In the race for prime minister, the election results did not favor Allawi, who came in a distant third after United Iraqi Alliance candidates al-Jaafari and Ahmad Chalabi; al-Jaafari was later chosen by his party to be Iraq's next prime minister. Despite this setback, it was predicted by analysts that the interim prime minister would gain an influential appointment somewhere within the new, democratically elected Iraqi government, and he continued to hold office until the election results were finalized and the transition of political power took place. Meanwhile, in the face of claims that he had taken on the position of interim prime minister for personal reasons, Allawi was quoted by Allam in the Knight Ridder Washington Bureau as noting of the brief appointment: ''It's very tiring, it's very exhausting, it's very demanding, it's very dangerous. I face every day at least two or three attempts to assassinate me. . . . We have to put the country back on its feet. Somebody has to do it. However, I assure you, practically, it's horrible.''

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Paul G. Allen

Paul G. Allen (born 1953) co–founded one of the world's most lucrative and influential companies, the Microsoft Corporation, in 1974. The company's products revolutionized personal computing and made founders Allen and Bill Gates billionaires. Allen left the company in 1983 due to illness, and has since invested in a wide variety of projects in the technology, entertainment, sports, and aerospace fields. In addition, he has contributed substantial amounts of money to various charities and research organizations.

Allen was born on January 21, 1953, in Seattle, Washington, and grew up in the nearby suburb of Wedgewood. His parents, Faye and Kenneth Allen, were both librarians at the University of Washington, and they introduced Allen and his sister Jody to a wide variety of cultural offerings, regularly taking their children to museums, galleries, and concerts. Allen's parents also encouraged his early love of reading and science, and his mother hosted meetings for his grade school science club. Allen melded these two interests in his avid enthusiasm for science fiction novels, including the *Tom Swift* series. ''Tom Swift was very futuristic—he went to outer space, and there were rockets and submarines and all kinds of machines,'' Faye Allen told *People* magazine. ''He was a role model for Paul.''

In 1965, Allen began seventh grade at Lakeside School, a prestigious private school in Seattle. Three years later he met eighth–grader Bill Gates who, like Allen, spent most of his free time figuring out the inner workings of their school's new computer. ''Our friendship started after the mothers' club paid to put a computer terminal in the school in 1968,'' Gates told *Fortune* in 1995. ''The notion was that, of course, the teachers would figure out this computer thing and then teach it to the students. But that didn't happen. It was the other way around.'' The pair became so adept with computer technology that, while still in school, they were both invited to serve as amateur technicians at a local computer center in exchange for free computer time. ''At the end of every school day, a bunch of us would take our little leather satchel briefcases and ride the bus downtown to the computer center,'' Allen recalled in *Fortune.* ''Bill and I were the guys that stayed the latest, and afterward we'd go eat pizza at this hippie place across the street.'' Despite Allen and Gates' efforts, the center eventually went bankrupt and the pair cites the ensuing repossession activities as their early introduction to the realities of the business world.

Co–founded Microsoft

Allen graduated from high school in 1971 and entered Washington State University. That same year, he read about the Intel Corporation's 4004 chip, the first computer microprocessor. In 1972, he and Gates purchased the next generation of the chip, the 8008, for $360. The pair used the chip to develop a special computer that conducted traffic–volume–count analysis and started a company called Traf–O–Data, planning to sell the computers to traffic departments. Allen and Gates eventually abandoned the company, but applied the technology to their next venture. In 1973, they both took jobs at a company called TRW in Vancouver, Washington, where they used minicomputers to distribute power from hydroelectric dams.

In 1974, Gates left Washington to attend Harvard University in Cambridge, Massachusetts. Allen followed, dropping out of Washington State and accepting a job as a computer programmer at the Honeywell Corporation in Boston. Allen hit upon the seed for their next business move in a *Popular Electronics* magazine cover story describing the MITS Altair 8800 minicomputer. Recognizing that the computer would need a programming language, Allen and Gates set out to write a version of BASIC, a widely used computer language, specifically geared toward the Altair. Under the auspices of their new corporation, Micro–Soft, they convinced MITS to sell their programming language. According to the *Fortune* interview, the credit line in the source code of their first product read: ''Micro–Soft BASIC; Bill Gates wrote a lot of stuff; Paul Allen wrote some other stuff.''

Allen and Gates soon changed the company's spelling to Microsoft and moved their business to MITS' headquarters in Albuquerque, New Mexico. The young entrepreneurs launched quickly into the technology side of their new business; their management technique developed more slowly. They did not even incorporate their company until 1981. ''Our management style was a little loose in the beginning,'' Allen recalled in *Fortune,* ''We both took part in every decision, and it's hard to remember who did what. If there was a difference between our roles, I was probably the one always pushing a little bit in terms of new technology and new products, and Bill was more interested in doing negotiations and contracts and business deals.'' Gates remembered the work atmosphere as congenial. ''We didn't have many major disagreements, but there was one tiny source of tension: I would always be calling Paul in the morning to tell him it was time to come work on this stuff,'' he said in the same interview. ''He slept even later than me.''

Returned to Seattle

Allen and Gates soon built up an impressive client list that included Ricoh, Texas Instruments, Radio Shack and another new startup, Apple Computers. MITS' business began to dwindle as Apple and other emerged as competitors, leaving Allen and Gates with no reason to remain in Albuquerque. In 1978, with sales already over $1 million, they relocated their company to Bellevue, a suburb of Seattle. There, they experienced significant growth, and by 1979 had hired more than 35 employees and a professional manager.

The company entered into one of the most significant business deals in its 25–year history in 1980. That year, International Business Machines (IBM) approached Microsoft seeking a programming language for its new personal computer, secretly under development. That same year, Allen negotiated the purchase of Q–DOS, a little–used operating system produced by Seattle Computer. Since Seattle Computer was unaware of Microsoft's pending IBM deal, Allen was able to secure a low price for Q–DOS. ''We were afraid they were going to find out the reason we wanted to buy it was because IBM was our primary customer,'' Allen told *Fortune.* ''If they found that out, the price for Q–DOS would go way up.'' Microsoft paid $50,000 for Q–DOS and, in turn, licensed the product to IBM for use with its new PC.

In addition, Gates and Allen convinced IBM to allow other companies to copy the specifications of their PC, spurring the ensuing flood of PC ''clones.'' The widespread availability of PCs necessitated compatible software programs which, in turn, required a universal operating system. In addition to Microsoft Disk Operating System, or MS–DOS, programmers had the option of using a competing system developed by Digital Research in Monterey, California. Gates and Allen urged software developers in both the U.S. and Europe to write to their specifications, however, and met with much success. As the PC, supported by MS–DOS, became the most widely used computer in the world, Microsoft became the domineering force in the computer programming industry.

Retired from Company

In 1982, Allen was diagnosed with Hodgkin's disease, a form of cancer. He continued to work part–time at Microsoft during 22 months of radiation treatments, but in March 1983 he retired from the company and spent the next two years traveling, scuba diving, yachting, skiing and spending time with his family. He retained a 13 percent share of the company and continued to serve on its board. ''To be 30 years old and have that kind of shock—to face your mortality—really makes you feel like you should do some of the things that you haven't done,'' Allen told *Fortune.*

Although finances were not a concern—as of 2003, he was estimated to be the world's fourth wealthiest citizen worth $21 billion—Allen sought out new business and investment opportunities. Pursuing a notion of a ''wired world'' in which computers and related technology serve as the primary source of communication and information–gathering, Allen founded Asymetrix, which produced applications that allowed both programmers and non–programmers to develop their own software, and then Vulcan Ventures, an investment firm focused on technology. Allen also invested in numerous companies, including Ticketmaster, America Online, Egghead Software and the pharmaceutical company Darwin Molecular Corporation. Later investments focused on cable television, wireless modems, and Web portals. In 1992, Allen founded Interval Research, a think tank focused on the Internet and compatible technologies. ''For years now, I've been interested in the information superhighway or whatever you want to call it,'' Allen told *Fortune* in 1995. ''The approach I've chosen is to start companies or make strategic investments in companies I think are positioned to take advantage of that huge opportunity. I try to add value as an investor by building synergy between those companies.'' His ventures have met with varying degrees of success.

Supported Sports, Entertainment

Allen also began to channel funds into entertainment and sporting ventures. He purchased the National Basketball Association's Portland Trailblazers in 1988 and built the organization a $262 million sports and entertainment complex. He often flies the team to games in his private jet. In the 1990s, he purchased a reported 24 percent of the shares of the film and television studio Dreamworks SKG. He purchased the National Football League's Seattle Seahawks in 1997 and built that team a new stadium and exhibition center as well.

A longtime rock music fan with his own band, Allen channeled his love for guitarist Jimi Hendrix into the Experience Music Project, an interactive museum dedicated to rock music and especially Hendrix's work, which opened in Seattle in 2000. Allen celebrated an even earlier passion with his support of the Science Fiction Museum and Hall of Fame, which opened in Seattle in 2004. Allen further indulged his interest in the otherworldly with a $13.5 million donation to the Search for Extraterrestrial Intelligence and the provision of an undisclosed amount to fund SpaceShipOne, the world's first private spaceship. Allen also founded the $100 million Allen Institute for Brain Science in 2003. Additional charitable donations and foundations have funded hospitals, AIDS programs, cancer research, forest preservation, and the construction of a new library at the University of Washington in honor of his parents. Allen resigned from the Microsoft Board of Directors in 2000, but remained with the organization as a senior strategy advisor.

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Ahmad Al–Shukairy

Ahmad Al–Shukairy's (1908–1980) interest in Arab nationalist affairs developed during his brief tenure as a university student in Lebanon. After being expelled for his activism, he entered law school and began defending Arab activists working for Palestinian independence and contributing political articles to the *Eastern Mirror* newspaper. Later legal actions centered on saving Palestinian lands from encroaching Zionist occupation, he launched a career as a diplomat in 1945, when he was appointed the first director of an Arab bureau media office in Washington, D.C. From there, he went on to serve in the Arab League and the United Nations, and in 1964 he was elected first president of the Palestine Liberation Organization.

Attended Zion School

Al–Shukairy was born in 1908 in the castle of Tibneen in Lebanon. Palestine was, at the time, ruled by the Turkish Ottoman Empire and Al–Shukairy's father, Sheikh Asa'ad Al–Shukairy, at one time served as a member of the Empire's legislative body. After voicing opposition to Ottoman policies, however, he was banished to Lebanon. Al–Shukairy moved to Toulkarm, Palestine, with his mother, who was Turkish, when he was a small boy and learned to speak Turkish. After his mother's death in 1916, he went to live with his father in Akka, Palestine, where he attended primary school and demonstrated his fluency in both Turkish and Arabic. Al–Shukairy also attended lessons at his mosque and read widely from the books in his father's library. After completing secondary school, he waited a year so that he could travel with his younger brother, Anwar, to Jerusalem, where both enrolled in the Zion School. There, Al–Shukairy learned English and graduated in 1926.

Al–Shukairy and his brother both proceeded to the American University in Beirut. Al–Shukairy commenced his higher education in a tumultuous political climate. Palestine, the country where he was raised, had been ruled for many centuries by the Ottoman Empire and was not regarded as an entity unto itself. When the Empire collapsed at the end of World War I, Palestine was occupied by British forces. Under British rule, Palestine acquired its own government and, while not officially recognized as a nation, began to take on a distinct political identity. Its inhabitants, considered British subjects, were known as Palestinians. As Palestine's political status shifted, a growing Zionist contingent sought to establish the area as a national Jewish state. These events spurred a growing nationalist movement among Arabs from both Palestine and surrounding nations.

At the American University, Al–Shukairy joined a club called *al–arwat–al–wuthq,* a multinational group with strong Arab nationalist underpinnings. Early in his university tenure, Al–Shukairy participated in a demonstration honoring 21 Arab dissidents who had been hanged in Damascus and Beirut on May 6, 1915. Al–Shukairy was so moved by the collective action that he improvised a speech condemning the French occupation of Arab nations, resulting in his expulsion from the university. Al–Shukairy returned to Akka, where he began writing articles for *Al–Zumr* newspaper in which he expressed his nationalist views and encouraged opposition to Zionism and colonialism. In 1928, he entered the Institute of Law in Jerusalem. Since the Institute's courses were held at night, Al–Shukairy spent his days writing for the newspaper *Mir'at Alshark,* or ''Mirror of the East.'' While in school, Al–Shukairy became even more active in the nationalist movement, and at one point was arrested by the British police for his political activities. Following his release from prison, he resigned from *Mir'at Alshark* to concentrate on his studies. He received his law degree in 1933. That same year he married Naseeba Al–Sa'di. Their first child was born the following year.

Joined *Isiklal* Party

Al–Shukairy then joined the practice of Awni Abdul Hadi, one of the founders of Palestine's *Isiklal,* or independence party. As an activist, he participated in campaigns urging the British government to end Zionist immigration into Palestine. In 1936, he helped found a national committee aimed at unifying the disparate Arab nationalist movements. He was also again arrested for participating in a general strike against the British authorities and Jewish settlers, which grew into a three–year armed rebellion that was eventually driven back by British forces. Al–Shukairy defended many Palestinians who were arrested or imprisoned in the fight for independence during this time. Following the end of the rebellion, as the British government deported active members of the rebellion, Al–Shukairy was driven from Palestine and relocated to Egypt. He was allowed to return to Palestine in 1940 to attend his father's funeral and he remained there, resuming his law practice. By this time, the Zionist presence in Palestine had grown significantly. The Arab and Jewish residents of Palestine had separate social, cultural, and political entities and two languages—Hebrew and Arabic—were spoken in the country. Jewish residents and immigrants increasingly began to settle in traditionally Arab areas and Al–Shukairy dedicated much of his work during this time to preserving Arab lands.

Following the end of World War II, Arab bureaus were established in many non–Arab nations, and Al–Shukairy was named director of an Arab bureau media office in Washington, D.C. In 1946, he returned to Palestine to head the Central Arab Media Office in Jerusalem and resume his law practice. Following the end of World War II, in 1945, the British government relinquished its rule over Palestine. In 1947, the United Nations approved a plan to divide the country into two distinct political states, one Jewish, one Arab. Although the Arabs of Palestine, and many surrounding nations, opposed the plan, it was adopted by the U.N. and on May 14, 1948, the State of Israel was officially recognized. The next day, the nations making up the Arab League—Egypt, Iraq, Jordan, Lebanon, Saudi Arabia, and

Syria—launched an armed rebellion, which commenced an Arab–Israeli War. The Israeli forces prevailed, however, and hundreds of thousands of Palestinians were forced to flee, resulting in additional losses of Arab territory both to Israel and to Jordan's annexation of the country's West Bank. Al–Shukairy and his family were forced from their home and they relocated to Beirut.

Headed Palestinian Delegation to U.N.

Al–Shukairy continued to advocate for Palestinian self–determination in exile. In 1947, he presented a memorandum on the issue at an Arab League meeting, which he attended as an advisor to the Syrian delegation. The following year, he presented a lengthy speech before a United Nations meeting in Beirut in which he advocated for the unconditional right of Palestinians to return to their homeland. In 1949, he was appointed as a member of Syria's United Nations delegation, a post he held for several years. He was also named Assistant Secretary General for the Arab League in Cairo, Egypt, a position he maintained until 1957. Subsequently, he was appointed minister of state for United Nations Affairs in Saudi Arabia. In 1964, he was chosen by the heads of the Arab League nations to serve as their Palestinian representative, following the death of Ahmed Hilmi Abdul Baki, who previously held the post. In his new position, he headed a Palestinian delegation to the U.N.

Al–Shukairy was also charged with obtaining support for the Palestine Liberation Organization (PLO), a political body for the Palestinian people which would advocate for Arab control of their homeland and the right of refugees to return. Al–Shukairy visited numerous Arab countries, presenting the proposal for the creation of the PLO to citizens and Palestinian refugees. The First Palestinian National Council for the Liberation Organization was held from May 28 to June 2, 1964. The creation of the PLO was approved and Al–Shukairy was named the organization's president and chair of the executive committee. The organization established a 422–member parliament, the Palestinian National Council (PNC), which adopted a national charter calling for the dismantling of Israel and the return of Palestine to its people. The organization also established the Palestine Liberation Army, which was linked to the military forces of Egypt, Syria, and Jordan, as well as a broadcasting service, research center and offices in several Arab states.

The Six–Day War

In June 1967 Israeli forces attacked Egypt, Syria, and Jordan, launching what came to be known as the Six–Day War. Israel took control of the Sinai Peninsula, the Gaza Strip, the Golan Heights, and the West Bank, all former Palestinian lands still under Arab rule. Despite a UN Security Council mandate for withdrawal of Israeli armed forces from the territories, the Israeli government began Jewish settlement in these areas. The defeat of the Arab forces led the PNC to discredit the current PLO leadership, and Al–Shukairy was dismissed from his post.

Al–Shukairy maintained homes in Cairo and Lebanon and remained a vocal advocate for an independent Palestinian state. He spoke widely and published several books on Arab affairs, with a particular focus on Palestine. He lobbied against the United States' support of Israel and was especially critical of the 1979 peace treaty between Israel and Egypt brokered by American President Jimmy Carter at Camp David. To protest the peace accord, he left his home in Cairo, Egypt and relocated to Tunisia. Suffering from a chronic illness, he relocated one last time, to Hussein Medical Center in Amman, Jordan, where he died on February 26, 1980. Al–Shukairy was buried in Abu Obaida cemetery in the Jordan Valley.

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Linda Alvarado

Hispanic American entrepreneur Linda Alvarado (born 1951) broke new ground in the construction industry in the 1970s as one of a pioneering handful of women in her field, and later as an owner of the Colorado Rockies, Denver's Major League Baseball team. ''What I still hope for and long for is the day when people will truly be judged not based on where they came from, and their gender, but really on their ability,'' she reflected in a profile for the book *American Dreams.* ''That is a dream that we can't let go. America is a country of immigrants and our success is built not on everybody being alike, but on our diversity.''

Born Linda Martinez, in 1951, Alvarado grew up in a less than affluent part of Albuquerque, New Mexico. Both grandfathers had been Protestant missionaries in the area, a profession her parents followed as well before settling down with a family that numbered five sons and Alvarado, their sole daughter. Her father, Luther Martinez, had a job with the U.S. Atomic Energy Commission, and had built the family's three–bedroom adobe house himself. It had no heat, however, nor indoor plumbing, and Alvarado's mother, Lilly, carried water from a nearby drainage ditch just to wash the family's clothes. Her mother also took in ironing to make ends meet, which Alvarado later said had a tremendous impact on her own career. ''My mother had a great attitude about work, she had a strong work ethic,'' she told Elizabeth Llorente in an interview for *Hispanic* magazine. ''Instead of narrowly focusing me by

saying 'Only girls are supposed to do this, only boys are supposed to do that,' she inspired me to try things. And my father let me work on his car.''

Won College Scholarship

Alvarado's parents further encouraged their daughter by absolving her from housework herself, she noted in another interview, this one with *U.S. News* writer Marci McDonald. ''That was her gift to me,'' Alvarado said of her mother. ''She did the housework so I could study.'' All the Martinez children were expected to do well in school, and at Sandia High School Alvarado excelled in sports, too, and served as captain of the women's baseball team. ''My parents were very, very, positive people,'' Alvarado asserted in a profile for the book *American Dreams.* ''It was clear what your priorities were growing up. There were high expectations in school, that not only would you bring home an A, but you would tell them what you had learned.''

Alvarado went on to Pomona College in Claremont, California, on an academic scholarship, and majored in economics there. Needing a part–time job to help pay her way, she applied for a job as a landscaper on campus, eschewing the traditional cafeteria jobs normally open to female students at the time. She battled administration officials to get approval, and began what would be a long line of early jobs as the sole woman on the team. Sometimes she encountered a frosty attitude from co–workers, but Alvarado liked the job immensely. ''I got to wear Levis, be outside in the Southern California sun and get a tan,'' she told *Albuquerque Tribune*'s Dan Mayfield.

After graduation, Alvarado took a post with a California development company. She was intrigued by the construction business, and went back to school for additional training in bid estimating and blueprint reading. Again, she found herself the target of discriminatory attitudes, especially on the job sites. ''The restrooms were quite an experience,'' she recalled in the interview with Mayfield for the *Albuquerque Tribune.* ''I'd find drawings there, of myself, in various situations of undress.'' Other times, she was relegated to the office for filing chores, which she disliked, and when she realized the profits that the company's owner was making in the business, she decided to strike out on her own. ''There were no women,'' Alvarado said in an interview with CNN's Carol Lin many years later about the construction industry. ''And while there were Hispanics, I think the stereotype of women being secretaries and Hispanics being laborers [was prevalent, and] really what I was looking to do is to become an owner of a company, which seemed a little naive at the time.''

Turned Down by Banks

Alvarado drew up a business plan for her own construction management firm, and took it to six banks, each of which turned her down. At the time, there were no laws on the books that compelled state and local authorities to consider bids from firms owned by women or minorities, and the idea of a woman running a construction firm did not seem like a potentially successful plan to the loan officers. So Alvarado's parents took out a mortgage on their home and loaned her the $2,500 start–up costs. ''You can imagine how I felt,'' she told McDonald in the *U.S. News* interview, ''knowing that if I screwed up, they'd lose everything.''

With that loan, Alvarado launched Martinez Alvarado Construction Management Corporation in Palo Alto, California, in 1974, with a partner whom she eventually bought out. The company's first projects were small ones, known as flatwork in construction–industry jargon. They were simple paving jobs, but Alvarado's company soon progressed to building bus shelters for municipal transportation agencies. She found an early trick that helped avoid discrimination by signing just her initials, not her name, when submitting proposals. As the company grew into a general contractor firm—a management company that hired all the labor for a project—she relocated to the Denver, Colorado, area with her husband. There, her company began to win larger and larger bids, thanks to Alvarado's excellent track record in bringing a project to completion on time and within the specified budget. Two decades after she launched it, Alvarado Construction was helping build Denver high–rise office buildings, bus stations, airport hangars, and even a convention center.

Alvarado moved into the fast–food franchise business after winning a project involving the construction of a strip mall. She talked with Taco Bell executives about putting in one of their relatively new restaurants in the space, and saw that the profit margins were excellent here too. ''I learned a valuable lesson,'' Alvarado said of this project in the interview with Mayfield for the *Albuquerque Tribune.* ''She who controls the land controls the deal. I sold the shopping center and kept the restaurant.'' Alvarado soon launched a second company, Palo Alto, Inc., which became a franchise–holder for some 150 Taco Bell, Pizza Hut, and Kentucky Fried Chicken outlets. Her husband ran the company.

Attained Historic First in Sports

In the early 1990s, Alvarado was invited to take part in a consortium of local business leaders attempting to bring major league baseball to Denver. The group made a bid for a National League expansion team, and each investor had to put up their own money for a deposit when the proposal was submitted. If they lost the bid, the money was lost as well. But their group won, and Alvarado became a co–owner of the Colorado Rockies, which played its first season in 1993. The achievement brought Alvarado an important first: she was the first Hispanic woman to join the roster of Major League Baseball team owners, but she was also the first woman to become owner of a team on her own—that is, without inheriting an ownership stake from a husband or family. ''This is the first time any woman, as an entrepreneur earning her own money, was able to bring capital to a major league franchise, and that's the kind of progress we're seeing in our community,'' she reflected in the *Albuquerque Tribune* article.

This secondary career gave Alvarado's day a new focus, she told *Enterprising Women* writer Judie Framan. ''I used to read the business section first,'' she confessed. ''But now, I go to the sports section first. I follow baseball with great interest, and I enjoy reading not just the box scores,

but the strategies of the other teams.'' She viewed the dual professions as not entirely unrelated, she explained in the same interview. ''I believe that construction and sports are the last bastions of male dominance. Having grown up in a very competitive, male environment, I am comfortable working with men,'' she asserted to Framan. ''So, while my career may still be viewed as non–traditional, I view my path as one that will open doors of opportunity for other women and people of color to pursue.''

Active in Business Community

Back in the mid–1970s, Alvarado was a founding member of Denver's Hispanic Chamber of Commerce, and has served as its chair. ''We have many success stories in our city, but minorities and women still do not share economic opportunity in proportion to our population,'' she said in a *Denver Post* article by Robert Schwab. ''The Hispanic Chamber's goal, what we want to do during these opportunistic times, is to ensure that there is development of minority– or community–owned businesses.'' She holds seats on several corporate boards, beginning with one on the Norwest Bank board that came when she was just 27 years old. A 2001 survey discovered that Alvarado held more board seats in *Fortune 1000* companies than any other Latino, male or female. Whenever she gives one of them up, she suggests a replacement who is another Hispanic or a woman, she told Carol Hopkins in a *Notable Hispanic American Women* interview. ''I'm not there because I'm good,'' she said. ''I'm there because someone ahead of me was great.''

At her company, Alvarado tries to hire women engineers or Hispanic executives whenever possible. She is a National Women's Hall of Fame inductee, and the recipient of numerous other honors for her work and dedication to leveling the playing field for all. The mother of three, she confesses that she still never really learned the art of housework, thanks to her mother's sacrifices, and that realm of her own household is supervised by her husband. She does excel at inspiring others to think outside the box, however, and likes to give tours of the Rockies home field, or of construction sites, to groups of schoolchildren. She takes them around, pointing out the various responsibilities of the workers on duty that day, but always finishes with a visit to her office. There, she told McDonald in the *U.S. News* interview, she points out her leather chair and advises them, ''that job you want to aim for is mine.''

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Benny Andrews

Benny Andrews (born 1930) began his artistic career as an outsider, working in a representational style just as abstract expressionism was gaining popularity. By refusing to yield to artistic trends, Andrews has carved out a long and respected career as a painter and collage artist with works in many major museums and galleries. He is also known for his work as an activist, educator, and philanthropist, paving the way for young individualists to follow in his footsteps.

Parents Encouraged Creative Pursuits

Andrews was born on November 13, 1930, in Madison, Georgia, the second of George and Viola (Perryman) Andrews' ten children. While Andrews' parents were cotton sharecroppers, George was also a self–taught artist and Viola was a writer. Both encouraged their children's creative pursuits, especially drawing and painting. Andrews was not the only member of the clan to gain acclaim for his artistic endeavors. His brother Raymond grew up to be a successful novelist and his father's artwork was also exhibited in the elder Andrews' later years.

Formal education did not come easily to Andrews. He attended a segregated elementary school in a one–and–a–half room log cabin and, as a student at Burney High School, experienced long interruptions in his schooling when his assistance was required on the plantation where his family lived and worked. Even with sporadic attendance, however, Andrews established his artistic talent, and regularly contributed drawings for class projects in biology, geometry, and home economics. He also became active in the local 4–H Club, an agricultural program for youth.

In 1948, after graduating from Burney High, Andrews moved to Atlanta, where he lived at the Butler Street YMCA. The executive director there helped Andrews find a job and provided him with work space when the young artist received a commission to paint a mural for a local café. Later that year, the 4–H Club awarded Andrews a $400 scholarship, to be split evenly over two years, enabling him to attend one of three black state colleges. Andrews entered Fort Valley State College in September 1948 and began working in the art department. His mother and siblings

picked scrap cotton to pay the portion of his tuition not covered by the scholarship. The only art class offered at Fort Valley was a one–semester art appreciation course, which Andrews enrolled in six times.

When Andrews' scholarship expired in 1950, he could no longer afford to attend Fort Valley. He enrolled in the United States Air Force, where he served during the Korean War and attained the rank of staff sergeant. Upon his honorable discharge in 1954, Andrews moved to Chicago where he entered the School of the Art Institute of Chicago and began to hone his style. Prior to arriving in Chicago, Andrews had never even visited a museum, and he found the school's rigid emphasis on established artistic forms, especially its championing of the abstract expressionist style, confining. Andrews opted, instead, to work in a representational style, drawing inspiration from such realist painters as Jan Vemeer, Franz Kline, and Edward Hopper, as well as from the jazz clubs he frequented and memories of his rural youth. Soon he began incorporating elements of collage in his work. ''I started working in collage because I found oil paint so sophisticated, and I didn't want to lose my sense of rawness,'' Andrews is quoted as saying in *American Visions* magazine. ''Where I am from, the people are very austere. We have big hands. We have ruddy faces. We wear rough fabrics. We actually used the burlap bagging sacks that seed came in to make our shirts. These are my textures.''

Viewed as 'Outsider' Artist

Andrews steadfastly refused to yield to the trends of the times and insisted on creating work that spoke to those outside the art establishment. His work often featured larger–than–life human figures tied to such socially provocative themes as hands–on labor (an early series was based on the Art Institute's janitors), women's strength, and a prison uprising at Attica state prison in New York. ''What ever it is I do or do not do in the paintings I paint really are attempts by me to communicate to the 'Folks.' While I could write yards on who the 'Folks' are, just let it suffice to say for this time, they are 'us,' '' Andrews wrote in *Black Artists on Art*. This approach was frowned upon in the academy, however. In a chronology written by Andrews and published in the catalog for his ''Bicentennial Series'' he notes under the 1954 heading: ''Was rejected for every show, organization or club in the Chicago Art Institute. Rejected for the veterans' exhibition when the only requirement to exhibit was to be a veteran.'' Andrews supported himself during his Art Institute years by illustrating advertisements for local theater companies and album covers for Blue Note and other record labels. He married photographer Mary Ellen Smith in 1957 and earned his BFA in 1958, while never winning the favor of his professors or peers. ''I . . . was determined to remain true to what I felt an artist should be, and that was a human being who happened to paint, sculpt, or etch, never giving up his or her right to remain himself. Needless to say, in the eyes of the school, I was a total failure, and I found that very easy to live with—in fact I gained a certain amount of strength from the academics' utter dislike of what I chose to do, which was natural–looking black and white people from *all* regions of America,'' he said in *World Artists*.

Benny and Mary Ellen Andrews moved to New York following Andrews' graduation and their first son, Christopher, was born a week after their arrival. The couple eventually had two more children—another son, Thomas, and a daughter, Julia. Smith took an office job to support the family and Andrews stayed home to paint and take care of the children. He also began to mingle with other rising and established artists, including African American painters Bob Thompson and Jacob Lawrence, whose works exhibited a pointed cultural consciousness. As at the Art Institute, entry into the New York art world proved difficult, but Andrews met with some early successes. In 1959, his works were accepted by the Philadelphia Academy's 159th Bi–Annual Exhibition and the Detroit Institute of Art's 13th Biennial of Painting and Sculpture. The following year he had his first one–man exhibition at the Paul Kessler Gallery in Provincetown, Massachusetts, which would become an important supporter of his work.

Andrews' paintings began to sell, and in 1962 he and his family traveled to Mexico for a two–month stay during which Andrews studied the works of Mexican masters. That same year, an exhibit at the newly opened Forum Gallery in New York drew favorable criticism from the *New York Times* and *New York Herald Tribune*. One–man exhibitions, group shows, sales, and visits to Mexico came more frequently after this time, and in 1966 Andrews accepted a teaching position at New York's New School for Social research. He was growing increasingly concerned about what he saw as the marginalization of African American artists by the mainstream art community, however. In 1968 he participated in ''New Voices: 15 New York Artists'' at the American Greeting Gallery in New York, the nation's first major exhibition of African American artists (the exhibit was later expanded to 30 artists and traveled nationwide). Despite the widespread attention the exhibit drew, Andrews felt larger, more established institutions were neglecting African American artists. That same year, he participated in protests against the Whitney Museum of American Art's ''Artist of the Thirties'' exhibit, which included no African American artists.

Founded Activist Organization

The following year, Andrews helped found the Black Emergency Cultural Coalition (BECC) to protest the ''Harlem on My Mind'' exhibit at New York's Metropolitan Museum of Art. While the exhibit featured African–American artists, the BECC was concerned that no black historians or scholars had helped organize the show. The coalition convinced the Whitney to launch an exhibition of African American artists, but ultimately disapproved of the way the museum organized the exhibit and launched a boycott. Fifteen of the 75 artists chosen for the show withdrew in sympathy. In 1971, 50 artists participated in a ''Rebuttal to the Whitney Museum Exhibition'' at New York's Acts of Art Galleries, and two years later Andrews curated ''Blacks: USA: 1973'' at the New York Cultural Center.

Andrews joined the faculty of Queens College in New York in 1969 and began writing art criticism, commencing

with a 1970 essay for the *New York Times* titled ''On Understanding Black Art.'' In addition, he launched art programs in prisons and led a volunteer program at the Society for Prevention of Cruelty to Children. From 1982 to 1984 he served as visual arts director for the National Endowment for the Arts, where he established additional outreach programs. Andrews realized he had a knack for arts administration, but found the work distracted him from his true mission. ''I hated to leave the NEA,'' Andrews told Joy Hakanson Colby of the *Detroit News*. ''But I couldn't stay with that job and be a painter, too.'' Andrews and Smith divorced in 1976, and ten years later he married artist Nene Humphrey.

Recognition Grew

Throughout the 1980s and 1990s, Andrews drew increased recognition for his work, with his paintings and collages appearing in the collections of more than 20 museums across the United States. In 1990, the talent of Andrews' father and his influence on his son was recognized in ''Folk: the Art of Benny and George Andrews,'' a traveling exhibition, which originated at the Memphis Brooks Museum of Art in Memphis, Tennessee. Andrews also began to illustrate children's books, many with themes centering on strong, black women. ''The emphasis is on family and love,'' Andrews told the *Detroit News'* Colby of the books *Sky Sash so Blue*, *The Hickory Chair* and *Pictures for Miss Josie.*

In the new millennium, Andrews set up the Benny Andrews Foundation to assist young African American artists and institutions dedicated to African American art. The Foundation secures works by prominent African American artists for smaller galleries that cannot afford them and teaches young artists how to prepare portfolios, conduct interviews, and otherwise navigate the art world. ''A lot of African American artists don't extend the same kind of help they got to young artists on the way up,'' Andrews told Colby. ''It should be like a relay with the baton being passed along.''

As for his own success, Andrews attributed it early on to what he called ''craziness,'' which might be interpreted as a defiance of mainstream pressures. ''Hell, I knew when I started back in 1971 with [the painting] *Symbols* that unless I took an approach that was crazy I'd never do anything worth looking at,'' he wrote in the catalog accompanying the ''Bicentennial Series.'' ''I guess that's the real reward about all of this. When you're this way, crazy I mean, you can *not* be all the things that most everyone else ends up being.''

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Julie Andrews

Perhaps best known for her award–winning roles in the films *Mary Poppins* and *The Sound of Music,* the multi–talented Julie Andrews (born 1935) has been entertaining fans with her singing ever since she was a little girl. Even though she lost her singing voice in the late 1990s, she has continued to delight her fans by writing children's books and taking supporting roles in hit movies.

In his 1983 biography *Julie Andrews,* writer Robert Windeler reflected, ''By the time she was 30, Julie Andrews was the best–loved, highest–paid entertainer in the world. With her crystalline, five–octave voice and impeccable demeanor, she was the essence of innocence, the nanny–next–door.'' However, he noted, her fame ''stamped her with an image she would come to hate: wholesome.''

Talented From an Early Age

Julie Andrews was born Julia Elizabeth Wells on October 1, 1935 in Walton–on–Thames, a suburb south of London. She was the daughter of Ted Wells, a teacher, and Barbara Morris Wells, an accomplished pianist who was also a piano teacher and part–time pianist for her sister's dance school. Biographers James Arntz and Thomas S. Wilson noted in *Julie Andrews,* ''From a very early age, baby Julia was aware of the sound of music. As a toddler, she was already learning tap and ballet from her aunt.''

Educated by her father, the little girl was reading and writing by age three. Biographers Arntz and Wilson wrote that the child ''displayed such exceptional imagination, intelligence, and musical talent that both parents became convinced she would find success in the world of entertainment.''

When Andrews was four years old, her parents divorced and her mother married Ted Andrews, her vaudeville partner. In an attempt to get to know her better, her stepfather began to give her singing lessons. Andrews recalled to Windeler, ''I loathed singing and resented my stepfather.'' However, later in life, she would admit she was grateful that he instilled a sense of discipline and structure.

As World War II began and England was bombed, citizens were often forced to take cover in air raid shelters. The Andrews tried to keep up everyone's spirits by getting people to sing. Now called [Julie], the little girl's voice often stood out, even among the experienced adult singers. In a 1996 interview with the *Saturday Evening Post,* Andrews shared with Earl L. Conn, ''For some reason, I had this freakish voice. I was sort of a child prodigy who had a really strong voice and a very large vocal range.''

In fact, the biography on the *Julie Andrews* website noted, ''To everyone's surprise [she] had a fully developed larynx, perfect pitch and a large four octave vocal range.'' The website continued, ''At the age of eight [she] began to have singing lessons from Madame Lilian Stiles–Allen, who had once been a renowned concert singer.''

When Andrews was ten, World War II ended, and she spent much of her time touring with her mother and stepfather. Biographers Arntz and Wilson noted that many theater managers liked family acts, so ''eventually [she] changed her last name to Andrews to make the billing simpler.'' As noted on the *Julie Andrews* website, ''On December 5th 1946, [she] performed alone for the first time at London's Stage Door Canteen. The Queen (later the Queen Mother) and the late Princess Margaret were in attendance.''

Made Professional Debut

In the fall of 1947, shortly after Andrews turned 12, she made her professional debut in London in a revue called ''Starlight Roof.'' In December of that year, the *Julie Andrews* website noted, she was given a screen test by the British division of Metro–Goldwyn–Mayer. The studio decided against signing her because they said she was ''unfilmable.''

Andrews went on to perform in other revues and pantomimes, including ''Humpty Dumpty'' in 1948, ''Red Riding Hood'' in 1950, and ''Cinderella'' in 1953. The role in ''Humpty Dumpty'' was the most significant to her personal life, as she met Tony Walton, whom she would later marry.

Playing in ''Cinderella'' impacted Andrews' professional life. While doing this role, she caught the eye of the director who was working on the London production of a musical about the 1920s, entitled *The Boy Friend.* The show was to debut in the United States, on Broadway, in New York City. Andrews was offered the lead role and eventually accepted the part. At the age of 18, she joined the cast of *The Boy Friend* and went to New York in August of 1954. The show became an overnight success and Andrews became a star.

A Star in Musical Theatre

After almost 500 performances, Andrews' run in *The Boy Friend* ended, and she took on her next professional challenge. She played Eliza Doolittle in *My Fair Lady,* the musical version of George Bernard Shaw's ''Pygmalion.'' For this role, Andrews was nominated for an Antoinette Perry (Tony) Award and won the New York Drama Critics Award for best actress in a musical. It was during her run in *My Fair Lady* that Andrews married Walton, her childhood sweetheart, who was now a set designer. They would have a daughter, Emma, in 1962.

In 1960, Andrews took on the role of Queen Guinevere in *Camelot* on Broadway. The show ran for two years, and she received another Tony Award nomination. It was during the run of *Camelot* that Andrews was introduced to American comedienne and actress Carol Burnett. The two became good friends, and would later do many television shows and specials together.

In 1962, producer Walt Disney went to see a performance of *Camelot* and was impressed by Andrews' performance. He thought she would be perfect in the production he was working on. Arntz and Wilson noted that Andrews met with Disney ''who offered her a choice role in what was to be her first motion picture, *Mary Poppins.*'' Arntz and Wilson added, ''Once Hollywood beckoned, [she] would not return to the stage for more than three decades.''

Hollywood

Although Andrews had success on Broadway, she was passed over in favor of ''name'' actresses when the musicals *My Fair Lady* and *Camelot* were made into films. Her luck changed, however, when she made her screen debut in *Mary Poppins* in 1964. The story of a nanny with magical powers that featured the songs ''A Spoonful of Sugar,'' ''Supercalifragilisticexpialidocious,'' and ''Chim Chim Cher–ee'' was unique because it mixed real, live people and animation.

For her first feature film, Andrews earned the Golden Globe Award as Best Actress in a musical or comedy in February of 1965, and two months later, she won the Academy Award for Best Actress. Right after *Mary Poppins,* Andrews tackled her first dramatic role, *The Americanization of Emily,* before taking possibly her best–known role.

Biographer Windeler noted that initially, Andrews ''did not greet the prospect of playing Maria in *The Sound of Music* with great joy.'' However, she did take on the role of the singing novice who is sent from the convent to be the governess of the seven von Trapp children. Partially filmed

in Europe and based on a true story, the film featured memorable songs like ''I Have Confidence in Me,'' ''My Favorite Things,'' and ''Do–Re–Mi.''

As noted on the *Julie Andrews* website, *The Sound of Music* ''would end up being one of the most loved movies of all time.'' The movie won five Oscars, including Best Picture, and Andrews received a Golden Globe Award for Best Actress. Subsequently, Andrews took a role in yet another musical film, 1967's *Thoroughly Modern Millie.* Arntz and Wilson commented, ''Her first six films were so successful that for nearly a decade [she] held the record as the highest grossing performer in the history of movies.'' However, Arntz and Wilson added, ''Almost as abruptly, [her] box office temperature plunged.''

Slipped at the Box Office

In 1968, shortly after wrapping up *Thoroughly Modern Millie,* Andrews and her husband divorced. She began work on a new project, *Darling Lili* with producer Blake Edwards, perhaps best known for the *Pink Panther* movies. Arntz and Wilson described the movie as an ''entertaining, well–crafted, often–funny, always–beautiful movie musical . . . a notorious Hollywood flop.''

Even though the film did not succeed, the relationship between Andrews and Edwards did. Although both were divorced with children from their previous marriages, the couple married in 1969. Andrews shared with Conn, ''You try harder and are more realistic with a second marriage . . . We vowed when we married that this we would take a day at a time—not have any fantasies that sort of precluded the realities.'' The couple adopted two daughters, Jeanna and Amy, and even though Andrews would continue to perform, family would be the priority.

Andrews did several variety shows and specials in the late 1960s and early 1970s, including ''Julie and Carol at Lincoln Center'' and the television series, ''The Julie Andrews Hour.'' She also did a concert of Christmas songs, performing with the London Symphony Orchestra, and gave concerts where she would perform most of her Broadway and Hollywood hits.

In addition to acting and singing, Andrews worked on another talent, as a children's author. Using the pen name Julie Edwards, Andrews wrote her first two books. *Mandy* was published in 1971, and *The Last of the Really Great Whangdoodles* in 1974.

Andrews did continue acting, however, and she worked on many of her husband's projects. She played Dudley Moore's girlfriend in *10* and had a somewhat notorious part in the movie *S.O.B.* (Standard Operating Bull), where she had a brief nude scene. Biographers Arntz and Wilson called it ''one of the most talked–about events of her career.'' They added that ''[her] willingness to take on this relatively small role, disrobe, and then endure the inevitable press frenzy, [was] proof positive that she and [Edwards] have a loving, highly supportive relationship, as well as a healthy sense of humor.''

In 1982, Andrews received high marks for her performance in *Victor/Victoria,* a musical comedy about a female singer who impersonates a man impersonating a woman, so she can find work in a night club. Andrews earned another Golden Globe Award for Best Actress in a musical or comedy.

In 1986, Andrews received great reviews for her role as a concert violinist stricken with multiple sclerosis. Biographers Arntz and Wilson described *Duet for One* as ''a thoughtful, beautifully crafted film'' where Andrews gave her ''finest dramatic performance.''

Triumphant Return to Broadway

In 1995, Andrews returned to Broadway in what she described to Conn as her ''big, new adventure.'' She and her husband collaborated on the stage version of her hit movie *Victor/Victoria,* with Edwards as the director. It was a demanding role, and Andrews was in almost every scene. Doing eight shows per week and performing eight numbers per show did take a toll on Andrews, and she missed several performances due to illness.

Andrews caused a bit of controversy when she declined a Tony award nomination for her role in *Victor/Victoria* after she was the only one with the show who was recognized. As noted by Belinda Luscombe of *Time,* Andrews told a matinee crowd at a performance, ''I have searched my conscience and my heart, and I find that I cannot accept this nomination—and prefer to stand with the egregiously overlooked.'' Luscombe added that the controversy caused ticket sales to the show to dramatically increase.

Near the end of her two–year run with *Victor/Victoria,* Andrews was diagnosed with a non–cancerous growth on her vocal cords. She wrapped up the musical in June of 1997, and had surgery shortly afterwards. Even though she had been told her vocal cords would not be compromised, Andrews lost her singing voice.

Lost Singing Voice

As recounted by *People Weekly,* Andrews told television reporter Barbara Walters, ''I went in for a routine procedure that I was told would not be threatening to my vocal cords. And since then . . . I've just been unable to sing.'' Stepdaughter Jennifer Edwards added, ''She said that when she lost her voice, she had lost her identity.'' Ultimately, the *People Weekly* article noted, Andrews became depressed and ''underwent grief therapy at Sierra Tucson, an Arizona rehab clinic noted for treating celebrity clients.''

Andrews was bolstered by the support and love of her family, and threw herself into other projects. She told Sean M. Smith and Jac Chebatoris of *Newsweek,* ''It was a tremendous setback. But I'm one of those people who see the glass as half full rather than half empty. And in truth, it seems I've never been busier.'' Early in 2000, Andrews filed a lawsuit against her doctor and his associates. Later that year, she accepted an undisclosed settlement and dropped the lawsuit.

Still Entertained Her Fans

As Andrews shared with *Newsweek,* despite the loss of her singing voice, she kept busy with many projects. In 1998, she appeared in a stage production of *Dr. Dolittle* in London. As recounted on the *Julie Andrews* website, she performed the voice of Polynesia the parrot and ''recorded some 700 sentences and sounds, which were placed on a computer chip that sat in the mechanical bird's mouth. In the song ''Talk To The Animals,'' Polynesia the parrot even sings.''

Andrews also returned to her writing. *Little Bo: The Story of Bonnie Boadicea* was published in 1999. She also made the *Dumpy the Dump Truck* series a family affair, as she wrote the books with her daughter, Emma Walton Hamilton, which were in turn illustrated by her ex–husband, Tony Walton. Andrews also collaborated with old friends. In 1999, she teamed up with James Garner to make *One Special Night,* a television movie for CBS. In 2001, Andrews and Christopher Plummer worked together for the first time since making *The Sound of Music,* when they appeared in a live broadcast of the play *On Golden Pond.*

In addition to entertaining her fans, Andrews worked on behalf of many charities, including Operation USA, UNICEF (United Nations Children's Fund), and Save the Children. She received many honors for her charity work as well as for her contributions to entertainment. In 2000, she was made a Dame Commander of the British Empire by Queen Elizabeth II. In 2001, she received an Honor Award from the John F. Kennedy Center for Performing Arts, in Washington, D.C. She also received a 2002 Common Wealth Award of Distinguished Service, and was recognized for ''bringing joy and inspiration to audiences of all ages.''

Andrews also returned to the big screen in a big way in 2001. *The Princess Diaries* told the story of a gawky teenager who learned that her deceased, long–lost father was a prince of a small European country, and she was now the heir, if she wanted to be. Andrews played her grandmother, the queen, who wanted to transform her into a crown princess. Richard Natale of *Variety* wrote, ''Thirty–seven years after Walt Disney transformed her into an instant movie star in *Mary Poppins*—and Oscar winner to boot—[Andrews] returned to the studio this year with another $100 million winner.''

The year 2004 was also a busy, successful movie year for Andrews. She appeared in two movie sequels playing queens in both. She reprised her role as Queen Clarisse Renaldi in *The Princess Diaries 2: Royal Engagement,* and also starred as the voice of Queen Lillian in *Shrek 2.* And on December 14, 2004, everyone's favorite magical nanny was re–introduced to audiences as the 40th anniversary edition DVD of *Mary Poppins* was released. The DVD featured both commentary and a musical reunion of Andrews and her co–star, Dick Van Dyke.

Biographers Arntz and Wilson noted that her friends and family consider Andrews ''warm, sensitive, bright, upbeat, and funny.'' In addition, she is a successful author, dedicated to her charities, and a fine of fine arts. Arntz and Wilson concluded that Andrews ''is celebrated around the world for a remarkable career encompassing stage, film, television, recordings, and the concert stage.''

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B

Peggy Bacon

American artist and writer Peggy Bacon (1895–1987) was primarily known for her witty caricatures and satires of famous figures of the 1920s and 1930s. She wrote and illustrated numerous books, illustrated dozens of books by others, and produced drawings, paintings, pastels, and prints. She worked as a graphic artist and contributor to numerous magazines, taught for more than thirty years, and won numerous awards and honors.

Bacon enjoyed a long and distinguished career. Best known for her humorous caricatures and good–natured satires of the famous and infamous of her day, she also wrote and illustrated numerous children's books and books of short stories and poetry. She worked as a graphic designer and published her work in magazines such as *Vanity Fair, Harper's Bazaar, Mademoiselle, Dial, Vogue, The New Yorker,* and *The Yale Review.* She illustrated some forty books by others and had a teaching career that spanned more than thirty years. Her drawings, paintings, and prints were frequently exhibited across the nation (27 one–person shows in New York alone), and her output was prolific. She produced many prints of her etchings, lithographs, and drypoints (her favorite medium), countless drawings, and more than 100 pastels (including 35 caricatures). Her work is housed in many museums, including the permanent collections of the Metropolitan Museum of Art, the Museum of Modern Art, and the Brooklyn Museum.

Early Life

Margaret Frances (Peggy) Bacon was born on May 2, 1895 to Charles Roswell Bacon and Elizabeth Chase Bacon, both artists, in Ridgefield, Connecticut. Her father painted landscapes and figures and her mother was a miniaturist. Bacon had two younger brothers who both died in infancy, so she was raised an only child. She had a close relationship with her parents, who were both well read and shared with Bacon their love of art and fine things. She and her parents spent several winters in New York, and her father, whose work was exhibited in the city, took Bacon to many galleries. During 1904 to 1906, Bacon lived in France, mostly in Montreuil–sur–Mer but also in Paris and Pas de Calais, and for a brief time in London. In an interview with Paul Cummings for the Smithsonian Institution's Archives of American Art, Bacon recalled that, though her family was not affluent, ''We had an extraordinary amount of amenities and delicacies even and delights, considering that they were poverty–stricken. The food was marvelous, very gourmet food. And there were quantities of books, endless books arriving.''

Bacon had a somewhat sheltered youth and was usually accompanied by a governess, except for the winter of 1902, which she spent in Nassau, Bermuda. On the boat going over, her mother contracted typhoid fever and was delirious by the time they arrived. Seven–year–old Bacon had no one to take care of her. Her father and grandmother arrived not long after, but they were soon quarantined with her mother, and Bacon took advantage of her freedom and explored the island. In Nassau she found other children to play with, which was different from her regular routine of living with her parents, many of whose friends were childless.

A Precocious Talent

Bacon began drawing early (around eighteen months), and was writing and illustrating books by the age of ten. Her mother did not believe in school so Bacon had tutors, but she studied only subjects that interested her: Latin, Greek, mythology, ancient geography, and ancient history. It was not until the age of fourteen, when wealthy family friends paid for her to attend boarding school—the Kent Place School in Summit, New Jersey—that she learned mathematics. She graduated in 1913, at which time she chose to study art. It was also in 1913 that her father committed suicide. He had overcome alcoholism using hypnosis, but had experienced subsequent bouts of suicidal depression, which eventually led to his death.

At age 18, Bacon was sent to the School of Applied Design for Women. She did not like the school, and after a few weeks refused to return. The next year Bacon took a landscape class on Long Island with Jonas Lie. The following winter she enrolled in the New York School of Fine and Applied Arts and continued taking private classes with Lie, who arranged for her first one–person exhibition in 1915. Bacon studied at the New York School of Fine and Applied Arts until 1915, when she began at the Art Students League, where her parents had met. There, from 1915 to 1920, she trained under George Bellows, Kenneth Hayes Miller, Andrew Dasburg, and John Sloan, the latter of whom was a great influence on her. In 1915 she caught the measles and returned home to Ridgefield, where, under quarantine, she wrote her first book *The True Philosopher and Other Cat Tales.*

First Book Published, Held First Major Show

During the summers of 1915 and 1916, Bacon studied painting in the seaside town of Provincetown, Massachusetts, under Charles W. Hawthorne and B. J. O. Nordfeldt, respectively. It was in 1917, however, that Bacon taught herself drypoint, a printmaking technique in which the artist uses a sharp stylus to draw directly on a copper plate, creating a ''burr'' of copper on each side as scoring through the metal occurs. The burr holds additional ink during the printing process, which provides a unique velvety richness to the finished print. It was a style for which she would become famous. In 1919 she served as the assistant editor at the Art Students League of a spoof publication, *Bad News,* whose editor was Edmund Duffy. Meanwhile, *World Magazine* published some of Bacon's drypoints. *The True Philosopher and Other Cat Tales,* which included thirteen early drypoints, was published in 1919. Her drypoints were also shown at the Painter–Gravers of America and the Society of Independent Artists, both in New York. That summer Bacon attended summer school in Woodstock, New York, where she and fellow student Alexander Brook, whom she had gotten to know the previous year at the Art Students League, fell in love and became engaged.

On May 4, 1920, Bacon and Brook married. They moved to London, where their daughter, Belinda, was born. They soon returned to the United States, settling near Woodstock, New York. Bacon and Brook both became active in the Woodstock artist colony up to the mid–1920s. Bacon abandoned painting in favor of black–and–white drawing and drypoint, and in 1922 Bacon's first major drypoint show was held at the Joseph Brummer Gallery in New York, part of a joint show with her husband, who exhibited his paintings. That same year their second child, Alexander Brook, Jr. (Sandy), was born. Adding to the eventfulness of 1919, William Murrell published *Peggy Bacon,* the first monograph on the artist. After 1923 Bacon and her family began living in New York City, but usually spent summers elsewhere.

Won National Attention

New Republic magazine purchased the print and plate for Bacon's drypoint ''The Promenade Deck,'' in 1924 and published it in a portfolio, *Six American Etchings,* which included the etchings of artists John Sloan, Kenneth Hayes Miller, John Marin, Ernest Haskell, and Edward Hopper's ''Night Shadows.'' In 1925, Bacon had two one–person exhibitions at the Montross Galleries and her second book, *Funerealities,* was published by Aldergate. It was a collection of her poems and drypoints. The Philadelphia Sesquicentennial Exposition, Department of Fine Arts, awarded her its bronze medal in 1926. A year later Bacon became one of the original 12 members of the American Printmakers group and Macmillan published *The Lion–Hearted Kitten and Other Stories,* a children's book written and illustrated by Bacon. At this time Bacon began drawing satirical color portraits using pastels (she produced almost 100 pastels in her life, including 35 caricatures).

In 1928, Bacon mounted a one–person exhibit at The Intimate Gallery in New York, created by Alfred Stieglitz. She also saw the publication of *Mercy and the Mouse and Other Stories* by Macmillan. In that same year she produced her first lithographs. Lithographs are created when the artist draws directly on a flat stone or prepared metal plate with a greasy crayon, then dampens and inks the surface, causing the ink to be repelled from the wet areas but to stick to the greasy areas, which is then transferred to paper. While she experimented with her art, Bacon continued to write, publishing *The Ballad of Tangle Street* with Macmillan. The same year she executed her first etchings. The process involves covering a metal (usually copper) plate with a resinous, acid–resistant substance (called ''the ground''), over which the artist then draws with a sharp needle, removing the ground in those areas. The plate is then placed in an acid bath, which eats away the exposed lines, or etches them. Once the plate is inked and wiped, ink is left in the etched grooves. The plate is placed on damp paper and put through a printing press, forcing the paper into the inky grooves. Bacon made numerous prints of her etchings in the 1930s.

Won Guggenheim Fellowship

During this time, Bacon also worked as a commercial artist. She illustrated and wrote for many magazines, including *Vanity Fair.* In 1931, Bacon's *The Terrible Nuisance and Other Tales* and *Animosities,* both of which she wrote and illustrated, were published by Harcourt. That summer she and her family moved to Europe to live for the summer on a

travel fellowship her husband had won from the John Simon Guggenheim Memorial Foundation. They had been spending summers in Cross River, Westchester County, New York, since 1927, and—except for their time in Europe—continued to do so until 1937. In 1933 Harcourt published *Mischief in Mayfield.* It was the next year in which Bacon received her own Guggenheim fellowship. She became the first person who was permitted to use the money for purposes other than travel, choosing instead to fund work on the 39 black–and–white satirical portraits that she collected in *Off With Their Heads!,* published by McBride the same year. She then began a project for the *New Republic,* producing a series of caricatures of prominent Washington, D.C. figures, including Franklin Delano Roosevelt and other New Dealers. She did caricatures for other magazines as well, such as *Stage* (Noel Coward) and *American Mercury.* McBride published Bacon's *Cat–Calls* in 1935, a book which Bacon both wrote and illustrated. In this year she also began teaching at the Art Students League.

In addition to her stint at the Art Students League, Bacon taught at several other places, including Fieldston School, the School for Social Research, Stella Elkins Tyler in Philadelphia, the School of the Corcoran Gallery of Art in Washington, D.C., New York's progressive preparatory school Birch Wathen, and Hunter College. She also taught at two summer camps and spent three summers at the School of Music and Art in Stowe, Vermont.

In 1938 Bacon and her husband separated, and they finalized their divorce in 1940. The Associated American Artists held a major retrospective of Bacon's work and the National Academy of Arts and Letters gave her a grant of $1,000 to further her creative endeavors in 1942. In 1945, *Starting from Scratch,* written and illustrated by Bacon, was published by Messner. Bacon was awarded the American Artists Group Alan Dunn Prize in 1952 for ''All Together,'' a drypoint piece. In the same year she experimented with another art medium, beginning to create water–based mixed–media pieces. Bacon stopped printmaking in 1953, but from 1950 to 1970 she wrote and illustrated another six books of her own, illustrated more than twenty books written by others, and also wrote a mystery novel, *The Inward Eye,* that won the 1953 Edgar Allan Poe Mystery Award for best novel. She was elected to the National Institute of Arts and Letters in 1956, holding the post of vice president in 1960 and 1962. She returned to oil painting in 1958.

In December 1961 Bacon moved to Cape Porpoise, Maine, to be near her son and his family. The National Academy of Design awarded her a certificate of merit in 1963. Despite a serious degradation of her vision, she continued painting, mainly scenes of rural daily life. Her final lithograph was published in 1975, the same year a retrospective exhibit of her work was held at the Smithsonian's National Collection of Fine Arts, which made her the first living woman to be given a retrospective there. In 1980 Bacon won the American Academy and Institute of Arts and Letters Gold Medal for her lifelong contribution to illustration and graphic art. She died at the age of 92 in Cape Porpoise on January 4, 1987.

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Roger Nash Baldwin

Roger Baldwin (1884–1981) began his career as a social worker and, over the course of a seven–decade career, became one of the foremost figures associated with the protection of civil rights. Baldwin co–founded the National Civil Liberties Bureau in 1917, which grew into the American Civil Liberties Union three years later. Either personally or in his official position as head of the ACLU, Baldwin was associated with several high–profile legal cases focusing on civil liberties, including the well–known Scopes Monkey Trial.

Baldwin was born into a wealthy, socially progressive family in Wellesley, Massachusetts, on January 21, 1884, the oldest of six children. His father, Frank Feno Baldwin, was a leather merchant, and his mother, Lucy Cushing Nash, a feminist. Their relatives included Pilgrims who arrived on the Mayflower, a general in George Washington's army, and the founder of the Boston Young Men's Christian Union. Baldwin was introduced to ideas on social reform through the Unitarian church his family attended as well as from his family and their influential friends, who included the writer Ralph Waldo Emerson, the celebrated attorney and Supreme Court Justice Oliver Wendell Holmes, and the educator and civil rights leader Booker T. Washington.

Turned to Social Work

Baldwin graduated from Wellesley High School and entered Harvard University in nearby Boston, Massachusetts, in 1901. There, he became even more immersed in progressive matters of the day, volunteering at the Cambridge Social Union, which offered adult education to

workers, and helping to organize the Harvard Entertainment Troupers, which provided musical performances for the poor. Following graduation from Harvard in 1905, Baldwin returned to Harvard, at the urging of attorney and family friend Louis Brandeis, to pursue a master's degree in social work. Brandeis then helped Baldwin secure a job running a settlement house in St. Louis, Missouri, and helping establish a sociology department at Washington University there.

In 1907, Baldwin resigned from the university in order to serve as a probation officer in the city's juvenile court system. In 1910 he became involved with the St. Louis Civic League, an urban reform organization that fought for control over billboards and stricter air pollution regulations. There, Baldwin also worked to reform the ballot initiative, referendum, and recall process to give the public a greater voice in governmental affairs. He eventually became the group's director. In 1914, as World War I began in Europe, he announced his status as a conscientious objector and joined the American Union Against Militarism (AUAM), an organization that viewed prosecution of those who refused to submit to the military draft as a violation of the United States Constitution's protection of the ''sacred liberty of conscience.''

Baldwin remained dedicated to reforming the juvenile justice system as well, and in 1914 co–authored a textbook, *Juvenile Courts and Probation,* which promoted ''the training of the child to make him as good a member of society as possible. Every disposition should be based on the idea of what is best for the child's welfare,'' according to Robert C. Cottrell's biography, *Roger Nash Baldwin and the American Civil Liberties Union.*

While in St. Louis, Baldwin attended a speech by noted anarchist Emma Goldman, which affected him profoundly. ''Here was a vision of the end of poverty and injustice by free association of those who worked, by the abolition of privilege, and by the organized power of the exploited,'' Baldwin recalled, as quoted by Cottrell. He developed a collegial association with Goldman and, based both on this affiliation and the onset of the war, began to supplement his reformist ideas with those based on more radical ideologies.

Jailed for Refusing Draft

Baldwin returned east in 1917, maintaining his association with AUAM in his new home of New York City. After the United States Congress issued a declaration of war on April 2, 1917, Baldwin became deeply involved in the AUAM's new Civil Liberties Bureau (CLB), established as a clearinghouse for information on conscientious objectors. On October 1 of that year, Baldwin and the CLB officially split with the AUAM to form the separate National Civil Liberties Bureau. The new organization not only collected information on conscientious objectors, but provided them with legal counsel and fought for their constitutional rights.

The United States government kept a close eye on the NCLB, despite Baldwin's attempts to garner support for his work in president Woodrow Wilson's administration. On October 9, 1918, Baldwin was arrested for violation of the Selective Service Act after refusing to appear before the draft board. His one–year sentence drew significant media attention. Due to a clerical error and time off for good behavior, Baldwin served ten months, during which time he established educational and entertainment programs for inmates and lobbied prison official for physical improvements to the facility.

On August 8, 1919, soon after his release from prison, Baldwin married Madeline Doty, a well–known journalist, lawyer, prison reform activist and feminist, in a civil ceremony in New York. Following a honeymoon in the Adirondack Mountains, the pair, who vowed to observe an equal partnership unbound by the constraints of monogamy, settled into an apartment in New York's Greenwich Village. Baldwin did not stay put long, however. Soon, he set out to better understand the common worker by serving as an itinerant laborer, an experience that helped bolster his increasingly radical–leaning political views.

Founded ACLU

Upon Baldwin's return from his sojourn, he met with the NCLB to discuss the organization's direction in light of the increased government pressures on communists and other left–leaning political activists during the ongoing ''Red Scare.'' On January 20, 1920, the group was renamed the American Civil Liberties Union, charged with unflagging support of free speech, religious freedom, the right to a fair trial, the right to assembly, racial equality, and all other protections granted by the First Amendment to the United States Constitution. Baldwin was named director.

The ACLU quickly aligned itself with the National Association for the Advancement of Colored People (NAACP) to condemn violence against African Americans perpetuated by the Ku Klux Klan. In 1931, the organization published *Black Justice,* a report on the systematic denial of civil rights to blacks in the United States. Years later, the ACLU would draw criticism from the NAACP for defending the right of the Klan to assemble peaceably. Jewish groups expressed similar disapproval when the group defended the right of automaker Henry Ford to publicize his anti–Semitic views. In these and other instances, however, the ACLU championed open discourse as opposed to suppression or censorship.

Baldwin's position put him at the center of several high–profile trials centered on free speech. In 1925, the ACLU defended John Thomas Scopes, a science teacher in Tennessee who was arrested for violating a state law prohibiting the teaching of evolution in public schools. The case came to be known as the Scopes Monkey Trial, a moniker coined by journalist H.L. Mencken which, according to Cottrell, was based on Baldwin's observation that the trial pitted ''the Good Book against Darwin, bigotry against science, or as popularly put, God against the monkeys.'' Although Scopes was eventually convicted and fined $100 (the fine was later overturned on a technicality), the case raised the public prominence of Baldwin's organization and helped solidify its mission. The organization was involved in several subsequent key cases, including the Dennett case, in which the ACLU challenged censorship of public discussions on birth control and sexuality, and a successful push to overturn the U.S. Customs Department ban on James

Joyce's novel *Ulysses.* On the heels of these cases, Baldwin and the ACLU stepped up its fight against censorship of various forms of speech, including books, plays, radios, and films.

Baldwin also became personally involved in another highly publicized case, the trial of Italian immigrant anarchists Nicola Sacco and Bartolomeo Vanzetti. The pair was accused of committing felony murder during a bank robbery. While never certain whether they were associated with the crime, Baldwin was convinced the pair's prosecution was based on their nationality and political affiliation. His efforts were less successful in this instance. Sacco and Vanzetti were found guilty and executed on August 23, 1927. In the early 1930s the ACLU participated in the defense of the Scottsboro Boys, a group of nine young African American men accused of raping two white women on a train near Paint Rock, Alabama. Because the lead defense was provided by a communist organization, Baldwin and his organization were painted in much of the media as communist sympathizers. The convoluted trial resulted in the release of four of the defendants, the imprisonment of the rest and a damaged reputation for Baldwin and the ACLU outside of leftist circles.

Turned to International Issues

Since founding the ACLU, Baldwin attempted to promote a focus on international, as well as domestic, issues of concern. Unable to sway his group in that direction, Baldwin became personally involved in several international organizations, most notably the International Committee for Political Prisoners and the American League for India's Freedom, both of which he helped establish. In 1926, he took a leave from the ACLU, dedicating much of his time to the ICPP. He spent three months in Russia in 1927 and his positive observations of the country's communist government there were collected in his 1928 book *Liberty under the Soviets.*

At home, the ACLU entered the 1930s with an expanded agenda: increased support for African American and Native American civil rights campaigns; immigrants facing government harassment or deportation; and individuals facing suppression, intimidation or violence due to their race or religion. Police interrogation practices and compulsory military training also became more central concerns. The organization's work in these areas influenced public policy on police conduct, the rights of workers to unionize, and the restoration of tribal autonomy to Native Americans.

The Great Depression and the growing threat of fascism in Europe further cemented Baldwin's radical political views, and he became active in the League Against War and Fascism and several organization that supported the anti–fascist, revolutionary forces in the Spanish Civil War. Baldwin's personal life underwent upheaval during this time as well. He and Doty, long separated, divorced in 1935, and on March 6, 1936, Baldwin unofficially wed Evelyn Preston, a labor activist from a wealthy family. The pair lived in adjoining townhouses on West 11th Street in New York, along with Preston's sons and, later, the couple's daughter.

Changed Views on Communism

By the 1940s, with the Soviet government becoming more closely allied with the Nazis in Germany, Baldwin and the ACLU began to distance themselves from communism. In February 1940, the organization passed a resolution barring communists and members of other totalitarian organizations from its board. During World War II, the ACLU became one of the few organizations to lobby for the rights of the 110,000 Japanese and Japanese–Americans forced from their homes and placed in U.S. government–sponsored relocation camps. The ACLU also continued its steadfast defense of free speech of all stripes, even as fascist and Nazi rhetoric reached its height.

As his tenure as ACLU director neared its close, Baldwin finally made inroads with the presidential administration, then under Harry Truman. In 1947, General Douglas MacArthur, head of the U.S. War Department, invited Baldwin to advise the administration on civil liberties matters in post–war Japan. Baldwin was invited to conduct similar work in West Germany the following year.

Baldwin retired as ACLU director in November 1949, although he remained active in the organization and continued to work tirelessly for the protection of civil rights for the rest of his life. He took an active role in one of the ACLU's most controversial cases, a 1977 defense of the American Nazi Party's right to stage a march in Skokie, Illinois. A federal court ultimately found the city ordinances designed to prevent the march unconstitutional. He also conducted international civil liberties work through the United Nations and from 1950 until 1965 served as chair of the International League for the Rights of Man. Jimmy Carter recognized Baldwin's efforts with a Presidential Medal of Honor in 1981. The citation stated, according to Cottrell, ''Roger Nash Baldwin is a leader in the field of civil right and a leader in the field of civil liberties. He is a national resource, and an international one as well, an inspiration to those of us who have fought for human rights, a saint to those for whom he has gained them.''

Baldwin died of heart failure on August 26, 1981, at the age of 97. Before his death he prepared a statement to be read at his funeral in which, according to Cottrell, he succinctly summarized his achievements: ''If I have stood for anything distinctive it is for my consistency in sticking to the principles I so profoundly believe in—nonviolence, freedom, equality, law, and justice.''

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Etta Moten Barnett

African American singer and actress Etta Moten Barnett (1901–2004) was perhaps best known for her signature performance in the title role of George Gershwin's *Porgy and Bess.* But her long and fascinating life was filled with other remarkable accomplishments, such as being the first African American performer to sing at the White House and breaking color barriers in Hollywood. She later became active in civic pursuits, represented U.S. presidents in Africa, and was a noted patron of the arts.

Sang Her Way Through School

Barnett was born on November 5, 1901, in Weimar, Texas. She was the only child of Ida Norman Moten and the Reverend Freeman F. Moten. Her father was an African Methodist Episcopal (AME) minister and her mother was a schoolteacher. Because young ministers were frequently transferred, Barnett went to various elementary and secondary schools in Texas, California, and Kansas. Her vocal talent evidenced itself early on, and she was singing in the church choir (as well as teaching Sunday school) by the age of ten. Barnett's mother constructed a pink and white box so that her daughter would be tall enough to comfortably participate, and Barnett remembered it fondly in a 1942 interview cited by *Jet.* ''To this day, I can't remember anything quite so wonderful as standing on that box singing hymns out over the heads of people.''

Barnett continued to sing as a teenager, both in school and church choirs. During that time, she also made her professional debut with the Jackson Jubilee Singers. The group consisted of a pianist, four male singers, and two female vocalists, and traveled to small towns on the Chautauqua circuit in the summers. It was an excellent way for Barnett to develop her instrument and earn money for college simultaneously.

College, however, was put on hold, as Barnett married Curtis Brooks when she was just seventeen. The couple moved to Oklahoma and had four children (one died at birth) before Barnett spurned convention by divorcing her husband six years later. Even more astonishing for the time, she left her children with their doting grandparents in Kansas City and enrolled as one of only 150 African American students out of the 6,000–member student body at the University of Kansas at Lawrence.

In order to help finance her studies, Barnett reunited with the Jackson Jubilee Singers in the summers and conducted a church choir on the weekends back in Kansas City. At the university, she studied drama and voice, along with education (as a sort of insurance). She had her own radio program at school, and formed a vocal quartet. And despite the obstacles and racism that African Americans faced in those days, Barnett's talents were encouraged and much admired. Her senior recital drew a crowd of 1,000 people and resulted in an invitation to join the prestigious Eva Jessye Choir in New York City. So after Barnett received her BFA in 1931 at the age of 30, she headed for the Big Apple.

Broke New Ground

On her way to New York, Barnett stopped in Chicago, Illinois. There, she met the founder of the Associated Negro Press, Claude Barnett. He had many connections through his work with the wire service, and was very helpful to her throughout her career. Barnett later recalled to the *Hannibal Courier–Post,* ''My whole life has been about good friends, and being in the right place at the right time. And the newspapers were very good to me because Claude Barnett was a fine and very well–liked man. Wherever I went, I had letters of introduction to somebody.'' The couple married in 1934.

Her future husband was not her sole admirer, however. Only two weeks after Barnett's arrival in New York, Eva Jessye (the choir director) commended the young singer's talents to Broadway. Barnett first appeared in the short–lived *Fast and Furious,* and then was cast in *Zombie. Zombie* ran for two months in New York before going on the road. The show closed in California in 1932, and Barnett was poised to make her mark in Hollywood.

Barnett began her Hollywood career dubbing vocals for such established actresses as Barbara Stanwyck and Ginger Rogers. Then, she made a splash with her groundbreaking appearance in *Gold Diggers of 1933.* Barnett was cast as an attractive war widow, rather than a domestic

worker, an unprecedented event for a black actress of the time. (She did not initially receive screen credit for the role, however). Delighted to witness the toppling of a despised stereotype, black audiences lined up to see the picture and the African American press hailed Barnett as ''The New Negro Woman.''

Barnett's next movie was 1933's *Flying Down to Rio,* in which Fred Astaire and Ginger Rogers appeared together for the first time. Barnett sang ''The Carioca,'' which was nominated for an Academy Award, and received her first screen credit. Indeed, her popularity was such that the studio often gave her top billing when the film was shown in African American neighborhoods. Both movies gave Barnett the prominence that earned her a place on the lecture circuit, and even attracted the attention of U.S. president Franklin D. Roosevelt. In 1934, she broke boundaries once again when she became the first African American woman to perform at the White House, singing ''Forgotten Man'' from *Gold Diggers of 1933,* at Roosevelt's birthday party.

Although her color kept Barnett from becoming a legitimate studio star in the 1930s, she undoubtedly had the requisite charisma, talent, and looks. As good friend Dorothy Johnson explained to the *Hannibal Courier–Post,* ''Etta had a flair for the dramatic. She had such a carriage and stage presence that if she walked into a room and you didn't know her, you would say, 'Who is that?' '' Thus, despite the limitations that rampant racism presented, Barnett's prestige and popularity continued to increase.

Porgy and Bess Until Denmark

Legend has it that George Gershwin wrote the role of Bess in his Broadway musical, *Porgy and Bess,* with Barnett in mind. Whether or not this was the case, he certainly auditioned her for the part in 1935. As the part was written for a soprano, contralto Barnett thought it too high for her. *Jet* quoted her recollection of the time as, ''[Gershwin] told me I was Bess, that I had the verve and the looks he wanted.'' Nonetheless, Barnett did not play Bess in the original production.

Luckily for posterity, Barnett changed her mind about the role when *Porgy and Bess* was revived on Broadway in 1942. The part became the one for which she was most famous, and she played it on the Great White Way, and then on tour, until 1945. (After her 1943 performance at the Kansas City Music Hall, her alma mater awarded her its prestigious Citation of Merit). The show was not without its cost, however, as Barnett had a cyst removed from her throat in 1947, and later blamed the strain of singing the soprano role for having damaged her voice.

In addition to *Porgy and Bess,* Barnett kept busy throughout the 1930s, 1940s, and early 1950s. Other Broadway shows included *Sugar Hill* and *Lysistrata.* She also performed in concerts and music festivals all over the United States and in such countries as Canada, Argentina, Brazil, England, and many African nations. Additionally, she stayed active on the lecture circuit, speaking at many black colleges and universities. Barnett's musical career finally wound down in 1952, when she gave her last formal recital in Denmark. But the trailblazing performer was a very long way from retirement.

Happily Married

Barnett's second marriage was a long and active one. *Ebony* quoted her referring to the match as ''a 33–year legal love affair.'' Claude Barnett was distinguished and highly connected, and the couple forged an activist partnership that blossomed even more as her stage career declined. One of their special interests was Africa, and they made many trips to the continent, both in a private capacity and as representatives of the United States. Among their official visits were trips to the independence ceremonies of Ghana, Nigeria, Zambia, and Lusaka, and a journey to the 1960 inauguration of Ghana's first president. Along the way, they began to compile what was to become one of the largest and finest privately owned collections of African artifacts in the world.

As her husband's health began to fail in the mid–1960s, Barnett started to spend more time closer to their Chicago home. She hosted a radio program entitled ''I Remember When with Etta Moten,'' occasionally sang locally, and immersed herself in such civic outlets as the Chicago Lyric Opera, the DuSable Museum of African–American History, and the National Conference of Christians and Jews. Claude Barnett passed away in 1967, but his saddened widow had miles to go before she slept.

Ever Active

After her husband's death, Barnett continued to be active in civic pursuits and as a patron of the arts. She also maintained her interest in Africa and became more involved in women's issues. Moreover, she remained on the lecture circuit, gave poetry readings, and taught master classes in vocal music. Among the myriad organizations that she belonged to were the Links (a service organization for African American women), the African–American Institute, the Field Museum, and the National Council of Negro Women. Nor did Barnett's tireless efforts go without notice. Her many awards included a 1973 citation for her contributions to Afro–American music (Africana Center at Atlanta University), a 1988 citation for service to Africa (African–American Institute), and honorary degrees from Atlanta University (1976), Spelman College (1983), the University of Illinois (1987), Pennsylvania's Lincoln University (1989), and North Carolina Central University (1989).

Slowing down did not appear to be in Barnett's character. She traveled extensively well into her late 80s and did not give up wearing high heeled shoes until she was 95. Her 100th birthday party was a huge gala that drew over 400 admirers, including author Studs Terkel and singer Harry Belafonte. At that time, she gave her optimistic take on the future to *Ebony's* Joy Bennett Kinnon. ''Honey, I know I've seen so many changes. I know we're heading in the right direction—and I'm willing to wait.'' When Kinnon asked about the key to Barnett's beauty and longevity, the indefatigable lady cracked, ''You have to choose a good grandma and grandpa.''

Thus, Barnett's death on January 2, 2004 at 102 was met less with grief, than with a celebration of her life's great value. Her surviving daughter, Sue Ish, told *Jet,* ''She had a full 100 years. She did everything. She often said, 'Life does not owe me one thing.' She didn't miss out on anything. She lived such a full life.'' Belafonte addressed Barnett's legacy two years earlier for *Jet,* saying, ''She gave Black people an opportunity to look at themselves on a big screen as something beautiful, when all that was there before spoke to our degradation. In her we found another dimension to being Black in our time. She is a true shining star.''

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Vanessa Bell

A member of the celebrated Bloomsbury Group of artists and writers and the sister of author Virginia Woolf, British painter and decorative artist Vanessa Bell (1879-1961) was accomplished in her own right. In the 1910s Bell emerged as one of England's first abstract painters, although she eventually returned to the representational style developed in her youth. Her talent was recognized in a number of solo exhibitions, and she also drew recognition by designing sets for ballet productions. In her later years, she moved to the English countryside, which served as an inspiration for her final works.

Bell was born on May 30, 1879, in the London neighborhood of Hyde Park Gate. She was the oldest child of Leslie Stephen, a well-known writer and Victorian scholar, and Stephen's second wife, Julia Duckworth, both of whom encouraged their daughter's artistic pursuits. She was raised alongside her brothers, Thoby and Adrian, and her sister Virginia, as well as four stepsiblings. The children were educated primarily at home, studying history, Latin, French, and mathematics, and they often interacted with the ambassadors, artists, and writers, including Henry James and George Meredith, who visited there. The Stephens spent several summers at Talland House in St. Ives, and there Bell painted, read treatises on art and familiarized herself with the town's large artists community.

Studied Art

Bell's mother died of influenza in May 1895, just before Bell turned sixteen. Soon after, Virginia suffered her first mental breakdown. While stepsister Stella assumed household duties until her marriage two years later, ultimately those responsibilities fell to Bell. Fortunately, the task was not overwhelming, and Bell was also able to begin her art education under the tutelage of Ebenezer Cooke, a noted reformer in art education. From 1896 to 1901, she attended Sir Arthur Cope's art school in London's South Kensington district, considered a training ground for the prestigious Royal Academy. A successful portrait painter, Cope employed many visiting artists from the Academy to teach at his school, including Thomas Faed, Luke Fildes, Andrew C. Gow, W. Q. Orchardson, and Seymore Lucas. On the strength of her work at Cope's school, Bell was accepted into the Royal Academy in 1901. There, she studied with representational painter John Singer Sargent and animal painter John Macallan Swan. ''Sargent is teaching most extraordinarily well at the RA,'' Bell wrote to an absent fellow student, as quoted in Frances Spalding's biography *Vanessa Bell.* ''He gives lessons as you said he did, that would apply to any paintings. They're chiefly about tone. . . . He generally tells me that my things are too grey. The one thing he is down upon is when he thinks anyone is trying for an effect regardless of truth.''

Outside of the Academy curriculum, Bell also began to develop a circle of artist friends, as well as an interest in modern art, spurred by her reading of an English translation of Camille Mauclair's *The French Impressionists.* According to Spalding, the book taught her ''that after all living painters might be as alive as the dead and that there was something besides the lovely quality of old paint to be aimed at, something fundamental and permanent and as discoverable now as in any other age.'' In the winter of 1904-05 she attended a lecture on French impressionism given by Frank Rutter at the Grafton Gallery that further sparked her affinity for the genre.

Formed Bloomsbury Group

When her father died from cancer in 1904, Bell was released from her domestic duties and could now devote herself fully to painting. She traveled to Paris with Virginia, visiting the studios of Rodin and Gerald Kelly. Virginia, who had been under Bell's care, suffered another breakdown upon their return to England and went to live with a family friend and then an aunt while the rest of the Stephens children moved to 46 Gordon Square in the Bloomsbury neighborhood. Following the family's move, Bell briefly attended the nearby Slade School of Art, then began to paint on her own. Meanwhile, Thoby began to invite literary friends from his days at Cambridge University to the house on Thursdays for discussion and camraderie.

Clive Bell, a university friend of Thoby's, attended these literary gatherings and soon became romantically interested in Vanessa. He first proposed to her in 1905, but she declined, as she did after his second proposal in July of 1906. Meanwhile, she began to forge a career for herself as a painter, producing portraits of friends and acquaintances. She received her first portrait commission from a stranger after she exhibited a painting at the New Gallery in April of 1905. That summer, she launched a Friday Club for artists, similar to Thoby's literary group, at the house on Gordon Square. Regular attendees included many friends from the Academy and Slade, including J. D. Innes, Derwent Lees, Maxwell Lightfoot, John Currie, Edna Clark Hall, and Clair Atwood, as well as the painter Henry Lamb. The group held its first exhibition in November of 1905. The participants in Thoby's and Vanessa's circles later became known collectively as the Bloomsbury Group, and their sister Virginia, who had already begun to publish her writing, was at the group's center.

The Stephens family traveled to Greece in the fall of 1906, where both Bell and Thoby fell ill. While Bell recovered, her brother died of typhoid fever on November 20 of that year, upon their return to London. Clive Bell, who had cared for both Bell and her brother, proposed to her a third time two days later, and this time she accepted. The Bells were married on February 7, 1907, at the St. Pancras Registry Office in Bloomsbury, and they honeymooned in Paris that April. They settled at the Gordon Square house, while Virginia and brother Adrian moved to 29 Fitzroy Square, where they soon hosted circles of their own. The Bell's first son, Julian Hewerd Bell was born on February 8, 1908, and was soon followed by brother Quentin Claudian Stephen Bell, who was born on August 19, 1910.

In the fall of 1910, Bell became reacquainted with the post-impressionists, whose work she had previously encountered at the New Gallery, through the paintings of Edouard Manet, Vincent Van Gogh, Paul Gauguin, and Paul Cézanne, all part of a ''Manet and the Post-Impressionists'' exhibit at the Grafton Gallery. The exhibit was organized by Roger Fry, an artist and curator with whom the Bells had developed a close friendship. Spalding recounts that the exhibit profoundly influenced Bell, who remarked, ''It is impossible I think that any other exhibition can ever have had so much effect as did that on a rising generation . . . here was a sudden pointing to a possible path, a sudden liberation and encouragement to feel for oneself which were absolutely overwhelming.''

First Sale

The Bells' marriage was marked by numerous transgressions. For his part, Clive frequently engaged in extramarital affairs and, soon after the marriage, even began a flirtatious relationship with Virginia. Bell, meanwhile, began an affair with Fry when he accompanied her and her husband on a trip to Turkey in 1911. Meanwhile, Virginia married Leonard Woolf on August 10 of that same year. Although the Bells eventually separated, they remained close and Clive continued to support Vanessa financially.

In July 1912, Bell exhibited her work in the Exposition de Quelques Indépendants Anglais, a showing organized by Fry at the Galerie Barbazanges in Paris. In August, she sold her first painting, *The Spanish Model,* to the Contemporary Art Society. She exhibited in Fry's second post-impressionist exhibition in October, and the following year, she and painter Duncan Grant became co-directors of Fry's Omega Workshops. In January of 1914, she visited the Paris studios of Picasso and Henri Matisse with French emigrée poet and art connoisseur Gertrude Stein. A few months later Bell received her first large decorative commission, a mosaic floor installed at Lady Ian Hamilton's home in Hyde Park. In 1919, she began exhibiting with the influential London Group.

By this time Bell's romantic attentions had begun to shift again, and in 1915 she and Grant began an affair. Despite Grant's professed homosexuality, Bell lived with him for the rest of her life, although she remained close with Fry as well. In October of 1916, Bell and Grant moved to Charleston Farmhouse in Firle, in England's rural Sussex district. World War I had begun and Grant initiated the move in order to avoid conscription by being gainfully employed as a farm laborer. Bell's children, as well as Grant's partner, David ''Bunny'' Garnett, joined the couple in Firle for the duration of World War I, then returned to London, maintaining Charleston as a summer home. Bell and Grant had a daughter, Angelica Vanessa Bell, on December 25, 1918, although for social appearances she was treated as Clive Bell's child.

Personal Losses

Bell remained in London, working and exhibiting as both a painter and decorative artist, for the next three decades, although she and Grant also traveled widely. Her first major solo exhibition took place at London's Independent Gallery in June of 1922, and many more would follow. During the 1930s she gained additional renown for her work designing sets for ballet productions, and in 1938, she and Grant began informal teaching positions at the Euston Road School.

Bell experienced a series of personal tragedies throughout the 1930s and into the 1940s as well. Fry died following a fall in 1934, and in 1937 her son Julian was killed in the Spanish Civil War. Her emotionally troubled sister, Virginia Woolf, committed suicide in 1941, and by 1942 Bell and her daughter Angelica were estranged, due to Angelica's love affair and eventual marriage to David Garnett. In her later years, Bell lived primarily at Charleston, where she returned to a more representative style of painting. She died there from heart failure on April 7, 1961.

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Carol Bellamy

Carol Bellamy (born 1942) has been the executive director of the United Nations Children's Fund (UNICEF) since 1995, and is credited with modernizing and strengthening the organization—one of the United Nations largest. A familiar person in the New York City political scene in the 1970s and 1980s, Bellamy's liberalism often clashed with the predominant political conservatism of the times. Although Republican Edward Koch defeated her in the 1985 race for New York City mayor, Bellamy reemerged into public service in 1990 to lead the Peace Corps, for which she had volunteered earlier. She has been praised for modernizing UNICEF and increasing its efficiency in the new priorities she has defined for the organization: the survival, development, and education of even the most severely disadvantaged children around the world. Bellamy's second term as UNICEF executive director expires in 2005; she has announced she will leave the position at that time.

Early Life

Born in Plainfield, New Jersey, on January 14, 1942, Bellamy was the daughter of a telephone installer and a maternity ward nurse, both political conservatives. She and her younger brother grew up in nearby Scotch Plains, New Jersey in a modest home on two acres. In her teen years, Bellamy participated in the choir, played several sports, and appeared in student theatrical productions at Scotch Plains–Fanwood High School, from which she graduated in 1959. She was accepted to Gettysburg College in neighboring Pennsylvania, earning a double degree in psychology and sociology in 1963 and becoming the first person in her family to graduate from college.

Following her graduation, Bellamy struck out on her own to establish her independence and see some of the world. Deciding that the Peace Corps would be a good avenue for these goals, she joined the humanitarian group and was soon assigned to a jungle region of Guatemala. Her job was to raise chickens to encourage the indigenous people to eat eggs to get more high–quality protein. She also ran a school lunch program and hosted ''The Housewife's Hour'' daily radio show, a Spanish–language program that offered advice on nutrition and health issues. Bellamy's work in the little Guatemalan village would have a profound impact on the budding activist by giving her first–hand experience of global efforts to help children in developing countries lead healthier, better lives.

Peace Corps Lead to Political Ambition

When her tour of duty was finished in 1965, Bellamy decided that she wanted to go into politics at some point in her career. Her experience in the Peace Corps led her to believe she could do a better job running the government. However, she realized that she would need credentials in order to be taken seriously, and so Bellamy enrolled as a student at the New York University School of Law. She put herself through school by working as a switchboard operator and waitress, and earned her law degree in 1968. Soon after, she accepted a position as an associate at the prestigious law firm of Cravath, Swain & Moore in New York City. She was also a fellow at the Institute of Politics at Harvard University's Kennedy School of Government.

As the Vietnam War continued and protest against it rose, Bellamy began to show the talent for activism that would mark her career. She co–founded and served as the first president of the Lawyers' Committee to End the War. The committee's goal was to provide free legal defense for people who had been arrested for antiwar protesting. Bellamy was also integral in creating the Council of New York Law Associates as a training ground for new lawyers to learn public policy in exchange for volunteering their services to civic groups.

Bellamy accepted an appointment from New York City Mayor John V. Lindsay in 1971 as assistant commissioner in the state Department of Mental Health. However, she found the organization's bureaucracy too tangled to sort out, and resigned from the post the following year. After stepping down, Bellamy launched her first political campaign and announced her candidacy for the state senate as a Democratic representative of Brooklyn, winning the primary by 323 votes and then just as narrowly winning in the general election of 1972. Despite other politicians' efforts to thwart her by redrawing the district's boundaries, Bellamy ran again from another district in 1974 and this time defeated a longtime incumbent.

Political Victories Piled Up

During her second term in the New York state senate, Bellamy decided to throw in her hat for president of the New York City Council, although four Democratic men, some of them experienced, veteran politicians, had already announced their candidacies for the post as well. However, she managed to win the endorsement of the city's three biggest newspapers and went on to win the majority of votes. After a runoff due to the number of Democratic candidates, Bellamy garnered 60 percent of the final vote and went on to beat the Republican candidate by a large margin. Her victory in the 1978 election made Bellamy the first woman ever to serve as president of the New York City Council.

Although in many respects the post is ceremonial, Bellamy and her staff published numerous reports that initiated improvements in the city's mental health, foster care,

food stamp, and mass transit services. She also used the post to oppose Mayor Edward Koch aggressively, and unlike her predecessors refused to rubber stamp his plans without inquiring into spending policies and other administrative issues. Her main concerns during this period were care for the needy elderly, children, and mentally ill; improving women's work conditions and access to family planning resources; providing low–cost day care for working mothers; reducing teen pregnancies; and controlling health care costs. However, she and the mayor (both reelected in 1981) also forged an uneasy alliance on some issues, such as the city's need for a gay rights bill. During this period Bellamy accepted a seat on the board of the Metropolitan Transit Authority, raising a stir by initiating a policy of surprise visits to maintenance areas and looking closely at budget documents.

When Koch announced in 1982 that he would run for New York state governor, it appeared that Bellamy might, by decree of law, replace him as mayor if he won. However, Koch lost the primary and Bellamy never got that chance. Not one to leave matters to fate, Bellamy declared in 1985 that she would run against the popular mayor in the upcoming mayoral election, making her the first woman ever to do so. Yet despite her heavy campaigning, she made no inroads with voters and lost the election by a huge margin. Disappointed and somewhat aggrieved because she had to step down as City Council president in order to run for mayor, Bellamy finished her second term as Council president and stepped down on January 1, 1986.

Departure from Politics Short–Lived

In an effort to change her professional outlook completely, Bellamy immediately accepted a position as a principal with the New York–based investment firm Morgan Stanley & Company. For the next four years, she remained withdrawn from public life. However, Bellamy's desire to lead impelled her in 1990 to leave Morgan Stanley and enter the race for New York State comptroller against Republican incumbent Edward Regan. She believed he was doing a poor job, since the state's credit rating was at historic lows and residents had been saddled with almost $3 billion in additional taxes since 1988. She won the Democratic nomination, but then lost the election to Regan by a narrow margin.

Bellamy regrouped and soon took a new job as managing director of the public finance department with the investment firm Bear Stearns Companies. In 1993, another disappointment came her way when, after Regan's resignation, she decided to try again for the comptroller position. Bellamy tried to persuade the authorities that since she had won 49 percent of the vote in the 1990 election, she should be given the post, but the governor instead appointed a man who became the first African–American to hold statewide office in New York. The legislature voted him in, but Bellamy declared she would try again in 1994.

Bellamy's prospects for public service improved considerably when President Bill Clinton contacted her in July 1993 to offer her a choice of working as deputy secretary of transportation in his administration or as director of the Peace Corps. She chose the latter, and in doing so became the first former Peace Corps volunteer ever to lead the organization since its creation in 1961. When she took office, Bellamy became the director of about 7,000 volunteers in more than 80 countries.

Directorship Led to UNICEF Job

After leading the Peace Corps successfully, Bellamy accepted a new position, this time as executive director of UNICEF beginning on May 1, 1995. She had beaten several European candidates with impressive credentials. By this point in its long history, UNICEF—a leading force in international humanitarian efforts to reduce malnutrition, poverty, and disease—was experiencing low morale, management trouble, and poor audits. Scandals, financial and otherwise, were common. Bellamy took on the gargantuan tasks of restructuring and decentralizing UNICEF to trim its inefficiency, in addition to addressing the changing focus of the organization from ensuring children's survival to a more contemporary concern: defending their right to be safe from sexual exploitation, dangerous work, armed conflicts, and other hazards such as HIV and AIDS.

By 1999, when the U.N. (United Nations) secretary–general appointed her to another five–year term, Bellamy had shifted the emphasis of UNICEF efforts to education in order to reduce alarming increases in religion–based violence to women and its negative affects on the world's children. In 2001, Bellamy and Microsoft founder Bill Gates, Jr. met in Boane, Mozambique, to kick off the Global Alliance for Vaccines and Immunization, a collaboration of major pharmaceutical companies, UNICEF, and the Melinda and Bill Gates Foundation. They helped distribute 1.3 million doses of vaccine to prevent pertussis, polio, tetanus, and hepatitis B. Bellamy served as chairperson of the alliance until mid–2003.

In November 2004, Bellamy told *Discover* magazine, ''I don't think do–gooder organizations need to be any less well run than the private sector.'' She revealed that the most important personal trait she relies on in her work is honesty, saying, ''Whether people agree or disagree, that at least they feel there is an element of fairness is very important.'' Another insight into the motivation Bellamy feels to help people came from her mother. Bellamy told ABC News in 2004 that her mother believed, ''If you just cut down in the skin in a human being, just a little bit, no matter who they are, they all look the same.''

An early riser whose alarm clock goes off at 4 am, Bellamy is not married and has no children. She is passionate about her work and is driven to the point that she prefers not to take vacations. She does enjoy baseball (favoring the New York Mets), gardening, and hiking, however, and occasionally explores new trails. The director also travels to 30 or 40 emergencies and conflicts every year, ranging from famine in Ethiopia and child slavery in India to children in Uganda forced into soldiering. Her second term as UNICEF leader expires in 2005, when she has announced she will step down from the post. Bellamy delivered her tenth annual *State of the World's Children* report on December 10, 2004 at the London School of Economics.

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Carl Michael Bellman

Swedish poet and musician Carl Michael Bellman (1740–1795), often recognized as one of Sweden's last great troubadours, remains a famous musical figure in his native Sweden to this day, despite having little notoriety elsewhere in the world. A colorful man who was the recipient of royal patronage and a composer of popular drinking songs, Bellman produced poetry, satires, and plays in addition to his most well–known work, the song cycle *Fredmans epistlar* (Fredman's Epistles).

Early Life in Stockholm and Uppsala

Hendrik Willem van Loon commented in *The Last of the Troubadours: the Life of Carl Michael Bellman,* "whenever three Swedes . . . are together, they not only will know the greater part of Bellman's works, but they will actually be able to sing the old fellow's songs . . . All the words will be there, and all the verses will be there, and no variations, if you please, upon the original melodies." This enduring fame belongs to a man who was born on February 4, 1740, into relatively modest conditions in Stockholm, Sweden. One of twenty–one children, Carl Michael Bellman was the eldest surviving child of Johan Arndt Bellman, a civil servant, and Catharina Hermonia, the daughter of a Lutheran pastor. Growing up, Bellman was educated both at a small local school and by private tutors, learning several foreign languages and demonstrating an early ability for poetry. Following a brief and unsuccessful stint with the State Bank, Bellman took a leave of absence from his job in 1758 to attend the university at Uppsala. After only one term—during which no records reflect him attending a single lecture—Bellman returned to Stockholm to sit the recently re–instituted entrance examination for his position at the Bank. Despite abysmal performance, Bellman retained his position; however, most of his time and attention was focused on exploring Stockholm's nearly 700 taverns.

A popular young man, Bellman had a great number of friends both during his stay at Uppsala and in Stockholm—many of whom came from much wealthier circumstances than did Bellman. Accustomed to their heavy spending, Bellman and some of his other more middle–class friends began living far beyond their means. Unsurprisingly, Bellman acquired a large amount of debt that he was unable to pay. By 1763, his situation had become so bad that Bellman somewhat desperately left the country for neighboring Norway, hoping to clear passage for a few of his other financially–strapped acquaintances. A few months later, however, Bellman returned to his family's home near Stockholm and declared bankruptcy. Because financial problems beset many of Bellman's colleagues at the State Bank, an inquiry was made into the matter. In April 1764, the investigating commissioners found Bellman to be the instigator of the debtor debacle and relieved him of his position with the Bank.

For Bellman, things turned from bad to worse the following year when both of his parents died. Devastated particularly by the death of his mother, Bellman began writing poetry extensively. Shortly after his parents' deaths, a family friend found Bellman a job with a different branch of the Swedish civil service and Bellman moved back to Stockholm. In *The Life and Songs of Carl Michael Bellman,* Paul Britten Austin commented that "[Bellman] must have appreciated the charms of Stockholm as never before. Every alley and quay must have seemed a backdrop for the drama of existence; every roving drunk a creature of myth." Re–entering the active life of the capital—and exhibiting no more responsibility than he had before—Bellman settled into a comfortable existence of doing the minimum of work required by his new job with the Office of Manufactures, amusing his friends with his poems, and frequenting the taverns of Stockholm.

Popularity and *Fredman's Epistles*

In 1768, Bellman's songs and poetry became the property of a larger group of admirers than merely his drinking companions with the emergence of his first song cycle, *Fredmans epistlar,* or *Fredman's Epistles.* The work was inspired by a heavy–drinking former courtier who had fallen on hard times in the 1750s and was presumably a character often seen by Bellman on his rounds of Stockholm's bars. A collection of approximately 80 poems set to already–known, popular music, *Fredman's Epistles* covers the drunken adventures and musings of its fictional hero, Fredman. The songs were not conceived as one group, but instead were written primarily between 1768 and 1773. In 1773, Bellman contracted with a local printer to publish his poems in four volumes. However, these plans fell through,

and *Fredman's Epistles* were not comprehensively published until 1790, perhaps due to the difficulty and expense of printing musical scores. Despite this lack of formalization, the songs were a huge hit, and *Fredman's Epistles* remains Bellman's best–known work.

Another work perhaps altered the course of Bellman's life more significantly, however. In 1772, the young and ambitious Swedish Prince Gustav bloodlessly overthrew the parliamentary council, the Riksdag, which had been governing Sweden for approximately half a century. A strong royalist, Bellman had previously published a poem supporting the young prince in a major Swedish newspaper; upon hearing of now–King Gustav III's coup, Bellman rushed to the officers' mess with some friends, all singing a slightly–tweaked version of Bellman's poem. The officers quickly learned the song, and within hours the new King had heard the song—and had learned of the song's authorship. From that moment until the King's death in 1792, Bellman would enjoy the benefits of royal favor.

Years of Royal Patronage

With Gustav's ascension to the Swedish throne, the tenor of Swedish cultural life changed. Gustav, a patron of the arts and a progressive ruler, presided over what is commonly considered to be the Swedish Enlightenment, an era which—for a time—increased personal freedoms and promoted international cooperation. Himself a playwright and poet, King Gustav took a particular interest in the arts, founding the Swedish Academy in 1786. Perhaps because of his artistic bent, King Gustav demanded constant amusement—and one of his favorite entertainers was Carl Michael Bellman. Bellman rose to the task and began to recast some of his poetry in a manner more fitting to Gustav's new Sweden. Austin has argued that: ''Gustav, we may be sure, did not fail to advise Bellman in matters poetic. All around, a new society was being born. Should its acknowledged poet sing only of brothels and seamen's taverns?'' Following Gustav's ascension to the throne, the general tone of Bellman's works became somewhat more polished and in touch with the rising bourgeoisie culture.

In 1775, Gustav's position as Bellman's royal patron seems to have solidified. Bellman, who had continued to live on his somewhat meager salary from the civil service, had also continued to rack up debts more quickly than he could imagine paying them back. In an attempt to shore up Bellman's position, King Gustav allocated an annual grant for Bellman out of the crown's privy purse in 1775, and at the close of that year, secured Bellman a position as Director of the recently instituted National Lottery. Bellman filled this position with the same complete disinterest and incompetence that he had brought to his previous civil service positions; Austin noted that ''in January 1777, [Bellman] wrote the minutes of the board misdated by a whole year.'' More troubling for Bellman was his continued shortage of money; even with his new sinecure and annual grant, he still lived far beyond his means. However, his finances had improved sufficiently for him to marry.

On December 19, 1777, Bellman married Lovisa Frederica Grönlund, a young woman who was a member of the circle frequented by the court–sponsored artists such as Bellman. Although Bellman was seventeen years older than his bride, genuine affection seems to have existed between the two. In recognition of Bellman's tendency to extreme debt, however, a pre–nuptial contract specified that all of the furniture and other household goods Lovisa brought with her in the marriage remained solely her own property; this prevented the Bellmans' household from being completely stripped when debt collectors came calling. In the years immediately following his marriage, Bellman spent much of his time writing and performing songs for King Gustav and other members of the court. In recognition of this, Bellman received an honorary title of Royal Court Secretary in addition to his sinecure with the Lottery and annual funding. A few years later in 1783, Bellman published his first major work in book form, *Bacchi tempel öppnat vid en hjältes död* (Bacchus' Temple, Opened on the Death of a Hero). This long poem was less popular than his drinking songs, but was nevertheless Bellman's most cohesive work.

Bellman's Decline in Fortunes

Throughout the 1780s, the enlightened age ushered in by Gustav III began to crumble. Gustav himself lost interest in his social programs, and began focusing more and more on his own artistic interests and on establishing his reputation for posterity as a foreign conqueror. Support for Gustav's reign dwindled. Bellman's most well–known works were at last published formally as *Fredmans epistlar* in 1790 and *Fredmans sänger* (Fredman's Songs) in 1791, encompassing the majority of Bellman's popular drinking songs and parody songs. These publications came in the nick of time for Bellman; on March 17, 1792, an assassin shot the King at a masquerade. Two weeks later, Gustav died. With him died royal support for Bellman; Gustav's successor was as unlike the art–loving King as possible, making the King's coterie of poets, artists, and playwrights rapidly unwelcome at the court. Bellman's comfortable position as a royal favorite no longer existed.

The years following Gustav's assassination were marked for Bellman by increasingly poor health. Never an overwhelmingly healthy man, Bellman battled successive illnesses, including gout, tuberculosis, and probably the effects of alcoholism in the last years of his life. He lost his position with the National Lottery as the result of his incompetence and his illness once his royal patron was gone, leaving him also to deal unaided with the huge debts he had built up over his lifetime. On February 11, 1794, during a particularly harsh winter, Bellman died as the result of illness, possibly consumption. Because of his financial problems, his wife was forced to sell practically all of his possessions to pay his debts; Bellman's funeral was small, and his grave unmarked. Austin noted that due to construction work ''in 1853, Bellman's bones must have been dug up and flung pell mell with many others into a common grave.'' Today, a monument placed by the Swedish Academy honors Bellman's memory in the Sankta Clara churchyard in Stockholm.

The Legacy of the Swedish Troubadour

Despite Bellman's ignoble end, his works have lived on. Primarily a poet, Bellman composed little of the music his songs used; most of the melodies came from popular French music, and occasionally from other sources such as Swedish country songs or noted composers such as Haydn and Handel. Through the 20th century, Bellman remained a popular figure in Scandinavia; his complete works, including previously unpublished plays and poems, were published in a standard edition as *Bellmans skrifter* (Bellman's Writings) in 1921.

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Carlos Felipe Ximenes Belo

Carlos Felipe Ximenes Belo (born 1948), a retired East Timorese Roman Catholic bishop, spent the entirety of his career fighting for his home country's independence from Indonesia. Along with exiled activist Jose Ramos–Horta, he received the 1996 Nobel Peace Prize for his efforts. While the award brought international attention to the plight of the often violent struggle for East Timorese self–rule, it also increased the hostility of Belo's opponents. Belo retired from his position as bishop in 2002, the same year East Timor achieved full independence.

Belo was born on February 3, 1948, in the village of Wailakama, the fifth of six children. At the time of his birth, East Timor was a colony of Portugal and remained so until 1974. Belo's father, Domingos Vaz Felipe, was a school teacher, but the family also worked as rice farmers. Belo's father died when his son was only three and, as a young child, Belo shepherded water buffalo, possibly to supplement his family's income. He had access to education as well, however, and attended East Timor's Roman Catholic missionary schools. In 1973, he traveled to Portugal to commence study for the priesthood, then returned for a brief period to teach at a school run by the Salesian religious order in the town of Fatumaca. He returned to Portugal in 1975 to enter the seminary and then traveled to Rome, where he attended Pontifical Salesian University. Belo was ordained a priest of the Salesian order in Lisbon, Portugal, in 1980. The following year he returned to East Timor to serve as director of Fatumaca College.

Returned to Political Turmoil

Upon his homecoming, Belo encountered a country in the midst of political turmoil. In 1950, West Timor (which, along with East Timor, is one of 3,000 Indian Ocean islands that make up the Indonesian archipelago) had been freed from Dutch rule and joined the newly created nation of Indonesia. At the time, East Timor remained a Portuguese colony. A democratic coup overthrew the Portuguese dictatorship in 1974, however, and nearly all of its colonies became sovereign. With its large Roman Catholic population, the majority of East Timor favored self–rule, as opposed to annexation by Indonesia, a predominantly Muslim nation ruled by a military regime. East Timor declared its independence in 1975, although a Muslim minority wished to join the Indonesian federation. Using the Muslim interest in annexation as justification, Indonesian forces crossed into East Timor and officially annexed the country in 1976. The United Nations refused to recognize the annexation, however, continuing to regard East Timor as a Portuguese subject. A popular uprising began.

As part of the protest against annexation, an increasing number of East Timorese converted to Catholicism as a statement of political resistance to Muslim rule. The Indone-

sian government responded by torturing or slaughtering residents of rural communities, burning entire villages, and forcing men into the Indonesian army in an effort to suppress the revolt. As president of a Catholic university, Belo became keenly aware of the abuses taking place, although he was initially reluctant to take a stand.

Belo was named apostolic administrator of the Diocese of Dili, the East Timorese capital, in 1983, a position that made him the foremost Catholic leader in the country. Using his leverage, he extended a mediation offer to the Indonesian military, but was rejected. The Vatican could not name a bishop for East Timor, given the country's uncertain political status, so in 1988, Pope John Paul II named Belo to the esteemed position of Bishop of Lorium, Italy. By elevating Belo to such a prominent post, the Pope implicitly demonstrated his support for East Timorese sovereignty.

Entered Fight for Independence

Belo lent his influence to the resistance, joined most visibly by Jose Ramos–Horta, a leader of the Revolutionary Front for an Independent East Timor (known as Fretilin) living in exile in Australia. The bishop began using his sermons to condemn Indonesian military abuses, as well as aiding dissidents and encouraging activities that expressed East Timorese culture. Indonesian forces continued to spread violence and terror, however. By some estimates, nearly one–third of East Timor's 650,000 residents ultimately perished during the struggle.

Aside from human rights groups, the international community largely failed to acknowledge the struggle in East Timor. Documentation of the situation proved difficult as Indonesian officials routinely blocked entry into or exit from East Timor. Journalists who were able to visit the country did so with close Indonesian supervision, interviews with Belo were not permitted, and those who attempted to alert the press to abuses were silenced. Belo set about drawing attention to his country's dire plight. In 1989 he sent a letter to then–Secretary–General of the United Nations, Javier Perez de Cuellar, requesting assistance. Belo did not receive a reply until 1994, after General Boutros–Boutros Ghali assumed Perez de Cuellar's post.

The region drew increased attention in 1991, however, for tragic reasons. In November of that year, the Indonesian army fired on a crowd of mostly East Timorese teenagers holding a peaceful protest at the Santa Cruz cemetery near Belo's home, and 271 unarmed protestors were killed. Belo sheltered several of the fleeing survivors before escorting them home, after which many of them disappeared. In a 1994 interview with *New Statesman & Society,* Belo recalled visiting the hospital after the massacre and seeing hundreds of wounded protestors. When he returned the next day, only 90 remained, and he was told that the rest were slaughtered between the hours of two and three in the morning when the lights of the city were suddenly shut off. ''No one can speak. No one can demonstrate. People disappear,'' Belo told the magazine's John Pilger. ''You must understand that we are undergoing a second colonization. If I am asked for one description, I would say we live as if under the old soviet regime. For the ordinary people, there is no freedom, only a continuing nightmare.'' A 1992 documentary on British television featured first–hand footage of the massacre which was ultimately broadcast worldwide.

Belo criticized foreign governments who downplayed the number massacred at Santa Cruz. ''They are lying about what has happened to us,'' he told *New Statesman & Society*. ''Their lies and hypocrisy in the cause of economic interests. We ask the people of the world to understand this, and not to forget that we are here, struggling for life every day.'' In the same interview, Belo said he had attempted to alert the world to previous instances of violence: ''There were many massacres before that, many of them, and I spoke about them. But there was no international interest, no documentary film; no one listened.'' Working with Ramos–Horta, Belo began to smuggle witnesses to the atrocities to Switzerland to escape retribution. The pair also testified about the Santa Cruz massacre to the U.N. Human Rights Commission.

Awarded Nobel Prize

Belo's activities and increasing outspokenness on behalf of the East Timorese put him at great risk. He came under strict government surveillance, with his phone lines tapped and requests for travel visas routinely denied. He confided to *New Statesman & Society* that he had defied two assassination attempts, in 1989 and 1991. Eventually, the struggle in East Timor drew the attention of the greater international community, and Belo and Ramos–Horta were nominated for the Nobel Peace Prize in 1994 and 1995. They received the prize in 1996, and the award was largely regarded as a political statement intended to bolster Belo's mission. ''At the risk of his own life, he has tried to protect his people from infringements by those in power,'' the committee observed, according to a 1996 article in *The International Herald–Tribune.* ''In his efforts to create a just settlement based on his people's right to self–determination, he has been a constant spokesman for nonviolence and dialogue with the Indonesian authorities.''

After Indonesian officials condemned the award, 1,000 students marched in the streets to show their support for Belo. International pressure appeared to force some concessions to the East Timorese. The Indonesian government established a human rights commission to investigate charges of its government's abuses in East Timor, and two members of the military were court–martialed and tried for murder, although they received only light sentences. Indonesia also agreed to U.N.–mediated negotiations with Portugal. But the government stopped short of allowing a referendum on independence. Belo vowed continued resistance. ''Then what does it want? That the 700,000 East Timorese just bow their heads?'' he asked, referring to Indonesia, as quoted in an interview with the Associated Press. ''Don't think that all Timorese people have accepted the integration and that everything is OK. It has not been for the past 20 years, and may not be for the next 20 years.'' In 1997, Belo escaped another attempt on his life when his supporters beat the would–be assassin to death.

Independence Achieved, and Violence Erupted

The political climate changed in 1998, when General Suharto resigned amid economic instability in Indonesia. His successor, B.J. Habibie, agreed to an election to decide East Timor's fate. On August 30, 1999, the residents of East Timor voted in favor of full independence. The election results sparked a riot, with pro–Indonesian militia groups from West Timor enacting a wave of violence. Thousands of East Timorese were forced across the border, and Belo's house in Dili was fired upon, forcing him to flee while it burned to the ground. Belo was eventually evacuated to Darwin, Australia. Two weeks after the election, as violence continued to rage, Indonesian officials asked the U.N. to send a peacekeeping force to East Timor. The U.N. arrived and Belo returned in October 1999, declaring his nation's torched capital, according to *The Independent* of London, ''worse than hell.'' On October 31, just after the last Indonesian tank left the country and along the same road, Belo led a religious procession concluding in a speech urging peace.

Following nearly three years of U.N. peacekeeping efforts and government reorganization, East Timor celebrated its status as an independent nation on May 20, 2002, with former rebel commander and political prisoner Xanana Gusmao taking the post of president. The 54–year–old Belo announced his resignation as bishop in December of that year, citing ill health. Pope John Paul II had refused to accept several previous attempts by Belo to resign. East Timorese Prime Minister Mari Alkatiri expressed hope that Belo would remain active in East Timorese politics. ''I hope that, even removed from his diocese, he can still help us consolidate peace and stability with his opinions and criticisms,'' she was quoted as saying in the *National Catholic Reporter*.

Belo retired to Portugal, and at least one observer theorized that the change that had overcome East Timor posed some difficulties for the former bishop. ''[H]e was there in East Timor day in and day out throughout all those years, and yet when the liberation came . . . more of the glory went to those who'd been leaders overseas, and I think that's an understandable thing, but the more substantive point is that with the arrival of the U.N. of course, came what you might call modernism in all its force, and overnight,'' observed Jesuit priest, author, and lawyer Frank Brennan on the Australian Broadcasting Corporation's *Religion Report.* ''And I think that left him a little beleaguered, he was left somewhat adrift in wondering what is the role of the church in a developing East Timorese society.''

Belo raised the possibility of re–entering East Timorese political life in April 2004, however, when he expressed interest in seeking the presidency. Gusmao announced in March 2004 that he would not seek reelection and the *National Catholic Reporter* reported that Belo said he would consider running for Gusmao's seat. According to the *Reporter,* a 2003 poll found that more than 80 percent of the East Timorese population would like to see Belo run.

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Maria Luisa Bemberg

Director Maria Luisa Bemberg (1922–1995) developed into one of Latin America's most significant female filmmakers, according to critics. The brief nature of her career—she started making films at age fifty–nine—did not detract from her accomplishments in depicting and portraying modern women.

Early Life

Maria Luisa Bemberg was born April 14, 1922, in Buenos Aires, Argentina, to one of the area's most affluent families. She was raised largely by servants, and educated in the feminine arts by a series of governesses who lived with her family on their sprawling, private estate. Her parents, German immigrants, were prominent in Argentine society, and Bemberg experienced both the spoils and the scars of a privileged upbringing.

Bemberg considered herself a feminist from childhood, even before she could have understood the concept. She and her two older sisters were sharply aware of their father's unjust treatment, and felt the sting of gender prejudice from an early age. Bemberg remembered keeping a list of all the things her brothers were allowed to do because they were boys, such as attend school. She recalled in an interview, ''They got Ph.Ds. I never went to school at all. Once, I asked my father if I could work in his office. He said, 'What would you do except turn the heads of the male staff?' ''

Bemberg described her young–adult life as ''asphyxiating and uneventful.'' Interviewer Caleb Bach in *Américas,* described the Argentine cultural environment as ''suffocating propriety, empty lives of appearance over substance, [with] creativity and intellect permitted only within

the narrowest of bounds.'' Bemberg quickly developed a blunt, defiant character amid social constriction.

Education

Bemberg never obtained a high school diploma or college degree, marrying in 1942 at age twenty, and mothering four children. It was not until her children had grown and she divorced her husband in 1952 when she was thirty–five, that she began to focus on how she might try to further the social positions of women. She told Bach she decided to try to provide society with ''images of women that are vertical, autonomous, independent, thoughtful, courageous and spunky''—using the medium of film to evolve how society looked at women.

Bemberg, though not allowed to enroll in any academic institution, learned to read. She recalled devouring Simone de Beauvoir's *The Second Sex* when it was translated in 1953, and in 1971 she began to build a career. She had written and sold a semi–autobiographical screenplay, *Chronicle of a Woman,* which was made into a film, and called herself a feminist during a newspaper interview. Soon after the article's publication, another feminist from Buenos Aires phoned Bemberg, and they collaborated to found the Union Feminista Argentina. ''We read everything,'' Bemberg remembered in the Stone interview, ''did consciousness–raising, tried to shake things up.''

Life as a Filmmaker

In 1972, Bemberg financed and filmed a documentary called *The World of Women,* and another titled *Toys,* (1974), which argued that the gender bias surrounding children's' toys affected self–esteem. Not fully trusting a male director to produce her decidedly female vision, she wanted more control. She took a three–month acting seminar at New York's Lee Strasberg Theater and Film Institute, hoping to better understand actors, then returned to Argentina and began to direct.

In 1981, at 59, Bemberg directed and wrote her first feature film, *Momentos,* which she financed herself. She followed in 1982 with *Nobody's Woman,* an intimate look at the relationship between a woman and a gay man. The same day *Nobody's Woman* was released, Argentine forces invaded the Falklands—an event which drew attention away from the film. However, the defeat of the Argentine military government that had only sanctioned twelve films a year for production, and he return of democratic rule opened up public access to Bemberg's work.

In 1984 she wrote and directed her best–known film, *Camila,* which one reviewer described as ''a melodrama of an aristocratic young woman who seeks romantic happiness with a Catholic priest.'' It received an Oscar nomination for best foreign film in 1985; it was the most popular Argentine film of its time, and the first to make a name for itself and its director in the United States. The film was based on the true story of a pair of lovers in 1847—Camila O'Gorman and Father Ladislao Gutierrez—whose illicit relationship forced them to flee society. They were caught and executed, despite Camila being pregnant. Previous governments had denied the requests of other filmmakers who had wanted to use the story, but President Alfonsín outlawed the censoring of film in 1982, which enabled Bemberg to co–write the screenplay and direct the film—at age 62.

Though reviewer Stanley Kauffmann cited soft cinematography in *Camila,* writing, ''you can't see through any window [in the indoor scenes] because of the halation,'' he praised Bemberg for providing the view with the ''color of a passion that won't be stayed.'' In 1987 she wrote and directed *Miss Mary*—the story of an affluent Argentine family's struggles with a British governess. *Ms.* magazine reviewer Laurie Stone described how the spoiled children welcomed their new governess ''with a perfume bottle full of urine,'' and how their father ''instructs the governess, 'Give themplenty of religion; it keeps women out of trouble.' '' Stone praises how the film ''documents a society (Argentina's upper classes) little seen in cinema,'' and commends Bemberg's ''arresting visual style and layered tone, by turns lyrical, satiric, and caustic.''

In 1990, Bemberg wrote and directed *I, the Worst of Them All,* which depicts real–life poet and Mexican nun, Juana Inés de la Cruz. She followed with her final film, *I Don't Want to Talk About It* (1993), starring Marcello Mastroianni and Alejandra Podesta. The film explores a conflicted love affair between a world–wise older man and a vibrant and beautiful young woman who was born a dwarf. Reviewer Michael Sauter said Bemberg's direction ''displays such a delicate touch that even the ache of her bittersweet ending feels lighter than air.''

According to Bemberg, film was one way Argentines could overcome their oppressive identities, individually and culturally. Her cinema explored the female experience as it existed within what one critic described as a ''culture crippled by its own repression and machismo.'' Though melancholy punctuates her films, Bemberg explores socially sensitive issues through a strong voice.

Feminist Film Found a Voice

Bemberg died of stomach cancer in Buenos Aires on May 7, 1995, at 73. Stone complimented Bemberg's ability to ''achieve much with a few deft strokes,'' and provide a ''[perspective on] [women that] is particularly intimate.'' In her 1987 interview with *Ms.,* Bemberg admitted she grew up watching her ''mother [live] a frustrated, aimless life,'' and that directing from a feminist perspective was one way to ''avenge her'' and escape the same fate. Asked if she had any regrets, Bemberg told Stone, ''I wish I'd started working earlier.'' Her fleeting career was rich enough to transport her viewers beyond gender and political constraints.

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Polly Bemis

During the late 19th century, countless Chinese women were brought to the United States, many against their will. Polly Bemis (1853–1933) was one of them. She arrived in the rugged mining town of Warren, Idaho, in 1872 as a slave, but eventually got free of her owner. Bemis spent about 60 years in the Warren area and was able to survive racial prejudice, as well as the natural elements of the frontier. With her wit and invincible spirit, Bemis overcame all struggles and secured for herself the legacy of being the Pacific Northwest's most famous Asian pioneer.

Sold into Slavery by Father

Polly Bemis was born Lalu Nathoy (possibly Hathoy) on September 11, 1853, in a remote region of Northern China near the Mongolian border. In keeping with Chinese tradition at the time, her feet were bound as a child in anticipation of bringing a good dowry for marriage. Binding the feet kept them small and curved them under, turning them into ''golden lotuses,'' which Chinese men found attractive. The fact that Bemis' feet were once bound indicates her family must have been fairly well off at one point. Only wealthy families could afford to cripple their daughters by binding their feet; poor families relied on every member of the family to work. At some point in her childhood, however, Bemis' feet were unbound and she was allowed to work the fields with her father. The effects of the binding stayed with her through life, causing a peculiar rolling gait in her walk.

During Bemis' teen years, her family suffered as Northern China faced a severe drought. Lacking alternatives, Bemis' father sold her hoping to save the rest of the family from starvation. Later in life, Bemis reported that her family received $2,500 for her from a buyer who brought her to the United States. At the time, Chinese women brought a high price because they had become rare in the West due to new California restrictions that hampered the importation of Chinese women for prostitution. Chinese women cost a lot of money because they had to be smuggled in. Once in the United States, many were taken to women–scarce mining camps by their owners.

In an article in the journal *Frontiers,* Bemis historian Ruthanne Lum McCunn wrote that Chinese women were ''disguised as boys, hidden in buckets of coal, or concealed in padded crates labeled as dishware.'' The details of how Bemis was smuggled into the country remain sketchy, but it is believed that she departed from Shanghai, China, and entered the United States at San Francisco. Later in her life, Bemis said that she had been smuggled into Portland, Oregon, by an old woman. There, a Chinese man bought her and transported her to Warrens, Idaho, now known as Warren. Historians believe Bemis traveled up the Columbia River from Portland, landing in Lewiston, Ohio. She completed the journey by pack train.

Taken to Idaho Mining Town

Eighteen–year–old Bemis landed in Warren, Idaho, on July 8, 1872. The town had sprung up a decade earlier after James Warrens discovered gold in the area. When Bemis arrived, there were many Chinese in the area. Many had come to the United States to help build the western portion of the transcontinental railroad. When the track was finished in 1869, they were left without work and many turned to gold prospecting. Once in Warren, Bemis was delivered to a wealthy Chinese American businessman who ran a saloon. No one is certain of the businessman's name. Upon Bemis' arrival, her master renamed her Polly.

The details of Bemis' first decade in Warren are unclear. At the time, many Chinese women were brought in to be prostitutes. Women were scarce on the frontier, most men came alone. It is uncertain as to whether the Chinese man who owned Bemis made her work as a prostitute or simply kept her as a concubine for himself. Historian Priscilla Wegars, writing in *Wild Women of the Old West,* said that she believed Bemis was brought to Warren to be a concubine. Wegars contends that it is unlikely a wealthy Chinese businessman would shell out that much money for Bemis only to share her with others.

It is likely that Bemis cooked and cleaned for her owner and she also served drinks in his bar. Bemis' wit and beauty made her a main attraction at the saloon. All early accounts of Bemis noted her beauty and her size—she was only four to five feet tall. Shortly after her arrival, Bemis met Warrens resident Charlie Bemis, who ran another saloon and for a time was deputy sheriff. He took a protective role toward Bemis, coming to her aid when times got rough.

It is not known when Polly Bemis and Charlie Bemis began seeing each other, but by the 1880 census, they were listed as residing together. In the census, Polly Bemis listed her status as ''widowed.'' Historians believe this proves her status as a concubine and not a prostitute. If her owner had died and she was a concubine, she would have considered herself a widow.

Though Polly Bemis lived with Charlie Bemis, she remained financially independent and supported herself by taking in laundry from miners. She also ran a boardinghouse and restaurant in town. Through years of observation, Polly Bemis had learned how to cook Western food. Because Polly Bemis always had a way of making a lasting impression on people, her restaurant was always full. She had her own charming, straight–shooting personality. Once, when someone complained about the coffee, she brandished a butcher knife and asked the customer to reiterate his complaint.

Married Saloon Owner

No one knows for sure how Polly Bemis got free of her Chinese owner. It is unlikely he let her go or let her buy her freedom since she had cost him so much. A favorite Warren legend says that Charlie Bemis won her in a poker game with her master. This story, however, has been refuted. In his book *Notorious Ladies of the Frontier,* author Harry Sinclair Drago quotes mine inspector Jake Czikek as discounting the poker story. Czikek was a friend of Polly and Charlie Bemis. According to the book, Czikek spoke to a Portland *Oregonian* reporter shortly before Polly Bemis' death and claimed the poker bride story was false. ''The folks who put that yarn together got their facts mixed up,'' he said, noting that Warren did have a poker bride—an Indian woman by the name of Molly.

In 1890, Charlie Bemis was shot in the cheek after a poker match by a disgruntled loser. The doctor who came to look at Charlie Bemis predicted he would die of infection. Polly Bemis, however, nursed him back to health. She used her crochet hook to cleanse the wound and stuffed it with herbs. She also took a razor and removed a bullet fragment from his neck. The two married on August 13, 1894, even though Idaho law prohibited a white person from marrying a non–white. The wedding took place because they were married by a judge who had an Indian wife.

At the time, many townsfolk wondered why Polly Bemis had married Charlie Bemis. She was industrious; he was lazy. He preferred playing cards to mining and in later years, neighbors noted that she tended the garden while he played his fiddle. In an article in the book *Wild Women of the Old West,* Priscilla Wegars addressed this issue. According to Wegars, Pete Klinkhammer, a friend and neighbor to Polly and Charlie Bemis, once said, ''it was more a marriage of convenience on the part of both. They had known each other well for many years in Warren, where both were connected with the gaming houses. Polly was ever faced with the threat of being sent back to China.'' In other words, Polly Bemis took care of Charlie Bemis, and in return, their marriage meant she would not be deported. After the marriage, Polly Bemis received her certificate of residence and did not have to worry about being deported.

Took Care of Travelers

After their marriage, the Bemises moved out of Warren and built a two–story house along the Salmon River, also known as the ''River of No Return'' because a person could only navigate it in one direction. They built their home in a canyon several thousand feet deep. It was a 17–mile trail journey from Warren. For many years after they moved onto the land, Bemis never left the ranch. She stayed to tend the cows, horses, garden and orchard while Charlie Bemis returned to Warren on and off to check on the saloon. When Charlie Bemis traveled to Warren, he always took their produce to sell.

Living down in the canyon, the Bemises became known for their hospitality. People passing across the river always stopped to eat and chat. The ranch soon became known as ''Polly Place,'' although it was also called ''Bemis Point.'' Rivermen stopped at the Bemis ranch to trade their game for Polly Bemis' vegetables. Miners stopped, too. Polly Bemis also took in the ill or injured and returned them to health. Legend has it that Polly Bemis also took in a cougar cub once and nailed down a plate for the animal at the table, making the visitors eat with it. ''There was nobody in my day who carried the respect Polly earned through her kindness to everybody,'' pioneer John Carrey wrote in a letter to McCunn, which she cited in her *Frontiers* article.

During their years in the canyon, the Bemises befriended their neighbors Pete Klinkhammer and Charlie Shepp. The two Germans spent their time in the area mining for gold up in the hills. A lot of information about Polly Bemis' later years is known through Shepp's diary. By 1919, Charlie Bemis was bed–ridden. The neighbors devised a way of communicating. When Polly Bemis needed help, she would hang a white dishtowel on a bush by the river and Shepp or Klinkhammer would come over. They later strung a telephone wire across the river. In his diary, Shepp wrote a lot about eating dinner at the Bemis place and once noted that Polly Bemis had caught 27 fish one day. Her angling skills were legendary and this entry shows why.

During the 1920s, Countess Eleanor Gizycka visited the Bemis ranch and later wrote an account of the visit for *Field and Stream,* published in 1923. According to Wegars' article in *Wild Women of the Old West,* Gizycka wrote that Polly Bemis ''stands not much over four feet, neat as a pin, wrinkled as a walnut, and at sixty–seven she is full of dash and charm.'' The article drew more visitors to the area.

The Bemis home burned in 1922 and Polly and Charlie Bemis moved across the river to live with Klinkhammer and Shepp. Charlie Bemis died on October 29, 1922. Polly returned to Warren after his death and took in a six–year–old, Gay Carrey, to live with her. The girl needed to board in town during the week to attend school. In 1924, Polly Bemis returned to the canyon to live in a cabin Klinkhammer and Shepp had built for her.

Polly Bemis fell ill in August of 1933 and was taken to Grangeville, Idaho, by her neighbors, strapped on the back of a horse. She died November 6, 1933, at a nursing home in Grangeville and was buried in the local cemetery. Polly Bemis had wanted to be buried back in the Salmon River canyon, but the winter weather prevented her return. In the late 1980s, her body was moved back to her canyon ranch home and her cabin was restored as a museum. Polly Bemis' home is on the National Register of Historic Places.

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Silvio Berlusconi

Italian Prime Minister Silvio Berlusconi (born 1936) is one of the most controversial leaders in the history of a country known for governmental corruption and vice. Primarily a businessman with massive holdings and influence in international media, he is regarded by many as a political dilettante who gained his high office only through use of his considerable influence on the national media.

Hated by many but respected by all at least for his *bella figura* (personal style) and the sheer force of his will, Berlusconi has parlayed his business acumen and influence into a personal empire that has resulted in Italy's longest–running government ever and in his becoming the country's wealthiest man. Bursting onto the scene with no political experience in 1993, he campaigned—using his vast network of media holdings—on a promise to purge the notoriously lackadaisical Italian government of corruption. He won appointment to the office of prime minister in 1994. However, he and his fellow Forza Italia Party leaders soon found themselves accused of the very corruption he had vowed to eradicate. Charges of bribery, extortion, and other abuses of power trailed the leader until he was forced to resign later in 1994. Despite convictions on a number of corruption charges that were later overturned, the suave Berlusconi was again elected prime minister in 2001, and remained in that post as of late 2004. He is owner of one of the world's most valuable soccer franchises, the country's biggest private television network, a publishing conglomerate, assorted department stores and insurance companies, a newspaper, a magazine, and a bank. His personal monetary worth is estimated at U.S. $10 billion.

Entrepreneurial Streak Apparent Early On

Berlusconi was born on September 29, 1936, in Milan, Italy, the first of two sons of a middle–class bank clerk and a housewife. His precocious interest in business matters was matched by his passion for making money, and even as a boy he was already earning an income by organizing puppet shows for which he would then charge admission. While studying law at the University of Milan, Berlusconi sold vacuum cleaners, worked as a singer on a cruise ship, took portrait photographs, and did other students' homework for a fee. He also formed an important friendship with Bettino Craxi, who would later become Italian prime minister. His graduation thesis from law school was titled, ''The Newspaper Advertising Contract.''

As soon as he left school, Berlusconi began working in real estate because he sensed the development boom that was coming in response to the post–war prosperity of the 1960s. Declining his father's offer of a job at his bank, the young man managed to put together enough loans to found two real estate and development companies: Cantieri Reuniti Milanesi in 1962 and Edilnord in 1963. Edilnord won the contract for the development of Milano Two, an attractive suburb north of Milan for the upper class, in 1969, and in 1974 Berlusconi entered the world of media when he decided to install a cable television network (through his new Telemilano company) to service the fashionable bedroom community. Edilnord developed the chic Milano 3 suburb in 1976, having become the top developer of residential and commercial properties by that point.

Became Media Mogul in 1970s and 1980s

Following the Constitutional Court's 1976 ruling that the Radio Televisone Italiana (RAI) conglomerate could no longer extend to the local level its legal monopoly over national broadcasting, Berlusconi launched a massive effort to capitalize on the legitimization of ''pirate'' television station operators. He founded a holding company, Fininvest, to manage his expanding portfolio of interests as 700 commercial stations mushroomed virtually overnight. Berlusconi worked quickly to create a major library of films, and then rented them out to the new stations in exchange for their advertising on his new Pubitalia publishing subsidiary. By 1980, he was the dominant force in a skyrocketing television market that over the next five years increased its share of national advertising from 15 to 50 percent.

In the meantime, Berlusconi began stringing together a nationwide communications network, Canale Five, in 1977 and completed it in 1980. He created the illusion of a single channel that people could tune into by sending the same

film by courier to many of the independent television stations. The pirate stations would then transmit the show simultaneously to their viewers. Unabashedly appealing to the mass market, he stockpiled foreign game shows, soap operas, and popular movies to lure viewers away from the stodgy government–run channels. Berlusconi's position as a media baron was strengthened when the courts reversed their earlier decision and legalized private national networks as long as anti–trust provisions were observed. He bought out two of his closest competitors in 1982 and 1984, cementing his domination of the country's commercial television market. Meanwhile, the reach of Berlusconi's media empire had extended to commercial television in France, where he created La Cinq in 1986; in Germany, where he founded Telefunf in 1987; and in Spain, where he established Telecinco in 1989.

When the courts ruled later in 1984 that Canele Five had usurped RAI's state–sanctioned right to broadcast a national service simultaneously, Berlusconi summoned his old friend Craxi, who had since become prime minister, to reverse the order. Thus benefiting from a general move toward deregulation, Berlusconi was permitted to maintain a virtual duopoly with RAI over the nation's television market. For the remainder of the 1980s, he continued to acquire more and more media holdings.

One of Berlusconi's key purchases during this period was of the Milan AC Soccer Club in 1986. A passionate soccer fan, he poured money into the club until it soon became the most successful Italian soccer team ever. (With him as chairperson, the team has since won the Champion's League title four times, the National League title seven times, and the World Cup Championship twice). He also bought the popular Standa department store chain in 1988 and, after a gigantic legal tussle, the Arnoldo Mondadori Editore S.P.A. magazine, book, and newspaper publishing group in 1990. The latter purchase gave Berlusconi instant control over 20 percent of the Italian publishing market. His relentless acquisitions also exponentially increased Fininvest's debt load to dangerous levels, but Berlusconi had already become a billionaire.

Launched Political Career

At this point, Berlusconi found himself increasingly hounded by demands from all quarters that he break up his media empire for violating virtually every anti–trust law in the books. As these pressures increased through the first part of the 1990s, he made a decision that some saw as foolish but that others perceived as an effort to grab the power of the very forces opposed to him: he announced that he would run for prime minister. In typical aggressive fashion, Berlusconi handed over to close friends all his positions at Fininvest and other companies to avoid political conflicts of interest and immediately organized a political coalition named Forza Italia (after the ubiquitous soccer chant meaning ''Go Italy''). He appointed himself as its leader.

Allying the new grouping with a federalist party and the remains of a disbanded neo–fascist group, he geared up his media companies to begin a television and print blitz to advertise his candidacy. Several editors of his press concerns resigned in protest at being told whom to endorse in the typically free–for–all run–up to elections. Berlosconi pressed on, portraying himself as honest and in touch with the concerns of young Italians while pledging to eradicate corruption, lower taxes, increase personal choice, and promote free–market economics. In 1992, a national poll revealed that Italian teenagers ranked Berlusconi ahead of Jesus Christ and the Italian president when asked about the ten people they admired most. However, disaster struck when the leader of the fascist group praised deceased Italian dictator Benito Mussolini as the century's finest statesman. It was a testament to the power of Berlusconi's personality that he was quickly able to smooth over the outrage that instantly arose over the comment about the hated leader.

Berlusconi held up his lack of political experience as a virtue to voters, telling them that his success as a businessman was excellent preparation for him to transform the bloated, inefficient Italian government into a lean, streamlined machine that would work for the people and provide a fresh start for all, with sweeping tax cuts and millions of new jobs. The media (much of which he ran, of course) quickly dubbed Berlusconi ''the Knight.'' Support for him built rapidly despite virulent attacks by his detractors. The media and Berlusconi's own personal flair prevailed, and the Freedom Pole won 43 percent of the popular vote in March 1994 elections—enough to enable him to form a government of which he was appointed prime minister. However, despite his precautions, allegations of conflicts of interest arose quickly, fueled by the fact that Berlusconi and his family had retained 51 percent of Fininvest's interests. Coupled with these suspicions, when one of the coalition's parties bailed out of the union, Berlusconi's government collapsed after only nine months in power. In the meantime, his carefully cultivated image as a politician who was above the nation's traditional corruption began to crumble when it was revealed that Berlusconi had in 1978 joined the sinister Propaganda Two group. This was a secret Masonic lodge that had created a powerful state within a state with strong influence on the secret police, banks, the government, and the military.

Undaunted by these obstacles, Berlusconi began selling off more and more of his shares in his wide array of holdings, and in 1996—just two days before the April general election—he officially declared that he no longer had a majority control in any business. His past continued to haunt him, however, with further allegations of corruption and misdeeds, and although he succeeded in being elected as a member of Parliament representing his right–wing coalition, he was forced to abandon his bid for the premiership.

Appointed Premier Again Despite Lingering Charges

As charges of misdeeds continued to pile up, Berlusconi alleged that left–wing politicians had mounted a plot against him. He was convicted of several financial crimes related to accounting and illegal political funding in 1997 and 1998. He managed to have these overturned on appeal, but those charges were followed by allegations of

bribery and other misdeeds in 1999. Nevertheless, he was reelected as a member of the European Union Parliament in 1999 and remained opposition leader in his own country's Parliament until 2001, when he was once again appointed prime minister on May 13. Berlusconi and his House of Freedoms coalition had won the popular vote by 18.5 million votes, propelled once again by his image as a forceful, self–made man who would at last straighten out the Italian government. Nevertheless, plenty of people were outraged by Berlusconi's second rise to power, and in 2002 hundreds of thousands of them staged a massive protest to drive home their point—that his heavy involvement in the world of business made him incapable of being an impartial and fair national leader.

The government was shaken to its core later in 2002 when a mammoth corruption scandal came to light that involved some 6,000 politicians and business leaders, including Berlusconi's brother Paolo and his friend Craxi, and billions of dollars in graft. Meanwhile, Berlusconi himself served as foreign minister in addition to his role as prime minister for ten months in 2002.

Berlusconi got a reprieve from the courts in 2003 when Parliament passed a controversial law making the government's top officials, including the prime minister, immune from prosecution. It looked for a while like the legal challenges to his leadership were behind him, but the Constitutional Court soon overturned the law. Meanwhile, Berlusconi's firm decision to stand as an ally with the United States in the war in Iraq had become extremely unpopular, and by 2003, a full 75 percent of Italians were opposed to his decision. In July 2003, Berlusconi assumed the rotating six–month presidency of the European Union, using that position to urge other European countries to support the United States in the war.

By 2004, Berlusconi and his government had enacted numerous bills and laws aimed at reforming the nation's school and labor systems, reduced taxes and other financial burdens on citizens, increased government support of the unemployed, elderly, and disabled, and, not surprisingly, loosened regulations on limits of private ownership of media. However, critics from both Italy and elsewhere warned that Berlusconi's liberal spending could soon have major negative impacts on the country's long–term economic outlook. Nevertheless, the prime minister now had the honor of heading Italy's longest–running government ever.

In 2004, *Forbes* magazine ranked Berlusconi as the 30th wealthiest man in the world, up from 45th in 2002, and estimated his personal fortune at $10 billion. He has been married twice, first to Carla Dall'Ogglio, with whom he had two children, and then to actress Veronica Lario, with whom he has three children. He released a CD in 2003 of Neopolitan love songs. The prime minister prefers to spend his spare time at his 70–room villa in Sardinia named ''Arcore,'' whose amenities include a private park, a movie theater, and walls of large–screen televisions.

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Eubie Blake

Eubie Blake (1883-1983) has been considered one of America's musical treasures. During his lifetime, he remained active through several distinguished careers as a noted stride and ragtime pianist and composer of rags, as a successful vaudevillian performer, and as a composer and songwriter. Though probably best known as a ragtime artist, Blake was one of very few successful African American composers of Broadway musicals in the first half of the twentieth century. Most significant among such compositions was the history–making hit musical, *Shuffle Along.*

James Hubert ''Eubie'' Blake was born on February 7, 1883, in Baltimore, Maryland. John Sumner Blake, Eubie's father, a former slave, was a Civil War veteran and a stevedore. Eubie's mother, Emily Johnston Blake, also a former slave, was a laundress. The youngest of 11 children, Blake was the only one of his brothers and sisters to survive infancy. The Blake home, recalled Blake in Al Rose's *Eubie Blake,* was a very strict one. Blake's mother was a devoutly religious woman who gave much of her time to her church, and who tolerated absolutely no inappropriate behavior. Infractions of her rules, Blake remembered, resulted in corporeal punishments swift and severe.

One of the few demands of Blake's father was that his son receive an education. John Blake was taught to read as a slave a rare opportunity and, therefore, was adamant about the importance of literacy. Eubie Blake, however, did not remember his school days fondly, partially owing to general disinterest and frequent fights.

Blake's musical training began around the age of four. He first learned to play on a pump organ his mother had purchased in the hope that he would use his talents to the service of the church. Blake took his first piano lessons from Margaret Marshall, a next–door neighbor. Blake recalled being given the usual standards to play, as well as hymns, which kept his mother happy. However, he was more drawn to the music he heard drifting into his window from the many nightclubs and brothels in his neighborhood. Unable to resist the infectious rhythms and melodies of this raucous music, Blake's practice turned to perfecting this new style of playing.

Composed Rag

Blake landed his first real playing job when he was 15 years old at a neighborhood brothel, Aggie Shelton's Bawdy House. Three dollars a week plus tips was the salary, Blake recalled. He also remembered having to play in ''rented long pants'' on the account of having to sneak away from home each night in order to play the job. While at Aggie Shelton's, Blake composed his *Charleston Rag* in 1899. Other early jobs included brief tours with Dr. Frazier's Medicine Show as a buck and wing dancer and melodeon player in 1901 and in 1902 with the traveling show *In Old Kentucky*. Later that same year, Blake made his return to nightclub playing in Alfred Greenfeld's Saloon, where he composed his next rag, *Corner of Chestnut and Low,* the address of Greenfeld's club.

Beginning in 1905, Blake spent several summers away from Baltimore in Atlantic City where he was a pianist at the Middle Section Club. He recalled meeting and establishing lasting friendships with some of the greatest black musicians of the time, including long–time friend and competitor, pianist Hughie Wolford, and celebrated composer and performer Will Marion Cook. The older Cook took an interest in Blake's compositions, and according to Blake, became a mentor.

Blake's first big break came in 1907 when he was hired by Joe Gans, an African American prizefighter and childhood friend, who had just opened a new hotel in Baltimore called the Goldfield Hotel. The Goldfield immediately became a prominent haunt of wealthy, sophisticated businesspeople and entertainers of all races from all over the world. As a performer in this prestigious hotel, Blake became acquainted with rich and powerful people, many of whom had a profound impact on his career. While at the Goldfield, Blake continued to develop his compositional ability. He wrote rags: *The Baltimore Todolo, Kitchen Tom, Tricky Fingers, Novelty Rag,* and *Poor Katie Redd.* Blake attributed this compositional spurt to tutelage from Llewellyn Wilson, famous Baltimore conductor introduced to Blake by Will Marion Cook.

In July of 1910 Eubie Blake married Avis Lee, the daughter of a wealthy socialite from Baltimore. According to Blake, he and Avis had met in grade school. He admitted, however, that there was nothing between them until they met again as adults. Avis was not only older than he, but she was also more focused on her education and much more sophisticated, recounted Blake. In *Reminiscing with Sissle and Blake,* Blake called Avis ''one of the ten most beautiful girls in Baltimore.''

Avis Blake was herself a classically trained pianist, who, according to Eubie Blake, had the ability but had been too sheltered to consider having a career of her own. After they were married, she remained at home as homemaker and wife, occasionally traveling with Blake until her death from tuberculosis in 1939. They had no children.

Blake left the Goldfield in early 1911, shortly after the death of owner Joe Gans. His stay there, however, had made him famous throughout the Northeast and highly sought after. The years between 1911 and 1915 Blake described as good ones in which he played in some of the best clubs in Baltimore, New York, and Atlantic City. In 1911 Blake wrote his rags, *Chevy Chase* and *Fizz Water,* which he published later that year. Unfortunately the experience was marred by the unscrupulous dealings of his publisher. In his inexperience, Blake inadvertently gave up certain rights to his songs, causing him to lose a great deal of money in future royalties. That same year Blake also wrote *Troublesome Ivories* and *Brittwood Rag,* named after the popular Brittwood Club of Harlem.

During this period of his life, Blake was enjoying fame and privilege few musicians of his time would ever know. By most standards he was a success. Yet the events of the next years took him in an entirely different direction–into a new musical profession which eclipsed his young career as

ragtime pianist for the next 40 years. Blake became a songwriter and composer of musicals.

Met Sissle

Blake and Noble Sissle met on May 16, 1915, at Riverview Park in Baltimore. Almost immediately after their meeting they formed one of the most successful collaborative performing and songwriting teams in American musical theater history.

Noble Sissle (1889–1975) was a well–educated son of well–to–do parents from Indianapolis, Indiana. Sissle studied at DePauw and Butler Universities in Indiana. He was a naturally gifted singer and actor who had participated in plays and sung in glee clubs both in high school and college. Seeking fame as a professional performer, Sissle moved to Baltimore. Blake recalled that it was through Sissle that he met James Reese Europe, whom Rose described in *Eubie Blake* as a ''monumental figure in the Negro Music World.'' Europe was the organizer and president of the Clef Club for black musicians. This organization was a booking agency for musicians and especially Europe's orchestras, which dominated booking in New York City. Europe hired Blake as pianist in his Long Island orchestra in 1916. The three men remained close friends until Europe's death by stabbing in 1919.

Only a few weeks after their meeting, Blake had written music to Sissle's lyrics, ''Its All Your Fault,'' which they persuaded the legendary Sophie Tucker to sing. Two years later, in 1917, the team of Sissle and Blake was separated by World War I. Sissle enlisted, but Blake, already 34, was too old. Upon Sissle's return in 1919, they developed a vaudeville act which traveled under the name *The Dixie Duo.*

Significant about *The Dixie Duo* was the fact that this team never performed in black face as was the tradition; yet, they were still successful. ''The practice of corking faces by black performers was expected for artistic survival,'' says Rose. And, of course white artists like Al Jolson and Eddie Cantor continued using black face. Credit must therefore be given to Sissle and Blake as pioneers among others in the rejection of the stereotypical make up. During their tour the team wrote, then favorites, *Pickaninny Shoes,* and *Oriental Blues* which was later included in their smash hit musical, *Shuffle Along.*

The hit musical *Shuffle Along,* established Blake and Noble Sissle prominently among the greats of musical theater in the twenties. *Shuffle Along* opened in 1921 and was an immediate success. Blake and Sissle financed the show themselves, along with help from Flournoy Miller and Aubrey Lyles, the Fisk educated comedy team with whom they had joined forces. Miller, Lyles, and Sissle also starred in the show. Originally titled *The Mayor of Jimtown, Shuffle Along* satirized small–town politics in a fictional black town with hilarious comedic sketches and lively musical numbers. The overwhelming success of this show made wealthy men of its creators, and stars of Miller and Lyles, as well as newcomers Florence Mills, Paul Robeson, and Josephine Baker.

Shuffle Along ran for over 500 performances on Broadway. The show also ran for an extended stay in Boston. The touring companies played to sell–out houses all over the United States. Songs from the musical included ''Bandana Days,'' ''In Honeysuckle Time,'' ''If you've Never Been Vamped by a Brownskin, You've Never Been Vamped At All,'' ''Love Will Find A Way,'' and ''I'm Just Wild about Harry.''

Several revivals of *Shuffle Along* were mounted years after the show had closed. Most notable were the productions of 1933 and 1952. Despite the fact that Sissle and Blake tried to rejuvenate their once hit show with new songs, neither revival was nearly as successful as the first.

Three years after *Shuffle Along,* Sissle and Blake's second successful musical came to Broadway in 1924, *The Chocolate Dandies.* Songs from *The Chocolate Dandies* included ''That Charleston Dance,'' ''There's a Million Little Cupids in the Sky,'' ''You Ought to Know,'' ''Dumb Luck,'' and ''Manda.''

After the break–up of Blake and Sissle in 1927, Blake teamed with several other prominent lyricists and performers of the time, including Henry Creamer, Broadway Jones, Milton Reddie, and Andy Razaf. Blake and Razaf's collaboration produced hit songs for a show called *Blackbirds of 1930,* which included tunes ''Memories of You'' and ''You're Lucky to Me.'' Blake and Razaf's musical, *Tan Manhattan,* written and produced in 1940, was a great success, Eubie Blake's last big success in musical theater until the opening of the Broadway smash hit *Eubie!,* a musical review of his works, in 1978.

Returned to Ragtime

While serving as a bandleader with the United Servicemen Organizations (USO) during World War II, Blake met and married Marion Grant Tyler, his second wife, in 1945. Tyler was also a performer and a businesswoman, who, after the couple settled in New York, became his valued manager of business and personal affairs.

From 1945 to 1950 Blake attended New York University, graduating at age 67 with a degree in music. It was certainly not uncommon for artists who had enjoyed the success that Blake had to have been considering retirement or, at least, slowing down at this age. However, Blake showed no signs of easing up. Almost prophetically, he was preparing himself for what was to become yet another upswing in his already distinguished career.

In the 1950s a revival of interest in America's ragtime music began to surface and spread throughout the country. Blake, one of the few surviving authentic artists of ragtime, found himself enticed into yet another career as ragtime artist, historian, and educator. In the years that followed, Blake signed recording deals with major companies like 20th Century Records and Columbia Records; he also lectured and gave interviews at major colleges and universities all over the world.

In the 1970s Blake's fame was once again soaring. In his late eighties and nineties, he appeared as special guest performer and clinician in all of the world's top jazz and rag festivals. He was a frequent guest of talk shows such as *The Johnny Carson Show* and *Merv Griffin.* Sold–out perfor-

mances in the world's most prestigious concert halls punctuated his active schedule. Blake had also been featured under the baton of many of the world's great conductors, including Leonard Bernstein and Arthur Fiedler. Virtually every music organization in the country has honored Blake, and articles about him have appeared in *Time* and *Newsweek* as well as in all of the magazines related to his trade.

By 1975 Blake had been awarded doctorate degrees from Rutgers, the New England Conservatory, the University of Maryland, Morgan State University, Pratt Institute, Brooklyn College, and Dartmouth. In 1978 he was an invited guest and performer at the Carter White House, and in 1981 James Hubert Blake received the Presidential Medal of Honor.

Blake died five days after his 100th birthday, on February 12, 1983, in Brooklyn, New York. News of his death was carried by major newspapers and television stations internationally. That year a proliferation of concerts celebrating Blake's life and music by the music world honored his memory.

A uniquely gifted artist, Blake has left the world a rich and varied body of music and history. Blake, by his own admission, was very fortunate. Not only did this musical genius rise far above what was expected of or allowed for African American musicians of his time in mainstream musical theater, but he was also granted a life long enough to witness the world's eventual acceptance and appreciation for the music of his youth, ragtime.

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Aage Niels Bohr

Danish physicist Aage Niels Bohr (born 1922) is the son of another famed physicist, Niels Bohr. Both father and son received Nobel prizes, in 1922 and 1975, respectively. In the early part of his career, Aage Bohr was involved in his father's research, including work on the U.S. government-sponsored Manhattan Project. In the late 1940s and 1950s, Bohr conducted his own research on the structure of the atomic nucleus, which led to a share of the 1975 Nobel Prize in Physics with James Rainwater and Benjamin R. Mottelson.

The fourth son of Niels Bohr and Margrethe (Nørlund) Bohr, Aage Bohr was born in Copenhagen, Denmark, on June 19, 1922. His family boasted a strong scientific background. Niels Bohr (1885-1962) was a famed physicist who made significant contributions to nuclear physics and the understanding of atomic structure and won the Nobel Prize in Physics the year Aage was born. Aage Bohr's uncle, Harald Bohr, was an eminent mathematician.

In 1913, Niels Bohr developed a new theory of the atom that built on the ''Rutherford model,'' which viewed the atom as a compact nucleus surrounded by many lighter electrons. Bohr's new theory advanced the idea that electrons travel only in certain orbits and that a particular atom can exist only in a discrete set of stable states. Further, an atom's outer orbits, which can hold more electrons than inner orbits, determine the atom's chemical properties. In his theory, Niels Bohr speculated that atoms emit electromagnetic radiation when an electron jumps from an outer orbit to an inner one. At first, his theory met with skepticism, but by 1922 it had become accepted, earning him the Nobel Prize. Other physicists would later expand Bohr's theory into quantum mechanics.

Influenced by Famous Scientists

Aage Bohr's early education took place at the Sortedam Gymnasium, which he attended for twelve years. While he later expressed a debt to his teachers for their inspiration and encouragement in learning the humanities and sciences, the informal learning he received at his father's

Institute for Theoretical Physics was, perhaps, the most influential element of his early education. Niels Bohr founded the Institute at the University of Copenhagen in 1921, and the Bohr family lived at the Institute during Aage's early childhood. As a result, Aage Bohr essentially grew up among the world's leading physicists, among them Wolfgang Pauli, Werner Heisenberg, Yoshio Nishina, and Oskar Klein, the last two who developed the well-known Klein-Nishina formula involving scattered radiation. This environment helped steer him in the direction of becoming a nuclear physicist.

When Aage Bohr was about ten years old, his parents moved to a mansion at Carlsberg, Denmark, where they were hosted many scholars, artists, and public figures. In 1940, he followed in his father's footsteps and entered the University of Copenhagen to study theoretical physics. By that time, he was already assisting his father with correspondence and the writing of some articles, as well as with his work in physics. During that period, Niels Bohr's work involved both the problems of nuclear physics and those relating to the penetration by atomic particles of matter.

Family Fled Denmark

By the time Aage Bohr began his formal higher education, World War II had already started in Europe. His enrollment at the University of Copenhagen occurred a few months after Germany began its occupation of Denmark. By October 1943, because of his Jewish heritage, Niels Bohr found it necessary to flee Denmark to avoid arrest by the Nazis. The entire family escaped to the neutral country of Sweden, first by boat and then by plane. From 1943 to 1945, father and son traveled and worked together in London, Washington, D.C., and Los Alamos, New Mexico. Aage Bohr acted as his father's assistant and secretary on Niels Bohr's ongoing research.

In London, the Bohr team joined a British group working on the development of atomic weapons. Aage Bohr's official title was junior scientific officer in the Department of Scientific and Industrial Research. In the United States, the Bohrs became involved in the Manhattan Project, and worked at Los Alamos, where Aage Bohr served the elder Bohr as secretary and lab assistant.

Niels Bohr played a large part in the development of the Manhattan Project, which was a secret program dedicated to building an atomic bomb during World War II. The project, which began in 1942, was the government's response to a growing fear that Germany was coming very close to developing a useable atomic weapon. Some of the greatest nuclear physicists in the world were involved in the project, among them J. Robert Oppenheimer, Enrico Fermi, James Chadwick, Isidor Rabi, and Richard Tolman. The project resulted in the first atomic bomb test, at Los Alamos, and eventually culminated in the bombing of Hiroshima and Nagasaki and, as is often maintained, the end of the war.

The Bohr family was able to return to Denmark in August of 1945, and Aage Bohr was able to resume his studies at the University of Copenhagen. In 1946, he obtained his master's degree on the strength of a thesis involving some aspects of atomic stopping problems. He went on to earn his Ph.D. from that institution in 1954.

Conducted Research on Atomic Structure

During his graduate work, Bohr accepted a research position at his father's Institute for Theoretical Physics, but he returned to the United States in 1948. In the spring of that year, he became a member of Princeton University's Institute for Advanced Study in Princeton, New Jersey. He also visited Columbia University and met with noted physics professor I. I. Rabi. Discussions with Rabi sparked Bohr's interest in the recently discovered effect in the hyperfine structure in deuterium, or ''heavy hydrogen,'' and he began a short but fruitful association with Columbia University on a research fellowship which lasted from January 1949 to August 1950. He worked with Rabi in the Pupin Laboratory, an environment Bohr later described as ''stimulating.'' Many important discoveries were made in that laboratory, and one of the most important areas of research involved the study of nuclear moments, an area proving to be crucial in the development of the new ideas on nuclear structure.

While at Columbia, Bohr began a collaboration with James Rainwater in which the two scientists conducted research into the structure of the atomic nucleus. As they endeavored to understand the basic composition of the nucleus, they concluded that a new model was needed to more effectively clarify its structural and functional properties. The two existing model theories contradicted each other, and the validity of each model theory was disputed among physicists. Ironically, one of the models, the so-called ''liquid-drop model,'' had been developed by Niels Bohr in 1936. This model proposed that the protons and the neutrons, or nucleons, were held together by nuclear forces in much the same way that molecules attract each other in a drop of water. The second model, the so-called ''shell model,'' developed by Maria Goeppert-Mayer and J. Hans D. Jensen in 1949, proposed that the protons and neutrons traveled in orbits that were concentric, or that had a common center—that is, these nucleons moved in much the same way that electron shells do in an atom. The theory also suggested that the sum of the forces of the nucleons resulted in a spherical ''force field.'' This theory was disputed, too, particularly when later experiments revealed that in instances where the outermost shell was incomplete, the charge distribution around the nucleus was non-spherical. Rainwater suggested that interactions between particles in an incomplete outer shell and particles deep within the nucleus might cause the nucleus to become distorted.

Began Long Collaboration with Mottelson

Bohr continued to perform research in this area when he returned to Copenhagen in 1950, as a fellow of the Institute for Theoretical Physics. His return initiated his long collaboration with Benjamin R. Mottelson. Using Rainwater's theory as the basis of their work, Bohr and Mottelson created a new model to describe nuclear structure, calling it the ''collective model.'' According to this new model, which combines the liquid and shell models, the surface of the nucleus indeed acts like a liquid drop, but the shell

structure is subject to centrifugal distortions that account for some nuclei being spherical and some oblong. The new model resolved the contradictions of the previous models and led to a more unified model of the nucleus. It was considered one of the greatest achievements of modern physics, as it led to new knowledge of the nuclei.

A major part of Bohr and Mottelson's collaboration involved developing a monograph that summarized their understanding of nuclear structure. The first volume of the monograph, *Single-Particle Motion,* was published in 1969. The second volume, *Nuclear Deformations,* was published in 1975.

In 1975, Bohr and Mottelson received the Nobel Prize in Physics for their work on the monograph and for their collaborative research on nuclear theory and their new model of nuclear structure. They shared the prize with Rainwater, who was recognized for his research on the quantum mechanical description of nucleons orbiting inside an unsteady rotating droplet. In honoring the three scientists with the Nobel Prize, the Royal Swedish Academy of Sciences lauded their ''discovery of the connection between collective motion and particle motion in the atomic nucleus and the development of the theory of the structure of the atomic nucleus based on this connection.'' In his speech accepting his share of the Nobel Prize, Bohr pointed out that their research had influenced a variety of scientific fields ''ranging from celestial mechanics to the spectra of elementary particles.''

Directed His Father's Institute

Following his return to Denmark, Bohr remained connected with the Institute for Theoretical Physics. In addition, he became professor of physics at the University of Copenhagen in 1956. After Niels Bohr's death in 1962, Aage Bohr succeeded his father as the director of the Institute, which by now had been renamed the Niels Bohr Institute. He remained active with the Institute on an administrative basis until he relinquished his post in 1970, when he sought to resume his own active research.

Bohr returned to administration in 1975, when he became director of the Nordic Institute for Theoretical Atomic Physics, or Nordita. Nordita was founded in 1957 on the basis of an initiative of Niels Bohr and Torsten Gustafsson, and it followed the premises of the Niels Bohr Institute. The goal of Nordita is to encourage research within theoretical physics and to strengthen the Nordic collaboration within the basic areas of theoretical physics. Research areas include astrophysics, condensed matter physics, and subatomic physics. It is located on the premises of the Niels Bohr Institute at the University of Copenhagen. As such, the two institutes operate in close association. Aage Bohr was a member of the board of Nordita from 1957 until 1975, when he assumed the organization's directorship, and he retired in 1981.

In addition to the Nobel Prize, Bohr has been honored with the 1963 Pope Pius XI Medal, the 1969 Atoms for Peace Award, the 1970 Orsted Medal, the 1974 John Price Wetherill Medal, and the 1976 Ole Romer Medal, in addition to several honorary degrees. A member of six academies of science throughout Europe as well as the National Academy of Science in the United States, he also held membership in many professional associations throughout his long career. Bohr was married to Marietta Soffer in March of 1950 in New York City. The couple had two sons, Vilhelm and Tomas, and one daughter, Margrethe. Following Marietta's death in 1978, Bohr remarried, wedding Bente Meyer Scharff in 1981.

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Marie Gillain Boivin

Considered one of the most important medical practitioners of her day, midwife Marie Gillain Boivin (1773–1841) invented medical instruments, made original anatomical discoveries, and wrote medical text books that were translated into several languages and used by many practitioners in the nineteenth century.

As noted in the Biographical Dictionary of the *Matilda Joslyn Gage Website,* Marie Gillain Boivin ''was one of the foremost women medical researchers of the nineteenth century.'' In addition to being an inventor and a well–respected writer in the medical field, Marilyn Bailey Ogilvie (in her book *Women in Science: Antiquity through the Nineteenth Century,*) described Boivin as a ''skilled diagnostician.''

Early Years

Marie Boivin was born Marie Anne Victorine Gillain in 1773 in Montreuil, France, just outside of Paris. She was educated by nuns whose religious order ran a hospital in Étampes. In 1897, she married Louis Boivin, a government bureaucrat. They would have one daughter.

Trained to be a Midwife

Boivin was widowed early in her marriage. She became a student of the famous and well–known midwife and medical researcher, Marie–Louise Lachapelle at the Hospice de la Maternité, or Maison d'Accouchements. Boivin earned her diploma in midwifery in 1800. After her daughter was killed in a accident, she moved to Versailles and practiced as a midwife.

Worked at Maternity Hospitals

Subsequently, Boivin went back to Paris. She returned to Hospice de la Maternité as Lachapelle's assistant. She would remain there for the next 11 years. As noted in *World of Invention,* Boivin became known for her ''skill and knowledge, especially in difficult cases; the leading surgeon of the time said she had an eye at the tip of each finger.''

After a quarrel with Lachapelle, Boivin resigned from Hospice de la Maternité and then held positions at a variety of hospitals. She accepted a low–paying job at a hospital for unmarried mothers. She also became the director of several hospitals, including the General Hospital for Seine and Oise in 1814, a temporary military hospital in 1815, the Hospice de la Maternité in Bordeaux, and the Maison Royale de Santé. She also turned down a job offer from the Empress of Russia.

Discoveries in Medical Field

In addition to running these hospitals, Boivin made medical discoveries that helped not only her women patients, but also medical practitioners. She invented a new pelvimeter and a vaginal speculum, which was used for dilating the vagina and examining the cervix. She is also given credit for discovering the cause of certain types of hemorrhages, as well as causes of miscarriage and diseases of the placenta and uterus. She was also one of the first medical practitioners to use a stethoscope to listen to the fetal heartbeat.

Wrote Medical Texts

Boivin shared her discoveries through well–respected writings. Her first important writing was *Art of Obstetrics* published in 1812. It was used by both medical students and midwives. By 1824, it was in its third edition and had been translated into several languages. The work received a commendation from the general council of the city hospitals of Paris.

Boivin also translated works from English into French. Her treatise, *One of the Most Frequent and Least Known Causes of Abortion* was awarded a commendation from the Royal Society of Medicine of Bordeaux. The *Matilda Joslyn Gage Website* noted that probably her most important work, a medical book on diseases of the uterus, was used as a textbook for many years. It was published in 1833, and included many plates and figures, which Boivin herself colored. Boivin's writings were well–documented with other medical literature of the early nineteenth century, and were highly regarded for many years.

Received Honors

Because of leadership, writings, and discoveries that impacted the medical field, Boivin did receive some accolades. In 1814, the King of Prussia awarded her the Order of Merit. In 1827, she received an honorary medical degree from the University of Marburg in Germany. Despite these accomplishments and holding membership in several medical societies, it is said that she was disappointed that she was never accepted into the Academy of Medicine in Paris. H. J. Mozans, author of *Woman in Science* reflected that if the Academy had accepted woman, she most likely would have been selected.

In 1841, shortly after she retired from practicing as a midwife, Boivin died. She was living in poverty at the time of her death.

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Anne Bonny

Irish pirate Anne Bonny (1700-1782) is one of a scarce number of women known to have participated in the unlawful interception and plundering of trade ships on the high seas, a problem that plagued merchants during the eighteenth century. The headstrong Bonny, an enthusiastic outlaw throughout the Caribbean, sometimes donned men's clothing, a habit she seemed to have carried over from childhood.

Bonny's life story is the stuff from which fictional tales are crafted. She was born in Kinsale in County Cork, Ireland, on March 8, 1700, to Mary (Peg) Brennan, a single woman who worked as a maid in the Cormac household. Bonny's father was apparently William Cormac, a married attorney, but their affair was not immediately discovered. Brennan was eventually fired for the suspected theft of some silver from the household, and during the course of an informal investigation Mrs. Cormac began to believe her husband may have been having an affair with the maid. In the end, Cormac and his wife separated, and Brennan gave birth to Anne.

Offspring of an Affair

At some point Cormac decided to raise his daughter himself, and dressed Bonny in boy's clothing as an attempt to pass her off as a distant male relative who was training as a clerk in his law practice. His former wife suspected the

truth, and made known his deception, which caused irreparable harm to Cormac's Cork-area law practice. He then decided to take Brennan and their daughter to the colonies, where past indiscretions were unknown and fresh starts easily made. They settled in Charles Town, Carolina (now Charleston, South Carolina), and Cormac prospered there as a trader. He eventually bought a plantation, and raised his daughter alone after Brennan died. Bonny proved a willful teen with a fiery temper: one legend surrounding her youth asserts that she and a servant once argued so violently that Bonny stabbed and killed the woman. Another holds that a local youth made unwanted advances on her, and she assaulted him so badly that he took several months to fully recover.

Wed Lowly Sailor

Bonny's father hoped that his daughter would marry a young, ambitious suitor, but instead she fell in with a crowd of sailors at the harbor and her eye soon fell favorably upon James Bonny, a lowly seaman from Bristol. Bonny's father strongly objected to Anne's courtship, suspecting that James Bonny was merely attempting to make a quick and fortuitous financial match with his heir. Cormac cut his daughter out of his will, and in retaliation she was said to have burned her father's crops. The pair eloped in 1716, and headed to the notorious pirate enclave of New Providence, Bahamas. There James Bonny earned money on the side by acting as a paid informant for local authorities determined to eradicate piracy in the area.

Bonny's life path would intersect on several occasions with that of English Captain Woodes Rogers, who became the first royal governor of the Bahamas by appointment of King George I in 1718. Rogers, like James Bonny, a native of Bristol, was a privateer: captain of a ship authorized by a government to seize trade ships of an enemy nation. A pirate ship, by contrast, was not authorized by any nation and pilfered solely for its own profit. Because piracy cut into the colonial economy of the Caribbean, as well as his own income, Governor Rogers was determined to curtail the activity and began offering bounty money to informants. Bonny reportedly strongly objected to her husband's sideline, and their union was a short-lived one anyway. Leaving her husband, she became romantically involved with a wealthy local merchant, Chidley Bayard. Reportedly, Anne Bonny dueled with Bayard's Spanish lover and killed the woman, Maria Vargas, with a well-aimed rapier thrust.

Later in 1718, Governor Rogers devised a new method to ensure British ships safe passage in the Caribbean: a mass amnesty for pirates. Rogers convinced King George to issue a decree granting all pirates an official pardon if they surrendered to his governor's authorities in the Bahamas and promised to abandon illicit plundering as a way of life. One notorious outlaw, Captain John Rackham, arrived in Providence to take advantage of the offer. Rackham, called ''Calico Jack'' because of his exuberant clothes, was said to have been the first pirate to fly the skull and crossbones flag on his ship. Bonny met Rackham, and the two began an affair. When estranged husband James Bonny discovered this, he informed Governor Rogers of his wife's infidelity, and Rackham stepped in and offered to ''buy'' her freedom on her behalf. To purchase a divorce in such a way was an illegal but common practice at the time, but Bonny's husband refused, reportedly telling Rogers, ''She'll kill me if she's set free,'' according to *News of the World* contributor Danny Conlon.

Ran away with Pirates

Rogers ordered Bonny to return to her husband or be flogged in public by him; instead she ran off with Rackham. The couple gathered a pirate crew and absconded with a ship in the harbor, the *Curlew,* thereby making Bonny one of the few known women pirates in maritime history. Generally, the pirate code forbid women on board their ships, but there are some accounts of women dressing as men and participating; observers noted that Bonny did not always try to disguise her gender, and was reportedly adept with the cutlass—a short curved sword—and a good marksman no matter what clothing she wore. Impending motherhood sidelined her for a time, but the child was stillborn and she recovered from the ordeal while in Cuba with Rackham.

Returning to the high seas with Rackham and his crew, Bonny met another female pirate, Mary Read, who had recently joined the *Curlew.* Read had been born in England and was also dressed in boy's clothes as a child. She had been conceived while her mother's husband was away at sea, but he then disappeared. When Polly Read's first child, a boy, died, she tried to pass Mary off to her in-laws as her son in order to obtain financial support. Read continued to dress in male clothing in her teens, and eventually joined the crew of a man-of-war, and then a horse regiment in Flanders. She lived as man until she became romantically involved with another soldier in her regiment, Corporal Jules Vosquon. Discharged from the regiment with little apparent problem, the couple even received wedding gifts from their fellow soldiers. Read and Vosquon used the funds to set themselves up in a tavern business, The Three Horseshoes, in the Dutch city of Breda.

Read returned to dressing as a man after her husband died and the tavern business declined. She tried to join another regiment, but it was a more peaceful year and many former mercenary soldiers were also looking for work. She managed to join a Dutch ship bound for the Caribbean, and when it was boarded by pirates she decided to join them. She wound up in New Providence after the general pardon was granted, but like many others was lured once again by the easy money and ready access to some of the most luxurious goods plying the waters between the Old and New worlds. As Joan Druett explained in *She Captains: Heroines and Hellions of the Sea,* ''for a young man of the time, shipping with pirates held many temptations. Buccaneering had its definite glamour. In times when people did not dress out of their class, a maidservant with silk ribbons in her hair being an object of deep suspicion, the sight of pirates swaggering about in fancy hats and expensive finery inspired awe and admiration.''

Teamed with Read

At some point, Read joined Rackham's crew, and legend has it that Bonny and Read discovered each other's gender after Bonny tried to seduce Read. By mid-1720, the trio had seized a British merchant ship, the 12-ton *William,* and then spent three months eluding capture in various Caribbean hideouts while plundering smaller vessels. Because all had taken the King's amnesty, an irate Governor Rogers declared Rackham, Bonny, and Read enemies of England and sent out an armed posse to hunt them down. While anchored one evening in Negril Bay, Jamaica, its crew drunk on some stolen rum, Rackham's ship was spotted by Captain Charles Barnet. Although most of the crew were reportedly too drunk to resist Barnet's men, Bonny and Read, as well as Read's male lover, were said to have fought back viciously. After Barnet fired at the *William* and destroyed part of its sails—thereby making flight impossible—Read was said to have turned her musket on the crew cowering below deck, firing some shots to spur them to action and inadvertently wounding Captain Rackham.

In the end, all were captured and brought to trial at the Jamaica port of Spanish Town, later St. Jago de la Vega. The men and women were tried separately, with Rackham and his crew of ten sentenced to death on November 16, 1720. Bonny was allegedly granted permission to visit Rackham one last time prior to his execution. At this last meeting she was said to have consoled her lover by saying, ''Had you fought like a man, you need not have been hanged like a dog!'' according to *Outlaws, Mobsters, and Crooks: From the Old West to the Internet.*

The trial of Bonny and Read took place at Spanish Town's Court of Vice Admiralty on November 28, 1720. Witnesses from illegally boarded ships claimed that both dressed as men and were among the fiercest of the crew. Each was found guilty and sentenced to death, but both ''pleaded the belly,'' or claimed to be pregnant. This was a common stalling tactic for women facing death sentences in eighteenth-century England, and it worked in this case: the execution dates of both women were postponed until they could be examined by physicians. Both were apparently truthful, but Read died in prison from a fever on December 4. Bonny gave birth while in jail, and reportedly a letter from Governor Rogers effected her release. Her well-connected father back in Carolina is said to have bribed Jamaican officials for her return, and she came back to Charles Town and wed a man named Joseph Burleigh in 1721. They had five children, and Bonny died at the age of 81 on April 25, 1782. She is buried in a York County, Virginia, cemetery.

Bonny's story was first told in Charles Johnson's *A General History of the Pyrates,* printed in London in 1724. The Johnson name, however, was thought to be a pseudonym used by the writer Daniel Defoe.

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Louyse Bourgeois

Louyse (or Louise) Bourgeois (c. 1563–1636) was a medical pioneer who paved the way for the modern profession of nurse–midwifery. As royal midwife in the early 16th century to King Henry IV of France and his wife Marie de Médicis, Bourgeois raised midwifery from folklore to science. For many years she delivered the babies of the top echelons of the French aristocracy, accumulating knowledge of the anatomy of childbirth and asserting the value of the knowledge of midwives as compared with that of the male surgeons who controlled the childbirth setting. Possessed of strong scientific instincts, she wrote voluminously, making important contributions to obstetrics. But at the root of her methods were common–sense convictions: each birth, she felt, was an individual experience unlike any other, and natural processes ought to be trusted, with birth attendants in most cases intervening, if at all, only to help nature along.

Information about Bourgeois and her life survives mostly in fascinating and fragmentary scenes derived from her own writing; she never penned a formal memoir apart from a summary of her career she wrote in the course of her defense against a 1627 malpractice charge, and public records of her are sketchy. She was born in France around 1563. Not much is known about her childhood, but since she was taught to read and write it is assumed that her family was at least of middle–class status. She spoke only French, however, not the Latin of highly educated French nobles. In 1584 Bourgeois married Martin Boursier, an army surgeon and barber (the two professions were closely related through centuries of European culture). Boursier had studied medicine with Ambroise Paré, one of the top surgeons of the day, and she may well have absorbed practical medical knowledge from him directly. The young couple had three children and seemed headed toward a comfortable existence in the town of Saint–Germain outside Paris.

A civil war raged, however, between supporters of the French crown and those of Henry of Navarre, soon to become King Henry IV, and this completely disrupted the lives of Bourgeois and her family. During an attack by Henry's army on the outskirts of Paris on October 31, 1589, Bourgeois and her children were forced to run from their house into the city, taking with them only what they could

carry. They eventually reunited with Boursier, who had been treating wounded soldiers on the front lines, but amid the chaos he had few financial prospects. The family was forced to sell off its few remaining possessions to survive, and Bourgeois turned to the needlework she had learned as a girl in order to put food on the table.

Turned to Midwifery

She soon found a second source of income. The midwife who had been present at the birth of one of Bourgeois' own children told her that if she had been able to read and write like Bourgeois, she could have done wonders with her talent. Seeing a need for the services of a midwife among the women of her densely packed Paris neighborhood, Bourgeois started reading about childbirth. She studied the writings of her husband's teacher Paré, and her husband was often on hand if she had questions. She started out by offering her services to the wife of a local porter, and over a five–year period beginning in 1593 or 1594 she attended the births of numerous working–class women around Paris.

The lore of midwifery at the time was mostly passed down orally, from woman to woman, but Bourgeois had taken a more systematic approach in her studies. With talents above the ordinary, she decided to try to move up in the midwifery world. She sought certification as a midwife from the city of Paris, which would permit her to attend the births of aristocratic women and thus to be well paid for her services. These city–certified midwives made up a small group; a register from the year 1601 listed just 60 of them. Bourgeois submitted references and was examined by a panel consisting of a doctor, two surgeons, and two certified midwives.

The two midwives on her examining panel correctly pegged the well–born and well–educated Bourgeois as a potential source of strong competition, but Bourgeois had developed a cutthroat competitor's instincts during her years of scraping together a living amid fighting in the streets of Paris. She passed the exam on November 12, 1598 and swore an oath admitting her to a guild of midwives. Almost immediately, she began to find clients among the wealthy, and some of them began to spread the word about her abilities.

After Henry IV married Marie de Médicis, the offspring of Italy's greatest trading and mercantile family, the successful outcome of Marie's pregnancy in 1601 became a matter of paramount political importance; royal marriages were made in that era in order to build connections among Europe's powerful families and to cement the political alliances they desired. Henry, at age 48, had produced no male heir. A midwife had not yet been hired to attend the young queen, and Henry favored one Madame Dupuis, who had been one of the hostile midwives Bourgeois faced during her 1598 examination and who had evolved into her most feared rival.

Several ladies at court, however, argued in favor of Bourgeois, and they were supported by one of the king's physicians whose own children she had successfully delivered. Bourgeois cultivated a complex set of networks in order to advance her own cause, and she received a good break when Marie got wind of the fact that Madame Dupuis had delivered several of the king's illegitimate children and made it known that she didn't care to be reminded of those during her own labors. Henry finally acquiesced to his wife's wishes, and Bourgeois was installed at the side of the pregnant queen at Fontainebleau palace.

Delivered Child of King and Queen

The throngs of visiting aristocrats pressing in from every side did not make Bourgeois' job any easier, for one of the principles she advanced was that the pregnant mother–to–be, whether queen or commoner, ought to enjoy a stress–free environment. Nevertheless, all present were impressed by Bourgeois' take–charge attitude, and thrilled when she predicted the birth of a male child. The birth was a difficult one, during which Bourgeois had to ask the king for permission to give the struggling baby a small dose of wine from her own mouth. But her prediction proved correct when, on September 26, 1601, the future King Louis XIII was born and flourished in perfect health. Bourgeois would successfully deliver five more of Marie's children before Henry's murder in 1610, earning about 900 *livres* for each one (as compared with the usual midwife's payment of 50), plus a bonus of 6,000 livres given to Bourgeois in 1608 by the grateful royal family. In 1606 she was given the official title of Midwife to the Queen.

In her position as royal midwife, Bourgeois was in great demand among all the aristocratic families in Paris, and her career flourished. She is thought to have attended three or

four births a week on average, and she and her husband were able to purchase half of a substantial house in the Rue Saint–André–des–Arts. Beginning in 1609, she began to publish her accumulated knowledge of midwifery in book form. Her first book, whose title translates as *Diverse Observations on Sterility; Loss of the Ovum after Fecundation, Fecundity and Childbirth; Diseases of Women and of Newborn Infants,* was her most famous. It was the first treatise on midwifery ever written, and it was filled with practical information of a kind not to be found in the few existing obstetrical texts. The book was translated into Latin, German, Dutch, and English and went through several editions, remaining in use until the early 1700s.

Bourgeois published two more books of *Diverse Observations,* in 1617 and 1626, the first of which contained a separate collection of ''Advice to My Daughter.'' She also wrote and published an anecdotal *Collection of Secrets* in 1634. These writings made some important contributions to obstetrical theory. Bourgeois, for instance, may have been the first person to administer doses of iron to treat anemia, and her advice pertaining to what is known as podalic version (turning the baby around in certain situations so that it will be delivered feet first) became widely known among physicians and midwives of succeeding generations. She offered medical treatment to men as well as women on occasion.

Established Principles of Midwifery

But Bourgeois' greatest influence was exerted on the profession of midwifery itself. Although a petition circulated by a group of Paris midwives to allow Bourgeois to give a course on midwifery at the Hôtel Dieu hospital was rejected in 1635, she had a number of students in addition to her own daughter, and one of them, Marguerite du Tertre de la Marche, later became head midwife at the hospital and formalized the training of midwives there. Bourgeois' writings laid out the basic principles of midwifery that practitioners of the art have followed ever since. She likened the midwife's role to that of a ship's pilot, working with natural forces rather than becoming ensnared in a futile quest to overpower them, and she laid out various ethical precepts for midwives that remained well known and have resonated down to the present day.

In her first book, Bourgeois praised doctors and extolled the virtues of cooperation between physician and midwife, but as her fame grew she adopted a more confrontational stance. Mention of doctors became rarer in her accounts of cases she had attended, and when she did discuss the roles they had played, she frequently did so in negative terms. She implied that one doctor who had intervened surgically in a difficult birth had done so with an eye to the fee he would thus be able to charge—an idea with a familiar ring in the early 21st century. Although it is difficult to know exactly what happened at a distance of nearly four hundred years, it seemed that bad blood began to grow between Bourgeois and the doctors who operated at the top levels of the Parisian medical world.

Things came to a head on June 5, 1627, when the noblewoman Marie de Bourbon, wife of King Louis XIII's brother, died in childbirth as a result of an infection that we would call peritonitis. An autopsy was ordered, and though Bourgeois was not mentioned in the physicians' report that followed, the infection was blamed on a piece of the placenta that had been left inside the mother's uterus. Instead of letting the affair blow over, Bourgeois launched a written attack on the autopsy panel, just three days later publishing an *Apology of Louyse Bourgeois* that questioned the qualifications of the doctors involved in the autopsy (and along the way communicated some of direct testimony we possess about Bourgeois and her life). The doctors responded with a pamphlet of their own, and the controversy put an end to the period of Bourgeois' influence.

Not much is known of the last years of Bourgeois' life beyond the fact that she published the *Collection of Secrets.* She also wrote poetry occasionally in addition to her medical texts. Her husband Martin Boursier died in 1632, and Bourgeois herself followed in December of 1636. Several of the couple's children became involved in medicine and midwifery, but the larger legacy of Louyse Bourgeois lay in the new depth of knowledge she had brought to one of the world's oldest professions.

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Theodor Heinrich Boveri

During his scientific career in Germany in the late 1800s and early 1900s, Theodor Boveri (1862–1915) worked in fields that then had no names. He was a professor of zoology at the universities of Munich and later Würzburg, but in modern terminology he would not be called a zoologist. He was really a cytologist (a scientist who studies cell structure), a geneticist (a scientist who studies heredity), and an embryologist (one who studies organisms at their earliest stages of development).

Boveri made several important discoveries concerning the growth and reproduction of organisms, but the most important one was that chromosomes—threadlike parts of cells that carry what we would now call genetic information during reproduction—were different from one another. In Boveri's words (as quoted on the website of the University of Würzburg's biology department), chromosomes were ''independent individuals that

retain this independence even in the core of a cell at rest.'' That insight helped lay the foundation for the entire modern understanding of how traits of an organism are transmitted from parents to offspring.

Boveri grew up in Bamberg, Germany, and except for several sojourns in Naples, Italy, spent his whole life in southern Germany. Despite his Italian last name, his family had lived in Germany's Franconia region for generations. His father Theodor was a doctor who gave up medicine in favor of music and art after his marriage, managing to squander most of a moderate family fortune in the process. Boveri's mother was also artistically inclined, and Boveri himself not only became a skilled pianist and painter but also exhorted his students to take special care with the prose and drawings of their scientific papers. One of his students, quoted in Fritz Baltzer's biography *Theodor Boveri: Life and Work of a Great Biologist,* recalled that Boveri returned the first draft of one of his papers with the comment ''You must now treat it as a work of art.''

Boveri attended elementary schools in Bamberg and went on to the *Realgymnasium,* school in Nürnberg, studying Latin and ancient Greek in addition to science and graduating in 1881. He went on to the University of Munich, living in a sort of glorified dormitory called the Maximilianeum that was reserved for top graduates of southern Germany's secondary schools, served as a pipeline to top academic and governmental jobs, and came with free room and board. This high-powered program allowed Boveri to find his true calling; whereas many European students followed (and still do follow) predetermined courses of study, Boveri started out studying history and philosophy but switched to natural science during his first year.

Won Seven-Year Fellowship

With his family's deteriorating finances in mind, he took anatomy courses and finished a Ph.D. degree in that field in 1885. (In the German educational system, a *Gymnasium* lies somewhere between high school and college levels in the U.S.) Boveri's doctoral thesis was called *Beiträge zur Kenntnis der Nervenfasern* (Contributions to the Study of Nerve Fibers). His work was recognized as exceptional by faculty at the university, who nominated him for a scholarship, the Lamont Fellowship, that gave him the opportunity to continue study and research and ended up supporting him financially for a period of seven years. This gave Boveri the chance to change his focus once again to the subject that fascinated him the most deeply, biology. And he did not let his faculty supporters down.

Working in the laboratories of the university's zoology department, Boveri plunged into one of the hottest areas of biological research at the time. As with many other scientists, his greatest discoveries were accomplished while he was still relatively young. The scientific understanding of the reproduction of organisms had taken great strides during the years when Boveri was completing his education. Investigators had established that when fertilization occurred, the nuclei of the male sperm and female egg cells fused to form a new nucleus containing material from both, and that this process was central to heredity. The existence of chromosomes was known as well, but the big picture of exactly what happened when sperm and egg united was murky.

Building on the work of the Belgian biologist Edouard van Beneden, Boveri filled in an important part of the picture. His work was done using the comparatively simple organism of the horse roundworm *Ascaris megalocephala,* which had only a few chromosome pairs. Chromosomes themselves were visible only during mitosis or cell division, and scientists were unsure of the exact role they played at different stages of the reproduction process. But Boveri noticed that the cells of this roundworm showed certain lobes or bulges as they divided, and he kept track of the details of these lobes as new cells were formed from an original cell. What he found was that the lobes seemed to recur in the same order on the surfaces of the new cells, suggesting not only that the chromosomes were present and active throughout the process, but also that they were individual entities whose sequence was important.

This discovery was entirely consistent with what Boveri's friends and associates knew of his particular character as a scientist. He was an observer who combined a scientist's rigor with an artist's eye. ''When I sit down at the microscope, I suspend belief,'' Boveri said (according to his student Fritz Baltzer), and his scientific breakthroughs were based on careful reasoning, working with data obtained from detailed visual observations made without preconceptions.

Published Chromosome Observations

Boveri's discoveries about roundworm cell development were published in installments between 1885 and 1890; the centerpieces were three *Zellenstudien* (Cell Studies), of which the second (1888) contained his important chromosome observations. The third study extended the observations Boveri made in the second, confirming van Beneden's guess that egg and sperm contribute equal numbers of chromosomes to the new fused nucleus or zygote. He also clarified the role of a structure, which he termed the centromer or centrosome, that formed a temporary center between the halves of a dividing cell. American cytologist Edmund B. Wilson, a student of Boveri's and one of the great biologists of the 20th century, noted that Boveri's experiments provided a working model for almost all cell-based interpretations of genetic phenomena.

During the winter of 1887 and 1888, Boveri worked at a zoological research station in Naples, Italy, operated by the German scientist Anton Dohrn and pleasantly situated on a beach at the city's edge. For Boveri the trip was the beginning of a lifelong love affair with the ancient and scenic southern Italian city—or love-hate affair, for even then Naples was a chaotic place filled with street people and small-time con artists. Boveri would return to Naples in 1889, 1894, 1896, 1901, 1905, 1910-12, and 1914.

Boveri's name was well known in German scientific circles by this time, and in 1887 he had passed his *Habilitationsschrift* examinations, a kind of postdoctoral dissertation defense that qualified him to teach in a German university. In 1891, as the expiration of his long scholarship approached, Boveri was offered the post of Assistant in the

Zoological Institute of the University of Munich by his longtime advisor, Professor Richard Hertwig. Although the post did not allow him to focus full-time on his own specific research interests, he accepted; his father was suffering from what became a terminal illness, and he faced the need to become financially independent. In the fall of 1892, however, a prized zoology professorship at the University of Würzburg became vacant, and Boveri was named to the post the following March. The only cloud on his horizon was the recurrence of an illness, variously described as influenza or neurasthenia, that had begun to trouble him in 1890.

Married American Professor

At Würzburg, Boveri began to attract top students, some of them German but others visitors from foreign countries. One of his students was an American woman, Marcella O'Grady, who was a professor at Vassar College in Poughkeepsie, New York. Her scientific activities stirred up some controversy in the generally all-male world of the German university community, and Boveri's mother was not pleased by her son's growing friendship with his American colleague. Nevertheless, the pair were married in Boston on October 5, 1897, and the new Mrs. Boveri became an active participant in her husband's scientific endeavors. She became well versed in the development of sea urchin embryos, a subject Boveri had begun to study on the beach in Naples, and in 1903 she published a paper of her own on the subject. The couple had one daughter, Margret.

Other famous foreign biologists who came to study with Boveri included Edmund Wilson and Nettie Stevens, whom Boveri (according to the University of Würzburg biology website) disliked and called a ''bloodsucker.'' His appeal to top-flight graduate students was not hard to explain, for confirmations of his observations regarding chromosome individuality came thick and fast after he had pointed investigators in the right direction (and after the work of the unknown Austrian monk Gregor Mendel was rediscovered in 1900 after having been buried in an obscure publication for 34 years). Some of those confirmations came from Boveri himself; he remained active as a scholar for the rest of his life, even as the crush of teaching and administrative responsibilities at the university grew greater.

In 1902 he published a paper summarizing the results of experiments in which he intentionally double-fertilized sea urchin eggs. Boveri surmised correctly that divisions of the egg cells in this situation would tend to leave the new divided cells with unequal numbers of chromosomes, and he observed that the sea urchin embryos that developed after this double fertilization were abnormal. Thus he had further evidence that specific chromosome sets were necessary for the reproduction of organisms. Boveri also hypothesized that cancers resulted from malfunctions in the genetic material of cells, an important step in identifying the nature of a disease that at the time was not well understood. He published many other papers through the 1900s and the first part of the 1910s dealing with cell structure and differentiation.

Boveri had an energetic, even feverish attitude toward his own research and often demanded the same from his students. It was only illness that finally slowed him down. In 1912 he was considered for the directorship of one of Germany's top scientific institutions, the Kaiser Wilhelm Institute for Biology in Berlin, but turned the position down after flare-ups of his intermittent ailments left him partially paralyzed on his right side. He was also distressed by the outbreak of World War I, during which he supported the German cause but correctly foresaw the war's unfavorable outcome. His health deteriorated further. ''My wife has from the beginning maintained that the war has made me ill, and perhaps there is something in it,'' he wrote in a letter quoted by Baltzer. ''So many people are dying unexpectedly these days.'' Gall bladder surgery failed to improve his condition, which manifested itself in fever and lung inflammation. He died on October 15, 1915, and was eulogized by several of the scientists who would soon build on his discoveries and create new branches of science.

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Paul Delos Boyer

American biochemist Paul D. Boyer (born 1918) is the co–recipient of the 1997 Nobel Prize for Chemistry. He received his share of the award for explaining the enzymatic mechanism that underlies the synthesis of adenosine triphosphate (ATP), which fuels the metabolic processes of the cells of all living things. Boyer's Nobel recognition was the culmination of a long and fruitful research career that explored the biochemical processes affecting life.

Future Nobel Laureate Paul Delos Boyer was born July 31, 1918, in Provo, Utah, the son of Dell Boyer, an osteopathic physician, and Grace Guymon Boyer. Boyer spent the first 21 years of his life in Provo. At the time of his birth, the city had only 15,000 residents, as Mormon pioneers had settled the area only 70 years before. Both family and environment exerted a powerful influence on his early life. ''I was fortunate, as a middle child in a family of six children, to have a loving mother and father and a nice

home in the attractive Mormon community of Provo, Utah,'' he wrote in a 1997 article for *Freethought Today* magazine.

Early Life Influenced Career Direction

Boyer's father descended from the Boyers of Pennsylvania, who themselves came from Bayer ancestry in what is now Holland and Germany. Grace Boyer's family descended from the Huguenots who fled religious persecution in France. Boyer recalled in the autobiographical essay he wrote when he won the Nobel Prize in 1997 that his father taught by example the qualities of ''logical reasoning, compassion, love of others, honesty, and discipline applied with understanding.''

Boyer described his mother as possessing ''vitality and charm,'' but these qualities were later diminished by Addison's disease. Grace Boyer died in 1933, at the age of 45, shortly after Paul Boyer turned fifteen. Boyer later revealed that her death contributed to his later interest in biochemistry. Boyer's father remarried and later succumbed to prostate cancer at the age of 82.

As a child, Boyer and his siblings were encouraged to be creative. One year for Christmas, he received a chemistry set. At night, he entertained himself with books read by the fireplace. When he was 12, Boyer became a Deacon in the Mormon Church, which allowed him to pass out the Eucharist. Religion, however, was not strictly emphasized in the Boyer household. (In fact, later in life, Boyer would forsake all religion and become an avowed atheist).

Boyer received an excellent primary and secondary education at Provo public schools. He excelled in his studies and was able to skip a grade and enter junior high school early. In high school, he participated on the debate team and in student government and was named senior class president. He was only sixteen years old when he graduated.

Obtained Graduate Scholarship

Boyer received a bachelor of sciences degree in chemistry from Brigham Young University in 1939 and then obtained a Wisconsin Alumni Research Foundation (WARF) Scholarship for graduate studies. ''Dedicated teachers stimulated my interest in learning and I began to acquire an expanding understanding of science,'' he wrote in *Freethought Today* magazine. ''Without my recognizing it, I was becoming one of the many who found education in the sciences, and not religion, was providing me with what might be called my philosophy of life.''

On August 31, 1939, five days before he left Utah to fulfill his WARF scholarship, Boyer married Lyda Whicker. He was 21 and she was 20.

In Wisconsin, Boyer was stimulated by the scientific environment provided by the university's biochemistry department. At the time, the department was more advanced than other departments in the country, and a new wing had been added where researchers conducted new and exciting studies on vitamins, nutrition and metabolism. Boyer was assigned to work with Professor Paul Phillips whose research focused on reproductive and nutritional problems of farm animals. Boyer's own research included metabolic and enzyme interests. At the university, Boyer would obtain a master of science degree (1941) and a Ph.D. (1943).

Participated in Wartime Project

After earning his Ph.D., Boyer went to Stanford University in California, where he became involved in a wartime project sponsored by the Committee on Medical Research. Boyer worked on blood plasma proteins under the direction of J. Murray Luck, founder of the nonprofit *Annual Review of Biochemistry.* Project researchers focused on the stabilization of serum albumin for blood transfusions. Concentrated serum albumin taken from blood plasma was effective in the treatment of shock on the battlefield. The problem with the fractionation process was that when the albumin solution was heated to destroy microorganisms and viruses, it would turn cloudy because of the denaturation, or breakdown, of the protein. During the course of their work, Boyer and fellow researchers discovered that long chain fatty acids would effectively stabilize serum albumin to the heat denaturation and would even reverse the denaturation by heat or concentrated urea solutions. This stabilization method was soon implemented and is still used today.

After the project, Boyer accepted a position as an assistant professor at the University of Minnesota in Minneapolis. He was attracted to the institution because of its fine biochemistry department. His plans were delayed, however, when he was drafted into the U.S. Navy in 1945. But the war was almost over, and Boyer spent most of his time in laboratory at the Navy Medical Research Institute in Bethesda, Maryland. In less than a year, he was a civilian again.

Boyer returned to the University of Minnesota and began the independent research phase of his career. His early work resulted in the introduction of kinetic, isotopic, and chemical methods for investigating enzyme mechanisms. Boyer described this period as a ''golden era for biochemistry,'' as National Institute of Health and National Science Foundation grants were increasing. In Boyer's field this sparked new discoveries about metabolism, enzyme action, and protein structure and function.

Received Research Fellowships and Professorships

In 1955, Boyer received a Guggenheim Fellowship in Sweden and worked with Nobel Prize–winning scientist Axel Hugo Theorell at the Nobel Medical Institute, researching the mechanism of alcohol dehydrogenase. He also conducted research at the Wenner–Gren Institute of the University of Stockholm with scientists Olov Lindberg and Lars Ernster. That same year, Boyer received the Award in Enzyme Chemistry of the American Chemical Society.

He returned to America the following year, when he accepted a Hill Foundation Professorship and moved to the medical campus of the University of Minnesota. Boyer was part of a research group that focused on enzymes other than the ATP synthase as well as trying to solve how oxidative phosphorylation occurred. Boyer described this as one of

the most challenging problems of biochemistry. Eventually, the researchers (which included scientists, graduate students, and post–doctorate researchers) discovered a new kind of phosphorylated protein, a catalytic intermediate in ATP formation with a phosphoryl group attached to a histidine residue.

Developed ATP Postulates

For one year (1959–60), Boyer served as chairman of the biochemistry section of the American Chemical Society. Then, in 1963, his 17–year association with the University of Minnesota came to an end when he became a professor in the department of chemistry and biochemistry at the University of California in Los Angeles (UCLA). Working with a group of graduate students and post–doctorates, Boyer helped open laboratories in the chemistry building. Their work soon proved fruitful. ''We soon found that the enzyme–bound phosphohistidine we had discovered was an intermediate in the substrate level phosphorylation of the citric acid cycle,'' recalled Boyer.

In 1965, Boyer founded the Molecular Biology Institute and led the construction of the building and the organization of an interdepartmental Ph.D. program. Despite a growing set of administrative responsibilities, Boyer still continued his own research on oxidative phosphorylation, and this led to his most important discoveries: three postulates for the binding mechanism for ATP synthesis.

These postulates, developed in the 1970s and 1980s, stated that energy input was not used primarily to form the ATP molecule but to promote the release of and already–formed and tightly bound ATP; that three identical catalytic sites went through compulsory, sequential binding changes; and that the binding changes of the catalytic subunits, circularly arranged on the periphery of the enzyme, were driven by the rotation of a smaller internal subunit.

Received Nobel Prize

Boyer's research career culminated in being awarded a Nobel Prize. In 1997, Boyer shared that year's Nobel Prize in Chemistry with Dr. John E. Walker of the Medical Research Council Laboratory of Molecular Biology at Cambridge in England, and with Jens C. Skou, professor at Aarhus University in Denmark. The three scientists were recognized for their pioneering discoveries related to adenosine triphosphate, or ATP, the compound that stores and transfers energy in living cells. Boyer and Walker were recognized for promoting understanding of ATP synthesis. Skou was recognized for discovering the enzyme that regulates the concentration of sodium and potassium in cells.

Other Achievements

In addition to his research activities, Boyer served as editor or associate editor of the *Annual Review of Biochemistry* from 1963 to 1989. He also wrote or co–wrote more than 200 scientific papers in biochemistry and molecular biology. In 1970, Boyer embarked on a long project when he completed the first of what would turn out to be an 18–volume series on enzymes. The complete work, entitled *Enzymes* became a classic in the field, and Boyer was assisted by his wife, who helped edit the volumes.

Throughout his career, Boyer has received many awards for his scientific achievements. In addition to his Nobel prize, Boyer has received the Rose Award of the American Society of Chemistry and Molecular Biology in 1989; the UCLA Medal in 1998; and honorary doctorates from the University of Stockholm (1974); the University of Minnesota (1996); and the University of Wisconsin (1997). He was elected to the American Academy of Arts and Sciences in 1968 and to the National Academy of Sciences in 1970. In 1969–70, he served as President of the American Society of Biological Chemists.

Writing in *Freethought Today* magazine, he said that the ''study of life processes has given me a deep appreciation for the marvel of the living cell. The beauty, the design, and the controls honed by years of evolution, and the ability humans have to gain more and more understanding of life, the earth and the universe, are wonderful to contemplate. I firmly believe that our present and future knowledge of all that we are and what surrounds us depends on the tools and approaches of science.''

When Boyer assumed his Professor Emeritus status at UCLA, he continued working from an office on the university campus. In addition, he maintains an active role in his area of research. In recent years, he has traveled across the globe with his wife, who he describes as a ''travelophilic.'' Together, they attend scientific conferences and visiting researchers in their home laboratories.

The Boyers make their home in California, just north of the UCLA campus, in a house the Paul Boyer built when he first came to the university. The Boyers raised three children: daughters Gail and Hali and son Douglas. In 2003, they had eight grandchildren.

On Science and Religion

Looking to the future, Boyer feels the most critical problem facing humanity is the prospect for its survival. ''In my less optimistic moments,'' he wrote in nobelprize.org, ''I feel that we will continue to decimate the environment that surrounds us, even though we know of our folly and of what has happened to others. Humans could become quite transient occupants of planet earth. The most important cause of our problem is over–population, which nature, as with other species, will deal with severely.''

The most problematic barriers to the survival of the species, he believes, are posed by political and religious leaders. As he relates in his autobiography essay on the Nobel Prize website, ''I hear the cry from capable environmental leaders and organizations for movement toward sustainable societies. They are calling for sensible approaches to steer us away from impending disaster. But their voices remain largely unheard as those with power, and those misled by religious or nationality concerns, become immersed in unimportant, self–centered and short range pursuits,'' he wrote.

As an atheist, Boyer promotes science over religion in his autobiography. ''It is disappointing how little the under-

standing that science provides seems to have permeated into society as a whole,'' he commented. ''All too common attitudes and approaches seem to have progressed little since the days of Galileo. Religious fundamentalists successfully oppose the teaching of evolution, and by this decry the teaching of critical thinking. We humans have a remarkable ability to blind ourselves to unpleasant facts. This applies not only to mystical and religious beliefs, but also to long–term environmental consequences of our actions.''

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Robert Bresson

French filmmaker Robert Bresson (1901-1999) was, as fellow director Jean-Luc Godard phrased it in an estimation quoted by the *New York Times,* ''to French cinema what Mozart is to German music and Dostoyevsky is to Russian literature.'' Bresson was a classic figure of French film and of filmmaking in general, one who boiled the art down to its essentials and favored stark, serious films on basic spiritual themes. He worked mostly with nonprofessional actors, avoided the use of background music, and never toyed with the emotions of an audience. The generation of French directors that followed Bresson differed sharply from him in terms of style and mood, but the integrity of Bresson's vision and his insistence on creative control over his work provided powerful examples for younger filmmakers.

Bresson was notorious for refusing to discuss his personal life, or even to talk much about his own work. As one *New York Times* contributor related, the filmmaker once asked an interviewer whether the man had seen his latest film, and when the interviewer answered that he had, Bresson responded, ''Then you know as much as I do. What do we have to talk about?'' Even Bresson's date of birth is in dispute, but most sources agree that he was born September 25, 1901, in the small town Bromont-Lamothe, in the Auvergne region of central France. Many of his films display a sensitive appreciation for landscape imagery, a quality that can be attributed to this childhood home. Bresson grew up in a military family, however, and he lived in both city and country when he was young.

As a teenager, Bresson studied classics and philosophy at the Lakanal School in Sceaux, France. Later in life, he would tell younger filmmakers that they should focus on music, painting, and poetry rather than studying film. For much of his life, Bresson was a classical pianist of well-above-average ability, and he also took photographs that were later exhibited in an English museum. His greatest dream as a young man was to become a painter. That ambition brought Bresson to Paris, where he married his first wife, Leidia Van der Zee, in 1926.

Switched to Film from Painting

As Bresson wrote in an article quoted by author Jane Sloan, he soon discovered that painting made him ''too nervous.'' He became interested in film around 1930 and immersed himself in the art, becoming a special admirer of American comedian Charlie Chaplin. In the 1930s Bresson worked as a screenwriter for other directors and filmed a short comedy of his own called *Affaires publiques* (Public Affairs) in 1934. His budding career was cut short, however, by the outbreak of World War II, and in1939 Bresson joined the French army. He was captured by German forces in June of 1940 and spent ten months as a prisoner of war. He was sent to a labor camp, where he worked in a forest. Finally, when a group of Bresson's fellow prisoners became ill, he faked an illness of his own and was released by the Germans, who by this time were in full control in France.

After his return to Paris, Bresson's film career began in earnest. His 1943 film *Les anges du péché* (The Angels of the Streets) was set among a group of Dominican nuns, one of whom goes to extreme lengths to try to save the soul of a hardened female criminal. *Les anges du péché* featured a screenplay by French playwright Jean Giraudoux. Although the film did not quite have the pure simplicity of Bresson's later masterpieces—it used trained actors, for example, rather than the nonprofessionals Bresson, in the manner of a painter, liked to call models—it became a commercial success and established Bresson as a major talent.

Bresson's second film, a 1945 melodrama titled *Les dames du Bois de Boulogne* (The Ladies of the Bois du Boulogne), showed more evidence of Bresson's originality. Audiences were put off by the way the director's camera focused on everyday, seemingly insignificant details, but filmmaker Jacques Becker, as quoted in *World Film Directors,* hailed Bresson's style, noting that the film's focus on characters ''who come and go, look, sit, rise, go up and down stairs, take the elevator, and exchange laconic words in a strange language'' served as a new and original breakthrough.

The dimensions of that breakthrough became clear with Bresson's third postwar film, 1951's *Le journal d'un curé de campagne* (Diary of a Country Priest). Based on a novel by Georges Bernanos, this stark tale of a self-sacrificing young priest who ministers to his flock even as he

himself is dying concludes with an image of a gray cross on the screen. The film set the tone of quiet seriousness that would recur in most of Bresson's mature works. It was also defined by the director's fervent Catholicism. While not all of Bresson's works have religious themes, they often dealt with questions of faith or morality. The contrast between timeless themes and modern, stripped-down cinematic language accounts for some of the power of Bresson's work.

Filmed POW Story

Rather than rush to follow up on *Le journal d'un curé de campagne,* which was quickly acclaimed as a masterpiece, Bresson worked slowly. He insisted on complete creative control over his films, which in the hard financial times of post-World War II Europe were difficult to finance, and his careful, painterly approach to filmmaking did not lend itself to rush jobs. Consequently, in a career that lasted over 40 years, he made only 13 feature films. His next film, *Un condamné à mort s'est échappé* (A Man Escaped), did not appear until 1956. This true account of the inner life of a World War II prisoner of war as he plots his escape from the Germans likely had roots in Bresson's own World War II experiences, although the filmmaker never revealed such insights into his own creative processes. The film was Bresson's first to dispense with the use of a conventional musical score; instead the director used small snatches of a solemn classical work, Mozart's Mass in C Minor.

For his next film, *Pickpocket,* which reportedly inspired parts of the Hollywood film *American Gigolo,* Bresson turned to a writer whose spiritual and existential concerns matched his own: Russian novelist Fyodor Dostoevsky. *Pickpocket,* loosely based on Dostoevsky's *Crime and Punishment,* again touches on a theme of redemption in its story of a criminal tracked down and finally imprisoned. Once again, Bresson turned to classical music, this time that of Baroque composer Jean-Baptiste Lully, for his score. His next film would contain no music at all except for a drum roll at its climactic moment.

Even when he was not working in a religious setting, Bresson was noted for his strengths in depicting the rituals of everyday life. *Un condamné à mort s'est échappé,* for example, focused at length on the rhythms of prison life. When he did return to religious themes in his 1962 film *Procès de Jeanne d'Arc* (The Trial of Joan of Arc), Bresson succeeded in putting a wholly new face on a story that French viewers and many other audiences knew well. The torture and burning at the stake of the fifteenth-century heretic and military leader Joan of Arc were shown mostly through indirect details, such as a dog agitated by the smell of burning human flesh. Much of the film is based on the actual transcripts of Joan's trial. Whereas other directors treated Joan's story in epic terms, Bresson's film lasted only a little over an hour and dwelt on the feelings of the saint herself. Intimate and poignant, *Procès de Jeanne d'Arc* is considered one of Bresson's very greatest films.

By the mid-1960s, Bresson was no longer at the cutting edge of cinematic art; he had been overtaken by the young directors of the so-called French New Wave, such as François Truffaut and Jean-Luc Godard. Directors of the New Wave cultivated a breezy, unconventional style, marked by experimental influences, that was diametrically opposed to Bresson's severe classicism. Yet despite this shift, and despite the fact that the filmmaker's overt religiosity was becoming rarer in a rapidly secularizing France, Bresson served as an inspiration to the New Wave generation. In part, this was a result of his uncompromising artistic integrity, and partly it was due to the purely cinematic quality of his work: although Bresson often based his films on literary works, the films that resulted would be difficult to translate into any other medium.

Planned Biblical Epic

In any event, during the 1960s and 1970s Bresson was generally heralded as one of France's greatest filmmakers, a fact that made financing for his new projects somewhat easier to come by. With backing from Italian film mogul Dino de Laurentiis he began work on a giant film based on the biblical Book of Genesis, but abandoned the project. Although he would return to it later, it remained unfinished at his death in 1999. His next two completed films, *Au hasard, Balthazar* and *Mouchette,* followed one another in 1966 with unusual rapidity for Bresson. *Mouchette* tells a grim story of a troubled girl's suicide after she is sexually abused. The film was banned in France for a time and drew criticism from Catholics upset by its frank depiction of an act they considered sinful.

In 1969, the aging Bresson made his first color film. *Une femme douce* (A Gentle Creature) was based on a story by Dostoyevsky and featured future French star Dominique Sanda—then a 17-year-old unknown—in its lead role of a struggling young woman who marries a pawnbroker but finds herself bitterly unhappy. Bresson did not back down in the face of criticism, for this film, like *Mouchette,* ends with a suicide. Bresson followed that film up with another Dostoyevsky adaptation, *Quatre nuits d'un rêveur* (Four Nights of a Dreamer) in 1971, one of the director's rare love stories.

Although his biblical epic had fallen through, in 1974 Bresson succeeded in realizing another massive project he had contemplated. *Lancelot du lac* (Lancelot) is a medieval epic based on the legends of King Arthur and his knights of the Round Table. Characteristically for Bresson, subject matter that would have been treated as swashbuckling adventure by another director instead served as a vehicle for the study of self-sacrifice in the face of imminent death. Reluctant though he generally was to discuss his work and methods, Bresson revealed some of his behind-the-camera techniques involving this and other films in the book *Notes sur la cinématographie* (Notes on Cinematography), published in 1975.

Old age did not dull Bresson's talents in the least. His last two films, 1977's *Le diable, probablement* (The Devil, Probably) and 1981's *L'argent* (Money) serve as dark, moralistic indictments of modern life. The former, set in modern-day Paris, surveys the rampant waste and materialism of modern society, while *L'argent,* based on a Leo Tolstoy short story titled ''The False Note,'' depicts a chain of linked crimes that lead inevitably, because of the power money

holds over the characters' lives, from a counterfeit bill to multiple murder. Although the downbeat subject matter disturbed audiences, Bresson said, as quoted in the London *Guardian,* that of all his films, *L'argent* was the one that had given him the ''most pleasure.''

Bresson contemplated resuming his Genesis project and also sketched out plans for several other films, but eventually ill health overtook him. His first marriage had ended in divorce, but his second wife, Marie-Madeleine van der Mersch, whom he married in the early 1990s, cared for him and tended his legacy. For much of the later part of his life, Bresson lived in an apartment on the top floor of a historic 17th-century building in Paris—a fitting roost, perhaps, for a man who had towered over the world of French cinema and seemed to touch the country's most profound artistic traditions in his work. He died in Droue-sur-Drouette, near Paris, on December 18, 1999, after a lingering illness.

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Tom Brokaw

American television journalist Tom Brokaw (born 1940) retired from his *NBC Nightly News* broadcast in December of 2004 after 22 years at the anchor desk. One of a new generation of television newscasters on the three national networks, Brokaw weathered a sea of change during his on–air tenure, taking over at a time when cable news organizations were still in their infancy and the Internet did not even exist, let alone serve as a daily source of news for millions. His final send–off, delivered in his reassuring, trademark baritone, was said to mark the end of an era.

Brokaw exuded an Everyman demeanor that owed much to his modest South Dakota upbringing. He was born in 1940, the first of three sons in a family headed by Anthony ''Red'' Brokaw, a construction worker, and mother Eugenia, who spent much of her working life as a clerk at the local post office near the Brokaw home in

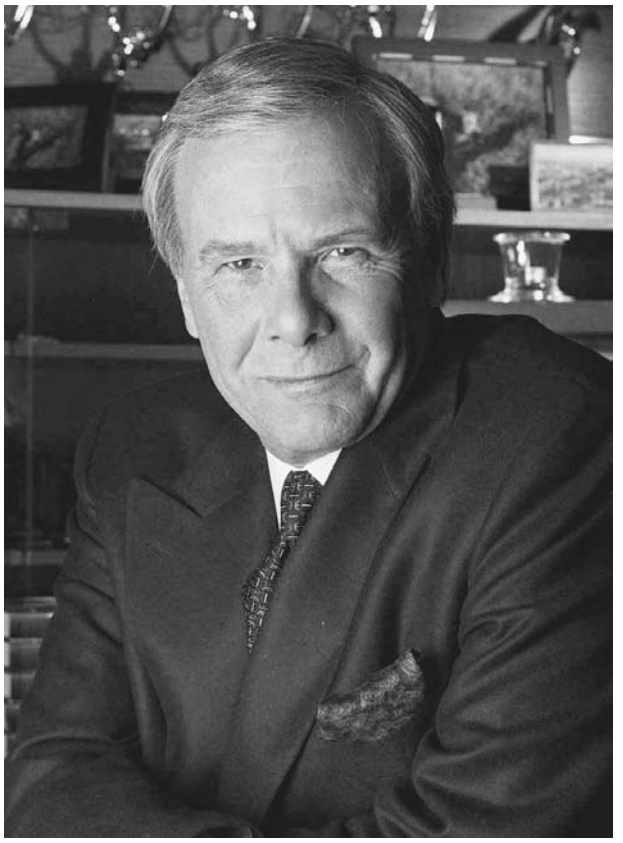

Yankton. After high school, the future network star enrolled at the University of South Dakota, but proved a less than outstanding student at first. As he confessed years later in a *New York Times* op–ed piece, ''I was so adrift as a freshman and sophomore that my adviser recommended I drop out for a spell and try to find my bearings. It worked,'' Brokaw recalled. ''After less than a semester in the hardscrabble, working class world of those without college degrees, I was back on campus, humbled and prepared to change course.''

Drawn to Journalism on Election Night

Brokaw declared political science as his major, but was fascinated by the relatively new medium of television. In November of 1960, he told *San Jose Mercury News* writer Charlie McCollum, ''I was at my parents' home between jobs, and I watched the election night with Chet Huntley and David Brinkley that went until 1 o'clock in the morning. At the end of that, I thought, 'That's something that I'd like to do, to become a network correspondent.' '' While still in college, he found a job at KTIV, a Sioux City, Iowa, station, and after graduating from the University of South Dakota in 1962, he headed to KMTV in Omaha, Nebraska, to serve as its morning news editor. By 1965, he had moved on to WSB–TV in Atlanta, Georgia, where he was a news editor and anchor.

Atlanta in 1965 was a hotbed of civil–rights stories, many of them fast–breaking and with the potential to turn violent. The national networks did not have many personnel on the ground there, so when trouble in Georgia or a nearby

state broke out, Brokaw often volunteered to cover the story immediately. NBC executives took note of his reporting from dangerous confrontations between civil–rights protesters and local law–enforcement authorities, and he was offered a major market job—at NBC's Los Angeles affiliate, KNBC. Brokaw continued to leave the newsroom to cover top stories, such as campus anti–war riots, a racially motivated conflagration in the Watts section of Los Angeles, and the assassination of Robert F. Kennedy. He advanced to NBC's national news division in 1973.

Once again, Brokaw rose to the challenges of the times: he was assigned to the White House beat just as the administration of President Richard M. Nixon was about to implode due to the Watergate break–in scandal and subsequent cover–up. He remained there until 1976, when he took over as co–host of NBC's weekday morning staple, *Today.* He helped keep the show a contender in the ratings, though it faced stiff competition from Charles Kuralt's long–running CBS show and an upstart on the ABC network called *Good Morning America.*

Remained Loyal to Network

A rising star in network news, Brokaw was soon courted by both CBS and ABC, but signed a new contract with NBC in July of 1981 that promised an anchor position on the nightly newscast, *NBC Nightly News.* After veteran journalist John Chancellor retired, Brokaw joined a senior NBC journalist, Roger Mudd, as the new co–anchor of the show in April of 1982. Mudd reported from Washington, while Brokaw helmed the New York desk for the broadcast, but their dual–anchor format seemed to lack the requisite on–air chemistry, and Brokaw took over as sole anchor on September 5, 1983.

Over the next two decades, Brokaw delivered the major news stories of the era, but occasionally returned to the exciting live feed, as in 1989, when he happened to be covering the growing unrest in Berlin, Germany, just as border guards on the East German side of the Berlin Wall opened the gates and began letting East Berliners into the Western zone. The moment marked the beginning of the end of Soviet–controlled Communist rule across Eastern Europe. ''I had gone two days earlier because things were quiet here and there seemed to be a fair degree of turmoil going on over there. I thought I could go into East Berlin and do some reporting,'' he recalled in an interview with *Broadcasting & Cable*'s Mark Lasswell. ''So there I was that night, midnight Berlin time, preparing to go on the air, looking around and knowing that I'm the only one with live capability . . . already the hammers and chisels were out as they began to chip away at it. And I thought to myself, 'Just do not screw this one up. This is a big deal.' ''

''We Have an Omelet.''

Brokaw also landed some notable coups over the years, including a historic 1987 interview with Soviet leader Mikhail Gorbachev. Over the next decade, he helped NBC maintain a ratings lead in the all–important evening–news slot—it led the networks after 1997—but the networks' dominance of news stories began to be eclipsed by their cable competition. CNN reportedly offered to double his salary—to about $7 million annually—as his contract neared expiration in 1997, but Brokaw chose to remain with NBC. He was already considering retirement when, on Election Night of 2000, he was one of the first television journalists to report the election results, based on exit polls. Brokaw called the election for Democratic contender Al Gore, but in the early–morning hours, he and the other network news journalists were forced to retract their previous statements about the outcome of the election. The ensuing controversy over the Florida votes for Gore and his Republican challenger, George W. Bush, endured for weeks. Brokaw and the rest of the veteran journalists involved quickly issued apologies for what was viewed as a rush to judgment. ''We don't just have egg on our face,'' Brokaw said, according to a report in the *Washington Post* from David Bauder. ''We have an omelet.''

Brokaw put off his retirement plans after the September 11, 2001, attacks on New York City and Washington, D.C. In the round–the–clock news coverage on that day and the following, he was a reassuring presence on the network. NBC led the ratings among the networks, pulling the highest number of prime–time viewers on 9/11 and subsequent days. ''People called and said, 'You were so important to us; I never thought of you as a father–figure before,' '' Brokaw said in an interview with *New York Times* writer Bill Carter about that tragic week. ''And I said, 'I was important to you because I was giving you reliable information.' That's what we do.'' Just a month after the 9/11 attacks, Brokaw had become part of a news story himself when envelopes containing anthrax were mailed to the offices of several news organizations. His assistant opened one envelope and contracted a cutaneous version of the biohazard threat; Brokaw had actually handled that envelope as well, but did not contract anthrax. The assistant recovered, but the experience shook Brokaw.

First of Triumvirate to Depart

Brokaw and NBC announced in 2002 that he would retire from the *NBC Nightly News* in 2004. Later, the network announced that he would be succeeded by former MSNBC journalist Brian Williams, who had often been termed the younger version of Brokaw. Just a week before his last newscast, Brokaw's rival at CBS, Dan Rather, announced he was retiring as well in a few months. Only Peter Jennings, anchor of ABC's *World News Tonight* since 1983, remained as the final member of the triumvirate known as the second generation of news anchors who replaced Walter Cronkite, Huntley and Brinkley, and the first generation of veteran journalists of television's early years.

Much had changed in the 22 years since Brokaw took over, and all the networks had lost millions of viewers for the nightly news broadcast that was once the flagship of their respective news divisions. In 1991, the three nightly network newscasts had combined viewing audience of 47 million, but by the time Brokaw retired, that number had sunk to just 28 million. ''Unlike Jennings, who is coolly urbane, and Rather, whose down–home folksiness often seems forced, Brokaw . . . comes off night after night as a

great American storyteller,'' noted McCollum in the *San Jose Mercury News,* ''projecting decency and dignity.''

Paid Homage to *Greatest Generation*

The retirement was not a full one: Brokaw was still under contract with NBC to do the occasional special, such as *The Greatest Generation Speaks,* the 2001 documentary accompanying his bestselling book, *The Greatest Generation.* Brokaw had been inspired to write the 1998 book after filing stories from Normandy, France, on the regularly marked anniversaries of the 1944 Allied invasion of Europe. A series of interviews from 50 Americans who lived through the Great Depression and World War II years, the book struck a chord with the public and its title became a catchphrase.

Brokaw explained his reasons for writing the book in a 1999 commencement address he gave at the California Institute of Technology. During the economic crisis of the 1930s, he told the graduating seniors, ''youngsters quit school to go to work—not to buy a car for themselves or a new video game. They quit to earn enough to help their family get through another week.'' When America entered World War II in 1941, some 12 million Americans served in uniform either at home or overseas, and life for civilians was drastically altered as well. Brokaw reminded his CalTech audience of just how young these senior citizens were at the time, noting that ''at a time in their lives when their days should have been filled with the rewards of starting careers and families, their nights filled with love and innocent adventure, this generation was fighting for survival—theirs and the worlds.'' Their spirit and their values, he asserted in his book, were the foundation for the postwar economic boom.

Brokaw lives on a 5,000–acre ranch in Montana with his wife Meredith, a former Miss South Dakota whom he wed in 1962. They have three daughters. His last newscast on the *NBC Nightly News* came on December 1, 2004, and when he thanked viewers for their faith in him over the years, his voice wavered only slightly. ''Thanks for all that I have learned from you,'' he said near the close of the broadcast, according to CNN.com. ''That's been my richest reward.''

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Laura Welch Bush

American first lady Laura Welch Bush (born 1946), the wife of United States President George W. Bush, has been one of the most low–key presidential wives in recent years, but supporters praise her for her quiet strength. Bush was reluctant about her husband's foray into national politics, but remained supportive. ''Despite the high profile of her position, first lady Laura Bush manages to smoothly navigate around all the shoals that accompany being first lady,'' wrote CBSNews.com.

Early Life

Laura Welch was born an only child in Midland, Texas, the daughter of Harold and Jenna Welch. Her father was a homebuilder and her mother kept the books for his business. In her speech at the 2000 Republican National Convention, where her husband was nominated for the first time, she called Midland ''a place where neighbors had to help each other because any other help was too far away.'' Bush enjoyed reading as a youth and credited her second–grade teacher, Charlene Gnagy, for inspiring her interest in education.

''Education is the living room of my life,'' she told the convention. ''I first decided to become a teacher when I was in the second grade. Neither of my parents graduated from college, but I knew at an early age they had that high hope and high expectation for me. My Dad bought an education policy, and I remember him telling me, 'Don't worry, your college education will be taken care of.' '' Determined to chart a teaching career, she practiced teaching her dolls, lining them up in rows for their day's lessons. ''Years later our daughters did the same thing,'' she said. ''We used to joke that the Bush family had the best–educated dolls in America.''

Bush was involved in a fatal car accident at age 17. According to Ann Gerhart, author of *The Perfect Wife: The Life and Choices of Laura Bush,* she drove past a stop sign and her Chevrolet struck a Corvair and killed a friend, 17–year–old Michael Douglas. ''Killing another person was a tragic, shattering error for a girl to make at seventeen,'' Gerhart wrote in her book, as printed on the CBSNews.com Web site. ''It was one of those hinges in a life, a moment when destiny shuddered, then lurched in a new direction. In its aftermath, Laura became compassionate, less inclined to judge another person. . . . What made the crash even more devastating was that the boy Laura killed was no stranger

but a good friend of hers, a boy from her crowd.'' Police did not press charges. Years later, Laura Bush described the incident as one of the most tragic of her lifetime.

Bush earned her bachelor's degree in education in 1968 from Southern Methodist University in Dallas, Texas, and her master's in library science in 1973 from the University of Texas at Austin. After college, Bush was a public school teacher and librarian in the Houston, Dallas, and Austin school systems in Texas. ''When I taught school in Houston and Austin, many of my second, third, and fourth grade students couldn't read,'' Bush told the Republican convention in 2000, ''and frankly I'm not sure I was very good at teaching them. I tried to make it fun by making the characters in children's books members of our class. We saved a Web in the corner for Charlotte.''

On November 5, 1977, three months after they met, Bush married George W. Bush. George W. Bush, also from Midland, came from a political family. His father, George H. W. Bush, would become U.S. president from 1989 to 1993 and before that, vice president for eight years under Ronald Reagan. Bush's grandfather, Prescott Bush, was a U.S. Senator from Connecticut and a successful Wall Street investment banker. One year after they were married, George W. Bush ran for Congress, winning the Republican nomination but losing the general election. They generally campaigned around western Texas in his Oldsmobile Cutlass.

Balanced Home Life, Husband's Politics

Laura Bush in 1981 gave birth to twin daughters Barbara and Jenna, named after their grandmothers. ''Her 1981 pregnancy with the twins was troubled and dangerous,'' John Hachette of the Gannett News Service wrote in *USA Today.* ''Toxemia threatened her kidneys, and a Caesarian delivery was performed five weeks before her due date.''

She learned to juggle home life with her husband's budding political career. ''The quiet, inward librarian from Texas knew what to expect when she married into the loud, opinionated Bush clan,'' Tamara Lipper and Rebecca Sinderbrand wrote in *Newsweek.* ''George W. got into politics soon after the two met.'' Laura Bush, though, always drew a sharp line separating family and politics; the children, to her, were not props. ''We never wanted to use them,'' she told the *Newsweek* writers. ''And we never did.'' She effectively shielded Barbara and Jenna through their adolescence, while their father served two terms as Texas governor and charted his path to the White House. ''Everyone deals with it in different ways,'' Laura Bush said at the 2000 convention. ''But I told George I thought running for president was a little extreme.'' Meanwhile, she prodded her husband into giving up drinking, which he did in 1986 after suffering an overwhelming hangover from celebrating his 40th birthday.

She became the nation's first lady after her husband won the disputed presidential election in 2000. A recount of the Florida vote gave him the 25 electoral votes and with them the election over the Democratic candidate, Vice President Al Gore. George Bush won the electoral vote, 271–266, despite losing the popular balloting by nearly 540,000 votes.

For the first eight months of her husband's presidency, Laura Bush kept a low profile. She kept her ties to Midland, for instance, reuniting with childhood friends for wilderness and swimming trips. She reads cookbooks, but follows through on few recipes. Essentially, she was the anti–Hillary, a counterbalance to Hillary Rodham Clinton, the headstrong previous first lady who has since won a Senate seat from New York and is said to harbor her own presidential ambitions.

Steadied Influence During 9/11

Little did she know how her life would change on September 11, 2001. Two hijacked planes struck the World Trade Center's twin towers in New York, killing about 3,000 people. Another crashed into the Pentagon building across the Potomac River from Washington, D.C.; a fourth crashed in a field in Pennsylvania, possibly headed for the White House. That morning, Laura Bush was en route to the U.S. Capitol building in Washington to testify at a Senate education hearing. Senator Edward M. Kennedy, a Democrat from Massachusetts, who chaired the committee, said Bush looked ''so alone'' as she approached him in the corridor. ''As she tried to reach her daughters, mother, and husband, she was struck by the fact that she was watching, with Senator Kennedy, the worst tragedy since his brother John was assassinated,'' Margaret Carlson wrote in *Time* magazine. Bush and Kennedy addressed the media, attempting to

ease fears. ''You take the measure of a person at a time like that,'' Kennedy said, according to Carlson. ''She is steady, assured, elegant.''

Later that night, Bush and the president were at home after the Secret Service sequestered them. At one point an agent barged into their room, saying there was an unidentified plane in the air. ''I couldn't see a thing without my contacts, so I held onto my husband to go down to the basement,'' Laura Bush said, as Carlson quoted her. ''Before they could get the lumpy foldout couch made up, they identified the plane. I got back to sleep, but I can't say the president did.'' After 9/11, Laura Bush appeared more frequently on talk shows and on news magazine programs such as CBS TV's *60 Minutes.* ''These last three years since September 11, have been difficult years in our country's history,'' she told the Republican National Convention in New York in 2004. ''We've learned some lessons we didn't want to know . . . that our country is more vulnerable than we thought, that some people hate us because we stand for liberty, religious freedom, and tolerance. But we have been heartened to discover that we are also braver than we thought, stronger, and more generous.''

Presidential Wives Roles Changed

During the 2004 presidential campaign, the media magnified the roles of the candidates' wives. Reporters frequently emphasized the ''study in contrasts'' story angle, with Laura Bush opposite the outspoken Teresa Heinz Kerry, wife of Democratic candidate John Kerry. The nastiness of the campaign spared neither spouse. ''Kerry and [vice presidential running mate John] Edwards didn't have to marry a frumpy librarian from Midland, Texas, to feel like somebody,'' the *San Francisco Chronicle* quoted Garry South, a former senior adviser to California Democratic Governor Gray Davis, after Heinz Kerry drew criticism for her assertiveness. About two weeks before the election, Heinz Kerry had to apologize for questioning whether Laura Bush had ever held a ''real job.'' She said, according to Cable News Network's Web site, CNN.com, ''I had forgotten that Mrs. Bush had worked as a schoolteacher and librarian, and there couldn't be a more important job than teaching our children. . . . [I] am sincerely sorry I had not remembered her important work in the past.''

Diane Salvatore, editor–in–chief of the *Ladies' Home Journal,* compared the two wives in an interview with co–host Matt Lauer on NBC News' *Today Show,* saying: ''Laura Bush does not say anything that she hasn't thought through a long time. Teresa Heinz Kerry speaks from the heart. There's no filter between her heart and her mouth.'' Some of the media coverage of the wives drew criticism as overly shallow. Sheila Gibbons, in *Media Report for Women,* criticized CNN's experienced political reporter, Judy Woodruff, for pigeonholing political women: ''controversial Hillarys,'' ''glamorous Jackies,'' and ''demure Lauras.'' She added, ''In the present strained geopolitical climate, isn't there much more to say about presidential partners? And at the beginning of the 21st century, what are *Family Circle* [magazine]'s female editors doing orchestrating a bakeoff between candidates' wives, anyway?''

In a campaign in which both parties targeted female voters and the Bush daughters even helped, George Bush won re–election in November of 2004. ''It looks like Jenna, Barbara, and Laura beat [Kerry daughters] Alexandra, Vanessa, and Teresa,'' Lynn Sweet wrote in the *Chicago Sun–Times.* And, during 2004, the first lady became more outspoken about her favorite issues, including embryonic stem–cell research and the Swift boat veterans controversy involving Kerry's background, attacking these issues with a little more edginess. Among Laura Bush's charitable endeavors are teacher training programs in Afghanistan and educational campaigns to combat breast cancer and heart disease. She also helped start Preserve America, a national preservation initiative. She is the only first lady to conduct a presidential radio address, discussing the problems women and children face under Taliban rule.

The Laura Bush Legacy

Bush's measured calm belies her strength. ''She's poised. She's cool. She's smart. And you sense a feistiness just beneath the surface,'' Republican pollster Whit Ayres said during the 2004 campaign, according to *USA Today.* She has had to cope with an adolescent tragedy, her politician/husband's drinking, nearly losing her twin daughters during pregnancy and helping calm the nation immediately after the September 11, 2001 terrorist attacks. *USA Today's* Stone wrote that Bush, ''has had a quiet reputation similar to Mamie Eisenhower's. But when it comes to talking policy with her husband and speaking out on issues close to her heart, Bush may be closer to her predecessor, Hillary Rodham Clinton.''

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Adolf Butenandt

Called ''one of the outstanding biochemists of the century over which his long life extended'' by a London *Times* contributor, Adolf Butenandt (1903-1995) spent his life researching the biochemical reactions of the human body. He was best known for his isolation and analysis of sex hormones, such as oestrone, androsterone, and progesterone. Living during a time of turbulent politics, Butenandt, together with colleague Leopold Ruzicka, won the Nobel Prize for Chemistry in 1939, but the Nazi government forced him to refuse it. He finally received the award in 1949 for his discovery and isolation of the hormones estrogen and androsterone, among others. His work led to the ability of pharmaceutical companies to create drugs to help with a variety of ailments, including estrogen deficiency and arthritis and led to a greater understanding of the way the chemicals that animals secrete affect growth and behavior.

Butenandt was born on March 24, 1903, in Lehe (now Wesermünde), a suburb of Bremerhaven, Germany. He was the son of business man Otto Louis Max Butenandt and Wilhelmina Thomfohrde Butenandt. As a boy Butenandt attended the Oberrealschule, the public school in Bremerhaven. After his graduation in 1921 he moved on to study chemistry and biology, first at the University of Marburg and then later at the University of Göttingen, where he graduated in 1927 with a doctorate in chemistry. Although Butenandt did his dissertation on a compound used in insecticides, while at Göttingen he had studied under the noted chemist Adolf Windaus, a man famous for his studies of the natural chemicals of the body. Windaus was also known for his work with sterols, unsaturated solid alcohols in the steroid group that, like cholesterol, are located in the fatty tissues. Windaus was researching sterols' associations with vitamins, and his work helped inspire in Butenandt the interest in body chemicals and steroids that would lead the young chemist to his later discoveries.

Isolated Oestrone and Androsterone

After graduation, Butenandt was offered the position of scientific assistant at the Institute of Chemistry in Göttingen. There his work ''was mainly in the field of steroid hormones. In the twenties and thirties he and his colleagues took a decisive part in isolating male and female sex hormones and determining their constitution,'' according to Carsten Reinhardt on the *Zeitzeugen Website.* In 1929, while he was at the Institute of Chemistry, Butenandt managed to isolate oestrone in pure, crystalline form, at nearly the exact time that E.A. Doisy accomplished the same task in the United States. Oestrone is related to estrogen and can be used in the treatment of estrogen deficiency, among other things. Butenandt first called the hormone folliculin because it is located in the lining of the follicles of the ovaries in which it is secreted. It was renamed oestrone because of the fact that it is an estrogen hormone and one that controls several of the female processes. This discovery served as a major step toward the understanding of the way hormones work.

Butenandt stayed at the Institute of Chemistry until 1930 when he moved on to become the privatdozent for the Department of Biological Chemistry at the University of Göttingen. There he also took on the position of head of the laboratories for organic and inorganic chemistry. While he was filling these positions Butenandt also worked to gain his qualifications to become a lecturer, a task he completed in 1931. At this same time, he discovered the process to isolating androsterone in pure, crystalline form. Androsterone, which is secreted in urine, is a steroid hormone that helps to develop and maintain masculine characteristics. Along with his earlier discovery of oestrone, this discovery enabled scientists to more thoroughly examine how body chemicals affect human sexuality. At the same time, Butenandt confirmed the existence of another female sex hormone, estriol. Estriol, the hormone that is found in the urine during preg-

nancy and which enables doctors to tell very early on if a women is indeed pregnant, had been discovered earlier by G. F. Merrian, but had never been confirmed. On a personal note, while he was involved in some of his earlier research, Butenandt met Erika von Ziegner, a woman who aided him with his examinations. In 1931 he married von Ziegner and the pair eventually had seven children: two sons, Otfrid and Eckart, and five daughters, Ina, Heide, Anke, Imme, and Maike.

Isolated Progesterone and Testosterone

Because privatdozent was an unpaid position, it was with much relief that Butenandt accepted the position of professor ordinarius at the Institute of Technology in Danzig, a feat made possible because of his recently earned lecturer degree. He also became the director of the Institute for Organic Chemistry, watching over the experiments undertaken in the facility's laboratories. The chemist had been offered a position at Harvard University, but the Nazi party, which was quickly gaining power in Germany, coerced him into declining the offer. Butenandt later stated that he felt that he should stay behind anyway because of the students. Times were chaotic and he felt that some sort of stable presence was good for those who wished to learn; therefore he remained at Danzig until 1936. It was while he was in this position that Butenandt and chemistry colleague Leopold Ruzicka made what collectively added up to significant break-throughs in sex-hormone research. In 1934 Butenandt, working independently, managed to isolate a small sample of progesterone, the female sex hormone responsible for helping to prepare the uterus to receive the egg and which maintains the uterus during pregnancy. By 1935 Butenandt had also made significant inroads into the study of testosterone, the male sex hormone. He managed to take a sample from the testes obtained by Ernst Laquer in 1934 and isolate testosterone from it. It was the first time anything like that had been done.

Butenandt then investigated the interrelationships of the female and male sex hormones, noting how closely they were associated. He also studied the potential for some of these hormones to cause cancer. One of the most important things Butenandt discovered was the exact location of male sex hormone activity, which takes place in the nucleus of the carbon atoms. This discovery was seen as an incredible contribution to the study of human biochemistry. Just this one discovery allowed researchers to create medicines to deal with a plethora of diseases. One product that was created out of this research was Cortisone, a synthetic invention related to some of the hormones Butenandt and Ruzicka had independently studied. Cortisone is prescribed by doctors to treat arthritis symptoms, with great success, and it was just one of the products that scientists were able to create because of Butenandt and Ruzicka's hormone research.

Nobel Prize in Chemistry

In 1936 Butenandt, due to his good work at the Institute of Technology, was offered a professorship at the University of Berlin, which he quickly accepted. He was also offered the position of director of the Max Planck Institute for Biochemistry, where he continued his research. Three years later, in 1939, he and Ruzicka were jointly awarded the Nobel Prize in Chemistry for their work on sex hormones. At the time it was awarded the Nazi party forced Butenandt to refuse the award. German Chancellor Adolf Hitler was irritated that the Nobel Prize committee had, in 1933, given the Nobel peace prize to Karl von Ossietzky, a man who opposed Hitler's fascist policies. Von Ossietzky had subsequently been moved into a concentration camp; now it was the Nobel committee's turn for punishment. In an interview Butenandt did with Carsten Reinhardt in 1993, the chemist recalled: ''The award gave me great pleasure. It's a painful memory for me that I had to turn it down.'' Fortunately, Butenandt was finally able to accept his Nobel Prize in 1949, after World War II was over and the Nazi regime had fallen.

During the 1940s Butenandt did research into the eye-color defects characteristic of certain insects. His research proved that certain genes controlled the blending of enzymes necessary for the different metabolic processes, and that changes in those genes could result in metabolic defects. Metabolism refers to the physical and chemical processes that take place inside a living organism and that are necessary for the continuance of life. The idea that certain genes caused these processes was a new one and one that revolutionized scientific thought. During the course of this research, in 1945 Butenandt moved to Tübingen to teach at the Physiological Chemistry department at the university there.

Isolated Pheromones

In 1956 Butenandt moved to Münich where he taught at the department of physiological chemistry at the prestigious University of Münich. At that same time he took on the role of director of the university's Institute of Physiological Chemistry, a position he held until 1960. In 1959 Butenandt and his fellow researchers managed to isolate the hormone that produces sexual attractants in the silkworm moth. This was the first recorded observation of what would later be known as pheromones, the important chemicals that not only cause physical attraction between animals, but also influences the actions or development of other animals of the same species. At around the same time Butenandt became the first scientist to crystallize the insect hormone ecdysone. Ecdysone is a steroid hormone that supports growth in insects and crustaceans and manages the process of shedding and molting characteristic of insects and crustaceans. In 1960 Butenandt moved on to become the president of the Max Planck Society at Münich. He held this position for two terms, leaving in 1972 at the time of his retirement.

Over the course of his career Butenandt garnered several awards along with his Nobel Prize in Chemistry. He was awarded several medals and prizes from England, Germany, France, and Sweden, and he was awarded the Grand Cross for Federal Services with Star in 1959. He also was awarded honorary doctorates from the universities of Münich, Graz, Leeds, Madrid and Tübingen, as well as from

Cambridge University. Butenandt was also honored with the appointment of Freeman of the city of Bremerhaven, a title that involved him in the politics of his birthplace. He was a corresponding member of the Academy of Sciences at Göttingen, and an honorary life member of the New York Academy of Sciences. In recognition of his many scientific accomplishments, he was also made an honorary member of the Japanese Biochemical Society, the Deutsche Akademie der Naturforscher Leopoldina, Halle, and the Austrian Academy of Sciences. Alongside these many honors, Butenandt held membership in the Pour le Mérite order for science and the arts in Germany, and received the Adolf von Harnack gold medal from the Max Planck Association for the Advancement of Science.

Butenandt died on January 18, 1995, in Münich-Obermenzing. In commemoration of a long and successful life in chemistry, the University of Münich named their molecular biology unit after the chemist; that facility is now called the Adolf-Butenandt-Institut Molekularbiologie. Much of the scientific community's understanding of sex hormones can be traced back to Butenandt and his research.

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C

Betty Carter

American singer Betty Carter (1930–1998) forged new territory in the jazz arena with her brilliant improvisations. She has been called the greatest jazz singer of all time in a field traditionally dominated by male performers.

Singer Betty Carter was widely regarded as a leading figure in the world of modern jazz because of her virtuoso vocal ability and total originality in her interpretation of melodies and lyrics. She had a fierce belief that the art of jazz singing should survive her, and to that end supported many young artists and gave them their starts. Her vocal style was stunning in its range and complexity, and was rooted in the classic ''bebop'' music of her early heroes, Dizzy Gillespie, Charlie Parker, and Miles Davis. Carter was particularly known for her frenetic live performances, such as the one at the Village Vanguard in 1970.

Singer's Virtuosity Made Itself Known Early

The woman who came to be known to the world as Betty Carter was born Lillie Mae Jones on May 16, 1930, in the industrial city of Flint, Michigan. (Some sources say she was born in 1929, but Carter's teenage habit of lying about her age to get into local nightclubs indicates the later date is probably correct). In search of some relief from the financial ravages of the Great Depression, the Carters, a strict Baptist family, moved to Detroit to try to find work in the munitions factories there. Instead, her father found a job as a church musical director, and Carter, who was already demonstrating a strong interest in music, took piano lessons at the Detroit Conservatory of Music. She got her first performance experience while singing in her father's church choir.

As a high school student in the early 1940s, Carter became fascinated with the popular new ''bebop'' music, a form of jazz that grew out of the Big Band era of the 1920s and 1930s and was characterized by an innovative approach to rhythms and articulations. Listening to 45–RPM records of the music at the local soda counter, she took to it immediately and started making up her own songs. Word of her talent got around, and at age sixteen she was permitted to sit in with famed jazz saxophonist Charlie ''Bird'' Parker during a session he played in Detroit. After winning a local singing talent contest in the jazz–loving city, Carter became a regular at the local night clubs as a singer and pianist, performing with such greats as trumpeter Dizzy Gillespie, singer Sarah Vaughn, and jazz vocalist Billy Eckstine.

Featured Singer with Hampton

By the time jazz vibraphonist Lionel Hampton came to town in 1948, Carter was only eighteen, but already an established and respected part of the local jazz scene. After hearing the girl perform, Hampton hired her as his featured vocalist. Trying to add some professional allure to her plain name (she was still known by her given name), he dubbed her Lorraine Carter. However, after working with her for a few months, the two began to have disagreements over the singer's wild interpretations of music. Hampton was irritated by the younger performer's constant tinkering and flights of fancy with timing, lyrics, and rhythm. The more traditional Hampton sarcastically nicknamed Carter ''Betty Bebop.'' She disliked the name and resented it because she wanted to do more in her career than be known for ''scatting'' (a kind of bebop singing in which performers improvise nonsense syllables instead of lyrics as they follow

the melody). But the moniker stuck, and her stage name soon became Betty Carter. From 1948 to 1951, Hampton fired the willful singer seven times, but took her back at his wife Gladys's urging. (The no–nonsense Gladys would contribute to Carter's development of herself as a strong, independent woman).

Hampton and Carter finally split for good in 1951 and at age 21 Carter left for New York City to sing with some groups there. Over the next several years, she appeared at the popular Apollo Theater in Harlem and other clubs with Gillespie, Max Roach, Sarah Vaughn, Thelonius Monk, and other headliners. Her first album was *Betty Carter,* released by the Epic label in 1953. By 1955, she had made another album, singing with then–unknown pianist Ray Bryant on the sensibly titled *Meet Betty Carter and Ray Bryant.* (A 1956 recording of duets with Gigi Gryce would not be released until 1980). In 1958, Carter made two more albums that were greeted with indifference: *I Can't Help It* and *Out There.* However, she had become highly popular in local jazz circles because of her suggestive, sometimes raunchy interpretations of classic songs and off–beat, crazy scatting. For the next two years the witty, often sarcastic singer was on the road with pioneering jazz trumpeter Miles Davis, who in 1959 suggested to rhythm–and–blues singer–pianist Ray Charles that he partner with her for some duet recordings. Meanwhile, Carter signed on with ABC–Paramount in 1960 for her first recording contract, completing *The Modern Sound of Betty Carter* later that year.

Partnership with Charles A Hit

In 1961, Carter and Charles, who immediately fell in love with her husky, unusual voice, teamed up to produce what would become a jazz legend—the album *Baby, It's Cold Outside.* Their sexy take on the classic song was a giant hit, although Charles received most of the attention for the work. It was Carter's first and only foray into mainstream jazz. She decided later that year to retire from music and concentrate on raising her two children, Miles and Kagle. Her marriage (to James Redding in 1960) had suffered from her husband's pressure to commercialize her style and make it less ''far out.'' They divorced and he left her with responsibility for their young boys.

Carter's sabbatical from music lasted until 1970, but she came out of retirement to make the album *'Round Midnight* on the Atco label in 1963 and then in 1965 the album *Inside Betty Carter* with United Artists. However, neither production did well, with critics finding the music too challenging when compared to the suavity of her work with Ray Charles. Carter's occasional live appearances at local clubs did little to keep the public from forgetting about her, but she was well received on college campuses (especially among young women). During the mid–1960s she performed live at clubs with such diverse musicians as John Lee Hooker, Muddy Waters, Sun Ra, John Coltrane, Archie Shepp, and T–Bone Walker.

Finally, Carter returned to jazz full–time in 1970, but her first effort, the album *Roulette,* a recording of a live show in 1969, flopped. The album that followed, confusingly titled *'Round Midnight* and based on the same 1969 show, also sank into oblivion. However, savvy critics also realized that, while completely ''out there,'' the discs demonstrated Carter's fully developed talent for the first time.

Opened Own Record Label

Frustrated at the resistance of record companies to her music and style, which perhaps was exacerbated by the singer's reputation for being difficult to work with, Carter decided in 1970 to open her own label, naming it Bet–Car. She would release her own music on this label for the next twenty years. Heading out on her own proved a fortuitous decision. With creative autonomy now and freedom from pressure to conform to mass–market sensibilities, Carter began enjoying her chosen profession more than ever. Her live performance at New York City's trendy Village Vanguard jazz club in 1970, now credited as perhaps the best live jazz performance ever, was recorded and released as *At the Village Vanguard.* Critics still recommend the recording as the best introduction to Carter's style and virtuoso talent for improvisation.

Carter's other productions during the 1970s were *The Betty Carter Album* and *Now It's My Turn.* She also appeared in the 1975 stage show *Don't Call Me Man,* which helped her publicity somewhat. To finance her new endeavor and pay the bills at home, however, she spent most of her time during that decade touring and performing live, amazing her audiences with her frantic energy and playful, weird, or even shocking interpretations of popular tunes within a tightly controlled framework. She also began taking with her a jazz trio (piano, bass, and drums) of young performers whose members often changed, providing a training ground for new talent and, according to Carter, giving her constant exposure to fresh ideas and energy that enhanced her own work. One of the artists she mentored was pianist Benny Green. Performing live at the Newport Jazz Festival in 1977 and 1978 brought Carter back into the public consciousness and formed the basis of a strong comeback. Many jazz fans and critics still regard her 1979 album *Audience with Betty Carter* as her strongest performance, some even calling it the finest example of vocal jazz to date.

Signed on with Powerful Label

Carter maintained a busy schedule into the 1980s, recording the orchestra–backed album *Whatever Happened to Love?* in 1982 and a duet concert with Carmen McRae in San Francisco in 1987. By then, even the market–driven recording industry had taken notice of Carter's new–found popularity, and in 1988 Polygram signed her to its revived Verve label. They agreed to reissue all the recordings Bet–Car had released over the years—a deal that gave Carter's work much wider exposure than her private label could ever have given it. Later that year she recorded a new album under the Verve name: *Look What I Got.* The work received rave reviews on its release, and brought Carter her first and only Grammy Award later that year. (It was also the first independently produced jazz album to win the award). The public had finally learned to appreciate the singer's challenging, utterly original style.

Now in her 60s, the singer began to produce more music than ever. While working for Verve during the 1990s, she recorded one hit album after another, including *Droppin' Things* (1990) and *It's Not About the Melody* (1992), both of which received Grammy nominations. *Feed the Fire* came out in 1994 and *I'm Yours, You're Mine* in 1996. She also performed at New York City's prestigious Lincoln Center in 1993 and at the White House for President Bill Clinton in 1994; he would award her with a National Medal of Arts in 1996.

Meanwhile, in 1993 her interest in and support of talented young musicians led her to create the Jazz Ahead program to identify and encourage outstanding emerging artists. Sandy Carter quoted Carter on *Z Magazine* online as having said, ''After me, there are no more jazz singers. I'm going to die eventually, and I don't want [jazz singing] to die with me.'' The program was originally held at the Brooklyn Academy of Music and gave musicians a chance to meet and work with Carter herself. Since 1998, the program has been held annually at the Kennedy Center in New York City, gathering together new artists and pairing them with experienced mentors to help them succeed in their chosen fields. Such performers as Cyrus Chestnut and Jacky Terrasson have had their careers launched by the program.

Carter was diagnosed with pancreatic cancer and succumbed to the disease at her home in the Fort Greene section of Brooklyn on September 26, 1998. Despite her discomfort, she continued to work until shortly before her death, even headlining the fifth annual Beijing Jazz festival in late 1997.

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Mary Lucy Cartwright

Dame Mary Lucy Cartwright (1900–1998) was one of the few twentieth century women to make significant inroads in the predominantly male world of mathematics. She contributed important advances in function theory and differential equations. Her work led to the development of the modern chaos theory. The elite Briton led a distinguished career as both a mathematician and administrator at Girton College, Cambridge University. She was respected and well–loved for her direct, clear–sighted solutions to human and mathematical problems.

Family in Public Service

Born on December 17, 1900, in Ayhno, Northamptonshire, England, Cartwright was the second youngest of four children in a well–to–do family. Her two older brothers died in action in World War I and her father worked as a curate for a church and later as rector. Educated thus far by governesses and at various local boarding schools, she was sent to her uncle's home at age eleven to attend the well–regarded Learnington High School (now the Kingsley School). As she later recalled to Brown University mathematician Philip J. Davis, ''The children of the gentry could not possibly be sent to the village school.'' There she benefited from exposure to a talented female mathematics teacher who took Cartwright under her wing.

In 1919, Cartwright went on to St. Hugh's College at Oxford University to study mathematics, but had trouble getting into lectures she needed for her course work, as male students returning in droves from World War I were filling them up. She got as many class notes as she could from friends who got into the classes, but to her great disappointment, earned only a second degree in mathematics in 1921. Cartwright nearly changed her academic focus to her original favorite, history, but decided mathematics would be easier, she told Davis with a touch of irony. She only made up her mind to stay with mathematics after a professor suggested at a party that she drop in on some evening classes of Godfrey H. Hardy, a revered geometry professor. Hardy's teaching enthralled her, and Cartwright graduated in 1923 with a first degree in mathematics. The school had only began permitting women to take final degrees the previous year.

Cartwright began her career at the Alice Ottley School in Worcester, where she taught and served as assistant director from 1923 to 1927. She spent another year teaching and directing at the Wycombie Abbey School in Bucking-

hamshire, but felt the prescribed curriculum there was too restrictive. She felt compelled to return to her research at Oxford. Cartwright began doctoral work there in 1928, initially under the supervision of Hardy and later under E. C. Titchmarsh. With the innovative Hardy as her teacher, Cartwright began to blossom. In fact, some of her work on generalized Abel summability with applications to Fourier series was published later that year. Cartwright's examiner for her doctoral dissertation in 1930, the first time in Oxford's long history that a woman had ever reached doctoral status, was John E. Littlewood, with whom Cartwright would collaborate many times. Her thesis was entitled *The Zeros of Integral Functions of Special Types.*

After completing her doctoral work at Oxford, Cartwright received a Yarrow Research Fellowship at Girton College (Cambridge University) in 1930. She published a seminal article, ''From non–linear oscillations to topological dynamics,'' in *The Journal of the London Mathematical Society* in 1931. Financed by the fellowship, she worked for five years on cluster sets in the theory of functions of one complex variable. Her results, which centered around what came to be known as Cartwright's Theorem, were deemed important in many mathematical circles, and were published in 1935 in Germany's *Annals of Mathematics.* In addition, Hardy and Littlewood were so impressed that they recommended Cartwright for assistant lecturer at Girton. Cartwright also served on the prestigious London Mathematical Society from 1933 to 1938. In 1934, she had been appointed to a College Lectureship in Mathematics and a staff fellowship.

Moved into Professional Academia

As a part–time assistant lecturer at Girton beginning in 1935, Cartwright continued to excel not only as a mathematician, but in smoothing out administrative difficulties, often with dry humor. She became director of studies in mathematics at Girton College in 1936. Cartwright soon became a familiar figure to Cambridge students as she bicycled to and from classes and committee meetings and her garden apartment in nearby Sherlock Close.

Added Volunteer War Duties

In 1939, the British Department of Scientific and Industrial Research's Radio Research Board asked Cartwright to help solve some nonlinear differential equations that seemed at the heart of problems scientists were having with the new radar technology. As the Allies prepared for World War II, radars were being pushed to their limits. She and Littlewood undertook the research, although her background and expertise were in complex analysis, not dynamics. They studied the Van der Pol equation, including a factor known as ''sinusoidal forcing,'' and discovered that as power increases, the periodic solutions go through a series of increasingly higher subharmonic phases until they ultimately become aperiodic, or recurring irregularly. The mathematicians showed the radar scientists how this caused the disastrous results they were experiencing with their radars. Meanwhile, Cartwright and Littlewood had also learned that the aperiodic solutions have a fragile topological structure. Cartwright and Littlewood published their findings when the war ended, but by then people had moved on to other research interests. Only in the 1960s did mathematicians, such as Edward Lorenz, come across Cartwright's and Littlewood's findings and make them the foundation of chaos theory, which quickly became the most fashionable area of physics research.

Although she appeared frail, Cartwright was a workhorse who enjoyed maintaining a busy teaching and administrative schedule. During World War II, she volunteered and served extensively with the British Red Cross Detachment from 1940 to 1944. Cartwright managed to co–publish, with Littlewood, an article in *The Journal of the London Mathematical Society* titled ''On non–linear differential equations of the second order.'' This would be remembered as one of her most important publications. In 1947, due to her contributions to mathematics, she became the first woman elected as a Fellow of the Royal Society of England. She would remain its only female member until Dusa McDuff joined her in 1994. Cartwright took a brief sabbatical from her duties at Girton in 1948 to serve as a visiting professor in the United States, spending a few weeks at a time lecturing advanced mathematical students at Stanford and Princeton universities, and the University of California, Los Angeles.

Career Changed to Administration

Cartwright became Girton's head of school in 1949. Fully incorporated into Cambridge University just the year before, Girton had been founded in 1869 as the university's first residential college for women. She began to spend the bulk of her time interviewing prospective students and meeting with other members of the school staff. Her duties also included serving as chairperson of the Cambridge University Women's Appointment Board, a member of the Education Syndicate, and board member of the Council of the Cambridge University Senate. Cartwright was known for her gentle, encouraging corrections of students; her dedication to precise English usage; and devotion to her students' work. Despite her administrative mandates, she remained a respected fixture of British and international mathematics circles and served as president of the British Mathematical Association from 1951 to 1952. Cartwright often traveled to the United States and Europe for conferences and continued writing about her research, publishing *Integral Functions* in 1956. The book was lauded for offering unprecedented depth and precision on its subject.

In 1959, Cartwright was promoted to Reader in the Theory of Functions at Girton. From 1961 to 1963 she was president of the London Mathematical Society, and in 1964 she received the coveted Sylvester Medal of the Royal Society of Mathematics. In 1968, the year she received the London Mathematical Society's DeMorgan Medal, she retired from Girton. This freed her to devote more time to universities and professional associations. Cartwright, well in demand, spent the 1968–1969 academic year as a resident fellow at Brown University in Providence, Rhode Island, and from 1969 to 1970 as a visiting professor in Poland and Wales. Meanwhile, in 1969, she was ordained

Dame Commander of the British Empire by Queen Elizabeth II, making her the female equivalent of a knight. (Dame Cartwright became her formal name).

Though she broke her hip in a bicycling accident, Cartwright remained busy, serving in 1971 as a visiting professor at Case Western Reserve University in Cleveland, Ohio, and then returning to Great Britain to begin a productive, decade–long collaboration with H. P. F. Swinnterton–Dyer. The two produced three highly regarded papers on boundedness theorems for second–order differential equations. The time she had spent in the United States during the Vietnam War years of the 1970s made a deep impression on Cartwright, and in her later years she wrote extensively in her memoirs about the many protests and conflicts she had witnessed within the American university system, including the 1970 killing of four student protesters at Kent State University in Ohio.

She continued to write papers on mathematical research subjects into the late 1980s. Her concern for the education of females remained an important topic for her, and in 1989 she published the article ''Moments in a Girl's Life'' in the *Bulletin of the Institute of Mathematics and Its Applications.* Cartwright, however, spent most of her later years editing Hardy's and Littleton's manuscripts, as well as indulging in painting and music, her other favorite pursuits. She said she had never been appointed to a full professorship because of her reluctance to take on more than a very few ''special'' graduate students and because she was already head of a college. Cartwright squelched many biographers' notions that sexism had held her back, often believing she was preferred over her male counterparts in professional contexts.

Cartwright died at age 97 in Cambridge on April 3, 1998. Her other publications included *Religion and the Scientist, The Mathematical Mind,* and *Specialization in Education.*

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Lauro Cavazos

Lauro Cavazos (born 1927) was the first Hispanic American to be named to a cabinet position. He served as Secretary of Education under Presidents Ronald Reagan and George H.W. Bush from 1988 to 1990. Educated in zoology and physiology, Cavazos was also a college president and professor who wrote numerous books on medical sciences and medical education. In addition, he consulted internationally on public health issues.

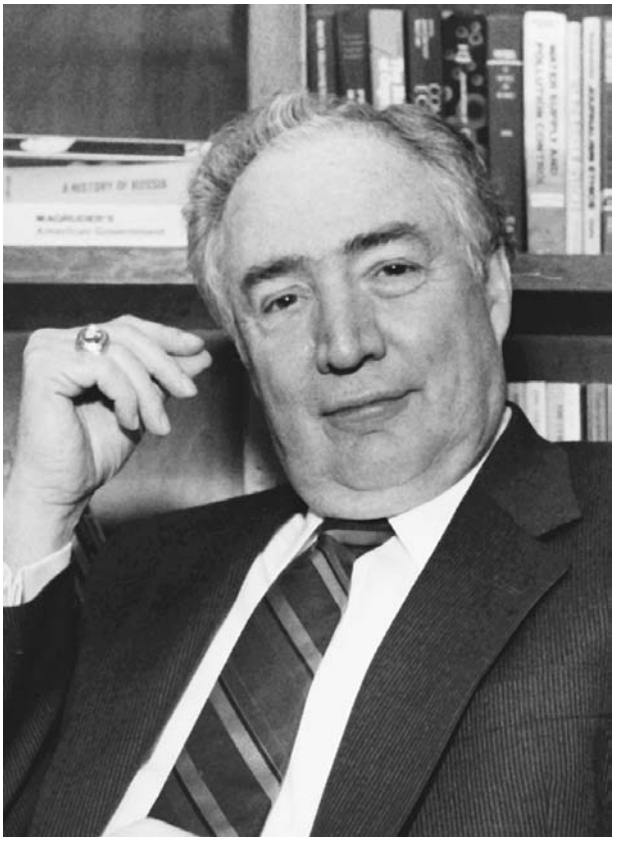

From Ranch to Boston

Born on January 4, 1927, on the sprawling King Ranch near Kingsville, Texas, Lauro Fred Cavazos was a sixth–generation Texan with a Mexican ancestry. His father was the cattle foreman of the ranch's top division, and Cavazos spent his childhood surrounded by ranchers and herders. Cavazos attended public schools in the Kingsville area and then entered the military in the closing months of World War II. He returned after the war and enrolled at Texas Agricultural and Industrial College for a time. He transferred to Texas Tech University (then known as Texas Technological College). He eventually received both his bachelor's degree in zoology and a master's degree in zoological cytology from Texas Tech. He then went on to doctoral studies at Iowa State University, where he completed a Ph.D. in physiology in 1954. Cavazos met Peggy Ann Murdock while both were students at Texas Tech. They married and started a family that would grow very large

indeed—they eventually had ten children in all. The closeness of their family relationship would later prove a bit problematic when Cavazos entered public service.

In the fall of 1954, Cavazos accepted his first full–time teaching position, at the Medical College of Virginia. For the next ten years he taught anatomy there. In 1964, he moved to Tufts University in Boston, where he taught at the School of Medicine. He also became dean of the medical school at Tufts in 1975. While at Tufts he also sometimes taught classes at Texas Tech and at its Health Science Center.

Ran Texas Tech

In 1980, after sixteen years in Boston at Tufts University, Cavazos returned full–time to his alma mater, Texas Tech, accepting a position as university president. He was the first person to lead Texas Tech who had also been an undergraduate at the school. During his tenure as president, he also directed the school's Health Science Center. While leading Texas Tech, Cavazos was a strong but approachable president with a penchant for compromising among different factions. He cemented a growing reputation for quiet tenacity. In 1984, in a dispute over tenure rules, the Texas Tech faculty approved a no–confidence vote against him; but Cavazos was unfazed and worked behind the scenes for two years to fashion a slightly revised revamping of tenure regulations that was accepted without further protest. He later had a reputation as a teacher's advocate, but at Texas Tech he did not seem to take sides.

As the leader of a major university, Cavazos soon expanded the reach of his influence. Over the years he published several important books on medical sciences and on medical education. He became a consultant to the World Health Organization and other national and international public health groups. In 1984 President Ronald Reagan gave him an award for Outstanding Leadership in the Field of Education.

Cabinet Pioneer

In 1988, following the resignation of noted conservative commentator and educator William Bennett as secretary of education, President Ronald Reagan picked Cavazos to succeed him. Cavazos was nominated on August 9, 1988, and confirmed on September 20, becoming the first Hispanic American ever to hold a cabinet post. Because of this achievement, Cavazos received the National Hispanic Leadership Award from the League of United Latin American Citizens.

The appointment of Cavazos came during Reagan's last months in office, and it was widely viewed as political. Most commentators believed that the prime reason was that having Cavazos in the presidential cabinet would help with Hispanic voters in the presidential campaign of Reagan's vice–president, George H.W. Bush. But the selection also was sensible on other grounds. Cavazos was well respected as an educator, and Hispanic children had the highest school dropout rate (37 percent) of any racial or ethnic group in the country. ''Please, children, don't leave school,'' Cavazos pleaded in Spanish at his first press conference after his confirmation. In addition, Cavazos was a longtime friend of Bush's, who might have suggested him for the job.

Reagan had taken office talking about the radical step of abolishing the Department of Education altogether. But Bennett persuaded Reagan otherwise and used his cabinet post as a bully pulpit, encouraging local reforms he approved of and making a name for himself as a spokesman for conservative values on education. Bennett was outspoken and highly partisan while crusading for more parental choice in schools, stronger core curriculums, and a return to basic educational values—all ideas that the right wing of the Republican party cherished.

Cavazos's selection probably came as no surprise to Cavazos, since he had known for eight years that the president was interested in having him on his team. Reagan's transition team had actually approached Cavazos in 1980, when Reagan was first elected to office, to explore the idea of a cabinet position, but at the time Cavazos had just assumed the presidency of Texas Tech and wanted to stay there for awhile.

Moderate Lightning Rod

When Bush won the 1988 election and took office, he retained Cavazos, not surprisingly; if nothing else, it was one way to fulfill a campaign promise to have a Hispanic member of the cabinet. But it was also a signal of a shift in policy toward more moderation. Cavazos, a Democrat, had a view of the education department that was diametrically opposed to Reagan's initial impulse to abolish it. Cavazos wanted the federal government to be very active in education and Cavazos's personal style was very different from the feisty Bennett as well. Cavazos had a well deserved reputation as a quiet consensus builder, and he immediately set to work constructing bridges to Congress that Bennett had burned. Bennett had often attacked teachers and administrators, but Cavazos, by contrast, was from the ranks of these groups and understood and sympathized with their concerns.

Greeting the announcement of Cavazos's reappointment, Lamar Haynes, the president of the top teachers' union, the National Educational Association, called it a ''hopeful sign that perhaps Mr. Bush will fulfill his campaign promise to become the 'education President.' '' Even liberal Democratic Senator Edward Kennedy praised Cavazos, calling him ''a man who shares our views about the importance of education.'' But conservatives were disenchanted, with the *Wall Street Journal,* in an editorial, calling Cavazos's reappointment ''the first major blunder'' of Bush's presidency.

Though Cavazos made clear that he agreed with the Republican agenda of more school choice for parents, more accountability for school improvement, and uniform achievement standards, he also said a priority for him would be to make education more accessible to poor children. He spoke in favor of increased federal aid for students and for programs in bilingual education. But he faced the continuing problem of lack of funding for such programs as Bush refused to push for major increases in education allotments. Still, Cavazos hoped to change the direction in which the

department had been heading under Bennett. ''We've heard a lot about budget and trade deficits,'' he said. ''We've got one that's equally dangerous—the education deficit.''

Cavazos was concerned about strengthening educational opportunities for those students who would not attend college. In a speech on vocational education, he spoke of the ''forgotten half'' of students who quit school in high school or after graduation from high school and of the increasing problem of functional illiteracy among them. ''Our system of education—with federal support—must ensure that non–college–bound students are given the opportunity to acquire the skills they need,'' he said.

During his short tenure as secretary of education, Cavazos initiated special programs to fight substance abuse in schools. He advocated stronger parental involvement in education and community–led reforms that would raise standards and expectations among students, teachers, administrators, and parents. But his profile was so low compared to Bennett's that he was criticized for not rallying public support for legislation that would aid in preventing school dropouts and teacher shortages.

Under Fire

While Cavazos was in office, his wife Peggy Ann, a former surgical nurse, occupied an office next to his even though she had no paid federal position. She routinely worked on her husband's speeches and policy papers and even participated occasionally in department staff meetings. One of the Cavazos' sons worked for TWA, making it possible for Peggy Cavazos to fly for free on that airline, and the couple frequently traveled together, sometimes using time–consuming road trips to make connections to fly TWA, to get to the many speeches the secretary of education made across the country. Because of this, perhaps, Cavazos was criticized for not putting in enough time on his job and running the department of education haphazardly and without a clear agenda.

Along with questions about these personal matters, Cavazos was attacked from both the conservative and liberal sides for being perceived as a weak cabinet member. The right wing of the Republican Party was particularly disappointed because Cavazos was a Democrat and a supporter of teachers' unions, and ideologically he was a big change from Bennett. Toeing the president's line, Cavazos did campaign for school ''choice,'' but he sometimes was accused of doing so half–heartedly.

Cavazos was also criticized for making many speeches but accomplishing little of substance beyond rhetorical flourishes. Cavazos was accused in *The New Republic* of lacking ''simple clarity of thought and expression'' in his speeches that, according to the editorial writer, were ''full of cloudy thinking and doubletalk.'' And an editorial for *U.S. News & World Report* said ''the mild–mannered Cavazos has emphasized platitudes over leadership.'' In his job, Cavazos was hampered by his lack of knowledge of elementary and secondary schools, and by Bush's lackluster performance on education. Despite his vow to be the ''education president,'' Bush failed to fill the majority of the top jobs in the Department of Education and did not approve any increases in funding for federal education programs.

Cavazos stepped down as Secretary of Education on December 15, 1990, at the request of President Bush. Bush's chief of staff, John Sununu, personally asked Cavazos to resign, according to *Time* magazine, because of suspicions that Cavazos paid for his wife's airline fares with frequent–flyer miles he earned on government business, a violation of federal ethics rules. The Justice Department investigated the allegations, but after Cavazos resigned the investigation was quietly dropped. Cavazos was replaced as secretary of education by Lamar Alexander, who had skirmished with teachers unions in Tennessee and, for that and other reasons, was more acceptable to conservatives.

After his brief but pioneering stint in the cabinet, Cavazos returned to university teaching, becoming a professor of family medicine and community health at Tufts University School of Medicine. He also directed the graduate programs in those fields at Tufts. Cavazos has received at least 21 honorary degrees from many colleges and universities. He also was honored by Hispanic Business as the ''Most Influential Hispanic'' in the United States.

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Enrico Cecchetti

Enrico Cecchetti (1850–1928) debuted as a dancer at the age of five and continued performing throughout his life. Known for his meticulous attention to form, he established himself as one of the world's foremost teachers of dance with Russia's Imperial Ballet and later the Diaghilev's Ballet. The Cecchetti method is now a standardized instructional approach taught throughout the world.

Demonstrated Early Talent

Cecchetti was born in a dressing room of the Tordinona Theatre in Rome, Italy, on June 1, 1850, the child of accomplished ballet dancers Serafina Casagli and Cesare Cecchetti. The younger Cecchetti debuted as a dancer at the age of five in *Il Giocatore,* and two years later had his American debut, alongside his parents, at the Philadelphia Academy of Music as part of a special Italian troupe assembled for the theater's grand opening. Following the Philadelphia performance, the Cecchettis toured the United States for nearly a year, with Enrico and his older sister, Pia, appearing in the ballet *Theresa, the Orphan of Geneva.* When the family returned to Italy, Cecchetti informed his parents of his desire to become a professional dancer, but they enrolled him in a private school hoping to steer him toward a profession in business or law. Cecchetti spent all his free time studying dance, however, and at the age of 13 he convinced his parents to enroll him at the ballet academy run by Giovanni Lepri in Florence. Lepri had been a star student of Carlo Blasis, a renowned instructor and theorist who is widely regarded as establishing the Italian school of dance.

A standout student at Lepri's academy, Cecchetti made his formal debut at the age of 16, just three years after commencing his studies, in his father's ballet *Nicolo di Lapi.* Cecchetti began to demonstrate a flair for instruction as well, and his fellow students often enlisted his assistance, fondly referring to him as ''maestro.'' When he was 19, he danced for a season with his parents and sister and, at the age of 20, he debuted as first dancer at the prestigious La Scala in Milan, first dismaying the audience by falling flat on his back during an entrance and later amazing them with a flawless—and unparalleled—sequence of 32 pirouettes *a la seconde.* Cecchetti soon became one of the most sought–after dancers in Europe and was invited to perform with various companies. Early in his career, he often tried to secure a contract for his sister Pia, in addition to himself, until Pia married and retired from the stage.

Following Pia's retirement, Cecchetti performed with many of Italy's leading ballerinas, and in 1874 he debuted in St. Petersburg (then Petrograd), Russia, where he continued to dance in summer theaters for the next seven years. St. Petersberg also inspired one of Cecchetti's early forays into choreography. *La Ciociara* was a ballet based on two poor Italian children Cecchetti encountered in the streets of St. Petersberg and became a favorite of Italian dance audiences. Cecchetti continued to choreograph new works and to apply his own highly regarded modifications to long-standing traditional movements. He also began to demonstrate his notable talent for mime, a standard role in many ballet performances at the time. Cecchetti married Giuseppina de Maria, a student at Lepri's school, in 1878.

Hailed As 'First Dancer of the World'

Cecchetti debuted in London, England, in 1885, in *Excelsior,* an extravagant production centering on nineteenth–century scientific achievements and the tension between progress and regression. While Cecchetti drew accolades for his performance, the production was a financial disaster, and Cecchetti eventually returned to Italy where he and his wife performed in Luigi Manzotti's *Amor* at La Scala. He then produced *Excelsior* in Fermo, Italy, casting his wife in the principal female role. Cecchetti had begun to teach ballet by this time and also cast one of his star pupils, Luigi Albertieri, in the performance. In the summer of 1887, Cecchetti returned to St. Petersberg with his brother and a troupe of Italian dancers to stage *Excelsior,* with himself serving as the principal male and Giuseppina Cecchetti cast as the lead mime. The production was well received, culminating in the sculptor Praga presenting the troupe with plaster busts of Cecchetti and the female lead, which were placed on either side of the stage while members of the city's opera crowned the pair with laurel wreaths.

Cecchetti was subsequently offered a contract with the esteemed Russian Imperial Ballet. He debuted with Varvara Nikitina in *The Tulip of Haarlem* and next appeared in *L'ordre du Roi.* The following year he was named second *maître de ballet.* He spent summers performing at the Empire Theatre in London as the principal dancer in 1888 and from 1891–1892. Cecchetti's dance career reached its pinnacle in 1890 when he performed both the mime role of the Fairy Carabosse and the classical role of the Bluebird in Tchaikovsky's *The Sleeping Beauty.* His performances incorporated several technically difficult moves which established him as one of the world's premiere dancers. When he later returned to perform in London, he was billed as ''the first dancer of the world.''

Became Esteemed Teacher

It was with the Imperial Ballet that Cecchetti also established himself as one of the world's foremost teachers of his craft. He began teaching at the Imperial School of Ballet in 1887 and also served as the company's choreographer and rehearsal director from 1892 on. Cecchetti left St. Petersberg in 1902 to accept a position as director of the Imperial School of Ballet in Warsaw, Poland, and he is credited with helping set the struggling school back on its feet. He remained in Warsaw until 1906, at which time he briefly relocated to Turin, Italy, and then returned to St. Petersberg. Upon returning to Russia, Cecchetti was hired by dancer Anna Pavlova to be her private teacher. Cecchetti dedicated all his time to Pavlova for the next three years. As noted in *Dance* magazine by Lillian Moore, Cecchetti recalled in his memoirs that while he could not influence Pavlova's character, he felt he had helped her perfect her technique: ''I could not give her her soul, or her inspiration, but I could give her the benefit of a technique which was strengthening, and which assisted her in expressing herself more freely. . . . Though, as I have said before, her art is prompted by genius, and mechanical defects could easily be forgiven her, still, she herself had a passion for perfection which stopped at nothing!'' Pavlova went on to become one of the most famous dancers in the world, raising the stature of Russian ballet internationally.

Cecchetti instructed numerous other stars of the ''new Russian ballet,'' including Tamara Karsavina and Vaslav

Ninjinsky. The two were so loyal to Cecchetti that when their company, the Diaghilev Ballet, moved to Paris, the pair refused to relocate without their teacher. Director Sergei Diaghilev offered Cecchetti a contract as ballet master and mime, and Cecchetti relocated again while his wife remained in St. Petersberg to carry on the work of his school there. Cecchetti set off to tour with Pavlova in 1913, but returned before his contract had expired at Diaghilev's urging. Diaghilev wished for Cecchetti to begin intensive instruction with Leonide Massine, a new dancer who seemed poised to replace Nijinsky. Cecchetti guided Massine and numerous other dancers whose names became internationally known, including Alexandra Danilova, Leon Woizikowsky, Anton Dolin, Lubov Tchernicheva, and Alicia Markova.

In 1914 Cecchetti and his wife reunited in Turin, Italy, where they vacationed with their children. Giuseppina planned to return to St. Petersberg to continue teaching, but her travel was hindered by the onset of war. Giuseppina joined Diaghilev's company, which continued to travel to neutral countries in Europe, as well as in South America. When the Cecchettis finally returned to Turin at the end of the war, they discovered their son, a soldier, had been gravely injured. He died soon after reuniting with his parents. Following their grief–filled homecoming, the Cecchettis traveled to London to perform alongside many of their pupils as Marquis di Luca and the Marquise Silvestra, roles they had created, in *Good Humored Ladies.*

Revered Method Published

Cecchetti eventually settled in London and, when he was almost 70, he decided to limit his performances to the Diaghilev Ballet's annual visit to his new hometown. He opened his own dance school there, where he helped launch the careers of such well known dancers as Ninette de Valois, Marie Rambert, and Margaret Craske. While in London, Cecchetti documented his popular and effective teaching method in two volumes: *The Theory and Practice of Classical Theatrical Dancing* and *The Theory and Practice of Allegro in Classical Ballet.* The textbooks were written with the assistance of Craske and Stanislas Idzikowski, one of Cecchetti's star students in the Diaghilev Ballet, and published by noted dance historian Cyril W. Beaumont.

Beaumont also convened a number of Cecchetti's students to form the Cecchetti Society, dedicated to perpetuating its namesake's instructional methods. The Cecchetti method is based on six groups of exercises which cover the full range of movements contained in the classical canon. Enrico and Giuseppina served as the first president and vice–president of the organization. ''What impressed me most about the Cecchetti method of teaching was the way in which each exercise played a definite and planned part in the student's technical development,'' Beaumont once said, as quoted on the Cecchetti Society USA's website. ''There is nothing haphazard about the system, nothing which depended on the teacher's mood of the moment. There is a definite plan to daily classes.''

Cecchetti remained in London for only three years, then returned to Turin with the intention of retiring. This goal became short lived when Diaghilev sent him another protégé, Serge Lifar, who became the Diaghilev's last premier dancer and later headed the Paris Opera Ballet. In 1925 Cecchetti was invited to direct the ballet school at La Scala, which was waning in stature. He accepted with several conditions: pupils would be accepted on the basis of talent, regardless of nationality; lessons would be free; and dancers would never be interrupted during appointed class times. Cecchetti's students at La Scala included Gisella Caccialanza, who later became a soloist in George Balanchine's original American Ballet; Attilia Radice, who became Italy's leading dancer; and Cia Fornaroli Toscanini and Vincenzo Celli, who opened studios in New York to teach the Cecchetti method. Cecchetti collapsed on November 11, 1928, while teaching a class at La Scala and died the following day.

Cecchetti's teachings live on, however, through his manuals, the numerous Cecchetti Societies that have been formed across the world, and the students who continue to apply his rigorous method to their studies. As for the students Cecchetti influenced directly, their admiration was often unabashed. Pavlova expressed her gratitude in the preface to Olga Racter's *The Master of the Russian Ballet,* a collection of Cecchetti's memoirs: ''In an age when people no longer understand that to teach others it is necessary first to work hard and long oneself, and to have an actual experience of the state; when by the aid of self–advertisement anyone can take the name of 'professor;' when school are opened at random where pupils are taught anything except the art of dancing—you, with infinite patience and loving care, have honestly and modestly pursued the great work of inculcating your pupils with the covenants of true art.''

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Youssef Chahine

Egyptian filmmaker Youssef Chahine (born 1926) is one of Arab cinema's most distinguished figures. His lengthy career, which stretches back to the early 1950s, contains several highlights, among them *Central Station* and an autobiographical trilogy that is a paean to his birthplace, the ancient port of Alexandria.

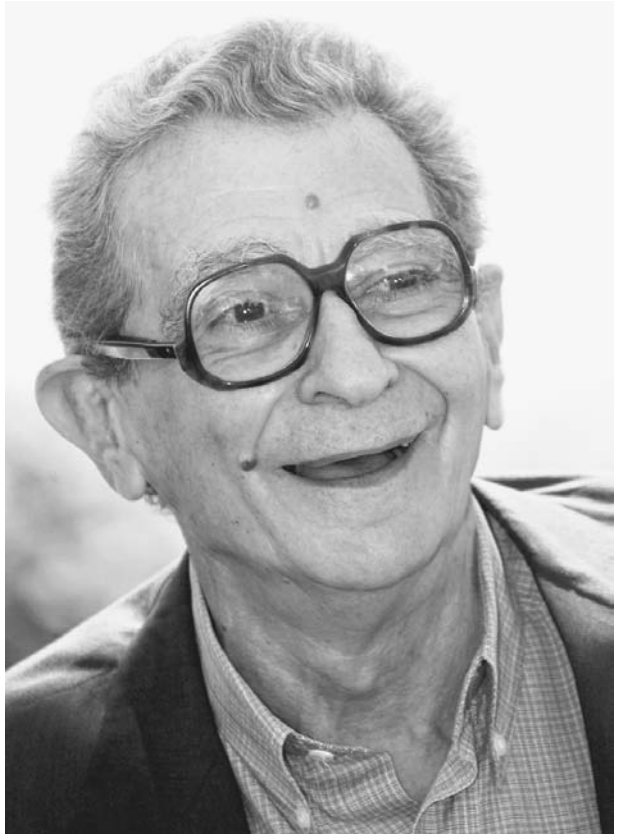

A lengthy essay on his career in *Film Comment* compared Chahine to some of the art's greatest visionaries, with writer Dave Kehr finding ''a body of work as full and satisfying as that of any Hollywood auteur—and just as embroiled in the struggle with genre demands, commercial requirements, and imposing star personalities. Like many of his American studio counterparts, Chahine seemed to thrive on his interaction with the system, tackling an impossibly wide range of genre assignments and managing to impose his unmistakable signature on each one.''

Later in his career, Chahine's sometimes politically controversial films began to run afoul of Islamic fundamentalist elements in Egypt, while elsewhere his works have been criticized for what is perceived as an unduly anti-American tone in them. Yet the critic Michael Fargeon, writing in the *UNESCO Courier,* termed Chahine's body of work an impressive one for a filmmaker of any nationality. ''Drama, emotional intensity and humanism are the leitmotiv of his films. As a man Chahine has championed the cause of democratic and progressive intellectuals against the currents of fundamentalism and conservatism.''

Idyllic Childhood Marred by Tragedy

The Alexandria where Chahine was born on January 25, 1926, was a vibrant and cosmopolitan city at the time. His family background reflected this: his attorney father was of Lebanese heritage, while his mother was Greek. At home, as in the rest of Alexandria, some five languages were spoken, but the director has often joked that as with other Alexandrines, the Chahines failed to master any of them very well. Both Alexandria and Egypt's other main city, Cairo, would later feature prominently in his films. ''The introvert is often associated with Cairo,'' noted *Film Comment,* ''with its narrow streets and cramped dwellings—while the extrovert is associated with Alexandria. . . . [which] remains the golden city of Chahine's work, a cosmopolitan Utopia where Europe and Africa peacefully coexist, where Christians (Chahine's family was Roman Catholic), Jews, and Muslims could once live together, providing a model for a now lost Middle Eastern harmony. The image of the port, open to the world, becomes an image of acceptance and synthesis.''

The Chahines were a middle-class family, and Chahine was educated at private schools, including the elite Victoria College, Alexandria's English-language institute. He was fascinated by theater and the performing arts at an early age, and even began to stage shows at home. Tragedy struck when he was nine years old, however. ''I had made a creche, with candles, and the paper caught fire,'' he recalled in an interview with Joan Dupont of the *International Herald Tribune.* ''I lied and said my older brother had done it. A week later, my brother was dead of pneumonia.''

Spent Two Years in Los Angeles

In his teens, Chahine spent a year at Alexandria University, and then convinced his parents to let him travel to Hollywood in order to study acting. He spent the years between 1946 and 1948 at the Pasadena Playhouse outside Los Angeles, California. When he returned, he found apprentice work with an Italian documentary filmmaker, Gianni Vernuccio, and found another Italian mentor in Alvisi Orfanelli, an influential figure in Egypt's cinema history. The film industry in Chahine's country had a successful and storied past by the time he began working in it. Since the 1930s Cairo had been known as the Hollywood of the Middle East, and its studios annually produced scores of films that were seen in theaters throughout the Arab world. It was this tradition that Chahine entered when he made his first film, *Baba Amine* (Father Amine), in 1950. His next one, *Ibn el Nil* (The Nile's Son), he took to the 1951 Venice Film Festival, where a sudden storm caused festival-goers to flee to his showing in droves—some in their bathing suits still—and the fortuitous timing served to launch his career in earnest.

Chahine made three more films before casting an unknown actor, Omar Sharif, in 1953's *Sera'a fil Wadi* (Struggle in the Valley). In 1958, his reputation as one of the Arab world's most exciting new filmmakers was sealed with the release of *Bab el Hadid* (Central Station). He took the lead role for himself, as Kennawi, a lowly newspaper vendor at the train station whose love for Hanouma, a co-worker, drives him to murder. His stories, he believed, were common to any place and time. ''[I]nspiration,'' he told Fargeon in the *UNESCO Courier* article, ''that can be found by observing people—with a sympathetic eye. If you love other people, every story is interesting. Everybody has a

magnificent story somewhere inside them. The important thing is to know how to listen to the story and then to tell it.''

Chahine's works sometimes cast a critical eye on contemporary Egyptian society. In 1964's *Fajr Yum Jadid* (Dawn of a New Day), ''Chahine leads off with a lengthy, largely plotless sequence set in the depths of night, at a charity ball that powerfully suggests the decadent society gatherings of Michelangelo Antonioni,'' noted Kehr in *Film Comment,* while ''. . . the sad frolics of Cairo's upper classes are witnessed by a chorus of orphans, the ostensible beneficiaries of the evening[.]'' Though these and other films of his had a wide audience in the Arab world, they were virtually unknown in the West until a renowned French writer, Jean-Louis Bory, began organizing Chahine screenings in Paris. ''It was a way of paying tribute to the work being done in a country like Egypt, whose cinema was usually regarded with condescension rather than admiration,'' Chahine remembered about this era in the interview with Fargeon for the *UNESCO Courier.* ''Many people in Europe thought that all we could do was make light comedies—with belly dancing scenes, obviously—though some of us were working hard and making more worthwhile films, often on shoestring budgets.''

Began Autobiographical Series

In the mid-1970s, Chahine suffered a heart attack, which forced him to retreat from what had been an arduous work schedule; he used the time to reexamine his career. When he returned, it was with the first in his acclaimed autobiographical trilogy, *Iskindria . . . Leh?* (Alexandria . . . Why?), in 1978, which won the special jury prize at the Berlin Film Festival that year. The film is set during World War II and what would have been his sixteenth year, when Alexandria was still the province of British colonial authorities. According to an essay in *International Dictionary of Films and Filmmakers,* Chahine's ''film is peopled with English soldiers and Egyptian patriots, aristocrats, and struggling bourgeoises, the enthusiastic young and their disillusioned or corrupt elders. . . . His technique of intercutting the action with scenes from Hollywood musicals and newsreel footage from the Imperial War Museum in London is as successful as it is audacious, and the transitions of mood are brilliantly handled.''

Some of the charges of anti-Americanism in Chahine's films stem from scenes like one in *Alexandria . . . Why?,* in which a young Egyptian filmmaking hopeful, excitedly nearing New York City harbor on board a ship, sees the Statue of Liberty—but then the camera pulls back to reveal a film-within-a-film, and the mighty symbol is actually a slatternly actress costumed as the Statue, with garish makeup and a salacious grin. She is beckoning not the young Egyptian man, but rather a group of Hasidic Jews from Europe.

Chahine's autobiographical saga continued with *Hadota Misreya* (An Egyptian Story) in 1982, which borrows heavily from Bob Fosse's *All That Jazz* in its dreamlike flashback sequences set during the midst of a middle-aged lothario's heart operation. This, too, won a Berlin Film Festival prize. The third and final installment in his trilogy was *Iskindiriah Kaman Oue Kaman* (Alexandria Again and Forever), which was released in 1990.

Chahine had written the screenplays for his most outstanding works, and in the early 1990s began delving into themes touching upon more inflammatory topics in his writing. *Al-Mohager* (The Emigrant) from 1994 is one such film, which he co-wrote with Rafiq As-Sabban. The project was loosely inspired by the biblical story of the prophet Joseph, and was a hit in Egypt for several weeks before a court ordered it pulled from theaters. ''A fundamentalist group sued me and managed to convince the court that the film was blasphemous,'' Chahine told Fargeon, the *UNESCO Courier* journalist. ''I had spent two years working on it and was very upset by the court's decision, which I considered unacceptable and repellent. The greatest humiliation for an artist is to feel gagged. I don't make films to hide them away.''

Denounced the ''Black Wave''

From this point, Chahine began to take on even more provocative themes, best exemplified in 1997's *Al-Massir* (Destiny). The story is set in Moorish Spain of the twelfth century, a glorious era for Islam, and features one of the medieval world's most illustrious figures, the philosopher Averroës. A translator of the ancient Greek philosopher Aristotle's works—which helped preserve them for posterity—Averroës formulated his own theories which predated Europe's Enlightenment by several centuries. Chahine's film is set during the liberal reign of Averroës' patron, the Moorish caliph Al Mansour, whose rule is threatened by a fanatical religious sect bent on exploiting Islam for political purposes. It was an obvious message to those like the fundamentalist Egyptian group that sued him for depicting a prophet on screen, and with the court that agreed with it. Chahine spoke of these contemporary political realities in a 1996 *U.S. News & World Report* interview with Alan Cooperman, calling the rise of Islamic fundamentalism in the Arab world ''a black wave coming from the gulf,'' he asserted. ''The Egyptian has always been a very religious person, but at the same time he's a lover of life—of art and music and films and theater.''

Destiny premiered at the 1997 Cannes Film Festival, which also marked the occasion of a special Lifetime Achievement Award for Chahine from the prestigious cinema event. He was in good company: on other Cannes milestones, the directors Orson Welles and Luchino Visconti had been similarly honored for their bodies of work. Back in Egypt, however, Chahine continued to battle a determined faction of Islamic conservatives who objected to certain themes and images in his films. The entire Egyptian film industry felt the impact of this new cultural tide, with the number of films released from Cairo studios drastically reduced during the 1990s. ''All my projects are high risk, and I fight like mad. I spend 80 percent of my time on politics, 20 percent making movies,'' he told Dupont in the *International Herald Tribune* interview. ''Raising money is politics; every penny I make goes back into cinema. I can't afford to stop. And the government is trying to kill cinema by taxing us. They care only about television.''

In a post-9/11 world, charges of anti-Americanism were once again raised against Chahine's works. His 2004 film, *Alexandria, New York,* was another semi-autobiographical exploration, featuring as its plot an esteemed Egyptian director who travels to New York City for the first time in several years. Honored with his first American retrospective, the director is crushed to learn that the half-American son he never knew he had wants nothing to do with him because of his ethnicity. The film's conclusion, wrote Deborah Young in *Variety,* ''is uncompromising and underlines the film's earnest plea . . . for more love and tolerance in the world; more thinkers and poets, fewer armies and warriors. Chahine's sincerity is touching as well as uncomfortable, forcing viewers to see the world from another language, sensibility and point of view.''

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Owen Chamberlain

American physicist Owen Chamberlain (born 1920) won a share of the 1959 Nobel Prize in Physics for proving the existence of the antiproton. Previously, the subatomic particle existed only in theory, and scientists had been frustrated in their attempts to prove it was indeed real. Discovery of its existence led to further discoveries about many more antiparticles. Chamberlain went on to discover the antineutron.

Early Life

Despite having only the most modest aspirations when he was a young boy, Owen Chamberlain grew up to become a pioneer in the field of physics. His work lead to the discovery of the antiproton, which proved to be a major advancement in the field of anti–matter research.

Owen Chamberlain was born in San Francisco, California, on July 10, 1920, to W. Edward and Genevieve Lucinda (Owen) Chamberlain. His father was a prominent radiologist at Stanford University Hospital. He also had an interest in physics. Discussing his childhood, Chamberlain recalled that when he entered first grade, he was the only student who could not write his own name. He also recalled that he was a poor reader and, ironically, he had no real interest in science. ''Mostly, we constructed forts and made cigarettes out of eucalyptus root,'' he related to an interviewer at the University of California in Berkeley, where he would later become professor emeritus of physics. ''I don't think I can really recall any ambitions. I think I wanted to be maybe a streetcar motorman.''

When Chamberlain was ten years old, he moved with his family to Philadelphia, Pennsylvania, where he entered the Germantown Friends School. He studied physics and received his bachelor's of science degree at Dartmouth College in New Hampshire in 1941. When he was 21 years old, he entered the graduate school in physics at the University of California at Berkeley, where he began a long–standing association with renowned physicist Emilio Segrè. It was Segrè who inspired Chamberlain to think more critically and scientifically. In the speech he gave on the occasion of winning the Nobel Prize in 1959, he recalled, ''Within a short time I found myself working under Professor Emilio Segrè. Whenever there was a pause in the routine parts of our work, his agile mind produced intriguing questions and scientific puzzles to tease my intellect.'' Unfortunately, his studies were interrupted when the United States entered World War II in 1942.

Involved in the Manhattan Project

That year, Chamberlain joined the Manhattan Project, the United States' secret program to build an atom bomb. The U.S. government began the project in 1942 in response to the growing concern that the Axis powers were close to developing atomic weaponry. The project, operated by the Army Corps of Engineers, was designed to develop an atomic bomb before Germany or Japan did. Noted physicist J. Robert Oppenheimer (1904–1967) directed the construction and test of the first A–bomb at the Los Alamos laboratory. Some of the greatest names in the physics field were involved in the project, including Enrico Fermi, Neils Bohr, James Chadwick, Isidor Rabi, and Richard Tolman.

As part of the project, Chamberlain was able to continue working with Segrè, first in Berkeley, California, and then in Los Alamos, New Mexico. With Segrè, he investigated nuclear cross sections for intermediate–energy neutrons and the spontaneous fission of heavy elements. In addition, he researched uranium isotopes with Ernest O. Lawrence, inventor of the cyclotron, the first particle accelerator.

In 1943, Chamberlain was sent to Los Alamos, where he witnessed the testing of the first atom bomb. Recalling this first test, Chamberlain later told the Berkeley interviewer, ''I thought the weapon then ought to be somehow demonstrated for the Japanese rather than used on a city. In retrospect, a demonstration of the nuclear weapon over some lightly populated or unpopulated area would have failed in its purpose. It wasn't that impressive until you gave it the real city to work on.''

Continued Graduate Work with Fermi

After the war, in 1946, Chamberlain returned to his graduate studies. However, he continued these studies at the University of Chicago and not at Berkeley, where he did his pre–war graduate work. In Chicago, he studied at the Argonne National Laboratory, where his doctoral research was sponsored by Professor Fermi, who had also been involved in the Manhattan Project. Now, in his capacity as a sponsor, Fermi proved to be an important guide and mentor to Chamberlain. As Chamberlain had demonstrated a strong aptitude for experimental physics, Fermi encouraged his student to move away from theoretical physics, even though that field was more prestigious.

During his Nobel speech, Chamberlain recalled the legendary physicist: ''[Fermi] was, I believe, the most intelligent man I have ever met. For a considerable period he devoted several hours per week to helping me with my research toward the doctor's degree. When I faltered, he found a method of circumventing the difficulty. Professor Segrè has taught me the value of asking the right question, for by asking the right question one may find a key to new knowledge. From Professor Fermi, I have learned that even the simplest methods may give answers to difficult questions.''

In 1948, Chamberlain received his Ph.D. from the University of Chicago after he had completed his experimental work on the diffraction of slow neutrons in liquids. That same year, he returned to the University of California at Berkeley, to accept a teaching position. That began a long involvement with the institution. Chamberlain would remain at Berkeley for his entire career, except for a brief period in the late 1950s when he took leave to complete a Guggenheim fellowship in Rome and to serve as Loeb lecturer at Harvard University. In 1958, he became a full professor. He eventually became a professor emeritus in 1989.

Found the Elusive Antiproton

Upon his return to Berkeley, Chamberlain conducted research on alpha particle decay, neutron diffraction in liquids, and high–energy nuclear particle reactions. In addition, his research work included extensive studies of proton–proton scattering. This he did with Segrè and Dr. Clyde Wiegand. He also worked on a series of experiments on polarization effects in proton scattering. These experiments later led to triple–scattering experiments with Segrè, Wiegand, Dr. Thomas Ypsilantis, and Dr. Robert D. Tripp. In 1955, his proton scattering experiments with Segrè, Wiegand, and Ypsilantis led to the discovery of the antiproton. The work involved the use of a bevatron, which is a powerful particle accelerator or atom smasher.

According to theory, an antiproton was a mirror image of the proton, a particle found in the nucleus of atoms. That is, the antiproton is a particle exactly like a proton except that it is negatively charged. But the actual existence of the antiproton still eluded scientists by the 1950s. Its existence would prove nature's symmetry. The existence of such antiparticles had been predicated as far back as 1928. The idea was first advanced by Paul Dirac, who theorized that mirror images of known particles, such as the electron and the proton, had to exist. Still, he could not offer any proof. The theory was given a boost in the early 1930s when Carl D. Anderson discovered the positron, a particle with a positive electrical charge and a twin of the negative electron. This discovery greatly excited particle physicists and it led to further research, including Chamberlain's work with the cyclotron at Berkeley. In turn, that research placed the groundwork for later attempts to produce and detect antiprotons. In the speech at the Nobel banquet that he delivered when he won the Nobel Prize, Chamberlain said, ''The development of physics, like the development of any science, is a continuous one. Each new idea is dependent upon the ideas of the past. The whole structure of science gradually grows, but only as it is built upon a firm foundation of past research. Each generation of scientists stands upon the shoulders of those who have gone before. In a different way, each generation of scientists depends upon the previous generation for instruction and training.''

By the early 1950s, the bevatron accelerator had been constructed at Berkeley. The device could fire protons of 6.2 billion electron volts, a nuclear force far stronger than the energy generated by the hydrogen bomb or even by stars. It would provide the key to the antiproton's discovery, as its ability to propel particles to such high energy levels enabled the researchers to produce these antiprotons.

But one of the hurdles that needed to be surmounted was finding the short–lived antiprotons in the collision debris left in the aftermath of the atom smashing process. Chamberlain and colleagues accomplished this by developing a series of focusing and measuring devices that could isolate the antiprotons. Further, they developed a photographic process to document protons and antiprotons colliding and destroying each other. In 1955, after the researchers recorded forty antiproton sightings, they felt confident enough to announce the results of their experiments. The scientific world was amazed at the finding. The discovery of antiprotons was a giant step forward in the study of matter and anti–matter, as well as a major breakthrough for particle physicists in their study of anti–matter.

Because of the magnitude of importance of this discovery, in 1959 Chamberlain was given the Nobel Prize in Physics for proving the existence of the antiproton. Appropriately, he shared the honor with Segrè his friend and long–time colleague. In his Nobel address, Chamberlain envisioned potential discoveries that could come in the wake of his successful work on the antiproton: ''Since the proton and neutron are close sisters, it was expected that the discovery of the antineutron [would] quickly follow that of the antiproton. In fact, it is natural to infer that antiparticles of all charged particles exist.''

After discovery of the antiproton, Chamberlain became involved in experiments that were designed to determine the interactions of antiprotons with hydrogen and deuterium, the production of antineutrons from antiprotons, and the scattering of p mesons. His later research also included the Time Projection Chamber and work at the Stanford Linear Accelerator. Eventually, his work did indeed prove the existence of the antineutron.

Distinguished Career

Chamberlain has authored many scientific papers regarding his discoveries. His work has been published in journals in America and overseas. His professional affiliations include a fellowship in the American Physical Society, membership in the National Academy of Sciences, and membership in the American Association for the Advancement of Science. He has also been a Fellow of the American Academy of Arts and Sciences. He was awarded a Guggenheim Fellowship in 1957 to conduct studies in the physics of antinucleons at the University of Rome.

Later in his career, Chamberlain was politically active in issues involving peace and social justice, and he often spoke out against the Vietnam War. He was a member of Scientists for Sakharov, Orlov, and Shcharansky, who were three physicists of the Soviet Union who were imprisoned for their political beliefs. In the 1980s, he was one of the founders of the nuclear freeze movement.

His prestige as a Nobel Prize–winner no doubt enhanced his influence in these matters. But of the prize itself, he once remarked, ''I think that no doubt, I'm listened to much more as a Nobel Prize winner. I often think that people in the public domain pay too much attention to winners and not enough to other scientists who are also very well qualified to speak up on similar issues.'' In 1943, Chamberlain married Beatrice Babette Cooper. They had three daughters and a son before they were divorced in 1978. He married June Steingart in 1980. In 1985, Chamberlain was diagnosed with Parkinson's disease. In 1989, he retired from teaching, although his legacy continues on.

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Katherine Sui Fun Cheung

Katherine Cheung (1904–2003) crossed racial and gender lines to realize her dream of becoming the first Asian American aviatrix.

In 1932, Cheung became the first Chinese American woman to be a licensed pilot. She overcame both cultural and gender expectations in a time when Chinese women were taught to be meek and quiet. Fortunately, she had an understanding father and husband who encouraged her adventurous spirit, which included stunt flying loops and barrel rolls. Although she never realized her dream of teaching women in her homeland to be pilots, she gained the respect of people in both China and the United States.

Fascinated by Planes Taking Off

Katherine Sui Fun Cheung was born on December 12, 1904, in Canton, China. Her name ''Sui Fun'' means courage and long life in Chinese. The only child of a produce buyer, she immigrated to the American West Coast in 1921 at the age of 17 to live with her father.

With the intention of pursuing a musical career, Cheung enrolled at the University of Southern California (USC) to study music, then went on to earn a degree in academic piano from the Los Angeles Conservatory of Music. She continued her education at California State Polytechnic University in Pomona.

An unexpected diversion from music occurred when her father taught her to drive a car in a parking lot adjacent to nearby Dycer Airfield. Cheung spent as much time fascinated watching the numerous airplanes taking off and landing as she did to the driving lessons. Not content with already breaking cultural tradition by driving a car, Cheung also wanted to learn how to fly planes. She did not let the

fact that she was a woman hinder her ambitions. Her love for aviation was born. ''I don't see why women have to stay in the kitchen, when instead they could learn to fly,'' she said to Josephine Chien in an online interview in *Asians in America.*

After leaving the music program at USC, Cheung married her father's business partner, George Young, in 1924. They would eventually have two daughters, Doris and Dorothy. A progressive as much as his wife, George accepted Cheung's decision to keep her maiden name, and supported her desire to become a pilot.

First Chinese American to Earn Pilot's License

In 1932 Cheung's cousin, who was a pilot, gave her a ride in his plane. Finally at the age of 28, Cheung was able to act on her desire to learn to fly. She immediately went to the Chinese Aeronautical Association to sign up for flying lessons at five dollars an hour. In a mere 12 and a half hours, under the tutelage of Bert Ekstein, Cheung was given permission to fly solo for the first time. She made a perfect landing at Dycer field, the same site where her admiration of flight first began.

After attending the Lincoln Flying School, it was very soon that Cheung earned her pilot's license, becoming the first Chinese American woman to do so. In the early 1930s, women numbered only 200 or 1 percent of the licensed pilots in America. At this time, Cheung joined the Women's International Association of Aeronautics and had officially given up a career in music.

Indicative of her culturally defiant attitude, Cheung learned to perform stunts, flying acrobatic loops and barrel rolls at county fairs along the California coast. Through the 1930s, she barnstormed, flew her open cockpit plane upside down, and mastered spiral dives. She and other fliers joined in air shows, stunt derbies, and long–distance races. Cheung also studied techniques for flying in blind and low visibility situations.

Joined Amelia Earhart's Ninety Nines

Cheung also joined a number of prominent organizations. In 1936, the prestigious Ninety Nines club asked her to join its ranks. Famous aviatrix Amelia Earhart had established the international group of women pilots only four years earlier. Through the Ninety Nines, Cheung met contemporary aviators such as Charles Lindbergh, Roscoe Turner, and Florence ''Pancho'' Barnes. Cheung also joined the American Aviation Association.

That same year, Cheung became a United States citizen, which made her eligible to earn a commercial pilot's license. She also acquired an international airline license and occasionally flew as a commercial pilot.

Through her associations, Cheung was able to fly with quite a number of famous women pilots, including Earhart. Although she entered various competitive races during her career, she never set speed or endurance records. Nevertheless, she remembered her roots and frequently toured cities with large Chinese populations. As reported by Josephine Chien on the *Asians in America* website, Cheung encouraged people during her speeches by saying, ''I don't see any reason why a Chinese woman can't be as good a pilot as anyone else. We drive automobiles, why not fly planes?''

The Chinese community so embraced Cheung that it raised money to buy her a 125–horsepower Fleet biplane. The occasion was the Ruth Chatterton Air Sportsman Pilot Trophy Race, a seven–day race from Los Angeles to Cleveland, Ohio. Chinese actress Anna May Wong and others purchased the $2,000 plane for Cheung to fly in the race. The modest plane held up yet it was not up to the power of her fellow pilots. Cheung had difficulty flying over the Rocky Mountains and experienced trouble with the radio and compass, yet she finished the race in second to the last place. Cheung also flew in coastal races in California.

A Series of Tragedies Made Her Promise to Stop Flying

In 1937, several tragedies occurred that made Cheung reconsider her daredevil attitude about flying. Cheung's friend Amelia Earhart disappeared somewhere over the Pacific ocean. The same year, the Japanese army invaded China. Cheung devised a plan to return to her homeland to help in the war effort by opening a flight school and teaching Chinese citizens to become pilots.

Once again, the Chinese-American community in California banded together to generously raise $7,000 to buy a Ryan ST–A plane for Cheung to travel to China. As she was accepting the new plane at Dycer airfield, where her love of flying began, a third tragedy struck, this time closer to home. The same cousin who took Cheung on her first flying trip decided to play a prank. He hopped into her new plane but immediately crashed the plane and died. Her plans to visit China were dashed.

At this time, Cheung's father's health was failing, and on his deathbed he made her promise that she would give up flying. Considering the fate of Earhart and her cousin, and out of respect for her father's wishes, Cheung agreed to stop flying. But soon after her father's death, the sky called Cheung back. She flew again for a few more years, until in 1942 at the age of 38 she hung up her wings for good.

Cheung had spent a marvelous decade courageously flying across the country, speaking to local communities and inspiring the next generation. At the age of 93, she explained in a *Los Angeles Times* interview, ''I wanted to fly, so that's what I did. Some of this stuff I've forgotten, but a lot of it I didn't pay any attention to at the time. I was too busy having fun.''

Inducted into the Aviation Hall of Fame

It was later in her life when Cheung finally returned to her Chinese homeland. After Cheung's husband George passed away in 1988, she was in low spirits. Her family took her on a trip to visit her Chinese village of Enping, where her fame was well known. The Aviation Museum in Enping displayed photos and memorabilia of Cheung's accomplishments, and the Enping Aviation Association and Research Institutes honored her visit.

Throughout her career, Cheung's aerial achievements have been related in newspaper and magazine articles, and she has been honored in exhibits in China and the United States. The Beijing Air Force Aviation Museum proclaimed her ''China's Amelia Earhart'' and opened an exhibit to commemorate her. In America, the Aviation Hall of Fame inducted her, the Smithsonian's National Air and Space Museum enshrined her as America's first Asian American aviatrix. Cheung is one of only 30 people to have a bronze plaque embedded in the Flight Path Walk of Fame in Los Angeles which recognizes milestones in aviation.

In 1993, Los Angeles photographer and artist Carol Nye presented a public art project entitled Chinese–American Women of LA, that featured Cheung. The photographic mural, which was displayed in the Metro Plaza Hotel in Chinatown, celebrated women who were caught between cultures and overcame discriminatory attitudes to gain new opportunities.

Perhaps Cheung's greatest recognition was in 2001 when the nonprofit Museum of Flying inducted her into the International Women in Aviation Pioneer Hall of Fame. One of four aviation pioneers honored, Cheung received a plaque from the Chinese Consul General and watched a traditional Chinese lion dance. At the event, playwright Josephine Chien performed a play, ''Into the Blue,'' about Cheung's accomplishments.

On Cheung's 95th birthday, Los Angeles' Chinatown presented a banquet in her honor. On the Centennial of Flight in 2003, the International Women in Aviation recognized the 100 most influential women in the aviation and aerospace industries over the past 100 years, which included Cheung.

Katherine Cheung died of natural causes on September 2, 2003, at the age of 98. She had two daughters, Doris Wong and Dorothy Leschenko, two grandchildren and four great grandchildren.

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René Clair

French film director and screenwriter René Clair (1898–1981) was an avant–garde filmmaker known for injecting his art with satiric and surrealist touches. A former journalist and actor, Clair discovered a passion for filmmaking and directed 28 films between 1928 and 1965 that were known for their wit, style, charm, and imaginative use of the tools of cinematic art. A leader in the emerging French cinema in the 1920s and 1930s, Clair also made films in England and the United States. In 1962, he became the first film director to be elected to the French Academy.

In a career that lasted 40 years, René Clair gained international acclaim for the films he directed. Frequently employing genteel comedy to advance social commentary, he made films in France, England, and the United States. However, his best–known and most highly regarded works are those he made in France early in his career, and in particular those that took place in his native city of Paris. These ''Paris'' films, as they came to be called, provide the best demonstration of his trademark style, wit, charm, and whimsy. Despite a progressive decline in his career, which began in the mid–1930s, Clair is now universally regarded as one of the most significant figures in French cinema history.

René Clair was born René Lucien Chomette on November 11, 1898, in Paris, France. He received his education at Lycéee Montaigne and Lycéee Louis–le–Grand in Paris, between 1913 and 1917. During World War I, he served in the Ambulance Corps for one year (1917). Following the war, he retired to a Dominican monastery for a short period. After that, he worked as a journalist.

His active career in film began in 1920, when he acted in the serial films (*L'Orpheline* and *Parisette*) made by Louis Feuillade. In working with Feuillade, Clair learned the art of cinematic storytelling, or how to tell a story with visual tools. He acted in silent films until 1923, when he realized he had a passion for filmmaking and wanted to step behind the camera.

Clair learned practical cinematic technique through an apprenticeship with director Jacques de Barnocelli. After working as the film editor on *Le Théâtre et comoedia illustré* in France in 1922, he made his first film, *Paris qui dort* (Paris is Sleeping), also known as *The Crazy Ray*, in 1923.

Early Work Gained Notice

Paris qui dort was a social satire with science–fiction elements. The film involves a mad scientist who invents a ray gun that freezes the French city and its inhabitants. The few people who escape the effects of the ray explore the streets of Paris unhindered, performing unflattering and derisive imitations of the gestures and apparent attitudes of citizens frozen in place. Viewed today, the film appears

somewhat simplistic and crudely made, with its primitive special–effect techniques, obvious characterizations, and use of flat, painted sets. In many ways, it resembled the slapstick comedy films produced in America during the period, and it recalled the work of George Melies, the cinema pioneer who made short fantasy films (e.g. *A Trip to the Moon* [1902]) around the turn of the century by employing crude cinematic tricks. But Melies merely wanted to dazzle audiences with his cinematic trickery; Clair used the camera tricks to make social commentary. French audiences in particular were delighted with how Clair manipulated time, motion, and images to satiric effect. *Paris qui dort* was an experimental film that played with these elements to affect the plot and characters of the film. Essentially, as director, Clair was assuming the role of the film's mad scientist to manipulate, in particular, the flow of time, and as a film experimentalist, he was using this ability to liberate Parisians from the constraints of time and social stratification.

It was his second film, however, the avant–garde short *Entr'acte*, that really caused people to take notice. *Entr'acte* was one of the first major examples of surrealist cinema. It was based on notes by French Dadaist and surrealistic painter Francis Picabia, and it was scored with music by avant–garde composer Erik Satie. The film is virtually without plot, and one of its dominant images is a hearse pulled by a camel pursued by mourners through the streets of Paris.

Subsequently, Clair would employ surrealistic touches, typically in the form of a sight gag, in the much more conventional format of his early comedy films, which demonstrated a contempt for bourgeois sensibility. These touches were evident in the 1927 comedy *Un Chapeau de paille d'Italie* (The Italian Straw Hat), the acknowledged masterpiece of his silent–era output. With those three films, Clair's standing as a leader in the avant–garde movement was firmly established. Even more, *Un Chapeau de paille d'Italie* established Clair as a filmmaker of international renown.

During this early period of his career, Clair also made a series of fantasy films: *Le Fantôme du Moulin Rouge* (1924), *Le Voyage imaginaire* (1925), and *La Proie du vent* (1926). Again, these recalled the works of Melies with their camera trickery. With the exception of *Entr'acte*, Clair also wrote the screenplays for all of his films during this period. He would, in fact, either write or co–write all of the screenplays for every one of his subsequent films.

Made the Transition to ''Talkies''

Clair finished out the 1920s with another short, *La Tour* (1928), and the feature films *Les Deux Timides* (1928), and *Sous les toits de Paris* (Under the Roofs of Paris, 1929). The last film was his first non–silent work, and with it Clair made a smooth and successful career transition into ''talking'' or sound motion pictures. Indeed, he is now recognized as one of the handful of creative directors who immediately grasped how sound and picture could be creatively integrated to add a new dimension to the cinematic art form. At the time of the ''talkie'' revolution, many film directors became enslaved by the perceived technical restrictions imposed by the microphone, sacrificing visual fluidity to adopt a static pictorial quality and a stagy, expository method of storytelling. Whereas some directors advanced the plot and achieved characterization by having actors stand still (in close proximity of the overhead mike) and talk at each other, Clair kept the action free–flowing and underscored textual points with sound effects, dialogue, and music.

Ironically, before Clair broke cinematic ground with his use of sound, he opposed the development of sound film. He soon changed his mind, however, when he realized the new technical component would only increase his artistic freedom to explore, as he recognized the creative and non–realistic possibilities that sound offered.

Sous les toits de Paris was followed by *Le Million* (1931), *A Nous La Liberté!* (1932), and *Quatorze Juillet* (1933). For many, these four films represented Clair's most creative period. These films—in particular, *A Nous La Libertié!*—certainly solidified his reputation. They reflected Clair's increasingly distinctive style, one that reflected social commentary communicated through the modes of fantasy, romance, and music; and presented in a context that included elaborate sets and stock characterizations. His films contained real–world messages expressed in often unrealistic fashion, but conveyed with charm and wit. The actors he used were often described as ''puppets'' and Clair was called a ''puppeteer.'' Story characters often broke out into song and dance or fell victim to cleverly designed sight gags. As such, Clair preferred to work within the confines of studio settings as opposed to real locations. This approach afforded him the total control and complete freedom of

editing and camera movement. In developing his distinctive style, Clair continued writing his own scripts, and he always worked with cinematographer Georges Páerinal and designer Lazare Meerson.

There has been much discussion about Clair's best film of this period. Some argue that it is *Le Million,* but many prefer *A Nous La Liberté!* The general consensus is that the latter is his greatest work and the best example of his style, even though it contains a bit more pessimism than his other films. In the film, Clair satirizes life in the industrial age and he demonstrated a clever use of sound with music and sound effects effectively integrated through editing.

Despite an ironic and sometimes bitter message, the film is rather light and cheerful, and it is regarded as one of the great comedy films of the 1930s, a period that was particularly fertile for innovative comedy. The film satirizes the industrial revolution and the bourgeoisie pursuit of wealth. The story involves two bumbling prison inmates, Emile and Louis, who are forced into hard labor on a factory line. The freedom–loving inmates plan an escape, but as the pair are about to be caught, Louis gives himself up to save Emile. Later, Louis makes his own escape and soon realizes that life in France during the Industrial Revolution is just as restrictive as prison life. Under the tyranny of machines, true liberty does not exist. Ironically, Louis gets a job in a factory, doing exactly what he did on the prison factory line. Years later, he is reunited with Emile, who has become a hugely successful businessman, producing phonograph players in his factories and exploiting workers. Eventually, blackmailers discover the men's true identities and threaten to turn them in. In response, Emile and Louis leave everything behind and go out on the road, where they finally experience true freedom.

The theme of *A Nous La Liberté!* was that prosperity and happiness created by the Industrial revolution were merely illusions. The revolution, in fact, thwarted basic human desires and crushed individual spirit and liberty.

All of Clair's early sound films were successful outside of France, particularly in the United States, where French comedy was highly regarded. Clair became ranked with two other great French directors of the period, Jean Renoir and Marcel Carne. Later, Clair's themes regarding the physical and social constraints placed upon individual freedom by modern life and technology would influence the comedies of French filmmaker Jacque Tati in the 1950s and 1960s. More immediately, Clair's work proved to be highly influential to American filmmakers, and the same themes, elements, or techniques appeared in the works of Charlie Chaplin and the Mark Brothers. Chaplin was especially inspired by Clair. Observers noted distinct similarities in the assembly line sequences in *A Nous La Liberté!* and Chaplin's later film *Modern Times* (1936). The sequences were so similar that Clair's production company sued Chaplin for plagiarism. However, the legal move dismayed Clair, who was a great admirer of Chaplin. Still, the similarities were too significant to be passed off as mere coincidence.

Criticism and Exile

By the mid–1930s, Clair's was not quite as highly praised in his own country. Despite Clair's themes, French critics complained that his films were becoming less socially relevant. In response to such criticism, Clair wrote and directed *Le Dernier Milliardaire* (1934), but the film turned out to be an utter failure. This disaster led to a self–imposed exile. Clair first moved the England where he made *The Ghost Goes West* (1936), about an American who purchases a castle and transports it to the United States, (only to discover that it is haunted), and *Break the News* (1937). Of the two films, the former was better received, but it is considered not to be the equal of his greatest works.

As prospects of a world war appeared increasingly inevitable, Clair moved to the United States, as did many other talented European directors. Hollywood was happy to have a director of such international renown. But the four films he directed—the fantasies *The Flame of New Orleans* (1941), *I Married a Witch* (1942), *It Happened Tomorrow* (1944), and the Agatha Christie adaptation *And Then There Were None* (1945)—did not match the quality and impact of his French works. The fantasies, in particular *I Married a Witch*, were very popular, and the Christie adaptation is now regarded as one of the best film translations of the mystery writer's works, but the American films were a great deal more conventional than his early comedy masterpieces.

Returned to France

Clair returned to France after World War II, and his first film after his exile, *Le Silence est d'or* (1947), also known as *Man About Town*, seemed to sadly reflect the changes that had taken place in the world as well as within the artist. Europe had been greatly changed by the war, and Clair's previous type of comedy commingled with whimsical fantasy would have been an anachronism. Clair apparently sensed this, and his new film had a regretfully nostalgic tone, as it looked back on the silent film era while condemning totalitarianism and irresponsible science. The film did not mark an artistically triumphal return, but it proved to be very popular. His subsequent work, however, would become increasingly less well received.

In the films that followed, Clair confronted more challenging subject matter and delineated characters who endured great suffering without the relief of the trademark Clair gaiety. Works included *La Beaute du diable* (Beauty and the Devil), a 1950 translation of the Faust legend; *Les Belles de nuit* (Beauties of the Night, 1954); *Les Grande Maneuvres* (The Grand Maneuver, 1956), and *Porte des Lilas* (Gates of Paris, 1957). *La Beauté du diable* featured a vision of the atomic holocaust, while other films touched on the subject of suicide, an option that would have been completely foreign to Clair's previous, humorously resilient characters. These works were deemed to be well below his pre–war standard.

As the quality of his output deteriorated, Clair's standing with intellectual critics simultaneously suffered a considerable fall. No longer was he considered an equal of the great Renoir, as these critics even found fault with Clair's

previous masterworks, as they cited the films' superficiality and emotional detachment.

Writers from the influential French film journal *Cahiers du Cinéma* led the attack. In particular, Françcois Truffaut, who would later become a great director himself, denounced Clair as part of the ''old guard.'' Such attacks, coupled with the lack of success of his subsequent films, severely damaged Clair's artistic reputation. His final films—*Tout l'or du monde* (1961) and *Les Fêtes galantes* (1965)—only generated lukewarm receptions.

Reputation Received Rejuvenation

Today, Clair's name is rarely placed among the pantheon of the greatest international film directors, but in recent years, his artistic reputation has enjoyed rejuvenation, and he is at least regarded as one of the most influential directors in the history of the French cinema. His early comedies help his country attain a high ranking in world cinema. In 1962, Clair became the first film director to be voted a member of the Academie Française.

Clair died on March 15, 1981, in Neuilly–sur–Seine, France. He was survived by his wife, Bronya Perlmutter, who he married in 1926, and one son.

By the time he died, Clair had not directed a film for 16 years, but he was remembered as a director who demonstrated innovative and witty conceptions of sound, image and narrative techniques that he managed to commingle into fresh and liberating works.

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Helen Elizabeth Clark

New Zealand Prime Minister Helen Clark (born 1950) came to power in 1999. Also that country's longest serving member of parliament (MP), the former college lecturer had been active in politics for many years. Among her notable causes were nuclear disarmament, public health, and promotion of the arts.

Party Person

Clark was born on February 26, 1950, in Hamilton, New Zealand, the eldest of four daughters. Her father was the latest in a long line of farmers, while her mother was an elementary school teacher. Clark attended Epsom Girls Grammar School, and then went to Auckland University. It was while she was a college student in 1971 that she first became involved in politics. ''Well I very deliberately went into politics,'' Clark told AdventureDivas.com. ''When I was a student, I got very involved in political issues. I joined the Labour (sic) Party so I could follow those interests through. It's been a very deliberate decision, you don't just drift in.''

Clark received her M.A. in political studies from Auckland in 1974. While working on her Ph.D. in rural politics, she began teaching at the university as a junior lecturer (1973–1975). During that time, she also maintained her political interests as president of the Labor Youth Council and a member of the Auckland Labor Regional Council. After an unsuccessful bid for a parliamentary seat from Piako, Clark went abroad to further her education under a University Grants Committee post–graduate scholarship in 1976. That same year, she represented her party at the Socialist International Congress and the Socialist Inter-

national Women's Congress (responsibilities she held again in 1978, 1983, and 1986). It was a pattern of keeping her hand in both the political arena and academia that would follow for the next few years.

In 1977, Clark returned to New Zealand and took a job lecturing in political studies at her alma mater. Also that year, she served as secretary of the Labor Women's Council. Continuing her rise through the party ranks, Clark became a party executive in 1978, a position she still held in 2004, except for a brief hiatus from 1988 to 1989. In 1981, she represented Labor in an Asia–Pacific Socialist Organization Conference in Sydney, Australia. More importantly, 1981 was also the year that Clark was able to abandon her duel pursuits and concentrate on politics alone.

''Mother of the House''

Clark was first elected as a member of parliament (MP), representing the Mt. Albert electorate, in 1981 (a seat she still held in 2004). The victory allowed her to give up her position at the university and concentrate on her increasingly important roles both in the Labor Party and New Zealand's government.

During Clark's first term as MP, she was a member of the Statutes Revision Committee. Her next term's (1984–1987) service included positions as chairperson of the Foreign Affairs and Defense Select Committee, chairperson of the ad hoc Disarmament and Arms Control Select Committee and of the former Foreign Affairs Select Committee, and member of the Government Administration Select Committee. She also convened the External Affairs and Security Committee. In 1985, Clark was a delegate to the world conference that marked the end of the United Nations Decade for Women. The following year, she was honored with the annual Peace Prize of the Danish Peace Foundation for her efforts toward international peace and disarmament.

As her career progressed, Clark had the opportunity to expand her breadth of knowledge and experience by serving in several key positions in New Zealand's cabinet. Among these were minister of conservation (August 1987 until January 1989), minister of housing (August 1987 until August 1989), and minister of labor and health (1989–1990). In the latter role, she was instrumental in the enactment of tobacco control legislation. 1989 also saw Clark make history as the first female New Zealander to become deputy prime minister. In that position, she chaired the Cabinet Social Equity Committee, and was a member of such important groups as the Cabinet's Policy Committee, Economic Development and Employment Committee, and Domestic and External Security Committee. In 1990, Clark made history again as New Zealand's first woman member of the Privy Council. Meanwhile, the political climate was changing.

The Labor Party lost the 1990 election and Clark became deputy leader of the opposition. In that capacity, she was her party's spokesperson for health and labor and a member of the Social Services Select Committee and the Labor Select Committee. In December of 1993, Clark took over as leader of the opposition. She held that post until 1999, when the Labor Party's fortunes changed again. By that time, Clark's distinguished service as the longest running female MP in parliament had earned her the moniker ''Mother of the House.''

Prime Minister

In 1996, New Zealand introduced a proportional electoral system, known as the MMP, in which voters each cast two ballots - one for a political party and one for a local MP. Any party that receives more than 5% of the vote is entitled to parliamentary representation, whether any of its candidates win a seat or not. The result of the system often was a coalition of political parties in control of Parliament and ensured proportional representation of the people. Thus, when the Labor Party returned to power in 1999, it was in partnership with the Alliance Party, itself a coalition of five small leftist parties. Clark was elected prime minister on November 27, 1999.

New Zealand's new prime minister was known for her strong personality and outspoken views. An ardent champion of the arts, devoted pacifist, keen environmentalist, and avid outdoorswoman, Clark's popularity had been increasing since the mid–1990s. Her new coalition government was committed to such liberal policies as the reduction of inequality (with a special emphasis on the inequities dealt New Zealand's native Maori population), a sustainable environment, and improvement in the greater social and economic welfare of the people. More specifically, Clark described her personal leadership style to *Time International* as, ''Direct, open, blunt, a lot of contact with media. You get accused of being the Minister of Everything, but I think most journalists would admit that the reason I offer opinions on things is because they ring and ask, and I do have the fundamental belief that the buck stops at the top and that people are entitled to know what the (p)rime (m)inister thinks.''

Upon Clark's election, she also became minister for arts, culture, and heritage, along with minister in charge of the New Zealand Security Intelligence Service. The former was in keeping with her longstanding support of the arts. ''. . . I think that through the arts and culture you express the soul and heart of your nation,'' Clark told AdventureDivas.com. ''. . . . We have wonderful painters, wonderful ceramicists. We have very high standards in the performing arts. We have a lot of new creative material across theater and music coming through. It's a very vibrant and lively art scene. And it has responded to the official encouragement—which has come with some more funding—extremely well.'' Clark's administration allocated $142 million (NZ dollars) to the arts over a four year period.

Other important policies of the Clark administration included the Employment Relations Act 2000 (to bolster ''good faith'' employment), an extensive biodiversity conservation strategy, financial support for Maori land claims (along with a revitalized recognition of the 1840 Treaty of Waitangi between the Maori and the British), and the 2001 Disability Strategy and Positive Aging Strategy. One of the most noteworthy foreign policy moves was Clark's February 2002 visit to Washington, D.C. in support of U.S. President George W. Bush's ''War on Terror.'' The Labor Party had

stopped bilateral military ties with the United States in 1986, reflecting New Zealand's anti–nuclear policy, and Clark's 2002 trip was the first meeting between a Labor official and U.S. president since that time.

Clark's prime ministry was not without its critics, of course. Among her unpopular decisions were the raising of taxes for the wealthy, liberal immigration policies, and worker–friendly legislation (such as the above–mentioned Employment Relations Act 2000). Nonetheless, assisted by a particularly poor performance by the conservative National Party and the upswing in strength of smaller parties—part of what the electoral innovations of 1996 were designed to accomplish—Clark won another term as prime minister in July of 2002.

New Zealand in the Future

Much of what Clark saw as her mission as prime minister was to ensure the financial future of her small country in a global economy. She recognized the problems posed by emigration of New Zealand's citizens and the inherent difficulties of being tiny. She told *Time International,* ''Our biggest companies don't rate on a radar screen internationally, so you have to create an interest in New Zealand that wouldn't be there on the basis of its size and importance. That's why I think publicity and promotions—you do it around an event like the America's Cup. That's so important, because people who would never have any other reason to come to New Zealand take an interest. You get people who have a lot of money to throw around with an interest which (sic) can be stimulatory. But a small country in a globalized economy has to work very hard to be noticed.''

So work hard she did. One way Clark went about it was attracting both the film industry and tourism to New Zealand. A major boon was the phenomenal success of the New Zealand–made *Lord of the Rings* trilogy. The filming itself created 20,000 jobs in the country and injected millions into the economy. It also paved the way for other movies to be shot there, including *The Last Samurai,* starring Tom Cruise. But even more significantly, it attracted tourists in record numbers. By 2004, international tourists had burgeoned to over 2 million people.

As to the emigration problem, Clark had a message for those people as well. ''. . . The life–style is without parallel, and that in a globalized age of information technology, you can be entrepreneurial anywhere in the world and do well,'' she told *Time International.* ''There's no reason you can't be a leading software writer, a leading product designer, from New Zealand—and many are—buy we've got (sic) to get that image across to ourselves, build that confidence in ourselves that these things can be done from New Zealand. By all mean, go out and try the world. It's exciting, it's interesting, but actually, there's a lot going for New Zealand, too.''

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Kenny Clarke

Kenny Clarke (1914–1985) produced experimental musical ideas that transformed the art of jazz drumming. The founder of the bebop drum style, Clarke took part in several major movements in modern American music.

A versatile studio musician, Clarke became an integral member of Dizzy Gillespie's big band, took part in Miles Davis' Birth of the Cool sessions, and emerged as a founding member of the Modern Jazz Quartet. ''Kenny Clarke was drummer for all seasons,'' commented Mike Hennessey in *Klook: The Story of Kenny Clarke.* ''He played everything from military music to musette, from dixieland to avant-garde jazz, passing through gospel, blues, swing, mainstream, pre-bop, bebop, cool.'' Apart from drums, Clarke played piano, trombone, and vibraphone, and cowrote Gillespie's ''Salt Peanuts'' and Thelonious Monk's ''Epistrophy.''

Clarke's drum innovations helped define modern jazz. In his classic work, *Inside Jazz,* Leonard Feather related how ''Kenny originally played Jo Jones sock cymbal style; later, gradually developed the idea that by using the top cymbal for steady rhythm, he could work out punctuation figures with his foot for bass drum effects, integrating drums with the arrangement and soloists, making drums sound like another instrument instead of just background.'' His abandonment of the steady four-four bass pedal figure dominant in swing music, as Thomas Owens explains in *Bebop the Music and Its Players,* allowed for ''a variety of on-and-off

beat punctuation on the bass drum and snare,'' often referred to in the jazz vernacular as ''dropping bombs.'' As Owens added in *Bebop*, ''Moving his right hand from the high hat (situated on the left) to his ride cymbal (on his right) gave him more room to maneuver his left hand on the snare drum (directly front).''

Kenneth Spearman Clarke was born in Pittsburgh, Pennsylvania, on January 9, 1914. Clarke's father, Charles Spearman, played trombone and his mother, Martha Grace Scott, gave him piano from age four until her death in the late 1920s. After his mother's death, young Kenneth and his older brother lived in a home for abandoned black children, the Coleman Industrial Home For Negro Boys. The home's teacher, an accomplished musician, encouraged Clarke's playing of the trumpet, baritone horn, and trombone. Brass instruments, however, did not hold Kenny's interest and he concentrated instead on learning the snare drum. He played the drum in the home's marching band until leaving the institution at age 12. He lived with foster parents until age 16, after which he earned a living working menial jobs.

At age 18, Kenny began his first job as a professional musician when he was hired as a substitute drummer with a local band led by Leory Bradley. After performing steadily with a trio led by saxophonist Gene Jenkins, he also played with George Hornsby's band before becoming a regular member of Bradley's ensemble. In his recollection of Bradley's band, he told Art Taylor, in *Notes and Tones*, ''It was an exceptionally good band for the time. We went to Cincinnati and became the house band at the Cotton Club, which was sort-of a supper-show club.''

New York City, America's Musical Capital

In the winter of 1935, Kenny Spearman took the professional name Clarke, and arrived in New York City. One of the youngest jazz drummers on the scene, he primarily played with older musicians. Along with his older brother, Frank, he formed a trio in which he played drums and vibraphone. Around this time, Clarke recounted in *Swing to Bop*, he and his brother started rethinking ''how the rhythm men should play together.'' Because most drummers repeatedly beat the snare drum, termed ''digging for coal,'' and rarely made use of the cymbals, Clarke further explained in *Swing to Bop*, he broke from this tradition by ''experimenting with a continuous cymbal line.'' This was only the first of Clarke's many musical innovations.

Clarke joined pianist Edgar Hayes' band in April of 1937. In *Talking Jazz, An Oral History*, drummer Art Blakey recalled Clarke's equipment when he played for Edgar Hayes. ''All [Clarke] had was a snare drum, a bass drum, and one cymbal,'' recounted Blakey. ''The high hat hadn't been invented.'' During the spring of 1938, Clarke toured Scandinavia with Hayes's band. That same year, he returned to America and played with Claude Hopkins before joining Teddy Hill's band. During his stint with Hill, Clarke refrained from standard steady four-four bass pedal pattern, emphasized intricate cymbal work, and played syncopated fills. As fellow band member Dizzy Gillespie, recounted in his memoir *To Be, or Not to Bop*, ''We started to get into a new style of playing when Kenny Clarke came into Teddy Hill's band. Kenny really got a different sound outta those drums.'' Clarke's new rhythmic approach, however, did not impress Hill, who likened its sound to ''klook-mop, klook-mop.'' Hill's description of Clarke's playing led to his nickname, ''Klook-Mop,'' or ''Klook.'' Clarke's unorthodox style also brought complaints from the band's veteran trombonist, under whose influence Hill fired Clarke in 1940.

Founded Minton's House Band

Clarke's style flourished in the more experimental setting at Minton's Playhouse, a Harlem nightclub that became one the premiere birthplaces of bebop. In 1940 Minton's owner, Henry Minton, hired Teddy Hill as manager. Hill in turn gave Clarke the job of assembling a house band. Clarke hired trumpeter Joe Guy, bassist Nick Fenton, and Thelonious Monk for the club's Monday night jam sessions. As Clarke explained in *Hear Me Talkin' to Ya*, ''Teddy [Hill] never tried to tell us what to play. We just played what we felt.'' Musicians flocked to Minton's. Visitors included Benny Goodman, Lester Young, and alto saxophonist Charlie Parker. Gary Giddins writes in *Celebrating Bird: The Triumph of Charlie Parker* that ''Clarke, Monk, Gillespie, and others shared and elaborated their musical discoveries, often conspiring to scare musicians outside the clique by inserting passing chords, or stomping off hair raisingly-fast tempos.'' In his book, *Bebop: A Social and Musical History*, Scott Deveaux emphasized that Minton's jam sessions, ''provided Clarke with the space to refine new and unusual techniques and the opportunity to parade his skills before has peers nightly.''

During the early 1940s, Clarke balanced nightclub work and recording sessions. After his stint at Minton's, Clarke and his Kansas City Six—comprised of Monk, Fenton, trumpeter Roy Nelson, and saxophonist Ike Quebec—played at Kelly's Stables on 52nd Street. In 1941 he recorded several tracks with Count Basie. Late in the same year, he toured with Ella Fitzgerald for five weeks, and subsequently performed with saxophonist Benny Carter. Beginning in 1942 Clarke spent more than a year with Henry ''Red'' Allen's sextet in Chicago and Boston.

Wartime Military Service

Induction into the army in mid-1943 cut short Clarke's stint with Allen. While stationed in Alabama for basic training, he married Carman McRea in 1944. Clarke went AWOL for one hundred and seven days, during which time, he played with Cootie Williams and Dinah Washington. When he returned to the Army, Clarke was shipped overseas to Europe. In 1944, he became a regimental trombonist. After the war, Clarke returned to New York and, in 1946, he converted to Islam and took the name Liaquat Al Salaam. ''Unlike some of his peers,'' explained Clarke's biographer Mike Hennessey, in *Klook*, Clarke refused ''to wear his religion as badge. He kept relatively quiet about his conversion—possibly because his was rather a personalized version of the Muslim faith.''

Clarke joined Gillespie's band in 1946 and took part in small group and big band recordings. ''I'd been away three

years . . . Such a lot was happening in music in New York, when I got back I didn't think I was up to it,'' confessed Clarke, as quoted in *Groovin' High: The Life of Dizzy Gillespie*. ''But he encouraged me. He said, 'I don't care how you play. We want your spirit.''' Participating in Gillespie's Savoy sessions, recorded in May 1946, Clarke appeared in small group which cut such sides ''Oop Bop Sh'Bam'' and ''That's Earl Brother.'' As a member of Gillespie's big band, he performed on the Savoy releases ''Our Delight'' and ''One Bass Hit.'' In 1947, his drum work, along with Chano Pozo's congas, provided the percussive drive for Gillespie's big band RCA/Bluebird recordings such as ''Cubana Be,'' ''Cubana Bop,'' ''Manteca'' and ''Good Bait.'' Clarke toured Europe with Dizzy's big band in 1948, and then stayed behind in Paris five months freelancing and recording with various musicians.

Not long after Clarke returned to New York in August 1948, he joined pianist Tadd Dameron's Septet. During the following year, he appeared with Miles Davis and Dameron at the Paris Jazz Festival. A Columbia recording of the festival performance, held on May 8, 1949, proved the group, which included saxophonist James Moody, a bebop tour de force. In the album's liner notes to *The Miles Davis Tadd Dameron Quintet in Paris Festival International De Jazz*, French jazz writer Henri Renuad stressed that Clarke ''who made every beat swing like Harlem's Savoy in its heyday,'' gave a ''stupendous exhibition of that bebop polyrhythmic drumming to which his name is forever linked. 'Klook,' then 35 was one of the major attractions of the Festival.'' After the festival Clarke stayed in France where he spent the next two years performing and recording. In 1949, Clarke recorded with New Orleans alto saxophonist Sidney Bechet. On the album, Bechet included ''Klook's Blues'' dedicated to Clarke. The number, as John Chilton wrote in *Sidney Bechet: The Wizard of Jazz*, moves from a slow introduction into ''a fascinating series of four-bar chases'' between Bechet and Clarke ''that are full of life and ingenuity.'' While in Paris, Clarke, through the intercession of trumpeter Dick Collins, visited famed French composer Darius Milhaud. At Milhaud's home, Clarke and Collins played while the composer took notes. ''He seemed to know quite a bit about jazz,'' related Clarke in *Hear Me Talkin' To Ya*. ''We stayed there about three hours. He was in his wheel chair, and he'd roll around the room, very enthusiastic.''

Member Of The Modern Jazz Quartet

Beginning in the late 1940s, Clarke found himself in much demand as a studio drummer, and, in the next decade, made hundreds of sides with the best jazzmen of the period. In April of 1949, he took part in Miles Davis' *Birth of the Cool* sessions, performing on the numbers ''Venus De Milo,'' ''Boplicity,'' ''Israel,'' and ''Rouge.'' He recorded with Charlie Parkers' quintet in 1951 and cut the Verve sides ''Si Si,'' ''Lover Man,'' and ''Swedish Schnapps.'' In 1952, Clarke joined John Lewis, Milt Jackson, and Ray Brown—the former nucleus of Gillespie's big band rhythm section—in founding the Modern Jazz Quartet. A musicians' cooperative, the MJQ began as a studio group did not perform as a regular unit until 1954. The MJQ, asserts Whitney Balliett in *American Musicians II*, ''invented a semi-improvised collective approach that defied the banality of the endless solo and the rigidity of conventional arrangements. It developed the heart-to-heart and head-to-head musical interplay and sensitivity of a string quartet.''

While a member of the MJQ, Clarke still attended various studio dates, including his own Savoy label session which produced the LP *Bohemia After Dark*. Recorded in June and July 1955, the album emerged as a significant effort and featured the debut of alto saxophonist Cannonball Adderly. In sessions held in 1953 and 1954, Clarke backed Miles Davis for several of his Prestige recording dates. In tribute to the one of these dates, Davis, in his memoir *Miles the Autobiography*, related ''When it came to playing soft with brushes on the drums nobody could do it better than Klook.'' In 1954 and 1955, Clarke attended sessions led by trombonist Jay Johnson which made up the Blue Note albums *The Eminent Jay Johnson Vol. I* and *Vol. II*. Throughout 1956, he appeared on guitarist Kenny Burrell's LPS *Jazzmen Detroit* (Savoy) and *Introducing Kenny Burrell* (Blue Note).

Parisian Expatriation

In 1956, Clarke quit the MJQ and several months later, upon the invitation to join Jacques Helian's big band, moved to Paris. Between 1959 and 1962, Clarke worked steadily in Paris with pianist Bud Powell and other visiting Americans. During the late 1950s, Clarke became the house drummer at a newly opened Parisian jazz club, the Blue Note—an establishment he would play intermittently throughout the 1960s. At the Blue Note, Clarke, along with Powell and French bassist Pierre Michelot, formed a trio known as ''The Three Bosses.'' Francis Puadras recalled listening to the Three Bosses during the early 1960s. ''Their playing,'' Paudras wrote, in *Dance of the Infidels: A Portrait of Bud Powell*, ''came together into a perfect whole, flowing and powerful. . . . There's no doubt about it, [Clarke's] drum style best suited Bud and all the great players of the bop era.'' In 1963, Clarke led a quintet that worked six nights a week at the Club St. Germain. That same year, he appeared on Dexter Gordon's Blue Note LP *Our Man in Paris*. In the album's liner notes Nat Hentoff described Clarke's accompaniment as ''superbly lithe'' and ''crisply alive.''

From 1961 until it disbanded in 1972, Clarke coled the Clarke-Boland Big Band with Fancois ''Francy'' Boland. The band toured extensively and featured such talents as saxophonist Johnny Griffin and trumpeters Art Farmer and Benny Bailey, as well as a second drummer, Kenny Clare. Throughout the 1970s, Clarke also taught drumming in clinics and private institutions In October of 1972, he visited America to accept the Duke Ellington Fellowship from Yale University. Back in Paris, he played the 1973 Montruex Jazz festival with Dexter Gordon. Clarke suffered a heart attack in 1975, and, after a period of convalescence, performed in Chicago in September of 1976. Though he attended only a dozen recordings sessions between 1974 and 1984, Clarke still performed at festivals and nightclubs. In December of 1984, he played an exhausting five-night-a-week engagement. As Hennessey contended in *Klook*, ''There is no doubt that Kenny had been overtaxing himself in order to

maintain his connection and commitment to the music that was in his lifeblood.'' After years of a demanding work schedule, Clarke died of a heart attack at his home in the Parisian suburb of Montreuil-sous-Bois, on January 26, 1985.

In *Jazz Masters of the Forties*, Ira Gitler observed, Clarke ''was a pioneer. His experimentation began much earlier than most jazz fans realize, and by the time all the tributaries of modern jazz ready to join forces in the early forties, he was there to contribute the very important stream of his drumming.'' Never concerned with stardom, Clarke, emphasized musical integrity above all else. He despised showy and extended drum solos, and, in his last years, taught the younger musicians the values of playing tastefully and improvisatorially within a group context. As Clarke related in a *Down Beat* interview, ''It's the music that's important. That's the legacy we leave behind.''

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D

Nils Gustaf Dalén

Swedish inventor Nils Gustaf Dalén (1869–1937) revolutionized maritime navigation and became known as ''the benefactor of sailors'' for his contributions to lighthouse technology. Dalén's inventions centered on the containment, storage and long–term use of acetylene gas, as well as on automation and differentiation of light sources. His work enabled lighthouses to operate more effectively and to be placed in remote areas. He received the Nobel Prize in Physics in 1912 for his work.

Dalén was born on November 30, 1896, on the Skräddargåden farm in Stenstorp in the Västergötland province of Sweden. He was the fourth of five children born to Anders Johannson, a farmer, and his wife Lovisa Andersdotter Dalén. All of the children adopted their mother's maiden name. Although the children were expected to take over the family farm, Lovisa also stressed the importance of education. Dalén demonstrated an early talent for invention. As a child, he became known throughout his district for devising a ''bed roller'' that made coffee and switched on the light. He also developed an automatic threshing machine powered by an old spinning wheel.

Turned To Engineering

Dalén eventually enrolled in an agricultural school to study dairy farming. While in school, he worked on the family farm and also started a market garden and opened both a seed store and a dairy. In 1892, he invented a milk–fat tester to measure the quality of the milk he sold. He presented his invention to the prominent Swedish inventor Gustaf de Laval, who suggested he pursue a career in engineering. Dalén sold the farm and, at the age of 23, he enrolled in the Chalmer's Institute of Technology in Göteborg. Following his graduation from the Institute in 1896, Dalén spent a year in Zurich, Switzerland, studying at the prestigious Swiss Federal Institute of Technology.

Upon his return to Sweden, Dalén worked briefly for the de Laval Steam Turbine Company in Stockholm, where he helped develop hot air turbines, compressors, and air pumps. In 1900, he and Henrik Celsning, a classmate, formed the firm Dalén and Celsing to devise and market their own inventions. Among the pair's projects was the creation of the Brilliant gasworks, which they sold to the town of Ängelholm. The following year Dalén became technical chief of Swedish Carbide and Acetylene and he subsequently joined the Gas Accumulator Company, where he was named chief engineer in 1906. On July 13, 1901, Dalén married his childhood sweetheart, Elma Axelia Persson. The couple had two sons and two daughters.

Improved Lighthouse Technology

Dalén joined the Gas Accumulator Company at a time when maritime communication needs were growing. Lighthouses and light buoys at the time were powered by petroleum gas, which provided only low–wattage illumination. Furthermore, the technology required constant personal inspection. The need for an improved, automated system was especially great in Sweden, with its long coastline and large collection of archipelagos, where light sources were needed but could not be regularly accessed and maintained. In 1895, scientists devised a method for large–scale preparation of the gaseous hydrocarbon acetylene from calcium carbide. This discovery was significant to the lighthouse

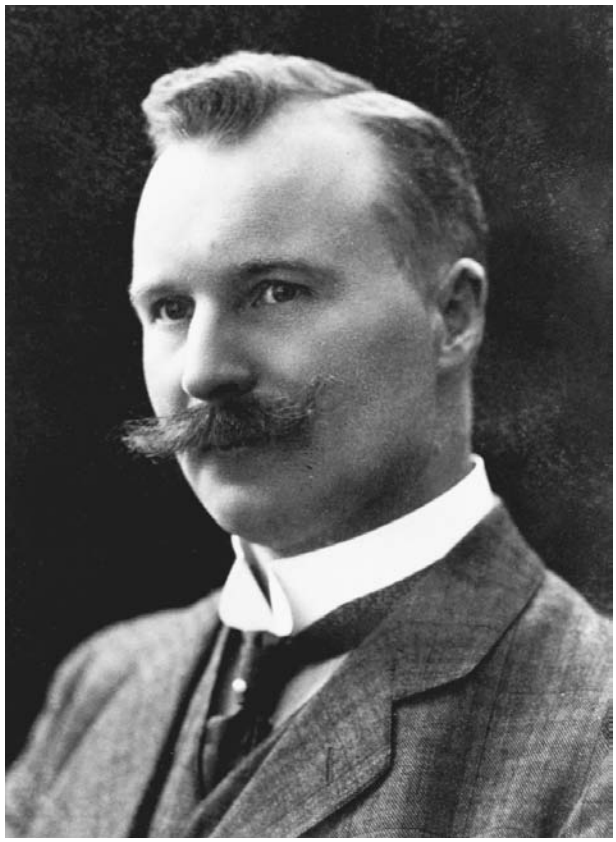

industry because acetylene produces a strong, white light. The petroleum used in lighthouses at the time was compressed and enclosed in large iron containers. Acetylene, it was discovered, became highly explosive under pressure and, thus, could not be treated the same way. Another attempted method involved the storage of calcium carbide in light buoys, allowing acetylene to escape under automatically supplied water pressure. This setup proved unwieldy, unreliable and unworkable in cold weather, however.

In 1896, two French chemists discovered that acetylene, when dissolved in acetone, produces a non–explosive solution. Acetylene could not be stored this way, however, because even in a pressurized container filled to the brim, explosive acetylene gas would be produced in the space above the liquid's surface upon consumption or cooling. The discovery was then made that acetylene would remain non–explosive if compressed in a porous mass. Numerous unsuccessful attempts were made to devise such a substance. The Gas Accumulator Company had purchased the patent rights to dissolved acetylene in 1901 and Dalén began working to solve this problem. He became the first to devise a workable solution. In Dalén's process, a porous acetylene mass was enclosed in a steel container which was then half–filled with acetone and compressed at a pressure of ten atmospheres and a temperature of 15 degrees Celsius. These conditions produced non–explosive acetylene at 100 times the volume of the container, creating a ready supply of what became known as aga, to be used in a lighthouse or lightbuoy. The invention was also used in early traffic signals, on public transit systems and in aviation lighting equipment.

Made Further Discoveries

While Dalén's discovery was significant, additional challenges remained. Light sources could not burn aga without interruption due to the high cost and the fact that steady signals would not permit distinction between lighthouses. At the time, signals from some petroleum–based lights were differentiated using moving screens or rotating lighting devices, but both these methods were expensive. In most lighthouses, devices designed to eclipse the light or create flashing were powered by the escaping petroleum. The flashes lasted five to seven seconds, but such length was unnecessary with the much brighter acetylene lamps. Dalén began to seek solutions to this problem in 1904, eventually devising an apparatus that, through instantaneous opening and closing of a gas pipe, enabled one liter of acetylene gas to produce several thousand rapid yet distinct flashes of light. The apparatus also allowed each light source to adopt a specific, Morse Code–like pattern. Dalén devised a supplementary apparatus as well—a burner that could be fitted with a small permanent flame that would light a 3/10–second flash every three seconds.

In 1907, Dalén further refined his invention when he developed a ''solar valve'' that extinguished the light at sunrise and reignited it under cloud cover or fog and at nightfall. The valve was controlled by four metal rods, one black and three highly polished, inside a glass tube. The dark rod absorbed light during the daytime, causing it to heat and expand, closing the gas valve. As daylight waned, the dark rod cooled to the temperature of the other rods, contracting and allowing the valve to reopen. This apparatus, combined with Dalén's intermittent light, resulted in a gas savings of 93 percent over the earlier technology. The cost–effective and automated nature of Dalén's inventions also resulted in significantly increased use of light sources for maritime navigation. ''The use of aga light facilitates the placing of lighthouses and lightbuoys in the most inaccessible places such as archipelagos and seas with dangerous reefs,'' observed H.G. Söderbaum, President of the Royal Swedish Academy of Sciences, in his 1912 Nobel Prize presentation speech. ''With the use of one or more of the easily transportable gas accumulators, such lights can give their warning or guiding signals for a whole year or more without the need of inspection or the fear of failure.''

Lost Eyesight, Won Nobel

In 1909 the Gas Accumulator Company was reorganized under the name Swedish Gas Accumulator, commonly called AGA, and Dalén was appointed managing director. In 1911, the company filled a lucrative $150,000 order to create a lighting system for the Panama Canal. Dalén continued to work on new inventions, as well as refining his earlier discoveries, resulting in a tragic accident in 1912. While testing safety devices on acetylene cylinders, a sudden explosion injured him severely and caused him to lose his eyesight. Dalén recovered from his injuries but remained permanently blind. That same year, he was

awarded the Nobel Prize in Physics. His brother Albin, a professor and ophthalmologist at the Caroline Institute, accepted the award on his behalf, as Dalén was still bedridden at the time. In his presentation speech, Söderbaum noted the far–reaching effects of Dalén's work. ''Most of the maritime nations have now started to install these Dalén devices, and they are found operating from Spitzberg, the Varanger Fjord, Iceland and Alaska in the north, to the Straits of Magellan and Kerguelen Island in the south. The annual benefit to navigation can be expressed in terms of saving of thousands of human lives and of hundred of millions of Kronor.'' Dalén used the prize money to provide every AGA employee with an extra week's wages and to establish a scholarship fund at the Chalmers Institute.

He returned to AGA in February 1913 and remained at the company's helm until his death in 1937. Despite the loss of his eyesight, Dalén continued to pursue new inventions, including a coke–fueled, low–energy oven that could burn for 24 hours. He also became involved in civic life, sitting on the city council of the town of Lindingö for almost 20 years. During a Swedish financial crash in 1932, Dalén distributed lapel pins bearing the motto ''Be Optimistic,'' and he took his own advice, as expressed in his *New York Times* obituary in 1937. ''I have much to be thankful for,'' he was quoted as having once said. ''Here I have my phones, linking me with my business associates and friends. Necessity has taught me how to conduct my researches without my eyes. There is always someone at home to read to me, and after that I have my radio. The theater is one of my favorite recreations.''

Dalén received many honors in addition to the Nobel Prize. He was named a member of the Royal Swedish Academy of Sciences in 1913 and the Swedish Academy of Science and Engineering in 1919. The International Acetylene Association awarded him its Morehead Medal in 1933. He died of cancer at his home in Lidingö on December 9, 1937. His eldest son, Gunnar, succeeded him as president of AGA. In 1996, AGA president and CEO Marcus Storch inaugurated the Dalén Museum in Stenstorp, dedicated to the inventor's life and work.

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Geoffrey de Havilland

Geoffrey de Havilland (1882-1965), one of the most acclaimed figures in the field of British aviation, dedicated much of his career to the service of his nation and its people. An aeronautical engineer who became interested in flight right at the beginning of its commercial ascension, he formed the De Havilland Aircraft Company in 1920, and manufactured Moth, Mosquito, Vampire, and Venom aircrafts. The Mosquito was considered one of the best weapons available to Allied forces during World War II, and de Havilland was knighted in 1944 for inventing it. He was also responsible for the creation of the Comet, the world's first commercial plane.

Born on July 27, 1882, de Havilland was the second son of the Reverend Charles de Havilland, curate of Hazlemere near High Wycombe, Buckinghamshire, and his wife. De Havilland's brother, Ivon, had been born three years earlier, and the two boys were extremely close. A short time after de Havilland's birth his father acquired his own parish in Nuneaton, Warwickshire, where the de Havillands spent most of their childhood. Charles and his wife had three more children while in Nuneaton, daughters Ione and Gladys and a third son, Hereward. Because de Havilland's mother disliked living in town, the family moved in 1896 to a rural parish at Crux Easton, Hampshire. De Havilland and his brother Ivon shared a mutual interest in mechanics, and the pair spent a lot time tinkering with electric gadgets and even installed a generator at the rectory to provide electricity.

Developed Interest in Mechanics

De Havilland attended St. Edward's School, Oxford, and it was expected that when he completed school, at age 17, he would study religion and become a member of the clergy like his father. However, de Havilland's interest in mechanics won out over family expectations and instead he started training at the Crystal Palace Engineering School. He and his brother Ivon, who followed him to school, had many adventures with automobiles during their time there. The ambitious young men even started building their own automobile, hoping to enter it at the 1903 Gordon-Bennett Race, but they did not finish it in time. De Havilland did, however, manage to build himself a motorcycle while in school.

When he had finished his training de Havilland took an apprenticeship at Willans & Robinson, a school in Rugby, Warwickshire. While there he built a second, better motorcycle, which he eventually gave to his brother Hereward. The motorcycle ran for years, proving its design sound, and when de Havilland was short of money he sold his schematics for the motorcyle to a couple of his fellow students who were interested in the bike. They used the plan to start the Blackburne motorcycle company.

Introduced to the World of Aviation

In 1905 de Havilland left Willans & Robinson to become a draughtsman at the Wosleley Toll & Motor Company, located in Birmingham. Only a year later he moved to the Motor Omnibus Construction Company in Walthamstow, where he designed buses and other modes of transportation. There he met Frank Hearle, a mechanical

engineer from Cornwall. The two decided to room together, with de Havilland's sister Ione as their housekeeper, and Ione later married Hearle. Tragically, during this period de Havilland suffered the loss of his brother Ivon, who was briefly employed by the Iris Car Company.

It was in 1908 that de Havilland first saw United States aviator Wilbur Wright demonstrate his Le Mans aircraft. The moment he saw it he fell in love with the idea of flight and knew his future would be in aviation. De Havilland borrowed money from his grandfather and along with Hearle immediately began work on designing an airplane. Around this same time de Havilland proposed and became engaged to Louie Thomas, the woman who had been governess to his younger brother and sisters and who was later a companion for his mother. The two were married in May of 1909 after which Louie came to help her husband and Hearle with the building of their airplane, stitching every seam in the rigid linen covering over the wings.

Suffered First Airplane Crash

At the time that de Havilland began to design his own airplanes, he looked at the available engines and decided none were suitable for his purpose and he was going to have to design his own. While he and Hearle were busy constructing their plane, the Iris Car Company in Willesden built them an engine, using de Havilland's schematics. After the plane was finished in November of 1909, it was moved to Seven Barrows, a property de Havilland had acquired from another aviation pioneer, J.T.C. Moore-Brabazon—later Lord Brabazon of Tara. The first time de Havilland flew the plane it rose too quickly and collapsed, causing him to crash. Luckily, he was unhurt by the crash. Determined to reconstruct the plane, he and Hearle managed to salvage the engine from the wreck, then transported the wreckage back to their workshop to start constructing all over again.

By 1910 the two mechanics were back at Seven Barrows, and this time the plane became airborne and managed to land without crashing. De Havilland, who had no flying experience learned very quickly and soon considered himself to be an expert pilot. He was so confident that all the kinks had been worked out of the plane that he soon took Hearle, Louie, and even his eight-week-old son, Geoffrey Raoul, up for flights. De Havilland eventually sold his plane, the FE-1, to the British War Office, which then employed him as an aircraft designer and pilot at its Balloon Factory in Hampshire. He also joined the Special Reserve of the Royal Flying Corps. Around this time de Havilland met George Holt Thomas of the Aircraft Manufacturing Company, or Airco. They discussed a plan to have Thomas manufacture and sell de Havilland's planes once he got his own business off the ground. He became chief designer at Airco in the spring of 1914. De Havilland and wife had a second son, Peter, in 1913; a third son, John, followed in 1918.

When World War I started in 1914, de Havilland was a lieutenant in the Royal Flying Corps Reserve, and although called up to serve, because of a flying accident in 1913, he was only fit for home duty. At first serving in Montrose, Scotland, flying Bleriiot monoplanes on anti-submarine missions from Aberdeen to the Firth of Forth, he was soon recalled to London when the War Office decided he was of greater use designing planes than flying them. This was a relief to de Havilland, who also knew that his skills were strongest in the areas of designing and manufacturing; in fact, the BE-2, which he had designed for the Royal Aircraft Factory in 1912, was the standard aircraft of the Royal Flying Corps during the war. Now promoted to captain, he designed a number of planes, referred to as De Havillands (DH). He designed both single and two-seat fighters, with single or twin-engine bomber versions. While most of his planes were manufactured by Airco, where he was employed, because of increased demand and the lack of skilled labor during wartime, some of de Havilland's designs were purchased and built in the United States, Canada, and Spain. The DH-4 was mass-produced for the United States after that country entered the war in 1917, and the 5,000 planes they manufactured remained in service through the 1920s.

Started De Havilland Aircraft Company

After the war was over de Havilland decided to purchase Airco, changing its name to the De Havilland Aircraft company. The renamed firm opened on September 25, 1920. In London he leased the site of the former London & Provincial Flying School for his building factory. He was joined in his venture by many of his friends and colleagues, including Frank Hearle who became works manager; Charles Clement Walker, who served as chief of aerodynamics and stressing; Arthur Ernest Hagg, head of the company's drawing office; Francis E. N. St. Barbe as De Havilland's business and sales manager; and Wilfred E. Nixon as company secretary. The company's focus was on commercial aircraft for the increasing airline market. De Havilland himself had many roles in the company, including test pilot, which he enjoyed doing very much. A fortuitous meeting occurred in 1921, when he was approached by Alan Samuel Butler, who wished to have a private plane built. This provided the opportunity de Havilland had been waiting for: Butler was so impressed with the De Havilland Company's work that he agreed to invest a large amount of money in the company and in 1924 became its chairman. This influx of capital allowed de Havilland to experiment and build truly great planes.

At the time World War II started the De Havilland Aircraft Company was producing Tiger Moth and Dragon Rapide biplanes, and by now de Havilland's sons were old enough to participate in the business. The Mosquito was the plane that contributed most greatly to the British war effort, and ranked as one of the most versatile and speediest planes used by the Allies during World War II. John de Havilland, de Havilland's youngest son, piloted a Mosquito during the war, but tragically died during one of his runs. Despite its involvement in the de Havilland's family tragedy, the Mosquito ultimately played a pivotal role in the defeat of Germany, and for his contribution to the war efforts de Havilland was knighted in 1944. Regarding his importance to the war effort, a contributor to the *Hargrave Website* noted that ''Altogether 33 per cent of Allied air strength and 95 per cent of all American wartime production were planes designed by de Havilland. Always, de Havilland's approach

to design was simple and direct. 'I like a thing to look right,' he once said. 'If it does not, although I may not be able to prove it wrong scientifically, I have often found out later that it is.' ''

In 1943 De Havilland designed and produced the Vampire, a fighter powered by a DH Goblin jet engine that became the company's first jet airplane. It was from the success of this jet plane that the De Havilland Aircraft Company soon led the world into the age of jet passenger flight, introducing its first turbine powered aircraft, the Comet, in 1949. As World War II ended the De Havilland Aircraft Company was working on numerous new aircrafts, some of which were very advanced and employed some of the latest research in flight. On September 27, 1946, Geoffrey de Havilland Junior, de Havilland's oldest son and an experienced pilot, was flying the newly designed DH-108 when the plane seemed to fall apart in mid-air. It was later discovered that the cause of the crash had to do with increasing stress loads as the plane approached supersonic speed. Geoffrey's death was a tragedy that affected everyone in the De Havilland Aircraft Company. He was buried near his brother, John, and Louie, the boys' mother, soon joined her sons, passing away not long after.

Sold De Havilland Company

Following the death of his wife, de Havilland married again, in 1951 to Joan Mary Mordaunt. As he got older, he found himself less capable of the hands-on leadership style that had characterized his earlier years, and relinquished much of the designing and building of the company's new planes to others. He became president of the De Havilland Group, as the company was now called. In 1960, at his retirement, the De Havilland Group was purchased by Hawker Siddeley.

De Havilland garnered many awards throughout his life. He was named officer of the Order of the British Empire in 1918, and commander of the order in 1934. He also was awarded the Air Force Cross in 1919 and earned the Order of Merit in 1962. De Havilland died in London, England, on May 21, 1965, leaving behind him an impressive legacy, and his ashes were scattered over Seven Barrows in Hampshire, where he had made his first flight. In 1972 he was posthumously inducted into the International Aerospace Hall of Fame, and a Sir Geoffrey de Havilland Memorial Fund and a Geoffrey de Havilland Flying Foundation were established to aid and honor those who show promise in the aerospace field. In July of 2002, noted actress Olivia de Havilland presided over the unveiling of a campus of the University of Hertford named in her cousin's honor; that campus opened in 2003 on land near the factory where de Havilland made many of his aircraft.

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Ninette de Valois

In the space of a quarter-century, Ninette de Valois (1898–2001) made Britain's Royal Ballet into one of the leading dance companies in the world. Starting it virtually from scratch in the late 1920s, de Valois worked tirelessly to make what was originally the Vic-Sadler's Wells Opera Ballet a first-class performance troupe, and then secured its future by convincing England's cultural guardians to grant it a charter so that it became the Royal Ballet. For her achievement she has been termed the mother of modern British ballet, and a tribute to her on the occasion of her hundredth birthday by *New Statesman* writer John Percival called her ''a phenomenon: a woman who changed the whole history of her art.''

Mimicked the Famous Pavlova

De Valois was the stage name she adopted as a young dancer. She was born Edris Stannus on June 6, 1898, outside an Irish village near Blessingham in County Wicklow. Her father was an officer in the British Army, and at the time of her birth the family was living on an estate called Baltiboys. It was there that the wife of one of the estate's herdsmen taught the very shy child an Irish jig, which she then aptly demonstrated at a party before returning to the folds of her caretaker's skirts, where she preferred to hide. In 1905, the Stannus family returned to England and settled in a seaside town called Walmer. She started taking dance classes as a child, though she suffered a bout of polio that occasionally made practice sessions painful, and took up the study of ballet in earnest at the age of 13 with a teacher named Lila Field. By 1912, she was dancing in Field's ''Wonder Children'' troupe, and during their performances she often demonstrated her imitation of famed Russian ballerina Anna Pavlova and the ''Dying Swan,'' Pavlova's signature role.

De Valois received her schooling at home, with a governess. Keenly interested in ballet as a career, she lacked role models at the time, for there was no genuine English

ballet tradition during this era. London performances were generally the province of touring French or Russian companies. Instead de Valois served as a dancer in pantomime performances at London's Lyceum Theatre during the World War I years, and began teaching classes as well. Around 1917, she decided to change her name to something that sounded more French, in the hopes that it might boost her career, and her mother devised ''Ninette de Valois'' based on the family's French genealogical ties.

Danced at Covent Garden

It was in the *corps de ballet* in London opera performances that de Valois first made her mark upon the stage. She became a principal dancer for the Beecham Opera and Ballet Company, and danced with the companies of Leonide Massine and Lydia Lopokova during this era. In 1919, she was the principal dancer during the opera season at London's Covent Garden. Still training rigorously under renowned ballet masters, a new door opened for her when she began working with Enrico Cecchetti, who was affiliated with the renowned Ballets Russes de Serge Diaghilev. The Ballets Russes was credited with revolutionizing classical dance by merging the grace for which French ballet was known with a Russian verve. In 1923, she joined the Diaghilev company herself, and the two years she spent with it would change her career. Based in Paris but with a strong Russian tradition, the Ballets Russes performed works written specifically for it by composer Igor Stravinsky, and Pablo Picasso created some of its stunning sets.

In Britain, there was little of the same exciting cultural atmosphere compared to Paris, and de Valois was determined to change this. To start with, she established a small ballet school, called the Academy of Choregraphic Art, in London in 1926, in order to train new dancers for a future dance company. She then began to place her students in opera productions, or in the professional theater, which gave them performance training. Teaming with Lilian Baylis, the founder of the prestigious Old Vic theater, de Valois found additional training ground for her dancers in the opera ballets staged at that venue. A company was formed, the Vic-Sadler's Wells Opera Ballet, which gave its first full programme in 1930. Her company's home became the Sadler Wells theater, also in London.

Cultivated New Talent

De Valois worked with her company choreographer, Frederick Ashton, to create new ballet works, while also staging several Russian classics that were a first for Britain. Initially, she danced in some of the productions herself, but by her mid-thirties she ceded the stage to a new generation of talent. These dancers included Alicia Markova from the Ballet Russes, who became the prima ballerina of de Valois's company in the 1930s, and British star Margot Fonteyn. De Valois's last stage role was in Ashton's *A Wedding Bouquet of 1937*; the lengthy list of duties she had taken on in addition to running her company by then were added to her new role as a wife after her 1935 marriage to a physician, Arthur Connell.

De Valois's company's reputation grew during the 1930s, and made its debut at Covent Garden with *Sleeping Beauty* in 1939. The careers of dancers like Fonteyn and her longtime stage partner, Robert Helpmann, were enhanced immeasurably by the prominent positions they held in de Valois's company, and new generation of composers and choreographers also benefited from these first acclaimed years. For a number of years, de Valois shared choreography duties with others, and programs such as *The Rake's Progress* ballet, based on the work of eighteenth-century British painter William Hogarth, were considered her best work. Her ambitions, however, were for her company: she hoped that it would eventually become the true national ballet of England, an institution reflecting the country's culture, history, and spirit through the presentation of classic ballet works for the stage but also serving as a testing ground for important new creations.

Became Royal Ballet

The years of World War II served as the tragic impetus that helped make de Valois's dream a reality. During the difficult war years, her company made extensive tours of England, which served to boost wartime morale and gave the company an excellent reputation outside of London. In 1946, her Sadler's Wells Ballet was chosen to reopen the Royal Opera House at Covent Garden with *Sleeping Beauty,* which featured Fonteyn. De Valois once recalled in an interview the overpowering smell of mothballs coming from the audience that night, since Londoners' formal clothes had been so long in storage. The British royal family

was there that night as well, and the *Sleeping Beauty* engagement was sold out for weeks.

After that unparalleled success, de Valois's company was made the resident ballet corps of the Royal Opera House, which in essence meant it was formally recognized as Britain's leading ballet company. The recognition launched an entirely new era for the company, and for de Valois as well: suddenly, she was forced to deal with an array of Royal Opera House executives and governing committees, but the formidable director seemed to possess the necessary skills. She led her company over an illustrious decade, and then in 1956 managed to secure a Royal Charter, which formally created the Royal Ballet from her company. The charter, perhaps more importantly, also assured it a permanent future past her own leadership tenure. Wishing to maintain ties to the Sadler's Wells theater, she established a second company there, which after several permutations became the Birmingham Royal Ballet. The Sadler's Wells Ballet School, meanwhile, became the Royal Ballet School, and she would serve as its life governor for the remainder of her life.

De Valois's legacy in British dance is an important one. She was the first to present a full evening of ballet, which had not been done before in London, by working with noted theater impresario Sol Hurok. Her students went on to impressive careers themselves, and the influence of her company eventually reached all the way to the National Ballet of Canada and Australian Ballet. She also traveled to Turkey in the late 1940s, at the invitation of its government, to establish the Turkish School of Ballet and Turkish State Ballet in Ankara. Dance aficionados also credit her mettle with indirectly altering the direction of New York City's American Ballet Theatre. Her eye for talent remained sharp, and she was the first to give recent Russian émigré Rudolf Nureyev his first job outside of the Soviet Union in 1962. ''Without her, the history of English ballet this century would be very different—a more cautious, insular, hidebound thing, lacking in the injections of Russian physicality and French avant-gardisme that made it cosmopolitan and endlessly refreshed with outside influences,'' declared John Walsh in London's *Independent* newspaper.

Celebrated Milestone Birthday

A woman in possession of such mettle inevitably cultivated a few detractors, and de Valois was known to be imperious and exceedingly blunt with her students at times. Clive Barnes, writing for *Dance* magazine, assessed her post-performance career by granting that ''as a choreographer, few of de Valois's works will survive . . . but as a builder of companies she was in a class of her own. She was ruthless and charismatic, and like many pragmatic leaders, she probably destroyed as many careers as she made.''

De Valois retired as Royal Ballet director in 1963, and was succeeded in the post by Ashton. A number of subsequent leaders seemed to lack their distinct vision, and in later years, the company she had founded failed to maintain the pristine reputation and critical plaudits it had once enjoyed under her direction. Nevertheless, even in her advanced years de Valois continued to attend dance performances and remain enthusiastic about the world of ballet. ''I'm not one of those people who say, 'They don't know how to dance these days,' '' she told Walsh in the *Independent,* ''because they do know, and they're much better than we ever were. I hate these oldies who say there aren't any good dancers now.''

De Valois was made a dame by Queen Elizabeth II, and also received the rarer Order of Merit and Companion of Honour designations. Always known as ''Madam'' by her former students and colleagues, she was honored on her hundredth birthday with a BBC television tribute, *Call Me Madam.* She authored three books, *Invitation to the Ballet* in 1937; *Come Dance with Me,* which appeared twenty years later; and *Step by Step,* published in 1977. She died on March 8, 2001, at her home in London. Her *Times* of London obituary asserted that she ''leaves, for future British dancers, the prospect of a career that did not exist when she was young; for audiences, two great companies that would not have existed without her; and for her country, a national asset beyond price.''

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Edward de Vere

British courtier Edward de Vere, seventeenth Earl of Oxford (1550–1604), was an accomplished sixteenth–century English poet and literary patron as well as an official and member of the court of Elizabeth I. ''Oxford,'' wrote *Dictionary of Literary Biography* contributor Dennis Kay, ''was the first Elizabethan courtier to make a name as a published writer.'' Some critics believe that he was also the pseudonymous author of plays attributed to William Shakespeare.

De Vere, these critics have argued, makes a much more believable author of the famous series of plays because of his birth, breeding, and familiarity with foreign literature and events. Shakespeare, the son of an illiterate glove–maker in the small village of Stratford–upon–Avon, the critics have stated, did not have the education or the experience to compose the plays that are usually attributed to him. De Vere, on the other hand, had both the education and the experience, and he was sponsor for a

time of a dramatic troupe. He also encouraged the careers of other writers, most notably John Lyly, who served as his personal secretary for some years.

Edward de Vere, unlike Shakespeare, was a child of privilege and a member of the traditional English aristocracy. He was born on April 2, 1550, at Castle Hedingham, in Essex county, England, into a family of distinguished lineage. His ancestors had accompanied William the Conqueror in the invasion of England in 1066, and one of them held a command at the battle of Agincourt in 1415. De Vere was given the title Lord Bulbeck at birth, and he inherited the family earldom of Oxford upon his father's death in 1562. He was well–educated (he received degrees from both Oxford and Cambridge and studied law at Gray's Inn), and he was widely traveled, having spent time in Europe in both Italy and the Netherlands. He was also associated with many prominent sixteenth–century figures, most notably Elizabeth I's principal secretary and Lord Treasurer William Cecil, Lord Burghley.

By the time de Vere died on June 24, 1604, at his home in Newington, Middlesex, he had served as Lord Great Chamberlain (a largely ceremonial office) to Elizabeth I and to James I, and he had fathered a single son and heir. He also left behind a reputation as one of the most celebrated early Elizabethan courtier poets—a reputation that, in the 1920s, would lead the schoolmaster J. Thomas Looney to decide that de Vere must have written the plays attributed to William Shakespeare. Since then, supporters of the Looney thesis (known as ''Oxfordians'') have clashed with Shakespeare supporters (known as ''Stratfordians'') over the question of authorship.

Elizabethan Courtier and Renaissance Man

The seventeenth Earl of Oxford first entered the historical record as a royal ward assigned to the household of William Cecil. Because John de Vere, the sixteenth Earl of Oxford, had died when his son Edward was still a minor, Elizabeth I assumed responsibility for the care and raising of the seventeenth Earl. She assigned him to the household of her favorite William Cecil, who saw to it that the young man received a thorough Renaissance education, designed to perfect both his mind and his body. In fact, one of the earliest records in which de Vere appears dates to 1567 and deals with the accidental death of his manservant during sword practice at Cecil's house.

De Vere soon became one of Queen Elizabeth's favorites and remained part of the royal court (although he slipped in and out of favor) for almost twenty years. In December of 1571 he married Cecil's daughter Anne, an event solemnized in front of the Queen herself. The following year, however, he distanced himself from the queen over her treatment of Thomas Howard, fourth Duke of Norfolk. In 1569 Norfolk had announced his intention to marry Elizabeth's Catholic cousin Mary Queen of Scots, who had fled her native country two years earlier. Elizabeth, alarmed at the idea of one of her subjects becoming king of a neighboring country, withheld her permission for the marriage to take place and ordered Norfolk to return to court. Although the Duke obeyed the order, the north of England rose in a rebellion that was suppressed only after some 800 people were executed. In 1572 Norfolk was again caught up in a Catholic plot, and he was executed. De Vere's response to Norfolk's death—to leave England for the Continent—suggests that he himself may have had Catholic sympathies.

Despite de Vere's extended stay in the Netherlands in 1572, there is evidence that he sought a reconciliation with the queen. In 1574 records indicate that he was living at court, where he was fed and housed at Elizabeth's expense. Although he left the country again in 1575, traveling to Italy, Elizabeth served as godmother to his daughter, born during his absence. Following his return he became associated with the reorganization of theatrical companies and served as patron of the group of players known as ''Oxford's Men.'' De Vere himself is listed as a player in a Lenten pageant performed at court in the spring of 1578, along with Philip Howard, Thomas Howard, and Lord Windsor. He may also (the evidence is not clear) have written plays that were performed at court.

Character Flaws Led to Fall

The Earl's status with the queen began to slip again in the late 1570s. In August of 1579 he started a quarrel with Sir Philip Sidney over the use of a tennis court. The incident provoked a challenge to a duel from the insulted Sidney, and the queen herself had to intervene to prevent her two favorites from killing one another. In the winter of 1580 de Vere had a falling–out with some of his friends and associates who supported the proposed marriage between Queen Elizabeth and the French Duke of Anjou, and he accused them of various treasonous conspiracies, leading to their arrests. The incidents demonstrate the great flaws in de Vere's character: his inability to control either his behavior or his temper. The most serious break with the queen, however, occurred in 1581, when it was discovered that de Vere had been having an affair with one of Elizabeth's maids–in–waiting, Anne Vavasour. Vavasour bore de Vere a child in March of 1581, and the birth led first to de Vere's imprisonment and then to a series of vendetta–like murders involving de Vere's supporters on one side and those of Vavasour's uncle, Thomas Knyvett, on the other. The vendetta eventually culminated in another challenge to a duel issued by Knyvett, but there is no evidence that Oxford responded to the challenge.

De Vere's erratic temperament, his Catholic sympathies, and his lack of political understanding contributed to his fall from grace just as much as his sexual impropriety did. He was reconciled with his wife Anne in 1583, and the Queen rewarded him with a pension in 1586. He also served in the campaign against the Spanish Armada in 1588. By that time, however, his extravagant spending had exhausted the lands and fortune he had inherited. Although de Vere continued to serve on various commissions by virtue of his rank and office as Lord Great Chamberlain, he never recovered the status he had held at court during the 1570s. By the 1590s his star had waned, and he lost whatever influence he had had with the queen. When he died,

probably from plague, in 1604, he was succeeded by his son Henry, born from his second marriage to Elizabeth Trentham. He left behind him a scattered handful of poems and a reputation among contemporaries as one of the foremost poets of the Elizabethan era.

Author of Shakespearean Plays

Although contemporaries celebrated de Vere's literary abilities—a list of great Elizabethan writers published sixteen years after his death placed him first among all the English writers of the age—the seventeenth Earl of Oxford remained a little–known Renaissance poet for nearly three hundred years. The man who resuscitated de Vere and enhanced his reputation was an English schoolmaster named J. Thomas Looney. After years of teaching Shakespearean works to his students, Looney became convinced that the son of an illiterate glover from Stratford, who had received at best a grammar–school education, could never have the breadth of knowledge of the world demonstrated in plays like *The Merchant of Venice.* Only a person who was widely traveled and who had extensive acquaintances at court could have composed plays and poems of the quality of those attributed to Shakespeare. Such a person would have been celebrated as a major talent by his contemporaries and the man from Stratford, Looney believed, was not such a person.

Looney approached the problem of identifying the author of the Shakespearean plays methodically. Based on elements contained within the plays themselves, the schoolmaster created a list of characteristics that he believed the author must have had. In addition to a classical education, familiarity with Elizabeth's court, and extensive travel, Looney believed that the author of the plays must have been a member of the aristocracy, have had a strong enthusiasm for theater, have been financially improvident, and that he must have been ambivalent about both women and Catholicism. Looney then trolled through the *Dictionary of National Biography,* an encyclopedia of short biographies in British history, and came up with the name of Edward de Vere. De Vere fit all the criteria Looney had identified, but for such a prominent writer his body of work was astoundingly small. ''At first it seemed that he had written only a few youthful poems, then stopped writing,'' declared a ''Frontline'' contributor. ''And yet literary critics of the period called de Vere one of the greatest Elizabethan poets and 'the best for comedy.' If he did write comedies and great poems, what happened to them?'' The answer, Looney decided, was that de Vere was the real author of Shakespeare's plays.

There were several other coincidences that linked de Vere to Shakespeare's plays in Looney's mind. The Earl of Oxford maintained a group of actors known as ''Oxford's Men,'' for whom he wrote plays and even acted in them. He was also a stockholder in Blackfriar's Theatre, a rival to Shakespeare's Globe. In addition, Shakespeare's long poem *Venus and Adonis* was written in a peculiar stanza form, and the only other contemporary poet known to have used that form was de Vere himself. Finally, the name ''Shakespeare'' was associated with de Vere on several occasions. He was saluted at court on at least one occasion with the toast, ''Thy countenance shakes a spear.'' This may have been in recognition of his prowess on the jousting field, but it may also have been a pun on Oxford's coat of arms, which featured a lion brandishing a spear.

Looney's theory has attracted many believers in the decades since he published his findings in *''Shakespeare'' Identified in Edward de Vere, the Seventeenth Earl of Oxford* in 1920. Most Shakespearean scholars and historians of Elizabethan England, however, do not accept his theory. They point out that de Vere died in 1604, before almost a third of the Shakespearean plays were written. In addition, although Looney and his followers suggested that de Vere had to use the pseudonym Shakespeare to avoid the stigma associated with the Elizabethan theater, recent scholarship has discovered that prohibitions against aristocrats and courtiers publishing their works were weakly enforced, and that they lapsed entirely during the period in which de Vere was actively writing and publishing. Finally, the Shakespeare Clinic, a computerized analysis of Shakespeare's works and language conducted between 1987 and 1994, discovered few semantic similarities between Shakespeare's works and those of the Earl of Oxford. The question of de Vere's supposed authorship of the plays remains unresolved.

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John Dee

English mathematician, astronomer, and author John Dee (1527–1608) was a renowned intellectual of Renaissance–era England. An author of 49 books, his interests included science and mathematics, as well as alchemy, astrology, divination, and Rosicrucianism. In addition, he served as a consultant to Queen Elizabeth, and he advised English explorers on their voyages to North America. Today, his occult activities tend to overshadow his many substantial

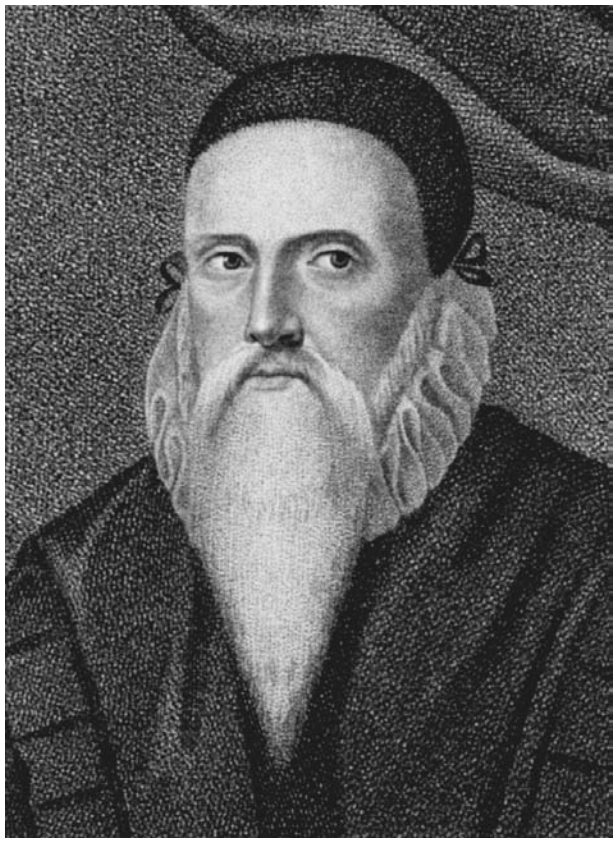

accomplishments, but the remarkable scholar was a true example of a "Renaissance Man."

Dee was born on July 13, 1527, in London, England, the only child of Roland Dee and Jane Wild. Accounts indicate that he descended from a noble Welsh house, the Dees of Nant y Groes in Radnorshire. Dee himself claimed that Roderick the Great, Prince of Wales, was a direct ancestor. His father, Roland Dee, was said to have been a gentleman server at the court of Henry VIII. He also dealt in textiles.

With his privileged background, Dee benefited from a good education. He attended Chelmsford in Essex and then, in November of 1542, he entered St. John's College at Cambridge University. He was only 15 years old. He studied Greek, Latin, philosophy, geometry, arithmetic, and astronomy and earned a bachelor's of arts degree after only two years. Following graduation, he lectured at Cambridge and then, in 1546, he became a founding Fellow at Trinity College in Cambridge, which was founded by Henry VIII.

Studied in Europe

At this point, Dee was dissatisfied with the attitude toward science demonstrated in England, so starting in 1547, he traveled throughout Europe, first going to the Low Countries—what are now Belgium, Luxembourg, and the Netherlands—where he studied with eminent scholars. In 1548, he moved to France and settled in Louvain, where he studied with the famed mapmaker Gerardus Mercator.

While in Louvain, Dee wrote two books on astronomy. Two years later, he spent several months in Paris, where he lectured on Euclid's principles of geometry. He turned down an offer of a permanent teaching post at the Sorbonne and returned to England in 1551, where he was granted the rectory of Upton–upon–Severn in Worcestershire (upon the recommendation of King Edward VI). His European academic success was indicated by the items he brought back to England: a brass astronomer's staff and two globes designed by Mercator. A year later, he entered the service of the Earl of Pembroke. Toward the end of that year, he entered the service of the Duke of Northumberland.

Father and Son Imprisoned

In 1553, after the death of King Edward VI, civil problems arose between English Catholics and Protestants regarding succession to the throne. Queen Mary, who was a Catholic, gained the throne, much to the dismay of Protestants, who feared for their safety and security. The fears were well founded, as the new queen started a campaign against prominent Protestants. The turmoil directly affected Dee's family. His father, a Protestant, was arrested. Though he was not imprisoned long, he lost all of his financial assets.

Two years later, in May, Dee himself was arrested, accused of black magic. He faced a Star Chamber prosecution, but he was only jailed for three months at Hampton Court. Still, after his release, he felt that people looked on him with suspicion because of his scientific and occult interests. However, when Queen Mary died in 1558, and the Protestant Elizabeth took the throne, Dee found favor with the new ruler. At Elizabeth's request, he even used his astrological skills to select the most appropriate day for her coronation. Dee became her scientific advisor, and some scholars believe he was actually working in service to her as a spy.

At this point in his life, Dee easily commingled with the upper levels of English society, including many Elizabethan explorers who were embarking on entrepreneurial adventures in North America. Dee served as a consultant to the Muscovy Company, which was formed in 1555 by the navigator and explorer Sebastian Cabot and some London merchants. For more than 30 years, Dee prepared nautical information for the company, and he educated sailors on geometry and cosmography prior to their transatlantic voyages.

Pursued a Range of Interests

During this time, Dee devoted himself to his chosen studies, which included crystallomancy, astrology, alchemy, Talmudic mysteries, and Rosicrucian theories. A deeply philosophical seeker, he endeavored to penetrate the mysteries of the elixir of life and the Philosopher's Stone. Living in solitude, and totally immersed in his mystical pursuits, Dee experienced visions that he believed revealed to him higher realities.

A bibliophile, he assembled one of the finest private libraries in England. He also wrote his own works. In 1564,

he published *Monas Hieroglyphica,* a complex work on alchemy that was influenced by the Kabbala. In 1570, he wrote the preface to the first English translation of Euclid. In it, he complained about being viewed as ''a companion of the hellhounds, a caller and a conjuror of wicked and damned spirits.'' Despite being highly regarded by Queen Elizabeth, he was never financially secure during her reign. In 1566, he was living with his mother at Mortlake on the Thames, in London, to save money.

In 1568 he published *Propaedeumata Aphoristica,* a book that contained mathematics and physics as well as astrology and magic. Dee was not necessarily odd in this regard. It was common for notable scientists of the time to share such interests. For instance, both astronomer Johannes Kepler and mathematician/scientist Sir Isaac Newtown studied alchemy. After he published his work, Dee taught mathematics to Queen Elizabeth, so that she could better understand his work. Meanwhile, his fame as an astronomer grew. Considered an expert, people sought out his views on a new star that appeared in 1572 as well as a comet that appeared in the sky five years later. A year after the appearance of the new star, Dee published *Parallacticae commentationis praxosque* which applied trigonometric principals to determine the distance of the star.

In February 1578, Dee married Jane Fromands, his third wife. They would have eight children. His second wife died in March 1576, only a year after they were married. They had no children. Dee's own mother died in 1580. The year before, she gave her house to Dee. In 1582, Dee tried to introduce the Gregorian Calendar to England, without success. His proposal to Queen Elizabeth involved removing eleven days to bring the calendar in line with the astronomical year. Dee's proposal is now viewed as a correct one and, at the time, he even gained the support of the queen's advisors. However, the Archbishop of Canterbury opposed Dee's plans, mostly because of personal and political matters. Because Dee's proposal was turned down, England continued using a calendar different from that of the rest of Europe until 1752.

Crystal Visions

More so than Dee's astronomical and mathematical knowledge, contemporary readers are more interested in his more esoteric pursuits, which make for sensationalistic, if not slightly preposterous, subject matter—his experiments in crystallomancy, for example. In his diaries, Dee recorded that he saw spirits inside his crystal globe when he focused upon the object. He first mentions the spirits in an entry dated May 25, 1581. In a November 1582 entry, Dee records that while he was on his knees in passionate prayer, he suddenly sensed a splendor that filled a window. Looking over, he saw the angel Uriel shining brightly. Dee was rendered speechless. The angel smiled, handed Dee a piece of convex crystal and told him that whenever he wanted to communicate with supernatural beings, he should gaze intently into the crystal. These beings, the angel claimed, would appear and reveal the future. The angel then vanished.

The crystal gazing proved no easy task for Dee. He reported that he needed to completely focus all of his mental faculties into the object before the spirits would communicate. Further, despite frequent communications with the spirits, Dee could never remember the content of the conversations. As a solution, Dee needed to find someone who would gaze into the crystal and talk to the spirits while Dee recorded the conversation. Dee found a suitable intermediary: one Edward Kelley. Kelley was a bit of a mysterious figure with a disreputable background. He was a convicted forger. He was also cunning and cocksure, where Dee was affable and a bit naive. For Dee, Kelley would serve as a scryer, or seer.

Dee first became involved with Kelley in March of 1582, and their activities would dominate most of Dee's later life. According to Dee, Kelley was born in Lancashire in 1555. As a consequence of his crime, his ears were cropped and he wore a black skullcap to hide the mutilation. For a while, he worked as a druggist, but he was more concerned with making a great deal of money with the least amount of effort. At first, he sought wealth through mystical means. When that failed, he essentially became a charlatan and used his esoteric knowledge to dupe the gullible. In one of the more lurid accounts of his background, Kelley was a necromancer and alchemist who could make the dead foretell the future. Supposedly, he tried to swindle a wealthy man by digging up a recently buried corpse and pretending to make it talk. During his sessions with Dee and the crystal, Kelley claimed he communicated with Uriel as well as beings named Madini, Gabriel, Nalvage, Il, Morvorgran, and Jubanladace. But Dee saw nothing. Apparently, Kelley was making it all up.

However, a record of the spiritual sessions, held between 1582 and 1587, was published in 1659 in Meric Casaubon's *A True and Faithful Relation of What Passed between Dr. Dee and Some Spirits; Tending, Had it Succeeded, to a General Alteration of Most States and Kingdoms in the World.* According to the records, the spirits provided occult instructions on how to make the elixir of life or search for the philosopher's stone. They also described the spiritual hierarchy of supernatural beings, and revealed the secrets of the primeval tongue that the angels and Adam spoke. Purportedly, in this original language, each word had an organic relation to its matching real–world object (be it an inanimate object or living creature) and would exercise a power over that object. The sessions also proposed prophecies, which were mostly incorrect. Some physical phenomena was reported (the movement of objects, for instance) but these were rare.

It is generally agreed that because of Kelley's involvement, the records of these sessions are comprised of falsehoods. Scholars who examine Dee's diary believe that he was completely fooled by Kelley's trickery which included optical illusions and ventriloquism. However, scholars marvel at the depth and intricacies of the visions—especially the creation of the angelic language. In other words, it was truly inspired lunacy.

The angelic language was called Enochic, and it was a linguistic construction of great complexity that combined

magic, mathematics, astrology, and cryptography. According to Dee, the angels revealed several books to him starting in 1583. The surviving manuscripts are still studied by legitimate scholars as well as modern occultists. The books can be found in the British Library. The first book, *Liber Logaeth,* or the ''Book of the Speech of God,'' which served as an introduction to the angelic language, underscores the complexities of Enochic.

Toured Europe with Kelley

Eventually, Dee's reputation as an occultist reached significant proportions and extended beyond England and across Europe. Among his claims, Dee said he obtained the elixir of life, which he said he found among the ruins of Glastonbury Abbey. Dee's home attracted curiosity seekers, and his fame brought him a great deal of money. However, he was never truly wealthy, as he invested most of his money into his alchemical experiments.

From 1583 to 1589, Dee traveled throughout Europe accompanied by both his wife and Kelley, gaining more occult knowledge. During this tour, they were hosted by the likes of the King of Poland and the Emperor Rudolf in Prague. They gave demonstrations of magic at various courts. Kelley gained a great deal of fame and was even knighted. However, the pair found themselves in trouble in Poland, due apparently to Kelley's avaricious deceptions. In 1589, Dee and Kelley parted ways, and Dee returned with his wife to England.

Sank into Poverty

Dee's fortunes immediately turned bad. When he returned to his home at Mortlake, intending to resume his scientific and occult studies, Dee found that a large part of his cherished library and many of his scientific instruments had been stolen. He soon experienced difficult financial times. To earn money, he practiced as a fortune teller, a decision that discolored his reputation. Kelley faired even worse. After splitting with Dee, he wandered through Germany, telling fortunes and practicing magic. Eventually, he was arrested for heresy. When he tried to escape from prison, he fell from a wall and broke two ribs and both of his legs. He died from his injuries in February 1593.

In the meantime, Dee employed two seedy scryers who were essentially useless and drained Dee of his money. When Dee sank to the level of poverty, he asked the queen for help. But it was only after persistent requests that he finally received any assistance, in the form of a modest appointment as chancellor of St. Paul's Cathedral. In 1596 he was appointed warden of the Collegiate Chapter in Manchester, but this is now viewed as a means to get him away from London. He served in this position until 1603, when his failing health forced him to resign.

When Elizabeth I died in 1603, Dee was forced to move back to his Mortlake home where he lived a poverty–stricken existence. In 1605, parts of England were affected by the plague. Dee's wife and several of his children died. In his last years, Dee was forced to sell books from his library in order to live. When King James I took over after Queen Elizabeth, an era of witch hunts had begun. Dee's reputation once again darkened, and he even petitioned the king for protection. Dee was planning to leave England for Germany in 1608 when he died. After his passing, seventeenth–century historians branded Dee as a demonic sorcerer.

Reputation Restored

In recent years, serious scholars have pointed out Dee's solid and substantive intellectual contributions to Renaissance–era England. Though his important work still tends to be overshadowed by the more sensational elements of his career, Dee wrote numerous scientific manuscripts including *De Trigono* (1565) and *Testamentum Johannis Dee Philosophi Summi ad Johannem Guryun Transmissum* (1568). A man of relentless intellectual curiosity, Dee wrote up accounts for the ''New World'' and advanced the disciplines of astronomy, mathematics, and physics with accurate knowledge.

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Anita Desai

Anita Desai (born 1937) has been touted by *British Writers'* A. Michael Matin as ''one of the preeminent contemporary Indian novelists,'' even referred to by many as the Mother of the Indian psychological novel genre. Her meticulous depictions of modern Indian life, combined with an elevated level of linguistic skill that frequently enters the poetic realm, have secured her a place of honor in the pantheon of Indian authors.

Early Life

Anita Desai was born on June 24, 1937, in the hill station of Mussoorie, Uttar Pradesh, India. She was one of four children: she had a brother and two sisters, all raised in what was a British colony in their youth. Desai's father D.N. Mazumdar was a Bengali engineer. Her

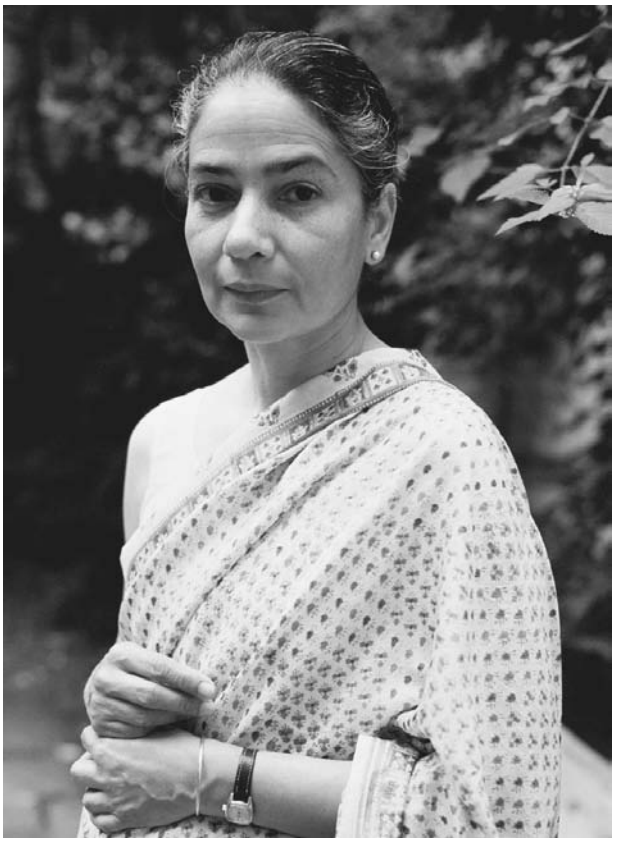

mother, Toni Nimé, was German and met Mazumdar in Germany, then emigrated to India in the 1920s. Desai has said that it was exposure to her mother's European core that allowed her to experience India as both an insider, and an outsider. Although Desai was formally educated in English, she was raised speaking both Hindi and German in her home in Old Delhi. She attributes some of the diversity of her fictional characters to having lived among a mix of Hindu, Muslim, and Christian neighbors while growing up.

In the 1996 *Contemporary Novelists,* Desai revealed to critic Bruce King that she began writing early, saying, ''I have been writing since the age of seven, as instinctively as I breathe.'' At the age of nine, she began her publishing career when a submission she made to an American children's magazine was accepted and published. At the age of ten, Desai had a life–changing experience as she watched her society ripped apart by the violence born of the Hindu–Muslim conflict during the division of British India into the nations of India and Pakistan. Her Muslim classmates and friends disappeared without explaination, all of them fleeing from Hindu violence. *British Writers'* Matin described how the ''stupefying bloodshed and violence . . . erupt[ing] from the dream of independence'' informed the tone of her early fiction.

Education

Desai's formal education was in the English language, and her writing was always in English as a result. She attended British grammar schools, then Queen Mary's Higher Secondary School in New Delhi. She was accepted at Miranda House, an elite women's college in Delhi, and in 1957 at the age of 20 she received a B.A. with Honors in English Literature from Delhi University. Already hard on the heels of her dream of being a writer, she published her first short story the same year she graduated, in 1957. Desai continued to compose and publish short fiction, working for a year in Calcutta and marrying business executive Ashvin Desai on December 13, 1958. They had four children, sons Rahul and Arjun, and daughters Tani and Kiran.

Life as a Writer

While raising her children, Desai maintained her efforts as an author, and completed her early novels while her family grew. The Desais lived in Calcutta from 1958 to 1962, then moved to Bombay, Chandigarh, Delhi, and Poona. Each new location provided an additional rich back–drop for the young author's fiction. Desai became a freelance writer in 1963, and has retained this as her occupation ever since. She addressed her craft in the King interview, ''[Writing] is a necessity to me: I find it is in the process of writing that I am able to think, to feel, and to realize at the highest pitch. Writing is to me a process of discovering the truth.''

Desai contributed to various prestigious literary publications, including the *New York Times Book Review, London Magazine, Harper's Bazaar* and *Quest.* Her first novel, *Cry, the Peacock* (1963), was published when she was 26 years old. In 1965 she published her second novel, *Voices in the City,* which revealed Calcutta as seen by a group of aristocratic siblings, and she left India for the first time to visit England. While in Europe, Desai gathered material for her third novel, *Bye–Bye, Blackbird* (1971). She directed her focus inward, experimenting with both content and form. 1974 saw the release of her first attempt at juvenile literature, *The Peacock Garden,* and the next two years yielded another adult novel, *Where Shall We Go This Summer?* (1975), followed by another juvenile venture titled *Cat on a Houseboat* (1976).

Although her first three adult novels were not favorably reviewed, her later work garnered growing attention for what the 1999 *Encyclopedia of World Literature in the 20th Century* critic Janet Powers refered to as ''a sensitivity to subtle emotions and family reverberations . . . [an] intuitive awareness [that] emanates from a distinctly feminine sensibility.'' Her next three adult novels gained her international recognition. Her 1977 novel, *Fire on the Mountain,* featured three female protagonists each subdued or damaged in some way coming to terms with how place effects their realities. In 1978 she published *Games at Twilight,* a collection of short stories and the 1980 novel *Clear Light of Day,* a study of Delhi that combines fiction with history to explore the lives of a middle–class Hindu family. In 1982, she released another children's piece titled *The Village by the Sea,* followed two years later by another adult novel, *In Custody* (1984).

Desai entered the scholarly world in a position as the Helen Cam Visiting Fellow at Girton College in Cambridge University, England from 1986 to 1987. She came to the

United States in 1987 and served as an Elizabeth Drew Professor at Smith College from 1987 to 1988 and a Purington Professor of English at Mount Holyoke College from 1988 to 1993. In 1988 she wrote another novel, *Baumgartner's Bombay,* and by 1989 her status as a significant postcolonial novelist had been cemented in literary circles. Fame, however, appeared far off due to the post–1947 prejudice against Anglophone literature, particularly that written by female authors. In 1993 Desai took as post as Professor of Writing at the Massachusetts Institute of Technology, and has remained there ever since.

In 1992, Desai's children's book *The Village by the Sea* was adapted and filmed as a six–part miniseries by the BBC, and in 1993 she co–authored an adaptation of her novel *In Custody* that was filmed by Merchant–Ivory and released in 1994. Desai wrote two more novels—*Journey to Ithaca* (1995) and *Fasting, Feasting* (1999)—and one more short story collection, *Diamond Dust* (2000).

Critical Reception

Despite the fact that Desai does not view herself as a political writer, her social commentary is considered to be powerfully and accurately rendered in her fiction. Her use of image and symbol is sophisticated, and *Contemporary Authors* critic Anthony Thwaite points out that thanks to her mastery of the literary image, ''she is such a consummate artist that she [is able to suggest], beyond the confines of the plot and the machinations of her characters, the immensities that lie beyond them—the immensities of India.'' It is *British Writers* A. Michael Matin's belief that this focus on the poetic language—one of Desai's hallmarks—has resulted in a decided lack of critical treatment of her work as a postcolonial author, because critics find her style to be Eurocentric rather than traditionally Indian in nature. Matin hopes that future scholarship will grant Desai the place she deserves among the postcolonial greats.

Contemporary Novelists' King identifies two types of Desai novels: those about ''what men do,'' and those about ''what women feel.'' *The Bloomsbury Guide* further supports this by defining Desai's fiction as novels that ''frequently depict the attempts of urban middle–class women to harmonize the needs of the self with the demands traditionally made of Indian women by the family, caste, and society.'' The connection between family members, and the way the cultural experience of Indian women in particular affects those connections emerges as a recurring theme in Desai's work as she deals with contemporary Indian life, culture clashes between the East and the West, generational differences, and practical and emotional exile.

Encyclopedia of World Literature in the 20th Century's Powers identifies a frequent female character type in Desai's fiction, ''a newly heroic and thoroughly modern model of the saintly Indian woman. Those qualities that enabled the traditional woman to survive in an arranged marriage are those of Desai's independent woman, who is autonomous, yet bound up with caring for others.'' Powers believes that ''although Desai offers negative examples of women unable to realize their own needs because of oppression by traditional customs, she also presents the difficulties faced by newly liberated women in giving their lives purpose. The feminist message, that women are senselessly harmed by denial of opportunities for self–realization, comes through loud and clear; but so does the question of what an independent woman's identity might be.'' In an essay titled ''Indian Women Writers,'' Desai stated that ''criticism is an acquired faculty,'' and that Indian women have always been discouraged ''from harboring what is potentially so dangerous.'' Desai's own work uses a sharp eye to address the changes that have complicated Indian society since independence in 1947, and the trouble outsiders face when trying to grasp the intricacies of Indian culture. Powers feels that, ''read chronologically, Desai's novels demonstrate her constant experimentation and progressive maturation as a writer,'' treating issues like ''the emotional poverty of the liberated woman,'' and ''the demise of a rich cultural tradition.''

Desai's descriptive skill is widely acclaimed by critics, despite disagreement regarding her content. *Contemporary Authors* critic Pearl Bell states that although Desai's ''novels are quite short. . . . they convey a sharply detailed sense of the tangled complexities of Indian society, and an intimate view of the tug and pull of Indian family life.'' *Contemporary Authors* reviewer A.G. Mojtabai agrees, noting that Desai's novels ''delineate characters, settings, and feelings intricately, yet economically, without extraneous detail or excessively populated scenes. Properly observed, a roomful of people is crowd enough, and in the right hands—as Anita Desai so amply illustrates—*world* enough.'' Her ''elegant'' and ''lucid'' novels have enjoyed a broad audience outside her native India, a reality that has exposed more people to her unique view, but perhaps deterred her ascension to the top of the Indian literary realm.

True Measure of Success

Desai, who lives in Cambridge, Massachusetts and teaches writing at MIT has been appointed to various literary offices. She was a member of the Advisory Board for English at Sahitya Akademi in New Delhi from 1975 to 1980, and a member of the National Academy of Letters, as well as becoming a Fellow for the Royal Society of Literature in England in 1978. She was appointed Honorary Fellow for the American Academy of Arts and Letters and has produced three well–liked children's books, an unusual feat for an Indian author of her caliber.

As Desai explained to *Contemporary Novelists'* King, it is writing's ability to ''[enable] her to think and feel and discover truth'' that has driven her to such creative height and depth. She explained that all her writing is ''an effort to discover, to underline and convey the true significance of things. That is why, in my novels, small objects, passing moods and attitudes acquire a large importance . . . One hopes, at the end of one's career, to have made some significant statement on life—not necessarily a water–tight, hard–and–fast set of rules, but preferably an ambiguous, elastic, shifting, and kinetic one that remains always capable of further change and growth.'' *British Writers'* Matin maintains that if one wishes to measure Desai's true achievement, they ''must look beyond those books that bear her own name on the title page'' and take note of the score

of current Indian Anglophile authors who have enjoyed success as a direct result of Desai's struggle to be heard.

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Gail Devers

African American athlete Gail Devers (born 1966) stunned the world of track and field by bouncing back from a severe illness to win the gold medal in the 100–meter sprint at the 1992 Olympic Games in Barcelona, Spain. She had previously set records in the 100–meter hurdles, but placed fifth in the event at the 1992 games. Since her return to the sport, she has excelled in both her signature events, winning a second gold medal in the 100–meter dash at the 1996 Olympics in Atlanta and participating in the gold medal–winning 4x100–meter relay team as well. She is a ten–time World Champion in the 100–meter hurdles.

Yolanda Gail Devers was born on November 19, 1966, in Seattle, Washington, to Larry Devers, a Baptist minister, and Adele Devers, a teacher's aide. The family later moved to National City, California, near San Diego. Devers first became interested in running as a child, spurred on by the taunts of her brother, Parenthesis. ''Since I was a young girl, I've always been a runner,'' Devers recalled on the Gail Devers Website. ''In fact, my brother Parenthesis (P.D.) used to race me and then tease me when I lost. Well one day, I decided I was not going to lose anymore. So I started practicing—and it paid off. I beat P.D. the next time we raced, and he never raced me again. From then on, running was all that mattered. I had found my stride.'' She joined the track team at Sweetwater High School, from which she graduated in 1984. Although she began her high school track career as a middle–distance runner, she eventually established herself as a sprinter and hurdler, one year winning the 100–meter dash and 100–meter hurdles, as well as taking second place in the long jump, at the state championships.

Due to her performance on the track, Devers had her pick of colleges and attended the University of California, Los Angeles, where she majored in sociology and trained under Bob Kersee, a legendary presence in United States track and field and the husband of Devers' close friend, the sprinter Jackie Joyner–Kersee. Kersee immediately pegged Devers as a future Olympic champion and began grooming her for the games. By her senior year in 1988, Devers was ranked one of the top female hurdlers in the country. That year, she set a national record in the 100–meter hurdles with a time of 12.61 seconds and qualified to compete for a spot on the 1988 U.S. Olympic Team.

Mysterious Illness Surfaced

Devers made the Olympic team, keeping Kersee as her personal coach, but during her training she experienced frequent muscle pulls and tired legs. She performed poorly at the Olympics, held that year in Seoul, Korea, logging her slowest time in the 100–meter hurdles since her high school

career and failing to qualify for the finals. Her condition worsened after the games, when she began to suffer from impaired hearing, memory loss, migraine headaches, hair loss, convulsions, fatigue, and extreme weight loss. Devers visited a series of doctors, none of whom could offer a proper diagnosis. She attempted to compete again in 1990 at a minor track meet, but performed poorly. That same year, a UCLA team physician she encountered by chance noted that Devers' eyes were bulging and she had a goiter on her throat, both symptoms of a thyroid condition. Tests confirmed that Devers had Graves' disease, an autoimmune disorder resulting from an overactive thyroid gland, and that the growth on the gland would have soon become cancerous. Devers underwent radiation treatment to destroy the growth, but the treatment also destroyed her thyroid gland. She had to start taking a synthetic thyroid medication, something she would most likely be forced to do for the rest of her life.

The radiation treatment alleviated many of Devers' symptoms and she resumed her training with Kersee. Complications began to surface in 1991, however, including the formation of blood blisters on the soles of her feet and between her toes. Walking became so painful that Devers often had to crawl or be carried, and one doctor discussed amputating her feet. A second opinion revealed that the blisters were a side effect of the radiation, however, and within one month of halting radiation therapy, Devers was on the road to recovery. She eased back into training with Kersee, riding a stationary bicycle and walking around the track in her socks until shoes no longer hurt her feet. Soon, she resumed her full–fledged workouts and in March 1991 she qualified for a June TAC (The Athletics Congress) meet, where she won the 100–meter hurdles, setting the women's record for the year in that event. ''Deep down, I was scared to death that my life as an athlete was over,'' Devers wrote on her web site. ''But I wasn't going to give up—the word 'quit' has never been a part of my vocabulary.'' That same year, she divorced runner Ron Roberts, whom she had married in 1988.

Won Olympic Gold

The following summer, Devers placed second in the 100–meter hurdles at the World Championships in Tokyo, Japan, set a new U.S. record in the event at a meet in Berlin, Germany, and qualified for the 1992 Olympics in Barcelona, Spain, in both the 100–meter dash and the 100–meter hurdles. Devers stunned spectators when she won the 100–meter dash, beating second–place finisher Julie Cuthbert of Jamaica by .01 seconds and logging her personal best time in the event. Competitors raised speculation that Devers' miraculous comeback was aided by the use of performance–enhancing drugs, but the suspicions were never confirmed. Devers' performance in the 100–meter hurdles was less spectacular. After tripping over a hurdle, she fell across the finish line and placed fifth in the event, dashing her hopes of becoming the second woman in history to win gold medals in both the 100–meter dash and the 100–meter hurdles. ''It just wasn't meant to be,'' she told *Sports Illustrated* in a 1993 interview.

Devers achieved her dream of a double victory the following year at the World Outdoor Track and Field Championships in Stuttgart, Germany. Devers and Jamaica's Merelene Ottey finished so close in the 100–meter dash that judges spent three minutes studying the photograph taken at the finish line to determine the winner. The Jamaican team protested the decision, but Devers, who set records in both the 100–meter dash and 100–meter hurdles that year, prevailed. She anchored the silver medal–winning 4x100–meter relay team at the championships as well.

Devers won the 100–meter dash at the World Outdoor Championships again in 1994 and the following year she won the 100–meter hurdles at both the Outdoor Championships and the World Championships. In 1996, she became the second woman in Olympic history to win the 100–meter dash in two consecutive games, and she brought home a second gold medal for her performance in the 4x100 relay. She competed in the 100–meter hurdles as well, but placed fourth.

Bowed Out in Sydney

Aside from a season off in 1998, Devers continued to remain at the top of her game through the 1990s, winning several outdoor championships in the 100–meter dash, 100–meter hurdles, and 4x100 relay, and several indoor championships in the 60–meter dash and 60–meter hurdles. Devers injured her right Achilles tendon and left hamstring while training for the 2000 Olympic Games in Sydney, Australia, but won the 100–meter hurdles at the Olympic trials, beating her own American record in the event. Ultimately, her injuries forced her to pull out during the Olympic 100–meter hurdles semi–finals, however. In a 2004 interview in *Science of Mind* magazine, Devers said she does not measure success by the number of medals she wins. ''To me success does not mean that you have to be number one or have the most money or own the company, it means that you have to give your all,'' she said. ''I tell people that at the end of every task, ask yourself a question, a very basic one: 'Did you do all that you can do?' And if the answer is 'yes,' you're successful and don't let anybody tell you anything different.''

Devers continued to train and compete, although she dismissed Kersee as her coach in 2001, making her one of the few major U.S. runners to work without a personal coach. ''It's just me, a seven–pound Pomeranian, and God on the track,'' Devers, who begins her practices by racing her dog, is quoted as saying on the USA Track & Field web site. She won the 60–meter hurdles at both the USA and World Indoor Track & Field Championships in 2003. In 2004, she became the first athlete to win both the 60–meter dash and the 60–meter hurdles at the USA Indoor Track & Field Championships, posting times of 7.81 seconds in the hurdles and 7.08 in the sprint, which she won in a photo finish. She won a gold medal in the 60–meter dash and a silver in the 60–meter hurdles at the World Indoor Championships that same year. Devers qualified for the 2004 Olympic Games in Athens, Greece, but failed to make the finals in the 100–meter dash. Her string of bad luck in the 100–

meter hurdles continued as well; she was eliminated after aggravating a sprained calf.

Off the track, Devers established the Gail Devers Foundation in 1999 to fund education, health, and community development projects. ''When I look at what I've accomplished during my life thus far, I realize I've been truly blessed,'' Devers wrote on her web site. ''Now I want to share my good fortune by passing it on and helping others. Then, I'll consider myself a true champion.''

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Marlene Dietrich

Film star Marlene Dietrich (1901–1992) was one of the twentieth century's most enduring style icons. The German–born actress made several notable movies with director Josef von Sternberg in the 1930s, beginning with what was perhaps her most memorable work, *The Blue Angel,* and her films remain cinema classics thanks in part to a cool, ethereal beauty that the era's black–and–white film stock only maximized. She was, noted *People*'s Marjorie Rosen, a ''woman whose screen image bespoke glamour so dazzling and mystery so provocative that no other compared. Her face, with the arched brows and world–weary blue eyes, could exude spoiled insolence, frosty indifference or smoldering lust.''

Dietrich was born on December 27, 1901, in a suburb of Berlin, Germany, called Schöneberg that later became part of Berlin proper. She was named Marie Magdalene Dietrich, and followed an older sister in a household headed by their father, Louis, a former Prussian cavalry officer who was serving as a police lieutenant in Berlin by the time she arrived. She and her sister were raised by their mother, Josephine, after the death of their father when ''Lene,'' as she was known, was nine years old.

Berlin Chorus Girl

As a youngster, Dietrich emerged as a talented violinist. She attended the Augusta Victoria School in Berlin, and during World War I the family moved to Dessau when the Dietrich girls' future stepfather, an army officer, was mobilized into military service. After the end of the war in 1918, Berlin became a politically unstable place to live, and Dietrich finished her education at a boarding school in Weimar. It is known she was back in Berlin by late 1921, where she found work playing the violin at a movie theater. Her dreams of a concert career ended with a wrist injury, and she became a chorus girl in Berlin's heady nightclub scene. Deciding to try her luck at acting, she began studying at Berlin's Deutsche Theaterschule in 1922, which was affiliated with one of German theater's greatest names of the era, Max Reinhardt, a director and producer.

After debuting in a September 1922 stage production of *Pandora's Box,* Dietrich went on to appear in a number of other plays while also landing small roles in the nascent German film industry. Her screen debut came in a 1922 movie, *So sind die Männer* (Men Are Like This), and her first lead came six years later in *Prinzessin Olala* (Princess Olala). Stardom eluded her, however, and she remained a relative unknown until von Sternberg cast her in *Der blaue Engel,* also known by its English–version title, *The Blue Angel.* It was the first full–length German ''talking'' film, utilizing the new medium of synchronized sound, and Dietrich caused a sensation with her portrayal of the voluptuous, heartless cabaret singer Lola Frohlich. She appeared

opposite Emil Jannings, a Swiss–born actor who was a silent–screen star at the time in both Europe and Hollywood; he had even won the first Academy Award for best actor in 1927. Jannings played the rotund, prudish schoolteacher determined to keep his pupils from frequenting Lola's stage show, but when he pays a call on her to voice his objections, he is instantly smitten. Lola proves his undoing, and he loses his job and becomes a comic prop in her act as his final humiliation.

Dietrich delivered a pitch–perfect performance of a *femme fatale* in *The Blue Angel* that was said to have been not far off the mark; rumors swirled that her own teachers had been smitten with her, and she seemed to have been suddenly removed from the Weimar school by her mother at one point. Dietrich sang in the film, in her smoky, innuendo–laden voice, while Sternberg's camera lingered often on her famously long legs. The director himself was said to have been enchanted by her, and she soon followed him to Hollywood after extricating herself from her contract with UFA (Universum Film AG), the leading German movie studio.

''Glowed Like a Full Moon''

By the time of *The Blue Angel* 's Berlin premier in April of 1930, Dietrich had began to heed Sternberg's makeover advice, and had noticeably slimmed down from her ''Lola'' portrayal. The noted director also provided tips on makeup and how she might best highlight the unusual symmetry of her face, and his camera would depict her in the most flattering and ethereal light over the course of their collaboration. These films are considered the high point of Dietrich's career, and include *Morocco* in 1930, followed by *Dishonored,* 1932's *Shanghai Express* and *Blonde Venus,* a turn as Russia's Catherine II in *The Scarlet Empress* in 1934, and *The Devil Is a Woman,* a 1935 work that was allegedly her personal career favorite. Cinema historians consider them classics, though they were mostly box–office flops. Michael Atkinson, writing for London's *Guardian* newspaper, called the seven films ''masterpieces of vapour, shadow and lust, and in them Dietrich glows like a full moon.''

Headstrong and opinionated, Dietrich ran into problems with her Paramount bosses as early as the making of *Blonde Venus,* and her career in Hollywood failed to fulfill its early promise. Her stardom and blonde beauty did attract attention back in Germany, and she was reportedly contacted by agents for the government of the country's Nazi Party leader and new chancellor, Adolf Hitler, who offered her a posh berth back home in exchange for her return. She loathed the fascist Nazis, however, and spurned their offer. She even went so far as to become a naturalized American citizen in the fall of 1937, which launched a torrent of hateful editorials in the government–controlled Nazi press and caused her films to be banned for a time.

Entertained Allied Troops at the Front

Dietrich threw herself wholeheartedly into her new mission—to discredit the Nazi regime that attempted to discredit her. She traveled overseas to entertain American troops near the frontlines during World War II—reportedly amidst terrible conditions—took part in Hollywood–publicized war–bond drives, and even delivered anti–Nazi broadcasts in German that aired overseas. True to form, she was said to have become romantically involved with the famous American general, George Patton. Her film career, meanwhile, had stalled. She made a Western with Jimmy Stewart, *Destry Rides Again,* and worked with noted director Billy Wilder in *A Foreign Affair,* set in Berlin during the war. Her later films of merit include *Stage Fright,* a 1950 Alfred Hitchcock work, Orson Welles's 1958 noir classic *Touch of Evil,* and *Judgment at Nuremberg* in 1961, an account of the Nazi war–crimes tribunals.

In the late 1940s, Dietrich began a recording career, and began playing the haute–nightclub circuit. She earned top dollar for performing her signature song from *The Blue Angel,* ''Falling in Love Again,'' and others, and continued well into the 1970s. By then, however, the stage had been considerably darkened to camouflage her age, and she resorted to a number of painful tricks to maintain her glamorous image. These included braiding her hair tightly before donning a wig, and wearing a tight, allover girdle under her elaborate costumes and gowns. The ironclad garment restricted her movement, however, and she once fell into the orchestra pit and broke her hip at a Washington performance. Reportedly debilitated by arthritis, she was said to drink heavily in her later years to quell the pain.

Grew Increasingly Reclusive

Dietrich lived mainly in Paris after 1968. She had married in 1923 or 1924, to Rudolf Sieber, a casting director, with whom she had a daughter in 1924. The marriage was short–lived, but she and Sieber remained friends, and he served as her business manager for many years. In his old age, she often visited him on his California chicken ranch and spent days cooking meals for him. The rest of her real–life romances rivaled any on–screen saga: only in later years were rumors of her bisexuality openly discussed in the media, and she was said to have had a long relationship with writer Mercedes de Acosta, who was also the lover of Dietrich's archrival, Greta Garbo. Other dalliances included men as well as women, and her conquests reportedly included the writers Erich Maria Remarque and Ernest Hemingway, and even President John F. Kennedy. In 1967, her much–younger lover, a Polish actor, came to see her off at a train station, and tripped and fell onto the track, where he was crushed by a train. The following year, another lover, an Australian journalist, was decapitated in a helicopter on his way to see one of her concert performances. Told of his death, Dietrich went onstage anyway that night.

Dietrich's last film appearance was in 1979's *Schöner Gigolo—armer Gigolo* (Just a Gigolo), which starred her opposite a new generation's androgyne, David Bowie. The onetime screen siren was ''filmed through gauze, croaking her way through a parody of her Blue Angel persona,'' noted *Sunday Times* journalist James Dalrymple. ''The results were appalling and she wept as she saw how the fragile erotic image she had created had become a monstrous piece of burlesque.''

Dietrich emerged as an icon long before her 1992 death. Maximilian Schell pestered her for his 1984 documentary *Marlene,* and she finally agreed to participate only if she was not filmed; her words appear only in audio interviews overlaid over the rest of the film's footage. She delivers generally caustic comments, and derides her numerous biographers. She was a recluse in her final years, bedridden at her Avenue Montaigne apartment. A paparazzo once paid a tree–cutting crane operator to help him take photographs through her window, and the images sold for a small fortune. ''They showed a small, defenceless figure in a crumpled bed in a shabby room,'' wrote Dalrymple in the *Sunday Times.* ''Nearly 90, there was only one recognisable feature of the classic beauty that had haunted the 20th century[:] the eyes. Once they had been steely, mocking and defiant. Now they were filled only with fear, bewilderment and hopelessness.''

Circus–Like Funeral

Dietrich died on May 6, 1992, in Paris, but controversy over her legacy swirled for some time after her death. She allegedly wanted to be buried in France, while others claimed she had hoped to be laid to rest next to her mother in a Berlin cemetery. The German side won, and her funeral there became a circus. The Berlin homecoming was all the more bittersweet for the fact that she had remained a pariah in Germany long after the end of World War II and the Nazi defeat. The conservative press regularly vilified her, and protesters turned up outside one series of concert engagements. Even after her death, a debate whether to name a Berlin street in her honor raged for months.

The final indignity, for a woman who had guarded her private life so valiantly, came a year after Dietrich's death, when her daughter Maria Riva wrote a scathing memoir that excoriated the star's longest role, that of mother. Nevertheless, Dietrich was close to Riva and to her grandchildren, and spoke to them on a near–daily basis in the years before her death. Riva's reasons for writing her tell–all book, in which Dietrich comes across as callous and demanding, might be summarized by one of her mother's many famous pronouncements: ''We all regret our youth,'' she said, according to *People,* ''once we have lost it.''

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Karl Ditters von Dittersdorf

Austrian composer and violin virtuoso Karl Ditters von Dittersdorf (1739–1799) was a very popular, prolific, and versatile composer who served in a number of courts, producing operas and symphonies. Along with Joseph Haydn, he was considered a bright star in Viennese music. Though he enjoyed enormous popularity in his own time, he is virtually unknown today, except among music experts.

Even though his compositions are infrequently performed today, and publications of his music are hard to come by, Ditters was once considered a top composer of the Classical era of music. At one point in his career, his popularity was so great that people ranked him in the same class as Haydn and Wolfgang Amadeus Mozart. Today, those composers are considered far more superior to Ditters, and certainly much more important, but at the height of his career, Ditters was considered an eminent Austrian composer and one of the leading figures in Viennese music.

Karl Ditters von Dittersdorf was born in Vienna, Austria on November 2, 1739, as Karl Ditters. As a young boy, Ditters enjoyed the advantages of a comfortable upbringing. His father was an embroidery worker, so his family was

relatively well off. In addition, Ditters received a good education, both at home and at a Jesuit school. At home, he learned how to play music from his father, who was an amateur musician. At school, he studied French, religion, and music.

A Precocious Talent

Ditters was only seven years old when he took up the violin, and he demonstrated a precocious talent for the instrument. Several years later, one of Ditters' teachers, Josef Ziegler, helped him obtain membership as a violinist in a Benedictine church orchestra.

In March, 1751, Ditters was recommended to Prince Joseph Friedrich von Sachsen–Hildburghausen, who hired the young boy to be part of his court orchestra. It was quite an accomplishment for the 11–year–old violinist. Ditters not only benefited from the position itself, but the Prince felt close enough to Ditters to raise him as a son, providing him with continuing musical education as well as instruction in languages and sociology. Eventually, Ditters would be considered a violin virtuoso.

During this educational phase, Ditters' violin study became much more intense and sophisticated, as he studied under two renowned teachers: Giuseppe Trani, who schooled him on the instrument, and Giuseppe Bonno, who taught him musical composition. At this time, Ditters also made acquaintances with the budding Austrian musician and composer Joseph Haydn (1732–1809).

Secured Contracts and Musical Patronage

Ditters stayed with the Prince's orchestra until 1761, when the Prince left Vienna to assume the regency in Hildburghausen and was forced to dissolve the musical unit. However, the Prince did not leave his musicians without affiliation. Each orchestra member received a three year contract to work at the Imperial Chapel, under the service of Count Durazzo, the theater director for the Imperial Court.

At first, the situation was a grim step down for Ditters. He was underpaid and forced to perform dreary chores that were beneath an accomplished violinist. However, certain circumstances would turn out to have a positive impact on his later success. For one, the dramatic music he was exposed to as a member of a theater orchestra would greatly influence the development of his own musical compositions. In addition, he became friends with musician and composer Christoph Willibald Gluck (1714–1787), the German composer who would gain great fame for his operas. Gluck helped free Ditters from some of his more tedious duties, and he helped Ditters find some music students to teach. The friendship became even more fruitful when, in 1763, Gluck asked Ditters to travel with him to Bologna, Italy. During the trip, which was financed by Count Durazzo, Ditters had the opportunity to perform several violin concerts.

In 1764, Ditters' contract with the theater orchestra ended. Around the same time, Count Durazzo was replaced by Count Wenzel Spork. When Ditters' contract expired, he could have stayed on, but he did not want to work with Spork, due to personal differences. Instead, Ditters accepted a position as Kapellmeister (chapel master) to the court of Adam Patachich, a Hungarian nobleman and the Bishop of Grosswardein in Hungary. In accepting the position, Ditters assumed a post that was recently vacated by Hadyn. It proved to be a good career move. At the Bishop's chapel, Ditters assembled his own orchestra and singers. With his newfound freedom, he composed his earliest vocal works, including operas and the oratorio *Isacco, figura del redentore.* He also produced cantatas, orchestra pieces, and chamber music.

A setback occurred in 1769 when Empress Maria Theresa criticized the bishop for his rumored lifestyle at Grosswardein. As a result, the bishop dismissed his entire chapel, including the orchestra, and Ditters was without a job.

Ditters then traveled through Europe for about a year, and in the course of his journeys, he met Count Schaffgotsch, Prince–Bishop of Breslau, who would become his next patron. The count invited Ditters to stay at his castle at Johannisberg. The two men became good friends, and Ditters would spend his next 20 years at the castle, where he would enjoy his most productive years as well as experience his greatest fame.

Flourished at Johannisberg Castle

At Johannisberg, Ditters lived a somewhat secluded existence, but his reputation in Europe grew and his music became very popular. His instrumental music became widely distributed and his vocal music, including his operas, operettas and singspiels, were often performed, particularly in Vienna. At the same time, he continued producing new works, composing symphonies, chamber music, and opere buffe. In all, he created 12 pieces for the stage between 1771 and 1776.

He became one of the best–known and most popular composers of the period. In 1773, his oratoria, *L'Esther ossia La Liberatrice del popolo giudaico nella Persia,* was especially well received. He followed this in 1786 with another oratoria, *Giobbe* (Job), which was even more popular. His renown among the public seemed to increase with each composition, and his music was very much in vogue throughout Europe, where his symphonies, overtures, masses, oratorios, operas, cantatas, and concerti were frequently performed. His other famous oratorios from this period included *Isacco, figura del redentore* (1766) and *Il Davide nella Valle di Terebintho (Davidde penitente)* (1771).

During the period, he also gained significant personal honors, including titles. With the Prince–Bishop's help, Ditters became a Knight of the Order of the Golden Spur in 1770, an honor that was bestowed upon him by the Pope. In 1773, he returned to Vienna to conduct a performance of *Esther.* Emperor Joseph II was so impressed with Ditters' oratoria that he offered him post as chapel master, but Ditters decided to remain at Johannisberg. To influence this decision, Count Schaffgotsch had named Ditters Amtshauptmann of nearby Freiwaldau. The post required a noble title and, for a fee, he was granted one by the Empress

Maria Theresia. Afterward, Ditters became known as Karl Ditters von Dittersdorf.

Fame Increased with Public Appearances

Throughout the 1780s, Ditters increasingly broke away from his Johannisberg seclusion. In the early 1780s, he began making frequent appearances in Vienna. By mid–decade, six of his twelve programmatic *Ovid* symphonies had been performed in the imperial Augarten.

Ditters enjoyed a major breakthrough on July, 11, 1786, when his comic opera, *Der Apotheker und der Doktor*, caused a sensation in Vienna and was subsequently performed in the most prominent theaters in Europe. During the last half of the decade, he composed eight more comic operas. Four of these earned him even more international acclaim. These included *Betrug durch Aberglauben, Die Liebe im Narrenhause, Das rote Käppchen,* and *Hieronymus Knicker.*

By now, Ditters had become an internationally famous composer. In 1789 he traveled to Berlin, Germany, on a special invitation from Friedrich Wilhelm II, who had him stage a spectacular performance of *Hioband Apotheker.* In 1794 Ditters began composing comic operas for a small Silesian court theater at Oels in Poland.

Career Took a Downward Turn

Ditters' fortunes took a bad turn in 1795, however. Count Schaffgotsch, the Prince–Bishop of Breslau, who housed Ditters at Johannisberg for nearly 20 years, passed away. Ditters was forced to leave the castle. He was granted a pension, but it provided him with barely enough money to survive. Compounding his woes, Ditters suffered arthritis.

Fortunately, he was spared from these dire circumstances by an invitation from Baron Ignaz von Stillfried, who offered to put Ditters and his family up in his castle, Rothlhotta, in southern Bohemia. Ditters accommodations were rather spartan, but Rothlhotta provided him a home until his death.

Ditters spent his last years supervising operatic productions and preparing his own compositions for publication. However, he found that his reputation as a leading light in the music world had greatly declined. Public performances of his works were few and far between. Finally, his music was not performed anywhere. In addition, music publishers turned down his new compositions, claiming that there was not a demand for his works anymore.

The news greatly depressed the ailing Ditters, and it contributed to his death in Bohemia on October 24, 1799. He was 60 years old. Almost as if anticipating his death, Ditters managed to complete his autobiography, *Lebenbeschreibung,* three days before he passed away. Though his writing style has been criticized as flowery and highly embellished, his autobiography nevertheless provides a revealing glimpse into the life and times of an eighteenth–century court musician. The work was eventually published in Leipzig in 1801.

Legacy

Right from the start of his 40–year career, Ditters displayed a prolificacy, versatility, and creativity that was remarkable. He tried his hand at all musical genres, and he proved he could produce successful compositions in each. Though his works are rarely performed today, he was one of the leading composers of the Classical era, which began around the second half of the eighteenth century and lasted until the early nineteenth century, when it began to give way to the Romantic era of music (circa 1820).

The Classical style, which was also reflected in the era's literature and architecture, was more formal, more clearly articulated, simple, and more natural than works from the preceding Baroque era. The music was characterized by homophony, or a dominate melody over a subordinate harmony.

The best known composers of the period include Ditters' friend Haydn as well as Mozart, Carl Philipp Emanuel Bach, and Ludwig van Beethoven. At one point in his career, Ditters' name ranked among the best composers of the Classical era, and his popularity was greater than Haydn's or Mozart's. However, today Ditters' ranking has considerably lessened and his works are rarely performed.

Even so, his output was enormous. He composed operas, sacred vocal music, symphonies, chamber music, and keyboard music. Today, his best known works are his symphonies. He composed 120 of these works over the span of several decades, and they provide insight into his development as a composer. Ditters' symphonies display considerable wit, unexpected touches, and unique approaches that often set him apart from his contemporaries and no doubt contributed to the great popularity he enjoyed.

His programmatic symphonies are considered his best, and the 12 that were based on Ovid's *Metamorphoses* are his best known. Six of the twelve have survived, as have many of his symphonic compositions. Today his symphonies are noted for their folk–like melodies that were culled from the period.

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Alexander Dovzhenko

Soviet filmmaker Alexander Dovzhenko (1894–1956) made several Russian–cinema classics of the 1920s and 1930s, but his heroic epics of peasants triumphing over a harsh, forbidding landscape never quite fully fit the political ideologies of the Stalinist era. Cultural historians rank Dovzhenko with the likes of Sergei Eisenstein and Vsevolod Pudovkin, two other great Russian directors that were his contemporaries, but his work was largely forgotten in the years following his death. A journalist for London's *Guardian* newspaper, Jonathan Rosenbaum, called Dovzhenko ''one of the most neglected major film–makers of the 20th century.''

A Household Visited by Death

Dovzhenko was born on September 12, 1894, in Sosnytsia, a town in northern Ukraine in the Chernihiv district. His father was an illiterate farmer descended from the Cossacks, the large tribes of warrior–horsemen that dominated Ukrainian history. Dovzhenko was one of fourteen children born to his mother, but only he and his sister survived to adulthood. He noted many years later that ''I still cannot bear to look at funerals,'' the *Guardian*'s Rosenbaum quoted him as writing, ''and yet they pass through all my scripts and all my pictures, for the question of life and death affected my imagination when I was still a child and left its imprint on all my work.''

As a young man, Dovzhenko studied to become a teacher at an institute in the city of Hlukhiv, and from 1914 to 1919 taught school. He grew disinterested with his career choice, and took up the study of economics in Kiev just as the Bolshevik revolution gained momentum. He would abandon that for a stint at the Academy of Fine Arts in Kiev before serving a year in the Red Army during the Russian civil war. He then joined the Borot'bisti, a Ukrainian peasant party that supported an independent Ukraine during this brief period of sovereignty. When that party was dissolved, Dovzhenko joined the Ukrainian Communist Party.

Settled on Filmmaking

The party affiliation helped him land a job with the Ukrainian Commissariat of Foreign Affairs, and he became the chargé d'affaires at the Ukrainian embassy in Warsaw, Poland, in 1921. He was later posted to the Ukrainian embassy in Berlin, Germany, and used this time to take up the study of painting with the German Expressionist Erich Heckel. Retuning home, he settled in the Ukrainian city of Kharkov and found work as a political cartoonist and illustrator. He also fell in with a circle of leftist writers and artists. Around 1925, he co–founded VAPLITE, an acronym for the self–styled ''Free Academy of Proletarian Literature,'' which promoted new literary trends with a decidedly Ukrainian focus. He then embarked upon another career change, this one his last: he joined the Odessa Film Studios in Ukraine's south to learn the art of filmmaking. By then the films coming out of Soviet Russia—particularly Eisenstein's sweeping 1925 epic, *Battleship Potemkin*—had been hailed by international audiences for their technical and artistic achievements.

Dovzhenko was a quick study and picked up the technical details and artistic concepts with ease. His first film was the 1926 comedy *Vasya–reformator* (Vasya the Reformer) from his own script about an overly curious boy. His next full–length feature was 1927 *Teka dypkuryera* (The Diplomatic Pouch), an espionage thriller with the British as the villains. It is notable for the director's sole on–screen appearance in his career, as a furnace stoker on board a ship.

By 1928 Dovzhenko was working at the Kiev Film Studios and turned to Ukrainian culture and history for his subject matter. His first work of true artistic merit was *Zvenyhora* (Zvenigora). This avant–garde film shows peasant life in the Ukraine and the shift toward industrialization, but it draws heavily upon Ukrainian folklore and manages a sweeping overview of a millennium of Ukrainian history. ''The linking thread of this visual symphony in twelve cantos,'' noted an essay in the *UNESCO Courier* by Lubomir Hosejko, ''is the figure of an old man who embodies the patriarchal peasantry, and who is attached to the values of the past and indifferent to those of the Revolution. The film

marked the beginning of Dovzhenko's own personal tragedy.''

Began Classic and Troubled Trilogy

Funded by the state, films from the Kiev studio where Dovzhenko was working at the time—as well as any other product of government–subsidized cultural institutions in Soviet Russia—were compelled to meet certain political criteria. The films were expected to depict the world's first Communist state in a favorable light, and glorify the ideals of the 1917 Bolshevik revolution. Filmmakers like Dovzhenko had a tricky time negotiating the sometimes–murky waters between these politically correct notions and the realities of recent history. Dovzhenko asserted that his next film would exalt the working classes in its depiction of a January 1918 workers' strike in Kiev. *Arsenal,* released in 1929, had a dense, perplexing narrative structure and fantastical images in cryptic montages, including a horse that spoke. In one scene, a Bolshevik soldier, cornered by counterrevolutionaries, rips open his tunic to take their bullets. As they miraculously fly off him, he asserts, ''There is something here you cannot kill.'' Despite the overt political message, the tale of this invincible hero was drawn directly from relatively recent Ukrainian folklore, in the story of one rebel leader whom bullets could not kill.

Arsenal became the first in a trilogy of films that are considered Dovzhenko's best work. ''His films are clearly political, yet at the same time he was the first Russian director whose art is so emotional, so vividly his own,'' noted an essay on him in the *International Dictionary of Films and Filmmakers,* which hailed this work and the two that followed as ''no less than poetry on celluloid. Their emotional and poetic expression, almost melancholy simplicity, and celebration of life ultimately obliterate any external event in their scenarios. His images—most specifically, farmers, animals, and crops drenched in sunlight—are penetratingly, delicately real.'' Yet in a *Film Comment* essay, Dovzhenko scholar Vance Kepley, Jr. conceded that Dovzhenko was a master of the montage sequence, but noted his ''elliptical style presented—and continues to present—formidable intellectual challenges to spectators. Even sympathetic and sophisticated members of Dovzhenko's original audience confessed to occasional problems of narrative comprehension posed by the films' disjunctions. Upon first viewing *Zvenigora,* Eisenstein admitted to being profoundly impressed—and periodically baffled.''

Film historians deem *Zemlya* (Earth) to be Dovzhenko's masterpiece, but it was trounced when it was released in 1930. Its plot centers on the murder of a peasant leader by a Ukrainian landowner, who opposes Moscow's plan to collectivize agriculture in the region. In the film, the simple farmers wholeheartedly support collectivization, and the landowner becomes enraged when the farmers manage to obtain a tractor. The enmity between the two factions was indeed reflective of current events in the Ukraine at the time—though peasants were not entirely eager to turn their farms into communal enterprises. Nevertheless, *Zemlya* remains an important document of the time, and a classic of Russian cinema. ''The shots showing the first tractor flattening the boundary markings in the fields and turning the peasantry into a collectivist society were much imitated in later Soviet films,'' noted Hosejko in the *UNESCO Courier* article.

Moved to Moscow

In reality, *Zemlya* was denounced as a piece of Ukrainian nationalist propaganda, and Dovzhenko was removed from his lecture post at the Kiev Film Institute. Even his aged father ran into trouble and was ejected from his own collective farm unit because of it. Deciding to settle in Moscow to prove his commitment to the Soviet, not Ukrainian, cause, Dovzhenko reemerged with *Ivan,* his first movie with sound. The 1932 work follows the story of a major construction project for a dam on the Dnieper River and one illiterate peasant boy's involvement in it and political coming–of–age.

Film historians note that the epics that came out of Soviet Russia during this era were obvious propaganda for the Soviet state. At the time, Soviet leader Josef Stalin was leading the country on a massive shift from an agrarian economy to an industrial powerhouse, and swiftly crushing resistance to those goals in any form. In the Ukraine, in particular, there was tremendous opposition to the collectivization policies at the time, for millions were starving from the upheaval in what had once been known as the breadbasket of Europe. Though Dovzhenko had to work under constraints that were clearly designed to serve the state, Rosenbaum noted in the *Guardian* that his films ''failed more often than not to carry out those objectives. Most of them are no less clearly avant–garde films financed by state money, and this was bound to make some bureaucrats furious.''

Stalin sent Dovzhenko to the Siberian taiga to make 1935's *Aerograd* (Air City), which was released in the United States as *Frontier.* His next project took nearly four years to complete. *Shchors* was a 1939 period film about Nikolai Shchors, one of the few Ukrainian Bolshevik heroes. Dovzhenko attempted to research the film by speaking to Shchors' former comrades, but many of them were disappearing as a result of Stalin's Communist Party purges of 1936–37. His own work was closely supervised by government officials, and often the completed scenes had to be sent to Moscow for vetting. ''Depending on Stalin's mood and the political situation at a particular moment, Dovzhenko might be forced to rejig whole sequences, sometimes even five or six times,'' wrote Hosejko in the *UNESCO Courier.* ''Shchors, who had actually been killed by a stray bullet, had to be shown as the hero of a Bolshevik happy end.''

Made War Documentaries

Allowed to return to Kiev, Dovzhenko served as artistic supervisor at the Kiev Studios after 1940, but struggled over the next decade. He served as a combat correspondent for two periodicals, *Red Army* and *Izvestia,* during World War II, and directed a handful of films about the wartime heroics in the Ukraine. In 1943, when excerpts from his next

planned project, *Nezabivaemoe* (The Unforgettable) were published, Dovzhenko found himself in serious trouble once again. The script for the movie, also known by the title *Ukraine in Flames,* was denounced as a work of bourgeois nationalism, and got him fired from his post at the Kiev Studios. His wife, actress–turned filmmaker Julia Solntseva, however, managed to finish it several years after his death.

During the 1940s, Dovzhenko had also found work as a theater director, and wrote a stage play about Russian agronomist Ivan Michurin. In 1948, its screen version became his first color film. *Michurin* suffered from further political interference, however, and Dovzhenko actually made two final versions, but kept one secret. His next project was *Goodbye America,* based on a short story by the American writer Annabel Buckart. The plot centers around a woman working at the American embassy in Moscow who refuses to become a spy for her government and instead defects to the Soviet side. The film was never completed during Dovzhenko's lifetime, however. He was inexplicably locked out of the studio after he had shot the interior scenes, but a 1995 version was cobbled together from existing footage.

When Stalin died in 1953, much of the repressive political atmosphere dissipated for a time and Dovzhenko was able to resume his filmmaking career. He died in Moscow on November 26, 1956, just before he was set to begin filming a trilogy about a Ukrainian village during the years of collectivization and World War II. The trio was completed by Solntseva and released as *Poema o more* (Poem of an Inland Sea) in 1958, *Povest plamennykh let* (Story of the Turbulent Years) in 1961, and *Zacharovannaya Desna* (The Enchanted Desna) in 1965.

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Alice Allison Dunnigan

Pioneering journalist Alice Allison Dunnigan (1906–1983) was covering national politics when racism and segregation were still a part of American society. Dunnigan was the first black female correspondent for Congress and the White House.

Dunnigan reported on Congressional hearings where blacks were referred to as ''niggers,'' was barred from covering a speech by President Dwight D. Eisenhower in a whites-only theater, and was not allowed to sit with the press to cover Senator Robert Taft's funeral—she covered the event from a seat in the servant's section. Dunnigan was known for her straight-shooting reporting style. Politicians routinely avoided answering her difficult questions, which often involved race issues.

Dunnigan was born April 27, 1906, in Russellville, Kentucky, to Willie and Lena (Pittman) Allison. Her father was a sharecropper who raised tobacco, her mother took in laundry. She and her half-brother, Russell, were raised in a strict household with an emphasis on a strong work ethic. She had few friends as a child, and as a teenager was prohibited from having boyfriends. She started attending school one day a week at age four, and learned to read before entering the first grade.

Dunnigan's career in journalism began at age 13, when she started writing one-sentence news items for the local *Owensboro Enterprise* newspaper. She completed the ten years available to blacks in the segregated Russellville school system, but her parents saw no benefit in allowing their daughter to continue her education. A Sunday school teacher intervened, and Dunnigan was allowed to attend college. By the time she had reached college, Dunnigan had set her sights on becoming a teacher, and completed the teaching course at what is now Kentucky State University. Dunnigan was a teacher in Kentucky public schools from 1924 to 1942. A four-year marriage to Walter Dickenson of Mount Pisgeh ended in divorce in 1930. She married Charles Dunnigan, a childhood friend, on January 8, 1932. The couple had one child, Robert William, and separated in 1953.

As a young teacher in the segregated Todd County School system, Dunnigan taught courses in Kentucky history. She quickly learned that her students were almost completely ignorant of the historic contributions of African Americans to the state of Kentucky. She started preparing ''Kentucky Fact Sheets'' and handing them out to her students as supplements to the required text. These papers were collected for publication in 1939, but no publisher was willing to take them to press. Associated Publishers Inc. finally published the articles in 1982 as *The Fascinating Story of Black Kentuckians: Their Heritage and Tradition.* The meager pay she earned teaching forced her to work numerous menial jobs during the summer months, when school was not in session. She washed the tombstones in the white cemetery while working four hours a day in a dairy, cleaning house for a family, and doing washing at night for another family, earning a total of about seven dollars a week.

A call for government workers went out in 1942, and Dunnigan moved to Washington, D.C., during World War II seeking better pay and a government job. She worked as a federal government employee from 1942 to 1946, and took a year of night courses at Howard University. In 1946 she was offered a job writing for the *Chicago Defender* as a Washington correspondent. The *Defender* was a black-owned weekly that did not use the words ''Negro'' or ''black'' in its pages. Instead, African Americans were referred to as ''the Race'' and black men and women as ''Race men and Race women.'' Unsure of Dunnigan's abilities, the editor of the *Defender* paid her much less than her male

counterparts until she could prove her worth. She supplemented her income with other writing jobs.

As a writer for the Associated Negro Press news service, Dunnigan sought press credentials to cover Congress and the Senate. The government denied her request on the grounds that she was writing for a weekly newspaper, and reporters covering the U.S. Capitol were required to write for daily publications. Six months later, however, she was granted press clearance, becoming the first African-American woman to gain accreditation. In 1947 she was named bureau chief of the Associate Negro Press, a position she held for 14 years.

In 1948 Dunnigan was one of three African Americans and one of two women in the press corps that followed President Harry S. Truman's Western campaign, paying her own way to do it. Also that year, she became the first African-American female White House correspondent, and was the first black woman elected to the Women's National Press Club. Her association with this and other organizations allowed her to travel extensively in the United States and to Canada, Israel, South America, Africa, Mexico, and the Caribbean. She was honored by Haitian President François Duvalier for her articles on Haiti.

During her years covering the White House, Dunnigan suffered many of the racial indignities of the time, but also earned a reputation as a hard-hitting reporter. She was barred from entering certain establishments to cover President Eisenhower, and had to sit with the servants to cover Senator Taft's funeral. When she attended formal White House functions, she was mistaken for the wife of a visiting dignitary; no one could imagine a black woman attending such an event on her own. During Eisenhower's two administrations, the president resorted first to not calling on her and later to asking for her questions beforehand because she was known to ask such difficult questions, often about race. No other member of the press corps was required to submit their questions before a press conference, and Dunnigan refused. When Kennedy took office, he welcomed Dunnigan's tough questions and answered them frankly.

In 1960 Dunnigan left her seat in the press galleries to take a position on Lyndon B. Johnson's campaign for the Democratic nomination. John F. Kennedy won the nomination, but chose Johnson as his running mate and named Dunnigan education consultant of the President's Committee on Equal Employment Opportunity. She remained with the committee until 1965. Between 1966 and 1967 she worked as an information specialist for the Department of Labor and then as an editorial assistant for the President's Council of Youth Opportunity. When Richard M. Nixon took over the presidency in 1968, Dunnigan, as well as the rest of the Democratic administration, found themselves on their way out of the White House to make way for Nixon's Republican team.

After her White House days, Dunnigan returned to writing, this time about herself. Her autobiography, *A Black Woman's Experience: From Schoolhouse to White House*, was published in 1974. As its title indicates, the book is an exploration of Dunnigan's life from her childhood in rural Kentucky to her pioneering work both covering the White House and inside it. Despite her extensive work in government and politics, Dunnigan was most proud of her work in journalism, and received more than 50 journalism awards. She died of ischemic bowel disease on May 6, 1983, in Washington, D.C.

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E

Shirin Ebadi

Shirin Ebadi (born 1947) has taken great risks while fighting human rights abuses and advocating for children's rights in Iran. Ebadi was the first female judge in her country. Removed from her post after the 1979 Islamic Revolution, she entered private law practice and advocated for those who had been abused, oppressed, or murdered by Iran's new hard–line Islamist government. She is closely watched by the government, which has imprisoned her for her actions. In recognition of her efforts, Ebadi received the Nobel Peace Prize in 2003.

Ebadi was born in the city of Hamedan in northwestern Iran, one of four children of Mohammad Ali Ebadi and his wife, Mino. Ebadi's father was head of Hamedan's registry office and a lecturer in commercial law. The family moved to Tehran, the country's capital, when Ebadi was one-year-old. There, she attended Firuzkuhi primary school and Anoshiravn Dadgar and Reza Shah Kabir secondary schools.''We always encouraged our children to be active in society,'' Ebadi's mother told *Time* in 2003. ''I always wanted to become just like Shirin became.'' Ebadi attended Tehran University and continued on to law school, receiving her law degree in three–and–a–half years. Following a six–month apprenticeship, she became her country's first female judge in March 1969. She pursued a doctorate in private law at Tehran University, while maintaining her judgeship, graduating with honors in 1971. In 1975, Ebadi became the president of Bench 24 of the Tehran City Court.

Began Human Rights Work

In 1979 an Islamic revolution overthrew the Shah of Iran. Although Iran was a patriarchal country, the Shah's secular monarchy had granted many freedoms to women and down played the influence of religion in the political life of the nation. The new fundamentalist regime, led by Ayatolla Ruholla Khomeini, severely restricted women's rights, and Ebadi and all her fellow female judges were stripped of their positions and reassigned to clerical duties. Ebadi became a clerk in the same court over which she had once presided. Following protests by the demoted women, the female judges were named ''experts'' in the Justice Department. Still dissatisfied, Ebadi resigned. Her subsequent application for a license to practice law was denied, and she spent the next several years unemployed. During this time, she wrote several influential books and articles focusing on the rights of children and the broader issue of human rights. In 1992, she finally obtained her lawyer's license and set up her own practice in the basement of her home. She also began teaching at Tehran University and established a nongovernmental organization, Association for Support of Children's Rights in Iran.

Once she resumed practicing law, Ebadi accepted several high–profile cases centering on human rights abuses, often providing her services at no charge. She defended numerous journalists accused or imprisoned for speaking out against the government and advocating for free expression, and also represented the children of murdered dissidents Dariush and Parveneh Forouhar. In 1994, she was one of 134 signers of the Declaration of Iranian Writers, a petition opposing Iran's fundamentalist government that was regarded as a turning point in the struggle for democracy. In 1999, she represented the family of Ezzat Ebrahiminejad, one of at least three students murdered in a para military

attack on a university dormitory following a demonstration protesting restrictions on the press. Ebadi has worked to prove that government–supported forces committed the murders and, as a result of her activities, she was jailed for 25 days in 2000 on charges of defamation. Ebadi spent the time in solitary confinement, although after 18 days she was permitted access to books. ''[T]he prison library was available only to men,'' she explained in an interview with the online Iranian feminist journal *Bad Jens.* ''So they chose some books and brought them to me.''

Ebadi also represented the mother of Arin Golshani, a young girl who was tortured to death while in her father's custody. The case was an outgrowth of her efforts to improve the status of children under Iranian law. ''The problem with child laws in Iran is that they view children as objects, albeit valuable objects, in relation to their fathers,'' Ebadi told the *UN Chronicle* in 2004. For example, she explained, a man may receive the death penalty for murdering a neighbor's child, but only ten years imprisonment for murdering his own. Futhermore, fathers are automatically awarded custody of children in divorce cases. ''This is an inappropriate law that forgets about the welfare of children, who do not belong to anyone, and the courts must creatively seek to find the best methods for protecting them,'' Ebadi said in the *UN Chronicle* interview.

Awarded Nobel Peace Prize

The government scrutinizes Ebadi, who constantly feels the threat of harm or assassination. In a 2004 interview with *The Progressive,* she said she had learned to accept such danger: ''How can you defy fear? Fear is a human instinct, just like hunger. Whether you like it or not, you become hungry. Similarly with fear. But I have learned to train myself to live with this fear. Every time I am fearful I think to myself, the reason they do this is to discourage me from doing what I do. Hence, if I discontinue my work I will have succumbed to my fears.'' In 2001, the Norwegian government awarded her the Rafto Prize for her fearless efforts. Two years later, Ebadi's work and the fight for human rights in Iran took the world stage when she received the 2003 Nobel Peace Prize, for which she did not even know she was nominated. Ebadi became the first Iranian and the first Muslim woman to receive the award, which was largely viewed as an international call for reforms in Iran. ''In naming Ebadi last week, Norway's Nobel Committee handed a platform to a formidable Iranian voice of conscience, breathed life into the country's dying reform movement and put the Islamic regime on notice,'' Scott McLeod wrote in the October 20, 2003, issue of *Time.* ''Your name will shine in the history of the Peace Prize,'' Norwegian Nobel Committee chair Ole Danbolt Mjøs said in his presentation speech. ''Let us hope that the prize will also inspire changes in your beloved home country, Iran, as well as in many other parts of the world where people need to hear your clear voice.''

Elated students in Tehran distributed flowers and sweets (the name Shirin means ''sweet'' in Persian) to passersby. The Iranian government, on the other hand, sought to discredit the honor. ''This is not worth the fuss,'' Iranian president Muhammad Khatami said, according to *National Review* online. ''The Nobel Peace Prize is nothing. Prizes for literature and science matter.'' The state–sponsored television channel did not even relay the news of the award until the end of its broadcast, following the sports roundup and a report on a downed airplane in New Zealand. The channel refused to carry Ebadi's acceptance speech because she did not wear the *hijab,* a headscarf that the Iranian government requires all Iranian women to wear, in the awards presentation. Ebadi has long refused to wear the *hijab,* which was first required by the Lebanese government in the 1970s, outside of Iran. ''Instead of telling Muslim women to cover their heads we should tell them to use their heads,'' she remarked, according to *National Review* online in 2003. ''We must not accept anything that is rejected by our reason.''

Drew Attention to Islam

In several interviews, Ebadi said the human rights abuses and the oppression of women by the Iranian government contradict the true teachings of Islam. ''It is not Islam at fault, but rather the patriarchal culture that uses its own interpretations to justify whatever it wants,'' she told *The Progressive* in 2004. ''It utilizes psychology to say that women are emotional. It utilizes medical science to say that men's brains are formed in such a way that they are better able to understand concepts. These are all hypotheses. None of this has been proven. Needless to say, the dominant culture is going to insist on an interpretation of religion that happens to favor men.'' She also sought to counter the

common association outside the Muslim world between Islam and violence. ''If certain people exploit their religion and commit murder in the name of Islam, we should not put that on account of Islam, just as we did not attribute to Christianity the horrors that were perpetuated in Bosnia, or just as we do not blame Judaism because of Israel's disregard for UN resolutions,'' she said in a 2004 interview with the *UN Chronicle.* ''How is it, then, that if some Muslims commit an error, that is interpreted in the name of Islam—that is a mistake and certainly there is no winner in this dark contest.''

Ebadi has also been vocal about her belief in her country's autonomy, and has sharply criticized the United States government targeting Iran as needing a democratic government. ''The American government includes Iran in the 'axis of evil' and is so busy demanding that Iran embrace democracy that it shouts over the heads of millions of Iranians who demand democracy and freedom—often at great peril,'' Ebadi told *Time* in 2003. ''Every nation needs to select what's best for itself on its own—whether that's Iran, Iraq or in Europe.'' Ebadi sued the U.S. government in 2004 for blocking publication of her memoirs in the United States as part of a ban on literature from nations subject to U.S. sanctions.

Ebadi has seen progress over her career. ''Iranian women . . . already have some impressive accomplishments to their credit,'' Michael Theodoulou wrote in the *Christian Science Monitor* in 1999. ''With 14 women in Iran's 270–seat parliament, they enjoy better representation than their sisters in the U.S. Senate. More Iranian women than men have passed university entrance exams in recent years. They are snapping up jobs that were once exclusively male, such as bus driving.'' Despite her ability to effect change and the increased visibility of her work, Ebadi, who is married with two daughters in college, told the *UN Chronicle* she had no interest in seeking a government position. ''I have repeatedly stated that I have no intention of taking part in factional disputes, or of direct participation in governmental affairs,'' she said. ''A human rights advocate would be hard pressed to be self–critical if he or she is within the government; that person should remain within the fabric of society. I have always been a judicial counsel, defending the innocent, political prisoners, women and children within my capacity. I shall remain as such in the future, an attorney committed to human rights.''

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Esther

Persian Queen Esther (492 B.C.– c. 460 B.C.), born as a Jewish exile named Hadasseh, eventually became the queen of Persia, which during her lifetime was the greatest empire in the known world. Married to King Ahasuerus after he divorced the former queen for disobedience, Esther would intercede on behalf of the Jewish people of the kingdom and prevent their annihilation. Her story is recounted in the Bible in the Book of Esther.

Esther was born around 492 B.C. as Hadasseh (a Jewish name meaning myrtle). The myrtle tree was native to Babylonia, but Jewish exiles who returned to Jerusalem took the tree with them, and it became a symbol of the nation of Israel. The name Esther itself means star and happiness. Esther was the daughter of Abihail, of the tribe of Benjamin. It is believed she adopted the Persian name Esther when she entered the Persian court harem when she was a young girl. Actually, as with many figures from the Bible, there is now some scholarly controversy about whether Queen Esther really did indeed exist. Some scholars now believe that her story, recounted in the Book of Esther in the Bible, is actually a ''historic fiction'' with no basis in fact, and that it was intended as an allegory designed to teach essential truths.

Much has been made of the similarities between the Jewish festival of Purim, which commemorates the rescue of the Jews by Esther and her adopted father Mordechai, and a Persian festival that celebrates the god Marduk and the female Ishtar and their victory over their rivals. It has been suggested that ''Esther'' and ''Mordechai'' are Hebrew forms of the names ''Ishtar'' and ''Marduk.'' Still, there are many scholars who believe that Queen Esther really did exist, as events of her life show up in other historical records besides the Bible. The story of Esther involves someone from the humblest of origins, a Jewish exile, who rises to become a queen. More importantly, in her royal position, she is able to save her people from a genocide designed by a scheming court figure.

Adopted by Her Uncle

According to accounts, when Esther's parents died, she was adopted by her father's brother, Mordecai, who later became a courtier of the Persian King Ahasuerus. Mordecai raised her as his daughter, and they became residents of

Susa (Shushan), which was formerly the capital of Elam. But in their time, it was one of several Persian capitals and was located about 200 miles east of Babylon, 75 miles east of the Tigris River, and 130 miles north of the Persian Gulf.

Both Esther and Mordecai's descendants were among the Jewish tribes of Judah and Benjamin who had been conquered by the Babylonians ruled by King Nebuchadnezzar. After the Babylonian empire was itself conquered by the Persians under Cyrus the Great, the exiled tribes were allowed to return to Jerusalem. But Esther's descendants were among those who decided to remain in their land of exile.

Became Queen of Persia

In 478 B.C., Esther became the queen of Persia. Previously, she was a member of the harem of the Persian king Ahasuerus, who was also known as King Xerxes. But when the former queen, Vashti, fell into disfavor with her husband, Ahasuerus, the king chose Esther to be his wife and queen.

The discord between the former queen and the king arose from Vashti's refusal to appear before his people at a great banquet, a one hundred and eighty–day feast held in Susa. There is speculation as to the exact nature of this refusal. According to one translation of events, she refused to appear at the banquet ''wearing her royal crown.'' It is believed that the correct translation was ''to appear wearing only her royal crown.'' That is, King Ahasuerus had ordered Queen Vashti to expose herself in front of his male guests. The event was attended by people from one hundred twenty-seven provinces of Persia, a kingdom that stretched from India to Ethiopia. According to historians, the lengthy banquet had eventually turned into a prolonged drunken revelry, and the king himself was intoxicated with wine at the time he made his request. King Ahasuerus has been described as a sensualist who enjoyed drinking and other forms of debauchery. In addition, it was said that he ruled with no great wisdom, even though he reigned over what was the greatest empire of its time. Apparently, Queen Vashti refused to comply with her husband's degrading wishes. She risked death with her refusal, but the king only banished her, using this as an example to all wives living in his empire. Further, he sent an edict throughout his kingdom that gave male subjects the right to rule over their wives in all matters.

Ahasuerus now sought a replacement queen and wife among the beautiful young virgins of his kingdom. He ordered the most attractive maidens to be brought before him. One of these included Esther. At the time, Esther was only fourteen years old, but she possessed remarkable beauty as well as charm and precocious tact. When her opportunity finally came to appear before the king, Ahasuerus was immediately taken with Esther's attractiveness, and he made her his new queen. Esther's adopted uncle Mordecai remained constantly near the palace, so that he would be able advise her in all matters. As his first bit of counsel, he told her to conceal the fact that she was Jewish. It has been suggested that Mordecai served as a gatekeeper, and this position enabled him to stay in continual communication with Esther.

Once, while at the palace gate, Mordecai overheard a plot being hatched by two of the king's eunuchs to kill Ahasuerus. Mordecai revealed this information to Esther, who then told the king about the plot. After an investigation, the eunuchs were executed, and Mordecai's loyalty and aid to the king was recorded in the chronicles of the kingdom.

Saved the Jews from Slaughter

In 473 B.C., Esther managed to save the Jewish people of the kingdom from a massacre, a life–risking accomplishment that made her famous. Shortly after Esther became the queen, Haman the Agagite, the prime minister of Persia and a favorite of the king, obtained a royal decree that authorized the slaughter of all of the Jewish people living within the borders of the Persian Empire. In addition, the decree called for the confiscation of all of their property.

This decree was obtained through a cunning deception that, at its core, was essentially an act of revenge on the part of Haman against Mordecai. Haman regarded Mordecai as an upstart who did not show him the proper respect. When Haman was named prime minister, the king had issued a general order that all were to bow to him. However, Mordecai constantly refused to prostrate himself before Haman at the palace gate. After Haman found out that Mordecai was Jewish, he designed a plot to have all Jews in the Persian kingdom killed. Haman cunningly obtained the king's unwitting consent for a general massacre, to take place in one day, of all the Jews.

Obviously, the Jews were greatly distressed by the decree, and Mordecai turned to Esther for help. Esther then planned to appeal to the king on behalf of the Jews, but this would require that she reveal to her husband the king that she, too, was Jewish. In doing so, she placed her own life at great risk. Esther's appeal to the king involved her requesting that he attend a banquet in her quarters, and that he be accompanied by Haman. But before she made her request, she waited for three days and spent the time in fasting and prayer.

The king eventually accepted her invitation and all went well, so Esther asked her guests to join her again the following night. On the night of the second banquet, the king told Esther that he would grant whatever she would ask. Esther then revealed all to the king: her petition for the Jewish people, her own Jewish heritage, and Haman's deceit in obtaining the decree. The king was enraged and he stormed away from her. When he returned, he found Haman at Esther's feet. Haman was pleading to the queen for her mercy, but the king misinterpreted the actions as an attempt at seduction. Earlier, Haman had built a gallows that he intended to use to hang Mordecai. Now, the king ordered that Haman be executed, along with his ten sons, on the very same gallows. After Haman was executed, the king chose Mordecai to fill the empty position.

However, reversing the decree regarding the slaughter of the Jews would be complicated. Esther reminded the king that the decree for the massacre was still in effect. But Ahasuerus informed her that a royal edict could not be

revoked, according to Persian royal custom. To get around this, Esther convinced the king to give the Jews all of the weapons and military authority they would need in order to defend themselves against the slaughter. Mordecai was then authorized to write a counter–edict that would allow the Jews to arm and defend themselves. This counter–edict was addressed to all of the governors in the Persian kingdom, and it informed them that the Jews had been authorized to defend themselves against their persecutors and to kill all those who would attack them. The king signed Mordecai's new decree.

On the day of slaughter appointed by the original decree, the Jews were allowed to fight for their lives, and they proved to be worthy warriors. Many of the Jewish males had already served in the Persian army and they benefited from their military training. The fighting lasted two days and took place in Susa, where the Jews exacted a bloody revenge on their enemies. At the end of the two days, the Jewish warriors successfully defended themselves, and a catastrophe had been averted, thanks to Esther's intercession.

To commemorate their deliverance, the Jews established the two–day festival of Purim, which is still observed to this day. The festival begins on the very day that Haman had marked for the slaughter of the Jewish people. After Haman's execution, Esther and Mordecai were awarded all of Haman's estate.

Woman of Deep Faith

Esther, as depicted in the Bible, was a pious woman who demonstrated great faith, resolve, mercy, and courage combined with reasonable caution. To her adopted father, Mordecai, she was a dutiful daughter who was obedient to his wishes and heedful to his counsels. Esther reigned as the queen of Persia for a period of about 13 years. With King Ahasuerus, she had one son, named Darius II, who would later rebuild the holy Temple in Jersusalem. It is believed that her life extended into the reign of her stepson, Artaxerxes. Although the date of her death is not known, Jewish tradition indicates that Queen Esther's tomb is in Hamadan, also known as Ecbatana, located in what is now western Iran.

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Rudolf Eucken

German philosopher Rudolf Eucken (1846–1926) created an idealist school of thought that reestablished a connection between religion and intellectualism. He was honored with the 1908 Nobel Prize in Literature for his contributions to western thought. Presenter of the Prize, Harald Hjärne, who was director of the Swedish Academy at the time, explained that Eucken had been awarded the prize ''in recognition of his earnest search for truth, his penetrating power of thought, his wide range of vision, and the warmth and strength of presentation with which in his numerous works he has vindicated and developed an idealistic philosophy of life.''

Eucken was one of the most prominent philosophers in western thought at the beginning of the twentieth century. He helped establish the school of philosophy known as ''actionism,'' which broke away from the schools of ''naturalism'' (the concept that the universe is ultimately understandable through the application of the disciplines of the natural sciences) and pure ''idealism'' (the concept that reality is shaped primarily through mankind's perception of it). Actionism suggests, instead, that mankind can transform its base nature through the exercise of the ability to make ethical choices. At the same time, Eucken opposed the Nietzschean concept of the superman who can bend moral and ethical law to his will. ''While the author always appeals to human experiences for the grounds of his philosophical and religious convictions,'' wrote S. H. Mellone in the *International Journal of Ethics* two years after Eucken received the Nobel Prize, ''he has in view a fully concrete and not an abstract estimate of experience.'' Eucken's philosophy helped revitalize the relationship between intellectual thought and religion that had largely lapsed a century before, at the beginning of the Romantic era.

Long Career as an Academic Philosopher

Eucken was born in January of 1846 in the town of Aurich, located in the province of East Friesland in the German state of Saxony. He attended the Universities of Göttingen and Berlin, where he studied philosophy, philology, and history under the guidance of the philosopher Adolf Trachtenberg. Trachtenberg, explained Armand Cuvillier in an essay on Eucken's life and work published in *Rudolf Eucken, Anatole France, John Galsworthy,* ''was the originator of a neo–Aristotelian doctrine. Trachtenberg, with whom Eucken formed a close personal relationship, developed an organic conception of the universe, in which both the outer and the inner world combine to form a whole, moving constructively and purposefully toward a definite end. . . . [Trachtenberg's] belief in purpose and finality—what philosophers call the 'teleological' view—was probably a decisive influence on the thought of the future Nobel prizewinner.'' Eucken's graduate dissertation

combined the different fields of study he had pursued under Trachtenberg in an analysis of the language of the ancient Greek philosopher Aristotle. It was published in 1866 as *De Aristotelis dicendi ratione.*

In recognition of his talents Eucken was made a professor of philosophy at the University of Basle at the age of 26 in 1871. Three years later he took up the chair of philosophy at the University of Jena, where he remained for the next 46 years, from 1874 until his retirement in 1920. Among his few absences from Jena during the years between his appointment as a full professor and his death in 1926 were trips made to the United States in 1912 and to Japan in 1914, where he served as an exchange professor at Harvard and as a visiting professor at Tokyo University respectively.

Over his long career Eucken developed his flexible idealist philosophy in many books, which he revised and republished throughout his life. These books serve as an introduction to the ways in which his thought changed and evolved over time, and as a guide toward Eucken's perceptions of the truth. Within a few years of his appointment to the chair of philosophy at the University of Jena he had published a groundbreaking study of late nineteenth century philosophy, *Die Grundbegriffe der Gegenwart* (The Fundamental Ideas of the Present, 1878). Later titles in which Eucken developed his ideas included *Der Wahrheitsgehalt der Religion* (The Truth of Religion, 1901), *Philosophie der Geschichte* (Philosophy of History, 1907), *Der Sinn und Wert des Lebens* (The Meaning and Value of Life, 1908), *Können wir noch Christen sein?* (Can We Still Be Christians?, 1911), and *Mensch und Welt* (Man and World, 1918).

Developed New Ethical Theory

Eucken's philosophy dealt with problems surrounding belief and ethics in late nineteenth–century Europe. Generally speaking, the problem faced by the philosopher was this: Naturalism said that human thought was a product of the workings of the natural world, and therefore ethics was a product of the nature of human beings. Idealism, on the other hand, said that human thought was the ultimate creator of reality—but this implied that ethics was a product of perceptions of reality, and therefore not objectively real. Eucken, basing his thought on Aristotle's own ideas about ethics, devised a way to reassert the reality of ethics above the plane of human existence. ''It is not the individual or the superman in his separate existence,'' wrote Hjärne, ''but the strong character formed in the consciousness of free harmony with the intellectual forces of the cosmos, and therefore profoundly independent, that in Eucken's view is called upon to liberate us from the superficial compulsion of nature and the never completely inescapable pressure of the historical chain of cause and effect.''

In fact, Eucken himself suggested that patterns of history tended to support the idea that adherence to morality was cyclical in nature. ''There are times in the history of mankind when the moral idea, with its decree of duty, recedes into the background, and is even scoffed at as an irksome instrument of control,'' the philosopher wrote in ''Ethics and Modern Thought,'' an essay included in the Nobel Prize collection *Rudolf Eucken, Anatole France, John Galsworthy.* ''But such times, however, brilliant on the surface, cannot resist inner decay and hollowness, till at last they become unendurable. Then, if there is a return to morality, it is superior to, and triumphant over, all other interests.'' The philosopher suggested that it was the moral call of Christianity, which he felt was superior to the more powerful culture of Rome, that enabled Christianity to triumph over the pagan culture of ancient times. Similarly, it was the moral imperatives of the Reformation that allowed its culture to survive ''while the soft and beautiful Renaissance perished because it lacked morality.'' ''Look where we will,'' Eucken concluded, ''we see that the moral task, if fully and clearly grasped, is stronger than anything else.''

One of the implications of Eucken's statement is that morality and ethicality are based on human action, not on historical imperatives or on natural forces that dictate the environment and human response to it. Only through the lens of human experience—especially personal human experience—can we capture some idea of the supernatural reality revealed through religion. ''Exhilaration, courage, and firm belief can arise only from such an acknowledgment of a binding necessity, not from a hankering after remote and alien goals,'' the philosopher wrote in his Nobel lecture, ''but from a belief in life as it is active within us and makes us participate inwardly in the large context of reality.'' ''Eucken's appeal to experience means something more than mere observation and analysis—it requires sympathy and active effort in the present, and a broad historical outlook on the past,'' said Mellone. ''Our present experience is in part, but non the less really, *made by ourselves;* and this is above all true of moral and spiritual experience. Hence—he says in effect—if you want to believe in God, you must create much of the evidence for yourself.''

Final Years

Eucken's faith in the power of action to shape moral and spiritual experience took a severe blow during the First World War (1914–1918). Although he was somewhat international in his outlook—his essay on ''Ethics and Modern Thought,'' reprinted in the collection of works by Nobel laureates *Rudolf Eucken, Anatole France, John Galsworthy,* called upon Americans to develop ''such moral strength as will successfully overcome all conflicts and lead to splendid results, for the benefit not only of the American nation, but of all makind''—he also had a strong tendency toward ethnocentricity. While the war was still going on he published a series of pamphlets designed to promote the status of German thought and, in at least one case, he signed a declaration that denigrated the work of the French philosopher Henri Bergson. During World War I and immediately afterward he continued to produce writings that asserted German leadership in philosophy and spiritual disciplines. In the second edition to *Mensch und Welt,* published just after the war in 1919, ''he deplore[d] 'the tremendous catastrophe that has befallen the German people,' a catastrophe 'the like of which no one expected and the history of the world has hardly ever seen,' '' wrote Cuvillier, ''and he declare[d] that the responsibility for it does not lie with one nation, but 'involves all mankind.' ''

Despite his nationalistic tendencies, Cuvillier stated, ''Eucken undeniably made a major contribution to modern philosophy, fully justifying the award of the Nobel Prize in 1908.'' His thought helped link religious traditions, if not organized religion, with the ideology of the developing twentieth century. ''To Eucken,'' Cuvillier concluded, ''the Church is only a means of achieving the kingdom of God. It is even possible, he maintains, to be deeply religious without belonging to any formally organized religion; the main thing is religion as a personal experience.''

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F

Carly Fiorina

Carly Fiorina (born 1954), chief executive officer of Hewlett–Packard Company (HP) before its board fired her early in 2005 amid a power struggle, was one of only three women to head a Fortune 500 company. She drew praise for her streamlining and cost–cutting at HP, and was criticized for some controversial business decisions, most notably a 2002 merger with Compaq Computer Corporation. Fiorina had been ranked number one on *Fortune* magazine's list of the 50 most powerful women in business in the United States six times.

Fiorina was born Cara Carleton Sneed on September 6, 1954, in Austin, Texas. Her father, Joseph Sneed, was a law professor who also served as a federal appeals judge and a deputy attorney general under President Richard Nixon; her mother, Madeline Sneed, was an abstract artist. Fiorina was named for several men on her father's side of the family named Carleton who had died in the Civil War. Fiorina's parents and other relatives decided that the boys named in their honor would be called Carleton, the girls Cara Carleton. Fiorina was raised primarily in the San Francisco Bay Area, although the family also lived in North Carolina, Texas, Connecticut, and New York, as well as Ghana and England, due to her father's career. Fiorina attended five high schools on three continents, influencing her ability to thrive in new situations, according to a 2002 interview in *Fortune*. ''I learned that people are fundamentally the same wherever you go,'' she said. ''Connecting, and always being the outsider, which I was, is about adapting.''

Launched Lucent Technologies

After graduating from high school, Fiorina attended Stanford University in Palo Alto, California, where Hewlett–Packard is based. While a student there, she kept the books and answered phones at a hair salon and, coincidentally, worked for a time in HP's shipping department. Following her graduation from Stanford in 1976, she entered law school at the University of California, Los Angeles, but dropped out after only one semester. She worked a series of jobs over the next several years, including teaching English in Bologna, Italy. She became interested in business while working as a receptionist at a brokerage firm in New York, and enrolled in graduate school at the University of Maryland, College Park, where she received a master's degree in marketing.

Following graduate school, Fiorina entered a management training program at AT&T and stayed with the company after she finished it. Her duties there included overseeing a portion of the company's government contracts. Fiorina became involved in the sale of $25 billion in telecommunications equipment to the United States General Services Administration, establishing herself in handling large deals. Fiorina was promoted several times and became an executive in the network systems division, which handled the manufacturing of telephone equipment. She helped set up joint ventures with Asian companies and by 1990 became the first women to be appointed an officer in the division. She married fellow AT&T executive Frank Fiorina, who is now retired, in 1985, and earned a master's degree in business from the Sloan School of Management at

the Massachusetts Institute of Technology. Fiorina helped raise her husband's children from another marriage; she was previously married as well.

By 1991, Fiorina had been named vice–president of network systems, and by 1995 she was running its North American sales division. In 1995, she headed AT&T's creation of a spinoff company, dictating strategy, managing the initial public offering, and developing a new name and corporate image. That company became Lucent Technologies, and Fiorina headed its global services provider division, which provided networking equipment to telecommunications companies and internet service providers. She became president of global services in 1998, and the division achieved $19 billion in revenues that year. Lucent became a well–known name in the field of telecommunications equipment manufacturing, and Fiorina was largely credited with the company's success. In 1998, she was named number one on *Fortune* magazine's inaugural list of the 50 most powerful women in American business, a ranking she would maintain annually until 2004. Fiorina bristled at the designation, according to a quote in a 2002 issue of *Fortune.* ''Business shouldn't be like sports, separating the men from the women,'' she said.

Chosen to Head HP

In 1999, following an intensive search that involved lengthy interviews and a 900–question psychological test, Fiorina was hired as the chief executive officer of the computer and imaging company Hewlett–Packard, becoming the first person from outside the company to take this position. Fiorina took on a bureaucracy–laden company whose corporate culture reflected the paternalistic vision of William Hewlett and David Packard, who founded the company in a Palo Alto garage in 1939. ''People were so busy building consensus that things didn't get done,'' Quentin Hardy wrote in a 1999 issue of *Forbes.* ''Under the David Packard approach, new product lines split off into autonomous units, and scores of disparate operations populated the four main businesses—ink–jetprinters, laser printers, servers, and PCs [personal computers]. HP wound up with multiple product logos and a hundred different brand names, such as OfficeJet, Pavilion, and Vectra. It ran a thousand different intranet training sites, 40 internal help desks and 34 unlinked customer databases.''

Fiorina took a hard–edged approach to change, intimating that layoffs were eminent soon after taking charge. Responding to a rumor that up to 25 percent of HP staff might be dismissed, Fiorina responded, according to *Forbes* in 1999, ''I'm not sure about that, but if one–quarter of the people in HP don't want to make the journey, or can't take the pace, that's the way it has to be.'' By 2001, Fiorina planned to lay off 3,000 managers and had replaced 30 percent of the company's highest–ranking employees. ''People should depart with dignity, but don't confuse that with the departure being an inappropriate choice,'' she said, as quoted in a 2001 *Forbes* edition. She also issued an ultimatum to HP sales staff: if they could not produce, they, too, should leave. Fiorina tended to operations and sales as well. She consolidated several disparate units and masterminded a unified corporate identity, under a new, simplified ''HP'' logo. She negotiated exclusive purchasing agreements with Ford Motor Company and Delta Airlines. Later major clients included General Electric, the Walt Disney Company, and the United States Department of Homeland Security. Fiorina's charge–ahead tactics upset many on her team, however; *Forbes* in 2001 reported that a survey of 8,000 employees revealed widespread dissatisfaction, citing poor communication and inefficient implementation of changes.

In 2000, Fiorina attempted a buyout of the 31,000–person consulting firm Pricewaterhouse Coopers, in an effort to boost HP's computer consulting arm. The deal fell through, however, after HP tried to lower its original $17.5 billion offer. ''So instead of being a leading–edge services provider, this division still gets half its revenue from traditional product support, like fixing broken disk drives,'' Eric Nee wrote in *Fortune.* ''Fiorina still hopes to build HP's rapidly growing consulting and outsourcing services . . . But without a major acquisition, HP will need to slogon for years before it can mount a serious challenge to IBM, the market leader.''

Oversaw Compaq Merger

Fiorina made an even more controversial move in 2001, when she announced HP's plans to acquire Compaq. The sons of the company's founders, who sat on the company's board, opposed the $19 billion purchase but it narrowly passed, with 51 percent of the company's

shareholders voting infavor of the deal. Walter Hewlett, son of founder William Hewlett, unsuccessfully sued Fiorina and HP, alleging manipulation in the vote.

While the merger signaled a victory for Fiorina, HP's performance in the wake of the deal was erratic. ''HP shares are worth less today than on the day before the merger was announced or on the day it closed,'' the *Economist* said in 2004. ''A consensus has emerged in the industry that the new HP, the tech industry's most sprawling conglomerate, has lost its focus and is being squeezed between two formidable rivals with much clearer business models, Dell and IBM.'' But even Fiorina's detractors would have trouble denying her work ethic, however. According to a 2002 issue of *Fortune,* her workdays typically began at 4:30 a.m. and ended at 10 p.m.

Ousted by HP's Board

The company doubled sales over five years, but its traditional printing business had still accounted for about 80 percent of the company's operating profits, mostly from selling replacement ink cartridges. Fiorina and HP's board, meanwhile, continued to battle over the direction of the company. ''Several Wall Street analysts have called on HP to spin off its highly profitable printing business or sell its PC unit, arguing that the company was being squeezed between IBM's high–end services strategy and Dell's low–cost PC manufacturing,'' Scott Morrison wrote in the *Financial Times.*

On February 9, 2005, Hewlett–Packard's board fired her. Fiorina, Morrison wrote, ''had drawn criticism for what was seen as an imperious leadership style.'' While she assembled a capable leadership team that was marketed better, according to Cliff Edwards of *BusinessWeek,* Fiorina had difficulty getting top executives to work together. ''While I regret the board and I have differences about how to execute HP's strategy, I respect their decision,'' Fiorina said in a statement widely published in the media. She received a severance package estimated at $21 million.

In rise and fall, Fiorina made headlines. ''If Carly Fiorina hadn't come along, the media would almost have had to invent her,'' Bruce Horovitz wrote in *USA Today.* ''For years, the media and Fiorina danced a celebratory dance.'' That Fiorina was a female in the trendy, male–oriented, high–tech business, combined with her own public–relations savvy, intensified the media's fascination with her, Horovitz added.

Women executives saw one of their own in Fiorina. ''She can go out and tell the story of what its like. We need to see other women in positions of success,'' Delia Clark, owner of Baroness Coffee in Denver, said at a conference of female business owners in that city, according to Kimberly S. Johnsonin the *Denver Post.* ''CEOs climbing the ladder is one thing; surviving is another.''

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Kirsten Flagstad

When music lovers imagine a female opera singer of the Teutonic sort, they may imagine a performer like Norwegian soprano Kirsten Flagstad (1895-1962), who towered above other vocalists attempting the punishing soprano leading roles in the music dramas of German composer Richard Wagner. Following her debut at New York's Metropolitan Opera in 1935, Flagstad dominated the stage there until the outbreak of World War II, and for generations afterward, every soprano who has sung Wagner since has been measured against listeners' memories of Flagstad. The singer's voice was large, elegant, and rather uncannily reliable—in short, it was a powerhouse, making Flagstad a vocal talent that comes along perhaps once in a century.

Flagstad was a native of Hamar, Norway, and she was raised in a musical family where her mother, Maja, gave her voice lessons. Showing talent, Flagstad moved on to study in Christiana (now Oslo), Norway with Ellen Schytte-Jacobsen, a friend of her mother's. Later she worked with bass Albert Westwang, who assigned her passages from Wagner although that kind of music was the farthest thing from Flagstad's mind at the time. While she was still a student, the 18-year-old Flagstad impressed audiences to such a degree that she won a role on Norway's premiere stage, the National Theater in Oslo, in the hyperrealist opera *Tiefland,* by Eugen d'Albert.

While *Tiefland* was written in German, Flagstad sang it in a Norwegian translation; in the days before theater supertitles, operas were frequently translated into other languages for performance. For the first part of her career,

Flagstad's singing bore little resemblance to that for which she later became famous. She sang mostly in Norwegian, and instead of the large Wagnerian roles she favored lighter material such as the operas of Mozart, operetta, and even popular revues. In 1919 she married a salesman, Sigurd Hall, and a year later the couple had a daughter, Else. Her marriage to Hall dissolved in 1928, and Flagstad was soon married again, this time to a lumber executive named Henry Johansen. Perhaps unaware at the time of her aptitude for the Wagnerian repertory, Flagstad prematurely announced her retirement from singing.

For much of her subsequent career, Flagstad struggled privately with the conflict between art and family. The stage won out at first, attracting her once again four months after her second marriage as she agreed to perform with Norway's Philharmonic Society Orchestra. Soon she took on the substantial role of Aïda in Verdi's opera of the same name. World War II and its aftermath would bring this central conflict in Flagstad's life dramatically to a head.

Postponed Heavier Roles

Flagstad's decision to stick with lighter roles, many opera experts felt, was a wise one that prolonged her career. Many sopranos rush into Wagner's extreme music before they are ready, and consequently they burn out early. Wagnerian operas are huge spectacles; often set in the world of Germanic or Norse mythology, performances of these works sometimes last four or five hours. Flagstad had memorized the role of Brünnhilde in Wagner's *Die Walküre* (The Valkyries) many years before, but she held back from performing it. Nearly 20 years after her debut, with a few roles in shorter Wagnerian operas under her belt, Flagstad felt she was ready to take on the massive role of Isolde in *Tristan und Isolde* for the first time. She appeared in the opera, singing in German, at Oslo's National Theater on June 29, 1932. Fellow Scandinavian soprano Ellen Gulbrandson, who had sung regularly at the Bayreuth theater operated by Wagner's family in the German state of Bavaria, happened to be in attendance and recommended Flagstad to the curators of the great Wagnerian shrine.

Flagstad excelled in small parts at Bayreuth in 1933 and 1934, and she was thrilled by the new environment in which she found herself. ''Everything I saw and heard fascinated me and increased my interest in Wagner and his operas,'' she was quoted as saying by Howard Vogt in his biography *Flagstad: Singer of the Century*. ''A whole new world was opening up for me.'' Flagstad's performances also caught the attention of the management of America's great operatic theater, the Metropolitan Opera House in New York. They invited her to audition, and although she was convinced she had failed when her audition was cut off midway through, she was invited to appear.

Flagstad's debut at the Met, as Sieglinde in Wagner's *Die Walküure* on the afternoon of February 2, 1935, was not planned as a special event. Flagstad was virtually unknown in the United States at the time, and the Saturday afternoon slot was usually reserved for lesser-known singers while the top stars performed in the evening. The performance was, however, broadcast on the Met's weekly syndicated radio program, and the first inkling of the deluge of critical praise to come was given when intermission host and former Met star Geraldine Farrar discarded her prepared notes, overwhelmed by what she had just heard, and breathlessly announced that a new star had just been born.

That was just the beginning, as a unanimous chorus of New York music critics began to sing Flagstad's praises. The singer herself, according to Vogt, recalled the experience fondly, saying ''I'll never forget the day when I leaped from complete obscurity to world fame, for I actually became world-famous with my Metropolitan debut.'' Her triumph was amplified by radio. As the other singers began to congratulate her even during the first intermission, Flagstad was asked to guess the size of the radio audience and responded with an estimate of a hundred thousand, thinking that even that figure was too high. She was informed that the actual figure was closer to ten million.

No Slump in Sophomore Performance

Flagstad fever spread quickly in the four days between Flagstad's first performance, as Sieglinde, and her second appearance, as Isolde in *Tristan und Isolde.* Flagstad was nervous, afraid that she would not be able to live up to the praise that had been heaped upon her, but the impression she made for her second Met audience was perhaps even stronger than that of her debut. Her future performances sold out as soon as they went on sale, and for much of the late 1930s Flagstad—often working in tandem with another Scandinavian singer, Danish tenor Lauritz Melchior—ruled

the Met stage. Her success was not confined to the United States, as she appeared at London's Covent Garden and other top European houses, with audiences and critics responding as ecstatically as they had in New York.

Throughout her career Flagstad retained a special affection for the United States and the enthusiastic audiences she found there not only in New York, but on her frequent operatic and recital tours across the country. She formed several lasting friendships in America, and her daughter Else eventually lived there. Flagstad, although she made clear that she had no ambitions toward movie stardom, even appeared in a film musical revue, *The Big Broadcast of 1938,* singing Brünnhilde's ''Battle Cry'' sequence from the second act of *Die Walküre.*

Her voice, rarely rivaled for sheer beauty and power, was notable for its consistency. Over one memorable three-day stretch in 1937, Flagstad sang three difficult Wagnerian roles on three successive days, inspiring *New York Times* critic Harold C. Schonberg to remark that ''the durability of her voice was fantastic.'' The consistency of her voice was matched by consistency of temperament; Flagstad was not a typical diva, but was generally cheerful in her encounters with the public as well as with fellow performers and opera company managers. She preferred to spend free time with family and friends.

Flagstad's ties to North America were not strong enough to keep the singer from returning to her homeland when war broke out in Europe. She reacted with shock when she heard that Germany had invaded Norway and Denmark on February 9, 1940. Against the advice of her American friends, she finished her contracted U.S. engagements and returned to Norway in 1941 to be with Johansen. The decision was a fateful one, for Johansen was alleged to have placed his lumber business at the disposal of the occupying German troops. After the end of the war, he was arrested by Norwegian police and charged as a Nazi collaborator.

Reputation Suffered from Husband's Activities

Her husband's postwar difficulties posed major problems for Flagstad, who maintained that she herself had no sympathy for Germany's fascist regime. Although she could point to the fact that during the war she had appeared in concert only in the neutral countries of Switzerland and Sweden, and never in Germany, these explanations did not satisfy some of the musicians with whom Flagstad worked. Other colleagues, including a group of Norwegian artists, took out an advertisement in Oslo's *Aftenposten* newspaper affirming their support for Flagstad's disavowal of Naziism.

American public opinion was split down the middle. When Flagstad returned to the United States for a 1947 tour, veterans' groups mounted demonstrations against her and carried picket signs that, according to the *Los Angeles Times,* read ''Flagstad preferred a Nazi regime—Don't play second fiddle—Stay out!'' However, opera lovers, many of whom were aware of Flagstad's response to the criticisms leveled against her, were enthusiastic about the chance to hear the vocalist once again. An audience in New York's Carnegie Hall, the first place she performed after her return to the United States, greeted her with shouts of ''Welcome!'' In contrast, a particularly ugly incident took place at Philadelphia's Academy of Music, where Flagstad was pelted with stink bombs and rotting vegetables. ''You sure have guts, lady!,'' a Philadelphia policeman providing security told her, as quoted by Vogt, impressed with her refusal to back down. ''Thank you, officer,'' Flagstad replied. ''It must be my Viking blood.''

Ultimately, the talented Flagstad outlasted the controversy, although Harold C. Schonberg later reported in the *New York Times* that she had, in fact, met Hitler once. ''And he had the most beautiful blue eyes,'' she told Schonberg. In a conciliatory gesture, in 1948 she performed several benefit concerts for the United Jewish Appeal. By the early 1950s, as Flagstad began to say her farewells to performing, all was forgotten. She closed out her operatic career in 1953 with a performance as Dido in Henry Purcell's opera *Dido and Aeneas,* although she continued to give occasional song recitals after that.

Flagstad's career, most of it taking place prior to the era of LP albums, is not well documented on recordings. She did, however, make one famous recording of *Tristan und Isolde* under German conductor Wilhelm Furtwängler. After her retirement, she returned to Norway and entered the field of music administration, becoming director of the Norwegian Opera in Oslo in 1958. In 1960 she began to suffer the effects of a bone disease that initially infected her hip. She died in Oslo on December 7, 1962.

''That voice! How can one describe it?'' wrote Schonberg in his *New York Times* obituary of Flagstad. ''It was enormous, but did not sound enormous because it was never pushed or out of placement. It had a rather cool silvery quality, and was handled instrumentally, almost as though a huge violin was emitting legato phrases.'' While veteran opera lovers, citing such performers as Enrico Caruso, are forever proclaiming a past golden age that will never be repeated, in the case of Flagstad and her mastery of Wagnerian opera, they may indeed be correct.

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John Ambrose Fleming

The work of British scientist John Ambrose Fleming (1849-1945) in inventing the thermionic valve or vacuum tube, arguably laid the basis for modern electronics. The so-called Fleming valve was the first electronic tube device, and was used to detect high-

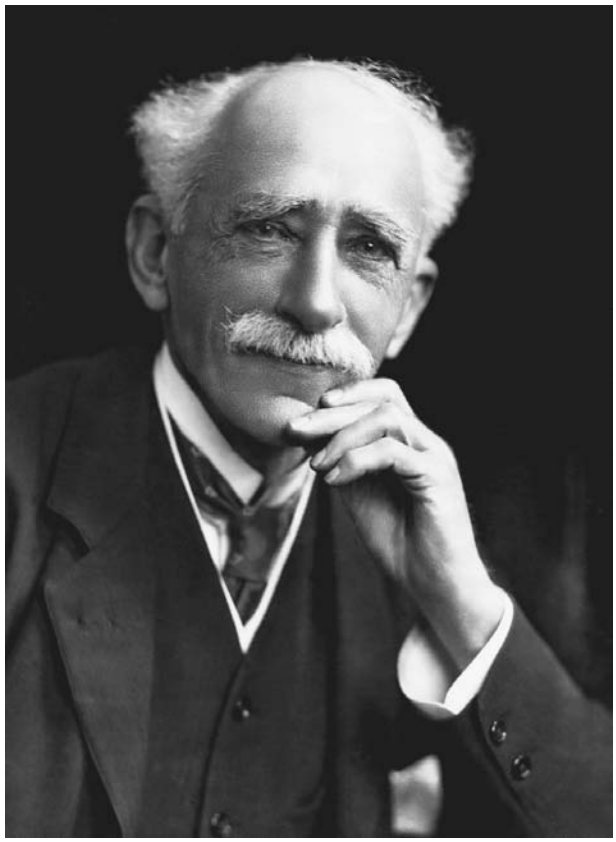

frequency wireless signals. Fleming also made other important contributions to the practical applications of electricity, further contributing to his field through his work as a noted educator and author.

Fleming was born on November 29, 1849, in Lancaster, England. He was the eldest of seven children born to James Fleming, a Congregational minister, and his wife, the daughter of John Bazley White, a trailblazer in Portland cement manufacturing. In 1854, Fleming's father took a post at the Kentish Town Congregational Chapel and moved the family to North London.

Showed Early Aptitude for Learning

Most of Fleming's initial education was at the University College School in London's West End. A solitary lad, he displayed an early aptness for the scientific and technical. He was very good at geometrical drawing, and by the age of 11 had organized his own workshop, in which he built model engines and ships. Although he performed poorly in Latin, Fleming stood out in mathematics sufficiently to be accepted to London's University College in 1867.

While studying for his undergraduate degree in physics and math, Fleming's financial circumstances made it necessary for him to take a job. He first tried working for a Dublin ship building company, but swiftly grew tired of tracing drawings. Soon, he left that position for a post as a clerk for a firm on the London Stock Exchange. Fleming held his clerk position for two years, studying in the evenings, before gaining his B.S. degree and ranking in the top two in his class in 1870.

Although financial concerns forced Fleming to periodically interrupt his education with the goal of earning money, he nonetheless persevered. After graduating from University College, he spent a year and a half accumulating funds as the science master at Rossall School before entering the Royal College of Chemistry, an institution that would later merge with the Royal School of Mines to form the Royal College of Science. There, he studied advanced chemistry with the distinguished chemist and co-discoverer of helium, Sir Edward Frankland (1825-1899). In 1874, Fleming's financial situation again demanded that he take a teaching position, so he signed on as a science master at Cheltenham College. That same year, he presented the very first scientific paper to the newly formed Physical Society of London. His subject was the contact theory of the galvanic cell.

During his studies, Fleming became intrigued by the work of eminent Scottish physicist James Clerk Maxwell (1831-1879), who was considered to be an expert in the behavior of electricity and magnetism. In 1877, Fleming enrolled at St. John's College, Cambridge, in order to study under Maxwell. He devoted himself to the program, eschewing most social contact, and finally received his Doctor of Science degree in 1880, a year after Maxwell's untimely death from cancer.

Educational Innovations and Early Consulting

After receiving his doctorate, Fleming was elected a fellow of St. John's and briefly taught math and physics at what is now Nottingham University. In 1881, he became a consultant for the Edison Telephone and Electric Light Companies in London. He served in that position, even traveling to the Edison Laboratories in the United States, for the next ten years. Fleming's tremendous practical knowledge was also employed by many British towns and cities then developing municipal lighting systems, as well as by such new electric companies as the Swan Lamp Factory and the London National Company. In these consulting capacities, Fleming contributed greatly to the development of electrical generator stations and distribution networks, and was the principal innovator behind the large-bulb incandescent lamp, which used an aged filament as its light source.

Concurrent to his consulting work, Fleming was also pioneering in the field of education. In 1885, he established England's first university department of electrical engineering at his alma mater, University College, London. As professor and chair of the department for the next four decades, he had the freedom to conduct his research while maintaining a lecture schedule. Fleming was also responsible for new teaching methods, such as incorporating experimentation and laboratory work into the classroom setting. Additionally, he devised the ''right-hand rule,'' which provides students, even today, with a simple way to understand the directional relationships between the current, the magnetic field, and the and the resulting electromotive force. Fleming

enjoyed teaching immensely, and was quite popular among his students, despite a tendency to lecture at breakneck speed that made taking notes a challenge. He and the students of UCL derived both pleasure and edification from a mutually beneficial relationship until Fleming's retirement in 1926.

Investigated Edison Effect

In 1899, Fleming was hired to be the scientific adviser to the Marconi Wireless Telegraph Company. The company was particularly interested in achieving greater distances in the transmission of wireless signals and Fleming became entranced by the puzzle as well. He helped design the Poldhu Power Station in Cornwall, England, the largest station in the country, and built much of the equipment that would help that facility make history. Poldu achieved fame in 1901, when it made the first successful transatlantic radio transmission. Although the groundbreaking transmission consisted of the Morse Code letter S—dot, dot, dot—Fleming inexplicably preferred the letter V—dot, dot, dot, dash—and conducted all his transmitter experiments using it. Indeed, he often became so absorbed in his work that he could be heard unconsciously humming or whistling the letter under his breath.

Fleming realized that the main impediment to further improvements in the development of radio signals was the inability to effectively detect the signals themselves, especially at higher frequencies. Crystal rectifiers could be used to convert alternating current into direct current in order to achieve amplification of weak radio waves, but were only efficient at lower frequencies. As he cast about for ideas about how to solve the problem, Fleming had an inspiration. He recalled an 1883 discovery by American scientist Thomas Alva Edison, one that Fleming had also investigated himself over the years, but that no one had found a particular use for. Known as the Edison Effect, the phenomenon was briefly explained by a contributor to the IEEE History Center Web site: ''When he [Edison] introduced an extra electrode into the [incandescent] bulb, he realized that, even though the electrode wasn't part of the bulb's circuit, it could carry a current when it was of a positive potential relative to the filament. This so-called Edison Effect was later interpreted to be a flow of electrons from the hot filament to the extra electrode.'' Because electrons had been discovered in 1896 by Joseph J. Thompson (1856-1940), the Edison Effect showed more potential when Fleming took another look at it in 1904. He saw that a tube, or cylinder, could accomplish the work of crystal rectifiers more effectively.

Specifically, Fleming used a metal cylinder surrounding a filament, and a high vacuum. He then constructed a diode by attaching the cylinder plate and the filament through a second current circuit, using a battery to increase the electron flow and permitting the current to flow in only one direction. Able to detect high-frequency radio waves, this filament and plate apparatus was connected to an antenna circuit through which Fleming applied fluctuating voltages generated by radio signals. The changing voltages caused the plate current to vary in strength, creating changes that could be registered by a receiving apparatus. In essence, Fleming created a tube that controlled the flow of electricity in the same way that a fluid valve worked. He patented the device on November 16, 1904.

The Felming Valve

Fleming initially called his invention the oscillation valve, but it eventually became known by such alternate names as the Fleming valve, vacuum tube, and thermionic valve. While its immediate impact was felt, the invention proved much more important as a foundation for the field of electronics overall. One indication of its huge impact was the introduction of the Audion vacuum tube by American engineer Lee DeForest in 1906. DeForest took Fleming's idea and added a third electrode, which was called a grid because of the way in which it was constructed. The device caused a great uproar in the scientific community, as many saw it as an infringement on Fleming's invention. Fleming's own suit for patent infringement as to the Audion tube's thermionic technology failed. Nonetheless, his mark on the world was firmly in place.

The ramifications of the Fleming valve were myriad and far-reaching. It was a key component of radios for nearly three decades, until it was replaced by the transistor, and was integral to the development of television, telephones, and even early computers. Just as he had inaugurated the department of electrical engineering at University College, London, Fleming also established the basis for the field of electronics itself. As Orrin E. Dunlap, Jr., quoted Fleming as modestly commenting in *Radio's One Hundred Men of Science,* ''The little things of today may develop into the great things of tomorrow.''

A Full Retirement

Although Fleming's later years were marred by increasing deafness, he continued to delight in his many interests and hobbies. He was an early supporter of the nascent television industry, becoming president of the Television Society of London even after his retirement from University College, London in 1926. He kept current with his field, addressing the Physical Society of London for the last time in his late eighties. Fleming continued writing, too, adding *Memories of a Scientific Life* to his existing portfolio of 19 books. Mountain climbing, watercolor painting, and photography were among his other joys. A devout Christian, his preaching skills were such that he was once asked to deliver a sermon at the vaunted St. Martin's in the Fields in central London. Fleming was also irrepressible in more personal matters, as he ceased being a longtime widower—his first wife died in 1917—at the age of 84 with his marriage to Olive Franks in 1933.

Fleming's awards and honors were, naturally, many. Among them were the highest distinction of the Royal Society of Arts, he was the receipient of the Gold Albert Medal in 1921, the Institution of Electrical Engineers' Faraday Medal in 1928, and the Institute of Radio Engineers' Gold Medal in 1933. He was knighted in 1929. Fleming died on April 18, 1945, at the age of 95, in Sidmouth, England.

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Tom Ford

With his endless supply of creativity, American fashion designer Tom Ford (born 1961) transformed the Gucci label from a nearly bankrupt maker of leather goods into a flourishing fashion powerhouse. Ford took over as Gucci's creative director in 1994 and for the next decade, churned out high–voltage collections of sexy, yet sophisticated, clothes that were snatched up by women around the globe. ''He makes women feel confident and sexy,'' actress Mischa Barton told *People* magazine's Jennifer Wulff in summing up the Ford phenomenon.

Inspired by Grandmother's Over–the–Top Persona

Ford was born August 27, 1961, in Austin, Texas. Growing up, Ford spent a lot of time at his grandparents' dusty ranch in Brownwood, Texas. From the beginning, his parents, both real estate agents, gave him free reign to explore his interests. ''If I wanted art lessons, they found paint and a teacher,'' Ford told *Texas Monthly*'s Anne Dingus. ''I was always very visual, always interested in design. I don't mean that I sat around at age five sketching clothes. But if my parents went out to dinner and left me alone, I would rearrange all the living room furniture before they came back home.'' He recruited his little sister to help him.

During Ford's teenage years, the family relocated to Santa Fe, New Mexico, where his grandmother lived. The move was good for Ford, who felt more at ease in fun–loving Santa Fe than in the Texas ranchlands. ''Growing up in Texas was really oppressive for me,'' Ford told Sara Gay Forden, author of *The House of Gucci.* ''If you're not white and Protestant and do certain things, it can be pretty rough, especially if you're a boy and don't want to play football and chew tobacco and get drunk all the time.''

During his years in Santa Fe, Ford found an ally in his paternal grandmother named Ruth. The two were virtually inseparable. Grandma Ruth was a lively, larger–than–life lady. She wore big hats, big hair, fake eyelashes and huge papier–mâché earrings. ''She was the kind of person who used to say, 'Ooooh, you like that honey? Well, go ahead and get ten of them,' '' Ford told *House of Gucci* author Forden. ''She was all about excess and openness and her life was much more glamorous than my parents' life—she just wanted to have fun!''

One of the most valuable lessons Ford learned during childhood was the importance of expressing yourself. It was a mandate his grandmother lived out daily. Speaking to *Texas Monthly*'s Dingus, Ford was the first to admit that his grandmother's sense of style left an indelible mark on him. ''The images of beauty you get in your childhood stick with you for life, and so there's a certain flashiness at Gucci,'' Ford said after he had made it big.

Ford attended an elite Santa Fe prep school and developed a taste for Gucci loafers, blue blazers and white button–down shirts. As a teen, Ford was intrigued by fashion designer Calvin Klein. Ford bought Calvin Klein sheets for his bed and pored over magazines that featured the stylish young designer, one of the first in the fashion industry to achieve movie–star status.

Starred in Commercials

After high school, Ford made a beeline for New York City and enrolled at New York University (NYU). One night,

he went to a party and pop artist Andy Warhol showed up. Ford followed Warhol and the other partygoers to New York's famed Studio 54 nightclub. Ford began frequenting the nightclub and skipping classes to catch up on his sleep. He dropped out of NYU in 1980, after just one year.

Next, Ford moved to Los Angeles, California, where his boyish good looks and piercing dark eyes landed him plenty of work in commercials. At one time, Ford had 12 commercials on the air simultaneously. Ford was content in this line of work until one day, during the middle of filming a commercial, he found his mind wandering. Ford began to scrutinize everything about the shoot, thinking he could direct it better. He looked over the set—was there a better way to arrange it? At that moment, Ford realized he did not want to spend his life taking directions from others; he wanted to be the one in charge.

After this epiphany, Ford went back to New York City to study architecture at Parsons School of Design. Partway through his studies, Ford transferred to the school's Paris campus and landed an internship at the French fashion house Chloè. Ford found the fashion world energizing and decided architecture was not for him. It was too late, however, to switch majors without starting over, so Ford reluctantly completed his architecture degree, graduating in 1986. Undaunted by his lack of a proper degree, Ford sketched himself a fashion portfolio and sought work. During his job search, Ford was low–key about which department he had graduated from.

Entered Fashion World

Ford had a tough time breaking into the fashion field. No one would hire him. Speaking to *House of Gucci* author Forden, Ford summed up his determination this way: ''When I want something I'm going to get it. I had decided I was going to be a fashion designer and one of those people was going to hire me!''

Ford pestered designers daily until finally, New York–based contemporary sportswear designer Cathy Hardwick agreed to meet with him. Ford's portfolio more than impressed her. According to the *Dallas Morning News'* Tammy Theis, Hardwick was stunned. ''What I saw was heaven. He had such a fantastic presence, a beautiful face and elegant hands. I hired him 10 minutes later!''

Ford helped Hardwick design her women's ready–to–wear collection. During a photo shoot one day, Ford crossed paths with fashion editor Richard Buckley. By November 1986, the two men were dating and on New Year's Eve, they moved in together. While Ford has never hidden his sexuality, he has never dwelled on it either and prefers not to be labeled. When asked about his sexuality, Ford told the *Advocate*'s Brendan Lemon, ''I'm certainly gay at this particular moment in my life.'' At the time Ford made the remark, he had been living with Buckley for more than a decade.

In 1988, Ford joined Perry Ellis. A year later, Buckley was diagnosed with cancer and given a 35 percent chance of survival. After a series of treatments and surgeries, Buckley pulled through and the two decided to move to Europe for a change of pace. Buckley used his fashion connections to get Ford interviews with designers Donatella Versace and Carla Fendi. Ford also met with a representative from Giorgio Armani, but no one would hire him. Finally, Gucci creative director Dawn Mello agreed to give Ford a trial project. Mello quickly spotted Ford's potential and offered him a permanent job with Gucci in Milan. Buckley found work as the European editor of *Mirabella.*

Revived the Gucci Name

Ford joined Gucci in 1990, about the same time the company was trying to break into the mainstream apparel market. At the time, Gucci was best–known for its horse–bit loafers and leather handbags with the double–G Gucci logo, both of which had lost their popularity. When Ford came on board, the company itself was a wreck and nearly bankrupt due to family power struggles and scandals. Soon, he was design director. He replaced Gucci's stiff loafers with supple suede moccasins. The out–of–date wallets were replaced with bamboo–handled satin bags. Ford retooled Gucci's products, making them sleeker and sexier. The transformation had begun.

By 1994, Ford was creative director. His 1995 collection was a smashing success. Ford hit his stride with a 1970s–inspired collection of low–cut velvet hip–huggers, feather–and–bead adorned denim jeans and form–revealing satin shirts in siren red and hot pink. According to Forden's book, one *Harper's Bazaar* writer critiqued the runway collection by saying, ''The effortless sexuality of it all had a chill factor that just froze the audience to their seats.''

Soon, Hollywood's biggest stars were sporting the Gucci look. At the 1995 MTV Music Video Awards, Madonna walked onstage wearing a Ford silk blouse and low–rider pants. Gwyneth Paltrow, Kate Winslet and Julianne Moore followed suit. Ford's fashions had rejuvenated the Gucci name. In the first six months of 1995, sales jumped 87.1 percent compared to sales during the first half of 1994. Sales topped $500 million by year's end and Ford imitations showed up at malls all across the United States.

For the next decade, Ford set just about every new fashion trend and succeeded in resuscitating the Gucci name. He brought back low–slung waists in 1996 and patent leather in 1997. Ford also acquainted the world with killer heels, slinky jersey dresses and form–fitting shirts. At one point, Ford was single–handedly designing 11 of the company's product lines, including men's and women's sportswear, evening clothes, home furnishings, footwear, bags and accessories, luggage and gifts. Ford slept only a few hours each night, keeping a notepad at his bedside so he could jot down ideas if he was inspired during his sleep. The demands were grueling, but Ford loved the control. Besides working on the design end, Ford also took an interest in the company's ad campaigns and store displays. He even insisted on approving the color of the cellophane wrapped around the fragrance boxes.

Ford also picked his own models because he was interested in the image Gucci portrayed. Jon Tutolo, of Trump Model Management, told the *Dallas Morning News'* writer Theis that Ford used more ethnic models than anyone

else—and they all loved to work with him. ''He really has a worldly vision of beauty and what's exotic and what's sexy. It's funny, the girls, even though they know he's gay, they love to flirt with him. They think he's very sexy.''

Though Ford's fashions were a high–flying success, the beauty of his genius is that he never really invented anything new. Ford simply had a knack for taking an idea of the past and re–creating it with a modern twist in such a way that it stirred up a connection with consumers. Mostly, Ford relied on films for inspiration. If a film captured his attention, he would watch it over and over again, trying to figure out the mood so he could capture it in a design. According to Forden's book, Ford would watch the film, asking himself questions like, *Who is the girl wearing this outfit? What does she do? Where is she going?*

Ford also traveled extensively, hoping to spot the next new trend. He sent his staff to flea markets around the world. Speaking to Theis, of the *Dallas Morning News,* Ford summed up his approach this way: ''All you can do is saturate yourself in modern culture so that you get bored before everybody else. And hope that you can sense what they'll want to buy next, before they know they're bored with what they have now.''

In 1999, Gucci purchased Yves Saint Laurent Rive Gauche (YSL) and in 2000, Ford became creative director at YSL, too. In 2001, Ford made a splash with a new YSL purple peasant blouse. After this blouse came out, Ford realized how desperate people were for his designs. Speaking to *New York Times Magazine* writer Lynn Hirschberg, Ford described his astonishment this way: ''On Sept. 11, 2001, I was in New York and the YSL store was supposed to open. On the day the planes went into the twin towers, we received 42 calls from customers looking for the purple peasant blouse. The World Trade Center is going down, and women are calling a store for a blouse. The power of fashion can be a scary thing.''

Left Fashion World Behind

In the fall of 2003, after a series of failed contract negotiations with Gucci's parent company, it was announced that Ford would leave the company the next spring. On December 4, sales at Gucci's U.S. stores hit an all–time high of nearly $4 million in one day as consumers rushed to snatch up Ford's last Gucci fashions.

Ford left Gucci at the end of April 2004 and said he was interested in directing films. He read many scripts but did not like any of them, so he decided to write his own. Ford told *People* that the script he is writing is more about romance than fashion or sex, which is what most people expect of him. ''I've been with the same person for 18 years,'' he said, referring to Buckley. ''To me, human relationships and hoping to connect with someone you love is the thing in life that keeps everybody going.''

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Marie Foster

The civil rights movement is known for its great leaders more than for its foot soldiers. The movement came to national attention through a series of dramatic events, but those events emerged out of pressures that had been building for years, thanks to the work of large numbers of generally unheralded individuals. Selma, Alabama's Marie Foster (1917-2003) suffered white violence at one of the most shameful occurrences in the civil rights chronology: the Bloody Sunday attack on voting rights marchers by Alabama state troopers and local law enforcement officers at Selma's Edmund Pettus Bridge on March 7, 1965.

Yet Foster had begun her personal struggle against the suppression of black voting rights several years before that, gaining support from just a few fellow activists at first. Some organizers, according to the *New York Times*, called her ''the mother of the voting rights movement.''

Difficult Early Years

Although she faced the same kinds of harassment and the same threats of violence as her better-known male colleagues, Marie Foster's life is touched on only briefly in histories of the civil rights era. She was born Marie Priscilla Martin on October 24, 1917, near Alberta, Alabama, in Wilcox County. Foster's early years were spent in the countryside, but her mother dreamed of an education for her children. When Foster's father refused to move to a town where the children could be enrolled in school, her mother responded by spiriting them away to Selma and doing just that.

Foster did not pursue her education to the fullest extent at first. She dropped out of high school, got married, raised three children, and worked at low-level jobs for some years after her husband's death. Eventually she completed high school, graduating after her daughter Rose, and then went on to junior college and studied to become a dental hygien-

ist. After she finished her studies, she was hired by her brother, Dr. Sullivan Jackson.

In the early 1960s, Foster became inspired by the spirit of resistance that was spreading among African Americans across the South. ''I decided to become involved in the Civil Rights Movement because the race relations were so bad in Selma,'' she recalled in a statement quoted on the Web site of Selma's Voting Rights Museum. ''I had a vision that we could do something about the bias conditions in Selma, the state, and someday the world.'' The movement, which took off in larger cities and on historically black college campuses, was just beginning to make an impact in Selma. Voter registration figures told the story: in 1961, out of about 15,000 eligible black voters in Selma and surrounding Dallas County, only 156 were registered. Only 14 new black voters had been added to the rolls since 1954.

Registration Efforts Frustrated for Eight Years

Foster herself attempted to register to vote on numerous occasions, but each time officials found a new reason to turn her registration down. Black applicants had to pass literacy tests and perform outlandishly difficult feats, such as knowing the number of words in the United States Constitution, and the final decision lay with an individual and invariably white registrar. ''They were not registering teachers, doctors, or any professionals,'' Foster told the *Atlanta Journal and Constitution* in 1991. After eight years, Foster received the treasured postcard informing her that she was a registered voter, and she resolved to pass her knowledge on to others. Early in 1963, she began offering literacy and citizenship classes in Selma.

It was tough going at first. Even though she had advertised the classes in mailings sent to Selma's black churches, she had a grand total of one student enrolled in her first class, a 70-year-old man whom she taught to write his own name. But two people came to the next class, and four to the one after that. Soon, drawn by the chance to meet voting rights organizer Bernard ''Little Gandhi'' Lafayette, a crowd of 14 showed up. Before long, Foster's classes were incubators for activism beyond Selma; she sent graduates to a Southern Christian Leadership Conference (SCLC) training site near Savannah, Georgia. She found copies of old tests that had been used to frustrate blacks' voting ambitions, and she turned them into study guides.

Foster was one of the creators of the Dallas County Voters League, a group of black citizens who demanded improvements in the voter registration process. This group's central steering committee of eight members became known as the ''Courageous Eight,'' a term that Foster herself may have coined. Others, however, sometimes referred to them as the ''Crazy Eight,'' and indeed they seemed to be up against formidable odds. One member of the group was fired from his job and faced false embezzlement charges. Foster, employed by her brother, enjoyed some insulation from such pressures. But Selma's white power structure soon began to sit up and take notice of what was happening. Foster's life was threatened more than once by the Ku Klux Klan. In July of 1964, Dallas County Circuit Court Judge James Hare issued an order that prohibited blacks from meeting in groups of three or more to discuss civil rights. Foster and her cohorts, including Student Nonviolent Coordinating Committee (SNCC) organizer and future U.S. Representative John Lewis, were the direct target of the injunction, for their meetings over the past year had drawn as many as 350 people.

Stood Her Ground during Historic March

After demonstrations began and grew in Selma in 1963 and 1964, Foster became one of the key local contacts for the SCLC and SNCC. She worked on various fronts as she and the Dallas County Voters League pondered how to respond to Hare's order. Foster and another activist met with *Selma Times-Journal* publisher Roswell Falkenberry to try to persuade him to discontinue the paper's separate ''colored'' edition and instead integrate news of African Americans into its usual run. Finally, Foster and the rest of the Courageous Eight, in December of 1964, invited the Rev. Martin Luther King Jr. to come to Selma to support the cause of voting rights there—a direct violation of the court's injunction, and a decisive step that in the opinion of many historians led ultimately to the passage of the epochal Voting Rights Act of 1965.

King, who may have been thinking along the same lines himself, responded with a concerted effort to make Selma the next front in the civil rights battle. Foster dismissed any fear that local activists might lose control over what was happening now that Selma had been thrust into the national spotlight, telling author Stephen L. Longenecker that she ''was just so glad to have 'em [the SCLC].'' King's effort culminated on the March 7, 1965, Bloody Sunday march, planned to extend from Selma to Montgomery, 50 miles away. At the foot of the Edmund Pettus Bridge, Foster was clubbed, leaving her hobbled with swollen knees. ''It was a trooper who hit me,'' she recalled in a United Press International interview quoted in the *New York Times*. ''I lay on the pavement with my eyes closed. I didn't move. I stood my ground.'' Despite her injuries, Foster returned to the streets with other demonstrators on March 9. That march was also stopped by police, but without violence.

The forces of white recalcitrance won that skirmish against the power of King's nonviolent resistance, but they were fast losing the war. Public opinion became galvanized against the segregationists as Americans watched Southern police brutality unfold on their television screens, and on March 11, President Lyndon Johnson announced his support for what became the Voting Rights Act of 1965, an omnibus measure outlawing many of the practices that Foster had spent years fighting against. Fittingly, it was in Foster's living room that King watched Johnson's speech on television.

The twice-delayed march from Selma to Montgomery was finally allowed to begin on March 21, and Foster, still suffering from her injuries, became one of only two women to complete it. The vest she wore on the march, bearing autographs from prominent civil rights leaders, later became part of the displays of Selma's National Voting Rights

Institute and Museum, which she helped to found. ''Oooh, I would be so tired by the end of everyday,'' she told the *Christian Science Monitor*. ''We stayed in tents. It rained every day, and there was lots of mud.''

Remained Active in Selma

Foster remained active in the years after the Selma marches. She continued to work toward the goal of equal opportunity, confronting longtime Selma mayor Joe Smitherman on issues ranging from public housing, to the conduct of white bus drivers, to the removal of a park statue commemorating a Ku Klux Klan member. And she continued to work to register black voters, first as a deputy registrar. During one of several campaigns in which black candidates unsuccessfully attempted to dislodge Smitherman (he was finally defeated by black candidate James Perkins Jr. in 2000), Foster was temporarily removed from her post after unspecified registration irregularities occurred; she believed that the action was taken merely because she had been so successful in registering new voters. In the end, she was appointed to the Dallas County Board of Registrars—the same entity that had worked for so long to frustrate the civic aspirations of Foster and other African Americans. In 1984 Foster worked on the presidential campaign of Rev. Jesse Jackson.

Until the end, Foster taught children to read in a classroom near her home, and she volunteered to drive underprivileged children to Sunday school. She met President Bill Clinton at the Voting Rights Museum in the year 2000. On September 6, 2003, at the age of 85, she died in Selma after a short illness. ''Even in her old age, she could still outwork the young activists of today,'' Mayor Perkins was quoted by the Associated Press. Selma attorney J. L Chestnut Jr. added, ''It was lost on the public . . . that prior to Bloody Sunday, Mother Marie Foster—through her citizenship classes and her fiery stances at the courthouse—had actually added more black voters than all the marching and demonstrations together had produced.''

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Tommy Ray Franks

United States Army General Tommy Franks (born 1945) received his fourth star and became commander of the United States Central Command (CentCom) in July of 2000. In that capacity, he was in charge of America's 2001 military action in Afghanistan and 2003 invasion of Iraq, both of which were in response to the terrorist attacks of September 11, 2001. A ''soldier's soldier,'' Franks avoided the limelight and concentrated on getting the job done. He retired in August of 2003.

Texas Bred

Franks was born on June 17, 1945, in Wynnewood, Oklahoma, and his family moved to Texas when he was small. His father was a mechanic and his mother sold homemade cakes. A much–loved only child, Franks was in high school before his parents told him he was adopted, a fact that he had discovered much earlier on his own.

At Robert E. Lee High School in Midland, Texas, the six feet three inch Franks played sports and had a fondness for fast cars, Elvis Presley, and hunting. Just a year behind him in school was future U.S. First Lady Laura Bush. She was something of a social butterfly, but Franks went largely unnoticed.

Franks continued his rather lackluster high school performance at the University of Texas at Austin. After two years of poor grades there, he decided to give himself a jolt by enlisting in the army in 1965. That decision would prove to turn the young Franks' life around and give him a chance to shine.

Career Choice and Marriage

Franks hunting prowess paid off in the army when his shooting skills attracted notice. He was sent to Artillery Officer Candidate School in Fort Sill, Oklahoma, from which he became a distinguished graduate and received a commission as a second lieutenant in 1967. After a brief tour at Fort Sill, Franks was sent to the Republic of Vietnam, where war was raging. In various positions within the 9th Infantry Division, the 60th Infantry, and the 2nd Battalion, 4th Field Artillery, he further distinguished himself by earning several service awards, including three Purple Hearts.

When Franks returned to Fort Sill in 1968, it was with the intention of getting out of the military. However, his selection as a participant in the army's degree completion program caused him to change his mind and re–enlist. His career choice made, Franks never looked back.

In 1969, Franks began attending the University of Texas at Arlington. This time around, college suited the new war hero better and he graduated with a degree in business

administration in 1971. Also in 1969, Franks married his beloved, Cathryn Carley. Thirty–three years later, he explained their successful union to Cal Fussman of *Esquire.* ''Self–respect and mutual respect. Sharing and caring. That's what makes a long, happy marriage.''

Military Postings

After receiving his undergraduate degree, Franks attended the army's Artillery Advance Course. He was then sent to West Germany in 1973, where he commanded the 1st Squadron Howitzer Battery and was its operations manager. During that tour, he also headed up the 84th Armored Engineer Company and was regimental assistant of operations. Next, Franks went back to the United States and attended the Armed Forces Staff College. Upon his graduation in 1976, he was assigned to the Pentagon as an inspector general in the Investigative Division. The following year, he was posted to the Office of the Army Chief of Staff, first on the Congressional Activities Committee and then as an executive assistant.

In 1981, Franks returned to West Germany, where he was in charge of the 2nd Battalion, 78th Field Artillery. Three years later, it was back to college for the once–reluctant student. He attended the Army War College in Carlisle, Pennsylvania and also earned his master's degree in public administration from Shippensburg University in 1985. Then he was off to Fort Hood in Texas, where he served as III Corps deputy assistant operations officer until assuming command of Division Artillery, First Cavalry Division in 1987. Later at Fort Hood, he became chief of staff for the First Cavalry Division.

Franks' first general officer assignment was as assistant division commander (maneuver) of the First Cavalry Division during Operation Desert Shield and Desert Storm. In 1991, he became assistant commandant of the Field Artillery School at Fort Sill. 1992 saw his posting to Fort Monroe, Virginia as first director of the Louisiana Maneuvers Task Force, Office of the Chief of Staff of the Army. Two years later, Franks was on the move again—this time to Korea, where he served as the operations officer of Combined Forces Command and United States Forces Korea. From 1995 to 1997, he was in charge of the Second Infantry (Warrior) Division, Korea. In May of 1997, he was back in the states to assume command of the Third U.S. (''Patton's Own'') Army, Army Forces Central Command in Atlanta, Georgia. In June of 2000, Franks reached the pinnacle of an army career with his promotion to four–star general and his assignment as commander in chief of the United States Central Command. He held his final post until his retirement on August 1, 2003.

A Soldier's Soldier

Through his long and fruitful career, Franks maintained a reputation for being sharp, practical, and earthy. Often vulgar of speech and fond of pranks, he was especially noted for his rapport with his soldiers. Evan Thomas of *Newsweek* recounted an instance late in Franks' career when the general held a banquet for his top brass in Qatar. Franks ignored his seat at the head table full of luminaries, choosing instead to sit at a small table with a senior enlisted man. When an aide asked if Franks would not rather join his peers at their table, Franks said, ''Nope. I want to talk to the sergeant major.'' The general explained this attitude to the Associated Press, as cited by Ed Vulliamy of the *Guardian Observer.* ''I remember when I was a private soldier. I remember the days when I was taken care of(,) and when I was not taken care of.''

Franks was also famous for his lack of interest in the spotlight, and he had no patience for show–offs. Even when involved in such high profile undertakings as the invasions of Afghanistan and Iraq in the early 21st century, the general rarely gave interviews. With characteristic wry humor, he clarified these views by telling a press conference about the first book he had ever read. The BBC quoted Franks as saying, ''It was a book about Julius Caesar. I remember parts of it. The book said Julius Caesar was a general. He made long speeches. They killed him.''

For all Franks' self–effacing mannerisms and ''good old boy'' affect, however, friends and colleagues cautioned against underestimating him. Retired Rear Admiral Craig Quigley, who worked under Franks, told Nancy Benac of the *Pocono Record,* ''Anybody who mistakes that slow, Texas drawl for anything other than the sharpest of minds is making an incredibly bad mistake.'' Indeed, the general was also a seasoned diplomat of sorts, counting among his admirers King Abdullah II of Jordan (at whose seaside home he once vacationed), Pervez Musharraf of Pakistan, and Egyptian President Hosni Mubarek. This multi–faceted intellect

and talent would be indispensable in the wake of the events of September 11, 2001.

Afghanistan and Iraq

Franks was already a four–star general and the commander of CentCom, responsible for military operations in 25 countries in Africa, the Middle East, and Asia, when al–Qaeda terrorists attacked the United States on September 11, 2001. The following day, U.S. Defense Secretary Donald Rumsfeld ordered Franks to produce military options for President George W. Bush. Within a week, the general had a plan to attack the terrorists and the Taliban in Afghanistan, and less than a month later, the air strikes there had begun. Relying primarily on special operations forces, local militia, CIA operations, and air support, Franks' successfully routed the Taliban in fairly short order. His strategy in Afghanistan was not without critics, including Rumsfeld at times, but the defeat of the Taliban and support of the administration soon quieted those voices.

The U.S. invasion of Iraq in 2003 thrust Franks back into the hated spotlight, but his Afghanistan victory had lent him sufficient credibility to be able to employ an innovative and effective approach to the new war. First, he dismissed administration officials who supported the idea of amassing huge ground forces. Instead, he used small forces that moved quickly. This provided agility and the element of surprise. Another new concept, begun in Afghanistan, was integration of the four branches of the armed services. ''This time,'' Franks told Fred Barnes of the *Weekly Standard,* ''we had reliant operations, where one service is reliant on the performance of another service. I believe that is transformational.'' Also as in Afghanistan, Franks took full advantage of the distinctive talents of special operations forces in order to keep abreast of information and targets. Finally, and not incidentally, Franks had access to technological advances from precision bombs to real time computer tracking that no general before him had ever had. A combination of these factors, along with the more prosaic contributions of the soldiers' hard work and sacrifice, led to the taking of Baghdad in just three weeks.

Franks' successes in Afghanistan and Iraq led many to hail him as perhaps the greatest military leader of the 21st century. Franks, however, had not forgotten being wounded three times in Vietnam and thus was not one to glorify or romanticize the price of battle. As Vulliamy noted, one of the general's stock comments was, ''No one hates war like a soldier hates war.''

Out of the Army

Franks retired from the army on August 1, 2003. Far from slowing down, however, he promptly filled his schedule with speaking engagements and began to write his memoirs. The book, *American Soldier,* was published in August of 2004. He also managed to find a moment that year to add the honor of being named Knight Commander of the Order of the British Empire. In his spare time, Franks indulged in such favorite pursuits as golf, antiques, and spoiling the two children (one of whom dubbed the general ''Pooh'') of his only child, Jacqy.

While the campaign Franks led in Iraq was unequivocally effective in ousting Saddam Hussein, the ongoing violence and turmoil after victory was declared led to varied views on what his legacy would be. In hindsight, Franks maintained that he would still use the ''small and fast'' attack strategy, but allowed that other things (not necessarily under his control) might have been handled differently. In any event, he remained convinced that the world was much safer without Hussein in power and hoped the United States would continue to combat terrorism away from home. ''If you want your grandchildren to grow up in an open society,'' he told Lyric Wallwork Winik of *Parade,* ''we'd better deal with the problem as far away from here as possible, even though that's not easy or easily affordable. The blessings of this country are not by accident.''

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G

Abel Gance

French film director Abel Gance (1889–1981) is best known for his historical epic *Napoléon va par Abel Gance,* a silent film that employed every available film technique and was designed for viewing on three screens. Gance is regarded as a film pioneer, and one of the greatest directors in French film history.

Gance, a Paris native, was the illegitimate son of a wealthy physician, Abel Flamant, and a working–class mother, Francoise Perethon. He was raised by his mother and her boyfriend, Adolphe Gance, whom she would marry. Gance attended the Collège de Chantilly in Paris and the Collège Chaptal, also in Paris, where he received a baccalaureate in 1906.

Stage Ambitions

In early childhood, Gance wanted to become a playwright. His parents, however, wanted him to pursue a respectable career. Bowing to their pressure, he worked as a lawyer's clerk with the intention of pursuing a successful career in law. But his love of the theater proved too strong and he made his acting debut at the age of 19 with the Theatre Royal du Parc in Brussels. He also acted on the Paris stage. Eventually, he penned a verse tragedy, *La Victoire de Samothrace,* dedicated to stage actress Sarah Bernhardt. The play was about to be produced when World War I broke out in 1914, and forced its cancellation.

While waiting for his theatrical break, Gance turned to the movies. In 1909, in need of money, he made his debut in *Moliere.* Despite his low regard for film at the time, he performed in minor roles for the Gaumont studios, and even attempted screenwriting. During this period, life was hard for Gance. He lived in poverty and suffered from bouts of starvation and tuberculosis.

Became a Film Director

By 1911, Gance started directing films. He regained some of his health and formed a production company. His first film as a director, *La Digue,* was a failed attempt. None of Gance's earliest films survived, but an early short that still exists, *La Folie du Docteur Tube* (1915), revealed his innovative grasp of visual effects. Gance may have thought little of films, but liked experimenting with technique. In the short film, Gance used an anamorphic lens to tell the story of a mad scientist who uses a ray to distort people and everyday objects.

Gance's poor health kept him out of most of World War I, and he spent much of the period with the Film d'Art company, directing about a dozen films in 1916 and 1917. He directed two highly successful films, *Mater Dolorosa* (1917) and *La Dixieme Symphonie* (1918), but management soon regarded him as a wild experimenter with an eccentric visual style that included using close–ups and dolly shots, techniques still outside the film mainstream. In *Mater Dolorosa,* he used editing and camera technique to portray the inner thoughts of his characters.

The more he experimented, Gance fought frequently with company producers. However, the success of his works forced them to back off. *Mater Dolorosa* led to a series of other quality films that included *Barberousse* (1917) and *La Zone de la Mort* (1917).

Served on the Front Line

Gance was becoming one of the best known directors in France when he was called up for duty toward the end of World War I. He was placed at the front lines, where he suffered mustard–gas poisoning and almost died. He was discharged, but he asked to be redrafted so he could shoot on–location battle scenes for a project he was developing, the antiwar film *J'accuse!.* On August 25, 1918, Gance returned to the front with a camera crew and began shooting. The film, released in 1919, would be the first European production that showed real footage of the carnage of war.

J'accuse! was a three–hour epic and a huge box–office success in Europe. The story itself involved a rather conventional and melodramatic love triangle; Gance's methods included a rapid editing style that is said to have influenced the great Russian filmmaker, Sergei Eisenstein. The film established Gance as France's leading film director.

Two Masterworks

Throughout the 1920s, Gance released only three films, but two were cinematic landmarks. He benefited from a time of great creative freedom for artists. In the 1920s, he experimented even more, pioneered editing and camerawork styles and introducing wide–screen and multi–screen techniques.

Between 1919 and 1921, Gance shot enormous amounts of film on location for his next project, *La Roue.* The story combined elements of the Oedipus and Sisyphus myths in a love–triangle story that involved an aging railroad engineer, his son, and a secretly adopted daughter/sister. During the final production stages, when Gance was editing the massive work, Gance's wife died from influenza. Distraught, Gance walked away from the film, much to the horror of producer Charles Pathée. The rough cut that Gance left behind was eight hours long.

During his absence, Gance traveled to the United States to promote *J'accuse!,* which was highly regarded there. Gance received a tempting offer to direct films for the Metro studio, but he did not like the Hollywood studio filmmaking system. The highlight of the trip was a visit with pioneering American filmmaker D.W. Griffith, who asked Gance to work at his film company, United Artists. Gance considered the offer, but returned to France four months after walking off *La Roue.* Pathée was still furious.

Gance was anxious to apply the new style of Hollywood editing to *La Roue.* When he had started work on the film, Gance had employed the French cinematic style of long takes. When he returned to work on the film, he spent a year re–editing what had been shot. The film was finally released in 1923, and audience and critics were stunned.

Even re–edited, the film still ran close to eight hours, and included a prologue and four parts. For general release in 1924, it was edited to 130 minutes. A restored version released in 1980 ran 303 minutes. This restored version enabled modern audiences to better view the overlaying of moving images and the rapid editing that made *La Roue* so historically important.

The film was enormously popular but, because of its length and its expensive production, it generated little profit. Indeed, at the time, *La Roue* was the most expensive film produced in France. Gance's financial backers began to worry about how his creativity would affect their investments.

But they had little to worry about from Gance's next film, *Au secours!,* alow–budget, two–reel comedy that took place in a haunted house. The modest film was a big hit and played in France for years. Now, the film is viewed as an insubstantial interlude between two cinematic masterworks.

In 1924, Gance began work on what would become his best–known and greatest film, *Napoléon va par Abel Gance.* Released in 1927, the epic recounted Napoleon's career from his childhood to the start of his Italian campaign. It included unprecedented visual effects that in some cases, never were used again. For the action scenes, Gance employed a three–camera process that involved three projectors and a curved, wide screen that produced a panoramic effect. The technique predated the wide–screen innovations of Hollywood in the 1950s and 1960s, particularly ''Cinerama,'' with its three screens. The film also featured mobile camera work, as cameras were mounted on horses or swings. The editing was typically rapid and the film seemed in constant motion.

When it premiered at the Paris Opera, it received a standing ovation. Its screenings, however, were restricted due to technical problems. Only eight European cities could show it, because of the equipment and theater size necessary. These technical matters, as well as the film's length, essentially destroyed its profitability. Because of its six–hour length, it could only run once a day, which upset theater owners.

Distributors constantly cut away at the film. By 1928, it had been pared to 180 minutes. In the United States, Metro–Goldywn–Mayer bought the distribution rights, but never showed the film in its wide–screen version. In addition, the studio severely cut the film and even rearranged sequences. As a result, its American release was a disaster. It received bad reviews and audiences laughed at it. (A 435–minute ''restored'' version was finally shown in the United States in 1981).

The film would mark the last time Gance enjoyed total artistic freedom. His sound films were made for studios that restricted his independence. His producers told him they would limit his budgets. The technical innovation of sound itself added tighter production controls that further constrained Gance. His career would never return to the heights he achieved in the 1920s.

Career Went into Extended Decline

In the early 1930s, Gance was involved in several projects of note, but instead of innovating, he mostly remade sound versions of his silent films including *Mater Dolorosa* (1932) and *J'accuse!* (1937), or filmed adaptations of popular plays and novels. In 1931, he wanted to use his wide–screen process for a silent science–fiction film, *Le fin du monde,* about a comet that collided with the earth. But as

costs skyrocketed, the producers grabbed control of the film, cut it from 93 to 55 minutes and dubbed in sound. In 1933, Gance used his own money to make asynchronized sound version of *Napoléon va par Abel Gance,* using an audio technology he had patented called ''Sound Perspective.'' This multi–channel sound system sent specific sounds into specific speakers within a movie theater, and it was seven years ahead of the three–channel stereo phonic system the Walt Disney Company studios developed for *Fantasia* (1940). Despite the sound innovation, the project was a costly failure.

One of his more interesting projects was *Lucrezia Borgia* (1935), which was years ahead of its time with its frank depictions of sexuality and violence.

After Gance made *Le Capitaine Fracasse* in 1942, his career appeared to have ended. The following year, he had to flee France to avoid living under the German occupation. When he returned to France after more than a decade, he found that his prestige as a filmmaker had fallen considerably, due to the influential *Cahiers du Cinema* film journal and its group of writers who advanced new ideas about film. The writers felt Gance's historical dramas exhibited a right–wing fascism. When Gance released his last historical epic, *The Battle of Austerlitz,* in 1960, the writers intensified their critical assault.

Gance made his last feature, *Cyrano et d'Artagnan,* in 1964.

Reputation Restored

Gance lived long enough to enjoy the public's rediscovery of *Napoléon va par Abel Gance.* This was due an intensive, 25–year restoration effort by English film historian Kevin Brownlow, who wanted to return the film to its 1927 running time. Results of his early efforts were shown at the New York Film Festival of 1964. This helped rehabilitate Gance's reputation.

In 1979, filmmaker Francis Ford Coppola hired Brownlow to work on a 70–millimeter reconstruction of the entire film for general release. The effort was a success, to the great delight of Gance. In 1981, Coppola screened the film, using the three–projector format, at Radio City Music Hall in New York.

That year, Gance died of a lung ailment on November 10 in Paris. He was 92. At the time of his death, he was planning an epic film about Christopher Columbus.

In 2001, Brownlow presented an improved reconstruction of the Napoleon epic. This led to a revival of Gance's other films.

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Sonia Gandhi

Sonia Gandhi (born 1946) is the widow, daughter–in–law and granddaughter–in–law of three Indian prime ministers. As such, it is not surprising that she entered politics as well, becoming the leader of India's Congress Party in 1998. An Italian by birth, Sonia Gandhi became a member of India's most illustrious political family in 1968 when she married Rajiv Gandhi, son of former Prime Minister Indira Gandhi. In 2004, Sonia Gandhi shocked the nation when she was elected prime minister but turned down the post fearing the question of her nationality would tear apart the nation the Gandhi family had sacrificed so much for.

Married into Gandhi Family

Sonia Gandhi was born Sonia Maino on December 9, 1946, in Ovassanjo, Italy, to Paola and Stefano Maino, a building contractor. Gandhi was raised Roman Catholic alongside her two sisters. In the 1960s, she went to Cambridge, England, to study English. While there, she met Rajiv Gandhi, grandson of India's first prime minister, Jawarhlal Nehru. Initially, Rajiv Gandhi showed no interest in politics. He was in Cambridge studying mechanical engineering at Trinity College. They married in 1968 and settled down in India. Sonia Gandhi wholeheartedly adopted her husband's homeland. She learned to speak some Hindi and cook Indian food, becoming a naturalized citizen in 1983.

Sonia and Rajiv Gandhi had two children, son Rahul, born around 1971, and daughter Priyanka, born around 1972. Rajiv Gandhi joined the New Delhi flying club, obtained his commercial pilot's license and became a pilot for Indian Airlines. While living in New Delhi during the early part of their marriage, the Gandhis traveled in the upper–class echelon. They wore designer clothes, hosted beef barbecues and enjoyed disco–dancing, which were all activities the Hindu traditionalists condemned.

During this time, Sonia Gandhi developed a close relationship with her mother–in–law, Prime Minister Indira Gandhi. Sonia Gandhi became a kind of personal assistant to the prime minister and traveled with her as she conducted the country's business. Sonia Gandhi was not, however, fond of the public life politics brought with it. She was

relieved her husband had stayed out of politics, letting his brother, Sanjay, carry on the torch of the Gandhi name. However, in 1980, Sanjay Gandhi died in a plane crash, prompting Rajiv Gandhi to enter politics out of a sense of family duty. Sonia Gandhi opposed the move. ''I would rather have my children begging in the streets of Delhi than him becoming a politician,'' she once remarked, according to Hamish McDonald of the *Far Eastern Economic Review.*

Lived Through Two Family Assassinations

In the early 1980s, Rajiv Gandhi won his brother's parliament seat. Once her husband entered politics, Sonia Gandhi began wearing traditional saris and stepped up her role as a traditional Indian wife. Her dislike of politics was heightened in 1984 when Indira Gandhi was shot in the garden of her New Delhi residence by her own Sikh security guards. Sonia Gandhi was one of the first people on the scene and she cradled the dying prime minister in her lap as they sped to the hospital.

On the eve of his mother's death, Rajiv Gandhi was elevated to the post of prime minister. Sonia Gandhi became exceedingly obsessed with her husband's and children's safety. She appeared in public wearing oversized dark glasses, continually scanning the crowds for would–be assassins. Rajiv Gandhi served as prime minister until 1989, when his party was defeated following a scandal involving kickbacks deposited into Swiss bank accounts as part of a weapons procurement deal. Rajiv Gandhi swore his family played no role in the dirty deal. A few years later, in 1991, as Rajiv Gandhi was campaigning to win back the prime minister's post, he was killed by a suicide–bomber.

Within days of her husband's death, Sonia Gandhi was asked to take his place as leader of the Congress Party. She refused. Supporters gathered in the streets outside her home, urging her to take the position. She continued to decline the position and lived out the next several years in political seclusion. With the deaths of her mother–in–law, brother–in–law and husband, Sonia Gandhi remained the only member of the Nehru–Gandhi clan who could carry on in politics. The Nehru–Gandhi family had, after all, supplied the country with its prime minister for 37 of its first 47 years.

Entered Political Fray

In December 1997, Sonia Gandhi announced her intention to campaign on behalf of the Congress Party, hoping to revive its image and establish its position as a favorable alternative to the right–wing Hindu–nationalist Bharatiya Janata Party (BJP). The Gandhi family had represented the Congress Party for years—it was the party the family lived and died for and Sonia Gandhi could not stand to see it falling apart. In her first campaign speech, Sonia Gandhi addressed her change of heart. Her words are found in Paul Dettman's book *India Changes Course:* ''In the years since Rajiv Gandhi left us, I had chosen to remain a private person and live a life away from the political arena. My grief and loss have been deeply personal. But a time has come when I feel compelled to put aside my own inclinations and step forward. The tradition of duty before personal considerations has been the deepest conviction of the family to which I belong.''

At first, Sonia Gandhi stumbled. Critics raised the issue of her foreign status—could someone born outside of India really speak for its people? She had always been uncomfortable in the public limelight and newspapers had previously dubbed her the ''Sphinx,'' for her icy demeanor and perpetually somber expression. Eventually, Sonia Gandhi came into her own and became the passionate political star of the Congress Party. Her crowd–pulling ability matched that of her husband and mother–in–law—and once she had a crowd gathered, Sonia Gandhi was able to rally them around the party's causes.

By the spring of 1998, Sonia Gandhi was president of the Congress Party. During campaign speeches, she told crowds the Congress Party would restore the ideal of secularism to government. She lured Muslim voters to the party's ranks. The opposition continued to make her foreignness an issue; however, her foreign–born status did not seem to hurt the party. Sonia Gandhi was such an anomaly that people flocked to see the Italian woman wearing an Indian sari who spoke Hindi with a foreign accent. She drew crowds of more than 200,000 people, boosting the morale of the party's members and injecting enthusiasm into their campaigns as well.

Opposition leaders continued to chide Sonia Gandhi for her foreign–born status. According to the *New York Times, Times of India* writer Mohit Sen wrote that Indians were actually going against tradition by not welcoming Sonia Gandhi into their ranks. ''Those who so perversely

and perniciously question Mrs. Sonia Gandhi's Indian nationality on the grounds that she was born an Italian are actually assailing Indian tradition. Part of what is rightly hailed as the exceptional and wise tolerance characterizing our national ethos is the openness to those who came to us from outside as friends, with the desire to become part of us.''

Undaunted, Sonia Gandhi continued as a voice for the Congress Party. During the 1998 campaign, she traveled 60,000 kilometers and spoke to 138 constituencies in 34 days. In the 1998 election, the Congress Party only gained one more seat in parliament than it had in 1996, but the election was still considered a success because pollsters had predicted the party would lose seats that year. In 1999, Sonia Gandhi won a seat in parliament.

Turned Down Prime Minister's Post

As the 2004 election approached, Sonia Gandhi was still president of the Congress Party and still its most outgoing speaker. Many assumed that if her party won the election, she would become prime minister, though she never campaigned as a candidate. The campaign turned nasty. Once again, the Bharatiya Janata Party (BJP) used Sonia Gandhi's birthplace as a point of contention. Sonia Gandhi had been an Indian citizen for 20 years, yet opposition leaders questioned her Indian loyalty. While campaigning, the BJP said that Sonia Gandhi could not consider herself to be an Indian because pasta was her favorite food and her children spoke fluent Italian.

The heated campaign drew 670 million voters to the polls in India, which is the world's largest democracy. The people spoke, handing the Congress Party a surprise victory over the right–wing BJP. Congress Party supporters expected Sonia Gandhi to become the prime minister. Immediately, the grumblings began. As poor losers, the BJP politicians threatened to walk out of parliament if Sonia Gandhi became prime minister. They threatened to boycott her swearing–in ceremony. They also declared that having a foreign–born woman as prime minister would constitute a threat to national security. Looking back at India's history, it is easy to see why some Indians were so upset at the prospect of a ''foreigner'' becoming their leader. India had, after all, been ruled by foreigners until 1947 when it gained a hard–fought independence from Britain.

Hundreds of millions of voters had chosen her, however, despite her birth status. For them, Sonia Gandhi's steadfast dedication to her adopted country was apparent, as was her genuine concern for the country's poorest. Soon after the 2004 election, Sonia Gandhi stunned supporters by announcing that her ''inner voice'' had urged her to turn down the post of prime minister. Instead, she nominated former finance minister Manmohan Singh for the post. It is easy to understand why Gandhi turned down the position—she likely feared being assassinated like her husband and mother–in–law. Also, the controversy surrounding her foreign birth would never have gone away and her party would have been stuck dealing with that instead of dealing with the problems of the country.

Crowds gathered outside Sonia Gandhi's residence urging her to change her mind. According to Turna Ray of the *National Review,* parliament member Mani Shankar Aiyar told Sonia Gandhi: ''You cannot betray the people of India. The inner voice of the people of India says that you have to become the prime minister of India.''

Later, opposition leaders charged that Sonia Gandhi was still calling the shots, even though she was not prime minister. Maneka Gandhi, widow of Sanjay Gandhi and a parliament member of the opposition BJP, said she believed Sonia Gandhi outsmarted her opponents when she stepped down. ''I think she's the power in front of the throne,'' Maneka Gandhi told *Los Angeles Times* writer Paul Watson. ''I don't think she makes any bones about the fact that she has avoided the flak that would have gone with the position, but she has no intention whatsoever of relinquishing any of the power of the position.''

Others believe Sonia Gandhi is trying to hold the door open for her son, Rahul Gandhi, to become prime minister. As of 2004, he was representing Amethi, India, in parliament—the same seat his father, mother and uncle once held. Though she turned down the post of prime minister, Sonia Gandhi remained president of the Congress Party. As such, it is likely she will groom her son, Rahul Gandhi, to become prime minister, thus continuing the Gandhi family's dynastic dreams.

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Gao Xingjian

Gao Xingjian (born 1940) may live in voluntary exile from his native China, but his talents as an author and playright are celebrated worldwide. He is the first Chinese–language author to receive the Nobel Prize for Literature. His distinctive plays and weighty novels address essential aspects of humanity—

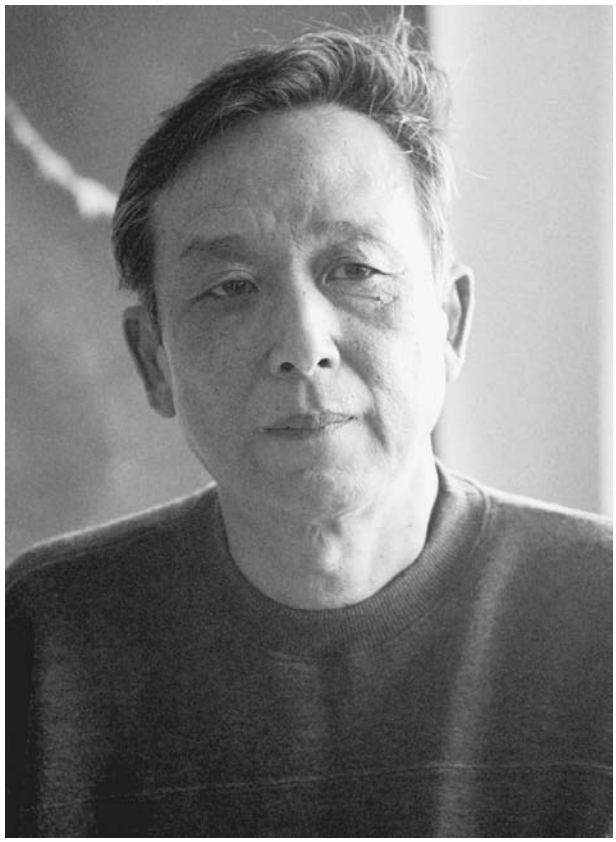

managing in most instances to transcend social and political constructs.

Early Life

Gao was born January 4, 1940, in Ganzhou, a town in the Jiangxi province of eastern China. He remembers running from encroaching Japanese forces, and coping with the destruction that resulted from the tireless civil war that lifted Mao Zedong's Communist regime to power in 1949. Both his parents were westernized liberals. His father, a bank official, and his mother, an amateur actress in a local YMCA troup, supported his artistic and theatrical efforts. He practiced writing, painting, and the violin. Gao wrote his first adventure story when he was ten, and kept a journal—a practice encouraged by his mother that he continued into his adulthood.

Re–Education

Gao spent his formative school years studying in People's Republic learning institutions, and at seventeen he enrolled in the Beijing Foreign Languages Institute. He received a degree in French and literature from that institution in 1962, and began working as a translator for the state–sanctioned Chinese Writer's Association and the journal *China Reconstructs.* During Mao's cultural revolution (1966–1976), however, Gao was sent to the Chinese countryside as part of a cultural ''rehabilitation'' program for artists and intellectuals. He labored on a farm and taught in some underdeveloped, rural regions.

During China's cultural revolution, Gao wrote secretly. His wife, ashamed of his socially dangerous status as an intellectual—scorned him, and reported the political nature of his writing to the authorities, as was expected of her by custom. Their marriage ended, and Gao was forced to incinerate all his early work—novel manuscripts, plays and scholarly articles—to avoid arrest. Finally, around 1979, Gao was permitted to begin publishing his writing and traveling to such destinations as France and Italy.

Life as a Writer

Socialist realism—optimistic depictions of peasant life—dominated Chinese art and literature in Mao's time, and Gao's early book, *Preliminary Exploration Into the Techniques of Modern Fiction,* created significant political unrest with its pessimistic realism. The government condemned that piece, and much of Gao's other works, while closely watching Gao himself. He was the resident playwright for the Beijing People's Art Theatre from 1981 to 1987, producing *The Alarm Signal* (Juedui zinghao) and *Bus Stop* (Chezhan) in 1982 and 1983, respectively.

Authorities condemned *Bus Stop*—a dialogue among people waiting for a bus that takes ten years to arrive—after only ten performances as ''the most pernicious text written since the creation of the People's Republic.'' The government argued that the play projected a criticism of the Communist Party's (represented by the bus) inability to deliver the people at a destination of prosperity (the city) for a period of ten years (the approximate reign of Mao's Cultural Revolution). Gao refused the demands of authorities that he apologize publicly.

In 1985, Gao wrote and produced another play, *Wild Man* (Ye ren). *New York Times* critic Sarah Lyall said Gao's plays ''combined modernist techniques with elements from traditional Chinese theatre—shadow plays, ancient masked drama, and traditional dance and music . . . much of his work can be read as a celebration of the individual's struggle against the masses.'' Gao's next play, *The Other Shore* (L'autre rive) (1986), was also banned, and the event marked the last time his work was produced or performed in his native country. The authorities categorized Gao's work as ''spiritual pollution'' and forbade it.

Gao then suffered a misdiagnosis of terminal lung cancer which, once apologetic doctors rescinded it, infused the witer with a new–found appreciation for life. Upon hearing rumors that he was to be sent back to a re–education camp, Gao set out on a walking tour of the south–western Sichuan province of China that lasted roughly ten months and took him from the source of the Yangtze river, to its coastal end. In 1987, China turned politically toward anti–liberalism, and banned Gao from traveling as a writer. He circumvented the restriction by traveling to France as a painter, where he remained in Paris as a political refugee.

He began writing in French, a language he now writes and speaks fluently, and created a niche as a major literary avant–garde figure. Gao, who became a French citizen in 1998, is also respected as an ink–wash artist whose pieces

he have been shown internationally in more than thirty exhibitions. He also designs and creates the cover art for his own publications. Following the Tiananmen Square massacre in 1989, Gao officially withdrew from the Chinese Communist Party and verbally denounced his country's actions. He wrote a play that year, titled *The Fugitives,* which openly criticized the Tiananmen event, and as a result the Chinese government banned all of Gao's works from ever being performed or produced within China.

Gao continued to write plays—*Dialogue and Rebuttal* (Dialoguer–interloquer) in 1992, *The Sleepwalker* (Le Somnambule) in 1994, and one novel, *Ink Paintings,* in 1995. G.C.F. Fong translated a collection of his plays and released it in 1999. It included *The Other Shore, Between Life and Death, Dialogue and Rebuttal, Nocturnal Wanderer,* and *Weekend Quartet.* Beginning in 1982, Gao worked to translate the experiences from his walking tour and channel them into a novel that chronicles the main character's external and internal journey. The result was the 1990 release of *Soul Mountain.*

One reviewer for the British newspaper *The Economist* said *Soul Mountain* ''redraws the physical, spiritual and emotional map of China,'' and that Gao's government should ''be thankful, not cross'' at the writer. On October 12, 2000, Gao won the Nobel Prize for literature for what the prize committee identified as ''an oeuvre of universal validity, bitter insights and linguistic ingenuity, which has opened new paths for the Chinese novel and drama.'' The Chinese Writer's Association, Gao's former employer, responded by calling the author's work ''very, very average'' and saying that choosing Gao was ''a political maneuver and a criticism of the regime.''

Despite the controversial nature of most of his work, Gao maintains that he is not a politically motivated writer. He considers ''literary creation to be a kind of challenge against society waged by an individual's existence, even though this challenge may be insignificant, it is at least a gesture.'' In 2002, critics lauded Gao's fictionalized autobiographical novel, *One Man's Bible,* translated by Mabel Lee. Jason Picone praised the way Gao's ''narrator moves from a first–person voice to a second– and a third . . . [conveying] the schizophrenia of the Cultural Revolution, during which the narrator had to articulate beliefs that were not his own in order to survive, all the while preserving his own thoughts and moral integrity deep in his mind.'' Another reviewer called the stylistic effect ''a cadenced movement between the modes of essay, vision and story.''

Recognized and Respected . . . Never Reticent

Gao drew a significant following through his efforts to balance the issues of the Self and the Other. In his 2000 Nobel lecture, Gao said, ''Literature transcends national boundaries—through translations it transcends languages and then specific social customs and inter–human relationships created by geographical location and history—to make profound revelations about the universality of human nature.'' The author, who lives in Bagnolet, France, said he ''always had this obsession with writing. It's what caused my suffering and misfortune in China, but I'm not about to stop. Even during the most difficult times in China, I carried on writing secretly, without thinking that one day I would get published.''

Although some critics have argued that there are Chinese–language writers more skillful than Gao, his own contributions, when combined with his translations of surrealist poets and playwrights,—place him at the forefront of efforts to bring modern cultural elements to China's canons. Whether he is seen as a dissident, or a dreamer—reviewer Sylvia Li–Chun Lin observed that Gao has essentially ''witnessed the erasure of his name from the literary scene and the national collective memory of China''—Gao does not regret his choice. Discussing why he lives in exile, Gao responded, ''I say what I want to say . . . if I have chosen to live in exile, it is to be able to express myself freely without constraints.'' Lyall called him ''one of the very few Chinese writers to reach beyond China into the broader world, and back inside himself''—an accomplishment that has secured him a place among the world's most respected writers.

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Ava Gardner

Actress Ava Lavinia Gardner (1922–1990), who many still consider the most beautiful woman to have appeared on film, starred in such popular films as *The Killers* (1946) and *Night of the Iguana* (1964).

Known for her dark, incandescent beauty, earthy nature, and hard–living lifestyle, Gardner enjoyed more than 30 years of stardom, appearing in such hit movies as *The Barefoot Contessa* (1954) and *The Sun Also Rises* (1957). Her stormy marriages to Frank Sinatra, Artie Shaw, and Mickey Rooney were short–lived and, unlike the intelligent, tough women she played, Gardner suffered from deep insecurity about her acting talent.

A Country Girl Went to Hollywood

Ava Lavinia Gardner was born on December 24, 1922, in Grabtown, North Carolina, the seventh and last child of a cotton and tobacco farmer, Jonas, and his wife, Molly. The farming kept food on the table, but Gardner said she had only one dress. She was happy and free, however, usually going barefoot and playing all day with her two brothers and four sisters. While the children were still young, the Gardners lost their property, forcing Jonas Gardner to work at a sawmill and Molly to begin working as a cook and housekeeper at a dormitory for teachers at the nearby Brodgen School.

When Ava was 13, the family soon decided to try their luck in a bigger town, Newport News, Virginia, where Molly Gardner found work managing a boardinghouse for the city's many shipworkers. That job did not last long, and the family moved to the Rock Ridge suburb of Wilson, North Carolina, where Molly Gardner ran another boarding house. Gardner's father died of bronchitis in 1935. Ava and some of her siblings attended high school in Rock Ridge and graduated from there in 1939. She then attended secretarial classes at Atlantic Christian College in Wilson for about a year. At this point, school had been insignificant to her. Gardner had reportedly read only two books thus far: the Bible and *Gone with the Wind.* Her scant education would contribute to her insecurity later in life.

Gardner, who by age eighteen had become a stunning, green–eyed brunette, was visiting her sister Beatrice in New York in 1941 when Beatrice's husband Larry, a professional photographer, offered to take her portrait. He liked the results and displayed the final product in the front window of his Fifth Avenue studio. An executive from Metro–Goldwyn–Mayer (MGM) Film Studios noticed it soon afterward, and asked about the young beauty. His inquiry led to a screen test for Gardner at MGM, although she had no acting experience. According to the Internet Movie Database, she later remembered that after the test—a silent one to conceal her heavy Southern accent—the director ''clapped his hands gleefully and yelled, 'She can't talk! She can't act! She's sensational!' ''

Bit Parts Led to Major Roles

MGM signed Gardner immediately, and she and her just–divorced sister moved to Hollywood so the new actress could start an intensive program of speaking, acting, and makeup lessons. Beatrice looked out for Ava and served essentially as her manager. Despite her looks, MGM was reluctant to give Gardner any good roles, given her inexperience. From 1942 to 1945, she appeared in 17 films in which she spoke no more than two lines. The first of these was *We Were Dancing,* in which she appeared on stage for just a moment. She had a bit more to work with in the 1944 *Three Men in White,* in which she played a sultry enchantress who tries to seduce a doctor played by Van Johnson. Some of her other credits during this period were *This Time for Keeps, Reunion in France,* and *Sunday Punch.*

Her personal life, meanwhile, was taking off. Despite her appearing only in tiny roles, the starlet had not escaped the notice of the many male stars whom she met frequently at nightclubs and parties around town. A self–proclaimed party girl, Gardner often stayed up all night, drinking hard and cavorting with the other ''beautiful people'' of Hollywood. They included Mickey Rooney, then the country's top–ranked movie star, who courted her furiously until she accepted his marriage proposal in 1942. After the wedding, Rooney continued to live a bachelor's life, usually leaving Gardner home alone as he caroused with friends. She was 19, Rooney not much older, and the marriage lasted just over a year. Many years later in her autobiography she said, ''We were a couple of kids. We didn't have a chance.'' In 1943, she was introduced to Texas billionaire Howard Hughes. The two were instantly attracted to each other and would carry on a tempestuous, often violent, on–again–off–again romance that would last twenty years, mainly during the periods when Gardner was between husbands.

Trusting it would be different this time, Gardner married band leader Artie Shaw in 1945. However, they divorced within a year, as their busy schedules and Shaw's insistence that Gardner improve her education to meet his

high standards quickly drove them apart. In 1946 Gardner, on loan briefly to United Artists, finally got a coveted role. Appearing opposite George Raft in the grade–B western film noir *Whistle Stop,* she played a woman who returns home to her small town after spending time in the big city. She appeared later that year in the melodramatic hit *The Killers,* while on loan to Universal Studios. Acting opposite another new star, Burt Lancaster, as the treacherous and deadly but smolderingly seductive Kitty Collins, one of Gardner's most memorable lines from the film is, ''I'm poison to myself, Swede, and everyone around me.'' Unlike in many of her other films, MGM allowed Gardner to sing in her own voice for this one.

Achieved Marquee Status by Late 1940s

At the peak of her beauty, Gardner, having convinced Hollywood of her acting ability, got bigger and better film roles. In 1947 she starred opposite childhood idol Clark Gable in *The Hucksters,* and in 1958, her tiny waist and ample bosom appeared to great effect during her lead role in *One Touch of Venus.* Many people took notice, and her movie roles began to be confined to that of glamorous seductress. She played a compulsive gambler in 1949's *The Great Sinner* and a murder victim opposite James Mason in *East Side, West Side* later that year.

One of Gardner's finest roles came in 1951 when she played Julie La Verne, a biracial song–and–dance star whose heritage surfaces and makes her marriage to a white man illegal. Critics called her performance in the classic stage musical genuinely touching. MGM insisted on dubbing her voice when she sang in this movie, much to Gardner's disgust. The actress, meanwhile, had begun a highly public romance with Frank Sinatra, then a new Hollywood arrival whose finances were such that he sometimes accepted money from his more well–established paramour. The couple married in 1951.

Gardner landed some of her most interesting and best roles during the 1950s, including one as a stubborn and heartbroken nightclub singer opposite James Mason in the 1951 *Pandora and the Flying Dutchman* and another opposite Gregory Peck in *The Snows of Kilimanjaro* (1952) as his true love who encounters tragedy. Many critics believe Gardner's real acting ability surfaced when she worked with renowned director John Ford in his 1953 film *Mogambo,* a remake with Clark Gable of the 1932 *Red Dust.* She played Eloise ''Honey Bear'' Kelly, a spoiled, emotionally scarred, wisecracking rival of Grace Kelly, who plays Gable's do–gooder wife. Gardner's performance won her an Oscar nomination, the closest she would ever get to the coveted award.

In her early thirties, the actress appeared in 1954 in the lead role of *The Barefoot Contessa,* in which she starred opposite Humphrey Bogart as the mysterious and doomed peasant–turned–film star Maria Vargas. Gardner learned the flamenco for the film, and took immediately to the exotic, sensuous dance, sometimes practicing it all night. Her other notable roles that decade included a love–torn Anglo–Indian woman in *Bhowani Junction* (1954), a selfish and hedonistic patrician in *The Sun Also Rises* (1957), and opposite Peck in the postapocalyptic *On the Beach* (1959).

Fast Life Took Its Toll

Even as Gardner's film career blossomed, her personal life was feeling the effects of years of professional pressure and excessive partying. After six years of stormy marriage in which mutual jealousy triggered scenes that often splashed the front pages of popular tabloids, she and Sinatra divorced in 1957. *People* magazine named their relationship one of the ''Romances of the Century.'' The actress had moved to Madrid, Spain in 1955, at age 33, to escape some of the press attention and personal disappointments. She was said to have privately entertained several of the country's leading bullfighters, including roguishly handsome but married Luis Miguel Dominguin. Gardner opted out her of her long–running MGM contract in 1958 after she starred as the Duchess of Alba in the critically condemned *The Naked Maja.*

Although she appeared in fewer films in the 1960s, some of them were among her best—although she claimed she did them only ''for the loot.'' They enabled her to emerge from her typecast role. These included her performance as Maxine Faulk in *Night of the Iguana* as a low–class, strident hotel owner. Her other films during this period were *Fifty–Five Days at Peking* (1963), *Seven Days in May* (1964), *Mayerling* with Omar Sharif (1968), and *The Bible* (1969), directed by John Huston and starring George C. Scott as Abraham and Gardner as his wife Sarah. The actors carried on a stormy affair during the filming.

Tiring of her life in Spain and beleaguered by government demands for tax payments, the actress moved to London in 1969, but continued to appear in smaller supporting roles, such as Lilly Langtry in John Huston's 1972 *The Life and Times of Judge Roy Bean* and as Charlton Heston's wife in the disaster epic *Earthquake* of 1974. In the latter, she stunned director Mark Robson by insisting that she do all her own stunts, which included dodging massive steel pipes and blocks of concrete.

Spent Final Years in Seclusion

Gardner's last film before leaving public life was *The Sentinel* in 1977, after which she went into seclusion at her London home. She told a reporter at the time, according to Internet Movie Database, ''I haven't taken an overdose of sleeping pills and called my agent. I haven't been in jail, and I don't go running to my psychiatrist every two minutes. That's something of an accomplishment these days.'' Among her final appearances were at a Rock Ridge High School reunion in 1978, as a cast member on television's ''Knot's Landing'' (1979) and ''Falcon Crest'' (1985) series, and in ''Karem,'' a 1986 made–for–television movie.

Gardner's sole companions at this point were her longtime maid, Carmen Vargas, and her Welsh corgi, Morgan. She never had children, but she was a favorite aunt of her brothers and sisters many children. Although two strokes in the late 1980s caused partial paralysis that confined her to bed, Gardner diligently worked on her autobiography, *Ava: My Story,* published posthumously, after her death at age 67

from pneumonia on January 25, 1990. Her body was buried in the Gardner family plot in Sunset Memorial Park in Smithfield, North Carolina. None of her former husbands attended the ceremony, but Sinatra had paid for her medical bills for some years and Peck took in both her maid and her dog when she died.

Empire magazine named Gardner one of the ''100 Sexiest Stars in Film History'' in 1995. Her fiery relationship with Hughes was depicted in the 2004 Martin Scorsese film *The Aviator,* starring Leonardo DiCaprio as Hughes and Kate Beckinsale as Gardner. Fans still commemorate her at the official Eva Gardner Museum in Smithfield.

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João Gilberto

João Gilberto (born 1931) began his musical career inauspiciously. He was dismissed from one of his early musical groups, Garotos da Lua (Boys from the Moon), after failing to show up for performances and rehearsals, then spent the next several years jobless and living with various friends and relatives. He received a second chance, however, and in 1958 helped define the lilting bossa nova musical style with two hit songs, ''Bim-Bom'' and ''Hô-Ba-La-Lá.'' He went on to record the most popular bossa nova song of all time, ''The Girl from Ipanema,'' with American jazz artist Stan Getz.

Gilberto was born João Gilberto do Prado Pereira de Oliveira on June 10, 1931, in the town of Juázeiro in the northeastern state of Bahia, Brazil. His father was a wealthy merchant who insisted that all of his seven children receive an education. Gilberto defied his father's wishes however, devoting himself to music after receiving a guitar from his godfather at the age of 14. The following year, Gilberto formed a boys' musical group, which performed at social functions and rehearsed under a tamarind tree in the center of town. Gilberto was influenced by American jazz artists like Tommy Dorsey and Duke Ellington, as well as the light opera of Jeanette MacDonald, and the Brazilian sounds of Orlando Silva, Dorival Caymmi and several popular ensembles, which he heard played over a loudspeaker at one of the local stores.

Joined Musical Group

By the age of 18, Gilberto had moved to Salvador, the capital of Bahia, where he sought to earn a living as a radio performer. While never finding major success as a solo artist on radio, he gained the attention of a member of the vocal group Garotos da Lua (Boys from the Moon), who performed regularly on Radio Tupi in Rio de Janeiro, and he was invited to join the group. Gilberto moved to Rio to replace the group's vocalist, Jonas Silva, whose subdued style displeased the group's artistic director. Ironically, Gilberto would later popularize a whisper-like vocal method highly reminiscent of Silva. Gilberto lasted only one year with Garotos da Lua. After showing up late or altogether missing several performances, the group fired him.

Gilberto spent the next several years jobless and without a permanent home. He relied on the charity of various friends who took him in, and he became known for sleeping all day and playing music all night. He grew depressed, his appearance became unkempt, and he began to use marijuana heavily. His girlfriend at the time, Sylvia Telles (who later also gained fame as a bossa nova singer), left him. Still, Gilberto would consider no other job than playing music.

In 1955, Luis Telles, the leader of the traditional singing group Quitandinha Serenaders, with whom Gilberto had performed for a time, convinced Gilberto to move to Porto Alegre. There, he put the musician up in an expensive hotel and introduced him around town. Soon, Gilberto began playing regular gigs at the Clube da Chave (Key Club) there. The patrons enjoyed him so much, they took up a collection to buy him a new, nylon-stringed guitar, after the musician revealed he did not care for his own steel-stringed instrument. When Gilberto told them he did not like the guitar they bought, they returned it and brought him another.

Developed Signature Style

After Porto Alegre, Gilberto moved to Diamantina, where he lived with his older sister, Dadainha, and her husband. There, Gilberto played music constantly, often practicing in the bathroom where the acoustics were best. It was in this environment that Gilberto developed his signature singing style, a quiet sound absent of vibrato that allowed him to most accurately set the tempo of his vocals to the rhythm of his guitar. In finessing his style, a variation on

the traditional Brazilian samba, Gilberto incorporated the influences of several musical masters, both from Brazil and America. ''He incorporated into his music the best features of his various idols,'' noted Daniella Thompson in a 1998 issue of *Brazzil,* ''the natural enunciation of Orlando Silva and Frank Sinatra; the sustained breathing and velvet tones of Dick Farney; the timbres of trombonist Frank Rosolino from Stan Kenton's band; the cool, intimate delivery of the Page Cavanaugh Trio, Joe Mooney, and Jonas Silva; the interplay of the vocal groups - in João's case, using the voice to alter or to complete the guitar's harmony; and the syncopated piano beat of his close friends Job'o Donato and Johnny Alf.''

Dadainha and her husband became concerned about Gilberto's mental health, however, and sent him back to Juazeiro to live with his parents. There, he composed his early bossa nova hit, ''Bim-Bom,'' based on the walking rhythms of the women he watched carrying laundry along the Sao Francisco river. Gilberto's parents committed him to a mental institution during his stay with them. He stayed for one week and, upon his release, gave up drug use.

Defined Bossa Nova

Gilberto returned to Rio in 1956, where he renewed his acquaintance with musician and composer Antonio Carlos ''Tom'' Jobim. In 1958, Gilberto recorded Jobim's composition ''Chega de Saudade.'' Although Gilberto's intense demands in the studio significantly prolonged the recording session, the song was released on the Odeon label as a single along with ''Bim-Bom'' on July 10 of that year. While the record was not an immediate hit, it eventually gained widespread popularity and established bossa nova, which in English means ''new wave,'' as an exciting new musical form. Gilberto released three albums in the bossa nova style over the next three years in his home country: *Chega de Saudade; O Amor, o Sorriso e a Flor* (Love, Smile, and the Flower); and *João Gilberto,* all on Odeon. He exhibited the same exacting standards for his live performances as for his studio recordings, refusing to play in clubs where audiences talked while he was on stage. ''When I sing, I think of clear, open space and I'm going to play sound in it,'' he told the *New York Times'* John S. Wilson in 1968. ''It is as if I'm writing on a blank piece of paper. It has to be very quiet for me to produce the sounds I'm thinking of. If there are other sounds around, it won't have the same vibrations.''

American jazz guitarist Charlie Byrd discovered the music of Gilberto, Jobim and other bossa nova artists during a goodwill jazz tour of Latin America sponsored by the U.S. State Department. Byrd introduced the musical form to American jazz saxophonist Stan Getz, and the two recorded a top-selling bossa nova album together, *Jazz Samba* The album spent 70 weeks on the American pop charts and hit number one. Gilberto moved to the United States (U.S.) in 1962, and in 1964, he and Getz recorded *Getz/Gilberto,* which featured the Jobim-penned bossa nova classic, ''The Girl from Ipanema,'' sung by Gilberto's then-wife Astrud Gilberto. Both the album and the song earned Grammy Awards that year, beating out the Beatles' ''A Hard Days' Night.'' Gilberto remained in the U.S. until 1980, with the exception of a two-year stay in Mexico. During his time in the U.S. and Mexico, he released only a handful of LPs, including the live album *Getz/Gilberto II* (1966), *Joao Gilberto en México* (1970), *João Gilberto* (1973), *The Best of Two Worlds* (1976), and *Amoroso* (1977). *The Best of Two Worlds* featured Getz and Gilberto's second wife Miùcha, the mother of Bebel Gilberto, herself a successful bossa nova singer.

Of his popularity in the U.S., Gilberto told Robert Palmer of the *New York Times* in 1985, ''For a long time, the U.S. didn't really need anything from the rest of the world except for raw materials. Now it's different; there have been many, many changes. The growing popularity of Japanese cars here, and a growing tendency for America's Latin and black minorities to have more impact on the mainstream, are part of this same process. This is not as selfish a society as it was even a decade ago. More people are willing to listen to something different.''

Returned to Brazil

Gilberto returned to Brazil, where he came to be known as *O Mito* (the legend) and released several more albums, including *João Gilberto Prado Pereira de Olieira* (1980); *Brasil with Caetano Veloso, Gilberto Gil and Maria Bethânia* (1981); *Live in Montreux* (1987); *Joao* (1991); *Eu Sei Que Vou Te Amar* (I Know I'm Going to Love You, 1995); and *Joao Voz e Violao* (2000). In the mid-1980s, he also experimented with reggae rhythms, expressed most vividly on his 1985 release *Raça Humana.* ''Of course, when we try to play it, we can't get rid of the fact that we are Brazilians,'' he told the *New York Times'* Palmer in 1985. ''But for many years, Brazilian musicians have been developing an attitude of wanting to be able to play anything, from any part of the world, especially if it has anything to do with black music. We can identify with jazz, rhythm-and-blues, Cuban and other Caribbean music. We pick up on anything we feel touched by.''

Gilberto continues to perform, but only on occasion. He appeared at the JVC Jazz Festival at New York's Carnegie Hall in 1998 to celebrate the 40th anniversary of the first bossa nova single, and embarked on a U.S. tour in 2003, although it is rumored he left the stage at the Hollywood Bowl due to the noise of the crickets. ''One didn't need to understand Portuguese to feel the sadness, longing and job of these songs, the sound of Gilberto's gentle voice was enough,'' the *San Francisco Chronicle*'s Jesse Hamlin observed of Gilberto's stage presence in 1998. In the same article, Hamlin underscored Gilberto's profound musical influence. ''Along with the late Antonio Carlos Jobim and others, he distilled the raucous energy and rhythms of traditional samba into a more intimate, introspective style that drew on cool jazz and European harmony. Gilberto became the foremost interpreter of the alluring new music whose freshness and subtlety had a major impact on jazz and pop music worldwide.''

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Mauro Giuliani

Mauro Giuliani (1781–1829) was the most important guitarist and composer of guitar music of his time. Perhaps more than any other musician, he is responsible for the acceptance of the guitar as a solo instrument. Before Giuliani came along, the guitar was considered only appropriate for accompanying a vocalist or a soloist on another instrument, such as violin. Over the course of his composing career, Giuliani wrote more than 200 pieces for guitar. He also invented a notation system for guitar that is still used today. So influential was Giuliani in subsequent generations of guitar enthusiasts that one of the earliest journals devoted to guitar music was named after him.

According to most sources, Giuliani was born on July 27, 1781, in the Italian province of Bari, probably in the town of Barletta. His father was Michele Giuliani. Music historians have not yet figured out who his mother was. Giuliani biographer Thomas Heck suggests that Michele Giuliani probably sent two sons, Mauro and Nicholas, to Bologna at early ages to study counterpoint and other musical topics, since Bari offered few opportunities for music education. Nicholas, somewhat fitting given his name, eventually moved to Russia, where he spent most of his life as a composer and vocal instructor. Somewhere along the line, Mauro got married, and his son Michele was born in Barletta in 1801.

Joined Northward Exodus of Guitarists

Mauro Giuliani studied cello for a while early on, but quickly settled on the six–string guitar as his instrument of choice. Italy at that time had little interest in music other than opera, so like many Italian guitarists of his time, Giuliani was eager to depart for other countries to the north. There were several reasons for this northward exodus of Italian guitar slingers interested in using their instrument more ambitiously than was required to do background plinking for singers. For one thing their craft was better appreciated elsewhere. And because there was so little work for guitarists, the competition for the limited supply of gigs was fierce. Moreover, Italy was at that time reeling socially and economically from the effects of Napoleon's invasion, making the patronage of the wealthy classes harder to come by. There was additional pressure to leave for those interested in seeing their compositions published, since Italy lacked competent publishing houses.

Giuliani settled in Vienna in 1806, and made an instant impression on sophisticated Viennese audiences. In Vienna, Giuliani hung out with an arty crowd, bouncing from one residence to another, and was something of a Casanova. Unfortunately, his mobility and apparent desire to avoid contact with officials and bureaucracies has made it difficult for historians to adequately cover this period of his life. One thing that is known for certain is that in 1807 he fathered an illegitimate daughter, Maria Willmuth. Other facts about Giuliani's stay in Vienna come from reviews of his performances, many of which have survived. By 1808 he had established himself as Vienna's unrivaled master of the guitar, though even in Vienna some critics refused to accept the six–string guitar as a showcase instrument, even while simultaneously lavishing praise on Giuliani's virtuosity. He also published several original compositions during this period and his success as a socialite was reflected in the dedications of these works to such luminaries as Princess Caroline de Kinsky and Countess Josephine Morzkowska. He kept company with, and was regarded on a part with, such giants of the Vienna music scene as Ludwig van Beethoven and Johann Hummel.

In April of 1808 Giuliani gave the premier performance of his first guitar concerto with full orchestral accompaniment, op. 30, and received rave reviews for his skills as both a composer and instrumentalist. A guitar movement, sometimes even referred to as a ''cult'' was emerging in Vienna, and Giuliani, on the strength of such performances, was clearly its guru. His compositions for guitar used a new and inventive notation system that used the direction of note stems and rests to distinguish between the different parts of the music, such as melody, internal harmonies, and bass.

Appointed to Court of Empress

Culture in Vienna was slowed substantially by the siege and subsequent occupation of the city by Napoleon's forces in 1809, but Giuliani continued to compose and publish prolifically. He moved back to Italy temporarily in about 1811 to be with his wife, whose identity remains unknown to scholars, as does the date of their marriage. The couple both returned to Vienna the following year, and in 1813 their daughter Emilia was born. In December of that year, Giuliani gave a rare performance on cello, playing in the premiere of Beethoven's Seventh Symphony.

In about 1814 Giuliani was appointed to be a court musician by Empress Marie Louise, Napoleon's second wife. In addition to his work as a performer and composer, Giuliani by this time had succeeded in training a generation of guitarists, reinforcing Vienna's reputation as a key center of guitar culture. In 1817 Giuliani became a member of what biographer Heck called a ''frivolous secret society,'' which included not only many of Vienna's prominent musicians and artists, but also scholars and businessmen. Membership in the group, known as Ludlams–Gesellschaft,

seemed to require only a freewheeling, devil–may–care attitude.

In spite of his ongoing success, Giuliani somehow—music historians are still at a loss as to precisely how it happened—found himself deeply in debt. His financial struggles led him to leave Vienna in 1819, never to return. After visiting his aging parents in Trieste, Giuliani turned up in Rome in 1820. Originally he intended to stay in Rome only temporarily, but he ended up remaining there for about three years. There is not much of a record of Giuliani's activities during this period, though it is known that he enrolled his daughter Emilia in the private Roman convent school for girls in 1821. During his stay in Rome, he continued to compose and arrange music for guitar, including arrangements of the works of Giachino Rossini, with whom he probably had contact in Rome during this period.

Spent Final Years in Naples

In the fall of 1823, Giuliani moved to Naples. On reason for the move was probably the presence of more wealthy patrons and nobility to support musicians. Another may have been his health. There is some evidence that Giuliani had taken ill around this time, and his southward move to Naples may have been related to a desire to resettle in a place with a more favorable climate. Whatever the combination of reasons for his move to Naples, Giuliani found upon his arrival no serious competition among local guitarists. There were no others there remotely approaching his caliber. For a good portion of 1824, Giuliani's patroness, Marie–Louise, made a prolonged visit to Naples, and it is likely that the guitarist was kept as part of her entourage during her stay. During his time in Naples, Giuliani was also patronized by the nobility at the court of the Kingdom of the Two Sicilies, which encompassed both the island of Sicily itself and much of southern Italy, including Naples.

In this late stage of his career, Giuliani became renowned for his performances on the lyre guitar—a variation on the ancient lyre, but with six strings and a fingerboard similar to that of a guitar—which was enjoying a revival in parts of Europe at the time. Giuliani passed his talent along to both Michele and Emilia. An 1828 concert Giuliani gave together with the 12–year–old Emilia met with excellent reviews from the Naples press. Heck quotes a review that gushed, ''The guitar pieces executed by him and by one of his daughters named Emilia, aged 12, pleased so much, that he and this young lady, for whom we have great hopes, were repeatedly applauded, and ultimately 'chiamati fuori' [called forth, given a curtain call] by the public.'' Emilia did go on to forge a brilliant career of her own as a guitar virtuoso, and she composed a set of preludes for guitar that remains well known today. Michele became a prominent *professeur de chant,* or singing instructor, at the esteemed Paris Conservatory.

Giuliani's health probably began to deteriorate shortly after this collaborative performance. When Emilia gave a concert in Naples later that year, he did not join her on stage for even a token duet, but was apparently not in attendance at all. He died n May 8, 1829. The *Giornale delle Due Sicilie* (Journal of the Two Sicilies) announcement of his death included these words: ''The guitar was transformed in his hands into an instrument similar to the harp, sweetly soothing men's hearts. He is succeeded by a daughter of tender age, who shows herself to be the inheritor of his uncommon ability—a circumstance which along can assuage the sadness of this loss.'' Even in the hyperbolic language of obituaries, this would seem to be a modest assessment indeed of Giuliani's importance in the evolution of guitar performance and composition.

Perhaps a better acknowledgement of his contribution is contained in events that took place after his death. Over the next few years, the guitar craze had swept through many of Europe's cultural capitals, including Paris and London. In 1833 a group of Giuliani's former colleagues and students from Vienna launched *The Giulianiad,* a guitarist's magazine that was the precursor to such modern publications as *Guitar Player.* While other magazines for guitarists already existed prior to the appearance of *The Giulianiad,* those publications were strictly music, with no text. *The Giulianiad* also included articles. The text included testimonials about the greatness of Giuliani; in fact, the debut issue of the magazine contained an entire eulogy, which was reprinted in 1955 in the *Guitar Review,* number 18. It read in part:

''In his hands, the guitar became gifted with a power of expression at once pure, thrilling, and exquisite. . . . In a word, he made the instrument sing. It may be easily supposed that with this singular faculty of giving expression to melody, Giuliani gave to the guitar a character which, it was thought before, was totally alien to its nature. . . . About twelve months ago, Giuliani paid the debt of nature. In him the little world of guitar players has lost their idol; but the compositions he has left behind will, we have no doubt, pay every homage of respect and admiration.''

The authors of this eulogy may have gotten their timing wrong; Giuliani had actually died nearly four years earlier. But their sentiment was warranted. Giuliani's role in the history of the guitar cannot be exaggerated.

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Karl Adolph Gjellerup

Danish–born author Karl Gjellerup (1857–1919) was a freethinker who explored different truths through his poetry and novels, covering theology,

atheism, and Darwin's doctrine of evolution, as well as Buddhism and reincarnation. His writing was not always the best, but critics laud him as an honest inquirer of the truth. Though Danish, Gjellerup found his true artistic medium through writing in German and adopted the country as his own. Well–read in his day, Gjellerup received the 1917 Nobel Prize in literature.

Born to Family of Ministers

The son of a Lutheran minister, Gjellerup was born in a country parsonage in Roholte, Denmark, on June 2, 1857, to Carl Adolph and Anna Johanne (Fibiger) Gjellerup. When Gjellerup was about three years old, his father died and young Gjellerup went to Copenhagen to live with Johannes Fibiger, a cousin of his mother's. Fibiger was a clergyman, as well as an avid scholar and philosopher. He was well–versed in Greek, Hebrew, Old Norse, and Egyptian. He also studied the holy books of Persia and India in their original format and published several philosophical discourses of his own, including *Johannes den Døber* (John the Baptist), published in the same year as Gjellerup's birth. Fibiger adopted Gjellerup as his own son and instilled in him early on a desire for knowledge and a quest for truth in understanding the world around him. Gjellerup received a well–rounded education in the Fibiger household. Religion, music, and classical German literature were a prominent part of his studies.

In 1874, Gjellerup graduated with honors from Haerslevs grammar school and headed to the University of Copenhagen. Gjellerup chose to follow family tradition and study theology, though he was not particularly drawn to the field. By the time he entered college, Gjellerup was well–read and steeped with a broad background in literature. He began to write at this time. Gjellerup penned *Scipio Africanus,* a tragedy, and *Arminius,* a drama. He showed these creations to a professor–uncle of his, who encouraged him to keep writing.

Became an Atheist, Writer

While at the university, Gjellerup underwent a philosophical transformation. He studied radical Bible criticism and Darwinistic literature. Charles Darwin, a naturalist, had published *On the Origin of Species* in 1859 and naturally, it was a hot topic in Gjellerup's theology classes. While Darwin's theory of evolution did not specifically condemn religion, it clearly conflicted with the Bible's creation story. At this time, Gjellerup became drawn toward the ideas of Danish critic and scholar Georg Brandes, who lectured at the University of Copenhagen intermittently between 1871 and 1883. Brandes was a principal leader of the naturalistic movement in Scandinavian literature. The naturalists believed that all religious truths could be derived from the natural world rather than from some supernatural power like God. Gjellerup earned his theology degree in June 1878, but by then had completely lost faith in the traditional Christian belief system.

After graduating summa cum laude, Gjellerup moved to the countryside and began writing in earnest, exploring his new ideas about the world. He called himself an atheist. His departure from the Christian faith was unmistakable in his writings. Gjellerup published his first novel, *En Idealist* (An Idealist), under the pseudonym Epigonos in 1878. The novel explores the life of a young intellectual who denounces theology and religion, believing that a person's soul belongs to the cosmos. In the next several years, Gjellerup published several stories and poems that all mocked theology in favor of Darwin's theory of evolution. In 1881, Gjellerup published a book with a definite evolutionary bias called *Arvelighed og moral* (Heredity and Morals). He earned the University Gold Medal for this work.

Gjellerup's 1882 novel, *Germanernes Laerling* (The Apprentice of the Teutons), while fictional, seems extremely biographical. This novel centers around the life of a young theologian dealing with a crisis of faith. In the end, the man becomes a freethinker and decides to explore his own ideas about the world, rather than accepting everyone else's. The journey was similar to that of Gjellerup's.

Showed Talent for Lyrical Poetry

In 1883, Gjellerup received a small inheritance that allowed him to travel. He visited Germany, Switzerland, Italy, Greece, and Russia. During an extended stay in Rome, he took up watercolor, painting under Swedish artist Julius Kronberg. Seeing the world through different landscapes had an immediate impact on Gjellerup's work. During his travels, he became enamored with Slavic realism and was particularly influenced by Russian writer Ivan Turgenev, known for describing in detail the everyday lives of 19th–century Russians, particularly the peasantry, which he wrote about with compassion. Two of the short stories Gjellerup wrote during his travels show a heavy influence from Turgenev; they are *Romulus* and *G–Dur* (G Major). After Gjellerup returned from his journey, he experienced a break in thought from Brandes and the literary radicals. He embraced the German–Danish idealism that he had grown up with. The idealists looked to the ancients for inspiration. The transformation is apparent in his book on travel impressions, *Vandreaaret* (Wander Year), published in 1885, though written during his journey.

After his travels, Gjellerup began to explore the concepts of free will and the moral responsibilities of man. He also became interested in what he saw as the intrinsic suffering of the human condition. Keeping these ideas in mind, he finished a lyrical tragedy drama called *Brynhild* in 1884, which he had started during his college years. This drama focused on the plight of two people, separated by destiny, but desiring one another. ''This waiting, full of torment, this quiet desire, imbues with sentiment the tragedy which is presented with strength and with great poetic and pictorial richness,'' Swedish critic Sven Söderman noted on the Nobel Prize website. ''The verse, especially in the choruses composed in the ancient fashion, attains great lyric beauty.''

Because of its poetic language and imagery, this became Gjellerup's breakout piece, the one that got him noticed in literary circles. He wrote another dramatic–lyric poem in 1887, *Thamyris.* The two works were so esteemed, they earned Gjellerup a state pension for life, which enabled him to keep writing. These plays, as well as others to come, were popular productions at the Dagmar Theatre in Copenhagen. His 1893 play, *Wuthhorn,* showed there 100 times. This play tells the story of two lovers who are willing to die together if they cannot find a way to live together. Also popular were 1893's *Kong Hjarne* (King Hjarne) and 1898's *Gift og modgift* (Toxin and Antitoxin), both of which played at the Dagmar Theatre.

Gjellerup continually refined his belief system and explored various truths about the universe. From 1885 to 1887, while living in Dresden, Germany, Gjellerup became influenced by German writers Johann Wolfgang von Goethe and Friedrich von Schiller. These idealists held that the external world was really a creation of one's own mind. They believed that the physical world did not exist separate from the human mind and they explored these ideas in their works. Gjellerup did so, too.

In October 1887, Gjellerup married Eugenia Anna Caroline Hensinger after she divorced her first husband, Jewish musician Fritz Bendix. Incidentally, she was a cousin to Georg Brandes. They had first met in 1880. This was also Gjellerup's second marriage. Hensinger released in Gjellerup a flurry of inspiration, resulting in some of his best works, including his acclaimed 1889 love story *Minna.* Like many of Gjellerup's novels, this one is fairly autobiographical and basically explores his childhood and the events that led to the breakup of his first marriage. The Nobel Prize website calls *Minna* ''a delicate study of feminine psychology which must be classed in the highest rank of Scandinavian novels.''

By 1892, Gjellerup had settled permanently in Germany and was living in Dresden. He had converted to writing all of his pieces in German. His 1896 book *Møllen* (The Mill) was another popular novel. It explored universal justice in a world of passion, jealousy, and murder. The book probes the darkest corners of the human mind, focusing on the state of mind of a repentant murderer.

Explored Buddhist Ideologies

Later in life, Gjellerup experienced another philosophical transformation and began exploring Buddhist ideologies, particularly the concepts of rebirth and the search for nirvana. He launched into this ideology first with the 1903 musical play *Offerildene* (The Sacrificial Fires), which followed the musings of a young disciple of Brahma. However, Gjellerup really hit his stride with his 1906 book *Pilgrimen Kamanita* (The Pilgrim Kamanita). Set in India, the lyrical and poetic book explores reincarnation through the lives of two lovers, forced to live apart on earth yet reunited in death. Searching for earthly satisfactions, the main character, Kamanita, who lives during the lifetime of the Buddha, sees the fragility of all things and devotes his life to seeking eternal treasures. The book explores all of Kamanita's transformations in thought.

Interestingly enough, the book was for many years a required part of Thailand's high school curriculum. This is unusual because the Buddhist novel was written by a Dane who wrote in German. In the mid–1990s, the book was translated into English by John Logie, printed and re–released by the Abhayagiri Buddhist monastery press. The editor of the book, Ajahn Amaro, noted on the monastery's website that with Buddhism taking hold in the West, he wanted people to have something else to grab hold of besides meditation practice and he figured a novel would fill that void. He believed that republishing the work would help educate Westerners on the principles of Buddhism. In 1917, Gjellerup came full circle and dealt with the theme of Christianity again in the book *Der Goldene Zweig.*

Won Nobel Prize for Literature

In 1917, Gjellerup was awarded the Nobel Prize in Literature, which he shared with fellow Dane Henrik Pontoppidan, also from a family of ministers. The citation said Gjellerup was awarded the prize ''for his varied and rich poetry, which is inspired by lofty ideals.'' Because World War I was in full force, there was no official awards ceremony that year. The announcement of his award generated little interest in his native Denmark because Gjellerup had long claimed Germany as his permanent home. Gjellerup died two years later, in Klotzsche, Germany, on October 13, 1919.

On the Nobel Prize website, Swedish critic Söderman summed up Gjellerup's contributions to the literary world in this way: ''Karl Gjellerup was that strange combination, a scholar as well as a poet. His inventive imagination and his gifts of visionary poetry were often difficult to harmonize with his specific knowledge and his lively intelligence. His earlier works are characterized by very broad but sometimes clumsy descriptions, philosophical rather than spontaneous. They occasionally neglect artistic form, but they are always rich in ideas and full of promises of originality.'' Söderman went on to say that Gjellerup, ''charged with emotion, a great knowledge of the soul, a great desire for beauty, and a poetic art [has] given birth to works of enduring value.''

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Percy Grainger

Australian-born pianist and composer Percy Grainger (1882–1961) is best remembered for his use of folk song idioms in his works, but he was also a well-known experimenter with modern musical forms. As early as 1937, he experimented with electronic music and in the 1950s he worked on producing Free Music machines that are, in some ways, precursors of the modern electronic synthesizers.

Percy Grainger was a piano prodigy who began his career as a concert musician when he was only twelve. His father, John Grainger, was a famous Australian architect and civil engineer, chief architect in the Western Australian Department of Public Works, who designed buildings and public works throughout Australia and New Zealand. He was also a music enthusiast and amateur conductor. His mother, Rose Aldridge, was an accomplished pianist in her own right and served as her son's first teacher and coach. In 1895 Rose took Percy to Europe for further study. For four years he studied at the Hoch Conservatory in Frankfurt am Main. In 1901 he made his debut in London, and then toured the Europe and the British empire, playing concerts in Australia, New Zealand, and South Africa.

In the years between 1901 and the outbreak of World War I Grainger lived with his mother in London. He also began collecting English folk music–an interest that would heavily influence his own compositions. Musical acquaintances, including Edvard Grieg, Herman Sandby, Frederick Delius, Cyril Scott, and Balfour Gardiner, helped him pursue this interest. ''Grieg, the great Norwegian composer and pianist, charmed by his playing, invited Grainger to stay at his home in Norway,'' wrote a contributor to the Melbourne periodical *The Age* in 1937. ''Grainger accepted the invitation, and the two became firm friends. During 1906 and 1907 Grainger spent a great deal of time with Grieg, and afterwards was acknowledge to be the best interpreter of the Norwegian composer's music.'' In 1905 Grainger joined the English Folk Song Society and became an ardent collector of folk songs, using phonographs to make field recordings. He used the recordings to produce arrangements of these traditional folk songs, many of which are still performed today.

Relocated to United States

In 1914 Grainger moved to the United States, making his U.S. concert debut to an enthusiastic New York audience on February 11, 1915. He lived in the United States for the rest of his life, even serving as an oboist in the U.S. Army Band for two years during World War I. At the end of the war he was naturalized as an American citizen. It was at this time that he composed his most famous piano work, *Country Gardens.*

These years were also marked by personal tragedy for Grainger. His father, who had been estranged from Rose and Percy since 1890, died in 1917 following a long illness. In 1922 Rose Grainger died from complication of syphilis, which she had contracted from her husband before their marriage collapsed. She had suffered from neuralgia and severe depression for over twenty years, a condition made worse by the stresses of managing her son's career and the constant threat of poverty. The collapse of both parents' health placed the burden of caring and providing for the family squarely on Percy Grainger's shoulders.

Most of Grainger's later career was spent touring, performing, and composing, but he did hold several part-time academic appointments, including teaching piano at the Chicago Musical College between 1919 and 1928, and serving as chairman of the music department at New York University from 1932 to 1933. On August 9, 1928 Grainger was finally married, to the Swedish poet and artist Ella Viola Strom. In a manner befitting a man of Grainger's expansive personality, the wedding ceremony was a huge production. Part concert and part civil ceremony, it was staged at the Hollywood Bowl before 20,000 paying guests. The composer opened the celebration by conducting the piece he had written in honor of his fiancee, *To a Nordic Princess.*

Opened the Grainger Museum

In 1934-35 Grainger made another tour of his native Australia. Although he had returned to his birth country several times before relocating to the United States, it was during this visit that he began planning and organizing the Grainger Museum at the University of Melbourne to serve as a home for his manuscripts and personal effects. He also hoped that the Grainger Museum would house an ethnomusicological research facility and serve as a center for the collection, organization, and appreciation of musical styles from around the globe. The Grainger Museum was dedicated by the composer in 1938.

Grainger's career as a concert pianist, composer, and lecturer continued through World War II. During the war he made numerous concert appearances for the Allied cause. After the end of the war, however, he retired to a home in White Plains, New York. ''Towards the end of his life he worked on means for producing *Free Music;* music not limited by time or pitch intervals,'' wrote the author of the Percy Grainger biography found on the Grainger Museum website. ''The Free Music machines he created in association with the scientist Burnett Cross may be regarded as the crude forerunners of the modern electronic synthesisers.''

Although respect for his talents as a pianist and teacher remained high, Percy Grainger ended his career in bitterness, believing that his true contribution to music had never been fully appreciated. His most valuable research, he firmly believed, lay not in his early compositions (which he regarded with some disdain), but in his collections of folk music and his avant garde experiments with Free Music. Even his election to the National Institute of Arts and Letters in 1950 did not change his opinion that his life's work was underappreciated. He died in February of 1961, requesting that his skeleton be placed on display at the Grainger Museum. Although the request was denied, his body was re-

moved to his native country and he is buried with other members of his family in Adelaide, South Australia.

Film Recounted Remarkable Life

Percy Grainger has been remembered as much for his personal eccentricities as for his music, both the experimental, futuristic pieces and the popular pieces. In addition to being a highly talented performer, musicologist, and composer, Grainger became obsessively interested in alternative sexual behaviors. In 1998 *Passion,* a film based on Grainger's early life and career directed by Australian director Peter Duncan, was released. Starring Richard Roxburgh as Percy and Barbara Hershey as Rose Grainger, the film was widely reviewed. Critics universally appreciated the effective use of Grainger's music in the soundtrack, but it was *Passion*'s concentration on the Graingers' personal life that attracted most of their attention.

Passion is set during Grainger's last years in London before moving to the United States. At the peak of his performing career, he is caught in a turbulent relationship, caught between his feelings for his mother Rose and his then-girlfriend, the Danish musician Karin Holten. ''As much as he loves his work and the woman in his life, it becomes increasingly apparent that the real . . . passion of Percy's tortured life is his mother,'' wrote a reviewer for Channel 4. ''Rose had been a hard taskmaster on Percy,'' stated Margaret Pomeranz, writing about the film for Australian television's Special Broadcasting Service's ''The Movie Show,'' ''and her discipline of her precociously talented son in his early years had led to its own obsessions.''

Yet the film is not simply out to shock audiences with outrageous practices. Grainger emerges from the story as a complex character whose sexuality is just one part of his genius. Australian actor Richard Roxburgh took lessons in masochistic practices while preparing for his starring role as Grainger. ''He kept shocking (and) horrifying me for a long time during research,'' Roxburgh was quoted as saying in a *Variety* article written by Mark Woods. ''[B]ut in his music there's everything, there's all the contradictions and the violence, and now I'm not shocked by him.'' The film, concluded Dalya Alberge in the London *Times,* depicts Grainger's personal lifestyle as ''just one aspect of a colourful genius: he was a charismatic man to whom women were drawn, a brilliant pianist, an innovative composer and an intellectual.''

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Henry Benjamin Greenberg

Henry Benjamin ''Hank'' Greenberg (1911–1986) was Major League baseball's first Jewish superstar. A power–hitting infielder–outfielder, he became known as ''Hammerin' Hank'' for his ability to slam doubles and drive balls out of the park. He was twice honored as Most Valuable Player and became the first player to be paid $100,000 a year. After he retired from the field, he became part owner and general manager of the Cleveland Indians and vice–president and general manager of the Chicago White Sox. In 1956, he was the first Jewish ballplayer to be elected to baseball's Hall of Fame.

There is one undisputed fact in the career of Greenberg: He was Major League Baseball's first Jewish superstar. But there is a big ''What if?'' that hovers over his impressive career. Due to injuries and military service, he lost almost five full seasons of his prime athletic years. Still, he posted impressive career numbers: 1628 hits, 1276 runs batted in (RBIs), .313 batting average, 331 homers, 1051 runs scored, 379 doubles, and a .605 slugging percentage—all good enough to get elected to the Hall of Fame. It makes one wonder what he could have accomplished if his career spanned 15 years.

Greenberg was born on the Lower East Side of New York City on January 1, 1911, to Romanian Jewish immigrants David and Sarah (Schwartz) Greenberg. David Greenberg owned a small textile mill and Sarah Greenberg was a housewife. When Greenberg was six, his family moved to Crotona Park, a Jewish neighborhood in the Bronx. Because the area was predominantly Jewish, he was exposed to little anti–Semitism when he was growing up.

He had two brothers, Benjamin (four years older) and Joseph (five years younger) and a sister, Lillian (two years older). His family kept an Orthodox home and Hank was sent to a Hebrew school.

Greenberg attended P.S. 44 public school. By that time, he was six–foot three–inches tall and excelled at most sports, but baseball was his favorite. At James Monroe High

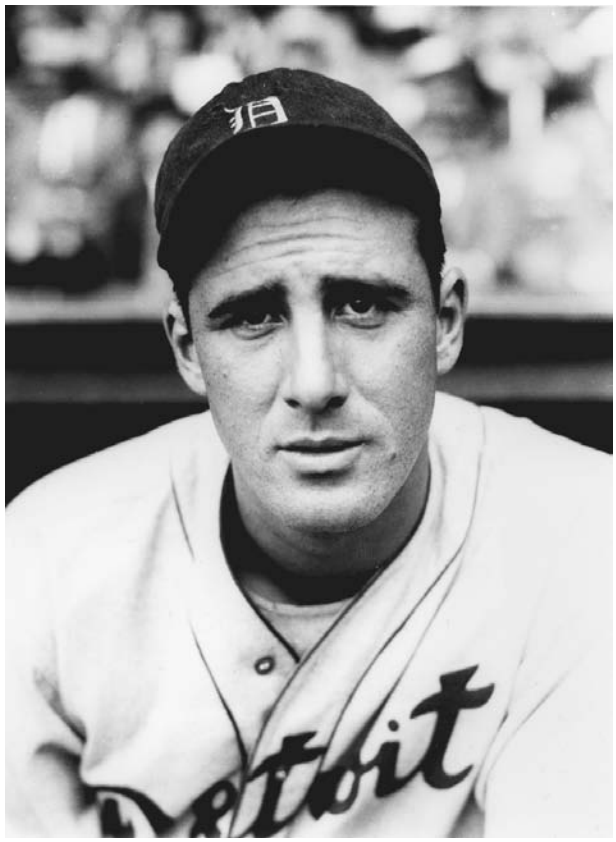

School, he remained a sports standout and helped lead his basketball team to a title.

Greenberg's brothers and sisters all graduated from college and went on to become professional people. Greenberg's parents had similar aspirations for Hank, so they were disappointed, and somewhat embarrassed, when he expressed a desire to become a professional baseball player. In his neighborhood, he was regarded as a ''bum'' because of these athletic aspirations. Eventually, his parents accepted his ambitions.

After graduating from high school in 1929, Greenberg played semi–pro baseball for the Red Bank Towners in northern New Jersey and for the Bay Parkways in Brooklyn. His skills attracted the attention of baseball scouts, and he received a tryout with the New York Giants of the National League. Giants Manager John McGraw was keen on signing Greenberg, because he was always on the lookout for a potential Jewish star that would attract ticket–buyers from New York's large Jewish population. However, after watching Greenberg, McGraw felt that he was just too awkward. Greenberg then gained the attention of the New York Yankees, and even was offered a lucrative deal, but as Greenberg wanted to play first base, he knew he had little chance of winning the position from the Yankee's legendary first baseman Lou Gehrig.

Instead, the 19–year–old Greenberg accepted an offer to sign with the Detroit Tigers of the American League for $9,000. As part of the deal, Greenberg would attend New York University. But he dropped out in 1930, after only one semester, so that he could focus only on baseball, his true passion.

Led Tigers to League Titles

Greenberg spent the next three years in the Detroit minor league system, honing his batting and fielding skills. From 1930 to 1932, he played for teams in Hartford, Raleigh, and Evansville. In 1932, he began developing his reputation as a slugger, as he pounded out 39 home runs for Beaumont in the Texas League, helped lead the team to the league title, and was named most valuable player. In 1933, he was called up to the major leagues. In his first season with the Tigers, he played 117 games at first base and posted some impressive numbers: 33 doubles, 87 RBIs and a .301 batting average.

In 1934, his first full season in the majors, he showed that his previous numbers were no fluke. Playing in 153 games, he led the American League in doubles (63) while belting 26 home runs, driving 139 runs and boasting a .339 batting average. Even more, he helped Detroit win the American League pennant, although the Tigers lost to the St. Louis Cardinals in the World Series. In the previous season, the Tigers had finished in fifth place. Greenberg batted .321 in the championship series but struck out nine times.

At this early point in his career, Greenberg demonstrated that he was not only one of the biggest players on the field, but he was also one of the strongest. His strength, manifested in his ability to hit hard line drives, earned him the nickname ''Hammerin' Hank.''

That season, in the midst of the pennant race, Greenberg faced a dilemma, due to his religion. That year, the Jewish holy day Rosh Hashanah fell on September 10, and the Tigers, who were leading the league by four games, were scheduled to meet the Boston Red Sox. The situation was cause for great debate among Detroit fans and Jewish leaders. One on hand, Greenberg's faith dictated that he should not play. On the other hand, fans and rabbis felt that Greenberg's accomplishments were helping to gain acceptance for Jews in America. Greenberg himself came up with what seemed a workable solution: He would play on Rosh Hashanah but, 10 days later, he would spend Yom Kippur in a synagogue. On Rosh Hashanah, Greenberg hit the two game–winning home runs in the 2–1 win over the Red Sox. On Yom Kippur, the Tigers lost. The outcomes seemed to underscore Greenberg's importance to his team.

One of the greatest factors in Greenberg's development as an all–star player was the installation of catcher Mickey Cochrane as player–manager of the Tigers in 1934. Cochrane had been one of the key players of legendary manager Connie Mack's great Philadelphia Athletics championship teams (1929–1932). Greenberg and Cochrane liked each other immediately and Cochrane made the tall slugger his full–time first baseman. (Previously, Greenberg has been switching from first to third base). Now, with the first–base position his own, Greenberg truly flourished both as a hitter and fielder.

Greenberg was part of an infield that was called the ''Battalion of Death'' because, collectively the players—which included Greenberg at first base, Charley Gehringer

at second, Billy Rogell at shortstop, and Marv Owen at third—would drive in 462 runs and bat .327 with 48 home runs. Eventually, four players from the 1934 Tigers team would be elected the baseball's Hall of Fame, including Greenberg, Cochrane, Gehringer, and Goose Goslin.

The Tigers made it to the World Series once again in 1935 (against the Chicago Cubs), and this time won the championship. Greenberg sparked his team and led the league with 36 home runs and 170s RBIs. He was named baseball's most valuable player, the first time a Jewish player was so honored.

Season Cut Short by Injury

Unfortunately, Greenberg suffered a broken wrist in the second game of the World Series against the Chicago Cubs and was forced to watch the rest of the series from the dugout. The injury occurred when Cub pitcher Fabian Kowalik hit Greenberg's wrist with a pitch. Greenberg stayed in the game and even tried to score from first on a two–out single the same inning.

Still, the Tigers won the series, and in particularly dramatic fashion: In the bottom of the ninth inning, Goslin singled to drive in Cochrane for the winning run.

Greenberg's misfortune carried over into the next year. Twelve games into the 1936 season, Greenberg was off to a hot start with 16 RBI. But during a collision at first base with Washington Senator outfielder Jake Powell, he broke the same wrist, and he was forced to miss the rest of the season. The incident generated much speculation. Some observers suspected that Powell intentionally tried to injure Greenberg. Others predicted the injury meant that Greenberg's career was over. Not surprisingly, the Tigers did not make it to the World Series that year.

Talk of Greenberg's career demise proved way too premature, as he bounced back at full strength in 1937 when batted .337, hit 49 doubles, pounded out 40 home runs, drove in 183 runs, which was only one shy of Gehrig's RBI record.

Chased Ruth's Home Run Record

In 1938, Greenberg finished the season with 58 home runs, which were two short of Babe Ruth's record of 60. The chase to the record came down to an intense final week of the season. With only five games left, Greenberg was stalled at 58, and the eyes of the sports world were focused sharply on each of his dwindling at–bats. During that five–game span, many pitchers walked Greenberg instead of pitching straight at him. Some observers felt that the pitchers were denying a Jewish player the chance to break the beloved Babe's record. Still, Greenberg never voiced any complaints, suspicions, or frustrations. He just went out and did his job.

On the last day of the season, the Tigers were playing the Cleveland Indians in a doubleheader in Cleveland. In the first game, Hall of Fame pitcher Bob Feller struck out a record 18 batters, including Greenberg, who had fanned twice. Amazingly enough, Feller still lost the game. In the second game, Greenberg doubled off the left–centerfield fence but never managed to drive the ball over the wall. As the second game reached the late innings, the late afternoon twilight began to darken the field, dimming Greenberg's hopes of breaking the record. In *the Baseball Biography Project* website, Ralph Berger recorded the following: Umpire George Moriarity allowed the game to proceed for as long as was reasonably possible, but eventually it just became too dark. He ruefully told Greenberg, ''I'm sorry, Hank, this is as far as I can go.'' Greenberg reportedly replied, ''That's all right, George, this is as far as I can go too.''

Still, it was another outstanding year for Greenberg. In addition to the 58 home runs, he drove in 144 runs and batted .315. He did manage to tie Jimme Foxx's record for season home runs for a right–handed hitter, and he set the record for most multi–homer games in one season with eleven.

War Clouds Darkened Europe

Greenberg had another fine season in 1939—42 doubles, 33 home runs, 112 RBIs, .312 batting average—but his accomplishments were at times overshadowed by controversies and events at home and around the world.

That year, some observers raised questions about the legality of Greenberg's first baseman's glove. They said it was too large and had two many laces, which gave him an unfair advantages in catching a ball. The commissioner's office examined the glove and indicated that it was, indeed, illegal.

In addition, the Tiger's fortunes had fallen and, at the end of the 1939 season, the team fell into fifth place. Tiger management asked Greenberg if he would take a cut in pay and move to left field, so that they could bring the strong–hitting, poor–fielding Rudy York into the lineup by positioning him at first base. At first, Greenberg was loathe to make the switch, as he had worked hard at becoming a good first baseman. Now his team wanted him to learn a new position and, on top of that, take a salary cut.

Greenberg made a counter–proposal. He would learn the new position, but keep his current salary. More than that, he would receive a $10,000 bonus if the position switch worked out. The Tiger's agreed to his terms, and Greenberg would report to the next spring training trying to learn a new position.

But more important than all of those issues were the dark clouds forming over Europe. Hitler's armies were invading neighboring countries, while Germany's allies, Italy and Japan, were equally aggressive. As a Jew, Greenberg keenly understood that implications that the world events would have on him and on people of his faith.

Adapted to Left–field Switch

The move to left field did not hamper Greenberg's productivity. In 1940, he batted .340 (his second highest batting average so far), drove in 150 runs, slammed 50 doubles, and hit 41 home runs. Fifteen of those home runs came in September during the pennant stretch, when Greenberg led his team to yet another American League

title. (In the process, he won the September Player of the Month Award). The title broke the New York Yankee's streak of four straight American League pennants. In addition, he proved quite capable in his new left–field position, even making several spectacular catches that robbed opponents of runs. Greenberg got his $10,000 bonus, and he was worth every penny.

In the World Series, the Tigers faced the Cincinnati Reds but lost in seven games. Greenberg had a strong series, batting .357 and driving in six runs, but the Reds' pitching—particularly by Bucky Walters and Paul Derringer—proved the deciding factor.

At the end of the season, Greenberg was again named the American League's Most Valuable Player, making him only one of three players to win that award at two different positions.

Enlisted During World War II

In the meantime, things in Europe were looking increasingly grim. Hitler had captured France, and now Britain was pretty much on its own against the powerful Nazi army. Greenberg kept a close eye on how events were shaping up, and he was especially sensitive of the raging anti–Semitism in Europe as well as in his own country, where he endured frequent hateful slurs.

In 1941, the United States instituted a draft, and Greenberg had a very low number in the draft lottery, which meant who would most likely be called for duty soon. He was frequently questioned by reporters about his status, and he reiterated his that he would never seek any kind of deferment. During spring training, he underwent an army physical examination and was declared unfit for military duty because of his flat feet. This gave rise to unsubstantiated rumors of bribes and preferential treatment. Greenberg responded by demanding a second physical. This time he passed his physical and was classified I–A (fit for service).

Greenberg was inducted on May 7, 1941, 19 games into the season. In his last game before reporting for duty, he hit two home runs. He received basic training at Fort Custer, Michigan and served through the summer and fall, rising to the rank of sergeant in the tank corps. On December 5, 1941, he received an early release and an honorable discharge because he was over 28 years old. (In August of that year, the U.S. Congress ruled that men over 28 years old need not serve).

Greenberg intended to return to the Tigers the next season. Only two days later, however, the Japanese attacked Pearl Harbor and the United States declared war on the Axis powers. Greenberg immediately signed up as an officer candidate in the Air Corps, even though he had already been excused from serving. He was the first Major League ballplayer to enlist. Greenberg could have had an easy tour of duty, performing in a non–combative stateside role. However, he requested a transfer into a war zone. As a first Lieutenant, he was sent to serve in the China Burma–India Theater, where he had a distinguished record. He rose to the rank of captain and commanded a B–29 bomber squadron. He earned four battle stars and a Presidential Unit Citation.

Returned to Baseball

He returned to the Detroit Tigers midway through the 1945 season. He was now viewed as not only a great ballplayer, but a hero, too. Moreover, he was no longer thought of as a Jewish ballplayer.

Though he had not played baseball for nearly four–and–a–half years, he made it seem like he had never been gone when he homered in his first game back. His continuing value to his team was underscored by a grand slam he delivered on the final game of the season that beat the St. Louis Browns and won the American League pennant for his team.

In the World Series, the Tigers met Chicago and beat the Cubs in seven games. Greenberg batted .304, hit two home runs and drove in seven runs. But, by this time, Greenberg was 34 years old and was starting to feel his age.

Last Year with the Tigers

Before the 1946 season, Greenberg married Caral Lasker Gimbel, the Gimbel department store heiress. They eloped to avoid a big wedding, fearing that their respective families, who came from different segments of society, would not get along.

In the 1946 season, Greenberg's batting average slipped to .277, but he still posted impressive numbers including 29 doubles, a league–leading 44 home runs, and 127 RBIs. Still, it would be his last year with Detroit.

In 1947, he was put on the waivers list and bought by the Pittsburgh Pirates in the National League. Greenberg heard the news of the deal when he was driving in his car, listening to the radio. Several theories have been offered to try and explain this rather cavalier treatment of one of the greatest ballplayers of all times. However, the only one that comes close to making sense is that Greenberg had his eyes set on the general manager position with the Tigers, and the team did not feel he was qualified.

Greenberg decided to retire from baseball, but Pirates owner John Galbreath offered him an unheard–of, one–year contract for $100,000. When Greenberg accepted, he became the first player to reach that level of monetary compensation.

His Final Season

His first season with Pittsburgh would be his last in baseball. Physical ailments began to take their toll, and his batting average dropped to a career–low .249. His home run output dropped to 24, while he only drove in 74 runs.

But Greenberg demonstrated his value in less tangible ways. For one, he served as a mentor for future Hall–of–Famer Ralph Kiner. He even convinced the Pirate front office to have faith in the young slugger who, Greenberg believed, could turn into a consistent home–run hitter—which is exactly what happened. Greenberg even became Kiner's roommate on the road and helped the young player develop his confidence.

At the end of the 1947 season, Greenberg finally hung up his spikes. It was an impressive run. Besides his outstand-

ing lifetime numbers, Greenberg played in four World Series with the Tigers (1934, 1935, 1940 and 1945) and on four American League All–Star Teams (1937, 1938, 1939 and 1940). He was voted the American League's Most Valuable Player in 1935 at first base and 1940 in left field, becoming the first player to win the award at two different positions. In 1956, he was elected in the Hall of Fame, the first Jewish player to be so honored.

Post–retirement Years

Even though Greenberg's playing days were over, he was not finished with baseball. Rather, in 1948, he became farm system director to Bill Veeck, then–owner of the Cleveland Indians. In 1950, Greenberg became general manager of the Indians and helped build the 1954 pennant–winning team that won a record 111 games. He was unable to buy stock in the Indians after the 1957 season and went to the Chicago White Sox with Veeck, where he became part owner and vice president and helped build the team that won the 1959 American League pennant, the White Sox's first in 40 years. In 1963, he retired from baseball for good to become an investment banker.

Though he and Caral Greenberg would later divorce, they had three children: sons Glenn and Steve and a daughter, Alva. In 1966, Greenberg remarried, to Mary Jo Tarola, a minor actress who appeared on–screen as Linda Douglas.

In 1983 his uniform number (5) was retired by the Detroit Tigers.

In 1985, Greenberg was diagnosed with cancer of the kidneys. After surgery and treatment, he passed away on September 4, 1986 in Beverly Hills, California. He was survived by his wife, Mary Jo, his children, two brothers, a sister, and eight grandchildren. He was 75 years old. He is buried in Hillside Memorial Park in Los Angeles.

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Gregory XVI

Gregory XVI (1765–1846) was the last monk to be elected pope and the last non-bishop to be elected. Extremely conservative in his views, he was the two hundred and fifty-second member in a line of popes dating back to Peter the Apostle. Gregory XVI authored 11 papal letters.

Gregory XVI was born Bartolomeo Alberto Cappellari in 1765. His parents—Giovanni Battista, a lawyer, and Giulia Cesa-Pagani—were members of the Italian aristocracy. At age 18 and against the wishes of his family, Cappellari entered a Benedictine community called the Camaldolese, at the monastery of San Michele di Murano near Venice. Living under the religious name of Mauro, he embraced the community's harsh lifestyle of fasting and silence. After a three-year novitiate, in 1786 he professed solemn vows as a lifetime member of the order. In 1787 he was ordained a priest.

Early Service in the Priesthood

Newly ordained, Dom Mauro studied science and philosophy and in 1780 became a professor. Known for his reactionary politics as much as for his great intellect, he was named censor *librorum* (of books) for his order in 1790. In 1795 he was assigned to serve in Rome, and there he published a defense of the Catholic doctrine of papal *infallibility* (supreme authority). The work, called *The Triumph of the Holy See and the Church Against the Attacks of the Innovators,* affirmed also the pope's role as a political leader. First published in 1799, the writing was widely translated and re-issued.

This forceful stance against modernism boded well for Mauro's future within the church. His nomination as Abbot of San Gregorio in Celio, Rome, in 1800, was confirmed by Pope Pius VII in 1805. Mauro then went to Venice, returning to Rome in 1807 as procurator general of the Camaldolese Order. With the abduction of Pius VII by the French in 1808, Mauro fled to San Michele. After the closure of the monastery by the Emperor in 1809, Mauro remained with the other monks in Venice and continued with his duties, dressed in lay clothing.

Mauro taught philosophy at the college at Murano until 1813, then transferred to the Camaldolese convent of Ognissanti at Padua when the school was relocated there. After Napoleon fell from power in 1814 Mauro returned to Rome and soon after received several appointments, including as consultor to various congregations, and examiner of bishops. Twice he refused to accept an appointment as bishop but resumed his position as the Abbot of San Gregorio.

Cardinal and Pope

Following the death of Pius VII, Mauro rose to vicar general in 1823. He was secretly named a cardinal by Pope Leo XII on March 21, 1825. The appointment was published in 1826 when Mauro was named Cardinal of San Callisto and prefect of the Congregation for the Propagation of the Faith.

Cardinal Mauro was credited with orchestrating an agreement between the Belgian Catholics and the Dutch King in 1827 and another between the Armenian Catholics and the Ottomans in 1829. When Pope Leo XII died in

1829, the conclave of cardinal electors considered Mauro as a possible successor to the papacy but passed him over at that time. With the death of Pius VIII two years later—and through the political clout of Klemens von Metternich of Austria—a group of zealot cardinals, called Zelanti, accomplished the election of Mauro. The final vote was taken on February 2, 1831, after 55 days of deliberation.

Mauro, who was elected by 32 out of 45 votes, voiced personal objections. His superior, Cardinal Zurza, ordered him to accept the honor under the law of obedience to the general of the Camaldolese order. Mauro was consecrated a bishop on the day of his election. On February 6 he was crowned Pope Gregory XVI in honor of Popes Gregory I (the Great), Gregory VII—also a Benedictine monk—and Gregory XV who founded the Society for the Propagation of the Faith.

Difficult Days for the Papacy

A popular movement for political autonomy was underway throughout the Papal States at that time; thus Gregory XVI's papacy was marred with political uprising even before the papal coronation. On February 3 rioting citizens drove the Duke of Modena from Mantua, and one February 4 the citizens of Bologna rose up against the government. As pope, Gregory subscribed to totalitarianism, establishing roadblocks to these progressive movements and opposing virtually all popular rights.

With the exception of slavery, he opposed the most basic of human freedoms: democracy, freedom of conscience, and separation of church and state. Gregory's lack of leniency created an ongoing tension, which led historians to judge him harshly, as one of the least effective popes. In the first year of his papacy he issued a papal bull, *Sollicitudo ecclesia rum,* encouraging church officials to establish political relationships with *de facto* (unofficial) governments whenever convenient. In international relations, he remained at odds with Spain, Portugal, Sweden, and Poland, and he allowed the exile of the Society of Jesus (Jesuits) from France.

Gregory XVI died on June 1, 1846; some sources date his death on June 9. In 1853 his remains were moved from the crypt of St. Peters Church into the basilica proper. A monument marking his burial spot was designed by Luigi Amici.

Despite his shortcomings, the corruption of earlier papacies never plagued Gregory XVI's reign. He introduced the Etruscan and Egyptian museums at the Vatican, although such extravagance-along with military expenditures—drained the Vatican coffers. He is remembered for his dedication to the proliferation of Catholic missions. He appointed an estimated 200 new missionaries and contributed to the establishment of 70 new dioceses and vicarships.

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Virgil Ivan Grissom

Virgil ''Gus'' Ivan Grissom (1926–1967) became the second American to travel into space when the National Atmospheric and Space Administration (NASA) launched the *Liberty Bell 7* on July 21, 1961.

Air Force officer Virgil ''Gus'' Grissom was one of the National Atmospheric and Space Administration's (NASA) original crew of seven astronaut trainees for the nation's fledgling space project, Project Mercury, in 1959. He was aboard the *Liberty Bell 7* when it launched on July 21, 1961, making him the second American after Alan B. Shepard to travel into space. NASA chose Grissom to lead the first two-man space flight with John W. Young on *Gemini III* on March 23, 1965, and he demonstrated such superb piloting and leadership skills that NASA chose him as commander of the *Apollo I* mission in 1967. It was while preparing for that mission that Grissom, age 40, and two fellow astronauts died in a fire inside the *Apollo* capsule.

Early Life Less Than Auspicious

Born on April 3, 1926, in the rural southern Indiana town of Mitchell (population 3,000), Grissom was the oldest of four children. His mother was a housewife and his father worked at the faltering Baltimore & Ohio Railroad, making a salary that let his family live fairly comfortably in their modest home even during the worst part of the Great Depression. Although his short stature inhibited him from playing any sports at Mitchell High School, he participated in the local Boy Scouts and served as leader of the group's Honor Guard. Like many of his peers, he worked to make spending money, delivering newspapers twice a day all year and picking fruit in the town orchards. It was during high school that Grissom met and courted Betty Moore, whom he would marry in 1945.

Meanwhile, Grissom was not impressing his teachers with his academic prowess. Unlike most of the people with whom he would later work at NASA, Grissom seemed to lack the drive and determination associated with those who reach the upper echelons of achievement required to become an astronaut. He did well in math, but his teachers later recalled that Grissom seemed to drift here and there without any sense of purpose or direction.

When World War II began, Grissom (then a senior in high school) decided he was interested in aviation. He enlisted in the Air Force and reported for duty in 1944 shortly after he graduated. He took a brief leave to marry Betty in 1945 and returned immediately to his base, hoping fervently that he would begin receiving flight instruction and then go on to flying combat missions. However, his dreams

were thwarted when Japan surrendered later in 1945 and the war ended. Condemned thereafter to a seemingly endless rotation of tedious desk jobs, Grissom requested a discharge from the Air Force, which was granted in late 1945.

Back in the civilian world, Grissom quickly realized that his high school degree and short stint in the military were not enough to get him very far in business. His first job out of the military was as a door installer for a school bus manufacturer in his home town of Mitchell—an experience that convinced him that he needed a college degree. He enrolled at nearby Purdue University and decided to pursue studies in mechanical engineering. He attended classes during the day and then worked 30 hours a week as a short-order cook at a local diner after school. Meanwhile, his wife worked as a long distance telephone operator. A small grant from the GI Bill helped them to afford a tiny apartment, and Grissom graduated with his degree in 1950.

Aviation Interest Sparked Drive to Succeed

After receiving his degree, Grissom began looking for professional job as a mechanical engineer, but his heart was not in the search. What he truly wanted to do, he now realized, was become a test pilot. With this new goal set in his mind, Grissom suddenly became determined and ambitious. He reenlisted in the Air Force, completed his cadet training, and won his ''wings,'' meaning he was now certified to fly airplanes. By 1951, he was being deployed to Korea with the 334th Fighter-Interceptor Squadron to complete 100 flying missions. He named his F-86 Sabre jet ''Scotty'' after his first son, born in 1950, and finished his required missions within six months. The Air Force denied his request for twenty-five more and recalled him to the United States, awarding Grissom both the Air Medal with cluster and the Distinguished Flying Cross for his efforts.

From 1951 to 1957, Grissom worked at a number of different assignments, including teaching new cadets to fly—a job he discovered could be even more dangerous than his earlier combat missions. Meanwhile, his second son was born in 1953. Grissom spent as much time as he could accumulating flying hours and fine-tuning the skills that had gotten him through combat unscathed. By this point, his colleagues and superiors acknowledged Grissom as the best jet pilot they knew.

Dream of Becoming Test Pilot Came True

After further special instruction at the Institute of Technology at Wright-Patterson Air Force Base in Ohio, Grissom was sent out to California for test pilot school at Edwards Air Force Base. He earned his test pilot credentials in 1957. Back at Wright-Patterson, the Air Force assigned him to testing out new jet fighters.

Some months later, Grissom received an official ''Top Secret'' message ordering him to report to a location in Washington, D.C. wearing civilian clothes and telling him not to discuss the matter with anyone. Mystified and anxious but intrigued as well, the pilot followed the strange instructions and discovered that he was one of 110 military test pilots whom NASA had invited to learn about the country's new space exploration program, Project Mercury. Each of the men was required to undergo an exhaustive battery of psychological and physical tests. Grissom performed well enough that he was one of the finalists until a doctor suggested that he might have hay fever. When the pilot pointed out that there was no pollen in space for him to be allergic to, the doctors could not argue. In April 1959 the test board admitted Grissom to Project Mercury along with six others, making them the first American astronauts.

Project Mercury Space Exploration Program Launched

After moving his family to Langley Air Force base in Virginia, Grissom was sent on an exhausting round of training sessions all across the country, learning survival techniques, doing planning and preparation, overseeing spacecraft design and productions, receiving additional flight instruction, and (his least favorite) speaking to the public and press to advertise the new program. The goal of Project Mercury was to make Americans the first people to travel into space, but on April 12, 1961 the Soviet Union took the honor when Russia'sYuri Gagarin took the *Vostok 1* into orbit around the Earth for one hour and 45 minutes. On May 5, 1961 one of Grissom's Mercury colleagues, Alan B. Shepard, became the first American in space when he took the *Freedom 7* into a fifteen-minute suborbital flight, but this feat was nothing compared to Gagarin's.

NASA chose Grissom to carry Shepard's success further, sending him up in the improved *Liberty Bell 7*

spacecraft on July 21, 1961. The flight went well and the capsule returned to Earth fifteen minutes later, splashing down with its parachute into the Atlantic Ocean. However, Grissom almost drowned when the hatch of the *Liberty Bell 7* blew off unexpectedly, flooding the vessel almost instantly. Grissom managed to escape the capsule, but his spacesuit started taking on water as well. Multiple helicopter recovery crews fought to keep the *Liberty Bell* from sinking, not realizing that the astronaut was about to drown for the second time. Finally, one of them dropped a lifeline that he managed to grab. Much to his regret, the *Liberty Bell* sank to the bottom of the ocean. It would not be recovered until a salvage expert brought up the space capsule in 1999.

Some days after the incident, reporters peppered Grissom with questions about the hatch malfunction, mostly ignoring the success of the actual space flight. Always taciturn and uncomfortable in front of the press (eventually earning the nickname ''Gloomy Gus''), the astronaut tried to be patient and honest, admitting that he had been scared during the episode but that he had in no way accidentally caused the hatch to pop off prematurely. The press ran with the admission, submitting headlines such as ''Astronaut Admits He Was Scared!'' and continuing to call his actions into question. Nevertheless, NASA was convinced of the astronaut's skill and innocence and presented Grissom with its Distinguished Service Medal. He had corroborated Shepard's findings and paved the way for the first American orbital space flight. However, the loss of the *Liberty Bell* and the continued uncertainty as to what caused the hatch malfunction would always haunt Grissom.

Took Control of Gemini

NASA's next project was for an intermediate phase space program called Gemini. Grissom never imagined that he would be involved in another space flight, but when he realized this might be his last chance he eagerly took part in the preparations. In fact, having moved his family to be near NASA's new Manned Space Center near Houston, Texas, it was Grissom who designed the cockpit of the spacecraft so that everything was situated in an intuitive way. Mounted on a mammoth Titan II rocket that would carry it into space, the craft, which Grissom named *Molly Brown* after the popular Broadway musical *The Unsinkable Molly Brown* in ironic reference to his earlier misadventure, was meant to be piloted (unlike the *Liberty Bell 7).*

NASA chose Shepard as the pilot for the first Gemini flight, and Grissom as his backup. However, soon before the first launch, Shepard became incapacitated by an inner-ear disorder and Grissom had to take over command of the flight. He continued with the rigorous training schedule leading up to the flight, and on March 23, 1965 he and copilot John W. Young lifted off. Their mission was to test all of *Molly Brown's* main operating systems and to see if they could effectively maneuver the craft with their controls. There were also science experiments to carry out during the five-hour flight and testing of the NASA-designed dehydrated astronaut food. Grissom skipped the latter and gratefully indulged in a corned beef sandwich that Young had smuggled aboard. The *Molly Brown* splashed down hours later after three smooth orbits around the planet and flying eighty thousand miles. He was a national hero, and the recipient of tickertape parades in cities around the country.

Disaster Struck

Grissom remained closely involved with the Gemini Project over the next two years. Meanwhile, engineers were working on the spacecraft that NASA hoped would soon take Americans to the moon. On March 21, 1966, NASA named Grissom to be commander of the first Apollo Earth-orbit mission. With his crew, Ed White and Roger Chaffee, Grissom started to inspect the spacecraft that had been designed for them. They were immediately displeased by what they saw. Some of the craft's key systems were erratic or even inoperational at this late point, but the program was in full swing and NASA pushed for preflight testing to take place as planned in January 1967 despite Grissom's repeated warnings that the vehicle was not up to par.

On January 27, 1967, the Apollo crew was conducting a simulated mission aboard the new spacecraft when a fire started. The atmosphere of pure oxygen caused the flames to rage wildly inside the small capsule, quickly suffocating and killing Grissom, Young, and Chaffee before the technicians could even open the hatch. An investigation into the incident found that the fire was probably caused by a spark from a short-circuiting component. Grissom was buried at Arlington National Cemetery. After his death, many people remembered the astronaut's 1959 comment to the press about his work with the space program: ''If we die, we want people to accept it. We're in a risky business, and we hope that if anything happens to us it will not delay the program. The conquest of space is worth the risk of life.'' Betty Grissom published a book called *Starfall* about her husband in 1974.

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Halldór Gudjónsson

The novels of Halldór Gudjónsson (1902–1998) opened a window into Icelandic society and history, and won him the Nobel Prize for literature in 1955. Gudjónsson set his stories in his native land, where his characters' battle for survival in a harsh climate were built around lyrical passages that paid homage to the bleak but majestic landscape. He used the pen name Halldór Laxness for much of his career, a name that was taken from his own family's ties to the land.

Just a two dozen or so of Gudjónsson's fifty–plus books have been published in English translation, and he is relatively unknown outside of Scandinavian literary circles. There is, however, a small but devoted following in Britain and North America who have championed his work. Iceland's venerable sagas, already old when they were written down for posterity in the ninth through tenth centuries, played a vital part in shaping his literary voice. Haraldur Bessason, commenting on Gudjónsson's career in *European Writers,* reflected that ''during his long and extraordinary career as a writer he has, more than anyone else, elevated the literature of modern Iceland to a level comparable in quality with the great works that first informed his creative talent.''

Burned Youthful Literary Efforts

Gudjónsson was born in 1902, in Reykjavík, Iceland's capital, at a time when its population was barely 6,000 residents. His father was a foreman for a road construction unit, but purchased a farm when Gudjónsson was three, and moved the family there. The future novelist was an admittedly indifferent student, and disliked the outdoor chores that living on a farm required as well. He was close to his grandmother, who lived with the family, and learned from her many of the Icelandic folk tales that later influenced his fiction. In his teens, he wrote prolifically, but just before he was sent to a Reykjavík technical school in 1915, he burned everything in a bonfire.

Gudjónsson's first novel was published when he was just 17. *Barn náttúrunnar* (A Child of Nature) appeared under the pseudonym Halldór Laxness, with the new surname taken from the name of his father's farm and translated as ''salmon peninsula.'' The novel deals with the homecoming of an Icelander who has spent the last three decades in Canada, and his adjustment from a career as a Winnipeg real–estate agent to working farmer. At the time of the novel's publication, in 1919, large numbers of Icelanders had immigrated to Canada over the past few generations, and the theme resonanted with many Icelanders. *A Child of Nature* earned terrible reviews, however, and it would be another five years before its author tried writing a novel again.

Converted to Roman Catholicism

Instead of writing, Gudjónsson sailed for Denmark, where he worked as a Copenhagen journalist and fell in with a slightly older generation of Icelandic writers who were living there at the time and enjoying minor fame. He went back to Iceland several times over the next few years, but traveled extensively. In Denmark, he was surprised by news that he was about to become a father, though he never married the woman. Instead he joined a Benedictine monastery in Luxembourg and converted to Roman Catholicism. While there he wrote *Undir Helgahnúk* (Under the Holy Mountain), his second novel, which appeared in 1924. The novel's two young men become friends while living in Copenhagen, but embark upon radically different career paths until old age reunites them.

Gudjónsson went to England and Sicily, where he wrote part of *Vefarinn mikli frá Kasmír* (The Great Weaver from Kashmir), a 1927 novel and considered the first true harbinger of his literary genius. He was already a somewhat controversial figure in Iceland and Scandinavia for his radical ideas, but the second novel made him famous. An essay by Helga Kress in the *Dictionary of Literary Biography* called it ''an extravagant mix of the Icelandic and the foreign, the old and the new, often conveyed in carnivalistic scenes, grotesque metaphors, and paradoxical expressions.'' Its hero, Steinn Elliði, dislikes his family's bourgeois values, and is determined to support himself as a poet and become a thoroughly modern twentieth–century man. His philosophical conceits, however, are constantly challenged and deflated by the woman in his life, and Elliði winds up secluding himself in a monastery forever.

Targeted By U.S. Immigration Officials

The novel was a great critical success, and Gudjónsson spent the next two years traveling in North America, part of it on a lecture tour. He came to know the writer Upton Sinclair, and even stayed in Los Angeles for a time hoping to land screenwriting work with one of the Hollywood studios. The American experience, however, also opened his eyes to the iniquities of capitalism, and he was shocked to find that people regularly slept in Los Angeles's parks. On the occasion of Sinclair's 50th birthday, he wrote an essay critical of American capitalism that was published in an Icelandic newspaper, *Alþydubladid.* Immigration authorities in California caught wind of it, and brought treason charges against him that were eventually dropped.

In the early 1930s, Gudjónsson wrote a trilogy of stories that were collected and published first in Danish translation and later in English in a single volume. *Salka Valka: A Novel of Iceland* was issued by Houghton in 1936 and has been deemed one of the author's classics. Its title character is an illegitimate child who endures a bleak, abusive childhood in a poor fishing village on a remote spit of land, Óseyri. One kindly boy, Arnaldur Björnsson, teaches her to read, and later he and Salka fall in love when he returns as a young man determined to organize the local fishermen into a union. Gudjónsson's socialist views found voice in Björnsson's impassioned speeches to the near–destitute fishermen and fish–processing factory workers of Óseyri. A

raft of characters come and go, but in the end little changes over the course of Salka's life. Toward the conclusion, Gudjónsson writes of one of the seagulls winter over in Óseyri. Bessason, commenting on the book in *European Writers,* called the bird ''a powerful unifying symbol. Like man, it is a living creature. On the other hand, it is an integral part of nature and is governed by the same inexplicable laws that determine the rotating seasons, the softness and tranquility of spring, and the devastating onslaughts of winter. The polarization that Laxness leaves us with sharpens our awareness at the same time that it implies that social change must always be seen in relation to its obstacles.''

Gudjónsson's next novel was the two–part *Sjálfstætt fólk,* which would not appear in English translation until 1945 as *Independent People: An Epic.* Critics view it as one of Gudjónsson's best, as well as a literary work that pays homage to the Icelandic national character. Its protagonist is the put–upon Bjartur, whose determination to farm his own plot of land is continually thwarted by misfortune and personal tragedy. The novel, noted Bruce Allen in a *World and I* essay, ''paints a vivid picture of a nearly primitive culture saturated with folk beliefs and the felt presences of unearthly forces (a scene in which Bjartur subdues and rides a maddened reindeer feels very like an excerpt from one of the sagas).''

Remained of Thorny Political Opinion

In the late 1930s, Gudjónsson worked on another trilogy, *Heim sljos,* about a poet named Ólafur Kárason and the romances that shape his adult life. The collected novels appeared in English translation as *World Light* many years later. But the Iceland that Gudjónsson had so vividly chronicled for years was about to undergo a dramatic change, thanks indirectly to World War II. Icelanders had struggled with their national identity under its shifting roster of occupiers over the centuries. For many years it was occupied by Denmark, and the colonial masters and their treatment of Icelanders is usually depicted in an unflattering light in Gudjónsson's fiction. The country remained an autonomous Danish dependency until World War II began in Europe, when Nazi Germany occupied Denmark and British troops swiftly moved to occupy Iceland in response. In 1944, the independent Icelandic Republic was formed, but Gudjónsson continued to remain a critic of some decisions. His 1948 novel, *Atómstödin* (The Atom Station) dealt with a decision by Iceland's new government to allow United States military facilities in the country. A member of parliament who has struck a back–room deal is its central figure, and the novel is more satirical than Gudjónsson's previous works.

In his later years, Gudjónsson grew interested in Eastern philosophies and religions. His 1952 novel, *Gerpla,* which appeared in English translation six years later as *The Happy Warriors,* skewers dictatorships of any stripe, be they left– or right–wing. ''Though much of its content,'' noted Allen in the *World and I,* ''treats conventional heroic material with broad comedy—a celebrated skald, or singer, is actually a notorious liar; an overeager knight blithely beheads an innocent bystander—there is real power in Laxness' portrayals of his protagonists. . . . The Happy Warriors undoubtedly contains an implicit criticism of allegiance to the goals of earthly power and glory, both in its central actions and in a long sequence set in Greenland, where home–centered, peace–loving Eskimos are pointedly contrasted to eternally restless 'warriors.' ''

Delayed, But Deserved Nobel Honors

Gerpla was said to have won the Nobel Prize for literature in 1955 for Gudjónsson, though some thought he should have been honored with it far earlier in his career. But he had received the Stalin Prize several years earlier from the Soviet Union, and it was believed that Cold–War political allegiances kept him from consideration for the Stockholm committee's honor for a time. Throughout the 1960s and '70s, he produced several more novels, including an unusual story of an Icelander who converts to Mormonism during a sojourn in America. The work appeared in English as *Paradise Reclaimed* in 1962.

A series that Gudjónsson penned during World War II, beginning with *Íslandsklukkan* (Iceland's Bell), was published under that title in English translation five years after Gudjónsson's death. *Iceland's Bell* was set long ago in the country, and begins when the Danish authorities issue an order for an ancient bell on a courthouse in Þingvellir to be removed. The story segues between a man, Jón Hreggvidsson, accused of slaying the local executioner for the Danish crown, and Arnas Arnæus, a history professor determined to save medieval Icelandic literature. *New York Times* book reviewer Brad Leithauser called it a ''darkly magnificent novel.''

Gudjónsson continued to write at a steady clip well into his later years, but Alzheimer's disease eventually slowed his output. He died on February 8, 1998, near Reykjavík, and is survived by a son from his first marriage in 1930 to Ingibjorg Einarsdottir, and two daughters he had with Andur Svensdottir, whom he married in 1945. He remains one of his country's best–known writers, and it is said that every household in Iceland contains at least one of his works. His stories resonate with readers everywhere, noted James Fadiman in a 1990 essay that appeared in the *Nation.* Fadiman asserted that Gudjónsson's fictional ''characters are eventually reduced to the basics—salted dried fish, potatoes, sheep and holding together to sustain the few bits of human decency necessary for survival. God should be more helpful but isn't. Laxness's heroes never triumph, yet failure never completely destroys them. He writes not about hope but about the striving that continues after hope has been abandoned.''

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Charles Edouard Guillaume

Swiss scientist Charles–Edouard Guillaume (1861–1936) worked at the International Bureau of Weights and Measures for almost 50 years. His discovery of a steel–nickel alloy called invar that was impervious to temperature changes advanced science and technology. After discovering invar, he discovered a variation in the alloy called elinvar. When Guillaume received the Nobel Prize in Physics in 1920, the honor was not just in recognition of his discovery of iron–nickel steel alloys, however. He was also honored for his contributions to the field of metrology and his long career with the Bureau of Weights and Measures, where he helped establish international standards. His work in both alloys and metrology would have a profound impact on the world.

Early Life

Guillaume was born in Fleurier, Switzerland, on February 15, 1861. Guillame's family had originally been from France, but his grandfather, Charles Frederic Alexandre Guillaume, had left France for political reasons during the French Revolution that erupted in the last part of eighteenth century in France. He settled in England and established a successful watch–making business in London. The business was passed down to his three sons, including Edouard, Charles–Edouard Guillaume's father. Edouard Guillaume eventually relocated the business to Switzerland, when he settled in Fleurier. He later married and had Guillame in Switzerland.

Growing up in Switzerland, Charles–Edouard Guillaume received his early education at the Neuchâtel gymnasium. When he was 17 years old, he enrolled in the Zurich Polytechnic (which was later renamed the Federal Institute of Technology). At the Polytechnic, he quickly developed an interest in physics. He later indicated that François Arago's text book, *Éloges académiques,* was the major influencing factor that guided his decision about pursuing a career in science. He was awarded a Ph.D. in 1882 for his thesis on electrolytic capacitors. After graduation, he performed compulsory service for a year as an officer in the Swiss artillery. During this very short military career, Guillaume studied mechanics and ballistics.

International Bureau of Weights and Measures

In 1883, he accepted a position as an assistant at the International Bureau of Weights and Measures, which had just been established in Sevres, France, located just outside Paris. Guillaume joined the Bureau at an important time. Six years later, in 1889, the Bureau embarked on the approval and distribution, among all of the governments of the world, of metric standards.

Guillaume would remain with the Bureau for his entire career. In 1902, he became its associate director. From 1915 until his retirement in 1936, he was director of the Bureau. From 1936 until his death in that same year, Guillaume was honorary director.

Guillaume's earliest research at the Bureau involved thermometry. He conducted important investigations on corrections to mercury–in–glass thermometers. Also, he was responsible for the detailed calibration of thermometers used at the Bureau in the establishment of the thermal expansions of the standards of metrical length. He was engaged in establishing, duplicating, and distributing the international metric standards, and he worked on determining the volume of one kilogram of water by the contact method.

Accidentally Discovered Invar

It was the work involving calibration that led Guillaume to the accidental discovery that would make him

famous and lead to his Nobel Prize. A chance observation by Guillaume on the coefficient of expansion of nickel–iron alloys led to investigations of alloys and culminated in the discovery of ''invar,'' an alloy with a very low coefficient of expansion, and later would lead to the discovery of elinvar, which has an extremely low thermoelastic coefficient over a large temperature range.

Among his duties at the Bureau, Guillaume was charged with making precise copies of the standard meter for distribution to countries around the world. The standard meter bar kept at the Bureau had been made of a platinum–iridium alloy, developed by Henri Sainte–Claire–Deville, to prevent corrosion and changes due to temperature. The hardness, permanence, and resistance to chemical agents would be perfect for standards that would have to last for years and years.

However, duplicating the standard meter bar would simply cost too much money, as the metals used to make it were too expensive. Seeking a solution, Guillaume began investigating other potential materials that could be used to make duplicates of the meter bar.

In 1896, Guillaume was studying the properties of iron–nickel alloys (or ferronickel alloys). He melted various ferronickel alloys, experimenting with different nickel contents (from thirty percent to sixty percent nickel). He found that the coefficient of expansion at room temperature was lowest at a nickel level of 36–percent (to the 64–percent iron level). In fact, an alloy with that percentage of nickel exhibited the least amount of thermal expansion of any alloy known. Guillaume considered the expansion of this new alloy ''invariable,'' so he eventually named it invar.

Practical Applications of Invar

The value of invar to metrology was immediately apparent. It was economically feasible to duplicate the standard meter bar. Moreover, measuring devices such as the bar that were made of the alloy containing a 36–percent nickel content would not change in size due to changes in temperature. However, it did not take long for people to perceive its value to other fields. Soon the alloy was being applied to clock–making. It was necessary that pendulum rods maintain the same length regardless of temperature, and invar would ensure that the lengths were maintained. Previously, clockmakers needed to equip the very best clocks—the ones with the highest levels of precision—with some form of expansion–compensation device. The warming of the steel rods used in pendulums resulted in a loss of 0.5 second–per–degree Celsius a day, or 0.28 second–per–degree Fahrenheit a day.

Ferronickel alloys quickly became widely used in other instruments of precision, as well as in surveying tapes and wires. Later, it would be used in light bulbs and in the electronic vacuum tubes that once were used in radios. In addition, the alloy became a substitute for platinum for glass sealing wire, which resulted in huge cost savings for manufacturers.

With each new decade, it seemed that more uses for the alloy were being found. In the 1930s, ferronickel alloys proved useful in thermostats for temperature control, and they were used to make measuring devices for testing gauges and machine parts. During World War II, there was a great demand for the alloys in the United States Armed Forces.

Awarded the Nobel Prize

However, invar's potential impact on the world was recognized almost as soon at Guillaume announced its discovery. By 1920, its importance to the advancement of science and technology was so obvious that it earned Guillaume that year's Nobel Prize in Physics. Moreover, Guillaume became the first and only scientist in history to be recognized by the Swedish Academy of Sciences for a metallurgical achievement.

In presenting the award to Guillaume, the Academy lauded both his efforts in helping establish an international metric standard and in developing the ferronickel alloy. ''Charles–Edouard Guillaume is undeniably the foremost metrologist of today,'' the Academy said. ''By devoting his entire life to the service of science, [he] has made a powerful contribution to the progress of the metric system; during his long and painstaking studies he discovered a metal with the most excellent metrological properties. . . . the discovery is of great significance for the precision of scientific measurements and thereby even for the development of science in general.''

However, Guillaume was not finished making discoveries in alloys. In the early 1920s, working in collaboration with Chenevard and the Imphy steel laboratory, he developed a variation of invar called elinvar (a contraction of elasticité invariable). Elinvar was an improvement over invar in that its thermoelastic coefficient is essentially zero. Also, it is less susceptible to the effects of magnetism and oxidation.

Later Applications

The use of invar has continued for more than a century, and its importance has grown as the years have gone by, as it led to new or improved technologies. Ferronickel alloys are valuable in a wide range of applications. With its low coefficient of expansion, as well as its wide and easy availability, the 36–percent nickel alloy has become one of the most commonly used materials for applications that require low expansivity. It became the most commonly used ferronickel alloy in applications such as electronic devices, where size changes due to temperature must be minimized, and it makes up some parts in precision optical measuring devices.

As the United States experienced a period of historically unprecedented prosperity in the 1950s and the 1960s, the use of 36–percent alloy and other ferronickel alloys became even more widespread in new technological devices such as circuit breakers, motor controls, TV temperature compensating springs, appliance and heater thermostats, automotive controls, heating, and air conditioning.

Later, invar resulted in a whole new breed of low expansion, nickel–iron alloys, as the use of the 36–percent did not prove useful in all applications. Invar has the lowest

thermal expansivity, but it also has the lowest Curie Temperature (the temperature at which a material loses it magnetic properties), which limits its usefulness in certain potential applications. However, other alloys in the so–called ''invar family'' alleviate that problem. Other ferronickel alloys became used in a variety of commercial and technological applications such as semiconductors, high–definition television, information technology devices, aeronautical devices, and cryogenic transport. The most recent applications of ferronickel alloys include use as structural components in precision laser and optical measuring systems and wave guide tubes, in microscopes, and in support systems for giant mirrors in telescopes. The aerospace industry has used 36–percent alloys to make composite molds in new generations of aircraft. The alloys are also used in orbiting satellites and laser gyroscopes. It is expected that ferronickel alloys will have a growing impact on science and technology throughout the twenty–first century.

Distinguished Career

Records of Guillaume's research can be found in the many papers published by the International Bureau of Weights and Measures. In addition, Guillaume himself wrote *Études thermométriques* (Studies on Thermometry, 1886), *Traité de thermométrie* (Treatise on Thermometry, 1889), *Unités et Étalons* (Units and Standards, 1894), *Les rayons X* (X–Rays, 1896), *Recherches sur le nickel et ses alliages* (Investigations on Nickel and its Alloys, 1898), *La vie de la matière* (The Life of Matter, 1899), *La Convention du Mètre et le Bureau international des Poids et Mesures* (Metrical Convention and the International Bureau of Weights and Measures, 1902), *Les applications des aciers au nickel* (Applications of Nickel–Steels, 1904), *Des états de la matière* (States of Matter, 1907), *Les récent progrès du système métrique* (Recent progress in the Metric System, 1907, 1913), and many more essays. His book, *Initiation à la Mécanique* (Introduction to Mechanics), was translated into several languages.

Beside the Nobel Prize, Guillaume received distinctions and honors throughout his career. He was appointed Grand Officer of the Legion of Honour and received honorary Doctor of Science degrees from the Universities of Geneva, Neuchatel, and Paris. He was a President of the Sociétá Française de Physique. In addition, he was a member, honorary member or corresponding member of more than a dozen of the leading scientific academies of Europe. In 1888, Guillaume married A. M. Taufflieb. They had three children. He died on May 13, 1938, in Sevres, France.

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Carol Guzy

Pulitzer Prize-winning photographer Carol Guzy (born 1956) is one of the most renowned American photojournalists of all time. Guzy gets results because she focuses on shooting feelings rather than pictures. Through her lens, she has delved into the darkest corners of human existence, hoping to bring understanding between people in all parts of the world. Over the years, she has brought viewers face to face with Kosovo refugees, famine in Ethiopia, civil unrest in Haiti, the fall of the Berlin Wall, and the tragedy of south Florida's Hurricane Andrew.

''A photograph can be a powerful witness and an eloquent voice for those who have none,'' Guzy wrote in a personal essay posted on the *Poynter Institute Website.* ''Pictures inform, educate, enlighten, captivate, spur governments into action. They are historical documents and poignant reminders of our human frailties. Sometimes they touch our very souls.''

Initially Studied Nursing

Guzy was born March 7, 1956, in Bethlehem, Pennsylvania. Her father died when she was young, leaving her upbringing solely on the shoulders of her mother, who worked factory jobs to make ends meet. Speaking to *News Photographer* contributor Pete Souza, Guzy credited her mother with instilling in her the values that shine through in her photos. ''I think I inherited her inner strength that keeps me going in life. She tried her best to teach me between right and wrong and moral values. She taught me to look into people's eyes and see their souls, not their surface. Wealth does not make a person more valuable and poverty can not erase grace and dignity.''

As a young girl, Guzy spent a lot of time drawing. As she grew older, she considered becoming a commercial artist, but her mother tried to steer her into a more practical profession. Guzy's mother, who had struggled financially to raise her, wanted her daughter in a career that was less competitive and that provided a steady income. Heeding her mother's advice, Guzy chose nursing over art and began studying at Pennsylvania's Northampton County Area Community College.

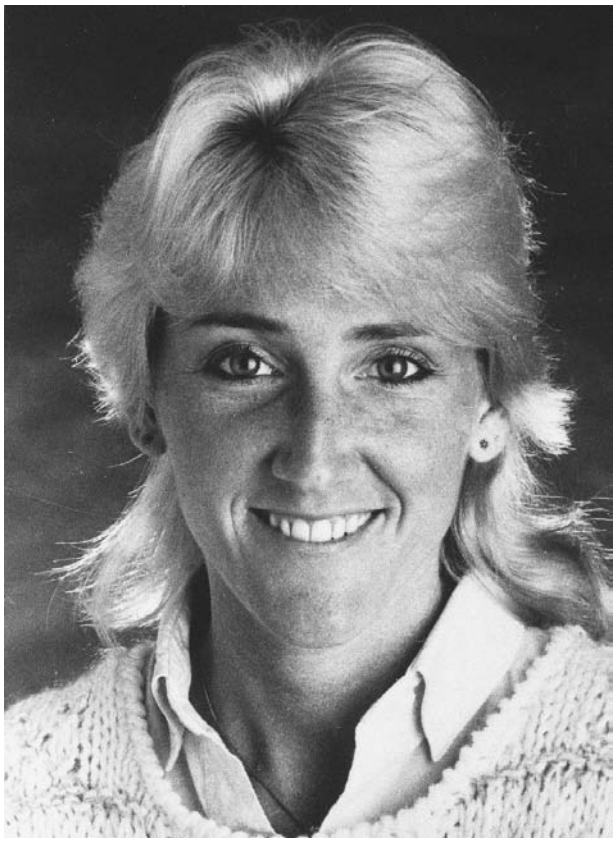

Felt Calling in Photography

Guzy fell in love with the lens after a boyfriend gave her a 35mm camera. She enrolled in a photography course—and failed—because her nursing studies prevented her from dedicating enough time to the hobby. Guzy earned her associate's degree in registered nursing in 1978, but soon realized her mistake. Her artistic side kept calling, so she headed south and enrolled at the Art Institute of Fort Lauderdale, Florida. Speaking to Debra Gersh of *Editor & Publisher,* Guzy recalled her leap of faith in leaving nursing before she even got started. ''I just wanted to take a chance. I always felt a little bit adventuresome. I wanted to see the world, and I thought, well, this was an opportunity. It had at least the potential for traveling.''

Guzy never regretted the time she spent in nursing school and she believes it probably aided her photography career because it helped awaken her deep compassion and empathy for others. Also, having the nursing career to fall back on gave Guzy a sense of freedom to risk a career in photography, which she knew she might fail at. In 1980, she earned an associate's degree in applied science in photography. She then worked an internship at the *Miami Herald* and ultimately found employment there as a staff photographer.

In November of 1985 Colombia's Nevado del Ruiz volcano erupted, killing 23,000 people. The *Miami Herald* sent Guzy to the scene. In frame after frame, Guzy recorded the plight of the survivors and the stunning devastation, particularly following a mudslide that destroyed much of the city of Amero. The striking photos earned Guzy the 1986 Pulitzer Prize for spot news photography, a prize she shared with fellow staff photographer Michel duCille. The award made Guzy the first woman to win a Pulitzer in the spot news category.

One day, while printing her pictures in the *Miami Herald* darkroom, Guzy met United Press International photographer Jonathan Utz. They eventually married and in 1988, when Utz accepted a post in Washington, D.C., Guzy followed, finding work at the *Washington Post.* Although the marriage did not work out—the couple was divorced by 1998—Guzy's job at the *Post* did. She had only been in Washington one year when she won the 1989 Photographer of the Year award from the National Press Photographers Association. A year later, in 1990, Guzy became the first woman to be named Photographer of the Year at the prestigious annual Pictures of the Year contest.

Poignant Pictures

During the early 1990s, Guzy covered some of the top news stories from around the world, among them the breakup of the Soviet Union. During a two-month stint abroad, she documented life in the fractured republics after the fall of communism. She also traveled to Somalia to document relief efforts following a tumultuous civil war. Guzy covered domestic stories as well, including the aftermath of Hurricane Andrew, which hit south Florida in August of 1992, leaving 160,000 people homeless.

Guzy's portfolio of stories won her the top prize at the annual Pictures of the Year contest in 1993, which drew from entries submitted by more than 1,500 editors and photojournalists. Judges spent ten days reviewing the 25,000 photos and tear sheets submitted, and Guzy came out on top. ''Carol's portfolio was outstanding because of its stories,'' contest judge Michele McDonald told a contributor to *Petersen's Photographic.* ''Her stuff on Hurricane Andrew was really straightforward, and truly the best work we saw on the hurricane. And her stories from Russia were absolutely beautiful. Her portfolio made you care about the people in her pictures. You cared about the subject.''

Former Pictures of the Year director Bill Kuykendall echoed McDonald's sentiments. Guzy ''packs a lot in a picture and she composes it in a very elegant, thoughtful and very appropriate way. Whether she was photographing horror or devastation, the images were well crafted, and they had a point to them that was not just a record of the scene.''

Won Pulitzers

In 1995 Guzy won her second Pulitzer prize, this one for coverage of United States military intervention in Haiti as forces tried to restore President Jean-Bertrand Aristide to power. In 2000, her coverage of Kosovo refugees earned her a third Pulitzer, which she shared with two fellow staff photographers. Despite such accolades, Guzy continued to keep her nose to the grindstone, believing that in her competitive field she must continually prove herself over and over. As she explained to Sherry Ricchiardi in the *American Journalism Review,* ''To me, nothing I've ever shot is good enough. I have gained a little bit of self-confidence in some

areas. That comes with age and experience, but I'm still basically shy and introverted. I'm always afraid I'm going to screw up the next story. You're only as good as your last picture.''

Guzy has also admitted that she is not technically the best photographer around. ''I know technically the negatives aren't usually the best because I'm not as careful as I should be,'' she told Gersh in *Editor & Publisher.* ''But I think if you get the moment, it means more than anything. . . . I think photographers tend to many times overlight and overcontrol situations, and they miss the fact that what matters most is the moment. It's just a split second of time, and if you miss it, you don't have it. It's gone forever!''

Guzy has a knack for capturing that moment, most often in her long-term picture stories. These are her favorite assignments. She does not like pack photography, where she is one in a mob of photographers at the same scene all trying to get the same picture. Guzy finds her subjects off the beaten path. After Hurricane Andrew hit in 1992, she stumbled upon the remains of a trailer court and found a man crawling out of the rubble of the home he shared with his girlfriend and newborn child. Wary of looters, the man aimed his gun at Guzy. After Guzy befriended his girlfriend, he let her stay and shoot. Guzy followed them around for awhile, documenting their struggles as they worked to rebuild their lives.

One of the photographer's favorite assignments was the time she followed around a Washington, D.C., homeless couple who had been invited to former president George Bush's inauguration. She produced a 29-picture portfolio, which received a Special Recognition Award in the essay category of the 1990 Pictures of the Year contest. During the shooting, Guzy became friends with the couple.

Other assignments have not been as fulfilling. Guzy has stumbled upon mutilated bodies and seen people beaten to death by mobs. She has shot photos of refugees desperate for food and has taken pictures of refugee children clutching their dying parents along the road. She has sometimes returned from assignments depressed, but believes it is worth it. ''As long as abuse and conflict and inequality remain, it is our responsibility to have a social conscience and bring these issues to light, for others to judge and make educated choices,'' she wrote in her essay on the *Poynter Institute Website.*

Just five-foot-four inches tall and admittedly shy, Guzy somehow manages to push herself into taxing situations. She believes these characteristics help, rather than hinder, her career. ''I'm less intimidating in the beginning than maybe a 6-foot, 4-inch man with a lot of cameras,'' she told a contributor to the *American Journalism Review.* ''I'm quiet, I'm small, I'm female, and I think that intimidates people a lot less.''

Arrested While on Assignment

In April 2000, Guzy made headlines when she was arrested in Washington, D.C., while covering those protesting meetings of the World Bank and the International Monetary Fund. The charge: marching without a permit. ''It's quite ironic to be arrested in your own backyard after covering the stories I've witnessed,'' Guzy wrote in the *Media Studies Journal,* recounting her experience. She was thrown on a bus with other detainees and was infuriated at her arrest. With her press credentials and cameras, it was obvious she was not a marcher. At the police station, officers confiscated her cameras, film, shoelaces, gas mask and makeup. In her essay, Guzy attacks what had been a slew of journalist arrests nationwide during the same period. ''Arresting journalists without just cause is not a mere inconvenience. We are silenced. Our images can't be given back with our shoelaces when the charges are dropped. They will never be made. They are the most tangible documents of our time. They are history.''

Looking toward the future and what she would like to accomplish, Guzy has said she desires to make books because they are more permanent than newspaper photos. ''I think everyone wants to leave a little bit of immortality behind,'' she told *Editor & Publisher* contributor Gersh, noting that ''pictures are my immortality. I hate to think that [if] I die and all of a sudden the negatives are thrown away and that's it, nobody ever sees them again.''

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H

Claudie Andre–Deshays Haigneré

Claudie Haigneré (born 1957) is the first French woman to work as an astronaut as well as the first European woman to visit the International Space Station. In 2002, France named Haigneré minister of research and new technologies. As such, she set out to revive her country's sagging research efforts and also help chart a space-exploration strategy among European countries.

Haigneré was born Claudie Andre-Deshays in Le Creusot, in the Burgundy region of France. While vacationing with her family on the coast of the Mediterranean Sea in 1969, the 12–year–old witnessed United States astronaut Neil Armstrong's unprecedented step onto the lunar surface. ''I looked at the image on the TV screen and then at the moon in the sky,'' Haigneré recalled, as quoted by Michael Balter in *Science* magazine. ''Something inaccessible, that had been just a dream, suddenly became a reality.'' In an interview on the *European Space Agency Website,* Haigneré added: ''A door was open. I didn't immediately imagine that it was open for me, but the lunar landing gave me a taste for space. I read a lot about the conquest of space, watched every documentary. But I chose to become a doctor—and I was working as a medical professional when my dream became possible.''

Obtained Medical Degree

Haigneré attended medical school and graduated from the Faculté de Médecine and Faculté des Sciences. She also earned specialty-study certificates in biology and sports medicine, aviation and space medicine, and rheumatology. In 1986 Haigneré obtained a diploma in biomechanics and physiology of movement, and made her doctoral thesis in neuroscience in 1992.

In 1985, France's space center, the Centre National d'Etudes Spatiales (CNES) sought to boost its astronaut ranks. Haigneré was the only woman among seven candidates chosen from more than 1,000 applicants. ''I realized that my dream could be a reality, too,'' she said in her *European Space Agency Website* interview. ''This was the door, and it was open. After that there was a long selection process; but I had a feeling I would make it all the way.''

West Germany and other European countries also expanded their astronaut base and began to include women. According to Haigneré's husband, astronaut Jean-Pierre Haigneré, whom Claudie married in 2001, while ''There is a significant amount of data and information available from the U.S. on its NASA shuttle pilot/training operations, . . . the European situation was significantly different.'' As Jean-Pierre Haigneré added in *Aviation Week & Space Technology,* ''The U.S. began its shuttle program with all of the experience gained from previous manned spaceflights, while in Europe our experience has been limited primarily to participation in a few shuttle missions or with the Soviets.''

During her 11 years on the ground as a scientist, Haigneré worked at Cochin Hospital as a rheumatologist and sports trauma specialist, as well as at the neurosensory physiology lab at the Centre National de la Recherche Scientifique. She performed research in human physiology

related to flights to the space station Mir, which the former Soviet Union launched in 1986. In the 1990s, Haigneré was responsible for French and international space physiology and medicine programs in the CNES life-sciences division, and coordinated such experiments for Russia's Antarès mission in 1992. While acknowledging that astronauts get antsy about their first spaceflight, as well as subsequent ones, Haigneré, noted in her *European Space Agency* interview, ''As astronauts, our professional career is certainly marked by space flights, but in between flights we have a rich professional life, whether as engineers, scientists, experts in the development of ESA technical projects, or just as teachers. So we don't just hang around idly between flights.''

Laying the groundwork for her first flight, Haigneré participated in parabolic flight campaigns aboard the Zero-G Caravelle. She was named backup cosmonaut to her future husband for the Altair mission in 1993. During this Franco-Russian mission, she oversaw the monitoring of biomedical experiments from her base in Kaliningrad, Russia, near Moscow. She also coordinated the scientific program of the Franco-Russian Cassiopée mission as well as for French experiments aboard the European Space Agency's 1994 Euromir mission.

Trained for First Flight

In December of 1994, Haigneré was assigned to the Cassiopée mission as a research cosmonaut. She commenced her training outside Moscow about 18 months in advance for a flight to the Mir space station with two Russian cosmonauts aboard the Soyuz spacecraft. Her ''picture was splashed all over the front pages of Paris newspapers, and French television broadcast the launch live, showing a smiling [Haigneré] . . . strapped in the cockpit with a small teddy bear dangling in front of the control panel,'' the *Orlando Sentinel* reported, quoting wire-service reports. ''I can't wait to see if you really do feel like a bird,'' Haigneré told *Le Figaro,* as quoted in the *Orlando Sentinel.*

On August 17, 1996, aboard the Soyuz at the Baukonur space station in Kazakhstan with Cosmonauts Aleksandr Y. Kaleri and Valeri G. Korzun, Haigneré said she was too busy preparing for her flight to feel afraid. ''Then came the countdown,'' she told Balter in *Science.* ''5, 4, 3, 2, 1, lift-off! At that moment, I had a feeling of total exaltation and liberation.'' According to Balter, ''Haigneré was instantly rocketed into stardom as one of France's most exalted celebrities.''

The twice-delayed Cassiopée mission lasted from August 17 to September 2, 1996, during which time Haigneré performed experiments in physiology and developmental biology, technology, and fluid physics that had been prepared by about 40 French companies. All the while, she took steps to spare herself and colleagues the drudgery of spacecraft food. Haigneré, wrote the London *Times,* ''turned her trip to the Mir space station into an orbiting commercial for French cuisine, by taking with her space-packed portions of calamars a l'amoricaine, espadon basquaise and a plastic bottle of Gewurztraminer 1994 grand cru.'' She climbed out of her capsule with two other cosmonauts, Yuri Onufrienko and Yuriy Usachyov, upon landing at Tselinograd, Kazakhstan, and said of her experience, as quoted by the Agence France-Presse: ''It was beautiful, wonderful, everything went well. I think we worked hard.'' Haigneré became the fourth French person in space after Jean-Loup Chretien, Michel Tognini, and her future husband.

In July of 1999, Haigneré became the first woman to qualify as a Soyuz return commander, enabling her to command a three-person capsule upon its return. That year she also joined the European Astronaut Corps, and has since taken part in its development medical projects. ''As for the physiology, short-duration flights have shown no major differences between the sexes,'' she said in her *European Space Agency Website* interview, discussing similarities and differences between men and women in space. ''On the psychological level, though, there have been a number of studies on human behavior in circumstances of isolation and confined living space. The evidence clearly shows that mixed crews perform best—in organizing their work, in decision-making, in conflict management and in their contacts with 'ground control.' ''

Follow-up to Soyuz Mission

Months later Haigneré became the first female European astronaut in a ''taxi flight'' to the International Space Station. Research conducted during the eight-day Andromède mission included such biological experiments as the development in embryos in animals under zero-gravity conditions. Haigneré flew with cosmonauts Viktor Afanasyev and Konstantin Kozeyev to the station, where they left a new Soyuz spacecraft and flew back in the old one, a change necessary every six months. ''I would have liked to have more time to live among the crew and to be able to look at the Earth through the porthole,'' she said upon returning, as quoted on the *BBC News Website.*

Regarding the 100 million young European women who watched her flight with awe, Haigneré told the *European Space Agency* interviewer: ''I am confident that the new generation will be in better shape to choose its own future without any constraints of inequality. It's certainly satisfying to do exactly what you want—but the price for it must not come too high.'' She added: ''My own daughter Carla—she is three and a half years old —finds nothing strange in her mother's occupation. But then she spends a lot of time in a Russian kindergarten with other cosmonaut kids. In any case, if you ask her right now what she wants to be in the future, she'll tell you: ''I want to stay a little girl.' ''

Traded Space for Politics

In June of 2002, Haigneré's career took a different path, when the conservative government of French President Jacques Chirac and Prime Minister Jean-Pierre Raffarin named Haigneré minister of research and new technologies. Her biggest challenge was to boost the space program and the importance of France's presence in space while the government was tackling serious budgetary constraints. ''As science chief, she has already had to make her first emergency maneuver: steering Raffarin away from slashing France's research and development budget to help deliver

on a promised tax cut,'' Balter explained in *Science.* Still, Haigneré's colleagues in the space industry rejoiced at her appointment. ''We're delighted. It's a good way to lose an astronaut,'' European Space Agency representative Franco Bonacina said, as quoted on the *BBC News Online.*

Surprised at the appointment, Haigneré views her new position as apolitical. ''For me, science is not something left-wing or right-wing,'' she told Balter. ''We are talking about a shared national goal and about the construction of European research.'' Haigneré, however, has been outspoken about the so-called ''brain drain'' in France, and urged her country to make research careers more attractive. She has also pushed for pan-European pooling of financial resources, noting that neighboring countries have had budgets as tight as France's. In November of 2004, 15 European Union countries formed the Council of Ministers dedicated to Space with the goal of preparing a joint program by the end of 2005. ''This is a political momentum,'' Haigneré said, as quoted in *European Voice.* ''Despite lower budgets, Europe has an independent access to space, has its own scientific missions and telecom and weather forecast satellites.''

The former astronaut has also helped France maintain its science and technology activity in the United States, amid otherwise strained relations between the countries over U.S. military involvement in Iraq and strong French opposition to it. ''It is very symbolic for me to be present here as a representative of the French government in this difficult period,'' she said during a 2003 visit to Boston, Massachusetts, where she met with Massachusetts Institute of Technology president Charles Vest, toured local laboratories, and addressed French students and scientists based in the United States.

An Impressive Legacy

In realizing her childhood dream of space flight, Haigneré overcame long odds and, in the process, became a female pioneer. As a government official, she was able to further inspire women to pursue space careers and governments to earmark sufficient funds for space exploration and research. ''Men and women are different but complementary,'' she noted in her *European Space Agency* interview. ''We must let them live and work together in their own ways, without trying to make them behave identically. When we explore the planets, it will be a huge step forward for the entire human race. And the human race has two sexes.''

Haigneré has received several special honors throughout her career, including being named a chevalier in both the French Légion d'Honneur and the Ordre National du Mérite. In addition, Russia awarded her a medal for personal valor. Among her personal interests are painting, sculpture, reading, golf, and gymnastics.

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Tarja Kaarina Halonen

Finnish Social Democrat Tarja Halonen (born 1943) became Finland's first female president in February of 2000. The former foreign minister and career politician had long been noted for her straightforward manner and independent style. And although her presidential race had been close, Halonen soon established herself as one of Finland's most popular leaders.

Political Leftist

Halonen was born to Vieno Olavi Halonen and Lyyli Elina Loimola on December 24, 1943, in Helsinki, Finland. Growing up in the working class district of Kallio, both her name and her birth date gave her an early incentive to effect change. ''When I was a little girl, the name 'Tarja' was not yet in the almanac,'' she told George Kerevan of the *Scotsman.* ''And what more do you need to begin changing the society than being born on Christmas Eve and having a name that isn't in the calendar.'' (Tarja is a Russian form of the name ''Darius.'') Such whimsies, however, could not have overridden the fact that Halonen was also born during World War II, in a city that was under attack by Russia's Red Army. Although Finland did emerge as a democracy in the aftermath of the war, its people did not soon forget the 1939 invasion through which the country stood largely alone.

Like many young people of the 1960s, Halonen became involved in leftist causes and once counted activist Che Guevara among her heroes. She attended the University of Helsinki and graduated with a master of laws degree in 1968. The following year, Halonen worked as the social affairs and general secretary of the National Union of Finnish Students. In 1970, she became an attorney with the Central Organization of Finnish Trade Unions.

Halonen became a member of the Social Democratic party in 1971, and she continued to work for social change. Among the many organizations she joined in that pursuit were the International Solidarity Foundation, the Iberian–American Foundation, the Finland–Nicaragua Association, and the Finland–Chile Association. Issues of international solidarity and social justice would remain integral to her entire political career.

Political Career

Halonen began her political career in earnest in 1974, when Prime Minister Kalevi Sorsa appointed her parliamentary secretary. She held that position for a year. In 1977, she was elected to the first of five terms on the Helsinki City Council (serving until 1996), and 1979 saw her elected a member of parliament (MP) for the first of five consecutive terms (until 2000). After five years in parliament, Halonen began to attain more visible roles. From 1984 to 1987, she was chair of the Social Affairs Committee. From 1991 to 1995, she was deputy chair of the Legal Affairs Committee, and she served as chair of the Grand Committee in 1995.

Parallel to Halonen's service in parliament were her increasingly high–profile positions in three cabinets. First, she was minister at the Ministry of Social Affairs and Health from 1987 to 1990. That was followed by her appointment as minister of Nordic cooperation from 1989 to 1991. In 1990, she became minister of justice for one year. Then in 1995, she was chosen as minister for foreign affairs, a post she held until her election to the presidency in 2000. As foreign minister, Halonen got high marks from her countrymen. Among her more applauded efforts in the role were a successful term as president of the European Union (EU) during the second half of 1999 and a steadfast opposition to Finnish membership in NATO. She made her views about the latter quite clear in a 1997 interview with the *Europeans.* ''Finland has decided to remain outside military alliances and to maintain a credible national defence. I cannot see how another alternative could create more stability. This is something that the political leadership and the people agree on.'' Three years later, she had only softened her views on the subject by a very small margin when she told Christopher Brown–Humes of the *Financial Times,* ''I have not said, never, but I have said, not now.''

Despite a political career that continued to grow in prominence and popularity, Halonen retained a strong independent streak and was not one to bow to convention. She had married and divorced along the way, rearing her daughter as a single mother. In a strongly Lutheran country, she was firmly estranged from the church. Her politics, including her outspokenness for gay rights, remained radical to many Finns, especially those in rural areas. Even her personal relationship raised eyebrows, as she lived with her longtime boyfriend, Pentti Arajarvi, without benefit of clergy. (They did marry after her election to the presidency). But none of these idiosyncrasies blocked Halonen's political ascent.

First Female President Elected

In 1906, Finland became the first European country to grant women the right to vote. Some 94 years later, it elected its first female president. But Halonen's historic moment was not reached without a struggle.

At the start of the 2000 elections, Halonen placed only fourth in the polls. Her arch rival, conservative former Prime Minister Esko Aho, made much of her unconventionality and leftwing positions, especially to his rural constituents. Still, by the January 16 election, Halonen had 39.9 percent of the vote, compared to Aho's 34.6 percent. That was not sufficient to win, however, as over 50 percent of the vote was required for victory. Thus, there was a tense runoff election between the two on February 6. This time, Halonen captured 51.6 percent of the vote, as opposed to her opponent's 48.4, and she became Finland's first female head of state. She assumed office as her country's 11th president on March 1, 2000.

While Halonen's landmark win was hardly a mandate, it was mainly attributed to her ability to attract the conservative women's vote and her straightforward demeanor. The *Cincinnati Post* quoted Finnish former Prime Minister Paavo Lipponen, head of the Social Democrats, as saying, ''Halonen is a person who with her own individuality, her openness, and her genuine character appealed across party lines.'' Whatever the reasons behind her victory, she was soon to become immensely popular across the board.

Unconventional and Wildly Popular

Shortly before Halonen took office, Finland adopted a new constitution that shifted more power to parliament,

while limiting the president's authority as to domestic affairs. Although the president's role was still very operative in the foreign arena, Halonen soon made clear that she intended to be a figurehead in neither venue. Nor did she deny that the needs of her people might turn out to be at odds with the power she retained at home. ''While parliament has reduced [the president's] direct power, the expectations and demands by the people for the president to have a role in domestic policy have increased,'' she told Brown–Humes. In any event, the president's wings had merely been trimmed, not clipped, and Halonen maintained control of such vital domestic institutions as the military.

Just after Halonen's election, Arajarvi was asked about the couple's marriage plans. He admitted that the subject had been discussed, but told Rupert Cornwell of London's *Independent,* ''I will not propose in public, nor will I say in public whether I will do so.'' Nonetheless, whether to appease convention abroad or for completely unrelated reasons, the pair was very privately wed in August of 2000.

Halonen's wedding proved to be one of the few concessions to her new job that she was willing to make. On the whole, she conducted herself as she always had. Her stance on campaign issues such as the Nordic welfare society, human rights, and the environment remained unchanged. Indeed, she had been largely consistent about her causes for most of her career. Nor did her personal style alter. Salty language, impatience with ostentation, and a singular fashion sense were still hallmarks. She maintained a keen interest in the arts, swimming, and her pet cats and turtle. All of this contributed to a perception of great accessibility and directness that endeared Halonen to the public. The Swedish press nicknamed her ''Moominmamma'' after a maternal cartoon character created by the late Finnish artist and writer, Tove Jansson, and Finns took the moniker to heart. Halonen's approval ratings often ranged between 94 and 97 percent, sometimes slipping to a ''mere'' 85 percent. In 2004, she became the only living person to ever be included on a popular television special nominating the top ten greatest Finns. In short, Halonen was one of the most popular presidents Finland has ever had.

Beyond her huge popular appeal, Halonen earned the respect of colleagues and peers both at home and abroad. By 2004, she had accumulated no fewer than nine honorary degrees from universities ranging from the Chinese Academy of Forestry in Beijing (2002) to Ewha Women's University in the Republic of Korea (2002) to the University of Bluefields in Nicaragua (2004). She had also garnered such accolades as the Ceres Medal from the United Nations organization for agriculture and food, FAO, (2002) and the 2004 Grameen Foundation USA–Deutsche Bank Humanitarian Award for her ''global vision and humanitarian perspective.'' Kerevan rightly described Halonen as a woman not to be underestimated: ''Don't be fooled—the president of Finland is no conformist figurehead. In a nation of blondes, she is a fiery redhead.'' Halonen was also sensitive to her presidency being an inspiration to Finnish women. ''It's not just women, but small girls,'' she told Brown–Hume. ''I have had hundreds of letters from them already. And I hope I can encourage them.''

With a typical irreverence and sense of fun, Halonen summed herself up aptly when appearing onstage with James Brown, the ''Godfather of Soul,'' in Helsinki in 2003. Declining to sing with him, CBS News quoted the president as saying, ''Thank you for coming here Mr. James Brown, but I am not a showgirl.'' Perhaps not, but she did favor him with a dance.

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Dorothy Hamill

With her magnificent leaps, tornado–swift spins and a trend–setting wedge haircut, 19–year–old American figure skater Dorothy Hamill (born 1956) captured the 1976 Olympic gold as well as the hearts and minds of the American public. As a figure–skating champion with an innocent, squeaky–clean image, Hamill became an instant celebrity after her win before millions of television viewers. Girls and women flocked to hair salons and ordered her haircut by name. *Life* magazine dubbed it one of the most important fashion statements of the past 50 years.

Began Skating on Neighborhood Pond

Hamill was born July 26, 1956, in Chicago, Illinois, to Carol (Clough) and Chalmers Hamill. She grew up in Riverside, Connecticut, with her older brother, Sandy, and sister, Marcia. Her father worked as an executive at Pitney Bowes. As a child, Hamill spent a lot of time with her grandparents, Jonsie and Bill Clough. It was on the pond behind their home in Wellesley, Massachusetts, that eight–year–old Hamill strapped on her first pair of skates—a too–big pair of ragged hand–me–downs both of her siblings had worn. They were so big her grandmother had to tuck foam rubber into the toes to make them fit. In her autobiography, *Dorothy Hamill: On and Off the Ice,* Hamill recounted that first magical moment on the ice: ''I sat on the bank of the pond trying to lace the boots with impatient, frozen fingers. At last I struggled upright, wobbling precariously. I took a cautious step forward and, as I felt the ice under my blades, something inside me surged.''

Hamill spent endless hours skating on the pond until she was nearly frozen. Then, she would run inside and get a cup of steaming sugar–and–cream–rich coffee from her grandmother. Hamill was hooked; she begged her mother for a new pair of properly fitting skates. One day, she returned home from school to find them sitting on the table. Hamill took them to the neighborhood pond for a trial but was dismayed because the other kids could already skate backward. She begged her parents for lessons and they gave in.

Hamill learned to skate backward, but she was still not satisfied. Now she wanted to spin. In the summer of 1968, Hamill's mother enrolled her in classes at the Stamford Shopping Mall's ice studio. By the end of the lessons, Hamill had learned to do her first jump—a bunny hop, which is a hop into the air while skating forward. The teacher told Hamill's parents that she showed real talent, so they enrolled her in private weekly lessons in Rye, New York.

Entered First Competition at Age Nine

In the fall of 1965, nine–year–old Hamill participated in her first competition—the Wollman Open—held at New York City's Central Park. She took second. By now, Hamill's parents sensed her determination and allowed her to spend the next summer training at Lake Placid, New York, a former Olympic venue and training center for many ice–skaters. Hamill trained with Czechoslovakian coach Otto Gold, who had been the European skating champion in his younger years. Gold was a strict disciplinarian, who demanded much of his students. This change in coaching style was good for Hamill, and she made a lot of progress. However, at the end–of–summer Lake Placid competition, she finished eighth. Hamill was disappointed; Gold was undaunted. He told her parents that she was a proficient technical skater but needed more training in free skating in order to connect her moves more gracefully.

Overhearing this conversation stirred up a bunch of emotions in Hamill. It gave her a complex, but it also sparked a new level of determination. Writing in her autobiography, Hamill explained her turning point this way: ''As I listened to this conversation I got the idea that I had an inborn lack of grace. It was a notion that was to stay with me for many years.'' Her style changed. ''I began to attack my skating ferociously: if I could not be artistic, then I would be athletic. I would jump higher and spin faster than any girl alive.''

Trained with World–Class Coaches

Hamill spent the summer of 1967 at Lake Placid again, this time training with Swiss coach Gustave Lussi, coach to 1948 Olympic gold medalist Dick Button. Lussi was the first coach Hamill developed a complete trust in and this was reflected in her progress. She mastered complicated footwork that had troubled her before. Under his direction, Hamill attempted her first double axel. It is one of the most demanding double jumps because the skater must complete two–and–a–half revolutions in the air. After watching her fail again and again, Lussi offered Hamill one of the most valuable lessons of her career. Hamill reiterated the conversation in her autobiography: ''You have to believe you can do it,'' Lussi told her. ''You have to have guts to be a great skater. You have to attack it with absolute confidence. If you hesitate you are lost. Go out there and give every move you do everything you've got.''

By the fall of 1969, 13–year–old Hamill was training daily with Sonya and Peter Dunfield in Manhattan. The trip took 90 minutes. Back in Connecticut, school became a struggle. Hamill was overtired and always late. She also lost connections with her school friends because she could

never socialize with them at night. When they invited her to a movie, she had to turn them down so she could go to bed early. In time, Hamill and her mother moved to New York City and Hamill dropped out of the formal education system, enrolling at a private tutoring school that fit her skating schedule.

By 1971, Hamill was competing in international competitions. During a trip to Japan, Hamill met Carlo Fassi, the man who had trained U.S. figure–skater Peggy Fleming when she won the 1968 Olympic gold. After the trip, Hamill began working with Fassi. He was an expert at improving the overall look of a skater—no detail was more important than any other. Hamill and her mother moved to Denver to train with Fassi.

To get through the tedious training sessions, Hamill learned to daydream as she traced the same figures in the ice over and over again. Fassi could tell she was just going through the motions; this infuriated him. Fassi told Hamill that when she skated, the only thing she could think about was the blade on the ice. According to her autobiography, Hamill told Fassi that she had to daydream to get through the boring sessions, to which he replied, ''Then give it up, Dorothy. Just give it up. Either you do it right, or you don't do it at all—okay?'' This exchange marked another turning point in her career. From then on, Hamill knew that she had to be completely present whenever she took to the ice.

Under Fassi, Hamill made marked improvements and continued entering international competitions. In 1974, she won her first National championship in the Senior Division at Providence, Rhode Island, repeating in 1975 and 1976. As the 1976 Olympic trials approached, Hamill skated seven to eight hours a day and worked out with a physical trainer six days a week.

Won Olympic Gold

The 1976 Olympics were held in Innsbruck, Austria. Hamill nailed her compulsory figures and earned high marks for her short program. Just 19, she was in the running for the gold. It all rested on her performance in the long program. The day before the final competition, Hamill's mother tried to get her mind off the event by taking her to see the places where her favorite movie, the *Sound of Music,* was filmed. While they were sightseeing, piles of telegrams arrived in Hamill's room. Reading them overwhelmed her. Speaking to the *Dallas Morning News'* Cathy Harasta, Hamill summed up the moment this way: ''I started to read them and realized I didn't know any of the people who sent them. They were all well–wishers. I felt this great sense of loneliness and responsibility. I started to cry and get all upset.''

Hamill pulled herself together and found herself in the center of the rink with her knees shaking, waiting for the music to begin. She recalled coach Lussi's words: Give it everything you have. She remembered Fassi's advice: Focus. ''And then I was skating and I had never felt as good as I did at that moment,'' she recalled in her autobiography, entitled *Dorothy Hammill: On and Off the Ice.* ''I felt I possessed endless strength and I knew instinctively that I was not going to fall. I was skating better than I had ever skated in my life.''

Hamill's flawlessly executed performance wowed the crowd. Her routine included her trademark ''Hamill Camel,'' a camel spin lowered into a back sit spin. In a regular camel, the skater jumps with one leg extending backwards in the air while bent at the waist. The skater then lands on the other leg and spins. Hamill took it one step farther, bending her legs and dropping into a sit spin. She won the gold and went on to win the World Figure Skating Championship in Göteborg, Sweden, a few weeks later.

Prior to the Olympics, legendary Japanese stylist Yusuke Suga had cut Hamill's hair into a distinctive layered wedge. Every time Hamill did a spin, her thick brown hair fanned out like a halo, then fell back into place. Her hair became as popular as she was. After the Olympics, women and girls everywhere cut their hair in a short and sassy Hamill wedge. Hamill's shy innocence and stunning Olympic performance had turned her into America's sweetheart. She appeared on the cover of *Time.* Speaking to the *Dallas Morning News'* Harasta, 1972 Olympian and Hamill friend Gordie McKellen described her popularity this way: ''Dorothy had that apple–pie–and–Chevrolet aura. She was a gift to the figure skating world.''

Launched Professional Ice Career

Hamill was the 1976 National, World and Olympic champion. There was no more left for her to conquer in the amateur world of skating, so she moved on. Hamill signed a $1 million–a–year contract with the Ice Capades, becoming the first female athlete to earn that much in a contract. She had other offers as well; the Ideal Toy Company produced a doll in her likeness. Hamill was one of the first female athletes to earn money through endorsement deals.

Along the way, Hamill met Dean Martin Jr., son of entertainer Dean Martin. They married on January 8, 1982, but the marriage ended later in divorce. He later died in a plane crash. In the mid–1980s, Hamill appeared in a CBS ice special version of Romeo and Juliet, for which she earned a 1984 Daytime Emmy award. She also continued to compete, winning four straight World Professional Figure Skating championships, 1984–87.

In 1986, Hamill met sports physician Kenneth Forsythe. They married a year later and had a daughter, Alexandra. When the Ice Capades approached bankruptcy in the early 1990s, Hamill and Forsythe purchased the company and revamped the show. With her connections, Hamill brought in amazingly talented skaters. Though she was working as producer, Hamill also found time to skate. She played the title role in the company's popular production of ''Cinderella . . . Fozen in Time.'' Facing tough competition from Walt Disney's World on Ice, she sold the Ice Capades in 1995. By 1996, Hamill had filed for bankruptcy and was going through another divorce.

Through all the changes in her life, skating remained a constant. As of 2004, Hamill was still skating with the Champions on Ice tour in a production titled *Broadway on Ice.* She had, however pared down her schedule to spend more time with her teenage daughter. Hamill was rotating

her role with skating stars Tara Lipinski and Nancy Kerrigan. Hamill told *Grand Rapids Press* writer Sue Merrell that she enjoyed the change of pace the show offered. ''There's an exciting burst of energy trying to skate to a live singer. . . . It's more like a dance in a piano nightclub. Skating to recorded music is fine, but there's a wonderful unpredictability when it is happening live.''

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Ruth Handler

American businessperson Ruth Handler (1916–2002) changed the face of the toy industry with her introduction of the Barbie doll in 1959. Co–founder of the Mattel toy company, Handler was also noted for her marketing innovations. She later went on to a successful second career in the prosthetic breast business. At the time of Handler's death, there had been over a billion Barbies sold in 150 countries.

Child of Immigrants

Handler was born on November 4, 1916, in Denver, Colorado. She was the youngest of ten children born to Jacob and Ida Mosko, Polish immigrants who had traveled to the United States on a steamship. Her father was a blacksmith who had fled Poland to avoid serving in the Russian army and her mother was in frail health, leaving much of her youngest's rearing to the child's older siblings. Interestingly, the young Handler did not like playing with dolls. She did, however, learn the benefits of a job well done as her parents fortunes improved and she earned tips working in their drugstore.

At 16, Handler met her future husband, Isadore Elliot Handler, at a B'nai B'rith dance in Denver. Three years later, she moved to Los Angeles, and he soon joined her there to attend the Art Center School of Design. The couple briefly returned to Denver to be married at the former Park Lane Hotel in 1938, but Southern California was home to them for the rest of their lives together.

Business Began

Handler first took a job as a secretary at Paramount Studios, while her husband studied and began designing household products such as bookends and candle holders. Before long, the couple's first company, Elzac (named for Elliot and a financial partner named Zachary), came into being. Elzac's line was expanded to include giftware and costume jewelry, and the company gradually became a $2 million business, but the Handlers were not satisfied.

In 1942, the Handlers joined forces with another designer, Harold ''Matt'' Matson, to manufacture picture frames. That business, started in the couple's garage, branched out to include doll house furniture made out of scraps from the picture frame enterprise. Using yet another merger of the name Elliot and a partner's name, the company was called Mattel. It turned a profit in 1945 and the Handlers found themselves in the toy business.

One of Mattel's first successful products was a toy ukulele called the Uke–A–Doodle. Its release in 1947 was also a learning experience for the Handlers, as they discovered ways to attain patent protection and thwart imitators. They played to their individual strengths as well, with Handler in charge of marketing and her husband heading up product design. (Matson was bought out very early in the game). Together, the talented couple managed a series of innovations that helped put Mattel on the map. For example, Mattel was the first company to make toys out of a mixture of materials. Additionally, the Handlers were quick to realize the advantages of recycling components in a

variety of toys, such as placing a music box in a jack–in–the–box. Paul Lukas of *Fortune Small Business* quoted Handler from her 1994 autobiography, *Dream Doll,* ''We'd developed a basic mechanism around which new products could be designed year after year.'' But it may be that Mattel's most revolutionary advancement was the use of television in its advertising.

In the 1950s, television was still in its infancy. The advertising of toys was still primarily through catalogs and trade shows, and generally focused on the Christmas season. The Handlers changed all that in 1955 when Mattel offered to buy a year's exclusive sponsorship of ABC's new program, *The Mickey Mouse Club.* The show was a hit, and sales of Mattel's Mouseguitar and Burp Gun went through the roof. A brand new toy advertising style was born, and Handler's later wry characterization of herself, cited by the *Economist,* was hardly an exaggeration. ''I was a marketing genius,'' she said.

Barbie

Baby dolls had come into vogue in the late 19th century and remained in fashion in the 1950s. Handler, however, had noticed that her daughter had little interest in playing with them, preferring instead to dress up adult paper dolls and pretend to be grown up. Thus inspired, she pitched the idea of a manufacturing an adult doll to her company, but met repeated resistance from Mattel's predominately male sales force and executives. ''Every little girl needed a doll through which to project herself into her dream of her future,'' Handler said in a 1977 *New York Times* interview quoted by Sarah Kershaw in the same paper in 2002. ''If she was going to do role playing of what she would be like when she was 16 or 17, it was a little stupid to play with a doll that had a flat chest.'' Then in 1956, she found a voluptuous German doll in Switzerland. Unbeknownst to Handler, the doll was intended for an adult male audience, but its original purpose was to be far overshadowed by its evolution at Mattel.

Using the German doll as a model, Mattel designers spent three years creating the doll of Handler's dreams. The finished product, an 11 and 1/2 inch blonde with an improbable figure and permanently high heels, made her debut at the American Toy Fair in New York City in 1959. Officially called ''Barbie Teenage Fashion Model'' (Barbie was the Handlers' daughter's name), the doll did not thrill the show's buyers. But Handler was vindicated by the delighted reception of little girls. 351,000 Barbie dolls were sold that first year, a sales record for Mattel, and it took the company a full three years to begin to keep up with demand. The fortunes of Barbie and Mattel had become inexorably entwined.

The success of Barbie soon led to the creation of her boyfriend, Ken (named after the Handlers' son). With time, other friends and family were produced, along with hundreds of outfits and accessories. The latter were no small part of the business, as Handler's husband pointed out in the *Barbie Chronicles* (cited by Lukas). ''You get hooked on one, and you have to buy the other. Buy the doll, and then you buy the clothes. I know a lot of parents hate us for this, but it's going to be around a long time.'' And right he was. Barbie's popularity continued to grow so that by the year 2002, over a billion dolls had been sold in 150 countries. She had been showcased in the Smithsonian Institution and included in the official U.S. bicentennial time capsule. Fan clubs, magazines, and collectors obsessed about her. Yet, Barbie did have her detractors.

Handler's hit doll drew fire from feminists and others, who were concerned that Barbie's unlikely proportions sent the wrong message to young girls. Her measurements, if translated to a woman of 5–foot–6, would have been 39–21–33, an extremely rare occurrence in the natural world. But Handler maintained that Barbie, whose numerous ''careers'' had ranged from ballerina to surgeon to rock star, was all about giving girls options. The *Times* of London quoted her thoughts on the matter from her autobiography: ''My whole philosophy of Barbie was that(,) through the doll(,) the little girl could be anything she wanted to be. Barbie always represented the fact that a woman has choices.'' Whatever her faults, Barbie became an American icon.

Triumphed, Failured, and Challenged

Mattel continued to be a market leader throughout the 1960s. The company scored wins with such toys as 1960's Chatty Cathy, who talked, the educational toy series, See 'N Say, and the Hot Wheels miniature car line, introduced in 1968. Investors were pleased as the $10 share price of 1960 zoomed to $522.50 at the stock's pinnacle in 1971. Such heady times did not last, however.

Business woes began with the failure of a battery–powered miniature car line called Sizzlers. This was compounded by Mattel's expensive acquisitions of such diverse enterprises as a pet supply company and the Ringling Brothers–Barnum & Bailey Circus. Combined, the troubles caused the company to post its very first loss in 1971, and yet another the following year. The losses led to shareholder lawsuits and an SEC (Security and Exchange Commission) inquiry that revealed accounting irregularities. In 1975, the Handlers were forced out of the company they had founded, although they denied any knowledge of wrongdoing. Difficulties came to another peak in 1978, when Handler was indicted for fraud and false reporting to the SEC. Still maintaining her innocence, she pled no contest, and was fined and sentenced to community service. Disappointing as all the business upheaval undoubtedly was though, it paled against the parallel challenges facing Handler.

In 1970, just as Mattel was heading for problems, Handler was diagnosed with breast cancer and underwent a modified radical mastectomy. She later blamed the worry and distractions of the disease on her trials at work. Luckily, Handler was able to turn even such a devastating experience as serious illness into a positive.

Second Career

After her mastectomy, Handler was frustrated in her efforts to find a suitable prosthetic breast. The unappealing and limited options ranged from rolled up gloves or stock-

ings to shapeless blobs that bore little resemblance to the real thing. According to Veronica Horwell of the *Guardian,* Handler concluded that ''the people in this business are men who don't have to wear these.'' So, she set about to change things.

With the help of expert craftsman Peyton Massey, Handler designed a line of realistic artificial breasts fashioned from foam and silicon. She called the product ''Nearly Me'' and formed the Ruthton Corporation to sell it. Intent on demystifying what was a taboo subject in the 1970s, Handler became an outspoken advocate for early detection of breast cancer and offered her prosthetics as a way for women to feel good about themselves again. One rather unorthodox method she used to get her point across was to open her blouse during interviews, demanding that the interviewer physically determine which of her breasts was real. She also arranged showings of Nearly Me at upscale department stores and made certain that sales staffs were properly trained in fitting the product. As Elaine Woo of the Newark *Star–Ledger* quoted, Handler's unabashed goal was to enable breast cancer survivors to ''. . . wear a regular brassiere and blouse, stick her chest out(,) and be proud.''

Handler made the business a successful one, counting former First Lady Betty Ford among her many customers, before selling it to a division of Kimberly–Clark in 1991. But profit was not really her motive in this second career. Horwell quoted her saying, ''I didn't make a lot of money in it. It sure rebuilt my self–esteem, and I think I rebuilt the self–esteem of others.'' And she was not unaware of the ironic connection between Barbie and Nearly Me. As Lukas noted, Handler was fond of saying, ''I've gone from breast to breast.''

Handler spoke of her life's challenges at a luncheon for the Allied Jewish Federation Women's Department in her hometown in 1996. One of the things she said, according to Joanne Davidson of the *Denver Post,* was, ''I like to think of my life as an impossible dream. We've had a lot of nightmares, but we've always been able to pick up and move on.'' Perhaps even more to the point was her husband's comment to *People Weekly* upon Handler's death on April 26, 2002. ''She was brilliant and brave,'' he said.

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Joy Harjo

Native American Joy Harjo (born 1951) is a multi–faceted writer, artist, and musician, who often performs her poetry live with her band, Poetic Justice. Trained first as a painter, Harjo shifted her attention to poetry during her undergraduate studies at the University of New Mexico. Of Muscogee Creek heritage, Harjo often draws on Native American spirituality and culture in her work, as well as spotlighting feminist concerns and musical themes. Harjo has taught at the University of Colorado, the University of Arizona, and the University of New Mexico, and has written several television scripts and screenplays. She has been honored with numerous awards and fellowships for her writing.

Harjo was born on May 9, 1951, in Tulsa, Oklahoma, the oldest of four children born to Allen and Wynema Foster. Her mother, who was only 19 when Harjo was born, was of Cherokee and French descent, and her father traced his heritage to the Muscogee Creek tribe. Harjo's parents divorced when she was eight years old. She credited her great aunt, Lois Harjo Ball, with fostering her interest in her Creek roots. The Creek leader Menawe, one of Harjo's ancestors, led the battle against the United States Army's forced relocation of American Indian tribes, which came to be known as the Red Stick War. Harjo's great–great grandparents moved to Oklahoma, which was then Indian Territory, in the 1830s when the United States government forced Creek tribes from their lands in what is now Alabama and Georgia.

Discovered Poetry

As a young girl, Harjo expressed an interest in the ministry, but was dissuaded from this profession after a pastor at her church insulted two Mexican girls. Harjo next turned to painting, following in the footsteps of her great aunt. She studied art as a boarding student at the Institute of American Indian Arts in Santa Fe, New Mexico, where she also attended readings by Native American poets such as Leslie Marmon Silko and Simon Ortiz. She had a son, Phil, while a student there. Harjo continued to pursue painting as an undergraduate student at the University of New Mexico (UNM), where she also studied the Navajo language. In her senior year, inspired in part by a reading by poet Galway Kinnell, she shifted her focus to creative writing.

In a 1993 interview with the *Kenyon Review,* Harjo also attributed her interest in language to family influences. ''I have a grandfather, my father's grandfather, who is a full–blooded Creek Baptist minister,'' she recalled. ''I often feel him and I know much of what I am comes from him (including my stubbornness!) I know that he has a love for words and he spoke both Muscogee and English. My mother used to compose songs on an old typewriter. I think she loved the

music more than the words, she wasn't particularly a wordsmith, but could translate heartache.''

Despite the shift from art to language, Harjo told the *Kenyon Review* that she approaches writing with an artist's eye. ''I always said that when I grow up I am going to be a painter, I am going to be an artist,'' she said. ''Then I made the decision to work with words and the power of words, to work with language, yet I approach the art as a visual artist. From childhood my perceptions were through the eye of a painter.'' Harjo's daughter, Rainy Dawn, was also born while she was at UNM.

Harjo graduated from UNM in 1976 and, two years later, completed a master's degree in creative writing at the University of Iowa. She published her first poetry collection in 1975, a chapbook titled *The Last Song,* which focused on Harjo's early life in the Southwest and first established her as a writer centering on Native American themes. All the poems from *The Last Song,* as well as 48 others, were collected in her first full–length work, *What Moon Drove Me to This?,* published in 1980. In later years, Harjo sought to distance herself from this early work. ''It was a very young book. There are probably only two good poems in it—poems that showed promise,'' she told *Poets & Writers* in 1993. ''It was a painful book, written during a difficult period in my life. You could see the beginnings of something, but it wasn't quite cooked.''

Launched Career

Harjo also began to teach poetry, first as a writer–in–residence at Navajo Community College and through the New Mexico Poets in the Schools program and the State Arts Council of Oklahoma, and later as a professor at the University of Colorado, University of Arizona, and her alma mater, the University of New Mexico. In 1983 she published one of her most highly regarded volumes, *She Had Some Horses.* The title poem, which concludes with the lines ''She had some horses she loved. / She had some horses she hated. / These were the same horses,'' expresses the duality of human nature with which Harjo grapples in much of her work. The poem's chant–like quality is also emblematic. Harjo has rarely spoken in detail about the poem, but in *The Language of Life* she told interviewer Bill Moyers, ''That ending probably comes out of dealing with the contradictory elements in myself, as I feel them.'' The image of horses surfaces often in Harjo's work and, in revealing the reasons for this to Moyers, Harjo also offered insight into the mystic aspect of her writing process. ''I was driving my little red truck from Albuquerque to Las Cruces . . . and somewhere halfway between those cities a horse appeared to me,'' she recalled. ''I could smell the horse and I could see it at the edge of my vision, and this horse was a very old friend, someone I hadn't seen in a long time. . . . I notice that for me certain forces seem to take two or three years before they come into being, and it took about that long before the horses began to emerge. Now I attribute this book to that horse.''

Harjo published her next collection, *Secrets from the Center of the World,* in 1989. The volume featured prose poems focusing on the nature of the Southwest accompanied by photographs by Stephen Storm. Another critically acclaimed collection, *In Mad Love and War,* followed in 1990. The book represented a departure for Harjo. While still evoking themes related to Native American culture and female strength, she also explored the personal, social, and political dynamics of love and human relationships, and included tributes to several of her musical influences, including Nat King Cole and Charlie Parker. Harjo earned the Josephine Miles Award from PEN Oakland, the William Carlos Williams award from the Poetry Society of America, and the American Book Award from the Before Columbus Foundation for this book.

Harjo published *The Woman Who Fell from the Sky* in 1994. The book revisited many of Harjo's earlier themes, including storytelling, connection to the land, spirituality, and female individuality, and received many favorable reviews. ''If it is possible to be dreaming while one is awake and reading a book that is the experience of reading the textured, sensuous word–world of Joy Harjo's fourth book of poetry,'' wrote Pamela May in *Whole Earth Review.* ''Influenced by her Native–American roots and coming of age in the turbulent sixties, her voice radiates spirituality, relativity, and feminine strength.'' Writing in *Booklist,* Pat Monaghan noted that through *The Woman Who Fell from the Sky* ''Harjo fulfills her earlier promise in a stunning, mature, wholehearted, musical series of poems.''

Worked as Scriptwriter, Started Band

At the same time as she was publishing these critically lauded volumes, Harjo worked as a scriptwriter, contributing to numerous television documentaries on Native American history and culture. From 1979 to 1984, she served as co–writer on *The Gaan Story* for Silvercloud Video Productions, and from 1983 to 1984 she served as assistant screenwriter on *The Beginning,* a production of the Native American Public Broadcasting Consortium. She also produced several scripts for the Nebraska Educational Television program *We Are One, Umonho,* in 1984 and the following year wrote a dramatic screenplay, *Maiden of Deception Pass* for the consortium. She wrote another screenplay for Nebraska Educational Television in 1986 called *The Runaway,* and that same year rewrote several scripts for the consortium's program *I Am Different from My Brother.* She also contributed poetry to the Public Broadcasting System (PBS) program *American Indian Artist Series II,* on which she worked as a production assistant. Harjo found herself on the other side of the camera in 1989, when she performed and was interviewed on the Bill Moyers' PBS series *The Power of the Word.* Harjo enrolled in the filmmaking program at the Anthropology Film Center in Santa Fe, from which she graduated in 1992.

In the 1990s, Harjo formed a band, Poetic Justice, with whom she performs her poetry and plays tenor and soprano saxophone. Harjo recalled in her 1993 *Kenyon Review* interview that she began playing saxophone to gain balance when she began teaching in universities. ''[I] was afraid that in that atmosphere of that place, I was going to lose my poetry. That was around the time I started playing tenor sax. I play tenor and soprano now, but I realize that in a way it was a way to keep that poetry and keep that place,'' she said. Poetic Justice released its first CD, *Letter from the End of the Twenty–First Century,* in 1996.

In a 1987 autobiographical essay published in the collection *I Tell You Now,* Harjo explained that traversing many genres and experiences came naturally to her. ''I walk in and out of many worlds,'' she wrote. ''I used to see being born of this mixed–blood/mixed–vision a curse, and hated myself for it. It was too confusing and destructive when I saw the world through that focus. The only message I got was not belonging anywhere, not to any side. I have since decided that being familiar with more than one world, more than one vision, is a blessing, and I know that I make my own choices. I also know that it is only an illusion that any of the worlds are separate.''

Continued to Publish

In 1998, Harjo co–edited the anthology *Reinventing the Enemy's Language: Contemporary Native Women's Writings of North America.* She released both a new collection of poems and a children's book in 2000. *A Map to the Next World: Poems and Tales* was regarded as an emotionally direct, fearless work. ''This is in many ways the best collection yet from one of our strongest poets,'' observed William Pitt Root in *Whole Earth Review. The Good Luck Cat* tells the tale of a disappearing cat who brings good fortune and is narrated by a young Native American girl. Norton published Harjo's selected works in 2002, under the title *How We Became Human: New and Selected Poems, 1975–2001.* The volume contained a detailed introduction and extensive notes on the poems by Harjo. A review in *Publishers Weekly* observed that the poems ''show the remarkable progression of a writer determined to reconnect with her past and make sense of her present.''

In her interview with Moyers published in *The Language of Life,* Harjo explained how her experience of past and present is filtered through the lens of culture. ''There is no question that we have had an incredible history, but I think to understand Indian people and the native mind you have to understand that we experience the world very differently,'' she explained. ''For us, there is not just *this* world, there's also a layering of others. Time is not divided by minutes and hours, and everything has presence and meaning within this landscape of timelessness.''

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George Harrison

British rock guitarist George Harrison (1943–2001) is best known for being a member of the Beatles. Harrison's contributions helped shape the group's sound and influenced many other rock musicians. After the Beatles broke up, Harrison embarked on a successful solo career.

Former Beatle lead guitarist George Harrison was born in the Wavertree area of Liverpool, England. He was born to Harold and Louise Harrison. His father was a bus driver while his mother was a housewife. He grew up in a public housing project. He had two brothers, Harold and Peter, and a sister, Louise. Harrison attended Dovedale Primary School and was accepted into the Liverpool Institute, which was considered the city's best high school for boys. However, he soon lost interest in his lessons and failed his exams. At the time, he displayed a rebellious streak, too, wearing his hair as long as allowable and donning the tightest trousers.

As a child, Harrison developed an early appreciation for music by listening to his father's record collection, which included works by American country music artists. When Harrison was 13 years old, his mother bought him his first guitar, an acoustic model. Harrison was drawn to the instrument after hearing a recording by British skiffle artist Lonnie Donegan called ''Rock Island Line.'' His early efforts, however, gave no indication whatsoever of the versatility he would later demonstrate, as he could not grasp something as simple as chording patterns. When the guitar broke apart, he tossed it into a closet and tried to learn the trumpet, without success. When one of his brothers fixed the guitar, Harrison took up the instrument again and managed to learn a few chords. Now inspired by his success, he practiced everyday and listened to records by famous guitarists Chet Atkins and Duane Eddy and early rock and roll stars such as Carl Perkins, Buddy Holly, and Eddie Cochran. These early recordings would later influence his own guitar–playing style.

Eventually, he formed a short–lived band called The Rebels. Around this time, Harrison became friends with future Beatle band–mate Paul McCartney, who also attended the Liverpool Institute. They rode the same bus to school and, in conversation, found that they shared a passion for music and guitars. When Harrison was 14, McCartney asked Harrison to sit in with his band, the Quarrymen, which had been started by John Lennon. At first, Harrison was considered too young to join the band. However, by the time Harrison was 16, Lennon asked him to become a member, since he was always ''hanging around'' so much anyway. By the mid– to late–1950s, Harrison had begun playing electric guitar.

Succeeded in Hamburg

In 1960, after going through several name changes, the Quarrymen finally became The Beatles. The band lineup included Lennon, McCartney, Harrison, Stuart Sutcliffe and drummer Pete Best. They obtained regular performing engagements in Hamburg, West Germany, first at the Indra Club and then at the Kaiserkeller. Both clubs were located in the ''red–light'' district. The Beatles enjoyed a large and loyal following who were excited by the band's raw and intense performances. When the Beatles appeared at a rival club, the owner of the Indra Club became angry and revealed to authorities that George was only 17 years old, which made him too young to have a work permit. George was deported home to England. Soon after, the rest of the band followed. Back in Liverpool, in early 1961 they began playing at a jazz club, the Cavern, where they soon generated the same kind of following they enjoyed in Hamburg.

''Beatlemania'' Began

In the spring of that year, The Beatles returned to Hamburg to record as the backup band for singer Tony Sheridan. Sheridan's version of ''My Bonnie,'' driven by the Beatle's raucous instrumental support, became a hit in England and garnered the attention of British record store owner Brian Epstein. Epstein was compelled to visit the Cavern, to see the Beatles perform live. He was mesmerized by what he saw. He offered to become their manager and secured a recording contract for them with Parlaphone Records.

As their manager, Epstein initiated some substantial changes. He encouraged ''the lads'' to tone down the rawness of their appearance and performances, and he fired drummer Pete Best, replacing him with Richard Starkey, better known as Ringo Starr. Sutcliffe died of a brain hemorrhage in 1962, leaving the band with the now famous foursome of Lennon on rhythm guitar, Harrison on lead guitar, McCartney on bass, and Starr on drums. ''Beatlemania'' was poised to strike the masses, first in England and then, more importantly, in America.

Early Singles Made the Charts

In the fall of 1962, the Beatles released their first single, the two–sided hit ''Love Me Do'' backed with ''P.S. I Love You.'' The group's second single, ''Please Please Me,'' released in 1963, was an even bigger hit. But success was restricted to England. United States chart success was delayed until 1964, with the release of ''I Want to Hold Your Hand.'' That record, released in January, was a smash. It was soon followed by their legendary February 1964 appearance on the Ed Sullivan Show. By the end of their first set on their first appearance, the Beatles had completely conquered America, and—with their high quality musical output, their infectious humor, and revolutionary fashion sense—they would become the major driving social force in the world for the next four years.

In 1964, single followed single and album followed album in rapid succession, and each one seemed better than the last. Ironically, while Beatlemania provided fans with a sense of liberation, the four individuals felt imprisoned by their newfound fame. They were so famous that even a simple activity such as going to the corner grocery store to buy a carton of milk became an impossible, unthinkable proposition.

The Beatles were also feeling trapped within the context of the band, particularly Harrison, who was feeling greatly overshadowed by Lennon and McCartney. As the principle singers and songwriters, Lennon and McCartney were the undeniable focus of the band. But as a fellow songwriter, Harrison felt frustrated. On the early Beatles albums, he was allowed to contribute one or maybe two songs. That was understandable, as Lennon and McCartney were arguably the greatest songwriting team in the history of popular music. Still, Harrison demonstrated enormous growth as a songwriter during the peak Beatlemania years from 1963 to 1966. It is remarkable to consider that only three years separated Harrison's ''Don't Bother Me'' from the Beatle's second album *With the Beatles* (1962) to the much more ambitious and complex ''Love to You'' from *Revolver* (1966). Also, as the group later moved into a more progressive direction, Harrison's lead guitar work became more complex and played a major part in shaping the band's overall sound.

Movies and Marriage

The Beatles' popularity dictated that, like other pop stars before them, they make a movie. Their debut cine-

matic venture, *A Hard Day's Night,* released in 1964, was both a popular and critical success. Directed by creative filmmaker Richard Lester, the film was much more ambitious than any previous pop–star movie vehicle. The movie was especially significant to Harrison, in a personal way. During the filming, he met model Pattie Boyd (she appears in one of the train scenes, when the Beatles serenade a couple of young girls with the song ''If I Fell''). They started dating and, on January 21, 1966, they were married.

The Beatles' second film, *Help,* released the following summer, was another enormous success, even though critics complained that it was too gimmicky and cartoonish, and lacked the overall charm of *A Hard Day's Night.* Harrison's contribution to the soundtrack was ''I Need You,'' a pleasant pop song that received a good deal of radio play even though it had not been released as a single. (In the age before FM rock radio, the Beatles were the only band whose album cuts were receiving airplay).

Harrison's contributions to the next Beatles' album, *Rubber Soul* (1965), demonstrated a quantum leap in development over ''I Need You.'' On this progressive, groundbreaking record, he was given three songs: the hard–driving ''Wait'' and ''Think for Yourself'' and the influential ''If I Needed Someone.'' The album also included a Lennon–McCartney song, ''Norwegian Wood,'' that featured a sitar. It was the first time that the Indian instrument appeared in a pop song, and its use was due to Harrison's developing interest in Indian music and culture.

Continued Development as an Artist

The year 1966 would be pivotal in the history of the Beatles. The group decided to stop touring and concentrate on making music in the recording studio. The ''four lads from Liverpool'' would soon be regarded as serious artists. The decision to stop touring was prompted by a summer tour that included an itinerary in United States. The band was not keen on doing the tour in the first place; they just had a bad feeling about it. Their fears proved to be justified. First, there was the incident in the Philippines involving a perceived slight to first lady Imelda Marcos. Through a misunderstanding, the Beatles missed a scheduled meeting with Marcos. This resulted in full–scale riots that had the Beatles and their entourage truly believing they would never leave the country alive. Second, when the Beatles arrived in the United States, they found the country had greatly changed. Beatlemania fandom had approached a level of unhealthy obsession. In addition, there was controversy generated by some quotes taken out of context from an interview that Lennon had given to a British magazine. The Beatle record burnings that took place across the country, coupled with the fanatical religious fervency, was disquieting.

Meanwhile, throughout the year, the group had been producing its most ambitious work yet. The result was the legendary *Revolver* album, which many regard today as the Beatles greatest record, even above the more ambitious *Sgt. Pepper's Lonely Hearts Club Band* (1967). Harrison again contributed three songs, and again his efforts demonstrated a maturing artistry. The songs included ''I Want to Tell You,'' the hard–edged ''Taxman,'' and the Indian–influenced ''Love to You.'' At the end of 1966 he spent a month in India with his wife, Patti. He studied the sitar with Indian master musician Ravi Shankar, and he immersed himself in Yoga and Indian philosophy with mystics and students.

Deeper into Indian Culture

Harrison's Indian–influenced music continued with ''Within You, Without You'' on the Beatles' next album, *Sgt. Pepper's Lonely Hearts Club Band,* which is still viewed by many as the greatest rock album ever made. After the album's completion, Harrison delved deeper into the music, religion, and philosophy of India. On August 25, 1967, Harrison convinced the other Beatles to attend a course on transcendental meditation. The group found meditation stimulating and, for three months in early 1968, they traveled to India to study under Maharishi Mahesh Yogi. The trip turned out badly, and the other Beatles never addressed meditation again. However, George's interest in everything Indian only increased and, until the day he died, he held Eastern spiritual beliefs. The diverging interests underscored how the Beatles were starting to grow apart. Also, during the visit to India, Harrison wrote, recorded and produced the soundtrack for the film *Wonderwall* with Indian musicians.

The ''White Album''

When the Beatles returned from India, the group began working on the so–called ''White Album'' (*The Beatles*), released in late 1968. The album was a two–record set, so Harrison was allowed more contributions than ever before. *The Beatles* (The White Album), included what many people consider to be Harrison's greatest song, ''While my Guitar Gently Weeps.'' The Beatles next project was a filmed recording session that was eventually released, on film and record, as *Let it Be* after the group had broken up. In all, it was a grim enterprise that revealed all the strains and frustrations in the group.

The last time the group worked together was on the *Abbey Road* album sessions. Harrison contributed two of his most popular songs: ''Here Comes the Sun'' and ''Something.'' The latter was a huge hit as a single, and it became the second most–recorded Beatles song (after ''Yesterday''). Frank Sinatra, who did one of the many cover versions, said it was the greatest love song ever written.

In the meantime, tensions were increasing within the Beatles, and each member was becoming increasingly involved in his own pursuits. Harrison toured with the American band Delaney and Bonnie and Friends (as an anonymous member of the backup band), and he produced records on the Beatle's Apple label for Billy Preston, Jackie Lomax, and the Radha Krishna Temple. Then, the inevitable occurred in the spring of 1970: The Beatles broke up. For the world, the news was devastating. For the Beatles, it was a huge sigh of relief.

Life After the Beatles

After The Beatles broke up, Harrison began his solo career. The breakup gave him a chance to record all of the

songs he had recently written but never had a chance to record with the Beatles. This backlog filled the two–record set, *All Things Must Pass.* Released in late 1970, the album was a work of majestic beauty. Fans and critics hailed it as his personal masterpiece. Many still consider it the best Beatles ''solo'' album. The album included the hit single ''My Sweet Lord.''

Harrison's next major post–breakup project was the charity event, ''The Concert for Bangla Desh,'' held in Madison Square Garden in 1971. Harrison organized the event at the request of his friend and mentor Ravi Shankar, who sought financial aid for his famine–ravaged nation. The concert featured an all–star lineup that included Harrison, Shankar, Starr, Eric Clapton, Bob Dylan, Leon Russell, Badfinger, and others. The event was released as a movie and a live album, both of which were enormous hits. At this point in time, Harrison appeared to be the ex–Beatle with the brightest future.

Mixed Success in the Seventies

However the remainder of the decade was not as kind to Harrison. His eagerly awaited second solo album, *Living in the Material World,* failed to live up to expectations, despite yielding a number–one hit single, ''Give Me Love (Give Me Peace On Earth).'' His next album, *Dark Horse,* released in 1974, got even worse reviews. The accompanying tour was disastrous. Harrison was criticized for presenting experimental and Indian music to audiences who wanted to hear Beatle songs and Harrison hits.

The tour and its reaction drained him and he fell into depression. Even worse, his marriage to wife Pattie fell apart. Reportedly, she had been having an affair with Clapton, Harrison's best friend. The couple eventually divorced in 1977; they had no children. However, Harrison was not the innocent cuckold in a classic love triangle. Harrison had cheated on his wife on several occasions, and he later said the marriage broke apart for a number of reasons. In fact, Harrison never felt that Clapton stole his wife. The two musicians remained close friends until Harrison's death. (Clapton organized the ''Concert for George,'' an all–star Harrison tribute in 2002).

In 1976, Harrison was hit with a plagiarism suit. The publishers of the early rock and roll hit, ''He's So Fine,'' claimed that Harrison stole the song's melody for his own hit, ''My Sweet Lord.'' Harrison was forced to pay $587,000. Harrison albums released during the rest of the decade, even though they produced an occasional hit single, were largely unremarkable and had very little critical or commercial impact.

The same year that Harrison divorced Pattie, he met Olivia Arrias, who worked as a secretary in Harrison's Dark Horse record company. They fell in love and lived together. They had a son, Dhani, who was born on August 1, 1978, and Harrison and Arrias married in September.

Towards the end of the decade, Harrison embarked on a second career as a movie producer. He founded Handmade Films, and when he met with a measure of success, his music took a backseat to movies for a while. One of his films included the popular Monty Python comedy *The Life of Brian* (1979). Later successes included *The Long Good Friday* (1980) and the Python–esque *Time Bandits* (1981). In 1980, he published a memoir, *I, Me, Mine,* which he dedicated to ''gardeners everywhere,'' which indicated Harrison's new passion, gardening, a hobby that occupied him until he died. Harrison also became an avid race car driver later in life.

Music Rejuvenated in the Eighties

Harrison met with musical chart success once again in 1981 with the album *Somewhere in England,* which included the hit single, ''All Those Years Ago,'' a touching tribute to Lennon, who was murdered in New York City on December 10, 1980. In 1987, he released *Cloud Nine,* a critically and commercially successful album that included the hit single ''Got My Mind Set on You.'' Critics called it his best work in years.

Close on the heels of that acclaim, he became involved in one of his most successful post–Beatle projects when, in 1988, he became a member of ''The Traveling Wilburys,'' a fictional band that included Dylan, Jeff Lynne, Tom Petty, and Roy Orbison. The Wilburys produced two albums. The first, *The Traveling Wilburys Volume 1* was a smash. After Orbison passed away in 1989, the group would produce no more albums.

Returned to the Stage

In 1992, Harrison returned to live performing for the first time since his disastrous 1974 tour. Backed up by Clapton, Harrison toured Japan. Later he appeared in England at a benefit concert and performed at an all–star Dylan tribute in New York City.

In the mid–1990s Harrison reunited with McCartney and Starr for the large–scale ''Beatles Anthology'' project, which included a series of recordings, video documentaries, television broadcasts, and publications devoted to the Beatles. The project also yielded two ''new'' Beatles songs, ''Free as a Bird'' and ''Real Love.'' Also in the 1990s Harrison worked as editor of *Raga Mala: The Autobiography of Ravi Shankar,* which was published in 1999.

That same year, a frightening incident occurred. On December 30, in his own home, Harrison was savagely attacked by a knife–wielding, deranged male fan. Harrison survived the attack, and the man was charged with attempted murder, but he was found not guilty by reason of insanity. The incident deeply affected Harrison who, by this time, was in poor health.

Diagnosed with Cancer

In 1997 Harrison was diagnosed with throat cancer and had surgery. At first, radiation and chemotherapy seemed to have caught the disease. However, the cancer was malignant and eventually spread. In 2000, while working on a reissue of *All Things Must Pass,* Harrison underwent treatment for lung cancer. Later, he was found to have an inoperable brain tumor. At the time, Harrison also was working on a new album and had already released a single, ''Horse to Water,'' that he co–wrote with his son Dhani, who had also become a musician by this time.

Harrison underwent a new type of cancer treatment therapy in a Swiss clinic, but he finally succumbed to his disease on November 29, 2001. He was staying at a friend's home in Los Angeles, California, when he died. He was 58 years old. He was survived by his wife Olivia and son Dhani. News of Harrison's death sparked global reaction, and newspapers and radio and television stations put together extensive tributes for the beloved Harrison. Harrison's final album, *Brainwashed,* was posthumously released in 2002 to strong reviews. On March 15, 2004, he was posthumously inducted into the Rock and Roll Hall of Fame as a solo artist. He had already been inducted as a member of the Beatles. His work continues to inspire and influence musicians around the globe.

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Herophilus

Herophilus (335 B.C.–280 B.C.), considered the first anatomist in history, has been called the father of anatomy, given his role in the growth of anatomical science. He was the first doctor to base his conclusions on dissection of the human body, predating Leonardo da Vinci and Vesalius, both known for their explorations into dissecting bodies, by 1,800 years. He was extremely influential during his own time and his works were used for centuries.

Although all of his works were lost because the Library of Alexandria, which kept them, was destroyed in 272 A.D., later scholars quoted him extensively. Herophilus was advanced in his scientific methods. Adrian Willis in *The Lancet* quoted Herophilus as having said, ''Let the phenomena be described first even if they are not primary.''

Herophilus was born in 335 B.C. in Chalcedon, Asia Minor (now Turkey). Little is known about his personal life or even about the date and place of his death, which along with all his writings, have been lost. From secondary sources, such as the celebrated physician Galen, the Platonist and polemical writer Celsus, and the well–known theologian Tertullian in the 2nd century A.D., it is known that Herophilus wrote about a myriad of topics, including therapeutics, aphorisms, pulse lore, anatomy, gynecology, and ophthalmology.

Started Practice of Dissection

Herophilus first studied medicine under Praxagoras of Cos., before continuing his education in Alexandria. At the time, Alexandria was the center of learning and scholarship, and learned men from througthout the known world visited its famous library. Herophilus found his niche in Alexandria and stayed there the rest of his life. He started out there as a student before teaching and practicing medicine. In Alexandria, he was allowed to practice dissection, which was banned elsewhere and seen as an unnatural desecration of the body. In Alexandria, though, dissections became a fascination, so much that Herophilus performed them publicly when he became comfortable enough to explain what he was doing. His work drew widespread praise.

He took on an apprentice, Erasistratus. With Erasistratus, Herophilus is believed to have founded an advanced medical school in Alexandria which drew people from throughout the ancient world. Herophilus' fame made the school a success. Some of his methods, however, were considered controversial because he is thought to have sometimes done vivisections on live criminals, to see how the organs worked in a live body. There were no anesthetics at the time. Adrian Wills in *Lancet* magazine wrote about this: ''Celsus and Tertullian (in *On the soul*) accused him of human vivisection ('Herophilus that doctor, or rather, butcher . . . death in his hands was not simply death, butled to error from the very process of cutting up'), but such accusations remain speculative.''

When Herophilus was alive, conventional medicine revolved around the four humors: yellowbile, black bile, blood, and phlegm. To Herophilus, an imbalance of these four fluids triggered all diseases and ailments. An excess of yellow bile led to violence, vengeance, short–temperedness, and ambition. An excess of black bile led to introspection, sentimentality, and gluttony. An excess of phlegm made people sluggish, pallid, and cowardly. And an excess of blood made people more amorous, happy, generous, optimistic, and irresponsible. There were good and bad about each of the four humors, and it was only when they were in balance that a person could be happy and healthy. The veins visible through the skin were considered to be filled with air or water as well as blood. The brain was even thought as a sort of cooling chamber for emotions. Herophilus first suggested that the brain might be the seat of the intellect, and he imparted special importance on all of its ventricles. He also deduced that the veins carried only blood. He did however, have an idea about something called pneuma, which he thought was necessary to the health of the brain and the body and which flowed through the body via the arteries along with blood. According to Herophilus, diseases occurred when one of the four humors blocked the pneuma from reaching the brain.

Studied the Brain and Nerve System

Herophilus' dissections provided unprecedented knowledge of how the body and its organs worked. He was the first to suggest that intelligence resided in the brain, not the heart. He was also the first man known to differentiate between the cerebrum (larger portion) and the cerebellum

(smaller portion) of the brain. He also catalogued and described many of the nerves located in the cranium, including the optic nerve for sight and the oculomotor nerve for eye movement, as well as facial, auditory, and hypoglossal (tongue) nerves. His extensive research into the nervous system differentiated between blood vessels and nerves. He also discovered the differences between the motor nerves, (those used for motion) and the sensory nerves (those used for sensation). This was especially remarkable because there were no microscopes at the time. After his discovery of the optic and oculomotor nerves he studied the eye in great detail, following the optic nerve and describing the retina.

He has also been credited with describing the calamus scriptorius, the part of the brain in which Herophilus thought the soul resided. He discovered and named the torcular herophili, which he found by investigating the brain's cavities and following the sinuses of the dura mater (the tough, stringy membranes covering the brain and the spinal cord that lines the inner surface of the skull) to their meeting point at the sinuses. He thought the sinuses seemed like a winepress, so he named the junction torcular Herophili, as torcular is the Latin word for winepress. These terms are still in use today.

Wrote Treatise on Gynecology

Herophilus thoroughly described the liver and the pancreas. He named the duo denum, the beginning of the small intestine that connects the stomach with the large intestine. He also looked at the alimentary canal, the digestive system tube that extends from the mouth all the way through the body, and which includes the pharynx, the esophagus, the stomach, and the intestines. He drew up schematics of the salivary organs. And during his research of the genital organs he drew up pictures of the ovaries, the uterus, and the Fallopian tubes—although they were not called that at the time—and was able to make a remarkably accurate treatise about the female body for midwives and other doctors.

The anatomist also researched extensively the differences between the arteries and veins, noting their functions and movements. He noticed that the arteries pulsed and he worked out standards for measuring this pulse and using it in diagnosis. He thought this arterial pulsation was reflex, due to the dilation and contraction of the arteries that occurred from the impulses sent from the heart. Herophilus corrected many of the more primitive notions prevalent at the time.

Proponent of Exercise and Healthy Eating

Herophilus was also one of the first doctors who advocated eating a good diet and exercising frequently to maintain health, two things that are still considered the most important proponents of healthy living. The World of Quotes recorded Herophilus as having said, ''When health is absent, wisdom cannot reveal itself, art cannot manifest, strength cannot fight, wealth becomes useless, and intelligence cannot be applied.'' He was also a promoter of bleeding (the letting of blood to release excess pressures in the body) as well as drug therapy. He also invented the clepsydra, a portable water clock that measured time by marking the controlled flow of water through a small opening.

Herophilus died around 280 B.C., and his medical school dissolved soon after. And some time after that, the Library at Alexandria where all of Herophilus' works resided, was burned to the ground and all the books the Alexandrians had collected were destroyed with it. But the results of Herophilus' research passed through to the anatomists of the thirteenth century. Soon after Herophilus' death, the practice of dissection also ended, not considered a valid study again until many centuries later. In fact, when Leonardo da Vinci used the practice during the Renaissance to improve his ability to sculpt and paint realistic representations of the human body, it was still considered wrong. Gone were the days of Herophilus' dissection shows, but his scientific method and his learning have survived.

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Gustav Hertz

Known for his collaborations with fellow colleague James Franck at the University of Berlin, German scientist Gustav Hertz (1887-1975) achieved fame and success early in life when he and Franck documented the changes in energy that occur when an electron strikes an atom. The information the two men discovered confirmed the quantum theory put forth by physicist Neils Bohr regarding the amount of energy that can be absorbed by an atom. For their work Hertz and Franck received the Nobel Prize in Physics in 1925. Hertz was also involved in some of the Soviet Union's early research into atomic energy.

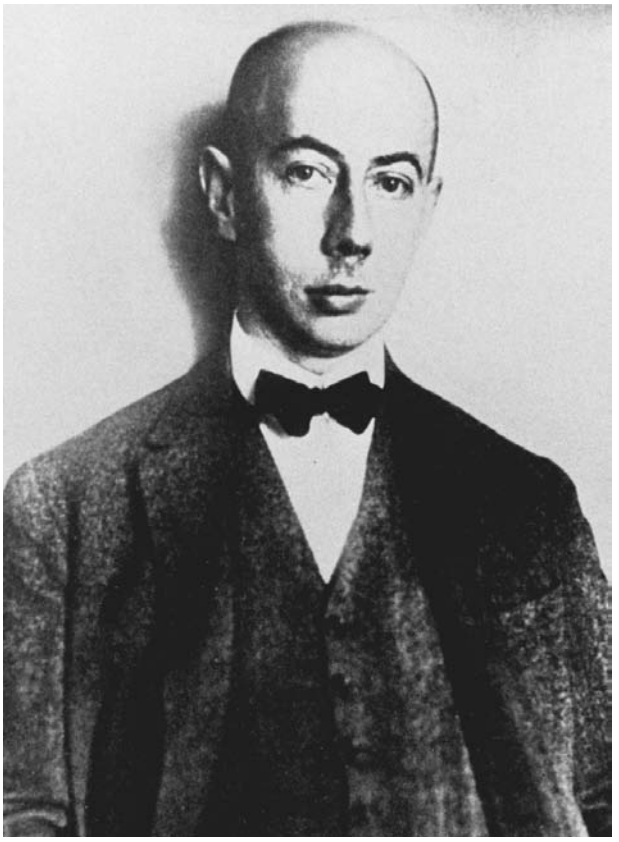

Hertz was born on July 27, 1887, in Hamburg, Germany to Auguste Arning and Gustav Hertz, an attorney. His uncle, Heinrich Rudolf Hertz, had studied electromagnetic waves in the 1880s and he is the man for whom the unit of frequency is now named. Hertz first attended the Johanneum Realgymnasium in Hamburg, and after graduating in 1906 he began his college education at the University of Göttingen, majoring in mathematics and physics. He later transferred to the University of Münich and eventually ended up at the University of Berlin where he completed his education. During his studies Hertz developed an interest in the field of experimental physics and ultimately finished his studies in this field. In 1911, he graduated from the University of Berlin with a Ph.D., his doctorate studies focusing on the infrared absorption spectrum of carbon dioxide with relation to pressure and partial pressure.

Bombarded Metal with Electrons

In 1913 Hertz was offered the position of research assistant at the University of Berlin's Physical Institute. It was at this post that he first met Franck. Interested in the same questions of experimental physics, the two men decided to pursue their research collaboratively. The first assignment they resolved to concentrate on involved bombarding a metal surface with a stream of electrons and then studying the emission of electrons from the metal, thereby determining the effect the impact of electrons had on atoms. They were especially interested in the changes this bombardment would have on the atomic energy level. This kind of research was similar to past studies of the photoelectric effect, which occurs when a metal surface is exposed to light energy and is measured through the emission of electrons from the metal surface. A study of the photoelectric effect was undertaken in 1902 by German physicist Philipp E. A. von Lenard, and a short time later Albert Einstein figured out a theory to explain von Lenard's data and the photoelectric effect in general. Taking this kind of experiment one step further, Hertz and Franck attempted to glean the make-up of electrons given off by a metal surface when it was bombarded by electrons instead of light.

Hertz and Franck sped up electrons by heating up a wire by means of a positively charged metal gauze placed a short distance from the wire. They forced the electrons to pass through a vapor of mercury and then placed a second wire gauze to catch the electrons that had not bumped into the mercury atoms and had therefore not lost their energy; the electrons that had lost their energy would not hit the second gauze, but would be motionless. They discovered that the loss of energy was negligible at the temperature they started from and so they increased the charge on the metal gauze and continued to track the loss of energy for electrons reaching the screen. They still measured little loss of energy as they slowly increased the voltage. The measurements remained relatively constant until they reached 4.9 volts. At that point, the electron current reaching the detector plunged almost to zero.

For a while, Hertz and Franck were at a loss as to how to interpret their results. They soon found, however, that Bohr's recently announced theory on the quantum model of the atom fit their research perfectly. Hertz and Franck came to the realization that the 4.9 volt result they observed matched up with the change between the first two electron energy levels in the mercury atom. In fact, the number 4.9 matched exactly the energy difference Bohr had predicted in his theory. The results of Hertz and Franck's experiments offered up one of the first pieces of experimental confirmation for Bohr's revolutionary new theory. This research ''demonstrated the quantitative relations between the series of spectra lines and the energy losses of electrons in collision with atoms corresponding to the stationary energy states of the atoms,'' according to Hertz's biography posted on the *Nobel Prize Website.* Bohr's theory, for which the physicist had won the Nobel Prize in 1922, was an early model of the structure of the atom that has since become common knowledge. In this model the electrons traveled around a nucleus in numerous orbits which could be determined by the theory of quantum conditions. A quantum is the smallest amount by which certain physical quantities can change, especially concerned with electromagnetic radiation. It is the way in which scientists can examine and understand movement at the atomic level.

Awarded the Nobel Prize for Physics

Shortly after his groundbreaking experiment was completed, Hertz was drafted into the German army; the year was now 1914 and World War I had begun. He was gravely wounded in battle in 1915, and his wound was so severe

that his recuperation took over a year. At the end of World War I Hertz moved back to Berlin where, in 1917, he was offered a position as a lecturer, or privatdozent. While this proved a good position from which to gain experience, the position was, unfortunately, unpaid.

In 1919 Hertz married Ellen Dihlmann. The couple eventually had two sons, Hellmuth and Johannes, and both boys eventually became involved in physics. Hellmuth Hertz became a professor at the Technical College in Lund, and Johannes Hertz went on to work at the Institute for Optics and Spectroscopy at the German Academy of Sciences in Berlin. Fortunately for Hertz and his growing family, in 1920 he was offered a position at the Philips Incandescent Lamp Works in Eindhoven, Netherlands, and he and his family moved to the Netherlands where they stayed for five years. The Philips Incandescent Lamp Works was one of the first major corporations to establish and run a full-time research laboratory. His new employment allowed Hertz freedom to continue with his research work.

In 1925 Hertz and his family again returned to Germany, where Hertz had been offered the position of professor of physics at the University of Hale. He also took over as the director of the Physical Institute at that university. In that same year, in recognition of his earlier work with Franck, the two men were jointly awarded the 1925 Nobel Prize for Physics for their work with atomic energy.

Hertz stayed at the University of Hale for three years before he once again moved back to Berlin. In 1928 he became a professor of physics at the Charlottenburg Technical University. He was also entrusted with the task of rebuilding the school's Physics Institute, a job that required much of his time. Still, Hertz also continued his work in physics, and discovered a method of separating neon isotopes using a diffusion cascade.

Moved to Soviet Union

In the 1930s National Socialism gained strength in Germany through the growth of the Nazi Party. Hertz did not approve of the fascism that was the backbone of the Nazi party and he was unwilling to pledge his allegiance to this new government. Because of this, Nazi officials forced him to resign from his position at the Charlottenburg Technical University. Despite his refusal to back the Nazi party, however, and much to his surprise, Hertz was offered a position at the Siemens and Halske Company in Berlin in 1935. He remained at that position, continuing his research, throughout World War II. Tragically, his wife Ellen died in 1941, and two years later he remarried, to Charlotte Jollasse. At the close of World War II, with the German economy now in ruins, things became increasingly turbulent in Germany, and in 1945 Hertz and his family moved to the Soviet Union.

Although Hertz had hoped to contribute to Soviet physics, he and other German colleagues who had fled Germany with him were not allowed to participate to any great extent in government-sponsored science programs. Swept up in the fervor of communism, the Soviets moved these German scientists to a remote area in Sukhumi near the Black Sea that was separated from the rest of the country. More significantly, for Hertz, was the fact that Sukhumi was far removed from the Soviet scientists he had hoped to work with. However, because he had made a commitment to work in the Soviet Union for ten years, he stayed in the Soviet Union, working on supersonics, radar, and continuing his research into atomic energy. Although he was seemingly hidden away, Hertz's work did not go unnoticed. In 1951 he won the Stalin Prize for his work on atomic energy. Hertz stayed in the Soviet Union until he finished his term of employment in 1954. After living briefly in East Germany, he was offered and accepted the position of director at the Karl Marx University's Physics Institute, located in Leipzig, Germany.

Hertz retired from Karl Marx University in 1961, at which time he was made professor emeritus. He returned for the last time to his former home in what still then East Berlin, and died there on October 30, 1975.

Throughout his life Hertz published papers detailing the research he had done, and his work furthered the work of others in the study of atomic energy. He also published frequently with other scientists, including Franck and other colleagues he worked with along the way. His papers run the gamut from the quantitative exchange of energy between electrons and atoms to the measurement of ionization potentials. He also authored some papers concerning the separation of isotopes. Hertz was a member of several prestigious scientific organizations, including the German Academy of Sciences in Berlin, and the Göttingen Academy of Sciences. In addition to receiving the Max Planck Medal from the German Physical Society, he was also named an honorary member of the Hungarian Academy of Sciences, a member of the Czechoslovakian Academy of Sciences, and was a foreign member of the Academy of Sciences of the USSR.

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Werner Herzog

In the motion picture world, West German filmmaker Werner Herzog (born 1942) is a clear anomaly. At the age of 19, and with no formal training, Herzog made his first film, which he financed through nightshift work as a welder. Over the next 40–something years, Herzog produced nearly 50

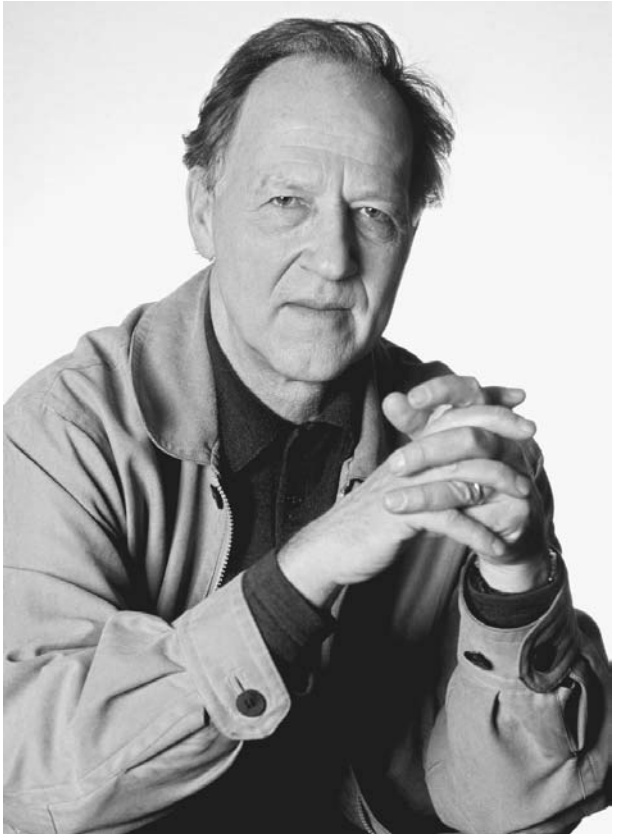

films and was still going strong in his 60s. Most of Herzog's films feature society's castoffs—dwarfs and aborigines, the deaf, blind, and mentally impaired, the lonely and desperate. He loves to document the lives of ordinary people who possess extraordinary madness in pursuit of their dreams. Raw and intimate, Herzog's films are intended to awaken viewers' perceptions to new possibilities.

Besides filming extraordinary people, Herzog films in extraordinary places. He avoids filming in studios because he believes it interferes with spontaneity. Instead, Herzog takes his viewers, literally, to the far corners of the earth. He has shot films in the South American jungle, the Alaskan forests, and the African deserts. He once journeyed to the evacuated island of Guadeloupe to film a volcano, though it did not erupt as planned. ''He's a guy who not only eschews the norms of the industry but will go make a movie with no crew and no set and no director's chair and no trailers and no anything,'' screenwriter Zak Penn told the *San Francisco Chronicle.* ''I think that that adventurous spirit appeals to people.''

Grew up in Bomb–Raided Germany

Herzog was born September 5, 1942, in Munich, Germany. Shortly after his birth, his parents separated. Growing up, Herzog was known as Werner Stipetić which was his mother, Elizabeth's, maiden name. He later adopted the last name Herzog, which means ''duke'' in German, because he felt it had dramatic flair. When Herzog was born, World War II was in full force. Within days of his birth, a bomb destroyed the neighbor's house. Elizabeth Stipetić figured her children would be safer out of the city, so she took Herzog and his older brother, Tilbert, to Sachrang, a remote mountain village on the German–Austrian border. Sachrang proved to be a safe haven from the war zone, but the isolation meant Werner grew up in a place very different from his peers. ''My childhood was totally separate from the outside world,'' Herzog told Paul Cronin, editor of *Herzog on Herzog.* ''As a child I knew nothing of cinema, and even telephones did not exist for me. A car was an absolute sensation . . . I did not know what a banana was until I was twelve and I did not make my first telephone call until I was seventeen.'' The house had no running water. In lieu of a mattress, his mother stuffed dried ferns into a linen bag for a makeshift bed.

Herzog later said that growing up in a world without conveniences bolstered his imagination and ingenuity. He noted to Cronin that while growing up in the ruins of a city was hard on adults, it was satisfying for a child. ''Kids in the cities took over whole bombed–out blocks and would declare the remnants of buildings their own to play in where great adventures were acted out. . . . Everyone I know who spent their early childhood in the ruins of post–war Germany raves about that time. It was anarchy in the best sense of the word. There were no ruling fathers around and no rules to follow. We had to invent everything from scratch.'' By 1954, the family was back in Munich and living together in a boarding–house room. Herzog's family now numbered four—his half–brother, Lucki, had been born. A self–described loner, Herzog spent much of his childhood reading.

Early on, Elizabeth Stipetić realized her son experienced the world differently than others. Speaking to Cronin, she expressed her thoughts this way: ''When he was in school, Werner never learned anything. He never read the books he was supposed to read, he never studied, he never knew what he was supposed to know, it seemed. But in reality, Werner always knew everything. His senses were remarkable. If he heard the slightest sound, ten years later he would remember it precisely . . . and maybe use it some way. But he is absolutely unable to explain anything. He knows, he sees, he understands, but he cannot explain. That is not his nature. Everything goes into him. If it comes out, it comes out transformed.''

Discovered the Silver Screen

Herzog was 11 when he saw his first films at school. These films featured Eskimos and pygmies and Herzog was unimpressed. He also saw other B–grade American films, like *Tarzan,* but remained indifferent to the medium. Then one day, while watching a *Fu Manchu* movie, Herzog had a revelation. The film contained a scene where a stuntman fell 60 feet, doing a somersault and peculiar kick on his way down. The sequence, recognizable by the funny kick, appeared in the film a second time. At first, Herzog did not

understand how that was possible. ''Before this moment I thought it was some kind of reality I had been watching on screen, that the film was something like a documentary,'' Herzog explained in the book *Herzog on Herzog.* ''All of a sudden I could see how the film was being narrated and edited, how tension and suspense were created, and from that day on cinema was something different for me.''

During his teens, Herzog disappeared from home periodically. He liked to walk and hitchhike around Germany. At 16, he ran away to the English port city of Manchester to work on the docks. By 17, he was raising money to make films, attending school during the day and working at a steel mill at night. Previously, he had had a script accepted by a producer who canceled the project when he found out Herzog was just a teen. After that, Herzog knew he would have to finance his films himself. At 19, and with no training, Herzog produced his first film, *Herakles,* (Hercules) released in 1962. The short film mostly involved editing. Herzog took images of a tragic Le Mans raceway accident and commingled it with footage of body builders. Later in life, he called the film stupid, but nonetheless, said it provided a good apprenticeship for him.

Traveled to United States and Mexico

At 22, Herzog accepted a Fulbright scholarship to study in the United States. He chose a school in Pittsburgh. The city appealed to him because of its working–class people. He did not like it, however, and left after three days. He did not have enough money to return home. In time, Herzog landed a job making films for NASA. Just as he was starting, however, a security check revealed Herzog had violated his student visa by dropping out of school. Realizing he was about to be shipped out of the country, Herzog took his rusty Volkswagen to New York City and lived in it over the course of a brutal winter, hanging out with the homeless. Next, Herzog traveled to Mexico and earned a living smuggling items across the border, mostly delivering televisions to the Mexican natives.

Herzog contends that his wanderings were time well spent and helped formulate a base of human experience from which to draw on in his moviemaking. In *Herzog on Herzog,* he gave this advice to aspiring filmmakers: ''Go out to where the real world is, go work as a bouncer in a sex–club, a warden in a lunatic asylum or in a slaughterhouse. Walk on foot, learn languages, learn a craft or trade that has nothing to do with cinema. Filmmaking must have experience of life at its foundation. I know that so much of what is in my films is not just invention, it is very much life itself, my own life. You can tell when you read [Joseph] Conrad or [Ernest] Hemingway how much real life is in those books.'' Herzog thinks of filmmaking the same way.

Churned out Films

In 1966, Herzog established Werner Herzog Filmproduktion and began filming again. His 1967 short film, *Letzte Worte* (Last Words), won the major prize at Germany's Oberhausen Film Festival. In 1968, he produced his first feature–length film, *Lebenszeichen* (Signs of Life), a treatise on self–expression. *Signs of Life* told the story of a German soldier sent to an isolated Mediterranean island to wait out the end of the war. The man ends up going insane. The film won the 1968 Bundesfilmpreis (German National Film Award) for best feature.

Herzog's second feature film, 1970's *Auch Zwerge Haben Klein Angefangen* (Even Dwarfs Started Small), was banned in Germany because critics said it promoted fascism, a system of government characterized by a central, one–party dictatorship. Though perhaps symbolic of world politics, the film itself was about dwarfs who inhabited an asylum and the rebellion and mayhem that ensued.

Herzog's first international breakthrough came in 1972 with *Aguirre, der Zorn Gottes* (Aguirre, the Wrath of God). The movie marked his first collaboration with German actor Klaus Kinski. The two had met years before in Munich when they lived in the same boardinghouse, though Herzog was just a child. Filmed on location in the Peruvian jungle, *Aguirre* explores the human penchant for power and madness as it follows the story of Spanish conquistadors searching for El Dorado, the legendary Incan city of gold. The film also touches on the themes of disease and brutality.

Scored at Cannes

Herzog won further acclaim with his film *Jeder für Sich und Gott Gegen Alle* (Every Man for Himself and God Against All/The Enigma of Kaspar Hauser). Though the film is not a documentary, it aims to tell the true story of Kaspar Hauser, a boy found standing in the town square at Nuremberg, Germany, in 1828. The boy could not walk or even talk because he had been left alone in a dark cellar since birth. Herzog took a chance and cast a former mental patient known as Bruno S. in the title role. The results were amazing. The film won the Special Jury Prize at the 1975 Cannes Film Festival. Herzog scored again at Cannes in 1982 with *Fitzcarraldo,* which won the award for best director. The film chronicled the journey of a real–life Irish expatriate, who toiled to bring opera to the depths of the jungle in the 1890s. In the end, the man is defeated by nature. In re–creating the tale, Herzog's crew had to drag a 320–ton steamboat over a mountain in the Amazon jungle.

Herzog has also received awards for his documentaries. In 1998, he won the International Documentary Association Award for Distinguished Documentary Achievement for *Little Dieter Needs to Fly.* The film told the story of Vietnam Prisoner of War survivor Dieter Dengler. Herzog explored other aspects of war in *Lekionen in Finsternis* (Lessons of Darkness), released in 1992. The documentary, which aired on the Discovery Channel, discussed the environmental impact of the 1991 gulf war in Kuwait.

Many of Herzog's films never made any money, but when they did, he took the money and invested it into another film. Many times, Herzog knew he did not have money for a film, but he started shooting anyway, sleeping in his car when he could not afford a hotel. ''Financing of films only comes when the fire ignites other fires,'' he said in *Herzog on Herzog.* Early on, while watching other aspiring filmmakers fail, he realized that it was not money, but organization and commitment, that finished films.

Continued Filmmaking into His 60s

In 2004, Herzog was still going strong and released *The White Diamond,* a film that followed Graham Dorrington through the Guyana rainforest canopy in a zeppelin–type aircraft he had invented to reach the remote areas. A previous craft had crashed, killing a friend. In the spring of 2005, Herzog had another film set for release. Titled *Wake for Galileo,* the movie features scientists and their creations intermingled with footage from space taken during the launch of the Galileo probe.

Along the way, Herzog also found time for love, marrying actress Martje Grohmann. He also has a son, Rudolph Amos Ahmed Herzog. Despite his prolific oeuvre and awards, Herzog has continued to be a marginal character in the history of filmmaking. He was never appreciated in his own country and was somewhat ignored in others. Writing in *Film Comment,* Michael Atkinson said Herzog deserves another look because ''few filmmakers have such a powerful and clearly impassioned point of view, spilling off every frame and possessed of every found location, natural wonder, accident and butterfly. . . . The crucial idea about Herzog's films is that they shouldn't be defined as narratives but as manifestations of his gaze, his zealous imperative to see and experience, which has a quality and weight unique in movies. It's not style; it's essence.''

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Al Hirschfeld

''I try to capture the character of the play or the individual, rather than making a caricature for caricature's sake,'' artist Al Hirschfeld (1903–2003) was quoted as saying in *USA Today.* Perhaps that was the secret of the man widely regarded as the greatest caricature artist of modern times.

Most caricatures poke fun at their subjects, exaggerating their physical features for comic effect. Hirschfeld's drawings of stage actors and other entertainers, by contrast, often seemed to find the essence of a performer's creativity. Over a 75-year association with the *New York Times,* Hirschfeld drew performers ranging from dancer Bill ''Bojangles'' Robinson in the 1920s to hit television comedian Jerry Seinfeld. His style never became old-fashioned, and for decades his caricatures seemed like permanent fixtures of the *Times* arts pages.

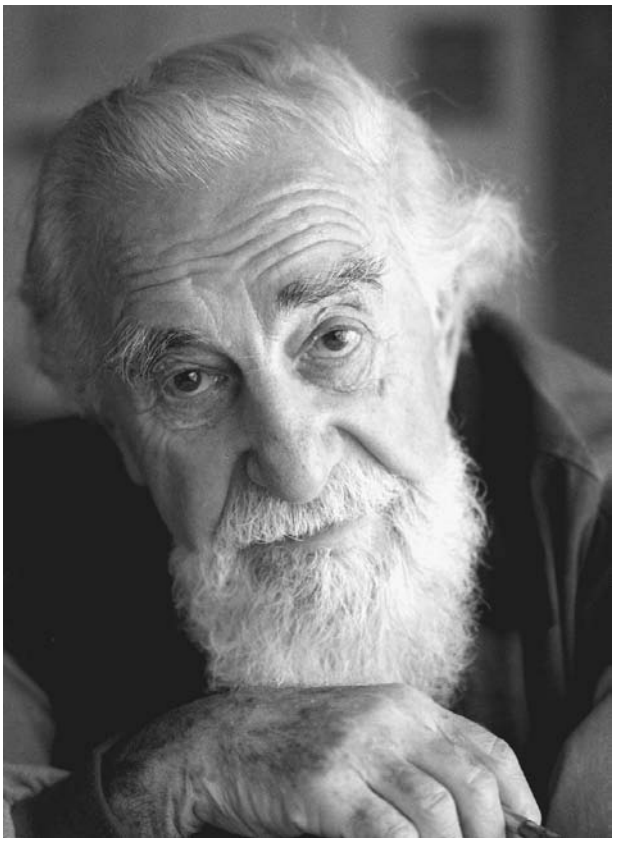

Young Artist

Albert Hirschfeld grew up in St. Louis, Missouri in a house without electricity, gas, or running water. His father was a third-generation German-American, and his mother was born in Ukraine. Hirschfeld took to drawing from the start, telling *Time*'s Andrea Sachs that ''I don't remember doing anything else. I can't do anything else.'' His parents moved to New York after a teacher told them there was nothing more he could learn in St. Louis. But they maintained their simple lifestyle, moving into a farmhouse near what was then the rural northern end of Manhattan Island.

Hirschfeld took art classes at the Vocational School for Boys during the day, continuing his training in the evening at the influential Art Students' League. He focused on painting and sculpture, and from the start he apparently showed the ability to work quickly and come up with convincing images: at the age of 18, he was hired as art director at Selznick Studios across the river from New York City in Fort Lee, New Jersey. He worked there with future movie-industry giant David O. Selznick, creating the publicity post for the silent film classic *The Cabinet of Dr. Caligari.* After the studio hit hard times, however, Hirschfeld suffered financially and resolved to work for himself from then on.

In 1924, Hirschfeld joined a large migration of young American artists and went to Paris. Lacking the kind of financial cushion many of his friends enjoyed, Hirschfeld supported himself as a tap dancer. Still primarily a painter, he flirted with modern styles. Back in New York in 1926, however, he attended a play with agent Dick Maney. During the performance, he doodled a sketch of French actor Sacha Guitry. The agent, impressed, asked Hirschfeld for a fresh copy and sent it to several New York newspapers. The following Sunday morning, Hirschfeld awoke to find his drawing on the front page of the *New York Herald Tribune*'s theater section. He traveled to the Soviet Union as a theater correspondent for that paper in 1927.

Career with the *New York Times*

Assignments began to flow in from other papers, including the *Times,* where Hirschfeld was forced to drop his work off at the front desk for nearly two years—the doorman would not admit him to the rather stuffy newspaper's august halls. But editors began to notice his work, and finally they made it known that they wanted to have his work appear in the *Times* exclusively. ''Just cross my palm with silver and I'm your fella,'' Hirschfeld answered (as he recounted to Neil A. Grauer of *American Heritage).* Thus began one of history's most durable freelance associations; Hirschfeld's drawings would appear in the newspaper for the next three-quarters of a century, but he did not sign his first contract until 1990.

Hirschfeld still had not settled definitively upon the style that made him famous; he did satirical political drawings for several leftist-oriented magazines, creating a cartoon showing the emerging German dictator Adolf Hitler in front of a chorus line of goose-stepping female dancers. His real artistic breakthrough came in 1931 when he traveled to the island of Bali, in what is now Indonesia, at the suggestion of his friend, the Mexican-born *Vanity Fair* illustrator Miguel Covarrubias. ''The sun bleaches out color, leaving shadow and black and white, leaving these wonderful walking lines and great hieroglyphics,'' Hirschfeld was quoted as saying in the *Washington Post.* Asian artists, such as Japan's Hiroshige and Utamaro, influenced Hirschfeld's work.

After absorbing these experiences, Hirschfeld developed the ability to convey a performer's personality in a few deft strokes. Working in darkened theaters, he would make rudimentary sketches and verbal notes of his of ideas, such as the word ''Brillo'' to describe his image of a subject's hair. Asked one time whether he did more complex drawings when he had extra time, he answered (as quoted on the alhirschfeld.com website), ''No, when I'm rushed I do a complicated drawing. When I have the time I do a simple one.'' Critic Tom Rubin, quoted in England's *Independent* newspaper, wrote of ''the Rorschach-like experience of discovering, say, that Carol Channing's nose and mouth can be perfectly represented by an umlaut hovering over a parking-meter dial.''

Started the Nina's

Hirschfeld married dancer Florence Hobby in 1927, but the marriage broke up in 1939. A second marriage to Dolly Haas in 1943 produced a daughter, Nina, born in November of 1945. That event gave rise to an ongoing reminder of Hirschfeld's skills: to mark his daughter's birth, he included a tiny poster reading ''Nina the Wonder Child'' in a drawing for a musical (called *Are You With It?*) that had a circus setting. At first, Hirschfeld was quoted as saying in the *Times,* he thought that only ''close friends and immediate family enjoyed a mild snicker over this infantile prank.'' After a few weeks, however, readers were hooked on trying to find the ''Ninas'' that subtly interrupted the lines with which Hirschfeld represented hair, eyebrows, shoelaces, or articles of clothing. When he attempted to retire the Nina device, letters of protest poured in.

Searching for the Nina name became a favorite American Sunday-morning pastime. Even the United States Defense Department found the search worthwhile, testing pilots for their ability to pick targets out of camouflage by measuring their speed in finding the Ninas in Hirschfeld's caricatures. In 1960 *Times* publisher Arthur Hays Sulzberger passed on a reader suggestion that the number of Ninas be specified as an aid to the searchers. Hirschfeld responded by adding to his distinctively tall, narrow signature a number that indicated how many Ninas were in the drawing. If there was no number, that meant there was only one Nina.

Hirschfeld did over 7,000 drawings during his long career, and the signed originals began to command premium prices after he began a relationship with the Margo Feiden Galleries in 1969. Among his most frequent subjects were Carol Channing and Julie Andrews, but there was hardly a major theatrical or film performer from the 1930s on whom he did not draw at one time or another. Some of Hirschfeld's instinct for the telling detail grew out of his sheer love of theater; he was said to have attended more plays than anyone else alive, and, asked by *Time* whether he ever tired of theater, he answered, ''No, there's always something that works, no matter how bad the play is. It will be the set, or one acting performance is outstanding. Or the ushers.''

His favorite performers to draw, he told the *New York Times,* were the ones who ''don't close the doors, they slam them''—not only physical comedians like Charlie Chaplin, but also larger-than-life figures like Liza Minnelli and *Fiddler on the Roof* star Zero Mostel. Many of his subjects felt (and a few complained) that he saw aspects of their personalities of which they themselves were unaware, and dancer Ray Bolger, who played the Cowardly Lion in the 1939 film *The Wizard of Oz,* paid Hirschfeld a high compliment for a caricaturist, saying (according to the *Independent*) that ''I now imitate the drawing'' Hirschfeld had made of him. Hirschfeld's drawings of that film's star, Judy Garland, were among his most familiar.

Not all of Hirschfeld's drawings were of figures in the world of entertainment and the arts. He drew world leaders such as President Franklin D. Roosevelt, and of his more than 15 books several contained not portraits of famous people but drawings of ordinary people in specific cultural scenes. His 1941 book *Harlem,* exploring the music and dance of that artistically fertile New York neighborhood,

was reissued after his death in 2003. Hirschfeld also collaborated with his best friend, humorist S.J. Perelman, on *Westward Ha! or Around the World in 80 Cliches* and other books. Though the *New York Times* held exclusive newspaper rights to his drawings, magazines were his constant customers; ''naming them all is like counting stars in the sky,'' wrote Margo Feiden on her gallery's alhirschfeld.com website.

Hirschfeld's description of himself (quoted in the *New York Times*) revealed a caricaturist's eye: ''A couple of huge eyes and huge mattress of hair. Large eyes with superimposed eyebrows. No forehead. The forehead that you see is just the hair disappearing.'' He did not mention the large beard that was his trademark, and his caricatures of others likewise sometimes ignored prominent features; he de-emphasized the noses of comic Jimmy Durante and singer Barbra Streisand, for example. When *Variety* magazine wrote that he had ''sprouted a hanging garden on his chin'' (according to England's *Daily Telegraph*), he sued for $300,000 and won—but was awarded only six cents in damages.

Revered as an Artist

Old age seemed only to intensify Hirschfeld's work schedule, and although he lamented the passing of Broadway's golden era he believed that his late works were among his best. ''After 70 years of drawing you improve; otherwise you are a dolt.'' he was quoted as saying in the *Telegraph.* In 1991, the U.S. Postal Service released series of stamp booklets featuring Hirschfeld's drawings of famous comedians: Laurel and Hardy, Jack Benny, Edgar Bergen and Charlie McCarthy, Abbott and Costello, and Fanny Brice. Although a regulation prohibited hidden messages in U.S. postage stamp designs, it was relaxed to permit the inclusion of Hirschfeld's Ninas. The series was so successful that it was followed up with a second set of Hirschfeld designs in 1994, this one featuring silent film stars. Hirschfeld's wife Dolly died that year; he married Louise Kerz in 1996.

New generations took to the art of the nonagenarian Hirschfeld as if he were one of their own. The Academy Award-nominated 1996 Public Broadcasting System documentary *The Line King* brought him new admirers, and in 1998 his drawing of pop star Madonna graced the cover of *Rolling Stone* magazine. Hirschfeld drove his own car into his 90s, and he and his wife kept up a steady theatergoing schedule. Museums around the world, including Washington's Smithsonian Institution and New York's Metropolitan Museum and Museum of Modern Art, began to acquire his works.

In January of 2003, Hirschfeld received word of several major honors for which he was slated: the National Medal of the Arts, membership in the American Academy of Arts and Letters, and—a theatrical honor of special significance—the renaming of Manhattan's Martin Beck Theater as the Al Hirschfeld Theater. On Friday, January 17, he went to the Margo Feiden Gallery to sign a set of lithographs of silent comedian Charlie Chaplin, shown walking away from the camera; the print was entitled ''The End.'' Over the weekend he worked on a sketch of the Marx Brothers, and on January 20 he died in his sleep. In a eulogy published in *American Theatre,* cartoonist Jules Feiffer said, ''He is to caricature what Fred Astaire is to dance.''

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Robert Hofstadter

American nuclear physicist Robert Hofstadter (1915–1990) won the Nobel Prize in Physics in 1961 for his pioneering work that unveiled the structure and composition of atomic neutrons and protons. Based primarily at Stanford University, Hofstadter was the first to discover that atomic particles have definite shapes and sizes. Specifically, his studies pinpointed the distribution of charge and magnetic moment in the nuclei of atoms. His scientific work produced useful applications in medicine, astronomy, military defense, and other fields.

Precocious Student

Hofstadter was born in Manhattan, New York, on February 5, 1915. His parents were Louis Hofstadter, a salesman who also owned a cigar store, and Henrietta Koenigsberg. Young Hofstadter was educated in the New York public school system and showed an early aptitude for mathematics. He also harbored a deep love of nature and collected insects, rocks,

and leaves. As a young man he developed a lifelong interest in photography. At City College of New York, Hofstadter was influenced by physics and mathematics stalwarts Irving Lowen and Mark Zemansky. He was elected to Phi Beta Kappa and graduated magna cum laude with a bachelor's degree in science in 1935, at age 20. That year, he was also awarded the prestigious Kenyon Prize in Mathematics and Physics.

Hofstadter would not have been able to afford graduate school if he had not been awarded a Charles A. Coffin Foundation Fellowship by the General Electric Company. He attended Princeton University, where he earned a master's degree and a Ph.D. in physics. At Princeton, he quickly became involved in research in physics, including studies of the infrared spectra of organic molecules and of a new type of mass spectrometer. He also studied quantum mechanics.

In his second year of graduate school, Hofstadter became an aide to E.U. Condon, the author of a classic textbook on atomic physics. Condon was a major influence on Hofstadter. But Hofstadter soon joined the infrared laboratory of R. Bowling Barnes. Colleague Robert Herman, in a foreword to a volume of collected works by Hofstadter, describes how he and Hofstadter worked at night to avoid the disruptive power surges that plagued the building during the day, when other machinery was plugged in. Both of Hofstadter's mentors, Condon and Barnes, left Princeton, and Hofstadter finished his Ph.D. on his own. His thesis on oxygen–hydrogen spacing in certain acids, helped elucidate the nature of hydrogen bonding.

In the summer of 1938, Hofstadter worked under Frederick Seitz, a colleague of Condon and Barnes, at the General Electric Laboratory. There, he studied the photoconductivity of zinc silicate or willemite, an element that was being used in the development of television. For the 1938–1939 academic year, he returned to the infrared laboratory at Princeton, working with Herman on further studies of willemite. The two discovered that the fluorescent compound contained crystal currents. The work established a theory of ''deep traps'' in crystals and would lead to further discoveries in Hofstadter's later work in solid–state physics.

Aided War Effort

After graduating from Princeton, Hofstadter's next stop was the University of Pennsylvania. Seitz, who had taken a faculty position there, invited Hofstadter to work with him, and Hofstadter was given a Harrison Fellowship to study solid–state physics. But Hofstadter actually joined a different group at University of Pennsylvania, working on nuclear physics under Louis Ridenour instead. It was at this time that Hofstadter became friends with Leonard Schiff, a man whom he would later collaborate with.

After the United States entered World War II, Hofstadter went to work for the National Bureau of Standards, hoping to help the war effort by working on an optical proximity fuse with colleagues Joseph Henderson and Seth Neddermeyer. This fuse was used to detonate anti–aircraft and artillery shells. Hofstadter soon left the bureau and joined the Norden Company, working on a radio altimeter. He developed an automatic altitude sensor for aircraft, and helped test it by flying planes himself at low altitudes. The device enabled war planes to fly under enemy radar.

During the war Hofstadter married Nancy Givan, whom he had met while at the University of Pennsylvania. Among other things, they shared a love of jazz. Hofstadter had long collected jazz recordings and had seen shows at the famed Apollo Theater in Harlem. The Hofstadters eventually had three children: Douglas, Laura, and Mary. His son became a physicist and a science writer, winning the 1980 Pulitzer Prize in non–fiction. Laura became a medical writer.

Back at Princeton after the war, Hofstadter became an assistant professor in the department of physics and astronomy. He started work on detecting gamma rays for the Princeton cyclotron. He built on work by German scientists and his own knowledge of solid–state physics to develop a gamma ray detector that used activated alkali halides, in particular sodioum iodide with a minute amount of thallium. In 1948, he got a patent for this radiation detection method, known as a scintillation counter. In 1950, he demonstrated how gamma ray spectroscopy could be done with his patented detection technique.

Pioneered Work at Stanford

In 1950 Hofstadter left Princeton to take a position as associate professor at Stanford University. There he worked with Jack McIntyre, using the scintillation counter he had developed to detect X rays, neutrons, electrons, and other

subatomic particles. Then, using an advanced electron accelerator that Stanford possessed, Hofstadter began his pioneering work on studying the structure of the nucleus in atoms. Electron–scattering experiments soon became his primary research target. His goal was to measure the size and thickness of atomic nuclei. He quickly realized he needed much larger equipment to do the research well. To aid in his work, he developed a heavy magnet for a magnetic spectrometer with support from the Office of Naval Research. To precisely position the magnet for studying beams of electrons, he used a U.S. Navy anti–aircraft gun mount.

His first experiments were on gold and polyethylene. Hofstadter quickly realized he needed an even bigger and more powerful magnet. Undeterred, Hofstadter designed a huge new 30–ton magnet, which was built for him by Bethlehem Steel. Along with a ten–ton shield, the magnet was mounted on a much bigger Navy anti–aircraft gun mount. Using his new device, Hofstadter was able to study nuclei of various materials in greater detail. Eventually, Hofstadter designed yet another double–focusing spectrometer, weighing more than 200 tons.

Hofstadter's studies changed radically what scientists knew about the constituent parts of atomic nuclei. Before his research, the constituents of atoms—protons, neutrons, and electrons—were thought to have no structure. He discovered that these elements have definite size and structure and he was able to determine their shapes and sizes, giving the first accurate portrait of the inside of atomic nuclei, which contain almost all the matter and energy of the universe. During this time Hofstadter conceived the idea for a huge electron accelerator. He established a study group that designed the Stanford Linear Accelerator Center and the construction of a two–mile–long accelerator. In this period Hofstadter and his group at Stanford had almost a monopoly on doing research on nuclear structures, because no places outside of Stanford had both the vision and the equipment to do so. It was a rare moment in modern science in which a small group of researchers could succeed in doing what later came to be called ''big science.''

Nobel Prize and Other Honors

In 1958 Hofstadter was elected to the National Academy of Sciences and became a Guggenheim Fellow. The following year he was named California Scientist of the Year. Later he received the U.S. National Medal of Science. Throughout his career, he worked for the U.S. government in a variety of capacities. In the early 1950s he worked for the Atomic Energy Commission, developing ways to use radiation techniques to measure the contents of a closed suitcase or crate, an early version of anti–terrorism detection methods. He later consulted on many technological problems for the military.

During 35 years of teaching at Stanford, Hofstadter frequently taught large freshman lecture classes on physics and was one of the most popular instructors on campus. He was a staunch advocate of academic freedom and human rights. He was also active in opposing the Vietnam War. He and his family established themselves on a 700–acre ranch in the coastal foothills near Flournoy, California, raising cattle, keeping horses, and nurturing a 40–acre grove of olive trees.

In 1961 Hofstadter won the Nobel Prize in physics, sharing it with Rudolf Mossbauer. The prize committee noted that Hofstadter had revealed the structure of nuclei and atoms and that he had overcome so many physical obstacles in ingenious ways. The panel also lauded the precision of Hofstadter's work and noted: ''You have achieved this precision by improving unrelentingly your methods and equipment in the course of time.'' Biographer William A. Little noted the way Hofstadter approached problems by thinking outside the box: ''He thought nothing of proposing a cryostat a thousand times larger than had ever been considered before, just as he had proposed a two–mile accelerator. . . . The engineering challenges that would have to be overcome to accomplish these aims never discouraged him.''

Hofstadter did not play a big role in the Stanford Linear Accelerator Center once the idea had been established. That was due primarily to disagreements about the role of government funding and university rights to research. In the tradition of the individual investigator, Hofstadter resisted the measures of government and university control that accompanied the rise of big projects in nuclear physics and other sciences.

The ''Crystal Ball''

In the 1960s and beyond Hofstadter turned his attention to new research in nuclear physics. One area was the precise measurement of high–energy gamma rays using large crystal detectors. As with his other research, Hofstadter was not deterred by the size of the equipment needed. He developed a new technology for making very large crystals of high clarity and using new kinds of scintillation counters to form and detect them. Among other things, his work with detectors for high–energy physics led to the development at Stanford of the ''Crystal Ball,'' a detector made with 732 crystals using Hofstadter's sodium iodide compound that he had developed earlier in his career.

Hofstadter worked again with the U.S. government on gamma ray detectors, using the principles he had already developed. Hofstadter was one of the principal investigators for the National Aeronautics and Space Administration program known as the ''energetic gamma–ray technology experiment telescope.'' His concept led to the creation of gamma–ray spectroscopy on orbiting satellites as a way of studying the nuclear physics of objects in space. Earlier, he had tried but failed to interest NASA in using X–ray detectors to explore the galaxy known as the Crab Nebula. Soon after, others were doing exactly what Hofstadter had envisioned.

From outer space to inner space, Hofstadter also worked with Stanford's medical school on a method of using cardiac angiography with synchrotron radiation. It is a minimally invasive procedure that involves the injection of a small amount of iodine to provide images of the arterial system of the heart without bone or tissue mass blocking the

view. This was one of many contributions Hofstadter made to practical applications of nuclear medicine, including techniques for using crystals to monitor the brain or other body parts in what is known as positron–emission tomography.

In the early 1970s Hofstadter became interested in the possibility of using nuclear fusion to produce safe, non–polluting energy. He became executive scientist at KMSF Fusion, a pioneering laser fusion company in Michigan. In 1974, under Hofstadter's direction, KMSF was the first place in the world to use lasers to produce fusion in a pellet, and briefly it became the most advanced laser–fusion laboratory in the world. Hofstadter lobbied the United States Congress and private sources for funding the company's efforts, but opposition by federal weapons laboratories caused the company to fail.

In an introduction to Hofstadter's collected works, his colleague Robert Herman noted that a cornerstone of Hofstadter's philosophy was ''that beauty and simplicity was at the core of all great science.'' The satellite carrying his gamma–ray telescope was finally launched aboard the space shuttle Atlantis just a few months after Hofstadter's death in 1991.

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Hrotsvitha of Gandersheim

German-born Hrotsvitha of Gandersheim (c. 935–c. 973) was one of the first known female playwrights in Europe. A Benedictine nun ensconced in a renowned monastery that served as a center of learning and culture in medieval Germany, Hrotsvitha wrote poetry as well as six plays that drew heavily from classical sources and Christian lore. Her works for the stage, noted an essay in the *International Dictionary of Theatre,* ''are of monumental importance in world drama: one may look several centuries in either direction without finding a comparable corpus by a single dramatist, and women playwrights have always been a rarity in the Western theatre.''

There is scant biographical evidence regarding Hrotsvitha's origins and early life before she entered the Gandersheim monastery, which probably occurred when she was in her early twenties. Literary scholars have concluded that Hrotsvitha came from the Eastphalian area of Saxony, and was born into a noble family some time around the year 935. The preface she wrote to accompany her poetry asserts that she was slightly older than the daughter of the duke of Bavaria, called Gerberga II, a woman believed to have been born in 940. Gerberga served as the abbess of Gandersheim, as did another Hrotsvitha, who may have been the playwright's aunt. It is known that the earlier Hrosvitha was the fourth abbess of Gandersheim, serving from 919 to 926, and was the daughter of Duke Otto the Illustrious, whose son was the German king Henry the Fowler. It was common for Saxon noble families to give their offspring names in honor of illustrious relatives, hence scholars have given credence to the idea that Hrotsvitha herself hailed from the same genealogical tree.

A Center of Christian Learning

At its height, the Gandersheim Abbey was the most distinguished monastery of Saxony. It was founded around 850 by Duke Liudolf, together with his wife Oda and her mother Aeda, and it emerged as a self-sufficient community of Benedictine monks and nuns and, perhaps more significantly, a center of learning at a time when universities and other cultural institutions were virtually nonexistent in Europe. Gandersheim enjoyed status as a ''free abbey,'' meaning that its religious leaders were answerable only to the local ruler. In 947 Otto I, the Holy Roman Emperor and son of King Henry the Fowler, made Gandersheim entirely free, thus subject only to its own rule.

The Benedictines were one of the oldest formal religious orders in Christian Europe. Founded in 529 in Italy by St. Benedict of Nursia, its separate communities of male and female members took religious vows as well as a vow of stability that promised allegiance to their abbot. They joined in a religious community to live, work, and pray, and for women of Hrotsvitha's era, it was the only alternative to a predetermined marriage and spending the next two or three childbearing decades either pregnant or nursing an infant. Within the peaceful and most likely comfortable confines of the Abbey, Hrotsvitha carried out a day that was centered around prayer and the study of holy works, but she also likely maintained contact with the royal court. Scholars surmise that Hrotsvitha did not follow the stricter Benedictine Regular rule, but rather lived under ''canoness'' rule, as many women of noble birth did at the time. This meant that she likely took vows of chastity and obedience, but not poverty.

Tutored within Convent Walls

An educated European of Hrotsvitha's day could read and write in Latin, the unofficial scholarly language of Europe as well as the language of the Catholic church. She mentions her novice mistress, Rikkarda, as an influential teacher for her, as well as Gerberga, whose intellectual range Hrotsvitha extols in her preface. The Gandersheim

Abbey contained an impressive library, and Hrotsvitha's writings give evidence that she was familiar with the works of Church fathers like St. Augustine, and also with poetry from the classical era, including the works of Virgil, Horace, and Ovid.

Hrotsvitha was unknown outside of Gandersheim during her lifetime. Her writings were likely only shared with her fellow Benedictines, and possibly members of the Saxon royal court. Her exact death date is not known; the latest mention of current events in her writing dates her work to the year 968, and scholars believe she lived at least another five years after that, and perhaps much longer, even as late as 1002. Her works remained entirely unknown until 1493, when German scholar Conrade Celetes discovered them in the Emmerammonastery in Regensberg. They were published in the original Latin in 1501, and appeared first in English translation in the 1920s. In all, she wrote eight poems, six plays, a tribute to Otto I, and a history of the Gandersheim community.

Penned Homages to the Saints

Hrotsvitha's verse may give her the honor of being the only known female poet in Europe after the ancient Greek, Sappho, who lived in the seventh century B.C.E. While Sappho penned love poems, the verses Hrotsvitha penned, dedicated to the saints, reflect her interest in Christian history and themes. They individually honor Dionysius, Basil, Agnes, Gongolfus, Pelagus, Theophilus, and the Virgin Mary. Her *Passio Sancti Pelagii* contains a side note explaining that she had written it based on an eyewitness account of the martyrdom of Pelagus. She struggled with the verse, she admitted in a preface, according to Sister Mary Marguerite Butler and her work, *Hrotsvitha: The Theatricality of Her Plays.* ''I worked by myself,'' Hrotsvitha noted, ''sometimes I composed, sometimes I destroyed what I had written to the best of my abilities and yet badly. . . . Writing verse appears a difficult and arduous task especially for one of my sex, but trusting to the help of divine grace more than to my own powers, I have fitted the stories of this book to dactylic measures as best I could, for fear that the abilities that have been implanted in me should be dulled and wasted by neglect.''

The sextet of plays that Hrotsvitha wrote are notable for their very existence; although drama had flourished as a cultural form during the classical era, it had died out by the early Middle Ages, and was generally discouraged by the Christian hierarchy. A new form of religious or morality play arose in twelfth-century Europe, but in the absence of other playwrights Hrotsvitha is one of the only names associated with the form for several centuries. She is also thought to be the first writer of drama whose work feature a uniquely Christian slant. ''Her plays have an impish use of sardonic understatement and sometimes crisp dialogue,'' noted the *International Dictionary of Theatre* essayist, though the contributor did find that certain passages, ''like two long didactic speeches on mathematics and cosmic harmony, are puzzling in their dramatic function; but elsewhere there is enough broad situational comedy and vicarious sensationalism to make their entertainment appeal obvious.''

Linked to Saucy Roman Farce

Hrotsvitha modeled her plays on the style of Terence, the Roman playwright whose works were performed between the years 170 to 160 B.C.E., and whose many manuscripts survived well into the medieval era. She claimed she began writing her own drama to provide the Benedictine nuns with an alternative to Terence's works, which have a somewhat ribald tone. Hrotsvitha's plays were not written for public performance, and it is not known if they were every performed at all. Likely they were designed to provide literary entertainment for her Gandersheim community and perhaps the Saxon court as well. In any case, they were written with a great verve and comic sensibility. They center around one of two themes, the first of which being that of a lost or ''fallen'' woman who is rescued by a pious, God-fearing man. These include *Abraham,* translated into English as *The Fall and Repentance of Mary,* and *Paphnutius,* with an alternative English title of *Paphnutius; or, The Conversion of Thais, the Harlot,*

Hrotsvitha's other recurring theme in her dramatic plots involves the martyrdom of a Christian woman during the more brutal period of pagan Roman times. Her source for these stories was probably the Latin and Greek writings of historians from that era, whose works she had likely become familiar through her readings at the Gandersheim library. These plays begin with *Sapientia,* translated as *Sapientia; or, The Martyrdom of the Holy Virgins Faith, Hope, and Charity.* Sapientia is the mother of the three women who are tortured because of their Christian faith by soldiers of the Emperor Hadrian. Their faith keeps them safe, and one of them exults, ''Look! I am playfully swimming, unhurt, in this boiling pitch and wax!'' Because of such content, productions of Hrotsvitha's works have usually been exceedingly difficult to stage.

Dulcitius, another play from Hrotsvitha, has been translated as *Dulcitius; or, The Martyrdom of the Holy Virgins Irene, Agape, and Chionia.* This time, the persecution of the Christian women takes place during the time of Emperor Diocletian. In this particular work, there is much slapstick humor as well as some sexually explicit themes, such as when the governor voices his desire for the trio. Hrotsvitha noted to her readers that, while she had based some of these themes on the plays of Terence, she also ''attempted, in the very way in which he treats of unchaste love among evil women, to celebrate according to my ability the praiseworthy chasteness of godlike maidens.''

Fired by Her Religious Faith

Hrotsvitha noted elsewhere in her preface that for a woman living within a chaste religious community, it may have seemed unlikely that she could write such ribald dialogue. In her preface to her works, she did admit that she ''often hesitated with a blush on my cheeks through modesty. . . . But if I had hesitated on account of my blushes I could not have carried out my purpose, or have set forth the praise of innocence to the fullness of my ability. For in proportion as the blandishments of lovers are enticing, so much greater is the glory of our helper in heaven, so much more glorious the triumph of those who prevail, especially

where woman's weakness triumphs and man's shameless strength is made to succumb.''

Hrotsvitha's two other plays are *Callimachus,* translated as *The Resurrection of Drusiana and Callimachus,* and *Gallicanus,* which appears at times as *The Conversion of General Gallicanus.* The only other writings of hers to survive the ages are *Panagyric Oddonum,* a tribute to Holy Roman Emperor Otto, and *Primordia Coenobii Gandershemensis,* her history of the founding of Gandersheim Abbey.

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Johann Nepomuk Hummel

Johann Nepomuk Hummel (1778–1837) enjoyed immense fame during his lifetime, and critics of the day termed him the equal of Ludwig van Beethoven. The Austrian pianist and composer's musical legacy was eclipsed, however, by the romantic composers who immediately followed, and his works were largely forgotten a century later. Hummel, noted *New York Times* critic Howard Klein, ''produced much music in a style between Mozart and the early romantics—good music, not great, possibly, but with much intellectual and musical content.''

Hummel was born on November 14, 1778, in Pressburg, as Bratislava—later the capital city of Slovakia—was known at the time. Pressburg was one of the great cities of the Austro–Hungarian empire, the vast conglomeration of Central European and Slavic lands that dominated the European political landscape of the time. His musical gifts were likely inherited from his father Josef, who served as director of the Imperial School of Military Music in Bratislava. Hummel began on the violin and the piano under his father's instruction at an early age, and when he was eight years old, his father was offered the post of music director of the Theater auf der Wieden in Vienna.

Talent Emerged in Childhood

The Hummel family relocated to the glittering Austro–Hungarian capital city, with its flourishing cultural climate, and young Hummel emerged as a child prodigy there. Wolfgang Amadeus Mozart, the pianist and composer who was then enjoying the height of fame in Vienna, soon heard of the boy's talents, and personally instructed him for two years. Hummel made his professional debut in the city in 1787, quickly followed by a lengthy tour that included stops in Bohemia, Germany, Denmark, Scotland, the Netherlands, and England. He was feted as the next musical genius to emerge from Vienna, and his first piece, a string quartet, debuted in Oxford, England.

In 1793, after spending nearly five years on tour, Hummel went back to Vienna to continue his studies. He did not play again in public for nearly a decade, but developed his talents under a roster of well–known names, including Johann Georg Albrechtsberger, Antonio Salieri—Vienna's exalted opera composer and a rival of Mozart's—and Josef Haydn, under whom he studied the organ.

The contact with Haydn proved fruitful: Haydn was a famed composer in traditional classical vein that was the precursor to the romantic style, and had served as Kapellmeister, or resident composer and musical supervisor, for the court of Prince Nikolaus Esterházy, one of the Austro–Hungarian empire's royal families, for many years. Hummel would spend several years at the Esterházy court in Eisenstadt, near the border of Austria and Hungary, and gradually took over more and more duties as Kapellmeister there. A Kapellmeister post was a prestigious and well–paid position that allowed a composer time to write after his duties as the director of music for the royal household were finished. When Haydn died in 1809, Hummel became the main composer at the court, during which time he produced his only opera, *Mathilde von Guise,* which premiered on March 26, 1810, in Vienna.

Endured Piano Concerto

Hummel stayed in Eisenstadt until 1811, and taught in Vienna thereafter. His talents as a pianist had sharpened, and he won much acclaim for performances given during the Congress of Vienna, the major 1814–15 gathering of diplomats in Vienna that redrew the map of Europe after the defeat of Napoleon. ''This time he was a mature artist, and his clean, Classical, elegant piano playing was the talk of Europe,'' noted Harold C. Schonberg in the *New York Times.* His compositions did not stand the test of time, but one of them, noted Klein in the *New York Times,* survived the ages. The *A Minor Piano Concerto,* Klein wrote, features ''three movements . . . full of lovely, simple themes which are richly ornamented in Hummel's flowing piano style. The orchestration shows great understanding of the resources of the instruments. In all, the concerto is easily the equal of Mendelssohn's and Chopin's concertos, and is a worthy companion of the majority of Mozart's.''

After a tour of Germany in 1816, Hummel settled in Stuttgart to serve as Kapellmeister for the Duchy of Württemberg's royal seat. In 1819, he took a similar position as the Grand Ducal Kapellmeister in Weimar, a position he held until his death nearly 20 years later. Weimar was also a center of culture in Central Europe, and there Hummel became friends with the esteemed German Romantic writer and philosopher Johann Wolfgang von Goethe. He continued to tour regularly, however, and earned a rather good income from this. He was a particular favorite with French and English concertgoers, and made stops in St. Petersburg, Russia, in 1822, Belgium and the Netherlands in 1826, and Warsaw in 1828. Paris and London served as his mainstay, however, and he toured both in 1830, and in London again in 1831 and 1833.

As a composer, others claimed Hummel was the equal of Beethoven, perhaps even more gifted. It is known that in 1827, he went to pay his respects to Beethoven when the esteemed figure was deathly ill, and took a lock of his hair. But by the 1830s, musical tastes had begun to change, and Hummel's reputation suffered somewhat in Germany and Austria. German romantic composer Robert Schumann, who published the *Die neue Zeitschrift für Musik,* reviewed a Dresden concert in April of 1834 and asserted, ''Hummel should make no further concert tour, at least not in Germany and France, where piano playing has reached the pinnacle of culture and only the most extraordinary can please,'' according to Joel Sachs' *Kapellmeister Hummel in England and France.* ''He significantly debases his well–earned fame thereby. His palmy days are long gone. His art has declined, as his years have increased.''

A Bridge Between Musical Styles

Hummel's health deteriorated in his later years, and he died on October 17, 1837, in Weimar, Germany. His works were soon forgotten in the subsequent era, though there have been periodic predictions of a revival for his reputation. Various musical societies in Europe and America occasionally performed his work, among which an 1803 *Trumpet Concerto* and some chamber music survive as his best examples. The *Trumpet Concerto* was performed on New Year's Day of 1804, and features references to two significant musical styles. According to an essay in *Music & Letters* by John A. Rice, ''Hummel's references in the opening Allegro con spirito of the *Trumpet Concerto* to the first movement of Mozart's 'Haffner' Symphony are obvious and have been pointed out more than once.'' Yet near the end, Rice found a reference to Cherubini's *Les Deux Journees,* a very popular opera at the time that had recently made its way from Paris to Vienna. There is a comic moment in it when some hoodwinked soldiers march off, and ''Hummel obviously liked it, and his courtly audience must have immediately recognized the march and enjoyed its unexpected appearance near the end of the *Trumpet Concerto,*'' noted Rice. ''By introducing Cherubini's march from Les Deux Journees into the finale of his 'New Year' Concerto, Hummel made sure that a work largely concerned with the glories of Vienna's musical past ended with a celebration of its musical present.''

Hummel's compositions were largely forgotten in the wake of the new romantic composers who emerged in the 1830s, among them Mendelssohn, Chopin, and Liszt. As Schonberg noted in the *New York Times,* Hummel ''was the last of the true Classicists, and yet his piano music prefigures some of the techniques and actual ideas that went into Romanticism.'' The critic also commended the same concerto praised by his predecessor at the newspaper in 1966, noting on the occasion of some renewed interest in Hummel in 1982 that that ''what, above all, makes his piano music fascinating to scholars is the virtuoso writing that often breathes the very world of Chopin. Hummel's A minor Piano Concerto is an example, and Chopin's two piano concertos betray an obvious indebtedness.''

''A Sharp Businessman''

Hummel was a decidedly unassuming celebrity for one who had once been the musical toast of Vienna at the age of ten, Schonberg conceded. ''He was not a prepossessing figure. He was corpulent, had a pockmarked face, had rather crude manners and dressed ostentatiously. Yet he must have had intellectual qualities of a high order,'' citing his friendships with leading names of the day, including Goethe. ''He was reputed to be a sharp businessman, and he led the fight for copyright laws in Germany and Austria. At his death he left a good–sized estate.''

From his years as a teacher, Hummel wrote an important instruction book that remained a standard text for many years, *A Complete Theoretical and Practical Course of Instruction on the Art of Playing the Piano Forte,* which appeared in 1828. He married an opera singer, Elisabeth Röckl, with whom he had two sons. One became a pianist, the other a painter. A grandson, Wilhelm, became a wealthy industrialist in Germany in the early twentieth century, and made a small fortune from supplying a certain formula of paint to the navies of Russia and Britain. Wilhelm collected much of grandfather's work, papers, and various memorabilia, including the lock of Beethoven's hair, at his Italian villa. The cache has been preserved by Hummel's heirs.

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Shohei Imamura

Shohei Imamura (born 1926) explored the lives of Japan's most oppressed layers of society, turning his back on traditional stereotypes of socially acceptable characters, and earning recognition with both native and western audiences.

Imamura rejected Japan's conventional, idealistic filmmaking of the 1950s to produce and direct his own vision of oppressed people on the fringes of Japanese society. Exploring the antithesis of the middle class society of his youth, Imamura was fascinated with outcasts, criminals, and prostitutes who colored his world when he was a young black marketer after World War II. A student of Japanese sociology, he made dark comedies and poignant tales of cultural taboos and the survival of the poverty–stricken in both fictional and documentary–based films.

Rejected His Middle–Class Values

Imamura was born September 15, 1926, in Tokyo, the third son of a doctor. He attended elite elementary and high schools and held company with the children of the privileged. Rather than embrace the attitudes of his peers, he rejected their narrow minded views and disdain of the lower classes. Imamura's middle–class upbringing belied the oppressed societies he would later make the focus of his films.

Imamura had first been interested in a career in agriculture but had failed the entrance exams for Hokkaido's national university. To avoid the draft during World War II, he attended a technical school for a short time. Eventually he enrolled at Waseda University in Tokyo majoring in Western History. At the war's end in 1945, he joined the literature program at Waseda. Introduced to the theater by his brother, Imamura spent much of his higher education years writing plays, appearing in avant–garde theater productions, and involving himself in radical politics.

Leaning more and more away from a typical career in business or government, Imamura loathed the presumptions of the privileged and was drawn toward the unconventional aspects of society. In an interview for *The Guardian,* he described how the end of the war shaped the eighteen–year–old's beliefs at the time: ''It was fantastic. Suddenly everything became free. We could talk about our real thoughts and feelings without hiding anything.''

After the war, Imamura became involved in the black market sale of cigarettes and liquor. With the Japanese economy in chaos, many people resorted to dealing with the black market. These experiences introduced Imamura to the underworld and to oppressed people at the bottom of society.

Apprenticed under Yasujiro Ozu

Imamura was impressed with the freedom expressed in post–war films, such as Akira Kurosawa's 1950 movie, *Rashomon.* After graduating from Waseda University in 1951, Imamura joined Shochiku Films. He entered the assistant directorship program at Shochiku's Ofuna Studios with the aim of working with Keisure Kinoshita. He assisted several directors, such as Masaki Kobayashi, Yuzo Kawashima, and Yoshitaro Nomura, but his most notable stint was as apprentice to master film director Yasujiro Ozu.

Imamura worked on three of Ozu's memorable pictures: *Early Summer,* 1951; *Flavor of Green Tea over Rice,* 1952; and *Tokyo Story,* 1953. But by the third movie,

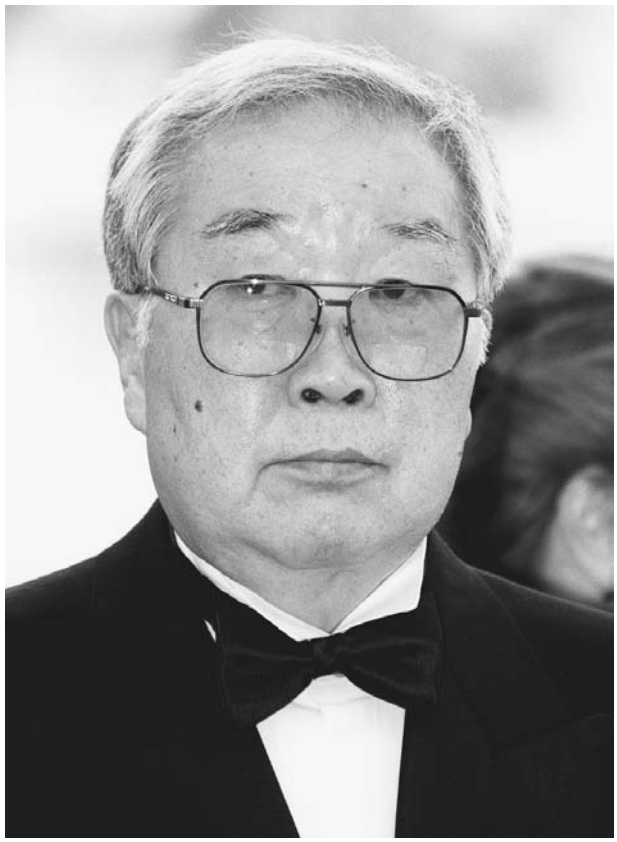

Imamura was frustrated and underwhelmed. He felt that Ozu's camerawork was rigid and unimaginative, that actors were instructed to be too stilted and regimented, and that the company's promotion system stifled creativity.

Mostly, Imamura objected to Ozu's conservative and idealized view of perfect Japanese life with passive and formal actors. Imamura wanted to produce films that depicted gritty conflict among true to life Japanese from the fringes of society. At Shochiku, he had enjoyed working with Yuzo Kawashima, who made films about lower–class life. Kawashima also rebelled against studio policies at Shochiku, so in 1954, the two moved to Nikkatsu Studios.

Produced Films for Nikkatsu Studios

Imamura entered the training program at Nikkatsu Studios, which was recruiting new talent and offering higher salaries. There he worked as a scriptwriter and assistant director for Kawashima on a number of comedies. In 1955, Imamura received his first screen credit as an assistant director. During this time, he was developing his own approach to filmmaking.

In 1958, Imamura made his directorial debut with *Stolen Desire,* a black comedy about a roving troupe of actors working in the red light district. It was the beginning of Imamura's fascination with the undercurrents of society and a desire to challenge perceived moral values. He received a New Talent award for the film. That year he released two other movies: *Nishi Ginza Station* and *Endless Desire.*

Became Part of Japan's New Wave of Filmmakers

As Japan's old studio system began to decline, talented young directors were coming to the fore. The *Nuberu Bagu,* or New Wave, named after the French Nouvelle Vague, characterized the new generation of filmmakers that sprouted in the late 1950s. Imamura and his contemporaries, such as Nagisa Oshima and Masahiro Shinoda, whom he had worked with at Shochiko, rejected Ozu's established form of quiet understatement to celebrate the primitive undercurrents of Japanese life. The vision of the new directors was to mirror post–war society, complete with poverty–stricken people, black markets and corruption, and outcasts.

Imamura focused on the lower classes he had connected with during his school years. He embraced taboo subjects, such as incest and prostitution. Many of his movies concentrate on specific Japanese cultural behaviors, such as superstition and attitudes toward sex, and challenge his viewers to transcend traditional values. Despite his themes, he always portrayed his down–to–earth characters with respect and objectivity. Imamura is quoted in Audie Bock's *Japanese Film Directors* as saying, ''I am interested in the relationship of the lower part of the human body and the lower part of the social structure on which the reality of daily Japanese life obstinately supports itself.''

The first film to be branded a distinctly Imamura film was 1961's *Pigs and Battleships,* a satire about traffickers who sold pigs that were fed the waste left by American bases stationed in Japan. The film, which caused a scandal, contained one of Imamura's popular themes of man–as–animal. Not only the Americans were viewed as pigs but also the Japanese black marketeers who reveled in the fortunes they were making.

In 1965, Imamura created his own independent production company, Imamura Productions, so he could continue to produce films that featured his unique analysis of Japan, its people, and its culture. *The Pornographers* was his 1966 black comedy about a maker of low–budget blue movies that explored male lust and incest.

Turned toward Documentaries

Some of Imamura's disturbing films did not receive the attention he had hoped for at the box office. He turned his sights on television and on documentary–based filmmaking which occupied him through much of the 1970s. In an attempt to become a better storyteller, Imamura did research in libraries to understand the sociological and anthropological traits that defined the Japanese people. He merged these scientific theories with his own observations to color the themes of his movies.

The 1967 *A Man Vanishes* was his first movie to blend documentary facts with fictional production techniques. The film explores the strange incidents of hundreds of Japanese men disappearing each year, leaving their jobs and families to live in obscurity. In a surreal scene, a director enters among the actors, shouts a command, and the walls

reveal themselves to be sets that fall away leaving the characters on a soundstage.

Imamura touched on the encroachment of civilization into primitive villages in *Profound Desire of the Gods,* 1968, in which engineers from Tokyo set up a construction site among a remote tribal community. He also dealt with controversial subjects of post–war Asia and on the *karayuki–san* or comfort women forced into prostitution during the war.

Never losing his sense of the reality of Japanese life, Imamura often cast real–life people in his films. For the 1963 *Insect Woman* he cast an actual middle–aged former prostitute. For the 1970 *History of Postwar Japan as Told by a Bar Hostess,* he cast a real bar maid, who offered a gritty, intuitive, and articulate character.

Populated His Movies with Strong Heroines

Imamura preferred to populate his movies with strong–willed, resilient female characters, the kind he met during his black market days. He remarked to writer Toichi Nakata in an interview for the Toronto International Film Festival that these women ''. . . weren't educated and they were vulgar and lusty, but they were also strongly affectionate and they instinctively confronted all their own sufferings.''

Imamura's heroines were the opposite of the stereotypical, submissive, self–sacrificing heroines of classical Japanese tales. Instead, they were survivors, deceitful and sexual, taking the exploitative situations that modern society put them in, and coping as best they could in poverty and oppression. Imamura has been called a feminist for breaking stereotypes of Japan's patriarchal society. But he insists that his heroines do what they must simply to survive.

In the 1970s, in the wake of the downfall of the Japanese studio system, including his former company Nikkatsu, emerging filmmakers had few outlets for full–time training. In response, Imamura opened the Japanese Academy of Visual Arts to provide training and apprenticeship programs for young filmmakers. In 1975, he founded the Broadcast and Film Institute where he spent time teaching and administering.

Back to Fiction and the Cannes Film Festival

In the late 1970s, Imamura returned to the more lucrative world of fictional entertainment and to the chance to produce films with themes that were beyond the scope of documentaries. In 1979, he released *Vengeance Is Mine* based on a real–life criminal. It was a commercial success and allowed him to raise money for future projects.

Imamura's historical film, *Ballad of Narayama* released in 1982, was based on a novel by Shichiro Fukazawa. The story concerned a remote village in northern Japan that abandoned their elderly on a mountaintop to die. Shot on location, the film dealt with issues of death, life, nature, and unwanted children in a small population. It received the Palm d'Or grand prize at the Cannes Film Festival.

For his 1989 film *Black Rain,* he depicted the devastation of the atomic bomb dropped on Hiroshima, its aftermath and politics, and the struggles of survivors. Some critics viewed the sentimentality and slow pace of the film as a throwback to Imamura's days studying under Ozu.

Imamura took a nine year break between films during which time he suffered a stroke and had difficulties raising funds for future movies. He returned to produce *Dr. Akagi,* about a family doctor during the last year of World War II, and *The Eel,* about a convict who adopted a pet eel. *The Eel* won the Palme d'Or at the 1997 Cannes Film Festival, making Imamura one of only three directors to win two Palme d'Or prizes.

Imamura's Success in the West

After the tragedy of the September 11, 2001 terrorist attacks in the United States, Imamura responded by contributing to a collaborative release called *September 11.* Eleven directors from 11 countries produced an 11–minute short film. Offering a humanist critique of political and religious fanaticism, Imamura presented a story about a demoralized Japanese soldier after World War II who turns into a snake.

Imamura himself is surprised at his popularity and critical acclaim in the west. He said to writer Nigel Kendall in an interview in *The Guardian,* ''I've always wanted to ask questions about the Japanese, because it's the only people I'm qualified to describe. . . . I am surprised by my reception in the west. I don't really think that people there can possibly understand what I'm talking about.''

Imamura's determination to break with tradition, to show the aspects of life that are not always pretty or socially accepted, shows his life–long desire to make films about the Japanese who interest him. When asked what role cinema can play in changing social life, Imamura told Richard Phillips for the World Socialist Web Site, ''It is a lot easier to be obedient and stay with the establishment, but this is not my way of life. I always try to change society completely with my films.''

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J

Peter Jackson

New Zealander Peter Jackson (born 1961) started out his career making popular, but gruesome and supremely gory films about zombies and other supernatural creatures that became cult favorites. He became known around the world, however, when he directed the movie versions of the three "Lord of the Rings" books written by British writer J. R. R. Tolkien. He won an Academy Award for Best Director for the last of the three movies, *The Return of the King,* and the three movies garnered over 20 Academy awards in all. A multi-talented filmmaker, Jackson has done just about everything that can be done in the moviemaking business, including director, producer, cinematographer, editor, special effects, make-up artist, screenwriter, puppet maker, camera operator, stop motion animator, and actor.

Born to Bill and Joan Jackson in New Zealand on October 31, 1961, Jackson was raised in Pukerua Bay, a small town west of Wellington. He was an only child and therefore was forced when very young to make up his own games and stories to keep himself entertained, something that would serve him well later, for he developed his imagination very early on. For Christmas in 1969 Jackson's parents received an 8mm camera, an instrument Jackson soon got his hands on and rarely let go of after that. In 1973 he began making narrative movies, the first a World War II film he made with some friends. Showing his knack for inventiveness, he began experimenting with special effects, for example, simulating gunfire by punching holes in celluloid. Jackson left school at age 17 hoping to get a job in the New Zealand movie business. He was only able to get a small acting role in a Swedish movie, however, so to pay bills he got a job with the *Evening Post* as a photoengraving apprentice.

First Full-Length Film Premiered at Cannes

Jackson continued to make films throughout his youth and saved up money until he could afford to buy himself a Box 16mm film camera, a piece of equipment that would allow him to make more-professional-quality films. In 1983 he began a ten-minute short film, called *Roast of the Day,* which ended up, because of the myriad ideas Jackson kept coming up with, to be a full length feature film. As Jackson later told Gillian Flynn of *Entertainment Weekly,* "I was a photolithographer at a Wellington newspaper—but I always wanted to make movies. So I got some friends, and we started filming during weekends. It took us four years. I ended up playing two characters [because] I ran out of friends." At the same time he was filming this project, with the help of his friends, he applied to the New Zealand Film Commission (NZFC) for money to help with the post-production work. No one got paid to be in or work on the film, but editing it was going to cost more money than Jackson made at the *Evening Post.*

The only person at the NZFC to appreciate the film was Jim Booth, and he found enough money to help fund the film's completion. The film, ultimately titled *Bad Taste,* premiered at Cannes, where critics loved it and the film sold to over 30 countries. A contributor to the *VH1 Website* dubbed *Bad Taste* "a delightfully repulsive romp that truly lived up to its title. An alien horror comedy that offered up

almost unprecedented servings of blood, gore, dismembered anatomy, and a degree of cannibalism not seen since the Donner Party's last family outing.'' In addition to the satisfaction the film's success gave Jackson, it also enabled him, more importantly, to become a full-time moviemaker. In fact, after the film's success Booth left the NZFC and joined Jackson in starting up the production company WingNut Films.

Jackson's next film, *Meet the Feebles,* has been described as an acid-taking muppet movie. It would be *Braindead,* a zombie film that was released internationally and received much acclaim and many awards, that would ultimately energize Jackson's career. *Braindead* also brought the New Zealander to the attention of producers of the sixth film in the ''Nightmare on Elm Street'' series. Jackson spent a lot of time working on a script for the film series, but took so long that by the time he delivered it to the studio the movie was already in production, with someone else's script. Although disappointed, Jackson remained determined to be successful. In contrast to his professional ups and downs, his personal life advanced in 1987 when he married Frances Walsh. The couple went on to have two children: Billy and Katie, and Jackson is reported to write his screenplays in collaboration with his wife.

Heavenly Creatures Released to Much Acclaim

The next film Jackson did was entirely different than anything he had done before. Rather than gore and effects, he focused on psychology in the thriller *Heavenly Creatures,* a story based on the true-life relationship between two girls in an obsessive relationship. The girls, living in a fantasy world of their own making, decide to kill one of the girls' mothers because the woman was attempting to separate them. While the film has the dark side characteristic of many of Jackson's films, it also contains an element of humanity that was lacking in his previous efforts. Rather than depicting the girls as evil lesbian killers, as they had been portrayed by the press, he attempted to reveal the seductiveness of their made-up world by contrasting it with the crueler one they actually inhabited. *Heavenly Creatures* was the film that launched actress Kate Winslet in her career, while Jackson was nominated for an Academy Award with his wife, Frances Walsh, for Best Screenplay, and won awards at the Venice and Toronto film festivals.

Jackson's next movie was *The Frighteners,* starring Michael J. Fox as Frank Bannister, a psychic investigator. *Entertainment Weekly* described the film as ''A smart, subtle movie disguised as a dumb, noisy one,'' and added that it ''grabs you by the hair and drags you along.'' The film was well received and aided Jackson in achieving his next coup, one that would draw on all his talents as a filmmaker and director.

Tackled Epic *Lord of the Rings*

When it was announced that Jackson, the king of the gruesome horror flick, was going to direct the *Lord of the Rings* trilogy, many were surprised. There had been several suggestions for the movie running around Hollywood, including one suggestion to condense all three books into one film, another to film two of the three parts of Tolkien's classic work. Finally producers decided to film three movies back-to-back, one per book, and release the films over a three-year span. The movies took over 15 months to film, the cast moving to New Zealand for the length of filming and becoming as close as their characters were. Jackson wanted to film all three installments of the story together so that the actors and everyone else working on the films would feel that these movies were one story. As a *Time* magazine reviewer explained, Jackson's ''triumph was to oversee a production as mammoth as his early films had been intimate, and to keep the grand scheme in mind while enriching each screen moment. Moviemakers appreciated the breadth and depth of his commitment. Moviegoers reacted in awe. And studio execs learned that once in a while it's a good bet to trust a director's passion and vision.'' The movies starred Elijah Wood as Frodo, along with Cate Blanchett, Viggo Mortensen, Christopher Lee, Liv Tyler, Sean Astin, Sean Bean, Orlando Bloom, Billy Boyd, Ian Holm, Dominic Monaghan, John Rhys-Davies, Hugo Weaving, Miranda Otto, Karl Urban, Sir Ian McKellen, and many, many more.

Reviewing the completed work, Richard Alleva wrote in *Commonweal* that *The Lord of the Rings* ''may or may not please votaries of J. R. R. Tolkien's prose epic, but it is a godsend to anyone like me. . . . This movie isn't merely an adaptation; it's a coup d'etat. . . . Jackson, master of technomagic and generalissimo of a thousand technicians

and actors, has made of Tolkien's deliberately archaic epic a fresh, bracing revel.'' The films were overwhelmingly admired and each of the films won many award. *The Fellowship of the Rings* won four Academy Awards and was nominated for nine others, including Best Picture, Best Writing, and Best Director. *The Two Towers* won two Academy awards and was nominated for four more, including Best Picture. Some people were surprised that the second movie did not receive more awards, but it was thought that the reason the second movie garnered less awards was because by that point people were waiting for what they were sure was going to be an amazing last film. And so it was. As *Entertainment Weekly* said, ''All hail *The Lord of the Rings: The Return of the King!* I can't think of another film trilogy that ends in such glory, or another monumental work of sustained storytelling that surges ahead with so much inventiveness and ardor.'' *The Return of the King* was nominated for 11 Academy awards and won them all, tying with *Ben-Hur* and *Titanic* for the most Academy awards won by a single film. Jackson won the Best Director award for *Return of the King* and the film won for Best Picture. Together, the three films grossed nearly $3 billion.

Looked to the Future with *King Kong*

Following the success of *Return of the King,* many were curious to see what Jackson would do next. By 2005 he was working on a remake of the classic 1933 film *King Kong,* which he credits for inspiring him to be a filmmaker in the first place. Jeff Giles interviewed the director for *Newsweek* and explained: ''Jackson hopes to bring the Kong myth to a generation that's allergic to black-and-white movies, confuses *King Kong* with *Godzilla* and never saw the original, just the campy '70s remake.''

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Etta James

African American singer Etta James (born 1938), whose career has spanned more than 50 years, has overcome many obstacles to establish herself as a powerful voice whose abilities span styles as diverse as blues, soul, jazz, gospel, rhythm and blues, and rock. She truly defies categorization.

James began her long career as a singer early, singing doo-wop as a teenager in the 1950s. She has endured highs and lows, hampering her own success at times through a reckless existence that included heroin abuse, but she ultimately conquered her addiction, redirected her struggles back into her music, and became an R&B legend. She has enjoyed equal success crooning blues ballads, belting out rhythm and blues and rock and roll, or interpreting jazz. While the ease with which she can navigate these various styles demonstrates her impressive skill, it has also served to confound the music industry as to how to categorize her. In the late 20th century and into the next, James has finally been widely acknowledged as one of the most talented singers of her era.

Sang Gospel at Age Five

James was born Jamesetta Hawkins in Los Angeles, California, on January 25, 1938. Dorothy, her mother, was just fourteen years old when she gave birth to James, and she never overtly named the father. In her 1995 autobiography, *Rage to Survive,* James expressed her suspicion that her father was pool shark Minnesota Fats. Despite being a mother, Dorothy Hawkins continued to lead a life that included an active nightlife and some run-ins with the law; because of this, James's care was left largely to relatives and friends, including a middle-aged couple by the name of Rogers. James and her foster mother, Lula ''Mama Lu'' Rogers, became particularly close. By the age of five, James was living with her grandparents in Los Angeles. It was at this time, while singing solos with the St. Paul Baptist Church's Echoes of Eden choir under the direction of musical director James Earle Hines, that she began to get attention for her powerful voice. Soon she began performing gospel on a local radio broadcast.

James visited her mother, whom she addressed using her first name, when Dorothy Hawkins showed up every month or so. In her autobiography James described the weekends when she would go to the boarding house where Hawkins was staying. Watching her mother dress to go out at night while listening to Billie Holiday on the phonograph, the young girl admired her mother's beauty and confidence and thought she was a movie star.

When James was 12, Mama Lu Rogers suffered a series of strokes and died, leaving James to go live with Hawkins on Polk Street in San Francisco. In *Rage to Survive,* James confessed that San Francisco brought out her wild side, and she became involved with girl gangs. Life with her mother was unpredictable, and she was rebellious, untamable, and

wanted to cause a fuss. She also wanted to be a star. James turned to music for refuge, and when she was fourteen she formed the Creolettes with two other girls. They tracked down Johnny Otis, a bandleader and promoter, when he was playing at the Fillmore. On the strength of the Creolettes' audition for him, Otis arranged for the girls to tour. Because of James's age, however, Otis needed parental permission for her to travel. Hawkins was said to be in jail at the time, so James forged her mother's signature.

Had First R&B Hit

Otis renamed the group the Peaches and reversed Jamesetta's name, creating the stage name that has endured to this day. The girls started off earning ten dollars per night for their work with Otis's revue. James first recorded with the Peaches in 1955 on the Modern Records label. The song was her own composition and was called ''Roll with Me Henry,'' a coarse response to a song by Hank Ballard and the Midnighters called ''Work with Me Annie.'' The song was rechristened a less-racy ''The Wallflower'' and became a top-ten hit on the rhythm and blues charts. It became an even bigger sensation when Georgia Gibbs, a white singer, subsequently recorded it under the title ''Dance with Me Henry.'' Although James collected her share of the royalties for this version, the fact that another singer enjoyed more fame for her song irked her.

In 1955 James had another hit on the Modern label, ''Good Rockin' Daddy.'' It became apparent that her talent overshadowed that of her friends, and she separated from the Peaches. Over the ensuing few years James, who was also known as Miss Peaches, toured the country on bills with stars such as Bo Diddley, Little Richard, Marvin Gaye, zydeco accordionist Clifton Chenier, Johnny ''Guitar'' Watson, Minnie Riperton, and Chuck Berry. While on the road, she encountered a wide range of responses, from admiration to racism and intimidation. She found herself performing before large, eager crowds, even though her fame had dimmed somewhat since her 1955 hits. One of the highlights of this time was when James shared the stage with Billie Holiday and Count Basie as part of an National Broadcasting Company radio show in New York called *Jazz Plus Blues Equals Soul.* The performance occurred in the late 1950s, near the end of Holiday's life. In her autobiography James describes Holiday as looking old, tired, and weak, with swollen hands and feet. The encounter stayed with James, who, despite Holiday's physical challenges, saw in the singer a strong and uncompromising survivor—qualities she also saw in her mother Dorothy.

As the 1950s ended, James was often on the road and broke. But her fortunes began to turn after she arrived in Chicago, where she drew the attention of Leonard Chess and signed on with his label, Chess Records. Chess was just starting to earn recognition with artists like Berry and Diddley. In the early 1960s, James began a prolific period and became one of R&B's most successful singers. With producer Jerry Wexler, she recorded jazz tunes and soul ballads and ran up a string of hits for Chess's subsidiary label, Argo, such as ''At Last''—which peaked at number two on the R&B chart in 1961—''My Dearest Darling,'' ''Trust Me,'' and ''All I Could Do Was Cry.'' In 1962 her ''Something's Got a Hold on Me'' was the most successful of her three hits that year, charting at number four. She also did some duets with her boyfriend, Harvey Fuqua, lead singer for the Moonglows. James's broad stylistic range was demonstrated in the material she recorded at this time, which included straight blues, romantic ballads, and pop. Blues-rock great Janis Joplin, who was influenced by James, even dropped by one of her recording sessions to observe the veteran blues singer.

Struggled with Drug Addiction

While Chess helped revitalize James's career, the company also exploited her, as it did many other artists. Royalties were withheld and the company was known to seize the publishing rights to artists' original material. James was living at the Sutherland Hotel, an historic and inexpensive hotel, along with other artists who were headed for stardom, including Marvin Gaye, Fuqua, and Curtis Mayfield. In her autobiography she admitted to being unhappy and restless during this time, in part due to a lack of input in the recording process. She complained that Wexler and Allen Toussaint, who produced her record *Changes,* while extremely talented, were both controlling. She felt there was too much tinkering and direction. Despite favorable critical reviews for the recordings she produced, James felt on edge in the studio.

By the time she was 21, James was addicted to heroin, and she struggled in relationships with abusive and violent

men. Her addiction was so disruptive that she stopped recording almost completely between 1964 and 1966, but then pulled herself together enough to record *Call My Name,* an acclaimed blues album. She also recorded some duets with a childhood friend, Sugar Pie DeSanto, which resulted in the hit song ''In the Basement.'' In 1967 James went to work for Alabama's Fame Studios, where she recorded a classic album that was well received; *Tell Mama* contains the standout ballad ''I'd Rather Go Blind.'' Despite her hits, however, James was generally unknown outside the black population and a group of white rockers. In addition to Joplin, James influenced Rod Stewart and Keith Richards of the Rolling Stones with her sincere, all-out style.

Although life for James was out of control by the early 1970s, she was able to arrive at live performances and recording sessions when necessary. To support her burgeoning heroin habit, she indulged in petty crime, including writing bad checks and forging prescriptions. She was even known to steal from friends and associates at times. In 1974, facing several years in prison, James finally entered a drug rehabilitation program as a resident at Tarzana Psychiatric Hospital, just outside of Los Angeles, California.

Rebuilt Career, Earned Awards and Honors

Ultimately, James was able to win out over her addiction, and then slowly began to rebuild her career. She busied herself with performances in small venues, often singing at gay clubs during the early 1980s. In her autobiography she credited these jobs giving her the encouragement to keep her going and noted that gay people related to her style. Struggling to pull her career together, James hopped from record label to record label, including Warner Bros., where she worked with Wexler, and T-Electric, where she worked with Toussaint. At Fantasy in 1986 she teamed with tenor sax legend Eddie ''Cleanhead'' Vinson and recorded two outstanding jazz albums, *Blues in the Night* and *The Late Show.* She was also affiliated with the Island and Elektra labels. James then toured with the Rolling Stones and performed at blues and jazz festivals, with the result that white listeners finally began to buy her albums. She sang during the Olympic opening ceremony in 1984, and her debut hit ''The Wallflower'' became part of the soundtrack to the hugely popular movie *Back to the Future.* The singer even made some guest appearances on television programs.

James went for seven years without a recording contract, then in 1988 she released *Seven-Year Itch* with Island. The next year she received the W. C. Handy Award and the Rhythm and Blues Foundation's Pioneer of the Year Award, and in 1990 the National Association for the Advancement of Colored People (NAACP) honored her with two awards: an Image Award and an award for best blues artist for her album *Stickin' to My Guns.*

James continued recording at a furious pace and by the 1990s was considered an R&B legend. Her vaulted status was confirmed with her 1991 induction into the Bay Area Blues Society Hall of Fame and her 1993 induction into the Rock and Roll Hall of Fame. In 1994 she began to work with producer John Snyder at Private Music and released the critically acclaimed *Mystery Lady: Songs of Billie Holiday,* winning a Grammy Award for best jazz vocal in 1995.

During the 1990s James lived on a ranch in Southern California with her husband, Artis Mills, whom she had married in 1969, and her two sons, Donto and Sametto, as well as the family's nine dogs. By mid-decade she entered one of her career's most prolific phases. *Mystery Lady* followed on the heels of both *Etta James Live from San Francisco* and her autobiography, which was followed by *Time after Time* in 1995.

James's star kept rising into the next century. In 2001 she was inducted into the Blues Foundation's Hall of Fame, and on April 18, 2003, James was honored with a star on the Hollywood Walk of Fame. Later that same year she won the Grammy Lifetime Achievement Award, then returned for another Grammy in February 2004 for her self-produced album *Let's Roll.* Her 2004 recording, *Blues to the Bone,* is a compilation of her favorite blues classics, such as Muddy Waters's ''Got My Mojo Working'' and Howlin' Wolf's ''Smokestack Lightnin'.'' James has also benefitted from being able to turn her career into a family affair; she often works with her sons, who back her and produce her recordings.

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Miklós Jancsó

Hungarian filmmaker Miklós Jancsó (born 1921) was a pioneer in what became known as his country's New Wave cinema of the 1960s. Drawing heavily upon his Central European nation's rich history and culture, Jancsó made a number of visually stunning epics during his peak years in the late 1960s, many of them set on the epic grassy plains that Hungarians revere as their heartland, *Puszta.* His 1967 account of Hungarian fighters during the 1918–1920 Russian civil war, *The Red and the White,* may be his best–known work outside Hungary. *Guardian* critic Derek Malcolm called it ''a tour de force of a very special kind and a piece of cinema unlike anything else coming out of world cinema at the time.''

Entered Film Industry

Jancsó was born in Vác, Hungary, on September 27, 1921. As a young man, he studied law at Kolozsvár University in Romania, earning his doctorate in 1944. Abandoning this career path for the arts, he went on to the Budapest Academy of Dramatic and Film Art, from which he graduated in 1950. He began his career as a director of the newsreels that were a movie–theater staple at the time, but by then Hungary was firmly entrenched within the Soviet sphere as a one–party Communist regime. Artistic innovation or experimentation could sometimes prove dangerous for creative types, and any form of expression was expected to hew to the standard political ideology, which promoted the more humanitarian ideals of the collective society over that of the more individualist spirit of free–market capitalism.

Jancsó stuck to making documentaries and short films early in his career. Titles to his credit, in translated form, include *We Took Over the Cause of Peace, The Teachings of a Soviet Agricultural Deputation,* and *Comrades! Don't Put up with It.* In 1957, he traveled to China and made four documentaries there. A year later, his first feature film, *A harangok Rómába mentek* (The Bells Have Gone to Rome), was released. He followed it with several more, including 1959's *Halhatatlanság* (Immortality) and *Oldás és kötés* (Cantata), for which he also co–wrote the screenplay. ''With his hypnotic, circling camera, the recurrent—some critics say obsessive—exploration of Hungary's past, and his evocative use of the broad plains of his countries' Puszta, Jancsó fashioned a highly individual cinema within the confines of a state operated film industry,'' asserted an essay in the *International Dictionary of Films and Filmmakers.*

Made Several Stunning Films

Critics consider Jancsó's 1964 film *Igyjöttem* (My Way Home) the start of his most intensely creative period. The story begins near the close of World War II, and features a Hungarian teenager traversing the countryside while attempting to return to his family. He is captured by Soviet Army troops, thanks to the German uniform he has donned to keep warm, and eventually makes his way out of the camp after befriending a Russian soldier. Only when he puts on a Russian uniform does his ordeal begin to end and he finds his way home. Jancsó followed this with *Szegénylegények* (The Round–up) in 1965, which was the first of his films to reach audiences outside of the Soviet bloc. Its story deals with the aftermath of Hungary's Kossuth rebellion in 1848, when nationalists attempted to throw off Austrian Hapsburg rule and establish a parliamentary government. The rebellion was brutally crushed, and Jancsó's film fictionalizes a round–up of peasants by Austrian military officers; the group is kept under close scrutiny in order to find out which ones had served as local leaders of the uprising. ''There are informers everywhere, and neither side knows who or where they are,'' noted Malcolm. ''All we know is that there will be no happy ending and that even the people we imagine to be heroes are flawed.''

Jancsó's most admired film may be the 1967 classic *Csillagosok, katonák* (The Red and the White). The work was actually commissioned by Soviet cultural authorities as part of an Eastern European–wide commemoration of the fiftieth anniversary of the 1917 October Revolution and the founding of the Soviet Union. A bloody civil war in Russia ensued, with foreign solders coming to the aid of the ''reds,'' or Communists, while some Western governments provided aid to the newly dispossessed ''White Russians'' of the former aristocracy. Jancsó's film follows a brigade of Hungarians who join the battle near Russia's Volga River. ''It is interesting considering the source of his commission that Jancsó refuses to choose to side with either the red or the whites but rather to present each as a mixture of compassion and understanding, barbarity and stupidity,'' asserted the *International Dictionary of Films and Filmmakers* essay. Malcolm also commended it, calling it a ''portrait of pure mayhem. There are identifiable characters, but none of them are developed as either fascists or communists, and scarcely as human beings. They are merely pawns.''

Jancsó made several more daring films in the late 1960s, including *Csend és kiáltás* (Silence and Cry), and *Fényes szelek* (The Confrontation), a 1969 project that ostensibly followed a group of Hungarian university students bitterly divided on political matters during a time of political crisis in the immediate post–World War II period. Yet the film had echoes of the student movement that was taking place at the time, even in Budapest. Another work from 1969 was *Sirokkó* (Winter Wind), a historical saga filmed in Yugoslavia that was a joint French–Hungarian production. Known for filming extremely long takes—a style of filmmaking that requires precise planning and faultless work from both cast and crew—Jancsó made this particular movie in just twelve shots. A subsequent film, 1972's *Még kér a nép* (Red Psalm), takes place on the Puszta and once again features a class struggle—in this case, a peasant uprising against landowners. It won him the Best Director Award at the 1972 Cannes Film Festival.

Active as Octogenarian

Jancsó went on to make dozens of other films, including a few in Italy that featured slightly more salacious scenes and themes. Few were ever seen in the West, save for the film–festival circuit. The passage of time did not slow his work habits: nearing the age of 80, he made an impressive trilogy that began with *Pesten Nkem lámpást adott kezembe az Úr* (Lord's Lantern in Budapest), a 1999 comedy that featured a pair of likable gravediggers, along with a heady mix of song, dance, and Hungarian cultural references. He continued the Kapa and Pepe saga in *Anyád! A szúnyogok* (Damn You! Mosquito) in which the pair become embroiled in a perplexing romantic triangle. ''Non–Hungarians won't get a lot out of this seemingly improvised foolery, or out of the significant use of traditional and popular songs,'' wrote *Variety*'s David Stratton. ''But the freshness with which the venerable director handles this contemporary material certainly impresses.''

The last in Jancsó's planned trilogy was *Utolsó vacsora az Arabs Szürkénél* (Last Supper at the Arabian Grey Horse),

but the Kapa and Pepe duo proved so popular that he brought them back for two more films, including *A Mohacsi Vesz* (The Battle of Mohacs). Here, Pepe goes back in time to alter Hungarian history, specifically the outcome of a 1526 battle in which Hungary was truncated and Ottoman rule imposed. ''Jancso cheekily turns history on its head for a satire on Hungarian illusions—still evoked by some modern–day nationalist pols—of the country becoming a world–class player,'' noted Derek Elley in a *Variety* critique. Though Jancsó's later works seem a drastic shift from his daring 1960s period, Malcolm commended his contribution to the cinema of Eastern Europe during a trying era, when innovation could ruin one's career. The best of Jancsó's works, the *Guardian* critic asserted, ''bitterly analysed the history of his persecuted country and commented, too, on the nature of violence in more general terms. No one has tried quite the same thing in the same way, and that is his most formidable legacy.''

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Robert Koffler Jarvik

Physician and inventor Robert K. Jarvik (born 1946) helped design and build the first artificial heart used in a human being. He is also the founder of Jarvik Research, Inc., where he began work on the Jarvik 2000 Left–Ventricular Assist System. He holds numerous patents for medical device technology.

Robert Koffler Jarvik was born on May 11, 1946, in Midland, Michigan, to Norman Eugene, a surgeon, and Edythe (Koffler) Jarvik. He was raised in Stamford, Connecticut.

As a youngster, Jarvik's early interests included mechanics and medicine, and both would greatly influence his life's work. A tinkerer, he enjoyed taking things apart and then reassembling them to better understand how they worked. In his teens, Jarvik would watch his father perform surgeries in an operating room. This exposure sparked an interest in the design of surgical tools, and Jarvik obtained his first patent before he even graduated from high school, for an automatic stapler that freed physicians from having to manually clamp and tie blood vessels during surgeries.

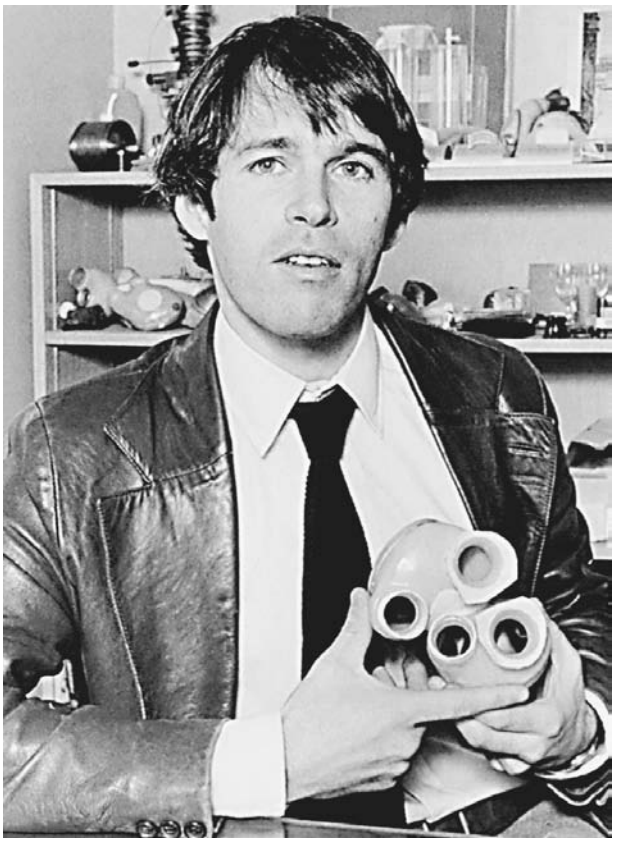

Father's Illness Led to Medical Education

Along with his mechanical inclinations, Jarvik also had an avid interest in the arts, especially sculpture. He managed to combine these divergent pursuits in his course load when he entered Syracuse University in 1964, where he studied mechanical drawing and architecture. At one point, he even considered a career in art.

After his father developed heart disease, however, he felt compelled to change his educational and career direction. His father developed an aneurysm and was operated on by heart surgeon Michael DeBakey. DeBakey became well known as the creator of the mobile army surgical hospitals, or MASH units. By Dr. DeBakey's example, Jarvik was encouraged to change his major to pre–medicine, and he signed up for the appropriate course work. His father's heart disease would also later lead him in the direction of artificial heart research.

Turned Down by Medical Schools

But, in the meantime, Jarvik was having some trouble realizing his immediate dreams. After he graduated in 1968 with a bachelor's degree in zoology, his medical plans were thwarted by his grades, which were inadequate for acceptance in an American medical school. By Jarvik's own admission, he was rejected by about 25 different medical schools in the United States.

Disappointed but undaunted, Jarvik enrolled in medical school at the University of Bologna in Italy. He returned to the United States after two years, however, choosing a

direction of study that combined his medical ambitions with his mechanical interests: He enrolled in New York University and worked toward a degree in occupational biomechanics. He received his M.A. from the university in 1971.

Entered Artificial Heart Research Program

After graduation, Jarvik worked at a surgical supply house, but he still harbored hopes of becoming a doctor, so he applied for a job with the artificial organs program at a division of the University of Utah in Salt Lake City. He hoped the experience would help gain him entrance into an American medical school.

Jarvik worked as an assistant design engineer to Willem Kolff, the director of the university's Institute for Biomedical Engineering and Division of Artificial Organs. Kolff was considered the leading authority in the field and helped pioneer research on artificial hearts. During World War II, he developed the first kidney dialysis machine. In the mid–1950s, he began work on developing an artificial heart, which became the primary goal of his division at Utah in 1967.

Jarvik's immediate plans worked out. Through his work with Kolff, he was accepted into Utah's medical school. He finally earned his degree in 1976. The good fortune, however, was tempered by personal tragedy. That same year, his father died of an aneurysm.

Jarvik's involvement with Kolff not only led to a medical degree, but would result in Jarvik's own ground–breaking achievements in biomedical engineering, specifically in the area of artificial hearts. Jarvik's inventiveness would help researchers surmount several challenges associated with artificial heart devices.

By the time Jarvik came to Utah, artificial heart designs had already been developed. Famed ventriloquist Paul Winchell, who was also a medical doctor and inventor, had patented an artificial heart in the 1950s. By 1957, Kolff had tested artificial heart models in animals. In 1969, a team of researchers at the Texas Heart Institute, led by Denton Cooley, used a model to keep a human patient alive for more than 60 hours. Up to this point, all efforts were hopeful, but some problems remained.

At Utah, the main problem facing researchers was creating a pump with an adequate power source. They sought to design a single unit that would contain both the heart pump (which would be a re–creation of the two lower ventricles of the heart, which are the organ's pumping portion) and a power source. This unit would be positioned completely within a patient's body. Kolf tried a nuclear power source and then tried a solution involving a power from compressed air produced from a machine located outside the body and connected by tubes to the artificial heart. The latter solution was workable, but it had a major drawback: the patient would have to be permanently attached by tubes to the machine.

Developed the Jarvik–3 and Jarvik–7

By the time Jarvik came to the institute, the research team had developed the ''Kwann–Gett heart,'' named after team member Clifford S. Kwann–Gett. Within the device, a rubber diaphragm acted as the pumping element, moving blood in and out of the artificial heart. This innovation decreased the chance of mechanical failure. In tests, animals fitted with the heart lived up to two weeks. Still, the rubber diaphragm caused excessive clotting, which could lead to death.

Jarvik developed an improved version of the heart, called the ''Jarvik–3.'' The clotting problem was resolved by replacing the rubber of the diaphragm with three flexible layers of smooth polyurethane called biomer.

After further experimentation, Jarvik developed the Jarvik–7. The device was made of dacron polyester, plastic, and aluminum, and it had an internal power system that regulated the pump through a system of compressed air hoses that entered the heart through the chest. In animal tests, Jarvik and his team made sure this ''heart'' could beat at least 100,000 times a day with consistency. Then they felt it was ready to be tested in a human subject.

After Food and Drug Administration (FDA) approval was obtained, the ''Jarvik–7'' was implanted into retired dentist and heart patient Barney Clark on December 2, 1982. Jarvik's team had envisioned the implant as a permanent replacement organ. The main benefits of using an artificial heart instead of transplanting a natural one were that there would be no wait for a human heart to become available for transplantation, and there would be no chance of rejection of a foreign tissue.

The Clark Implant

The 61–year–old Clark suffered from advanced cardiomyopathy, a degenerative disease of the heart muscles. As this was a terminal illness, Clark would inevitably die from his disease. As such, he firmly believed that only an experimental form of treatment, such as a ''Jarvik–7 implant,'' could offer any hope of saving his life. He also felt that his participation in the first implant would help advance medical science.

The implant operation was performed by Dr. William C. DeVries, with assistance from Jarvik, and a surgical team at the University of Utah Medical Center. It took seven–and–a–half hours to complete, and news of the operation was reported around the world.

Clark only lived for 112 days after the operation, but when he died of multiple organ failure, the Jarvik–7 was still working. Subsequently, several other terminally ill patients underwent Jarvik–7 implants, but the longest survivor lived only 620 days.

Implants Generated Controversy

Some rather harsh criticisms were directed at artificial heart implantations. Some of the main issues of contention involved costs and medical ethics. Some argued that the cost of the operation and implantation (between $100,000

and $200,000) was too high. Proponents countered that transplants and other procedures were expensive, too.

In the area of ethics, some said that the operations were essentially experiments that turned patients into human guinea pigs, because natural transplants remained effective and even superior. Others said it significantly reduced a patient's quality of life. Jarvik himself countered that he'd never perform the operation on anyone if he didn't believe it would make the quality of their life better than what it was.

Eventually, the Jarvik–7 was eventually used only as a temporary measure for patients awaiting natural hearts transplantations. Still, it marked a great leap forward in biomechanics. ''My invention was important to history because it was the first permanent heart and it helped cardiac patients live longer while waiting for donor hearts,'' recalled Jarvik. ''It was a medical breakthrough. It probably wouldn't have been a breakthrough if it wasn't for the courage of Barney Clark.''

By the end of the 1980s, about 70 devices had been implanted in patients who were waiting for transplants.

Entered Business

The year before the Clark operation, in 1981, Jarvik was named president of Symbion, Inc., an artificial organs research firm founded Kolff. Originally, the company focused on the heart, but Jarvik helped lead it into the development of manufacture of other organs, such as an artificial ear.

Jarvik stayed with Symbion, and remained at the University of Utah, until 1987 when he moved to New York City and formed his own company, Jarvik Research, Inc. After Jarvik left, federal funding for the Jarvik project came to an end and, in 1988, and artificial heart implantation was used for temporary implantation only. In Manhattan, Jarvik continued conducting artificial heart research and focused his efforts on a new model.

The Jarvik 2000

By 1998, Jarvik was developing a new model called the Jarvik 2000, a left–ventricular assist system. The most significant difference from earlier models was that natural heart did not have to be removed. Rather, a small device could be inserted into the left ventricle to provide pumping action (i.e., both the pump and power source would be implanted inside the heart). The advantages of this design, as Jarvik saw it, was that if you boost the output of the natural heart and keep it working, the heart still regulates the body's needs and the amount of blood flow. In addition, by placing the device directly inside the heart, it lowers the risk of infection.

In September 2002, the University of Maryland Medical Center became the third center in the United States to implant the Jarvik 2000 into a patient's heart. Jarvik assisted Medical Center Chief of Cardiac Surgery Bartley Griffith M.D., during the procedure. In an interview conducted after the procedure, Jarvik described the device on the University of Maryland Website: ''It's a miniature rotary pump, it's electrically powered and is approximately a pacemaker–sized booster pump for the heart. We call it a flowmaker. The Jarvik 2000 boosts the work that the left side of the heart can do. It goes inside the left ventricle, and that's very important because that indicates it's very tiny. It's also silent and it moves with the natural heart as the heart beats. So it doesn't interfere with the motion of the natural heart, and that helps the natural heart recover.''

The goal of the device, he explained, is to rehabilitate patients suffering severe congestive heart failure so that they can enjoy more mobility and a more normal lifestyle. Ultimately, the device will not be used as a bridge to a transplant device but will actually be a lifetime device.

Recognized

Jarvik has also performed research on other artificial organs and authored more than 60 technical articles. He holds a number of patents on medical devices. In addition, he has received numerous awards for his achievements throughout his career. In 1982, the Intellectual Property Owners, a trade association of inventors, named him inventor of the year. That same year, he received a Brotherhood Citation from the Utah chapter of the National Conference of Christians and Jews, the American Academy of Achievement's Golden Plate award, the John W. Hyatt award from the Society of Plastics Engineers, and the Utah Heart Association's Gold Heart award. Jarvik also holds honorary doctorates from Syracuse University and Hahnemann University, presented in 1983 and 1985 respectively.

Married the ''Smartest Person in the World''

In August 1987, Jarvik married writer Marilyn vos Savant who, according to the *Guinness Book of World's Records*, holds the world's highest intelligence quotient (I.Q.). With a score of 228, she is 88 points smarter than the next smartest genius. Vos Savant is an author and pens a highly read column on intelligence in the Sunday weekly *Parade* magazine.

Previously, Jarvik was married on October 5, 1968, to journalist Elaine Levin. They were divorced in 1985. The marriage produced two children, Tyler and Kate.

Outside of biomedical and biomechanical interests, Jarvik enjoys reading, poetry, weight–lifting, and downhill and cross–country skiing.

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Alois Jirásek

Czech writer Alois Jirásek (1851–1930) produced a staggering number of historical novels during his long career. Nearly all of them dealt with some facet of his nation's struggle for independence from German, Austrian, and later Austro–Hungarian colonial rule. Literature scholars consider Jirásek the most important Czech prose writer in the era before World War I, but his *Old Czech Legends* is the sole work of his to be translated into English.

Jirásek was born on August 23, 1851, in the village of Hronov in the Náchod area of northern Bohemia. His father was a baker with a small shop there. At the age of 11, Jirásek was sent to a German–language school in Broumov, the nearest town to his home. Bohemia had been home to a large number of German immigrants since the Middle Ages, and by the time Jirásek was of school age, Bohemia and the rest of the Czech lands were controlled by the Austrian Habsburg dynasty, and German served as the official language. Native Czech customs and the language were dismissed as those of the peasant class, while the majority of Czechs eked out a living on the mountainous, barely fertile land, or worked as weavers in their homes. In his memoirs, Jirásek recalled seeing those weavers, who came to his village to sell their wares, and being struck by their poverty. ''They arrived early in the morning,'' he wrote, according to Zdenék Nejedlý's *Alois Jirásek,* ''when the trader had not yet opened his doors, stood waiting, poorly dressed even in winter, with a scarf or shawl around their necks in the freezing weather, otherwise lightly clad, stiff with frost, greenish in look.''

Studied at One of Europe's Oldest Universities

In the 1840s, there arose a nationalist movement, and Czechs began agitating for a measure of self–rule. Jirásek found this movement in full bloom when he arrived at Charles University of Prague as a young man, and thrived there in the exciting cultural atmosphere of the city. Though he was a history major, many of his friends were aspiring writers or painters who would also go on to impressive achievements later in life. His own writing career began in 1871, with the publication of first poetry, then short stories, in Prague literary journals.

Viktora, published in 1874, was the first of Jirásek's works to deal with Bohemian history from a fictional standpoint. He would return many times over to the famous Battle of the White Mountain in 1620, a noted Czech uprising in which Bohemians massed against the forces of the Holy Roman Empire and the Catholic League. They were routed, Roman Catholicism was imposed, and the Protestant population was forced to flee. In ''Host,'' a tale of Jirásek's from 1875, ''he strongly criticized the strange morality of contemporary warfare in which a Czech could kill a Pole and vice versa—all for the interests of the Prussian king and the Austrian emperor,'' noted Nejedlý.

Jirásek's first novel was *Skaláci* (The Skalaks), set during the time of a 1775 peasant revolt in the Náchod area where Hronov lay. In it, he details the struggles of a fictional family and the abuses and injustices they suffered at the hands of the foreign powers who tightly controlled the region's economy. In the end, the family turns insurgent, but the story concludes ''on the same heavy, sad tone which had characterized it throughout,'' noted Nejedlý.

One of Jirásek's more outstanding works is the 1878 volume *Podvíky z hor* (Tales from the Mountains). It features lengthy sketches and stories from the Náchod area, mostly detailing the long history of poverty and economic domination it endured during the harshest era of Hapsburg rule. That same year he also produced *U domácího prahu* (At the Home Threshold), which deals with the aftermath of an Austro–Prussian conflict of 1778, and the difficulties endured by one family. An 1880 novel, *Ráj svěeta* (Worldly Paradise), is set during the 1815 Congress of Vienna, the conference which redrew the map of Europe after the defeat of Napoleon. ''Especially lively are his descriptions of the terrible dissipation which reigned there,'' declared Nejedlý. ''Jirásek does not spare the colours in painting the seductiveness of the life in this most charming and delightful society, but then how alien and repulsive this life is to us. For indeed all these charms and delights were extracted from the blood of those who fought in the war just over.''

Settled in Litomyšl

From 1874 to 1888, Jirásek taught school in Litomyšl, an older town with a rich cultural history and delightful historic buildings. Its inhabitants were prosperous and spirited, and the livelier setting infected his work. *Maloměstké historie* (Small Town Anecdotes) was written during this period, as was the 1887 story ''Sobota,'' set during the 1860s. The title character is a bookbinder who aids an uprising that took place in Poland against Russian rule. Yet Jirásek also began to feel dissatisfied with some elements of the emerging new rural bourgeoisie in Bohemia. An especial target was their patriotic sentiments, and he went so far as to ridicule the nationalist Sokol movement in *Na ostrově* (On the Island).

Skály (The Cliffs), published in 1886, deals with the aftermath of the Czech defeat at White Mountain. That same year Jirásek also published the first of a trilogy set during Bohemia's fifteenth–century Hussite conflicts, *Mezi proudy* (In the Current). The Hussites took their name from the priest and religious reformer Jan Hus, whose teachings predated Martin Luther and the Reformation. Hus was declared a heretic and burned at the stake in 1415 after having been

summoned to the Council of Constance in Switzerland for trial. Afterward, Czechs venerated him as a martyr, and Hus's followers fomented rebellion in the area. The movement took decades to stamp out, but served as a flickering reminder of a brief golden era for generations afterward.

Carried on Dual Career

U naš (In Our Home Region), a four–volume work set during the Hussite period, chronicles the effect that the turmoil had upon the poorest Czechs in a small town in the Náchod region much like his own birthplace. The last volume in this work appeared in 1904. Jirásek, who settled in Prague in 1888 to teach at a gymnasium there, was also working on *F. L. Věk* another series with five books published between 1891 and 1906. The work deals with the renaissance period in Czech lands, following 1848 decrees that abolished some of the more stringent economic practices that had impoverished the Czechs. A trilogy that appeared between 1899 and 1909, *Bratrstvo* (Brotherhood), chronicled the end of the Hussite era. He touched upon this theme once again in the 1916 novel *Husitský král* (The Hussite King), about George of Poděbrady, the Bohemian ruler and the first king in Europe to renounce the Catholic faith for the teachings of Hus.

Jirásek's intense interest in the history of his homeland, and the compelling fiction he wove around it, has often earned him a comparison to Sir Walter Scott, the Scottish author whose works concerning British history were best-sellers in the early nineteenth century. Jirásek, noted Marie Holacek in her introduction to Jirásek's *Old Czech Legends,* ''not only built his plots on the foundation of a thorough study of sources, so that his novels are historically accurate in every detail . . . but he was also able to show the inner spirit of his characters.''

Collected Czech Myths and Fables

Jirásek also penned a dozen plays, and a two–volume autobiography. His sole work to be translated into English is *Old Czech Legends,* a work for children that sold quite well upon publication in 1894. In it, he traces the history of the Czechs and Bohemians all the way back to the earliest settlements, and the rich stories of old Prague. Commenting on it for her introduction, Holacek noted ''even though the *Legends* are old–fashioned in style and content, dealing as they do with kings and noblemen, ghosts and magic, sacred objects and buried treasure, they are concerned with many problems that are still with us: wars and social injustice, personal jealousy and religious differences, minority rights and nationalism, women's liberation and sex discrimination, unemployment, government subsidies, and miners' strikes.'' Reviewing the same 1992 English edition for the *UNESCO Courier,* Calum Wise termed them ''a seamless blend of romanticized historical facts and romantic or baroque fantasy, whose period charm encourages rather than hinders the reader from interpreting them on several levels.''

Jirásek begins *Old Czech Legends* with the tale of Father Čech, who led a group of Slavs out of their original homeland, beyond the Carpathian Mountains, because of strife among the various tribes there. They moved westward, crossing the Oder and Elbe rivers, until they no longer met people whose language they could understand. Other tales in the volume recount moments in the history of Prague's Jewish settlement and their ancient synagogue. Another recounts a legend of the city's Old Town, where it is said that the ghosts of the 27 patriots hanged after the Battle of White Mountain haunt the square where they died.

Jirásek retired from teaching in 1909 at the age of 58. His works were widely read during the World War I era, a time of renewed struggle for independence from the Austro–Hungarian Empire. At the war's end, the empire was dissolved, and Czech and Slovak lands united to become the newly independent Czechoslovakia in 1918. Jirásek was elected to the nation's first parliament that year, and served seven years. He died on March 12, 1930. Several years later, with Czechoslovakia suddenly under new masters—in this case, Communists allied with the Soviet Russian empire—his works were promoted for the politically resonant themes that ran through them: the abject poverty of the peasants under colonial domination, the excesses of the noble class and ruling elite, and the struggle for justice and self–rule. In 1948, at the very onset of the Communist period in Czechoslovakia, the Minister of Information issued an unusual decree officially discouraging citizens from purchasing Christmas cards that holiday season. Instead, they were urged to contribute to a fund that would publish Jirásek's collected works. The Prague gymnasium where he once taught was named in his honor, and at the Nove Mesto side of Jiraskuv bridge in Prague a statue of his likeness was erected.

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Eyvind Johnson

Swedish author and journalist Eyvind Johnson (1900–1976) drew on his tumultuous childhood, experiences as a laborer, and left–leaning political views to offer sharp social critique in such novels as *Kommentar till Ett stjärnfall* (Commentary on a Falling Star) and *Hans nådes tid* (His Day of Grace), which earned him a Nordic Council Literature Prize. He also expressed his strong political opinions in numerous newspaper articles and helped found the radical newspapers *Nordens Frihet* (Scandinavia's Freedom) and *Et Håndslag* (A Handclasp). Johnson

shared the Nobel Prize in literature with fellow Swedish author Harry Martinson in 1974.

Johnson was born on July 29, 1900, in Svartbjörnsbyn, outside the railroad junction of Boden. It is in Sweden's northernmost province, Norrbotten, above the Arctic Circle. Johnson was the second–youngest of the six children born to Olof Jonsson, a stonecutter from Värmland, and Cevia Gustafsdotter from the southern Swedish town of Blacking. Olof Jonsson worked building rail lines, and his occupation brought the family to Norrbotten. Around 1904, however, he contracted the respiratory disease silicosis which, in turn, brought on depression. ''I am told that he sang, that he was a cheerful and genial man, and I am happy to believe it,'' Johnson once remarked, as Gavin Orton recounted in his biography, *Eyvind Johnson.* ''But he fell ill, he was ill for many years, and I never heard him sing. I scarcely heard him speak.'' Unable to work, the Jonsson family fell into poverty, and Johnson was sent to live with his mother's sister, Amanda, and her husband, Anders Johan Rost, who also worked building rail lines. Although the Rosts lived across the road from Johnson's parents, he missed his family immensely, though he did not always feel comfortable in their home. ''When I was small I went home every day, it was nearby,'' he recalled, according to Orton. ''I wanted to be with the others, be like them. I belonged there and I didn't want to be better off. I was intensely homesick all my childhood; when I finally came home I wanted to leave.''

Johnson attended a village school until he was 13, then he moved about 45 miles north of Boden with his foster parents. In 1914 he left home and pursued various jobs throughout Norrbotten. First, he sorted timber near the town of Sävast, then he worked at the Björn brickworks. Between 1915 and 1919 he labored as a sawmill worker; a ticket–taker, usher and projectionist at a movie house; a plumber's and electrician's assistant; a locomotive cleaner at engine sheds in Boden; a stoker on cargo trains traveling between Boden and Haparanda; and a hay–presser. While an itinerant laborer, Johnson became involved with the Young Socialists, who believed in the necessity of economic revolution and promoted cultural literacy among the working class. In 1919 he borrowed money to move to Stockholm, where he remained unemployed until finding work at LM Ericsson's workshop in Tulegatan. Johnson also began writing for *Brand,* the Young Socialists' newspaper, contributing provocative articles and revolutionary poems under the name Eyving Ung. After joining the metal workers strike in 1920, he lived on the initially scant earnings from his writing.

Published First Books

Johnson met regularly with other socialists and writers. In 1920, with his friend and fellow writer Rudolf Väarnlund, Johnson founded a short–lived magazine, *Vår nutid* (Our Present). He soon set out on his own path, however, viewing the word more pessimistically than his revolutionary compatriots. He traced his lack of optimism to the lingering effects of World War I. ''We saw most clearly the worst sides of our fellow men: how in the heat of the world conflagration the most wretched qualities of man—desire for profit, coarse desire for pleasure, vanity, greed, and cowardice—put forth buds and blossomed like tropical plants,'' he remarked, according to Orton. In late 1920, Johnson took work making hay and felling timber on a farm in Uppland, where he remained for a year. In October of 1921, he stowed away on a ship bound for Germany. ''I suddenly realized that I was faced with a choice: of either sinking down into a lousy bohemian existence or freeing myself in some way or other, quickly, with one blow,'' Orton quoted Johnson as saying.

In Berlin, Johnson associated with Austrian avant–garde painter Oskar Kokoschka, radical poet Ernst Toller, and other revolutionary artists. He also met many political refugees who fled to western Europe to seek asylum, and read the influential works of such writers as John Dos Passos, Alfred Döblin, Marcel Proust, André Gide, James Joyce, Henry Bergson, and Sigmund Freud. In 1923, Johnson returned to Sweden where he wrote his first book, the short–story collection *Denfyra främlingarna* (The Four Strangers) and began his first novel, *Timans och rättfärdigheten* (Timans and Righteousness), which was published in 1925. By the time the novel was published, Johnson had relocated to Paris, where he made a meager living writing novels, short stories, and articles for Swedish newspapers. In 1926, Johnson traveled to the Bay of Biscay, where he wrote his second novel, *Stad I mörker* (City in Darkness). ''The breakers rolled in from Biscay and broke in high, wandering walls of water on the endless sandy

beaches,'' Johnson recalled, according to Orton. ''I often walked there, listened and observed.'' In 1927 he married Aase Christofersen and the couple moved to Saint–Leu–la–Forêt. Their son, Tore, was born the following year. Tragedy struck at the same time when Johnson's younger brother died in the United States. His next novel, *Minnas* (Remembering) reflects his bitterness. The story, published in 1928, involves two half–brothers, one of whom is brutally murdered. Bitterness and disillusionment carried through to his next work, *Kommentar till ett stjärnfall* (Commentary on a Falling Star), published in 1929. His next novel, *Avsked till Hamlet* (Farewell to Hamlet), published the following year, expressed a renewed affinity for working–class struggle. ''In *Avsked till Hamlet,* written after a short visit to Sweden, I seemed to see a way,'' Johnson remarked, as Orton recounted. ''It was a liberation from the state ofaffairs after Commentary, and in a way a continuation. . . . I again tried consciously to become involved in the wider scheme of things.''

Johnson returned to Sweden in 1930 and joined ''Trettonklubben,'' or ''group of thirteen,'' a discussion group focusing on political issues of the day. While his 1940 novel, *Den tryggavärlden* (The Secure World) reflects his critical take on world affairs, it also draws upon childhood themes, as do earlier works Johnson published upon his return to his native country—*Än en gång kapten* (One More Time, Captain), and *Romanen om Olof* (The Novel about Olof). *Romanen om Olof,* an autobiographical tale, was made into a film, *Här har du ditt liv* (Here You Have Your Life).

Opposed Fascism

As World War II approached, Johnson, long a pacifist, openly criticized the Swedish government's refusal to fight the spread of Nazism. He helped found the oppositionist newspaper, *Nordens Frihet* (Scandinavia's Freedom), which circulated from 1939–1945, and the Norwegian Resistance newspaper *Et Håndslag* (A Handclasp), from 1942–1945. His anti–fascist views surfaced in his novels of this period. *Nattövning* (Night Maneuvers), published in 1938, tells of a pacifist who joins the Spanish Revolution, while *Soldatens återkomst* (The Soldier's Return), published in 1940, hails soldiers who fought for democracy in Spain, Finland, and Norway. Johnson's most ambitious project addressing similar themes is his Krilon trilogy, published between 1941 and 1943. Employing realism, fantasy, allegory, symbolism, and journalism, the story begins with a discussion among a Trettonklubben–style group and evolves into an epic tale of one man's struggle against evil, mirroring the Allied forces fight against Nazism. In 1947, Johnson denounced the rising Russian Bolshevik political movement in a radio speech, following that country's October Revolution. ''Similarities between a Communist state and Nationalist or Fascist state are greater than differences. They both rule by clichés and blood, ''he said, according to the literature Website Pegasos. Johnson's wife, Aase, died in 1938, and two years later he married Cilla Frankenaeuser, with whom he later collaborated on translations of numerous authors, including Albert Camus, Anatole France, Jean–Paul Sartre, and Eugène Ionesco. The couple had two children: Maria and Anders, born in 1944 and 1946, respectively.

Johnson drew on the World War II theme in his 1946 novel, *Strändernas svall* (The Swell of the Beaches), an updated take on Homer's *The Odyssey.* The books were subtitled ''A Novel about the Present.'' Johnson followed this work with four historical novels, among other projects: *Drömmar om rosar oc. eld* (Dreams of Roses and Fire), published in 1949; *Molnen över Metapontion* (The Clouds over Metapontion), 1957; *Hans nådes tid* (The Days of His Grace), 1960; and *Livsdagenlång* (Life's Long Day), 1964. He received the Nordic Council Literature Prize in 1962 for *Hans nådes tid.* In 1957, he was named to the Swedish Academy, which annually awards the Nobel Prize in Literature. Johnson received the Nobel Prize himself in 1974, sharing it with fellow Swedish author Harry Martinson. ''Eyvind Johnson and Harry Martinson did not come alone, nor first,'' Academy member Karl Ragnar Gierow said in his presentation speech. ''They are representative of the many proletarian writers or working–class poets who, on a wide front, broke into our literature, not to ravage and plunder, but to enrich it with their fortunes. Their arrival meant an influx of experience and creative energy, the value of which can hardly be exaggerated.'' Johnson died in Stockholm on August 25, 1976.

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Joseph

The story of Joseph and his brothers, recounted in the Book of Genesis, involves a great misdeed committed within a family and the forgiveness that eventually followed. Joseph, one of twelve sons of Jacob, was hated by his brothers due to the preferential treatment he received from his aging father. The brothers sold Joseph into slavery, but he eventually rose to wealth and high appointment in Egypt. In a perfect position to exact revenge on his brothers, Joseph instead chose to forgive them. Joseph's two sons would grow up to lead two of the twelve tribes of Israel.

Early Life

The account of Joseph's life, which takes place in Egypt, is recounted in the Book of Genesis. However dates of his life can only be approximated, as the Book does not mention any particular Pharaoh (ruler of Egypt). In addition, the Egyptian customs and manners which were depicted do not definitively identify any specific period in Egyptian history, although there are strong indications that it took place during the Hyksos era.

Joseph was born in Haran. He was the son of Jacob and Rachel. His name is either a contraction off Jehoseph or an abbreviation of Joseph-El. He was the eleventh son of Jacob and the first born of his mother, who was not able to have any children for a long period of time.

Joseph's brothers were born to Jacob from three other women: Leah, Bilhah, and Zilpah. Leah was the first of Jacob's wives (in this period and place, it was not unusual for men to have more than one wife). Bilhah was Rachel's servant, and Zilpah was Leah's servant.

Leah gave birth to Reuben, the first-born son, and then Simeon, Levi, Judah, Issachar, and Zebulun. Rachel wanted to have children so badly that she offered up her female servant Bilhah to Jacob, to be his wife, but for the sole purpose of bearing him children. Bilhah gave birth to Dan and Napthali. Zilpah gave birth to Gad and Asher. When Rachel was finally able to have children, she gave birth to Joseph. Later, she gave birth to Benjamin.

Jacob is estimated to have been ninety-one years old when Joseph was born. As a young boy, Joseph spent a great deal of time with his father, because his father was so old. As such, a strong love developed between Jacob and Joseph.

The Favorite Son

By the time he was seventeen years old, Joseph worked as a shepherd on his father's land in Canaan. His brothers did the same work, and all of them, including Joseph, worked equally hard. However, the other brothers did not like Joseph, as they could see that he was their father's favored son. The brother's jealousy festered when Jacob presented Joseph with a many-colored cloak. In addition, Joseph often reported to his father about some of the misdeeds his brothers committed.

Fueling his brothers' hatred, Joseph liked to relate his dreams, especially the ones that revealed he would become an important person one day. In one dream, even the sun, moon, and eleven stars bowed down to Joseph. But the dream even annoyed Jacob, who admonished his son for revealing such a self-important vision. His brothers questioned him sarcastically, asking Joseph if he really believed he would one day rule over them or that one day they would bow before him.

Sold into Slavery

One time, Joseph's brothers went to a place called Shechem to do business for their father. Later, Jacob instructed Joseph to go check on his brothers. When Joseph did not find them in Shechem, he learned they went to Dothan. Joseph followed them, and when they spotted him, they conspired to kill him and toss his body into a pit. However, Reuben, the oldest brother, suggested they only throw Joseph in the pit and leave him there, where he would eventually die. That way, they wouldn't be responsible for his murder. The brothers agreed, but Reuben had only made the suggestion so that he could later return to the still-living Joseph and rescue him from the pit.

When Joseph approached his brothers, they overpowered him, took his coat, and then threw him into the pit. Afterward, they stopped to eat. While dining, they saw a caravan of Ishmaelite traders from Gilead. The sight gave Judah and idea: It would be better to sell Joseph into slavery, so that they could profit from their deed.

After selling Joseph for twenty pieces of silver, the brothers took the coat they had taken from him and smeared it with the blood of a slaughtered goat. The idea was to show it Jacob, to convince their father that the missing son had been killed.

When the brothers presented the manufactured evidence to their father, Jacob recognized the coat and surmised that an animal had killed his son. His grief was enormous, and he mourned for a long time.

Became a Favored Slave

In the meantime, Joseph was taken to Egypt, where he was bought by Potiphar, who was an officer and head of the kitchen of Pharaoh. As it turned out, Potiphar took a liking to Joseph, and he made him his personal attendant and placed him in charge of his household.

But Joseph ran into some trouble with Potiphar's wife. As Joseph was young, well-built, and handsome, she often tried to seduce him. However, Joseph consistently spurned her, telling her that he loyal to both Potiphar and to God.

Imprisoned on False Slander

One day, when Joseph was working inside the house, Potiphar's wife grabbed his coat. Frightened, Joseph ran from the house. Later, Potiphar's wife showed her husband the coat and claimed that Joseph had tried to seduce her. The outraged Potiphar sent Joseph to prison.

While in prison, the apparently likeable Joseph gained the friendship of the chief jailor, who placed Joseph in charge of all of the other prisoners. Two of the other prisoners included the Pharoah's butler and baker. One night, both of these men had strange, disturbing dreams, so they went to Joseph, who seemed to possess the ability to interpret dreams. Joseph told the butler that his dream meant that he would soon be released from prison and return to his previous position. Only three days later, the interpretation came true. As the butler was leaving, Joseph asked him to put in a good word for him to the Pharoah. The butler agreed, but later forgot about Joseph.

Attained High Position in Egypt

However, two years later, the Pharoah experienced troubling dreams that his magicians could not interpret. The

butler remembered Joseph and told Pharaoh about him. Pharaoh sent for Joseph.

By now, Joseph was thirty years old. He listened to the Pharoah's dream and told the ruler that the dream predicted seven years of feast that would be followed by seven years of famine. In addition to the interpretation, he offered advice. He suggested that the Pharoah place a wise man in charge of all of the land who would organize the gathering and storage of food in preparation for the upcoming years of famine. The Pharoah was so impressed with Joseph's advice that he elevated the former prisoner to his second-in-command. Essentially, Joseph became that ''wise man'' who would plan for the famine. He was in placed in charge of gathering and storing grain for the upcoming famine, and his duties took him to cities all throughout Egypt. For his new position, Joseph received a ring, a gold necklace and fine clothes. Also, the Pharaoh gave him the Egyptian name Zaphenath-paneah and gave him a wife, Asenath, who was the daughter of the priest Potiphera. During these years, Asenath and Joseph had two sons, Manasseh and Ephraim.

Joseph Encountered Brothers in Egypt

When the famine struck, it was widespread, and Egypt was the only country that had food. Joseph rationed grain to Egyptians and to outsiders who came seeking help.

Canaan was one of many places affected by the famine, so Jacob sent his ten sons to Egypt to buy food. After Joseph's disappearance, Rachel and Jacob had one more son, Benjamin, but he remained behind, as Joseph was concerned about his safety.

When the brothers reached Egypt, they bowed down to Joseph, unaware of who he was. Joseph recognized his brothers but pretended he did not. Joseph interrogated them and accused them of being spies. To try and prove their innocence, the brothers revealed they had a younger brother back home, and that they were concerned for his safety. Joseph imprisoned the brothers for three days then demanded that they go home and bring back their youngest brother, to prove they were telling the truth. The brothers consulted among themselves and said that they knew they were finally being punished for what they had done to their brother Joseph. Joseph overheard them and wept, but he continued his deception. He gave the brothers provisions for their journey and grain for their homeland, but he kept Simeon in jail, to ensure his brothers' return. He also returned to them the money they had paid, but he did it without their knowledge, slipping the money into one of the brother's bags.

Back home, the brothers told Jacob what happened in Egypt and asked that Benjamin be allowed to accompany them. Jacob refused. He had already lost Joseph, and now it looked as if he lost Simeon as well. He did not want to lose another son. Reuben promised that Jacob could kill his own sons if he did not return safely with Benjamin. Still, Jacob refused.

Famine Forced Brothers Back to Egypt

Eventually, the rations ran out, and the brothers had no choice but to return to Egypt for more supplies. Jacob sent the brothers back to Egypt with Benjamin, along with a gift for Joseph and twice the amount of money needed to repay Joseph for the money he returned to them during the first trip.

When the brothers reached Egypt, Joseph took them to the entrance of his house and instructed his servant to prepare a meal. The brothers were frightened. They feared that Joseph believed they had stolen the money that they had found in their bag at the end of the first trip. But Joseph only told them that God must have put it there because he received their payment.

The brothers then went inside and waited to eat. When Joseph returned, they gave him the gifts and bowed to him. He asked about their father. Bowing again, they said he was well. Soon, Joseph became overwhelmed with emotion, and he left the room. Then he came back and they all dined. He then instructed his servant to fill the brothers' bags with food, return each one's money a second time, and put his own silver goblet in Benjamin's bag.

Joseph's True Identity Revealed

When the brothers left Egypt, Joseph's servant chased after them and accused them of stealing Joseph's goblet. He said that whoever had the goblet in his possession would be kept as a slave, while the others would go free. He found the goblet in Benjamin's bag. The brothers returned to Egypt and threw themselves at Joseph's feet, begging on Benjamin's behalf. But Joseph insisted that only Benjamin would become a slave. Judah pleaded passionately with Joseph, revealing Jacob's reluctance to send Benjamin and of his own responsibility in the matter. He told of the sorrow that Benjamin's loss would bring to Jacob. Finally, Joseph could not continue with the deception. He revealed his true identity. Then, Joseph again asked about his father. The brothers were too stunned to reply. Joseph explained that he was not angry with them.

He sent them home with instructions to tell Jacob what really had become of his beloved son Joseph. In addition, he wanted them to bring Jacob and his household to the nearby town of Goshen, where Joseph could care for all of them during the remainder of the famine. All of the brothers then wept and kissed.

When the brothers revealed the news to their father, Jacob initially did not believe them. But after he saw the wagons and provisions Joseph had provided, he knew it was all true.

Then Jacob, at age 130, set out for Goshen with the 70 members of his household. The brothers were placed in charge of the Pharoah's livestock. They now lived in Ramses, the richest part of Egypt, and Joseph provided them with food.

Eventually as the famine continued, and the Egyptian economy became endangered, Joseph established a just arrangement with the people, where they were supplied with seed and would return one-fifth of their crops to the Pharoah. All farmland became nationalized, and the people became serfs.

Jacob Died in Egypt

After Jacob had lived in Egypt for 17 more years, he asked Joseph to bury him not in Egypt but in the burial place of his fathers, in the cave of Machpelah. For Jacob knew that he was sick and dying. Before he passed away, he gave an extra portion of his inheritance to Joseph, a custom usually reserved for the first born. Jacob then blessed Joseph's sons and all of his own sons, saving the longest blessing for Joseph.

After Jacob passed away, the Egyptians mourned for seventy days, and Joseph returned to Canaan to bury his father.

Upon Jacob's death, the brothers feared that Joseph would finally take his revenge on them. They tried to convince Joseph that, before he died, Jacob had told them to tell Joseph that he wanted him to forgive them. They even offered to be his slaves. But the ruse and the offer were both unnecessary. Joseph told them that God had always intended that he go to Egypt, to save many people. Therefore, he intended to take care of his brothers, their children, and his father's household.

Lived for more than a Century

Joseph reportedly lived to be one-hundred-and-ten years old. He resided in Egypt with his brothers and their families until he died. He had many grandchildren and great-grandchildren from his sons, Manasseh and Ephraim.

Before Joseph died, he told his brothers that God would raise them up from Egypt—meaning the Jewish people—and take them to the ''promised land.'' When Joseph died, his body was embalmed according the Egyptian custom and placed in a coffin in Egypt. According to accounts, when the Jews finally left Egypt, about one hundred years later, Moses carried out Joseph's bones. Eventually, Joseph was buried in Shechem, on a piece of land that Jacob had once owned.

Joseph's two sons became the ancestors of two large and important tribes in Israel. The northern Israelite kingdom is often times called the ''House of Joseph.''

Today, among scholars, the story of Joseph is considered historical fact and not allegorical historical fiction. The recorded story reveals numerous verifiable details about Egypt, particularly the Hyksos period, when the Pharaohs tended to be Semitic foreigners. That would explain how a Semite such as Joseph would attain such a high position in Egypt.

In addition, historical records reveal a significant economic change taking place during the Hyksos period. This change can easily be accounted for by details from the story of Joseph. Further, Egyptian monuments illustrate many details of the story of Joseph.

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Ján Kadár

Czech director Ján Kadár (1918–1979) became the first filmmaker from Czechoslovakia to win an Academy Award for best foreign film for *The Shop on Main Street.* The 1965 cinema classic is a bittersweet tale of an elderly Jewish shopkeeper in a small Slovakian town during World War II, and the troubles that befall her. Kadár's film was the first in a brief but significant burst of projects from the Eastern Bloc country during the 1960s in what came to be known as the Czech New Wave.

Interned During the War

Kadár was of Jewish extraction himself, but claimed he rarely encountered anti–Semitism during his lifetime. He was born on April 1, 1918, in the same year that Czechoslovakia achieved independence in the aftermath of World War I's end and the dissolution of the Austro–Hungarian empire. As a young man, he studied law in the Slovak capital of Bratislava, but abandoned it to pursue photography by 1938. The Munich Agreement that same year, between Nazi Germany and other western European nations, gave tacit approval for Germany's invasion of Czechoslovakia. Slovakia became an independent fascist state, under close German supervision, for the duration of World War II.

Czechoslovakia's Jews were deported to Nazi concentration camps, and at one point Kadár ran afoul of authorities and spent time in a labor camp himself in the early 1940s. After the war's end, Czechoslovakia became a Communist Party–dominated socialist republic, closely allied with the Soviet Union. Kadár moved into the re–emerging film industry, and became a producer and director at the Bratislava Studio of Short Films. His first credit was the 1945 documentary short, *Life Is Rising from the Ruins,* about the rebuilding of Slovakia in the months immediately following the end of the war.

Periodically Ran Afoul of Authorities

In 1946 Kadár joined the highly regarded Barrandov Studios in Prague, sometimes called the ''Hollywood of the East.'' There he was a scriptwriter and assistant director, and directed his first feature film, *Katka* (Cathy), in 1950. Shot in Slovakia, the film centers around a young woman from a poor village who becomes a factory worker. Its failure to meet a certain politically correct ideology as dictated by the state–controlled film industry landed Kadár in trouble, and he was briefly expelled from the state filmmakers' union.

At Barrandov Kadár had met Elmar Klos, and the two began a collaboration in 1952 that would endure for much of their career inside Czechoslovakia. The alliance with Klos, who was also part of group that drew up plans for the nationalization of the Czech film industry, certainly helped him avoid some—though not all—future trouble. Their first film together was 1952's *Únos* (Kidnapped), about a group of Czechoslovakians desperate to flee to the West. They hijack a plane, but find themselves the political pawns of an ardent group of anti–Communists. *Hudba z Marsu* (Music from Mars), released in 1954, was Kadár and Klos's next project together, but the musical comedy poked fun at bureaucrats and once again aroused the ire of government officials.

Started Gritty Czech Realism

With *Dum na konečné* (House at the Terminus), Kadár and Klos managed to make a film that satisfied political ideologies. The plot centers on Olina, a young woman who unexpectedly finds herself pregnant. Her boyfriend, Karel, is uninterested in marriage or becoming a parent, and tries to urge her to terminate the pregnancy. In the end, she spurns him and decides to have the child on her own. ''By avoiding explicitly 'public' problems and issues and concentrating instead on the private sphere, the film managed to avoid censure for drawing what is surely a rather depressing picture of Czech society,'' noted an essay on Kadár's works that appeared in the *International Dictionary of Films and Filmmakers.*

For their next work, Kadár and Klos made a modern fairy tale, but it also touched upon a housing shortage in the country and other difficulties, and for this they earned a two–year suspension from filmmaking. *Tri prání* (Three Wishes), made in 1958 but not shown in Czechoslovakia until 1963, is the familiar story of a man who has been granted three wishes. He prospers, but his closest friend loses his job for voicing criticisms of the regime; the wish–granter returns and offers to restore the friend's career if the hero gives up what he has gained via the three previous favors. After their suspension was finished, Kadár and Klos returned with *Smrt sí říká Engelchen* (Death Is Called Engelchen), released in 1963, which took the top prize at the Moscow Film Festival. In 1964, they made *Obzalovany* (The Accused), a story about embezzlement at a hydroelectric power plant.

In 1965, signs of a new cultural and political movement in Czechoslovakia were emerging. Certain restrictions had loosened, and the arts began to flourish. Cinema, in particular, became the new proving ground for less–than–ideal portrayals of life behind the Iron Curtain. Bohumil Hrabal's 1965 film *Pearls of the Deep* ushered in what became known as the Czech New Wave, which would encompass some 200 films in all before its abrupt end in 1968. Taking its name from the French *nouvelle vague* cinema classics of the 1950s by Jean–Luc Godard, these films were groundbreaking depictions of life in the Eastern Bloc that featured socially relevant topics filmed with a lyrical artistry.

The Shop on Main Street

Kadár's *Obchod na korze* (The Shop on Main Street) was released in 1965 and became one of the first products of the Czech New Wave to win international acclaim. Kadár borrowed the story from a novel by Ladislav Grosman called *The Trap,* and worked with Klos to adapt the novel for the screenplay. The story is set in a small town in northeastern Slovakia during World War II. Mrs. Lautmann is an elderly Jewish widow and the proprietor of a button and sewing–notions store. When a law goes into effect that forbids Jews from owning businesses, a bumbling carpenter named Tono (Josef Kroner) is assigned to take it over as its new ''Aryan controller.'' Reviewing Kadár's masterpiece in the *New York Times* in 1966, film critic Bosley Crowther asserted ''it is one of the very few films from central Europe made since World War II that has dared to treat frankly and unrelentingly . . . the black crime of Jewish persecution in which so many millions of people in Europe were morally involved.''

Tono's greedy wife is pleased, believing that his new post will boost the household income, but Tono learns Mrs. Lautmann's shop makes little money and barely stocks any goods anyway. Tono soon develops a fondness for the kindly widow, who is both hard of hearing and blissfully unaware of current events. She believes Tono has come to work as her assistant, and a contingent of Jews in the community offer him money to maintain the ruse. When deportations of Jews to the Nazi concentration camps begin, Mrs. Lautmann's name is not on the official list. Tono fears that he will be jailed for protecting a Jew, and tries to convince her to go anyway when loudspeakers warn the townspeople against hiding the deportees. When Mrs. Lautmann balks, an agitated and drunken Tono locks her in a closet, and later finds her dead. Horrified, he hangs himself. ''The fact that the little carpenter, like Judas Iscariot, hangs himself is a clear and devastating symbolization,'' noted Crowther in the *New York Times,* ''of the shame of betraying the Christian faith.''

Czech Cinema Briefly Flourished

The Shop on Main Street won the 1965 Academy Award for best foreign film in early 1966, and was an international box–office hit despite its tough subject matter.

''An extremely effective picture of everyday fascism in an ordinary small community, the film may revolve around a grim and tragic theme but it is actually played largely as a gentle comedy,'' the *International Dictionary of Films and Filmmakers* essay noted some years later. ''Kadár once claimed that his favourite directors were Chaplin, Truffaut, and Fellini, and their presences can all be felt here.''

Thanks in part to Kadár's success, the Czech New Wave flourished over the next few years. Several other groundbreaking films came out of the country, including *Closely Watched Trains,* which won an Academy Award for best foreign film in 1968, and Milos Forman's *The Fireman's Ball,* an Oscar nominee in the category in 1969. But the increasingly liberal climate in Czechoslovakia, even within the Communist Party itself, aroused the wrath of Moscow, and in August of 1968 Soviet tanks rolled across the borders. The brief era known as that year's ''Prague Spring'' abruptly ended, as did the groundbreaking works from the country's films studios.

Kadár left Czechoslovakia, setting first in Vienna and later in Los Angeles. At the time of the Soviet invasion, he and Klos were working on a Czech–American production called *Adrift.* They were later able to return and finish the bleak, haunting tale of a young woman who tries to commit suicide by jumping in the Danube River and the man who saves her—or believes he has saved her. A critic for the *Harvard Crimson,* Alan Heppel, found it a trenchant parable. ''Kadár resolves none of the dilemmas that his movie raises; he merely suggests the universality and complexity of its problems. Uncertainty is at the film's center. Yanos questions himself so completely that he becomes unsure of the existence of the girl. In an age of doubt the threat of losing one's moorings is implicit in every variation of routine. *Adrift* is a magnificently crafted and disturbing reminder of every man's tenuous hold on the secure and the controllable.''

Worked in Hollywood

Lured by Hollywood, Kadár directed his first American feature film, *The Angel Levine,* based on a Bernard Malamud story. The 1970 release starred Zero Mostel as a devout Jew who cannot afford medicine for his ailing wife. Ida Kaminská, the veteran stage actress from Warsaw who had played Mrs. Lautmann in *The Shop on Main Street,* was cast as his wife. An angel appears in their kitchen, but in a twist, he is black, played by Harry Belafonte.

Kadár spent the rest of the decade making mostly television films. He directed *Lies My Father Told Me* for Canadian television in 1975, about a Jewish boy growing up in Montreal in the 1920s, *The Blue Hotel* in 1977, and *The Other Side of Hell,* a supernatural thriller. His last project was *Freedom Road,* a 1979 NBC mini–series that starred boxing great Muhammad Ali as a former slave who becomes a U.S. senator in the Reconstruction–era American South.

Kadár died on June 1, 1979, in Los Angeles. *The Shop on Main Street* remains a cinema classic. An essay he wrote in 1966 that appeared in the *New York Herald Tribune* that year as well as on the 2001 DVD release of his Oscar–winner was titled ''Not the Six Million but the One.'' In it, he discussed the casting of Kaminská and Josef Kroner in the lead roles. ''We were fortunate,'' he noted. ''Their dramatic unity has swept me off my feet. And I am sure that audiences will find it difficult to forget the white–haired, hard–of–hearing, and bewildered old lady with the innocent face. She is the most powerful reminder I know of fascism and its victims.''

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Angelica Kauffman

A child prodigy, Swiss–born artist Angelica Kauffman (1741–1807) was painting commissioned portraits of Europe's nobility by the time she was a teenager. Her portraits—distinguished by their dignified poses, bright and fresh color schemes, and fluid grace—became all the rage in late eighteenth century London.

Kauffman enjoyed stunning popularity during her lifetime and was the most sought after portraitist of her day, receiving a steady stream of commissions throughout her life. Her pictures, however, failed to retain their popularity after her death with critics most often attacking her draftsmanship and technique. Nearly 200 years after Kauffman's death, art historians continued to debate her place in history. No matter what critics say of her artwork, one thing remains certain—in an age where female artists were largely dismissed, Kauffman easily captured the public's eye.

Expressed Artistic Abilities as Youngster

Kauffman, christened Maria Anna Angelica Catherina Kauffman, was born October 30, 1741, in Coire, Switzerland. Her father, Johann Josef Kauffman, was a modestly successful painter who specialized in decorative church murals. Around 1740, after his first wife died, he headed to Coire, just south of Lichtenstein, to paint a church. While there, he met and married Kauffman's mother, Cleopha Luz.

Shortly after Kauffman's birth, the family moved to Morbegno, Lombardy, Italy. Kauffman began drawing almost as soon as she could hold a piece of chalk. When she was quite small, she would sit on the floor and draw hieroglyphic–type designs on it with fragments of scrap chalk her

father gave her. When given writing books, Kauffman ignored the words she was supposed to copy and instead reproduced the ornamental designs that decorated the margins. Preferring the company of pencils and paints to people, Kauffman spent long hours in her father's studio copying his plaster models and his collection of prints.

Johann Kauffman recognized his daughter's talents early on and began instructing her. Though he was not a gifted painter, Johann Kauffman understood the fundamental principles of art and passed them on to his daughter. He showed Kauffman engravings of the great master painters and asked her to copy them. She caught on quickly. When Kauffman was about 11, the family moved to Como and Kauffman supposedly painted the Bishop of Como, her first public portrait. While Kauffman's father taught her art, her mother taught her different languages, like Italian, German, and French. Kauffman also excelled at music. She played several stringed instruments and took singing and harpsichord lessons.

By 1754, the family had settled in Milan, Italy, where Kauffman spent her days at the Ducal Gallery copying paintings of the old masters. While there she caught the attention of Rinaldo d'Este, the Duke of Modena and governor of the city. He asked the young teen to paint his wife. The duke loved the picture and Kauffman, soon hailed as a child prodigy, was flooded with commissions from the royal court.

In 1757, Kauffman's mother died and Johann Kauffman decided to return to his Austrian hometown of Schwarzenburg, where he still had family. He received a commission to decorate a local church. Johann Kauffman painted the ceilings and left the walls to his daughter, who painted frescos of the 12 apostles. The bishop loved the frescos so much that he awarded Kauffman other commissions.

Chose Art over Opera

Around 1760, Johann Kauffman took his daughter back to Milan because he wanted her to copy pieces from the great Italian master Leonardo da Vinci. Kauffman, however, was feeling pulled in two directions. While most noted for her artwork, she was also an accomplished singer and was considering a career in the opera. Kauffman realized, however, that it was time to choose. Kauffman decided to consult a family friend who was also a Catholic priest. He told Kauffman that the opera was a dangerous place filled with seedy people. He also told her that exposing herself onstage as a singer could lead to a life of sexual transgressions. Following the priest's warning, Kauffman gave up her dream of singing professionally, though she continued to entertain guests at parties.

Thirty years later, in 1794, Kauffman painted one of her most stunning pictures, titled ''Self–Portrait Hesitating Between Painting and Music.'' The portrait shows Kauffman sitting between two mythical female figures—one art, one music—while they vie for her attention. The character of ''painting'' is rendered as a stern creature, though heroic and virtuous, whereas the figure for ''music'' is seen as a more light–hearted creature, bringing out feelings of sensual pleasure in the viewer. Kauffman's body language in the picture reveals her regret at choosing painting.

During the 1760s, the Kauffmans lived as itinerant artists, traveling to wherever Johann Kauffman could find work. Mostly, they stayed in Switzerland, Austria, and Northern Italy. Kauffman continued her studies but also worked as her father's assistant. These travels provided Kauffman a rare opportunity to study and copy the artwork of many great master painters from ancient to Renaissance times. The firsthand study of art masterpieces up close provided Kauffman with a solid foundation on which to build her career.

Became Popular with English Royal Court

By 1762, Kauffman and her father were living in Florence, Italy, and Kauffman was drawn into a circle of artists and intellectuals who greatly influenced the direction of her career. She met American artist Benjamin West who was highly popular with the English and who introduced her to many English patrons, including the Duke of Gordon. After Kauffman produced a painting of the duke, the English aristocracy became hooked on her work. Kauffman continued traveling, spending time in Rome and Naples, where she painted more English tourists. In her travels, Kauffman met famed English art historian Johann Joseph Winckelmann and German artist Anton Raphael Mengs, who offered encouragement. They were both leading figures of the burgeoning Neoclassical movement, which represented a revival of ancient Greek and Roman models and motifs in art and literature. Under Winckelmann's influence, Kauffman took an interest in mythology. She also painted his portrait.

In her book *Special Visions,* author Olga S. Opfell noted that Kauffman's artistic abilities surprised Winckelmann. According to the book, shortly after Kauffman painted Winckelmann, he wrote to a friend: ''My portrait has been painted by a remarkable lady, a German artist. . . . She speaks Italian as well as German. She is also fluent in French and English and therefore paints portraits of the English visitors. She can claim to be beautiful and sings to rival the best virtuosi.'' The portrait of Winckelmann is one of Kauffman's best pieces.

In 1765, Kauffman's work appeared in England in an exhibition of the Free Society of Artists. She moved to England shortly thereafter and established herself as one of the leading artist of the day after she painted Duchess Augusta of Brunswick—sister to King George III—and her infant. The picture prompted a visit from the Princess of Wales making Kauffman an instant celebrity. Members of the royal family hired her to paint several more pictures. When England's Royal Academy was founded in 1768, Kauffman was one of two female members allowed to join. For the next 16 years, she exhibited her work there regularly. Kauffman's popularity in her day is obvious given her admission to the Royal Academy. It was 1922 before any more female members were allowed to join.

Around this time, Kauffman also became known for her decorative pieces. Working with famed Neoclassical designer Robert Adam, Kauffman created decorative wall

paintings for many London residences. Her decorative designs were replicated on china, furniture, books, and prints. Like her portraits, these decorative pieces were highly popular and made Kauffman a celebrity in her own right. She was so popular that in 1773, the Royal Academy appointed Kauffman, along with a few other members, to decorate London's famed St. Paul's Cathedral.

Involved in Neoclassical Movement

In the late 1760s, Kauffman continued painting portraits for money, but on the side she turned her attention toward Neoclassicism—the painting of historical events from ancient Athens and Rome. At the time, this narrative approach to art was considered the most esteemed form of artistic expression. Kauffman was one of the few women involved in the movement. Many women in Kauffman's day painted flowers and landscapes, not people, because training in anatomy proved problematic. Most Neoclassical painters were men who had studied the human body in depth, painting countless nude models to learn the intricacies of illustrating the human body. As a woman, Kauffman was forbidden from working with nudes. Paintings of the Royal Academy members show the male members in the studio painting nudes. Kauffman is absent from these gatherings. When Kauffman did paint from models, they were draped with cloths and her father stayed in her studio with her to ward off criticism. Nonetheless, Kauffman became fairly skilled at drawing the human form.

At the first exhibition of the Royal Academy in 1769, Kauffman sent four Neoclassical history pieces illustrating the *Iliad* and the *Odyssey.* Her picture, ''Interview of Hector and Andromache,'' conveyed the scene from the *Iliad* where the hero says farewell to his wife and young son before leaving for battle. This picture won praise, as did another entry, ''Venus Showing Aeneas and Achates the Way to Carthage.'' Kauffman's history paintings were distinguished from others of the time period because she portrayed women at the center of the events.

Duped into Marriage

Kauffman was a stunning beauty. Newspaper articles as well as correspondence from her acquaintances attest to that. She attracted the attention of many men, several of whom were painters. Kauffman also reportedly broke many engagements and hearts in her day. English painter Nathaniel Dance and Swiss painter Johann Heinrich Fuseli were among her suitors. During the late 1760s, while in London, she fell for a man she thought was Count Frederick de Horn, a member of an influential Swiss family. They married November 22, 1767, in Piccadilly, England. Kauffman soon discovered, however, that the man she had married was not the count himself but a desperado impersonating the count.

The man's last name was Brandt. His mother, Christina Brandt, had been a maid to Count Horn and had become pregnant by him. Brandt was raised in the count's house and had access to the family jewels and documents, which he used to purport his claim. After Kauffman found out the truth, Brandt asked her for 500 pounds for a legal separation, but she could not afford it. He even tried to kidnap her a couple of times. Even though they separated, Kauffman was still legally married to the crook and spent several years trying to get the marriage properly annulled. Brandt died in 1780, freeing Kauffman, a devout Catholic, to marry again.

She did not waste much time. A year later, in 1781, Kauffman married Venetian artist Antonio Zucchi, who became her business manager. She was 39; he was 54. Around this time, Kauffman received an invitation to become the court painter to the King of Naples. She turned down the position and instead settled with her new husband in Rome, where she spent the last 25 years of her life. In 1782, Kauffman's father died and in 1795, her husband died. During her Rome years, Kauffman continued to contribute to the Royal Academy exhibitions, with her last showing in 1797. She produced little after this and died November 5, 1807, in Rome. Nearly two hundred years after her death, her paintings continued to hang in galleries throughout Europe and the United States.

Her pictures, however, lost some of their popularity after her death. Evaluating her paintings, Kauffman enthusiasts consistently note her gift of grace and considerable skill in composition. Critics most often downgrade her for her lack of variety and expression in her figures. Whatever the case, it is clear Kauffman influenced the people and the artists of her day. Her life's work can perhaps be best summed up by German writer Johann Wolfgang von Goethe, an acquaintance of Kauffman's. In the book *Girls Who Became Artists,* authors Winifred and Frances Kirkland quote Goethe's assessment of her work: ''The good Angelica has a most remarkable, and for a woman unheard–of, talent; one must see and value what she does and not what she leaves undone. There is much to learn from her, particularly as to work, for what she affects is really marvelous.''

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Danny Kaye

American entertainer Danny Kaye (1913-1987) was a versatile performer with strong roots in the vaude-

ville tradition. While his trademark was his stunning ability to spit out musical patter at incredible speed, Kaye also endeared himself to audiences with his enviable talents as dancer, singer, and actor. Off the stage and screen, Kaye was a Renaissance man whose interests included classical conducting, exotic cooking, and piloting airplanes. And at least as important as the joy he brought audiences, was the hope he brought children through his tireless efforts for the United Nations International Children's Fund (UNICEF).

Kaye was born David Daniel Kaminsky, on January 18, 1913, in the Brooklyn borough of New York City. He was the youngest of three sons born to Clara Nemerovsky and Jacob Kaminsky, both immigrants from the Ukraine. His father, who had been a horse trader, turned to the tailoring trade in New York. Kaye had bigger dreams, however. He dropped out of Brooklyn's Thomas Jefferson High School to pursue a show-business career with a guitar-playing friend, but the duo only lasted a short time on the road before heading back home.

Brooklyn to Broadway

For a while after Kaye's return to Brooklyn, he worked at a series of uninspired positions. These included soda jerk, office boy, and insurance appraiser. While none of the jobs lasted, he did have some rather spectacular failures, including being fired from his insurance job as a result of math errors that allowed a claimant a tidy $36,000 extra in payout benefits. Happily, Kaye was destined for other things.

Kaye found a better reception for his talents in the summer resorts of the Catskill Mountains. He began seasonal work at the White Roe Lake resort as a tummler, or general entertainer, in 1929. There, he was rewarded for cavorting and making people laugh, and he began to shine. In 1933, Kaye hooked up with the Three Terpsichoreans, a vaudeville song-and-dance act, and toured with them in Asia. Around that time, he also adopted the name Danny Kaye, changing it legally it 1943. During the Asian tour, audiences that did not speak English forced Kaye to explore such techniques as nonsense dialects and exaggerated physicality, techniques that would later become fundamental to his comic style.

Kaye continued his striving for recognition throughout the 1930s. One of the undoubted turning points in his career was his collaboration with composer/lyricist Sylvia Fine. Fine had a keen insight into Kaye's unique gifts, along with the skill to highlight them through her talent for song writing. Indeed, Kaye's long-sought-after Broadway debut, 1939's *The Straw Hat Revue,* was largely made up of Fine's material, and the show drew some favorable notice. Also romantically involved, the couple married on January 3, 1940, and a long, profitable, and tumultuous partnership was born.

Performer Extraordinaire

After a successful nightclub run in 1940 at New York City's La Martinique, Kaye finally made a real mark on Broadway in the Moss Hart/Kurt Weill/Ira Gershwin musical, *Lady in the Dark,* in 1941. He stopped the show—and supposedly enraged its star, Gertrude Lawrence—with ''Tchaikovsky,'' a Fine composition that required Kaye to spit out 50 names of Russian composers in under 40 seconds. Next up was a starring role opposite Eve Arden in Cole Porter's *Let's Face It,* in which he delighted audiences with another Fine tongue twister, ''Melody in Four-F.''

1941 was also the year that the United States entered World War II. Unable to serve in the military because of a back problem, Kaye spent much of the early 1940s performing both at home and abroad in support of the troops. In 1943, he moved to Hollywood in order to kick-start his movie career. Already hugely popular, he was received with open arms and put under contract to producer Samuel Goldwyn.

Kaye began his Hollywood career with 1944's *Up in Arms,* going on to appear in a total of 17 movies, at the rate of nearly one per year until 1969. Although many felt that his energy and distinctive talents were best appreciated in person, he became one of the big screen's brightest stars for at least a decade. His early films included *Wonder Man* (1945), *The Kid from Brooklyn* (1946), and a signature performance in 1947's *The Secret Life of Walter Mitty.* Kaye's comedies were often complex and required his playing more than one part (as Walter Mitty, for instance, he had seven roles). Others, such as *Hans Christian Andersen,* be-

came classics for children, while *White Christmas* became a holiday classic. Still others, such as the 1956 film *The Court Jester,* showcased the vocal virtuosity that made Kaye a star. In that movie, his most famous line was, ''The pellet with the poison's in the vessel with the pestle, the chalice from the palace has the brew that is true.'' Kaye's last feature film was 1969's *The Madwoman of Chaillot,* where he played opposite Katharine Hepburn. He garnered his first Academy Award, for ''service to the Academy, the motion picture industry, and the American people,'' in 1954.

In addition to his success in the cinema, Kaye remained quite a hit on stage. In 1948, he took his one-man show to the London Palladium and the crowds went wild. The show broke all attendance records, and made history as the Royal Family actually left the royal box in favor of the first row to better enjoy the actor's performance.

Beginning in the 1960s, Kaye started branching out to include television on his resume. His variety program *The Danny Kaye Show* ran from 1963 to 1967 and won him an Emmy Award in its first year on the air. He picked up another Emmy in 1975 for *Danny Kaye's Look-in at the Metropolitan Opera,* and guest starred and performed in many specials and series. Most notable among these later performances was Kaye's critically acclaimed portrayal of a Holocaust survivor in the 1981 television movie, *Skokie.* For all his accolades and contributions to the stage, screen, and concert hall, Kaye had a great deal more to offer the world.

UNICEF

Perhaps unsurprisingly for a man with such whimsical wit and boyish charm, Kaye had a deep love and respect for children. That interest led him to be the first celebrity spokesperson for the United Nations International Children's Emergency Fund (UNICEF), and he served as that organization's goodwill ambassador from 1954 until his death in 1987. As UNICEF spokesman, he traveled thousands of miles in his relentless efforts to raise money for the fund. Most famous was Kaye's 1975 trip, in which he flew to 65 cities in five days. To him, it was all worthwhile. *UNICEF.com* quoted Kaye as once saying, ''I believe deeply that children are more powerful than oil, more beautiful than rivers, more precious than any other natural resource a country can have. I feel that the most rewarding thing I have ever done in my life is to be associated with UNICEF.''

In 1965, Kaye was asked to accept the Nobel Peace Prize on UNICEF's behalf. His humanitarian efforts for children also received notice from the Academy of Motion Picture Arts and Sciences again in 1982, when he received that organization's Jean Hersholt Humanitarian Award. Even the Danish government recognized Kaye's unstinting labors for the cause, awarding him knighthood in 1983. For Kaye, however, it was all about the kids. His daughter, Dena, quoted her father's thoughts on the appeal of children many years later in *Town & Country.* '''Children,' he said, 'instinctively recognize what is true and what is not.'''

Renaissance Man

Some found Kaye a thorny man, demanding and temperamental. He was, for instance, famously particular about punctuality, believing that being late indicated a lack of respect for the other person's time. His relationship with his wife was allegedly turbulent as well, although Fine met that supposition with wry wit in a 1953 *New York Herald Tribune* interview, cited by William A. Henry III of *Time.* ''I can't say what Danny Kaye is like in private life,'' she reportedly quipped. ''There are too many of him.'' Yet another perspective was given to Kaye's daughter in the *Town & Country* article, when Kaye's longtime personal assistant, Suzanne Hertfelder noted, ''People said [Kaye] was difficult. What is difficult about expecting 100 percent if you give 100 percent?'' Whatever his foibles, faults, or virtues, few could deny Kaye's zest for life and ability to find creative outlets.

In the early 1960s, despite his inability to read music, Kaye began conducting symphonies at the behest of noted conductor Eugene Ormandy. He went on to pick up the baton for more than 50 orchestras, including the New York Philharmonic. While he could not help but incorporate some wacky antics, such as conducting ''The Flight of the Bumblebee'' with a flyswatter, Kaye gained the respect of such luminaries as violinists Zubin Mehta and Itzhak Perlman, along with raising money for various charitable causes.

Kaye also was licensed as a commercial pilot, starting with small planes and graduating to 747s, and he often flew his UNICEF missions himself. Among his other avocations were Chinese cooking expert, baseball enthusiast/investor—he had a financial stake in the Seattle Mariners from 1977 to 1981—golf aficionado, and ping pong whiz. Echoing his childhood dream of being a doctor, he also nursed a lifelong interest in medicine, often donning a mask and gown to observe surgeons in the operating theater. It all intensely interested him. As his daughter quoted him in *Town & Country,* ''I'm crazy about what I do. When I'm conducting, I think that's my favorite; when I fly an airplane, that's what I like best; and when I travel for UNICEF, that satisfies me the most.''

Endgame

For all his absorbing outside activities and pastimes, Kaye's greatest legacy was as a performer. His ability to connect with an audience and bring people into his world was unparalleled. Not coincidentally, his sense of responsibility to the public was equally great. One example of this was his return to Broadway in the 1970 Richard Rogers musical, *Two by Two.* Although he injured himself during the show's run, he carried on with his performance for ten months, using either crutches or a wheelchair. Although some found it disruptive, it was the kind of dedication that professionals of Kaye's ilk would admire and understand.

One of the most beloved and admired entertainers of his time, Kaye died in Los Angeles, California on March 3, 1987, with his wife and daughter at his side. His daughter later recalled Harry Belafonte's thoughts on her dad in *Town & Country:* ''Danny accepted no boundaries. That's

the highest form of creative energy.'' The John F. Kennedy Center for the Performing Arts put it another way, noting on its Website: ''As a youngster, David Daniel Kaminsky wanted to be a doctor. He has become one, using what is considered the best medicine.''

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Elizabeth Beach Keller

American Biochemist Elizabeth Beach Keller (1918-1997) is best known for her discoveries regarding the formation of proteins, in particular the ''cloverleaf'' model of transfer RNA (ribo-nucleic acid). Keller's model illustrates how transfer RNA provides the directions for the genetic information within DNA to form proteins. A help to her fellow scientists, Keller's ''cloverleaf'' model was still used in textbooks into the twenty-first century.

The future biochemist was born Elizabeth Waterbury Beach on December 28, 1918, in Diongloh, in the Fujian Province of China. Keller's parents were congregational missionaries, and she was their youngest daughter. Returning to the United States as a child, Keller received her formal education there. After studying for several semesters at Oberlin College in Oberlin, Ohio, she received her bachelor of science degree from the University of Chicago in 1940. The following year she married Geoffrey Keller, but the marriage later ended in divorce. Five years after graduation, Keller earned her master's degree from George Washington University in Washington, D.C., and in 1948 she received her doctorate in biochemistry from Cornell University Medical College in New York City. After earning her Ph.D, Keller worked as an assistant professor at the Medical College from 1946 to 1948. From 1948 to 1949 she served as an Atomic Energy Commission fellow at the College of Medicine at Ohio State University in Columbus.

Took Posts at Educational Institutions

Following her fellowship at Ohio State, Keller devoted much of the next few decades to research and teaching. After teaching at the Huntington Memorial Laboratory of Massachusetts General Hospital from 1948 to 1950, she was a resident fellow at Harvard University from 1950 to 1952 and a research associate at the university from 1952 to 1958. From 1958 to 1960 Keller was both a resident fellow and a special fellow with the United States Public Health Service, and from 1960 to 1962 she served as a research associate at the Massachusetts Institute of Technology (MIT), located near Harvard in Cambridge. At both Harvard University and MIT, the focus of Keller's research was protein synthesis.

Worked with Holley at Cornell

In 1965, Keller was asked by future Nobel Prize-winning biochemist Robert W. Holley to join his biochemical research team at Cornell University in Ithaca, New York. As a member of Holley's team, she participated in a study of the structure of transfer RNA. Transfer RNA are small RNA molecules that contain 75 to 95 nucleotides. Individual cells contain many different transfer RNA molecules. Most of these molecules act as carriers of amino acids and take part in protein synthesis.

Holley, who obtained his Ph.D. in organic chemistry at Cornell University in 1948, began investigating various biochemical puzzle questions while still a student at the university. By 1960 he, together with other researchers, were able to demonstrate that transfer RNAs are involved in the assembly of amino acids into proteins. Holley and his research team devised techniques that could separate the different transfer RNAs from the cell's total molecular mixture. By 1965, he had determined the composition of the transfer RNA that incorporates the amino acid alanine into protein molecules. He did this by digesting the molecule with enzymes, identifying the pieces, then figuring out how they fit together. It was the first time that the sequence of nucleotides in a nucleic acid had been determined.

At Cornell, Keller helped Holley and his team build on previous research into the biochemistry of genetics. She investigated the structure of different nucleic acids and how these various structures affected the formation of proteins. During this period, as part of Holley's research team, she developed her well-known cloverleaf-shaped model of transfer RNA. Keller represented a very complex arrangement using the simplest of materials: paper, Velcro, and pipe cleaners. With these materials, she designed models of 77 subunits of a form of transfer RNA. According to some accounts, Keller enclosed a sketch of her cloverleaf model inside a Christmas card that she sent to Holley.

Keller believed that the cloverleaf-shaped was the best way to reveal how transfer RNA helps control the genetic information within DNA so that it is translated into protein synthesis. The specific function of transfer-RNA is to find

and transport the appropriate amino acids that will be joined together to form proteins. Her model successfully described this, and it quickly became useful to other scientists in determining and illustrating how proteins are made inside of cells. As quoted by the *New York Times,* Cornell University colleague Joseph Calvo commented: ''Her work was like taking the engine out of a car to see how it works. If it works outside the car, you know something.''

Keller's contributions to Holley's team were an integral part of an enormous, ongoing effort to reveal the secrets of the genetic code. She provided information on which other scientists could build. However, because Keller tended to work behind the scenes, her name is not well known outside of her field. As Calvo remarked, ''Anybody in the field would know that [cloverleaf] design today but would not know Betty. . . . [she] figured out a way to make proteins outside the cell so they could be studied.''

The cloverleaf model was published by Holley as part of a larger work that detailed the genetic code of DNA. That extensive work would earn Holley the 1968 Nobel Prize in Physiology or Medicine, which he shared with Marshall Warren Nirenberg and Har Gobind Khorana. Taken together, these scientists' research helped explain how the genetic code controls the synthesis of proteins. In awarding the prize, the Swedish Academy of Sciences noted, as quoted on the *Nobel Prize Web site:* ''The interpretation of the genetic code and the elucidation of its function are the highlights of the last 20 years' explosive evolution of molecular biology which has led to an understanding of the details of the mechanism of inheritance.'' In recognition of her contribution to his efforts, Holley shared some of his Nobel Prize money with Keller.

Later Career

Following her work with Holley, Keller focused on cancer-causing genes. After she retired in 1988, she was named emeritus professor of biochemistry and molecular and cell biology at Cornell University. She remained with the institution, conducting research in molecular biology, until shortly before her death at age 79 from acute leukemia on December 20, 1997. Keller was survived by her second husband, Dr. Leonard Spector, who she married in 1984, and by sisters Frances B. Bingham of New Haven, Connecticut, and Sandy Socolar, of New York City.

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John Fitzgerald Kennedy, Jr.

The life and death of American publisher John F. Kennedy, Jr. (1960–1999) mirrored that of his presidential father and others in the influential but tragedy–stricken Kennedy family. The first flickering images involved White House play and the funeral following his father's 1963 assassination. JFK Jr. died in 1999 at age 38 when he lost control of his plane off the coast of Martha's Vineyard, Massachusetts. ''Kennedy,'' Larry McShane wrote in the *Boston Globe,* ''grew to manhood in the shadow of a president's legend and the glare of the public eye, remembered always as the young boy who raised his hand in a brave salute to his father's coffin. By all accounts, Camelot's heir bore the burden, and the blessing, with grace.''

Early Years

Kennedy was born November 25, 1960, just 17 days after John F. Kennedy narrowly defeated Vice President Richard M. Nixon to become the 35th president of the United States. Young Kennedy became the first infant to live in the White House since the Grover Cleveland administration in the late 1800s. He, his older sister Caroline, and their youthful parents portrayed an image to the world often described as ''Camelot.'' McShane wrote: ''Americans met him as the playful boy hiding beneath dad's desk at the Oval Office.'' A reporter called him ''John–John,'' and the nickname stuck. A third child, Patrick, was born in August of 1963, but died within two days.

On November 22, 1963, Kennedy faced the first tragedy of his young life when his father, President John F. Kennedy, was assassinated in Dallas, Texas. Three days later, television footage showed a young man, clad in a blue coat and shorts and on his third birthday, saluting his father's casket during the funeral procession. ''The image still conjures strong emotions,'' Bruce Kennedy, no relation, wrote on the Cable News Network Website, CNN.com. Years later, Kennedy admitted his memory of the moment was foggy. ''I think that what happens is that you see an image so many times that you begin to believe you remember the image, but I am not sure I really do,'' he told CNN talk show host Larry King in 1995.

Family Moved from Washington

Following the assassination, JFK's widow, Jacqueline Bouvier Kennedy, moved the family to New York, to attempt to get her two children out of the Washington political media glare. While Jacqueline Kennedy married Greek shipping magnate Aristotle Onassis, young Kennedy, wrote McShane, ''grew into a quintessential New Yorker, likely to pop up shirtless with a Frisbee on the Great Lawn of Central Park, decked out for dinner in a Tribeca restaurant, casually

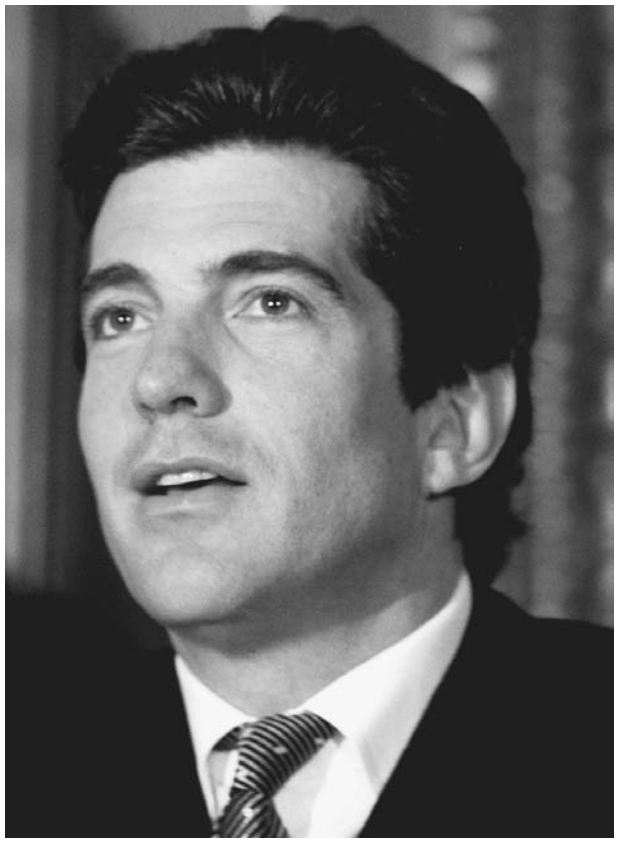

riding a subway downtown. 'I thank my mother for doing that,' '' he once said, according to McShane. ''I always took the bus. I always took the subways.'' Kennedy was raised without the limos and hotel rooms that many pictured him living in.

Kennedy attended St. David's Catholic school in New York, then for third grade was enrolled in the nearly 400–year–old Collegiate School; its Protestant tradition flew in the face of his family's Catholicism. ''He was as charming as people remember him,'' says Geoffrey Worrell, a former classmate of Kennedy's at New York's Collegiate School, according to CNN's Kennedy. ''But he was one of the people who could raise hell with malice towards none.'' Photographers, fascinated with all things Kennedy, stalked the young man outside the school building. The Collegiate School protected all of their students, keeping a special eye to make certain that Kennedy was not harassed. ''[It] helped to let John as much as possible lead a normal childhood and have a normal school experience,'' Worrell told CNN. The Kennedy family, meanwhile, suffered more tragedy. Robert F. Kennedy, brother to the slain president and a 1968 White House aspirant, himself was gunned down by an assassin in Los Angeles after winning the California Democratic presidential primary, which was tantamount to a nomination.

In 1976, Kennedy entered Phillips Academy in Andover, Massachusetts, as an eleventh–grader; held back one year, he graduated in 1979. Bucking his family's tradition, he decided to attend Brown University in Providence, Rhode Island, rather than Harvard. Majoring in history, he graduated from Brown in 1983. Once he had graduated, Kennedy appeared to be floundering a bit, having no particular direction in life. He tried acting in the theater, traveled a lot, and helped his mother with her urban improvement charity. He drifted, studying at the University of Delhi, working for the New York City business development office, and performing in the drama *Winners.*

''The Hunk Flunks''

When Kennedy entered New York University law school in 1986, many saw the move as a prelude to yet another Kennedy political career. In his mid–twenties at the time, the latest photogenic Kennedy attracted headlines labeling him a sex symbol. ''His good looks and personal charisma, along with the Kennedy family aura, combined to make him one of the most eligible bachelors in America,'' CNN wrote. New York tabloid newspapers took to calling him merely ''the Hunk.'' *People* magazine called him ''the sexiest man alive,'' and newspaper and television gossip linked him romantically with the likes of Madonna, Sarah Jessica Parker, Brooke Shields, and Daryl Hannah. Further satiating the political media's appetite, Kennedy introduced his uncle, Senator Edward M. ''Ted'' Kennedy of Massachusetts, at the 1988 Democratic National Convention in Atlanta.

Kennedy himself, respectful of his family's legacy, still carved his own identity. ''It's hard for me to talk about a legacy or a mystique. It's my family. It's my mother. It's my sister. It's my father; we're a family like any other,'' he told *Vogue* magazine in 1993, according to CNN's website. ''We look out for one another. The fact that there have been difficulties and hardships, or obstacles, makes us closer.'' He stumbled in his bid for a law career. After graduating from NYU law school in 1989, he worked as a prosecutor for Robert Morgenthau, the district attorney for New York's Manhattan borough. Meanwhile, though, he failed the bar exam twice, prompting the splashy tabloid headline: ''The Hunk Flunks.'' Those close to Kennedy said he went to law school primarily to please his mother. His heart was never really in the endeavor. Kennedy passed the bar exam on the third try. However, he resigned from the Manhattan DA's office in the mid–1990s, having won all six cases he prosecuted.

Launched Publishing Venture, Got Married

Kennedy's mother died on May 19, 1994. John and sister Caroline spent several months after her death settling her estate, estimated at $200 million. It was a very hard time for both siblings. Meanwhile, intense political pressure to run for office included New York Democrats urging him to run for seats vacated by Rep. Ted Weiss and later, the Senate seat that Daniel Patrick Moynihan would vacate, and which former first lady Hillary Rodham Clinton, also a Democrat, secured in 2000. One private poll, according to the British newspaper the *Guardian,* had JFK Jr. sporting a 65–percent approval rating.

But in 1995, rather than take any political action, Kennedy launched *George* magazine, a personality–themed

political journal named after George Washington, the nation's first president. ''Instead of writing about the highest–grossing film, we'll write about the best campaign ad,'' Kennedy was quoted as having said by the *Boston Globe.* For Kennedy, it meant political involvement without the downside of running for office. Interview subjects included Cuban leader Fidel Castro, former Alabama Governor George Wallace, and even boxer Mike Tyson. ''An article he wrote for the magazine criticizing two of his cousins as 'poster boys for bad behavior' made headlines—and reportedly caused some hurt feelings within the Kennedy family,'' CNN's Kennedy wrote.

On September 21, 1996, Kennedy married his girlfriend, Carolyn Bessette, a publicist for upscale clothier and fragrance maker Calvin Klein Incorporated. Their wedding was highly secretive, taking place on Cumberland Island off the coast of Georgia. Ironically, given her romance with Kennedy and her own profession, Bessette was media shy. Bessette grew up in wealthy Greenwich, Connecticut, 45 miles northeast of New York, as a surgeon's stepdaughter. ''But not even that could prepare her for life with White House invitations and family weekends in Hyannis Port, Mass.,'' McShane wrote. The media called her ''Camelot's New Queen,'' and photographers and writers chased her, comparing her with Jacqueline Kennedy Onassis.

Paparazzi and television cameras shot the pair, even in public spats in New York's Central Park, one of which involved Kennedy pulling the ring off her finger. ''The glamorous lifestyle, while heady, came with some baggage,'' McShane wrote. Still, the marriage carried on. ''She was totally crazy about John,'' said fashion stylist Joe McKenna, according to *People Weekly.* ''That fact that she was not a public person and made herself public for John says a lot about how she felt about him.'' In the same *People Weekly* article, former Calvin Klein co–worker Lynn Tesoro said of Kennedy's wife: ''I saw her the Wednesday before [she died], and I thought she never looked better or sounded more in love.''

Plane Vanished, Grief Followed

On Friday, July 16, 1999, Kennedy flew Carolyn, then 33, and her sister, 34–year–old Lauren Bessette, from Essex County airport in Fairfield, New Jersey, to Cape Cod for a family wedding at the Kennedy compound in Hyannisport. They never made it. Kennedy's plane, a single–engine, six–seat Piper Saratoga II HP, got lost off the coast of Martha's Vineyard. ''It has come to the point when Kennedy tragedy now seems to overshadow Kennedy triumph, when the passage of time is marked not by political conquests, but by soulful gatherings to grieve the loss of another young son,'' Brian McGrory wrote in the *Boston Globe.* While the Kennedys and their friends are no strangers to tragedies, this one hit hard. ''It makes your heart sick just to talk about it,'' Kennedy confidant Paul Kirk told McGrory.

Kennedy tragedies extend beyond two assassinations. They include two family members dying in plane crashes and Ted barely surviving another; Robert Kennedy's son, David, died of a drug overdose in 1984; Joseph P. Kennedy II, who served in Congress, was in a car crash that left a woman paralyzed for life; and another Kennedy, Michael, died on a New Year's Eve when he skied into a tree. John Kennedy Jr.'s death eerily came on the 30th anniversary, and on the same July weekend, as the date that Ted Kennedy drove his car off a bridge on Chappaquiddick Island, near Martha's Vineyard. A passenger, 28–year–old Mary Jo Kopechne, died and Kennedy drew widespread criticism for not having helped her. The controversy essentially derailed Ted Kennedy's own White House ambitions.

One year after Kennedy's death, the National Transportation Safety Board issued a 400–page report on the JFK Jr. accident, citing ''spatial disorientation'' as having triggered the spiral into the water that killed all three occupants of the plane. Darkness and haze confused him, the NTSB summarized. After a year of speculation about Kennedy recklessness—he had gotten his pilot's license but a year earlier—the report appeared to vindicate him. ''One impression that I get after looking at the complete file is that Kennedy was a very serious pilot,'' Peter Katz told *People Weekly.* Katz, the publisher of *NTSB Reporter and Aviation Monthly,* was one of the few people to see the entire document, according to *People Weekly.* Meanwhile, *George* magazine, having lost its charismatic founder and amid an advertising downturn, folded in early 2001.

JFK Jr.'s Legacy

Kennedy, one of the more visible members of his family, accepted his status but set out to do things his own way. He connected with people through celebrity and tragedy, ''John follows the family tradition that the man should live this intrepid life,'' Laurence Leamer, who has written separate books about the Kennedy men and women, told McGrory. ''He should have been a coupon clipper, a wealthy guy going to his clubs. But he wouldn't live that kind of life.'' What the young Kennedy could have done with his life will never be known, but it is certain that he lived a full life until his untimely death.

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John Kerry

On November 2, 2004, John Kerry (born 1943) lost a close, hard-fought United States presidential election to incumbent president George W. Bush. Political commentators in the following days offered the usual range of opinions in dissecting his defeat, but one theme emerged frequently—as indeed it had over the course of the campaign: Kerry, unlike successful Democratic candidate Bill Clinton in the 1990s, had a difficult time connecting emotionally with ordinary Americans, in part because of his reserved persona, and in part because his political background was fraught with contrasts and contradictions.

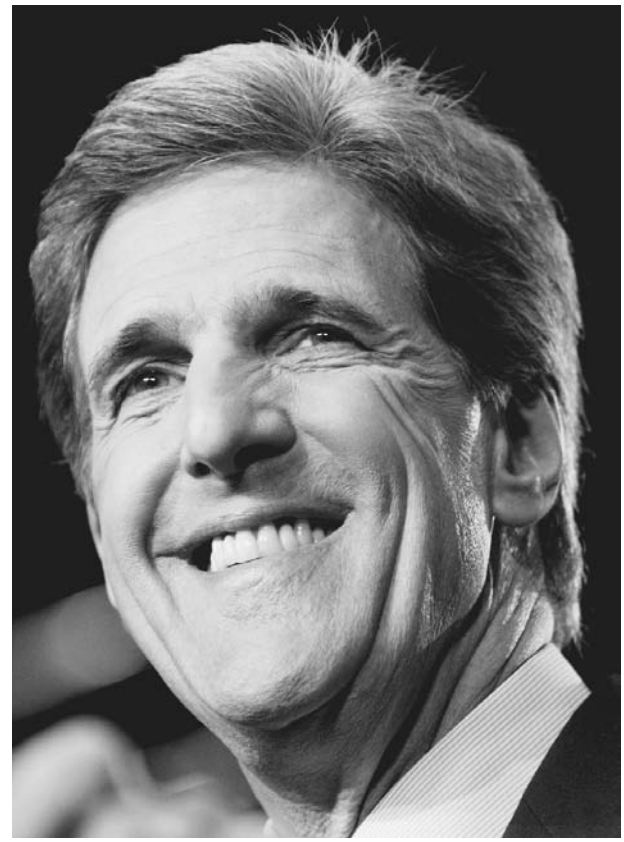

Although he harbored strong political ambitions from a very early age, Kerry possessed the personal reserve characteristic of his upper-crust Boston background, and was also hampered by a dislike of the spotlight. His political career was marked by single-minded, idealistic pursuit of causes that mattered to him, but he inherited from his father a diplomat's mind that often caused him to come down squarely on both sides of an issue. While he was a child of privilege, he volunteered for service in the Vietnam War, a conflict many young people of his generation, including his 2004 opponent, sat out, but spent much of his later political life renouncing that same war. Indeed, his tendency to ''flip-flop'' on a number of issues provided Bush with significant election-year fodder.

Contrasts and contradictions were part of Kerry's background even before he was born in Denver, Colorado on December 11, 1943. The name Kerry might be thought to signify generations of Irish ancestry, but in fact his paternal grandfather, a Czech Jew named Kohn, picked it out of an atlas. Kerry's father Richard was a lawyer and a U.S. Foreign Service officer with a strong internationalist outlook that shaped his son's thinking. His mother, Rosemary, was a Boston blue-blood, a member of a family that traced its ancestry back to the first governor of Massachusetts, John Winthrop. Kerry himself was raised in and adhered to a faith that matched neither of these aspects of his background: he was a Roman Catholic.

Kerry's upbringing was intellectually rigorous, emotionally distant, highly varied, and somewhat rootless. Owing to his father's profession, the family traveled often. Though a gifted student, he did not form friendships easily, and this problem was made worse by the fact that he attended seven different schools by the time he was thirteen years old. Kerry's knowledge of European languages came from stint in a boarding school in Switzerland while his father was stationed in Berlin beginning in 1954. While he was there, at age 12, he suffered a bout with scarlet fever and was quarantined. Although his father did not come to visit, the two conversed enthusiastically about events of the day, and Richard Kerry inspired in his son a lifelong interest in things political.

Attended Posh Prep School

During his high-school years Kerry attended the elite St. Paul's preparatory school in Concord, New Hampshire. While his experiences there equipped him for future academic challenges, he also developed a permanent inclination toward prep-school styles in clothing. He also reportedly felt ill at ease among the sons of power brokers who were his classmates. ''He wanted to be liked,'' fellow St. Paul student John Rousmaniere told a *Newsweek* contributor. ''But he was too eager to please. John was a little clumsy in the way he approached people, a little too aggressive in trying to make friends. That's why people thought he was calculating.''

An early hint of Kerry's ambitions came when he began turning in school papers signed with his initials, J.F.K.; he idolized President John F. Kennedy. In 1962 Kerry enrolled at Yale University. At this ivy league institution he immersed himself in the school's ancient traditions, honing his debating skills as a member of the Yale Political Union and joining Yale's notorious Skull and Bones secret society. (Another member was George W. Bush, who entered Yale two years behind Kerry). Kerry graduated from Yale in 1966

and gave a speech at his commencement in which he attacked U.S. involvement in the Vietnam War.

Despite his professed opposition to the war, as well as in the face of his father's opposition, Kerry enlisted in the U.S. Navy after graduation and was sent to Vietnam. His position moderated under enemy fire and Kerry temporarily became a supporter of the war effort. He was appointed captain of a Navy gunboat—a ''Swift Boat''—patrolling Vietnam's Mekong Delta, and a daredevil streak that had already shown itself when he was in college served Kerry well in combat. Awarded a Silver Star, a Bronze Star, and three Purple Hearts during his term of service in Vietnam, Kerry also suffered long-term injuries from wounds in an arm and a leg.

Threw Medals on Capitol Steps

The next episode of Kerry's life proved more controversial. After returning to the United States early in 1969, Kerry grew increasingly disturbed by accounts of U.S. atrocities allegedly committed during the war. Some of these, such as the My Lai massacre, were well publicized in media accounts, but Kerry heard more allegations during a 1971 meeting of antiwar Vietnam veterans held in a Detroit motel. His opposition to the war hardened, and he emerged as a leader of the Vietnam Veterans against the War group. During testimony before the U.S. Senate Foreign Relations Committee later that year, Kerry asked a rhetorical question that would often be quoted in the years to come: ''How do you ask a man to be the last man to die for a mistake?'' He also alleged, as quoted in *U.S. News & World Report,* that U.S. troops had ''cut off limbs . . . [and] razed villages in a fashion reminiscent of Genghis Khan,'' and he threw his war medals on the steps of the U.S. Capitol building.

The publicity that flowed from these appearances propelled Kerry toward an abortive entry into politics. Running in a conservative Boston district, he was defeated in runs for the U.S. House of Representatives in 1970 and 1972. Kerry then dropped out of politics for a time. Instead, he earned a law degree from Boston College in 1976 and then served until 1979 in a position renowned in Northeastern politics as a stepping-stone to elective office: the job of assistant district attorney. Flirting occasionally with races for office, Kerry operated a private law practice from 1979 to 1984.

In 1984, after Democratic Massachusetts Senator Paul Tsongas retired due to ill health, Kerry was elected to the U.S. Senate with 55 percent of the vote. Rather than practicing the pork-barrel politics that most newly elected officeholders cultivate in order to grease their paths to re-election, Kerry plunged into complex foreign-policy issues such as the investigations that erupted in the wake of the Iran-Contra scandal that surfaced during the administration of Republican President Ronald Reagan. In 1991 he revisited his Vietnam experience as chairman of a senate select committee on Prisoner of War (POW) and Missing in Action (MIA) affairs that was assigned to investigate reports that American prisoners of war were still being held in Vietnam. Kerry worked with senators on both sides of the political aisle, including Republican John McCain, to produce the committee's final report, which laid the POW issue mostly to rest and soon paved the way for the normalization of U.S.–Vietnamese relations.

Because few Senate bills bore Kerry's name as sponsor, he was sometimes attacked as out-of-touch with his Massachusetts constituents. Nonetheless, he beat back a strong challenge from Massachusetts governor William Weld in the 1996 election, deflecting Weld's debate attack on Kerry's anti-death penalty stance with the response, as quoted in *Time,* that ''I know something about killing. I don't like killing. That's just a personal belief I have.'' Although Kerry became involved in several key Congressional environmental initiatives during his third Senate term, including the 2001 Kerry Amendment banning oil and gas drilling on federally protected land, the charge of ineffectiveness continued to bedevil him during the 2004 campaign.

The rigors of political life led to the breakup of Kerry's first marriage, to Julia Thorne, in 1988. His second marriage to Mozambican-born ketchup heiress Teresa Heinz in 1995 produced a blended family that was unusual at the top levels of government. In this case two of Heinz's three children joined Kerry's daughters, Alexandra and Vanessa, on the 2004 campaign trail. ''I've heard tales about a presidential campaign driving families apart, but it's brought ours closer together,'' Alexandra Kerry told *People.*

Voted to Authorize Iraq War

Kerry faced his toughest decision in the U.S. Senate in the months preceding the country's invasion of Iraq in 2002. In the summer of that year, he voted to authorize President Bush to take military action in Iraq. A year later, while under attack from antiwar Democratic candidate Howard Dean, he voted against an $87 billion supplemental war appropriation, the lack of which would have handicapped U.S. troops overseas. He then attempted to explain his shifting stance by pointing to a vote on an amendment and claiming that he had ''actually did vote for the $87 million before I voted against it.'' That statement became a stock element of Republican advertising in 2004.

Prevailing over the pugnacious Dean and a field of other candidates that included black activist Al Sharpton and telegenic North Carolina senator John Edwards in the 2004 Democratic primaries, Kerry won the nomination to oppose President Bush in the November election. Eventually selecting Edwards as his running mate, Kerry was bedeviled by attack advertisements mounted by the Swift Boat Veterans group, especially one that focused in his 1971 antiwar testimony. Kerry rarely answered those ads directly, relying on campaign staffers' advice that voters would reject the attacks. Instead he hammered President Bush on his conduct of the war in Iraq and on what he viewed as the anemic performance of the U.S. economy.

The lead changed hands several times in the closely fought race, with Kerry's forsenic skills erasing a Bush edge at one point after the first debate between the two candidates. A sharply divided country finally elected President Bush to a second term on November 2 by a three percent margin in the popular vote and a slim 286-251 electoral-vote edge. The race came down to a margin of just over

100,000 votes in Ohio, where the outcome was not clear until the morning of November 3. Kerry's concession speech quickly followed when he became convinced that pending Ohio vote challenges could not erase that margin.

While Kerry remained in the front ranks of outspoken Democrats in the aftermath of the election, following the successful Iraqi elections, Bush's aggressive stance in support of world peace, and the election of former rival Howard Dean to the position as head of the Democratic National Committee made the likelihood of a Kerry comeback less talked about. While rumors still surfaced that he was considering a second run in 2008, one Kerry adviser commented to a *Newsweek* contributor: ''if he wants to come back, he'll have to come back as a different candidate, not the stiff who plays it safe and takes four sides of every issue.'' Still, in the chimerical world of politics, the uniquely American odyssey of John Kerry has not yet reached its end.

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Mwai Kibaki

Kenyan President Mwai Kibaki (born 1931) ushered in an era of change upon his election, pledging to restore his country's economy and wipe out government corruption. Kibaki succeeded President Daniel arap Moi, under whom Kibaki served as vice–president. Moi took office in 1978 and remained in office for 24 years. Kibaki launched his campaign for the presidency in 1992, when the Kenyan constitution first allowed opposition parties to participate in the country's government. After two unsuccessful bids, Kenyans overwhelmingly elected him to the post in 2002.

Kibaki was born into a family of eight children on November 15, 1931, in Gatuyaini Village, Othaya division, Nyeri in Kenya's Central Province. He was the youngest son of Kibaki Githinji and Teresia Wanjiku. He and his family, members of the Kikuyu tribe, lived in a mud hut and supported themselves by herding cattle. Kibaki received his primary education at Gatuyaini village school and Karima mission school. In 1944, he progressed to Mathari School, now Nyeri High School, a boys' boarding school where he slept on a bed made from a wooden board and hay. There, he learned carpentry and masonry so that he and his fellow students could repair furniture and build materials for the school. He also learned to grow his own food. He continued his education at Man'gu High School, from which he graduated in 1950. During school holidays, Kibaki worked on buses operated by the Othaya African Bus Union.

Began Political Career

Kibaki's academic performance at Man'gu High School earned him a scholarship to Makerere University College in Uganda, one of the top schools in Africa, although for a time he considered becoming a soldier. At Makerere, he served as chair of the Kenya Students Association and vice–chair of the Makerere Students' Guild. He graduated with honors in 1955 with bachelor's degrees in economics, history, and political science. Following graduation, he worked briefly as an assistant sales manager in the Uganda division of Shell Company of East Africa until he received a scholarship allowing him to study at the British school of his choice. He enrolled in the London School of Economics, graduating with distinction with a degree in public finance.

Kibaki returned to Makerere in 1958 as an assistant lecturer in the economics department. At the time, many Kenyans were fighting for independence from British rule. One of Kibaki's brothers had died in a guerilla uprising, known as the Mau Mau emergency, which was part of that struggle. Kibaki returned to Kenya in 1960 to lend his own efforts to the fight for independence, taking the secret oath of the Mau Mau guerillas, though not fighting like his brother. He helped found the Kenya African National Union (KANU) political party, which began ruling the country when it achieved independence in 1963. ''Some friends and I visited the African Corner Bar along Race Course Road for

a drink,'' Kibaki recalled in a 2002 issue of the *Christian Science Monitor.* ''During our conversation . . . one of us suggested that we draw a constitution for the future. So, we borrowed stationery from the counter and started drafting. . . . The exercise eventually led to the birth of KANU.'' Kibaki married Lucy Muthoni, the daughter of a pastor, in 1942. The couple have four children: Judy Wanjiku, Jimmy Kibaki, David Kagai, and Tony Githinji.

Kenya was granted independence from Great Britain in 1963 and joined the British Commonwealth the following year. KANU leader Jomo Kenyatta became the country's first president, remaining in that post until his death in 1968. Kibaki became a powerful member of the KANU party, which from 1969 until 1992 was the only political party allowed in Kenya. By the 1980s, opposition to the government was considered a capital offense. Kibaki served as KANU's national executive officer from 1960 until 1962, when he was elected to Kenya's first legislative assembly. President Kenyatta appointed him assistant minister of economics, planning, and development in 1964, and two years later Kibaki was appointed minister for commerce and industry. In 1969, Kibaki was named minister of finance and he continued in that position under President Moi, who assumed the presidency following Kenyatta's death in 1978 and remained in the post for 24 years. Moi was one of Africa's longest–standing leaders, surpassed only by Gnassingbe Eyadema in Togo, Omar Bongo in Gabon, and Colonel Muammar el–Quaddafi in Libya, all of whom assumed power in the late 1960s. Moi named Kibaki his vice–president, a position he held for ten years until he was reassigned to the Ministry of Health. Kibaki continued to serve as a member of Parliament as well during this time.

Founded Opposition Party

Kibaki left the KANU party in 1991 when it was declared that multiparty elections would be held the following year. By this time, Kenya had fallen into serious economic decline. The government had also become notoriously corrupt, with officials and bureaucrats alike routinely accepting bribes. The World Bank and the International Monetary Fund suspended most of their loans to the country, alleging that President Moi had misallocated the money. ''Mr. Moi's Kenya has become a land of stark contrasts: dire poverty and fabulous, mostly stolen, wealth; natural beauty and collapsing infrastructure. AIDS ravages the people, and the country's infant mortality rate is one of the highest in the world. Known for its luxury safaris in remote unspoiled regions, it is also a place where the bulk of the population gets by on less than a dollar a day,'' observed Marc Lacey in the *New York Times.* It was thought by many that changes needed to be made in the political infrastructure.

Kibaki founded the opposition Democratic Party on December 25, 1991 and, as the party's leader, began campaigning for the presidency. He placed third in the 1992 election and ran again in 1997, placing second among 15 candidates. Prior to the 2002 election, he organized a coalition of opposition parties, the National Rainbow Coalition, and pledged to improve the country's economy, wipe out corruption, and provide free primary education for all children. He gained widespread sympathy after suffering serious injuries in an automobile accident prior to the election, which required him to campaign in a wheelchair. ''We don't want to be ruled anymore by those who dictate, declare orders, and issue instructions,'' he stated during the campaign, as quoted in a 2003 issue of *New York Times Upfront.* ''We want to be ruled by the law.''

Kibaki soundly defeated his Moi–backed opponent, Uhuru Kenyatta, the son of the first president, in the December 2002 election. ''I can assure you, I will rise to the occasion,'' he remarked upon his victory, as quoted by Danna Harmon of the *Christian Science Monitor.* Kibaki was sworn into office on December 29 amid a jubilant celebration. ''I am inheriting a country which has been badly ravaged by years of misrule and ineptitude,'' he stated at his swearing–in, as quoted by Andrew England of the Associated Press. With Moi looking on, Kibaki reiterated his pledge to end government corruption. ''The era of anything goes is now gone forever,'' he was quoted by Marc Lacey of the *New York Times* as having said. ''Government will no longer be run on the whims of individuals.''

Spearheaded Reforms

Following his election, Kibaki began to implement a broad array of reforms. He followed through on his promise to provide free primary education to all children, and cracked down on corruption in the nation's courts. He launched an investigation of the country's banking system as well, resulting in the resignation of the chief of the central bank and the country's top tax collector. In addition, he ordered an inquiry into a complex bank scandal known as the Goldenberg affair, in which the central bank paid out money for nonexistent export credits. He replaced the chief executive of the state–operated Kenya Power and Lighting Company, which had consistently lost money despite holding a monopoly and failed to keep the lights on in much of the country, and sought a law requiring all politicians, including himself, to track campaign spending and declare their earnings.

Unlike Moi, whose portrait appeared on Kenyan treasury notes and above cash registers, Kibaki vowed to place the nation's well–being over his own profile. ''What is important is that we should have a stable currency, not whose picture is there,'' he remarked, as quoted in the *New York Times.* ''A president should prove himself by things he's going to do that change the life of ordinary Kenyans, not by naming every street and every corner,'' Some observers pointed out, however, that even though reform seemed imminent, Kibaki could not distance himself completely from the corruption of his predecessors, under whom he had served for many years. ''Even if its leaders are the same politicians who once plundered the state, Kenya is considered to be changing,'' remarked reporter James Astill in the London *Guardian.*

After his first 100 days in office, with the economy still flagging and corruption curtailed but not wiped out, Kibaki faced critics who challenged his resolve. ''We have made promises and are in the process of keeping them,'' he said in a taped speech reprinted in the *New York Times.* ''Where

there are delays, these are sincere. We are not a government that makes promises it does not intend to keep.'' He insisted that his administration had restored the trust of the citizens. ''The most important transformation in Kenya over the last one hundred days has been in the minds of the Kenyan people,'' he continued. ''We have seen a renewal of their confidence in the future.'' Kibaki has stated that he will step down when his five–year term expires. He plans to retire to his farm and pursue his avid interest in golf.

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Krzysztof Kieslowski

Polish film director Krzysztof Kieslowski (1941-1996) is considered one of his country's most important filmmakers. He began his career in the 1960s making politically subversive documentaries under Poland's Communist regime. He began directing feature films in the 1970s and first gained international recognition with his 1979 film *Camera Buff.*

Kieslowski earned even greater renown in the 1980s for *A Short Film about Love* and *A Short Film about Killing,* both adapted from his ten-hour Polish television series *The Decalogue.* His subsequent releases, *Blue, White,* and *Red,* comprising the early-1990s ''Three Colors'' trilogy, stand as his most highly acclaimed works. Kieslowski shocked the film world when he announced his retirement following the release of *Red.* He had little time to enjoy his newfound leisure, however; he died following heart bypass surgery, on March 13, 1996.

Kieslowski was born on June 27, 1941, in Warsaw, Poland. His father was a civil engineer and his mother was an office clerk. Kieslowski's father suffered from tuberculosis, requiring him to stay in various sanatoria and the family moved frequently to be near him. ''I went to so many schools that I often get them mixed up, and don't remember even where I went,'' Kieslowski recalled in *Kieslowski on Kieslowski.* ''I would change schools twice or even three times a year.'' At risk of contracting tuberculosis himself, Kieslowski also spent time in various sanatoria and, while home and resting, read a great deal, from classic works by Albert Camus and Fyodor Dostoevsky to *Tom Sawyer* and cowboy tales. ''Those books formed us—at least, they did me,'' he stated in *Kieslowski on Kieslowski.* ''They taught me something, made me sensitive to something. The books I read, particularly as a child or a boy, made me what I am.''

Entered Film School

As a teenager, Kieslowski's parents could not afford to send him to boarding school and he expressed little interest in furthering his education, so his father sent him to firefighter's training college. As his father suspected, Kieslowski quickly grew to dislike the regimented environment. ''They didn't beat me at firemen's training college; I just realized that I can't do things which are subject to rules, a trumpet, whistles a set time for breakfast and so on,'' he recalled in *Kieslowski on Kieslowski.* ''I want to eat breakfast when I feel like breakfast or when I'm hungry.'' He arrived home ready to pursue an education, and enrolled in the College for Theater Technicians in Warsaw. There, he was introduced to various aspects of arts and culture. ''They advised us to read books, go to the theater or the cinema, even though it wasn't such a fashionable thing to do then, at least not in my world, my environment,'' he recounted in *Kieslowski on Kieslowski.* ''Then once I saw that such a world existed, I realized that I could live like that, too.'' Kieslowski's father died while his son was in school.

Kieslowski's schooling steered him toward a career as a theater director, and he decided to learn the craft of directing at the prestigious Lódz Film School in Poland. Lódz required a rigorous, two-week entrance exam, however, which Kieslowski failed twice. He worked for a time as a clerk in the Department of Culture and as a dresser at a theater. To avoid compulsory army service, he attended teacher's training college for one year, where he studied drawing, under the pretense of preparing to teach art. Later, he starved himself in order to fail the military conscription board's physical, although he ultimately avoided required military service by convincing the board that he was mentally ill.

Although his interest in the theater had begun to wane, Kieslowski attempted the Lódz entrance exam a third time in 1964 and passed. ''I was happy when I got into film school,'' he recalled in *Kieslowski on Kieslowski.* ''I'd simply satisfied my ambition to show them that I could get in—nothing else—although I do believe they shouldn't have accepted me. I was a complete idiot. I can't understand why they took me. Probably because I'd tried three times.'' While at school he grew to admire the film directors Ken Loach, Orson Welles, Federico Fellini, and some of the works of Ingmar Bergman, although he often cited authors as his greatest influences. ''They always ask me, in interviews, which directors have influenced me the most. I don't know the answer to that,'' the director wrote in *Kieslowski on Kiewslowski.* ''When the newspapers ask, I always say, Shakespeare, Dostoevsky, Kafka.'' While in school,

Kieslowski directed *The Office,* a documentary satirizing bureaucracy through the workings of a state-owned insurance office. His 1967 short *Concert of Requests,* is a fictional tale. In 1968, he directed a 32-minute documentary for Polish television titled *The Photograph.*

After graduating from Lódz in 1969, Kieslowski attempted to create a studio with a group of fellow students. While this project was not realized until the 1980s, by a different group of filmmakers, Kieslowski and several colleagues, including Krzysztof Zanussi, Edek Zebrowski, Agnieszka Holland, and Andrzej Wajda, developed a collective they eventually called the Cinema of Moral Anxiety. ''That name was invented by Janusz Kijowski, who was one of our colleagues,'' Kieslowski recalled. ''I think he meant that we were anxious about the moral situation of people in Poland. It's difficult for me to say what he had in mind. I always hated the name, but it works.''

Focused on Documentaries

Kieslowski focused exclusively on documentary filmmaking at the start of his career. Documentaries played an important role in Polish film at the time, as they could serve as a vehicle for subtle criticism of the country's Communist regime, which took power during World War II. Artistically crafted, the messages in such films often escaped government censors. The documentaries were often intended as lead-ins to feature films, but Polish audiences paid as much, if not more, attention to the documentaries as the top-billed dramas that followed. Kieslowski's early work in this genre includes *From the City of Lódz, I Was a Soldier, Factory, Before the Rally,* and *Refrain.* In 1972 he directed two industrial films for the Lubin Copper Mine, and he also released one of his best-known documentaries, *Workers '71: Nothing about Us without Us,* which focused on a 1970 labor strike that helped cause the downfall of a Communist United Workers' Party official. The documentaries *Bricklayer, X-Ray,* and *First Love* followed, along with a television drama, *Pedestrian Subway,* and *Curriculum vitae,* the last a ''dramatic documentary'' centering on a Communist party member's potential expulsion which some regarded as government propaganda.

Kieslowski's first feature film, *Personnel,* debuted on Polish television in 1975. The film tells the tale of a young costumer in a state-run theater company who must choose between his job or defending a friend who has been unfairly fired. Following the documentaries *Hospital* and *Slate,* the filmmaker made his cinematic feature debut in 1976 with *The Scar,* a survey of postwar Poland centering on several officials at an industrial plant. Three more documentaries—*From a Night Porter's Point of View, I Don't Know,* and *Seven Women of Different Ages*—followed over the next two years, along with the television drama *The Calm.*

Earned International Recognition

Kieslowski first gained the attention of the international film community in 1979 with the release of his feature drama *Camera Buff.* The satirical work, which earned Kieslowski the grand prize at the Moscow Film Festival, centers on a factory worker who jeopardizes his marriage and his job due to his obsession with his new eight-millimeter film camera. Kieslowski released the documentaries *Station* and *Talking Heads* in 1980. That same year the democratic free trade union movement Solidarity succeeded in winning political reforms in Poland, including greater tolerance for dissent. In this more tolerant environment, Kieslowski directed the feature films *Blind Chance* and *Short Working Day,* both of which openly criticized Poland's Communist regime. The Communists declared martial law throughout the country in 1981, however, and film stock and equipment became difficult to access. Although martial law was suspended a year later, Poland was thrown into financial crisis, and Kieslowski still could not obtain the resources he needed. Aside from his 1984 film *No End,* a drama chronicling the political events in Poland at the time, he produced little work in the mid-1980s.

In 1988 Kieslowski began work on his ten-part television miniseries *The Decalogue.* Using the vehicle of a group of tenants in a Warsaw housing project, each installment in the series illustrated one of the Ten Commandments. Kieslowski turned two episodes of the critically lauded series into the feature films *A Short Film about Love* and *A Short Film about Killing.* These releases raised Kieslowski's stature in the international film community, and he earned both a jury prize at the 1988 Cannes International Film Festival and an Academy Award for Best Foreign-language Film, both for *A Short Film about Killing.*

Released ''Three Colors'' Trilogy

With the fall of the Berlin Wall in 1989, democracy was reestablished in Poland. The country remained in financial turmoil, however, and Kieslowski relocated to France. There, he topped his earlier international success with the 1991 film *The Double Life of Veronique,* the story of a woman leading two different, interwoven lives. In 1993, Kieslowski released *Blue,* the first of the films in his ''Three Colors'' trilogy. The series serves as a meditation on the French motto of equality, liberty, and fraternity, and each film—*Blue, White,* and *Red*—represents a color of the French flag. Kieslowski produced the trilogy at his trademark frenetic pace, often shooting one film during the day and editing another at night. The films were widely celebrated, earning Kieslowski an Academy Award Best Director nomination for *Red,* as well as the Best Foreign Film title from the New York Film Critics Circle, also for *Red,* a Golden Lion from the Venice International Film Festival for *Blue,* and a Silver Bear for Best Director at the Berlin International Film Festival for *White.*

Kieslowski opted to slow down after he finished *Red,* and he announced his retirement soon after the film's release. ''When you're an active filmmaker you have to have plans, you have to pretend to have plans, you look for money, you answer questions,'' he told the *Washington Post* in 1994, following the announcement. ''When you're a retired director you don't have to do any of this.'' Kieslowsi had little time to enjoy his newly relaxed life, however. He died on March 13, 1996, in Warsaw following heart bypass surgery, and was survived by his wife, Maria, and his daughter, Marta.

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Jack S. Kilby

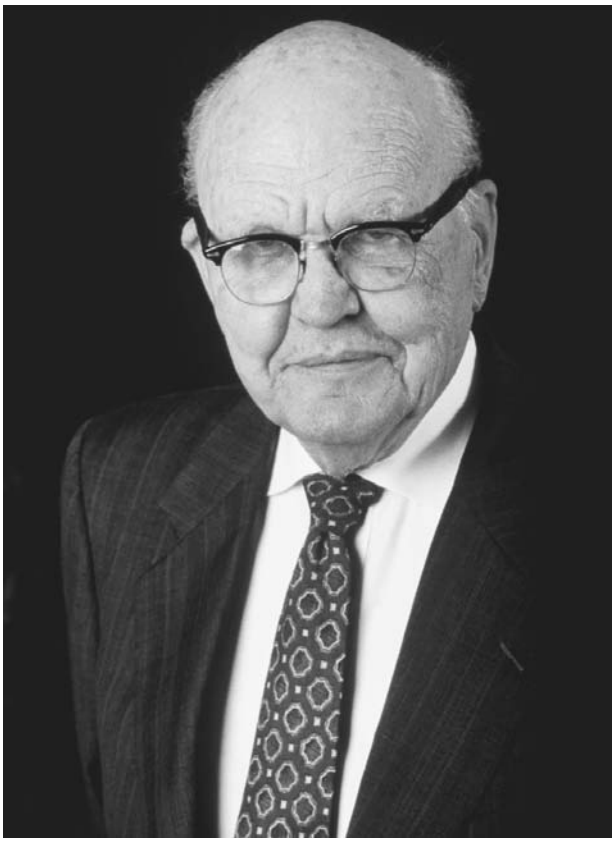

American engineer Jack S. Kilby (born 1923) invented the integrated circuit, also known as the microchip, in 1958. His invention is the basis for a wide spectrum of personal electronic devices, including personal computers, calculators, cell phones, digital watches, video games, and DVDs. The microchip is also used in large-scale, high-tech designs, from medical diagnostic equipment to space exploration systems. Kilby's invention changed the face of modern electronics and his efforts have been recognized with numerous awards, including the 2000 Nobel Prize in Physics.

Kilby was born on November 8, 1923, in Jefferson City, Missouri, and he grew up in the small Kansas town of Grand Bend. Kilby's father ran a local power company there that served rural customers throughout western Kansas. When Kilby was in high school, an ice storm knocked down power lines in much of the area, and several amateur radio operators helped Kilby's father communicate with customers who lost their telephone service. This episode triggered Kilby's interest in electronics, and in 1941, after graduating from high school, he traveled to Boston, Massachusetts to take the entrance exam at the Massachusetts Institute of Technology (MIT). Kilby scored three points shy of the passing grade of 500, and enrolled instead in the University of Illinois. ''They were interested in how well students were prepared for their very strenuous course. It was pretty clear I was not,'' Kilby recalled in 2001, in an interview with the *Washington Times.* ''I don't know that it's any reflection on MIT or on me. It just reflected the state of affairs in 1941 with me.''

Kilby had been at the University of Illinois only four months when the United States entered World War II. He enlisted in the Army, where he served in the Signal Corps and the Office of Strategic Services, a forerunner of the Central Intelligence Agency, in India, Burma, and China. Kilby returned to the University of Illinois at the end of the war and completed his studies in electrical engineering in 1947. Interestingly, his course work did not include the study of solid-state electronics, the field in which he would make his name, although he did study vacuum tube technology, which was soon to become obsolete, largely due to Kilby's pending invention. He studied engineering physics as well.

Explored New Technology

Upon graduation, Kilby took a job with Centralab, a Milwaukee, Wisconsin-based division of the Globe-Union Corporation. The company manufactured parts for hearing-aid, radio, and television circuits, and Kilby worked on technologically advancing these components. While working at Centralab he attended evening courses at the University of Wisconsin, earning his master's degree in electrical engineering in 1950. As Kilby's career began, the field of electronics was rapidly changing. Many electronic devices at the time, including televisions, radios, telephones, and computers, relied on vacuum-tube technology. The tubes, which resembled large light bulbs and operated in the same manner, with current passing through a filament, were expensive, bulky, and broke easily. ''By the end of World War II, it was obvious that the cost, bulk and reliability of vacuum tubes would limit commercial and military electronic systems,'' Kilby observed in his Nobel lecture published in *Nobel Lectures: Physics, 1996-2000.* In 1948, scientists at Bell Laboratories invented a transistor made out of semiconductor material-elements such as silicon or germanium that conduct electricity at a rate midway between faster elements like silver or copper and insulators, which do not conduct electricity at all. The transistor was significantly

smaller than the vacuum tube, as well as faster, more reliable, and more energy efficient.

Kilby had a chance to experiment with this and other developing technologies at Centralab, obtaining approximately one dozen patents during his tenure there. ''Centralab was a fortunate choice for me, because they worked with hybrid circuits, an early form of miniaturization,'' Kilby recalled in his Nobel lecture. He began studying transistor technology at home and in 1951, Centralab sent him to a transistor symposium held by Bell Labs, which had begun licensing its technology. Kilby became the leader of a three-person team charged with incorporating transistors into Centralab products. While Centralab focused on the transistor's application to small devices, Kilby remained aware of the technology's broader possibilities. ''It was clear . . . that major expenditures would soon be required, especially for the military market that was becoming a major opportunity,'' Kilby recalled in his Nobel lecture.

Invented Microchip

Kilby began looking for a new position where he could explore the developing technology more fully. In 1958, after turning down offers from IBM and Motorola, he accepted a position with Texas Instruments in Dallas, Texas, where he would be permitted to work on miniaturization full-time. He arrived at Texas Instruments just before a company-mandated two-week vacation for which he was not eligible. ''When I started at TI in May of 1958, I had no vacation coming that year. So I worked through the period when about 90 percent of the workforce took what we called 'mass vacation,''' he recalled. ''I was left with my thoughts and imagination.'' On July 24, 1958, Kilby described in his lab notebook what came to be known as the ''Monolithic Idea.'' ''It stated that circuit elements such as resistors, capacitors, distributed capacitors and transistors—if all made of the same material—could be included in a single chip,'' he explained in his lecture. Kilby's supervisor asked him to devise a prototype illustrating his idea and on September 12, 1958, Kilby successfully demonstrated his 7/16-inch by 1/16-inch silicon microchip, also known as an integrated circuit, to a group of company officials. Kilby later observed that being at an early stage in his career may have spurred his forward-thinking approach. ''I was the ignorant freshman in the field,'' he told a contributor to the *Washington Post.* ''I didn't know what everybody else considered impossible, so I didn't rule anything out.''

Texas Instruments' application for a patent on Kilby's technology hit a snag when the Fairchild Semiconductor Corporation filed a patent application for a similar device, developed by Robert Noyce, during the same time frame. The U.S. Court of Customs and Patent appeals settled the dispute in 1969, declaring that Texas Instruments would be paid for the design of the integrated circuit and Fairchild would be paid for the manufacturing process and interconnection techniques. Noyce went on to found the Intel Corporation and he and Kilby are largely regarded as co-inventors of the microchip. Kilby has always remained congenial toward his colleague, who died in 1990. ''While Robert and I followed our own paths, we worked hard together to achieve commercial acceptance for integrated circuits,'' he wrote in an autobiography posted on the *Nobel Prize Web site.* ''If he were still living, I have no doubt we would have shared this prize.''

Kilby has routinely downplayed his personal significance with regard to his invention, arguing that technology was already headed in the direction he followed. ''There were various efforts to solve the electronic miniaturization problem at the time I invented the integrated circuit. Humankind eventually would have solved the matter, but I had the fortunate experience of being the first person with the right idea and the right resources available at the right time in history,'' he wrote in his autobiography.

The integrated circuit had immediate applications for the U.S. military, which had long sought miniaturized technology for its projects. Both the Apollo lunar mission and the Minuteman missile utilized Kirby's invention, although he has expressed some ambivalence over the use of his invention to build weapons. ''Military applications played a major role in the development of electronics,'' Kirby observed in his Nobel lecture. ''I think the Nobel Peace Prize is important, because it honors people who work to bring peace. And peace means we can use electronics to benefit mankind rather than wage war.'' Kilby and his supervisors set out to demonstrate the usefulness of the microchip in the commercial realm, and in 1965 Texas Instruments debuted the first pocket calculator. ''We began to work on that to expand the market for integrated circuits and it was very successful,'' Kilby recalled in an interview posted on the *Texas Instruments Website.* The first calculators sold for $400 or $500. Today, the microchip is used in a wide array of both personal and large-scale electronics and has enabled the ever-expanding field of wireless communications by supporting laptop computers, cellular phones, personal digital assistants, and other portable communications devices.

Awarded Nobel Prize

Kilby continued to pursue new projects both independently and at Texas Instruments, including an electronic check writer, a paging system, and a solar energy system on which he worked for about seven years until the project was abandoned, and by 2000 held more than 50 patents. In 1978, he was appointed professor of electrical engineering at Texas A&M University, where he remained until 1984. Kilby retired from Texas Instruments in the 1980s but remained affiliated with the company as a research consultant. He was inducted into the National Inventors' Hall of Fame in 1982 and the Engineering and Science Hall of Fame in 1988. ''Seeing your name alongside the likes of Henry Ford, Thomas Edison, and the Wright Brothers is a very humbling experience, and I appreciate these and the other honors very much,'' he remarked in his Nobel autobiography.

Although he has always worked as an engineer and not a physicist, in 2000 Kilby shared the Nobel Prize in Physics with Russian physicist Zhores I. Alferov and American physicist Herbert Kroemer, who refined semiconductor technology. ''The Nobel Prize is further recognition that Jack Kilby

invented the future when he invented the integrated circuit,'' Texas Instruments C.E.O. Tom Engibous remarked in a statement published on the company's Website. ''He exemplifies the spirit of innovation and sharing that has driven Texas Instruments since the company's founding.''

In his Nobel lecture, Kilby stated that he had not set out to revolutionize his field. ''In 1958, my goals were simple: to lower the cost, simplify the assembly, and make things smaller and more reliable. Although I do not consider myself responsible for all of the activity that has followed it has been very satisfying to witness the integrated circuit's evolution,'' he remarked. ''I am pleased to have had even a small part in helping turn the potential of human creativity into practical reality.''

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Aleksis Kivi

Aleksis Kivi (1834-1872) is considered the first writer of fiction in the Finnish language to earn a living professionally. Coming of age during an era when Finland was rejecting seven centuries of Swedish colonial dominance, Kivi produced his novels, plays, and poems as the Finnish language was newly emerging as a modern literary force. His best-known work is the comic novel *Seitsemän Veljestä* (Seven Brothers), published in 1870.

Kivi was not the writer's surname at the time of his birth on October 10, 1834. His family name was actually of Swedish origin, Stenvall, but his ancestors' roots were in the town of Palojoki, in the Nurmijärvi parish of southern Finland, about 20 miles distant from Helsinki, where his great-grandfather had settled around 1766. On occasion, the Stenvalls lived in Helsinki, Finland's major city, such as the time when Kivi's paternal grandfather had earned a living as a sailor, but later went back to Palojoki and the Uusimaa province. Kivi's mother, Annastiina (Hamberg) Stenvall, was five years older than his father, Eerik Johan Stenvall, who was a tailor by profession. The elder Stenvall could read and write, probably as a result of childhood years spent in Helsinki.

That brief level of education was a rarity in a family of rather humble status, particularly because the ability to read and write meant that the elder Stenvall could read and write Swedish. Finland had been conquered by the Swedish king in 1154, and Christianity officially introduced thereafter. Until the early nineteenth century, Finnish was considered merely the language of the peasantry, and mainly confined to religious tracts. All educated Finns spoke Swedish, and native Finnish culture was virtually nonexistent.

Rural Finnish Background

Kivi's family was poor. He had three older brothers and a sister who died at the age of 13. By the time he began his formal schooling, he was taught in the Swedish language, but this would eventually change. In 1808 the country was conquered by Imperial Russia, and became an autonomous grand duchy. Rather than supplant the dominant Swedish language with Russian, Finnish language and native culture was encouraged by the local rulers. The *Kalevala,* Finland's national epic, was committed to paper in 1835, based on a wealth of folklore from Finland's past, and a nationalist ''Fennoman'' movement began to flourish.

Kivi having received a formal education was somewhat uncommon for the son of a tailor from the countryside, but he showed promise. At the age of 12, he was sent for further study to the Helsinki area, where he first boarded at the home of a prison warder and was tutored by an elderly sailor. He then went to live at the home of a master tailor, and was able to satisfy his voracious reading habits from the shelves of their home library. Now a teenager, Kivi fell in love with the daughter of the family, Albina Palmqvist. Like his mother was to his father, Palmqvist was five years his senior. He proposed marriage, but in the rigid class hierarchy of the time, it was unlikely her family would ever consent to the union unless he passed the onerous civil service examination. It is known that Palmqvist went to Denmark in 1853, and the chronic neuralgia from which she suffered led to a morphine addiction. Neither ever married, and when Palmqvist occasionally returned to Finland over the following years she was known to meet with Kivi. Critics believe she was the inspiration for several female characters in Kivi's fiction and drama.

In 1857, Kivi completed his secondary schooling, and two years later entered the University of Helsinki. Upon doing so, he became one of just seven boys from Nurmijärvi ever to pass the entrance examination for university enrollment between 1821 and 1868. Of those seven, he was the sole commoner. His original intention was to become a priest in the Lutheran church, which dominated Finnish life at the time. At some point, however, he jettisoned this career path and decided to become a writer instead, and to write in Finnish. It was a somewhat audacious move to choose Finnish over Swedish, for there were as yet no examples for him to follow.

Won Impressive Prize

In Helsinki, Kivi became entranced by the theater, and in 1859 wrote his first play, *Kullervo,* based on a tragic tale from the *Kalevala.* It won it him a prize of the Finnish

Literature Society, and he used the small stipend to settle for a time in his home village of Nurmijärvi in order to concentrate on his writing. Eventually he moved on to Siuntio, a municipality also in the Uusimaa province, which had a large Swedish population. Finding a patron in Charlotta Lönnqvist, he stayed on the Lönnqvist estate, called Fanjunkars, but wrote sometimes to his family back in Nurmijärvi that he was homesick for true Finnish culture and language.

Kivi was still nominally enrolled at the University of Helsinki, and proved an intermittent student. At times, he disappeared for stretches, drinking in Helsinki taverns. His years in the city and around the university did serve to introduce him to a number of influential mentors, including J.V. Snellman, a renowned philosopher, journalist, and politician who provided Kivi with financial support at times. Another was Fredrik Cygnaeus, who had been Kivi's entrance examiner and served as a professor of aesthetics and modern literature at the university. Cygnaeus staked his reputation on Kivi's literary career. Both Snellman and Cygnaeus were active in the Fennoman movement, and some of the more ardent members advocated the Finnicization of surnames. Kivi himself did so, translating the Swedish Stenvall, or ''stone-bank,'' into Kivi, which is Finnish for ''stone.''

After 1863, Kivi decided to concentrate exclusively on writing, abandoning his literature studies at the university, though he did continue to read voraciously. He produced a dozen plays, among them the 1865 work *Nummisuutarit* (The Heath Cobblers), which won the Finnish state prize. The language in this particular work was said to be the direct fruit of the development of the Finnish language over several decades; *Nummisuutarit* would become the most frequently performed play ever written in the language well into the modern era. Some of Kivi's initial success came thanks to another high-placed friend, Kaarlo Bergbom, the founder of the Finnish Theatre in Helsinki.

Only Novel a Masterpiece

Kivi's 1870 novel *Seitsemän Veljestä* (Seven Brothers) took Kivi nearly a decade to write. The comic tale centers around an orphaned septet, who inherit their family farm. They come of age with a resentment of all authority, and frequently quarrel with their neighbors, local officials, and anyone who challenges them. No local family will allow their daughter to marry one of the brothers, and when they learn that they must learn to read and write before their Lutheran church confirmation, they head to the forest in Impivaara in order to escape society. There, the hapless brothers endure a series of misadventures, including accidentally burning down their own house on Christmas Eve, and spend two years clearing forest for arable land. In the end, they return to their home village chastened by their experiences, several measures wiser and ready to participate in adult life. Each become responsible adults, husbands, and fathers.

Seitsemän Veljestä sparked somewhat of a controversy when it first appeared. Renowned critic August Ahlqvist, a professor of Finnish language and literature, disliked the novel's realism—romanticism was in vogue in Scandinavian culture at the time—and called it ''a ridiculous work and a blot on the name of Finnish literature,'' in his review for the newspaper *Finlands Allmäna Tidningen,* according to the *Kirjasto Website.* Others, particularly some of the more strident elements among the Fennoman movement, felt Kivi's novel portrayed rural Finns in a distinctly unflattering light.

By the late 1860s, Kivi had lost the financial support of Charlotta Lönnqvist, and his health declined along with his finances. He suffered from schizophrenia, had a breakdown, and was placed in a mental hospital in Lapinlahti for nearly a year. His brother Albert took him home and settled Kivi in a small rented cottage in Tuusula in May of 1872, and he died on the last day of 1872. Finnish legend claims his last words were characteristically perverse: ''Minä elän!''—''I am alive!''

Enduried Force in Finnish Culture

Seitsemän Veljestä went on to earn a place as one of the first masterpieces of Finnish literature. It was made into a 1939 film, a 1979 animated version, and a 12-part miniseries for Finnish television in 1989. The critic Ahlqvist, in the intervening years, is best remembered for disparaging Kivi's work. Other works from Kivi's pen also endured: the poem ''Sydämeni laulu'' (Grove of Tuoni), about a mother possibly contemplating infanticide, became the basis for work by renowned Finnish composer Jean Sibelius in 1898, his Opus 18 Number 6.

Kivi continues to occupy a prominent place in Finnish literary traditions and culture. His life was the subject of a 1946 film, *Minä elän,* as well as *Aleksis Kiven elämä,* a 2002 film by Jari Halonen. Operatic composer Einojuhani Rautavaara wrote a 1997 opera based on Kivi's life, *Aleksis Kivi,* that enjoyed some North American performances. Kivi's works for the stage, which include *Kihlaus, Kanervala, Yö Ja Päivä, Karkurit, Lea,* and *Margareta,* continue to be performed in Helsinki theaters. Only a volume of his poetry, *Aleksis Kivi: Odes,* has appeared in English translation.

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Joy Nozomi Kogawa

Writer and activist Joy Nozomi Kogawa (born 1935) has combined personal, historic, and political endeavors in critically acclaimed literary works to shed light on the injustices suffered by Japanese Canadians during World War II. Her versatility as a poet, novelist, children's author, and speaker has resulted

in an unusually broad audience for her challenging and humanitarian subject matter.

Early Life

Joy Nozomi Kogawa was born Joy Nakayama on June 6, 1935, in Vancouver, British Columbia, Canada. Her parents, both *issei*—first–generation, born in Japan—immigrated to Canada's west coast before Joy was born. Her mother Lois Yao Nakayama worked as a kindergarten teacher, while her father Gordon Goichi Nakayama made his living as a minister. Kogawa was raised as a *nisei*—second–generation child of Japanese immigrants—and began her childhood in a predominantly white, middle–class community.

The harsh reality of World War II flooded Canadian and American coastal societies alike with government–enacted racism. All Canadian citizens of Japanese descent living on the coast were suspected of being allied with Japan—potential spies for the enemy. Kogawa, age six at the time, and her family were ''evacuated'' to the interior of the province to Slocan—described in Cynthia Wong's 2000 *Asian American Novelists* biography as ''a ghost town in the old silver-mining region of eastern British Columbia.'' They were put to work in the beet fields with the other families under the Canadian government's ''dispersal policy.'' Regardless of the terms used to describe the exodus—evacuation, relocation, dispersal—Kogawa often clarifies that they were essentially imprisoned in internment camps, their property liquidated and sold, despite the fact that not a single Japanese Canadian was ever found to be a traitor.

Education

Kogawa's primary and secondary education was gleaned from the poorly–funded and poorly–staffed schools run by the various detention centers she and her family inhabited. She began school in Slocan, continued in Saskatoon, then settled in Coaldale, Alberta. She attended the University of Alberta in 1954, studying theology and music as well as writing and literature. In 1956, she took courses at the Anglican Women's Training College and the Conservatory of Music. She married David Kogawa on May 2, 1957 and they had two children together, a son named Gordon and a daughter named Deidre. She attended the University of Saskatchewan in 1968, then worked as a school teacher until approximately 1974.

Life as a Writer

Her first position as a writer was composing correspondence for the Office of the Prime Minister in Ottawa, Ontario from 1974 to 1976. When she completed her stint there, she began to work as a freelance writer—the occupation she still lists today. Her literary career began with her first poetry collection *The Splintered Moon*, published in 1968 and followed by *A Choice of Dreams* (1974), *Jericho Road* (1977), and *Six Poems* (1978). She successfully contributed pieces to many literary publications, from anthologies to poetry reviews, including *Canadian Forum, West Coast Review, Quarry,* and the *Chicago Review.* She served a term as Writer in Residence at the University of Ottawa in 1977, and became a member of the Canadian League of Poets, the Writer's Union of Canada, and the Order of Canada in 1986.

Kogawa then decided to try her hand at fiction. Her novel *Obasan,* Japanese for *aunt,* was first published in the early 1980's when Japanse Canadians began demanding reparation for their forced internment from the Canadian government. Kogawa's novel featured female protagonist Naomi Nakane who is sent to a detention camp with her family at the same age that Kogawa herself was ''evacuated.'' Kogawa has stated in interviews that *Obasan* is intensely autobiographical, a story about breaking an imposed silence in order to induce healing. She followed the success of this novel with a sequel titled *Itsuka,* Japanese for *someday,* written 11 years later, and published in 1992. *Itsuka* follows the characters introduced in *Obasan* as they seek to chronicle the fight for governmental recompense.

The 1980's were a rewarding decade for Kogawa. In 1985, she published another collection of poetry titled *Woman in the Woods,* and *Obasan* received a windfall of awards, acclaim, and attention. Its success prompted Kogawa to adapt the story for a younger audience, in the hope of influencing the way future generations would learn about this dark period in Canadian history. The adaptation, titled *Naomi's Road,* was quickly translated into Japanese in 1988 (Naomi no Michi) and released in Tokyo as well as in Canada. This Japanese issue is still used as a school text-

book in Japan, and considered to be relevant and accurate despite its fictional framework. Kogawa also addressed the injustice Japanese Canadians faced during that time in a series of essays and interviews that identified her as an activist fighting for the redress of people like herself.

In 1995, she released the novel *The Rain Ascends,* an emotionally intense story about a woman who discovers that her father, a minister, had sexually abused young boys in the past. The character, Millicent Shelby, faces the impossible decision of how to confront her father, and whether or not to notify the public of his transgressions. While Kogawa has suggested that the rich characterization was based largely on the memories she has of her own father being a minister, she has not made any statements to the effect that the story is autobiographical in the way her previous work has been.

Critical Reception

Touted as a superbly gifted writer, Kogawa is most famous for *Obasan* and *Itsuka,,* despite her recognized prowess as a poet. The two novels about the experiences faced by Japanese Canadians during World War II belong to a genre defined in *Asian American Novelists* by Linda Hutcheon as ''historiographic metafiction'' that ''inscribes and then subverts its mimetic engagement with the world. It does not reject [mimesis] . . . but it does irrevocably change any simple notions of realism or reference, by confronting the discourse of art with the discourse of history.'' Another popular term for Kogawa's unique brand of fiction is ''expressive realism.'' *Obasan* was the first novel to deal with the distasteful truths of internment, and its adaptation—*Naomi's Road*—was the first book for young readers to do the same. The word ''obasan'' can also mean *woman* in Japanese, and many feminist critics have lauded the powerful, feminist undercurrent that informs the novel's treatment of culture and racism.

In *Obasan*—an exploration of the critical moment when silence must be broken in order to liberate the spirit—Kogawa effortlessly combines fiction and documentary to define truth, yet manages to avoid didacticism while she's carefully criticizing oppressive systems. *Asian American Novelists'* Cynthia Wong praises Kogawa for trying to address the injustices left out of ''official'' histories through a ''skeletal story conveyed with all the cadence and intonation of poetry; the powerful evocation of imposed silence . . . rendered with aching beauty in [her] prose.''

Despite the fact that she is better known for her novels—which deal with the recurring themes of family honor, and endurance in the face of grave circumstances—Kogawa is also a celebrated poet. *Contemporary Women Poets* critic Pagnoulle remarked on the way Kogawa's poetry ''elicits a sense of wondering surprise at unexpected combinations of words or at clinching assonances that suggest emotions without spelling them out.'' Although the material Kogawa deals with tends to fall on the darker side of the spectrum of human emotions, she is not without mirth. Pagnoulle points out that ''even confronted by the most blatant injustices, [Kogawa] usually remains detached enough to instill humor in her indictment.''

Much of Kogawa's poetry plays on rich veins of biblical allusions and the whispers of nursery rhymes. The reader also encounters a strong empathy for the animal world, and a deft wielding of lyricism—many of her poems presented as songs—that infuse her work with multiple layers of texture and meaning. Despite her Japanese heritage, critics agree that her work does not maintain an identifiably Asian tone or construction. The *Oxford Companion to Canadian Literature*'s Peter Stevens explains that her poetry relies on an ''epigrammatic tightness . . . [that expresses] a moment's experience without comment; yet they do not, like *haiku,* summarize the transitory quality of the experience through a tight focus on one image, but rather state the experience directly in pared-down phrasing.'' Instead, she blends a traditionally Asian appreciation for silence with a distinctly Western awareness of words. Kogawa has said that the practice of poetry was, for her, ''the sweeping out of debris between the conscious and the unconscious.'' Critics often focus their analysis of her work on the way she lets silence speak the horror of the experiences, walking the fine line between personal and social elements.

Word Warrior

In her novel *Itsuka,* the protagonist has grown into middle age and is searching for some closure. Kogawa, divorced in 1978, has lived and worked as a freelance writer in Toronto and Vancouver since 1979. Her rare gift for balancing the horrific with a sense of hope, and her willingness to speak her mind and heart has placed her at the forefront of the movement to obtain reparation for Japanese Canadians who were imprisoned during World War II. Her novels and essays have brought the injustices to light with both candor and courage. She has become a voice for Canada's multicultural and largely immigrant communities, attending to what Pagnoulle describes as ''the impossible task of assessing responsibilities.''

Pagnoulle also points out that ''Kogawa does not simplify the questions for her readers; rather, she leaves them to ponder the multifaceted dimensions of the way human beings are interrelated in their destinies . . . who becomes responsible for the weakest and most vulnerable members of society when the strongest and morally righteous have failed them? . . . [and] what reparation is available to those so deeply wronged?'' Until that day of reckoning arrives, and justice is served, Kogawa will continue to use her mastery of language to focus on what *Feminist Writers'* Gurleen Grewal calls the ''arduous work of healing.''

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Junichiro Koizumi

Born into a family of politicians, Japanese Prime Minister Junichiro Koizumi (born 1942) was regarded as an outsider and a maverick, due to his surprise election to his post and his insistence on widespread reforms. Elected through a first–time open–door process in 2001, Koizumi is known for both his flamboyant personality and his politics and has become a pop culture icon in Japan. Following his election, he recorded a karaoke CD of Elvis Presley cover songs, while a chewing gum company released a mint flavor that bears his name.

Koizumi was born on January 8, 1942, in Yokosuk, outside Tokyo, Japan. He is one of six children born to Yoshi and Junya Koizumi. He came by his later interest in politics naturally. Koizumi's maternal grandfather, Matahiro Koizumi, a farmer's son, was a plasterer before he was elected to Japan's House of Representatives in the late 1930s. The House of Representatives is one of two houses of the Japanese Parliament, which is also known as the Diet. Koizumi's grandfather later also served as minister of posts and telecommunications and vice–speaker of the House. Junya Koizumi, Koizumi's father, was elected to Parliament using his father–in–law's politically advantageous last name, and for a time the two served beside one another. In the 1960s, Junya Koizumi also served as minister of state for defense.

Elected to Parliament

Koizumi graduated from Keio University with a degree in economics in 1967. He began postgraduate studies at the London School of Economics, but returned home in 1969 following the death of his father. After running unsuccessfully for his father's seat in Parliament, he became a junior secretary to Takeo Fukuda, a member of the House of Representatives who later became prime minister. ''Petitioners made a line outside every morning,'' Koizumi once told *Asahi Shimbun,* according to an article in the *New York Times.* ''I guarded the entrance, did calligraphy for Mr. Fukuda and dealt with the phone.''

Koizumi sought a seat in the House again in 1972, and this time his bid met with success. Determining that marriage would enhance his political career, he consulted a matchmaker and picked out a photograph of Kayoko Miyamoto, a university student 14 years younger than him. He proposed to her after their first date, and the couple wed in 1978 in a lavish celebration with 2,500 guests. They divorced four years later and Koizumi retained custody of the couple's two children. As is the custom in Japan, all ties between the children and their mother were severed. Likewise, Koizumi has had no contact with a third son, born after the divorce.

Koizumi filled several government posts during the 1970s and 1980s, serving as state secretary for finance, the chairman of the Liberal Democratic Party's (LDP) and House of Representatives' finance committees, and chief deputy chair of the LDP's Diet Affairs Committee. In 1988, he was named health and welfare minister under Prime Minister Noboru Takeshita and was reappointed to the same post six months later under new Prime Minister Sosuke Uno. In 1991, he was named to the powerful post of chief deputy secretary general. That same year, along with two other LDP politicians, Koichi Kato and Taku Yamasaki, Koizumi laid out several political initiatives, which ultimately led to the

resignation of recently elected Prime Minister Toshiki Kaifu. Koizumi was named minister of postal and telecommunication services in 1992 but the next year, after the LDP failed to win a majority in the House of Representatives, he resigned.

Became Prime Minister

Koizumi launched his first bid for presidency of the LDP, a post that would make him prime minister, in 1995, pushing as a major plank in his platform privatization of Japan's postal–savings system, a massive government–run banking system based in post offices throughout the country. Prime Minister Ryutaro Hashimoto appointed Koizumi to the post of health and welfare minister again in 1996. He stepped down from the post in 1998 to seek the LDP presidency a second time, losing to Prime Minister Keizo Obuchi. When Obuchi fell into a coma in 2000, he was replaced by Yoshiro Mori, who achieved only a one–digit approval rating among Japanese citizens. In 2001, Koizumi won the LDP presidency in a surprise defeat of Hashimoto, and on April 24, 2001 he was named the party's 20th president and the country's 56th prime minister. For the first time in the country's history, the typically closed–door selection process was held in a more open forum, foreshadowing the numerous reform efforts on which Koizumi planned to embark.

Ignoring the long–standing tradition of awarding cabinet posts to those owed political favors, Koizumi quickly assembled an unorthodox cabinet of five women and three private–sector experts, most of them relatively young, alongside seven ministers from the previous administration. He named former opponent Makiko Tanaka, daughter of the late, reform–oriented Prime Minister Kakuei Tanaka, as the country's first female foreign minister. He vowed broad economic and political reforms of his own, as well, even if he could not gain LDP support. ''If my party tries to destroy my reforms, if they try to stand in my way, I won't hesitate to destroy the party itself,'' he remarked, as quoted in a 2001 issue of *Time.*

As expected, an overhaul of the postal savings system became one of Koizumi's top priorities, and he also sought to redirect automobile–related tax revenues away from road construction and into areas that would be more likely to spur economic growth. He set a three–year target for the country's banks to write off years of debt resulting from bad loans. He also proposed a fiscal discipline policy designed to limit deficit spending in his heavily debt–ridden nation, but was unable to implement the policy as Japan's economy worsened.

Koizumi and his advisors' administrative style also differed from that of their predecessors. ''Surface calm—long considered a virtue of Japanese politics—has given way to open squabbles between ministers and running battles with bureaucrats,'' observed Jonathan Watts in *The Guardian.* ''Scripts have been thrown away in favor of off–the–cuff remarks. Diplomatic policy is made one day, discarded the next. Instead of the stoic dispassion admired by the old samurai–style politicians, there are tears, outbursts or anger and admissions of stress reminiscent of Princess Diana.''

Divorced, with grown–out permed hair and a noted preference for Armani suits and heavy metal music, Koizumi became known as much for his anti–establishment public persona as for his political agenda. Soon after assuming the prime minister post, he released a CD of his own karaoke covers of Elvis Presley songs, while a chewing gum company named a mint flavor in his honor and a publisher issued a coffee table book of photographs of the prime minister engaging in various leisure–time pursuits. ''He was always murenai'' observed political commentator Nobuhiko Shima in a 2001 issue of *Time,* ''outside the group. He always went his own way. Now, in Japan, outsiders are respected. It's a big change.'' Koizumi even played up his reputation in a television campaign advertisement. ''So I'm an eccentric?'' he asked. ''People judged eccentric in Nagata–cho [a district of Tokyo] are thought pretty normal by the general public.''

Mixed Reception Internationally

Reaction to Koizumi outside Japan has been more mixed. He is considered an ally by U.S. President George W. Bush, due in part to his willingness to commit troops to the Iraq war, but he has raised the ire of China and South Korea with his annual visits to Yasukuni, a Shinto shrine honoring Japan's war dead, including several war criminals. Support at home began to wane, too, as the economy worsened and Koizumi found it difficult to implement many of his planned reforms. He faced a no–confidence vote in 2002, called by the rival Democratic Party. That same year he fired Tanaka, who had remained a controversial figure throughout her tenure. Tanaka broke down in tears publicly as the conflict came to a head, and Koizumi spurred a small controversy of his own. After he remarked that tears were a woman's greatest weapon, 18 female members of Parliament demanded a retraction.

Koizumi was re–elected in 2003, though by a smaller majority than in the 2001 election. By 2004, his approval rating fell to 36 percent and the LDP fell two seats short of its 51–seat goal for upper house Parliamentary elections, although the party retained its majority. Prior to the 2004 elections, Koizumi reaffirmed his promise to pursue reforms in a Parliamentary address, which is reprinted on his government's website. ''Having been granted the trust of the people of Japan in the general election that took place in November 2003, I once again have been given the honor of bearing the heavy responsibilities of Prime Minister of Japan,'' he stated. ''Firmly maintaining the policy that has been followed to date of 'without structural reform there will be no rebirth or growth in Japan,' and reflecting once more on the words of the Chinese philosopher Mencius that 'when about to place a great responsibility on a person, heaven may test one with hardship and frustrated efforts in order to toughen one's nature and shore up deficiencies,' I will continue to promote reforms with firm resolve.'' In addition, Koizumi committed to sustained environmental protection, improvements in the education system, and economic recovery. ''On the foundation of the stable administrative coalition of the Liberal Democratic Party and the New Komeito, I am now seeking to realize a country where the buds of reform are nurtured into a large tree and a

country granted the trust of the world full of pride and confidence,'' he remarked.

In January of 2005, Koizumi announced that he would not seek re–election after the end of his term in September of 2006. ''I'm trying not to succumb to pressures or exhaustion as this will end in September next year at the latest,'' he stated, as quoted by the British Broadcasting Corporation's wire service. He expressed hope that a like–minded politician would take his place. ''I think anyone would be okay if the person is to promote reforms and win the trust of the people,'' he said.

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Chandrika Kumaratunga

In 1994, Sri Lankan voters elected Chandrika Kumaratunga (born 1945) as their first female president, partly with the hope that this daughter of two political veterans might be able to end an interminable and bloody ethnic conflict in the Tamil–dominated northern part of the country.

Kumaratunga, whose mother and father both had served as prime ministers of Sri Lanka, has faced seemingly insurmountable difficulties in bringing both sides to the table. Her critics claim that her increasingly autocratic rule has served to only worsen the political quagmire. A *New York Times Magazine* profile by Celia W. Dugger repeated a common aphorism in modern–day Colombo, Sri Lanka's capital city, which theorizes ''that Kumaratunga's father planted the seeds of Sri Lanka's ethnic conflict, that her mother nurtured them and that she has been left to reap the bitter harvest.''

Politically Aware at Early Age

Kumaratunga was born in Colombo on June 29, 1945, when the Indian Ocean island nation was still known as Ceylon. Her father was Solomon W.R.D. Bandaranaike, an Oxford–educated scion of an elite Sri Lankan family, and he was serving as a government minister at the time of her birth. The country became independent of its longtime colonial ruler, Great Britain, but the new beginning only intensified a centuries–old conflict between the island's two main ethnic groups, the Sinhalese and the Tamil. Sri Lanka's first inhabitants were aboriginal Veddah, but around the sixth century B.C.E. the island began to be settled by Sinhalese, who came from northern India. Tamils, from another coastal part of India, came later, and on the northern part of the island the Tamils managed to maintain their own distinct culture. Clashes between the two groups, with India taking sides and lending military aid, occurred periodically over the centuries.

Sri Lanka's contemporary problems are, like many of the world's most intractable ethnic disputes, a legacy of the decisions and policies of colonial rule. After Ceylon became a crown colony of the British empire in 1802, Tamils were given a disproportionate number of well–paying civil–service and professional jobs, though they made up just 20 percent of the island's population. After independence from Britain was won in 1948, the majority Sinhalese sought to rectify that imbalance. When Kumaratunga's father campaigned for the post of prime minister, for example, he gained political support by calling for an official Sinhalese–only language law. Just after he was elected in 1956, the first genuine street clashes between Sinhalese and Tamil occurred.

Tamils are largely Hindu, while Sri Lanka's Sinhalese have been practicing Buddhism since the third century B.C.E. In a twist that illustrates the complexity of the alliances and rivalries that make up the Sri Lankan conflict, Kumaratunga's father was assassinated by a Buddhist monk in 1959. She was 14 years old at the time, and in her convent–school classroom when it occurred. Her newly widowed mother, Sirimavo, emerged as the surprising new leader of the Sri Lanka Freedom Party (SLFP), which had been founded by Solomon Bandaranaike. In 1960, a year after the tragedy, Sirimavo Bandaranaike became prime minister and entered the annals of women's history forever: she was the world's first female prime minister. Yet the loss of Kumaratunga's father was also the first of several notorious political murders over the next few decades in Sri Lanka, and it would not be the last to touch her immediate family.

Wrote for *Le Monde*

Kumaratunga's mother served until 1965, and returned to power again in 1970 for another seven years as prime minister. Kumaratunga, meanwhile, spent several years abroad, earning a degree in political science from the University of Paris, studying toward a doctorate in development economics, and working for the United Nations. She also worked for the esteemed *Le Monde,* France's leading political newspaper. Returning to Sri Lanka, she served as chair

and managing editor of *Dinakara Sinhala,* a Sri Lankan daily newspaper, from 1977 to 1985.

The first political post that Kumaratunga held came during her mother's second term as prime minister, when she was named to the Land Reforms Commission. In 1977, the Bandaranaike family lost political power when her mother was ousted by the rival party that year, and they would remain on the sidelines for the next 17 years. What took place during the interim, noted Dugger in the *New York Times Magazine,* was a ''ghastly maturation of a political culture of violence that found ready recruits in the alienated ranks of its educated, unemployed youth, both Tamil and Sinhalese. The country had done a remarkable job of building a literate society, but its state–dominated Socialist economy had failed to produce enough jobs.''

Another Tragedy

The Tamil insurrection in Sri Lanka's north began in earnest in 1983, led mainly by the Liberation Tigers of Tamil Eelam (LTTE, commonly called the Tamil Tigers), whose initial aim was to create a separate Tamil homeland in the northeast section of the country. The LTTE went on to wage a particularly ferocious war over the next two decades, and came to enjoy both popular support and some degree of political success despite their tactics. But the intensified political violence returned once again to Kumaratunga's own home: in 1978, she married film star Vijaya Kumaratunga, with whom she had a son and daughter. In 1984, the couple formed a political party, the Sri Lanka Mahajana Party (SLMP), that took a more conciliatory attitude toward the Tamil separatist movement in its bid to work for some sort of power–sharing arrangement. In February of 1988, Vijaya Kumaratunga was slain by Sinhalese extremists—those drastically opposed to any accord with the Tamils—in front of their home. Kumaratunga witnessed the murder from the doorstep, and ran to her husband, but by the time she reached him, ''he had no more head,'' she told Dugger in the *New York Times Magazine* article.

Kumaratunga fled the turmoil of her country for a time, taking her two young children with her in fear of their safety. She returned in 1990 at her mother's request, and joined forces with the SLFP once more. The party attained some success, and for a time Kumaratunga served as chief minister of Sri Lanka's Western Province. By then, Sri Lanka's form of government had been constitutionally altered since her father and mother's era, and now had a president–prime minister arrangement similar to France's. In 1994, Kumaratunga's party won the August balloting, which made her the new prime minister. Three months later, she took the presidency as well in a separate election. Like her mother, she achieved a historic first, becoming the first woman president in her nation's history, but she did concede the prime minister post to her mother, as the constitution permitted.

Survived Attempt on Her Life

During her first six–year term in office, Kumaratunga tried to quell the Tamil insurgency through various negotiation tactics, but these were repeatedly thwarted, and the violence continued. Determined to continue her mission, she campaigned for a second term in 1999. Just days before the December balloting, she was the target of an assassination attempt. Much of it was captured on camera, with footage showing her walking toward her official car after speaking at a campaign rally; an orange flash obscured her, which turned out to be a young female suicide bomber of the LTTE. The blast sent hundreds of ball bearings into the air, and the next image showed Kumaratunga crouching on the pavement, covered in blood. She lost sight in one eye, and days later won 51 percent of the vote. Delivering her inaugural address with her face bandaged, with the murders of her father and husband still fresh in mind, Kumaratunga told Sri Lankans, ''I have suffered our nation's sorrow in every way humanly possible,'' Dugger quoted her as saying.

Kumaratunga's second term in office proved an even tougher test of her mettle, and her office made little progress in curbing the violence during its first two years. In December of 2001, her People's Alliance party, a coalition formed with the SLFP, was trounced in elections by the longtime SLFP rival, the United National Party (UNP). An old childhood friend of hers, Ranil Wickremesinghe, suddenly became prime minister. Wickremesinghe had campaigned on a promise to work toward a peace agreement with the Tamil Tigers, and made progress on it once he took office. Kumaratunga claimed, however, that Wickremesinghe failed to share crucial information with her office, and even cut secret deals with the rebels that corrupted the peace process entirely. Meanwhile, journalists loyal to the UNP carried out press attacks on her character and fomented gossip about her personal life. Embattled on several sides, Kumaratunga began to take a far more hard line approach to the Tamil strife, and made statements construed by some as inflammatory. Yet Wickremesinghe's government managed to bring the LTTE leadership to the table and arrange a permanent ceasefire agreement between the Tigers and the Sri Lankan forces in 2002. Peace talks, moderated by Norway, were slated to start later that year. The LTTE agreed to give up its demand for a separate state, in return for a measure of autonomy in the predominantly Tamil area.

Gave Herself Additional Year

In November of 2003, Kumaratunga used her constitutional powers as president and fired three ministers in Wickremesinghe's cabinet. She stationed troops at several government buildings in Colombo and declared a state of emergency. The event was viewed by some as a clear power play, for Wickremesinghe was out of the country at the time, meeting in Washington with President George W. Bush. Two months later, it was announced that she had actually extended her term in office by one year, with it set to expire in 2006, not 2005. She claimed a second investiture had taken place in 2000, with the chief justice of Sri Lanka and the country's Foreign Minister present.

Later in 2004, in the spring, Kumaratunga made another bid to unseat Wickremesinghe, calling for early parliamentary elections, but his party prevailed. She explained why she did so in an interview with *Time International*'s Alex Perry, claiming that new peace talks underway were a

''farce'' and had been seriously compromised by deals Wickremesinghe had struck in secret. ''The Prime Minister was determined to harass me and chase me out,'' she told Perry. ''He has only one obsession: he wants to be the President. And he does not seem to care what happens to the country in the process.''

There was some hope that the December 2004 tsunami tragedy might unexpectedly serve to restore some peace to Sri Lanka. Nearly 30,000 in the country died, with scores more left homeless. In a nation of 19 million already permanently rent by ethnic and then political discord, such a natural disaster was a devastating blow to the country's economy, stability, and soul. Not uncharacteristically, both Kumaratunga's government and the LTTE claimed that the other was not distributing incoming international aid in the most efficient manner. Both sides suffered heavy losses to their military forces and equipment, but on the personal level many Tamils and Sinhalese put aside their differences to help one another. News stories reported that Sri Lankan soldiers lined up to donate blood for relief efforts underway in largely Tamil sections, for example.

Kumaratunga's own future remained unclear at the beginning of 2005: her term is set to expire in 2006, and she is ineligible to run for the presidency again. She claims to be eager to leave the cutthroat political arena behind. Her daughter is unlikely to follow in her footsteps and emerge as the third generation of Bandaranaike power; as Kumaratunga told Perry in the *Time International* article, her daughter cautions her, ''I like your soul and your spirit, and all this is killing your soul. Please go out of politics fast.''

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Ann Landers

Esther ''Eppie'' Lederer (1918–2002) was better known as the American syndicated advice columnist Ann Landers. For over 45 years, millions of readers turned to her straightforward and often funny column for both solace and entertainment. Widely considered to have brought the genre into its contemporary form, Lederer drew on a retinue of powerful friends, an abiding interest in people, and a gift for a snappy comeback to turn her column into one of the world's most popular. Thus, it was no surprise that her daughter was not the only one who felt orphaned upon Lederer's death.

Child of the Midwest

Lederer was born Esther Pauline Friedman on July 4, 1918, in Sioux City, Iowa. She was the third of four daughters born to Abraham and Rebecca Friedman, the fourth of whom was her twin, Pauline Esther Friedman (later to become advice columnist Abigail Van Buren). Her parents had come to the United States from Vladivostok, Russia in 1908 in order to escape the czarist pogroms. Although he initially spoke no English, Lederer's father's innate intelligence enabled him to progress from employment as a chicken peddler to owning movie theaters in three states. His business sense also made him one of the first theater owners to get into the lucrative sideline of selling popcorn at the movies. Lederer always credited her stable upbringing as having kept her grounded in life. Margalit Fox of the *New York Times* quoted Lederer's comments from a 1996 interview with the *Chicago Tribune* as, ''I owe a lot to my parents and to my Iowa heritage. I think that middle American values have helped me tremendously—the principles, the morality.''

Lederer and her twin, respectively known as ''Eppie'' and ''Popo,'' were inseparable growing up. They wore matching outfits and shared a bed as little girls. As teenagers, they hung around one of their father's theater's that had burlesque acts, picking up some colorful tips. ''That's where we got our sex education, talking to the chorus girls,'' Lederer later told Jon Anderson of the *Chicago Tribune*. After high school, the twins attended Morningside College in Sioux City, where they presciently collaborated on a gossip column called the ''Campus Rats.'' However, the sisters were more interested in dating than studying. So, it was really no surprise when both dropped out of college after three and a half years to get married, on the same day, in identical gowns, to men who became the closest of friends.

Started Career

After her marriage to Jules W. Lederer, a hat salesman who went on to found Budget Rent–a–Car, the new bride moved to Eau Claire, Wisconsin. For the next fifteen years, she concentrated on domestic activities and volunteer work. Lederer's efforts with such organizations as the Red Cross and the local Democratic Party got her elected chairperson of the Eau Claire County Democratic Party, which, in turn, helped her to amass a network of important contacts that would eventually prove invaluable to her.

When Lederer, her husband, and their teenaged daughter, Margo, moved to Chicago, Illinois in 1955, Lederer began to look for something new to occupy herself. Al-

though the prosperous housewife had never held a job, she had been intrigued by a train conversation she had had with a journalist from the Chicago *Sun–Times.* At the time of the family's move, the newspaper had an advice column called ''Ask Ann Landers,'' which Lederer had read. With typical decisiveness, she called the paper to volunteer to help the columnist with her mail, only to find that the writer (Ruth Crowley) had passed away the week before. A contest was being held to find a replacement and Lederer threw her hat into the ring.

The contestants were given sample letters to answer, and Lederer lost no time in plumbing the considerable resources of the impressive social circle she had begun cultivating in her Wisconsin days. For a question of law, she consulted her old pal Supreme Court Justice William O. Douglas; a problem concerning religious intermarriage went to the president of Notre Dame; a medical query was posed to a famous doctor at the Mayo Clinic; and so on. Once the contest editor was assured that Lederer was not leaving the paper open to a lawsuit by making up quotes, she was hired on the spot. Her first column was published on October 16, 1955.

Found her Voice

Although thrilled with her new position, Lederer had to rely on compassion and quick wittedness to help her in the early days. Years later, she recalled that time for Elizabeth Taylor of *Time.* ''You don't have to have lived through an immense amount of agony and pain in order to relate to people who are suffering. I really care about what happens to people, and when I first began to read those letters, it was an eye–opener. I came from a very solid Midwestern Jewish home. You see, I led a very sheltered life. I had never seen a man hit his wife. I had never seen any drunkenness. I had never seen any poverty . . . The mail grew me up in a hurry.''

A fast study, Lederer soon found her voice, however, and it was a far cry from the ladylike tones of her predecessors in the advice trade. She cracked wise, addressed correspondents as ''Honey'' and ''Bub,'' and refused to shy away from controversial topics. Indeed, in her column's very first year, Lederer responded to a question on the then taboo subject of homosexuality. A newspaper in St. Joseph, Michigan refused to print the column, thus dramatically spiking sales of a rival paper that ran the piece. ''From then on, boy,'' Fox quoted Lederer as saying, ''that St. Joe paper printed every . . . word I wrote.''

Early on, Lederer often sought input from her twin, then Pauline Phillips, about the new vocation. That changed when Phillips developed a taste for the same business and started writing a rival column for the *San Francisco Chronicle* under the name Abigail Van Buren. The move did not amuse Lederer, and the sisters did not speak for five years.

Most Popular Column

Throughout the years, Lederer addressed issues from the frivolous (how to properly hang the toilet paper roll) to the deadly serious (AIDS, incest). Her frequent advice to seek counseling helped remove some of the stigma of entering therapy. She wrote six books, including 1962's *Since You Ask Me* and 1996's *Wake Up And Smell The Coffee.* Her outspoken views in favor of gun control, abortion rights, and the use of animals in medical research earned her the wrath of the National Rifle Association, pro–life outfits, and animal rights organizations, much to Lederer's delight. ''Those three groups really despise me, and I'm very proud of it,'' Fox quoted her saying.

In 1975, Lederer publicly displayed her own fallibility by running a column that revealed the ending of her 36–year–marriage. In response, she received over 35,000 letters of support. Touched by the outpouring, the letters were the only reader correspondence Lederer ever kept. All other reader mail was destroyed because, as daughter Margo Howard quoted her mother to Katy Kelly of *U.S. News & World Report* in 2003, ''I don't think anybody should know that Myrtle in Oklahoma City is getting free faucets because she's sleeping with the plumber.''

Lederer changed home base to the *Chicago Tribune* in 1987. By that time, her column was the world's most widely syndicated, printed in 1,200 papers and read by an estimated 90 million people. Her staff sorted through some 2,000 letters a day, choosing between 200 and 500 for Lederer to read. Lederer did that reading at home, very often in the bath, picking the ones to print by instinct and writing all the replies herself. But she never found the work a chore. As Anderson quoted her, ''I still enjoy it. It's never a bore. Every batch of mail contains surprises, excitement, fun(,) and some new sorrow.''

Lederer owned the rights to the Ann Landers name. She once offered to turn it over to her daughter, who had also become an advice columnist, but Howard declined. Lederer thus decided that the name would die with her, and so it did.

Touched Millions

Lederer died of multiple myeloma in her Chicago home on June 22, 2002. At the time of her death, the diminutive lady with the big heart and sharp wit had accumulated honorary degrees from 33 colleges and universities. She had been the first journalist to win the Albert Lasker Public Service Award for her success in gaining governmental funding for cancer research and referring her readers to myriad health care agencies. In 2001, Lederer and her twin were the first non–editors to be inducted into the Features Hall of Fame. She had also served on boards and committees for such prestigious institutions as the Harvard Medical School and the Rehabilitation Institute of Chicago. Important as all those contributions and accolades were, however, none was her true legacy.

What mattered most to Lederer was her connection to her readers. ''I would rather have my column on a thousand refrigerator doors than win a Pulitzer,'' she confided to Fox. Indeed, as millions of everyday people mourned Lederer's passing, Howard recognized the unique position her mother had filled. ''She was like America's mother, and I'm not alone in my sadness,'' she told Anderson. ''She was about fixing the world. She really wanted to make things better. She really cared about the people.''

Perhaps equally telling about the woman whose words touched so many was the way she approached her own life. Jason Lynch of *People Weekly* cited Lederer's philosophy as quoted in the *Washington Post.* ''I think people who aren't positive don't succeed,'' she said. ''That is the way I have lived my life. I don't look back, I don't care what was, I care what is.'' That positive attitude was reflected in her remarks about the state of the human race, made shortly before she died and quoted by Anderson. ''The world is getting better,'' Lederer confidently noted. ''People are better educated. And their handwriting is easier to read.''

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Rod Laver

Rod ''Rocket'' Laver (born 1938) is arguably the best tennis player ever. The Australian ace twice won the Grand Slam of tennis, one of the most elusive goals in sports, and paved the way for future generations of agile, powerful lefties like John McEnroe and Pete Sampras. Laver's two Grand Slams, in 1962 and 1969, were separated by a five year period in which his professional status rendered him ineligible for the tournaments that make up the Slam. Over the course of his career, Laver won four Wimbledon titles, and likely would have captured more had the ''Open'' era—which opened the major tournaments to professional players—begun a few years earlier. In all, he won 11 major singles titles, and 9 more in doubles and mixed doubles.

Rodney George Laver was born on August 9, 1938, in Rockhampton, Queensland, Australia. Everyone in the Laver clan played tennis. Laver's father, Roy, was one of 13 children, all of whom played tennis. His mother, Melba Roffey, was also a tournament–caliber player. Roy and Melba frequently played mixed doubles together, as well as singles individually, in Rockhampton–area tournaments, often emerging as champions. Every home the family lived in had a tennis court on the premises, and the Laver children all began playing competitively at early ages. The family was soon a local tennis institution. At the tender age of 13, Laver took on his older brother Bob in

the finals of the junior division of the Central Queensland Championship. Naturally, the match took place on the Laver home court.

Discovered by Aussie Davis Cup Captain

At a tennis camp sponsored by an Australian newspaper, Laver caught the attention of Harry Hopman, longtime captain of the Australian Davis Cup team and a legendary coach and developer of young talent. Hopman tagged Laver with the nickname ''Rocket,'' which stuck with him for the rest of his career. The moniker was actually ironic; Laver was not particularly fast on his feet. In fact, he was a short, scrawny, freckle–faced kid that looked like anything but a top–caliber athlete. He turned out, however, to have a rare combination of natural ability and fierce determination.

Laver burst onto the international scene in 1956, when he triumphed in the U.S. Junior Championship at the age of 17. He put his career on brief hold to serve for a year in the Australian Army in 1957, then hopped back onto the fast track to tennis fame. By 1958, Laver was ranked eighth in Australia, and the following year he was named to the Australian Davis Cup team, joining established stars Neale Fraser and Roy Emerson. He gained further notice that year when he made it to the finals at Wimbledon, where he was defeated by Alex Olmedo. This was the first in an amazing string of six straight appearances in the finals at Wimbledon, beginning before and ending after his five–year banishment from the tournament, which remained closed to professionals until 1968.

1960 was something of a breakout year for Laver. He won his first major tournament, the Australian Open, defeating fellow Aussie Neal Fraser in a five–set thriller. Fraser got his revenge later that year at the U.S. Open in Forest Hills, but by this time Laver was practically a fixture in the final round of major tournaments. In 1960 he was a finalist at Wimbledon in both singles and mixed doubles, and in addition to his match–up with Fraser at the U.S. open, he also appeared in the doubles final at that event.

Captured First Grand Slam Since Budge

Laver thoroughly dominated men's tennis in the early 1960s. He captured his first Wimbledon championship in 1961, dispatching Chuck McKinley in straight sets in a final that lasted less than an hour. The following year, he again won the Wimbledon final in straight sets, this time over Martin Mulligan. That victory followed earlier victories in the Italian, French and German championships.

Having claimed three of the four Grand Slam events for the year, Laver entered the 1962 U.S. championships with the eyes of the entire tennis world upon him. Nobody had won the Grand Slam since Don Budge became the first player to accomplish the feat in 1938. Laver waltzed through the early rounds of the tournament, leading to a face–off with countryman Roy Emerson in the final. Laver prevailed in four sets, completing the first Grand Slam in tennis in 24 years. No other male singles player has won a Grand Slam since.

In December of 1962, Laver announced that he was abandoning the amateur tour to join the International Professional Tennis Players Association. He was guaranteed earnings of $110,000 for a three–year period, good money for a tennis player at the time, but a far cry from the vast sums earned by top players today. While the money was attractive and the tennis was good—Laver enjoyed a lively rivalry with fellow Australian Kenny Rosewall during this period—Laver's decision barred him for all of the major tournaments. It is, of course, impossible to know how he would have fared in those tournaments had he remained eligible; but there is little doubt that Laver's record at the game's biggest events would have been even more impressive had he been able to participate in them during what were probably his peak physical years, between the ages of 24 and 29.

In 1964, Laver met his future wife, Mary, at fellow tennis giant Jack Kramer's country club in Los Angeles. Mary was there to watch a swimming exhibition, and had no idea that this fellow, who was so shy he needed an intermediary to ask her to join them for a drink, was a superstar. The pair married in 1966. In August of 1967, Laver defeated Rosewall in a weeklong, eight–man professional tournament on Centre Court at Wimbledon. The success of this tournament helped set the stage for a decision later that year by the Lawn Tennis Association to delete the language referring to amateur and professional players from its rulebook. This move paved the way for the dawn of the open era in tennis in 1968, a change the British tennis community had been clamoring for as a way of dealing with the steady exodus of name players from the big tournaments. This meant that major tournaments were now open to professional players. Approaching the age of 30, it appeared to many in the tennis community that Laver's best days were behind him. He managed to win the 1968 Wimbledon singles crown, knocking off Tony Roche in under an hour in the final, but that was his only major tournament championship that year.

Second Grand Slam Silenced Doubters

In 1969, however, Laver proved that his tennis obituary had been written prematurely. He was not only competitive, but he was as dominant as he had been seven years earlier. In fact, 1969 may have been the greatest season of his entire career. That year, he won 106 singles matches against only 16 defeats, and won 17 of the 32 singles championships in which he competed. Early in the Grand Slam cycle, Laver had to survive a marathon 80–game, four–hour semifinal match against Roche to survive in the Australian Open. He had another scare against yet another Aussie compatriot, Dick Crealy, in the second round of the French Open. After triumphing once again at Wimbledon, all that remained between Laver and his second Grand Slam was the U.S. Open. He prevailed in four sets against Roche to capture the $16,000 championship and become the only player in history to win the Grand Slam twice. In many ways, the second time around was more impressive, since it was accomplished against all of the world's top players, both pro and amateur, while his 1962 feat came at a time when many of the best players had already turned pro and were therefore ineligible to compete in the tournaments that make up the

Grand Slam. One additional major event of 1969 in the lives of the Lavers was the birth of their son Rick.

While Laver was not able to repeat his glory of 1969 in the new decade, he remained among the game's top players into the 1970s. While he did not manage to successfully defend any of his Grand Slam tournament titles in 1970, Laver nevertheless earned more than $200,000 in prize money that year, the first player to reach that mark. In 1971, Laver claimed the Italian Open title and six lesser tournaments. The $292,717 in prize money he won that year made him the first tennis player to break the million dollar barrier in career earnings.

When professionals were allowed to play in Davis Cup competition for the first time in 1973, Laver answered the call to play for the Australian team. He teamed up with John Newcombe to end a five–year period of Davis Cup domination by the United States. Laver also helped Australia to three World Cup championships during this period, in 1972, 1974 and 1975. As his tournament career began to wind down, Laver signed on with the San Diego squad in World Team Tennis in 1976, and was named the league's rookie of the year at the un–rookie–like age of 38.

Laver retired from competitive tennis in 1978, leaving a career record unmatched at the time: two Grand Slams, 11 major singles titles, 20 major championships in all (including doubles and mixed doubles), 47 total pro singles titles, 21 times runner–up. He was ranked in the top 10 in the world during 13 years between 1959 and 1975, and collected career earnings of more than $1.5 million. Laver was inducted into the Tennis Hall of Fame in 1981. At 5 foot 8 and 145 pounds, Laver was hardly the prototypical power player. But so thick and strong was his left arm that it appeared to some that it had been nabbed from a much larger man and grafted onto his body. Laver played an attacking style of tennis that often overwhelmed less aggressive opponents. He applied topspin to a much greater degree than other players of his time, a style that did not become popular until the 1970s, as exemplified by such champions of that decade as Bjorn Borg and Guillermo Vilas.

In July of 1998, the 59–year–old Laver was taping an interview for ESPN at a Los Angeles hotel when he suddenly felt his legs and fingers go numb. What he thought was a dizzy spell turned out to be a major stroke. Laver spent 13 days in intensive care, during which at one point his temperature rose to 106 degrees and the prognosis was grim. He began physical therapy two weeks after the stroke, and had to relearn how to speak, walk, write, and even dress himself. Gradually, he regained use of the right side of his body. Laver left UCLA Medical Center after seven weeks, and within a couple more weeks he was puttering around the golf course using a club as a cane. Soon after, he began to reacquaint himself with tennis, assisted by local pro Tommy Tucker. By May of 1999, Laver's recovery was thorough enough to allow him to present Andre Agassi with the trophy for his victory in the French Open, a triumph that made Agassi the first player since Laver—and only the fifth male player in history—to win all four Grand Slam events in his career.

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Philipp Lenard

German physicist Philipp Lenard (1862–1947) won the 1905 Nobel Prize for his research into the properties of cathode rays. His reputation was later tarnished, however, thanks to his support of Germany's National Socialist (Nazi) Party and its racial–superiority theories. In the 1920s, Lenard broke with the international scientific community over Albert Einstein's theory of relativity. From his post as professor of physics at the esteemed University of Heidelberg, he derided Einstein's breakthrough as spurious ''Jewish science.''

Disliked Wine Business

The future Nobel winner was born Philipp Eduard Anton von Lenard on June 7, 1862, in Pressburg, the Slovakian city that later became Bratislava. His family was of Austrian heritage, from the Tyrol, and lived comfortably from the income of his father's business as a wine merchant. It was hoped that Lenard, too, would enter into the wine trade and someday take over the family business, but he favored the science experiment over the business deal. He took some courses in Pressburg and also at the technical university in Budapest, Hungary, and then agreed to work for his father for a year. Afterward, he traveled through Germany, and at one point attended a series of lectures given by Robert Bunsen, the German chemist after whom the ubiquitous chemistry–lab gas burner is named. The lectures sparked Lenard's determination to pursue a scientific career in earnest.

Lenard studied at the universities of Heidelberg and Berlin, earning his doctorate with high honors in 1886 from the former. He remained in the city for the next three years, taking a position as assistant to his professor, Georg Quincke, but was able to conduct his own research experi-

ments. As a youngster, he had been fascinated by the way fluorine crystals began to glow when heated. His earliest projects concluded that such phosphorescence was a result of impurities in the material. Calcium sulphide, for example, was thought to be self–luminous, but Lenard's work showed that traces of heavy metals, such as copper and bismuth, formed crystals that caused the substance to glow.

Worked with Heinrich Hertz

From Heidelberg, Lenard went to England in 1890 for a job at the electromagnetic and engineering laboratories of the City and Guilds of the London Central Institution. He remained there less than a year, however, and came away with a lifelong disdain for the country and even its scientific community. Over the next decade, Lenard switched jobs several times, taking posts at the universities of Breslau, Bonn, and Heidelberg, and at the technical college of Aachen. It was during this period that he made the significant advances in cathode ray research, which had progressed out of his work in phosphorescence. Discovered in 1879, cathode rays were essentially light beams of charged particles produced as a result of the discharge of electricity in vacuum tubes. Scientists were eager to find a way to study their properties outside of the vacuum tubes.

Some of Lenard's work was done under the auspices of Heinrich Hertz at the University of Bonn, to whom he served as an assistant. The scientific designation for frequency (Hz), used commonly in radio communication, is named in Hertz's honor. One day in 1892, according to the official Nobel Prize Website, ''Hertz called him to see the discovery he had made that a piece of uranium glass covered with aluminum foil and put inside the discharge tube became luminous beneath the aluminum foil when the cathode rays struck it.'' Hertz conceived an experiment whereby the two spaces could be separated via a thin aluminum plate, ''one in which the cathode rays were produced in the ordinary way and the other in which one could observe them in a pure state, which had never been done. Hertz was too busy to do this and gave Lenard permission to do it and it was then that he made the great discovery of the 'Lenard window,' '' the Nobel Prize essay noted.

The cathode–ray work led Lenard to theorize about matter, the basic element of the physical world, and the atoms of which it consists. He concluded that the atom contains neutral pairs of what he called dynamids, one positively charged and the other negatively charged. He was not entirely correct, but it would be another decade before a nuclear model of the atom would be correctly assembled by Ernest Rutherford, the New Zealand–born Nobel Prize winner who made several notable scientific advances while at the Universities of Cambridge and Manchester in England. Rutherford was the 1908 winner in chemistry, while Lenard was awarded the 1905 Nobel Prize in physics for his cathode ray work.

Theorized about Atoms

Lenard's other significant contribution to science involved the photoelectric effect, or what happens when a beam of light strikes a metal plate. Electrons are emitted from the plate, and Lenard found that their intensity was dependent on the brightness of the incident light. He also found that the speed of the electrons remained unchanged. Explaining why this occurred, however, was beyond the grasp of science at the time, and could not be proved by correlating experiments using the current laws of physics. Only in 1905, when Albert Einstein published a paper that discussed what he termed ''light quanta,'' or photons, could the photoelectric effect be accurately explained by science.

After several years as a professor at the University of Kiel, Lenard was offered a professorship at his alma mater, the University of Heidelberg, in 1907. He remained there for the rest of his career, and proved a popular, enthusiastic teacher and mentor to a generation of students. He also became head of the physics institute at the esteemed university. He was said to have been disappointed that Einstein did not acknowledge his contributions to the study of the photoelectric effect, especially when Einstein was awarded the 1921 Nobel Prize in physics. A German Jew who was by then serving as the director of the Kaiser Wilhelm Institute of Physics in Berlin, Einstein was widely hailed as a genius and the theorist who single–handedly pushed modern science into a new and exciting future. In an unpublished autobiography, Lenard later dismissed Einstein's groundbreaking theory of relativity, calling it ''a Jewish fraud, which one could have suspected from the first with more racial knowledge than was then disseminated, since its originator Einstein was a Jew,'' he declared, according to Alan D. Beyerchen's *Scientists under Hitler: Politics and the Physics Community in the Third Reich.*

Lenard was not alone in the scientific community with his objections to Einstein's work. The charge was initially led by the Work Group of German Scientists for the Preservation of Pure Scholarship, which even held a few anti–Einstein rallies in 1920. These activities prompted Einstein to respond in the press, and he attacked Lenard in one of his letters published in a German newspaper. Over the next few years, Lenard personally campaigned against Einstein's theories in various scientific papers, at conferences of German physicists, and in the press. Originally, he questioned only the methods used by Einstein and other theoretical physicists, but the attacks took on a shriller, anti–Semitic tone.

Suffered Several Personal Setbacks

This shift occurred around the same time that Lenard's son, Werner—from his 1897 marriage to Katherine Schlehner—died from the aftereffects of malnutrition in February of 1922. Several years earlier, during World War I, England had blockaded Germany, cutting off food supplies, and it was the youngest Germans who suffered most. Werner never fully recovered, and had been Lenard's only son. The tragedy likely further fueled the frustration he felt and injustices perceived. A conservative in outlook, Lenard was by then middle–aged and like many of his contemporaries, felt adrift with the end of imperial Germany after World War I. Economic difficulties compounded his attitude. The newly installed constitutional democracy, commonly called the Weimar government after the city where the constitution

was drafted, had a difficult time managing the country's dire economic predicament, and inflation skyrocketed. After the war, Lenard had exchanged his savings for government bonds, which became worthless; he and other Germans worried that the money had actually been stolen by the Weimar government, which had some prominent Jewish politicians amongst its leaders.

The assassination of Germany's Foreign Minister, Walther Rathenau, in June of 1922 instigated a professional crisis for Lenard. Rathenau was a wealthy Jewish industrialist before he served in the Weimar government, and heir to the AEG electric fortune. Right–wing extremists in Germany accused him of using his post to secretly collude with the Soviets in what was deemed a ''Jewish–Communist conspiracy.'' A day of mourning was declared on the day of Rathenau's funeral, but Lenard refused to close his physics institute at the University of Heidelberg or fly its flag at half–mast. Protesters gathered outside, stormed the building after water was dumped on them from above, and marched Lenard by force to the local union hall, where city authorities took him into custody for a few hours for his own protection. The University's academic senate suspended him, but students loyal to him protested and he was exonerated.

Praised Hitler in Newspaper Articles

The incident served to crystallize Lenard's belief that his country was becoming clearly divided by ideology, and he wholeheartedly threw his support to conservative side—the emerging Nazi Party, which called for the removal of Jews from German political, social, and cultural institutions. When Nazi Party leader Adolf Hitler began serving a jail sentence in April of 1924 for a failed coup in Munich known as the Beer Hall Putsch, Lenard penned an article for a Bavarian newspaper, *Grossdeutsche Zeitung,* commending Hitler. He asserted that the Nazis ''appear to us as gifts of God from a long darkened earlier time when races were still purer, persons still greater, spirits still less fraudulent.''

It is known that Hitler and his deputy, Rudolf Hess, later paid a visit to Lenard at his Heidelberg home in 1928. When Hitler became chancellor in 1933, Lenard wrote him and offered his services as scientific advisor to the new Reich. In the letter, he suggested that the esteemed German university system was unduly riddled with Jewish influence. By then he had retired from the University of Heidelberg, and in 1935 its physics institute was renamed in his honor in 1935. He was the recipient of several other official honors, including the Eagle Shield of the Reich, but his actual role in guiding Nazi policy during the 1933–45 era was negligible. At World War II's end and the defeat of Hitler, Allied authorities discussed subjecting him to a denazification trial, but a rector at the university intervened. Lenard was in his early eighties by then, and spent the remaining years of his life in a nearby town called Messelhausen, where he died on May 20, 1947.

The cathode–ray research Lenard conducted early in his career helped pave the way for the cathode ray tube, or CRT, which was the essential element in the development of television. The CRT was standard in the television manufacturing industry for nearly 50 years after Lenard's death, until it was replaced by liquid–crystal display technology. In the end, however, Lenard's scientific legacy was tarnished by his support for ''Aryan physics'' and ''German science,'' which rejected foreign influence on German research and progress. He dismissed the standard notion that science is an international activity where nationalism has no place. In the 1936 textbook he wrote, *Deutsche Physik* (German Physics), he asserted instead that ''science, like everything man produces, is racially determined, determined by blood.''

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Reginald Francis Lewis

African American businessperson Reginald F. Lewis (1942-1993) was best known for his unprecedented leveraged buyout of Beatrice International Food Companies in 1987, creating TLC Beatrice. The deal was notable both as the biggest acquisition of overseas assets by any American company and because it rendered TLC Beatrice the largest African American business in the United States. Lewis was also a well known philanthropist, and his hometown of Baltimore honored him posthumously with the 2004 opening of a cultural museum bearing his name.

Lewis was born to Clinton and Carolyn Lewis on December 7, 1942, in Baltimore, Maryland. His father was a civilian technician in the United States Army Signal Corps who went on to be a small business owner and join the navy. After his parents' separation when Lewis was five (they divorced four years later), his mother worked as a waitress and department store clerk before signing on with the postal service. Mother and son lived with his maternal grandparents, Sam and Sue Cooper, for a while, and Lewis was particularly taken with his grandpa's tales of World War

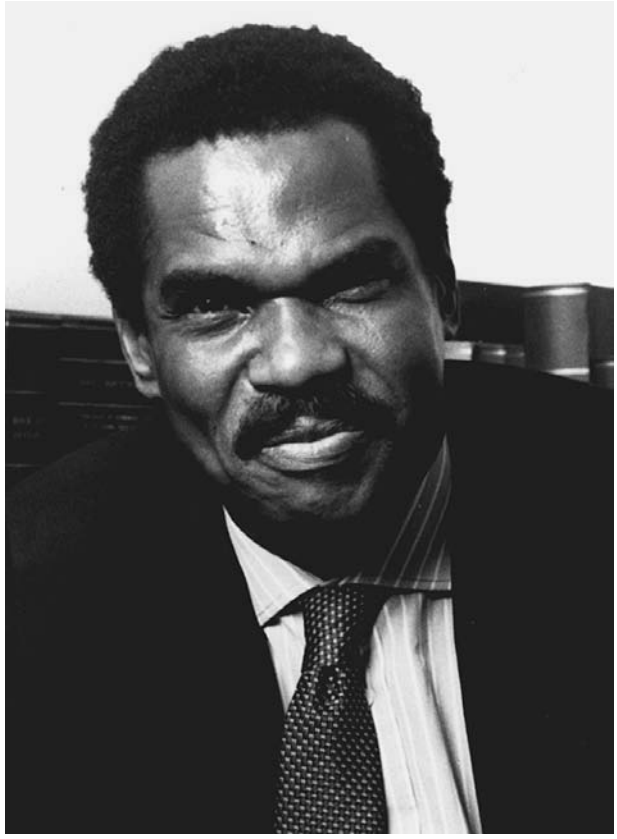

I France. In 1951, Lewis' mother married Jean S. ''Butch'' Fugett Sr. and before long, the only child had five siblings to enjoy.

Lewis showed early business acumen by refusing to give up his paper route when he went away to summer camp at 10. Instead, he drafted his mother for the job and kept his eye on the bottom line. She later recalled to Janice M. Horowitz of *Time,* ''He paid me a salary, but he made sure that he made a profit, believe me.''

As a teenager, Lewis was active in sports, even harboring thoughts of someday playing professionally. He was captain of the football, baseball, and basketball teams at Dunbar High School in East Baltimore, as well as being the school's star quarterback. Part–time and summer jobs in a drugstore and the local country club also kept him busy. And although Lewis was not a stellar student, he worked hard and managed his time efficiently. ''He put a lot of time into his studies,'' his mother told Horowitz. ''He didn't goof off.'' That kind of focus would serve him in good stead in the future.

Lewis entered Virginia State College (now Virginia State University) on a football scholarship, but quit playing after his freshman year. He discovered an affinity for economics, and graduated in that discipline in 1965. A college job selling photographic services also honed his salesmanship skills. He went on to Harvard Law School and received his law degree in 1968.

From Lawyer to Entrepreneur

Upon graduating from law school, Lewis went to work for the prominent New York City law firm of Paul, Weiss, Rifkind, Wharton & Garrison. Two years later, he struck out on his own, founding one of Wall Street's first African American law firms, Murphy, Thorpe & Lewis. The firm later evolved into Lewis & Clarkson and specialized in venture capital. Its major clients included Aetna, Equitable, and General Foods. For all his success, however, Lewis was not content. ''There was not a lot I could do with the law firm besides making a good living(,) unless I did the deals myself,'' he told Andrew Kupfer of *Fortune*. Equally telling were his words to Horowitz: ''I like to stretch myself. I like to face challenges.'' So once again, Lewis went his own way.

In 1983, Lewis started the TLC Group, L.P. in order to concentrate on acquisitions and sales. There was always some mystery surrounding what the investment holding company's initials represented, which Lewis cheerfully perpetuated. (''I'm not going to tell you!'' was his laughing response to Kupfer's query). But whether it was Tender Loving Care or The Lewis Company, there was no ambiguity about the impact of Lewis' new business.

TLC Group, L.P.

A leveraged buyout is the acquisition of a company using mainly borrowed funds, with the resulting debt to be paid out of the company's operations and sales of assets. It is exactly the sort of transaction that Lewis had set up TLC to do, and he wasted little time getting to it. The first company he set his sights on was the ailing McCall Pattern Company of New York City. Founded in 1870, it was one of the oldest sewing pattern companies in the United States and the second–largest one in the business. Lewis saw it as an opportunity.

In January of 1984, Lewis closed a deal to buy McCall's with $24 million in borrowed cash and only $1 million of equity. He promptly instituted such revitalizing changes as adding knitting patterns and greeting cards, along with containing costs and increasing cash flow. It worked. Within three and a half years, Lewis had doubled McCall's profits and was able to sell the company at a stupendous 90 to 1 return. That lent him the credibility to raise the money for the deal of a lifetime.

It is important to recall that in the 1980s, most successful African American businesses sold consumer goods to their own community. Most were also small, primarily because of the scarcity of risk capital available and Wall Street's unwillingness to take African Americans seriously. Lewis' next takeover exploit changed all that.

With the backing of investment banking firm Drexel Burnham Lambert and its infamous takeover expert, Michael Milken, Lewis acquired Beatrice International Foods, an amalgamation of 64 companies in 31 countries, in October of 1987. The price was $985 million. The deal attracted Lewis' interest because, he told Kupfer, ''It was something like the gnat swallowing the elephant, which frankly appealed to me.'' But it was far more than that. It was also the largest leveraged buyout of overseas assets by an American

company in history (at that time). Even more importantly, it made the resulting TLC Beatrice the first African American–owned company to top $1 billion dollars in revenue and rendered it the largest African American business in the United States. And it had forever altered the practical potential of black business owners. The first black governor of the Federal Reserve Board, Andrew Brimmer, explained to Robert H. Bork Jr. of *U.S. News & World Report,* ''The importance of Reginald Lewis is that he has demonstrated that he can attract Wall Street financiers and run a business not anchored in the black community.'' African American entrepreneur J. Bruce Llewellyn chimed in and told Bork, ''If you went in and talked about $1 billion prior to Reg Lewis, they'd laugh at you.''

Lewis, however, preferred the attention be paid to the success of the deal, not his race. ''. . . I think of myself as an American of African descent who's committed to what he is doing,'' he told Kupfer. ''If that work is an inspiration and helps others of my ethnic background, or any other, I'm delighted. But I don't want it to seep into decisions on how we evaluate our business.'' So he went about running his new business and tried to avoid the furor.

True to form, Lewis began selling the less profitable of TLC Beatrice's various subsidiaries, along with enacting other measures aimed at increasing overall gain. But his progress was not without obstacles. Among these were a failed initial public offering (IPO) of the company in 1989 and two lawsuits stemming from his sale of McCall's. Lewis, however, was not a man to be cowed by setbacks or challenges. Indeed, responding to criticism that the IPO would have unjustly enriched him, Lewis told *Fortune's* Erik Calonius, ''One man's greed is another man's incentive.'' In any event, TLC Beatrice had revenues of $1.54 billion by 1992, over $2 billion in 1996, and was still a healthy concern in 2004.

Philanthropy, Death, and Tribute

In 1987, the year of his historic buyout, Lewis established the Reginald F. Lewis Foundation. Through that institution, he gave away millions of dollars and became known as a committed philanthropist. Those gifts included donations to Virginia State University, Morgan State University (to create a scholarship in his name), and Howard University. In 1992, his $3 million gift to Harvard University Law School was the largest ever donated by an individual. Harvard reciprocated the following year by naming its first building in honor of an African American, The Reginald F. Lewis International Law Center. Lewis was also active in politics, contributing to the political aspirations of such people as Reverend Jesse Jackson, former New York City Mayor David N. Dinkins, Virginia Governor L. Douglas Wilder, and Los Angeles Mayor Tom Bradley.

Beyond business and philanthropy, Lewis was a devoted family man with a taste for quality. His 1969 marriage to attorney Loida Nicolas was his only one and produced two daughters, Leslie and Christina. He became interested in art in the 1960s and accumulated an impressive collection over time. He was also a wine connoisseur, an avid tennis player, and spoke fluent French. He had even begun work on his memoir, *Why Should White Guys Have All the Fun? How Reginald Lewis Created a Billion Dollar Business Empire.* (The book was finished posthumously by Blair S. Walker). But fate played Lewis an ugly trick.

Lewis was diagnosed with brain cancer late in 1992. Just two months later, on January 19, 1993, the business power who revolutionized Wall Street's perceptions died of a cerebral hemorrhage. He was only 50 years old.

Lewis' untimely death was much lamented. There was a large funeral in Baltimore, followed by a memorial service in New York City. Hundreds of people, including such luminaries as Dinkins and opera singer Kathleen Battle, showed up to pay their respects. But a more lasting tribute would take place in 2004 with the opening of the Reginald F. Lewis Museum of Maryland American History and Culture in Baltimore. Dedicated to African American history and culture, the museum was to be the largest of its kind on the East Coast. It was 82,000 square feet, and included two classrooms, exhibition galleries, an oral history recording studio, and information resource center, a 200 seat theater, a museum shop and an eatery. The museum was a fitting homage to the native son of Baltimore who had accomplished and given so much. His widow, who had taken the helm of TLC Beatrice in 1994 and continued as chairman and CEO in 2004, expressed her pleasure with the tribute to Siobhan Benet of *Black Enterprise.* ''There is an African saying that says(,) (')as long as someone mentions his name, he lives(')'. With this museum, my beloved lives a long, long time.''

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Li Qingzhao

Highly educated for her time, Chinese poet Li Qingzhao (1084–c. 1150) wrote lyrical poetry with such emotional intensity and creativity of voice and

meter that she was regarded as China's greatest female poet.

In the waning days of the Northern Song Dynasty in the early 1100s, Li was a highly educated woman for her time, studying literature, writing poetry, and amassing an immense collection of Chinese antiquities with her husband. She was a master of the tz'u, or ci, form of lyrical poetry that was set to music, writing with emotional intensity and unconventional language. In 1127, the Jin invaded the northern Song, and she fled with her people to the south, losing virtually all of her artifacts in the exodus. After her beloved husband died, her poetry reflected the deep grief and desolation she felt. The few poems that have survived have continued to influence poets through the centuries.

Educated in Literature and Collected Antiques

Li was born in 1084, in Tsinan [Ji'nan] in what is today the Shandong [Shantung] province in northern China. She grew up in a scholarly household during the Northern Song [Sung] Dynasty, surrounded by a love of history and literature from an early age. Her father, Li Kê–fei, was a high official in the imperial court, a division head in the Ministry of Rites, and an accomplished writer whose prose and poetry was praised by the famous poet Su Tung–p'o. Li's mother, too, was skilled at writing poetry and came from a highly educated family.

At a time when a girl's education depended on the status of her family, Li was blessed with a family of scholars and administrators. She was not only taught to read, but was instructed in Chinese history and literature, calligraphy, painting, and music. She led an intellectual yet sheltered life of cultural refinement and opulence.

In 1101, Li married into another family of academics and government officials. The 17–year–old Li married Zhao Mingcheng [Chao Ming–Ch'eng], the 21–year–old son of a prime minister. An enthusiast of art and antiques, Zhao was a student in the Imperial Academy, but soon began his career as an official in the Song government.

Li and Zhao's marriage was extremely happy, as can be seen reflected in her poetry. The couple shared a love of art and antiquities and spent much of their time and money collecting seals, bronze vessels, rubbings of inscriptions, sculpture, manuscripts, scrolls, poetry, and paintings. Sharing the desire to preserve China's unique artwork, they would spend their evenings together in their studio pouring over their collection, examining and systematically cataloging the many pieces. They had amassed one of the most impressive collections of Chinese artifacts of their time. Zhao even began a book, *Record of Bronze and Stone,* documenting the relics.

The couple also studied poetry together, often challenging each other and their friends to poetry contests. In her memoir, ''Hou Hsu,'' which appeared in her husband's book, she describes these games and the happiness she felt: ''Whenever I got it right, I would raise the teacup, laughing so hard that the tea would spill in my lap . . . I would have been glad to grow old in such a world.''

Most of Li and Zhao's money went into their books and antiques, and at times they lived a relatively frugal and sparse life. Often, Zhao would travel around the province on business, leaving Li alone, during which time she wrote poetry about her longing for his return. This academic and blissful married life lasted for several years until the invasion by the Jin [Chin].

Wrote Lyrical Poetry in the Tz'u Style

Li wrote poetry most often in the tz'u, also known as the ci, style, which is written to old song tunes and is usually indicative of the Song Dynasty. Tz'u is lyrical and emotional with precise rhymes and complex meters mirroring the original tune of the song. Always challenging herself with difficult rhymes and variations in meter, Li produced tz'u poems that revealed her immense talent, gift for diction, and natural voice. Seventy–eight of Li's tz'u poems have survived. Li was also a literary critic in her time, examining and judging the tz'u poems of her contemporaries. Her critique *Lun Ci,* (Discourse on Lyric), is one of the earliest theoretical writings on tz'u poetry.

Tz'u poetry had evolved into two schools: euphemistic and heroic. Li adopted the euphemistic approach characterized by intense themes, graceful style, sincerity, and artistry. She showed a maturity and eloquence in her style that contrasted with the floweriness of her peers. Her poems would later be categorized as the Yi'an style and her euphemistic tz'u became highly regarded.

At the time, male poets attempted to capture the intimate feelings of courting women in their poems, but could not succeed with any authenticity. Li used simple language and expressions to present the emotional experiences of a genuine woman. She rejected the conventional themes of jilted courtesans written by male poets, and wrote sharp original works with warmth, vividness and elegance. In her early life, Li wrote about love and her happily married life. She described her sorrow at being parted from her lover, comparing her loneliness to flower petals falling at the end of spring. In her tz'u to the tune ''Drunk under Flower Shadows,'' she says she ''looks thinner than the yellow flower,'' conjuring the lingering image, metaphorical, yet evocative.

Driven from Her Home

In 1126, the Tartars, or Jin, invaded the Northern Song region of China, destroying homes and remnants of the Song. As the fighting reached the Shandong province, Li and Zhao were forced to flee their home, knowing they could not take all of their vast collection of antiquities with them. They first gave up the bulky items, such as paintings and vessels, but managed to escape with 15 cartloads of books. The Jin ended up burning ten of Li and Zhao's buildings filled with items. Half a million people fled the northern invasion. In their evacuation southward, Li and Zhao were able to ferry their haul over the Huai river to Donghai [Jiangsu] and managed to reach the Yangtze region. Two years later, as the Song established a new capital in

Hangzhou [Hong–Zhou], Li's husband received an assignment to govern the city of Hu–Zhou.

In 1129, on a trip for his new post, Zhao took ill very suddenly. Li received word in time to travel to him, but was with him only a few days before he died. The death of Zhao was a cruel blow to Li, who was 46 and childless. After her husband's death, Li never managed again to find rest in one place, fleeing with the rest of the Song court, wandering the country from city to city. Along her many travels she was forced to sell what little remained of her prized collection for income. She sent some of her baggage to her husband's brother–in–law, but the Jin sacked that city and destroyed more of her collection. Even when she was able to find rented lodgings, landlords stole her remaining baskets of books and ink stones.

Li's poetry had by now lost its spiritedly optimistic bent and reflected the deep sense of grief that crushed her. In the tz'u set to the tune ''Every Sound, Lentemente,'' she listed seven pairs of monosyllabic words at the beginning of the poem, such as ''lone . . . cold . . . pain . . . moan,'' drawn out when sung slowly. She abruptly ended the poem with the word ''grief.''

Wrote a Brief Memoir

Li finally arrived at the new capital of Hangzhou in 1132. Around this time, she was determined to finish the work Zhao had begun compiling their vast collection. She collated his manuscripts into an antiquarian manual entitled *Chin Shih Lu [Jin Shi Lu], Record of Metal and Stone,* alternately known as *Record of Bronze and Steel.* The 30–volume tome included 2,000 rubbings of inscriptions Zhao had copied and 500 essays. The book received praise for its anthology of seals and bronze characters.

Not only did Li collate the book, she wrote an epilogue to it, which served as a memoir of her life and poetry, known as the ''Hou Hsu.'' Li spent the rest of her life in misery and loneliness. In the ''Hou Hsu,'' she expressed how her heart was broken after her husband's death and her utter desolation: ''When there is possession, there must be loss of possession; when there is a gathering together, there must be a scattering. . . . The reason why I have recorded this story . . . is to let it serve as a warning for scholars and collectors in later generations.''

Soon she was on the move again for the city of Chin–hua in the Chekiang province. According to historical records, she was writing assignments for the new court in the 1140s, but the official mentions of her or her works end in 1149. She is presumed to have died circa 1150.

Some historical sources claim she remarried in 1132, to a man who beat her, but that is open to debate. The sources of this information originated after her death with the puritanical Neo–Confucianism movement which held that a proper widow does not remarry. It is believed that news of her second marriage was created to discredit her name by male historians who were jealous of her status as one of China's greatest female poets.

After a lifetime of writing, Li published seven volumes of shi, or traditional poetry written in essay form, and six volumes of tz'u lyrics. Sadly only about 17 shi and 50 tz'u have survived to the present, and most of those only survive as fragments. Her ''Hou Hsu'' epilogue to her husband's book survives, as well as her *Lun Ci* critiques. Kenneth Rexroth's collection, *100 Poems from the Chinese,* contains seven of Li's poems.

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Eli Lilly

American pharmaceutical executive Eli Lilly (1885–1977) spent nearly 70 years with the family company that bears his name. Lilly guided the Indiana business, which had been founded by his grandfather a decade before his birth, through a period of both immense change and immense success over the course of the twentieth century. The scientific advances made during his tenure, combined with the firm's emergence as a marketing leader, helped make Eli Lilly one of the world's leading drug companies.

Company Founded in 1876

Lilly was born on April 1, 1885, in Indianapolis, Indiana. His grandfather and namesake, Colonel Eli Lilly, was a Maryland native whose parents had relocated to Greencastle, Indiana, when he was a child. During the Civil War, the elder Lilly served with a regiment from Indiana that fought on the Union Army side, and after the war's end the ''Colonel'' settled in Indiana and established himself as a pharmaceutical chemist and owner of a drugstore. He founded the company that bears his name in 1876 with

$1,400 in savings, establishing a small laboratory space on Pearl Street.

Originally, the company made pills and the fluid extracts that were popular medicines in the era before doctors dispensed medicines only with a prescription. The Colonel's laboratory soon gained a reputation for producing reliable products that were often markedly better than the standard patent medicines sold over the counter. Many of these potions were ineffective or even dangerous, but the Colonel's business plan aimed to make and sell only formulas that were recommended by physicians for their efficacy. One early bestseller was Succus Alterans, which was reportedly derived from an old Creek Indian formula. It was marketed as a blood purifier and treatment for ''syphilitic conditions,'' rheumatism, and skin problems like psoriasis.

Joined as Junior Bottle–Washer

Lilly's father, Josiah K. Lilly, joined the family business, and assumed its helm when the Colonel died in 1898. Josiah had married a distant cousin, Lilly Ridgely, who became Lilly Ridgely Lilly, and they had two sons: Eli and Josiah Jr. The family lived in an affluent neighborhood in Indianapolis known as the ''new north side'' at the time, but also spent summers on Lake Wawasee in Kosciusko County, where the Colonel had a cottage. Lilly was close to his grandfather as a child, and his lifelong interest in archeology would be sparked by the tales of Native Americans in the Indiana area that his grandfather regaled him with during summers on the lake.

Lilly began working at the company pharmaceutical plant at the age of ten during the summer months. He began as a bottle–washer, and later progressed to other duties, such as cleaning out hogs' stomachs used in one of the medicinal preparations the company made from scratch, or grinding the foul–smelling pokeroot. After graduating from Shortridge High School in 1904, he went on to the esteemed Philadelphia College of Pharmacy. Three years later, having earned his degree, he joined the family business full–time and wed Evelyn Fortune, whom he had known since childhood. The couple had three children, but two died in infancy—one at the age of one month, the second at seven months. Only their daughter Evie, born in 1918, survived to adulthood, but her life would be touched by later tragedy as well.

Implemented New Management Ideas

Lilly's father was pleased that his son was joining the growing company, but did not wish to give him a job that might have been due as a promotion for a longtime employee. Thus Lilly was installed as head of the newly created Economic Department, and charged with finding ways of to make the company more efficient. Lilly proved a whiz at this, and instituted several new policies and systems. It was his idea, for example, to make multiple copies of manufacturing formulas from blueprinting. The tickets traveled with the product through each of the departments, and helped streamline the manufacturing and shipping process and improve quality.

Lilly was also fan of time–motion studies, and read avidly on new business management ideas gaining currency at the time. He was a particular devotee of Frederick W. Taylor's *The Principles of Scientific Management,* and the ideas in it found their way into company policy. There was a Methods and Standards Department, and its official manual set forth guidelines for completing nearly every task at the company in the most efficient manner possible—even for polishing the brass entrance doors. The manual advised Lilly employees that ''both hands should be busy; if they are not, surely some change can be made to keep them busy all the time,'' according to James H. Madison's *Eli Lilly: A Life.*

In 1909, Lilly was named superintendent of the manufacturing division, where he continued to implement new ideas that made the company more efficient and thus more profitable. He devised a new method for filling gelatin capsules, and the Lilly company's automated system even merited a 1917 feature article in *Scientific American.* By this time his younger brother Josiah had also joined the company, with responsibilities in the human resources department, and Lilly was soon made a vice president with supervision of both the manufacturing and scientific divisions. The World War I years forced the company, along with other American pharmaceutical makers, to find new sources for the plants and extracts used for drug manufacturing. Before World War I, pharmaceutical research was in its infancy still, and remained largely a European effort. The wartime restrictions on commerce forced Lilly to rethink its corporate strategy and invest in research and development closer to home.

Aided Discovery of Insulin

That strategy paid off handsomely. A new Experimental Medicine division, within the Lilly's Scientific Department, was established in the early 1920s, and the two Lilly brothers installed a brilliant British scientist, George Henry Alexander Clowes, as its head. Clowes oversaw the company's first significant breakthrough: insulin. Working with scientists from the University of Toronto, Clowes theorized that extracting insulin from sheep and cattle pancreas and injecting it into humans who suffered from diabetes might yield positive results. Diabetes was a fatal disease at the time, a condition in which the pancreas did not produce enough insulin, the hormone that regulates the body's conversion of food into usable energy. A child born with it had a life–expectancy rate of just one year, while adults sufferers wasted away from the starvation diet, the only remedy doctors believed would help.

The Lilly Company launched insulin on the market in October of 1923, and it proved a historic breakthrough that won two of the Toronto scientists, Frederick Banting and J. J. R. Macleod, the 1923 Nobel Prize. The new treatment was said to have saved the lives of thousands of diabetics in its first weeks on the market alone, and newspaper stories trumpeted the Lilly product around the world. Eager to continue such success, Lilly approved many new research projects, including a liver extract for the treatment of pernicious anemia in 1930. The deadly blood disease afflicted his own

mother, but the Lilly formula could not save her in the end, and she died in 1934.

Applied Management Techniques to Personal Life

Lilly oversaw a company that became a world leader in the 1920s, but his strong work ethic took its toll on his marriage, and he and Evelyn divorced in 1926. He married his longtime secretary, Ruth Allison, on November 27, 1927. A year after the death of his mother, Lilly's father, then 73, wed Allison's sister. Father and son grew closer, though when Lilly was younger their relationship was somewhat strained. Lilly had long strived to please his father, and his work schedule and lengthy correspondence with his father proved that. But his second marriage instigated a determination to become a more well–rounded person, apparently, and he decided to change his personality. He even went so far as to author his own ''Plan for Developing a Proper Outlook on Life.'' It recommended the deployment of willpower, the cultivation of a sense of humor, and an expansion of the mind through reading and cultural pursuits.

Despite the divorce, Lilly tried to be an involved parent to his daughter Evie. He wrote her regularly, and she spent several weeks of the year with him in Indiana. The entertainment at her lavish debutant party at her father's home in 1937 included big–band star Benny Goodman. But Evie eschewed college, entered into two ill–advised marriages, and began to drink heavily. She spent time at rehabilitation facilities, but her increasing irresponsibility compelled her father to alter his will by 1948 after realizing she would likely squander any fortune left to her.

From 1932 to 1948 Lilly served as president of the company, which continued to thrive. During World War II it became involved with a joint research effort that led to the discovery and mass production of penicillin, the life–saving antibiotic. It also produced a typhus vaccine and Merthiolate, an antiseptic, for the battlefield. Josiah Sr., his father, died in 1948, and by then Lilly was 63 years old and, ostensibly, nearing retirement age. He became company chair that year and his brother assumed the president's post. After Lilly was appointed honorary chair in 1953 and had no other daily duties at company headquarters, he came to the office three days a week for years and remained a vital force.

An Ardent Republican

During these years Lilly's fortune accrued, thanks in part to the company's work on another medical breakthrough, the polio vaccine in 1955. The immense profits made from the life–saving vaccine, which had reduced deaths by polio some 95 percent in its first six years on the market, aroused government regulatory suspicion. Lilly's company and four others were accused of a price–fixing scheme in 1958, but were exonerated after a long legal battle. Lilly, a staunch Indiana Republican, opposed what he saw as meddling in business, and once dryly remarked that ''it takes about fifty percent of the time of our top brass to fight our own government,'' according to the Madison biography.

Lilly assumed the post of company chair again after his brother died in 1966, and held it for another three years until becoming honorary chair once again. By this time, the interests he had determined to cultivate in order to improve his personality had borne much fruit. He collected Native American artifacts from the Indiana area, and even authored a book on the subject, *Prehistoric Antiquities of Indiana.* In 1934, he bought and began a long restoration of the William Conner homestead in Noblesville, Indiana. The Conner home dated back to the early 1800s, and was of first two–story brick homes in the entire region. Lilly turned it into a historical and educational landmark. He was also active in the Christ Church in downtown Indianapolis for decades.

Doled Out Raincoats

Lilly was eager to see theories about personality development explored in a more scientific setting, and funded a number of projects that were the work of respected sociologists and other researchers. These efforts were done largely under the auspices of the Lilly Endowment, which he and his brother had established in 1937. Yet he was also a personally generous fellow, and one story claims he once noticed a young woman on a scooter at a stoplight in Indianapolis during a downpour. Rolling down the window of his Rolls–Royce, he offered her his own raincoat, which she warily accepted. He began keeping a stock of plastic raincoats on hand for similar situations.

The Rolls was one of Lilly's few personal indulgences, and he liked to sit in the front with his longtime driver so they could chat. He continued to come into the office three days a week, even on his 90th birthday. His health declined after the death of Ruth in 1973; his daughter Evelyn had died of cancer as well three years earlier. He was diagnosed with liver cancer not long after the company celebrated its centennial anniversary in 1976. Worth over $165 million when he died, he left large bequests of stock to the Indianapolis Museum of Art, Butler University, Wabash College, the Indiana Historical Society, the Children's Museum of Indianapolis, and the Lilly Endowment.

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Lin Yutang

Chinese writer, philosopher, translator, and poet, Lin Yutang (1895–1976), wrote more than 35 books in English and Chinese, and brought the classics of Chinese literature to western readers.

In 1919, at the age of 23, he received a half–tuition scholarship to attend Harvard University in Cambridge, Massachusetts. He married at this time and moved with his wife to the United States. At Harvard he worked toward his doctorate in comparative literature and counted literary scholar and editor Bliss Perry and humanist Irving Babbitt as his professors. Next to T.S. Eliot, Lin has been called the most influential of Babbitt's students. Lin was perhaps the only writer to feature Babbitt in one of his own poems, having mentioned him in ''Autobiographical Poem of the Author at Forty,'' written in Chinese, and again forty years later in his *Memoirs of an Octogenarian.*

Lin did not finish his degree at Harvard; instead he moved to Le Creusot, France, to study with other Chinese and to work for the Young Men's Christian Academy (YMCA), teaching Chinese laborers to read and write. In 1921 he was accepted at the University of Jena in Leipzig, Germany, where he finally completed his doctorate. Lin returned to China to teach for thirteen years. He was a professor of English literature at the University of Beijing from 1923–1926, and served as Dean at Amoy University in 1926.

Participated in the Literary Revolution

The event known as the May Fourth Movement ushered in a new perspective on Chinese culture and literature. On May 4, 1919, students and intellectuals demonstrated in Beijing, calling for a sense of nationalism, anti–imperialism, and linguistic reform. Lin, part of the latter movement, favored abolishing the old, formal Chinese writing style in favor of everyday vernacular. He also supported expressionism and following one's own beliefs.

Two literary groups evolved during this time—those who maintained that literature was a vehicle for morality plays and government propaganda, and the likes of Lin, who believed literature should reflect personal experiences. He supported realism and humanitarianism in literature.

Lin's desire for literary reinvention carried through his academic life. Around 1924, he was one of the first writers to turn to the new, popular writing form of essays. Considered one the best known essayists, he contributed to the influential magazine *Yü Ssu.* Lin wrote satirical and critical essays filled with sarcasm about government inefficiency and corruption, and wrote rebellious essays that encouraged independent thinking.

Lin had written in an article that appeared in the publication, *Random Talks.* As quoted in Lai Ming's *A History of Chinese Literature,* he said, ''All independent thinking persons who honestly hold their personal opinions will, at some time or other, become abusive. But this abusiveness is exactly what upholds the dignity of scholars. The scholar who never criticizes anything, only loses his self.''

Eventually, those in power noticed Lin's writings, and warlord ''Dog–Meat'' General Zhang Zongchang chased him out of Beijing. In 1926, Lin fled with his family back to Amoy where he took a position at Amoy University, then served as a secretary to the foreign ministry with the Wuhan Nationalist Government at Hankou.

Established Popular Satirical Magazines

Lin did not lose his love of self–expression in his essay writing and delved into publishing journals and magazines that accepted new writers. In 1930, Lin and a few colleagues started the *China Critic,* written in English, that focused on political and social issues. This journal attracted western scholars, and commentaries in the *New York Times* discussed Lin's writings.

In 1932, Lin established *The Analects Fortnightly,* a western–style satirical magazine that encouraged individuality. It was an instant success, spurring Lin to start *This Human World* and *Cosmic Wind* in 1934 and 1936, respectively. These magazines featured contemporary writing that celebrated the human spirit and everyday pleasures.

Chinese peer Chou Tso–jen and western writers Benedetto Croce and Joel Elias Spingarn influenced Lin. He sometimes drew criticism for his lack of intellectual standards in creating serious modern literature, preferring instead to write about personal experiences and whimsical topics such as the joys of smoking a pipe. Nevertheless, in 1936, in the face of imminent Japanese aggression toward China during World War II, Lin joined others in issuing a Manifesto of the Literary Circle advocating for writers to stand together against suppression of free speech.

Published His First English Book

In China, Lin developed a friendship with American author Pearl S. Buck, who wrote the critically acclaimed

novel, *The Good Earth.* At her encouragement, Lin decided to write a book in English about China specifically for western readers. In 1935, he published *My Country and My People,* an unashamed, and intimate portrayal of the Chinese people and mindset. The book was translated into numerous languages, and made Lin the first Chinese author to reach the top of the *New York Times* best–seller list.

Lin moved to the United States settling in New York after publishing *My Country and My People.* He followed in 1937 with his witty *The Importance of Living,* a precursor to the modern ''self–help'' book filled with philosophical observations, which also landed on the national best–seller list throughout 1938. Lin, who had become less influential among Chinese writers, had nonetheless become an international success, with his English translations of Chinese texts, historical accounts, and novels. He was a prolific writer for the next 30 years.

Lin saw himself as a ''world citizen,'' an ambassador who brought Chinese culture to the west, and who encouraged communication between east and west. His *Famous Chinese Short Stories Retold* was a highly acclaimed translation of Chinese classical literature. Lin also gained notoriety for creating a new method of Romanizing the Chinese language and indexing Chinese characters.

Lin, forever an advocate for enjoyment of life, had a reputation for loafing, encouraging the pursuit of leisure, comfort, food, smoking, and relaxation. *The Importance of Living* contains observations of life's simple pleasures and spiritual happiness. His many philosophical quotes in the book include: ''If you can spend a perfectly useless afternoon in a perfectly useless manner, you have learned how to live,'' and ''The most bewildering thing about man is his idea of work and the amount of work he imposes upon himself, or civilization has imposed upon him. All nature loafs, while man alone works for a living.''

Visited China for the Last Time

In 1939, Lin published *Moment in Peking,* a novel that follows the lives of two Chinese families over 40 years. His 1942, *The Wisdom of China and India,* further explored Chinese humanism. *Between Tears and Laughter,* written during World War II, was Lin's bitter plea for the west to change its perspective of the world order. In that book he wrote: ''The white man's mission has become a paradox and a boomerang. The white man gave the yellow man the Bible and guns. He should have given him the Bible, which he himself has no use for, and kept from him the guns that he himself used most expertly.''

Lin returned to China for a few brief trips during the war. He and his family once survived a Japanese raid. He published *Vigil of a Nation* in 1944, an ambitious diary of war and societal upheaval he witnessed in his homeland. After another brief trip back to China in 1954, he returned to the United States, never to visit mainland China again.

Lin remained a staunch anticommunist, further alienating him from China. For his novel *Looking Beyond,* 1955, he presented a utopian view of life, emphasizing his themes of hedonistic pursuits such as wine, women, and food. Despite avowing the Taoism doctrine of pleasurable pursuits, in 1959, Lin publicly renounced his ''paganism'' and returned to the Christianity of his youth.

During the 1960s he translated and edited Chinese texts, and wrote several more novels. In 1973 he published a Chinese–English dictionary, and in 1975 he wrote his *Memoirs of an Octogenarian.* Lin was nominated in 1975 for the Nobel Prize in Literature. In his later years, he lived in Taiwan and in Hong Kong, where his daughters worked. Lin died at 80 in Hong Kong on March 26, 1976, of heart failure after suffering pneumonia. He is buried in Yangmingshan, Taipei, Taiwan.

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Gabriel Lippmann

French physicist Gabriel Lippmann (1845–1921) is the inventor of an early process that yielded the first permanent color photograph. Though his system was too unwieldy to be used commercially at the time, Lippmann was awarded the 1908 Nobel Prize in physics for his achievement. ''Rather than the antiquated photographic process for which he received the Nobel Prize, however, many scientists believe Lippmann's real contributions to science lay in his work with the capillary electrometer and his theoretical papers,'' noted a *World of Physics* essay on his career.

Born on August 16, 1845, Lippmann was a native of Hollerich, Luxemburg, where his French parents were living at the time. His early education came at home, but when he was 13 years old the family moved to Paris, France, and he enrolled at the Lycée Napoléon. He later studied at Paris's École Normale, where he proved a brilliant student. He eventually found work with the

Annales de Chimie et de Physique, summarizing German scientific articles for French publication. He was fascinated by the reports coming in about discoveries in electricity from France's neighbor to the east. In 1873, he took part in a scientific mission to Heidelberg, Germany, and took a post there in the laboratory of physicist Gustav Kirchhoff.

Patented Several Inventions

Lippmann found another mentor in Heidelberg in Wilhelm Kühne, a professor of physiology. Kühne demonstrated to Lippmann an experiment using a drop of mercury, which had been covered with diluted sulfuric acid. The mercury behaved oddly when touched with a piece of iron wire, balling up but then recovering its original shape when the wire was taken away. Lippmann devised a theory for this phenomenon, surmising that the wire had altered an electrical current between the acid and the mercury, which caused it to contract. He was granted permission to conduct experiments in Kirchhoff's laboratory on this, and his ideas were published in 1873.

From those experiments Lippmann went on to devise his first invention of significance, an early voltometer called the capillary electrometer. Its narrow tube, or ''capillary,'' was placed at a horizontal angle, and held mercury covered with diluted acid. The change in the electric charge between the two liquids caused a shudder at the point where they met, and moved up the tube. This capillary electrometer was the first highly sensitive voltometer, able to measure electrical currents as small as 1/1,000 of a volt, and was widely used in the era before solid–state electronics.

Thanks in part to this invention, Lippmann was granted his doctorate by the Sorbonne, the University of Paris, in 1875. A year later, he published another paper that showed how it was possible to reverse the electromagnetic phenomenon. This could be done, he demonstrated, by altering the shape of the mercury by mechanical means; if it was squeezed together, it impacted the electrical field between the mercury and the acid. In order to demonstrate this phenomenon, he devised an engine that worked on the same principles of the capillary electrometer. The engine would turn when electrified and produced electricity when turned mechanically. ''Lippmann built upon the earlier work of French engineer Nicolas–Léonard–Sadi Carnot,'' explained the *World of Physics* contributor. ''In 1824 Carnot demonstrated, with a reversible heat engine, the thermodynamic principle that there exists an inverse (or opposing) and measurable relationship between heat and force. Following this reasoning, Lippmann established a more general theorem that he published in 1881. It states that given any phenomenon, the reverse phenomenon also exists and that one can calculate its degree of change.''

Enjoyed Long and Esteemed Career

In 1883, Lippmann became a professor of mathematical physics at Paris's Faculty of Sciences laboratory. He was named professor of experimental physics there three years later, and eventually served as laboratory director and oversaw its administrative incorporation into the Sorbonne. His other contributions to physics were many: he devised a method of taking high–speed photographic images to record the behavior of pendulums, and also worked on several instruments that came into use in the sciences of astronomy and seismology. One of these was the coelostat, the successor to siderostat. This particular device was a mirror attached to a machine, which reproduced the axis and rotation of the Earth. This enabled scientists to photograph large regions of the sky, not just a single star, without any motion of the Earth interfering with the picture. Lippmann's offshoot of his coelostat was the uranograph, which made a photographic map of the sky with longitudes automatically imprinted on it. He also found ways to measure longitudinal differences between observatories through radio and photography. In seismology, he found a way to use telegraphic signals to allow for the early detection of earthquakes and how fast they traveled.

Despite this impressive list of achievements in science, it was for the first permanent color photographic process that Lippmann would be awarded the 1908 Nobel Prize in physics. Back in the early 1800s, scientists discovered that moist silver chloride could reproduce the colors of the spectrum. In 1848, Edmond Becquerel became the first to reproduce colored objects on a silver plate covered with a layer of silver chloride, but the colors faded on the plate over time. In 1890, Otto Weiner confirmed that Becquerel's achievement came from ''interference'' light waves that had been trapped at different levels in the layer of silver chloride, which was related to the phenomenon of seeing rainbow colors in soap bubbles, or in an oil patch on a road.

A year later, in 1891, Lippmann published findings that described a new method for color photography, using a transparent plate with a layer of silver nitrate, gelatin, and potassium bromide in an emulsion. The plate was then placed, emulsion–side–down, in a holder in a camera. ''When the incoming light struck the light reflected from the mercury, stationary light patterns were produced that left their impression in the emulsion,'' explained the *World of Invention.* ''This impression reproduced the natural colors of'' what had been photographed by the camera. Though the colors reproduced were permanent, Lippmann's was an impractical method. It was not possible to make multiple copies, for example, and the lengthy exposure time—from three hours but eventually reduced to just a minute—still made it unfeasible for mass production.

Little is known about Lippmann's life outside of the laboratory. He married a woman named Cherbuliez in 1888, but they had no children. Author of two books, *Cours de thermodynamique* in 1886 and *Cours d'acoustique et d'optique* in 1888, he was a member of the French Academy of Sciences, the Bureau des Longitudes, and a foreign member of the Royal Society of London. He died at sea on July 13, 1921, aboard the liner *La France,* on the return journey from a French scientific mission to Canada.

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Elias Lonnrot

Finnish physician, philologist, and professor Elias Lonnrot (1802–1884) was best known as the compiler and editor of Finland's national epic, the *Kalevala.* First published in 1835, it was a compilation of folk poetry that was instrumental in establishing Finnish as a literary language and cultural medium. Lonnrot went on to contribute other significant writings on folklore, medicine, language, and science.

Born to Change

Lonnrot was born to Fredrik Johan Lonnrot, a tailor, and Ulrika (Wahlberg) Lonnrot in Sammatti, Finland on April 9, 1802. Just seven years after his birth, the Finnish people underwent a great transformation with the signing of the 1809 Treaty of Hamina. The treaty broke ties of nearly seven centuries between Sweden and Finland, attaching the latter to the Russian Empire as a self–governing Grand Duchy. The long–assimilated Finns were thrown into a state of flux as they struggled to build a new history and culture, while honing their language (the educated spoke Swedish, not Finnish, at the time) into one that was equal to the task. The small tailor's son in Sammatti would prove to be invaluable to this nationalist effort.

Although Lonnrot's eldest brother and parents provided the financial assistance they could, Lonnrot's education was often interrupted when funds ran short. He contributed as well, working as a tailor, tutor, or apothecary's assistant when the situation demanded it. In the autumn of 1822, Lonnrot enrolled at the University of Turku. Interestingly, his class also included Johan Vilhelm Snellman, who would go on to be a prime mover in the nationalist movement, and Johan Ludvig Runeberg, who was destined to become the national poet of Finland. Indeed, the coincidental freshman triumvirate would be fundamental to their country's burgeoning sense of culture, identity, and pride.

Lonnrot pursued his studies and academic degrees, along with intermittent bouts of necessary employment, for the next ten years. He eventually gained a medical diploma. Along the way, his Finnish language teacher, Reinhold von Becker, stirred in Lonnrot an interest in folk poetry. Thus inspired, Lonnrot set out, shortly after receiving his initial degree in 1828, on his first of many expeditions to collect material. He became a physician in 1832, but his true life's work had already begun.

Folklore and Medicine

Lonnrot rapidly became immersed in Finland's rich oral tradition, publishing his first collection of folk poetry before he graduated from medical school. The four booklets, collectively called *Kantele,* were released from 1829 to 1831. A fifth was never published, although the manuscript was completed. In 1831, Lonnrot was also one of the founding members, and inaugural secretary, of the Finnish Literature Society. That same year Lonnrot attempted another gathering mission, but a cholera epidemic in Helsinki cut the trip short. (Although he did not yet have his M.D., he did hold a master's degree in medicine as of 1830, thus enabling him to assist in such medical emergencies).

After graduating from medical school in 1832, Lonnrot was hired as an assistant district medical officer in Oulu. The following year, he took a job as a district medical officer in the rural area of Kajaani, near Russian Karelia. Kajaani was to be his home base for the next 20 years. Part of what suited Lonnrot in both his roles as country doctor and gatherer of folk tales was his social background and innate understanding of the lives of ordinary people. In his beginning years as a doctor, he also saw sufficient suffering from such natural horrors as famine and typhoid to bolster that instinctive empathy.

Lonnrot was not all about work, however, he was also in favor of a bit of fun. He did not marry until he was 47and his wife, Maria Piponius, was over 20 years his junior. He was fond of playing cards, sometimes augmenting his travel budget with his winnings, and was even known to gleefully overindulge in drink from time to time. He stopped imbibing in his later years, and even founded Finland's first temperance society, the not very popular ''Clearheads Club,'' but those days were still ahead. Until his late middle years, Lonnrot was apparently something of a jolly rake.

The *Kalevala*

From his base in Kajaani, Lonnrot continued his folklore research in earnest. He built upon his original field trip in 1828 and the interrupted one in 1831 to go on nine more expeditions in search of the remnants of ancient Finnish society and culture. Those remnants were found in the sung poetry, or ''runo,'' tradition that was still in force in the outposts of the country. Lonnrot traveled the borderlands of Finland and Russia from Estonia to Lapland to Russian Karelia, and beyond, in his quest. He recorded lyrics, charms, fables, riddles, proverbs, along with the poetry. His fourth trip, in September of 1833, was especially notable because it was the one during which it occurred to him to compile an epic from his collection. The idea of the *Kalevala* was thus born.

Lonnrot's journeys were somewhat epic in themselves, given the transportation and travel conditions of his day. Roads were few and poorly maintained, so boats and feet were the favored transportation modes. In the winter, sleds were preferred. The website *Lonnrot and Kainuu*'s ''Travel in Lonnrot's Time'' quoted Lonnrot on his favorable view of winter travel. ''If one is interested in undertaking such a trip, I recommend he do it in winter. He will have an easier time getting all of his baggage where he is headed because he

can have his own horse and sledge (toboggan). In addition, at that time of year he is more likely to find people at home and less occupied in their work.'' Water travel had its own hazards, and the same website offered some of Lonnrot's thoughts on that subject. ''There are pilots for the most dangerous rapids, who live along them and are bound for a fee to steer a boat through and, if a mishap should occur, to compensate the traveller (sic). One can tell from the expression on these helmsmen how important this undertaking is.'' Perhaps because of his proclivities at the time, Lonnrot went on to note, ''When one has made it safely and successfully, it is customary to have a drink. Some rapids have such a reputation that more than one drink is in order.'' In short, his research was often hard–won.

Lonnrot's fifth excursion, in April of 1834, was significant in that he met one of his most fertile sources, the great bard Arhippa Perttunen. The trip produced more poems than the four previous trips combined, and prompted Lonnrot to take a leave of absence from his physician's duties upon his return in order to work the *Kalevala's* manuscript. The *Kalevala* was a merger of ancient folklore and Lonnrot's efforts. Simply put, Lonnrot compiled the epic by arranging the material he had collected into one cohesive poem. He chose the best versions of each tale, inserted the necessary connective passages and overall timeframe, and transformed local dialect into a hybrid that became literary Finnish. Along the way, he edited characters and the story for flow and consistency. The result was a sweeping saga of the mythical people of Kaleva, full of magic and drama, and incorporating such heroic characters as the shaman Vainamoinen, the blacksmith Ilmarinen, and the warrior Lemminkainen. The first edition, now called the *Old Kalevala,* was completed on February 28, 1835. From that time forward, February 28 has been celebrated in Finland as Kalevala Day, the birthday of Finnish culture.

Lonnrot completed an expanded version of his historic epic, called the *New Kalevala,* in 1849, and the story began to resonate around the world. In Finland, of course, the tale was regarded as the cornerstone of Finnish culture because it marked the onset of Finnish as a literary language. But it went on to influence artists far beyond its time and place. American poet Henry Wadsworth Longfellow borrowed its rhyming meter for his *Song of Hiawatha,* for instance. Many also saw parallels between the *Kalevala* and J.R.R. Tokien's Lord of the Rings trilogy. Closer to home, Finnish composer Jean Sibelius based such works as *Kullervo* (1892) on Lonnrot's epic, both establishing the musician's international reputation and helping to shape a Finnish musical identity as well. Even over a century after its publication, the *Kalevala* held sway over artists in mediums from jazz music to heavy metal, and popular culture such as comic books. By January of 2005, the chronicle had been translated into 51 languages, including Arabic, Chinese, Swahili, and Yiddish. Lonnrot clearly had made his mark with the *Kalevala,* but his contributions did not end there.

Shown to Be Multi–Talented

In 1840, Lonnrot published a companion to the first edition of his epic. It was a collection of lyric poems and ballads called the *Kanteletar,* and became one of his other seminal works. Among his further writings on folklore were *Proverbs of the Finnish People* (1842) and *Riddles of the Finnish People* (1844). However, Lonnrot was not limited to the subject that had made him famous.

Lonnrot was a prolific journalist who submitted articles to 11 different newspapers and magazines, including *Helsingfors Morgonblad,* edited by his old schoolmate, Runeberg. He also founded the first Finnish language magazine, the *Bee,* in 1836. Another major project was a Swedish–Finnish–German dictionary (1847), which he followed up with a Finnish–Swedish dictionary that remained the standard through the beginning of the 21st century. Further, Lonnrot published one of the first short stories in Finnish literature, the *Tale of Vorna,* and coined many new Finnish words, including those for literature, grammatical ending, and chapter.

As Lonnrot was a practicing physician, it is not surprising that he also contributed to the world of science. His publications in that field included the *Finnish Peasant's Home Doctor* (1839), *Advice to the People in Ostrobothnia on Rearing and Feeding Children* (1844), and a book on botany called *Flora Fennica—Suomen Kasvio* (1862). Moreover, Lonnrot was a talented musician, and was adept at writing psalms.

In 1853, another dimension was added to Lonnrot's battery of skills when he was appointed professor and chair of Finnish language and literature at the University of Helsinki. He relocated to the Finnish capital and remained at the university until his retirement in 1862. He then moved to Sammatti, where he had been born, and continued to keep himself busy with such endeavors as a book of Finnish magical poems that was published in 1880. After a long and productive life that left a deep and lasting imprint on Finnish culture and identity, Lonnrot died in Sammatti on March 19, 1884. The first statue in his honor, by Emil Wickstrom, was unveiled in Helsinki in 1902. And Kalevala Day marches on.

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Clemence Sophia Harned Lozier

American physician Clemence Lozier (1813–1888) struggled against the tide to earn the right to attend medical school, in the mid–1800s, when the field was ruled by men. The discrimination Lozier faced inspired a lifetime of female activism.

Lozier was tired of watching qualified female candidates get turned away from medical schools, so she opened her own school, exclusively for women, in New York in 1863. The school's hospital provided the first place in New York where women could be treated by doctors of their own gender. Lozier was also involved with the women's right–to–vote movement, serving as president of the New York City Woman Suffrage Society for 13 years. A highly successful doctor, Lozier used her earnings to support both her school and the suffrage movement.

Born to Family of Healers

Clemence Sophia Harned Lozier came into this world on December 11, 1813, in Plainfield, New Jersey. She was the youngest of 13 children born to Hannah (Walker) and David Harned. Though spelled Clemence, her name was pronounced ''Clemency'' by her family. Given the time period, this was not an unusual name for a girl, since Charity and Patience were also popular. Lozier's father was a farmer and devout Methodist—his brothers were ministers of that faith.

Lozier's interest in medicine was sparked by her mother, a Quaker woman who served as the neighborhood ''medicine woman.'' Sick children and adults always came to Lozier's mother for help. Hannah Lozier had learned healing techniques while living among the Native Americans in Virginia. Growing up, Lozier watched her mother's capable hands heal time and time again and she decided she wanted to learn the craft as well. When Lozier was a child, two of her older brothers had already left home and were in training to become doctors. Lozier was apparently a precocious child. Her mother once wrote her brothers to tell them their sister had an unusual mind and deserved a high–quality education.

This did not happen. When Lozier was 11, her parents died, leaving her an orphan. She was sent to live and be educated at the Plainfield Academy but escaped as a teen to marry an architect/carpenter named Abraham Witton Lozier, who was many years her senior. They married around 1829 and Abraham Lozier constructed a home for them on Tenth Street in New York City. Lozier gave birth to at least five children, though some sources say seven. Only one, Abraham Witton Jr., lived through childhood. Two of Lozier's children died in unspecified accidents and Lozier attributed two other deaths to the poor medicine of the day that relied on drastic drugging to cure ailments. Lozier's surviving son followed in his mother's footsteps, also becoming a doctor.

Opened School for Girls in Home

Shortly after their marriage, Lozier's husband fell ill and could not work anymore. Forced to support the family, Lozier opened a girls' school in their home around 1832. Lozier soon established herself as a popular and highly–regarded teacher, enrolling girls from some of New York City's most prominent families. She taught an average of 60

students a year for the next decade. Lozier had always been interested in anatomy and hygiene and she stunned conservatives by covering these topics in her school. At the time, these subjects were considered inappropriate for young women. Lozier, however, had a firm grasp on these subjects because her doctor–brother was tutoring her on the side.

Around this time, Lozier also got involved with reform work, particularly with the New York Moral Reform Society, which aimed to steer women away from work as prostitutes and ''reform'' those who had fallen into it. Highly religious, Lozier edited the *Moral Reform Gazette* and held in her home weekly gatherings to ''promote holiness.'' Lozier's husband died in 1837. In time, she moved to Albany, New York, and busied herself with charitable work for the poor. She continued her lectures for women on physiology and hygiene at local churches. Around this time, Lozier married a man named John Baker, but they later separated and divorced in 1861.

Pursued Medical Degree

More and more, Lozier knew she wanted to become a doctor but knew she faced an uphill battle to get admitted to medical school—a purely male domain in the 1840s. Lozier ignored the desire until 1849, when she heard about the success of Elizabeth Blackwell, who had graduated from the Geneva Medical College of New York that year. Lozier applied to the school but officials feared a scandal should they admit another woman.

Undaunted, Lozier pressed on and finally persuaded the Central Medical College of Rochester to allow her to attend its medical lectures. She was later admitted to New York's Syracuse Medical College. After earning her medical degree in March 1853, Lozier returned to her New York City home and opened her own practice. In an age where there were virtually no medical school trained female doctors, Lozier launched a successful practice, specializing in obstetrics and surgery.

Lozier's success can be attributed not only to her steadfast personality, but also to her timing and connections. Lozier opened her practice around the same time obstetricians began using anesthetics and surgery in their care. Queen Victoria had ushered in a new age with the use of chloroform during the 1853 delivery of her seventh child. The practice of using chloroform and surgical techniques during delivery was gaining ground just as Lozier opened her doors. Many of the young women Lozier had taught were now married and required obstetrical care, and they trusted their old teacher. In her book *These Were the Women,* Mary Ormsbee Whitton noted that a fellow doctor once described Lozier as ''the most ceaseless, tireless, sleepless worker I have ever seen.''

Founded Women's Medical College

Around 1860, Lozier began a series of lectures from her home on anatomy, physiology, and hygiene because these topics were regularly neglected in women's education. She organized her own medical library so she could offer these types of books to curious women. Her classes were always packed, causing Lozier to realize that women desired—and deserved—more training in these areas. Men could learn these things at medical school but women could not. During this time period, women were considered intellectually inferior to men and therefore excluded from medical training. Male physicians also thought women were too squeamish for the job. Despite the negative attitudes, Lozier, with the help of women's–rights advocate Elizabeth Cady Stanton, was able to persuade the legislature to grant her a charter for a women's medical college.

The New York Medical College and Hospital for Women opened on November 1, 1863, the first women's medical college in the state. There were seven women in the inaugural class. The struggle, however, was far from over. According to the charter, Lozier's students were given the right to attend clinics at the Bellevue Hospital in conjunction with their studies at her medical school. However, the male students and professors made it clear they were not welcome, greeting them with hisses and jeers. At one point, the women required police escorts to attend clinics. The school faced many struggles those first years but Lozier kept it running using money from her own pocket. Though women were accepted at Lozier's school, they could not become members of the American Medical Association, even after earning their degrees. The AMA, founded in 1846, did not accept female members until 1915. According to an article on the Notable Women Ancestors website, Lozier's granddaughter, Jessica Lozier Payne, summed up her grandmother's success this way: ''Although forceful in character, she gained results by persuasion and example. Many and difficult were her problems, but sustained and inspired by her active faith, she solved them.''

Despite its bumpy start, the school grew and over the next 25 years placed more than 200 female graduates in practices all across the United States. Women from other countries came to receive training as well. In the 1860s, Canadian Emily Stowe enrolled after being refused admission to every medical school in Canada. Likewise, Maria Augusta Generoso Estrella graduated from Lozier's school in 1882 and returned to her native Brazil, becoming her country's first female physician. The school's hospital was run by Lozier's students and graduates and cared for about 200 patients annually. The school's clinics, however, served about 2,000 patients per year, highly popular because it was about the only place in the city where female patients could be treated by doctors of the same gender.

At first, Lozier was president of the college and chair of the Department of Diseases of Women and Children. In 1867, she traveled to Europe to study medical practices there. When she returned, she instituted curriculum and equipment changes and initiated a reorganization that made her dean and professor of obstetrics and gynecology. In June 1868, the college purchased land to build a new school and hospital. Lozier also stayed busy writing and published a few medical texts during her lifetime, occasionally contributing to medical journals. Her most noted work was an 1870 pamphlet called *Child–Birth Made Easy.*

Involved with Woman Suffrage Movement

Lozier's home was also a meeting place for advocates of women's causes. She counted Susan B. Anthony and Elizabeth Cady Stanton among her friends and visitors. When Anthony had trouble finding enough money to publish her weekly dispatch *The Revolution,* Lozier helped out. Active in the women's suffrage movement, Lozier was president of the New York City Woman Suffrage Society from 1873 to 1886 and the National Woman Suffrage Association from 1877 to 1878. She was involved with other causes as well, serving as president of the Moral Education Society of New York and of the Woman's American Temperance League. A social reformer, Lozier also hosted meetings of the anti–slavery society. Her home became a storehouse for various pamphlets touting the causes of the day, from women's suffrage to temperance.

On April 24, 1888, Lozier delivered the main address at her medical school's 25th commencement ceremony. Two days later, on April 26, she died. Lozier had seen patients right up to her death. She worked on April 26, saw friends and patients, but that evening complained of pain and fatigue. Lozier later summoned her maid and told her she feared an attack of angina. She died later that night. She was 74. Lozier was buried at the Greenwood Cemetery in Brooklyn.

Writing about his mother in memoriam, Abraham Witton Lozier Jr., had this to say, according to an article posted on the Notable Women Ancestors website: ''Perhaps no woman of her age has accomplished so much in so many different directions for women. No one ever inspired women more with faith in themselves, nor ever a readier hand worked with a readier heart for mankind.'' The New York Medical College and Hospital for Women closed in 1918 when it was absorbed by the New York Medical College and Fifth Avenue Hospital. Lozier's portrait, however, was placed at the affiliated school. In 1920, women earned the right to vote, some 50 years after Lozier first took up the cause.

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Rebecca Lukens

Rebecca Lukens (1794–1854) inherited her family's Pennsylvania ironworks and turned it into one of the American Industrial Revolution's most successful enterprises. The Lukens Iron Works, which later became Lukens Steel, sat on the banks of Pennsylvania's Brandywine River and churned out boilerplates and track for the growing American railroad network during much of the nineteenth century. Lukens is believed to be the first woman ever to head an industrial company in the United States.

Venerable Pennsylvania Roots

Lukens came from a Pennsylvania family whose roots in the area stretched back to the 1680s, what was then one of the 13 original American colonies founded by William Penn. Penn was a member of a Protestant offshoot sect known as the Religious Society of Friends. Also called ''Quakers,'' the Friends were committed to pacifism and rejected the Puritans' literal interpretations of biblical scripture. In Pennsylvania, Friends families made up the first wave of settlers to the area, and their fairness in dealing with the Native American population already living there was said to have maintained the peace for many generations.

Lukens's paternal ancestors, the Pennocks, were among that first wave of Quaker settlers. She was born Rebecca Webb Pennock on January 6, 1794, in Marlboro Township in Chester County. Her father, Isaac, was the son of a landowner and farmer, and showed little interest in taking over the family farm as he neared adulthood. Instead Isaac was fascinated by emerging technologies, particularly the new ways of casting a form of strong but malleable iron for various consumer and industrial products.

Around 1793, on part of the 300 acres his father had deeded over to him, Isaac established the Federal Slitting Mill, an iron mill on the Bucks Run tributary of the Brandywine River, located about four miles from present–day Coatesville. ''Slitting'' refers to a process by which Isaac bought iron from other blacksmiths, reheated the rods, and turned out thin strips that were used to make wheel rims and barrel hoops. The elder Pennock objected strongly to his son's career as an ironworker, but Isaac knew there was tremendous demand for consumer and industrial goods in the newly sovereign American nation. It was a rapidly expanding country, and was no longer required to buy a certain amount of goods—or ship its wares at a loss—to England.

Teen Years Spent at Boarding School

Lukens was the first of seven Pennock children, and often accompanied her father on his daily business rounds. As a result, she learned to ride at an early age, and also grew up with a firsthand knowledge of business strategies and financial management. Back at home, she was an avid

reader, and was encouraged to pursue somewhat more of an education than was common for young woman of her era, who generally were schooled at home, if at all. Her father supported her in this, as did a set of slightly older cousins who lived nearby at whose home she spent many hours during her youth. She recalled her childhood years as idyllic. ''With my young friends I have bounded over hill and dell as wild, happy and joyous as youth could make me, when I neither knew nor feared misfortune,'' she wrote in her autobiography.

Lukens went away to a boarding school for young women between the ages of 12 and 16, and did well in her studies. When she returned home, however, she was dejected by long days spent helping her mother take care of her younger siblings. ''For a long time I felt lonely and isolated. I had no companions to mingle my thoughts with,'' she wrote. She pleaded with her father to allow her to return to school, and he agreed to send her to an academy in Wilmington, Delaware. There she learned adequate French and found she had a talent for chemistry.

Lukens's husband, Dr. Charles Lukens, played an integral role in her later career as America's first female steel magnate. She met the Quaker physician while on a visit to Philadelphia when an old friend of her mother's arrived to see her. The woman had been driven into the city by a physician friend, and Lukens recalled her first meeting with her future husband. ''I ran hastily into the room with an exclamation of pleasure,'' she wrote about rushing to meet her mother's friend, but ''I started back, for she was not alone, and felt my face glow. . . . He bowed with a peculiar grace, and for a moment my eyes rested on his interesting face and his tall and commanding figure,'' she recalled, noting that ''next I bent them with confusion to the ground.''

Husband Joined Father's Firm

The Lukens were married in 1813, when she was 19 and her husband was 27 years old. They moved into her parents' home for a time, and Charles gave up his practice in Abington, Pennsylvania, to join his new father–in–law in the ironworks business. By then Isaac Pennock had acquired an interest in a second ironworks operation, a converted saw mill that was operating in Coatesville under the name Brandywine Iron Works and Nail Factory. Pennock made Lukens's husband a partner in his original business, the Federal Slitting Mill, which was then renamed ''Pennock and Lukens.'' It did an excellent business meeting consumer demand for household and transportation goods in the rapidly expanding American economy, which had been boosted immensely by the opening of new settlements west of Pennsylvania's Allegheny Mountain range.

During these first years, Lukens—a new mother—was not directly involved in the business. But around 1817, her father bought out his original partner in the Brandywine Iron Works enterprise, and then leased it to her husband, who was proving a skilled executive. Charles Lukens was intrigued by a new kind of iron, known as ''charcoal iron,'' that could withstand the high pressures created inside steam boilers. The American Northeast was entering the Age of Steam, made possible by innovations by James Watt and other inventors. Steam–powered engines were emerging as a new, reliable, and efficient source of energy, but their boilers needed to be able to withstand the high temperatures—from furnaces fueled by wood or coal—and the pressure that built up within them.

The Brandywine Iron works rolled the first iron boilerplate in America in 1818. Charles Lukens planned to refit the Brandywine mill so that it could produce only these kinds of boilerplates, which were used in ship construction and also in the new locomotive industry. In March of 1825 the company received a large order for the iron plates that would be needed to build the first American metal–hull ship, a steamship called the *Codorus* owned by John Elgar of York, Pennsylvania. Charles Lukens never saw its successful launch, however, due to a sudden setback in his health. He died later that year, when Lukens was expecting her third child.

Proved of Sound Business Mind

Compounding the tragedy, the family businesses were in a financially precarious position. Lukens's father had died the previous year, and left an ambiguously worded will. He had told her, however, that she would inherit the Brandywine plant. As her husband lay dying, he urged her to take over the business. The surviving family members seemed to object to this idea, but Lukens went ahead anyway. She put her late husband's brother Solomon in charge of plant operations, while she concentrated on its financial well–being.

The company was carrying a large debt, and had not yet fully converted to charcoal iron making. She foresaw the market for charcoal iron boilerplates with the coming of the steam railroad in North America, and the company began making locomotive–grade iron. It later began making the rails themselves. It did not emerge as a profitable business for several more years, however. Lukens managed it shrewdly through various crises, including a financial panic of 1837. ''All is paralyzed—business is at a stand,'' she wrote to a friend, according to *Philadelphia Business Journal* writer Deni Kasrel. ''I have as yet lost nothing but am in constant fear, and have forbidden my agents to sell, not knowing who would be safe to trust.'' The ''panic'' actually touched off a depression that lasted five years, and at one point Lukens was forced to shut down manufacturing operations. She refused to lay off workers, however, and instead had them make repairs inside the plant or help out at the nearby farm she maintained. When she could not meet payroll, she paid them in produce.

Lukens operated under a sense of fairness and compassion instilled by her Quaker upbringing. For this, her workers remained loyal to her through the years, but she dealt with others on a different playing field altogether. It had never been entirely clear whether she had actually inherited the business, and the death of her mother in 1844 set off a legal challenge. Two of her brothers had taken over the former Federal Slitting Mill property after their father's death, and there may have been some competition or even sibling animosity. A court ordered her to make onerous payments to her father's estate, and when these were paid in

full, in 1853, she was given full title to the Brandywine Iron Works. She also battled a nearby landowner over water rights for a number of years; river levels affected the operation of her mill, which relied on water power. When the levels were too low, she was forced to shut down the plant operations. In the end, the court ordered her to lower the dam that her plant used.

Company Prospered for Decades

The plates produced by Lukens's Brandywine mill were known for their high quality and durability. She found an excellent source of revenue in the New Orleans shipbuilding industry, and her firm's plates were used on numerous Mississippi River steamboats. The mill continued making such plates well into the 1930s, when it then switched over to custom steel plate production. But Lukens's health began to fail her when she neared the age of 50, and she made Abraham Gibbons, the husband of her daughter Martha, a partner in the business in 1842. Seven years later, her daughter Isabella's husband, Charles Huston, also joined the firm.

Lukens died on December 10, 1854. Five years later, the Brandywine Iron Works was renamed Lukens Iron Works. The descendants of Charles and Isabella Huston retained control of the firm for many years. It became Lukens Iron and Steel in 1890, and built an ever–larger succession of furnaces and mills. The company's principals were still Society of Friends adherents, and until 1916 they did not sell the iron or steel to businesses that made arms, cannons, or other instruments of war.

The company became Lukens, Inc. in 1982, when General Steel Industries bought it, and 12 years later, when Lukens was inducted into *Fortune* magazine's National Business Hall of Fame, the company was No. 395 on the Fortune 500 Industrial List and the oldest American steel mill in continuous operation. It struggled along, like the rest of American steel industry, until Bethlehem Steel acquired it in early 1998. That company was later forced to file for bankruptcy because of heavy losses related to the Lukens purchase. Looking back on her career, Lukens recognized the perils of the business. ''I had built a very superior mill, though a plain one,'' she wrote in her memoir, entitled the *Autobiography of Rebecca Webb Pennock Lukens,* ''and our character for making boiler iron stood first in the market, hence we had as much business as we could do. . . . There was difficulty and danger on every side. Now I look back and wonder at my daring.''

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Gloria Macapagal-Arroyo

Gloria Macapagal-Arroyo (born 1947) assumed presidency of the Philippines in 2001, after a corruption scandal forced her predecessor, Joseph Estrada, from the post. Her move into Malacanang Palace, the presidential residence, served as a homecoming. Macapagal-Arroyo's father, Diosdado Macapagal, served as president of the Philippines in the 1960s, and Macapagal-Arroyo told reporters she looked forward to sleeping in her old bedroom. The Macapagal-Arroyo presidency has not been without its share of problems. The island nation is plagued by economic depression, the government has been involved in battles with militant rebels, and Macapagal-Arroyo's administration has faced its own charges of impropriety.

Macapagal-Arroyo was born on April 5, 1947, in San Juan in the Philippine province of Rizal. She is the daughter of former Philippine president Diosdado Macapagal and his second wife, Evangelina (Macaraeg) Macapagal, the daughter of prominent parents who worked as a doctor until the outbreak of war in 1941. Diosdado was born a peasant and became an actor and then a lawyer and professor of economics. He worked for the Foreign Service and served in the Philippine Congress before being elected vice-president of the country in 1957. He served as the nation's president from 1961-1965. ''He was a highly dedicated public servant,'' Macapagal-Arroyo recalled, as quoted in *The Power and the Glory: Gloria Macapagal Arroyo and Her Presidency* by Isabelo T. Crisostomo. ''God is first in his priority list, followed by the country and lastly his own family. And because the country comes first before family, he made a special arrangement with my mother. In public service, he was supreme and she would not meddle. But at home my mother was supreme and he was not allowed to meddle.''

Raised in Two Towns

Macapagal-Arroyo was raised in both San Juan and her mother's hometown of Iligan, on the island of Mindanao, where she lived from the age of four to eleven with her maternal grandmother, Irinea de la Cruz Macaraeg. Reportedly, Macapagal-Arroyo moved in with her grandmother because she was jealous of her younger brother, Diosdado Jr., although Crisostomo theorized in *The Power and the Glory* that Irinea Macaraeg prevailed on Macapagal-Arroyo's parents to let their daughter live with her so she could dote on her granddaugter. After the age of 11, Macapagal-Arroyo commuted between her grandmother's home and her parents'. In 1994, at Diosdado Macapagal's urging, the Philippine government turned the house in Iligan into a tourist destination featuring memorabilia related to the Macaraeg and Macapagal families.

Macapagal-Arroyo attended primary and secondary school at Assumption College in the Philippine capital of Manila. When she was 15, her father became president and she moved into the Malacanang Palace with her family. She graduated from high school in 1964 and was named valedictorian of her class. From 1964 to 1966, Macapagal-Arroyo attended Georgetown University in Washington, D.C., where she was classmates with future United States President Bill Clinton. Macapagal-Arroyo returned to Manila after two years at Georgetown to be with her future hus-

band, Jose Miguel ''Mike'' Tuason Arroyo, a law student from a political family who went on to become one of Macapagal-Arroyo staunchest supporters. The couple, who began dating when Macapagal-Arroyo was a teenager, were married on August 2, 1968. They have three children: Juan Miguel, born on April 26, 1969; Evangelina Lourdes, born on June 5, 1971; and Diosdado Ignacio, born on September 4, 1974.

Macapagal-Arroyo completed her undergraduate education in Manila, graduating magna cum laude from Assumption College with a degree in commerce in 1968. Initially, she stayed home to raise her children, but soon returned to academia. ''Early in our marriage, I asked her to stay home, look after the kids, while I worked,'' Mike Arroyo recalled in *The Power and the Glory.* ''I saw how bored she was, wasting away that intelligence. So I told her she could go back to school, do what she wanted and I'd support her. I've supported her ever since.'' Macapagal-Arroyo earned a master's degree in economics from Ateneo de Manila University in 1978 and a Ph.D. in economics from the University of the Philippines in 1985. She worked as an assistant professor at both schools as well, from 1977 to 1987. From 1984 to 1987 she also chaired the Economics Department at Assumption College. In 1989, she became assistant secretary in the Department of Trade and Industry under president Corazon Aquino. She was later named Trade Undersecretary and Governor of the Board of Investments.

Launched Political Career

Macapagal-Arroyo launched her political career in 1992 at the age of 35, when she successfully ran for the Philippine Senate. Arroyo served as her ''handler'' during the campaign. While Macapagal-Arroyo placed only 13th in the election, she soon established herself as a major force in the Senate, sponsoring several important pieces of economics-related legislation. Arroyo ran for reelection in 1995, with Arroyo serving as her campaign manager. This time, she placed first with a record 16 million votes and a 3.2 million-vote lead over the second-place candidate. As Macapagal-Arroyo's popularity soared, she initiated a bid for the presidency in the 1998 election, running under the banner of the newly formed Kabalikat ng Malayang Pilipino (KAMPI) party. For a time, Macapagal-Arroyo led in the polls, pulling ahead of Joseph Estrada, the vice-president and leading contender. Macapagal-Arroyo withdrew from the race, however, after her running mate, Tito Sotto, became the target of a Senate investigation for his ties to a suspected drug lord. Macapagal-Arroyo instead ran for vice-president on the Lakas-NUCD-KAMPI combined party ticket and was elected to that post, receiving even more votes than Estrada, who was elected president. Soon after the election she also accepted the position of Secretary of Social Welfare and Development in Estrada's cabinet.

While Macapagal-Arroyo planned to leverage her position into a successful presidential campaign, just as Estrada had done, her ascension to the nation's top post came sooner than expected. By 2000, charges of corruption had begun to surface against Estrada and on October 12 of that year, Macapagal-Arroyo resigned from her cabinet and became leader of the United Opposition movement, which sought to remove Estrada from office and put Macapagal-Arroyo in his place. The popular opposition movement came to be known as People Power 2, referring to an earlier uprising in 1986, which ousted President Ferdinand Marcos. When approached by the media, Macapagal-Arroyo took a diplomatic approach regarding her new role. ''We call it delicadeza,'' she told *Newsweek International* in October 2000. ''It's not proper for me to comment on the options of resignation, impeachment or even a leave of absence, because I would be the beneficiary. The role that I see for myself is getting the opposition together, and working on the alternative national agenda that will serve as our road map for where we want to go.'' Macapagal-Arroyo portrayed herself as a reluctant oppositionist, driven by a moral code. ''I'm not a happy warrior, so it's never pleasant to be opposing someone as far as I'm concerned. But I have to do what is right,'' she continued in *Newsweek International.*

Assumed Presidency

Following public demonstrations on January 19, 2001, People Power 2 ultimately prevailed. Estrada was forced from office, and Macapagal-Arroyo was named 14th president of the Philipines on January 20, 2001, becoming the first child of a former president to hold the post. As she anticipated this event, she told *Time International* in a November 2000 interview that she planned to look to two

predecessors as examples: ''I will follow my father's footsteps in doing what is right, and God will take care of the rest. My father is my role model. My living role model is Cory Aquino. I am prepared.''

Although her recent predecessors had lived outside Malacanang Palace, Macapagal-Arroyo opted to return to her girlhood home. The new president faced numerous challenges, including an unstable economy and violent protests launched by Estrada's supporters. She was also accused of providing special treatment to the jailed former president. On May 27, 2001, Islamic militants abducted 20 hostages at a resort in the province of Palawan, and Macapagal-Arroyo was thrust into the ongoing battle between the Philippine government and the rebel forces, known as Abu Sayyaf. Several other kidnappings by various criminal gangs followed. Macapagal-Arroyo officially adopted a hardline ''no ransom'' response to the rebels and launched military operations against them. Her administration was embarassed, however, when it was revealed that several of the hostages families paid ransom to the kidnappers directly, with some claiming that Philippine military officers received a portion of the funds. The Macapagal-Arroyo administration received another black mark when Mike Arroyo was accused of receiving bribes from a telecommunications company seeking government-approved contracts.

On the economic front, Macapagal-Arroyo developed a blueprint to lift the Philippines out of its financial crisis. In 2002, looking back on her first year as president, she cited the country's economic survival as her greatest achievement, although she remained well aware that much work lay ahead, according to *The Power and the Glory.* ''We have been able to survive, to have a higher growth rate than our neighbors,'' she said. ''I dwell on what must be done. I am a very focused person. I don't focus on laurels, on feeling secure, feeling comfortable. Even on the day I was sworn in as president, I didn't say, 'Wow, I am now president,' I said, 'What should I do now?' ''

Elected to Full Term

Despite the obstacles and various charges of impropriety directed at those close to her, Macapagal-Arroyo was elected to a full six-year presidential term in May 2004. She edged out her closest competitor, Filipino actor Fernando Poe Jr., by only one million votes. In her inaugural address, Macapagal-Arroyo vowed to create up to 10 million jobs in the next six years, balance the budget, improve tax collection, provide inexpensive medicine for the poor, and unite the country. ''Our nation must embrace a vision of economic opportunity, social cohesion and always an ever-democratic faith,'' she stated, as quoted in the July 1, 2004, edition of the *International Herald Tribune.*

Macapagal-Arroyo made international headlines in July after a Filipino driver was kidnapped by militant rebels in war-torn Iraq. In defiance of the United States government's requests, Macapagal-Arroyo honored the rebels' demands to pull all Filipino troops out of the country. Later that month, she called for an end to political in-fighting in her own nation in order to turn the focus to economic recovery. After former president Estrada declared the Philippines a ''nation in distress,'' as reported on CNN.com on July 23, 2004, Macapagal-Arroyo stated in a State of the Nation address, ''Let us set aside political bickering and politicking for at least one year.'' She also used the address to reiterate her pledge to relieve poverty and promote economic growth.

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Catharine Macaulay

Called by Mary Wollstonecraft a ''woman of the greatest ability, undoubtedly, that this country has ever produced,'' in her famous treatise *A Vindication of the Rights of Women,* Catharine Macaulay was the first female British historian. She also was a proto-feminist and a Whig, having grown up surrounded by the radical politicians of her day. ''Yet, quite apart from her interest to historians of feminism, there is much in her work worthy of attention,'' wrote Bridget and Christopher Hill in the *Welsh Review.*

During her lifetime Macaulay was one of the most widely known women in England, her fame stemmed from her influential eight-volume *History of England during the English Civil War and the Restoration.* Unusual for the time period, Macaulay based her writings mainly on primary source materials, an approach almost unheard of at the time, although it has since come to be the standard mode of historical research. She wrote treatises that were very popular in revolution-prone America and France, and which circulated among the learned of those nations. Both countries applauded Macaulay's demands for equal liberties for all people no matter their station in life, although much of British society was scandalized by her rather radical, for the time, views.

Macaulay was born on April 2, 1731, in Olantigh, her family's estate in Wye, county Kent, England, near Canterbury. She was born to Elizabeth Wanley Sawbridge and

John Sawbridge, both of whom came from prominent London Whig banking families. Her father was a country gentleman and after his wife died in 1733 he became almost a recluse. Macaulay had two brothers and one sister, and all of them were educated at home. History was one of her greatest joys in her childhood and she read avariciously from her father's library. She studied many subjects, but was especially interested in Greek and Roman history. While information about her upbringing is scarce, purportedly Macaulay's father visited his children very little and absolutely refused to hire an instructor for his two daughters. Despite that, Macaulay managed to educate herself thoroughly, aided in these efforts by her brother John Sawbridge the Younger. He supported his sister intellectually her entire life and himself became ''a radical Whig, member of the 'Bill of Rights Club,' partisan of the policies of John Wilkes and Charles Fox, and in succession alderman, sheriff, Lord Mayor of London, and member of Parliament,'' according to the *International Journal of Women's Studies.*

Entered Whig Society and Wrote *History*

In 1760 Macaulay married Dr. George Macaulay a Scottish physician who lived in London. Dr. Macaulay was very well connected in Whig and Scottish circles and introduced his wife to such famous men as Tobias Smollett, William Hunter, and Thomas Hollis, all of whom were diligently active in politics. It was, in fact, Hollis, who encouraged Macaulay to research and write about their shared political views, which were republican or Old Whig. The Whig party, at the time, was the radical branch of politics. Macaulay wrote many pamphlets arguing her radical position, some of which were replies to Edmund Burke's conservative pronouncements. She supported deposing King James I, but because she considered Protestant leader Oliver Cromwell to be just as depraved as the king, she withdrew her support from him as well.

Macaulay published many pamphlets and articles before she finally settled down to write a comprehensive history of England. She published the first book of her eight-book series, *History of England during the English Civil War and the Restoration,* in 1763. The collective work covers England from the Accession of James I to that of the Houses of Hanover. The books were published rather sporadically, due to personal events in Macaulay's life, but she did manage to get all eight books published before she died; book two was published three years after the first volume and volumes three, four, and five were published between 1767 and 1771. Macaulay's *History of England* was her most important work and was highly regarded by her contemporaries. It was the most thorough and in-depth treatment of the Old Whig view available. The view in it was antimonarchical and strongly supported the ideals of liberty, reason, the people, and the perfectibility of human establishments. The treatise seemed to answer the history of England written earlier by David Hume that supported the monarchy and espoused more conservative Tory views.

Wrote Political Pamphlets

Macaulay's methodology was significant because, in hindsight, it was a precursor for the ways in which modern historians research their topics. She used primary sources for her research, reading pamphlets and manuscripts written in the previous century, and using them to draw her conclusions. She was known for quoting sources at length and sometimes published essays that reflected both sides of an argument, presenting a broad view rather than being solely one-sided. Unlike the work of her colleagues, Macaulay wrote history mainly for a political, not a moral, purpose.

After the publication of the first volume of her history of England, Macaulay began a ''series of radical pamphlets which embodied some of her best prose and ideas,'' according to a contributor to the *International Journal of Women Studies.* These pamphlets included a repudiation of Hobbes' *Philosophical Rudiments of Government and Society,* and an attack on a pamphlet of Burke's titled *Thoughts on the Cause of the Present Discontents.* Unlike her *History,* these pamphlets required that Macaulay be brief and to the point. Because of that her writing was particularly good, filled with a combination of moral fervor and sarcasm that answered her opponents well. Along with her brother John's political success, these pamphlets introduced Macaulay to a wide range of social and intellectual contacts. Her works were said to have appeared in political cartoons behind people who were defending liberty and were even quoted publically by such men as William Pitt, the famous politician, in the House of Commons.

During her research into political subjects Macaulay became very interested in the efforts of the revolutionaries the American colonies. She met most of the colonists who visited England, and she became a correspondent with several of them, including John and Abigail Adams and Mercy Otis Warren. She even wrote a pamphlet about the problems in America, giving warning that repressing the colonies would only lead to troubles. The pamphlet, called *An Address to the People of England, Ireland, and Scotland, on the Present Important Crisis of Affairs,* was, not surprisingly, very well thought of in America and went through several reprintings there.

Finished *History*

In 1766 Dr. Macaulay died and Macaulay, along with their daughter, Catharine Sophia, moved out of the family's prominent St. James's Place house to a newer section of London off Oxford Road. There Macaulay opened her doors to the city's radicals who were often found at her home discussing unorthodox political views. Her health was declining, however, and she made frequent visits to Bath in order to restore herself somewhat. Finally, in 1774 she moved permanently to Bath. During her time in Bath Macaulay befriended and then moved in with Reverend Thomas Wilson, something that caused her political opponents to gossip venomously. Desiring to make use of Wilson's extensive library, she paid little attention to the gossip that surrounded her actions. Macaulay also associated with a quack doctor named James Graham while she was in Bath. Graham, along with Wilson, arranged a grand birth-

day party for Macaulay in 1777 that caused even more gossip, as did the fact that Wilson had a larger-than-life statue of Macaulay dressed as Clio, the muse of history, put up in his church in the city. It was so badly received that it was eventually removed.

For her next major work Macaulay turned her hand to publishing a history of modern England, titled *The History of England, from the Revolution to the Present Time.* The work was begun as a series of letters in 1778, but remained incomplete because of its poor reception. In the treatise Macaulay condemned some of the men who were still alive, which made her very unpopular and fueled reaction to her seemingly scandalous behavior. The death knell to her reputation, however, came in December of 1778 when the 47-year-old historian eloped with William Graham, the 21-year-old brother of Dr. James Graham. The marriage caused a falling out between Macaulay and Wilson that was eagerly covered by the press, which presented both the truth as well as highly fictionalized accounts. Amid vocal disapproval of her politics and her scandalous marriage to a much younger man of lower social standing, Macaulay ignored all of it and returned to her writing.

After her marriage Macaulay—now called Mrs. Macaulay Graham—and her husband moved to live quietly in Leicestershire. There she published the remaining volumes of her *History of England.* In 1784 Macaulay and her husband visited the United States and saw many of her friends in North America. The trip culminated in a ten-day visit with George and Martha Washington, where she shared her love of Republicanism with the young nation's president. From America, Macaulay and her husband visited France, returning to England in 1787 and settling in Binfield, Berkshire.

Wrote *Letters on Education*

In 1790 Macaulay published her *Letters on Education,* her last major work. Two years later Mary Wollstonecraft wrote her better-known *A Vindication of the Rights of Women,* which Wollstonecraft admitted had been immensely influenced by Macaulay's work. *Letters on Education* focused on three subjects: kindness and non-violence, moral precepts, and the education of women. Unlike Wollstonecraft who wanted women to be educated so they could become better wives and mothers, Macaulay wanted women to be educated so that they could use this education and their talents to win in the man-dominated world, just as she had done. She talked about how women's seeming deficiencies were due not to their lower nature but to their lack of a proper education. She supported the same educational system for boys and girls, men and women. In the work she discussed the fact that a woman's virtue was only a measure of one thing: how chaste they were. She admitted that in society it was acceptable that a woman be a thief, liar, cheat, coward, deadbeat, or any other type of criminal as long as she was still a virgin. Losing her virginity, outside of wedlock, a woman was marked as a debased woman, a situation from which she could never recover. To Macaulay women could find more power in a chastity that they chose for themselves than they could in throwing that chastity away.

The motivations behind *Letters on Education* never really came to the attention of British society because at the time it was published all attention was riveted on the nation across the English channel, which was then in the throes of the French Revolution. For her part, Macaulay wrote several pamphlets explaining her approval of the overthrow of the French monarchy, viewing those efforts as those of a people trying to create a better way of life for their nation, a life in which there was equality. She wrote her pamphlets in answer to Burke's more conservative essays.

Macaulay died on June 22, 1791, in Binfield, Berkshire. She is buried in All Saints Church where there is a marble plaque decorated with her profile and an owl, symbolizing her wisdom. According to Mildred C. Beckwith in the *Bulletin of the South Carolina Historical Association,* "Horace Walpole, that inveterate letter writer, upon hearing of her death wrote to a friend that he felt certain she already was discussing republicanism versus unprincipled monarchs with other reformers who had preceded her in heaven!"

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Francois Magendie

French physiologist Francois Magendie (1783–1855) made pioneering efforts in the medical fields of physiology, pharmacology, pathology, and nutrition. More interested in facts than theory, his experiments led to such innovations as the introduction of various drugs into medical practice and the Bell–Magendie Law regarding the functioning of spinal nerves. Among his other contributions were his early description of cerebrospinal fluid and a delineation of a foramen (small opening) in the brain that later came to bear his name.

Early Life

Magendie was born the eldest of two sons to Antoine Magendie and Marie Nicole de Perey on October 6, 1783, in Bordeaux, France. His father was a surgeon who was a devotee of Utopian philosopher Jean–Jacques Rousseau (1712–1778), even naming his youngest son after him. Magendie's father was also an ardent proponent of the imminent French Revolution (1789–1799). The Magendie boys were reared in accordance with Rousseau's teachings in that their individual independence was prized more highly than the benefits of outside instruction. This was, unsurprisingly, both a help and a hindrance to them, as it fostered an ability to think for themselves, while restricting their access to a basic education.

With the revolution in full force in 1791, the Magendie family relocated to Paris so that Antoine Magendie could immerse himself in politics more completely. Magendie's mother died the following year, depriving her sons further of the minimal intellectual guidance and stimulation they had known. At the age of ten, Magendie, who had not yet learned to read or write, finally took matters into his own hands and insisted on going to school for the first time. There, he combined his innate intelligence with his unorthodox upbringing and excelled.

As the revolution was winding down, Magendie was apprenticed to surgeon Baron Alexis de Boyer (1757–1833) at the Hotel–Dieu. Just 16 years old, he was allowed to indulge his interest in anatomy by participating in dissections. It was a practical training that was well–suited to the young man's temperament, and helped nurture in him an affinity for facts over theory. In 1803, Magendie passed the entrance examination for medical school and began traditional medical training. He received his M.D. in Paris on March 24, 1808.

Personality Problems

Shortly after obtaining his degree, Magendie began to ruffle feathers in the medical community. His first published article was a severe critique of Marie Francois Xavier Bichat's (1771–1802) basic premises, and appeared in the *Bulletin of Medical Science.* Bichat was one of the icons of French physicians.

Magendie's abrupt style was to serve him ill throughout his career. Often seen as vain, rude, and contemptuous among his fellows, his personality often hindered his advancement and sometimes cost him positions. For example, all his surgical skill later displayed during his brief time at the Faculty of Medicine of Paris could not override the conflicts with the professors of anatomy (Francois Chaussier) and surgery (Guillaume Dupuytren) that caused him to resign his post as anatomy demonstrator after only two years. For all the hostility he engendered, however, Magendie's innovative work and electrifying insights could not be denied by even his harshest detractors.

Physiology, Pharmacology, and the Lymphatic Myth

Physiology was defined by the *Microsoft Encarta Online Encyclopedia* as a, ''study of the physical and chemical processes that take place in living organisms during the performance of life functions. It is concerned with such basic activities as reproduction, growth, metabolism, excitation, and contraction as they are carried out within the fine structure, the cells, tissues, organs, and organ systems of the body.'' During his medical education, Magendie transferred his primary allegiance from anatomy to physiology, especially with regard to the central nervous system, cerebrospinal fluid, and the spinal nerves, and he went on to be considered one of the forefathers of experimental physiology. Despite all this, Magendie's first important study had a significant impact on the field of modern pharmacology instead.

In 1809, just a year out of medical school, Magendie presented the finding of his first experimental study, conducted with botanist and physician Alire Raffeneau–Delille (1778–1850). They ran a series of experiments to discover the consequences of various plant–derived drugs on the body. This was important to pharmacology in that it was the first time a comparison was made of the analogous effects produced by drugs of different botanical origins. It was Magendie's contention that the action of a natural drug was dependent on its chemical substance, and that that active ingredient must be attainable in its pure state. (He was later proven correct with the isolation, for instance, of strychnine in 1819 and his own detection of emetine, from ipeac, in 1817). But these remarkable insights were not all the experi-

ments revealed. They also debunked the prevailing view that absorption took place solely through the lymphatic system. By introducing a poison into an animal's system through either a blood vessel or quill, Magendie was able to demonstrate that absorption was instead achieved through the bloodstream and the skin. Beyond its invaluable educational value, such research eventually led to the introduction of several new drugs, including morphine, codeine, and quinine.

Teacher and Physician

In 1811, Magendie took the short–lived position of anatomy demonstrator at the Faculty of Medicine of Paris mentioned above. He also taught anatomy, physiology, and surgery there. When he resigned in 1813, Magendie opened his own medical practice and taught physiology privately. For quite some time, perhaps partly because of his outsider status in the medical community, he was unable to find an official post on a hospital staff. This limited his ability to conduct clinical studies and observe treatments, among other professional inconveniences. In 1818, Magendie was appointed to the Central Bureau of Parisian Hospitals, but it was not until 1826 that he was at last given a formal hospital assignment, at the Salpetriere. He was then named director of the women's ward at his alma mater, the Hotel–Dieu, in 1830. Finally, on April 4, 1831, Magendie found his niche as the chair of medicine at the College of France. It was there he established the first medical school laboratory, and would later come to know the talented protégé, Claude Bernard (1813–1878), who was destined to, in some respects, eclipse him.

It is worth noting that Magendie's infamous personality flaws were seldom in evidence around his patients, among whom he had a fast reputation for great sympathy, warmth, and understanding. Despite that excellent bedside manner, however, there is a fair argument that his medical talents were best exhibited in a research environment. For instance, he maintained that neither cholera, nor yellow fever, were contagious diseases, and opposed quarantine. These views became particularly unfortunate after he was appointed chief of the Advisory Committee on Public Hygiene in 1848. He also sometimes performed unnecessary operations on the sick toward some scientific end. This latter inclination was rendered even more problematic when coupled with the doctor's strong opposition to surgical anesthesia, believing it weakened the patient. But most would agree that Magendie's research contributions outweighed his limitations as a practicing physician. Indeed, the innovative physiologist himself grasped the confines in which physicians worked. He was quoted on the Who Named It Website as having said, ''I hesitate not to declare, no matter how sorely I shall wound our vanity, that so gross is our ignorance of the real nature of the physiological disorders, called diseases, that it would perhaps be better to do nothing, and resign the complaint we are called upon to treat to the resources of nature, than to act (as) we are frequently compelled to do, without knowing the why and the wherefore of our conduct, and at obvious risk of hastening the end of the patient.''

Contributed to the World of Science

Happily, Magendie's scientific research continued to yield impressive results long after his revelations of 1809. In 1813, he demonstrated the largely passive role of the stomach in vomiting and described the mechanism of swallowing as well. After serving on a commission to investigate the nutritional value of assorted food extracts in 1815, he continued to explore the field of nutrition and discovered such facts as mammals' reliance on protein to live and that not all proteins were equally life–sustaining. In 1817, Magendie published the first modern physiology textbook, *A Summary of Physiology,* in which he replaced theory with his revered facts. In 1821 he founded the *Journal of Experimental Physiology,* the first publication of its kind. In 1822, Magendie went on to publish the resultant findings of his experiments which he began in 1809 with his introduction of the effects and uses of such alkaloids as morphine, emetine, quinine, and strychnine. Around this same time he released his discoveries building on the 1811 work of Scottish anatomist Sir Charles Bell, in which he distinguished the motor and sensory functions of the spinal nerves, the anterior root being motor and the dorsal root sensory. What Bell had defined from anatomical evidence, Magendie verified in living animals. This was a seminal work in the field of physiology and became known as the Bell–Magendie Law.

Magendie made another important contribution in 1825, when he offered one of the first descriptions of cerebrospinal fluid. Among his other efforts were his groundbreaking observations of anaphylaxis (a kind of allergic reaction) and his description of a tiny opening in the brain *(apertura medialis ventriculi quarte)* that came to be known as the foramen of Magendie.

Magendie's astonishing body of work drew criticism, however, especially outside of France, for his use of live animals in his experiments. He was sometimes viewed as an extreme vivisectionist and characterized as seeing living organisms as simply complex machines that could be experimented upon without ethical consideration. On a visit to England in 1824, for instance, his public presentations of his experiments on the cranial nerves of living dogs caused a public outcry and a demand for the protection of animals. No matter how distasteful Magendie's methods may have been, however, they are difficult to judge in hindsight. There is nothing arduous, on the other hand, about appreciating the advances his research made possible.

Lasting Impact

As Magendie reached his 60s, he began to spend more and more time on his country estate (acquired through his 1830, and apparently happy, marriage to Henriette Bastienne de Puisaye) in Sannois. He retired from his duties at the Hotel–Dieu, where he started his career at 16, in 1845 and allowed his former student disciple, Bernard, to fill in for him at the College of France beginning in 1847. In his final years, Magendie remained busy conducting physiology experiments on plants. He died on October 7, 1855. Often referred to as the founder of experimental physiology, the fact–loving Magendie's additional outstanding contri-

butions to such disciplines as pharmacology and nutrition rendered his impact on science unassailable.

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John Sidney McCain, III

United States Republican Senator John S. McCain III (born 1936) truly came to the public's attention with his failed bid for the presidential primary nomination against George W. Bush in 2000. Once in the spotlight, many found the blunt and feisty Vietnam War veteran's candor refreshing. Known for his bipartisan collaborative efforts in the Senate, McCain was equally bipartisan in his criticism.

To the Navy Born

McCain was born on August 29, 1936, in the Panama Canal Zone. He was one of three children born to John S. McCain Jr. and his wife, Roberta. McCain's father and grandfather were both admirals in the United States Navy, the first father and son serving at that rank in naval history. Quick to anger even as a toddler, McCain used to hold his breath until he passed out when thwarted. After bouncing from school to school in the tradition of a child of a military family, McCain was sent to high

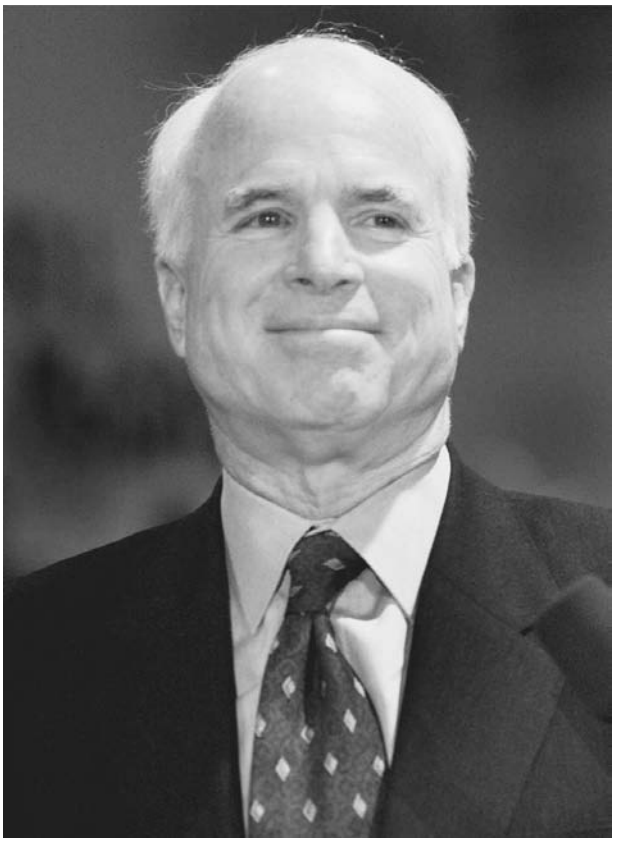

school at the elite Episcopal High School in Alexandria, Virginia. There, his temper remained short and repeated discipline appeared wasted on him. ''I thank God every day there weren't drugs around when I was growing up,'' he told Jonathan Alter of *Newsweek.* Despite his best efforts, McCain graduated from Episcopal High in 1954.

After graduation McCain went off to follow the family trade at the United States Naval Academy in Annapolis, Maryland. However, the storied disciplinary effect of military school had little effect on the rambunctious young man. He continued to push the buttons and limits of his superiors, accumulating an impressive number of demerits for small infractions and barely squeaking by academically to graduate in the bottom five of his class in 1958. Even after being accepted to train as a naval aviator, McCain was irrepressible and irresponsible, ditching one airplane into Corpus Christi Bay and flying another so low in Spain that he managed to cut power lines and deprive part of the country of electricity for a time. For all his wild behavior, though, McCain also displayed a strength of character beyond his years. He refused to participate in hazing rituals at Annapolis, for instance, later explaining to Alter, ''I just thought it had become too demeaning.'' Instead, he did not suffer bullies gladly, defending underclassmen and other victims alike in his typical bellicose fashion.

As a young navy pilot, McCain was in his element. ''I enjoyed shooting rockets and dropping bombs and shooting off guns,'' he recalled to *Esquire's* Charles P. Pierce. ''Nobody in their right mind wouldn't enjoy that. . . . You're

a young, single guy, and you go out and you fly for a couple of weeks, then you come in for a week and carouse. . . . Nobody deserves to get paid for that.'' He gave up the single part of the equation in 1965, when he married Carol Shepp and adopted her two children (the couple later had a child of their own, too), but the lure of adventure was more difficult to abandon. So McCain volunteered for service in Vietnam.

Vietnam

In June of 1967, McCain (by then a lieutenant commander) set out for Vietnam from Norfolk, Virginia aboard the USS Forrestal. The carrier was in the Gulf of Tonkin on July 29, its crew preparing for the second launch of the fifth day of striking enemy targets in North Vietnam, when one of its own bombs detonated on deck. McCain narrowly escaped the resulting conflagration that killed 132 crewmen, with two others missing and presumed dead, and injured 62 more. It was one of the worst military accidents of the war.

A little less than three months later, on October 26, McCain was making his 23rd bombing mission over North Vietnam when his plane was hit by an antiaircraft missile. Forced to eject, breaking both arms and a leg in the process, he landed in a lake near Hanoi and was captured. He spent the next five and a half years as a prisoner of war (POW) at the sarcastically nicknamed ''Hanoi Hilton.''

Injured and ill, McCain was denied medical assistance until his captors learned that he was an admiral's son, and even then treatment was rudimentary. His father's position also prompted the North Vietnamese to offer him early release in June of 1968. McCain refused, as the U.S. Military Code of Conduct required that prisoners accept release on a first in/first out basis, and there were more than 100 POWs ahead of him. His refusal resulted in a round of torture that included knocking his teeth out, hanging him by his broken arms, and beating him almost around the clock for a week. Although the abuse never succeeded in convincing McCain to accept early release, he did break down and sign a confession that he was a ''black criminal'' and an ''air pirate.'' The shame of the confession led McCain to contemplate suicide at the time, and stayed with him years after the fact. ''The only thing I can say is that the code says you will resist to the best of your ability,'' he told Pierce in 1998. ''But I failed myself. I failed my fellow prisoners. I failed my family, and I failed my country. Is there anybody else?'' Most did not judge McCain as harshly as he judged himself; many, indeed, found his ongoing determination to remain in prison heroic. He was finally released on March 14, 1973, and returned home with a Silver Star, Bronze Star, Legion of Merit, Purple Heart, and the Distinguished Flying Cross.

Began Anew

The seven years following McCain's homecoming were uneven. He advanced professionally, attending the National War College in Washington, D.C. and receiving a promotion to captain in 1977. 1977 also saw his appointment as the Navy's liaison to the U.S. Senate, a position that laid the groundwork for his political ambitions. His personal life, however, was less than stellar. Carousing, womanizing, and a poor choice of companions led to some unsavory episodes, and ultimately resulted in a divorce from his first wife in 1980. Candid about this period in his life, McCain explained to Pierce, ''One of the reasons I've been reluctant to judge other people is that I've had so many failures of my own. I failed when I was in prison. I failed in my [first] marriage. I think that if there are any benefits from my failure, it's to realize that other people fail, too.''

McCain's life began to get back on the right track after his 1980 marriage to Cindy Lou Hensley, daughter of a prosperous Arizona beer distributor. He retired from the Navy the following year, and the newlyweds moved to Arizona to embark on McCain's new career. In 1982, he was elected to the United States House of Representatives as a Republican. A longtime admirer of then–President Ronald Reagan, McCain generally embraced the party line for his two terms in the House. In 1985, he was elected to the Senate seat vacated by retiring elder statesman Barry Goldwater. And before too long, McCain began to make waves.

Maverick Politician

The freshman senator was appointed to various committees, including the Armed Services Committee and the Commerce, Science, and Transportation Committee (which he went on to chair). Among the early issues he embraced were veterans' rights and the push to normalize relations with Vietnam (on which he joined forces with Democratic Senator and fellow war hero John Kerry, and which was finally realized in July of 1995). McCain suffered an early embarrassing setback in 1989 when he was investigated, along with four other senators, regarding political contribution improprieties involving Charles Keating, who ended up in jail over one of the biggest savings and loans scandals ever. McCain was the only one of the five to be absolved of any wrongdoing except ''poor judgment,'' and the experience engendered his championing the issue of campaign finance reform (also eventually attained, with Democratic support, in 2002).

McCain was reelected to the Senate for two more terms in the 1990s. During those years, his blunt approach, sharp temper, and unwillingness to toe the party line caused consternation among fellow Republicans. Then in 1999, he threw his hat into the ring for the 2000 Republican presidential primary and his singular style gained a much broader audience. Though McCain failed in his bid for the nomination against George W. Bush, many people from both political parties found his straight talk and disarming candor (complete with gaffes) refreshing. Indeed, McCain's popularity was such that he became one of the few senators that gained a national constituency.

After his loss, the newly high–profile senator from Arizona went on ruffling feathers. Former Democratic state representative Tom Vallely told Pierce, '' . . . it's [McCain's] instincts. John's not a chess player, I don't think. He's more intuitive, because he has no political fear.'' McCain mastered the art of bipartisan politics in order to get things accomplished (as with the campaign financial reform bill) and dismissed those who criticized him for it. ''Much to my

surprise, me stating that John Kerry and I are friends upsets some people very much. That you can't even be friends with a politician in an opposing party really shows how much things have changed,'' he told David Kronke of the Los Angeles *Daily News.* ''Somehow, even to praise someone of another party is an anathema and an act of betrayal.'' Such critics as conservative activist and president of Americans for Tax Reform Grover Norquist remained unappeased. He told Mark Leibovich of the *Washington Post,* ''[McCain] ought to not be allowed near sharp objects or legislation.''

Future Goals

The 2004 presidential election and its aftermath did little to change the minds of McCain's detractors or supporters. While he supported Bush's reelection and the 2003 invasion of Iraq, McCain once again did not keep within the Republican tenets. For instance, he defended Bush opponent John Kerry's Vietnam War record when it came under attack during the campaign, and strongly disagreed with the president's backing of a constitutional amendment barring same–sex marriage. He also maintained his determined opposition to pork barrel spending. Nor was McCain reticent about his misgivings about Secretary Defense Donald Rumsfeld's handling of the war in Iraq, telling the Associated Press, as quoted by the Newark *Star–Ledger,* that he had ''no confidence'' in Rumsfeld's leadership. In short, McCain remained McCain.

McCain was reelected to a fourth term in the Senate in 2004. There was, once again, talk of another run for the presidency in 2008. But at 68, the senator was noncommittal. He told Leibovich ''I want to keep a reputation which makes young people come up to me and say, 'I admire you, Senator McCain,' rather than being some old political hack who keeps running for president.'' By 2005, McCain had also written three books, including 2004's *Why Courage Matters: The Way to a Braver Life.* But that was not to say that he intended to alter his forthright style or slow down in any particular way. ''This is all so transient,'' he told Leibovich. ''It could all end tomorrow. My philosophy is just to go, go like hell. Like Teddy Roosevelt did it. Full–bore.'' McCain summed himself up even more succinctly to Kronke: ''I'll keep fighting.''

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Norman McLaren

Canadian filmmaker Norman McLaren (1914–1987) revolutionized his field with his hand–drawn and hand–painted animated films. He also pioneered the use of pixilation—a filming technique that creates a stop–motion effect—which he used in his Academy Award–winning film *Neighbors.* McLaren created many of his projects for the National Film Board of Canada, where he was employed for more than 40 years.

McLaren was born on April 11, 1914, in Stirling, Scotland, the youngest of three children born to William McLaren, an interior designer, and his wife Jean (Smith) McLaren. In addition to his father, many of McLaren's other relatives on his father's side were house painters and interior designers, while his mother's family were farmers. McLaren's first introduction to animation came at the age of seven, when he first viewed Felix the Cat and Mickey Mouse cartoons, as well as Walt Disney's ''Silly Symphony'' series. McLaren did not become interested in film until he was a teenager, however, and grew intrigued by the work of Russian filmmakers Vsevolod Pudovkin and Sergei Eisenstein.

McLaren entered the Glasgow School of Art in 1932 with the intention of studying interior design. He began making films during his first year at the college and so impressed the local newspapers with his work that he was called the ''young genius of the Glasgow School of Art.'' Soon, he shifted his attention to animation. McLaren saved himself the expense of buying a camera and new film by purchasing a worn–out 35mm commercial film, soaking off the emulsion of the images in his bathtub, and painting new color images directly onto the celluloid to create animation. ''The less money there is, the more imagination there has to be,'' he later remarked, as quoted in his obituary in the *Los Angeles Times.* The technique had another advantage, McLaren once noted, as recounted in a 1993 issue of *Americas*: ''If I don't like what I've done, I can wipe it out with a damp cloth and begin again.'' He continued to paint and draw

directly on film for the duration of his long career. ''Handmade cinema is like watching thought, if thought could be seen,'' he once said, as quoted in *Americas.*

Experimented in Student Films

McLaren's next project was *Seven till Five,* a silent, black–and–white film shot on 16mm documenting the activities at the art school between the hours of 7 a.m. and 5 p.m. His next two films were created in 1935. *Camera Makes Whoopee,* featuring a school dance orchestra with self–propelled instruments, utilized pixilation, a stop–action filming technique that exaggerates the movements of the subject. The technique gained widespread recognition in the 1980s, when it was used in musician Peter Gabriel's music video ''Sledgehammer.'' *Color Cocktail,* another hand–painted work, followed. This film earned McLaren an award at the Scottish Amateur Film Festival, which was presented to him by John Grierson, a celebrated British documentarian who judged the festival. In 1926, McLaren and Helen Biggar produced *Hell Unlimited,* a critique of arms trading, utilizing both camera less animation and photography of diagrams, animated maps, and puppets. McLaren also traveled to Spain to serve as a cameraman on *Defense of Madrid,* a documentary on the Spanish Civil War created to raise money for international aid. In addition, while in school he produced a series of advertising films for a local meat store which were shown in the company's window display.

McLaren found regular employment in the film industry in 1936 when Grierson, who headed the British General Post Office Film Unit, offered him a job. The film unit's staff was known for producing highly regarded experimental work, and McLaren trained with filmmakers Alberto Cavalcanti and Evelyn Cherry. At this time, he began to experiment with animated sound, creating percussive elements on a film's audio strip using pen and ink. McLaren's first film for the post office was a ten–minute, black–and–white documentary on the printing of the London telephone directory shot in 35mm and titled *Book Bargain.* The film was followed by *News for the Navy,* a documentary for the military branch. *Many a Pickle,* which featured animated furniture and used pixilation, promoted the post office's savings bank. A five–and–a–half minute film promoting airmail, *Love on the Wing* featured hand painted images of a lock and key, fork and spoon, and moth and flame, dancing through a landscape inspired by the surrealist paintings of Yves Tanguy. According to *Americas,* the British postmaster suppressed the film, declaring it ''too Freudian,'' and it was not viewed widely until later years when it became popular among fans of underground film. McLaren left the post office in 1939 and briefly worked for the Film Center, a London company that made industrial films. His only project there was *The Obedient Flame,* an animated and pixilated piece on gas cooking.

The political consciousness McLaren exhibited in art school continued to develop along with his career and he leaned first toward communism, then socialism, and eventually, pacifism. As World War II approached, he feared he would be required to produce war propaganda films in London so he moved to the United States. Upon his arrival in New York, he first painted murals for wealthy homeowners and directed a New Year's greetings film for NBC. Soon, he was commissioned by the Guggenheim Museum to create a series of abstract shorts for $100 apiece. With no money for soundtracks, McLaren furthered his exploration of ''synthetic sound.'' He first worked on perfecting the method he had developed at the post office, whereby he drew dots and dashes on an audio strip. Later, he photographed sequential index cards marked with specific sound patterns, which he then printed directly onto the audio strip.

McLaren used his developing technique in almost all his Guggenheim films, and even produced one sound–only piece, *Rumba,* which featured only the sound forms painted directly on the film as visual effects. McLaren also contributed several hand painted animated films, including *Color Rhapsodie, Dots, Loops,* and *Stars and Stripes,* in which the elements of the American flag dance. *Boogie Doodle* also featured hand painted animation, alongside a boogie woogie soundtrack by Albert Ammons. In addition, McLaren collaborated with filmmaker Mary Ellen Bute on *Spook Sport,* an animated interpretation of composer Camille Saint–Saëns' *Dance Macabre.* The animation technique exhibited in the Guggenheim films was painstaking, requiring more than 4,000 separate, tiny sketches just to complete a three–minute production. McLaren earned the admiration of some of the most prominent figures in film and art for his pioneering work. According to *Americas,* esteemed French director François Truffaut once called a four–minute McLaren piece ''an absolutely unique work bearing no resemblance to anything achieved in sixty years of cinema history.''

Joined National Film Board

In 1941, McLaren was again recruited by Grierson, this time to head the animation department at the newly created Canadian National Film Board in Ottawa, Ontario. McLaren was first enlisted to create war propaganda, despite his best efforts to avoid such work, and he applied trademark innovation to shorts on such topics as war gossip and the benefits of purchasing war bonds. His film on the latter, titled *Hen Hop,* featured a chaotic mass of line–drawn chicken scratch movements. McLaren spent several days in a chicken coop to set himself in the right frame of mind to draw the piece. According to *Americas,* when Pablo Picasso viewed the film, the famous painter remarked, ''Finally, something new in the art of drawing.''

McLaren next produced a series of short pieces set to French–Canadian folk songs. *C'est l'aviron* utilized traveling zoom photography, a special effect that created a sense of headfirst movement through space. McLaren had developed the technique in the 1930s and it was later used by director Stanley Kubrick in *2001: A Space Odyssey.* The next film, *La poulette grise,* used a ''chain of mixes'' technique that involved shooting a still pastel image frame by frame, adding to or subtracting from the drawing in each shot. *La Merle* depicts a white paper cutout blackbird that loses his features then has them oddly rearranged. After McLaren completed the series, he worked with Evelyn

Lambart, a collaborator on several of his films, to produce *Begone Dull Care,* an abstract piece set to the music of jazz pianist Oscar Peterson. McLaren and Lambart took turns painting long test strips of clean film then spliced together sections that best accompanied the soundtrack.

McLaren revisited his political concerns in the pixilated film *Neighbors,* conceived after he returned from a 1949 visit to China with the United Nations Educational, Scientific and Cultural Organization. There, McLaren taught animation to children and also saw communism in action, which he recognized to be much less insidious than it was portrayed to be in the west. *Neighbors* employed actors in a tale of two neighbors who raise a dispute over a flower growing on a mutual property line to the level of war and, ultimately, destruction. In 1952, McLaren received an Academy Award for the film, which remains his best known work. McLaren believed *Neighbors* was his most significant work. ''If all my films were to be destroyed except one, I would want that one to be *Neighbors* because I feel it has a permanent message about human nature,'' he told the *Los Angeles Times* in 1981. In 1955, McLaren was awarded the Palm D'or at the Cannes Film Festival for another short, *Blinkity Blank.*

Turned Focus to Dance

In the 1960s, McLaren turned his focus to dance, an art form for which he also felt a great affinity, given its emphasis on movement. ''Animation is not the art of drawings that move but rather the art of movements that are drawn,'' McLaren once remarked, as quoted in *Americas.* ''What happens between each frame is more important than what happens on each frame. The basic substance of the cinema is movement—at its lowest physical level, the movement of lightwaves and soundwaves . . . it is the motion that speak to us.'' *Pas de Deux,* produced in 1967, and *Ballet Adagio,* produced in 1972, both incorporate step printing, a production technique that creates a strobe–like effect. While intended as instructional tools for dancers, the films are also highly regarded for their artistic merits.

McLaren revisited the theme of ballet in his final film, *Narcissus,* which he completed in 1983. The 20–minute film, McLaren's longest, offers a balletic interpretation of the tragic myth portraying its title character's destruction through self–love. The special effects are subdued in comparison to McLaren's earlier work, allowing a studied focus on the film's subjects. ''*Narcissus* has the idyllic mood and spare movement of Nijinsky's *Afternoon of a Faun* rather than the epic quality of Martha Graham's Greek myths. Like all of McLaren's dance films, it points the way to a new, collaborative art,'' wrote Christine Temin in the *Boston Globe.*

McLaren retired from the Film Board in 1984. Long in poor health, he died of a heart attack in Montreal, Quebec, on January 26, 1987. Following his death, the International Animated Film Association–Canada established an annual award in McLaren's honor and in 1989, the Film Board renamed its main building the Norman McLaren Building. In 1991 the Film Board issued a video collection of McLaren's 40–year body of work under its auspices in recognition of its 50th anniversary.

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Melisende

The Frankish Queen Melisende (c. 1105–1161) was the first queen of the Latin Kingdom of Jerusalem. She reigned over Jerusalem for more than 30 years, as regent queen and in joint rule with her husband, Count Fulk of Anjou, and her son. What makes Melisende unique is that, unlike the queens who followed, she was a ''true'' queen who insisted upon and wielded political power, rather than acting merely as a pawn and transmitter of royal blood.

Background

Although this marriage was a political alliance, typical of most royal marriages of this time, it differed in one respect—Melisende was ''crowned on an equal basis with her husband . . . and given an equal share of the power,'' noted Jennifer Edie in ''Melisende: A True Queen,'' a paper published in the Loyola University Student Historical Journal. It was noted in ''Melisende, Queen of Jerusalem,'' on the Questia website, that Baldwin II of Jerusalem's public recognition of both Melisende and Fulk as joint heirs ''suggests his confidence in his eldest daughter's capacity to rule.''

Baldwin's trust in his daughter seems to have shaped Melisende's sense of self–confidence and expectations. Even before her father's death, Edie noted, Melisende signed charters with the title ''filia regis et regni Hierosolimitani haeres'' (daughter of the King and heir to the kingdom of Jerusalem). ''These strong words show a strength and belief in her own power that would be necessary to rule her kingdom throughout her lifetime,'' Edie wrote.

Asserted Her Powers

In its early years, the reign of Melisende and Fulk was disrupted by quarrels and turmoil. This was mainly because King Fulk ignored Queen Melisende and tried to prevent her

from wielding any power. ''A period of five years elapsed without Fulk's associating Melisende's name with his in any public act. By eliminating Melisende from her share in governing the kingdom, Fulk kept her from being able to exercise the patronage necessary to maintain and to increase her own group of loyal supporters,'' the Questia website noted. Finally, Melisende challenged her husband and a power struggle ensued. The queen's forces prevailed, and she assumed her full share of power. The Women in World History website noted, ''She insisted on strong peace–terms, which included her admission to the inner councils of the kingdom.'' After this, ''Fulk did not make a move without first seeking Melisende's knowledge or assistance,'' Edie noted, based on an account written by William of Tyre, principal historian for the Latin kingdom.

Reinvented the Role of Queen

After her husband died in 1143, Queen Melisende became the sole ruler of the kingdom. Edie quoted William of Tyre, ''the royal power passed to the Lady Melisende, a queen beloved of God, to whom it belonged by hereditary right.'' She was anointed alongside her son, Baldwin III, who was 13 at the time. For the first time, Jerusalem was being governed by a queen. According to Edie, Melisende was given these words of advice from a friend, Bernard of Clairvaux: ''Now that your husband and king is dead, and the young king as yet unfit to discharge the affairs of state and fulfill the duty of a king, the eyes of all will be on you and the entire burden of the kingdom will fall on you alone. You must set your hand to great things and, although a woman you must act as a man by doing everything you have to do 'in a spirit prudent and strong.' You must arrange all things prudently and discreetly so that all may judge you from your actions to be a king rather than a queen.'' Bernard's counsel, although supportive of Melisende, reflected the patriarchal beliefs of the Middle Ages.

Melisende proved to be a strong and competent administrator. In Edie's account, William of Tyre gives a ''glorious review'' of her rule: ''Melisende, the king's mother, was a woman of great wisdom . . . She had risen so far above the normal status of women that she dared to undertake important measures. It was her ambition to emulate the magnificence of the greatest and noblest princes and to show herself in no wise inferior to them. Since her son was as yet under age, she ruled the kingdom and administered the government with such skillful care that she may be said to truly have equaled her ancestors in that respect. As long as her son was willing to be governed by her counsel, the people enjoyed a highly desirable state of tranquility, and the affairs of the realm moved on prosperously.''

Fought Son to Retain Power

Melisende continued to rule as Baldwin's age of majority—15—came and went without acknowledgement from his mother. It appears that Melisende had no intention of giving up the throne to her son. The Women in World History website noted, ''Melisende ignored the date, easing him out of every place of influence, omitting his name from public acts.'' In 1151, Baldwin's 21st year, he challenged Melisende for his share of the kingdom, pressured by the nobles who supported him. ''They continually fanned the flame . . . and constantly urged that he remove his mother from the control of the kingdom. Now that he had reached years of maturity, they say, it was not fitting that he should be ruled by the will of a woman. He ought to assume some of the responsibility of governing the realm himself,'' wrote William of Tyre, in Edie's account.

Following his coronation, King Baldwin III demanded that the high court split the realm in two. This was done. The king now controlled Tyre and Acre, and Melisende retained control of Jerusalem and Nablus. Peace returned, but was short–lived. The same advisors who had incited Baldwin early now urged Baldwin to seize the lands still held by Melisende. The king mounted an attack, overwhelmed his mother's army in Nablus, and advanced on Jerusalem, where Melisende had taken refuge in the Tower of David. The two armies battled ''as if they were mortal enemies and it went on for days,'' wrote Edie. Finally, she added, mediators were able to persuade mother and son to make peace. Baldwin now controlled Jerusalem as well, leaving only Nablus in Melisende's hands. ''In spite of their past disagreements,'' noted the Women in World History website, ''mother and son were reconciled, and she remained one of his closest advisers until her death.''

A True Queen

Under Melisende's 30–year queenship, Jerusalem flourished. She promoted the arts and undertook several building projects, including the markets of Jerusalem, renovating the Church of the Holy Sepulchre, and founding a grand abbey in Bethany, where she placed her sister Yvetta as the mother superior of the convent. Melisende's reign ended in 1161 when she fell ill and died. William of Tyre wrote of this queen, ''For thirty years or more during the lifetime of her husband and the reign of her son, Melisende had governed the kingdoms with strength surpassing that of most women. Her rule had been wise and judicious.'' Edie concluded, ''Melisende was a true ruler and not simply a figure–head used to keep the blood line blue.''

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Willy Messerschmitt

German aircraft designer and manufacturer Willy Messerschmitt (1898–1978) played a significant role in the development of Nazi Germany's *Luftwaffe,* or national air force, during the 1930s and 1940s. The aviation pioneer's company was responsible for a legendary generation of fighter planes, such as the Messerschmitt Bf 109 and the Me 102. After Nazi Germany's defeat in World War II in 1945, Messerschmitt spent time in prison for employing slave labor in his factories in Bavaria.

Messerschmitt was born Wilhelm Emil Messerschmitt on June 26, 1898, in Frankfurt am Main, Germany. His father, Ferdinand, was a wine merchant who relocated the family to Bamberg, a textile town in northern Bavaria, when Messerschmitt was around seven years old. As a youth, the future airplane designer was fascinated by flight, especially the spectacular rigid airships, or dirigibles, named after their inventor, Count Ferdinand von Zeppelin, that were capturing German public attention in the years before World War I. His first aircraft designs were for model gliders that were powered by rubber bands.

Teamed with Glider Pioneer

In his teens, Messerschmitt attended a Bamberg–area *Realschule,* the secondary school for those planning on a career in science or technology. The area was also home to Friedrich Harth, an architect and glider enthusiast. Gliders and sailplanes were built by early aviation enthusiasts and relied on wind to set them aloft. Harth was an early German pioneer in the field, and Messerschmitt joined him in designing, constructing, and testing the planes, which bore the designation ''S'' (for *Segelflugzeug,* German for ''sailplane'') and a number. When Harth was called into military service with the outbreak of World War I in 1914, Messerschmitt remained behind and kept working on their S5 glider.

In the war's final half, Messerschmitt served in the Imperial Army of Germany, where he and Harth both were stationed at a military flight–training school near Munich, Bavaria's capital. The pair quickly resumed their glider experiments once they returned to civilian life, and Messerschmitt also began taking courses at Munich Technical College. Glider enthusiasts grew in number in Germany after the war years, and major competitions began to be held regularly. Messerschmitt and Harth's S8 glider broke a world duration record in 1921, though the time was not officially clocked. Unfortunately, Harth was forced to crash–land that day, and broke his pelvis. Other planes made by the pair and flown by others won contests and gave their fledgling business an occasional infusion of capital in the form of prize money.

Parted Ways with Harth

By 1922 Messerschmitt and Harth had started their own flight school, and they continued to build their own sailplanes. They argued over technical issues, however, with Harth asserting that Messerschmitt's designs made some of the aircraft unstable when in flight. They dissolved their business partnership around 1923, and Messerschmitt founded his own aircraft design and manufacturing firm in Augsburg, another city in Bavaria. His Flugzeugbau Messerschmitt soon moved on to motor–powered aircraft, the next frontier in aviation technology, and his Messerschmitt M 17 was the first in the class. It was an all–wood monoplane with an open cockpit, and its lightweight design and reliable British–import engine made it a favorite with the daring new pilot–celebrities in Germany. A well–known World War I pilot named Theo Croneiss flew the M 17 in contests and managed to reach a speed of 93 miles per hour. It gained further fame when the small plane made it across the Alps in a Bamberg–to–Rome contest called the Coppa d'Italia.

Both the M 17 and its successor, the M 18, boosted the reputation of Messerschmitt's fledgling company immensely, and he and Croneiss went into business together. The passenger airline service in Germany had recently been placed under one government–subsidized entity, Deutsche Luft Hansa, but Croneiss set up a service that took passengers to the airports that Luft Hansa served. The Nordbayerische Verkehrsflug in Bamberg carried passengers in four–seater M 18 planes built at Messerschmitt's plant. This and other opportunities forced him to petition the Bavarian government for some help; he had many or-

ders for new planes, but lacked the line of credit necessary to obtain the raw materials. The Bavarian government set up a deal that involved the merger of his company with the assets of floundering Bayerische Flugzeugwerke (Bavarian Aircraft Works, or BFW) outside Augsburg. The deal gave him access to a large manufacturing facility and added a number of highly skilled workers to his employee ranks.

Bankrupt by Unsafe Design

Messerschmitt was not yet 30 when he became one of Germany's youngest airplane manufacturers. His company adopted a stylized eagle, soaring upward, as its logo, and began taking more orders. His next major project was slated to be the Messerschmitt 20, a ten–passenger plane ordered by Luft Hansa. It crashed, however, on its first test flight in February of 1928 when the fabric used to cover the wing tore loose and disrupted its aerodynamic balance. The pilot jumped out and did not survive the 250–foot fall. Six months later, Croneiss flew a second prototype, and Luft Hansa recommitted to its order. But once delivered, two more M 20s crashed, one carrying eight officers of the Reichswehr, or German Army. Luft Hansa cancelled its order, demanded its deposit back, and the resulting cash–flow problem forced Messerschmitt's BFW company into bankruptcy in 1931.

The Reichswehr deaths gave Messerschmitt a powerful enemy: Luft Hansa chief Erhard Milch, whose friend was killed in the crash. Milch claimed the Messerschmitt planes were unsafe. But the rise of the Nazi Party in Germany to power in January of 1933 provided an unexpected boom to Messerschmitt and his business. Though Milch was put in charge of the newly created *Reichsluftfahrtministerium* (Reich Aviation Ministry, or RLM), Messerschmitt's company began to prosper once again, thanks in part to its willingness to come up with prototype planes that might be converted into military use at a later date. Germany was severely restricted from re–arming, thanks to the 1919 Treaty of Versailles that forced it to concede responsibility as the instigator of World War I. The country was even banned from having any Air Force at all, but Nazi leader Adolf Hitler immediately began flouting the terms of Versailles once he became chancellor.

Profited from Luftwaffe Orders

Messerschmitt's friendship with Theo Croneiss brought him closer to the Nazi power base, in particular to the figures of Hermann Göring, a decorated World War I pilot, and Rudolf Hess, Hitler's deputy. That alliance kept Messerschmitt safe from Milch, who still retained control over government aircraft contracts. The most fruitful period of Messerschmitt's business came after a new prototype won a 1935 Luftwaffe contest for fighter–plane design. Known as the Messerschmitt M 37 and later by the RLM designation Bf 108 Taifun (Typhoon), the craft was a low–wing sports monoplane that could carry over 3,000 pounds and reach speeds of nearly 200 miles per hour.

Many of the Taifun's features, the work of Messerschmitt and his lead designer Robert Lusser, were incorporated into the next BFW project, the Bf 109 fighter plane, an all–metal flyer. It had retractable landing gear and was capable of speeds of 400 miles per hour. Another former World War I ace and fan of Messerschmitt's planes, Ernst Udet, became head of the Technical Office of the RLM. Udet urged a large–scale order of the Bf 109, and 35,000 of them would eventually be produced over the next decade. The plane became Messerschmitt's most enduring legacy in aviation history and made up a vital part of German airpower during World War II.

Messerschmitt was a prominent figure in German aviation during these years. He became chair and managing director of Bayerische Flugzeugwerke in 1938, which was then renamed Messerschmitt AG. He received numerous state honors, appeared frequently in the media, and met important figures like Charles Lindbergh, with whom he flew from Berlin to Augsburg. Once the war began, his factories churned out planes at stunning production rates, though in the early war years there was sometimes a midday concert break to bolster morale. One such event happened at the Messerschmitt AG Augsburg plant on March 13, 1940, and the boss spoke to his workers on the occasion. According to Armand Van Ishoven's *Messerschmitt: Aircraft Designer,* Messerschmitt asserted that though he realized many of the employees would rather be fighting for their country on the battlefield, factory work was important to the war effort, too. ''Where we perform our duty is decided by our Führer alone,'' he told employees.

The Defection of Rudolf Hess

Messerschmitt's airfield next to the Augsburg plant was the origin point for one of the war's oddest incidents. Hess, as Hitler's deputy, had been officially barred from flying because of safety concerns once the war began, but began to visit the Messerschmitt plant, where he convinced Messerschmitt to let him take a Bf 110 out. Hess returned several times, and suggested fuel–tank and wireless radio modifications that Messerschmitt implemented. On May 10, 1941, Hess took off from the Augsburg airfield and disappeared. He parachuted down near Glasgow, Scotland, ostensibly on a mission to forge a secret peace treaty between Britain and Germany. Hitler claimed Hess was mentally ill, and Messerschmitt was immediately summoned to Munich by Göring. Messerschmitt claimed that it would have been difficult for him to say no to Hess, Göring, or any other high–ranking Nazi official, should they have demanded a plane.

With an increasing number of German men on the battlefield, finding labor for the factories became difficult, and Messerschmitt's plants were forced to rely on slave labor. Some of these workers were brought in from Nazi–occupied countries, like Belgium and France, but later workers were prisoners from Dachau, the concentration camp located near Munich. They produced the legions of Bf 109s and 110s, as well as many other aircraft. One was the Me 262, the first jet–powered fighter to enter service. The company also worked on the Me 264, a four–engine long–distance carrier nicknamed the ''Amerika–Bomber'' for Germany's planned air assault on the United States.

The Messerschmitt plants in southern Germany were relatively isolated from British bombing raids during the first

years of the war, but the Regensburg factory was badly hit by Allied bombs in August of 1943. Over the next 18 months, Messerschmitt faced increasing difficulties in running his business, with labor and material shortages, transport lines disrupted, and further air raids. He had better success with the secret forest factory in Horgau between Augsburg and Ulm, which was a series of pine–camouflaged buildings that produced the Me 262 and went entirely undiscovered by Allied intelligence until the end of the war.

Built Cult–Classic Mini–Car

When Allied troops entered Bavaria in April of 1945, Messerschmitt was taken prisoner by the British. He spent time under virtual house arrest on his Bavarian property near Oberammergau, and was convicted in 1948 by a denazification tribunal of being a ''fellow traveler.'' He spent two years in prison for employing slave labor, and was barred from working in aircraft industry upon his release. His company turned to producing consumer goods such as sewing machines and even small cars, including the cult–classic Messerschmitt KR200, a combination bubble–car/motorcycle. It can be seen in Terry Gilliam's 1985 futurist–absurd film *Brazil.*

Messerschmitt's company was eventually allowed to participate in the aviation sector once again, and made the Lockheed F–104 Starfighter for the West German Luftwaffe. The company merged with a competitor, Bölkow, in 1963, and then with Hamburger Flugzeugbau in 1969 to become MBB (Messerschmitt–Bölkow–Blohm). He served as its chair until 1970, when he officially retired. He died eight years later, in Munich on September 15, 1978. His company became DASA in 1989 after a merger with Deutsche Aerospace AG and the Daimler–Benz Aerospace divisions. In 2000, DASA joined with French and Spanish units to become European Aeronautic Defence and Space Company (EADS). Though Messerschmitt's legacy as a designer is sometimes in doubt—his designs were deemed unsafe in some cases, and his best successes came when he collaborated with others—the company he founded and led for so many years played a significant role in both German aviation history and that of the twentieth century.

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Norman Yoshio Mineta

American politician Norman Mineta (born 1931), the first Asian American cabinet member, has served under both the Clinton and Bush administrations. Mineta, an American of Japanese descent, was forced into an internment camp during World War II. As a member of Congress during the 1990s, he lobbied for the United States government to issue an official apology and financial reparations to families such as his. As transportation secretary in the administration of George W. Bush, Mineta oversaw an agency of 100,000 employees and a $60 million budget, amid heightened security concerns in the aftermath of the September 11, 2001, terrorist attacks.

Early Years

Mineta was born in San Jose, California on November 12, 1931. His father, Kunisaku Mineta, had arrived by boat from Kumaiden, Japan in 1902, at age 14, and stayed in the United States, veering from his original plan of learning new farming skills and returning to his homeland. Mineta's mother, Kane, arrived 10 years later. The Oriental Exclusion Law of 1924, however, had prohibited either parent from becoming U.S. citizens. By then, Mineta's father had founded the Mineta Insurance Agency in San Jose. The Minetas raised five children in a Spanish–style stucco house.

On December 7, 1941, about a month after Norman Mineta's 10th birthday, Japan attacked the Pearl Harbor naval base in Hawaii, plunging the United States into World War II. Shortly into 1942, President Franklin D. Roosevelt signed an executive order proclaiming that all people of Japanese ancestry could be moved from the West Coast

because of ''military necessity.'' Years later, Mineta told *People Weekly,* ''Our next–door neighbor was director of a Japanese–American social group, and that day he was arrested by the FBI. I remember his daughter crawling under the hedge and running over to our house, screaming that the police were taking her father away. She wouldn't hear from him again for several months. In the weeks that followed there was a lot of fear and uncertainty in the community.''

The Minetas themselves did not remain unscathed. The Mineta insurance agency was shuttered, the family's savings accounts confiscated and never returned, and the family even had to give away its dog to a stranger because they were told that they had to move to an internment camp. ''We were told that we could take to the camp only what we could carry,'' *People Weekly* quoted Mineta. ''People would just come and knock on your door and say, 'I'll give you five bucks for your refrigerator.' They would just walk the streets, going in and out of Japanese homes, offering to buy stuff. Very quickly our house was leased to a professor at San Jose State College.''

That May, officials relocated the Minetas south to Santa Anita, California—Mineta boarded the train clad in his Cub Scout uniform. At Santa Anita, they lived at the racetrack paddocks for three months before they were sent to their permanent assignment, Heart Mountain, Wyoming. ''We were greeted by a blinding sandstorm when we arrived. I remember the sand whipping up into the barracks through the cracks in the floorboards,'' Mineta recalled, according to *People Weekly.* ''It was cold, bitterly cold, and since we were all from California, most people had to make do with light jackets and blankets. Of course, we couldn't go shopping. There were 12,000 people in the camp living in crowded barracks. We had an 18–foot by 25–foot space with a potbellied stove, and we ate in a large mess hall. Everyone knew that Wyoming would be it for the duration of our internment, so we had no choice but to try to feel at home.''

In 1943, the Minetas were allowed, one by one, to leave the camp. Kunisaku Mineta took a job in Chicago teaching Japanese to U.S. Army soldiers. Mineta and his mother left that November. ''We just got on a bus outside Heart Mountain, then stayed overnight in Butte, Montana, before catching a train to meet my father,'' *People Weekly* quoted Mineta. ''We had dinner that night in a restaurant across the street from the hotel. After my mother and I ate, I stood up and began stacking the dishes the way I always did. In the camp mess hall we always had to bus our own tables. My mother watched me for a moment and then said very softly, 'Norman, you don't have to do that anymore.' At that moment, for the first time, it hit me that I was free.''

The Minetas returned to San Jose to piece together their postwar lives. Mineta attended San Jose High School and the University of California, Berkeley, obtaining a bachelor's degree in business in 1953. He enrolled in the Army and was an intelligence officer while stationed in Korea and Japan. In 1956, Mineta, after his military discharge, worked for his father, who by then had reopened his insurance agency.

Signature Legislation

Mineta began his political career on the San Jose city council in 1967, filling a vacancy and becoming the city's first minority council member. In 1971, he became the first Asian American mayor of a major U.S. city. While mayor, he pushed for more local input on transportation decisions, as he did in the U.S. House of Representatives where he was the prime author of the Intermodal Surface Transportation Efficiency Act (ISTEA) of 1991. After three years as mayor, Mineta was elected as a Democrat to Congress from northern California's Silicon Valley region, which he served from 1975 to 1995. His agendas included public–private partnerships, consensus building, and major projects in transportation, economic development, and science and technology. He co–founded the Congressional Asian Pacific American Caucus. He chaired the House Public Works and Transportation Committee and sought more money for transportation infrastructure. ISTEA contributed to greater mass transit ridership and transit projects that were more environmentally compatible.

Although Mineta achieved many acts of congress, the redress bill was his signature accomplishment. Filed with another California Democrat of Japanese American origin, Robert T. Matsui of Sacramento, H.R. 442 became the Civil Liberties Act of 1988. It earmarked $20,000 to Japanese American families sent to internment camps—about $1.2 billion overall. Included was an official apology from the U.S. government. Mineta tearfully recounted his own internment experiences on the floor of Congress. ''Now, more than 40 years later, Congress has the opportunity to close the books on one of the most shameful events in our history,'' Mineta said while introducing the bill in 1985, according to text available from the *Congressional Record.* ''Those interned were not foreign spies carrying briefcases with secrets. . . . Most of those interned were born in this country and were proud citizens from birth.'' Mineta, at the outbreak of the first Persian Gulf War in 1991, pleaded with federal officials not to similarly target Arab Americans. For his efforts, Mineta received the Martin Luther King, Jr., Commemorative Medal from George Washington University in 1995.

The reparations bill passed despite some objections. According to Karen Tumulty of the *Los Angeles Times,* Representative Daniel E. Lungren, a Republican from California, criticized the ''misguided notion that the dollar sign is the only genuine symbol of contrition,'' and Representative Bill Frenzel, a Republican from Minnesota, called it an attempt to ''purge ourselves of somebody else's guilt with another generation's money.'' Among others, Representative Norman D. Shumway, a Republican from Stockton, worried about setting a dangerous precedent, saying the government might then have to compensate black children for school segregation or convicts denied Miranda rights.

After serving as a vice president at Lockheed Martin Corporation, an aerospace company and defense contractor, Mineta was named by President Clinton as commerce secretary in June of 2000, when William Daley resigned to coordinate Vice President Al Gore's presidential campaign. Mineta, who himself had informally advised the Gore cam-

paign, held the commerce position for the last six months of Clinton's administration. ''Norm Mineta's family story tells a lot about the promise of the American dream and the power of one person's devotion to opportunity and to justice,'' Clinton said, according to the Knight Ridder News Service. The President cited not only Mineta's high–tech background, but his ''deep concern . . . for the people in places who are not yet fully participating in this economy.'' Lockheed Martin's troubles in the 1990s did not hinder Mineta's confirmation. Lockheed paid a $13 million fine for illegally helping the Chinese government fix a satellite motor, but a company representative said the incident occurred before Mineta joined the company. After leaving Congress, Mineta also chaired the National Civil Aviation Review Commission, which in 1997 issued a report on how to reduce air traffic congestion and minimize the risk of aircraft accidents. The Clinton administration adopted several recommendations as part of its reform of the Federal Aviation Administration.

In January of 2001, a few days after George W. Bush was sworn in, the new president named Mineta secretary of transportation. ''[Mineta] made a reputation in the halls of Congress as someone who understands that a sound infrastructure in America will lead to economic opportunity for all Americans,'' Bush said, according to a statement issued by the Department of Transportation. In the same statement, Mineta called transportation ''key to both our economic success and to our quality of life.''

Terrorists Attacked Trade Center

Security became paramount to Mineta's watch in the aftermath of the September 11, 2001 terrorist attacks on the World Trade Center in New York and the Pentagon building outside Washington, D.C. He met regularly with Bush and made critical decisions regarding airport security. Mineta oversaw the Coast Guard's response to the terrorist attacks and the creation of the Transportation Security Administration before the transfer of authority over both organizations was moved to the newly established Department of Homeland Security.

Other concerns Mineta faced in early 2005 included the future of the troubled airline industry and of rail carrier Amtrak. In mid–December of 2004, Mineta unveiled the Next Generation Air Transportation System plan, a collaboration of six federal agencies in what Mineta called ''a blueprint that will lead to the transformation of America's air transportation network,'' according to Maria Recio of the Knight Ridder News Service. Citing the need to adjust for the new millennium, Recio quoted Mineta as having said, ''It won't be long before the nation's airspace will be filled with more aircraft of all kinds—like air taxi services, new commercial jetliners, on–demand micro jets, and commercial space vehicles. . . . Today, reusable spacecraft are being tested in the California desert, and very light jets are starting to capture our interest and imagination.''

Though praised as an ethnic pioneer among Japanese Americans, Mineta actually found himself surrounded by a diverse group of Cabinet advisers as he agreed to continue as transportation secretary for a second Bush administration. ''Some political analysts argue that Bush's appointments and his matter–of–fact approach to them signal a new stage in the racial history of the nation, one in which diversity in the top ranks is taken as a matter of course,'' Susan Page wrote in *USA Today*. ''Bush and Clinton, who don't agree on much, together may have set a new standard that future presidents in both parties will be expected to meet.''

Mineta's Legacy

Mineta drew on his traumatic internment–camp experience to write historic legislation that helped right some wrongs of nearly 40 years earlier. ''Some say the internment was for our own protection,'' he said, according to the Congressional Record. ''But even as a boy of 10, I could see that the machine guns and the barbed wire faced inward. . . . Yes, it was a time of great national stress. But moral principles and rules of law are easy to uphold in placid times. But do these principles stand up in times of great difficulty and stress? . . . Sadly, we as a nation failed that test in 1942.'' Mineta's latest challenge as transportation secretary in the post–September 11th era is to balance security, government, business, and consumer needs. Mineta and his wife, Danealia (Deni), have two sons, David and Stuart Mineta, and two stepsons, Robert and Mark Brantner.

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□

Frédéric Mistral

French poet Frédéric Mistral (1830–1914) is recognized as one of his country's foremost nineteenth–century poets. The author of several well–known epics, he is even more revered for his life–long dedication to documenting and preserving the Provençal language of southeastern France, where he was born. He was a founder of the Society of the Felibrige, an organization devoted to Provençal language and culture. He spent 20 years compiling a dictionary of his regional language and founded a

Provençal museum in Arles, France in 1904. That same year, he was awarded a Nobel Prize in Literature for his work. Ever–devoted to his mission, he dedicated his earnings from the prize to expanding the museum.

Mistral was born to Delaïde and François Mistral on September 8, 1830, in the Rhône Valley village of Maillane, halfway between Avignon and Arles. François, a well–to–do farmer and landowner, married Delaïde, the daughter of Maillane's mayor, at the age of 53, after the death of his first wife. Mistral's parents spoke the Provençal langue d'oc, a regional language that is distinct from modern–day Provençal, and his mother fostered his interest in local history, folklore, and culture. In his memoirs, Mistral recalled that even as a child he became aware that his native language branded him and his parents as lower–class. ''When occasionally a townsman visited our farm, one of those who affected to speak only French, it puzzled me sorely and even disconcerted me to see my parents all at once take on a respectful manner to the stranger, as though they felt him to be their superior,'' he recalled. ''I was perplexed, too, at hearing another tongue.''

Met Roumanille

Mistral began his schooling at the age of eight but, as he recalled in his memoirs, he devoted himself more to games than studies. His parents soon sent him to boarding school at the abbey of Saint–Michel de Frigolet, a two–hour wagon ride from Maillane. When the school closed amidst a scandal, Mistral continued his studies in Avignon, first at a boarding school and then at the Collège Royal de Avignon, where he read the epic poems of Virgil and Homer. At the college, Mistral was surrounded by French speaking students and again became aware of the second–class status his language had been accorded. Soon, however, he met Joseph Roumanille, a new professor who joined the school approximately one year after Mistral's arrival. Roumanille also wrote lyric poetry in Mistral's native langue d'oc. The pair soon struck up a friendship based on their shared heritage. ''Up to that time I had read only a few stray scraps in Provençal, and it had always aggravated me to find that our language . . . was usually used only in derision,'' Mistral recalled in his memoirs. ''But here was Roumanille, with this splendid voice of his, expressing, in the tongue of the people, with dignity and simplicity, all the noblest sentiments of the heart.''

Mistral and Roumanille soon established the need to document and preserve the Provençal language and culture. Recognizing that others, including the poets Désanat of Trascon and Bellot Chailan, had written in the same language, Mistral remarked in his memoirs, ''All these gentlemen were . . . imbued with this erroneous idea that the language of the people, good though they felt it to be, was only suitable for common or droll subjects, and hence they took no pains either to purify or to restore it.'' A fellow student, Anselm Mathieu, joined their efforts.

Mistral finished his studies at the college in August of 1847 and traveled to Nîmes, where he read for and received his bachelor's degree. In the winter of 1848, revolutionaries overthrew the French government and Mistral turned his attention to their cause, publishing a poem savagely attacking the idea of monarchy in several local newspapers. That same year, he entered law school at the University of Aix–en–Provençe, graduating in 1851. Given the freedom by his father to embark on a career of his choosing, Mistral returned to the family farm and dedicated his time to writing poetry and furthering his cultural preservation efforts. ''And then and there—at the time I was one and twenty—with my foot on the threshold of the paternal home, and my eyes looking toward the Alpilles, I formed the resolution, first, to raise and rectify in Provençe the sentiment of race that I saw being annihilated by the false and unnatural education of all the school; secondly, to promote that resurrection by the restoration of the native and historic language of the country, against which the schools waged war to the death; and lastly, to make that language popular by illuminating it with the divine flame of poetry,'' he wrote in his memoirs.

Founded Society of the Felibrige

In 1852, Roumanille compiled and published an anthology of langue d'oc poets. The volume established Mistral, Mathieu, Roumanille, and Théodore Aubanel as the foremost writers working in this domain. On May 21, 1854, following two unsuccessful prior meetings, this group, along with Alphonse Tavan, Jean Brunet, and Victor Gélu, established the Society of the Felibrige, dedicated to the

careful preservation and use of the Provençal language. The group published an annual journal, *Armana Prouvençau,* and Mistral accepted a project that would occupy the next two decades of his life, the compilation of a dictionary of Provençal language and culture. ''How strange it seems to look back on that scene,'' he recalled in his memoirs. ''[L]ike some fairy–tale, and yet it was from that day of light–hearted festivity, of youthful ideals and enthusiasms, that sprang the gigantic task completed in the Treasury of the Félibres, a dictionary of the Provençal tongue, including every variety of derivation and idiom, a work to which I devoted twenty years of my life.'' In 1855, Mistral's father died and he moved with his mother to a house in the village.

Roumanille published Mistral's first major contribution to the Provençal literary movement, the epic poem ''Mirèio,'' in 1859. The work centers on the love affair between Mirèio, a wealthy landed peasant girl, and Vincèn, whose family holds no property. Mirèio's parents disapprove of their romance, and the young girl seeks guidance from Provençal's patron saints. She falls ill during the course of her journey and, just before her death, receives a visit from the saints she has been seeking. Charles Gounod adapted the poem for his opera, Mireille, in 1864.

Mistral's next major publication was ''Calendau,'' a tale of a heroic fisherman who rescues his country from tyranny. Viewed as a thinly veiled cry for Provençal's political sovereignty, heavy with symbolism and historical concerns, Calendau was not as enthusiastically received as Mistral's first work. By 1870, Mistral had grown disillusioned with the revolutionary movement, and his work from this point on centered less on political concerns. On September 27, 1876, at the age of 46, he married 20–year–old Marie Rivière, at the Cathedral of Saint–Bénigne in Dijon. The couple built a new home across from Mistral's mother.

Published Treasury of the Félibres

By 1880, Mistral had completed his Treasury of the Félibres, and the work was published in several volumes between 1880 and 1886. In addition to documenting various dialects of the Provençal langue d'oc, the Treasury contained local folktales as well as writings on the region's culture and traditions. In 1884, Mistral published ''Nerto,'' an epic poem different in both tone and rhyme scheme from his earlier works. Based on a Provençal fairytale, ''Nerto'' tells the story of a young girl whose father has sold her soul to the devil. She travels to Avignon to seek the aid of the Pope, allowing Mistral to delve into the historical events of the Great Schism, in which the Christian lands of Europe were divided into the domains of two rival Popes.

Mistral published the drama *Le Réino Jano* (Queen Joan), in 1890, a five–act tragedy centering on the life of Joanna, Queen of Naples and Countess of Provençe, who is tried and acquitted for the murder of her husband. The following year he launched a Provençal–language newspaper, *L'Aioli.* In 1897, he published ''Lou Pouèmo dóu Rose'' (The Poem of the Rhône) a 12–canto work centering on the Rhône River and bemoaning the changes wrought by such inventions as the steamboat as the industrial revolution began to take hold.

Won Nobel Prize

In 1904, Mistral established a Provençal museum in the town of Arles. That same year, his work both as a poet and keeper of Provençal language and customs was recognized with a Nobel Prize in Literature, which he shared with Jose Echegaray of Spain. ''One knows the motto given by Mistral to the Association of Provençal Poets: ''Lou soulèu me fai canta'' (The sun makes me sing). His poems have, in effect spread the light of the Provençal sun in many countries, even in Northern regions where they have made many hearts rejoice,'' stated C.D. af Wirsén, in his Nobel Prize presentation speech. ''Alfred Nobel demanded idealism from an author to be judged worthy of the Prize he established. Is it not amply found in a poet whose work, like that of Mistral, is distinguished by a healthy and flourishing artistic idealism; in a man who has devoted his entire life to an ideal, the restoration and development of the spiritual interests of his native country, its language and its literature?'' Mistral devoted his earnings from the prize to the expansion of his museum in Arles.

In 1907, he published his full Provençal translation of the Biblical chapter Genesis, which had been serially published under various pseudonyms in the *Armana* beginning in 1878. The last volume of poetry to appear during his lifetime was *Lis Oulivado* (The Olive Gathering), a collection of lyrics, published in 1912. Mistral died at his home in Maillane on March 25, 1914.

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Issey Miyake

One of the world's most innovative fashion designers, Issey Miyake (born 1939) experimented with new fabrics and textile producing technology to create an artistic blend of Eastern and Western influences.

Miyake is considered the first Asian fashion designer to gain renown worldwide. Known for blending the flowing fabrics and textile designs of the East with modern technology and production methods of the West, he experimented with natural and synthetic fibers and advanced textile science. The winner of nearly every fashion award, he is known to dislike the title ''fashion designer'' and prefers to be considered an artist whose me-

dium is fabric. Two of Miyake's most popular lines are the Pleats Please prints that are permanently pleated yet flexible, and A-POC (A Piece of Cloth), a single, ready-to-wear piece of clothing. The Issey Miyake label also appears on numerous non-clothing items, including perfume, hosiery, and home furnishings.

Interested in Art and Design

Miyake was born in 1938, in Hiroshima, Japan, and was seven years old when the atomic bomb was dropped on that city during World War II. His mother, a teacher, was badly burned by the bombing and died four years later of complications. In an illness unrelated to the bomb, Miyake suffered from a bone-marrow disease at age ten. Ironically, it was the American occupation in Japan that gave Miyake an introduction to western culture.

Miyake's interests turned to the artistic even as a child, and with dreams of being a dancer and an artist, he took an interest in the pictures of fashions in his sister's glamour magazines. Admiring the way clothes could drape the human body to make a statement, he decided instead to become a fashion designer, even though it was considered a woman's profession. When he entered university and obtained Western magazines, he was inspired by the fashion photographs of Richard Avendon, as well as the images of Hiro and Andy Warhol.

In 1959 Miyake entered the prestigious Tama Art University in Tokyo, majoring in graphic arts. During school he showed his designs for the first time in a theatrical event called, ''A Poem in Cloth and Stone,'' and his showing reflected his view of fashion as art. Miyake graduated from Tama in 1964, and the next year he moved to Paris to learn the art of haute couture.

Studied Haute Couture in Paris

In Paris, Miyake studied at the Syndicat de la Couture, then scored an apprenticeship as assistant designer for Guy Laroche from 1966-68. When Hubert de Givenchy offered him a position in his house of design, Miyake took it and, at Givenchy's suggestion, stayed for at least a year so he could learn the trade. Miyake worked sketching hundreds of designs that were sent to clients all over the world, including the duchess of Windsor and Audrey Hepburn.

Miyake was in Paris during the student riots of 1968, and traveled to the Sorbonne and the Place de l''Odeon to hear their protests. He sympathized with the hippie movement and the social unrest resulting from rigid tradition. Already tired of the haute couture style, Miyake decided he wanted to make clothes for everyday people. He told writer Dana Thomas in *Newsweek,* ''I became a fashion designer to make clothes for the people, not to be a top couturier in the French tradition.''

Ready to branch out on his own, he first moved to New York City where he worked as an assistant designer for Geoffrey Beene, who proved to be his creative mentor. Miyake also attended classes at Columbia University and Hunter College. He reveled in New York culture, telling Ingrid Sischy in *Interview,* ''I felt like I was arriving at some very cosmopolitan city of the future. . . . It was the height of the hippie era . . . that was a fascinating time.''

Working with European and American designers had taught Miyake a way of viewing fashion that stood in contrast to that of his Japanese culture, which held no distinction between fabric and body shape. In contrast to the loose fitting kimono of Japan, the Western view placed an ideal human body shape at the center of ever-changing fashions around it. Miyake was determined to form his own avant-garde approach to design. He remained true to his vision which embraced a union of traditional artistic concepts with modern freedom, energy, and technology.

Opened Miyake Design Studio

In 1970 Miyake left New York to return to Tokyo where he founded the Miyake Design Studio. Noting the depressed economy in the United States at the time, he recalled to Sischy that in Japan, ''There was the air of possibility. . . . I began to think, I should start something on my own. . . . I sensed something new happening on the street.'' His new studio became his sanctuary where he could explore new directions in the fashion world. An innovator in textile science, he developed new techniques for making clothes and experimented with different blends of fabric and textiles based on traditional Japanese designs. He brought some of his new pieces to Bloomingdale's, which gave him exposure by offering him a small section of the store for his displays.

Miyake's global career took off when, in 1971, he showed his first collection in Tokyo and then shortly thereafter in the new Japan House Gallery in New York. The true test of success was presenting a show in Paris, which he did for the first time in 1973. It was an instant hit. During his career, he would be consistently listed by French trade papers as one of the top 10 designers.

Throughout the 1970s, Miyake continued to experiment with a variety of Eastern design elements. He incorporated the Japanese themes of harmony, simplicity, and humility to produce innovative work. He created new concepts based on traditional Japanese processes, designs, and dress styles, such as the kimono and sashiko coat. He also found time in 1978 to publish a picture book, *East Meets West,* which collected his best designs. In 1979 he opened a design company in France, followed by one in the United States in 1982.

Fashion as Art

Miyake continued to work during the 1980s at his design studio in Tokyo, creating affordable cloths that were also practical. He experimented with natural and synthetic fibers, such as traditional Japanese oil-soaked paper, as well as nylon monofilament and molded silicone. He was the first to use ultrasuede and explored new weaving and dyeing techniques. Miyake also delved into other areas of artistic expression, such as presenting his ''Bodyworks'' exhibit at museums in Tokyo, San Francisco, and London. He also worked on design concepts with choreographer William Forsythe of the Frankfurt Ballet in 1988 and created pleated

jackets for the Lithuanian team at the 1992 Barcelona Olympics.

In 1992, Miyake entered the perfume market with the launch of L'Eau d'Issey. Critics praised the line of perfumes for its clean, fresh, minimal scents. The inspiration for Miyake's fragrances was Japanese culture's emphasis on pure water and bathing. The perfume bottle's conical shape and brushed-steel tip were based on the Eiffel Tower, which Miyake had admired in Paris. Miyake also released a line of body care products, lotions, and creams.

Miyake took a step back from his work in the early 1990s to backpack through Greece. Packing lightly, he found he could do well with only minimal items such as underwear and socks. This experience generated the thought that he should produce easy-to-care-for fabrics that people can wash and wear and travel with.

Launched Pleats Please

In 1993, fulfilling his wish and following five years of research, Miyake launched his flagship design concept: pleats. His permanently pleated clothes were meant to be functional, universal for the modern buyer, and accessible to a wide market. The pleats were made using Miyake's innovative fabric technology. Single pieces of 100-percent polyester fabric were cut and sewn two- to three-times larger than the finished product. The pieces were heat pressed between two sheets of paper, a process that simultaneously created a permanent pleat, in either a vertical, horizontal, or zig-zag pattern, and created texture and form. Offered in a variety of seasonal colors, the clothes were light, flexible, and easy to care for.

Around this time, Miyake brought in several colleagues to assume some of his responsibilities and thus allow the designer to free himself for more innovative research. Naoki Takizawa took over the design duties of the Miyake line of men's and women's collections. In 1995, designer Dai Fujiwara joined Miyake's studio to provide input on creative engineering of manufacturing processes. The addition of these capable new talents allowed Miyake to become an artistic director overseeing all the products that bore his name.

In 1998, Miyake participated in a unique exhibit, ''Making Things,'' at the Foundation Cartier pour l'Art Contemporain in Paris. The show presented a 30-year retrospective of Miyake's fashions as art and celebrated his collaborations with artists, dancers, and photographers, as well as his experimentations with textiles and technology.

Invented A-POC Clothing Line

Continuing to explore ways to create inexpensive clothing for everyday people, Miyake in 1999 developed a revolutionary process of manufacturing shirts and dresses from a single piece of cloth that required no sewing. A-POC, which stands for ''A Piece of Cloth,'' was co-created by textile engineer Fujiwara, who used modern computers in conjunction with traditional technology. In the A-POC process, thread goes into the loom and is woven by a machine programmed by the computer. A continuous tube of fabric emerges with the design of a garment already printed on it and with the seams already sewn together. The clothing then only has to be cut along a faint outline on the fabric, which won't fray or unravel. Buyers can customize their garment by cutting the sleeves, skirts, and necklines to their desired length. Miyake said this customization option allows wearers to participate in the design and production of their own cloths. The A-POC process was also applied to fashion accessories, and even a beanbag chair and sofa.

Honored around the World

During his prolific career, Miyake has been honored by many in the design and fashion world. In 2001, the City of Toronto honored him as a world leader in a festival of creative genius, and the Victoria and Albert Museum in London hosted an exhibit titled, ''What Is Radical Fashion,'' which displayed the work of revolutionary and influential designers around the world, including Miyake. For Miyake's part, he told Julie Dam in *Time Asia:* ''I would be very happy if it was said of me that I had provided some keys to the 21st century. All I can do is to keep experimenting, keep developing my thoughts further. Certain people think that the definition of design is the beauty or the useful, but in my own work, I want to integrate feelings, emotion. You have to put life into it.''

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Michael Moore

American filmmaker Michael Moore (born 1954) introduced his confrontational style of documentary–making with the 1989 film *Roger & Me.* Moore's goal with the film, which chronicles the devastating effects of auto plant closures in Moore's hometown of Flint, Michigan, was to prove that documentaries can simultaneously inform and entertain. Moore spent the entire film attempting to interview General Motors Corporation president Roger Smith, and his antics often provoked laughter. Moore applied the same ethos to his subsequent films, generating controversy and major box office success with *The Big One, Bowling for Columbine,* and *Farenheit 9/11. Bowling for Columbine* earned Moore best documentary honors at the 2002 Academy Awards. Moore also wrote three books of political commen-

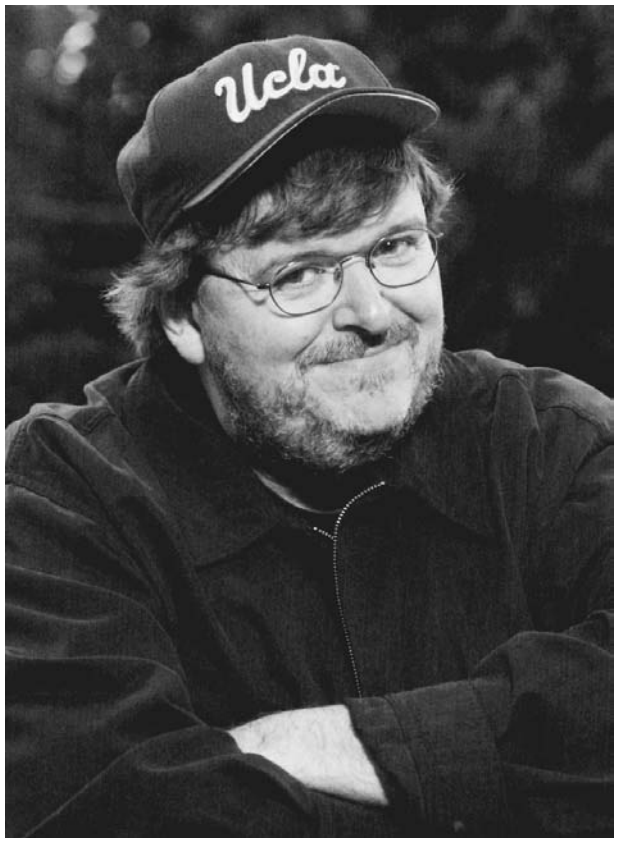

tary: *Downsize This!: Random Threats from an Unarmed American; Stupid White Men;* and *Dude, Where's My Country?*.

Moore was born in 1954, in Davison, Michigan, a suburb of Flint, a working–class city. His father, Frank, worked on a General Motors (GM) automobile assembly line and his mother, Veronica, was a secretary. While Moore graduated from Davison High School, he attended Catholic schools until age 14 and enrolled in the seminary in Saginaw, Michigan, for a time. His interest in priesthood evolved from the same concern for social justice that his films reflected, Moore told *People* magazine in 2002. ''I guess in my head I never left the seminary,'' he said. ''I still have the belief that I should be doing something with my life that benefits society.'' Moore also revealed his political leanings at an early age. As an Eagle Scout, he won a merit badge for a slide show exposing corporate polluters, and in 1972, when 18–year–olds were first granted the right to vote, he successfully ran for the Davison County school board, becoming one of the youngest elected officials in the United States.

Took on General Motors

Following his high school graduation, Moore briefly attended the University of Michigan–Flint, but soon dropped out. He then founded a crisis–intervention hotline and began writing for an alternative newspaper, the *Flint Voice.* The paper later became the *Michigan Voice,* and Moore its editor, leading to a job in San Francisco as editor at the left–wing *Mother Jones* magazine. Moore remained at *Mother Jones* for only a few months, and later recalled in a 1998 interview in *Tikkun* that his publisher and staff had disagreed with Moore's proposed affirmative–action policy, which sought to bring more working–class writers to the publication. ''I said that I actually thought that making class a priority addresses the root of the issues of feminism and race that we're all concerned about,'' he said. ''That ultimately we have to see this as a society that's setup between the haves and the have–nots. Where the few that are the rich set up situations in which the races are at each other's throats. Where women are kept in a place where their labor can be used for less money. All of this comes back to the issue of class. And if we address class, then we'll take care of a lot of other problems.'' Moore added: ''I lasted there about four months.''

Moore briefly worked for consumer activist Ralph Nader, whom he later endorsed in the 2000 U.S. presidential election, and then returned to Flint, where auto–plant cut backs and closures amid a nationwide recession had crippled the economy. Soon after Moore's homecoming, GM, the city's largest employer, announced plans for additional layoffs. Using money from a wrongful termination lawsuit against *Mother Jones* as well as funds from the sale of his house and regular bingo games he organized, he began laying the groundwork for a film that would explore the effect of the layoffs. Consulting with respected documentarians Kevin Rafferty and Anne Bohlen, Moore received a crash course in filmmaking and set about attempting to secure an on–camera interview with GM CEO Smith in a manner that elicited both shock and laughter. The result was *Roger & Me,* a critically lauded film released in 1989 that established Moore's now–trademark confrontational and entertaining approach. ''With *Roger & Me,* I made a conscious decision that I wanted to make a documentary that people who don't go to documentaries would watch, and I don't know if that had been done before,'' Moore told *Entertainment Weekly* in 2002. Moore told the magazine he believed his point would come across better if the film as a whole was compelling. ''I think that if you make the art or the music or the film engaging, entertaining, the message comes through much stronger than if the message is primary and entertainment is secondary,'' he said. The formula worked: Warner Brothers bought the film, which Moore made for $250,000, for $3 million and it made $7 million at the box office. As part of his deal with Warner Brothers, the studio paid for new homes for four unemployed autoworkers featured in the film who had been evicted from their homes. *Roger & Me* also netted Moore a slew of awards, including Best of Show awards at the Telluride, NewYork, Chicago, Vancouver, and Toronto film festivals; and the National Society of Film Critics, the Los Angeles Society of Film Critics, and the New York Film Critics Circle awards for best documentary.

Moore next served as an interviewer in Rafferty's film *Blood in the Face,* a documentary about white power groups, and directed *Pets or Meat: The Return to Flint,* a short follow–up to *Roger & Me.* In 1991, Moore married his

longtime girlfriend, Kathleen Glynn, a graphic designer who has produced several of Moore's films. In 1994, he directed a fictional feature film, *Canadian Bacon,* a satirical comedy about a president who stages a fake ''Cold War'' against Canada. The film's star, John Candy, died shortly after filming and the resulting contractual disputes prevented the film's widespread release. That year, Moore brought his renegade style to television with NBC's *TV Nation,* a show featuring many techniques Moore used in *Roger & Me* as it examined the high costs of the American healthcare system, the shipping of garbage to poor communities, and the exclusivity of gated subdivisions, among other topics. NBC dropped *TV Nation* after its first year, as did Fox after one season.

Published Books, Released Second Film

In 1996, Moore published *Downsize This: Random Threats from an Unarmed American,* a chronicle of various pranks aimed at corporations he deemed greedy and unethical. During his tour for the book, which became a surprise bestseller, Moore took a camera crew and visited numerous low–wage workers and their employers, most notably Phil Knight, chief executive of shoe manufacturer Nike Incorporated. The result was the film *The Big One.* Moore told *Tikkun* he believed his unassuming appearance—the heavy–set filmmaker typically sports jeans, a windbreaker, and a baseball cap—convinced corporate executives they could outsmart him. ''I just don't look like the kind of filmmaker that's going to give them any trouble,'' he said. ''And they operate with the assumption that I'm on the outside, because of my class, I don't have an uncle in the business who's going to help me through the door. I don't know an agent. I don't know anybody in Hollywood. So, without even thinking about it, they assume: whatever he shoots won't be shown because the system isn't set up to service him getting to the point where his film would actually be on the screen. So, they're completely relaxed.''

Moore returned to television in 1999, with *The Awful Truth,* a *TV Nation*–styleshow that ran for two seasons on the cable network Bravo. His next book, *Stupid White Men . . . And Other Sorry Excuses for the State of the Nation,* a vehement criticism of President George W. Bush and his administration, was scheduled for publication in 2001. But after the September 11 terrorist attacks that year on the World Trade Center and the Pentagon, Moore's publisher, Random House, asked Moore to alter several passages and threatened to drop the book when Moore refused. The book was ultimately published, however, after several librarians supported Moore through an e–mail campaign. It quickly became a bestseller.

Received Academy Award

Moore released his third full–length documentary, *Bowling for Columbine,* in 2002. The film, which examines gun violence in America against the backdrop of a 1999 school shooting in Littleton, Colorado, that left 15 people dead, became the first documentary in 46 years to be shown in competition at the Cannes Film Festival and earned that institution's Jury Award. In February of 2003, Moore received an Academy Award for Best Documentary for the film. He sharply criticized Bush, who had just launched a war in Iraq, in his acceptance speech, saying, as quoted in a 2004 issue of *Time,* ''We live in fictitious times. We live in the time where we have fictitious election results that elect a fictitious president. We live in a time where we have a man sending us to war for fictitious reasons . . . Shame on you, Mr. Bush. Shame on you.'' Some audience members derided Moore's speech and the press widely criticized him. The most angry comments came from passers–by, however. ''For the next couple of months I could not walk down the street without some form of serious abuse,'' Moore, who now lives in New York, told *Entertainment Weekly* in 2004. ''Threats of physical violence, people wanting to fight me, right in my face. . . . People pulling over in their cars screaming. People spitting on the sidewalk. I finally stopped going out.''

Moore's rebuttal came in his next film, his most successful to date. *Farenheit 9/11* criticizes Bush's responses to the terrorist attacks, especially his decision to launch a war in Iraq. The film received a 20–minute standing ovation at the Cannes Film Festival, where it also became the first documentary to win the festival's top prize, the Palm D'or. The prospect of a major theatrical release appeared questionable for a time, after the Walt Disney Company refused to let the film's distributor, Miramax, release the film. Ultimately, Miramax heads Bob and Harvey Weinstein were permitted to purchase the film from Disney, and they in turn sold it to IFC Entertainment and Lion's Gate Entertainment. The film made almost $22 million the weekend it was released, topping the previous box–office record for a documentary set by *Bowling for Columbine.* Moore made no secret of hoping his film inspired Americans to vote Bush out of office. He pushed for a summer release of the film and an October release of the DVD to reach as many viewers as possible before the November 2004 U.S. presidential election. ''I hope that people go see this movie and I hope they throw [him] out of office,'' he told the *New Statesman* in 2004. ''My mantra in the editing room has been: 'We've got to make a movie where, on the way out of the theater, the people ask the ushers if they have any torches.' ''

Audiences and critics were divided on the film. Some thought Moore showed aspects of the government and war that the media ignore while others accused him of grandstanding and manipulating facts. To counter charges of fabrication or embellishment, Moore hired two former aides to U.S.President Bill Clinton and a fact–checker from the *New Yorker* magazine. While opinion was divided, the film reached a wide audience, despite its unabashed bias. ''You would have expected Moore's movie to play well in the liberal big cities, and it is doing so,'' Richard Corliss wrote in a 2004 issue of *Time.* ''But the film is also touching the heart of the heartland. In Bartlett, Tenn., a Memphis suburb, the rooms at Stage Road Cinema showing *Farenheit 9/11* have been packed with viewers who clap, boo, laugh and cry nearly on cue. Even the dissenters are impressed.'' While Moore did not realize his ultimate aim—to prevent the re–election of Bush—he remained true to his ideals. ''I come from a factory town,'' he told *Time* in 2004. ''And you don't go to a gun fight with a slingshot.''

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Nampeyo

Hopi–Tewa potter Nampeyo (c. 1859–1942) was known as the finest Hopi potter of her generation. Her successful founding and maintenance of the Sityatki Revival Movement in ceramics not only breathed life back into an ancient art form, but also improved the economic standing of the Hopi–Tewa people and sparked a family tradition of pottery craftsmanship that has lasted generations.

Early Life

Nampeyo's story begins in Hano, a Pueblo established in 1696 by Hopi natives and Tewa refugees fleeing west from New Mexico after the Pueblo Revolt of 1680, during the Spanish invasions. Despite the fact that the Tewa were a warrior tribe, they were invited to remain in Hano to help protect the more peaceful Hopi villagers against raiders. By the time Nampeyo was born the two peoples were co–existing happily, having carefully maintained their individual languages and cultures despite frequent intermarriage.

The year of Nampeyo's birth is disputed—some scholars claim it was 1859, while others believe it was 1860—but the exact date of her birth is unknown. She was born in the Hopi–Tewa village of Hano, on the First Mesa in the Hopi Reservation in what is now Northern Arizona. A child of mixed heritage, her father Qotsvema (sometimes spelled ''Kotsuema'') was a Hopi farmer of the Snake Clan from the nearby village of Walpi. Her mother Qotcakao (sometimes spelled ''Kotsakao'') was a Tewa native of Hano believed to be from either the Corn or the Tobacco Clan.

Nampeyo was given the name ''Tcumana'' (Snake Girl) by her paternal grandmother, to honor her father's family clan, but her Tewa name Nampeyo (Snake That Does Not Bite) was more widely used because she lived at Hano among the Tewa people. The Tewa society operated under a matriarchy, and Nampeyo became a member of her mother's clan, with any man she married expected to join her mother's family in Hano, according to Tewa tradition. Not much is known about her early life beyond the fact that she spent a great deal of time at Walpi with her paternal grandmother, a respected potter, watching her shape the large water–carrying vessels called *ollas*. The matriarch recognized Nampeyo's talent early on, and encouraged the young girl to learn the trade.

Apprenticeship

Pottery had been an esteemed skill in Pueblo society for more than 2,000 years, but the potters that were working when Nampeyo was a girl had lost the creative spark that had given the work of their ancestors artistic value. Women were no longer decorating the vessels they made—their status as utilitarian objects classifying them as not worth the effort it would take to adorn them. Even the basic pots used to cook food and carry water were losing favor as modern materials like metal pots and china dishware made their way into Native American culture.

The Tewa women of Hano rarely decorated their pots, but the Walpi culture regularly applied a thick slip and painted designs based on tribal beliefs and symbols. Once fired, the pieces were called ''crackle ware'' because of the cracked finish. The Hopi images used by Nampeyo's grandmother were a mish–mash of Spanish, Tewa, and Zuni

influence—the most common image being ''Mera,'' the rain bird. Nampeyo was not only remarkable in the level of skill she showed early on, but also in her ability to recognize the importance of reviving the ancient methods and style for the future of her people. The integrity of the Hopi designs her grandmother used had become diluted by the imagery of surrounding cultures, and it was Nampeyo's desire to restore the purity of the designs she had seen on the shards of ancient Hopi ceramic wares.

As a girl, Nampeyo learned the conventional coil–and–scrape method that her ancestors had utilized. She learned that the first step to creating a pot was to prepare the clay. She would have collected shards of clay, ground them down and softened the mixture with water. A ball of clay prepared this way was then pounded into a circular base, with the sides of the vessel being built by coiling a rope of clay upon itself in a spiral. The shape of the pot was then decided and molded, smoothed with a stone, and covered in slip—a thin mixture of water and clay that acted like a glaze. At this stage, the vessel was painted using a chewed yucca leaf as a brush to apply brown and red pigments, then fired in a kiln made of rocks or animal dung.

Nampeyo would have initially made miniature vessels in order to practice the craft, working to make them larger as her skills developed. The young potter had great natural talent, and she combined this innate ability with a rigorous work ethic—quickly making a name for herself as the finest potter on the Mesa. As her grandmother grew older, Nampeyo often finished and sometimes decorated vessels that were shaped by the older woman—a process that would be echoed later in life by Nampeyo's own daughters and granddaughters.

Lived as a Potter

Throughout the 1880s, the National Museum in Washington, D.C. sent its people into the isolated Pueblo world to collect samples of Native artifacts and materials from cultures that they thought might be facing extinction. In 1875, members of the Hayden United States Geological Survey party were housed and hosted by Nampeyo's brother, Captain Tom, a village chief. A young Nampeyo, who kept house for her brother at the time, waited on the surveyors and interacted with them. Traveling with the group was renowned photographer, William Henry Jackson. Jackson was reportedly quite taken by Nampeyo, and he photographed the fifteen–year–old in the ''squash blossom'' hairstyle that was worn in two coils on either side of the head and indicated that she was old enough to marry. These photographs were the first taken of the young potter, but certainly not the last, and they initiated her exposure to the world that lay outside the Pueblo.

After a traditionally long engagement, Nampeyo married her first husband, Kwivioya, in 1879. They never lived together, and the marriage was later annulled because he was afraid that her beauty would make it impossible for him to keep other suitors away from her. In 1881 she wed her second husband, Lesou (sometimes spelled ''Lesso''), a native of her father and grandmother's village of Walpi. They had four daughters: Kwetcawe (Annie Healing), Tawee (Nellie Douma), Popongmana (Fannie Polacca), and Tuhikya (Cecilia). They also had one son, Qoomaletstewa, who died in 1918.

In 1875, a trader named Thomas Kearn opened the Kearns Canyon Trading Post approximately 12 miles east of the First Mesa. The post became the first market for Nampeyo's work, and by 1890 she was creating crackle ware vessels of exceptional quality, a few of which featured the golden coloring that she later developed while studying the ancient techniques of the prehistoric, polychromatic Sikyatki style. Nampeyo became interested in the Sikyatki style in 1892 and her involvement escalated in 1895 when Jesse W. Fewkes, director of the Hemenway archaeological expedition, began an excavation of the Pueblo IV ruin at Sikyatki.

Fewkes hired a team of native laborers to help with the dig, one of which was Nampeyo's husband, Lesou. Sikyatki, a prehistoric Pueblo located at the base of the First Mesa and active from approximately 1375 to 1625, was a popular excavation site that produced close to five hundred mortuary vessels. Nampeyo came frequently to examine the potsherds that were unearthed by her husband and the other laborers—borrowing pencils and recording the classical artwork by making sketches on any scrap of paper she could find. Contrary to some accounts, most critics agree that Nampeyo rather than Fewkes was responsible for the revival of the ancient style.

The gifted artisan experimented with different clay types until she found which one fired the desired yellow that

the ancient Sikyatki potters had preferred. Rather than make copies, Nampeyo practiced capturing the spirit of the classical style without technically repeating the design elements. Her work was later honored with its own name, and became known as ''Hano Polychrome.'' Nampeyo's work attracted the attention of Smithsonian anthropologist Walter Hough that same year, and he bought a sampling of her pieces for the Smithsonian's private collection.

Nampeyo's first exhibition at the Field Museum of Natural History in Chicago, Illinois took place in 1898. *American National Biography*'s Theodore R. Frisbie identified her ''sense of freedom—a flowing quality—and the use of open space'' as the elements that helped set her work apart from that of other native potters. She crafted a variety of vessels, from small seed jars and bowls to large storage jars, each decorated using her contemporary take on traditional design motifs such as curving lines, birds, and feathers. Drawing on the skills and work ethic she inherited from her grandmother, she dug and processed her own clay, and made her own pigments. She found that pots fired outside in sheep's dung and soft coal baked a rich, honeyed hue that provided the sought–after backdrop to the red and black designs. Occasionally a white slip was applied, producing a cream–colored vessel, and white accents were used to compliment the designs.

Nampeyo's insatiable thirst for and appreciation of the ancient forms was never slackened by the success of her own work. Even after she had established a name for herself as an artist in her own right, she continued the work of restoring the creative spirit of her ancestors, visiting excavation sites in Awatovi, Payupki, and Tsukuvi and studying the ceramic remains. She was photographed by most of the photographers who came through the area, and her image quickly became representative of the Hopi people. She appeared in guides, tour books, and posters displayed by the Santa Fe Railroad and sold her work in the Fred Harvey hotels and restaurants that dotted the Santa Fe Railway, constantly sought out to demonstrate her skills to artists and tourists alike.

Many of the other First Mesa women who supported themselves as potters grew jealous of the fact that Nampeyo's work was garnering significantly more financial success than their own. Rather than let this rift widen, Nampeyo offered to teach them her methods and designs. They accepted and began producing pieces in the Sikyatki style, raising their income and economic level as well, although Nampeyo's mastery and eye for beauty was never rivaled.

A to Z of Native American Women's Sonneborn describes Nampeyo's favorite vessel as ''a wide, squat water jar with a nearly flat top and an open mouth. She usually placed her decoration in a thick band circling the shoulder of the jar and sandwiched between two black horizontal stripes.'' Large pots would bring her anywhere from two to five dollars from traders, who would then re–sell them for much more. It is said that even tourists with no artistic knowledge would choose her work over that of other potters purely on aesthetics alone. Nampeyo could not read or write, and as a result never signed her work. Fewkes occasionally worried that Nampeyo's pots so beautifully captured the spirit of the Sityatki style, that they might be sold by greedy traders as genuine prehistoric artifacts.

When the demand for her work soared, Nampeyo did her best to meet the need by decreasing the size of the vessels, and commissioning her husband and daughters to help her apply the designs. She left the reservation in 1905, and again in 1907 to demonstrate her talent in displays put on for tourists at Fred Harvey's Hopi House, a luxury hotel located in the Grand Canyon. By 1910, the Hopi potter had attained a glowing artistic reputation in Europe as well as the United States, and did her second Chicago exhibition in that year.

In a review of the 1910 exhibition at the United States Land and Irrigation Exposition in Chicago, the *Chicago Tribune* described Nampeyo as ''the greatest maker of Indian pottery alive.'' In the years following the second Chicago exhibition, she was approached by a steady flow of visitors who would come to her home on the Mesa to watch her work and buy her wares. Smithsonian anthropologist Walter Hough said that Nampeyo's vessels ''attained the quality of form, surface, fire change, and decoration of the ancient ware which [gave] it artistic standing.'' The onset of World War I significantly curtailed travel throughout the country, and by the time things settled and people began to return to Hano, Nampeyo had aged and her sight was deteriorating to near, but never complete, blindness.

A Legacy was Born

Before Nampeyo, the majority of the outside world thought of Native American ceramic wares as nothing more than charming Southwestern souvenirs. Nampeyo's mastery, however, made the world look at the craft of pottery with fresh eyes. Her efforts single–handedly elevated Hopi pottery to the level of an art form, raising the esthetics to a plateau that allowed the outside world to treat it with critical respect. A lack of written records has created dissension regarding the accuracy of much of the biographical information published about Nampeyo, but her status as the most significant Hopi potter is never disputed.

In 1974, the Muckenthaler Cultural Center in Fullerton, California presented a retrospective of Nampeyo's work, and major collections can be seen at the Denver Museum of Art in Colorado, the Milwaukee Public Museum in Wisconsin, the Gilcrease Museum in Oklahoma, and the Mesa Verde Visitor Center in Colorado. The potter's golden years were spent in the loving care of her children. It is said that she found child–like joy in simple things, and adored interacting with her young grandchildren. She formed pots almost to the day of her death, and allowed her family to decorate them in the style she had revived and perfected. Three of Nampeyo and Lesou's daughters—Kwetcawe (Annie Healing), Tawee (Nellie Douma), Popongmana (Fannie Polacca)—grew up to be respected potters in the family tradition.

Nampeyo remained a humble member of her community, despite international recognition, and took part in the everyday social ceremonies, work parties, and food exchanges of her village. She died July 20, 1942 in her home

in Hano, her 70–year career inspiring hundreds of Pueblo potters, including at least 75 family members, to support themselves with their wares. Her artistry and skill also became a source of great pride for her people, and bred a new–found respect for Native American culture.

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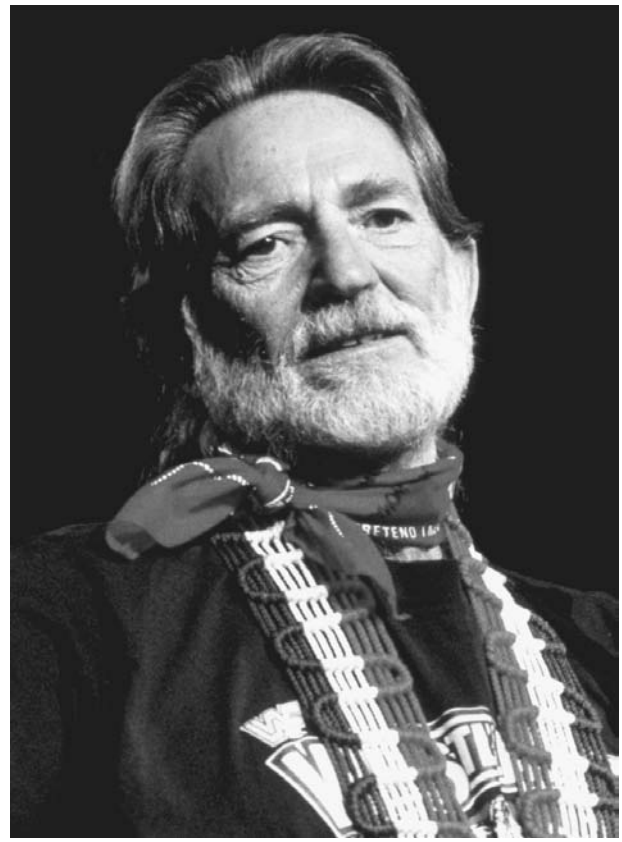

Willie Nelson

With well over 200 albums to his credit since the beginning of his country music career in the late 1950s, Willie Nelson (born 1933) has had a long run as one of the stars of the genre. As a songwriter, he penned some of the most familiar modern standards of country and pop music, including "Crazy," recorded by Patsy Cline, "Night Life," and the song that has come to represent his career: "On the Road Again." Beyond his accomplishments in country music, Nelson has become something of an icon of American popular culture, his distinctive dual hair braids and bandanna handkerchief instantly recognizable all over the United States and through much of the world.

Nelson was born in Abbott, Texas, a small farming community located between Waco and the Dallas-Fort Worth metropolitan area. His parents were migrant farmers who had come west from Arkansas. He picked cotton as a child, and later told *Texas Monthly* that "my desire to escape manual labor started back there in the cotton fields." After he was left with his paternal grandparents, who were voice and piano teachers, he also began spending time on music. Nelson's sister Bobbie would become an accomplished classical pianist, but his own talents ran immediately toward songwriting. When he was five years old he started writing poetry, and when he was given a guitar a year later he started to fill a songbook to which he had given the title *Songs of Willie Nelson.*

Various types of music shaped the young songwriter and showed up in his mature style. He learned from not only the country music and western swing dance bands that flourished all over Texas, but also the pop and jazz vocals he heard on the radio and a even less-common influence, the polka music that filled the dance halls in heavily Czech-American central Texas. In fact, it was as a polka musician that Nelson, at age ten, made his professional debut, in Abbott's John Raycheck Band. Nelson's grandparents—strict Methodists whose musical influences surfaced in Nelson's famous gospel song "Family Bible"—tried to steer the boy away from the barrooms, but to no avail. "I was doomed to go to hell by the time I was seven," Nelson told *Entertainment Weekly,* "because I had been told that if you smoke cigarettes and drink beer you're going to hell. And by seven, I was gone."

As a teenager Nelson played regularly in a band led by his sister's husband, Bud Fletcher. After graduating from high school he actually thought about embarking on a conventional career. He joined the United States Air Force but was discharged after nine months because of the back problems that would plague him his entire life. He then enrolled at Baylor University in Waco, but did not last long there. Back in Abbott in 1952, he married the first of his four

wives, Martha Matthews, a woman said by Nelson to be of full-blooded Cherokee descent. He also resumed his musical life.

Sold Encyclopedias

For much of the 1950s, Nelson was torn between family responsibilities and creative inspiration. He tried to split the difference by working as a disc jockey, at first at stations in San Antonio and Fort Worth, Texas, and later in Vancouver, British Columbia, Canada, where he became one of several country stars—another was Loretta Lynn—who launched their recording careers by promoting self-released singles there. Nelson's debut was called ''No Place for Me.'' After Martha found herself pregnant with the third of Nelson's eventual seven children, the family returned to Texas where Nelson worked selling encyclopedias and then vacuum cleaners.

Soon he was back writing songs and performing with a band that played gigs in the rough honky-tonks throughout the Houston area. What steered Nelson toward a musical career for good was the sale of ''Family Bible,'' one of his earliest compositions, to a Nashville publisher for $50. The song became a hit for vocalist Claude Gray in 1960, and that same year Nelson headed for Nashville himself. There he met veteran songwriter Hank Cochran, who realized the value of the songs flowing from Nelson's pen and steered him toward the Pamper Music publishing house. Nelson's first marriage dissolved after his wife tied him up with a children's jump rope during one dispute, but he moved in with singer Shirley Collie and married her in 1963.

The late 1950s and early 1960s were an especially rich time creatively for Nelson, who wrote songs rapidly, telling a *Texas Monthly* interviewer that ''the air is full of melodies.'' He penned three of country music's greatest standards, ''Crazy,'' ''Ain't It Funny How Time Slips Away,'' and ''Night Life,'' within a single week. Unschooled in the ways of the music business, he realized little profit from these compositions; for ''Night Life,'' which was recorded by artists ranging from Frank Sinatra to bluesman B.B. King, he received a flat fee of $150. However, he was properly paid for ''Hello Walls,'' opening his mail one day to find a $40,000 royalty check after the song became a smash for vocalist Faron Young. Apart from songwriting, he also earned a regular paycheck as a member of singer Ray Price's Cherokee Cowboys band.

Recounted Rushing into Burning House

Nelson once again made a stab at settling down, this time as a pig farmer. However, he soon returned to the road, ''swallowing enough pills,'' he was quoted as saying in *Texas Monthly,* ''to choke Johnny Cash.'' By 1969 Nelson's second marriage had dissolved after his wife opened a hospital bill containing charges for the birth of Nelson's child by another woman. Late that year his house in Nashville burned down; Nelson claimed to have rushed into the burning building to rescue a guitar and a stash of marijuana. He later gave up alcohol and other drugs, but became an advocate for marijuana usage.

During the early 1970s Nelson moved back to Texas and started his career afresh. In and around the college town of Austin, he noticed an unusual mingling between youthful rock audiences and traditional country fans, and he reacted by writing new songs carefully crafted to appeal to both groups. In 1972 he founded an annual music festival in Dripping Springs, Texas, playing host to similarly minded Nashville nonconformists such as Waylon Jennings and Kris Kristofferson and sowing the seeds of country music's so-called Outlaw movement. Nelson was signed to the Atlantic label, formerly known mostly for rhythm and blues, and he released the structurally innovative *Shotgun Willie* album to critical praise.

In 1975 Nelson was signed to the country division of the giant Columbia label. Newly confident about his creative vision, he insisted on complete creative control over his recordings. When he approached the label with the finished masters of his *Red Headed Stranger* album, Columbia personnel were dismayed by its stripped-down sound and unusual ''concept'' structure; the album's songs, for the first time in country-music history, collectively told a story. Powerful executive Billy Sherrill even left the room as the music was playing. Despite Columbia's concerns, Nelson was vindicated when *Red Headed Stranger* hit the number-one spot on the country charts and had healthy sales among pop and rock audiences as well. In the late 1970s Nelson dominated the country charts, both as a solo artist and as part of a duet with Waylon Jennings. The two spearheaded the well-marketed Outlaw brand of country music that contributed to the country genre's sales boom during those years.

Nelson confounded label expectations again in 1978 with another shift in direction: he recorded an album of pop standards titled *Stardust.* For Nelson it was not an extreme creative stretch; he had admired jazz-influenced pop singers such as Frank Sinatra since he was young. His quiet, conversational baritone proved an ideal match for songs like Irving Berlin's ''Blue Skies,'' and the album became a runaway success, remaining in print continuously for the next quarter century. Meditative, jazzy phrasing also provided the framework for 1982's ''Always on My Mind,'' a song originally recorded by Elvis Presley that became one of Nelson's biggest hits.

Another blockbuster came in connection with Nelson's modest but favorably received film career: ''On the Road Again,'' which was hurriedly written for inclusion on the soundtrack of the 1980 film *Honeysuckle Rose,* became his signature song on tour. Asked by a *Fortune* contributor whether he ever got tired of playing it, Nelson replied, ''Not at all. It just takes me out of one town and into the next. It keeps me movin'.'' True to his touring barroom-band origins, Nelson remained an inexhaustible road performer through times thick and thin. In 1985 he founded an annual concert, Farm Aid, that was designed to focus attention on the financial problems of American farmers.

Ran Afoul of IRS

Nelson topped the country charts in 1984 in a duet with pop singer Julio Iglesias, ''To All the Girls I've Loved

Before,'' and the following year with ''Highwayman'' as part of a quartet with fellow Outlaws Jennings as well as Johnny Cash, and Kris Kristofferson. The new influence that band-oriented rock sounds exerted on country music in the 1980s and 1990s knocked Nelson from the very top reaches of the country charts, but he had by now amassed a huge following that continued to show interest in his music. His fans also stuck with him through several much-publicized difficulties, including a $16.7 million bill from the Internal Revenue Service for unpaid taxes. Nelson paid off the debt, partly with the proceeds from a solo-vocal-and-guitar double album, *Who'll Buy My Memories,* that was marketed through a toll-free telephone number in 1991 and remains one of the more elusive items in the Nelson catalogue. Nelson also struggled after the suicide of his son Billy in 1991 and the subsequent breakup of his third marriage. But he married his fourth wife, makeup artist Ann-Marie D'Angelo, that same year and fathered two more children with her.

The singer remained popular partly because he never rested on his laurels. Even well into the senior citizen age range, he continued to experiment with new sounds. Another hard find for Nelson collectors was a 1984 LP of straight jazz, *Angel Eyes,* and Nelson continued to show an interest in jazz, releasing several albums of standards and original jazz compositions in the 1990s. He also recorded such innovative projects as the rock-oriented 1993 album *Across the Borderline* and 1998's *Teatro,* the latter produced by Daniel Lanois, a frequent collaborator with Irish rock band U2. In 2000 he recorded a blues CD, *Milk Cow Blues,* and he mused to the writer in *Fortune* that ''Maybe I ought to hook up with some of those rap guys.'' In 2002 Nelson returned to the top of the country charts in a duet with country singer Toby Keith called ''Beer for My Horses.''

Despite his tumultuous personal life, during the 1990s Nelson seemed to find a sense of inner peace that cemented his status as an elder statesman of American music. Asked by *Time* whether he feared a backlash from conservative ''red state'' country fans over his antiwar song titled ''Whatever Happened to Peace on Earth'' in light of strong emotions regarding America's involvement in the War in Iraq, Nelson replied, ''I sure hope so. I don't care if people say, 'Who the hell does he think he is?' I know who I am.'' That year also saw Nelson touring minor-league baseball stadiums with folk-rock great Bob Dylan. He continued to make music prolifically, installing a studio near his home ''so I can cut records all day and night,'' he told *Fortune.*

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Božena Němcová

Czech writer Božena Němcová (c. 1820–1862) left behind a small but significant body of work closely tied to the development of Eastern European literary traditions of the nineteenth century. Her fictional works include the critically acclaimed novel *Babička,* considered a classic of Czech literature for its portrait of rural village life. Němcová also collected folk and fairy tales from both Czech and Slovak lands in the hopes that her efforts would help preserve them for posterity. Her achievements were all the more remarkable given her lack of formal education.

Němcová's own life contained elements of the fairy tale: her parentage was possibly noble, though she was raised among the household servant class; she was forced to marry a man she did not love; unwise decisions brought her personal hardship later in life as well as financial troubles; and she came to an untimely end. Some sources list her date of birth as 1820, while other clues point to an earlier year, either 1818 or 1817. Her exact parentage is also unknown, but the facts that survive are those of her birthplace, Vienna, and that her Czech-born mother, Terezie Novotna, was a laundress for the duchess of Raciborz. While Novotna wed Jan Pankl, a German coachman for the Raciborz household, the wedding took place after Němcová was born. The infant girl, named Barbora Panklova, did not resemble either parent in appearance or even temperament, it was said, and some surmise that neither Novotna nor Pankl was a biological parent.

Gained Cultural Advantages

What is known for certain about Němcová's life is that she was showered with an unusual generosity by the Raciborz family, leading to speculation that her real father may have been someone in the household. She was educated by private tutors, for example—a privilege the Pankl siblings who followed her did not enjoy—and was allowed to borrow books from the Raciborz castle library.

Whatever her origins, Němcová was still under the jurisdiction of Terezie and Jan Pankl, who forced her into a marriage at the age of 17. Her husband was Josef Nemec, a customs and finance officer 15 years her senior. As a wedding gift, the duchess gave Němcová a pair of gold earrings, a gift that would be the last contact between the two women. By most accounts Němcová's union was an unhappy marriage from the start, for Nemec was an abusive

spouse. They relocated because of his job on several occasions, and Němcová gave birth to four children in five years.

Němcová's situation was vastly improved when the family settled in Prague in 1842. The exciting, culturally vibrant city was a focal point for the Czech nationalist movement, and both Němcová and her husband fell into a group of friends active in the campaign for independence from Vienna, the seat of the mighty Austro-Hungarian Empire that dominated central and eastern Europe at the time. Němcová also came to know several leading writers in Prague, including the poets Václav Nebeský and Karel Jaromir Erben, and the political journalist Karel Havlicek Borovsky. Encouraged by these new acquaintances, she began writing poetry. Her first effort, ''Ženám českým,'' is a paean to Czech nationalism, calling on women to lend their energies to the nationalist movement.

Němcová was feted in Prague when ''Ženám českým'' appeared in the magazine *Květy* in 1843. An attractive, engaging woman whose rise in the city was likely boosted by rumors of her somewhat mysterious Viennese origins, Němcová was celebrated as a new literary voice partly because of her lack of formal education. Yet she also worked diligently to correct that, reading avidly and befriending accomplished professionals who encouraged her talents and guided her self-education efforts. Her physician, J. Čejka, was one such mentor. Čejka had been a friend of the writer George Sand, the pen name of the Baroness Dudevant, and encouraged Němcová to direct her interests to the compilation of fairy tales. She ventured into the countryside to collect them from older men and women in Czech villages, and they were published in seven installments between 1845 and 1848. Some were drawn from old Czech stories, but others were freely invented by their author. ''Němcová's heroines were industrious girls, who spun at their wooden or golden spinning wheels and gained the hearts of princes and kinds, thanks less to the grace of the supernatural than to their own virtue,'' wrote Milada Součkova in her *The Czech Romantics.*

Chronicled Folk Stories, Customs

At some point in her life, Němcová ran into some trouble due to the discovery of an extramarital dalliance. This may have occurred in Prague or in Domažlice, a village in Bohemia where she was somewhat ostracized by the local bourgeoisie when she and her husband settled there in 1845. She continued to pursue her writing career, however, and wrote extensively about village life in *Sketches from Domažlice.* In it, she describes Czech wedding customs in great detail, as well as the exhaustive folk dance rituals that served as a focal point for village social life.

Němcová's interest in folklore was linked to the nationalist movement. Those who worked to redraw Europe's borders—according to the language of those who lived there, not political expediency—recognized the importance of promoting native culture. Her involvement intensified with her friendship with František Klácel, a priest and philosophy professor whom she probably met while living in Prague in 1844. Klácel likely introduced her to socialist ideas, and the result was ''A Word to Housewives,'' published in the periodical *Moravské Noviny* in the fall of 1848. In it, she once again urged Czech women to become more politically aware, and offered some critical remarks about their attitudes toward household help.

Despite her politicization, Němcová remained interested in folklore. In the early 1850s, she traveled through Slovakia on a mission to collect that region's tales of heroes, heroines, and dangers found in nature. Much of this eastern European land, also a part of the Austro-Hungarian Empire, was relatively untouched by modern world at the time of her travels. Her ''Pictures from Slovakian Life'' appeared in the magazine of the Czech Museum in 1856, and Součkova asserted that with its publication Němcová became ''the first modern Czech artist to reveal the beauty of the Carpathian mountains and to write about the men who live in the primeval beech forests and fight the bear.'' Němcová's main focus, however, was her work *Slovak National Fairy Tales and Legends,* which Součkova termed ''a work of enduring value'' and a vast improvement over the Czech ones from a decade earlier. ''Her Slovak narrator eschews sentimentality; his commentary is in the form of proverbial wisdom, completely devoid of literary cliché,'' the critic added. Němcová wrote this work in the Czech language, but left the monologues and dialogues in the original Slovak, and she herself often preferred to use more colorful Slovak terms over standard Czech ones in her own speech.

Family Tragedies Led to *Babička*

Němcová suffered two personal setbacks in 1854: her husband's involvement in nationalist circles was likely responsible for his dismissal from his job, and her gifted son Hynek died of consumption at the age of 15. The job of financially supporting her family now fell to her, but her luck turned with the publication of her novel *Babička* in 1855. The story, whose title is an affectionate Czech diminutive for ''grandmother,'' is set in a typical Czech village and its eponymous character was said to have been modeled after Němcová's own beloved Czech grandmother. In the story, the grandmother comes to live with her daughter and son-in-law when they return to settle in Bohemia after living and working in Vienna. Their four children are delighted by the kindly babička and her lengthy tales of village lore. Literary critics term the tale an enriching look at the life and customs of Czechs in the era just before the modern world and political violence encroached.

Němcová included many details about Bohemian customs in *Babička.* The calendar, for example, centers around Roman Catholic feast days of the saints, and on November 11, they make rolls called ''St. Martin's horns;'' this is the day that the saint arrives on a white horse, but it is also near the time of first snowfall in the region. Other minor characters in *Babička* include the beneficent local duchess and the organ-grinder man. The musician's family is the poorest in the village, and they must sometimes dine on squirrels and crows to stave off hunger. When the duchess considers giving him a gift of coin, the grandmother counters that it is wiser to give a man a steady job instead, and the duchess agrees to hire him. Another minor character in the story is

the tragic Viktorka, a young woman seduced by a soldier from a nearby garrison; Viktorka then drowns her own child and appears to succumb to madness before she is mercifully killed by lightning.

Though a rather sentimentalized view of Czech rural life in the nineteenth century, *Babička* caused a wave of praise for its author when it appeared in 1855. It was reviewed in the magazine *Ozbor,* whose critic commended it as outstanding new work of Czech literature. It was even translated into several languages and found an audience abroad. Another work from this period was Němcová's novella *Karla.* The title character's father is a peasant unlucky enough to be drafted into the Austrian Army. This required 14 years of service, but the homesick soldier died because he was separated too long from his homeland. He left a widow and infant son, and the mother disguises the child as a girl in order to spare it the father's fate. The teenage Karla's ruse ends during a heady three-day festival in which Shakespearean cross-dressing and misplaced romantic feelings propel the plot toward its conclusion. ''The whole community takes the revelation of the mystery with great humor, indeed,'' wrote Součkova in *The Czech Romantics.* ''Without suspecting the true reason, the village has often gossiped about Karla's strange behaviour and revels in the resolution of the puzzle.''

Failed Attempt at Independence

Other works from Němcová's pen include *The Mountain Village,* a 1856 novel, as well as *Poor Folk* and *The Teacher.* The last work appeared in 1860, when the author was still living in Prague with her husband; she abandoned the marriage soon afterward after receiving an offer of financial support from the publishing house Augusta. Her husband warned her they were on the verge of bankruptcy, but she ignored him and went to Litomysl anyway. Six weeks into her contract, while staying at an inn whose room the company had agreed to pay for, she was abruptly released from her contract, allegedly for not producing work at a satisfactory rate. The setback left her destitute, and her husband brought her back to Prague. She died in 1862, possibly of cancer.

In the years since her death, Němcová has been celebrated by successive generations of Czech literary enthusiasts. Her work has been praised by no less than Franz Kafka and Milan Kundera, the two most influential Czech-born prose stylists of the twentieth century. Kundera called her ''the mother of Czech prose,'' while Kafka, who wrote in German, noted once that ''I know in Czech . . . only one music of language, that of Božena Němcová.''

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Haing S. Ngor

A survivor of the reign of terror of the Khmer Rouge in his native Cambodia, Haing S. Ngor (c. 1947–1996) became known for his role in the 1984 film *The Killing Fields,* which told of atrocities in Cambodia. Although a physician, not an actor, he won the Academy Award for Best Supporting Actor for the film. Until his tragic death, Ngor was a human rights activist, using his fame and income to help refugees, and to tell the story of the holocaust experienced by his people.

In an article entitled ''Haing Ngor: Witness for Cambodia, Champion for Peace,'' Charles L. Bland of the University at Buffalo recalled that Ngor, his friend and colleague, viewed himself as ''an historical witness'' who had a story to share, with *The Killing Fields* remaining as ''his legacy.'' Bland concluded, ''Through this film, [Ngor] eloquently gave eyes to a sightless world to see and know about the horrifying genocidal destruction of Cambodia.''

Childhood in Cambodia

Ngor was born to a Khmer mother and a Chinese father in Samrong Yong, which was south of the Cambodian capital of Phnom Penh. The details on his birthdate and family life vary. Some sources state that 1947 was his birth year, while others list 1941, 1950, or 1951. In addition, some sources say he was born into a wealthy family, while others say his family was poor farmers. Nonetheless, sources do agree that Ngor had an ordinary, happy childhood until civil war came to Cambodia.

Established Medical Practice

Despite the unrest in his country, Ngor was able to attend medical school. While a medical student, Ngor fell in love with a young woman. Her name was Chang My Hoa (variant spelling of Huoy), and she was training to be a teacher. They would later marry.

Eventually, Ngor set up his own practice in Phnom Penh, where he specialized in gynecology and obstetrics. He also served as a medical officer in the Cambodian Army. It would appear that Ngor was successful and living a quiet life. That all changed, however, when the Khmer Rouge, guerrilla rebels led by Pol Pot, took over the capital in 1975.

As noted in an article about Ngor on the *BBC Website,* the rebels were initially greeted as saviors, and the citizens truly thought peace would be restored to their country. The article continued, ''Little did the population of Cambodia know, but this was to be the start of one of the greatest human catastrophes and acts of barbarity ever to be seen by the modern world.''

The Khmer Rouge believed that Cambodia must be freed from all influences of Western culture, and if force was necessary, so be it. They ''evacuated'' cities and towns, sending millions of people into the countryside to do labor

and be ''re–educated.'' Owning personal property was illegal. People who were considered educated or intellectual were executed, and Ngor had to practice medicine in secret.

''The Killing Fields''

Writing for *People Weekly,* Bill Hewitt recalled that eventually, Ngor, his family, and his fiancée were taken to a labor camp and forced to work. In his years in the labor camp—He would be a prisoner of the Khmer Rouge regime from 1975–1979—Ngor endured terrible abuse. Hewitt wrote that Ngor ''smashed rocks from dawn to midnight and was made to wear a yoke and plow the earth like an ox. His tormentors starved and flogged him, clamped his head in a vise, cut off part of his little finger and strung him up on a cross above a smoldering fire.'' Ngor endured the torture, and saved himself by insisting he was illiterate or a taxi driver.

Ngor's family was not so lucky. His parents, sisters, brothers, and their wives were murdered by execution squads. But the ultimate loss was that of his wife and child. Ngor was forced to watch his wife die, as she went into premature labor with their son. Although a cesarean section might have saved her life, Ngor had no surgical tools and could do nothing. Hewitt noted that his wife ''died an agonizing death in his arms.'' In all, it is estimated that the Khmer Rouge murdered over two million people during its reign of terror.

Escaped Labor Camp; Began New Life

In May of 1979, Vietnamese forces took over Cambodia and the Khmer Rouge regime collapsed. Ngor rescued his young niece and escaped with her and a friend to Thailand. For approximately 18 months, he worked as a doctor in refugee camps. Ngor tried to immigrate to both Australia and the United States, but was denied entry. In the fall of 1980, however, he was finally allowed to enter the United States, and he settled in Los Angeles, California.

Ngor had to start his life over. He was not allowed to practice medicine because his credentials were not recognized in the United States. He found work as a security guard, and later took a position as a job counselor, working with refugees. Some of his clients were Cambodian refugees, just like him, and he was happy to be able to help them.

Movie Role and Honors

In the early 1980s, Hewitt noted, Ngor, along with thousands of others, answered a casting call for a movie entitled *The Killing Fields,* a true–life account of the Khmer Rouge reign of terror in Cambodia. Initially, Ngor was indifferent about the project, but most sources concur that Ngor had promised his late wife that he would tell the world about Cambodia's sufferings. By participating in this project, he could fulfill that promise. He agreed to take a part in the film.

It was when production began in Thailand that Ngor learned he would have a major role in the film. He would be playing Dith Pran, a real–life Cambodian news photographer who had helped *New York Times* reporter Sydney Schanberg escape the country, but then had been captured by the Khmer Rouge. Ngor and Pran shared a similar history and memories of ''the killing fields'' as both had endured years of torture and hardship before escaping.

Released in 1984, Ngor's performance in *The Killing Fields* received critical acclaim. His portrayal of Pran earned him several honors, including the Academy Award for Best Supporting Actor. He was the first ''non–professional'' to win an Academy Award since 1946. He also won the Golden Globe Award for Best Supporting Actor, and the British Academy of Film and Television Arts Awards for Best Actor and Best Newcomer to Film. In interviews, he often said he really was an actor, but that his best acting had been done in Cambodia when he was a prisoner of the Khmer Rouge.

Continued to Act; Helped Others

Ngor continued to take acting jobs, and using his fame and money to help others in need. He took guest starring roles on American television series such as ''Miami Vice,'' ''China Beach,'' ''Highway to Heaven,'' and ''Hotel.'' He also appeared in other films, most notably Oliver Stone's *Heaven and Earth* and *My Life,* starring Nicole Kidman and Michael Keaton.

In a 1993 interview with Jim Hill of CNN, Ngor reflected, ''I have a house, I have everything, but I have no family . . . How rich you are, but you can't buy a happy

family.'' He lived very modestly, with his focus on helping others. Hill added, ''Ngor's money did buy help for the people of Cambodia . . . Ngor . . . supported two clinics and a school in his Southeast Asian home country.'' He even continued his position as a job counselor, and worked on behalf of Cambodian refugees in Thailand, France, and Belgium.

In 1987, Ngor and journalist Roger Warner co–wrote his autobiography *A Cambodian Odyssey,* which received critical acclaim. He did some speaking engagements, and in 1991, he founded the Haing S. Ngor Foundation. A sawmill and a school were established in Cambodia. Eventually, Ngor was spending most of time and money in Cambodia instead of in the United States. He was regarded as a very dedicated, but private man.

Tragic Ending

On the evening of February 25, 1996, Ngor was shot and killed in the driveway of his home in Los Angeles. Since Ngor had been active in helping fellow Cambodians and had someday hoped to bring the Khmer Rouge war criminals to justice, some of his friends and family wondered if he was the victim of an assassination. Initially, *Time* reported, ''Police [were] looking into whether Ngor, an outspoken benefactor of L.A.'s Cambodian–refugee community, was a victim of robbery or politics.''

Friends were shocked by Ngor's untimely death. Bland wrote that it was ''truly heartbreaking'' and that ''the people of Cambodia, the people of the world, deserve better than this.'' Schanberg, who had befriended Ngor during the filming of *The Killing Fields,* told *People Weekly,* ''The Cambodians believe that the spirit returns after death—Ngor's spirit will always be around. You just don't kill a spirit—not his.''

Shortly after the crime, the Los Angeles Police theorized that Ngor had been the victim of robbery, and had perhaps been shot for refusing to give up jewelry that contained his late wife's picture. Eventually, three teenage gang members were arrested and in April of 1998, they were convicted of the crime. (According to *IMDb, the Internet Movie Database Website,* the conviction was overturned in April of 2004).

Contemporary Authors focused on the irony of Ngor's death, noting, ''Ngor survived the killings fields of Cambodia's brutal Pol Pot dictatorship, but he did not survive the streets of Los Angeles.''

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Nicomachus of Gerasa

The Greek mathematician Nicomachus of Gerasa (c. 60–c. 100) is credited with breaking Greek arithmetic away from other types of numerological studies and with refining the concepts of the Neo–Pythagorean school of philosophy. His most famous work, the *Introduction to Arithmetic,* continued to be an important source for the theory of number and calculation well into the medieval period. The *Introduction* also contained the earliest–known Greek multiplication tables. ''During his own lifetime,'' wrote Professor Martin Luther D'Ooge in the front matter to his translation of the *Introduction to Arithmetic,* ''he enjoyed, apparently, the highest reputation as a mathematician, and after his death he continued to be studied, directly or indirectly, by generation after generation of schoolboys.''

Our knowledge of the life of Nicomachus, like that of many other ancient authors, is spotty and inconclusive. Much of what historians know about him comes from references he put into his own works and from brief mentions that appear in works by later authors. Nicomachus in his works described himself as a Gerasene, meaning that he was a citizen of a town called Gerasa. The best known town of that name was in Roman Palestine, about thirty miles southeast of the Sea of Galilee, which was one of the ten cities that made up the union called the Decapolis. The Decapolis was a mutual–defense and trad-

ing association that was intended to protect the Greek citizens from the depredations of the local Jews and other indigenous peoples. Other famous towns of the Decapolis included Damascus (the capitol of modern Syria) and Philadelphia (modern Amman, Jordan).

Gerasa, during the time that Nicomachus lived there, was a Greek city–state or *polis* like those on the Greek mainland, inhabited and ruled by descendants of Greek immigrants. Tradition held that the city was founded by Alexander the Great, who settled a number of his veterans (who were called in ancient Greek *gerontes*) in the area and the colony of retired soldiers gave the town its name. It was a place where Greek influences predominated over local Jewish and other traditions. The town may have been mentioned in the Bible as the place where Jesus cast out a demon and forced it into a herd of pigs—pigs were a part of the Greek diet, but not part of Jewish traditions, which considered them unclean.

It seems likely that Nicomachus came from a well–to–do family. His family may have been merchants who traded between Rome and Alexandria, Egypt, or imperial officials, or even part of the local landed aristocracy. His advanced training in mathematics suggests that he received part of his education outside his native city, probably in Alexandria. ''The choice of that center of learning,'' wrote D'Ooge, ''would also explain the type of his thinking, for in the first century after Christ Alexandria was the most famous seat of Pythagoreanism in the world. There the old doctrines were being revived, and new treatises were being put in circulation under old names; in Alexandria, in short, the Neo–Pythagorean movement received, if not its initial impulse, at least its chief encouragement.''

A Prominent Neo–Pythagorean

The Neo–Pythagoreans were a school of philosophical thought based on a synthesis of earlier Greek schools of philosophy performed by Apollonius of Tyana, who lived and worked in the middle of the first century A.D. Apollonius drew, in particular, on theories of number originally promoted by Pythagoras of Croton, a Greek philosopher living in what is now the south of Italy about six centuries earlier. Nicomachus, who both built on Apollonius' work and developed it in different ways, linked the mathematical principles worked out by the original Pythagoras and began incorporating mystical elements into the philosophy. ''In his *Introduction to Arithmetic,*'' stated a contributor to *World of Mathematics,* ''Nicomachus discusses various kinds of numbers (odd, even, prime, composite, figurate, perfect), but also considers numbers as divine entities with apparently anthropomorphic qualities, such as, for instance, goodness.''

Nicomachus believed, and stated in his *Theology of Arithmetic,* that numbers had arcane powers and could lead to a closer relationship with (or a better understanding of) the supernatural or divine powers. Numbers, the arithmetician declared, were both matter and form: they could be eternal, immaterial and changeless, and at the same time they could be constantly changing and ephemeral. In fact, what Nicomachus created in the *Theology of Arithmetic* was an understanding of the natural and supernatural worlds derived from the properties of numbers.

Different gods in the Greek pantheon were identified with the properties of different numbers. The monad (the primary element of the number one), for instance, was identified with the primordial chaos, which existed before the gods, but it was also identified with the sun and with Apollo, the god of the sun. The dyad (the primary element of the number two) was associated with deities ranging from Zeus and Demeter to Artemis and Aphrodite. The triad was associated with still other divinities, including Hecate and Athena. And the tetrad was associated with Hermes and Heracles, among others. In addition, each of these numbers also carried mystical connotations, representing sacred ideas: the monad was associated with the power of mind and chaos, the dyad with equality and matter, the triad with marriage, the tetrad with harmony, and so on.

Number, in Nicomachus' universe, was both the foundation of the material world and the underlying principle that allowed humanity to understand the higher powers beyond that world. ''Numbers,'' explained D'Ooge, ''are the sources of form and energy in the world; they are dynamic, active even on their own fellows; hence they convey to one another qualities and sometimes take on an almost human character in their capabilities for mutual influence.'' Arithmetic was the key to understanding both material physics and spiritual metaphysics.

Foreshadowed the Neo–Platonists

Very little is known about Nicomachus' adult career—even less than is guessed about his education as a young man. Ancient authorities credited him with writing several other books besides the *Introduction to Arithmetic.* His *Manual of Harmonics* still exists in its entirety, while his *Theology of Arithmetic* is mostly complete. Nicomachus is also supposed to have written an *Introduction to Geometry,* a *Life of Pythagoras,* and another book on music, but they have not survived. These works complement one another; in the Neo–Pythagorean understanding of the universe, numbers and the ratios between them define the disciplines of geometry, music, and even architecture.

The work of Nicomachus and other Neo–Pythagoreans was later incorporated into a more comprehensive school of philosophy known as Neo–Platonism, the last great school of Greco–Roman philosophy. That school, which was most completely elaborated by the third century A.D. philosopher Plotinus, stated that there was a higher level of reality above the material world and that this level of reality could only be understood through the application of intellectual reasoning, not through observation of the material world. Above all was the great Monad, the One, both God before all other gods and first among all other numbers. In the works of Nicomachus the arithmetician, declared D'Ooge, ''God contains in himself all the ideal forms, which . . . are the essence of things and secure [for] them and the world in general whatever stability they have.''

But we are not even sure if Nicomachus lived the rest of his life in his native city of Gerasa. Evidence from the dedication to his *Manual of Harmony* suggests that he spent

at least some of his adult life as a teacher of the wealthy and that his work involved extensive travel. Perhaps he was called upon to deliver lectures at various private functions throughout the Roman world. His descendants, however, give us a good idea of the esteem that Nicomachus' contemporaries gave the philosopher. ''He was reckoned among the 'illustrious men' of the Pythagorean sect,'' wrote D'Ooge; ''. . . we have but to point to the reputation borne by his works and to the number of commentaries that scholars wrote upon them.''

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Christiane Nüsslein–Volhard

German biologist Christiane Nüsslein–Volhard (born 1942) is known for her ground breaking discoveries about how genes control the early development of embryos. She shared the 1995 Nobel Prize for Medicine (with Edward B. Lewis and Eric F. Wieschaus), and was the first German woman to win a Nobel Prize in science.

Nüsslein–Volhard was born on October 20, 1942, in Magdeburg, Germany, while World War II was raging in Europe. She was the second of five children of Rolf Volhard, an architect, and Brigitte (Haas) Volhard, a musician and painter. She grew up in a flat in Frankfurt, Germany, in a rustic environment and within a family that appreciated art and music. By age twelve, however, Nüsslein–Volhard decided she wanted to be a biologist, given her keen interest in plants and animals. All of her siblings went on to pursue artistic or architectural careers.

Still, her artistic surroundings influenced her sense of observation, which would benefit her in more advanced scientific research, particularly that of fruit fly embryos. She recalled her childhood as happy and stimulating, thanks to supportive parents. Her parents provided her with appropriate books and listened to her ideas. But Nüsslein–Volhard still learned how to play the flute and draw, despite her scientific inclinations.

In high school, she was an admittedly mediocre student, but only because she often felt compelled to pursue her own interests and studies. Still, she enjoyed her teachers and her classes, particularly biology. At the end of school, she gave a speech, ''On Language of Animals,'' which was influenced by Konrad Lorenz and German biologists who studied animal behavior.

While she was in high school, her father died on February 26, 1962. After finishing high school, she wanted to study biology and become a researcher. Once she considered entering medicine, but after doing a one–month course as a nurse in a hospital, she knew she would never enjoy working as a physician.

Obtained Numerous Degrees

She attended Johann Wolfgang Goethe University in Frankfurt and received degrees in biology, physics, and chemistry in 1964. That year, she learned of a biochemistry curriculum that was starting at the Eberhard–Karls University in Tübingen, Germany, so she left family and friends behind. She earned a degree in biochemistry from the university in 1968 and a Ph.D. in biology and genetics in 1973. She also had a chance to attend seminars and lectures from scientists of the Max–Planck Institute, including Gerhard Schramm, Alfred Gierer, Friedrich Bonhöffer, and Heinz Schaller. They were teaching the latest advances in protein biosynthesis and DNA replication.

In 1975, she moved to Basel, Switzerland to conduct her postdoctoral work. She also held research fellowships at the Max–Planck Institute for Virus Research in Tübingen and at the Albert Ludwigs University in Freiburg, Germany. During her education, she never found her gender to hinder her scientific pursuits. From Heinz Schaller, she got her first real training in a laboratory. She was his first graduate

student. She recalled that, as he was a chemist, Schaller taught her to think in ''quantitative terms, yields, and completeness of reactions.''

She was married briefly as a young woman and changed her name to Nüsslein–Volhard. She had no children. After she divorced, she kept her husband's last name because it had already become associated with her developing scientific career.

Nobel Research

In 1978, after Nüsslein–Volhard finished her post–doctoral fellowships in Switzerland and Freiburg, Germany, she accepted her first independent research position at the European Molecular Biology Laboratory in Heidelberg, Germany. She served its head group for the next two years. Also finishing his training at the laboratory was Eric F. Wieschaus, the developmental biologist with whom Nüsslein–Volhard would later share the Nobel Prize.

The two researchers found they had a common interest in *Drosophila,* or fruit flies, so they decided to work together. Their goal was to discover how a newly fertilized fruit fly egg developed into a fully segmented embryo. ''I immediately loved working with flies,'' she recalled in the autobiography she wrote for theNobel Committee when she received her Nobel Prize in 1995. ''They fascinated me, and followed me around in my dreams.''

Actually, their ambitions went well beyond mapping the development of a simple fly. In the broader sense, they wanted to find out how a single–cell egg, or the immediate union of a spermcell and egg, developed into a complex organism; that is, they wanted to find out how cells knew how to eventually become a specific body part such as a hand, an eye, or skin. Nüsslein–Volhard and and Wieschaus would base their experiments on the pioneering genetic research Edward Lewis conducted in the 1940s. However, the collaborators would soon open up a whole, new area for research into human birth defects.

The fruit fly was appropriate to their purpose, as it has fast embryonic development and would not slow down their research. They first set out to isolate the genes responsible for the initial growth of the embryo, an unprecedented and daring strategy. Nüsslein–Volhard and Wieschaus were not sure they could even isolate the specific genes.

They proceeded with their research by feeding male fruit flies sugar water laced with chemicals that would destroy their deoxyribonucleic acid (DNA). Subsequently, when the male flies mated, the females often produced embryos that were dead or mutated.

For a year, Nüsslein–Volhard and Wieschaus studied these altered embryos under a microscope equipped with two viewers that enabled them to examine an embryo together. Eventually, they identified the genes that directed cells to become a specific body part of the fly, and they found that the mutated genes often altered the embryo's natural body plan. Nüsslein–Volhard could distinguish even the most minute deviation and could tell whether it would affect how the embryo would develop.

The two researchers published the results of their experiments in the 1970s. Essentially, they had discovered which genes were essential to normal development. One of their significant findings was that only few identifiable genes controlled development.

The collaborators published several more papers over the next few years that reported further discoveries, including how a mother's genes pass on genetic codes to a developing embryo. They called the codes morphogens and explained that these released chemicals that essentially tell other genes where to go and what to do.

The results of their research had widespread implications. The Nobel committee said that their work with fruit flies helped scientists understand the causes of birth defects in human beings, as similar genes exist in humans and perform similar functions as they develop. Nüsslein–Volhard's and Wieschaus's research could lead to the discovery of genes that could explain birth defects in humans. In addition, it could help improve in–vitro fertilization and eventually explain the cause of miscarriages.

The collaborators' work sparked the launching of an international project to map out a genetic blueprint for all life forms. In 1995, Nüsslein–Volhard received the Nobel Prize for Medicine with Wieschaus and Lewis. Lewis, who was with the California Institute of Technology until his death in 2004, had been analyzing genetic mutations in fruit flies since the 1940s and had published his results independently from Nüsslein–Volhard and Wieschaus.

Previous to winning the Nobel, in 1991, Nüsslein–Volhard and Wieschaus received the Albert Lasker Medical Research Award, which is considered second only to the Nobel in prestige.

Following publications about the work, Nüsslein–Volhard began lecturing at universities in Germany and the United States. She was a Silliman lecturer at Yale and the Brooks lecturer at Harvard.

New Research on Fish

In 1981, Nüsslein–Volhard accepted an offer for a junior position at the Friedrich–Miescher–Laboratory (FML) at the Max–Planck Institute for Developmental Biology in Tübingen. In 1985, she became the institute's director. ''The FML consists of four groups,'' she recalled in her Nobel autobiography. ''The group leaders stay for not longer than six years, and are entirely free in their research topics. They have a generous budget, enough space and no teaching obligations.''

At the institute, she conducted more research into fruit–fly genetics, then announced she would begin similar research on the basic patterns of genetic development in the common zebra fish. This announcement generated some surprise, despite Nüsslein–Volhard's track record in fruit–fly research. Some fellow scientists felt that the new project would be risky, even foolish.

But that didn't stop the enterprising Nüsslein–Volhard, who felt the zebra fish would be perfect for her continuing research. For one thing, a zebra fish has a rudimentary spinal cord, which makes it a more advanced species than a

fruit fly. Also, it develops from a transparent embryo, which could have untold value in such research. Many technical problems had hampered prior research on vertebrates such as frogs, mice, or chickens, most notably the inability to see the embryo developing. The use of zebra fish would eliminate that barrier. The transparency of the zebra fish embryo makes it possible to view the embryo developing and easy to observe organ growth. Zebra fish provide other advantages as well: they are small, breed quickly, and the embryos develop outside the mother's body.

In 1986, Nüsslein–Volhard brought fish tanks into her laboratory, and she and her team developed tools for fish breeding and keeping stocks of fish. By 1993, she had a full fish house with 7,000 aquaria, and her team included 16 researchers. In 1996, the researchers published a 481–page paper on the genetic structure of a zebra fish. The work, described as ''groundbreaking,'' provided a valuable tool for other researchers working to identify similar genetic mutations in humans.

So far, it has not been determined if experiments with zebra fish will yield any more significant genetic information. But Nüsslein–Volhard perseveres undaunted. ''In my lab, we will continue working on the investigation of the molecular mechanisms involved in the establishment of polarity in the Drosophila embryo, as well as continue the exploration of the zebra fish as a model for the study of vertebrate specific features,'' she said in her Nobel autobiography. ''We believe that the combination of several approaches and systems in one laboratory provides a powerful basis for further understanding of the development of complexity in the life of an animal.''

A ''National Treasure''

In her native Germany, the citizens regard her as a national treasure. Her professional colleagues describe her personality as both strong–willed and meek.

She lives near Tübingen, living in the millhouse of a monastery that was built around the fourteenth century. In this home, she even keeps some zebra fish as pets. Her hobby evokes memories of the artistic family environment of her childhood: she makes her own jigsaw puzzles by cutting apart reproductions of famous works of art.

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Ellison Onizuka

American astronaut Ellison Onizuka (1946–1986) was one of the seven crew members who died in the 1986 explosion of the *Challenger* space shuttle. The first American of Asian heritage to reach space, Onizuka had harbored a desire to become an astronaut since his childhood. ''He encouraged the freedom to dream,'' his wife Lorna told *People,* ''and the commitment to making those dreams come true.''

Grandson of Japanese Immigrants

Onizuka was born on June 24, 1946, in Kealakekua, on the Kona coast of Hawaii's main island. His grandparents had come to Hawaii from Japan in the early 1900s to work as indentured laborers on the island's sugar plantations. Onizuka was the third of four children born to his mother Mitsue, who ran a small store in Keopu, and his father Masimutu. Keopu was a coffee–growing area, and Onizuka earned extra money for the household as a child by picking coffee beans.

Onizuka was fascinated by space flight from an early age. The year he turned 15, the pioneer *Mercury* mission of the National Aeronautics and Space Administration (NASA) put an American astronaut in space for the first time. Many among this early generation of astronauts became celebrated heroes in the era, but they were exclusively white males. ''Ellison always had it in his mind to become an astronaut but was too embarrassed to tell anyone,'' his mother said in a *Time* magazine tribute from Paul Gray. ''When he was growing up, there were no Asian astronauts, no black astronauts, just white ones. His dream seemed too big.''

Earned Dual Degrees

Onizuka liked to visit the Bishop Museum in Honolulu, and look through its immense telescope at the heavens. A well–rounded student, he was a good athlete, a Boy Scout who attained the Eagle Scout rank in his last year of high school, and a practicing Buddhist as a teen as well, which linked him to his Japanese heritage, though he did not speak the language. In 1964, he entered the University of Colorado at Boulder and its Air Force Reserve Officer Training Corps (ROTC) program. He studied aerospace engineering, and graduated from a special program in 1969 with both undergraduate and master's degrees in his field. He then went on to a career in the United States Air Force, becoming an aerospace flight test engineer at McClellan Air Force Base and its Air Logistics Center in the Sacramento, California area. One of his projects was devising ways to salvage American military aircraft that had been downed in the Vietnam War.

In 1974, Onizuka won a spot in the Air Force Test Pilot School at Edwards Air Force Base in California. After excelling in that, he was accepted for the far more rigorous astronaut training program with NASA in 1978, and Onizuka moved to Houston, Texas, with his family to begin training at its Johnson Space Center. He was one of 35 future space–shuttle astronauts to start training there, though the first shuttle flight was still three years away.

Onizuka completed his astronaut training in 1979, and by 1982 was serving on the launch support crews for the space shuttle flights of the *Columbia,* then the *Challenger* and *Discovery* crafts which followed. These shuttles rock-

eted into space with increasing regularity from the Kennedy Space Center in Florida during the first half of the decade, and Onizuka waited to be selected for a flight himself. A few notable firsts in American space history occurred while he waited: the first female astronaut, Sally Ride, went aloft in June of 1983, and two months later Guion Bluford became the first African American astronaut in space. As Onizuka neared forty, he worried little about being bypassed, for he knew his space–flight career could continue well into middle age. ''There's no age cutoff for astronauts,'' his mother said he liked to assert, according to Gray's *Time* article.

First Asian American in Space

Onizuka became the first Asian American in space in January of 1985 when he joined the crew of the *Discovery* for the shuttle program's first Department of Defense mission. The trip also made him the first astronaut from Hawaii as well as the first Buddhist in space. The *Discovery* circled the Earth 48 times, and Onizuka was awed by both the view and the technology. ''You're really aware that you're on top of a monster, you're totally at the mercy of the vehicle,'' *New York Times* journalist Pauline Yoshihashi quoted him as telling a friend. Still, he was thrilled by finally achieving his childhood goal. ''I still pinch myself to convince myself that the dream came true,'' the same *New York Times* article reported him as enthusing.

Onizuka's home was in Houston, where he lived with his wife, Lorna Leiko Yoshida, a fellow Hawaiian of Japanese ancestry whom he married in 1969. They had two daughters, Janelle and Darien, and visited family in Hawaii regularly. He was modest about his career and achievements, brother Claude told Yoshihashi. ''When he'd come home, he'd drink beer and . . . be just another guy,'' he told the *New York Times.*

First Civilian Among the Crew

Onizuka was selected to fly on a second shuttle mission slated for early 1986. This *Challenger* flight was to be the vessel's 10th, and headed by flight commander Dick Scobee. Other crew members included pilot Michael Smith, electrical engineers Gregory Jarvis and Judith Resnik, physicist Ronald McNair, and the first civilian American in space, Christa McAuliffe. A Concord, New Hampshire high school teacher chosen from among from some 11,000 applicants to be America's first ''Teacher in Space,'' McAuliffe's presence excited great public interest in this particular *Challenger* flight, and a group of Concord students traveled to Florida to watch the launch from special viewing stands, a contingent that included the educator's nine–year–old son and six–year–old daughter.

McAuliffe's role aboard the *Challenger* was to teach two classroom lessons from space with the help of video feeds. Onizuka's job was to film Haley's comet, which had not been seen since 1910, with a handheld camera. The launch of the *Challenger,* originally set for January 20, was delayed several days from the Kennedy Space Center pad due to weather and technical issues. It finally fired its rockets on Tuesday, January 28, and went aloft as NASA's 25th shuttle mission. Initially, it appeared to be a successful launch, traveling at 1,900 miles per hour and with no sign of trouble, but then a brief flash of orange near where the fuel tank connected to the orbiter became visible, and at 73 seconds after takeoff flames near that seal turned into a fireball that obliterated the view of the craft from the Earth. Communication was instantly lost, and all aboard perished. Onlookers at the Kennedy Space Center watched in horror of what became the worst accident in the history of the U.S. space program to date.

Urged Others to Reach for Stars

Onizuka was mourned with his six colleagues in a memorial service held several days later at the Kennedy Space Center. His Buddhist beliefs, the head of the Buddhist Churches of America, told Yoshihashi for Onizuka's *New York Times* obituary, lent his choice of career an added resonance. ''As a test pilot and an astronaut, he had to deal with life and death,'' Bishop Seigen Yamoaka told the newspaper. ''As long as death is seen as the enemy, you fight it, and become more attached to life. In time, he came to the realization that death is not an enemy to defeat, but a compassionate friend.''

A hero back in Hawaii, the state's first astronaut was honored with the Ellison S. Onizuka Space Center, a museum at Keahole Airport in Kona, which opened in 1991. During his career, Onizuka regularly visited classrooms and schools to speak of his own youth and goals that once seemed beyond reach. He was the guest speaker at the 1980 commencement of his alma mater, Konawaena High

School, and told the graduates that it was the duty of their generation to pursue science past the bounds of the known. He urged them not to restrict themselves ''by what your eye can see but by what your mind can imagine,'' according to *Honolulu Advertiser* writer Hugh Clark. ''Many things that you take for granted were considered unrealistic dreams by previous generations. If you accept these past accomplishments as commonplace then think of the new horizons that you can explore.''

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Katherine Davalos Ortega

Hispanic American government official Katherine Ortega (born 1934) faced much job discrimination before she co–founded her own business. It began a journey that led to the U.S. treasurer's position under President Ronald Reagan. Ortega also delivered the keynote address at the 1984 Republican National Convention in Dallas. ''I forced myself to look at these discriminations as unfortunate instances that must be gotten around,'' Ortega told Marian Christy of the *Boston Globe.* ''My dad always told me disappointments, those closed doors, can put you in a place where another door opens.''

Early Years

Katherine Davalos Ortega, a descendant of pioneer families, was the youngest of nine children born to Donaciano Ortega and Catarina Davalos Ortega. She grew up in Tularosa, New Mexico, a tiny community with heavy Hispanic roots. ''Since 1928, when my father opened a blacksmith's shop in New Mexico, the family has been working together,'' Ortega said in 1983, upon her treasury nomination. ''For at that time my older brothers, who were then 8 and 10 years of age, were already helping my father.''

''People expected me to be spoiled because I was the 'baby.' That was an image I didn't like,'' she told Christy. ''Early on, I decided to carry my own weight.'' Originally Spanish–speaking, Ortega learned English in the local public schools and advanced well in mathematics, a prelude to an accounting and banking career. By age 10, she was working at the family restaurant and trusted with cash register duties. In her late teens, she worked as a teller at Ortero County State Bank and earned enough money for college.

After graduating from Eastern New Mexico State University at Portales in 1957 with a bachelor's degree in business and economics, she had envisioned teaching, beginning with high school level typing and shorthand. ''I've been discriminated against both as a woman and an ethnic,'' she told Christy. ''I was told by the chairman of the business school that I need not apply in the eastern part of New Mexico, where such a job was open, because of my Hispanic background.'' Figuring her teaching career would not materialize, she and a sister, who was a certified public accountant, launched an accounting firm in Alamogordo, New Mexico. Also in the late 1950s, when she worked for an independent oil driller, she experienced housing discrimination. A would–be landlady greeted her at the door and said her neighbors would object to a Mexican American tenant in the neighborhood. ''I thought: 'If I own property, maybe, I, too, would want that right,' '' she said to Christy. ''My father had allowed only the people he wanted on his property. I was not bitter. I was hurt. But I kept on looking, and I got a better apartment.''

Rose Through Accounting Ranks

Ortega held a variety of accounting positions in New Mexico and California in the 1960s and 1970s. She was a tax supervisor at Peat, Marwick, Mitchell & Company, and vice president and cashier at Pan American National Bank, both in Los Angeles. In 1975, Santa Ana State Bank made her the first woman president of a California bank. In 1979, she returned to New Mexico to run the family accounting business, which evolved into the Otero Savings & Loan Association. She got married and divorced, but guards the details of both. In her interview with Christy, she said she likes to be called ''Mrs. Ortega,'' her maiden name.

Meanwhile, Ortega became more active politically, starting at the local and state levels. She later worked on the campaign of Pete V. Domenici, who in 1972 became the first Republican United States Senator from New Mexico in 38 years. Domenici, elected to a sixth six–year term in 2002, has had the longest Senate tenure ever from that state. Serving as chairman of the Senate Budget Committee in the early 1980s, he recommended Ortega to Reagan for the treasury vacancy. Ortega at that time was a commissioner on the Copyright Royal Tribunal, a five–member federal commission that determines royalties cable companies and jukebox operators pay for copyrighted material and one of ten members of the President's Advisory Committee on Small and Minority Business.

Appointed During Hispanic Week

Reagan announced his appointment of Ortega on September 12, 1983, amid National Hispanic Heritage Week ceremonies at the White House. ''She is symbolic of the values the Hispanic community represents, and I am honored that she is to become a part of this administration,'' Reagan said, according to a text of the speech. Chronicling her achievements, Reagan said: ''You can see that she's being nominated not just because she is Hispanic, but because she is highly qualified.'' The president added: ''Nothing is a better influence on America than the strength and decency of the Hispanic family.'' Ortega said at the same ceremony, according to the transcript: ''I have often said I was born a Republican. I am the product of a heritage that teaches strong family devotion, a commitment to earning a livelihood by hard work, patience, determination, and perseverance. And in this great country of ours, it is still possible to achieve upward mobility and success through our economic, social, and political system.''

Her appointment surprised some Republicans, who thought a more visible woman, such as Senator Nancy Kassebaum from Kansas, would receive the nomination. Ortega became the second Hispanic U.S. treasurer in a position women have mostly held. Though considered largely ceremonial, the position involves oversight of the U.S. Mint, the Bureau of Engraving and Printing, and the United States Savings Bond Division. Ortega was also the government's chief mouthpiece for U.S. Liberty Coins, which helped raise about $40 million for the renovation of the Statue of Liberty and Ellis Island in New York. She also handled the nation's budget, straightening out claims for stolen or counterfeit government checks, and burning worthless currency.

Addressed Republican Convention

The Republicans, responding to the buzz Democrats had created during their 1984 national convention by selecting Geraldine Ferraro as the first female vice presidential nominee, pegged Ortega keynote speaker for their own convention in Dallas one month later. ''Everywhere, there are women. And, everywhere, there are Republican officials pointing out the fact that women are everywhere,'' Maureen Dowd wrote in the *New York Times.* ''Katherine Ortega is giving the longest speech at the convention and Jeane Kirkpatrick [former U.S. ambassador to the United Nations and a Reagan cabinet operative] is giving the second longest,'' Newt Gingrich, then an up–and–coming Congressman from Georgia, told Dowd.

Ortega dismissed comparisons of her pending speech with that of the Democrats' keynote speaker, New York Governor Mario Cuomo. ''I am not a Mario Cuomo, and I will not pretend to be one. I'm not a Barbara Jordan, either,'' she told Susan Rasky of the *New York Times.* Jordan, a Texan, addressed the Democrats in 1976 and was the first African American elected to the U.S. House from the South. ''She is quite an orator too, you know. Why, all of a sudden, is there all this comparison of keynote speakers? I don't recall anybody making comparisons in 1980.''

Essentially a private person, Ortega had improved as a public speaker throughout 1984, when she traveled nearly 60,000 miles addressing Republican and Hispanic groups. A Treasury insider told the *National Review* her speaking style had improved ''1,000 percent.'' He added: ''Her low–key authenticity works magic with an audience.'' Still, she prefaced her keynote address saying there were more eloquent Republican speakers available.

''But what I have to say tonight, I say from the heart and with the deep conviction that our country's future lies not in the empty rhetoric we heard in San Francisco last month, but in the courage and vision of a President who in four short years has restored America's faith in itself,'' she told the convention. ''To those millions of Democrats abandoned by their national leadership in San Francisco—Democrats who were shut out of their traditional party home—we Republicans here in Dallas say: We welcome you to our home. *Nuestra casa es su casa.* Our home is your home.'' Most Republicans praised Ortega's speech and the move by their party to feature more women. ''Unlike Democratic women, these more conservative Republicans do not cast their aims in terms of women's issues,'' Dowd wrote. ''They think of economic issues as women's issues. Some support the equal rights amendment, but most do not.'' Reagan campaign press secretary James Lake told the *Wall Street Journal* that while ''It's foolish for us to try to attract the Gloria Steinems,'' given Reagan's opposition to abortion and the Equal Rights Amendment, other Reagan stances on taxes and the economy bode well, as did putting the first woman on the Supreme Court.

Feminist women within the Republican Party and Democrats, however, criticized what they saw as window–dressing. ''The Republicans are very good on properties and scenery and this is a classic example,'' Democratic campaign consultant Robert D. Squirer told the *New York Times.* ''They have gone over the checklist for the convention: 'Do we have the balloons, the bunting and the women?' But it's not substantive. It's very much in response to Ferraro. They don't care about making women equal. They are just shoving women out as props.''

Ortega's Legacy

Reagan easily won re–election, trouncing Democrat Walter Mondale in the Electoral College vote, 525–13. After six years as U.S. treasurer, Ortega left in 1989, at the end of the second Reagan term. She worked again for Otero Savings & Loan and for the family–owned business into the new millennium. Ortega has also served on the boards of directors for supermarket chain Kroger Company and animal food company Ralston Purina. Her other involvements include her being an alternate representative for the United Nations, and she maintains advisory work for such nonprofit organizations as the National Park Service and Executive Women in Government. She has also received honorary degrees from such institutions as Kean and Villanova Universities, and her alma mater, Eastern New Mexico State.

Ortega, a descendant of pioneers, was one herself. She scoffed at discrimination in employment and housing to become U.S. treasurer; soft–spoken and given to little fan-

fare, she became a keynote convention speaker for her party. She became a highly visible measuring stick among women and Hispanics. ''Right now I think of myself as a role model for my people,'' she told the *Boston Globe*'s Christy. ''Maybe I'm an inspiration to them. I hope they see me and say: 'Hey, there's hope. We can accomplish.' ''

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P

Joseph Vincent Paterno

With 343 victories throughout the 2004 season, American football coach Joe Paterno (born 1926) ranks second in victories among major college football coaches and fourth among coaches in all divisions. ''Joe Pa,'' who has coached football at Pennsylvania State University since 1966, has produced five undefeated, untied teams and two national champion teams. He has retained conservative football schemes and drab uniforms even amid critics who say Paterno has fallen behind the times, and has insisted he will leave on his own terms. ''Joe Paterno believes he is the right man to bring Penn State football back to the high standards he established,'' Ray Parrillo wrote in the *Philadelphia Inquirer* at the end of 2004. ''Frankly, that's all that really matters.''

Early Life

Paterno, the son of Florence and Angelo Paterno, grew up on 18th Street in the Flatbush section of New York City's Brooklyn borough. He attended St. Edmond's Grammar School and Brooklyn Prep High School. As a high school senior, he played on a city–best Catholic school team whose only loss was to St. Cecilia of Englewood, New Jersey; St. Cecilia's coach was a young Vince Lombardi, another Brooklyn native who himself would become a coaching legend in the National Football League. He was also a very good student. ''I had a sense that this young man had read far beyond his years and was still reading on his own,'' said Father Thomas Bermingham, one of Paterno's high school teachers, according to a biography on Penn State's Web site. ''I called him after class and I said, 'Joseph, I can't make you but I would love to have you do much more than the rest of the class.' And, typical Joe Paterno, he jumped at that chance.''

Paterno, who enjoyed listening to opera as a youth, credits his inquisitive mind to his family upbringing. His father always stressed education, and young Paterno joined numerous collegiate honor societies as a result. Angelo Paterno, who passed the bar exam at age 44, kept a dictionary at his side while reading newspapers; Paterno's aunt coordinated a foreign language department for a Long Island school district and his cousin became president of Chrysler Corporation. ''He was bred for more,'' Rick Reilly of *Sports Illustrated* wrote in 1986, when that magazine named Paterno its sportsman of the year. ''When I was young, I used to see my father studying late at night to pass high school, college, and even law school,'' Paterno once said at a National Italian American Sports Hall of Fame banquet, according to that organization's website. ''My father did all his schoolwork while working two other jobs and taking care of his family,'' adding, ''I quickly learned that through hard work and perseverance you can attain your goals in life.''

Excelled at Brown University

After serving in the United States Army during the final year of World War II, Paterno went to Ivy League institution Brown University in Providence, Rhode Island on a scholarship. ''Probably because of my unimpressive height and weight, the Paterno doorstep wasn't overrun with college

scouts,'' Paterno said, according to the Penn State biography. Paterno, though, excelled as a quarterback and defensive back at Brown. The Bears won eight of nine games in 1949 and were ranked one of the top teams in the East. Defensively, Paterno's 14 interceptions in a single season is still the Bears' record. At Brown, Paterno played for Charles A. ''Rip'' Engle, whom he ultimately succeeded as Penn State head coach. According to the Penn State biography, Stanley Woodward, longtime sportswriter for the *New York Herald Tribune,* called Paterno a quarterback ''who can't run, can't pass—just thinks and wins.'' In addition, Paterno returned kicks—his 69–yard return of a punt carried the Bears past Holy Cross in a 1949 game. The versatile Paterno also played two seasons of basketball for Brown; in that sport, his freshman coach was Weeb Ewbank, a Hall of Fame football coach who won NFL titles with the Baltimore Colts and New York Jets.

After he graduated from college Paterno intended to enter Boston University law school, to follow in his father's footsteps. Before he could do so, however, Engle called him. His Brown coach had taken the Penn State job and asked Paterno to be the one assistant his contract would allow him to bring along. Paterno, who told his father that he took the job to get extra money for law school, served under Engle for 16 years. When Engle retired after the 1965 season, Paterno took over his mentor's job. Paterno, meanwhile, had married his college sweetheart in 1962, Suzanne Pohland of Latrobe, Pennsylvania.

Happy in Happy Valley

Penn State roared to the first two of five perfect seasons under Paterno during his third and fourth years there, 1968 and 1969, respectively, en route to a 31–game undefeated streak. But the Nittany Lions were passed in the polling system that determined the ''mythical champion.'' The 1969 experience was particularly galling for Paterno; while the Lions rolled to an 11–0 season that included an Orange Bowl victory over Missouri on New Year's Day, the debate over who was best in the country focused on Southwest Conference rivals Texas and Arkansas, both also unbeaten. It even involved the White House. Before Texas and Arkansas squared off in early December that year before a national television audience, President Richard M. Nixon had declared the winner would be No. 1. After Texas won the game, 15–14, Nixon presented a mythical national championship plaque to the Longhorns. From that point, Paterno favored a playoff rather than the bowl system to determine national champions. According to *Sports Illustrated's* Reilly, Paterno said, ''How could Nixon know so little about Watergate and so much about football?'' at the university's 1973 commencement, referring to the scandal that brought down the Nixon presidency one year later.

In 1973, the Nittany Lions went 12–0, only for the pollsters to shun Paterno once more. According to Reilly, Paterno told reporters on New Year's night, after Penn State beat Louisiana State University in the Orange Bowl, ''I had my own poll. The Paterno Poll. And the vote was unanimous. Penn State is Number 1. I took the vote a few minutes ago.'' Then, Paterno gave his players championship rings.

Finally, Two Recognized Champs

Ironically, when Penn State finally emerged as No. 1 when the bowls were over, in 1982, the Nittany Lions did not go unbeaten. After a mid–season loss at Alabama, the Lions won seven straight games, capping their season with a come–from–behind, 27–23 win over Georgia at the Sugar Bowl in New Orleans. Four seasons later came the second title, after Penn State knocked off favored Miami 14–10 in the Fiesta Bowl in Tempe, Arizona. With the championships came recognition for the Paterno way of doing things. ''Joe's different from the rest of us,'' said Barry Switzer, who coached the University of Oklahoma to a national title with the University of Oklahoma and a Super Bowl championship with the Dallas Cowboys. Reilly adds: ''How many coaches draw up game plans while listening to opera? . . . How many write opinion pieces for *The New York Times* and throw in words like 'sophistry,' 'proselytizing,' and 'mendacious'? How many even read *The New York Times?*'' Outside–the–box Paterno moves have included allowing star lineman Mike Reid to take a year's sabbatical to star in a theater production, and letting place kicker Chris Bahr miss a road game to play for the varsity soccer team.

Penn State under Paterno has also refused to modernize its uniforms. The Nittany Lions wear what look like blue–and–white practice sweats and a plain white helmet, one thin blue stripe down the middle. Paterno once told a skeptical recruit that the uniforms may be dull, but when people see them on television, they know it is Penn State playing. ''I

hated our uniforms at first,'' said defensive back Ray Isom, who played for Paterno's second title team. ''Now I think they're beautiful.'' Players over the years bought into the Paterno system. ''He's tough as hell,'' said Shane Conlan, a star linebacker with the Buffalo Bills and St. Louis Rams, according to the Penn State Web site biography. ''But he does things the way they're supposed to be done. He follows the rules. He believes you're there for an education. He teaches you more than football. He teaches you about life.''

Later Years

Penn State's fifth and last perfect season came in 1994, capped by a 38–20 win over Oregon in the Rose Bowl; again, the polls overlooked the team in balloting for No. 1. By then, the school, frustrated at attempts to form a conference among Eastern independents, had joined the Midwest–oriented Big Ten Conference. From 2000, Penn State has had four of five losing seasons, save for a 9–4 year in 2002 and an appearance in the Capital One Bowl. The following season, the Lions tumbled to 3–9 amid morale problems and off–field police incidents for some players.

Critics began clamoring for Paterno's resignation, but ''Joe Pa'' has insisted he will leave on his own terms. ''As I've said, I'd like to be able to put together a scenario where I can pick the time I want to leave and have somebody in house ready to take over,'' he said in 2004 after a season–ending 37–13 win over Michigan State, according to Dick Jerardi of the *Philadelphia Daily News.* Penn State's record was 4–7 in 2004. Some reporters cited friction within the Penn State coaching ranks when Paterno chose his son, assistant coach Jay, to call the offensive plays instead of offensive coordinator Galen Hall. ''Jay Paterno so badly wants to be a football success on his own merits, and instead he has become a scapegoat,'' Dan Connolly wrote in Pennsylvania's *York Daily Record.* ''There is a good and bad with everything, and having the last name Paterno is good and bad,'' Jay Paterno said in the same newspaper.

The anti–Joe Paterno has gone cyberspace, with the proliferation of Internet message boards. ''Some sites have turned into strange bazaars,'' Pete Thamel wrote in the *New York Times.* ''The site lobbying for the departure of [Paterno], joepamustgo.com, sells . . . underwear emblazoned with its message.'' Mark Beech of *Sports Illustrated* suggested Paterno is on the hot seat, adding, ''It's a testament to the vagaries of coaching that someone as venerable as [Paterno] . . . could find himself fighting to save his job.''

The Paterno Legacy

Despite Penn State's problems in the 2000s, Paterno is still one of the biggest marquee names in college sports. And that still draws recruits. Sportswriter Parrillo called Paterno ''the man who is most responsible for transforming Penn State from an agricultural school into a nationally respected institution.'' One of the top high school offensive linemen, Dennis Landolt of Holy Cross High School of Delran, New Jersey, told the *Philadelphia Inquirer* late in 2004, ''Even though [Paterno's] getting a lot of heat lately, he's one of the best coaches ever. It's definitely exciting to play for a coaching legend. And he says when he does leave in a few years, someone from inside will take the job, and that's good that there won't be a major change.''

Joe and Suzanne Paterno are also acclaimed for their philanthropy. In 1997, they gave the university $3.5 million for faculty positions and scholarships, and two building projects. As co–chairs of the campaign to expand the Pattee Library, they raised $14 million and personally donated $250,000. ''I've said it a hundred times,'' Paterno said, as quoted on the university Web site, ''a great library is the heart of a great university, and if we want to remain a big league university, we've got to have a big league library.'' The 2005 season was Paterno's 50th at Penn State, the State College, Pennsylvania, whose campus is known as ''Happy Valley.'' Paterno's lifetime record is 343 wins, 116 losses, and 3 ties; only Bobby Bowden of Florida State has more wins, 351, among major college coaches. John Gagliardi of St. John's University of Collegeville, Minnesota, and Eddie Robinson of Grambling top the overall list with 421 and 408 victories, respectively. Paterno has frequently spurned jobs offers from other major colleges and such NFL teams as the New England Patriots, who courted him in the early 1970s. ''Money alone will not make you happy,'' Paterno said at the 1973 Penn State commencement, according to the university's Web site. ''Success without honor is an unseasoned dish. It will satisfy your hunger, but it won't taste good.''

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Paul II

The papacy of Paul II (1417–1471) was marked by few accomplishments and an autocratic rule over the College of Cardinals. Because of this and his devotion to games and festivities, scholars rank him as one of the worst of the Renaissance popes.

The future Pope Paul II was born Pietro Barbo in Venice in 1417, the nephew of Pope Eugenius IV. His father was the nobleman Niccolo Barbo and his mother, Eugenius's sister, was Polixena Condulmer. Like

many Venetians of his class, Barbo anticipated a career in business; but when his uncle became pope the course of his life changed. Barbo's rise through the ecclesiastical ranks was precipitous. He was first archdeacon of Bologna, then bishop of Cervia, and later bishop of Vicenza. In 1440 Pope Eugenius elevated him to cardinal-deacon. He was twenty-three years old at the time. Nicholas V, his uncle's successor, named him cardinal-priest of San Marco. He also enjoyed the favor of Pope Calixtus III, Nicholas's successor. Following the death of Pius II in 1464 he was elected pope (August 30, 1464) on the first ballot. He took the name Paul II, though he had considered the name Formosus II, after the ninth-century pope whose body was exhumed and placed on trial in what has come to be known as the Cadaver Synod.

Reneged on His Pledge

Paul immediately made himself unpopular with the cardinals. Prior to his election the cardinals had drawn up an eighteen-point pact; the primary clauses redefined the powers of the pope and called for an ecumenical council within three years. Among the pact's other important points were the reform of the Curia (the Vatican ministries and departments), fixing the number of cardinals at twenty-four, and the resumption of war against the Turks. Cardinal Barbo signed the pact with his colleagues; but upon his election he refuted it, especially the points dealing with papal power. He declared the pact to be guidelines rather than a mandate. Paul II drew up an alternate agreement that amended the original pact and forced the cardinals to sign it with threats of excommunication. All but one signed the new document.

Paul delighted in the outward trappings of his position. He elevated the papal court to one of splendor that would rival, if not outdo, any of the European kings. Considered vain and an intellectual lightweight, he promoted carnivals and games. In 1470 he decreed that beginning in 1475 there would be a holy year every twenty-five years, ostensibly to promote the festivities he enjoyed.

Initiated Unpopular Reforms

In 1466 Paul moved the papal residence from the Vatican to the newly completed Palazzo di San Marco (now the Palazzo di Venezia). He had begun building the palace when he was a cardinal. That same year Paul abolished the college of abbreviators, or apostolic writers, who were in charge of the Vatican's formal documents. This unpopular move led to a protest by the historian Bartolomeo Platina, and Paul had him imprisoned and tortured. In 1468 Paul took action against the Roman Academy because he suspected it to be a bastion of pagan rituals and ideas. He also forbade the teaching of pagan poets to Roman children. Nevertheless Paul was a collector of ancient art and during his reign protected universities and supported the newly invented technique of printing.

In 1466 he also summoned the king of Bohemia, George Podiebrad, to Rome, charged him with heresy, excommunicated him, and nominally stripped him of his title and power. Podiebrad was suspected of being a Hussite, or follower of the Czech theologian and reformer John Hus. Podiebrad's apologist, Gregory of Heimberg, subsequently accused Paul of immorality; a move that resulted in Gregory's own excommunication. As a result, a power vacuum was created in Central Europe, especially after Podiebrad's death in 1471. Paul allied himself with Matthias Hunyadi, the King of Hungary, who not only wished to claim Bohemia but also needed support for his war against the Turks. Ultimately Hunyadi did not secure Bohemia for himself, and the area was politically and militarily weakened. After the fall of Negropont (present day Khalkis, capital of the island of Evvoia in the Aegean Sea) to the Turks in 1470, Paul supported Hunyadi and his Albanian ally, Scanderber, in their attempt to repel the invaders. Negropont had been under the rule of Venice, and Paul's support was chiefly financial as he could not muster other European rulers to provide troops. The military result was a stalemate.

Was a Strong Civil Ruler

Paul did provide strong government in Rome and throughout the Papal States. He reorganized the municipal government, revising statutes and defining the duties of the officials and the courts. He also oversaw the establishment of a special court to deal with the crime of murder. Regarding the Papal States, Paul almost immediately moved to secure Vatican control in rebellious areas. In 1465, the year of his election as pope, Everso, Count of Anguillara, died. Everso had succeeded in prying loose most of the Patrimony and placed himself as its ruler. (The Patrimony was the area

of the central Italian peninsula that formed the basis of the Papal States; according to legend the Emperor Constantine had bequeathed it to Pope Sylvester I in the fourth century following his conversion). In 1465 Paul sent troops to fight and defeat Everso's sons, thus reestablishing the Vatican's political authority over the area.

Paul's final act of diplomacy was to negotiate a marriage between Ivan III of Russia, who was the first to be called Tsar (of Muscovy), and the Catholic daughter (some believe niece) of the last Byzantine emperor. In the midst of these negotiations, Paul died suddenly of a stroke on July 26, 1471. He was buried in St. Peter's Basilica. Paul's reputation was damaged by a posthumous biography published by Bartolomeo Platina, whom Paul had once imprisoned.

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Pausanias

The Greek travel writer Pausanias (c. 150–c. 180) lived and wrote in the middle of the second century. His most famous work is the *Periegesis tes Hellados,* or *Description of Greece,* a guide to important sites and historic places of ancient Greece. Since Pausanias wrote only about five hundred years after the great flourishing of classical Greek culture, since he was a careful recorder of what he saw, and since he was fascinated with ancient ruins and folk customs, he provided later scholars with an invaluable resource for understanding Greek life at the height of the Roman empire. "Even today," wrote a contributor to *World Eras,* "it is possible to take his work as a useful guide to the archaeological sites in the various parts of Greece."

Little is known about Pausanias himself, or even about his background. Traditionally he was said to be a native of the city of Magnesia ad Sipylum in Lydia, part of western Asia Minor (now Turkey). Even the dates of his birth and death are unknown, but the *Description of Greece* has been dated to approximately 150 A.D. In the ten volumes of the *Description* Pausanias refers frequently to the monuments and celebrations of Greek culture created by the Roman emperor Hadrian (reigned 117–138). No event after 176 appears in the *Description,* so classical scholars have generally assigned Pausanias' most active period to the years surrounding 150–the middle of the second century.

The *Description* was probably designed for tourists of Greek ancestry—probably people like Pausanias himself, born in Asia but proud of their Greek heritage—whose enthusiasm for their ancestral homeland had been inflamed by the pro–Greek policies of Hadrian. The *Description* was organized by areas surrounding the ancient *poleis,* or city–states. Pausanias' work was virtually unique because it approached Greece and its history not in chronological order (taking events in the order in which they happened) but geographically. The ruins and monuments Pausanias encountered served as pointers for tourists, allowing them to place themselves in space. But they also served as keys that allowed Pausanias to unlock the great events and artists of Greek history and culture for his audience. This may explain why the traveler omitted parts of Greece in his itinerary. The ten volumes of the *Description* concentrate most heavily on classical sites in Athens, Sparta, Delphi (which housed an important shrine and oracle dedicated to the god Apollo), and Olympus, the site of the great Olympian games—the areas that would have been most familiar to Greek tourists at the time (as they still are today).

Sources of Attic History

Pausanias in his work treated the sites of ancient Greece almost exactly the same way as modern tour guides would do. In his first book, for instance—the guide to the province of Attica, the area dominated by Athens—he takes the reader from the point of arrival into the city through the main gate. He begins by describing the entrance to the port of Athens, the Peiraeus, giving a description of the geography surrounding the port and pointing out sites of interest. These ranged from religious temples and public monuments to places of importance in Greek history. "When you have rounded the promontory," he stated in the *Description of Greece,* "you see a harbor and a temple to Athena of Sunium on the peak of the promontory. Farther on is Laurium, where once the Athenians had silver mines, and a small uninhabited island called the Island of Patroclus. For a fortification was built on it and a palisade constructed by Patroclus, who was admiral in command of the Egyptian men–of–war sent by Ptolemy . . . to help the Athenians, when Antigonus, son of Demetrius, was ravaging their country."

This excerpt from the *Description* demonstrated Pausanias' broad grasp of history. By pointing out the temple of Athena at Sunium, the entrance to the Peiraeus, he emphasized the relationship between the goddess and the famous city that bore her name. The silver mines at Laurium provided the Athenians at the beginning of the fifth century B.C. with the coin they needed to build ships to protect themselves from the Persians. The ships gave Athens the power to defeat the Persians (who had the most powerful army in the world at the time) and to extend control over the islands of the Aegean Sea and much of mainland Greece as well, leading to the great Golden Age of Athens. The story of the forts built by Patroclus recalled more recent history, after

the decline of Athens about 450 years before Pausanias wrote his guide. By relating these stories, Pausanias was providing his readers with an historical context through which they could more easily understand the sites they saw and gain a sense of shared history and ethnic pride in their common Greek heritage.

Pausanias also provided reports of ancient monuments that have proved to be invaluable to modern historians. One of his best–known descriptions is that of the statue that stood in the Parthenon, the temple to Athena Parthenos, the virgin goddess who protected Athens from her enemies. The statue was built during Athens' Golden Age by the great sculptor Pheidias, one of the greatest artists of the ancient world. ''The statue itself,'' explained Pausanias, ''is made of ivory and gold. On the middle of her helmet is placed a likeness of the Sphinx . . . and on either side of the helmet are griffins in relief. . . . The statue of Athena is upright, with a tunic reaching to the feet, and on her breast the head of Medusa is worked in ivory. She holds a statue of Victory about four cubits high, and in the other hand a spear; at her feet lies a shield and near the spear is a serpent.'' Pausanias' description has allowed modern historians and archaeologists to make plausible reconstructions of Pheidias' work and to recognize what may be a surviving Roman miniature copy of the Athena statue.

Discovering the Ancient Olympics

The fifth and sixth books of the *Description* tell stories about the ancient Panhellenic games at Olympus, held every fourth year in honor of the king of the gods, Zeus. At the time he visited the site of the games at Olympia in the southern part of Greece, many of the cult statues dedicated to winners of the games were still standing. Pausanias related stories about these early heroes of the Olympics. One of the outstanding athletes was Milo, a wrestler from the Greek colony of Croton in Magna Graecia (now the southern half of Italy). Milo, a man of prodigious strength, competed in the Olympics and in other sacred games over a period of thirty years in the late sixth century B.C. He won Olympic crowns in six of the seven games in which he competed. Another story related by Pausanias concerns the athlete Theagenes of the island of Thasos. Theagenes competed as a boxer, in the *pankration* (a combination of wrestling, boxing, and judo), and in running. He was so successful that after his death he was worshiped as a god on Thasos and, when his cult statue was lost at sea, Pausanias reported that his native town suffered from an intense famine.

Pausanias is also a major source for information about the participation of women in the ancient games. Although women were not allowed within the sacred precinct at Olympia, they nonetheless had their own games, which were held at a different time. The women's games were dedicated to Zeus' wife Hera and were known as the Heraean games. The participants in the events were all female virgins, divided into three age groups. They were largely treated the same way that male athletes were treated. They ran on the same race track, the victor was awarded a crown of olive leaves, and winners in all events were allowed to set up cult statues.

Used Pausanias to Understand Ancient Greece

Pausanias' work has allowed modern archaeologists and classical scholars to reconstruct the street plan of ancient Athens and has even permitted them to identify individual buildings. The unearthing of the Agora, the town square and marketplace of ancient Athens, was made easy for the excavators, who were able to retrace Pausanias' footsteps through the remains of the ancient city. ''His description of the Agora,'' wrote Eugene Vanderpool in *Hesperia,* ''although sometimes vague and often far briefer than we could have wished, is none the less of the greatest value, and we must confess that without it we would be hard put to identify the remains of the buildings that have been found with those known from other ancient sources to have existed in the Agora.''

Recently, however, some scholars have begun to explore Pausanias' work as a guide, not so much to the sites of ancient Greece, but to understand the relationship between Greeks in the period of Roman domination and their past. Pausanias, wrote John Elsner in *Past and Present,* ''used myths of the ancient Greek past and the sacred associations of pilgrimage to shield himself from the full implications of being a subject.'' Greeks in the second century A.D. may have read the *Description* as both a travel guide to their ancestral homeland and as a source of pride in their heritage at a time when they were under the thumb of a foreign imperial power.

So whether modern scholars read Pausanias' *Description* as a travelogue and tourist's guide to classical Greek sites or as a political commentary on the status of Greeks at the height of the Roman empire, the work remains an important source for understanding ancient Greek history. ''A text which has been regarded as a pedantic and antiquarian tourist guide,'' Elsner concluded, ''can be interpreted to show how Greeks coped with the burden of a distinguished past weighing on their cultural identity, with the contemporary politics of Greece's status as a Roman province, and with the profound sense of the sacred with which so much of ancient culture was imbued.''

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Nancy Pelosi

The first woman to serve in a top leadership role in a major U.S. political party, California Congresswoman Nancy Pelosi (born 1940) became the Democratic Party's minority leader of the House of Representatives. Pelosi, known as an outspoken liberal, became a strong critic of the administration of President George W. Bush, but also strove to reunify dispirited Democrats while Republicans controlled both houses of Congress and the White House.

Political Pedigree

Born as Nancy D'Alesandro in Baltimore, Pelosi inherited her family's political tradition. Her father, Thomas D'Alesandro, Jr., was the ward boss for Baltimore's Little Italy ward, then a city councilman and five–term congressman before becoming Baltimore mayor from 1947 through 1959. Later, her brother, Thomas D'Alesandro III, also became Baltimore's mayor, from 1967 to1971.

The young woman met her future husband, Paul Pelosi, who came from San Francisco, California, while both were attending Trinity College in Washington, D.C. After they married, they moved to San Francisco and started a family. Her husband, who made a living as an investor, also had a family with political leanings, his brother winning a seat on the city's board of supervisors. The Pelosis had five children: Nancy Corinne, Christine, Jacqueline, Paul, and Alexandra. Only when the youngest, Alexandra, entered school did their mother become involved in local Democratic Party politics. Alexandra later became a documentary filmmaker who chronicled political campaigns.

Starting at the grass roots with house parties and door–to–door campaigning, Pelosi eventually became Northern California party chairwoman. She became a close ally of a powerful Democratic politician, Congressman Phillip Burton, who represented San Francisco. In 1983, Burton died, and his wife, Sala, won a special election to finish his term in office. But when she was diagnosed with cancer, Sala Burton asked Pelosi to run for her seat. Pelosi won a special election in 1987 and was re–elected every two years after that from California's Eighth District.

Concerns Reflected District

Pelosi represents one of the country's most left–leaning Congressional districts, encompassing most of San Francisco. Reflecting the concerns of her constituency, which strongly favors gay rights, Pelosi sponsored a bill creating a special housing opportunities program for people infected with Acquired Immune Deficiency Syndrome, or AIDS. In related work, she championed programs to expand access to Medicaid for people with the HIV virus that causes AIDS, to increase funding for HIV– and AIDS–related healthcare and to spur development of an HIV vaccine.

She also filed bills that helped nonprofit organizations create affordable housing and insured access to healthcare coverage for people with disabilities. She promoted the creation of a national network to track the chronic disease effects of environmental pollutants. Advocating increased investment in health research, she led the fight for double funding for the National Institutes of Health and beat back Republican–led efforts to reduce funding for family planning programs abroad.

An early supporter of the movement for democratic rights in China, Pelosi sponsored the Chinese Student Protection Act of 1992. A staunch critic of the human rights record of the People's Republic of China, she chaired the Congressional Working Group on China. Pelosi supported the Tibetan resistance to Chinese rule and led mostly unsuccessful efforts to tie trade privileges to better performance by the Chinese government on human rights.

Pelosi served on the House's powerful Appropriations and Intelligence committees. On the latter, her more than ten years of continuous service was the longest in the committee's history, and for two years she was the ranking Democrat on the panel. Pelosi met with leaders of intelligence services in the United States and in allied countries and advocated stronger efforts to stop nuclear proliferation. After the September 11, 2001 terrorist attacks, Pelosi wrote a bill creating the independent 9/11 commission, and that panel conducted a thorough, high–profile investigation of the U.S. government's intelligence and response efforts be-

fore and after the attacks. Despite her liberal stance on domestic matters, Pelosi supported the U.S. Patriot Act.

Pelosi's name is associated with a crucial amendment to an important world trade bill, the International Development and Finance Act of 1989. The ''Pelosi Amendment'' requires the World Bank and regional development banks to make public environmental impact assessments for all development projects they fund.

Unified the Party

Pelosi has also served on House ethics and banking committees, and has campaigned and raised funds for other Democratic candidates across the country. In 2001, she was elected House minority whip, the second–highest party post. She was the first woman to achieve that high a position in a major U.S. political party. She later described her presence at a meeting of top congressional leaders with the president at the White House, saying: ''For an instant, I felt as though Susan B. Anthony, Lucretia Mott, Elizabeth Cady Stanton—everyone who'd fought for women's right to vote and for the empowerment of women in politics, in their professions, and in their lives—were there with me in the room. Those women were the ones who had done the heavy lifting, and it was as if they were saying, At last we have a seat at the table.''

When Richard Gephardt resigned as the party's minority leader in 2002 to run for president in 2004, Pelosi was selected to replace him. Under Gephardt's leadership, the Democrats had appeared powerless to stop what they saw as the radical conservative agenda of the George W. Bush administration. When Pelosi declared her desire to take over from Gephardt, she said: ''We must draw clear distinctions between our vision of the future and the extreme policies put forth by the Republicans. We cannot allow Republicans to pretend they share our values and then legislate against those values without consequence.''

By early 2004, the Democratic caucus in Congress was energetic. ''They are enthused that after years of defections to the Republican position on many key votes, the caucus now displays an almost unprecedented unity in its voting,'' Harold Meyerson said in *The American Prospect.* '' . . . They approve of their leaders' consistent attacks on the Bush administration . . . They feel that all wings of the caucus are getting not only a fair hearing by party leaders but also real input into party positions. They even believe that their leaders' indefatigable fund raising and candidate recruitment have been going so well that they have a shot at retaking the House. And when asked why they feel this way, all of them come around to the same answer: Nancy Pelosi.''

Despite her liberalism, Pelosi appealed to all wings of the party, working closely with moderate party whip Steny Hoyer and filling a new position of assistant to the leader with another centrist, John Spratt. She also routinely helped junior party members gain media exposure and integrate them into the legislative process. She was able to find common ground on just about any issue. ''She has a deft touch with the caucus, strategic smarts, an instinct for a winning issue,'' Meyerson wrote. ''She also has a rhetorical clunkiness—heavy on the alliteration—that makes her sound now and then like a compendium of bumper stickers.''

Though warm and maternal, Pelosi was also tough, and she led a crackdown on party unity after 16 Democrats defected from the party position in November 2003 to give the Republicans a victory on an administration medical reform bill. She told members there were only three acceptable reasons for breaking from the caucus: ''conscience, constituents, or the Constitution.'' Pelosi was an ardent fundraiser, spending much of her time recruiting candidates for House seats and raising money for their campaigns.

Attacked Bush

Pelosi also led tougher Democratic criticism of the Bush administration. After the president's 2004 State of the Union address, Pelosi said: ''America must be a light to the world, not just a missile.'' In an interview with Soledad O'Brien of CNN after the speech, she attacked the president sharply, charging ''he is in denial when it comes to the fact that nine million Americans are put of work and he's boasting job growth.'' She also charged that he ''did not build a true international consensus on Iraq. He went into war on the basis of unproven assertions, without evidence. He used a doctrine, a dangerous doctrine, of preemptive strike, which is unprecedented in our history.''

Pelosi's suggestion that the president's policy was responsible for the deaths of U.S. service people enraged Republicans, who called on Pelosi to apologize for the remarks, but she did not. House Majority Leader Tom DeLay said: ''She apparently is so caught up in partisan hatred for President Bush that her words are putting American lives at risk.'' Pelosi stood her ground on Bush: ''His activities, his decisions, the results of his actions are what undermines his leadership, not my statements. My statements are just a statement of fact.''

Still, Bush and the Republicans solidified their hold on government in the 2004 elections. Pelosi told CNN's Wolf Blitzer that ''Democrats did not connect well enough with the American people'' on issues of faith and patriotism during the campaign. She said she was ''very concerned about the radical right–wing agenda of President Bush and the Republicans in Congress.'' But characteristically, she refused to dwell on the defeat and said defiantly: ''We're ready for the next session of Congress. We're ready for the next election.''

A few days later, Pelosi said the Democrats were ready to work with the president. ''Our partisan split, rather than being an excuse for inaction, must be a call to compromise and commonsense,'' she said in the Democrats' weekly radio address. ''We stand strongest as a nation when we stand on common ground.'' In a later interview with Fox News's Chris Wallace, Pelosi said: ''I'm very proud of my leadership of the Democrats in the House of Representatives and proud of them to make history, choosing a woman as their leader. I'm proud of the fact that we have had unity in our party . . . We have clarity in our message. We know who we are as Democrats.''

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William Henry Perkin

British chemist Sir William Henry Perkin (1838–1907) created the first synthetic dye (aniline purple, or mauveine) in 1856. Recognizing its commercial potential, he patented his discovery and set about manufacturing it. Perkin's continued research went on to find other aniline dye colors and synthetic scents. His findings lent newfound respectability to the field of chemistry and proved invaluable to medical research as well.

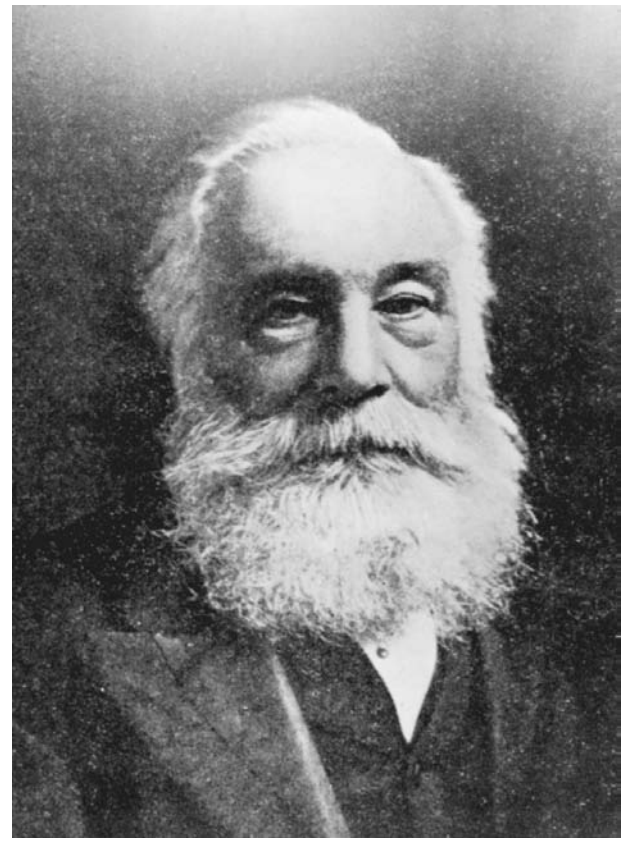

Early Life and Education

Perkin was born on March 12, 1838, in London, England. His father was a builder, and the family lived in fairly prosperous circumstances in an otherwise rather disreputable neighborhood in London's East End. As a boy, Perkin's innate curiosity prompted early interests in the arts, sciences, photography, and engineering. But it was a chance stumbling upon a run–down, yet functional, laboratory in his late grandfather's home that solidified the young man's ardor for chemistry.

As a student at the City of London School, Perkin became immersed in the study of chemistry. His talent and devotion to the subject were perceived by Perkin's teacher, Thomas Hall, who encouraged him to attend a series of lectures given by eminent scientist Michael Faraday at the Royal Institution. Those speeches fired the young chemist's enthusiasm further, and he became determined to attend the Royal College of Chemistry. Perkin's father balked at first, hoping to convince his bright young son to follow his older brother's footsteps into the more respectable field of architecture, but pressure from Hall and the wishes of his son won out. Perkin entered the Royal College of Chemistry in 1953, at the age of 15.

At the time of Perkin's enrollment, the Royal College of Chemistry was headed by noted German chemist August Wilhelm Hofmann. Perkin's scientific gifts soon caught Hofmann's attention, and within two years, he became Hofmann's youngest assistant. Not long after that, Perkins made the discovery that would render him both famous and wealthy.

First Synthetic Dye Created by Accident

In 1856, quinine was the only viable medical treatment for malaria. Derived from the bark of the cinchona tree native to South America, demand for the drug was surpassing the available supply. (Not incidentally, England was also still embroiled in the Crimean War at the time). Thus, when Hofmann made some passing comments about the desirability of a synthetic substitute for quinine, it is unsurprising that his star pupil was moved to take up the challenge.

During his Easter vacation from school in 1856, Perkin spent his time in the laboratory on the top floor of his family's house. He was attempting to manufacture quinine from aniline, an inexpensive and readily available coal tar waste product. Despite his best efforts, however, he did not end up with quinine. Instead, he produced a mysterious dark sludge. Luckily, Perkin's scientific training and nature prompted him to investigate the substance further. Incorporating potassium dichromate and alcohol into the aniline at various stages of the experimental process, he finally happened upon a deep purple solution. And proving the truth of

famed scientist Louis Pasteur's words, ''chance favors only the prepared mind,'' Perkin saw the potential of his unexpected find.

Historically, textile dyes were made from such natural sources as lichens, mollusks, bat guano, and Madder root. Some of these, such as guano, were unappealing on principle; others, such as the glandular mucus of snails, were difficult to obtain and outrageously expensive. Indeed, the purple color extracted from snails was once so dear that only the very highest echelons of society could afford it. Further, natural dyes tended to be muddy in hue and fade quickly. It was against this backdrop that Perkin's discovery was made.

Perkin quickly grasped that his purple solution could be used to color fabric, thus making it the world's first synthetic dye. Just as rapidly realizing the significance of this breakthrough, he lost no time in patenting it. But perhaps the most fascinating of all Perkin's reactions to his find was his nearly instant recognition of the commercial possibilities the new dye presented.

Mauve's Debut

Perkin originally named his dye Tyrian Purple (also called aniline purple and mauveine), but it later became commonly known as mauve (from the French for the plant used to make the color violet). He asked advice of Scottish dye works owner Robert Pullar, who assured Perkin that manufacturing the dye would be well worth it if the color remained fast and the cost was not prohibitive. So, over the fierce objections of his mentor, Hofmann (who saw his student as ''selling out''), Perkin left college to give birth to the modern chemical industry. He was only eighteen years old.

With the help of his father and brother, Perkin set up a factory on a six–acre site near the Grand Union Canal in Greenford Green, not far from London. Utilizing the cheap and plentiful coal tar that was an almost unlimited byproduct of London's gas street lighting, the dye works began producing the world's first synthetically dyed material in 1857. Already historic in its very founding, the company received an unexpected commercial boost from the Empress Eugenie of France when she decided the new color flattered her. In short order, mauve was the necessary shade for all the fashionable ladies of France. Not to be outdone, England's Queen Victoria also appeared in public wearing a mauve gown, thus making it the rage of England as well. The dye was bold and fast, and the public clamored for more. Perkins went back to the drawing board.

Other Achievements and Awards

Although Perkin's fame was achieved and fortune assured by his first discovery, the chemist continued his research. Among the other dyes he developed and introduced were aniline red (1859), aniline black (1863), and alkalate magenta (1864). In the late 1860s, Britannia Violet and Perkin's Green were added to the line. Then, in 1869, Perkin succeeded in improving on the work of German chemists Carl Graebe and Carl Liebermann by synthesizing a commercially viable version of alizarin (the Germans' process having been too expensive to be feasible), the vibrant red shade previously derived from the Madder root. By the 1870s, however, Germany had begun to pull ahead in the dye industry and Perkin's fertile mind was moving in other directions. In 1874, he sold the factory to Brooke, Simpson, and Spiller and retired from the chemical manufacturing business at the age of 36. It is important to note that Perkin's synthetic dye discoveries had ramifications far beyond the merely decorative. The dyes also became vital to medical research in many ways. For instance, they were used to stain previously invisible microbes and bacteria, allowing researchers to identify such bacilli as tuberculosis, cholera, and anthrax.

After Perkin's retirement from the industry he helped create, he discovered a way to change the structure of organic compounds on a molecular level, which method came to be known as the ''Perkin synthesis.'' Using this technique, he began to create synthetic perfume and fragrances and, with partner B.F. Duppa, started another career in simulated scents. Perkin also spent time researching more serious matters, studying, for instance, the relationship between chemical constitution and rotation of the plane of polarization in a magnetic field. The result of that research was his articulation of a law that described the variation of the investigated rotation in bodies belonging to homologous series, and eventually won him a Davy Medal from the Royal Society in 1889.

Perkin remained active in his field in other ways, such as being secretary of the Chemical Society in 1869, and president in 1883. He also sat on the boards of several scientific journals. His many accolades (in addition to the Davy Medal) include the Royal Medal of the Royal Society in 1879, the Longstaff Medal of the Chemical Society in 1889, and the Albert Medal of the Society of Arts in 1890. In 1906, there was an international celebration of Perkin's mauve discovery, during which he traveled to the United States. There, he was awarded the inaugural SCI Perkin Medal, an honor that came to be regarded as the highest possible in the American chemical industry. The medal was largely in recognition of scientific research as the key to industrial innovation, so it was hardly surprising that it bore Perkin's name or that he was its first recipient. That same year, Perkin was also knighted back home for his contributions to science, industry, and his country.

For all his unprecedented innovations, accolades, and ongoing curiosity, however, Perkin remained an unassuming man who shunned the limelight. Churchgoing and unpretentious, he was perhaps too quick to give credit where it was not in fact due. Nonetheless, he had captured the attention and imagination of the world. Nearly a century and a half after Perkin's discovery, Arnold Thackray, president of the Chemical Heritage Foundation, summarized the great chemist's contributions in *Chemical & Engineering News*. ''In the spring of 1856, 18–year–old William Henry Perkin was in his lab attempting to synthesize quinine. Instead, he created the first synthetic dyestuff: aniline purple, or mauve. Realizing the significance of what he had done, Perkin moved quickly to patent his invention and to establish its commercial possibilities. Not only that, but he

risked the family fortune to set up a manufacturing plant, and all the while continued his seminal research.''

Perkin died on July 14, 1907, in Sudbury, England. His astounding legacy lived on through his son and namesake, who followed in his father's footsteps through the City of London School and the Royal College of Science. The younger Perkin went on to study in Germany before becoming a professor of chemistry at the Heriot–Watt College in Edinburgh, Scotland in 1887 and then professor of organic chemistry at Owens College in Manchester, England in 1892. Like his father before him, he won the Davy Medal from the Royal Society (1904), just three years before the man who discovered both a substance and an industry passed away.

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Giorgio Perlasca

In the final years of World War II, Italian businessman Giorgio Perlasca (1910–1992) risked his life by posing as a Spanish diplomat in order to save more than 5,000 Hungarian Jews from the Holocaust. Perlasca, a non-Jew, has been honored for his heroism, courage, and compassion by several nations, including Israel, Hungary, Italy, Spain, and the United States.

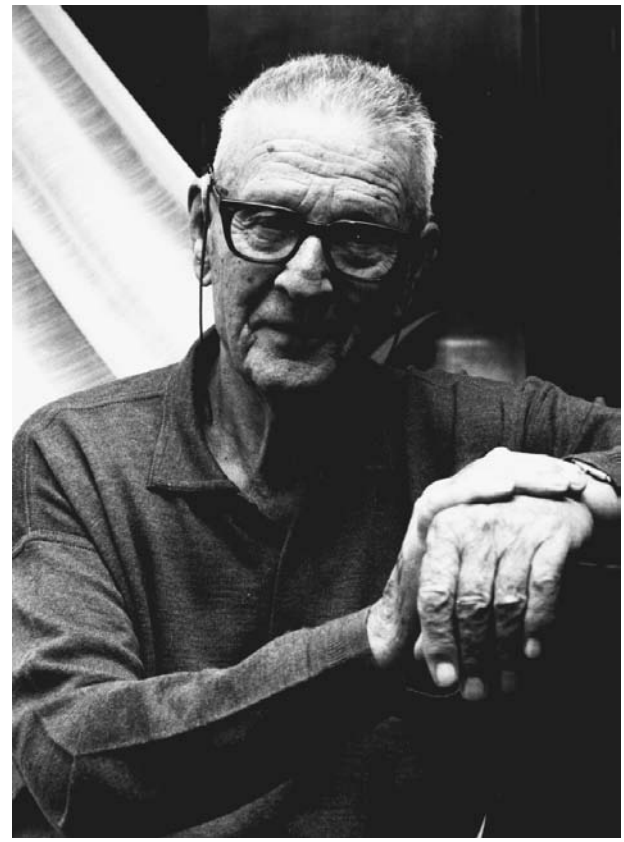

''He was a stranger in a strange country . . . He could have let the whole thing pass him by without taking risks, and like the rest of the world stood idly by. He chose not to do that,'' said Miles Lerman, United States Holocaust Council.

Fought for Italy and Fascism

Giorgio Perlasca was born on January 31st, 1910, in Como, northern Italy. Raised in a Catholic family, he and his five siblings were taught to believe that all men are ''more or less'' equal, noted a *Washington Post* article.

In the 1920s, Perlasca, like many other young Italians, was swept up in Mussolini's fascist movement. He volunteered to serve in the Italian army in the 1930s in two campaigns, noted Mordecai Paldiel in his book *Saving the Jews:* Italy's invasion of Ethiopia in the Abyssinian war of 1935-1936, and the Spanish Civil War, fighting for fascist leader Francisco Franco, in 1936-1937.

Broke with Fascist Party

When he returned to Italy, however, he no longer supported fascism after learning of his country's alliance with Germany, which Italy had fought just 20 years earlier. He was also openly opposed to the 1938 anti-Semitic racial laws. Many of Perlasca's friends were Jewish and he became increasingly horrified and outraged by the Nazis' campaign of brutality against Jews. It was this new, virulent wave of Fascism sweeping through Europe that caused Perlasca to break with the Fascist party.

Life Took Unexpected Turn

By 1940, Perlasca was working for a meat-importing business in Italy. He was sent to eastern Europe to buy meat for the Italian army about the time World War II broke out. Perlasca was in Budapest in September, 1943, when Italy signed an armistice with the alliance. German forces in Hungary ordered all Italians to return home, but, the *Jewish Foundation for the Righteous website* noted, ''Perlasca refused to go to a German-ruled Italian puppet state. As Perlasca said, 'I was neither a fascist nor an anti-fascist, but I was anti-Nazi.'''

Perlasca was interned, although well-treated in a facility reserved for diplomats. He managed to escape and took refuge at the Spanish Embassy, presenting a certificate he had received at the end of the Spanish Civil War as a token of gratitude, which promised Spain's protection should he ever need it. Eventually, Angel Sanz-Briz, the ambassador whom Perlasca had befriended, issued him a Spanish passport, changing his name to the Spanish variation, Jorge Perlasca, and granted him citizenship.

In October, 1944, the Germans removed Hungary's ruler, Admiral Horthy, and installed the pro-Nazi Arrow Cross leader, Ferencz Szálasi, a fanatical anti-Semite. A ''reign of terror was unleashed on the streets of Budapest against the city's Jews,'' commented *Saving the Jews,* which noted that 440,000 Jews from Hungary's provinces had already been deported to Auschwitz. The remaining 200,000 Jews, living in Budapest, now feared for their lives.

''A Truly Magnificent Impostor''

The Spanish consul had been working to save as many Jews as possible. Perlasca decided to help Sanz-Briz and his small staff. As noted in *Contemporary Heros and Heroines,* ''Together, they worked to extend Spanish legal protection to Jews and met with officials to thwart deportation efforts. The situation in Budapest grew more dangerous as Soviet troops approached, and in November 1944 Sanz-Briz fled the country. Rather than abandon his rescue efforts, Perlasca decided to pose as the new Spanish ambassador.''

He issued safe-conduct passes, using the Rivera law passed in 1924, which, according to the *Perlasca website,* ''. . . recognised Spanish citizenship to all Jews with 'sefardita' ancestry (of old Spanish origin, driven away hundreds of years ago by Queen Isabella la Cattolica).'' Perlasca gave these passes to all Jews, Sephardic or not.

Contemporary Heros and Heroines commented on Perlasca's success: ''Thanks in part to his distinguished appearance and fluency in Spanish, he proved to be a convincing diplomat when negotiating with Hungarian and German officials. During one meeting, he convinced the Minister of Internal Affairs that the Spanish government would retaliate against Hungarian citizens living in Spain if the minister didn't allow Jews to remain under Spanish protection.''

Over the next two months, a *Commonweal* article noted, Perlasca and a small group of collaborators from the [Spanish] embassy staff handed out, ''. . . thousands of false documents, setting up and defending eight 'safe houses' under Spanish jurisdiction, finding food and medicine on the black market . . . Through it all, Perlasca showed himself to be an ingenious organizer, a convincing 'diplomat,' and a truly magnificent impostor.''

True Heroism

One of Perlasca's most vivid memories was the time he was standing by the loading dock, watching German soldiers and Hungarian police push long lines of men, women, and children toward freight cars waiting to deliver them to the death camps. As described by *Commonweal,* ''Suddenly [Perlasca] rushes forward, grabs two young boys by the collar, drags them back down the platform, and throws them into the back seat of his car.'' At that point, a German soldier ran over, pulled out his revolver, and motioned to the man to return the boys. Perlasca refused, shouting. '''This car is foreign territory. The boys are under Spanish jurisdiction and you'll be violating international law if you so much as touch them.' The two men begin to scuffle,'' *Commonweal* continued, ''and a German lieutenant colonel comes over to investigate. He tells the soldier to leave the man and the boys alone. 'Go ahead and take them,' he says to [Perlasca] . . . 'Their time will come.'''

Raoul Wallenberg, the Swedish diplomat who rescued thousands of Hungarian Jews during the war, had been watching this dispute. He walked up to Perlasca and told him the colonel was none other than Adolf Eichmann, one of the architects of the ''Final Solution'' and responsible for the murder of millions of Jews in the death camps of Europe during the war.

Budapest was now caught up in ''a desperate tug of war,'' noted a *U.S. News & World Report* article, ''with Eichmann on one end and Perlasca and the diplomatic representatives of four other neutral states – Portugal, Sweden, Switzerland and the Vatican – on the other. '[Wallenberg] and I would go to the train station and bluff until we got Jews away by claiming they were our nationals,''' recalled Perlasca.

The city collapsed into chaos as the Soviet army advanced. *Saving the Jews* noted that groups of the Arrow Cross militia, frustrated and angered by the Russian shelling of their city, ''wildly roamed the streets . . . [exacting] vengeance on countless Jews, whom they indiscriminately shot and dumped their bodies in the Danube river.''

The *Washington Post* recounted an incident that took place in December, 1944. One morning, following a night filled with screaming and gunfire, a young survivor was handed over to Perlasca's care – ''a Jewish girl naked except for an army overcoat.'' She told him that the Nazis had tied the Jews together, in pairs, with barbed wire, and forced them to walk naked through the snow from the ghetto to the Danube. The German soldiers made the Jews kneel at the edge of the river and began to shoot them. By chance, the barbed wire tying the girl to her sister had come loose. Realizing they had a chance to escape, the sisters agreed that they would fall into the river when the first shots rang out. ''Somehow, [one sister] swam to a bridge, climbed out, and hid under a tree, where she was found by a member of

the Hungarian military, who covered her and handed her over to Perlasca, a known protector of Jews.''

In *Saving the Jews,* one Jewish survivor, Edith Weiss, recalled Perlasca's amazing influence and presence. As Weiss' group was being led to the Danube, ''. . . suddenly Perlasca appeared on the scene. 'He was mesmerizing. In this forceful, powerful way of his, he told them to go away and leave us alone . . . Perlasca had such authority, he was so strong, that there was no way anyone could contradict him. They simply went away.'''

In January, 1945, as Perlasca was making his final rounds to the safe-houses, the *Toronto Star* reported that he told the Jews, ''The Russians are in the city. You don't have to be afraid. You don't need me any more.''

In April, as Perlasca was preparing to leave Hungary for the long journey back to Italy, noted the *Jewish Foundation for the Righteous website,* he was handed a letter from Dr. Hugo Dukesz, one of the Jews saved by Perlasca, who wrote, ''On this occasion we want to express the affection and gratitude of the several thousand Jews who survived, thanks to your protection. There are not enough words to praise the tenderness with which you fed us and with which you cared for the old and the sick among us. You encouraged us when we were close to despair, and your name will never be omitted from our prayers. May the Almighty grant you your reward.''

Discovered a Righteous Man

When Perlasca returned home, he found that few people were interested in his experiences; no one believed his stories. Like most European nations, Italy did not want to acknowledge or be reminded of its responsibility for the horrors of the Holocaust. For the next 43 years, Perlasca's heroic exploits went unheard, and they–and he–were forgotten.

Then in 1987, Yad Vashem, the Holocaust Memorial and Remembrance Museum in Jerusalem, received a letter from Dr. Eveline Blitstein Willinger, a woman living in Berlin. She and a group of Jewish survivors had located the now 79-year-old man living with his wife in an apartment in Padua, Italy. As noted in *Saving the Jews,* she wrote, ''To my astonishment, nobody knows his name, nobody thanks him for what he did . . . We are asking you to honor this great man with a noble soul, before it's too late.''

Honors and Tributes

Once Giorgio Perlasca's story came to light, people from all corners of the world were speaking his name. Between 1989 and 1992, heads of state, associations, and citizens from several countries honored Perlasca for his courageous and selfless work, for the 5,000 lives he saved–and their children and grandchildren.

In 1989, Israel awarded Perlasca an honorary citizenship, and Yad Vashem presented him with the *Righteous Among the Nations of the World* award. According to the *Giorgio Perlasca website,* the Jerusalem museum defines ''the righteous'' as those men and women ''who have identified evil and have risked their own lives to save others threatened by a totalitarian, political, social or religious project.''

That same year, Hungary awarded Perlasca the Star of Merit, its highest honor. In 1990, Perlasca attended a ceremony in Washington, D.C., to receive the Medal of Remembrance, the U.S. Holocaust Memorial Council's highest honor. Perlasca also received distinctive awards from Italy and Spain.

The early 1990s saw the emergence of books, films, and newspaper and magazine articles that paid tribute to Perlasca. Enrico Deaglio wrote about Perlasca's activities in *La Banalità del bene* (The Banality of Goodness, translated into English by Gregory Conti). Mordecai Paldiel included a chapter on Perlasca in *Saving the Jews: Amazing Stories of Men and Women Who Defied the ''Final Solution.''* Perlasca told his own story in his memoirs, *L'Impostore* (The Impostor). Many people learned about Perlasca's exploits from the Italian film, *Perlasca – an Italian Hero,* and a four-hour French documentary, *Tzedek* (Righteousness).

During these years, Perlasca was asked the same question, over and over–why did he risk his life to save Jews in another country? A modest man, he always replied that he didn't think he was a hero and would explain, ''Because I couldn't stand the sight of people being branded like animals . . . I couldn't stand seeing children being killed. I did what I had to do . . . As far as I was concerned, I was sure of the rightness of what I was doing.''

Perlasca died on August 15, 1992, at his home in Padua, Italy

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Eliza Pinckney

American business pioneer Eliza Pinckney (1722–1793) single-handedly launched the indigo industry in pre-Revolutionary era South Carolina. Determined to make the highly prized tropical crop flourish in the Carolina soil, Pinckney carried out several

experimental plantings in the early 1740s. These plantings finally yielded enough new seeds to make the plant, used in the textile industry for its distinctive a deep-blue dye, a viable crop in the region. Within a decade, South Carolina planters were exporting thousands of pounds of it annually, and the crop became a staple of the Southern economy.

Educated in England

Pinckney was born on December 28, 1722, in Antigua, one of the islands of the West Indies then under British control. Her father, George Lucas, was a British Army lieutenant-colonel and lieutenant governor of Antigua. Little is known about Pinckney's mother, save for the fact that her health worsened as her daughter entered her teens. Pinckney's father encouraged her to read and cultivate her mind. She was even sent to school in England, a rather unusual advantage for a young woman of her social standing, in her era, when learning was considered irrelevant to a woman's future role as wife and mother.

The Lucas family relocated from Antigua to South Carolina in 1738, the year Pinckney turned 14 years old. It was thought that the climate would prove more beneficial to her mother's health, and the family settled at a plantation that had been left to them by Pinckney's grandfather. The plantation was called ''Wappoo'' because of its proximity to Wappo Creek, it was also near Charleston, a bustling coastal city in the British North American colonies that was known as Charlestown at the time. But Pinckney's father was recalled to Antigua around 1739 when a conflict erupted between England and Spain called the War of Jenkins' Ear, and because his two sons were away at school in England, George Lucas left his capable teenage daughter in charge of not just Wappoo but two other agricultural properties.

A Head for Business

Seventeen was the age when a young Charleston woman of the landowning class prepared for impending marriage, and Pinckney participated in the round of teas and dances that made up the city's social scene. Yet she also spent hours studying books from her father's library with the goal of improving her knowledge of botany and the business of agriculture. She served as tutor for her younger sister, and also taught two young women slaves to read so that they could teach in a small school on the estate she had set up for the slaves' children. In May of 1740, Pinckney wrote a letter to a Mrs. Boddicott, in which she cautioned her reader not to consider her estate-management job ''too burthensom to a girl at my early time of life, give me leave to answer you: I assure you I think myself happy that I can be useful to so good a father, and by rising very early I find I can go through much business,'' according to the *Dictionary of American History.*

Pinckney also corresponded avidly with her father for advice, and he began sending her seeds from the West Indies to try out on the Carolina soil. The Wappoo property had twenty slaves, and both land and labor were mortgaged; Pinckney was determined to find a profitable crop that would help reduce that debt. Rice was the main crop of the Carolinas at the time, but its profit margins were dependent on several external factors related to geopolitical events. Instead she tried out ginger, alfalfa, cassava, and other crops, with little success, but in 1740 her father sent her some indigo seeds. *Indigofera tinctoria* was a tropical plant known since ancient times, cultivated in China and Japan but especially in India; its very name reflected the Greek term for India—*indikon*—which had supplied it to Europe as far back as the Roman era. In the Middle Ages, indigo was a rare luxury in the West, and even in some African cultures it was a prized commodity, with indigo-dyed garments a signifier of the wearer's wealth.

Grew First North American Indigo

By Pinckney's day, English textile firms used indigo from the West Indies, where the French had successfully cultivated it in large enough numbers for export. But England and France were great economic rivals, and English firms resented the exorbitant prices the French charged. Pinckney's first indigo crop was decimated by frost, and the second fared badly as well. Finally, a third season yielded a crop with enough seeds to plant again the following season—a crucial achievement because the French West Indies had recently outlawed the exportation of indigo seed in order to maintain their hegemony.

Turning indigo into a transportable substance was a tricky process. The plant needed to be converted into a liquid dye, and then left to dry into dye-cakes. The dye-cakes could then be shipped overseas. The method used at the time may have involved stale urine, known to have been used in Europe prior to 1800. Pinckney's father contracted with an expert from the French West Indian island of Montserrat named Nicholas Cromwell, and Cromwell came to South Carolina to show Pinckney how to ready the crop for sale as a dye. But Cromwell grew wary that a successful Carolina indigo industry would infringe upon the West Indian planters, and ruined a large supply at Wappoo by pouring lime water on it. When George Lucas learned of this, he enlisted Cromwell's brother, Patrick, to go to South Carolina instead and show Pinckney how the crop was prepared for export.

Married a Prominent Lawyer

In that same letter to Mrs. Boddicott, Pinckney mentioned a ''Mrs. Pinckney'' of Charleston as one of her good friends. On May 27, 1744, the young plantation manager married Charles Pinckney, a well-known Charleston figure who was the first licensed lawyer born in the Carolinas. He was also a widower and nearly twice her age, but the match was a successful one, and as a wedding gift they were given Wappoo. Pinckney's husband was also enthusiastic about the possibilities of a successful indigo crop, and when six pounds of Wappoo indigo were sent to English textile firms

to try, they pronounced it superior to French product. Charles Pinckney also began visiting French prisoners in Charleston jails for the purpose of interviewing them about the planting and preparation of indigo for export; what he gleaned resulted in a primer for future South Carolina planters. The Pinckneys distributed the seeds to their neighbors, and their efforts began to bear fruit: in 1746, local planters were exporting 40,000 pounds of it to England, and a year later that number had more than doubled.

Though Wappoo was eventually lost to creditors, the Pinckneys lived in a large waterfront house in Charleston, and became parents to three children. They also spent time on another plantation in Charlestown Neck, known as Belmont, where Pinckney continued to experiment with various crops, including flax and hemp. She also established a silkworm farm and began to spin silk from its yield. In March of 1753, the family relocated to England when Charles Pinckney was appointed the colonial agent for South Carolina, and his wife was known to have presented a dress made from her plantation's silk to the Princess of Wales as a gift. They traveled throughout England with their children, and settled in a home in Ripley.

Friend of First President

In 1758, after five years abroad, the Pinckneys returned to Charleston with their daughter Harriot, but Charles Pinckney fell ill and died of malaria on July 12 of that year. Widowed at 36, Pinckney stayed in the Carolinas, though her sons, Charles Jr. and Thomas, remained at school in England. Later in life she went to live with Harriot—who had also been widowed at early age—at Hampton, a plantation on the Santee River in South Carolina. There, in 1791, President George Washington came to visit Pinckney. When she died two years later, Washington served as a pallbearer at her funeral.

The indigo export industry that Pinckney launched in the Carolinas was mainstay of the region's economy until the Atlantic shipping trade was interrupted by the American Revolutionary War. The large volume of correspondence she left behind is one of the most extensive of any woman of her era in colonial times, and provides an important glimpse into plantation life in the early Carolinas. The signature of one son, Charles Cotesworth Pinckney, is among those affixed to the U.S. Constitution, and he was also the Federalist presidential candidate in 1804 and 1808; Pinckney's other son, Thomas, served as a governor of South Carolina and ambassador to Great Britain.

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Henrik Pontoppidan

Novelist Henrik Pontoppidan (1857–1943) is considered Denmark's foremost prose author. The Nobel Prize winner earned recognition for his exceptionally accurate portrayals of his native Denmark—contributing three epic novel cycles and a set of memoirs that helped shape the country's literary heritage.

Early Life

Henrik Pontoppidan was born July 24, 1857, in Fredericia—located on the Jutland Peninsula of Denmark. His father, Dines Pontoppidan, was a Lutheran clergyman, one in a long line of family ministers, and an advocate of fanatic spiritualist N.F.S. Grundtvig. Pontoppidan's mother, Marie Kirstina (Oxenböll), was the daughter of a Danish government official. Pontoppidan was closer to his mother than his father, and spent much time learning by her side. She instilled in him many of her own beliefs, as she was a voracious reader of history and economics, and had very firm ideas about the way the Danish's newly democratic government should be treating their poor. Apparently they had given the peasants the vote, but had given little concern or care in helping them deal with their poverty, something she considered to be very hypocritical. Many of the ideas espoused by his mother would later show up in Pontoppidan's own work.

Early Education

In 1863, the family was moved to another Jutland town called Randers, and Pontoppidan was enrolled in the Randers Latin School at age five, where he displayed a gift for mathematics. The town was toppled by the Prussian and Austrian armed forces during a brief occupation when Pontoppidan was six years old, and the destructive force of the onslaught left a lasting impression on the impressionable boy. The fourth of sixteen children, Pontoppidan was expected to carry on the theological tradition for the family, but surprised everyone and disappointed his father when he decided to pursue engineering instead.

In 1874, at the age of 17, Pontoppidan was accepted to the Polytechnic Institute at the University of Copenhagen to study engineering. During his time there, he took a summer excursion to Switzerland for a walking tour, and the vibrancy of his experiences there prompted him to start expressing his thoughts and feelings in writing. In 1877, at the age of 20, he dropped his studies just short of receiving a degree, certain that he was being called to a life of writing. In his autobiography on the Nobel Prize Website, Pontoppidan explains that ''in the beginning I aimed at descriptions of nature and folk life until, as the years passed, the description of man became my chief interest.''

Although Pontoppidan left his formal education without having earned any formal academic degrees, he worked

as a teacher of natural sciences from 1877 until 1882 at the Frersley Folk High School—an institution for the peasant class in the Zealand countryside—run by his brother, Morten. In 1882, his brother was thrown into jail for his political views, and the school was closed. The *Cyclopedia of World Authors* revealed that Pontoppidan ''hated the facile religious sentimentality prevalent in the school, and he disliked the easy–going way of life of the Danish people because it lacked the emotional and intellectual intensity that he respected.'' He soon abandoned all other career efforts in order to focus solely on writing fiction.

Life as a Writer

Initially, Pontoppidan hoped to expand his understanding of the peasant class by becoming one of them. He tried to immerse himself in that life, even marrying a peasant woman, Mette Marie Hansen, in December of 1881. They had two children, but Hansen eventually moved back in with her parents in 1888, and their marriage was later dissolved in 1892. Pontoppidan expressed remorse at never truly succeeding in integrating himself.

In 1881, Pontoppidan produced his first short story collection, *Clipped Wings.* His early work had an air of resentment about the condition of society, and he wrote about the unjust treatment of the peasant class by a society that took great pride in its Democratic foundation. Pontoppidan incorporated generous helpings of uncompromising political opinions and scathing ''anti–clerical'' overtones into his fiction. He detested the lyric and romantic writing styles of the times, and this showed up in his own writing. He stated that readers should beware of writing that was pretty and emotionally manipulative. He strove to provide clear and efficient writing that would portray the truths that he saw without veiling or filtering them in an attempt to soften a harsh reality.

Pontoppidan started his literary career as a naturalist, focusing on depictions of peasant life. He wrote a second short story collection titled *Skyer* in 1890, berating farmers for not taking a stand against abuse, and criticizing society for mistreating the laborers. Rather than adopting the tenants of any particular religion, Pontoppidan described himself as a free–thinker and ''popular storyteller'' rather than a didactic moralist, despite being raised in a strongly Lutheran household. Pontoppidan felt dissatisfied with his ability to properly treat the subjects that intrigued him in the short story format, and soon switched to what he identified as the ''more spacious form'' and ''broader style'' of the novel.

His first novel cycle, *Det forjættede Land*—three volumes released from 1891 to 1895, sometimes translated *Soil, The Promised Land,* and *The Day of Judgment*—firmly launched his status as a master among European authors of the time. He married Antoinette Cecilia Caroline Elise Kofoed on April 9, 1892, and remained with her until she died in 1928. His next novel cycle, *Lykke–Per*—eight volumes released from 1898 to 1904 and translated *Lucky Per*—was an autobiographical account of the ways in which a strict Protestant upbringing can shape an individual. Its atheist protagonist, Per Sidenius, discontinues his pursuit of an engineering degree to become a writer. Quoted on the Kirjasto Website, Marxist critic George Lukacs identified the irony in this novel as lying ''in the fact that he lets his hero succeed all the time, but shows that a demonic power forces him to regard everything he has gained as worthless.'' *Lykke–Per* was never translated into English, but is still considered by many to be Pontoppidan's ''magnum opus.''

His last novel cycle, *De Dødes Rige*—five volumes released from 1912 to 1916 and translated *The Realm of the Dead*—are considered by many scholars, critics and readers to be ''the greatest novels in the Danish language.'' This cycle marked a continuation of his critical cultural view. Both pragmatic and contemptuous in tone, his pessimism and criticism grew from cycle to cycle, making a convincing storyline that, nevertheless, was not very complimentary to Danish character. Pontoppidan's desire to promote educational reform and liberate his people from the pitfalls of cultural insincerity resulted in an often harsh and biting depiction of his fellow man within his fiction. He criticized the people of Denmark for being complacent in the face of what he viewed as governmental oppression and prejudice.

This perspective and outspoken chastisement peaked in his 1927 novel *Mands Himmerig* (Man's Heaven), which tells the tale of a corrupt man trying to benefit from the suffering of others in wartime. It was his memoirs—five volumes written from 1933 to 1940—that helped readers better understand his rigidly moral stance. He stated that his creed was a belief in ''the clarity of thought and the masculine balance of mind.'' Two significant literary motifs are woven throughout Pontoppidan's fiction, according to the *Columbia Dictionary of Modern European Literature,* ''the contrast between nature and culture,'' and ''the failure of idealism owing to a destiny determined by environment and heredity.''

In 1917, Pontoppidan was awarded a joint Nobel Prize for Literature with fellow Danish author Karl Gjellerup. Pontoppidan's ''profuse descriptions of Danish life'' were cited as the impetus for the prestigious award. Due to the difficulties of life during World War I, no formal ceremony was enacted, and the recipients did not give speeches. Sven Soderman, a Swedish critic, wrote an essay to commemorate the moment. While receiving a Nobel Prize in Literature frequently results in foreign language authors experiencing increased exposure and translation, the fact that he shared the award with fellow author Gjellerup, who was soon forgotten, and the lack of fanfare due to the historic period meant that Pontoppidan never got the recognition that critics feel he deserved.

Famous German author Thomas Mann classified Pontoppidan as ''a born epic poet . . . a true conservative, who in a breathless world has preserved the grand style in the novel.'' In his *History of Scandinavian Literature,* Sven Rossel praised Pontoppidan's ''clear style, which 'de–lyricizes' language,'' adding that ''No other modern Danish author has been able to paint so precisely a complete picture of his time—its intellectual movements and its people.'' Although he was best known for his novel cycles, Pontoppidan was a versatile author, composing short fiction

and plays under the pseudonyms ''Rusticus'' and ''Urbanus'' and four volumes of memoir that spanned the time period from 1933 through 1940. He went from an organic observer—comparing character and tradition, atmosphere, and intention—to a more philosophical writer searching for long lasting truths and principles.

Respected Author at Rest

Pontoppidan died in his home at the age of 86 on August 21, 1943, in Charlottenlund, a suburb of Copenhagen, Denmark. Although the majority of Pontoppidan's material was socially caustic in nature and tone, the memoirs to which he devoted much of his time and energy in the twilight of his life featured a softer tone than his other works. Critics are given to using superlatives when describing Pontoppidan's impact on Danish as well as international literary culture. The *Columbia Dictionary of Modern European Literature* wrote that ''No other Danish writer has succeeded in portraying his own age, its main currents, and its people so completely and with such artistic precision as Pontoppidan.'' Pontoppidan was remembered when his portrait shared one half of a postage stamp in a commemorative set issued in 1977 along with the Nobel committee's statement that Pontoppidan ''has no equal in Scandinavia as a describer of people and contemporary spiritual history.''

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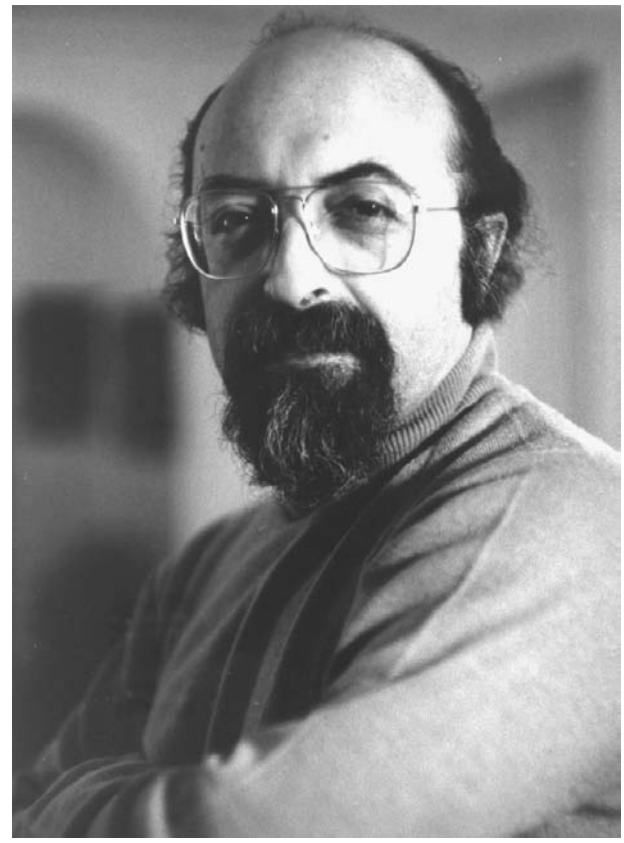

Chaim Potok

Best–selling author Chaim Potok (1929–2002) was the first Jewish American novelist to give a broad audience an inside look at the trials and tribulations of Orthodox Judaism. His exploration of the tensions between the traditional and the modern, the letter and the spirit, and the mystical and the rational within Judaism earned him a place of respect among critics and readers alike.

Early Life

Chaim Potok was born Herman Harold Potok on February 17, 1929, in New York City's Borough of The Bronx. He was called by his Jewish name—Chaim Tzvi—which means ''life'' or ''alive,'' and later adopted Chaim as his professional name as well. The oldest of four children, Potok's father Benjamin Max Potok and his mother Mollie (Friedman) both emigrated from Poland to the United States in the early 1920s. Once settled in America, their family was caught, like so many others, in the economic difficulties of the Great Depression.

Potok and his siblings were raised in a strictly Orthodox home environment. Although not technically Hasidic, Potok started each day with prayers chanted in Hebrew,

followed by eight hours at a *yeshiva*—an all–male Orthodox parochial school—and an evening spent doing homework. He watched the occasional bits and pieces of popular television shows if he finished his work early, but his family observed the Sabbath and the kosher dietary restrictions to the letter.

Potok showed an early gift for drawing and painting at around age eight, but his talents were discouraged by his parents and the Orthodox community at large because as he told *Newsday* in 1982, ''the arts were considered at best a waste of time and at worst an act of sinfulness.'' Potok quickly decided to channel his creative energy away from the forbidden visual arts, and concentrate on the more religiously acceptable arena of the written word. Even with the change, Potok was still ostracized by family and friends for his aesthetic endeavors. In the 2004 *Contemporary Authors Online,* Potok recalled telling his mother that he planned to write fiction. Her reply was, ''You want to be a writer? Fine. You be a brain surgeon, on the side [you'll write stories].''

When Potok was 14, he read Evelyn Waugh's novel *Brideshead Revisited,* and the experience altered him forever. He explained in a *Newsday* interview, ''I found myself inside a world the merest existence of which I had known nothing about, I lived more deeply inside the world in that book than I lived inside my own world, for the time it took me to read it.'' This sensation of being transported to a parallel reality captivated Potok, and he struck out to learn how to achieve the same effect with his own words. Everything he read from that point on revealed more about how to create alternate realities with words. He read secular novels without telling his parents or siblings, spending hours in the public library losing himself in the worlds the books offered.

For five years he read and dissected the authors he admired—using the analytical skills he had learned while deciphering the Talmud—and applied what he discovered to his own budding work. He began writing his own fiction when he was 16, submitting his first piece to the *Atlantic Monthly* when he was 17. It was not accepted, but he received an encouraging note from the editor praising his writing. While Potok's brother Simon became a rabbi, and both his sisters—Charlotte and Bella—married rabbis, Potok rejected the beaten path to pursue a life of writing—a decision that effectively cut him off from almost everyone and everything he had known and loved.

Education and Service

After completing study at the Talmudic Academy High School, Potok attended Yeshiva University, an Orthodox college in Manhattan, and graduated from that institution in 1950 with a B.A. (summa cum laude) in Literature. As the years had passed, Potok found himself splitting from the Orthodox traditions that had shaped his upbringing, and by the time he graduated, he had severed most of his ties to his former way of life. In 1952 he spent time at Camp Ramah—a Hebrew–speaking summer camp in Ojai, California—and met the woman he would later marry. In turning from the Orthodox strictures Potok discovered and embraced Conservative Judaism, described by *World Authors* as a school of thought which ''permitted a more broad–minded, historical approach to Judaic studies.''

Interested in engaging in rabbinical scholarship to better inform his fiction, but not interested in becoming a rabbi, Potok left the Hasidic yeshiva he was attending and enrolled in the Jewish Theological Seminary of America. He was ordained as a rabbi by that institution in 1954, at the age of 25, and awarded a Masters degree in Hasidic Literature. From 1954 to 1955 he served as the National Director of the Leaders Training Fellowship, and then answered the call to arms. Potok acted as a chaplain in the United States Army from 1955 to 1957, actively serving fifteen and a half months in Korea with a medical battalion on the front lines, and as an engineer in a combat battalion.

Potok had multiple close calls while enlisted, and he described the time he spent on the Eastern battlefields in *Authors and Artists of Young Adults* as ''a transforming experience. I was not the same person coming out of the army and Korea as I was going in.'' While in service, he composed his first novel. It was rejected by publishers, but became the impetus for a second attempt, which in 1967 became his first published work, *The Chosen.*

Upon returning to the United States, Potok took a position as director of Camp Ramah from 1957 to 1959 and worked simultaneously during that time as an instructor at the University of Judaism in Los Angeles, California. Potok married Adena Sara Mosevitzsky, a psychiatric social worker, on June 8, 1958, and they had three children: two daughters named Rena and Naama, and one son named Akiva. From 1959 to 1963, Potok was a scholar–in–residence at the Har Zion Temple in Philadelphia, Pennsylvania, and served as a faculty member of the Teachers Institute for a Jewish Theological Seminar from 1963 to 1964. Potok acted as managing editor of the publication *Conservative Judaism* from 1964 to 1975 while attending the University of Pennsylvania, and he received a Ph.D. in Philosophy from that institution in 1965. With his scholarship so far advanced, Potok felt that it was time to begin fulfilling his early ambitions of becoming an author.

The Rabbi Writer

Potok was a well published intellectual before he made an attempt to write serious fiction, with scholarly articles accepted by publications like the *New York Times* and *American Judaism.* He had also made a name for himself as an editor, working as editor–in–chief of the Jewish Publication Society of America from 1965 to 1974. Potok's first three novels showcased his interest in de–mystifying Orthodox Judaism for the common reader. Indeed, all of Potok's novels investigated the tensions between religious faith and worldly experience. He described this focus in a *Melus* interview with Laura Chavkin as ''core–to–core culture confrontation,'' which happens when ''an individual is located at the heart of [their] own culture, knows that culture thoroughly, constructs the world through the value system and frames of reference of that culture, and then encounters core elements from another culture.''

In 1967, at the age of 38, Potok published his first novel—*The Chosen.* It told the story of a friendship between

two young boys—one an Orthodox Jew, and the other a Hasidic Jew. Despite luke–warm reviews that harped on stylistic and compositional failures, Potok's first novel became a classic. It remained on the *New York Times* best–seller list for 39 weeks, and sold more than 400,000 copies as a hard–back and over 3,000,000 copies in paper–back.

His sequel *The Promise* (1969), like its predecessor *The Chosen,* continues the storyline with expert use of metaphor and allegory. Potok followed his first two novels with a third, *My Name is Asher Lev,* released in 1972. The new book had an auto–biographical undercurrent, and, like previous works, dealt with what *Newsweek* critic Alex Rubin defined as ''the conflict between secularity and faith.'' The protagonist is a young, male Orthodox youth with a forbidden gift for painting. In the *Continuum Encyclopedia of American Literature,* critic Derek Royal stated that unlike many Jewish American authors whose fiction either ignores their faith or focuses on the secular aspects of Judaism, Potok ''created a body of work that highlights Jewish religious issues and their importance in individual lives.'' Potok's work was informed by a variety of intellectual sources that ranged from Talmudic scripture, to Western philosophy, and he found himself more interested in the conflicts that arise among devotees of the varying Jewish sects, than in the discord that often wells up between Jews and gentiles.

From 1974 until his death in 2002, Potok served as special projects editor for the Jewish Publication Society, with much of his work centering on an effort to translate the Hebrew Bible into English. He also composed a series of pamphlets on *Jewish Ethics* for that organization, and his next fictional effort *In the Beginning* (1975), a depiction of anti–Semitism, was praised by some, and derided by others. Potok's next project was the 1978 non–fiction piece, *Wanderings: Chaim Potok's Story of the Jews*—described by a *St. James Guide to Young Adult Writers* reviewer as a historical account that comes alive due to Potok's ''highly personal'' and ''richly detailed'' writing. Potok told *Melus* interviewer Laura Chavkin that his 1981 novel *The Book of Lights,* was in some ways an account of how his experiences in Asia during the war ''reshaped the neat, coherent model of [his] self and [his] place in the world.'' In 1982, *The Chosen* was made into a film, featuring Robby Benson and Rod Steiger and directed by Jeremy Cagan. Potok wrote the screenplay, and was reported to be satisfied with the way the novel translated into the cinematic medium.

Although most of Potok's pieces feature male characters trying to reconcile their religious convictions with their modern lives, his 1985 novel, *Davita's Harp,* had a courageous and progressive female protagonist trying to fit her femininity into the patriarchic structures of traditional Judaism. His 1990 novel, *The Gift of Asher Lev,* continued the Asher Lev story line and showcased what many critics felt was a craftsmanship that finally equaled the author's depth of intention. In 1990 Potok wrote multiple plays, including *Out of the Depths* and *Sins of the Father.* He also illustrated an impressive versatility—composing short stories, novellas, book reviews, and academic articles.

Another full–length novel, *I Am the Clay* (1992), was followed by three pieces of young adult literature—*The Tree of Here* (1993), *The Sky of Now* (1995), and *Zebra and Other Stories* (1998)—a collection of stories featuring young adults in transitory moments. In 2001 he published his last work, three linked novellas titled *Old Men at Midnight* and written soon after he was diagnosed with cancer.

Potok stated in a the *Continuum Encyclopedia of American Literature* that his writing is driven by ''an attempt to take what is essentially abstract thought and translate it in terms of action, flesh, and blood.'' When asked in an interview with *Inside* magazine why the core conflict of his novels is so uniformly one between Judaism and modern reality, Potok responded, ''Just as Faulkner came from the South, I came from Jewish Orthodox. And writers who write seriously, write about what they know best. This is what I know best.''

Writer at Rest

Potok died of brain cancer in his home in Merion, Pennsylvania, on July 23, 2002, at the age of 73. *Newsweek* reviewer Alex Rubin maintained that although Potok's ''fictional characters remained bound within the insular world of Hasidic Judaism . . . his powerfully human prose transcended religious denomination.'' His work has been translated into more than a dozen foreign languages, and the *Continuum Encyclopedia of American Literature*'s Royal praised Potok's ability to ''educate, without being didactic, as well as to entertain.'' As an author, Potok used his fiction as a vehicle to show the vital need for what Royal describes as ''religious ballast against the chaos of modern life,'' that ''even within the violent and morally tumultuous twentieth century, an essentially affirmative view of human nature can and must be achieved.'' Potok was quoted as saying that he hoped writing honestly about his world would cause it to open up and allow readers to become caught up in it, the way he felt transported the first time he read a novel. Potok's loyal readers would likely agree that his knowledge, passion, and honesty provided many people—young and old—with a unique and engaging view into the rigidity and the riches of Jewish culture.

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Andrea Pozzo

Andrea Pozzo, S.J. (1642-1709), a Jesuit coadjutor brother, was a tremendously multitalented artist. He worked as an architect, decorator, painter, and art theoretician; he was also one of the most noteworthy artists of the Baroque period. He is noted for developing quadratura painting, using a system of perspective in which the focal lines start at the corners of each piece and meet in the center vanishing point, making the painting appear almost three-dimensional in appearance, and his two-volume *Tractus perspectivae pictorum et architectorum* was one of the earliest-known books written on perspectives. Pozzo was best known for applying his knowledge of perspectives to design artwork for the cupola, the apse, and the ceiling of the St. Ignatius Church in Rome, and his style was subsequently copied in churches throughout Europe.

Pozzo was born in Trento, Italy on November 30, 1642. While growing up he studied both art and religion. He was a novice at the order of Discalced Carmelites at Convento delle Laste, near Trento from 1661 to 1662, before he moved to Milan in 1665 and became a Jesuit lay brother. Pozzo was encouraged by his Jesuit masters to continue with his painting, as his talent was seen as a gift from God. He started creating religious decorations for various sites throughout the city and his fame soon spread. In 1675 Pozzo was asked to visit the city of Turin, where he designed, among other things, the frescoes at the Chiesa del SS. Martiri; he also designed frescoes at the church of San Francisco Saverio in Modovi.

Most critics agree that Pozzo's early works give only a hint of his later accomplishments, but they showed enough promise to induce Gian Paolo Oliva, the Father-General of the Jesuit Society of Jesus, to invite Pozzo to Rome to do commissioned artwork for him there. The invitation was encouraged by Carlo Maratti, one of the most prominent painters in Rome at the time and was delivered in 1681. Maratti had seen Pozzo's work and greatly admired it. While Oliva died later that year, Pozzo was welcomed nevertheless to Rome by Oliva's successor. In Rome the young artist was given a myriad of ornamental tasks, including altarpiece paintings, altar designs, and festival designs, as well as some large-scale architectural paintings. He quickly became well known throughout the Jesuit order, both in Italy and even abroad, although he remained mainly out of the public eye and was not particularly well-known in the secular Roman world.

Painted St. Ignatius Church

One of the best-known and remarkable of Pozzo's works in Rome are his paintings done using the quadratura perspective for the ceiling and walls of St. Ignatius Church. Quadratura presented a grand architectural realm beyond the real space of the church, making the picture seem three-dimensional and the space of the church seem larger. The chief architect of St. Ignatius Church in Rome, Horace Grassi, S.J., had initially intended to build a cupola at the front of the church over the altar area, but died before he was able to even begin it. No one else had taken up his goal because the money that had been put aside for the cupola had been used up. The Jesuit Order turned to Pozzo, known for his perspective paintings, to come to their aid. He began work on the ceiling in October of 1684; the Jesuit's deadline of the feast day of St. Ignatius in the very next year, July 31, 1685, gave Pozzo only ten months to complete his masterpiece.

Pozzo not only made the deadline, but he painted such a work of art that all who entered the church were amazed by the painting's beauty and its interesting three-dimensional effect. On the enormous, flat ceiling of the St. Ignatius Church, Pozzo had painted a fresco of the missionary spirit of the Jesuit Society. The gorgeous ceiling was intended to commemorate two centuries of Jesuit explorers and missionaries. The effect was tromp l'oil; when looking up at the cupola viewers can see what look like pillars holding up a ceiling, and between the pillars Pozzo painted windows. In the middle of this, against the ceiling, as it were, that God, Jesus, and Ignatius are floating. Pozzo also installed a circle of red marble on the floor of St. Ignatius Church to mark the focal point for best viewing the ceiling. However, no matter where anyone stood, Pozzo's painting drew the eye upward. Many of those who attended the church the day the painting was unveiled were unable to tell that the ceiling was an optical illusion—that it was a painting and not an actual cupola. Many other artists have since come to Rome to scrutinize Pozzo's work and have used his technique in their own works on perspective. After a few centuries of smoke from candle wax, along with water and other damage, the painting became damaged and difficult to see, but was finally restored in 1962.

After his success with the ceiling of St. Ignatius Church, Pozzo was asked to decorate the apse, the nave vault fresco, and the pendentives, the triangular sections of vaulting between the rim of the dome and the adjacent pair of arches

that supports it. For the nave he again used the quadratura technique. For the nave Pozzo painted an allegory of the Jesuit missions through the agency of St. Ignatius. Ignatius floats in heaven where he accepts a great beam of divine light from the Trinity which he then deflects to the four corners of the world, these represented by allegorical figures of the four continents known at the time the painting was rendered. Through this painting Pozzo once again celebrated the missionary activities of the Jesuit society and its founder, Ignatius. Pozzo's decoration of St. Ignatius Church, as well as Il Gesu, set a benchmark for late baroque church art throughout Europe.

Wrote *Tractus perspectivae pictorum et architectorum*

Besides his painting and other commissioned works, Pozzo began in the 1690s to write a explanatory book about his experiences with painting and architecture, and especially his work with perspective. The work, *Tractus perspectivae pictorum et architectorum,* was published in two volumes, the first of which appeared in 1693 and the second of which appeared in 1698. In this work Pozzo includes designs for altars, tabernacles, ephemeral structures for festivals, and church designs, as well as techniques for making a regular stage look like an irregular space by using wings obliquely.

In fact, even three centuries after Pozzo developed his work principle, filmmakers were still using his perspective principles to set up shots in their movies. In Pozzo's own day the *Perspectiva* enjoyed much popularity in artistic circles and was a great influence on architects throughout Europe. At a time when developments in printing technology had allowed books to be more commonplace, the popularity of his work caused it to be translated into German, English, Flemish, and even Chinese. Perhaps promoting his book, Pozzo claimed that anyone who had a familiarity with perspective and quadratura could be an architect.

Invited to Vienna

In 1704, with his renown growing as a result of his book and his frescoes at St. Ignatius Church, Pozzo was invited by Emperor Leopold I to move to Vienna to work for the royal court. In that northern city he worked for the emperor, as well as for Prince Johann Adam von Liechtenstein and various religious orders and churches. He also continued to work for the Jesuit Order, often traveling to other places in northern Europe to fulfill obligations to the Jesuits. Most of Pozzo's artistic works at this time, unfortunately, were installed in churches and other buildings that have since been destroyed. The best-known surviving object to reveal Pozzo's efforts in northern Europe is not a religious item at all, but rather a fresco of the Triumph of Hercules, done in the quadratura style, on the ceiling of the Liechtenstein Palace. This fresco is similar to the one Pozzo created at St. Ignatius Church, but there are a few differences. His work had matured by this point and he was experimenting with different ways to improve perspective. In the Triumph of Hercules the figures are smaller, they are not as firmly arranged, and they all appear to be floating, giving the viewer an even greater feeling of distance and space. A few of his altarpieces in Vienna also survived into the 21st century.

Despite its importance in the development of Western art, Pozzo's work has not been widely studied in recent years, perhaps because the multiple locations in which he worked required much travel, as well as the fact that some of his work has been lost. While most of Pozzo's works involved Catholic and particularly Jesuit themes, he is indebted to the theatre; through his art he constructed large dramas featuring tradition stage devices—a proscenium arch, a curtain, a backdrop—and positioned his religious figures as actors against these dramatically painted backgrounds. While Pozzo is not widely studied, his innovations regarding perspective continue to show their influences, marking them as foundational to much of modern design.

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Sully Prudhomme

French poet Sully Prudhomme (1839-1907) was the first recipient of the Nobel Prize for literature in 1901. Combining the formal precision of the Parnassian poets with subjects reflecting his keen interest in philosophy and his early training in the sciences, Sully Prudhomme forged a career that drew wide praise during his lifetime. According to C. D. af Wirsén of the Swedish Academy, writing on the occasion of the Nobel Award, ''Sully Prudhomme is one of the major poets of our time, and some of his poems are pearls of imperishable value. . . . [His] work reveals an inquiring and observing mind which finds no rest in what passes and which, as it seems impossible to him to know more, finds evidence of man's supernatural destiny in the moral realm, in the voice of conscience, and in the lofty and undeniable prescriptions of duty.''

Sully Prudhomme, the pseudonym of René François Armand Prudhomme, was born into a middle-class Parisian family, the son of a successful merchant who died when the boy was two years old. Thereafter a member of his uncle's household, Sully Prudhomme attended the Lycée Bonaparte, where his curriculum focused on classics and science, and he subsequently enrolled in a polytechnic university to prepare for an engineering career. However, a persistent eye ailment ended these aspirations, and he worked for a time in the office of an iron foundry in Creuzot. In 1860 Sully Prudhomme began studying law. He worked as a clerk in a solicitor's office in Paris and in his free time studied philosophy. He began writing poetry during this period, reportedly in an attempt to recover from a failed romance. Sully Prudhomme shared these early poems with fellow members of the Conférence la Bruyère, a student society. He began to publish his works and, prompted by the favorable reception his early poems received, resolved to forgo legal training and devote himself full time to literature. With the publication of his poetry in the anthology *Le parnasse contemporain,* Sully Prudhomme became associated with the Parnassians, a group of contemporary French writers, including Charles Marie René Leconte de Lisle (1818-1894), who advocated formal precision, objectivity, and restraint in poetry as an antidote to the excesses of Romanticism. In 1865 Sully Prudhomme's first volume of poetry, *Stances et poèmes* (Stanzas and Poems), was published to favorable reviews, and with the endorsement of the influential critic Charles Augustin Sainte-Beuve (1804-1869), Sully Prudhomme's literary reputation was established.

Early Confessional Lyrics

Stances et poèmes contained Sully Prudhomme's most popular early work, ''La vase brisé'' (Broken Vase) which compares a shattered flower vase to the heartbreak of romantic love. The verse observes how a slight ''blow from a fan'' may cause a penetrating crack to a crystal vase and compares this with a wound to the lover's heart, the vessel in which the ''flower'' of its love resides. A contemporary critic writing in the *Spectator* described the poem as ''finished and tender'' and called it ''an example of slight fancy, expressing pain from which many have suffered.'' ''La vase brisé,'' which became Sully Prudhomme's best known, and a group of poems titled ''Jeunes filles'' (Young Girls), are seen to stem from his disappointment over a failed romance and contain the lines: ''Never to see or hear her, / never to name her aloud, / but with a love that grows ever more tender, / always to love her. Always!'' According to critic E. Preston Dargan in *Studies in Honor of A. Marshall Elliott,* these early works express ''poignantly the whole gamut of disappointed passion from direct jealousy and baffled desire, through the mournfulness of memories, down to the more discreet though scarcely less moving hint of the happiness that might have been.''

Sully Prudhomme experienced a successful and productive period during the late 1860s, when he published a number of well-received works on personal subjects. A melancholic tone reflected in themes of loneliness and sorrow pervade the sonnets in *Les épreuves* (The Test), published in 1865, and the elegies in *Les solitudes* (Solitudes) from 1869. Sully Prudhomme's knowledge of scientific and philosophic subjects is apparent in the works collected in *Les épreuves,* which are organized under the headings ''Doubt,'' ''Love,'' ''Dream,'' and ''Action.'' French novelist Anatole France described *Les épreuves* in 1914 as ''a collection of sonnets of a beauty at once intellectual and concrete. Several of [the poems] express the profoundest thought in the most fragrant language.'' Other works in the volume seek to reconcile art and science and to define the role of the artist in modern society. During this period Sully Prudhomme also published *Croquis Italiens* (Italian Notebook).

Sully Prudhomme served in France's national militia, the garde mobile, during the Franco-Prussian War of 1870-71 and recorded his experiences in *Impressions de la guerre* (Impressions of War), pubished in 1870. During this time he suffered a paralyzing seizure that left him with limited use of his lower body, and he also mourned the deaths of his mother and two other close relatives. The sorrows of this period noticeably influenced his works, which turned away from the simple, personal subjects of his early career to broader questions of philosophy. Commenting in 1925 in *The Nobel Prize Winners in Literature,* Annie Russell Marble noted that ''In the poetry of Sully-Prudhomme are found, almost always, two elements sometimes in conflict, wistful tenderness and serious, challenging reflection.'' He undertook a verse consideration of the future of France in 1874's *La France.* and in 1876 produced *Le zénith,* a poetic representation of a balloon accident in which three researchers were killed. This period also saw publication of his *Lucrèce: de la nature des choses, 1er livre,* a translation of the first volume of *De rerum natura* by Roman poet Lucretius.

Epic Poems Explored Philosophical Themes

During the middle period of his career Sully Prudhomme employed longer poetic forms to discuss important philosophical and scientific concepts that would reconcile art and life. In *La justice,* published in 1878, he away from a religious basis for morality, and sought morality in nature, discovering it manifested in the evolution of the human conscience. Presented as a dialog between ''The Seeker'' and ''A Voice,'' the work serves as an argument against despair in a world without God. The first part of *La justice* outlines war, suffering, and the destruction that has been wrought by nature and by humanity throughout history. The second part of the poem counters this with the intelligence and yearning for a greater good that continues to develop in human consciousness. He concludes that ''La Justice est l'amour guidé par la lumiére'' (Justice is love guided by enlightenment). According to Marble, Sully Prudhomme's conclusion indicates that while ''Justice cannot be located in the Universe; it may be found in the heart of man, 'which is its inviolable and sacred temple.' ''

The second of Sully Prudhomme's major epic works, the 1888 volume *Le bonheur* (Happiness), relates the history of earthly lovers Faustus and Stella who were separated on earth but are reunited after death in Paradise. A work in two

parts, *Le bonheur* depicts the initial joy experienced by the pair, which is ultimately broken by echoes of earthly suffering. In the second part of the poem the couple sacrifices the delights of afterlife to return to earth to ease human suffering, but they find that humanity has long been extinct. As the work concludes, Faustus and Stella are identified as a potential new Adam and Eve, establishing a more enlightened human race. Praising the poem in his *Contemporary French Literature* for its ''vibrating inspiration,'' critic René Lalou concluded that ''*Le bonheur* contains the pages in which Sully Prudhomme has best realized his ambition for a meditative fraternal poetry.'' Anatole France called it ''one of the most audacious and agreeable of philosophic poems.''

Later Prose Works

In 1881 Sully Prudhomme was elected to the Académie Française, a learned society consisting of 40 members that serves as the official authority on French grammar, usage, and vocabulary. He published little poetry after the 1880s, turning instead to theoretical works. Among these are the 1896 scientific inquiry *Que sais-je?* (What Do I Know?) and 1900's *Testament poétique,* in which he criticized free verse and rejected the innovations of the Symbolist poets, who emphasized the musical, self-expressive nature of poetry and abandoned classical forms. In the philosophical treatise *La psychologie de libre arbitre,* Sully Prudhomme argued in favor of free will. His final work, 1905's *La vraie religion selon Pascal,* offered consideration of the religious views of French scientist Blaise Pascal. A five-volume collection of Sully Prudhomme's poetry was published by the Parisian firm A. Lemerre in 1900-01.

Sully Prudhomme suffered from a long, paralyzing illness and died at his home in Châtenay-Malabry in September of 1907. A final volume of poetry, *Epaves* (Flotsam), was posthumously published in 1908. The journals in which he outlined his ideas concerning psychology, music, metaphysics, and aesthetics, were published as *Journal intime* in 1922.

Sully Prudhomme was highly praised during his lifetime, his works reflecting a broadening appreciation of classical forms and a growing belief in the ability of science to replace religion. In the *Spectator* a contemporary reviewer asserted that ''M. Sully Prudhomme, in his prose work on *Expression in the Fine Arts,* and in his elaborate preface to the translation of the first book of *De natura rerum,* has written what are probably the most brilliant essays of philosophic thought which modern France has produced.'' However, the poet's work has been little discussed since the 1920s, when modernism supplanted the older forms in literature and the arts. Nevertheless, his *Solitudes* was reprinted in 1978.

Assessing the career of Sully Prudhomme in 1900, Maurice Baring noted in *Punch and Judy, and Other Essays* that ''What strikes the reader first and foremost in Sully-Prudhomme's poetry is that he is a thinker, and moreover, a poet who thinks, and not a thinker who turns to rhyme for recreation. What is most strikingly original in his work is to be found in his philosophic and scientific poetry. . . . [He] succeeded in creating a form of poetry which seemed to be new, and which was not without a certain grandeur.'' Baring concluded, ''Both on account of the charm of his pure and perfect phrasing and by the consummate art and the dignity which informed all his work, Sully-Prudhomme deserved the rank which he held amongst the foremost French poets of the nineteenth century.''

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R

Ilan Ramon

"When Ilan Ramon blasted into space on January 16, 2003, on the space shuttle *Columbia,* the hopes and dreams of an entire nation went with him," stated Tanya Lee Stone in *Ilan Ramon: Israel's First Astronaut.* "Ramon was the first Israeli astronaut, lifting the spirits of a war–torn country, giving pride to every Israeli and to people around the world." Their elation was cut short. On February 1, Ramon (1954–2003) lost his life when the *Columbia* exploded just minutes before its scheduled landing.

Background

Ilan Wolferman – who later changed his last name to Ramon – was born on June 20, 1954, in the small town of Ramat Gan, near Tel Aviv, Israel. Ramon and his older brother Gadi grew up in Ramat Gan and in another Israeli city called Beersheba.

Ramon's parents were refugees from Europe, according to the book *Ilan Ramon: Israel's First Astronaut.* Ramon's father, Eliezer Wolferman, and his family had fled from the dangers of growing anti–Semitism in Germany in 1935. Wolferman and his father later fought in Israel's War of Independence in 1948. Ramon's mother Tova, born in Poland, was a survivor of Auschwitz, the Nazi concentration camp. In 1949, she and her mother emigrated to Israel, where she met and married Ramon's father.

Trained to be a Fighter Pilot

The biography, *Ilan Ramon,* noted that Ramon had been a popular boy in school, excelling in all subjects, especially science and math. He developed a passion for flying after taking a ride in a friend's small plane. At 18, after graduating high school, he joined the military and signed up for flight school with the Israeli Air Force (IAF). Ramon fought in the Yom Kippur War, a three–week war with Egypt and Syria, in October, 1973. In 1974, he graduated as a fighter pilot, at the top of his class at IAF Flight School.

After flight school, the biography noted, Ramon decided to change his last name (from Wolferman), following the example of Prime Minister David Ben–Gurion, who had urged Israeli soldiers to take a Hebrew name as he had done.

Over the next nine years, Ramon received training and gained experience flying A–4, Mirage III–C, and F–16 aircraft. When the IAF acquired the new F–16s, a fast, light fighter jet, Ramon was one of the first pilots chosen to form an F–16 squadron. From 1981–1983, he served as the Deputy Squadron Commander B for the F–16 Squadron.

Remarkable Air Force Career

A *U.S. News & World Report* article commented that Ramon ". . . was one of the best Israeli fighter jocks of his generation. He made his name in 1981, becoming the youngest of eight pilots on one of the most daring missions in IAF history - the bombing of Iraq's Osirak nuclear reactor."

This mission was considered a milestone in Israeli aviation history, noted a *Jerusalem Post* article. The F–16s flew over enemy Arab territory without detection by flying in a

''tightly bunched formation to send off a radar signal like that of a large commercial airliner.''

In 1983, Ramon, 29, took time off from the IAF to attend college at Tel Aviv University. It was here that he met and married his wife, Rona Bar Simantov. He received his bachelor of science degree in electronics and computer engineering in 1987. Ramon returned to the military in 1988, serving as a deputy squadron commander and then squadron commander. In 1994, the IAF promoted Ramon to colonel, placing him in charge of developing the weapons systems for the entire Israeli air force.

By April, 1997, Ramon had logged in more than 4,000 flight hours in Israeli military aircraft when he received astonishing news. He had been selected to become Israel's first astronaut and train for the United States space program.

Preparing for Journey to Space

In July, 1998, Ramon, his wife Rona, and their four children left Israel and moved to Texas so that he could report for training at the Johnson Space Center in Houston. Joining six American astronauts, Ramon was trained on every aspect of an STS–107 space shuttle mission, as well as for his special duty as a Payload Specialist, in charge of scientific experiments.

During its flight, *Columbia's* crew would conduct more than 80 biology, chemistry, physics and climate experiments, transmitting its data back to scientists on Earth. One of the main experiments Ramon ran was the Mediterranean Israeli Dust Experiment (MEIDEX). As noted in *Ilan Ramon,* his job was to watch for dust clouds and aim the MEIDEX camera at them whenever he saw one. Ramon's friend, scientist Joachim Joseph, who worked on MEIDEX at Tel Aviv University, said, ''It's important to know where the dust is and what it is doing. Dust acts against the effect of greenhouse gases. Desert dust is also an important source of minerals for ocean life. It transfers spores, bacteria, and viruses such as influenza from continent to continent.''

Honored his Heritage

Ramon began to realize the importance of his role as the first Israeli astronaut, representing Israelis and all Jews. As noted in the *Jerusalem Post,* Ramon said, ''I know my flight is very symbolic for the people of Israel, especially the survivors, the Holocaust survivors. Because I was born in Israel, many people will see this as a dream come true. I'm kind of the proof for my parents and their generation that whatever we've been fighting for in the last century is becoming true.''

To represent Israel, Ramon wore a patch of the Israeli flag on his space suit. Although not a religious person, Ramon also requested kosher meals for the mission. In the *Jerusalem Post,* Israeli President Moshe Katsav was quoted as saying, ''Ramon became a Jewish international hero, not just because he participated in the shuttle mission, but because of the symbolism he brought to the mission by his decision to honor the Jewish heritage through the objects he brought with him and the respect he showed for the Jewish religion while in space.''

He brought aboard the *Columbia* three special items. One was a small Torah scroll that had been given to a young boy by a Rabbi in a German concentration camp called Bergen–Belson during the Holocaust. The second item was a Mezuzah, a tiny piece of parchment with a passage from the Torah, rolled up inside a decorative container that hangs in the doorway of a Jewish home. The Mezuzah, showing a Star of David, symbol of Israel, surrounded by barbed wire, was designed by a young Israeli woman whose grandparents were Holocaust survivors.

The third item Ramon chose was a copy of a drawing by a 14–year–old boy, Petr Ginz, who died at Auschwitz during World War II. The picture, called *Moon Landscape,* showed the boy's vision of Earth, as seen from the moon. As noted in the *Jerusalem Post,* Ramon talked about Ginz's drawing while training at Houston Space Center, ''I feel that my journey fulfills the dream of Petr Ginz 58 years on. A dream that is ultimate proof of the greatness of the soul of a boy imprisoned within the ghetto walls, the walls of which could not conquer his spirit.''

Jewish International Hero

On January 16, 2003, the *Columbia* launched into space. Millions watched the launch in Israel. Jews everywhere were celebrating. ''Ilan Ramon is taking his place in the history books. One of the sons of the State of Israel will gaze at us from space,'' said Israeli television reporter Yonit Levy.

U.S. News & World Report reported that Ramon was already ''. . . a national hero and a household name by the

time he rocketed into space. Public schools taught about his exploits. A medal was struck in his honor. After 2 1/2 years of unrelenting bad news about war, terror, and hard economic times, Ramon's story was like a desperately needed holiday for Israelis.''

The View from Space

Although kept busy with his work on science experiments, Ramon reveled in the beauty and wonders that he saw. As noted in *Ilan Ramon,* he said, ''The world looks marvelous from up here, so peaceful, so wonderful and so fragile. The atmosphere is so thin and fragile, and I think all of us have to keep it clean and good. It saves our life and gives our life.'' Ramon also talked about his homeland: ''The quiet that envelops space makes the beauty even more powerful, and I only hope that the quiet can one day spread to my country.''

The *Jerusalem Post* reported that Ilan sent an email from space to Israel president Moshe Katsav: ''Mr. President . . . please convey my deep appreciation to all Israel's citizens, and let them know that I am honored to be their first representative ever in space. In our mission, we have a variety of international scientific experiments and scientists working . . . for the benefit of all mankind. From space our world looks as one unit without borders. So let me call from up here in space let's work our way for peace and better life for every one on Earth.''

Shattered Dreams

On February 1, 2003, the *Columbia* was headed back to earth on schedule, when a problem developed. NASA's ground control noticed that temperatures had begun to rise in the shuttle's brakes, wheels, and wing flaps. Then the sensors stopped working. As described in *Ilan Ramon,* ''At 9:00 a.m. all communication was lost. Bright flashes and loud booms quickly followed the silence. People in Texas, Louisiana, and Arkansas saw the shuttle blasting apart.''

At a little after 2:00 p.m., United States President George W. Bush told the world, ''The *Columbia* is lost; there are no survivors.'' Everyone grieved for the seven lost astronauts. ''In Israel,'' *Ilan Ramon* noted, ''headlines read, 'Crying for Ilan' and 'Pieces of the Dream.' People lit candles, made signs, played sad music, and held memorials in his honor.''

Thousands of people from around the world sent their condolences to the family of Ramon. ''Poems, prayers, and tributes were sent from Iran, Ireland, Scandinavia, Germany, France, Argentina, India, and the Palestinian Authority areas,'' reported the *Jerusalem Post.*

In *Ilan Ramon,* Joachim Joseph said, ''I think Ilan represented the good part in each and every one of us. He was a true Israeli hero—brave, straightforward and optimistic. He was a good role model for us.''

A funeral was held at Lod Air Force Base, near Ben–Gurion Airport, in Israel on February 11, 2003. Ramon was buried at the Moshav Nahalal cemetery. During a very moving ceremony, reported the *Jerusalem Post,* Prime Minister Ariel Sharon said, ''Ilan, the son of a mother who survived the Holocaust, and a father who is a veteran of the War of Independence, was a courageous combat pilot and an outstanding officer, and was among the best of our sons and warriors. On his last mission he soared higher than any other Israeli, and realized his dream.''

Joseph remembered Ramon as ''active and quick and intelligent, caring, so it was impossible not to like him . . . When you saw him, you immediately took to him. I particularly liked the way he interacted with his children.''

Rona, Ramon's widow, later told a television reporter, ''We take comfort that Ilan left [us] at his peak moment in his favorite place, with people he loved.'' She added, ''He wasn't afraid. He left us with a feeling of confidence . . . everyone who knows him, knows that it's impossible to remember him without a smile on his face, and we will continue with that same smile.''

The United States posthumously awarded Ramon the Congressional Space Medal of Honor, the NASA Space Flight Medal, and the Distinguished Public Service Medal.

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Louis Renault

French automobile designer Louis Renault (1877–1944) founded the company that bears his name. A pioneer in the automotive industry, Renault has been heralded for the superb mechanical innovations in his company's early models. In 1944 he was arrested and jailed because of his business collaboration with France's pro–Nazi Vichy puppet government during World War II. He died in custody.

Renault was born on February 15, 1877, at home at 14 Place de Laborde in Paris, France. He was the fourth of six Renault children, but two of his sisters and a brother did not survive to adulthood. Their father, Alfred, was a successful button manufacturer and fabric

merchant, and the family lived a grand Parisian life. Unlike his brothers, Renault did poorly in school, but was an avid tinkerer from an early age. At the family's country home in Billancourt, outside Paris, he converted its garden shed into his first workshop.

Thrilled by Emerging Technology

Renault was fascinated by the emerging ''horseless carriage'' industry. In 1889, French inventor Léon Serpollet teamed with bicycle manufacturer Armand Peugeot to introduce an unwieldy steam–powered, three–wheeled car, but it was not until the Peugeot company began placing internal–combustion engines from the Daimler company into their cars that a genuine French automotive industry truly emerged. Renault loved to hang out near Serpollet's facility in the Montmartre quarter of Paris, where the inventor noticed the teenager one day and gave him his first ride in a motor–powered vehicle.

After pursuing a course in mechanical engineering, Renault earned his first patent, for a steam generator, and began tinkering with his own vehicles. He built his first car in 1898, a 1.75–horsepower Voiturette, or ''small car.'' It was actually a motorized tricycle with a fourth wheel he installed as well as a transmission system. His three–speed gearbox allowed the Voiturette to go in reverse, and the gearbox was also his first foray into the ''direct drive'' system. Previously, gear wheels transmitted power to the wheels even at the highest gear, and appropriate gear wheels were needed for each speed. This was known as the chain–drive system. Renault's idea innovation also featured universal joints in the drive shaft, which allowed the axle to rise and fall. He demonstrated it to some friends on Christmas Eve of 1898, when they challenged him to drive the Voiturette up the notoriously steep Rue Lepic in Montmartre. He won the bet that night, and took twelve orders for the car from among the friends and a crowd that had gathered to watch.

Formed Company

Renault's brothers Fernand and Marcel had taken over their father's business after his 1891 death. They decided to back Louis in his venture, and established the Société Renault Fréres in early 1899. Initially, Renault was not even listed as a principal in the new company, merely a salaried employee. But the Renault firm's automobiles quickly made their mark on the burgeoning industry, thanks to Renault's mechanical genius. In 1902, the company introduced the modern drum brake on its cars, which remained standard a century later. The firm also thrived with the help of the brothers' savvy marketing efforts: they entered and personally drove the cars in the new auto rallies that had become the craze in Europe. A Renault model performed well in the Paris–Trouville event of 1899, and then on a Paris–Berlin route. Marcel Renault won the Paris–Vienna race in 1902, beating even the express train. The races served to gain major publicity for Renault cars and proved their mettle in the most trying of conditions. Renault quit racing, however, when Marcel died in the 1903 Paris–Madrid rally. Industry lore claims that Detroit auto pioneer Henry Ford halted his own daredevil participation in similar races as well because of the tragedy.

Renault instead devoted his energies to expanding the business with new designs, and in 1905 his company issued five vehicles, including a 2–cylinder AG model. That same year the company received major orders for taxicabs for Paris and London, and Renault–built cabs were even deployed as far away as New York City and Buenos Aires in these early years. Still keenly interested in racing, but from the sidelines, Renault became one of the founders of the Grand Prix racing circuit. In 1906, a Renault AK 90CV won the first–ever Grand Prix event. A year later, Renault visited the United States and Ford's impressive Highland Park assembly plant just outside of Detroit, and took ideas back to the immense new Renault manufacturing plant in Billancourt. By then he had secured control of the company, and owned it outright after the death of his brother Fernand in 1909. As chief of Louis Renault Automobile Company, he emerged as one of France's leading industrialists, and entered into a fierce competitive battle with automotive rival Andre Citroën.

Renault was fond of the work of an early factory–management theorist, Frederick Winslow Taylor, who wrote *The Principles of Scientific Management.* What became known as ''Taylorism'' centered around precise time–motion studies, with the resultant data then used to tightly control all facets of the manufacturing process to produce maximum efficiency and profit. The Renault plant was the first in France to introduce Taylorism to the workplace, but the stringent rules incited bad feelings among workers, and the plant suffered the first in a series of politically risky strikes in 1913.

The Marne Taxis

The onset of the Great War, or World War I, in France gave the Renault company one of its most legendary moments in business history: on September 7, 1914, General Joseph Gallieni commissioned the Paris Renault AG taxicabs to take newly mobilized soldiers to a Marne River battlefield, where the newly deployed French troops successfully repelled a German advance. Renault's firm went on to make airplane engines, ammunition, and the vital FT–17 tanks that broke through German defense lines later during the war.

The war's end in 1918 also brought a new change in Renault's personal life: at the age of 40, he wed 21–year–old Christiane Boullaire, a quick–witted and attractive member of a *haute*–Parisian social set. The couple had a son, Jean–Louis, and they lived a lavish lifestyle, both at a palatial home on Paris's Avenue Foch and at a country estate near Rouen called Herqueville. Christiane Renault was a socially ambitious and clever woman, but she had some bohemian tendencies. One of these was her collection of pet snakes that she kept in the house, and on occasion she would even greet visitors with one around her neck or wrist.

Unable to Stem Labor Troubles

Renault's firm grew immense during the 1920s: it made a roster of inexpensive small cars, and also branched out into farm equipment as well as industrial and marine machinery. At one point, it was France's largest manufacturer and the leading auto exporter. Renault reorganized in the early 1920s, forming the Société Anonyme des Usines Renault (SAUR), a vertical organization that copied much from Henry Ford's ''vertical integration'' model. Renault's company came to own the suppliers from which it bought its parts, and in some cases even the sources of raw material. Imitating Ford's strategy once again, Renault introduced the assembly line method of production, and constructed a state–of–the–art facility at Ile Seguin in Billancourt in the early 1930s.

Renault had traditionally concentrated on the smaller–car market, but in the late 1920s the company began introducing larger models, such as the Renault 6. It continued to expand despite the effects of the Great Depression, and even bought a stake in Air France during this era. The economic setbacks, however, led to problems with the immense Renault labor force, and to stay viable its chief ordered wages or hours to be cut, which added to the ill will inside the plants. There were more strikes in 1934, which turned violent, and the Billancourt factory became an epicenter of the burgeoning trade–union movement in France after 1936. A leftist coalition called the Popular Front came to power that year, and Renault's factories, like many others, were occupied by workers in the heady aftermath. The government stepped in to negotiate, and forced Renault and other leading industrialists to comply with all new labor laws, including a 40–hour work week, social security contributions, and paid holidays.

Sent Abroad in Ruse

More labor troubles came in 1938, and Renault factories were once again occupied by workers; this time the riot police stepped in. Afterward, Renault ordered some 2,000 workers suspected of being Communist Party members off the payroll. He and other French industrialists worried that the strong leftist sentiment in the country meant that a Soviet–style government takeover of industry was imminent, while he also feared that United States economic might would overpower European industry anyway should the system be left as it was. He looked to Germany and Italy, where new fascist leaders Adolf Hitler and Benito Mussolini were actively involved in reviving automobile manufacturing in their respective lands, and even met Hitler personally at the 1938 Berlin auto show.

France wavered when Nazi Germany emerged as a credible threat, and with war looming, Renault was adamant that his plants not be forced to convert to making armaments. During World War I, he argued, he had willingly complied, but in this case he resented the government's interference. By this time Renault had made enemies in many quarters, and the French government requested that he serve as the country's representative on a mission to the United States, ostensibly to meet with President Franklin D. Roosevelt to negotiate the production of tanks under license. In retrospect the request appeared to be a ruse, for once he was safely out of the country, France surrendered to Germany and a puppet government was installed in Vichy. All of Renault's plants were then forced to produce armaments for the German war effort, and when he sailed home he even endured some difficulties trying to re–enter France under the new occupation laws.

''Or They'll Take the Cows''

Renault adamantly refused to give aid to the French Resistance, which worked secretly to destabilize the pro–Nazi Vichy regime. This was another decision that sealed his fate with the leftist government that returned to power once the war turned and Allied troops liberated France in mid–1944. Renault was greeted with hostility at his Billancourt factory, and vilified in the left–wing press as a German collaborator. His supporters argued that he had only done so to keep his factory from being dismantled and moved to Germany, with its workers deported to labor camps under Nazi control. ''It is better to give them the butter, or they'll take the cows,'' he once said of the Germans, according to Anthony Rhodes's *Louis Renault: A Biography*.

Renault was taken into custody and awaited trial at a Frésnes military prison facility in Paris. He was then moved to a psychiatric prison facility, and his health rapidly deteriorated. Finally, the pleas of his family and supporters resulted in another relocation, this time to a nearby private hospital, but he had already sunk into a coma and died there on October 24, 1944. For years, rumors circulated that blows to the head three weeks earlier may have caused Renault's cerebral hemorrhage, but the cause of death was officially listed as heart failure, and a later inquiry failed to turn up either witnesses or credible clues. His company was nationalized by the French government under General Charles de Gaulle, the former Resistance leader, after having been classified as an instrument of the enemy. The move was widely seen as a conciliatory gesture to the left. It became Régie National des Usines Renault, and continued to thrive over the next few decades. It was partially privatized in 1996.

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Mary Lou Retton

In 1984, Mary Lou Retton (born 1968) became the first American woman to win an all–around gold

medal in Olympic gymnastic competition. She also won two silver and bronze medals at the games, thus picking up more Olympic medals than any other athlete that year. Her wide smile, plucky attitude, and diminutive stature further thrust her into the spotlight and endeared her to millions. Retton went on to parlay that popularity and positive outlook into a new life after her retirement in 1986.

Early Lessons

Retton was born the last of five children to Ron and Lois Retton on January 24, 1968, in Fairmont, West Virginia. Her father, who was only 5′7″, played basketball at West Virginia University and minor league baseball before settling down to family life. His children all inherited his athletic talent, but the youngest was especially active. ''I swear,'' Retton's mother recalled to Bob Ottum of *Sports Illustrated,* ''that girl was so hyper you wouldn't believe it. I mean, energetic! First, she walked at an early age, and then she and her older sister, Shari, were running around here like little crazy people, doing tumbling and all, bouncing off the walls and breaking up the furniture. I finally sent them both off to dancing school. You know, tap and ballet and acrobatics. Well, it was the acrobatics that did it.''

At seven, Retton was sent to a children's gymnastics class at West Virginia University. Tiny, but with a stockier build than was normally associated with gymnasts, she threw herself into the sport with abandon. ''When I was a little girl,'' Retton told Skip Hollandsworth of *Texas Monthly,* ''I would sleep in my leotard on Friday nights because I was so excited about gymnastics on Saturday morning.'' Her mother told Ottum that Retton was also undisturbed by her different physique, telling her, '' 'Well, that's O.K., Mom. I may not be whippy, but I've got all that power.' '' By the time she was 12, she had decided gymnastics was her game.

In later years, Retton attributed her much of her drive and determination to the early influence of her family and community. ''Fairmont, my hometown, is a small coal–mining town, and I grew up with a very strong work ethic,'' she told iVillage.com. ''My family and most West Virginians are hard–working people. When I got to the elite level of gymnastics, that foundation of hard work, discipline(,) and commitment had already served me well, and I felt very fortunate to have it.''

Trained Hard and Overcame Injury

Retton got her big break in 1982, when she was spotted by famed coach Bela Karolyi. Karolyi had defected to the United States from Romania, where he had trained such winning female gymnasts as Nadia Comaneci, who took three gold medals away from the 1976 Olympics. He recognized the makings of another winner in Retton, and offered his services without charge if she would move to Houston and train at his facility there. It was not an easy decision for the girl of only 14, or her parents, but Retton's competitive drive won the day. As she later explained to Curt Schleier of *Investor's Business Daily,* ''I didn't want to spend the rest of my life thinking I could have gone to the Olympics, thinking 'what if?' '' So, her schooling was put on hold and she was packed off to Texas to study with the master.

Karolyi's training style was controversial. Some saw him as too demanding, sometimes pushing the girls too far. But Retton saw the grueling regimen of eight hours per day and ongoing pressure to succeed as necessary. She told Hollandsworth that her coach's critics were wrong. ''Those who (object to his methods) are the people who don't win,'' she said. ''They're not the ones who make it. Listen, Bela was rough . . . But he never abused me. He was a great motivator. He gave me a confidence that I never would have had without him.''

Retton bloomed under Karolyi's tutelage. Her inherent talent and courage were groomed under his relentless guidance, resulting in a 4′9″ powerhouse of strength and skill. And the hard work paid off. In March of 1983, Retton filled in for an injured teammate at the last minute at the American Cup in New York City and walked off with the all–around title (the first of three consecutive years she did so). That same year, she became both an American Classics champion and the first American woman to nab the all–around title at Japan's Chunichi Cup. In May of 1984, she won the U.S. all–around title, and she qualified for the

Olympic team in June. But shortly afterward, potential disaster struck.

Retton hurt her knee just six weeks before the 1984 Olympics. The injury required surgery, and she was told she would need at least three months of recovery before competing again. However, the tiny whirlwind had no intention of putting her dreams on hold so readily. ''Maybe I was being naïve,'' she recalled to Schleier, ''but I'd sacrificed so much. I said to myself, 'I've made it this far. No one's going to tell me what I can and can't do. No one's going to put a limit on me.' '' So Retton had the operation, but she was out of bed the next day. Within two days, she was delicately jogging, and when the American women's gymnastics team arrived in Los Angeles that summer, Retton was on board and ready to go.

Olympic Triumph

The Soviet Union boycotted the 1984 Olympics in retaliation for the U.S. boycott of the 1980 games in Moscow, thus eliminating some competition in the 1984 games. At the time, no American woman had ever won an individual medal in gymnastics. Even without the clearer field, however, Retton had been seen as one America's great hopes. Nor did she let her country down.

Retton took the Olympics by storm. Despite her injury and accelerated recovery, the 16–year–old with the pixie haircut cut a wide swath through her competition and set records along the way. She won a gold medal in the all–around gymnastics event, becoming the first American woman to ever do so. She also earned a silver medal for her vault performance, bronze medals in both the floor exercise and uneven bar competitions, and a silver for the team event (the first medal for a U.S. gymnastics team since 1948). Her outstanding total of five medals made her the biggest individual winner of any athlete at that year's games. And the crowd went wild.

Retton's elfin size, effervescent personality, and irresistible grin, not to mention undeniable pluck, won the hearts of people all over the world. While everyone loves a winner, this one was especially appealing. Not incidental to her charm was her instant acknowledgment of Karolyi. Retton recalled her actions to *Teen Magazine* as, ''After it was over(,) I ran up to him and we were saying, 'We did it! We did it!' Because it was true, I couldn't have done it without him.'' Retton became an overnight celebrity.

America's Sweetheart

Retton was soon dubbed ''America's Sweetheart'' by the media. She was clamored over, petted, and adored. Companies lined up to sign her on as a spokesperson, and she made several lucrative deals, including as the first woman to ever appear on a Wheaties cereal box. People gave her presents ranging from stuffed lambs to a red Corvette, and she had the opportunity to meet such popular entertainers as John Travolta and Michael Jackson. When one factored in travel obligations and ongoing training with Karolyi, the specter of overload seemed likely. But Retton remained remarkably grounded, if a trifle surprised by all the attention. ''People recognize me—and that's really weird,'' she told *Teen.* '' . . . I guess maybe my size gives me away. I don't know; I'm just a regular person.''

1984 also saw Retton named ''Sportswoman of the Year'' by *Time,* and ''Amateur Athlete of the Year'' by the Associated Press. She continued to compete as well, becoming the American Cup Champion for the third time in 1985. That same year, she was inducted into the U.S. Olympic Hall of Fame. Retton, however, was beginning to change gears.

Hoping to instill some balance in her life, Retton retired from her sport in 1986. ''I deserved to take a break and eat whatever I wanted to eat,'' she told Bonnie Siegler of *American Fitness.* ''I wanted to be rebellious, so I retired from gymnastics. I was finally on my own.'' She decided to attend college at the University of Texas at Austin, partly to be near her boyfriend and partly to achieve some kind of normalcy, but even America's Sweetheart can be foiled. Retton encountered jealousy and gossip aplenty in college. She put on weight, sank in spirits, and eventually dropped out of school—a move she regretted for years. But her ebullient nature demanded she not stay down for long.

Always Positive

Fundamentally upbeat of personality, Retton began to carve out an adult life for herself. Her celebrity gave her an opening into the lecture circuit, and she quickly found her niche as a motivational speaker. She also dabbled in acting in such films as *Scrooged* and *Naked Gun 33 1/3: The Final Insult,* and worked as a television commentator. In 2000, her first book, *Mary Lou Retton's Gateways to Happiness: Seven Ways to a More Peaceful, More Prosperous, More Satisfying Life* was published. The inspirational tome was designed to help people achieve some of Retton's trademark optimism. ''I smile because I am truly, fundamentally happy,'' she explained to Hollandsworth. ''That big smile on the outside comes from a place deep within me—and I want others to know how to find that place within themselves.''

A large source of Retton's happiness was her family. She and husband Shannon Kelley, a former University of Texas quarterback turned investment banker, had four little girls (Shayla, McKenna, Skyla, and Emma) by 2002. While retaining her customary sense of humor in telling Bob Dart of the *Austin American–Statesman* shortly after Emma's birth, ''I am so done,'' Retton's family had replaced sports as her passion. ''My ultimate goal in life is to be the best mother and wife I can be,'' she told iVillage.com. ''Fame really has no bearing on that at all. Winning gold at the Olympics brought much joy to my life—but having a family is the most important thing . . . I'd happily give up all five of my medals to preserve the joy and love that my family brings me every day. There's no comparison.''

Although Retton's priorities had altered and matured, the world of sports continued to honor her long after her retirement. Among those accolades were the creation of the Mary Lou Retton Award for athletic excellence by the U.S. Olympic Committee in 1994, the 1995 Flo Hyman Award from the Women's Sports Foundation, and her 1997 induction into the International Gymnastics Hall of Fame. At the

turn of the century, over 15 years after her stunning Olympic victory, she was named one of the ten most popular athletes to appear on a box of Wheaties. Clearly, the diminutive bundle of energy who delighted the world at 16 still had a hold on its heart.

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Wladyslaw Stanislaw Reymont

In 1924, Polish writer Wladyslaw Reymont (1868-1925) won the highest honor, the Nobel prize for literature, for his novel *Chlopi* (The Peasants). Reymont found this accomplishment ironic, however. As noted by University at Buffalo's Poland in the Classroom website, Reymont wrote to his friend, Wojciech Morawski, ''I have suddenly become the pride of my nation! [However,] My compatriots are yet ready to read my books.''

Wladyslaw Stanislaw Reymont was born on May 6, 1868, in Kobielo Wielkie, Poland. Reymont, however, was not his birth name. During this time, since Poland was under Russian rule, no writer could publish his work without the Czar's approval. As he began publishing his writings, Reymont felt that if he changed his name from Rejment to Reymont he would be protected from the Czar's censorship of his work. Yet, this may not have been the only reason for the name change. As mentioned by the Biographybase website, Reymont scholar Kazimierz Wyka believed that Rejment became Reymont since in some polish dialects, rejmentowaç means ''to swear.''

Discovered Joy of Reading

At an early age, encouraged by his uncle, a former monk, Reymont began reading. ''I plunged into the history and classics of the country,'' he wrote in his autobiography for Nobelprize online. ''Reading became a passion with me.'' Yet, not only reading, but poetry became another passion for Reymont. At the age of nine, he began writing his first poems, although the mysterious older woman, the subject of his poems, never knew of his words. His brother, however, did know of Reymont's poetry and tried to refocus Reymont's studies to a ''regular program'' but he ''did not succeed in tearing poetry out of my heart,'' Reymont further wrote in his autobiography for Nobelprize online.

Reymont wanted to continue his irregular studies of reading and writing at college, but his uncle died and he could not afford the cost of continuing. So his father, Józef, began training Reymont to become an organist. Unwilling to walk in his father's footsteps, Reymont secretly continued to read and write during his free time. He would even hide books under his coat and disappear into the woods to escape the drudgery of his father's music lessons. By 1885, Józef's patience for his son's passions had run out. Józef sent Reymont to Warsaw where he hoped his son would learn a respectable trade. Reymont became a certified journeyman tailor, but he never worked a day. Exploring the world, not sewing material together, consumed his every thought. As he wrote in his autobiography for Nobelprize online: ''Within myself I felt vague enchantments, dull restlessness, and uncertain desires. I had hallucinations when I was awake. What wings carried me to unknown worlds!''

Worked Odd Jobs

In 1888, Reymont returned home from Warsaw after being accused of participating in a strike—a direct defiant act against Russia. Once again under the supervision of his father, Reymont felt trapped. He escaped by joining a traveling theater group, but after a year, he ''had enough of the wandering artist's life with its miseries and lack of future; besides, my talent for acting was nonexistent,'' he wrote in his Nobelprize autobiography.

Over the next two years, Reymont worked a variety of jobs including railway technician, land surveyor, clerk, and salesman. Amazed by a German professor and spiritualist, Reymont moved to Czestochowa and began observing séances and the mediums that performed them. He soon became disillusioned with the spiritualist whom he felt was too easily fooled by other mediums, and returned to the traveling theater working as an actor and producer, but only for a short time. Reymont finally realized that he had to stop traveling and find a job that would not only support him but also give him the peace and solitude for his first passion—writing. He then returned to the railway station.

From 1890 to 1892, Reymont's writing passion drove him. Writing only at night ''wrapped in fur, keeping the inkwell under the lamp lest the ink should freeze,'' he recalled in his autobiography for Nobelprize online, Reymont produced ten act dramas, poems, multi-part stories and novels. From this mountain of work, he believed that only six short stories earned a chance at publication.

Achieved Success by Reporting

In 1892, after publishing his stories in *Glos* (The Voice), Reymont quit his job at the railway station and moved to Warsaw, Poland where magazine and newspaper editors suggested that Reymont use his talent of observation to not only write fiction, but also nonfiction. In 1894, he accompanied pilgrims as they traveled to Czestochowa. His resulting article, *Pielgrzymka do Jasnej Góry* (Pilgrimage to the Mountain of Light) is ''seen even today as a classic example of reportage,'' stated Biographybase online.

With his successful reporting of the pilgrimage, Reymont began to develop a theme for his fiction—giving voice to Poland's working class. In 1899, Reymont wrote *Ziemia Obiecana* (The Promised Land). Telling the tale of three young men from different ethnic groups who band together to build a textile factory, *The Promised Land* was not what today is called a bestseller, but it did receive high critical praise. As quoted by University at Buffalo's Poland in the Classroom website, critic Frederick Böök stated *The Promised Land*, ''masterfully creates . . . the total absence of any element of nature.'' The Times Literary Supplement further praised that ''some of the impressive passages in this novel are those in which Reymont reproduces the somber, feverish life of the factories and streets of *The Promised Land*.''

Reymont had ''realised that his knowledge of reality was his strong point,'' commented Biographybase online. Yet, just as his writing career strengthened, his health weakened. In 1902, Reymont was injured in a train accident. He received compensation for his injuries and married his nurse, Aurelia Szacnajder Szablowska, yet never fully regained his health. He did resume traveling, however, and continued writing. From 1902 to 1904, Reymont published the first version of *Chlopi* (The Peasants). Dissatisfied, he burned it. As the University of Buffalo's Poland in the Classroom online mentioned, Reymont explained to his friends the burning and the revision: ''. . . it's a form of torture . . . not to give up but to start writing it afresh. I have either matured or lost my senses.'' By 1909, he had rewritten this epic story of Polish village life into four volumes.

Won Nobel Prize

Once again, *The Peasants,* like *The Promised Land,* was not widely read by the Polish public, but three features of the epic captured critics' attention. First, Reymont structured the epic into four seasons. Doing so, he provided a timeline of how families in rural Poland could not maintain their existence because of the occupation of Poland by Russia. Second, Reymont's keen observation of what a Polish village sounds and looks like created an authenticity to the setting and to his characters. Third, Reymont, by making his protagonists peasants, the first major writer to do so, used actual dialect spoken by Polish peasants further creating an authentic and real picture of Poland and its people.

Yet Poland's people ignored Reymont's work. Over the next 13 years, Reymont continued to write, using his past experiences as inspirations for *Wampire* (Vampire) about his adventures with spiritualism as well as historical reflections regarding the decline of Poland in two volumes of novellas, a trilogy, and a novel, *Bunt* (Defiance). Reymont, although he presented the harsh reality of life in Poland before its independence through his writing, never made direct statements for or against any political philosophy or government. His focus always remained telling the reality which he observed.

In 1924, when *The Peasants* was translated into English, Reymont finally gained international fame when his epic work received the Nobel prize in literature. Sadly, by this time, Reymont's health had greatly declined, making him unable to attend the award ceremony. However, Reymont's craving for acclamation had waned, along with his health, and instead of dreaming of fame, he wrote that he ''dream[ed] of silence and the possibility of working calmly as the greatest happiness . . . Isn't it laughable,'' University at Buffalo's Poland in the Classroom website noted.

Reymont's love for writing never wavered, however. In his autobiography as reported by Nobelprize online, Reymont stated, ''I still have many things to say and desire greatly to make them public, but will death let me?'' On December 5, 1925, death prevented Reymont from finishing all he wanted to say, but his two most famous works have lived on. Both *The Peasants* and *The Promised Land* have been made into films. And in 1976 *The Promised Land* earned an Academy Award nomination for Best Foreign Film.

These films, produced long after Reymont's death, have shown the lasting importance of his work. And other writers, like American writer Sinclair Lewis in his book *The Jungle,* have further shown the impact of Reymont's work by sharing Reymont's vision that reality, not of Polish villages, but of United States' meat packing plants, must be told. Furthermore, as the University at Buffalo's Poland in the Classroom website quoted, Reymont knew it was not the telling of death, but the struggles of life which a writer must show, because ''Death is not terrible, what's terrible is life and the suffering.''

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Burton Richter

American physicist Burton Richter (born 1931) was instrumental in the development of an innovative particle collider, the Stanford Positron–Electron Accelerating Ring (SPEAR), that resulted in the discovery of an entirely new particle, now called the Psi/J particle. Coincidentally, the same subatomic particle was almost simultaneously found by scientist Samuel C. C. Ting in an entirely different experiment. The two men shared the Nobel Prize in physics in 1976.

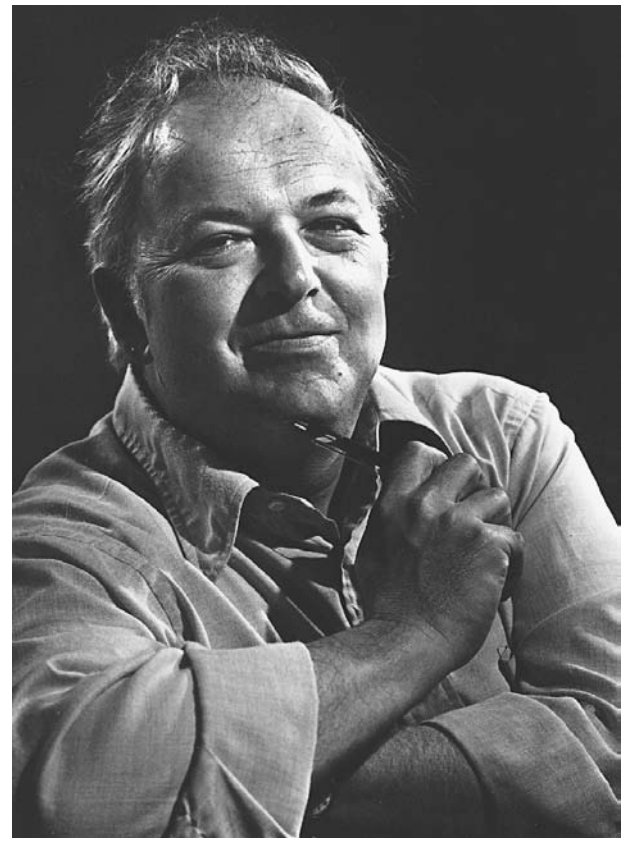

Education

Richter was born the eldest child and only son of Abraham and Fannie (Pollack) Richter on March 22, 1931 in Brooklyn, New York. His father was a textile worker. Richter's early education was at Far Rockaway High School in Queens, New York, and the Mercersburg Academy in Mercersburg, Pennsylvania. Already keen on the study of science when he started college at the Massachusetts Institute of Technology (MIT) in 1948, he was nonetheless unsure whether he wanted to pursue physics or chemistry. Physics got the nod in his freshman year, and Richter always gave credit to the influence of undergraduate professor Francis Friedman for having set him on his life's course.

Between Richter's junior and senior year at MIT, he became exposed to the electron–positron system in the school's magnet laboratory. There, he worked under professors Francis Bitter and Martin Deutsch, the latter of whom was conducting his noted positronium experiments in the former's lab. Drawing from this experience and under Bitter's direction, Richter's senior thesis was on the quadratic Zeeman effect (splitting of single spectral line when substance is subjected to a magnetic field) in hydrogen.

Richter received his B.S. in 1952 and remained at MIT for his graduate studies. He continued to work with Bitter during his first year of graduate school, but soon suspected that his interests lay elsewhere. So, he arranged with physicist David Frisch to spend six months in 1953 at the famed Brookhaven National Laboratory on New York's Long Island. At Brookhaven, Richter was able to work with one of the world's most powerful proton accelerators in order to find out if particle physics was his true passion. He found that it was, and went back to MIT's synchrotron (accelerator) laboratory. Richter obtained his Ph.D. from MIT in September of 1956.

Academic Career

After gaining his doctorate, Richter cast about for a place to research his new interest in quantum thermodynamics (QED). At the time, Stanford University's High Energy Physics Laboratory had a 700 million electron volt linear accelerator that Richter judged perfect for exploring the short–distance behavior of QED. So, he got a position as a research assistant at the facility in 1956, and ended up remaining at Stanford for the rest of his impressive career.

Richter pursued his QED experiments for nearly ten years, finally demonstrating QED's efficacy down to at least the diameter (less than 10–14 centimeters) of an atomic nucleus in 1965. Meanwhile, he was quickly moving up the ladder of his academic career, becoming assistant professor of physics in 1960 and associate professor in 1963, the same year he joined the Stanford Linear Accelerator Center (SLAC). (He was also married in 1960, to Laurose Becker). Richter became a full professor in 1967 (a position he still held in 2005) and moved into administration in 1982 with a post as technical director of the SLAC. In 1984, he became the Paul Pigott Professor in the Physical Sciences, along with director of SLAC. He stepped down as SLAC director on August 31, 1999, and remained the facility's emeritus director in 2005. His many contributions to the university community included his service on the Academic Senate, the Graduate Study Committee, and the University Cabinet. Although Richter had an unquestionably stellar career, it was his research that made him a public figure.

The Psi/J Particle

Richter first began to involve himself in the design and building of high–energy physics tools in the 1950s, when he teamed up with Gerard O'Neill, W.C. Barber, and Bernard Gittelman to make the first colliding beam device. The result, on which he conducted his successful QED experiments, became the forerunner of all such mechanisms to

follow. But even before the pioneering device was operating, Richter had begun to think of ways to take the concept further. Specifically, he wanted to design a colliding beam machine that would extract electrons and positrons (their antiparticles) and store them as counter–rotating currents (electrons traveling in one direction, positrons in the other) in a ring. Within the ring, the particles would be allowed to collide, producing new particles with minimal background radiation. When Richter initially began to ponder this idea in the early 1960s, he had just become part of the SLAC. The then–director of the center, W.K.H. Panofsky, encouraged his plan, and a preliminary design was completed in 1964. The project then languished on the back burner for the next six years because of budget constraints. Finally in 1970, the funding came through, and the groundbreaking new machine, SPEAR, was ready for action.

One of the many puzzles of particle physics in the 1960s was the behavior and/or existence of quarks, the subatomic particles thought to make up hadrons. Once offered as a theoretical concept by Murray Gell-Mann of the California Institute of Technology, the reality of the existence of such particles began to appear more likely by the end of that decade. As evidence started to appear that quarks did indeed exist, Gell-Mann's early postulation that there were three to a hadron was brought into question, and many found physicist Sheldon Lee Glashow's 1964 suggestion that there were in fact four—one ''up,'' one ''down,'' one ''strange,'' (the three original ones) and a fourth, that he dubbed ''charm''—began to appeal as a way to explain the inexplicable behavior of the original three. It was against this backdrop that SPEAR experiments were begun.

Richter had no specific agenda in mind, outside of an interest in the structure of strongly interacting particles, when he started his new research. Theories were rife at the time, but he did not carry a torch for any particular one. What he found in November of 1974, however, was a new particle that was about three times the size of a proton and with an approximately 5,000 times greater lifespan than naturally expected. He named the particle ''psi.'' Coincidentally, Samuel C.C. Ting of MIT had made the identical discovery at nearly the same time on the East Coast, and named the particle ''J.'' The two made a joint announcement of their historic finds on November 11, 1974, at Stanford, and the breakthrough came to be known as the Psi/J particle.

What the two scientists had discovered was the elusive charm quark, and what they had set in motion was the ''November Revolution,'' which ushered in a whole new era of particle physics. The ramifications of the find were myriad, not the least of which was that quarks had become a scientific reality. The revolution also lent a measure of stability to the volatile world of physics that was unprecedented. Indeed, so momentous was the discovery that Richter and Ting were jointly awarded the Nobel Prize in Physics just two years after they announced their findings.

After the Nobel

After becoming a Nobel Laureate, Richter went back to his thriving academic career. As noted above, he eventually got out of research and went into administration as technical director (1982–1984), then director of the SLAC (1984–1999). When he retired from his duties as director, the *Stanford News* quoted some of Stanford President Gerhard Casper's remarks: ''All the world knows Burt Richter's qualities as a physicist because they were recognized by the Nobel Prize. Stanford and I know his qualities as an extraordinarily able, dedicated, and tenacious director of the Stanford Linear Accelerator Center and as a good citizen of the university.'' Along the way, of course, Richter had also received many other testaments to his eminence. Among these honors were the E.O. Lawrence Medal from the U.S. Department of Energy (1976), membership in the National Academy of Sciences (1977), and induction as a fellow to the American Academy of Arts and Sciences (1989). Not incidentally, he was a Loeb Lecturer at Harvard University in 1974 and a DeShalit Lecturer at the Weizmann Institute (Israel) in 1975 as well.

But Richter was not all business and science. He was noted for his somewhat eccentric dressing habits, donning sneakers and a golf hat for almost any occasion. Candor and charisma were also hallmarks. Martha Krebs, director of the Office of Science at the U.S. Department of Energy was quoted by the *Stanford News* as having said, ''I can always depend on Burt to speak the truth. When he's not charming, he's winning.'' He had a disarming sense of humor as well, as evidenced by his spin on Shakespeare's seven stages of man, given at a dinner in his honor, cited by P.A. Moore of the *CERN Courier.* ''Monomaniacal physicist—that lasts up until about age 40,'' he said. ''Then in the 50s one becomes mature. I got a little concerned about turning 60, then I decided that was the age of wisdom. But in a few years I'll turn 70, and I am looking forward to the next stage, whatever that may be.''

Richter did turn 70 in 2001, but there were no signs of his intellectual curiosity slowing down. He had begun to cultivate an interest in climate conditions and global warming, along with energy needs for the developing world. As all Americans were, he was also deeply affected by the terrorist attacks of September 11, 2001, and was devoting time to the problems of protecting the populace without imperiling its civil liberties. Richter remained a professor at Stanford as of 2005, and continued to serve as emeritus director of the SLAC as well. As to the astounding discovery that changed the face of physics and earned Richter a place in history, the scientist was certain that change would come again. ''Of course,'' he told David Perlman of the *San Francisco Chronicle,* ''as accelerators reach higher and higher energies, we may need a new Standard Model (what his discovery had validated for the physics' view of the universe), or at least today's may need to be modified, but that's the way science operates.'' And despite the wider range of important interests his later years embraced, the words Richter wrote in his autobiography for the Nobel Prize in 1976 still resonated years afterward. Quoted from the Nobel website, those words were: ''Writing this brief biography had made me realize what a long love [affair] I have had with the electron. Like most love affairs, it has had its ups and downs, but for me the joys have far outweighed the frustrations.''

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Mendi Rodan

Israeli Maestro Mendi Rodan (born 1929) is the Chief Conductor and Music Director for the Israel Symphony Orchestra. He is internationally recognized as a brilliant and inspired conductor who is frequently invited to guest conduct with leading orchestras in Europe, the Far East, South Africa, Australia, and the United States.

A *Jerusalem Post* profile said that Rodan's ''unique contribution to the music scene in Israel is most felt in the development of new orchestras and leading them to an international high standard, in the nurture of new conductors and composers, and in performance of Israeli works in his concerts.''

Early Years

Mendi Rodan (birth name Rosenblum) was born in Yassi, Romania, one of three children, to Miriam and Solomon Rosenblum. Rodan said that even as a child he was attracted to music. Although no one played a musical instrument at home, he said, ''My parents gave us a broad scale of disciplines, like foreign languages, mathematics, sport[s] and music.''

Rodan's father, a victim of the Holocaust, was murdered in 1941. After his father's death, Rodan studied the more ''practical'' profession of engineering; however, his family's economic difficulties prevented him from getting a degree. But he proved successful in his arts studies, and, at 16, got his first job as a musician as a violinist with the Roumanian Radio Orchestra in Bucharest. At the same time, Rodan gave private lessons in mathematics to young students and played as an extra musician with different ensembles and chamber groups.

A press release from the Eastman School of Music, University of Rochester, New York, stated that Rodan studied violin and conducting at the Music Academy in Bucharest with Constantin Silvestri. In 1953, Rodan was made Chief Conductor for Roumanian Radio Broadcasting. That same year, he married his wife Judith; they subsequently had two children, Aviad and Orly.

Immigrated to Israel

In 1961, Rodan and his family immigrated to Israel. Soon after, Rodan made his debut with the Israel Chamber Orchestra, in Ramat Gan. An enthusiastic reception to his concerts ensured his musical future in his new homeland. Since then, he has taken an active role in all facets of Israel's music culture.

Illustrious Career as Conductor

From 1963-72, Rodan served as Chief Conductor and Music Director of the Jerusalem Symphony Orchestra. During that time, he founded the Jerusalem Chamber Orchestra. Over the next 25 years, Rodan worked in a variety of distinguished positions, including Permanent Guest Conductor for the Oslo Philharmonic (1972-76), Music Director for the Israel Sinfonietta (1977-91), Music Director and Permanent Conductor of the Belgium National Orchestra (1983-89), Music Director for the Chamber Orchestra of the Education Corps of the Israel Defense Forces (1985-89), and Associate Conductor of the Israel Philharmonic Orchestra (1993-97).

During that time, Rodan also served as conductor for the Israel Festival for six years, music advisor to the International Music Center in Jerusalem, member of the Israel Music Council, and as conductor for several years for the *Arthur Rubinstein Piano Master Competition* and the *Harp International Competition* in Israel.

Over the years, Rodan has guest conducted for many prestigious symphonies and orchestras in Europe, including London, Frankfurt, Stockholm and Vienna, and in several cities in the United States, China, Venezuela, Brazil, South Africa, Mexico, and Canada. Many pre-eminent soloists have performed under his baton, including Arthur Rubinstein, Mastislav Rostropovitch, JeanPierre Rampal, Isaac Stern, Itzhak Perlman, Galina Vishniewska, Daniel Barenboim, Jacquelin du Pre, and many others. He has also

conducted orchestra recordings for international companies and television stations.

Academic Appointments

In addition to his conducting, Professor Rodan has held various academic appointments, including head of the Jerusalem Rubin Academy of Music and Dance, membership in Israel's Higher Education Council, and Guest Professor and Conductor at Bloomington and Brigham Young universities in the United States, and at Conservatoire Superieur in Paris.

From 1999-2002, Rodan served as Professor of Conducting and Music Director of the Philharmonia Orchestra at Eastman School of Music, University of Rochester, New York. William Weinert, Professor of Conducting and Ensembles and Director of Choral Activities at Eastman, said of his colleague, ''[Rodan] had extremely high standards. He was caring and supportive to the student players, but if a student repeatedly made mistakes, or played unmusically, he did not hesitate to lay down the law.'' Weinert added, ''There was no question of a student daring to go into a session unprepared.''

A Consummate Musician

Weinert called Rodan ''a superb conductor, a consummate musician . . . He gave many inspiring concerts while here, and always brought tremendous energy and drive to his work.'' He recalled Rodan's first concert, Mahler 5, at Eastman: ''I distinctly remember a rehearsal at which the second clarinet was unexpectedly missing. In an exposed passage where the part was especially necessary, I remember him singing the part confidently and beautifully in solfeggio from memory as he conducted.''

Weinert added that it was wonderful to have Rodan at Eastman, ''. . . not only for his own fine qualities but because they provided all of us a link to an older tradition dating to the middle of the 20th century.'' He explained, ''Mendi has a long memory of how great orchestras actually sounded in real life (rather than recordings) under great conductors of the past, and this is important to pass along to new generations – which is why it is so fortunate that he has remained in teaching throughout his career.''

When asked to define excellence in a conductor's performance, Rodan said one must be ''. . . a sincere and authentic interpreter of the composer.'' He added that musicians need to understand the personality of the conductor and his body gestures, so that the conductor can communicate with the musicians and transmit the artistic message to the audience.

A 1991 *Jerusalem Post* article described Rodan's success in building up the Israel Sinfonietta in Beersheba from the small, simple chamber orchestra he inherited in 1977. The article noted: ''An orchestra is no democracy, and Rodan's reign gave full vent to the regal prerogative. Whether shaking a baton at a recalcitrant player, or pounding it on a music stand, Rodan demonstrated that no demand was too great to ensure a spontaneous performance. Young musicians, straight from the 'womb' of the conservatory, were rudely awakened to expect the unexpected. Interpretations changed from rehearsal to rehearsal, and performance to performance. The only anathema was routine.''

A quality that is very important for a conductor, especially one of Rodan's caliber, is to challenge himself, his musicians, and his audience in interpreting new works, said Yossi Schiffman, a co-director of the International Spring Festival Rishon LeZion in Israel. ''Rodan has always been at the forefront of performing the newly written works and giving them a fair chance,'' he said.

Rodan has received many accolades for his performances. The *Daily News,* from Johannesburg, wrote, ''The refinement of texture and the complete identification with Beethoven's dramatic world was proof indeed of what a great conductor can do for an orchestra.'' In a review of the opera ''Emperor of Atlantis,'' *Opera News* wrote, in 1998, ''Mendi Rodan led a sensitive, flowing reading of the two scores, and the orchestra responded with precision and dedication.''

A *Jerusalem Post* review said, ''Preserving lightness, speed and eliciting brilliant playing from all musicians in the orchestra from beginning to end, the rendition was a great credit to Mendi Rodan . . .'' Another *Jerusalem Post* article quoted some musicians from the Israel Sinfonietta who said, ''Mendi Rodan has a phenomenal memory, a comprehensive knowledge of orchestral material and uncanny baton technique. He can extract every subtlety from a musical score.''

Rodan is currently serving as Chief Conductor and Music Director for the Israel Symphony Orchestra Rishon LeZion, and is Professor Emeritus of Conducting at the Jerusalem Academy of Music and Dance.

Conducting is an ''exciting and complex process [for] expressing feelings and thoughts,'' said Rodan. When asked about his greatest, most memorable events, the 75-year-old conductor replied, ''Year after year [it] was, and still is, to perform with great musicians, great artists.'' It is this, he said, that gives him ''inspiration and spiritual influence.''

As far as plans for the future, Rodan said that he wants '' . . . to contribute to the education of young generations of musicians, conducting and traveling as much as possible to know the world better, and to give my best to the performances as conductor in Israel and abroad.''

Awards and Honors

Rodan is the recipient of numerous awards and honors: Israel's Ministry of Education and Culture awarded him the *Frank Peleg Prize* for ''1997 Musician of the Year,'' for excellence of performance in Israel and abroad, for premiering Israeli music, and for promotion of the young generation of musicians. In 1991, Rodan was named ''Laureate Conductor'' of the Israel Sinfonietta. The *Ordine al Meritto* (Medal of Distinction) was conferred upon him by the president of Italy in 1986 in recognition of his artistic achievements and for performance of Italian music all over the world.

Additional honors include establishment of a *Mendi Rodan Student Scholarship* by Hebrew University in Jerusalem, *Prize for the Promotion of Israeli Music, A.C.U.M.*

Prize for Artistic Achievement (from an Israeli association of writers and composers), *Honorary Fellow of the Jerusalem Music Academy,* and Honorary Citizen of Tucson, Arizona, in the United States, in 1974. Rodan has also served as a jury member in several international composition and conducting competitions, in Israel, Italy, Berlin, Poland, and Croatia.

''To sum up,'' said Schiffman, ''. . . whenever you see [Rodan] on the conductor's podium in front of an orchestra, you may rest assured that the musical event is in very good hands, you are into a rich artistic experience, one you would most likely cherish for a very long time.''

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Press release, Eastman School of Music, University of Rochester, New York, April 27, 1999. □

Heinrich Rohrer

Swiss physicist Heinrich Rohrer (born 1933) received a share of the 1986 Nobel Prize in Physics for his part in inventing, with Gerd Binning, the scanning tunneling microscope, an instrument so sensitive that it distinguishes individual atoms. Rohrer spent most of his career at the IBM Research Laboratories in Switzerland, where he conducted his most significant research. His other research interests included superconductivity, multicritical phenomena, and nanotechnology.

Rohrer was born in Buchs, Switzerland, on June 6, 1933, to Hans Heinrich Roher and Katharina (Ganpenbein) Rohrer. His father was a distributor of manufactured goods. Rohrer was one of the family's three children, and was born a half-hour after his twin sister. He recalled his childhood as being relatively care free, with play, farm work, and schooling occupying much of his time. In 1939, when he was 13 years old, Rohrer's family moved from the country to the large city of Zurich, a move that changed their lifestyle.

As a student, Rohrer was interested in physics, chemistry, and classical languages. He decided to concentrate on physics when he enrolled at the Swiss Federal Institute of Technology in Zurich in the autumn of 1951. One of his professors was Wolfgang Pauli, who won the Nobel Prize in Physics in 1945 for the discovery of the exclusion principle, better known as the Pauli principle. From Pauli and his other professors, Rorher learned the fundamentals of physics, and he received a bachelor of science degree from the Institute in 1955.

Conducted Graduate Work on Superconductors

In the autumn of 1955, Rohrer started work on his Ph.D. thesis on superconductivity. ''It was fortuitous that Jörgen Lykke Olsen trusted me to measure the length changes of superconductors at the magnetic field-induced superconducting transition,'' Rohrer said in his autobiography posted on the *Nobel Prize Website.* ''He had already pioneered the field with measurements on the discontinuity of Young's modulus. Following in his footsteps, I lost all respect for angstroms [an atomic measure]. The mechanical transducers were very vibration sensitive, and I learned to work after midnight, when the town was asleep.'' Rohrer recalled that his graduate years were fun and memorable, although they were interrupted by his basic training in the Swiss mountain infantry. He received his Ph.D. in experimental physics from the Institute in 1960, and for a year afterward worked as a research assistant at the institute.

In the summer of 1961, Rohrer married Rose-Marie Egger, whom he has credited with bringing a stabilizing influence into his life. The couple took their honeymoon in the United States, where Rohrer spent two years doing postdoctorate research at Rutgers University in New Brunswick, New Jersey, working on the thermal conductivity of type-II superconductors and metals.

Joined IBM in Switzerland

Following a four-month camping trip through the United States, Rohrer returned to Switzerland in 1963. In the summer of that year, Ambros Speiser, director of the newly founded IBM Research Laboratory in Ruschlikon, Switzerland, offered Rohrer a position at the company as a research staff assistant. Encouraged to accept this position by his professor Bruno Luthi, Rohrer joined IBM in December of 1963. His research efforts interests included Kondo systems, phase transitions, multicritical phenomena, scanning tunneling microscopy and, most recently, nanomechanics.

By the end of the decade, colleague Keith Blazey, who had done optic experiments on GdAlO3, an antiferromagnet, asked Rohrer to work with him. Thus began the collaboration on magnetic phase diagrams that would eventually lead Rohrer into the field of critical phenomena. K. Alex Muller, who won a share of the 1987 Nobel Prize in Physics for breakthroughs in the discovery of superconductivity in ceramic materials, had pioneered efforts in critical phenomena at IBM's Ruschlikon laboratory, and he encouraged Rohrer in this new direction. Roher focused on the bicritical and tetracritical behavior and on the random-field problem. ''These were most enjoyable years, during which so many patient colleagues taught me physics,'' recalled Rohrer in his Nobel autobiography.

Rohrer remained involved with IBM throughout his career. ''In all the years with IBM Research, I have especially appreciated the freedom to pursue the activities I found interesting, and greatly enjoyed the stimulus, collegial cooperation, frankness, and intellectual generosity of two scientific communities, namely, in superconductivity and critical phenomena,'' Rohrer wrote in his Nobel autobiography. Until he retired, Rohrer's only time away from the company came in the mid-1970s, when he took a year-long sabbatical to study nuclear magnetic resonance at the University of California, Santa Barbara. Curious about nuclear magnetic resonance, Rohrer began the sabbatical in 1974, working with professors Vince Jaccarino and Alan King. Together the three men solved a specific problem on the bicritical point of MnF2, their home-base material.

By this time, Rohrer and his wife had two daughters, Doris and Ellen, and they used the sabbatical opportunity to show their children the United States on two extended camping trips, one that preceded and one that followed the research at the university.

Began Collaboration with Binnig

Rohrer eventually became interested in the complex atomic structures of surface materials, structures that were then little understood. The development of the electron microscope had enabled investigation into the arrangements of atoms in materials, but attempts to discover information about the much different nature of surface atoms had met with little success.

In 1978 in Zurich, Rohrer began a fruitful collaboration with Gerd Binnig, a young German who had just completed his doctorate work. Rohrer and Binnig began exploring oxide layers on metal surfaces. To further their research, they decided to develop a spectroscopic probe. However, in the process, they designed a new type of microscope, one that would make it possible to study, in the greatest detail possible, the atomic structure of the surface being examined. Images of individual atoms on a metal or semiconductor surface would be formed by scanning the tip of a needle probe over the surface, at a height of only a few atomic diameters.

Development of this unique microscope began when Rohrer and Binnig used a technique called tunneling. Quantum mechanics had revealed that electrons behave in a wave-like fashion that causes them to create a spreading cloud as they are emitted from the surface of a sample. When the electron clouds from two close surfaces overlap, the electrons then ''tunnel'' from one cloud to the other. The technique of causing such tunneling through an insulating layer had been useful in revealing information about the atomic materials on either side of the insulation.

For their approach, Rohrer and Binnig tunneled through a vacuum and then used a needle-like probe inside the vacuum to scan the sample surface. As the tip of the probe neared the sample, the electron clouds of each overlapped and a tunneling current began to flow. The scientists employed a feedback mechanism that harnessed the current to keep the probe tip at a constant height above the sample surface, enabling the tip to follow the contours of the individual atoms of the scanned surface. A computer then processed the tip's motion and used the data to produce a three-dimensional, high-resolution image of that surface.

From the start, Rohrer and Binnig knew they were on to something with this innovative technique. However, they encountered problems, the first being that the probe tip was sensitive to disturbances from vibration and noise. Building upon Rohrer's previous experience with superconductors, where transducers experienced the same kind of sensitivity, Rohrer and Binnig decided to shield the probe from disturbances with magnets and a heavy stone table set on inflated rubber tires. This solved their problem. The basic device was successfully tested in 1981, and Rohrer and Binnig then refined it technologically. The resulting microscope was built on a heavy permanent magnet floating in a dish of superconducting lead. By the mid-1980s, all but the vacuum chamber of the scanning tunneling microscope could fit in the palm of one's hand and could show details as tiny as one-tenth of an angstrom. One angstrom is equivalent to the diameter of a single atom, or 2.5 billionths of an inch.

Later, scanning tunneling microscopes were developed that would also work in water, air, and cryogenic fluids. In 1987, Rohrer's research group at IBM had developed a scanning tunneling microscope the size of a fingertip.

Won Nobel Prize

In 1986, Rohrer and Binnig received the Nobel Prize in Physics for inventing the scanning tunneling microscope. They shared the award with Ernst Ruska, who was recognized for his fundamental work in electron optics and for designing the first electron microscope. When awarding the Nobel Prize, the Royal Swedish Academy of Sciences said

that the scanning tunneling microscope was a completely new device that was only at the beginning of its development. While acknowledging that the device had only been successfully tested for the first time in 1981, the Academy added: ''It is, however, clear that entirely new fields are opening up for the study of the structure of matter. Binnig's and Rohrer's great achievement is that, starting from earlier work and ideas, they have succeeded in mastering the enormous experimental difficulties involved in building an instrument of the precision and stability required.''

As the Swedish Academy expected, the scanning tunneling miscroscope was soon used in fields as diverse as semiconductor science, metallurgy, electrochemistry, and molecular biology. More recently, it has proved to be an essential tool for the new science of nanotechnology.

Later Career

Besides their Nobel prize, Rohrer and Binnig also received the King Faisal Prize and the Hewlett Packard Europhysics Prize in 1984 for their invention of the scanning tunneling microscope. In 1987, Rohrer received the Cresson Medal of the Franklin Institute in Philadelphia. The invention of the miscroscope also led to Rohrer's induction into the U.S. National Inventors Hall of Fame in 1994. In addition, Rohrer has also been awarded honorary doctorates by several universities.

Continuing his work following the Nobel award, Rohrer was appointed an IBM fellow in 1986, and he served as manager of the physical sciences department at the Zurich Research Laboratory from 1986 to 1988. He retired from IBM in July of 1997 and accepted research appointments at the Consejo Superior de Investigaciones Científicas in Madrid, Spain, and at Riken and Tohoku University in Japan.

The Small World of Nanoscience

In more recent years, Rohrer's interest has focused on nanoscience and nanotechnology. Nanoscience involves particles that are smaller than atoms. A nanometer is one-billionth of a meter, or 1/1,000,000,000th of a meter. Five hydrogen atoms placed side by side would span about one nanometer. A single human cell encompasses thousands of nanometers.

At this level, scale is so small that generally accepted principles of physics no longer apply. Forces such as inertia, friction, and gravity act differently or are not even meaningful. Nanoscience tries to make sense of how matter behaves at this level, while nanotechnology involves research and technology development at the atomic, molecular or macromolecular levels; creating and using the structures, devices, and systems that have the properties needed to deal with such material; and the ability to control or manipulate on the atomic scale.

Rohrer believes the world should be ready to exploit the new possibilities nanotechnology represents. In addition, he feels that devices like the scanning tunneling microscope would be useful in addressing one of the biggest challenges of nanoscience and nanotechnology: improving the interface between the macroscopic world of traditional manufacturing and the ''nano'' world. The scanning tunneling microscope could help create such an interface and thus become one of the major tools of nanotechnology. Along with its imaging capabilities, the microscope could be reconfigured to manipulate molecules and atoms, and it would enable researchers and product developers to observe what happens at the molecular level, so that they could modify and manufacture items at the nano level.

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J. K. Rowling

Something of a publishing phenomenon, J. K. Rowling (born 1966) has sold more than a quarter-billion books from her series of novels about a British boy wizard named Harry Potter. With the wildly popular series, Rowling single-handedly revived the market for children's literature. The books, translated into over 600 languages, spawned a sequence of worldwide box-office movie hits, and were credited with getting an entire generation of children raised on video games, television, and the Internet interested in reading again.

Born in 1966, in Chipping Sodbury, a small town in Bristol, England located a few miles south of Dursley, hometown to her fictional protagonist Harry Potter, Joanne Rowling was the daughter of a French-Scottish mother named Anne, and a Rolls Royce engineer father named Peter Rowling, who met on a train leaving King's Cross Station in London. She also has one older sister, Diana. In 1971, the Rowlings moved to nearby Winterbourne, in Bristol, and among the children's friends were Ian and Vikki Potter. Three years later, the family moved again, to Tutshill, near the border of Wales.

Rowling says she started writing stories at age six. Her first story, *Rabbit,* was about a rabbit with measles. Rowling later described herself as a child to a *January Online* interviewer as much like Harry Potter: ''short, squat,'' wearing thick glasses, shy, ''very bossy'' and ''very bookish,'' though

''terrible at school.'' She said she was ''never happier than when reading or writing.''

Rowling studied French at Exeter University and earned a bachelor's degree in 1986. After graduation she worked as a secretary at various firms, including a publisher, where part of her job was writing and sending out rejection letters to prospective authors. Her dream was still to become a writer, and she started several adult novels but never finished them. In 1990, Rowling first imagined Harry Potter while on a train that was delayed for hours between Manchester and London, and has noted that the character emerged to her ''fully formed.''

In 1990 Rowling moved to Portugal to teach English, and there she met and married Portuguese television journalist Jorge Arantes, with whom she had a child, Jessica. Unfortunately, the marriage ended in divorce after a stormy two years marked by frequent quarreling. Although Rowling has denied basing her arrogant, lying wizard Gilderoy Lockhart on Arantes, she had noted that the character in the Harry Potter series was modeled on a real person who was ''even more objectionable than his fictional counterpart.''

Achieved Breakthrough

Rowling returned to Great Britain in 1993 when Jessica was three months old, and moved to Edinburgh, where her sister Diana lived. While raising her young daughter by herself and battling fits of depression, she wrote the drafts of her book in longhand because she could not afford a used typewriter, much less a computer. With the help of a grant from the Scottish Arts Council, Rowling finished the book, then found an agent, Christopher Little, by looking through directories at the library. In 1996, while its author was working as a French teacher in Edinburgh, Bloomsbury published *Harry Potter and the Philosopher's Stone,* having picked up Rowling's manuscript after several other publishers rejected it.

Rowling decided to use initials rather than her first name to disguise her gender and ward off any possible bias from her target audience of young boys; because she had no middle name of her own, she used K to stand for Kathleen, the name of her favorite grandmother. In 1998 the book was published in the United States as *Harry Potter and the Sorcerer's Stone,* and Pottermania began. No one in the publishing business had ever seen anything quite like it: hardcover sales were soon in the millions and the book was being read by children and adults alike. *Harry Potter and the Philosopher's Stone* proved to be the best-selling children's book in decades. As the author was quoted by *January Online,* ''I thought I'd written something that a handful of people might quite like. So this has been something of a shock.''

Fame and Fortune

From an unemployed single mother, Rowling enjoyed a dizzying ride to celebrity status. By the time her third book, *Harry Potter and the Prisoner of Azkaban,* was released, Harry Potter was appearing on the cover of *Time* magazine, and Rowling had to make her peace with being a worldwide celebrity. She changed her bright red hair to a less flamboyant dark blonde. On tours, she could do author's readings only in venues that normally hosted rock stars and sporting events. When she remarried in December of 2001, she had amassed a fortune estimated at $150 million. Her new husband was Neil Murray, an anesthesiologist, who quit his job to be with Jessica while her mother worked and traveled. The family moved into an 1865 mansion, Killiechassie House, near the Scottish town of Aberfeldy, which they had bought for a reported $2.75 million. In March 2003, their son, David, was born, and a second child was expected in 2005.

When the fourth book, *Harry Potter and the Goblet of Fire,* appeared there were major bookstore events at midnight on the day of publication. It sold an unheard-of three million copies in the first 48 hours, the fastest-selling book in publishing history. The novel also became the best-selling book of 2000, selling seven million copies in hardcover.

Inevitably, Potter's books became the cornerstones of a global franchise of movies, video games, toys, clothing, and collectibles, making Rowling richer than perhaps any author in history. The film versions followed each book by an interval of a couple of years, and virtually every year either a book or a film version of an early book were released, and sometimes one of each, with each release timed to maximize sales. The movie version of *Harry Potter and the Sorcerer's Stone,* released in 2001, had a lukewarm critical reception but a huge audience. *Harry Potter and the Chamber of Secrets* followed in 2002, and *Harry Potter and the*

Prisoner of Azkaban, the most critically acclaimed film of the series, was one of the top hits of 2004. The movie adaptation of *Harry Potter and the Goblet of Fire* was due out in 2004, and *Harry Potter and the Order of the Phoenix* was slated for 2007. A film version of *Harry Potter and the Half-Blood Prince* was projected for a 2008 release in early 2005, months before the novel it would be based on was even published.

Rowling's books and movies did not appeal just to children; many adults were big fans of them too. As Rowling explained to a *January Online* contributor, ''When I write the books, I really do write them for me. . . . So the humor in the books is really what I find funny.'' She said the character of Hermoine was based on herself, but that she never considered abandoning the idea of the boy, Harry, being the hero and protagonist. Each book takes Potter and Hermoine and their schoolmates through another academic year at Hogwarts School of Witchcraft and Wizardry, an institution that is clearly a thinly disguised parody of aristocratic British boarding schools. In each book they faced incarnations of enemies and have to use magic to defeat them, while pausing for games of ''quidditch,'' a fanciful version of soccer played on broomsticks.

A Magical Franchise

As the series progressed, Rowling's books got longer and longer. Publishers and book critics, already flabbergasted by the success of the series worldwide, shook their heads at a first U.S. printing of 8.5 million copies for the 896-page *Harry Potter and the Order of the Phoenix* in June of 2003. Despite the books' increasing length, sales grew with each publication. Every one of the ''Harry Potter'' books made the best-seller lists, and some stayed on the charts for a year or more. Prince Charles, who professed to being a fan of the ''Harry Potter'' series, named Rowling as officer in the Order of the British Empire, and in 2004 she received an honorary degree from Edinburgh University.

Critics searched for reasons why ten year olds were willing to wade through such tomes, and the key was the readily understood adventures. ''In contrast to the lack of power most children have in their own lives, Harry and his friends master the natural world and make it behave in ways that are most unnatural,'' wrote Sara Ann Beach and Elizabeth Harden Willner in *World Literature Today.* ''In addition, they are able to use their power to frustrate those adults who do not have children's best interests at heart. Rowling opens the door for adolescent readers to share the characters' power while experiencing a connection to literature that has the potential to enrich their lives.''

With adulation came the travails of celebrity. In 2002 Nancy Stouffer of Pennsylvania sued Rowling in New York for plagiarism, claiming she had stolen ideas from Stouffer's 1984 book *The Legend of Rah and Muggles,* whose characters include a Larry Potter. The case was dismissed when the judge ruled Stouffer had doctored evidence and lied to the court. In 2003, Rowling and publisher Time Warner successfully sued a Dutch publishing company and prevented release of a book that featured a girl wizard named Tanya Grotter that Rowling argued infringed her copyright.

Despite the popularity of the series, Rowling maintained in her *January Online* interview that she was still ''writing from the plan I had in 1995.'' According to the novelist, she began the ''Harry Potter'' series planning for seven books and intended to be able to say ''I stayed true to what I wanted to write. . . . That won't be deflected, either by adoration or by criticism.''

The ''Meaning'' of Potter

The ''Harry Potter'' phenomenon understandably sparked interest far beyond the literary community. Some conservative Christian groups in the United States attacked the Potter books as bordering on sacrilegious or devil worship. However, as religion expert Michael Ostling commented before a 2001 meeting of the American Academy of Religion, ''the stories are spiritually benign and indicate how thoroughly magic and witchcraft have lost their meaning in today's world,'' as quoted in the *Christian Century.* Ostling quoted Charles Colson as characterizing the magic in Rowling's books as ''purely mechanical, as opposed to occultic.''

In *Queen's Quarterly* psychologist Benoit Virole wrote: ''Rowling has fashioned an ongoing narrative quest in the classical tradition, but one that is particularly suited to the way today's children mentally conjure a literary adventure.'' Virole noted that ''all the structures of a video game are integrated into Rowling's . . . writing,'' including a ''ready-made closed world, well-defined units of time, well-defined places with their trappings differentiated like stage settings, gains and losses of power, the construction and collapse of alliances, projective identification with the principal characters, [and] cliff-hangers pointing to the next product.''

Virole's attempt to explain Harry Potter's appeal started with the premise that ''To live an exceptional life and to be the child of an extraordinary, but vanished, couple is a universal fantasy linked to the Oedipus complex.'' He also explained that Rowling's construction of a virtual universe, ''a society with its own rules and structures,'' appeals to children, and that her writing style, ''stringing together short narrative sequences laid out in a determinate and clearly defined spatiotemporal sequence'' is perfect for a generation ''raised on a constant flux of images and for whom quickness of mental picture-painting and focus on action'' are key. Like other myths, he noted, Potter's tale is that of ''an existential journey through a symbolic world.''

While critics continued to debate the books' merits and decipher their appeal, Rowling's series continued, becoming a global obsession. In Edinburgh, Scotland, city officials even debated whether to erect a statue in Rowling's honor. As far as Potter's future, according to *January Online,* Rowling told an audience composed mainly of young fans at the Edinburgh International Book Festival in August 2004: ''He will survive to book seven, mainly because I don't want to be strangled by you lot, but I don't want to say whether he grows any older than that.'' After Rowling admitted in October 2004 that another character in the series would die in the sixth book, *Harry Potter and the Half-Blood Prince,* London bookies placed odds on fatality that ranged from

scary for Hogwarts' headmaster Dumbledore (4 to 1) to unlikely for Potter himself (33 to 1).

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Johan Ludvig Runeberg

Hailed as Finland's national poet although writing in Swedish, Johan Ludvig Runeberg (1804–1877) significantly contributed to the Finnish people's sense of national identity and patriotism. One of Runeberg's most famous works was *Fänrik Stål Sägner,* an epic saga based on the Swedish-Finnish war against Russia waged from 1808-1809. The first ballad in that lengthy epic was set to music following World War II and became the national anthem of Finland.

The eldest of six children, Runeberg was born on February 5, 1804, to Lorenz Ulrik Runeberg and Anna Maria (Malm) Runeberg in Jakobstad, Finland. His grandparents had emigrated from Sweden to Finland, and his father was a ship captain who had once studied theology. Just four years after Runeberg's birth, war broke out with Russia. The resulting 1809 Treaty of Hamina broke the almost 700-year-old political ties between Sweden and Finland, attaching the latter to the Russian empire as a relatively autonomous grand duchy. The long-assimilated Finns, which had shared a written language and literature with Sweden, were thrown into a state of flux as they struggled to build a new identity and culture.

After some early schooling in Jacobstad, Runeberg was sent at the age of eight to live with an uncle and obtain further education in Oulu. He spent three years on more primary studies before attending the Vasa Gymnasium to prepare for higher education. Seven years later, in the autumn of 1822, Runeberg entered the University of Turku. Coincidentally, his class also included such future luminaries as Johan Vilhelm Snellman, who was to have a great impact as a philosophical activist and writer, and Elias Lonnrot, who was destined to create Finland's national epic, the *Kalevala.* Indeed, the three, along with fellow student and future author Zachris Topelius, had integral roles in establishing both a Finnish literature and a national identity.

While in college, Runeberg subsidized himself by working as a tutor for the children of wealthy families during the summers. His time spent in central Finland in that pursuit acquainted him with the peasantry, who spoke Finnish; the educated, such as Runeberg, spoke Swedish at the time. He also learned to appreciate the spectacular local scenery, and returned to Turku with stories about the war of 1808. All these influences affected him deeply and eventually surfaced in his poetry.

By the time Runeberg received his Ph.D. from the University of Turku in 1827, he had already begun to contribute poetry to local newspapers. Shortly after graduation, he moved to Helsinki, where his alma mater had relocated after a great fire in Turku. There, he began to make his mark on his future and the future of Finland as well.

Early Career and Marriage

In 1830, Runeberg took a job as secretary to the council of the University of Turku, then located in Helsinki. That same year, he also published his first collection of poems, simply titled *Dikter.* The work drew on his experiences in central Finland, reflecting his admiration of the landscape and its simple denizens. One of those rural characters, Farmer Paavo, was depicted as the epitome of working-class fortitude as he uncomplainingly suffered setback after setback and was reduced to eating bread made from pine bark. While some came to criticize Runeberg's sympathetic ideal of the peasantry as paternalistic, Paavo nonetheless was seen as the very personification of the Finnish concept of *sisu,* or endurance, a perception that lingered until the outbreak of the country's civil war in 1917.

In 1831 Runeberg married Fredrika Charlotta Tengström, daughter of the archbishop of Finland and a writer who would later become a pioneer in Finnish historical novels. The couple had eight children, one of whom, Anna, died in 1833, and another, Walter Runeberg, who went on to become a sculptor of note and in 1885 installed a statue commemorating his father in Helsinki. To support his growing family, Runeberg took a job teaching at a local secondary school, and the newlyweds also began to take in lodgers, including Topelius, to make ends meet. In 1832, he published the very well received *Elgskyttarne* (The Elk Hunters) and founded a literary newspaper, the *Helsingfors Morgonblad.* The paper went on to become quite influential in Finland and Sweden, and counted among its prolific contributors none other than Runeberg's old classmate, Lonnrot.

Runeberg continued to publish and gain prominence as a poet. Additionally, he accepted a position as a professor of Latin and Greek literature at Borgå College in 1837, and moved to its small town, where he would make his home for the rest of his days. In 1839 he received a gold medal from the Swedish Academy for his poem ''The Grave in Perrho.''

Gossip and Flattery

Runeberg stirred up his sleepy new hometown of Borgå in a number of ways. First, he was founding editor of the *Borgå Tidning,* which published his liberal views and instigated one of the largest religious debates of the time after

Runeberg criticized the conservatism of the church. Second, tongues wagged over a suspected illicit relationship between the poet and the much-younger daughter of the head pastor of Porvoo. Thirdly, Runeberg's disciplinary style as a teacher was judged harsh and rigid by some parents, straining relationship in a few more quarters. Despite all the small-town mutterings, however, Runeberg found his popularity and celebrity continue to blossom.

1841 saw the release of Runeberg's poem on Russian life, *Nadeschda,* as well as another idyll of Finnish life titled *Christmas Eve.* In 1843 a third volume of his poems appeared, and in 1844 a cycle of unrhymed verse called *Kung Fjalar* was published. Runeberg had become one of the most esteemed poets in Finland and his most popular effort had not yet been written.

Wrote *Fänrik Stål Sägner*

Runeberg was named rector of Borgå College in 1947. The following year, he published what was to become his best known work, *Fänrik Stål Sägner* (Tales of Ensign Stål). The classical epic poem was composed of 35 heroic ballads, and set during the 1808-1809 war with Russia, an era that had first captured Runeberg's imagination during his tutoring days. The poem's themes of humanity and patriotism even passed muster with the Russian censor before its release, and its mission to stir feelings of Finnish pride and nationalism was overwhelmingly successful. The book was hugely popular, and Runeberg was promptly dubbed the national poet of Finland. Finns were so smitten with the saga that many were moved to send the poet more tales of the war, which led to an expanded version of the work in 1860. Its more immediate impact, of instilling a sense of a Finnish national identity, was illustrated most aptly on May 13, 1948. On that day, a musical version of the first ballad by composer Fredrik Pacius of the University of Helsinki, titled *Our Land,* was debuted by a university choir in Helsinki. Pacius himself conducted, and the crowd was moved to tears as Finland's national anthem was born.

The first two stanzas of *Fänrik Stål Sägner*, published on *The Swedish Finn Historical Society Website,* give an indication as to why its effect was so great: ''Our land, our land, our fatherland, Let the dear words ring forth! No hills to heaven their heights expand, No valley dips, seas wash no strand, More cherished than our home far north, Than this our native land. Our land is poor, it has no hold On those who lust for gain, And strangers pass it proud and cold, But we, we treasure every grain, For us, with moor and fell and main, It is a land of gold.''

Fänrik Stål Sägner continued to be plumbed for cultural and political inspiration well into the twentieth century. Its verses were cited by restless proponents of Finnish independence from Russia and used in political debate. Such lines as ''Let not one devil cross the bridge,'' were extracted and used as rallying slogans in both Finland's civil war and World War II. In sum, Runeberg's epic was a tremendous contribution to his country.

Later Years

In the wake of his artistic and historic triumph, Runeberg continued his duties at the college, taking time out in 1851 to make his only journey out of Finland, a trip to Sweden. In 1852 he moved his family into a new home, the house eventually becoming the first Finnish museum dedicated to an individual when it was opened to the public in 1882. He also kept busy throughout the 1850s with such projects as the writing of psalms and hymns, and an 1854 compilation of his prose titled *Smärre Berättelser.* Neither did Finland's national poet forget his literary roots, publishing such pieces as the comedic *Kan ej* in 1862 and the more successful *Kungarna på Salamis* in 1863. Always an avid fisherman and hunter, Runeberg maintained those pursuits as well. Then fate dealt the inspiring bard a blow even his enviable vigor could not withstand.

In 1865 the 61-year-old Runeberg suffered a debilitating stroke that left him severely incapacitated for the remainder of his life. His devastated wife tended to him 12 hours a day, reading aloud and easing his suffering in any way she could. He died on May 6, 1877, 40 years to the day after his taking the position at Borgå College. Runeberg was buried on May 17, and the day was declared a national day of mourning. Indeed, so numerous were the floral tributes alone that Finnish flower shops ran out and more flowers had to be ordered from Russia. The grateful Finns did not let the passing of their national poet go unnoticed.

Time has not diminished Runeburg's influence. His birth date of February 5 became celebrated as ''Runeberg Day'' and was marked by feasting on little cakes named in his honor. Myriad musical compositions, including many by distinguished Finnish composer Jean Sibelius, were based on his poems. Writings were collected and published posthumously. The resonance and influence of *Fänrik Stål Sägner* continued to echo long after Runeberg's passing, and as late as the twenty-first century, his work remained still widely read in Finland.

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Martin Ryle

British radio astronomer Sir Martin Ryle (1918–1984) developed revolutionary radio telescope systems and used them to locate weak radio sources. With his equipment, he revealed the most distant known galaxies of the universe. In 1974, he shared the Nobel Prize for physics with Antony Hewish, the first time astronomers received the award. Specifically, Ryle was recognized for developing "aperture synthesis," a technique that employs computer technology as a solution to some of the fundamental problems involved in the construction of radio telescopes. Ryle was able to make several important discoveries, including the nature of radio stars and the origins of radio scintillation.

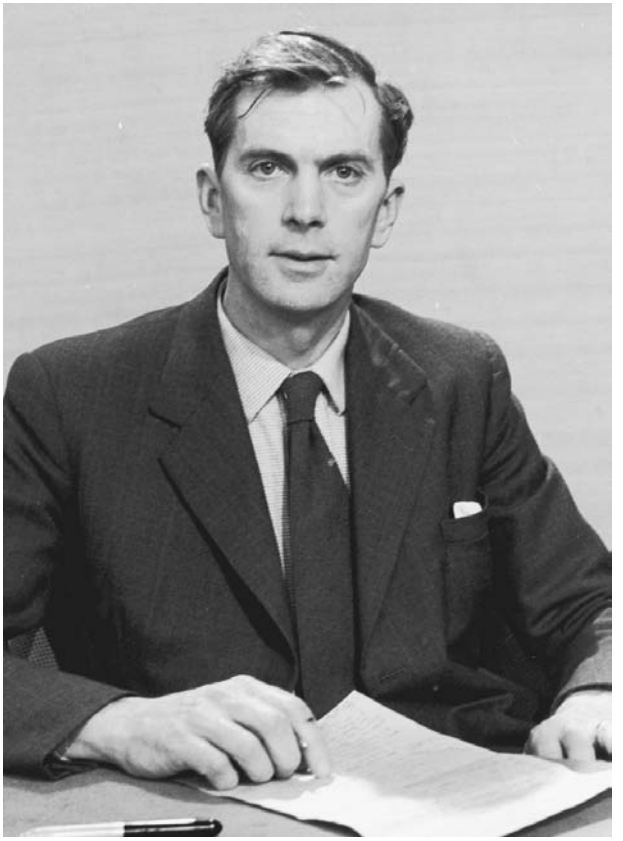

Ryle was born September 27, 1918, in Brighton, Sussex in England to John A. and Miriam (Scully) Ryle. Martin Ryle was the second of five children. His family name was respected throughout England, as his father was a physician. After World War I, John Ryle was appointed to the first chair of social medicine at Oxford University in England. He also was the director of Oxford's Institute of Social Medicine.

Ryle's uncle, Gilbert Ryle (1900–1976), was an influential philosopher. As a professor of metaphysical philosophy at Oxford, he had an enormous influence on the development of twentieth century analytic philosophy. He authored *The Concept of the Mind* (1949) and *Ryle's Dilemmas* (1954).

Keeping with family tradition, Martin Ryle was educated at Bradfield College and Oxford University, where he graduated in 1939 with a degree in physics. He earned first–class honors in Oxford's school of natural sciences.

Radar Research During World War II

World War II had just started when Ryle graduated from Oxford. So, instead of going on to graduate studies, he was assigned to work in the British government's Telecommunications Research Establishment (later renamed the Royal Radar Establishment), where he became involved in research into the new science of radar. He worked briefly at the Cavendish Laboratory at the University of Cambridge before taking on the wartime assignment. He worked on the design of radar equipment and radio systems that Great Britain's Royal Air Force used. His primary assignment was developing counter measures for enemy radar.

There, Ryle first worked with Hewish. Ryle worked with the Telecommunications Research Establishment until 1945. He later admitted that during this period, he gained significant engineering experience but soon forgot most of what he had learned about physics.

Returned to Cambridge After War

After his wartime research, Ryle, like many of his colleagues, was convinced that radar was applicable to observational astronomy. He would become one of the important early investigators of extraterrestrial radio sources, and would develop advanced radio telescopes using radar principles.

After the war, in 1945, Ryle returned to Cavendish Laboratory at Cambridge. J. A. Ratcliffe, a scientist who had led the ionospheric work at Cavendish before the war, encouraged him to apply for a fellowship. Ratcliffe wanted Ryle to join his group and investigate radio emissions from the sun, which had recently been discovered by accident through radar equipment.

Later, Ryle recalled, in the autobiography he wrote when he received his Nobel Prize: "During these early months, and for many years afterwards both Ratcliffe and Sir Lawrence Bragg, then a Cavendish professor, gave enormous support and encouragement to me. Bragg's own work on X–ray crystallography involved techniques very similar to those we were developing for 'aperture synthesis,' and he always showed a delighted interest in the way our work progressed."

Ryle received the fellowship and studied radio astronomy at Cavendish. His fellowship would run through 1948.

Radio Astronomy Emerged

Radio astronomy, or the study of objects in space by observing the radio waves they emit, was a new field at the time. But it would soon open up many parts of the universe that had been invisible to scientists and researchers. For centuries, astronomers knew only about objects in space that shone with visible light.

Matter in space emits radiation from across the electromagnetic spectrum, or the range of wavelengths produced by the interaction of electricity and magnetism. Along with light waves, the electromagnetic spectrum includes radio waves, infrared radiation, ultraviolet radiation, X–rays, and gamma rays.

The development of radio astronomy was due largely to American radio engineer Karl Guthe Jansky. In 1932, Jansky developed the first, simple radio antenna that picked up short radio waves that came from distant parts of the universe. Jansky knew such waves could provide information about astronomical bodies in much the same way as light waves. His discoveries gained credibility among many astronomers as research continued.

The next advancement came in 1937, when amateur astronomer Grote Reber built a 31–foot–diameter radio dish in his backyard. The field advanced even more with the wartime research at the Telecommunications Research Establishment. Later, Ryle would greatly improve the power of radio telescopes.

Catalogued the Heavens

Ryle's early work centered on studies of radio waves from the sun, sunspots, and nearby stars. Starting in the late 1940s, Ryle led his colleagues on the Cambridge radio astronomy research team in the production of surveys of radio–emitting sources in the heavens. These surveys were essentially maps of the sources. He completed the first cosmological survey in 1950, identifying 50 sources. In his second survey, in 1955, Ryle found almost 2,000. The third survey led to the discovery of the first quasi–stellar object, or quasar. Specifically, Ryle and his colleagues had located a radio source in the constellation Cygnus, which was 500 million light years away from the earth. The ability to detect an object at such a distance had significant implications. It meant radio telescopes could see very far back into the history of the universe. Therefore, radio telescopes could help reveal information about the creation of the universe (the science of cosmology).

To map such distant radio sources as quasars, Ryle developed a technique called aperture synthesis, or interferometry. Basically, aperture synthesis involves two radio telescopes. By changing the distance between them, Ryle obtained information that, when analyzed by a computer, provided tremendously increased resolving power.

The resolving power of any telescope, or its ability to separate two nearby objects in the sky, depends on the wavelength of the radiation detected. As the wavelength of radio waves is much longer than that of light waves, a radio telescope must be considerably larger than a light telescope with similar levels of resolving power. Ryle realized the size of the telescope he would need to do his work must be hundreds or thousands of meters in diameter. In other words, the telescope would have to be enormous.

Ryle developed a solution that on the surface seemed simple yet effective. He designed several moveable telescope parts. The technique was called aperture synthesis. Basically, the technique involves a number of small telescopes with positions that are mutually adjustable within nearly five kilometers, or about three miles. This enabled Ryle to achieve a precision similar to what an enormous telescope would have produced. For his research in developing the technique, Ryle received the Nobel Prize in 1974.

''The wealth of detail in the charting of the universe carried out in recent years with this apparatus is absolutely unique,'' the Nobel committee wrote in 1974. ''For a number of years, Ryle has been making observations with his various instruments that have been of crucial significance in the study of the physical characteristics of stars and stellar systems and for cosmology, the study of the development of the universe as a whole.''

When Ryle developed the first radio interferometer, which involves multiple radio telescopes linked electronically, he used twelve telescopes. The radio waves each telescope detected were sent to a single receiver and a computer processed the information. The result was the creation of picture much more detailed than anything a single radio telescope could have produced. During the next ten years, astronomers from around the world would copy the technique.

That Ryle had to work on the rather primitive computers available at the time made his accomplishment even more extraordinary. To compensate, he developed a ''phase–switching'' receiver that cleaned up the radio signal, eliminating unwanted noise and interference. Using this device, Ryle was able to discover 50 new astronomical sources of radio waves.

In 1967, Ryle worked with Hewish and graduate student Jocelyn Susan Bell Burnell. Using a form of the radio interferometer, they discovered pulsars, which are rapidly spinning neutron stars that produce a blinking on–and–off signal.

Distinguished Career

Ryle received prestigious appointments and distinctions. He was knighted in Great Britain in 1966 for his achievements in radio astronomy. While serving as university lecturer in physics at Cambridge from 1948 to 1959, he was elected to a fellowship at Trinity College. Also, he became director of the Mullard Radio Astronomy Observatory in 1957. In addition, in 1959, he became the first Cambridge professor of radio astronomy.

He retired from Cambridge in 1982. During his tenure, he received a number of honors and awards, including the Hughes Medal of the Royal Society in 1954, the Gold Medal of the Royal Astronomical Society in 1964, the Henry Draper Medal of the United States National Academy of Sciences in 1965, and the Royal Medal of the Royal Society in 1973.

Ryle was married in 1947 to Ella Rowena Palmer, a nurse and physiotherapist. They had two daughters, Alison and Claire, and one son, John.

After a long battle with lung cancer, Ryle died on October 14, 1984, in Cambridge, England.

During his last decade, he was greatly interested in renewable energy and nuclear disarmament. He took special interest in the possible role of renewable energy in the world's future, and was a strong advocate for wind power development in Great Britain. In 1981, he published *Towards the Nuclear Holocaust,* which expressed his concerns about the nuclear arms race and the misuse of science.

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Aulis Sallinen

Prolific and versatile Finnish composer Aulis Sallinen (born 1935) composed successful works in numerous musical forms, but he achieved his greatest renown through his operas. Regarded by many as Finland's finest opera composer, Sallinen helped establish a Finnish operatic repertory with works such as *The Horseman* and *The Red Line.* He studied with composers Aarre Merikanto and Joonas Kokkonen at the Sibelius Academy before moving on to develop his own tonal style.

Sallinen was born on April 9, 1935, in Salmi, Finland, on the northern shore of Lake Laatokka, an area that the United Soviet Socialist Republic (USSR) would claim from Germany in the later years of World War II and which now is part of Russia. His early musical experience included playing the violin, but influenced by jazz and other musical forms, Sallinen turned to the piano as a teen and began writing original musical compositions for that instrument.

Pursuing advanced studies in music, Sallinen enrolled at the Sibelius Academy, studying composition under Aarre Merikanto. In 1958 he earned a teacher's certificate, then decided to continue his training under Joonas Kokkonen. Graduating from the Academy in 1960, he accepted a position as orchestral manager with the Finnish Radio Symphony Orchestra, and remained there for nine years. In addition to his management position, Sallinen returned to the Sibelius Academy as a teacher from 1963 to 1976.

Over the course of his career, Sallinen has proven himself a prolific composer, producing an extensive catalogue of compositions most often developed in a variety of conventional forms. He is best known for his symphonies and his operas—but most especially his operas, which have been staged all across the world. His music is characterized by its tonality and melody; indeed, Sallinen has sometimes been criticized as being too ''audience friendly,'' due to his traditionalist approach. Rather than exploring the avant-guard, he has consciously focused on creating a solid structure. At the same time, his compositions reflect the development of a unique style that includes a strong tonal imprint, simple—but not simplistic—thematic formulas, clarity of formal construction, and a use of repetition. In fact, repetition is one of Sallinen's trademarks.

Early Works, Early Directions

When Sallinen was constructing his earliest compositions in the late 1950s and early 1960s, modernism and serialism dominated Finnish music. While Sallinen was influenced by both, he nonetheless developed his own style in the mid-1960s, and at various times focused on tonality or atonality. His String Quartet No. 1, from 1958, uses a strict twelve-note technique or tonality, while his Concerto for Chamber Orchestra from 1959 and 1960's Second String Quartet, *Canzona,* saw the composer moving toward a more atonal composition. *Canzona* features many repeating chords and shows the direction Sallien's more mature work would likely take, particularly through its use of repetition. The use of repetition was likely inspired by the influence of his teacher, Merikanto.

Other works from this period included *Mauermusik,* a 1962 composition for orchestra and the work that marked the end of Sallinen's modernistic period; a Variations for

Orchestra, completed in 1963; 1964's *Elegy for Sebastian Knight,* for solo cello; *Quattro per Quattro,* a 1965 composition that highlights the transition from his early period to the more free-tonal style that can be heard in his 1968 Violin Concerto; and the 1969 work *Aspects of Peltoniemi Hintrik's Funeral March,* Sallinen's third string quartet. He also wrote a ballet, *Variations sur Mallarmé,* completed in 1967.

Sallinen's most important period of creativity began in the early 1970s and was initiated by a life-long government stipend that allowed him to quit his orchestra job and give up teaching at the Sibelius Academy. Thus, Sallinen was able to devote full time attention to his composing, which would demonstrate an increased emphasis on orchestral and chamber music and opera. During this period his major efforts focused on orchestral music. Major works from the early part of the 1970s included 1970's *Chorali.* 1971's First Symphony, a concentrated, single-movement piece; the moody and meditative string quartet *Quiet Songs,* also from 1971; a second, concerto-like, single-movement symphony titled *Symphonic Dialogue,* written for percussion and orchestra in 1972; and 1976's Cello Concerto. Other string orchestra pieces, such as *Chamber Music I* and *II* from 1975-76, contained folk-music influences, while two other compositions, *Suita grammaticale,* from 1971, and 1974's *Songs from the Sea,* were written for children's choir.

The Operas

It was through the composition of his operas that Sallinen gained international renown. In the middle of the 1970s, Finland experienced an opera boom that was fueled by the new works of Sallinen and his former teacher, Kokkonen. The public embraced these operas because of the composers' choice of nationalistic subject matter and the traditional compositional language, which made the works easily accessible to the listening audiences. Also driving the popularity was the importance placed on the quality of stage direction. The best stage directors were recruited from the dramatic theater to design and produce each opera. In particular, Sallinen chose Kalle Holmberg to direct all of his operas. The theatrical element made it possible to avoid the pretentiousness or quaintness that had frustrated Sallinen about traditional opera productions, and it helped him achieve the ''dramatic truth'' he sought. At least in the realm of Finnish opera, Sallinen put theater back into music theater.

Starting in the mid-1970s, Sallinen focused most of his energy onto opera, and he produced a new operatic work every five years. Thematically, his operas involve the relationship between man and woman, and he explored the differences in their diverse natures and destinies. Musically, his operas are characterized by string clusters, strident woodwinds, staccato figures, and Sibelian crescendi from the brass section.

While in each of his operatic compositions Sallinen reached for a unity of conception, each focused on a unique subject. In his first opera, *The Horseman,* written in 1974 and with a libretto by poet and playwright Paavo Haavikko, Sallinen explores Finland's history, both real and mythological. This first venture into opera was the result of a competition of operatic works to honor the quincentenary of the castle of Olavinlinna, where the Savonlinna Opera Festival is held each year. Specifically, two composers were invited to participate in the competition. With *The Horseman* the winning work, Sallinen's career turned a major corner. At the opera's premiere at the 1975 festival, the production was a tremendous success with both the critics and the public. *The Horseman* went on to win the Nordic Music Prize in 1978 and was staged in a local production at the Kiel Opera in Germany two years later.

The Horseman is dynamic and rhapsodic, and, at times, it exerts the effect of an extended nationalistic ballad. It is set in some three or four centuries in the past, when the Finnish people were being squeezed on two sides by Sweden and Russia. The language is both modern and archaic, enhancing the poeticism of Haavikko's libretto. What makes *The Horseman* stand out is its musical and thematic unity. Sallinen achieved this through concise melodic subjects, the repetition and variation of easily identifiable rhythmic motifs, its tonality, and strategic combinations of sequential or superimposed triads.

Sallinen's second opera, 1978's *The Red Line,* became the Finnish National Opera's most popular international touring production. It was staged in London, England, in 1979, in Stockholm, Sweden, in 1980, and in both Wiesbaden, Germany, and Zürich, Switzerland, in 1981. In addition, it was presented in Moscow (USSR), in Leningrad, Russia, and in Tallinn, Estonia, in 1982. It also showed in New York City, New York, in 1983. *The Red Line* is a realistic account of Finland's first parliamentary elections in 1907. It reflected social conditions in Finland at the time of those elections.

The libretto, fixed more in reality than *The Horseman,* is based on a novel by Ilmari Kianto that describes how a starving people, dealing with poverty and the danger from wild animals roaming the countryside, struggle with opposing choices: acceptance and humility as encouraged by religious leaders, versus the sometimes violent activism advocated by social reformers. The tone of the libretto is more fatalistic, and the roles of the individual characters are more clearly delineated than in Sallinen's previous work.

In this second opera, *The Red Line,* Sallinen's musical language is more tonal and melodic, its orchestration is more balanced, and its style more coherent. Sallinen also employed an imaginative use of musical quotations and stylistic pastiche, including traditional Finnish folk songs, workers' marching songs, and nationalistic choruses and chorales.

Sallinen's third opera, *The King Goes Forth to France,* was commissioned by the Savonlinna Opera Festival, the Royal Opera House in Covent Garden, and the British Broadcasting Company. The work, completed in 1983, is a three-act allegorical drama, and it is subtitled *A Music-Theatrical Chronicle from the Time of Some Future Ice-Age.* As such it has a large number of characters. At the forefront is a narrator who moves in and out of the work. The opera starts in the future then moves backwards in time over 600 years to the Middle Ages and the Battle of Crécy and the

Siege of Calais, France. Befitting the scope of the work, Sallinen's orchestration, harmony, and tonality are much more multi-dimensional, more highly developed, and more colorful. *The King Goes Forth to France* had its premiere in 1984.

Kullervo, Sallinen's fourth two-act opera, was started in 1986 took only two years to complete; it was written on commission for the opening of the new opera house in Helsinki, Finland. An adaptation of an Aleksis Kivi play, the work retells a solemn story involving a tragic anti-hero. This lead role dominates the work, and the somber protagonist's fate shadows the opera like a heavy, dark cloud. *Kullervo* presented a primitive, violent world wherein the darkness is only occasionally brightened by glimpses of friendship and romantic and maternal love.

Sallinen's fifth opera, 1983's *The Palace,* was commissioned for the Savonlinna Opera Festival, and features a libretto by Hans Magnus Enzensberger and Irene Dische. It made its premiere at the Festival in 1995, and is a satire on the corrupt regimes of dictators such as Haile Selassie of Ethiopia. Four years later, in 1999, Sallinen composed his sixth opera, an adaptation of William Shakespeare's *King Lear.* Its September, 2000 premiere at the Finnish National Opera was a triumph for the composer.

Sallinen employed different approaches in each of his operas. *The Horseman* contained allegorical elements, while *The Red Line* demonstrateed strong characterization, despite the work's political context. Both *The King Goes Forth to France* and *The Palace* were richly symbolic and highly stylized works that represented the universal rather than the individual, while *Kullervo* and *King Lear* focused on individual dramas. The literary approach adopted by each opera is reflected in Sallinen's musical composition. For instance, the music of *The King Goes Forth to France* and *The Palace* tended to be lighter and more ironic, while operas that involved nationalistic subjects, such as *The Red Line,* featured music that was more somber and tragic.

The Symphonies

While operas were the most significant works of Sallinen's vocal compositions, his eight symphonies comprise the major works of his instrumental output through the early 2000s. While his first two symphonies, composed in 1971 and 1972, were single-movement works, his third Symphony utilizes a multi-movement form. In his fourth Symphony, completed in 1979, Sallinen explores the musical ''mosaic'' technique that would serve as a central component of his fifth symphony, titled *Washington Mosaics* and first performed in 1985. In these mosaic symphonies, certain musical motifs are repeated identically, just like identical pieces in a tile mosaic, in the various movements of the overall work.

Sallinen's next two symphonies were more programmatic. His sixth symphony, 1990's *From a New Zealand Diary,* is a sort of musical travelogue, while the comoser's seventh symphony, *The Dreams of Gandalf,* was inspired by the fantasy works of J. R. R. Tolkien, author of *The Hobbit* and the *Lord of the Rings* trilogy. In addition to composing this 1996 work, Sallinen returned to Tolkien once again, in October of 2001, with the ballet, *The Hobbit.* Sallinen's eighth symphony, first performed in 2001, was commissioned by the Concertgebouw Orchestra of Amsterdam, and is subtitled *Autumnal Fragments.*

A Rich, Illustrious Career

In addition to his operas, Sallinen composed some major vocal concert works, including 1978's *Dies Irae,* an apocalyptic vision of the destruction of the Earth, and *Songs of Life and Death,* a 1994 work that expressed Sallinen's humanitarian beliefs. His catalogue also includes chamber and ensemble music, and his works have been commissioned and performed throughout the world.

Throughout his career, Sallinen has had numerous prestigious positions and associations. He was administrator of the Finnish Radio Symphony Orchestra from 1960 to 1969, and from 1958 to 1973 he served as secretary and member of the board of the Finnish Composers' Society, in addition to serving as the society's chairman from 1971 to 1973. He was also a member of the board of TEOSTO, the Finnish copyright society, from 1970 to 1984, and chairman from 1988 to 1990. A member of the Royal Swedish Music Academy and recipient of honorary degrees from the Universities of Helsinki and Turku, he also served for several years on the board of the Finnish National Opera. In 1981 the Finnish government made Sallinen professor of arts for life, the first appointment of its kind. Two years later, in 1983, he shared the Wihuri International Sibelius prize with Krzysztof Penderecki, another widely renowned Finnish composer.

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Sima Samar

Afghan physician Sima Samar (born 1957) was internationally recognized for her human rights activism, especially on behalf of Afghan women, when she was appointed one of five deputy prime ministers in Afghanistan's new government in December of 2001. The appointment as women's affairs minister was the most senior position ever held by a woman in her country, and Samar's outspoken advocacy of women's rights incurred the wrath of many of her conservative male counterparts and countrymen, cutting her political career short. Undaunted, Samar

continued her lifelong crusade by chairing the Independent Afghanistan Human Rights Commission.

Samar was born in February of 1957, in Ghazani, Afghanistan. Her father, Qadam Ali, was a civil servant and her mother, Khurshid, was the first of his two wives. One of eleven children and a member of Afghanistan's Hazara ethnic minority, Samar learned early on the meaning of sexual and racial inequality.

Early Lessons

Ethnic tension first reared its sobering head when Samar was in the second grade and she was mocked by her Pashtun teacher, a member of Afghanistan's ethnic majority, for naming a Muslim holy man in the minority Hazara dialect. Sexual politics were less straightforward. In 1964, Afghan women could vote, receive an education, and often held such prominent positions as judges or governmental ministers. On the other hand, they were still subject to such paternalistic indignities as arranged marriages, encumbering restrictions, and husbands with multiple wives. ''My brothers had more freedom than me in every way,'' Samar recalled to Alex Spillius of the London *Daily Telegraph.* ''They could go where they wanted outside the house.'' Some of her memories were even more poignant, such as her elder sister's resistance to an arranged marriage to a cousin. Aziza ''was only 17 years old,'' Samar told *Chatelaine* contributor Sally Armstrong. ''I remember seeing my mother drag her by her hair to the room where our cousin waited and force her to marry him.'' Aziza died an unhappy woman at age 21, but before she did, she gave her little sister two words of advice. ''Study hard,'' she said.

Samar took her sister's words to heart and threw herself into her studies with an eye toward dodging a similar fate. She became an avid reader, especially devouring Persian books about improving the lot of women and the poor. Samar's efforts paid off upon her graduation from high school in 1975, when she was offered scholarships to attend college in both Australia and Hungary. However, sexism still threatened to bar the way to escape.

Tragedy and Focus

Samar's father forbade her to accept either scholarship to study abroad, as unmarried women were not allowed to leave home. Even her acceptance at Kabul University was in jeopardy until she cut a deal with her father to exchange an arranged marriage for the higher education she sought. The tradeoff proved to be a good one.

At the age of 18, Samar married her father's choice, physics professor Abdul Chafoor Sultani. Luckily, Sultani was sympathetic to his new wife's academic and political goals, and she genuinely admired him. The couple set off for Kabul, where they joined the resistance movement fighting their country's imminent Soviet rule and Samar began to study medicine. The couple's political activism came at a high price, however. Late one night in 1979, ten men came to their home and took Sultani away with them. He, along with dozens of his family members and thousands of other Afghan citizens, was never seen by his loved ones again. ''I still don't know the full who, what and when,'' Samar told Spillius. ''They were taken and never came back. It was a terrible situation. Thousands were taken by the Russian-backed Soviet government.''

Her husband's tragic disappearance left Samar alone with a young son and an unfinished education. She was also receiving pressure from her father and brothers to return home and remarry. Nonetheless, Samar persevered and became one of the first Hazara women to obtain a medical degree from Kabul University. She then completed the required residency at Wazir Akbar Khan Hospital in Kabul before defying her family and the odds once again by setting out to practice medicine in a remote area of Afghanistan.

Samar set up shop with only a stethoscope and a blood-pressure cuff. She often traveled to see patients on foot or horseback, and she gained firsthand knowledge of the hardships they faced. ''Practicing medicine in a rural district demonstrated brutally that the lives of women were nearly unbearable,'' Samar told Armstrong, ''and that the lack of education was a direct cause of the turmoil the country was in.'' From then on, she focused her considerable energies on correcting both conditions.

Dedication and Bravery

In 1984, illness and the continuing unrest caused by the Soviet occupation drove Samar to seek refuge in Pakistan in the border town of Quetta. Once there, she began her life's work in earnest, opening a hospital for women in 1987. Two years later, she founded the Shuhada (Afghan for martyr) organization, dedicated to the development of Afghanistan, especially with regard to women and children's needs. Rauf Akbeari, who would become Samar's second husband, helped oversee the organization's operations. Under the auspices of Shuhada, Samar started to open clinics and schools on both sides of the border. Always controversial, her pursuits were now beginning to attract unwanted attention.

The Soviets withdrew from Afghanistan in 1992 and the United States that had largely been aimed at backing the resistance subsequently dried up as well. Civil war and chaos ensued, leaving religious fundamentalism in their wake. When the smoke cleared in the mid-1990s, the violent and extremist Taliban was in control. Under the Taliban regime, Afghan women were thrown back into the Dark Ages. Among the new government's many misogynistic edicts were barring girls over the age of eight from attending school, excluding women from public—called purdah—and requiring that women cover themselves completely in a cumbersome garment called the burqa. Human rights, long a vague concept for Afghans living under Soviet rule, did not exist and might was the law of the land.

Not surprisingly, Samar's ongoing efforts at educating and uplifting the poor and ignorant, especially females, were not looked upon with favor by the Taliban. Nor were her adamant refusals to don the burqa, observe purdah, or silence her calls for equality appreciated. Indeed, Samar was openly threatened with death if she did not close down her hospitals and schools for women and girls. The indefati-

gable activist was not so easily dissuaded however. According to Armstrong, she simply replied, ''You know where I am, I won't stop what I'm doing.''

True to her word, Samar ignored myriad death threats and fearlessly continued her work. She sometimes relied on artifice, such as operating schools in private homes or posting lower grade levels than were actually taught at a given school. At other times, she was more brazen. One such instance was when she confronted a Taliban officer who had commandeered a truck loaded with supplies intended for one of her clinics. Coincidentally, the officer's mother had come to Samar for medical treatment around the same time. ''It was construction materials . . . and about 6 metric tons of high-protein biscuits from Norway,'' Samar explained to Steve Lipsher in the *Denver Post.* ''They took the whole thing. I told [the officer], ''If you don't release my supplies, I'm going to take your mother hostage here in the clinic.'' The construction materials were returned the next day. Perhaps the most succinct characterization of Samar's persistence in the face of daily danger and challenge came from Nasrine Gross of Support of Women of Afghanistan in *Newsday,* who said, as quoted by Lipsher, ''Samar is a woman who decides what she wants to do and gets it done.''

Beyond the Taliban

The September 11, 2001 terrorist attacks on the United States led to that government's prompt ousting of the Taliban in Afghanistan, and an interim government was put into place in December of that same year. Much to her surprise, Samar was appointed as one of five deputy prime ministers in the new government, becoming the first Afghan woman ever to hold such a high position. But this unprecedented role as women's affairs minister soon presented its own set of challenges.

Only a month into her new job, Samar was already frustrated by a lack of funds and the attitudes of her mostly male peers. ''I knew that it would be difficult,'' she told Lipsher. ''I didn't know that it would be this much difficult.'' A month later, she still had no staff or budget, and the male ministers appeared to ignore her in cabinet meetings. But, as always, Samar refused to conform. ''After the meetings,'' she told Spillius, ''people say I make too much noise, so I say: why did they appoint me? I am not confrontational . . . that doesn't work . . . but I have to say what I want for women.'' She continued her calls for equality and justice, including demands for more female ministers in the government, schools for married women, and an end to arranged marriages.

In response to these demands, Samar was subjected to a campaign of veiled threats and open menace. Matters came to a head in June of 2002 when she was accused of questioning Islam in a Canadian magazine interview. Although she vehemently denied the allegation—which the Afghan Supreme Court later validated by dismissing the blasphemy charge against her—the newspaper *Mujahed's Message* ran a front-page headline calling Samar ''Afghanistan's Salman Rushdie,'' in reference to the Muslim author branded as a heretic by Iran's Ayatollah Ruhollah Khomeini in the 1980s. The damage was done. When Afghan President Hamad Karzai moved to make his interim government permanent in late June, Samar was no longer in the cabinet and her post was left unfilled. Certainly disappointed, but remaining unbowed, she told Kathy Gannon of the *Scotsman,* ''I really don't know what my mistake was. I am a woman, I am outspoken, I am a Hazara. That is enough, I guess.''

Although Samar's political career was brief, she was hardly the kind of woman to halt her lifelong crusade because of a setback. She became chair of the Independent Afghanistan Human Rights Commission shortly after she left the government, and despite ongoing death threats, she continued to speak out on behalf of women's and human rights. By 2004, the Shuhada Organization, which Samar still led, operated four hospitals and 12 clinics in Afghanistan and Pakistan, along with 60 Afghan schools. Internationally recognized for her diligent efforts, she also received many accolades, including the 2003 inaugural Perdita Huston Human Rights Award and the 2004 John F. Kennedy Profile in Courage Award. It may be that Samar herself described best why her talents and determination were best suited to a non-political arena when she told Gannon, ''I believe we cannot change the country with only words. We have to change it with our minds, our hearts and our attitude.''

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Barry Sanders

American athlete Barry Sanders (born 1968) is largely regarded as one of the most talented running backs in National Football League (NFL) history. Sanders first displayed his almost supernatural ability to elude tacklers during his years playing for

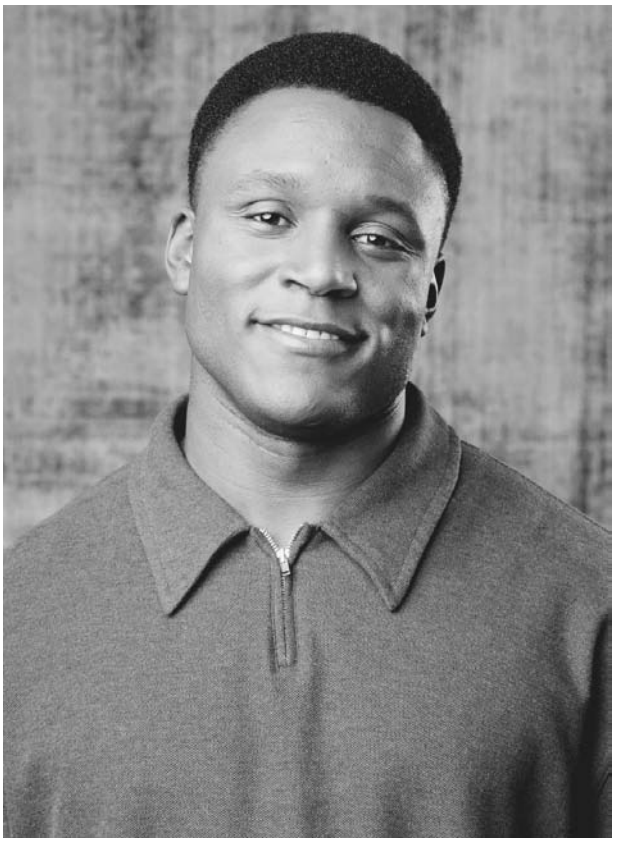

Oklahoma State University (OSU), and his efforts earned him college football's top honor, the Heisman Trophy.

Sanders left OSU after his junior year, signing a lucrative deal with the NFL's Detroit Lions. He joined the team for its 1989-1980 season and quickly became the linchpin of the struggling franchise, earning the league's Rookie of the Year title. He continued to be one of the top scorers and rushers in the league, and stunned the sports world by abruptly announcing his retirement in 1999.

Sanders was born on July 16, 1968, in Wichita, Kansas, the seventh of 11 children of William Sanders, a roofer and carpenter, and Shirley Sanders, a nurse. William had worked at a meat scrap company before Barry was born, but was unfairly fired. He successfully sued the company and used his monetary award to open a roofing and contracting company, taking on his three young sons as assistants. William and Barry often watched professional football together on television, and the 5' 8'' Sanders has cited some of the star running backs of the 1970s as early influences. ''I probably picked up a lot of things from those great runners,'' he stated in a 1994 interview in *Sport.* ''I remember watching guys like Tony Dorsett and [Terry] Metcalf when I was at a very impressionable age. I don't know if I made a conscious effort to be an O.J. Simpson or a Marcus Allen-type football player, but being small, I knew I had to be a creative, innovative runner - not your typical straight-ahead runner.''

Demonstrated Early Talent

Sanders talent became apparent early on. He scored three touchdowns in his first youth league game for the Beech Red Barons, and although Sanders also played basketball, his father encouraged him to concentrate on football in the hopes of earning a college scholarship in the sport. William Sanders believed universities held more scholarship slots in football than basketball. Sanders' coaches at Wichita North High School were slow to take advantage of his talent, however, as they felt he feared getting hit and did not demonstrate the requisite agility. He played second-string for much of his high school career, but finally started at tailback with five games left in his senior season. In his last five games, Sanders rushed for 1, 417 yards. Demonstrating what would become trademark humility, he came within 34 yards of setting a city record for rushing. Since Wichita North was easily winning the game, Sanders left the field and, according to a 2003 article in *Sports Illustrated,* instructed his coaches to ''let the young guys play.'' He made the All-State team and received honorable mention in the All-American contest.

Only a handful of universities recruited Sanders, and he ultimately chose Oklahoma State University, where he planned to study business. Team officials had promised him time to devote to his studies, but Sanders quickly found football obligations consuming his schedule, even though he was relegated to second string during his first two years. Despite the setbacks, by his sophomore year, he led the nation in both kick-off and punt returns. The following year, he set 13 NCAA rushing records, including most yards gained in one season (2,628) and most touchdowns in one season (39). As a result of his accomplishments, in 1988 he became only the eighth junior to be awarded the Heisman Trophy, college football's most coveted award. Again, Sanders avoided public attention, skipping a post-award luncheon with the president in order to finish his homework.

Joined NFL

After the 1988 season, the NCAA put the OSU football team on probation. Perhaps in part due to this development, as well as pressure from his father and a desire to help his family financially, Sanders opted out of his senior season at OSU and entered the NFL draft. The Detroit Lions picked him and Sanders held out for an astounding $6.1 million contract. A deeply religious man, he donated one-tenth of his $2.1 million signing bonus to the Paradise Baptist Church in Wichita. He also used his earnings to pay for his siblings' college education. Sanders quickly established himself as the centerpiece of Detroit's offense, although the team maintained its lukewarm record, going 7-9 in his first season and 6-10 in his second. Still, Sanders shone, gaining 1,470 yards and scoring 14 touchdowns in the 1989-90 season, earning him a spot on the Pro Bowl team and the league's Rookie of the Year honors. Sanders had a much-anticipated opportunity to set the season's rushing record. In

the last game of the season, however, with only 10 yards to go to break the record, set just minutes before, Sanders walked off the field and refused to return. He obtained the record the following season, posting 1,304 yards, and again earned a Pro Bowl slot.

Sanders continued to carry his team in the following seasons, and remained reluctant to give interviews or place himself in the spotlight. He became renowned for both his talent on the field and his uncharacteristic behavior off it. He refused to go to clubs with his teammates, he used laundromats instead of hotel dry cleaners on vacation, and in 1993, while in London for the American Bowl, he stood in line to enter the Hard Rock Café, even though the rest of the team used the VIP passes they had been given which allowed them immediate entry. He even slept during Lions' games, awaking just in time to execute another breathtaking maneuver. ''One of the first games I played with Barry, I was screaming, 'Barry's asleep!' and everybody was laughing at me,'' recalled former Lions receiver Brett Perriman in a 2003 *Sports Ilustrated* interview. ''I hit him and woke him up, and his eyes were blood red - I mean, from a deep sleep. He went in, and the play was a toss to him. He went 71 yards. I said, 'Get out of here. This is God's gift. It just ain't fair.' ''

Announced Retirement

Sanders signed increasingly more lucrative contracts with the Lions in subsequent years, routinely holding out until the team would meet his demands, but he stunned the sports world in 1999 when, after failing to report for spring training, he announced his retirement. While some have speculated that the talented running back had tired of the Lions' losing ways–the team had only a 78-82 record during his tenure and made the playoffs only five of his ten years with them—or that the move was a ploy to be released from his contract so he could play for another team, Sanders issued a press release stating, as quoted in a 1999 issue of *Jet,* ''The reason I am retiring is simple: My desire to exit the game is greater than my desire to remain in it. I have searched my heart through and through and feel comfortable with this decision.'' Sanders then headed for London, and when queried by a reporter at the city's Gatwick Airport about the reasons for his trip he responded, according to *Jet,* ''I don't know the right way to retire. This is just my way of doing it.'' Sanders later became embroiled in legal controversy with the Lions, who refused to release him from his contract even after he offered to refund a portion of an $11 million signing bonus. The team ultimately prevailed and Sanders remained unable to sign with another franchise for the duration of his contract.

Once again, Sanders had stopped short of a milesone. With 15,269 total yards rushing in the NFL, he was only 1,459 yards shy of Walter Payton's all-time league rushing record. As the first player in NFL history to rush for at least 1,000 yards in ten consecutive seasons, Sanders could have easily bested Payton, likely within one more year. Sanders told *Sport* in 1994 that such accomplishments bore little significance to him, however. ''My attitude came from just wanting to go out and play football in some vacant lot with my friends,'' he said. ''Football is a team sport, and it's not always necessary to carry the football so much. There are a ton of great players in this league, and you have to be realistic about what you are going to do at this level.'' Sanders married Detroit newscaster Lauren Campbell. The couple have a son, Nigel. Sanders also has a son, Barry James Sanders, from a previous relationship.

In 2004, Sanders was inducted into both the College Football Hall of Fame in South Bend, Indiana, and the Pro Football Hall of Fame in Canton, Ohio. He was the third-youngest Pro Hall of Fame inductee, behind the Chicago Bears' Gale Sayers and Jim Brown. Following the honors, he told *Jet* he would have liked to have made it to the Super Bowl. ''I do know I missed out on playin in the Super Bowl and that is something I will always regret,'' he said. Yet, he said, his love of the game was his primary motivation. ''My biggest achievent was just being out there. The anticipation (of) what was going to happen on the next play - that's what really drove me.'' In a 2003 *Sports Illustrated* article, fellow running back Emmitt Smith, who has played for the Dallas Cowboys and Arizona Cardinals, summed up his competitors' contribution to the game: ''To this day I tell any cat on that football field, you don't want to see Barry Sanders. B. Sanders would tear your kneecaps off. B. Sanders is one of the most creative, innovative runners who's ever played the game.''

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José Saramago

Novelist José Saramago (born 1922) is Portugal's most notable literary figure, and the first Portuguese-language author to win the Nobel Prize for Literature. Described by many as a ''born storyteller,'' Saramago's charming and challenging cannon has assured him an esteemed place among Europe's literary elite.

Saramago was born November 16, 1922, in the provincial town of Azinhaga, Portugal. He and his parents and older brother lived with his grandparents on their property. The author revealed in an autobiography posted on the *Nobel Prize Website* that he would have shared his father's surname—de Sousa—but the registrar entered ''the nickname by which [his] father's family was known in the village . . . *saramago* . . . a wild herbaceous

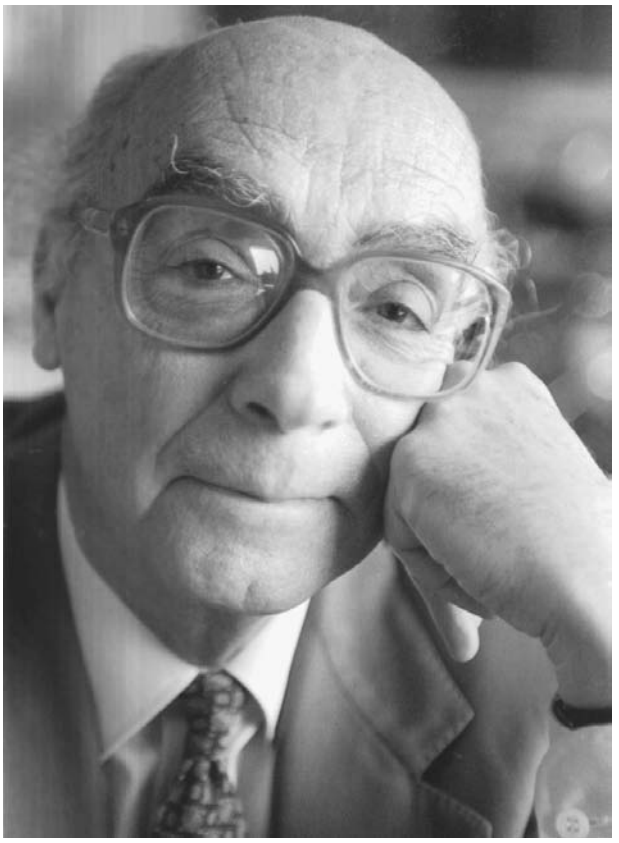

plant, whose leaves in those times served at need as nourishment for the poor.'' Saramago's father—José de Sousa—and his mother—Maria da Piedade—were landless peasant laborers, but in 1924 the family moved to Lisbon which gave Saramago an unusual opportunity to receive an education, however brief. He divided his time between his parent's meager home in Lisbon, where he excelled in all academic subjects, and his grandparents' farm in Azinhaga, where he helped them work the land.

Sought Advanced Education

Saramago attended local Lisbon grammar schools until his family's dire economic circumstances made it impossible for him to continue with his formal academic education. He dropped out of school in his teen years and enrolled in a technical school for metal workers, where he learned the mechanic's trade. Although the vocational school required that its students focus on a trade, it did offer a sampling of academic courses that could be taken on the side. Saramago took full advantage of this opportunity and studied French and literature with the aim of mastering the art of literary translation.

Aside from earning numerous honorary doctorates from a wide range of universities later in life, Saramago's academic career never officially went beyond grammar school. He married his first wife, Ilda Reis, one of Portugal's top engravers, in 1944. They had one child, a daughter named Violante, in 1947, but would divorce in 1970. Meanwhile, in addition to working mechanical jobs he wrote and published a short novel at age 25 titled *Land of Sin;* the political climate was so unfavorable to such work that he abandoned further attempts to pursue fiction; he later denounced the novel as an immature effort at best. Saramago has stated in interviews that, contrary to popular opinion, he was not afraid to write because of the oppressive governmental environment. Rather, he felt he had nothing worthwhile to say at that time in his life.

Life as a Writer

Saramago soon traded in mechanical jobs to serve as the editor of a small Lisbon newspaper, *Diario de Noticias,* until the Portuguese government changed hands again in 1974. In 1969 he became a member of the then-illegal Portuguese Communist party, an affiliation he would maintain throughout his life. Losing the editorial position as a result of the rampant political intrigue of the time, Saramago then turned to translating French manuscripts into Portuguese to support himself, remaining at this task from 1975 to 1980. It was not long before the literature he was translating began to stoke his own creative fires, and he finally returned to novel-writing as an outlet for his self-expression.

Saramago's trademark fictional style mixes elements of magical realism—defined by *Library Journal* contributor Nancy Pearl as ''any narrative that demonstrates the power of imagination to transform reality through the art of storytelling''—with sharp social observations. Known for being a fluent and persuasive author, Saramago has been praised for his ability to move from description to philosophizing to sharing popular wisdom. As Richard A. Preto-Rodas explained in *World Literature Today* regarding Saramago's extraordinary style, ''Gone are the usual distinctions involving narrative, description, and dialogue. . . . The result . . . is unsettling as the reader opens to pages filled with lines of unbroken print. One may even lose one's way in the absence of capital letters, punctuation marks, and paragraph indentations.''

In 1977 Saramago published what he considers his first novel, *Manual of Painting and Calligraphy.* This was followed by two more books in quick succession: 1978's *Objecto quase* (Quasi-Objects) and 1980's *Levantado do chão* (Raised from the Ground). *Levantado do chão* was well received by both press and public, and earned its author some degree of recognition within Portugal's literary scene. His 1982 novel *Memorial do convento*—translated into English in 1987 as *Baltasar and Blimunda*—was the first of Saramago's works translated and distributed widely enough to catch the attention of an international audience. A history of eighteenth century Portugal that weaves elements of social and political history into an account of King John V's construction of the Mafra Convent, the novel was praised for its mix of fact and fantasy. So well loved was it, in fact, that *Memorial do convento* it was eventually adapted as an opera and performed in 1990 at La Scala in Milan.

Saramago's next novel, 1984's *O ano da morte de Ricardo Reis* (The Year of the Death of Ricardo Reis), is considered by many critics to be his tour de force. The novel revolves around the famous Portuguese poet Fernando Pessoa, and brings to life, through Saramago's characteristic

mix of fact, fantasy, and folklore, Portuguese society during the 1930s, as the tide of fascism and socialism were sweeping through a Europe still unsettled by the Great War. In 1986 he released *A jangada de pedra* (The Stone Raft), a fantasy-allegory that finds Spain and Portugal cut off from the rest of Europe after a giant fault line appears in the Pyrenees. That same year the novelist met Spanish journalist Pilar del Rio, and the two wed in 1988. Saramago ended the 1980s with publication of his 1989 novel *História do cêreco de Lisboa* (The History of the Siege of Lisbon), a tale that twines the threads of a medieval love story with a modern one.

Saramago's next project, 1991's *O evangelho segundo Jesus Cristo* (The Gospel according to Jesus Christ), caused an uproar throughout Catholic Portugal, and was condemned by the Church for its depiction of a Jesus with human failings and desires. Portugal's conservative government contested the novel's entry into the running for a literary prize in 1992, and the slight prompted Saramago and his wife to leave Lisbon behind and settle in the Canary Islands. His next novel, *Ensaio sobre a cegueira* (Blindness), tells of an inexplicable and inescapable ''white blindness'' that sweeps through a seemingly orderly society, quickly dissolving it into a state of primitive chaos. Described by Andrew Miller in the *New York Times Book Review* as presenting ''a clear-eyed and compassionate acknowledgment of things as they are, a quality that can only honestly be termed wisdom,'' *Blindness* catapulted Saramago's talents squarely in front of the public eye, paving the way for the accolades that were to come.

In 1997 Saramago published *Todos os nomes* (All the Names), a novel described by Pearl in *Library Journal* as ''in turns claustrophobic, playful, farcical, and suspenseful,'' and conveying ''the human need for connection in a lonely world.'' He won the Nobel Prize for Literature the following year in 1998, at the age of 75, following which the world—and particularly the United States—began to sit up and take notice of his unique world view. As quoted on their Website, the Nobel Prize committee cited Saramago's ability to enable readers ''to apprehend an illusory reality'' with ''parables sustained by imagination, compassion and irony'' as the reason for his accomplishment.

The next few years brought more publications—a small parable titled *Conto da ilha descohecia* (The Tale of the Unknown Island) in 1999, the travelogue *Journey to Portugal* in 2000, his 2002 novel *La Caverna* (The Cave), and his 2004 novel *The Double.* The last book received some mixed reactions from critics. Some, like Philip Graham in *New Leader,* called *The Double* ''a deft reworking of a timeless theme and a virtuoso exercise in voice—from a writer who seems to produce masterpiece after masterpiece like clockwork.'' Others, like Jeff Giles in *Newsweek,* reported that the novel reads like ''a short story that got too big for its binding.'' Despite his advanced age, Saramago has continued cultivate and maintain his public through interviews and radio broadcasts.

A Writer's Task

Saramago and his family split their time between their home on the Canary island of Lanzarote and a flat in Lisbon. His novels have been translated into over 30 different languages, and *New York Times* contributor Alan Riding identified Saramago's ''unwavering concern for individual fate'' as the quality that ''gives his fiction its distinctive voice and independent character.'' On the basis of his fiction alone, Saramago has been lauded as among the most influential contemporary novelists working in Europe.

Since settling in Lanzarote, Saramago has compiled a set of annual journals titled *Notebooks from Lanzarote.* In *World Literature Today* Preto–Rodas explained that these entries reveal Saramago to be ''a man who is obviously very much at peace with himself and devoted to his wife in their new home 'built entirely of books, from top to bottom' in a setting of volcanic hills, flowers, and the sea. ''

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Cicely Saunders

British health worker Cicely Saunders (born 1918) began her medical career as a nurse then turned to social work and finally, at the age of 39, earned a medical degree. Her work with terminally ill patients led her to found St. Christopher's Hospice in North London, England, in the 1960s. St. Christopher's is largely regarded as the model for the modern hospice movement, which emphasizes a holistic approach to caring for the dying. In early 2005 Saunders continued to work with St. Christopher's as well as lecture and publish on issues related to the care of the terminally ill. Her tireless work was recognized in 2001 with the Conrad N. Hilton Humani-

tarian Prize, which carried with it a one million dollar gift to St. Christopher's.

Early Life

Saunders was born in London on June 22, 1918, the first of three children born into the wealthy family of Gordon Saunders, who worked in real estate, and his wife Chrissie. She first attended day school and then, at the age of ten, her parents sent her to Southlands, a boarding school in Seaford where her aunt served as matron. At the age of 14, her parents sent her to Roedean, a fashionable boarding school near Brighton. Having found it difficult to make friends her entire life due to painful shyness, Saunders found the transition especially difficult. ''I didn't like Roedean and, in a sense, I was an outsider there, which was good for me in that being unpopular when you are young gives you a feeling for others who feel they don't quite belong,'' Saunders told Cherie Booth in an interview published in the London *Daily Telegraph* in 2002. Saunders' discomfort was heightened by increasing troubles in her parents' long–stormy marriage. Gordon and Chrissie eventually separated in the late 1940s.

Saunders had hoped to attend Oxford University upon graduating from Roedean, but she failed her entrance exam. Also turned down by Lady Margaret Hall and Somerville and waitlisted at Newnham College, Cambridge, she attended tutoring courses in London and was eventually accepted at St. Anne's College, Oxford. She initially set out to study politics, philosophy, and economics, but changed her path after the onset of World War II. Uneasy remaining in school while war raged around her, Saunders left St. Anne's to train as a Red Cross war nurse at the Nightingale Training School.

Continued in Medical Field

Saunders served her probationary rotations at several London mental hospitals and then worked on the medical, surgical, children's, and gynecological wards at Park Prewett hospital. She also assisted in the hospital's theater and kitchen. She recalled the work as stressful in Shirley de Boulay's 1984 biography, *Cicely Saunders: Founder of the Modern Hospice Movement.* ''I didn't know anything about children and I was in charge and I had somebody who knew even less than I did as my number two and night sister wasn't pediatric trained and two or three babies died and it was really wearing,'' Saunders once remarked. Saunders remained committed to her work, however, but soon had to leave the field due to back problems, which had plagued her for much of her life.

Saunders then returned to St. Anne's, where she studied to be an almoner, which is similar to a medical social worker. She trained at the Royal Cancer Hospital and in September 1947 she joined the staff of St. Thomas's Hospital's Northcote Trust, which specialized in cancer patients, as an assistant almoner. Soon after arriving at St. Thomas's, Saunders met David Tasma, a cancer patient from Poland with whom she fell in love. Saunders and Tasma's entire relationship was conducted in the confines of the hospital, with Saunders caring for him as he approached his inevitable death. Her experiences with Tasma and several other patients with whom she developed close friendships convinced Saunders of the need for better–rounded care for the terminally ill. Care for the dying should address not only the medical concerns of patients, but also their emotional and spiritual needs, Saunders believed. Tasma left her 500 pounds to create a place dedicated to her concept, and Saunders began exploring new concepts of holistic care for the terminally ill. ''David's influence on my life was enormous,'' Saunders told Cherie Booth in the *Daily Telegraph.* ''He was very poetic and when he died he left me pounds 500 and said: 'I will be a window into your home,' meaning the hospice. It took me 19 years to build a home around the window, but the core principles of our approach were borne out of my conversations with him as he was dying.''

Became Doctor, Founded Hospice

While Saunders resolved to continue her work with the dying, her concept of hospice care developed slowly. She first attended St. Thomas's medical school, qualifying as a doctor in 1957. She then entered the pharmacology department at St. Mary's Paddington as a research fellow, where she pursued her interests in alleviating the pain of the terminally ill. During this time she promoted the practice of the regular administration of drugs to those in constant pain, as opposed to the provision of medication primarily when requested by patients, which was standard practice at the time. Saunders developed the theory that addiction to such strong medications as morphine stemmed not from their regular administration but from patients' constant need to ask for them, which reminded them of their dependence. Regular administration of such medications enabled the patient to receive lower doses as well, allowing them to remain alert and again, minimizing the risk of dependency. This approach to pain management became a fundamental basis of hospice care.

In 1959, Saunders began writing documents outlining her concepts for the modern hospice. In a paper titled ''The Need,'' Saunders contrasted standard medical approaches to the terminally ill with her vision, as quoted by de Bourlay: ''Some are admitted to their treatment hospitals as emergencies. Many find this a great solace, but a busy general ward is rarely the right place for them. Others die in Nursing Homes, and while it is impossible to make generalizations, it is safe to say that many do not have anything approaching the care they need. Often their suffering is intensified by isolation and loneliness. There are a number of institutions founded to care for these patients exclusively, and they offer two things above all—love and care, stemming in most cases from the strong sense of vocation of the staff.''

A second paper, ''The Scheme,'' outlines a plan for a 100–bed home for cancer patients and those suffering from other terminal illnesses. A devout Christian, Saunders incorporated opportunities for spiritual reflection into her plan, including a chapel, staff theologians, and prayer time. Yet she remained adamant that religion not be forced on any-

one. ''Considering how little used many patients are to paying attention to religion, it is necessary that they should be approached with tact and gentleness and that they should suffer from no surfeit of food to which they are unaccustomed.'' In addition to emphasizing the importance of pain control, ''The Scheme'' also highlighted such concepts as light–filled rooms, ease of transporting patients from room to room, dayrooms with comfortable chairs and fires, and an overall home–like atmosphere. Saunders underscored that the environment would be intended to comfort not only the patients but their visiting families, as well.

St. Christopher's Opens

Once her plan had been outlined, Saunders began raising funds for its physical manifestation, St. Christopher's Hospice. By this time, she was working at St. Joseph's Hospital, and there she fell in love with another Polish patient, Antoni Michniewicz. Again, the relationship occurred entirely within the hospital, and Michniewicz's death gave Saunders a greater sense of empathy with the families who would be served by St. Christopher's. ''I missed him quite dreadfully afterwards, but it gave me a terrific head of steam to do the work, as I understood very deeply what it was like to be losing someone,'' Saunders told Booth. ''I felt I had a right to say to families that I understood how they were feeling.'' After Michniewicz's death, Saunders met yet another Pole, Marian Bohusz–Szyszko, after purchasing one of his paintings for the chapel at St. Christopher's. The two became life–long companions, living together for 17 years before marrying in 1980. Bohusz–Szyszko died in 1995 at St. Christopher's after a decade–long illness through which Saunders nursed him.

St. Christopher's opened in 1967, a place that served, in her words as quoted by de Boulay, as ''a hospital and a home.'' Today, the facility, and Saunders' underlying concepts, are regarded as the models for the modern hospice movement, which has gained favor worldwide. In 2001, Saunders and St. Christopher's were awarded the Conrad N. Hilton Humanitarian Prize, which carried with it a one million dollar gift to St. Christopher's. ''This award recognizes how science and humanity need to go together and that is what hospices are about,'' Saunders remarked upon receiving the award, as quoted in London's *Times* newspaper in August 2001. In early 2005 Saunders continued to run St. Christopher's and also continued to advocate for increased funding for hospices and hospitals. Saunders noted to Booth that she had no idea how far–reaching her work would become. ''I didn't set out to change the world; I set out to do something about pain,'' she said. ''It wasn't long before I realized that pain wasn't only physical, but it was psychological and spiritual. . . . Hospice has spread because it taps into family values and offers a simple, basic way of dealing with pain and other symptoms.''

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Elisabeth Schwarzkopf

During an international singing career that stretched from the 1940s into the 1970s, German singer Dame Elisabeth Schwarzkopf (born 1915) was one of the most celebrated sopranos of all time. In the 1950s and 1960s, she was a fixture on the worldwide opera circuit, performing regularly in the great concert halls of Europe and the United States and making immortal recordings of many important operas and German lieder. Her delivery of some of operas classic roles, particularly the Marschallin in *Der Rosenkavalier,* set the standard for generations of sopranos to come. While her stature as one of the great singers of her time is secure, Schwarzkopf's activities in Germany during the Nazi era have cast a shadow of scandal on her otherwise sterling career.

Olga Maria Elisabeth Frederike Schwarzkopf was born on December 9, 1915, in Jarocin, Poland to German parents, Friedrich Schwarzkopf and Elisabeth Fröhling. Like so many musical superstars, her drive and talent were obvious from an early age. Her first opera performance, at the age of 12, was in the role of Eurydice in a school production of *Orfeo et Euridice* in Magdeburg, Germany, where the family had relocated. In 1934 she was accepted as a student at the Berlin High School for Music, where she stood out even in such a competitive atmosphere, surrounded by other highly talented youths.

Made Professional Debut in *Parsifal*

Schwarzkopf's first voice instructor, Lula Mysz–Gmeinter, pegged the young singer as a mezzo–soprano, but Schwarzkopf's mother, attuned to the career implications of one's vocal range, demanded a coaching switch. Schwarzkopf eventually transferred to the care of a Dr. Egonolf, who saw a future for her as a coloratura soprano, the operatic sub–category with the very highest range. She studied with Egonolf for over a year before making her professional debut with the Berlin Deutsche Oper as the Second Flower Maiden in Act II of Wagner's *Parsifal* in 1938.

Schwarzkopf sang exclusively with Berlin's Deutsche Oper for four years. Shortly after joining the group, she joined the Nazi party, a move she viewed at the time as a reasonable career advancement strategy, but which would stir considerable controversy later. Biographer Alan Jefferson actually traced Schwarzkopf's Nazi association to an even earlier point, with a stint as leader of the party's student

association in 1935. In 1939 she was admitted to the Reichstheaterkammer, the Nazi propaganda ministry's performing arts outpost that sought to maintain the ideological purity and patriotism of Germany's actors and musicians. During her tenure with the Deutsche Oper, Schwarzkopf performed outside of Berlin only once, in 1941, when she sang the role of Adele in *Die Fledermaus* when the company went on tour to the Paris Opera.

While at the Deutsche Oper, Schwarzkopf was noticed by the Hungarian soprano Maria Ivogun, who became her coach and mentor, and taught her to sing lieder, or traditional German songs. One of the fringe benefits of studying with Ivogun was that her husband, Michael Raucheisen, happened to be one of the best accompanists in the business. Schwarzkopf gave her first recital as an interpreter of German lieder in 1942 in Berlin. Shortly afterward, she contracted tuberculosis, and spent about a year in 1943 and 1944 recuperating at a sanatorium in the Tatra mountains. Her absence sparked all sorts of crazy rumors, perhaps the most absurd being that she had gone off to bear Adolph Hitler's love child. Schwarzkopf left the Oper in 1946 and joined the Vienna State Opera, and—once she managed to convince examiners, falsely, that she had not been an active Nazi party member—her career began to accelerate. With the Vienna troupe, she toured the top opera houses of Europe. She made her debut at the Royal Opera House in London as Donna Elvira in *Don Giovanni* in September of 1947. Just over a year later she appeared at La Scala in Milan, Italy, for the first time, in the role of the Marschallin in *Der Rosenkavalier.* On the strength of her success in London—and the brisk sales of her recordings—Schwarzkopf was engaged as a guest member of the resident company at the Royal Opera House, also known as Covent Garden.

Teamed Up With Legge

Meanwhile, and perhaps not coincidentally, Schwarzkopf's social life also kicked into high gear around this time. In 1946 she was invited to audition for English record company executive and London Philharmonic co–founder Walter Legge, an extremely powerful figure in the classical music industry. Legge signed her to an exclusive recording contract with the EMI label, and became her manager as well. She quickly became a fixture in high–profile performances both on the stage and on vinyl. The business partnership between Schwarzkopf and Legge soon blossomed into a romance. Schwarzkopf moved to London in 1947, and the pair married in October of 1953. Working with Legge, Schwarzkopf went on to record the major operas of Mozart, the songs of Richard Strauss, and various works by Bach, Brahms, Mahler and other important composers.

With the Vienna State Opera, Schwarzkopf was the principal coloratura soprano during the second half of the 1940s. She was a regular at Covent Garden in London, at La Scala, and at the Bayreuth (Germany) and Salzburg (Austria) opera festivals. The warmth and flexibility of her voice made her a natural for such diverse roles as Mimi in *La Boheme,* Pamina in *The Magic Flute,* and the title role in *Madame Butterfly,* all of which were among the parts she sang between 1948 and 1951.

Schwarzkopf remained with the Vienna State Opera until 1950. The following year, she created the role of Anne Trulove in Igor Stravinsky's *The Rake's Progress.* In October of 1953, she made her American debut, singing lieder in New York to launch a year–long tour of the United States. Her prior association with the Nazis continued to hound her, and her New York debut was greeted by anti–Nazi protestors. Schwarzkopf's first American opera performance was as Marschallin—considered by many her signature role—with the San Francisco Opera Company in October of 1955. While her career prospered in America, she remained a regular visitor to such renowned Opera capitals as Salzburg and Milan through the rest of the 1950s.

Debuted at the Met in 1961

During most of the 1960s, Schwarzkopf focused almost exclusively on a small handful of operatic roles: Donna Elvira in *Don Giovanni;* the Countess in *Nozze di Figaro* (the Marriage of Figaro); the Marschallin in *Der Rosenkavalier;* Fiordiligi in *Cosi fan tutte;* and Countess Madeleine in *Capriccio.* In 1961 she appeared in a film of *Der Rosenkavalier* made from a Salzburg stage production. She made her Metropolitan Opera debut in 1964, once again in the role of the Marschallin, and remained with New York's premier opera company for two seasons.

Schwarzkopf announced her retirement from opera in 1971. Her final performance was in Brussels, Belgium on New Year's Eve that year, fittingly in *Der Rosenkavalier.* She

continued as an active performer for several more years, however, giving recitals of German lieder across the globe. In 1975 she undertook a ''farewell'' recital tour of the United States. While this marked the end of her concert career as a steady performer, she continued to give the occasional recital. In March of 1979, Legge had a major heart attach. Disregarding his doctor's instructions, he attended his wife's final recital two days later in Zurich, Switzerland; he died less than a week afterward.

In her ''retirement,'' Schwarzkopf maintained a busy schedule of master classes, initially together with Legge until his death, and she oversaw the remastering and re–release of old recordings. As a teacher, Schwarzkopf by all accounts fit the stereotype of the demanding—some would way bordering on sadistic—taskmaster. A couple years into her retirement, Schwarzkopf's past Nazi involvement again became a matter of public debate among opera aficionados. In 1981 a Viennese music historian named Oliver Rathkolb published a doctoral thesis that revealed, based on documents found in the National Archives in Washington, that Schwarzkopf had underplayed her affiliation with the Nazis. During the period after World War II, Schwarzkopf had repeatedly denied that she had been a party member, eventually admitting only a ''temporary'' affiliation in the early 1940s. Rathkolb's research showed otherwise, and Schwarzkopf finally conceded in a 1983 letter to the *New York Times* that she had indeed been a member, though she asserted that jointing the party was strictly a career necessity, akin to obtaining a union card.

Biography Renewed Controversy Over Nazi Past

In spite of the controversy, Schwarzkopf's reputation as one of the great sopranos of all time remained intact. As of the mid–1990s, she was EMI's third best selling artist, trailing only violinist Itzhak Perlman and fellow diva Maria Callas. On January 1, 1992, Queen Elizabeth II, of England, dubbed Schwarzkopf Dame Commander of the Most Excellent Order of the British Empire. Dame Elisabeth Schwarzkopf continued to teach master classes, still ruthlessly, through the 1990s. In 1996 the first full–blown biography of Schwarzkopf was published. The unauthorized biography was written by British musicologist Alan Jefferson, who had already published acclaimed studies of several prominent German musicians, including Richard Strauss. Jefferson's book steered clear of lurid gossip, focusing primarily on the details of Schwarzkopf's performing and recording career. He did not, however, shy away from the troubling details of Schwarzkopf's past association with the Nazi party. While this issue made up only a small portion of the book, it went into far more detail than Rathkolb had earlier.

Among the new information unearthed by Jefferson was evidence that Schwarzkopf's political affiliations and unnamed friends in high places contributed as much to her rapid advancement early in her career as did her estimable talent. Jefferson also noted that shortly after arriving in Berlin, Schwarzkopf had an acting career that spanned at least five films, some of which could best be described as Nazi propaganda. She also did her part for the war effort, touring the Eastern Front to bolster the morale of German troops. Jefferson leaves it to the reader to determine whether these facts are serious indictments or merely a product of the unique situation confronting a young woman whose only real interest was in advancing her artistic career.

By the beginning of the 21st century, Schwarzkopf was living a quiet life in Zurich, Switzerland, where she still received the occasional student and made periodic public appearances. Schwarzkopf was by all accounts an utter perfectionist, as hard on herself when she was performing as she was on her students when her singing career had ended. Opera buffs point to the purity and precision of her voice as the quality that set her apart from her peers. In recent years, she viewed the modern opera world with some disdain. ''It's a kind of prostitution now,'' Schwarzkopf was quoted as saying in a 1995 *Opera News* profile. ''There's a disintegration of integrity of our profession. We have a generation of singers who have vanished, because they're forced to sing beyond their capacity.'' Future generations of listeners will determine how much irony is inherent in such comments from a giant of opera who made the kinds of decisions Elisabeth Schwarzkopf made in the name of pleasing the music industry.

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Emilio Segrè

Physicist Emilio Segrè (1905–1989) made important contributions to the fields of atomic and nuclear physics during his lifetime. He co–discovered three elements, and was part of the scientific team that developed the atomic bomb, which helped to end World War II. Segrè's ultimate honor came in 1959, when he won the Nobel Prize in physics for the antiproton, an honor he shared with colleague Owen Chamberlain.

In the profile found on *The National Academies Press Home Page,* biographer J. David Jackson described Emilio Segrè as a ''complicated man . . . who had high

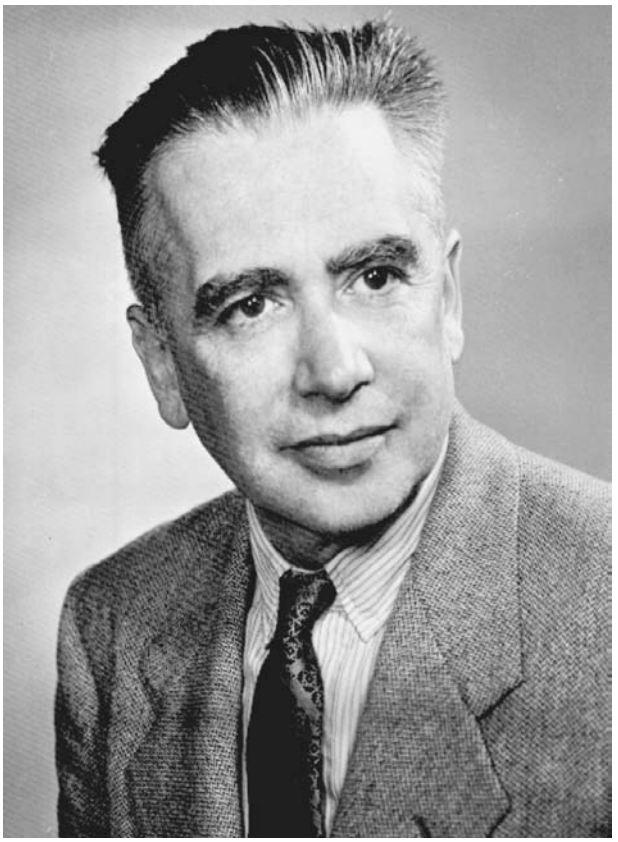

standards and expected others to measure up. He appeared proud, aloof, and somewhat intimidating, but underneath he was welcoming and generous in his support of younger physicists.'' In *Atoms, Bombs, & Eskimo Kisses - A Memoir of Father and Son,* a biography written by his son, Claudio, Segrè was remembered as ''a world–famous physicist . . . an architect of the atomic age.''

Childhood in Italy

Segrè was born on January 30, 1905, in Tivoli, Italy, into a well–to–do Jewish family. He was the youngest son of Giuseppe Segrè, a manufacturer, and Amelia (Treves) Segrè, and arrived late in his parents' life. They were 46 and 37, and his brothers were 14 and 12 when he was born. Because of a slight delay in registering the birth of their new son, authorities listed February 1, 1905 as his official birthday.

Nicknamed Pippi, Segrè's mother taught him to read at an early age. In *A Mind Always in Motion: The Autobiography of Emilio Segrè,* Segrè recalled that he really enjoyed reading as a child, ''especially *La scienza per tutti,* (Science for Everybody), a popular magazine'' of the day. He also enjoyed doing science experiments and kept notebooks of the results.

In his autobiography, Segrè remembered, ''As a boy, I lacked any special interest in the law or in history, and most of the dead classicism we learned in high school seemed a boring waste of time to me.'' He added that he really enjoyed the walks he took in the Roman Forum with his uncle. Segrè attended the local elementary school in Tivoli and graduated from high school in 1922, when he was 17 years old.

Physics Student

Upon completing high school, Segrè began to study engineering. In his autobiography, he recalled, ''The end of high school materially changed my studies, which were still my primary occupation. No longer was I forced to study subjects in which I was not interested.''

In 1927, Segrè met Italian scientist Enrico Fermi. Shortly after that meeting, Segrè decided to switch his major from engineering to physics, so he could become Fermi's first graduate student. This decision met with opposition from his family, as they believed engineering was a field which would provide more opportunities for him. Nonetheless, Segrè entered the Physics Institute.

Biographer Jackson recalled, ''Under the tutelage of Rasetti (experiment) and Fermi (theory) and the paternal oversight of O.M. Corbino, director of the institute, Segrè developed laboratory skills and gained much theoretical knowledge before getting his doctorate after only one year as a physics student.'' He earned his doctorate in the summer of 1928, and then did his one year of required military service in the Italian Army.

Became College Professor

In his autobiography, Segrè reflected, ''The *laurea* that entitled me to call myself Dr. Segrè completed my formal scholastic career, but my study of physics was to be a lifelong occupation.'' Between 1929 and 1932, Segrè was an assistant to Corbino at the University of Rome, and also served as an instructor.

As noted by Jackson, Segrè also held a Rockefeller Foundation Fellowship, and worked with Professor Otto Stern in Hamburg, Germany, and Professor Pieter Zeeman in Amsterdam, Holland. Jackson continued that in 1932, Segrè became the equivalent of an assistant professor, and was working with Fermi. Jackson added that ''in 1934, the Fermi group switched from atomic spectroscopy to nuclear physics . . . making Rome the center of research with this new tool for nuclear transformations.'' Subsequently, this scientific team discovered the slow neutron.

The year 1936 would be a time of change for Segrè. He had been courting Elfriede Spiro, a German woman, and the couple married in February of that year. In addition, he was appointed director of the physics laboratory and professor at the University of Palermo.

Segrè reminisced in his autobiography, ''Marriage and transfer to Palermo signaled significant changes in my life. From being a young man living in his parents' home, I now became head of a new family; from being a subordinate in the physics Institute in Rome, I became chief of an institute of my own in Sicily.''

In the spring of 1937, Segrè and his wife welcomed their first child, a son named Claudio. Life was good. Segrè remembered, ''At the University of Palermo I was a young,

but important, tenured professor, and my career seemed established.'' Things would soon change, however.

The political situation in Europe was shaky. Adolf Hitler and the Nazi Party ruled in Germany, and Benito Mussolini and the Fascists were in charge in Italy. Both dictators were purging ''undesirables'' and ''annexing'' other countries. In 1938, while on a summer visit to the University of California in Berkeley, Segrè learned he was fired from the University of Palermo because he was Jewish. He made the decision to stay in the United States, in Berkeley.

Teacher and Scientist

Between 1938 and 1943, Segrè held various positions at the University of California, Berkeley. He was a research associate in Ernest Lawrence's laboratory, and was also a lecturer, teaching undergraduate and graduate courses in physics. In his personal life, the Segrè family also welcomed a daughter, Amelia, in 1942.

In 1937, Segrè was working with Carlo Perrier, a Palermo chemist, and they co–discovered the element technetium. As recounted in *Notable Scientists: From 1900 to the Present,* ''Segrè and Perrier suggested the name technetium for the element from the Greek word teknetos, for 'artificial'. . . . This was the first artificially produced new element in scientific history.''

While working with Dale Corson and Kenneth MacKenzie in 1940, Segrè and his team found the evidence to prove that element 85 existed. The team suggested the name astatine. Biographer Jackson continued, ''After the discovery of plutonium in early 1941, Segrè collaborated with [Glenn T.] Seaborg, [Joseph W.] Kennedy, and [Arthur C.] Wahl on the isolation of the isotope 239Pu by slow neutron bombardment of uranium and then studied its chemistry and nuclear fission properties.'' Plutonium would play a significant role in world history, as it was the main energy source in the atomic bomb.

Joined ''Manhattan Project''

As Segrè wrote in his autobiography, by the early 1940s, the United States government ''assumed control of the atomic bomb project.'' He continued that in September of 1942, the military had taken the lead role in this project. By November of that year, it was determined that a special lab to build the bomb was needed. Segrè's colleague Oppenheimer was selected to be the director, and he asked Segrè to come work at the lab.

Segrè and his family moved to New Mexico, site of the Los Alamos Scientific Laboratory, where he joined the ''Manhattan Project.'' Segrè worked as a physicist and group leader from 1943–1946. In his book, Claudio Segrè described Los Alamos as ''a dream scientific community behind barbed wire.'' He added, ''Ironically, atop this mesa in the mountains of New Mexico, my father felt at home. He was a member of the elite.'' Segrè was committed to the project. He wrote in his autobiography, ''I had no choice about going to Los Alamos. War work was a duty to the United States I felt strongly about.''

Even though Segrè was a citizen of Italy, an enemy country, he reflected, ''My work had put me at the very center of the atomic bomb project. Although I was technically an enemy alien, so were many others who were vital to the enterprise, and I found myself in a relatively important position in the extraordinary adventure that was the Los Alamos laboratory.'' He continued, ''The laboratory had one purpose only: to build the bomb as fast as possible.''

On July 16, 1945, the first atomic bomb was exploded near Los Alamos. In August, the United States dropped bombs on Hiroshima and Nagasaki, Japan, ending World War II. In his autobiography, Segrè ruminated, ''I have been asked innumerable times my thoughts immediately after the bomb's explosion and the following days . . . I certainly rejoiced in the success that crowned years of heavy work, and I was relieved by the ending of the war.''

Back to Berkeley

While in Los Alamos, Segrè and his wife had become U.S. citizens and added a daughter, Fausta, born in 1945, to their family. Segrè had the option to stay in Los Alamos, but he missed the academic life. In early 1946, Segrè and his family headed back to the University of California, Berkeley, where he had accepted a position as a professor in the Physics Department.

Biographer Jackson wrote, ''Having left Berkeley in 1943 as a lecturer on a temporary appointment, Segrè returned as a full professor with a regular campus appointment as well as affiliation with the Radiation Laboratory.'' He was pleased to be teaching physics again.

In many ways, Segrè's life had come full circle. In his autobiography he shared, ''I landed in New York on July 13, 1938, expecting to return to Italy in the autumn for the beginning of the school year. Instead, nine years were to elapse before I revisited Italy. By that time, having lost my Italian job, I had built a second career, participated in great historic events, won a superior university position, and become a U.S. citizen and a Californian.''

Won Nobel Prize

In 1955, Segrè and his colleagues Owen Chamberlain, Clyde Wiegand, and Thomas Ypsilantis discovered the antiproton, a negatively charged proton. As biographer Jackson noted, ''The discovery of the antiproton removed any lingering doubts about the particle–antiparticle symmetry of nature.'' Many in the scientific community believed this finding might merit the Nobel Prize.

In the biography he wrote about his father, Claudio Segrè recalled, ''For eight years, between 1951 and 1959, my father wrestled with frustrations, bitterness, and fear that the Prize would elude him.'' He added that since his father's friends and colleagues had already won the Nobel Prize, Segrè may have believed his best work was past him.

Jackson continued, ''The circumstances surrounding the discovery of the antiproton were not without controversy . . . Even within the group, feelings of injustice prevailed.'' Only Segrè and Chamberlain were recognized when they announced the 1959 Nobel Prize in Physics.

Segrè's son remembered, ''Fermi's support in particular—the approbation of his great teacher, his model, perhaps the greatest all–around physicist of his generation—meant almost as much as winning the Prize itself.'' On December 10, 1959, Segrè and Chamberlain received the Nobel Prize from King of Sweden in Stockholm.

Biographer Jackson wrote, ''Segrè's life changed as it does for most upon receiving the Nobel Prize. He became increasingly involved in travel, guest lectures, and committee service, but he was only 54 and stayed as co–head of the research group, now more in an advisory role than as a participant.'' Segrè also received an honorary degree from the University of Palermo in 1959, and was one of the American scientists named ''Men of the Year'' for 1960 by *Time* Magazine on January 2, 1961.

Academic Life

Segrè remained at the University of California, Berkeley, as a Professor of Physics. He also wrote almost 200 scientific papers, and held memberships in the National Academy of Sciences, American Physical Society (fellow), American Philosophical Society, American Academy of Arts and Sciences, and Academia Nazionale dei Lincei. He also wrote numerous books and text books, including the biography of his mentor *Enrico Fermi, Physicist,* in 1970. In addition, he served as the editor of the *Annual Review of Nuclear Science* for 20 years and received many honorary degrees.

Of his time at the University of California, Berkeley, biographer Jackson noted, ''In departmental and university affairs Segrè took an active role . . . He took very seriously the intellectual health of the department and its future development . . . He played a strong role in departmental faculty meetings, even after retirement.''

Segrè's wife died of a heart attack in October of 1970, while the couple was traveling in Italy. Shaken by the sudden loss of his wife, Segrè went through a period of mourning, and ultimately recognized (as told by his son), ''There's nothing to be done . . . The pain never goes away.'' At the end of the 1972 spring term, Segrè retired as a college professor. He was 67. During his tenure, Jackson noted, he was responsible for training 30 Ph.D. students.

Later Years

Biographer Jackson stated that after retirement, Segrè ''remained active with traveling and writing taking much of his time. He retained an enduring curiosity about new developments in physics and often sought out a colleague to explain their significance.'' He also continued to write. *From X–Rays to Quarks: Modern Physicists and Their Discoveries* was published in English in 1980, and *From Falling Bodies to Radio Waves: Classical Physicists and Their Discoveries* was released in 1984. He also worked on his autobiography. Segrè had also remarried, taking Rosa Mines as his second wife in 1972.

On April 22, 1989, Segrè died of a heart attack in Lafayette, California. His autobiography, *A Mind Always in Motion: The Autobiography of Emilio Segrè,* was published after his death, in 1993. *Publishers Weekly* noted that although Segrè's memoirs gave personal insight into the ''fathers of fission,'' it really was ''more the story of the man than of an era.''

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Jaroslav Seifert

Czech poet Jaroslav Seifert (1901–1986) became the first Czech writer to win the Nobel Prize in literature. Yet this 1984 honor was also bestowed in recognition of Seifert's unique situation in the former Czechoslovakia, and was awarded after he had spent nearly three decades as a dissident writer unable to publish any new works in his country. His fearless challenges to Czechoslovakia's Communist, authoritarian regime made him a national hero, however, and the Nobel committee commended his work as ''a liberating image of the indomitable spirit and versatility of man,'' according to *New York Times* writer Christopher Lehmann–Haupt.

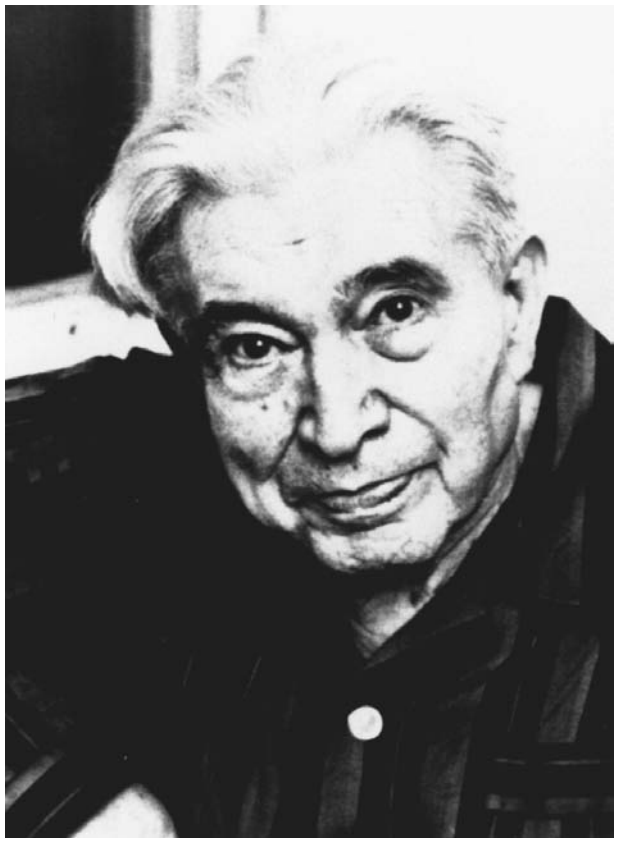

Son of the Proletariat

The longstanding hostility between Seifert and the Soviet–allied Communist regime that endured in Czechoslovakia until 1989 was all the more remarkable given Seifert's own embracing of Marxist ideology early in his career, and before that the genuine working–class background from which he hailed—out of which, Communist theory held, the most dedicated and ideologically pure comrades came. Born on September 23, 1901, he grew up in Zizkov, a suburb of the Czech capital, Prague, and his father Antonín was a blacksmith in a factory. Leaving school and eschewing a university education, Seifert began writing at a young age, and his first volume of poetry, *Mesto v slzách* (A City in Tears), appeared in 1921. In Prague during this era, he joined a number of similarly young and exuberant Czech writers and artists who sought to rid Czech culture from centuries of German influence. When that first volume was published in 1921, Seifert was living in a newly independent nation that was just three years old at the time and had finally extricated itself from the clutches of the Austro–Hungarian empire, dissolved in the aftermath of World War I.

Seifert published several more volumes of verse over the next decade, including *Samá láska* and *Na vlnách TSF* (On Radio Waves), which appeared in 1925. The latter work showed a new literary direction that he and fellow writer Vítezslav Nezval were ardently championing at the time, and which they called ''poetism.'' Seifert's verse in *Na vlnách TSF* exemplified this ''poetism,'' showing a sort of mischievousness in form and content and an almost overwhelming affection for life and its beauty.

Grew Disillusioned with Reds

Seifert was a member of the early Communist Party in Czechoslovakia in the 1920s. Intrigued by the revolutionary new era underway in the Soviet Union, the world's first Communist state, he traveled to Moscow in 1925 and returned on another visit a few years later. But it was also a time of change in the Soviet Union, with party leader Josef Stalin moving to seize control after the 1924 death of Vladimir Lenin, and ruthlessly eliminating dissent along the way. From Prague, Seifert watched these events not as a poet but as a journalist, with which he supplanted his income, for various left–leaning publications. These included the newspaper *Rudé právo* (Red Rights) and a journal called *Proletkult* (Proletarian Culture), and he also edited a Communist illustrated weekly called *Reflektor* between 1927 and 1929. That same year, however, he was ousted from the Czechoslovak Communist party for voicing his opposition to its leaders' decision to align with the Stalinist Soviet counterpart.

In the 1930s, Seifert continued to write or edit various Prague–based publications, including the theater monthly *Nova scena* and *Ranni noviny,* a daily newspaper. His poetry continued to evolve, and for a time he briefly dabbled in surrealist verse. Titles published during this era include *Jabliko zklina* (An Apple in the Lap) in 1933 and *Ruce Venusiny* (The Hands of Venus), which won him the Czechoslovakian State Prize for Literature in 1936. In 1938, Czechoslovakia's two decades of independence came to an abrupt end when Nazi Germany invaded. Seifert's poetry took a drastic, and courageous turn at this point. ''It was during the Nazis' reign that he first earned not just popularity but the loving devotion of his readers,'' explained a fellow Czech writer, Josef Skvorecky, in a 1985 issue of the *New Republic.* ''In book after book full of both linguistic beauty and encoded messages—clear to the Czechs, impenetrable to the Nazi censor—the poet boosted the morale of his nation. His poetry inspired fellow Czechs with love for their country and its ancient and picturesque capital.''

In the final days of World War II and the German occupation, Seifert very nearly became one of the many who did not survive the war years and their terrors. As the Germans made a final stand, he and other *Rudé právo* journalists were taken from the basement, where they were still putting out the newspaper under the most arduous of conditions. They were marched to the train station, where scores of Germans were boarding trains to flee Czechoslovakia as Soviet troops neared, and told to wait against a wall, where they would be shot as soon as a wave of German families had departed by train. Inexplicably, a half–hour later, they were told to go. Later, the news came on the radio that Nazi Germany had officially capitulated. Seifert later captured this day in a chapter of his 1981 volume of memoirs, *Všecky krásy světa.*

An Internal Literary Exile

After the war's end, the situation seemed promising in Czechoslovakia, despite the presence of Soviet troops. After 1946, Seifert edited *Kytice* (The Bouquet), a literary monthly. It was shuttered in 1948 when Czechoslovak Communists moved to consolidate power and then firmly established a Moscow–aligned, one–party socialist state. But his first serious brush with trouble came after the 1950 publication of *Písen o Viktorce* (The Story of Viktorka). Based on a minor character in the work of Bozena Nemcova, a Czech literary pioneer of the late nineteenth century, the poems failed to meet appropriate state–proclaimed guidelines. ''Authoritarian conservative critics such as Ivan Skála used this book as a pretext to attack Seifert for not devoting his work to building a new communist society and other socially committed subjects,'' noted Zelinsky in the *Dictionary of Literary Biography* essay. ''For a time he was also ostracized by the literary community.''

For a time, Seifert turned to writing children's literature, a necessary refuge for writers whose work failed to fit in with the ideological standards of Communism. The restoration of his literary reputation among fellow Czech and Slovak writers came in 1956, when authorities began cracking down on dissent. Thousands were being arrested, and Seifert took a courageous stand at a meeting of the official writers' association of Czechoslovakia. ''If an ordinary person is silent . . . it may be a tactical maneuver,'' he told the assembled writers, according to Skvorecky's *New Republic* article. ''If a writer is silent, he is lying.''

The response from the state was swift: publication of any new work from Seifert was suspended. From this point onward, Seifert occupied a unique position in the cultural life of his country. Revered by students, workers, and fellow artists for his political courage, he was rendered mute by the state, but refused to flee to the West, as other prominent figures had done. Instead he remained behind the Iron Curtain, a dissident writer within his own country. His career languished, and though one courageous publisher managed to secretly print his books by backdating the publication stamps, they were not sold in any of Prague's numerous official bookstores. Furthermore, Seifert stopped writing altogether for a number of years, after a misdiagnosis and unnecessary operation took a toll on his health. He returned to poetry again only in the mid–1960s, and in a far freer–verse form that his earlier efforts.

Led Writers Union to Final Showdown

The change in Seifert's style coincided with a new and hopeful mood in the country, as more moderate Communists had gained some measure of control within the Party and managed to enact some economic and social reforms. This period of liberalization was a short–lived one, however, and ended abruptly in August of 1968 when Warsaw Pact tanks rolled into Czechoslovakia from the east to reassert Soviet control. In the midst of the turmoil, a 67–year–old Seifert took a taxi to the National Writers Union office, hobbled in on crutches, and stood for election as president. He served in the post until the Union was formally dissolved by the government, after refusing to endorse the official government version of the Soviet invasion.

Once again, Seifert became *persona non grata* in Czechoslovakia, though not among the populace, who quietly commended him for his courage. He was one of the original 243 signers of the momentous Charter 77 human rights manifesto, a 1977 declaration from prominent Czechs of their opposition to authoritarian Communist rule in the country. His works were widely read, though only in secret *samizdat* form, which meant they were privately, often crudely printed and the editions passed among friends and sympathizers. One volume of verse, *Morovy Sloup,* was somehow smuggled out of the country and issued by a West German publishing house. It later appeared in English translation as *The Plague Column.*

Honored with Nobel Prize

Only in 1981, on the occasion of Seifert's eightieth birthday, did the regime appear to concede that the poet was a literary figure of significant stature in the country. After years of an official publication ban, an edition of *Morovy Sloup* was issued, followed a year later by *Všecky krásy světa* (All the Beauties of the Earth), his memoirs in lyrical sketch form. The announcement of his Nobel Prize honor reignited controversy, however. The win was announced in rather terse terms in the state–controlled press, but then the Charter 77 signers who had recommended Seifert's name to the Nobel–deciding Swedish Academy were harassed and even jailed. When well–wishers began streaming to Seifert's house to congratulate him, agents of the internal intelligence service stationed themselves outside to check everyone's identity cards.

Seifert was too frail to travel to Stockholm for the Nobel ceremony, but his win was celebrated around the world. Back home, however, the Czechoslovak Communist apparatus issued statements hinting that the choice of Seifert was less about his poetry than an attempt to discredit the Soviet Bloc, but the significance of Seifert's honor was not lost on anyone. ''Seifert's Nobel Prize is treasured by the Czechs,'' explained writer Roger Scruton in a London *Times* article, ''not because it was a fitting recognition of literary merit, but because it was the first true sign that the 'unofficial' culture is internationally acknowledged as the true culture of Czechoslovakia, and acknowledged, not through the work of fast–living exiles, but through the heroic labour of those still at home.''

The Nobel win fueled interest in Seifert's works in translation. At the time of his win, just three volumes of his poetry existed in English translation. Critics note, however, that his verse is difficult to render in a language other than Czech in a correspondingly exquisite style. Seifert died in Prague on January 10, 1986, just a little over a year after his Nobel honors, survived by his wife since 1928, Marie, and children Jana and Jaroslav. During his long career he rarely gave interviews to foreign journalists, but did so on the Nobel Prize occasion. Two journalists from *Time* magazine, Henry A. Grunwald and John Moody, came to visit him, and asked if he had any message for American readers. ''Read our poetry,'' Seifert advised. ''If it is possible. It is a bit

touchy to speak about these things. Your people should appreciate their liberty.''

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Claude Simon

Considered one of the most important French authors of the twentieth century, Claude Simon (born 1913) won the Nobel Prize in 1985. Unlike many writers, Simon tried out a myriad of occupations before he wrote his first book and many of his works are based on his real-life experiences. Simon never tells a tale in a straightforward fashion; rather, he writes in the noveau roman style and dispenses with regular conformities of time to move forward and backward as he chooses. He has been considered one of the most essential writers of the French ''nouveau roman'' style that emerged after World War II and which includes such authors as Alain Robbe-Grillet, Nathalie Sarraute, and Michel Butor.

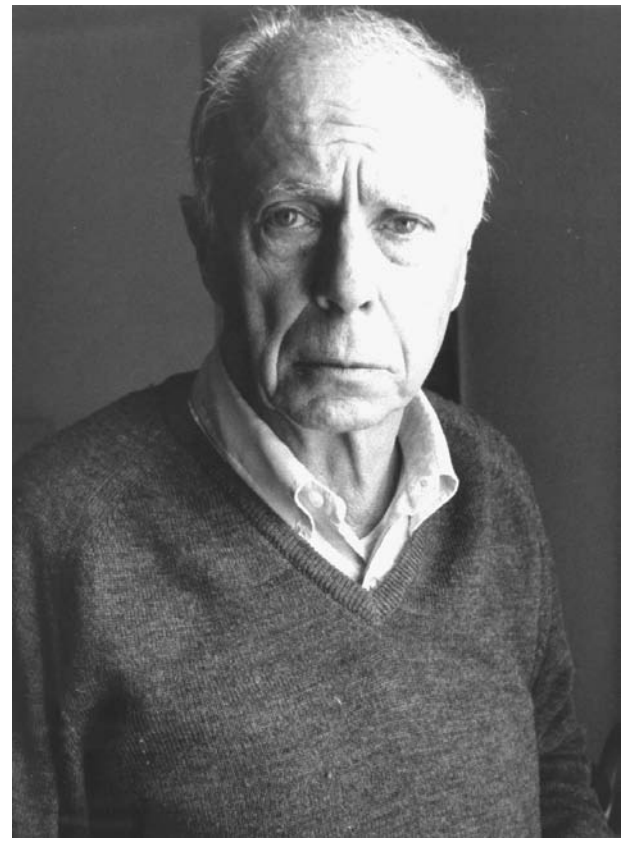

Born on October 10, 1913, in Tananarive, Madagascar, Simon was the son of a cavalry officer. His father was killed in World War I when Simon was not yet a year old, forcing Simon's mother to move the family to a relative's home in Roussillon. There, Simon attended public school and then went on to attend the Collége Stanislas in Paris where he received his B.A. He also went on to do postgraduate work at both Oxford and Cambridge Universities before returning home. To please his family, Simon then undertook naval career studies at the Lyceé Saint-Louis, but was soon expelled because of his lack of drive and disinterest. What he really wanted to do was study art, and after a bit of effort he managed to get his family to agree to allow him to explore his artistic side. Simon attended the André L'hôte Academy and for a time he was very happy. However, he soon tired of this too, when he realized he was not progressing as he wished. Believing himself to lack artistic aptitude, he gave these studies up—something he later regretted—although he learned just enough to create the drawings and collages he would include in his later literary work. Without a particular path to follow Simon spent some time traveling extensively throughout Spain, Germany, the Soviet Union, Italy, and Greece.

Joined French Military

In the mid-1930s Simon joined the cavalry in the Dragoons at Luneville, and was also a volunteer soldier and gunrunner during the Spanish Civil War. He returned at the end of that war, in 1939, to take his place in the French Cavalry and joined the front lines during the early battles of World War II. He was almost killed at the Battle of Meuse in May of 1940, but was instead captured and interred in a German prison camp. This was a particularly significant experience for Simon as his capture took place on the same field of battle where his father had been killed years earlier. Simon was transferred to a prisoner-of-war camp in France in 1940, from which he escaped, and he took part in the French Resistance movement for the remainder of the war. Wartime seemed to bring out some of his creativity; Simon has recalled that during these years he spent his days painting and nights writing. It was at this time that he finished his first novel, *Le tricheur* (The Cheat), which was published in 1946.

Following the war Simon contracted tuberculosis and was bedridden for some time, with nothing to occupy his time but memory and vision, and this period is thought to have influenced his subsequent literary pursuits. Simon has even claimed that his inability to leave his bed enabled him to appreciate more fully the uncomplicated pleasures to be

found in life, and he developed an ability to notice and talk about details that others might miss. This love for the minutiae of life led to his absorption with the microscope and the infinitesimal worlds visible through it. He spent quite some time with his microscope, and this fascination with the microscopic appears in many of his novels.

Joined French New Novelist Movement

After returning to good health Simon started writing, and soon found himself classed with a number of other young writers in the so-called French ''New Novelist'' style that emerged in the 1950s nouveau roman style of writing, in which traditional time dissolves. Simon experimented with reality from a myriad of distinct view points. He refused to force order on what he saw as the chaos underlying human existence, and instead allowed his style to reflect that chaos. His novels are not structured in a linear time line, but flash backward and forward in an accurate reproduction of the way the mind works. Simon had been a fan of proto-cubist painter Paul Cezanne since attending art school, and he attempted to imitate Cezanne's style of art in his writing. It is not surprising then, that critics have often noted visual effect in Simon's novels. In his 1957 novel *Le vent* (The Wind) Simon gave readers a further clue as to what his purpose for writing is: to reevaluate what is truly lasting by assessing what survives the fluctuations of modern history.

La route des Flandres (The Flanders Road), another noted novel by Simon, was published in 1960. Containing a version of Simon's own experiences of being captured after the Battle of Meuse, it is considered one of Simon's best novels. The themes of love and death pop up throughout the novel as the hero, Georges, recollects scenes from his past, flashing backward and forward in time in the best nouveau roman style. Georges appeared in several of Simon's novels, possibly because Georges is, in some way, representative of Simon himself.

In his 1981 novel *Les Géorgiques* (Georgics) Simon tells the story of his mother and father as well as their ancestors. Although this history is presented in straighforward fashion, Simon mixes tales from the far past in with tales of twentieth century history, and includes three interlinking plots concerning war. Four years later, in 1985 Simon was awarded one of the highest honors a writer can receive: the Nobel Prize for Literature.

Acclaimed Novels After the Nobel Prize

The Nobel Prize did much to bring Simon more clearly into worldwide focus, as he was until now not well known outside of French-speaking nations. The Nobel Academy explained their choice of Simon for the award by saying that they admired his ability to combine the creativity of the poet and the painter while at the same time expressing a deep understanding of the human condition and the way time works within it. Simon, in his acceptance speech discussed the importance of the novel as something that can raise an awareness of the world and especially of the way language is used in that world. His goal, as he explained it, was always to show how sounds, images, and words have harmonies. Indeed, Simon gave a speech at New York University in which he said, as quoted in the *Review of Contemporary Fiction:* ''The little I know has been acquired by chance-in reading, traveling, walking round museums and going to concerts, always in a rather desultory way, without ever worrying about studying a subject in depth, obeying solely the rules of pleasure.''

Written in 1997, *Les jardin des plantes* (The Garden of Plants) centers around the Spanish Civil War and the battles between France and Germany at the beginning of World War II. Simon was personally involved in some of those battles, so this novel too melds autobiographical accounts with fictional ones. Valerie Orlando, writing in the *Review of Contemporary Fiction,* noted of the book that Simon's novel ''is a testament to a life's work and a memoir of a century of upheaval, turmoil, and despair, and leaves us torn between hating and loving the words on the page. . . . Simon takes us to another realm of reality by showing us the complexity and the chaos that make up the human condition.'' The novel deals with the question of whether or not human beings can ever learn to avoid self-destruction, a question that has puzzled great minds throughout history and will continue to do so well into the future.

Le Tramway (The Trolley), published in 2002, epitomizes Simon's style of fragmented time. The novel takes place in a hospital room, with the narrative flashing between the present day and a past world of recollections about a trolley. Steven Daniell, writing in *World Literature Today,* noted of the story that ''Simon creates an interesting interplay between surroundings and memory,'' and ''successfully applies the nouveau roman feature of phrase giving way to an aside or a parenthetical comment to reflect the mental processes surrounding memory.''

A Writer Honored

In addition to the Nobel Prize, Simon has garnered several other awards, including the Prix de l'Express in 1960, for *La route des Flandres,* and the Prix Medicis in 1967, for *Histoire.* He has also received honorary degrees from the University of East Anglia, Norwich and the University of Bologna. He has been married twice in his life, first to Yvonne Ducing in 1951, and, after that marriage ended, to Rhea Karavas, whom he wed on May 29, 1978.

During his speech at New York University, Simon discussed his career with some candor. ''If I am asked the ritual question 'Why do you write?,' '' he commented, ''well, to tell the truth, I have to admit, to my great shame, that I have never been touched, however lightly, by the ambitious motives of some: it has never occurred to me (and I have never asked myself if it might be the case) to write against the established order, or to challenge it. If I have written (and if I continue to do so), it is because, very prosaically and doubtless very selfishly, I was simply driven (like anyone, I think, working within his field) by a certain need to 'make something,' and if I am still asked why I have 'made things' in the domain of literature rather than elsewhere, and if I want to be sincere, I will reply: 'Because I was not capable of doing anything else.' ''

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John Snow

British physician John Snow (1813–1858) is called the ''father of epidemiology'' (the prevention and control of disease) because of his innovative investigative methods. Living in England's Victorian era, he gained prominence as one of the first physicians to use anesthesia. During a cholera epidemic of 1854, he revealed that the disease was caused by water–borne microorganisms.

John Snow was born in York, England on March 15, 1813, the oldest of nine children. His father, William Snow, was an unskilled laborer, and his family lived in one of the poorest sections of York, which was an industrial shipping area located on the River Ouse. Until he was 14, Snow was educated at a common day school for poor families. In 1827, he traveled to Newcastle–upon–Tyne, 80 miles from his home, where he began serving a six–year apprenticeship in medicine under surgeon William Hardcastle. From Hardcastle, Snow learned the daily realities of running a medical practice. The apprenticeship included attending lectures at the Newcastle Infirmary. During this apprenticeship, which lasted until 1833, Snow became a vegetarian as well as a total abstainer of alcohol.

Advanced Medical Education

While in Newcastle, Snow was employed as one of three surgeon apothecaries at the Lying–In Hospital. He also worked as a secretary. In addition, he held an appointment as mining doctor at the Killingworth Colliery. Through this appointment, he came to know George and Robert Stephenson, the father and son team of locomotive engine designers who hailed from the area. In 1827, they were listed as patients in Snow's practice.

During the cholera epidemic that lasted from 1831 to 1832 that hit a coal mining region near Newcastle, Snow worked as a colliery surgeon and unqualified assistant, treating victims. Cholera caused diarrhea and vomiting and, at the time, was fatal in about fifty percent of all cases. Victims usually died within two or three days, from dehydration. From the 1830s through the 1850s, Snow would come in close contact with the devastation the disease caused, and later in his career he would become keenly interested in preventing its outbreak.

Between 1833 and 1836 he was an assistant in practices in Burnopfield, Durham, and in Pateley Bridge, North Yorkshire. In addition, he often returned to his home town of York, where he was involved in the temperance movement, which sought to restrict the consumption of alcohol. Also in York, Snow joined the practice of Joseph Warburton.

In 1836, Snow decided to advance his medical education. In October, he moved to London, where he began advanced studies at the Hunterian School of Medicine at Great Windmill Street. Snow made the journey on foot, following a path that took him through Liverpool, Wales, and Bath. His initial research involved the toxicity of arsenic. The following year, he attended the medical practice at the Westminster Hospital and, in May 1838, he was admitted as a member of the Royal College of Surgeons of England. In October of that year he became a licentiate of the Society of Apothecaries and then set up his own practice at 54 Frith Street, in the Soho district of London. Still, he continued his medical education, regularly attending the meetings of the Westminster Medical Society (which would later become known as the Medical Society of London), where he would present results of his own research on various scientific issues.

Published Articles

Snow also wrote up his research as articles that were published in medical journals in the late 1830s and early 1840s. In this way, his name became well known in English medical circles. His topics of interest included toxicology and respiratory physiology. Specific subjects included the danger of candles incorporating arsenic, postscarlatinal anasarca, and haemorrhagic smallpox. His first published paper, ''Arsenic as a Preservative of Dead Bodies,'' appeared in the prestigious British medical journal *The Lancet* in 1838. But his best–known paper, ''On Asphyxia, and on the Resuscitation of Still–born Children,'' was published in 1842. His research in this area would later lead to his interest in anesthesia.

In November 1843, he earned a bachelor of medicine degree from the University of London and, on December 20, 1844, he graduated with a doctorate of medicine from the institution. However, all of Snow's hard work took a toll, and he experienced a physical breakdown. In 1844, he suffered health problems, including an attack of tuberculosis and kidney disease. Health problems would trouble him all through his life after this.

In 1845, he was appointed lecturer on forensic medicine at the Aldergate Street School of Medicine. He held the position until 1849, when the school closed down. In June 1850, he became a Licentiate of the Royal College of Physicians of London.

Became Interested in Anesthesia

In the late–1840s, Snow became interested in anesthesia, particularly ether, which was starting to be used as an anesthetic in America. In England, the use of anesthesia was first demonstrated by dentist James Robinson in 1846. Snow investigated the medical efficacy of ether as an anesthetic, and then he made improvements on how the drug was administered by designing his own inhaler. He was granted permission to demonstrate the results of his research in the dental out–patient room at St. George's Hospital. In 1847, after he published a textbook on the administration and effects of anesthetic vapors, Snow became a recognized leader in anesthesiology in London, and he investigated the use of other anaesthetizing agents, including chloroform. On April 7, 1853, Snow made news in England when he administered chloroform to Queen Victoria when she gave birth to Prince Leopold. He used the agent on the Queen once again during the birth of Princess Beatrice on April 14, 1857.

As a physician, Snow treated patients from a range of social backgrounds, and he frequently practiced medicine in the poorest sections of London, providing good medical care to those who could least afford it. In 1852, the Medical Society of London (previously the Westminster Medical Society), chose Snow to be its orator for the coming year. In 1853, he moved his home and practice to 18 Sackville Street. On March 10, 1855, he was inducted as the Medical Society's president. Snow also was a member of the Royal Medical Chirurgical Society and the Pathological Society. In 1854, he served as president of the Physiological Society. In 1857, he was president of the Epidemiological Society.

Investigated Cholera Epidemic

Along with anesthesiology, Snow's major interest included cholera. For a period of 20 years, London was ravaged by outbreaks of cholera epidemics. Snow became very interested in the cause and transmission of the disease in 1832, while he was still a medical apprentice and treated cholera victims.

In 1849, he published a pamphlet, ''On the Mode of Communication of Cholera,'' which countered the conventional thinking regarding the disease. In the pamphlet, Snow remarked how the disease had a tendency to occur in the late summer, most often in the poorest sections of England, and in localized and isolated areas. He determined that cholera was a contagious disease caused by a poison that reproduces in the human body and is found in the *vomitus* and stools of cholera patients. Further, he suspected that cholera was spread through the microorganism contamination of food and water, but the foremost manner of transmission, he stated, was water contaminated with the poison. According to the prevailing theory, diseases such as cholera were transmitted by breathing in ''miasmas,'' or contaminated vapors.

Despite contradicting the commonly held theory, Snow's pamphlet did not generate any great controversy, as many other theories about cholera were being advanced at the time. Still, he received a good deal of positive notoriety for his work, even though he had no way to prove his theory. However, another outbreak provided Snow the opportunity to prove that his ideas were indeed correct. In 1854, another severe cholera epidemic struck London, in a small area in Soho, where more than six hundred people died. Snow immediately began investigating water sources in the area. He was able to demonstrate—by thoroughly documenting, correlating, and comparing locations of cholera cases among the customer's of London's two water companies—that a higher concentration of incidents occurred among customers of one water company, the Southwark and Vauxhall. The company got its water from the downstream part of the Thames river, an area that was contaminated with London sewage. The other company got its water upstream from the main part of the city, where it was less likely to be contaminated. Snow's evidence was very strong, and it changed many minds.

One situation in particular underscored the soundness of Snow's theory. By mapping the location of cholera–related deaths, Snow found that in one area of the city, at the intersection of Cambridge Street and Broad Street, there was a higher concentration of cholera cases: more than 500 deaths occurred in only ten days. After investigating the situation, Snow determined the cause of so many deaths was due to a water pump on Broad Street. Before the outbreak, the pump had been reportedly discharging a foamy brown water that smelled like raw sewage. The cause of the odor soon became understandable. Further investigation revealed the that well of the pump was about 28 feet deep. At 22 feet, and only yards from the well, was a sewer. Snow was now certain that sewage had contaminated the water.

Snow strongly encouraged officials to remove the pump. The officials were doubtful but followed Snow's advice anyway. The epidemic was soon contained. Moreover, publicity from this part of this investigation drew a great deal of attention to the extremely poor sanitation conditions in London. Officials began a complete renovation of the city's water and sewage systems. As a result, there were no more outbreaks of cholera.

Snow's original 1849 pamphlet, ''On the Mode of Communication of Cholera,'' was awarded a monetary prize from the Institute of France. A second edition of the pamphlet was published in 1855. This one contained a more detailed investigation into the effects of water supplies on certain districts of South London during the 1854 epidemic. Snow's insights and innovative methods led to widespread recognition.

Died Young

During his adult life, Snow suffered chronic health problems, including kidney disease, which led to his premature death on June 16, 1858. He was only 45 years old. At

the time of his death, he had been engaged in ongoing research and was preparing a manuscript, ''Chloroform and Other Anaesthetics.'' The work eventually was published posthumously by his friend and colleague Sir Benjamin Ward Richardson. Shortly before his death, he suffered a stroke that left him incapacitated. Although the stroke was given as the direct cause of death, an autopsy revealed that his overall health had been negatively affected by earlier attacks of tuberculosis. Snow, who never married, was buried in the Brompton cemetery, where a monument was erected in his memory.

Legacy

Because of his pioneering work on London's cholera epidemic, Snow became known as the ''father of modern epidemiology.'' His methods forever changed the way illness, on a widespread scale, would be managed. The information he collected and the maps he created during the 1854 epidemic, which showed how the disease was distributed in relation to water sources, essentially became the first–ever epidemiological survey of an illness. Of course, through the years, medical researchers have built upon Snow's methodology, but he led the way. Modern disease prevention and control owes a great deal to Snow.

As a footnote to Snow's illustrious career, the handle from the infamous Broad Street pump still exists, and it is housed at the John Snow Pub, which is located near the former site of the pump. To honor the memory of the man who contributed so much to modern medicine, a John Snow Society was formed. The only requirement for membership is that one visits the John Snow Pub while in London.

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Steven Soderbergh

American film director Steven Soderbergh (born 1963) came to fame with his 1989 feature debut, *sex, lies, and videotape.* The movie premiered at the Sundance Film Festival and was largely responsible for the escalation of independent films in the 1990s. In 2001, the eclectic filmmaker reached new heights by being the first person in over 60 years to receive double Academy Award nominations for best director, and the first ever to have both those films, *Traffic* and *Erin Brockovich,* nominated for best picture as well.

Baseball to Movies

Soderbergh was born the second of six siblings on January 14, 1963, in Atlanta, Georgia. When he was still very young, his family moved to Baton Rouge, Louisiana, where his father was a professor and dean of Louisiana State University's College of Education. As a boy, Soderbergh was an avid and talented baseball player, but the gift suddenly deserted him at the age of 12. ''I woke up one morning, and I didn't have it,'' he told Jess Cagle of *Time.* ''And I knew that I wasn't gonna be able to get it back. Whatever the thing was, it was just gone.'' Happily, he had another natural aptitude lying in wait.

The teenaged Soderbergh became interested in making movies, and started taking film classes at Louisiana State. Finding he had a flair for the medium, he obtained some secondhand equipment and began making short 16mm films, including his short film *Janitor.* Still immersed in this newfound passion, upon his graduation from high school

Soderbergh decided to pass up college and head directly to Hollywood.

Music Video to Feature Film

Soderbergh began his Hollywood career as a freelance film editor, working on such projects as television's *Games People Play,* while subsidizing himself by working in a video arcade. He also continued to write scripts and make short films, both in California and back home in Baton Rouge. One of those films, a documentary about the rock band Yes, led to Soderbergh's first big break when he was asked to direct a full–length concert film for the group. The resulting video, *Yes: 9012 Live,* earned the young director a nomination for a Grammy Award in 1986.

Next up was a 1987 short subject movie called *Winston,* which evolved into the project that put Soderbergh on the cinematic map. That project was his writing/directorial debut feature film, *sex, lies, and videotape,* an intimate and innovative exploration of personal relationships starring James Spader and Andie MacDowell. Premiering at the Sundance Film Festival in 1989, the movie took both critics and audiences by storm. It garnered Soderbergh the coveted Palm d'Or Award at the Cannes Film Festival (at only 26, he was the youngest director to have received such an honor at the time) and an Academy Award nomination for the best original screenplay. Not incidentally, *sex, lies, and videotape,* which was made for $1.2 million and went on to earn nearly $100 million worldwide, lent a financial viability to independent and independent–like movies that precipitated a huge upsurge in the genre and propelled them from art houses into mainstream theaters. Soderbergh, however, never took the acclaim, or himself, too seriously. In 1998, he commented on the picture to Dennis Lim of London's *Independent Sunday.* ''It's OK,'' he said. ''It's better directed than it is written, and better acted than it is directed. It is a film that is of a very specific period. There was something in the air that I managed to grab hold of, something that must have been on other people's minds as well.''

A Fresh Start

Soderbergh followed up his tremendous initial success with 1991's *Kafka* and 1993's *King of the Hill.* The former, starring Jeremy Irons, was both a critical and box office failure. And although the Depression–era *King of the Hill* caught the critics' attention, audiences did not generally notice it. In 1994, Soderbergh reached his nadir while filming *The Underneath,* a remake of the 1948 film noir classic *Criss Cross.* ''The most sobering aspect of making *The Underneath,*'' he told Lim, ''was to sit on a set and not feel excited about what I was doing. I realised it was just because I'd drifted into an area that wasn't very challenging or ambitious.'' But unlike his childhood epiphany about baseball, Soderbergh's career doubts were only temporary. This time, he recognized what had happened and what was needed to rally. The director told Cagle that his film talent ''had left the building, but I knew it was still within the city limits. I just needed to tear down everything and start over.'' So he did.

Soderbergh got his creative juices flowing again by packing up a small group of friends and heading back to Baton Rouge to make the wacky autobiographical comedy *Schizopolis.* Acting as director, writer, cinematographer, and star, Soderbergh used the movie as a professional and personal catharsis. (Among other things, he cast his soon–to–be ex–wife, Betsy Brantley, and their daughter, Sarah, as his film family). The result, along with *Gray's Anatomy,* (both released in 1997) worked the magic Soderbergh had hoped for, but their lack of commercial appeal left an unexpected side effect. He recalled that time for John H. Richardson of *Esquire* as, ''. . . having done those two films and having them seen by no one, I found myself in this weird spot of being excited about working again, but not being able to get a job.'' The next year, however, both creativity and gainful employment would again coincide.

Mainstream Success

In 1998, Soderbergh was launched into mainstream cinema with the release of his screen adaptation of the Elmore Leonard novel *Out of Sight,* starring George Clooney and Jennifer Lopez. While his recent creative and professional challenges made him feel a great deal of pressure while making the movie, the experience was also rather liberating. As he told Graham Fuller of *Interview,* ''It was such a relief to be working on something that wasn't important with a capital I. Not that I've made important movies in my career, but its lack of pretension was nice. I'm glad it wasn't a serious, self–important piece of drivel. . . . If you go into a piece of Elmore Leonard material with the idea that you're making a substantial social statement, I think you're going to ruin it.'' The movie was a critical and box office success, giving Soderbergh's career a new lease on life.

The Limey, a smaller scale gangster film starring Terrence Stamp, was released in 1999. The following year, Soderbergh made a pair of pictures that cemented his name in the movie business. The first movie was *Erin Brockovich,* with superstar Julia Roberts, which was based on the true story of a single mother who discovers an environmental scandal. The second movie was *Traffic,* a thriller about the illegal drug trade that starred Michael Douglas and Catherine Zeta–Jones. Although *Traffic,* based on a British miniseries, was slow getting off the ground, the films were mainstream Hollywood movies with stellar casts. And they were big hits. Soderbergh was nominated for Academy Awards for best director for both pictures in 2001, the first time a double director nomination had happened since 1938. In addition, both movies were also nominated for best picture, the first time such a ''double–double'' nomination had ever occurred. Credibility firmly back in place, Soderbergh won the 2001 Oscar for best director for *Traffic.*

Eclectic Visionary

Throughout the years, Soderbergh acquired a reputation for being an ''actor's director,'' culling impressive performances from big adult stars and unknown child actors alike. He also was known for working in the trenches (he joined the cinematographers' union in order to wield his own camera and was the cinematographer, for instance, on

Traffic) and for his ability to unify his casts. ''A lot of people can tell stories,'' actress Julia Roberts told Cagle, ''but a lot of people can't rally the troops the way Steven does. He's the most fun guy to make a movie with.'' Equally important, the body of Soderbergh's work was impossible to pigeonhole.

Soderbergh followed up his triumph at the Academy Awards with the 2001 superstar vehicle *Ocean's Eleven.* A remake of the 1960s movie with the old Hollywood Rat Pack (including Frank Sinatra, Dean Martin, and Sammy Davis Jr.), the new version featured such contemporary big names as Brad Pitt, Clooney, and Roberts. The next year, he did another abrupt turnaround with *Full Frontal,* an experimental art film with Roberts, Pitt, and Blair Underwood. Working under a $2 million budget, the director convinced his stars to work for union scale and handle their own driving, hair, and makeup. The movie was shot in 18 days. Then it was back to the big budget world, with the 2002 science fiction picture, *Solaris.* Along the way, Soderbergh also founded a production company, Section Eight Productions, with Clooney, and produced such movies as 2002's *Insomnia.* Indeed, by 2004, Soderbergh's films had run the gamut from independent to mainstream, big money to shoestring, disturbing to playful, and most points in between. But, as Soderbergh explained to Fuller, he would not have had it any other way. ''I go for whatever engages me at the time,'' he said. ''I have no rules about what I will or won't make. I'm certainly hard put to remember when a filmmaker has gone from a $350,000 movie to a $49 million movie, but I think doing either of those kinds of movies exclusively could be stagnating.''

Soderbergh also cultivated a certain lack of ego that allowed him to roam freely among film styles and forms. He outlined the reason for that ability to Richardson, ''I'm not a visionary. I'm just not . . . Fellini, Bergman, Kurosawa, you know, those are people who alter the landscape. David Lynch I would put in that category. Altman I would put in that category. But I'm not one of those people. What I am is a dedicated, passionate craftsman who is trying to get better.''

At least as telling were Soderbergh's hopes about probing the possibilities of his chosen medium in the future. ''I think the reason I've jumped around so much is . . . there's a kind of film out there that I can't even quite articulate, but I think can be made and should be made,'' he told Richardson. ''I may go to my deathbed feeling like I never figured out what it was. I feel like there have been leaps made during certain periods of time and that there hasn't been a leap made in a while. I think that it's too rich a medium for there not to be another level to go to. First, I've got to try and figure out what it is.''

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Sondok

The most famous of Korea's queens, Sondok (c. 581-647) played a pivotal role in the Silla kingdom, a dynasty that emerged in what is now southern Korea somewhere around 250 to 350 A.D. By the seventh century the Silla dynasty had unified the entire peninsula, something that became possible only because of Sondok's intelligent political connections made during her reign. As queen, she managed to defeat her enemies, build the first observatory in the Far East, introduce a standard religion, and make important political contacts during her reign. She is still revered as the greatest queen to ever rule Korea.

During the Silla age Korea was an enterprising country and very open to new ideas and ways of doing things. They even developed their own religious and educational foundations. Sondok's father had no sons, so he chose his daughter as his heir. This choice was not met with surprise or objections; at this time Korean women were allowed a far greater role in politics and society than they would be granted only a few centuries later. It was common for women to serve as advisers, regents, shamans, and queen dowagers, and in fact during this era ties with the mother's family were just as important as ties with the father's.

Born to Queen Ma-ya and King Chinpyong, Sondok's birthdate is debated. Some put her birth as early as 581 A.D., while others cite it as late as 610 A.D. Whatever the date of her birth, Sondok was born in Kumsang, the Silla capital, and spent most of her childhood inside the palace there. She had two younger sisters, Princess Sonwha and Princess Chon-myong. Some have said that Sondok's father intended her to rule after his death until a visitor from China, a land that was far more male-centered at the time than Korea was, scoffed at the idea. After that, it is said, he tried for a son. When Queen Ma-ya neglected to bear King Chinpyong any sons, he sent her away to a Buddhist convent in the mountains to become a nun. Sondok and her sisters stayed behind, but were very desolate after the depar-

ture of their mother. After Queen Ma-ya left, the king remarried a village woman named Seungman in the hopes of fathering a male heir, but Seungman too was unable to bear the king any sons. Since Sondok was the oldest of his daughters she eventually became queen after his death.

Early Interest in Buddhism and Astronomy

Sondok was known for her intelligence, and for her foresight. There is a story about Sondok showing her eye for detail and her logical mind. Her father received a box of peony seeds from China upon which there was a picture showing what the flower would look like when grown. Upon studying the picture, Sondok, who was seven years old at the time, bemoaned the flower's lack of scent. When she was asked why she thought the peony would not have a scent, she stated that if it indeed had a scent the flower would have been painted with butterflies and bees surrounding it. When the seeds were planted and the flower grown, it turned out that she was right. The peonies had no smell.

Sondok was very interested in astronomy from a young age. Every night the skies were clear she could be found outside examining the heavens. She did this mostly on her own, but she eventually employed the court's royal astronomers to teach her even more about the skies. When she was 15 Sondok also developed a great interest in Buddha and Confucianism. She studied under Lord Lin Fang, an ambassador from China who also happened to be an astronomer, as many high officials were in those days. Lin Fang presented Korea with a whole new calendar, the Chinese calendar, convincing Sondok's father that the Chinese one was superior to the Korean one. Sondok asked Lin Fang to teach her all he knew about astronomy, but he refused to do so because he believed that women were meant only for the home and for children. Undeterred in her interest, Sondok studied without him and at one point made calculations for the time a solar eclipse would take place. While her calculations were different than the ones proposed by Lin Fang and his Chinese calendar, hers ended up being the correct calculations. This made Lin Fang angry, since his predictions had been wrong, and he convinced Sondok's father that she should not be allowed to study astronomy anymore. Apparently Sondok took no heed of her father's orders. According to Jennie Ngoc Vu on the *Pacific University Website,* Sondok wrote a message and put it in her grandmother's ancestral jar that said, ''Will we ever know the truth about the stars? I am too young to venture a theory about our universe. I only know that I want to understand more deeply. I want to know all I can know. Why should it be forbidden?''

Became Queen in Midst of Turmoil

Sondok became ruler of Silla in 634. At the time she took over as queen, Korea was split into three kingdoms, the northern Konguryo, who were the most violent, the central Paekche, and the Silla in the south. While Chinese influence permeated the entire region, the Silla dynasty, furthest away from China, was the least influenced. In addition, Silla was considered the most sophisticated of the three kingdoms, and was the most peaceful. Despite Silla's relative peace, Sondok still found herself ruling over a violent kingdom; there were rebellions and fighting in the neighboring kingdoms of Paekche and Koguryo, and troubles with them occupied much of her time. King Mu of the Paekche kingdom was particularly interested in destroying the Silla kingdom, and joined with the brutal Koguryo to attack Silla, and for a time Sondok was not even safe inside her own kingdom. At another point she was nearly removed from power by rebels called the ''True Bone'' Silla, who refused to except any but male rulers. Luckily, the queen's loyal general, Kim Yu-shin, heard of the plot and managed to defeat the rebels before any harm could be done. To prevent such a thing from happening again, Sondok is said to have thoroughly embraced the principle that ''an enemy of an enemy is a friend.'' Through strategic governance, she managed to not only keep her kingdom together, but also to initiate ties with China that brought that country to her aid in pushing back Paekche and Koguryo incursions. She kept up her ties with China and later sent several scholars there to learn from the wise Chinese, who were known for their scholarship and learning. She charged one man in particular, the monk Chajang, with gathering as much learning as he could on Buddhist scriptures so he could, in turn, teach it to the Korean people.

Sondok also set up a military-religious school called Hwarang-do for boys. This martial arts school taught a strict code of ethics that included the O-gae, or Five Rules: ''Il sa kun e choong,'' or loyalty to one's country; ''E sa chin e hyo,'' loyalty to one's parents and teachers; ''Sam kyo woo e shin,'' trust and brotherhood among friends; ''Sa im jun moo tae,'' never retreat in the face of the enemy; and ''Oh sal saeng you taek,'' never take a life without a cause. It also included the Kyo-Hoon, or Nine Virtues: In, humanity; Oui, justice; Yea, courtesy; Ji, wisdom; Shin, trust; Sun, goodness; Duk, virtue; Choong, loyalty; and Young, courage. Instilling these strict moral codes helped Korea in many of its battles.

Built Chomsongdae Observatory Tower

In her effort to instill Buddhism, Sondok oversaw the completion of many temples in her kingdom during her reign. She also had built the Chomsongdae Observatory, the Tower of the Moon and Stars, which is thought to be the very first space observatory constructed in the far east. According to Vu on the *Pacific University Website,* the construction of Chonsongdae is unusual in that Sondok ''used 365 stones, one for each day of the year. It is 27 levels high because Sonduk was the 27th ruler of Silla. The tower was built on a platform of 12 tiles for the 12 months.'' Approximately 29 feet high, the Chomsongdae Observatory was still in existence in 2000, and stands in the old Silla capital city of Kyongju, South Korea. Sondok, during her reign also ordered the building of the famous nine-tiered pagoda of Hwangyongsa which was 224 feet tall, a remarkable feat for those days. Unfortunately, the beautiful pagoda was destroyed when the Mongols attacked Korea in the thirteenth th century, although the ruins still remain.

In addition to being a Buddhist, Sondok was considered a shaman, a word that referred solely to women until around the time of Sondok's reign. Shamans, a holdover from an earlier religion, were viewed as human ties between mankind and the spirit world. They were mainly considered spiritual leaders inside families, but some were more public and even presided over large public ceremonies. Shaman performed such tasks as healings, exorcisms, solving family problems, conducting rituals, and predicting outcomes. It is said that Sondok was revered for her ability to anticipate future happenings, which is thought to have added to her popularity as a leader. According to the *Women in World History Website,* Sondok's shamanism ''is a prime example of a way time honored female tasks have helped women assume leadership roles.''

Had Another Vision

As an example of Sondak's second sight is a story in which Sondok had a vision that saved her kingdom from attack. She dreamt that there was a mass of thousands of irate frogs and toads approaching the city in a threatening manner. As soon as she woke up she sent out men to guard the borders of her kingdom. When they got to the boundary they discovered an army from Paekche, coming to attack. Because of the advanced notice provided by Sondok's dream, the army was routed. Tradition holds that Sondok was also able to foresee the date upon which she was going to die.

Sondok eventually took a king consort, but the pair produced no heirs, and she ruled until her death in 647. At her death the throne of Silla passed to her cousin Chindok, the daughter of Sondok's uncle Kuk-pan. It would be Sondok's nephew who would conquer the Paekche and Koguryo kingdoms to unite the Korean peninsula for the first time.

The era in which the Silla dynasty ruled over Korea is considered the Golden Age of Korea, and Sondok did much to contribute to the culture of that time. In Hamhunb, North Korea, the Sondok airport was named after the ancient queen, and her life story continues to be the subject of books and a significant part of the history of ancient Korea.

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Fernando Sor

Spanish musician Fernando Sor (1778–1839), perhaps more than anyone else, took the guitar from being an instrument of Spanish minstrels and Italian serenaders to being a classical instrument. He has been given only brief mention in standard music histories, but a resurgence of interest in guitar music and in the music of Spain has seen his reputation on the rise. As a young composer he wrote various kinds of music: operas, ballets, songs in addition to guitar music, and he performed on various instruments over his long concert career.

''Everyone knows that M. Sor has extended the domain of the guitar, and that he has guided that instrument to its natural destination in making it an instrument of harmony,'' ran a review of a new Fernando Sor composition in the *Revue Musicale* in 1833 or 1834, probably written by the French music scholar F.J. Fétis (and quoted by Brian Jeffery). ''A profound musician, gifted with much taste and with the necessary perseverance . . . M. Sor has written for the guitar as no one had written before him.'' The idea of nationalism in music was still decades in the future during the years of Sor's compositional activity, and his guitar pieces do not sound particularly Spanish today. They fall into a broad category of classical music that followed the graceful examples of Wolfgang Amadeus Mozart and Franz Joseph Haydn rather than pursuing the tumultuous innovations of Ludwig van Beethoven. Yet there is, perhaps, a connection to Spain in Sor's music. Sor was an exile, forced from Spain by actions on the grand stage of world events. Yet the older he became, the more strongly he focused on the guitar, an instrument associated primarily with Spain. Perhaps, as he saw his chances of ever returning to his homeland recede to nil, he began to focus on the most distinctively Spanish part of his musical output.

Came to Music Very Early

Sor was born in 1778 in Barcelona and baptized on February 14 of that year. He was a native of Catalonia, a region of the Iberian peninsula that was part of Spain but also a distinct dialect and a strong cultural identity of its own. The guitar was an instrument especially identified with Catalonia. Sor's father played the guitar and also enjoyed another form of major importance in the late eighteenth century: Italian opera. Sor picked up his father's guitar, mastered in quickly, and also sang, wrote songs and instrumental arrangements, played the violin, and even made up his own system of musical notation. Sor's middle–class family had planned on a military career for their son, but it was clear that his musical gifts required nurturing, and he was sent to study music at the Abbey (monastery) of Montserrat. There he encountered music by Haydn and other masters from beyond Spain.

When he was 17 or 18, Sor assumed a post as a lieutenant in the Spanish army. As an officer from a prosperous family, however, he had plenty of time to compose music—at least at first. In 1796 or 1797 he found in the library of a Barcelona theater administrator an unused libretto for an opera on an ancient Greek theme and decided to set it to music. The fully competent Italian opera that resulted ran for 15 performances at the Barcelona Opera and attracted wide notice for its youthful composer. Sor wrote other vocal works and a few lengthy guitar sonatas, visited the Spanish capital of Madrid twice, and attracted as a patron the Duchess of Alba, who had commissioned a number of paintings from Spain's top artist, Francisco Goya. Between about 1804 and 1808 he held an administrative post in Spain's Andalusia region.

Life Overturned by Invasion

Sor's promising career in Spain was interrupted by the invasion of troops from Napoleonic France in 1808. At first Spaniards resisted the foreign incursion, and a number of patriotic songs by Sor date from this period; one of them, the ''Himno de la Victoria,'' was apparently actually sung during a Spanish victory at Madrid. Sor himself saw military action, but also found time to compose romantic songs, called *seguidillas,* of a lighter nature. This uniquely Spanish part of his output has not been deeply investigated by musical scholars.

After a time, some Spaniards began to see Napoleon as preferable to the corrupt Spanish monarchy under which they had lived. Sor was one of these so–called *afrancescados* (Frenchified ones), who worked with the French in hopes of generating a more progressive system of Spanish government. Sor served as a police commissioner in the sherry–producing city of Jerez for more than two years, and seems not to have written much music during this unsettled period. When the tide began to turn against Napoleon, the French withdrew from Spain, and in 1812 Sor left Spain for Paris. He made the right decision, for many of his comrades who did not leave were arrested by the new Spanish King Fernando VII.

In Paris, Sor was an unknown foreigner in the midst of a tradition–bound local operatic scene that stretched back for a century and a half. There are gaps in the historical record of Sor's activities between 1813 and 1815; he seems to have been married, although the name of his wife is not known, and a daughter named Catherine or Julia was born during this time. What is certain is that Sor was frustrated by the lack of musical opportunities available to him, and left Paris in 1815 to try his luck in London, England.

In London Sor found support from a network of Spanish exiles, and his fortunes began to improve. He gave concerts, sometimes on the guitar and sometimes as a singer, and he began to make friends among the English aristocracy and to perform in their spacious manor houses. His best–known compositions of his London years were short songs called arietts, written in Italian. A review in the *Repository of Arts* quoted by Brian Jeffery stated that ''Mr. Sor's vocal compositions have gained such favor among the higher order of musical dilettanti, that a new set of arietts, from his pen, causes almost as much sensation, as the publication of a new novel by the author of *Waverley.*'' A list of the dedicatees of Sor's works revealed names that constituted the cream of London society.

Popularized Guitar in England

The arietts were vocal works, but Sor also began producing a large amount of guitar music during this period. The guitar had been little known in England until the early nineteenth century, but Sor seemed to have almost single–handedly created a market for guitar music and then filled the demand. His most famous work, and one that remained in the established repertory of classical music after his death, was his set of *Variations on a Theme of Mozart,* published as Opus Nine in 1821. Sor also increasingly often became a featured guitarist at concerts.

He also wrote ballet music, winning acclaim for a ballet called *Cendrillon.* Partly because dance at the time had no system of notation like that for music, ballet music of the early nineteenth century is mostly little known, and Sor's ballets are rarely if ever performed today. This sphere of his activity did prove to have important personal consequences for Sor, however. It led to his acquaintance with the young French Félicité Hullin, who was perhaps 20 years younger than Sor. They became romantically involved, and in 1823, when Hullin won a place as the prima ballerina of the Moscow Ballet in Russia, Sor went with her.

The trip to Russia involved a grand tour of Europe, with Sor giving concerts all the way. There were extended stops in Paris, Berlin, and Warsaw. In the German capital, Sor made the acquaintance of the publisher Simrock, who had issued many of Beethoven's works and now agreed to publish a series of 21 of Sor's guitar works. After arriving in Russia, Sor remained there until 1826 or 1827, publishing a host of new works for the guitar. Sor himself also experienced success in the Russian ballet world; three of his ballets were staged in Moscow. By this time, however, he was writing mostly for the guitar, and he tended to compose original material rather than reworking his own earlier material or composing variations on well–known tunes.

Some of his new works matched the intricacy of his *Variations on a Theme of Mozart* and other showpieces he had composed to show off his own skills. But as he began to deal more frequently with music publishers, Sor faced a problem: outside of Spain and Italy, the guitar was still a novelty in much of Europe, and there were few players who could handle his more difficult works. Sometimes he complained that this dearth of good guitarists hamstrung his compositional imagination, but after he and Hullin returned to Western Europe in 1826 or 1827, settling in Paris, he began to take more constructive action by setting down in print the knowledge gained from a lifetime of guitar teaching.

Wrote Guitar Textbook

Sor's *Méthode pour la guitare* (Guitar Method) was written in the late 1820s and published in 1830. It is still regarded as one of the greatest works ever written on guitar technique, and Sor followed it up with a host of pieces for

guitar students in the 1830s. The pieces at the highest levels (often titled Etudes or Leçons) have doubled as concert showpieces for classical guitarists ever since. Between 1828 and 1839 he also wrote 12 guitar duets, a form he had not previously cultivated. All these works expanded the vocabulary of the guitar substantially.

The death of Sor's daughter in 1837 hit him hard, as did the failure of a petition he sent to the Spanish throne asking that he be permitted to return home to Catalonia to live out his final years. (His letter was never answered). Instead, Sor made a living mostly as a teacher in Paris at the end of his life. He suffered for several years from a throat ailment and died in Paris on July 10, 1839.

Sor's reputation lived on for some years after his death. Long articles on his life and music appeared in several French music encyclopedias, and in 1910 a street was named after him in his native Barcelona. In the modernist–inclined early twentieth century, much of his music was forgotten, but a resurgence of interest in the classical guitar later in the century led to its rediscovery. Although his music did not have the flamenco accents associated with nationalist Spanish guitar music, guitarists found that it was unfailingly attractive and technically unsurpassed.

The modern master of the guitar, Andrés Segovia, issued 20 of Sor's etudes in a 1945 edition that remains widely available, and younger guitarists such as Christopher Parkening also recorded Sor's works. His output from beyond the realm of the guitar began to find performances as well, but there remained much to be discovered from this musician who came from outside the main path of classical music's historical march, but found a lifetime of acclaim in the great capitals of Europe.

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Samuel Spencer

American railroad magnate Samuel Spencer (1847–1906) began his career in the industry as a mere engineer, but rose to become one of the country's most powerful transportation tycoons. Associated with Wall Street financier J. P. Morgan, Spencer helped arrange the consolidation of dozens of railroad lines in the southern United States into the mighty Southern Railway. His career was cut short by tragedy when he died in a crash on his own line in the early–morning hours of Thanksgiving Day of 1906.

Spencer's early life carried scant portent of the future wealth and prestige he would later attain. He was born on March 2, 1847, in Columbus, Georgia, to Lambert and Vernona (Mitchell) Spencer, their only child. His father's family was known to have its roots in Talbot County, Maryland, where they descended from a 1670 settler there named James Spencer. While still a teenager, Spencer dropped out of the Georgia Military Institute in Marietta to join the Southern states' battle to secede from the Union in American Civil War. He served in Captain Thomas Nelson's Rangers, an independent cavalry unit that fought on the Confederate Army side, and then with Nathan Bedford Forrest's cavalry, which had some success in disrupting the communications lines of the Union Army.

Earned Engineering Degree

When the war ended in 1865 with the Northern victory, Spencer left military service and enrolled in the University of Georgia at Athens. He earned his first degree in 1867, and went on to the engineering program at the University of Virginia, where he graduated at the top of his class in 1869. His first job was with the Savannah & Memphis Railroad as a ''rod man'' with its surveying unit, but quickly advanced through the various ranks until he had become a principal assistant engineer. He wed in 1872 and headed north that same year to take a post in Long Branch, New Jersey, as the clerk to the superintendent of the New Jersey Southern Railroad.

Before long, Spencer had moved on again, this time to the Baltimore & Ohio Railroad, which serviced the Atlantic seaboard. He spent four years with the company, and in 1877 was offered another promotion with another line, this time as superintendent of the Virginia Midland railroad. He headed north once again in 1878 to become general superintendent of the Long Island Railroad, an impressive post for a man still in his early thirties, but transferred back to the Baltimore & Ohio (B&O) a year later when he became assistant to its president.

Joined House of Morgan

Spencer spent almost a decade with the B&O, rising to the post of vice president and then president in December of 1887. His tenure in that office was brief, however: one of his duties was to reduce the B&O's immense floating debt of $8 million, and the various schemes to move it around aroused some bad feelings among other directors, who believed the powerful Wall Street banking house of Drexel, Morgan & Company were trying to use Spencer to wrest control of the railroad from them. Out of work only temporarily, Spencer was hired by Drexel, Morgan & Co. as its railroad expert, and was made a partner in 1890.

Drexel, Morgan & Company, which became J.P. Morgan & Company in 1895, was one of the most powerful banking houses in the world at the time, amassing large amounts of capital and funding various projects of merit under the guidance of its immensely wealthy chief, J.P. Morgan. It had already been involved in the reorganization of various American railroad entities, but Morgan had set his sights on the disorganized post–Civil War South and its 150

separate lines. Spencer provided crucial input at the company for the byzantine plan, thanks in part to his experience as an executive. ''No move in the railroad world was made by the financier without the counsel of Mr. Spencer,'' noted a *New York Times* tribute published after his 1906 death. ''It was said of him that there was no man in the country so thoroughly well posted on every detail of a railroad from the cost of a car brake to the estimate for a terminal.''

The railroad industry in the southern United States had actually boasted a few notable firsts in the era before the Civil War. The first regularly scheduled passenger service, the ''Best Friend of Charleston,'' began operation in 1830, and its owner, the South Carolina Canal & Rail Road Company, had been the first in the nation to run trains during the nighttime hours. The numerous railroad lines that crisscrossed the region were mostly linked by 1857, but the war wreaked havoc on the South's transportation infrastructure, and the rebuilding process was slow. By the time Spencer joined the Morgan house, ''the Southern transportation interests were in the hands of a large number of poorly constructed and poorly operated lines,'' his *New York Times* obituary noted. ''Money was lacking for improvements, and the country was held back in every way by the chaos which prevailed among its railroads.''

Credited with Reviving Company's Fortunes

Some of the lines fell into the hands of creditors, and in 1893 the Morgan house appointed Spencer as one of the receivers for the Richmond & Danville Railroad. He was later given similar duties with the East Tennessee, Virginia & Georgia Railway. Morgan wanted to consolidate these and others into a single, easy to manage, and thus more profitable company. After gaining control of several of the lines, by 1894 Morgan's bank had reorganized these and others into the Southern Railway. Morgan named the able Spencer as its first president.

Spencer proved up to the job. He was a shrewd manager and made sound financial decisions on behalf of the Morgan bank, which was still its parent company. From 1894 until his death a dozen years later, the system's mileage increased from 4,391 to 7,515 miles of lines, and the number of passengers carried from 3.4 million to more than 11 million; its freight tonnage also quadrupled. Earnings, not surprisingly, rose at a corresponding rate, from $17 million to $53 million.

The American railroad industry proved so lucrative that it ran afoul of politicians in Washington during this era. Some of the lines offered rebates to favored shippers, and public discontent—especially from small farmers, who seemed to pay the heaviest freight charges—grew over rates, which fluctuated wildly. At the time, the federal government had little regulatory power over such companies, but that began to change when the Interstate Commerce Commission (ICC) was established, the first federal regulatory agency. Though it outlawed rebates in the railroad industry, the ICC remained somewhat toothless until President Theodore Roosevelt was elected to the White House, and made good on his threats to curb railroad–rate abuses.

Argued Against Regulation

Spencer became one of the leading opponents of the Roosevelt Administration's plan to set railroad rates, and argued strenuously in the first years of the century against the proposed laws. He defended Southern Railway's business practices before the House Committee on Interstate and Foreign Commerce, claiming that other costs of operating the line had risen in recent years, and the company needed to be able to set its rates in order to remain profitable. ''It is un–American and unfair, not to say, outrageous because it is alleged there are such'' abuses, he said in a 1903 Pittsburgh speech quoted by the *New York Times,* ''that every manager, that every President and Director, shall be subject to indiscriminate public condemnation, and that the innocent investors shall have their property jeopardized and their rights infringed because those to whom the prosecution of the law is entrusted fail to find the offender and to punish him.'' In the end, his efforts failed to prevent the passage of the Hepburn Act of June 29, 1906, which gave the federal government the power to enforce ICC rules and regulations.

Spencer was an illustrious figure in his era. He held the presidencies of the Alabama Great Southern, the Cincinnati, New Orleans, & Texas Pacific, the Mobile & Ohio, the Georgia Southern and Florida, and the Northern Alabama railroads. He also was a director of 11 other railroad lines, and held similar rank with the Hanover National Bank, Old Dominion Steamship Company, Pennsylvania Coal Company, Standard Trust Company, and Western Union Telegraph Company. He and several other titans of industry were avid quail and partridge hunters, and had leased a 12,000–acre preserve near Greensboro, North Carolina, that was stocked with expensive quail imported from Hungary.

Human Error Led to Death

Yet Spencer was also a casualty of the times: he died in a pre–dawn collision of two trains near Lawyers, Virginia on November 29, 1906. Spencer was sleeping in a private rail car attached to the Jacksonville express train. He and some business associates were on their way to a hunting expedition at the Greensboro lodge. His car and several others became detached from the engine, and had stalled on the tracks. Another train, the Washington and Southwestern Vestibule Limited, was behind it and bound for Atlanta, but apparently a station operator did not notice that the engine car had passed by without the rest of the train. The other train was allowed to proceed onto the block, and it slammed into the stalled cars. Spencer was one of seven casualties, among them his hunting companions General Philip Schuyler of New York City and Charles D. Fisher of Baltimore.

Spencer's son had been waiting to meet the train at Greensboro station, and was informed of the tragedy. The railroad executive's untimely death made the front page of the *New York Times,* and a day later the same paper eulogized him in a lengthy tribute that asserted ''the South has lost one of the moving spirits in its recent revival, and America one of its leading railroad experts.'' All Southern

Railway trains were halted briefly on the day of his funeral in his honor. His wife Louisa Benning Spencer, another son, and a daughter survived him. The Southern Railway also proved an enduring testament to his talents: it exists as the Norfolk Southern line nearly a century after Spencer's passing. There is a bronze figure of him located in Hardy Ivy Park in downtown Atlanta, the work of noted artist Daniel Chester French, and the town of Spencer, North Carolina, is named in his honor. It was once the site of the immense Spencer Shops, the railroad–car repair facility of the Southern Railway.

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Art Spiegelman

Pulitzer Prize–winning cartoonist Art Spiegelman (born 1948) is recognized as an influential player in the world of underground comics and graphic arts. His graphic novel series *Maus* ushered in a period of both change and commendation for the comics genre with its brilliant, in–depth treatment of the Holocaust.

Early Life

Art Spiegelman was born February 15, 1948, in Stockholm, Sweden. While in Poland, his father Vladek Spiegelman and mother Anja (Zylberberg) were detained in the Polish ghettos reserved for Jews, and later taken to concentration camps. They both survived, but not without sustaining permanent mental and emotional damage. Spiegelman's mother struggled with debilitating depression for the remainder of her life, while his father became frugal to the point of it being an obsession and difficult to deal with. In an 1986 interview with *People,* Spiegelman admitted that it was only after leaving home that he realized ''that not everybody had parents who woke up screaming in the night.'' A second son—Spiegelman's older brother, Richieu—never made it out of Poland. Separated from his parents, the Spiegelman's first born was the victim of a mercy killing carried out by an aunt before Nazi soldiers could take him away—poisoned along with herself and two cousins.

What was left of the Spiegelman family immigrated to the United States in 1951, when Art was three. They settled in the Rego Park neighborhood of Queens, New York. As a boy, Spiegelman took refuge in the light–hearted world of comics. In a 1989 interview with the *Progressive*'s Claudia Dreyfus, Spiegelman remembers his mother playing a drawing game with him. ''She would make a scribble and ask me to turn it into something . . . that made me realize I could do something with a pencil and a paper.'' He remembered realizing that comics were created by actual people, and from an early age, eschewed all other aspirations to become a cartoonist.

Spiegelman began by emulating his favorite graphic artists, like the cartoonists for *Mad Magazine.* He even started his own parody publication in the 1960s, which he titled *Blasé,* as well as contributing comics to his Junior High school newspaper. By the time he was 14, he was selling his work to the *Long Island Post* and hoping to attend an art school that would allow him to pursue his ambition to become a professional cartoonist. His parents wanted him to invest in Dentistry school, but the young Spiegelman was not to be cowed. While attending the High School of Art and Design in New York City, Spiegelman's talent was solicited by a scout from United Features Syndicate to produce a syndicated comic strip. Spiegelman knew that he would find the grind of working under constant deadlines dull and taxing, and turned the offer down.

Education

In 1965, Spiegelman enrolled at Harpur College (now the State University of New York) in Binghamton, New York. While there he studied art and philosophy, all the while building a presence among the artistic circles of the underground comic scene. This underground graphic art

was defined by the October, 2000 issue of *Publishers Weekly* as ''idiosyncratic, introspective . . . [and] self–consciously intended to be received as art.'' Spiegelman worked as a creative consultant, artist, designer, editor, and writer for the Topps Chewing Gum corporation in Brooklyn from 1966 to 1988. He functioned as a jack–of–all–trades, designing Bazooka comics, baseball cards, and other novelty items—most notably ''Wacky Packages'' stickers and ''Garbage Pail Kids'' paraphernalia.

While at Harpur, Spiegelman contributed comics to his college newspaper and published work in other magazines like the *East Village Other.* Intoxicated by the freedom that he experienced in the college atmosphere in comparison to his sheltered and stressful home–life, the young artist shocked everyone around him by saying and doing whatever came to mind. Severe sleep deprivation and malnutrition eventually led to a mental and physical breakdown. Spiegelman finished school in 1968, at the age of 22, and checked himself into a psychiatric hospital in upstate New York. While there for a month he horded various material, which he later realized was a common behavior for a child of a holocaust survivor—imitating the parent's experience in the camps in an unconscious effort to understand the damaged individual's perspective. Soon after he returned home from the hospital, his mother, whose brother had recently died, took her own life.

Life as a Graphic Artist

Spiegelman dealt with his mother's death by throwing himself into his work. He moved to San Francisco and established a name for himself among the underground cartoonists that held court there. Beginning in 1972, he submitted comics under the pseudonyms Skeeter Grant, Al Flooglebuckle, and Joe Cutrate to publications like *Real Pulp* and *Bizarre Sex.* He also edited for *Douglas Comix* and published some graphic novels, among them *Ace Hole, Midget Detective* (1974) and *Two–Fisted Painters Action Adventure* (1980). In 1972, Spiegelman was asked to provide a piece for a collection called *Funny Aminals.* He had heard in a college lecture that African Americans used to be protrayed as mice in early animation, and translated the concept into the idea of representing Jewish characters as mice—''vermin'' that the Germans wanted to ''exterminate.'' He drew and authored a three–page comic for the collection that featured a Jewish mouse who listens to his father's account of living under the terror and tyranny of German Nazi cats in pre–WWII Poland, only to be taken to a camp named ''Mauschwitz.''

That same year (1972), he published a cartoon about his mother's suicide called *Prisoner on the Hell Planet,* then took a position as an instructor at the San Francisco Academy of Art from 1974 to 1975. Spiegelman returned to New York in 1975 to act as a contributing editor for *Arcade: The Comics Revue* through 1976. On July 12, 1977, Spiegelman married Françoise Mouly, a French architecture student with a penchant for the sophisticated work of French comic artists. They had two children, a daughter named Nadja Rachel, and a son named Dashiell Alan.

In 1978, when Spiegelman was 30, he began to research and work on an autobiographical comic strip based on the piece he had contributed to *Funny Aminals.* He hoped, as the 1999 *St. James Guide to Young Adult Writers* put it, ''to tell his father's story, his own story, and a universal story of the Holocaust.'' He moved back to New York City and conducted an extensive series of interviews with his father to learn about the Holocaust experiences that his parents had endured. He has cited personal reasons for pursuing the strip, specifically a desire to find a way to connect with his thorny father after the death of his mother. He taped over 30 hours of material during their father/son interviews and traveled to his parents' home in Sosnowiec, Poland in 1978, and to Auschwitz and Birkenau in 1986 to see the sites for himself and view art created by survivors.

Spiegelman took a position teaching the history of comics for the New York School of Visual Arts from 1979 to 1987 and worked with Mouly in 1980 to found *Raw,* a showcase for international graphic art talent. He began releasing installments of his *Funny Aminals* piece, titled *Maus,* in *Raw's* second issue. By 1985, he had enough material to fill a book, but was repeatedly informed that the idea was unpublishable. Finally, Pantheon decided that it was worth the risk, and in 1986, Spiegelman's *Maus: A Survivor's Tale I: My Father Bleeds History* was published. Once released, it quickly garnered both critical and commercial acclaim, making Spiegelman into an intellectual and cultural force to be reckoned with. He became a popular speaker for Jewish groups and college classes, and even found himself at the center of a documentary that was later aired on European television.

Sadly, Spiegelman's father died four years before the book was published, and never got to see the respect that his son's efforts had earned. The first edition of *Maus* sold over 150,000 copies, and was translated into 18 languages. An autobiographical piece, the graphic novel opens with a quote from Hitler, ''The Jews are undoubtedly a race but they are not human.'' A Jewish mouse listens as his father describes life in Nazi–occupied Poland in strips that illustrate the ethnicity or nationality of the characters by portraying them as different animals—Jewish mice, German cats, Polish pigs, American dogs, British fish, French frogs, Swedish reindeer, and gypsy moths.

When it was released, *Maus* was like nothing anyone had ever seen before. It thwarted all efforts of categorization, and was listed on both non–fiction and fiction publication lists. In 1992, the *Maus* series won a special Pulitzer Prize, created specifically for Spiegelman's unique contribution to culture. Despite Spiegelman's statements that the depiction of his father's character in *Maus* was spurred largely by the author's own personal, pent–up anger, most readers found the Vladek character surprisingly likable. The 2004 *Contemporary Authors Online* stated that ''by making the characters cats and mice . . . *Maus* and *Maus II* allow us as readers to go outside ourselves and to look objectively at ourselves and at otherwise unspeakable events.'' Although critics varied in their response to *Maus's* outlook, they whole–heartedly agreed that Spiegelman had managed to produce an innovative and stirring work of art.

In 1987, Spiegelman and Mouly released a compilation of comics from their publication, which they titled *Read Yourself Raw*. Spiegelman continued to create strips in the *Maus* storyline, and publish them in issues of *Raw*. In 1991, *Maus: A Survivor's Tale II: And Here My Troubles Began* was released. It continued the story, touching on the horrors of living in concentration camps. That same year, Spiegelman's work on *Maus* was showcased in an exhibit in the Museum of Modern Art in New York, and again at the Galerie St. Etienne (also in New York) in 1992. Spiegelman served as a contributing editor for the *New Yorker* from 1991 to 2003, often designing controversial cover art. One Valentine's Day cover depicted a Hasidic Jew kissing an African American woman, and another featured a child in Arabic headgear demolishing sand castles on the beach. Mouly joined the *New Yorker* as its art director in 1993, and remains in that position today.

In 1994, Spiegelman put the complete *Maus* collection on CD–ROM, and in 1996, HarperCollins released Spiegelman's first children's book—*Open Me . . . I'm a Dog!*—that tries to convince children that it is not a book, but an actual dog that was turned into a book by a curse. In 2000, HarperCollins published *Little Lit: Folklore and Fairy Tale Funnies,* a collaborative effort from Spiegelman and Mouly that featured stories by graphic artists and children's illustrators with a decidedly underground flavor. Spiegelman and his family were in their Lower Manhattan home when the first plane hit the north tower of the World Trade Center on September 11, 2001. Their daughter was at Stuyvesant High School, located next to the towers, and they spent the day trying to locate her and her brother.

On September 11, 2003, Spiegelman resigned as an illustrator for the *New Yorker* because he no longer felt in tune with their political agenda. He had spent a few years thinking about 9/11, and living through the aftermath, and decided to put together *In the Shadow of No Towers.* The large–format graphic novel was rejected by American publishers initially, and released in the German paper *Die Zeit.* It was later published in the United States on September 7, 2004 by Pantheon. Described by the September 2004 issue of *Publisher's Weekly* as ''an inventive and vividly graphic work of non–fiction,'' and a ''visceral tirade against the Bush administration,'' *In the Shadow of No Towers* was also described in the same review as ''a 32–page board book, like the ones babies teethe on—only bigger.'' Spiegelman has said that working on the book saved his sanity. In an interview with Kenneth Terrell for the September 2004 issue of *US News and World Report,* Spiegelman explains, ''when I started off, I wasn't making a book. I was making pages while waiting for the world to end. But it [didn't] . . . So I decided, 'Well, if the world isn't going to end, I guess I can do a book.' ''

The vision he witnessed first–hand of the north tower's steel framework glowing from the heat of the plane's impact becomes a central image—representative of a moment when time seemed to stand still. Spiegelman tells Terrell that the image helps focus the theme of ''how provisional and ephemeral everything is . . . [that] what's made to last—and should—sometimes doesn't.''

Champion of Challenge

Described by a *Publishers Weekly* reviewer as a ''world–class pessimist,'' and quoted as claiming that ''disaster is [his] muse,'' Spiegelman and his family currently reside in the SoHo district of Manhattan. When asked in the Terrell interview whether or not his chosen medium of ''cartoons'' still matter, Spiegelman replied that '' 'comix' have lost their hold as a genuine mass media, so they're free to become a medium of thought. Print can offer the chance [for] reflection. Comix give you two sockets to plug into, both left and right brain. And they don't move while you're looking at them.'' Although Spiegelman's images may be technically stationary, his subject matter continues to provoke thought and feeling with its fluidity. In an interview for *The New York Times* with Esther Fein, he explained that ''in reality, comics are far more flexible than theatre, deeper than cinema. It's more efficient and intimate. In fact, it has many properties of what has come to be a respectable medium, but wasn't always; the novel.'' Spiegelman, along with his wife and partner–in–crime, Mouly, continue to thrive, striving to make the world a better place—one comic at a time.

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Carl Friedrich Georg Spitteler

Swiss poet Carl Friedrich Georg Spitteler (1845–1924) received the 1919 Nobel Prize for Literature to honor his many contributions to poetry, most notably the mammoth *Olympian Spring* (revised in 1910), which many critics regard as his masterpiece. The epic work details the rise of new gods to power and consciousness. Spitteler was also known by the pseudonym Carl Felix Tandem. His best–known works are *Prometheus und Epimethus, Gustav, Lachende Wahrheiten,* (Laughing Games), and

***Olympischer Fruehling* (Olympic Spring), in which the poet's own metrical scheme impressed critics.**

Early Life

Born in the small town of Liestal (Baselland Canton), Switzerland on April 24, 1845, Spitteler moved with his family to the Swiss city of Bern when he was four. His father served there as appointed treasurer of the new Swiss Confederacy, but the Spittelers returned to Liestal when his term ended in 1856. The young Spitteler attended school (gymnasium) in Basle while living with his aunt, and then returned to Liestal and traveled by train daily to attend classes at the Pädagogium (the Swiss equivalent of high school). There, in 1862, he began to develop his love of literature. In his autobiography, he recalled having the sudden realization, ''like lightening,'' that poetry was the ideal way for him to express his defiance and true thoughts. He decided that he would make his living as a poet, little knowing the challenges.

After finishing his requirements at the Pädagogium, Spitteler unhappily honored his father's request that he study law, and in 1863 enrolled at the University of Switzerland for that purpose. He did not like law, however, and in 1864 he left the school without permission for Lucerne, Switzerland, to think about his professional path. Despite his reluctance, the poet completed a law degree in 1865, and then studied theology until 1870 at schools in Basle, Heidelberg, Germany; and Zürich. (His first attempt at earning a degree in 1869 failed). Spitteler's contempt for Christianity and other major organized religions seemed to spark his interest in theology, and some biographies suggest his intense study might have been to arm himself with arguments against such beliefs. Spitteler, meanwhile, continued to write during his spare time, experimenting with different styles and techniques.

Published First Work

After completing his theology degree, Spitteler rejected an invitation to start a career as a Protestant minister, instead accepting a job tutoring the children of a Russian general in St. Petersburg. He worked there from 1871 to 1879, spending some of the time in Finland with the family. During this period, his love of writing intensified. He wrote *Prometheus and Epimetheus,* publishing the work with his own funds after returning to Switzerland in 1881 and using the pseudonym Carl Felix Tandem. He contrasted dogmas with ideals and convention with individualism in this epic poem, but the public and critics alike ignored the volume. He could not know that pioneer psychologist Carl Jung would eventually formulate his ''introvert'' and ''extrovert'' personality types based on the main characters of Spitteler's work.

At 36, Spitteler became disheartened by his perceived failure as a poet, and vowed to dismiss writing as a profession. He also missed what he described as the warmth, good will, and open–mindedness of the Russians, and complained that his own countrymen were homogenous, brusque, and oppressive, rebuffing anyone who behaved abnormally.

Spitteler fell back on teaching to support himself, working from 1881 to 1885 in Neuveville, Switzerland and then as a newspaper reporter for the Basle *Grenzpost* from 1885 to 1886 and the *Neue Zürcher Zeitung* (New Inhabitant of Zurich) from 1890 to 1892. Meanwhile, he had married one of his former Neueville students, Marie op der Hoff, in 1883. He continued to write when he could, however, and published the poems *Extramundana* and *Schmetterlinge* (Butterflies) in 1883 and 1889, respectively. Spitteler received an unexpected boost in his popularity in 1887 when German philosopher Friedrich Nietzsche recommended the poet's works to the editor of *Kunswart,* a small periodical publication in Munich, Germany.

Spitteler's life changed dramatically in 1892 when his wife's parents died. They left her a generous inheritance, which enabled the couple to move to Lucerne and gave Spitteler the chance to write full–time without worrying about making a living. With the pressure off and all the time he needed, the poet wrote feverishly to make up for all the time he had lost. He published *Gustav* later that year.

Critics still consider *Olympian Spring* Spitteler's best and most important work. He published the epic in four volumes from 1900 to 1906: ''Overture,'' ''Hera the Bride,'' ''High Tide,'' and ''End and Change.'' Spitteler revised the work in 1910. A medley of fantasy, religion, and mythology, the allegory is written in iambic hexameter and explores such universal concerns as faith, morality, hope, despair, and ethics in a setting among the Greek gods.

Spitteler, however, had to wait until after the second installment was published before he received any recognition for the work outside his homeland. This came suddenly when renowned musician Felix Weingartner distributed a pamphlet in Germany in 1904 lauding the poet's work and proclaiming him a genius. At last, Spitteler had the recognition he had craved for so long. Critics began comparing him to the seventeenth–century poet–priest John Milton and acclaimed the work as a masterpiece of creativity and originality. In 1908 he published *Meine Beziehungen Zu Nietzsche* (My Relationship to Nietzsche), which countered accusations that he had borrowed themes from the philosopher's popular 1891 book, *Thus Spake Zarathustra* to write his own *Prometheus and Epimetheus.*

After completing *Olympian Spring,* Spitteler continued to write, publishing the semiautobiographical novel *Imago* in 1906, which centers on the struggle between creative minds and middle–class values; *Gerold und Hansli: Die Madchenfeinde* (Two Little Misogynists) in 1907; and *Meine Fruhesten Erlebnisse* (My Earliest Experiences) in 1914.

Won Nobel Prize for Literature

Despite his controversial, vitriolic speeches urging Switzerland to maintain its legendary political neutrality and avoid siding with either Germany or France s World War I commenced, the Nobel Prize Committee awarded Spitteler the Nobel Prize for Literature in 1919. He was 75 years old, however, and failing health prevented him from attending the ceremony in 1920.

Spitteler revised his original *Prometheus und Epimetheus* manuscript in 1924, making all the verses rhyme and publishing it as *Prometheus der Dulder* (Prometheus the Sufferer). He died shortly thereafter in Lucerne on December 24, 1924.

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Charles Haddon Spurgeon

With no formal theological training, British Baptist preacher Charles Haddon Spurgeon (1834–1892) became the most popular minister of the nineteenth century, regularly attracting crowds of 6,000 each Sunday to his London–based Metropolitan Tabernacle church. In the history of Christianity, no other cleric is more widely read—after Biblical ones—than Spurgeon. He has more material available to readers than any other Christian author, dead or alive.

Born to Family of Ministers

Charles Haddon Spurgeon was born June 19, 1834, in a small cottage in Kelvedon, Essex, England, to John and Eliza (Jarvis) Spurgeon. Before he was a year old, the family moved to Colchester. Spurgeon's father was a minister, who served independent congregations in the area. John and Eliza Spurgeon had 17 children, eight of whom survived infancy. Due to financial constraints, Spurgeon went to live with his grandparents in Stambourne when he was about 18 months old. His grandfather, James Spurgeon, was a popular preacher, who served a congregation in Stambourne for more than 50 years.

Spurgeon grew up in the Stambourne parsonage during a time when England had a ''window'' tax, whereby homes were taxed by the number of windows they had, the theory being that more expensive houses had more windows. As a child, Spurgeon could not understand why the light of the sun was being taxed. He looked upon the blacked–out windows and darkened rooms with awe.

On Sunday mornings, Spurgeon was put in the parlor with his grandfather as he prepared his sermon. No doubt, this practice helped Spurgeon become well–acquainted with the Christian gospels. In an effort to keep Spurgeon occupied so he would not interrupt his grandfather, he was given a copy of *The Evangelical Magazine* to read. Years later, Spurgeon's picture and profile appeared in the publication.

After six years, Spurgeon returned to his family in Colchester, though he continued to spend long holidays with his grandparents. Spurgeon's grandmother also influenced his religious studies by offering him a penny for each Isaac Watts hymn he could memorize. Spurgeon was so good she reduced the fee to a half–penny and he still emptied her purse. These memorized hymns turned up in his sermons years later.

Developed Love of Reading

As a youngster, Spurgeon spent a lot of time exploring his grandfather's parsonage and church and found several secret places to hide and escape from life. His favorite getaway was in the attic, in a secret little room he stumbled

upon one day that had once served as the minister's den before the windows were covered up. In this dark, little space, Spurgeon discovered countless books and fell in love with Puritan theology.

The Puritans were sixteenth and seventeenth century Protestants who wanted the Church of England to be stricter in its morals. Spurgeon particularly loved *Pilgrim's Progress* by John Bunyan, a Puritan who had been jailed for his beliefs. Over the course of his lifetime, Spurgeon read the book more than 100 times. The attic also contained books on Scriptural theology and Christian martyrs. Reading them provided Spurgeon with a solid theological background.

In the attic, Spurgeon fell in love with reading. In his autobiography, posted on the Spurgeon Archive website, Spurgeon described the impact reading had on him: ''Out of that darkened room I fetched those old authors when I was yet a youth, and never was I happier than when in their company.'' This fondness for books lasted a lifetime. By the time he was an adult, Spurgeon read an average of six books a week and was well–read in Puritan theology, natural history, and Latin and Victorian literature. At his death, Spurgeon had 12,000 books in his personal library.

When Spurgeon was about 14, he attended the All Saints' Agricultural College, later St. Augustine's, in Maidstone. Spurgeon later attended a school in Cambridge. He was very serious about his studies. In his biography on Spurgeon, posted on the Spurgeon Archive website, author W. Y. Fullerton stated that later in life, Spurgeon gave a sermon on young men and mentioned his own studiousness: ''I might have been a young man at twelve, but at sixteen I was a sober, respectable Baptist parson, sitting in the chair and ruling and governing the church. At that period of my life, when I ought perhaps to have been in the playground, developing my legs and sinews . . . I spent my time at my books, studying and working hard, sticking to it, very much to the pleasure of my schoolmaster.''

Heeded God's Calling at 15

Though Spurgeon was the son and grandson of ministers, as a child he never considered the vocation. His entry into the ministry can be blamed on serendipity. It happened in January 1850. Seeking refuge from a severe snowstorm, Spurgeon ducked into a Methodist chapel in Colchester. He was 15. The snow had kept the minister from the service, but a parishioner was reading from Isaiah 45: ''Look upon me and be saved.'' The man turned to Spurgeon and told him he looked miserable and would continue to be unless he obeyed the Bible's text. In that moment, Spurgeon later recalled, he decided to give himself over to God's work and suddenly felt better.

In the book *Conversions,* edited by Hugh T. Kerr and John M. Mulder, Spurgeon described his transformation this way: ''There and then the cloud was gone, the darkness had rolled away, and that moment I saw the sun; and I could have risen that instant, and sung with the most enthusiastic of them, of the precious blood of Christ, and the simple faith which looks alone to Him. Oh, that somebody had told me this before, 'Trust Christ, and you shall be saved.'''

Just 15, Spurgeon began his service to God by placing religious tracts in envelopes for distribution. He became obsessed with scribbling texts on scraps of paper and dropping them around town. He studied the Bible with renewed passion. Within a year, Spurgeon was preaching and by 17 had accepted a post at a small church in Waterbeach, a small community five miles from Cambridge. By the time he was 20, Spurgeon had preached more than 500 times. By 1854, the ''boy preacher,'' as he was known, was pastor of London's New Park Street Chapel. When Spurgeon arrived, there were 232 members. When Spurgeon died 38 years later, church membership topped 5,000, making it the largest independent congregation in the world at that time. Altogether, 14,460 people joined the church during Spurgeon's tenure.

In 1855, Spurgeon baptized Susannah Thompson and soon married her. In 1856, she gave birth to twin boys, Thomas and Charles Jr. Both became preachers. Due to illness, Spurgeon's wife was incapacitated by the time she was 33 and was unable to attend her husband's sermons. At home, however, she helped out by taking notes for him during the middle of the night whenever he awoke with a revelation.

Spoke to Crowds in Thousands

Spurgeon enjoyed a meteoric rise in his ministry. By 1855, the congregation was so large it could no longer fit inside the Park Street Chapel. The church moved to Exeter Hall but soon outgrew the place. From 1856 to 1859, the congregants met at the Royal Surrey Gardens music hall.

Built as a venue for popular concerts, it could accommodate crowds of 10,000. Once, Spurgeon reportedly addressed a crowd of more than 20,000—without any mechanical amplification. He was so popular that at times he urged his own members not to attend services so newcomers could hear him speak. Searching for an appropriate church home, the congregation decided to build its own. The Metropolitan Tabernacle, which could seat 6,000, was dedicated in 1861 and filled to capacity twice each Sunday during Spurgeon's 30–year tenure there. Spurgeon was heavily involved with the plans for the new tabernacle. Because the New Testament was written in Greek, Spurgeon employed Greek architecture in its design. Afterward, many churches around the world followed his lead, adding Greek touches to their designs.

Spurgeon based his sermons on the Bible, preferring to speak from texts that spoke of sin and salvation. A true evangelist, Spurgeon focused his ministry on conversion, paying little attention to liturgy or sacraments. He was also a master at stirring up human emotions. Spurgeon urged people to get baptized and used colorful stories in an attempt to appeal to their mass conscience.

In late nineteenth–century London, hearing Spurgeon speak was all the rage. Visitors to the city flocked to hear the great preacher. Writing in the *New York Times* on August 3, 1879, correspondent Grace Greenwood described her visit to the Metropolitan Tabernacle, which she called ''a curious experience.'' Greenwood said she only got inside because she had a friend in London who made a ''donation'' and procured tickets for them. Greenwood said many people were turned away. She noted that Spurgeon's voice had tremendous volume, remarkable clearness, and traveling power. She described his style as devout, humorous, and earnest. She also noted that he was clearly not the best speaker she had ever heard. ''Yet, though he lacks some of the qualities which mark our most eminent pulpit orators . . . he has a distinct individuality, a power of his own, a steady grip on men.''

Other observers were equally baffled by his success. Spurgeon was by no accounts attractive and charismatic. In a critique of Spurgeon printed in *Littell's Living Age* in 1857, the author described Spurgeon as ''short, and chubby, and rather awkward . . . For so young a man there seems to be a strong tendency in him to grow stout, and should he live another twenty or thirty years, he must take care, or he many be classed among the people who are sometimes described as being nearly as broad as they are long. He knows nothing of the aesthetics of dress; every thing of that sort about him is commonplace, verging upon the vulgar.'' The author went on to describe his face as homely. In conclusion, the author said Spurgeon was popular simply because his sermons were colloquial and natural, just ''one man talking to another.'' They were also graphic and colorful.

Spurgeon himself may have been aware of his shortcomings. In an article in *Christian History,* Darrel Amundsen noted that Spurgeon remarked in 1861: ''My deacons know well enough how, when I first preached in Exeter Hall, there was scarcely ever an occasion, in which they left me alone for ten minutes before the service, but they would find me in a most fearful state of sickness, produced by that tremendous thought of my solemn responsibility.''

Became Influential Christian Author

Around 1865, Spurgeon began publishing a monthly magazine titled *The Sword and the Trowel.* During the height of his ministry, Spurgeon spoke 10 to 12 times per week. He typically took just one page of notes into the pulpit, yet talked at a rate of 140 words per minute for an average of 40 minutes. His sermons were written down by stenographers, printed, and distributed throughout England weekly. They were also cabled to the United States and printed in many newspapers. Spurgeon spoke so strongly against slavery, that in the United States, publishers deleted his remarks on the subject. In 1865, his printed sermons sold 25,000 copies a week and were translated into 20 languages. His sermons continued to be printed weekly until 1917, 25 years after his death.

During his ministry, Spurgeon also wrote several books. *Lectures to My Students* (1890), is a collection of talks delivered to the students of his Pastors' College. Another important work was Spurgeon's seven–volume *Treasury of David,* circa 1869, a best–selling devotional commentary on the Psalms. Spurgeon spent 20 years studying the Psalms and rendering his interpretation. His sermons were also re–issued in book form. The first series, called *The New Park Street Pulpit,* runs six volumes and contains his sermons from 1855–1860. His later sermons were republished as *The Metropolitan Tabernacle Pulpit.* This 57–volume set includes sermons published from 1861 to 1917 and has sold more than 1 million copies. His books, still in print, continued to sell at the start of the twenty-first century.

While Spurgeon's ministry flourished, his health did not. Spurgeon suffered from bouts of recurring depression and debilitating gout, which sometimes forced him to take retreats for weeks at a time. According to the article *Charles Haddon Spurgeon 1834–1892: The Soul Winner,* Spurgeon's son believed these ailments were actually beneficial to his ministry. ''I know of no one who could, more sweetly than my dear father, impart comfort to bleeding hearts and sad spirits,'' he once wrote. ''As the crushing of the flower causes It to yield its aroma, so he, having endured in the long continued illness of my beloved, mother, and also constant pains in himself, was able to sympathise most tenderly with all sufferers.'' Spurgeon died on January 31, 1892, in Mentone, France.

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M. S. Swaminathan

When the international edition of *Time* magazine named Indian agricultural scientist M. S. Swaminathan (born 1925) as one of the 100 most influential Asians of the twentieth century, many readers wondered who Swaminathan was. While less well known than the other Indians on *Time*'s list, such as poet Rabindranath Tagore and nonviolence advocate Mohandas K. Gandhi, Swaminathan may have touched the lives of impoverished Indians more directly than those other historical figures. As the originator of the so-called Green Revolution, Swaminathan set in motion fundamental changes in agricultural production in India that have put an end to India's age-old status as a nation on the brink of starvation.

Since first implemented by Swaminathan in the 1960s, the Green Revolution has rippled across Asia, setting the economies of country after country on a firm footing and laying the foundation for the spectacular economic growth in much of the region by the end of the twentieth century. The Indian geneticist did not settle into a comfortable career after making his groundbreaking discoveries, however. Instead, Swaminathan has remained vitally involved with food and agricultural issues, holding a series of high-profile posts both inside and outside India. Well past retirement age, he remained an important voice speaking out on issues such as pesticide use and experimentation with genetically modified organisms, or GMO's. Throughout his career, he not only carried out research, but also worked to find ways to share the results of that research with ordinary farmers.

Swaminathan was born 1925, in Kumabakonom, located in the southern Indian state of Tamil Nadu. His parents were both prominent citizens: his mother was a member of an influential south Indian family, and his father, a surgeon, was a follower of Gandhi. The young Swaminathan grew up exposed to the possibility of society-wide change in India as he observed Gandhi's successful series of protests against British rule and his exhortations for Indians to seize control of their own economic destiny by, for example, boycotting foreign textiles. Grimmer events also shaped Swaminathan's developing world view during his youth: a deadly famine that struck India's Bengal region in 1942 and 1943 made him resolve to work to end hunger in his homeland.

Famine Inspired Switch to Agriculture

Swaminathan attended the Roman Catholic Little Flower High School in Kumbakonom, and he was admitted to Travancore (now Kerala) University after graduating at age 15. At first he studied zoology, earning a degree in two years. Then, affected by the Bengali famine and by his observations of the problems of small farmers he had met on family vacations around southern India, he switched to the study of agriculture and enrolled at the University of Madras. He finished a second bachelor's degree there in 1947 and went on to do graduate work at the Indian Agricultural Research Institute (IARI).

Because Swaminathan's family had planned a government career for him, he dutifully took and passed the Indian government's civil service examinations. He was offered a management job in India's national police force, but at the same time, in 1949, he got word that he had won a U.N. Education, Scientific, and Cultural Organization (UNESCO) fellowship to continue his education overseas. He spent a year studying plant genetics at the University of Wageningen in the Netherlands and then moved on to Cambridge University in England, where he earned a Ph.D. in 1952. His doctoral thesis dealt with the genetic structures of certain potato species.

Crossing the Atlantic on the *Queen Elizabeth* ocean liner, Swaminathan worked from 1952 to 1954 at a new Inter-Regional Potato Introduction Station in Sturgeon Bay, Wisconsin, sponsored by the University of Wisconsin and the U.S. Department of Agriculture. During this period Swaminathan gained practical knowledge of plant hybridization: combining different varieties of the same plant species in order to create a new plant better adapted to the soil and climate conditions of a particular region. He published nine papers about his experiments, beginning a publishing history that would grow to include an eventual 250 papers and several books. Offered a professorship at the University of Wisconsin after his stint in Sturgeon Bay, Swaminathan instead chose to return to India instead and work toward making that country a better place to live.

Became Rice Research Institute Director

In India Swaminathan married Mina Bhoothalingam, the daughter of a prominent economist and an educator and lecturer herself. The couple raised three daughters; one became a pediatrician, one an economist specializing in the problems of landless families, and one a sociologist of rural life. Taking a post as assistant botanist at the Central Rice Research Institute in the Indian state of Orissa, Swaminathan experimented with crossing rice varieties in order to create a new strain with increased yields. Within six months he had moved to the Indian capital of New Delhi and to the IARI, where he had done research as a graduate student. He ascended a professional ladder there, starting as assistant cytogeneticist, and becoming chief cytogeneticist in 1956,

head of the botany division in 1961, and director of the division in July of 1966.

Swaminathan's research during this period would change the world. The core of his investigation focused on a collection of wheat plants at the IARI; he experimented with cross-breeding native Indian varieties with Japanese strains and with a dwarf wheat plant developed in Mexico by U.S. agricultural researcher Norman Borlaug. He also helped assemble a stock of 7,000 rice strains from northeast India that became something of a genetic gold mine and eventually grew to include 75,000 different varieties. Swaminathan saw no need for modesty about his accomplishments during this period. ''Our history,'' he told *Time International,* ''changed from that time.''

Indeed, agricultural statistics bear out Swaminathan's contention. When he began his agricultural work, Indian farmers, and those across much of Asia, practiced their craft much as they had centuries before, and the returns the soil yielded were either remaining stable or diminishing, as soils became exhausted after being tilled year after year. Meanwhile, Asian countries were exploding in population as medical care improved. Western press accounts of the region's problems during the 1960s were filled with dire predictions of massive food shortages, and ''starving children in India'' became a reference point for American parents trying to cajole their own children into cleaning their plates. The worst-case scenarios seemed to be coming true as 30 million people died in China during a period of crop failures lasting from 1958 to 1962.

The prediction of mass starvation in India never came to pass, however. Within two years of the introduction of Swaminathan's Japanese-Mexican wheat hybrid, Indian wheat production rose from 10 million tons a year to 18 million tons. By 2004 it stood at 80 million tons. Scientists under Swaminathan's direction at the IARI made similar breakthroughs with rice. U.S. scientist William Gaud coined the term ''Green Revolution'' to describe Swaminathan's breakthroughs, and Swaminathan concurred. ''It became a wheat revolution, not evolution,'' he told the *Irish Times.*

Established Model Farms

Part of Swaminathan's genius was that he was not just a brilliant scientist but a gifted and innovative communicator as well. He could invent new seed varieties, but spreading news of his discoveries across a densely populated country with a spotty communications infrastructure was another matter. In the 1960s, Swaminathan took steps to solve this problem by setting up a network of 2,000 model farms that showed local farmers the possibilities of the new plant varieties. More recently, he became a leader in trying to spread Internet and computer technology into India's rural villages. A believer in technology, Swaminathan also hoped to use technology as a social leveling agent. ''If you want an inclusive society you must go to the poorest person and ask if they will gain anything from technological development,'' he explained to a contributor in the London *Guardian.* ''Farming cannot be left to the control of a few multinational companies.''

In the 1970s Swaminathan was aided in his efforts to improve Indian farming by the country's prime minister, Indira Gandhi, who gave him free rein to reform India's agricultural bureaucracy and in 1979 named him principal secretary of India's Ministry of Agriculture and Irrigation. ''Gandhi was a strong nationalist,'' Swaminathan recalled, as quoted in *Time International.* ''She wanted an independent foreign policy, and food was a political weapon.'' During the cold war years, Indian foreign policy tilted away from the United States and toward the Soviet Union, but Swaminathan avoided political controversies. He traveled the globe energetically, visiting the United States many times, and his top priorities were agricultural development and humane agricultural policies. In 1974 he chaired the U.N. World Food Congress, held in Rome, Italy.

With India essentially self-sufficient in food production by the end of the 1970s, Swaminathan began to work on a global scale. In 1982 he moved to the Philippines to take a post as director general of the International Rice Research Institute. He returned to India in 1989 and founded the Center for Research on Sustainable Agricultural and Rural Development in Madras, having served as honorary vice president of the World Wildlife Fund from 1985 to 1987. As of 2004 he remained the institute's director. Among the numerous honors and prizes Swaminathan accumulated are 32 honorary degrees and, in 1987, the $200,000 World Food Prize sponsored by the U.S. General Foods conglomerate. Receiving an honorary doctorate from the University of Massachusetts, Swaminathan quoted U.S. president Franklin D. Roosevelt in his remarks, telling graduates that ''The test of our progress is not whether we add more to the abundance of those who have too much; it is whether we provide enough for those who have little.''

Well into senior citizen-hood, Swaminathan remained tirelessly active in fields relating to food production. He lectured widely on such topics as farmland preservation and water conservation, and he became an advocate for organic agriculture. The Green Revolution, he told the *Hindu,* had become a ''greed revolution'' evidenced by rampant pesticide use with little regard for the eventual consequences. Characteristically, he suggested female literacy campaigns as a solution: his innovations were generally focused not only on scientific discoveries and public policy, but also on changing the points of view of individuals at the bottom of the social ladder.

By 2004, with world population still sharply on the rise, Swaminathan was sounding the alarm over future grain shortages. Despite his promotion of organic agriculture, he favored the genetic modification of crops as a way to increase yields, something many proponents of organic agriculture rejected. ''Organic foods and [genetically modified] foods are being placed at two ends of a table,'' Swaminathan said in a speech quoted by Australia's *Courier Mail.* ''The way ahead lies in harmonizing organic agriculture and the breeding methods based on the new genetics.'' Many believed, indeed, that the genetic modification of crops was merely a new step in the ongoing process of creating new plants that Swaminathan had pioneered, and with which he had fed half the globe.

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Sylvester II

Pope Sylvester II (c. 940–1003) was the first French prelate in church history. His four-year reign as Bishop of Rome, between 999 and 1003, coincided with the end of the millennium, when many in Western Europe believed the world might end at midnight.

Sylvester, born Gerbert of Aurillac, was a religious leader far ahead of his time, a man who introduced new ideas during one of the darker epochs of the medieval era. He was also a skilled political negotiator who worked to unite Christendom's ideological factions. ''In his life and work, he heralded the ideals of an emerging European civilization,'' noted a *U.S. News and World Report* article about Sylvester and other important historical figures of the year 1000 C.E. ''Combining classical and theological learning with practical and scientific aptitude, Gerbert became a new kind of intellectual, a 'universal man' anticipating the humanists and scientists of the Renaissance.''

Entered Monastic Order

The future pope was born into a poor family around 940-950 in the region of Aquitaine, in present-day southwestern France. At the age of 12, he began studying at the Abbey of St. Geraud in Aurillac and entered its monastic order.

He was a promising student of Greek and classical philosophies, and traveled to Spain in the service of a Spanish count named Borrell. At the time, large parts of Spain were part of a large Islamic empire, and Sylvester studied geometry, astronomy, and music in both Barcelona and Vich. Mathematics and astronomy were two areas of learning that flourished in Moorish Spain, and he benefited from contact with the esteemed Arabic scholars there at the time. He is believed to have invented the pendulum clock, and later was instrumental in Western Europe's adoption of Arabic numerals.

Journeyed to Rome

In 970, Sylvester journeyed to Rome with Count Borrell, and met Pope John XIII. Impressed with Sylvester's brilliance, the pope engineered an introduction to the Holy Roman Emperor, Otto I. The ambitious German ruler hoped to consolidate France, Germany, and the northern Italian peninsula under his crown, reviving the Roman Empire under a Christian flag. He hired Sylvester to serve as his court mathematician, and in 972 sent him to the cathedral city of Reims for further study. Sylvester eventually headed the school there, and found another prominent patron in the person of Reims' Archbishop Adalbero. Otto I died in 973 and was succeeded by his son, Otto II, who also favored Sylvester and did much to advance his career.

Appointed Archbishop

In 982, Otto II gave Sylvester his own abbey in Bobbio, in the present-day Emilia-Romagna area of the northern Italian peninsula. It was a poor abbey, however, and yielded little income, so Sylvester returned to Reims after Otto II's death the following year. He became involved in negotiations involving the heir to the throne, Otto III, an infant kidnapped by a Bavarian usurper to the throne. Sylvester assembled a coalition of emissaries that negotiated the in-

fant's release and gave his mother and grandmother powers of regent. He then served as Otto III's tutor for the next several years.

Sylvester was elevated to the archbishopric of Reims under questionable circumstances in the 990s, and adherents of his unlawfully deposed predecessor eventually succeeded in ousting him as well. When Otto III became emperor in 996, Sylvester traveled to the Italian peninsula with his former student for the coronation. In 998, Sylvester was appointed Archbishop of Ravenna by Pope Gregory V, Otto's cousin. When Gregory died in February of 999, Otto succeeded in placing Sylvester on the papal throne. On April 9, 999, he took the name Sylvester II, after the first pope to preside over church during the Roman Empire's Christian era. He was the first French cleric to ever hold the post.

Forced to Flee Rome

Though sometimes disparaged in his time for being the emperor's close confidant and political ally, Sylvester left an exemplary record during his four years as Bishop of Rome. He proved a sober and responsible leader, and attempted to rein in some of the abuses of the clergy that were rampant at the time, such as concubinage and simony. He established ecclesiastical metropolitans in Poland and Hungary during the early Christian eras of both lands, wrote treatises on mathematics, the natural sciences, and the role of bishops in the church. He encountered opposition, however, because of his ties to the German emperor: when Otto III, who had lived in Rome since 998 in order to establish a firmer foothold there, attempted to build a palace in Rome, angry mobs forced both pope and emperor to flee the city for several months in 1001. Otto III died of smallpox the following year.

Sylvester was a learned man, but rumors spread among the more superstitious quarters of the Roman populace that he was actually a sorcerer. He built terrestrial globes and an abacus, and is also credited with the invention of the organ. He died on May 12, 1003.

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Wislawa Szymborska

While celebrated in her native Poland since the 1960s, Polish poet Wislawa Szymborska (born 1923) did not become well known internationally until she received the Nobel Prize in Literature in 1996. Since then, Szymborska's works have been translated widely and the reclusive writer has been thrust into the public eye. Following the award, the English translation of her 1995 poetry collection *View with a Grain of Sand,* became one of the top–selling poetry books in America. Szymborska continues to shun the spotlight, however, rarely granting interviews or making public appearances.

Szymborska was born on July 2, 1923, in the western Polish town of Bnin (now Kornick), the second child of Anna Rottermund and Wincenty Szymborski. Her older sister, Maria, was born in 1917. The family moved to Torun in 1926, and Szymborska began elementary school there. The family moved to Krakow in 1931, where Szymborska completed elementary school and continued her education at a convent school. Szymborska's interest in writing was encouraged at an early age by her father, who died in 1936. ''Maybe it was the atmosphere in my home,'' she remarked in the *Los Angeles Times* when asked about her beginnings as a writer. ''It was an intellectual kind of house, where we talked a lot about books. We read a lot. Especially my father. I started writing poems when I was five years old. If I wrote a poem—it was children's poetry—that my father liked, then he reached into his pocket and gave me [some money]. I can't remember exactly how much, but it was a lot to me.''

German forces occupied Krakow in the 1940s during World War II, but Szymborska's mother refused to leave the

city. Since the city's Polish residents were barred from the public schools, Szymborska continued her studies at an underground school and also joined an underground theater, where she worked as a prompter. In 1943, she worked for a railroad company in order to avoid being transferred to a labor camp in Germany. After the war ended, in 1945 she enrolled at the Jagiellonian University in Krakow, where she studied Polish literature and sociology. During this time, she married Adam Wlodek and the couple lived in a tenement house at 22 Krupnicza Street that became a hub for writers. She left the university in 1948 without graduating. Szymborska and Wlodek divorced in 1954.

Began to Publish

Szymborska published her first poem, ''Szukam slowa'' (I Seek the World), in the newspaper *Dziennik Polski* in 1945. She finished her first collection of poems three years later but the post–war government in Poland blocked its publication because the poems did not advance a Communist agenda. Szymborska changed the tone of the poems to reflect support for the socialist state and her first collection *Dlagtego zyjemy* (That's What We Live For) was published in 1952. ''During the period of captivity, it was the duty of the poet to speak for the nation,'' Szymborska told *The Washington Post* in 1998. Szymborska told the *Los Angeles Times* that her actions made sense given the political climate of the time and the hope many Eastern Europeans placed in Communism. ''Now people don't understand the situation then,'' she said. ''I really wanted to save humanity, but I chose the worst possible way. I did it out of love for mankind. Then I came to understand that you should not love mankind, but rather like people. . . . That was a very hard lesson for me. It was a mistake of my youth. It was made in good faith, and, unfortunately, a lot of poets have done the same. Later they would sit in prison for changing their ideology. I was fortunately spared that fate, because I never had the nature of a real political activist.''

Szymborska joined the staff of the magazine *Zycie literackie* (Literary Life) in 1953. A second poetry collection, advancing similar themes as the first, *Pytania zadawane sobie* (Questions Put to Myself), was published in 1954. Szymborska's growing discontent with Communism was reflected in her next collection, *Wolanie do Yeti* (Calling Out to Yeti), published in 1957. In this work she advances deep–seated humanitarian concerns and, displaying what was to become a trademark blend of tragedy and humor, compares Soviet Communist leader Joseph Stalin to the Abominable Snowman. *Sol* (Salt) was published in 1962 and is largely regarded as Szymborska's first mature work. ''Since then, Szymborska's popularity and critical acclaim have grown with every volume,'' remarked Joanna Trzeciak in *Publisher's Weekly.* The collection established Szymborska as a poet interested less in political issues as in poignant assessments of broad human emotions and acute observations of everyday objects and occurrences. The lack of political content in her later work set her apart from other well–known Polish writers such as Zbiegnew Herbert and Czeslaw Milosz. Yet to examine one's inner life was an inherently political act in post–war Poland, argued then–United States Poet Laureate Robert Hass on PBS' *Newshour.* ''It's one of the reasons that Poland has produced so many interesting poets I think—not that you'd wish this way of producing interesting poets on anybody—is that from 1939 to the early 1980s it was a country in which it was very hard to say the truth in public. And it produced an ironic, thoughtful poetry, fierce about the independence of everybody's private life, and of the privacy of thoughts. And a lot of the Polish poets made a music out of that—seems like a strong human response to the terrors of the 20th century.''

Szymborska continued to publish volumes of poetry through the 1970s, 1980s, and 1990s and became one of the best–known poets in Poland. Her work is taught regularly in the nation's schools and she received several local and national prizes. She remained politically committed as well, even while keeping such concerns separate from her work. In the 1980s, she joined Poland's growing democratic Solidarity movement and resigned from her position at *Zycie literackie* after her editor expressed opposition to the movement. She also published under the pen name Stanczykowna in the Paris–based exile journal *Kultura paryska* and the Polish underground magazine *Arka.* Szymborska told the *Los Angeles Times* in 1996 that her political life had no bearing on her poetics. ''Beginning in 1954–55, I already started thinking differently—the same way I think now,'' she said. ''Since then, I haven't changed the way I look at the world. After all those mistakes, after all that I lived through in the early '50s, my thinking was altered for good. My life as a citizen of this country has changed dramatically since Solidarity, but my life as a poet has not.''

Awarded Nobel Prize

Szymborska's work began to be known to the English–speaking world in 1981, with the publication of *Sounds, Feelings, Thoughts: Seventy Poems by Wislawa Szymborska,* an English translation of several of Szymborska's poems by Magnus Krynski and Robert Maguire and published by Princeton University Press. In 1993, Szymborska published *Koniec i poczatek* (The End and the Beginning), a volume that focuses on themes of presence and absence which served largely as an elegy for her long–time partner Kornel Filipowicz, who died in 1990. A second English–language collection, *View with a Grain of Sand,* translated by Stanislaw Baranczak and Clair Cavanagh, was published in the United States by Harcourt Brace in 1995. The volume features poems written by Szymborska between 1957 and 1993. Szymborska's popularity continued to grow in her home country as well, with one of her poems serving as the inspiration for Polish director Krzysztof Kieslowski's celebrated film *Red.* and another later becoming lyrics for a song by the Polish rock band Cora.

Sales of *View with a Grain of Sand* escalated immensely after Szymborska was announced the winner of the Nobel Prize in Literature in 1996. The announcement came as a surprise to many, as Szymborska was still little–known outside Poland and her work, unlike that of many Nobel Laureates before her, eschewed political themes. ''In Wislawa Szymborska, the Swedish Academy wants to honor a representative—and a representative of unusual

and unyielding purity and strength—of a poetic outlook. Of poetry as a response to life, a way of life, of the word–work as thought and responsibility,'' Birgitta Trotzig stated in her presentation speech, published on the Nobel Prize website. The publicity surrounding the award thrust the fiercely private Szymborska begrudgingly into the spotlight. ''I am very happy, I am honored, but at the same time stunned and a little bit frightened with what awaits me,'' Szymborska told Poland's Radio Zet following the award, as quoted in the *Houston Chronicle.* ''I'm afraid I will not have a quiet life for some time now, and this is what I prize most.''

In her Nobel Prize acceptance speech, Szymborska stressed the importance of the poet approaching the world with a sense of naiveté. ''[I]nspiration is not the exclusive privilege of poets or artists,'' she said. ''There is, there has been, there will always be, a certain group of people whom inspiration visits. It's made up of all those who've consciously chosen their calling and do their job with love and imagination. It may include doctors, teachers, gardeners—I could list a hundred more professions. Their work becomes one continuous adventure as long as they manage to keep discovering new challenges in it. Difficulties and setbacks never quell their curiosity. A swarm of new questions emerges from every problem that they solve. Whatever inspiration is, it's born from a continuous 'I don't know.' ''

Szymborska told *The Washington Post* in 1998 that she aimed for a sense of duality in her work, relating the story of two back–to–back poetry readings. ''After the first reading, someone said, 'Why are your poems so sad? We need some consolation, some humor in life,' And at the other reading, with the same poems, someone said, 'Why are your poems so happy and funny, when life is so sad?' I concluded that this is what I was aiming at—poems that are ambiguous, that are both happy and sad, like a coin with two sides.''

Szymborska has continued to write and publish into the new millennium. In addition to several Polish–language collections, Harcourt Brace published the English–language volumes *Poems, New and Collected, 1957–1997,* translated by Stanislaw Baranczak and Clair Cavanagh, in 1998, and a collection of book reviews, *Nonrequired Reading: Prose Pieces,* in 2002.

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Corrie Ten Boom

Dutch writer Corrie ten Boom (1892–1983) authored the 1970s book *The Hiding Place,* an account of the secret sanctuary her family provided for beleaguered Jews during World War II. Ten Boom's devoutly religious family opened the doors of their Haarlem home to give refuge to dozens of Jews fleeing the genocidal Nazi policies during the German occupation of the Netherlands.

Holland's First Female Watchmaker

Ten Boom was born on April 15, 1892, in Haarlem, in the Netherlands. Before her first birthday, her grandfather died and left his home and watchmaking business, founded in 1837, to her father. The family, which included older sisters Betsie and Nollie, and a brother, Willem, moved into the house on Barteljorisstraat 19, and her father took over the storefront business below. The family lived in a quirky warren of rooms above the shop over three separate floors, and Ten Boom and her sister Betsie shared a room at the back of the house on a high third floor. During their youth, the household also included three aunts, who helped care for the four ten Boom children.

Like Betsie, ten Boom never married, and eventually joined her father's watch sales and repair business. She also became the first licensed woman watchmaker in the Netherlands. The family members were devout Christians, active members of the Dutch Reformed church, and ten Boom followed in the footsteps of one of her aunts and participated in several charitable aid projects in Haarlem. The ten Boom home and business served as a hub of activity in their neighborhood, and they regularly provided a meal to beggars and took in foster children. All the local children were especially fond of ten Boom's pious but genial father, Casper, nicknamed ''Opa,'' or grandfather.

Anti–Semitism Alarmed Them

The ten Booms knew many Jewish families in their neighborhood; Corrie's brother, Willem, had become a minister and even ran the Dutch Reformed church's outreach program for Jews. Chancellor Adolf Hitler's rise to power in next–door Germany in 1933 alarmed them, as did subsequent reports of the harassment of Jews there. Their first clue that German Jews were simply disappearing came when business correspondence with some longtime watch–part suppliers in Germany began returning with the envelope marked ''Address Unknown.''

On May 10, 1940, Nazi armies invaded the Netherlands. German soldiers, having overtaken the country, inundated ten Boom's Haarlem. New laws included a requirement that every Dutch person carry an identity card at all times, and another that forced Jews to wear a yellow star on their clothing. Then, customers with Jewish surnames who had left watches for repair never came back to pick them up. Ten Boom was aware that her brother was taking in Jewish refugees, first from Germany and then from the Netherlands, France, and other places occupied by the Nazis, at the nursing home he ran in nearby Hilversum.

Ten Boom's participation in Haarlem's underground resistance movement evolved from the community social work she had done for many years. Her entrance into the this covert, civil–disobedience network came not long after the ten Booms' neighbor, a Jewish furrier named Weil, was

visited by German soldiers and his store and living quarters above ransacked before him. Weil stood on the street, immobilized by shock, and ten Boom urged him to come into her shop. He said his wife was visiting relatives in Amsterdam, and wanted to warn her not to return. The ten Booms agreed to help, and found a place for him in Hilversum.

''God's People Are Always Welcome''

In May of 1942, a well–dressed woman came to the ten Boom door with a suitcase in hand. Nervously, she told ten Boom that she was a Jew and that her husband had been arrested several months before, and her son had gone into hiding. Occupation authorities had recently visited her, and she was too fearful to return home. After hearing about how they had helped the Weils, she asked if she might stay with them, and ten Boom's father readily agreed. A devoted reader of the Old Testament, Casper ten Boom believed Jews were indeed ''the chosen,'' and told the woman, ''In this household, God's people are always welcome.''

Thus began ''the hiding place,'' or *el beje,* as it was known in Dutch. Ten Boom and her sister began taking in refugees, some of whom were Jews, others members of the resistance movement the Gestapo, or German secret police, and its Dutch counterpart were seeking. There were several extra rooms in their house, but food was scarce due to wartime shortages. Every non–Jewish Dutch person had received a ration card with which they could procure weekly coupons to buy food. Ten Boom knew many in Haarlem, thanks to her charitable work, and remembered a couple who had a developmentally disabled daughter. For about twenty years, ten Boom had run a special church service program for such children, and knew the family. The father was a civil servant who was by then in charge of the local ration–card office. She went to his house unannounced one evening, and he seemed to know why. When he asked how many ration cards she needed, ''I opened my mouth to say, 'Five,' '' ten Boom wrote in *The Hiding Place.* ''But the number that unexpectedly and astonishingly came out instead was. 'One hundred.' ''

Called in Favors

Throughout the rest of 1942 and 1943, ten Boom became a key figure in the Haarlem underground movement, and the quarters above the watch shop a refuge for dozens who came and went undetected. Though in her early 50s, ten Boom irelessly helped others. The numerous contacts she had made through her church social work repaid her many times over through favors large and small. Someone introduced her to an architect, who designed a secret room behind her own bedroom at the top of the house, where the refugees could hide during a raid. Once she was even summoned to the police station, just a block away, but the chief confided that he knew of her activities and was working with the underground as well.

The household installed a secret buzzer alarm system, and regularly held practice drills. The danger loomed closer when Nollie ten Boom, who with her husband had also sheltered Jews, was taken away. But ten Boom, whose father had insisted she learn German and English as a child, approached a German doctor at the detention facility, and convinced him to get her sister a medical–related release. But in January of 1944, the ten Boom watchmaking apprentice volunteered to go on a courier mission for the resistance network when no one else was available that day. The Gestapo detained him, and the ten Booms began to worry for their safety and that of their guests. Since the young man was not an ''official'' member of the underground, he had not been trained to evade police questions to protect others in the network.

Arrested and Sent to Ravensbruck

On February 28, 1944, ten Boom had the flu, and awakened with the feverish image of the six people they were hiding fleeing past her bed and vanishing behind the sliding door into the hidden room. Struggling through her fever, she realized that no drill had been scheduled for that day, and prepared herself for the worst. Taken from her room, ten Boom joined her father and sister at their dining room table, where they were interrogated for hours and even struck. Many more joined them that day, for they had failed to place a covert signal in their window warning others that the house was temporarily unsafe. Police took the ten Boom sisters and their father to the station, where their father delivered his regular bedtime Bible reading session, as he had done nightly throughout their lives.

The ten Booms were transferred to Scheveningen Prison in The Hague and separated. There, 84–year–old Casper ten Boom fell ill, and was finally taken to a hospital after some delay. He died in the hospital corridor, but since his identity papers were not with him, he was buried in a pauper's grave. Ten Boom and her sister only learned of this tragedy many months later. But Nollie ten Boom sent word that ''all the watches in your closet are safe,'' which was written under the postage stamp in a package of supplies and clothing she had sent. On the day of their arrest, the Gestapo had searched the house but did not find the secret room. Soldiers watched the house for several days, until handing the duty over to the local police. The sympathetic police chief stationed two officers who were underground members on watch duty one night, and the six escaped.

Ten Boom and her sister were moved to a concentration camp in Holland and then later to Ravensbruck in Germany, where they lived under conditions of near–starvation, backbreaking manual labor, and vermin infestation. Still, they held Bible study groups in the knitting room to which they were assigned because of their age. Her sister Betsie, 59, was in the camp. By what was likely a clerical error, ten Boom was released on Christmas Day of 1944 and put aboard a train to Berlin. At the badly bombed station, an elderly janitor helped her find the train bound for the Dutch border. The meager bread and ration coupons she had received upon her discharge had either been stolen or lost, and she had nothing to eat for several days. Starving and bedraggled, she made it to a hospital in Groningen once she crossed the border, where the staff nursed her back to health.

Returned to Her Christian Mission

Ten Boom returned to her father's house, and struggled to readjust to her a life without her father and sister. For a bit of solace, she spent days searching for the family cat. Neighbors told her that children had fed ''Opa's kitty'' for months with food scraps, but the cat simply disappeared one day. Ten Boom searched the nearby streets, ''but with a sinking heart: in this winter of Holland's hunger, all my searching had brought not one single cat or dog to my call,'' she wrote.

After the Allies retook the Netherlands and the war turned, ten Boom began speaking about her experiences. She toured Europe, and then the globe. Still active in charitable causes, she founded a refuge house for concentration–camp survivors, and another to give shelter to the Dutch who had collaborated with the Germans during the occupation. She wrote several books about her faith, but *The Hiding Place* remains her most successful. Published in 1971, it sold well and was made into a 1975 film. Ten Boom funded further missionary work with the proceeds. After settling in southern California, she died on her ninety–first birthday in 1983. It was a fitting end for a woman who had helped save the lives of an estimated 800 Jews under the most dangerous of conditions, for Jewish lore holds that it is a special blessing from God to die on the same day of one's birth. The ten Boom house at Barteljorisstraat 19 still stands in Haarlem, as a public museum.

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Tommy Thompson

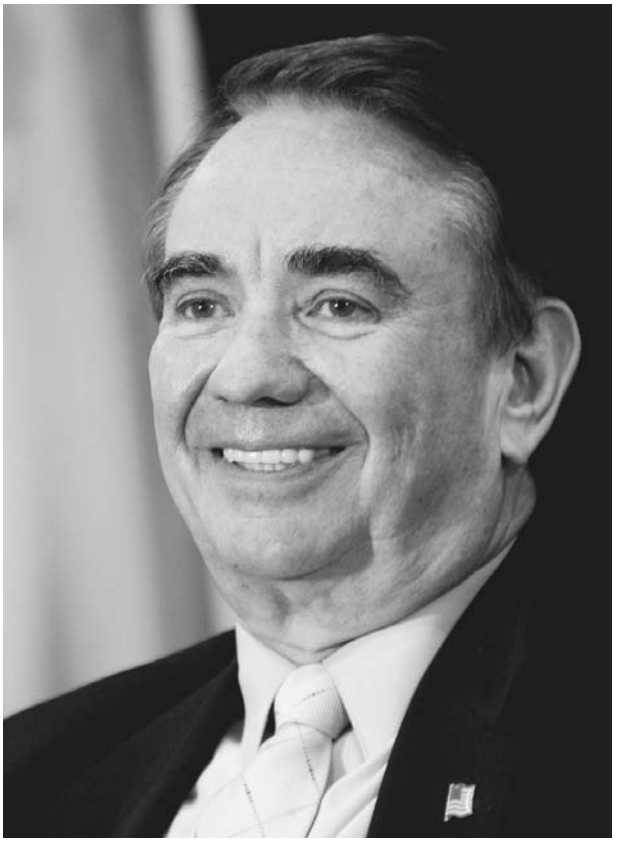

As the Republican governor of the state of Wisconsin in the 1980s and 1990s, Tommy Thompson (born 1941) took the lead in implementing conservative public–policy initiatives, most notably welfare reform, that influenced even the Democratic administration of United States President Bill Clinton. Thompson, sometimes mentioned as a presidential candidate himself, was rewarded at the beginning of 2001 with the post of Secretary of Health and Human Services in the new Republican administration of George W. Bush. He was at his best when wrestling with complex policy issues, and the passage of President Bush's Medicare prescription drug benefit, of which he was one of the key architects, numbered among his most important accomplishments.

Tommy Thompson was born in tiny Elroy, Wisconsin on November 19, 1941. He was of German background on his grocer father's side, Irish on his mother's. Thompson's values were shaped early by the thrift and discipline characteristic of small–town Midwestern culture. When he was four, he asked his father for a tricycle. He was put to work scraping chicken droppings off eggs for 25 cents an hour. ''I had to pay for everything myself,'' Thompson told the *New York Times* as he recalled his father's philosophy regarding allowances. ''But he always gave me the opportunity to work for what I wanted.''

Attending the University of Wisconsin in the 1960s, Thompson did not fit in with the liberal philosophies that flourished on college campuses at the time. He was inspired instead by a book that motivated many members of the next generation of political leaders, 1964 Republican presidential candidate Barry Goldwater's *Conscience of a Conservative.* Working as a bartender to help pay his tuition bills, Thompson developed a easy rapport with strangers although he had up to then been quiet by nature. Thompson earned a bachelor's degree in political science and history in 1963 and remained in Madison for three more years, finishing law school at Wisconsin in 1966.

Elected to Wisconsin Assembly

Given to enthusiastic handshakes and even bear hugs, Thompson had political skills that were waiting to be tapped. He plunged into politics in the summer after he finished law school, driving down all of the generally unpaved roads in his rural district in the course of running for the Wisconsin Assembly. After personally visiting 80 percent of the district's residences, Thompson knocked off a Democratic incumbent who had been re–elected for 20 years. Despite a spotty attendance record during his first term, the result of his ongoing law practice and of a National Guard stint in Texas, Thompson was re–elected and spent 20 years in the assembly himself. He married schoolteacher Sue Ann Mashak in 1968, and despite disagreements over the efforts of Wisconsin's teachers' unions (Thompson despised them), they worked together to raise two sons and a daughter.

Thompson rose through the ranks of Wisconsin's legislative hierarchy, working his way up to the post of Assembly Minority Leader by 1981. In Wisconsin, a state with strong liberal traditions in which Democrats controlled both houses of the legislature, Thompson was tagged as ''Dr. No'' as a result of his regular resistance to Democratic initiatives. Yet he was a genial figure who won friends across the aisle and worked effectively on cooperative projects. Talk began to build that Thompson was the candidate who could break the Democratic lock on the state's highest office.

Elected Governor

In 1986, Thompson challenged Democratic incumbent Anthony Earl for the governorship and was successfully elected. He stressed the theme of welfare reform in his campaign and followed through with a steady stream of welfare initiatives once he was elected. Arguing that welfare recipients were moving to Wisconsin from elsewhere in order to take advantage of the state's relatively generous benefits, in 1987 he cut Aid to Families with Dependent Children (AFDC) benefits by 6 percent and froze them. Wisconsin residents, Thompson told the *New York Times,* were ''fed up to their eyeteeth'' with out–of–staters moving in. ''People in Wisconsin expect people to work—maybe it's the old Germanic heritage, the old European heritage.''

Indeed, research by Thompson's campaign staffers told him that the welfare issue was drawing votes not just from rural Republicans but also from ethnic Democrats in the vote–rich Milwaukee area, and the AFDC cut would be just the beginning of a process that would eventually require work in exchange for payments from all of Wisconsin's welfare recipients. Thompson was reelected handily in 1990, 1994, and 1998, becoming by 2000 the longest–serving governor in the U.S.

Thompson's long record of initiatives that fundamentally remolded the role of government in Wisconsin was accomplished in a state that continued to lean Democratic and gave its electoral votes to Bill Clinton in 1992 and 1996. Conservative writer Bill Kristol characterized Thompson as ''a strong and bull–headed guy who is also a very good politician.'' At first, Thompson overreached, making frequent use of Wisconsin's gubernatorial line–item veto, which allowed him to reject even small details of bills receiving signature. Wisconsin voters trimmed his line–item veto rights in 1990. After that, Thompson tended to promote his ideas as common–sense solutions rather than as ideologically based crusades, and he invited Democrats to participate in the shaping of legislation.

The results, from a legislative standpoint, were impressive. Thompson guided through the legislature and enacted a series of innovative programs that aimed to reshape the state's antipoverty programs. Thompson's programs often used a carrot–and–stick approach, reducing benefits to combat undesirable behaviors while beefing up other programs with new funding and allowing Thompson to put a positive face on his reforms. He began with Learnfare, which cut welfare benefits to parents if their children dropped out of school. Bridefare, enacted in 1992, raised payments to female recipients who married and who stopped bearing children out of wedlock. Thompson's Work Not Welfare program placed a two–year limit on benefits. These initiatives influenced the welfare reforms of the Clinton White House, undertaken partly to neutralize what Democrats pegged as a potent and rising Republican issue. ''We started welfare reform. It became a national program,'' Thompson told the *Milwaukee Journal Sentinel.*

Increased Child–Care Funding

The culmination of Thompson's efforts was Wisconsin Works (also known as W–2), which began with pilot programs in two small counties and was then expanded to the entire state. Wisconsin Works essentially put an end to welfare, requiring applicants, with just a few exceptions, to either find jobs with private employers or take a public–service job administered by the state. By 1999, Thompson had indeed trimmed Wisconsin's welfare rolls to about 8,000 from nearly 100,000 people. Forestalling criticism that child–care and transportation issues often prevented welfare recipients from taking jobs, Thompson increased funding for both—dramatically in the case of child care, from $12 million to $150 million a year.

Thompson had numerous liberal critics. A common charge was one leveled by *Milwaukee Journal Sentinel* commentator Eugene Kane, who characterized Wisconsin Works as ''a confusing and incompetent muddle of a welfare program that took millions of dollars from taxpayers and transferred them to bureaucrats—often in the form of obscene bonuses—while abandoning thousands of poor people who opted out of the so–called 'reform.' '' Indeed, Wisconsin's budget ballooned during much of Thompson's tenure, leveling off only after Republicans won legislative control in the mid–1990s.

Thompson's accomplishments as governor of Wisconsin extended beyond welfare reform. He was well out ahead of other state governors in promoting new ''charter'' schools in inner–city areas and in arranging for state–funded private school tuition for poor students. He initiated a program of state health insurance for the working poor, dubbed BadgerCare, and he was involved in efforts to get a high–speed Milwaukee–to–Chicago rail corridor off the ground. Under Thompson, Wisconsin's prison system grew sharply, with

new prisons approved at a pace of almost one per year and a 350 percent increase in the state's prison population during his tenure.

After flirting briefly with a presidential run himself, Thompson endorsed Texas governor George W. Bush in the 2000 Republican presidential primaries. Thompson was rewarded by President–elect with the cabinet post of Secretary of Health and Human Services (HHS), although Wisconsin insiders whispered that, given his position on the national Amtrak railroad's board of directors and his work on Wisconsin's rail system, he would have preferred the Secretary of Transportation post. As things turned out, Thompson, who had little background in the health field and had sometimes derided Washington, D.C. as ''Disneyland East,'' found himself deluged with challenges in his new job.

Struggled after Anthrax Outbreak

In the wake of the terrorist attacks of September 11, 2001, America was awash in fears of new terrorist attacks. The worst of those fears seemed to be confirmed later that fall when a series of cases of the deadly disease anthrax appeared, first in a publisher's office in Boca Raton, Florida and then in mail sorting facilities and media offices in the Northeast. Thompson's press briefings during the crisis were criticized as rambling and ambiguous. ''There has been a breakdown in the public–diplomacy aspect of [the bioterrorism] issue, Clinton administration official Elisa Harris told *Time.*

Thompson himself admitted to the magazine that ''When I was asked to take this job, I never expected I was going to spend all my time on embryonic stem cells and bioterrorism.'' The stem cell issue marked another rough spot for Thompson during Bush's first term; a supporter of stem cell research, Thompson clashed with the conservative Republican base that opposed the medical use of stem cells taken from human embryos. In the fall of 2004, too, Thompson faced the glare of news–program spotlights as the U.S. struggled with an influenza vaccine shortage brought on by an unexpected shutdown of a British pharmaceutical company's manufacturing plant.

As HHS secretary, Thompson oversaw an entity with about 67,000 employees and a budget of nearly $600 million. The Byzantine power corridors of Washington sometimes frustrated the take–charge Thompson. ''Out here, in this department, you get an idea and you have to vet it with all the division heads and the 67,000 employees. . . . then it goes over to the supergod in our society, and the supergod is O.M.B., the Office of Management and Budget,'' Thompson lamented to the *Milwaukee Journal Sentinel.* ''And they turn you down nine times out of 10, just to show you who the boss is. Then it goes to the young intelligentsia of the White House, who don't believe that anything original or good can come from a cabinet secretary. And if you do get it by them, it goes to the president. And if the president does agree with it, it goes on to the Congress, and if Congress ever does pass it, it's time to retire.''

One instance in which Thompson did succeed in overcoming various forms of entrenched resistance was the 2003 passage of Bush's Medicare Modernization Act, which was slated to provide public funding for prescription drugs for Medicare recipients starting in 2006. On the complex prescription drug–benefit issue, the major piece of health care legislation of President Bush's first term, Thompson frequently served as the president's point man. Washington analysts counted the passage of Medicare reform as the most important achievement of Thompson's tenure as HHS secretary.

And, as he had predicted, once the legislation passed, it was nearly time for him to retire. As early as 2003, Thompson telegraphed his intention to leave the administration after Bush's first term, and he followed through by announcing his retirement on December 3, 2004. Once more, the blunt–spoken Midwesterner raised eyebrows with his parting remark, quoted in *USA Today,* that ''For the life of me, I cannot understand why the terrorists have not attacked our food supply, because it is so easy to do.'' He said he had worried about the threat ''every single night.'' But now the former small–town lawyer was returning to private practice after 38 years of public service. His only political ambition, his wife Sue Ann quipped, was a possible run for mayor of Elroy.

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Dick Van Dyke

American funnyman Dick Van Dyke (born 1925) was a virtual unknown in 1961 when *The Dick Van Dyke Show* hit the airwaves. Over the next five years, Van Dyke used his comedic timing, good looks and bumbling husband act to turn the show into a legendary classic with timeless appeal. Forty years after it first aired, *The Dick Van Dyke Show* continued its run on television as a popular rerun. Though Van Dyke was best known for his TV show, this legendary comic also made several hit movies, including the musical comedies *Mary Poppins* and *Chitty Chitty Bang Bang.*

Acted in Hometown Performances as Child

Richard Wayne Van Dyke, known as Dick, was born December 13, 1925, in West Plains, Missouri. His father, Loren ''Cookie'' Van Dyke was a traveling salesman for the Sunshine Biscuit Co. His mother, Hazel, stayed at home to care for Van Dyke and his younger brother, Jerry, who also became an actor, starring in the 1990's TV sitcom *Coach.* The Van Dyke brothers say their good–natured parents helped shape their comic sensibilities.

Van Dyke grew up in Danville, Illinois, and was a terribly shy kid, though he appeared in countless school plays and community theater productions. By high school, the gangly, six–foot–tall Van Dyke was using humor as a tool for working through his shyness to connect with people. In 1944, Van Dyke enlisted in the Army Air Corps to help with the war effort. He was stationed in Frederick, Oklahoma. While there, Van Dyke met Byron Paul, a fellow Air Force cadet and radio showman who was looking for an announcer. Van Dyke easily got the job and spent time on a United States Air Force radio show called ''Flight Time.'' Consequently, Van Dyke never saw combat during World War II. After two years in the service, Van Dyke returned to Danville and opened an ad agency with a good friend. They went bankrupt a year later.

Toured Nightclub Scene

In 1947, Van Dyke hit the road with an old hometown buddy named Philip Erickson. Calling themselves ''The Merry Mutes,'' the two put together a comedy–pantomime act and toured nightclubs from coast to coast. Their act revolved around miming routines to records by such greats as Bing Crosby, Buddy Clark and Doris Day.

Some audiences thought they were corny; others liked the act. Sometimes, they completely bombed. Speaking to C. Robert Jennings of *Ladies' Home Journal,* Van Dyke reminisced about a time ''nobody laughed'' when they appeared at a club called Slapsie Maxie's. ''We opened with the dinner show and were fired before supper,'' Van Dyke recalled. ''They even towed my car away. I found it in a field sunk to the hub caps in mud, spent the rest of the night getting it out.''

During this time, Van Dyke was more focused on making money than on making a name for himself. He wanted to marry his high school sweetheart, Marjorie Willett, but was too poor to do so. While performing at a Los Angeles hotel, Van Dyke came across a radio program called *Bride*

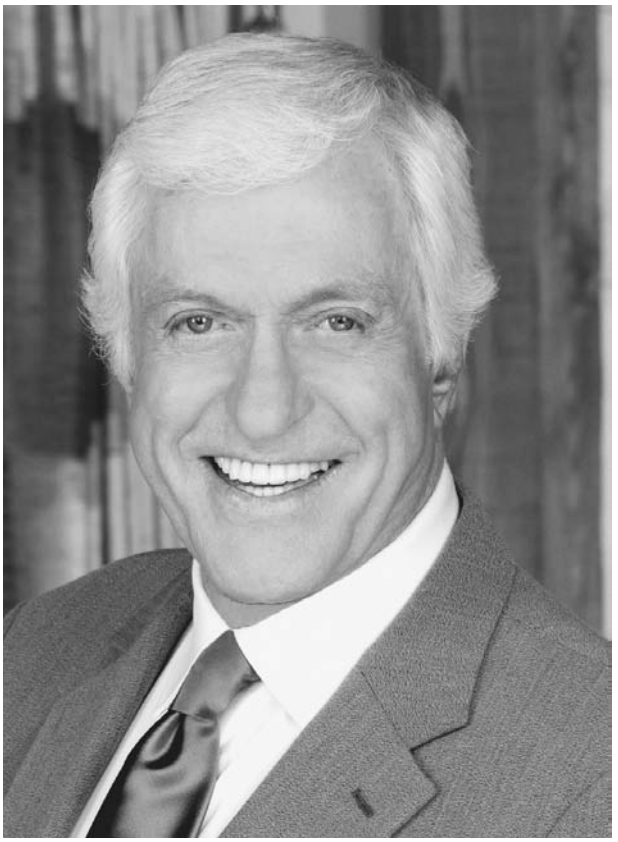

and Groom, which was broadcast from there. Van Dyke persuaded the producers to put him and his fiancée on the show and they were married in the hotel chapel in February 1948 while an estimated 15 million people listened in. ''They gave us a two–week honeymoon, the rings, the whole works,'' he later recalled to *Saturday Evening Post* writer Joseph Bell. ''We couldn't have afforded it for a couple of years any other way.''

Making a living on the nightclub circuit was brutal, and Van Dyke and his partner had many ups and downs. In 1949, Van Dyke and his wife were living in a tiny cottage in Malibu, California. Money was tight because Van Dyke had not worked in a while. ''Margie was pregnant,'' Van Dyke recalled to the *Ladies' Home Journal.* ''She lost the baby. And she came home from the hospital to find we'd been evicted.''

Got off to Bumpy Start on TV

Van Dyke and his show partner split in 1953, partly because Van Dyke needed more steady work to raise his family—he and his wife had two sons by then. They later had two daughters. Van Dyke spent the next several years working as a TV talk–show moderator in Atlanta and New Orleans. In the mid–1950s, Van Dyke's former Air Force buddy, Byron Paul, got him an audition at CBS–TV in Manhattan. CBS offered Van Dyke a contract and he spent the next several years bouncing around CBS programs, filling various spots.

Van Dyke subbed for Jack Paar and Garry Moore. In 1955, he became host of *The Morning Show,* which featured up–and–coming newsman Walter Cronkite. The CBS program continued to struggle after Van Dyke came aboard, and he was demoted to host of the *Cartoon Show* in 1956, introducing ''Heckle and Jeckle'' cartoons. Van Dyke eventually landed on NBC's *Laugh Line* and appeared on ABC in a bomb called *Mother's Day.* Van Dyke never seemed to click on any of the shows and told his wife he had better try acting.

Van Dyke appeared in a few area productions, then landed on Broadway, starring in the light, romantic musical *Bye Bye Birdie* from 1960–61. Van Dyke had found his niche. He was a hit onstage and earned a Tony Award for his performance. He also caught the eye of television scriptwriter Carl Reiner. At the time, Reiner was searching for a light–hearted comic to play himself in a TV pilot about a good–natured TV comedy writer named Rob Petrie. Reiner had originally written the show for himself and had starred in the initial pilot, though it failed. Reiner cast Van Dyke in the title role for another pilot and Van Dyke drew in Procter and Gamble as a sponsor after he did his famous drunk sketch.

Struck Gold with Self–Titled Show

The Dick Van Dyke Show hit the airwaves in 1961. ''It was called that for lack of a better name,'' Van Dyke recalled to *People* magazine's Michael Lipton. ''And because no one had ever heard of me, it almost buried us that first year.'' The show was actually canceled after the first year, but the producer talked CBS and Procter and Gamble into keeping it on the air. The show was pure middle–class comedy aimed at middle–class audiences—there was always marital mischief going on between Van Dyke and TV wife Mary Tyler Moore. Soon, hordes of people were watching.

Van Dyke was so richly talented in acting out his character's foibles that fans never tired of the old ottoman act. Viewers tuned in every week to see if Van Dyke would trip or side–step the ottoman in the lounge. Reiner credited Van Dyke's versatility for the show's success. Speaking to *Ladies' Home Journal* writer Jennings, Reiner put it this way: ''Dick can play lover and fall funny into a barrel of cement too.'' In one episode, Van Dyke's character secluded himself in a mountain cabin hoping to write. Instead, he developed writer's block, which Van Dyke portrayed in comic hilarity. Using his unparalleled pantomime skills, Van Dyke acted out 35 variations of wasting time.

The show also broke new television ground. Though Van Dyke and his TV wife were still shown sleeping in separate beds—as was the norm at the time—their physical relationship was eluded to and even shown at times. The show proved wildly popular and in the mid–1960s, Van Dyke pulled in 1,000 fan letters a week. Van Dyke also earned three Emmys for the show. *The Dick Van Dyke Show* went off the air in 1966 after just five seasons and 158 episodes. Reiner quit while he was ahead, fearing the show might get stale.

Entertainer Rose Marie appeared on the show, too. In her memoir, *Hold the Roses,* she spoke of her days on *The Dick Van Dyke Show* as some of her fondest. ''Dick is a dream to work with. In the five years we were on the show, I never heard him say, 'No, I won't do that.' I never saw him lose his temper or get angry.''

Though best–known for his television work, Van Dyke also starred in several movies—some great successes; some utter failures. He was a sensation as Bert, the joyful chimney sweep, in the 1964 Disney movie *Mary Poppins.* He starred alongside Julie Andrews as the two frolicked with cartoon penguins, sheep and ponies, much to moviegoers' delight. In 1968, Van Dyke scored with *Chitty Chitty Bang Bang,* another children's classic.

Around 1970, the Van Dykes left the high–paced Hollywood life and relocated to a 180–acre ranch in the desert town of Cave Creek, Arizona. Van Dyke discovered a new studio in the area, which had been built to attract the motion picture industry. CBS had been urging Van Dyke to come up with a new series. He agreed to do one if it could be filmed at the new studio near his Arizona home. Van Dyke was eager to give his fans something new. The old show was still popular and continued running in syndication. By the early 1970s, some episodes had already been shown 100 times.

Van Dyke brought back his old pal Reiner to help write the series, which was called *The New Dick Van Dyke Show.* There were some changes, however. In this series, Van Dyke played talk–show host Dick Preston. Moore, his former brunette TV wife, was replaced by the blond–headed Hope Lange. Speaking to *Life* magazine, Van Dyke fretted about the changes shortly before the first episode aired in 1971. ''If I'm worried about anything, it's getting people to accept me with another wife. Everyone was so sure I was married to Mary Tyler Moore that I could hardly check into a hotel with my real wife.''

Viewers accepted the changes and the show was rated among the top 15 that first year. It soon faltered, however, and Van Dyke came to realize that he could not get the help he needed out in Arizona. No one wanted to work there. The technical crew was flown in from Hollywood each week. The show was halted after 1974.

Moved Through Alcoholism, Divorce

During the early 1970s, Van Dyke battled alcoholism. Speaking to the *Saturday Evening Post,* Van Dyke recalled that he and his wife one day realized that their social drinking had gotten out of hand. ''I was proud of the fact that I could hold my liquor pretty well, and I think both Marge and I were on the verge of going into heavier, compulsive drinking where it becomes a necessity rather than a form of relaxation, and we got worried.'' Van Dyke spoke with people in recovery at Alcoholics Anonymous and realized his lack of energy and concentration, as well as his dip in sense of well–being, were being caused by his drinking. So he quit. ''I had a kind of withdrawal period where it was hard to get to sleep at night,'' he told the *Post,* ''but the difference was startling.''

For Van Dyke, the 1970s were filled with ups and downs. He re–appeared on television in 1976, earning an Emmy nomination for best writing in a comedy–variety or music series for his work on *Van Dyke and Company.* In 1977, Van Dyke joined *The Carol Burnett Show,* but lasted only 12 weeks as Harvey Korman's replacement. Between TV appearances, he found time to write, publishing three books, *Altar Egos, Faith, Hope and Hilarity* and *Those Funny Kids,* between 1967 and 1975.

By the early 1980s, Van Dyke's marriage was over. ''It just ran out of gas somehow,'' he told *People* magazine. ''To this day I don't have a clue why.'' He later started a relationship with his agent's secretary, Michelle Triola Marvin. By the mid–1980s, they were living together.

In the 1980s, Van Dyke's face continued to be a staple on the television screen. *The Van Dyke Show* aired in 1988. He also appeared in several made–for–TV movies, including *Drop–Out Father,* 1982; *Found Money,* 1983; and *Ghost of a Chance,* 1987.

In the 1990s, Van Dyke began his fifth decade in television. In 1991, he played crime–solving physician Mark Sloan on the CBS show *Jake and the Fat Man.* The role was reprised in 1992 for a TV movie called *Diagnosis Murder.* It became a television show and Van Dyke starred alongside his son, Barry Van Dyke, in the series, which ran from 1993–2002. Van Dyke was in his 70s, but could still draw a crowd. The show consistently ranked among the top 30. In 2004, Van Dyke became Rob Petrie again for a television special, *The Dick Van Dyke Show Revisited,* which brought together the original cast. As the 21st century began, *The Dick Van Dyke Show* continued its run on the television channel *Nick at Nite,* a testament to its classic timelessness.

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John Hasbrouck Van Vleck

American physicist John Hasbrouck Van Vleck (1899-1980) won the 1977 Nobel Prize for work that laid the foundation for the quantum theory of paramagnetism. Van Vleck is considered the founder of modern theoretical physics, and enjoyed a long career as both researcher and mentor. According to

John Ellement in the *Boston Globe,* the Nobel laureate once explained his field of research as a way to "get at what is the truth of things. The more we know about the universe, the better off we are."

Born on March 13, 1899, in Middletown, Connecticut, Van Vleck hailed from an esteemed family with origins that dated back to some of the first European families to settle in New Jersey. Intellectual achievements were already commonplace in his family by the time he arrived: his grandfather was a professor of astronomy at Wesleyan College in Middletown, Connecticut, and the college's observatory is named in his honor. Van Vleck's father, Edward Burr Van Vleck, was professor of mathematics, also at Wesleyan. It was a stimulating environment for a boy, but Van Vleck claimed he grew up an extremely shy child. Fascinated by railroads, he pored over train time tables for hours on end in order to commit them to memory. Later in his life, he usually traveled without referring to a printed train schedule.

The Van Vleck family relocated to Madison, Wisconsin when Edward Van Vleck was hired by the University of Wisconsin. Summers were sometimes spent in Europe on lengthy family vacations, but back in Madison Van Vleck attended public schools. He then entered the University of Wisconsin, and majored in physics. After graduating in 1920, he was determined to forge his own path in life. Because both his father and grandfather had undertaken active and prominent careers in academia, Van Vleck himself "vowed as a child that I would not be a college professor," as he later wrote in an autobiography posted on the *Nobel Prize Website.* "But after a semester of graduate work at Harvard, I outgrew my childish prejudices, and realized that the life work for which I was best qualified was that of a physicist, not of the experimental variety, but in an academic environment."

Delved into Theoretical and Quantum Physics

Van Vleck earned his doctorate in physics from Harvard University, and while there he turned toward theoretical physics, which was a new field at the time. In fact, his 1922 doctoral thesis is thought to have been the first American paper based on a purely theoretical subject, in his case the ionization energy of a particular model of the helium atom. Theoretical physics differs from standard physics in that it seeks to predict outcomes by using a model of reality, only part of which may be observable or proven by scientific experiment. Van Vleck's work showed such early promise that job offers came easily: his first postgraduate post came as an instructor in physics at Harvard, and a year later, in 1923, he was hired by the University of Minnesota.

Van Vleck would spend the next five years in Minnesota, and his relatively light teaching load allowed him ample time to devote to research. He began investigating the application of quantum mechanical theory to a variety of physical phenomena, and wrote his first book, *Quantum Principles and Line Spectra,* in 1926. The work sold unexpectedly well for its subject matter, though its audience was most likely a purely academic one. Quantum science was also a new and exciting field at the time, which certainly accounts for some of the book's appeal.

In 1927 Van Vleck made a breakthrough discovery involving the general theory of magnetic and electric susceptibilities in gases. He also made his first forays into the field that would mark his name in the annals of science: the quantum explanation of magnetic effects. His 1932 book, *The Theory of Electric and Magnetic Susceptibilities,* featured new ideas regarding the crystal field theory. His research efforts sought to describe paramagnetic salts, especially salts that contained rare-earth ions. It was for this work that Van Vleck earned the 1977 Nobel Prize, as well as the moniker the "father of modern magnetism."

Hired at Harvard

In 1928 Van Vleck returned to his first alma mater, the University of Wisconsin, to become a professor of physics. He rejoined the staff at Harvard University six years later and spent the remainder of his career there. During World War II, he served on a government-appointed committee of scientists charged with evaluating the feasibility of building an atomic bomb; their recommendations spurred the creation of the Manhattan Project, the joint effort that helped bring to fruition the world's first nuclear weapon in 1945. Later into the war Van Vleck became involved in radar work at the Radio Research Laboratory of Cambridge, Massachusetts.

Only later in his career did the work Van Vleck had carried out on crystal field theory, ferromagnetics, and magnetic resonance find practical applications. Some of these include lasers, transistors, and even the copper spirals used in certain birth-control devices. When he was awarded the 1977 Nobel Prize for, in the words of the Nobel committee, his ''fundamental theoretical investigations of the electronic structure of magnetic and disordered systems,'' it was nearly 50 years after he had first launched his research projects. He shared his award with Philip W. Anderson, who had also once been his student, and Sir Nevill Mott. Van Vleck was pleased by the honor, despite the passage of years. ''So often the prizes go to younger men,'' Ellement quoted him as saying in the *Boston Globe.* ''Anybody couldn't help feeling that it is a culmination when you're 78 years old.''

In the late 1940s, Van Vleck served as chair of Harvard's physics department, and in the following decade helped create the interdisciplinary Division of Engineering and Applied Physics; he also served as that division's first dean. In 1951 he became the Hollis Professor of Mathematical and Natural Philosophy, the oldest endowed science chair in North America, which he held until his retirement in 1969. He died in Cambridge, Massachusetts, on October 27, 1980, survived by his wife Abigail Pearson Van Vleck, whom he had wed in June of 1927. For much of his life, his friends and colleagues knew him simply as ''Van,'' and though his childhood shyness had endured, he had been known for generously sharing credit on his research projects. As a writer noted in the London *Times* in announcing his death, Van Vleck ''had a warm, outgoing and unassuming personality, always eager to help, be it in personal or professional matters, always generous in his praise of the achievements of his students and colleagues and, relying on his vast fund of knowledge, ever ready to help in solving knotty scientific problems.''

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Gustav Vigeland

Norwegian sculptor Gustav Vigeland (1869–1943), considered to be the most prolific sculptor of all time, was also a controversial artist. With dual focuses on innovative realism and on the human body, Vigeland's work continues to spark debate today. He is now best–known for his sculpture garden Vigeland Park, a part of Frogner Park, and for the Vigeland Museum, both in Oslo, Norway.

Early Life and Education

The son of a master carpenter, Gustav Vigeland was born on April 11, 1869, in Mandal, a town on the southern coast of Norway. From an early age he displayed ability as a woodcarver; his family, although very strict, supported his artistic interests. At the age of 15, Vigeland was apprenticed to master woodcarver T. Christensen Fladmoe in Norway's capital, Oslo, then known as Kristiania. However, Vigeland's interests already primarily lay in sculpture, not carving; luckily, Vigeland's father had paid Fladmoe an additional fee, excusing young Vigeland from some of the monotonous tasks required of the apprentices and affording him more time to hone his skills. He returned uncomplainingly to Mandal the following year, 1886, when his father died.

Vigeland spent two years working on his family's farm in Mandal, in his free time making sketches of things he wished to sculpt. When Vigeland was free to return to the capital in 1888, he brought these sketches with him and spent an interval unsuccessfully attempting to earn a living as a wood carver. One night, cold, hungry, and with no place to stay, Vigeland decided to show his sketches to renowned sculptor Brynjulf Bergslien. Bergslien was impressed and took Vigeland into his studio. Having received technical training from Bergslien, Vigeland exhibited his first piece at the Autumn Exhibition of Art in 1889. Bergslien recommended another sculptor, Skeibrok, to continue Vigeland's training in 1890; under Skeibrok's tutelage, Vigeland entered a piece entitled ''Hagar and Ishmael'' into the state art competition. The work won a prize, allowing Vigeland to go to Copenhagen, Denmark, to study under another prominent sculptor, C. Vilheim Bissen. Bissen was a more realistic sculptor than the rest of his Scandinavian colleagues, although still drawing on the neo–classical influences common in nineteenth century art.

Vigeland moved past these neo–classical influences to hone a style uniquely his own; as Nathan Cabot Hale commented in *Embrace of Life: The Sculpture of Gustav Vigeland,* ''[It was] as though his teachers served as examples of what he should not do rather than serving as models to emulate.'' This rejection of the accepted style of modeling is apparent in Vigeland's first major work, ''The Damned,'' a figure grouping which portrays the Biblical flight of Cain. This sculpture draws on some neo–classical and some realist influences, but is noticeably not of either school; two of the figures fit into the contemporary, half–naturalist style, while the primary, male figure is more realistic and expressive.

Travel Abroad Led to Development of Style

Having completed his technical training under some of the great sculptors of Scandinavia, Vigeland took advantage of government funding to go to Paris to continue his studies. There, he often visited the studio of Auguste Rodin, the French master of realistic sculpture, and was influenced by Rodin's methods and motifs; however, Vigeland never met the master sculptor, believing the influence of his work was enough. The following year, Vigeland returned to Oslo and prepared for his first independent exhibition in October and November of 1894. The exhibition received some mixed reviews, but was generally considered a success; Tone Wikborg commented in *A Guide to Vigeland Park* that ''much was expected of the young sculptor'' following his first show.

Vigeland again left Norway to continue his explorations in other countries. He went first to Berlin in 1895, where he associated with leading members of the artistic community, including his countryman, painter Edvard Munch. In the spring, he continued to the cultural capitals of Italy: Florence, Naples, and Rome. In Italy, the monumental Classical and Renaissance pieces that filled the cathedrals and town squares inspired Vigeland. By 1897, Vigeland was out of money and had returned to Norway, where he found a job with the crew restoring the grand Nidaros Cathedral in Trondheim. While doing sculptural work on the cathedral, Vigeland became intrigued by the motifs of mystical evil monsters such as dragons engaged in battle against men. This concept of struggle informed much of Vigeland's later art. After the completion of his work at Trondheim, Vigeland held his second—and final—solo exhibition in 1899, this time finding his work unequivocally well–received by Norwegian critics.

The turn of the century marked a change in Vigeland's personal life: he married Laura Mathilde Andersen in 1900, a union that would produce two children but would ultimately end in divorce. (Vigeland would be remarried in 1922, to Ingerid Vilberg, a woman over three decades his junior). Despite being a newlywed, Vigeland continued to travel around Europe—this time to England and France—to study various forms of sculpture. Vigeland spent about six months in Paris from late 1900 through early summer 1901, primarily making sketches for large, public monuments, a form that would become his specialty. From Paris, Vigeland went to London, where he saw the renowned sculptures of classical Greek artist Phidias for the first time. In late October, Vigeland returned to Norway to stay for some time.

In Oslo, Vigeland worked steadily. The first few years of the twentieth century saw Vigeland producing primarily portrait busts of notable Scandinavians—among them such figures as dramatist Henrik Ibsen and scientist Alfred Nobel—while continuing to develop sketches and ideas for monumental works. In 1903, he commenced modeling the monument to mathematician Niels Henrik Abel, a project that he completed in 1905. Also in 1905, Vigeland completed preliminary work for a grandiose piece which would consume decades of his life: a fountain then planned to be located in Eldsvoll Square, home of the Norwegian Parliament building. Vigeland produced a one–fifth–scale model of the fountain in 1906, laying the groundwork for the Committee for the Vigeland Fountain to begin gathering governmental approval and financial support for the piece in 1907.

Public Monuments

Work on the fountain would continue off and on for several years; however, Vigeland continued to pursue other projects during this time. He completed a monumental statue of Camilla Collett, a Norwegian novelist and feminist, in 1909, as well as copies of some of his early works with stylistic variations. At about this period, Vigeland completely shed his naturalistic, neo–classical nineteenth century influences and began working in a simpler, broader style that would later define his sculptures. In 1910, Vigeland created two wrought–iron fences to surround existing monuments, marking his first foray into ironwork. In the mid–1910s, Vigeland commenced work with granite and other stone pieces. Initially, Vigeland produced small stone figure groups; however, it took less than two years for him to complete his first large–scale grouping. The speed of this process was partially attributable to the number of artisans Vigeland had assist him in the carving of the rock.

Returning to his woodworking roots, Vigeland found time to create a series of woodcuts in 1915. These woodcuts reflected a rough, Eastern European style; subjects ranged from humans to landscapes. However, major public works remained on Vigeland's mind. Vigeland modeled a statue of a Navy officer and the following year, he released plans to add granite groups to his fountain, still under construction. To gain public support for the fountain project, Vigeland made an unusual move: he opened his studio, something he did only a few times in his career. This studio exhibition led to a new committee forming to finance the fountain project; this committee would exist, promoting Vigeland's works, for the rest of the artist's life. Over the next few years, Vigeland continued sketching and producing sculpture and woodcuts; over 50 of his woodcarvings were exhibited at the Art Association in 1917.

Contract Tied Vigeland and Oslo

In 1921, Vigeland entered into an unprecedented contract with the city of Oslo. In exchange for a salary and adequate studio space for the remainder of his lifetime, Vigeland donated all of his extant works and models for all future works to the city with the understanding that his studio would be turned into a museum after his death. The area around Vigeland's studio, Frogner Park, became the home of his grand fountain complex, a change in locale that Vigeland had fought hard and long to obtain. The finalized project contained not only the large fountain originally planned, but also 36 granite groups and a carved column appropriately called *Monolith.* The *Monolith* was still conceptual at the time of the fountain's installation in 1924; in fact, this final piece of the complex was not completed until 1943. However, almost immediately, Vigeland began planning to expand Frogner Park to include sculptures for the bridge and a monumental main entrance. Vigeland released

the plans for this entrance in 1927, as well as displaying finished portions of the wrought–iron gates; as a result of this exhibition, the Oslo Savings Bank funded the gates and the Oslo city council agreed to Vigeland's plans. Vigeland opened his studio again in 1930 to exhibit the model for the proposed bridge in Frogner Park as well as nearly 60 models for large sculptures and sculpture groups to decorate the park.

Vigeland's life in the early 1930s was primarily focused on the expansion of his sculpture garden, now called Vigeland Park, inside Frogner Park. The city council approved Vigeland's designs in 1931 and he began work on the multitude of pieces. Still, he found time to display well over 100 of his woodcarvings publicly in his studio in 1931. In the mid–1930s, Vigeland completed two major works for the park: the *Wheel of Life,* a large bronze sculpture depicting figures moving in a circle; and *The Family,* a monumental group piece, in 1935. For the rest of the decade, Vigeland continued to produce sculptures and models for pieces to reside in the park as well as a number of statues of notable Scandinavians. In a prescient move, Vigeland spent the autumn of 1942 creating wall reliefs for the part of his museum intended to house his funerary urn. Shortly after finishing this project, Vigeland contracted a heart infection in January 1943, dying from complications of that infection on March 12, 1943. The Vigeland Museum, delayed by Norway's involvement in World War II, was opened to the public in 1947.

Artistic Legacy

Today, Gustav Vigeland is considered by many to be the finest sculptor ever to come from Norway. His work, typically featuring nude human figures in sometimes intimate but always emotionally charged poses, generated controversies as massive as the sculptures themselves in the artist's lifetime; even now, some controversy still swirls about his pieces. In the mid–twentieth century, Campbell Crockett noted that ''Norwegians do not agree in their evaluations of Vigeland which is, perhaps, more of a commentary upon Norwegians than upon Vigeland.'' However, according to a recent Grove Art Online article, Vigeland ''created [approximately] 1600 sculptures, thousands of drawings and 420 woodcuts, and designs for artefacts [sic].'' Certainly this remarkable creative output, coupled with Vigeland's dramatic, colossal outdoor statuary, will assure Vigeland's place in the art world for years to come.

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Vaira Vike-Freiberga

Latvian President Vaira Vike-Freiberga (born 1937) was first elected to her government position in 1999. A former professor of psychology at the University of Montreal, Vike-Freiberga had returned to her country of birth to direct the Latvian Institute in 1998. Popular and effective in her new political career, she was reelected to Latvia's presidency in 2003.

Vike-Freiberga was born on December 1, 1937, in Riga, Latvia. In 1944, as World War II still raged throughout Europe, her family fled their country, just days ahead of the advancing Russian Red Army. After a harrowing journey, the Vike family settled in a refugee camp between East and West Germany. ''I remember every step,'' Vike-Freiberga recalled to Rafael Behr of the *Financial Times.* ''We were put in a camp that was a huge barrack with snow seeping in and people just lined up in three-tier wooden bunks, no warm food. And then we were put in an unheated train, and it happened to be a cold wave . . . it was January and it went down to minus 35 and we traveled for six days.'' Vike-Freiberga's infant sister died in such a camp during the winter of 1945.

After World War II ended the German refugee camps began to be dismantled and the Vike family was subject to fresh humiliation and distress as it sought a new home through United Nation (U.N.) refugee agencies. ''We had these commissions coming around from all across the world . . . sort of like looking over cattle or slaves at a market, saying we need cotton pickers in Mississippi and coffee pickers in Brazil and quarry workers in Australia. . . . wonderful offers!'' The family immigrated to Casablanca, Morocco, where, after a slightly rocky start when Vike-Freiberga's elementary school teacher mistook her lack of French-language skills as an intelligence problem, the family settled in happily enough. An apt pupil, Vike-Freiberga began to master French—she eventually would speak six languages—and her father found work as an engineer. However, Morocco's 1954 independence from France prompted the displaced family to emigrate once again.

Moved to North America

At the behest of friends in Toronto, the Vike family set out for Canada aboard the SS *Volcania* and landed in Halifax, Nova Scotia, in August of 1954. At that time, many Canadians had an unpleasant tendency to refer to recent European immigrants as ''DP's,'' or displaced people. As her family settled into a rough Toronto neighborhood, Vike-Freiberga found that such disparagement helped to crystal-

lize her national identity. ''They forced the label of 'new Canadian' on me,'' she told *Maclean's* interviewers Tom Fennell and Blake Lambert. ''You might say I became a Latvian because every Canadian in encounters kept (asking) me: 'Ah, who are you?' And I had to answer, 'I'm a Latvian.' '' Despite that shaky beginning, Vike-Freiberga went on to forge a long and successful life in her adopted country.

As Vike-Freiberga adjusted to her new home, she briefly considered becoming a physician. Instead, she went into clinical psychology, earning her B.A. and M.A. at the University of Toronto, and her Ph.D. from Montreal's McGill University in 1965. She began working as a professor of psychology at the University of Montreal after earning her doctorate, and remained in that position for the next 33 years. Vike-Freiberga became highly respected in her field, taking on such prestigious roles as vice chair of the Science Council of Canada, president of the Canadian Psychological Association, and president of the Social Science Federation of Canada. Along the way, she also married a fellow Latvian exile, Imants Freibergs, a professor of computer science at the University of Quebec, in 1960. They had two children, Karlis and Indra. For all her professional and personal success in Canada, however, Vike-Freiberga never ventured far from her Latvian roots.

Vike-Freiberga spent a great deal of time researching Latvian folk culture, turning out seven books on the subject and co-authoring several databases of material. She became a leading figure in the Latvian expatriate community, organizing summer camps for youth, and speaking at seminars and conferences worldwide. She first returned to Riga in 1969 and, although dismayed by the changes that Soviet rule had wrought on her hometown, became a regular visitor thereafter. Among the many accolades that her efforts on behalf on the Latvian community garnered were the 1979 Anna Abele Prize in Latvian philology, the 1989 Social Science Prize from the World Association of Free Latvians, and the Latvian Three-Star Order, given to her in 1995. In 1998, Vike-Freiberga would be called upon to do more.

Returned to Latvia

On August 21, 1991, Latvia broke away from the crumbling Soviet Union and declared itself independent once again. Founded in 1918, the country had been continuously occupied by either the Soviet Union (1940-41, 1945-91) or Nazi Germany (1941-1945) for over 50 years. With a population around 2.5 million people, approximately one third of which was of Russian ancestry, and a generation of global isolation to make up for, the tiny country, like other newly liberated Baltic states, now had its work cut out for it. Sophisticated exiles like Vike-Freiberga were among Latvia's best hopes to reintegrate with the world, and many stepped up to the plate. Throughout the 1990s, many expatriates and next-generation Latvians returned to their homeland. Some were overwhelmed by the ugly changes the occupations had brought about, while others were merely hoping to capitalize on the disorder. Still others however, were there to truly lend a hand.

In the autumn of 1998, Vike-Freiberga was asked to become director of the newly founded Latvian Institute. The organization, based in Riga, was designed to promote Latvia abroad. Accepting the position, Vike-Freiberga retired from her teaching post and headed back to the country she had fled 54 years before.

Not long after her return to Latvia, various political leaders began sounding out Vike-Freiberga's thoughts on a run for president of the country. Although largely an ornamental position within a parliament-ruled government, the presidency was certainly not without its influence or ability to effect change. Vike-Freiberga was intrigued. ''I'd sit there drinking coffee,'' she recalled to Fennell and Lambert, ''and then people said, ''You'd make a good president.' Well, I said, ''Yeah, I would. Why not?' '' When she was nominated by parliament to break a deadlock after none of the slated candidates managed to secure a majority vote, Vike-Freiberga was once again ready to serve her homeland. Having relinquished her Canadian citizenship, she was elected president of Latvia on June 17, 1999.

Early Presidency

Two of Vike-Freiberga's top priorities after attaining the presidency were the integration of Latvia into both the European Union (EU) and the North Atlantic Treaty Organization (NATO). One stumbling block to the former was what the EU saw as unfair citizenship and language laws apparently designed to punish Russians living in Latvia. Just one week after taking office, Vike-Freiberga aggressively

addressed the problem by sending a language bill that required, among other things, all private commercial transactions be conducted in Latvian, back to parliament, deeming it as excessive. The move drew the ire of some Latvian nationals and the approval of EU officials. Having protected their interests—and her own goals of joining the EU—she then challenged Latvia's Russian-speaking population with a promise to learn Russian herself. As she told the *Economist,* ''I thought it would be fun, a challenge to those who have spent 50 years not learning Latvian.'' The talented linguist made good on her vow.

Vike-Freiberga's early presidency also drew some grumblings regarding her life in the West and her lack of political background, as well as more substantial criticism regarding her initial government spending habits. She managed to overcome the controversy, however, and focus on her primary goals. Latvian member of parliament Innese Birzniece told Fennell and Lambert that, Vike-Freiberga is ''not to be anybody's puppet,'' and added that the president's status as a ''world citizen'' was ''a viewpoint that we really need here in Latvia because people have been closed off for 50 years.'' Most Latvian citizens appeared to agree, as Vike-Freiberga's administration proved to be extremely popular.

Vike-Freiberga downplayed her role as one of the first female heads of state in Eastern Europe, preferring to focus on her larger aims and the potential of her country. The *International Journal of Humanities and Peace* quoted her in an interview with *Choices* as noting: ''I tend to view my commitments as humanistic ones in the fullest sense of the word. For me democracy is a service to human beings regardless of their gender, and in that sense my own gender is not an important issue.'' Instead, she saw as an ''important issue'' Latvia's future.

Throughout her first term as president, Vike-Freiberga worked relentlessly to gain Latvia's admission into the EU and NATO. However, even those goals did not make her bend to the will of such influential EU countries as France and Germany when the United States invaded Iraq in the spring of 2003. Dismissing charges of disloyalty to the EU, she firmly backed the U.S. action, citing Latvia's history of occupation. ''We certainly have seen the results of appeasement, or rather the lack of them,'' the Europe Intelligence Wire quoted her as noting. ''It's much easier to tolerate a dictator when he's dictating over somebody else's life and not your own.''

Achieved Initial Goals

Vike-Freiberga's unflagging efforts were affirmed by her reelection as Latvia's president, with only six opposing votes in parliament, on June 20, 2003. Her popularity among the citizens continued to range between a remarkable 70 and 85 percent. Voters' confidence in their president was affirmed with the March, 2004, induction of Latvia into NATO and the country's May, 2004, entry into the EU. Of the latter victory, Vike-Freiberga told Janis Udris of the *Latvijas Vestnesis,* as quoted by the Asia Africa Intelligence Wire, ''For our nation, that will become a day that must be celebrated and that is holy, because it will mean the completion of very serious, purposeful and long-lasting efforts.''

Despite advances on the international front, Vike-Freiberga's work was not yet done. Domestic political turmoil roiled, effective assimilation of Russian residents in Latvia remained unresolved, and the fragmentation of the EU all posed challenges. However, the welfare of her homeland continued to be at the forefront of her actions, as was her determination that Latvia continue to be a free and contributing member of global society despite its tiny size. As Vike-Freiberga told Juris Kaza in the *Christian Science Monitor,* ''The world has been trying to overcome racism, sexism, and ageism and now it is time to overcome the prejudice that there is something wrong with countries being small, or that small nations must be treated in a condescending manner.'' Vike-Freiberga's second presidential term is set to expire in 2007.

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Luchino Visconti

Italian stage and film director Luchino Visconti (1906–1976) is considered one of the founding fathers of the Italian neorealism film movement. As his career progressed, however, he produced more lavish films that spanned a range of historical periods. More than just a neorealist director, Visconti was one of the greatest international film directors that emerged from the post–war Italian cinema.

Visconti was born into an aristocratic family as Count Don Luchino Visconti Di Morone on November 2, 1906, in Milan, Italy. He was one of seven children of the Duke of Modrone.

As a member of the Italian aristocracy, Visconti enjoyed a pampered and privileged upbringing that allowed

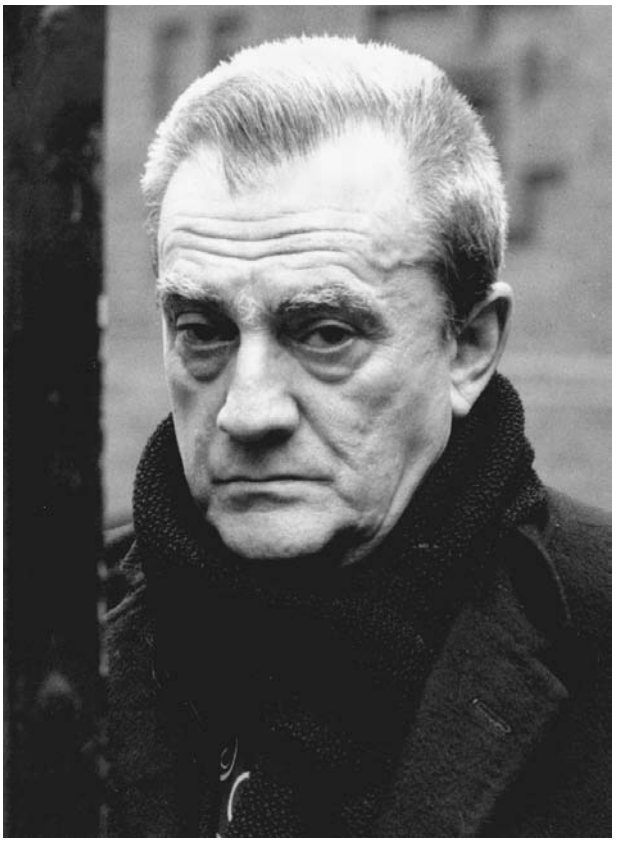

him to pursue whatever activities suited his fancy. His early interests included music and theater. He inherited his musical inclinations from his mother, who was a talented musician. From his father, he inherited a love of the theater, as the Duke operated his own private stage. In the process, Visconti had the opportunity to meet some very famous artists including conductor Arturo Toscanini (1867–1957), composer Giacomo Puccini (1858–1924), and Italian poet and novelist Gabriele D'Annunzio (1863–1938).

Visconti's earliest education was supervised by his mother, though later he attended private schools in Milan and Como. After his parents separated, he was sent to a boarding school of the Calasanzian Order from 1924–26.

Despite the unique opportunities that Visconti's privilege afforded him, his greatest passion at the time was horse breeding and racing. For nearly eight years, the passion bordered on obsession. But his early life was not all horses and art. From 1926 to 1928, he served in the Reggimento Savoia Cavalleria. At the end of his service, he went back to his artistic pursuits and, in 1928, made his debut as a stage set designer. During this period, he was involved in production at La Scala, working with future opera star Maria Callas.

Moved to Paris

In 1936, at the age of 30, Visconti moved to Paris, where he immersed himself in the intellectual, cultural and political trends that characterized France before World War II. Through his friendship with world–famous fashion designer Coco Chanel, Visconti met the great French filmmaker Jean Renoir. This introduction awoke in Visconti a passion for cinema as an art form.

Visconti served as an assistant to Renoir, working as a costume designer and as an assistant director on *Une Partie de campagne* (A Day in the Country, 1936) and *Les Bas–Fonds* (The Lower Depths, 1937). Even though Visconti was now completely fixated on film, he did not give up his interests in the performing arts such as theater and opera.

In 1937, Visconti made a brief visit to Hollywood, but he was disillusioned by the American film factory. When he returned to Italy in 1939, he became a member of the editorial staff of *Cinema,* a film journal. That year, he also served as assistant director to Renoir on *La Tosca.*

Politics was another of Visconti's great interests, and during this period he switched his philosophies from fascism to communism. When he returned to Italy, he became part of the resistance to the rising tide of fascism, and he would remain a Marxist until his death.

Censors and Church Denounced First Film

Back in Italy, Visconti's career as a film director began in earnest in the early 1940s and he would soon became a major figure in the Italian neorealist cinematic movement. Neorealism was characterized by an unadorned and truthful depiction of lower–class life. Neorealist directors and their films demonstrated a pronounced social consciousness through concern with lower–class individuals and families and their hardships. The neorealist style was starkly realistic, and depended on film techniques such as long, unbroken takes.

Visconti's first film, made in 1942, was *Ossessione,* a loose, unauthorized adaptation of James M. Cain's American pulp crime novel *The Postman Always Rings Twice.* Visconti moved the setting to Italy, and he increased the already heated sexuality of Cain's story. The film reflected the influence of his early film work with Renoir, specifically in the use of long takes.

Visconti had to sell some family jewels to finance the film, but it was an enormously popular success in Italy, even though it ran into trouble with Fascist censors for its ''obscenity.'' The censors objected to Visconti's steamy depiction of an illicit love affair as well as his harsh representation of Italian provincial life.

The film is considered one of the first ''neorealist'' films. Though the film had no overt political message, it still showed unemployment and depicted a harsh portrayal of the institution of marriage. It also had an overtly gay character. Not only did Italian censors denounce the film, but the Catholic Film Center condemned it. Reportedly, in Salsamaggiore, bishops exorcised a theater where it had been shown. Scenes involving the homosexual character were cut but later restored.

Visconti himself was openly bisexual in his lifestyle, as was his father. Though his films depicted only a few homosexual characters, Visconti's work often possessed elements of homoeroticism, which was often manifested in his choice of attractive leading actors through the years.

Visconti would regularly produce films from 1942 to 1976, but his pace was rather slow, due to the obsessive care he brought to all elements of his productions.

Imprisoned by Gestapo

After adopting the Marxist philosophy, Visconti became an active anti–fascist and he managed to escape persecution by the Mussolini government until the final days of World War II. During the war, Visconti's palazzo became a secret headquarters for members of the Communist Resistance. Also, Visconti himself engaged in armed resistance against the German occupiers. Eventually, his activities led to his brief imprisonment in 1944 by the German Gestapo.

After the war, Visconti returned to his previous interests, opera and theater. He was among a generation of theater directors who strived to rejuvenate the Italian theater, which had lost its vitality under the Fascist government, through reinterpretation of plays and by introducing new works. In the upcoming years, Visconti helped introduce playwrights that had been banned by the fascists. These included Jean Cocteau, Jean–Paul Sartre, and Tennessee Williams. The first play that Visconti directed was Cocteau's *Parenti terrible* in Rome in 1945.

Visconti established an international reputation as a stage director at the Teatro Eliseo in Rome after the war. Visconti's stage productions often generated controversy due to their themes and subject matter (e.g., incest and homosexuality). Some of the plays he presented also reflected his left–wing political sympathies, as they often depicted a lead character in conflict with the prevailing attitudes of modern society.

His opera productions earned him as much fame as his film work, particularly his work with Callas, who claimed that Visconti taught her how to act.

Released Second Film

For his second film, released in 1948, Visconti chose overtly Marxist subject matter. *La Terra Trema,* an adaptation of the Giovanni Verga novel *I Malavoglia,* concerned life in a poor Sicilian fishing village. Funded by the Italian Communist Party, the film was intended as a documentary trilogy. Visconti wanted to present an encompassing film about the Sicilian poor, but he only managed to complete the first part of his envisioned project, and this involved the exploitation and eventual breakdown of a fishing family.

The film was shot entirely on location in Sicily and possesses the documentary–like style now associated with the neorealist film movement. For some of the roles, Visconti employed locals who were allowed to speak in their native dialects. The film was shot by G.R. Aldo, one of best–known and finest post–war Italian cinematographers, and featured long takes and long shots combined with extensive camera movements.

Moved Away From Neorealism

As good as Visconti's early film work was, his greatest achievements were ahead of him. His subsequent films featured neorealistic stylings but, during the 1950s, he began producing films that were quite lavish and operatic. A favorite theme involved the moral and economic disintegration of aristocratic families. He was also preoccupied with the decadence of the upper classes.

In 1951, he released *Bellissima,* a satire that starred famed Italian actress Anna Magnani as a stage mother intent on getting her daughter into movies. For his next film, Visconti turned to the works of Verdi. *Senso,* released in 1954, included sections from the opera *Il Trovatore,* and is a spectacular, operatic film shot in color. Set in 1866, it involves revolution, forbidden love, and betrayal. Alida Valli played a countess who betrays her Italian nationalism for love during the Austrian occupation of Venice. Though the film was highly melodramatic, it still reflected Visconti's Marxist sensibilities, specifically as it related to Italian history, and it marked the end of Visconti's strict neorealist period, as the director began to commingle realism with a much more elegant style.

That same year, Visconti staged the opera *La vestale* starring Callas. In 1957, he released an adaptation of Fyodor Dostoevsky's *White Nights* starring Marcello Mastroianni and Maria Schell.

Rocco and a Return to Realism

From there, Visconti entered into a period where he produced highly personal works, several of which are regarded as his greatest films. He also concentrated exclusively on film. In 1961, he withdrew from theatrical activities. His film output would include a mixture of contemporary and period films. But almost all would involve reflections on a past that is irretrievably lost and how that loss affects the present, as well as how the loss manifests itself in melancholy and ruminations on the inevitability of death. Many of his films would focus on the collapse of family dynasties and the disintegration of family relationships.

The very realistic and very popular *Rocco and his Brothers* (1960) would be the last time Visconti focused on working–class subjects. Essentially, the film is a family tragedy that involves the Parandis, a Sicilian peasant family forced to move, for economic reasons, into the industrial northern section of Italy. The film deals with their troubles and disillusionment. In their new home, the Parandis, particularly the brothers, must deal with harsh economic realities as well as the sexual rivalries that threaten their solidarity. The film was hugely successful, both with audiences and critics, and it was Visconti's personal favorite work.

The film has an episodic structure, as it takes turns focusing on each brother. However, the main focus falls on Rocco (played by Alain Delon, who became an international star because of the film), the loving, protective brother who tries to keep the family together. The brothers are unable to find work and turn to prizefighting, which Visconti portrays as class exploitation. The entrance of the prostitute Nadia into their lives turns brother against brother. Eventually, Nadia is murdered by Simone, the brutal brother whose actions are directed by his insecurities and moral laxity. Rocco tries to save his brother, but is

betrayed by Ciro, the younger brother who has become a factory worker involved in labor unions.

The Leopard

Visconti may have considered *Rocco and his Brothers* his favorite film, but his most personal film was *The Leopard,* a haunting work released in 1963 that details the decline of the Sicilian aristocracy during the nineteenth–century Risorgimento period of Italian history. It is also considered Visconti's greatest film.

The opulent film, featuring American actor Burt Lancaster in the lead, focuses on one aristocratic Sicilian family forced to endure a substantial transformation due to a marriage that brings the middle class into its fold. It was awarded the Golden Palm at Cannes. However, the film was severely edited for release in the United States, and American audiences had to wait nearly 20 years to view a restored version.

During this period, Visconti developed his reputation as a difficult director. According to the *British Film Institute* website, one of his lead actresses, Clara Calamai, called him ''a medieval lord with a whip.'' Reportedly, he treated Lancaster quite badly. However, Lancaster later said that Visconti was the best director he ever worked with and described him as ''an actor's dream.''

Later Works

In his next film, *Sandra* (1965), a psychoanalytical treatment of the Elektra myth, Visconti turned to the Italian Resistance, in a story of a wealthy woman haunted by an incestuous relationship with her brother and by the fact that her mother betrayed her Jewish father to the Nazis.

The general consensus is that Visconti took a career misstep with his next film, an adaptation of Albert Camus' existential novel *The Stranger.* Released in 1967, *Lo straniero* was a failure with both the critics and the public.

An operatic feel, as well as favorite Visconti themes—politics, family disintegration—find their way into the director's next work, *The Damned* (1969). Described as ''Wagnerian,'' the film delineates the fall of a German industrial family that yielded to Nazism. Visconti used the real–life Krupp family as a schematic model for his story of a family's descent into betrayal and murder. The allegorical film was described as a ''cold'' film that resorted to caricature.

Visconti's next film, *Morte a Venezia* (1971), based on the Thomas Mann novel *Death in Venice,* was praised for its beautiful production values, but it also failed with the critics. Visconti followed this with *Ludwig* (1972), a four–hour depiction of the life of the ''mad'' King Ludwig of Bavaria. Critics found it visually beautiful but overlong.

Suffered a Stroke

While filming *Ludwig,* Visconti suffered a severe stroke from which he never fully recovered. According to accounts, Visconti smoked up to 120 cigarettes a day, which contributed to the stroke and to his subsequent health problems.

Visconti was nearly paralyzed by the stroke, and he would direct his final two films from a wheelchair. Despite his physical difficulties, the director was back in fine form with *Conversation Piece* (1975), a semi–autobiographical film about an aging Italian professor at odds with the materialism of the bourgeoisie and the militancy of the radical youth. Lancaster played the professor.

Visconti's last film was *L'Innocente* (1976). Based on Gabrielle d'Annunzio's novel, the film depicts European high society at the end of the twentieth century. Visconti died on March 17, 1976, in Rome, two months before film's premiere at the Cannes Film Festival; cause of death was cited as influenza and heart disease. He was 69 years old. Visconti's funeral was held two days later and was attended by Italian President Giovanni Leone and Lancaster.

Right to the end of his illustrious career, Visconti had produced films set in various periods and focusing on a range of subjects. Though the films had deeply personal elements, Visconti always claimed that he never made a film for himself but only for the audience, and the focus was always on the human being. ''I was impelled toward the cinema by, above all, the need to tell stories of people who were alive, of people living amid things and not of the things themselves,'' he said in a 1943 interview that was quoted on the *Fieri Boston* website. ''The cinema that interests me is an anthropomorphic cinema. The most humble gestures of man, his bearing, his feelings, and instincts are sufficient to make the things that surround him poetic and alive. The significance of the human being, his presence, is the only thing that could dominate the images.''

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Margarethe von Trotta

Margarthe von Trotta (born 1942) is largely regarded as Germany's foremost female filmmaker. Associated with the movement known as the New German Cinema, which also includes directors Werner Herzog, Rainer Werner Fassbinder, Wim Wend-

ers and von Trotta's former husband Volker Schlöndorff, von Trotta's films typically center on complex female characters and explore feminist themes. She tends to favor emotional impact over straight narrative and often employs dream– and fantasy–like elements in her work.

Von Trotta was born on February 21, 1942, in Berlin, Germany, which was then part of the Federal Republic of West Germany. Her father, an artist, died when she was quite young, leaving von Trotta and her mother, a Russian aristocrat, with little money. Von Trotta attended trade school and worked briefly as a secretary in Germany before relocating to Paris, where she worked as an *au pair* and regularly visited the city's Cinématèque, where she met several directors, attended film–related discussions, and participated in a number of film collectives. Soon, she began collaborating on scripts and co–directing short films. In the early 1960s, von Trotta returned to West Germany and commenced university studies. She then enrolled in acting school in Munich. ''I wanted to direct films—and then again not,'' she is quoted as saying in an essay by Christian–Albrecht Gollub in *The New German Filmmakers.* ''I didn't have a role model. At that time, in the early 1960s, there weren't any female directors in the Federal Republic. So I became an actress.'' She married in 1964 and had a son.

Turned to Filmmaking

Von Trotta acted in the theater and on television and also landed roles in Fassbinder's *Gods of the Plague* and *The American Soldier* as well as films by Franz–Josef Spieker, Klaus Lemke, Claude Chabrol, Herbert Achternbusch, and Schlöndorff, among others. She often worked with minimal direction, developing her characters according to her own intuition. In 1969, she and Schlöndorff began collaborating on the script for his film *The Sudden Wealth of the Poor People of Kombach,* based on the true story of the capture, trial, and execution of a group of peasants who robbed a tax collector in the 1820s. During this time, von Trotta divorced her husband and married Schlöndorff. A custody battle for her son ensued and became the basis for her next collaboration with Schlöndorff, *A Free Woman.* Von Trotta co–wrote the script and played the lead role, earning a number of acting awards for her performance. The film adopted a decidedly feminist slant, depicting the difficulties of a single mother in her thirties trying to start a career and gain custody of her son in a male–dominated society.

Von Trotta made her directorial debut in 1975 with *The Lost Honor of Katharina Blum,* also a collaboration with Schlöndorff. The film is based on the semi–autobiographical work of German author Heinrich Böll. In 1971, Böll spoke out against a sensationalized tabloid account of a bank robbery in Germany committed by the infamous Baader–Meinhoff terrorist group. Böll was quickly labeled by the authorities as an accomplice to the group and the police searched his house. Following this episode, Böll wrote a novel centering on a young housekeeper wrongly labeled as a terrorist by a tabloid newspaper. He sent the proofs of his novel to von Trotta and Schlöndorff, who were, at the time, working on an adaptation of his *Group Portrait with Lady.* The couple decided to switch their attention to Böll's newer work. While many critics thought the film overly slick and stereotypical, *The Lost Honor of Katarina Blum* became the most successful German film of the mid–1970s and earned von Trotta and Schlöndorff international recognition.

Von Trotta's final collaboration with Schlöndorff was an adaptation of Marguerite Yourcenar's 1939 novel *Coup de Grâce.* She served as co–scriptwriter and lead actress in the production, which centers on an aristocrat who becomes involved in both a convoluted love affair and revolutionary politics. Following this project, von Trotta and Schlöndorff worked independently. The couple later divorced.

Pursued Independent Career

Von Trotta continued to focus on complex female characters and the barriers posed by a male–dominated society. ''I prefer the so–called private topics, problems of living together,'' she remarked, as quoted in *The New German Filmmakers.* ''How do women try to get out of restricting situations.'' *The Second Awakening of Christa Klages,* directed by von Trotta and written in collaboration with Luisa Francia, centers on the true story of a Munich kindergarten teacher who robbed a bank to fund an alternative day–care center. The film was released in 1977. It was noted in *The New German Filmmakers* that von Trotta's preference for an emotionally driven plot focusing on the evolution of characters emerged in this film. ''Unlike Schlöndorff, who begins with a story on which actors are imposed, von Trotta begins with fully conceived characters and asks herself, 'What could happen to them? In what relationship do they stand to one another, to their environment? What conflicts do they live?' ''

Von Trotta's next film, *Sisters or the Balance of Happiness,* released in 1979, explores the relationship of two sisters: Maria, a hardworking secretary with controlling tendencies who supports her younger sibling, and Anna, a biology student given to episodes of depression. When Maria begins an affair with her boss's son, Anna flies into a rage and then commits suicide. After her sister's death, Maria befriends Miriam, a typist, who becomes her roommate and a surrogate for Anna. ''In *The Second Awakening of Christa Klages,* I showed the possibilities for clarity and friendship between women,'' von Trotta told the *New York Times,* after the American release of *Sisters.* ''But for my second film, I had to go a step further. We are contradictory and we are living in a society which is not Utopia.'' Again, von Trotta favored emotional impact over a straight–ahead narrative. ''The main emphasis is less in the story than in the emotional flow running through the story, and this may well be a particularly female mode of expression,'' she told the *New York Times.* Soon after the release of the film in Germany, and following the death of her mother, von Trotta discovered she had a sister of her own. After the airing of a documentary about her on German television in which she

mentioned her mother, von Trotta was contacted by a woman who turned out to be her sister, born 15 years before von Trotta and given up for adoption. Von Trotta's middle name is Anna and, she discovered, her sister's is Maria.

Von Trotta revisited the theme of sisters, and again drew on the troubling legacy of the Baader–Meinhoff group, in her 1981 film, *Marianne and Juliane.* The title characters, who are sisters, are both concerned with political reform, but Juliane pursues change through journalism and activism, Marianne through terrorism. When Marianne is arrested and dies in prison. Juliane abandons her career to raise Juliane's son and uncover the true circumstances surrounding her death, which is suspected to have been a suicide. The character of Marianne is based on Gudrun Ensslin, a member of the Baader–Meinhoff gang, and Juliane is based on Ensslin's sister Christiane, to whom the film is dedicated. The film earned the Golden Lion prize at the Venice Film Festival in 1981.

Focused on Women, Historical Themes

Von Trotta's next film, *Sheer Madness,* released in 1983, centers on the friendship between Olga, a feminist professor, and Ruth, a depressed female artist, as well as on Ruth's husband and his inconsolable jealousy over the women's relationship. *Sheer Madness* was followed in 1986 by *Rosa Luxemburg,* a relatively straightforward biography of the radical socialist and her activities during and leading up to World War I. *The Long Silence,* released in 1993, tells the story of a gynecologist's wife who continues her husband's work exposing government corruption following his murder. *The Promise,* released in 1995, centers on two lovers separated for almost three decades on either side of the Berlin Wall until the fall of the wall and the reunification of Germany in 1989.

Following *The Promise,* von Trotta spent almost a decade writing and directing films for German television. In 2004, she released *Rosenstrasse,* a World War II–era drama co–written with Pamela Katz. The film, based on actual events, centers on a non–Jewish woman who participated in a nine–day silent protest outside an office building on Berlin's Rossenstrasse in order to prevent Nazi officers from deporting her Jewish husband and several others, who remained inside. The film marked a turning point in German cinema, which had long shied away from themes related to noble actions of Germans during the Holocaust. ''Along with its dramatization of a little–known moment of protest against the Nazi regime, *Rosenstrasse* also joins other recent German films—most prominently, *Aimee and Jaguar*—in rediscovering the Jewish role in German culture and the intertwined private lives of Gentiles and Jews before and during the Holocaust,'' wrote Robert Sklar in *Cineaste* in 2004. ''For a long time, you couldn't even think of making a film about Germans who saved Jews,'' von Trotta told the *Financial Times* in 2004. ''It would have been unseemly after so many cruelties. But now the time has come when we can also speak about these other people, to show that this was possible, and that much more could have been done.'' The film debuted in the United States in November 2003 as part of a Kino film festival retrospective of von Trotta's work.

While a small controversy arose in Germany over the historical accuracy of the film, von Trotta stated that her aim was to remain true to the numerous accounts she collected in her interviews with witnesses to the protests. ''[I]t's important for me not to take the position of a historian saying, this was the way it happened,'' she told *Cineaste* in 2004. ''There are historians who say, never trust an eyewitness. But for me people are more important than documents. People make me cry and touch me when they tell their stories. There's a jump from being interested to being involved. As a filmmaker you have to be moved.'' Von Trotta and Katz collaborated again on *The Other Woman,* a television film which later received limited theater distribution. The film centers on women recruited as spies for East Germany. ''Her fascination with how political structures affect relationships, especially between women, is given an ideal frame in this fact–based tale of an East German Romeo sent to the West to recruit women as spies,'' wrote Jay Weissberg in *Variety.*

Von Trotta told the *Financial Times* in 2004 that her personal situation inspired the social criticism in her work as well as her interest in national historical events. ''I was stateless as a child,'' she said. ''My mother, who was not married when I was born, was an aristocrat, born in Moscow. Her family had to flee after the Russian Revolution and, because their roots were German, they came to Germany. But my mother, until her death, never accepted the German nationality. So on the one hand, being born in Berlin, I feel like a German. But on the other hand I've always been able to stand back and look detachedly at German society—because of having felt isolated and not totally accepted.''

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W

G. Richard Wagoner

G. Richard Wagoner (born 1953) made corporate history in 2000 when he became president and chief executive officer (CEO) of the General Motors Corporation at the age of 47. The appointment made Wagoner the youngest person to head GM, the world's largest automaker, since Billy Durant, who founded the company in 1908. Upon taking the reins at GM, where he has been employed for his entire career, Wagoner instituted several business–side innovations that have increased the company's competitiveness in the world market.

Wagoner was born on February 9, 1953, in Wilmington, Delaware, and grew up in Richmond, Virginia where his father, George, worked as a mid–level executive for the Eskimo Pie ice cream company. The younger Wagoner (the G. in his name stands for George) served as student body president while in high school. After graduation, he attended Duke University, his father's alma mater, in Raleigh–Durham, North Carolina, where he played forward on the basketball team during the 1971–72 season. He was elected president of his fraternity and graduated summa cum laude and Phi Beta Kappa in 1975 with a degree in economics. Wagoner proceeded immediately to Harvard University's Master of Business Administration (MBA) program, from which he graduated in 1977.

Joined General Motors

General Motors Corporation's New York treasurer's office hired Wagoner after he received his MBA, and the young financial analyst immediately demonstrated a talent for numbers that surpassed many of his peers. ''He was one of the top two or three analysts out of about 40 or 50,'' recalled John Finnegan, head of GM's finance operation, in a 2002 article in *Fortune.* In 1981, Wagoner took a position as treasurer for GM do Brazil, where he was quickly promoted to chief financial officer. Wagoner received hands–on training in corporate management and learned to speak Portuguese, spending six years with the division. ''It was a big step and an unbelievable opportunity to go from being a money guy to being in the middle of running the business,'' he told *Fortune.*

In 1987, he transferred to GM Canada, where he served as vice–president and finance manager for a year, and then director of strategic business planning for the Chevrolet–Pontiac–GM Canada group for another two. He was promoted to vice–president in charge of finance for GM Europe in Zurich, Switzerland, in 1989 and, that same year, was named to GM's board of directors. While in Zurich, Wagoner helped engineer the purchase of half of the Swedish automaker Saab. Wagoner returned to Brazil in 1991 as managing director of GM do Brazil. He remained there for 13 months, implementing global purchasing and cost–cutting programs and improving the company's operations. He was one of only two top executives to be awarded a bonus that year, a testament to the success of his efforts.

Named CFO, COO

Wagoner had never worked at GM's Detroit, Michigan, headquarters until 1992, when he was named the company's chief financial officer at the age of 39. ''He was

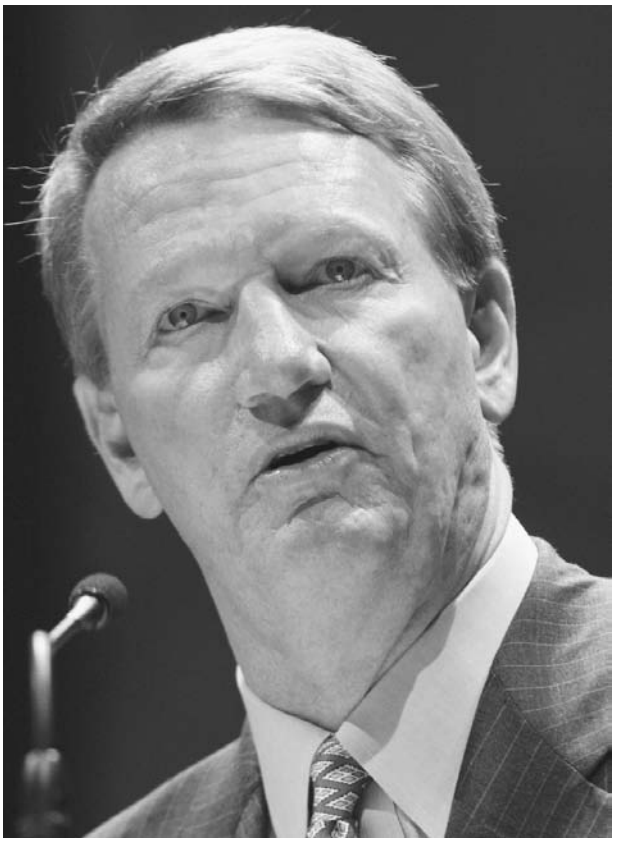

young, but it didn't worry me,'' then–CEO Jack Smith told *Fortune.* ''It was an easy call.'' The following year, Wagoner also took charge of GM's Worldwide Purchasing Group, and in 1994 he was named president of the company's North American Operations, a position that was considered second only to the CEO. Wagoner faced numerous challenges in this position. At the time he took the post, GM made less per car than any other major automobile manufacturer, earning only half the profit per car as Chrysler. It had been losing market share in the United States almost every year since 1962 and neared bankruptcy. The company ''possess[ed] a legacy of inefficiency few corporations can rival,'' asserted industry analyst Scott Hill in *Fortune.*

Wagoner began to implement cost–saving changes, such as unifying engineering and manufacturing systems to increase both productivity and quality. In addition, he convinced the company to assemble cars on a limited number of platform types worldwide, championed the development of an Internet–based purchasing system for suppliers, streamlined the product oversight system, and attempted to improve labor relations. He also, by his own admission, made some mistakes, including angering GM dealers by forwarding a plan to buy some of them out. ''I learned a lot,'' he told *Fortune.* ''Having your key constituents mad at you is not the way to be successful.''

Took the Helm

GM's board was more focused on Wagoner's successes however, and in 2000 he was named CEO of the world's largest vehicle manufacturer. The appointment made him the youngest CEO at the company since it was founded by Billy Durant in 1908. Wagoner launched an even more aggressive campaign to streamline operations and boost profitability once he took the helm, approaching his position with a competitor's demeanor. ''People here at the Tokyo show have asked me what I think about Big Three market share, and I jokingly say I'm not in charge of Big Three market share. I'm in charge of Big One market share, and our goal is to grow,'' Wagoner told *Fortune* in 2003, speaking from the Tokyo auto show. ''You have to ask the other two guys what their strategy is. We focus on how we can grow share, and we really don't care who we take it from.''

One of Wagoner's first moves was to announce discontinuation of the struggling Oldsmobile line, effective in the spring of 2004. Wagoner drew more positive attention for a daring move in late 2001 when, as the post–September 11 economy slumped, GM announced it would apply zero–interest financing to the purchase of all new cars. The result was a drastic increase in sales that impressed market analysts across the board. ''We're not out to take volume by giving cars away but we don't want others to offer greater incentives and take our share,'' Wagoner told *The Guardian* of London. In addition, Wagoner introduced changes in the company's management style, including implementing a ''Go Fast'' program, based on a similar model pioneered at General Electric, whereby bureaucratic holdups are hashed out in group meetings.

He also bucked company tradition and hired outside the GM fold, bringing in Ford Motor Company's John Devine as chief financial officer and Robert Lutz, a former Chrysler executive, as vice chairman and head of product development. ''The old model promoted only from within, and today's business world is moving fast,'' Wagoner told *Forbes* in 2000. ''Bringing in the right people with the right skills and the right chemistry can make a huge difference.'' The Lutz hire signaled an increased emphasis on contemporizing product design, a mindset that also was underscored by the hiring of former Renault designer Anne Asensio. One of the earliest design experiments was the Pontiac Aztek, a cross between a small car and a sport utility vehicle, which flagged in sales. Wagoner told the *Los Angeles Times* in 2001 that the disappointment did not temper his plans to champion innovative design. ''For years we've been seen as too conservative,'' he said in a 2001 interview. ''So some young designers and engineers really stretch out there, and if it doesn't hit everybody's hot button out on the marketplace, the last thing I want to do is say, 'Don't do that again; let's go back to not letting people express themselves.' I don't want to send the message that we want to stop pushing on the edge.''

Wagoner, who did not even have a computer in his office when he moved to GM headquarters, also brought the company into the information age. ''The Internet is offering all sorts of capabilities to do things faster, whether it is work with our supply base, deal with the customer in order–fulfillment more aggressively, how we make our own decisions, how we communicate with each other,'' Wagoner

told *Forbes* in 2000. ''We just need to lead in that whole e–business era.'' To that end, Wagoner oversaw the creation of an online system for processing purchasing orders and the development of an OnStar dashboard communication service, which allows voice–activated Internet connection. The company was also a leader in setting up an online shopping and consumer information site.

Wagoner has placed a premium on creating partnerships with overseas automakers and he has continued to streamline manufacturing processes at home as well. ''We are getting the real cost of engineering new products down, for a variety of reasons . . .'' he told *Fortune* in 2003. ''We're using our assets better, we're sharing ideas better across the company, and we're putting a premium on reusing good equipment' we don't just throw stuff out.'' Wagoner is no environmentalist, however. While he has championed the development of oil–saving fuel–cells, a technology that is still in the early research phase, he has vigorously lobbied against government–mandated fuel–efficiency standards.

Even while spearheading big–picture innovations, Wagoner remains hands–on, often making time to crunch numbers like he used to do. *Fortune* writer Alex Taylor noted in a 2002 article that Wagoner often pores over global production and sales figures. ''I have some affinity for numbers and analysis, and I like to know when we're running behind,'' Wagoner told Taylor. ''I don't like it when we don't get the straight scoop. Those are the things that get my ire up quickest.'' After his first year as CEO, Wagoner expressed relief that the company had turned the tide under his watch. ''I'm happy to see some momentum,'' he told the *Los Angeles Times.* ''We've seen productivity improvement, a lot of our products are hitting well on the market, and the quality trend is good. I feel good for our people who have been under siege for a long time.''

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Andrzej Wajda

Filmmaker Andrzej Wajda (born 1926) is considered the founder of modern postwar cinema in his native Poland. Wajda's films chronicle the tragedies of Polish history as interpreted on a more personal, human scale, and they gained him international renown during his country's Communist era, though he worked under the watchful eye of the government–sponsored filmmaking industry for many years. ''It is to his credit that his films managed to challenge almost everyone in Poland, not least his Communist overlords,'' noted an essay in the *Economist* in 2000, when Wajda was honored with the Academy Award for lifetime achievement.

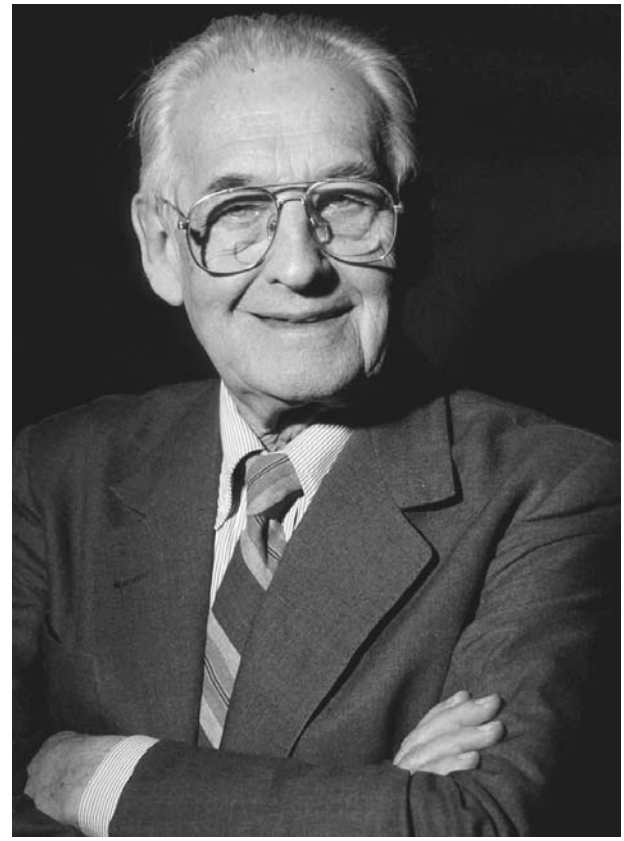

Wajda was born on March 6, 1926, in Suwalki, Poland. When he was 13 years old, the country was invaded by neighboring Nazi Germany with the help of Soviet Russia, Poland's eastern neighbor. The act of aggression effectively launched World War II, and Germany proceeded to deal harshly with Poles of Jewish extraction, corralling them into walled–off ghettoes in the cities before sending them en masse to concentration camps. As for the rest of the population, German chancellor Adolf Hitler's master plan called for the Poles to be reduced to what was essentially serfdom as factory labor for the German war machine. All secondary education was abolished, for example, and cultural institutions shuttered. The Soviet–Nazi alliance soured, however, and in 1941 Germany launched a massive assault on Russian territory, and Poland became a battleground.

Lost Father in the War

During the war years, Wajda joined an underground resistance group, the *Armia Krajowa* (Home Army, or A.K.), which was the secret militia of the Polish government in exile. His father died in what became the notorious Katyn Forest massacre near the Soviet city of Smolensk, in which mass graves of some four thousand Poles—including an

extraordinarily high number of officers in the Polish Army held as prisoners–of–war—were discovered in 1943. Wajda has sometimes been asked why so many of his films dealt with this period. ''World War II is the thing closest to me,'' he told Aisha Labi in *Time International.* ''The most painful thing in my life.''

When the war ended, Wajda enrolled at the Fine Arts Academy in Kraków, where he spent three years. He later attended the High School of Cinematography in Łódź in the early 1950s, and it was during this time that he began making his first movies. These early works followed the strict guidelines set forth by Poland's new Communist government, which had been established by the postwar Soviet occupiers. In 1955, just as Poland seemed to loosen slightly from the grip of harsh Stalinist rule and a cultural thaw emerged, Wajda's first feature film, *Pokolenie* (A Generation), was released. The work is set in occupied Warsaw, and follows a group of young resisters to the Nazi occupation. ''Wajda's young protagonists show courage,'' noted a *Cineaste* essay by David Paul, ''but unlike the typical heroes of Stalinist art, their courage is interwoven with the bravado of youth and is, therefore, volatile.''

Clever Shots Eluded Censors

Pokolenie was the first in what would become Wajda's classic trilogy of World War II films. It was followed by *Kanal* in 1957, a title that roughly translates to ''sewer.'' It centers on the last stand of the A.K. and other groups, the 1944 Warsaw uprising. The characters in this film are literally forced underground into the sewer system in order to make their way to another part of the city to join a second brigade they believe is still holding off German forces. A year later, with the cultural thaw still in place, he made *Popiól i diament* (Ashes and Diamonds), which takes place during the immediate postwar period. In it, a hero of the Communist side is assassinated by a member of the underground, who in turn becomes the victim of retaliation. The killer was played by Zbigniew Cybulski, sometimes referred to as the James Dean of Poland for his appealing looks and tragic early death, in a performance that garnered him fame for its nuanced portrayal of a conflicted youth. Cybulski's character is manipulated by his own leaders in the resistance, and is later left to die on top of a pile of garbage when the other side extracts its revenge.

''The censors thought it was good he died on a garbage heap because he had killed a communist,'' Wajda explained later in interview with Andrew Nagorski of *Newsweek International.* ''But the audiences had a different attitude. They asked themselves: 'What kind of system is this that forces such a sympathetic lad to die on a garbage heap?' '' It was one of many clever tricks that Wajda managed to insert into his cinematic works that shaped his reputation as a daring auteur. At one point in *Kanal,* for example, the characters gaze out through a gated sewer outlet onto the opposite bank of Vistula River. They see a vast stretch of green, but many Poles remembered that spot from a moment just 13 years earlier, when the Soviets were pushing German troops back toward Warsaw. The A.K. had made a last–ditch effort to take control of Warsaw before the Soviets arrived, on orders from the Polish government–in–exile in London. The Poles believed that the Soviets would help them crush the Germans, but instead the Soviet tanks parked themselves on that same river bank and waited for the Germans to decimate the remnants of the Home Army.

The subtle political implications of such camera shots were usually missed entirely by Polish government censors, and Wajda even won an award in Moscow for *Kanal.* It also took the special jury prize at the Cannes Film Festival, and the recognition boosted Wajda's reputation inside Poland—especially with executives of the state–controlled film industry. He went on to make a number of other works, including *Lotna,* a 1959 film about the German invasion of Poland and released near the twentieth anniversary that occasion, and 1961's *Sibirska Ledi Magbet* (Siberian Lady Macbeth), the first one of his works to be made outside of Poland. A year after Cybulski's 1967 death in a car accident, Wajda made *Wszystko na sprzedaz* (Everything for Sale), which featured a film director at a personal crossroads, wandering through the sets of his old projects.

Hailed Across Europe, in Hollywood

During the 1970s, Wajda's reputation outside of Poland grew. His 1974 film *Ziemia obiecana* (Promised Land) earned an Academy Award nomination for best foreign film for its tale of factory owners in the textile city of Łódź. His Studio X production unit, funded by the Polish government, trained a new generation of filmmakers, and he grew more daring in his themes. A 1977 film, *Człowiek z marmuru* (Man of Marble), was set during the modern era, but had as its centerpiece the tale of a 1950s–era hero–worker, a bricklayer whose impressive work ethic was highly publicized by the state. In Wajda's film, one of his characters investigates what happened to the socialist hero, and grows disillusioned about the government's long history of subterfuge.

Another work from 1977, *Bez znieczulenia* (Without Anesthetic), was Wajda's first collaboration with noted screenwriter, Agnieszka Holland, who would go on to an impressive career as a director herself. A 1979 film, *Panny z Wilka* (The Girls from Wilko), played in several countries and was also nominated in the foreign–film category for an Oscar that year. But Wajda's career soon hit a wall, indelibly linked to current events in Poland at the time. The long–range economic policies of the Communist Party leadership, which served the Soviet economic interests over those of ordinary working Poles, had led to widespread discontent. In September of 1980, the country's first independent trade union federation, Solidarność, or ''Solidarity,'' was formed in the Lenin Shipyards in the port city of Gdańsk, headed by a 36–year–old electrician named Lech Walesa. The still quasi–legal organization began to urge sweeping social and economic reforms, and quickly gained enthusiastic popular support. In the brief period in which the government allowed the Solidarity movement to flourish—until several million of Poles had joined a year later and general strikes began paralyzing the country—

Wajda headed to Gdańsk and shot *Człowiek z zelaza* (Man of Iron).

Though the characters in Wajda's film were fictional, their individual stories and current struggles mirrored life for many Poles. Walesa himself even made a cameo in the film, which was released in July of 1981 under great duress. The government had tried to block its release, but as Wajda recounted in an interview with *Independent Sunday* journalist Steve Crawshaw, ''when the culture minister told me the film could not be screened, the shipyard workers in Gdańsk organised a petition, saying that Solidarity 'requests that the film should be shown'. Solidarity had 10 million members: the ministry had to give way.''

A Politician, Briefly

Five months later, martial law was declared in Poland, Walesa arrested, and the Solidarity movement outlawed. Authorities even tried to have *Man of Iron* withdrawn from consideration in the best foreign film competition for the Academy Awards in 1982; it was nominated anyway, after also having taken the prestigious Palme d'Or at the Cannes Film Festival. Under martial law, Wajda's Studio X facility was closed, and he turned for help to other European studios. His 1983 movie *Danton,* which starred Gérard Depardieu, was made with French help, and as was the case with West German support for *Eine Liebe in Deutschland* (A Love in Germany). He made just two other feature films over the rest of the decade.

In 1988, a new series of strikes forced the Communist government to open negotiations with the Solidarity movement. It regained legal status in April of 1989 and was allowed to participate in the first free Polish elections held later that year. Wajda served as an advisor to Walesa, and stood for candidacy himself. He served a two–year term in Poland's Senate, during which time *Korczak* was released. It was based on a true story about a Warsaw teacher who founded an orphanage for homeless Jewish children during World War II. Refusing to abandon them even when a passport to Switzerland is offered to him, Korczak boards the train with them to Treblinka, the Nazi extermination camp. ''With this film about Korczak Wajda closed, for the time being, one of the great subjects of his life and work,'' noted an essay on him in the *International Dictionary of Films and Filmmakers.* ''He has done this by employing the simplest and therefore the most effective method: black–and–white photography, which renders a sober record of life in a sealed–off ghetto and at the same time pays homage to the unostentatious heroism of a man who, face to face with death, did not forget the moral code of the human race.''

Vindicated by Unlikely Success

Poland changed during the 1990s, and though Wajda remained a respected filmmaker, his works did not do well at the box office. American films had flooded the theaters, and the Polish film industry busied itself for a time making Hollywood–style capers to satisfy the public taste. He made four films, but it was not until 1999 and his latest work, *Pan Tadeusz* (Master Thaddeus), that Wajda suddenly found tremendous commercial success. Somewhat improbably, the period drama was based on a nineteenth–century epic poem from Poland's literary hero Adam Mickiewicz, and its dialogue in rhymed couplets did not deter some six million Poles from flocking to theaters to see it.

In early 2000, Wajda became the first Eastern European filmmaker to win the Academy Award for lifetime achievement from the Academy of Motion Picture Arts and Sciences. The honor came thanks in part to Steven Spielberg, who met Wajda in Poland while filming *Schindler's List* in the early 1990s. As Wajda told Nagorski in the *Newsweek International* interview, over the course of his long career he had won several prestigious European film festival awards, but ''the American award stands completely apart. It's from the country of moviemaking. Cinema may have originated in Europe, but it became what it is today in the United States. I could not have hoped for a greater honor.''

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Mary Vaux Walcott

American artist and naturalist Mary Morris Vaux Walcott (1860–1940) pursued many interests and activities, including mineralogy, photography, and mountain climbing. However, she was best known for the many wildflower watercolors she produced. These watercolors were collected in the five–volume *North American Wildflowers,* which became known as ''the Audubon of Botany.'' She was married to famed geologist and paleontologist Charles Doolittle Walcott.

Early Life

Walcott was born as Mary Morris Vaux on July 31, 1860, in Philadelphia, Pennsylvania. Later in life, when Vaux (pronounced ''vox'') became quite active as a nature painter and naturalist, she became known as the ''society lady in hobnailed boots.''

The moniker reflected her background, for she was born into one of the oldest, wealthiest, and most prominent Quaker families in Philadelphia.

Her father and two younger brothers inspired Walcotts's passion for nature. Her father, George Vaux, senior (1832–1915), held the Quaker belief in the spiritual value of travel and the study of nature. Vaux herself believed that the wilderness was a sacred place that put one ''in the presence of the creator's handiwork.'' Her brothers, George Vaux, Jr. (1863–1927), and William S. Vaux (1872–1908), were mountaineers, photographers, and scientists.

Walcott received a set of watercolor paints when she was eight years old. She soon began trying her hand at painting flowers in what would become a lifetime activity. From 1869 to 1879, she attended the Friends Select School, a Quaker institution in Philadelphia. During that period, she studied drawing and she continued painting in private. In 1880, her mother died. Walcott, only 19 and the family's only daughter, looked after her father and brothers. She took care of the family home and helped work the family dairy farm.

Canadian Rockies Captivated Family

When Walcott was in her twenties, she made her first trip to the Canadian Rockies in Western Canada, with her family in 1887. The first of many, it helped initiate her career. Her family was traveling on the recently completed Canadian Pacific Railway, en route to a stay at the Glacier House, located on Rogers Pass in the Selkirk Mountains of British Columbia. On the trip, her brothers were primarily interested in studying the glaciers in the area, particularly the Illecillewaet, which they would photograph and measure over many years.

The beauty of the Canadian Rockies enthralled the family. After that first trip, they spent all of their summer vacations in the mountains. During these trips, Walcott developed into an amateur naturalist, photographer, and mountain climber by spending time in the outdoors with her brothers. Eventually, she combined those interests with her lifelong love of painting. During one vacation, a botanist asked her to paint a watercolor of a rare blooming arnica. Encouraged by her result, she decided to concentrate on botanical illustration, spending much of her time painting watercolors of wildflowers. For many years, Walcott explored the rugged terrain on foot or horseback, seeking out significant flowering species to paint. She became an accomplished amateur botanist.

In the mountains, she also studied mineralogy with her brothers, and she assisted them in their detailed study of the glaciation of the glaciers of the Selkirks near Glacier House and of Wenkchemna, Yoho, and Victoria glaciers. In *Glacier Observations,* published in 1907, the brothers wrote, ''Of all the phenomena that attract the nature lover in the high mountains, possibly none is moreinteresting than the glaciers.''

In the late 1880s, the brothers wrote reports, drew maps, and lectured to scientific groups and to nature groups such as the Appalachian Mountain Club. In addition, Canadian Pacific Railway published an illustrated pamphlet based on their studies. The brothers frequently updated the publication. Walcott wrote the last update, completed in 1922. At the time, few American women were so actively involved in scientific endeavors. In 1900, when Walcott climbed Mount Stephen, a 10,496–foot peak in Field, British Columbia, it was the first major ascent by a woman of a peak that high.

Also Excelled in Photography

Walcott also helped her brothers record the flow of glaciers in drawings, maps, surveys and photographs. Back home, they became members of the Photographic Society of Philadelphia, one of the oldest and most respected organizations of its kind in the United States. George's and Walcott's photographs mostly depicted mountain landscapes, while William's concentrated upon the movementand physical features of glaciers. The brothers took most of the photographs, using large–format cameras, while Walcott took care of the technical work on the photographs and did all of the printing. They exhibited their work in Philadelphia and lectured for the Photographic Society. Also, their photographs appeared in publicity brochures.

In addition to photographs, the three siblings took films, using early motion–picture cameras. Photographs that turn up in exhibitions today include landscape studies and scenic views of the Selkirkand Canadian Rocky Mountains; glaciers in the Selkirk and Rocky Mountains; the Canadian Pacific Railway in the Selkirks; the Canadian Pacific Railroad hotels at Glacier and Field, British Columbia; and Lake Louise and Lake Banff in Alberta. Also included are pictures taken during the family's mountain–climbing excursions and other outdoor activities. As a woman, at the time, Walcott received no recognition for her drawings or her photographs. Her works were exhibited only under her surname.

Married Smithsonian Institution Secretary

In 1913, while on a research trip to the Canadian Rockies, Mary Morris Vaux met Charles Doolittle Walcott, an eminent geologist and invertebrate paleontologist who was conducting his own geological research. Charles Walcott, who was the secretary of the Smithsonian Institution in Washington, D.C., at the time, had discovered the Burgess Shale fossils during an earlier visit to the Canadian Rockies. Walcott, a leading authority on paleontology of the Cambrian Era, had heard that a Canadian Pacific Railway worker had found a fossil bed in Yoho National Park. He decided to visit the site in 1907. Upon arrival, Walcott, like the Vaux family, was so taken he would return to the Canadian Rockies every summer.

In 1909, as he was traveling on a ridge that connected Wapta Mountain with Mount Field, highabove Emerald Lake, he encountered a block of shale from what is now known as the Burgess Shale formation, that had fallen onto the trail and blocked his way. At first, Charles Walcott was going to merely push the slab out of his way. Instead, he took his rock hammer and split the slab open, revealing many fossils.

Walcott returned the following year with his sons, Stuart and Sidney. They examined all the layers on the ridge above where the block of shale had fallen. Their explorations turned up a fossiliferous band. They spent the next month quarrying the shale, loading fossil samples onto their packhorses, and taking the samples to the nearby Canadian Pacific Railway station. Eventually, nearly 65,000 specimens on 30,000 slabs of rock were delivered to the Smithsonian Institute. For years, the Burgess Shale formation and its fossil yield would remain an object of fascination for scientists.

Walcott traveled in other areas besides the fossil field during his excursions there. In June of 1914, Mary Vaux, then 54, married him. Mary Vaux Walcott became an active hostess in Washington, D.C., and helped her husband in a variety of projects. They also traveled together the area they both loved. Starting in 1915, the couple spent three to four months each summer in the Canadian Rockies. Charles Walcott continued his geological and paleontological research, while Mary Vaux Walcott painted hundreds of watercolor studies of native flowers.

Of their field trips, Walcott later said, ''This afforded me a wonderful opportunityfor intimate study of the flora, my aim being to collect and paint the finest specimens obtainable, and to depict the natural grace and beauty of the plant without conventional design.'' Typically, during their trips, she sketched wildflowers she spotted while the pack–trains were stopped or were being prepared. She would then finish these sketches in watercolor back home in Washington, D.C.

Paintings Published

In 1925, driven by a growing demand, the Smithsonian Institution published Walcott's watercolors in a five–volume book, *North American Wildflowers.* Botanists, artists, and wildflower enthusiasts had urged preserving the paintings in a format easily available to students, scientists, and nature lovers. The publication was produced in limited and library editions. It contained 400 lithographic prints of her watercolors of native wildflowers and brief descriptions of each, and the five volumes covered all of North America.

The project drew immediate praise and was called ''the Audubon of Botany.'' The watercolors were described as both beautiful and accurate. For Walcott, the publication represented years of painstaking effort. Wildflowers have a short and somewhat unpredictable season, and by their nature exist in dangerous and hard–to–reach places on mountainsides. It took her many trips to produce the 400 paintings.

In later years, the volumes of *North American Wildflowers* became indispensable guides for hiking and field identification. In 1935, Walcott contributed some of her illustrations to *North American Pitcher Plants,* a reference volume the Smithsonian Institution also published.

Mountain Peak Named After Her

The publication of *North American Wildflowers* was testament to her talents and efforts. In 1908, she received an extraordinary tribute when close friend Mary Schaffer, an artist and writer, named a 10,500–foot peak in Jaspar Park, Alberta, after her. Back when she was studying art in 1899, Walcott met fellow student Schaffer. The two women became close friends and shared some noteworthy experiences. The year they met, they traveled together by train to the Glacier House, part of the way spent riding on top of a boxcar. Later, they would become members of the Alpine Club of Canada, and together they explored the Nakimu Caves near Rogers Pass.

In a book she later wrote entitled *A Hunter of Peace,* Schaffer noted, ''And one more name we left behind, not carved upon a tree but in our memories. All day the thought of one who loved the hills as we did ourselves was in my mind, and though she could not be with us, yet did I long to share our treasures with her. On the lake's west shore rose a fine symmetrical peak, and . . . I said: 'With everyone's sanction I call that peak Mount Mary Vaux.' '' No one argued with her, and the peak officially bears the name that Schaffer first suggested.

Died in Canada

Charles Walcott died in 1927. Mary Vaux Walcott continued taking trips to the Canadian Rockies every summer until 1939. When she made her last visit, she found that many tourists, whom she felt did not care about the natural surroundings, had overrun the area. Mary Vaux Walcott died in St. Andrews, New Brunswick, on August 22, 1940. She left $400,000 to the Smithsonian Institution to support geological research and publications her husband had begun.

Besides her affiliations with the Alpine Club and the Photographic Society of Philadelphia, she served on the federal Board of Indian Commissioners from 1927 to 1932. In 1933, she was elected president of the Society of Woman Geographers.

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Ethel Waters

Vocalist and actress Ethel Waters (1896–1977) was a key figure in the development of African American culture between the two world wars. She broke barrier after barrier, becoming the first black woman heard on the radio, the first black singer to perform on television, the first African American to perform in an integrated cast on Broadway, and the first black woman to perform in a lead dramatic role on Broadway. As a singer Waters introduced over 50 songs that became hits, including standards of the magnitude of ''St. Louis Blues'' and ''Stormy Weather.'' Her jazzy yet controlled vocal style influenced a generation of vocalists, black and white, and her career, encompassing stage, song, and screen, flowered several times in comebacks after tumbling to low points.

Today Waters is hardly ever mentioned in the same breath with other major African American performers of the1920s and 1930s. While the careers of jazz artists like Louis Armstrong or even her blues–singing contemporary Bessie Smith are exhaustively dissected by historians, Waters is remembered chiefly by listeners and performers with a special interest in the early years of the American popular song industry. Only a few reissues of her recordings have been made available on compact discs and online music services.

There are several reasons for this disparity, all of which can be reduced to the idea that Waters and her career could not easily be mythologized. Her field was pop, not the jazz or blues that has typically fascinated investigators of the American musical past, although she was touched creatively by both those genres. She lived and worked for decades, not dying the tragic death of Billie Holiday, a singer with a background similar to her own. And late in life she turned to gospel music, appearing with prominent conservative figures in an era when African American militancy was on the rise. ''You don't become a jazz legend by growing old, playing grandmothers, and palling around with Billy Graham and Richard Nixon,'' noted singer Susannah McCorkle in an essay on Waters that appeared in *American Heritage* magazine.

Yet Waters overcame a childhood as bitterly hard as Armstrong's or Holiday's. She was conceived when her mother, 12 years old at the time, was raped at knifepoint. Born in Chester, Pennsylvania and growing up in and around nearby Philadelphia, she was raised by a grandmother and two alcoholic aunts, who abused her physically. She had neither a bed nor a bathtub and had vivid memories of opening closet doors only to come face to face with a rat on numerous occasions. By the time she was seven, Waters was serving as lookout for prostitutes and pimps in what she called Philadelphia's ''Bloody Eighth Ward.'' ''I played with the thieves' children and the sporting women's trick babies,'' Waters recalled in her autobiography, *His Eye Is On the Sparrow.* ''It was they who taught me how to steal.''

Some bright spots came in a Catholic school she began attending when she was nine; where nuns noticed her gifts for speaking and mimicry and her powerful memory (Waters called it ''elephantine''). Waters married an older man named Merritt Purnsley in 1910. The marriage was abusive and ended after less than a year; she later married and divorced twice more, never had children, and rarely spoke of her marriages. As a teenager, Waters was often hired out by her grandmother as a housecleaner or chambermaid—jobs that seem dismal now, but for Waters seemed to open up a whole new world. She dreamed of being hired by a wealthy woman who would take her on travels around the world, and she would stand in front of mirrors in the houses she cleaned and do song-and-dance routines. Waters had already impressed Philadelphia churchgoers as a singer as far back as age five.

Performed as ''Sweet Mama Stringbean''

In 1917 Waters entered a singing contest at a Philadelphia bar, and before long she had joined a touring vaude-

ville show led by a duo named Braxton and Nugent and was being paid ten dollars a week. Performing at first as part of a trio billed as the Hill Sisters, she soon connected with audiences as a soloist and was dubbed ''Sweet Mama Stringbean.'' During this period she heard ''St. Louis Blues,'' a composition by pioneering blues songwriter W.C. Handy, performed by a female impersonator and got Handy's permission to give the song its formal premiere at Baltimore's Lincoln Theater. Soon ''St. Louis Blues'' became her trademark, and even when she appeared in Atlanta with the great Bessie Smith, the crowd clamored for her to sing it. Even as she began to find success, Waters lacked confidence; she sometimes returned to manual-labor jobs so that she would have them to fall back on.

Touring the South was a necessity for black vaudeville troupes, for that was where the bulk of their audiences were to be found. But it could also be brutally dangerous. In Atlanta, Waters was almost lynched after a dispute over piano tuning. And after an auto accident in Anniston, Alabama, Waters had to plead for her life with passing white motorists who told her at first that they would rather see her die. She was taken to the segregated black ward of a nearby white-run hospital and basically left to die; oil and dirt that had become trapped in her leg wound were never removed. Gangrene threatened her with the loss of a leg, but she was finally removed from the hospital after the illegal intercession of a white nurse and treated by a nearby black surgeon.

To escape the hazardous life of touring vaudeville, Waters tried her luck in New York. Again uncertain of her skills, she quickly found work in black stage musicals and at Harlem nightclubs like Edmond's Cellar, where audiences demanded the racy double-meaning blues songs of the day. But at the urging of pianist Lou Henley she also applied her talents to more elegant pop songs of the day like Irving Berlin's ''A Pretty Girl Is Like a Melody.'' Her versatility got noticed at Black Swan, the top black-owned record label of the day, and the 26 sides she recorded there included ''Down Home Blues'' (the label's first big success) and other hits. Waters went back on the road, sometimes working with an orchestra led by future swing arranger and bandleader Fletcher Henderson and providing him with a crucial dose of blues feeling.

In 1924, again reluctant but urged on by Harlem performer Earl Dancer, Waters went to Chicago to try to break into the more lucrative world of white vaudeville. She was an immediate hit and followed up her success there with a run at New York's Plantation Club. Through the 1920s, Waters was a successful jazz vocalist, recording with the likes of Benny Goodman and the brothers Tommy and Jimmy Dorsey. Her greatest successes, however, still came on stage. She appeared on Broadway in several high-profile all-black musicals and toured the United States and Europe. Booked at Harlem's Cotton Club in the early 1930s, the focal point of New York's ''black and tan'' scene that drew white audiences to hear top African-American artists, Waters premiered ''Stormy Weather,'' a new song by future *Wizard of Oz* composer Harold Arlen.

Joined Cast of Berlin Musical

Her interpretation of the song was soon the talk of New York, and songwriter Irving Berlin stopped in to hear it. He invited Waters to star in his new topical musical *As Thousands Cheer,* and in 1934 she became the first black star in an otherwise all-white musical cast. Berlin's show included ''Supper Time,'' an anti-lynching song for Waters that prefigured the success of Billie Holiday's ''Strange Fruit'' several years later. Waters followed up that success with another well-reviewed appearance in the revue *At Home Abroad* in 1935.

Wanting to stretch herself as an actress, Waters cut back on her singing in the late 1930s in favor of dramatic stage roles. In 1939 she starred in *Mamba's Daughters,* a play by *Porgy and Bess* lyricist DuBose Heyward, becoming the first black actress to star in a Broadway drama. Exhausted by the intensity of playing a character who reminded her of her own grandmother and of her own terrible childhood, Waters nevertheless looked back on the play's run (in an interview quoted by McCorkle) as ''fourteen months of glory.'' She appeared in the musical *Cabin in the Sky* in 1940 and co-starred with Louis Armstrong and the young Lena Horne (a Waters disciple in many ways) in its film version two years later.

A nondrinker and nonsmoker, Waters dealt with the pressures of live theater by eating. Her weight ballooned to more than 300 pounds, and roles dried up. Nearly losing her California home, Waters was forced to appear wherever she could in minor nightclubs. But things turned around with her appearances as a grandmother in *Pinky* (1949), an Elia Kazan-directed film that brought her an Academy Award nomination for Best Supporting Actress.

The following year, she agreed to appear in the Carson McCullers play *The Member of the Wedding* after the role of Berenice Sadie Brown was rewritten to give it a more religious orientation. Waters won a New York Drama Critics' Circle award for her performance, which included a rendition of the gospel hymn ''His Eye Is on the Sparrow.'' The hymn's title became the name of her best-selling 1951 autobiography, which unsentimentally recounted the hellish trials of her early life. In 1952 the film version of *The Member of the Wedding* brought Waters another Oscar nomination.

Took Criticism for Maid Portrayal

Waters starred as a maid in the television series *Beulah* in 1950, becoming the first African-American to reach stardom in the new television medium. Civil rights organizations, growing in influence, criticized Waters for upholding the maid stereotypes that had often plagued blacks in Hollywood, but Waters, who had worked for years as a maid herself, maintained that there was no shame in playing one on screen. For much of the 1950s Waters steadily pulled in audiences as the star of her own one-woman show. But, living alone in an apartment in New York City, she felt isolated and unfulfilled.

In 1957, Waters attended a revival held at Madison Square Garden as part of the Billy Graham Crusade. She

joined the Graham choir at first, then began to lend her gifts as a gospel soloist to Graham. After Waters announced that she had become a born-again Christian in 1957, her weight dropped from 380 to 160 pounds. Through Graham she met and became friends with Richard Nixon and his family, and she espoused politically conservative positions. ''I'm not concerned with civil rights,'' Waters said in an interview quoted by McCorkle. ''I'm only concerned with God-given rights, and they are available to everyone!''

Waters performed at the White House in 1971, returning the following year as a guest at the wedding of presidential daughter Tricia Nixon. She was also honored by Graham at a 1972 testimonial dinner attended by a galaxy of Hollywood stars. Her final appearance came at a Billy Graham Crusade event held in San Diego in August of 1976. She suffered from cataracts, heart disease, diabetes, kidney failure, and cancer, and finally died on September 1, 1977 at the home of future biographer Paul DeKorte. ''Because of her trailblazing style, Waters deserves to be as widely listened to and loved as the jazz icons Bessie Smtih and Billie Holiday,'' McCorkle noted in 1994, and Waters was honored on a U.S. Postal Service commemmorative stamp that year. But a decade later historians were still just beginning to appreciate her accomplishments.

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Fred Lawrence Whipple

During his lifetime, American astronomer Fred Whipple (1906–2004) was recognized as the world's leading expert on solar system astronomy. Before Whipple came along, scientists believed comets were nothing more than loose clouds of dusty vapor held together by gravity. In 1950, however, Whipple proposed that comets were really enormous rock–embedded ice balls surrounded by gas and dust. His so–called ''dirty snowball'' theory remained controversial until 1986, when a spacecraft photographed the icy contents of Halley's comet, proving Whipple's 36–year–old theory to be accurate. Besides comets, Whipple dedicated his life to studying other components of the solar system. His work helped scientists around the globe better understand the universe and also helped pave the way for spaceflight.

Discovered Astronomy in College

Whipple was born November 5, 1906, in Red Oak, Iowa, to farmers Harry Lawrence and Celestia (MacFarland) Whipple. When he was in his teens, the Whipples left the family farm and relocated to Long Beach, California. Once there, Whipple worked as a clerk in his father's grocery store. He graduated from Long Beach High School in 1923. From 1923–24, Whipple studied at Occidental College in Los Angeles, California, and dreamed of a career in tennis. He later transferred to the University of California at Los Angeles (UCLA).

In an August 2000 issue of *Science,* Whipple wrote about his childhood. ''As an Iowa farm boy, I contracted a case of polio and it prevented me from becoming a professional tennis player. When I entered the University of California at Los Angeles, it was still my main ambition to excel at tennis. A mathematics major enabled me to bring home good grades without having to spend much time on studies. But I never made the tennis team.''

During his junior year at UCLA, Whipple took a course from famed astronomer Frederick Leonard, founder of the Meteoritical Society. Studying the science of the universe and its matter intrigued Whipple. He began to focus more on astronomy and less on mathematics, though he completed his studies in mathematics, earnings his degree in 1927. By then, it had become clear to Whipple that he had to give up his dream of playing professional tennis. Instead, he turned his full attention to astronomy and with Leonard's help, secured a teaching fellowship in astronomy at the University of California at Berkeley.

While studying at Berkeley, Whipple learned how to compute the orbits of celestial bodies, such as meteors, comets and planets. He was part of a team that calculated the orbit of the newly discovered planet Pluto. After graduating with his doctorate in astronomy in 1931, Whipple became head of the observing program at the Harvard College Observatory. Once there, he stayed for more than 70 years. When Whipple first went to Harvard, he was interested in studying galaxies, but his boss made it clear that he would be the one studying galaxies. Whipple decided to focus his attention on comets; it became the pursuit of a lifetime. Whipple cautiously examined the ''sky–patrol'' photographs taken regularly at the observatory and over the course of a decade, discovered six new comets and computed their orbits. He also began to study the behavior of comets, photographing them as they moved in their egg–shaped orbits around the sun.

Helped WWII Bombers Trick Enemy Radar

After the United States became involved in World War II, Whipple left the observatory to work in the office of scientific research and development at the Harvard Radio Research Laboratory. He stayed there from 1942–45. During this time, Whipple worked on radar countermeasures. He co–invented a razor–sharp device that cut aluminum foil into tiny slices called chaff, which were dropped by bombers as they approached enemy radar, thus confusing the readings. Dropping the aluminum slices made it appear like there were more aircraft in the sky than in reality. In 1948, Whipple earned a Presidential Certificate of Merit for this invention.

After the war, Whipple returned to the Harvard observatory and his study of comets. He believed spaceflight was just around the corner and in 1946, Whipple invented a ''meteor bumper'' to protect spacecraft and satellites from collisions with space debris. The device, known as the ''Whipple shield,'' is made up of thin layers of metal that surround the body of a spacecraft a few inches out from its surface. The bumper absorbs the impact when the craft strikes another object. As the 21st century began, the device—with some updates—was still being used on virtually every interplanetary spacecraft put into orbit. Whipple thought of himself as part inventor, part astronomer. Reading his 2004 obituary in the *Boston Globe,* this is clear: ''I'm an engineer at heart,'' he once remarked, according to the paper. ''I've been able to judge what instruments will work and what can be built. That's been the secret to my success.''

Developed ''Dirty Snowball'' Theory of Comets

As Whipple continued his study of comets, it became clear to him that comets had an icy core. At the time, most scientists believed comets were merely dusty orbiting clouds of vapor, sand and rock. Comets were thought of as ''floating sandbanks'' held loosely together by gravity with no solid core. A minority of scientists believed comets were rocks spewed out by volcanoes on Jupiter and Saturn. The comet's spectacular tail had also troubled scientists. It seemed impossible to think that a comet had enough material to keep emitting its tale without getting smaller and smaller and eventually disappearing. Whipple theorized that comets were really balls of gas, rock and dust with an icy nucleus. He published his so–called ''dirty snowball'' theory in the March 1950 issue of the *Astrophysical Journal.* Controversy ensued.

During his studies, Whipple discovered that comets did not act like other bodies in the solar system. They did not adhere to the simple Newtonian mechanics of other bodies—they weren't predictable. Some comets reached the Earth earlier than expected; others were late. Because of this, Whipple theorized that some unknown force—besides gravity—was affecting the comets. Whipple believed that comets were really large masses of dust and ice that vaporized as the comet approached the sun and refroze as it receded from the sun. He theorized that when a comet approached the sun and began to evaporate, it released its frozen water. This trail of vapor not only produced the fabulous tail but also caused propulsion jets that propelled the comet forward, at times altering its orbit. Whipple's theory was much–debated until 1986, when the European Space Agency's Giotto spacecraft got near Halley's comet and snapped pictures of an icy core, proving his theory.

Whipple's idea was ''one of the most important contributions to solar system studies'' in the twentieth century, Smithsonian Astrophysical Observatory astronomer Brian Marsden told *Boston Globe* staff writer David Chandler.

What amazed Whipple's colleagues most about his discovery was that Whipple made the conceptual leap based mostly on intuition, sparked by a little data. Speaking to the *Los Angeles Times,* Harvard–Smithsonian Center astrophysicist Mike Lecar summed up Whipple's significance this way: ''Unlike other great physicists, he had uncommon common sense. He just looked at things with a fresh eye.''

By 1950, Whipple was a full Harvard professor of astronomy. In 1955, he also became director of the Smithsonian Astrophysical Observatory after it moved from Washington, D.C., to Cambridge, Massachusetts. He held that position until 1973. During his years at Harvard, Whipple wrote many papers and books and inspired many future scientists, including astronomer Carl Sagan, whose 1980 PBS series ''Cosmos'' helped popularize astronomy. Whipple's 1941 book, *Earth, Moon and Planets,* also popularized the study of the skies by explaining solar system astronomy to the masses.

Whipple was also one of the first scientists to envision the coming age of satellites. In the late 1950s, he set up a satellite tracking program called ''Moonwatch.'' Participating in the program were several observing stations around the world, all equipped with special sky–watch cameras, and a network of amateur astronomers who volunteered to watch the skies. When the former Soviet Union launched Sputnik, the first artificial satellite, in 1957, Whipple's ''Moonwatch'' team was able to track its progress around the globe. Virtually all information about the satellite that went to the media and public came from Whipple's ''Moonwatch'' program. President John F. Kennedy presented Whipple with the Distinguished Federal Civilian Service Award in 1963 for this work. At the time of the launch, tensions between the Soviet Union and the United States ran high. U.S. citizens were concerned about having the Russian satellite fly over their country, but Whipple's data eased fears. Whipple was proudest of the award he received for this work. ''I think that was my most exciting moment, when I was able to invite my parents and my family to the Rose Garden for the ceremony,'' he once said, according to the *Los Angeles Times.*

During the late 1960s, Whipple joined fellow astronomer Aden Meinel in creating the first multiple–mirrored telescope. It started when Meinel told Whipple about six large telescope mirrors the Air Force was getting rid of. Working together, the two invented a multiple–mirror telescope, which collected light from the six mirrors, then focused it onto a single camera. Synthesizing the light from the six mirrors into one image made the telescope perform

like a much larger telescope than it was. The multiple–mirror telescope, located on Arizona's Mt. Hopkins, was dedicated in 1979. It held the honor of being the world's third–largest telescope for two decades. In 1982, the Mt. Hopkins Observatory was renamed the Fred Lawrence Whipple Observatory.

Continued Work into his 90s

Over the course of his career, Whipple made many contributions to the field of astronomy. Besides determining what comets are made of, he also figured out that meteors are made of particles that come from within our solar system, rather than from particles arriving from outside the solar system, as some believed. Whipple also used satellite data to learn about the Earth's upper atmosphere and its daily changes. In addition, he helped advance the types of technology used in studying space. In 1968, the world's first space telescope, called the Orbiting Astronomical Observatory, was launched, thanks to Whipple. Though this telescope had a mechanical malfunction that led to its failure, it helped pave the way for the Hubble Space Telescope. ''Fred had the vision very early about a telescope in space,'' Eugene Shoemaker told the *Boston Globe*'s Chandler. ''He was talking about this before there was a NASA.'' For his many contributions to our understanding of the solar system, minor planet No. 1940 was named after Whipple in 1975.

Whipple retired in 1977, though as a professor emeritus, he continued his daily treks to his Cambridge, Massachusetts, office. Until he turned 90, he biked the three miles to his office nearly every day. He continued his work at the observatory almost until the end of his life. Whipple was well–known in the Cambridge area—easily identified driving his car, whose license plate read COMET.

Whipple died August 30, 2004, in Cambridge. He was 97. Whipple was survived by his first wife, Dorothy Woods, and their son, Earle. Whipple and Woods married in 1928 and divorced in 1935. He was also survived by his second wife, Babette Samelson, whom he married in 1946. They had two children, Sandra and Laura.

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Jody Williams

American political activist Jody William (born 1950) received the Nobel Peace Prize in 1997. She and the organization she helped found in 1992, the International Campaign to Ban Landmines (ICBL), were recognized for their efforts to eradicate antipersonnel landmines. Her hard work was further rewarded when over 100 countries signed a groundbreaking treaty to ban landmines in December of 1997.

Early Influence and Education

Williams was born on October 9, 1950, in Brattleboro, Vermont. She was the second of five children of a county judge and a mother who oversaw public housing projects. The physical and mental troubles of her older brother taught Williams the lessons of empathy and looking out for the less fortunate at an early age. As she told David Usborne of London's *Independent Sunday,* ''I have a deaf schizophrenic brother that people were mean to when I was young. I couldn't understand why people would be mean to him because he was deaf. That translated into wanting to stop bullies being mean to . . . people, just because they are weak.''

Williams graduated from the University of Vermont in 1972, but she had no idea what career path she wanted to pursue. ''I didn't have a clue about what I was going to do,'' the *Christian Science Monitor* quoted Williams. ''I didn't even come to graduation because I didn't know what I was graduating from or to.'' Her lack of direction persisted even as she earned a master's degree in teaching Spanish and English as a second language from Brattleboro's School for International Training in 1976 and another in international relations from the Johns Hopkins School of Advanced International Studies in 1984. She wandered from teaching jobs in Mexico, the United Kingdom, and Washington D.C. to working as a temporary secretary (also in Washington D.C.). Nothing really piqued her interest until she was given a leaflet about El Salvador at a subway stop. That leaflet led her to a meeting in a church basement, which in turn sparked a fascination for the political activism that would become Williams' life work.

Passionate Determination

Finally captured by a driving passion, Williams began organizing on the side while she was still teaching. In 1984, she went into the activism business full–time by signing on as co–coordinator of the Nicaragua–Honduras Education Project. After two years in that position, she became deputy director of Medical Aid for El Salvador, where she organized such humanitarian relief projects as a network of U.S. hospitals that provided free care to children wounded in the war in El Salvador. By 1991, however, Williams was ready to channel her energy into new areas, and an interesting opportunity presented itself.

In November of 1991, Williams was approached by representatives of the Vietnam Veterans of America Foundation and Medico International (a German humanitarian organization) who wanted her to coordinate an international campaign against antipersonnel landmines. At the time, there were estimated to be over 100 million such weapons scattered across 80 countries. They were killing or wounding approximately 70 people (mainly civilians, many children) per day, or 26,000 a year. Years after the conflicts that

used them were over, the devices remained active. As American Senator Patrick J. Leahy, a Democrat from Vermont, told Peter Vilbig and Herbert Buchsbaum of *Scholastic Update,* ''The problem with land mines is that wars end, peace treaties are signed, armies march away, the guns grow silent—but the land mines stay.''

Despite the Herculean nature of the task before her, Williams took the job. As she later said in a speech, quoted by Angela Turner of the *Albuquerque Journal,* ''I didn't decide to tackle land mines. Land mines invited me to take them on.'' She became the founding coordinator of the International Campaign to Ban Landmines (ICBL), which was formally launched in October of 1992. A primary goal of the organization was to get an international treaty signed that would stop the production, sale, and stockpiling of the weapons, along with getting rid of the existing ones. Williams' colleagues predicted that it would take at least 30 years to accomplish that aim, but Williams was still willing to try.

Based out of her homes in Putney, Vermont and Washington, D.C., with no staff, Williams fell to work with a fierce determination. Rising before dawn each day, she first relied primarily on facsimile machines, and later e–mail, to get the word out. Contacting non–governmental organizations (NGOs) concerned with human rights, disarmament, and Third World development, she sought their unified support on the land mine issue. Further, she met with government and NGO leaders around the world, and spoke about the problem at such venues as the European Parliament and the Organization for African Unity. Her efforts began to snowball as converted NGOs began to convince their governments to take action and the numbers of the convinced continued to grow. Indeed, under Williams' watch, the ICBL grew to include more than 1,300 NGOs in 85 countries. Susannah Sirkin, deputy director of the Physicians for Human Rights, described the activist's tenacity to Michael Richman of *Investor's Business Daily.* ''Williams is an extraordinarily determined individual. She is fearless. She has never been reluctant to stand in front of a general or world leader, with a conviction that she was right on this issue, and tell them what needs to be done.'' And Williams' efforts paid off in record time.

Nobel and Treaty Attained

As Williams' dream of an international treaty came closer to fruition, she received an unexpected boost in 1996 from the active support of the late Diana, Princess of Wales. Acknowledging the contributions of the princess, Williams told Usborne, ''She clearly was a celebrity and she had the attention and captured the imagination of Joe in the street. Her visit to Angola clearly heightened awareness of the tragedy of landmines. She gave a face to the victims.'' On the other hand, Williams was continually frustrated by the lack of her own country's backing. United States President Bill Clinton was staunchly opposed to the treaty, as it would have banned U.S. landmines planted on the border between North and South Korea. Vilbig and Buchsbaum quoted Clinton's view: ''There is a line that I simply cannot cross, and that line is the safety and security of our men and women in uniform.'' An unimpressed Williams snapped, ''I think it's tragic that President Clinton doesn't want to be on the side of humanity.''

Even without the support of the United States, Williams' dogged persistence was rewarded twice over in 1997. First, she and the ICBL were awarded the Nobel Peace Prize in October. Receiving the news on the day after her birthday, Williams jubilantly greeted the press outside her Vermont house clad in jeans and bare feet. ''Not a bad birthday present!,'' the *Economist* quoted her saying. Clinton, however, was not among the many who called to congratulate her, a fact that Williams did not let go lightly. Ginia Ballafante of *Time* quoted the new Nobel Laureate as saying, ''I think if the President can call the winner of the Super Bowl, he should call the Nobel Peace Prize winner.'' She went on to add that, should he call, she would say, ''What's your problem?''

The second way in which 1997 was a banner year for Williams was with the actual signing of a treaty to ban landmines. In negotiations and signings in Oslo and Ottawa, over 100 countries agreed to the treaty. Coming in far short of the original 30–year projection for getting the job done, the agreement became binding international law faster than any comparable treaty before it. The signers included countries with the most significant landmine problems, along with such NATO allies as Britain, France, Germany, and Canada. While the United States' signature remained conspicuously absent, the treaty was still a remarkable achievement attained in unprecedented short order.

Although naturally delighted with both her accomplishment and the prestigious award it garnered, Williams attributed much of her success to cooperation and hard work. She told D'Arcy Jenish of *Maclean's,* ''The support for a ban didn't come out of nowhere. Hundreds of organizations were involved in the issue in the field. There was a natural constituency to pull together.'' To Richman, Williams explained the kind of Yankee sensibility that saw her through. ''I'm an ordinary person who's achieved extraordinary things by working with ordinary people in the world. I want people I'm speaking to to understand that if I did it, they can do it. All you've got to do is get up at 3:30 in the morning and work.''

Other Pursuits

In February of 1998, Williams stepped down from her role as coordinator of the ICBL and became a campaign ambassador for the organization, speaking on its behalf all over the globe. She also joined the ICBL's coordination committee and began a post as senior editor of the group's *Landmine Monitor Report,* which watches over the implementation and compliance of the Mine Ban Treaty that she spearheaded. Outside of the ICBL, Williams went on to pursue such other interests as working with nine other Nobel Laureates on Peacejam, an educational project designed to inspire a new generation of peace activists. In 2003, she also began a four–year stint as the distinguished visiting professor of social work and global justice at the University of Houston's Graduate School of Social Work.

In her minimal spare time, Williams was an outspoken opponent of the United States' 2003 invasion of Iraq as well. She incorporated her views into her lectures, and demonstrated her commitment to them by such acts as participating in a protest at the White House that resulted in her arrest in March of 2003. She sometimes wearied of her responsibilities as a Nobel Laureate, but showed no signs of slowing down or compromising her beliefs. As Turner quoted her, ''I refuse to stop thinking, I'm sorry.''

Perhaps part of what supplied Williams' relentless energy was the attitude reflected in her 1998 speech quoted by the *Christian Science Monitor.* She said, ''The only thing I do know is that I still, every single day of my life, get up with joy and excitement and wonder about what am I going to do today that's going to make a difference.'' Even more simply put were the inspirational words quoted by Turner. Williams said, ''Anyone can do what I do. There's nothing magical about it. Just care.''

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Wu Yi

Wu Yi (born 1938) is known as China's ''Iron Lady,'' a nickname that accurately captures the toughness she has exhibited over a career that covers 30 years in the petroleum industry and nearly as many in the rough–and–tumble world of Chinese politics. She is the sole female member of China's ruling Politburo, and the only woman ever to rise to such heights in the Chinese government without being married to an even higher ranking official.

Wu, widely regarded as one of the most powerful women in the world, captured the attention of American's and others in the West through her spirited negotiations with American representatives Mickey Kantor and Charlene Barshefsky dealing with intellectual property, trade relations between China and the United States, and a host of other issues central to China's role in the global economy. Mao Tse–tung once said that women ''hold up half the sky.'' While women remain woefully underrepresented in the highest levels of Chinese industry and government, the formidable Wu may be capable of holding up her gender's half of the sky single–handedly, at least in the estimation of those who have sat across from her at the bargaining table.

Entered Male–Dominated Oil Industry

Wu Yi was born into a family of intellectuals in 1938, in the city of Wuhan in the Hubei Province of China. Her upbringing was fairly modest, and Wuhan was quite distant from the center of Chinese power in Beijing. In a culture that has not historically valued education for girls, Wu was one of only a handful of young women to attend the Beijing Petroleum Institute. She graduated from the Institute in 1962 with a degree in engineering. She began her career as a technician at the remote Lanzhou Oil Refinery in the Gansu Province. From that humble beginning, there was no looking back. Over the next four decades, Wu rose rapidly through the ranks in the male–dominated petroleum industry and the equally boys–clubby Communist Party.

In 1965 Wu moved over to the Production and Technology Department of the Ministry of Petroleum, where she worked as a technician for three years. She left that post in 1967 and went to work as a technician at the Beijing Dongfanghong Refinery. It was here that Wu's meteoric rise in the petroleum industry truly began. Over the next 15 years, Wu climbed the ladder from technician to technology section chief, deputy chief engineer, and finally deputy director of the refinery. In 1983 Wu was named deputy manager, and more importantly Communist Party secretary, of the Beijing Yanshan Petrochemical Corporation, a position she held until 1988.

That was the year Wu charged full–steam into the political realm. She was named vice mayor of Beijing. Her chief responsibility in the position was the city's industrial development and foreign trade endeavors. Wu also became an alternate member of the Central Committee of the Communist Party—the very core of political power in China—at that time.

Helped Smooth Relations After Tiananmen

While Wu seemed to be a natural at the game of politics, she did not initially plan to make it a career. ''In my youth, I never developed a desire to enter politics,'' Wu was quoted as saying in a January 2000 profile on China Online. ''My biggest wish was to become a great entrepreneur. In an enterprise, you can develop your own thinking.'' Nevertheless, so obvious was her talent for both tough haggling and the subtleties of international trade that she quickly became a rising star in the Party. Colleagues saw her as possessing an ideal combination of characteristics rare in Chinese politics: stubborn bull–headedness tempered with a quick wit and forthright manner. ''To her friends, she is very nice and enthusiastic,'' Lin Shipei, Wu's former student adviser from her university days, was quoted as saying in an April 2004 *Business Week* article. ''To her opponents, she is hard like iron.''

In 1990 Wu made two visits to the United States, representing the China Council for the Promotion of International Trade, a government–run agency charged with improving China's position in the global economy. The U.S. trips took place not long after the deadly suppression of pro–democracy demonstrators on Beijing's Tiananmen Square, and the visits were widely interpreted as early attempts to heal some of the resulting damage to U.S.–Chinese relations.

Wu's performance in these high–level meetings led Chinese leader Deng Xiaoping to appoint her as Vice Minister of Foreign Economic Relations and Trade, as well as Deputy Secretary of the ministry's Leading Party Members' Group, in 1991. If there was anybody involved in international trade bargaining who had not yet heard of Wu, this was the position that drew their attention. She became well known for her ability to defuse tense situations with her cutting humor. One frequently cited example of this arose when U.S. negotiators were hounding the Chinese about the prevalence of pirated music and software. Wu responded by pointing out that American museums were full of cultural treasures that had been plundered from China over the centuries.

Named to Communist Party's Central Committee

Two years later, she was elevated to the top spot in each of those bureaucracies—Minister of Foreign Economic Relations and Trade, and Secretary of the Leading Party Members' Group. Meanwhile, she became a full member of the Community Party's Central Committee in 1992. Wu was in the news repeatedly over the next couple years, as trade frictions between China and the United States reached critical heights. She received rave reviews from Party bigwigs for her handling of negotiations with Clinton Administration trade representatives Mickey Kantor and Charlene Barshefsky. Barshefsky was quick to note that despite Wu's ''Iron Lady'' reputation, she had a soft side as well. Remembering a hand–dyed scarf Wu had picked out as a gift while the two were hashing out the terms of China's admission to the World Trade Organization (WTO), Barshefsky remarked in a 2004 *Business Week* article, ''She can be tough as nails across the table, and then she does something quite thoughtful.''

In 1997 Wu was named to another term on the Central Committee of the Communist Party. She also became an alternate in the 22–member Politburo, the very pinnacle of political power in China. The following year, her close ties to Chinese Premier Zhu Rongji contributed to her promotion to the post of State Councilor—one of five in the entire Chinese government—a position just below Vice Premier, making her the most powerful woman in Chinese politics. Zhu's appointment put Wu at the very top of China's foreign trade bureaucracy. Among her responsibilities was oversight of the sensitive negotiations surrounding China's admission to the WTO. Her portfolio also included Industry and State–Owned Enterprises (though Zhu retained personal control for some policy–making pertaining to SOEs), and she was active in government efforts to promote economic development in China's hinterlands. She also played a lead role in China's efforts to improve the county's cooperation with international intellectual property standards; promote the growth of high–tech exports; encourage more foreign investment; and encourage Chinese firms to invest in assembly plants overseas. In 1999 Wu was credited with hammering out five trade agreements with Russia.

Wu was made a full–blown member of the Politburo in 2002, and in March of 2003 she was appointed Vice Premier of the State Council. A month later, in the midst of China's SARS crisis, Wu was named Minister of Health. She replaced Zhang Wenkang, who was ousted for his perceived poor performance in controlling the spread of SARS. Zhang had, in fact, denied for months that an epidemic existed. As Health Minister, Wu sought to usher in a new era of openness and transparency regarding health information in China. By this time, she was regarded by many as the nation's most beloved politician; some peasants, according to *Time* magazine, even believe she is a reincarnation of Kwanyin, the Buddhist goddess of mercy. The new transparency has not gone unnoticed. ''She told me things she didn't

have to because she values openness,'' *Time* quoted Henk Bekedam, China representative for the World Health Organization, as saying. Wu has also changed China's policy with regard to AIDS. While Chinese health officials have for years denied that AIDS was a problem there, under Wu the Ministry admitted that AIDS in China had reached epidemic status. Wu went so far as to meet one–on–one with Gao Yaojie, a retired country doctor and China's leading AIDS activist.

Negotiated Deals on Piracy, Protectionism

As tensions between China and the United States on global trade issues escalated once in early 2004, Wu was again in the news. The annual meeting of the U.S.–China Joint Commission on Commerce and Trade, previously handled by lower–level bureaucrats, was elevated to a higher status that year in the wake of a complaint filed by the United States with the World Trade Organization alleging that China was engaging in unfair protectionist practices in the semiconductor industry. There was also a great deal of grumbling about ongoing piracy in China of a huge range of products, from auto parts to impotence drugs. The talks also covered U.S. concerns that Chinese currency was undervalued, putting Chinese firms in an unfairly advantageous position over foreign competitors. Yet another point of contention for the U.S. was that Chinese companies foster abusive labor conditions, which in turn hurts American companies that must pay much more for U.S. labor. When Beijing announced that Wu would be leading the Chinese delegation, the White House responded by naming Commerce Secretary Donald Evans to head the U.S. team.

At these April 2004 meetings, Wu and her team made numerous promises and concessions, signally Beijing's desire to soften its position on global commerce matters. Wu helped broker deals in areas ranging from wireless communication standards to better enforcement of intellectual property rights. In an election year in the United States, the perceived success of these meetings was portrayed as a significant achievement for the Bush administration, though many analysts, citing the lack of impact from similar agreements made in the past, remained skeptical of the real–world import of the agreements.

Wu's role on the world stage has not escaped the notice of journalists. *Fortune* named her one of 20 people ''likely the influential people in the global economic circle in 2002.'' In its 2004 list of the 100 most powerful women in the world, *Forbes* magazine ranked Wu second, behind only U.S. National Security Advisor Condoleezza Rice. She also made the ''Time 100,'' *Time* magazine's list of the world's most influential people, in the category of Leaders and Revolutionaries. Despite her grandmotherly image, the Chinese media frequently publish gossip about the unmarried Wu's high–profile suitors. She has said that when she was younger she planned to eventually marry, but wanted to establish a career first. Apparently, her high–octane career never did let up enough to allow her time to consider settling down. ''I spent 20 years in the backwoods,'' she was quoted as saying in a 1999 *Asiaweek* profile. ''When I got out, I was already too old. Plus work was hectic. So I gave up.'' Trade negotiators worldwide may have a hard time believing she has ever given up at anything.

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Y

Hisaye Yamamoto

Hisaye Yamamoto (born 1921) wrote numerous short stories about her experiences in an internment camp during World War II and about the generation gap between Japanese immigrants and their children, winning recognition from the Association for Asian American Studies for her collection, *Seventeen Syllables and Other Stories.*

Yamamoto's work has been anthologized in numerous publications. Known primarily for her story, ''Seventeen Syllables,'' which reveals the tension between first–generation Japanese immigrants and their Americanized children, Yamamoto focused her work on the life and struggles of Japanese Americans. Her central themes covered her experiences as a prisoner in an American internment camp during World War II, anti–Japanese prejudice, the anguish of arranged and loveless marriages, and the repression many Japanese women felt. Many of her early short stories were published in various annual editions of *Best American Short Stories,* and the 1988 *Seventeen Syllables and Other Stories* collected works from her 40–year career.

Obsessed with Reading and Writing

Yamamoto was born in Redondo Beach, California, to immigrants from Kumamoto, Japan. Her parents were known as the ''issei'' generation that was born in Japan. Yamamoto was known as ''nisei,'' or second generation that was born in the United States. As a child, Yamamoto and her family were constantly on the move throughout Southern California, as state law forbade aliens from becoming citizens and owning property.

Yamamoto attended Japanese as well as American schools, such as Excelsior Union High School. With a fascination for various languages, she enrolled in Compton Junior College, majoring in French, Spanish, German, and Latin.

Yamamoto read and wrote extensively during her high school years, contributing letters and short articles to the English portions of Japanese American newspapers in the area, and receiving her first rejection slip from a magazine when she was 14. When a newspaper published her letter to a columnist, she was excited to see her first words in print.

Interned during World War II

After Japanese forces bombed Pearl Harbor on December 7, 1941, and the United States entered World War II, the American government implemented the Japanese Relocation Order, under which 110,000 Japanese Americans on the West Coast were rounded up and forced to live in internment camps.

Yamamoto was 20 when she and her family were brought to the camp at Poston, Arizona, relocation center, one of 10 such camps in the country. The experiences, injustices, and inter–generational tensions she witnessed in the three years she spent in the camp profoundly affected her writing career.

Making the best of her situation, and still an avid reader and writer, Yamamoto became a reporter and columnist for the camp's newspaper, the *Poston Chronicle.* She published her first fiction in the newspaper, a serialized mystery called ''Death Rides the Rails to Poston,'' and a short piece entitled, ''Surely I Must Be Dreaming,'' in 1943. She also read old *New Yorker* magazines in the camp's library. As re-

ported in *A. Magazine,* she wrote about enjoying those magazines, ''I would sit on a plank on top of piled–up crates and read all the small print, and practically fall off laughing. It would really make my day.''

While she was at the camp, the United States government initiated another relocation of Japanese Americans in an effort to resettle nisei in other parts of the country. In 1944, Yamamoto and one of her brothers were sent to Springfield, Massachusetts, to work as a cook and a valet to a wealthy widow. They stayed only briefly, returning to Poston when a second brother, Johnny, a soldier in the U.S. Army, was reported killed in action in Italy. Yamamoto's father had requested that the remaining family members be kept together. Yamamoto would reflect on the irony that while one brother was interned in a concentration camp, another had died in combat abroad fighting for the American cause.

Published ''Seventeen Syllables'' in 1949

At the end of World War II in 1945, the Japanese internment camps closed and their inhabitants released. Yamamoto moved with her family to Los Angeles, where she became a columnist for the *Los Angeles Tribune,* a weekly paper serving the black community. She worked there from 1945 to 1948 doing a variety of jobs such as proofreading, rewriting, conducting ''man on the street'' interviews, and gathering news. ''I learned the extent of racism, besides what happened to us during the war. In those days, there were lynchings going on in the South,'' she said, according to *A. Magazine.*

Yamamoto published her first short story, ''High–Heeled Shoes, A Memoir,'' which dealt with sexual harassment, in *Partisan Review* in 1948. During the late 1940s and early 1950s, she would be published in major literary and mass–circulation journals such as, *Harper's Bazaar, Arizona Quarterly, Carleton Miscellany, Kenyon Review,* and *Furioso.* She also published in Asian American periodicals such as *Hokkubei Mainichi* and *Pacific Citizen.*

Her stories were subtle, layered in metaphor and irony, drawing on cultural tension between first–generation issei and their second–generation nisei children, anti–Japanese sentiment and World War II internment, and women stuck in arranged marriages. Despite prejudice against her race, Yamamoto became one of the first Asian American women writers to gain national literary recognition after the war.

In 1949, she published her definitive work, a short story called ''Seventeen Syllables,'' a reference to the construction requirements of Japanese haiku poetry. The story has been her most widely anthologized work, and has received the most critical acclaim.

''Seventeen Syllables'' involves a haiku–writing mother and her teenage daughter, Rosie. As the mother struggles to emotionally survive her loveless marriage to a violent man, Rosie develops her own sexual awareness when she has a crush on a neighborhood boy. Slow to comprehend her mother's absorption in haiku, Rosie cannot relate to her mother's life story and her silent acceptance. Rosie is naive to the cultural expectations of her mother's generation.

Works Selected as Best American Short Stories

In 1950, Yamamoto received one of the first John Hay Whitney Foundation Opportunity Fellowships, which prompted her to turn to full–time writing. She continued to produce well–received short stories, such as ''Yoneko's Earthquake,'' ''Wilshire Bus,'' and ''The Legend of Miss Sasagawara,'' which explored her internment–camp experiences. Several of her works were listed as ''Distinctive Short Stories'' for inclusion in the yearly anthology of *Best American Short Stories.* Her ''Seventeen Syllables'' was selected for the 1949 list, as were ''The Brown House'' and ''Epithalamium'' in 1951 and 1960, respectively. ''Yoneko's Earthquake,'' another selection for the *Best American Short Stories* in 1951, is narrated by 10–year–old Yoneko, who prays for the end of an earthquake's aftershocks. The reader must read carefully to navigate Yoneko's deep despair.

Poet and literary critic Yvor Winters offered Yamamoto a Stanford writing fellowship, but instead she decided to move to Staten Island, New York, in 1953. Inspired by Dorothy Day, founder of the *Catholic Worker* monthly publication, Yamamoto volunteered on a Catholic Worker rehabilitation farm for two years.

In 1955, Yamamoto returned to Los Angeles, where she married Anthony DeSoto and had four children. Two years earlier she had adopted a son. Now with raising a large family, she wrote less often and resigned to describing herself as more housewife than mother. Her emphasis on writing only short stories had been more practical; she said she never had the time to start a novel.

Yamamoto still produces short stories. In 1983, the Japanese–American magazine *Rafu Shimpo* published her story ''The Eskimo Connection,'' about the unusual relationship between a widowed nisei poet living in Los Angeles and a young Eskimo man in prison. The Before Columbus Foundation recognized Yamamoto with an American Book Award for Lifetime Achievement in 1986. In 1988, the publishing outfit Kitchen Table: Women of Color Press collected Yamamoto's most lauded works into *Seventeen Syllables and Other Stories,* which gathered 15 stories spanning her 40–year career.

Explored the Generation Gap

Central to Yamamoto's works was her desire to bridge the cultural gap between nisei and issei. Her stories often focused on the tenuous relationships between issei men and women, and between issei parents and nisei children. Issei fathers in particular and father figures in general were treated harshly, yet the author never passed judgment on them portraying their vices in a deeper context.

Yamamoto often represented the female experience through the tough choices women have to make in life, from the arranged marriages of the issei generation, to modern American male and female relationships. She touched on a woman's mental illness in ''The Legend of Miss Sasagawara,'' and used silence to unfold her multilayered plots that dealt with repression of women.

As expected, Yamamoto drew on Japanese culture and history and the separation and dislocation she experienced in the internment camps for her stories. Yet she was also inspired by the variety of ethnic groups in the American west and populated her stories with multiracial characters and presented multicultural issues. Yamamoto wants her appeal to extend beyond Asian Americans. She told William P. Osborn of the *Chicago Review,* ''I'm just writing to please myself, to express myself. . . . I don't think you can write aiming at a specifically Asian–American audience if you want to write freely.'' Yamamoto, also said, in the same interview: ''I don't even bother to tell people I'm Japanese–American anymore, because that's not what they want to know. . . . I think it's okay to want to be generally accepted. But it's the general public that decides. Some will read my work because they consider it a valid part of American literature, or some will read it because it's about a specific ethnic background.''

She Was the Subject of Literary Critique

In 1998, Rutgers University Press published a new edition of her *Seventeen Syllables and Other Stories,* that included ''Reading and Writing,'' about a friendship between two women, that was first published in *Hokkubei Mainichi* in 1988.

Yamamoto's anthologies have appeared in such places as *Heath Anthology of American Literature* and Greenfield Review Press's *Home to Stay: Stories by Asian–American Women.* Yvor Winters published a compilation of letters to and from Yamamoto in 1999, and King–Kok Cheung, Professor of English and Asian American Studies at the University of California, Los Angeles, and an authority on the life and works of Yamamoto, has written numerous analyses of her stories and introductions to her collections. Elaine H. Kim included Yamamoto in her book, *Asian American Literature and the Importance of Social Context.* Yamamoto's stories were also included in a collection on women's rights.

Yamamoto's writings have also transferred to film. PBS adapted ''Seventeen Syllables'' and ''Yoneko's Earthquake,'' for *Hot Summer Winds,* a 1991 presentation in the American Playhouse series. In 1999, she was interviewed for ''Rabbit in the Moon'' for an episode of PBS's *Point of View* show. Yamamoto lives in Los Angeles and still finds time to write. Journals and anthologies still seek her work. A devout non–flyer, she usually travels by train to appearances and interviews.

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Frank Yerby

Novelist Frank Yerby (1916–1991) was one of the first successful writers of popular fiction who was also of African American heritage. With nearly three dozen titles to his name, Yerby enjoyed a lucrative career in the mid–twentieth century, with some 60 million copies of his books sold, but critics on both sides of the color bar dismissed his work as formulaic. Sometimes compared to pulp–fiction novelist Chester Himes, who was also black, Yerby has been termed by *Journal of American & Comparative Cultures* essayists Bruce A. Glasrud and Laurie Champion ''one of the most maligned and misunderstood writers of the twentieth century.''

Educated at Historically Black Schools

Born on September 5, 1916, in Augusta, Georgia, Yerby was the son of a hotel doorman whose work in Miami, Florida, and Detroit, Michigan, often kept him away from the family. The burden of raising the four Yerbys fell to his mother, Wilhelmina, who enrolled the biracial children in the Haines Institute, a private school for black students in Augusta. From there, Yerby went on to Paine College, a historically black school also in Augusta, where he studied English and foreign languages toward his 1937 undergraduate degree. A year later, he completed his master's degree at Fisk University in Nashville, Tennessee, and then headed north to the University of Chicago. He spent a year in its doctoral program in English, and also worked on the government–funded Federal Writers' Project. It was during this time, in 1939, that his first short story, ''The Thunder of God,'' was published.

Leaving Chicago behind, as well as his Ph.D. studies, Yerby took a job as an instructor in English at Florida A&M College in Tallahassee, and in 1940 moved on to Southern University and A&M College in Baton Rouge, Louisiana. But Yerby disliked the stultifying atmosphere of black academia, and headed north once again, this time to take a laboratory technician post with the Ford Motor Company outside of Detroit. He married Flora Williams in 1941, with whom he would have four children, and spent the remainder of the World War II years with Ford and with an aircraft factory in New York.

Succeeded with Social Themes

Yerby's career as a writer was launched when ''Health Card'' won the prestigious O. Henry Memorial Award for best first short story in 1944. A tale of racial injustice suffered by a United States soldier and his wife, the story would be included in numerous anthologies of black fiction over the years. Yerby penned five other short stories along the same vein, but found little success when the war ended and Americans seemed eager to move on. In a lengthy and sometimes astringently worded article he wrote for a 1959 issue of *Harper's,* ''How and Why I Write the Costume Novel,'' he explained that he felt a change in direction was needed in his fiction as well. ''Having collected a houseful of rejection slips for works about ill–treated factory workers, or people who suffered because of their religions or the color of their skins, I arrived at the awesome conclusion that the reader cares not a snap about such questions; that, moreover, they are none of the novelist's business. . . . The reader will believe in Tobias Skinflint, the hard–hearted banker; he balks when the antagonist is 'The Bank.' ''

Literary scholars believe that around this time Yerby had produced a novella about a black steel–mill worker who was also an outstanding prizefighter, which he entered in a *Redbook* magazine fiction contest. It failed to win, and he could not find a publisher for it, either, likely because of its incendiary portrayal of American race relations. No copy survives, and Yerby probably burned it. Vowing to write more lightweight historical fiction, he turned to the classics of the genre from the previous two centuries, and re–read *Moll Flanders, Wuthering Heights,* and *Jane Eyre,* among others. In 1946, Dial Books published his first novel, *The Foxes of Harrow.* The novel was set during the nineteenth century and featured many of the standard motifs of historical romances set in the south, including sex, magnolias, fighting, plantations, and financial ruin. It was a bestseller, and made Yerby's name in popular fiction.

Found Lucrative Formula for Fiction

His next work, *The Vixens,* was set in Reconstruction–era New Orleans, and subsequent books would delve into the faded glory of the antebellum South for its settings and themes. Slavery, or its injustices, rarely entered the plot, for Yerby concentrated on the landowning or middle class and their travails, creating a hero who was prone to violence but nevertheless of good moral character, often with a frosty wife and unpredictable mistress. The plot revolved around a nefarious villain, sometimes a family member, over whom the hero must triumph. Some compared Yerby to Scottish writer Sir Walter Scott, known for his romantic adventure stories.

It was a genre that worked well for Yerby, and his books sold thousands of copies for Dial, even in foreign translation. *The Foxes of Harrow* was made into a film by Twentieth Century–Fox in 1951 starring Rex Harrison and Maureen O'Hara, but Yerby was appalled at the final cut. In an interview with Jean W. Ross for *Contemporary Authors New Revision Series,* he claimed to have received 6,000 letters from irate fans of the book who had seen the movie and were disappointed as well. ''Every time I have met anybody who has liked that motion picture, it goes without saying that he has not read the novel,'' he asserted. ''Because nobody, absolutely *nobody* who has read the novel has liked the picture.''

Self–Imposed Exile

Another book, *The Golden Hawk,* was also made into a feature film in 1952, but by this point Yerby had left the country. He spent time in France before settling down in Madrid, Spain, where he lived for the remainder of his life. A well–known figure whose publications regularly made the *New York Times* book review pages, Yerby and his wife divorced in a legal action that was given brief mention in the *Times.* He eventually married a Spanish woman, Blanca Calle–Perez, who served as his secretary, translator, and researcher for the remainder of his career.

It was a prolific career that followed. *The Saracen Blade,* his 1952 novel about the campaign of Frederick II in Italy, was also filmed. Yerby then spent the next years varying tales from the American South with events from European history for his melodramatic plots. *The Devil's Laughter* was set during the French Revolution, while the *The Serpent and the Staff,* from 1958, chronicled the story of a New Orleans physician in 1905. In the end, Duncan Childers renounces his amoral ways and the New Orleans social whirl for his true love, a nurse, and a small–town practice. ''Yerby's style could be called old–fashioned . . . but it is nevertheless employed by a writer of intelligence

and, more surprisingly, a writer of authentic moral nobility,'' noted a *Times Literary Supplement* review of this book.

''What They Say Doesn't Matter''

Though Yerby was a black writer whose works crossed color lines in their appeal, African American literary scholars dismissed his work. Yerby, they asserted, should use his talents to chronicle the black American experience, not torrid plantation stories of thwarted love and missing inheritances among the white landowning class. Yet the *Journal of American & Comparative Cultures* essay from Glasrud and Champion noted that Yerby's works did fit into an unusual literary niche in their depiction of ''white southerners as ruthless, as scoundrels, as immoral—certainly the opposite of the whitesouthern representation of the white south.'' Yerby, in the *Contemporary Authors New Revision Series* interview that remains one of his sole discussions of his work, pronounced himself immune to scholars' disparagements of his work. ''There's one peculiar thing that you soon learn about criticism, which is that critics want you to write the novel that they would write if they *could* write,'' he told Ross. ''And since they couldn't write if they were paid their weight in Saudi Arabian oil bonds, what they say doesn't matter.''

Titles from Yerby's pen during the 1960s included *The Garfield Honor, An Odor of Sanctity: A Novel of Medieval Moorish Spain,* and *Judas My Brother: The Story of the Thirteenth Disciple.* His 1969 book, *Speak Now: A Modern Novel,* was the first to explore contemporary race issues in its story of a black jazz musician in Paris. His next work, *The Dahomean: An Historical Novel,* was an epic saga of a African royal who is sold into slavery. In Yerby's *Times* of London obituary, the writer deemed it ''badly written and vitiated by its too painstaking and unnecessary recourse to anthropological sources. But it is moving and controlled a thousand miles away from his melodramatic costume pieces. Judas, my brother . . . was another novel of genuine interest.''

Died in Madrid

Yerby continued to produce novels well into his later years, usually at a rate of nearly one a year. In a 1979 title he finally turned to the issue of slavery and its role in the American South before the Civil War. That work was *A Darkness at Ingraham's Crest: A Tale of the Slaveholding South,* but it was one of his last books. The final work to emerge from his pen was *McKenzie's Hundred,* published by Doubleday in 1985. He died in Madrid of heart failure at the age of 76 in November of 1991, and is buried in that city's Almudena Cemetery. His wife Blanca, and four children from his first marriage, survived him. He was also survived by a brother, Alonzo Smythe Yerby, who was the first African American to serve as commissioner of the New York City hospital system.

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CONTENTS

INTRODUCTION vii
ADVISORY BOARD ix
ACKNOWLEDGMENTS xi
OBITUARIES xiii
TEXT 1
HOW TO USE THE INDEX 403
INDEX 405

INTRODUCTION

The study of biography has always held an important, if not explicitly stated, place in school curricula. The absence in schools of a class specifically devoted to studying the lives of the giants of human history belies the focus most courses have always had on people. From ancient times to the present, the world has been shaped by the decisions, philosophies, inventions, discoveries, artistic creations, medical breakthroughs, and written works of its myriad personalities. Librarians, teachers, and students alike recognize that our lives are immensely enriched when we learn about those individuals who have made their mark on the world we live in today.

Encyclopedia of World Biography Supplement, Volume 26, provides biographical information on 175 individuals not covered in the 17-volume second edition of *Encyclopedia of World Biography* (*EWB*) and its supplements, Volumes 18, 19, 20, 21, 22, 23, 24, and 25. Like other volumes in the *EWB* series, this supplement represents a unique, comprehensive source for biographical information on those people who, for their contributions to human culture and society, have reputations that stand the test of time. Each original article ends with a bibliographic section. There is also an index to names and subjects, which cumulates all persons appearing as main entries in the *EWB* second edition, the Volume 18, 19, 20, 21, 22, 23, 24, and 25 supplements, and this supplement—more than 8,000 people!

Articles. Arranged alphabetically following the letter-by-letter convention (spaces and hyphens have been ignored), articles begin with the full name of the person profiled in large, bold type. Next is a boldfaced, descriptive paragraph that includes birth and death years in parentheses. It provides a capsule identification and a statement of the person's significance. The essay that follows is approximately 2,000 words in length and offers a substantial treatment of the person's life. Some of the essays proceed chronologically while others confine biographical data to a paragraph or two and move on to a consideration and evaluation of the subject's work. Where very few biographical facts are known, the article is necessarily devoted to an analysis of the subject's contribution.

Following the essay is a bibliographic section arranged by source type. Citations include books, periodicals, and online Internet addresses for World Wide Web pages, where current information can be found.

Portraits accompany many of the articles and provide either an authentic likeness, contemporaneous with the subject, or a later representation of artistic merit. For artists, occasionally self-portraits have been included. Of the ancient figures, there are depictions from coins, engravings, and sculptures; of the moderns, there are many portrait photographs.

Index. The *EWB Supplement* index is a useful key to the encyclopedia. Persons, places, battles, treaties, institutions, buildings, inventions, books, works of art, ideas, philosophies, styles, movements—all are indexed for quick reference just as in a general encyclopedia. The index entry for a person includes a brief identification with birth and death dates *and* is cumulative so that any person for whom an article was written who appears in the second edition of *EWB* (volumes 1-16) and its supplements (volumes 18-26) can be located. The subject terms within the index, however, apply only to volume 26. Every index reference includes the title of the article to which the reader is being directed as well as the volume and page numbers.

Because *EWB Supplement,* Volume 26, is an encyclopedia of biography, its index differs in important ways from the indexes to other encyclopedias. Basically, this is an index of people, and that fact has several interesting consequences. First, the information to which the index refers the reader on a particular topic is always about people associated with that topic. Thus

the entry "Quantum theory (physics)" lists articles on people associated with quantum theory. Each article may discuss a person's contribution to quantum theory, but no single article or group of articles is intended to provide a comprehensive treatment of quantum theory as such. Second, the index is rich in classified entries. All persons who are subjects of articles in the encyclopedia, for example, are listed in one or more classifications in the index—abolitionists, astronomers, engineers, philosophers, zoologists, etc.

The index, together with the biographical articles, make *EWB Supplement* an enduring and valuable source for biographical information. As school course work changes to reflect advances in technology and further revelations about the universe, the life stories of the people who have risen above the ordinary and earned a place in the annals of human history will continue to fascinate students of all ages.

We Welcome Your Suggestions. Mail your comments and suggestions for enhancing and improving the *Encyclopedia of World Biography Supplement* to:

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OBITUARIES

The following people, appearing in volumes 1-25 of the *Encyclopedia of World Biography,* have died since the publication of the second edition and its supplements. Each entry lists the volume where the full biography can be found.

AZCONA HOYO, JOSÉ (born 1927), president of Honduras, died of a heart attack in Tegucigalpa, Honduras, on October 24, 2005 (Vol. 1).

BONDI, HERMANN (born 1919), English mathematician and cosmologist, died in Cambridge, England, on September 10, 2005 (Vol. 18).

BUTLER, OCTAVIA E. (born 1947), African American novelist and essayist, died near Seattle, Washington, on February 24, 2006 (Vol. 3).

CALDWELL, SARAH (born 1924), long-time artistic director, conductor and founder of the Opera Company of Boston, died of heart failure in Portland, Maine, on March 23, 2006 (Vol. 3).

CHAMBERLAIN, OWEN (born 1920), American physicist, died of complications from Parkinson's disease in Berkley, California, on February 28, 2006 (Vol. 25).

DELORIA, VINE, JR. (born 1933), Native American author, poet and activist, died of complications from an aortic aneurysm in Denver, Colorado, on November 13, 2005 (Vol. 4).

DIAMOND, DAVID (born 1915), American composer and teacher, died of congestive heart failure in Rochester, New York, on June 13, 2005 (Vol. 4).

DRUCKER, PETER (born 1909), American author and business consultant, died of natural causes in Claremont, California, on November 11, 2005 (Vol. 21).

FAHD IBN ABDUL AZIZ AL-SAUD (Born 1920), son of the founder of modern Saudi Arabia and king, died in Saudi Arabia, on August 1, 2005 (Vol. 5).

FOOTE, SHELBY (born 1916), American author, died in Memphis, Tennessee, on June 27, 2005 (Vol. 18).

FOWLES, JOHN (born 1926), English novelist, died in Lyme Regis, England, on November 5, 2005 (Vol. 6).

FREED, JAMES INGO (born 1930), American architect, died of complications from Parkinson's disease in New York, New York, on December 15, 2005 (Vol. 6).

FRIEDAN, BETTY (NAOMI) (born 1921), women's rights activist and author, died of congestive heart failure in Washington, D.C., on February 4, 2006 (Vol. 6).

GORMAN, R. C. (born 1931), Native American artist, died of pneumonia in Albuquerque, New Mexico, on November 3, 2005 (Vol. 23).

HEATH, EDWARD RICHARD GEORGE (born1916), prime minister of Great Britain, died in Salisbury, England, on July 17, 2005 (Vol. 7).

HOWELLS, WILLIAM WHITE (born 1908), American anthropologist, died in Kittery Point, Maine, on December 20, 2005 (Vol. 7).

JABER AL-SABAH, JABER AL-AHMAD (born 1926), emir of Kuwait, died on January 15, 2006 (Vol. 8).

JOHNSON, JOHN HAROLD (born 1918), founder of the Johnson Publishing Company, died in Chicago, Illinois, on August 8, 2005 (Vol. 8).

KILBY, JACK ST. CLAIR (born 1923), American electrical engineer and inventor, died of cancer in Dallas, Texas, on June 20, 2005 (Vol. 25).

KING, CORETTA SCOTT (born 1929), American advocate of civil rights, nonviolence and international peace, died in Rosarito Beach, Mexico, on January 30, 2006 (Vol. 9).

MCCARTHY, EUGENE JOSEPH (born 1916), American statesman, died of complications from Parkinson's disease in Washington, D.C., on December 10, 2005 (Vol. 10).

MIKAN, GEORGE (born 1924), American basketball player, died of diabetes and kidney disease in Scottsdale, Arizona, on June 1, 2005 (Vol. 21).

MILOSEVIC, SLOBODAN (born 1941), president of Serbia, died of a heart attack in the Hague, the Netherlands, on March 11, 2006 (Vol. 11).

MOTLEY, CONSTANCE BAKER (born 1921), African American judge and attorney, died of congestive heart failure in New York, on September 28, 2005 (Vol. 18).

OBOTE, APOLO MILTON (born 1925), Ugandan politician, died of kidney failure in Johannesburg, South Africa, on October 10, 2005 (Vol. 11).

PA CHIN (Le Fei-kan; born 1904), Chinese novelist, died of cancer in Shanghai, China, on October 17, 2005 (Vol. 12).

PARKS, GORDON (born 1912), American photographer, composer and filmmaker died in Manhattan, New York, on March 7, 2006 (Vol. 19).

PARKS, ROSA (born 1913), American civil rights leader, died in Detroit, Michigan, on October 24, 2005 (Vol. 12).

PROXMIRE, WILLIAM (born 1915), Democratic senator for Wisconsin, died from Alzheimer's disease in Sykesville, Maryland, on December 15, 2005 (Vol. 12).

PRYOR, RICHARD (born 1940), American entertainer, died of a heart attack in Los Angeles, California, on December 10, 2005 (Vol. 19).

RAU, JOHANNES (born 1931), German Social Democrat politician, died in Berlin, Germany, on January 27, 2006 (Vol. 13).

REHNQUIST, WILLIAM HUBBS (born 1924), U.S. Supreme Court chief justice, died of thyroid cancer in Arlington, Virginia, on September 3, 2005 (Vol. 13).

ROCHBERG, GEORGE (born 1918), American composer, died from complications following surgery in Bryn Mawr, Pennsylvania, on May 29, 2005 (Vol. 13).

SAUNDERS, CICELY (born 1918), English doctor and social worker, died in London, England, on July 14, 2005 (Vol. 25).

SCHÖNHUBER, FRANZ XAVER (born 1923), German right-wing political leader, died on November 27, 2005 (Vol. 14).

SIMON, CLAUDE HENRI EUGENE (born 1913), French author, died in Paris, France, on July 6, 2005 (Vol. 25).

SIN, JAIME L. (born 1928), Filipino cardinal of the Roman Catholic Church, died of multiple organ failure in Manila, Philippines, on June 21, 2005 (Vol. 14).

STRAWSON, SIR PETER FREDRICK (born 1919), English philosopher, died on February 13, 2006 (Vol. 14).

TUCKER, C. DELORES (born 1927), African American civil rights activist, died in Philadelphia, Pennsylvania, on October 12, 2005 (Vol. 18).

WESTMORELAND, WILLIAM CHILDS (born 1914), Commander of all American forces in the Vietnam War (1964-1968) and chief of staff of the U.S. Army, died in Charleston, South Carolina, on July 18, 2005 (Vol. 16).

WIESENTHAL, SIMON (born 1908), Ukrainian Jew who tracked down Nazi war criminals, died in Vienna, Austria, on September 20, 2005 (Vol. 16).

WILSON, AUGUST (born 1945) African American playwright, died of liver cancer in Seattle, Washington, on October 2, 2005 (Vol. 16).

YARD, MARY ALEXANDER (born 1912), American feminist, political organizer and social activist, died in Pittsburgh, Pennsylvania, on September 21, 2005 (Vol. 16).

A

Diane Abbott

Diane Abbott (born 1953) became the first black female elected to British Parliament in 1987, representing the Labour Party in the Hackney North and Stoke Newington districts. Abbott, the daughter of Jamaican immigrants, remains strongly identified with the political left. In 2005, she was among 13 black members of the 659–member British House of Commons. Abbott, a former press aide, is still a frequent broadcaster and public speaker at universities, and on radio and television.

Attended Cambridge University

Abbott was born in London; her mother was a nurse, her father a welder. She attended Harrow County Grammar School and obtained her master's degree in history from Newnham College at the University of Cambridge. After college, Abbott worked for the government as a home office civil servant. She also worked for the National Council for Civil Liberties before entering journalism.

After doing considerable freelance work, she became a reporter for TV–AM, an early-morning station that aired in Great Britain through much of the 1980s, and the TV production company Thames Television. In addition, she was a public–relations consultant for public sector clients, including the Greater London Council and the left–oriented Lambeth Council. As a member of the Westminster City Council in the early 1980s, she was one of the few black female members.

Breakthrough Election in 1987

In 1987, Abbott was among a record number of non–whites running for British Parliament and political office elsewhere in Europe, reflecting the changing demographics of the continent. Though the presidential candidacy of the Reverend Jesse Jackson during that decade reflected the increasing role of minorities in U.S. politics, some observers said blacks had more of an uphill climb in Britain. ''American blacks, their British counterparts repeatedly remind, have had nearly four centuries of coexistence with white society, compares [with] four decades here,'' Karen DeYoung wrote in the *Washington Post* in 1988.

''We're just at the beginning of the process,'' Abbott told DeYoung, shortly after her election. ''It took slavery, reconstruction, the Harlem renaissance, the [National Association for the Advancement of Colored People], all of that to build a Martin Luther King. And it took more than 20 years to bring a Jesse Jackson.'' Dolly Kiffen, director of Broadwater Farm's Youth Association, told DeYoung, ''You have blacks there, they're black Americans. Here in Britain, black people haven't got any identity. They like to call us by different names. Like 'ethnic minorities.' I hate that term.''

Jackson visited London in 1985, after rioting had broken out at Broadwater Farm, among other places, and, according to DeYoung, urged British blacks to ''fight for your share of everything that's available, vertically and horizontally . . . in the labor movement, in the government, in property ownership.'' Sons and daughters of Caribbean ownership, DeYoung wrote, ''have grown up in a homogeneous white society that never planned for their existence and has shown little willingness to make a place for them.'' They were raised in such districts as Brixton and Tottenham in London, Toxteth in Liverpool and Handsworth in Birmingham.

The first generation of immigrants were reluctant to confront the largely white British establishment. In Britain, the generic term ''blacks'' often applied to Asians, African, Caribbean, and Middle Eastern immigrants, and their children. Whites, meanwhile, felt ''swamped'' by nonwhite immigrants, Conservative Party leader and future Prime Minister Margaret Thatcher said in a 1978 interview, according to DeYoung. ''My generation know[s] we're here, and know[s] we're not going anywhere,'' Abbott said in DeYoung's article. ''We don't have that awe.''

Labour Struggled with Race

Abbott joined Bernie Grant, Keith Vaz, and Paul Boateng as minority Members of Parliament in 1987. Considered rebellious at times, she has called herself a Marxist, and the *Guardian* newspaper in 2005 described her as ''an icon of the left.'' The four faced several uphill battles after joining Parliament, David S. Broder wrote in the *Washington Post* two years after their election.

Calling their struggle a ''triple handicap,'' Broder wrote: ''They lack experience and seniority. They are on the left of a party whose leadership is tugging it toward the center. And they are a handful of blacks in an institution which had been all–white since an Asian Communist was defeated after seven years' service in 1931. They express varying degrees of frustration and have chosen widely different tactics for advancing their goals and careers, causing some open divisions among them. But all of them know they cannot expect many reinforcements.''

Abbott, who collaborated with Grant in forming the black caucus and over the years remained committed to black factions within the Labour Party, charged in Broder's article that ''the Labour Party hasn't come to terms with race. They're like some of the leaders of the [U.S.] Democratic Party who think they can take black support for granted and win by appealing to the white middle class. Well, it didn't work in the United States and it won't work here.''

Outspoken Critic of Educational Inequity

While in Parliament, Abbott served on several committees that addressed social and international concerns. In addition, she was elected to the Labour Party's national executive panel. She also served on the House of Commons Treasury Select Committee, which addressed business and financial affairs, through much of the 1990s. Abbott traveled to Washington, New York, Frankfurt, and other financial hubs, frequently meeting with bankers, financial regulators, and senior politicians. In addition, Abbott has served on the Foreign Affairs Select Committee, and has traveled to several European countries, as well as China, Hong Kong, Uganda, and Kenya. In the early 2000s, Abbott established a special committee investigating gun–related crimes. ''I urge the government to move away from excessively ideological approach to the so–called magic of the private sector and to adopt a more pragmatic approach,'' she said, as quoted in a profile in the *Guardian.*

Abbott has said that British public education has shortchanged black children. ''Something is going seriously wrong between the age of five and the age of sixteen,'' Abbott was quoted as saying in the *Economist,* a British newspaper. ''Black children do not perform nearly as well as other ethnic minority groups, nor as well as they should,'' the newspaper editorialized. ''But the explanations—and, hence, the solutions—have less to do with bad attitudes among teachers and pupils and more to do with the old difficulties of poverty and place.''

Abbott, though, drew harsh criticism when it was revealed that she would send her 12–year–old son to the exclusive, private City of London School rather than through London's public school system. Abbott had railed against such parents in the past. Author Adam Swift, in a 1996 commentary in the *New Statesman,* called Abbott a hypocrite. ''It's hard not to think she's doing exactly what she criticized [Prime Minister] Tony Blair and [leading Labour politician] Harriet Harman for doing: opting out of local schools to get something better for her child. And neither Blair nor Harman—of whom Abbott said 'she made the Labour Party look as if we do one thing and say another'—chose private schools for their children.''

Swift, a professor at the University of Oxford's Balliol College, also wrote: ''Yet if she had simply condemned private education, without criticizing others' choices, she might have been cleared of hypocrisy. It can be quite consistent to think that there should be no private schools, yet send your own child to one.'' He added: ''Hypocrisy is about whether you practice what you preach. If you preach that parents should never use their money to buy their

children out of the state system, and then you go ahead and do exactly that, you are a hypocrite.''

Still, Swift praised Abbott for addressing the problems of educational inequity. ''Unlike many who go private, she at least has taken seriously matters of the public good, has done what she can do to persuade her fellow citizens to endorse a more equitable educational system, and to improve state schools in a way that might make them adequate for all children. I'd like to see all parents of privately schooled children champion the cause of social justice with her vigor. I hope Abbott does not think she must now mute her demands for a fair educational system in which all the children get to go to decent schools.''

Abbott communicated with her constituents, among other ways, through her weekly column in the *Hackney Gazette.* A 1996 column in which she complained that the arrival of Finnish nurses jeopardized employment opportunities for black women elicited a rebuke from the *New Statesman's* Darcus Howe, who otherwise has generally supported her work. ''It is worse than careless for Diane Abbott to have made such remarks,'' Howe said. ''It smacks of right–wing reaction and is anti–labor. But for me these charges are mitigated by my belief that she is facing demons of doubt about her future in the new Labour Party.'' Howe went on to praise Abbott for her column and her often–unappreciated work in Parliament.

''Class of '87'' Left Legacy

Abbott, who married in 1991 and divorced two years later, was nearing the end of her second decade in the House of Commons as the mid-2000s beckoned. Abbott and other British minority politicians realized their appeal must be broad-based. ''You don't get elected in Britain on black votes alone,'' Abbott said in 2005, according to the *Washington Post's* Keith B. Richburg. Unlike the United States, where all African-Americans from the House of Representatives are Democrats and nearly all come from heavily black districts, members of Parliament are elected from a party slate, meaning seats are divided commensurate with a nationwide vote total. ''Though still influential, she has become sidelined,'' the *Guardian* wrote.

Abbott has spoken at Ivy League universities in the United States, including Harvard. She also makes frequent radio and TV appearances. She has hosted a call-in show for LBC Radio, presented a program on the treasury for BBC Radio 4 and appeared regularly on the BBC1 late–night political talk show with fellow Members of Parliament Andrew Neil and Michael Portillo.

Remained Highly Visible Member of Parliament

''She has remained one of the most well–known MPs [members of Parliament] among the general public, with her outspoken views ensuring she is never far from sight,'' the British Broadcasting Corporation wrote on its Web site, BBC News. Abbott strongly opposes converting to a singular currency—the United Kingdom still uses the pound, not the euro—and she is the only MP among the ''Class of 1987,'' the four black persons elected to Parliament that year. ''Now only Abbott is left to hold the fort,'' Howe wrote in the *New Statesman.* Abbott and others, Richburg wrote, ''are chipping away at one of the most durable color barriers in a fast–changing Europe, the doors to legislative chambers.''

Periodicals

Economist, March 12, 2005.
New Statesman, December 6, 1996; November 3, 2003; March 21, 2005.
Washington Post, June 10, 1987; June 24, 1988; July 4, 1989; April 24, 2005.

Online

BBC News, Diane Abbott profile, http://news.bbc.co.uk/1/hi/uk_politics/2085582.stm (December 12, 2005).
Diane Abbott Official Web Site, Abbott biography, http://www.dianeabbott.org.uk/index.php?page=Biography (December 12, 2005).
Guardian Unlimited, Diane Abbott profile, http://politics.guardian.co.uk/person/0,9290,-4,00.html (January 3, 2006). □

Edith Abbott

Edith Abbott (1876-1957) American social reformer, author, and educator, dedicated her life to improving the social welfare of workers, immigrants, children, and women. In 1920, she was integral to founding of the first graduate-level program in social work at the University of Chicago; she became Dean of the School of Social Service Administration in 1924, holding that position until 1942. Because of her contributions to the research of practice of social work, Abbott is considered one of the most important historical figures in the field.

Early Life and Education

Abbott, the daughter of lawyer and former lieutenant-governor of Nebraska Othman Ali Abbott and early advocate for women's suffrage Elizabeth Maletta Griffin Abbott, was born on September 26, 1876 in Grand Island, Nebraska. Grand Island was a railroad town with fewer than 1,000 inhabitants at the time of Abbott's birth, but her family—which included younger sister Grace, with whom she was close throughout her life—was reasonably well-off. Abbott's mother instilled progressive values in her daughters from a young age, teaching young Edith Abbott about the importance of social reform and rights for women. Abbott attended Brownell Hall, a boarding school in Omaha, but was unable to attend college after graduation due to the recent economic downturn. Instead, she returned to Grand Island where she became a high school teacher.

Abbott continued her studies, however, despite her initial inability to attend college. At first, she took correspondence courses and attended summer sessions, but was eventually able to study at the University of Nebraska in the state's capital, Lincoln, receiving her undergraduate degree in 1901. The following year, she attended a summer session at the University of Chicago where she attracted the attention of faculty members, particularly economist Thorstein Veblen; they granted her a fellowship, enabling her to begin work on her doctorate at the institution in 1903. She graduated with honors in 1905, having written an economics dissertation on unskilled wage labor from 1850-1900. This piece was published in June 1906 by the *Journal of Political Economy,* a scholarly publication that would print many articles by Abbott throughout her life.

Women in Industry and Hull House

After completing her graduate work, Abbott moved for a short time to Boston, where she worked as the secretary for the Women's Trade Union League. She then spent several months researching the history of and problems faced by women in wage-based industrial employment for the Carnegie Institution; this research led to a series of articles published beginning in 1906 in the *Journal of Political Economy.* These articles formed the foundation for what would become her best-known book, *Women in Industry: A Study in American Economic History,* published in 1910. The year 1906 brought Abbott another professional coup: winning a Carnegie fellowship for post-doctoral study and a scholarship from the Association of Collegiate Alumnae, she traveled to London to attend the renowned London School of Economics. There, she studied under economists and social reformers Beatrice and Sidney Webb, who convinced Abbott of the importance of reform over charity in the aid of those stricken by poverty.

When Abbott returned to the United States, she taught briefly at Wellesley College outside Boston before returning to Chicago she joined her sister Grace as a staff member at Jane Addams' Hull House. Hull House, a settlement house in a poor Chicago immigrant neighborhood, offered educational and social lectures and programs for the neighborhood's families; residents were social reformers dedicated to the idea of what the Hull House Association's website calls ''neighbors helping neighbors.'' At Hull House, Abbott became the assistant director of research under Sophonisba P. Breckinridge, another Progressive reformer who was the research director of the Chicago School of Civics and Philanthropy and who had been Abbott's mentor earlier in her career. Working with Breckinridge and with her sister Grace Abbott, Edith Abbott became particularly concerned with the problems of immigrant women workers, ultimately lobbying for legislation for the ten-hour work day as well as promoting the admission of women to labor unions. She also worked to secure better housing for individual workers.

In the 1910s, Abbott supported the cause of women's suffrage. National voting rights had not yet been granted to women—the Nineteenth Amendment, striking down voting restrictions based on sex, was not ratified until 1920—although women had limited rights in Illinois. Because women voted using distinctive ballots and election results were split down by sex, Abbott was able to perform statistical research on the differences between men's and women's voting patterns. She found that women were more likely to vote for progressive, reformer candidates and less likely to follow party lines; this research added to the growing body of work calling for equal votes for American women.

Edith Abbott and Sophonisba Breckenridge

Breckenridge and Abbott sought to professionalize social work, which up to this time had been strictly under the provenance of charity efforts; often, reformers or wealthy people with the best intentions undertook charity work that was slapdash, poorly planned or simply ineffective. Working together, the two published studies on some of the problems faced by poor children, such as child labor, juvenile delinquency, and education. Addressing the problems of poor workers, including poor housing standards and the industrial environment, particularly that faced by women, Breckenridge and Abbott also published in scholarly journals such as the *Journal of Political Economy* and the *American Sociological Review.* The two produced longer works as well, including *The Delinquent Child and the Home,* published in 1912, and *Truancy and Non-Attendance in the Chicago Schools,* published in 1917.

Some of these works contain vivid images of the everyday lives and difficulties of Chicago's working class; in ''Women in Industry: The Chicago Stockyards,'' published in the *Journal of Political Economy* in October 1911, Abbott and Breckinridge wrote that ''within the yards there are ugly sights which are a nuisance equally with the smoke and the smells . . . a most hideous load of crimson heads [from dead animals], for example, may not infrequently be seen traveling from the south to the north end of the yards, without any attempt at concealment.'' Throughout her life, Abbott was appalled at such conditions and strove to better them.

Dean and Educator

In 1920, Breckenridge and Abbott helped the fiscally-ailing Chicago School of Civics and Philanthropy find a new home with the University of Chicago. There, it was renamed the School of Social Service Administration and immediately offered the first graduate-level program in the field of social work. Abbott, who believed deeply in the importance of a university-taught, graduate education as a key to professionalizing social work, became the Dean of the School in 1924; she was first female dean of any United States graduate school. She developed a program of study based on the paired studies of social, historical and legal issues relevant to the practice of social work and of field casework. In 1927, Abbott, with the assistance of Breckenridge, founded the scholarly journal *Social Service Review.* The publication, still administered by the University of Chicago, states that it ''is committed to examining social welfare policy and practice and evaluating its effects''—a mission little, if at all, changed from the time of its conception.

However, Abbott's role as Dean did not stop her from continuing her reform work. From her time at Hull House,

Abbott had a special concern for the welfare of immigrants; by the 1920s, much of the general American public sentiment was anti-immigrant and in 1924, Congress passed a law setting immigration quotas. Despite this negative environment, Abbott strove for legislation protecting the rights of recent immigrants. In 1929, President Herbert Hoover appointed Abbott to the newly-formed National Commission on Law Observation and Enforcement, popularly called the Wickersham Commission. Although most of the Commission's findings centered on the crimes caused by Prohibition, Abbott examined the role of immigrants in crime, arguing that the foreign-born population of the United States in fact committed fewer crimes than the native residents.

Abbott remained at the forefront of social and governmental welfare programs in the 1930s. When New Deal programs to alleviate some of the poverty caused by the Great Depression appeared, Abbott supported their creation but expressed concern over the number of poorly-trained social service workers; when the head of the Federal Emergency Relief Administration proposed a scholarship program to train federal social workers, Abbott's school reaped the benefits of increased enrollment and added notoriety. In 1934 and 1935, Abbott, along with her sister Grace Abbott, contributed to the nascent Social Security Act legislation; although not all of the Abbott sisters' suggestions survived legislative approval, both Abbotts were pleased that the federal government was committing itself to supporting workers. The following year, Edith Abbott was recognized for her lifelong contributions by being elected the president of the National Conference on Social Work.

Last Years and Legacy

Personal tragedy struck Edith Abbott when her sister, Grace Abbott, died as the result of multiple myeloma—a relatively rare form of blood cancer—in 1939. The sisters had been close throughout their lives, living together for several years at Hull House and tied through professional interests; Grace Abbott had been active in the reform of child labor. Her death devastated her sister; always abrupt and uncomfortable outside of work situations, Abbott became, according to Lela B. Costin in *Two Sisters for Social Justice,* ''more brusque, sometimes suspicious and quarrelsome. In the view of some . . . she had lost the ability to communicate meaningfully with many students and faculty.'' Abbott began a slow withdraw from public life. She published her final book, *Public Assistance*, in 1941 and resigned as Dean of the School of Social Service Administration in 1942. Over the next several years, she dedicated her time to teaching and to editing the *Social Service Review.*

Following the death of Breckenridge in 1948, Abbott returned to live at Hull House. Her last professional success came in 1951, when she received the Survey Award at the National Conference of Social Work; surprising most of the audience, she used her acceptance speech to call for further social reform at the national level. Later in life, when glaucoma and age made it impossible for her to live alone, she returned to Grand Island, Nebraska. Her family home had been converted to apartments and Edith and two brothers each had their own. There, she lived out the last years of her life. On July 28, 1957, Abbott died in Grand Island from pneumonia. She was 80 years old.

Remembered today primarily for her role as the founder of modern social work education and innovator in social work research and study, Abbott was also a prolific writer. Her over one hundred articles and books cover many aspects of social welfare and history, from women and children in industry to immigration issues to the dangers of and solutions to poverty. Abbott relied heavily on factual, statistical evidence to support her claims and make recommendations for improvement. As reformer, Abbott was tireless, devoting nearly three-quarters of her life to the struggle for social welfare.

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Larry Adler

On the short list of musicians who have played the harmonica at a virtuoso level, Larry Adler (1914-2001) ranks at or near the top. His musical skills were matched by an outsized personality that delighted interviewers, attracted some of the top musicians of the 20th century as collaborators over his seven-decade career, and awakened memories of the classic era of Broadway entertainment in which Adler's career got its start.

Adler brought a level of respectability to the harmonica, often regarded as primarily an instrument played by enthusiastic amateurs. He preferred the term ''mouth organ'' to ''harmonica,'' and he crossed into the realm of classical music, playing with symphony orchestras and commissioning works from prestigious composers. His playing was lyrical, often melancholy. Yet the public

also prized Adler for his fund of stories about the rich, famous, and beautiful. He numbered physicist Albert Einstein and composer Sergei Rachmaninoff among his friends, and, an enthusiastic tennis player, he once participated in a doubles match with comedian Charlie Chaplin, actress Greta Garbo, and surrealist artist Salvador Dali. He and Chaplin won.

Family Changed Name to Advance Alphabetically

Lawrence Cecil Adler was born in Baltimore, Maryland, on February 10, 1914. His parents were Russian Jewish immigrants (and fluent Yiddish speakers) who had changed the family name from Zelakovitch because they were tired of waiting at the end of long alphabetically organized lines in offices. Though they had faced discrimination in Russia, they told their son not to play with any of the African-American children in the neighborhood. Adler showed his stubborn streak for perhaps the first time by trying to make as many black friends as he could find, and he often spoke out in favor of civil rights later in his life.

Adler seemed to show musical talent, becoming a cantor in the local synagogue by the time he was ten. His parents signed him up for piano lessons and were even talked into buying a piano on an installment plan. The owner of the music store where they made the purchase threw in a harmonica as part of the deal, and Adler took to that instrument enthusiastically. When he enrolled in classes at Baltimore's Peabody Conservatory of Music, however, it was with the intention of studying piano. His lessons there came to an end after one semester (according to London, England's *Guardian* newspaper) when a teacher at a recital offended him by asking ''What are we going to play, little man?'' Adler substituted ''Yes, We Have No Bananas'' for the Grieg waltz he had planned, and he was thrown out of the program. Undaunted, Adler entered a *Baltimore Sun* harmonica contest and won, playing a minuet by Beethoven instead of the simple folk tunes the other contestants offered.

Not long after that, at the age of fourteen, Adler left Baltimore for New York with seven dollars in his pocket. Playing on the streets and auditioning wherever he could, he was turned down by a group called Borrah Minevitch and His Harmonica Rascals but was befriended by singer Rudy Vallee, who steered him toward work playing on the soundtracks of Mickey Mouse cartoons. That led to a nationwide tour playing the harmonica at intermission in movie houses, and then to opening-act slots for the likes of Eddie Cantor, Jack Benny, and Fred Astaire—top entertainers who straddled the divide between live musical shows and the growing world of cinema.

The teenage Adler was spotted by a British promoter and invited to try his luck across the Atlantic. Before he left, he managed to improvise a performance of George Gershwin's *Rhapsody in Blue* on the harmonica, with Gershwin himself accompanying on piano, although he had never tried to play the highly virtuosic piece before. Adler became an instant hit in England, spending several years there in the mid-1930s as the featured attraction in a musical revue called ''Tune Inn.'' Larry Adler fan clubs were formed all over Britain, and his popularity there would stand him in good stead later on. At the time, however, Adler decided to return to the United States and reactivate his Broadway and Hollywood connections. He had no trouble landing parts in such films as *The Singing Marine* (starring Dick Powell), *The Big Broadcast of 1937* and *St. Martin's Lane* (1938). Gangster Al Capone was another Adler friend.

Claimed Affair with Ingrid Bergman

At that time, Adler did not know how to read music. He did learn the skill, however, around the early 1940s, saying that he had been inspired to do so by either French composer Darius Milhaud or Swedish actress Ingrid Bergman (depending on the interview). Adler entertained U.S. troops on USO tours during World War II, and at one appearance in Augsburg, Germany, he was quoted as saying in the *San Diego Union-Tribune,* that Bergman entered the room, complimented him on his playing, and asked him if he was going to notate the tune. ''No, I can't, and I don't need to,'' Adler recalled saying, to which Bergman retorted, ''You're very smug, aren't you? You're ignorant, and you're proud of your ignorance.'' According to Adler, he and Bergman embarked on a two-year affair although each was already married; Adler and his first wife, British model Eileen Walser, had three children before divorcing; his second marriage, to British journalist Sally Cline, produced another daughter.

After the war, Adler's increasing musical sophistication began to show. He once filled in for Miles Davis at New

York's famous Village Vanguard jazz club when the trumpeter failed to show up for a gig, and he appeared with the New York Philharmonic Orchestra. But his efforts on behalf of the troops during the war were not enough to save him from the anti-Communist frenzy that overtook the U.S. in the late 1940s and early 1950s. Adler found that jobs were drying up as left-leaning performers such as himself and Paul Draper, a dancer with whom he often worked, were blacklisted by Hollywood studios that tried to avoid running afoul of crusading Republican Senator Joseph McCarthy of Wisconsin and his campaign to root out the Communist influences he perceived as having infiltrated U.S. politics and culture.

When a Connecticut woman wrote a letter to a newspaper accusing Adler and Draper of Communist sympathies in 1948, Adler and Draper sued. The case dragged out for three years, draining the resources of the pair, and it ended in a hung jury in September of 1951. Shortly after that, Adler departed for Britain. Though he would sometimes return to the U.S. to perform after McCarthy was discredited and the anti-Communist hysteria died down, he lived in Britain for the rest of his life.

Building on the name he had made for himself in the 1930s, Adler succeeded in adapting his performing repertoire to the greater frequency with which classical music was heard in Britain. Some of Europe's best-known composers expanded the tiny classical harmonica repertoire with new compositions for Adler, including the Romance for Mouth Organ, Piano, and Strings by Ralph Vaughan Williams and concertos by Malcolm Arnold an Darius Milhaud. Composer William Walton (as quoted in the *Guardian*) even said that ''the only two young musical geniuses in the world are [violinist] Yehudi Menuhin and Larry Adler.'' Adler composed the score for the 1953 film *Genevieve,* which garnered an Academy Award nomination even though Adler's name was stripped from American prints of the film. He composed scores for several more British films, including *The Hellions* (1961) and *King and Country* (1963). In 1963 he premiered ''Lullaby Time,'' a George Gershwin work given to him by the composer's brother Ira.

Wrote Restaurant Reviews

The positive side of Adler's exile in England was that he fit easily into British life. He learned to play cricket, and when he tried to explain the rules of that arcane British sport to Einstein, the great physicist said (according to an Adler recollection quoted by a letter writer in London's *Independent*), ''You know, Larry, I used to think time was relative, but suddenly I'm not so sure.'' Adler branched out beyond music, writing a book called *Jokes and How to Tell Them* and contributing articles to the *Spectator* and *New Statesman* periodicals. He served as restaurant reviewer for a magazine called *Harpers & Queen.* Quick with a one-liner, he told the same *Independent* letter writer, when she asked whether he had been christened Larry, ''Honey, they've done some terrible things to Jews over the years, but christening wasn't one of them.''

Adler had played ''The Battle Hymn of the Republic'' on the balcony of Adolf Hitler's abandoned headquarters as American troops overran Berlin at the end of World War II, and he became a supporter of the young nation of Israel, performing there during the Six-Day War of 1967 and the Yom Kippur War of 1973. Harboring little bitterness toward the U.S., he frequently returned there to perform, and he and Paul Draper staged a reunion at New York's Carnegie Hall in 1975. He never renounced his American citizenship, but he deplored the country's new rightward drift during the later decades of the century. ''I come from a generation that revered Franklin Delano Roosevelt, and I admired Harry Truman'' (with whom he had once performed ''The Missouri Waltz''), Adler was quoted as saying in the *San Diego Union-Tribune.* ''But look who they had later on—Nixon and Reagan. Wow. This does not encourage respect.'' Though he had lived the high life in California in the 1930s, his life in Britain, in a small apartment in London's Hampstead district, was more modest.

Adler's performing career slowed in his old age but never came totally to a halt. He issued several albums that mixed classical music and pop standards, and he wrote a book of memoirs called *It Ain't Necessarily So.* In 1994, to mark his 80th birthday, he joined with a host of pop stars—Sting, Elton John, Elvis Costello, Kate Bush, Jon Bon Jovi, and Meat Loaf among them—to record a new album, *The Glory of Gershwin.* Becoming acquainted with rock musicians prompted one of Adler's rare self-deprecatory sentiments. ''I knew their names but not their work,'' he was quoted as saying in the *Union-Tribune.* ''That is not the kind of music I usually listen to. I realized there's more to this music than I thought. I don't like admitting I was prejudiced.'' The album made its debut at No. 2 on British pop charts, making Adler the oldest person to ascend to top chart levels in Britain. In 1997 he recorded a new film score, one for a compendium of silent-film chase scenes called *The Great Chase.*

Surviving cancer and two strokes, Adler returned to the studio to record with other rock stars. In his 87th year, he cut a duet with Cerys Matthews, a Welsh rock star. ''I'm surprised not only I'm still playing, but that I'm improving as I get older,'' the irrepressible Adler told Simon Hattenstone of the *Guardian* in April of 2001. A bout with pneumonia that summer, however, ended his life in a London hospital on August 6, 2001. ''Resist the pressure to conform,'' he advised young people, as quoted in his *New York Times* obituary. ''Better be a lonely individualist than a contented conformist.''

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Renata Adler

American writer Renata Adler (born 1938) began her career at the venerable *New Yorker* in 1962, and kept a berth there for nearly 40 years. She also spent time as the chief movie critic for the *New York Times,* worked on the impeachment inquiry of former U.S. President Richard M. Nixon, and wrote several books. Along the way, she acquired a reputation for sharp insight and a fearless style. And nowhere did those professional hallmarks culminate in more controversy than with Adler's 1999 book, *Gone: The Last Days of the New Yorker,* a critique of the current state of the publication that had given her her start. But the firestorm caused by the book did not mellow Adler one bit.

Birth and Education

Adler was born on October 19, 1938, in Milan, Italy. Her parents were German Jews who had left Frankfurt in 1933 to escape the Nazi regime of Adolf Hitler. A year after Adler's birth, the family, which included her two older brothers, immigrated to the United States. They settled first in New York and then in Danbury, Connecticut, where Adler was primarily reared. Her father had been a lawyer in Germany and studied law in his adopted country, but it is unclear how he supported his family in Connecticut. Arthur Lubow of the *New York Times* reported that Adler's mother's family, the Strausses, had made a fortune in the wool business in Germany and eventually set her father up with his own wool factory in Danbury. Adler, however, has vehemently denied this. She told Dennis Loy Johnson of *Salon* that her father ''never had anything to do with wool in his life,'' and added, ''No. There is no wool in our family at all.'' A puzzling bit of contentiousness over such a small point, to be sure, but the level of acrimony between Adler and Lubow's newspaper had reached such a pitch by 2000 (the year of both the above interviews) that the ''wool argument'' may have been beside the point entirely.

Whatever business her father may have been engaged in, it was sufficiently prosperous to send Adler off to boarding school when she was just seven. While not a pleasant memory for Adler, her parents reportedly justified the decision by their goal of Americanizing the young girl. Paradoxically, they also required that only German be spoken at home. Despite such familial idiosyncrasies, however, Adler did well enough in her studies to progress to Bryn Mawr, where she earned a B.A. degree in 1959. Next, it was off to the Sorbonne (Paris) to earn a D.E.S. degree in 1961, and then to Harvard University for her M.A. degree in 1962. After Harvard, Adler began her career at what many would consider the pinnacle by signing on with the *New Yorker.*

Accolades and Controversy

Adler was hired to write for the *New Yorker* by its legendary editor William Shawn in 1962. Mentored by her boss and excellent at her job, she settled in with the magazine for the long haul. Her notable reporting included covering Selma, Alabama, when civil rights strife was rampant, and she was one of the first female journalists to report from Vietnam. Despite such achievements, though, Adler's distinctive voice became best known outside her primary place of business.

Adler's first big plunge into tumult occurred when she took a position as the chief film critic for the *New York Times* in 1968. The sedate ''Gray Lady'' of newspapers was stunned and invigorated by Adler's incisive, no-nonsense style, as she calmly and caustically reviewed movies exactly as she saw fit. Unimpressed by a film's pedigree, Adler was just as apt to skewer a big budget production that she found lacking as that of an independent effort, much to Hollywood's dismay. Indeed, she once so incensed executives at Universal Artists that the studio took out a full-page ad in the paper calling for her head. Far from chastising Adler for generating such turmoil, her editor, Arthur Gelb, applauded it, and her successor in the job, Vincent Canby, credited her with changing the face of movie criticism itself. ''She looked at movies so cleanly and with such a fresh eye,'' Canby told Lubow. ''She cleared the air for me and everyone who came afterward.'' Nonetheless, Adler left the position after just over a year and headed back to the *New Yorker.*

In 1969 Adler's first book, *Toward a Radical Middle: Fourteen Pieces of Reporting and Criticism,* was published. She followed that up the next year with a reflection on her time at the *New York Times,* called *A Year in the Dark: Journal of a Film Critic.* The year 1972 saw her moonlighting as a professor of theater and film at Hunter College of the City University of New York, and in 1973 she received a John Simon Guggenheim Award. The Watergate scandal of the Nixon years broke in 1973, and Adler was hired to write for Peter Rodino, the committee chairman of the House Judiciary Committee. That experience prompted her to study law, and she went on to earn a degree from the Yale University Law School.

Adler's debut novel, *Speedboat,* was published in 1976 and won the Hemingway Prize for Best First Novel. But in 1980 the fat was in the fire once again when she acidly assessed a collection of movie reviews written by *New Yorker* colleague Pauline Kael. Adler's critique appeared in the *New York Review of Books,* and included what would soon be an infamous summing up of Kael's work: ''jarringly, piece by piece, line by line, and without interruption, worthless.'' (As quoted by Nan Goldberg of the Newark *Star-Ledger.*) Adler's review was a matter of opinion, of course, but her scathing words were hugely controversial, especially at the *New Yorker.* But it was neither the first, nor the last, time Adler would create such a stir.

Respite

Adler continued to work for the *New Yorker,* although perhaps a bit less, after the Kael incident. She also kept busy writing for such publications as the *New Republic, Atlantic*

Monthly, Harper's, and *Vanity Fair.* In 1983 her second novel, *Pitch Dark,* was published, and *Reckless Disregard: Westmoreland v. CBS et al.; Sharon v. Time* followed in 1986. The latter was an exploration of the libel suits of General William C. Westmoreland and Ariel Sharon against CBS and *Time,* respectively, and while it generally received stellar reviews, its sympathy for the plaintiffs did little to revive Adler's flagging popularity among journalists. Indeed, she pointed to the book in 2001 as the impetus behind her ensuing battles with the established press. ''The press got really cross with me,'' she told James Reginato of *W,* ''and they don't forget.''

Adler continued blithely on her way for quite some time. She adopted a son in 1986, was elected to the American Academy of Arts and Letters in 1987, wrote *Politics and Media: Essays* (1988), and contributed to numerous publications on an ongoing basis. Her image and lifestyle remained a source of fascination for many, as her arresting face was a frequent subject for famed photographer Richard Avedon, and she maintained an active and broad social calendar that included some of New York's most elite names. But Adler was to become the center of a maelstrom yet again in 2000.

Adler vs. The Press

Adler's most venomous tempest began with the 2000 publication of Adler's book *Gone: The Last Days of the New Yorker,* in which she expressed her views on what she saw as the complete decline of the magazine with which she had been so long affiliated. A kind of obituary for the publication, the book pulled no punches when it came to attributing blame. But what Adler saw as an honest assessment of the state of the *New Yorker,* others saw as a mean-spirited betrayal of her colleagues. And although the book was generally well-received in the rest of the United States, the New York press generally vilified both it and its author. The situation escalated a month later, when the late Watergate Judge John Sirica's son, a reporter for New York's *Newsday,* took issue with a one-sentence characterization of his father as corrupt and incompetent. The resulting melee was a merry chase, and the *New York Times* was largely at the helm.

Briefly put, the *New York Times* began by printing four unfavorable articles about the book, some written by *New Yorker* personnel, shortly after its release. After Sirica's son drew attention to the previously unnoticed offending sentence by demanding a retraction or proof, the newspaper took up his cause with no fewer than four more negative pieces within the space of one week in April of 2000. The charge was that Adler had made her claims with no evidence to back them up. Adler's view was that she would offer such validation in her own time, and alleged that the newspaper was using its might and credibility to tarnish her reputation. Accusations of ethics violations flew back and forth. Adler did publish her case against Sirica, along with her views on the *New York Times,* in the August 2000 issue of *Harper's.* The newspaper was not mollified, and the feud played on.

In 2001 Adler published a new collection of essays called *Canaries in the Mineshaft: Essays on Politics and Media.* The book included such well-known efforts as *Decoding the Starr Report* and her famous criticism of Kael, as well as the 2000 article from *Harper's.* That piece took direct aim at the journalistic practices of the *New York Times* and those of the press in general. She viewed journalism as having become too bureaucratic, lazy, and smug and the scrutiny could hardly have further endeared her to her journalistic colleagues, but Adler remained unbowed and resolute.

Adler released *Irreparable Harm: The U.S. Supreme Court and the Decision That Made George W. Bush President* in 2004, in which she examined the 2000 U.S. presidential election. Still deemed a heretic by many, the book at least shifted her relentless gaze from the press (and from her) for the time being. But it was unlikely that this was the author's motivation. Instead, it was more likely that Adler's fierce curiosity and intelligence had simply alighted on another subject. As her editor, Michael Denneny, told Reginato in 2001, ''Renata is one of the last totally freestanding intellectuals, like Hannah Arendt and Mary McCarthy. She represents nobody but herself.'' Love her or hate her, it was difficult to argue with that.

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Jane Alexander

An American actress with a rarely equaled reputation for high-quality work, Jane Alexander (born 1939) has worked with equal success in the fields of film, theater, and television. She has not hesitated to take on roles with controversial content; her range as a performer is wide.

In the 1990s, Alexander spent four stormy years as the chair of the National Endowment for the Arts (NEA), the chief arts funding agency operated by the United States government. As federal arts funding became a political football during the politically polarized administration of President Bill Clinton, Alexander struggled to uphold the ideal of the arts as a broadly beneficial force in society. After leaving the agency, Alexander returned to acting, and although she suffered along with other middle-aged actresses from a general lack of substantial film parts for women, she still found a strong demand for her talents.

Granddaughter of Buffalo Bill's Physician

Born Jane Quigley in Boston, Massachusetts on October 28, 1939, Alexander grew up in a fairly affluent household. Her father, Thomas Quigley, was a noted sports physician and surgeon whose own father had been the personal physician to the famed prairie scout and Wild West show promoter William ''Buffalo Bill'' Cody. Alexander grew up going to symphony and dance concerts and traveling on her own by subway to Boston's splendid art museums. She loved the arts in general from a young age, but her acting career did not begin until her years at Sarah Lawrence College. There, she auditioned for and won a part in *The Plough and the Stars,* a play by Irish writer Sean O'Casey. Alexander immersed herself in the role, and for the rest of her career she would be noted for enthusiastic research into the lives, real or imagined, of the characters she played. Her investigations began with books and would sometimes extend to visiting places where a character may have spent time.

Upset by a friend's sudden death during her sophomore year, she left Sarah Lawrence and went to study theater at the University of Edinburgh in Scotland in 1959 and 1960. She married actor and director Robert Alexander in 1962, and their son Jason went on to become a director. Robert and Jane Alexander divorced in 1969. Her second husband, director Edwin Sherin, met Alexander when she auditioned for a play and impressed him with her total commitment to the role. They would marry in 1975, occasionally working together as director and lead actress.

Alexander's professional career began at the Charles Playhouse in Boston in 1964. The following year she moved on to the Arena Stage company in Washington, D.C. and had 15 parts in plays there between 1965 and 1968. Her career at Arena Stage culminated in her creation of the role of Eleanor in Howard Sackler's *The Great White Hope,* playing the mistress of troubled black heavyweight boxer Jack Jefferson—based on the real-life figure of Jack Johnson and played by actor James Earl Jones. The play was a major success and moved in 1969 to Broadway in New York, where Alexander's performance earned her a Tony award.

The portrayal of an interracial romance on stage, at a time when such subject matter was still rare, brought Alexander her first taste of controversy; she received hate mail that included occasional death threats. Ignoring the attacks, she continued to perform. *The Great White Hope* was filmed in 1971, once again with Alexander in the role of Eleanor, and she was nominated for an Academy Award for her performance.

Portrayed Eleanor Roosevelt

For the next several years, Alexander worked consistently in theater, films, and television. She appeared in the hit Broadway play *Six Rms Riv Vu* in 1972 and 1973, and took one of her few Shakespearean roles in *Hamlet* in 1975—despite her lifelong identification with high-quality material, Alexander was more oriented toward contemporary plays and films rather than toward theatrical classics. After small parts in *The New Centurions* (1972) and several other films, Alexander returned to the spotlight in 1976 with the starring role of Eleanor Roosevelt in the made-for-television film *Eleanor and Franklin* and its sequel, *Eleanor and Franklin: The White House Years,* the following year. She also won another Academy Award nomination for her appearance in the political drama *All the President's Men.*

In 1979 Alexander landed the high-profile supporting role of Margaret in *Kramer vs. Kramer,* playing a friend to both parties in a bitter divorce struggle. The 1980 made-for-television film *Playing for Time,* in which Alexander played one of a group of female concentration-camp prisoners who stave off death by forming an orchestra and playing music for camp commanders, was another feather in Alexander's cap critically. Many of the films that made Alexander a familiar face appeared on television, and *Testament* (1983), a tale that manifested the nuclear-war jitters of the 1980s, started out in the television medium.

In *Testament,* Alexander played the mother in a California family trying to survive in the aftermath of a nuclear attack. Some critics condemned the film as melodramatic, but it brought the dangers of the Cold War between the U.S. and the Soviet Union home to viewers in an immediate way, and Alexander gained praise for her performance as the film became a national topic of conversation and was rushed into theatrical release. Alexander showed her versatility with a complete about-face in her next role, playing the title role of Old West diarist Calamity Jane in a television film of 1984.

With new clout in the industry, Alexander could act on a desire to branch out from high-minded roles. ''I get offered a lot of films that have a noble woman pursuing a noble cause, or something like that,'' she explained to David Sterritt of the *Christian Science Monitor.* Alexander served as both star and executive producer for *Square Dance* (1987), a family drama set in Texas that took Alexander to country-music dance clubs as she carried out her trademark research for the role. In 1989 Alexander went beyond her usual reserved image when she played flamboyant gossip columnist Hedda Hopper in the television film *Malice in Wonderland,* and she had an uncredited role in the acclaimed Civil War drama *Glory,* as the mother of Colonel Robert G. Shaw (played by Matthew Broderick), the commander of an all-black Union regiment.

Named to Head NEA

The early 1990s saw Alexander appearing on Broadway in the Wendy Wasserstein play *The Sisters Rosenzweig,* never giving a thought to entering the world of government service or politics. But a staffer for Rhode Island U.S. Senator Claiborne Pell called Alexander out of the blue and asked whether she would be interested in being considered for the chairmanship of the NEA. The agency had endured several years of controversy over what some saw as obscene art it had funded, and many conservatives in the U.S. Congress were angling for the NEA's elimination, or, at the very least, a reduction in funding. The widely respected Alexander, seen as a consensus choice who could heal wounds within the agency, soon made the short list and then was nominated by President Clinton.

Alexander, for her part, warmed to her new opportunity. As reported by *The Boston Globe* she told a Senate committee during her confirmation hearings that ''the life I have led in theater, in the world of art, has given me so much personally—particularly from Endowment-supported work—that I wish at this time to give something back.'' Confirmed overwhelmingly in late 1992, Alexander pledged to maintain the agency's independence from political interference. ''We have to,'' she told *Interview.* ''We're upholding a democratic principle here. This is the federal government, and federal agencies do not discriminate. What we do is look for high standards of excellence in the arts.''

Alexander took steps to broaden the NEA's base, traveling widely to visit community-based arts groups that benefited from the agency's increased emphasis on disbursing funds beyond the traditional culture centers of the northeastern U.S. Over her first two years as chairman she visited all 50 states, emphasizing the important role the arts could play in local communities and economies. Live, nonprofit arts events were especially critical in an increasingly technology-dominated society, Alexander argued, telling an Economic Club of Detroit audience (according to *Vital Speeches of the Day*) that such events ''will begin to seem like some of the few authentic experiences we have, and they will be places where we appreciate the artist's skill—be it music or painting or theater—and the excitement of discovering new talent.''

But Congressional Republicans, who ascended to majority status in the House of Representatives after the 1994 elections, continued to threaten the NEA's existence, leaving Alexander in a defensive posture most of the time. Washington's political environment was unfamiliar for Alexander, who had spent her whole life in arts-oriented settings. The people she worked with in Washington, she complained to Marilyn Stasio of *American Theatre,* were ''a whole new breed. They are not well educated. They are hostile and suspicious of the arts, and it was tough for me to persuade them otherwise.'' President Clinton, preoccupied with other issues, met with Alexander only after she tried for two years to get an appointment. Few controversies over the funding of specific projects flared while Alexander was chairman, but a combination of new proposals to curb the agency's independence and a desire to return to acting—she had been inducted into the Theatre Hall of Fame in 1995—led her to resign as NEA chairman in 1997. By that time NEA funding had been cut by almost half.

Chronicled Experiences in Book

Alexander wrote about her NEA tenure in the book *Command Performance: an Actress in the Theater of Politics,* recounting her clashes with congressional conservatives. Steven C. Munson of *Policy Review* in his negative review of the book blamed many of the problems on what it saw as Alexander's own high-handedness, observing that ''the point . . . that Alexander seems incapable of grasping . . . is that who's running an agency in Washington, and how he or she approaches that task, can actually make a difference, for good or ill. While the NEA . . . was spared extinction, it is by no means clear that its survival was because of, rather than despite, Jane Alexander.'' *Art in America*'s Robert Atkins viewed the book through a different lens, calling it ''essentially a bildungsroman, a coming-of-age story in which an idealistic agency head loses her innocence in the snakepit of corruption and ambition that is Washington.''

''After being away from theatre for all that time, I was pretty overwhelmed by how deeply moved I was to be back on stage,'' Alexander told Stasio. She threw herself back into her work, returning to the cinema screen for the first time in ten years with a small role in 1999's *The Cider House Rules* and taking on various theater projects in New York and Washington. A 2003 production of Henrik Ibsen's *Ghosts* at Washington's Shakespeare Theatre seemed to refer back to her NEA experiences; it was staged with sexually explicit paintings on the set, standing in for the

controversial books her character liked to read in the play as originally written. In 2005 she performed in the one-woman play *What of the Night* and made a triumphant return to television, starring in *Warm Springs* and returning to her long fascination with the family of President Franklin Delano Roosevelt. Her portrayal of Sara Delano Roosevelt, the president's mother, brought her an Emmy award and another flower in a long garland of honors that recognized her craft.

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Al-Kashi

Al-Kashi (1380-1429) was a renowned mathematician and astronomer in early fifteenth-century Persia and Central Asia. An Iranian from a humble background, he was entirely self-taught, and was one of the leading scholars at the newly created University of Samarkand in what is present-day Uzbekistan. In 1424 Al-Kashi published a treatise on circumference, in which he calculated *pi,* the ratio of a circle's circumference to its diameter, to nine decimal places. Nearly two hundred years would pass before another mathematician surpassed this achievement.

There are various spellings given for Al-Kashi's full name, but the standard English transliteration seems to be Ghiyath al-Din Jamshid Mas'ud al-Kashi. He was born in 1380 in Kashan, a desert town in Iran located near the Central Iranian Range. Kashan is a noted oasis on the road to Qom, the Shiite holy city in Iran, and archaeological discoveries cite Al-Kashi's birthplace as one the oldest inhabited places on Earth. During his childhood, however, Kashan and the surrounding area were subject to periodic raids by the conqueror Tamerlane, an Uzbek of Mongol heritage and a Muslim. Some ten years before Al-Kashi's birth, Tamerlane founded his empire, which was a restoration of a previous Mongol kingdom, at the city of Samarkand, one of the oldest inhabited urban centers in the world.

With Peace, Economic Prosperity

Tamerlane began conquering territory to the west and south, and his move into Persia in 1383 began a period of difficulty for families like Al-Kashi's. The people lived in poverty for a number of years, and were forced to move frequently due to military raids. During this time Al-Kashi taught himself mathematics and astronomy, though the possible written sources he may have used are unknown. When the emperor Tamerlane died in 1405, his fourth son, Shah Rokh, ascended to the throne of the eastern portion of the Timurid empire, which encompassed Persia and Transoxania. This ushered in a more stable period, and one in which the economic climate vastly improved. Shah Rokh and his wife, a Persian princess named Gauhar Shad, were also enthusiastic supporters of the arts and sciences, and this period became a time of intellectual accomplishment and fervor in the region that gave scholars like Al-Kashi fertile soil in which to flourish.

By the time Al-Kashi reached adulthood, the Arabic world had produced a number of great mathematicians over the past millennia. The ancient Greeks formulated many of the algebraic and geometry theories still in use in modern times, but further scholarship died out with the rise of Christianity in Europe and the Mediterranean area during the early medieval period—mathematics and astronomy were closely tied to one another, and studying the heavens was viewed as the devil's work. But Islamic centers of learning flourished during this period, and several notable men made important discoveries in mathematics in Cairo, Baghdad, and the cities of Moorish Spain.

In 1406, the year Al-Kashi turned 26, he wrote about a lunar eclipse he had observed. By this time he was already writing his first book, which he finished in Kashan in March of 1407. It was titled *Sullam al-sama* (The Stairway of Heaven, on Resolution of Difficulties Met by Predecessors in the Determination of Distances and Sizes). In 1409 Shah Rokh's oldest son, Ulugh Beg (1393-1449), became ruler of the Transoxania portion of the Timurid empire. Ulugh Beg was a noted mathematician and astronomer, and at Samarkand he began to lay the foundations for what would become this part of the world's most esteemed university.

Courted Ulugh Beg's Favor

When Al-Kashi finished his *Mukhtasar dar 'ilm-i hay'at* (Compendium of the Science of Astronomy) in 1411, he dedicated it to Iskander, a Timurid ruler in Iran. This was a common practice, because scholars relied on royal patronage in order to carry out their work and earn a living through it. Iskander was murdered in 1414, the same year that Al-Kashi completed *Khaqani Zij.* This title reflected a new patron in Ulugh Beg, who was also known as *Khaqani,* or ''Supreme Ruler''; *zij* was the Persian term for astronomical tables.

Al-Kashi's astronomical tables were based on an earlier work done by another Persian, Nasir al-Tusi. These were used to calculate the coordinates in the heavens, helped astronomers measure distances, and predicted the motion of the sun, moon, and planets, as well as longitudinal and latitudinal parallaxes. The Islamic world was profoundly interested in such navigational aids because of the *qibla,* the direction that a Muslim needed to face for prayer. Since 624 CE, devout Muslims who followed the five pillars of their religion had been instructed to face the Saudi Arabian city of Mecca, Islam's holy city, five times daily when they prayed. Many Muslims were traders, or traveled on other business, and used a complex measuring device called an astrolabe to find the direction of Mecca so that they could fulfill their religious obligation without error.

Al-Kashi did not yet have a formal patron, but it is known that he spent time in Herat, an ancient city in western Afghanistan that dated back to 500 BCE and was a renowned center for the production of bronze artifacts. In 1416 he completed two new works, *Risala dar sharh-i alat-i rasd* (Treatise on the Explanation of Observational Instruments) and *Nuzha al-hadaiq fi kayfiyya san'a al-ala al-musamma bi tabaq al-manatiq* (The Garden Excursion, on the Method of Construction of the Instrument Called Plate of Heavens). The latter work contains a description of his invention for a device to predict the positions of the planets.

Ulugh Beg invited Al-Kashi to teach at the University of Samarkand. He became its leading astronomer, and later in the century was described by a historian as the second Ptolemy, referring to the second-century Greek astronomer who lived and worked in Alexandria, Egypt, when it was the greatest center of scientific scholarship. Ptolemy preserved what had been known about the stars since the first Greek astronomers, named some 48 constellations in the night sky, and devised navigational tables that were used by mariners well into the 1600s.

Rose to Prominence

Al-Kashi wrote about his life in Samarkand in letters back to his father, and these provide contemporary scholars an unusual glimpse into this time and place. He wrote of the observatory that Ulugh Beg had built at Samarkand in 1424. Known as Gurkhani Zij, it featured an immense astrolabe with a precision-cut arc made of marble that was 63 yards long.

That same year Al-Kashi finished his most famous work, the *Risala al-muhitiyya* (Treatise on the Circumference). In it he calculated *pi,* the ratio of a circle's circumference to its diameter, to nine decimal places. The last reliable *pi* figure dated from nearly 900 years earlier, and had been ascertained by Chinese astronomers of the fifth century, but it was only to six decimal places. It would be nearly two hundred years before another mathematician found a more accurate calculation for *pi,* and that was the German-born mathematician Ludolph van Ceulen (1540-1610), who calculated it to 20 decimal places. Van Ceulen lived in the Dutch cities of Delft and Leiden for many years, and his most famous work, *Van den Circkel* (On the Circle), was published in 1596.

In 1427 Al-Kashi wrote another important text, *Miftah al-Hisab* (The Key to Arithmetic). This was intended to serve as a textbook for scholars at Samarkand, providing basic and advanced math for astronomy, but it was also designed for use by students of architecture, land surveying, accounting, and commerce. It was notable for its inclusion of decimal fractions. These had been worked out a few centuries earlier by mathematicians of the school of al-Karaji (Abu Bakr ibn Muhammad ibn al-Husayn Al-Karaji, 953–1029).

Calculated *Muqarna* Surface

One of the more impressive sections of *The Key to Arithmetic* was Al-Kashi's formula for measuring a complex shape called a *muqarna.* The muqarna was a standard form used by Arabic-world architects to hide edges and joints in mosques, palaces, and other large public buildings. It was a three-dimensional polygon or wedge form combined into honeycomb patterns. Al-Kashi's muqarna measurement had a practical application, for craftspeople were not paid by the hour in this era. ''Payment per cubit was common in Ottoman architectural practice,'' noted a University of Heidelberg scholar, Yvonne Dold-Samplonius, in the *Nexus Network Journal,* ''where a team of architects and surveyors had to make cost estimates of projected buildings and supply preliminary drawings for various options. In addition to facilitating estimates of wages and building materials before construction, Al-Kashi's formulas may also have been used in appraising the price of a building after its completion.''

Al-Kashi's last work was *Risala al-watar wa'l-jaib* (The Treatise on the Chord and Sine), but it was unfinished at the time of his death in 1429. It was completed by Qadi Zada al-Rumi, another renowned mathematician at Samarkand, and includes sine calculations and a discussion of cubic equations. After Al-Kashi's death, Ulugh Beg praised him as ''a remarkable scientist, one of the most famous in the world, who had a perfect command of the science of the ancients, who contributed to its development, and who could solve the most difficult problems,'' according to a biography that appeared on the website of the School of Mathematics and Statistics of the University of St. Andrews in Scotland. Contemporary scholars, however, believe that Al-Kashi was murdered on orders from Ulugh Beg.

The buildings of Ulugh Beg's university in Samarkand survive as part of the Registan, the old commercial center of the city. The observatory, Gurkhani Zij, was lost for a number of centuries, but its ruins were unearthed in 1908.

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Cleveland Amory

Cleveland Amory (1917-1998) was an author, humorist, social critic, and leading animal advocate renowned for his three best–selling books based on his cherished white cat, Polar Bear. He followed his 1987 work, *The Cat Who Came for Christmas* with *The Cat and the Curmudgeon,* and *The Best Cat Ever.* Amory also founded the animal–rights group Fund for Animals. ''If animals had a say in who should speak for them, someone like Cleveland Amory might well be a popular choice. Especially among cats,'' the British newspaper *Economist* wrote in 1998, after Amory died of an abdominal aneurysm at 81.

Raised as a Boston Brahmin

Amory was born on September 2, 1917, in Nahant, Massachusetts, along Boston's North Shore. Family and friends called him Clippie or Clip. Amory enjoyed playing chess, which he considered social, not competitive. His father was a textile manufacturer descended from generations of wealthy merchants. His parents, Robert and Leonore Cobb Amory, were connected with Boston Brahmin high society. ''His affluent and well–connected upbringing left him with a self–assured demeanor and independent spirit,'' Joe Monzigo wrote in the *Los Angeles Times.*

Amory attended Milton Academy and Harvard College, and as a senior, was president, or editor, of the *Harvard Crimson* campus newspaper his senior year. ''If you have ever been editor of the *Harvard Crimson*. . .there is very little, in afterlife, for you,'' he once said, according to Monzigo. After graduating in 1939, Amory reported variously for such newspapers as the *Nashua Telegraph* in New Hampshire, the *Arizona Star* in Tucson, and was briefly the managing editor of the *Prescott Evening Courier,* also in Arizona. He then moved back east to become an editor of the *Saturday Evening Post* and youngest person to hold that title.

World War II intervened, and Amory served in Army intelligence from 1941 to 1943. For about 15 years after that, he wrote books that satirized upper–class people. Amory over the years decried what he felt was a moral decline in Boston society. ''Proper Bostonians never talk about money,'' he once groused, according to the *Economist.* His early books included *The Proper Bostonians* and *Home Town* in 1947 and 1950, respectively. In the latter, he took aim at the book publishing business. *The Last Resorts* (1952) examined vacation getaways of the well–to–do, and *Who Killed Society?* explored the rise and decline of the affluent.

Amory, meanwhile, remained a journalist, giving social commentary on NBC–TV's ''Today'' show from 1952 to 1963; he was also a critic for *TV Guide* from 1963 to 1976. His *Saturday Review* column ran for 20 years, through 1972, and was a senior contributing editor for *Parade* magazine from 1980 until his death. In addition, he presented a daily radio essay, ''Curmudgeon at Large.''

Bullfight Triggered Animal Love

Amory's passion for animals had its roots in a bullfight he was assigned to cover in Arizona. He ''was so sickened . . . that when the animal's ears were cut off as a trophy, he picked up a cushion and threw it at the matador,'' *People Weekly* wrote. Amory joined many animal–rights groups. ''His angle was to always fight against any kind of cruelty,'' Marian Probst, his assistant for 37 years, told *People Weekly.* ''He was the kind of guy who always swam upstream.''

The writer turned animal–rights activist enjoyed his reputation as a curmudgeon, or contrarian. ''A commanding presence, tall (six–foot–four), usually rumpled and with hair that looked as though it had been styled with an eggbeater, he explained that Boston was a fertile breeding ground for curmudgeons,'' Enid Nemy wrote in the *New York Times.* According to Nemy, he once told the *Oregonian* of Portland, Oregon, that he became one because ''it suddenly dawned on me one day, when I was reading in the paper about a woman wrestler, that being a curmudgeon, that a curmudgeon was the last thing in the world that a man can be that a woman cannot be. Women

can be irritating—after all, they are women—but they cannot be curmudgeons.''

In 1967, Amory founded the Fund for Animals, a New York–based organization and served as its president without pay. It sought to curb wildlife exploitation and domestic–animal abuse. ''He often said that if everyone thought about what it would be like to be in an animal's place, there might be more compassion in the world,'' Nemy wrote.

The fund had 81,000 members when Amory died in 1998. One of its most publicized actions involved the protest against the clubbing of baby harp seals in the Magdalene Islands, in Canada's Gulf of St. Lawrence. Fund workers converted a trawler to an icebreaker and cut through ice for five days. They painted the seals with a red organic dye when they reached them, rendering their coats worthless while not harming the animals. The clubbing of seals stopped in 1983.

Amory engineered the fund's 1979 purchase of Black Beauty Ranch in Murchison, Texas, about 90 miles southeast of Dallas. The nearly 1,200–acre ranch harbors abused and unwanted domestic and exotic animals from circuses and zoos. They include, mounted police and racetrack horses, cats, dogs, ostriches, iguanas, and llamas. In addition, the organization, using a Berlin-style airlift, rescued about 575 burros from Grand Canyon National Park officials, who had planned to eliminate them on grounds that they were destroying the flora. Amory even debated the virtues of animals with a Roman Catholic priest, who had insisted that animals had no souls. ''I told the good Father that if he and I were going in the future to some wonderful Elysian Field and the animals were not going to go anywhere, that was all the more reason to give them a little better shake in the one life they did have,'' Amory told the priest, according to Nemy.

Rescue of Cat Spawned Trilogy

Amory rescued a cat on Christmas Eve 1978, and thus began a series of books, based on the relationship with his find, which he named Polar Bear. It began with *The Cat Who Came for Christmas,* a 1988 work in which he chronicles how he rescued the white stray in New York and preserved it in the face of a strident woman who wanted the feline as a holiday gift for her daughter. *The Cat and the Curmudgeon* and *The Best Cat Ever* followed in 1990 and 1993, respectively. *The Cat and the Curmudgeon* sold 1.5 million copies alone; the sequels were both best–sellers. *The Best Cat Ever* was published one year after Polar Bear's death. The *Economist* editorialized: ''A book he wrote about a cat called Polar Bear that turned up on his doorstep on Christmas Eve, hungry and bedraggled, wrung the hearts of millions of Americans.''

All three expanded on the nuances between owner and cat. ''Sternly I told him that he might as well understand now and for once and for all something else. That bachelors have a reputation for being—and I emphasized this strongly—Very Set In Their Ways,'' Amory wrote in *The Cat Who Came for Christmas.* ''This time the answer, together with the tail rat–tat, came instantly. So, he was replying, with exactly the same emphasis, Are Cats. The conflict was begun—and the issue joined.''

In his final chapter of *The Cat and the Curmudgeon,* Amory cited the bond between him and Polar Bear. ''The bald truth is that, frankly, it would take two curmudgeons working together even to begin to cope with all these things. And doing this in tandem has over the years brought us even closer together. I also believe that in these last years I have detected unmistakable signs that in certain ways Polar Bear has made a real effort to emulate me.''

He ended *The Best Cat Ever* with a eulogy to his departed pet: ''Certainly in just knowing Polar Bear, let alone being owned by him, I feel I owed him more than I could ever repay, let alone say. To me he was, and always will be, as I said at the beginning of this book, the best cat ever. I called him that, as I also said, in the special moments we had together, and I will always think of him as that.''

Critic David Greanville wrote in *The Animals' Agenda:* ''Trying to match his 1987 best–seller *The Cat Who Came for Christmas* must have surely proven a daunting challenge even for as robust an ego as Amory's. . . . Well, we needn't have worried. Amory, easily this nation's top raconteur and most underrated social commentator, is also a master of the satirical narrative. But with a twist. And that is that Amory's humor never stoops to meanness or bitterness. . . . Instead, gentleman that he is, he usually prefers to direct the barbs at himself.''

Advocacy Group Widened Scope

Through the 1980s and 1990s, Amory's Fund for Animals took aim at hunters. Using the courts, it halted a special hunting season on wolves in Minnesota and curbed black–bear hunting for one year in California, prompting Amory to say, according to the *Los Angeles Times,* ''This is [a] victory for the 98.5% of Californians who don't hunt and a victory for 100% of the bears.'' It also convinced Montana officials to prohibit the hunting of bison that meandered outside the confines of Yellowstone National Park. The group also fought against cockfighting, bear wrestling, and other forms of hunting contests. In 1985, Amory was able to convince Secretary of Defense Caspar Weinberger, with whom he attended Harvard, to let him save thousands of goats that military personnel were shooting on the Navy–owned San Clemente Island off San Diego County in California. Celebrities such as actresses Mary Tyler Moore and Angie Dickinson joined Amory in taking on the fur industry. Amory appeared in television commercials that said ''real people wear fake fur.''

Amory's last book, *Ranch of Dreams,* about Black Beauty Ranch, was published about nine months before he died. He worked a full day before dying in his sleep of the aneurysm that night. ''He liked to step back and cause people to think about what they were doing,'' animal activist and longtime friend Wayne Pacelle told the *Los Angeles Times.* ''But he did it with humor instead of moral outrage.''

The author was buried at Black Beauty, next to Polar Bear, whose tombstone reads: '' 'Til we meet again.'' Amory was survived by his sister, Leonore Sawyers; a stepdaughter, Gaea Leinhardt; and a step–granddaughter. ''He was a great

writer too,'' Sawyers told *People Weekly.* ''But animals were always his greatest concern.'' Leinhardt added in the same article: ''He had a grumpy, crusty side, but it was a crust easily pierced.''

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Walter H. Annenberg

Walter H. Annenberg (1908-2002), through canny anticipation of new trends in the publishing world, became one of the richest individuals in the United States. In his later years he became equally notable for giving away vast amounts of his money to educational programs, cultural institutions, and political campaigns.

Annenberg's life was not untouched by controversy. As publisher of the *Philadelphia Inquirer* newspaper in the 1950s and 1960s, he used the paper to settle personal scores and to advance his own financial agenda. Eager to be respected by society's upper crust, he did not always get his wish; a stint as U.S. ambassador to Great Britain began disastrously in 1969. But Annenberg's relationship with his British hosts improved as he opened his checkbook to fund worthwhile projects in that country, and by the time of his death, his unparalleled generosity had earned him admiration from virtually all quarters.

Born into Immigrant Family

Walter Hubert Annenberg was born into a family of German Jewish immigrants on March 13, 1908, in Milwaukee, Wisconsin. His father, Moses Annenberg, had arrived in the United States without money or even shoes, but had gotten a job at the *Chicago American* newspaper and worked his way up through the organization run by publisher William Randolph Hearst. The elder Annenberg had some extralegal enterprises on the side, including a telegraph service that transmitted horse race results to bookmakers, and the adolescent Walter was once sent out to deliver an unmarked package containing $400,000 in cash. He attended Peddie School, near Trenton, New Jersey, which was one of the few prep schools open to Jews at the time. His business acumen showed up as he managed the school's senior prom financially and left it in the black.

Enrolling at the University of Pennsylvania's Wharton School of Business, Annenberg found himself more interested in the booming stock market than in classes; his father had given him a present of $10,000 after a winning evening at the poker table, and between 1927 and 1929 he turned it into a $2 million fortune. Annenberg dropped out of the University of Pennsylvania and joined his father's newspaper circulation business as assistant bookkeeper. The truncation of his academic career did not stop Annenberg from endowing a new school of communications at Penn in 1962. In the late 1920s he lived the high life and flirted with numerous women, including talented dancer Ginger Rogers, but married Canadian-born Veronica Dunkelman. The pair had two children, Wallis and Roger; Annenberg's son suffered from mental illness and committed suicide in 1962.

The stock market crash of 1929 turned Annenberg's $2 million into a $400,000 debt, which his father paid off. Annenberg applied himself to the family business, which was growing rapidly with the acquisition of the *Daily Racing Form* newspaper and, in 1936, the *Philadelphia Inquirer.* Both father and son were staunch Republicans who opposed the New Deal social programs of President Franklin D. Roosevelt, and the senior Annenberg used the *Inquirer* as a platform for his conservative philosophies. That, some said, drew the ire of federal tax investigators. Both Moses and Walter Annenberg, who by 1939 had be-

come vice president of his father's Triangle Publications, were charged with tax evasion in 1940.

Moses Annenberg pleaded guilty as part of a deal with prosecutors that would keep his son out of prison. He was sentenced to three years in prison but released after two when he was diagnosed with a brain tumor. Walter Annenberg, the only son among what has been variously reported as eight, nine, or ten siblings, took over the family business. After his father's death in 1942, Walter Annenberg would always display prominently in his various offices a plaque bearing a prayer that read (according to the *Inquirer*), ''Cause my works on Earth to reflect honor on my father's memory.'' Like his father, Walter Annenberg would sometimes be criticized for using his journalistic properties to attack political opponents and other enemies; at one point the Philadelphia 76ers basketball team ran afoul of Annenberg, and the *Inquirer* was forbidden to even print the name of the popular NBA franchise.

Founded *Seventeen* Magazine

It was not long before Walter Annenberg emerged in his own right as an acute judge of trends. Noticing the growing buying power of young female consumers, he realized that this market segment was underserved by the publishing industry and in 1944 founded *Seventeen* magazine, naming his sister Enid Haupt as editor. *Seventeen* became one of American publishing's great success stories from the beginning, with huge ad sales in the first issue and sales that soon topped one million copies per issue. Annenberg continued to expand his empire with the purchase of radio and television stations in the northeastern United States.

His second stroke of genius in sensing the market for a new publication came in 1952, when he purchased a series of local television magazines and formed the magazine *TV Guide,* with national editorial content and local television schedules for large markets. *TV Guide* became the bible of the ''boob tube.'' by the mid-1970s it was selling between 15 and 20 million copies a week—one of every five magazines sold in the United States, according to one estimate. Numerical estimates of Annenberg's wealth are fluid. His profits from *TV Guide* alone were estimated at $500,000 to $1 million a week, and *Forbes* magazine eventually ranked him as one of the 100 richest individuals in the world. In Rancho Mirage, California, he built an estate called Sunnylands that had a 2,000-square-foot master bedroom for Annenberg and his second wife, Lee, and an 18-hole golf course with private greenskeepers. On the walls hung Annenberg's growing collection of masterworks of Impressionist painting. His first foray into art philanthropy came in 1962, when First Lady Jacqueline Kennedy was engaged in redecorating the White House; Annenberg contributed the so-called Thumb Portrait of Benjamin Franklin to the White House collection. The bowling alley in the White House was also paid for by Annenberg.

In 1969 Annenberg sold the *Inquirer* and the *Philadelphia Daily News* for $55 million, accepting an appointment from President Richard Nixon as ambassador to Britain. Some questioned Annenberg's fitness for the plum post; he had no diplomatic experience, and suggestions surfaced in the press that he had bought the job with campaign contributions. It was true that Annenberg and Nixon were friends, but his political contributions to Nixon began only with the ill-fated re-election campaign of 1972. Annenberg was also close to other conservative politicians and helped bankroll Ronald Reagan's ascent through the Republican party ranks to the presidency in 1980.

Annenberg's tenure as ambassador to Britain got off to a rocky start when he mangled the English language in response to a question from Queen Elizabeth II about how he was settling in; Annenberg replied (according to Grace Glueck of the *New York Times*), ''We're in the embassy residence, subject, of course, to some of the discomfiture as a result of a need for, uh, elements of refurbishment and rehabilitation.'' The merriment that followed in British newspapers was unfair to a degree; Annenberg had been born with a slight speech impediment and was never comfortable in public speaking situations. He eventually won over his British hosts with contributions to the National Gallery art museum and by overseeing what even British style mavens conceded was a well-done restoration of Winfield House, the American embassy residence. He was given an honorary knighthood by the queen in 1976, who visited Annenberg's California estate while on a trip to the United States in 1984.

Founded Educational Institute

By that time Annenberg had begun to amass the impressive track record of philanthropy that made admirers out of even those who had tangled with him in the past. The Annenberg School of Communications at the University of Pennsylvania was followed by one at the University of Southern California, and in 1976 he created the Annenberg Institute in Philadelphia, with a 180,000-volume library devoted to the origins of Western culture in the ancient Middle East. Occasionally Annenberg's largesse resulted in controversy; New York's city government resisted and finally killed an Annenberg-financed expansion of the Metropolitan Museum of Art that would have encroached on Central Park. The controversy did not stop Annenberg from naming the Metropolitan, after intense jockeying among several museums, as the recipient of his remarkable art collection after his death.

In 1988 Annenberg sold Triangle Publications to Australian-born media magnate Rupert Murdoch for $3 billion; financially astute well into old age, he negotiated a price that even Murdoch admitted was too high. (Annenberg continued to report to work daily at his office until 1999, when he was 91 years old.) After the sale, his gift-giving accelerated. According to the *Inquirer,* he often answered interviewers who asked after his well-being with ''Grateful. Grateful that I'm still around and I'm comfortable and I'm able to help people.'' On a single day in 1993 he disbursed gifts of $365 million to Harvard University, the University of Pennsylvania, the University of Southern California, and Peddie, his prep school. Two of his largest individual gifts went to the Corporation for Public Broadcasting ($60 million in 1991) to support student math and science programming, and to the United Negro College Fund

($50 million in 1990), at the time the largest gift ever given to any historically black educational institution. A strong supporter of civil rights, Annenberg cut his support for conservative Philadelphia mayor Frank Rizzo after Rizzo made racially-based campaign appeals.

It was not only educational institutions that benefited from Annenberg's largesse. A $2 million Annenberg gift endowed a new Pennsylvania Hospital institute devoted to hip replacement surgery, and named it after physician Richard H. Rothman, who had performed such surgery on Annenberg himself. In 2001 he gave the Philadelphia Museum of Art $20 million, its largest gift ever, and a total of $29 million went to the Philadelphia Orchestra, much of it to renovate the aging Academy of Music building. With Annenberg funds the Philadelphia Zoo acquired a new baby elephant. He continued to support British causes long after his return to the United States, giving five million pounds to the National Gallery in 1988 and six million pounds to the British Museum the following year.

After Annenberg's death at his Wynnewood, Pennsylvania, estate on October 1, 2002, University of Pennsylvania president Judith Rodin told the Philadelphia *Inquirer* that he ''embodied the belief that those fortunate enough to acquire great wealth are obligated to use it for the good of society.'' Annenberg loved Impressionist art, he had told the *Inquirer,* because many of the artists who painted the works ''were ridiculed, scorned, abused, denounced, and very few of them lived to see the tremendous respect they subsequently enjoyed.'' Annenberg himself endured his fair share of denunciation, but he emerged in the end with respect from all.

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Arete of Cyrene

Arete of Cyrene (c. 400 BC–c. 340 BC) lived in North Africa around the year 400 B.C. She was an educated woman and philosopher. Many women studied philosophy during this period, but Arete was one of the only ancient women to have an actual career in philosophy. She spent 33 years of her life teaching natural and moral philosophy at the academies and various schools of Attica. She also wrote over 40 books. Her pupils numbered somewhere near 110 philosophers by the time of her death.

Raised In a World of Power

Arete was born the daughter of Aristippus, who was the head of the Cyrenaic school in Cyrene. Cyrene was located in what is now part of northeastern Libya, situated in the fertile and Jabbal el-Akhdar (Green Mountain) area, where water was plentiful, and therefore crops were abundant. At the time that Arete lived it was part of the great Greek Empire. There were five Greek cities in the area, and Cyrene was the oldest and most important of them all. Arete's city was named after the Greek myth. Cyrene was a nymph, the daughter of Hypsesus, who was king of the Lapiths, and Chlidanope, a Naiad. Apparently, Apollo found Cyrene wrestling alone with a lion and fell in love with her; he carried her off to Mt. Pelion in that part of Libya (Thessaly) where in later times he founded a city and named it after her and made her its queen. In actuality, the city of Cyrene was founded in approximately 631 BC by a group of people from the island of Thera, located in the Aegean Sea. Their leader was Battus, and he became the first king, founding the dynasty of the Battiads, whose members ruled until around 440 B.C. Under the Battiad dynasty's rule, the city flourished economically and expanded, establishing the cities of Apollonia (Marsa Susah), Barce (al-Marj) and Euhesperides, or Berenice (Banghazi). Cyrene eventually became one of the vast intellectual centers of the classical world, and included some of the best of all academic pursuits, including a medical school and such scholars as the geographer Eratosthenes, the philosopher Aristippus, founder of the Cyrenaics, and, of course, his daughter Arete.

The world that Arete lived in was much different than the world of the early twenty-first century. The Cyrene's principal export was the medicinal herb silphium, which was shown on most of their coins, and was a great contributor to their economy until it was harvested to its extinction. Silphium was found everywhere and Arete herself must have been familiar with it and probably used it for whatever ailed her. Silphium is a plant that remains extinct today. Although there are other forms of it, and other plants named the same, the plant that Arete would have known has been wiped from the planet. The plant was extremely valuable in ancient times because of its many uses. It was used as a food source, seasoning for food, and most notably as a medication. They made perfumes from the flowers, and used the stalks for the food. It was the juice and root which were used to make the various medicines. The medicines derived from the silphium were many, and they were used for a wide scope of problems, including helping with coughing, sore throats, fever, indigestion, fluid retention, seizures, as well as general aches and pains. Even the sap of the plant was

supposed to remove warts and other undesirable growths. More miraculously, silphium was believed to cure such widespread issues as leprosy, baldness, poison, and was commonly used to cleanse afterbirth from the womb. Popular potions were also made from silphium to prevent birth, things that were used widely at the time. The birth control was taken as a tea made from the leaves, or as a very small globule of the sap mixed with some wine. The ancient Greeks thought the plant was a gift from Apollo, which fit nicely in with the myth of Cyrene. It was such a great source of wealth for the Cyrenes because silphium was impossible to cultivate or transplant, it was because of this that the plant eventually became extinct in the first century AD.

Followed Father's Cyrenaic School of Philosophy

Since Arete was born into a city of power, wealth, and erudite academia, she came by her career honestly. Being educated was natural for someone in her position, and her father certainly pushed her to gain as much education as she could. Aristippus, Arete's father, was a friend and student of Socrates himself. He was one of the men who wandered around Athens with Socrates as that great philosopher asked the people questions to point out their ignorance. The two were so close that Aristippus was present at Socrates' death. After his training, Aristippus returned to Cyrene and founded the Cyrenaic school of philosophy. This school would have a profound impact on Arete's life and future career.

Cyrenaics, as they were called, believed that ethics—moral values about what is right and wrong—was the principal part of philosophy. Cyrenaics were deeply interested in anything that was good for the family, as well as the larger society as a whole. The only measure they had for morality was pleasure, as it was pleasure that they believed to be the point and goal of life. They proposed that people should never defer a pleasure at hand in hopes of a future one, but should grab, enjoy, and appreciate the pleasures that came to them. Arete grew up alongside her father who was rather scandalous in his pursuit of his philosophical ideals. According to the Internet Encyclopedia of Philosophy Web Site, ''[Aristippus] was willing to break the social conventions of his day and engage in behavior that was considered undignified or shocking for the sake of obtaining pleasurable experiences. . . . For instance, when Aristippus was upbraided for sleeping with a courtesan, he asked whether there was any difference between taking a house in which many people have lived in before or none, or between sailing on a ship in which many people have sailed and none. When it was answered that there is no important difference, he replied that it likewise makes no difference whether the woman you sleep with has been with many people or none.'' He was also one of the few philosophers who accepted money for philosophical instruction, which is something that Arete continued as she became an instructor.

Hedonism As a Philosophy

The Cyrenaic School in which Arete was raised was one of the first schools to have a basis in hedonism, although their idea of hedonism was not based on an acquisition of possessions or in selfishly pursuing pleasure at the cost of all else. They saw the balance between pleasure and pain as necessary, as there could obviously never be pleasure without pain, and pain with a knowledge of pleasure. They saw pleasure and pain as opposites in several ways, not just that one was good and the other bad. Mainly they saw the difference between the two as a temperamental one: pleasure was seen as a mild and peaceful movement while pain was a fierce one. And although pleasure was seen as life's goal, the Cyrenaics believed that people must not become preoccupied with it, or else they would lose it. In a rather Buddhist way, then, the Cyrenaics believed in separating the soul from a desire to gain pleasure as the best means to one day obtaining it. The greatest good was aloofness from desire, and an appreciation for pleasure when it appeared.

Made Name For Herself in Philosophical World

Arete studied under her father and became famous throughout the ancient world in her own right. Women were not allowed to attend public forums at the time that Arete lived, but the Plato school still welcomed women into its ranks and she attended as many private meetings as possible, and was very active in all philosophical dealings, helping to spread the ideals of the Cyrenaic School as widely as she could. She became so prominent in the philosophical world that she took over the Cyrene school after her father died. She was especially suitable for the position because her father had raised her to be prudent and practical and to detest excess of any kind, and she was a stringent follower of the ethics she had been taught. She was a good exempla of the principles of the Cyrenaic school, and therefore was an appropriate follower to lead the school. She was also raised to be an egalitarian. According to the Mount Saint Mary College website, she has been quoted as having said, ''I dream of a world where there are neither masters nor slave.'' She sought to spread equality of sex, race, and man throughout the ancient world, and lived that way, promoting her ideas to 100s of pupils, until her death.

Arete of Cyrene is known to have published many documents, but most of them have been lost over time. It is known, however, that she was considered to be a star among the women philosophers of her age. One reason for this knowledge is that upon her death her tomb was inscribed with an epitaph that stated that she was the splendor of Greece and that she possessed the beauty of Helen, the virtue of Thirma, the soul of Socrates, and the tongue of Homer. That was quite a lot of praise for the philosopher.

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Francis Arinze

The highest-ranking African in the hierarchy of the Catholic Church, Nigerian-born Cardinal Francis Arinze (born 1932) has inspired speculation that he might one day become the first non-European pope in modern times.

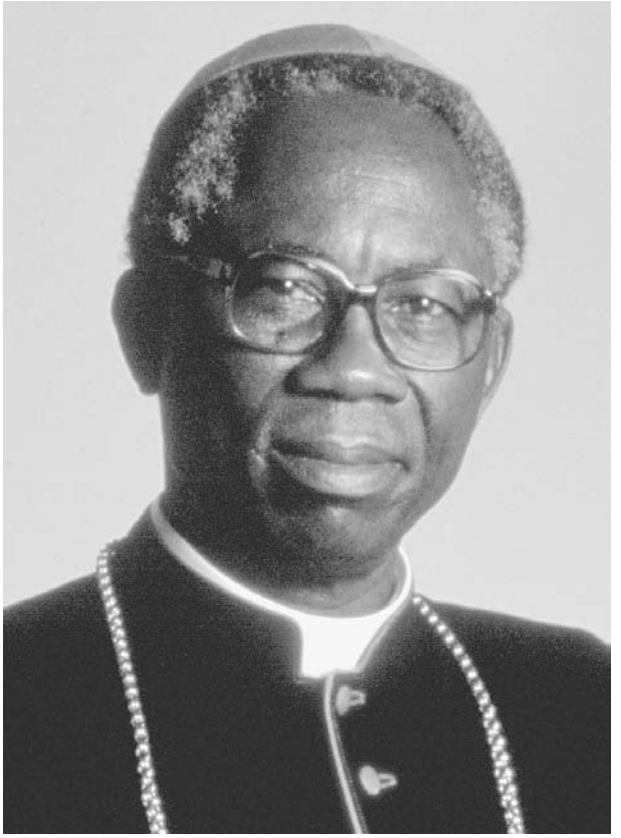

Arinze is known as a conservative on many issues. His positions on matters of Catholic doctrine have been marked by an uncompromising defense of tradition, especially in connection with the hot-button social issues of homosexuality, priestly celibacy, and abortion. Yet he saw enough of war to emerge as a committed pacifist, and, coming from a country split down the middle between Christianity and Islam, he became an important advocate for interfaith dialogue and for the idea that communication and cooperation among representatives of different faiths might help to defuse religious extremism. Many of Arinze's ideas closely resembled those of the pope who brought him to Rome and nurtured his career: John Paul II.

Raised in Traditional Belief System

In addition to his status as an unusually high-ranking African, Arinze was also notable as a convert to Catholicism who ascended to the church's inner circle. Born in Eziowelle in southeast Nigeria's Onitsha state, Arinze was the son of a farmer, Joseph Nwankwu, and his wife Bernadette Ekwoanya. A member of the Ibo ethnic group, he was raised in the traditional Ibo belief system with its pantheon of gods who take a direct interest in human affairs. Arinze never cut his ties with the culture of his homeland; African masks hung on the walls of his Vatican apartment, and he embraced the characteristically African forms of worship that made their way into services as Catholicism expanded across the continent.

It was a school run by Irish missionaries in his home village that set Arinze on the road to conversion. ''The school served in many ways,'' Arinze told an interviewer quoted in the *Irish Times.* ''It made the children literate, and literacy opened many doors—political, cultural, economic, and religious.'' Arinze was baptized when he was nine, and he decided that he wanted to follow in the footsteps of the local parish priest. His father objected, telling him (according to Arinze's recollections quoted in the *Irish Times*), ''You will not become a priest because if you become a priest, you are not going to marry—number one, and you won't have children. And number two, you'll be hearing all the bad things people do in your two ears, and that's not good.''

Nevertheless, Arinze succeeded in winning his father's support and that of others in his village—something that was necessary, he later pointed out, if he was going to proceed. He attended Catholic schools in Nigeria and entered the Bigard Memorial Seminary in Enugu when he was 13. He received a degree there in 1955, was ordained as a priest three years later after sailing from Nigeria to Liverpool, England, crossing the English channel, taking a train to Rome, and catching a bus to Vatican City as he dragged his luggage along. He went on for postgraduate studies at Urbania University in Rome, writing an anthropologically oriented Ph.D. dissertation on the role of sacrifice in Ibo religion.

Arinze taught logic at the Bigard Seminary for a year and then returned to England, earning a teaching degree in 1964 at the London Institute of Education. With his well-rounded education, wide experience of the Catholic world, and linguistic expertise—he speaks English, Italian, French, German, and Ibo fluently and understands Spanish and Latin—he was named a bishop in 1965 and became archbishop of Onitsha in 1967 at age 34. He was the youngest bishop, and then the youngest metropolitan archbishop, in the entire world. He also attended the Vatican II conference on Catholic reform in Rome.

Lived Through Civil War

The next several years shaped a fundamental part of Arinze's outlook. As a destructive civil war, with both religious and ethnic components, tore Nigeria apart between 1967 and 1970, he emerged as a leading figure in peacemaking and reconciliation efforts. Moving from place to place, he was often forced to take shelter when bombs began to fall in the area. ''He concluded that war makes

problems more acute, it doesn't solve them,'' Vatican-watcher Gerard O'Connell told the *Irish Times.*

After the war, Arinze became known as a young church leader to watch. His rapid rise was partly due to his success in bringing new converts to Catholicism in a country with strong Islamic and local religious traditions. Nigerians flocked to his services, and the percentage of Christians in the Onitsha archdiocese grew from roughly 20 percent to 65 percent over the nearly two decades of Arinze's leadership. In the 1970s, Arinze also made friends with another rising Catholic leader: Karol Wojtyla, later known as Pope John Paul II. In 1979 he was chosen as president of the Nigerian Council of Bishops.

Despite his rising influence, Arinze had a humble image and enforced discipline among the priests under his responsibility, forbidding them specifically from driving fancy cars. When John Paul II visited Nigeria early in his papacy, he was impressed by the growth of the church under Arinze's leadership. Conscious of the dearth of Catholics in leadership positions with origins among the fast-growing Third World legions of church members, the pope invited Arinze to come to the Vatican as president of the Pontifical Council for Inter-Religious Dialogue—the chief Catholic office responsible for relations with other faiths—in 1984. The following year, John Paul II elevated Arinze to the rank of Cardinal.

Part of Arinze's outreach to the faithful over the years was a prolific body of writing. Ibadan University Press published his dissertation on Ibo religion in Nigeria in 1970, but many of his books were simple tracts aimed at ordinary Catholics. Some of them were published by Optimal Computer Solutions in Nsukka, Nigeria. Arinze's books include *The Christian and Politics* (1982), *Answering God's Call* (1983), *Africans and Christianity* (1990), *Work and Pray for Perfection* (1990), and *Christian-Muslim Relations in the Twenty-First Century* (1998), published by the Center for Muslim-Christian Understanding at Georgetown University in Washington.

Organized Interfaith Prayer for Peace

The last-named title grew out of Arinze's responsibilities as the Vatican's liaison to representatives of other faiths. In 1986 he was given the job of organizing a meeting in Assisi, Italy, of 150 leaders from 15 major faiths. The goal of the meeting was to pray for world peace. Arinze took criticism among some Catholics who felt that the group prayer had elevated prayers of other religions to a level equal to those of Catholicism. Arinze wrote letters to Hindu, Muslim, and Buddhist leaders on the occasion of major religious holidays. While Arinze, according to *The Christian Century,* rejected what he called the ''relativistic'' idea that ''all religions are equal,'' he believed that Catholics should not impose their faith on others.

Arinze sought common ground with Muslim groups by promoting jointly run social projects. He argued that Christians could learn from members of other faiths. ''God can speak to us through other believers,'' he told Erminia Santangelo in an *Our Sunday Visitor* interview. ''From sincere Muslims, Christians can learn, for example, the courage of sincere prayer. They pray five times a day, and no matter where they are—be it the railway station or the airport—they will do it. Whereas many Christians are ashamed of making the Sign of the Cross in a restaurant or pulling out a rosary on a train.''

Well-liked not only by John Paul II but also by his chief doctrinal enforcer Cardinal Joseph Ratzinger, who eventually succeeded John Paul II as pope, Arinze was first designated as *papabile,* Italian for ''suitable for consideration as pope,'' in 1992. As John Paul's health began to decline after he was diagnosed with Parkinson's Disease in the 1990s, speculation began to swirl around Arinze increasingly often. He would not be the first African pope in the history of Catholicism—St. Gelasius I, who reigned from 492 to 496, was a black African, and other early popes, whose personal histories are sketchy, may also have come from Africa—but he would be the first African pope in modern times and only the second from outside Italy (John Paul II being the first).

Arinze discouraged such speculation and at times became mildly annoyed by it, rhetorically asking William R. Macklin of the Knight-Ridder/Tribune News Service, ''Why do people appoint themselves the doctor of the pope?'' John Paul II lived and remained globally active for more than a decade after Arinze was first mentioned as his potential successor, but Arinze's profile had been permanently raised. He began to speak out around the world on issues not directly connected with his Vatican post, and on these issues, Catholic conservatives liked what they heard.

Backed John Paul II's Positions

On controversial social issues, Arinze steadfastly backed the conservative positions of his mentor, John Paul II. At times, he was even more outspoken than John Paul as he spoke out against what he called (in a Georgetown University speech quoted in the *National Catholic Reporter*) ''an anti-life mentality as seen in contraception, abortion, infanticide, and euthanasia.'' The family, Arinze contended, was ''under siege. . . . It is scorned and banalized by pornography, desecrated by fornication and adultery, mocked by homosexuality, sabotaged by irregular unions, and cut in two by divorce.'' Liberal Catholics at Georgetown walked out on the speech, but other Catholics found Arinze an inspiration. African-American Catholic Joseph Butler, after hearing Arinze speak in New York, told Cloe Cabrera of the *Tampa Tribune* that ''He said everything I longed to hear. I felt rejuvenated. I felt a sense of belonging. It was exciting.''

In 2004, Arinze inserted himself into the contentious U.S. presidential campaign of that year, telling a Vatican audience (according to the *Boston Herald*) that ''unambiguously pro-abortion'' Catholic politicians were ''not fit'' to receive communion. The comments were widely seen as a slap at pro-choice Democratic candidate John Kerry, although Arinze's statement did not compel any church official to take an particular action, and Arinze himself said that it was the province of American bishops to determine the issue. He likewise said that wearers of the Rainbow Sash, a mark of support for homosexual rights, should not receive communion. Although Arinze was a hard-liner in many respects, his personal charisma won him

friends across ideological divides. ''He is a popular fellow,'' an unidentified female diplomat told Roy Carroll of the London *Guardian* newspaper. ''He makes you laugh, he doesn't stand on ceremony, he answers his own phone, and he's comfortable with women.''

Arinze's task of promoting dialogue between Christianity and Islam took on new urgency in the early 2000s, especially after the terrorist attacks upon the United States of September 11, 2001. He continued to speak out on interfaith issues, but John Paul II, who in his last years elevated many of his closest associates to new positions, named Arinze as the Vatican's head of the Congregation for Divine Worship and the Sacraments in 2002. A fresh round of Arinze speculation arose after John Paul II's death on April 2, 2005. As it turned out, the College of Cardinals selected Germany's Joseph Ratzinger, who had made comments favorable to Arinze's own prospects, as the new pope. The African cardinal, many of whose books had been republished in new editions, still ranked as one of the 20th century's most important religious figures, and as a possible future pope.

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Frederick Ashton

The choreographer most responsible for the growth of ballet in modern-day England, Sir Frederick Ashton (1904-1988) was one of the most important twentieth-century inheritors of the classical ballet tradition, developed in France and nurtured in the late nineteenth century above all in Russia.

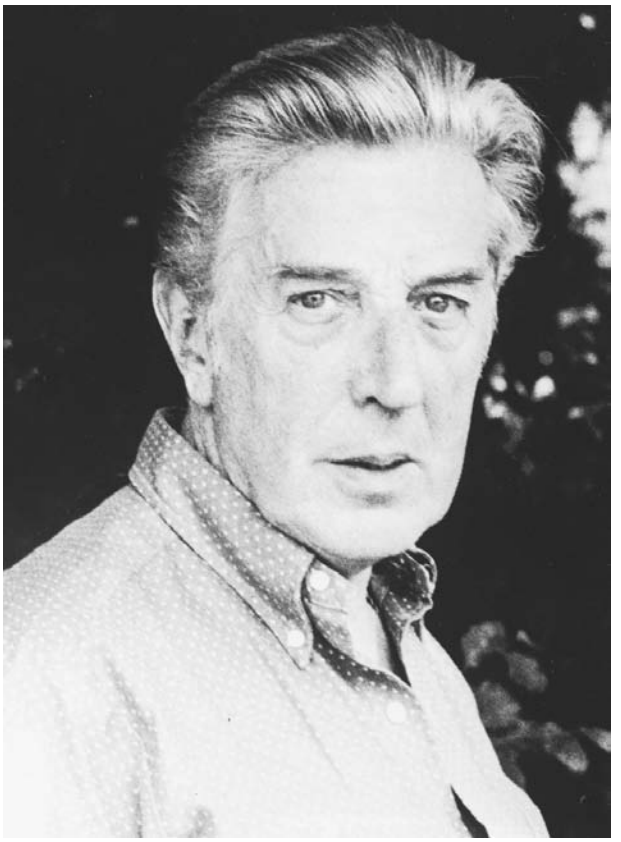

Much loved by dance audiences, Ashton created more than 110 ballets over his long career. Though forbidding in the level of technique they demanded from dancers, they had a direct appeal often marked by lyrical beauty and even humor. ''Romantic, passionate, and funny, Frederick Ashton's choreography captures the best and worst of what it means to be human . . .'' observed *Dance Magazine* writer David Vaughan. ''It's a sweet, sane world as Ashton sees it. Skaters may slip and fall, but they get up. The golden age may be lost, but the joys of a country farm remain undiminished. Even a doomed courtesan's heartbreak has its own glamour. While symmetry and form have a place, they don't undermine Ashton's essential warmth and gallantry.''

Raised in South America

Born in Guayaquil, Ecuador on September 17, 1904, the man who become a central figure in English cultural life spent most of his childhood in South America. His father was a low-level diplomatic official. Finally the family settled in Lima, Peru, where Ashton grew up speaking mostly Spanish; when he attended schools in England as a teenager, his classmates teased him because he spoke with a Spanish accent. He became transfixed by dance when he saw a performance by the famed Russian ballerina Anna Pavlova in Lima in 1917.

Dance was not considered a proper occupation for young men among middle-class British families of the time, and Ashton's family refused to give him the lessons he asked for. It is probable that they also identified his homosexual orientation and tried to stamp it out. But Ashton continued to pursue his interest in dance after being sent to England.

He saw the Ballets russes (Russian Ballet) led by impresario Serge Diaghilev, the leading progressive dance company of the 1910s, and in 1921 he saw the American modern dance pioneer Isadora Duncan. Finally Ashton's brother Charlie paid for a few dance lessons, and in 1922 Ashton used money saved from his job as a translator at an import-export firm to begin studies with one of Diaghilev's lead male dancers and choreographers, Léonide Massine.

Taking up the art in his late teens, Ashton was extremely atypical in the dance world; most dancers begin their training as small children. Ashton's late start may actually have contributed to his success as a classical ballet choreographer in an age when modern dance was on the rise; the standard steps of ballet, which seemed exhausted of possibilities to creative young dancers who had studied them for years, instead represented to Ashton the exciting fulfillment of a lifelong dream. Ashton dreamed of becoming a dancer himself, but another teacher, Marie Rambert, encouraged him to develop his talent at choreography instead. By 1926 Ashton had contributed a ballet called *A Tragedy of Fashion* to an English musical revue, *Riverside Nights.*

Spending part of 1928 and 1929 in Paris, Ashton finished off his choreographic training with leading classical choreographer Bronislava Nijinska. Stung by Rambert's comment (quoted by Jack Anderson of the *New York Times*) that he was ''bone lazy,'' he created over 30 works between 1929 and 1934, many of them for Rambert's Ballet Club company. *Les Rendezvous,* an early success, depicted lovers who meet in a park. Like his contemporary George Balanchine (also born in 1904), Ashton flirted with the idea of moving to the United States; he visited in 1934 and did choreography for the modern opera *Four Saints in Three Acts,* composed by Virgil Thomson to a text by Gertrude Stein. Ashton recruited African-American dancers from Harlem nightclubs to execute his innovative choreography.

Based Ballet on Ice Skating

Balanchine went on to become a giant of American ballet, but Ashton returned to England in 1935 to take a position as resident choreographer at the Vic-Wells Ballet, later renamed Sadler's Wells Ballet and, in 1956, the Royal Ballet. This new post gave Ashton the chance to create full-scale ballets; most of his works up to that point had been for smaller companies. He remained with the company for the rest of his career, becoming its artistic director in 1963. Ashton maintained a high level of productivity through the 1930s, often inspired by a young Vic-Wells ballerina named Margot Fonteyn, later regarded as one of the great classical dancers of the middle twentieth century. One of his most characteristic works from this period was *Les patineurs* (The Skaters, 1937), to music by Giacomo Meyerbeer. Though it had no real plot, the work was instantly accessible even to audiences with little knowledge of ballet; it depicted the various personality types—lovers enjoying the winter scenery, show-offs, fearful novices—that one might encounter on an average ice rink. Ashton also created choreography for musicals and revues in the 1930s, sometimes working with American-born tap dancer Buddy Bradley.

Another comic Ashton ballet of the late 1930s was *A Wedding Bouquet,* which depicted a series of mishaps that beset a small-town wedding in France; a drunk guest has to be carried out, and the final dance of the bride and groom is a parody of the *pas de deux* of classical ballet. Ashton put the experience of the audience in first place as he planned his dances. ''I had a terror of boring people,'' Anderson quoted him as saying. ''And I wasn't concerned with being profound. The 20's and 30's were a very frivolous period and I wasn't trying to correct this; I just went with it.''

Though Ashton's choreography was becoming increasingly popular, his works were sometimes criticized as lacking in seriousness. That changed, however, after the outbreak of World War II; his *Dante Sonata* was a turbulent work with a tragic spirit. Ashton served in Britain's Royal Air Force from 1941 to 1946 and returned after his discharge with *Symphonic Variations,* an abstract work that is considered one of his most important ballets. Believing that English ballet had become too literary in its orientation, he created a pure dance work. The work had its gestation in the midst of Ashton's wartime experiences. ''Fred said that if he ever got through this 'bloody war,' he would make a ballet to the César Franck score [Symphonic Variations],'' dance producer Wendy Ellis Soames told Allan Ulrich of *Dance Magazine.* ''He envisioned angelic bodies moving through space.''

Many of Ashton's ballets were large-scale productions that fit fully into the graceful Russian-French tradition in which he had been trained. Another 1946 ballet, *Cinderella,* used the composition of that title by Russian composer Sergei Prokofiev and exemplified the fairy-tale atmosphere that has endeared ballet to generations of audiences. Yet Ashton's dance language was flexible, and he responded enthusiastically to contemporary music. His *Scènes de ballet* of 1948 was based on a dry, rhythmically intricate composition by the modernist Russian-French-American composer Igor Stravinsky. According to Joan Acocella of *The New Yorker,* Ashton said he was attracted to Stravinsky's music because of its ''cold, distant, uncompromising beauty.''

By the 1950s, Ashton was generally considered one of the world's premier choreographers. He augmented his busy London schedule with visits to other countries, creating works for the New York City Ballet (*Illuminations,* 1950), the Royal Danish Ballet in Copenhagen (*Romeo and Juliet,* 1955), and La Scala opera house in Milan, Italy (*La valse,* 1958). Fonteyn remained one of his most frequent collaborators, and the depth of the pair's creative partnership was one of the hallmarks of postwar ballet.

Created Ingenious Realization of Elgar Work

Ashton was knighted in 1962 by Queen Elizabeth II. As artistic director of what was now the Royal Ballet between 1963 and 1970, he did not let his executive duties interfere with his creativity. In fact, the 1960s were a peak period for Ashton in terms of ballets that became ensconced in the repertories of dance companies around the world. He returned to the comic vein of his earlier works in *La fille mal*

gardée (The Girl Running Wild, 1960), which was presented in the U.S. by both the American Ballet Theatre and the Joffrey Ballet. In 1968 he took on the difficult task of creating a ballet based on Edward Elgar's *Enigma Variations,* an orchestral work consisting of a series of subtle instrumental portraits of some of the composer's friends.

''In that ballet,'' wrote Anderson in the *New York Times,* ''he evoked not only the loneliness of genius but Elgar's friends and family and the mood of England at the turn of the century as well, and evoked them with such simple details as the eating of an apple and the arrival of a telegram.'' Many of Ashton's ballets of the 1960s remained in the Royal Ballet repertory and that of the Joffrey Ballet in the U.S., renowned for its large collection of notated Ashton dances. Ashton retired from the Royal Ballet in 1970 and received the Dance Magazine Award that year.

Part of the reason for Ashton's professional longevity was his personal popularity in British high society. Never a public homosexual, he nonetheless made no secret of his orientation among his acquaintances. He had a sense of humor in person to match the one he displayed on the dance stage, and among those who enjoyed it was Queen Elizabeth II, whom he once taught to dance the tango. Ashton could mimic various well-known British personalities including the queen, who, it is said, retaliated with an Ashton imitation of her own when she heard about his routine. After his retirement, Ashton created the ballet *Rhapsody* for the queen's 80th birthday celebrations in 1980.

Ashton remained busy in his later years, choreographing more than 15 new ballets in addition to *Rhapsody* between 1971 and 1985. His *Etude* was featured in *The Turning Point,* a successful ballet film released in 1977. Retiring to a country home near the town of Eye in England's Suffolk region, he often returned to London to supervise revivals of his earlier works. He died at his country home on the night of August 18, 1988; some sources give his death date as August 19.

Ashton's ballets fell into a temporary decline in the years after his death, but as the hundredth anniversary of his birth approached, dance critics raised an alarm about the prospect that his works might be forgotten (dance can be written down in notation, but the process of reconstructing them is much more complicated than it is for music). Clive Barnes wrote in *Dance Magazine* that the Royal Ballet ''has in practice done very poorly'' by Ashton, and opined that ''the lasting value of Ashton's ballets will stand the test of time if they are not sabotaged by the cruelties of history.'' The Ashton centenary year of 2004 brought a host of new performances of his works, as well as testimonials from the many dancers who had learned their craft as they struggled to master his graceful and appealing works.

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B

Mariama Bâ

Senegalese novelist Mariama Bâ (1929-1981) was catapulted to international prominence with the publication of her first novel, *Un si longue lettre,* which appeared in 1980 when the author was 51 years old. At the time, the novel was a rarity in that it had been written by an African woman, and it was especially noteworthy because of Bâ's origins in the predominantly Islamic country of Senegal.

Viewed from a wider perspective, Bâ was a writer who made valuable explorations of the terrain where African traditional cultures met influences brought by European colonialism. As a so-called ''postcolonial'' writer with a feminist orientation, Bâ gained wide attention from Western critics and students of literature, and the influence of her work increased following her death. Bâ wrote only two novels, but they stand as vivid portraits of the difficult situations faced by women in African societies, and they remain relevant beyond a purely Senegalese context.

Descended from Civil Servants

Mariama Bâ was born in 1929 in Dakar, the capital city of Senegal, on Africa's Atlantic coast. Senegal at the time was a department of French West Africa; it had been under French control for several centuries, and the area in which Dakar now stands was a major port for the shipment of slaves to the Western hemisphere. Bâ's family had been well placed in French colonial circles for several generations; her father's father, named Sarakholé, worked as an interpreter for French officials in the colonial city of Saint-Louis and then came to Dakar. Bâ's father was also employed by the colonial government; he was a treasury teller in the French West African government. As the French set up independent Senegalese institutions prior to pulling out of the country, he became the first Senegalese minister of health in 1956.

Bâ's mother died when Bâ was very young, and she was raised mostly by her maternal grandparents. Her upbringing was in many ways a traditional one. She grew up surrounded by the members of a large extended family, with cousins, aunts, uncles, and the spouses of all of these living at various times in the family compound overlooking the Atlantic Ocean. The generosity of Bâ's grandfather meant that the blind and the handicapped often took refuge in Bâ's yard, and Bâ's house was one of a group that surrounded a neighborhood mosque. One aspect of her traditional family life was that Bâ's grandparents did not believe that, as a girl, she should receive a formal education. Bâ's father, however, continued to take an interest in her welfare and became her advocate. He taught her to read, gave her books and asked her to recite in French, and took her with him when he worked for a time in the neighboring country of Dahomey (now Benin). He had the power to see to it that Bâ received the best education available in Senegal at the time. She was enrolled in a French-language school in Dakar to study with a woman named Berthe Maubert, after whom the school was later named.

At the same time, Bâ had to do the work expected of a young Senegalese woman. ''The fact that I went to school didn't dispense me from the domestic duties little girls had to do,'' she told the *African Book Publishing Record* (*ABPR*). ''I had my turn at cooking and washing up. I learned to do my own laundry and to wield the pestle because, it was

feared, 'you never know what the future might bring!' '' She also studied the Koran with one of Dakar's leading Islamic clerics. Even with these conflicting demands, Bâ managed to notch the highest score in all of West Africa in a competition that won her admission to a top French language teacher-training school, the Ecole Normale de Rufisque. Since her father was out of town, it was left to Bâ's schoolmistress Berthe Maubert to take her side against the wishes of her family, who, she told the *ABPR,* ''had had enough of 'all this coming and going on the road to nowhere.' ''

At this new school, Bâ encountered another helpful teacher, a Mrs. Germaine Le Goff, who ''taught me about myself, taught me to know myself,'' Bâ told the *APBR.* At the time, much French language education in Africa was devoted to training students to assimilate into European ways, but, Bâ said, ''She preached for planting roots into the land and maintaining its value. . . . A fervent patriot herself, she developed our love for Africa and made available to us the means to seek enrichment. I cherish the memory of rich communions with her. . . . Her discourse outlined the new Africa.'' Bâ began to write. She credited, in addition to her teachers, the moral strength of her grandmother as an influence on her writing, and as a writer she would combine mastery of the European forms of the novel and the essay with a moral fortitude that had roots in her traditional belief system.

Taught High School

Bâ wrote a book about the colonial educational system and a widely discussed nationalist essay while she was still in school. She received her teaching certificate in 1947 and worked as a teacher, starting at a medical high school in Dakar, for 12 years. Bâ married Senegalese politician Obeye Diop, and the two had nine children. Life became difficult for Bâ after she and Diop divorced and she had to raise her large family alone. She began to suffer from health problems that would plague her for the rest of her life, and she had to resign from her teaching job. Later she became a regional school inspector and worked as a secretary.

Bâ's experiences provided her with raw material for two novels, which she wrote at the very end of her life. The international feminist movement added another layer to her writer's consciousness. As her children grew, Bâ joined international women's organizations that were forming African chapters, and she began to write op-ed columns for African newspapers and to lecture on such subjects as education. One of her central concerns was the institution of polygamy, which often left married women with few legal rights. Well ahead of other feminist activists, she also took on the issue of female genital mutilation, a subject that gained in prominence only toward the end of the twentieth century.

Bâ worked for some time on her first novel, *Une si longue lettre* (So Long a Letter). After it was issued in late 1979 by the Editions Nouvelles Africaines publishing house in Dakar, it quickly gained acclaim from African and French critics. Bâ wrote in French, and translations of the book into English, Dutch, German, Japanese, Russian, and Swedish soon appeared. *Une si longue lettre* won the inaugural Noma Award for Publishing in Africa, a prize funded by a Japanese publisher. As the title indicated, the book was written in the form of a long letter—a medium that allowed Bâ to bridge the gap between African forms of spoken storytelling and the traditional structure of a novel. The central figure in the novel is Ramatoulaye, a woman whose husband, Moudou Fall, has died of a heart attack. She reflects in her letter on her own life, that of the letter's recipient, and those of other women in her circle.

Addressed Polygamy Issue

Ramatoulaye's story includes elements of Bâ's own. She is a teacher, she has 12 children, and she has combined European-style education with a traditional life. The letter recounts a crisis in Ramatoulaye's life that develops after her husband takes a second wife, a 17-year-old friend of one of his daughters. At the young woman's insistence, Ramatoulaye's husband deserts his first family. Ramatoulaye decides to stay married, but she introduces the reader to another woman, Aissatou, who has chosen the difficult path of divorce in the same situation and has begun working for the Senegalese embassy in the United States. Aissatou is the addressee of Ramatoulaye's long letter, and her situation is somewhat different from her friend's; she has married for love, but her husband has been forced by family pressures to take a second wife.

Bâ's novel also focuses on several polygamous male characters and their various motivations. *Une si longue lettre* is a keen portrait of a society in transition, several strands of which comes together at Moudou Fall's funeral. Ramatoulaye's letter recounts the funeral's aftermath, as well as the events leading up to her husband's departure and his death. One of his brothers, according to tradition, offers to make her part of his own contingent of wives, but Ramatoulaye feels that his intention is to take control of her money and property and to bring another wage-earning wife into the family, and she refuses his proposal. Ramatoulaye's own daughter, representing another stage in the development of African women's consciousness, enters the novel at the end.

Reaction to *Une si longue lettre* was not uniformly positive; some Islamic critics charged that Bâ had unfairly implied that Islam as a religion endorsed polygamy. Nevertheless, Bâ's second novel, *Un chant éclarate* (A Scarlet Song), was quickly readied for publication by Les Nouvelles Editions Africaines. *Un chant éclarate* deals with the theme of interracial marriage and again touches on polygamy and the deeper distortions of African tradition that have resulted from European colonialism. At the novel's center is a white French woman, Mireille, the daughter of a French diplomat serving in Dakar. Mireille falls in love with and marries a black Senegalese student, Ousmane, while both are studying at a university in Dakar. Her family cuts off ties with her as a result of her decision. Ousmane takes a second wife, a traditional Senegalese woman, and Mireille begins to suffer symptoms of mental illness; she finally kills the couple's only child.

In poor health for many years, Bâ died in 1981, before *Un chant éclarate* could be published. She did not live to

enjoy the rewards of her own growing reputation. Her two novels were seen as representative of the growing social consciousness of African women, and Bâ became the focus of numerous studies in American and European journals. By the late 1990s *Un si longue lettre,* especially, frequently showed up around the world in college and university curricula in the fields of literature, women's studies, black studies, and the French language.

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Isobel Baillie

One of Britain's foremost sopranos between the two world wars, Dame Isobel Baillie (1895-1983) was particularly associated with the oratorio. She herself estimated that she had performed the most famous of all oratorios, Handel's *Messiah,* more than 1,000 times.

The oratorio, a dramatic but unstaged classical vocal work, usually on a religious theme and featuring a chorus as well as individual soloists, was found in most European musical cultures, but the English had a special affection for it. At the large choral festivals that did much to define English musical life, Baillie was a consistent presence for many years. Her voice inspired the adjective ''silvery,'' and British musicologist Richard Capell, writing in the 1954 edition of *Grove's Dictionary of Music and Musicians,* summed up the feelings of a generation this way: ''The character of Isobel Baillie's singing and her fine technique will be indicated if it is said that her performance of Brahms's Requiem has hardly been matched in her time. The trying tessitura [vocal range] of 'Ye who now sorrow'

becomes apparently negligible, and the term 'angelic' has sometimes been applied to suggest the effect, not so much personal as brightly and serenely spiritual, made here by her soaring and equable tones.'' Isobel Baillie, in other words, made beautiful singing sound easy.

Sold Piano Rolls

Red-haired and fair-skinned as a young woman, Baillie was born in Hawick, Roxburghshire, Scotland, near the English border, on March 9, 1895. Her original first name was Isabella, and she used the name Bella Baillie early in her career but changed it to Isobel at the suggestion of conductor Hamilton Harty, who felt that Bella Baillie sounded too much like the name of a music-hall performer. Baillie's father was a baker who was industrious but not an especially good manager, and her family moved from place to place in an attempt to improve its generally meager fortunes. When Baillie was five they landed in Newcastle-upon-Tyne, England, and soon after that they moved to the large industrial city of Manchester, which boasted a flourishing musical life.

Things got even harder after Baillie's father died suddenly, but she won a scholarship to the High School in Dover Street. Singing nonstop around the house from earliest childhood, she now had the chance to perform in school pageants. The teenaged Baillie got a job at a music shop, selling piano rolls and walking to work, three miles each way. Her first paid job was in a Manchester church, where she received seven shillings and spent it on bacon for her

family. A teacher named T.H. Bramwell who had recognized her talent persuaded her mother to let her take voice lessons, arranging them with a Madam Jean Sadler-Fogg. She sang the soprano part in Handel's *Messiah* for the first time when she was 15 and began to find more profitable singing jobs in local churches.

Taking a job as a clerk at Manchester's city hall, Baillie met her husband, entertainer Harry Wrigley, when she was 16. Their lengthy courtship lasted through Wrigley's deployment in France during World War I and his near-amputation after suffering a case of trench foot. They married in 1918 and had a daughter, Nancy; Wrigley returned to the front after recovering and suffered severe shrapnel wounds. He became essentially a house-husband for the rest of his life, and one day Baillie, as the main family breadwinner, totaled up her freelance singing earnings and found that they exceeded her clerk's salary. She resolved to devote herself to singing full-time.

Baillie's breakthrough into the mainstream of English musical life came about after she wrote a letter in 1920 to Hamilton Harty, the conductor of Manchester's Hallé Orchestra—one of the top orchestras in Britain outside of London. Harty, it turned out, had already heard her sing and been impressed by her voice. He assigned her to sing a difficult wordless vocal part in a new work, *The Venetian Convent,* by Italian composer Alfredo Casella. Although Baillie was convinced that she had sung poorly, and her husband concurred, Harty and the critics in the next morning's papers praised Baillie's voice, and her career was launched. Harty served as Baillie's mentor and patron. He engaged her frequently to sing for the Hallé Orchestra, suggested that she change her name, warned her against taking on roles, such as those in the operas of Richard Wagner, that were too large for her voice, and convinced her to go to Italy, leaving her daughter in her mother's care, for voice lessons with the renowned teacher Gugliemo Somma. Living in a room in what she later learned was a red-light district and fending off unwanted male advances, Baillie mastered Italian and deepened her talent.

Performed at Hollywood Bowl

Baillie made her London debut in 1923 after impressing conductor Sir Henry Wood with her performance in an unpaid touring concert that she agreed to sing as a kind of audition. She was hired to sing that season at six Promenade Concerts, the ''Proms'' that are central features of the annual classical music season in London. Singing light operatic arias and sacred selections, Baillie was by now a familiar face in British classical music circles. She was booked for busy seasons through the late 1920s, appearing in London and with symphony orchestras in such places as Birmingham and Liverpool in addition to Manchester. Baillie bought a cottage complete with pond, ducks, and orchard, in the English countryside, and in 1933 she took a more extended vacation to visit her brother in Hawaii. Inspired by a lifelong love of movies that led her to go to the cinema two or three times a week in between performances, she decided to stop off in California, and, given a letter of introduction by her mentors Harty and Wood, she became the first British singer to appear at the Hollywood Bowl. Baillie wrote in her autobiography, *Never Sing Louder Than Lovely,* that she ''saw many of the legendary screen idols in action and even met some of them in off-screen moments: Cary Grant, for example, badly in need of a shave and concentrating on the demolition of a hamburger and beer.''

Baillie was always primarily a concert singer, although she sometimes appeared in operas such as Christoph Willibald von Gluck's *Orphée,* which she performed at the Covent Garden opera house in 1937, and Charles Gounod's *Faust.* As she advanced to middle age, she became more and more identified with oratorios and other large choral works, both British and imported. She made the premiere recording of Ralph Vaughan Williams's *Serenade to Music* and sang such weighty pieces as Sir Edward Elgar's *The Kingdom.* Baillie felt at home in these pieces. On one occasion when she sang Franz Joseph Haydn's oratorio *The Creation* under the baton of conductor Sir Thomas Beecham, she wrote in *Never Sing Louder Than Lovely,* ''my enthusiasm for the genre in general and *The Creation* in particular was perhaps revealed a little too earnestly, for after we had rehearsed ''On mighty pens'' he turned to me, beamed, and said, 'You like singing that, don't you?' I, of course, agreed.'' Baillie sang with the most celebrated conductors of the golden age of English orchestral music: Beecham, Sir Adrian Boult, and Malcolm Sargent. Even the famously tough Italian conductor Arturo Toscanini was quieted by her vocal charms, seizing Baillie's hands and complimenting her with a ''bene, bene:'' when he came to England to conduct the Johannes Brahms *German Requiem* that Richard Capell later wrote about in such glowing terms.

Frequently heard on the BBC radio network, Baillie made a large number of 78 rpm recordings between the late 1920s and the middle 1940s. Some were collected on a CD entitled *The Unforgettable Isobel Baillie,* released in the early 2000s on the Dutton label. Reviewer Robert Levine of the Classics Today website heard ''an exquisite technique, a manner of singing as natural as speech, an ease in fioriture [flowery vocal passages] devoid of aspirates, divine pianissimos, absolute control at all dynamic levels, a real trill, precise but unfussy diction, and an interest in the text that is to be admired. . . . Perhaps it will strike some as precious; for the most part such wonderful singing should simply be appreciated.''

Baillie sang oratorios such as Felix Mendelssohn's *Elijah* over much of her career, making 18 appearances at England's annual Three Choirs Festival. It was *Messiah* with which she was identified above all. She sang the work with the Hallé Orchestra in the early 1920s, the first time a performance of *Messiah* was broadcast on the radio, and she performed the work with the Hallé Orchestra for 26 years in a row. She also performed the work 33 times with the Royal Choral Society at London's Royal Albert Hall, appeared at a massive Handel festival organized by Sir Henry Wood in 1939, and sang it, she wrote in *Never Sing Louder Than Lovely,* ''in practically every corner of the British Isles, from London, Belfast, Cardiff, and Glasgow, to Truro, Carlisle, and Aberdeen.''

Sang for Arms Builders

As World War II broke out, Baillie decided to honor bookings she had made in New Zealand, to which she traveled by way of the U.S. Her ship was hit by a German shell on the way across the Atlantic. On the return trip, an American asked her where she was going, and when she answered that she was going home to England he questioned whether there would be any England left. An aggrieved Baillie bet him ten dollars that her country would survive, and soon after she landed she sent the American a letter. He never paid, but an American woman in an audience to which she told the story made good on the debt. Baillie kept performing throughout the war, despite rationing and extreme difficulty in traveling. At one point she was taken to a secret bunker inside a mountain to sing for a group of munitions workers.

Baillie never abused her voice, and her career was an unusually long one. She made appearances all over the world, including Kenya and Korea, in the 1950s. When her concert bookings finally began to wind down in the late 1950s, she found herself in demand as a teacher and gave lessons at the Royal College of Music in London (1955-57 and 1961-64), at Cornell University in Ithaca, New York (1960-61) and at the Manchester School of Music (from 1970 onward). As a teacher, Baillie stressed the importance of natural voice production. ''Singing is a natural process, and the more naturally the sound is made the more beautiful a sound will emerge,'' she wrote in a list of rules in her autobiography. The last item on the list was ''Always *listen* to the sound you make and *never sing louder than lovely.*''

Baillie continued to live in Manchester, giving lectures and working on her autobiography. Having been made a Commander of the Order of the British Empire in 1951, she was elevated to the rank of Dame Commander of the Order of the British Empire in 1978. She died in Manchester on September 24, 1983, at the age of 88.

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Louis Wayne Ballard

Louis W. Ballard (born 1931) is the most prominent Native American at work in the tradition of classical music. A noted music educator as well, he has been a pioneer in creating a place for the Native American musical heritage in the music curricula studied by children of various backgrounds.

Ballard's music has been performed at major concert halls in America and around the world, including Carnegie Hall and Lincoln Center in New York, The John F. Kennedy Performing Arts Center in Washington, D.C., and venues in Argentina, Austria, England, China, the Czech Republic, France, Germany, Hungary, Italy, Russia, and Spain. He has written music in genres ranging from chamber works to symphonies, with special emphasis on vocal music and ballet. The author of three books about Native American music, he was at once a champion of Native American traditions and a believer in the possibility of blending them with the classical music of Europe and the United States. ''I was living in two worlds,'' Ballard told Lynn Franey of the *Kansas City Star,* recalling a music school assignment in which he arranged an Indian round dance in the style of a European composer. ''The world of my culture and the world of Western music.''

Grew Up on Reservation

Ballard was exposed to both worlds early in his life. He was born in the Native American town of Devil's Promenade, near Quapaw, Oklahoma, on July 8, 1931. Ballard's background was Quapaw and French on his mother's side and Cherokee and Scottish on his father's, and both Cherokee and Quapaw chiefs were among his ancestors. He was raised in the ways of the Quapaw culture, learning to sing and lead dances in the tribal tradition by the time he was 12. He was given a Quapaw name, Honganózhe, meaning ''Stands with Eagles.'' The European-American side of Ballard's early music education came through his mother Leona, who played the piano and composed music for children. Ballard's grandmother encouraged him to take up the piano himself, and he had some lessons at a local mission.

Ballard learned to read music, and soon he was writing down original ideas of his own in musical notation. Becoming a composer was an almost unheard-of option for a young Native American at the time, however, and it took him quite a few years of studying at various institutions before he could align his education with his musical ambitions. In the early 1950s he attended Bacone College, a missionary institution affiliated with the American Baptist Church, and Northeast Oklahoma Agricultural and Mechanical College. Ballard financed his own education with a series of part-time jobs that included janitor, waiter, dishwasher, and ambulance driver. After taking classes at the University of Oklahoma he completed a music degree at the University of Tulsa in 1954 and then spent two years as director of vocal and instrumental music for the Negaloney (Oklahoma) Public Schools. In 1956 he became director of vocal music at Webster High School in Tulsa, remaining there until 1958. From 1959 to 1962 Ballard gave private music lessons while working toward his master's degree at the University of Tulsa.

Various American composers, including Edward MacDowell and Arthur Farwell, had tried to incorporate traditional Native American music into classical forms, but

Ballard's principal inspiration came instead from a Hungarian composer, Béla Bartók, whom Ballard may have encountered at Tulsa through a Hungarian-born teacher, Bela Rozsa. Bartók was an ethnomusicological researcher who recorded traditional melodies of Eastern European folk cultures and incorporated them into his own music, and Ballard set out to do the same thing with the music he had known when he was growing up.

Composed School Anthem

Even before he received his master's degree at Tulsa in 1962, Ballard was writing music with a distinctive Native American consciousness. He was present around the time of the founding of the Institute of American Indian Arts (IAIA) Museum in Santa Fe, a pioneering institution in developing contemporary expressions of Native American culture. As recorded on the Indian Country website, ''You came around and were making a song of the cottonwoods,'' Zuni Pueblo artist Tsabetsaye told Ballard as the two recalled the institution's early days. Ballard's song became the IAIA's anthem, and from 1962 to 1970 he served first as the school's director of music and then as director of performing arts.

In the 1960s, Ballard continued his musical education, taking composition lessons with a group of internationally known composers that included French-born Darius Milhaud and the Italian Mario Castelnuovo-Tedesco, earning a doctorate in music at the College of Santa Fe in 1973. It was during this period that Ballard's music began to be widely performed outside the Native American world. Two of his first major pieces were ballets; *Koshare,* based on Hopi legends, was performed in Spain in the early 1960s, inaugurating a long record of international interest in Ballard's works, and *Jijogweh, the Witch-Water Gull* was completed in 1962.

Ballard's reputation grew with such works as *Why the Duck Has a Short Tail,* for narrator and symphony orchestra, based on a Navajo story (and performed by the Phoenix Symphony Orchestra in 1969). Another ballet, *The Four Moons,* was used in celebrations of the 60th anniversary of the state of Oklahoma. Ballard's woodwind quintet *Ritmo Indio* won a major compositional honor, the Marion Nevins MacDowell Award, and the octet *Desert Trilogy,* which had its premiere in Lubbock, Texas, in 1971, did even better, earning the composer a nomination for the Pulitzer Prize in music, perhaps the composition world's top honor. Nearly all of Ballard's music had Native American musical content or subject matter. Even the vocal cantata *Portrait of Will Rogers* could be classified according to those criteria, for the famed Oklahoma humorist sometimes remarked that his ancestors didn't come over on the Mayflower, but met the boat. Ballard's widely performed *Music for the Earth and Sky* mixed Native American and standard orchestral percussion. Some of the top symphony orchestras in the U.S., including the Philadelphia Orchestra, the Los Angeles Philharmonic, and the St. Paul Chamber Orchestra, performed his works in concert.

One of Ballard's most ambitious and important pieces was *Incident at Wounded Knee,* whose full title was *Incident at Wounded Knee for chamber orchestra, dramatizing the rebellion of the Sioux Indians at the locality known as Wounded Knee in South Dakota.* Ballard received the commission for the work in 1973 as a Federal Bureau of Investigation agents began a controversial occupation of the Pine Ridge reservation. The work was in four movements, with different sections inspired by Native American concepts of procession, prayer, blood, war, and ritual. Premiered in Warsaw, Poland, *Incident at Wounded Knee* continued to gain performances by American orchestras, including one at Carnegie Hall in 1999.

Became BIA Music Curriculum Director

Married twice, Ballard had three children. He continued to compose new music into the 1990s, including the opera *Moontide* (1994), which had its premiere in Germany. Many of his choral and vocal works incorporated texts in Native American languages. In 1970, however, Ballard embarked on a new phase of his professional career, becoming Director of Music Curriculum Programs for the Bureau of Indian Affairs at the U.S. Department of the Interior. It was a challenging post, for the BIA was regarded with mistrust by many Native Americans as a result of decades of attempts to stamp out indigenous cultural expression in the Indian community. Ballard largely remade music education in Native American schools, introducing both traditional and modern Indian materials and encouraging the teaching of Indian instruments in an attempt to familiarize students with the musical systems of various tribes. Ballard modestly credited innovative supervisors with his freedom to incorporate Native American cultures into the formerly hostile BIA environment, but he is widely regarded as a pioneer in the use of ethnic materials in music education. Ballard made his home in Santa Fe, New Mexico, with his second wife, Ruth, a concert pianist.

Ballard's work at the BIA fed into his work on a music-educational publication, *Native American Indian Songs.* Published in 2004, it included two compact discs containing 28 songs from various Native American cultures, photographs, text translations, cultural background, and an accompany guidebook for music teachers with instructions on how to teach the songs to students. ''This guidebook means a lot to me, and to Americans everywhere, including Native Americans,'' Ballard said in a 2004 press release. ''This is America's cultural heritage. I want the tradition of our songs and our music to live on, and the best way to do that is to teach all teachers how to teach them. Simple as that.'' Ballard wrote two other books, *My Music Reaches the Sky* (1973) and *Music of North American Indians* (1975), as well as numerous articles.

Ballard expanded on his aims in a statement, reproduced on the website of his New Southwest Music Publishing company, that he called the Ballard Credo: ''It is not enough to acknowledge that Native American Indian music is merely different from other music. What is needed in America is an awakening and reorienting of our total spiritual and cultural perspectives to embrace, understand, and learn from the Aboriginal American what motivates his musical and artistic impulses.'' Ballard put these ideas into practice whenever he could, even leading a group of Indian

dancers and musicians in an all-Indian halftime show at a National Football League game in Washington, D.C.

Numerous forms of recognition came Ballard's way in the 1990s and 2000s. In 1991 he participated in the Meet the Composer program underwritten by the Lila Wallace Reader's Digest Foundation. He was the first American composer to be honored with a program devoted entirely to his music at the Beethovenhalle concert hall in Bonn, Germany, and he notched another first when he became the only classical composer to attain membership in the Oklahoma Music Hall of Fame. The culmination of a series of honors he received from Native American cultural organizations was a Lifetime Music Achievement Award from the organization First Americans in the Arts. In 2000, Ballard served as distinguished visiting professor of music at William Jewell College in Liberty, Missouri, where he also received an honorary doctorate in 2001. ''He is a rare man,'' local Indian center director Justin Orr told the *Kansas City Star*'s Lynn Franey. ''He has managed to capture the essence of Indian life and translate it into an artistic form, which takes great discipline.'' The comment might serve as a summary of a unique compositional career.

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Anne Bancroft

American actress Anne Bancroft (1931-2005) had an extraordinary career that spanned over five decades, garnered one Oscar, two Tonys, and two Emmy Awards, and earned the respect of millions. Her roster of memorable characters ranged from the heroic Annie Sullivan to the predatory Mrs. Robinson to the larger-than-life Golda Meir. No mater what the role, Bancroft made it her own.

Bronx Born

Bancroft was born Anna Maria Louisa Italiano on September 17, 1931, in the Bronx borough of New York City, to Italian immigrant parents. Her mother, Mildred, was a telephone operator and her father, Michael, a pattern maker. The urge to perform was apparent in her

even as a toddler. Tom Vallance of the London *Independent* quoted Bancroft as saying, ''When I was two, I could sing 'Under a Blanket of Blue.' I was so willing, so wanting, nobody had to coax me.'' But encouragement, especially from her mother, she did get. Even the Great Depression and her father's unemployment in the late 1930s did not stop the family from finding a way to provide the aspiring entertainer with tap dancing lessons.

At Christopher Columbus High School, Bancroft acted in student productions and briefly considered a career as a laboratory assistant. Her mother, however, championed the young girl's dreams and insisted that she enroll at the American Academy of Dramatic Arts. Bancroft studied a year there, and began to perform on radio and television, at first as Anne Italiano, and then as Anne Marno. She supplemented her income by working as a salesgirl and as an English teacher to noted Peruvian singer Yma Sumac. Early television credits included *The Torrents of Spring* and *The Goldbergs.* Then in 1952, Anne Bancroft was born.

Hollywood—Take One

In one of those quirks of fate that often become the stuff of legend, Bancroft helped a fellow actor by reading in his screen test for 20th Century Fox, but it was Bancroft, not her friend, who was offered a contract with the studio. So Bancroft headed west. Once in Hollywood, she was given a list of possible screen names from which to choose. The London *Observer*'s Philip French quoted her simple explanation for her choice as, ''Bancroft was the only one with

any dignity.'' That dignity was not immediately transferred to Bancroft's career, however, as the next five years and 15 movies proved largely unsuited to her talents. *Time*'s Richard Corliss described this period: ''She was groomed as a standard babe when Hollywood signed her at 20. It was like fitting a firestorm for a corset.''

Bancroft made her film debut with her new name in 1952's *Don't Bother To Knock.* Starring Marilyn Monroe and Richard Widmark, the movie gave Monroe her first big dramatic role and featured Bancroft as a cabaret singer, but hardly made Bancroft a household name. Other films of that time included *The Kid from Left Field* (1953), *Gorilla at Large* (1954), and *Demetrius and the Gladiators* (1954). After her contract with Fox lapsed, Bancroft remained in California for a time as an independent artist, appearing in such movies as *New York Confidential* (1955), *The Last Frontier* (1955), *Walk the Proud Land* (1956), and *Nightfall* (1957). But neither did these later efforts bring Bancroft any particular notice.

Disillusioned by her stalled career and a failed marriage to building contractor Martin May, Bancroft decided to regroup. Brian Baxter of the *Guardian* quoted her recollections: ''Life was a shambles. I was terribly immature. I was going steadily downhill in terms of self-respect and dignity.'' So Bancroft made the sensible choice of so many before her and thousands yet to come—she went home.

Two Tonys and an Oscar

After returning to New York in 1957, Bancroft lived at home and put her life back in order. She studied with a vocal coach, went into therapy, and appeared in such television anthologies as *Playhouse 90* and the *Lux Video Theater.* At least as important, she began to take acting classes with famed Viennese actor/director Herbert Berghof, whose eminent HB Studio should not be confused with the Actors' Studio, although both are located in New York City. In Bancroft's obituary in the *Independent,* Vallance quoted her recollections of those classes: ''It was the beginning of a whole new approach to acting, a deeper, more fulfilling, and more thinking approach. I learned to think a little, to set certain tasks for myself. My work became much more exciting.'' Her career became much more exciting as well.

In January of 1958 Bancroft made her Broadway debut in William Gibson's *Two for the Seesaw.* The two-person play featured her as a bohemian girl from the Bronx who has an affair with a married businessman (Henry Fonda). It was an unmitigated success, with such glowing reviews as that of John McLain's of the *N.Y. Journal America,* as quoted by Les Spindle in *Back Stage West*: ''Bancroft threatens at times to take the entire theatre under her arm and go home. She can swear outlandishly without being at all vulgar; in the next sentence, she can break your heart.'' The plaudits were topped off with Bancroft's winning a Tony Award for best featured actress in 1958, and her lagging career was jump-started.

The following year, another William Gibson play cemented Bancroft's reputation. She was cast as Helen Keller's extraordinary teacher, Annie Sullivan, in *The Miracle Worker,* with Patty Duke as Keller. Duke recalled the moment in the production when Bancroft's character announced to Keller's parents that she had finally broken through to their daughter. She told Spindle, ''The sound that she had in her voice [at that moment] transported every creature in the theatre to the place where you find lost souls.'' Critics and audiences agreed, and Bancroft was awarded another Tony Award, this time for Best Actress, in 1960. The triumph was rendered even more delicious when Gibson and director Arthur Penn insisted that she reprise the role on film, against Hollywood's wishes. That performance earned Bancroft an Academy Award for Best Actress in 1963. The formerly frustrated actress had both conquered Broadway and returned to Hollywood as a star.

An Extraordinary Career

As a newly-respectful Hollywood beckoned, Bancroft appeared determined to tackle it on her own terms. Independence, intelligence, and a fair amount of non-conformity with the star system seemed to dictate her subsequent career choices. This relative autonomy was likely partially fueled by her marriage to actor/director Mel Brooks in 1964. Many found the match an odd one—he was the fast-talking funny man from Brooklyn and she was the cool beauty with more than a dash of class. But the partnership endured over forty years, and the marriage produced one child, a son, Maximilian. Director Robert Allen Ackerman described the pair's relationship to Gregg Kilday of the *Hollywood Reporter* as ''one of the great show business love stories of all time. They were madly in love with each other, the most inseparable, devoted, loving couple I have ever known. He could make her laugh so hard—she thought he was the funniest man, and she was as funny as he was. She could keep up with him, and he never stopped feeling how beautiful and talented she was.'' Such a strong relationship, along with having with a solid career of her own, was bound to give Bancroft a sense of security and keep her priorities in line.

Bancroft's Hollywood career was a rich and varied one that yielded four more Academy Award nominations, although no more wins. Beginning with her Oscar-nominated performance in 1964's *The Pumpkin Eater,* and moving on to 1965's *The Slender Thread* and 1966's *Seven Women,* her initial outing as a movie star had her specializing in women who were victimized by men in one way or another. Thus, it must have been refreshing to read the script for what was to become, for good or ill, Bancroft's most famous role: that of the coolly predatory Mrs. Robinson in Mike Nichols's *The Graduate* in 1967. The character of a bored, middle-class housewife who seduces a young man (Dustin Hoffman) interested in her daughter was summarily turned down by other actresses as too insulting. Bancroft, however, only six years older than her co-star, sunk her teeth into the part and put an indelible stamp on the role that helped turn the film into a cultural phenomenon. But the huge success, which nabbed Bancroft another Oscar nomination, was something of a mixed blessing, in that its star never entirely escaped the character's clutches. Unlike Annie Sullivan, for instance, Mrs. Robinson and Anne Bancroft were forever one.

Whatever her possible misgivings about her most remembered role, Bancroft was too good an actress to rest.

She took a comic turn as Edna Edison in Neil Simon's *The Prisoner of Second Avenue* in 1975, received another Oscar nod for the role of Emma Jacklin in 1977's *The Turning Point,* and appeared with her husband in 1983's *To Be or Not to Be.* The year 1984 saw her in *Garbo Talks,* 1985, in her fourth Oscar-nominated performance in *Agnes of God,* and 1986, she starred in *'Night, Mother.* Her many other feature films included *84 Charing Cross Road* (1987), *Torch Song Trilogy* (1988), *Honeymoon in Vegas* (1992), *Home for the Holidays* (1995), *G.I. Jane* (1997), *Great Expectations* (1998), and *Heartbreakers* (2001).

Nor did Bancroft neglect the stage or television. She returned to Broadway in *Mother Courage and Her Children* (1963), *The Devils* (1965), *The Little Foxes* (1967), *A Cry of Players* (1968), the Tony-nominated *Golda* (1977), and *Duet for One* (1981). Among television work that included the Emmy-nominated *Broadway Bound* (1992), *Mrs. Cage* (1992), and *Haven* (2001), Bancroft also appeared in the *Oldest Living Confederate Widow Tells All* (1994) and *The Roman Spring of Mrs. Stone* (2003). She did receive two Emmy Awards, in addition to her Oscar and two Tonys, one for 1970's *Annie: The Woman in the Life of a Man,* and the other for 1999's *Deep in My Heart.* It was a rare feat to win top accolades across performance mediums as she did, but Bancroft had long since proven herself an uncommon actress.

Falling Star

By 2005 Bancroft's remarkable career had spanned over 50 years. But failing health brought her run to an untimely end. On June 6, 2005, Bancroft died in New York City at the age of 73. Two nights later, the lights on Broadway theater marquees were all dimmed in her honor. Friends and fans all over the world mourned the passing of this indomitable spirit and superior talent.

Duke told Mark Harris of *Entertainment Weekly,* ''She taught me . . . the ethics and discipline of the theater. And she also had one of the best senses of humor in the world.'' Nichols characterized her for Les Spindle in *Back Stage West*: ''Her combination of brains, humor, frankness, and sense were unlike any other artist. Her beauty was constantly shifting with her roles, and, because she was a consummate actress, she changed radically for every part.'' Yet, producer David Geffen may have described Bancroft most succinctly when he told *People,* ''She was the consummate everything. Actress, comedienne, beauty, mother and wife. She made it all look easy.''

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Jean Batten

The daring solo flights of New Zealand's Jean Gardner Batten (1909-1982) were widely chronicled in the world's newspapers and newsreels during the 1930s. She set several aviation records for long-distance travel between Britain and Australasia, a trip of more than 14,000 miles that took her over three-fifths of the Earth's entire circumference. Along with Amelia Earhart (1897-1937), who disappeared forever during one such flight, Batten was one of the era's celebrity aviatrixes whose exploits captured the public imagination.

Batten was born on September 15, 1909, in Rotorua, a spa town on the North Island of New Zealand. Her father Fred was a dentist, while Batten's mother Ellen had an independent, feminist streak that was passed on to the family's only daughter. When Batten was four, the family moved to Auckland, New Zealand's largest city, where she attended private schools. Her parents' marriage was a troubled one, riven by financial worries and Fred's adultery, and they divorced in 1920, the year she turned eleven. Batten stayed with Ellen, while her brothers lived with their father. Eventually the two sides of the family would cease all contact with one another.

Determined to Fly

Batten's mother encouraged her daughter's talents and ambitions, and there was talk of her pursuing a career as a concert pianist. But in 1928, Fred took his attractive, spirited daughter along to an evening outing in Auckland where the featured speaker was the aviator Charles Kingsford-Smith (1897-1935). ''Smithy,'' as he was known, was one of Australia's most celebrated heroes of the era, and had achieved several firsts in Australasian aviation in its early years. He was also the first pilot to fly from Australia to the United States by way of the challenging eastward route.

Batten charmed Smithy when she was introduced to him after dinner, and told him that she, too, was going to become a pilot. Smithy gave her two pieces of advice: don't fly at night, and don't attempt to break any male flier's records. Both of these cautions, she later joked, she willfully ignored. Her father was adamantly opposed to her ambition, with one reason being that flying was quite dangerous at the time. Engine failure and other technical issues often led to fatal crashes, and it was also considered a rather unsuitable pursuit for a young woman from a middle-class family. Batten's mother, not surprisingly, took the contrary view and encouraged her daughter's aspirations. In 1930, the two women moved to London, England, where Batten's brother John had found some minor success as a film actor.

Batten signed up for flying lessons at the London Aero Club. She often asserted her goal to fellow club members, almost all of whom were men: she planned to become the first person to fly between England and New Zealand. In December of 1931, she qualified for her private pilot's license, and within a year had received a commercial license as well. To round out her education in aviation, she took courses in plane mechanics and maintenance, and impressed the men of the Club with her willingness to get her hands dirty in the grittier side work that flying entailed.

Bought a Prince's Former Plane

Batten needed her own plane in order to fulfill her dream, however. She sold her prized piano to raise some funds, and managed to secure the rest thanks to the devotion of one of her growing legion of male admirers. A scion of a wealthy textile-merchant family helped her obtain a Gipsy Moth biplane that had changed hands several times after its original owner, the Prince of Wales, first flew it a decade earlier. The Gipsy Moth was a lightweight, open-air plane that could seat two. Built by the de Havilland Aircraft Company in Hertfordshire, England, it was one of the more affordable and reliable planes of the era, and was used in a number of record-setting flights.

Batten first set out to best the record of Amy Johnson (1903-1941), a college-educated London secretary who had taken up flying as a hobby. In May of 1930, Johnson had become the first woman to fly from England to Australia, and completed her 10,500-mile trip in 20 days, with several stops for refueling and rest along the way. Such trips were both arduous and long; navigation instruments at the time were primitive, and the top cruising speed of the Gipsy Moth-which Johnson also flew-was just 80 miles an hour.

In April of 1933, Batten departed England and made her way across Europe. After flying through sandstorms, however, she was forced to come down in the Balochistan region of southwest Pakistan. The landing damaged her propeller, but ''good-tempered Baluch villagers brought her by camel to Bela,'' the *Times* of London reported on April 15. The overseas correspondent further noted the aviatrix, as women pilots were called in this era, then hitched an overnight ride in a truck to get across the Hubb Mountains to Karachi, where she planned to pick up a new propeller and find a pilot who would fly her back to her plane.

Just how dangerous such flights were at the time, before pilots used the two-way radio communication that became standard in aviation after World War II, was illustrated in the same London *Times* article. Its correspondent mentioned a Captain Lancaster, of whom ''no news has been received.'' The story noted that Lancaster, flying from England to Cape Town, South Africa, was last seen taking off near a Sahara Desert oasis en route to Niger. His wrecked plane, and mummified remains, were not discovered until 1962.

Set New Women's Record

Batten's second attempt was also cut short by technical troubles. After inexplicably running out of fuel, she was forced to make an emergency landing near Rome, which once again damaged her plane and quashed her hope of beating Amy Johnson's record. Though these exploits had been unsuccessful, they did serve to make Batten famous for trying. A year after her first try, Batten left England on May 8, 1934, and made her final landing in Darwin, a city at the northern tip of Australia, on May 23. Clocking in a time of 14 days and 22 hours, she beat Johnson's flight by a stunning four and a half days.

Greeted by crowds in Darwin, Batten returned to her native New Zealand by boat, and was honored there, too. She made a six-week tour of the country, speaking about her feat to rapt audiences, before flying back to England. She still planned, however, to make the England-New Zealand flight, which was a longer distance to cover and added more than 3,700 extra miles to the flight plan. She managed to buy another British-built plane, a Percival Gull that had

actual brakes for landing as well as a second fuel tank, with the income she earned from speaking engagements. Endorsement deals also provided some extra cash, including a contract to appear in advertising for Castrol motor oil. Blessed with model-like good looks, Batten often packed evening dresses in her small carry-on for the formal receptions held in her honor, and when photojournalists rushed to greet her plane on its much-anticipated landings, she emerged from what had undoubtedly been a grueling voyage wearing makeup and a glamorous white suit.

Batten planned to test her new plane's long-distance capability with a jaunt from West Africa to Brazil. She hoped to break the England-to-Brazil record set by a Scottish aviator, Jim Mollison, of 85 hours and 20 minutes back in 1933. Batten left England, and on November 11, 1935, flew from France to Casablanca, Morocco, inadvertently setting a new speed record for that route of under ten hours. She then headed south to Senegal, her African departure point, and encountered terrible weather as she crossed the Equator, which disoriented her and made her instruments difficult to read. For a time, she later said, she believed she had veered off course, but when the skies cleared she saw cargo ships, and knew she had stayed on course. She landed safely in Port Natal, Brazil, with a time of 61 hours and 15 minutes for the 5,000-mile flight, and beat Mollison's record by a full day.

Made Treacherous Crossing

Batten's fame throughout England was immense, and she was often romantically linked with a number of prominent gentlemen. Newspapers of the era dubbed her the ''Garbo of the Skies'' for her glamour and apparent nerves of steel. Those would be put to use once again when she finally departed for her historic England-to-Auckland flight on October 5, 1936. She landed six days later in Sydney, Australia, and was greeted by huge crowds once again.

The final leg of Batten's journey, however, would be its most perilous: the thousand-plus miles over the Tasman Sea. This body of water separated Australia and New Zealand, and had wrecked many a ship, for its proximity to Antarctica and other geographic features meant strong currents and often-violent weather. A newspaper editorial writer asserted that Batten was foolish to try it, for if something were to go amiss, it would be a costly effort to rescue her. In response, she issued a tersely worded statement. ''If I go down in the sea no one must fly out and look for me,'' she asserted, according to the Web site New Zealand Edge. ''I have chosen to make this flight, and I am confident I can make it, but I have no wish to imperil the lives of others or cause trouble or expense to my country.''

Batten took off in the early morning hours of October 16, 1936, and landed safely in Auckland ten and a half hours later. Predictably, she encountered bad weather over the Tasman Sea, but had not only managed to beat the previous record on the route, set by a male aviator two years earlier, but also became the first woman ever to fly it. When she landed at Auckland, a traffic jam stretched some 13 miles as scores of New Zealanders flocked to greet her. Her feat also included a new record set for an England-to-New Zealand flight, a distance of more than 14,200 miles.

Her Final Flight

Feted across New Zealand, Batten was honored by her native land's indigenous Maori community, who named her *Hine-o-te-Rangi,* or Daughter of the Skies, in a tribal ceremony. She spent several months there, and flew back to England in October of 1937, breaking the solo record from Australia to England by clocking in a time of five days and 18 hours. The London *Times* account of her arrival in England—once again, by enthusiastic crowds that rushed at her—also reported that a male pilot, a one Mr. Broadbent, was already trying to beat her England-to-Australia record, but had been forced to land in the Iraqi desert. There, the correspondent noted, Broadbent borrowed a donkey from the locals and rode four miles to find gasoline.

That flight would be Batten's last attempt to set an aviation record. During World War II, she helped raise funds and recruitment numbers for the Royal Air Force (RAF), but was not asked to serve as a ferry pilot for the RAF's Air Transport Auxiliary, which was the only opportunity for qualified women pilots to fly in the war effort. Her rival, Amy Johnson, was one of those ferry pilots, but died in 1941 when her plane crashed and she drowned in a Thames estuary.

Batten's end is perhaps even more tragic. She became a recluse in her later years, especially after the 1965 death of her mother, with whom she had lived in Jamaica, then in Tenerife, one of the seven Canary Islands in the Atlantic. Batten eventually settled in another Spanish-owned island territory, Majorca, where a dog bit her in 1982. The wound became infected, went untreated, and killed her. The once-celebrated aviatrix was buried in a pauper's grave on the island. Friends who corresponded with her began to worry when they had not heard from her in some time, and a cursory inquiry was launched but soon dropped. Finally, a documentary filmmaker and writer, Ian Mackersey, went to Majorca in search of her, and discovered that she had died five years earlier.

Batten's Percival Gull plane is preserved at Auckland Airport, where the international terminal is named in her honor.

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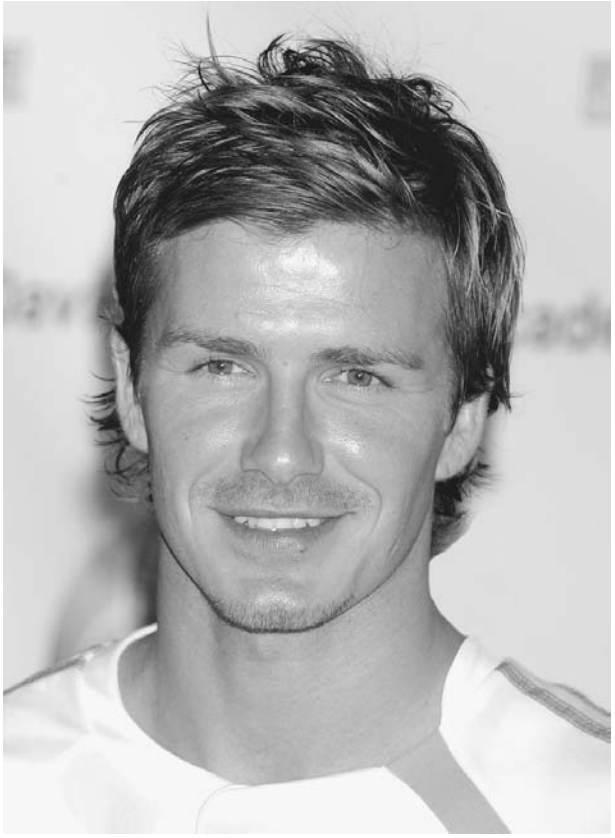

David Beckham

British soccer player David Beckham (born 1975) emerged as one of the game's standouts in the late 1990s, winning fans both inside and outside the game with his spectacular play and with charisma that attracted enormous amounts of publicity.

On the field, Beckham was a star among others of equal brightness, a crowd-pleasing player with a dramatic style marked by a talent for scoring goals with long kicks that might, to the consternation of defenders, either scream forward at blinding speed or veer off in freakish curves. Off the field, Beckham was an international celebrity that few other athletes—and indeed few others in any field of endeavor—could match for the ability to command sheer public fascination. With a flair for fashion and a pop-star wife, Beckham bounced back from career disappointments and emerged more successful than ever. In the United States, the one place where household-name status eluded him, his reputation was helped along by the success of ''Bend It Like Beckham,'' a gentle British film comedy that dealt with his career only indirectly.

Born to Soccer Fans

David Robert Joseph Beckham grew up in modest circumstances, and his transition to member of the jet set involved a period of adjustment. He was born in the Leytonstone area of London's East End on May 2, 1975 to David (known as ''Ted'') Beckham, a gas appliance installer, and his wife Sandra, a hair stylist. Both parents, and Ted Beckham's father as well, were passionate soccer fans, although father and grandfather disagreed over the relative merits of the rival Manchester United and Arsenal clubs. The family was pleased to encourage young David Beckham when he began to show unusual talent with a soccer ball, and he became a child star with the Ridgeway Rovers youth team when he was eight. Beckham's parents exhorted him to practice hard, and he had a natural work ethic that never flagged even during rough spots in his professional career. He tried out various sports in school, including rugby and distance racing, but soccer always came first. ''I had no other career choices,'' he told *Sports Illustrated for Kids.* ''The buzz I get from playing football [soccer] remains the same as it was when I was a kid growing up in the East End of London.''

Beckham's grandfather came to the rescue as the family struggled to scrape together $230 so that the 11-year-old Beckham could attend a soccer camp run by former Manchester United star Bobby Charlton. Though he was too small for most of England's youth leagues, his abilities were obvious, and he won a national soccer skills tournament organized by Charlton, an event similar to Punt, Pass & Kick in the U.S. Manchester United scouts kept an eye on the standout youngster, grooming Beckham with summer training programs in between jobs he took—including one cleaning up drink containers at a dog track—to supplement the family income. When he was 14, Beckham signed a statement of intention to join the Manchester United organization, and in 1991 he joined the team's official training program.

Though he was only 16, and Manchester was several hours away from London, Beckham adapted confidently to life in the world of big-time sports. He led Manchester United's junior team to a Football Association (FA) championship, a nationwide crown, in 1992. Moving up to the ''Man U'' first team, a step below its top Premier League squad, the following year, he officially turned professional. Beckham was loaned to the lower-level Preston North End team in 1994 and 1995—a demotion that might have bitterly disappointed many players, but one that Beckham saw as an opportunity to gain large amounts of playing time, build toughness, and work on weak points in his game. Manchester's decision and Beckham's determination paid off, and he took the field for Manchester United in a scoreless game against Leeds on April 2, 1995.

Thought to be looking at a rebuilding year, Manchester United was energized by the presence of its new talent in the 1995-96 season. Beckham scored seven goals in 33 Premier League games, and the team won both the FA Cup and the Premier League title. A prime example of Beckham's ability to make headlines came at the beginning of the next season in a match against the Wimbledon team: he noticed that the opposing team's goalie had paused several steps away from the net and let fly a 60-yard curving kick from the other end of field. He scored, and television commentators began to talk about him more often. He was voted

Young Player of the Year for the 1996-97 season as Manchester United won its second league title in a row.

Dated Posh Spice

Off the field, things were likewise going well for Beckham. In the spring of 1997 he began dating Victoria Adams, better known as Posh Spice. She was one of the Spice Girls, a pop group then at the height of its fame among British female teens, and tabloid newspapers went wild with breathless news of the latest doings of ''Posh and Becks.'' The attraction was instant and mutual if reports at the time are to be believed. When she was shown Beckham's picture, Adams said in a *Sun* interview quoted by Joanna Blonska and Alex Tresniowski of *People,* ''I had no idea who he was, but I remember thinking one word: gorgeous.'' Beckham noticed Adams in a Spice Girls video on television. ''That's the girl for me, and I'm going to get her,'' he told a teammate (as quoted by *People*'s Michelle Tauber). ''She's my idea of perfection.''

Whether naturally or by calculation, Beckham maximized the exposure that came from the romance. On an Asian vacation with Adams, he was photographed in a sarong, and from then on he showed a knack for grabbing newspaper space with a new look. He signed the first of numerous endorsement deals, a seven-year, multimillion-dollar pact with the Adidas athletic-shoe firm. Threats from a stalker worried Beckham, but he dealt well with the rising pressures of top-level fame. Beckham and Adams stayed in touch by phone as each trotted the globe, and Adams seemed to be genuinely supportive of her sports-star boyfriend as he suffered through his first brush with fan disillusionment.

The occasion was the 1998 World Cup, in the run-up to which Beckham had played well but had been accused by coach Glenn Hoddle of not focusing on the tournament. After he was benched in two matches against Colombia's team, his temper flared in a second-round match against Britain's archrival Argentina, a nation with which Britain had gone to war in the Falkland Islands not long before. Given a red card penalty and sent out of the game following a kicking foul against Argentine player Diego Simeone, who had smashed into Beckham's back, Beckham left the British team short-manned. Britain lost the game on a penalty kick and was eliminated from the tournament, with the blame, as he himself admitted, resting mostly at Beckham's feet. One particularly merciless tabloid newspaper termed him an idiot in its headline.

Though he endured boos at the beginning of the 1998-99 season, he persevered and worked his way back into fans' favor with hard work on the field. Voted the team's most valuable player that year, he was a key contributor to Manchester United's triple Premier League, FA Cup, and European Cup championships. News of Victoria's pregnancy had brightened Beckham's mood, and their son Brooklyn was born on March 4, 1999. They were married on July 4, 1999, in an $800,000 ceremony held at an Irish castle and featuring a wedding cake topped with sculptures of an almost-nude bride-and-groom pair. They moved into a $4 million estate in England's Hertfordshire region that was dubbed Beckingham Palace; it had its own recording studio, and the walls of one of its bathrooms were covered entirely with pictures of Audrey Hepburn, Victoria Beckham's favorite actress.

Avenged Argentina Disaster

For the next several years, Beckham went through cycles of public adulation and disillusionment. He shaved off all his hair, then wore it in cornrows, and he anticipated the ''metrosexual'' look by wearing nail polish at times. On the field he had hot streaks and was becoming more and more consistently recognized as one of the best players in the world. In 2000 he was edged out by boxer Lennox Lewis for the title of BBC Sports Personality of the Year, but he won the award in 2001. In June of 2002 Beckham demanded and received a payment of $32,000 a week from Manchester for his image rights, over and above his salary as a player, which was already enough to make him the best-compensated player in the world. Despite a series of injuries that attracted get-well wishes from Britons from Prime Minister Tony Blair on down, he delivered on the field; in a 2002 World Cup match against Argentina, Beckham avenged the 1998 fiasco by netting a penalty kick after shrugging off a conciliatory handshake from a player who had earlier goaded him into losing his temper.

Beckham's second son, Romeo, was born in September of 2002 (a third son, Cruz, was born February 20, 2005). In 2003 Queen Elizabeth II bestowed upon Beckham the title of Officer of the Order of the British Empire. He continued his involvement in British sports, playing for British national teams and working behind the scenes to promote London's ultimately successful bid for the 2012 Summer Olympics. In June of 2003, however, after clashes with Manchester United coach Alex Ferguson, Beckham signed with a team in Spain. The Real Madrid (Royal Madrid) club was something of a dream team, stocked with international superstars such as France's Zinedine Zidane and the single-named Brazilian striker Ronaldo. Beckham, entering his prime playing years, was trying to take his game to yet a higher level.

The four-year contract netted Beckham an estimated $41 million. Real Madrid shirts with Beckham's name sold out in one day, and his move to Spain topped international headlines. Despite all the hoopla, Spanish fans were cool to Beckham as Real Madrid floundered in 2003 and 2004. His claim that he had no time to learn Spanish, and Victoria's allegation that Madrid smelled like garlic, did not help his image. But Beckham's work ethic once again carried the day; after he agreed to play in the unfamiliar and highly physical position of defensive midfielder, things improved.

Beckham's personal life suffered in the crucible of superstardom. The Beckham family had a scare when an intruder wielding a gasoline can climbed the wall of their English estate while Beckham was at a team practice in Spain; the intruder was stopped by guards. Allegations of extramarital affairs, most notably by his former personal assistant Rebecca Loos, dogged Beckham and drove tabloids into high gear. But the marriage endured, and Beckham became even more of a true British icon when an unusual video portrait of him was installed at London's venerable National Portrait Gallery.

Slated as captain of Britain's World Cup team in 2006, Beckham continued to play for Real Madrid and had few mountains left to climb on the soccer field. One major challenge facing him in the mid-2000s was to extend his popularity in the comparatively soccer-deprived United States. He was aided in that quest by the makers of the 2003 British film ''Bend It Like Beckham,'' which depicted an Indo-British girl who hopes, against her family's wishes to become a soccer player. Beckham was shown only once, walking through an airport. But the film, an unexpected hit in America, introduced his name and his fame to Britain's former colonies, and Beckham began to snare American endorsement deals. His knack for putting himself in the middle of fashion tastemaking was undiminished, and he began to form friendships with hip-hop mogul P. Diddy and R&B star Usher. With several years of playing still ahead of him, David Beckham seemed well on the way to becoming an athlete like very few others—Michael Jordan and Muhammad Ali were named as comparisons—whose names were instantly known all over the world.

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Heinrich Ignaz Franz von Biber

Composer Heinrich Ignaz Franz von Biber (1644-1704) wrote some of the most imaginative music of the Baroque era in Germany. His music increased sharply in popularity between the late 1980s and the early 2000s. A highly talented violinist himself, he wrote difficult music that continues to challenge violinists today, and his music for other instruments was equally original.

Living and working in Austria and in German-speaking Bohemia (now part of the Czech Republic) in the late 1600s, Biber (pronounced BEE-ber) employed unusual and arcane violin techniques such as scordatura (retuning the violin's strings) to produce sounds from the instrument that no other composer has called for, before or since. Working his way up from modest origins—a composer during this period was often considered no more than a servant of a powerful family or ecclesiastical authority—Biber gained renown as deputy music director and later music director to the Archbishop of Salzburg, Maximilian Gandolph von Khuenburg. In later years he redirected his compositional efforts from violin music to the more sumptuous genres of opera and choral music, but many of his later works have unfortunately been lost.

Skipped Out on Instrument-Buying Trip

Biber was born around August 12, 1644 in Wartenberg, Bohemia, a German-speaking region near what is now the Czech city of Liberec. He may have taken music lessons with a local organist and received a basic education in a Jesuit school. Little is known of his background and early life. His birthplace was part of an estate owned by the brother of the powerful Bishop of Olmütz, and after he did a brief stint as a musician in the employ of a prince in Graz, Austria, a violinist friend, the Czech-born performer Pavel Vejvanovsky, arranged a job for Biber in the bishop's musical retinue. Even in his early 20s, Biber was a compelling violin performer who gained friends and influence around Bohemia, and he soon decided he was destined for bigger things. When the bishop sent him on a trip in 1670 to purchase new violins for his orchestra, Biber quietly left town. He made his way to Salzburg in western Austria, a city rich in church music where Mozart later was born and began his career, and his talents quickly won him a place in the archbishop's orchestra.

The Bishop of Olmütz was not pleased by this turn of events, and Biber later tried to atone for his insult by composing new music and sending it to the bishop. Nevertheless, Biber's decision proved a smart one. When he was hired, his official status was equivalent to that of the archbishop's servants who carried firewood. But the fortunes of a composer in the 1600s and 1700s often depended on the attitude toward music of the powerful church official or aristocratic family for whom the composer worked, and Archbishop Khuenberg was a lover of music—specifically of the violin and the other relatively new members of the stringed-instrument family that were undergoing rapid technical development and attracting a new breed of virtuoso performers.

Biber was one of those performers, and he was part of a tradition of German and Austrian violinist-composers that included Johann Paul von Westhoff and Johann Heinrich Schmelzer. These figures did not have the international fame of Italy's Arcangelo Corelli, who laid down technical and compositional foundations for violin music that in many cases have persisted to the present time. The Germanic tradition, however, led directly to the awe-inspiring solo violin works of Johann Sebastian Bach, and Biber gained admirers as far afield as England. A hundred years later, the English essayist and music historian Charles Burney would write (according to Alex Ross of the *New*

York Times) that ''of the violin players of the last century, Biber seems to have been the best, and his solos are the most difficult and most fanciful of any music I have seen of the same period.''

A presumably early work by Biber, the *Sonata representativa,* shows the composer's imagination at its most vivid. Programmatic music, or music that depicts non-musical beings, scenes, or stories, was common in the Baroque era (1600-1750), but Biber here took it to a new extreme in a sonata in which the violin is made to imitate a whole menagerie of animals including the nightingale, cuckoo, frog, hen, quail, rooster, frog, and cat. Various unusual violin techniques, including the sounding of harmonics on the instrument's strings, are pressed into service in Biber's little animal portraits.

Performed for Holy Roman Emperor

The Catholic Church in Austria during this period was both an ecclesiastical and a civil authority, for much of Austria was part of the Holy Roman Empire, the lands directly under the rule of the church in Rome. Biber wrote both sacred and secular music for the archbishop, and his work quickly found favor. He composed new music for large ceremonial events, and in 1672 he felt secure enough to marry Maria Weiss, a member of one of Salzburg's prominent merchant families. Biber and his wife had eleven children, four of whom survived to adulthood; three of those became musicians. In 1677 Biber was chosen to travel to Luxembourg to perform for the Holy Roman Emperor Leopold I. The emperor rewarded Biber's performance with a gold chain.

We do not know exactly what music Biber performed on this occasion, but it is clear that he had developed a completely distinctive voice as a composer to go with his fearsome violin skills. His music had a spiritual, inward quality that modern listeners often experience as moody and dramatic, and he heightened his music's emotional effects with groundbreaking technical wizardry. It was probably just before he departed for Luxembourg that Biber completed one of his most famous compositions, the group of so-called Mystery or Rosary sonatas for violin and continuo (basically a simple harmonic accompaniment). This set of 15 sonatas, rounded out in their original manuscript by an extremely difficult Passacaglia (a composition utilizing a repeating sequence of bass notes), had its roots in Biber's membership in a religious society in Salzburg devoted to the Catholic Rosary.

Each of the 15 sonatas is associated (and accompanied in the manuscript by an appropriate engraving) with one of the Mysteries of the Rosary, representing a stage in the story of Jesus Christ's immaculate conception, life, and death. Other Baroque composers such as Antonio Vivaldi used violin music to draw vivid pictures in sound, but Biber instead takes a subtler approach. Beginning with the four strings of the violin tuned to their normal pitches of G, D, A, and E, he specifies that different tunings be used as the set proceeds. This technique is known as scordatura. The sound of the violin changes as new tunings are used, and the instrument becomes capable of new combinations of tones. At the dramatic center of the work, the sonata representing Christ's crucifixion, Biber directs that the violin be played with two of its strings crossed, probably symbolizing Christ's cross itself or the meeting of heavenly and earthly realms.

Needless to say, this procedure entails fiendish difficulties for the violinist who aims to perform the work and must learn new fingerings for each tuning. Modern violinists often use a set of pre-tuned violins, but some contend that the work's essence is best brought out if a single instrument is put through Biber's changes. English violinist Andrew Manze, as quoted on the All Music Guide website, notes that ''as it is pulled into different tunings, the violin undergoes experiences, some pleasant (as in the *Visitation* and *Coronation*), some traumatic (the *Agony* and *Crowning with Thorns*), for example.'' Biber's other works for stringed instruments, such as the Sonatas for Violin Solo (published in 1681), the *Fidicinium Sacro-Profanum* (1683), and the *Harmonia artificiosa-ariosa* for two stringed instruments and continuo, also make use of the scordatura procedure and pose similar technical and interpretive challenges.

Biber's music for orchestra was no less original than his compositions for solo violin or violin with accompaniment. Much of it was programmatic. His *Battalia* (The Battle) was a remarkable depiction, not just of a military conflict but of its aftermath, with cannon fire, the groans of wounded men, and the off-key singing of drunken soldiers after the fight—all represented on the instruments of a small orchestra, with no voices involved. The dissonant quality of the drunken-singing section is regarded by some music writers as being hundreds of years ahead of its time. The work may have been written for a Carnival celebration in 1683. Biber's delightful Sonata for Six Instruments subtitled ''The Farmers on Their Way to Church'' likewise makes human beings—a group of farmers singing a chorale as they walk into town on a Sunday morning—come alive within a purely instrumental context.

In 1679 Biber was appointed deputy Kapellmeister (music director) at the archbishop's court, and in 1684 he was elevated to Kapellmeister and made director of the archdiocesan choir school. After performing twice more for Emperor Leopold and asking for a formal enhancement of his status, he was made a knight in 1690 and allowed to add the noble ''von'' to his name. His salary was a generous 60 gulden a month, plus room, board, and wine. The musician who had once been equal in status to the archbishop's firewood carriers now received free firewood as well.

Responsible for training the archbishop's top choral singers, Biber had large choirs at his own disposal. Later in life he turned his attention to the more formal genres of choral and vocal music. His choral compositions were performed in Salzburg's magnificent cathedral, and he exploited the complex architecture of that structure by writing what are known as polychoral pieces—works for several choirs. Most impressive among them was the *Missa Salisburgensis* (Salzburg Mass) of 1682, written for the 1,100th anniversary of the establishment of the post of Archbishop of Salzburg. This enormous work had 53 vocal parts, grouped into five separate choirs, each accompanied by its own orchestra, with two separate instrumental ensembles of trumpets and tympani.

Toward the end of his life Biber wrote operas and school dramas—smaller vocal works with dialogue intended for students at Salzburg's Benedictine University. Most of these works have been lost, and only one opera, *Chi la dura la vince* (Victory Comes to Those Who Persist, 1687), has survived. Music historians consider it less significant than Biber's instrumental or choral works. Biber died in Salzburg on May 3, 1704.

Biber's music and performances were remembered through the 1700s, but after that he was almost completely forgotten. His music was published in academic editions, and he was known to historians of the violin, but public performances of his works were rare. As interest in music of the Baroque era began to grow in the late 20th century, however, Biber was rediscovered. Numerous recordings of the Mystery Sonatas appeared, each with a slightly different twist. Performers also began to unearth new wonders among the approximately 60 works by Biber that have survived. Baroque music, as heard in the works of composers such as Bach, Handel, and Vivaldi, had once been thought of as regular, clearly structured, almost mathematical at times. The music of Biber, however, revealed a very different profile on the other side of the coin.

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Carla Bley

One of the true freethinkers in the jazz tradition, composer, bandleader, and pianist Carla Bley (born 1938) has gained a moderate-sized but stalwart body of fans on both sides of the Atlantic Ocean since the beginnings of her career in the mid-1960s.

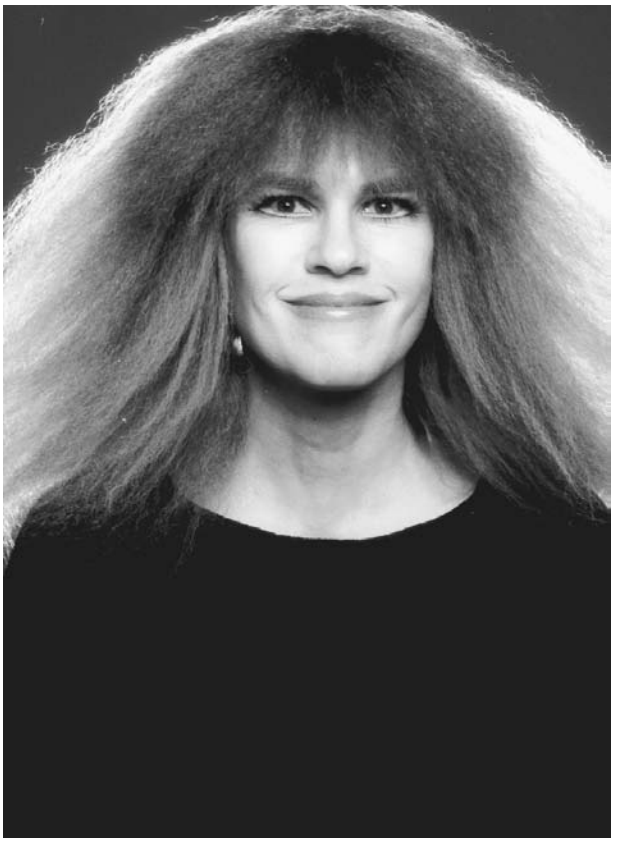

''Great jazz musicians thrive by upsetting expectations, and Carla Bley is no exception,'' noted Minneapolis *Star Tribune* writer Chris Waddington. Bley has made her reputation primarily as a composer in a field dominated by instrumentalists. She has drawn on influences ranging from European classical music to tango, and in a jazz era marked by seriousness and modernist ambition, her music has offered elements of humor, satire, and whimsical collage. Largely self-taught and only indirectly a product of the type of long apprenticeship modern jazz musicians tend to serve, Bley had a distinctive style that remained strongly recognizable even to casual listeners over her long career. Though she claimed to dislike the process of improvising, she made a living by touring and issuing live recordings in which her improvisations figured prominently.

Grew Up with Little Supervision

Bley was born Carla Borg In Oakland, California on May 11, 1938. Her parents were fundamentalist Christians who had met at Chicago's Moody Bible Institute. Bley grew up playing the piano and singing in a church choir, but her mother died when she was young, and her father did not maintain her strict upbringing. ''I was allowed to stay out all night when I was five years old and he just let me do whatever I wanted,'' Bley told Richard Wolfson of the *Financial Times.* ''I often didn't go to school; I'd just leave in the morning and go to the zoo.'' She taped a performance of Erik Satie's extremely offbeat French dance score *Parade* off the radio, and her tape recorder broke after the music ended. So for a long time that was the only recording she owned.

When she was 12, the formerly religious Bley became an atheist. She had a part-time job as an accompanist to a dance class, but her real passion over the next few years became not music but roller skating, and she notched a seventh-place finish in a statewide competition. She quit school when she was 15 and got a job in a music store. After a few years of working there and playing occasional music

gigs, Bley headed for New York City when she was 19. She got jobs as a cigarette girl in several of the city's top jazz clubs, including Birdland and Basin Street. It was at that point that her real musical education began.

Sometimes Bley ignored customers' requests when she was particularly entranced by a solo coming from the stage, but the experience was crucial. On any given night, top talents of the bebop era might be holding forth where Bley was working. Her later music was marked by innovative fusions and collages, but the freedom of bebop improvisation lay at the foundation of her style. ''When I started being interested in jazz, the musicians I adored were the black heroes of bebop,'' she told Duncan Heining of London's *Independent* newspaper. ''When I started out checking European roots, that was quite late in my career, in the Sixties or Seventies. In the beginning, I just loved the beboppers. They were the only ones I knew.''

Another benefit from that stint working in New York clubs was her marriage to Canadian-born jazz pianist Paul Bley, who suggested that she write original material for his band. The two spent several years in Los Angeles but returned to New York in the early 1960s. Bley worked as a movie theater usher but then returned to the jazz world, taking a job as a coat check girl at the Jazz Gallery. By that time she had amassed a body of original compositions that interested musicians other than her husband. Trumpeter Art Farmer and clarinetist-saxophonist Jimmy Giuffre were among the top jazz performers who recorded Bley's pieces. She performed on piano at the Phase Two coffee house in the Greenwich Village neighborhood, and the cream of the city's jazz talent might stop by to join her.

Co-founded Orchestra

Bley and trumpeter Michael Mantler joined several other musicians, including rising saxophonist Archie Shepp, to form the Jazz Composers' Guild Orchestra in 1964. The aim of the group was to provide a forum for new jazz compositions. The group went through several name changes and achieved only modest success on its own, but it proved to be a turning point for Bley in several ways. For one thing, Mantler became her second husband; they two had a daughter, Karen, who went on to become a jazz musician.

For another, the experience confirmed for Bley the importance of operating on her own, with creative control. In the mid-1960s, jazz had a moderate presence on major record labels, and many musicians aimed toward the national and international distribution and marketing that superstars such as John Coltrane enjoyed. But Bley—partly because her music often enjoyed more popularity in Europe than in the U.S.—has mostly issued her music through enterprises of her own. Well in advance of the spate of artists who marketed their own music in the 1990s, she and Mantler formed the Watt Works label in 1973.

Bley's Jazz Composers' Orchestra Association (JCOA), as the Guild Orchestra became known, succeeded in widening the circle of musicians who were familiar with her compositions, and she enjoyed some high-profile recordings in the late 1960s. Vibraphonist Gary Burton recorded Bley's composition cycle *A Genuine Tong Funeral* with his quartet in 1967, and the record's success made jazz listeners aware of Bley as a name. Bassist and composer Charlie Haden used both Bley's piano and arranging talents on his politically oriented *Liberation Music Orchestra* LP of 1969, a widely known release around the counterculture of the day.

After working on it for at least five years, Bley finished a large-scale vocal-theatrical work, the surrealistic *Escalator Over the Hill,* in 1972. Set to texts by poet Paul Haines and originally inspired by the Beatles' *Sgt. Pepper's Lonely Hearts Club Band,* the work was issued by the JCOA on record but was not performed live until the late 1990s in Europe. *Escalator Over the Hill* featured contributions from 54 musicians, ranging from pop vocalist Linda Ronstadt to Indian-influenced guitarist John McLaughlin, and drew on an enormous variety of jazz, pop, rock, classical, and historical European styles. Many observers later regarded it as Bley's masterpiece.

Launched Own Ten-Piece Band

The ambitious *Escalator Over the Hill* got the attention of major arts grant making organizations, and Bley received fellowships from the Guggenheim Foundation and the National Endowment for the Arts in the early 1970s. She used the proceeds to put in place the foundations of an independent career, founding and touring with a ten-piece band that performed her own music and beginning to issue recordings on Watt Works and on the ECM label. She composed a second vocal work to texts by Haines, *Tropic Appetites.*

The late 1970s and early 1980s saw Bley touring frequently in Europe and Japan, where she remained better known than in the United States. ''I mean I'm not happy about it, but that's just the truth,'' Bley told Heining. ''I don't work a lot in the States. I don't teach at a school. I don't live in the city, go to parties or anything.'' She reunited with Haden and the Liberation Music Orchestra for *The Ballad of the Fallen* in 1982.

The highly eclectic nature of Bley's style concealed the fact that in one way it was quite traditional within the tradition of jazz composition: like Duke Ellington, whose music she paradoxically disliked, she was expert at handling the capabilities and individual instruments and instrumentalists. Bley wrote tight arrangements for the six horns in her ten-piece band—a rare talent, and rarer still among musicians with little formal training. Characteristically, Bley downplayed her talent, telling Wolfson that ''It doesn't seem hard; I never went to school to learn it [arranging]. I just know what the horns sound like and I have a little book which says how high and how low they can play, and that's about it.'' She did allow that she paid close attention to her band, telling Waddington that ''I like to write for people I know—I think I know what makes these guys sound good and what makes them grow.''

Bley maintained her adventuresome spirit in the 1980s and 1990s, branching off constantly in new directions. In 1985 she edged closer to pop music with *Night-Glo* an album featuring former Gary Burton bassist Steve Swallow; she and Swallow became romantically involved, moved in together, and remained personal and creative partners into the new millennium. She wrote a set of original pieces for classical pianist Ursula Oppens called *Romantic Notions* in

1988. Despite an initial aversion to the big-band format, Bley broadened her arranging and composition into that arena and enjoyed one of her stronger-selling releases with *The Very Big Carla Bley Band* in 1990. Typically eclectic, the album ranged from polka and march music to salsa in a 15-minute piece called ''United States.''

Played in Duo with Swallow

At the same time, Bley began to focus the spotlight on her own piano (and sometimes organ) playing. Often performing with Swallow, she displayed a quirky, often minimal style that had some parallels with that of bebop-era innovator Thelonious Monk. Often minimizing her piano skills (''. . . it sounds like a two-year-old-child,'' she told Wolfson), she nevertheless agreed with observers who felt her lack of formal training actually worked to her advantage. ''I'm sure it leads to a certain originality, because you don't know what the correct thing to do is,'' she told Wolfson. ''They always say that if you can play it you will play it, so in a way it's good to have a handicap.''

With her long blonde hair and matchstick-thin figure, Bley seemed to change little in appearance as she approached senior citizen status, but she never repeated herself musically. In the early 2000s she toured with a quartet called the Lost Chords. Her 2003 big-band album *Looking for America* seemed to comment on the surge of patriotism that engulfed the U.S. after its invasion of Iraq; Thom Jurek of the All Music Guide praised Bley for what he called ''the most bluesed-out version of 'Old MacDonald Had a Farm' in the history of American popular music,'' noting that ''Stan Kenton would have been proud of this arrangement with its funky rhythmic structure, interwoven solos, and bassline harmonic architecture that expands as the tune goes.'' As of 2005 Bley was at work on a large-scale piece dealing with the career of disabled actor Christopher Reeve.

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Helen Violet Asquith Bonham Carter

English political figure Helen Violet Bonham Carter (1887-1969), the Baroness Asquith of Yarnbury, supported the British Liberal Party philosophies embraced by her large and politically connected family. A good friend of Winston Churchill, she produced a well-known biography of the famed Prime Minister. Throughout her career and public life, she was a renowned orator and was very active in British political and cultural affairs.

Lady Helen Violet Bonham Carter, the future Baroness Asquith of Yarnbury, was born as Helen Violet Asquith on April 15, 1887, in Hampstead, London in England, into a large, influential family heavily involved in the British political system. Her father was Herbert Henry Asquith, who later became the first Earl of Oxford and Asquith. More importantly, from 1908 to 1916, he served as Prime Minister of Great Britain. Her mother was Helen Kesall Asquith (nee Melland).

Carter was the only daughter and fourth child in a family of five children. Her brothers included Raymond, Herbert, Arthur, and Cyril. Though her brothers received formal schooling, Carter obtained her early education privately at home from governesses. When she was older, she received formal education in Dresden, Germany and Paris, France. Her studies focused on languages.

Mother Died During Family Holiday

In 1891, when Carter was only four years old, her mother died of typhoid fever while the family was on holiday in Scotland.

Three years later, in 1894, Herbert Henry Asquith married his second wife, Emma Alice Margaret (Margo) Tennant. After the marriage, Carter's family moved to a residence at 20 Cavendish Square, which was a wedding present from Emma Tennant's father, Sir Charles Tennant, who was a prominent member of Britain's Liberal Party, as well as a noted manufacturer and patron of the arts. Asquith's second marriage produced two more children, Anthony and Elizabeth. Anthony Asquith grew up to become a film director whose credits include well-known British films such as *The Winslow Boy* (1948), *The Browning Version* (1951), and the highly regarded adaptation of Oscar Wilde's *The Importance of Being Earnest* (1952).

According to author Colin Clifford, whose book *The Asquiths* detailed the extended family's political and financial fortunes, Carter's stepmother felt ''distinctly antipathetic'' toward her stepchildren. ''She never appreciated the traumatic effect, especially on the two younger children, of the loss of their mother; nor did she understand how intimidating her own powerful personality could be,'' wrote Clifford. ''All she could see was the contrast between the anarchic personalities of herself and her siblings and what appeared to her to be the overly serious Asquith children.''

Clifford also indicated that Carter experienced a complex family life because her father's two marriages brought into the household so many children of different ages and personalities. Moreover, both parents avidly pursued separate and distinct interests. Stepmother Margot enjoyed horses, hunting and expensive clothes, while father Herbert was absorbed by his political career. In addition, ongoing tension existed between Carter and her stepmother. To handle the pressure, Herbert Asquith reportedly sought solace in the company of younger women.

Became Involved in Father's Career

Still, Carter would ever remain her father's staunchest supporter. During Asquith's career, Carter actively campaigned for him, in the process developing her own oratorical skills, which were deemed considerable. After his death, she carried on the family's Liberal tradition and became known as the voice of ''Asquithian Liberalism.''

Around the time Carter was born, Herbert Asquith was a rising politician who would ascend fast and far. In the same year that his first wife gave birth to their only daughter, he had just become a member of the House of Commons. In 1892, he became Home Secretary in Prime Minister William Gladstone's fourth and final administration. In 1905, he became Chancellor of the Exchequer. Only three years later, in 1908, he became Britain's Prime Minister.

As a child, Carter suffered from poor health, so she was away from home when her father assumed the all-important role of Prime Minister. However, Carter would develop a keen interest in politics and, because of her father's career, she witnessed up close the rise and fall of the Liberal Party. Even at a young age, she demonstrated a strong intellectual grasp of the political arena, and she liked to discuss politics with her father. Like Asquith, Carter was a staunch liberal.

Marriage Followed Aborted Engagement

In 1909, Carter became engaged to Archie Gordon. The proposal was not destined to find its fulfillment in marriage, however, as it essentially amounted to nothing more than deathbed gesture. Gordon was one of Carter's closest friends. In 1909, he suffered extremely serious injuries in an automobile accident. In Winchester Hospital, knowing that he was going to die from his injuries, he asked Carter to marry him, and she and Gordon became engaged. Gordon passed away before they could actually be married and, in 1910, Carter raised money and helped establish the Archie Gordon Club, an organization for deprived boys in the depressed Hoxton area of East London. Her partner in the founding was Maurice Bonham-Carter, her father's principal private secretary.

On November 30, 1915, Carter, who usually went by her middle name of Violet, married Bonham-Carter, who would later become Sir Maurice. Their marriage produced four children, two girls and two boys: Helen Laura Cressida Bonham-Carter, Laura Miranda Bonham-Carter, Mark Raymond Bonham-Carter, Baron Bonham-Carter, and Raymond Henry Bonham-Carter.

Even while raising a family, Carter continued actively supporting her father. She campaigned for him in the Paisley by-election of 1920, when he returned to Parliament after losing his East Fife seat in 1918. Afterward, however, she was forced to endure her father's declining political status. After Asquith regained his seat at Paisley, he lost it four years later in the 1924 General Election. The loss accompanied Britain's Conservative Party's rise in power over the once dominant Liberal Party. Asquith then entered the House of Lords as Earl of Oxford and Asquith, but he suffered one last humiliation in 1925 when Oxford University rejected him as its Chancellor. Instead, the university chose Lord Cave, a Tory. Asquith died of a stroke in 1928.

Through the years, Asquith had developed a strong relationship with his only daughter. She adored him and he, in turn, came to depend on her, especially when his political career was on the decline. When her father's political stock fell, Carter staunchly defended his reputation. She would not easily suffer any criticism of Asquith, no matter how slight. Family friend Sir Winston Churchill called Carter her father's ''champion redoubtable.''

Friend of Churchill

Carter first met Churchill when she was eighteen years old. The future Prime Minister would become the other main political figure in Carter's life besides her father. Carter sometimes disagreed with Churchill, but she also strongly supported him when the cause was right. For instance, Carter, a fervent anti-Nazi, was a strong advocate of Churchill's anti-appeasement campaign. The two would remain close friends throughout their lives.

Later in her life, she wrote a book about Churchill entitled *Churchill as I Knew Him* (which was also published under the title ''Winston Churchill: An Intimate Portrait''). It was the only book Carter ever authored, and it was published in 1965, the year that Churchill died. Originally,

Carter intended to publish a multi-volume work about Churchill. But she only completed the one volume, which detailed her relationship and experiences with Churchill.

Long and Accomplished Career

Carter had a wide range of interests, and she was very active and highly visible in Great Britain's political and cultural affairs until 1964. She gained recognition as a highly effective orator, and her first reported speech came in 1909, when she was only twenty-two years old. Throughout her life, she championed Liberalism, the only political philosophy that she felt exemplified morality. Appropriately, she served as President of the Women's Liberal Federation between 1923 and 1925 and held the office a second time, from 1939 to 1945.

Her long career became filled with numerous appointments and titles. From 1936 to 1939, she was Liberal vice-president of Churchill's Focus in Defense of Freedom and Peace. An ardent advocate for the League of Nations, she became a member of that body until 1941, the year she was appointed a governor of the British Broadcasting Corporation (BBC). Reportedly, she took a great deal of pleasure in her role with the BBC, but she resigned in 1945 to run for political office, contesting the Wells Division of Somersetshire as Liberal candidate. Her campaign was unsuccessful and Carter, who by this time was publicly known as Lady Violet Bonham Carter, was reappointed to the BBC after she was defeated. The only other time she sought political office came in 1951, running for the Colne Valley in Yorkshire. Again, she lost.

In 1945, she became the first woman president of the Liberal Party Organization, holding the office until 1947. She served as vice president from 1947 to 1965. After World War II, she embraced the European Ideal and, in 1947, she became vice-chairman of the United Europe Movement. Also, from 1947 to 1949, she was a member of the Royal Commission on the Press.

In 1949, she became a delegate to Commonwealth Relations Conference in Canada. In 1953, she was invested as a Dame Commander of the Order of the British Empire.

Entered House of Lords

On December 21, 1964, at the age of seventy-seven, she was awarded a life peerage and entered the House of Lords as Baroness Asquith of Yarnbury. After Churchill died on January 24, 1965, Carter gave her maiden speech in the House of Lords the following day. In part, her speech was a eulogy for her lifelong friend.

Throughout her life, she made frequent public-speaking appearances on a variety of subjects. In 1963 she became the first woman to give the Romanes lecture at Oxford, speaking on ''the impact of personality on politics,'' a subject she knew a great deal about. In 1967 she was the first woman to speak at a Royal Academy dinner. She also made regular radio and television appearances, most often as a panel member on the radio program *The Brain Trust.* Perhaps her most significant television appearance came in 1967, when she did an interview with Kenneth Harris on the *As I Remember* program.

Died in London

Carter passed away in London, England on February 19, 1969. She was eighty-one years old. She was preceded in death by her husband Maurice, who died in 1960.

Following her death, two volumes of her letters and diaries were published. These included *Lantern Slides, The Diaries and Letters of Violet Bonham Carter 1904-14,* published in 1995, and *Champion Redoubtable, The Diaries and Letters of Violet Bonham Carter 1914-45,* published in 1998.

Carter herself wrote numerous articles in magazines as well as letters to newspapers that addressed national and international subjects. She also wrote radio and television scripts. In addition, as a result of her involvement with the BBC, she became a frequent broadcaster on both radio and television.

Other distinctions in her long and accomplished career included serving as a governor of the Old Vic from 1945 to 1969. In 1955, she became a trustee of the Glyndbourne Arts Trust, a post she held until 1969. She was also president of Royal Institute of International Affairs from 1964 to 1969. She continued attending the House as an active member until her death in 1969.

During her lifetime, she was fortunate to see the continuation of her family's Liberal traditions. Her daughter Laura married Jo Grimond, who later became the leader of the Liberal Party, and her son Mark, running as a Liberal, won Torrington, Devon at a by-election in 1958.

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Brahmagupta

Brahmagupta (c. 598-c. 670) was one of the most significant mathematicians of ancient India. He introduced extremely influential concepts to basic mathematics, including the use of zero in mathematical calculations and the use of mathematics and algebra in describing and predicting astronomical events.

Influenced by the spread of Greek mathematical ideas eastward during the imperial expansion of the ancient Roman empire, Brahmagupta's ideas in turn had an impact on later European developments; they were translated into Arabic from his own Sanskrit language, and thus took their place among the foundation stones of Western mathematics. Brahmagupta's writings contain mathematical and astronomical concepts that are taken for granted today, but they were concepts that he pioneered or refined from ideas he inherited. His estimates of the length of the year were strikingly accurate for their time. Although it is difficult to pinpoint a single inventor of the concept of zero, Brahmagupta is a reasonable candidate for that title. A writer of his own time, Bhaksara II, called him *Ganita Chakra Chudamani,* which means ''the gem in the circle of mathematicians.''

Headed Ancient Indian Observatory

Brahmagupta was born in c. 598, perhaps in the astronomically significant ancient Indian city of Ujjain—a place near the tropic of cancer that occupies a place in Indian history somewhat comparable to that of Greenwich in England. It was a central reckoning point for ideas of time and space, and it became a major astronomical and mathematical center. The first of his two surviving treatises, according to internal evidence, was written in Bhillamala, now the city of Bhinmal in Rajasthan state. Brahmagupta's first treatise, the *Brahmasphutasiddhanta* (meaning ''The Correctly Established Doctrine of Brahma'' but often translated as *The Opening of the Universe*), was written in 1628, when he was about 30 years old. His second, the *Khandakhadyaka* (whose title means something like ''Edible Bite''), is less well known; it expands on the work of an earlier astronomer, Aryabhata, whose chief contribution was the idea of beginning each day at midnight. It was written in 665, near the end of Brahmagupta's life.

Little else is known of the life of this mathematician and astronomer who flourished 1,400 years ago, other than that he was a devout Hindu who took care not to antagonize his own religious leaders, attacking an idea advanced by thinkers in the competing Jain religion (correctly, as it turned out) that the earth rotated on a central axis. He based his conclusion on the faulty premise that large buildings would fall down if this were true. Brahmagupta did, however, reject ancient Hindu ideas that the earth was flat or bowl-shaped; like ancient Greek thinkers, including Aristotle, he realized that it was a sphere.

Brahmagupta is known mostly through his writings, which cover mathematical and astronomical topics and significantly combine the two. Brahmagupta's descriptions of the motions of the stars and planets were based on mathematical calculations to a degree that earlier astronomers had not achieved. As a result, some of his estimates of celestial cycles remained among the most accurate available for several centuries. He was able, for example, to reliably predict the rising and setting of the planets and trace their trajectories across the sky. While the ancient Greeks and even the Babylonians had dealt superstition a major blow by predicting eclipses, Brahmagupta refined their computational methods and helped to spread an understanding of these phenomena throughout societies where eclipses were still regarded as divine signs.

Brahmagupta's first manuscript, the *Brahmasphutasiddhanta,* was a revision of an older astronomy book, the *Brahmasiddanta* (Doctrine of Brahma). It opened with three chapters on the position and motions of the planets and stars, and on the cycle of daylight and night. Two chapters dealt with lunar and solar eclipses, respectively, and one with the heliacal risings and settings of stars, planets, and moon—the seasonal reappearances (and disappearances) of these celestial bodies as they pass the horizon line before (or, during heliacal setting, after) being hidden by the sun. Brahmagupta goes on to discuss phases of the moon, planetary conjunctions (what appear to be close approaches of planets in the sky), and conjunctions between planets and stars. One chapter in the middle of the book is devoted to a discussion of previous astronomical treatises. At the end of the book he devotes chapters to instruments and units of measure.

Estimated Length of Year

Brahmagupta's first manuscript calculated the length of the solar year at 365 days, 6 hours, 5 minutes, and 19 seconds, among the most accurate of early reckonings and remarkably close to the actual value of 365 days, 5 hours, 48 minutes, and about 45 seconds. In the *Khandakhadyaka* Brahmagupta revised his conclusion and went a small distance in the wrong direction, proposing a length of 365 days, 6 hours, 12 minutes, and 36 seconds. It is thought, however, that he relied on the work of Aryabhata in arriving at this figure. All were remarkable estimates in an era that had no telescopes or scientific instruments in the modern sense.

After his discussion of astronomy, Brahmagupta then turned to mathematics, discussing what would now be called arithmetic and algebra—his terms were *pati-ganita,* or mathematics of procedures, and *bija-ganita,* or mathematics of equations. These ideas laid the foundation for much of the later development of mathematics in India. Some of Brahmagupta's discussions will sound familiar to the modern student of mathematics. His directions for the multiplication of large numbers involve multiplying one number by each digit of the other in a manner close to what students are taught today, although the numbers are written out in a different configuration. A curious feature of Brahmagupta's treatise is that it is largely written in verse, and his preferred multiplication method, according to the mathematics history website maintained by St. Andrews University in Scotland, is given the name *gomutrika* by Brahmagupta, meaning ''like the trajectory of a cow's urine.''

Brahmagupta also introduced new methods for solving quadratic equations that would be recognizable to modern students of mathematics. He illustrates such procedures with story problems such as the following (quoted on the St. Andrews University site), which could essentially have come from any modern algebra textbook: ''Five hundred drammas were loaned at an unknown rate of interest. The interest on the money for four months was loaned to another at the same rate of interest and amounted in ten months to 78 drammas. Give the rate of interest.'' Brahmagupta

devised formulas for calculating the area (and the lengths of the diagonals) of a cyclic quadrilateral, a four-sided figure whose vertices are points on a circle. His method is still known as Brahmagupta's theorem. Brahmagupta investigated various higher functions of algebra and geometry, in each case building on and refining the mathematical heritage of the ancient world.

Perhaps Brahmagupta's most important innovations, however, pertained to his treatment of the number zero. Several different discoveries converged to form the concept of zero. The circular symbol for the number and the idea of representing orders of magnitude in a number through the use of places arose at different times and places in advance of Brahmagupta's work. Brahmagupta, however, was the first to propose rules for the behavior of zero in common arithmetical equations, relating zero to positive and negative numbers (which he called fortunes and debts). He correctly stated that multiplying any number by zero yields a result of zero, but erred, as did many other ancient mathematicians, in attempting to define division by zero. Nevertheless, Brahmagupta is sometimes referred to as the ''Father of Zero.''

Brahmagupta's *Khandakhadyaka* refers to a date in the year 665 and is thought to have been written at that time, when Brahmagupta was about 67—an extremely old man by the standards of the time. He died sometime soon after that, perhaps in 670. A line of Indian mathematicians and astronomers working at the Ujjain observatory revered Brahmagupta and extended his ideas over the next decades and centuries.

The real impact of Brahmagupta's discoveries was felt in the Islamic world, where King Khalif Abbasid al-Mansoor (712-775) invited the Ujjain scholar Kanka to lecture on Brahmagupta's applications of mathematics to astronomy. The king ordered Brahmagupta's writings translated into Arabic in 771, and they had a major impact on subsequent writers in the Arab world, including al-Khwarizmi, the ''father of algebra.'' The mathematical thought of medieval and early modern Europe was influenced by Arabic models that had been in existence for centuries. Distant from modern mathematics in time and place, Brahmagupta nevertheless exerted a definite influence on mathematics as the discipline is known today.

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Fredrika Bremer

Swedish novelist Fredrika Bremer (1801-1865) is known in the United States primarily for the written observations she made during her American travels in the late 1840s and early 1850s, many of them dealing with the lives of African-American slaves. In her own time, however, Bremer's novels were known all over Europe and the United States, appearing in translated versions almost as fast as they were published in Swedish.

As a writer, Bremer was a pioneer advocate for women's rights. Her novels were built around female characters who were more independent than any others in Swedish literature up to that point, and who suffered the effects of a repressive, completely male-dominated society. Bremer's novel *Hertha* (1856) dramatized the need for legal rights for women, and it was credited with providing the impetus for reforms improving the status of women that were implemented in Sweden in the years following the book's publication. In many ways, Bremer was a full counterpart to the women writers in larger European countries who worked to develop the new political and cultural consciousness that led to a broader demands for women's rights.

Intentionally Malnourished Despite Wealth

Bremer was born on August 17, 1801, in Åbo, Finland, which was ruled by Sweden at the time. In 1804 her banker father moved to the Swedish capital of Stockholm; they also had a castle called Årsta in the Swedish countryside and spent their summers there. Bremer's strict Lutheran upbringing was restrictive even by the standards of the nineteenth-century European upper classes, which generally kept young women cloistered and subjected them to strict regimes of social indoctrination. Her mother, believing that a dancer-like build represented an ideal of femininity, severely limited the amount of food Bremer and her four sisters could eat, and she probably suffered from what would now be called clinical malnutrition. The Bremer sisters, only one of whom ever married, were essentially kept housebound for most of their youth, forbidden even to take short walks. However, Bremer did receive, from tutors and governesses, a solid education that included the classics of Swedish and German literature, philosophy, and religious and ethical thought.

When Bremer was in her late teens, she undertook a Grand Tour—a tradition among privileged European families according to which a young person on the verge of adulthood would visit the great capitals of the Continent, visiting art collections, hearing concerts and studying music, and generally rounding out his or her cultural education while seeing something of the wider world. Bremer was still kept under very tight rein. When the family's carriage became stuck in the mud, she was not allowed to get out, no matter how long the predicament might last. But Bremer's Grand Tour was nevertheless a profound formative experience in many ways. Her diaries began to show a sharp feminist consciousness, and after visiting a Swedish university library she wrote sarcastically to a friend that if she had dared to actually open a book, a professor would have materialized to remind her that there were no cookbooks in the collection. ''All my youth was strange—I had a constant feeling of being able to go mad suddenly and instantly,'' she wrote in another letter quoted on the Official Gateway to Sweden website.

And for the first time, Bremer saw how the other half lived. In her book *Life in the Old World* (as translated by Sarah Death on the website of the Årstasällskapet for Fredrika Bremer Studies), she recalled what she saw from her carriage as it rolled through Paris. ''Beauty and ugliness, luxury and misery were overtly displayed alongside each other,'' she wrote. ''Splendid processions of people riding and in carriages thronged the boulevards; the crowd of spectators extended into the side alleys, where wretched creatures exposed open wounds and maimed limbs, women lay on the ground covered in black cloth, surrounded by pale, semi-naked children. The young gentlemen of the boulevard stepped right over them.''

Bremer returned to Stockholm, hardly ready to marry and enter the whirl of high society. Instead she had a strong desire to learn more about the world and to change it. She made the acquaintance of a radical young Lutheran minister, Per Johan Böklin, who suggested philosophical books for her to read, and with whom she corresponded voluminously. In the 1820s she began to do charitable work teaching children and taking care of the old and the sick. And, partly in order to fund an expansion of this enterprise, she began to write novels, issuing a series of them under the collective title *Sketches of Everyday Life.* The first one, *Axel and Anna* (English translations of all of Bremer's novels appeared in London in the 1840s and 1850s), was published in 1828, and she produced them steadily until 1848. One of the most widely read was *The H Family* of 1831, later retranslated as *The Colonel's Family.* They were stories of domestic life, written primarily for women and drawn from Bremer's own experiences and those of her contemporaries. Although they did not have the overtly feminist themes of Bremer's later writing, they featured women as central characters, and they displayed humor and an insight into women's feelings that had to that point been unknown in Swedish literature.

Continued to Live with Parents

Beginning around 1840, Bremer's writing started to become internationally famous. European audiences snapped up new translations of her novels, and she was well enough known even in the United States that long lines of autograph seekers greeted her when she arrived in that country in 1849. Yet ironically this success did little to change Bremer's living situation. As a woman, she had no control whatsoever over her own financial or legal affairs. For the first part of her writing career, she remained in her mother's home (her father died in 1830). At one point she asked for a room of her own where she could write and study, even in the attic, but her mother turned the request down.

Bremer made a declaration of independence of sorts when Böklin proposed marriage to her; she refused the proposal and did not see the minister for several years, although they continued to write to each other. It is possible that her decision was the result of a conviction that, at the time, a woman would find it impossible to combine domestic life with a full commitment to writing. Bremer was twice (in 1831 and 1843) awarded the Gold Medal by the Swedish Academy, and her writing had begun to deepen. Her 1842 novel *A Diary* was the first book in the history of Swedish literature to be written by a woman about a single woman. On its second page, the main character describes herself this way (as translated by Sarah Death): ''Independent in fortune and position in life, I am now able to taste freedom after many long years of captivity, a freedom to follow, at the age of 30, nothing but my own inclination.'' In the first half of the nineteenth century, those were revolutionary words. *Brothers and Sisters* (1848) deserted the world of Stockholm high society for a depiction of a utopian experiment founded along the lines dreamed of by philanthropic societies. Bremer's progressive spirit remained animated by her Christian beliefs, and she once remarked that Christ was the originator of true liberalism.

One major step Bremer took as a result of her new independence was to begin to travel. She made two lengthy international trips; the first, to the United States and Cuba, has been more closely examined, but the second was also remarkable. Bremer arrived in New York in 1849, knowing no one but known by many. She stayed in the United States for two years, traveling all over the country. Bremer's motivation in visiting America was that she wanted to glimpse humanity's future; she saw it as a country of people who hoped to build a new world, and she was fascinated by idealistic religious groups such as the Quakers.

Bremer immersed herself in American life. Carrying a sketchbook, she went west to spend time among Native Americans. She visited Washington and sat in the gallery as the struggles over slavery that led to the Civil War were waged in Congress, and she cultivated close contacts in the intellectual centers of New York and Boston, visiting writers such as the philosopher Ralph Waldo Emerson. She visited prisons and went to the rough Five Points neighborhood in Manhattan for a first-hand look at the American underclass. Bremer's observations were published in several volumes in 1853 and 1854 under the title *Homes of the New World.* Again, the book found an international readership and was translated into English immediately.

Made Close Observations of Slave Culture

The most unusual sections of the book dealt with the institution of slavery, which Bremer considered a severe failing of America's otherwise free society. Bremer visited plantations and wrote down slave narratives, music, and folkways. When she went still farther south to Cuba, she proved an acute observer of the presence of African cultural traits in the lives of black Cubans, traits that were more hidden under the institution of American slavery. Bremer's writings about slaves constitute one of the largest bodies of detailed observations that have come down to us about slave life.

On the way back to Sweden, Bremer stopped in England to visit the Great Exhibition of 1851 and its fabulous Crystal Palace, the first World's Fair. Back in Sweden, she plunged into the nation's political life to a degree she had avoided up to that point. In 1854, during the Crimean War, she wrote a newspaper column urging Christian women's organizations worldwide to join in an anti-war alliance. Her proposal was criticized by conservative writers, including the editorial board of the *Times* of London that published her article in England.

Criticism intensified after Bremer published *Hertha, or The Story of a Soul,* a novel whose title character was a mouthpiece for Bremer's views on women's rights. As Bremer predicted, the novel stirred strong controversy, partly as a result of a scene in which its heroine applies bandages to the knee of her fiancé—such close physical contact between unmarried people was considered taboo. The main thrust of the novel was to promote the majority—the conferring of full civil rights—to women at the age of 25 in Sweden. Bremer was backed by liberal elements in Swedish society, and her book was credited with spurring passage of a law in 1858 that revoked many of the privileges of the Swedish patriarchy.

By that time, Bremer was already in the middle of another odyssey. She traveled through Switzerland to Italy, where she met the pope, and then through Greece to the Middle East, where she delved into the region's long history, traveling at times on horseback, at the age of about 60. The several Swedish-language travel narratives that resulted were later collected under the English title *Life in the Old World.* Bremer returned to fiction writing upon her return to Sweden, but her final novel, and her satisfaction at witnessing the evolution of democracy in Sweden, were cut short by her death at Årsta on December 31, 1865. One measure of her lasting influence was the large number of women's peace groups that continued to flourish throughout the twentieth century and beyond.

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E. Margaret Burbidge

E. Margaret Burbidge (born 1919) appeared on the science scene quite early on, and made controversial, but important, discoveries ever since. She became recognized for the production of the first accurate estimate of the masses of galaxies, for her work with quasars, and for work she did concerning the metal contents of stars. She was also part of the committee that planned and outfitted the Hubble Space Telescope.

Early Interest in Science

Burbidge was born Eleanor Margaret Peachey in Davenport, England on August 12, 1919. She was born to Stanley John Peachey, a lecturer in chemistry at the Manchester School of Technology, and Marjorie Stott, a chemistry student there. The family relocated to London when Burbidge was almost two years old where her father set up a laboratory after he acquired some patents in the field of rubber chemistry. In this setting Burbidge was allowed and encouraged to develop her interest in science. She eventually attended the University of London where she took First Class Honors for her bachelor's degree in Science in 1939. She continued on at the University for her graduate education at the University's Observatory. Even though World War II was waging at the time, one of the Observatory's smaller telescopes was left intact and assembled and Burbidge spent the evenings doing her studies in the darkened city. Many of the Observatory's leaders were called to work for the military, and so Burbidge was appointed general caretaker, and she took her responsibilities very seriously, taking very special care of the observatory and its telescopes. She even went so far as to repair damage done to the observatory's dome during an air raid. She eventually received her Ph.D. in 1943, having done her studies on the physics of hot stars. When the war was over, Burbidge left the University while reconstruction was taking place throughout the city.

Burbidge returned to the University to continue her studies in 1947 once peace was established and London had been cleaned up. She met Geoffrey Burbidge, a fellow graduate student, at that time. They were married in April of 1948. The couple eventually had one daughter.

Burbidge took on the role of assistant director and acting director of the Observatory in the late 1940s. Then in 1951 the Yerkes Observatory of Harvard University offered Burbidge a fellowship to come study with them. She and her husband, who himself had been offered an Agassiz

fellowship, moved to Cambridge to continue their separate studies there. They enjoyed America, but unfortunately had to leave and return to England when their fellowships were over in 1953.

Work with Hoyle and Fowler

In 1954 Burbidge took a job with the University of Chicago's observatory in Texas while her husband took a position at Cambridge University. It was in 1954 while Geoffrey was working at Cambridge University that the couple teamed up with the English astronomer Fred Hoyle and the American physicist William A. Fowler to study the make–up of stars. Burbidge was always drawn to the notion, which Hoyle introduced, that matter was created successively at different times in the Universe's life, rather than by one single event such as the Big Bang, so she was very excited to be working with the well–known astronomer. The four scientists started by continuing the research into the astronomical spectroscopy and evaluation of the surface layers of stars that Burbidge had done for her PhD. Through their studies they discovered that stars start out by burning lighter gases, starting with turning hydrogen into helium, but as they grow and age they build more and more complex metals, partly building on the metals left behind by previous stars. They found the only recently discovered and named element technetium in the spectral lines of the stars called red giants. Red giants are stars that are old and dying. When stars like the Sun die they grow cold and then expand until their outer skins create huge, red stars. Technetium is a complex, unstable element that could not possibly have been part of the star when it was new—this led the four scientists to the idea that the red giants must have produced this element rather recently in its life. The Burbidges, along with Hoyle and Fowler used this fact to show that stars, which start out made entirely of hydrogen, fuse these hydrogen elements together to make helium. They then fuse the helium elements together to form carbon, then nitrogen, then oxygen, and so on down the periodic table, making more and more complex elements as they go. By studying supernovae they discovered that the heavier elements, including iodine, platinum, gold, and uranium could be produced in those supernovae whose explosions—that occur when the stars are dying, which is when the stars explode outward till they are enormous and then collapse in on themselves—produce enough energy to make the heavier elements. When these supernovae explode, a large part of the old stars material is blown out into outer space to be absorbed by other stars. They also noted that the heavier elements like carbon, nitrogen, and oxygen, which are known to be found in all the living organisms on Earth, are also found inside ancient stars that have been dead for a long time. They concluded, therefore, that planets like Earth and all its inhabitants are actually composed of material from dead stars.

Both Burbidge and her husband obtained positions with the University of Chicago in 1957, although they continued their collaboration with Hoyle and Fowler. In fact, in 1957 the four published a paper on their discoveries about the composition and structure of stars that turned out to be one of the most important discoveries in modern astronomy. No one had proven before that stars were actually each a factory that produced all the elements of the universe. It was an amazing discovery that helped redirect the study of the universe and the humans' place in it. Those in the field referred to the paper simply as B2FH, with the B2 referring to the Burbidges, the F to Fowler and the H, obviously, to Hoyle.

Studied Rotation of Galaxies and Quasars

While they were doing this, the Burbidges also, in the 1950s and 1960s, together studied the rotation of galaxies. They were especially concerned with the internal dynamics and masses of those galaxies. Burbidge obtained the spectra of several spiral galaxies. She used these to measure the velocities of the ionized gas clouds in their nuclei and disks. They noted that galaxies rotated on an axis and that they managed to stay together in shapes like the Milky Way's spiral shape, and not fall apart because of centrifugal force. That is the same force that keeps water in a bucket when you spin it around in circles very quickly: the gravity keeps the water in the bucket, and the same force keeps galaxies together as they spin. They discovered that to find out a galaxy's actual weight and how the mass is distributed within it, you had to measure the rotational speed.

The Burbidges moved to San Diego, California in 1962 where Burbidge took a job at the University of California at San Diego. She became a full professor in 1964 and took over control of the University's Center for Astrophysics and Space Sciences from 1979 to 1988. Geoffrey took the position of professor of physics there. In the 1960s Burbidge

turned her focus to quasars. Quasars are objects in space that have always been thought to be the farthest objects in space away from Earth, farther than the stars and other galaxies. Quasars have been demonstrated to emit vast amounts of radiation, even though they are very small, but no one knew what they were. Some of Burbidge's early discoveries were so exciting and intriguing that they led to her husband turning his focus to quasars as well, and the two worked together once again. Burbidge primarily studied the red shift of the quasars, which measures the speed at which an object is moving away from the Earth. The quasars had such a large red shift, compared to relatively closer objects like stars and galaxies that at first the Burbidges, along with scientists before them, deduced that the quasars must be at the very edge of the galaxy—the farthest things observable from Earth. And the farther an object is from Earth, the longer it takes for its light to reach Earth. Therefore, the light from the quasars that the Burbidges were seeing must have been in existence an amazingly long time ago. It was like finding dinosaur bones on Earth—the quasars were like ancient fossils, telling a story of the galaxy far different than anything closer and newer did. This large red shift of quasars has always been one of the things that scientists based their Big Bang Theory on. If everything in the universe started from one place and then there was an explosion throwing all sorts of matter into space, then the objects that were the farthest out, thrown first, would be moving at the fastest rate, just like the quasars were.

Questioned the Big Bang Theory

In order to be seen from such a distance, the Burbidges deduced that the quasars must have an enormous amount of energy, although they appeared to be quite small. This was a discrepancy that was difficult to explain, and something which bothered the Burbidges so much that they continued their studies. The quasars, oddly enough, also appeared to be grouped with nearby galaxies. After much research the Burbidges decided that the quasars, although they appeared to be a great distance away, must really be closer and have been pushed out of nearby galaxies. This was a very controversial deduction because it meant that the red shift could not be relied upon to determine how far something was away from the Earth, or for how fast the Universe was expanding. Burbidge's research with her husband eventually led to the pair challenging the truthfulness of the Big Bang Theory, which had been based on this red shift and seemingly increasing expansion of the Universe. The Burbidges published a book with their discoveries in 1967. It was called *Quasi–Stellar Objects.* It was and still is a very controversial study.

In 1972 Burbidge returned for a very short while to Britain where she became the first female director of the Royal Greenwich Observatory, but she quickly returned to San Diego as she preferred observing at a telescope rather than sitting behind a desk. For years after her return to the United States, Burbidge continued her observational research programs at the Lick Observatory of the University of California, working with students, fellows, and colleagues from around the world. Along with these others, she continued her research into the red shifts of quasars, the absorption lines in those quasars, and the distribution of quasars in the universe, all questions that pushed the boundaries of astronomical research and questioned old, accepted theories.

When it was proposed that there should be a telescope in space that would be able to see further than anything else on Earth could, Burbidge was very interested. She became part of the committee that designed and set up the telescope, which despite initial problems after launch has been quite successful in penetrating deeper into space than anyone on Earth has ever seen before. Over the many years of her research, Burbidge garnered many awards, including the Helen Warner Prize, which she was given with her husband by the American Astronomical Society in 1959, an organization that Burbidge herself became president of from 1976 to 1978; the Bruce Medal, given by the Astronomical Society Pacific in 1982; the National Medal of Science, given in 1984; the Russell Prize, given in 1984; and the Albert Einstein World Award of Science Medal, given in 1988. She was also elected to the National Academy of Sciences in 1978. In 1990 Burbidge became a professor emeritus.

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Rahul Dev Burman

The wildly eclectic scores of Indian composer Rahul Dev (R.D.) Burman (1939-1994) did much to define the internationally popular "Bollywood" sound of Indian film music, which became internationally popular as electronic dance producers with Indian roots began to draw on Burman's music as raw material.

The music from Burman's more than 300 scores furnished an inexhaustible trove of samples for dance recordings and remix specialists. Some of Burman's compositions, sung by top Indian movie stars in films filled music, became hits. At the center of Burman's achievement, however, were his film scores themselves. No musical genre anywhere in the world could be ruled out for potential incorporation into Burman's kaleidoscopic scores, which featured flavors from Indian classical and regional traditions, jazz, rock, swing, circus music, Mexican mariachi, and Brazilian bossa nova, among other styles. Burman also numbered the leading contemporary classical string quartet in the United States, the Kronos Quartet, among his admirers.

Started on Harmonica

The son of pioneering Indian film composer and singer Sachin Dev Burman, Burman was born in Calcutta (now Kolkata) on June 27, 1939. For most of his life he was commonly referred to by the nickname Pancham, which he acquired as a baby, according to one story, when Indian singer Ashok Kumar heard him babble the syllable ''Pa'' repeatedly. ''Pa'' was the name of a note in the Indian scale system, meaning ''fifth'' in Sanskrit and comparable to ''sol'' in the Western solfèe scale. Burman built on this promising musical beginning. He was raised mostly by a grandmother in Calcutta while his father spent time in the film industry center of Bombay (now Mumbai), and he knew India's urban poverty. At one point Burman's family and another family shared a one-room house. But he learned the harmonica well enough to perform at a school assembly, and his father, in attendance, realized that his son had musical talent. The next morning, Burman's father asked him how long he had been practicing. ''I replied that I'd been having a go for the past eight months and wanted to be a better music director than he,'' Burman recalled in a *Filmfare* interview reproduced on the Pancham Online website. ''My answer must have surprised him.''

From that point on, S.D. Burman took a greater interest in his son's musical education. At first, Burman was given a grounding in the basics of India's complex classical music system. His father groomed him as a composer and encouraged him to learn different instruments so that he would become familiar with their capabilities. Beginning in his pre-teen years and starting on the tabla drum, he then studied the sarod, a difficult Indian stringed instrument, with Ali Akbar Khan and Ashish Khan, two of India's greatest classical musicians. Burman went on to write some scores in traditional classical styles, and he included elements of classical instrumentation in many others. He also began writing songs in the manner of those heard in India's growing film industry, which became the largest in the world.

Burman's father wanted to take him from Calcutta to Bombay to train him in film composition, but his grandmother resisted the idea because she believed the environment of the film industry would have a corrupting influence on Burman, who had already begun to take a rebellious attitude toward his studies. Once, Burman's father asked his son whether he had done any composing, and Burman responded by playing 15 songs he had recently written. A year later, watching a film called *Funtoosh,* Burman heard a familiar-sounding song in the score his father had composed. ''I blurted out aloud—'My God, that's my tune,' '' he told *Filmfare.* ''I wrote and accused my father of flicking my tune and he admitted he had.'' The song, entitled ''Ae meri topi palat ke aa,'' went on to become a big hit, strengthening Burman's determination to become a composer.

Burman finally began working in films as an assistant to his father, earning his first credit on the 1955 film *Pyaasa.* He played several instruments on that film's soundtrack, and his father began schooling him in the finer points of film composition and assigning him to work with different singers and directors. More and more actual composition work was handed off to Burman, who was often credited as assistant music director on films scored by his father in the late 1950s, and the two developed a spirit of friendly competition that honed Burman's skills. Burman was signed as music director for a 1959 film called *Raaz,* but the film was shelved before shooting could be completed. His first official credit as music director was *Chhote Nawab* (1961).

Quoted Chubby Checker Song

Burman worked as assistant music director on several more of his father's films in the early 1960s and began to add non-Indian influences to his musical makeup. He accompanied jazz musician friends to recording sessions and developed a strong appreciation for the form, believing that a knowledge of jazz and its improvisation techniques were essential for an Indian film music director. The international Twist dance craze also marked the beginning of a strong Western pop influence. Burman featured a tune very much like that of American vocalist Chubby Checker's ''Let's Twist Again'' in the 1965 film *Bhoot Bungla.* By that time Burman was consistently working as a music director rather than as an assistant to his father.

The many and varied borrowings of non-Indian music that were characteristic of Burman's scores occasionally led to charges that he had simply copied Western hits, perhaps illegally. Burman disputed the allegation, telling *Filmfare* that ''If I like a particular line I take it but after that I improvise. I only borrowed eight bars from Abba's ''Mamma Mia.'' He pointed to the fact that he had not encountered significant copyright problems: ''If you copy in toto you may have trouble. Again, there are common phrases in music . . . and two people using the same may just be a coincidence.'' The list of Burman songs modeled on Western hits is a long one, and Burman enthusiasts have compiled his borrowings on websites.

Burman's breakthrough film was *Tesri Manzil* (1965), for which he landed the position of music director after director Vijay Anand arranged a session with producer Nasir Hussain at which Burman could demonstrate some of his tunes. Actor and matinee idol Shammi Kapoor, listening in, is said to have ''screamed 'Yahoo' in sheer appreciation'' (according to the Down Melody Lane website), and Hussain signed Burman to a six-film contract. Burman's ''Aaja Aaja'' soon became one of Indian cinema's famous seduction songs, and his career ascended rapidly. At the height of the Brazilian bossa nova craze in 1966, he introduced the style into his score for *Pati Patni,* and he continued to adapt other international popular styles as fast as his ear could soak them up. He was equally adept, however, in using purely Indian traditions, including Indian classical and folk genres. Burman often based his original music on tunes he heard while dreaming.

In 1970, Burman scored fewer than ten films and this qualified as a rest break for the composer. He hit a lifetime peak in 1972 with a staggering 19 scores, but his output in several other years was slightly lower. Burman occasionally was heard as a singer on his own soundtracks, usually overdubbing on-screen actors. He scored a solo hit with ''Mehbooba Mehbooba'' from the 1975 film *Sholay,* but more often he was heard in duets with another vocalist,

Asha Bhosle. Burman had married a woman named Rita in 1960. They divorced in 1971, and Burman and Bhosle added a personal relationship to their professional one, marrying in 1980. Bhosle's became the voice most prominently associated with Burman's music. Thanks to his prolific musical output, she became by some accounts the most recorded singer in human history, with more than 13,000 recorded songs.

Used Bottles as Instruments

Between 1980 and 1985 Burman's output of scores never dropped below ten per year. He kept up with new developments in pop electronics coming from the West, but he also had a knack for matching sound to situation using very low-tech means; he used soda bottles as instruments, and on ''Mehbooba Mehbooba'' he played on a Listerine bottle. When the Kronos Quartet gathered Burman material for its 2005 album *You've Stolen My Heart,* they tried to replicate the varied instrumental sounds of Burman's soundtracks but were understandably unable to identify the Listerine bottle without help. ''When I think of Burman as an orchestrator, he belongs in the same sentence as a Stravinsky or a Debussy,'' Kronos Quartet violinist David Harrington told Ernesto Lechner of the *Chicago Tribune.* Burman won Indian *Filmfare* awards in 1982 (for *Sanam Teri Kasam*) and 1983 (for *Masoom*).

Burman's popularity finally was dented somewhat by new styles in the late 1980s, and demand for his services, although not his productivity, dropped off. After a 1988 heart attack, he claimed to have composed 2,000 new tunes in his head while recuperating. He remained active in the early 1990s, composing music for several little-known films and bouncing back with one widely acclaimed masterpiece, the film *1942: A Love Story* (1993). The movie won Burman's third *Filmfare* award, but sadly was not released until after his death on January 4, 1994. He had composed music for 331 films: 292 were in Hindi, 31 in Bengali, three in Telugu, two each in Tamil and Oriya, and one in Marathi. One film, a 1980 Indo-Russian co-production of *Ali Baba and the 40 Thieves,* contained Russian-language songs. Burman also released five albums unconnected with films and wrote non-cinematic songs for other artists, mostly in the Bengali language. Indian-American director Mira Nair included Burman's ''Chura liya hai'' in her 2000 film *Monsoon Wedding,* an affectionate tribute to Indian cinema.

The continuing presence of Burman's creations in the language of Indian music was ensured when a generation of dance music creators who had grown up with his music began to use it for samples and remixes in new dance-oriented recordings. As Indian fusions gained popularity in England and even in the United States, Burman's name became better known. Kronos Quartet violinist Harrington began to investigate Burman's career when he realized that it was Burman who had composed his favorite Bollywood scores, and the result was the 2005 album *You've Stolen My Heart,* which brought the septuagenarian Asha Bhosle out of retirement to perform on the album. That collection of 12 Burman songs promised to provide a new springboard for the appreciation of the man whom many considered Indian film music's greatest composer.

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C

Cantinflas

Cantinflas (1911-1993) was one of Mexico's most beloved cinematic figures, a masterful comedian who cast himself as the resourceful voice of the common people. With a stream of his trademark nonsense talk, he could neutralize the powerful or work around the most absurd forms of bureaucracy.

That nonsense talk was so well known that by the end of his life Spanish dictionaries listed a new verb, cantinflear, meaning to talk a lot without really saying anything. Cantinflas released some 45 films over his long career, gaining some recognition among English-speaking audiences when he appeared in the 1956 crowd-pleaser *Around the World in 80 Days*. Often considered a Mexican counterpart to silent-film comedian Charlie Chaplin—an impression reinforced when Chaplin, according to the *Houston Chronicle,* called him ''the greatest comedian alive''—Cantinflas actually blended verbal comedy in a way that recalled various figures of early English-language cinema without resembling any of them closely.

Performed on Streets

The youngest of eight surviving children in his family, Cantinflas (cahn-TEEN-flas) was born Mario Moreno Reyes August 12, 1911, in Mexico City. His father, a post office worker, hoped for professional success for his son and enrolled him in good schools. But Cantinflas preferred to watch the Mexican capital's numerous street performers and, as soon as he was old enough, to try to imitate their tricks and acrobatic feats. Although he did not grow up in extreme poverty, he soon gained sympathy for those who did. Cantinflas was sent to a government agricultural school when he was 15, but he dropped out to join a *carpa*—the Mexican version of the American tent show.

For a while, Cantinflas was a jack-of-all trades after dropping out of school. He acquired his unusual stage name, which had no real meaning in Spanish, very early on. Several stories have circulated as to its origin, but he seems to have derived it from ''En la cantina, tu inflas'' (In a bar, you drink), a line that amused him when it was hurled his way by a drunken heckler one night in a bar. He was looking for a stage name, anyhow, for he still hoped to hide his performing career from his parents. Cantinflas was active as both a boxer and a bullfighter, activities that demanded quick thinking.

In the bull ring, Cantinflas was a *torero bufo,* a comic matador so popular that pawnshops had to be closed to stop poor fans from putting their possessions in hock so they could see him perform. Later, in films (including *Around the World in 80 Days*) he performed versions of his bullfighting routine, in which he would walk into the ring, head buried in a newspaper, and remain motionless until the charging bull was inches away. Cantinflas was a ham in the boxing ring as well, and on stage in the tent shows he was popular as a dancer.

None of these appearances required him to speak much, however, and one night when he filled in for a sick friend as a tent show's emcee he was seized with stage fright. As he tried to deliver his lines, he began to talk nervously and rapidly, saying the first thing that came into his mind just so that he could keep going. The audience, thinking that the rapid-fire patter was part of his routine, started to laugh, and Cantinflas kept on dishing up more of it. As he refined his unexpectedly successful act, the central part of his performing personality was born. His nonsense

speech was a mixture of double-talk, mangled high-class mannerisms, malapropism, and pantomime, at which he always excelled—one of his specialties was a full-scale game of pool, with no table, balls, or cue stick. In a country with a small hereditary aristocracy and a growing urban underclass, Cantinflas used his nonsense speech to twit upper-class ways.

Joined Follies Bergère

Cantinflas climbed his way up the theatrical ladder and in 1935 joined the cast of the Follies Bergère variety show in Mexico City. He made his first film appearance the following year in *No te engañes, corazón* (Don't Kid Yourself, Sweetheart), but the film had little success. In 1937 he married Valentina Ivanova Zubareff, the daughter of a Russian-born tent show owner. The two stayed together until Valentina's death in 1966 and raised a son, Mario. Valentina urged Cantinflas to keep trying to crack the growing world of cinema, and he appeared in several more films. In the late 1930s he made a series of comic short subjects in which he was featured in a short story but that were essentially commercials for various products, shown along with newsreels between film presentations. The director of these films signed Cantinflas to make two full-length features, *Ahí está el detalle* (Here's the Point, 1940) and *Ni sangre ni arena* (Neither Blood Nor Sand, 1941). These films had Mexicans lining up in the street and outgrossed the top imported comedy of 1941, Chaplin's *The Great Dictator;* it was apparently *Ni sangre ni arena* that inspired Chaplin to put Cantinflas's talents above his own.

Cantinflas and two partners formed their own production company, Posa Films, and between 1941 and the mid-1950s he regularly released one or more films every year. His persona was that of the *pelado* (the word means ''one who is broke''), the down-and-out but resourceful son of the Mexico City streets. Like Chaplin, Cantinflas had a trademark moustache (his was pencil-thin), and he sometimes wore a hat made of newspaper. He could gain unlimited comic mileage out of the old vaudeville technique of wearing a pair of pants held up by a length of string, always threatening to fall down. Combining physical and verbal comedy, he was, in the words of Octavio Roca of the *San Francisco Chronicle,* ''all the Marx Brothers rolled into one.''

Another way in which Cantinflas resembled the great comedians of American cinema was that he mastered the trick of playing different characters in each new film but still keeping a consistent personality that came through to the audience. ''Cantinflas had a pact with his audience,'' wrote *Houston Chronicle* reporter Fernando Dovalina. ''Even though Cantinflas never stepped out of his character while he was on, the whole act was done with a knowing, subtle, and unseen nod to the common people. He was one of them. The adults could laugh at the witticisms-with-a-wink, and the children could laugh at the farce.'' Such films as *El circo* (The Circus, 1942), *Un día con el diablo* (One Day with the Devil, 1945), *El mago* (The Magician, 1948), and *Abajo el telóon* (Bring Down the Curtain, 1954) were consistent hits. By 1951 Cantinflas was so popular that a mural of Mexican heroes by artist Diego Rivera depicted him in its center panel.

Dovalina saw Cantinflas's films as a child in south Texas in the 1940s, and they became very popular in Mexican-American neighborhoods north of the border. Cantinflas's verbal routines, however, were impossible to translate into English, and he remained unknown among English-speaking audiences. Cantinflas frequently traveled to the United States, however, and he later acquired homes in the Los Angeles and Houston areas. Cantinflas made powerful American friends, including then Congressman Lyndon Johnson of Texas. In 1966, when Cantinflas's wife was suffering from cancer, the by-then-President Johnson sent a jet to bring her to the U.S. for treatment.

Appeared as Valet

There was obviously potential profit to be made if Cantinflas's popularity could be expanded into the English-speaking world, but the comedian's grasp of English was shaky, and the right opportunity never came along. Finally, in 1956, Cantinflas was cast, over the initial objections of director Michael Todd, in the adventure romance *Around the World in 80 Days.* Cantinflas played the role of Passepartout, a valet to well-heeled traveler Phineas Fogg (David Niven). Passepartout was intended to be of French origin, but Cantinflas convinced Todd that a change in nationality would work, and, moreover, would give him the chance to trot out one of his comic bullfighting routines. His intuition was vindicated when *Around the World in 80 Days* became an international hit and earned Cantinflas a Golden Globe award for best actor in a musical or comedy.

Meanwhile, Cantinflas suffered no slowdown in his Spanish-language career, *Sube y baja* (Up and Down, 1958), in which he played an elevator attendant, achieved some international distribution. An attempt to use Cantinflas in a starring English role was unsuccessful, however; *Pepe,* which starred the comedian as a ranch hand who takes off for Hollywood to try to find a prize horse who has been sold to an alcoholic film director, was a big-budget flop despite the presence of a roster of stars (Bing Crosby, Shirley Jones, Jack Lemmon, Janet Leigh, Jimmy Durante, and many others). Cantinflas returned to the Mexican market, now sometimes working in Hollywood. He released new films consistently through the 1960s, ending his career with *Patrullero 777* (Patrolman 777, 1977) and *El barrendero* (The Street Cleaner, 1981). He made one more appearance in the Mexican television film *México . . . estamos contigo* (Mexico, We Are With You) in 1985.

By that time Cantinflas, who had invested his money cannily and sheltered some of it in offshore locations to avoid Mexican taxes, was a wealthy man. Part of his mystique among Mexicans grew from his generosity in plowing money back into neighborhoods like the one in which he had grown up. His annual charitable donations were once estimated at $175,000. At one point he single-handedly supported 250 families in the Mexico City neighborhood of Granjas, and he built and sold off dozens of low-cost housing units.

In his later years Cantinflas lived off and on in Houston. He carried on a relationship there with an American woman, Joyce Jett, and largely stayed out of the limelight. He remained a folk hero in Mexico, however, and appeared on television in that country with Mexican president Carlos Salinas de Gortari over the 1992 holiday season. After a lung cancer diagnosis, he died in Mexico City on April 20, 1993. Salinas, according to Mike Reid of the London *Guardian,* called him ''a Mexican legend,'' and his funeral service, initially planned to be restricted to family and close friends, was crowded with thousands of Mexicans great and small.

Cantinflas's reputation continued to grow after his death. Several Spanish-language books chronicled the comedian's career, and an English-language academic study, *Cantinflas and the Chaos of Mexican Modernity,* sought to relate his film comedy to the tremendous social changes that had overtaken Mexico during his career. A biographical, bilingual play, *Cantinflas!,* was presented in San Francisco and Houston, and it seemed that, despite the continuing language barrier, one of the great comic figures in the popular culture of the 20th century was becoming better known outside Latin America.

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Cao Yu

Chinese playwright Cao Yu (1910–1996) was an innovator of the *huaju* or ''spoken play'' genre, even referred to by many as ''the Shakespeare of China.'' His 1933 play *The Thunderstorm* marked the height of Chinese Modern Drama and remains one of the most celebrated plays of any period.

Early Life

Cao Yu was a professional pseudonym for Wan Jiabao, born on September 24, 1910 in Qianjiang Country in the Hubei Province of China. He was raised in Tianjin (Tientsin) where his father worked as a bureaucrat, serving as secretary to President Li Yuanhong at one time. Cao Yu's mother died when he was still just a child, but he remembered attending traditional Chinese theatre productions with her at the early age of three. He also learned early that he had a gift for expressing himself through writing, and even recalled composing sentimental poetry as a child—a tendency that would blossom into a finely–honed aesthetic talent in his later literary career.

Education

Cao Yu attended Nankai Middle School in Tianjin from 1922 to 1928. While enrolled there, he eagerly joined Nankai Middle School's New Theatre Troupe—an exceptionally innovative and well-established Western-style theatre program in northern China. The troupe flourished under the tutelage of well-known dramatist, Zhang Pengchun. Cao Yu, a young teen, proved to be a natural at acting—particularly when forced to play female roles—and he used the experience as an opportunity to absorb the spirit and minutiae of the theatrical environment. Performing as an actor helped Cao Yu develop an acute perception of the larger picture as a playwright—allowing him to write for and relate to the actors he later directed in his own productions. After finishing at the Middle School, Cao Yu was enrolled at Nankai University in Tianjin from 1928 to 1930 with the intention of studying political economy. The draw of the arts was strong, however, and he soon transferred to the western literature program at Qinghua (sometimes spelled ''Tsinghua'') University in Beijing and studied there from 1930 to 1933. The years Cao Yu spent at Qinghua

proved to be very influential for his development as a writer. The young author read works by playwrights like Aeschylus, Shakespeare, Henrik Ibsen, George Bernard Shaw and Eugene O'Neill—all of whom used drama at one time or another to challenge social corruption. Cao Yu admired this dynamic, and developed it to serve as a platform in his own early writing. From 1935 to 1940 Cao Yu taught at the National Academy of Dramatic Art in Nanjing, and spent some time serving as Dean of that institution. He also spent a short time in 1940 teaching English to students of the Women's Normal College in Hubei Province. Before graduating from Qinghua, however, Cao Yu unknowingly launched his career as a playwright when he wrote and staged *The Thunderstorm.*

Life as a Playwright

While still a student at Qinghua University, Cao Yu wrote and published his first significant play at the age of 24, titled *The Thunderstorm* (*Leiyu,* 1933). The work was described by critics from the *Welcome to China* website as ''a full–length modern drama [that] features the complicated relationships among the members and servants of a large well–off family and [their] disintegration as a result of the morbidity and corruption in old China.'' This landmark drama was adapted for film twice and was even performed as a ballet in 1983 by the Shanghai Ballet Troupe. The next play in what would turn out to be Cao Yu's dramatic trilogy was ''Sunrise'' (*Richu,* 1934)—a tale of vice and opulence among the rich portrayed in stark contrast to the misery of the poor in old China. This play, too, was adapted for film as well as performed as a musical by the Musical Center of China. Cao Yu's daughter, Wan Fang, wrote the scripts for both the film, and the musical staging. The final play in Cao Yu's trilogy was ''Wilderness'' (*Yuanye,* 1935)—described by Eric Pace's *New York Times* 1996 obituary as a story about ''an unjustly imprisoned peasant who escapes to get revenge on a family of rich, corrupt landowners''. *New York Times* critic Ben Brantley, who saw ''Wilderness'' staged at the Manhattan's Playhouse 46 by the Pan Asian Repertory in English in 1994 described Cao Yu's third drama as ''a fascinating example of a transitional society's theater in search of a new form.'' Other popular plays written by Cao Yu included ''Metamorphosis'' (*Shuibian,* 1940), ''Peking Man'' (*Beijing Ren,* 1940) and a 1941 dramatic adaptation of Ba Jin's novel, ''The Family'' (*Jia*). While all of what Cao Yu produced was well–accepted by critics and audiences alike, none of his later works ever prompted the intense response and lofty praise that *The Thunderstorm* enjoyed.

The *huaju* genre—sometimes translated ''word drama'' or ''spoken play'' and referred to as Modern Chinese Drama—differed from the musically vocal traditional Chinese dramas in which the players sang operatically. Cao Yu was particularly adept at crafting and directing vivid, resonant female characters, and he displayed a gift for dialogue that was described in the *McGraw–Hill Encyclopedia of World Drama* as ''snappy, minutely detailed [and] 'psychological' . . .'' The adoption and adaptation of the spoken Western format did not lead to mimicry as far as Cao Yu was concerned. One literary source from the *Renditions* website of Chinese culture expressed that ''Although heavily influenced by Western theatre, [Cao Yu's] plays are thoroughly Chinese in manner and material.'' Although Cao Yu was not the only playwright dedicated to presenting and exploring the cultural and social changes that had taken place during and after the country's transformation from ''Old China'' to ''New China'', he was certainly the most prominent, and his efforts did not go unnoticed. In 1936, *The Thunderstorm* won the Dagong Bao Literary Prize, and Cao Yu enjoyed his pick of political titles and positions.

Beyond the Stage

In 1937 Cao Yu co-founded the Dramatic Society of China, and he spent 1939 as an instructor at the Sichuan National Dramatic School. He married Zheng Xiu in 1939, and they had two daughters, but were divorced in 1951. While Cao Yu was adept at disseminating social questions via the stage, he also found other ways to reach people, which included using the power of academics to provide people with a view inside Chinese society. In 1946 he was invited, along with peer Lao She, to take part in a lecture tour of the United States, educating academic audiences about Chinese drama. He welcomed the opportunity, and spoke eloquently about the infusion of Western character into Eastern culture. In March of 1949 he served as a Chinese delegate at the World Peace Council Session held in Prague, and two years later he married his second wife, Deng Yisheng, and had two more daughters before she died in 1980. Cao Yu, alongside his colleagues Jiao Juyin, Ouyang Shanzun and Zhao Qiyang founded the Beijing People's Art Theatre in 1952 and in May of 1956, Cao Yu was appointed as its director.

In July of 1956, Cao Yu officially joined the Chinese Communist Party in response to a movement to enlist founding thinkers. He had, in his life and career, been appointed to numerous political positions, until China's Cultural Revolution. In December of 1966, Cao Yu was labeled a counterrevolutionary and—like so many other Chinese intellectuals—accused of bourgeois thinking. Accused of dissident behavior due to the ways in which his plays challenged audiences to think and question social inequalities and injustices, he joined the ranks of other artists and academics that were seen as both dangerous and arrogant. The Revolution sought to restore a sense of practical humility to the intellectual population, and in compliance with this Cao Yu was taken from his home in the middle of the night and sent to a ''re–education'' camp in the countryside. He and his peers spent the prescribed amount of time performing manual labor and cultivating the required level of social meekness. The *Cambridge Guide to Theatre* describes how Cao Yu was ''rehabilitated'' and eventually reintroduced as a ''father figure of the modern theatre.''

Cao Yu spent the time in the countryside and the rest of the Revolution ''creatively inactive'', and returned with a propaganda piece titled ''Bright Skies''—sometimes translated ''Clear, Bright Day''—(*Minglangde tian,* 1956), which was performed at the Beijing People's Art Theatre and touched on more modern issues such as the medical community and germ warfare. William Dolby of the *McGraw–Hill Encyclopedia of World Drama's* noted how ''In his earlier plays Cao was

concerned with conflicts within family and society between the traditional and new aspirations and ethics . . . something of the style remains in his more recent plays (1984), which often assert, however, a vigorous ideological mood.'' Approximately ten years later, in January of 1975, Cao Yu made his first public appearance since his denunciation, and was woven back into the culture. He was offered and accepted many more political appointments throughout the remainder of his life and was the recipient of numerous awards, including the French Légion d'Honneur awarded in 1987. His second wife had died during the Cultural Revolution, and he married a third time (Li Yuru) at the end of his life. Critics agreed that the work he produced post–Cultural Revolution was somewhat tainted by transparent propagandistic agendas, but that Cao Yu remained a master of his craft.

End Scene

Cao Yu died on December 13, 1996 in Beijing, China. He was 86 years old when he passed, and had been hospitalized for eight years prior to his death. While this gifted author is no longer generating new works, his plays continue to move audiences all over the world and have been translated into multiple languages including Japanese, Russian and English. Awards have been endowed in Cao Yu's name, such as the Cao Yu Drama Literature Awards held in Xi'an—the capital of the Shaanxi Province in northwestern China—in November of 2000. His dramatic trilogy (*Thunderstorm, Sunrise* and *Wilderness*) is considered by critics to be the culmination of Chinese drama's growth, and his prowess is made all the more significant by the fact that playwrights were constantly facing the challenge of attracting audiences in a time of increasing media saturation—fighting for attention with pop music, television programs and variety game shows.

Another tribute created in Cao Yu's memory was Wang Mei's 2002 landmark modern dance drama, ''Thunder and Rain.'' Editor and journalist Richard Lee of *www.chinataiwan.org* explained that although ''modern dance [in China] is often considered an 'insider's art' because of its complex expression and lack of mass popularity . . . one woman with a fighting spirit has pushed this peripheral art to the forefront of China's artistic scene. Wang Mei, a professor of choreography at Beijing's Dance Academy, is considered one of China's premier modern dance choreographers. 'Thunder and Rain', her signature work, is recognized as China's first modern dance drama . . . adapted from the late literary giant Cao Yu's trademark play 'Thunderstorm', Wang Mei's 'Thunder and Rain' [was a] huge success [and] marked a watershed in Chinese modern dance.'' Cao Yu was truly a man of many talents, with capabilities as an actor, a director, a screenwriter and a playwright. While the Chinese Modern Drama genre saw its peak with Cao Yu's early works, the combative spirit of his accomplishments has cast a significant shadow on the face of modern theatre.

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Hoagy Carmichael

A giant among composers of American popular music, Hoagy Carmichael (1899-1981) wrote ''Stardust,'' the song that has according to many reckonings been recorded more often than any other in the history of music. Several other songs—''Georgia on My Mind'' and the infectious ''Heart and Soul''—have been hardly less popular, reaching nearly universal familiarity among listeners born decades after they were written. Likewise successful as an actor and as a musical performer, he did much to establish the image of the songwriter in the American mind.

Carmichael's songs are often described as nostalgic in tone; many of them unfold in a landscape of American small towns and countryside scenes and draw some of their emotional power from the attachment Americans have held for the country's agrarian past.

Country singers including Willie Nelson and Crystal Gayle have shown an affinity for his material. Yet in another way Carmichael was the most modern, the hippest, of his songwriting contemporaries, even though he grew up in Indiana and did not share the urban background that has nurtured the bulk of the popular tradition in his time and in our own. More than almost any other white songwriter of his age (George Gershwin being one of the exceptions), Carmichael understood jazz and incorporated it successfully into his musical language. This insight did not await the investigations of musical historians; jazz musicians, both black and white, took to Carmichael's music from the beginning, and they were the first to identify the incredible potential contained in the wandering melody of ''Stardust.''

Family Faced Money Problems

Carmichael was born in Bloomington, Indiana on November 22, 1899. His father was an electrician and general laborer who found work only intermittently and often moved the family around as he searched for employment. They traveled as far as Montana at one point, always returning to Indiana. The experience of poverty shaped Carmichael's personality—he had a lifelong skinflint side, even after becoming wildly successful—and gave him an ambitious streak. One positive side to the family's shaky financial straits was that Carmichael's mother, a talented ragtime pianist, took jobs entertaining partygoers at Indiana University fraternities in Bloomington; Carmichael grew up hearing music and sometimes dozed on two pushed-together chairs as his mother played. Sometimes the family lived in racially integrated Bloomington neighborhoods, and Carmichael was exposed to the sounds of African-American gospel music.

Though he assumed he would go into a professional career, there were forces pushing Carmichael toward the arts as well. The family knew the nationally prominent Indiana poet James Whitcomb Riley. And when they moved to Indianapolis in 1916, the teenaged Carmichael found himself in a large city that was an important popular-music crossroads. He took piano lessons from an African-American barber and ragtime pianist named Reginald DuValle, and aside from some childhood studies with his mother that was the only structured musical training he ever received. That set him apart from other songwriters, the vast majority of whom had classical training of some sort. Soon Carmichael had dropped out of high school and was playing piano in Indianapolis nightspots high and low, paying the bills by driving a cement truck and working in a slaughterhouse during the day. DuValle's son recalled (according to a *New York Review of Books* article reproduced on the Official Hoagy Carmichael website maintained by his family) that ''In our neighborhood we seldom had any white people. So he kind of stood out, if you know what I mean.''

Carmichael's mother Lida warned him (as has often been reported, for example by Daniel Okrent in *Forbes*) that ''Music is fun, Hoagland, but it don't buy you cornpone.'' His financial ambitions reasserted themselves, and he returned to Bloomington to finish high school. Getting wind of the new jazz music of the day, however, he booked a Louisville Band led by a musician named Louie Jordan (not the later singer of ''Ain't Nobody Here But Us Chickens'') to play a party. Jazz hit Carmichael full force. As quoted on the Hoagy Carmichael website maintained by his family, he recalled that hearing this band ''exploded in me almost more music than I could consume.'' Enrolling at Indiana University, Carmichael took law classes but also formed a jazz band called the Carmichael Syringe Orchestra and Carmichael's Collegians.

A second strong shot of jazz influence came when Carmichael heard a performance by Iowa-born cornetist Leon ''Bix'' Beiderbecke, often regarded as the first great white jazz musician. Booked by Carmichael for a series of ten fraternity dances, Beiderbecke befriended Carmichael and suggested that he try his hand at songwriting. Carmichael complied with a pair of songs, ''Free Wheeling'' and ''Washboard Blues'' (the latter a depiction of an African-American washerwoman), that, thanks to Beiderbecke, began to spread around the Midwestern jazz world. Carmichael bought a cornet and began to play it so obsessively that his friends eventually hid the instrument. He recalled (according to *Washington Post* writer Martin Weil) that ''Bix showed me that jazz could be musical and beautiful as well as hot.''

Heard Own Song Performed in Store

Carmichael received his bachelor's degree in 1925 and his law degree the following year. He moved to West Palm Beach, Florida, hoping to cash in on the Florida land boom. Those plans quickly changed when one day he heard a jazz

band called Red Nichols & His Five Pennies playing ''Washboard Blues'' in a local store. He returned north to Indiana and started writing music seriously, making a series of recordings for the Gennett label in Richmond, Indiana, in 1927. Among them was an instrumental called ''Star Dust''—originally spelled with two words. The African-American jazz band McKinney's Cotton Pickers performed ''Star Dust'' and recorded it in 1928, but both their version and Carmichael's own were up-tempo renditions that seemed to smother the melody's delicate filigree. In 1929 he headed for New York City to try to make it in the music business.

Still working days for a stockbroker, he circulated among jazz clubs at night and met Louis Armstrong, whom he had heard and admired in Chicago earlier in the decade, as well as several future swing titans: clarinetist Benny Goodman and bandleader brothers Tommy and Jimmy Dorsey. The young lyricist Johnny Mercer became one of his favorite collaborators. Things picked up when he sold ''Star Dust'' to the Mills Music Company. The song went nowhere when it was issued as a sheet-music instrumental in early 1929, and even a poetic set of lyrics added by songwriter Mitchell Parrish did little to help. Jazz bands continued to be attracted to ''Stardust,'' however, and the Isham Jones Orchestra tried out a slower tempo on a 1930 recording. A flood of other recordings followed, and Bing Crosby had a hit with his vocal version in 1931. Within a few years ''Stardust''—a lost-love song about love songs—had achieved the status of standard that it still holds today. Carmichael (as quoted on his family's website) recalled feeling a ''queer sensation that this melody was bigger than me'' the first time he heard a recording of the song. ''Maybe I hadn't written it at all. . . . I wanted to shout back at it, 'maybe I didn't write you, but I found you.' ''

Carmichael was hitting his peak creatively and turned out numerous hits in the early 1930s, many of them sharing the relaxed but jazzy groove of ''Stardust.'' ''Rockin' Chair,'' released in 1930, harked back to the African-American spiritual cadences of Carmichael's youth (he wrote the lyrics himself) in its depiction—quite unusual for a popular song—of an old woman ''chained to my rockin' chair'' and awaiting her Judgment Day. Carmichael recorded ''Georgia on My Mind'' in 1930 and published it the following year. The lyrics were by Carmichael's Indiana classmate Stuart Gorrell.

Beiderbecke's death at age 28 from alcohol-related complications hit Carmichael hard emotionally, and his music, whether for that reason or simply because of larger changes in the language of popular song, gradually became less jazzy. In 1936, the year he married Indianan Ruth Meinardi, Carmichael headed for Hollywood. The pair had two sons, Hoagy Bix and Randy, before divorcing in 1955. Carmichael, often working with lyricist Frank Loesser, had lost none of his melodic gift; his late 1930s hits included ''Small Fry,'' ''Two Sleepy People'' and, in 1938, ''Heart and Soul,'' a tune so simple that children and other musical novices quickly learn to pick it out on the piano, yet so ingeniously structured as to be instantly memorable for a lifetime. The latter two hits were among the comparatively small number of love songs in Carmichael's oeuvre.

Became Familiar Film Presence

Carmichael's career in the movies began in 1937 with a bit part in *Topper.* He performed his own material in many films, playing a nightclub pianist in the 1942 hit *To Have and Have Not,* starring Humphrey Bogart and Lauren Bacall. Carmichael's biographer Richard Sudhalter has credited him with fostering the growth of the singer-songwriter profession in American music; certainly he was in the minority among songwriters of his time in becoming well known for his own renditions of his songs. The year 1942 brought Carmichael another major song hit with ''Skylark,'' written to a lyric by Johnny Mercer. He sang his own ''Ole Buttermilk Sky'' in the 1945 *Canyon Passage,* helping that song along to standard status as well.

As vocalists came to the fore after World War II, a spate of new recordings of Carmichael's songs appeared; during the year 1946, Carmichael songs held three of the top four places on the national Hit Parade ranking at one point. Carmichael continued to write new material, and in 1951 ''In the Cool, Cool, Cool of the Evening,'' with Mercer once again as lyricist, won an Academy Award for Best Song. He appeared in various films including the Beiderbecke biography *Young Man with a Horn,* hosted a television show called *The Saturday Night Review,* and even had a non-musical role in the late 1950s in the Western television series *Laramie.*

With the coming of rock and roll, Carmichael's string of hits seemed to be at an end. In the 1960s he wrote two classical orchestral works, *Johnny Appleseed* and *Brown County in Autumn,* but they gained little attention. Yet his songbook became ever more securely ensconced in the American musical mind. If ''Stardust'' became a trifle less pervasive (at least until Willie Nelson's hit recording of 1978), ''Georgia on My Mind'' gained new life through Ray Charles's recording in 1960, on the album *The Genius Hits the Road.* It became one of the songs most identified with the great rhythm-and-blues legend.

An enthusiastic golfer and coin collector, Carmichael lived the high life in California in his old age. He married actress Wanda McKay in 1977. Carmichael lived long enough to attend ceremonies for several major awards bestowed upon his body of work; in 1972 he received an honorary doctorate from his alma mater, the University of Indiana, which established an archive of Carmichael materials in 1986. After suffering a heart attack, he died in Rancho Mirage, California, on December 27, 1981. The awards rolled on, and a Hoagy Carmichael U.S. postage stamp was issued in 1997. Jazz chanteuse Norah Jones's recording of Carmichael's ''The Nearness of You'' in 2002 testified to the continuing vitality of his work in the new millennium.

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Marcel Carné

French film director Marcel Carné (1906-1996) is regarded as one of Europe's great filmmakers. Though he had a long career, his reputation rests on the six films he made from 1937 to 1945. One of the films in that period, *Les Enfants du paradis* (1945), is regarded by critics and film historians as one of the greatest movies ever made. In his best works, he collaborated with popular French poet and screenwriter Jacques Prévert.

Carné was born on August 18, 1906, in Paris, France. He was the son of Paul and Maria (Recouet) Carné. He was educated at the Education Ecole d'Apprentissage du Meuble in France, and worked as an apprentice cabinet maker and an insurance clerk in the mid-1920s. In the late 1920s, he broke into film. In 1928, he worked as an assistant to cameraman Georges Périnal on *Les Nouveaux Messieurs,* for director Jacques Feyder, who would influence both Carné and the direction of French Cinema. The following year, Carné made his first film, a short documentary entitled *Nogent, Eldorado du dimanche.* He also made a number of publicity shorts, but his documentary so impressed Rene Clair that, in 1930, the great French director hired Carné as his assistant director on *Sous les toits de Paris* (Under the Roofs of Paris).

In the 1930s, Carné again worked with Feyder, serving as his assistant director on *Pension Mimosas* (1934) and *La Kermesse heroique* (Carnival in Flanders, 1935). During this period, Carné also worked as a film critic, sometimes publishing his articles under the pseudonym Albert Cranche. He was editor-in-chief of *Hebdo-Film* and wrote for *Cinemagazine, Cinemonde,* and *Film Sonore.*

Began Collaboration with Jacque Prévert

In 1936, with the help of Feyder and his actress wife, Francoise Rosay, Carné secured his first feature-length film assignment, directing *Jenny.* Though this first feature film has been described as a ''routine melodrama,'' Carné would soon establish himself as one of the leading directors in France. Moreover, his works would be praised throughout Europe as well as the world.

The script for *Jenny* was written by Jacques Prévert, and the collaboration initiated an ongoing, fruitful professional relationship that helped develop Carné's reputation. Prévert, a poet, would write the scripts for most of Carné's greatest films. In his poetry, Prévert, who was associated with the Surrealist movement in France, blended humor, sentimentality, fatalism and social satire. This style, described as poetic realism, was popular in the years leading up to the German occupation of France and World War II, and it informed many of his screenplays.

Carné's best work resulted from his collaborations with Prévert and included *Quai des brumes* (Port of Shadows, 1938), *Le Jour se lève* (Daybreak, 1939), *Les Enfants du paradis* (Children of Paradise, 1945) and *Les Portes de la nuit* (Gate of the Night, 1946).

Bringing the attitudes of poetic realism into cinema, these films were both lyrical and pessimistic, contrasting or combining dismal reality with an intuited metaphysical realm, and self-determinism with cruel fate. They were characterized by Carné's richly detailed recreations of gritty social environments.

Their collaborative film works would dominate the French film industry for ten years. But the professional relationship did not survive long after World War II, and the team ended their working relationship in 1947.

Established as a Major Director

Carné's second feature film, *Drôle de drame* (Bizarre, Bizarre), a crime/comedy/fantasy released in 1937, was a great improvement over *Jenny,* due in large part to Prévert's contribution. The film itself has been described as peculiar, and it initially confused French audiences. It reflected Prévert's taste for the absurd and the surreal. The story is set in England in the early 1900s, and the filmmakers took aim at the bourgeoisie. Today, its blend of ''screwball comedy'' elements and dark humor seem ahead of its time.

The film also marked the start of ongoing collaborations with set designer Alexandre Trauner and composer Joseph Kosma. Previously, Carné and the Hungarian-born Trauner worked together on Feyder's *La Kermesse heroique.*

As much as an improvement that Carné's second feature represented, it was *Quai des brumes* (1938) and *Le Jour se lève* (1939), two more collaborations with Prévert, that truly established Carné as a major European director. The two films were imbued with the romantic fatalism that typified poetic realism and that would characterize this era of French cinema. In the films, lovers find fleeting happiness in a violent and bleak world.

Le Jour se lève especially epitomized poetic realism, as it focused on working-class people and had a fatalistic, tragic plot. Released in France in December 1939, during the occupation, just before the start of World War II, the film was banned by French authorities because of its defeatism.

Displaying the essence of poetic realism, the film was moody and atmospheric, involving characters locked into circumstances beyond their control. Careful attention was paid to elements such as lighting, detailed sets and music. Composer Kosma set Prévert's poem ''Les Feuilles mortes'' to music, and the distinct melody formed the basis of a popular song that became known in the United States as ''Autumn Leaves.'' The melody befitted a film whose overwhelming effect is best described as haunting.

The film features a unique and elaborate flashback plot structure that would influence later films. The story involves ''Francois,'' a decent man driven to commit murder for love. At the outset of the film he is hiding out from police in his apartment. During the siege, he recalls the circumstances that led him to kill another man. Everything is revealed in a series of flashbacks, which tell the story of how Francois fell in love with Francoise, a young flower vendor under the spell of the evil Valentin, a dog trainer who performs at a music hall.

The film had a pungent atmosphere developed, in large part, from Carné's characteristic careful attention to detail. Carné and set designer Trauner created an apartment set as a single unit without movable walls. In addition, Carné, seeking realistic effect, insisted that real bullets be used for the scenes when the police fire upon Francois' apartment.

In this film, as in his best works, Carné was greatly influenced by Feyder, who developed a style of French filmmaking that exhibited a strong visual flair, with realism created in the artificial environment of a studio. The style also involved elaborate scripts, intelligent dialogue and actors that could display ''star'' presence. As a result of the unique plot structure and the well-written dialogue, Hollywood took notice and remade the film in 1947 as *The Long Night,* directed by Anatole Litvak and starring Henry Fonda, Barbara Bel Geddes and Vincent Price as a sinister magician.

German Occupation Coincided with Career Peak

In between *Quai des brumes* and *Le Jour se lève,* Carné released *Hotel du Nord* (1938), with a script written by Jean Aurenche instead of Prévert. Still, it was a fatalistic romantic melodrama, like the other two films.

Though their previous films were banned during the Occupation, Carné and Prévert were allowed to continue working together. In addition, Carné continued working with Trauner and Kosma, but the collaborations had to be conducted in secret, as the set designer and the composer were both Jewish. However, Carné was limited in what he could depict on film. Contemporary events were off limits under the German occupation, and films reflecting the pessimistic poetic realism were forbidden, so Carné and Prévert turned to historical subject matter. This resulted in a new visual style. Instead of working in the gray shades of urban, working-class despair, Carné turned to the more ornate and theatrical look of the period-film spectacle. Made in 1942, *Les Visiteurs du soir* (The Devil's Envoys), a costume romance-drama, was an allegory about love and death set in medieval times. Though the film was successful at the time, it has aged badly.

Carné's next film, *Les Enfants du paradis,* released in 1945, was his masterpiece. An ambitious work, it is considered one of the greatest films ever made. Filmed during the war, but not released until after the liberation of France, the movie runs for over three hours and it included two parts, each a full-length feature. It contains both intimate scenes between actors as well as large crowd scenes, and Carné handled both with the skill of a master. Containing elements of farce and tragedy, *Les Enfants du paradis* is a love story set in the theater society of nineteenth century Paris. More specifically, it is a fictionalized depiction of the life of French mime Jean-Gaspard Deburau. Set in 1840, the plot concerns four men, including Deburau, who are in love with the same mysterious woman. However, only Deburau harbors honorable intentions. ''Carné would be a world-ranking director with this film alone,'' wrote film critic and historian Parker Tyler in 1962 in his book *Classics of the Foreign Film.*

Post-War Career Decline

When World War II ended, and *Les Enfants du paradis* was released, Carné was still a young man—he was only in his late thirties—and his future seemed bright. However, his first post-war film, *Les Portes de la nuit,* which returned to the pre-war concerns of poetic realism, was an expensive failure, despite a script by Prévert.

The previously successful collaborators next began work on *La Fleur de l'âge,* but the film was abandoned soon after production started. It turned out to be the last time that Carné and Prévert worked together. Carné's career would

continue, lasting until the 1970s, but his films never reached the levels of his earlier efforts.

In 1953, he filmed *Thérèse Raquin,* an adaptation of the Emile Zola novel. The film was a popular success, but critics were less enthusiastic than the public. His next four films, *L'Air de Paris* (1954), *Le Pays d'òu je viens* (1956), *Les Tricheurs* (The Cheaters, 1958), and *Terrain vague,* had nowhere near the impact of his earlier work.

By this time, Carné's career had fallen victim to changing film fashions. His brand of studio-anchored film had been replaced by the ''new wave'' cinema, advanced by young directors such as Francois Truffaut and Jean Luc Godard. The works of these new directors took filmmaking outside of the studio and into the streets. Their films were low-budget productions made on location and featuring relatively unknown or non-professional actors. This combined to create a greater sense of reality. Further, the films possessed a spontaneous and improvisational feel that made older, studio-bound films feel artificial and passé. The emergence of this new style provoked Carné to comment, ''The new wave assassinated me. But then it assassinated the cinema, too.'' However, his condemnation was far too harsh, as the ''new wave'' brought new life into the cinema.

Further, the new breed of filmmakers did not end Carné's career. Rather, he persevered. In 1962, he made *Du mouron pour les petits oiseaux.* This was followed by *Trois Chambres à Manhattan* (1965), *Les Jeunes Loups* (1967), *Les Assassins de l'order* (1971), and *La Merveilleuse Visite* (1974).

In 1976, he made what turned out to be his last film, a documentary called *La Bible,* which was released both theatrically and to television.

Honored for Career in Film

In 1984, he received a career tribute from the French film industry, which dedicated that year's Cannes Film Festival to him in honor of his 75th birthday. In 1992, Carné attempted to make one more film, an adaptation of Guy de Maupassant's novel *Mouche.* However, Carné became ill during early production stages, and financing for the film was withdrawn.

Carné died on October 31, 1996, at age 90 in Clamart, near Paris, in France. In the 1990s, in a poll that included 600 French film critics and film professionals, *Les Enfants du paradis* was voted the ''Best French Film of the Century.''

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Cécile Chaminade

French composer Cécile Louise Stéphanie Chaminade (1857-1944) enjoyed considerable success between about 1880 and 1910, touring as a pianist and performing her own works. In the United States she was so popular that a national group of musical clubs was named after her, and in England her Prélude for organ was played at Queen Victoria's funeral in 1901.

In the years after World War I, Chaminade's music was mostly forgotten. There may be several reasons for its neglect, but a bias against the works of women composers certainly played a role. Even at the height of her career, Chaminade faced an insoluble dilemma when she aimed her work at male critics: if she focused on lighter genres such as small piano pieces and songs, which were mostly the province of female musicians, her work was thought to be trivial, but if she attempted to work in larger forms, she was criticized for her lack of feminity.

Talent Spotted by Bizet

Chaminade was born in Paris on August 8, 1857 (earlier sources list 1861 as her birth year). Her father was a prosperous insurance office manager for the Parisian branch of a London firm. The family moved to the village of Le Vésinet, west of Paris, when Chaminade was young, in the process acquiring the famed operatic composer Georges Bizet as a neighbor. Chaminade began playing the piano, composing keyboard music and pieces for her local Catholic church when she was very young, and Bizet was reputed to have praised her talent when he visited the family in 1869. Around the same time, she may have played for and impressed the aging Franz Liszt, the undisputed king among piano virtuosi of the nineteenth century.

The beginnings of Chaminade's musical education came from her mother, who played the piano and sang. Even beyond what musical celebrities may have said about her talent, it was clear that she possessed special gifts, and she was taken to meet a professor at the Paris Conservatory named Le Couppey. The teacher urged her to enroll immediately in music theory classes at the Conservatory in Paris, but Chaminade's father, Hippolyte, forbade her to enter the school, believing that it would be improper for a young woman of the upper middle class. A compromise was reached: Chaminade could take private lessons with Conservatory faculty.

In 1875 Chaminade got her first inkling of how the French musical establishment could crush those whom it did not choose to favor: she attended the premiere of Bizet's opera *Carmen,* which is now considered among the greatest

of all operas but which was savaged by Parisian critics at the time. The disheartened and ailing Bizet died a few months later. Chaminade was one of those who realized the work's value at the time, and she later wrote an essay condemning the way its composer had been treated.

In 1877 Chaminade performed at the Salle Pleyel concert hall in Paris, and one of her pieces, an Etude (or Study), was published and well reviewed. She followed with a larger concert at Le Couppey's house on April 25, 1878, consisting entirely of her own music. The concert was a success, and Chaminade began to write music for larger ensembles in addition to piano music. She wrote two trios for piano, violin, and cello, and in April of 1881 her Suite for orchestra, a four-movement symphony-like work, was performed on a program mounted by France's National Music Society. Reviews were mixed, but Chaminade's relative youth was noted in prophecies that she might have a bright future as a composer.

Wrote Opera

In the early 1880s, Chaminade's career as a performer picked up; she often appeared in concerts of her own music and as part of chamber music groupings (chamber music is music for a group of a few instruments). She also still had ambitions to write music in larger forms and completed an opera, *La Sévillane* (The Woman from Seville) in 1882. Chaminade, mindful of what had happened to Bizet, proceeded slowly with the project, mounting a performance, accompanied by herself on the piano, at her parents' house. Important musical personalities in attendance praised the opera and discussed mounting it during a season of the Opéra-Comique company, but it was never given a full performance.

Chaminade's music continued to gain momentum throughout the 1880s; the Suite for orchestra was performed as far afield as Brussels, and a ballet, *Callirhoë,* was given to great fanfare in Marseilles in 1888. The ballet was performed numerous times, and one section, the *Scarf Dance,* arranged for keyboard, became one of Chaminade's most popular piano pieces. Chaminade mostly failed, however, to crack the top levels of Parisian concert life; her music was performed mainly in smaller cities.

Two important events in the late 1880s conspired to push Chaminade's career in a new direction. The first was the death of her father in 1887. Chaminade's family had fallen on comparatively hard times and had sold their large house in Paris, moving permanently to Le Vésinet. Chaminade, who lived at home until her mother's death, had no ready source of income. But the problem was partly solved with the premiere in Belgium of Chaminade's *Concertstück* (Concert Piece) for piano and orchestra in 1888—it became one of her few large-scale Parisian successes when she repeated the performance in that city the following year. The work became one of Chaminade's most successful; it was soon performed around Europe and even in Chicago, often independent of any appearance by Chaminade. More significant from a financial point of view was that Chaminade's execution of the difficult work propelled her into the top rank of concert attractions. For the next 20 years it was Chaminade the pianist, and tangentially Chaminade the composer, who was in demand.

Chaminade toured steadily around Europe in the 1890s, finding special success in England. She first appeared there in 1892, and gave concerts at St. James Hall and other venues at least once in most years over the next two decades. After her first flush of success she was hardly a critical favorite; one journalist in 1897 disparagingly compared her new works to new fashions coming off the boat from Paris. But audiences, from the Queen on down, loved her. Queen Victoria invited her to perform at Windsor Castle, and the frequency with which she was invited to perform in London testifies to her continuing popularity. Chaminade turned out new music—songs and short piano pieces—to capitalize on the market for her music that these performances created.

Chaminade Clubs Formed

These pieces also found a strong audience in the United States, where Chaminade Clubs—named for Chaminade but devoted to musical events of various kinds—began to spring up around 1900. By 1904 Chaminade estimated that there were 200 separate chapters. The clubs were mostly composed of female musical amateurs. Club members in Brooklyn, New York, made an anagram out of Chaminade's name (quoted in Marcia J. Citron's *Cécile Chaminade: A Bio-Bibliography*) to describe their aims: ''C—Concentrated & Concerted Effort; H—Harmony of Spirit & Work; A—Artistic Ideals; M—Musical

Merit Maintained; I—Inspiration; N—Notes (every kind except Promissory); A—Ardor & Aspiration; D—Devotion to Duty; E—Earnest Endeavor.'' New clubs were established at least through the 1930s.

In 1901 Chaminade married Louis-Mathieu Carbonel, a Marseilles music publisher. Carbonel was 20 years older than Chaminade, and the two agreed to live apart and not to have sexual relations. It was by all appearances a marriage of convenience, but Chaminade spent several years caring for Carbonel after he fell ill with a lung disease during one of her concert tours in 1903. Her career lost precious momentum between that year and the time of Carbonel's death in 1907. In the fall of 1908, though she disliked the idea of making the transatlantic journey, she accepted a lucrative offer to visit the United States and gave concerts in 12 cities. Most were sellouts, and Chaminade's opening recital at Carnegie Hall grossed a near-record $5,000.

By that time, Chaminade's music had begun to seem somewhat old-fashioned. Her lyrical, melodic piano pieces looked back to the short piano works of Frédéric Chopin, with occasional influences from the more dramatic Franz Liszt, but critical attention had shifted to the harmonically daring, impressionistic works of Claude Debussy, which Chaminade herself disliked. Chaminade's popularity, and her musical output, declined somewhat in the 1910s. Aggressive and sometimes explicitly male-centered ideologies of modernism had little use for pleasant music like Chaminade's; her commercial success worked against her, and often her music was characterized as domestic, as intended for the drawing room or salon. Feminist scholars later pointed out the ways in which such characterizations were designed to suppress women's creativity.

Chaminade received some rare recognition in her home country in 1913, when she became the first female composer inducted into the Legion of Honor. The outbreak of World War I put a stop to her creative activity. Living in a villa near Toulon that had been purchased by her husband, Chaminade worked as a nurse for French soldiers in a recovery facility near her home. After the war ended, she resumed performing and made some piano rolls for the Aeolian Company in London. Her health declined in the 1920s and 1930s, and in 1938 her left foot had to be amputated. Living by then in Monte Carlo and being cared for by relatives, she was heartened by the reception of birthday greetings around the world as a result of a campaign organized by the American music magazine *The Etude.* She died in Monte Carlo on April 13, 1944.

A few of Chaminade's pieces—the *Scarf Dance,* the *Concertstück,* and the Concertino for flute and orchestra—remained in the classical repertory, but for a time she was almost completely forgotten. Near the end of the twentieth century, investigations into the music of women composers revived some of her popularity. In her book *Gender and the Musical Canon,* which investigated the more general reasons for the absence of works by women among the most frequently performed classical works, Marcia J. Citron suggested that one movement of Chaminade's Piano Sonata of 1895 may have been organized in such a way as to subvert the common characterization of themes in a sonata movement as ''masculine'' and ''feminine.'' Many other works by Chaminade, however, awaited rediscovery by performers and music writers. These included the choral symphony *Les amazones* (The Amazons) of 1888—one of just a few large Chaminade works with specifically gender-based content. More generally, the broader phenomenon of Chaminade's popularity, including the Chaminade clubs, invited further investigation.

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Hugo Chávez

Venezuelan leader Hugo Chávez (born 1954) has seized an important role on the world political stage with his stance of confrontation toward the United States and his ambitious program of social reforms.

Even more so than other Latin American countries, oil-rich Venezuela has historically been a country sharply divided between rich and poor. Chávez has faced vigorous opposition from the country's traditional elites, spending two years in prison after a 1992 coup attempt, surviving a coup launched against him in 2002, and beating back a recall attempt in 2004. He was popular, even venerated, among poor Venezuelans, for he took steps in the first years of his rule to distribute more of the country's burgeoning oil income among its poorer citizens. Yet Venezuelans were deeply split over the merits of Chávez's reign, and international observers pointed to a growing atmosphere of repression and a concentration of power in Chávez's hands. After meeting Chávez, Colombian novelist Gabriel García Márquez said, according to the London *Independent*: ''I was overwhelmed by the feeling that I had just been with two opposing men. One to whom the caprices of fate had given an opportunity to save his country. The other an illusionist, who could pass into the history books as just another despot.''

Became Star on Diamond

Chávez was born in Venezuela's Western grasslands region, near the town of Sabaneta in the state of Barinas, on July 28, 1954. Both his parents were schoolteachers, but that was hardly a lucrative profession in the Venezuelan backcountry; his father had only a sixth-grade education himself, and the family was poor as well as dark-skinned, in a country with strong racial divisions and an almost

exclusively white-skinned elite. Chávez was sent to live with his father's mother in Sabaneta and helped raise extra money for the family by selling homemade candies produced by his grandmother. The young Chávez possessed an ability that set him apart from the crowd in Venezuela: he was an excellent baseball (and softball) player in a baseball-crazy country. He played on a national baseball team called the Criollitos de Venezuela in 1969 and continued to excel at the sport as an adult, playing for teams connected with military or educational institutions.

With a desire to make something of himself, Chávez thought about trying to become a major league baseball player. He also thought vaguely about entering politics. After attending the inauguration of Venezuela's president when he was 19, he wrote in his diary (as quoted by Alma Guillermoprieto in the *New York Review of Books*) that he ''imagined myself walking there with the weight of the country on my own shoulders.'' But a political career was not a feasible option, and Chávez joined the military. He studied engineering at Venezuela's national military academy, and though he was never a top-notch student he focused on his work and graduated eighth in his class in 1975. Chávez was immediately popular with his fellow soldiers, and he rose through the military's officer ranks. He was elevated to colonel, heading an elite unit of paratroopers.

Along the way he noticed that the Venezuelan military, like many of the country's other institutions, was riddled with corruption. Chávez spent his spare time reading about his country's history, and he flirted with the Marxist ideas that had made inroads in Nicaragua and other Latin American countries, often nurtured by progressive religious figures. But his real heroes were the nationalist military leaders who had thrown off Spanish rule in the nineteenth century—above all Simón Bolivar, the father of Venezuelan independence and a figure of mythical dimensions, sometimes known as the George Washington of South America. With his natural charisma, Chávez drew other soldiers to his ideas. Starting with small cells, he built a network of supporters within the Venezuelan military. It was called MBR 200, the Bolivarian Revolutionary Movement.

A defining event in Chávez's military career came in 1989, after falling oil prices had devastated the Venezuelan economy and led President Carlos Andrés Pérez to institute a series of austerity measures. Riots erupted in the capital city of Caracas after an announcement that bus fares would be increased, and the army was sent into the streets to quell the protests. Chávez was part of the group deployed, and he was angered by orders to shoot at Venezuelan citizens who he felt had legitimate grievances. The experience was a primary motivation for the military coup he organized against the Pérez government three years later.

Radio Announcement became Popular Slogan

The 1992 Chávez coup was quickly put down, but his co-conspirators launched attacks on government installations around the country. In hopes of preventing further bloodshed, the government allowed Chávez a 45-second television address so that he could tell others to lay down their arms. It was a mistake on the government's part, for Chávez made the most of the time he had available, announcing to his fellow Venezuelans that his movement had for now—''por ahora''—been unsuccessful in achieving its goal. Within a few days, ''por ahora'' graffiti appeared around Caracas, and Chávez had emerged as the standard-bearer for Venezuela's masses of hillside slum dwellers.

Chávez was jailed but was given the comparatively mild charge of rebellion and spent only two years in prison, despite the fact that his associates mounted a second coup attempt nine months after the first. After he was pardoned by president Rafael Caldera and given an honorable discharge from the military, Chávez launched a bid to win power by peaceful means. He and a group of leftist politicians formed a new party called the Fifth Republic Movement, which fielded Chávez as its presidential candidate. On December 6, 1998, he was elected to the Venezuelan presidency, his first political office, with 56 percent of the vote.

Chávez moved quickly on both political and public relations fronts to consolidate his power. He pushed through a new constitution that replaced Venezuela's American-style bicameral legislature with a single National Assembly, and provided for a six-year presidential term that could be extended by re-election. In 2000 Chávez scheduled a special election that would install him for the new six-year term. Running on an anti-corruption platform, he was elected with 60 percent of the vote, Venezuela's largest mandate in several decades.

Like Cuban leader Fidel Castro, with whom he cultivated closer ties, Chávez had the habit of giving lengthy speeches to his people, speeches that combined policy statements and general pep talks. Sprinkled with quotations from Jesus Christ and Simón Bolivar, Chávez's addresses took the form of a television program, *Alo, Presidente.* Chávez might touch on any topic from baseball to nutrition to the United States, which Chávez blamed for the problems of South America's poor. As the United States sought to expand hemispheric commerce through free-trade agreements, Chávez emerged as a major opponent of globalization and a general thorn in the side of the new U.S. administration of President George W. Bush.

Opponents Staged Coup

Chávez was also despised by Venezuela's upper classes, partly out of prejudice against his modest origins and partly over substantive policy disagreements. After Chávez fired the managers of Venezuela's national oil company in 2002, a group of business executives with supporters in the Venezuela army and in large labor unions launched a coup against the Chávez government on April 12. Groups of anti- and pro-Chávez demonstrators clashed in front of the presidential palace, and Chávez was taken away by the coup plotters. When the insurgents announced that they were dissolving the constitution, however, the tide turned in Chávez's favor; a palace guard contingent that had remained loyal to him joined with a large crowd of demonstrators, and the coup collapsed after 50 hours. The United States, which had hailed the change of government, was forced to backtrack, and Chávez blamed Americans—accurately, according to many foreign press reports—for aiding the insurrection.

Chávez's opponents did not give up. In 2004 they gathered signatures for a recall election that, if successful, would have removed him from power. The recall went forward after judicial wrangling over the legitimacy of some of the signatures. But by this time the United States had invaded Iraq and oil prices were headed skyward. Average household income in Venezuela rose 30 percent in 2004, and Chávez began to spend lavishly on new schools and public works projects. The success of Chávez's antipoverty initiatives has been a matter of debate, but loans for small businesses and rural cooperatives, a centerpiece of Chávez's economic strategy, were abundant. Top religious leaders such as Venezuelan Cardinal Ignacio Velasco had backed the coup against Chávez and opposed him, but Chavez had support among the religious rank-and-file, and he often accused Catholic church leaders of not following Christ's path. Chávez handily beat back the August 15 recall with just under 60 percent of the vote.

Victory emboldened Chávez in various ways. Dissent within the Venezuelan armed forces was now dealt with harshly, and the 3.2 million Venezuelans who had signed recall petitions found themselves discriminated against. Chávez missed no opportunity to criticize the United States. He brought charges against an election-monitoring group, Sumate, that he claimed was a front for U.S. operatives, and he expelled U.S. missionaries after charging them with spying. Chávez claimed that Venezuelan spies had uncovered U.S. plans to invade the country, and he stockpiled arms in anticipation of such an eventuality. In 2005, a U.S. religious evangelist played into Chávez's hands by publicly advocating Chávez's assassination.

Chávez skillfully made use of such events, gaining supporters at home as well as in the United States, where he offered aid in the wake of Hurricane Katrina in 2005 and directed Venezuela's state oil company, which did business in the United States under the Citgo name, to provide low-cost heating oil to residents of U.S. cities. Visiting the United States in 2005, Chávez greeted supporters in the New York borough of the Bronx and met for an interview with *Newsweek,* telling the magazine that ''the media is trying to make the American people see me as an enemy.'' Questioned about his assertion that the United States was a terrorist state, Chávez told the magazine, ''What I said is that this U.S. administration—the current [George W. Bush] government—is a terrorist administration, not all U.S. governments.''

Despite clashes between Venezuela and the United States (Chávez also engaged in war of words with Mexican president Vicente Fox), Venezuela continued to supply between 8 and 15 percent of U.S. energy needs, and U.S. oil purchases financed the social programs that cemented Chávez's hold on power. Chávez-style populism seemed to be spreading in South America as Bolivians elected a socialist, Evo Morales, to the presidency. New tensions flared in early 2006 when Chávez expelled a U.S. naval attaché from Venezuela, charging him with spying. But Chávez seemed likely to win a second term in his re-election bid that year.

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Maurice Chevalier

Over a performing career that spanned seven decades, singer and actor Maurice Chevalier (1888-1972) became one of the most familiar figures in the entertainment world. With his trademark straw hat and a cheerful romantic image, he was as popular in the United States as in his native France.

Born in Paris on September 12, 1888, Chevalier grew up in poverty. His alcoholic father, Victor, deserted the family when Maurice was eight, and his mother scraped together a living for herself and her three children as a lacemaker. When she got sick and was unable to work for a short period, Chevalier was placed in a government-run group foster home. Chevalier and his two older brothers were very close to their mother and gave her the nickname of La Louque—a word that had no meaning beyond its use as a term of endearment. Her real name was Josephine.

Fall Ended Acrobatic Career

Chevalier was determined to escape this hard life, and he saw the performing arts as a way out. At first he auditioned at a circus as an acrobat, but after he was injured in a fall his mother tried to steer him toward safer work. He became an engraver's apprentice, he tried carpentry, and he worked in a tack factory. He was fired from each of these jobs. He was fixed, however, in his desire to become a performer, even after he was laughed off the stage when he performed at an amateur-night event at a Paris café. Josephine Chevalier changed her tune and began to tell her son she was sure he would become a star.

So Chevalier kept at it and soon did well enough, at least, to earn free coffee when he sang in a café. Chevalier's theatrical instincts began to show when he began singing comic songs and added to his café performances some comedy routines that poked fun at his own youth. Café owners picked up on the joke and began to bill him as ''the Baby Jesus.'' For the rest of his life, even with all his success as an actor and as a recording artist, the medium that brought out Chevalier's best was the one-man nightclub show, mixing music, humor, and skits with hand gestures and pantomime.

By the time he was 17, Chevalier was a well-known figure among those who frequented Paris nightspots, and he had performed as far afield as Marseilles in southeastern France. ''Records and radio and movies did not exist at that time,'' Chevalier was quoted as saying by Alden Whitman of the *New York Times.* ''It took years of traveling and playing to a few hundred people a night to build a reputation.''

Found Love During Rug Routine

Unlike most of his contemporaries, Chevalier had begun paying his dues in early adolescence, and he was ready when a big break came his way in 1909: while performing at the Folies-Bergère music hall in Paris, he was assigned to partner Mistinguett, the leading female music-hall performer of the day. Their routine began with the pair rolled up together in a rug; as it unrolled, it deposited them on stage, and they began to sing and dance. The routine made Chevalier's name with the Paris public, and the rug encounter touched off the first of his well-publicized romances; after Chevalier won a street fight with Mistinguett's aggrieved ex-boyfriend, the two were romantically involved for several years and even moved in together, although they never married.

The romance lasted through Chevalier's brutal experiences in World War I; he was drafted, suffered a punctured lung after being hit with a piece of shrapnel that passed through his backpack, and spent more than two years as a German prisoner of war. The only positive aspect of this ordeal was that he talked a fellow prisoner into teaching him English. After he was released, Chevalier was awarded the Croix de Guerre, a military honor roughly equivalent to the U.S. Purple Heart. Chevalier launched a solo career after the war and the relationship with Mistinguett cooled, although the two continued to perform together occasionally. He adopted his trademark straw hat after seeing a man on a London street wearing a tuxedo and straw hat that he liked.

Chevalier had appeared in films as early as 1914, and his acting career picked up during the golden age of silent film even though the art form could not accommodate his singing as yet. In 1922 and 1923 he had starring roles in the French films *Gonzague, Le mauvais garçon* (The Bad Boy), and *Par habitude* (By Habit). Later in the 1920s, Chevalier suffered from what would now be called major depression. Twice he attempted to commit suicide, and he completely lost confidence in his performing ability. A year in a Swiss rehab facility did him no good, but finally a doctor forced him to perform for a small group of Swiss villagers and things began to turn around. In 1927, for the first and only time in his life, Chevalier married; his relationship with dancer Yvonne Vallée was stormy, and they divorced in 1935. Gradually, Chevalier rebuilt his rapport with crowds, although he froze up completely during his first American film audition.

Parodied by Marx Brothers

His next attempt went much better, and 1929's *The Love Parade,* directed by Ernst Lubitsch and co-starring Jeannette MacDonald, kicked off a series of American film hits for Chevalier, whose ability to combine singing, romantic interest, and comedy was tailor-made for the new ''talkies.'' Chevalier garnered a pair of Academy Award nominations for Best Actor in 1930, one for *The Love Parade* and the other for *Innocents of Paris.* He sang his hit song ''Paris'' in both films. Other mostly French-themed movies followed, with the debonair Chevalier as romantic lead: *The Big Pond* (1930), *The Playboy of Paris* (1930), and *Love Me Tonight* (1932) all helped make Chevalier an American screen idol. He co-starred with Claudette Colbert in *The Smiling Lieutenant* (1931) and with Norma Shearer in *The Merry Widow* (1934). Chevalier was well known enough that the Marx Brothers could parody his singing of ''If a Nightingale Could Sing Like You'' in their 1934 farce ''Monkey Business,'' confident that their nationwide audience would get the joke.

Never a top-notch singer, Chevalier succeeded on the strength of his ability to read and play to an audience. Among the performers he admired was vocalist Al Jolson, who was noted for powerful personal charisma in his live shows. Chevalier had some of the same ability to forge a bond with audiences, and, unlike Jolson for the most part, he was able to carry that ability over to the big screen. According to Alden Whitman in *The New York Times*, he attributed his success partly to his modest vocal skills. ''Thank God, it was my good luck not to have any voice,'' he said. ''If I had, I would have tried to be a singer who sings ballads in a voice like a velvet fog, but since I am barely able to half-talk and half-sing a song, it made me look for something to make me different from a hundred other crooners who are neither good nor bad.''

Chevalier cut his own American film career short after a dispute with producer Irving Thalberg in 1936 over whether he or MacDonald should receive top billing in their next film. His popularity at home as a stage performer continued unabated, although he made no more films in France until that late 1940s and in the U.S. until the 1950s. Hitting his peak years as a cabaret performer, Chevalier found his life and career disrupted by World War II.

His situation was a dangerous one, for he was living with a Jewish woman, a young actress named Nita Raya. Chevalier kept a low profile after German troops overran France in the early stages of the war, and the two hid out at a house in the Free French zone, under Nazi government. At one point, Chevalier agreed to perform for a group of French prisoners held by the Germans. He was attacked as a Nazi collaborator, and the *Washington Post* editorialized that ''evidently he was one of those artists who are at all times prepared to sing for their supper without bothering too much about the respectability of the host.'' Chevalier contended that he had performed in order to facilitate a prisoner exchange, and the controversy simmered down when General Dwight D. Eisenhower backed Chevalier's version of events. Chevalier later told Eisenhower's wife Mamie that the future president had saved his life—French resistance fighters were known to have gunned down suspected Nazi sympathizers.

Signed Anti-Nuclear Letter

Appearing with sympathetic friends such as songwriter Noel Coward, Chevalier worked his way back into public favor. He appeared in the French film *Le silence est d'or* (Silence Is Golden, released in the U.S. as *Man About Town*) in 1947 and gave a one-man show in New York that year. In 1951 he was set to return to Hollywood to resume his American film career, but the country was in the grip of anti-Communist hysteria, and Chevalier was denied entry because he had signed the Stockholm Appeal, a letter urging governments to renounce the use of nuclear weapons. He was finally allowed to enter the U.S. in 1954 and made several more concert tours.

Chevalier returned to American films in 1957 with a role in the Gary Cooper-Audrey Hepburn romantic farce *Love in the Afternoon,* for which he received a Golden Globe award nomination. The culmination of Chevalier's second career was the lavish film musical *Gigi* (1958), set in Paris and starring the young Leslie Caron but featuring Chevalier as an aging playboy. He was once again nominated for the Golden Globe best actor award, and he received a special Academy Award that year for career accomplishments.

Though he had spoken English for many years, Chevalier still had an imperfect command of the language. Some said that he carefully maintained the imperfections in his English diction, and indeed they became part of his image, heightening the charm of the witticisms that often dropped from his lips. When he turned 78 and was asked how it felt to have reached that age, his often-quoted reply was that he felt wonderful, considering the alternative.

Chevalier remained active into old age, staying in shape by doing calisthenics and playing golf, and he enjoyed adulation during several rounds of farewell tours. He appeared in films through the 1960s, including *Fanny* (1961), *In Search of the Castaways* (1962), *I'd Rather Be Rich* (1964), and *Monkeys, Go Home!* (1966), and he had a role in the animated feature *The Aristocats* in 1970. Shortly before his death he recorded the theme song for the French version of that film. Chevalier died in Paris on New Year's Day of 1972, at age 83.

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John Clare

John Clare (1793-1864), dubbed the Peasant Poet of Northamptonshire when he created a sensation in early 1820s London, was a noted poet of the Romantic era, often concerned with the natural world he came to know well while living on a small English farm.

Long ranked among the minor English poets, Clare experienced a critical and even a popular resurgence beginning in the 1990s. This resurgence had roots both in Clare's work and in his biography. Clare, who grew up in a household with a father who could barely read and a mother who was illiterate, was a powerful user of the English language but one who was never comfortable with its grammatical conventions. In a modern society increasingly comfortable with spoken poetry rather than words on a printed page, Clare's work seemed newly significant. Public fascination likewise resulted from the fact that Clare was institutionalized in an asylum in later years. The precise nature of his illness is elusive, and his madness seems at least to have begun with his realization that he was at fundamental odds with the artistic culture in which he worked, and that life, as a result, was beginning to twist its way around him.

Had Hard, Rustic Upbringing

Clare was born on July 13, 1793, in Helpston (or Helpstone, as it was sometimes spelled at the time), a village in the English region of Northamptonshire. His father Parker Clare was a farm worker and, Clare wrote in an autobiographical sketch quoted in *John Clare in Context,* ''one of fate's chance-lings who drop into the world without the honor of matrimony.'' Two of Clare's three siblings, including a twin sister, died in infancy, and Clare grew up in grinding rural poverty. He was working in the fields with his father by age 10. Clare's mother, despite her own illiterate state, was a believer in education, and Clare went to school with local tutors for about three months of the year—scanty by modern standards or by those of a noble youth in his own time, but enough to open a new world that was unknown to his peers. His early reading exercises consisted of working his way through the family Bible and prayer books.

When Clare was 13 he got a job as a potboy—a server of ''pots'' of liquor in a local tavern. For much of his life he would be a heavy drinker, with debatable results for his overall health. In his teens Clare did hard labor, much of it connected with enclosure—the fencing and hedging of common pasture land that over several centuries transformed the English countryside into something less free and more restricted by property rights. Clare dug ditches and cut hedges, and scholars believe that the enclosure process had a subtle but definite effect on his later poetry. While he was working, however, he was also composing poems in his head. Clare liked poetry from the start, and an uncle gave him a book of poems by John Pomfret when he was 11. Two years later he acquired a copy of a long and well-known nature poem cycle, James Thomson's *The Seasons* of 1730. The poem, he said (as quoted on the John Clare Page website), made his heart ''twitter with joy.'' He dove over a wall at a local estate, Burghley House, and hid in a forested area so that he could read it undisturbed, and on his way home he composed his first poem, ''The Morning Walk.''

Clare worked as a gardener at Burghley house beginning around 1807, dodging his supervisors as he read and wrote poetry on the sly. He also wrote poetry on Sundays, skipping church to practice what he called the religion of the fields. Clare tried out his poems on his parents, at first claiming that they had been written by someone else but gradually gaining confidence. Clare's material circumstances did not improve during this period. He spent several years in the Northamptonshire Militia and worked as a lime-burner, a filthy, dangerous job involving the incineration of limestone to produce a variety of useful agricultural and industrial chemicals. Clare fell in love twice, once with a farm girl named Mary Joyce, and then, in 1820, with Martha ''Patty'' Turner, who became his wife.

By that time, Clare had accumulated a collection of poems and spread his literary wings. In the town of Stamford he met a bookstore owner named Edward Drury and a local editor, Octavius Gilchrist. Drury sent him to London to meet a publisher cousin, John Taylor, who had issued some of John Keats's poetry. In 1820, Taylor published Clare's *Poems Descriptive of Rural Life and Scenery.* On the title page of the book he was billed as a Northamptonshire

Peasant. The billing was an astute one, for the modern fascination middle-class audiences have for ''roots'' cultures is traceable to the early 19th century. With the Scottish dialect poems of Robert Burns and the Irish songs of Thomas Moore in the air, prospects looked bright for a talented young writer from rural England.

Found Admirers in London

Poems Descriptive of Rural Life and Scenery sold more than 3,000 copies in its first year, an astounding total for an unknown poet, and it was soon reprinted three times. Clare traveled to London and for the first time he encountered famous creative artists. He met the painter Edward Rippingille, and on subsequent trips the poet John Keats, the critic William Hazlitt, and the opium-eating essayist Thomas De Quincey, among others. Clare acquired several noble patrons who would later stick with him through difficult times. He quickly followed up his first book with *The Village Minstrel and Other Poems,* published in 1821. It was well received but did not become the sensation of the moment as his first book had.

Through the 1820s, Clare worked energetically on a variety of projects, most of which were never published. They are notable for their variety and their sheer quantity; Clare's lifetime output, even as he spent half his adult life in institutions, ran to thousands of pages. Much of what is known of his early life comes from his autobiographical *Sketches in the Life of John Clare,* which he began in 1821 but which remained unfinished. Clare also started a book called *A Natural History of Helpstone* and wrote a long satirical poem, *The Parish,* which cast a critical eye on small-town life. He began collecting the songs of ballad singers in the Helpston area, making him one of the very first close observers of what would now be known as folk music. Clare was also interested in the music of the gypsy or Romany people who moved through the area.

Indeed, Clare's father was a reasonably good tavern singer, and Clare felt close to musicians who passed down their songs by ear rather than writing them down. He often referred to traditional ballads or even adapted their words in his poetry. And his notebooks reveal a creative process more oriented toward his own thoughts than toward the model of the printed page. He rarely used punctuation, paid little attention to spelling, and used verbal patterns drawn from the local Northamptonshire dialect. Since so much of Clare's work was never published, modern editors have wrestled with the question of whether to standardize his writing when readying it for inclusion in new collections.

One Clare book that was published was *The Shepherd's Calendar; with Village Stories and Other Poems,* in 1827. That book, a sort of country calendar with poems, sold only 400 copies, which spelled financial trouble for Clare since he and his wife by that time had seven children. Clare became moody, wrangled with his publisher, and sometimes went on drinking binges. In 1828, frustrated by his prospects, he returned to farming.

Settled in Cottage

A cottage and a small plot of land on an estate in nearby Northborough, provided in 1832 by one of Clare's aristocratic admirers, gave him a temporary fresh start. Clare threw himself into writing a new set of poems, to be called *The Midsummer Cushion,* which he hoped would be judged on its merits rather than as the freakish product of an uneducated farmer. Soon, however, Clare's difficulties returned. His new farm was undercapitalized, and expenditures kept pace with or exceeded income. Orders for Clare's new book lagged, and it was finally published in 1835, after what Hugh Haughton and Adam Phillips in *John Clare in Context* called ''mutually soul-destroying negotiations'' with John Taylor, as *The Rural Muse,* in a heavily cut form.

Clare complained of writer's block and memory loss, and friends who visited him were disturbed to find him muttering incoherently. In 1837 Taylor led an intervention in which Clare was taken to the High Beech Asylum, a progressive institution that bore little resemblance to the hellholes to which the mentally ill were usually consigned. Clare had free run of the grounds and surrounding woods, and was able to write. Other signs, however, were less encouraging: he began to develop multiple personalities, sometimes saying that he was the poet Lord Byron or a boxer named Jack Randall. He began to describe Mary Joyce as his first wife, although the two had never been married.

Modern observers have disagreed as to the precise nature of Clare's illness; speculation about schizophrenia gave way to those involving more contemporary maladies. Some argued that Clare was not mentally ill at all. They found support in the fact that even Clare's most deranged communications seemed to make a kind of symbolic sense; Clare's illusion of being a boxer might have been intended as a way of saying he felt at odds with the world. It is also significant that Clare's poetry, although he wrote less while institutionalized, showed no decline in creativity. One of his most often anthologized poems, ''I Am,'' dated from 1841, the last year of his first term in the asylum. ''I am: yet what I am none cares or knows,'' Clare wrote. ''My friends forsake me like a memory lost; I am the self-consumer of my woes.''

In the summer of that year, Clare escaped from the asylum and walked the approximately one hundred miles to Northborough, recording his experiences in a manuscript titled *Journey Out of Essex.* He spent about five months with his family and was then taken to the Northamptonshire General Lunatic Asylum, where he spent the rest of his life. Clare wrote nearly 1,000 pages of poetry between 1861 and his death on May 20, 1864, and some of it filtered out to literary magazines and was published. Clare complained bitterly about his incarceration, and one often-quoted visitor (as for example by Haughton and Phillips) recorded that he said ''they have cut off my head, and picked out all the letters of the alphabet—all the vowels and consonants—and brought them out through my ears; and then they want me to write poetry! I can't do it.'' Before his death, however, he wrote another famous poem, the quizzical ''To John Clare.''

Clare's poetry exerted an increasing fascination as the 20th century went on, especially as society in general began to wrestle with the nature of mental illness. Poet Theodore Roethke, who himself wrestled with mental demons, admired Clare, as did radio host and poetry anthology editor Garrison Keillor. Indeed, suggested Jeredith Merrin in *The Southern Review,* ''the American audience may be especially primed now to enjoy Clare's poetry,'' which was subjective, rather undisciplined, and sometimes very sexy (''Lay by thy woollen vest. / Drape no cloak o'er thy breast: / Where my hand oft hath pressed / Pin nothing there: / Where my head droops to rest, / leave its bed bare,'' Clare wrote in one poem quoted by Merrin). Most important of all, Merrin argued, was the semi-oral nature of Clare's poetry in a time when spoken poetry, thanks to hip-hop music and poetry slams, was on the rise. Whatever the reason, Clare was the focus of numerous new editions and scholarly studies from the 1980s onward.

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□

Alice Coachman

American athlete Alice Coachman (born 1923) became the first African American woman to win an Olympic gold medal when she competed in track and field events in the 1948 Olympic Games. As such, Coachman became a pioneer in women's sports and has served as a role model for black, female athletes. She established numerous records during her peak competitive years through the late 1930s and 1940s, and she remained active in sports as a coach following her retirement from competition.

On the way to becoming one of the top female track and field athletes of all time, Coachman had to hurdle several substantial obstacles. Not only did she compete against herself, other athletes and already established records, Coachman successfully overcame significant societal barriers.

Even though her race and gender prevented her from utilizing sports training facilities, and her parents opposed her athletic aspirations, Coachman possessed an unquenchable spirit. Resourceful and ambitious, she improvised her own training regimen and equipment, and she navigated a sure path through organized athletics. At the peak of her career, she was the nation's predominant female high jumper. She was at the top of her game in high school, college and Olympic sports, and led the way for other female athletes, in particular future African-American female competitors. In a 1995 article published in *The New York Times,* William C. Rhoden wrote, ''Her victory set the stage for the rise and dominance of black female Olympic champions from the United States: Wilma Rudolph, Wyomia Tyus, Evelyn Ashford, Florence Griffith Joyner and Jackie Joyner-Kersee.''

Early Life

Coachman was born on November 9, 1923, in Albany, Georgia, when segregation prevailed in the Southern United States. The daughter of Fred Coachman and Evelyn (Jackson) Coachman, she was the fifth and middle child in a family of ten children.

Coachman's father worked as a plasterer, but the large family was poor, and Coachman had to work at picking crops such as cotton to help make ends meet.

Coachman's early interest gravitated toward the performing arts, and she expressed an ambition to be an

entertainer, much like her personal favorites, child star Shirley Temple and jazz saxophonist Coleman Hawkins.

Developed Childhood Interest in Sports

Her true talents would flourish in the area of competitive sports, however. A bundle of childhood energy and a display of an inherent athleticism, Coachman accompanied her great-great-grandmother on walks in the rural Georgia landscape, where she liked to skip, run and jump as hard, fast and high as she could. Later, when she watched a boys' track meet, and realized her favorite activities had been organized as a highly coordinated event, she knew she wanted to pit her abilities against others. She was particularly intrigued by the high jump competition and, afterward, she tested herself on makeshift high-jump crossbars that she created out of any readily available material including ropes, strings, rags and sticks. Her crude and improvisational training regimen led to the development of her trademark, unconventional jumping style that blended a traditional western roll with a head-on approach.

Coachman's parents were less than pleased with her athletic interests, and her father would even beat her whenever he caught her running or playing at her other favorite athletic endeavor, basketball. They simply wanted her to grow up and behave like a lady. Fred Coachman's harsh brand of discipline, however, instilled in his children a toughness and determination. Ironically, by teaching his offspring to be strong, he bolstered Coachman's competitive urge. She continued practicing behind his back, pursuing a somewhat undefined goal of athletic success.

Despite her enthusiasm, at this point in her life, Coachman could not graduate to the more conventional equipment available at public training facilities, due to existing segregation policies. Undaunted, she increased her strength and endurance by running on hard, dirty country roads—a practice she had to perform barefoot, as she couldn't afford athletic shoes.

Encouraged by Educators

Coachman's athletic ambitions became somewhat more concrete when she received crucial support from two important sources: Cora Bailey, her fifth-grade teacher at Monroe Street Elementary School, and her aunt, Carrie Spry. Spry defended Coachman's interest in sports and, more importantly, Bailey encouraged Coachman to continue developing her athletic abilities. She suggested that Coachman join a track team. Soon, Coachman was jumping higher than girls her own age, so she started competing against boys, besting them, too.

Competed in Academic Athletics

Coachman entered Madison High School in 1938 and joined the track team, competing for coach Harry E. Lash, who recognized and nurtured her raw talents. Her strong performances soon attracted the attention of recruiters from the Tuskegee Institute in Tuskegee, Alabama, a preparatory high school and college for African-American students. She was offered a scholarship and, in 1939, Coachman left Madison and entered Tuskegee, which had a strong women's track program. She trained under women's track and field coach Christine Evans Petty as well as the school's famous head coach Cleveland Abbott, a future member of the National Track and Field Hall of Fame. Before the start of her first school year, the sixteen-year-old Coachman participated in the well-known Tuskegee Relays. Competing barefoot, Coachman broke national high school and collegiate high jump records.

In 1943, the year of her high school graduation, Coachman won the Amateur Athletic Union (AAU) Nationals in the high jump and the 50-yard dash events. After high school, she attended the Institute's college, where she earned a trade degree in dressmaking in 1946. Along the way, she won four national track and field championships (in the 50-meter dash, 100-meter dash, 400-meter relay, and high jump). In addition, she was named to five All-American track and field teams and was the only African American on each of those teams. She also played basketball while in college. An outstanding player in that sport, too, Coachman earned All-American status as a guard and helped lead her team to three straight Southern Intercollegiate Athletic Conference women's basketball championships.

For a ten-year period Coachman was the dominant AAU female high-jump competitor. From 1938 to 1948, she won ten-straight AAU outdoor high jump titles, a record that still exists today. She was indoor champion in 1941, 1945, and 1946. Had there been indoor competition from 1938 through 1940 and from 1942 through 1944, she no doubt would have won even more championships.

Entered Olympic Competition

It would seem only natural that an amateur athlete as talented and accomplished as Coachman would graduate to Olympic competition. However, in 1940 and 1944, during her prime competitive years, the Olympic Games were cancelled because of World War II.

Finally, she got her chance in 1948. Although Coachman was not considering Olympic participation, and her peak years had come earlier in the decade, United States Olympic officials invited her to try out for the track and field team. Coachman enthusiastically obliged. At the trials held at Brown University in Rhode Island, she easily qualified when she obliterated the American high jump record by an inch and a half with a five-foot four-inch jump, despite suffering from back spasms. Her record lasted until 1960.

The 1948 Olympics were held in London, and when Coachman boarded the ship with teammates to sail to England, she had never been outside of the United States. At the end of the trans-Atlantic journey, she was greeted by many British fans and was surprised to learn that she was a well-known athlete. At the time, track and field was a very popular sport outside of the United States, and Coachman was a "star."

During the Olympic competition, still suffering from a bad back, Coachman made history when she became the first black woman to win an Olympic gold medal. (She was also the only American woman to win a medal at the 1948 Games.) On August 7, 1948, and before 83,000 spectators,

Coachman achieved a winning mark of 5-feet, 6 1/8 inches, setting a record that endured for eight years. Even though her back spasms almost forced her out of the competition, Coachman made her record-setting jump on her first attempt in the competition finals.

During the course of the competition, Coachman defeated her biggest challenger, British high jumper Dorothy Tyler. England's King George VI personally presented Coachman with her gold medal, a gesture which impressed the young athlete more than winning the medal itself. In a 1996 interview with *Essence* magazine, she said, ''I had won so many national and international medals that I really didn't feel anything, to tell the truth. The exciting thing was that the King of England awarded my medal.''

Became a National Figure

Coachman returned to the United States a national hero, a status that gained her an audience with President Harry S. Truman. She also met with former First Lady Eleanor Roosevelt. Right after her ship arrived back home in New York City, renowned bandleader Count Basie held a party for Coachman.

In her hometown of Albany, city officials held an Alice Coachman Day and organized a parade that stretched for 175 miles. Coachman waved to the crowds who cheered her on every step of the journey. Later, in Albany, a street and school were named in her honor (Alice Avenue and Coachman Elementary School).

However, her welcome-home ceremony, held at the Albany Municipal Auditorium, only underscored the racial attitudes then existing in the South. Audiences were segregated, and Coachman was not even allowed to speak in the event held in her honor. Coachman received many flowers and gifts from white individuals, but these were given anonymously, because people were afraid of reactions from other whites.

The following year, Coachman retired from competition, despite the fact that she was only twenty-six years old. But she felt she had accomplished all that she set out to achieve. In addition to her Olympic gold medal, she amassed 31 national track titles. Moreover, Coachman understood that her accomplishments had made her an important figure for other black athletes as well as women. In an interview with *The New York Times,* she observed, ''I made a difference among the blacks, being one of the leaders. If I had gone to the Games and failed, there wouldn't be anyone to follow in my footsteps. It encouraged the rest of the women to work harder and fight harder.''

Became an Educator

After she retired, she continued her formal education and earned a bachelor's degree in home economics from Albany State College in Georgia in 1949. She settled in Tuskegee, Alabama and married N. F. Davis (they later divorced and Coachman remarried, to Frank Davis). They had two children, Richmond and Evelyn, who both followed their mother's footsteps into athletics.

Coachman remained involved in academics and athletics, becoming an elementary and high school physical education teacher and a coach for women's track and basketball teams in several cities in Georgia. She also taught and coached at South Carolina State College and Albany State University. In addition, she worked with the Job Corps as a recreation supervisor.

In 1952, she signed a product endorsement deal with the Coca-Cola Company, becoming the first black female athlete to benefit from such an arrangement. In an ensuing advertising campaign, she was featured on national billboards.

In 1994, she established the Alice Coachman Track and Field Foundation, a nonprofit organization that not only assists young athletes and but helps retired Olympians adjust to post-competition life.

In 1996, during the Olympic Games, which were held in her home state of Atlanta, Georgia, Coachman was honored as one of the 100 greatest athletes in Olympic history. As a prelude to the international event, in 1995, Coachman, along with other famous female Olympians Anita DeFrantz, Joan Benoit Samuelson, and Aileen Riggin Soule, appeared at an exhibit entitled ''The Olympic Woman,'' which was sponsored by the Avon company to observe 100 years of female Olympic Game achievements.

In addition to those honors, in 1975, Coachman was inducted into the National Track and Field Hall of Fame. In all, she gained membership in eight halls of fame, several of which included the Albany Sports Hall of Fame, the Georgia Sports Hall of Fame, the Black Athletes Hall of Fame, and the International Women's Sports Hall of Fame.

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Camilla Collett

Camilla Collett (1813-1895) broke new ground in Norwegian literature with the publication of her first

novel in 1854. *The District Governor's Daughters* is considered the first feminist tract from a Norwegian writer, as well as Norwegian literature's first piece of modern fiction, for its use of psychological themes to relate a tale of romance thwarted by social convention.

Collett's novel has been described as ''a demand for the emotional and intellectual liberation of women'' by scholars Irene Engelstad and Janneken Øverland, discussing its place in the literary history of the Scandinavian nation. They further noted that it was ''regarded as a breakthrough for the cause of sexual equality in Norway.''

Schooled in Denmark

Collett was born into a prominent, politically connected family that included a brother, Henrik Wergeland, who would later enjoy immense literary acclaim. Their mother, Alethe Dorothea Thaulow Wergeland, came from a long line of government officials, and had an artistic temperament she passed on to both children. Collett was born on January 23, 1813, in Kristiansand, on the southern coast of Norway, but she would be linked to the town of Eidsvoll, outside Oslo, for a number of reasons. Her family settled there in 1817, when her father became the Lutheran pastor of Eidsvoll, but Nikolai Wergeland had already taken part in Norway's constitutional assembly in Eidsvoll some three years earlier. Collett's father was a well known pastor and leader in the independence movement, and at that 1814 political gathering, Norway formally declared its independence from Sweden and Denmark, the two neighboring powers that had dominated it for centuries.

Collett's father was a progressive man, who supported the idea of a formal education for Camilla as well as her brother Henrik, who was five years her senior. She was sent to the Herrnhut Institute at Christiansfeld, in present-day Denmark. By the time she was 17 years old, Henrik had emerged as a celebrated new literary name in Norway, which was in the midst of a cultural awakening spurred by nationalist fervor. Like his father, Henrik had also studied for the ministry, but by the late 1820s had become the leader of a new romantic nationalist movement in Norway. His poetry and drama celebrated Norwegian culture at a time when the fashion among many of the more established writers and literary critics was to maintain and even strengthen artistic ties with Sweden, Denmark, and the rest of Europe. Because of this culture war, Wergeland's work was usually subject to scathing criticism by Norway's literary establishment. One of his harshest critics was Johan Sebastian Welhaven (1807–1873).

For a period of time in the early 1830s, Wergeland and Welhaven carried on a vigorous debate in newspapers and magazines, with attacks, counter-attacks, and input from others, including Pastor Wergeland. Welhaven was also the son of a pastor, but unlike Collett's brother, he was of a more conservative mind. It was Welhaven who supported the idea of bringing Norwegian culture into step with movements and styles elsewhere in Europe.

Became Enamored of Family Foe

One of this feud's more fascinating aspects, however, was the fact that the Wergeland-Welhaven quarrel–which historians of Norwegian literature have generally termed a defining event in the formation of a national cultural identity–was conducted around the same time that Camilla Collett was romantically involved with Welhaven. Her personal recollections of this time were revealed in *Optegnelser fra Ungdomsaarene,* which was written when she was in her early twenties but published posthumously. It began as a journal of this period of time, but she made many revisions and added footnotes to it over the course of her life. ''The book, though cast in the form of a private diary, reads throughout like a novel,'' noted a 1927 review by G. M. Gathorne-Hardy in the *Times Literary Supplement,* but the critic also faulted it for sentimentality. Her tale, Gathorne-Hardy continued, ''particularly in its earlier stages, falls constantly into bathos and occasionally reads like a parody of the style by which it was inspired.''

Collett's recollections are mainly of her contact with Welhaven, whom she occasionally refers to as ''Saint Sebastian,'' and there is only some discussion of the literary feud. She does write at one point that she erased part of her brother's manuscript when she found a diatribe against Welhaven on the page, which angered Henrik. Over time, the ardor between Collett and Welhaven cooled, and each married another. She revisited her journal over the years, and the attention she gave to it seems to suggest that the romance was a pivotal event in her life, though she later wondered if she was merely a pawn in the literary feud. *Optegnelser fra Ungdomsaarene* included letters from Welhaven expressing his love, and in one footnote, she wondered, ''Did he carry on this lengthy game with cold-blooded calculation? Was it his insatiable hatred for my family which drove him ingeniously to strike them in their most vulnerable point, in me?''

In 1834 Collett left Norway for France. She spent the next three years there and in Germany, studying literature. In 1841 she wed Jonas Peter Collett, who was nearly 70 years old at the time. He had also taken part in the Eidsvoll event, and had served a number of years as a high-ranking government minister by then. In 1845 her brother Henrik died of tuberculosis, and Jonas died in 1851, leaving her a widow with two young sons. After that, she left Norway and settled in Copenhagen, Denmark, and produced her most famous literary accomplishment, *The District Governor's Daughters.*

Published First Novel

In its original Norwegian title, *Amtmandens døttre* appeared anonymously in 1854-55. The story is set 20 years earlier, in Eidsvoll, and relates the tale of Sofie Ramm, who falls in love with Georg Kold, the young man her family has taken in to serve as a tutor to her younger brother. But matches based on romantic love were rare at the time in Norway, and middle class or even nominally landed

families generally arranged their offsprings' marriages. The unions were carefully considered in order to provide the maximum advantage to the social or economic status of the family. ''Collett never forgave society for its complicity in smothering women's capacity for love, which she regarded as the supreme feminine instinct,'' wrote Sherrill Harbison in a review of *The District Governor's Daughters* for *Scandinavian Studies.* ''Conventional marriage, her novel warns, was a trap designed by society to deaden the aches of love sacrificed; 'in a word, they suffocated woman's entire faith in great happiness and gave her small pleasures as compensation.' ''

In the novel, both Sofie and Georg are believers in the idea of a marriage based on love, not one that merely furthers the family interests. But a misunderstanding ends their contact, Sofie predictably marries another man, ''and begins her descent to cheerless drudge,'' noted a contributor to *Publishers Weekly* in a review of the English-language edition, which did not appear until 1992. The same critic also called Collett's novel ''a portrait of the rigid Scandinavian society of the period,'' and mentioned her later influence on the bleak works of Henrik Ibsen, Norway's most famous playwright and considered the founder of the modern drama form.

Collett's novel was doubly notable because there were few authors of merit writing in the Norwegian language during the early 1850s. Most literature lovers read English or French novels in translation, with the works of Charles Dickens and Victor Hugo among the top sellers. Though *The District Governor's Daughters* met with a somewhat lukewarm critical reception, ''it had a great influence on later Norwegian writing,'' wrote Harald Beyer in *A History of Norwegian Literature.* Beyer cited one work by Ibsen that appeared less than a decade later as a particularly obvious descendant. *Love's Comedy,* dating from 1862, is Ibsen's critical look at bourgeois marriages, and its characters mention what they view as an absence of love in arranged matches.

Realized Novel was Her Polemic

The District Governor's Daughters was also the first piece of Norwegian fiction to examine the lives of women. At the time when it appeared, women in Norway had very few legal rights. Unmarried women, for example, could not enter into financial transactions regarding property they had inherited without the approval of a male relative, and married women had no rights whatsoever, and were subject entirely to their husband's authority until an 1888 law ended this. Though Collett's novel did not address specific reforms, ''instead she demanded a change of attitude,'' wrote Beyer, ''an understanding of the woman's heart. Into this cause she flung all her glowing passion, writing with bitterness and sympathy and an amazing boldness. She spoke of her novel as a 'shriek,' and many felt it to be just that.''

Collett's novel was translated into other European languages after its original publication, but did not appear in English until the early 1990s. In the review of this translation for *Scandinavian Studies,* Harbison discussed its place in nineteenth-century women's fiction in general. ''Stylistically it bridges romanticism and realism,'' the critic asserted, ''sharing features with . . . Jane Austen's comedies of manners, and Charlotte Brontë's headstrong heroines colliding with Victorian ethics of female self-sacrifice.'' Beyer asserted that Collett's ''example helped to encourage other women to enter the literary arena, most of them minor though interesting figures. Not until Amalie Skram did one arrive who could equal or surpass the writing of Camilla Collett.''

Collett spent the remainder of her years living in various European capitals, including Stockholm, Berlin, and Paris, and devoted her subsequent literary energies to nonfiction and political essays. She returned to Norway around 1885. In 1893 she was feted on the occasion of her 80th birthday, and no less than Ibsen himself was her official escort to the party. She died on March 6, 1895, at the age of 82. Other works of merit from her pen include *I de lange Nætter* (In the Long Nights), a memoir of her childhood and early years that appeared in the early 1860s, and two collections of essays, *Fra de Stummes Leir* (From the Camp of the Mute) and *Mod Strømmen* (Against the Mainstream). In 1977 she became the first woman whose image appeared on a Norwegian banknote.

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John Conyers

Among the longest-serving members of the United States Congress, John Conyers (born 1929) has remained a most productive lawmaker in terms of legislation introduced and passed.

He was one of just a few members of the House of Representatives whose career stretched back to the civil rights era of the 1960s, and many of the key political advances of those years either bore his name as sponsor or cosponsor. Conyers had a curious spirit that led him into areas beyond civil rights, however, and he worked over his long career on issues ranging from alcohol warning labels to the intellectual property rights of musicians in a

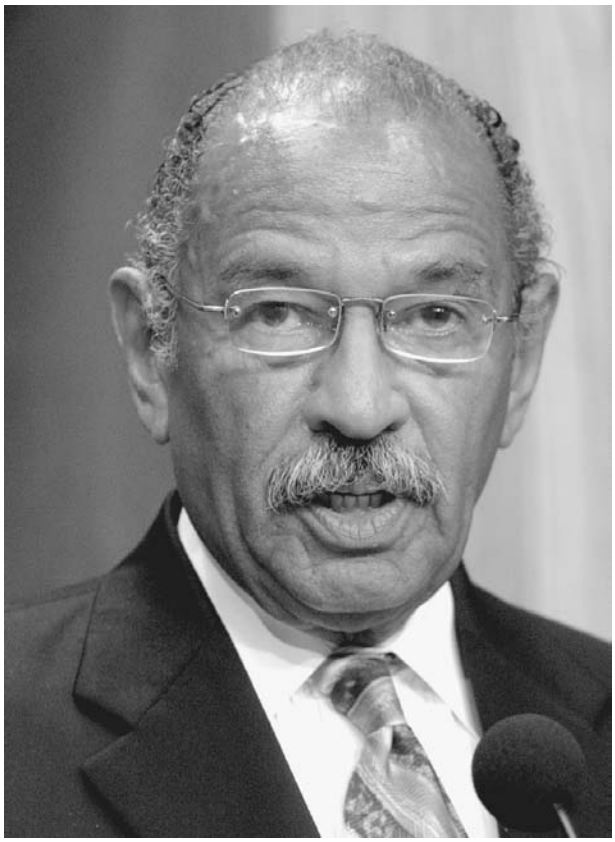

changing technological world. As American politics swung to the right with the election of President George W. Bush, in 2000, Conyers continued to raise his voice in support of liberal causes and of his urban constituency.

Father Was Union Activist

A lifelong resident of Detroit, Michigan, Conyers was born on May 16, 1929. His father was a Georgia-born laborer who dropped out of high school and came to Detroit to work at a Chrysler auto plant; when he realized that black auto painters were being paid less than their white counterparts, he made a personal protest to company president Walter P. Chrysler. The elder Conyers' union organizing activities cost him jobs, but he eventually rose to a high position within the United Auto Workers union. John Conyers Jr. was his oldest son; another son, Nathan, went on to open one of Detroit's and the country's first African-American-owned auto dealerships.

The younger Conyers grew up in culturally rich Northwest Detroit, and the passion of his high school years was music. Receiving a letter for playing trumpet in his high school band, he also studied bass, piano, tenor saxophone, and trombone. Several jazz musicians who became national stars were part of Conyers' circle of friends in high school. ''Sonny Stitt and Milt Jackson were there,'' he told Hollie I. West of the *Washington Post.* ''I went to Northwestern High School with Betty Carter. And Tommy Flanagan and Kenny Burrell and I were at Wayne State University together.'' His favorite performer—and another friend later on—was the path breaking saxophonist John Coltrane. Conyers kept an acoustic bass in one corner of his Washington office as a congressional representative, and in the 1970s he even hosted a jazz program on Washington radio station WPFW.

The 1943 Detroit race riots, in which blacks were pulled off streetcars and attacked by white mobs, began to awaken Conyers' political consciousness, but music and school came first for a long time. Conyers breezed through high school, often skipping classes to play pool but still graduating in 1954. There was no money for college, so he relied on his father's influence to get a job as a spot-welder at a Lincoln auto plant. He became the director of his United Auto Workers local unit. Hungry for further education, he took night classes covering levels of chemistry and physics he had not reached in high school. He went on to take more night classes connected with Detroit's Wayne State University and finally enrolled there on a union-backed scholarship in the late 1940s, taking courses in civil engineering.

As the U.S. moved toward war in Korea, Conyers enlisted in the U.S. Army in 1950. Spending part of his officer training program at Fort Belleville in Virginia, he went to Washington to watch Congress in action and, according to Jessica Lee of *USA Today,* thought to himself, ''I could do that!'' Reaching the rank of second lieutenant in the Army Corps of Engineers, Conyers was sent to Korea and saw combat, winning several military honors.

Started in Politics as Precinct Delegate

Veterans' benefits allowed Conyers to continue his education after his army discharge, and he returned to Wayne State in 1954, switching from engineering to pre-law. He joined Detroit's Young Democratic Club and ran for the post of precinct convention delegate, inaugurating his winning political ways with a narrow victory over a rival. He graduated from Wayne State in 1957 and finished a law degree at the same school the following year, passing the bar exam and co-founding the law firm of Conyers, Bell, and Townsend soon after that.

An accident of geography helped rekindle Conyers' political ambitions: his law office was in the same building as that of veteran Michigan U.S. Representative John Dingell, who as of 2005 was the only lawmaker with more seniority than Conyers. The arrangement was beneficial from a business standpoint, as people involved in landlord-tenant disputes filtered into Conyers' office. Conyers took the chance to broaden his circle of political contacts, working in Dingell's office from 1959 to 1961 and snaring a political appointment from Michigan governor John Swainson as a state workmen's compensation referee. In 1963 Conyers served on the National Lawyers Committee for Civil Rights Under Law, a group spearheaded by President John F. Kennedy. He was active as a lawyer in the civil rights movement in the southern states and often represented clients in voter registration cases.

The Michigan government post lasted from 1961 until 1964, at which time Conyers resigned and declared his candidacy for a northside Detroit U.S. House seat. He

defeated future Michigan Secretary of State Richard Austin by 44 votes in the Democratic primary but was never seriously challenged again in a House election, even though the boundaries of his district were changed several times and extended into Detroit's predominantly white suburbs. He was elected to represent Michigan's First Congressional District; later redistricting renumbered it as the 14th.

It did not take Conyers long to make his mark legislatively. He signed on as a cosponsor of the landmark Voting Rights Act of 1965, and he backed the liberal social legislation, including the establishment of the Medicare program, championed by President Lyndon Johnson. In 1967, Conyers took the lead in resisting a bill backed by southern conservatives that would have delayed legislative redistricting according to the principle of one person, one vote. After the assassination of the Rev. Martin Luther King Jr. in 1968, Conyers introduced a bill that would designate King's birthday as a national holiday. In 1983, he saw the measure become law.

Made Nixon ''Enemies'' List

In 1969 Conyers became a founding member of the Congressional Black Caucus and was for many years its senior figure. A member of the House Judiciary Committee since his first year in Congress, he participated in the impeachment proceedings against President Richard Nixon in the wake of the Watergate scandal in 1974. He had earned the 13th spot on Nixon's notorious ''enemies list'' of political opponents, with a notation that read (according to *USA Today*'s Jessica Lee), ''Coming on fast. Emerging as a leading black anti-Nixon spokesman. Has known weakness for white females.'' Conyers' durable marriage to the former Monica Esters, who was African-American, produced two children, John III and Carl Edward.

Identified with social and racial justice issues for the bulk of his career, Conyers has also become involved with various other kinds of legislation. He introduced and worked to bring forward a bill requiring health warning labels on the packaging of alcoholic beverages; the bill became law in 1988. Conyers was one of the first lawmakers to urge a systematic study of the differing treatment blacks and whites received at the hands of police, and the U.S. Department of Justice launched a major national investigation of the issue partly in response to his concerns. Conyers introduced or worked on major legislation dealing with hate crimes, voter registration, and violence against women. On a lighter note, he sponsored legislation that designated a National Tap Dancing Day. ''When you ask people about my legislative agenda, it's all over the place,'' he told Lee. Conyers continued to rack up huge majorities in his congressional races but lost in two runs for mayor of Detroit. In the 1980s he was a prominent opponent of President Ronald Reagan's Strategic Defense space-based weapons initiative, commonly known as Star Wars.

In 1998 Conyers participated in his second impeachment proceeding as the House Judiciary Committee took up charges that President Bill Clinton had lied about his involvement with intern Monica Lewinsky. Though he often wrangled with prosecutor Kenneth Starr, Conyers maintained cordial relationships with Republican House members despite the bitterly partisan atmosphere. Conyers, the senior Democrat on the committee, was the de facto leader of Clinton's defense in the House against impeachment charges.

In 2000 Conyers lent his voice to a growing effort by some African-American leaders to raise the issue of reparations that could be paid or otherwise given to African Americans as compensation for the forced expropriation of their labor during the era of slavery and beyond. In an *Ebony* essay laying out the case for reparations, Conyers stressed that the movement was ''not coming forward in an accusatory tone toward any citizens or their ancestors,'' but that ''we simply think that Congress should take a look at the lingering effects of slavery so that we may get a deeper appreciation of them and reach some consensus about what the solutions may be. The issue of reparations is not something beyond our understanding,'' Conyers wrote. ''It's a pretty fundamental issue if you look at it. I'm saying it's time we did.''

Gained Watchdog Reputation

Although he occasionally ran into trouble with House investigators himself—his House checking account was frequently overdrawn, and allegations surfaced in 2003 that some of his staffers had engaged in prohibited political activities—Conyers had a reputation for keeping a close eye on the activities of his Republican adversaries. That tendency came to the fore with the U.S. invasion of Iraq in March of 2003, the authorization for which Conyers voted against. Conyers questioned the stated rationale for the war and added his name as plaintiff to a lawsuit contending the war was unconstitutional because it had not been declared by Congress.

In 2005 he gathered 500,000 signatures on an online petition asking President George W. Bush to address the so-called Downing Street memo, a British government document that appeared to suggest that the Bush administration had settled on war with Iraq regardless of the outcome of diplomatic initiatives. ''If these disclosures are true,'' Conyers said at a House committee meeting (as quoted by Nicole Saunders of *Essence*), ''then brave Americans and innocent Iraqis would have lost their lives for a lie.''

In 2005 Conyers and Representative Stephanie Tubbs Jones introduced the Voting Opportunity and Technology Enhancement and Rights (VOTER) Act, designed to address voting problems that plagued both the 2002 and 2004 elections, and in the eyes of many observers had an unfair impact on African Americans who were attempting to vote. Conyers also worked on measures to help the impoverished Caribbean nation of Haiti and supported a variety of measures designed to insure that musicians could maintain copyright to their works. Clearly the dean of African-American politicians had lost none of his energy as he reached senior citizen status.

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Mihaly Csikszentmihalyi

Psychologist and educator Mihaly Csikszentmihalyi (born 1934) has gained wide recognition and even best-selling author status for his investigations into the nature of happiness and creativity. He is best known for the concept of ''flow''—the state of ''being completely involved in an activity for its own sake,'' he told John Geirland of *Wired.* ''The ego falls away. Time flies. Every action, movement, and thought follows inevitably from the previous one, like playing jazz. Your whole being is involved, and you're using your skills to the utmost.''

Psychology as a discipline is more often concerned with human dysfunction than with situations or activities that result in deep satisfaction. When Csikszentmihalyi published *Flow: The Psychology of Optimal Experience* in 1990, readers found in it a set of blueprints for the pursuit of happiness. The book affected world leaders (United States President Bill Clinton and British Prime Minister Tony Blair both numbered among Csikszentmihalyi's admirers), business management theorists, a leading National Football League figure (Dallas Cowboys coach Jimmy Johnson used *Flow* in preparing for the 1993 Super Bowl), and others, on down to ordinary readers who had occasionally lost themselves in challenging tasks and wondered why they found the experience so enjoyable. Csikszentmihalyi was a research psychologist, not a self-help writer, and his books were based on academic methodologies. In the 1990s and 2000s, though, they were read far beyond the academic discipline of psychology.

Played Chess as Escape

Mihaly Csikszentmihalyi (pronounced me-HIGH chick-sent-me-HIGH-ee) was born in Fiume, Italy (now Rijeka, Croatia), on September 29, 1934. His family was Hungarian, and his father Alfred, a member of the Hungarian diplomatic corps, had been posted to Italy. Csikszentmihalyi grew up in Fiume, Florence, and Rome, speaking Hungarian, Italian, and German fluently. World War II disrupted Csikszentmihalyi's life completely. Though still a child, he was held for a time in an Italian prison camp. He fared better than many people he knew, however. By 1944, he told Dava Sobel of *Omni,* ''Many relatives and friends in Budapest had been killed. One of my brothers died in combat, and another had been taken prisoner by the Russians and sent to a forced labor camp in Siberia. I discovered chess was a miraculous way of entering into a different world where all those things didn't matter. For hours I'd just focus within a reality that had clear rules and goals. If you knew what to do, you could survive there.''

Csikszentmihalyi's father was named Hungarian ambassador to Italy after the war, but was fired after Communists took over the Hungarian government in 1948. The family decided to stay in Rome as refugees, opening a restaurant there. After finishing school, Csikszentmihalyi worked as a travel agent and news photographer. He did paintings on the side and began to realize how addictive creative work could be. Traveling in Switzerland when he was about 16, he heard a lecture by the early psychoanalyst Carl Jung about the mass delusion that had seized the European mind and resulted in the destruction of the war. ''That struck me,'' he told Sobel, ''because as a child in the war I'd seen something drastically wrong with how adults—the grown-ups I trusted—organized their thinking. I was trying to find a better system to order my life. Jung seemed to be trying to cope with some of the more positive aspects of human experience.''

Fascinated by psychology, Csikszentmihalyi began reading Jung's books and those of Sigmund Freud. He decided to study psychology at the university level, but he found that few European universities offered courses in the still-young discipline. Learning that psychology was better entrenched in American universities, Csikszentmihalyi applied to the prestigious University of Chicago. His interest in the idea of happiness as something humans could make for themselves was deepened when he met Hungarians who had spent time in the gulag prison system in the Soviet Union. Why, he wondered, did some of them seem serene rather than psychologically destroyed?

Csikszentmihalyi was accepted at Chicago, but several obstacles remained in his path. He spoke little English, but he partially remedied that situation by studying ''Pogo'' comic books owned by U.S. armed forces members he met. A bigger problem was the loss of his parents' life savings to a scam artist they had employed at their restaurant in Rome. Csikszentmihalyi landed in Chicago in 1956 with a total of $1.25 in his pocket.

Worked as Hotel Auditor

Csikszentmihalyi solved the immediate financial crisis by getting a job as a night auditor at a downtown Chicago hotel. He was discouraged at first by the curriculum at Chicago, which focused on issues of conditioning by means of techniques such as rat experiments rather than on the studies of human psychology that had attracted him to the field. There were precedents in the U.S. for what Csikszentmihalyi was trying to accomplish, however—the writings of

psychologist Abraham Maslow on self-actualization focused on optimum life paths.

Csikszentmihalyi did well enough in his coursework, in his fourth language, that he was given a scholarship at the beginning of his junior year. As he got to know the faculty at Chicago better, he met one who was interested in the phenomenon of creativity and agreed to serve as his advisor. Csikszentmihalyi graduated from the University of Chicago in 1959 and was accepted into the psychology Ph.D. program there. He married writer Isabella Selega in 1960, and the couple raised two sons.

After receiving his Ph.D. in 1965, Csikszentmihalyi was hired at Lake Forest College in suburban Chicago as an instructor. He was elevated to assistant professor (in 1967) and associate professor (in 1968), serving as chair of the sociology and anthropology department from 1967 to 1969. In 1968 he became a U.S. citizen. The following year he returned to Chicago as an associate professor, and became professor of human development in 1980 and remained there until 2000. Chicago offered Csikszentmihalyi the chance to pursue the large-scale, survey-based, multi-year projects that would be necessary to the development of his ideas.

Csikszentmihalyi, who has written over 120 articles and book chapters on a variety of subjects, came to his formulation of the idea of ''flow'' from a variety of different approaches, contributing to studies of creativity and focusing at first on young people in his own research. One key to human satisfaction, he realized, was that it was never passive, and was never simply the result of a set of external conditions. Csikszentmihalyi had moved from the hell of Europe during World War II to the wealthiest country in the world, materially speaking, but he found that young people were especially disaffected and alienated. Csikszentmihalyi's first book was *Beyond Boredom and Anxiety,* published in 1975. One of his best-known works prior to the publication of *Flow* was *Being Adolescent: Conflict and Growth in the Teenage Years* (1985), which he co-authored with Reed Larson. That work relied on a unique research method: Csikszentmihalyi gave beepers to 75 high school students and had teams of graduate students contact them at random points during the day and ask them about their feelings at that moment. The high schoolers were unhappy most of the time, unsurprisingly, but Csikszentmihalyi observed patterns in their lives and found that they turned around when they directed their energies toward challenging tasks. He continued to write about adolescence throughout his career, coining the term ''autotelic'' for an activity that is done for its own sake, and arguing that teenagers who engaged in such activities benefited from avoiding passive experiences such as television viewing.

Csikszentmihalyi first used the term ''flow'' in a 1988 collection of essays, *Optimal Experience: Studies of Flow in Consciousness,* that he co-edited with his wife, Isabella. He was occasionally conflicted about the use of the term because of its potential association with the passive ''go with the flow'' ethos espoused by adherents of some forms of New Age spirituality, but ''flow'' seemed to capture the suspension of time that people experienced when engrossed in a task that stretched their abilities. *Flow: The Psychology of Optimal Experience* was published by the nonacademic Harper house in 1990, during a period in which few high-profile academics addressed general audiences. Even so, Csikszentmihalyi had no ambitions to become famous and was surprised when the book, which was based partly on observations of artists, appeared on best-seller lists. By late 1991 it had sold more than 300,000 copies.

Presented Eight Characteristics of Flow

Some critics took Csikszentmihalyi to task for what they saw as a simplistic quality in his reasoning. ''It's just tautology,'' British psychologist Oliver James told Maurice Chittenden of the *Times* of London, England. ''If people are very absorbed in something it stands to reason that they are going to be happier—a drug addict would be absorbed with pursuing cocaine.'' Csikszentmihalyi, however, developed the idea of ''flow'' in detail that went beyond simple characterizations of enjoyment or job satisfaction. ''Flow'' was not just a feeling of well-being, but had eight separate components. First, it is the result of a challenging task. Second, the person experiencing ''flow'' becomes part of the task rather than standing outside it. ''Flow'' is involved with the pursuit of definite goals (third) and depends on immediate feedback (fourth). It requires a high level of concentration (fifth). Sixth, it gives the user a sense of control without a striving for control, something Csikszentmihalyi called the paradox of control. Seventh, a sense of self disappears. And finally, the sense of time is altered. Various parts of this scheme had shown up in other classifications of psychological states, but Csikszentmihalyi's combination of them was unique. ''Flow'' was not the same as fun, or as joy. It did not depend, as did Maslow's idea of self-actualization, on the meeting of a basic need for security, and indeed it sometimes arose in highly negative situations.

Csikszentmihalyi extended the idea of ''flow'' in several more books: *Creativity: Flow and the Psychology of Discovery and Invention* (1996, based on interviews with more than 90 creative figures from all over the world), *Finding Flow: The Psychology of Engagement with Everyday Life* (1997), and *Flow in Sports* (2000, written with Susan A. Jackson). An enthusiastic mountain climber, he often used that activity as an example of the sort of structured, demanding task that could produce the ''flow'' experience. Csikszentmihalyi took one criticism to heart, however: ''flow'' as he first formulated it could apply to socially undesirable tasks as well as desirable ones. A bank robber executing a complex heist might well experience ''flow'' in Csikszentmihalyi's terms. Csikszentmihalyi tried to join the idea of ''flow'' with that of evolutionary progress in his book *The Evolving Self: A Psychology for the Third Millennium* (1993). ''Flow'' resulted not just from surmounting complexity, he argued, but, as he put it to Sobel, from the realization of ''future-oriented goals.'' ''Individual enjoyment seems an evolutionary potential in humans, responsible in large part for technical and social advances,'' he told Sobel.

New York Times writer Richard Flaste called Csikszentmihalyi ''a man obsessed by happiness,'' and in a society likewise obsessed, Csikszentmihalyi became known as something of a guru. Followers held meeting devoted to ''flow'' theory, in Europe as well as the U.S., and government officials wondered how to translate the idea of ''flow'' into public policy.

Csikszentmihalyi's greatest appeal, perhaps, was to the business community, which tried to apply his ideas toward the goal of maximizing employee productivity. In 2000, Csikszentmihalyi left Chicago for the position of professor of psychology and management and director of the Quality of Life Research Center at the Peter F. Drucker and Masatoshi Ito Graduate School of Management in Claremont, California. A 2002 *Scientific American* article he co-authored with Robert Kubey argued that habitual television watching bore scientifically demonstrable resemblances to physical addition; the article received wide publicity. Csikszentmihalyi made his own contribution to the discussion of business applications of ''flow'' in his 2003 book *Good Business: Leadership, Flow, and the Making of Meaning,* and, past retirement age, he remained a vital voice in the modern dialogue over how to make a well-lived life.

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D

George Bernard Dantzig

American statistician George Bernard Dantzig (1914-2005) affected the world enormously with the mathematical discovery of the simplex method. Devised by Dantzig in the late 1940s, this mathematical formula, or algorithm, is used by industry—and governments—to identify the best possible solutions to problems with many variables. The simplex method is useable in calculations that involve resource allocation, worker scheduling, and production planning. Airlines use the algorithm to coordinate routes for commercial flights and governments use it to schedule refuse collection. In addition, the simplex method is embedded on most computers through spreadsheet programs.

Dantzig also worked as an applied mathematics and statistics professor, producing more than 50 doctoral students, many of whom became leaders in their fields. ''He was brilliant, very gentle, and not at all arrogant, and quite approachable,'' former student and Stanford University mathematician Richard Cottle told the *San Francisco Chronicle's* Steve Rubenstein. ''Some famous scientists can be pretty wrapped up in themselves, but he wasn't that way.''

Born into Immigrant Family

Dantzig was born to Tobias and Anja Dantzig on November 8, 1914, in Portland, Oregon. Dantzig's parents wanted him to become a writer so they named him after George Bernard Shaw. His younger brother, Henry, was named after the famed French mathematician Henri Poincaré. During Dantzig's early childhood, the family strained to make ends meet as his Russian–born father struggled to establish himself in the United States. Tobias Dantzig fled his native land after he was caught distributing anti–Tsarist propaganda. He reached Paris, where he studied mathematics at the Sorbonne under Poincaré. While there, he met Anja Ourisson, and after they married, the couple moved to the United States, settling in Oregon in 1910.

The future looked bleak, however, because Tobias Dantzig believed his thick, Russian accent would relegate him to a life as a laborer. Initially, he worked as a painter, lumberjack, and road builder, barely earning enough to support his family. Eventually, Tobias Dantzig was able to continue his studies and around 1917 earned a doctorate in mathematics from Indiana University. Over the next several years, Tobias Dantzig held positions at Johns Hopkins University and the University of Maryland. Likewise, Anja Dantzig continued her education, earning a master's degree in French. She became a linguist at the Library of Congress in Washington, D.C.

Struggled with Math as Child

By the time Dantzig was a teenager, the family was living in Washington, D.C., and Dantzig attended Powell Junior High School and Central High School, though he initially earned poor grades in math. At one point he was flunking algebra. Dantzig's mathematician father, however, kept after him, handing him countless problems to solve. Eventually, Dantzig developed a love for geometry and his math grades improved, as did his analytical ability.

As a teenager, Dantzig aided his father with his hallmark book on mathematics, titled, *Number, The Language*

of Science, published in 1930. The younger Dantzig prepared figures for the book. Writing in *OR/MS Today,* Saul I. Gass, a former doctoral student of the younger Dantzig, said Albert Einstein called the book ''beyond doubt the most interesting book on the evolution of mathematics which has ever fallen into my hands.''

In 1936, Dantzig earned a mathematics and physics degree from the University of Maryland and that summer he married Anne Shmuner. Dantzig earned his a master's degree in mathematics at the University of Michigan in 1938. Dantzig decided not to pursue a doctorate at this time after realizing he lacked a passion for applied mathematics. Dantzig spent the next two years working at the U.S. Bureau of Labor Statistics. There, he studied the work of mathematical statistician Jerzy Neyman and realized statistics could be used in everyday life. This prospect excited Dantzig and he soon enrolled in a doctoral program at the University of California, Berkeley, to study statistics under Neyman.

During that first year, Dantzig proved a rising star. The discovery of his abilities, however, was somewhat accidental. One day, Dantzig slipped in late for Neyman's statistics class and spied two problems scribbled on the chalkboard. Naturally, Dantzig assumed the problems were homework, though he found them quite challenging. The problems, in fact, were not homework, but were two unconfirmed theorems. Dantzig eventually solved the problems.

''A few days later I apologised to Neyman for taking so long to do the homework—the problems seemed to be a little harder than usual,'' he recalled in a 1986 interview with the *Journal of Mathematical Programming,* according to the *Daily Telegraph.* Dantzig could usually solve the homework problems in a few hours, but worked on these for several days. ''About six weeks later, one Sunday morning about eight o'clock, Anne and I were awakened by someone banging on our front door. It was Neyman. He rushed in with papers in hand, all excited: 'I've just written an introduction to one of your papers. Read it so I can send it out right away for publication.' '' Dantzig's ideas for solving the problems became the basis for his dissertation. This Dantzig anecdote is said to have inspired a scene in the 1997 motion picture *Good Will Hunting.* In the film, a math prodigy and janitor named Will Hunting solves a blackboard problem that had stumped veteran mathematicians.

Civilian Servant During War

World War II, however, interrupted Dantzig's studies. In 1941 he took a job with the U.S. Army Air Force in Washington, D.C., joining the Combat Analysis Branch of Statistical Control. Dantzig collected data on sorties flown, bombs dropped and aircraft lost, then used this information to help officials decide about aircraft procurement and troop training. He earned the Exceptional Civilian Service Medal from the U.S. War Department.

After Dantzig returned to UC–Berkeley in 1946 and completed his doctorate work, the university offered him a position. His wife told him to turn it down because she did not believe the pay offered them enough to live on, now that they had a child. Instead, Dantzig returned to work at the Pentagon, becoming the chief mathematician to the comptroller of the U.S. Air Force. While at the Pentagon, Dantzig developed his simplex method.

One of Dantzig's tasks at the Pentagon was to help the military effectively and efficiently deploy forces and equipment—such as pilots and aircraft—as well as schedule training and provide logistical support for all these activities. Figuring out how to coordinate all these activities involved thousands of conditions and variables, from getting the supplies to coordinating the necessary people. In effect, the task involved coming up with a time–staged distribution schedule for training and supply activities. At the time, Dantzig could write his problems in a mathematical equation but lacked a computational method to solve them.

The mathematical method Dantzig devised for solving these types of problems became known as the simplex method and the type of problem it solved was called linear programming. Dantzig is thus known as the father of linear programming. Dantzig's linear programming module had many applications and grew into a field called operations research. Linear programming has countless applications; it can be used to figure out how to price products, schedule shipments and workers, and control supply chains, as well as evaluate policy alternatives. Shipping companies such as United Parcel Service of America and Federal Express use it to determine how many planes they need and where to place their delivery trucks.

In 1952, Dantzig left the Pentagon and became a research mathematician at the Rand Corporation. Here, he continued his work with linear programming, generally for practical applications—sometimes for use in the military or in industry. In 1960 he returned to UC–Berkeley, joining the industrial engineering department. He also established its Operations Research Center and became its director. Dantzig proved a hands–on mentor and thesis adviser who always had time for his students. In 1966, Dantzig began teaching at Stanford University and helped countless doctoral students. He became a professor emeritus in 1985, but continued his teaching and research until 1998.

Revered in Math World

Dantzig was also involved in many organizations. He was chairman of the Mathematical Programming Society from 1973–74 and was senior editor of the *Mathematical Programming* journal. He was elected to the National Academy of Science in 1971 and to the American Academy of Arts and Sciences in 1975, as well as the National Academy of Engineering in 1985. He enjoyed painting and woodworking and was also a movie fanatic. Dantzig was writing a science fiction novel when he died.

Dantzig wrote two books over the course of his life. The first, *Linear Programming and Extensions,* published in 1963, was a culmination of his work at Rand and the Pentagon. It remains the authoritative text on the subject. The book includes his research and computations on the mathematical theory, and how he has applied them to industrial problems. He co–wrote *Compact City: A Plan for a Liveable Urban Environment,* 1973, with Thomas L. Saaty. The book discusses the feasibility of building a city that uses all

resources, including time and space, more wisely. The book studies whether facilities could be used around the clock.

Colleagues and former students remember Dantzig as a well–rounded thinker who was concerned not only with mathematical challenges but also with solving political, economic and household problems. Writing in *OR/MS Today,* former Dantzig student Mukund Thapa, who traveled from India to study at Stanford under Dantzig, said ''the best times in my life were interactions with George.'' Thapa said Dantzig treated everyone as an old friend. Thapa recalled that Dantzig once worried that he was bothering the renters below him so he cut open some tennis balls and placed them on the legs of the tables and chairs in his dining room so as not to disturb the downstairs neighbors.

Dantzig died at his home in Palo Alto, California, on May 13, 2005. His family said he succumbed to complications from diabetes and heart disease. He was survived by his wife of more than 65 years, Anne Dantzig, as well as two sons, David and Paul Dantzig, and a daughter, Jessica Klass.

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Tom DeLay

One of the most powerful political figures in America in the early 2000s, Tom DeLay (born 1947) rose through the ranks in the United States House of Representatives to become the leader of the majority Republican party. He seemed a strong candidate to attain the still more powerful position of Speaker of the House until he was indicted on charges involving violations of Texas campaign finance law in 2005.

DeLay was motivated to enter the political arena by a strong dislike of government regulation that he developed as a small business owner in Texas in the 1970s. He was also a strong social conservative, aligned with political initiatives supported by evangelical Christian figures. As important as these two aspects of his political personality seem, however, they are dwarfed by DeLay's sheer mastery of the machinery of politics, particularly fundraising. Expanding his own influence, DeLay assembled a vast money-raising machine that he used to help other Republicans as the party took control of Congress during the presidency of George W. Bush. ''Tom has solid-gold status,'' former Representative Bill Paxon told Julie Mason and Karen Masterson of the *Houston Chronicle.* ''He has spent the last 25 years networking with the business community, the Republican partisan community, and conservative interest groups. He has performed again and again and again. There is not a month that goes by that his imprint (on policy) is not clear and distinguished.''

Spent Part of Childhood in Venezuela

A native of Laredo, Texas, on the U.S.-Mexican border, DeLay was born on April 8, 1947. His strongly religious parents were members of the Baptist church, but his oil-worker father, Charlie Ray DeLay, was a violent alcohol abuser who often consumed a quart of Scotch whiskey in the course of a single evening. ''My father was a wildcatter straight out of the movie 'Giant,' '' DeLay said in an interview quoted by Chuck Lindell in the *Atlanta Journal-Constitution.* ''He was a boisterous, domineering alcoholic.'' Charlie Ray DeLay was also a fluent Spanish speaker, and an oil field supervisor job led him to move the family to Venezuela when DeLay was nine. Venezuelan cowboys showed the youngster how to crack a bullwhip, a skill DeLay retained years later when he became U.S. House Republican whip and kept an actual bullwhip in his office.

DeLay's experiences growing up in Latin America also had more serious effects. Several times the family was caught in the crossfire as leftist rebels fought against

Venezuelan government troops, and the young DeLay saw local villagers gunned down. According to his official House website, ''DeLay points to this early exposure to political violence as the source of his lifelong 'passion for freedom.' '' The adult DeLay became a lifelong enemy of left-wing regimes around the world.

Back in the U.S., the family settled in the suburbs of Corpus Christi, Texas. DeLay played lineman for the football team at Corpus Christi's Calallen High School, from which he graduated in 1965. There, he met his future wife, cheerleader and athlete Christine Furrh. The pair married in the late 1960s and had a daughter, Danielle, born in 1972. Planning a career as a doctor, DeLay enrolled at Baylor University, a Baptist school in Waco, Texas. But he ran afoul of school authorities after several alcohol-related incidents and a vandalism incident at Baylor's sports archrival Texas A&M. DeLay was not welcomed back to Baylor after finishing his sophomore year, and he transferred to the University of Houston.

Majoring in biology and nurturing a student draft deferment and a lucky draft lottery draw though the years of peak U.S. troop strength in Vietnam, DeLay graduated in 1970. For three years he worked as a chemist for a pesticide manufacturer, mixing the ingredients for rat poison among other products. By 1973 he had enough money to purchase a small exterminator business in the Houston area. He did not like the company's name, Albo, but decided to keep it after market research showed that its similarity to the name of a leading dog food brand might help further the firm's name recognition.

Angered by Outlawing of Fire Ant Poison

DeLay's company flourished. Settling in the newly upscale Houston suburb of Sugar Land, he benefited from the need for extermination services in Houston's burgeoning housing developments, many of them built on landfilled swamps. But the pest control business also brought DeLay face to face with an unusual degree of government regulation, in the form of the federal Environmental Protection Agency (EPA). DeLay rebelled against business taxes and against the paperwork necessary to gain approval for the use of pest control compounds. Several times he was hit with Internal Revenue Service liens in disputes over payroll taxes. DeLay's anger grew with a decision by the state of Texas to license exterminators. Becoming involved in local Republican politics, DeLay ran for and won an open Texas State House seat in 1978, running on a platform favoring business deregulation and becoming the first Republican elected from his district since the Reconstruction era. Continuing to fight what he considered unreasonable government rules, he was outraged by a new EPA regulation outlawing Mirex, one of the few pesticides effective against the Texas scourge of fire ants. According to Lindell, DeLay called the EPA ''the Gestapo of government.''

In the late 1970s, DeLay shared an Austin apartment with several other state representatives, some of them Democrats. The apartment was a party spot dubbed Hot Tub Heaven. ''He was one of the most fun, humorous guys I hung around with . . ., former Texas Representative John Sharp told Mason and Masterson. Reflecting on DeLay's later highly partisan stance, Sharp said, ''I just think either Washington is a really bad place, or somebody really pissed this guy off.''(DeLay rejoined that he did not think he had changed, and that ''I don't see myself as mean-spirited. I'm just passionate.'') In 1984, after deciding to run for the U.S. House, DeLay shaved off his moustache on the advice of political image researchers.

Few observers of Texas politics picked DeLay as a future leader. But after winning his House race, once again becoming the first Republican elected from his district, DeLay grew as a politician. At least two forces were at work. One was his arrival in Washington during the long ascendancy of conservative thought during the presidency of Ronald Reagan; DeLay had enjoyed campaign support from national Republican figures. Another factor, perhaps even more important, was a new dedication to evangelical Christianity, inspired by a videotape made by Focus on the Family founder James Dobson. DeLay gave up alcohol and, later on, tobacco use. He grew closer to his wife and daughter Dani, who worked in his political organization when she grew to adulthood, but, according to a *Vanity Fair* profile by Sam Tanenhaus, he grew apart from his mother and siblings. DeLay's father died in 1988, and DeLay has said that he learned little from his father other than the value of hard work. DeLay became involved with child welfare issues, and he and his wife opened their Sugar Land estate to three foster children. Later, in the midst of bitter partisan struggles in Washington, DeLay would work with Democratic New York Senator Hillary Clinton on child welfare legislation. He often used his skills as an auctioneer to raise money for charities in his district.

Criticized Bush Tax Measure

DeLay's identification with the right wing of the Republican party became complete in 1990 when he criticized a group of new taxes agreed upon by Congress and President George H.W. Bush as the federal deficit ballooned. DeLay had a knack for campaign-style moves that gained attention at the national level, passing out Red Tape Awards for what he regarded as particularly overbearing examples of federal regulation, and once spraying Raid insecticide in the halls of the U.S. Capitol building as layers of bureaucrats filling out forms struggled to obtain the proper materials to combat a cockroach infestation. At a less public level, DeLay became known as one of the Republican party's most reliable workers in the trenches at election time. In 1994 he had a consultant identify Republicans in close races nationwide and pinpointed those races with extensive fundraising efforts. The Republicans took control of the House in the 1994 elections, and newly elected Republican House members, not all of them sharing DeLay's staunch conservative philosophy, reacted with gratitude, electing DeLay majority whip—the member responsible for enforcing party discipline in the House. DeLay assumed his new position on what he called (according to Mason and Masterson) ''the first day of the rest of the revolution.''

Although during this time he tried unsuccessfully to restrict the power of the EPA that he had fought earlier in his

career, he was effective in mobilizing Republicans to frustrate the legislative initiatives of Democratic President Bill Clinton, and his influence grew. He acquired the nickname ''the Hammer'' for his hard-edged attitude and iron party rule. In 1996 DeLay overreached and failed after trying to engineer the removal of an archrival, House speaker Newt Gingrich. DeLay was a major mover behind the impeachment of Clinton in the aftermath of his sexual involvement with White House intern Monica Lewinsky in 1998. Soon Gingrich—struggling with ethics problems and weakened after Clinton's 1996 reelection and Democratic gains in 1998—resigned, and DeLay emerged as a Republican kingmaker. He engineered the selection of Robert L. Livingston as the next House Speaker, and then, after Livingston was ensnared in a sex scandal, the choice of another close associate, Representative Dennis Hastert of Illinois.

By the time Republicans retook the White House in 2000, DeLay was considered the party's real leader in the House. His fundraising efforts on behalf of fellow Republicans were only magnified during the 2000 and 2002 elections, and he played key roles in shepherding President Bush's agenda, including the Congressionally authorized war in Iraq, through Congress. Staunchly opposed to environmental regulation, he formed a bulwark against any consideration of American participation in international programs to reduce the emission of ''greenhouse'' gases generally thought to contribute to global warming. Republican control was solidified with takeover of the Senate in 2002, and DeLay was elevated to the post of House Majority Leader by the new Congress the following year.

DeLay now embarked on a new challenge: the Texas congressional delegation, to DeLay's dismay, remained solidly Democratic, and he mounted a two-pronged attack designed to change that state of affairs. First, his lieutenants in the Texas legislature, despite a well-publicized walkout by Democratic lawmakers, successfully implemented an unorthodox off-year redistricting plan designed to improve the chances of Republican candidates, although the U.S. Supreme Court, in December of 2005, agreed to hear a challenge to the plan's legality. And second, DeLay mounted one of his trademark fundraising drives in advance of the 2004 election.

That effort succeeded, as the Republicans once again picked up House seats in 2004. But it also led ultimately to DeLay's indictment and resignation as majority leader in 2005. DeLay had long specialized in rolling up corporate donations to Republicans in Washington. Texas law prohibited direct corporate contributions to political campaigns, but Texas grand jury indictments on September 28 and October 3, 2005, alleged that DeLay had improperly funneled corporate monies through his political action committee, Texans for a Republican Majority (TRMPAC) and then through an account at the Republican National Committee. DeLay denied that the funds returned to the Texas races had originally come from Texas corporations, and he maintained that the indictments constituted a partisan vendetta on the part of prosecutor Ronnie Earle, a Democrat from more liberal Austin, Texas. Earle, however, had a long record of prosecuting Democrats as well as Republicans. Under indictment, DeLay was forced to resign his leadership post.

One of the two indictments, on a conspiracy charge, was thrown out by a judge in December of 2005, but the other, describing alleged money laundering, was allowed to stand. DeLay's future was unclear as of the end of 2005. Moderate Republicans in the House, many of whom had always disliked DeLay, had begun to criticize him, and rivals were angling for his leadership post. A host of other ethical issues, some involving controversial lobbyist and DeLay associate Jack Abramoff, loomed as legal threats. But DeLay had amassed an enormous network of friends over more than a quarter century as a masterful and ideologically committed politician, and no one was counting him out.

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Alan M. Dershowitz

American criminal defense lawyer and Harvard law professor Alan M. Dershowitz (born 1938) came to prominence through his vigorous representation of such high-profile clients as Claus von Bulow and O.J. Simpson. An emphatic proponent of civil liberties, he was also a prolific writer and frequent guest on radio and television programs. While some have found his choice of clients and knack for publicity offensive, Dershowitz has remained firm in his view that he is fighting the good fight.

Brooklyn to Harvard

Dershowitz was born on September 1, 1938, in Brooklyn, New York. He was the first baby in his family to be delivered outside the home, and his father was a wholesaler of blue jeans. As a child Dershowitz was happy and outgoing, but scarcely anyone's idea of a scholar. Boston colleague Harvey Silverglate explained to Pope Brock of *People,* ''Alan was not slated to be a great success when he was a kid. He was a disciplinary problem.

In some ways I suppose he still is. He almost didn't go to college.'' According to Michael Neill of *People,* Dershowitz's principal at Yeshiva University High School was not overly impressed with the young man's potential, either, telling him in a counseling session, ''You have a good mouth on you, but no head. So you gotta do something that you need a good mouth for but no brains. Become a lawyer.'' It took a while, but Dershowitz followed the advice to unexpected levels.

A turning point came when Dershowitz was accepted into Brooklyn College, where his rambunctious spirit was not just tolerated, but encouraged. He engaged in convivial and spirited arguments with everyone from the college president, anti-Communist Harry Gideonse, to conservative professor Eugene Scalia (father of eventual U.S. Supreme Court Justice Antonin Scalia), and thrived while doing so. Dershowitz credited the college with having allowed him to come into his own. According to Marek Fuchs of the *New York Times,* Dershowitz felt that ''his acceptance letter from Brooklyn College [was] the most important document of his life.'' (Not incidentally, he repaid the debt many years later by donating all his papers to his alma mater.) He graduated in 1959.

Dershowitz took his new-found resolve and ambition to Yale Law School, where he was editor of the *Yale Law Journal* and graduated first in his class in 1962. Before his graduation, however, he was given a sharp reminder of ugliness in the world when anti-Semitism closed Wall Street's doors to the promising young law student looking for a summer job. Luckily it was a minor setback. After receiving his law degree, Dershowitz clerked for Supreme Court Justice Arthur Goldberg before hiring on as an assistant professor of law at Harvard Law School in 1964. He became a full professor there three years later at the age of 28, making him the youngest such in the school's history. But Dershowitz did not simply rest on his Harvard laurels.

Criminal Defense

During his long tenure at Harvard, Dershowitz taught such courses as criminal law, constitutional litigation, human rights, civil liberties and violence, the Bible and justice, and neurobiology and the law. By all accounts, he was a very popular teacher and he steadfastly maintained that it was what he liked to do most. Nonetheless, it was Dershowitz's part-time practice as an appellate litigator that made him famous.

An avid advocate of civil liberties, Dershowitz soon became noted for a parade of what many considered unsavory, or even odious, clients. Although he defended indigent people as well as high profile clients, it was naturally the latter for which he became known. The list included porn star Harry Reems, boxer Mike Tyson, ''Queen of Mean'' Leona Helmsley, evangelist Jim Bakker, and deposed Philippine leader Ferdinand Marcos. Perhaps the first of such clients to put Dershowitz squarely in the spotlight was socialite Claus von Bulow, who was convicted of trying to kill his wife in 1982. Thanks to Dershowitz's appellate work, the conviction was overturned in 1984 and von Bulow was found not guilty in his second trial. The case became a media circus, and Dershowitz drew fire by publishing a book about it, *Reversal of Fortune: Inside the von Bulow Case,* while a civil suit was still pending against the defendant. The attorney strongly denied any wrongdoing, the book was made into a successful movie in 1990, and Dershowitz became as well known as his client.

A commentary on Dershowitz's notable cases would hardly be complete without mention of the O.J. Simpson case in the mid-1990s. As a member of the defense team that prevailed in the murder trial of the ex-football great, Dershowitz became not just famous, but infamous. The trial was undoubtedly the most highly-publicized of its time, and it was televised, giving the public front row seats for the entire spectacle. Dershowitz was often vilified after the acquittal, but he ardently believed that the case's very unpopularity was what made his taking it important. ''I knew I would get criticism, including from my mother,'' he told Byron York of the *National Review.* ''But I'm proud of my work in that case, particularly because it was so unpopular. I see that as being absolutely consistent with being a Harvard professor. That's precisely the kind of case that a Harvard Law professor should be in.'' Indeed, Dershowitz clearly considered the controversy that was inherent in taking such cases to be a badge of honor. As he later told Fuchs, ''A criminal defense attorney has to be as proud of his enemies as of his friends.'' But it is important to note that Dershowitz was not criticized for simply defending such unpalatable clients; apparently his real ''crime'' was in winning for them.

Media Darling

As Dershowitz's courtroom successes increased his stature as an attorney, his writing and media appearances broadened his audience and made him a household name. He was a prolific contributor to myriad magazines, journals, and newspapers, including the *Wall Street Journal, Los Angeles Times,* and *New York Times.* As of 2006, he had written over 20 books (primarily non-fiction), including *Chutzpah* (1991), *The Advocate's Devil* (1994), *The Abuse Excuse: And Other Cop-outs, Sob Stories, and Evasions of Responsibility* (1994), *The Genesis of Justice: Ten Stories of Biblical Injustice That Led to the Ten Commandments and Modern Law* (2000), and *America On Trial: Inside the Legal Battles That Transformed Our Nation* (2004). He had a gift for putting arcane legal concepts into readily accessible language. As he told Sarah F. Gold of *Publishers Weekly,* ''My theory is, if I can't explain to the general public a complicated legal problem, it's my fault. . . . This is democracy. If they can't explain it, they're hiding something from you.''

This talent for plain speaking also made Dershowitz a favorite on television and radio programs, from the *McNeil-Lehrer News Hour* to *Today* to *Nightline,* to the *Oprah Winfrey Show* and *Larry King Live.* Besides radio and television, he was profiled in major publications, and had his own talk radio program. Unsurprisingly, the ongoing publicity was also a lightning rod for criticism. Accusations of self-aggrandizement and a runaway ego were common. Dershowitz, however, maintained his high profile was misleading and that defending his well-known clients actually took up only a small portion of his time. The time it did consume, he believed, was worth it in order to reach the proverbial ''person on the street.'' ''We have to build a much deeper commitment to civil liberties,'' he told Brock. ''I don't think it's enough to persuade five [Supreme Court] Justices. I have to persuade Joe Sixpack.'' And, to his credit, Dershowitz never denied that he enjoyed it. He told York, ''I can't deny that it's fun. . . . But the TV stuff is very much an extra. If I spend, say, two hours a week on television, and 50 hours a week doing my work quietly, it's the two hours that people see.''

Civil Libertarian

Even if one believed Dershowitz was merely an arrogant publicity hound with an agenda, it was hard to dispute that his agenda included an abiding devotion to the First Amendment, civil liberties, and the law in general. His 1979 Guggenheim Fellowship for his work in human rights, 1993 appointment as Harvard's Felix Frankfurter Professor of Law, 1996 Freedom of Speech Award from the National Association of Radio Show Talk Hosts, and many other accolades spoke to those commitments, as did such books as *Supreme Injustice: How the High Court Hijacked Election 2000* (2001) and *Shouting Fire: Civil Liberties in a Turbulent Age* (2002). He could certainly be abrasive and aggressive, but many saw those qualities as testaments to his convictions about civil liberties. Silverglate told Brock, ''Alan is stubbornly principled. He's opposed to any form of tyranny. People like that manage to alienate everybody at some point.''

Dershowitz told Chris Lamb of *Editor & Publisher* that he was ''criticized by people of all political persuasions, including conservatives for defending liberal causes and liberals for defending conservative causes.'' And that, in his view, was the way it was supposed to be. He was, after all, an advocate. ''The system of justice is only as good as it is toward the worst person,'' he explained to Brock. ''Once it begins to compromise there, the slippery slope begins. So because I want that system to be there for you and me, I want it to be there for everyone. Even for, say, a Josef Mengele [a Nazi war criminal].'' It is hard to imagine how Dershowitz could have put it more understandably and pointedly than that.

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Abby Morton Diaz

American author and activist Abby Morton Diaz (1821-1904) drew young children into a deeper love of literature with her 1870 publication *William Henry's Letters to his Grandmother,* and strove to help further liberate womankind with the power of her words, as well as with the force of her actions.

Early Life

Diaz was born Abigail Morton—the only child of Patty (Weston) and Ichabod Morton—on November 22, 1821, in Plymouth, Massachusetts. Ichabod Morton—a shipbuilder born and raised in Plymouth—was a direct relative of pilgrim George Morton, who wrote an account of the sea voyage and subsequent settling of Plymouth titled *Mourt's Relation.* He was,

himself, an active social reformer, and he passed this ambitious temperament on to his daughter. Harriet Townsend's 1916 edition of *Reminiscences of Famous Women* recalled the author's recollections of Diaz. She began, ''One who has ever come under the spell of the quaint personality of Mrs. Abby Morton Diaz will never forget her. . . . I am moved to record my impressions of a woman whose word by tongue or pen was a source of moral uplift always worthwhile.'' Diaz's mother died not long after she was born, and her father re–married and fathered five sons.

Townsend described how ''Abby grew up in an atmosphere of reform; . . . to take as her watch–word the old Greek saying, 'It is not life to live for one's self alone, let us help one another.'' She became socially active early, acting as a member of the ''Fragment Society''—organized by a paternal aunt to help distribute donated clothing to the poor—at the tender age of four, and later serving as the Secretary for the Juvenile Anti–Slavery Society before she had reached the age of twelve. The *American National Biography's* Lucy M. Freibert recorded that, according to Diaz's own recollections, in order to pay the weekly 25 cent Society membership dues, the conscientious young girl knit and sold garters and chose to forego having butter with her meals. This thread of self–sacrifice not only ran throughout her character, giving it a simple strength, but she also wove it into her future work and writing.

Education

Diaz attended the Plymouth high school for girls—started by her father and his peers within the community—and excelled both academically and socially. In 1843, Diaz moved with her family to Brook Farm—a utopian commune formed by George and Sophia Ripley in Roxbury, Massachusetts in 1841. She and two of her brothers attended the school there until their father found the Farm's financial situation to be too precarious for his liking. He and the rest of the family left, but Diaz chose to stay behind and serve as a teacher in the Farm's Infant School. On October 6, 1845 she married Manuel A. Diaz—a Cuban student from Havana who, in time, taught Spanish at the school—and they had three boys: Robert, Manuel and Charles, who died at the age of two. She remained at the Farm, teaching in the Infant School until 1847 when the utopian community was dissolved. The Diaz marriage went sour, and Diaz moved back into her parents' home to raise her boys on her own.

Freibert pointed out that, in her attempt to combine ''thinker and doer in one person'', Diaz threw herself whole–heartedly into multiple enterprises with the intention of maintaining a stable home life for her sons. She took over their education herself and while trying to make ends meet, she conducted a singing school, served the community as a nurse, and taught dancing in Plymouth. Eager to do her part during the Civil War, Diaz distributed Army sewing jobs to women. Freibert noted that Diaz quickly realized that these experienced, competent women were ''grossly underpaid'' and that ''this observation motivated her later advocacy for working women.'' In May of 1861 Diaz's literary life took off when a story that she had submitted—''Pink and Blue: how I won my Wife''—was published in *Atlantic Monthly.* She was awarded a check of forty dollars for its publication, and promptly decided to focus on writing as a career.

Career as an Author

Diaz's determination and ingenuity paid off, and she enjoyed an acclaimed and prolific literary career. Over time, her stories and essays appeared in publications such as *Youth's Companion, Cottage Hearth, St. Nicholas, Our Young Folks, Hearth and Home, Arena* and *Wide Awake.* Diaz was best known as an author of encouragingly didactic children's stories. Her tales were imbued with a keen sense of humor and a genuine appreciation for the innocence of the child's mind. She believed in teaching from the heart as well as from the head, and she always claimed that it made more sense to ''right form'' rather than ''reform'' a child.

Her most beloved work was *William Henry's Letters to his Grandmother* (1870), which followed the trials and tribulations of a young boy's life at a boarding school. The protagonist, a roguish redhead, is sent away from his grandmother's home to prevent her from spoiling him. Children of all ages paid rapt attention as William Henry's adventures unfolded in the book's epistolary format. Two sequels followed this, in part, *William Henry and His Friends* (1871) and *Lucy Maria* (1874). Jane Benardete of *American Women Writers* (1979) noted that the latter was ''loosely autobiographical, [concerning] a girl who took up 'school–keeping with too much self confidence' and soon concluded that it is a 'very solemn thing' to give 'even one life its first direction.' Lucy Maria wants to do 'heart–teaching,' rather than head–teaching . . . [and] like [Morton Diaz] at Brook Farm, [Lucy] takes her students into the woods to interest them in 'flowers, trees, insects—all natural objects.' '' Diaz also wrote respected essays for adults covering domestic topics. The *Feminist Companion to Literature in English* (1990) quoted Diaz as stating that housework was ''woman–killing''—a problem she addressed in her 1875 essay, *A Domestic Problem* when she stated that men ''should share household tasks, so that they may appreciate the difficulty of women's work.'' Benardete pointed out that many of Diaz's stories were ''set in small towns that have little social life. Isolated and repressive, they are half–way stations between the old–fashioned village and the modern city.'' As an author, Diaz was sensitive to this transitional quality that marked her time, and it was a tribute to her skill that her characters managed to bridge the resulting gaps in their social settings.

Became Suffragist

Townsend noted that it was Diaz's ''supremest joy to awaken women to a sense of their own vital needs and to make them realize their power to help each other. . . . The key note of her life work was the thought that the elevation of women means the elevation of the race . . . that 'applied Christianity' means equalization of opportunities, not equal distribution of goods or acquirements, but equal chances for the elevation of all human kind.'' To this end, in 1877, Diaz helped set up the Women's Educational and Industrial Union of Boston—an organization dedicated to providing legal

recourse for women who had been economically victimized by their employers. She was a staunch supporter of lightening the housewife's load so that women had the time, energy and means to better themselves culturally, rationally and spiritually. While she did not personally desire the right to vote beyond the social issues that directly affected her, Diaz was very vocal about a woman's right to vote as she chose.

Diaz was as active outside her written musings as she was within their pages. She served as active vice–president of the Women's Educational and Industrial Union of Boston from 1892 to 1902, and kept the title until her death in 1904. Benardete explains that Diaz intended the Union to be a '' 'sisterhood' allying urban women of means with country girls seeking work in the city.'' Eager to support the women's movement outside the boundaries of her immediate geographical area, she traveled extensively in the 1880s and 1890s helping other women to establish their own local unions in New York, Washington, D.C., Rhode Island, New Hampshire and Minnesota. She stopped in at feminist clubs to speak at their functions and meetings, urging women to take the steps necessary to gain their own ''freedom'' and making the argument that the next step to follow the abolition of slavery should be the emancipation of women from domestic drudgery.

Spiritual Pioneer

Although Diaz was raised and remained Unitarian until her death, she was the epitome of open–minded tolerance. She was a fervent adherent of ''New Thought''—an intellectual, spiritual and philosophical movement that tried to develop new understandings of old theologies in the interest of addressing social and physical ills that were not being healed by traditional faith–based religions. She experimented with metaphysical healing, and her admiration for what *Notable American Women* called ''the Emersonian injunction to find morality in external nature and the inner voice of conscience'' lead her to the firm belief that although youth takes place in an innate state of goodness, as a child grows they must be instructed in how to turn to Nature to help them maintain this innocent state. Diaz was an activist in this arena as well, and guest lectured at a gathering of the Free Religious Association. She displayed a keen interest in the infusion of spirituality and science, and was among the first of the 19th century activists to oppose vivisection as cruel and unnecessary experimentation.

The Final Chapter

Diaz died of pneumonia on April 1, 1904 at the age of 82 at her home in Belmont, Massachusetts. She had moved to Belmont in 1880 to raise three of her grandchildren who needed a home. Diaz's work entertained both the common, and the influential. United States President Theodore Roosevelt in his 1913 autobiography described *William Henry's Letters to his Grandmother* as ''one of the favorite books of his boyhood: 'first–class, good healthy stories, interesting in the first place, and in the next place teaching manliness, decency, and good conduct.' '' Her dedication to usefulness not only informed her fiction, it also guided her, time and again, into supervisory positions within her community. Freibert recorded that Diaz ''held leadership roles in organizations such as the Boston Woman's Christian Temperance Union and the Women's Exchange, the Massachusetts Women's Suffrage Association, the Belmont Suffrage League, and the Belmont Educational League.'' Described in biographies as ''versatile'', ''resourceful'', ''energetic'', ''lively'', ''bustling'' and ''cheerful'', Townsend assures that Diaz ''never seemed old, and to the last week of he life continued her service to humanity. Courageous and happy, she approached the heavenly life eager to begin her mission there.''

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Henry Chee Dodge

Native American Henry Chee Dodge (c.1857-1947) was one of the most famous and revered Navajo tribal leaders. Developing bilingual skills early in his life, Dodge served as a translator and interpreter, providing a bridge between the United States Army and the Navajos. Later he served many years as the Navajo head chief. He was also the first chairman of the Navajo Tribal Council, an organization that he helped establish.

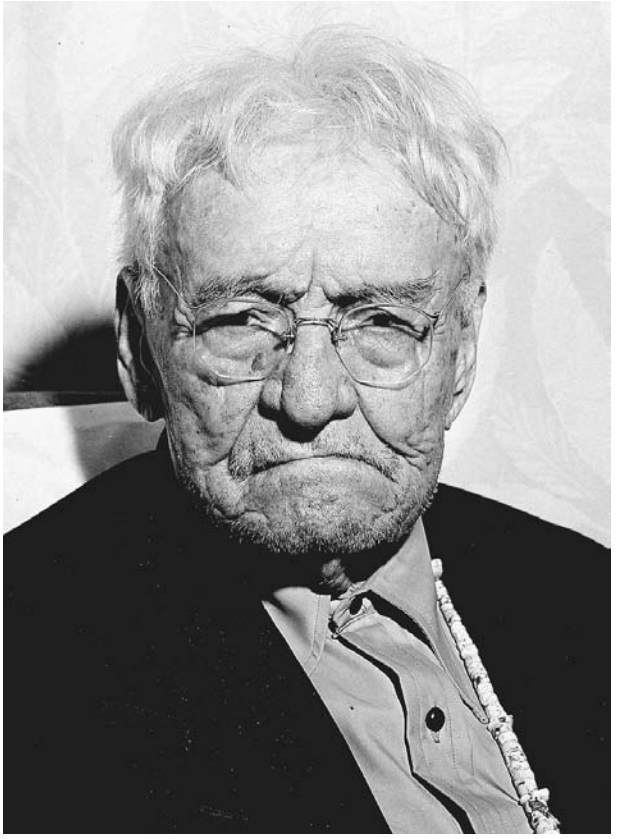

Dodge was born at Fort Defiance in what is now Arizona. In his early life, he endured poverty, starvation and the subjugation of his people by the U.S. Army. From those circumstances, he grew up to become a prosperous businessman and landowner. But, more importantly, he became a respected tribal leader and an advocate for the improvement of the lives of the Navajo people.

It is not clear exactly when Dodge was born, and there has been disagreement about just who his parents were. However, in recent years, facts have been pieced together that begin to offer a more definitive account. Some historians dated Dodge's birth at 1860 and reported that his father was Juan Anea (also known as Anaya, Cocinas or Cosonisas, and Gohsinahsu). Anea was a Mexican silversmith who worked for Captain Henry L. Dodge, a Navajo Indian agent at Fort Defiance, where Henry Chee Dodge was born. Supposedly, Anea had named his son after Captain Dodge, whom he greatly respected.

On these points, there are questions as to whether Anea was truly Chee Dodge's father, but it does appear true that the future Navajo leader was born at Fort Defiance. The fort had been established as a military base from which the U.S. Army could patrol the Navajo territory in what is now New Mexico and Arizona. (The fort was later used as an internment camp and then became a governing agency for the tribe.)

In 1888, in a sworn affidavit, Henry Chee Dodge himself stated that he was born at the fort. But even he was uncertain of his own birth year, as he wrote that he was ''about'' thirty years old. He also said that he was the son of a white army officer and a Navajo woman. His mother was most likely Bisnayanchi, who was a Navajo-Jemez Pueblo woman from the Ma'iideshgizhnii (Coyote Pass) clan. The army officer was the aforementioned Henry L. Dodge, and it appears most likely that he was indeed Henry Chee Dodge's father. Historian David M. Brugge, in an essay titled ''Henry Chee Dodge: From the Long Walk to Self Determination,'' reported that, in 1875, Augustus C. Dodge, who was Henry L. Dodge's brother, revealed that he had an eighteen-year-old nephew, the son of a Navajo woman and his brother, who lived at Fort Defiance.

Henry L. Dodge and the Navajos

Historian and author Marc Simmons, Ph.D., in an article published in *The New Mexican* helped shed more light on the story. Simmons indicated that Henry L. Dodge, who was killed by Apaches in 1856, was ''an interesting and well-known character on the Southwestern frontier.''

Henry Dodge was a native Missourian who fought in the Black Hawk Indian War when he was twenty-two years old. After he left the army, he later turned up in New Mexico, in early 1846. Simmons reported that Henry Dodge was appointed treasurer of the new American government formed in Santa Fe, and then the army made him agent for the Quartermaster Department at the outpost of Cebolleta in the mountains west of Albuquerque, close to Navajo country. The appointment had a profound effect on his life. ''Henry L. Dodge,'' wrote Simmons, ''found his true love—the Navajo people.''

Henry Dodge learned the Navajo language and became an agent for the tribe in 1853. In that position, he was determined to make sure the people were treated fairly. In turn, the Navajos liked and respected Dodge and called him Bi'ee lichii (red shirt), because of his favored piece of apparel. Dodge also married a Navajo woman.

In November 1856, after Coyotero Apaches attacked Zuni Pueblo, Henry Dodge joined army soldiers in their pursuit. When he left the group to go deer hunting, the Apaches killed him. A few months later, Henry Dodge's wife gave birth to a boy who became known as Henry Chee Dodge. This would place his birth at 1857, and not 1860. His name was a combination of his Navajo name, Kiilchii' (which meant red), and his father's name.

Other accounts of Henry Chee Dodge's parentage are variations of a basic narrative containing similar elements (e.g., Navajo mother, father who was murdered). For instance, in one account, which indicated that Dodge was the son of a Bisnayanchi and Anea, the Mexican silversmith reportedly was killed while trying to recover stolen Navajo horses. But, beyond the accounts of Henry Chee Dodge's origins, all narratives seem to agree on the basic facts regarding his early life.

Chee Dodge Lost and Found

After Henry L. Dodge was killed, Bisnayanchi took her infant son with her when she rejoined her people, the Coyote Pass Clan. Simmons reports that Henry Chee Dodge

lived in the Navajo world until he was seven or eight, unaware of his true parentage.

In 1864, the Navajos' world was ripped apart by the U.S. Army invasions, which were launched in response to Navajo raids that took place around Fort Defiance. Navajos who were not killed or captured split off into small groups that tried to stay one step ahead of the marauding soldiers.

Dodge and his mother were part of one such group. Their fugitive existence entailed hardships and starvation. One day, Bisnayanchi told her son that she was going to set out across the desert to look for food, and she left Dodge with relatives. She never returned.

Dodge was passed from family to family, until one day he got separated from his people and wandered alone in the wilderness for several days. Fortunately, at the point when Dodge neared starvation, he was found by an old man and his eight-year-old granddaughter. They were part of the ''Long Walk'' to Fort Sumner, where Navajos were being sent by the U.S. Army. After the U.S. Army had subdued the Navajos in the 1864 campaign, Colonel Kit Carson and a group of officers forcibly marched the surviving Navajos to the Bosque Redondo Reservation at Fort Sumner, which was essentially a concentration camp. The forced ''walk'' stretched several hundred miles, from what is now northeast Arizona to northwest New Mexico. At the end of the march, the Navajos—that is, those that survived the grueling ordeal—were incarcerated.

Educated at Fort Defiance

Dodge accompanied the old man and his granddaughter to the reservation, where he lived with them for four years. In 1868, Dodge returned to Fort Defiance with other Navajos. He met an aunt and lived with her. The woman, one of his mother's sisters, had married an Anglo trader named Perry H. Williams, who subsequently taught Dodge the English language and gave him a clerking job at his trading post. In that position, Dodge used his bilingual skills as a translator. He also learned Spanish.

Dodge also lived with an Indian Agent named W. F. M. Arny, who allowed the young boy to attend the Fort Defiance Indian School, where he learned to read and write. In addition, Dodge found work with a freight company, as well as with renowned ethnographer Washington Matthews at Fort Wingate. Later, because of his considerable language and translation skills, Dodge helped Matthews write two books about the Navajos, *Navajo Legends* (1897) and *The Night Chant* (1901).

In the late 1870s, Arny hired Dodge to be the official Agency interpreter. By this time, Dodge developed a deep understanding of Navajo culture and, with language skills coupled with a keen sense of diplomacy, he often helped settle territorial disputes that arose between Navajos and encroaching settlers.

In 1883, Dodge was appointed chief of the Navajo police force, which had been established to help keep peace on the reservation. Again, his language skills proved useful, as he assisted as an interpreter in police investigations. He also managed to bring a calming, bilingual voice into potentially violent situations.

The following year, Commissioner of Indian Affairs Dennis M. Riordan appointed Dodge chief of the police force and, in 1885, Riordan made him head chief of the Navajo tribe at Fort Defiance. Also in 1885, Dodge, accompanied by a delegation of Navajo leaders, went to Washington, D.C., to meet with President Chester A. Arthur.

Bought Land and Went into Business

All of his various job positions, from clerking to serving a chief, enabled Dodge to save a substantial amount of money. In 1890, he bought a sheep ranch near Crystal, New Mexico, where he built a large home and started a successful trading post.

Settled and established in business, Dodge married his first wife, Asdzaa' Tsi'naajinii. Reportedly, he later divorced her because her gambling habit threatened his financial security. According to some historical accounts, Dodge then married a woman named Nanabah and her younger sister. At that time, polygamy was both an accepted and expected practice in the Navajo culture. Coincidentally, Nanabah was a daughter of the girl who, with her grandfather, had found Dodge when he was a child.

In the meantime, his business continued growing and his ranch thrived. Nanabah proved to be as successful in business as her husband. She eventually amassed great wealth through real estate and cattle. As their separate business interests kept the husband and wife apart, Dodge married another woman, named K'eehabah. In all, Dodge would have eight wives and six children (Tom, Ben, Antoinette, Annie, Veronica and Josephine). He proved to be a caring father but a strong disciplinarian, and he made sure that his children were well educated.

Became a Navajo Leader

In the last decade of the nineteenth century and the first decade of the twentieth, Dodge spent much of his time tending his ranch and business, but he also continued working as an interpreter at Fort Defiance, helping agents resolve disputes. He also encouraged Navajos to become involved in issues related to mineral development and land rights as well as with federal programs. Further, he encouraged Navajo parents to send their children to the school at Fort Defiance.

In the early part of the twentieth century, Dodge grew in stature as a Navajo leader, and his guidance helped steer the tribe toward modernization. From 1864, the time of the U.S. Army attacks that sent the Navajos scattering, up until 1923, the tribe had no central leadership or tribal government. They lived as dispersed extended families, bound only by marriage ties and a shared language and culture. Dodge started bringing the people back together, at least in an organizational sense, when he helped form the first Navajo Tribal Council in 1923.

The council grew out of a Navajo business council that Dodge formed in 1922 with Dugal Chee Bekiss and Charley Mitchell to handle requests for oil exploration leases near

the Fort Defiance reservation. The Navajo Tribal Council held its first meeting on July 7, 1923. Dodge was elected its first chairman four days later. He held the position until 1928. The council represented all nine of the existing Navajo districts and included 12 delegates and 12 alternate members.

At the time of council's formation, the U.S. Government did not invest it with many substantial powers; still, the council managed to conduct a great part of Navajo business with the government and big business, as those entities sought to exploit the rich mineral and oil reserves on Navajo land. As leader of the council, Dodge did everything in his power to protect the rights of the Navajo people.

Moreover, with Dodge as its leader, the council itself steadily gained power. In one significant development, it earned the right to determine how oil lease royalties would be spent. In 1927, Dodge advocated before the government that the Navajos should receive 100 percent of the royalties from oil found under the reservation. This led to the creation of the Indian Oil Act of 1927, which directed that those states where oil was found were entitled to 37.5 percent of the royalties. Those states could only spend those funds on projects that benefited the Native American population, however. Further, the states had to first consult with the indigenous population before moving forward with any proposed projects.

Fought for Sheep Rancher's Rights

Dodge stepped down as the council's leader in 1928 because he wanted to spend more time at home, tending his sheep ranch and trading post. However, he remained active in Navajo politics throughout the next decade. One issue in particular involved his own business interests, as it had to do with sheep.

In 1934, John Collier, the commissioner of the Bureau of Indian Affairs, was alerted to a problem of overgrazing on the Navajo reservation. Overgrazing been a problem before, because of the erosion it caused. In 1933, the Bureau had suggested that the Navajo reduce the number of sheep grazing on the reservation as a way of reducing the problem. But in 1934, Collier ordered the Navajo to reduce their livestock by more than half. Obviously, this upset the Navajo ranchers, and many of them became defiant.

The government had the upper hand, however, because of the Indian Reorganization Act of 1934. Overall the Act represented an advance for the Navajos, as it provided them with more authority. At the same time, it allowed the government to limit the amount of livestock that could be raised on Indian reservations. Mustering his best diplomatic and negotiating skills, Dodge pleaded with Collier, citing the needs and feelings of the Navajo people; Collier remained unmoved. The government did offer to buy ewes for about one-dollar-a-head, and many Navajo ranchers agreed to reduce their herds. Other ranchers kept their most productive stock.

By 1936, hundreds of healthy sheep were being sacrificed to stock reduction, leading Dodge to accuse Collier of creating hunger and sickness among the Navajo people. Dodge even took his cause into a congressional hearing, without success.

Collier later admitted the sheep reduction was a bad idea, but by that time, the damage had been done. Dodge himself lost three-quarters of his own herd. Some Navajos put up a violent resistance, and they were either killed or imprisoned.

Later Years

In 1942, Dodge was re-elected as chairman of the Navajo Tribal Council. By this time he was in his eighties. He spent his last active years informing the U.S government about the ongoing problems encountered by the Navajos and suggesting solutions.

In 1946, Dodge was elected vice-chairman of the Navajo Tribal Council, but he was unable to assume office. He contracted pneumonia and died on January 7, 1947, in Ganado, Arizona.

He was buried in the cemetery at Fort Defiance. He had become a well-known, well-respected and even well-loved figure during his life and hundreds of people, from various ethnic and cultural backgrounds, attended his funeral.

His legacy lived on. Several of his children followed their father's footsteps into leadership positions in the Navajo political system. In 1963, his daughter, Annie Dodge Wauneka, was awarded the Presidential Medal of Freedom.

Throughout his life, Dodge placed great importance on education for children. Appropriately, in 1989, a school, the Chee Dodge Elementary School, located in Yahtahey, New Mexico, was named in his honor.

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Marguerite Duras

Marguerite Duras (1914-1996) was one of France's most famous writers of the twentieth century. Her talents ranged across fiction, film, playwriting, and

journalism, and all through her long career, just the mention of her name could be counted on to start a spirited discussion in a Parisian café or in an American or English college literature or women's studies department. A compulsive worker, Duras wrote 34 novels and a wide variety of shorter works, returning to writing even after a stroke robbed her of the use of her dominant hand.

Duras revealed her own tumultuous experiences in many of her writings, but she used fiction to disguise, dig into the underlying motivations behind, or elaborate upon actual events. She wove the clues of her own life into her writings, but her public utterances contradicted one another and tied biographers in knots. Key episodes in her early life are subjects of dispute, and Duras' own outspokenness and intensity made it hard to know when to take her statements at face value. Yet the dance of veils choreographed by Duras' fiction and public image was all part of her appeal. Duras was a daring innovator, using fiction to view the events of her life through a constantly changing set of lenses.

Spoke Fluent Vietnamese

Duras retold the events of her early life over and over again in her books. She was born Marguerite Donnadieu on April 4, 1914, in Gia Dinh, near Saigon (now Ho Chi Minh City) in the French colony of Indochina, now the country of Vietnam. As a young woman she learned to speak Vietnamese fluently, and, except for two years she spent at a family home near the town of Duras in southwestern France, she grew up in southeast Asia. Her father, a math teacher, died when she was four.

After Henri Donnadieu's death, Duras' mother Marie tried to put the family on a solid financial footing by buying a rice plantation on the coastline of what is now Cambodia. She was swindled, however, by corrupt officials in the French colonial government, and she found that the land she had acquired was so often swamped by seawater that it was unsuitable for farming. Repeated unsuccessful attempts to build a seawall further drained the family's savings. Duras attended high school in Saigon, but finances had declined to a point where she found herself poorer than many of her Asian classmates.

Encouraged by her mother, Duras embarked on a romantic and sexual liaison with a wealthy Asian man. One of Duras' many biographers, Laure Adler, working from an unpublished Duras diary, has asserted that Duras was essentially sold into prostitution by her mother in order to finance the drug habit of her brother Pierre, but this characterization of events has been strongly disputed by her son, Jean Mascolo. Both the affair and the family battle with the encroaching ocean would recur as motifs in Duras' writing.

That writing career would take more than a decade to get underway. Duras moved alone to France in 1932 and was admitted to the Sorbonne, a prestigious university in Paris. She studied law, political science, and mathematics there, and after she received her degree in 1935 she took a job with the Ministry of Colonies, working for the same bureaucracy that had cheated her mother out of the family inheritance. As with so many other aspects of her life, controversy has attended Duras' work during this period; using the name Marie Donnadieu, she penned a propaganda volume that laid out justifications for France's colonial adventures in Asia. It may be, however, that she was acting as a ghostwriter for a higher official. In 1939 Duras married a writer, Robert Antelme. The couple's first child was stillborn in 1942.

Became Involved with French Resistance

Duras' actions during World War II are likewise uncertain. Adler's biography claims that she worked for the Nazi puppet government in Vichy, France as a de facto censor, controlling the distribution of paper in occupied France. This claim, too, has been disputed by Mascolo. It is clear, however, that World War II turned Duras' life upside down, causing her to reevaluate her earlier life and present situation. She struck out in new directions both politically and artistically. By 1943, Duras was working for the French anti-Nazi resistance, and her first novel, *Les impudents* (The Impudent Ones) was published that year.

The head of her resistance cell was a man she knew as Morland who later became better known as François Mitterand, president of France for 14 years beginning in 1981. Duras herself narrowly escaped arrest by the Nazis, but her husband and sister-in-law were seized and sent to

concentration camps. She claimed to have once saved Mitterand's life, and German rule fell apart toward the war's end with the advance of American troops, Mitterand returned the favor, finding Antelme near death in the Dachau camp and rescuing him.

Meanwhile, Duras' literary career had begun to rise from the ashes of war. *Les impudents* dealt with a fictionalized version of her family's part-time hometown of Duras, and she soon adopted the town's name as her own. Her second novel, *La vie tranquille* (The Tranquil Life, 1944), was also set in Duras, and the two novels both featured a negative mother figure whom Duras would revisit in various ways in many later writings. *La vie tranquille* attracted the attention of writer Raymond Queneau, who shepherded the book toward publication at the prestigious Gallimard house in Paris.

After the war, Duras joined the Communist party but resigned her membership in 1950 upon finding Communist doctrine too restrictive. She helped nurse Antelme back to health but also began an affair with writer Dionys Mascolo. For a time the three lived as a *ménage à trois,* and Mascolo became the father of Duras' only son, Jean Mascolo. Duras scored a critical breakthrough in 1950 with the publication of her novel *Un barrage contre le Pacifique* (translated as *The Sea Wall*), which was drawn on her family's experiences in Indochina.

Wrote Prescient Essay

Duras wrote voluminously in the 1950s, venturing into journalism as well as fiction. As her reputation grew, she became one of France's most familiar public intellectuals, quick with a sharp opinion even if she might sometimes contradict herself. ''I think the future belongs to women,'' Duras said in an interview quoted in *Women Filmmakers and Their Films.* ''Men have been completely dethroned. Their rhetoric is stale, used up. We must move on to the rhetoric of women, one that is anchored in the organism, in the body.'' Yet she also once said, according to the *Scotsman,* that ''I am in favor of total submission to men. This is how I've got everything I wanted.''

Some of Duras' early novels were sprawling, detailed narratives influenced in part by the expansive style of American writer Ernest Hemingway, but gradually she came under the influence of modernist trends. She won praise for the 1955 novel *Le square* and for 1958's *Moderato cantabile,* both composed nearly entirely of dialogue that seems to circulate around the edges of unspoken events. In 1959, leading French film director Alain Resnais asked Duras to write a screenplay for him. Although Duras had done little dramatic writing, *Hiroshima, mon amour* became one of the most celebrated films of all time. The story of a love affair between a French actress and a Japanese architect in Tokyo during World War II, the film juxtaposed a world of private feelings with the overwhelming tragedy of war.

Duras went on to make numerous short films of her own in the 1960s and 1970s, often working on a shoestring budget and using her own Paris apartment as a set. Although she was less well known as a director than other prominent French experimentalists of the day, her work attracted the attention of young film industry figures such as actor Gérard Depardieu, who played a truck driver in the film *Le camion* (The Truck). The film consisted of a single one-hour-and-twenty-minute conversation between a truck driver and a female hitchhiker, played by Duras herself. Her 1975 film *India Song* was a more elaborate production that won the grand prize of France's Cinema Academy.

The author of a number of plays between 1960 and the late 1980s, Duras continued to write novels at a steady pace. Many of them dealt with themes of love and passion. Her greatest success came at age 70 with *L'amant* (The Lover, 1984), which won France's top literary honor, the Goncourt Prize. In 1992 the novel was filmed by director Jean-Jacques Annaud; the film, at first condemned but later embraced by Duras, became internationally successful.

Returned to Scenes from Youth

L'amant succeeded in tying together many of the themes and techniques Duras had explored over her long career. Minimalistically told like many of her later novels, the novel took Duras' youthful affair with her Asian lover for its subject matter. Viewed in one way, it was part of an effort at self-revelation that Duras made as she looked back on her life; biographies of Duras had begun to appear, and she revealed more and more of her secrets to literary scholars. Sometimes, however, her revelations created more mysteries than they clarified. Another autobiographical work, *La douleur* (1985, translated as *The War: A Memoir*), traced Duras' experiences during World War II. Literary scholars have debated the levels of truth versus fiction in both books.

A heavy consumer of alcohol for much of her life, Duras suffered from health problems in the 1980s and 1990s. She underwent a detox program in 1982 that only worsened her health. In 1988 she fell into a coma for five months and was not expected to live. But she recovered and resumed writing, putting her own experiences, now those associated with impending death, front and center as before. Her novel *La pluie d'été* was published in 1990, and in 1992, partly as a reaction against what she saw as errors on Annaud's film of *L'amant,* she wrote a new version of the tale, *L'amant de la chine du nord* (The Lover from Northern China). Her last book, published in English as *No More,* was a series of diary entries tersely chronicling her physical decay. She continued to write until shortly before her death on March 3, 1996, in Paris.

That event did not dent Duras' popularity as a writer; it was once estimated that more undergraduate theses in American colleges and universities had been written about Duras than about any other figure, and new studies of her work continued to appear at a rapid pace. Even the twilight of her life held fascinating for the public; the 2003 film *Cet amour-là* dealt with her affair with the young philosophy student and obsessive fan, Yann Lemmée (renamed Yann Andrea by Duras), which began in 1980 and lasted until Duras' death. ''I did not deprive my heart of anything,'' she wrote in a fable that was read (according to the *Guardian*) at her funeral. ''But the sun rises, and sets, and goes back to the place where it is to rise again. I have understood that all is vanity and vanity for vanity's sake. It is food to the wind.''

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Sian Edwards

British conductor Sian Edwards (born 1959) has attempted, with mixed success, to penetrate the virtually all-male ranks of major classical conductors. Her tenure as music director of the English National Opera in the mid-1990s has remained a source of controversy.

Since she stepped down from that post, Edwards's career in her native England has suffered. She has continued to maintain a busy conducting schedule in other countries, however, and her attitude toward making music is still marked by the kind of enthusiasm she displayed as she bounded onto the stage to begin her orchestral appearances. Edwards never set herself forth as a trailblazer among female conductors, nor alleged that she had been the victim of gender discrimination, although several incidents that occurred during her career would certainly have given her good cause. She was devoted above all to the chance to stand in front of an orchestra and to shape its interpretation of a piece of music.

Arranged Music for School Dance Band

Edwards was born in West Chiltington, south of London in the English county of West Sussex, on May 27, 1959. Her vivid red hair and her first name (pronounced ''Shawn'') were signs of her Celtic background; her father was Welsh. Edwards began playing the piano at age seven and added French horn at eleven. At her single-sex high school she and a group of other girls formed a dance band, and the musically literate Edwards was picked to arrange some of the more complicated pieces, emerging as the band's leader. ''We played these Glenn Miller-like arrangements that I wrote,'' she told Jesse Hamlin of the *San Francisco Chronicle.* ''We put on little concerts. I conducted and loved it. Conducting sort of took over from playing. Perhaps I needed a larger canvas.''

Still, when Edwards enrolled at the Royal Northern College of Music in Manchester, England, it was to study French horn, not conducting. But she kept gravitating toward conducting, leading small student ensembles in concerts when she had the chance. After receiving her music degree she headed for London and took private conducting lessons with Charles Groves and Norman Del Mar. She attended a conducting camp in the Netherlands in 1981 and marveled at the seemingly effortless style of Estonian conductor Neeme Järvi. Increasingly sure of what she wanted to do, Edwards applied to the British Council, a government agency that funded overseas graduate studies, for a stipend that would allow her to study music at the Leningrad Conservatory in the Soviet Union. She took up the Russian language and learned to speak it fluently.

It was not only the British Council she had to persuade, however, but also the Soviet bureaucracy. Discouraged about her prospects for acceptance, she began working at a McDonald's restaurant in Manchester, England. Unexpectedly, however, she was informed that she had been accepted, and that she would need to be on a plane to Leningrad the next morning. Edwards made the flight, and spent the next two years studying with the legendary Russian conducting teacher Ilya Musin. ''I studied very, very hard for the first time in my life under Professor Musin, a wonderful teacher,'' she told Philippa Coates of Australia's *Courier-Mail* newspaper. ''He was so generous, I realized it was my big chance to learn about conducting. Up until then I had done the things I wanted to, but I hadn't really found

out what you do with your hands when you're up on the podium, you know, what connection they have with the sound.'' Edwards felt that the structured approach to conducting in the Russian conservatory system helped her learn the art. ''In Britain, the way you learn to conduct is to get your fellow students together and do it yourself,'' she reflected to Wilma Salisbury of the Cleveland *Plain Dealer.*

As to the difficulties of living in the totalitarian Soviet Union, ''I have to say that, as a woman, I found Leningrad in the Soviet era a much less frightening place than I found central Manchester when I came back.'' While still studying in Leningrad, Edwards entered the inaugural Leeds Conductors' Competition in 1984. She won, and Musin named her as his most promising student. Back in England, conductor Groves invited her to tea and introduced her to an agent, and Edwards began to find guest conducting engagements with British orchestras.

Suffered from Lack of Role Models

Male conductors tend to fall into lineages, with legendary conductors inspiring their protégés down through the generations. For Edwards, that kind of role modeling was difficult to find. She admired some of the male stars in the conducting field, like American Leonard Bernstein, Germany's Herbert von Karajan, and especially the legendary Russian Yevgeny Mravinsky, whom she had seen while studying in Leningrad. But, she told Hamlin, ''I could never identify with them. Because I'm a girl, I couldn't take them seriously as role models. In a way, their image—the erudite, white-haired man with great charm and teeth of iron—perhaps held women back.'' One conductor Edwards did identify with was City of Birmingham Symphony Orchestra conductor Simon Rattle, a rising star during the 1980s; he was young, and Edwards sometimes felt that her youth presented more of an obstacle than her gender.

It was Rattle who gave Edwards her big break. In 1986, forced to pull out of a Scottish Opera production of Kurt Weill's *Mahagonny,* he recommended Edwards as his replacement, saying (according to Gerald Larner of the London *Guardian*), ''She's a very smart lady, and if anyone is going to carry the banner for women conductors it will be her.'' The Scottish Opera engagement led to conducting jobs for Edwards at other English opera houses and concert halls, and she was influenced by Rattle in her frequent choice of modern material; Rattle had made a name partly by specializing in music other conductors had neglected.

Edwards's next major conducting engagement after *Mahagonny* was a 1987 Glyndebourne Opera production of Verdi's familiar *La traviata,* but for the 1989-90 season at London's Covent Garden opera house she took on a work that fit that modern-and-unusual category—British composer Sir Michael Tippett's *The Knot Garden.* When she stepped to the conductor's podium, Edwards became the first woman to conduct at Covent Garden. The experience was notable for Edwards in another way; during rehearsals she met Tippett's biographer, Ian Kemp. The two married, moved to Edwards's native Sussex, and had a son, Finn.

Edwards made her debut in the United States with an appearance conducting the prestigious St. Paul Chamber Orchestra in 1989; her Canadian debut, with the National Arts Centre Orchestra, followed two years later. Audiences responded positively to the energetic Edwards, who charged onto the stage and conducted without a baton. She made recordings with the Royal Liverpool Philharmonic Orchestra and the London Philharmonic Orchestra. Word spread fast about the young conductor who stood out from the crowd. But there were dissenters. *Detroit Free Press* critic John Guinn, reviewing an Edwards appearance in that city, argued that she ''at best demonstrated a student-like competence. He noted that one of the orchestra's players was reading a book during the concert, but he did not mention the disrespect that the player showed, nor address the question of whether a male conductor would have been so treated.

Named ENO Music Director

Among the organizations following Edwards's progress was London's English National Opera (ENO), where she conducted a performance of Sergei Prokofiev's *The Gambler* in 1990. The ENO, which performed foreign-language operas in English translation, was a less formal outfit than its neighbor Covent Garden, and Edwards seemed to display a fresh, contemporary approach. She emerged as a strong, if still inexperienced, candidate for music director. She had conducted opera, but had never run an organization or tried to hammer out a musical vision and steer it through the musical and political shoals of a large classical music institution.

Edwards was named as the new music director of the ENO at the end of 1991, and took over for the 1993 season.

Martin Kettle of the *Guardian* called her rapid promotion ''a make-or-break gamble on all sides,'' for the company was a troubled one, with shifting management personnel and falling audiences. Initial reviews of Edwards's conducting in her first production as music director, leading performances of Tchaikovsky's *The Queen of Spades,* were mixed, with several critics praising Edwards's contribution even while expressing reservations about the production as a whole.

The pattern continued with the company's fall showpiece, a production of the perennial Giacomo Puccini crowd favorite *La bohème.* The staging of the opera, with its four acts run together into one and the setting modernized to the 1950s, was savaged, and Edwards essentially went down with the ship. ''Just occasionally, Sian Edwards promises to pull everything together, to make the evening at least equal to the sum of its parts,'' wrote Andrew Clements in the *Guardian.* ''But she conducts in fits and starts, responding well to Puccini's textures and colors, much less convincingly to the opera's singing lines, and never managing to achieve a decent balance between stage and pit.'' Players reportedly complained of indecisive conducting in rehearsals for a later production, and reports began to surface of disagreements between Edwards and general director Dennis Marks.

In 1994 Edwards conducted fewer performances, and the following year she decided, as she told Charles Huckabee of the *Philadelphia Inquirer,* that ''it seemed better to call it a day'' and resigned. After two years, she had not really had a chance to put her stamp on the organization. Critics looking back at the situation disagreed over whether Edwards had been treated fairly. Norman Lebrecht wrote in the London *Evening Standard* that ''Sian Edwards was thrown to the wolves by unsupportive bosses at English National Opera,'' while Rupert Christiansen referred in London's *Daily Telegraph* to a ''disastrous decline in standards while Sian Edwards was at the helm.''

Edwards rose above the negative situation, conducting an English Chamber Orchestra concert two nights after her resignation, winning good reviews, and showing equanimity in the face of adversity. A few months later, the *Washington Post* praised her ''buoyant, cheerful, athletic eagerness.'' For several years, Edwards was rarely heard as a conductor in Britain, but she continued to appear with American orchestras, and in 1999 she led an orchestra at an outdoor festival in Sydney, Australia, before an audience of 135,000 concertgoers. Edwards also conducted opera performances in Copenhagen, Denmark, Aspen, Colorado, Helsinki, Finland, and Paris, France, where she led the world premiere of *Clara,* an opera by Hans Gefors. In 2005 she returned to the podium in England, leading the City of Birmingham Symphony Orchestra in a performance of Gustav Holst's *The Planets* that, wrote Richard Morrison in the London *Times,* ''deftly delineated details that are obscured in 99 performances out of 100.'' Looking back on her rapid, perhaps too-rapid, ascent, Edwards told the *Guardian* that ''it all happened so fast that I didn't have a chance to plan things. Since then I've been consolidating: I needed to develop myself as a musician and a person. Conducting careers don't work neatly, and don't have an obvious full stop. I'm hoping that I'll keep going gracefully, chugging along.

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Mohamed ElBaradei

Mohamed ElBaradei (born 1942), Director General of the International Atomic Energy Agency (IAEA), was awarded the Nobel Peace Prize in 2005. Later that year he was appointed to a third term as IAEA director.

A lifelong diplomat and one of just a few individuals from the Arab world active at the top levels of the world of international relations, ElBaradei was active in trying to resolve conflicts at several of the world's major flashpoints, all of them involving new nuclear threats. The IAEA, an intergovernmental organization affiliated with the United Nations (UN), conducts inspections and negotiates with governments in an attempt to stop the spread of nuclear weaponry and to insure that nuclear materials are used exclusively for peaceful purposes. ElBaradei's activities brought him into conflict with the United States in the twin trouble spots of Iraq and Iran, but the Nobel Prize and his subsequent reappointment signaled a strong vote of confidence from the international community.

Won Squash Tournament

ElBaradei (the name is generally spelled without a hyphen in Western lettering but appears as El-Baradei on the website of the Egypt State Information Service) was born into a professional family in Cairo, Egypt, on June 17, 1942.

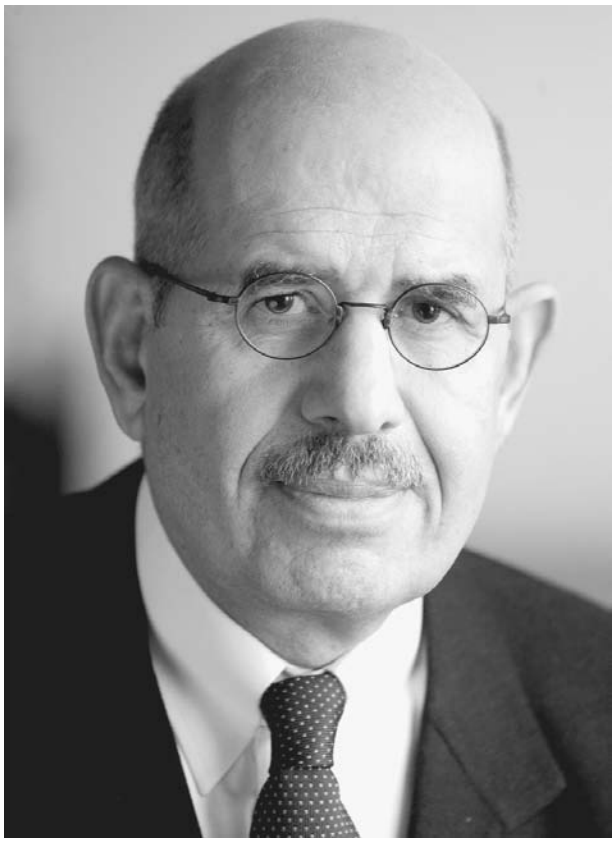

His father, Mostafa ElBaradei, was a lawyer who once became president of Egypt's national bar association. ElBaradei's mother, Aida Hegazi, recalled (according to America's Intelligence Wire) that her son was a standout from an early age. ''I hope he has a bright future,'' his kindergarten teacher told Hegazi. ''I can tell he is brilliant.'' As a boy he loved athletics, excelling at squash and winning a national tournament in that sport. But as time went on, he decided that he wanted to take after his father, and enrolled in law school at the University of Cairo.

ElBaradei received his law degree in 1962, and two years after that, at the age of 22, he joined the Egyptian Ministry of Foreign Affairs. ''His early diplomatic training is apparent in everything he does—from the relaxed but careful way he talks to journalists, to his dealings with countries' nuclear programs,'' noted a BBC News profile. Twice he was sent abroad to Egypt's United Nations missions, once to Geneva, Switzerland, and once to New York City, New York. There he enrolled at New York University (NYU) and earned a doctoral degree in international law in 1974. As part of Egypt's UN delegation he had responsibility for political, legal, and arms control issues. He also became a lifelong fan of the New York Knickerbockers' professional basketball team.

Becoming a special assistant to Egypt's Foreign Minister, ElBaradei was part of the delegation that traveled to the U.S. presidential retreat of Camp David in 1978 and concluded a groundbreaking set of peace accords with Israel. A youthful star of the international diplomatic corps, he took a job in 1980 with the United Nations as a senior fellow, directing the program in international law at the UN Institute for Training and Research. This post took ElBaradei back to New York City, where he served from 1981 through 1987 as an adjunct professor of international law at NYU.

Familiar with a wide range of legal and diplomatic issues, ElBaradei joined the IAEA as a legal adviser in 1984. He held several policy posts within the organization, rising to assistant director-general for external relations in 1993. The IAEA is based in Vienna, Austria, and ElBaradei made his home there with his wife, Aida Elkachef, and the couple's son, Mostafa, and daughter, Laila. Mostafa became a television director, Laila a lawyer; both live in London. Aida Elkachef worked as an early childhood educator. ''I find a lot in common in the way I manage things and the way Aida manages three-year-olds,'' ElBaradei observed to Jennifer Cunningham of the Glasgow, Scotland, *Herald.* ''We humans are the same when we are three years old and when we are 50.''

Named IAEA Director-General

In 1997 ElBaradei succeeded Hans Blix of the Netherlands as director-general of the IAEA. He was backed for the post neither by Blix nor by the Egyptian government, but it was due partly to the influence of the United States (ironically, in view of the conflicts that were to come) that ElBaradei won the support of a majority of the member governments on the IAEA board. At the time, his background seemed to have an ideal mix of Western education and familiarity with the Third World. ''ElBaradei is exactly the kind of person you would want in the role—someone from a developing country who has a Western intellect but a Third World sensitivity,'' former U.S. IAEA ambassador John Ritch told Tom Hundley of the Knight-Ridder/Tribune News Service. The IAEA board appointed ElBaradei to a second term in 2001.

Up to this point, ElBaradei's name was little known except among those who followed arms control efforts, but the terrorist attacks of September 11, 2001, led to a period of international tension concerning the possibility that terrorists or rogue states might acquire nuclear weaponry. In his 2002 State of the Union address, U.S. President George W. Bush charged that Iraq, Iran, and North Korea constituted an ''axis of evil'' that sponsored terrorism at the state level, and that all three of those states had historically been involved in attempts to manufacture an atomic bomb. Lurking in the background was renegade Pakistani scientist A.Q. Khan, who gave technical assistance to a variety of nuclear aspirants. Suddenly ElBaradei's name was in the headlines, and his work was closely scrutinized.

The immediate area of concern was Iraq, where the Persian Gulf War (1991) had uncovered a clandestine nuclear program proceeding under the direction of Iraqi dictator Saddam Hussein. That program, ElBaradei reported, had been largely dismantled after the war, but U.S. diplomats, led by Secretary of State Colin Powell, claimed that it had been restarted on several fronts. A team of United Nations inspectors, led by Blix and including ElBaradei, went to Iraq to search for banned weapons, but found none. The United States went ahead with its case for war, despite ElBaradei's March 7, 2003, announcement before the United Nations

Security Council that a piece of evidence central to the U.S. argument, a letter pertaining to the alleged purchase of uranium by Iraq from the African country of Niger, had been shown to be a forgery.

A small coalition of countries led by the United States and Great Britain invaded Iraq on March 20, 2003, and U.S. officials were reportedly angered by ElBaradei's challenges to their claims about Iraq's nuclear program. Iraq, however, was not the only state on ElBaradei's nuclear proliferation agenda. North Korea expelled IAEA inspectors and remained, in ElBaradei's view, a serious threat. ''My gut feeling is that they have a [nuclear] capability,'' he told *Newsweek.* ''They probably have enough plutonium to make a few bombs. That makes [North Korea] the most dangerous proliferation situation . . . a country that is completely beleaguered, isolated, has nothing to lose and a weapons capability.'' Talks involving North Korea, South Korea, China, Russia, Japan, and the United States led to preliminary agreement by North Korea to give up its nuclear weapons program in 2005, but North Korea remained a nuclear danger point.

Favored European Approach in Iran

In Iran, where a dissident group revealed the existence of a nuclear weapons program unknown to the IAEA, ElBaradei was pressed by the United States to take a hard line by referring the matter immediately to the U.N. Security Council. ElBaradei agreed (as quoted in *Newsweek*) that ''Iran's policy of concealment over a number of years [has] created a confidence deficit,'' but he favored a European Union-backed strategy of negotiation. ''You will never solve your problem until you sit around the dinner table and put your grievances on the table and find out how to move forward,'' he told the *Chicago Tribune.* ''Some people equate that with being soft—that if you do not pound on the table and if you do not scream, then you are being soft. I think this is a total misconception.'' ElBaradei's approach contributed to an agreement by Iran in November of 2004 to temporarily halt its nuclear program, but the issue flared again in 2005.

In October of 2005 ElBaradei was named the winner of the 2005 Nobel Peace Prize. The award was seen by some as a rebuke to the United States for its largely unilateral approach to the Iraq situation, but Nobel committee chairman Ole Danbolt Mjoes said (according to the *Tribune*) that the selection was ''not a kick in the legs to any country.'' ElBaradei agreed. ''I don't see it as a critique of the U.S.,'' he was quoted as saying in the *Seattle Times.* ''We had disagreement before the Iraq war, honest disagreement. We could have been wrong; they could have been right.'' ElBaradei said (as quoted in the *Tribune*) that the award ''recognizes the role of multilateralism in resolving all the challenges we face today,'' and that it would ''strengthen my resolve and that of my colleagues to speak truth to power.'' As an international black market in nuclear arms components grew, ElBaradei argued, multinational cooperation became more and more important, and he criticized existing nuclear powers, including the United States, for their lack of progress in arms control. ElBaradei was Egypt's fourth Nobel Prize winner, following president Anwar Sadat, novelist Naguib Mahfouz, and chemist Ahmed Zewail. The selection of ElBaradei followed a pattern: figures devoted to the control of nuclear arms had been chosen for Nobel awards on several anniversaries of the U.S. atomic bombing of Hiroshima and Nagasaki, Japan, in 1945.

The United States, led by hardline U.N. ambassador John Bolton and Secretary of State Condoleezza Rice, attempted to derail ElBaradei's bid for a third term as IAEA director-general, proposing Australian foreign minister Alexander Downer instead. But the American delegation got nowhere with other countries represented on the IAEA board, and had to retreat after evidence surfaced that U.S. intelligence services had tapped ElBaradei's office phone. ElBaradei was unanimously approved for a third term in October of 2005, and he said that he considered his disagreements with the United States to be closed questions. The Bush White House offered congratulations on his reappointment.

Even after receiving the Nobel Prize, ElBaradei continued to receive criticism from some observers on both ends of the political spectrum. Conservative *National Review* commentator Jay Nordlinger derided ElBaradei as ''the classic international-organization man''; he quoted writer Joshua Muravchik's contention that ''for 'rogue' regimes, the IAEA has presented few barriers.'' From a different perspective came critiques by several Arab commentators described in Egypt's Al-Ahram Weekly Online, who argued ''that the IAEA chief would have never received the prize had it not been for his determined avoidance of any criticism of Israel's policy of nuclear ambiguity''—though Israel is generally believed to possess nuclear weapons, it has never officially confirmed them. As the Iranian situation heated up again at the end of 2005, with the country's Islamist president Mahmoud Ahmadinejad's announcements that the country would move toward restarting its uranium enrichment program, ElBaradei's third term promised to be a busy one. He has often stated that his greatest fear is that nuclear weapons may fall into the hands of terrorists.

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Rainer Werner Fassbinder

Despite his abbreviated career that was cut short when he died of a drug overdose at age 37, Rainer Werner Fassbinder (1946-1982) has been ranked among the most important German filmmakers of the modern era. "In the 20 years since [his death]," wrote Tony Pipolo in *Cineaste,* nothing comparable to Fassbinder's brief but galvanizing engagement with cinema has emerged in Germany."

Following on the experiments of the French New Wave in the 1960s, the filmmakers of the so-called New German Cinema, of which Fassbinder was one, cultivated darker themes, often with a lurking consciousness of the horrors Germans had perpetrated before and during World War II. Fassbinder made films about outsiders of various kinds, and his films, filled with betrayal, crime, and fringe existences, were often unpleasant to watch. Few people knew Fassbinder well, for he himself was an unpleasant drug abuser who tended to drag others down with him; two of his homosexual lovers committed suicide. Yet his films were wildly imaginative, and critics hailed many of them as masterpieces. Working with feverish rapidity, he never repeated himself. Fassbinder managed to tie many of his preoccupations together into an epic story, *Die Ehe der Maria Braun* (The Marriage of Maria Braun), which achieved financial as well as critical success internationally.

Grew Up amid Postwar Chaos

Like the early stages of *Die Ehe der Maria Braun,* Fassbinder's early life took place against a backdrop of a devastated Germany in which crowding, disorder, and substandard housing were the norm. He was born in Bad Wörishofen, near Munich, Germany, on May 31, 1946. Fassbinder's father was a doctor who treated prostitutes, and Fassbinder, though he was warned away from them, grew up with an open mind toward people who lived or worked on the streets. His mother was a translator who, among other works, created the German versions of several books by Truman Capote. Fassbinder's parents divorced when he was six, and both before and after that he was left on his own for much of the time.

These experiences, according to various statements made by Fassbinder himself, colored the emotional tone of his films black. "I was lucky, growing up in a family where close relationships didn't exist," he was quoted as saying by Vincent Canby of the *New York Times.* When I was a child, I suffered a lot from that, but today I'm kind of happy about it. It makes me freer than people are in general." American movies of the 1950s were widely available in Germany, and the young Fassbinder spent most of his time soaking up one after another. He was especially impressed by the huge melodramas of the German-Danish-American director Douglas Sirk, whose visually imaginative style was plastered over stories that revealed layers upon layers of personal deception born of the efforts people make to live in a corrupt society. Sirk's films, such as *Written on the Wind* and the racially based tearjerker *Imitation of Life,* influenced the films Fassbinder would make as an adult, and even though he was a radical outsider who would hardly have fared well in Hollywood, he always professed an admiration for American films. His own work loomed large in the minds of independent American directors oriented toward social critique, such as Todd Haynes and Gus Van Sant.

In 1964 Fassbinder took a job with Munich's *Süddeutsche Zeitung* newspaper, but his heart was in stories he wanted to tell through drama and film. In 1965 he applied to the West Berlin Film and Television Academy but failed the entrance exam. In the famously conservative German city of Munich, Fassbinder and a group of like-minded souls began to mount experimental stage productions, taking the leftist-oriented theater of German playwright Bertolt Brecht as a point of departure. Fassbinder was influenced by the radical French filmmaker Jean-Luc Godard and by the general revolutionary spirit that grew among European young people around the especially violent year of 1968. After Fassbinder's group Action-Theater was shut down by the police, he co-founded a second troupe called Anti-Theater and continued to write plays and radio plays even after beginning to devote most of his intense energy to films. Several of his Anti-theater plays were later collected in books.

Several of the actors and production artists Fassbinder met and worked with in Munich's theater scene became the nucleus of the creative talent he would draw on in his films. Fassbinder realized his homosexual orientation as a teenager and never attempted to conceal it, although he briefly married actress Ingrid Caven in 1970. Only a few of his films dealt with gay themes, and he was criticized by some in the gay community for his negative portrayals of gay characters. Others defended him, however, pointing out that nearly all of the characters in Fassbinder's films were portrayed negatively, regardless of background or sexual orientation.

Lived on Wild Side

In his personal life, Fassbinder went well beyond the party-happy dissolution often practiced by film-industry figures and creative artists in general. He often drank two quarts of cognac a day, downed a variety of pills, ate voraciously and soon became overweight, and was fond of violent sadomasochistic games. In an episode reported by his biographer Ronald Hayman, after the trio had gone for a swim in the nude, he ordered his Algerian-born male lover, El Hedi ben-Salem, to cut Caven's hair off with a kitchen knife. Her struggles left her with a throat wound, but she was luckier than ben-Salem, who eventually, like Fassbinder's second long-term male partner Armin Meyer, committed suicide. When he appeared in public, Fassbinder was surrounded by a posse of associates who discouraged approaches by outsiders.

After making several short films, Fassbinder made his real debut with *Liebe ist käter als der Tod* (Love Is Colder than Death) in 1969. The title might serve as an epigram for many of his films, which, despite their wide variety of style and subject matter, often involved betrayal as a theme or plot element. Fassbinder was soon making films that critics would later number among his best. *Katzelmacher,* a depiction of a group of unemployed proto-punks in Munich, was praised for its innovative style; Canby wrote in the *New York Times* that ''the major presence in the film . . . is Fassbinder's camera, which appears to be just as lazy and cruel as any other of the characters.'' Fassbinder's fourth film, *Warum läuft Herr R amok?* (Why Does Herr R Run Amok?, 1969) depicted a middle-class husband and father who suddenly goes berserk and attacks his family with a blunt instrument. Several of Fassbinder's films presented negative depictions of middle-class life; in *Der Händler der vier Jahreszeiten* (The Merchant of Four Seasons, 1971), a soldier named Hans faces rejection from both his wife and his mother after returning from service abroad and drinks himself literally to death in a harrowing scene that to some foreshadowed Fassbinder's own demise.

Such storylines, however, only hint at the dizzying diversity of Fassbinder's work; he was able to pick up almost any kind of conventional cinematic narrative and bend it to his emotional outlook. His 1970 film *Whity,* starring the African-German actor and longtime Fassbinder associate Gunther Kaufmann, was set in the southern United States and drew on Western imagery in its tale of an African-American slave who kills a degenerate family that includes his master, who is also his father. Fassbinder's *Die bitteren Tränen der Petra von Kant* (The Bitter Tears of Petra von Kant, 1972), one of the best known films of the first part of his career, is set completely in a single apartment and depicts a manipulative lesbian fashion designer. The satirical *Mutter Küsters fahrt zum Himm* (Mother Küsters Goes to Heaven, 1975) was the closest Fassbinder came to comedy; it told the story of a cleaning woman who becomes famous after her husband murders his boss upon learning he is to be fired; political parties of various persuasions try to exploit her situation for their own benefit.

Fassbinder worked with incredible speed, turning out more than 40 films over his 13-year career. Many said that

they varied in quality, but there was rarely agreement as to which the good ones and bad ones might be. He wrote the scenario of *Die bitteren Tränen der Petra von Kant* in the course of a 12-hour flight from Germany to Los Angeles. Often Fassbinder moved on to a new film while the current one was still being completed, and, in marked contrast to the other cinematic auteurs venerated by film students, he rarely shot more than one take of a single scene. ''Rainer Werner Fassbinder made films the way he smoked—all the time, more than one at a time, sometimes without seeming to notice or care—and then tossed them away, like butts deserving to be swept up with the rest of our garbage,'' mused David Thomson in *The New Republic.* He took a short break from this feverish activity to return to stage plays as a director with the Theater am Turm company in Frankfurt, but returned to filmmaking after the company went under.

Traced Postwar German History

Until 1978 Fassbinder's films were mostly known only in Germany, but that year his *Die Ehe der Maria Braun* (The Marriage of Maria Braun) gained international attention. The film tells the story of a woman, Maria Braun, whose husband disappears in the late stages of World War II. As she attempts to survive, she makes a series of morally questionable choices that eventually bring her prosperity; her story parallels the *Wirtschaftswunder,* the ''economic miracle'' of postwar Germany as it rose from ashes to become an economic titan. Fassbinder underlines his questioning of materialist German society with an ambiguous ending in which Maria is betrayed. The film starred actress Hanna Schygulla, who appeared in many of Fassbinder's films but held herself somewhat apart from his personal excesses. *Die Ehe der Maria Braun* became a commercial success in the U.S., and film festivals and later videotapes and DVDs circulated the rest of his work among American film students and enthusiasts.

Working on larger budgets than he had been allowed as an independent enfant terrible, Fassbinder made two more films about women in postwar Germany, *Lola* (1981) and *Die Sehnsucht der Veronika Voss* (The Longing of Veronika Voss, released in English as *Veronika Voss,* 1982), and they received wide attention. He filmed the massive 1920s German novel *Berlin Alexanderplatz* (Alexander Square, Berlin) for German television, and along with fellow German directors Wim Wenders and Werner Herzog he achieved a measure of international celebrity despite his unpleasant ways. Fassbinder, however, was visibly deteriorating physically as a result of his dissolute ways. He was found dead at his Munich home on June 10, 1982, by his roommate and film editor Juliane Lorenz. Police issued a statement a week later indicating that his death was likely due to a massive ingestion of sleeping pills and cocaine. Fassbinder's reputation continued to grow, and in the 1990s and 2000s his work was the subject of several important museum retrospectives, and an enormous literature of Fassbinder studies grew in universities and film schools worldwide.

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Pierre Fauchard

Pierre Fauchard (1678-1761) is often called the founder of modern dentistry. A highly respected Paris practitioner, Fauchard authored *Le chirurgien dentiste* (The Surgeon Dentist) in 1728, the first scientific book devoted exclusively to the subject. Until this point in the history of human medicine, the care of teeth and gums was a generally barbaric practice, driven by lingering medieval superstitions. ''Fauchard revolutionized dentistry in part simply by promulgating all he knew,'' wrote James Wynbrandt in *The Excruciating History of Dentistry: Toothsome Tales and Oral Oddities from Babylon to Braces.* ''Previous practitioners had done their best to conceal whatever wisdom they thought they possessed.''

Fauchard came from Brittany, the peninsula of northwest France with historic ties to the British Isles. He was born in 1678, during the reign of Louis XIV, France's Sun King. At the age of 15, Fauchard enlisted in the French navy against the wishes of his parents, and served for three years at sea. It was here that he was informally trained in dentistry, as the assistant to a talented ship's surgeon, Alexander Poteleret. He returned to the Brittany area in 1696, and opened his own practice in the university town of Angers.

Worms and Dead Mice

At the time, dentistry was just emerging as a recognized medical specialty, and France was at the forefront of this development. For centuries, superstition and quack science dominated human knowledge about the care of the teeth and gums. Tooth decay was common due to poor hygiene in an era when dental care was nonexistent, and the subsequent rotting of the tooth structure eventually led to painful toothaches, which Fauchard noted in his book was an

affliction ''we all have.'' Since ancient times, most people believed that tiny worms invaded the mouth and caused teeth to rot. Toothache remedies ranged from the bizarre—early Egyptians thought that the half-body of a still-warm dead mouse was an effective treatment for pain—to the useless, and most diseased teeth eventually had to be pulled. In an era before anesthesia, this was a painful experience that, if done improperly, could lead to infection and death.

In the cities of late Renaissance Europe, local barbers extracted diseased teeth for a fee, among the other minor surgical procedures and medical treatments they provided. In the countryside towns, itinerant tooth-pullers occasionally set up shop, and gathered a crowd of potential customers through deceptive practices. But France had been making notable advances in dentistry for many years prior to the time of Fauchard's career. The surgeon Guy de Chauliac, a professor at the University of Montpelier, left an impressive text on surgical procedures behind when he died in 1368, and it discussed several diseases of the mouth. De Chauliac's work was also the first written mention of the term ''dentista,'' as well as ''dentator'' and ''dentateur,'' all of which referred to those who specialize in surgeries of the mouth. Later, a renowned French barber-surgeon of the sixteenth century, Ambrose Paré, made several advances in the treatment of gums and teeth. Other pioneers elsewhere in Europe, such as the Flemish anatomist Andreas Vesalius (1514-1564) and his Italian cohort, Bartolomeo Eustachi, left behind detailed scientific examinations of the human tooth and surrounding anatomy.

Obsessed with Cosmetic Dentistry

Louis XIV ruled France for 72 years, the longest-serving European monarch in history. The Sun King was known as an autocratic ruler, and at the immense palace complex he built at Versailles, he commanded his entire court to spend most of the year with him there, where extravagant spending was obligatory. A premium was placed on one's appearance, and the care of teeth became important. Thanks to this development, France became the leader in dentistry during the latter half of the 1600s. There were a growing number of well-trained professionals to serve the aristocratic class, and many became particularly adept at fashioning and fitting dentures for those who had lost most of their original teeth to decay. In Paris, an examining board was established in 1697 to test new entrants to the profession, and three years later the French College of Surgeons established a department for dental surgery. Only the wealthy, however, could afford such services. The rest of the citizenry relied on quack dentists, and in Paris they gathered at the Pont-Neuf bridge over the Seine every morning.

Fauchard called himself a ''Chirurgien Dentiste,'' or surgeon dentist, in Angers. He was a talented practitioner, and was said to have been ambidextrous, or able to use both the right and left hands with the same ease. His reputation grew, and he decided to move to Paris around 1718. Within a short time he was known as one of the best dentists in the city. He used his position to rail against the Pont-Neuf charlatans who, he claimed, often hoodwinked the crowd with the help of a paid ''audience member'' who came forward complaining of a toothache. The quack dentists would then surreptitiously insert a tooth wrapped in a membrane containing chicken blood on the pretext of examining the sufferer, and then would wave a hand or ring a bell, and the paid performer would spit the bloody tooth out, to the awe of the crowd.

Fauchard decided that education was the best way to combat the quackery and superstition that dominated dentistry. He set out to write the definitive book on the subject, and finished *Le chirurgien dentiste* (The Surgeon Dentist) in 1725. He then asked several respected professionals to review it for accuracy, and it was published in 1728. *The Surgeon Dentist* is an immense, two-volume work that is 863 pages in length. It was the first scientific text exclusively on the subject of teeth, and was soon translated into other languages and became the standard text for the profession. ''The teeth in the natural condition are the most polished and hardest of all the bones of the human body; but at the same time they are the most subject to diseases which cause acute pain, and sometimes become very dangerous,'' Fauchard wrote in his introduction.

Sought to End Quackery

In his book, Fauchard attempted to dispel many of the commonly held beliefs about teeth. He railed against the practitioners on the Pont-Neuf, and those who claimed that a tooth was proving to be difficult to pull because it was an ''eye'' tooth. People actually believed that some teeth were connected by nerves or muscles to the eye, and that pulling such a tooth would result in a loss of vision. Fauchard wrote about less ethical practitioners who were known to put acids on a tooth, which caused them to decay; when the patient returned with a complaint of a toothache, the dentist could then extract the tooth for a fee. He also warned that some practitioners charged for gold fillings that were actually tin with a layer of gold on top. Others, he noted, had no knowledge of dentistry at all. Cutlers, or knife-makers, sometimes came up with new tools, and ''apparently the instruments which they make gives them an itch to try them,'' wrote Fauchard, and mentioned one such tradesperson he knew of in Paris. ''This particular man who had seen several charlatans operate, thinking that it would be as easy to draw teeth as to make knives, has joined the ranks. . . . if he does not always take out the tooth whole he does manage to take a piece of it.''

Fauchard's book described five kinds of instruments that dentists should use. The gum lancet was used to separate the tooth or root from the gum; a punch pushed the tooth inward; pincers ''pinched'' it out for easier removal; a lever could lift it, but Fauchard noted that this was more likely to break the tooth than extract it. The last standard tool he cited was known as the pelican, named for its hooks that pointed inward like pelican's beak, and he noted that this should be the primary method of extraction. Fauchard also suggested that instead of pulling a tooth, it would be better to scrape the diseased cavity clean and then fill it with lead or gold leaf. His text contained detailed procedures for filling and treating cavities. Removing the diseased part could be done with a primitive type of drill that he invented. His was made from

catgut (actually treated cord made from the intestines of sheep or goat) which was used for violin strings; he twisted his around a cylinder, which produced a rotating motion that could dig out the diseased parts of a tooth.

Fauchard disdained the still-prevalent idea that worms caused decay, suggesting instead that sugary foods were to be avoided. He provided recipes for mixtures to treat infections of the mouth, which used items commonly available from apothecaries, such as oil of cloves and cinnamon. One of his more unusual recommendations to patients, however, was ''rinsing out the mouth every morning and also evening . . . with some spoonfuls of their own urine, just after it has been passed . . . it is true that it is not very agreeable, except inasmuch as it brings distinct relief.'' The use of urine was not entirely unusual at the time, and had persisted in many previous cultures and eras throughout history as a medical remedy.

Professional Heirs Continued Progress

Some of the innovations that Fauchard devised were chronicled in *The Surgeon Dentist,* while others came later in his lengthy career. He devised sets of dentures that used real teeth, with springs to connect them, and wrote about crowns and bridges, which could either replace or cover parts of teeth that were missing. In his book are some of his more innovative ideas about how to fasten these to the root of the tooth with threads of silk, linen, or metal; some of these techniques were still used in modern times. He also suggested ideas for straightening crooked teeth, which would make him the founder of modern orthodontics. His book also offered guidelines for the best treatment position for patients and dentists. Oftentimes the dentist sat on the floor, with a patient's head on his lap. Fauchard recommended using a chair instead, in which a patient could recline. The dentist should be behind the patient, not in front; this helped reduce fear in the patient, he believed, and did not block the light the dentist needed to see inside the mouth.

Fauchard died on March 22, 1761, in Paris. A successor of his, Nicholas Dubois de Chemant, created a set of teeth made out of mineral paste that were then glazed in a kiln in 1788. These were the first dentures created entirely from artificial materials, and de Chemant settled in England to work on creating dentures with the famous Wedgwood porcelain factory by the early 1790s. Some reports note that he later became the first to set up a dentistry practice in New York City. France remained a leader in the profession for a century after Fauchard's death, until it was overtaken by the United States, which became home to the first professional school for dentistry in the world, the Baltimore College of Dentistry, in 1847. There are professional awards named in Fauchard's honor, as well as an international society, the Pierre Fauchard Academy, which provides scholarships, mentoring, and research fellowships.

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Ibrahim Ferrer

Cuban vocalist Ibrahim Ferrer (1927-2005) was a moderate star for much of his life in his native Cuba, but he skyrocketed to international popularity in his old age after appearing on the album *Buena Vista Social Club,* a collection of performances by elderly Cuban musicians. A film that followed the album's release featured a duet between Ferrer and his female contemporary Omara Portuondo, and that duet entranced the musical world, seeming to open a portal into a vanished era of arch-romantic Latin song.

That album led to a chance for Ferrer to fulfill a lifelong ambition. He was a skillful and enthusiastic exponent of the mid-century romantic style of Cuban song known as the bolero, but bandleaders had steered him instead toward more upbeat styles as a younger man. And then, during the era of Fidel Castro's Cuba, the new dance style of salsa grew on the island and was exported around the world; Ferrer's boleros were mostly forgotten, and by the time the *Buena Vista Social Club* album was recorded he was one of the few remaining vocalists with complete mastery of the style. In the eight years between the release of *Buena Vista Social Club* and his death in 2005, Ferrer made up for lost time, touring almost nonstop and becoming something of an international phenomenon.

Birth Began During Dance

Ferrer's background was multiracial and included African, French, Spanish, and Chinese strands. His father sang, and his mother was an enthusiastic dancer. It was during a dance on February 20, 1927, in fact, that Ferrer's mother went into labor and he was born in San Luis, Cuba, in Santiago province. Ferrer was fond of saying that he had begun singing and dancing in the womb. His mother gave him the name Ibrahim because she was fascinated with the Arab world, another piece of the Latin cultural mosaic.

Both of Ferrer's parents were dead by the time he was 12, and he made a living for a while by selling fruit on the street, unloading boats at a dock, and doing light carpentry. At the end of one year, when he was in his early teens, a

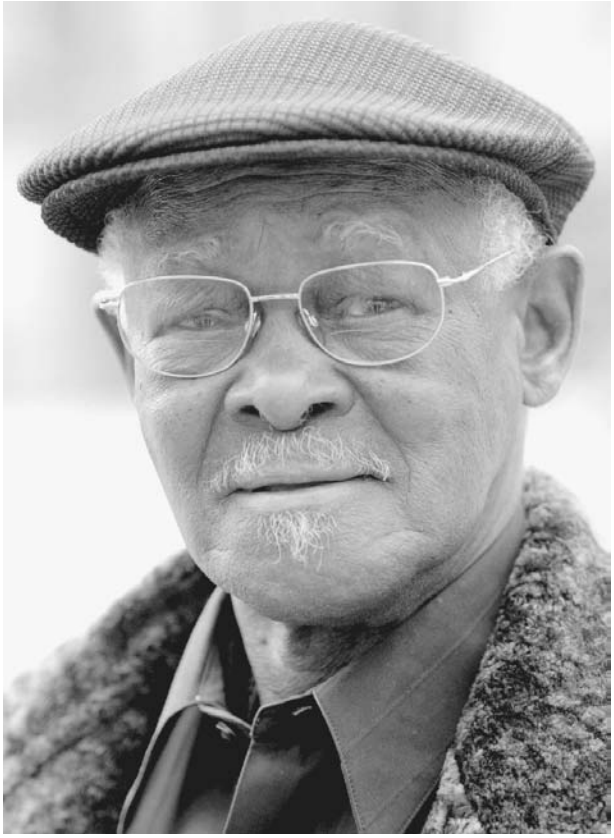

cousin asked him to join a group called Jóvenes del Son—the Young Men of Son, *son* (pronounced with a long ''o'') being the African-inspired ancestor that had roots in eastern Cuba and was salsa's direct ancestor. Performing at a New Year's Eve party, they were paid one and a half pesos. It was a modest start, but it led to other appearances in the Santiago area at parties and festivals. Ferrer was drawn to the musical life, and he took odd jobs when he had to so that he could keep performing.

Ferrer's musical education occurred when he began to find jobs with other Santiago groups, each of them emphasizing a slightly different part of Cuba's complex musical culture. The *son* ensembles were growing into big bands, and Ferrer filled backup singer slots with several of them, sometimes taking lead vocals. Ferrer admired American crooner Nat ''King'' Cole as well as Cuba's classic bolero singers, but bandleaders pushed him to sing upbeat dance pieces instead. In the band Maravilla de Beltrán he initially sang tango music under bandleader Pancho Alonso. Singing lead vocals with a top Santiago big band, the Orquesta Chepin-Choven, Ferrer had a hit in 1955 with a song called ''El platanar de Bartolo,'' but he was not credited on the record. Despite Cuban society's reputation for being essentially color-blind, Ferrer, as an Afro-Cuban, probably suffered discrimination in his early years.

With his musical prospects on the rise, Ferrer moved to Havana in 1957. he signed on as a backup vocalist with two of the top big bands of the day, the Orquesta Ritmo Oriental and the Banda Gigante, led by singer Beny Moré. The Communist revolution in 1959 put a dent in Cuban musicians' livelihoods, for the number of American tourists crowding Havana clubs was soon greatly reduced. Ferrer refused to join the large group of Cuban musicians who fled to the United States. In later years he was a staunch supporter of the revolution. He rejoined Alonso, whose band had been renamed Los Bocucos. He was still rarely allowed to sing boleros, partly because he was so effective as a jazz-like improviser in dance music. ''I was always told that my voice was only suited to dance songs,'' he was quoted as saying by the *Times* of London. ''That disappointment marked me forever.''

Encounter with History

Los Bocucos performed in Paris in 1962 and then went on to Eastern Europe and the Soviet Union. In Red Square in Moscow, for the first time, Ferrer saw snow. He met Soviet premier Nikita Khrushchev at a reception, knowing nothing of the crisis that had been developing in Cuba while he was on tour. ''Imagine you've got a hedgehog in your hand. What do you do?'' Khrushchev asked him. Ferrer answered that he would let go of it, and Khrushchev said, ''Cuba is just the same. You can't touch it.'' The group was stranded in the Soviet Union as the U.S. blockaded the island. Finally returning home to Havana, Ferrer started a family with his wife, Caridad. Their large set of children has been variously numbered between six and eleven.

Ferrer continued to perform with Los Bocucos, eventually making some recordings for the state-owned Cuban record label Egrem and drawing a small but steady salary as a government-approved musician. He felt that the elimination of the wealthy American component of the group's audiences had actually had positive results. ''The music got better after the revolution because we weren't playing for tourists so much,'' he was quoted as saying by Spencer Leigh of the *Independent.* ''There was a greater identification between the musicians and the audience, which was Cuban.'' Still, Ferrer had to do construction work to make ends meet in the family's small apartment, which contained an old American refrigerator and some icons relating to the Afro-Cuban santería religion (a fusion of Catholicism and West African beliefs), of which Ferrer was an adherent.

Ferrer officially retired in 1991, having the bad luck to do so just as the fall of Communism in the Soviet Union led to the withdrawal of its support for Cuban economy. He was forced to work shining shoes on the streets of his Havana neighborhood, and it was in that situation that he was approached one day in 1996 by Juan de Marcos González, a Cuban musician and producer who had hatched the idea of the Buena Vista Social Club sessions together with American rock guitarist and world music enthusiast Ry Cooder.

Cooder had suggested the idea of a romantic song on the album to balance the African sounds of the other musicians, and Marcos González said that there was only one musician who could fill the bill. At first reluctant to become involved, Ferrer came to the studio and agreed to perform after experiencing an impromptu reunion with the other musicians, who were of his generation or even older—pianist Rubén González was 77, and guitarist Compay

Segundo was 89. When Ferrer and González performed a classic bolero called ''Dos Gardenias (para ti)'' (Two Gardenias for You), the room was entranced and the album was another step closer to becoming a huge success.

Made Solo Debut

Even Cooder could not predict just how successful the album would become at the time. ''I thought, 'Ten old guys playing Cuban music. Who's going to listen to it?' '' he told Leila Cobo of *Billboard.* But the *Buena Vista Social Club* album sold more than six million copies around the world and spawned a variety of spin-offs, one of which was the 72-year-old Ferrer's debut solo album, *The Buena Vista Social Club Presents Ibrahim Ferrer,* released in 1999. The album, said England's *Daily Telegraph,* ''showcased Ferrer's gift for balladry, heavy with nostalgia and sentiment, redolent of cigar smoke, sawdust, and jacaranda.'' It revived songs from the classic era of the bolero, from the late 1940s through the early 1960s. The album sold more than one and a half million copies on its own, reaching the number two position on *Billboard* magazine's world music and Latin music charts. A duet between Ferrer and female vocalist Omara Portuondo, ''Silencio,'' was featured in a *Buena Vista Social Club* film directed by German filmmaker Wim Wenders.

Ferrer now found a large international demand from music lovers who wanted to experience his music in live performance. ''The next time I saw Ibrahim Ferrer'' after recording his solo album, Cooder told Cobo, ''he's walking on stage at Carnegie Hall. The reaction to the human onstage—and this is a direct line from the audience, this poor anorexic audience starved for humanity— they go crazy. It's a wonderful case of what real beauty can do to the world.'' Ferrer toured nearly nonstop during the last several years of his life, winning the Best New Artist honor at the Latin Grammy awards at age 73 in the year 2000. He became a widely recognizable figure thanks to a signature golf cap he always wore. A series of concerts he performed in Japan that year with Rubén González and Omara Portuondo resulted in sold-out 10,000-seat halls for ten nights in a row.

A second Cooder-produced Ferrer album, *Buenos Hermanos,* won a Grammy award (for best traditional tropical album) in 2003, but U.S. relations with Cuba had worsened under the administration of President George W. Bush, and Ferrer was denied a visa to attend the ceremony. Cooder's trip to Cuba to produce the album itself had been made possible only by a directive signed by outgoing president Bill Clinton shortly before leaving office. *Buenos Hermanos* joined Ferrer's talents with those of other Buena Vista Social Club musicians as well as those of non-Cuban performers such as Mexican-American accordionist Flaco Jimenez and the Five Blind Boys of Alabama, an African-American gospel ensemble. Ferrer also recorded a duet with English alternative rock star Damon Albarn.

Ferrer undertook a new European tour in 2005, but the ravages of emphysema—he was a lifelong smoker—had begun to catch up with him. He often expressed the idea that since he had gotten the chance to live the musical life of his dreams in his 70s, he was going to make the most of it while he could. Asked by Garth Cartwright of the *Guardian* why he kept touring, he answered, ''I love to sing, to make music. Making music is the greatest joy.'' Ferrer died in Havana on August 6, 2005, but his legacy was due for expansion by a wealth of material that lay unreleased at his death.

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Dorothy Fields

Broadway musical and Hollywood film lyricist Dorothy Fields (1905-1974) wrote the words to some of the best-known standards of American song, including ''I Can't Give You Anything but Love,'' ''I'm in the Mood for Love,'' and ''A Fine Romance.'' One of very few women to achieve top-level success as a writer during the classic era of Broadway song, Fields was a creative contributor to the musical *Annie Get Your Gun* and other major shows.

Fields remained active throughout a career that stretched from the vaudeville era to the age of rock, and her gift for direct, natural language appropriate to its time never faltered. She collaborated with a variety of composers, a fact that helps account for her comparative lack of renown—she was never part of a recognizable songwriting team like Rodgers and Hammerstein or Lerner and Loewe. But Fields was second to none in the economically expressed sentiments and urbane, sometimes sexy wit of her lyrics. She became the first woman inducted into the Songwriters Hall of Fame.

Delivered by Newsstand Worker

A New Yorker through and through, Fields was nevertheless born in the resort town of Allenhurst, New Jersey, where her family had gone on vacation. She was delivered by a newsstand operator who also happened to be a midwife. Fields grew up in a show business family; she was the youngest of four children of touring vaudeville performer Lew Fields, who was part of a duo called Weber and Fields, and of his wife, Rose. The year Dorothy was born he gave up performing and launched a career as a producer and impresario. At times during Dorothy's childhood the family struggled financially, but she grew up around songwriters such as Richard Rogers and Lorenz Hart. Her older brothers Joseph and Herbert broke into popular music, and she

thought about entering the music business herself after she discovered a talent for verse in English class at New York's Benjamin Franklin School for Girls, from which she graduated in 1923.

Fields's parents, however, tried to keep her away from the performing arts. She won a part as an actress in a summer theater production in Tarrytown, New York, but her father intercepted her letter of acceptance. In 1924 Fields briefly married physician Jack Wiener, but the marriage was a disaster; Fields spent her wedding night walking back and forth on the porch of the couple's honeymoon cottage. She worked for a time as a teacher and laboratory technician, submitting light poems to newspapers on the side. One of her poems was published in a column in the Sunday New York *World* newspaper. Then, while playing golf with a friend, she met songwriter and publisher's agent J. Fred Coots, who encouraged her to try her hand at writing lyrics. The songs they wrote together went nowhere, and Fields blamed herself. ''The music was good, but the lyrics were terrible,'' she was quoted as saying by biographer Deborah Grace Winer. The problem was that she was trying to imitate Lorenz Hart, by then one of the hottest lyricists on Broadway. ''I was so impressed by Larry's inner rhyming and feminine hybrid rhymes that I wasn't doing anything but trying to be like Larry, and consequently, mine weren't very good.''

Coots, however, was impressed enough to recommend Fields to his employer, the publisher Jack Mills Music. Fields was commissioned by owner Jack Mills to devise a quick lyric for a song called ''Our American Girl,'' a topical number about pioneering female aviator Ruth Elder. Fields came through. Her song was never published, for Elder died during her attempt to fly across the Atlantic. But Fields received other assignments, netting a $50 fee for each song. She was consistent, according to Winer, and became known as ''the fifty-dollar-a-night girl.''

In 1927 Fields settled into a songwriting partnership with Mills staffer Jimmy McHugh. The following year, the two jumped at an opportunity to provide material for an all-black musical revue at the Cotton Club in New York's Harlem neighborhood, featuring then-unknown bandleader Duke Ellington. Fields's parents continued to resist her chosen career, telling her that ladies did not write song lyrics, but Fields (again according to Winer) retorted, ''I'm not a lady, I'm your daughter,'' and added that she would write lyrics for the Westminster Kennel Club if asked to do so. From then on she never looked back, although she herself was a bit scandalized when Harlem singers sexed up her lyrics in live performance. She and McHugh collaborated on ''I Can't Give You Anything But Love,'' originally included in the revue *Blackbirds of 1928.*

Moved to Hollywood

The song bombed at first but gained popularity through the Depression era with its hard-luck sentiments (''Gee, I'd love to see you lookin' swell, baby / But diamond bracelets Woolworth's doesn't sell, baby''). It was later recorded by Cliff ''Ukulele Ike'' Edwards, Gene Austin, Billie Holiday, and Louis Armstrong, who had a strong identification with several other Fields songs as well, and it was given a memorable performance by Cary Grant and Katharine Hepburn in the 1938 film *Bringing Up Baby.* Other hits such as ''Exactly Like You'' and ''On the Sunny Side of the Street,'' both written for the *International Revue,* moved the careers of Fields and McHugh forward, and in 1930 they joined the rush to Hollywood as sound films suddenly caught on with a vengeance. The music for several early Fields hits, including ''I Can't Give You Anything but Love'' and ''On the Sunny Side of the Street'' may have been written by jazz pianist Fats Waller.

Immediately scoring a hit with ''Go Home and Tell Your Mother'' (from a forgettable golf romance film called *Love in the Rough*), they followed it up with ''Cuban Love Song,'' written for a film of the same name, starring opera singer Lawrence Tibbett in 1931. For much of the 1930s, Fields divided her time between New York and Los Angeles, working in both films and live theater. She preferred the stage, which gave her the chance to hone her lyrics as a show went through out-of-town performances and previews before opening night. But some of her best-known songs were written for films, such as ''I'm in the Mood for Love'' and ''I Feel a Song Comin' On,'' which first appeared in the 1935 film *Every Night at Eight.* Among the many artists who covered ''I'm in the Mood for Love'' was black pop heartthrob Billy Eckstine, in 1946.

Every Night at Eight marked one of Fields's last collaborations with Jimmy McHugh. In the late 1930s she worked with a variety of composers, including immigrant Austrian violinist Fritz Kreisler, who tried his hand at pop music with some songs for the 1936 film *The King Steps Out.* Perhaps

Fields's favorite collaborator, though, was the aging Broadway composer Jerome Kern, whose smooth melodies pushed Fields to a new level of lyric sophistication. Kern and Fields became lifelong friends and joined forces on the pop standard ''A Fine Romance,'' an unusual comic ballad of sexual frustration included in the 1936 film *Swing Time.* The film also included another Fields-Kern standard, ''The Way You Look Tonight,'' which brought Fields an Academy Award for best song.

Fields collaborated with Kern on two more films in the late 1930s. In 1939 she married businessman Eli Lahm, and the couple had two children. Fields cut back on her involvement with songwriting but kept a hand in theater, writing the ''book''—the story and spoken dialogue—for three musicals with songs by Cole Porter, *Let's Face It, Something for the Boys,* and *Mexican Hayride.* She took up songwriting once again in 1945 with the musical *Up in Central Park,* with music by the veteran operetta composer Sigmund Romberg. The show, based on the career of nineteenth-century New York politician ''Boss'' Tweed, contained the enduring hit ''Close as Pages in a Book.''

Originated Idea for Berlin Musical

In 1946 Fields had the idea for a musical based on Old West sharpshooter Annie Oakley. She and Kern were hired to write the show, but Kern died before work could begin. *Annie Get Your Gun* was handed off to Irving Berlin, who, unlike most Broadway composers, wrote both words and music for his shows. Though that may have been a disappointment for Fields, she was strongly affected by Kern's sudden death and might not have been emotionally ready to switch gears and work with another songwriter. The book remained Fields's creation, and Berlin retained several of her song titles.

With four musicals, lyrics for four films, and credits in the television musical *Junior Miss* (1957), Fields was almost as busy in the 1950s as she had been two decades earlier. Her best-known show of the decade was *A Tree Grows in Brooklyn* (1951), with music by Arthur Schwartz. Two of her film soundtracks, *Mr. Imperium* and *The Farmer Takes a Wife,* were written with *Wizard of Oz* composer Harold Arlen. In 1959 the Fields musical *Redhead,* with music by Albert Hague, won the Antoinette Perry (Tony) Award for best musical of the year.

Even the advent of rock music did not slow Fields down. The 1966-67 season brought to the stage one of her most famous creations of all, the musical *Sweet Charity,* with book by Neil Simon and music by Cy Coleman. Among the standards to emerge from the show were ''If They Could See Me Now'' and ''Big Spender,'' the latter a typical Fields song in its subtle, irregular verbal rhythm (''The minute you walked in the joint / I could see you were a man of distinction / A real big spender''). Fields was always admired by her fellow songwriters; if she experienced any gender discrimination it went nowhere, for her successful track record was hard to argue with. ''What I like best about Dorothy Fields,'' *West Side Story* lyricist Stephen Sondheim was quoted as saying by Winer, ''is her use of colloquialism and her effortlessness, as in 'Sunny Side of the Street,' which is just perfect as a lyric.' '' Fields was inducted into the Songwriters Hall of Fame in 1971. Another honor came the following year with Fields's inclusion in New York's Lyrics & Lyricists concert series. A live recording of the concert devoted to Fields was later issued on compact disc.

In the late 1960s Fields wrote several songs with future Michael Jackson producer Quincy Jones. But several larger projects fizzled, including a proposed musical based on the life of Eleanor Roosevelt. Fields and Cy Coleman produced one more show, *Two for the Seesaw,* in 1973. Fields died at home on March 28, 1974, after a stroke that occurred during a rehearsal for the show. Among her posthumous honors was her inclusion in a series of U.S. postage stamps devoted to songwriters, and a CD issued by the music publisher Shapiro Bernstein & Company brought together recordings of some of her best-loved songs, performed by singers including Frank Sinatra, Fred Astaire, and Peggy Lee.

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Patrick Fernandez Flores

American Archbishop Patrick F. Flores (born 1929) became the first Mexican American to rise to a high rank in the Roman Catholic Church in the United States. When appointed Archbishop of the Archdiocese of San Antonio in Texas, he became the head of the largest provinces of dioceses in the country. Throughout his life and career, Flores was greatly admired and well-liked, as he supported civil rights causes, actively helped the poor, and sought to bring together people and leaders of other faiths.

In 2005, Galán Incorporated, a film production company, announced that it wanted to produce a documentary about Roman Catholic Bishop Patrick F. Flores. The chosen subject matter seemed highly appropriate for a motion picture, as Flores is a charismatic figure whose life and

legacy offer the kind of drama and inspiration that makes for a compelling narrative. Flores rose from humble beginnings to become America's first Mexican-American Catholic Bishop. In his early life, Flores was a migrant worker and cantina custodian but, after he entered the priesthood, he rose to the highest levels in the church hierarchy. Along the way, his career was filled with accomplishment, controversy and even danger.

Early Life and Career

Flores, the seventh of nine children born to Patricio and Trinidad Fernandez de Flores, was born on July 26, 1929, in Ganado, Texas. Flores attended Ganado Elementary School, Pearland Elementary School and Christian Brothers' Kirwin High School in Galveston, Texas. In 1946, when he was in the tenth grade, Flores wanted to drop out of high school when his father became ill and could not work. He was persuaded against that route, however, when a nun convinced a bishop to finance his education at the Catholic school. His education thus salvaged, Flores diligently applied himself to his studies and completed a three-year program in two years. He managed to accomplish this even while studying Latin on the side.

To earn money for his family and himself, Flores worked in a cantina, picking up empty beer cans from the floor and sweeping up cigarette stubs. The working environment coupled with his chores compelled him to want to make the whole world a cleaner and more habitable place, and he felt the best way he could do that was by becoming a priest.

Intent on following his calling, after he graduated from Kirwan, Flores entered St. Mary's Seminary in La Porte, Texas in 1949. He later attended St. Mary's Seminary in Houston. He never wavered in his decision to become a priest. Once again displaying academic ambition, he completed eight years' of seminary education in seven. When he completed his work at the Houston seminary, he took his holy vows. He was ordained into the Catholic priesthood at St. Mary's Cathedral in Galveston on May 26, 1956, by Bishop Wendellin J. Nold.

Now known as Father Flores, he celebrated his first mass at the Guardian Angel in Pasadena, Texas. Shortly afterward, he was assigned to the Diocese of Galveston-Houston, where he served as an assistant pastor in several parishes.

Humble Activist

Concerned with the plight of the poor and oppressed, Flores began displaying activist inclinations in the early 1960s, when he directed the Christian Family Movement in the Galveston-Houston diocese and the Bishop's Committee for the Spanish Speaking, a ministry that encouraged bilingual congregations. At the end of the decade, in October 1969, Flores joined forty-seven other Hispanic priests to establish PADRES, an organization that draws attention to the problems of Hispanics in the church. In between, he received his first pastorate, at the Guardian Angel Parish in Pasadena, in 1963; in 1967, Flores became pastor of St. Joseph-St. Stephen Parish in Houston.

In May of 1970, Pope John Paul VI made Flores the auxiliary to the archbishop of San Antonio. Later that year, he became a bishop, the first Mexican American to attain that high a position in the Roman Catholic Church. Being bilingual, and coming from a poor background himself, Flores managed to develop a strong relationship with the parishioners.

Also in May of 1970, Flores was appointed chairman of the Texas State Advisory Committee to the U.S. Commission on Civil Rights, and in July he became national chaplain for the League of United Latin American Citizens.

Even in such positions of respect and power, Flores remained humble and continued directing his activities toward helping the less fortunate. In 1972, he co-founded the Mexican-American Cultural Center in San Antonio and served as its honorary chairman. He then helped form the National Foundation of Mexican American Vocations and the National Hispanic Scholarship Fund, which helped hundreds of young people to obtain a college education. The following year, he helped raise more than $20,000 for earthquake victims in Mexico, and then he joined picketers at a supermarket who were protesting the stocking of non-union lettuce and grapes.

Flores' activities did not go unnoticed. *Time* magazine named him ''an emerging leader of America'' in 1974. He gained more media attention in 1976 when he helped establish ''Telethon Navideno'' (Nativity Telethon), a

broadcast event held on the first Sunday of December to raise money for indigent Latino families. Proceeds paid for emergency rental finances, utilities, and medication for single women with children, the elderly, the unemployed and the sick. By this time, Flores had spent twenty years in the priesthood. However, as humanitarian as his aims were, his activities were not without personal danger. In August of 1976, he visited Ecuador to attend a conference, but he ended up being held at gunpoint by the country's army for 28 hours with 56 other prelates.

Appointed Archbishop

In May of 1978, Flores returned to San Antonio when he was appointed the bishop of the diocese. Then, on October 13, 1979, he was named by the Pope to be the archbishop of the diocese. As the archbishop, Flores became the leader of nearly one million Catholics in the largest province of dioceses in the United States. The diocese encompassed a large territory that reached from the Texas-Mexico border and into the uplands of Texas. In addition, the appointment made Flores the highest-ranking Hispanic American in the hierarchy of the Catholic Church in the United States.

Despite that distinction, throughout his career, Flores never thought of himself as an ethnic role model. Instead, he felt his role was to administer to people of all racial, cultural and ethnic backgrounds, in particular the poor. Well-liked, influential, and inspirational, Flores was affectionately given the nickname of the ''mariachi bishop,'' as he enjoyed bringing a celebratory quality into his ministry, which included Latino music and dance.

In his high-ranking position, Flores never became pompous or overly pious. Often, he was referred to simply as ''Patrick'' or ''Patricio.'' His efforts were as tireless as they were humanitarian and often required great tolerance and even courage. His character and accomplishments were greatly appreciated and, in 1979, he was invited by President Jimmy Carter to take part in the Camp David discussions. In 1983, he was one of four bishops called upon to represent the United States Catholic Church hierarchy at that year's Synod of Bishops in Rome. During his 10-week stay, he extended an invitation to the Pope to visit San Antonio. The Pope eventually followed up on the invitation on September 13, 1987, when he was Flores' house guest in his apartment on the Catholic chancery grounds.

Also in the 1980s, Flores became a member of the Hispanic Caucus Committee (1980) and he founded Catholic Television of San Antonio, the first diocesan television station in the United States (1981). In January of 1985, he was one of three American bishops invited to visit Cuba as part of a courtesy exchange for the Episcopal Bishops Conferences. He returned to Cuba a year later, as the only U.S. Bishop invited for the week-long conference to discuss the future of the Catholic Church in Cuba.

Recognized for his Work

During the 1980s and 1990s, he received several significant honors for his work. In 1985, he received the Ellis Island Medal of Honor, during the celebration of the Statue of Liberty's 100th Birthday, and he received the Hispanic Heritage award for leadership in 1986. In October of 1989, Flores became the first San Antonian to receive the Anti-Defamation League's Ben and Julie Rogers Ecumenism Award, which is given to religious leaders for promoting clerical harmony and cooperation. In 1995, he received the Distinguished Churchman Award by the San Antonio Council of Churches and the Ford Salute to Education award. In 1999, he received the B'nai Brith International Humanitarian Award.

By the end of the 1980s, he was back on the international stage. In 1988, he was one of three U.S. bishops to meet with church and government leaders in Mexico. In the following year, he participated in a summit meeting between the Vatican and thirty-six U.S. archbishops. At the event, he was one of 10 bishops chosen to address the participants. Through July and August of 1990, he toured Romania, Bulgaria, and Hungary to prepare a report on how Americans could help support the churches and its people.

Supported Controversial Causes

In the 1990s, as all throughout his career, Flores lent his support to numerous causes, some of them controversial. In 1993, he established a support group for ''Parents with Sons on Death Row'' to provide parents with spiritual and financial support as well as transportation to visit their sons at the Huntsville State Penitentiary. In 1999, he became involved in a land-use lawsuit that went all the way to the Supreme Court. Flores represented the congregation of Beorne, Texas, who demanded rights to a permit from the city to enlarge a church that had been declared a historic property. In January of 1999, he raised money to help keep the San Antonio Metropolitan Ministry shelter dining room open. He even donated two months of his own salary.

Flores was also involved in a campaign against violence. When the Texas concealed handgun law went into effect in 1996, he put up red-and-white ''no guns'' signs, written in English and Spanish, to indicate that no weapons were permitted on church property.

In 2001, during a reinvigorated campaign to ensure that theology teachers at seven Catholic institutions in his archdiocese remained true to the faith, Flores proposed a loyalty oath that would affirm intent to teach authentic Catholic doctrine. Flores displayed his characteristic openness and tolerance, though, when he refused to expel teachers who refused to sign the oath.

Flores' open-mindedness and tolerance extended to people of all faiths and drove his desire to bring them together in a commitment to spiritual faith. This led to some rather significant inter-denominational efforts. In 1997, when famed evangelist Dr. Billy Graham brought his religious crusade to San Antonio for a four-night event at the city's Alamodome, Flores taped radio spots in English and Spanish to help promote Graham's appearance. Grateful for the support, Graham credited Flores with generating a large response from the area's Catholic Hispanics.

In 2000, during a joint Catholic-Protestant service at Trinity Lutheran Church in San Antonio, Flores and Lutheran bishop James Bennett publicly embraced, a symbolic

gesture that commemorated the abolition of long-standing doctrinal condemnations that Protestants and Catholics once issued against each other during the Reformation. ''When I'm with non-Catholic ministers and rabbis, I feel at home with them and they feel at home with me,'' Flores told reporters from the *San Antonio Express*. His various outreaches earned him praise and recognition, including several honorary doctorates.

Involved in Hostage Situation

Flores' strong skills as a spiritual counselor came into play in June of 2000, when he was at the center of a potentially deadly hostage crisis. In a situation that made national news, Flores and his secretary, Myrtle Sanchez, were taken hostage by Nelson Antonio Escolero, an unemployed, 40-year-old Spanish-speaking immigrant from El Salvador who equipped himself with a hand grenade.

Escolero had been living in the United States legally for many years but was not a citizen. He was afraid he would get deported after being charged with driving with a suspended license, and he demanded that Flores help him. After Escolero entered the chancery office, he ripped out the telephone and threatened to detonate the make-shift hand grenade. (Police later reported that the device was a ''fake.'')

An office employee who had escaped turned on a silent alarm that alerted police. A nine-hour standoff then ensued, involving police, SWAT teams, FBI negotiators and Escolero's wife and son. The incidence attracted 100 spectators who stood in 90-degree heat to see how the situation would play out.

During the standoff, Flores, through his calm and understanding counsel, convinced Escolero to release Sanchez. Later, Escolero agreed to release Flores. Neither Sanchez or Flores were harmed, but medical attendants at the scene took the precaution of removing the archbishop by stretcher. This was prudent, as Flores was seventy years old. He spent a night in a hospital for observation, and then was released.

Demonstrating his characteristic compassion, Flores publicly forgave Escolero and expressed his sympathy for the man's problems. Later, Flores told *America* magazine, ''I forgive. In this I have no choice. If I want to be forgiven, I have to forgive.''

Addressed Sexual Abuse in his Archdiocese

Throughout the late 1990s and early 2000s, the Catholic Church in the United States endured wide-scale accusations of sexual abuse committed by its priests, as well as allegations of subsequent cover-ups by high-ranking church officials. Flores' own diocese was not immune.

In particular, he faced accusations that the diocese covered up a child molestation scandal involving two of its priests, Father Xavier Ortiz-Dietz and the Reverend Federico Fernandez. In June 1998, the church had arranged a four-million dollar settlement with the families of seven boys who had been sexually abused by Ortiz-Dietz between 1987 and 1992.

In June of 2002, after a national policy was established to suspend priests known to have abused minors, Flores announced that he wanted to make the policy even stricter by asking the Vatican to defrock all such priests in his archdiocese. On February 29, 2004, Flores, who by this time had headed the Archdiocese of San Antonio for 25 years, apologized to parishioners when national figures related to priests and sexual abuse became public.

Reached Mandatory Retirement Age

By the early 2000s, Flores was nearing the mandatory retirement age, and he starting thinking of stepping down. By this time, his health was also beginning to become a concern. In March of 2001, he underwent emergency septuple bypass surgery. In July of 2004, he was treated for a bout of Meniere's disease. He was hospitalized for the condition in November of that year.

In July 2003, Flores prepared his official letter of resignation that he would later send to the pope. In December of 2003, he began making plans to step down as archbishop, as his next birthday (July 26, 2004) would bring him to the mandatory retirement age of seventy-five.

In December 2004, the Most Reverend Jose. H. Gomez, an auxiliary bishop from Denver, Colo., succeeded Flores as archbishop.

Before his retirement, some church officials reportedly proposed that Flores should be elevated to the position of cardinal. There was even some talk of his election to the papacy. Flores disregarded such suggestions with his characteristic humility.

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Michel Fokine

Sometimes known as the father of twentieth-century ballet, Russian choreographer Michel Fokine (1880-1942) revived the art of dance, bringing new

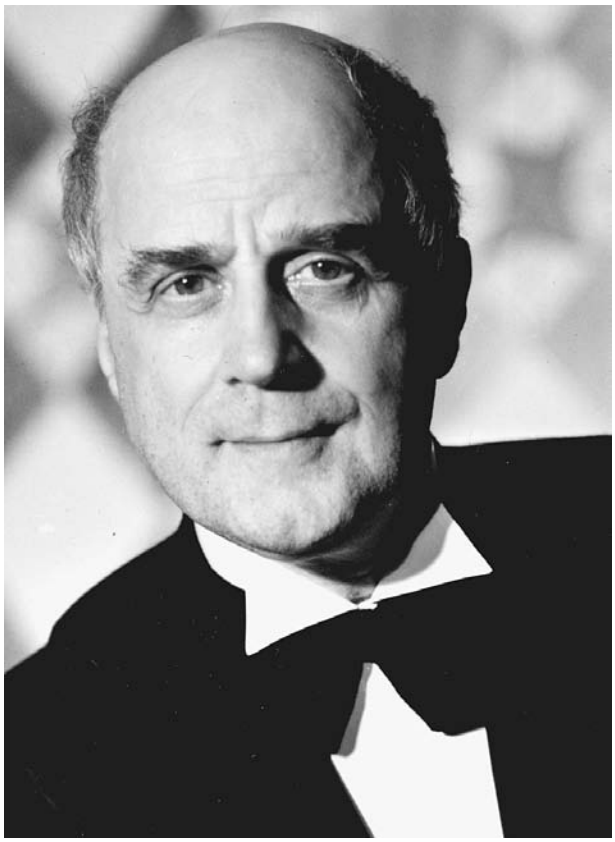

expressiveness, dramatic impact, and unity to an art form dominated by entrenched classical ideas.

Fokine's work served as a bridge between the great ballets of Russian tradition and the innovative, often shocking world of modern dance. Working closely with musicians and stage designers, Fokine provided the choreography for several of Russian composer Igor Stravinsky's important early works. Later, living in the United States, Fokine did much to encourage a ballet scene that was still in its infancy. If other choreographers went on to create dance innovations of which Fokine hardly dreamed, he nevertheless paved the way for the new freedoms others exploited. In the words of *Dance* magazine writer Lynn Garafola, ''Fokine's works wrested ballet into the 20th century, giving it new life and a whole new raison d'etre, even as they touched the collective heart and mind. Had Fokine never lived, it's safe to say, 20th-century ballet would have been very different.''

Skills Persuaded Father to Back Career

Fokine was the 17th of 18 children, but only five survived to adulthood. He was born on May 5, 1880 (April 23 or 25 in the old-style Russian calendar), in St. Petersburg, Russia; his birth name was Mikhail Mikhailovitch Fokin, but in francophile Russia it was not unusual for an artistically ambitious young person to use a French form of his or her name. Fokine's father was a prosperous businessman, and there was plenty of money for family trips, music lessons, and other endeavors. Fokine's mother loved the theater and passed on an appreciation of the arts to her children, several of whom embarked on creative careers. One of Fokine's older brothers, an army officer, attended dance performances and stimulated Fokine's own enthusiasm for ballet. His father, however, discouraged him from pursuing a dance career. Fokine auditioned in secret for admission to St. Petersburg's Imperial School of Ballet, one of the great institutions of the old classical style. After he came home with news that he had achieved the top score at the audition, his father gave in.

Fokine's education at the Imperial School was a broad one. He studied the piano, mandolin, and balalaika, became a painter and read classic literature, and was a noted soccer player. His ballet training was strict, emphasizing the techniques specified by classic Russian choreographers such as Marius Petipa of St. Petersburg's famed Maryinsky Ballet. A handsome, athletic dancer, Fokine was a standout student. After graduating from the Imperial School in 1898, he quickly began to find solo roles at the Maryinsky and elsewhere. In 1902 he was invited to join the school's dance faculty.

By that time, the ballets of Petipa were several decades old. Classical Russian ballet was an impressive spectacle, marked by awe-inspiring displays of technique from individual dancers, lavish sets, and huge, symmetrical choreographic patterns. Fokine grew frustrated with the inconsistencies of the ballets staged at the Maryinsky: they showcased Russia's greatest dancers, but they often failed to make sense dramatically. The choreographer, the composer, the costume designer, and the set designer might each be a top-notch talent, but all too often they worked in isolation rather than cooperating in the service of a well-told story and a unified mood.

In 1904, the radical American dancer Isadora Duncan visited Russia, and Fokine saw her perform. Fokine himself never became fully sympathetic to the wilder experiments of modern dance, and he later deplored Duncan's work specifically, but at the time the expressivity of Duncan's solo dances unleashed his own creativity. His first major ballet, *Acis and Galatea,* was choreographed for an Imperial School graduation ceremony in 1905. He married one of his students, Vera Antonova, that year; she interpreted many of her husband's dances, and the two raised a son, Vitale, who became a dancer himself.

Fokine had danced with one of Russia's top ballerinas, Anna Pavlova, in the early 1900s, and now, aware of his growing reputation, she asked him to create a new dance for her to perform. He obliged with *The Dying Swan,* based on a piece called *The Swan,* by French composer Camille Saint-Saëns, that Fokine had been playing on the mandolin at home prior to his conversation with Pavlova. The simplicity of the work and its attempt to create an evocative interpretation of a well-known orchestral piece showed Isadora Duncan's influence. Pavlova performed *The Dying Swan* all over the world, and years later, on her deathbed, she uttered her last words: ''Prepare my swan costume.''

Created Ballet Based on Chopin's Music

Fokine's 1907 ballet *Le Pavillon d'Armide* was his first to be staged at the Maryinsky Theatre and marked another breakthrough: he coordinated his work closely with designer Alexandre Benois to produce carefully wrought visual effects. His *Chopiniana* of the same year was a novelty; based on the music of composer Fryderyk Chopin, it may have been the first plotless ballet. Fokine revised the work in 1908 and retitled it *Les Sylphides,* under which name it became one of the most famous ballets of the twentieth century. Fokine was rapidly becoming recognized as Russia's most innovative young choreographer, and in 1909 he was selected by impresario-producer Serge Diaghilev to become ballet master for his new Ballets Russes (Russian Ballet) company, a touring ensemble that would bring the best of Russian dance to Western Europe.

The move put Fokine in the company of creative artists who were thinking along similar lines, and over the next five years he created classic after classic as the Ballets Russes thrilled audiences in Paris and London. He drew on Russian folklore in *Polvotsian Dances from Prince Igor* and *Scheherazade,* the latter based on the famed orchestral tone poem by composer Nikolay Rimsky-Korsakov. Fokine emphasized the importance of careful research into cultural traditions underlying the setting of a ballet. His vigorous choreography, using male dancers to an unprecedented degree, was matched by explosively colorful sets designed by artist Leon Bakst. Fokine found his greatest collaborator in composer Igor Stravinsky, for whose edgy scores *The Firebird* and *Petrouchka* he provided the original choreography.

Fokine's treatment of dancers by this time differed radically from the ballet he had been taught. Where traditional ballet emphasized footwork and leg motions, Fokine demanded that dancers use their entire bodies to express the ideas that a composer or writer was trying to communicate. Ballerina Tamara Karsavina, speaking to dance historian John Drummond and quoted in the *New Statesman,* said that Fokine ''was like a sculptor. Sometimes [when] he wanted a pose, he wouldn't explain very much, he would show it and then come and arrange it.'' In a letter he wrote to the London *Times* in 1914, Fokine explained his widely quoted Five Principles of ballet: expression must be appropriate to the subject of a dance; dancers' gestures are meaningful only insofar as they relate to dramatic events; dancers must be ready to use their entire bodies; a ballet is not a vehicle for a virtuoso soloist but an integrated conception involving everyone on stage; and dance, music, and décor must work together in the service of the story.

Partially Eclipsed by Nijinsky

The revolution that Fokine helped to unleash partially overtook him as Europe lurched toward political crisis. His star dancer, Vaslav Nijinsky, ventured into new realms where Fokine himself, with one foot in classical tradition, would not go, and Nijinsky displaced Fokine as the chief choreographer of the Ballets Russes, creating dances for Stravinsky's most daring score yet, *The Rite of Spring* (1914), a piece that included pounding rhythms, irregular accents, and visceral subject matter. Fokine returned to Russia and during World War I he toured with his wife, giving dance concert performances.

In 1918 the pair left Russia, fearing for their safety due to the Bolshevik Communist takeover. After touring in Scandinavia they settled in the United States the following year. In their new home, they found themselves at the opposite end of the spectrum from their native Russia in terms of the degree to which dance was rooted in the community; ballet and ballet schools were rare outside of New York City, and opportunities for Fokine to make use of the full reach of his choreographic talents were rare. The Fokines opened a dance studio on Riverside Drive in New York and undertook more of their relatively inexpensive duo concert tours, traveling around the country. Often Fokine lent his expertise to the world of popular dance, doing choreography for musicals, revues, and even nightclub acts. He had little interest in the world of real modern dance, where America led the world in new developments; in a celebrated 1931 incident he wrangled with modern dance pioneer Martha Graham, who told him that he knew nothing about body movements. Fokine founded two short-lived ballet companies, the Fokine Ballet in 1922 and the American Ballet in 1924.

Some felt that Fokine's talents were being wasted in America; *New York Times* critic John Martin, quoted on the Yonkers History website, bemoaned Fokine's scramble to make a living and opined that ''it is as if Beethoven were giving piano lessons instead of composing.'' Yet Fokine drew huge crowds to some of his performances; a trio of Fokine concerts at New York's Lewisohn Stadium drew a total of 48,000 people. When American ballet took off in the late 1930s under the leadership of George Balanchine, dance companies were heavily populated by dancers Fokine had trained. Fokine became a U.S. citizen in 1932.

Returned to Europe

Fokine continued to travel widely, premiering new works in South America as well as in the U.S. Between 1934 and 1936 he returned to Europe and choreographed several new works there for the Ballets Russes. In Germany he clashed with cultural officials from the new Nazi regime. Fokine and his wife returned to the U.S. in 1936 and purchased a large house in the New York suburb of Yonkers. In 1938 he choreographed a production of the Jerome Kern musical *Show Boat,* and he joined with composer and fellow Russian emigré Sergei Rachmaninoff to create a new ballet with original music, *Paganini,* the following year.

At an age when he could easily have slipped into retirement, Fokine threw himself into new work. The new Ballet Theater company, later renamed the American Ballet Theater, formed in the early 1940s and developed into the nation's most influential dance organization. Fokine created the ballet *Bluebeard* for the new company in 1941. He traveled to Mexico City for rehearsals of another new work, *Helen of Troy,* in the summer of 1942 but cut his trip short after suffering a blood clot in his left leg. His condition worsened, and he contracted pneumonia. Fokine died in New York on August 22, 1942. He was the creator of 81 ballets, and *Les Sylphides,* his most famous work, was

performed as a tribute after his death by 17 different ballet companies around the world. Toward the end of the twentieth century his works were performed less frequently, but a slew of revivals in the early 2000s testified to his continuing influence.

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Charlotte Friend

Charlotte Friend (1921-1987) was a medical researcher who made breakthrough discoveries about viruses and their roles in causing cancer. She defended her research in the face of strong initial skepticism, eventually becoming recognized as a scientist on the forefront of medical microbiology.

The mouse virus that Friend discovered in the 1950s was named the Friend Leukemia Virus (FLV), and a newly discovered leukemia cell type was also named after her. It has been estimated that in the two decades following her discovery of the FLV in the mid-1950s, one-third of all cancer researchers spent time working on her ideas. Her discoveries suggested new techniques in the fight against cancer, and they had implications for the effort to develop a vaccine against the Human Immunodeficiency Virus (HIV) that causes AIDS, and they loomed large in medical research a half-century after she made them.

Family Savings Wiped Out by Depression

The daughter of Russian immigrants, Friend was born in New York City, New York, on March 11, 1921, and grew up in Lower Manhattan. Her father Morris, a businessman, died of a heart infection when she was three. Friend's mother had hoped to become a pharmacist, but she set her career aside to raise Friend and her two siblings (one brother and one sister). Keeping food on the table took up even more of her time when the stock market crash of 1929 swept away the inheritance Morris Friend had left. For a time, the family was forced to go on home relief, a New York City welfare program.

In spite of these difficult conditions, Friend's mother insisted that her children focus on their schoolwork. Perhaps as a result of her father's illness, Friend became interested in medicine from an early age. When she was ten, she wrote a school paper called ''Why I Want to Become a Bacteriologist.'' Even with her strong focus on science, though, she never locked herself away with her textbooks; she was as a teenager, and remained as an adult, an avid consumer of the cultural events New York had to offer in such abundance. She applied to Hunter College High School, one of New York's tuition-free magnet schools for talented students, and was admitted. She then went on to Hunter College, putting herself through school by taking night classes and working in a doctor's office during the day.

After graduating in 1943, Friend enlisted in the United States Navy. After Midshipmen training at Smith College, she was commissioned at the rank of ensign and rose to lieutenant junior grade after being assigned to a blood lab at a naval hospital in Shoemaker, California, and becoming its deputy commander. The experience convinced Friend that she had what it took to do scientific lab work. After her discharge from the Navy in 1946, she began to look for educational opportunities.

It was an auspicious time for a young woman with no financial means to be pursuing higher education, for the Servicemen's Readjustment Act of 1944, popularly known as the G.I. Bill of Rights or the G.I. Bill, provided veterans with full payment of tuition and bills for supplies. Finally making the decision to pursue a scientific career instead of going to

medical school—a choice she had struggled with for some time—Friend enrolled in the Ph.D. program in microbiology at Yale University. She impressed the faculty by seeking out top scientists in New York for help on her projects, and in 1950 she was granted her degree after finishing a thesis on the effect of aspirin on the human immune system.

Observed Mouse Tumors

Her choice of subject showed an instinct for productive research avenues, for aspirin would become a hot topic in decades to come. Friend, who never married or had children, went on to a research post at New York's Sloan-Kettering Institute for Cancer Research, then a new facility on its way to becoming one of the most prestigious facilities in the cancer research world. Studying under virologist Alice Moore, Friend did research on cancer in mice. In 1952 she took on the post of associate professor in a program run jointly by Sloan-Kettering and Cornell University. Whenever she could, however, she avoided classroom teaching in favor of pure research.

The reason was simple: Friend was a paragon of pure curiosity in the laboratory. When she and another newly minted Ph.D., Cecily Canann Selby, found a Sloan-Kettering electron microscope lying unused, they were excited by the potential of the newly invented instrument and decided to use it to examine an Ehrlich ascites carcinoma, a mouse tumor frequently used in cancer studies. What they saw surprised them; the arrays of particles in the cells resembled those seen in virus-infected cells used in other research. The idea that viruses had anything to do with cancer had been raised by a few scientists, including *Journal of Experimental Medicine* editor Peyton Rous, but it was still quite novel at the time. Nevertheless, Friend set out to determine whether the mouse tumor cells might be viral in nature. In a series of experiments lasting for several years, she succeeded in infecting healthy adult mice with leukemia by injecting them with tissue taken from diseased mice—and in transmitting the disease from one mouse to another.

Friend summarized her findings in a paper presented at the 1956 meeting of the American Association for Cancer Research in Atlantic City, New Jersey. In the words of Leila Diamond from the *National Academies Press* website, ''This was a time when the concept of viruses causing cancer was still viewed with extreme skepticism, and the presentation of such data by an attractive young woman not long out of graduate school was met by disbelief and derision.'' Friend was met by a barrage of hostile questioning that, despite Rous's plea to his colleagues to keep an open mind, seemed to overstep the bounds of civility. Friend was distressed by the paper's reception and later said that she could never have imagined the controversy that it engendered. Eventually she was able to laugh about the professionally traumatic event, saying (according to Diamond) that she and her few sympathizers had been accused of having ''either holes in their heads or holes in their filters''—filtering of the diseased tissue being a key issue in determining whether a viral agent was in fact at work.

The key point was that Friend did not back down. Working with Rous, she laid out her research in a paper, ''Cell-Free Transmission in Adult Swiss Mice of a Disease Having the Character of a Leukemia'' (*Journal of Experimental Medicine,* 1957). Her cause got a boost when a top medical researcher, Jacob Furth, confirmed her results. Other researchers began to expand on her ideas, and one of Friend's own subsequent papers, a 1959 investigation into the immunization of mice against the type of virus infection she had discovered, was often cited by later researchers working on an AIDS vaccine. By the early 1960s the ridicule Friend had received was turning into academic recognition, and in 1962 she received the Alfred P. Sloan Award for Cancer Research. She used the financial proceeds from that prize to travel to Australia, Israel, and France, circling the globe and realizing a lifelong dream of doing research at the Pasteur Institute in Paris.

Treated Mouse Cancer Cells with Drug

Sloan-Kettering director Cornelius Rhoads, a strong professional backer of Friend's, died in 1959, and she began to look for more congenial surroundings. In 1966 she moved from Sloan-Kettering to the Center for Experimental Cell Biology at New York's Mount Sinai School of Medicine. Her title there was professor and director of the center, but she did no teaching, and she steered the institution in the direction of the basic research she loved. ''Her presence was a major factor in establishing at the fledgling medical school a balance between emphasis on clinical care and on basic scientific research,'' Mount Sinai dean Nathan Kase told Harold M. Schmeck Jr. of the *New York Times.*

Once again, Friend threw herself into research and began to open up new avenues of experimentation. Chemotherapy and other cancer treatments, broadly speaking, work by killing cancerous cells in the body, with the undesirable side effect that many healthy cells are killed as well, wreaking havoc with the body's immune system. Working once again with mice, Friend observed that cancer cells could, under certain conditions, be caused to develop along normal paths—to transform themselves into healthy, noncancerous cells—if they were treated with a chemical, dimethyl sulfoxide. The potential implications of this discovery were enormous, for it suggested an entirely new way of treating cancer. The discovery brought Friend a new series of honors. The cells she created were named Friend erythroleukemia cells (FELC), and she received one of the highest honors in American science, election to the National Academy of Sciences, in 1976. She was also elected president of the American Association of Cancer Research, and in 1978 she became the first woman president of the New York Academy of Sciences.

Friend was well-liked among her peers, and her apartment in lower Manhattan became known as ''the Friend Hotel'' because it was so generously thrown open to visitors. Friend herself rarely if ever complained about gender discrimination, but her professional support became especially important in the research lives of younger women scientists, whom she mentored and nurtured by working to insure publication and conference-presentation opportunities. Friend enjoyed traveling, and she spent a year in Rome, Italy, doing research with a friend, Italian National Research

Council Laboratory director Rita Levi-Montalcini. Friend had strong political beliefs, and even during the anti-Communist hysteria of the 1950s she spoke and wrote in favor of the rights of blacklisted colleagues—a decision that could have damaged her own career. She was a staunch supporter of the nation of Israel and a lifelong enthusiastic New Yorker. Showing the lingering effects of her early attraction to medicine, she was fond of dispensing medical advice to friends and often humorously accused herself of practicing medicine without a license.

In her later years, the amount of time Friend had to allot to dealing with federal government funding administrators distracted her somewhat from basic research. Diagnosed with lymphoma in 1981, Friend continued to work despite the debilitating effects of cancer treatment. In 1985 she became part of the first group of recipients of the Mayor's Award of Honor for Science and Technology in New York. She died in New York on January 13, 1987. In all, she wrote more than 100 papers, reviews, and book chapters. In an age when most scientific papers list several collaborative authors, the free-thinking and imaginative Charlotte Friend often worked alone, doing much to advance the study of cancer research.

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Elisabeth Frink

Dame Elisabeth Frink (1930-1993), one of twentieth century Britain's foremost sculptors, is best known today for her naturalistic, powerful massive style exemplified by works featuring horses, dogs, and male figures. Her sculptures typically displayed strength and aggression, and are now found throughout the world. In addition to her work as a sculptor, Frink was a long-time art instructor at the college level and created lithographs and other works to illustrate books.

Early Life and Education

A child of an upper-middle-class British family, Frink was born November 14, 1930 in Thurlow, Suffolk, in the East Anglia region of the country. Her father was in the army, causing the family to move several times during Frink's childhood; she attended school in Aldershot, Hampshire and also in Scotland, but commented in *Frink: A Portrait* that ''the house [in Suffolk] is what I remember best.'' After Frink's father returned from fighting in World War II, the family traveled to Dorset, on the southern coast of England, where Frink developed an interest in drawing. When Frink went with her mother to visit her father, then stationed at Trieste, Italy, she solidified her interest in art after visiting museums in Venice.

In 1947, Frink entered the Guildford School of Art. After a brief flirtation with painting, she became a student of sculpting, the format that would dominate her artistic output for the rest of her life. Frink completed eighteen months at Guildford before continuing her education in London at the Chelsea School of Art, where she had gotten a scholarship. Upon moving into Chelsea from suburban North London after her first year of study, Frink enthusiastically entered into the bohemian lifestyle traditionally associated with art school. In 1952, Frink held her first London exhibition as part of a show with three or four other contemporary sculptors. The show was a success, with London's prestigious Tate Museum buying one of Frink's pieces. Promptly, Frink became associated in minds of art critics with a number of ''new school'' sculptors, despite being several years older than she was.

Career began to Rise

In mid-century Great Britain, the possibilities for artists to make their livelihood exclusively from their artwork were limited. Most earned a steady income from teaching and Frink was no exception. After her graduation from Chelsea School of Art in 1953, she took a post as an instructor at the School, where she remained until 1961. From 1954 to 1962, she also taught at St. Martin's Art College in London. However, in the early 1960s the tide in sculpture was turning to the more purely abstract as influenced by contemporary American art, while Frink's work retained a measure of the figurative. Despite being pushed out by these art world changes, Frink enjoyed teaching and considered her years as an instructor to be useful for her development as an artist.

Her duties as a teacher did not stop her from producing sculpture. In 1955, she had her first solo exhibition at St. George's Gallery, London, and by 1957 was receiving major commissions. In 1958, she joined Waddington Galleries, a business relationship which would last nearly until the end of her life. Throughout the late 1950s and early 1960s, Frink participated in numerous group exhibitions and occasional solo exhibitions, including three in the United States in 1961.

During this period of Frink's life, she met architect Michel Jammet, a Frenchman living with his family in Dublin, Ireland. The couple married in 1955, afterward living primarily in London but often visiting Ireland. Jammet and Frink had a son, Lin, in 1958; however, their marriage dissolved and they divorced in 1963. The following year, Frink remarried to native Britisher Edward Pool. In the early 1960s, commissions for massive sculptures and sculpture groups came in from public institutions and private businesses as Frink's popularity and notoriety increased. Her

distinctive style, emphasizing the powerful and masculine, intrigued critics and solidified her position in the art world. From 1965 to 1967, Frink resumed teaching as a visiting lecturer at the Royal College of Art in addition to her regular work, which now including lithography and etchings.

To France and Back

In 1967, Frink and her husband, along with Lin, moved to a house they had purchased in France a few years previously; in the book *Frink: A Portrait,* Frink once commented that ''it was really rather ironical that I should be living in France with my British rather than my French husband.'' The arrangement was comfortable, particularly since Frink's young son spoke fluent French and could attend local schools. Although she was now living on the Continent, Frink continued work apace and often exhibited in England, traveling back and forth over the English Channel as necessary and maintaining connections to her native land. This period also saw her illustrative work reach its height, with the publication of editions of *Aesop's Fables* in 1968 and of *Chaucer's Canterbury Tales* in 1972 featuring Frink's drawings. Otherwise, the family lived in France quite happily until the summer of 1970, when Frink met Hungarian count Alexander Csàzy. Almost immediately, the two began having an affair. The relationship remained secret from even Frink's closest friends until 1973, when, deciding she was deeply in love with Csàzy, she informed her shocked husband that she was leaving him for the count. By April 1973, Frink had returned to London and was living with Csàzy. The couple married in June of the following year; however, Frink's professional triumphs held par with her personal pleasures.

In 1974, Frink devoted some of her time to nontraditional sculpture projects: a racing trophy studded with diamonds as well as the Frink Medal for British zoologists. While the former project produced only one piece, the latter has continued through the years, with the award still given annually. An edition of Homer's *Odyssey* containing Frink's illustrations appeared. She also became an Associate of the Royal Academy, a group considered antiquated by most contemporary artists; however, Frink believed that her role in the Academy would allow her to promote younger artists by selecting them to show at national exhibitions. The mid and late 1970s brought several commissions, including ones for large horse sculptures, animals for the Zoological Gardens, and portrait busts. Frink's works were also exhibited both throughout Great Britain and internationally at major cities including Johannesburg, South Africa, New York City, New York, and Toronto, Canada. The late 1970s also saw Frink relocating from the London area to Dorset, in the south of England, where she would live for the rest of her life.

Active Until the Last

The 1980s held capstones for Frink's career. In 1982, a new publishing firm proposed to produce a Catalogue Raisonné of all of her works to date; and the Royal Academy planned a retrospective of her life's work, a great honor. The date of the retrospective, originally to be held in 1986, was moved forward a year due to space demands at the gallery, causing Frink some headaches due to her busy commissioned work schedule. In 1985 alone, she was committed to two major projects: a set of three figures for a corporate headquarters, one of which was a nearly seven-foot tall male nude; and the other, a grouping entitled *Dorset Martyrs* to be placed in Dorchester, England. However, despite the potential for conflict, the retrospective was a success and spurred the art world to hold more exhibitions of Frink's worth, with four solo exhibitions and several group ones coming in the following year. Tirelessly, Frink continued to accept commissions and sculpt, as well as serve on advisory committees, meet with art students who had expressed an interest in her work, and pursue other public commitments.

Frink kept up this hectic pace of sculpting and exhibiting until early 1991, when an operation for cancer of the esophagus caused an enforced break. However, short weeks later Frink was again creating sculptures and preparing for solo exhibitions. In September, she underwent a second surgery. Again, Frink did not let this hold her back, proceeding with a planned trip for exhibitions to New Orleans, Louisiana, and New York City. The exhibitions were a success, but Frink's health was clearly deteriorating. Despite this, she was working on a colossal statue, Risen Christ, for the Liverpool cathedral. This sculpture would prove to be her last; just one week after its installation, Frink died as a result of her cancer on April 18, 1993, at the age of 62. Her husband had predeceased her by only a few months. In *Frink,* Stephen Gardiner, Frink's official biographer, argued that this final sculpture was appropriate: ''This awesome work, beautiful, clear and commanding, a vivid mirror-image of the artist's mind and spirit, created against fearful odds, was a perfect memorial for a remarkable great individual.''

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G

Marvin Gaye

American singer Marvin Gaye (1939-1984) was one of popular music's most successful and innovative recording artists. He expanded the boundaries of the rhythm and blues and soul genres as he explored social and sexual themes in his music. Gaye began his career with Motown records, where he recorded a long list of records that rose to the top of the charts. Later, he blazed new trails with albums such as *What's Going On* and *Let's Get it On.* His life and career were cut short in tragic fashion when he was shot by his own father.

Gaye was born as Marvin Pentz Gay, Jr., on April 2, 1939, in Washington, D.C. Named after his father, he would later add the ''e'' on the end of his last name when he became a professional entertainer. Gaye was the second of four children of Alberta and Marvin Gay, Sr., who were devout Seventh-Day Adventists. Gaye's father was a minister.

With brother Frankie and sisters Jeanne and Zeola, Gaye grew up in a poor and segregated section of Washington. Their physically abusive father who, according to accounts, drank heavily and enforced strict religious discipline further oppressed their lives. All throughout his life, Gaye had a very troubled relationship with his father, a circumstance that would later have tragic repercussions. Gaye's mother was a contrast to her husband: a responsible woman who was regularly employed as a maid.

Gaye exhibited a talent for music very early in his life. When he was only three years old, he began singing gospel hymns in his father's church choir. At the time, Marvin Gay Sr. was a preacher in a church called the House of God.

Gaye's musical interests continued into his teenage years. At Cardozo High School he studied drums, piano, and guitar. Further displaying his versatility, he also played the organ. As a teenager, Gaye was handsome but shy, and he immersed himself in his music. He showed little interest in other studies and, in 1957, he dropped out of school to join the Air Force, hoping to learn how to fly. He soon realized, though, that he wasn't military material. The U.S. government agreed and gave him an early and honorable discharge.

Early Career

Marvin Gay Sr. wanted his son to apply his musical talents toward a religious vocation, but Gaye had other ambitions. Once back in Washington, D.C., Gaye had no interest in returning to choir music. Rather, he started singing with a rhythm and blues vocal group called the Rainbows. Other members included future recording stars Don Covay and Billy Stewart. Later, he formed his own group, the Marquees, with friends Reese Palmer, James Nolan, and Chester Simmons.

In public appearances, the Marquees mostly performed for high school audiences. However, the group attracted the attention of famed guitarist Bo Diddley, and he helped the Marquees produce a single on the Okeh label, a subsidiary of Columbia Records. Despite the commingling of talent, the 45-rpm record–''Hey Little Schoolgirl'' backed with ''Wyatt Earp''–, which Diddley produced, did not sell very well.

To help make ends meet, Gaye worked as a dishwasher, a humiliating position that he resented. Then he met Harvey Fuqua, a music promoter who recognized

Gaye's potential. At the time, Fuqua was reforming his old group, called the Moonglows, and he wanted the Marquees to be his back-up singers. In 1959, the group became known as Harvey and the Moonglows, with Fuqua singing lead vocals. They had a hit single with ''Ten Commandments of Love.''

As the group achieved modest success, Gaye got his first taste of life on the road as a touring performer. It proved an unpleasant, eye-opening experience, as he experienced first-hand the blatant racism prevalent in different parts of the country.

Became a Star at Motown

Fuqua soon disbanded the group and moved to Detroit, where he intended to form his own record company with the help of his girlfriend, Gwen Gordy. Gaye accompanied the pair and, in 1960, Gwen Gordy introduced him to her brother, Berry, an entrepreneur who was starting his own label, Motown-Tamla Records.

Gaye signed on with Berry Gordy and worked as a session drummer and vocalist for various Motown acts. Most significantly, he worked on the early records of a group called the Miracles (which would later become Smokey Robinson and the Miracles). Gaye worked in that capacity for about a year before he signed a contract with the company as a solo vocal artist. At this time, he added the ''e'' to his last name and professionally became Marvin Gaye. Later, this was seen a defiant gesture designed to get back at his father.

Also around this time, Gaye married Berry Gordy's sister, Anna. As she was thirty-seven years old, and Gaye was in his early twenties, observers felt Gaye only married her to further his developing career. Whatever Gaye's motives, the union did help launch an enduring solo vocal career. In 1961, Gaye recorded his first album, *The Soulful Moods of Marvin Gaye,* which, as the title implied, was a collection of low-key, smooth ballads with a jazz feel. Gaye recorded other albums in this vein, but they weren't successful, so he was encouraged to change his style to target the younger audiences who favored the more upbeat and popular rhythm and blues genre. Though he embarked in this direction with reluctance, his next single, ''Stubborn Kind of Fellow,'' released in 1962, became a top-ten hit. This was followed by a string of hits that made him a star. These included ''Hitch Hike,'' ''Can I Get a Witness,'' and ''Pride and Joy,'' all released in 1963. In 1964, he again made the record charts with ''Try it Baby,'' with background vocals supplied by the Temptations, another popular Motown act; ''You're a Wonderful One,'' with background vocals by the Supremes, who would later become Motown's top act; and ''Baby Don't You Do It.''

During this period, Gaye continued doing session work for Motown. A talented songwriter as well as singer, Gaye co-wrote ''Dancing in the Street,'' which became a huge hit for Martha and the Vandellas, one of the top early Motown female groups. He also played drums on several early recordings by Stevie Wonder (who was then known as ''Little'' Stevie Wonder).

In late 1964, Gaye, who would prove an ever-evolving performer throughout his entire career, modified his style somewhat with ''How Sweet It Is (To Be Loved By You)'', which was a bit more sophisticated than typical Motown offerings. He continued in this direction with two more hit singles, ''I'll Be Doggone'' and ''Ain't That Peculiar,'' both released in 1965.

Because of his shifting styles, Gaye became a somewhat enigmatic public personality, a characteristic that defied the developing Motown approach, which was heavily based on formula and carefully cultivated personas. The singles released by other major label performers, especially the Four Tops and the Supremes, exhibited a calculated and commercial same-ness of sound. Gaye, on the other hand, wasn't so easily pigeon-holed.

Teamed with Female Performers

Still, Motown tried to narrowly define Gaye's role, even though he was given latitude to experiment, an indulgence that resulted from his success. In 1965, he was allowed to record an album of Broadway show tunes. However, the company took note that the public liked him best as a rhythm and blues singer. Even more, Motown realized that Gaye was beginning to be perceived as a sex symbol. One of the few solo performers in the label's group-oriented stable of stars, Gaye developed a reputation as an attractive ''ladies' man.'' To capitalize on this perception, the heads of Motown came up with the idea of teaming him up with its female solo artists to record romantic duets.

Gaye's first partner was Mary Wells, who became famous in 1964 with the smash hit single ''My Guy.'' Their better-known duets included ''Once Upon a Time'' and ''What's the Matter With You,'' both released in 1964. Gaye also recorded with Kim Weston, whose biggest Motown hit was a solo recording, ''Take Me in Your Arms (Rock Me a Little While), released in late 1965. But Gaye's most successful teaming came when he was paired with Tammi Terrell, a young singer who showed a great deal of promise. With Gaye, she blossomed.

The duo worked with the talented songwriting team of Nickolas Ashford and Valerie Simpson. Their first effort, ''Ain't No Mountain High Enough,'' was a big hit in the spring of 1967 and the first of nine successful singles. The best-known Gaye-Terrell duets included ''Ain't Nothing Like the Real Thing,'' ''Your Precious Love,'' and ''You're All I Need To Get By,'' all released in 1968.

But tragedy befell the partnership. In 1968, Terrell developed a brain tumor and collapsed on stage in Gaye's arms. Three years later, she died. She was only twenty-four years old. Gaye had become very close to Terrell and took her death extremely hard. It was later said that he never really got over it.

By this time, his marriage to Anna Gordy was falling apart. Also, without Terrell, Gaye no longer wanted to perform in public. Further, he began suffering depression, started using cocaine, and often seriously contemplated suicide.

Career Rejuvenated Through the ''Grapevine''

Gaye experienced personal and professional revitalization in late 1968, with the release of the single ''I Heard it Through the Grapevine.'' It became Motown's biggest selling record of all time.

Another version of the song, performed by Gladys Knight and the Pips, was released earlier in the year and achieved substantial chart success. However, the two versions were different as night and day. Knight's version was an up-tempo, very danceable recording, despite the song's bitter message. Gaye's version, with its ominous instrumental arrangement, was slower-paced, much darker and very brooding. Compared to the typical fare that came out of Motown, Gaye's ''Grapevine'' was startling.

Renowned rock critic Dave Marsh, in his book *The Heart of Rock & Roll: The 1001 Greatest Singles Ever Made,* deemed it the best single ever recorded. Describing the record's—and Gaye's—strengths, he wrote, ''Gaye plays out the singing with his characteristic amalgam of power and elegance, sophistication and instinct: now hoarse, now soaring, sometimes spitting out imprecations with frightening clarity, sometimes almost chanting in pure street slang, sometimes pleading at the edge of incoherence, twisting, shortening, and elongating syllables to capture emotions words can't define. And Gaye does this not just in a line or two or three but continuously. As a result, a record that's of absolutely stereotypical length creates a world that seems to last forever.''

Gaye followed that triumph with an album called *M.P.G.,* a deeply personal 1969 release that focused on his crumbling marriage and his increasing depression. In the summer of that year, he scored a number-one hit with ''Too Busy Thinking 'Bout My Baby.'' However, still grieving over Terrell's untimely death, Gaye spent most of the following year in seclusion.

Came Back with ''What's Going On''

Gaye wasn't idle in seclusion, however. He was working on a collection of personal songs that would comprise an album that amounted to another career triumph. The 1971 release of that album, entitled *What's Going On,* not only demonstrated Gaye's resilience; it was further evidence of his ongoing development as an artist.

Gaye wrote all of the songs in what was essentially a cohesive ''concept'' album that addressed contemporary problems such as war (the seemingly interminable Vietnam war, now carried out by the Nixon administration, had entered its ugliest phase), racism, poverty, pollution and political corruption. The work arose from Gaye's disillusionment with what was happening in the world and, especially, in the United States. In particular, Gaye had been greatly upset by the killing of four students at Kent State University in 1970 (who were protesting America's invasion of Cambodia) and he was troubled about the horrific details about the Vietnam war after his brother, Frankie, returned from a tour of duty.

The album contained three hit singles, all released in 1971 and all with socially relevant themes: ''What's Going On,'' ''Inner City Blues (Make Me Wanna Holler),'' and ''Mercy Mercy Me (the Ecology).'' Ironically, Motown did not even want to release the album. The company did not appreciate its topical content. Berry Gordy called the single, ''What's Going On,'' the worst song he ever heard. However, after the album's enormous success, Motown—ever opportunistic and focused on what would sell in the marketplace—suddenly became ''relevant,'' and much of the music subsequently emanating from the company contained a socially conscious ''message,'' albeit superficial and trendy.

The album was as personal as its scope was broad. Underscoring the complexity and sophistication of Gaye's songwriting skills, the lyrics were multi-leveled, at once addressing relationships within his family and the world at large. In lyrics he wrote for the title song, Gaye directly referred to his brother (''Brother/brother/brother/There's far too many of you dying'') and his father (''Father/father/father/We don't need to escalate/You see, war is not the answer, for only love can conquer hate''). In retrospect, the message to the ''father'' was as pointed and private as it was poignant.

Moreover, the album was not one of Motown's typical assembly line productions. Gaye's fingerprints were all over every element of the recording. He oversaw the musical arrangements, providing the work with a sound that went far beyond anything that ever came out of the Motown recording studios.

The album was not only a resounding critical success; it scored big with the record-buying public and fellow musicians. Stevie Wonder and Smokey Robinson both later commented that it was their favorite album of all time. In a special issue devoted to the five-hundred greatest albums of all time, *Rolling Stone* magazine placed it at number-six (exceeded by only the Beatles' *Sgt. Pepper's Lonely Hearts Club Band, Revolver,* and *Rubber Soul,* and the Beach Boys' *Pet Sounds* and Bob Dylan's *Highway 61 Revisited.*)

The success of *What's Goin' On* resulted in accolades. In 1971, Gaye received Billboard's Trendsetter of the Year award and Cashbox's Male Vocalist of the Year award, as well as an NAACP Image Award.

Despite his ongoing success and this sudden career peak, Gaye's personal life was spinning out of control. His drug use increased and, in 1971, he began an affair with a sixteen-year-old girl, Janis Hunter.

Nevertheless, work continued. The following year, Gaye composed the soundtrack for *Trouble Man*, a film that came out of the ''blaxploitation'' movie genre that was popular in the early to mid-1970s. Then Gaye shifted gears yet again for his next album, *Let's Get it On,* released in 1973. Whereas, *What's Goin' On* expressed his social consciousness, Gaye's new release was an expression of sexual politics. The title song was a number-one hit single.

In 1974, it was back to the romantic duets, as Motown teamed Gaye with Diana Ross, who had emerged as a major solo performer after she left the Supremes. Together, Gaye and Ross offered an album of sensuous songs, and their collaboration produced a hit single, ''My Mistake (Was to Love You).''

Marriage Fell Apart

By 1975, Janis Hunter had one child with Gaye and was pregnant with another. Anna Gordy filed for divorce. Gaye was hit hard in the settlement and he had to file for bankruptcy. Gaye and Hunter eventually married in 1977. Their two children included a daughter, Nona, and a son, Frankie.

The divorce forced Gaye to delay work on his next album, *I Want You.* It was eventually released in 1976, garnering critical acclaim and healthy sales. Two songs from the album became hit singles: the title track and ''Got to Give it Up (Pt. 1).''

However, in 1978, hoping to escape personal problems (drugs and marital woes) and trouble with the Internal Revenue Service (IRS), Gaye moved to Hawaii. The following year, he released a double album, *Hear My Dear,* which dealt with the pains experienced in his first marriage. As part of the divorce settlement, Gaye was ordered to pay all royalties from the album to his ex-wife.

In 1980, continuing pressure from the IRS compelled Gaye to flee even farther, to Europe, where he recorded his next album, *In Our Lifetimes.* When the record appeared in 1981, Gaye was aghast. Motown, he claimed, had altered the work without his consent and released an essentially unfinished album without his permission. In retribution, Gaye left the label in 1982 and signed with CBS records.

Motown must have rued the development, as Gaye's first album for CBS, *Midnight Love,* was a tremendous success. It sold two million copies and included the song ''Sexual Healing,'' which was a hit single and earned Gaye a Grammy Award for Best R&B Vocal Performance (Male).

In 1983, Gaye made a number of rare public appearances. He performed live at that year's Grammy broadcast and performed some concert dates. In addition, even though Gaye had ended his twenty-year relationship with Motown, he appeared on the company's memorable 25th anniversary television special.

Tragedy at Home

Despite Gaye's continued success, and his enduring stature as a major musical force, all was not well. During this period, Gaye reportedly exhibited erratic personal behavior and an increased dependence on cocaine. During his brief concert tour, Gaye had to be hospitalized for physical problems arising from his drug use. In addition, he reportedly developed an acute case of depression. Those closest to the singer indicated that Gaye suffered remorse over his two failed marriages—Janice Hunter, now Janice Gaye, had filed for divorce in 1979—and that he felt powerless to control his drug use and continued to grieve over the death of Terrell.

His physical and mental problems drove him back home, which proved unfortunate. In 1983, Gaye moved in with his parents, in the Los Angeles home he had bought for them eleven years earlier. This placed him under the same roof with his difficult father and only aggravated the longstanding hostility existing between the two men. In the dysfunctional environment, Gaye experienced sudden mood changes that provoked arguments with Marvin Gay, Sr.

Finally, on April 1, 1984, Gaye and his father reportedly got into an argument about money, and things turned violent. Marvin Gay, Sr. shot his son twice, at close range, with a .38 caliber revolver. Later, he claimed that he acted in self-defense. Following the shooting, Gaye was taken to the California Hospital Medical Center, where he was pronounced dead. The next day, Gaye would have been forty-five years old.

Gaye's death, and its violent nature, stunned an adoring public who had embraced the charismatic singer through all phases of his career. More than ten thousand people attended Gaye's open-casket funeral in Los Angeles, California. Robinson and Wonder delivered heart-felt eulogies.

After Gaye's death, Columbia and Motown collaborated on the 1985 release of two albums, *Dream of a Lifetime* and *Romantically Yours,* that included unreleased material from the 1970s and the ''Midnight Love'' sessions. In 1997, Motown released *Vulnerable,* an album of unreleased ballads.

Beside his wives, Gaye's survivors included Marvin III, whom he adopted during his first marriage, and son Frankie and daughter Nona, from his second marriage.

Marvin Gaye was inducted into the Rock and Roll Hall of Fame in 1987. In 1992, his daughter Nona launched her own recording career on Third Stone Records.

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Francesco Geminiani

At the height of his career in eighteenth-century London, violinist and composer Francesco Geminiani (1687-1762) was ranked alongside the two great composers who shaped English musical life at the time; the Italian violin virtuoso Arcangelo Corelli and the German-born composer George Frideric Handel.

Geminiani's music was explosive, choppy, and difficult to play; it did not fit into the common symmetrical, repetitive patterns of the Baroque era (c. 1600-1750) in which he worked. Even so, it was well known in London and in Dublin, Ireland, where Geminiani lived for a time; two sets of concertos, published in 1732, sold well when they were published, and insured Geminiani's reputation. He later wrote accompanied sonatas for solo violin that provide modern players with considerable technical challenges, and the various instructional writings he penned toward the end of his life are valuable repositories of information about Baroque-era violin technique. Geminiani's music was mostly forgotten for a time, even as the works of other Baroque composers like Antonio Vivaldi were rediscovered. But the flowering of the historical performance movement, whose practitioners perform Baroque music on original instruments and according to the techniques of its own time, finally brought Geminiani's music alive once again.

Studied with Corelli

Geminiani was baptized in Lucca, Italy, on December 5, 1687; it is likely, when local customs are taken into account, that he was born two days earlier. Records of his life are spotty, and some events in his career have to be deduced from publications by other writers that mention him in passing. His father was a violinist employed by the city of Lucca. Geminiani himself is known to have remained in Lucca until 1704, at which time he probably moved to Rome to seek his fortune in music. He may have played in an opera orchestra in Lucca and been dismissed for missing too many performances. In contrast to most composers of his time, who found employment with noble courts or with theaters in major cities, Geminiani moved from place to place for much of his life, making a living by performing, publishing his music, and undertaking side ventures. In Rome he met some of the top musicians of the day, and he is thought to have studied with Corelli, the player and composer who did more than anyone else to give the violin the status of difficult yet lyrical solo instrument that it still enjoys today. In Geminiani's instructional *Treatise of Good Taste in the Art of Musick* (1749), he recalled detailed conversations with Corelli.

Perhaps finding Rome overpopulated with talented young violinists, Geminiani moved on to Naples in 1706 and took a post as the leader of an opera orchestra at the Fiorentini Theater. According to the English musical historian Charles Burney, who was not sympathetic to Geminiani, he was demoted from orchestra leader to a chair in the viola section because the other players could not follow his beat. Geminiani returned to Lucca and took over his father's job. After two years his salary was doubled, probably because city administrators knew that their native son was a major talent who might well move on to bigger things. Geminiani did just that, leaving for London in 1714.

There were several reasons why a young Italian musician might have chosen London. Corelli's music was already extremely popular there, and a talented violinist who could play in the Corelli style was a strong candidate for profitable employment. The prosperous city's concentration of noble families and a growing middle class ensured a vibrant concert scene, and many potential patrons had traveled to Italy when they were young, as part of a Grand Tour, a voyage through the capitals of Europe that served some of the same functions as the undergraduate semester abroad in modern times. Geminiani's intuition about London proved to be absolutely correct; within two years, he had given a performance for King George I, with Handel himself accompanying him on the harpsichord, and he published his first known compositions, a set of 12 sonatas for violin with continuo (or harmonic) accompaniment. Even though these sonatas were almost impossible for ordinary violinists to play, they were often reprinted in subsequent decades.

In the late 1710s and the 1720s, Geminiani augmented the income from these pieces by teaching the violin and by giving concerts in the houses of wealthy patrons. Even though he rarely gave public concerts, his name became well known in London musical circles. In 1725 he was named to the hiring committee when the post of organist at St. George's Church fell open, a sign that he was considered an important musical authority. Around this time, he became a founding member of two influential musical organizations, the Academy of Vocal Music (even though he

himself wrote very little for voices) and the Philo-Musicae et Architecturae Societas, a group affiliated with the Masonic order. The latter group raised funds, via subscription to the eventual printed music volumes, to publish a set of six Geminiani arrangements of Corelli violin sonatas for violin and orchestra.

Turned Down Irish Post

In 1728 the Earl of Essex, one of Geminiani's well-born violin students, put forth the composer's name for the post of master and composer of state music in Ireland, a high-level post and a lucrative one in the days when governments largely controlled the printing business. Geminiani declined the position, but his reasons for doing so are not clear. One writer at the time suggested that he might have been religiously motivated; the Italian Geminiani was a Catholic, but Ireland at the time was ruled by England, and he would thus have been in the service of Anglicanism, the English state church. It seems more likely that Geminiani simply enjoyed his freelance status.

For a time, that decision seemed to work out well. Geminiani had composed and often led performances of two new sets of concerti grossi (a concerto grosso is a composition that contrasts a small group of solo instruments with a larger orchestral group), and in 1731 he organized a series of 20 concerts at a small hall called Hickford's Room. The aim was to raise money to publish the concerti grossi, and they appeared, with much attendant publicity in London newspapers, as the composer's Op. 2 and Op. 3 (classical compositions at the time were sometimes listed by opus number, or published work number) in 1732. These works are now considered Geminiani's most significant.

Then, as now, however, the music business was plagued by piracy, and unauthorized editions cut into Geminiani's profits. To make money on the side, he turned to dealing in fine art, traveling back and forth between Paris and London to acquire new paintings for sale. Geminiani's passion for visual art was genuine; he was a painter himself, and a visitor once found that he insisted on devoting their entire conversation to art rather than music. His head for business, however, was weak, and he made some unsuccessful investments. Deeply in debt, Geminiani was jailed for a short time in the early 1730s when a creditor demanded payment. He was released after the Earl of Essex interceded.

Geminiani now decided to accept the invitation of another noble patron, the Baron of Tullamore, to visit Ireland. He arrived there with little money but got back on his feet with several public concerts. Opening a combination concert hall and art gallery called Geminiani's Great Room, he shuttled between Dublin and London between 1733 and 1740 and made a reasonable living. His wheeler-dealer image did not sit well, however, with English music writers. Other star violinists presented themselves as being in touch with supernatural forces, and Geminiani seemed crass by contrast. ''It is to be feared that a propensity toward chicane and cunning . . . operated a little upon Geminiani; whose musical decisions ceasing to be irrevocable in England, determined him to try his hand at buying cheap and selling dear; imposing upon grosser ignorance with false names, and passing off copies for originals,'' wrote English critic Charles Burney (as quoted by Enrico Careri in his book *Francesco Geminiani*). Partly as a result of such attitudes, Geminiani's historical reputation suffered, obscuring his importance in the tradition of violin music even two centuries later.

Met Turlough O'Carolan

One famous incident in the annals of Irish traditional music involved Geminiani during his stay in Dublin. Geminiani was told of the legendary skills of Ireland's greatest traditional musician, the Irish harp player Turlough O'Carolan, and decided to test his skills. Geminiani took an Irish melody, rewrote it in such a way that the original melody was well hidden, and sent it to be performed for O'Carolan. After listening to the piece, O'Carolan said, in Gaelic, that it was an admirable piece but that it ''limps and stumbles,'' and he in turn played a corrected version of the music that restored the original melody. This was sent from Connaught, where O'Carolan lived, back to Dublin, where Geminiani gave the opinion that O'Carolan was a musical genius.

Geminiani returned to London by 1741, performing for the royal family at the Haymarket Theatre and publishing several volumes of new music: a set of sonatas for cello and accompaniment and a new set of concerti grossi, Op. 7. Although Geminiani's Op. 3 set was by now considered a classic, these new works sold less well than he had hoped. For the last 15 years of his life, Geminiani devoted himself mostly to instructional treatises, although he did emerge to write music for a pantomime called *The Enchanted Forest* in 1754.

Beginning with *Rules for Playing in a True Taste* in 1748, Geminiani wrote six instructional books in all; one was devoted to the art of accompaniment, and another, in 1760, concerned the guitar. Other violinists had published instructional books before Geminiani, but his were at a higher level than those of any of his predecessors. They were aimed at professional violinists rather than at novices, and they included valuable details, much studied by performers today, on how to improvise details that a composer might not fully write out in musical notation, something now considered critical to the authentic performance of Baroque music. Geminiani's most important treatise was *The Art of Playing on the Violin* (1751). His instructional works, aimed at the English market, often used English, Irish, and Scottish folk songs as examples.

Geminiani continued to travel to London and Paris through the 1750s, but he eventually settled in Ireland as music master to a nobleman named Charles Coote. Living in Dublin, he gave his last concert in 1760, by which time musical fashions had changed considerably from his heyday. He died in his home on September 17, 1762.

The idea of a body of ''classical'' music embodying the best work of the past is of comparatively recent invention; earlier ages tended to discard the old as they discovered the new, and all but the most famous works of even Handel and Johann Sebastian Bach were mostly forgotten in the century

after their deaths. The twentieth century saw an explosion of renewed interest in music of Geminiani's Baroque era, but it was not until very late in the century, when the spectacular virtuosity of Baroque violin music was fully investigated and appreciated, that Geminiani's music was rediscovered. With a free-spirited quality that seemed to match its composer's attitude toward life, it was performed more and more often in the first years of the twenty-first century by violinists with an interest in the Baroque era.

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Mildred Elizabeth Gillars

Convicted American traitor Mildred Gillars (1900-1988) was a radio personality who became famous during World War II for her propaganda broadcasts for Radio Berlin in Germany. Nicknamed ''Axis Sally'' by her American soldier listeners, she was found guilty of treason in a United States court after the war and spent twelve years in prison.

Gillars was born on November 29, 1900. She was born as Mildred Elizabeth Sisk in Portland, Maine, to Mae Hewitson Sisk, a painter, and Vincent Sisk, an indifferent husband and father who didn't cherish the idea of having children.

When Gillars was seven years old, her father abandoned the small family. She then moved with her mother to Greenwich Village in New York City. When she was eleven, her name was changed to Mildred Gillars, after her mother officially divorced Vincent Sisk and married Dr. Robert Bruce Gillars, a dentist. The family eventually moved to Ohio.

Dreamed of Becoming an Actress

As a child, Gillars displayed exceptional talent as a pianist. She was capable of memorizing compositions by the time she was five years old. Her artistic mother financed her daughter's piano lessons by making silhouettes. But Gillars had other ambitions; she dreamed of becoming a famous star of the stage. Appropriately, she performed in school plays at the high school she attended in Conneaut, Ohio. After she graduated, she enrolled in Ohio Wesleyan University in Delaware, Ohio, where she studied dramatic arts. Despite excelling in speech, language and her drama studies, she failed to graduate.

Still intent on an acting career, she returned to New York City, where she lived alone and took a series of menial jobs. She worked as a sales clerk, cashier, and waitress to finance her drama lessons. When not working, she went to auditions and was hired for small parts, which kept her hopes alive. She worked with touring stock companies and in vaudeville, but her efforts never led to anything more substantial.

Later, with financial assistance from her grandmother, she enrolled at Hunter College in New York. In 1925, while at Hunter, she met Max Otto Koischwitz, a German immigrant professor who would later have an enormous impact on her life. She had an affair with the charismatic professor until he revealed that he was married.

Moved to Europe

In 1929, she went to Europe with her mother. Although details about this part of her life are somewhat hazy, it appears that she studied music and worked in a variety of disparate jobs. Various accounts have her working as a governess, an artist model and sales girl and studying music in Paris or Germany.

Later, she returned to America, where she continued pursuing an acting career, but she returned to Europe in 1932, where she once again encountered Koischwitz, who was now handling propaganda on Radio Berlin for the emerging German Nationalist Party. In Europe, Gillars still

tried to become a famous actress but, once again, her ambitions were thwarted. Koischwitz encouraged her to work with him as a broadcaster, and she was enticed by the exposure the job would provide.

Koischewitz was Radio Berlin's program director, and he would become Gillars' supervisor. Reportedly, Gillars worked as a DJ who played music and engaged in on-air anti-semitic rants. The job proved lucrative—she was one of the highest paid staff members—and it satisfied her desire for recognition. In addition, she once again became Koischwitz's lover. She would remain at the broadcasting post until Germany was defeated by Allied Forces in World War II.

Became ''Midge''

With Radio Berlin, Gillars' official title was ''Station Mistress of Ceremonies for the Entertainment Programs of the European Services of Reich Broadcasting,'' and she hosted a propaganda program called *Home Sweet Home.* She dubbed herself ''Midge at the Mike,'' and her duty was to offer the ''expatriate American community'' music as well as a German perspective on world affairs. Essentially, that translated into providing listeners with news and views slanted toward the Nazi Party line, as her material was in part prepared by Josef Goebbels and other high-ranking German officials.

During World War II, for a period lasting from December 11, 1941 to May 6, 1945, her show was heard across Europe, in the Mediterranean region, and in North Africa. It was even beamed into the United States. For the most part, the program was broadcast from Berlin, but Gillars also worked from German-occupied territories including Chartres and Paris in France and Hilversum in the Netherlands.

Her broadcasts were designed to weaken the morale of U.S soldiers. She played sentimental American music intended to make them feel homesick and, more significantly, she taunted the soldiers by suggesting, in not-so-subtle fashion, that their wives and girlfriends were being unfaithful while they were overseas. She even obtained information about specific towns and people, to make her lurid suggestions more credible.

Reportedly, most of the American soldiers who listened to her show, which usually aired from 8 p.m. to 2 a.m., where unaffected by Gillars' on-air wiles, and they took to calling her ''Axis Sally.'' Her voice was sultry and sexy and they found her to be entertaining, in a skewed sort of fashion.

Still, Gillars demonstrated a resourceful deviousness that greatly offended the stateside audience and the U.S. government. She managed to obtain the names, serial numbers and hometown information of wounded and captured U.S. soldiers, and she used this information to provoke fear and worry in the soldiers' families. With her broadcasts reaching the United States, avid listeners included members of the Federal Communications Commission (FCC) stationed in Silver Hill, Maryland. Soldiers may have been amused by ''Axis Sally's'' on-air antics, but the commission was not. The FCC monitored and recorded her broadcasts, which provided prosecutors with evidence when Gillars was later transported back to the United States to stand trial for treason.

The Damning ''Vision'' Broadcast

During this period, Gillars even posed as a representative of the International Red Cross, visiting American prisoners of war and trying to coerce them into recording messages to their families that she could intersperse with her typical propaganda. This activity, too, would come back to haunt her during her treason trial.

But what turned out to be her most damning effort was a broadcast entitled ''Vision of an Invasion.'' This radio drama, which depicted a failed Allied invasion, aired on May 11, 1944, several weeks before the D-Day invasion of Normandy. For the broadcast, Gillars, ever the aspiring actress, portrayed an Ohio mother who experiences a vivid dream of her son's excruciating death on a ship destroyed by Germans as it attempts to cross the English Channel. The show was specifically aimed at American troops stationed in England who would take part in the large-scale military operation. The message was that the Allied soldiers who invaded Europe would face wholesale slaughter.

The broadcast was replete with realistic and unnerving sound effects, including the cries of wounded soldiers and the sound of gunfire and explosions. The impression created was that of a massacre, and the ambitious effort would later prove Gillars' undoing in the American court.

Charged with Treason

Obviously, Gillars lost her job when the war ended. After Germany was defeated in May 1945, Gillars became an anonymous figure among the half-million Germans either leaving Berlin or seeking food and shelter from the occupying Allied forces. By December of that year, she was nearly starved and almost frozen and spent three weeks in an American hospital.

Afterward, she was placed in an internment camp, but she was granted amnesty in 1946 and moved to the French Zone in Berlin. Eventually, she was recognized and arrested by the U.S. army. She was transported to the United States and, on August 21, 1948, was jailed in Washington, D.C. She was charged with ten counts of treason— though it was eventually reduced to eight to speed up the trial—by a federal grand jury.

Placed on Trial

Gillars' trial began on January 25, 1949, in a district court in Washington, D.C., with Judge Edward M. Curran presiding.

In stating its case, the prosecution, led by John M. Kelley, Jr., alleged that Gillars had signed an oath of allegiance to Nazi Germany after she was hired by Radio Berlin. Kelly also presented witnesses who testified that Gillars had posed as a worker for the International Red Cross in order to obtain recorded messages from American soldiers that she could use in her propaganda broadcasts. Jurors also heard testimony from American soldiers who Gillars tried to

coerce into taking part in her broadcasts. They also listened to tapes of Gillars' radio show.

Gillars' defense team, headed by James J. Laughlin, argued that her broadcasts, however reprehensible, did not amount to treason. ''Things have come to a pretty pass if a person cannot make an anti-Semitic speech without being charged with treason,'' he reportedly told the court, Dale P. Harper recounted in *World War II* magazine.

Further, the defense tried to convince the jury that Gillars, in essence, was not responsible for her actions. They argued that she was easily led by Koischwitz, who exercised a strong emotional power over her. To help with this strategy, Gillars took the stand and testified that she had felt that Koischwitz was her ''man of destiny.'' In a dramatic highpoint of the trial, she broke down and cried when she learned her former lover and mentor had died. Observers called these emotional displays her greatest performance.

Found Guilty

The trial lasted six weeks and ended on March 8, 1949. The jury, made up of seven men and five women, only found her guilty of one count of treason, and that count involved the broadcast of the ''Vision of Invasion'' radio play.

Though it was only one count, it was enough for Judge Curran to impose a harsh sentence on Gillars. On March 26, in addition to being fined $10,000, she was sentenced to 10 to 30 years in prison, eligible for parole after 10 years. In essence, it could have been worse. Six other World War II radio broadcasters tried for treason had been sentenced to life in prison. The reason Gillars didn't receive a life sentence is that she had not written the ''Vision of Invasion'' script herself. Authorship was attributed to the late Koischewitz.

Following her sentencing, Gillars was taken to the Federal Women's Reformatory in Alderson, West Virginia. That same year, an appeal on her behalf was filed in the U.S. Court of Appeals for the District of Columbia. However, the court upheld the ruling that Gillars did indeed commit treason by taking part in a Nazi propaganda radio show broadcast over American radio lines. In addition, the court indicated that Gillars had no right to avoid U.S. prosecution by remaining in Germany. Treason can be committed by American citizens residing in enemy countries, the court ruled, and Gillars had committed treason by breaking her allegiance as an American national.

Released from Prison

When Gillars became eligible for parole in 1959, she waived the right to seek freedom. It was speculated that she chose to remain in prison rather than face possible public ridicule.

She was finally released on June 10, 1961, after serving 12 years of a possible 30-year sentence. Early release was, no doubt, a result of her good behavior. Nina Kinsella, a reformatory warden, described Gillars as a ''cooperative prisoner'' in the *Charleston Daily Mail* and that she was ''helpful and had a very good attitude toward our rehabilitation program.'' It was reported in the local press that Gillars, ever the actress, strode out of prison with a ''flourish.''

After serving her time, Gillars went to live in a convent in Columbus, Ohio, where she taught Roman Catholic schoolgirls. Later, she went back to Ohio Wesleyan University. She completed her bachelor's degree in speech in 1973. She died in Columbus, at the age of 87, on June 25, 1988.

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Sofia Gubaidulina

One of the most widely acclaimed composers to emerge from the Soviet Union in its final decades of existence, Sofia Gubaidulina (born 1931) forged a unique musical language marked by such diverse elements as Christian spirituality, musical symbolism, unique structures derived from fragmentation and repetition of simple material, and the use of folk instruments from the Central Asian regions where her own roots lay.

''Every composition is an enormous labor for me,'' Gubaidulina told Karen Campbell of the *Christian Science Monitor.* At the beginning, she said, she hears in her head ''a vertical sound of colorful, moving, clashing chords, completely mixed up and jumbled. It is wonderful and beautiful, but it isn't real. My job is to turn that vertical sound into a horizontal line. Those two lines, horizontal and vertical, make a cross, and I think about that when I compose.'' That statement might serve as a kind of compositional credo for Gubaidulina, whose work has successfully merged spiritual influences with extremely original techniques. That combination hampered Gubaidulina's early career, when the repression of creative artists by the Soviet state was at its height, but in the eclectic 1980s and 1990s she became one of the hottest new composers on the international classical scene.

Had Mixed Islamic and Orthodox Background

Gubaidulina was born on October 24, 1931, in Chistopol, in the Tatar Autonomous Republic of the Soviet Union. She grew up in the Tatar capital of Kazan, on the Volga River. Her mother was of Russian, and Russian Orthodox, background, but her father was a Tatar, a member of an ethnic minority group with its own language and a predominantly Islamic tradition. Gubaidulina's father, a surveyor, adhered to the official atheism of the Soviet Union (and never liked Gubaidulina's religious tendencies), but his own father had been a Sunni Islamic mullah. At the height of dictator Josef Stalin's attempts to use his vast gulag to remake the whole of Soviet society, this fact put Gubaidulina's family at risk of imprisonment and death. ''Our family lived in permanent stress, expecting his arrest every night,'' Gubaidulina told Vera Lukomsky in a *Perspectives of New Music* interview. I remember all the family shivered with fright. Actually, the whole country shivered. Though Gubaidulina had her own troubles with the Soviet state later on, she believed that her own situation was not even comparable to that of her father.

World War II brought the deaths of tens of millions of people in the Soviet Union and tremendous hardship to many more. For Gubaidulina's family the later stages of the war meant extreme hunger and poverty, and when Gubaidulina was sixteen she suffered a case of scurvy, a gruesome disease in which the body begins to break down as a result of vitamin C deficiency. But she survived, and after the war she was able to fulfill a dream she had had since childhood, enrolling at the Kazan Conservatory of Music to study piano and composition.

She impressed her teachers there well enough that she was able to move on to the Moscow Conservatory, one of the premier music-educational establishments in the Soviet Union. There she began to run into trouble almost immediately, for her style, though still developing, bore little resemblance to the Socialist Realism prescribed by the Communist Party, with its overblown choral cantatas and operas celebrating the lives of the proletariat. Gubaidulina and a group of other graduate composition students were subjected to what she called a severe critique. For her graduation exam, the famed composer Dmitri Shostakovich, who had had his own brushes with Party commissars, was the chair of her faculty committee.

Party functionaries on the committee attacked Gubaidulina's work while admitting that it was well made. She was defended by Shostakovich and eventually passed the exam, graduating in 1959. After the exam, Gubaidulina told Lukomsky, Shostakovich told her that ''everybody thinks you are moving in the wrong direction. But I wish you to continue on your 'mistaken' path.'' The words were an inspiration to Gubaidulina, who told Lukomsky that ''he supported me in my striving for freedom, my striving to be myself. It means that he defended the right of an artist to be him- or herself and go along his or her own path, even if it seemed 'false.' ''

Wrote Film Scores

Hardly in good standing with the Soviet state cultural establishment, Gubaidulina supported herself by writing film scores in the 1960s—an occupation Shostakovich also pursed at various stages of his career. On the side, however, she was moving toward a yet more experimental style. She was one of a group of Soviet composers who circulated around Filipp Herschkowits, an Austrian student of Arnold Schoenberg and Anton Webern who had fled to the Soviet Union to escape fascism in the 1930s. Gubaidulina also studied with composer Vissarion Shebalin. By 1962 she had written the first of her works that later became well known in the West: the *Chaconne* for piano. Her Piano Sonata of 1965 was a major work showing the sharp contrast between large dissonant masses of sound and passages of seemingly religious calm that were to become characteristic of her work. Though composed during this time, these pieces were not recorded until 1995. In the late 1960s Gubaidulina was part of an experimental improvisation and electronic music group called Astrea.

Gubaidulina remained virtually unknown for the first part of her career, and in Russia much of her music remained difficult to obtain until around the turn of the millennium. Things began to change, though, when Gidon Kremer, a Latvian-born violinist who had moved to the West but kept in touch with Soviet developments, began to champion her work. Kremer focused on the works of composers, such as Estonia's Arvo Pärt, who cultivated simple yet rigorous styles with an aspect of spirituality, and Gubaidulina's *Offertorium,* a piece for violin and orchestra originally contemplated as part of a setting of the Mass, seemed tailor-made for his concerts. He often performed that work and others by Gubaidulina in the 1980s. Gubaidulina also made an international impression with *The Seven Words,* a work that fell into a long tradition of classical compositions that used instruments to evoke the seven last words of Jesus Christ as he was crucified. The work was written for cello, accordion, and string orchestra, with the expansion and contraction of the accordion symbolizing Christ's breathing. Musical representations of the cross were also woven into the work at various points, and its forces included a bayan, a Central Asian instrument. Other Gubaidulina works also used musical symbolism over the course of a structure that often seemed to end with some kind of state of enlightenment.

In 1985 Gubaidulina was allowed to leave the Soviet Union for the first time, traveling to Europe. She came to the United States in 1987 to attend a ''Sound Celebration'' performance by the Louisville (Kentucky) Symphony Orchestra, an ensemble with a long history of presenting contemporary music, and she returned the following year for Making Music Together, a Boston, Massachusetts, event designed to featured cooperation between American and Russian musicians and to capitalize on the new freedoms Russian creative artists enjoyed during the *glasnost* period of cultural openness promoted by Soviet president Mikhail Gorbachev. In 1990, Gubaidulina began to experiment with specifications of colored lighting in the score for her *Alleluia,* a work for chorus, boy soprano, and orchestra.

Gubaidulina's music remained better known in the West than in her homeland. After receiving a series of prizes that included the Prix de Monaco in 1987, she moved to Germany in 1992, making her home near Hamburg. Commissions from top Western orchestras and small ensembles began to flow her way, and her *String Quartet No. 4* was premiered by San Francisco's hugely popular Kronos Quartet in 1994. Gubaidulina's scores sometimes called for unorthodox instrumental techniques, a longtime hallmark of the concert-music avant-garde; in her *Dancer on a Tightrope,* also from 1994, the pianist must strike the instrument's strings with a thimble or drinking glass. She refused to be labeled as an avant-garde composer, however, arguing that composers should strive for depth rather than innovation. In 1997, Gubaidulina's *Viola Concerto* (a concerto is a work for soloist and orchestra) was showcased on a Chicago Symphony Orchestra concert with violist Yuri Bashmet.

Composed Massive Religious Work for Millennium

Well into senior citizenhood, Gubaidulina showed little sign of slowing down. For the turn of the millennium in 2000, she composed a huge work for chorus and orchestra, the *Passion and Resurrection of Jesus Christ According to St. John,* mixing texts from the Gospel of John with others from the Book of Revelations and the Book of Ezekiel. ''The result,'' wrote *Guardian* critic Gerald McBurney, was ''an apocalyptic vision in which, despite sumptuous musical resources used with almost cinematic grandeur, the words dominate. . . . However imposing and colorful the accumulating thunder of voices, orchestra, and organ, the score of Gubaidulina's Passion and Resurrection is still at heart . . . 'poor' stuff, disturbingly stripped down and made of very simple things.'' A 2005 work called *The Light of the End,* composed for the Boston Symphony Orchestra, ''describes a journey from confusion and darkness—in the form of blurry clouds of orchestral color at the beginning—to a radiant close, dominated by the piercing brightness of the clearest bell sounds,'' McBurney wrote. Gubaidulina began work on another large composition, slated to be performed by the combined Philadelphia and Pittsburgh symphony orchestras in 2006.

Gubaidulina's list of prizes continued to grow, and in 2002 she shared the Polar Music Prize, awarded by the Royal Swedish Academy of Music, with South African vocalist Miriam Makeba. The two artists were picked because they had both made music under politically oppressive conditions. ''In my case,'' Gubaidulina told Jeffrey de Hart of *Billboard,* ''it was ideological oppression. Those artists who decided to be true to themselves had to face very difficult living conditions. We were able to write and paint what we wanted, but we knew that we would be poor people.'' Indeed, despite her $100,000 proceeds from the Polar Music Prize, Gubaidulina continued to live modestly in Germany. What mattered to her was the importance of music in contemporary society. ''The whole world is threatened by spiritual passivity, an entropy of the soul, a transition from more complex energy to a simpler form . . . amorphousness,'' she told Karen Campbell. ''What puts the brakes on that process is the human spirit, and, in part, art, and that is a matter for serious music.'' Although Gubaidulina's works were quite distinct from one another, she was fairly prolific; her catalog numbered close to 100 works as of 2005.

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Lalo Guerrero

Eduardo ''Lalo'' Guerrero Jr. (1916-2005) is known as the father of Chicano music. His career began in the 1930s and continued on until his death in 2005, contributing along the way to most of the new developments in Mexican-American music in the southwestern United States.

Early in his career, Guerrero composed romantic songs that became successful on both sides of the U.S.-Mexican border. He recorded big-band swing and music in tropical dance styles. During and after World War II his music played a central role in the Latino youth culture of the Los Angeles area. He recorded a series of hit Spanish-language parodies of Anglo-American hit songs, and he wrote and sang topical corrido ballads until very late in his life. And for many Latin Americans, Guerrero remains best known as a children's musician, recording with his group Las Ardillitas, the Little Squirrels. Arizona mariachi musician José Ronstadt told the *Arizona Daily Star* that Guerrero ''was really an incredible man. . . . To me the most interesting phenomenon about Lalo Guerrero was that different generations knew Lalo through his different expressions of music.''

Collected Bottles for Bootleggers

Born on December 24, 1916, in Tucson, Arizona, Guerrero was one of 11 surviving children in his family; many others died in infancy. ''It seemed like almost every year there was another little white coffin in the living room,'' Guerrero wrote in his autobiography, *My Life and Music.* Guerrero almost died himself when he contracted smallpox, which left him scarred and vulnerable to taunts from neighborhood children. Guerrero's father, like many other

Mexican immigrants in Tucson, had been drawn to the United States by work available on the expanding railroad system. Guerrero was given the nickname Lalo and was also known as Eddie after he began to learn English at a Catholic school. The Barrio Viejo neighborhood of Tucson where he grew up was poor but buzzing with activity, and Guerrero earned money by selling fruit or newspapers, and by collecting empty bottles that he could sell to bootleggers for a nickel apiece during the Prohibition era.

Guerrero's mother Concepción, who enjoyed singing Mexican popular songs, taught him to play the guitar. He also received strong musical influences from American movies, trying to emulate the crooner Rudy Vallee and watching the Al Jolson movie *The Jazz Singer,* the first sound film, over and over again. He began to perform at student assemblies, and a teacher introduced him to classical music. ''When it came to music, I was like a funnel,'' he wrote in his autobiography. ''I'd take everything in. I didn't care where it came from or whether it was in English or Spanish. I liked Burl Ives's ballads and Bob Wills and His Texas Playboys. I learned American songs from the movies and Mexican songs from Mamá's records and both from the radio.'' He began to dream of making music a career.

With two high school friends, Guerrero formed a trio called Eddie, Manny, and Rudy, which performed in English on Tucson radio station KGAR, and another, El Trio Salaz y Guerrero, that sang in Spanish on Tucson's KVOA. In 1934 the family went to live for a while in Mexico City, accepting a U.S. government offer of a $200 payment to Mexican Americans who agreed to be repatriated. Guerrero brought with him a song he had already written; *Canción Mexicana* (Mexican Song). A piece written in praise of Mexican music, it quoted melodies from around Mexico, and it later caught on among Mexican vocalists and was recorded by stars including Lucha Reyes and Lola Beltrán. Decades later it was still well known as a kind of unofficial anthem, but Guerrero was never credited as the writer or paid proper royalties. Even so, of the hundreds of songs he composed, he later named ''Canción Mexicana'' as his favorite.

Mexican audiences did not take to the performances of Guerrero himself, however; they termed him ''pocho,'' or Americanized. Guerrero returned to Tucson and formed another vocal group, Las Carlistas, that did well enough to try its luck in Los Angeles and even performed at the 1939 New York World's Fair. They backed cowboy star Gene Autry in his film *Boots and Saddles,* and Guerrero, discovered walking down a street by Vocalion records talent agent Manuel Acuña, soon made his first solo recordings.

Zuit Suit and Romantic Style

Guerrero married his first wife, Margaret Marmion, in 1939, and the couple raised two children. During World War II Guerrero worked in an aircraft factory, receiving draft deferments because of his military work and his six-month-old son. Guerrero entertained U.S. troops in nightclubs, leading bands that played swing and newly popular Cuban dance styles. During the ''zoot suit'' anti-Latin riots of 1942, he was chased by a group of U.S. Marines but eluded them by taking refuge in a darkened movie theater. He was drafted in 1945, shortly before two atomic bombs were dropped on Japan and ended the war.

In Los Angeles after the war, Guerrero was signed to make more recordings by Acuña, who had moved to the new independent Imperial label. Forming bands called Lalo y Sus Cincos Lobos (Lalo and His Five Wolves) and El Trio Imperial, Guerrero at first recorded mariachi music. But he soon became aware of the hip ''caló'' slang that flourished among Latino young people in Los Angeles, mixing Spanish, English, and words that had not previously been part of either language. A quick learner of language and music ever since his childhood, when he watched Mexican street musicians improvise lyrics on the spot and tried to imitate them, Guerrero quickly turned out new songs designed to take advantage of the new Latino youth culture, drawing on the hard-edged boogie and rhythm-and-blues styles that preceded the emergence of rock and roll. He enjoyed hits with such songs as ''Los Chucos Suaves'' (Cool Cats), ''Chicas Patas Boogie'' (The Chicanos' Boogie), and ''Marijuana Boogie,'' recording with his Cincos Lobos and several times with black Los Angeles musicians as well. Several of these songs were featured in the play and film *Zoot Suit* in the late 1970s, and it was only at that point that Guerrero acquired an actual zoot suit of his own.

As Anglo-American pop made a transition from swing and jazz dance styles to vocal romantic ballads, Guerrero did the same, recording ''Pecadora'' (The Sinner) with an orchestra for Imperial in 1948. The song became a major hit in the Latin American market, generating a packed homecoming dance with Guerrero as headliner at Wetmore's Ballroom in Tucson, and spreading his name as far afield as Texas, where he had previously been little known. Guerrero toured the Southwest nonstop over the next several years, writing new material in a romantic style. One of his songs, ''Nunca Jamás'' (Never Again), was originally written as a response to domestic abuse; with its lyrics sanitized, it became a Mexican pop standard that was recorded by such vocal stars as Javier Solis and José Feliciano.

Guerrero and two Anglo-American partners formed a new label, Discos Real, around 1955 in Los Angeles, and that year he spotted a group of Mexican-American youngsters on the street, trying to sing Spanish lyrics to one of the top English pop hits of the day, ''The Ballad of Davy Crockett.'' Inspired, Guerrero composed and recorded a parody with Spanish lyrics about an immigrant named Pancho Lopez, born in Chihuahua in 1903. The song became a hit, not only in the Southwest but all over Latin America; in Mexico it even served as the basis for a film (once again with no royalties paid to Guerrero). Hollywood recording executive Al Sherman suggested that Guerrero record the song in English, promising that he could sell one million copies. ''Writing a parody is harder than most people think—especially if the parody is in a different language than the original,'' Guerrero wrote in his autobiography. ''You have to be completely bilingual and bicultural. . . . To be funny, it has to be different but recognizable.'' Guerrero was successful in translating his parody into English, and Sherman very nearly made good on his promise, as Guerrero's first English-language hit reached gold-record status

with sales of over 500,000 copies. Threatened with a lawsuit by Walt Disney (the copyright holder of the original song), Guerrero settled for a 50-50 split of the considerable profits.

Recorded Satirical Parodies

''Pancho Lopez,'' which used the word ''wetback,'' was later criticized as derogatory toward Mexican Americans, but Guerrero sometimes added a degree of social commentary to the parodies he continued to write, and record buyers snapped them up. Elvis Presley's ''It's Now or Never'' (itself a parody of an Italian popular song, ''O Sole Mio'') became the Spanish-English ''No Hay Tortillas'' (There Are No Tortillas, There's Only Bread); ''Tacos for Two'' parodied the pop standard ''Cocktails for Two''; and in the 1970s Guerrero turned the country hit ''Mamas, Don't Let Your Babies Grow Up to Be Cowboys'' into ''Mama, Don't Let Your Babies Grow Up to Be Busboys,'' noting that ''jobs ain't easy to find, and they're harder to hold.'' Guerrero's most beloved parody, however, was ''Pancho Claus,'' which imagined a Mexican cousin of Santa Claus.

That song was popular among children, and so were the recordings Guerrero made with his group Las Ardillitas, a trio (Pánfilo, Anacleto, and Demetrio) of electronically speeded-up voices that resembled those of the English-language novelty act the Chipmunks. Guerrero, in fact, was sued by the originators of the Chipmunks, but he argued that he had devised the idea independently, after his producer accidentally left a speaker on while fast-forwarding a tape. The squeaking sound reminded Guerrero of the speech of Martians in science-fiction films, and the first Ardillitas song was in fact entitled ''El Marciano'' (The Martian). The suit was dropped, and Guerrero, once again working with Manuel Acuña, succeeded in distributing the Ardillitas records all over Latin America. About 20 Las Ardillitas records were made in all, and some were reissued on compact disc.

Beginning in his Discos Real days, Guerrero had been an adept talent spotter, and in the 1960s he ran a successful nightclub, Lalo's, in Los Angeles. He sold the club in 1972 and moved to the Palm Springs, California, area with his second wife, Lidia. In his autobiography Guerrero called this his ''so-called retirement,'' for he remained busy and productive as a musician. In his later years, Guerrero often used the Mexican-American corrido form, a storytelling ballad, to comment on current events. His ''La Tragedia del 29 de Agosto'' depicted the death of a *Los Angeles Times* reporter during a 1970 antiwar demonstration, and Guerrero wrote a corrido honoring Mexican-American farm labor activist Cesar Chavez. His song ''La Mosca'' was used in California's battle against the Mediterranean fruit fly in the late 1980s. In 1985 Guerrero joined the Mexican-American rock group Los Lobos on their children's album *Papa's Dream.*

Guerrero received several major awards, including a National Medal of the Arts that brought him to the White House to meet President Bill Clinton in 1995. His autobiography, *Lalo: My Life and Music,* appeared in 2002, and at its end he announced that he was not through making music yet. He performed for school groups and other organizations until shortly before his death on March 17, 2005, in Palm Springs, California.

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Peggy Guggenheim

American art collector Peggy Guggenheim (1898-1979) was instrumental in the promotion of modern art in the twentieth century. Independently wealthy, she lived most of her life in Europe; she had a particular affection for Venice and her longtime home there is now a renowned museum for art dating from the first half of the twentieth century. Today, her name remains associated with the avant-garde, Cubist, Surrealist and Abstract Expressionist movements in art.

A Child of Wealth

Marguerite Guggenheim, known throughout her life as Peggy, was born into the massively wealthy Guggenheim family on August 26, 1898. Her father, Benjamin, was the fifth of Meyer Guggenheim's seven children and her mother, Floretta Seligman, came from a New York banking family. The Guggenheims were among the most prominent of New York's Jewish families, and the young Guggenheim had a privileged upbringing. When she was barely a teenager, however, personal tragedy struck the family when Benjamin Guggenheim died as a passenger on the Titanic; famously, he and his valet sat on the deck in formal evening wear, drinking brandy and smoking cigars while the liner sank. Foregoing college, Guggenheim first worked in support of the war effort and later at a radical bookstore, the Sunwise Turn. At the age of 21, Guggenheim came into her inheritance and shortly thereafter moved to Paris.

Marriage, Divorce, and Other Loves

In Paris, Guggenheim became fascinated with the growing Post-World War I avant-garde movement among artists and writers. One of these writers, Laurence Vail—known as the ''King of Bohemia''—attracted Guggenheim's attention; quickly, the two were romantically involved and

soon married in March 1922. The marriage produced two children: son Michael, called Sindbad, in 1923 and daughter Pegeen in 1925. The family settled in the south of France where Guggenheim recollected in her memoirs that ''we had a wonderful life,'' enjoying the picturesque rural atmosphere and the company of friends such as radical activist Emma Goldman and dancer Isadora Duncan. The ''wonderful life'' was however marred by frequent fighting between Guggenheim and her husband; in 1928, Guggenheim, in the throes of an affair with writer John Holms, left Vail. The two did not officially divorce for two more years and remained lifelong friends.

Guggenheim and Holms carried on an intense love affair for several years, traveling throughout Europe and finally settling in London after Holms suffered a painful wrist injury. Five months after dislocating his wrist, Holms underwent an operation to repair it; during the operation, his heart stopped and he died. After his death, Guggenheim, as she said in her memoirs entitled *Out of this Century,* ''was in perpetual terror of losing [her] soul.'' For the rest of her days, she continued to consider Holms to be her great love. Guggenheim found some comfort with Douglas Garman, the English publisher with whom she began an affair shortly after Holms' passing. The two lived together at rural Yew Tree Cottage, where Guggenheim had a rather isolated life. This continued for three years, until 1936, when three events which foreshadowed the rest of Guggenheim's life occurred: first, French Surrealists held a wildly successful show in London, although Guggenheim declined to attend, at that time considering Surrealism over; second, Guggenheim spent ten delightful days vacationing alone in Venice; and lastly, she and Garman separated.

The First Gallery

After ending her relationship with Garman, Guggenheim found herself at loose ends. Looking for an occupation, she followed the suggestion of a friend and opened a London art gallery, Guggenheim Jeune, in January 1938. The gallery's first show, featuring works by eccentric French artist and poet Jean Cocteau and curated by famed Modernist Marcel Duchamp, was a success. Later shows by notable Surrealist, Cubist and other contemporary artists including Wassily Kandinsky, Henry Moore, and Max Ernst, among others, made the gallery one of the most important in the modern art movement; however, the gallery was not financially successful—Guggenheim took to buying something from each artist she exhibited so they would have at least one sale, a sympathetic move that became the genesis of her art collection—and decided to exchange her gallery for ownership of a modern art museum. However, with the onset of World War II in 1939, plans for the museum were indefinitely delayed and Guggenheim settled again in Paris.

There, often advised by Duchamp, she began actively purchasing art. Guggenheim spent the next two years building her art collection at a terrific rate before the German occupation of France finally drove her to return to the United States in 1941, accompanied by her ex-husband Laurence Vail, his current wife, painter Max Ernst, and the seven children associated with the adults. The last few weeks Guggenheim spent in France, at times, terrified her; a Jew, she was questioned by the authorities and only by repeatedly insisting that she was an American and not admitting her religion was she able to go free. Ernst and Guggenheim took up a romantic relationship around the time of their journey to America; the couple married in 1942. This marriage was, like Guggenheim's first, a particularly stormy one marked by quarrels and occasionally physical violence.

Return to New York City

Guggenheim's second gallery, Art of this Century, opened in New York City in October 1942 even as her marriage to Ernst was rapidly deteriorating. The gallery's interior was designed by architect Frederick Kiesler to present the paintings in a setting as surreal as they were; the initial exhibition, featuring Guggenheim's entire personal collection of 171 pieces, was greatly successful. At the opening night of the gallery, Guggenheim famously wore one earring by Surrealist artist Yves Tanguy and another by Abstract artist Alexander Calder to show that she supported both movements equally. More exhibitions followed, including the first American show devoted entirely to works by women artists and one dedicated to artists under the age of 35.

Art of This Century was one of the first galleries to show modern American artists alongside their European predecessors and contemporaries, lending them a credibility that may otherwise have eluded them; the gallery particularly helped Abstract Expressionists like Jackson Pollock and

Mark Rothko, both of whom held their first shows at Guggenheim's New York gallery, gain notoriety. In 1943, she commissioned a mural from Pollock which was the largest work he had executed to date; putting the piece off for several months, Pollock eventually turned out the over twenty-foot long, six-foot high painting in one long day. Upon delivering the piece to Guggenheim's home, he discovered the painting was eight inches too long and at the advice of Marcel Duchamp, simply cut the extra length from one end. Guggenheim would later donate this work to the University of Iowa. Art of This Century continued to show works by an increasingly all-American group of artists until financial losses caused its closure in 1947.

Naturally, Guggenheim's life was not entirely confined to art during the mid-1940s. Her marriage to Ernst had officially ended in divorce in 1946, the same year that marked the publishing of the first volume of her memoirs. Entitled *Out of this Century,*—a suggestion of Laurence Vail's—the book was written in 1944 and 1945 after Guggenheim was approached by a publishing house. A deeply personal work, and for the era quite scandalous, *Out of this Century* describes Guggenheim's love life in great detail. While many speculate that Guggenheim somewhat exaggerated the tales of her many lovers in her book, her thinly-veiled pseudonyms did nothing to disguise the identities of those she discussed. In his biography *Art Lover* Anton Gill commented that ''those maligned would find no protection under their noms à clef, since they were so close everyone would immediately make the connection . . . if anyone failed to, the photographs included in the book left no room for doubt.'' Most critics attacked the book as being stylistically and morally lacking, but the memoirs sold reasonably well.

Life in Venice

The end of World War II also marked the end of the art world as it had been. The originators of the modern art movements were aging or dying; their heyday was over. The European artists who had moved to the United States during the war slowly returned to Europe. A return visit to Venice in summer 1946 convinced Guggenheim to head back to Europe as well. After her New York gallery's closure in 1947, she settled in Venice, finding a permanent home there, the Palazzo Venier dei Leoni, in 1948. That year, she also exhibited her collection in Venice, suitably shocking a populace accustomed to Renaissance art. By this time, her collection had very nearly reached its final form. Over the remaining decades of her life, Guggenheim bought only a few pieces as her interest in the changing contemporary art lessened and prices on all art rose. (Despite her personal wealth, Guggenheim was notoriously thrifty—in some cases, outright thrift turned to outright stinginess.)

Both locally and internationally known artists and writers as diverse as artist Marc Chagall, Hollywood actor Paul Newman, and American Southern author Truman Capote continued to visit Guggenheim in Venice. Sometimes feeling overwhelmed with visitors, Guggenheim became increasingly concerned for her privacy, although in the early 1950s she opened her home with its collection to the general public on three afternoons a week. ''Some people,'' she noted in her memoirs ''think that I should be included as a sight.'' However, Guggenheim lived remarkably quietly in Venice, dedicating herself more and more to the care of her collection, daily gondola trips through her adopted hometown, and her brood of Lhasa Apsos dogs. In 1960, she published a second and less scandalous volume of her memoirs, entitled *Confessions of an Art Collector.*

Guggenheim's collection left her palazzo for two major exhibitions in the 1960s, the first in 1965 at London's Tate Museum and the second in 1969 at New York City's Solomon R. Guggenheim Museum. At the time of the 1969 exhibition, Guggenheim agreed to donate her collection to the Solomon R. Guggenheim Foundation upon her death on the condition that the collection would remain intact in Venice and would be recognized as hers. The Foundation assumed responsibility for both the collection and for Guggenheim's palazzo.

Final Years and Legacy

In the early 1970s, Guggenheim, by then nearly 75, truly began her withdrawal from the world. Her art collecting ceased, her social circle dwindled as friends aged and died, and even the numbers of her dogs declined as she quit replacing pets that died. In 1974, her collection was shown at Paris's Louvre to great success. As the decade progressed, Guggenheim's health faded; she at last died on December 23, 1979 at the age of 86. She was cremated shortly thereafter and her ashes buried in her palazzo's garden near those of her beloved dogs. Within days, her palazzo was again opened to the public as the Peggy Guggenheim Collection, under the management of the Solomon R. Guggenheim Foundation. To this day, the collection can be seen in her former home, still complete as it was at the time of her death.

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Alice Guy

French filmmaker Alice Guy (1873-1968) was the first woman to make a movie, as well as one of the very first directors in the history of cinema to work with a script.

Her short film from 1896, *La Fée aux choux* (The Cabbage Fairy), which was one minute in length, is thought to have been only the second piece of cinema to depict a fictional tale. Over the next 20 years, Guy made hundreds of other short films, but many of them have been lost to time. Only later in her career did she gain recognition as a film pioneer and as the first of her gender to attain success.

Guy was born on July 1, 1873, in Saint-Mandé, a section of Paris, France. Her parents were bookstore owners in Chile, but her mother had sailed back to France to give birth, and then deposited her daughter in the care of a grandmother in Switzerland and returned to Chile. For a time, Guy lived with her parents in South America, and at the age of six entered a parochial school for girls, Convent du Sacré-Coeur, in Viry, France. After another stint at a school in Ferney, she headed to Paris to learn a skill so that she could support herself.

Quickly Learned New Technology

Guy took classes in stenography, a form of shorthand writing that was a necessary job requirement for a secretary at the time. In 1895, the year she turned 22, Guy was hired as the secretary to Léon Gaumont. He was a talented mechanical engineer and was working for a camera manufacturer at the time, but was fascinated by the new form of ''moving'' pictures. When his employer's company ran into financial trouble, Gaumont and a few others—including Gustav Eiffel, for whom the Eiffel Tower was named—bought the company and formed a new company they called L. Gaumont et Cie. The firm began manufacturing the equipment to make motion pictures, and began making short films to promote their product.

The first notable motion picture recorder was the Kinetograph, designed by American inventor Thomas Edison, which came onto the market in 1894 and was widely copied elsewhere. In France, two brothers, Auguste and Louis Lumière, entered the field in 1895 with their cinématographe, which was both a camera and projector. They briefly pursued the commercial possibilities, making dozens of short films that were shown in arcades to the paying public. By 1897, a magician named Georges Méliès was making films with a rooftop backdrop in Montreuil, just outside of Paris. Méliès used actors who performed in front of what were essentially stage sets.

In between the first films of Lumière and Méliès, Guy made a short film, *La Fée aux choux* (The Cabbage Fairy). It is just 60 seconds long, and she appears in it dressed as a man. It came after the Lumière brothers' *L'Arroseur arrosé,* first screened in December of 1895 and believed to be the first narrative, or non-documentary film. Film historians believe Guy shot *The Cabbage Fairy* in April of 1896, and Méliès made his first film within a month or two after that. Record keeping from this earliest era of filmmaking was imprecise, and there are debates over which of the pioneers were first in the industry with various camera and editing devices that later became standard.

Became Head of Production

Gaumont liked Guy's efforts so much that he put her in charge of production at his newly created film division by 1897. For the next few years, she made dozens of very short films, most averaging just 75 feet in length. She also worked on some of the first motion pictures that featured sound. This innovation, which occurred around 1900, came thanks to the Chronophone, designed by Gaumont and his engineers. It twinned the film projector with sound from a wax cylinder recording.

Within a decade, Gaumont's company had become the number-two filmmaker in France, just after Pathé, and began to own and operate its own movie theaters. They showed Guy's first full-length feature film, *La Vie du Christ* (The Life of Christ), in 1906. It was shot in 25 scenes at great expense, including payroll for 300 extras. She also made *La Fée Printemps* (The Spring Fairy), which used some rudimentary color special effects, that same year.

Technological advances and the success of *Etablissements Gaumont,* as the company was known after 1906, allowed Guy to make longer and more elaborate feature films. She wrote her own scripts, and her cast included clowns, acrobats, and opera singers who took roles in fanciful stories she based on fairy tales, folklore, or the Bible. Though she was not the first person to make a feature film, film historians have credited her with two technical innovations, each of which came by accident—running the film in reverse, and the double exposure.

Moved to United States

In 1906 Guy was working with another prolific director at Gaumont, Louis Feuillade, on a short titled *Mireille* when she met Herbert Blaché, who headed distribution for Gaumont in Britain and Germany. They were wed the following year, and Herbert Blaché was made head of a newly created Gaumont subsidiary for distribution in U.S. theaters. The newlyweds moved to the United States, and Guy had two daughters while serving as production manager and living in the New York City area. In 1910 she and her husband, along with a third Gaumont executive, founded their own company, Solax.

Guy's first American film credit was *A Child's Sacrifice* in 1910, which was also the first film released by Solax. Their company was based in Flushing, New York, and its studio and production facility made some 325 films over the next few years. Herbert Blaché usually served as the production manager and cinematographer, while Guy was the artistic director. Titles from these years include *The Violin Maker of Nuremberg* from 1911, and *Fra Diavolo* and *Mignon,* both from 1912 and based on operas; they were shown in theaters with live orchestral accompaniment. In 1912 Guy directed *A Fool and His Money,* believed to be the first motion picture filmed with an entirely African-American cast, and later preserved at the American Film Institute archives.

Solax was so successful that Guy and her husband moved to a massive new studio in which they had invested $100,000–an enormous sum at the time–in Fort Lee, New

Jersey. This was rapidly becoming the film capital of America, and nearly all the major studios making pictures in the pre-World War I era were based in or around the city, before the possibility of year-round outdoor shooting lured them to Southern California's warmer climate. A company called Metro Pictures was launched in 1916 as a distributor of Solax films, but one of its founders, Louis B. Mayer, launched his own production company, which became Metro-Goldwyn-Mayer, or MGM, one of the major entertainment industry players of the twentieth century.

Guy was well-known in the industry during this era, and an article about her accomplishments appeared in the March 1912 issue of *Photoplay.* She wrote an article titled, ''Woman's Place in Photoplay Production'' for *The Moving Picture World* in its edition of July 11, 1914. She also taught some of the first courses in filmmaking at Columbia University in 1917.

Studio Went Under

Guy continued to make films, including *Her Great Adventure,* released in 1918. Its plot concerns a Broadway hopeful who becomes an overnight sensation, dates a movie star, and finally reunites with the humble chorus boy who was her first love. But after World War I, there were many changes in the film industry in the United States, and a period of consolidation began. Some suffered financial setbacks, and Solax was one of them. Guy and her husband were forced to rent their Fort Lee property to others, then finally sell it.

The 1920 film *Tarnished Reputations* would be the last film that Guy ever directed. By this time she and her husband were working under contract to other studios, including Pathé, where *Tarnished Reputations* originated. The story revolves around a naïve young woman from the countryside, whose portrait is painted by an artist passing through; she falls in love with him, the townspeople gossip about their relationship, and when the painting sells and makes the artist famous, she never hears from him again. She follows him to the city, is mistaken for a prostitute and arrested on a morals charge, and ends up in a reformatory for teenaged girls. Eventually she meets a writer, who casts her in his play, and in the end she is reunited with the artist.

Guy's own personal story was almost as melodramatic. By 1922 she and Blaché had divorced, and she suddenly found it impossible to find work as a director on her own. She went back to France with her daughters, and hoped to renew her contacts there. She was unable to bring with her any prints of her numerous films, however, and little had survived of her Gaumont years. Therefore she had no proof that she had ever done her own film work, and failed to win any jobs. In 1927 she returned to the United States. She spent hours in the Library of Congress in Washington, D.C., searching for prints of her work in its film depository, but most seemed to have been lost save for six early one-reelers.

Pioneer Across Several Genres

Guy remained an unknown pioneer in filmmaking until 1955, when she was honored with France's Legion of Honor medal as the world's first woman filmmaker. She had resettled in the country of her birth by then, but returned to the United States one final time at the age of 91, in 1964, to be near her daughter. Four years later, she died in Mahwah, New Jersey. A volume of her memoirs, *Autobiographie d'une pionnière du cinéma 1873-1968,* was published in 1976, and ten years later in English translation by her daughter Simone Blaché as *The Memoirs of Alice Guy-Blaché.* Later film historians succeeded where she did not, and managed to rescue about 110 of the films she directed. Some of these were featured in a 1995 documentary *The Lost Garden: The Life and Cinema of Alice Guy.*

A 2002 biography by Alison McMahan, *Alice Guy-Blaché: Lost Visionary of the Cinema,* settled some of the questions about Guy-Blaché's early work. Though she was not the first person to make a feature film, for instance, she was the first filmmaker ever to use the close-up shot, a technique that had long been attributed to D.W. Griffith. McMahan's book also discussed Guy's role in the history of gay cinema. As noted, she sometimes appeared in men's clothing in her own films, which were some of the earliest representations of cross-dressing on film. One of her Solax films, *Algie the Miner* from 1912, relates the story of an effeminate young man who must prove his masculinity by heading West. This film is usually cited as the first portrayal of homosexuality in American film.

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Prince Hall

The founder of the first black lodge within the Masonic Order, Prince Hall (c.1735-1807) was a leading black citizen of Boston during the Revolutionary War era. A skilled orator, he pointed to the inherent hypocrisy of a war being waged in the name of freedom by a people that practiced the enslavement of others.

Hall supported the Revolution and may well have fought against the British. He emerged as a leader of Boston's African-American community in the years after the war. Using his position as Worshipful Master or Grandmaster of Boston's African Lodge No. 459 as a bully pulpit, he organized efforts to improve education for black Bostonians, to begin a back-to-Africa colonization movement, and to resist Northern participation in the slave trade. In the words of his Masonic biographer Charles H. Wesley, ''His drive for freedom had a dual thrust. One directed against the dominating rule of a foreign power in the American colonies, and the other against the bondage of blacks.''

Organized Masonic Fraternity

Records of the first third of Hall's life are sparse. The slave trade in Massachusetts was heavy during the first half of the eighteenth century, and Hall's speeches on behalf of African Americans sometimes referred to Africa as a native land, so he may have been born in Africa, but no records have surfaced to support either this idea or another early account stating that he was Barbadian by birth. The best guess as to Hall's birthdate comes from records and newspaper accounts of his death in late 1807 that gave his age as 72, and thus probably places his birth in 1735. The first documentary evidence of his existence comes in the late 1740s in a list of slaves owned by William Hall of Boston, a leather-dresser or leather craftsman. It was probably from his master that Hall took his last name.

In 1756 Hall fathered a son, Primus, who likewise was involved with the Revolution and became an influential black Bostonian. The mother was a servant named Delia who worked in a nearby household. Hall joined a Congregational church in 1762 and married another slave, Sarah Ritchie (or Ritchery, the spelling on her gravestone), the following year. After her death, Hall was married four more times: to Flora Gibbs in 1770, Affee Moody in 1783, Nabby Ayrauly in 1798, and Zilpha (or Sylvia) Johnson in 1804. He learned the leather trade from his master and was given his freedom, in the form of a certificate of manumission, by William Hall in 1770. By Gibbs he had another son, Prince Africanus.

Soon after marrying Gibbs, Hall acquired a small house with a workshop and opened a leather goods store called The Golden Fleece. He also worked as a caterer. Hall's store later became a meeting place for the Masonic fraternity he organized. What drew Hall to Masonry in the first place is not known for certain, but fraternal organizations of various kinds served important community functions among free blacks at various stages in American history. Hall noticed that British soldiers in Boston had set up satellite chapters of Masonic lodges in their home countries, and he may have concluded that joining the Masons represented a path toward integration into the mainstream of American society. He may also have been motivated by the summary rejection of antislavery petitions by the colony's government in 1773

and 1774. In 1775, just before the outbreak of war in Lexington and Concord, Hall was one of a group of 14 free blacks who became members of a Masonic lodge set up by British troops stationed in Boston, perhaps an offshoot of the Irish Lodge No. 441 in the city of Dublin. The date was said to be March 6, 1775.

The membership seemed to confer only partial rights within the Masonic organization, however. When the British garrison withdrew just days later, the sergeant who had headed the British group gave Hall and his companions permission to meet as a lodge and to march in public and funeral processions. But the group was not officially chartered and could not confer membership or degrees on other Masons. With Hall as master and leader, the black Masons formed the African Lodge No. 1 on July 3, 1775; it was the first black order of Free and Accepted Masons anywhere in the world.

Made Drum Heads for Military

The question of Hall's actual participation in fighting against the British remains to be settled. Several histories of the large African-American presence in the American army (according to some estimates, one in every seven soldiers was black) state that he took up arms, but the name Prince Hall was a fairly common one. What can be documented is that Hall provided Revolutionary troops with leather drumheads, according to a 1777 bill of sale.

It was at around this time that Hall began to lead his fellow black Bostonians in trying to persuade the young nation to live up to its ideas of liberty and equality for all. He was one of four signers at the head of a 1777 petition demanding the abolition of slavery in Massachusetts. The petition's aim, in its own words (as quoted by Sidney Kaplan in *The Black Presence in the Era of the American Revolution*), was that the ''inhabitanc of these Stats'' would, if slavery were abolished, no longer be ''chargeable with the inconsistancey of acting themselves the part which they condemn and oppose in others.'' The Massachusetts legislature sent a bill introduced by sympathetic white lawmakers along to the national Congress of the Confederation, but the petition was not acted upon; slavery in Massachusetts would not be abolished until 1783, when it was ended by a state judicial decision.

Hall continued to operate his successful leather shop and to seek official recognition for his small Masonic lodge, its numbers further decimated as blacks joined the American army and were dispersed along the battlefront. In 1782 he penned a retort to a newspaper article that disparagingly referred to the lodge as ''St. Blacks'' and made light of its Feast of St. John observances. In 1784 Hall (as quoted by Kaplan) wrote to Masons in England that ''this Lodge hath been founded almost eight years and we have had only a Permit to Walk on St. John's Day and to Bury our Dead in manner and form . . . we hope [you] will not deny us nor treat us Beneath the rest of our fellowmen, although Poor yet Sincere Brethren of the Craft.'' The lodge's official charter was granted, but three years passed before it was issued and brought to America. What had been known as African Lodge No. 1 was now African Lodge No. 459.

Hall by that time was a Boston property owner, taxpayer, and voter, and the change solidified his status as a community leader. As a revolt among dispossessed farmers and war veterans broke out in western Massachusetts under the name Shays's Rebellion, Hall and other blacks faced the problem of which side to support—and of whether their support would be welcomed. Hall wrote in November of 1786 to Massachusetts governor James Bowdoin offering to raise black volunteers for the effort to put down the rebellion. The offer was turned down by a state government afraid of what an armed black militia might do.

Proposed African Colony

Disillusioned by this turn of events, Hall threw his support behind a still-tiny back-to-Africa movement. In time, the idea of African colonization would gain support and result in the establishment of the nation of Liberia, but Hall brought together 12 members of his lodge to sign a petition dated January 4, 1787, that was presented to the Massachusetts House, years ahead of even the earliest actual return voyages to Africa by African Americans or African Canadians. The importance of Hall's petition lies less in its effect—it went nowhere—than for what it reveals about the deferral of African-American dreams that followed the American Revolution. Hall's petition (quoted and reproduced by Kaplan) referred to ''very disagreeable and disadvantageous circumstances; most of which must attend us, so long as we and our children live in America.''

With the failure of this initiative, Hall turned his attention to improving the living conditions of black Bostonians. In 1787 and again in 1796, he led drives to provide free state schooling for black Massachusetts children, which, he argued, they were entitled to inasmuch as black tax payments supported white schools. Finally, in 1800 he offered his own home for use as a school; two students from Harvard University agreed to serve as instructors.

Hall began to discuss the evils of slavery in general, and he developed into a powerful orator. In a 1797 Feast of St. John address to the African Lodge in West Cambridge (quoted by Kaplan), he spoke of the abuse black Bostonians endured on holidays at the hands of ''a mob or horde of shameless, low-lived, envious, spiteful persons'' who in groups of ''twenty or thirty cowards fall upon one man'' or tear the clothes off old women. But he looked to the slave revolt that had occurred in Haiti as a sign of hope: if liberty had begun ''to dawn in some of the West-Indian islands, then, sure enough, God would act for justice in New England too, and let Boston and the World know, that He hath no respect of persons; and that that bulwark of envy, pride, scorn, and contempt, which is so visible to be seen in some . . . shall fall, to rise no more.''

The idea of black Masonry began to spread, especially as Hall's lodge received chilly treatment from white Masonic groups. New lodges, often bearing Hall's name, were chartered in other cities, beginning in 1797 in Providence, Rhode Island. A black Masonic lodge in Philadelphia played a key role in the evolution of independent black institutions in that city. Hall remained active until his death in Boston on April 4, 1807; his final interment the following

year was attended by a large crowd of African Americans. The branch of Freemasonry he founded continued to exert a strong influence in black communities. The list of famous Prince Hall Masons in the twentieth century was a long one, and included educator Booker T. Washington, writer W.E.B. DuBois, Supreme Court Justice Thurgood Marshall, author Alex Haley, bandleaders William ''Count'' Basie, Lionel Hampton, and Edward Kennedy ''Duke'' Ellington, boxer Sugar Ray Robinson, publisher John H. Johnson, and Los Angeles mayor Tom Bradley, among many others.

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Shoji Hamada

Japanese potter Shoji Hamada (1894-1978) is one of the most celebrated ceramists of the modern era. A forerunner in the Japanese folk art movement, Hamada embodied a principled respect for handmade wares in a period of ever–increasing textile industrialization.

Early Life

Shoji Hamada was born on December 9, 1894 in Kawasaki (Kanagawa prefecture), Japan. Not much has been recorded regarding his father, Kyuzo Hamada, and his mother, Ai. Hamada found himself drawn to the arts at an early age. When he was eight, he accompanied an older relative to classes at the Tokyo School of Fine Art and watched the students and their work closely. He also tagged along when the same relative went on painting expeditions. At sixteen he was submitting woodcuts to periodicals for publishing and being awarded frequent prizes for his work in art class at the school he attended. The Pucker Gallery (Boston, Massachusetts)'s online biography of Hamada revealed that he was ''first interested in painting, but discarded it in favor of pottery, figuring, 'Even a bad pot has some use, but with a bad painting, there is nothing you can do with it except throw it away.' '' This utilitarian mindset became an integral part of Hamada's personal character, and clearly informed the temperament of his work, which was praised for its practical elegance.

Education

In 1913, Hamada attended the Tokyo Industrial College (sometimes referred to as Tokyo Advanced Technical College, and now called the Tokyo Institute of Technology) and enrolled in their ceramics program. While studying there he met influential potter and friend, Kanjiro Kawai. A year before, in 1912, he had been to the Ginza district of Tokyo to view the pottery exhibitions in the galleries there, and come upon pieces and etchings by renowned British potter Bernard Leach. He found Leach's work captivating, and identified with the Western potter's straightforward, skillful designs. Hamada graduated from Tokyo Industrial College in 1916, and he and his colleague, Kawai Kanjiro, both went to work at Kyoto's Ceramic Testing Institute (sometimes referred to as the Municipal Ceramic Laboratory). Hamada finally met Leach in 1919 during a one-man exhibition that Leach put on in Tokyo. The two potters quickly bonded, finding that they shared similar styles, and Hamada was asked to accompany Leach to Abiko to meet and work with other major potters. This excursion sparked a lifetime of mutual friendship and admiration between the two artists that bridged the distance between their respective cultures.

World Wise Craftsman

Leach invited Hamada to England in 1920 to assist in the formation of the St. Ives kilns for the Leach Pottery Studio in Cornwall. While there they also did trial work with lead-glazed slipware. Hamada's experience and expertise were welcomed and praised, and the Leach Pottery remains active—boasting a much-visited museum featuring both Leach and Hamada's work. One of Hamada's main contributions to the St. Ives project was his oversight of the building of a traditional Japanese *noborigama* or ''climbing'' kiln—the first of its kind in the West. While in England, Hamada had his first one-man exhibition at London's Paterson Gallery in 1923 and returned to England periodically, presenting shows at Paterson in 1929, and again in 1931. Hamada spent four years in England with Leach, and then returned to his native country and was welcomed into an Okinawan potting community. In 1924 he married Kazue Kimura and had six children; four sons and two daughters. His first one-man exhibition in Japan was displayed in 1925.

Hamada eventually became heavily involved in the Japanese folk art, *mingei,* movement and quickly established himself as a leader. The term *mingei* (literally ''folk art'' or ''art of the people'') was coined by Soetsu Yanagi—author of *The Unknown Craftsman.* Scholars explain that it was Yanagi's opinion—and Hamada whole-heartedly agreed—that the ''anonymous individuals in village cultures [craftsmen] . . . were not consciously trying to make 'art', but interestingly, much of [their]work is now considered art.'' Whereas, ''the contemporary artist/potter was too caught up in the desire to produce art, and the cult of celebrity.'' The philosophy suggests that the desire to produce art ''would have to be abandoned in order for real art to be produced'' and one would have to ''[work] with one's hands, naturally and unselfconsciously, using local materials and traditional techniques to produce meaningful work

for one's fellow human beings.'' Hamada traveled all over Japan, China and Korea looking for unique folk art pieces and perfecting and improving his own potting and firing methods.

In 1931, Hamada settled among a group of rural artisans in Mashiko (Tochigi prefecture) and established a modest but successful business there. The *Kodansha Encyclopedia of Japan* (1983) explained that Mashiko had been ''a pottery center since the latter part of the Edo period (1600-1868)'' and Hamada did not initially receive a warm welcome. He was viewed as an outsider, and none of the local artisans would accept him as an apprentice at first because they distrusted his urban education. Eventually, a compassionate local potter took Hamada under his wing. Hamada became so popular and well known that Mashiko became synonymous with his name. Regardless of his celebrity, however, he remained both a humble artist and a diligent worker—relatively unspoiled by his fame.

Despite Hamada's advanced technical training, he chose to specialize in thrown, molded and hand-modeled pieces using the local clay and readily available organic materials such as salt and cinder for his glazes. The *Chambers Biographical Dictionary* defines Hamada's work as being ''primarily in stoneware using ash or iron glazes producing utilitarian wares in strong, simple shapes brushed with abstract design.'' The Pucker Gallery's biography confirmed Hamada's distinctive gift, saying ''His works were not merely copies of the styles he studied, but were unique products of his own creative energy.'' In 1936, Hamada and colleagues Soetsu Yanagi and Kanjiro Kawai founded the Japanese Folkcraft Museum.

In his 1960 memoir, *A Potter in Japan,* Leach describes the two years he spent with Hamada and other ceramists (1952-1954) developing his skills and sharing cultures. The book is dedicated, in part, to Hamada and praises the potter's efforts to uphold and expand the values and expressions of the folkcraft movement, which focused on infusing the new with the old so that Japan's cultural traditions would not degrade. Leach's memoir provided an intimate description of the Hamada potting compound in Mashiko. ''He has built up his establishment from a humble start; it consists of several acres on a slope coming down through bamboos, cryptomerias, garden land and trees to the edge of the paddies. Everyone seems to share a spirit of content and mutuality, there is no Western excitability . . . Hamada works alone in the main house . . . [sitting] cross–legged on [a low platform into which the wheel is sunk] . . . The freedom and ease with which he does this is a marvel. But the more one watches, the more one realizes that it is the result of a balance in Hamada himself. Clear and quiet conceptual thought proceeding spontaneously into equally clarified, articulated actions.''

From 1952 and into 1953 Hamada visited Europe and the United States as part of a culture tour, inspiring other celebrated potters. Leach recalled the trip, ''from the East to the West coast of America, teaching, lecturing, and demonstrating.'' The tour began with the International Conference of Potters and Weavers—its events held at Dartington Hall in Devon, England in August of 1952. The goal of the conference was the spirited exchange of thoughts and ideas regarding the participants' artistry, and it lasted ten days with a host of over one hundred delegates from more than twenty countries—with Hamada and Yanagi representing Japan. Everyone present had much to learn from Hamada and Yanagi, as Leach explained in his 1960 memoir: ''The Japanese Craft Movement . . . is the most vigorous, widespread and unified in the world today. With about 2,000 active and supporting members, one central and three provincial museums, some thirty groups of craftsmen and about half that number of craft shops, with an unusual[ly large] turnover . . . it has more impact upon society than any other movement of which I know.''

During the tour, Hamada was quiet and unassuming to the point that people thought he did not speak English. It was his choice to serve the purpose of the tour by doing demonstration after demonstration, silently spinning tangible examples of the principles of the folk art movement that people could see and touch. Leach—in his memoir—praised Hamada's mastery of the ''deeper aspect of Oriental thought . . . concerned with Thusness, Nakedness, or Emptiness, a condition of being called in Japanese 'Mu', a quality to be found in all good art . . .,'' and he wasn't alone in his admiration. Hamada was the recipient of frequent accolades and awards. In 1955 Hamada was designated a Living National Treasure (also referred to as Holder of Intangible Cultural Property) by the Japanese government. In 1962, Hamada was appointed director of Japan's Folk Art Museum, succeeding his friend and peer, Soetsu Yanagi, and in 1968 he was awarded the Order of Culture (Bunka-sho).

A Potter Remembered

Shoji Hamada died in 1978 in Mashiko, Japan, but the scope of his influence included multiple continents. The Pucker Gallery's biography stated that ''Because he spoke English and traveled widely, Hamada's influence on potters around the world is incalculable.'' As a craftsman, he worked tirelessly to maintain Japanese artistic and cultural integrity while, at the same time, never failing to express his own personal and unique perceptions of aesthetic beauty. In his lifetime he was an honored member of such organizations as the Japanese Folkcraft Society, the Society of Japanese Painters (Kokuga Kai), and the Council for the Protection of Cultural Properties of Japan. He was awarded numerous accolades, including the Japanese Medal of Honour with Purple Ribbon in 1964, an honorary doctorate in Fine Arts from Michigan State University in 1967, the Okinawa Times Prize in 1968, and an honorary citizenship to Mashiko in 1969. Both his studio in Mashiko—which has been renovated into a museum—and the still active Leach Pottery in Cornwall draw a steady stream of admirers. As Leach expressed in his memoir, ''Wherever industry penetrates, the products of the primary tool of man, the human hand, diminish and decline. . . . The only compensation, and it is quite inadequate to replace the wide array of beauty in the common things of life previously provided by hand by the people themselves, is to be found amongst a mere handful of conscious artist-craftsmen. . . .'' Of that handful, Shoji Hamada stands out as a figure of exceptional purpose and

talent, and is remembered the world over for his ability to balance innovations, and traditional techniques.

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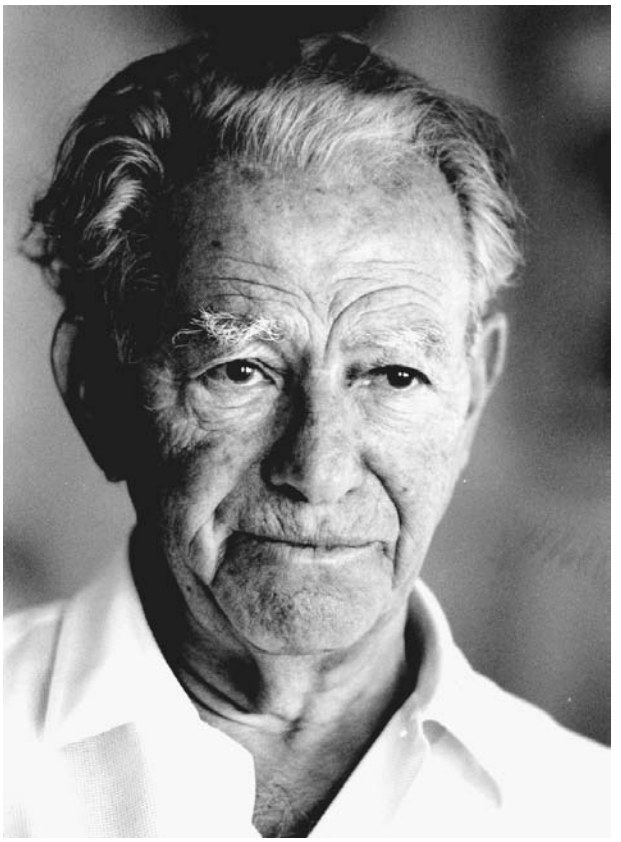

E. Y. Harburg

Popular song lyricist E.Y. ''Yip'' Harburg (1896-1981) was quoted as saying by Clyde Haberman of the *New York Times* that ''songs are the pulse of a nation's heart, a fever chart of its health.''

Harburg wrote the words to at least two familiar songs that reflected and embodied aspects of the American national outlook: ''Over the Rainbow,'' from the musical film *The Wizard of Oz,* was a timeless expression of yearning, while ''Brother, Can You Spare a Dime?'' was a hard-luck story of the Great Depression that shaped so many American lives.

There was much more to Harburg than just those two songs, however. During the era of classic Broadway song, Harburg was a frequent collaborator with the top tunesmiths in the business, *Wizard of Oz* composer Harold Arlen above all. Harburg wrote lyrics for musicals whose stories he had developed from scratch, including several, such as *Finian's Rainbow,* that reflected his progressive political convictions. Harburg wrote romantic songs, comic songs, and serious songs in proportions roughly equivalent to those found in the productions of other songwriters. What defined his work above all was a sensitivity to the craft of the lyricist, often the forgotten partner in songwriting collaborations. ''The magic in song only happens when the words give destination and meaning to the music, and the music gives meaning to the words,'' Harburg told his son Ernie (as quoted by Edward Guthmann of the *San Francisco Chronicle.* ''Together as a song they go places you've never been before.''

Raised on Lower East Side

The youngest of four surviving children (out of ten born), Edgar Yipsel Harburg was born Irwin Hochberg in New York, New York, on April 8, 1896. His parents were Yiddish-speaking, Orthodox Jews who immigrated from Russia, and he grew up in the poor, crowded, and culturally vibrant Lower East Side neighborhood that spawned a host of other creative careers. Harburg came to his familiar name in stages. An unusually active child, he was called Yipsel, a Yiddish word for squirrel, or Yip for short. He made the nickname into a middle name when he married Alice Richmond in 1923, changing his name to Edgar Yipsel Harburg. Harburg liked the musical stage from the beginning. His parents, worried that he would have to perform on Jewish holy days, steered him away from acting, but his father sometimes took him to the theater when the two were supposed to be going to a synagogue.

In high school Harburg made friends with Ira Gershwin, a lyricist with talents equal to his own and later a mentor, for Gershwin, in tandem with his brother George, entered the music business long before Harburg did. After the death of his older brother Max from cancer at age 28, Harburg renounced his Jewish faith and became an

agnostic. (A little Harburg poem reproduced in the biography *Who Put the Rainbow in The Wizard of Oz* reads, ''Poems are made by fools like me / But only God can make a tree / And only God who makes the tree / Also makes the fools like me / But only fools like me, you see / Can make a God who makes a tree.'').

Harburg loved to go to plays and musicals, in both English and Yiddish. He also admired and studied the works of two of the great comic stage writers of past generations, especially W.S. Gilbert of the Gilbert & Sullivan light-opera duo and playwright George Bernard Shaw. Moving on to the City College of New York, Harburg remained friends with Gershwin, and the two contributed a humorous column to a college newspaper, signing it ''Yip and Gersh.'' Harburg graduated from City College in 1917 and took a job with the Swift meatpacking company in the South American nation of Uruguay. The job was considered related to the national war effort and thus helped him avoid being drafted.

Many of Harburg's classmates took off to visit Europe in the 1920s, but Harburg, who felt a sense of satisfaction at supporting his still very poor parents, went into the electrical appliance business with a friend, Harry Lifton. The partnership prospered, and Harburg estimated that the two were worth a quarter of a million dollars at the peak of the economic boom. Married and with two children, Harburg continued to work in business through the 1920s, sometimes contributing light verse to newspapers on the side. He and his wife divorced in 1929, and he lost most of his money in the stock market crash of that year.

Welcomed Crash

The Depression feared by so many was welcomed by Harburg, for it gave him the chance to devote all his time to writing songs. ''I was relieved when the Crash came,'' he told writer Studs Terkel in an interview quoted in *Who Put the Rainbow in The Wizard of Oz.* ''I was released. Being in business was something I detested. When I found that I could sell a song or a poem, I became me, I became alive. . . . When I lost my possessions, I found my creativity.'' Even before the crash, Harburg had renewed a contact with Ira Gershwin, who by that time was one of the best-known lyricists in the United States. Gershwin introduced Harburg to composer Jay Gorney, who had abandoned a career as a lawyer to try songwriting, and in the summer of 1929 they had contributed songs to a revue called *Earl Carroll's Sketchbook.*

Harburg worked with 31 different composers between 1929 and 1934, and for the rest of his life, in contrast to other lyricists who worked only in songwriting teams, he collaborated freely with almost any composer who came his way. His biggest successes at the beginning, however, came with Gorney, and none was bigger than ''Brother, Can You Spare a Dime?'' The song, written in 1932 when the Depression was at its worst, was part of a revue called *Americana* that had an unusual level of social commentary for the Broadway stage of its day. Harburg started out to write a love song, but the lyric went through various drafts as it evolved first into a sharp satirical attack on the monied Rockefeller family and finally into the portrait of a ruined worker (''Once I built a tower / To the sun / Brick and rivet and lime / Once I built a tower / Now it's done / Brother, can you spare a dime?'') that it finally became.

That same year, Harburg also teamed up with the high-born composer Vernon Duke on the revue *Walk a Little Faster,* which contained the standard ''April in Paris.'' (The two disliked and avoided each other but still managed to write several enduring songs.) It was also in 1932 that Harburg first collaborated with Harold Arlen. They contributed a little-known song called ''Satan's Li'l Lamb'' to *Americana,* but their second song, inserted into the play *The Great Magoo,* was another standard—''It's Only a Paper Moon.'' Harburg and Arlen went on to write 109 more songs; among Harburg's roughly 375 song credits, Arlen's name appears far more often than that of any other composer.

Their most famous collaboration was undoubtedly ''Over the Rainbow.'' Harburg had experienced great success through the 1930s, working with various composers on songs premiered by great musical performers like Bert Lahr and Ray Bolger. In 1937, for the first time, he originated the idea for a show, writing book and lyrics together (the music was Arlen's) for the politically oriented revue *Hooray for What?* Harburg and Arlen were brought together for *The Wizard of Oz* by producer Arthur Freed.

Shaped Conception of Film

Harburg wrote all the lyrics for the songs in *The Wizard of Oz,* and the film reflected his creative input in many ways. As the screenplay took shape, it was Harburg who suggested the seamless integration between songs and story that gives *The Wizard of Oz* much of its appeal; the technique was rare in musicals at the time. The dialogue between Aunt Em and Dorothy that precedes ''Over the Rainbow'' in the film was written by Harburg, and the rainbow image, which did not appear anywhere in the book *The Wizard of Oz,* was entirely his creation. It dovetailed splendidly with the film's then-novel use of color. Harburg also demonstrated a sexy streak in his songwriting that year with ''Lydia the Tattooed Lady'' (''She has eyes that folks adore so / And a torso even more so''), written for film comedian Groucho Marx.

Writing musicals through World War II, Harburg returned to Hollywood with *Cabin in the Sky* (1943), a musical with an all-black cast that included a young Lena Horne. *Cabin in the Sky* featured another Harburg-Arlen standard, ''Happiness Is a Thing Called Joe.'' Moving between Hollywood and New York for several years, Harburg wrote lyrics for *Bloomer Girl* (1944) an innovative musical, set just before the Civil War, that addressed issues of race and gender equality. As far as his personal life during this time, he married Edelaine Roden in 1943.

The issue of race came to the fore in Harburg's greatest musical of the postwar years, *Finian's Rainbow* (1946). The show arose in Harburg's mind as a result of his anger at segregationist legislation introduced in the U.S. Senate by Mississippi lawmakers Theodore Bilbo and John Rankin. ''The only way I could assuage my outrage against their bigotry was to have one of them turn black and live under

his own [Jim Crow] laws and see how he felt about it,'' Harburg said in a speech quoted in *Who Put the Rainbow in The Wizard of Oz?* The show, with music by Burton Lane (Arlen turned it down on the grounds that it was too political), verged on a Marxist theme but was loaded with great Irish-flavored melodies like ''How Are Things in Glocca Morra?,'' giving Harburg another major hit.

Although he was never a member of the Communist Party, Harburg was blacklisted in Hollywood beginning in 1950 along with a host of other progressive artists. The blacklist affected Broadway less severely, however, and Harburg continued to work in New York. Among his hits of the 1950s was *Jamaica* (with music by Arlen), a Lena Horne vehicle that ran for 550 performances. Harburg had another success with *The Happiest Girl in the World* (1961), in which he set words to preexisting melodies by French operetta composer Jacques Offenbach.

In his old age, Harburg published two volumes of light verse. He continued to write songs, premiering a new one, ''Time, You Old Gypsy Man,'' at a concert held at New York's 92nd Street YMCA in 1980. The following year he had a heart attack while driving alone in Los Angeles; his car swerved into the path of traffic, and he was killed. Although lyricists have received comparatively little recognition in comparison with composers in studies of popular song, Harburg's reputation was secure and his work is certain to endure.

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Alison Hargreaves

British mountaineer Alison Hargreaves (1962-1995) was hailed as one of the finest climbers in the world. In 1993 she was the first person to climb by herself, and in one season, the six north faces of the Alps. Two years later she made history again as the first woman, and only the second person ever, to reach the summit of Mount Everest without porters, climbing partners, or supplementary oxygen. Then, tragedy trumped triumph in August of 1995, when Hargreaves's conquering of Pakistan's fearsome K2 ended in her death during the descent from the summit.

Rocks and Rebellion

Hargreaves was born on February 17, 1962, and grew up the middle child of three in Derbyshire, England. Her mother was a teacher and her father a scientific officer, and both were mathematicians and avid hill walkers. From the time she was six, Hargreaves joined her family walking the hills of England and Scotland, and her fearlessness was soon evident. ''When she was about 9 years old, we went climbing on Ben Nevis, the highest mountain in Britain,'' her father recalled to David Ellis of *People*. ''Suddenly, she dashed ahead of us, and we got quite worried. We found her sitting quite happily about 500 feet higher up.''

Hargreaves's fascination with climbing was cemented when she was introduced to rock climbing at the age of 13. In an interview conducted by fellow climber Matt Comeskey at her K2 expedition's base camp in 1995, and quoted by Julie Smyth of the London *Sunday Times,* Hargreaves recounted those school days in Derbyshire. ''Hilary Boardman was a teacher there. Everyone at that school did a morning's rock climbing. I had really looked forward to that first morning for weeks, and it was brilliant. I could channel my aggression, but still use mental agility to get myself up. That was the first rock climb.'' By the time she was 14, the diminutive (she was only 5'2'') climber was seeking out rock faces all over Britain. And although Hargreaves took the appropriate tests in high school to follow her parents' and sister's paths to Oxford University, mathematics never really stood a chance. ''It took over,'' she told Peter Gillman of London's *Sunday Times.* ''I desperately wanted to go climbing all the time.''

Part of Hargreaves's ambition and decision was undoubtedly fueled by her relationship with amateur climber Jim Ballard. She met him while working in his climbing shop when she was 16, and although he was nearly twice her age, the two eventually fell in love. She left home to live with him at age 18, to the great disappointment of her parents, and the couple married in 1988. Unfortunately, the less-than-warm relations between husband and parents did not improve with time.

Training and Housekeeping

Having officially abandoned her academic pursuits and set up housekeeping with Ballard, Hargreaves was free to pursue her passion at will. The pair ran an outdoor equipment shop, while Hargreaves trained and climbed in her spare time. By the age of 21, she was cultivating an extraordinary stamina by running over the surrounding hillsides for two hours at a stretch. Next up were the Alps, and she then traveled to the Himalayas for the first time in 1986. The year 1988 saw her back at the Alps, where she successfully scaled the formidable north face of Switzerland's Eiger while nearly six months' pregnant with her first child, Tom. When that became widely known after Hargreaves had later achieved celebrity, some criticized her for climbing while pregnant. Her response, as quoted by Joan McFadden of the

London *Daily Telegraph,* was both unarguable and succinct. ''I was pregnant, not sick,'' she said.

Motherhood did change Hargreaves's workload, as she took a four-year hiatus to raise Tom and his younger sister, Kate. She kept herself otherwise occupied as chairman of the local children's playgroup during that lull, and maintained her physical condition with an early morning running regimen. But as with so many other parents, Hargreaves's career drive and ambition soon called once again.

At the Top

Mountaineering is a difficult pursuit for many reasons, but one of the most banal of these can be the most trying: money. Without independent wealth of their own, climbers must rely on sponsorships to provide for such expenses as travel and gear. And, naturally, such funding does not appear unless the climber has proved his or her mettle. Hargreaves's early career had been a financial drain on her family, and this came to a head in 1993 when, again finding no sponsor for her work, the couple sold their home, pulled up stakes, and moved to Switzerland. The family traveled and lived in an old Land Rover, so that Hargreaves could continue to climb. Their sacrifice appeared to pay off that year when she became the first person ever to scale the six north faces of the Alps—the Eiger, Matterhorn, Dru, Badile, Grandes Jorasses, and Cima Grande mountains—alone and in one season. It was a marvelous feat that did attract some sponsorship attention, and it accelerated Hargreaves's reputation in mountaineering circles. But a resulting book, *A Hard Day's Summer,* had disappointing sales. Despite having made history, Hargreaves had not yet reached the level of financial success that would assure her, and her family's, future.

The allure of the legendary Mount Everest became inescapable for both personal and financial reasons, and Hargreaves made her first attempt on it in 1994. Determined as she was, she aptly displayed her pragmatism by abandoning the ascent just 1,500 feet from the summit because of the threat of frostbite. Smyth quoted Hargreaves's comments on turning back: ''My finger-ends had gone numb and I'd lost all feeling in my toes. It was obvious that if I kept going I'd lose my fingers and toes, so I turned around and came down. I was feeling great, but I wasn't prepared to lose any digits over it.'' Still, the disappointment was palpable, and Hargreaves resolved to try again.

On May 13, 1995, Hargreaves finally achieved acclaim by becoming the first woman, and only the second human being in history, to reach the 29,028-foot summit of Mount Everest without supplemental oxygen or companionship of any kind. Understandably jubilant about her unprecedented success, her first message was to her children: ''I am on top of the world and I love you dearly,'' as quoted from the London *Times.* The sponsorship offers finally poured in, and Hargreaves came home a national heroine.

Finest of Mountaineers

Flushed with her singular success, Hargreaves quickly began making plans for the next venture. By conquering the world's remaining two highest mountains—K2 and Kangchenjunga—her thirst for adventure might be temporarily slaked and her family's security would be all but certain. She decided to attempt K2 first, and leave Kangchenjunga until the following spring in order to spend more time with her children. Toward that end, and just two weeks after returning home from what most would call the victory of a lifetime, Hargreaves set out for K2.

With a summit of approximately 28,250 feet, Pakistan's K2 is the second-highest mountain in the world. It has also acquired the dubious reputation of being the most wickedly daunting to climb. Known as the ''Savage Mountain,'' its wildly unpredictable weather and fierce winds have routinely vanquished those who deigned to try and master its heights. As opposed to the hundreds of successful ascents of Mount Everest, there had only been 113 confirmed successes for K2, and of those, a startling 37 climbers did not survive.

Hargreaves arrived at K2's base camp in June of 1995 and promptly sent off a drawing of the mountain to her children, along with loving wishes for an enjoyable summer. Then the frustrations began. She missed good weather for the climb, after deciding to split with her intended climbing partner and join an American team. The stormy weather kept the new group at base camp for weeks; a situation that must have been particularly aggravating to Hargreaves as her original partner had taken advantage of the earlier good conditions to summit on July 17. Finally she ascended to Camp Four, from which the pinnacle was a tantalizing 12 hours away. Then, on a clear and sunny August 13, she soared into the history books once again.

What happened on that date, three months to the day after Hargreaves's historical capture of Everest, remains unclear in its entirety. What is certain is that the indefatigable British woman did indeed reach the summit of the storied K2 and enter the record books as the first woman to climb the world's two highest peaks without supplemental oxygen. What is equally beyond doubt is that a horrific storm prevented her, along with her five fellow-mountaineers, from safely descending. All were lost in K2's fury.

Aftermath

Hargreaves's death reverberated around the world, and much of the press soon lost sight of her incredible accomplishments in favor of exploring rumors about her home life and her fitness as a mother. Once cheered as a woman to be exalted, arguments about the state of her marriage and devotion to her children became paramount. None of this was helped by the ongoing friction between her husband and her parents, as they jockeyed to gain legal possession of her diaries and memoirs. Nonetheless, Hargreaves's achievements could not be denied and time did march on.

By 2006 Hargreaves's children were both teenagers. Her son had begun following in his mother's formidable footsteps by demonstrating both an interest in, and aptitude for, climbing. Her daughter also enjoyed the sport, but had her eye on a career as an actress. Speculation and fascination about their mother's life continued, and was renewed with the publication of such books as 2000's *Regions of the Heart: The Triumph and Tragedy of Alison*

Hargreaves and 2005's *Savage Summit: The True Stories of the First Five Women Who Climbed K2, the World's Most Feared Mountain.* But perhaps the best way of understanding what drove a woman of Hargreaves's talent and determination is through her own words. Shortly after his wife's death, Ballard told Ellis, ''I can hear her repeating her favorite saying, 'One day as a tiger is better than a thousand as a sheep.' That sums up Alison perfectly.'' And, undoubtedly, the summation of the daughter Hargreaves had left behind was equally telling. ''My mother did whatever she wanted to do,'' Kate told McFadden. ''And I'm glad she did.'' A fitting eulogy for an extraordinary woman.

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Gwen Harwood

Though Gwen Harwood (1920-1995) began to publish her poetry relatively late in life, in her late thirties, she became a favorite of both readers and critics around Australia and beyond. ''By the end of her life,'' wrote Alison Hoddinott in *The Australian,* ''Gwen Harwood was arguably the finest and most highly acclaimed poet writing in Australia.''

Harwood belonged to no school or trend, and her poetry is difficult to classify as a whole. She wrote about her rural upbringing and about the natural environment on the island of Tasmania, where she lived as an adult. Yet the quizzical Austrian language philosopher Ludwig Wittgenstein also influenced her as a writer, and her poems occasionally refer to him or embody his ideas. Involved with music throughout her life, she often wrote about it in her poems. And no list of the qualities of Harwood's writing would be complete without a reference to her sense of humor. Hilariously sharp letters she wrote as a young woman were later published and enjoyed by the Australian public, and her poems abound with jokes, puns, and, in one famous case, an obscene acrostic.

Grew Up on Citrus Farm

Born Gwendoline Nessie Foster in Taringa, Queensland, Australia on June 8, 1920, Harwood spent her early childhood near Mitchelton, then a rural area but now part of greater Brisbane. Her family, as she later sketched them in her letters, was slightly eccentric; her father, a salesman and war veteran, had a dachshund to whom he fed tea in the morning. Citrus trees and vegetable gardens surrounded their small cottage, and they kept a small population of livestock. The family moved to Auchenflower, closer to Brisbane, when she was seven. Harwood was sad about leaving her rural paradise when she started school, and she was never enthusiastic about the classroom. She graduated from the Brisbane Girls Grammar School in 1937 and said, according to Hoddinott, that as a student she was ''undistinguished in everything except music and poetry.''

It was in the former field that Harwood first thought about making a career. Having taken piano lessons from an early age, she dreamed of a career as a concert pianist. At one point she auditioned for the great pianist Arthur Rubinstein when he was visiting Brisbane. The performance did not go well for Harwood. ''Once she played / for Rubinstein, who yawned,'' she later wrote in a poem (according to the *Dictionary of Literary Biography*). Harwood switched to music education, taking courses with Australian musicologist Robert Dalley-Scarlett. She was awarded a music education certificate with honors in 1939 and took a job as organist at Brisbane's All Saints' Church.

Attracted to an assistant clergyman there, she gave him free piano lessons as a way of getting to spend more time around him. But the romance fizzled, and a disillusioned Harwood entered an Anglican convent in 1941. That course of action did not last, either, and she took a job at the War Damage Commission, a veterans' insurance agency.

It was during this period that Harwood struck up a correspondence with Tony Riddell, a friend who was serving in the Australian navy. Harwood's voice as a writer flowered in these letters, and they were later collected and published in a collection called *Blessed City,* her name for Brisbane. It was named book of the year by the Australian newspaper *The Age.* She explained to Riddell that she drew on one of three alternate personalities when she had to attend a wedding; the Young Genius, the Soulful Maiden, or the Embittered and Disillusioned Musician. Any one of the three might help herself to snacks set out for those at the head table. The bureaucrats at the War Damage Commission came in for rough treatment at Harwood's hands. She teased her supervisor by talking to herself in German because he ''has that strange habit, that public servants acquire after long years, of reading his mail over to himself in a mumbling voice, with slight inflections at the paragraphs,'' she wrote to Riddell (as quoted in *The Australian*). ''This makes me laugh so much that he looks up, and because he doesn't know what I'm laughing at, he gets frantically annoyed and then goes on reading and mumbling with suppressed rage. Today he asked me why I didn't behave in a normal manner, and I replied, 'Little Gwendoline was never quite like other girls.' ''

Moved to Tasmania

One of her poems, ''The Rite of Spring,'' was published in the literary journal *Meanjin,* in 1944. But by that time Riddell had introduced her to a navy friend, Bill Harwood, and the two were married in September of 1945. Harwood's husband was an aspiring professor of linguistics, and when he was offered a job at the University of Tasmania, the couple moved to Hobart, Tasmania. At first Harwood missed the mild climate of mainland Australia (Tasmania is a large island off Australia's southeastern coast), but she came to love her new home and remained in Tasmania for the rest of her life.

Harwood knew little of linguistics or philosophy before meeting her husband, but the *Tractatus Logico-Philosophicus* of Ludwig Wittgenstein made a deep impression on her when she happened to pick it up and leaf through it. A dense work, the *Tractatus* is filled with aphorisms and philosophical conundrums that fascinated Harwood. ''When I came to the end I felt like someone who'd come upon a new religion, . . . she wrote (according to the *Dictionary of Literary Biography*). ''When I read in Wittgenstein, 'Not how the world is, is the mystical, but that it is' I took my first step towards being a poet.'' Quotations from Wittgenstein showed up in Harwood's poetry, and she wrote poems about other philosophers and philosophical issues as well.

It would be several years, however, before Harwood could put her poetic ideas down on paper. She and her husband raised four children, and she had a fifth that was stillborn. Harwood shared childcare duties with a friend who was likewise creatively inclined. Although she called motherhood a ''beautiful tyrannic kingdom'' in one poem, she rarely wrote about her husband or her family. Feminist scholars later debated the degree to which childbearing had interrupted Harwood's career as a writer.

By the late 1950s, working on poems in her head late at night and early in the morning, Harwood was ready to seek out publication opportunities. Two poems, ''Death of a Painter'' and ''Daybreak,'' appeared in *Meanjin* in 1956, and by 1960 her work was appearing regularly in that journal and in another, *The Bulletin.* She began to win prizes, but they did not dampen her high spirits. After a disagreement with the editor of *The Bulletin,* she sent in two poems that were published in the magazine. The staff realized too late that the first letters of each line of one poem constituted a kiss-off to the magazine itself, while the other poem formed an obscene acrostic aimed at editors in general.

Wrote Under Pseudonyms

In the early 1960s Harwood published poems under her own name but also used several pseudonyms: Francis Geyer, Walter Lehmann (under whose name the nasty acrostics originally appeared), and Miriam Stone. Scholars again debated Harwood's motivations, suggesting that she adopted the mostly male pseudonyms in order to get around editorial prejudice against women poets. Harwood's own testimony on the matter varied; at first she claimed that the move was merely an example of her often-noted trickster qualities, but she later said that she had used the pseudonym device simply because she had written a large number of what she considered worthwhile poems and wanted to see as many of them in print as possible.

Philosophy was far from the only subject treated in Harwood's work, and she was often described as many-voiced. She wrote about Tasmania and about the rural atmosphere of her own childhood, often presenting versions of herself as a mischievous or troublesome child. One poem, ''Barn Owl,'' recounts what happened when she took her father's gun to shoot an owl: she wounded but did not kill it, and it hopped toward her. ''I saw / those eyes that did not see / mirror my cruelty / while the wrecked thing that could / not bear the light nor hide / hobbled in its own blood,'' she wrote. After her father comes in and tells her to fire the gun again to put the owl out of its misery, ''I leaned my head upon / my father's arm, and wept / owl blind in early sun / for what I had begun.'' She wrote poems about close friends, about art, about poetry in German (a language she spoke well). After being treated for breast cancer in 1985, she wrote about the experience in a book called *Bone Scan* (1988).

Another frequent topic of Harwood's poems was music, and she remained closely involved with classical music for her entire life. From the 1960s until the end of her life she wrote texts for vocal compositions, often working with composer Larry Sitsky. One of their first projects was an opera based on Edgar Allan Poe's *The Fall of the House of Usher.* In 1993 they completed the opera *The Golem,* and it was performed at the Australian Opera in Sydney.

Despite her growing success in the 1960s and 1970s, Harwood still worked mostly in isolation. In the 1960s and early 1970s she had to contribute to the family income by working as a medical secretary. But the publication of her *Selected Poems* in 1977, with 30 new poems written especially for the book, finally brought her to a higher level of prestige. She began to show up on, and then to lead, panels at literary conferences, and a series of poetry prizes began to come her way. In 1989 she was made an Officer of the Order of Australia. She gained attention in England but was little known in the United States.

Late in life, Harwood answered a *Contemporary Authors* questionnaire about her outside interests with ''building a yacht, breeding geese and other poultry.'' Diagnosed with cancer once again, she lasted for months longer than doctors expected; ''she was ready to die but she was damn sure she wasn't going to do it any earlier than she had to,'' poet Norman Talbot told Christopher Dore of *The Weekend Australian.* ''She was a great hero, that lady.'' She lived to see the publication and positive reception of her last book, *The Present Tense.* Harwood died on December 5, 1995, but before she did, she asked that her ashes be scattered over the Brisbane River.

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Lorraine Heggessey

When she became the controller of the BBC1 television channel in 2000, Lorraine Heggessey (born 1956) became the first woman to hold that executive position at the flagship television station of the venerable British Broadcasting Corporation. She remained in that position until 2005, when she resigned to become chief executive of TalkbackThames, one of Britain's leading independent production studios.

Heggessey's tenure at the BBC was controversial. Some credited her with revitalization of programming that even in the opinions of older viewers had become staid, and BBC1 viewership rose sharply under her administration. On the other hand, it was often charged that Heggessey had dumbed down BBC1's programming—a charge she vigorously contested. Well educated but not a product of the English university programs that stocked many of the country's top management ranks, she sometimes quoted a maxim of media theorist Marshall McLuhan in support of her programming philosophy: ''Anybody who thinks education and entertainment are two separate things doesn't understand either.''

Produced Family Newspaper

Heggessey was born on November 16, 1956. When she was young, she told Lennox Morrison of *Scotland on Sunday,* she was ''a pretty conscientious girl; I always did my homework.'' Her media career began with a newspaper she produced at the age of eight, chronicling the goings-on in her family household. Her parents were the only customers. Heggessey attended Durham University and graduated with an honors degree in English. She hoped to join the BBC after graduating but was turned down when she first applied. Instead, in 1978, she got a job as a junior reporter with the *Acton Gazette* newspaper. One of her first assignments was to follow trash collectors as they made their daily rounds. She was accepted by the BBC the following year as a news trainee.

She rose through the ranks at the BBC, cutting her teeth at positions in the network's prestigious hard-news divisions. After two years as a news subeditor in 1981 and 1982, she was promoted to assistant producer and then producer (in 1983) in the Current Affairs department, with responsibility for the *60 Minutes* and *Panorama* news programs. Though the Soviet Union was mostly closed to Western media at the time, Heggessey sneaked in by posing as a tourist and put together a *Panorama* story. In 1986 she left the BBC for a producer position at Thames TV, a predecessor to the company she joined in 2005. From there she moved to an independent network, Channel 4, where she was a deputy editor on a program called *Hard News* and a producer for another news program, *As It Happens.* She also worked briefly for a news program on the independent ITV network and was arrested by troops in Zaire as she tried to film a story about the growing threat of AIDS.

It was during this period that Heggessey first made waves on British television. She produced a feature that dealt with the treatment of British union leader Arthur Scargill by an aggressive investigative reporter, Roger Cook, but Cook refused to be interviewed. Turning the tables on the stocky reporter, the five-feet-tall Heggessey pursued him down a street, peppering him with questions. As she captured the chase with a rolling camera, she hit Cook with a demand to ''answer the question. . .'' (according to the *Daily Mail*). The fast-moving world of independent television news gave Heggessey a thick skin and a demeanor often described as feisty or fearless.

When she returned to the BBC in 1991, she broadened her work beyond news. She created and edited a viewer-feedback show called *Biteback,* and she served as series producer for a show about organized crime, *The Underworld.* Married to Dutch-born musician and composer Ron de Jong—who worked at home and usually kept an eye on the couple's two daughters as the demands of Heggessey's career grew—she was caring for her one-month-old baby daughter when the chance came to interview ''Mad Frankie'' Fraser, one of Britain's most notorious

gangsters. ''She woke up and wanted feeding and I thought, 'What am I going to do?' '' Heggessey recalled to Charlie Catchpole of the *Mirror* tabloid. ''I decided not to ask Frankie's permission because it might embarrass him. So I just got on with it in front of him. He wasn't the least bit fazed.'' The interview made both Fraser and Heggessey better known, and Heggessey moved up to the level of executive producer for various programs in 1994.

Resuscitated Eccentric Figure's Career

One of those programs was *Animal Hospital,* a traveling animal-welfare show that won National Television Awards for Most Popular Factual Entertainment Show in 1995, 1996, 1997, 1999, and 2000. Heggessey went a long way toward insuring the show's success when she chose as its host Rolf Harris, an eccentric, Australian-born musical figure who had first come to prominence as the vocalist who sang the international hit ''Tie Me Kangaroo Down, Sport'' in the 1960s and had more recently issued a bizarre cover version of Led Zeppelin's ''Stairway to Heaven.'' Heggessey asked an assistant for a list of celebrities who had contributed to animal-welfare charities. When she came to Harris's name on a list of donors to the Cats Protection League, she told Catchpole, ''I said, 'That's it!' and everybody looked at me as if I was mad.'' But Heggessey's judgment was vindicated as Harris's career took off in renewed full flower.

Heggessey helmed a science show, *The Human Body,* in 1996 and 1997, and during this period she was once again wooed by independent television organizations. Part of what persuaded her to stay at the BBC was the offer of a job as head of the network's children's programming, an attractive post inasmuch as her daughters had reached the ages of four and eight. Heggessey made headlines during this period when she personally went on the air to explain to youthful viewers why a popular host had been fired after being charged with cocaine use. Heggessey remained head of children's programs at the BBC until 1999, and in 1999 and 2000 she rounded out her resumé further as joint director of the network's Factual and Learning division and as director of programs for the BBC Productions unit.

With a wide range of experience and a demonstrated capacity for toughness, Heggessey was a logical choice when the position of BBC1 controller—the channel's chief operating officer—came open in 2000. Her hiring was announced in September of that year, and she became the first woman to hold the position. BBC Director of Television Mark Thompson praised her to the *Birmingham Post* as ''a program maker through and through, [with] a great knack of recognizing the original idea and making it work.'' Heggessey for her part said that she had always wanted the job.

It came with serious challenges, however. Once the unchallenged leader of the international broadcast world, the government-owned BBC—funded through license fees levied on everyone in Britain who watched television—had suffered under competition from privately run broadcasters. Ratings were on the decline, and the BBC had been bested in audience measurements by the privately owned ITV (Independent Television) for several years in a row. The BBC had acquired the affectionate but hardly hip nickname of ''Auntie,'' and even senior citizens polled in surveys opined that the network's programming was old-fashioned. Some in Britain even talked of privatizing the legendary broadcaster.

Took Steps to Raise Ratings

Heggessey, with a team of four immediate subordinates, now had full responsibility for all of BBC1's programming. After making obligatory remarks about high-quality programming, Heggessey stated her aims as controller in no uncertain terms. ''My job will clearly be to arrest the ratings decline, if not reverse it,'' she told Matt Wells of the *Guardian.* She was aided by a decision to move the BBC's evening news program from nine to ten o'clock, a decision made before she was hired but that she executed smoothly. Her first move was to drop a popular symbol of the network, a red-and-yellow balloon that had cost 500,000 pounds. ''The balloon to me feels very slow,'' Heggessey told Thomas Quinn of the *Mirror.* ''It goes across this majestic landscape but doesn't feel in touch with viewers.''

She also quickly made program changes. Some of them, such as a move of the *Survivor*-style quiz-show *The Weakest Link* to prime time, alarmed traditionalists who felt that she was taking the network in a down-market direction. *Panorama,* which had once been one of Heggessey's prize responsibilities, was moved to a late-night slot. But Heggessey's programming was not, as one critique had it, entirely made up of makeover and do-it-yourself shows. Several new high-quality dramas were introduced and competed successfully against reality-television programs on independent networks. Heggessey created a show called *The Nation's Favorite Proms,* a viewer-friendly introduction to Britain's famed Proms classical music concerts. And she turned once again to Rolf Harris, selecting him to host an art program, *Rolf on Art.*

The results were quick and dramatic: by early 2002 the BBC was topping archrival ITV in peak-time viewership. Lists of the most powerful women in British entertainment routinely began to feature Heggessey's name, and the crucial under-35 demographic, never the BBC's strong suit, began to break in the network's favor. Heggessey could point to a variety of new nonfiction shows, including history series on the Greek city of Pompeii and Rome's Coliseum, and a science show that dealt with the history of the number one. Heggessey told Tom Leonard of the *Daily Telegraph* that she felt that BBC's job was to ''serve all the viewers some of the time,'' and she seemed to be making headway toward that goal. As for the reality shows—Heggessey created a show called *Fame Academy* to compete with ITV's *Pop Idol,* comparable to *American Idol* in the United States—she told Leonard that ''Very few people want to watch one kind of programming—they want a variety.''

By 2004, Heggessey was speculating that she might become BBC1's longest-serving controller in history. She had several new successes under her belt, including the consumer-advocacy show *Watchdog* and *Strictly Come Dancing,* a unique ballroom-dancing program that paired celebrities with amateur dancers. Well-received arts programs had blunted some of the criticism that she had moved too far in a populist direction, and although the BBC's

government overlords spoke of reviews evaluating BBC1's adherence to the network's overall goals, Heggessey had strong support from her immediate supervisor and seemed unlikely to encounter any level of criticism beyond what she had experienced before. Her appetite for pugnacity showed in a dust-up between the BBC and media tycoon Rupert Murdoch, whom she termed a capitalist imperialist who worked against everything the BBC stood for.

So it was something of a surprise when she departed for TalkbackThames in 2005. A hefty increase in salary was one motivation. ''Obviously it's good to get to a stage where you feel you can capitalize on your experience and you can start to make a bit of money,'' she told Raymond Snoddy of the *Independent.* ''But money is not my main motivating factor. Happiness in my job and whether the job challenges and stimulates me is the main thing.'' The new job made her head of a company of her own, albeit one owned by a German multinational corporation, and it put her in a position to deliver programming to the BBC as well as its rivals. Budget cuts at the BBC also seemed to herald an era of austerity. In any event, Heggessey's status as one of the most powerful figures in British entertainment seemed likely to continue for some time to come.

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Fletcher Henderson

Fletcher Henderson (1897-1952) was a key figure in the development of the ensemble jazz style known as swing. As a bandleader and composer himself, and as an arranger for the Benny Goodman Band in that group's golden years just before World War II, he nurtured both the sound of swing and the players who made the music.

Henderson did not grow up playing jazz or improvised music of any kind, and as a musician himself, he was no more than adequate. Historians have differed as to his significance in jazz history. Some argue that the swing genre sprang practically full-blown from his arranger's pen, while other better-known musicians reaped the benefits of his discoveries. Other writers contend that Henderson happened to be at the center of a vital musical scene in New York City just as the new music was taking shape, and that other musicians deserve equal credit for swing's artistic accomplishments and growth in popularity. Henderson's biographer Jeffrey Magee takes a middle ground, writing in *The Uncrowned King of Swing: Fletcher Henderson and Big Band Jazz* that ''to get at what Henderson did, it might be best to describe him as a musical catalyst, facilitator, collaborator, organizer, transmitter, medium, channel, funnel, and 'synergizer,' if such a word existed.''

Studied Classical Music

Henderson was born in Cuthbert, Georgia, on December 18, 1897. His father was an educator, and both his parents played the piano. Henderson enjoyed an unusually good education for an African American in the South at the height of segregation. His father mortgaged the family home to the hilt to finance his son's education. Henderson attended Howard Normal School, a black prep school in Atlanta, and then majored in chemistry at Atlanta University, graduating in 1920. He began taking classical piano lessons at age six. His parents steered him clear of ragtime piano and the other African-American musical traditions of the rural South, but he developed sharp musical instincts and a good ear that allowed him to learn new musical traditions quickly. In the Atlanta University chapel he served as the school organist.

With ideas of studying chemistry at Columbia University, Henderson moved to New York in 1920. Higher

education, in the sciences as elsewhere, was still highly segregated, and he ended up working as an assistant in a chemistry lab. Music actually offered him greater opportunities. Rooming with a pianist, he filled in for his roommate on a riverboat job and was noticed and hired for further work by Fred ''Deacon'' Johnson, an influential booker who had worked with the Clef Club orchestra, the leading black ensemble of the pre-jazz years. Soon Henderson had a full-time job as a song plugger—a salesman who promoted songs to artists—with the Pace & Handy music publishing firm, recently formed by legendary blues arranger W.C. Handy and Atlanta University alumnus Harry Pace.

In 1921 Henderson moved on with Pace to the new black-oriented Black Swan record label. The classically trained Henderson turned out written musical arrangements quickly for use in the Black Swan studios, and Henderson was picked to lead the backing group for Black Swan artist Ethel Waters on her national tour. It was on that tour that Henderson began to grasp the energy of blues, jazz, and popular African-American rhythms. ''On that tour Fletcher wouldn't give me what I call the 'damn-it-to-hell bass,' that chump-chump stuff that real jazz needs,'' Waters recalled (as quoted by Magee). She gave Henderson some piano rolls by the Harlem ''stride'' pianist James P. Johnson. ''To prove to me he could do it, Fletch began to practice,'' Waters said. ''He got to be so perfect, listening to James P. Johnson play on the player piano, that he could press down the keys as the roll played, never missing a note. Naturally he began to be identified with that kind of music, which isn't his kind at all.''

Back in New York, Henderson began to show up on records as accompanist to an increasingly wide variety of singers. The piano or small-band accompaniments heard on the mid-1920s recordings of jazz-influenced ''classic blues'' singers such as Bessie Smith and Gertrude ''Ma'' Rainey are often Henderson's. His name became better known among musicians, and by 1923 he had joined with an eight-piece band of his own, performing at New York's Club Alabam. The college-educated Henderson was picked as leader because it was thought that he projected the personable image the group would need in order to crack the New York high society market. Henderson proved to be an astute judge of emerging talent. His 1923 band included future saxophone superstar Coleman Hawkins, then 19 years old, and another saxophonist with arranging talents, Don Redman. By the following year, when Henderson settled in for a long residence at New York's Roseland Ballroom, his band had expanded to ten and then to sixteen musicians, and had taken on a trumpeter recently arrived from New Orleans—Louis Armstrong.

Added Jazz Elements to Dance Styles

Henderson experienced success partly because he identified an unfilled niche: a top-notch African-American dance band that could read music and compete on equal terms with white ballroom orchestras like that of Paul Whiteman was bound to make a splash among both black and white audiences. For downtown appearances, trumpeter Howard Scott recalled (as quoted by Magee), that Henderson ''was a very strict leader. Every night you had to . . . stand inspection. He'd look at your hair, your face, see if you shaved, your shoes, see if they're shined. You had to be perfect to suit him.'' In Harlem, musicians sought to emulate Henderson by learning to read music. The big bands of the swing era, which depended partly on musical notation, would soon be stocked with players who had either worked directly with Henderson or been inspired by him indirectly.

But Henderson did not simply imitate the sound of white bands. Armstrong, who remained with Henderson for 14 months, and the other young jazz players Henderson hired, pushed the sound of the band toward the freer, more energetic type of jazz that was flowering as Americans became more and more aware of the non-notated ensemble improvisations coming out of New Orleans and traveling northward toward the Midwest. Armstrong and Henderson both characterized their relationship as a mutually beneficial exchange. Don Redman began writing arrangements that balanced the talents of individual improvisers with varied large-band textures, and Henderson's band began to gain popularity beyond New York. He took over some of the arranging chores in 1927 after Redman departed to form his own group, and the music he made during this period features the textures that became characteristic of swing in general: interaction between brass and reed sections, a smooth surface with plenty of dance-floor energy coming from drummers, and solo interludes that provided a space for the artistry of talented individual players.

Saxophonist Benny Carter, another important entertainer who emerged from the Henderson band, also wrote arrangements for the band, creating effective showcases for his own playing. The innovative arrangements of the Henderson band were closely followed by other musicians. One who credited Henderson as a direct influence was bandleader Edward Kennedy ''Duke'' Ellington, who raised the Hendersonian art of showcasing distinctive individual players to a level of perfection. White clarinetist and bandleader Benny Goodman was another Henderson admirer who began purchasing Henderson's arrangements and compositions. That helped Henderson and his big band stay afloat financially when Henderson suffered injuries in an auto accident in 1928. But Goodman's appropriation of Henderson's material also disguised Henderson's contribution to jazz at a key point in its history—the emergence of swing onto a national stage. One of the Benny Goodman band's most-played pieces, ''King Porter Stomp,'' was based heavily on a Henderson arrangement. But the Great Depression severely curtailed the activities of recording companies, and the musical activities of Henderson himself during the Depression years are poorly documented. Even so, Henderson pieces like ''The Stampede'' and ''Rocky Mountain Blues'' became well-known jazz standards.

Henderson led a band at the Harlem club Connie's Inn in the early 1930s and continued to record sporadically. His popularity dropped somewhat with the emergence of newer swing bands led by Ellington, Count Basie, the Dorsey Brothers, and other musicians. His business skills were inferior to his musical ones, and jazz historian John Lincoln Collier (as quoted in *American Heritage*) noted that Henderson had ''an almost pathological lack of self-assertiveness.''

Henderson's group disbanded when he ran out of money to pay them after a Detroit engagement in 1934. He had not lost his eye for talent, however; a new group he formed for a 1936 residency at Chicago's Grand Terrace ballroom included future trumpet star Roy Eldridge. Henderson's role with the Goodman band expanded as the band rose to the top of the charts, thanks to appearances on the *Camel Caravan* radio program sponsored by the R.J. Reynolds tobacco firm. Henderson took a full-time job as staff arranger with the bandleader in 1939, dissolving his own group and sometimes playing piano in the newly integrated Goodman band.

Toured in Battle of Sexes Act

Goodman's recordings made between 1935 and 1940 came to be seen as emblematic of swing at its height, and Henderson was a key unseen presence behind their creation. Henderson's work for Goodman brought financial rewards, but he soon gravitated back to the bandstand himself. During World War II he formed a band that took on the International Sweethearts of Rhythm, an all female Jazzband, in a touring ''Swing Battle of the Sexes.'' After the war he continued to work with a diminished Goodman band and came full circle by touring as accompanist once again for Ethel Waters. Always quick to catch on to new trends, Henderson adapted to the decline of swing by forming a sextet that appeared at New York's Café Society club. In the late 1940s he was slowed by a variety of health problems.

Henderson suffered a series of strokes beginning in 1950, and became partly paralyzed. He died in New York City on December 28, 1952. The specific talents of the swing giants who came after him eclipsed his pioneering contributions, and Henderson's name was forgotten for a time. Reissued LPs helped revive his musical reputation, as did the historical studies of jazz that were undertaken in the late twentieth century; enthusiasts and jazz scholars traced the careers of jazz musicians in the 1920s and 1930s, and they noticed how many jazz career paths intersected with Henderson's.

Whatever his specific role, it is indisputable that the bands Henderson led in the 1920s and 1930s were on the forefront of new developments in jazz. Henderson drew on his unusual musical background to facilitate the incorporation of improvisational jazz styles from New Orleans and other areas of the country into the musical life of New York, and into a dance band tradition that relied on arrangements written out in musical notation. The new music that developed under Henderson's leadership struck a balance between improvisation and compositional planning—a balance that continues to shape jazz today.

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Fanny Mendelssohn Hensel

Composer Fanny Hensel (1805-1847) lived for much of her life in the shadow of her more famous brother, Felix Mendelssohn. Most of her works were known only to her family and her immediate circle of acquaintances, but renewed interest in the music of women composers led to the rediscovery of her works and convinced many researchers and musicians that her talent was unique.

Hensel's musical career suffered because the middle-class German family in which she grew up held the typical belief that women should devote themselves to domesticity and child-rearing, pursuing creative work as a strictly limited hobby if at all. It was her brother Felix who steered her away from publishing her music, which would have led to wider renown; her husband, painter Wilhelm Hensel, encouraged her work, and she began to publish some of her more than 500 compositions shortly before her sudden death at age 41. Although he worked to squash her career, Felix Mendelssohn was well aware of his sister's talent and often consulted her on musical matters.

Was Granddaughter of Jewish Philosopher

The Mendelssohn family were well-off citizens of Hamburg, Germany, where Hensel was born, Fanny Mendelssohn-Bartholdy, on November 14, 1805. They moved to Berlin in 1809. Hensel was the oldest of four children; Felix Mendelssohn was four years younger, and the two were close from early childhood onward. Their grandfather, Moses Mendelssohn, was a well-known philosopher who tried to establish a basis for friendly coexistence between Jewish and Christian Germans. By the generation of Fanny and Felix Mendelssohn his project had begun to progress: Jews found more opportunities in Germany and became more integrated into German culture. But opportunity and

integration often carried a price; both Hensel and Felix Mendelssohn converted to Lutheranism.

Most of their musical education was shared between the two. Hensel was taught to play the piano by her mother Lea, and she went on to take piano lessons from top performers in Berlin and Paris. She became a top-flight pianist, and unlike most other piano works by amateur composers of the nineteenth century, hers are generally difficult to play. Both Hensel and Felix Mendelssohn studied musical composition with Carl F. Zelter, a song composer well known for his settings of the classic poetry of Johann Wolfgang von Goethe. Zelter also introduced both Mendelssohn siblings to the century-old music of Johann Sebastian Bach, today considered some of the greatest ever written but largely forgotten at the time. Felix Mendelssohn went on to lead a revival of Bach's music in Germany, and it made a strong impression on Hensel as well. By the time she was 13 she could play all of Bach's *Well-Tempered Clavier,* a collection of 48 piano pieces covering all 24 major and minor keys twice through, from memory. Her first composition, written when she was 14, was a song celebrating her father's birthday.

In 1820 she enrolled at a music school, the Berlin Sing-Akademie. She wrote numerous lieder (German-language songs) and piano pieces during this period. Often she wrote short, evocative, highly melodic piano pieces called Songs without Words; Felix Mendelssohn often cultivated the genre, but it is unclear which sibling originated it. Just as her career was beginning to flower, her family threw roadblocks in her way. Her father discouraged her from composing, and Felix Mendelssohn, by now an internationally known composer, refused to help her find a publisher for her works.

His reasons for this discouragement have been much discussed by historians. Certainly, in devaluing the creative powers of women, he was very much a product of his time. Yet he may also have been acting out of sheer competitiveness. Several of Hensel's songs were published under Felix Mendelssohn's name between 1822 and about 1830; one of them, ''Italien'' (Italy), became widely known, and Felix Mendelssohn, during an audience with England's Queen Victoria later in his life, had to admit the fraud when the queen requested the song and proclaimed it her favorite.

Founded Salon

Fanny Mendelssohn married Wilhelm Hensel, court painter to the King of Prussia, in 1829; a pencil portrait of her that he drew that year reveals a woman who strongly resembled her famous brother physically. The marriage finally gave Hensel an outlet for her music, even if it was not an international platform: her husband backed her efforts to compose, and soon she founded a salon—a regular (often weekly) gathering for individuals interested in the arts and intellectual trends. In this she followed two of her great-aunts who had been enthusiastic salon participants. The Hensel home became one of Berlin's most important intellectual gathering places. Hensel was able to write music for her own salon and perform it there, and she soon began to develop the musical ideas she had formed during her training.

Piano music and songs remained at the center of Hensel's output, but now she began to attempt larger works: an orchestral Overture in C major in 1830, for example, and a 35-minute *Oratorio on Scenes from the Bible* (an oratorio is a dramatic but unstaged work for chorus, soloists, and orchestra, often on a religious theme) the following year. That work remained unheard between whatever initial performance it may have had and the year 1982, when it was rediscovered. Like many of the choral works of Felix Mendelssohn, Hensel's oratorio was steeped in the music of J.S. Bach. *San Francisco Chronicle* critic Joshua Kosman opined that ''it's hard to know where to fault this masterly work, or how to explain its neglect as anything but simple sexism.'' Kosman pointed to such passages as the chorus ''Wir leiden um unsrer Sünden willen'' (We suffer for our sins), in which Hensel ''builds a splendid fugue [a difficult passage in which voices enter at different times with the same melodic material] on a strangely gnarled, disjointed theme.'' She also wrote chamber music—music for small instrumental ensembles—including a String Quartet in G minor that took after similar works by her brother. She also wrote a considerable amount of music for women's chorus.

Whatever tensions may have existed in their relationship, Hensel and Felix Mendelssohn continued to work together closely when it came to music. She is thought to have played a role in the composition of some of his major works, including the oratorio *Paulus* (St. Paul, 1837), and in general he played through his music to get her opinion and suggestions before notating it in finished form. Felix Mendelssohn married that year, and his marriage seemed to free Hensel from some of her career restrictions. In 1838, Hensel made an appearance as a pianist, performing Felix Mendelssohn's Piano Concerto No. 1.

Traveled to Italy

Between 1839 and 1845 Hensel and her family (she had one son and may have suffered a miscarriage) made two trips to Italy. The voyages were musically rich ones for Hensel, who made the acquaintance of the young French composer Charles Gounod and influenced his music. In 1841 she composed the piano work ''Das Jahr'' (The Year) as a memoir of the first journey; it consisted of twelve short pieces, one for each month of the year, plus a final chorale (a harmonization of a German Lutheran melody). ''This is an outgoing cycle: even the ruminative, bittersweet Serenades, June and July, grow into densely textured virtuoso works, and most of the pieces have more of [Robert] Schumann's audaciousness than Felix Mendelssohn's delicacy . . .,'' noted *New York Times* reviewer Allan Kozinn after hearing the work in 1996. Indeed, not all of Hensel's music resembled Felix Mendelssohn's; she also drew on the meatier innovations of younger innovators of the day such as Schumann and Franz Liszt.

Late in her life, Hensel decided to publish some of her music regardless of what her family thought. A long statement on this decision in one of her letters, reproduced on the website of the music publisher W.W. Norton, testifies to her lack of confidence about her decision: ''I hope I shall not disgrace you all, for I am no femme libre [liberated

woman],'' she wrote. About 25 publications of her music, mostly of songs and piano pieces, appeared in all, some of them after her sudden death from a stroke in Berlin on May 14, 1847, while she was leading a rehearsal of Felix Mendelssohn's choral *Erste Walpurgisnacht* cantata. Felix Mendelssohn was strongly affected by her death, and died himself six months later.

For well over a century, Hensel's music was almost completely forgotten. Her manuscripts remained in the possession of her family, and in 1965 they became part of an archive of Felix Mendelssohn materials held at the West Berlin State Library (now the Berlin State Library) in Germany. As feminism began to make inroads in academic musical circles, scholars unearthed records of Hensel's career. But the archive's director, Rudolf Elvers, pooh-poohed the interest of what he called (according to Christopher Swan of the *Christian Science Monitor*) ''all these piano-playing girls who are just in love with Fanny,'' and he dragged his feet in making Hensel's music available. Musicians who asked to see the manuscripts were told to wait while priorities were sorted out.

The situation began to change in the 1990s, and recordings of Hensel's music appeared. A four-disc set devoted to Hensel was issued by Germany's CPO label, and the Thorofon label issued three volumes of her vocal and keyboard music. Printed editions of selections from her body of work were published, but most of her manuscripts remained locked up in the Berlin State Library or held in private collections. As of the early 2000s, most of her music was still inaccessible to performers.

Critical opinion was divided, sometimes but not always along gender lines, about those Hensel pieces that had been placed before the musical public. ''You feel like you're listening to a major composer, the workings of an authentic creative soul,'' Pulitzer Prize-winning composer Stephen Albert told Christopher Swan in reference to Hensel's Piano Trio of 1846. ''I'll tell you, she's certainly more adventurous than her brother. She's plenty talented. . . . There's a clarity of thought, a real inevitability to her music. . . . This last movement is very Brahms-like. Only it was written when Brahms was around 14 years old.'' Composer Gunther Schuller told Swan that ''she was extremely prolific, but on a very high, consistent level. The kind of thing where you say, 'Why don't we know this music better?' ''

Edward Rothstein of the *New York Times* dissented, calling Hensel's short piano pieces ''works of some charm but uncompelling character'' and asserting that ''the lieder were also relatively banal, with a few moments of surprising modulation.'' Some writers took the position that Hensel was a composer with raw talent to equal her brother's, but that she had never been allowed to develop it fully. A full evaluation of Hensel's creative contributions awaited deeper research into her life and works. The year 2005 saw the modern premiere of an Italian-language concert aria by Hensel, ''Io d'amor, oh Dio, mi moro'' (I die, O Lord, of love). Perhaps in future years Hensel's remaining and as of yet unreleased body of work will be discovered and enjoyed.

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Hergé

Georges Remi (1907-1983), known as Hergé, was the creator of Tintin, one of the most popular comic book characters in the entire history of the genre. He drew Tintin from 1929 until just before his death.

Even in the United States, where the comics were less popular than in Europe, the Tintin comics influenced a generation of artists with the precise drawing technique that Hergé used, called the ''ligne claire'' or clear line. But the Tintin character, a young, tow-headed reporter, became a beloved figure for a variety of reasons that extended beyond Hergé's artwork. The Tintin books were action-packed, humorous, and filled out with memorable minor characters—the cursing but never profane Captain Haddock, two ineffectual detectives named Thompson and Thomson, a rather addled Professor Calculus, and, last but not least, Tintin's faithful dog Snowy. Tintin's popularity survived controversy and generational change, and Remi's hometown of Brussels now boasts a Tintin statue as well as a Tintin subway station mural that Hergé himself designed.

Reversed Initials to Form Pen Name

Remi was born in Etterbeek, Belgium, a Brussels suburb, on May 5, 1907. He never used his real name professionally, forming the pen name Hergé by reversing his initials and spelling them out phonetically in French (air-ZHAY). His strict Catholic household was not an especially happy one. Hergé's mother suffered from mental problems and died when he was young. He attended school under German occupation for several years, sometimes drawing cartoons showing a little figure fighting the invaders. A bright spot in Hergé's life was his membership in the Boy Scouts, an organization that helped shape his basic outlook. The character of Tintin, indeed, had many Scout-like qualities. Hergé took

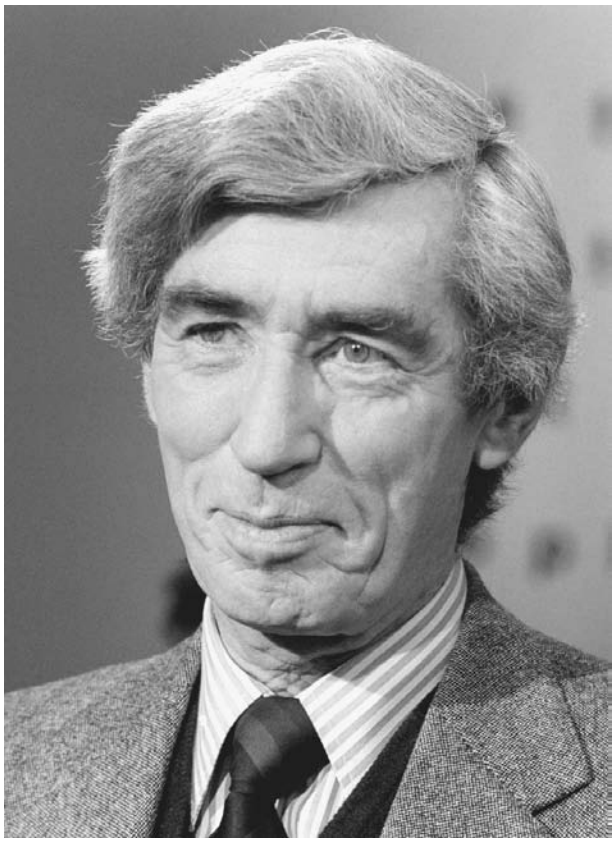

almost no formal drawing lessons, giving up on the few art classes he did take at the Catholic St. Boniface high school, but did well in his other studies. Hergé was a habitual sketch artist from very early in his childhood, and he never stopped trying to improve his drawing skills.

After he finished school at 18, Hergé found a job with the circulation department at a conservative, Catholic-oriented daily newspaper, *Le Vingtième Siècle* (The 20th Century). On the side, he devised and drew a comic strip called *The Adventures of Totor* for Belgium's national boy scout magazine. Hergé spent a year in the Belgian military in 1926 and 1927, continued to work on the Totor strip, and found expanded responsibilities as an engraver and cartoonist waiting for him at *Le Vingtième Siècle* after his discharge. When the paper added a weekly youth magazine in 1928, Hergé experimented with a strip called *The Adventures of Flup, Nenesse, Poussette, and Cochonnet.*

The following year, however, he returned to his round-faced boy scout character, making him a reporter, sending him to a country conservative Belgians despised, and naming him Tintin. The first Tintin sequence, *Tintin in the Land of the Soviets,* had a staunchly anticommunist theme. Hergé had studied American comics such as ''Krazy Kat,'' and his strips were filled with action and satire of a sort European comics readers had rarely encountered. *Tintin in the Land of the Soviets* became so successful that promotional events arranged in connection with it, such as a ''homecoming'' staged at a railway station for an actor playing Tintin, drew huge crowds.

Hergé's second Tintin book, *Tintin in the Congo,* appeared in 1931 and was later criticized for its racist stereotyping of Africans. But *Tintin in America* (1932) drew negative reactions from a different direction; Hergé was sympathetic to the plight of African Americans and Native Americans (whose culture he researched, beginning a career-long habit), and an American publisher demanded that he excise positive black characters from the strip so as to avoid losing Southern readers. Political controversies continued to swirl around Hergé for most of his life. ''For years the left has said I'm right and the right has said I'm left,'' Hergé said in a Belgian interview quoted in the *New Statesman.* ''I don't like to contradict either.'' Certainly part of the energy of the early Tintin comics came from their engagement with current events; it was later that *Tintin* evolved into a pure adventure narrative. Hergé's 1936 book *The Blue Lotus* took a critical stance toward Japan's invasion of China, prompting heated protests from Japanese diplomats.

Inspired by Chinese Art Student

Both the ideas and the techniques in *The Blue Lotus,* which represented a creative breakthrough for Hergé, were stimulated by a Chinese art student name Chang Chong-Jen whom he had met in 1932. The student inspired Hergé to devote himself wholeheartedly to cartooning as an art as well as introducing him to Chinese culture. Hergé also married Germaine Kleckens that year, and he continued to issue successful new strips, most of them politically oriented. The 1938 *Anschluss* expansion of German authority into Austria showed up in *King Ottokar's Scepter.* Individual Tintin strips continued to appear in *Le Vingtième Siècle* and were then issued in book form by the publisher Casterman. With each successive volume, his precise clear line drawing technique became more apparent.

When German troops overran Belgium in the early days of World War II, Hergé suffered through a second occupation of his homeland. The war had several long-lasting effects on Hergé's art. Nazi authorities declared the political content of Hergé's strips off-limits, and as a result the Tintin stories began to take on their characteristic atmosphere of exotic adventure, free from social themes. *The Crab with the Golden Claws* (1941), set among counterfeiters in Morocco, was a typical example. It was during this period that Hergé introduced several of the Tintin strip's best-loved eccentric characters, including the hard-drinking but amiable Captain Haddock and his non-profane oaths such as ''billions of blistering barnacles.'' (The Tintin strips were enormously popular in England; the characters, except for Tintin, all had their own English names, and nearly all the Tintin books were issued in English translations.) Owing to paper shortages, the size of the Tintin strips was reduced; Hergé responded by honing his drawing technique to yet a finer edge. By the war's end, each frame of a Tintin strip contained enough detail that a viewer might peruse it several times without finding all the elements it contained.

The most significant outcome of the war years for Hergé grew from the fact that he published his work in the Nazi-controlled newspaper *Le Soir.* Hergé argued that he

had merely obeyed the instructions of Belgium's King Leopold; that citizens of the country should go about their work normally. He refused offers to do illustration work for a Belgian fascist group, but after the Germans were defeated he was accused of being a Nazi collaborator. He was arrested several times, was briefly imprisoned, and was not allowed to work for almost two years.

Hergé's reputation was rehabilitated when a leader of the Belgian anti-Nazi resistance, the publisher Raynmond Leblanc, offered to back a new magazine, called simply *Tintin.* Hergé had to work at breakneck speed to meet Leblanc's deadlines, but he was soon back in the good graces of the Belgian people and of Western Europeans in general. The series of Tintin books resumed, with adventure remaining as a chief plot element, and by 1955 there were 18 of them, with sales totaling over one million copies annually. Hergé hired assistants to help with the crush of work and established the Studio Hergé in 1950.

Predicted Space Flight

Despite the nonpolitical nature of his later works, Hergé never gave up on his desire to do careful research on the settings he depicted. That research was on impressive display in Hergé's 1953 Tintin adventure *Destination Moon*—Tintin's space suit resembled those eventually worn by American astronaut Neil Armstrong and his crewmates when they set foot on the moon 16 years later, and he accurately depicted the moon's desolate landscape. Other details in the book rang true because of Hergé's extensive reading on lunar exploration; he even sent strips to top European space experts and asked them to check for inaccuracies. Hergé's guess that the eventual lunar launch would be nuclear-powered turned out to be incorrect, but at the time his story was in line with the research of top rocketry experts like the German-American Wernher von Braun. Hergé also became interested in abstract art, and close observers of Tintin strips can find small duplicates of famous abstract paintings hanging on the walls of rooms.

Outwardly oriented though it was, Hergé's work also drew on his own troubled inner life. His marital life was unhappy, and he and his wife Germaine separated in 1960. By that time he had already begun an affair with a young illustrator in his studio, Fanny Vlamynck, whom he later married. The affair caused the Catholic Hergé strong feelings of guilt, and he began to have nightmares in which he was trapped in a featureless white landscape. A psychoanalyst suggested that the fields of white might represent a sense of lost purity, but Hergé decided to confront his feelings in his art, sending Tintin to a snowy mountain landscape in 1960's *Tintin in Tibet.* That book reintroduced a character based on Chang Chong-Jen, who had first appeared in *The Blue Lotus,* and Hergé and his friend were finally reunited in 1981, for the first time in 44 years. Chang had survived the Cultural Revolution in China and become the director of the Academy of Fine Arts in Shanghai.

Hergé finally divorced his first wife in 1973 and married Fanny two years later, but he was increasingly troubled by depression. Whereas he had long stuck to his goal of producing one Tintin book a year, his pace slowed in the 1960s and 1970s to two or three per decade. One Tintin book, *Tintin et L'Alph-Art,* was left unfinished at his death, and it was generally agreed that the creation of Tintin was so closely bound up with Hergé's own personality that no one else should attempt to complete it. Tintin traveled and received various prestigious awards including Belgium's Order of the Crown, Officer Grade, in 1979. That year, which marked a half-century of existence of Tintin, Hergé received a Mickey statuette from the Walt Disney Company. His popularity in the United States had never reached the level of adulation he enjoyed in Europe (and around the world as far afield as Indonesia, in numerous translations), but his American admirers included director Steven Spielberg, who made plans to direct an American Tintin film.

Hergé was diagnosed with leukemia in 1980 and died on March 3, 1983, in Brussels. Funeral observances across Europe resembled those accorded a head of state, and in Belgium, among other honors, the significance of Hergé's art led to the opening of a major comics museum, the Centre Belge de la Bande Dessinée or Belgian Comic Strip Center. By 2004, ''known now in some 60 different languages,'' as writer Michael Farr observed in *History Today,* ''Tintin can lay a safe claim to being Belgium's best-known international figure.''

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Rosella Hightower

Native American dancer Rosella Hightower (born 1920) was an internationally renowned ballerina from the 1940s through the 1960s.

Dancing with such companies as the Ballet Russe de Monte Carlo, the Grand Ballet du Marquis de Cuevas, and the American Ballet Theatre, and with other luminaries such as Rudolf Nureyev, her strength and lyricism delighted critics and audiences alike. In addition to a stellar career as a dancer, Hightower was noted for founding a distinguished dance academy in the South of France and being the first American to direct the famed Paris Opera Ballet.

Childhood

Hightower was born on January 30, 1920, in Ardmore, Oklahoma, to Choctaw Native American parents. When she was still in infancy, the family moved to Kansas City, Missouri, where Hightower was reared. It was during the time of Prohibition, dance crazes such as the Charleston, and little tolerance or acceptance of Native American culture or rituals.

Hightower's early years were an unusual combination of hardscrabble existence and highbrow ambition. On the one hand, she worked the fields with her family, as was expected. Lili Cockerville Livingston, author of *Native American Ballerinas,* told Lyndy Franklin of *Dance Spirit,* ''When (Hightower) brought in her first bag of cotton that she picked, she earned her place in the family. She was always a tomboy.'' On the other hand, she developed an interest in ballet at a very young age—an interest that must have been at least partly encouraged by her parents.

Referring to Hightower and four other famous Native American dancers that hailed from Oklahoma (Maria and Marjorie Tallchief, Moscelyne Larkin, and Yvonne Chouteau), Livingston told Franklin, ''They were exposed to the old dance companies that were touring the Midwest in the 1930s and they saw something magical. They were bitten by the bug.'' But surely that bug could have come nowhere near Hightower in her youth without her parent's approval—else, how could a youngster have witnessed the performances? Similarly, it is unlikely that Hightower could have studied with ballet teacher Dorothy Perkins in Kansas City without parental support. Study she did, and the die was cast.

Early Professional Years

In 1938 famous ballet master Leonid Massine's Ballet Russe de Monte Carlo was performing in St. Louis, Missouri. The then-18-year-old Hightower tracked him down after a performance and convinced him to allow her to audition. Her powers of persuasion must have been formidable, as the master reportedly missed his train to accommodate the aspiring ballerina's request. And against the odds a second time, he was sufficiently impressed with her talent to ask her to join his troupe in southern France. Years later, Hightower recalled that time to Karyn Bauer of *Dance.* ''I didn't even know where Monte Carlo was. But I got there, on a boat. It [took] two weeks!''

Hightower made her debut with Massine's company in *Seventh Symphony* in 1938. She continued to dance under him until 1941, learning the troupe's repertoire while performing on tour at American military bases during World War II. Among her other early roles with the company were parts in *Swan Lake* (1940) and in *Carnaval* (1941). Hightower would return to work with the ensemble as a soloist after it became the Original Ballet Russe, but 1941 saw her back in New York to make her mark with the Ballet Theatre (later the famed American Ballet Theatre).

Hightower's technical gifts and effortless lyricism on the stage came into the spotlight when she performed as a soloist with the Ballet Theatre under Lucia Chase. She debuted as Carlotta Grisi in *Pas de quatre* in 1941, and subsequently performed such roles as the Lover-in-Experience in *Pillar of Fire* (1942), Calliope in George Balanchine's *Apollo* (1943), the White Witch in *Fair at Sorochinsk* (1943), Odette in *Swan Lake* (1944), and the title role in *Giselle* (1944). It was Hightower's rendition of Giselle that brought her first major praise, and secured her a place as a ranking ballerina. But she was destined to soar to still greater heights.

Prima Ballerina

Hightower joined the Original Ballet Russe in 1946, and went on to tour North and South America. Her notable ballets, now as principal dancer, for that company included the *Don Quixote* Pas de deux in 1946, the classic *Black Swan* Pas de deux (from *Swan Lake*) in 1946, and Jerome Robbins's *Pas de trois* in 1947. In 1947 she became principal dancer and then prima ballerina with the Marquis de Cuevas's Grand Ballet de Monte Carlo (later the Grand Ballet du Marquis de Cuevas). It was with this company that Hightower had her longest affiliation as a dancer (until 1962), and that brought her unequivocal international acclaim.

Other than taking time out to marry Jean Robier in 1952 and have a child three years later, Hightower concentrated on her art. As de Cuevas's favorite dancer, she toured Europe, Asia, and South America with his company for 15 years. She began with *Brahms Variations* in 1947, and moved through a repertoire that included *Concerto Barocco* (1948), *Persephone* (1950), *Le Prisonnier du Caucase* (1951), *Scherzo* (1952), *La Sylphide* (1953), *Corrida* (1957), *Gaite Parisienne* (1958), and *The Sleeping Beauty* (1960). Hightower was hailed as one of the finest dancers of her generation, and once received a remarkable 15-minute standing ovation for a performance with the troupe. She also began to attract notice as a choreographer with the production of such concert works as *Salome* and *Scaramouche.* In 1962, however, the Grand Ballet du Marquis de Cuevas disbanded. And while an immensely successful chapter of Hightower's life had certainly ended, she wasted little time resting on her many laurels.

Educated the Provinces

After the dissolution of the Grand Ballet du Marquis de Cuevas, Hightower founded a dance school in Cannes, France, in 1962. Originally called Le Centre de Danse Classique and eventually known as l'Ecole Superieure de Danse, one of its prime designs was to raise the quality of dance by expanding its center outward from the major cities. Hightower told Bauer, ''It was a challenge to open a school in Cannes at the time, because dance was London, New York, or Paris; it wasn't Cannes!'' With an eye toward exposing both students and audiences to a variety of styles, the school's curriculum included ballet, jazz, and contemporary dance, and students were encouraged to become adept at all three. Monet Robier, Hightower's daughter and an instructor at the school, explained the philosophy to Caitlin Sims of *Dance* in this way: ''The good thing about the school is that when students are trained early in different

styles, it is similar to being raised speaking two languages. Without even thinking, you can speak both languages.''

By promoting such variety and quality in the provinces, Hightower believed she could help raise the level of dance in general. Also toward that end, she was a firm proponent of regional dance companies, directing the Nouveau Ballet Opera de Marseille from 1969 to 1972 and the Ballet de Nancy from 1975 to 1978. Yet, even these other significant pursuits were not the sum total of Hightower's career.

Beyond de Cuevas

Hightower continued to perform after 1962, often sharing the stage with such fellow stars as Sonia Arova, Erik Bruhn, and Rudolf Nureyev. She appeared on television and in films, and was the principal dancer for the Theatre of the Champs–Elysees in 1965. Ballets she danced with that company included *La Robe de plumes* and *Profile de silence.* In 1967 Hightower returned to Oklahoma to take the stage in the world premier of *The Four Moons,* a production honoring the state's 60th year of statehood and featuring three of the other acclaimed Oklahoman ballerinas. Even long after she officially hung up her shoes in 1977, Hightower appeared as the lead in *Harold and Maude* in 1991, at age 71.

After her retirement, Hightower concentrated on directing, teaching, and choreography. Those efforts included the staging of *The Sleeping Beauty* for the Stuttgart Ballet in 1977 and assistance in the staging of film director Franco Zeffirelli's updated version of *Swan Lake* at La Scala in Milan (1985). But undoubtedly the most noteworthy of Hightower's post-dancing pursuits was her turn as the first American director of the Paris Opera Ballet. During her tenure there from 1981 to 1983, the former prima ballerina took pains to shake up the venerable institution's status quo. Always a champion of the dance, Hightower attempted to build a company that had room for the nurturing and development of all its performers, not merely its principals. Many of her innovations were controversial, including the initiation of a programming system in which the troupe was divided into three groups: one to perform at the opera house, one to tour, and a third to perform modern works. Another was her staging of *Hommage au ballet,* which featured a rare on-stage appearance of the entire company at one time. The performance was designed to drive home the idea of a unified ballet company. Describing the Paris Opera Ballet as the ''company of the decade'' in 1989, John Percival of the London *Times* wrote, ''The company's ascendancy began with the arrival of Rosella Hightower as director. . . . Her opening (program) was a manifesto and a survey of the company's history and achievements. . . . Hightower's skill lay in choosing established successes from elsewhere which (sic) would show off the dancers and develop their flair.'' In short, she was a dancer's director.

Hightower's long and impressive career was filled with variety, determination, and talent. The French government recognized her contributions with some of its highest honors. Among those were the Grand Prix des critiques de danse in 1949, the Medaille Universitaire de la danse in 1967, the Chevalier de la Legion d'Honneur in 1975, the Officier de la Legion d'Honneur in 1988, the Grand Prix national de danse in 1990, and the Officier de l'Ordre National du merite. Nor did her birth state forget her, as she was honored with the Oklahoma Cultural Treasure Award in 1997.

In December of 2001 the then-81-year-old Hightower passed on the directorship of her beloved l'Ecole Superieure de Danse to her hand-picked successor, Monique Loudieres. The move coincided with the school's 40th year in operation and its relocation to spacious new quarters in a former hotel on the outskirts of Mas de Campane in 2002. It was hard to imagine the renowned institution without its founder, but Hightower appeared to be content with her decision. Nonetheless, as Robier told Sims in 1996, ''She is really the spirit of the school.'' Even without its physical manifestation, that spirit was bound to endure.

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Maurice Ralph Hilleman

Over six decades, American microbiologist Maurice Ralph Hilleman (1919-2005) unlocked the secrets of immunology and went on to develop about 40 vaccines. Among his credits are vaccines for measles, mumps, hepatitis A and B, chickenpox, meningitis, and pneumonia, all of which are routinely recommended for youngsters. Each year, Hilleman's vaccines save millions of people worldwide from death, deafness, blindness, and other permanent disabilities.

Raised on Western Frontier

Hilleman was born August 30, 1919, in Miles City, Montana, a rough–and–tumble frontier town bursting with cowboys, gamblers and barkeepers. He was the eighth child born to Robert and Edith (Matson) Hilleman. His mother, however, did not survive his birth; neither did a twin sister. Robert Hilleman, overwhelmed by

the prospect of raising such a large family alone, sent the children off to live on a nearby relative's farm.

The hardships of growing up on a farm on the brittle outskirts of the rugged frontier marked Hilleman for life, yet shaped him into a gritty, stop–at–nothing scientist. The farm also served as his first laboratory, providing Hilleman with early lessons on biology and disease, life and death. He raised chickens, tended cattle, harvested hay and grew vegetables. Hilleman also helped with the family's side business—manufacturing horseradish and brooms, which were sold in town. ''Life on a farm in an economically underdeveloped area of the western frontier during the Great Depression was not easy,'' Hilleman recalled in an article he wrote for *Immunological Reviews.* ''But, it was of immense value in providing hands–on experience in the worlds of biology and mechanics, and in creating sobriety and an intensive work ethic that has proved highly useful.''

In addition, Hilleman turned to textbooks to learn more about science. Around eighth grade, Hilleman discovered Charles Darwin's book *On the Origin of Species,* in which Darwin described his theory of evolution by natural selection. Hilleman read the book one Sunday at the family's ultraconservative Lutheran church and the minister, who believed in creationism, admonished him. The minister tried to confiscate the book but Hilleman told him it was public property because it belonged to the library and he would notify authorities if the minister tried to take it. Hilleman also listened to a radio station from distant Bismarck, North Dakota, which broadcast a Sunday afternoon show called *Meet the Scientists,* which originated at the University of Chicago.

Escaped to College

In 1937, Hilleman graduated from Custer County High School and took a retail job at the local J.C. Penney. For a poor farm boy, college seemed out of the question. A short time later, however, an elder brother returned home on break from ministerial school and told the family they needed to find a way to send the brainy Hilleman to college. Luckily, Hilleman was offered a scholarship to Montana State University. He promptly quit his job and moved to Bozeman, graduating with a bachelor's degree in 1941. Hilleman went on to study at the University of Chicago, receiving a doctorate in microbiology and virology in 1944 after writing an award–winning dissertation on the venereal disease chlamydia.

Hilleman then took a job in New Brunswick, New Jersey, with the pharmaceutical company E.R. Squibb & Sons. Though he could have stayed in academics, Hilleman chose industry, believing scientists to serve society. ''Science has to produce something useful,'' Hilleman once told the *Philadelphia Inquirer.* ''That's the payback to society for support of the enterprise.'' Within a year of joining the company, Hilleman developed a vaccine for Japanese encephalitis, which was infecting and killing U.S. soldiers stationed in the Pacific during World War II.

In 1948, Hilleman began working for the Walter Reed Army Institute of Research in Washington, D.C. There, he conducted research on respiratory viruses. Hilleman entered the field at an exciting time—the capabilities of the electron microscope had recently improved, enabling biologists to directly study small organisms, such as viruses, for the first time. Hilleman discovered that the flu virus underwent some small mutations every year. The changes, called a ''drift,'' were so small that people who had been infected with a previous version of the strain were still naturally immune to the new virus. But Hilleman also discovered that every so often, the flu virus underwent a major genetic change, rendering it so different from previous ones that people had no immunity. This was labeled a ''shift.''

Prepared U.S. for Flu Pandemic

In April of 1957, Hilleman read in the *New York Times* about a flu outbreak in Hong Kong that had affected 250,000 people. At once he realized the flu virus had probably undergone that major shift. Hilleman believed a similar shift had occurred in 1918, launching the Spanish flu pandemic that killed 20 million people worldwide, including roughly 600,000 U.S. citizens. Looking back at the 1918 death-rate data, Hilleman predicted the new virus would cause more than a million U.S. deaths once it hit the continent.

To check his theory, Hilleman ordered the military to get throat swabs from the Hong Kong victims. After receiving the samples, Hilleman and his colleagues worked 14–hour days for more than a week to isolate what Hilleman believed was a new strain of flu. Next, the team analyzed blood samples taken from people worldwide and found that no one had antibodies to this form of the flu. This proved Hilleman's hypothesis—it was a new strain, which meant it could kill millions. Hilleman knew the flu would eventually spread to the United States so he sent vaccine manufacturers samples of the new strain. The labs made it ready for use by growing it in fertilized chicken eggs, thus weakening it and making it ready for human inoculation. One company, Merck & Company, went through 150,000 eggs per day.

When the flu did hit the United States the following fall, 40 million doses of the vaccine were ready and distributed, saving probably hundreds of thousands of lives. The U.S. death toll still hit 69,000. Fifty years later, public–health agencies creating the annual flu vaccine still use Hilleman's discoveries concerning virus mutations. While preparing for the pandemic, Hilleman left Walter Reed and joined Merck on New Year's Eve in 1957 to run its viral research program. Merck had offices and labs in West Point, Pennsylvania, and Whitehouse Station, New Jersey.

Developed Mumps, Other Vaccines

In the 1960s, Hilleman developed the mumps vaccine, thanks in large part to his daughter's infection. In 1963, five–year–old Jeryl Lynn woke her father in the middle of the night, whining about a sore throat. Seeing her swollen glands, Hilleman realized it was the mumps, a disease caused by a virus that grows in the salivary glands. At the time mumps was common, infecting about 200,000 U.S. children a year. Of those, about half developed a mild form of meningitis, an infection of the brain. Sometimes, the meningitis caused permanent deafness or death.

Hilleman saw opportunity in his daughter's suffering. Though it was the middle of the night, he drove to his Merck lab to pick up some swabs. He then swabbed his daughter's throat and preserved the virus in some beef broth in the freezer. Hilleman had been eager to collect the virus because he was leaving on a trip to South America the following day and knew the virus would be gone by the time he returned.

Later, Hilleman isolated the mumps virus from the swabs. Next, he took chicken embryo cells and grew the virus in it to produce what is called an attenuated form of the virus. An attenuated virus is weak enough that it will not cause the disease, but strong enough to force the body into using its natural defenses to trigger immunity. Making the mumps vaccine took several years; it was not available until 1967. Hilleman's other daughter, Kirsten, participated in the trials.

Hilleman also developed vaccines for measles, rubella, chickenpox, bacterial meningitis, flu, and hepatitis B. In developed countries, his vaccines have virtually wiped out many of these once–common childhood maladies. Of the fourteen vaccinations routinely recommended for youngsters, Hilleman developed eight. ''Over his career he certainly contributed more vaccines than anyone, and probably more than anyone will ever contribute,'' Merck colleague Roy Vagelos told the *Lancet's* Ivan Oransky. ''I don't know how many people will have been spared a disease because of the vaccines he developed, but it's a lot.''

Another breakthrough came in 1971 when Merck released Hilleman's new MMR vaccine, a one–shot injection that protects children from measles, mumps, and rubella. Another crowning achievement was Hilleman's development of a vaccine for hepatitis B, a debilitating blood–borne virus. Because one complication of hepatitis B is hepatoma, a liver cancer, his vaccine was hailed as the first to prevent a human cancer. It hit the market in 1981.

Besides developing vaccines to eradicate human diseases, Hilleman also developed vaccines for the poultry industry. In 1971, Hilleman introduced a vaccine for Marek's disease, a virus that causes lymphoma in chickens, at one time causing millions of dollars in losses each year. In addition, Hilleman is credited with co–discovering numerous viruses, including the hepatitis A virus and the rhinoviruses that cause colds.

Left Mark on Medical World

Though Hilleman retired from Merck in 1984, he continued office hours and consulted with national and international public health organizations until his death. He continued working, believing vaccines for malaria, tuberculosis and AIDS were necessary.

According to colleagues, Hilleman was an enigma of sorts. The six–foot–one–inch scientist was known to punctuate his sentences with country–boy obscenities. Hilleman also made peers nervous because, unlike many scientists, he insisted in watching over all stages of a project, managing basic research, clinical research, and even development and production. After vaccine trials, Hilleman frequently popped into the manufacturing facility to ensure quality control. ''I ran into conflict with just about everybody,'' Hilleman told *Nature Journal*'s Alan Dove. Asked if anyone else could have had as successful a career, he said no. ''It takes somebody who's a bastard,'' Hilleman conceded. ''I don't think there are basically any people at all left who would have the dedication.''

Hilleman died of cancer at a Philadelphia hospital on April 11, 2005. His first wife, Thelma Mason, preceded him in death in 1962. He was survived by two daughters, as well as his second wife, Lorraine Witmer, whom he married in 1963. Though Hilleman remained loyal to his work, his second wife said he always made it home for family dinner each night, even if it meant driving back to the lab later on.

Because of Hilleman's achievements, human life expectancy has grown by leaps and bounds. Speaking to the *Philadelphia Inquirer*'s Susan FitzGerald shortly after Hilleman's death, Paul A. Offit, chief of infectious diseases at Children's Hospital of Philadelphia, said: ''It's safe to say his vaccines save in the order of eight million lives a year. I think it can be said without hyperbole that he was a scientist who saved more lives than any other modern scientist.''

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Ishiro Honda

Japanese filmmaker Ishiro Honda (1911-1993) directed 44 films and served as assistant director on several more, including some of the classics of modern Japanese cinema. But he is known above all for one film: *Godzilla,* the 1954 release that became the king of all monster movies.

Godzilla was an international smash and even spawned an entire Japanese film genre, *kaiju-eiga,* or monster films. Honda became a celebrity in Japan for *Godzilla* and a host of sequels he directed, each of them, in the opinions of many critics, more ridiculous than the last. Yet despite the popularity of the original *Godzilla,* Americans knew the film only in a drastically altered version until a restored version was released in the United States in 2004. That restoration clearly revealed Honda's intention to make an anti-nuclear statement with *Godzilla,*

an aspect mostly lost when the film was re-cut for McCarthy-era American audiences. It became clear that the strange power of the *Godzilla* films, despite their often second-class production values, resided in a subtext of violence and war, phenomena with which Honda had been quite familiar in his own life.

Watched Film Industry Grow

Honda (whose first name was often misspelled ''Inoshiro'') in Western publications, was born in Yamagata Prefecture, Japan, on May 7, 1911. His father was a Buddhist priest. The young Honda loved to go to see silent films, at first because he was fascinated by the *benshi,* the live narrators who were distinctive to silent film in Japan. As he grew older, however, he began to think in career terms about his love of movies. ''I watched movie theaters being built and regular theaters being turned into movie theaters, and eventually I realized there could be a pretty well-paying future for me in the business,'' he said in a *Tokyo Journal* interview quoted on the Godzilla Shrine website. ''It all came together. I enjoyed telling stories and could find work in an industry that was financially successful and artistic to boot.''

At first, Honda enrolled at Nihon (or Nippon) University as an art student, but he soon signed up for a film apprenticeship program run by PCL (Photography Chemistry Laboratory), a studio that was an ancestor of the Japanese postwar moviemaking giant Toho. Honda did well in the program and was working as a cameraman by 1933, before he graduated. He made two key contacts and friendships at PCL. One, Kajiro Yamamoto, was a director and film teacher who inspired a number of younger Japanese filmmakers. Honda rose in the PCL hierarchy and remained with the company as it was absorbed into Toho. He worked as an assistant director for Yamamoto in the late 1930s and early 1940s on such films as *Uma* (Horses, 1941). The other important acquaintance Honda met at PCL was Akira Kurosawa, considered one of the greatest directors in Japanese history. Honda and Kurosawa met in 1937.

By that time, Honda had been drafted into the Japanese army and sent to China to participate in Japan's invasion of that country. He served three tours of duty as an infantryman, returning to Tokyo in between tours to resume his film career. On one of these trips, he met his wife Kimi, a Toho script assistant who would play an active role in his career, often discussing his films with him as they were made. They raised a son and daughter. Honda kept a close watch on new developments in Japanese film, and he was impressed by the special effects in a 1942 Japanese war film called *The War at Sea from Hawaii to Malaya.* The following year, he worked for the first time with the earlier film's special effects coordinator, Eiji Tsuburaya, as the two assisted Yamamoto on *Kato's Flying Action Forces.* They did not get along at first, as Tsuburaya criticized the way Honda had staged a shot of some model fighter planes. But it was the beginning of a famous partnership.

While serving in the military in China, Honda often had a fear of being ambushed by a large crowd, and that image showed up as a motif in many of his films. In 1945 his fears were realized as he was seized and held as a prisoner of war for more than a year. He heard about the dropping of two atomic bombs on Japan from his prison cell. Released after Japan's surrender, he returned home and worked for a variety of studios.

Assisted Kurosawa on *Stray Dog*

In 1949 Honda was reunited with Kurosawa and signed on as assistant director for Kurosawa's *Stray Dog,* a police drama starring frequent Kurosawa collaborator Toshiro Mifune. ''I had Honda do mainly second-unit shooting,'' Kurosawa recalled in his book *Something Like an Autobiography* (as quoted in the *Independent*). ''Every day I told him what I wanted and he would go out into the ruins of postwar Tokyo to film it. There are few men as honest and reliable as Honda. He faithfully brought back exactly the footage I requested, so almost everything he shot was used in the final cut of the film. I'm often told that I captured the atmosphere of postwar Japan very well in *Stray Dog,* and if so I owe a great deal of that success to Honda.'' Honda also made two documentaries around 1950.

Successful work like this led to Honda's being given the chance, by the Toho studio, to step behind the cameras himself for a major studio release. His first feature film, 1951's *Blue Pearl,* was about female pearl divers. He became the first Japanese director to film underwater, and the unusual movie was well received. Among the five films Honda made over the next two years was *The Man Who Came to Port* (1952), which likewise had an exotic environment: set among Japanese whalers, it involved a sequence set at the South Pole. Eiji Tsuburaya, with whom Honda was now collaborating, did not film on location but simulated the Antarctic environment by using rear-screen projection. Honda and Tsuburaya reunited for the war film *Eagle of the Pacific* (1953), and they worked together again on the romantic war story *Farewell, Rabaul* the following year.

Honda's participation in *Godzilla,* known in Japan as *Gojiro,* came about almost by accident; he had been slated to direct another film called *Sanshiro the Priest,* but plans for that film fell through and he was moved to *Godzilla,* the idea for which had been hatched by Tsuburaya. The movie features an unstoppable dinosaur that had languished in hibernation since the era of the dinosaurs' extinction but is awakened and mysteriously strengthened by a hydrogen bomb test explosion. Godzilla is first seen attacking a small fishing boat—a scene with strong resonances for Japanese audiences who had just recently heard about the illnesses of Japanese fishermen who had found themselves too close to the American H-bomb tests at Bikini Atoll in the Pacific.

More generally, Godzilla was seen as a symbol of the atomic bomb. Honda himself, as quoted by Brent Staples of the *New York Times,* said that he conceived of the fire-breathing dinosaur as a way of ''making radiation visible,'' and he hoped to make an explicitly anti-nuclear statement. ''Believe it or not, we naively hoped that the end of Godzilla was going to coincide with the end of nuclear testing,'' he was quoted as saying by Staples. The famous scenes of Godzilla rampaging through Tokyo are primitive by modern special-effects standards, but they made a strong impact in a

country that had experienced total devastation just nine years earlier. The film became a huge hit, and analytical articles in mainstream publications discussed the film for decades afterward in Japan.

Drew on Wartime Experiences

Honda was in many ways the ideal choice to direct *Godzilla.* In making the film he drew not on Japan's rich tradition of fantasy but on the plain, unsentimental style of military dramas, and on his own impressions of World War II. ''Most of the visual images I got were from my war experience,'' he was quoted as saying on the Godzilla Shrine website. ''After the war, all of Japan, as well as Tokyo, was left in ashes. . . . If Godzilla had been a big ancient dinosaur or some other animal, he would have been killed by just one cannonball. But if he were equal to an atomic bomb, we wouldn't know what to do. So, I took the characteristics of an atomic bomb and applied them to Godzilla.''

Until the re-release of the original in 2004, *Godzilla* was seen only in a distorted form in the U.S., with an entire new character, a reporter played by Raymond Burr, added in and most of the references to the nuclear menace excised. Nevertheless, enough of the compelling quality of the film remained to make *Godzilla* a reference point in American popular culture. The film's sequels were dubbed into English as quickly as Honda could make them and were staples of American movie theaters and then late-night television for decades.

The high point of the monster craze Honda created came in the 1960s. He introduced another memorable monster with Mothra in 1961, pitting monsters against each other in *King Kong vs. Godzilla* (1962), *Mothra vs. Godzilla* (1964), and *Godzilla vs. Monster Zero* (1965). Later Godzilla films were straight monster movies, lacking the nuclear commentary. Occasionally Honda rebelled against filling the Godzilla-director slot for Toho, making the romantic comedy *Come Marry Me* in 1966. He refused to direct Godzilla films when he did not like the scripts, taking a break from filmmaking completely in the 1970s. ''I'm not sure if the success of the Godzilla movies was a good thing or not,'' Kimi Honda was quoted as saying on the Godzilla Shrine website. ''They were so popular that Mr. Honda became trapped. He had to work on them.'' Honda was a favorite among Japanese film-industry people, some of whom wished he could be given the chance to work on more artistic projects.

Honda got that chance to a degree in 1980 after several years of working in television (directing episodes of such series as *Return of Ultraman*) and returning to the Godzilla series in 1975 with *Terror of MechaGodzilla,* a film centered on a robot Godzilla double. He reunited with his old friend Kurosawa, becoming assistant director on some of the Japanese master's most acclaimed films; *Kagemusha* (1980), *Ran* (1985), *Dreams* (1990), *Rhapsody in August,* (1991), and *Madadayo* (1992). He directed a segment of *Dreams,* a set of eight short stories; Honda's section was a fantasy sequence in which a man meets figures from Japan's military past in a tunnel. It was perhaps as close as Honda came to returning to his wartime experiences as a filmmaker. He died of respiratory failure in Tokyo on February 28, 1993, and was honored at a memorial service crowded with hundreds of his cinematic associates and capped by a eulogy from Kurosawa. Despite his ambivalent attitude toward his most famous creation in later life, he considered *Godzilla* his greatest film, and as the monster's second half-century of existence began it was still his most familiar creation. The Godzilla Series rolled on with the release of *Godzilla: Final Wars* in 2004.

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Ödön von Horváth

Hungarian writer Ödön von Horváth (1901-1938) captured in his novels and plays the degradation of language and the bitterness of lower-middle-class life that preceded the emergence of Nazism. Well known in German-speaking countries, he is regarded as a writer who saw fascism coming and grasped the underlying social trends that produced it.

A few of Horváth's works deal directly with the early fascist era; two of the novels he wrote at the end of his short life were widely translated and read as the clouds of world war gathered. His 17 plays, however, are seen only occasionally outside of the German linguistic sphere, for they are uniquely difficult to translate. This difficulty stems from the most characteristic feature of Horváth's work—his fascination with, and frequently satirical attitude toward, the speech patterns of common people. That was a trait Horváth shared with another German-language dramatist of his time, Bertolt Brecht, although in other respects the works of the two are very different. In Germany today Horváth and Brecht are regarded as the two greatest dramatists of the era between the world wars.

Had Multilingual Upbringing

Horváth was born on December 9, 1901, in the city of Fiume, on the Adriatic Sea at the southern extremity of what was then the Austro-Hungarian Empire and is now Rijeka, Croatia. Horváth's father was an Austro-Hungarian

diplomat, and his mother was of Czech background. Speaking mostly German at home, Horváth became fluent or near-fluent in a large number of languages: German, Hungarian, Serbo-Croatian, Czech, Yiddish, French, and Latin. His family moved frequently from place to place; his father was sent to Munich, Germany, in 1909, but Horváth went to an Episcopal church school in Budapest until 1913. He spent three years in school in Munich, often arguing with a religiously oriented teacher, and his academic career worsened when he was sent to school in Pressburg (now Bratislava, Slovakia) and was almost expelled after writing a satirical essay that pilloried his professors. Adding to the instability of his life was the upheaval of World War I; he was quoted as saying in a *Dictionary of Literary Biography* essay that ''my life begins with the declaration of war. . . . The World War darkened our youth, and we hardly have any childhood memories.''

Horváth passed high school exams in Vienna after the war. His parents had bought a house in the mountain resort town of Murnau, and he enrolled at the University of Munich in 1920. Theater classes interested him, but he was a mostly indifferent student, throwing himself into side projects such as a pantomime play a student composer asked him to write. Five hundred copies of the play, titled *Das Buch der Tänze* (The Book of Dances), were printed, but Horváth later bought them all up and destroyed them. He also wrote satirical short stories for the magazine *Simplizissimus.* In 1922 he dropped out of school without finishing and spent time at his parents' house in Murnau, and in Paris. He moved to Berlin, the freewheeling German capital and the center of German intellectual life, in 1924.

Horváth made friends among German creative figures such as Carl Zuckmayer, who encouraged his attempts to write. For several years he worked for a nonprofit group, the German League for Human Rights. This stint gave him raw materials for his creative works, as did his habit of spending time on the fringes of society—he liked to sit and write in cafés frequented by circus performers, for example. Horváth's first major play, *Die Bergbahn* (The Mountain Railroad), was begun in 1927 and premiered in 1929. It was based on real-life labor strife that broke out after several workers died while building a cable-car system in the Bavarian mountains.

His next play, *Zur schönen Aussicht* (The Pleasant View Hotel), featured a group of shady characters hiding out in a cheap hotel. From this point on, Horváth would set his works mostly among petit-bourgeois or lower-middle-class people whom he treated satirically but not unsympathetically. His female characters, especially, were depicted as being forced to select from among bad choices in a corrupt society. Horváth's plays drew on the tradition of the *Volksstück* or folk play—a genre with a long German-language history featuring scenes of small town life. Horváth, however, turned the genre inside out in order to show what he saw as the negative influences of mass culture. His plays were often funny, and Krishna Winston, writing in the *Massachusetts Review,* likened them to the 1970s television series *All in the Family.* The malapropisms and bigotry of *All in the Family*'s Archie Bunker could have come out of the mouth of a character in one of Horváth's plays, but, like the writers of *All in the Family,* Horváth did not condemn his characters but rather the society in which they lived. His characters spoke in what Horváth called *Bildungsjargon*—an ''educated jargon'' filled with mass-media clichés and, increasingly, extreme nationalism.

Sharpened Satire as Political Situation Deteriorated

Horváth wrote a novel called *Der ewige Spiesser* (The Eternal Philistine) in 1930, tracing the adventures of a rather crass car dealer and a journalist as they travel around Europe. He hit his stride as a dramatist in the early 1930s, just as Germany, having suffered through defeat in World War I and then through waves of crippling inflation and economic depression, was becoming polarized between leftist and fascist extremes. Sometimes Horváth's plays reflected political realities directly. His 1931 play *Italienische Nacht* (Italian Night) was a farce with dark undertones, depicting a clash between leftist and rightist social clubs in a Bavarian village. A fascist critic later took note of Horváth's stance of ridicule toward the Nazi party and warned that he was in for a surprise, but the play was a hit and won Horváth a major theatrical honor, the Kleist Prize.

More and more often, politics lurked under the surface in Horváth's writing. His 1931 play *Geschichte aus dem Wiener Wald,* with its title parodying that of a famous Johann Strauss waltz, eviscerated the sentimental myth of Old Vienna with its unflattering portrayals of the city's

modern-day citizens; it, too, was a hit in Berlin, and Horváth emerged as one of Germany's best-known playwrights. His 1932 play *Kasimir und Karoline* brought his adult home town of Munich in for similar treatment; set entirely during the city's famous Oktoberfest, it is centered on a dysfunctional couple that breaks up amid the festivities.

Horváth wrote one more play in the *Volksstück* vein; *Glaube Liebe Hoffnung* (Faith, Hope, and Charity) was slated to be performed in Berlin in late 1932 and dealt with a woman who tries to sell her body to medical researchers. But as Adolf Hitler seized power in the first months of 1933, Horváth's situation quickly changed. His plays were banned in Germany and he was harassed by German police. The fact that he was a Hungarian national bought him some time, and he emigrated to Salzburg, Austria, and then made his way to Vienna, where some of his plays were produced in small underground theaters. While there he married a German Jewish singer, Maria Elsner. They divorced in 1934, and it is thought that the marriage had been undertaken in order to help Elsner gain Hungarian citizenship and evade German persecution.

At the beginning of the Nazi era, Horváth, along with other German writers, hoped that Hitler's government would not last. Horváth returned to Germany, wrote some uncontroversial movie scripts, and kept a close watch on developments. After police ransacked the Horváth family home in Murnau, however, he left Germany for good, settling in Vienna. He continued to write and to try to stage his plays in German-speaking areas of Austria and Czechoslovakia. Two of his plays of the mid-1930s, *Figaro lässt sich scheiden* (Figaro Gets a Divorce) and *Don Juan kommt aus dem Krieg,* transplanted characters from Mozart's operas into chaotic modern situations. Horváth's plays of the 1930s remained mostly unpublished until much later; cut off from German audiences, he was marginalized in the theatrical world.

Wrote Anti-Nazi Novel

Partly as a result, Horváth turned to writing fiction once again. In a six-month burst at the end of 1937 he wrote two novels, *Jugend ohne Gott* (Youth Without God) and *Ein Kind unserer Zeit* (A Child of Our Time). *Jugend ohne Gott* appeared in English, French, Dutch, Spanish, and Chinese. One English translation had the title *The Age of the Fish,* taken from a scrap of dialogue in the novel in which a minor character says, ''Cold times are coming—the age of the fish. In these times, the human soul will become immovable, like the face of a fish.'' The novel's central figure is a schoolteacher who hears Nazi slogans coming out of the mouths of his students, and becomes embroiled in a murder committed at a paramilitary training camp. One of the first writings that dealt with the experiences of ordinary people under fascism, the novel gained a wide readership in the West; its importation into Germany was banned, even though Horváth did not refer specifically anywhere in the book to the German state.

The link between fascism and the power of the mass media was a major theme in *Jugend ohne Gott,* as the teacher observes the way in which radio and newspapers shape the thinking of his students. The same theme echoes through *Ein Kind unserer Zeit,* the ''child'' of whose title is a soldier whose thinking is deformed by repetitive Nazi ideas. Winston referred to the continued relevance of Horváth's writing, noting that ''thanks to television, our expression and our thoughts are increasingly dominated by advertising catch phrases, news clichés, technical jargon, political slogans, sports terminology, and other elements of prefabricated speech.''

As German troops overran Austria in March of 1938, Horváth was forced to flee once again. He stayed briefly with a friend in Czechoslovakia and then made his way to Amsterdam in the Netherlands by way of Hungary, Italy, Switzerland, France, and Belgium. Plans were discussed for an American film version of *Jugend ohne Gott,* and Horváth spoke of moving to neutral Switzerland to work on a new book. Horváth visited a fortune-teller in Amsterdam, and she is said to have told him that in Paris, at the end of May, he would experience the greatest adventure of his life. Horváth avoided leaving his Paris hotel room for several days in late May, but when he went out on June 1, 1938, he was caught in a freak thunderstorm and killed by a falling tree branch.

Horváth's works were mostly forgotten for two decades after his death. When a younger generation of writers began to investigate the roots of German fascism, however, his work was rediscovered and the mix of anti-fascism and Christian humanist elements in his later works, which stood in contrast to the socialism of Brecht, was appreciated anew. *Jugend ohne Gott* was often assigned to German students, and even in translation, Horváth's work found new admirers. *Kasimir und Karoline* was staged in a new production in New York in 2005.

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Ada Louise Huxtable

Ada Louise Huxtable (born 1921), chief architecture critic of the *New York Times* from 1963 to 1982, has been a consistent and sharp-edged advocate for high

standards in architecture and urban design. Her books and her often-collected newspaper columns reflect a passionate concern with the urban environment of her native New York, a keen eye for history as manifested in buildings, and a strong belief in historic preservation at a time when the concept was still fairly new.

Huxtable's pen had an acid tip. Some real estate developers, she admitted to Marilyn Hoffman of the *Christian Science Monitor,* considered her to be ''public enemy No. 1,'' and others ''would be glad to have my head on a platter.'' Even Huxtable's admirers conceded that she sometimes had a too-opinionated streak and yet her detractors conceded that she was ardently devoted to the cause of good design. Something of an intellectual in action, Huxtable had an impressive record of saving landmark buildings from demolition, and lovers of New York City's classic streetscapes have much to thank her for.

Home Demolished

Huxtable was born Ada Louise Landman on March 14, 1921, in New York City, and has remained a lifelong resident there. Her father, Michael Louis Landman, was a doctor. It appeared that, from a very young age, Huxtable knew what career path she would eventually take. She recalled to Hoffman, ''I seemed to have a sense of urbanization and of building from the time I began to have reactions at all. I have always loved cities; I've always been concerned about them. I like buildings and think of them as the cultural and historical roots of a city.'' For much of her youth, Huxtable lived in an apartment building on posh Central Park West. The seeds of her future interest in historical preservation were sown, perhaps, when she had to move out of an East Side building because it was slated to be torn down.

Attending Hunter College (now part of the City University of New York), Huxtable majored in art and architecture history and she graduated *magna cum laude* in 1941. She went on for graduate study in those fields at the Institute of Fine Arts, a division of New York University. Working as a furniture display assistant and salesperson at Bloomingdale's department store during the Museum of Modern Art's Organic Design furniture competition, she got a taste of cutting-edge design. In 1942 she married industrial designer L. Garth Huxtable. The two often worked together; Garth Huxtable brought a sense of nuts-and-bolts reality to his wife's otherwise quite ideological columns, and Huxtable opened up contacts that helped make her husband well known in his field. Under severe time pressure the pair created a set of 140 tableware items for the restaurant in New York's famed Seagram's building, a landmark structure designed by Mies van der Rohe and Philip Johnson.

Huxtable continued to study at the Institute of Fine Arts, but her coursework tailed off after she found a job in her field as assistant curator of architecture and design at New York's Museum of Modern Art in 1946. ''I never set myself a course or an ambition or a career,'' she told F. Paul Driscoll of *Opera News.* ''One thing sort of led to another.'' She wrote exhibition display texts, helped to set up exhibitions, including one in her field of Italian design, and worked on scholarly articles. In 1950 Huxtable received a Fulbright fellowship and left the Museum of Modern Art to go to Italy for further design and architecture studies. Her fellowship was renewed in 1952, and she remained in Italy for another two years.

Back in New York City, Huxtable wrote freelance articles about architecture for both academic and general interest publications. She worked on a book about Pier Luigi Nervi, an Italian architect and engineer, finishing it with the help of a prestigious Guggenheim fellowship in 1958. The book was well reviewed when it appeared in 1960, but Huxtable was becoming disenchanted with the limited reach of scholarly writing. ''It's nonsense just to write scholarly papers for other scholars,'' she said in a *House Beautiful* interview quoted in *Contemporary Authors.* When she was writing for a newspaper audience, she said, ''I'm not selling pretty or ugly buildings. I'm dealing with the environment.''

Pioneered Newspaper Architecture Criticism

Some newspapers, including the *New York Times,* included writing about architecture in the early 1960s, but it appeared on an irregular basis and was generally relegated to the advertising-heavy real estate section. In 1962 the *Times* was in need of an architecture writer because part-time contributor Aline Loucheim had married top architect Eero Saarinen, and thus was thought to have a conflict of

interest. Loucheim recommended Huxtable to Sunday *Times* editor Lester Markel. When Huxtable joined the *Times* staff in 1963, she became the first full-time architecture writer in American newspaper journalism. In the words of Carole Rifkind, writing in *Metropolis,* Huxtable ''virtually created architectural journalism in America.''

Huxtable believed that she filled a need. ''People are better informed about art'' than about architecture, she reflected to Driscoll. ''They are capable of understanding art in a way that they do not understand architecture. People will look at a building and say, 'What's good about that?' Well, what's 'good' starts with purpose and structure, with expressiveness, with how creative the architect is in taking the bones of a building and turning it into a concept of some originality, or something exquisitely proportioned.'' Huxtable, who wrote her columns in longhand, required some time to get used to the fast pace of a daily newspaper, but once she hit her stride, her polemical columns often were placed on the front page.

A typical Huxtable column, quoted in *Newsweek,* bemoaned the cookie-cutter suburban developments that were springing up along New York's edges. ''The promise of . . . a new, improved suburbia in the greater metropolitan area, the dreams of beauty and better living are mired in mud,'' Huxtable wrote. New ''ugly and expensive'' developments on Staten Island ''could not be better calculated to destroy the countryside if . . . planned by enemy action.'' Huxtable's take-no-prisoners style garnered her a host of awards in the late 1960s, including a Front Page award from the Newspaper Women's Club of New York in 1965 and a medal for architectural criticism from the American Institute of Architects in 1969. By no means a curmudgeon, Huxtable also praised monuments of modern architecture by the likes of I.M. Pei and Robert Venturi. She was at her most effective when advocating for the preservation of historic structures, during an era when historic-district zoning was still far in the future. Her campaign to save the original 1903 Pennsylvania Station train terminal was unsuccessful (although a part of the building was incorporated into the new design), but she was credited with prodding the city government to implement new preservation statutes.

In 1973 Huxtable moved from the third floor of the *Times* offices to the tenth and joined the paper's editorial board, becoming only the second woman named to that body. A testimonial dinner held in her honor featured speeches even from some of the architects she had severely criticized. *Times* editor John B. Oakes, quoted in the *New Yorker,* gave attendees a glimpse of Huxtable's self-assured personality, describing her as ''unpredictable, perhaps; uncontrollable, certainly; unerring in her aim; undeviating in her standards; unshaken in her principles; undaunted in her courage; and, I might add, unflinching in her attack on the editor who dares to tamper with her copy. You think this frail little wisp of a woman needs protection? Try to cut a line from a Huxtable editorial and, as one of her former colleagues once observed, you'll find she needs protection like Attila the Hun.''

Received MacArthur ''Genius'' Grant

Huxtable's best columns of the 1960s were collected into a book called *Will They Ever Finish Bruckner Boulevard?* in 1970, and she retained her loyal following through three more essay collections, *Kicked a Building Lately?* (1976), *Architecture, Anyone?* (1986), and *Goodbye History, Hello Hamburger* (also 1986). Despite her tendency toward sharp critique she could also be optimistic; *Kicked a Building Lately?* recounted some of the successes of the historic preservation movement. She deplored, however, the ways in which a city could milk a historic district for maximum profit, which had the effect of ''canning'' it (as she was quoted as saying in *Metropolis*)—sealing it off from the surrounding landscape. Her *Times* columns were as avidly read as ever. In 1981, however, Huxtable received a major award that changed the course of her career: the MacArthur Foundation fellowship (popularly known as a ''genius grant'') was a no-strings-attached $200,000 cash award (later increased to $500,000) designed to allow creative individuals to pursue their ideas unfettered by financial concerns. Huxtable left the *Times* in 1982 and began writing full-time.

Huxtable's 1984 book *The Tall Building Artistically Reconsidered: The Search for a Skyscraper Style* was both a history of the skyscraper and an appreciation of its numerous practitioners of the 1950s and 1960s. Huxtable admired the spare glass boxes of such architects as Holland's Mies van der Rohe, and she disparaged the more playful postmodern style that followed it. In her 1997 book *The Unreal America: Architecture and Illusion,* Huxtable trained her rhetorical fire directly on postmodernism in a broad-based commentary, examining large projects such as colonial Williamsburg and Disneyland, and arguing that architects and designers were leading Americans to prefer illusion over reality.

The profusion of neo-traditional housing developments such as the Disney Corporation's model town of Celebration, Florida, came in for a healthy dose of Huxtable scorn. In her attack on postmodernism, however, Huxtable was swimming against the intellectual tides of the 1990s, for modernism had rapidly fallen out of favor. *The Unreal America* attracted some negative reviews, including one in the *New York Times* itself and another in *Architecture,* in which Diane Ghirardo opined that ''Huxtable's quintessentially elitist perspective recognizes no possible alternative: Elitist culture is the best; everything else is but a pale reflection.'' Other critics continued to praise Huxtable, however, and she did express admiration for some contemporary architects, including Frank Gehry.

As the century turned, Huxtable was as active as ever. She served on the jury for the annual Pritzker Architecture Prize. An opera fan, she was a familiar figure at cultural events in New York City. In 1997 she began to write newspaper architecture columns once again, this time for the *Wall Street Journal,* and in 2004 she published *Frank Lloyd Wright,* a biographical study of the iconoclastic American architect, a commentary on his work, and an attempt to link his unusual life story with his career. Living in an apartment

on Park Avenue in Manhattan, Huxtable roosted atop the world of American architecture writing.

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Flo Hyman

Flo Hyman (1954-1986), acknowledged as the best female volleyball player of her time, was the U.S. face of the sport as it evolved from recreational to highly competitive. ''Hyman was known for her awe–inspiring spiking abilities, her equally strong defensive skills, and her personal integrity and charisma,'' Nancy Foley wrote in *Sports Illustrated for Women.* Hyman helped lead the United States to a silver medal in the 1984 Summer Olympic Games; less than two years later, while playing professionally in Japan, Hyman collapsed and died at age 31 of the congenital heart disorder Marfan syndrome.

Raised in Inglewood, California

Hyman, who was born on July 29, 1954, grew up in the Los Angeles suburb of Inglewood, California, and graduated from Morningside High School. Her father, George W., was a railroad janitor and her mother, Warrene, owned a café. She played basketball and ran track and field for Morningside High but did not play competitive volleyball until reaching her full height—six-foot-five. She did, however, play in volleyball tournaments at the beach with her older sister.

University of Houston coach Ruth Nelson was impressed with Hyman's play on a club team, and awarded her the first female athletic scholarship at the school; Hyman, having overcome adolescent doubts about her height, became a three–time All–American volleyball player for the Cougars while majoring in mathematics and physical education.

She left college to join the fledgling—and struggling—national team in Colorado. It fared poorly in the 1964 and 1968 Summer Olympic Games, failed to qualify for the Games in 1972 and 1976 and even operated for three months of 1975 without a coach until Polish–born Arie Selinger took over and stabilized the program after succeeding similarly in Israel. Hyman, hesitant at first about Selinger's style of aggressive play, ultimately embraced it. ''We refused to disband,'' Hyman recalled. ''As long as we stuck together, we were the national team.'' Selinger realized Hyman's leadership value. ''If Flo plays well, the team follows,'' Selinger said, according to *HickokSports.com.*

Hyman helped steer U.S. volleyball to a fifth–place finish at the 1978 world championships after Selinger moved the team to the U.S. Olympic Training Center in Colorado Springs, Colorado. The United States qualified for the 1980 Olympics and was even considered a favorite to capture a gold medal, but Hyman and her teammates did not compete as President Jimmy Carter ordered a boycott of the Summer Games in Moscow over the Soviet Union's invasion of Afghanistan in December of 1979. The United States was one of 62 nations to do so.

Generated Worldwide Respect

In a run–up to the 1984 Summer Games in Los Angeles, Hyman excelled for the Americans in the 1980 and 1982 World Volleyball Championships. In between, she earned the best hitter, or spiker, award at the 1981 World Cup in Tokyo, Japan, which essentially ranked her among the world's six best volleyballers. ''I had to learn to be honest with myself,'' Hyman said, according to Foley. ''I had to recognize my pain threshold. When I hit the floor, I have to realize it's not as if I broke a bone. Pushing yourself over the barrier is a habit. I know I can do it and try something else crazy. If you want to win the war, you've got to pay the price.''

Bob Beeten, the longtime director of the U.S. Olympic Sports Medicine and Research Center, told *Sports Illustrated* at the time that the volleyball players were among the strongest female athletes he had ever tested. ''Fitter even than the track and field women, with the exception of the distance runners,'' Beeten said, as quoted by Jerry Crowe in the *Los Angeles Times.* Hyman drew respect from opponents, media, and other observers worldwide. ''As that team became successful and one of the dominant teams in the world, she was the best player on the team. And she was the most recognized,'' former United States Volleyball Association Clifford McPeak told Crowe. ''She was kind at heart, yet incredibly competitive on the court.'' Robert McG. Thomas, Jr., wrote in the *New York Times,* ''Miss Hyman's spike shot was likened to a Julius Erving slam dunk, and her spin serve was compared to a Fernando Valenzuela screwball.''

Silver Medal and Civil Rights

Hyman finally got her chance to compete in the Olympics in 1984, in her hometown. By then, corporate sponsorship and spectator interest was on the rise. She was the oldest female athlete at age 29, and called herself the ''old lady'' of the team, but impressed many with her power. She had earned the nickname ''Clutchman'' and could serve at speeds up to 100 miles per hour. ''The audience would hold its breath when she rose for a spike,'' Joan Ackerman–

Blount wrote in *Sports Illustrated.* The United States defeated West Germany, Brazil, and China in Pool B competition, then toppled Peru in a semifinal match. China, however, defeated the Americans in a rematch for the gold medal, taking three of four sets. Still, the silver represented the first medal for U.S. women's volleyball. ''The family was up in the stands, crying,'' Hyman's sister told George Vecsey in the *New York Times.* ''But Florie came by and waved. You could see her smile. She was happy. She had reached her goal. She had played for a gold medal. I thought to myself, if she is happy, why am I crying?''

After the Olympics, Hyman joined civil rights leader Coretta Scott King, Democratic vice–presidential candidate Geraldine Ferraro and astronaut Sally Ride in lobbying for the Civil Rights Restoration Act and women's sports causes during the presidential election year. Hyman and Cheryl Miller, a basketball standout at the University of Southern California and later a broadcaster, testified on Capitol Hill in Washington on behalf of strengthening Title IX, the breakthrough 1972 legislation that prohibited sex discrimination by athletic programs in universities that receive federal funding. ''Flo Hyman typifies the new generation of women athletes who emerged in the 1970s and 1980s,'' said an entry in African American National Biography.

Died During Match in Japan

With professional opportunities limited in the United States, Hyman moved to Japan, where corporate sponsors underwrote teams. She emerged as a star for Daiei, backed by the supermarket chain by that name. In two years, Daiei rose from third division to first division.

She had intended to return to the United States after 1986, but never got the chance. On January 24, 1986, after the third set of a match in Matsue City, about 380 miles northwest of Tokyo, Hyman collapsed on the bench and died at Matsue Red Cross Hospital of heart failure. She had ''no measurable pulse'' when she arrived, according to the *Los Angeles Times,* and despite placing Hyman on a respirator and giving her an external massage, emergency personnel could not revive her. Rita Crockett, Hyman's teammate for Daiei as well as the Olympic team, finished the match, unaware of Hyman's grave condition. ''It was the third set, and Flo had just come off the court,'' said Marty Kuehnert, broadcaster, sports marketer and Hyman friend who was living in Tokyo. ''She was sitting in the middle of the bench, cheering for her team, and she just keeled over,'' Kuehnert said of Hyman, according to the *Los Angeles Times.* ''Flo had fainted in the past. Rita was told that Flo had just fainted, so she thought it was OK to continue to finish the match.'' According to Kuehnert, a team manager summoned Crockett off the bus. ''Rita asked, 'Is Flo OK?' and the manager just started crying and shook his head no,'' Kuehnert said. Crockett told Selinger's wife, Aia, that Hyman had been playing well and nothing had seemed wrong on the court. ''There wasn't anything strange about her health before the match,'' team director Yasuhiro Doi told the Associated Press, according to the *Los Angeles Times.* ''She didn't have any health problems.''

''Gone too soon. It's a story we've heard all too much in the general world and the sports world,'' Tony McLean wrote for the website *BlackAthlete.com.* ''At the time of her death, Flo Hyman was arguably the best volleyball player in the world.''

Awareness of Marfan Syndrome

Doctors attributed the death to Marfan syndrome, which caused an aortic rupture. In Hyman's case, it went undetected. According to the National Marfan Association website, others afflicted with the hereditary disease include former U.S. President Abraham Lincoln; Tony Award–winning playwright Jonathan Larson; actor Vincent Schiavelli; and former French President Charles de Gaulle. Despite Hyman's healthy appearance, the excessive stress of competitive sports had damaged her aorta. Hyman's brother, one of seven siblings she left, underwent treatment and survived, thanks to early detection.

Her death brought attention to a disease that was little known in the mid–1980s. About 20 years later, however, advocates still cited a need to promote awareness. According to Cheryl Wittenauer of the Associated Press, about 50,000 Americans had Marfan syndrome in 2005, and an additional 200,000 have related connective–tissue disorders. ''Persons with Marfan syndrome typically are tall, thin, and lanky with long, thin fingers and toes,'' Wittenauer wrote. According to cardiologist Alan Braverman, director of the Marfan Syndrome Clinic in St. Louis, many victims have a curved spine or abnormal chest wall and a long, narrow face with deep eyes. ''We want to diagnose and enhance awareness that a lifesaving treatment is available,'' Braverman said in Wittenauer's article.

Award Recognizes Hyman Legacy

The Women's Sports Foundation in 1987 established the annual Flo Hyman Award, which it announced on National Girls and Women in Sports Day ''to a female athlete who captures Hyman's dignity, spirit and commitment to excellence,'' the foundation said on its website. Recipients have included Martina Navratilova, Chris Evert, and Monica Seles (tennis), Jackie Joyner–Kersee and Evelyn Ashford (track and field), Bonnie Blair and Kristi Yamaguchi (ice skating) and Lisa Leslie (basketball). ''Hyman's inspirational life and untimely death spurred a women's sports movement in the United States to create new opportunities for women and girls in athletics, all in Hyman's name,'' the foundation said in a profile of Hyman on its web site. In that profile, Crockett said: ''There has been nobody even to compare to her. Even to this day I've never seen anyone better,'' and Arie Selinger called her ''The Goddess of Volleyball.''

''To be true to one's self is the ultimate test in life,'' the foundation quoted Hyman as saying. ''To have the courage and sensitivity to follow your hidden dreams and stand tall against the odds that are bound to fall in your path. Life is too short and precious to be dealt with in any other fashion. This thought I hold dear to my heart, and I always try to be true to myself and others that I encounter along the way.''

''You can attribute the growth of volleyball in this country to a lot of things, but you've got to have stars.

You've got to have models at the top. And people all over this country know who Flo Hyman is and grow up wanting to be like her,'' McPeak told the *Los Angeles Times.* ''She meant a lot to the sport of volleyball, not only in the United States, but all over the world. She was a real force in the growth of the sport in this country.''

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Elsie Inglis

British physician Elsie Maude Inglis (1864-1917) was one of the first British female doctors. During World War I, she helped establish hospitals, staffed entirely by women, throughout Europe that cared for wounded soldiers. She was also an active suffragist who advocated for women's political freedom.

Inglis, the future British female physician and women's rights advocate, was born at Naini Tal hill station in India on August 18, 1824. Her father, John Inglis, was employed in the Indian civil service, serving as the commissioner of Rohilcund District. Her mother, Harriet Thompson, was the daughter of an Indian civilian.

Inglis reportedly had a happy childhood and enjoyed traveling and camping throughout the Indian countryside. She enjoyed a very strong relationship with her father, who would help guide her during her subsequent medical education and early career. Even though Inglis, who spent her childhood in both India and the United Kingdom, was raised in the male-dominated Victorian society, in which women were limited to roles of wives and mothers, her father believed that a daughter's education was just as important as a son's. Thus, Inglis was able to pursue her early ambition to enter the medical profession.

In 1878, when Inglis was fourteen years old, her father retired from his civil service job, and the Inglis family returned to its former home country of Scotland, settling in Edinburgh. In 1882, John Inglis sent his daughter to Paris for a year of schooling. Shortly after she returned from France, Inglis lost her mother to scarlet fever. She then assumed the household responsibilities and provided her father with companionship and comfort during his final years.

Improved Women's Health Care

Inglis began her medical studies at the Edinburgh School of Medicine for Women, a revolutionary institution established by Doctor Sophie Jex Blake. Then, in 1891, Inglis took a positive step toward furthering her career when she entered the Glasgow Royal Infirmary, studying under Sir William McEwen. The facility was better equipped than the Edinburgh school to provide clinical education for its medical students, and Inglis passed her examinations for triple qualification (as a doctor, surgeon and educator). The following year, in London, England, she became a house surgeon and teacher at the New Hospital for Women, appointed by the facility's founder, Elizabeth Garrett Anderson.

While practicing in London, Inglis became greatly concerned about the existing poor standard of care and lack of specialization for the care of female patients. Intent on improving medical care for women, she helped establish a maternity hospital and midwifery resource center for destitute women in Edinburgh. Originally called the Edinburgh Hospital and Dispensary for Women and Children, the facility, which was staffed entirely by women, eventually became the Elsie Inglis Memorial Hospital, and Inglis often waived fees for medical services and even paid for patients' continuing treatment.

Advocated Women's Rights

During this period, Inglis, an advocate of women's political freedom, became actively involved in the suffrage movement, which sought to provide women the right to vote in local and national elections. She joined the National

Union of Women's Suffrage Societies in 1906 and helped set up the Scottish Women's Suffrage Federation. She founded the Federation in part to help advance the improvement of women's medical care. As part of her suffrage activities, she organized meetings throughout Scotland, gave lectures and essentially made herself available wherever help for the cause was needed.

After her father died, a loss which left a gaping hole in her life, Inglis filled the void with her medical work and her suffrage activities.

In November of 1899, the Edinburgh maternity hospital moved to Bruntsfield Lodge. That same year, the Medical Women's Club, which was then headed by Inglis, opened the George Square Nursing Home, a seven-bed hospital. In 1904 the Home was renamed the Hospice, and its expressed goal was to provide assistance to destitute women in Edinburgh during their pregnancies. In 1910, the Hospice merged with the Brunstfield Hospital. The move seemed a logical one, as the two facilities already shared staff in a cooperative arrangement: Bruntsfield performed medical, surgical and gynecological work, while the Hospice performed obstetrics and infant work. Both facilities benefited from the involvement of Scotland's best-known and highly skilled female medical professionals, and both sought to provide medical care for women, as well as practical experience to aspiring female doctors.

Established Medical Units in World War I

As much as Inglis contributed to women's care and health care in general, however, it was her medical efforts related to World War I that gained her the greatest notoriety. When the war broke out in Europe in August of 1914, Inglis wanted to create medical units, staffed by women, to treat wounded soldiers on the war's Western Front. The British government essentially rejected her idea. At the start of the war, most people thought the conflict would be short-lived and that victory celebrations would be held before the end of a year.

However, the French government was much more prescient and receptive. In 1914, Inglis, working with her Scottish Women's Suffrage Federation, went to France and, within three months after the start of the war, she helped set up the Abbaye de Royaumont hospital, housed at the thirteenth-century Royaumont Abbey. The medical facility included nearly 200 beds. Her team included renowned female medical professionals such as Evelina Haverfield, Ishobel Ross and Cicely Hamilton. The circumstances and conditions, however, were appalling. In 1917, a second French hospital was established at Villers Cotterets.

Eventually, Inglis would set up fourteen medical units. These included organized women's medical units in Serbia, Salonika, Romania, Malta, Corsica, and Russia. At first, Inglis remained at home in the British Isles, where she oversaw all hospital operations. Later, she served in Serbia, where she tried to improve hygiene.

She had to take command of the Serbian unit herself when its acting head came down with diphtheria. The hospital was situated at Kraguievatz, and it was established to fight typhus, a pernicious disease that was widespread in Serbia in 1915. Inglis arrived at Kraguievatz in May of that year and found that the unit had taken on 250 more beds than the original 300 it was designed to handle. The typhus epidemic had dictated the increased capacity.

Conditions in Serbia were reportedly horrifying. Patient wards were overcrowded, with little space existing between the straw beds. Two patients were assigned to each bed, placed head to feet to save space. Sanitation was negligible, and patients were fed a poor diet. Patients close to death would arrive at the hospital in filthy wagons. Sometimes the sick had to be turned away. Inglis had to battle with Serbian officials to prevent overcrowding. Still, after putting up a strong fight, she often set up makeshift accommodations outside the hospital, to care for even more patients. Despite the conditions, Inglis' efforts were successful in helping to reduce typhus and other epidemics.

Captured by German Army

In the summer of 1915, during a major Austrian offensive, Inglis was captured but, eventually, with the help of American diplomats, British authorities were able to negotiated for the release of Inglis and her medical staff.

Her capture came about when Serbia was besieged by German and Austrian troops. Inglis was compelled to evacuate Kraguievatz, where she was then stationed, and she and the members of her unit made their way to Krushevatz, taking with them as much equipment as they could carry. When Sir Ralph Paget, the British Red Cross commissioner at the time, went to Krushevatz to make arrangements for the evacuation of her hospital, Inglis refused to budge, and defiantly told him that she would not leave.

When the Germans finally arrived, she was taken prisoner. For several months, she was allowed to continue her work. Then she was sent to Vienna and Zurich. Finally, she returned home. For a few months, she conducted her work from the two committee bases in London and Edinburgh.

Became Ill in Russia

Afterward, Inglis gained permission to raise funds for a hospital unit and transport section, to be staffed by eighty women, in Russia. In 1916, Inglis began working there, working long hours and under horrendous health conditions. In Russia, she witnessed even more of the horrors of war. Following a Russian retreat, all semblance of civilization seemed to have broken down. The countryside was overrun with soldiers who had been separated from their regiments, and crowds of refugees filled the streets, fleeing in panic.

Russian officials greatly appreciated the work performed by Inglis and her staff, and they tried to make Inglis as comfortable as was humanly possible. However, Inglis still endured profound hardships, which were beginning to take a physical toll. As each day passed, she appeared to lose strength.

Not surprisingly, she became ill and was forced to return to England, where she died on November 26, 1917, only one day after her arrival in Newcastle-Upon-Tyne.

It was reported that when she was traveling home, despite her poor health, she planned the organization of yet another hospital unit. In addition, during this journey home, and despite excruciating pain and her bedridden condition, she continued overseeing hospital operations.

The night before the transport arrived at Newcastle, Inglis' health took a turn for the worse. Still, she insisted on getting to her feet the following morning, so that she could say goodbye to her Serbian staff. When she left the boat, she was described as ''a splendid and dignified figure, dressed in her worn uniform coat, and wearing her faded service ribbons, her face ashen and drawn with pain,'' according to her biography on the *Electric Scotland* website.

By the time she reached her hotel, she was in a state of complete exhaustion. She was treated by local doctors, who were unable to save her from the complications that arose from an infection.

Honored After Death

After Inglis died, her body lay in state at St. Giles in Edinburgh. She was buried in Dean Cemetery, in Edinburgh. At her burial, the flags of Great Britain and Serbia were placed on her coffin, and the lilies of France were placed around her body. Historic Scottish banners were placed over her head. Serbian officers lowered her coffin into her grave.

After her death, Winston Churchill wrote that Inglis and her nurses ''would shine forever in history.'' Also, as recorded by the *Welcome to Scotland* website, Arthur Balfour, Foreign Secretary for Britain at the time of her death, and a fellow Scot, commented that Inglis was ''a wonderful compound of enthusiasm, strength of purpose and kindliness. In the history of this World War, alike by what she did and by the heroism, driving power and the simplicity by which she did it, Elsie Inglis has earned an everlasting place of honour.''

After her death, Inglis was recognized as someone who demonstrated a great deal of compassion, yet at times could be a demanding stickler, one who was quick to anger. She could be a fearsome figure for both patients and her staff.

Ironically enough, Inglis, a fierce advocate of women's political rights, never was able to cast a vote in an election. Shortly before her death, women over the age of 30 were finally granted the right to vote, but Inglis wouldn't live long enough to participate.

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J

Aletta Jacobs

Aletta Jacobs (1854-1929) notched a long list of firsts: she was the first female university student in the Netherlands, the first female doctor, and the operator of perhaps the first birth control clinic in the world. On a personal level, she was one of the first women to keep her maiden name after marrying. She campaigned for women's rights, and she was part of an international group of early feminist leaders who opposed war in general and were outraged by the grinding carnage of World War I.

Jacobs faced resistance nearly every step of the way, from examiners who tried to block her from entering medical school to fellow doctors who attacked her promotion of birth control. Yet Jacobs bore these controversies with a matter-of-fact determination. She did not set out to be a pioneer, only to follow in the footsteps of her physician father, and throughout her career she insisted only on being treated equally with her fellow students and practitioners.

Teased Because of Tomboy Qualities

The eighth of eleven children born to progressive Jewish parents, Jacobs was born in the medium-sized Dutch city of Sappemeer on February 9, 1854. She loved to climb trees, jump ditches, play tennis, row and swim, all traditionally non-feminine activities that attracted unfavorable attention from townspeople, who called her a tomboy. But the Jacobs family valued education and sacrificed so that all 12 children could receive schooling. According to Jacobs's autobiography *Memories,* her father often gave them the sentence ''The cultivation of knowledge for the sake of the common good is the highest of all pursuits'' as a writing exercise. From the start, Jacobs wanted to become a doctor like her father. Her parents tried to steer her toward more feminine pursuits, apprenticing her to a dressmaker and sending her to a finishing school. The latter experiment ended after two weeks when Jacobs failed to master the curtsy and refused to practice looking down when a man looked at her on the street.

Finally it was decided that Jacobs should study to become a pharmacist's assistant, although that was a field that so far had been open to very few women. Through a combination of home schooling and work with the female assistant of her brother Sam, who had started a pharmacy in the city of Arnhem (but refused to help her with her studies), Jacobs managed to acquire the necessary background. She did well in her pharmacy school entrance exam in Amsterdam in 1870, and her examiners encouraged her to study to become an actual pharmacist rather than an assistant.

Jacobs, however, had bigger plans. Against the wishes of even her supportive father, she wrote to the reform-minded prime minister of the Netherlands, Johan Rudolf Thorbecke, asking that she be allowed to attend medical classes at the University of Groningen. He wrote back, asking her father whether she was really ready for such a move, but Thorbecke finally signed a letter giving his permission just before his death. In 1871, Jacobs became the first woman to enter a Dutch university.

Despite having to contend with hostility from her brother Johan, who refused to speak to her for 18 months, from other students (such as one at the University of Leiden who wrote to Groningen students urging them to make her life miserable), and sometimes from faculty members, Jacobs made steady progress toward her degree. She had backers on

the faculty who agreed to her requests that she not be excused from anatomy lectures or any other subject considered too sensitive for a woman, and though she was haunted by the portions of the curriculum that involved dissection, she persisted. (She was unable, however, to dissect live frogs.) Jacobs's biggest problem was her poor health; she suffered repeated bouts of malaria, and when they were augmented by a case of tuberculosis at one point, she tried to commit suicide. Her father intercepted her in the act.

Received Medical Degree

At her three-week final exams in Utrecht in 1878, Jacobs faced hostile treatment from two of her four examiners but was defended by the other two. She received her medical degree on April 2 of that year, wrote a doctoral thesis on brain diseases, and was awarded a doctorate in medicine on March 8, 1879. Jacobs took over her father's practice temporarily after he suffered a stroke and her confidence was boosted when she saw how people obeyed her orders in a crisis situation as she treated a man who had fallen off a cart while drunk and been dragged on the ground. Late in 1879 she opened her own practice in Amsterdam, ignoring the advice of male doctors that she confine herself to gynecology or midwifery, or that she charge less than they did. ''You should count yourself lucky that I stick to the rules instead of exploiting my exalted position as the first Dutch woman doctor to charge more than other practitioners,'' she retorted to one critic (according to her *Memories*).

Jacobs caused a sensation in Amsterdam with her disregard of social norms. As a student she single-handedly spread a fashion for ice skating among Amsterdam women, among whom the sport had hitherto been considered improper. She walked from house to house to visit her patients, an unheard-of act for a single woman, and when she was groped by a male pedestrian, a policeman to whom she complained told her that if she stayed indoors, she would avoid problems. Nevertheless, Jacobs's renown grew, and she made the acquaintance of writers, political figures, and early women's rights activists, both in the Netherlands and in England, where she traveled shortly after receiving her doctorate.

As a student Jacobs had worked with prostitutes at Amsterdam's main hospital, and she continued to devote her talents to helping poor women in Amsterdam after she established her own practice. Inspired by conversations with Dutch trade unionist B.H. Heldt and with the wives of other union leaders, she began giving early childhood health classes to young women and opened a free clinic for the destitute, which she maintained for 14 years. She campaigned against prostitution and in favor of better working conditions for Dutch women working in retail shops.

Jacobs's most far-reaching and controversial innovation, however, was her introduction of large-scale birth control into the Netherlands. At the time, the modern type of diaphragm had only recently been invented; Jacobs read about it in a German medical journal in 1882 and wrote to the article's author. After testing the device, called a Mensinga pessary, on willing volunteers, Jacobs announced that she could provide safe and effective contraception to women wishing to avoid pregnancy.

Attacked by Medical Establishment

This announcement brought the full wrath of Holland's medical establishment down upon Jacobs's head, and she was attacked for everything from promoting adultery to threatening the country's economic future. Rumors flew about Jacobs's personal life, and her experiences, Jacobs wrote in her *Memories,* ''thoroughly undermined my trust in other people.'' But Jacobs did not lose her determination and edge during this difficult period. ''It was an age steeped in hypocrisy!'' she wrote. ''I am particularly thinking of those clergymen who would denounce contraception from the pulpit and then pack their wives off to my office. I also remember women who were only too pleased to use the means I prescribed for them yet never lost a chance to condemn me at every tea party and sewing circle.''

Support from grateful patients helped keep Jacobs's spirits up. One supporter she had during this period was Carel Victor Gerritsen. The two had become acquainted when Gerritsen sent Jacobs a long letter of congratulations after she passed her medical exams, but they did not meet face to face until two years later, in 1880, when the politician sent a note asking whether he could stop by the home Jacobs shared with her sister. He found Jacobs doing needlework, and in response to his expression of surprise that she would have such a domestic hobby, she asked whether he thought she spent her entire life with her nose stuck in a book. The two became friends and embarked on a wide-ranging exchange of letters.

Jacobs and Gerritsen (in her writing she often referred to him simply by his last name) contemplated living together but decided that the disapproval such a move would cause would be too strong. They did take vacations together through the 1880s, and they finally decided to marry in 1892. Jacobs was incensed by the vow of obedience she had to give during the marriage ceremony, and she later campaigned for its removal. ''For, in fact, even in the most conservative families, no one honestly expects 'obedience' of a wife,'' she wrote in her *Memories.* ''Since many people consider their wedding to be the most important day of their lives, why should they be forced to take a vow that they have no intention of keeping?'' Jacobs and Gerritsen had one son, who died due to a midwife's error when he was only one day old. The couple traveled widely, but their vacations were certainly not ordinary. On one such trip, they got stuck in a British coal mine due to a shaft malfunction, and viewed the experience as a taste of what miners experienced on a regular basis.

Many of Jacobs's activities in the later years of her life revolved around the issue of women's suffrage. She had tried to register to vote as early as 1883, finding that there was no specific legal barrier to her doing so, but Dutch lawmakers responded by writing a males-only requirement into the country's voter registration laws. Jacobs became president of the Dutch Association for Woman Suffrage in 1903 and retired from her practice the following year, 25 years after she had begun it. After Gerritsen's death in 1905 she devoted much of her energy to the suffrage cause, and she lived to see Dutch women receive the right to vote in 1919.

Some of Jacobs's pro-suffrage work was carried out together with the American feminist Carrie Chapman Catt, whom Jacobs met on a visit to New York for a conference in 1904. The two traveled around much of the Eastern hemisphere together in 1911 and 1912, giving lectures in favor of women's rights and meeting with local leaders. They traveled to South Africa, up Africa's east coast, through the Middle East, and to the Philippines, China, and Japan, with Jacobs returning through Russia and Catt going on to Hawaii and the United States to complete a circumnavigation of the globe. In 1910 Jacobs translated *Women and Economics,* a feminist classic by Charlotte Perkins Gilman, into Dutch.

Jacobs helped found the Women's International League for Peace and Freedom during World War I; the group became one of the most durable anti-war bodies of the twentieth century, and actively continues into the twenty-first. In her old age she moved to The Hague, eventually living with a family there. She died in Baarn, the Netherlands, on August 10, 1929. A statue of Jacobs stands in an Amsterdam street, and she is well remembered in her country. After the publication of her *Memories* by the Feminist Press in 1996, her pioneering role became better known in English-speaking countries as well.

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Judith Jamison

Tall, powerful, and charismatic, Judith Jamison (born 1944) was a featured dancer with the Alvin Ailey American Dance Theatre (AAADT) from the late 1960s through the 1980s. She took over as artistic director of the company following Ailey's death in 1989 and has become generally recognized as one of the most important figures in modern American dance.

One of Ailey's most famous dance pieces, ''Cry,'' was created with Jamison in mind. That dance evoked the condition of African-American women, and Jamison and Ailey formed something of a creative partnership for many years as she realized his choreographic visions. Yet Jamison was also a versatile dancer who was open to numerous influences, and after Ailey's death she was instrumental in maintaining the variety and universality of appeal that were the AAADT's trademarks.

Attended Famed Black Church

Born May 10, 1944, in Philadelphia, Pennsylvania, Jamison grew up, she told *Newsweek,* in ''a household of people who sang and played the piano. So I came from a disciplined house. You don't arrive to places late, you are polite, you do unto others as you would have them do to you.'' Her mother was a teacher, her father a sheet-metal worker and part-time musician who supported his daughter's passion for dance because he thought it might help her work off the energy that built up as a result of her generally hyperactive nature. Jamison started dance lessons at age six at the Judimar School of Dance in Philadelphia. She also took piano lessons from her father and played the violin well enough to join a local orchestra in her teens. One other influence was the Mother Bethel African Methodist Episcopal (AME) Church, where Jamison remained a frequent attendee even after she rose to the top of the dance world. Founded by breakaway Methodist preacher Richard Allen in 1787, Mother Bethel was a historic institution rich in African-American culture and history.

Jamison got the attention of teachers and had top-flight teachers from the start, winning a place in a class taught by

top choreographer Anthony Tudor when she was ten. As a young woman Jamison immersed herself in the arts, going to museums and attending operas and plays, but dance was her greatest passion. African-American dancers were still rare at the time, but the walls of Jamison's bedroom were festooned with pictures of ballerinas and modern dancers of all backgrounds. She sought out a broad variety of dance training that would benefit her later on, focusing on classical ballet but also studying tap dancing, Afro-Caribbean and jazz dance, modern dance, and acrobatics. She appeared in the role of Myrtha in the French ballet *Giselle* when she was 15.

Graduating from high school two years later, Jamison was at first seduced by the lure of professional objectives. She enrolled at Fisk University in Tennessee, intending to study psychology, but she lasted only three semesters. Returning home, she enrolled at the Philadelphia Dance Academy (now part of the University of the Arts).

Taking a wide variety of courses that included one in the highly complex system of dance notation, Jamison once again got noticed. When Agnes de Mille, a highly popular choreographer who was the niece of film impresario Cecil B. DeMille, taught a master class at the school, she was impressed by Jamison's dancing and invited her to take a role in a new ballet to be staged at New York's Lincoln Center. That did not immediately launch Jamison's career; she worked as an amusement-park ride operator at the 1964 New York World's Fair before getting her next big break. That came when she auditioned for a dance part in a television special starring actor Harry Belafonte. The audition did not go well. ''I was never very good at picking up that one-two-three showgirl stuff,'' Jamison recalled to Octavio Roca of the *San Francisco Chronicle.* But Ailey, who was looking on, saw in Jamison a dancer who could realize his powerful choreographic visions of African-American life.

Traveled to Africa

Almost immediately, Jamison began to tour with Ailey's company, traveling in 1966 to Europe and then to the World Festival of Negro Arts in Dakar, Senegal. The experience was an eye-opener for Jamison. ''Everybody was there—from [poet] Langston Hughes to [choreographer] Katherine Dunham to [bandleader] Duke Ellington to [Senegalese] President Senghor,'' she told Suki John of *Dance Magazine.* ''There were dance companies from all over the diaspora.'' Jamison danced with the Harkness Ballet while the still struggling AAADT took a break from performing, but she signed on for good when it got a new lease on life in 1967. Before long, Jamison was taking starring roles with the company. She modestly attributed that to her height; at five feet, ten inches tall, with what she described to Judith Mackrell of England's *Guardian* newspaper as ''an inseam that went on forever,'' she stood out from a sea of petite dancers and was a natural for solo roles. But there was more to it than that.

Ailey's famous dances, such as the Ellington-inspired *Pas de Duke, Blues Suite,* and *Revelation* (which Jamison began learning the day she joined the AAADT), came alive anew when Jamison danced them. In *Pas de Duke,* Jamison often appeared in a duet with ballet star Mikhail Baryshnikov. *Revelation,* drawing on the religious life of his family in rural Texas during his childhood, was Ailey's most famous piece, and Jamison brought a power and spirituality to the work that made her an audience favorite. In 1969, Jamison joined the AAADT as it became the first American dance company in decades to tour the Soviet Union and was greeted with enormous ovations there.

The creative relationship between Jamison and Ailey reached a new level with *Cry* (1971), a solo piece the choreographer created for Jamison. ''That dance—15 minutes of movement—embodied 400 years of Black women's pain, passion, and perseverance, and elevated Judith Jamison to the ranks of modern ballet superstardom,'' noted Asha Bandele of *Essence. Cry* became Jamison's trademark, but after she took the reins at the AAADT she encouraged younger dancers to bring their own interpretations to the work rather than trying to duplicate her style.

In 1972 Jamison won the Dance Magazine Award, a prestigious annual prize, and she was named by President Richard Nixon as an advisor to the National Council on the Arts. She married fellow Ailey dancer Miguel Godreau that year, but the marriage ended in divorce. The 1970s were a growth period for American dance, and Jamison constantly traveled, gave interviews, and was featured in new productions. Ailey was unusually open to featuring the work of choreographers other than himself, and Jamison appeared in dances by Talley Beatty and other rising creative figures.

Starred in *Sophisticated Ladies*

In 1980, Jamison decided to strike out on her own. Taking a starring role in the Broadway musical *Sophisticated Ladies,* she performed as a soloist with other ballet companies and also returned to the Ailey troupe. With Ailey's support, she began to develop her own skills as a choreographer. Two of her works, 1984's *Divining* and 1988's *Tease,* were performed by Ailey's organization, and other companies as far afield as Caracas, Venezuela, and Brussels, Belgium, also mounted productions of her works. In 1988 she founded a dance company of her own, the Judith Jamison Project.

Her plans took a sharp turn, however, when Ailey revealed to her, in the midst of the hustle and bustle of a tour, that he was seriously ill. ''We were in St. Louis when Alvin decided to tell me that he wasn't well, and that he wanted me to take over the company,'' Jamison recalled to Joy Duckett Cain of *Essence.* ''He's asking me, and I'm going, 'Oh, yes, sure,' without batting an eye—and without thinking of just how tremendous the responsibility was.'' Jamison was at Ailey's bedside when he became a casualty of the AIDS epidemic in December of 1989.

The shift from dancer and choreographer to artistic director was challenging for Jamison—and not because it was hard for her to give up dancing. Looking at videotapes of her performances, she realized that she had been near the end of her performing career. Learning the art of administration, however, was a new stage in Jamison's career as she brought in dancers from her own troupe to replace some Ailey stalwarts. Jamison faced pressures from advisers who wanted her to take the company in new directions or,

conversely, maintain its repertory unchanged as a shrine to Ailey's career. She carefully steered a middle course.

One aspect of Ailey's legacy that Jamison maintained was its diversity and its aspiration toward universal appeal. Assistant director Masazumi Chaya was of Japanese background, and as the company's repertory grew under Jamison, dancers attempted works with a variety of subject matter. ''I've had angry letters from people who felt that all our dancers should be Black,'' Jamison told Bandele. ''But the company is the Alvin Ailey American Dance Theater. And while we're here to celebrate the Black experience, we're not here to be exclusionary about who can do that with us. Being inclusive is part of our African tradition.''

Troupe Appeared in American Express Commercial

Indeed, Jamison sometimes gave the AAADT a populist orientation. American young people who were unable to name any other dance company became familiar with the AAADT after an American Express commercial featuring the company was broadcast on television during the Academy Awards ceremony. ''To get young people to a live concert, we first must go where they are the most: in front of computers and televisions,'' Jamison pointed out to Suki John of *Dance Magazine.* Under Jamison's astute financial leadership, the company prospered. She presided over an entire Manhattan building that was home to two Ailey companies, 200 classes a week, and numerous other projects and workshops.

By the early 2000s, Judith Jamison was an icon of American dance. Among her long list of awards was a Kennedy Center Honor in 1999, where she received a prize that Ailey himself had been awarded earlier, and where she shared a stage with another idol, singer Stevie Wonder. President George W. Bush awarded National Medals of the Arts to her and to the Alvin Ailey Dance Foundation in 2001, marking the first time the medal had gone to a dance organization. She continued to nurture young dancers and to exert positive force on the American arts scene. Jamison, who often said that if she had not become a dancer her second choice of career would have been airline pilot, surveyed the various sectors of the Ailey empire and remarked to John that ''I'm a pilot at heart, and this is a great ship to be piloting.''

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Al Jarreau

American singer Al Jarreau (born 1940) built his long career on a distinctive sound that encompassed many musical styles. The five-time Grammy winner was one of the very few artists ever to receive best vocalist awards in the three genres of jazz, pop, and rhythm and blues. And in 2005, 30 years after the release of his first recording, Jarreau was far from contemplating retirement.

Education First

Jarreau was born on March 12, 1940, in Milwaukee, Wisconsin. His father was a minister, and Jarreau and his brothers began singing in the church as youngsters. As he recalled to Mike Osegueda of the *Fresno Bee,* ''The real truth is that the singing was first and was a love since I've been conscious. I've always done it. I can't remember a time when I didn't.'' Despite this early certainty about his passion, however, Jarreau had many interests and sufficient practicality to explore other avenues as well.

As a student at Milwaukee's Lincoln High School, Jarreau was a star athlete and earned respectable grades. Intent upon expanding his world view, he started undergraduate studies at Wisconsin's Ripon College in 1958. He became a productive member of the college community there, involving himself in such pursuits as basketball, student council, and service as the freshman class president. Nor did he neglect music, as he was a member of a four-person jazz vocal ensemble called The Indigos. The group performed at local venues around the state until Jarreau graduated with a degree in psychology in 1962.

Singing remained a sideline for Jarreau as he headed to the University of Iowa to earn a master's degree in vocational rehabilitation. He then moved to San Francisco, California, to work as a rehabilitation counselor. It was not long, however, before Jarreau's first love began to rise to the forefront of his aspirations.

Five-Time Grammy Winner

In San Francisco, Jarreau met another celebrity-in-the-making, George Duke, and began performing with his trio. As the group played small jazz clubs in the Bay Area, Jarreau became convinced that music would become not just an avocation, but his career. Toward that end, he moved to Los Angeles and started working the club circuit there. He cut his teeth at such noted venues as Dino's and the Bitter End West before expanding his efforts to the East Coast of the United States, where he gained national exposure on network television via such household names of the time as Johnny Carson, Merv Griffin, and David Frost. He also provided musical interludes for such up-and-coming comics as John Belushi, Bette Midler, and Jimmie Walker at the famed comedy club—The Improv— in New York City,

New York. It took a while before the record companies noticed Jarreau, but it did not take forever.

In 1975 Jarreau's faith in following his dream was rewarded with a recording contract with Warner Brothers Records. The resulting debut album, *We Got By,* which garnered a German Grammy for best new international soloist, launched a career that spanned decades and earned the artist worldwide fame.

Jarreau went on to release many highly acclaimed recordings, including the Grammy-winning *Look to the Rainbow* (1977), *All Fly Home* (1978), *Breakin' Away* (1981) and *Heaven and Earth* (1992). *Breakin' Away* earned him two Grammys, one for best male pop vocal performance and one for best male jazz vocal performance; and his fifth Grammy (best male rhythm and blues performance, for *Heaven and Earth*) completed the triumvirate by placing Jarreau in the rarefied position of winning Grammys in three categories: jazz, pop, and rhythm and blues.

Jarreau also racked up Grammy nominations for 1980's *This Time,* 1987's *Moonlighting* (the theme song for the hit television series of the same name), and 1988's *Heart's Horizon.* Later recordings included *Tenderness* (1994) and his first compilation album, *Best of Al Jarreau* (1996). Along the way the singer found time to branch out into acting, with a stint on Broadway in *Grease!* and guest appearances on such television programs as *New York Undercover* and *Touched By An Angel.*

For all his success and accolades, however, Jarreau remained frustrated that his distinctive singing style never received the radio play and record sales of a pop star. His technique combined the qualities of jazz great Jon Hendricks with the cool interpretations of the legendary Nat King Cole, without neglecting the clarity of a Frank Sinatra or scatting worthy of the matchless Ella Fitzgerald. Jarreau's singular style created a new sound altogether and it was, undoubtedly, the very versatility of his voice that caused him to be labeled a jazz vocalist. But that did not lessen the sting. ''I'm not as bitter as I am disappointed,'' he told Cathalena E. Burch of the *Arizona Daily Star.* ''My name gets mentioned alongside Lionel Richie and Stevie Wonder and Al Green. These guys have had really big records. I've never sold a million records in an outing. . . . I'd like to really have some chart success.'' Still, Jarreau was not a man to waste time questioning a career that did, after all, include awards that other musicians only rarely achieve. Being downhearted was simply not his way and, besides, there was work to be done.

Strong Later Career

After nearly 25 years with Warner, Jarreau was reunited with his old friend and producer Tommy LiPuma when he signed on with GRP Records at the close of the twentieth century. GRP was a division of the Verve Music Group, of which LiPuma was chairman, and Jarreau seemed delighted to be working again with the man who had produced his 1970s recordings *Glow* and *Look to the Rainbow.* He told John Soeder of the Cleveland *Plain Dealer,* ''When Tommy and I get together to work, we kind of fulfill in our own little way the dreams of the music muses by continuing a relationship that began years ago.'' The new collaboration resulted in *Tomorrow Today* (2000), *All I Got* (2002), and a greatly-anticipated foray back into jazz standards, *Accentuate the Positive* (2004). Despite being commercially thwarted by being pigeonholed as a jazz vocalist for so long, Jarreau maintained that *Accentuate the Positive* was the first true jazz recording he had ever made. ''It's really the first jazz record I've ever done,'' he told Dan Ouellette of *Billboard.* ''Everything else that came before was pop and R&B. If people called the early stuff jazz, that's fine. . . . My audience has been asking for a full-on, straight-ahead jazz album. So, it's for them as well as myself. This is a thanks to the kind of music that made me the person I am today.'' Recorded live in a sound studio, the recording was unique in both content and sound. There were no string arrangements, no background vocals, and no overdubs. And the material included Jarreau's singular take on such standards as Johnny Mercer's *Accentuate the Positive* and Duke Ellington's *I'm Beginning to See the Light,* as well as new lyrics and spins on such tunes as Eddie Harris's *Cold Duck Time* (re-named *Cold Duck)* and Dizzy Gillespie's *Groovin' High.* He described the effort to Zan Stewart of the Newark *Star-Ledger*: ''This is not what Betty Carter or Jon Hendricks or Carmen (McRae) would do. It's Jarreau's step into that arena.''

The new century also saw fresh recognition for Jarreau, as more awards were added to an already burgeoning roster that included (in addition to his five Grammys) an honorary doctorate in performing arts (1988) and a Distinguished Alumni Award (1982) from Ripon College. The later additions included a star on the Hollywood Walk of Fame in March of 2001, and the Ford Freedom Award Scholar honor

in July of 2005. Jay Albert, managing director of Cleveland's 26th annual Tri-C JazzFest, was apparently not understating the case when he described Jarreau to Soeder as a ''perennial favorite.''

Clearly, Jarreau's entry into his 60s (including major back surgery in 2002) did little to slow his pace or limit his musical contributions. As he told Soeder, ''However late this is in my life, the old dog has gotta learn a few new tricks. I hate being boring to people.'' He was mindful of his debt to a variety of musical genres, telling *Jet,* ''There's such great music to make in this world, and I've been exposed to a lot of it. I've absorbed it all into my system and I think that accounts for the diversity.'' The versatile singer continued to tour and record with spirit and facility, and succeeded in retaining both a continuing love of his art and a positive outlook. He described the latter to Ouellette: ''Music is the fountain of youth. The creative process rejuvenates me. I live to experience that vitality.'' At least as much to the point were Jarreau's words to Ed Condran of the *Virginian Pilot.* ''I feel like I'm just starting the second half of my career. I hope I'm fortunate enough to be doing this well into my 70s and 80s. . . . I know this isn't the case for everybody at my age or even younger, but I still get so turned on by the craft. The great thing about this business is making the music. I've never gotten caught up with the trappings. You can't get caught up in the limousines and the chicks. The most important thing is the music.'' Thirty years in the business, and Jarreau's commitment to the music was still knocking them out.

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Peter Jennings

The urbane face of ABC television's *World News Tonight* for over 25 years, Peter Jennings (1938-2005) embodied the highest standards of American television news journalism.

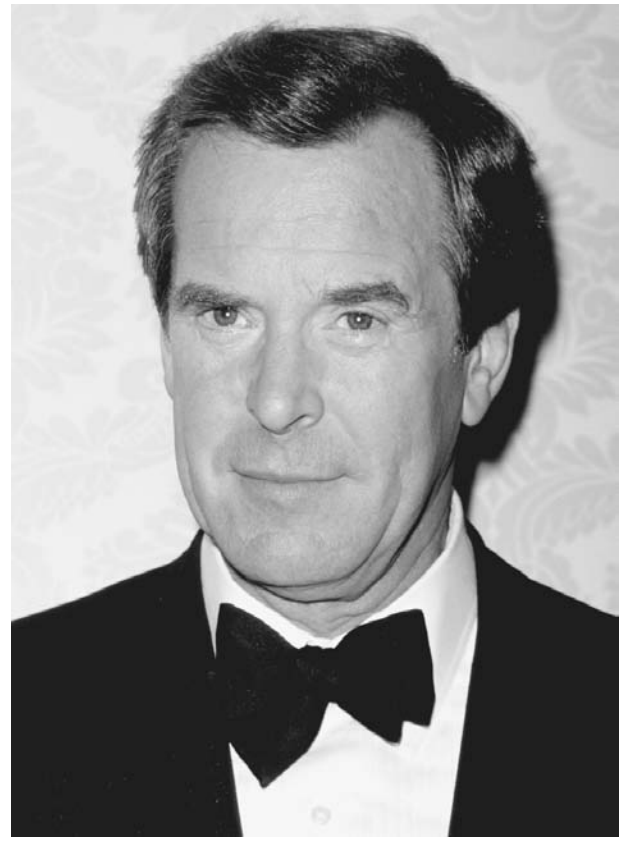

Never an avuncular father figure like longtime CBS anchor Walter Cronkite, Jennings nevertheless earned viewers' trust through a combination of hard work, authoritative expertise on world affairs, and a certain charisma born of unflappable composure. Though cooped up behind an anchor desk during the best-known phases of his career, Jennings was a foreign correspondent at heart. Viewers expected him to report from the scene at important world events, microphone in hand and dressed in a trademark trench coat, and when he failed to show up in south Asia after the disastrous tsunami of 2004, they correctly guessed that something was wrong.

Hosted Program at Age Nine

The man who became one of the best-known television personalities in the United States came from Canada and took American citizenship only two years before his death. His skeptical outsider's viewpoint on American politics and culture became part of his appeal; in the words of newscaster Robert MacNeil, he had an ''ironic distance'' that meshed perfectly with his international sense of savoir faire. Jennings was born in Toronto, Ontario, Canada on July 29, 1938. Broadcast journalism was in his blood; his father Charles Jennings was a pioneer newscaster on the then-new Canadian Broadcasting Corporation network. Peter Jennings often called his father his hero. Thanks to his father's influence, Jennings made his broadcast debut at age nine, with a children's radio show called ''Peter's Program.''

Jennings's father tried to steer him away from a career in journalism, however, and in school he floundered. When he was 11 he stole a pack of cigarettes from his grandmother and introduced his sister as well as himself to an unyielding addiction. Spending more time on comic books than on classes, he dropped out of school in the tenth grade and worked for several years as a bank teller. As a result, he has often been cited in lists of people who have risen to the tops of their professions without benefit of a college or even a high school degree. Yet Jennings was far from uneducated; he soon began to read voraciously and to soak up information on almost any subject he encountered. ''I have never spent a day in my adult life where I didn't learn something,'' he said in an interview quoted in *People.* ''And if there is a born-again quality to me, that is it.''

Jennings also minimized the impact of his lack of formal education by starting at the bottom of his chosen field and steadily working himself up. He became a reporter and disc jockey at a small radio station in Brockville, Ontario when he was 17, and he soon gained national notice with his on-the-scene reporting of a train crash. A series of career moves followed, each of them occurring when news executives spotted him as a rising young talent and recruited him as an asset for a new organization. In 1961 he was hired by a television station that became part of the launch of Canada's first privately owned television network, CTV. At first his duties involved a music-and-dance show modeled on ''American Bandstand,'' but when CTV launched its own national news broadcast in 1963, Jennings was named co-anchor.

From the start, he showed a propensity to go to the story rather than having correspondents bring it to his desk. He traveled to New York to cover the Democratic Party's national convention there in 1964, and ABC news executive Elmer Lower was impressed by his smooth manner and James Bond-like confidence. ABC at the time was an upstart competitor to the better-known NBC and CBS, and Jennings was picked in 1965 to anchor a 15-minute evening news broadcast.

Teased by Cronkite

Jennings was only 26, and his competition was formidable: the legendary Walter Cronkite at CBS and the duo of Chet Huntley and David Brinkley at NBC. Once, when Jennings appeared on a panel with these three veterans, Huntley remarked that his only show-business practice he permitted on NBC's news broadcast was to have a makeup artist paint out the bags under his eyes. ''Yeah, Jennings steps in and has them painted on,'' quipped Cronkite (according to Jamie Malanowski of *Entertainment Weekly*). ABC's evening news program failed to take off in the ratings, partly because at the time the network did not have the news-gathering resources to match those of its better-established competitors. Jennings stepped down as anchor in 1968.

He took the failure to heart and decided that he needed a wider range of experience in the news business. Requesting and receiving a posting to the Middle East, he became ABC's only correspondent covering hot spots in Asia, Africa, and the Arab world. Jennings immersed himself in the history and politics of the countries he covered, developing the beginnings of a wide general expertise that later enabled him to comment comfortably on almost any topic in spontaneous on-air situations. In 1969 he opened an ABC news bureau in Beirut, Lebanon—the first full-time American television news office in the Middle East. He and a sound engineer were briefly imprisoned by Lebanese authorities as tensions with Israel flared. Jennings traveled tirelessly by plane around the Third World, often wearing a trench coat that had belonged to his father.

The world got a good idea of Jennings's cool in a crisis when he reported from the 1972 Olympics in Munich, Germany on the Black September terrorist attack on Israel's contingent of athletes in the Olympic Village. Jennings hid out in a bathroom as police moved other correspondents out of the area, then set up a post on a balcony with a view overlooking the dormitories where the athletes were being held hostage. His reporting was widely praised in the aftermath of the tragedy, and his days as a young and pretty face in the news business were over.

In 1974 Jennings received a Peabody Award for a profile of Egyptian president Anwar Sadat. Another profile he did during this period proved prophetic of future events; he gained an interview with Iran's militant Ayatollah Khomeini, then in exile in Paris, and elicited a frank statement that Khomeini planned to overthrow the Shah of Iran. Jennings moved to London that year, and then, in 1975, back to the U.S. to become anchor of ABC's *A.M. America,* a forerunner of the network's long-running *Good Morning America.* As always, he was restless in the anchor's chair, and by 1977 he was back in London.

Became Part of Three-Anchor Format

The following year, ABC found a meeting point between Jennings' globetrotting ways and its own desire to elevate the person widely perceived as the network's most accomplished journalist to an anchor position. Jennings, working from London, became one of three anchors of ABC's new *World News Tonight,* reporting on world events while Frank Reynolds delivered Washington news and Max Robinson explored domestic ''heartland'' issues from ABC's Chicago affiliate. Jennings's footprint showed in the greater airtime *World News Tonight* devoted to international stories as compared with evening news programs on CBS and NBC. The triple-anchor arrangement lasted until Reynolds's death from cancer in 1983; Robinson, who also died later in the 1980s, left the network, and Jennings became the sole anchor of *World News Tonight.*

By that time Jennings had the semblance of a more regular lifestyle. He had two children, Elizabeth and Christopher, by his third wife, Kati Marton. Once described by ABC newsman and *Nightline* host Ted Koppel (according to Malanowski) as ''catnip to women,'' Jennings was married four times. His first wife was Canadian; his second, Annie Malouf, was a Lebanese photographer he met during his years in Beirut. He and Marton remained friends after he married television producer Kayce Freed, his fourth wife. Early in his career, noted Charles Glass of England's

Independent newspaper, Jennings carried the nickname ''Stanley Stunning.'' On the set, however, the perfectionist Jennings had a different moniker: his boss Roone Arledge, reported *People*'s Mike Lipton, called him ''Prickly Pete.''

Even at the start of his second solo anchor slot, Jennings seemed a senior presence on American news airwaves. His speech was peppered with Canadianisms like his pronunciation of ''schedule'' with an initial ''sh'' sound, giving him a faintly exotic air. He presided over a group of ABC reporters like Sam Donaldson who often took an adversarial stance toward the administration in power in Washington, and his own erudition showed through in interviews and in fast-moving breaking news situations. Barbara Walters, as quoted by Harold Jackson of England's *Guardian* newspaper, said that Jennings ''sometimes . . . drove me crazy because he knew so many details.'' He once ended a newscast with a novelty story about a small Welsh town, delivering a letter-perfect pronunciation of its name—Llanfairpwllgwyngyllgogerychwymd-robwllllantysiliogogogoch—with a twinkle in his eye. By 1986, ''World News Tonight'' had topped its competitors in audience, and it would not relinquish that position for many years.

In 1989 Jennings, who had seen the construction of the Berlin Wall, reported live as it was torn down by jubilant German crowds. He followed the collapse of Communism closely and broadcast a widely seen interview with Russian president Mikhail Gorbachev in 1991.

Volunteered Time to Charity

Jennings became a familiar figure among New Yorkers, from society's upper crust to street people, for whom he served up meals as a volunteer for the Coalition for the Homeless. He often rode the bus and conversed with passengers rather than take the limousine he had at his disposal. Jennings came to think of New York as home. ''What always pleased me, as a New Yorker,'' he was quoted as saying by Rebecca Dana in the *New York Observer,* ''is that so many came to find that New York was different from what they anticipated. It was softer, more generous, and more grateful to other people.''

Jennings reported from the scene as apartheid fell in South Africa, as India and Pakistan came to the brink of nuclear war, as civil war flared in the former Yugoslavia, and as the 2000 U.S. presidential election turned into a marathon standoff. Perhaps his toughest assignment of all came when his adopted city came under attack by airborne terrorists on the morning of September 11, 2001. Jennings was on the air for 60 hours over the next several days, taking only short sleep breaks.

The stress of covering that earthshaking event led Jennings to resume smoking; he had essentially kicked the habit some years earlier, but staffers occasionally glimpsed him slipping into an unoccupied room to sneak a cigarette. Late in 2004 he began to sound hoarse, and, complaining of fatigue, he uncharacteristically declined to travel to Southeast Asia to report on damage from the December 26 tsunami. Still, he was shocked when he was diagnosed with lung cancer. He announced his condition to viewers on April 5, 2005, planning to take a leave of absence and return to the airwaves, but his condition steadily worsened. After his death in New York on August 7, 2005, New Yorkers taped bouquets of roses to bus-station advertisements that bore his photograph.

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Francisco Jiménez de Cisneros

Francisco Jiménez de Cisneros (1436-1517) was born into a noble Castilian family, but chose to turn his back on all the riches of his birth and instead became a Franciscan friar. He retained his acquaintances in society, and because of them was offered the position of confessor to Queen Isabella, a position he held until the day she died. He retained his own hermetic approach to life while gaining more and stronger influence over Spanish politics, culminating in his elevation to the Cardinal of Toledo. In a fit of religious fervor Cisneros instituted a religious reformation across his country. He also was responsible for the printing of the *Complutensian Polyglot,* which was a consolidation of the Latin, Greek, Hebrew, and Aramaic texts of the Bible.

Destined for the Church

Jiménez de Cisneros was born in 1436 into a low noble family in Torrelaguna in Castile. He was destined for the church early in life, and so his education was inclined towards that end; he was interested in politics and law, and attracted by the ways in which he could use them to further his religious policies. He began his education at the hands of an uncle before he was sent to attend the Alcala de Henares school. From there he went on to attend the University of Salamanca, where he graduated around 1460 with a bachelor's degree in Law. Upon graduation he traveled to Rome to take on the role of consistorial advocate, which

meant that he essentially worked for the assembly of cardinals. While there he came to the notice of Pope Sixtus V, who was impressed by the young cleric.

The Pope bestowed upon Jiménez a letter that gave him possession of the first vacant benefice (a church position that offered a way to make a living), which turned out to be Uzeda. Archbishop Carillo refused to accept the letter, however, preferring to give the benefice to one of his own followers, and when Jiménez argued, he was jailed. He was free to leave prison at any time if he would give up all rights to the position, but Cisneros refused. He stayed in prison for six years until Carillo gave in and gave the benefice to him. Jiménez, in turn, exchanged the benefice immediately for a chaplaincy at Siguenza, under Cardinal Mendoza the bishop of Siguenza. Mendoza then gave him the position of vicar-general of his diocese.

Chucked In Prominence for Life of Franciscan

In his positions, Jiménez gained much acclaim for his work, and by the early 1480s Jiménez was a prosperous and successful clergyman on his way to high rank in the church, but he seemed to have changed his mind about his life's direction. Instead of a highly paid and admired position, Jiménez chose to enter the poor Franciscan Order, which at the time was the leading religious reform movement, proposing a return to stricter and more orthodox Christianity. He began a life of retreat at the friary of San Juan de los Reyes, which had recently been founded by King Ferdinand and Queen Isabella at Toledo. Although he led a life of solitude, he maintained contacts with Cardinal Mendoza and the court. He built a hut in the woods near the friary of Our Lady of Castanar and lived there at times, away from the rest of the world. This was not to last for very long, however.

Served as Confessor for Queen Isabella

Because of his worldly contacts, when Queen Isabella, who was a devout Catholic, was looking for a personal confessor in 1492, a comrade suggested Jiménez for the position. He agreed to take on the post as long as he was able to keep to his religious life and only go to court when called for. Isabella quickly agreed and the two developed a strong and longstanding relationship that would last the rest of her life. As Jiménez's relationship with Isabella strengthened, so his power throughout the Kingdom rose. Isabella came to depend on Jiménez not only as her confessor, but also for his council about affairs of state. He became so invaluable to her, in fact, that she brought him to Barcelona in 1493 when she and her husband King Ferdinand moved there. He was moved in order to oversee the reforms in Catalan monastic life, as well as to continue his job as royal confessor. Isabella admired him so much that in 1494 she appointed him to the position of Minister provincial of the Catalan order for Spain.

Jiménez's old friend, Cardinal Mendoza, died in 1495, and Isabella secretly obtained a papal bull naming Jiménez to Mendoza's Archdiocese of Toledo, the richest and most powerful position in Spain. The Archdiocese came also with the office of chancellor of Castile, quite a different life, it would seem, from the one that Jiménez wanted and was pursuing. Even with all of his obligations, however, Jiménez maintained a simple life. For a cardinal, Jiménez was very austere and simple, so much so that not long after his ascension to his cardinalship he received a missive from Rome berating him for his lack of circumstance. He was told that he should change his way of life to more suitably reflect the grandeur of his rank. Jiménez, however, despite the admonishment, continued to maintain only the outward appearance of richness, using it to hide his personal asceticism.

Initiated Crusade For Religious Reform

Jiménez managed to keep to his ascetic lifestyle so well that at court he impressed people with his way of life as well as his sense of purpose and mission. He was so austere, in fact, that he did not just accept the usual lack of luxuries, but increased them immensely. Just a few of the things he added to his religious rights were the fact that he insisted on sleeping on the bare ground, wearing a hair shirt, and doubling his fasts, and generally denied himself any luxuries at all, and all done with a fervor. And he kept the Spartan–like lifestyle up for his entire life, no matter how high his rank reached.

Jiménez, in his position of Cardinal, instantly started a vigorous program of clerical reform. He managed to obtain a papal bull in 1495 that gave him the necessary permission to visit and help the regular clergy of his archdiocese to put through the reforms the Jiménez found were essential for the health of the Spanish church. In 1499 another papal bull entrusted him with visiting and reforming the mendicants throughout Spain. Mendicants were an order of friars that were not allowed to own property, and so work and beg for a living. Jiménez was constantly on the lookout for any situation within the church that might need his attention. He epitomized, at this time, the crusading fervor of Spain during the 1500s. When Isabella decided to expel Jews from Spain in 1492, it was seen as Jiménez who helped her make the decision. He was also seen as very intolerant of the Granadine Moors who had recently been conquered by the Spanish. It was Jiménez who wanted to strengthen those church movers who were interested in firmly following the laws of the church against their counterparts, those who believed in accumulating wealth. He also took steps to ensure that nunneries were suitably funded and were attached to the reformed congregations of their particular orders, rather than the more radical ones. His acts were very influential on a generation of reformers, but unfortunately for Jiménez, the mercilessness with which he carried out his reforms often aggravated people and created resentment in the ranks, ensuring that the changes were slow and would be of short duration. Because of this, Jiménez's work remained largely unfinished until after the Council of Trent, which took place from 1545 to 1563. The Council was a strong reform movement that Jiménez would have approved of, but he was long gone when it occurred.

Crucial in Ascendancy of the Throne

These delays caused Jiménez to be incredibly impatient at the slow progress, so to deal with the issues, Jiménez started a forced conversion of the Muslim population. This

coercion goaded even larger rebellions in the kingdom of Granada and foreshadowed the horrible death of Spanish Islam over the subsequent century. To Jiménez this forced expulsion of non-Christians was a return to the early church's fervor and he wished to spread the reformation even further. He next extended what became known as the Isabelline Reconquista to Africa, where he sent troops on crusading campaigns to the Barbary Coast. In 1509 the crusaders managed to conquer Oran, which was Jiménez's goal.

In the meantime there were a few problems back at home. Isabella died in 1504, and then her heir, Philip of Austria, died in 1506. These events triggered a severe crisis about who would reign over Spain. King Ferdinand the Catholic was made to give up his title of King of Castile when his wife, Isabella, died. When her heir died too, Ferdinand was established as regent until Charles of Ghent, the next person in line to rule, was old enough to rule. Jiménez, dealing with his crusades and other religious reforms, was also forced to deal with the mess of who would rule Spain. It was he who managed to bring about this agreement, doing so against opposition from the Castilian nobility. For his help, Ferdinand saw to it that Jiménez was made the inquisitor general in 1507. The two men remained in collaboration until Ferdinand died in January of 1516. At that time Jiménez took on the role of regent on Charles's behalf. This created even more unrest and the country remained seriously fractured until Charles made it to Spain in September of 1517; Jiménez was more than equal to the challenge, however, of keeping all the disquieted peoples at bay and any bloodshed from occurring. He did this by establishing a permanent militia of around thirty thousand men to crush any serious rebellions. Charles was from the Flemish court and had to transfer power over Spain to his court; it has been thought that the successful transition would not have occurred if it had not been for Jiménez's statesmanship. Jiménez was on the way to meet with young King Charles when he died at Roa on November 8, 1517.

Set Up University of Alcala de Henares

Even after all the political and religious reforms that Jiménez managed to bring about in his lifetime, he was mostly remembered for his role later in life as Renaissance patron and founder. In 1499 he started his construction on the University of Alcala de Henares, which opened in 1508. One of the greatest things the University did, under Jiménez's orders, was called the *Complutensian Polyglot,* which was a consolidation of the Latin, Greek, Hebrew, and Aramaic texts of the Bible. It was published between 1513 and 1517 and was comprised of six volumes. He was also responsible for the publication of the works of Vincent Ferrer, Catherine of Siena, Angela da Foligno, and Girolamo Savonarola, to name a few, all great spiritual leaders in the church.

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Georgeanna Jones

Georgeanna Seegar Jones (1912-2005) was a pioneering reproductive endocrinologist (someone who studies glands). Along with her husband, Jones did the first in-vitro fertilization in the United States. From that day she and her husband became known for helping thousands of women who could not otherwise become pregnant to carry their offspring to term and birth them.

Childhood Inspired Desire to Become Doctor

Jones was born on July 6, 1912 in Baltimore, Maryland, to J. King B.E. Seegar, an obstetrician who just happened to have delivered the man Jones would eventually marry: Howard W. Jones, Jr. When Jones was five years old, she broke a bone that got infected and caused her a lot of pain and problems. The experience was so hard on young Jones that it led her to think of medicine as a career, as she dreamed of helping those who were in pain, maybe even lessening or eradicating the worst of it.

To that end, Jones graduated from the Girls Latin High School in 1928, after which she attended Goucher College where she obtained a bachelor's degree in Chemistry. From there, in 1932, Jones started at Johns Hopkins University School of Medicine in Baltimore. She threw herself wholeheartedly into her studies and managed to graduate with her M.D. in 1936. She went on to postgraduate study, which she also completed at Johns Hopkins University. After graduation she applied for a fellowship from the National Institute of Health, which she happily received. The fellowship allowed Jones to continue her research until 1939 when Jones took a position with Johns Hopkins Medical School.

Discovered Location of Chorionic Gonadotropin

While she was at Johns Hopkins, Jones held such positions as director of the school's laboratory of reproductive physiology and gynecologist in charge of the hospital's gynecological endocrine clinic. This position made her one of the first reproductive endocrinologists on a medical school faculty in the United States. She kept both positions

until her retirement in 1978. She eventually made full professor of gynecology and obstetrics. During her early work at Johns Hopkins, Jones discovered that the pregnancy hormone, chorionic gonadotropin, was located in the placenta, not the pituitary gland as had previously been thought. That single discovery led to the invention of the home pregnancy test, which has helped people around the globe plan their reproductive lives.

While working at Johns Hopkins, Jones married Howard Jones in 1940. It proved to be a good marriage for many reasons, not least of which was that the Joneses collaborated on their future gynecological studies and discovered many important things together, leading both of them onto the world stage of gynecological medicine. They eventually had two sons Howard Wilbur Jones III (who would become an obstetrician and gynecologist), and Lawrence Massey, and a daughter, Georgeanna Jones Klingensmith (who would become a pediatrician). During their collaborative years, Jones, along with her husband, was responsible for much of the respect that the gynecological part of Johns Hopkins hospital received.

Described the Luteal Phase Deficiency

In 1949, Jones conducted research into infertility, especially luteal phase deficiency, which she described as a cause of infertility and pregnancy loss. These problems, she studied, were caused by the inadequate secretory transformation of the endometrium (the membrane that lines the uterus), resulting from deficient production of progesterone, the female hormone which is secreted by the corpus luteum. Corpus luteum, which has to do with the luteal phase, is a yellow progesterone-secreting mass of cells that forms from an ovarian follicle after the release of a mature egg. Without it there can be no pregnancy. Finding and then describing the process of the luteal phase and the problems that occur during it had never been accomplished before. Jones's work helped with a more thorough understanding of reproduction and infertility. Jones held a belief that the more that was known about the causes of infertility, the better the chance was that it could be fixed. ''She was a real leader in the field as far as endocrine aspects were concerned,'' *The Lancet* quoted Alan DeCherney as having said. DeCherney was a professor of obstetrics and gynecology at the David Geffen School of Medicine at the University of California, Los Angeles, and was also the editor of the publication *Fertility and Sterility.*

While she was engaged in her research with the causes of infertility and the processes involved in becoming pregnant, Jones was also involved with other things like teaching and writing. Her skill and success at research led others to seek out her advice and answers when they had questions about medical fertility issues. Along with her husband, Jones, seen as an authority on the subject, edited *The Obstetrical and Gynecological Survey* for 30 years. Jones also authored more than 300 peer-reviewed articles and more than 20 chapters that were included in various medical books.

With these and other issues to occupy her attention, Jones's life was very busy. She always found time to watch carefully over the educational and personal needs of her trainees, however, as she took her role as a teacher very seriously. She was even known to visit her trainees' houses when they were sick, bringing them groceries and other necessities that they could not get for themselves. *The Lancet* quoted Zev Rosenwaks, director of Cornell University Medical Center's Center for Reproductive Medicine and Infertility in New York, as having said of Jones, ''She had everything. She was a great teacher, a superb clinician, and an excellent academician—the true triple threat. In other aspects of life, she was not only endowed with fortune that she had a wonderful family, but she was also exceedingly aware of the world around her and she cared deeply about it.'' Jones also became the first female president of the American Fertility School in 1970. (It is now called the American Society for Reproductive Medicine.) She was the type of clinician who not only scientifically cared for her patients, but did personally as well.

Jones retired from her official positions in the late 1970s. Her retirement was full of work rather than rest, though, and it was her work after her official retirement that garnered Jones most of her praise. After her retirement in 1978, Jones and her husband were recruited by the Eastern Virginia Medical School to teach for a few years. The Medical School wanted to make use of such respected doctors to enhance their own school's programs. It was certainly a success. At the Eastern Virginia Medical School Jones and her husband worked together again. In the late 1970s it was announced that a physician in Britain had produced the first test-tube baby, and the couple, full of the vigor of competition and dedication,

put all their plans for a quiet and peaceful life on hold. They were determined to first copy the process that British doctors had used, and then to better it.

First In-Vitro Fertilization in the United States

The Joneses started by creating the first in-vitro fertilization clinic in the United States at the school they were teaching at: Eastern Virginia Medical School. They worked night and day to bring about their miracle, and all the hard work paid off. In 1981, just three years later, the couple managed to create the first ever test-tube baby in the United States, which was born after in-vitro fertilization. The method used by the Joneses involved ovulation induction with gonadotropins, which is what made the their program so successful. Gonadotropins are a hormone that stimulates the growth and activity of the gonads, which is an organ that produces gametes, the reproductive cells such as a fertile egg or sperm.

The first child was born on December 28, 1981 at Sentara Norfolk General Hospital. The five pound, 12 ounce baby was named Elizabeth Jordan Carr, born to Judith Carr, a 28-year-old Massachusetts schoolteacher. The team, headed by the Joneses, successfully joined Carr's husband's sperm in a laboratory dish with a ripe egg cell the doctors had removed from her own ovaries. According to the *Washington Post,* ''They transplanted the growing clump of new cells into Carr's womb to let gestation take its normal course. The process also involved the use of fertility-inducing hormones by Dr. Jones, who was an expert on hyperstimulation of the ovaries. The hormones made the mother ovulate at a fixed time. 'All of this sounds so simple,' a member of the Jones team told *The Washington Post* on the day of the baby's birth, 'but there's a lot of stress in it all. And it works because a lot of people have worked a lot of long hours to make it go.' '' Jones was almost as ecstatic as the Carrs were, who had tried to have a child several times without success. If it had not been for the Joneses and their team, the Carrs might have never been able to have a child.

The success of the experiment raised the profile of the school and doctors from around the world came to the school to train under the Joneses. Jones, especially, was looked up to as a strong and loyal person. She had a devoted following of past students who were loyal to her too. That loyalty even stretched to many of those children who were born at the clinic. Every year many of those children gathered at the Jones' school every Mother's Day for some time after. The Jones Institute of Reproductive Medicine at the school was named in the couple's honor. The Institute then set up the Georgeanna Seegar Jones Research Fund to make certain that research in the field of women's infertility would continue.

Chosen to Advise Pope John Paul II

As a show of the respect given to her, Jones was also, along with her husband, involved with international delegations to discuss the issues involved in reproduction and other medical gynecological issues. For instance, Jones and her husband were the only American gynecologists invited to the Vatican to take part in a panel advising Pope John Paul II on medical and ethical issues involving assisted reproduction. The Pope wanted as much information as possible about the process to decide whether or not assistance with reproduction was against the laws of the Catholic Church.

Jones died from heart failure on March 26, 2005, in Norfolk, Virginia; after having been afflicted by Alzheimer's disease. Jones's amazing contributions to the field of gynecological research earned her a myriad of honors and awards. These included the Rubin Award, in 1966; the Barren Foundation Award, in 1971; Virginia Woman of the Year, in 1982; Medical College of Pennsylvania's Woman Scientist of the Year, in 1982; Woman Scientist of the Year, from the Medical College of Pennsylvania, in 1985; election to the Society of Hopkins Scholars, in 1986; Distinguished Service Award Medal, by the Cosmopolitan Club of Norfolk, in 1988; and the Johns Hopkins Distinguished Alumnus Award, in 1997. She also received many honorary degrees from such institutions as Amherst College and Old Dominion University. Jones contributed much to the field of women's fertility, and she will long be remembered for it.

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Janis Joplin

Janis Joplin (1943-1970) was one of the most popular and influential female singers to emerge from the West Coast ''counterculture'' that thrived in the mid- to late-1960s. Her compelling stage and recording persona effectively transcended any regional boundaries. Her trademark raucous performing presence, combined with the raw emotion conveyed in her bluesy singing style and her unconventional but trend-setting and highly personal taste in fashion, captivated a national audience who sensed both her toughness and vulnerability and, in turn, embraced her without condition. Joplin, who was given to emotional excess and susceptible to unhealthy indulgence, passed away at the height of her fame.

Joplin, the future blues and rock song stylist, voiced her first full-throated, attention-demanding shriek on January 19, 1943. The first child of Seth and Dorothy Joplin, she was raised in Port Arthur, Texas, a small oil-industry town located on the Gulf Coast, fifteen miles from Louisiana.

At the time, Port Arthur was a conventional middle-class community, where many residents worked for oil companies. Her family enjoyed middle-income comforts. Her father was a canning factory worker (and later a Texaco employee) and her mother was a registrar at Port Arthur College, a business school.

In retrospect, its easy to see how such an environment would prove stifling to someone of Joplin's sensitivities and sensibilities, but her early life gave little indication of the unconventional, hard-living, hard-working performer she'd later become. She got along well with her parents and younger siblings, Michael and Laura. Joplin did demonstrate artistic interests as a child, and her parents encouraged these inclinations. Still, her life pretty much conformed to Port Arthur standards. She earned good grades, regularly attended church and displayed her artwork at the local library. But things started to change when she began high school.

Troubled Adolescence

As it is with many young students, high school proved a painful period for Joplin. Afflicted with severe acne and a weight problem, she suffered the humiliations of peer-group torment and rejection. Understandably, Joplin was greatly hurt and, at first, she responded by becoming somewhat of a loner. However, she soon adapted more extroverted responses to her ostracization: she began wearing wild clothes, affected vulgar language and, in general, cultivated a reputation as a rebel.

Further, her artistic interests took a bohemian turn, and she started listening to folk and blues records—not exactly the kind of music appreciated by fellow Port Arthur teenagers during the late 1950s. Her favorite artists were Odetta, Leadbelly and Bessie Smith. Joplin sung along to the artists' recordings, developing what would later become her signature vocal style.

A typical non-conformist, Joplin rejected traditional roles and expected behavior, and fell in with a group of like-minded, rebellious peers. While rejecting social norms of her community, she embraced causes such as equal rights and identified strongly with what was then termed the ''beatnik'' culture. Her interests included poetry and music, particularly jazz and blues. As is often the case with individuals who march to the cadences of a different drummer, however, Joplin often was overwhelmed by a sense of alienation and she suffered bouts of depression—feelings that she'd battle throughout her relatively short life.

The Runaway

After Janis graduated from high school in May, 1960, she enrolled at Lamar College in Beaumont, Texas. She lasted two semesters before she turned her face to the wind and answered the call of the open road. When she was only seventeen years old, she left home—or, as some more specifically define it, she ''ran away''—at first working in country and western clubs in various Texas towns and cities. Eventually, she made her way to southern California. Though it was only the early 1960s, Joplin essentially adopted the ''hippie'' lifestyle, dropping in and out of colleges, working at odd jobs, and even living in a commune.

During her meanderings and wanderings, Joplin made friends with a man named Chet Helms, who later would have an enormous impact on her career direction. In January 1963, Helms talked Joplin into going with him to San Francisco.

During this period in her life, she sang in coffee houses in the North Beach area, and she also began experimenting with various drugs, and developed a fondness for alcohol. Experimentation led to an addiction to amphetamine, which, most likely was partially driven by poor self image fostered by what she felt was an ongoing weight problem.

Returned Home to Recover

By 1965, her lifestyle had taken its toll, and Joplin returned to Port Arthur. Reportedly, she only weighed 88 pounds. Back home, Joplin worked on restoring her physical and emotional health. She stayed sober, ate well, and toned down her appearance. She even stopped singing for a short while, as she felt it reinforced an excessive lifestyle.

With weight regained, and feeling emotionally stronger, she enrolled at the University of Texas in Austin, where she studied art. At first, she felt at home. In college, where she mixed in with a diverse population of students, she found kindred spirits among the academic bohemians who shared her artistic interests and social experiences. She became involved in the local folk scene, and she continued her dalliance with drugs and alcohol, developing a reputation as an enthusiastic drinker who could keep up with the

boys. This helped to differentiate her from fellow students and underscored her sense of alienation.

Soon, she was subjected to the same kind of hurts she experienced in high school, only this time there was a far more cruel edge. The torments reached a height when fraternity members sought to have her recognized as the ''ugliest man on campus,'' a highly visible campaign carried out in the college newspaper.

Music provided a solace, and Joplin sang and played autoharp with the Waller Creek Boys, a trio from Austin. While performing with the Wallers, Joplin began to truly develop the harsh but alluring vocal style that gained her fame. The small lineup included R. Powell St. John, who wrote songs for a rock and roll band called the 13th Floor Elevators, a Texas group whose primitive garage-band style engendered a cult following through the years. In the spring of 1966, the group asked Joplin to become a member, and she seriously considered the offer. But she was diverted from this course when Helms got back in touch with her, encouraging her to return to San Francisco. There was a band called Big Brother and the Holding Company, he told her, and they needed a female singer.

Joined Big Brother and the Holding Company

Actually, Helms was the manager for the group. Since Joplin had last seen him, Helms had become a major player in the burgeoning San Francisco music scene. He was part of an urban hippie commune called the Family Dog, and he owned the Avalon Ballroom, a popular entertainment venue that hosted rock concerts and ''psychedelic dances.''

In June 1966, following Helm's advice, Joplin returned to San Francisco. By this time, the city had become a counter-cultural Mecca. The beatnik/bohemian scene of the late 1950s and early 1960s had evolved into the so-called ''hippie scene.'' In this trend-setting hub, ''flower children'' promoted ''love, peace and understanding'' while flaunting alternative lifestyle choices and a spiritual awakening fueled by the drug LSD, and music had become a central preoccupation.

First as a band calling itself the Warlocks, the Grateful Dead were at the vanguard of what would soon be termed the ''San Francisco sound,'' and they were followed by other bands poised for stardom including Country Joe and the Fish, Jefferson Airplane and Quicksilver Messenger Service. With the addition of Janis Joplin, Big Brother and the Holding Company would soon join that West Coast pantheon.

Before Joplin, Big Brother developed a strong following as the house band at Helm's Avalon Ballroom. Like other local bands, the group's performances often ventured off into extended instrumental improvisations that the media would tag as ''psychedelic music.'' Personnel included guitarist and vocalist Sam Andrew, guitarist James Gurley, bassist Peter Albin and drummer David Getz.

Joplin agreed to join the band, and she immediately felt at home, both in the city and with her new professional situation. Even though she had no experience working with a rock band, her vocal style proved a highly appropriate complement to Big Brother's loose and loud style. After its debut on June 10, 1966, at the Avalon, the new-version Big Brother became an immediate hit on a local level.

Afterward, the band hit the road and pretty much worked continuously. Only two months later, after performing at a club in Chicago, Joplin and her band mates were asked to sign a recording contract with Mainstream Records, a small, independent company. Gratified and encouraged, the group immediately went into the studio, putting together its first album. However, the deal turned out to be a fiasco. Andrew told *Rolling Stone* that it was a ''disaster.''

''We were naïve kids,'' Andrew recalled. ''The club was burning us and here was this cat saying come on down to the recording studio tomorrow, sign up and let's go to the lawyer and make sure it's all cool. . . .''

But it wasn't ''cool.'' The sessions were rushed and under-financed, and Mainstream delayed the album's release for almost a year. In addition, the company, and the lawyer, was out to exploit the band rather than nurture the relationship. ''We asked [the lawyer] for $1,000, and he said no,'' Andrew recalled in *Rolling Stone* in 1970. ''We said 500? He said no. Well, can we have plane fare home? He said not one penny . . . we got back and it was a good time in San Francisco, small gigs. . . .''

Stole the Spotlight at Monterey

Big Brother kept performing throughout California, providing itself with the exposure that translated into an ever-increasing and adoring audience. Their hard work and growing reputation earned them an invitation to perform at what would turn out to be a historic event: the Monterey International Pop Festival of 1967.

This seminal event in rock music history, which predated later music festivals such as Woodstock (where Joplin also appeared), was organized by music executive Lou Adler and musician John Phillips (founder of the Mamas and the Papas). It was designed as sort of an alternative to the popular and ongoing Monterey Jazz Festival, as a means to spotlight rock music, which was just beginning to be perceived as a major cultural force.

The festival, held in Monterey, California on June 16-18, 1967, at the beginning of what became known as the ''Summer of Love,'' included the some of the best known names in the pop and rock music scene such as the Mamas and The Papas, the Association, The Who, the Byrds, Paul Butterfield Blues Band, Scott McKenzie, Canned Heat, Buffalo Springfield, Johnny Rivers, Electric Flag (with legendary guitarist Michael Bloomfield), Eric Burdon and the Animals, and Simon and Garfunkel. The up-and-coming San Francisco bands featured included Jefferson Airplane, Country Joe and The Fish, The Grateful Dead, the Steve Miller Band, Quicksilver Messenger Service and Moby Grape. Moreover, reflecting the increasing diversity of popular music styles, the eclectic lineup also included Lou Rawls, Otis Redding, Booker T. and The MGs with The Mar-Keys, Hugh Masakela, Laura Nyro, and Indian sitarist Ravi Shankar.

Despite the strong lineup, the festival proved to be the breakout occasion for what would become two major entities in rock music. Rising far above the rest of the big-name talent were the Jimi Hendrix Experience and Big Brother and The Holding Company. Indeed, today, along with Otis Redding, the names most closely associated with the Monterey festival are Jimi Hendrix and Janis Joplin.

Originally, Big Brother was slated for only one appearance, during the festival's afternoon show. However, Joplin's performance so electrified the audience that festival organizers quickly made a spot for the group in the evening show. Joplin's star-making performance was recorded for posterity by filmmaker D. A. Pennebaker (who previously made the Bob Dylan documentary *Don't Look Back,* and it appears in his film of the festival called *Monterey Pop.*

Response to Joplin and the group was so great, and word-of-mouth enthusiasm spread so fast and far, that Mainstream records felt commercially compelled to release the group's album. On initial release, the album was a moderate national hit, and today it is considered an essential classic by rock album connoisseurs.

More importantly, though, Big Brother and the Holding Company—and especially Janis Joplin—had caught the attention of the major record labels. Famed music business manager Albert Grossman, whose clients included Dylan, signed the band to a management deal and secured Big Brother a recording contract with Columbia Records.

Recorded ''Cheap Thrills''

By late 1967 and early 1968, Big Brother had developed into a major performing act across the country. In the winter of 1968, the group toured the East Coast for the first time and, on February 18, they made their first-ever New York City appearance, garnering rave reviews in the area's influential alternative press.

The rest of the country was now getting an up-close look at Joplin's unique presence and style, and she became their ''Janis.'' In performance, characteristically foot-stomping her way across a stage, Joplin was a swirl of colors and physical movement. With psychedelic stage lights highlighting her tossed and wild red hair, feather boas flowing about her flailing arms and writhing body, streaming sweat glistening on her face like copious tears as she belted the blues, swigging openly and unapologetically from the bottles of Southern Comfort that accompanied her both onstage and off—Joplin was harnessed lighting unleashed inside a concert hall. She was at once uncontrolled, physically dirty, foulmouthed, yet endearing and inspirational, not to mention sensual and sexy. Audiences had never seen anything like her before, and they were easily seduced.

In the March and April of 1968 the group was hard at work on its second album, at that point tentatively titled *Dope, Sex, and Cheap Thrills.* When the record was released in August, the provocative title was shortened to just *Cheap Thrills,* and the band's live billing was now ''Janis Joplin with Big Brother and the Holding Company,'' which indicated the shifting status within the band. Joplin's stature was outdistancing the rest of the members'. People even began referring to the group as Janis and the band.

During the late summer and early fall, the album's single ''Piece of My Heart'' became a huge radio hit. The album itself reached the top of the Billboard chart on October 12, 1968, and proved the artistic equal of other major albums released in the very same period. *Cheap Thrills* held its own against late-summer/fall releases that included The Beatles' *White Album,* The Band's *Music From Big Pink,* Jimi Hendrix's *Electric Ladyland* and Cream's *Wheels of Fire.*

Big Brother Breakup

With success came the usual pressures that would sink many a rock and roll band: ego conflicts, hurt feelings and the increased drug and alcohol use that often accompanied increased income. Joplin, with her fragile emotional state, was particularly susceptible to the entrapments of stardom. She reportedly used liquor and heroin to help ease the pain of a loneliness that never seemed to go away, even before an audience of adoring fans.

Eventually, and predictably, the band broke up. Big Brother, with Joplin, made its final appearances together in December 1968, even as *Cheap Thrills* remained at the top of the charts and national audiences were just getting to know the group. The drink and the drugs began affecting both the performing and personal relationships. More significantly, however, the personal dynamics within the band were similar to those within a relationship or marriage that nears its end when one partner achieves greater success than the other. There was a widening gulf between Joplin and the rest of Big Brother. Albin recalled for *Rolling Stone* what is was like: ''The kind of performance she would put out would be a different trip than the band's. I'd say it was a star trip, where she related to the audience like she was the only one on the stage, and not relating to us at all.''

But to many observers, it did not appear that Joplin was on a ego trip. Rather, she simply outgrew the group. Big Brother was considered a good band that became a great band with Janis Joplin. The prevailing opinion became that the band was sloppy and informal, and Joplin was way out of its class.

Joplin's Kozmic Blues

Soon, Joplin and Andrew formed a new band, one with a horn section that would add a necessary element to Joplin's vocal style and song choices. The band became known as Janis Joplin and Her Kozmic Blues Band, and she took it on the road for her one and only European tour. Throughout 1969, the band played with Joplin in her appearances at major rock festivals including the Newport '69 Pop Festival, the Atlanta Pop Festival, and Woodstock.

In October 1969, Joplin released the album *I Got Dem Ol' Kozmic Blues Again, Mama!,* which earned gold-record status. But the band only remained together for about a year.

Going Full-tilt Toward Tragedy

In 1970, on April 4, Janis performed with Big Brother and the Holding Company for a reunion concert in San Francisco, but she was in the process of forming a new band that would be called the Full Tilt Boogie Band. The new

lineup went into the studio to record Joplin's last album called *Pearl,* the singer's nickname adopted by her closest friends. At this point, everything seemed to be going well for Joplin. The new band demonstrated more professionalism, and Joplin herself had appeared to quit using drugs. In addition, with the new band, she felt she finally landed on a sound that best reflected her vocal style.

She was never able to completely free herself from the lure of drugs, though, or her continuing affection for alcohol, and this resulted in her sudden death from an accidental overdose in a Hollywood motel in October 1970.

According to reports, Joplin's body was found in the Landmark Hotel on October 4, 1970. Apparently, the death followed a night of drinking and drug use. The condition of her body and her state of dress generated a great deal of speculation. She was found wearing only underwear, and her body was wedged between the bed and night stand. There were fresh needle marks in her arm, her lip and nose were bloodied, and $4.50 in bills and change were clenched in one fist.

Much was also made of that fact that Joplin had created a will shortly before she died. But signing a will is typically a legal move that someone decides to make when things are going well—and, indeed, things were going well for Joplin. She appeared on the verge of greater success, she had found a set of musicians who seemed in sync with her artistic ambitions, she had bought a house, and, reportedly, she was in a healthy and loving relationship.

But the actual circumstances of her death were more sordid than sensational. The scenario that was eventually pieced together from evidence indicated that Joplin, who was staying in the motel while recording the *Pearl* album, had indulged in alcohol and heroin, then went out to get change for cigarettes. She arrived back in her room around one o'clock in the morning, and partially undressed she suddenly lurched forward, in a drug-and-alcohol-induced spasm, striking her face on the nightstand.

Joplin's body was found hours after she died, making it a sad and lonely death, all the more perplexing because of the affection she easily attracted both from her listening audience, fellow professionals, family and close friends. She was just 27 years old. She was cremated and her ashes were scattered off the California coast.

The *Pearl* album was released posthumously several months later, becoming one of the best-selling albums of 1971. It held the number-one spot on the Billboard charts for nine weeks. The single released from the album, ''Me and Bobby McGee,'' also reached number one. But more than that song, or the equally popular ''Mercedes Benz,'' the highpoint of the essentially unfinished album was ''Cry Baby,'' Joplin's stunning interpretation of the soul song originally performed by Garnett Mims and the Enchanters in 1963. It provided an appropriate coda, both to a professional career waiting to realize its full potential and to a sad life of a much beloved performer.

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K

Kabir

Kabir (c. 1440-c. 1518), thought to be active in India during the first half of the fifteenth century, was a religious mystic who spoke in poetic sayings that were passed down to his followers. It is difficult to say much more about his life with any certainty, for his life is perhaps more encrusted with legend than that of any other religious figure.

Kabir was probably not literate. The sparse information about his life and work that has come down from his own time has been embellished by oral tradition and manipulated by religious groups with their own agenda, to a point where it is impossible to establish even such basic facts as the places and dates of Kabir's birth and death. Yet Kabir has exerted a strong hold on religious and literary imaginations in both India and the West. He certainly existed, and has an establiished body of followers in India who explicitly proclaim devotion to his ideals, and he is admired for his nonsectarian mysticism and the intensity of his poetic language. Features common to many accounts of his life are thought to be accurate aspects of his biography. If Kabir posed insuperable challenges to biographers, he nevertheless continued to be a substantial spiritual presence in modern life.

Rejected All Organized Religions

Accounts of Kabir's life, in both India and the West, offer conflicting information regarding his birth. Indian admirers of Kabir list long life among his remarkable feats. Some have claimed that he lived as long as 300 years, and the lifespan of 120 years is still commonly given, with a birth year of 1398 and a death year of 1518. He spent much of his life in the city of Benares, and the book that introduced Kabir to the West placed his birth there in 1440, with the common date of 1518 given for his death. Many other towns in northern India have been proposed as his birthplace, with Magahar named perhaps more often than any other.

It is somewhat clearer that Kabir was born into the Islamic faith, for Kabir or al-Kabir, meaning the Great One, is a common name in the Islamic world and is one of the 99 names of God given in the Quran. In spite of what appears to have been his steadfast rejection of organized religion in all its forms, both Hindus and Muslims have tried to claim Kabir as one of their own. One common legend holds that Kabir was the child of the widow of a Brahmin, a member of the priestly caste of Hindu India, and that he was given to a Muslim weaver's family to raise. Sources and legends concur that Kabir practiced the weaver's trade, and this may be regarded as one of the few solid facts in his biography.

A story often told about Kabir's early life, and generally ascribed to his own words, sheds some light on his religious orientation. The story concerns Kabir's initiation into the life of a religious mystic. Despite his Muslim background, Kabir hoped to become a disciple of the Hindu mystic Ramananda. Realizing that his chances were slim, he hid on some steps leading down to the Ganges river, steps that Ramananda generally used in the morning while making his way to the river to bathe. The Hindu ascetic accidentally stepped on Kabir, and called out ''Ram! Ram!''—roughly, ''My Lord! My Lord!'' Kabir went on to claim that this mantra spoken by Ramananda initiated him into discipleship of the Hindu mystic. Ramananda's Hindu attendants as well as local Muslim observers were outraged, but

Kabir continued to claim discipleship with the Ramananda, and the great saint was impressed with his persistence. Kabir's own poems mention Ramananda as his guru, and the direct, devotional language of the two mystics has many common aspects. Ramananda was at one time thought to have died in the first half of the fifteenth century, but it is now believed that he was born around 1400 and died around 1470. If Kabir was indeed a young religious seeker when he met Ramananda, the date of 1440 emerges as potentially close to his birth date.

Manual Labor Influenced Poetry

It is generally agreed that Kabir was a weaver, and that he never went to school or learned to read and write. This background of manual labor had a strong impact on Kabir's poetry, which uses common imagery of family and natural phenomena to communicate sometimes very subtle riddles and conundrums to point the way to the nature of the divine. Scholars have disagreed, however, as to how vigorously Kabir pursued his trade after he embarked on a life of mysticism. Evelyn Underhill, in the introduction to Bengali poet Rabindranath Tagore's well-known English translation of Kabir's poems, opined that ''Like Paul the tentmaker, [German mystic Jacob] Boehme the cobbler, [English preacher John] Bunyan the tinker, [and German religious writer] Gerhard Tersteegen, he knew how to combine vision and industry; the work of his hands helped rather than hindered the impassioned meditation of his heart.'' Other writers, however, have pointed to words ascribed to Kabir in which he appears to recount arguments with his wife, or his mother, over the problems a religious sage experienced in supporting a family. Kabir was married at least once, and had one or more children.

The most striking features of Kabir's poetry are its ecstatic feeling and its rejection of both Hinduism and Islam in favor of a direct relationship with the divine. Kabir's poetry is best known in the West in Tagore's translation, published in 1915; all quotations in this essay are taken from that translation. The authenticity of the 100 ''Songs of Kabir'' contained in that volume has been questioned, but there is no such thing as an authentic body of Kabir's words. ''I have had my Seat on the Self-Poised one,'' Kabir said. ''I have drunk of the Cup of the Ineffable. / I have found the Key of the Mystery. / I have reached the Root of Union. / Traveling by no track, I have come to the Sorrowless Land: very easily has the mercy of the great Lord come upon me. . . . There the whole sky is filled with sound, and there that music is made without fingers and without strings; / There the game of pleasure and pain does not cease. / Kabir says 'If you merge your life in the Ocean of Life, you will find your life in the Supreme Land of Bliss.' '' Kabir used many kinds of imagery to convey ideas of religious ecstasy, but very common among them are images of music (especially ''unstruck'' or unsounded music) and marital love. He was apparently a musician himself and probably sang his poems rather than speaking them.

Like other great mystics, Kabir pointed to the inward life of the mind as the source of contact with the divine. ''Do not go to the garden of flowers!'' he said, in Tagore's translation. ''O Friend! go not there; / In your body is the garden of flowers. / Take your seat on the thousand petals of the lotus, and there gaze on the Infinite Beauty.'' Kabir's thoughts on consciousness could express metaphysical subtlety: ''Between the poles of the conscious and the unconscious, there has the mind made a swing: / Thereon hang all beings and all worlds, and that swing never ceases its sway. . . . All swing! The sky and the earth and the air and the water; and the Lord himself taking form: / And the sight of this has made Kabir a servant.'' For the most part, though, his language was simple and directed toward common people; ordinary Indians responded to his words and formed a Hindu sect devoted to his writing. A count of members of these ''Kabir-panthis'' in 1900 found about one million of them.

Experienced Religious Persecution

In his own time, however, Kabir seemed to have antagonized religious authorities and to have been persecuted for his beliefs. It is easy to see why; Kabir had no use for religious observances and sometimes ridiculed specifically denominational religious teachers. ''O servant, where dost thou seek Me?,'' he has the divinity ask in one of the best-known poems in the Tagore translation. ''Lo! I am beside thee. / I am neither in temple nor in mosque; I am neither in Kaaba nor in Kailash: / Neither am I in rites and ceremonies, nor in Yoga and renunciation. / If thou art a true seeker, thou shalt at once see me; thou shalt meet me in a moment of time.'' Kabir believed that the divine could be found everywhere, in common substances, and his thought had some aspects in common with the modern doctrine of pantheism. He rejected both Hindu worship of idols and the Islamic sacred text. ''The images are all lifeless; they cannot speak: / I know, for I have cried aloud to them. / The Purana and the Koran are mere words: / lifting up the curtain, I have seen.''

Late in life, Kabir was apparently charged by the Indian emperor Sikandar Lodi with claiming that he had divine powers. He was forced to leave Benares and wandered from place to place around northern India. In poems thought to date from the end of his life, he lamented that his fingers could no longer make the music to accompany his songs of praise. Venerated soon after his death, which perhaps occurred in 1518, Kabir eventually became the object of a kind of adoration he would probably have discouraged while he was alive. Of the dozens of legends that surround his life and death, an especially poetic one concerns his burial: Hindus and Muslims wrangled over his dead body, with the Hindus wanting to cremate it according to custom, while Muslims argued that he should be buried. In the midst of the argument, Kabir appeared in the air and told the disputants to pull back the cloth that covered him. They did so, and found a pile of flower petals. The petals were divided, with the Muslims burying their half and the Hindus burning theirs.

Some of the esteem in which Kabir is held in India today results from the belief that he succeeded in merging Islamic and Hindu streams of thought. He has influenced Hinduism and also the Islamic mystical tradition of Sufism, and some have found links between Kabir's songs and

traditions of Christian mysticism. The Tagore translation of Kabir's poems was followed by other renderings of his work in English, and some of his works have been set anew to music. Kabir enriched the modern Hindi language with many expressions and turns of phrase, and in 1952 a Kabir image (although none is known to have been made while he was alive) appeared on an Indian nine-rupee postage stamp.

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Herbert von Karajan

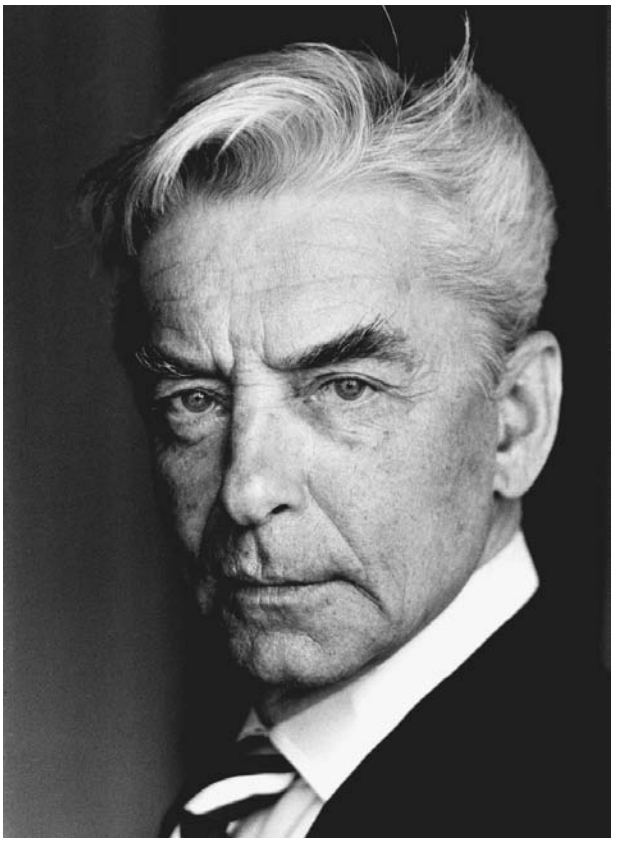

Over 30 years as its conductor, Herbert von Karajan (1908-1989) molded the Berlin Philharmonic Orchestra into perhaps the finest of the world's large classical music ensembles. He was a superstar among conductors—his thick, steel-gray hair and authoritative manner was instantly recognizable around the musical world.

Von Karajan had the kind of powerful personality that stirred disagreement—even beyond the controversy generated by his allegiance to German Fascism early in his career. Critics and audiences marveled at the flawless sheen he could elicit from the Berlin Philharmonic and the other ensembles he conducted, but some found his interpretations almost too polished, lacking in soul and drama. Von Karajan was an autocrat on the podium, and his fabled perfectionism resulted in exhilarating orchestral sound but did not encourage fresh thinking. He lived a jet-set lifestyle, seeking and often receiving publicity, and he had a taste for adventure. Some called him egotistical or ruthless, and musicians cracked jokes in which God aspires to reach von Karajan's level. Yet, whatever divergent opinions music lovers might hold, few would disagree that von Karajan loomed large in the musical imagination of the twentieth century.

Studied Piano from Young Age

The son of Salzburg's chief medical officer, von Karajan grew up in that musically rich Austrian city, the hometown of Mozart. He started piano lessons at age three, gave a recital at eight, and generally benefited from his family's support. Von Karajan embarked on piano studies at the Salzburg Mozarteum but temporarily switched to an engineering program at the University of Vienna. When he was 20, he heard an opera performance by the legendary Italian conductor Arturo Toscanini, an artist whose single-mindedness and drive von Karajan himself would seek to emulate. ''From the first bar it was as if I had been struck a blow,'' Von Karajan later wrote (as quoted by Martin Kettle in London's *Guardian* newspaper). ''I was completely disconcerted by the perfection which had been achieved.''

Soon von Karajan was taking conducting lessons with Franz Schalk and leading a student ensemble. In March of 1929 he made his public debut as a conductor, leading a performance of Mozart's opera *The Marriage of Figaro* in Ulm, Germany. He remained on the staff of the Ulm opera house for five years but often returned to Salzburg to conduct orchestral performances there and to appear at the city's annual festival. Word spread about his talents, and critics began to prophesy a great future for the young conductor; one early newspaper review referred to him as *Das wunder Karajan.*

After Adolf Hitler rose to power in Germany, von Karajan flirted with fascism as early as 1933. When he was offered a job as music director at the municipal opera house in the German city of Aachen in 1934 or 1935, he agreed to join Germany's National Socialist (Nazi) party as a condition of employment. Details of von Karajan's involvement with the Nazis emerged slowly over the years, troubling many observers, and he never explicitly apologized for his

support of Hitler's regime. The general consensus among historians, however, was that von Karajan had little interest in politics and joined the party because that seemed to be a good professional move at the time.

Indeed, von Karajan ran into trouble with the fascist overlords of German culture during the Nazi period. At first, with his striking good looks and fearsome energy, he created a sensation in German musical circles. In the late 1930s he was the toast of musical Berlin thanks to highly successful stints conducting *The Marriage of Figaro* and the gigantic Wagner opera *Tristan and Isolde* at the Berlin State Opera, where he became music director in 1938. He feuded with the other leading German conductor of the time, Wilhelm Furtwängler, who never joined the Nazis but maintained strong control over musical life in Germany. Hitler's deputy, Hermann Goering, admired von Karajan's work, but Hitler himself disliked it. That was a strong sign of trouble for von Karajan, who remained at work in Berlin during the first part of the war, but eventually fled to Italy with his second wife, Anna Maria. She was one-quarter Jewish, which further complicated the couple's status under the German government's system of racial classification.

Underwent American De-Nazification Procedure

After the war, von Karajan returned to Austria and submitted himself to questioning by an American de-Nazification tribunal. At first he was prohibited from performing, but was cleared to conduct a concert by the Vienna Philharmonic Orchestra in 1946. In the audience was Walter Legge, a top producer and executive with England's EMI record company. Amazed by von Karajan's energy, Legge smoothed the way for von Karajan to record with the Gesellschaft der Musikfreunde, a Vienna music society orchestra, and later to conduct the Philharmonia Orchestra in London. Even at this stage the ambitious von Karajan drove a hard bargain; a series of recordings Legge made with von Karajan conducting the Philharmonia took months of negotiation.

In 1947, finally given an unconditional green light by officials of the American occupation, von Karajan began to conduct frequently and resumed much of his former star status. The following year he was hired as conductor at La Scala, the Milan, Italy opera house that stood at the center of Italian operatic tradition. It was a measure of von Karajan's versatility that over much of his career he was considered among the world's top conductors of Italian opera, something uncommon among composers trained in the German-Austrian tradition. Despite his authoritarian streak he was a talented handler of singers with equally strong personalities; African-American soprano Leontyne Price, according to John Rockwell of the *New York Times,* called von Karajan ''one of the kindest men I ever met.''

In Germany and Austria, too, von Karajan's mystique grew. Partly because, aside from Furtwängler, he had few competitors at his level in the German-speaking world; many of Germany's top musicians had been Jewish and had fled, if they could, to the United States and other countries. The expansion of classical music as recordings migrated from three-minute 78 rpm discs to LPs, which were much better suited to compositions that might be an hour or more in length, also played a role in his growing success. Von Karajan toured widely with the Philharmonia and Vienna Philharmonic orchestras. To relieve the pressure associated with his growing renown, he took up yoga; he later practiced Zen Buddhism.

Finally, in 1955, von Karajan had his chance. Furtwängler, the conductor of the Berlin Philharmonic, died before the orchestra, Germany's most prominent, could undertake an American tour—its first since the war, and a potent symbol of Germany's full restoration to membership in the international cultural community. Von Karajan offered himself as the ideal replacement. The claim was justifiable, but von Karajan, with characteristic calculation, also insisted that he be named the orchestra's conductor for life. The orchestra's administration agreed, and the protests and pickets that met von Karajan in the U.S. were soon silenced by his dynamic presence on the podium.

Made More Than 800 Recordings

Von Karajan's appointment as the Berlin Philharmonic's conductor inaugurated a long reign at the top of the classical music world. The classics were at the top of their postwar popularity, and conductor-stars such as Leonard Bernstein flourished in both the U.S. and Europe. None could rival von Karajan, however, in terms of a reputation for absolute mastery over an orchestra. Signed to West Germany's premier classical label, Deutsche Grammophon, von Karajan recorded Beethoven's cycle of nine symphonies on three separate occasions. He amassed a total of over 800 recordings over his long career. The Berlin Philharmonic was his ''instrument,'' but he was in demand as a guest conductor. An often-told anecdote related how von Karajan got into a taxi at an airport and, when the driver asked him where he wanted to go, he replied that it didn't matter; people wanted him everywhere.

Named the artistic director of the Vienna State Opera in 1956, von Karajan became as famous in opera houses as he was in orchestral concert halls. He conducted Wagner's massive four-opera *Ring* cycle at the Bayreuth theater in southeastern Germany, where it had been premiered a century before. Von Karajan also assumed the directorship of the Salzburg Festival in his hometown, revitalizing an event that had come to seem a rather lifeless shrine to Wolfgang Amadeus Mozart and his music. Where other German conductors tended to restrict themselves mostly to the classic Austro-German strand of classical music running from Haydn and Mozart through Beethoven and Brahms, von Karajan ranged farther afield, winning special acclaim for his interpretations of the orchestrally lush symphonies of Finnish composer Jean Sibelius. He continued to appear frequently in Italy and to conduct the music of Verdi, Puccini, and other Italian operatic composers.

Von Karajan on the podium was an unforgettable figure for those who saw him in concert, and even more so for the players who worked under him. Philharmonia orchestra flutist Gareth Morris (as quoted by Terry Teachout in *Commentary*) recalled von Karajan's conducting of Ravel's *Bolero* this way: ''With the eyes closed and the hands barely

chest high, von Karajan gave us the beat with a single finger, and even that barely moved. . . . With each slight lift of the hands the tension became even greater. By the end of the piece, the hands were above his head. And that power of that final climax was absolutely colossal.'' Von Karajan generally conducted with his eyes closed, as if to say that the music existed in an abstract world beyond the conductor and musicians. Indeed, controlling though he may have been, his interpretations did not draw attention to themselves in a radical way; he aimed instead to erase the boundary between music and listener.

French fashion model Eliette Mouret became von Karajan's third wife, and he lived the high life in his spare time, maintaining houses in the Austrian Alps, in the Swiss resort of St. Moritz, and in the glamorous French town of St. Tropez. Von Karajan learned to fly his own plane, at first a two-seater and finally a Lear jet that he shared with an Austrian airline. He was a mountain climbing enthusiast, and he could often be found on Europe's ski slopes. Von Karajan drew photographers and gossip journalists with outlandish statements; he once, for instance, said that he was considering having himself cryogenically frozen so that he could later be thawed and re-record pieces from the standard classical repertory.

The ego revealed by such statements grated on some observers during the last phases of von Karajan's career, and some of the bloom came off his reputation in the late 1970s and 1980s. Reviewers sometimes charged that he was repeating himself as he performed and recorded the same works again and again, and even the musicians of the Berlin Philharmonic began to resist his authority; when he tried to add a young protegée, clarinetist Sabine Meyer, to the orchestra, the (all-male) group of musicians, which traditionally held the prerogative to make personnel decisions, rebelled, and von Karajan was forced to give in. Von Karajan did, however, succeed in making an international star of another protegée, violinist Anne-Sophie Mutter, whose playing had the same steely quality of perfection that von Karajan cultivated as a conductor. In increasingly poor health after a stroke and several other serious medical crises, von Karajan resigned as conductor of the Berlin Philharmonic in April of 1989. Though he continued to work, he lived only three more months and died at his home in the Austrian Alps on July 16, 1989. Some called him the last great conductor in the German-speaking world's great tradition.

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Boris Karloff

British actor Boris Karloff (1887-1969) created a cinematic icon when he played the role of the monster in the 1931 film *Frankenstein.*

The ghoulish makeup he wore and the lurching walk he adopted in the film have become conventions, even cliches, of horror films. And beyond the individual techniques Karloff used when playing the role of the monster, he created a feeling of sympathy for the character, a technique that has since become a more general trait of successful horror films, whose monsters often gain intensity by fascinating audiences as well as repelling them. Karloff became a star with *Frankenstein,* which he made when he was already well into middle age. His life up to that point had been colorful, and attracted a host of biographers in spite of his reticence about his personal affairs. After *Frankenstein,* Karloff made many other films, some of them quite significant. He enjoyed a successful run as a stage actor and became a familiar figure on radio and then television. It was *Frankenstein,* however, that put his name in lights and led to his being billed, at the height of his fame, simply as ''Karloff.'' That name recognition was something only a few other movie stars have achieved.

Groomed for Government Career

The youngest of nine children, Karloff was born William Henry Pratt on November 23, 1887, in Camberwell, a suburb of London, England. His father, Edward Pratt, had worked for much of his life in India, as a salt tax administrator for the British colonial government. The elder Pratt married three times; his third wife, Eliza, was Karloff's mother. Her family had lived in India as well, and some have speculated, as a way of explaining Karloff's unusually dark complexion, that she may have been partly of Indian ancestry. Edward Pratt left the family when Karloff was a year old, and he was raised largely by his stepsister Emma. Several of his older brothers entered the British civil service, and some of them followed their father's example and took posts in India. It was assumed that young Karloff would do the same.

Karloff's interests at school ran more to sports and music than to studying, however. His stage debut came in 1896 in a school play, a version of *Cinderella.* He loved to play and watch cricket, an enthusiasm he held for his entire life. Moving on from Enfield Grammar School to Merchant Taylor's School and the Uppingham School in London, Karloff kept on top of his studies and won admission to King's College at the University of London in 1907.

There he took courses that would lead to a place in Britain's diplomatic corps, but he spent more time attending plays in London. He dreamed of a theatrical career himself, but his family ridiculed the idea. In 1909 Karloff found himself frustrated with university studies. He was receiving poor grades and was supremely restless. Deciding to leave Britain, he flipped a coin to decide whether he would go to Canada or Australia. Canada won, and after coming ashore

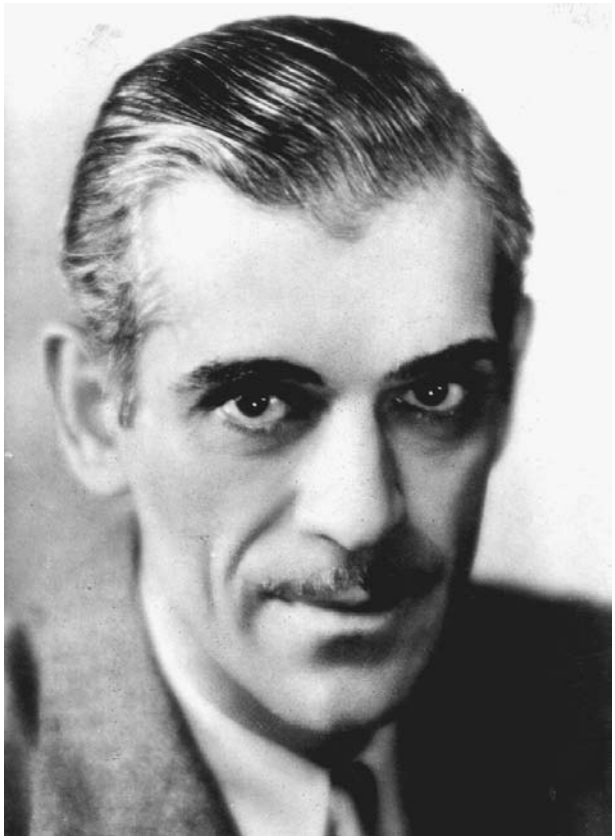

in Montreal in May of 1909, Karloff soon found himself rounding up horses in a field at 4:30 in the morning, having been hired as a farmhand. Karloff soon made his way to western Canada, moving from Banff, Alberta, to Vancouver, British Columbia, paying his way with such jobs as racetrack digger, streetcar track builder, and coal shoveler.

A place on a survey crew with the British Columbia Electric Company brought both a salary raise and an improvement in working conditions for Karloff, but he still nurtured hopes of becoming an actor. Hearing of a job with a troupe called the Jean Russell Players, he took a train to Kamloops, British Columbia, to audition. He devised the stage name Boris Karloff, claiming that Karloff was a name from his mother's family background, and he was quoted as saying in Scott Allen Nollen's book *Boris Karloff* that he pulled the name Boris ''from out of the cold, Canadian air.'' Karloff claimed to have had experience on stage in England, and was hired. The troupe's managers quickly saw through the ruse and cut his salary in half, but Karloff barnstormed around Canada with the troupe for two years, until a Saskatchewan tornado brought the Jean Russell Players to an abrupt end.

Entered United States

Karloff signed on with another troupe, the St. Clair Players. This job was hardly more lucrative; Karloff recalled having to cook his breakfast by frying an egg on an electric iron propped upside down between a Gideon Bible and a bedpost. But the St. Clair Players did operate on both sides of the border; Karloff entered the United States for the first time via North Dakota in October of 1913, and traveled through the upper Midwest. He left and rejoined the St. Clair group as he found work with other theatrical stock companies, and eked out a living while traveling around the country. When World War I broke out, Karloff volunteered to join the British army but was rejected because of a heart murmur. The St. Clair Players sputtered to a halt for good in 1917, but by that time they had reached Los Angeles, California, landing Karloff at the doorstep of the growing film industry.

Touring with several theater companies in southern California, Karloff began appearing as an extra in films. His first film credit may have been for *His Majesty, the American,* starring Douglas Fairbanks, in 1919; he appeared in several dozen films during the silent era, and his memory of the very earliest ones was hazy. By the early 1920s he was finding consistent film work, often playing Native Americans, Mexicans, or Asian characters as a result of his exotic looks—at the time, Hollywood films were virtually an all-white preserve. Even after several years of working in the lower levels of the industry, Karloff saw few prospects of a breakthrough, and took a job in 1923 unloading giant putty casks from a building materials truck. He had married musician Montana Laurena Williams in 1920, after a first marriage, to actress Olive de Wilton, ended in divorce sometime after 1912. Karloff married dancer Helene Vivian Soulee in 1924, Los Angeles librarian Dorothy Stine in 1930, and English-born Evelyn Hope Helmore in 1946.

After meeting with silent film horror star Lon Chaney Sr. in the late 1920s, Karloff received some much-needed encouragement. Chaney (as quoted by Nollen) told him that ''the secret of success in Hollywood lies in being different from anyone else. Find something no one else can or will do—and they'll begin to take notice of you. Hollywood is full of competent actors. What the screen needs is individuality!'' Karloff took the advice to heart, stepping into negative roles that took advantage of his gaunt, rather unnerving appearance. His career took a step up with a role in *Scarface* under director Howard Hawks in 1931, and later that year he was sitting in a Universal Studios lunchroom when English-born director James Whale, in the process of casting *Frankenstein,* noticed him and envisioned him in the role of the monster.

Karloff got the part after Bela Lugosi turned it down to pursue another project, and he became a major star almost overnight. The film was a tremendous box office success, touched off a vogue for horror films that lasted through much of the 1930s, and was soon hailed as a classic. Three-quarters of a century later the film still held up well, largely thanks to the strongly human qualities of Karloff's performance. ''There are more moments of quiet power (most of them involving the strikingly effective Boris Karloff as the monster who simply wants to be loved) than you'll find in a fistful of big-budget horror films,'' noted Dan Jardine in the *All Movie Guide.* Karloff wore several pounds of makeup and donned heavy asphalt shoes that gave the monster his characteristic gait.

Made Over $3,000 a Week

Karloff signed a contract with Universal Studios that gave him a salary of $750 a week in 1932. After several more hits, including *The Mask of Fu Manchu* (1932) and *The Black Cat* (1934, with Lugosi), his weekly salary had risen to $3,750. He earned his keep, making nine films during 1932 alone. His films varied in quality, but his elegant variations on the persona he had established with *Frankenstein* made them consistently compelling. Karloff and his wife Dorothy moved out of what they described as a shack in Laurel Canyon into a series of increasingly elegant lodgings, culminating in a mansion in the Coldwater Canyon area, where Karloff could indulge his passion for gardening. He also amassed a collection of unusual pets that included a tortoise, a parrot, egg-laying chickens, a cow named Elsie, a four-hundred-pound pig, and several dogs, two of which were named Angus Dei and Silly Bitch. Even as he personally experienced tremendous success, Karloff emerged as an advocate for the welfare of actors who labored in the trenches, as he had for so long. In 1933 he became a co-founder of the Screen Actors Guild union.

Often bemused by the Frankenstein phenomenon, Karloff also had a certain affection for the monster and was reluctant to make sequels that would degrade the impact of the original film. He made one, *Bride of Frankenstein,* in 1935, and another, *Son of Frankenstein,* in 1938, in the year his only child, a daughter Sara, was born. In 1940 he returned to the stage, starring in the original Broadway production of the comic horror play *Arsenic and Old Lace,* and going on tour with the company as it toured 66 cities during World War II. During the war years Karloff also edited two best-selling collections of horror and suspense stories, *Tales of Terror* and *And the Darkness Falls.*

Karloff made numerous films after the war, but he became increasingly known for his work on radio and television. He hosted the radio program *Starring Boris Karloff* beginning in 1949, and the show successfully made the transition to television in the early 1950s. Two 1950 projects, the radio show *Boris Karloff's Treasure Chest* and the Broadway show *Peter Pan,* demonstrated Karloff's appeal to children and opened up a successful career avenue for him in his later years. Karloff and his wife Evelyn moved to New York in 1951, eventually taking up residence in the Dakota apartment building.

Continuing to find joy and energy in performing, as he had since his youth, Karloff remained busy as an actor until his last days. Broadening his repertoire well beyond horror, he appeared on Broadway in *The Lark* in 1955 and was nominated for an Antoinette Perry (Tony) Award. Beginning the following year and continuing until 1968, Karloff recorded a daily radio program, *Tales from the Reader's Digest.* In 1962 he earned a Grammy nomination in the children's recordings category for his LP *Rudyard Kipling's Other Just So Stories: The Cat Who Walked by Himself,* and in 1966 Karloff narrated an animated television special, *How the Grinch Stole Christmas.* A broadcast of the program became an annual tradition, and Karloff became almost as familiar to baby-boomers for that role as he was for *Frankenstein.*

Karloff never took American citizenship. He lived with his wife in London during his last years, returning to the United States to work on projects in concentrated bursts. Among the most interesting products of his later years was the 1967 film *Targets,* directed by Peter Bogdanovich and starring Karloff as an aging horror film star who wants to retire because he finds the real world more horrifying than anything in the movies. Karloff continued to work on new films despite poor health; his last film was *Chamber of Fear* (1968), made in Mexico. He died in a hospital in Midhurst, Sussex, England, on February 2, 1969.

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Eartha Kitt

An actress, cabaret performer, and All-American success story, Eartha Kitt (born 1927) has entertained audiences around the world over the course of a career that has lasted more than 60 years and shown few signs of slowing down.

Kitt is perhaps best known for a stint as Catwoman in the 1960s television series *Batman,* but her career has gone through many different stages, both before and after that TV appearance. In the years after World War II she became a nightclub-singing star in France. She appeared in plays and films, and she notched several hit recordings in the 1950s, singing in various languages. After a much-publicized attack on the Vietnam War, delivered in person at the White House in 1968, Kitt returned to Europe, for she found doors closed to her in the American entertainment industry. But her career was revived in the 1980s, and, well past an age when most performers would have been long since retired, she kept her exotic yet by then familiar face in the spotlight with high-profile theatrical experiences and near-constant touring.

Faced Extraordinarily Difficult Childhood

For much of her life, Kitt did not know for certain where or when she had been born, but research by students at Benedict College in the 1990s unearthed a birth certificate

from St. Matthews, South Carolina, dated January 17, 1927. Her name was Eartha Mae Kitt-Fields. Kitt's father, whom she never knew, was white, and her part-Cherokee mother, struggling to survive at the height of the Depression, moved from place to place, doing chores and odd jobs wherever she could. Finally Kitt's mother met a man who asked her marry him, but he rejected Kitt because of her mixed-race background. Her mother's response was to leave her in the care of a local family, who abused her physically. The abuse was matched by kids in the area, who tied her to a tree and threw rocks at her. ''I was told I was an ugly duckling, a yellow gal, even lower than the 'N' word,'' Kitt recalled to Leslie Gray Streeter of the *Palm Beach Post.* ''I was not accepted by anybody on either side.''

When she was about ten, Kitt was called to New York City by a woman she was told was her mother's sister. She heard that her mother had died, but, she told Karen S. Schneider of *People,* ''I didn't even cry.'' It was in New York's Pennsylvania that she saw electric lights and indoor plumbing for the first time. Things did not immediately improve for Kitt; her aunt mostly ignored her, and Harlem school kids were as harsh as those in South Carolina had been. But teachers began to respond to Kitt, who always did well in school—she had a passion for reading and later enjoyed contemplating the works of philosophers such as Plato and Nietzsche. One gave her a ticket to see the play *Cyrano de Bergerac,* and she walked through Central Park afterward, wishing that she could have a career in which she enjoyed the adulation that the show's star, Jose Ferrer, had received. Another steered her in the direction of New York's High School for the Performing Arts, the incubator of numerous show-business careers. ''But what really opened me up was a beautiful Black woman who was a member of my Harlem church,'' Kitt recalled to Pamela Johnson of *Essence.* ''One day she put her hand on my shoulder—it felt so spiritual. Then she said I was born with the hand of God on my shoulder. It gave me a spark inside, a fire that started burning in me.''

Hoping to get away from her aunt, Kitt ran away from home several times. She got a job sewing clothes in a Harlem sweatshop and succeeded in living on her own and in eluding juvenile law enforcement officers. She was inspired to act on her performing ambitions after she saw the Katherine Dunham Dance Company—the first African-American troupe to gain a major reputation in the world of ballet—in a movie. After a lifetime of bad luck, Kitt received a break when one of the company's dancers stopped her on a Harlem street to ask for directions; Kitt parlayed that chance encounter into an audition and won a place in Dunham's troupe for a salary of ten dollars a week.

To the 16-year-old Kitt, it was a fortune. Her life began a dizzying upward spiral as the well-regarded company traveled around the Americas and Europe after the war. Dunham picked her for solos, and the athletic, exotic-looking Kitt found herself the object of attention from well-heeled men. The company toured France and England in 1947, and Kitt received rave reviews. ''They didn't call me a beautiful woman,'' she told Schneider. ''It was 'the beautiful creature.' '' Kitt decided to capitalize on her growing fame; she resigned from the Dunham company in 1949 or 1950 and was booked into an upscale Paris nightclub.

Cast by Orson Welles

Kitt quickly became the talk of the town. She had picked up bits of foreign languages while living in Harlem, and she had no trouble mastering French. Her voice was not conventionally beautiful, but it had an odd timbre that probably worked to her advantage, for it complemented her exotic looks. Some observers compared her with Josephine Baker, an earlier American performer who had found success in Paris. Among the throngs that showed up to catch her act was legendary film director Orson Welles, who was in the process of casting a production of Christopher Marlowe's play *Doctor Faustus.* He tabbed Kitt to play the role of Helen of Troy. Welles also starred in the play, and he got carried away when he reached the lines ''Helen, is this the face that launched a thousand ships? Helen, make me a mortal with a kiss'': ''Crunch, right into my bottom lip,'' she told Charles Osgood of CBS News. ''The blood is seeping down my chin, and [Welles] has a hold of me so I can't get away. . . . And when I ran into him afterwards, and asked, why did you bite me? He said, 'I got excited.' '' If Kitt was confused by such events, they also filled an emotional need. ''Orson Welles called me the most exciting woman in the world,'' she told Ed Condran of New Jersey's Bergen County *Record.* ''It was so nice to be accepted.''

Returning to the United States. in 1952, Kitt won a part in the Broadway revue *New Faces.* She signed a recording contract with the RCA label, and by the mid-1950s she was

well on her way to replicating her French success. Two songs she had added to her act in Paris, ''C'est si bon'' and the Turkish-language ''Usku dara,'' became hits in the United States once more, and ''I Want to Be Evil'' furthered her sex-kitten image. She was one of just a few black vocalists to receive regular radio airplay outside of the urban rhythm-and-blues format prior to the rock and roll era. Kitt made two films in France, but mostly she stuck to the stage in the United States, for serious roles for black actors were rare. ''I couldn't compromise on playing quote unquote nigger parts,'' she told *Ebony*'s Richette Haywood. ''We're here to carve a path for others, and if you don't take challenges you are not going to make it better for those people who are going to come behind you.'' In 1958 she had a major success on Broadway in *Shinbone Alley,* and she did appear in a film that year; costarring opposite actor Sammy Davis Jr. in the African-American family drama *Anna Lucasta* and becoming romantically involved with Davis.

Attention from gossip magazines may have helped Kitt's career by raising her profile, but her romantic life was not happy. In addition to Davis she dated Charles Revson, the founder of the Revlon cosmetics line, and Arthur Loew Jr., a member of the family that owned the Loews chain of movie theaters. The latter romance was perhaps the closest Kitt came to a mutually rewarding relationship, but any talk of marriage was scotched by Loew's family, which disapproved of the interracial pair. Finally, in 1960, Kitt married Bill McDonald. The couple had a daughter, Kitt, but soon divorced amid Kitt's allegations that her husband, who installed himself as her accountant, had handled her financial affairs dishonestly.

In the 1960s, Kitt rose to national entertainment prominence. She appeared in Bill Cosby's early television series *I Spy* and on *Mission: Impossible,* and she cracked the talk/variety show that defined the middle-American mainstream, *The Ed Sullivan Show.* Her biggest success was a stint as Catwoman on *Batman,* a role that was played by a series of actresses. Although Kitt was only involved with the show for a short time in 1967, she was identified with the part for decades afterward. The only weak spot in Kitt's popularity, ironically, was among African-Americans, some of whom perceived her as a product of the white-dominated entertainment industry.

Shut Out After War Critique

A major African-American leader came to Kitt's defense, however, as she was enveloped by controversy in 1968. Invited to a White House luncheon by Lady Bird Johnson, wife of President Lyndon Johnson, Kitt thought about the women she had met while giving dance workshops in the Watts neighborhood of Los Angeles; they told her that it was primarily poor people who were being sent to fight in Vietnam, while well-off college students avoided the war through student deferments. Kitt in turn told the assembled dignitaries at the White House that the Vietnam War was to blame for growing civil unrest in the U.S. ''You send the best of this country off to be shot and maimed. No wonder the kids rebel and take pot,'' she was quoted as saying by Schneider. During the firestorm of criticism that followed, the Reverend Martin Luther King called her and said she should be recommended for the Nobel Peace Prize. The antiwar student counterculture of the day also came to Kitt's defense, and ''Eartha Kitt for President'' buttons were seen on college campuses.

Signed contracts for performances quickly evaporated, however, and Kitt was not even allowed to appear on *Hollywood Squares,* a well-known haven for careers on the way down. She was effectively blacklisted in the United States and did not work there again until 1978. Kitt was investigated by the Central Intelligence Agency (which once issued a report calling her a sadistic nymphomaniac) and suffered losses of friends and money. But she was unrepentant. ''This country has given all Americans IOUs: freedom of speech, freedom from oppression, freedom from hunger, etc.,'' she told Haywood. ''Then I tell the truth, and I get my face slapped. . . . If you don't want my honest opinion, then don't ask me the question.'' Kitt kept her career going with performances in Europe, and, having faced criticism from conservatives in the United States, she took more from liberals when she appeared in apartheid-era South Africa in 1974. She was unrepentant about that, too, pointing to the humanitarian projects she had funded with proceeds from the show.

In 1978 Kitt was rehabilitated in the U.S. with an appearance in the Broadway musical *Timbuktu,* and President Jimmy Carter invited her to sing at the White House. Though she was at an age when most performers slow down, she climbed back to popularity. A disco recording, ''Where Is My Man?'' (1983), added a homosexual contingent to her fan base, and she began to find stage and film roles. Cameos in *Ernest: Scared Stupid* (1991) and in Eddie Murphy's *Boomerang* (1992) kept her camp-sexy image before the public, and she stayed in shape with an exercise-and-raw-juice regime that allowed her to pull off her act convincingly. In 1996 she appeared in the one-woman show *Lady Day,* a biographical treatment of the life of jazz singer Billie Holiday. Major stage successes came with appearances as the Wicked Witch in *The Wizard of Oz* in 1998, and as the Fairy Godmother in *Cinderella* (2001). She supplied the voice of the sorceress Yzma in the film *The Emperor's New Groove,* and in 2005 she was still going strong, touring and taking over for the late cabaret singer Bobby Short with a recurring engagement at the Hotel Carlyle in New York City. Eartha Kitt seemed indestructible—and indeed she had to have been, considering some of the trials she had faced.

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Marita Koch

German sprinter Marita Koch (born 1957) was, in the words of track coach Miroslav Kvac, "the most remarkable woman sprinter of our time," (as quoted on the website of the International Amateur Athletic Federation, or IAAF). The degree to which she dominated her competition in short distance races during her peak years in the late 1970s and early 1980s has rarely been matched, in track and field or in any other sport. Some have called her the greatest female athlete of all time.

Before her retirement in 1987, due to injuries, Koch broke world records 31 times. At one point, she had notched the six fastest times ever run by a woman in the 400 meters, as well as eight of the ten fastest times in the 200 meters. One of her individual records, her blistering pace of 47.60 seconds in the 400-meter race at the 1985 World Cup in Canberra, Australia, still stands and is the second-oldest record in any sport in Olympic competition. No runner has even approached that record. Koch also held records at distances down to 50 meters. She lost 400-meter races only twice during her peak years. Only one set of jewels was missing from her racing crown, but it was politics, not competition on the track, that kept them from her. At the peak of her career, she was unable to compete in the 1984 Olympic Games in Los Angeles, California, due to a boycott of the games on the part of the Soviet Union and its Communist satellites. After Communism fell, in 1989, investigations into steroid use in the national athletic programs of the former East Germany implicated Koch, but she maintained her innocence.

Competed Against Boys

Koch was born in the East German city of Wismar on February 18, 1957. Her athletic talent was apparent from the beginning; while still a very small child, she took on older boys in races and won. Koch lived in Wismar, East Germany, until passing her high school graduation exams, and then moved on to the University of Rostock, where she planned to study medicine. But a naval engineer and part-time athletic trainer named Wolfgang Meier had other plans for Koch. He had noticed her talent even when she was a student in Wismar, and he followed her to Rostock with the sole intention of directing her training program.

It did not take him long to get results. Koch's best times at 400 meters dropped from 60.3 seconds when she was 15 to 51.60 seconds at 18 and to 50.19 seconds the following year. Her name first began to show up in championship rolls at the European Junior Championships in Athens, Greece, in 1975, where she won a gold medal as part of a relay team and a silver medal at 400 meters. A muscle tear kept Koch on the sidelines at the 1976 Olympics in Montreal, and in the 1977 World Cup she was a silver medalist behind Irena Szewinska of Poland. That was the last time Koch would lose at 400 meters until 1981.

The year 1978 marked the beginning of Koch's run at the top of world track-and-field rankings. She set her first world record in Poland on May 22, 1978, running 200 meters in 20.06 seconds, and in July of that year, in Leipzig, East Germany, she shaved a full tenth of a second off the 400-meter world record with a time of 49.19 seconds. Koch had competition at the 50-meter, 100-meter, and 200-meter distances from East German teammate Marlies Gohr and from Evelyn Ashford of the United States, who emerged as a sentimental favorite to edge out Koch at 200 meters in the 1979 World Cup. Koch regarded 400 meters as her specialty, however; as powerful as she was in the shorter races, she took them on, she once said, partly in order to check her progress in what would be different stages of a 400-meter race. Her explosive start was one of her strengths, developed partly through intensive work in shorter sprints. In 1979 she lowered her 400-meter world record twice in one week, to 48.89 and then 48.60 seconds.

The world beyond track and field began to know Koch's name when she won two gold medals (at 400 meters and in the 4x400 meter relay) at the Montreal Olympics in 1980. The races revealed to television audiences a powerful but

graceful runner. Mexican sprinter Maritza Laguardia told the Mexico City newspaper *El Norte* that Koch had ''a tremendous physical build—one meter and 78 centimeters tall, more or less, and all muscle.'' Viewers did not get to know Koch on a personal level, however; press and public access to Koch and other East German athletes was severely curtailed by East German officials fearful of athlete defections. Compounding the situation was Koch's natural shyness; even after German reunification, she gave few interviews.

Earned Triple Golds at One Event

Koch suffered one of her rare losses in the 400 meters against arch-rival Jarmila Kratochvilova of Czechslovakia in 1981, but she soon resumed her winning ways. She lowered her 400-meter world record once again to 48.15 seconds at the 1982 European Championships, where she also took a relay gold. Koch won three gold medals at the 1983 World Track and Field Championships in Helsinki, Finland, in the 200-meter, 4x100-meter relay, and 4x400 relay events. That made her the most successful athlete in the meet's inaugural year. She lost the 400-meter world record to an inspired Kratochvilova, who broke the 48-second barrier. But Koch seemed a star in the making in advance of the 1984 Summer Olympics in Los Angeles, California. Even American coach Pat Connolly conceded to Bill Shirley of the *Los Angeles Times,* ''Marita is the best woman runner we've ever had,'' and marveled that ''there is a fluidity about Marita that is pleasing to watch.''

But Koch's star status was not to be—the United States had boycotted the 1980 Moscow Olympics in protest of the Soviet Union's invasion of Afghanistan the previous year, and the Soviet Union retaliated by leading most Communist countries in a boycott of the Los Angeles games. Koch and the other members of the East German Olympic team, groomed since childhood, were disappointed with the boycott and had no choice but to accept the situation. Koch, in her late twenties, was at the peak of her career.

The following year, Koch seemed determined to make up for lost opportunities. At the World Cup games in Canberra, she took gold medals at 200 meters and in the 4x400-meter relay, but it was her record-setting time of 47.60 seconds at 400 meters that made headlines around the world. Koch told the *Times* of London, ''I have never felt more relaxed at the 300-meter mark that I did today. I couldn't see the clock at the end, but I could tell from the crowd noises that I must be running at world-record pace.'' After shaving nearly four-tenths of a second off Kratochvilova's existing record—a striking margin in the world of sprints, where margins of a few hundredths of a second are the rule—Koch, according to the *Times,* ''re-emphasized her claim to be considered the finest woman athlete of the past decade, if not in the history of the sport.''

That single sprint seemed to drain Koch's energy. She told the *Times,* ''All I can think about now is going home and having a holiday.'' Koch entered her name into the lists of preliminary competitors for the 1988 Olympics in Seoul, Korea. Suffering from Achilles tendon problems, however, she found her competitive drive waning. She officially retired in 1987. ''It was getting harder and harder to motivate myself anyway,'' she told Philip Hersh of the *Chicago Tribune.* ''I would go to the track and all these 14- and 15- and 16-year-olds would be out there and I would think, 'What am I doing here?' '' Her last event was the 1986 Grand Prix in Rome, where she won the 400-meter race.

Opened Sporting Goods Store

Koch was engaged to her coach Wolfgang Meier at the time, and the two soon married. They had a daughter, Ulrike, in 1989. Initially, Koch planned to resume her studies in pediatric medicine, but the dissolution of East German Communism as the border with the West was opened on November 9, 1989, turned Koch's life upside down. ''It was a different business life and personal life,'' she told Hersh. ''No one was telling you what to do. There used to be one insurance company; now there were hundreds. It was very difficult not knowing where to go or what to do.'' The twin demands of medical school and motherhood also proved burdensome.

Koch and Meier decided to open a sporting goods store in Rostock. The business was successful and later expanded to a second store. She told the German television network ZDF that the business was not making them rich, but that it did provide a good living. Consistent with her reserved nature, Koch hung nothing on the walls of the shop that gave even a hint of her famous athletic career. ''This way,'' she told ZDF, ''people don't come in to marvel at the Olympic or World Championship gold medals. They're planning to buy something.''

Only one thing threatened to disturb Koch's low profile: the growing controversy over the use of performance-enhancing drugs in sports generally and in Olympic competition specifically. Rumors of drug treatment had dogged the phenomenally successful East German state athletic programs through the 1980s, and in 1992 a British Broadcasting Corporation television documentary featured a West German scientist who claimed to have cracked the codes contained in East German records and identified Koch as one of the athletes who had been treated with steroids.

The controversy resurfaced in 1995, as French Olympic champion Marie-Jo Perec of France—another Wolfgang Meier protegee—pointed to a slowing of sprinters' race times as new drug controls were implemented in the late 1980s. Perec pointed to Koch's own record as one that was suspect, but Koch, in conversation with Hersh in 2000, retorted, ''Now that you are training with my husband, you will learn how I worked'' to reach her level of accomplishment. In 2005 newly declassified German secret police files also seemed to raise the possibility that Koch had been given drugs. She continued to deny the charges categorically, telling Simon Turnbull of London's *Independent on Sunday* that ''at the World Championships in Helsinki in 1983 I had to go to dope testing three times, and always I was clean. The same applies to my career overall. I was a mature and responsible athlete.'' Indeed, Koch looked back fondly on her remarkable athletic career. ''It was a wonderful time,'' she recalled to ZDF. ''Sports have given me a lot, even when the victories cost a lot of hard work. I would do it all again exactly the same way.''

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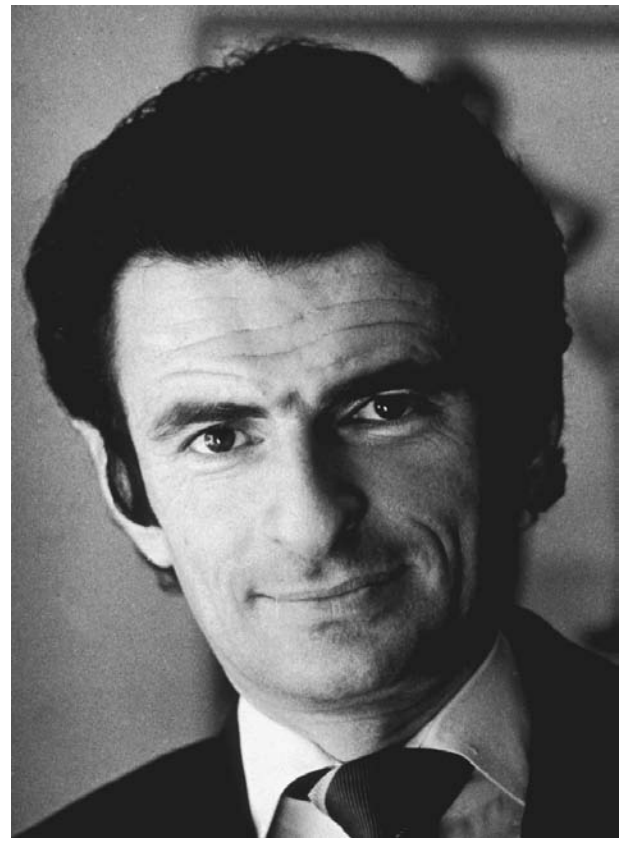

Jerzy Kosinski

Polish-American writer Jerzy Kosinski (1933-1991) authored three of the most widely read novels of the 1960s and 1970s: *The Painted Bird, Steps,* and *Being There,* the last of which also became a hit film.

Kosinski spent much of his childhood amid the chaos of World War II, when making up a convincing story about one's actions and one's identity could literally mean the difference between life and death. He was a skilled storyteller, not only in his books but also when it came to his own life, and after his career hit its peak many of the established facts of his biography were called into question. He was charged with plagiarism and relying on editors to produce the actual texts of his books. Kosinski defended himself vigorously against these accusations, and he was backed up by major journalistic and literary figures who concluded that the author's biographical facts extended far back into his tangled past. Kosinski wove a tangled web with his life and work, and the controversies that surrounded him were still present 15 years after his death, by suicide, in 1991. The reputations of his major novels were little touched, however; remaining widely available in inexpensive editions and discovered by new generations of readers.

Family Eluded Nazism

The web of stories surrounding Kosinski began with his name; after he had been in America for many years it was revealed that he was born Jerzy Nikodem Lewinkopf, in Łódź, Poland, on June 14, 1933. His parents, Moses and Elzbieta Lewinkopf, were Jewish professionals; Moses Lewinkopf was a translator and a scholar of classical literature, and Elzbieta was a concert pianist who had attended the Moscow Conservatory in Russia. They found themselves in grave danger when German troops overran Poland in 1939, and they made the decision to try to pass as Gentile, moving to a small town in eastern Poland and telling their six-year-old son to deny he was Jewish if asked. Moses Lewinkopf changed his name to Mieczyslaw Kosinski, and his son went for a time by the name of Jurek Kosinski.

What Kosinski experienced as a child amid the most horrible depths of World War II and the Holocaust may never be known. He drew on his experiences during this period, however, in *The Painted Bird,* a gruesome novel in which a young boy wanders through a nightmarish European landscape, experiencing torture at the hands of strangers and witnessing act after act of extreme cruelty. At one point the boy loses the power of speech after being thrown into a pit of manure. The boy is called the Gypsy, but his ethnic identity is left hazy. Kosinski intimated early in his American career that the novel was based on fact, and it was often described as semi-autobiographical. He later retreated to the position that the stories in the book were realistic, given established accounts of the horrors perpetrated on ethnic minorities in Eastern Europe.

Asked by the London *Guardian* shortly before his death whether he had experienced the events described in the book, Kosinski replied, ''I don't want to say, even to myself.

That ambiguity is what fiction is all about. What is not ambiguous is that the novel is about childhood traumatized by war. My elementary reactions were formed by the war.'' It appears probable, however, that Kosinski did not undergo a long separation from his parents, unlike the protagonist of *The Painted Bird,* and that the Lewinkopf family's psychologically perilous ruse was successful; unlike most of their Jewish compatriots, they survived the war.

Indeed, they prospered in the late 1940s as Kosinski's father embraced the ascendant Polish Communist Party. Kosinski attended the University of Łódź, studying political science and going on for a master's degree in history. His research covered both the Soviet Union and the United States, and he published a Party-approved text, in Polish, on American sociology, becoming a professor and Ph.D. candidate at the Polish Academy of Arts and Science in Warsaw. Both parents and son began to chafe against the restrictions of totalitarianism, however. Kosinski's parents tried without success to emigrate to Israel, and Kosinski, possibly using forged recommendation letters (this was another chapter in the life story he created as he went along), managed to get permission to leave Poland in 1957 for an academic exchange with the United States. Poland, like other Communist countries, briefly became more receptive to Western influences in the mid-1950s but soon clamped down once again.

Published Studies of Soviet Life

Kosinski arrived in the United States with few resources, but he received a Ford Foundation grant to enroll in the sociology graduate program at Columbia University in New York. While he was there he wrote two books about life in the Soviet Union, *The Future Is Ours, Comrade* (1960) and *No Third Path* (1962), publishing them under the pseudonym of Joseph Novak and later giving conflicting explanations as to why he did so. The books depicted life under Communism in a negative light, and allegations, never corroborated, later suggested that they were financed by the U.S. Central Intelligence Agency (CIA). They did attract the attention of a widowed steel-industry heiress, Mary Hayward Weir, whom Kosinski married in 1962. They divorced in 1966, and she died in 1968 of what was described at the time as a brain tumor but may have instead been suicide or complications from alcoholism.

By that time, Kosinski had published *The Painted Bird* and became a literary celebrity. A perfectionist to the extreme, Kosinski went through 15 drafts of the novel before agreeing to its publication. The book, dedicated to Weir, was one of the first to try to encompass the full impact of the Holocaust, and critics hailed it as a probable classic. *The Painted Bird* won France's Best Foreign Book award in 1966, and in the U.S. Kosinski had his pick of prestigious honors and university fellowships for several years. He spent 1967 as a Guggenheim Fellow, teaching English at Wesleyan University and readying his second work of fiction, *Steps,* for publication in 1968. More experimental than *The Painted Bird, Steps* consisted of a sequence of extremely short chapters, many of them erotic in nature and some of them violent. The plot shuttled back and forth between the childhood and adulthood of a graduate student who once again seemed to be modeled on Kosinski himself.

Steps won the National Book Award in 1969, and in the 1969-70 academic year Kosinski was named a Senior Fellow at the Council for the Humanities at Princeton University. He taught at the Yale University drama school from 1970 through 1973. In a bizarre episode, Kosinski planned to visit the home of actress Sharon Tate on the night she and a group of others were murdered by serial killer Charles Manson; he was saved because he was delayed due to lost airline luggage. In 1971, Kosinski's third novel, *Being There,* was published. Unlike his first two novels, this one had no clear autobiographical component. Its central figure was a developmentally disabled gardener named Chance, who through a series of satirical misunderstandings—he speaks in simple sentences seemingly freighted with symbolic meaning—is taken to be a social and political sage named Chauncey Gardiner and, thanks to the power of the mass media, comes to national prominence. As the power of television grew in the last decades of the twentieth century, the novel seemed more and more relevant. In the 1970s, Kosinski served two terms as president of PEN, an international organization devoted to safeguarding the rights of authors in repressive societies. He often appeared on television's *Tonight* show, which made his purported life story familiar to millions of American viewers.

Kosinski wrote four more novels over the course of the 1970s, *The Devil Tree* (1973), *Cockpit* (1975), *Blind Date* (1977), and *Passion Play* (1979). These books once again drew on Kosinski's own experiences; he was a cockfighting fan, and like the central character in *Passion Play* he was an enthusiastic player of the unusual sport of polo. These novels were less well received by an audience of critics than his first three had been. The strong sexual elements in many of his books were also drawn from life; he visited swingers' clubs and engaged in a variety of sexual affairs despite his longtime attachment to German aristocrat Katherina von Frauenhofer. The two married four years before Kosinski's death. A wealthy man by this time, Kosinski hobnobbed with New York's jet-setters and maintained a part-time residence in Switzerland. In 1979, Kosinski adapted *Being There* for a film starring British comedian Peter Sellers as Chance; his screenplay won several awards. In 1981 he appeared as Russian revolutionary figure Gregory Zinoviev in actor Warren Beatty's film *Reds.*

Attacked in *Village Voice* Article

Kosinski's world came crashing down in 1982 when New York's weekly *Village Voice* published an article entitled ''Tainted Words,'' alleging that he had written *The Painted Bird* in Polish and had it translated by editors, on whom he relied heavily in many of his other writings. The article also raised the issue of Kosinski's CIA affiliation and alleged that *Being There* had been largely plagiarized from a Polish novel of the 1920s, *The Career of Nikodem Dyzmy,* by Tadeusz Dolega-Mostowicz. Kosinski vigorously denied the charges in full, and he was supported by colleagues and by a 6,000-word article in the *New York Times* that traced

some of the charges to a campaign of character assassinations carried out by Polish communists angered by Kosinski's defection and by the negative portrayal of Poland in *The Painted Bird.* Until the late 1980s *The Painted Bird* was never published in Poland.

Kosinski was distressed by the controversy and attempted to incorporate it into a massive new novel, *The Hermit of 69th Street* (1988). The novel's protagonist was named Kosky—Kosinski without the sin, he often said. He was further depressed by the poor critical reception of the novel and by mounting health problems; he suffered from a heart condition in his later years. The fall of Communism in Poland, where he was finally acclaimed, stimulated him to revisit his homeland and to participate in the founding of an American-owned bank there. But on May 3, 1991, despondent over a prolonged period of writer's block, he committed suicide in his New York apartment by putting a plastic bag over his head.

The truth of the *Voice* charges remained a matter of debate. A detailed and generally sympathetic biography of Kosinski by writer James Park Sloan lent credence to the picture of Kosinski as heavily reliant on editorial assistants and pointed to strong correspondences between *Being There* and *The Career of Nikodem Dyzmy.* An *Atlantic Monthly* reviewer wrote in 1997, however, that ''the plagiarism charge, unless actual copying of the victim's text is found, can be dismissed as absurd. Creators have presumably been borrowing from their predecessors ever since the first yarn spinner sat by a cave fire explaining how the mammoth got away.'' A 2001 play, *More Lies About Jerzy,* was based on the whole controversy. As with many of the details of the life of one of the twentieth century's most talented yarn spinners and most troubled individuals, the truth of the matter remained for historians and literary scholars to sort out.

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Fritz Kreisler

Austrian-born violinist Fritz Kreisler (1875-1962) was one of the most famous classical musicians in the world during the first decade of the twentieth century. His rhythmic vigor and his heavy use of vibrato have influenced violinists down to the present day, and his original compositions—some of them originally passed off as works by composers of the distant past—remain staples of the violin repertoire.

Kreisler led a long and colorful life, the substance of which he embellished still further through a consistent habit of exaggeration and storytelling. He served two stints in the Austrian army and was drafted for a third. A natural talent, he rarely studied or practiced the violin after the age of twelve. Kreisler was also something of a link between the nineteenth and twentieth centuries in music. He knew the Austrian composer Johannes Brahms personally, and his music was suffused with the mood of old Vienna. Yet he was touched by the modern era of music in many ways; he made numerous records, played concerts on radio, and tailored his violin compositions to the attention spans of popular audiences; his three-minute works were the hits of their day, instrumental counterparts to the best-selling vocal recordings of Italian tenor Enrico Caruso. For

many lovers of classical music, Fritz Kreisler seemed to sum up the whole tradition of the violin.

First Instrument Made from Cigar Box

Kreisler was born in Vienna, Austria on February 2, 1875. Kreisler's father Salomon was of Jewish background, a fact that Kreisler tried to downplay later in life, but that may have undergirded his staunch resistance to German fascism. Kreisler's father and other relatives often indulged in a leisure-time activity that was very common among Viennese middle-class families: they enjoyed performing music in small groups at home. One occasional visitor to their evenings of music was a young violinist and student of human nature named Sigmund Freud, who later became the founder of psychiatry. Young Fritz looked on as a string quartet was played, following along on a violin made from a cigar box. One time, when he was four, he was handed a child-sized violin and proceeded to amaze the group by playing the Austrian national anthem straight through in perfect time and pitch.

Admitted to the Vienna Conservatory at seven, he became the school's youngest student ever. His mother had lied about his age in order to help him win admission, but soon it was clear that his talents did not need help from any deception. The boy studied harmony and composition with Anton Bruckner, one of Austria's greatest composers of the day, and he taught himself to play the piano. Kreisler made his concert debut in 1884 and was then sent off to the Paris Conservatory in France for a still-higher level of musical finishing. His mother was too ill to accompany him, so he went alone. In 1887, at 12, he was awarded the Conservatory's Premier Premier Prix (First First Prize) over four adult students. The Conservatory had no more to teach him, and at that time his musical education was over.

Such a feat was all the more astonishing in view of Kreisler's lifelong aversion to practicing. He often claimed that playing the violin was something that happened more in the brain than in the hands, and indeed he seemed to have an uncanny ability to absorb musical lessons when he heard a performance by one of the few violinists who was above his own level. He soaked up concerts by the world-famous musicians who came to perform in Vienna, and in an interview quoted by Amy Biancolli in *Fritz Kreisler: Love's Sorrow, Love's Joy* he said, ''I really believe that hearing [German violinist Joseph] Joachim and [Russian pianist Anton] Rubinstein play was a greater event in my life and did more for me than five years of study!'' Kreisler realized, however, that he was a special case, and later in life he emphasized the importance of practice.

It is possible that Kreisler's casual attitude toward music actually delayed the flowering of his career by several years. He was signed to tour the United States with pianist Moriz Rosenthal in 1888-1889 and was thrilled with his first view of the New York City skyline. Reviewers, however, were mixed in their evaluations—they were impressed by his technical skills but he plainly did not yet have the interpretive magic he would later acquire, and the tour, while generally successful, did not bring Kreisler the renown he had imagined. When he returned to Vienna, he dropped out of music for several years, finishing his high school education at the Piaristen Gymnasium, a Catholic institution, and then enrolling in medical school at the University of Vienna. His parents, not wanting to rush him into a musical career, supported his decision. ''In those youthful days,'' Kreisler was quoted as saying by Biancolli, ''I had some very weird thoughts about my future career. I envisaged myself operating on a patient in the morning, playing chess in the afternoon, giving a concert in the evening, and (in anticipation of a glorious military career) winning a battle at midnight.'' Indeed, still short of his medical degree, Kreisler enlisted in the Austrian army in 1894. He edged back into music as he and his commanding officer sometimes played music recitals for other officers.

Rebuilt Technique Above Tavern

After he finished his term of service in 1896, Kreisler recommitted himself to the violin. He rented a room in a tavern-inn and began to rebuild his technique systematically, more or less hiding out for eight weeks but emerging at times to play for the tavern's patrons. Kreisler began writing music during this period and produced, among other small compositions, two new cadenzas—a quasi-improvised passage played by the violinist at the end of a movement of work for violin and orchestra—for Beethoven's violin concerto. When Kreisler returned to the concert stage, he did not have the novelty of being a child star any longer, but his playing had gained depth. His 1898 debut with the Vienna Philharmonic was hailed by Eduard Hanslick, the city's top music critic, and he created a real sensation with his Berlin Philharmonic debut the following year.

In 1902 Kreisler married Harriet Lies Woerz, a divorced American tobacco heiress; he had met her the previous year on the *Prince Bismarck* ocean liner while returning from an American tour and proposed before the ship had even docked. Her wealthy family opposed the match, but the strong-willed Harriet went through with the wedding anyhow. It was possibly to please her that Kreisler avoided talking about his Jewish background, which was well known to other musicians. Kreisler's career steadily gained momentum, and in the years before World War I broke out he often performed more than 250 concerts a year. Russian pianist Sergei Rachmaninoff, who sometimes performed with Kreisler, said that it was because he played so many concerts that he did not need to practice.

One of the top concert draws in the world, Kreisler nevertheless enlisted once again in the Austrian army when the war began. He spent most of 1914 in the military and was sent to the Russian front for four weeks. He claimed that thanks to his musical ear he could distinguish the sounds of the different armies' shells as they whizzed past. Discharged in November of 1914 after a wound whose severity is a matter of historical dispute, Kreisler wrote a small book, *Four Weeks in the Trenches,* about his experiences. The book gained attention in the United States, and Kreisler continued to give successful concerts there for most of the war. When the U.S. entered the war on the side of England and France in 1917, however, Americans with backgrounds

in German-speaking countries faced discrimination, and Kreisler was forced to cancel a major concert tour. He was soon welcomed back to the U.S. after the war, but did not perform in France for six years. In the 1920s, Kreisler and his wife lived mostly in Berlin.

In the midst of his growing career before the war, Kreisler found himself short of the kind of convincing but little-known material that would keep his concerts fresh. He composed music of his own but was not convinced that he had the stature to introduce a great deal of original music in his concerts. So he began to write music that was vaguely in the style of almost-forgotten composers from the distant past—France's François Couperin, Germany's Karl Ditters von Dittersdorf, and others—and to claim that he had unearthed the music in libraries and monasteries. Older music was little known at the time, and the reverse-plagiarized music became a favorite component of Kreisler's concerts. Kreisler finally revealed the hoax in 1935 when he was jokingly asked by *New York Times* music critic Olin Downs whether he had actually written the older pieces and answered the question truthfully.

Fakes Caused Controversy

Kreisler's admission touched off an uproar, with some critics attacking his deception while others praised the artfulness of his counterfeits (there were 17 of them) and contended that the audience's enjoyment of the music was the most important thing. Kreisler explained his original reasons for writing the pieces and argued that, unlike in the case of a counterfeit painting, no one had been harmed by his forgeries. Kreisler weathered the controversy; his popularity in the late 1930s was undiminished. Heard today, the counterfeits sound very little like Couperin or Dittersdorf and a great deal like Kreisler's other music. For his entire life, Kreisler was a teller of tall tales that were sometimes accepted as fact; he once claimed, for example, to have been held at gunpoint by a cowboy in Butte, Montana, who wanted to hear a specific violin work by Johann Sebastian Bach.

By the 1930s, the music Kreisler composed under his own name was familiar to most concertgoers, and several pieces remain staples of classical concert life today. Kreisler composed some large, virtuosic pieces (and several little-known operettas), and various shorter works that were flavored by ethnic or national traditions. His best-known compositions, however, were short, sentimental pieces that showcased his awe-inspiring vibrato and were ideally suited to the length of the 78 rpm records Kreisler made in abundance after being signed to an exclusive contract by the Victor label in 1910. Such Kreisler works as the *Caprice viennois* (Viennese Caprice), *Schön Rosmarin* (Beautiful Rosemary), and most of all the pair of works called *Liebesfreud* and *Liebesleid* (Love's Joy and Love's Sorrow) could be played either by violin and orchestra or violin and piano, and they closed out many a concert in which a violinist was featured.

Kreisler refused to perform in Germany after the Nazi party took control of the government in 1933, and he left the country for good after being threatened, despite his advanced age, with being drafted into the military when the *Anschluss* of 1938 put Austria under Germany's control. He briefly took French citizenship but by the following year he was back in the United States. In 1941, Kreisler was hit by a delivery truck on a New York street and spent several weeks in a coma. But he recovered and resumed giving concerts in 1942. He became a U.S. citizen in 1943 and continued to perform through the war years, appearing on the *Bell Telephone Hour* radio show from 1944 through 1950. His last concert appearance was at Carnegie Hall in 1947. Kreisler and his wife spent much of their energy during his last years on charitable enterprises, including several aimed at indigent musicians. He died in New York on January 29, 1962, at the age of 86.

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Maxine Winokur Kumin

American writer and poet Maxine Kumin (born 1925) has published numerous books of poetry, including the Pulitzer Prize–winning volume *Up Country: Poems of New England.* Highly decorated for her literary works, she has also written several children's books, a short story collection and a handful of novels, among others. She has served as a Library of Congress consultant on poetry and is the former poet laureate of New Hampshire.

Early Life and Influenced by Anne Sexton

The youngest of four children, Kumin was born Maxine Winokur on June 6, 1925, to Jewish parents in Philadelphia, Pennsylvania's Germantown neighborhood. As a child, she attended Catholic schools; as a young adult, she traveled to Boston, Massachusetts, for her higher education. There, she completed her Bachelor's degree at Harvard's Radcliffe College in 1946. That same year marked her marriage, in June, to Victor Kumin, an engineering consultant with whom she would later have two

daughters and one son. In 1948, Kumin received a Master's degree also from Radcliffe; during her years at the college, she studied with notable literary scholars including the prolific literary critic Harry Levin.

After completing her M.A., Kumin taught English at colleges in the Boston area, notably Tufts University from 1958-1961 and again from 1965-1968. From 1961 to 1963, she was a Bunting Fellow at Radcliffe's Bunting Institute. Throughout her career, Kumin would teach and lecture at universities around the United States, from large, prestigious institutions such as Columbia and Princeton to small, regional learning centers like Davis and Elkins in West Virginia. In recent years, Kumin has limited her teaching engagements to universities in warmer climates such as Louisiana and California, finding that her body is no longer able to handle the harsh northern winters well.

At a poetry workshop taught by John Holmes at the Boston Center for Adult Education in 1957, Kumin met and befriended two other poets of what is called the ''confessional'' of writing: Anne Sexton and Sylvia Plath. The works of these poets were particularly noted for their intensely personal reflection on their own psychological states and problems. Sexton, who had taken up poetry writing in the mid-1950s following her second nervous breakdown, had become immediately successful and was a major influence on Kumin's work. The two women were close friends and collaborators until the time of Sexton's death in 1974, writing four children's books together: 1963's *Eggs of Things,* 1964's *More Eggs of Things,* 1971's *Joey and the Birthday Present,* and 1975's *The Wizard's Tears.*

Kumin's relationship with Sexton was a remarkably close one. Critics often mention the two writers in the same breath; speaking years after Sexton's suicide, Kumin admitted in her book *Inside the Halo and Beyond: The Anatomy of a Recovery* that ''we were very, very important to each other. That I have not been able to reproduce, that kind of intimacy: the word, the line, the phrase, the shape, the close reading.'' Much of Kumin's early poetry was read and commented on by Sexton; Kumin recollected that the two would physically move poems around her living room floor, deciding what order to place her poems in for projected books. Although later in life, Kumin found other writers and poets with whom to discuss her work, she never recaptured that working and personal relationship she had developed with Sexton.

Moved to New Hampshire

In 1976, Kumin and her family relocated from Boston to rural New Hampshire, a setting that would inspire much of her later poetry. The Kumins had purchased the 200-acre former dairy farm, which they named PoBiz—short for Poetry Business—in 1963 and had used it for family weekend and vacation trips before permanently moving there. In *New Letters,* Kumin was quoted as saying ''everything that happens [on the farm] is related to my poetry. . . . It is my life. It's just that simple.'' Kumin's husband commuted back into Boston for his job for a short period of time before the couple settled full-time at PoBiz.

Poetic Works

Kumin published her first collection of poetry, *Halfway,* in 1961. Influenced by the confessional style of poetry, it was followed in 1965 by *The Privilege* and in 1970 by *The Nightmare Factory,* both of which explore her Jewish identity and family. These kinds of personal reflections are typical of the confessional school of poetry, leading to Kumin's grouping with her contemporaries Sexton and Plath. However, much of Kumin's work focuses on what *Women's Writing in the United States* called ''the rhythms of life in rural New England,'' comparable to the poems of more traditional writers like Robert Frost. This interest in New England drove Kumin's third book of poetry, 1973's *Up Country: Poems of New England,* inspired by life on the Kumin family's New Hampshire farm. This volume won Kumin the 1973 Pulitzer Prize Award for Poetry.

Over the decades, Kumin has steadily produced poetry. The 1970s saw Kumin publish two more volumes of poetry: *House, Bridge, Fountain, Gate* in 1975 and *The Retrieval System* in 1978. In 1982, she released *Our Ground Time Here Will be Brief: New and Selected Poems* and in 1989, *The Long Approach. The Retrieval System* and *Our Ground Time Here Will be Brief* have been noted for their musings on life and death, particularly Sexton's 1974 suicide. Beginning in the 1980s, Kumin began to address contemporary social issues in her poetry. After *Nurture* in 1992, Kumin wrote her most prestigious volume since *Up Country. Looking for Luck,* published in 1993, garnered Kumin a

National Book Critics Circle Award nomination as well as the Outstanding Work of Poetry for 1993 award from the New Hampshire Writers and Publishers Project and, in 1994, The Poets' Prize. This collection was followed by 1996's *Connecting the Dots: Poems* and 1997's compilation, *Selected Poems, 1960-1990.* In 2001, Kumin returned to her roots with poems on her nearly fifty-year marriage to Victor Kumin and her deep affinity—what *Library Journal* called ''a kind of covenant between the poet and her environment''—for her New England surroundings in *The Long Marriage.* Many of Kumin's previously rare poems were published together in 2003's *Bringing Together: Uncollected Early Poems, 1958-1988.*

Writing on Kumin's poetry, Meg Schoerke commented in *Women's Writing in the United States* that ''throughout her career as a poet, Kumin has struck a balance between her sense of life's transience and her fascination with the dense physical presence of the world around her. At its worst, this latter impulse causes her to weigh her poetry down with catalogs of material details and an overabundance of similes; such poems seem to be merely exercises in record keeping. But at its best, her poetry offers details whose blend of quirkiness and exactness beautifully ground her meditations on endurance in the face of loss.''

Other Works

Kumin's extensive written output has not been limited to poetry. Quoted in the *Washington Post* in 1980, Kumin said ''I like writing prose. It keeps you honest: those simple, declarative sentences. It's good discipline after the ellipses of poetry.'' Her explorations into prose have primarily included children's books, but also novels for adults and essays on a variety on topics. These books include novels *Through Dooms of Love,* also published as *A Daughter and Her Loves,* released in 1965; *The Passions of Uxport* published in 1968; *The Abduction,* published in 1971; *The Designated Heir,* published in 1974; and mystery novel *Quit Monks or Die!,* published in 1999. This last piece mirrored Kumin's lifelong love of animals and her interest in social concerns; in *Contemporary Authors Online, Quit Monks or Die!* was described as ''an unusual tale centering around the disappearance of a pair of monkeys at a testing lab and a murder of the lab director.'' The uncommon plot drew critical acclaim, reflecting Kumin's standing as not only a respected poet but also an accomplished novelist.

In addition to Kumin's novels, she has written collections of essays and short stories. Her short story collection *Why Can't We Live Together Like Civilized Human Beings?,* published in 1982, discussed the interpersonal relationships between men and women, another recurring theme in Kumin's work. Two collections of purely essays appeared in the 1980s, first *To Make a Prairie: Essays on Poets, Poetry, and Country Living* in 1980 and later, *In Deep* in 1987. One mixed work of essays and stories, *Women, Animals, and Vegetables: Essays and Stories* was published in 1994. Kumin is also an accomplished children's book author. In addition to the four children's book she wrote with Anne Sexton, Kumin published numerous works for children in the 1960s and 1970s.

Career Achievements

In addition to the 1973 Pulitzer Prize for Poetry, Kumin has received many poetry awards. These include the 1972 Eunice Tiejens Memorial Prize; the 1978 Radcliffe College Alumnae Recognition Award; the American Academy and Institute of Arts and Letters award, 1980, for excellence in literature; the 1986 Levison award; the 1994 Poets' Prize; and in 1999, the prestigious Ruth Lily Poetry Prize. In 2005, Harvard University awarded Kumin the 11th annual Harvard Arts Medal.

In 1976, Centre College awarded Kumin an honorary Doctor of Hebrew Letters degree, the first in a series she would receive over the ensuing twenty years. Other institutions honoring Kumin include the University of New Hampshire and Keene State College. Another professional honor came in 1980, when she was made the poetry consultant to the Library of Congress in Washington, DC; she served from 1981-1982 and was only the fifth woman to hold the position. During her tenure at the Library of Congress, Kumin split her time between her New Hampshire home and Washington. In 1989, New Hampshire made Kumin their Poet Laureate, a position she held until 1994.

Kumin in Recent Years

In 1998, the 73-year-old Kumin was injured when a horse she was training for a marathon carriage competition was spooked. Thrown to the ground, Kumin avoided being trampled by the animal but was crushed under the 350-pound carriage; the accident left her with fractured vertebrae, broken ribs, a punctured lung, a damaged kidney and liver, internal bleeding, loss of neurological function and temporary numbness. Although she suffered from extensive injuries—enough to kill most people within minutes—Kumin remarkably recovered enough to again ride horses and lead a normal life. In 2000, she published a memoir of her accident and recovery process titled *Inside the Halo and Beyond: the Anatomy of a Recovery.* Stephanie Schorow, reviewing the book for the *Boston Herald,* noted that ''the memoir eschews platitudes, gratitude and misplaced grace. Kumin will have none of the pious and the pat . . . What she does celebrate is the resilience of the human spirit.''

Despite her injuries and advanced age, Kumin continued to teach, write and publish; she has been reported to be at work on a sixth novel and to still write poetry at her typewriter. In 2000, Anne Roiphe wrote in the *New York Times* that Kumin ''is a woman with a certain spiritual wholeness, as if her mind, unlike so many of her readers', had not been fractured with resentments, failures of humankind. Her respect for life in all its forms, animal, vegetable and mineral, is both gracious and soothing.'' This respect continued to inform her poetry and prose, and made Kumin as well-respected today as she was early in her career–a career that survived the author's personal injuries as well as Kumin herself had.

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Sam Lacy

Sam Lacy (1903-2003) became a pioneering sportswriter for the *Afro-American* newspaper in Baltimore and was one of the most important early forces in the integration of Major League Baseball.

The sportswriter inherited his pioneering spirit from his grandfather, Henry Erskine Lacy, who was the first black detective on the Washington, D.C., police force. Perhaps the most amazing thing about Lacy's story is not that he covered all the giants of the twentieth-century sporting world—Joe Louis, Jesse Owens, Jackie Robinson, Sugar Ray Robinson, and Muhammed Ali, to name a few—but that he continued to cover sports well into his nineties. He left home for the office at the *Afro-American* at three o'clock in the morning. to do three weekly columns and supervise the layout of the paper. When he became too old to drive after suffering a stroke in 1999, his son brought him to work. When his fingers became too riddled with arthritis to type, he wrote out his column longhand, continuing until shortly before his death in May, 2003. Lacy's story began with his selling peanuts to the Jim Crow section of old Griffith Stadium in Washington, D.C., and it continued until he reached a place of honor in the writers' wing at baseball's ultimate shrine, the Hall of Fame in Cooperstown, New York.

Lacy was born on October 23, 1903, in Mystic, Connecticut, to Samuel Erskine Lacy, a researcher in a Washington, D.C. law firm, and Rose Lacy, a full-blooded Native American from the Shinnecock tribe. Lacy's family moved to Washington, D.C., early in his life. Lacy's father taught his son to love baseball, and Lacy began to hang around the stadium. The young fan would do errands for the players such as buying cigarettes and picking up their laundry. By the time Lacy was nine years old, he was shagging balls in the outfield before games at batting practice and eventually worked at the stadium selling popcorn and peanuts in the stands. He also caddied for Englishman ''Long Jim'' Barnes, the winning golfer at the 1921 U.S. Open, which earned Lacy the sum of $200. His tip was so enormous that the young man had a difficult time making his mother believe he had earned the princely sum by carrying around a golf bag for four days.

Advocated for Desegregation in Sports

Lacy attended Armstrong High School in Washington, D.C. and played football, baseball and basketball. After he graduated from high school, he was good enough to play baseball in the local semipro leagues but decided he needed to further his education. He attended Howard University and earned a degree in education with the intention of becoming a coach. Little did he know that his part-time job would turn out to be his career and his crusade.

While attending school in the 1920s Lacy worked part-time at the local African-American paper, the *Washington Tribune,* earning a nickel for every inch of copy he wrote. After graduation he joined the paper full-time and soon moved into the sports department, where he began a lifelong crusade for fairness in the world of sports. The first big story Lacy wrote involved a black football player at Syracuse University; to allow the player to continue on the team, the university claimed that he was not black but a Hindu with Indian ancestry. Lacy wrote a story in 1937 proving that the player was not Indian, but born in Washington, D.C., to African-American parents. When the University of Maryland found out about the black player, it refused to play the game with Syracuse unless Wilmeth Sidat-Singh

was removed from the team. The player was taken off the team and Syracuse lost, but the reaction against both universities was so strong that Sidat-Singh played against Maryland the following year.

Lacy then turned his attention to the game of baseball. He met with Clark Griffith, the owner of the Washington Senators, then the local major-league team that eventually became the Minnesota Twins. Lacy suggested that Griffith's last-place team could be turned around by an infusion of new talent from the Negro Leagues: Satchel Paige, Cool Papa Bell, and Josh Gibson were suggested to the owner. Lacy told Sam Donnellon of the *Philadelphia Daily News* about his first meeting with a major-league owner: ''I used that old cliché about Washington being first in war, first in peace, and last in the American League, and that he could remedy that. But he told me that the climate wasn't right. He pointed out there were a lot of Southern ballplayers in the league, that there would be constant confrontations, and, moreover, that it would break up the Negro Leagues. He saw the Negro Leagues as a source of revenue.''

But a cause was born: Lacy became one of the earliest and most outspoken voices for desegregation in baseball. In 1940 Lacy moved to Chicago to join the *Chicago Defender,* a black paper with a national readership. On numerous occasions he sought a meeting with baseball commissioner Kenesaw Mountain Landis to talk about the integration of Major League Baseball, but Lacy never received a reply. After three years of wrangling and agitating, Lacy finally was given a place on the agenda at the 1943 baseball meetings in Cleveland to discuss the issue. At the last minute the paper decided to send noted athlete and actor Paul Robeson to make the case for the black baseball player, a decision on the part of the paper that Lacy took very personally. He told D.L. Cummings of *The New York Daily News* about his reaction to the snub: ''That made me furious. All this work I had done on this, for them to send Paul Robeson, who had known Communistic leanings, I questioned the good sense of it all. I knew when the owners saw this guy who admitted to being Communist-oriented, they would simply say, 'OK, we heard you and don't call us, we'll call you.'''

Lacy immediately moved to the *Afro-American* in Baltimore and continued to press the race issue. He wrote to the owners and suggested an integration committee be formed. Lacy was named to just such a committee with Branch Rickey of the National League's Brooklyn Dodgers and Larry MacPhail of the New York Yankees. The group tried to meet, but MacPhail never attended any of the meetings, so Rickey told Lacy that he was going to be integrating baseball on his own. In April of 1945 Major League Baseball got a new commissioner who was not opposed to integration, and six months later the league got its first black ball player when Rickey signed Jackie Robinson to a contract for Brooklyn's Triple A team in Montreal.

Covered a Pioneer

The *Afro-American* allowed Lacy to cover Robinson exclusively for the next three years. The black press was unanimously in support of Robinson, and all agreed he was the man to take the first giant step in integrating Major League Baseball. Robinson had attended UCLA, a racially mixed college, competed against white players, had served with honor in the military, and was engaged to be married. Lacy traveled with Robinson from Montreal, where Robinson played Triple A ball, to the deep south for spring training, and even to Cuba for winter baseball. Lacy witnessed all the trials that Robinson experienced and told Kevin Merida of the *Washington Post* that it was difficult for Robinson to keep all of his pain and frustration to himself: ''There were a lot of things that were bothering him. He was taking so much abuse that he said to me that he didn't know whether or not he was going to be able to go through with this because it was just becoming so intolerable, that they were throwing everything at him.''

Lacy endured many of the same indignities as Robinson, eating with him in separate facilities and staying at the same segregated rooming houses. Once they woke up in the middle of the night to find a cross burning in front of the rooming house where Robinson and other black journalists were staying. Lacy faced discrimination in the press box also. Lacy had to report on some Dodger games from the dugout because he was not allowed to sit with the other reporters. In New Orleans he was forced to go up on the roof of the press box, but there he was joined by some white writers from New York. As late as 1952 Lacy was denied entry into Yankee Stadium to cover the World Series, though he had been a member of the Baseball Writers of America since 1948 as the organization's first African-American member. But Lacy never dramatized his own

situation; he kept the focus on the athletes. He told Merida, ''It would have been a selfish thing for me to be concerned about myself and how I was treated.''

After his victory in desegregating Major League Baseball, Lacy continued to press for fairness in sports. He saw that black ballplayers were having a major impact on their team's records and also on their team's bottom lines. He campaigned to increase their salaries and to have the ''separate but equal'' accommodations eliminated. Lacy first brought up the issue of blacks and whites staying in different hotels with the New York Giants (before the team moved to San Francisco). He told the story to *Sports Illustrated*'s Ron Fimrite: ''I pointed out to Chub Feeney (then the team's general manager) that he had guys like Willie Mays and Monte Irvin and Hank Thompson holed up in some little hotel while the rest of the players, people who might never even wear a major-league uniform, were staying at the famous Palace. Chub just looked at me and said, 'Sam, you're right.' He got on the phone to (owner) Horace Stoneham, and that was the end of that.''

A Legend was Born

After twenty years in the business Lacy earned recognition as one of the best sports journalists in the profession. He received numerous offers to move on to bigger and more widely read publications—*Sports Illustrated* came calling as early as 1950—but he stayed at the *Afro-American*. He told Bill Kirtz of *The Quill* why he stayed put in Baltimore: ''No other paper in the country would have given me the kind of license. I've made my own decisions. I cover everything that want to. I sacrificed a few dollars, true, but I lived a comfortable life. I get paid enough to be satisfied. I don't expect to die rich.'' Lacy continued to work nearly until his death at the age of 99, always striving to achieve a greater sense of fairness in the sporting world. He fought the major networks for their refusal to hire black broadcasters; he chastised major corporations for their failure to sponsor more black golfers; he fought for the inclusion of players from the old Negro Leagues into baseball's Hall of Fame in Cooperstown; and he took the National Football League to task for hesitating to hire black head coaches. In addition to his crusading, Lacy helped edit the paper and covered six different Olympic Games and some of the biggest prizefights of the twentieth century.

In 1997, on the fiftieth anniversary of Robinson's integration of Major League Baseball, everyone suddenly wanted to speak to Lacy. He was given an honorary doctorate at Loyola University, was honored by the Smithsonian Institute with a lecture series, and then the following year won the Associated Press's Red Smith Award and the Baseball Hall of Fame's J.G. Taylor Spink Award for sports writing. In 1998 Lacy achieved the ultimate reward for a baseball writer. He was inducted into the writers' wing of baseball's shrine. Though Lacy was awestruck that he was even considered for induction into the Hall of Fame, others recognized the important role he played in the history of baseball and racial desegregation in the United States. Jackie Robinson's widow, Rachel, told Cummings of *The New York Daily News* about Lacy's contribution: ''We had a great deal of respect for Sam and the other black journalists. They were really crusaders. They really paved the way for the integration of baseball because they were so persistent in their criticism of the owners. They never gave up and I don't think their efforts have ever been properly recognized or appreciated for the role they played behind the scenes.'' Upon his death on May 8, 2003, broadcasting great Bob Wolff told *Editor & Publisher* that Lacy was ''a monument in the business.''

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R. D. Laing

Psychotherapist R. D. Laing (1927-1989) became a counterculture hero in the 1960s for his renegade ideas about treating the profoundly mentally ill.

One of his most daring theories was that the root causes of some mental illnesses, including schizophrenia, might not be biological in origin, but were rather the result of environmental factors, particularly those that could exist within the sufferer's immediate family. Though he achieved fame in the era before a new generation of pharmaceutical remedies were developed for use in the field of mental illness, depression and associated disorders, Laing had long argued that his profession was deeply misguided. According to a 1971 *Times Literary Supplement* review of one of his books, Laing claimed that ''a psychiatrist who professes to be a healer of souls but who keeps people asleep, treats them for waking up, and drugs them to sleep again, helps to drive them crazy.''

Laing's own background seemed to be a textbook case for dysfunctional interpersonal relationships. He was born on October 7, 1927, in Glasgow, Scotland, the only child in a middle-class home, but his mother Amelia claimed that she was still a virgin when he was born, and both parents insisted they had not had sexual relations for some time prior to his conception. He was a lonely child, and his parents neither socialized with neighbors nor let him play with other children. Amelia once allegedly burnt her son's favorite wooden horse because he was so attached to it, but from his father he did inherit a deep appreciation for music and literature.

Appalled by Conventional Psychiatry

Laing read voraciously as a teenager, excelled in Greek and Latin as well as track, and was drawn to psychiatry after reading French playwright Antonin Artaud, who had a history of psychiatric hospital stays. He decided to enter

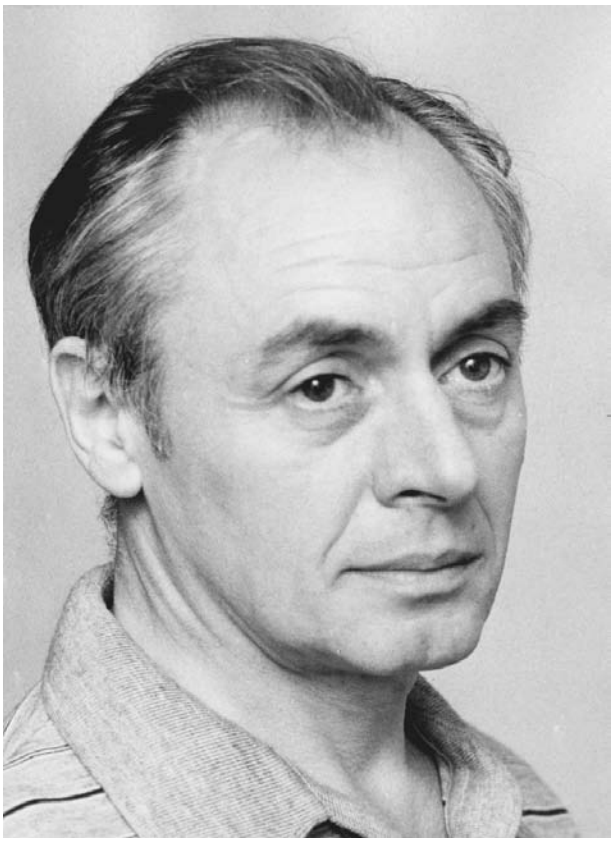

medical school at the University of Glasgow, and after receiving his degree in 1951 went on to serve two years in a medical corps unit of the British army. He continued his professional training in psychiatry in Glasgow, and took his first job as a staff psychiatrist at the Glasgow Royal Mental Hospital in 1955. The standard treatments of the era included electroconvulsive therapy, or shock treatment, which Laing considered not just barbaric but useless, as well as surgical procedures such as the lobotomy. Another common procedure was the insulin-induced coma, and all of these, Laing felt, served to isolate mentally ill persons from society, not heal them. One experience that was particularly saddening to him was the first New Year's Eve he spent at work, when the patients joined with the staff in singing ''Auld Lang Syne,'' the classic musical farewell to the old year. The patients smiled, laughed, and participated in the revelry as if they were not ''different'' from the staff. ''If any drug had this effect, for a few hours, even minutes,'' he wrote many years later in his autobiography, ''it would be world famous.''

Laing also saw early in his career that his fellow doctors seemed to distance themselves emotionally from their disturbed patients, and came to consider this a deeply flawed professional approach. He was able to put some of his daring ideas into practice when he convinced colleagues at the Gartnaval Hospital outside Glasgow to set up a ''rumpus room'' for some of the patients in a ward where 60 women were housed. The women, all deeply disturbed, were not allowed any personal possessions whatsoever, and had little personal autonomy. Laing took 12 of them and let them spend a day in a much cozier setting, a room with rugs, books, and magazines, and where they were allowed to choose their own clothes and even have their hair styled. The women's communication skills improved markedly, and many were even discharged from the hospital, though they were all eventually readmitted over the next year.

Published Groundbreaking Book

Laing moved to London in 1956, taking a post at the Tavistock Clinic there. He began putting his revolutionary theories on paper, and the first of his books, *The Divided Self: A Study of Sanity and Madness,* was published in 1960. In it, he argued that schizophrenia was merely an adaptive reaction to what he termed the loss of self. There were two types of families, he explained: serial and nexial. Serial types allow each member a greater sense of individuality, in which members consider themselves a family unit though their primary actions, and activities are not dependent on one another. The other kind, nexial, is characterized by relationships that are much more interdependent. In this second kind of family, Laing wrote, the weaker or more insecure members may begin to internalize personality traits of stronger members. This leads to the fragmented or split personality that is the hallmark of schizophrenia.

The idea that madness could be the result of an individual's inability to conform to the expectations of others had already been theorized a few years earlier by Gregory Bateson, and was known as the double-bind theory, but Laing would receive much more media attention for this, thanks in part to his controversial statements. According to a *Times Literary Supplement* article by Aubrey Lewis, in *The Divided Self* Laing admitted to ''a certain personal difficulty I have in being a psychiatrist . . . Except in the case of chronic schizophrenics[,] I have difficulty in actually discovering the signs of psychosis in the person I am myself interviewing.''

Laing won a study grant to carry out extensive research on family relations at Tavistock in the early 1960s, and also took a post as director of the Langham Clinic for Psychotherapy around this same time. The family relations study involved extensive interviews with relatives of those who suffered from schizophrenia, and similar interviews with so-called ''normal'' families. Meeting with the control group, he once said, ''was a more gruelling experience than speaking with the families of schizophrenics. They were just so dead and stifling and, at the same time, it was very hard to describe what the deadening was. So it was difficult to say what the difference between the two was, except that in the normal family nobody cracked up,'' he wrote, according to a Harriet Stewart article in the *Guardian.*

Laing also challenged another standard wisdom of the psychiatric profession, which asserted that the gibberish speech of the psychotic patient was irrelevant to their treatment. He argued instead that such disoriented speech might be a legitimate articulation of their problems, and could be analyzed, in much the same way that non-structured Symbolist poetry was parsed by scholars. In a third contentious theory, Laing argued that psychotic episodes could be viewed as part of the mental health journey, rather than setbacks on it. Disturbances, rather than being disruptive,

might instead be seen as a type of shamanic journey to find one's true inner self.

Opened Kingsley Hall

Laing began to emerge as the leading figure in what was known as the anti-psychiatry movement, though he was not technically a committed adherent. He did, however, raise many objections to the standard treatments of the time, and argued for a more humane approach. In 1964 he founded the Philadelphia Association, a charity that ran hostels offering schizophrenics a more compassionate course of therapy. Several other leading professional names were also involved in this project, and the most famous of the treatment facilities was at Kingsley Hall in London's East End. Here, staff attempted to erase the lines between themselves and their patients, and to become a model for an alternative mental asylum of the future. As a result, the staff sometimes behaved oddly, illicit drug use was rampant, and raucous parties upset the neighbors. Counterculture celebrities, including members of the Beatles, often stopped by to witness the mischief.

Laing realized that the Kingsley Hall experiment was not working out as well as he had hoped. ''My dictum was *no transgressive behaviour,*'' he once said, according to Theodor Itten, an Austrian professional who became one of Laing's many protégés and delivered a symposium on the Philadelphia Association work in 2005. ''Just because you are out of your mind doesn't mean you can take a hammer and bash someone's skull in. . . . However, my attitude in that respect wasn't shared by other people who were actually there. This was the area of doing [your] own thing, you know, if someone needs to smash a door backwards and forwards for several hours every night and keep everyone in earshot awake, well that's their thing. I couldn't negotiate with what I thought was a complete loss of common sense.''

Kingsley Hall and its founder's theories were often mocked by the more mainstream members of the psychiatric profession. One of the reasons Laing's detractors refused to take him seriously was his lack of standard scientific evidence that his practices worked better than the standard treatments. He countered with the argument that most in his profession were still working to isolate the mentally ill from the rest of society. In his 1967 book, *The Politics of Experience/The Bird of Paradise,* which also emerged as a classic text of the counterculture and the left, he theorized that perhaps it was society that was truly ill, not the mentally ill person. Although Laing's ideas and revolutionary treatments stirred great controversy in the profession, many of his more sympathetic ideas eventually found their way into the care and treatment of the mentally ill. Psychiatric nurses, who in Laing's college days were prohibited from speaking to severely ill patients lest they bring on a psychotic episode, found that greater interaction with their patients seemed to indeed have therapeutic benefits, and also made their jobs more rewarding.

Arrested for Drug Possession

Laing's fame grew as the decade progressed. He made lecture tours of the United States, and was featured in a Canadian Broadcasting Corporation documentary series. Along the way he became acquainted with other heroes of the hippie era, such as Timothy Leary, best known for his support of the acid trip, or LSD experience. Back in London, local authorities finally shut down Kingsley Hall in 1970 in response to complaints from neighbors, but other Philadelphia Association hostels continued to operate in the London area for a few more years. Laing busied himself with other projects, including ''rebirthing'' seminars in which participants emerged from special bags sewn from gnu skins, and he also began writing poetry. He practiced privately for a number of years, and wrote more books, including volumes of poetry and extractions from extensive interviews with children.

Laing was arrested in 1977 for possession of hallucinogenic drugs, and admitted a few years later that he had been a heavy drinker at one point in his life. His autobiography, *Wisdom, Madness, and Folly: The Making of a Psychiatrist,* was published in 1985. According to Alfie Kohn's review of the book for *Psychology Today,* Laing wrote that he was ''still more frightened by the fearless power in the eyes of my fellow psychiatrists than by the powerless fear in the eyes of my patients.'' He died of a heart attack on August 23, 1989, while playing tennis in the French Riviera resort town of St. Tropez.

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René Lalique

French glassware and jewelry designer René Lalique (1860-1945) is recognized as one of the late nineteenth and early twentieth centuries' finest creators of Art Deco and Art Nouveau decorative items. Lalique's glassware was both stylistically and technologically innovative, leading to great success for the designer both in personal and architectural glass products. Today, Lalique is particularly remembered for his decorative glass, such as vases and bowls; the Lalique Company continues to produce art glass and jewelry to this day.

Born April 6, 1860, in Ay, a small village in the Marne region of France, Lalique came from humble beginnings to become one of the world's most renowned glassmakers. When Lalique was still a toddler, his family relocated to his businessman father's hometown in suburban Paris. However, they often returned to Ay on summer holidays, allowing Lalique to retain a close connection to his birthplace. From an early age, Lalique demonstrated a marked interest and ability in art. In 1872, Lalique enrolled in the Turgot collège, where he studied drawing under Jean-Marie Lequien. Lalique proved his early aptitude for art by winning a first prize in drawing while at the collège. He then continued his art studies at the Paris School for the Decorative Arts while also studying jewelry making.

In 1876, Lalique's father died and Lalique took regular employment as a jewelry-making apprentice under Louis Aucoc, one of Paris's premier jewelers, while attending evening courses at the Paris School for the Decorative Arts. This apprenticeship provided Lalique with an unparalleled opportunity to learn essential crafting skills hands-on, as well as offering an introduction to the kinds of raw materials used in jewelry design. After two years with Aucoc, Lalique moved to London, where he studied at Sydenham College, initially built as an art school in the famed Crystal Palace, a huge iron-and-glass building designed to house the Great Exhibition of the Works of Industry of All Nations in 1851. Although Lalique's reasons for going to England at this time are not obvious, Nicholas M. Dawes speculates in his book *Lalique Glass* that Lalique may have been ''drawn to England by the blossoming arts and crafts movement, whose ideals and concepts were refreshingly distinct from those of fashionable Paris society and clearly more sympathetic to his own.'' Indeed, during the period of Lalique's studies in England, the first stirrings of his individual, naturalistic style became apparent.

First Professional Successes

Returning to Paris in 1880, Lalique worked both as a jewelry designer for a relative, M. Vuilleret, and, over the next few years, as an independent contract artist. He also studied sculpture and modeling under Lequien at the Ecole Bernard Palissy, completing his formal art training. Quickly, Lalique built up his contract clientele, designing jewelry for such major houses as Cartier and Boucheron. By 1885, Lalique was ready to strike out on his own, opening a small atelier which commenced work the following year. Here, he could produce his own unique style of jewelry stemming from the Art Nouveau style, still in its formative stages. Lalique particularly became known for his use of semi-precious gems, enamels, ivory, and other hard stones.

Lalique's success grew quickly and by 1887, he needed more space. He rented another atelier and ran both workshops until 1890, when he combined operations in one, larger location, with room for thirty workers. Working with two father-and-son sculptors, Lalique designed the decorations for the atelier's walls and ceilings; he would later marry Augustine Alice Ledru, the daughter and sister of these two sculptors. During his tenure in this workshop, Lalique truly came into his own as a designer. He made pieces for such luminaries as actress Sarah Bernhardt; Tony L. Mortimer noted in *Lalique* that Bernhardt's patronage ''proved a valuable commercial asset which immediately gained him an international reputation.'' Lalique also began his first forays into glass work, either incorporating bits of glass into his jewelry designs or making such small pieces of glassware as perfume vials. On a personal note, in 1892 Lalique's first child, daughter Suzanne, was born.

The 1890s continued to hold triumphs for Lalique. By 1894, Lalique's pieces were sold in Siegfried Bing's La Maison de l'Art Nouveau, the shop which would lend its name to the Art Nouveau movement. In 1897, he exhibited some ivory-and-horn combs at Paris' Salon and was dubbed the ''inventor of modern jewelry'' by Emile Gallé. That same year, Lalique participated in the International Exposition at Brussels, Belgium, where he was awarded the Grand Prize. To cap off the year, he was made a Knight of the Legion of Honor.

In 1898, Lalique established a workshop devoted to glassware. Although Lalique's period of experimentation with items made completely of glass was short-lived, he continued to use the material in conjunction with other metals. Lalique began working with bronze, perhaps encouraged by his wife's family. By the turn of the century, Lalique had begun creating large panel and bas-relief glass pieces, often framed in bronze. Intrigued by recently developed processes allowing glass to be cast into any form using a hollow mold, Dawes noted that ''Lalique recognized the commercial potential in the malleable properties of [this kind of] glass and developed his own glass body, termed demi-cristal, with the same properties.''

In 1900, Lalique exhibited with great success at the World's Fair at Paris. After this, Lalique turned more and more to the creation of glassware, finding many of his nature-inspired designs to be copied by rival jewelry makers. Lalique also celebrated the birth of his second child, son Marc, in September 1900 and was promoted to Officer of the Legion of Honor. In 1902, the Lalique family moved to a large house which Lalique had specially built, designing the striking front doors himself with a pine branch and pinecone motif.

Shifted to Glassware

Continuing to exhibit in major art shows both in France and throughout Europe, Lalique opened a store in 1905 on Paris' famed Place Vendôme offering both jewelry and glass. The boutique's location near perfumer François Coty's shop led to a providential partnership around 1908, with Lalique initially designing labels and later glass bottles for Coty's perfumes. This was the first time perfumes were packaged in distinctive, rather than traditionally classical, bottles; Lalique's designs for Coty were so evocative of the fragrance that he went on to design bottles for many major perfumers of the era. Lalique did not have the production capabilities necessary for the large amount of bottles Coty required for his mass market perfumes, so the earliest bottles were designed by Lalique but produced by Legras and Company; in 1909, Lalique opened his own glassworks just outside of Paris, allowing him to use his preferred demi-cristal type of glass, better showing Lalique's distinctive

style. However, the year also held sorrow for Lalique: his wife, Augustine Alice Lalique-Ledru, died.

In 1911, Lalique turned definitively away from jewelry and to glassware following his exposition at the first show of the Salon de la Société Nationale des Beaux-Arts devoted exclusively to works in glass. The following year, he designed architectural features including doors, windows, and interior fittings for an upscale French residence and for the Coty Building on New York City's Fifth Avenue. With the outbreak of World War I in 1914, Lalique's production output changed from purely decorative items to include practical ones: laboratory glass for hospitals and pharmacies. After the war, however, Lalique found such a high demand for his products that in 1921 he built a large glassworks, Verrerie d'Alsace René Lalique et Cie, at Wingen sur Moder, in the east of France. (This factory remains in use by the Lalique Company today.)

Internationally Esteemed

In 1925, Lalique exhibited a number of decorative glass pieces in the emerging Art Deco style at the Exposition des Arts Décoratifs in Paris. This style, less naturalistic than the Art Nouveau style, became highly popular after the 1925 Exposition and Lalique successfully blended his existing style into the new Art Deco technique. This decade saw Lalique's glassware become available throughout France and indeed the world, with stores in the United States, England and Argentina among other countries offering Lalique pieces to the public. Lalique became particularly well-known for his mass produced frosted glass vases, first produced in 1926. His glassworks primarily turned out these small, relatively inexpensive pieces, although occasionally Lalique designed large pieces, including interior fittings and decorations for luxury French ocean liners; church windows throughout France; and a dining car of the world-famous Venice Simplon Orient Express, a luxury train running across Europe.

Throughout the late 1920s and early 1930s, Lalique also made his mark as a designer of the car mascot. The forerunner of modern hood ornaments, the car mascot was a small decorative item, often mounted on a car's radiator cap—at that time conveniently fitted with a screw-top metal attachment—or bolted over the engine casing. Lalique first designed a mascot for French car manufacturer Citroën in 1925; over the next several years, he created twenty-seven different mascots for car companies including Bentley and Rolls-Royce. The mascots could also serve as paperweights and had typically Lalique nature-related designs, often stylized animals such as grasshoppers, peacocks, eagles, or frogs. After car companies began designing their own logos to serve as mascots, Lalique marketed the pieces' other function, selling them as paperweights or bookends.

Lalique continued this course into the 1930s, primarily making small glass pieces but occasionally venturing into large, commissioned works, most notably with the design of fountains installed on Paris's Champs-Elysées, American department stores fixtures, and a Tokyo palace. Still producing a small amount of jewelry, in 1931, Lalique designed the popular cabochon ring. In 1935, Lalique opened a shop on the Rue Royale, in Paris, where the company still operates their offices and flagship store.

World War II and Lalique's Legacy

Although Lalique's products remained immensely popular, the company suspended operations in 1939 when its factory in Wingen sur Moder was occupied by an invading German force. The area remained under German control and the glassworks remained closed until the end of the war in 1945. Unfortunately, René Lalique did not live to see his factory re-open after the war; he died on May 9, 1945, at the age of 85, after a productive and successful life in creative jewelry and glass design. However, the death of Lalique did not mean the end of his company. In late 1945, Lalique's son Marc re-opened the Wingen sur Moder factory, designing new pieces and using a new, brighter form of glass. Marc Lalique's daughter, Marie-Claude Lalique, came to work with her father in 1956 and became the head of the glassworks in 1977 upon her father's death. Today, the Lalique Company continues to produce highly respected decorative glass and jewelry, with outlets throughout the world; Lalique's original, turn-of-the-century pieces can be found in such internationally-known museums as the Metropolitan Museum of Art in New York City, New York, the Musée d'Orsay in Paris, France, and the Victoria and Albert Museum in London, England.

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Libertad Lamarque

During the late 1930s and early '40s, Buenos Aires, Argentina, developed into the Hollywood of Latin America and during this time, Argentina's own Libertad Lamarque (1908-2000) became its biggest and brightest star. Over seven decades, Lamarque's face was rarely absent from television or movie screens. She starred in 65 films and countless Latin American telenovelas and recorded more than 800 songs, including many memorable tangos.

Born a Natural Showgirl

The youngest of ten children, Lamarque was born November 24, 1908, in Rosario, Santa Fe, Argentina. Her French-Uruguayan father, Gaudincio Lamarque,

made a living as a scrap dealer, though in his youth he had been a contortionist. Lamarque's Spanish immigrant mother, Josefa Bouza, was a seamstress. When Lamarque was born, her anarchist father was in prison for political dissent, so he suggested naming the baby girl ''Libertad,'' which is Spanish for liberty.

Lamarque took to singing and dancing at a young age and often amused relatives with her theatrical renditions of traditional folk songs. Her uncles threw flowers and coins at her feet. Lamarque once said according to the *Independent*'s Austin Mutti–Mewse, ''I soon discovered that I adored performing, especially to an audience.''

Alongside her brothers and sisters, Lamarque got plenty of opportunities to perform in her father's touring theater troupe. Their father wrote the plays, often political in nature, and their mother sewed the costumes. Lamarque quickly stood out among the family members and by age 12 she was acting professionally. In the early to mid-1920s, the family relocated to Buenos Aires, where Lamarque sang in the local theaters and nightclubs. She also performed tangos in variety shows in the Calle Corrientes theater district.

Signed to Record Label

Around this time Lamarque became acquainted with music producer Emilio Romero and the two laid down an album of tangos. Working together on the album sparked a romance and they were married by 1928. Soon, Lamarque had a daughter, Mirtha Romero Lamarque. As Lamarque's popularity grew, so did her work hours. In addition, Romero was jealous and suspicious of the actors whose company Lamarque kept. Their marriage was over in a flash, yet it took them a dozen years to separate because Argentina, at the time, had laws forbidding divorce.

Along the way, Lamarque signed a deal with the RCA Victor label, agreeing to make one record per month for a fee of 150 pesos each. Lamarque soon became the preeminent tango singer of her time and helped popularize the seductive, passionate and romantic song and dance style that the Buenos Aires working-class poor had developed in the mid-nineteenth century. In the late 1920s Lamarque, alongside three guitarists, toured Argentina and Paraguay, sharing her soprano voice. Most of her albums included a fusion of intense tangos, Mexican rancheros and boleros. Her most popular album, released in 1991, was *Nadie se va del todo* (Nobody Does it Better), which went platinum. Once Lamarque began recording, she was relentless in churning out songs. In 1976, RCA recognized her with a special award commemorating 50 uninterrupted years of recording.

Made Film Debut

Despite her schedule, Lamarque found ample time for acting. In 1929, Lamarque made her screen debut in *Adiós Argentina* (Goodbye, Argentina), which was shot in one day. Although *Adiós Argentina* was a silent film with no speaking parts, it was the first Argentine-produced film with a soundtrack. The actors recorded their songs on Vitaphone, a sound-film process that allowed the playing of phonograph soundtracks in sync with the film. Lamarque sang the title song, a tango. Her second film, *Tango,* came out in 1933 and featured the most popular tango singers and orchestras of the day.

By the mid-1930s, Lamarque received only starring roles in the blockbuster Argentine films of the day. Lamarque came of age during what has been called the ''Golden Era'' of Latin America cinema, the 1930s and '40s. Previously, Hollywood had tried to dub English films into Spanish for Latin American filmgoers, but it never really caught on. As one U.S. film distributor told Alfred A. Frantz of the *New York Times* in 1940: ''The average moviegoer in South America knows just as well as the average moviegoer in the United States that Greta Garbo does not speak Spanish. Therefore, dubbed films did not ring true and the South American public turned thumbs down on even the best of them.''

Lamarque came into her own as Buenos Aires developed into the Hollywood of the Latin American cinema. Lamarque understood the nuances of film acting and realized it went beyond singing and dancing mechanics. Lamarque used the lighting and cameras as tools. Most of the films Lamarque made during this time were musical comedies and dramas, including *Adúdame a vivir* (Help Me to Live) in 1936; *Besos Brujos* (Bewitching Kisses) in 1937; *La Ley que olvidaron* (The Law They Forgot) and *Madreselva* (Honeysuckle), both in 1938; and *Puerta Cerrada* (Closed Door) in 1939.

In 1939, *Madreselva* (Honeysuckle) made it to the Spanish theater in New York. One *New York Times* movie reviewer said that ''one can easily understand why Libertad

Lamarque has become so popular among Ibero–American cinema patrons.'' The reviewer added that Lamarque ''possesses an undefinable attraction all her own.'' The musical dramas Lamarque starred in generally portrayed her as a longsuffering woman who finds solace in the tango amid a life filled with cheating men, unrequited love and double-crossing female friends.

Forced out of Argentine Cinema

Lamarque's success continued without incident until 1944 when she locked horns with another actress, Eva Duarte, during the filming of *La Cabalgata del circo* (The Circus Parade). The two clashed over the script and their costumes. According to rumor, Duarte showed up one day wearing one of Lamarque's dresses and an infuriated Lamarque slapped Duarte across the face. Another version says Lamarque slapped Duarte for loafing around.

Soon, Duarte married Colonel Juan Domingo Perón and later adopted the name ''Evita.'' When Perón took power in 1946, Duarte became Argentina's all-powerful first lady and promptly banned Lamarque's voice from the radio airwaves. In addition, she coerced filmmakers into dropping Lamarque from their films. Lamarque, however, did not give up her career so easily. She moved with her second husband, Alfredo Malerba, to Mexico and continued acting. In her memoirs, Lamarque denied ever slapping Duarte, though she acknowledged their animosity.

Some political insiders have suggested the clash was over Colonel Perón's affections. Though Perón was displaced from power in the mid-1950s, it was not until after 1960 that Lamarque returned to visit Argentina. She was welcomed with open arms. Fans filled the airport with signs proclaiming ''Welcome Back'' and ''Long Live Libertad.''

Nicknamed ''Sweetheart of the Americas''

The films Lamarque made in Mexico became box-office smashes and she was soon counted as a national treasure in her adopted homeland. Standout films from this period include *Gran Casino* (Grand Casino) in 1947, and *Escuela de música* (Music School) in 1955. As an actress, Lamarque fussed over her scripts and at times changed the ending to keep her character alive and well. Lamarque made more than 40 films in Mexico and recorded 180 songs. At the height of her career, the volume of fan mail she received rivaled that of her Hollywood counterparts. In fact, Lamarque had to hire a staff to tend to the mail. In 1947 she was invited to perform at New York City's famed Carnegie Hall.

Lamarque's fame extended well beyond Mexico and Argentina and she found a following in many Latin American countries, including Chile, Puerto Rico, Cuba, Venezuela, the Dominican Republic, Guatemala, El Salvador and Honduras. ''Strangely, even with a strong Argentine accent that never quite went away, she became the darling of Mexican cinema,'' Latin American film expert Carl Mora told the *New York Times*' Simon Romero. ''Her magnetic presence made for quite a life trajectory.'' Lamarque was given the nickname ''Sweetheart of the Americas,'' (Latin America).

Hollywood tried to lure her to the U.S. screen. Paramount and MGM offered contracts, but she refused. Speaking to the *Independent*'s Mutti–Mewse, Lamarque discussed her decision, ''I was scared. Some Latin–American actresses like Lupita Tovar and Mona Maris had already found success in Hollywood, making a living making Spanish versions of American box–office hits. . . . I couldn't speak a word of English and didn't want to be taken advantage of. I have no regrets.''

Performed Up Until Death

Lamarque later was a guest on television talk shows. She also starred in Spanish telenovelas and thanks to this work remained popular in Latin American countries until her death. During the 1980s, Lamarque appeared in *Soledad* (Solitude) and in 1998 joined the telenovela *La Usurpador* (The Usurper). Both were produced in Mexico. She also starred in the Venezuelan soap opera *Esmeralda* and Argentina's *Armada.*

When Lamarque was 80, she told the *Miami Herald*'s Juan Carlos Coto she had no intention of retiring just because the calendar said she was getting old. ''I am not mummified. I am a lively person who enjoys her work and is healthy. What matters is that I can appear on a stage or television and that I keep being a figure that attracts attention, the applause and the love of the people. That's why I keep working.'' Even after she hit 90, Lamarque was still going strong. She was on the set filming an episode of the popular telenovela *Carita de Ángel* (Angel Face) two weeks before she died. In this show, Lamarque played a nun in charge of a boarding school.

In her later years, Lamarque divided her time between Mexico and Coral Gables, Florida, where she lived with a housekeeper and eight cats. She died of pneumonia at 92 on December 12, 2000, at a Mexico City hospital. Survived by her daughter, Lamarque's body was cremated and her ashes were spread in the sea.

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Wanda Landowska

Perhaps more than any other single individual, keyboard performer Wanda Landowska (1879-1959) was responsible for the revival of the harpsichord—the instrument that was the piano's most important ancestor.

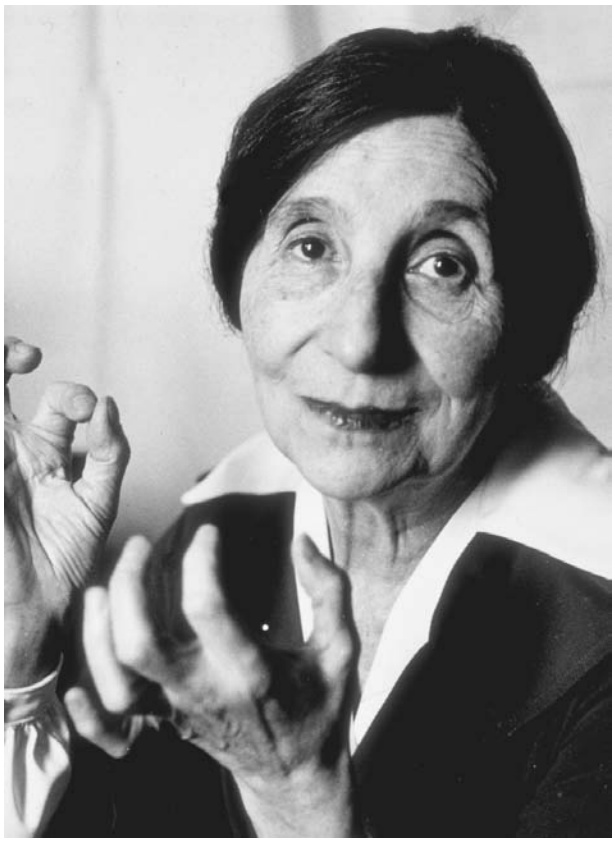

Important composers of the Baroque era (c.1600-1750), such as Johann Sebastian Bach, George Frederic Handel and François Couperin, wrote solo keyboard works, and keyboard parts in larger works, with the harpsichord in mind. Today, performances of Baroque music on ''period'' or historically appropriate instruments are at least as common as those using modern ones. Modern harpsichord performers owe Landowska a tremendous debt, for she single-handedly researched the instrument's construction, commissioned new examples from builders, investigated performance styles, wrote polemical articles promoting the use of the harpsichord, and, most importantly, repopularized the instrument by performing on it over a five-decade concert career. Her influence extended even beyond her chosen instrument; essayist Allan Evans, in an essay appearing on the website of the Arbiter Records label, asserted that ''one of the many debts of gratitude we owe to Wanda Landowska is for her having viewed music as a continuum rather than a progressing art ever perfecting itself.'' She helped lead classical music audiences to realize that music of the past is often best appreciated on its own terms.

Family Converted to Catholicism

Born in Warsaw, Poland, on July 5, 1879, Landowska was the daughter of attorney Marian Landowski and linguist Eva Lautenberg. Her mother produced the first translations of American author Mark Twain's novels into Polish. Landowska's background was Jewish, but her family had converted to the Catholic faith. A child prodigy, Landowska gave her first piano recital at age four. Her parents signed her up for lessons with two high-level teachers at the Warsaw Conservatory (named Klenczynski and Michalowski) who were exponents of the style of Polish-born nineteenth-century composer and pianist Fryderyk Chopin. But even as a young woman she liked the music of earlier eras when she heard it, which was rarely—although Johann Sebastian Bach (1685-1750) is now considered among the greatest composers in history, his music was mostly forgotten in the late 1800s. She also heard and reacted strongly to the harpsichord music of French composer Jean-Philippe Rameau when played on the piano. Her teachers realized that she had talent and unusual instincts, and they let her pursue her interests to some degree.

A small growth on one hand temporarily sidelined Landowska's keyboard career but had the effect of broadening her musical horizons—her mother sent her to study composition with Heinrich Urban in Berlin, Germany, after she graduated from the Warsaw Conservatory in 1896, and she began to find her place within the international musical community. Landowska remained for just a few years in Berlin, but while she was there she met fellow Pole Henry Lew, a folklorist and writer, who supported her in her musical ambitions. They moved to Paris, France, in 1900 and got married there. Lew supported Landowska's growing interest in the harpsichord, and that interest was stimulated still further when she began to cultivate contacts at Paris's Schola Cantorum and became acquainted with the group of top music scholars who were active there. These included composer Vincent d'Indy and the great organist and Bach specialist Albert Schweitzer. She heard more Baroque-era music, by French composers François Couperin and Jean-Philippe Rameau.

Landowska's next move was to launch intensive research into harpsichord design. Most of the models she had to work with were in museums, for it had been a century since harpsichords had been made in appreciable numbers. Complicating Landowska's task was the fact that harpsichords differed in major ways from one another; unlike the nineteenth-century piano market, which was dominated by a few major manufacturers, harpsichords were made by individual builders and might be large or small, with anywhere from one to four sets of strings, one or two keyboards, and a variety of technical specifications. The few performers who had tried to play existing harpsichords in public concerts had been met with indifference or ridicule from audiences who found the instrument's sound anemic or worse—its strings are plucked rather than hammered like those of a piano when a key is struck, and it is not capable of gradations between loud and soft dynamics (the word ''pianoforte,'' the piano's original name, means ''soft-loud'' in Italian).

In 1903 Landowska devoted a segment of a piano recital to a performance on a small harpsichord built by the Pleyel piano firm, and as her body of research grew she began to work with the firm's engineers on a larger instrument. She also began to prepare the ground for the harpsichord revolution with her writings; the influential article ''Sur l'interpretation des oeuvres de clavecin de J.S. Bach,'' (On the Interpretation of the Harpsichord Works of J.S.

Bach), appeared in 1905, and in 1909 she and Lew coauthored a book, *La musique ancienne* (Early Music). Some of Landowska's writings were combative as she strove to counter the widespread perception that the harpsichord was of purely antiquarian interest. In 1912 Landowska introduced a new two-keyboard Pleyel harpsichord at the Breslau Bach Festival in Germany, and her renown began to grow.

Arrested During War

One mark of Landowska's new influence was that she was hired in 1913 to teach harpsichord at the Hochschule für Musik in Berlin, among Germany's top university music programs. Having come from France, she and her husband were arrested after World War I broke out in 1914 and spent much of the war as paroled civil prisoners—they were not criminally charged, but most of their possessions were confiscated. After the end of the war, Landowska participated in a performance of Bach's *St. Matthew Passion,* playing the continuo part (a chordal accompaniment) on the harpsichord for the first time in decades, and perhaps since Bach's death. In 1919 Lew became an early auto-accident fatality, and Landowska left Germany, giving a series of recitals in Switzerland and Spain and then returning to Paris to take a teaching post at the Ecole Normale de Musique.

In Paris in the 1920s, Landowska often attended and performed at a salon—an intellectual-social gathering—that was later reported to have had a lesbian orientation. The nature of her marriage to Lew has been variously described, but he was clearly supportive of her musical endeavors. Landowska had numerous private students in Paris, and one of them, Denise Restout, later became her editor, general assistant, and life companion.

In the 1920s and 1930s Landowska reached the peak of her fame. Several major composers wrote new harpsichord compositions for her, including Francis Poulenc, who was quoted by Evans as saying that ''the way in which she has resuscitated and re-created the harpsichord is a sort of miracle.'' Landowska toured the United States for the first time in 1923, sailing from Europe with four harpsichords and making 78 rpm recordings for the Victor label.

The crowning achievement of Landowska's life in France was the construction of her own three-story house in the Paris suburb of St.-Leu. Finished in 1925, it included a garden and a small detached concert hall that became a routine stop for Parisians and visitors interested in new musical developments. Younger keyboard players interested in the harpsichord flocked to Landowska's studio, and her own concerts were packed. In 1933 she performed Bach's massive *Goldberg Variations* on the harpsichord for the first time in the twentieth century.

Fled Nazis

As German soldiers approached Paris in the summer of 1940, Landowska, due to her Jewish background, found herself in grave danger. She and Restout fled south, hitchhiking out of the city—Restout bribed a passing driver, and they slipped out of Paris at four o'clock in the morning, taking only a few cases of books and manuscripts with them. The house in St.-Leu, with its collection of antique instruments and its large library, was ransacked by the Nazis. Landowska and Restout were refugees in the south of France for about a year and a half, staying with friends and watching their funds dwindle as they moved from place to place. Finally they made their way to the Portuguese coast and sailed for the U.S.

Landowska and Restout were admitted to New York through Ellis Island, where they had to wait among transported Japanese-American internees despite a sheaf of recommendation letters gathered from American acquaintances. Of their $1,300 in remaining money they had to post $1,000 as a bond.

But things improved when Landowska was able to return to performing. Her first U.S. concert was an impromptu recital she gave on a piano she found pushed against a wall on Ellis Island, but by February of 1942 she was performing at the Town Hall auditorium and basking in rave reviews from Virgil Thomson and other leading American critics of the day. Word of Landowska's innovations in Baroque music performance had reached the U.S., and even jazz bandleader Artie Shaw had experimented with the unique tone color of the harpsichord on occasion. The Victor label, now called RCA Victor, released more Landowska recordings, and by 1947 she was able to afford to move to a country home near Lakeville, Connecticut. Another resident of the area was French mystery novelist Georges Simenon.

Perhaps the greatest of Landowska's American recordings was a complete rendering of Bach's *Well-Tempered Clavier,* a set of 48 short but intricate harpsichord pieces intended to demonstrate the complete set of musical keys made possible by the tempered tuning system that had just recently been introduced in Bach's time. In 1975, the recording was added to the National Academy of Recording Arts and Sciences hall of fame. Later recordings of that work and others went beyond Landowska's in sheer authenticity; heard today, her performances seem more concerned with the spirit of a piece of music than with its exact notated score, and she sometimes added ornaments that would later be regarded as questionable. Her big Pleyel harpsichord was likewise superseded by later research, and, noted Richard Dyer of the *Boston Globe* in his review of the video *Landowska: Uncommon Visionary,* ''the finger-lifting technique and distorted hand positions required to play it go against most of what is known about healthy muscular uses of the hand . . . and it is not surprising to hear her last record producer, RCA's John Pfeifer, remark that the sessions for her late recordings of Bach's *Well-Tempered Clavier* proved very difficult.''

Dyer nevertheless asserted that earlier Landowska recordings heard in the video had ''an authority, rhythmic spring, virtuoso elan, and emotional immediacy that has not been surpassed by any of her successors.'' Landowska was interviewed for an installment of the NBC television series *Wisdom* in 1953, and she continued to write and perform, never giving up the piano entirely, until her death in Lakeville, on August 16, 1959. Her home was preserved as the Landowska Center; her recordings continued to form cornerstones of many a classical music library; and her influence was magnified into the plethora of harpsichord

recordings that had appeared by the twentieth century's end and continued undiminished into the twenty-first.

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Susanne K. Langer

One of the most widely read philosophers of the twentieth century, Susanne K. Langer (1895-1985) was also a pioneer in the field and one of the few modern thinkers who devised a rigorous, systematic, philosophical theory that accounted for artistic expression and tried to relate it to other activities of the human mind.

In the terminology of philosophy, Langer was an aesthetician—a specialist in the branch of philosophy dealing with beauty, art, and the human perception of these subjects. She was often considered a maverick, for these considerations had played only a minor role in philosophy for many decades before she began to write. Even within the field of aesthetics, Langer was unusual; she had little interest in the concept of beauty. Instead, she believed that art and music were fundamental forms of human activity, related to and equal in significance to spoken language although different in their basic structures. Langer's book *Philosophy in a New Key* (1942) was for many years one of the most frequently assigned philosophy books in liberal arts college courses.

Talked for 40 Minutes on Frogs

The daughter of a German-immigrant lawyer, Langer was born Susanne Knauth on December 20, 1895, in New York, New York. Her mother never learned to speak English well, and Langer herself grew up speaking German and always spoke English with a slight accent. As a small child she suffered a severe case of cocaine poisoning due to a prescription error, but she recovered. Langer grew up with two sisters and two brothers in a household that valued serious study and music. At first the young Susanne was most fascinated by natural phenomena, and she loved to wander on hiking trails when the family made trips out of New York. Her relatives called her the Forest Witch. Someone gave her a book about frogs, and she was asked to give a little talk about the amphibians to her family. They got an idea of her powers of concentration when she delivered a well-organized 40-minute lecture, never referring to any notes.

Langer was schooled partly at home, owing to her initially limited English skills. Later she attended the private Veltin School in New York. She read voraciously, and was interested in difficult works of philosophy from the start. ''In my early teens, I read *Little Women* and [German philosopher Immanuel] Kant's *Critique of Pure Reason* simultaneously,'' she told Winthrop Sargent of *The New Yorker.* As a young woman, Langer was for the most part an independent learner. She wrote a play called *Walpurgisnacht* that was performed in a woodland grove by a group of her family members.

Langer's father did not believe that his daughters should go to college, but she was encouraged by her mother and entered Radcliffe College. At that point, she took a more systematic approach to her studies. She liked her philosophy courses, especially logic, and she benefited from having top American philosophers, including Harvard's Alfred North Whitehead, as professors. The precision of Langer's mind was demonstrated anew when she asked Whitehead for his opinion of a German children's song she had learned years before; the song referred to Sleeping Beauty and Snow White, and said that ''each has at her side/the handsomest prince.'' (The tale was told in a 1960 *New Yorker* profile of Langer.) Were there two princes, Langer wanted to know, or just one, sitting between the two fairy tale characters? Whitehead agreed with her that there was just one prince.

Before she graduated from Radcliffe in 1920, she met Harvard graduate student William Langer. The two fell in love, married in 1921, and went to Vienna, Austria, together for a year. The couple had two sons. ''It is questionable whether two deeply preoccupied parents can create the ideal environment for a family of children,'' Langer told Sargent. But she remained close to her sons in old age. After William Langer got a job teaching at Harvard, the family moved back to Cambridge, Massachusetts. Susanne Langer earned Master's (1924) and Ph.D. (1926) degrees at Radcliffe, and the school hired her as a philosophy tutor the following year.

Wrote Children's Book

Langer's first published book was not a work of philosophy at all. In 1923 she wrote a children's book, *The Cruise of the Little Dipper and Other Fairy Tales.* The drawings were done by Helen Sewell, who went on to become a leading children's book illustrator. The book was reprinted in 1963 but remains a rare artifact of Langer's early career. A children's book might seem tangential to Langer's main interests, but some felt, given the important role myth would play in her system of philosophy, that the book showed her coming to grips with the ideas that fascinated her. Langer's next two books were textbooks: *The Practice of Philosophy* appeared in 1930, and *An Introduction to Symbolic Logic,*

published in 1937, continued to be used in college courses and was reissued in 1953. These books, again, were more than detours in Langer's path toward original thought; they looked toward contemporary issues in philosophy and gave full weight to meaning and symbol in the human mental makeup.

Langer was influenced by German philosopher Ernst Cassirer, who came to the United States after the Nazis rose to power. Cassirer's belief that religion, science, art, and myth were different but coequal branches of human thought had a fundamental impact on the ideas Langer expressed in *Philosophy in a New Key,* which for many years was one of the best-selling titles in the catalog of Harvard University Press. The book eventually sold more than a half million copies. ''I believe that in this physical, space-time world of our experience there are things which do not fit the grammatical scheme of expression,'' Langer wrote. ''But they are not necessarily blind, inconceivable, mystical affairs; they are simply matters which require to be conceived through some symbolistic schema other than discursive language.'' With their children grown, and with that book having established Langer's reputation, Langer and her husband divorced in 1942.

Any quick summary of *Philosophy in a New Key* would distort more than it clarifies, but it can be said that the idea of the ''symbol'' was central to the book. For Langer, the making of symbols or representations was what distinguished humans from other animals. Symbols, Langer argued, might be ''discursive,'' and the primary example of a set of discursive symbols was language, which in previous philosophies of meaning had nearly always held a central place. Langer, however, pointed out that language could embody a phenomenon only in sequential expressions, not in simultaneous ones.

Certain phenomena were being discussed at the time, due to the work of Sigmund Freud—for example, dreams and feelings–and they were notoriously resistant to expression in language. Humans, Langer reasoned, dealt with these phenomena through the use of ''presentational'' symbols such as music, art, and myth-making, as ways of bringing meaning to a realm that language philosopher Ludwig Wittgenstein had called ''unspeakable.''

Langer's philosophy was not simple, but she had a lucid prose style, influenced by that of British philosopher Bertrand Russell, that yielded its secrets to concentrated reading. Her ideas were novel and her mode of expression unique, but her attempt to come to grips with seemingly irrational aspects of human mental activity had many parallels in the ideas of other key modern thinkers. In rejecting the absolute primacy of discursive scientific reasoning, Sargent pointed out, ''Mrs. Langer finds herself in the company of some modern psychologists, notably the disciples of C.G. Jung, but she is a far more lucid and coherent thinker than Jung, and, unlike him, she abhors the easy, irrational path of mysticism.'' *Philosophy in a New Key* began to find a readership among undergraduate philosophy and liberal arts students interested in the nature of creative expression, and Langer's fame grew. She was hired as a lecturer in philosophy at Columbia University in New York in 1945, remaining there until 1950.

Lived in Rural Locations

Langer expanded on the ideas of *Philosophy in a New Key* in two more books, *Feeling and Form: A Theory of Art* (1953) and *Problems of Art* (1957). In *Feeling and Form* she drew distinctions between the ways the arts shaped the basic materials of feeling. Each art form focused on a different aspect of human experience: music was concerned with time, for instance, art and sculpture with space, and dance with what Langer called virtual power. *Problems of Art* collected some of Langer's public lectures and featured accessible observations on common topics of discussion related to the arts and creativity. Langer refined the common notion that a work of art expresses the feelings of the artist, arguing that the artist expresses ''not his own actual feeling, but what he knows about human feeling.'' She added (as quoted in the *New York Times*) that ''once he is in possession of a rich symbolism, that knowledge may actually exceed his entire personal experience.'' In 1954 Langer got a job teaching at Connecticut College. She moved out of New York and bought a farmhouse in Old Lyme, Connecticut.

Living alone and filling index cards with ideas, Langer devoted herself more and more to writing. She sought still greater solitude by buying a small rural retreat in Ulster County, New York, which had no electricity and which offered her unlimited opportunities to indulge her girlhood passion for walking in the woods. Langer collected animals like lizards and frogs, which she kept as pets and gave erudite literary names. She disliked any kind of background music or extraneous noise, but she continued to enjoy performing (on cello and piano) and hearing classical music. She told Sargent that she concentrated on music so intensely that listening to a half hour of music took as much effort for her as ten hours of writing philosophy—which she did in longhand.

Langer retired from Connecticut College in 1962 and devoted the rest of her life to writing full time; supported at first by a grant from a foundation, the Edgar J. Kaufmann Charitable Trust. She remained in high demand as a guest lecturer at various academic institutions, and though she enjoyed her simple, rural lifestyle, she was not averse to marathon car trips to reach these destinations. Sometimes, almost as a break, she contributed articles to general-interest magazines, but it was the life of the mind that absorbed her the most. ''I'm really happy,'' she told Sargent, ''as long as I have a theory.'' Langer was awarded honorary degrees from Columbia and several other schools in the 1960s.

Having a theory kept Susanne Langer going for a long time. The last years of her life were devoted to the completion of a massive study of the human mind that attempted to incorporate feeling into a grand scheme of human thought. The study, entitled *Mind: An Essay on Human Feeling,* appeared in three volumes, in 1967, 1973, and 1982; it ranged across many academic disciplines in a manner that was new to the discipline of philosophy. Langer kept writing

almost until her death at age 89, on July 17, 1985, stopping only when she was nearly completely blind.

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Ruth Laredo

A pathbreaker among female performers, pianist Ruth Laredo (1937-2005) was a powerful player who ranked among the top American classical musicians of her generation.

Laredo's career was noteworthy for reasons other than her gender. She tackled and mastered some of the most extremely difficult pieces in the entire piano repertory, those by the Russian composers Sergei Rachmaninoff and Alexander Scriabin, releasing pioneering, complete recordings of their piano works. Although few classical pianists were comfortable playing jazz, Laredo performed enthusiastically with jazz legends, and, in contrast to most other classical musicians, Laredo often talked about the music she played. A thinker and investigator as well as a thrilling virtuosa, Ruth Laredo was an innovative presence in classical music over a career that lasted more than 40 years. She was often called ''America's First Lady of the Piano.''

Played ''God Bless America'' at Two

Born Ruth Meckler on November 20, 1937, in Detroit, Michigan, Laredo showed early signs of becoming a child prodigy. When she was two years old, she played ''God Bless America,'' without any instruction, on the family piano. Her mother Miriam started giving her lessons and took her to see Vladimir Horowitz, a legendary concert pianist, when she was eight. Horowitz, she recalled (as quoted by Matt Schudel of the *Washington Post*) ''sat a mere five feet away from my Buster Brown shoes. . . . The world stood on its head when I heard this man play.'' From that day on, Laredo was determined to become a concert pianist.

Another noteworthy feature of that Horowitz concert was that he played the music of Scriabin, an unorthodox composer of early twentieth-century Russia, who had a strong interest in synaesthesia (cross-sensory perceptions, such as seeing colors when one hears music). His music was rarely heard in the United States at the time. From then on, Laredo developed a strong interest in Russian music. She took piano lessons from a Russian immigrant, Mischa Kotler, who gave her faint praise, and she began giving recitals at the Music Club of Metropolitan Detroit.

Enrolling at the Curtis Institute in Philadelphia, Pennsylvania, Laredo studied piano with Rudolf Serkin, a Bohemian-born pianist whose tastes and skills ran to the Beethoven-Schubert-Brahms line of Central European composers. The atmosphere was high-minded. ''The word 'career' was never mentioned,'' Laredo recalled to Bernard Holland of the *New York Times.* At first, he took a dim view of her passion for the music of Rachmaninoff, a Russian virtuoso who had fled Communism and spent the last part of his life in the U.S. In the summer, she went to the Marlboro Festival in Vermont for further studies with cellist Pablo Casals. She graduated in 1960 and married Bolivian-born violinist Jaime Laredo. The marriage broke up in the mid-1970s but produced a daughter, Jennifer Laredo, who was raised by Ruth Laredo during the years that marked the apex of her career.

In 1962 Laredo made her debut at an orchestral concert, performing with the American Symphony Orchestra under flamboyant conductor Leopold Stokowski at New York's Carnegie Hall. In the early years of her career, Laredo devoted herself mostly to appearing as an accompanist to her husband. She was still young, and appearances by female pianists were still comparatively rare. ''Every time we did interviews in those early days,'' Laredo's manager James Murtha told Daniel J. Wakin of the *New York Times,* she was asked how does it feel to be a woman pianist. She wanted to be a pianist, period.''

Explored Scriabin Sonatas

In 1967 Laredo made a well-received album of piano music by French composer Maurice Ravel, also renowned for music full of pianistic challenges. But it was a series of recordings of Scriabin's ten piano sonatas for the Connoisseur label that, Laredo said (according to the *Daily Telegraph*), ''put me on the map.'' At the time, few recordings of Scriabin's music were available, and Laredo's sparked a new wave of interest in the composer. *New York Times* critic Holland wrote of the Scriabin set that ''Ms. Laredo's sensuous, beautifully controlled playing caught its mad and slightly evil quality.'' Laredo's Scriabin LPs were reissued on the Nonesuch label and remained in print decades later. Laredo was fascinated by the evolution in Scriabin's musical personality over time; beginning with a conventional musical language derived from Chopin and other well-loved nineteenth-century piano composers, he evolved into a highly personal style filled with mystical allusions, some of them concerned with dark, occult themes. She was untroubled by those, telling Holland that ''I don't know what words like 'good' or 'ennobling' mean in terms of music, but I know what beautiful means, and Scriabin is very beautiful.''

Next, on a series of seven LPs made for the major Columbia label between 1973 and 1979, Laredo turned to her other major Russian interest, Rachmaninoff. Her teacher Rudolf Serkin, despite his earlier discouragement, now urged her on: ''I went to Rudy and asked, 'Do you think I can do it?' '' she told Holland. '' 'You must do it,' was the answer he gave me.'' Her lack of confidence was natural,

for Rachmaninoff's music was perhaps the toughest in the mainstream classical repertory. Well over six feet tall, he had large hands, and he wrote much of his music for his own use as a touring concert pianist. His works posed major challenges for the five-foot Laredo, who had to undergo hand massages after practicing some of Rachmaninoff's more fiendish scores. ''I had to learn the many, many Rachmaninoff pieces that no one plays, and I found out why no one does,'' she told Holland. ''It's because they're so hard.'' The Rachmaninoff album set won a best keyboard artist award from *Record World* magazine and brought Laredo one of her three Grammy award nominations.

In the 1970s and early 1980s, however, Laredo reaped the rewards of her Rachmaninoff boot camp. The plum spots on American concert seasons began to come her way; she made her debut with the New York Philharmonic Orchestra in 1974, and gave a solo recital at Carnegie Hall in 1981. That year, she also edited a series of printed scores of Rachmaninoff's piano music. Other high-profile appearances included concerto performances with orchestras in Boston, Philadelphia, and Detroit. She played at the Library of Congress in Washington and made an appearance at the White House.

Despite her star status, Laredo continued to enjoy performing chamber music—music for small ensembles—with other musicians. She frequently appeared in concert with the Tokyo String Quartet and several other top quartets, performing piano quartets (piano plus three stringed instruments) and piano quintets (piano plus string quartet). An intense artist, Laredo sometimes had a reputation for being difficult to get along with, although others disputed this characterization.

Began to Offer Concerts with Commentary

Laredo moved slightly out of the spotlight in the late 1980s and 1990s, but she continued to perform extensively. She also succeeded in broadening her activities beyond conventional classical concerts, and in the process she found an outlet for her desire to express her thoughts about music. Beginning in 1988 or 1989, she performed a series called Concerts with Commentary at New York's Metropolitan Museum of Art, playing piano works from various eras of the classical tradition and also discussing them verbally. The concerts were out of the norm in the classical scene, where an age-old idea that music speaks for itself created a tradition in which performers tend to enter, play, and leave the stage silently. But many of the concerts sold out, and they continued until May 6, 2005, three weeks before Laredo's death. Laredo also wrote a column for *Piano Today* magazine and filed reports as a special correspondent for the ''Morning Edition'' news program on National Public Radio (NPR).

She also wrote a combination autobiography and guide for aspiring classical performers, *The Ruth Laredo Becoming a Musician Book.* A familiar figure on New York City stages in the 1990s, Laredo sometimes showed up in fashion magazine spreads thanks to the simple but distinctive designer gowns in which she performed. But she also traveled to small towns and college auditoriums to perform; she believed that being a classical musician brought both joys and challenges associated with carrying on a long artistic tradition, and she was always an eloquent spokesperson for that tradition.

On September 13, 2001, Laredo faced the unenviable task of performing the first concert at New York's Lincoln Center since the terrorist attacks of September 11 of that year. The concert had been slated to honor Laredo on the 25th anniversary of her New York recital debut at Alice Tully Hall, but the concert, in the words of Anne Midgette of the *New York Times,* turned into ''an effort to raise a voice against the towering silence.'' ''It was important for me to play,'' Laredo told the audience before the concert (according to Midgette). ''Great music gives us spiritual sustenance and gives us hope. It is in that spirit that I play tonight.'' She concluded the program with Maurice Ravel's *La valse* (The Waltz), a work of the World War I era in which a reminiscence of the golden age of the waltz filters through a musical landscape filled with violence and gloom.

Toward the end of her life, Laredo turned to jazz, an enterprise in which she once again had few forerunners in the classical sphere. She often appeared with jazz revivalist pianist Dick Hyman and NPR ''Piano Jazz'' host Marian McPartland, trading licks with them on the same keyboard at times. Laredo also enjoyed pop music and could be seen jogging around Manhattan's Upper West Side, where she lived, listening to the music of rock group Genesis. In the year 2000, Laredo was seen performing a classical concert in the Woody Allen film *Small Time Crooks.*

In addition to her landmark Rachmaninoff and Scriabin sets, Laredo made about 30 other albums, most of which remained in print at the time of her death. Some, such as a duo recording she made with pianist James Tocco of the two-piano version of Igor Stravinsky's ballet *Le sacre du printemps* (The Rite of Spring), gained wide attention. Laredo was considered a Romantic pianist in the vein of the great virtuosos whose works she played; pianistic fireworks balanced by carefully textured quieter passages remained the primary attractions of her performances. But her recordings covered music of various eras and places; she performed French and Spanish music enthusiastically, looked back to Beethoven and the earlier Romantics, and recorded piano music by the American melodist Samuel Barber.

Few people knew that Laredo was suffering from ovarian cancer for the last several years of her life; she continued to perform and make recordings almost without interruption. In 2004 she visited the Minneapolis-St. Paul area in Minnesota to serve as a judge in a two-week piano competition. ''We had no idea she was ill,'' competition director Alexander Braginsky told Michael Anthony of the Minneapolis *Star Tribune.* ''She was so feisty and opinionated, a powerful personality.'' The First Lady of American Piano died at her New York apartment on May 25, 2005.

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Larisa Latynina

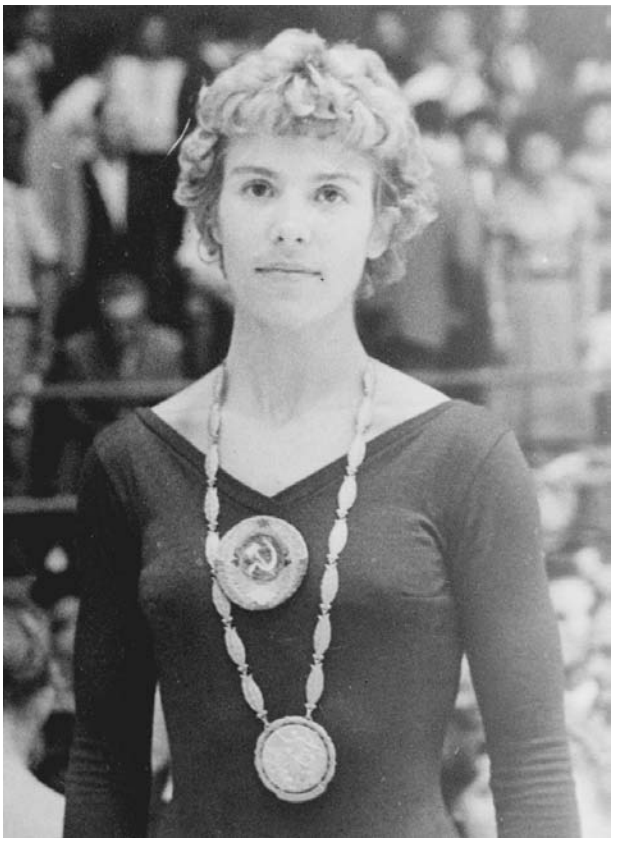

Russian gymnast Larisa Latynina (born 1934) won a stunning eighteen Olympic medals between 1956 and 1964. Her medal tally stands as a record high for any athlete in the history of the Games, and she was also the first female Olympian to win nine gold medals. Her crowd-pleasing gymnastic displays began an era of Russian domination in the sport, and Latynina was the first in a series of talented women gymnasts to gain world attention outside the Soviet Communist bloc.

Latynina epitomized the ideal Soviet athlete, in an era when an authoritarian state socialism dominated that part of the world and tightly regimented the lives of its citizens. She came from humble beginnings, her talents were recognized early and cultivated with the help of generous state funding for sports, and when she began winning, she deflected praise from her individual achievement by speaking of the pride she felt for her country as its Olympic representative. But Latynina would later express disillusionment about the way political propaganda had tainted her career.

Classic Soviet Tale

The future Olympian was born Larissa Semyonovna Dirii on December 27, 1934, in Kherson, Ukraine, when that country was part of the Union of Soviet Socialist Republics (U.S.S.R.). At the time of her birth, Ukrainians had been forcibly resisting the collectivization of their individual farms under Soviet leader Josef Stalin for the past few years, and Moscow's retaliatory policies had led to widespread famine across the once-fertile Ukraine.

World War II brought even greater hardships. With the country at war against Nazi Germany, the average Soviet citizen endured enormous hardships and food and fuel shortages. Latynina had lost both of her parents by the time the war ended in 1945. She turned 11 years old that year, and around this same time she began taking ballet classes. She aspired to become a dancer, but standard ballet training at the time involved occasional gymnastic exercises with hoops and balls, and Latynina proved so talented at this that her teachers redirected her toward the sport.

By the age of 16, Latynina had won the national schools gymnastics championship. She graduated from high school in 1953, and a year later took part in the 1954 World Gymnastics Championships in Rome, Italy, where she placed fourteenth. She also began courses at the Physical Training College in Kiev, the Ukrainian capital. She married a fellow student there, Ivan Latynin, and began competing as Larisa Latynina. Her next major event came with the 1956 Summer Olympic Games, held that year in Melbourne, Australia. Soviet athletes were a relatively new element in the Games, having participated only since the 1952 Olympics after a 40-year absence from the games.

Won First Olympic Gold

In Melbourne, Latynina was part of a team of Russian women gymnasts who swept the competition that year. It marked the beginning of the Soviet women's domination of the sport for the next 40 years. She took six medals, four of them gold. Her first-place finishes came in the individual all-around competition and on the vault, and she tied for another gold medal in the floor exercise with Ágnes Keleti of Hungary. She also won a silver medal for the uneven bars, a bronze for the team drill with portable apparatus—a segment that was later discontinued—and another gold for team competition. These victories helped the Soviets advance past the

United States in the all-important medal count by a large margin, 98-74. Both countries viewed the Olympics as a showcase for the merits of their respective ideologies—for the Soviets, the collective spirit as an expression of national solidarity, and for the Americans, the triumph of individualism. At the 1956 Summer Games, held during the height of Cold War tensions between the two nations, the Melbourne medal tally was a decisive Soviet propaganda victory, and marked the first time the U.S.S.R. had beaten the United States in the Olympic numbers game.

It was also an era when Soviet gymnasts began to dominate the sport, and were commended for displaying grace as well as the requisite athleticism. Latynina was the first gymnast to achieve celebrity status on an international level thanks to her Olympic performance in 1956. Many years later, she was interviewed for *Red Files,* a PBS documentary film series that utilized recently declassified documents of the Soviet Communist era. Latynina was featured in the *Soviet Sports Wars* segment of the series. She recalled that after her Melbourne win, she enthusiastically participated in the propaganda campaign. ''I was a very big patriot,'' she said. ''My gymnastics was not only mine–it belonged to my Soviet motherland and all the people.''

Latynina's winning streak continued at an impressive pace. She won every event in the European Gymnastics Championships in 1957, and a year later won every event except the vault. She also won in competition in 1958 while five months pregnant, and had not let the competition physicians know of her condition, because she would have been forced to withdraw. Her daughter Tanya was born in December of 1958, and Latynina was forced to sit out the 1959 European Championships. At the 1960 Summer Olympics in Rome, she returned triumphantly, winning another six medals. This time, three were gold—for all-around, floor exercise, and in team competition—followed by two silver for the balance beam and uneven bars, and a bronze for vault. She was one of the undisputed stars of those Games, along with American boxer Cassius Clay (later Muhammad Ali) and Wilma Rudolph, the U.S. sprinter. Again, the Soviets dominated these Games, winning 103 medals overall versus a U.S. tally of just 71.

Expressed Gratitude, Not Pride

Latynina was honored at home with some of the U.S.S.R.'s most prestigious civilian awards, including the Order of Lenin and the Soviet Badge of Honor. Each granted her special perks, such as a better apartment and chance to purchase hard-to-obtain consumer products. Expected to voice enthusiastic support for her country in return, she fulfilled her obligation without hesitation. In a 1964 interview with Alexandr Maryamov for *Soviet Life,* an English-language magazine produced in the Soviet Union to showcase life in the U.S.S.R., she expressed proper enthusiasm for her sport, and respect for those who had helped her succeed in it. Maryamov asked her which of her awards was her favorite, and she replied that it was ''the small gold medal I was awarded in 1953 for graduating from school with honors. It was at school that I first took up gymnastics and, with the fine guiding hand of our school coach Mikhail Sotnichenko, came to like it. That was when I won my USSR Master of Sports badge. When I got back home to Kherson from the Melbourne Olympics, I presented one of the medals I had won there to my first coach.''

Latynina continued to train diligently, and her winning streak remained an impressive one. At the 1961 European Championships she won first place in two events, and finished second in two others, a feat she repeated the following year at the 1962 World Championships. She was one of only four women ever to win four consecutive World Championship titles, along with two other Russian women, Lyudmila Turishcheva and Svetlana Khorkina, and the American gymnast Shannon Miller. The 1964 Tokyo Olympics would be Latynina's final one as a competitor, however, for she was nearly 30 years old and past the usual age for women gymnasts.

Latynina was still in peak competition form, however, and in Tokyo won gold medals in the floor exercise and team competition, silver medals for individual all-around and vault, and a pair of bronze for the balance beam and uneven bars. Her performance in the floor exercise event was recalled some twenty years later by a British sports journalist Rex Bellamy in the *Times* of London. Bellamy was actually writing about the Wimbledon tennis championships of 1984, and of the grace on the court of a relative unknown, Carina Karlsson. Watching her, Bellamy asserted, ''Takes me back . . . to the Tokyo Olympics, when the floor exercises of a Russian gymnast called Larisa Latynina so beautifully exemplified youth, beauty and joy that when she had finished, we simply stood up and cried.''

Retired from Competition

At the 1965 European Championships, Latynina won four silver medals and a bronze. A year later, at the 1966 World Championships, she finished in eleventh place, and officially retired from competition. She had already moved over to the second segment of her career, coaching a new generation of elite Russian gymnasts, and became the Soviet national team coach in 1966. Her position as the top Soviet women's gymnast was taken over by her protégé, Natasha Kuchinskaya. At the 1968 Summer Olympics in Mexico City, Kuchinskaya was the gold-medal-winning star gymnast, but back at home, Latynina recalled in the *Soviet Sports Wars* documentary, Kuchinskaya began to balk at the rules. ''She began to disappear, to miss trainings. She'd complain: 'I don't want to do this, or I don't want to do that.' Well, for us it seemed like her fame had gone to her head.''

Kuchinskaya was supplanted by another Russian woman to emerge as the sport's newest darling: the petite Olga Korbut, a crowd favorite at the 1972 Munich Summer Games and an overnight media sensation. Korbut dominated the European and World competitions, but Latynina voiced some rare public criticism of her student in late 1973 in *Komsomolskaya Pravda,* the national newspaper for the Communist Party's youth organization. At the time, few statements from public officials ever made it into the Soviet press unless they had been officially sanctioned at some level. In that article, Latynina claimed that the other top Soviet woman gymnast, Lyudmila Turishcheva, was

actually the leader in Russian women's gymnastics. The Russian-language article was recapped by the *Times* of London, and quoted Latynina as saying that Korbut's star status ''was fully deserved but popularity is not leadership. The right to leadership is won not by appraisals of the fans.'' She also asserted that Turishcheva, who had recently won the European Championships after Korbut had an injury, ''has held that right for a long time.''

A more candid explanation of the official Soviet displeasure with Korbut-mania was offered by Latynina in the *Soviet Sports Wars* interview a quarter-century later. ''Korbut was more popular in America than in the Soviet Union,'' Latynina said. ''She was, well, how should I say it: she didn't behave properly–always demanding attention. She was a primadonna. That's not how we were raised.'' But Korbut's fame would be fleeting, for at the 1976 Montreal Olympics she was ousted from her slot by Nadia Comaneci of Romania. This seemed to signal the end of Latynina's career coaching Olympic-caliber gymnasts. ''The sports committee acted like I'd committed some deadly sin because we'd lost,'' Latynina recalled in *Soviet Sports Wars* about the 1976 Games. ''They said I was outdated, obsolete. I was so insulted. I said, well, if I am outdated, then I won't waste your time. So I gave them my resignation, and walked out.''

After 1977, Latynina served as a coach for an elite Moscow team and was the director of gymnastics for the 1980 Summer Games in Moscow. Twice divorced, she married another athlete, Yuri Israilevich Feldman, with whom she lived in Kolyanino, near Moscow. Still revered as one of the Soviet era's greatest athletes, Latynina expressed mixed feelings about her participation in the Cold War sports showdowns. Her summation of her career was chosen to end the *Soviet Sports Wars* documentary. Its final shot featured Latynina and her words. ''I believed in our system,'' she admitted. ''I believed and believed and believed. Now, sadly, I don't anymore. I realize it was all cheap propaganda. We athletes used to call out to our people: go forward. Now, all my work and all my beliefs have left me with nothing. Absolutely nothing.''

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Geraldine Laybourne

American business executive Geraldine Laybourne (born 1947) has been a groundbreaking pioneer in the field of cable television programming. She helped turn the children's network Nickelodeon into one of the most powerful in television, and in 2002 she launched Oxygen, a new cable network geared exclusively toward women.

As undeniably one of the most powerful women in American broadcasting, Laybourne defied convention in rising to her current position as chairman and CEO of Oxygen Media, a 24-hour cable television and media conglomerate geared toward women. In fact, along with business partners such as media moguls Oprah Winfrey and Microsoft magnate Paul Allen, Laybourne can rightly be considered, in the multi-billion dollar world of American broadcasting, as among the most influential and groundbreaking executives regardless of gender. As a woman who has seen women's expectation levels rise from ''the kitchen'' to ''the boardroom'' in her lifetime, the 59-year-old grandmother has compromised neither her femininity nor her sense of humor while following her groundbreaking career path.

Having entered the cable industry in its early days, Laybourne has been honored for her many contributions to the industry, including being named as one of the 25 most influential people in America by Time magazine in 1996. She has received many of television's most prestigious awards, including the Annenberg Public Policy Center award for Distinguished Lifetime Contribution to Children

and Television, the New York Women in Communications Matrix Award for Broadcasting, and the Creative Coalition's Spotlight Award. In 1995 she was inducted into the Broadcasting and Cable Hall of Fame.

Family First, Then a Career

Unlike many businesswomen of today, who have considerably more career options, Laybourne was born in 1947, in a time before women were encouraged to work outside of the home, much less as heads of major corporations. What makes her success even more remarkable is the fact that she did marry, raise two children, and then switched careers (she had been a teacher) before embarking on a business career in her early thirties. Born in Plainfield, New Jersey, Laybourne had no shortage of strong, business-minded women around her while she was growing up. Her grandmother founded a seed potato company in North Dakota, and her mother was a strong community activist. ''My grandmother was tough as nails,'' Laybourne told a Colorado Women's Chamber of Commerce audience, as quoted on WomenOf.com, ''but people thought it was great working for her. And my mother was one of the most gifted people I knew. She made sure her daughters knew how important it was to make a difference, and to be economically independent.''

After receiving a bachelor's degree in art history from Vassar College in 1969 and a master's degree in education from the University of Pennsylvania in 1971, Laybourne worked for a brief period as a teacher while raising her two children (her husband is veteran television producer and animator Kit Laybourne). In 1973 she began working as an independent producer developing children's television. After two pilots failed to sell, Laybourne began working on projects with a new cable company geared toward children, called Nickelodeon. In 1980 she joined Nickelodeon as a program manager, using her own two children as springboards for ideas. ''I'd make my kids watch endless hours of TV from Canada and Czechoslovakia, then call to ask them for the names of the shows,'' Laybourne told *Multichannel News.* ''They were very influential in the development of Nick.''

Seeking to separate Nickeldoeon from more conventional programming, such as the more strictly educational fare from PBS and the mindless cartoons from the other networks, Laybourne helped establish Nickelodeon's creative, edgy style on such programs as *Double Dare* and *Ren & Stimpy.* Children enjoyed the way that Nickeldoeon programs were fun without insulting their intelligence, and ratings grew steadily. By 1989 Laybourne was president of Nickelodeon, and the network to this day has remained one of the most powerful in television, present in 66 million homes, with spinoff marketing, movies, and more. Much of that success has been due to Laybourne's creative drive in the network's early days. ''Nothing daunted Gerry,'' former colleague Anne Sweeney told *Multichannel News.* ''She was a force of nature, and you could just feel the momentum.'' Laybourne stayed with Nickelodeon until 1995, and from 1993 to 1995 she served as vice chairman of the network's parent company, MTV Networks. From 1996 to 1998 Laybourne served a brief term as president of Disney ABC Cable Networks, but by this time her creative bent was formulating a plan for her most ambitious project yet.

A New Network for Women

After leaving Disney in 1998, Laybourne received a call from her friend, television producer Marcy Carsey, part of the Carsey-Tom Werner-Caryn Mandabach team that had produced such hits as *The Cosby Show, Roseanne* and *Third Rock from the Sun.* Carsey promised that if Laybourne started a new network for and about women, then she, Werner, and Mandabach would develop the programming. Laybourne named her new venture Oxygen. ''It came from a sense that everybody needed more breathing room.'' Laybourn explained in *Newsweek.* ''It felt like a good rallying cry.''

Next order of business: find a backer with the star power and financial muscle to get a fledgling network off the ground. Laybourne had to look no further than the first person on her list—Oprah Winfrey. It turned out that Winfrey was already somewhat familiar with Laybourne's work, having read an inspirational article about the executive in the *New York Times.* The growing team then traded part ownership rights to America Online in exchange for three of its top women's online websites, for it was Laybourne's vision to support the television network with a vibrant convergent internet strategy. Eventually Oxygen Media grew to 13 internet sites. An equally ambitious plan called for a budget of $450 million to produce many hours of original programming.

Broke Traditional Management Rules

Working out of the company's New York offices, in a renovated former cookie factory, Laybourne brought to her work the same energetic, playful management style that had become industry legend from her days at Nickelodeon. She has been known, for instance, to start her days with boxing lessons at seven o'clock in the morning. At Nickelodeon she helped staff loosen up by instituting afternoon ''recess.'' At Oxygen all new employees get a gift basket along with a wallet-sized card that carries the company's mission statement: ''Releasing the energy of women to do great things.'' There are ''idea-sheets'' hanging in strategic locations on the bathroom walls, and, in accordance with her open-door policy, Laybourne's office has a conference table that any staff member can commandeer for an impromptu meeting.

While this kind of ''outside the box'' management may be more acceptable in 2006, it was certainly a new approach back when Laybourne was getting started. At Nickelodeon in the 1980s it was bold enough that she was running the company as a woman, much less that she was breaking the time-honored management rules of ''the good old boy network.'' At a time when businesswomen were counseled to dress more like men in business suits, and to use sports metaphors that men might understand, Laybourne was mature and confident enough to be herself. It helped that she was a mother running a children's network, and that the cable industry was a new and lightly regarded industry. ''No one wanted my job,'' she joked on

WomenOf.com. And in a speech to the Colorado Women's Chamber of Commerce, quoted on the WomenOf.com website, she counseled her audience on the advantages women bring to the workplace.

Laybourne, in her speech (quoted on the Women Of.com website), discussed the ability of women to understand the value of relationships and teambuilding; men want a winner and a loser, while women want a collaborative process where everyone wins. She mentioned that women have 12 percent more space in the prefrontal cortex of the brain, allowing them to hold multiple thoughts and switch from one topic to another with ease. Laybourne believes that women want a purpose greater than just making money and women are good at ''coaching, listening, and empowering.'' In the same speech, Laybourne further defined her philosophy by pointing out where women tend to fall short in business. She spoke of women lacking decisiveness, and women being less assertive in making sure they get credit for their own accomplishments. Laybourne feels that women become discouraged—and are not quick enough to ''get over it,''—when things do not go their way. She also mentions that older women in particular, perhaps because they want to be taken seriously, are sometimes too directed and not playful enough about their work.

Grew Steadily at Oxygen

Laybourne's keen programming sense and business acumen have contributed greatly to her success, and though Oxygen has experienced some ups and downs in its first five years, in 2006, she and Oxygen appeared poised to break through with another winner.

After a rocky first year that saw her scrap Oxygen's online strategy, lay off 250 staffers, and feel the heat from such big-money partners as Winfrey and Microsoft's Allen, Laybourne refocused her efforts on comedy programming. In 2002 she hired branding guru Dale Pon to create the ''Oh!'' marketing campaign featuring Madonna and other celebrities. Meanwhile, Laybourne continued to use her considerable experience and reputation to get Oxygen placement on prime cable operators' lineups. While progress was slow, it was steady, and ahead of Laybourne's personal goal. By 2004 the network had become profitable, with a presence in 54 million homes. ''We continue to double our advertising base every year,'' Laybourne told *Cable World* in 2005. ''We went from 8 million to 54 million homes, growing at about almost 10 million a year. And the increases in our ratings from 2002 to 2005 are up 374 percent (in prime time). . . . and we're in the vicinity of Bravo, E!, and VH1.'' Industry executive Michael Willner credited Laybourne's eternal optimism as crucial in producing Oxygen's rise against such difficult odds. ''She accomplishes so much by the simple belief that nothing is impossible,'' Willner told *Cable World.* ''That's the underlying reason why Oxygen succeeded without the help of mega-media ownership.''

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Ernest Lehman

American screenwriter Ernest Lehman (1915-2005), though not especially known for prodigious output, wrote screenplays for some of the most famous and best-loved films produced in the mid-twentieth century. His credits include screen adaptation for major Broadway productions including *West Side Story, The Sound of Music,* and *Who's Afraid of Virginia Woolf?*

Throughout his career, Lehman received six Academy Award nominations and, in 2001, he received an honorary Academy Award for his career accomplishments, the first time a screenwriter was ever presented with a special award from the Academy of Motion Picture Arts and Sciences. Though he was considered a highly talented adapter of source material (e.g., plays and novels), perhaps his most highly regarded work is the original screenplay for one of director Alfred Hitchcock's best films, *North by Northwest.*

Lehman was born on December 8, 1915, in Long Island, New York, the son of Paul and Gertrude Lehman. The couple jointly owned and operated women's clothing stores. Reportedly, his family was affluent, but its finances were severely affected by the Great Depression. Lehman was raised in New York City and attended the College of the City of New York, where his educational interests included chemical engineering as well English and creative writing. When he graduated, he first earned a living as a freelance writer.

His first published work, appearing in 1939 in *Collier's* magazine, was a profile of contemporary entertainer Ted Lewis. After that, Lehman turned out stories and articles that appeared in such popular and mainstream magazines as *Esquire, Liberty, Redbook,* and *Cosmopolitan.* However, he found freelancing too stressful—it was a ''very nervous way to make a living,'' he once remarked—so he found a steady job as a copywriter for a publicity firm that specialized in theatrical productions and celebrities. In addition, Lehman worked for a while as a publicity writer for *The Hollywood Reporter* columnist Irving Hoffman. Lehman, a resourceful and observant writer, used these early career experiences as background for later stories and screenplays (in particular

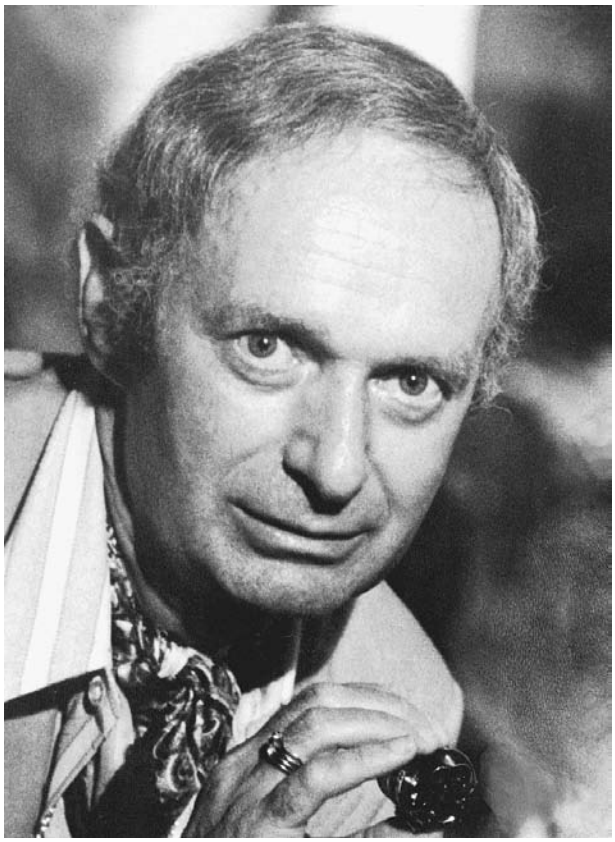

for the 1957 film *The Sweet Smell of Success*). In 1948, he sold one of his stories to Hollywood, and it became the basis for *The Inside Story,* directed by Allan Dwan.

Moved to Hollywood

After his short story ''The Comedian'' appeared in *Collier's* in 1953, Paramount Studios enticed him to move to Hollywood, where he would work on the screenplay adaptation. Though the project was cancelled, Lehman found other work and soon settled in California.

After signing on with Paramount Pictures as a screenwriter, Lehman was almost immediately loaned out to Metro-Goldwyn-Mayer (MGM), where he wrote his first screenplay, for the film *Executive Suite*. Produced by John Houseman, who got his start with Orson Welles' famous Mercury Theater productions, directed by the up-and-coming Robert Wise, and adapted from a novel by Cameron Hawley, the film provided a harsh look at Wall Street. A major production with an all-star cast (it featured William Holden, Frederic March, Barbara Stanwyck, June Allyson, Shelley Winters and Walter Pidgeon), the film received good notices. Lehman would later collaborate with Wise on other enormously successful projects, including the screen adaptations of *West Side Story* and *The Sound of Music.*

Following the success of *Executive Suite,* Lehman was asked to work on Paramount's romantic comedy *Sabrina,* a Billy Wilder-directed film that starred Audrey Hepburn, William Holden and Humphrey Bogart. Though it was not considered a typical ''Bogart'' film, nor did it provide Holden with one of his more memorable roles, the film helped define Hepburn's screen persona. Lehman co-wrote the script with Wilder and Samuel A. Taylor. Adapting the script from Taylor's play *Sabrina Fair,* the writing team was nominated for an Academy Award for Original Screenplay and received a Writers Guild of America Award.

In 1956, Lehman worked with director Wise again, writing the screenplay for *Somebody Up Their Likes Me,* a ''biopic'' about heavyweight boxer Rocky Graziano that helped catapult Paul Newman into the ranks of major American actors. That same year, Lehman, working for Twentieth Century-Fox, adapted for the screen the popular Rodgers and Hammerstein musical *The King and I,* for which he received his second Writers Guild of America nomination.

Sweet Success for Lehman

During the decade, Lehman also worked on the Mark Robson-directed *From the Terrace,* an adaptation of John O'Hara's best-selling novel. But Lehman's greatest achievements are considered his work on *The Sweet Smell of Success* (1957) and Alfred Hitchcock's *North by Northwest* (1959). The first was based on Lehman's own experiences as a publicity copywriter and presented a powerful and grim account of the dark underside of the glamorous ''show-biz'' world of New York City. Featuring stark black-and-white cinematography (supplied by master cameraman James Wong Howe), directed by Alexander Mackendrick, and starring Tony Curtis and Burt Lancaster (turning in perhaps their greatest career performances), the film was unrelenting in its unpleasantness, but it was nevertheless considered a great film. Based on Lehman's previously published magazine stories, the script was co-written by famous playwright Clifford Odets, who wrote most of the searing dialogue. Ironically, the film was a box-office failure at the time.

His script for Hitchcock's *North by Northwest* (1959) arguably represents Lehman's highest career achievement. It was his first original screenplay, and it provided the foundation for one of the greatest suspense films of all time. Released by MGM, *North by Northwest* is placed by film scholars and critics among the pantheon of ''masterpieces'' directed by Alfred Hitchcock in the 1950s and 1960s that included *Strangers on a Train* (1951), *Rear Window* (1954), the 1956 version of *The Man Who Knew Too Much, Vertigo* (1958), *Psycho* (1960), and *The Birds* (1963). The script included such memorable set-pieces as the famous crop-dusting scene that takes place at a cornfield bus stop as well as the memorable pursuit on Mount Rushmore. The writing achievement earned Lehman another Academy Award nomination and another Writers Guild of America nomination. If Lehman had decided to never write again, his name would have remained a legend among screenwriters for his *North by Northwest* script.

Adapted Broadway Smash Hits

In the 1960s, Lehman lent his scriptwriting talents to Hollywood ''blockbusters.'' In 1961, he wrote the screenplay adaptation of the Broadway smash hit *West Side Story.* The film, an updated Romeo and Juliet story was set in contemporary New York City and depicted urban warfare

between street gangs, the Jets and Sharks, it also provided Lehman with another opportunity to work with Wise. In addition, this screenplay earned him a third Academy Award nomination, as well as a third Writers Guild Award. The film won ten Academy Awards, scoring an Oscar for every category in which it was nominated, except for screenwriting.

In 1963, Lehman wrote the screenplay for *The Prize,* adapted from the Irving Wallace novel, starring Paul Newman as a Nobel Prize-winning novelist who gets caught up in foreign intrigue when he travels to Stockholm to accept his award. Robson directed the film.

In 1965, Lehman wrote the screenplay for one of the most beloved films of all time: *The Sound of Music.* Again, Lehman was working with source material that came from a huge Broadway musical hit, and it marked his fourth collaboration with Wise. However, his work in this Academy Award-winning film (it was Best Picture of the year) did not earn him even a nomination. Still, Lehman earned praise for his deft reordering of the song sequence and the restructuring of the story line. Many felt that his changes made the movie even more effective than the stage production.

Produced First Film

For his next film, Lehman wrote the screen adaptation for *Who's Afraid of Virginia Woolf?,* the stage drama written by famed playwright Edward Albee. Lehman also produced the film, as he sought to have more creative control. At first, his choice for his first-ever producing effort seemed an odd one. Albee's play, though powerful, was rather unpleasant and Lehman's contemporaries did not believe the vehicle had much potential at the box office. However, Jack Warner, the head of Warner Brothers, the company that released the film, strongly supported Lehman's choice.

The results more than justified Warner's somewhat risky move. The film was one of the big box-office hits of 1966, and it received thirteen Academy Award nominations. Lehman received writing and producing nominations. The latter nomination was especially appropriate, as Lehman made all of the right choices in putting together the project. To direct the film, he selected successful stage director Mike Nichols, who was making his cinematic debut (Nichols later went on to direct *The Graduate,* one of the big film hits of the 1960s). For the lead roles of ''George'' and ''Martha,'' the hard-drinking, combative married couple, Lehman cast the real-life husband-and-wife team of Richard Burton and Elizabeth Taylor, who proved letter-perfect in their portrayals. The film's vivid black-and-white photography was accomplished by talented cinematographer Haskell Wexler. In addition to his Academy Award nominations, Lehman received another Writers Guild of America Award.

Lehman closed out the decade with another combined writer-producer effort, albeit a somewhat less successful one, with the film, *Hello, Dolly!* The 1969 adaptation of the long-running Broadway production, did receive an Academy Award nomination for Best Picture, as well as six other nominations (Lehman was again nominated as a producer), however, the film was a disappointment at the box-office. *Hello, Dolly!* was denigrated by film critics, even with Barbara Streisand in the starring role and famous dancer and choreographer Gene Kelly performing the directorial duties.

Moved on to Other Literary Projects

Following *Hello, Dolly!,* Lehman's film career never again reached the heights he attained in the 1950s and early 1960s; however, he always kept himself busy with a variety of projects. In 1972, Lehman directed his one and only film, *Portnoy's Complaint,* which was based on Philip Roth's best-selling and controversial novel. The film, which starred Richard Benjamin, was a total failure.

In 1976, Lehman re-teamed with Alfred Hitchcock, writing the screenplay for the suspense master's last film, *Family Plot.* Lehman adapted the script from the novel *The Rainbird Pattern* by Victor Canning. While the tongue-in-cheek film—the plot centered around a fake medium—received warm notices from critics, it did not measure up to Hitchcock's previous work.

Lehman followed that film by co-writing the script for *Black Sunday,* a thriller directed by John Frankenheimer about a terrorist plot to bomb the Super Bowl. After that, Lehman tackled literary projects outside of films. In 1977, Lehman published *The French Atlantic Affair,* a suspense novel about an attempted ''shipjacking.'' The book was a best-seller and it became a television mini-series in 1979.

During the 1980s, he remained very active. In 1982, he published his second novel, *Farewell Performance.* Throughout the 1970s, he was a columnist for *American Film* magazine and, in 1981, a collection of his columns was released in book-form as ''Screening Sickness.''

From 1983 to 1985, Lehman served as president of the Writers Guild of America, West. In 1986, he wrote a screenplay for a film to be called *I Am Zorba,* but the project was never completed. In 1987, 1988, and 1990, Lehman wrote and helped coordinate the 59th, 60th, and 62nd Academy Awards shows on ABC-TV.

Lehman continued writing in the 1990s. He wrote an adaptation for Noel Coward's *Hay Fever* but it was never filmed. He also worked on an original screenplay, *Dancing in the Dark,* and an autobiography. Both remain unpublished.

Received Honorary Academy Award

In 2001, Lehman received an Honorary Award by the Board of Governors of the Academy of Motion Picture Arts and Sciences ''in appreciation of a body of varied and enduring work.'' In announcing the award, Academy President Robert Rehme said, ''Ernest Lehman has written and produced some of the most memorable films ever made. He is not only a prolific screenwriter, but an accomplished novelist, journalist and motion picture producer, whose films rank as genuine classics.''

Upon receipt of the honorary award, as quoted in the *Hollywood Reporter,* Lehman told his audience, ''I accept this rarest of honors on behalf of screenwriters everywhere, but especially those in the Writers Guild of America. We have suffered anonymity far too often. I appeal to all movie

critics and feature writers to please always bear in mind that a film production begins and ends with a screenplay.''

As his comment suggested, Lehman championed the cause of writers throughout his career. Besides serving as president of the Writers Guild of America from 1983 to 1985, he served two terms on the Guild's board (1954-56, 1961-70), served as vice president of the screen branch (1965-67, 1980-88), and he sat on many Guild committees. In 1972, Lehman received the Guild's prestigious Screen Laurel Award.

Suffered Long Illness

During the last years of his life, Lehman suffered a prolonged illness and died of a heart attack, July 2, 2005, at the UCLA Medical Center in Los Angeles, California, at 89 years old. He was survived by his second wife, Laurie, a son from his second marriage, Jonathan, and two sons from his first marriage, Roger and Alan. His first wife, Jacqueline, died in 1994. Lehman remarried in 1997.

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David Letterman

Comedian and television personality David Letterman (born 1947) has entertained American television audiences for more than two decades, first as host of NBC's *Late Night with David Letterman* from 1982 to 1993, then on CBS's *Late Show with David Letterman* from 1993 to the present.

Anyone who was alive in the United States in September of 2001, and who was old enough to remember, will likely never forget the palpable grief and pall that fell over the entire nation in the wake of the September 11 terrorist attacks in New York City and Washington, D.C. Stunned silence led to horror, confusion and, ultimately, anger and outrage, as America and the world

tried to comprehend the awful events. The tragedies were made all the more vivid as they were played out on live television, and many wondered if life would ever be the same again.

In his New York offices just uptown from the fallen World Trade Center, the comedian and late-night talk show host certainly did not think life would remain the same. ''At first, Dave said flatly, 'We'll never do a show again,' '' said Letterman's long-time producer, Rob Burnett, in *People* magazine. What Letterman was wrestling with was quite significant for entertainers and, indirectly, for the public as a whole: When would it be okay to laugh again? Almost since the inception of television, and mostly due to legends such as Jack Paar and Johnny Carson, the late night talk show had become an American institution. That hour or so of laughter and breezy conversation at the end of a long day had become a routine way for people to unwind and, through humor and satire, even gain a bit of perspective. And so, one week after the tragedy, on September 18, *The Late Show with David Letterman* aired at its usual 11:30 time slot, with no scheduled guests and nobody, not his staff nor even Letterman himself, knowing exactly what he would say.

''What we all saw was a Letterman shaken and stirred: rattled to his bones about the assault on the city his show inhabits, and moved to anger, grief, and bafflement,'' declared *People* in a cover story that week. ''He brought out Dan Rather, who shed tears and with whom Letterman tried to engage in some explanation of the cruel devastation. Later, out came a Dave-fave guest, Regis Philbin. The host

fixed him with a glare and, out of left field asked, 'How did you first meet Joey Bishop?' This silly non-sequitur capped a triumphant night.''

It was a courageous step into the unknown for Letterman, and for the country. In many ways Letterman had spent the better part of two decades in show business preparing for that moment, throughout a career that had seen many ups and a few downs as well. He was only a year into recovery from serious heart bypass surgery, and the *Late Show,* though still quite popular with viewers, had been playing second fiddle in the ratings to rival Jay Leno's *Tonight Show* for several years. And yet it was Letterman—whose humor had always come with a harder edge than some preferred—who took the first big risk and suggested that humor might help in the healing.

''He was the Magellan spacecraft that we sent out,'' said another television talk host, Jon Stewart, according to *People.* ''There's a part of me that really looked to him not just for my own emotional well-being afterward, which is a heavy burden to place on him, but for what to do as someone who's in this industry. For us, it felt like Dave had already kicked in a window and let in some fresh air.''

Destined for Show Business from a Young Age

The son of H. Joseph (a florist) and Dorothy (a church secretary) Letterman, ''Dave,'' as he is commonly referred to by fans and guests, was born into a typical middle class, Midwestern home on April 12, 1947, in Indianapolis, Indiana. Much of Letterman's quirky humor can likely be traced to his father. ''He was the circus. He was the show. When he walked through a room the lamps would rattle,'' Letterman told *Esquire*'s Bill Zehme. The elder Letterman also had heart problems, suffering his first heart attack at age 36 and eventually dying of a massive coronary at age 57, a tragedy that stunned his adoring son. Letterman's youth was otherwise ordinary. He was reportedly a bit of a class clown who made mediocre grades, ran track, and packed groceries. From an early age he knew he wanted to work in broadcasting, especially television, and he worshipped Johnny Carson, iconic host of *The Tonight Show,* and a man who would play a big role in Letterman's future career.

In the 1960s Letterman enrolled in the communications program at Ball State University in Muncie, Indiana, and almost immediately began working part-time in local television there. After graduating in 1969 he returned to his hometown and a job as an announcer and weekend weatherman at the ABC affiliate in Indianapolis. There, he quickly began honing his trademark style by injecting his ironic sense of humor into otherwise ordinary weather forecasts (raindrops ''as big as canned hams'') and even children's programs (poking fun at his young guests). Eventually Letterman began writing jokes and comedy sketches, even sending scripts to producers of such television programs as *The Mary Tyler Moore Show.* At the urging of his wife, Michelle Cook (they divorced in 1977), the young comedian took his act to Los Angeles, in 1975, and began working the comedy club circuit, where he quickly became a popular draw.

Collided with Jay Leno

At about this time, Letterman first met another young comedian, Jay Leno of Massachusetts. At the time, as Letterman told Zehme, he was awed and a bit intimidated by Leno's craft. ''When I first saw him, I just thought I might as well go home. Because his attitude and his style were so crystallized and so right on the money and he had such good observations. I mean, his entire life and existence seemed to be a setup, and then he would provide the perfect punch line. I thought, Jeez, that's the way it ought to be done. So I really started patterning my material after him.''

But Letterman was enjoying success of his own, too, and in 1978 he received the ultimate compliment for any young comedian when he was invited to perform on *The Tonight Show.* Even better, he was invited to sit down and chat with his longtime idol, Carson, after his sketch—an honor rarely bestowed upon first-time comic performers. In fact, Carson enjoyed Letterman so much he asked him to come back and guest-host the program, first once, then twice, until eventually he became the show's unofficial guest host during the dozens of vacation days Carson would take in a year. Whispers grew louder that Letterman was the inside man to take over *The Tonight Show*—Letterman's lifelong dream—when Carson eventually retired.

Late Night Enjoyed Cult Hit Status

In the meantime NBC decided to give Letterman his own show, carving out time for him directly after Carson, in the 12:30 to 1:30 early morning slot. From its debut in February of 1982, *Late Night with David Letterman* became a cult hit with its audience, which was mostly younger and hipper than that of *The Tonight Show.* Letterman had a style unique to the genre—his humor was edgier, his interviews more unpredictable and often confrontational to the point where guests were disarmed or even angered. Letterman would purposely dress badly, mismatching colors, wearing outrageous plaid jackets and clumsy white shoes. He was as willing to poke fun at himself as at anyone else, and audiences loved it. He found humor in the ordinary, taking his cameras to the surrounding neighborhood in New York and making stars out of local business owners. One recurring stunt had Letterman dropping various things—such as watermelons or sofas—from high atop the NBC building and watching them smash on the street. And his daily Top Ten List quickly became the most quoted and talked about bit on late-night television.

Because *Late Night* aired at such a late hour, the host seemed liberated to try anything. After all, who was watching? His guests were rarely of the ''A-List'' type, and most were relatively unknown. Some bigger stars hesitated to come on as guests, because Letterman had quickly achieved a reputation for pushing his guests out of their comfort zone. Everybody was fair game. Other guests, such as the comedian and actor Andy Kaufman, loved to play along. Kaufman himself had a reputation for outrageousness, and he seemed to thrive in Letterman's world. *Late Night* viewers were also treated to the sight of Letterman smashing ordinary items in a huge hydraulic press, covering his body in Alka-Seltzer tablets and diving into a tub of water, or

donning a suit of Velcro and catapulting himself against a Velcro wall to see if he would stick (he did).

Feuded Over *Tonight Show* Position

Another frequent guest was Jay Leno, who was such a hit with *Late Night* viewers that he eventually became the regular guest host when Letterman was out. So it was ironic when, in the early 1990s, the two became rivals in the struggle to replace the venerable Carson as host of *The Tonight Show.* After some serious backroom negotiating that saw Leno apparently first winning the job, then a last-minute offer to Letterman, the issue was finally resolved when an angry Letterman spurned NBC and accepted a lucrative offer from CBS to start a new late-night show on that network. Though never becoming truly bitter, the Letterman-Leno relationship became decidedly frosty from that time on. The two hosts have continued to go head-to-head in the ratings battle for more than a decade, with no end in sight.

Ever the professional, Letterman threw himself wholeheartedly into the *Late Show with David Letterman* on CBS. There were subtle changes. Gone were the plaid jackets in favor of conservative, double-breasted suits, and some of the wackier bits were jettisoned. But mostly it was the same Letterman, and for two years the *Late Show* was consistently trouncing Leno's *Tonight Show* in the ratings. Eventually, though, the program's Achilles heel—its base in New York—began to wear it down. In many ways the *Late Show*'s energy seemed to emanate from its New York home in the Ed Sullivan Theater, but New York was also a long flight from Los Angeles, where a majority of the big-name celebrities live. On the other hand, Leno's program aired right in Burbank, and *The Tonight Show* could easily coax virtually any star to make the short drive and tape a program. Also, Leno was becoming a star in his own right. From the mid-1990s onward, *The Tonight Show* was consistently beating Letterman for ratings.

Letterman was always known to be hyper-critical of his show and his own performance, and rarely found himself measuring up. While his show remained relatively successful, and can now be considered part of the fabric of American daily life, the years of losing in the ratings war began to wear on him. ''The decline in ratings is apparently enough to drive him visibly crazy,'' wrote critic Tom Shales in the *Washington Post* at the time. The stress apparently began to effect his health. Letterman had always been haunted by his father's death from heart trouble and the knowledge it might be hereditary. In January of 2000 he stunned his staff one morning by announcing that he was going in for multiple heart bypass surgery.

A Chance to Reevaluate

While it was certainly dangerous and the recovery long and difficult, Letterman's surgery in retrospect was, in some ways, probably just what he and his show needed. After just six weeks of recovery, he returned to the set on February 18, 2000, brought out the entire medical team from the hospital he'd attended, and actually broke down after thanking them. When his first guest, actor Robin Williams, cracked up his host by walking onstage with a large cooler labeled ''human organs,'' it was apparent that the old Letterman was back. That night, wrote Zehme, Letterman seemed to have risen above many of the demons that had haunted him over the previous decade, even the feud and bitterness over *The Tonight Show*. Zehme recalled that during his opening remarks, Letterman quipped, '' 'Bypass surgery—it's when doctors create new blood flow to your heart. A bypass is what happened to me when I didn't get *The Tonight Show!* It's a whole different thing.' It was a joke, yes, but it was something more. We learned that he had perspective.''

It was also that night that Letterman first publicly admitted to a certain significant other in his life. Notoriously private, Letterman had kept his longtime relationship with Regina Lasko, a former *Late Night* staffer, a secret. Ever the setup man, Letterman had even more shocking news two years later when he announced that he and Lasko were expecting their first child. On September 12, 2003, Letterman brought the house down when he told his live audience, ''I have an announcement to make. I'm terribly excited about this. I'm scared silly about this. I'm going to be a father.'' The couple's son, Harry, was born a few months later. Then 56 years old, Letterman seemed to have found a sense of balance between his personal and professional life and showed no sign of backing away from the late-night television talk show ''wars.'' Despite the competition, it was a job he had wanted all his life, and fatherhood had seemingly given him a second wind. ''I can't do this forever, and it'd be nice to have the kid take over the family business,'' he said in *People.*

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Leona Marshall Libby

Leona Marshall Libby (1919-1986) was a founder of high-energy physics. She was also known as a pioneer in nuclear energy technology, and she discovered cold neutrons and researched isotope ratios. She was one of the only women who worked on the Manhattan Project, the project that created the nuclear reactor and built the first atom bomb.

Libby was born on August 9, 1919, in Le Grange, Illinois. She was born to Wreightstill Woods, a lawyer, and Mary Holderness Woods, a teacher, and was one of three girls and two boys raised on the family farm.

When the depression hit in 1929, the family was hit hard and Libby's family struggled to make ends meet.

Interested in Chemistry

Libby had developed an early interest in chemistry and commenced studies rather quickly, she did not let her family's financial straits stop her from pursuing her education. Libby won a scholarship to go to college because of the quality of some of her early work, and then while she was attending her college classes, she worked twenty hours a week to pay for the part that her scholarship did not cover. She graduated in 1938, at age nineteen, from the University of Chicago with a Bachelor of Science degree. Her counselor at the time warned Libby that women in the field of science would most likely have a difficult time of it, as there were not many women accepted in the field at that time, and that she might starve if she continued on her path. Libby, however, luckily ignored the warning, and continued to pursue her goals single-mindedly. She persisted in her studies and eventually obtained her Ph.D. from the University of Chicago in 1943.

For her Ph.D., Libby studied quantum chemistry and diatomic molecular spectroscopy with Nobel Laureate Robert Mulliken. Diatomic molecular spectroscopy is the science of working with things made up of two atoms: a diatomic molecule, emphasizing the individual responses or structures of the behavior of these two molecules while dealing with the theory and interpretation of interactions between matter and radiation. Basically, it is concerned with the types and amounts of radiation produced by the combination of two molecules.

The Manhattan Project

While studying for her Ph.D., Libby also began working with Italian physicist Enrico Fermi. Fermi was involved in working on the first nuclear reactor at the Chicago Metallurgical Laboratory in Chicago's Manhattan District, and Libby was to become the first woman to join Fermi's team of scientists. Libby was chosen to be part of the project because her dissertation studies familiarized her with the vacuum technology needed to build the boron trifluoride counters that were required for the project. These counters were used to measure neutrons into piles of graphite and uranium blocks to create a chain reaction, a necessary step in producing atomic bombs. This project took shape before World War II because Germany was growing in strength and power. The scientists working on the project felt a sense of urgency as there was an ever-mindful fear that Germany might produce the bomb before the United States did. The project later became known as the Manhattan Project, which developed the first nuclear fission reactor in the world, called CP–1, and also helped build the first atomic bomb. Libby herself was in charge of constructing the neutron detectors. She was the only woman present at the first nuclear chain reaction, which took place under the football stands at the University of Chicago on December 2, 1942.

Libby was known to describe her workings on the Manhattan Project to her family as being akin to the science involved in the famous Buck Rogers television series. She and the other scientists were connected to a project that seemed so cutting edge at the time that it was almost from a different world. The scientists who collaborated on the Manhattan project worked so closely together that Libby came to consider them part of her family. But Libby was not only involved in her work, during leisure time, Libby could be found swimming in Lake Michigan almost daily during the summer months. She also built a true, personal friendship with Fermi, who was known to be consistent in his encouragement of young women. This was an especially important personality trait, as it was rare among the men of science to choose women to join them. For this and other reasons Libby and Fermi became fast friends.

Worked While Pregnant

While she was working on the project, Libby met her first husband, John Marshall, Jr. They married on July 3, 1943, and the couple eventually had two children. When she was pregnant with her first child she was afraid that she would be fired from the project, so she disguised it, wearing large overalls and shoving things into the pockets to camouflage her growing stomach. She worked up until just before she gave birth and returned a week later to the project to continue her work. In fact, Libby worked during both her pregnancies, something she was very proud of, because she said it proved that the nuclear technology they were all working on was not dangerous or harmful in the least. Whether or not that was true, Libby and her children suffered no ill effects from Libby's work during her pregnancies, and on the contrary Libby gained much admiration and respect from her fellow scientists for her unflagging dedication to the project.

In 1944, while World War II was still waging, Libby took the position of consulting physicist at the Hanford plutonium production reactor in Washington state. It was while she was there that America dropped the atomic bombs on Hiroshima and Nagasaki, although there is no record of what Libby might have thought about either attack made with the weapons she helped create. No one expected the atomic bombs to be possessed with such great power, and since the time that such power was realized, no atomic bomb has been dropped on such a populated area. In the meantime, Libby missed her studies and returned to the University of Chicago as a research fellow in 1946 after the war was over. In 1948 she became a research associate at the University of Chicago's Institute for Nuclear Studies where she continued to work on nuclear power, trying to perfect and improve it.

Turned to Particle Physics

In 1953 she took on the position of assistant professor of physics at the University of Chicago—a job she held for seven years. While she was teaching, she began researching fundamental particle physics, concentrating on the nucleus. Particle physics, as its name implies, is the branch of physics that deals with subatomic particles or particles that are smaller than the atom, which at one time had been thought to be the smallest material an object could be broken down to. The nucleus, then, is the positively charged dense center

of an atom, the part of the cell containing DNA and RNA and which is responsible for growth and reproduction. One of Libby's great discoveries was the detection of cold neutrons. Neutrons are electrically neutral subatomic particles, having a mass much greater than that of the electron. Neutrons, along with the proton, form nearly the entire mass of the nucleus. Cold neutrons are those with a temperature well below room temperature, something that was unusual and had not yet been discovered. Libby built the first rotating neutron spectrometer from her discovery. A spectrometer is an instrument for producing and observing spectra equipped with scales for measuring wavelengths or indexes of refraction. She also at this time investigated nuclear explosions and neutron diffusion.

In 1958 Libby took a position at the Brookhaven National Laboratory in New York. She moved in 1960 to New York University where she became an associate professor, teaching atomic and nuclear physics. In 1964 she moved to Colorado where she took a position at the University of Colorado at Boulder, teaching physics. Libby also won a fellowship at Princeton University's Institute for Advanced Study, where she conducted research with the renowned physicist J. Robert Oppenheimer. From 1963 to 1970 Libby worked at the Rand Corporation in Santa Monica, California, as a physicist.

Studied Cosmology and Ancient Climates

Libby and John Marshall divorced in 1966 and not long after she met and married Willard Frank Libby, a chemist who had won the Nobel Prize in 1960. On a professional front, Libby's interests had changed a bit and she began studying cosmology, which is the study of the physical universe. She was especially excited when she discovered that tree rings could measure ancient climates. In 1970, although still living in Boulder, Libby became a visiting professor at the University of California at Los Angeles's School of Engineering, where she helped develop the department of environmental science and engineering. She left Boulder two years later to move to Los Angeles and become an adjunct professor there.

Libby's second husband died in 1980. Almost immediately she began editing his papers for publication, as they were sought after by many chemists in the field. She was interrupted from her work, however, because around this time there were many demonstrations and ponderings about the safety of nuclear energy. Indignant by the doubters, Libby became a spokesperson for nuclear energy when there were protests against its dangers. She was a staunch endorser of nuclear energy, defending its use until the day she died.

Studied Quasars Until Death

Libby, ever insatiable about finding new and challenging things to research, turned her attention again, at the beginning of the 1980s, and began researching quasars. Unfortunately, she was unable to complete her research before her death. After a long life of exciting, cutting-edge scientific study, Libby died on November 10, 1986, in Santa Monica, California. She left behind a legacy of exploration and innovation, and has been seen as a role model for women who have intended to become scientists in any field of study.

Throughout her life Libby published extensively, writing many books and articles. In particular, Libby was the author of *The Uranium People,* a book that discussed the details of the events surrounding the Manhattan Project. She also co-edited several works, including *The Life Work of Nobel Laureate Willard Frank Libby,* which was the result of her editing his papers, which she managed to finish before her death. In addition, she served as an associate editor for the *Physical Review* from 1960 to 1962. She was a member of the American Physical Society, the Royal Geographical Society, and the National Science Foundation Postdoctoral Fellowship Evaluation Board. In 1992 Libby was posthumously named one of the Women Pioneers in Nuclear Science for her work on the CP–1 nuclear fission reactor.

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Jenny Lind

One of the most celebrated opera performers of the nineteenth century, Swedish-born Jenny Lind (1820-1887) dazzled European and American audiences with her radiant soprano voice and with an image that emphasized wholesomeness and purity.

During the brief American phase of her career, between September of 1850 and May of 1852, Lind toured and gave vocal recitals; yet she became something different from simply a vocal performer. Her trip to the United States was organized by the great showman Phineas T. Barnum, best remembered today for his association with the circus that bears his name, but the promoter of various kinds of public events during the middle decades of the nineteenth century. He may never have had a greater triumph than his launch of Lind's tour: tickets for her concerts were auctioned and reached astronomical prices, and Lind's image soon adorned an incredible range of consumer items. Barnum profited handsomely, and Lind became perhaps the first person who could be described using the distinctly modern term ''celebrity.''

Grew Up in Poverty

Johanna Maria Lind, born October 6, 1820 in Stockholm, Sweden, grew up being shuttled from house to house as the daughter of a struggling single mother. Her parents, Niklas Johan Lind and Anna Maria Radberg, finally married when she was 15, but during her girlhood her father, from

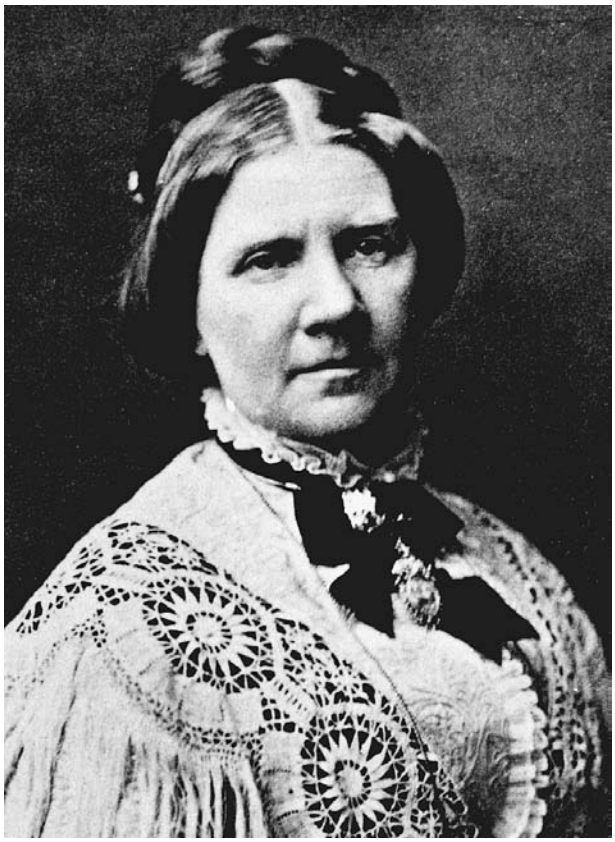

whom she inherited her musical gifts, was generally absent by reason of his considerable skills as a tavern musician. Lind lived at various times with her mother in a shelter for indigent women, with a Lutheran church organist and clerk, and with neighbors her mother met in a Stockholm apartment building. During what must have been very lonely days, she developed the habit of singing to herself or to a pet cat she had.

One day when she was nine, an attendant to a Stockholm ballet dancer heard Lind singing through a window and rushed to ask her mistress to come and listen. The dancer in turn brought Lind to the director of Sweden's Royal Opera, who reacted incredulously when he was told Lind's age, but was equally surprised when he heard her sing. Lind was enrolled in the opera's training program, and even early in her years of singing lessons she showed a natural aptitude for being on stage—even if she suffered from what would develop into lifelong stage fright. Her mother, whose life was beginning to stabilize, gave her lessons on the piano and in the French language, and those around her began to realize that Lind's talent was something special.

Lind made her formal operatic debut in a performance of Carl Maria von Weber's *Der Freischütz* (The Marksman) on March 7, 1838. Never classically attractive, lacking confidence in herself, and generally seeming shy and quiet to people she met, Lind was an entirely different person on stage. ''I awoke this morning as one person and retired in the evening as another,'' Lind said (as quoted in a biography by musicologist Eva Öhrström appearing on the Official Gateway to Sweden website). ''I had found out what my strength consisted of.''

Moving into the home of one of Stockholm's leading composers, Adolf Fredrik Lindblad and his family, Lind made new contacts in the artistic community and gained a strong core of admirers in her native country. (Lindblad became one of the many men who hoped to become romantically involved with Lind but were turned down.) After she moved to Paris in 1841, teacher Manuel Garcia told her that the way she had been taught to sing was ruining her voice. Ordered to take several months off, Lind came back stronger than before. When she returned to Stockholm and sang in the operas *La sonnambula* (The Sleepwalker) and *Norma,* she had developed a large range, a luminous vocal quality that captivated even veteran music writers, and an uncanny ability to seem to hover gently while singing quiet passages.

Conquered New Countries

Learning to speak German and eventually English (although the latter language gave her a great deal of trouble), Lind embarked on an international career. She performed in Copenhagen, Denmark, in 1843 and attracted romantic attention from writer Hans Christian Andersen there, an episode that was later turned into an opera of its own by English alternative rock star and classical composer Elvis Costello. French composer Giacomo Meyerbeer was one of her early admirers and wrote an opera (*Ein Feldlager in Schlesien,* or A Silesian Camp) with a role specifically designed for her. The opera had its premiere in Berlin, Germany, in December of 1844, and Lind, performing in various Italian, German, and French operas, won acclaim across Germany for much of the following year. Steering clear of the image of illicit sexuality that often attended opera singers and stage stars in the nineteenth century as it does with today's movie stars, Lind cultivated a respectable image. She often performed concerts for charity. For a time she lived in Munich, Germany, in the home of a prominent intellectual who introduced her to Felix Mendelssohn, one of the greatest composers of the era. Despite Mendelssohn's happy marriage, the two shared a romantic attraction.

In 1846 Lind was signed to perform at the Theater an der Wien in Vienna, Austria, the home of Mozart and Beethoven, and the toughest audience she had yet encountered. Showered with applause and flowers after her innovative, spiritual performance of the title role in Bellini's *Norma,* Lind charmed the tough Viennese audience as it demanded an encore, asking (according to the *International Dictionary of Opera*), ''May I first have five minutes to drink some lemonade?'' In addition to her wholesome image, Lind succeeded in creating the impression that she was something of a natural, a down-to-earth, ordinary individual endowed with supernatural talent. That aspect of her image would serve her well when she encountered P.T. Barnum.

In the German city of Aachen, Lind gave three concerts with Felix Mendelssohn, and the huge crowds that turned out to greet the pair's arrival gave a foretaste of the celebrity worship that was to come. That celebrity worship came to

full flower when Lind made her long-delayed English debut in May of 1847, before the cream of Victorian society, and went on to sing and to enchant Queen Victoria herself. Everywhere Lind went, crowds of people pressed inward, hoping to catch a glimpse of the famous singer. Often the result was that some of them lost consciousness and had to be carried away to receive medical attention; a dangerously packed-in crowd became known as a ''Jenny Lind crush,'' and her name was also attached to a new locomotive on the London & Brighton Railway.

What would later become known as marketing kicked into high gear. Lind's image showed up on candy wrappers, handkerchiefs, snuffboxes, small ceramic figures, and many other mass-produced objects, and songs and instrumental dances were written about her. Lind, who by this time was commanding large paychecks for her concerts, took the commotion in stride and became attached to England after an initial period of uncertainty caused by her lack of familiarity with the language. It was in England, not America, that Jenny Lind mania really had its start. But it took the fine art of American publicity to raise it to a new level.

Negotiated Own Contracts

One of P.T. Barnum's representatives enjoyed perfect timing when he approached Lind in Lübeck, Germany, in 1849. Uncomfortable with what she saw as the taint of immorality associated with opera, she was in the process of giving up operatic performances and was ready for new income-producing opportunities. Gifted with strong business sense, Lind negotiated a profitable contract with Barnum, who was forced to borrow money to meet her demand that he deposit $187,500 in a London bank as upfront money prior to her departure. Opera in the United States was in its infancy, and Lind was hardly known there, so Barnum's associates predicted that he would suffer embarrassing financial losses in mounting her expensive tour. But Barnum stuck with his plans; he was hungry for new respectability after being associated with such dubious entertainments as the dwarf Tom Thumb and an African-American woman whom he fraudulently claimed was 161 years old and had nursed George Washington.

Barnum seized on Lind's new nickname, the ''Swedish Nightingale,'' and promoted her less as a famous European artist than as a miraculous natural talent. Detractors termed her ''Barnum's Bird,'' but they were silenced as a crowd of 30,000 turned out to meet Lind's ship in New York Harbor on September 1, 1850. Thousands surrounded her hotel, and Barnum began to recoup his investment when a hotel owner paid him $1,000 a day for the privilege of hosting Lind. The frenzy grew as Barnum announced that tickets would be auctioned for her first New York concert; even the unflappable Lind was amazed when the bidding rose to $650 a ticket and beyond.

As Lind made triumphant appearances in New York and then toured the eastern seaboard and the cities of the West along the Mississippi River, the British Jenny Lind mania was repeated and amplified. The list of products to which her name or image was attached grew to include the Jenny Lind crib, still so called today (it is the common wooden type of crib with vertical bars on the sides) and even Jenny Lind soup, an unlikely concoction containing rutabagas and Gruyère cheese. Barnum hawked furniture, clothes, and pianos that Lind had supposedly endorsed, and Jenny Lind polkas and quadrilles flooded music shops. Carefully tailoring her repertoire to America's democratic tastes, Lind sang popular songs such as ''Home, Sweet Home'' (a tune actually of English operatic origin) along with opera arias. She met President Millard Fillmore, and her photograph was taken by Mathew Brady, photography's first big star. Her earnings from her Barnum tour were estimated at $3,000,000 in her *Times* of London obituary (other estimates have been lower); Barnum made perhaps five times as much as Lind did.

Finally, after the crowds began to thin out somewhat, Lind and Barnum went their separate ways in the spring of 1851. She hired German musician Otto Goldschmidt, a former student of Mendelssohn's, as an accompanist and conductor and continued to tour, drawing healthy audiences but not stirring the frenzy that Barnum's promotional techniques could generate. The later parts of her tour brought Lind one unexpected benefit; she and Goldschmidt married on February 5, 1852. The couple returned to Europe in May and settled in Dresden, Germany. In September of 1853 Lind had a son, Walter. A daughter, Jenny, followed in 1857, and a second son, Ernst, was born in 1858.

By that time, the family had moved to Lind's beloved England. The rest of her life was fairly quiet, although Lind and Goldschmidt numbered Queen Victoria and Prince Albert among their family friends. Lind continued to perform although her best years were behind her vocally, taking solos in oratorios like Mendelssohn's *Elijah* as late as 1883. Living at first in the London suburb of Wimbledon, Lind later moved to the Malvern Hills in the rural Shropshire region. She suffered from cancer in the 1880s and died on November 2, 1887.

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Little Milton

American blues singer and guitarist "Little" Milton Campbell (1934-2005) learned his craft as a young man growing up in the Mississippi Delta. He went on to distinguish himself with a legendary recording and performance career that lasted more than 50 years and won him a place in the Blues Hall of Fame.

A world-renowned musician born and bred in a region of the southern United States widely known as "the home of the blues"–the Mississippi Delta–Campbell managed to remain true to traditional blues while incorporating elements of country and soul into his music to craft a style distinctly his own. He came to be known to blues fans as simply Little Milton, and while the guitarist and singer never truly gained wide-scale crossover success on the pop charts, within the blues world he came to stand shoulder-to-shoulder with such all-time greats as B.B. King, Sonny Boy Williamson, and Bobby "Blue" Bland, among others. "Those guys elevated blues to a level where it was accepted by all people, black and white," Mississippi radio station owner Stan Branson told Mississippi's *Clarion-Ledger.* "Little Milton could write, play, perform. And he was a true professional." Little Milton died at the age of 70 on August 4, 2005, a few days after suffering a stroke at his Memphis home.

A riveting live performer who cut his chops on the road in the deep South as a teenager, Little Milton possessed a soulful voice and a spare, stinging guitar sound. Deeply loyal to his roots in the Delta blues tradition, he was also a maverick committed to his own groundbreaking musical instincts. He pushed the edges of what the blues could be throughout his career. "I am the type of artist who will not record anything that I cannot feel, or anything I can't add something to and at the same time get something out of," Little Milton told Jeff Weiner on the BluesAccess website. "I don't record nothing that I don't feel, that I don't like. I don't give a damn who writes it or who says you should do it. When I go into the studio, I am my own boss. I have advisors and friends, I listen to them and I listen to their points. But if I feel that I can't do it without putting all of me into it, then I say, 'No, we are not going to do it.' " It was a philosophy he never abandoned during a career that lasted more than 50 years. "When you hear his records," said blues promoter Roger Clarksdale in the *Clarion-Ledger,* "you notice there's nobody who did exactly what he did."

Independent Voice Stayed in the Shadows

For Little Milton, it was always about the music first and his popularity as a blues artist lingered in the shadows. His greatest hits were played the world over by blues cover bands and musicians, many of whom could not have identified the man who wrote them. Writing of one Little Milton song in particular, "The Blues is Alright," Weiner illustrated this point: "Little Milton's proud signature tune is heartily sung by local, national, and international blues bands each night in every corner of the globe. Unofficially dubbed the 'International Blues Anthem,' most musicians *live* to write a song ingrained so deeply in the American blues fabric as is 'The Blues is Alright.' It resonates with people worldwide, even though the majority of fans who shout out the call-and-response chorus, as well as some of the local bands who play it nightly, may not realize they're covering Little Milton, one of the true consummate professionals of the blues."

A driving force behind his professionalism was Milton's unique ability to keep his focus on what was really important—his listeners and fans. "The stars are the people sitting out there in the audience," he told Weiner. "The people that go to the record stores, buy your product and pay their money to see you—those are the stars. You are just a tool to give some humor, some pleasure, some sadness, because your songs make them happy about good things that have happened. The songs will make them reminisce about some things that weren't so pleasant and give them hope that they can change."

Started Young and Never Looked Back

Little Milton was born in a modest sharecropper's home on September 7, 1934, near the Delta town of Inverness, Mississippi. One of 13 children, he was influenced by the playing of his father, local blues musician "Big" Milton Campbell. As a young man he was also heavily influenced by the gospel music he heard in the churches, by the country music that came over the radio from Memphis, and by one of his favorite programs, the Grand Ole Opry. He took to the guitar, becoming a serious student of the instrument and imitating every song from every genre he heard until he had mastered it.

Quickly coming to be known as Little Milton—both because of his father's notoriety and the fact that he was just a young teen when he began to perform—the hungry, focused musician began to play throughout the South, wherever he could, including the street corners and back alley dives that likely gave him more of an education than he sometimes bargained for. He absorbed everything he could, and soon developed a rollicking stage presence that created a sensation wherever he played, attracting the attention of local promoters and record labels.

One musician who took a particular liking to Little Milton was a young Ike Turner, who would go on to have a sterling career of his own. Turner took Little Milton under his wing, encouraged him to move north to East St. Louis, and the pair became stars on the club circuit in that legendary blues town. Little Milton told music writer Andria Lisle, as quoted in *Sing Out!,* "[Ike] and I worked 12 to 15 dates a week up there, playing three or four gigs a day on the weekend. We'd play St. Louis, Missouri, where they had a curfew. Everything would close down at 2 a.m., and we'd head across the river to the Illinois side, where it was 24/7. We worked nonstop."

Distinguished Recording Career on Several Hallowed Labels

Turner also introduced Little Milton to Sun Records executive Sam Phillips in the early 1950s, around the time Phillips was developing the early career of another unknown prospect from Mississippi named Elvis Presley. He recorded his first single, ''Beggin My Baby,'' in Memphis with Sun Records, but failed to distinguish himself at the label. He soon moved to Bob Lyons's Bobbin Records, recording several sides there, including his first hit, ''I'm a Lonely Man,'' in 1958. He also began to emerge as a credible businessman with an eye for talent, bringing future stars Albert King and Fontella Bass to Bobbin as their A&R man.

Now a rising star in his own right, Little Milton was signed to the Checkers label under the ownership of the famed Chicago company Chess Records. From 1962 through 1969, when the label folded after the death of founder Leonard Chess, Little Milton's career blossomed at Checkers. His hit song ''We're Gonna Make It'' rose to number one on the R&B charts in 1965 and became an anthem of the civil rights movement. This kicked off a successful run of Top Ten R&B singles that included ''Grits Ain't Groceries,'' ''Baby I Love You,'' ''Who's Cheating Who?,'' ''If Walls Could Talk,'' and ''Feel So Bad.''

From Checkers, Little Milton moved to the Memphis-based Stax Records label for another productive six years, working alongside such 1970s-era R&B heroes as Albert King, Isaac Hayes, and Booker T. and the M.G.'s. His Stax hits included ''Walkin' the Back Streets and Cryin' '' and ''That's What Love Will Make You Do.'' When Stax folded, Little Milton signed briefly with Miami-based TK/Glades Records, which also closed shop. In 1983 he had his only major label release album with *Age Ain't Nothin But a Number* on MCA.

In 1984 Little Milton returned home, literally and musically, when he began a three-decade relationship with Jackson, Mississippi-based Malaco Records, a label dedicated to keeping Southern soul and blues music alive. It was at Malaco that he recorded ''The Blues is Alright,'' as well as such other blues standards as ''Little Bluebird,'' ''Annie Mae's Café,'' and ''Comeback Kind of Love.'' His hit albums *Cheatin Habit* and *Little Milton's Greatest Hits* were among 14 albums he recorded at Malaco.

Legend Continued to Grow

Among the numerous awards and honors he received throughout his career, Little Milton was given the W.C. Handy Blues Award as Entertainer of the Year in 1988. He was inducted into the Blues Hall of Fame that same year. His 1999 Malaco release, *Welcome to Little Milton,* a collection of duets featuring such artists as Lucinda Williams and Delbert McClinton, was nominated for a Grammy Award.

The album was a way for the blues great to extend his legacy, and his love for the blues, to a younger audience that troubled him in later years with its abandonment of traditional American roots music for new formats like hip-hop and rap. ''People forget about their heritage,'' he lamented on BluesAccess.com. ''I believe this is why you find so much crime, so much racial hatred and ignorance, because I don't think the kids are being taught the true values of life, of respect, of love, of commitment, of consideration and fair play for their fellow human being. They get so disgusted with the way things are and they just go out and do anything. They are in a turmoil of defiance. . . . Nobody's there to teach them.''

He added, ''I'm still a contributor. . . . I still love it, and I know as long as I can enjoy what I'm doing, there'll be no retiring.'' Always known as a breathtaking live performer, Little Milton remained a touring headline act until his final days. ''The time that I'll retire is when they lay me down, fold my arms and y'all come by and say, 'That sorta look like him. Yeah, that's him!' Other than that, as long as God grants me the time on earth, I'm gonna enjoy doing what I'm doing.''

Little Milton did continue to play and record. In April of 2005 he traveled to London to headline a Memphis blues festival, and the next month his album *Think of Me* was released to rave reviews. After having a stroke, Little Milton was visited in the hospital by longtime friend and producer, Greg Preston, who played Little Milton's music to him as he lay in a coma. In the Associated Press as captured by the *Clarion-Ledger,* Preston reflected on Little Milton's uncanny ability to draw great emotion from such a spare musical style. ''Most guitar players, they think the more notes the better,'' Preston said. ''Milton, B.B. (King), Albert King–their style was you make every note count. Because one note can touch an amazing amount of people. It's not how many you play or how fast you play, it's how you play that one note. That was his style.''

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M

Anna Magnani

Italian stage and screen actress Anna Magnani (1909-1973) gained international fame with her passionate performance in director Roberto Rossellini's *Open City,* the first major work of the Italian neo-realist cinema movement. In the United States, Magnani was nominated twice for an Academy Award for Best Actress, winning the Oscar in 1955 for her role in *The Rose Tattoo.*

Details of Anna Magnani's early life could have provided plot elements for the grim Italian ''neo-realist'' films that later made her an international star. She was born in Rome, Italy, on March 7, 1908, an illegitimate child who never knew her father and was deserted by her mother. Responsibility for her upbringing fell upon her maternal grandmother. The pair led a poverty-stricken existence in the harshest parts of Rome.

Magnani received her early education at a French convent school in Rome. Later, she enrolled at the Academy of Dramatic Arts, also in Rome. To earn a living and support her schooling, she sang risqué songs in cabarets and nightclubs; she also performed in vaudeville. In 1926, she joined a company of performers that toured Italy and, in 1927, Argentina.

Early Film Career

She made an inauspicious film debut in 1927, playing a bit part in the silent film *Scampolo.* But at this time, films were not her main career focus, as she also sang and acted on the stage.

Magnani returned to films in 1934, for what some consider to be a legitimate film debut, in *La cieca di Sorrento* (The Blind Women of Sorrento). In 1935, she married film director Goffredo Alessandrini. Although Alessandrini did not consider Magnani a strong film actress, he gave her a supporting role in his 1936 film *Cavalleria.* The marriage was unsuccessful, and the couple went through a long period of separation that finally ended with an annulment in 1950. They had one son, Luca.

For the next five years, Magnani's acting work—on both stage and screen—was somewhat spotty, but she gained validation as a film actress when she appeared as the second female lead in *Teresa Venerdi* (Friday Theresa or Doctor Beware), by great Italian filmmaker Vittorio De Sica, who would later direct the neo-realist masterpiece *The Bicycle Thief* (1949).

Gained Fame in *Open City*

Magnani's true cinema breakthrough came nearly eighteen years after she made her first screen appearance in 1945 when she played ''Pina'' in director Roberto Rossellini's *Roma, città aperta* (Open City), the seminal work that launched the Italian neo-realist film movement in the immediate post-World War II period. The film dealt with the final days of Nazi occupation of Rome. Her performance earned her international attention, largely due to her memorable, well-acted death scene, which has been described as a great moment in film history. In 1946, in the United States, she was selected by the National Board of Review as the best foreign actress of the year for her work in the film.

Soon, she would work with some of Europe's greatest directors and, in Italy, she became a star, despite her unconventional looks—by film standards—and lack of glamour. Her dark hair, dark-circled eyes, somewhat plump frame

and short stature provided her with a sensual look often described as ''earthy.'' Because of her appearance and acting style, Magnani was often cast as working-class women or passionate widows or mothers. On screen, Magnani came across as fiery, tempestuous, loud, aggressive and at the same time vulnerable. When not exploding, she could be quiet but seething, her raw emotions evident in her countenance. She was blessed with an incredibly expressive face that enabled her to silently, yet easily, communicate characters' feelings. Her skills inspired De Sica, her former director, to call her ''Italy's finest actress and one of the most interesting actresses in the world,'' as quoted on the theoscarsite.com, website.

Her off-screen life at times could be equally as dramatic. During this period, Magnani had a highly visible off-screen relationship with Rossellini. This lasted for several years, until Rossellini began his rather notorious affair with actress Ingrid Bergman. Earlier, in 1942, she became involved with actor Massimo Serato. Their affair produced her second—and illegitimate—son. Later, the child became a victim of polio, and Magnani devoted a great deal of her personal life to his care.

Magnani again worked with Rossellini in 1948, first in the *Il Miracolo* (The Miracle), a story segment presented in an episodic film called *L'Amore* (Love), and in *The Human Voice.* In the first, she played a pregnant outcast peasant who was seduced by a stranger and comes to believe the child she subsequently carries is Christ. American censors condemned *Il Miracolo* as blasphemous. *The Human Voice* was based on a play by famed French artist and writer Jean Cocteau, and, in a *tour de force* performance, Magnani portrayed a desperate woman trying to save a romantic relationship on the telephone.

Became Post-War Neo-Realist Heroine

After *Open City,* Magnani provided the screen with powerful performances as typical neo-realist female characters including strong-willed prostitutes and suffering mothers. In 1947, in *L'onorevole Angelina,* she played an Italian housewife who bravely fought against black market activities that were rampant in post-war Europe. In 1951, Luchino Visconti, another great Italian director who earned his reputation in neo-realist films, moved into the realm of satire with *Bellissima,* and he cast Magnani as ''Maddelena,'' an overly aggressive stage mother intent on getting her daughter into movies. The moment when the character realizes that the studio heads are laughing at her daughter's screen test provides cinema with one of its great poignant moments, thanks to Magnani's considerable talents.

Other works from this period included *Abbasso la miseria* (1945); *Devanti a lui tremava tutta Roma* (Before Him All Rome Trembled), *Abbasso la richezza,* and *Un uomo ritorna, Il bandito,* all in 1946; *La sconosciuto di San Marino, Assunta spina, Molti sogni per le strade*, and *Vulcano* in (1949).

In 1952, she worked with renowned French director Jean Renoir in *Le Carrosse d'or* (The Golden Coach), playing a *commedia dell'arte* actress. She also starred in *Camicie rosse,* directed by former husband Alessandrini.

Won Academy Award for *The Rose Tattoo*

With Magnani's international reputation firmly established, it was only natural that Hollywood would seek her considerable talents. Her American debut turned out to be one of her most famous movies and one of her greatest parts. She played the widow of a truck driver in the *The Rose Tattoo,* the film version of Tennessee Williams's play. Magnani was friends with the famous playwright, and Williams had written the role with Magnani in mind.

The film was directed by Daniel Mann, and Burt Lancaster co-starred with Magnani, who earned a mantle full of awards for her performance, including the New York Film Critics Circle Award for Best Actress, the British Film Academy Award for Best Foreign Actress, the Golden Globe Award for Best Actress-Drama, and the National Board of Review Award for Best Actress.

Ironically, following her triumph in *The Rose Tattoo,* the number of her film roles began to dwindle, even though she continued providing strong performances. In 1957, she was again nominated for the Academy Award for Best Actress for her work in *Wild is the Wind,* a film by George Cukor, some consider one of America's finest directors.

Worked With Brando

In 1959, Magnani became involved in a major film project that, although it resulted in immediate failure,

turned out to be perhaps her most interesting American movie. Further, it combined her considerable talents with those of arguably America's greatest actor, Marlon Brando, as well one of the movie industry's best directors, Sidney Lumet, and one of the country's finest playwrights, Tennessee Williams.

By the late 1950s, Brando and Magnani were the male and female actors whose names were most closely identified with Williams's work. In 1948, Brando's stage performance as ''Stanley Kowalski'' in William's play *A Streetcar Named Desire* electrified Broadway audiences and propelled him toward super-stardom; and Magnani, with her performance in *The Rose Tattoo,* personified, in many peoples' minds, the typical Williams female character. Thus, a Williams-Brando-Magnani collaboration seemed highly appropriate, and it turned out to be *The Fugitive Kind,* an adaptation of *Orpheus Descending,* one of William's earlier and lesser-known plays.

Brando starred as ''Valentine Xavier,'' a guitar-playing drifter who finds his way into a small Louisiana town, where he encounters and develops a romantic relationship with an emotionally vulnerable woman (played by Magnani) who is married to a cruel man dying of cancer.

Brando demanded and got an unheard-of million-dollar contract, but the film's producers expected a smash hit, considering all of the talent assembled for a work by Williams. At the time, Williams was hot in Hollywood. His reputation had already been well established with his plays *A Streetcar Named Desire* and *The Glass Menagerie,* and the movie version of his play, *Cat on the Hot Tin Roof,* was a current box office success. In addition, his new play, *Suddenly, Last Summer,* was doing well on Broadway, and the screen rights had already been sold.

But *The Fugitive Kind* failed to live up to expectations, and trouble began even before the filming started. Author Peter Manso reported in ''Brando,'' his 1994 biography of the temperamental star, that Brando and Magnani's working relationship became strained during rehearsals and further deteriorated when filming began. Essentially, two massive egos collided. ''Magnani, who was notorious for her stormy affairs with her leading men as well as her directors in the past, was now offended at Marlon's courtesy, which had become obsequious to the point of parody,'' wrote Manso. ''Not surprisingly, Brando was testing her the way he tested everyone.''

As for the film, the final results were odd, and both audiences and critics were turned off. ''With a few scattered exceptions, the reviews were terrible,'' wrote Manso.

One of those exceptions was Bosley Crowther, then the influential film reviewer for *The New York Times.* He wrote: ''. . . at the center of his drama, which grimly and relentlessly takes place in the sweaty and noxious climate of a backwash Louisiana town, there are two brave and enterprising people whose inevitably frustrating fate assumes, from the vibrance of their natures, the shape of tragedy. And because Marlon Brando and Anna Magnani play these two people brilliantly, 'The Fugitive Kind' has a distinction and a sensitivity that are rare today in films.''

Acting Appearances Decreased

Following that film, but not as a result of its critical reception, Magnani's screen activity shrank even more. Her age was probably more responsible for her diminished activity: In 1960, she was fifty-two years old, and acting opportunities for women in that age bracket were limited; especially for a singular performer like Magnani.

During her American period, Magnani also continued working overseas with European directors. In 1956, she starred in *Suor letizia.* Two years later, she starred with Giulietta Masina, another major international actress (she appeared in Frederico Fellini's classic *La Strada* [The Street, 1954] and she later married the director), in *Nella città l'inferno* (And the Wild, Wild Woman), a drama taking place in a female prison. Magnani played a prostitute.

In 1962, she had yet another opportunity to work with a highly regarded European director, when she appeared in Pier Paolo Pasolini's *Mamma Roma.* Again, Magnani played a prostitute; it was her last film role of substance.

Later in the decade, in 1969, she appeared in the comedy *The Secret of Santa Vittoria,* directed by Stanley Kramer. Her last screen role was a cameo in Fellini's *Roma* in 1972.

In this later period of her career, she also appeared on Italian television and acted on the stage, most notably in 1965 when she starred in *La Lupa* (She-Wolf), directed by Franco Zeffirelli, and 1966 when she played the lead in playwright Jean Anouilh's *Medea,* directed by Gian Carlo Menotti.

Died of Cancer

Magnani battled pancreatic cancer late in her life, and she finally succumbed to the disease in Rome on September 26, 1973. She was 65 years old. It was reported that an enormous crowd turned out for her funeral in Italy, in a final public salute that is more typically reserved for Popes. She was laid to rest in the family mausoleum of Roberto Rossellini, who had remained her longtime friend and favorite director.

She was later honored in the United States with a star on the Hollywood Walk of Fame on Hollywood Boulevard.

In 2002, she was the subject of a ''Billy Rose Tribute'' at the Museum of Modern Art in New York City. The two-week career retrospective included screenings of Magnani's most important films.

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Dusan Makavejev

One of the most innovative filmmakers to emerge from Eastern Europe in the 1960s and 1970s, Dusan Makavejev (born 1932) had an anarchic streak that antagonized authorities in both the East and West. His 1971 film *WR—Mysteries of the Organism,* dealing with the career of psychiatrist Wilhelm Reich, has been a favorite of critics.

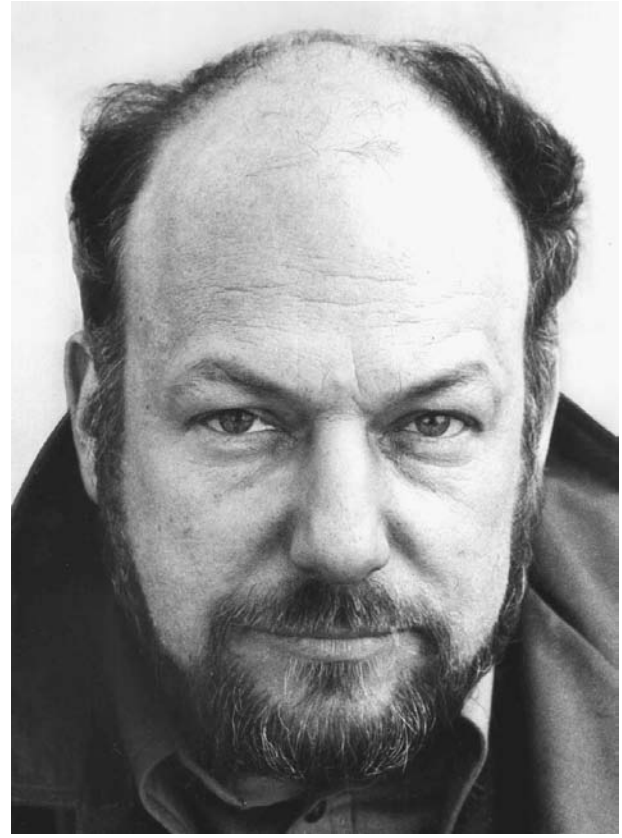

Makavejev was a native of the Communist nation of Yugoslavia and worked there for the first part of his career. His outrageous films breathe the spirit of the 1960s counterculture, and it is perhaps surprising that an artist who took the ideas of that era to their most daring extremes should have come from behind the ''Iron Curtain'' that divided the West and the Communist world. Yet he was an equal-opportunity satirist, taking aim at Western militarism and capitalist excess as often as he skewered Communist absolutism. Makavejev's works had sex and sexuality high on the list among their main themes; he saw sexuality as an unstoppable chaotic force that was inimical to the objectives of established regimes everywhere. Accordingly, some of his films had scenes that could be classified as pornographic, and they were banned in various countries. They seem to overflow with ideas, often containing multiple stories mixed with interviews real and staged, documentary-style footage, quotations from other films, and more. Makavejev was, in the words of *New York Times* writer Kevin Filipski, ''one of the boldest, most anarchic filmmakers around, an honest purveyor of cinematic treatises that explore taboo topics in the political, social, psychological, and sexual arenas.''

Saw *Snow White* in Original Run

Makavejev was born in the Yugoslav capital of Belgrade (now the capital of Serbia and Montenegro) on October 13, 1932. The man who shocked moviegoers with *WR—Mysteries of the Organism* was, ironically enough, first inspired by Walt Disney's *Snow White and the Seven Dwarfs*—the first animated feature in color. ''I was five years old at the time, and this made me very proud. It made me feel this was made for me, for my generation,'' Makavejev told interviewer Ray Privett of Chicago's Facets Multimedia. He attended an English-language kindergarten in Belgrade, where he was also entranced by another pioneering piece of animation, *Felix the Cat.* Makavejev learned to speak several languages, and the films he would make as an adult were almost international in nature, switching among different languages through the use of subtitles.

Growing up amid the devastation of World War II, Makavejev would feature anti-militaristic themes in his films. He finished school after the war and enrolled at the University of Belgrade, from which he graduated in 1955. He majored in psychology, and the drives and compulsions hidden within the human psyche would also furnish material for his films later on as he studied with the intellectual descendants of the founders of modern psychology in Vienna, Austria. ''We got Gestalt psychology, then later some Freudian stuff because we had a professor who studied in Vienna with one of Freud's pupils,'' he told Privett. Makavejev was influenced by the German-born Marxist philosopher Erich Fromm, who extended Freud's ideas into the political realm, positing freedom as a basic psychological state—exhilarating but terrifying enough that humans try to escape from it through authoritarianism and militaristic violence.

But the Freud disciple who influenced Makavejev to the greatest extent was the most unorthodox one, Wilhelm Reich. ''I discovered Wilhelm Reich in the early '50s, and tried to read him, but I could not find anything. I didn't know he was in jail at the time,'' Makavejev recalled to Privett. Reich posited the existence of a physical force called orgone energy, expressed in human sexuality and emotion but also in the phenomena of the natural and celestial worlds. He and his followers were early exponents of what would later be called sexual liberation. Reich, who had emigrated to the United States, was harassed by the FBI and charged with making false medical claims for his ''orgone accumulator'' devices; he died in prison in 1957.

In the late 1950s, Makavejev attended the Academy for Theatre, Radio, Film, and Television in Belgrade. He had

begun making films as a university student in 1953, and now he found work making documentaries and other short films for the Yugoslav state. One of them, made in 1959, was called *What Is a Workers' Council?* A stint in the Yugoslav army in 1959 and 1960 began to focus Makavejev's ideas, and he worked on scripts that explored the psychology of military organizations. His documentary career resumed after his discharge, and film scholars believe that, although his career took a drastic turn away from Communist orthodoxy in the late 1960s, he never completely renounced the Communist-realist style of filmmaking—most of his films had documentary elements or showed the influence of the propaganda classics of Soviet cinema. Makavejev married Bojana Marijan in 1964.

Took Advantage of American-Inspired Distraction

At the time, Makavejev was unable to realize his ideas within the restrictions imposed by Yugoslavia's state-run film industry, which banned nudity and even any expression of overt sexuality. In the late 1960s, however, the country did open up to some Western investment. This had cinematic ramifications: American film studios began making films in Italy to cut costs, resulting in the ''spaghetti Western'' phenomenon, and Italian producers such as Dino de Laurentiis began to move production to nearby Yugoslavia. The government, anxious for foreign investment, put the resources of the country's film industry at their disposal—and Makavejev stepped into the resultant suspension of the normal ways of doing things in order to make his first two films, *Man Is Not a Bird* of 1966 and *Love Affair: Or the Case of the Missing Switchboard Operator* of the following year. The films were never officially approved, but Makavejev made them under the radar of the authorities.

''I got my cinematographer and my set designer . . . and we said, why don't we start now?'' Makavejev told Privett, recalling the genesis of *Love Affair.* They found three empty rooms in the basement of a studio building. ''Some crew had recently left the place. We said, let's call the film 'Love Affair,' and the set designer wrote 'Love Affair Film Crew' on the door. We were there, just talking about anything.'' A middle-aged production manager in a shirt and tie knocked, and Makavejev feared the group had been caught. ''We were all in our 20s and he was in his 40s.'' But the production manager, it turned out, was looking for work and signed on to Makavejev's still rather formless film. ''He was a workaholic, so he found us. . . . We didn't have the heart to tell him that the production was not yet approved.'' The production manager reserved supplies, and shooting went on unimpeded. Officials ''were too busy shooting this gigantic Hollywood movie that they either didn't realize or care what we were doing. . . . The people who did realize what we were doing loved us. We were young guys who were doing something interesting.''

Man Is Not a Bird, with its comic story of a love triangle set in a Serbian copper mining town, was a relatively conventional piece of Communist filmmaking, but its frank treatment of sexuality pushed the envelope, and its mix of documentary and narrative elements were innovative. Its main character, a straitlaced engineer who has an affair with a local hairstylist but then loses her to a truck driver, was seen as a symbol of the ruling Communist order. But it was *Love Affair* that put Makavejev on the international cinema map. As the above description of its genesis indicates, it has a quality of being made up as it went along, something it would share with most of Makavejev's subsequent films. Its basic plot—a switchboard operator, Isabella, becomes involved with an Arab-born exterminator, Ahmed, who is later arrested for her murder—serves merely as the springboard for a whole collage of little stories and details, including digressions into rat control, the making of strudel, imaginary interviews with scholars including a sexologist, and footage of churches being destroyed during the October Revolution of 1917 that led to the founding of the Soviet Union.

Makavejev's next film, *Innocence Unprotected* (1968) was equally innovative; beginning with a Serbian romantic film of the 1940s, Makavejev superimposed interviews with the film's original makers, hand-tinted parts of the original black-and-white film, and added other elements in an attempt to bring out (or create anew) an anti-Nazi subtext in the film and perhaps to draw a contrast between imperialist power and local culture. Makavejev's reputation among international film observers was on the rise, and he was awarded a Ford Foundation grant in 1968—one of the few times he succeeded in tapping large-scale sources of arts funding in the West.

Released Unorthodox Reich Documentary

The shocking elements of Makavejev's *WR—Mysteries of the Organism* went a long way toward explaining the funding difficulties that would plague him for the rest of his career. The ''WR'' in the title referred to Wilhelm Reich, and part of the film consisted of one of Makavejev's typically freeform documentaries, tracing Reich's philosophies and his problems in the U.S., and included interviews with his surviving relatives. The film also delved into the U.S. student counterculture of the 1960s, with footage of demonstrations against the Vietnam War, and into pornography, featuring an interview with an editor of *Screw* magazine. Yet other strands were woven in; part of the film, set in Yugoslavia, is a fictional story of a female Reich admirer whose head is cut off (with a skate) by a Russian ice skater with whom she has had an affair. In the scene, her decapitated head is still capable of speech.

The sheer originality of *WR—Mysteries of the Organism* fascinated Western film critics, and the film was a staple of the university cinema series of the era. In Yugoslavia, however, it was not at all well received by the authorities. The film was never released there, and the Yugoslav regime turned up the heat on Makavejev and declared him an enemy of the state. ''One day in '73 I went for a drive in my car and heard a strange sound,'' the director told John Petkovic of the Cleveland *Plain Dealer.* ''The bolts on one of the wheels were unscrewed. I knew it was time to leave.''

Relocating to Paris, Makavejev attempted to recapture the symbolic richness of *WR—Mysteries of the Organism* in *Sweet Movie* (1974), structured around a story of a beauty

queen who is abused by her industrialist husband and finds renewal in a radical sex commune. *Sweet Movie,* with chocolate-drenched sex scenes barely distinguishable from those of many pornographic films, was banned in many countries and condemned by critics as over-the-top. *Montenegro* (1981), set in Sweden among a group of Balkan immigrants, fared better; it starred American actress Susan Anspach as an American-Swedish woman who becomes involved with the group. ''I planned to place at the beginning of the film the following text: 'This film is dedicated to the new invisible nation of Europe, the fourth largest, of 11 million immigrants and guest workers who moved North to exploit rich and prosperous people, bringing with them filthy habits, bad manners, and the smell of garlic,' '' Makavejev told *New York Times* writer Annette Insdorf.

But Makavejev was forced to range farther and farther afield in search of support from controversy-leery investors. A 1985 Australian film, *The Coca-Cola Kid,* floundered despite the presence in the lead role of Eric Roberts, brother of the famed American star Julia Roberts. Makavejev returned with the anti-Communist satires *Manifesto* (1988) and *Gorilla Bathes at Noon* (1993), but they did not find wide distribution. Makavejev made a living by teaching film courses, including one at Harvard University. In the 1990s he was frequently visible as an essayist, bemoaning the ethnic strife that resulted in the breakup of his native Yugoslavia. In London, in 1991, he agreed to camouflage two scenes in advance of a television showing of *WR—Mysteries of the Organism,* one of them showing a couple having sex at the Woodstock music festival. In 1995 he made a short documentary, *A Hole in the Soul,* that juxtaposed reminiscences of his own career with scenes of the chaos in the former Yugoslavia. He continued to live in Paris, and in the early 2000s he was reported to be at work on a new film entitled *M-99.*

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Dan Marino

When quarterback Dan Marino (born 1961) was still available late in the first round of the 1983 National Football League draft, the Miami Dolphins were surprised and delighted. Marino set many major passing records over 17 seasons before retiring after the 1999 season, while leading the Dolphins to 10 postseason appearances and one Super Bowl. Marino, inducted into the Pro Football Hall of Fame in 2005, went on to become a broadcaster and product endorser after his retirement from professional football.

Raised in Blue-Collar Neighborhood

Marino grew up in Pittsburgh, Pennsylvania's, working-class Oakland neighborhood. His father, Dan Sr., worked the graveyard shift delivering bundles of the *Pittsburgh Post–Gazette* and threw footballs in the backyard with his son. Young Marino, who rooted for the Pittsburgh Steelers as a youth, played his early football on a street so narrow that teams had four players maximum; the end zones were telephone poles and curbs constituted the sidelines. Buses and cars often served as the linebackers he had to dodge. ''If Marino didn't have anything else to do, he threw at the telephone poles,'' Larry Schwartz wrote for *ESPN Classic*.

He emerged as a *Parade* magazine All-American while at Central Catholic High School. Marino pitched and hit so well that the Kansas City Royals selected him in the fourth

round of baseball's amateur draft, but Marino rejected the team's offer of a $35,000 signing bonus in order to play college football instead, at the University of Pittsburgh, just five blocks from his home. ''Something, maybe my heart, told me to stay home and go to Pitt,'' he told Schwartz.

Had Ups and Downs as Panther

Halfway through his freshman season, Marino became Pittsburgh's starting quarterback and never looked back. The Panthers reeled off three straight 11-1 seasons, winning the Fiesta, Gator, and Sugar bowls. In Marino's junior season, 1981, Panthers Head Coach Jackie Sherrill turned his quarterback loose with a more wide-open offense and Marino responded with 37 touchdown passes, which led the entire National Collegiate Athletic Association, and 2,876 yards with a nearly 60 percent completion rate. He saved his best for last that year. Facing Georgia in the Sugar Bowl in New Orleans, and with the Bulldogs still having an outside shot at a national championship, Marino stared down a Georgia blitz and hit tight end John Brown with a 33-yard touchdown pass with 42 seconds remaining to give the Panthers a 24-20 victory. Moments earlier, Marino had talked Sherrill out of attempting a game-tying field goal.

Pittsburgh ended the 1981 season ranked fourth in the Associated Press poll, and the Panthers harbored national title hopes the following season with Marino back for his senior year. Marino, however, threw more interceptions than touchdowns (23 to 17) and Pittsburgh finished 9-3—disappointing compared with expectations. The last two games were especially disappointing. The regular-season finale was an embarrassing 48-14 loss at home to in-state rival Penn State, and the Panthers failed to score a touchdown in a 7-3 defeat to Southern Methodist in the Cotton Bowl. ''The bottom fell out my senior year at Pittsburgh,'' Marino wrote in his book, *Dan Marino: My Life in Football,* excerpts of which appeared on the Pro Football Hall of Fame Web site. ''It's never fun to play poorly or to be questioned. It certainly wasn't for me that senior year at Pitt. But I think it served me well to learn how to handle everything that came with the game's ups and downs. Some people call it growing another layer of skin. I just call it growing up.''

Dolphins Needed a QB

Marino's mystifying senior slump befuddled many observers—and him—and dropped his value on draft day. That the player pool was stocked with promising quarterbacks—Schwartz called it the ''Quarterback Class of '83,''—didn't help Marino, either. Quarterbacks John Elway, Todd Blackledge, Jim Kelly, Tony Eason, and Ken O'Brien all went ahead of Marino. Other teams that had expressed their interest took running backs and defensive tackles. Miami, meanwhile, had liked what they saw of Marino at the annual scouting combine in Indianapolis but assumed he would not be available late in the first round, when the Dolphins were scheduled to pick 27th, or next to last.

Marino received a phone call from Miami coach Don Shula. ''Hey, you want to come to Miami? Because we need a quarterback,'' Shula said, as Marino recalled in his book. Marino's reply: ''You bet.'' Miami had reached the Super Bowl three months earlier, losing 27-17 to the Washington Redskins, but the Dolphins lacked the franchise quarterback they were missing since Bob Griese retired in 1980.

Still, Marino had some critics to silence. ''I worked my butt off that summer in hope of making a good first impression,'' Marino wrote in his book. The young quarterback had a good team around him. The Dolphins had reached the Super Bowl with a standout defense and a strong offensive line that anchored a ball-control offense in the absence of a high-scoring attack. Shula, once Marino was ready, would let the Dolphins open up offensively. ''Right from the start, Don Shula was the perfect coach to help develop me into [a quarterback] quickly.''

Three games into the 1983 season, Marino took over from David Woodley as starting quarterback. In 1984, he blossomed into a star. He set two headline-grabbing, single-season records: most touchdown passes (48, which Peyton Manning of the Indianapolis Colts broke in 2004) and most yards completed (5,084). He impressed other coaches and media for his maturity as well. ''Quite frankly, Marino just doesn't make mistakes,'' Paul Attner wrote in the *Sporting News* in November of 1984. ''Remarkably, Marino goes about his destruction so easily, so calmly, so *naturally,* that you forget he was in college just two years ago or that he is confronting complex defenses that are employing every possible sleight–of–hand to confuse the young lad or that even an esteemed coach like Tom Landry once said it takes every five years to mature into an NFL quarterback.'' Hall of Fame defensive back Ronnie Lott said, as quoted on the ESPN Classic Web site: ''You were basically at Dan's mercy. All the great ones see the game so quickly that when everybody else is running around like a chicken with their head cut off, they know exactly where they want to go with the ball.''

Marino and the Dolphins won the American Football Conference championship in 1984, avenging a home upset loss to the Seattle Seahawks in the playoffs a year earlier. Super Bowl XIX featured Marino against another of the game's best young quarterbacks, Joe Montana of the San Francisco 49ers. Montana, already with a Super Bowl title under his belt, was the game's Most Valuable Player three years earlier. After two weeks of Montana vs. Marino headlines and sound bites, the quarterbacks and their teams met at Stanford Stadium in Palo Alto, California. Though the Dolphins led 10-7 after the first quarter, the rest of the game was all 49ers. They led 28-16 at halftime and won 38-16, and Montana had another Super Bowl MVP award. Marino, with his team playing catch-up all day, completed 29 of 50 passes for 318 yards, threw for one touchdown pass and had two interceptions. The 49ers sacked him four times.

His Commercial Value Rose

Despite the Super Bowl defeat, Marino's value as quarterback and commercial endorser soared. Soft-drink bottler Pepsi took advantage of the Montana-Marino hype and featured both in a television ad shortly after the game. ''Joe, next year I'm buying,'' Marino said in the ad, after Montana bought him a Pepsi at a machine. Marino also endorsed

Isotoner gloves after Aris-Isotoner vice president Richard Rubin chose the quarterback over race-car driver Mario Andretti and a heart surgeon. The company's slogan was ''Take care of the hands that take care of you.'' According to Barry Jackson of the *Miami Herald,* Rubin said Isotoner's sales increased by 500 percent over the first five years of Marino's marketing agreement, which ended in 1994 with a management turnover. ''The Isotoner ads have been off the air for more than a decade, but people still ask Marino about them,'' Jackson wrote. ''In the winter, Dan can walk down the streets of New York and get Isotoner comments,'' Marino's marketing manager, Ralph Stringer said in Jackson's article. ''A person will say, 'I saw your commercial [very recently].' I say, 'You didn't see that commercial.' ''

Marino never played in another Super Bowl, despite the Dolphins' many playoff appearances. In 1985, they hosted the AFC title game but lost at home 31-14 to a New England Patriots team that had not won in Miami since 1966. Miami also came up one victory short in 1992, falling at home 29-10 to Buffalo. Marino had talented receivers in Mark Clayton and Mark Duper, but the defense faltered over the years and there was never a running game solid enough to balance the offense. ''We used to laugh when we heard every single year that the Dolphins were committed to the running game,'' said Kelly, the quarterback who led Buffalo to four straight AFC titles from 1990 to 1993 and is in the Hall of Fame. ''They never had a running game, and we knew if it came down to it, it was going to come down to No. 13 [Marino].''

Marino, who stayed healthy in an injury-prone position for most of his career, set 25 NFL records and shared five others. Shula resigned as coach in 1995, opting for an executive position while Jimmy Johnson, who had won titles with the Dallas Cowboys and the University of Miami, took over on the sidelines. In his final season, 1999, Marino threw more interceptions (17) than touchdown passes (12) for the first time since his senior year in college. After an embarrassing 62-7 playoff loss to the Jacksonville Jaguars, Marino announced his retirement. His regular-season career statistics included 4,967 completions in 8,358 attempts for 61,361 yards and 420 touchdowns. He was named to the All-Pro first or second team eight times and all-AFC six times. Marino also played in nine Pro Bowls.

Turned Down Executive Position

The Dolphins retired Marino's number, 13, the following season. He, quarterback Bob Griese (12), and running back Larry Csonka (39) are the only players so honored by the franchise, which began play in 1966. Marino was elected to the Hall of Fame on the first ballot in 2005.

Marino has been busy as a broadcaster for CBS and HBO; in 2004, three weeks after agreeing to become the Dolphins' senior vice president of football operations, he abruptly quit. ''Dan Marino made the best audible of his life,'' Joe Schad wrote in the *Palm Beach Post.* ''He didn't realize what he had gotten himself into. He didn't realize how many hours at the office this would require.'' Schad saw the hiring as celebrity window dressing. ''[Owner Wayne] Huizenga was the restaurant owner. [General manager Rick] Spielman was the chef. [Head coach] Dave Wannstedt was the waiter. And they would let Marino make a few plate decorations. It was absurd. Marino, the greatest and most popular player in the history of the Dolphins, should not have lowered himself to that.''

Marino is still in demand for endorsements. Late in 2005 Marino was endorsing Samsung Electronics, among other companies. ''Even five years after retirement, Marino remains ubiquitous,'' Jackson wrote in the *Miami Herald.* ''Marino has become one of the rare celebrity athletes whose popularity has endured long after he left the field.'' He is still visible in broadcast and print ads and on billboards, and has dabbled in film. ''He represents quality based on the career he has established,'' said Ralph Stringer, who handles Marino's marketing deals. ''Danny comes across as the boy from Pittsburgh. He's believable,'' Stringer told Jackson. ''He has achieved the best, so you think he would associate with the best.''

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Dean Martin

American entertainer Dean Martin (1917-1995) was known for his nonchalant style and breezy wit. Immensely popular in his time, he first became famous as the straight man of the comic duo Martin and Lewis in 1946.

Martin also recorded hit records in his distinctive baritone, starred in motion pictures, and had his own long-running television program. But any snapshot of the multi-talented Martin would be incomplete without mention of his legendary affiliation with Hollywood's Rat Pack and his ever-present, if somewhat exaggerated, cocktail personae.

Early Years

Martin was born Dino Paul Crocetti on June 7, 1917, in Steubenville, Ohio. His parents, Angela and Gaetano (a barber), had emigrated from southern Italy around the turn of the nineteenth century and the young Martin reputedly spoke only Italian until he was five years old. Steubenville was a tough town in those days, known as ''Little Chicago'' because of its affinity for gambling and other assorted vices, and Martin was not immune to the influences of his environment. He dropped out of high school at 16 and worked for a while as a liquor runner for bootleggers. But even this somewhat less than auspicious beginning could not hide his early tendency to perform. ''He was a comedian,'' Martin's childhood friend Mario Camerlengo told John Soeder of the *Houston Chronicle.* ''He always disturbed the class. When the teacher would say, 'Dino, you'll have to leave,' he'd hit me on the head as he shuffled out.''

After his stint running booze, Martin tried his hand at amateur boxing under the name ''Kid Crochet.'' That pursuit did not last long, as, according to Rob Parker of the London *Observer,* Martin often recalled in later years, ''I won all but 11 of my 12 fights.'' He went on to work variously as a shoeshine boy, gas station attendant, steel mill laborer, and croupier before striking out to make his name as a singer.

Although blessed with a smooth baritone voice, Martin's early career as a singer progressed slowly. He sang with club bands around the Midwest, and made his coast-to-coast radio debut on Cleveland's WTAM (AM) in 1942, but failed to cause much of a stir at first. Bing Crosby's renowned crooning was imitated by most young singers of the day, and Martin was no exception. J.D. Reed of *People* quoted Martin as saying, ''I copied Bing until I had a style of my own.'' In the 1940s the emulation of his idol accorded Martin sufficient success to make him a regular at New York City nightclubs and on radio, but it was a fateful pairing in nearby Atlantic City, New Jersey, that rocketed him to fame.

Martin and Lewis

In 1946 Martin was booked for a six-week engagement at Atlantic City's 500 Club. A wacky young comedian named Jerry Lewis was also working there, and kismet struck when the illness of another performer put the pair on the same bill. Martin's mildly bemused and effortlessly elegant straight man combined with the wildly frenzied antics of Lewis to become an instant hit with audiences, and formed the basis of a tremendously popular partnership that would last ten years. Indeed, half a century later comedian Alan King told Reed, ''I've been around 50 years, and no one ever created the kind of pandemonium they did.''

The duo's success led them to the Copacabana in New York, where they gained top billing and the then-princely salary of $5,000 a week. Two years later they conquered the West Coast at Slapsie Maxie Rosenbloom's nightclub in Beverly Hills, and a movie deal with Paramount Pictures soon followed. Martin and Lewis made sixteen films together, starting with 1949's *My Friend Irma* and ending with *Hollywood or Bust* in 1956. In between were such crowd pleasers as *At War with the Army* (1950), *The Caddy* (1953), and *Living It Up* (1954). *The Caddy* was also notable because it clearly established Martin's singing credentials, generating the top ten solo effort and Oscar-nominated hit *That's Amore.*

Despite one of the most successful partnerships in the history of show business and the resulting fortunes made by both members, Martin and Lewis had a mercurial relationship. Temperamentally disparate, the two had little in common off the screen and stage, and the ongoing volatility reportedly became wearing for Martin. In 1956 things came to a head, and the pair parted company. Few expected Martin's career to survive, but the kid from Steubenville surprised them all.

The Rat Pack

Martin's detractors were hardly shocked when Martin's first solo movie effort, *Ten Thousand Bedrooms,* was a resounding flop in 1957. They were taken aback, however, when 1958's *The Young Lions* showcased a heretofore unsuspected dramatic talent in Martin. He followed that up with a critically-acclaimed performance with John Wayne in *Rio Bravo* and another with Frank Sinatra and Shirley MacLaine in *Some Came Running.* Thus having beaten the odds and demonstrated his merit as a serious actor, Martin stood ready to reinvent himself yet again.

Martin's newest personae took shape as he aligned himself with an offshoot of a group originated by Humphrey Bogart. By the late 1950s the clan had morphed into

Sinatra's infamous ''Rat Pack,'' and Martin was installed as second in command. The core of the Pack consisted of Sinatra, Martin, Sammy Davis Jr., Peter Lawford, and Joey Bishop; and as they performed together in movies and, most notoriously, Las Vegas, they came to epitomize an irreverent style of hip sophistication that defined the early 1960s. Amidst all that panache, no one was more urbane, laid back, or surpassingly cool than Martin. Tuxedo-clad, cigarette in one hand and cocktail in the other, Martin's latest role was that of a debonair boozer with a nonchalant wit.

The Rat Pack's slightly risqué focus on sex, liquor, and general carousing made Las Vegas their natural playground. Gambling, drinking, and womanizing were the order of the day (and night); but the group worked hard as well, and their casino nightclub act was hugely popular. While some tongues may have wagged at the level of excess, nobody doubted that Sinatra and his boys were having a great time. As Martin's old friend, actor Debbie Reynolds, told Reed, ''A lot of people wished they could have a third as much fun as [the Pack] did.'' Martin, dubbed the ''Clown Prince'' of the clan, expressed his satisfaction in a typically offhand manner at a Rat Pack tour press conference by saying, according to *Newsweek*'s Karen Schoemer, ''We're happy to be doing this thing. What the hell.''

Top Talent Across Media

Martin's association with the Rat Pack did not hamper his solo career. He continued to record as a singer, producing his first number one hit, *Memories Are Made Of This,* in 1955. He famously repeated that achievement in 1964, when he bumped The Beatles out of the top spot with his recording of *Everybody Loves Somebody.* According to Schoemer, Martin was spurred to such a feat by frustration with his son's non-stop admiration of the British pop sensation, and reportedly said, ''I'm gonna knock your little pallies off the charts.'' By the end of his recording career, 40 of Martin's singles had hit the charts, including seven in the top ten. He also recorded 11 gold albums.

Martin also made his mark on television. The year 1965 saw the debut of *The Dean Martin Show,* a variety program that lasted nine years on NBC. The show was such a success that Martin was able to negotiate a lucrative contract that was the largest of its time and earned him a place in the *Guinness Book of World Records* as the highest paid entertainer of his day.

Nor did Martin neglect the silver screen, although his later reviews never quite equaled those of his early work. His vehicles ranged from light comedy to westerns, including his only musical, 1960's *Bells Are Ringing, Kiss Me, Stupid* in 1964, *Rough Night in Jericho* in 1967, and *Airport* in 1970. He also made four Matt Helm films, which were send-ups of James Bond, in the 1960s. In short, Martin had proved himself a major talent across a variety of venues during the course of his career.

Fade Out and Reprise

With time, Martin began to fade slowly out of the limelight and appeared content to do so on his own terms. His last movie was 1984's kitschy *Cannonball Run II.* In 1988 he bowed out of a Rat Pack reunion tour after only a short time on the job. Sometime before that, he had stopped making records. He also declined to take part in a 1992 retrospective on Martin and Lewis with his old comedy partner. Instead, Martin played his beloved golf and contented himself with solitary dinners at a favorite Italian restaurant in Beverly Hills.

Part of the self-imposed isolation of Martin's later years was undoubtedly a reflection of his basically solitary personality. He was never much for talking or taking things too seriously. As his son Ricci told Reed, ''He joked that it wasn't the chat that bothered him, it was the chit.'' And director Richard Corliss of *Time* quoted Vincente Minnelli as saying, ''Dean would rather die than have you believed he cared.'' But care he did, and that caring was widely thought to play a large part in his withdrawal.

Martin had married and divorced three times by 1976, and had fathered seven children. One of those children, Dean Paul Martin (known as Dino Jr.), was tragically killed in a plane crash during a California Air National Guard training mission in 1987, at the age of 35. That tragedy, coupled with the losses of such old friends as his assistant Mack Gray and the Rat Pack's Davis, pierced the studied nonchalance of the aging performer and almost surely contributed to his increasing reclusiveness. Martin's storied drinking, once mainly a stage prop of apple juice, escalated in earnest and he moved further into the very mystique that had made him a star. When he died on Christmas Day in 1995, Martin had long been out of the public eye.

The public remembered Martin nonetheless. As late as 2004, Capitol Records released a compilation called *Dino: The Essential Dean Martin,* which soared to number 28 on the *Billboard* 200 chart and became one of iTunes' Top Five Digital Downloads. Musician and actor Steven Van Zandt described his appeal in the liner notes for the CD, as quoted by Soeder: ''Dino represented a traditional style that would prove to be timeless. . . . He was the coolest dude I'd ever seen, period.'' As Martin might have said, ''No question about it, pally.''

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Karl May

Probably the best-selling German writer of all time, Karl May (1842-1912) was known around the world for his adventure novels, set in the American West and in the Middle East. He was least popular in English-speaking countries, but he remains a much-loved figure as far as Indonesia.

May's lack of renown in the United States, where many of his books were set, is not as paradoxical as it might seem. He described the world of Indians and cowboys without ever having seen any of it; indeed, he did not set foot in the U.S. until 1908, and he traveled only as far west as Niagara Falls at that time. When he visited the Arab world several years before that, he experienced disappointment that it did not much resemble the world he created in his books. May's works reflect popular attitudes in the German culture of his time, but beyond that, their success is testimony to the sheer power of imagination.

Blinded in Childhood

May (pronounced ''my'') showed imagination from a very early age, but it took many years before he learned to direct it into socially acceptable channels. The son of a weaver, he was born in central Germany, in the small town of Ernstthal near Chemnitz. The family suffered dire poverty during May's youth as the German cloth trade fell victim to competition from English factories. People in May's circle sometimes had nothing to eat but potatoes, and when he was one year old he began to suffer vision problems. He soon went completely blind, possibly a result of vitamin A deficiency. For several years May learned to interpret the world in large part through fairy tales told to him by a grandmother. May attributed his future success to his childhood blindness. ''For me there were only souls, nothing but souls,'' he was quoted as saying on the Australian Friends of Karl May website. ''And so it stayed, even after I learned to see, from my youth on until the present day. This is the difference between myself and the others. This is the key to my books.''

May's blindness was cured after his mother sought out training to become a midwife and asked the doctor who was instructing her to look at her son's eyes. He attended school for several years and was particularly entranced one day by a puppet show that came through town and performed for the families of the weavers' guild. The flip side of the imagination-centered education, which May received during his years of blindness, came when his father drilled facts and figures into him, backing up his lessons with a whip that May called Johnny the Birch. At his father's behest, May served as a drummer boy in the local militia. May was forced to memorize a 500-page geography book, an exercise that did help him learn to retain large amounts of descriptive landscape detail.

The Western tales of American writer James Fenimore Cooper were popular in German translation, and May tried his hand at writing stories about Indians as early as 1858. The family's plan for him at this time, however, was that he would enroll in a teacher-training school in the town of Waldenburg. He received several warnings there for missing church services and was thrown out at the end of 1859, after stealing six candles to give to his still-poor family to put on their Christmas tree. After the intercession of his parish priest, he was allowed to finish classes at another school. He got a job at one school, but was fired after making a pass at the wife of his landlord. Another teaching job proved unsuccessful when May was accused of stealing a roommate's watch; though he protested his innocence, he was jailed for six weeks. The prison had a large library, and May read widely during his incarceration there.

Between 1862 and 1864 May seems to have wandered from town to town with a theater group, carrying on a relationship with a dancer for part of the time. He was imprisoned twice more, from 1865 through early 1868 and from 1870 through 1874, both times after low-grade swindles in which he impersonated a government official or other authority figure. May seemed less interested in financial gain than in respectability. When he was released from prison, he told officials that he planned to emigrate to America. He followed through with this story, eventually embellishing it with so many details that some think he came to believe it himself. But he did not leave Germany at this time; he got a job in a blacksmith's shop and set to work as a writer. Soon he had produced a historical romance, *The Rose of Ernstthal.*

Landed Editor Job

In 1875 May renewed his acquaintance with the publisher H.G. Münchmeyer and, having published *The Rose of Ernstthal,* was offered a job as an editor. The company specialized in books and magazines for Germany's newly literate lower middle classes, and May's writing hit the sweet spot for Münchmeyer. He was incredibly productive, writing stories, serialized novels, and nonfiction. Late in 1875 he introduced the figure of Winnetou, an Apache chief, for the first time in a short story. Münchmeyer, impressed, tried to build a closer professional relationship with May. His wife gave May a piano. The family rented rooms in Dresden near the newly popular author and made it known that he would be looked on favorably if he wanted to marry their daughter Minna. But May was on his way in the literary world and ignored these overtures. He left his editor job after a year and married a girl from Ernstthal, Emma Pollmer, in 1880.

Münchmeyer did not let his disappointment interfere with a chance to share in the profits from May's work, however, and the company published several of May's novels over the next decade. Some of them originally appeared in serial (or episode) form in a magazine called *Der Deutsche Hausschatz in Wort und Bild* (The German Home Treasury of Words and Images). May's first novel set in the American West was *Im fernen Westen* (In the Far West) of 1879. In the 1880s he wrote a series of enormous adventure novels (roughly 2,000-pages) that sold well and forever put an end to his need to hold a day job. The most successful of them bore the impressive title of *Das Waldröschen oder Die Verfolgung rund um die Erde: Grosser Enthüllungsroman über die Geheimnisse der menschlichen Gesellschaft* (The Little Forest Rose, or The Chase Around the World: A Great Revelatory Novel About the Secrets of Human Society).

May also began to work on two large series of novels, sometimes introducing already completed short stories where appropriate. The Fehsenfeld publishing house issued these works and bound them handsomely with illustrated covers giving a taste of the adventures contained within. For a family that might not own a large library of books, these novels were attractive household possessions. May began these two series, in 1892, under the collective title of *Gesammelte Reiseromane* (Collected Travel Novels) and added to them through the 1890s and beyond; by the time of his death the *Gesammelte Reiseromane* comprised 32 volumes, and they continued to sell well through the 20th century.

One of the two series that made up the *Gesammelte Reiseromane* consisted of novels of the American West, often featuring a German-born hero called Old Shatterhand. (The significance of the name was that the character could destroy an opponent in a fight with a single punch.) May's most successful Western novel, and the best seller among all his books, was *Winnetou, der rote Gentleman* (Winnetou, the Red Gentleman), which appeared in 1893 but was not translated into English until 1977. The novel featured a friendship between Old Shatterhand and Winnetou, a cultured Indian chief who resists the exploitation of white invaders. Unlike in American Westerns, the villains in May's books were usually white Americans; Winnetou represented a ''noble savage'' figure that could undergo self-improvement by contact with European culture. In *Winnetou,* the Indian cheif refuses to disclose the location of a large gold deposit, and in a later book in the series he converts to Christianity. As for Old Shatterhand, May, at times, implied in lectures that the adventures the character experienced were actually his own. With the profits from the *Winnetou* books, May built a large rural estate that he called Villa Shatterhand. He stocked it with a large collection of Western artifacts that he showed off to visitors.

Traveled Through Islamic World

May's other major series of novels took place in the Middle East and North Africa. Like the *Winnetou* tales they featured a figure, Kara Ben Nemsi (or Karl the German) who was a potential stand-in for May himself; the novels were highly readable adventure yarns of intrigue, capture, escape, and deception. Kara Ben Nemsi had a comic sidekick, Hadschi Halef Omar. May based many of the details in these novels on what he learned from his large library of books about the Islamic world, but when the author finally traveled to some of the lands he wrote about he found the landscape had little resemblance to his imaginative constructions. May journeyed through the Middle East and went as far as Indonesia in 1900; when he returned, his outlook was altered.

Back home, May encountered problems as well. While he was traveling, his detractors launched a campaign against him in German newspapers, seizing on the some of the fantasies he promoted and pointing out that he had taken the title of Doctor without the benefit of any medical or scholarly degree. May also struggled, for much of the rest of his life, against pirated editions of his books. May's ultimately successful libel suit against the journalist Rudolf Lebius spanned several years, and his marriage broke up. His wife sided with his opponents in lawsuits and public controversies.

In 1903 May married again; his wife Klara was the widow of one of his friends. His writings in the last decade of his life represented a major shift in direction from his Western-style and Middle Eastern novels. *Ardistan und Dschinnistan* (1909) still featured Kara Ben Nemsi as hero, but depicted a fictional pair of Eastern realms, one beautiful and enlightened, the other in the grip of materialism and violence. His new books were filled with symbolism and allegory, and in lectures he began to claim that his earlier books, too, had had symbolic meanings; taken as a whole, he said, they represented the rise of humanity from primitive superstition to enlightenment. His popularity declined, but it had been so great to begin with that he found a large reservoir of readers who were willing to follow his new path.

In 1908, May visited the United States for the first and only time. He lectured to German-American groups but, perhaps mindful of his disappointments in the Middle East, he went only as far west as Buffalo and Niagara Falls. His touring lecture was entitled ''Three Questions for Mankind: Who Are We? Where Do We Come From? Where Are We Going?'' Around this time May began to suffer from various health problems, and doctors advised him to cancel a lec-

ture in Vienna, Austria, entitled ''Rise to the Realm of the Man of Nobility.'' He went anyway, and was well received by an audience that included the young Adolf Hitler (an admirer of May despite May's ardent pacifism).

May died soon after returning home to Villa Shatterhand, in Radebeul, Germany, on March 30, 1912. His novels were continually issued in new editions by an official Karl-May-Verlag (Karl May Publishing Company), and after their copyright finally expired in 1962, a host of paperback publishers reprinted the works. A century later, May's novels remained an inspiration to German children who used their imaginations and dressed up as cowboys and Indians.

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Nobu McCarthy

Nobu McCarthy (1934-2002) went from being one of the top models in Japan to becoming one of the most famous Asian actresses in the United States.

Whatever McCarthy put her mind to, she did with aplomb and passion, and she seemed to have a talent for attracting attention wherever she went. She arrived on the shores of the United States in the 1950s, where an agent discovered her while she was eating in a restaurant. After this encounter, her acting career took off. She started alongside Jerry Lewis in 1958's *Geisha Boy,* and then spent the next five decades playing popular and famous roles on television shows and in movies alike.

Love of Performing Developed Early On

McCarthy was born Nobu Atsumi on November 13, 1934, in Ottawa, Ontario, Canada, where her father was serving as a Japanese diplomatic attaché to Prince Tokugawa. When she was still young her family moved back to Japan and McCarthy spent most of her youth there. Her parents were Masaji, a diplomat and later fashion de-

signer, and Yuki. She was four when her parents took her to see a production of *A Midsummer Night's Dream,* and from that time forward McCarthy has said she developed a keen interest to be a performer of some sort. She affirmed her love of performing when she was still young, as she was enrolled in piano, modern dance, and voice classes by the age of six. She took to performing with a passion and it was soon discovered that she was very good at it. In fact, before she had even become a teenager McCarthy became a contract singer for King Records, performing both on the stage and for radio audiences. When she was eleven she entered the Pavlova School of Ballet in Tokyo, where she studied dance seriously for the next seven years.

Growing up in Japan was very difficult at times for young McCarthy. She grew up during and after World War II, and was picked on by her peers due to the fact that she had been born outside of Japan, and that her father could speak English. She has said that she was embarrassed over the fact that she had been born outside of Japan, and her classmates were rather merciless about it. The would call her ''Mary,'' which was a name that was used to infer that the person being called the name was pro–Western in their thinking and belief system, something that was seen as despicable in post-War Japan. But McCarthy, rather than being kowtowed by her classmates' disparagement, was energized by it. The teasing only served to motivate the young performer, who, the more cruel her classmates became, the more determined she became to show them that she was not somebody to be taken lightly. McCarthy, in fact, has said in interviews that if there was anything that could be pointed to as an explanation for

her success, it would be her peers teasing her. It acted as a catalyst that pushed her to succeed. She made a vow to herself that she would show all her tormentors one day that they were wrong about her, and that she could be a success in whatever path she chose to follow.

Became Top Japanese Fashion Model

Fortunately, besides her determination, McCarthy had very supportive parents who backed her in all she attempted to do. In fact, they encouraged her strongly to follow whatever path she felt a calling to follow, and to complete with energy and dedication whatever she started. And she did. McCarthy took her parents' words to heart as she explored the world around her to find something to do that filled her with joy. Partly because of the grace she learned as a dancer and partly because of her fierce devotion, McCarthy became Japan's leading high fashion model in the 1950s.

Her father had retired from his diplomatic career years earlier and had begun a career as a fashion designer. When McCarthy was just beginning to think about entering the industry, her father created all the clothes she modeled. McCarthy had a friend who was acquainted with a fashion editor. That friend told the editor all about McCarthy, a young, beautiful dancer who was interested in modeling and who wore clothes designed by her father, and suggested the magazine should run a story on them. The photographs and the article that the friend wrote were so impressive that the editor hired McCarthy to be a model solely for that magazine, and McCarthy's career had begun. Within a year, McCarthy had become one of Japan's leading fashion models. Even though things were financially difficult in Japan after World War II, McCarthy made enough money with her modeling that she was able to put her four brothers through school. She eventually won the title of Miss Tokyo when she entered the pageant. Things seemed primed for a lovely career and life for McCarthy in Japan.

Discovered by Talent Scout While Eating

In 1955, however, McCarthy met and married a United States Army sergeant, David McCarthy, who was stationed in Japan at that time. Her family did not want her to marry David, but McCarthy was determined, and as she had been taught to follow her dreams, so she followed them at this juncture and was wed. The couple moved to America not long after the marriage. They eventually had two children: Marlan and Serena. One day, after McCarthy had settled into life in America, she was eating at a Little Tokyo restaurant when talent scout, Fred Ishimoto, discovered her. She had turned her hand to acting while she was still living in Japan and had not really enjoyed the experience, so she did not jump at the agent's offer. Eventually, however, Ishimoto convinced her to give acting another try. Ishimoto was drawn to McCarthy because of her vibrant beauty. He felt that McCarthy would make an instant sensation in the already beauty-filled industry, and he was not wrong. McCarthy's film acting debut was in 1958's *The Hunters.* It was a small part, but it attracted the attention of comedian Jerry Lewis, and she was called in to try out for a larger part in his next film. The movie, *Geisha Boy* (1958), alongside Jerry Lewis, was her first starring role, and it put her on the Hollywood map.

McCarthy was subsequently cast in a number of television shows and motion pictures, including a guest appearance on an episode of *Perry Mason* in 1959. At that time she began really studying the craft of acting so she could make herself into the best actress she could be, and her work paid off. Some of her early notable works were *Wake Me When It's Over* (1960), with Dick Shawn and Ernie Kovacs, and *Love with the Proper Stranger* (1963), alongside Steve McQueen and Natalie Wood. She very soon was acting alongside some of the United States' best actors, including Gary Cooper, Cary Grant, Fred Astaire, Sammy Davis, Jr., Marlon Brando, and Anthony Quinn, among others. The Japanese beauty queen had made just the impression on Hollywood that Ishimoto predicted, and it seemed that nothing would ever hold her back.

From Divorce to *Farewell to Manzanar*

Unfortunately, despite the numerous roles she was offered, McCarthy quickly realized that roles for Asians, especially Asian women, were limited in scope and were not exactly the plums that all actresses craved. This was one reason why she did not mourn too much when she was forced, for personal reasons, to put her acting on hold. In the late 1960s McCarthy and her husband were divorced, although she kept his name until the day she died. Dealing with the emotional repercussions of her divorce from her husband, McCarthy stopped acting. She was simply so overwhelmed and depressed that she felt incapable of doing much of anything, let alone trying to pretend to be someone else. The divorce was finalized in 1970, and by the time it was over, McCarthy was on the mend. When she finally returned to acting it was to act alongside the Los Angeles East West Players, which is the oldest Asian-American theatre in the United States. Meanwhile, in 1976, McCarthy met and married William J. Cuthbert, an attorney.

That was the same year that McCarthy co-starred in the NBC TV–movie *Farewell to Manzanar.* In the movie she played an old granny type character, hardly something that would seem to lend itself to an increased stardom, but it was this role, that of mother in *Farewell to Manzanar,* that has been considered a turning point in her career. In the movie she played a grandmother—they had to put makeup on her to age her looks. She was so good at the part, that she seemed to be typecast afterwards to always play an old granny type, even though she was still considered to be one of the most beautiful women in Hollywood. This was not something that upset her, however. After *Farewell to Manzanar,* McCarthy has said that she was offered more honest, human roles, rather than the stereotypical Asian ones she had been offered previously. And the actress reveled in the opportunities.

Artistic Director of Los Angeles Theatre Center

While she continued her acting career, McCarthy also taught acting at California State University in Los Angeles from 1982 to 1987. From 1991 she expanded her teaching

arena to encompass other universities, including the University of California, at Los Angeles. In 1986 McCarthy took on the stage in a production of *As the Crow Flies* at the Los Angeles Theatre Center. Then in 1988 McCarthy received critical attention for her leading role in the play *The Wash.*

In 1989 she became artistic director for the Los Angeles East West Players, a position she held until 1993. She had originally turned down the position, but she eventually agreed because she decided she would like to help other Asian-American actors get their feet in the door. The group was going through problems at the time and was deteriorating, but McCarthy breathed fresh air into it. ''This former starlet reinvigorated the theatre by expanding the board, increasing fundraising and opening up the institution to a more diverse multiethnic constituency. The stability she established made possible a smooth transition in 1993 to [the next] artistic director Tim Dang, one of many young talents she had mentored,'' according to *American Theatre.* One of the main things she did was take the small theatre group and turn it into a full-fledged training facility, including the Professional Actors' Training Program and the David Hwang Writers' Institute.

Done with her role as director in 1993, McCarthy returned full time to acting. She was very successful for a decade until April 6, 2002, when she died of an aortal aneurysm during filming in Londrina, Brazil. *American Theatre* said, ''Hers was a spirit so free that, I have no doubt, it continues to flourish someplace today—still growing and taking on new challenges, looking at life with that same mischievous smile.'' She won, among other honors, the Los Angeles Drama–logue Award.

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Ismail Merchant

Producer Ismail Merchant (1936-2005) and director James Ivory created magnificent films that were largely the result of Merchant's financial wizardry. ''Mention Merchant Ivory, and the mind begins to wallow in visions of Edwardian elegance,'' noted *The Economist.* Throughout their 40-year partnership, Merchant contributed greatly to the independent filmmakers' world.

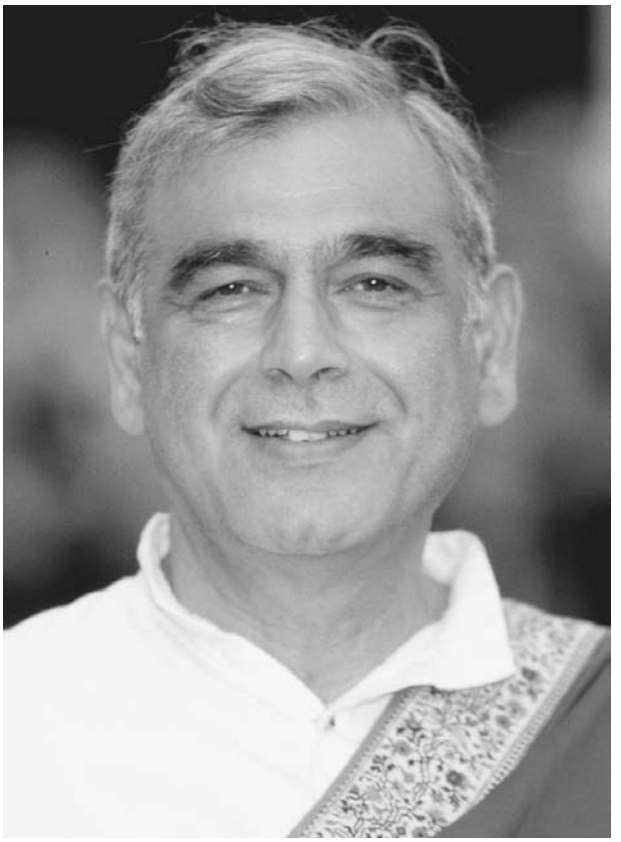

With a string of successful film adaptations of classic novels in the 1980s and 1990s, Merchant Ivory became renowned for classy, impeccably detailed productions that captured the lives of the English and American upper classes of a bygone era. They also focused on Merchant's home country of India, a place that fascinated the American Ivory as well. The partnership of Merchant and Ivory, which lasted for more than 40 years, was listed in the Guinness Book of World Records as the longest collaboration in film history. It was often Merchant's energy and his mastery of the production process that kept the partnership going.

A Multicultural Childhood

Born Ismail Noor Mohammed Abdul Rehman on December 25, 1936, in Bombay (now Mumbai) in British-occupied India, Merchant was the son of a prosperous seller of textiles. As a child he spoke both the local Gujarati language and Urdu, the Islamic variant of Hindi that his family used at home. To these languages he soon added Arabic and English, learned at St. Xavier, a Jesuit-run school in Bombay, where his parents enrolled him in search of a top-quality education. Merchant's father was a member of the Muslim League, which promoted the creation of an independent state in what would become predominantly Islamic Pakistan. Many of Merchant's own friends were Hindus, however, and even his father declined to move to Pakistan later on. The ''butchery and riots'' (as he was quoted as saying in England's *Daily Telegraph*) that followed the partition of India and

Pakistan in 1947 occurred when Merchant was 11 and left a lasting impact on him.

Merchant first got a taste of his own persuasive powers when he addressed a Muslim political rally, while still a student, but politics were not his main interest. Fascinated by movies, he hoped to become an actor, and he got an initial break when he met and was befriended by the single-named Indian actress Nimmi. She steered Merchant toward several modeling jobs, and for his entire life he would be known as a sharp, fashionable dresser. His film career began with roles as extras in several Indian productions.

His real genius from the start, though, lay in the area of production work. He began organizing variety shows at St. Xavier, sometimes staging them in the school's main quadrangle as fundraisers for the institution. Merchant's family exhorted him to focus on his studies in political science and English literature, but he began to spend more and more time on theatrical productions. Soon he was in business for himself, financing theatrical shows by selling advertising space in the printed program. ''I'd get two beautiful girls, and we would go round in a big car to various companies,'' he was quoted as saying in the *Daily Telegraph.* ''Out of hundreds of doors you knocked on, maybe 20 would buy space.''

These shows put money into Merchant's own pocket as well as St. Xavier's coffers, and by the time he graduated in 1958 he had saved enough money to move to New York and enroll in a master of business administration program at New York University in the United States. He soaked up film after film in the rich cinema atmosphere of New York, learning for the first time about the works of the great Bengali Indian director Satyajit Ray. To make ends meet, he worked as a messenger at the United Nations building. Already looking toward his film career, he buttonholed Indian dignitaries, who were visiting the United States, and asked them to finance his new production company. Again, he was successful in spite of his youth and his unknown status. After a stint as an account executive at an advertising agency he moved to Hollywood, confidently sending out a press release in advance of his arrival stating that a top Indian producer was coming to town. He made a short film called *The Creation of Woman,* booked it into theaters at his own expense in advance of the Academy Award deadline, and scored a nomination in the lightly contested category. He also entered the short at the Cannes Film Festival in 1961.

Co-Founded Merchant Ivory Productions

At Cannes, Merchant met a young American director, James Ivory, who was screening a documentary about India, *The Sword and the Flute.* He was impressed by Ivory's knowledge of India, and the conversation that they struck up was to be the beginning of a lifelong partnership. By 1962 they had set up a production company, Merchant Ivory Productions. The partnership was personal in addition to professional; the *Daily Telegraph* quoted him as saying that ''Our lives are knitted together, and our films are knitted together.'' In later years the two men shared a vacation home in upstate New York and lived in different apartments in the same building in New York City.

Living in yet another apartment in that building was novelist and screenwriter Ruth Prawer Jhabvala, a woman of German background who had married an Indian man. In 1963 she had furnished the screenplay for the first Merchant Ivory release, *The Householder,* and from then on she was a key member of their creative team. Some of her screenplays were adapted from novels of her own. Part of Merchant Ivory's success was due to their having found an accomplished writer who could realize their aim of creating intelligent films set in India for Western audiences. Early Merchant Ivory films such as *Shakespeare Wallah* (1965), the story of an English theatrical troupe that slowly loses its audience as independence comes to India, gained an international viewership.

The successful launch of Merchant Ivory was not due exclusively to creative factors, however. They were able to set the company up on a firm financial footing. Merchant identified a source of unused funds—American film company profits that had been nationalized by India's left-leaning government of the 1960s and were essentially lying unused. It was the first, but by no means the last, example of creative funding to ferment in the brain of Merchant, leading *Forbes* writer Richard C. Morais to speculate that ''maybe Merchant Ivory itself deserves to be nominated as the best-run film company in the word.''

Merchant's film finance exploits were legendary. His formula rested on equal parts cost control and tireless hounding of potential investors. As Merchant and Ivory established their reputations, top actors willingly took pay cuts in order to participate in their high-quality productions. Large catering bills were not part of the expense picture for Merchant, who would often entertain a film's cast and crew with curry parties and eventually published several Indian cookbooks of his own. He and Ivory sometimes wrangled as Merchant held his partner to a strict production schedule, appearing on the set to recite an insistent refrain of ''Shoot, Jim, Shoot.'' As for investors, he told Morais that ''you have to bully them.'' An unsuccessful example came when he banged on the door of cosmetics executive Estee Lauder but was not admitted.

Influenced by *Masterpiece Theater*

The Merchant Ivory films from the first part of the duo's career continued to be set in India, and they continued to focus on India with major films such as *Autobiography of a Princess* (1975) and *Heat and Dust* (1983). Their work remained only moderately successful financially, however, until they hit on the idea of dramatizing famous English and American novels. They began thinking along these lines after noting the success of the television series *Masterpiece Theater.* Their first film of this type was a 1979 film of Henry James's novel *The Europeans,* starring Lee Remick as a young woman climbing her way through Boston's layers of high society. That was also their first film made in the U.S., and its success was once again a team effort; Ivory had a keen eye for the rituals and details of aristocratic life; Jhabvala proved an extremely effective translator of complex novels to the big screen; and Merchant found inexpensive alternatives to building large

numbers of period sets, such as leaning on friends who owned country estates and persuading them to allow filming there. The result was a set of films with modest budgets (typically two or three million dollars) that looked like big-budget costume extravaganzas.

Merchant and Ivory returned with another Henry James adaptation, *The Bostonians,* in 1984, and when it grossed $8 million on costs of $2.8 million Merchant's financial profile grew higher. In advance of the 1986 Merchant Ivory film *A Room with a View,* an adaptation of a novel by E.M. Forster, Merchant forecast gross receipts of $50 million, which would give his investors a 200 percent return on their money. As it turned out, the film grossed $60 million and became an international success. It was nominated for eight Academy Awards and won three.

Several more major successes in the same vein followed, including *Mr. and Mrs. Bridge* (1990), another Forster adaptation, *Howard's End,* in 1992, and *The Remains of the Day,* from a novel by Kazuo Ishiguro about a taciturn but inwardly passionate butler (played by Anthony Hopkins). Their success bred a certain degree of backlash as some detractors (according to Tom Vallance of the *Independent*) characterized their output as ''the Laura Ashley school of film-making.'' Merchant directed several films of his own in the 1990s, returning to Indian subjects. His 1993 film *In Custody* was made in the Urdu language, and *Cotton Mary* (1999) told the story of a domestic worker of Indian background in the 1950s. His 2001 film *The Mystic Masseur* was adapted from a book by Indo-Trinidadian-British novelist V.S. Naipaul. He also produced films by directors other than Ivory.

Merchant received the Padma Bhusan, India's equivalent of knighthood, in 2002, and became an honorary fellow of the British Academy of Film and Television Arts the following year. He and Ivory remained active as a partnership, releasing *The Golden Bowl* in 2000, and *Le divorce,* starring Glenn Close, in 2003. In 2005 they had two projects in process: *The Goddess,* a musical about Shakti, a figure in the Hindu pantheon, and *The White Countess,* which was set in China. After a grueling filming schedule there, he returned to England in poor health and died on May 25, 2005, after complications from ulcer surgery. ''He had endless passion,'' *Howard's End* star Helena Bonham Carter told Missy Schwartz of *Entertainment Weekly,* ''and made films because he believed in beauty.''

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Charles Mingus

American jazz musician Charles Mingus (1922-1979) is regarded by many as one of the best double bass players of the genre. He became equally well known for his prowess as a composer, and he has received ever-growing recognition since his early death in 1979 at the age of 56. Mingus's volatile, at times violent, personality, led to numerous high-profile disagreements with fellow musicians and critics and a reputation as ''jazz's angry man,'' but also fueled a music known for its passion and spiritual depth.

Mingus was born on April 22, 1922, in Nogales, Arizona, where his father, Sgt. Charles Mingus Sr., served on a U.S. army base. Soon after the birth of his son, Sgt. Mingus received an honorable discharge from the military in order to care for his ailing wife. The family relocated to the Watts section of Los Angeles, California, where Mingus's mother, Harriet Sophia Mingus, sought medical treatment for chronic myocarditis. She died, however, on October 3, 1922. The Mingus family remained in Los Angeles, and young Charles and his sisters, Grace and Vivian, were raised by Charles Sr. and his new wife, Mamie. The emotional call-and-response spirituals performed in the neighborhood Holiness Church served as one of Mingus's earliest musical influences. Although the Mingus children were only permitted to listen to devotional music under the elder Mingus's authoritarian house rules, Mingus secretly listened to pianist/composer Duke Ellington's ''East St. Louis Toddle-Oo'' on the earphones of a crystal set, sparking his interest in jazz.

Self-Taught Musician

Mingus, whose sisters trained on violin and piano, started out playing the trombone. When his instructor proved less than able, Mingus taught himself the basics of the instrument by ear. He grew frustrated, however, and soon switched to the cello, earning a spot in the Los Angeles Junior Philharmonic while still in elementary school. In high school he switched again, to the double bass, and joined future jazz greats Dexter Gordon, a saxophonist, and Chico Hamilton, a drummer, in an orchestra. He began studying his new instrument privately with jazz musicians Joe Comfort and Red Callender, as well as Herman Rheinschagen, a former bassist with the New York Philharmonic. Mingus also studied composition with Lloyd Reese and turned out two compositions, ''What Love'' (1939) and ''Half-Mast Inhibitions'' (1940), that he would record 20 years later.

Mingus began playing professionally with jazz outfits in Los Angeles and San Francisco while still in high school. In 1940 he replaced his former teacher, Callender, in a band headed by Lee Young, a drummer and brother of noted saxophonist Lester Young. The following year, Mingus joined trumpeter Louis Armstrong's group, where he remained until 1943 and, under the name ''Baron Mingus,''

began leading outfits of his own. In the mid-1940s he began playing with vibraphonist Lionel Hampton and began to draw attention for his impossibly fast, highly charged solos. Critics would later note, as recounted by John Rockwell in a 1979 *New York Times* obituary, that Mingus's tendency to play slightly ahead of the beat lent his playing a ''frenetic rhythmic tension.'' Mingus dropped music to take a job with the U.S. Postal Service for a period, and then returned to music in 1950, joining vibraphonist Red Norvo's trio. This ensemble has been credited with introducing West Coast ''cool jazz'' to a broad audience.

While playing on the West Coast, Mingus discovered the music of saxophonist Charlie ''Bird'' Parker, which influenced him tremendously. ''I studied Bird's creative vein with the same passion and understanding with which I'd studied the scores of my favorite classical composers, because I found a purity in his music that until then I had only found in classical music,'' Mingus wrote in the notes to the 1959 album *Mingus Dynasty* (as reprinted in Gene Santoro's 2000 biography *Myself When I Am Real*). ''Bird was the cause of my realization that jazz improvisation, as well as jazz composition, is the equal of classical music if the performer is a creative person. Bird brought melodic development to a new point in jazz. . . . But he also brought to music a primitive, mystic supra-mind communication that I'd only heard in the late Beethoven quartets, and even more, in Stravinsky.'' *Mingus Dynasty* featured the Parker tribute ''Gunslinging Bird,'' the full title of which reveals the sly humor Mingus often employed when naming his own compositions: ''If Charlie Parker Were a Gunslinger There'd Be a Whole Lot of Dead Copycats.''

Moved East

Mingus relocated to New York City in 1951 and began working with many of the best known jazz musicians of the day, including Parker, trumpeter Dizzy Gillespie, drummer Art Tatum, and pianist Bud Powell. He also joined Ellington's band. There, the violent temper that would come to partially define Mingus led to his being one of the few musicians Ellington ever fired; during an altercation with a bandmate, trombonist Juan Tizol, he brandished a fire ax. Tizol defended himself with a machete. Fueling Mingus's hot temper was long-simmering anger about the treatment of African Americans; Mingus once explained that the fight with Tizol was prompted by Tizol's use of a racial epithet. ''Charles was a man who wanted peace and his best person was kindly and wise. But he wasn't always able to access that,'' observed tuba player and former Mingus bandmate Howard Johnson in a 2002 retrospective in *Down Beat.* ''He was stung by racism a little harder than others. If you're black, every day on the street you encounter slights. Some people can toss them off as the behavior of racist idiots. But Charles couldn't let the slights roll off him. He accumulated them all.''

Mingus's intolerance of racism and disdain for the record industry, which he strongly believed treated African-American jazz musicians unfairly, led to the 1952 formation of Debut Records, a collaboration with drummer Max Roach and Mingus's second wife, Celia. He returned to work at the post office that year as well. In 1953 Mingus began participating in the highly regarded Jazz Composers Workshop, but in 1955 he formed his own workshop with a rotating cadre of musicians. The new workshop enabled Mingus to exercise his own unique compositional style, which eschewed traditional notation and was characterized by saxophonist Yusef Lateef in Brian Priestley's *Mingus: A Critical Biography*: ''For example, on one composition I had a solo and, as opposed to having chord symbols for me to improvise against, he had drawn a picture of a coffin, and that was the substance upon which I was to improvise.'' Mingus also often dictated lines individually to each player. Several highly regarded albums grew out of these workshops, including 1956's *Pithecanthropus Erectus, Blues and Roots, Mingus Dynasty,* and *Mingus Ah Um,* all released in 1959. The latter includes the composition ''Good Bye, Pork Pie Hat,'' a tribute to Lester Young, who died while the album was being recorded. Mingus employed politically charged commentary with the composition ''Fables of Faubus,'' a reference to the governor of Arkansas who called in the National Guard to fight public school integration.

While his talent was highly regarded, Mingus also became known for his bitterness and volatility. He routinely chastised musicians on stage, damaged musical equipment (including once dropping and shattering his own $2,000 bass), and launched into at least one long, legendary harangue against his audiences. ''If my band is loud in spots, ugly in spots, it's also beautiful in spots, soft in spots. There are even moments of silence. But the moments of beautiful

silence are hidden by your clanking glasses and your too wonderful conversations,'' he declared from the stage of New York's Five Spot one night, as recounted by Priestley. ''You haven't been told before that you're phonies. You're here because jazz has publicity, jazz is popular, the word jazz, and you like to associate yourself with this sort of thing, but it doesn't make you a connoisseur of the art because you follow it around. You're dilettantes of style.'' Other times, Mingus made his points more subtly. Another night at the Five Spot, he simply played a phonograph on stage while the band members played cards. When passed over by taxi drivers, presumably because of his race, he was known to set up a chair in the middle of the street and begin reading the newspaper.

Mingus began one of his most significant musical collaborations in 1959, when reed player Eric Dolphy first joined his ensemble. While all of Mingus's musicians were at times subjected to their bandleader's outbursts, Mingus demonstrated a particular respect for Dolphy. When Dolphy left the band in 1964 in order to spend time in Europe, Mingus developed a composition titled, alternately, ''Farewell Eric Dolphy'' or ''So Long Eric.'' After the reed player died suddenly on June 29 of that year, Mingus named a son (with third wife, Judy) Eric Dolphy Mingus. A year earlier, Mingus had released his debut album on Impulse!, *The Black Saint and the Sinner Lady.* Always bucking tradition, Mingus had his psychoanalyst write the liner notes, telling him, according to Santoro, ''I never pay you so at least this way you can make $200.''

Overcame Obstacles

By the mid-1960s, increasingly plagued by psychological problems, Mingus was finding regular employment harder to secure. In 1966 he was forcibly evicted from his apartment for failure to pay rent. This sad event was captured by a documentary crew for the film *Mingus.* By 1970 Mingus elected to go into semi-retirement with financial assistance from his ex-wife Celia and her new husband, Saul Zaentz. Zaentz had purchased the Fantasy Record label, as well as the now-defunct Debut's back catalog. During this period, Mingus took comfort in his neighbors. ''For about three years, I thought I was finished,'' he told Nat Hentoff in a 1972 *New York Times* interview. ''In that neighborhood, they didn't know me from the man in the moon, but they took an interest in me. I'd go into a bar, sit by myself, and I'd hear someone say, 'There's something wrong with this guy. He doesn't come out of his house for four or five days at a time.' And they'd invite me to join them. I got to know what friends are.''

Mingus began to re-emerge in the late 1960s, and in 1971 he once again drew widespread attention with the publication of his autobiography, *Beneath the Underdog.* That same year, he was awarded a prestigious Guggenheim fellowship in composition. He became a part-time instructor at the State University of New York in Buffalo and was commissioned to write film scores. Choreographer Alvin Ailey debuted a work with the Joffrey Ballet featuring new arrangements of Mingus's music. Mingus released the Columbia album *Let My Children Hear Music* in 1972. In 1975, the same year he released the albums *Changes One* and *Changes Two,* Mingus married longtime on-again, off-again partner Sue Graham Ungaro. Sadly, Mingus's second round in the spotlight was short-lived. In 1977 he was diagnosed with amyotrophic lateral sclerosis, also known as Lou Gehrig's disease. He continued to compose, dictating into a tape recorder when he could no longer work with his hands, and collaborated on a recasting of his compositions with folk singer Joni Mitchell for her album *Mingus.* He attended an all-star jazz concert at the White House in 1978, where he was honored with a standing ovation and a hug from President Jimmy Carter, which brought him to tears.

Mingus died in Cuernavaca, Mexico, where he had gone to seek alternative treatments for his illness, on January 5, 1979. In accordance with his wishes, Sue Mingus scattered his ashes in the River Ganges in India. Mingus's music lives on through two musical groups organized by Sue Mingus, Mingus Dynasty and the Mingus Big Band. Even before his untimely death, Mingus's many collaborators began reflecting on his influence. ''Mingus is not little stuff,'' observed trumpeter John Handy, a veteran of Mingus's workshops. ''He's big stuff musically. He is definitely, in the true sense, a giant and maybe even a genius. He has all the qualities.'' Mingus summed up the force behind his talent, in an open letter to Miles Davis published in *Down Beat* in 1989. ''My music is alive and it's about the living and the dead, about good and evil. It's angry, yet it's real because it *knows* it's angry.''

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Liza Minnelli

Liza Minnelli (born 1946), actress, singer and entertainer, came from a show business family to achieve success on her own merits. She is one of few entertainers to have won at least one Oscar, Tony, Grammy and Emmy Award. Although she is often identified with her tabloid-ready battles with drugs, alcohol, and stormy love matches, Minnelli stands as one of the most respected entertainers of the last half of the twentieth century.

A Child of Fame

Minnelli was born March 12, 1946, in Los Angeles, California, to famed actress Judy Garland and her second husband, film director Vincente Minnelli. A part of the entertainment world from birth, Minnelli made her film debut in a 1949 Garland picture, *In the Good Old Summertime.* Due to her mother's moodiness and increasing dependence on alcohol and pills, Minnelli developed a close relationship with her father, even as a toddler; when Garland and Vincente Minnelli divorced in early 1951, the custody agreement placed five-year-old Liza with each parent for part of the year. As Wendy Leigh notes in *Liza: Born a Star,* ''although [Garland and Minnelli] were divorcing one another, they definitely were not divorcing Liza.''

Minnelli idolized her father and was in return, by his own admission, spoiled by him ''outrageously.'' Garland's relationship with her daughter, although loving, was not as close; she remarried in 1952, to producer Sidney Luft, and was often caught up in her own substance abuse and mental problems. As a child, Minnelli dealt with her mother's repeated suicide threats and attempts, as well as her increasing alcohol and drug problems. Vincente Minnelli's two remarriages and the birth of another Minnelli daughter caused Liza Minnelli a great deal of jealousy; however, she remained a committed ''daddy's girl.''

Began a Career

Adolescence brought Minnelli's first genuine forays into performing. She discovered acting during her brief attendance at New York's High School of the Performing Arts, followed by a stint working in summer stock productions. Minnelli did not graduate from high school and never completed any kind of formal education; instead, she moved to New York City in early 1963 to make her way as a stage actress. Her first show, *Best Foot Forward,* debuted on April 2, 1963. After a brief illness, Minnelli accepted a touring role with *Carnival* and several months later appeared in *The Fantastics.*

Minnelli released her first album, *Liza! Liza!,* in 1964. Later that year, she shared the stage of the London Palladium with her mother. After the show, Minnelli met a protégé of Garland's named Peter Allen; within weeks, the two were engaged. Minnelli landed the lead role in the Broadway musical *Flora, the Red Menace,* in early 1965. Although the show itself received mixed reviews, Minnelli was a great success, becoming the youngest performer to win a Tony Award for Best Actress in a Musical for her performance. After her Broadway show closed, Minnelli set out in September 1965 on a nightclub tour.

In late 1966, Minnelli traveled to Manchester, England to shoot her first film, *Charlie Bubbles.* By March 1967, she had returned to New York City where she married Peter Allen in a private ceremony. The following year brought Minnelli a starring role in Alan J. Pakula's film *The Sterile Cuckoo.* The film's 1969 release garnered Minnelli good reviews from critics and an Oscar nomination. For all the success of the year, however, Minnelli also experienced personal losses: her mother, Judy Garland, died on June 22, 1969, from an accidental overdose of barbiturates; and her marriage steadily weakened, culminating in a formal separation in April 1970.

Award-Winning Performances

In 1971, Minnelli traveled to Berlin to film the role of Sally Bowles in Bob Fosse's film-version of the musical *Cabaret.* Released in February 1972, the highly successful movie cemented Minnelli's reputation as a performer; indeed, Leigh comments that ''just as Judy [Garland] had reached the pinnacle far too soon with The Wizard of Oz, so it would transpire, did Liza with *Cabaret.*'' Later that year, Minnelli taped a television special called *Liza with a Z.* Both *Cabaret* and *Liza with a Z* garnered Minnelli honors; *Cabaret,* a Best Actress Academy Award as well as a Golden Globe Award; and *Liza with a Z,* an Emmy Award. However, despite professional successes, Minnelli's personal life remained tumultuous. Her divorce from Peter Allen became final in 1972. By this time, Minnelli had been publicly connected to several high-profile men, most notably Desi Arnaz, Jr., to whom she was engaged for some time, and British actor Peter Sellers.

In early 1974, Minnelli returned to Broadway with the opening of her one-women show, *Liza at the Winter Garden.* Although the show had only a three-week run, it was quite successful and won Minnelli her second Tony award. Later that year, Minnelli met Jack Haley, Jr.—the son of the

actor who had played the Tin Man in *The Wizard of Oz*—while narrating part of Haley's documentary film, *That's Entertainment.* In September of that year, the two wed in Los Angeles. After their honeymoon, Minnelli resumed her hectic work schedule. Spring 1975 found her in Mexico for the filming of the comedy *Lucky Lady.* In late summer, Minnelli returned to New York City for five weeks to fill the role of Roxie Hart in the Broadway musical *Chicago.* By the end of the year, Minnelli was back in Europe, this time working with her director father on what would be his final film, *A Matter of Time.* Both *Lucky Lady* and *A Matter of Time* were critical and commercial failures.

Personal Turmoil in Public

Minnelli continued to work steadily, however. In 1976, she filmed the Martin Scorsese musical *New York, New York,* starring opposite Robert DeNiro. By the time the film was released, the press had latched onto the rumors of cocaine use on the set, helping to dampen the already lukewarm reception for the movie. Scorsese and Minnelli continued to work together despite the relative failure of *New York, New York,* with Scorsese directing Minnelli in his first-ever stage production, *The Act.* Although never a great critical success, *The Act* ran for several months in New York City (October 1977-July 1978) and won Minnelli her third and final Tony Award.

Minnelli's personal battle with illegal drugs continued, particularly as she became a regular at famed New York City disco Studio 54. Along with close friend and fashion designer Halston, Minnelli frequented the club nearly every night. During this time, Minnelli continued to perform nightly while staying out until dawn at Studio 54 or other nightclubs. This lifestyle took its toll on her health, causing Minnelli to miss increasing numbers of performances in early 1978 as well as take weeks off from the show to recuperate from a viral infection. In February 1978 Minnelli and husband Jack Haley, Jr., officially separated, although they did not divorce until December of that year.

The Act closed in July 1978 and Minnelli went back on the road; with her as stage manager went Mark Gero, the man who would become Minnelli's third husband. Her tour was immensely successful, foreshadowing a critical and commercial hit at New York City's Carnegie Hall the following September, *Liza in Concert.* In December 1979, Minnelli and Gero married; less than a week after the wedding, Minnelli suffered a miscarriage. After her recovery, she resumed working steadily, returning to television with a 1980 special, *Goldie and Liza Together,* which featured comedienne Goldie Hawn. Leigh noted that at this time Minnelli's ''heart was still set on achieving cinematic success and reliving her *Cabaret* glory days.'' To further this goal, she accepted a role in the comedy *Arthur.* By summer 1981, another album, *Liza in Concert,* had been released to critical acclaim and *Arthur* was proving to be Minnelli's first film success in nearly a decade.

Rehabilitation and Reconciliation

Through the early 1980's, Minnelli continued to tour and perform around the world. Her hectic, party-fueled lifestyle had calmed down, although rumors regarding heavy drug use and marital infidelity continued to plague her. In 1984, she performed in the Broadway musical *The Rink,* a drama that garnered Minnelli another Tony nomination. However, Minnelli's personal life was again on the rocks. Minnelli and Gero had separated and in July 1984 she checked herself into the Betty Ford Clinic, for seven weeks, hoping to break herself of her dependency on drugs and alcohol. In early 1985, Minnelli checked into the Hazelden Clinic in Minnesota, another facility treating chemical dependencies. However, she was well enough to embark on another concert tour by summer. Also in 1985, Minnelli found time to film the television movie *A Time to Live;* this performance won her a Golden Globe Award. The following winter Minnelli returned to England for a tour, accompanied by her now-reconciled husband.

Personal tragedy struck again for Minnelli when Vincente Minnelli died on July 25, 1985. Still close to her father, Minnelli was severely shaken by his death; however, she did not return to drugs or alcohol. She spent the next several months working on her marriage and arranging tributes to her father. In early 1987, Minnelli went to Rome to film another movie with Burt Reynolds, *Rent a Cop.* That May, she opened a three-week engagement at Carnegie Hall, the longest continuous engagement by a solo performer in the Carnegie's history. The performances were captured in an album, *Liza at Carnegie Hall,* released in September.

Rent a Cop was released to disappointing reviews in January 1988; Minnelli, however, found success in the spring with a television drama called *Sam Found Out: A Triple Play.* A sequel to *Arthur* opened in summer 1988 to mixed reviews. That fall, Minnelli set out on the road with Sammy Davis, Jr., and Frank Sinatra, in what was dubbed the Rat Pack Tour. While the tour was visiting London in April 1989, Minnelli met with pop group the Pet Shop Boys and recorded a dance version of Stephen Sondheim's ''Losing My Mind.'' This unlikely pairing made for a hit record, Minnelli's first pop success, charting on the Billboard dance charts.

Minnelli continued a steady stream of work, entertaining audiences across America, and in 1990 she received the Grammy Legend Award; completing her collection of major entertainment honors. By the end of the year, however, Minnelli's marriage had again faltered. She and Gero again separated, this time for good. In April 1991, Minnelli debuted a new show at Radio City Music Hall that was so successful that she took it on an extensive American tour. Toward the end of 1991, Minnelli premiered a new film, *Stepping Out,* which received very little attention and was shown in only a few theaters.

Returned to the Spotlight

Throughout the 1990s Minnelli continued to appear on stage and screen. Minnelli filled in for Julie Andrews in the 1997 revival of musical *Victor/Victoria,* as well as appearing in many television specials including Broadway revival *The West Side Waltz.* In 1999, Minnelli developed a one-woman Broadway tribute to her father, *Minnelli on Minnelli,* a great success. Otherwise, however, during the

late 1990s, Minnelli was primarily out of the limelight battling health problems. In 1997, Minnelli had hip replacement surgery; she would undergo the surgery again in 2001. She additionally had a knee replacement and a dangerous bout with viral encephalitis in 2000.

In March 2002, Minnelli returned to the spotlight with her marriage to producer David Gest. Later that year, Gest helped orchestrate Minnelli's stage comeback and follow-up album, *Liza's Back!* However, the remarkably rocky union served as tabloid fodder and ended in separation after only 16 months. After their separation, Gest famously claimed Minnelli had beaten him, although the charges were later dropped. In 2003, Minnelli began a recurring guest role on critically acclaimed comedy series *Arrested Development,* her most public role in several years. In December 2005, Minnelli filmed an episode of the respected television show *Inside the Actor's Studio.* Nearly 60 years old—and with no signs of giving up performing—Minnelli seems assured a place in entertainment history far beyond that of being simply Judy Garland's daughter.

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Carmen Miranda

At the peak of her career, Brazilian singer Carmen Miranda (1909-1955) was the highest paid woman in Hollywood. Known for her colorful outfits and fruit-bedecked headgear, Miranda was one of the first ambassadors of Latin American popular culture. She appeared in more than a dozen movies, often alongside the era's top stars, but was usually typecast as the exotic songstress in the plots. ''Many of her compatriots never forgave her for the pastiche of mischief and malaprops that became not only Miranda's trademark Hollywood act but also synonymous with Latin America itself,'' Mac Margolis wrote in *Newsweek International.*

Miranda was born in Portugal in February of 1909, and christened Maria do Carmo Miranda da Cunha. Her parents, Jose and Maria, left the town of Marco de Canaveses, near Oporto, when she was still an infant; they settled in Brazil, home to many Portuguese immigrants. They lived in central Rio de Janeiro and her father worked as a salesperson and a barber. The nickname ''Carmen'' dated to Miranda's childhood, when her family reportedly dubbed her that after the Georges Bizet opera by that name.

Sang for Co-Workers

Miranda was raised in a strict Roman Catholic household. Nuns schooled her at the Santa Teresinha convent academy for girls, but her education ended at age 14, when she had to take a job to help support her family. She worked in a Rio department store as a model and millinery saleswoman, and during her breaks she often performed popular Brazilian hit songs to entertain co-workers. When a guitarist overheard one of her impromptu performances, he invited her to sing with him on a local radio show. Soon Miranda was offered a nightclub singing job, but her conservative father strongly opposed the opportunity at first. Reportedly, he changed his mind when he learned of the generous offer and agreed to let her perform, provided he serve as her manager and she not be billed under her family name. Thus, she became ''Carmen Miranda.''

Miranda recorded a few albums with composer and violinist Josue de Barros, but these failed to catch on with Brazilian listeners. Her breakthrough came in 1930, when she made ''Prá Você Gostar de Mim,'' a traditional Brazilian *marcha* tune by composer Joubert de Carvalho. The record was a massive hit, propelling Miranda to a string of

top-sellers that turned her into one of her country's biggest stars of the 1930s. While not a particularly gifted vocalist, her style was appealing, and she was sometimes billed as ''The Singer With The 'It' On Her Voice.''

The movie *A voz do carnaval,* a musical comedy made in Brazil and released in 1933, marked Miranda's big-screen debut. She made several more films, in between a heavy touring schedule that took her across South America several times. She was usually backed by her own five-man band, called Banda da Luna (Band of the Moon). During one of her shows at a casino in the Rio district of Urca, well-known American theater manager Lee Shubert spotted her and offered her a role on Broadway.

Succeeded on Broadway

Miranda arrived in New York in 1939 to perform one song in *The Streets of Paris,* a musical review at the Broadhurst Theater that ran from June of 1939 until the following February. She sang it in Portuguese, and spoke very little English when she came to New York, but she was game enough to give an interview to promote the show. Her limited vocabulary became a long-running joke in that and subsequent stories in the press about her. She enthusiastically repeated a few words, including ''yes,'' ''no,'' ''money,'' and ''hot dog.'' Though her treatment in the press seemed to reinforce stereotypes about Latin Americans, Miranda's *Streets of Paris* number was a hit with audiences, and led to an engagement at the Waldorf-Astoria hotel. She also made her first film for a Hollywood studio, the musical romance *Down Argentine Way,* starring Don Ameche and Betty Grable. Miranda was cast as herself in the 1940 release, which was one of the first musicals filmed entirely on location, in both Buenos Aires and New York, due to her still appearing nightly in *The Streets of Paris.*

Miranda returned to Brazil after the Broadway show closed, but found she was viewed as a traitor. Brazilians asserted she had turned their beloved culture into a joke, and she was ridiculed in the press for selling out. Riots erupted when *Down Argentine Way* was released in Buenos Aires for its depiction of Argentine customs. Her response was the song ''*Disseram Que Eu Voltei Americanizada*'' (They Say I've Become Americanized), which did little to help her land new performances. Hoping to continue her career, she returned to the United States when the Hollywood powerhouse studio 20th Century Fox offered her an exclusive contract.

Miranda was promoted as the ''Brazilian Bombshell'' by 20th Century Fox and she began appearing in its films as a featured performer. Some were set in South America, and sometimes representatives from the film division of the Office of the Coordinator of Inter-American Affairs, a government agency that worked to promote U.S. foreign policy initiatives, offered suggestions on the script or other aspects. The interference was linked to the ''Good Neighbor Policy,'' which had been in effect since the mid-1930s. U.S. President Franklin D. Roosevelt sought to forge better diplomatic relations with Brazil and other South American nations, and pledged to refrain from further military intervention, which had sometimes been done to protect U.S. business interests in industries such as mining or agriculture. Hollywood was asked to help out with the Good Neighbor Policy, and both Walt Disney Studios and 20th Century Fox participated. Miranda was considered the goodwill ambassador and promoter of intercontinental culture.

Inspired Fashion Trends

Miranda became a household name in the United States, thanks to her films and singing engagements. She sang in Portuguese, often accompanied by frenzied gesturing that was widely caricatured as a hallmark of the exotic Latina songstress. She had brought from Brazil her trademark look, which was known as *bahiana* in her country. The term was taken from Bahia, Brazil, home to many African-Brazilians, and was characterized by many layers of bright fabrics, often with ruffles or rick-rack, along with a turban-style hat. Miranda's look usually featured a long skirt, midriff-baring halter, lots of jewelry, and headgear topped by flowers or fruit. The elaborate banana headdress became her Hollywood trademark, and soon more subdued styles of hats embellished with fake fruit were turning up in millinery collections in department stores. The singer also received credit for starting a trend for platform shoes, which she wore because she was just five feet, three inches tall.

In 1943, Miranda appeared in an extravaganza from noted director Busby Berkeley called *The Gang's All Here.* Berkeley's musicals were known for their lavish production, and Miranda's role as Dorita featured her number ''The Lady in the Tutti-Frutti Hat.'' An optical trick from the set behind her made the fruit–bedecked hat she was wearing appear even larger than humanly possible. By then, Miranda seemed to be locked into such roles as the exotic songstress, and her studio contract even forced her to appear at events in her trademark film costumes, which grew even more outlandish. One song she recorded, ''Bananas Is My Business'' seemed to pay somewhat ironic tribute to her typecasting.

Miranda became the highest-paid female performer in the United States during World War II. She sang regularly at New York's Copacabana nightclub, where her turban even became part of its logo. She led a subdued personal life, befitting her conservative Roman Catholic background, and did not marry until age 38. Her marriage to David Sebastian, a minor Hollywood producer, was said to have been problematic. Some reports hint that Sebastian was physically abusive, and conspired with the studios to check any ambitions of hers to move beyond her ''Brazilian Bombshell'' persona. Only once was she ever cast as the romantic lead in a movie, which came in 1947 with *Copacabana.* She played opposite comedian Groucho Marx, and had a dual role as a spicy Latina performer and blonde French cabaret singer.

Fondly Remembered

Miranda's final film appearance came in 1953 with *Scared Stiff,* which starred the comedy duo Dean Martin and Jerry Lewis. Her stage persona had deteriorated by then, with Lewis grotesquely mimicking her style in one scene in the film. By this time, she was a frequent guest on variety shows that were broadcast on a new medium, television.

Her last performance came on one early series, *The Jimmy Durante Show,* in August of 1955. After she finished her song, the show's host came out to applaud her, and Miranda appeared to come close to fainting, but Durante quickly moved to catch her. She smiled, waved, and exited the soundstage, but she died the following day at her home in Beverly Hills, California. Her death was officially reported as a heart attack, but it was later revealed that the 44-year-old star was pregnant, and died of pre-eclampsia, a pregnancy-related condition characterized by high blood pressure and kidney malfunction.

The Brazilian government sent a plane to California to retrieve Miranda's coffin, and a crowd estimated at well above half a million lined the streets of Rio de Janeiro when her funeral cortege made its way to São João Batista cemetery. For a later generation, Miranda was viewed as a contemptible example of Hispanic stereotyping in American popular culture. The subject was explored in a 1995 documentary *Carmen Miranda: Bananas is My Business,* made by Brazilian filmmaker Helena Solberg. A decade later, Miranda's posthumous reputation seemed to have undergone rehabilitation, with several events taking place in 2005 that marked the fiftieth anniversary of her death. These included a film and costume retrospective, ''Carmen Miranda Forever,'' at Rio's Museum of Modern Art, and a serious biography written by Ruy Castro, author of several books on Brazilian culture. Brazilians ''tend to forget,'' Castro told Margolis in *Newsweek International,* that ''no Brazilian woman has ever been as popular as Carmen Miranda—in Brazil or anywhere.''

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Frederic Mompou

The music of Catalonian-Spanish composer Frederic Mompou (1893-1987) is radically simple, spare, mystical, and utterly unclassifiable as to style—all this in a century that favored intellectual feats on the part of composers who classified themselves into schools and ''isms.'' The work he regarded as a summation of his life's efforts was given the quizzical title *Música callada*— (music that has fallen silent).

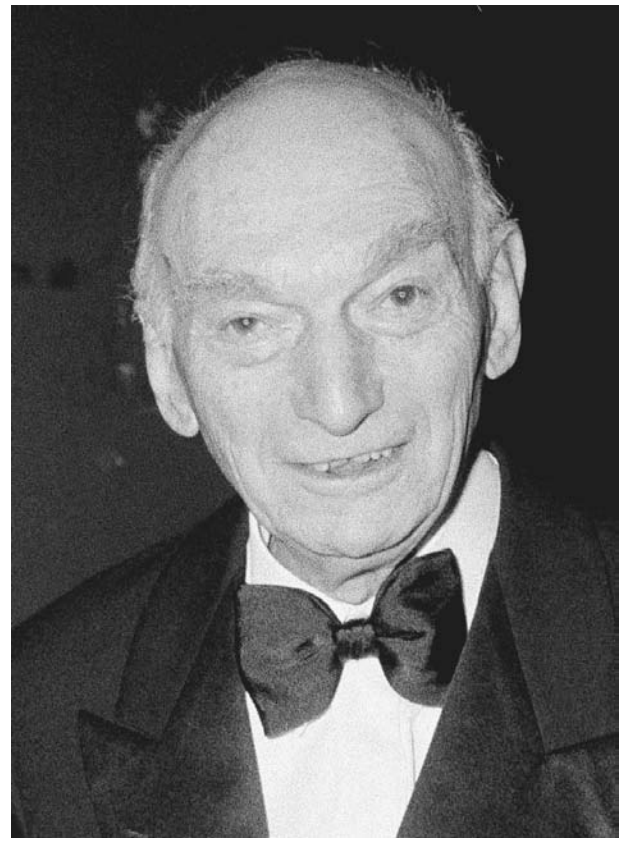

The restraint of Mompou's music was matched by the composer's near-total refusal to engage in self-promotion. Mompou's music, mostly for piano or voice and piano, at first attracted only a small, highly devoted following. Wider audiences began to discover his works toward the end of the twentieth century, when the Minimalist movement of composers such as Steve Reich and Philip Glass heralded a new spirit of extreme simplicity in classical music, and a new emphasis on the experience of hearing musical raw materials stripped down to their basic forms. John Rockwell of the *New York Times,* in fact, wrote in Mompou's obituary that the composer was ''an early Minimalist, [who] sought to achieve deep emotional effects through the sparest of musical means.''

Family Background Included Bell Maker

Mompou's full name was Frederic Mompou i Dencausse. He was born on April 16, 1893, in Barcelona, Spain. Barcelona is in Spain's Catalonia region, a culturally distinctive area with its own language, Catalan (a blend of Spanish and an old southern French dialect), and a range of indigenous folk music traditions that differ from those heard elsewhere in Spain. Music critic Wilfrid Mellers suggested that Mompou was influenced by these regional traditions. He wrote in the study *Le Jardin retrouvé: The Music of Frederic Mompou,* ''Even today, when we listen to or play one of the piano pieces he calls *Cançó i dansa* [Song and Dance] we should remember that they are not mere parlor pieces but recollections of activity that is also ritual.'' Mompou used both the Catalan (Frederic) and Spanish

(Federico) forms of his first name. His last name is generally pronounced as in French (mom-POOH), but Mompou told an interviewer that in Catalonia it would properly be pronounced mom-POH-oo, with all the vowels sounding.

Another major influence on Mompou's creation of his magically simple sound was bells. His maternal grandfather was a member of a French bell-making family that had been in the profession since the 1400s; he had come to Barcelona to set up a bell factory. Mompou himself spent time at the factory, worked there briefly, and learned to tune his ear to the subtle sounds of bells. A unique harmony in his music, known as the metallic chord, was derived from the sound of ringing bells.

Mompou was close to his parents, and they encouraged his interest in music. Friends and extended family often came to the Mompou home to sing and dance, and Mompou was given lessons after he showed talent on the piano. He attended the Conservatorio del Liceo music school in Barcelona and made rapid progress, giving his first concert at age 15. But the severely shy Mompou never really enjoyed performing. He quickly changed direction after hearing pianist Marguerite Long, with the great French composer Gabriel Fauré in attendance, play a concert of Fauré's music the following year. The concert was, he told Dorle J. Soria of *Musical America,* his first encounter ''with contemporary music of my time and it gave me a great desire to compose.'' His first published work was a set of piano pieces called *Impresiones intimas* (Intimate Impressions), written between 1911 and 1914. ''It already had his personality,'' Mompou's wife, Carmen, told Soria, and music historians have agreed, finding the characteristic simple, almost naive quality of Mompou's adult music already present in the early *Impresiones intimas.*

Like most of the other young Spanish composers of his day, Mompou decided to study music in Paris, where French composers had written nationalistic Spanish music before Spanish composers themselves began to do so. He arrived at the Paris Conservatory in 1911 with a letter of recommendation written by the leading Spanish composer Enrique Granados, but, typically, was too shy to show it to the admissions committee. Nevertheless, his music stood on its own merits, and he studied piano and harmony at the Conservatory for two years. Remaining in Paris until 1914, he returned home when World War I broke out and became involved in a Catalonian arts movement called Noucentisme, which rejected the confrontational spirit of the avant-garde and emphasized a return to classical values of balance.

Influenced by French Composers

Mompou had the knack of absorbing influences from various composers while writing music that was quite dissimilar to theirs. Despite his shyness he interacted with other musicians and became acquainted with the leading edge of French music of the early twentieth century. He admired the iconic composers of Paris during the years of World War I, and took something from each of them. Like Claude Debussy, he eschewed any strong sense of directional motion in music, preferring to paint musical colors on an almost static background. Like Maurice Ravel, he was fascinated by the world of childhood and the musical creativity that seemed to reside near its surface; he had a gift for melodies that seemed unassuming, but haunted listeners, who responded to his unique language. From the unconventional, ironic Erik Satie he inherited a belief that radical simplicity had its place, and he showed the same tendency to go his own way rather than follow the prevailing musical fashion. The harmonic stasis of Mompou's music was matched by an absence of strong rhythmic drive; he frequently wrote his music without bar lines separating one rhythmic unit from another.

Stimulated by the Parisian scene, Mompou returned to Paris in 1921 and remained there for 20 years. The period from World War I through about 1930 was Mompou's most productive, and he published such piano works as *Suburbis* (Suburbs, 1917), *Scènes d'enfants* (Scenes of Children, 1918), the *Cants mágics* (Magic Songs, 1919), and the first four of his *Cançós i dansas* (Songs and Dances, 1928), along with the beginnings of a small but influential group of French-language songs. His *Comptines* of 1931 were songs based on children's number rhymes. Mompou's lifetime output was slender, amounting to about 200 mostly short pieces collected into a few dozen sets. In the highly competitive and polemical Paris atmosphere, Mompou rarely gave concerts, although he liked to perform for small groups of artists and writers. He lived alone and stayed out of the headlines. Yet a select group of observers were captivated by his music. Critic Emile Vuillermoz wrote of Mompou, in a famous newspaper article quoted by Soria, that ''in the Middle Ages the people would have condemned to the stake an artist gifted with such powers.'' The argument was an apt one, for Mompou aimed not just at simplicity but at what he called a *recommencement,* a new beginning that would put music back in touch with its aboriginal power. Mompou was a friend to the French composers Francis Poulenc and Georges Auric, but declined to join the composers' collective *Les Six* (The Six), of which they were members.

The 1930s were a melancholic period for Mompou and he stopped composing almost completely between about 1931 and 1937. He reemerged in 1937 with a piano work called *Souvenirs d'exposition* (Souvenirs of the Fair) and began working on another piece, *Variations on a theme of Chopin,* that would occupy him for many years. In 1941 Mompou fled the war in France and returned to Barcelona. While judging a piano competition there he was impressed by the performance of a young woman named Carmen Bravo, 30 years his junior. Several years later they married, each for the first time. Mompou joined with a group called the Independent Catalan Composers Movement and reconnected with his musical roots, while still maintaining contact with friends in France.

With these stimuli working in his favor, Mompou began to compose again, continuing to work until he was slowed by a stroke at age 87. In the post-World War II era, dominated by the complex serialist or 12-tone system and its harsh dissonances, Mompou was completely out of fashion—and completely unconcerned. ''I am in revolt against the excessive

cerebration of our age,'' he was quoted as saying by Soria. ''Music must cease to be a laboratory product and acquire the lyrical and evocative qualities which spring from personal experience and meditation.''

Wrote Vocal Works

Mompou branched out beyond piano music after World War II, writing a number of Catalonian-language songs and pairing them with texts by poet Josep Janées i Olive. These included the widely recorded *Suite compostelana* (Compostela Suite) for guitar (1962), and various works for chorus, including the *Cantar del alma* (Song of the Soul) to a text by the Spanish mystic and ascetic, St. John of the Cross (1542-1591). Mompou was fascinated by St. John of the Cross and borrowed a phrase from one of his writings for the title of the major work of his later years, *Música callada.*

The 28 pieces in *Música callada* (four albums, 1959-67), never move faster than a moderate tempo; in free rhythms, they are unassuming yet strangely powerful. This music, Mompou was quoted as saying by Isabelle Leymarie in the *UNESCO Courier,* ''is heard internally. Its emotion is secret, and becomes sound only by reverberating in the coldness of our solitude.'' The work, completed in 1967, was premiered in 1972 by Spanish pianist Alicia de Larrocha, to whom it was dedicated. A host of recordings of the work appeared in the late 1990s and early 2000s.

Mompou wrote an oratorio—an unstaged dramatic work—called *Los improperios* (The Ungrateful Ones) in 1963; although it was his only work to feature a full symphony orchestra, it showed no lack of skill in handling that medium. The text of the work dealt with the Good Friday speech of the crucified Christ rebuking the crowd for its ingratitude, and Mompou set it in a spare style comparable to that of his piano music. Well into his ninth decade Mompou wrote more choral music and a work for cello and piano, *El pont.* Admirers of Mompou expanded the collection of his works by arranging some of his piano music into two ballets, *The House of Birds* and *Don Perlimpin.* Mompou died at age 94 on June 30, 1987, and his popularity only increased following his death.

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Meredith Monk

Since the 1960s, American performing artist Meredith Monk (born 1942) has earned renown as a composer, singer, dancer, choreographer, filmmaker and critic. Although trained originally as a dancer, she pioneered the multi-textured extended vocal technique and her vocal compositions and performances are known for their emphasis on sounds, syllables and invented language. Monk has received numerous prestigious awards, including a McArthur Foundation ''genius'' grant. In 2004, the Danspace Project and the House Foundation for the Arts honored Monk's 40-year career at St. Mark's Church in New York.

Monk was born on November 20, 1942, in Lima, Peru, to Theodore Glenn Monk and Audrey Zellman. Her mother, a pop singer who performed as Audrey Marsh and was a vocalist in radio commercials for Muriel cigars, was performing in Peru when she was born. Monk was raised in New York until age seven and then in Stamford, Connecticut. The family's musical talent covers several generations. Monk's great–grandfather was a cantor in a Moscow synagogue and her grandparents founded the Zellman Conservatory of Music in Harlem. Monk was exposed to music and dance at an early age. She began piano lessons at age three with a teacher who shunned traditional lessons and instead introduced her to such composers as Dmitry Kabalevsky, Igor Stravinsky and Bela Bartok. ''Much of my early childhood was spent in radio control rooms, watching and listening to my mother sing jingles for soap operas, or ballads and swing tunes for radio variety shows,'' Monk recalled in a 1999 essay for the *New York Times.* ''I remember hot summer nights, sitting in the corner of a huge studio while men in undershirts sweated as they played their saxes, violins and trombones, and the singers, with their backs to me, crooned the same eight bars over and over before the actual recording session.''

To improve her daughter's physical coordination, which was hindered by a visual problem, Monk's mother enrolled her in Delcroze eurhythmic classes. The courses, which taught movement through music, profoundly affected Monk. ''Usually, what happens is, kids learn music through movement, dancing, and catching balls in rhythm,'' Monk told Gus Solomons, Jr., in a 2001 interview for *Dance Magazine.* ''Most people were learning music through movement, but I was learning movement through music. Movement and music are so unified for me.'' Monk began studying ballet at age eight and composing piano pieces while still in high school. She attended Sarah Lawrence College, near New York City, where she continued her classical dance studies and also studied modern dance with Bessie Schoenberg. Courses in music for dance with Ruth Lloyd greatly influenced her.

Paired Dance and Voice

Upon graduating from Sarah Lawrence with a degree in dance in 1964, Monk joined New York's Judson Church group, a well-known downtown avant-garde ensemble. She eventually developed a three-octave range and pioneered a vocal approach called ''extended vocal technique,'' which incorporates overtone, throat singing, yodeling, keening, percussive sounds and micro-tonality. ''[I] had a revelation around 1965 of singing—doing my own singing—that idea of exploring my own instrument: seeing all the things it could do, stretching the range, combining male and female within a voice, and so forth,'' Monk told Solomon. ''By applying what I had come from in dance to my voice, I found I had a much more virtuosic instrument as a singer.'' Two of Monk's best-known pieces composed for the Judson Church ensemble, both from 1966, are ''Duet with Cat's Scream and Locomotive,'' a collaboration with Kenneth King, and ''16-Millimeter Earrings.'' Both are interdisciplinary pieces emphasizing communication themes. ''Duet,'' based on the interactions between a man and a woman, employed the sounds of a roaring engine and a howling cat, while ''Earrings'' used props, film and a recording of Monk's own voice repeating the word ''nota.''

Monk founded her own company, The House, which emphasized interdisciplinary works, in 1968, and the Meredith Monk Dance Ensemble as well as a second group, Vocal Ensemble, 10 years later. During this time, she became known both for her defiance of easy categorization and her nontraditional approach to performance. ''I think of myself as a verb, not a noun,'' Monk told the *Chicago Tribune*'s Sid Smith in 1996. ''I compose. I do movement. I deliver text. And, depending on the form I'm working in, I orchestrate. Another way to put it is I make a mosaic. I lay down tiles and make an overall configuration from those strands.'' Monk's performances typically focused less on technical skill than on raw energy and creativity, which riled some audiences and critics. ''We're purposely not doing a virtuosi kind of movement. It's more primal, not striving for that Western European tradition of line in space and geometry. It's more an axial idea of the body,'' she told Solomon. ''When we did 'The Politics of Quiet' [1996] the first time in Copenhagen, people really hated the folk dance; they said, 'Some of these people are not dancers!' To me, the way they did the movement was so authentic! The idea of a folk dance is that everyone in the village can do it.''

Rock and roll music largely influenced her approach to composition and performance, Monk said in her 1999 *New York Times* essay. ''Rock-and-roll was also a strong presence for me and for many other composers at that time, reminding us to go back to the heartbeat, raw energy, blood, fearlessness, thrust,'' she wrote. ''I was very much alone in those early experiments, trying to make my voice a conduit for the raw, essential vocal impulses that I was exploring and then shaping into pieces. Yet I was encouraged by my jazz and rock musician friends, who recognized in those first relentless songs the beginnings of an authentic musical sensibility.''

Unconventional Performances

Monk also staged her pieces unusually. For example, ''Juice: A Theatre Cantata,'' a 1969 piece, was staged in installments, beginning with a woman riding a horse down Fifth Avenue in New York, followed by 85 singers playing Jew's harps along the Guggenheim Museum's spiraling ramps and performances in front of paintings by Roy Lichtenstein. A second installment took place three weeks later in a theater on the campus of Barnard College and a third installment in Monk's loft. A 1971 piece, ''Vessel: An Opera Epic,'' which sets the story of Joan of Arc in modern-day New York, began in Monk's loft, then took performers by bus to The Performing Garage performance space and concluded in a parking garage. Autobiographical elements entered Monk's work as well. One early piece, ''Education of the Girlchild,'' featured Monk transforming from an old woman back into a small child. The 1976 opera ''Quarry,'' contained childhood memories and referred to Monk's Polish and Russian Jewish ancestors.

By the late 1970s, Monk had begun to incorporate film into her work. ''Ellis Island,'' the film sequence to the 1979 opera ''Recent Ruins,'' which depicted archeologists of the future excavating New York, appeared on its own on the Public Broadcasting System in the United States as well as on European television. The film won a CINE Golden Eagle in 1982. Monk also created a feature-length film, *Book of Days,* in 1989, that was set in the fourteenth century, using that period in time as a metaphor for the modern world.

In 1985, Monk began practicing Shambhala meditation, which is associated with Tibetan Buddhism. The ritual

has impacted both her approach to composition and her interactions with performers. In a 1998 interview with Gia Kourlas for *Dance Magazine,* Monk explained that she hoped her compositions and performances, too, were spiritual journeys. ''It's a quest of trying to offer another kind of experience for people who are bombarded and who live in a world that has a lot of speed,'' she said. ''In a sense, it's thinking of time as timelessness rather than being a mirror of the particular society that we live in. I realized that when you offer a mirror, people go home and don't have anything to work with because, in a sense, we all know what the problem is. What would happen if you showed a different kind of behavior, or if you offered a place for people to relax that part of their minds, to come out feeling a sense of revitalization and awakeness? I think, in both voice and movement, that you really can experience a depth of emotional experience. That you might want to demand more in your life.''

Appreciated as an Artist

In 1991, the Houston Grand Opera commissioned a full-length piece from Monk. Employing wordless syllables in lieu of almost any text, *Atlas* centers on a small girl who grows up to become an explorer. In fairy-tale style, the girl visits farming communities, forests, a wilderness filled with icy demons, a desert and a joyful spiritual realm. The opera concludes with the explorer sitting at a table sipping a cup of coffee.

Amid a frenzied modern pace, Monk has continued to strive for a more relaxed, transformative tenor to her work. ''Every piece is a journey into the unknown,'' she told Deirdre Mulrooney of the *Irish Times* in 2001. ''I think that's really important in our world, because everybody wants to know what something is going to be before it's done. The business world people want to know how long is it going to be, what's the name of it, and what's your tech requirement two years in advance.'' Monk said she sees her job as resisting such demands. ''What is really beautiful about making art is not giving in to that at all,'' she told Mulrooney. ''And sometimes in that process, making it incredibly uncomfortable by allowing yourself to hang out in the unknown. And you really don't know. You have some clues and you keep following them; it's a very intuitive thing. Discovery is what, to me, makes everything worthwhile—as opposed to being a product-maker.''

In response to this impetus, Monk created her 1999 touring work, ''A Celebration Service.'' The piece served as a retrospective of sorts on Monk's long career, incorporating both old and new material, along with a range of spoken texts. Monk told the *Christian Science Monitor*'s Karen Campbell in 1999 that the piece was, in part, a reaction to the frantic pace of contemporary culture. ''I had been wondering how to make a form that offers a sense of sacred space. The community, the communion experience is still very valuable. I think it's nice to offer people a space in time where they can let go of the discursive yakety-yak that's going on in the mind all the time,'' she said.

Monk celebrated her 40th year as a professional artist in 2004. That year, the Danspace Project and the House Foundation for the Arts staged a weekend-long anniversary festival and tribute to her work at St. Mark's Church and Monk performed a four-and-a-half hour concert at Carnegie Hall featuring several well known contemporary avant-garde artists, including DJ Spooky, John Zorn, the Bang on a Can All-Stars and Björk. Several years earlier, Kourlas explained Monk's enduring appeal, in her 1998 *Dance Magazine* article. ''[S]he has carved out a unique, brilliant style of wordless singing that treats the voice as a dancing voice and movement as a singing body,'' Kourlas wrote. ''Her voice has all the character, texture, sensuality, and color of her movement.''

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Robert Moog

As the inventor of the Moog synthesizer, Robert Moog (1934-2005) brought electronic sound synthesis out of university electronics laboratories and into the wider world of music. The all-pervasive presence of keyboard electronics in contemporary popular music is ultimately the result, in large part, of his pioneering efforts.

Attempts to use electronic devices to create new sounds go back to the early years of the twentieth century. Yet a synthesizer that was financially and operationally within reach of ordinary musicians was unthinkable, until the Moog synthesizer—the first commercially available, voltage-controlled, modular synthesizer—came on the market in 1964. Innovative musicians began to experiment with it almost immediately, and its commercial potential was dramatically demonstrated with the release of the million-selling *Switched-On Bach* album in 1968. The Moog and its descendant, the MiniMoog, were staples of the progressive rock movement of the 1970s. Although these Moog synthesizers were supplanted by later synthesizers that developed further along the lines Moog had originally laid down, electronic musicians of every stripe hailed Moog as a pioneer, and the sound of the original Moog became one of the first flavors of nostalgia to arise in the field of electronic music.

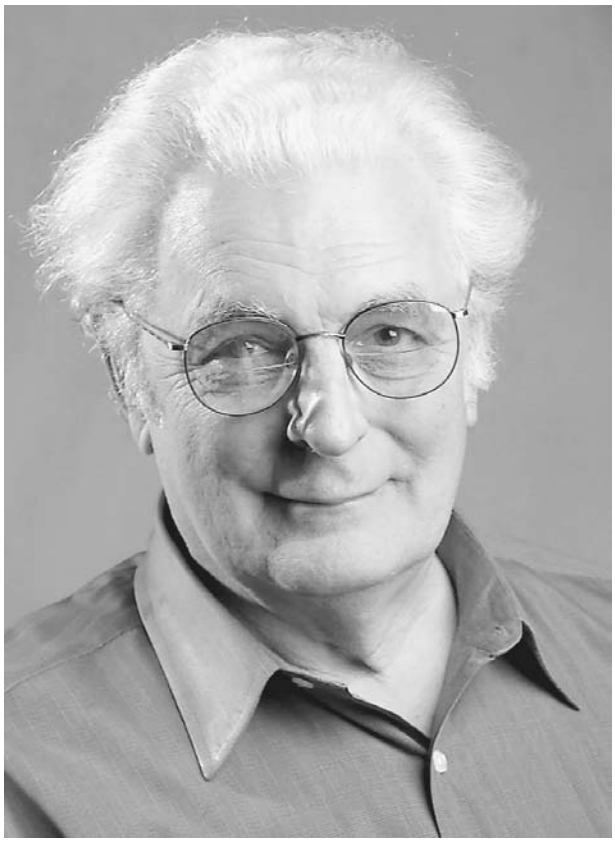

Inspired by Theremin

Moog (the name rhymes with ''rogue'') was born on May 23, 1934, a native of the Flushing neighborhood in the New York City borough of Queens. Something of a class geek, he was often tormented by schoolmates, but things improved for him as his radio-operator father cultivated his love for electronics and his mother enhanced his knowledge of music with piano lessons. Moog built radios from kits he ordered by mail, but what attracted him to the then-minuscule field of electronic music was his discovery of the theremin, an electronic instrument developed in the 1920s by Russian experimenter Leon Theremin (and later used in the Beach Boys' ''Good Vibrations''). The player of a theremin moves his or her hands near a loop that generates an electromagnetic field; the body of the instrument is never touched. Moog read about the theremin in *Electronics World* magazine when he was 14, and he was fascinated enough by the magazine's simple instructions for building the instrument that he quickly came up with an improved design of his own and described it in an article that was published in *Radio and Television News.* Working with his father, he formed the R.A. Moog Company and began to sell theremin kits by mail himself.

''I didn't know what . . . I was doing,'' he said in an interview quoted by David Bernstein in the *New York Times.* ''I was doing this thing to have a good time, then all of a sudden someone's saying to me, 'I'll take one of those and two of that.' That's how I got into business.'' Winning admission to the Bronx High School of Science, one of New York's premier citywide magnet high schools, Moog went on to Queens College, where he majored in physics, and then to the electrical engineering program at Columbia University. His educational career began to slow down as his business picked up; in 1961 he developed a transistorized version of the theremin, wrote another article that was used as the cover story in *Electronics World,* and sold another 1,000 theremin kits (for $49.95 each) out of his three-bedroom apartment. Another step in Moog's electronic music apprenticeship came when he designed a circuit board used in the Clavivox, an early synthesizer designed by inventor Raymond Scott.

By the time Moog enrolled in the Ph.D. program in engineering at Cornell University in Ithaca, New York, he came into contact with the Ivy League university labs that at the time were on the cutting edge of experimentation with electronic music, especially those at Columbia and Princeton universities. These labs had built synthesizers that would do much of what the Moog synthesizer would later be capable of, and the RCA Corporation had even marketed a commercial version of the instrument, but there were important differences. They were unwieldy stacks of electronic components and wires, controlled mostly by dials or computer punch cards that initiated sequences of binary code. And RCA's synthesizer cost upwards of $100,000. Attending the New York State School Music Convention in 1963, Moog met composer Herbert Deutsch, who suggested the possibilities of a simplified synthesizer design. By the middle of the following year Moog was ready with a prototype that he displayed at the Audio Engineering Society's annual convention, and the new Moog synthesizer went into production by the end of 1964.

The Moog, as it came to be known, cost around $10,000. Despite the reservations of Princeton lab director Vladimir Ussachevsky, who told Moog that his decision would result in the synthesizer being used simply as an unusual-sounding piano–as it was controlled by a piano-style keyboard–it still consisted of a large group of electronic components. Those components were now distinct, modular units that could be connected with patch cords to create a desired sound. Several of those components were new inventions. An ADSR (attack-decay-sustain-release) envelope generator allowed the player to control the sound of a note as it began and developed. The ADSR became a standard feature of synthesizer design. The final device used to control the color and texture of a tone was a filter; Moog's improved version became known as a Moog filter.

Affected Both Pop and Classical Musicians

Musicians on both sides of the classical/pop divide began to work with Moog's new invention. The Monkees may have been the first rock group to use the Moog (on their *Pisces, Aquarius, Capricorn and Jones Ltd.* album of 1967, with Paul Beaver playing the Moog). Moog worked with experimentalist John Cage, and university electronics labs became customers of Moog's growing company, to which he devoted his full attention after receiving his Ph.D. from Cornell in 1965. Another classical musician interested in

the Moog was Wendy Carlos (at that time named Walter Carlos), who conceived the idea of recording an all-Moog album of famous pieces by Johann Sebastian Bach. It was an ambitious undertaking, for the Moog, unlike later synthesizers, was monophonic—it could produce only one line of music at a time. Carlos laboriously recorded and mixed Bach's complex polyphonic music line by line and released *Switched-On Bach* in 1968.

That was the first solo Moog LP, and it marked a moment of triumph for the instrument's creator. It sold more than one million copies, a record for a classical album at the time, and it led to a short-lived Moog synthesizer craze. Some of the music that followed in its wake was serious in its intent; Carlos was signed to create a Moog score for Stanley Kubrick's dark, futuristic film *A Clockwork Orange,* and the Beatles (working partly from an instrument George Harrison had installed in his home) used the Moog on several tracks on their *Abbey Road* album. In 1969 novelty ragtime pianist Dick Hyman released *Moog: The Eclectic Electrics of Dick Hyman,* and jazz musicians soon followed suit; a Sun Ra concert recorded in Paris in 1970 (and released on the album *Nuits de la Fondation Naeght*) included a 20-minute Moog solo. Technology-savvy keyboardist Herbie Hancock was another early Moog adopter. Moog complained about the disposable quality of many of the early Moog records, however. ''A few still stand up,'' he said in a *Vintage Synthesizers* interview quoted in the London *Independent.* ''But mostly they were cynical, inept, opportunistic things: throw together a group, lay down some strings and horns and vocals, leave some space for a novelty melody line from the synth. That was the scene in '69. 'Moog records.' ''

The Moog moved from novelty to a permanent part of the rock musical vocabulary with Moog's next invention, the MiniMoog, which first went on sale in 1970. Much more portable than the original Moog, it could easily be used in concert, and it became a favorite of electronics-oriented progressive rock bands of the 1970s such as Pink Floyd, Yes, Tangerine Dream, and Emerson, Lake and Palmer (whose *Tarkus* LP pushed the instrument's capabilities to their limits). Yet the MiniMoog's popularity was not restricted to rock musicians. The instrument showed up on one of the most ambitious R&B hits of the era, Stevie Wonder's ''Living for the City'' (1973), and on other songs on the *Innervisions* album of which it was a part. And the German collective Kraftwerk, whose work helped give birth to the new techno genre, used a Moog on its early releases. Later, a MicroMoog would become the last extension of the original Moog line.

Innervisions also contained an Arp synthesizer, one of the instruments that sounded the death knell for Moog's original company. The Arp had a 40 percent share of the synthesizer market by 1975, and a host of synthesizers issued by Japanese manufacturers were developed along the lines laid down by Moog. The Moog was eclipsed partly because its creator did not have the financial expertise to steer his company through periods of slow sales. He sold off his creation in stages, first to a suburban Buffalo, New York company called muSonics and then to the Norlin Corporation in 1973. The company, known now as Moog Music, continued to operate, and the Moog experienced a temporary resurgence in popularity when it was featured on Donna Summer's 1977 disco single ''I Feel Love.'' Moog himself worked for the company through the 1970s but departed in 1977, as soon as his contractual obligations allowed.

Worked with MacArthur Foundation Grant Recipient

Moog had a lifelong affection for the Blue Ridge mountain range, and he moved to a home near Asheville, North Carolina, after leaving Moog Music. He founded a new company, Big Briar, taught electronic music at the University of North Carolina at Asheville, and worked on projects that interested him. These included a new refinement of the theremin he called an Ethervox and an effects module, the Moogerfooger. He worked with composer and MacArthur Foundation ''genius grant'' recipient John Eaton on a touch-sensitive electronic keyboard that could be played expressively, like a mechanical musical instrument. Moog served as vice president for new product research for the Kurzweil Corporation, an American synthesizer manufacturer, between 1984 and 1988. He married twice; his marriage to his first wife, Shirleigh, produced five children but ended in divorce, and he met his second wife, Ileana, while both were professors at UNC Asheville.

Various factors led to a new appreciation of Moog's legacy over the last decade of his life. In 1994 he appeared in a successful documentary about his idol, Leon Theremin. Original Moog synthesizers became collector's items and commanded premium prices from musicians anxious to exploit a sound they perceived as warm compared with later digital synthesizers. ''I understand exactly why that is so,'' Moog commented in an interview reproduced by Jeff Miers of the *Buffalo News.* ''It is so because dirty, imprecise sound is more complex, and therefore more interesting to listen to.'' Between 2000 and 2002 Moog prevailed in a court battle to regain rights to the Moog name, which he had lost in the 1970s; by that time a new generation of musicians and bands, including Beck, Sonic Youth, and Widespread Panic, were Moog customers. A ''Moogfest'' staged in New York City paid tribute to his influence, but the following year he was diagnosed with an untreatable brain tumor. He died in Asheville on August 21, 2005.

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Vinicius de Moraes

Brazilian writer Vinicius de Moraes (1913-1980) helped to create two of the icons of twentieth-century culture, the play *Orfeu da Conceição,* which became known in English as *Black Orpheus* after it was made into an internationally successful film, and the song "Garota de Ipanema," better known as "The Girl from Ipanema."

Those two works formed only a small fraction of what Moraes accomplished. He wrote poetry for specialists and popular songs for the Brazilian people. A complete list of his occupations would also include diplomat, film critic, film censor, screenwriter, singer and recording artist, advice columnist, radio host, non-practicing lawyer, and general nonconformist with a taste for good whiskey. Moraes was always seeking something new, and that tendency helped make him a great crossover artist who fused Western and African cultural ideas in *Black Orpheus* and brought subtle Brazilian music to the top of the international charts with "The Girl from Ipanema."

Named after Character in Novel

Moraes—in full, Marcus Vinicius da Cruz de Mello Moraes—was born in Rio de Janeiro, Brazil, on October 19, 1913, to well-off parents who named him after a character in the Henryk Sienkiewicz novel *Quo Vadis?,* which was set in ancient Roman times. His father liked to recite poetry at family gatherings, and his mother sang and played the guitar. Moraes wrote his first poem at seven, was sent to some of Brazil's top schools, and earned a law degree by the time he was 20, also entering Brazil's army reserve. Moraes devoted little or no time to the practice of law, however, for he was devoting his energy to artistic pursuits.

Moraes and a pair of brothers named Paulo and Haroldo Tapajós (or Tapajóz) were friends in childhood, and formed a small musical group at the Colégio Santo Inácio school. When the two brothers began to gain national fame in Brazil as teenage recording stars, Moraes continued to work with them, writing songs in popular dance genres like the foxtrot. At age 15, Moraes had his first two hits as a songwriter with a pair of compositions called "Loura ou morena" (Blonde and Brunette) and "Canç da noite" (Song of the Night). He was also fascinated by trends in modern poetry. As he was finishing his law degree he published his first book of poetry, *O caminho para a distância* (A Road into the Distance), following it up with the sophisticated *Forma e exegese* (Forms and Interpretations) in 1935. Moraes spent several years working in Brazil's film industry. In 1938 he won a scholarship to study at Oxford University in England, and also wrote several volumes of difficult poetry, some of it in a mix of Portuguese and English.

The following year Moraes married his first wife, Beatriz. He was married several times, in official and unofficial ceremonies (later in life he was an adherent of an Afro-Brazilian variant of Catholicism), and he had four daughters. (The last, Maria, was born in 1970.) Forced to return to Brazil at the outbreak of World War II, Moraes wrote film criticism and worked as a film censor for the government. Though it was rather late in the game to be taking such a position, he penned articles condemning sound film and extolling the virtues of silent cinema. He also was heard for a time on the Portuguese-language shortwave radio service of the British Broadcasting Company. Moraes joined Brazil's diplomatic corps in 1943. At this point in his life he still shared his family's conservative political outlook and was ready to become a servant of Brazil's government and its interests. He was even sympathetic to fascism in the early stages of World War II.

Traveled Around Brazil

All that changed after Moraes met American leftist writer Waldo Frank in 1945. He was sent to provide safe passage around Brazil for Frank, who had been physically attacked by fascists in Argentina, and Moraes told Selden Rodman of *Saturday Review* that as the two traveled around the country, "I saw crime and sexual degradation and poverty for the first time. Within 30 days I was no longer a boy, no longer a citizen of the upper middle class, prepared by the priesthood to be a good rightist. I swung full circle." For the rest of his life Moraes was a defender of Brazil's sometimes troubled democracy and an advocate for social justice.

Further broadening of his horizons occurred when he was posted to Los Angeles, California, as Brazilian vice-consul in 1946. He spent three years in the United States, taking in jazz and Hollywood cinema and passing time with celebrities like director Orson Welles and actress Rita Hayworth. Moraes backed off his opposition to sound film, explaining, according to Kirsten Weinoldt of *Brazzil* magazine, that "I was and continue to be, not a cinematographic mute, as many think, just a little bit of a stutterer." He edited a film magazine, but it lasted for only two issues.

In 1950, after his father's death, Moraes returned to Brazil. He moved in with the 19-year-old sister of a friend, living in a Rio apartment with no electricity, for he had been forced to take a salary cut when not in a foreign post. Supplementing his income as a film critic for the newspaper *Ultima hora,* Moraes was forced to write an advice column as part of the job. But the environment of Rio stimulated his creative impulses. Visiting nightclubs, he heard upcoming musicians in the infectious samba genre and began writing song lyrics once again.

He also undertook a larger project. While sitting at home in Rio, he told Rodman, he heard "somewhere in the distance the Batucada drums were beating their samba rhythms. I was reading a French anthology of classical myths. Suddenly—*boing!*—the two ideas connected." By the next day Moraes had completed the first act of the play (his first and only one) that became *Orfeu da Conceição.* The title, he told Rodman, had the meaning that "Orpheus Jones" would have in English, but the play, a transposition of the Greek Orpheus myth to Rio's Afro-Brazilian slums, was renamed *Orfeu negro* (Black Orpheus) when it was filmed in the late 1950s. It took several years for Moraes to

finish the play—while his divorce from his first wife was becoming final, he lost part of the completed manuscript and had to reconstruct it from memory.

Play Gave Birth to Bossa Nova

Orfeu da Conceição was staged at Rio's Teatro Municipal in 1956; it was the first time, aside from a Brazilian production of Eugene O'Neill's *The Emperor Jones,* that an all-black cast had performed at the theater. In the play, Orpheus is a streetcar driver, and Eurydice is a young woman from northeastern Brazil who is pursued by a jealous ex-boyfriend. She is killed, not by a snakebite as in the original myth, but by a live streetcar wire. The underworld into which Orpheus goes to try to rescue her is the city morgue. Moraes adds characteristically African images to the story at several points, and the songs, with lyrics by Moraes and music by the then-unknown Brazilian jazz musician Antonio Carlos Jobim, had a quiet sophistication that soon was given the name of bossa nova.

The film of *Orfeu da Conceição* had a screenplay by Moraes, but was directed by French filmmaker Marcel Carné. The film, a kaleidoscopic color spectacle of music and dance at Carnival time, won Cannes Film Festival and U.S. Academy Awards (the latter for best foreign film) in 1959, and became an international success. Moraes, along with many other Brazilians, was dissatisfied with the final product, believing that it treated Afro-Brazilian culture as an exotic attraction rather than capturing the essence of a serious play. The film did propel Moraes and Jobim to a new level of success as a songwriting duo, with such compositions as ''Chega de saudade'' (No More Blues) becoming bossa nova standards.

The pair's most famous composition came about while they were sitting at a sidewalk table at a bar near Rio's Ipanema beach, and became infatuated with a young woman they saw walking by. ''Garota de Ipanema'' became an international hit in 1963 when it was sung by the quiet-voiced Astrud Gilberto (wife of Brazilian star João Gilberto), and the song was given a verse of English lyrics. The music and lyrics were a perfect combination—just enough to communicate the sensuous atmosphere of Rio's beaches to American listeners. Under the title ''The Girl from Ipanema,'' the song brought Moraes and Jobim a Grammy Award for record of the year. It was later recorded by Frank Sinatra and more than 100 other artists. The street where the bar was located was later named after Moraes. The woman who inspired the song, whose name was Helen Pinheiro, later entered a dispute with the families of Moraes and Jobim over rights to the ''Girl from Ipanema'' name.

Erudite, yet devoted to the art of living well, Moraes became a familiar figure in Brazil. He savored long baths and sometimes conducted interviews from his bathtub. He claimed to have sampled every brand of whiskey on the market, and often told drinking companions that beer was a waste of time. Moraes continued to write poetry, and recorded some of it on a spoken word LP, but he was best known during the last 15 years of his life as a musical performer. He formed a group called Quarteto em Cy in 1965 and had a hit with ''Arrastão.''

In the late 1960s Moraes antagonized Brazil's right-wing government and was finally forced out of the country's diplomatic corps for good. He continued to perform through the 1970s, however, frequently making fun of the regime; his status as one of Brazilian culture's most accomplished figures kept him out of serious trouble. Moraes made more than 20 albums, and two of them were later reissued on CD by the Circular Moves label under the titles of *Live in Buenos Aires* and *Days in Mar del Plata.* He suffered from a lung disease in the late 1970s and succumbed to it on July 9, 1970, while working on a new song in his bathtub. Brazilian writer Carlos Drummond de Andrade wrote the next day (as quoted by Ashley Brown in *World Literature Today*) that ''Vinicius became the most exact figure of the poet that I have ever seen in my life. He was a poet in books, in music, and in life. Three forms of poetry.'' Tribute albums and biographies followed in the years after his death, and an edition of his complete poetry and prose appeared in 1998. The following year, *Orfeu da Conceição* was filmed once again by new-wave Brazilian director Carlos Diegues.

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Mountain Wolf Woman

Winnebago autobiographer Mountain Wolf Woman (1884–1960) committed to posterity an autobiographical account—*Mountain Wolf Woman: Sister of Crashing Thunder*—that captured the complex challenge of blending traditional and contemporary cultural experiences. A full–blooded member of the Winnebago Tribe, Mountain Wolf Woman was revered by many as a woman who lived from the age of horses to the age of airplanes. Her vivid personal account lent value to the genre of female autobiographies in general, and inspired other significant Native American women to share their own stories.

Mountain Wolf Woman was born in April of 1884 at her maternal grandfather's home in East Fork River, Wisconsin. She was the youngest of seven children born to Charles Blowsnake and Lucy Goodvillage. Although Mountain Wolf Woman was born a member of her father's Thunder clan, she was later given a name that included her in the Wolf clan—considered to be holy due to its wealth of healers. The sketch on Mountain Wolf Woman in Liz Sonneborn's *A to Z of Native American Women* (1998) tells of how she contracted a ''mysterious illness'' as an infant, and ''in desperation, her mother took her to see a wise elder, known as Wolf Woman, and begged her for a cure.''

According to Winnebago tradition, Mountain Wolf Woman's mother figuratively ''gave'' her daughter to the old woman despite the fact that the child would physically remain with her immediate family. The healer chose to give her life-force to the sick girl, believing that someone who did not live a full one hundred years could bestow future health, longevity and the strength of their personal power on someone they felt worthy of receiving such a gift. Mountain Wolf Woman was healed and added the protection of the Wolf Clan spirit to that of the Thunder Clan that she had been born into.

Drawn to Healing

From early on, Mountain Wolf Woman felt drawn to the world of medicines and the art of healing. Her maternal grandfather, Naqisaneinghinigra (Naqiwankwaxopiniga) or ''Spirit Man'', taught the young Mountain Wolf Woman about tribal medicine. She had two years of formal education at an Indian school in Tomah, Wisconsin, from age nine to age eleven, but was pulled out—despite liking it very much—in order to travel and work with her family. From the 1830s through the 1900s, members of the Winnebago Nation were driven out of their native Wisconsin by government interests in the state's lead mines, and relocated time and time again in other U.S. states such as Iowa, Minnesota, Mississippi, South Dakota and Nebraska—Mountain Wolf Woman's family was at odds regarding the U.S. government's offer of ''resettlement''. Although both parents belonged to clans that were not, by nature, tied to the Earth—her father was of the Thunder clan, and her mother a member of the Eagle clan—they disagreed regarding the U.S. government's offer of forty acres. Her father was openly critical of the buy-out, and refused to be a part of the program, but her mother chose to accept the land and oversaw the building of a log cabin on the property. Mountain Wolf Woman attended the Lutheran Mission School in Wittenberg for a short period of time as a teenager, but was taken out once again—this time to be married.

Marital Misery

Mountain Wolf Woman's early life was characteristic of the majority of Native American women at the time. In her book *Sending My Heart Back Across the Years: Tradition and Innovation in Native American Autobiography,* Hertha Dawn Wong relates that Mountain Wolf Woman's older brother, Sam Blowsnake (Crashing Thunder), awoke from a drunken sleep to find a good Samaritan keeping the mosquitoes from biting his face. In an effort to repay this thoughtfulness, Sam promised Mountain Wolf Woman to the man. Wong explains that Mountain Wolf Woman could not protest the marriage because ''. . . she could not embarrass her brother or violate the taboo that might end in suffering for him.''

Mountain Wolf Woman recalled in her autobiography that her mother stated, ''this matter cannot be helped. When you are older . . . you can marry whomever you yourself think that you want to marry.'' *Notable Native Americans* explained that marriages within the Winnebago culture were considered ''economic arrangements'' rather than love matches. Although Mountain Wolf Woman was bitter about the union—she refused to call her first husband by name, referring to him instead only as ''that man''—she stayed with him until her brother's debt was released. They were divorced soon after her second child was born.

Mountain Wolf Woman lead a fairly transient lifestyle, moving frequently to find better jobs or living conditions. She devoted years of her remarkable life to healing people. She served as a midwife until the 1930s, when Winnebago women started to choose hospital births over home births. In the 1940s she acted as the Black River Falls mission health officer, where she recorded illnesses among her people for the county's Public Health department. Mountain Wolf Woman wed her second husband, Bad Soldier—a member of the Bear or Soldier clan—and remained happily married to him until his death in 1936. It was during the delivery of her third child that Mountain Wolf Woman tried peyote, medicinally, for the first time.

Peyote Pupil

Peyote, *Lophophora williamsii,*—a cactus plant with hallucinogenic properties native to Texas and Mexico—prompted those who ingested a ''button'' of it to experience intense, spiritual visions. Mountain Wolf Woman and her family were living in Nebraska when they became devout members of the Native American Church—faithfully attending Saturday peyote gatherings in their communities and participating in a variety of spiritual peyote ceremonies, including the Half–Moon and Cross Fire rituals. Mountain Wolf Woman's experiences with peyote were positively spiritual, and their integrity assured her that the peyote church was a true and legitimate extension of the Christian God. In one of her personal mystical visions while on peyote, she was transformed into an angel and communicated with Christ directly. Mountain Wolf Woman and her family were also active members of the peyote religious community in Martin, South Dakota. Whenever they moved, they always chose to settle among other ''peyote eaters'' due to the intolerance expressed by those outside the Church. In 1958, Mountain Wolf Woman also financed a 50th Anniversary meeting in honor of peyote's arrival in Wisconsin.

Spiritual Synthesis

Mountain Wolf Woman maintained a devout interest in the traditional spiritual practices of the Winnebago, and

sang and danced in tribal ceremonies and celebrations—performing both the Scalp Dance, and the Medicine Dance. She was also a practicing Christian. Mountain Wolf Woman adopted what she found useful from all three spiritual landscapes: Winnebago traditions, Christianity and the Native American Church's peyote sacraments. Her commitment to her tribal roots went a long way towards preserving the Winnebago culture in a time of growing dissolution. She, like so many of her people, underwent a transformation as an adult when she and her people were forced into reservation life and barred from the nomadic traditions that had defined them.

Landmark Autobiographer

Ethnologist Nancy Oestreich Lurie had both a professional and personal relationship with Mountain Wolf Woman prior to their professional collaboration. Lurie is described in Helen Jaskoski's *American Indian Biographies* entry as Mountain Wolf Woman's ''adopted kinswoman,'' and in other sources as her ''adopted niece.'' Lurie had been immersed in Winnebago history and tradition specifically, and Native American history in general long before connecting with Mountain Wolf Woman. She had been doing fieldwork in 1944 when she met Mountain Wolf Woman's blood relative, Mitchell Redcloud, Sr., who happened to be ill at the time of their meeting. Lurie visited Redcloud repeatedly to learn about the Winnebago culture. Concerned that he would not survive an impending surgery, Redcloud adopted Lurie. She was given a Winnebago name and clan affiliation, as well as a list of relatives to call on in her efforts to understand the Winnebago culture. Redcloud wrote to Mountain Wolf Woman to inform her of Lurie's new status, and Mountain Wolf Woman accepted the ethnologist as her niece.

In 1958, Mountain Wolf Woman flew to Ann Arbor, Michigan, and spent five weeks relating the story of her life to Lurie's tape recorder. She spoke first in Winnebago, then again in English while Lurie made an audio recording. The finished autobiography was published in 1958, and *Notable Native Americans* noted that it was praised by critics and scholars alike as a significant contribution to ''the literature of cultural crisis and change.'' Mountain Wolf Woman's grandniece, Frances Thundercloud Wentz, helped Lurie with the translations and Lurie included cultural notes for non-Winnebago readers. The autobiography covered mundane childhood activities as well as life-altering events, and is usually treated as a companion volume to anthropologist Paul Radin's biography of her brother, Crashing Thunder. Mountain Wolf Woman's brother also contributed to the ''Trickster'' myth cycle (1956) and material for Radin's ethnology *The Winnebago Tribe* (1923).

Because autobiographies at the time tended to focus almost exclusively on male subjects, Mountain Wolf Woman's story provided vital information that was missing from her brother's cultural account—presenting, in collaboration, a more complete perspective on Winnebago history. Sonneborn explained, ''Characteristic of the role Winnebago men played in their society, [Crashing Thunder]'s story was full of adventure and bluster. In contrast, Mountain Wolf Woman's book represents in style and content the concerns of traditional Winnebago women . . . modest and often self–mocking . . . [tales] of ordinary occurrences, of small triumphs and failures, of relatives and friends.''

Gretchen M. Bataille and Kathleen Mullen Sands (*American Indian Women: Telling Their Lives*) praised the autobiography for its literary merits which, they felt, made its ethnographic content uniquely accessible to readers. Mountain Wolf Woman was no stranger to the forgotten art of oral storytelling. Some of her fondest memories were of the mythic and sacred tales that her father recited for her and her siblings. Both she and her brother's histories have contributed to studies of Native American culture and are sometimes used simultaneously as study materials in academic programs. Her autobiography is considered particularly valuable because it has remained in print and serves as a fundamental text in Native American and Women's Studies courses. Mountain Wolf Woman's autobiography was released in film format in 1990 by producer Jocelyn Riley, and won a certificate of recognition from the Wisconsin Department of Public Instruction's American Indian History and Culture Program. The video uses still photography as a backdrop for segments of Mountain Wolf Woman's autobiography spoken in voice-over by Mountain Wolf Woman's granddaughter, Naomi Russell.

Not Forgotten

Mountain Wolf Woman prophesied her death, fulfilling the Winnebago belief that some elders were capable of such a feat. She died in her sleep at the age of 76 on November 9, 1960, in Black River Falls, Wisconsin, of pleurisy resulting from chronic pneumonia. Family and friends respected her eclectic collection of beliefs with a traditional Winnebago wake, a peyote meeting held in her honor and a Christian burial in the Black River Falls mission cemetery in Wisconsin.

Mountain Wolf Woman had eleven children—three of which died early—and cared for a number of her 38 grandchildren of sons and daughters who fell prey to alcoholism and transient lifestyles. *Notable Native Americans* notes that Mountain Wolf Woman was one of the first women in her tribe to own and drive a car, to travel by train, and that she took her first airplane flight at the age of 74 to work with Lurie in Ann Arbor, Michigan. Sonneborn identified Mountain Wolf Woman's greatest strength as ''an ability to adapt easily to new circumstances . . . to cope with cultural change by combining the best of both old and new ways.'' She became a skilled negotiator between herself and other members of her tribe and government representatives—recognizing that to succeed and receive what was due to them, Native Americans had to learn how to communicate with officials and bureaucrats and insist on fair treatment. Words used to describe Mountain Wolf Woman include ''autonomous,'' ''witty,'' ''independent,'' ''empathic,'' ''assertive,'' ''intelligent,'' ''forthright'' and ''fearless'' and her autobiography stands as both a testament and an inspiration to Native Peoples and women of all generations.

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N

Agnes Nestor

Agnes Nestor (1880-1948), known for her work as a union leader, spent the majority of her life actively involved in issues of human rights, especially focusing on women's rights issues. She was key in implementing the standard eight-hour work day and fought for minimum wage.

Moved from Michigan to Chicago

Nestor was born on June 24, 1880, in Grand Rapids, Michigan, to Thomas Nestor, an Irish-born immigrant who worked as a machinist and grocery store operator, before becoming involved in politics, and Anna McEwen, an orphan, originally from upstate New York, who worked as a cotton mill operator and shop girl. When Nestor was young, her father owned a grocery store, and her entire family pitched in to make the grocery store a success. While she was still young Nestor's father entered politics, becoming an alderman and city treasurer, and gave up the family's grocery store in lieu of a government office. Nestor, always interested in learning, gained much knowledge about the political world at his side, studying the issues involved in leadership. He was also a member of the Knights of Labor, as he was always interested in labor unions set up to protect the rights of workers that were otherwise exploited by their employers. The things Nestor's father taught her about unions would serve Nestor well later in life.

When the economy turned bad in the late 1890s, Nestor's father lost his political job. As he had sold his grocery store when he became a politician, he had no income and there was little opportunity for him to find one in Grand Rapids. With this in mind, Nestor's father moved to Chicago, Illinois, to find work, and the family followed him a short while later, in 1897.

Worked at the Eisendrath Glove Company

After moving to Chicago, the family members were forced to find work, and Nestor herself found a job at the Eisendrath Glove Company, stitching gloves. Nestor was skilled at her job, but there was a lot of unrest in the company, mainly because the girls were forced to pay for the power to run their machines, had to supply their own needles, and had to provide machine oil to keep their machines running. Also at the time, the Glove company workers, along with most factory workers, had to work a 60-hour workweek, something that was standard at the time. Nestor had said that she was so tired sometimes from the grueling schedule that she could barely get herself to work the next day, let alone run the machines with any assurance of correctness. Somehow, however, she managed to not only do the work, but to excel at it.

Conditions for the women at the factory were poor, despite the grumblings of the workers. The male cutters of the factory, who were also dealing with horrible work conditions, had organized a union just before Nestor started at the company, and they encouraged the women to join them, but at that time no one had dared to do so. All the women were afraid that if they joined the union they would lose their jobs and in a depression there were not that many jobs to be had. It was a terrifying prospect.

Became Leader of Rebellion

Finally, in 1898, unwilling to deal with their situation anymore, the female workers rebelled, with Nestor rising to lead them. She was a small woman, but very smart and quick–witted, and she was said to have the natural charisma that is necessary in a leader, as well as the knowledge she had gleaned from her father's years as an alderman. Her father who was a union man of long standing had taught her a lot about the principles of trade unionism, and her knowledge of the ways that unions worked would become invaluable. The women, to an extent, joined the male's union as an offshoot of their organization.

There was a great uproar at the glove company as the women picketed, and the owners of the factory ordered the girls to get back to work, threatening, as the women had feared, to fire them all and replace them with other workers, but Nestor and her fellow strikers refused to back down. The History Matters website quoted Nestor as having said, ''We had taken a bold step. Almost with spontaneity we had acted in support of one another. Now we all felt tremulous, vulnerable, exposed. With no regular organization, without even a qualified spokesman, how long would such unified action last? If anyone ever needed the protection of a firm organization, I for one, at that moment felt keenly that we certainly did.'' Things looked like they might never work out, but after a week the woman's hopes began to rise. Due in large part to Nestor's calm and firm voice amidst the chaos of the rebelling, after ten days' time the women won their demands and things at the factory improved for them dramatically.

Set Up Women's Trade Union League

In 1902 Nestor suggested that the women separate themselves from the male's union. She became president of the new union of women, the Women's Trade Union League, an organization that also included her fellow Eisendrath Glove Company workers. She took her position very seriously and quickly had their small union registered with the larger International Glove Workers Union in Washington, D.C. She served as a delegate to the convention of the International Union and soon after, in her fervor to help in whatever way she could to improve the lot of women workers everywhere, became its national vice-president, a position that was voluntary.

In 1906 she obtained a full-fledged paid position in the union as secretary-treasurer, a position that came at a very opportune time, as she had suffered from ill health just a short time before the job was offered to her, and had been unable to return to work at the factory. She had been wondering what she would do to support herself when the offer came through. She relished her new position, as it gave her the power to try to implement the changes and improvements in women's work conditions that she envisioned. At first, her emphasis was on the glove trade, but she soon saw a need to help women and children in all fields. In a short time Nestor looked around for an organization that could help her broaden the scope of her philanthropic works. Her sights came onto work being done by the National Women's Trade Union League, and she liked what she saw. She joined the group and became president of the Chicago branch in 1913, a position she held until 1948. She also served on the executive board of the national league. This Trade Union League allowed Nestor to meet such famous persons in female legislature as Mary McDowell, Jane Addams, and Margaret Dreier Robins. She worked alongside these women willingly to help improve female conditions across the country in many areas of life.

Established the Eight Hour Work Day

Because of her work for the National Women's Trade Union League, Nestor began spending a lot of time in Springfield, the capitol of Illinois, lobbying for a maximum-hours-law for women. Remembering her struggle with the 60-hour workweek at the Eisendrath Glove Company, Nestor was eager to help others obtain a better work-life arrangement than she had had. At first the political structure of lobbying was alien to Nestor, but she became a skilled lobbyist in short order, and eventually, in 1909, brought about the law that stated that women working in factories could only work a ten-hour day. In 1911 Nestor managed to get the law expanded to include all women workers, those working outside factories, as well as within them. It was a triumph that was long in coming and would not have been possible if Nestor had not lobbied for better conditions.

It was in 1937, though, that Nestor's triumph really came through when she managed to get the eight-hour work day passed into law—it is Nestor's work that has led to the

twenty-first century standard workday, quite a feat from a woman who started out stitching gloves in a factory. In the meantime Nestor began taking part in major strikes and started organizing drives among the women of several different trades in Chicago and across the country. She was involved in the great garment workers' strikes of 1909 and 1910-1911, both of which ended in improved circumstances for the workers involved. She also became an articulate supporter of women's suffrage, fighting alongside other lobbyists to push for a woman's right to vote. After all, if a woman could work and belong to unions, both of which helped the country, they should have the right to vote for the legislature of that country. She also pushed for a minimum wage, as no such thing existed at the time, and the discrepancies amongst employers was enormous, as well as for maternity health legislation.

Women's Committee of U.S. Council of National Defense

Her successes as a lobbyist led to Nestor's appointment to the National Commission on Vocational Education. During World War I, Nestor was offered a position on the Woman's Committee of the United States Council of National Defense. As part of her responsibilities in this position, she participated in goodwill missions to England and France. Then in 1928 she decided to campaign as a Democrat for a seat in the Illinois state legislature. Her bid was unsuccessful, but it showed the amount of power she had garnered that she could get herself on the ballot in the first place. She sat on the Illinois Commission on Unemployment and Relief during the Great Depression, and was part of the board of trustees of the Chicago Century of Progress Exposition from 1933 to 1934. Nestor was given an honorary LL.D., from Loyola University in Chicago, in 1929 for all her work with labor's rights. Although she had expanded her areas for concern throughout her career, Nestor continued to be a strong, active voice in the labor movement.

Nestor's health began to deteriorate in 1946. Doctors managed to diagnose the problem as being tuberculosis, and she went through an operation for a breast abscess in October of 1948 at St. Luke's Hospital in Chicago. Her health, despite the operation, never improved, and on December 28, 1948, Nestor died of uremia. Her remains were interred at Mount Carmel Cemetery in Hillside, Cook County, Illinois.

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O

Carl Orff

Known primarily for a single work, the rhythmically intense set of choral songs titled *Carmina Burana,* German composer Carl Orff (1895-1982) developed a unique conception of musical structure and performance that had many manifestations beyond that single work. One lasting product of Orff's original thinking was not a piece of music but the internationally popular system of music education called Orff Schulwerk.

The crossover success of *Carmina Burana,* especially its monumental ''O Fortuna'' opening chorus, has somewhat obscured the fact that Orff was, in several respects, a composer ahead of his time. *Carmina Burana* was based on a set of medieval poems, and Orff was one of the first composers to look to the distant past of European music and culture for inspiration. Orff pioneered a stripped-down musical language that anticipated the minimalist style of the last decades of the twentieth century, and he believed in merging music with other arts to create a total performance experience much like what would later become common in the music video. Orff anticipated a strong interest among classical musicians regarding non-Western drums and percussion instruments, and his works often had a ritual feel that would have been more at home in the 1960s and 1970s than in Orff's troubled homeland of Germany at mid-century. *Carmina Burana,* one of the most popular concert works of the twentieth century, also seems one of its most unusual when it is understood in relation to the rest of Orff's output.

Grew Up in Military Family

Born July 10, 1895, Orff grew up in Munich, Germany, a city he made his home for almost his entire life. His father and grandfather were both military officers. Very early in life Orff showed signs of musical ability and creativity of an unusual kind. When he was three, he wrote a poem that he planned to read at his grandfather's birthday party. But then he forgot the poem. ''I could have wept,'' he later wrote (as quoted by Matthew Gurewitsch in the *Atlantic Monthly*), ''but to cry in front of grandfather—that I did not want to do. So I grabbed his trouser legs and shook them with all my might, like a plum tree. Everybody laughed, but my grandfather did not laugh. He bent down to me and said, 'Thank you. I understand very well what you wanted to say.' '' Orff sometimes liked to bang on the keys of the family piano with a mallet—annoying, perhaps, but a foretaste of what was to come.

Orff started studying the piano at age five and also took organ and cello lessons. But he was always unmotivated as a performance student, and he found creating original music much more interesting. Orff wrote and staged puppet shows for his family, devising original music for piano, violin, zither, and glockenspiel to go with them. He had a short story published in a children's magazine in 1905 and started to write a book about nature. In his spare time he enjoyed collecting insects. By the time he was a teenager, Orff was writing songs, although he had never studied harmony or composition; his mother helped him set down his first works in musical notation. He wrote the texts himself, and he learned the art of composing not from a teacher but by studying the great works of classical music on his own.

When Orff was 16, some of his music was published; many of his youthful works were songs, often in the settings of texts by famous German poets. They fell into the patterns laid down by Richard Strauss and other leading German

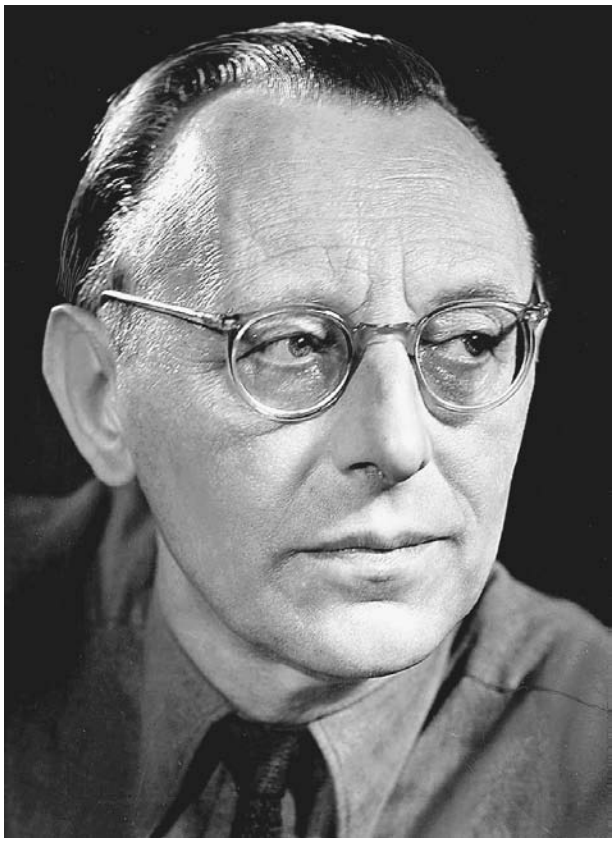

composers of the day, but they contained hints of Orff's distinctive language. In 1912 Orff wrote a large choral work, *Also sprach Zarathustra* (Thus Spoke Zarathustra, based on a passage in a philosophical work by Friedrich Nietzsche), and an opera, *Gisei, das Opfer* (Gisei: The Sacrifice), the following year. He heard the Impressionist music of French composer Claude Debussy and began to cultivate the use of unusual combinations of instruments in his orchestration.

Another major formative experience for Orff came in 1915, when he got a job as rehearsal leader and conductor at the Munich Kammerspiele (Chamber Players) theater. At the time, plays were often presented with live musical accompaniment, much like a later film soundtrack. The experience cemented Orff's view of music as a component of a total artistic experience, and he began working on a quasi-operatic adaptation of William Shakespeare's *A Midsummer Night's Dream.* The work was not finished until 1939, but parts of Orff's basic creative outlook were forged early in his career. Drafted into the German army in 1917 at the height of World War I, Orff was unhappy despite his family background. He was wounded, suffered from stress, and was finally declared unfit for duty. Orff spent the last year of the war in theatrical jobs in the German cities of Mannheim and Darmstadt, and then returned to Munich.

Studied Music of Renaissance and Baroque Eras

The final component of Orff's mature style was added to his creative arsenal when he began studying musicology under the guidance of two of Germany's leading scholars, Heinrich Kaminski and Curt Sachs. His primary areas of interest were music of the sixteenth and seventeenth centuries—rare specialties at the time—and, to a lesser extent, ethnomusicology. In the latter field, he was fascinated by the array of percussion instruments from around the world that he encountered after meeting Sachs; he attended African dance performances and experimented with the drums that were used to accompany them.

In the mid-1920s Orff began to formulate a concept he called *elementare Musik,* or elemental music, which was based on the unity of the arts symbolized by the ancient Greek Muses (who gave music its English name) and involved tone, dance, poetry, image, design, and theatrical gesture. Like many other composers of the time he was influenced by the Russian-French emigré Igor Stravinsky. But while others followed the cool, balanced ''neoclassic'' works of Stravinsky, it was works like the composer's *Les noces* (The Wedding), a pounding, quasi-folkloric evocation of prehistoric wedding rites, that appealed to Orff. He also began adapting musical works of earlier eras for contemporary theatrical presentation, including Claudio Monteverdi's opera *Orfeo* (1607). Orff's German version, *Orpheus,* was staged in 1925 in Mannheim, Germany, under Orff's direction, using some of the instruments that had been used in the original 1607 performance. The passionately declaimed opera of Monteverdi's era was almost unknown in the 1920s, however, and Orff's production met with reactions ranging from incomprehension to ridicule.

Orff also involved himself in educational efforts. With dancer Dorothee Günther he formed the Güntherschule in Munich in 1924. This was a progressive dance and gymnastics school that had the goal of involving children in music-making as well as movement. Orff created new materials for the school, including adaptations of German folk songs (later adaptations of his method in other countries would stress the importance of using local roots music), percussion exercises, and eventually a battery of simple percussion instruments. Orff codified his materials into a large manual called the *Orff-Schulwerk* (Orff Educational Method), which was published in stages between 1932 and 1935. Orff music education caught on in other countries, including the United States; one estimate in the 1990s put the number of U.S. teachers trained in the method at five thousand.

Orff continued to stage innovative reimaginings of works from the earlier eras of classical music, and his new productions gained greater popularity than did his Monteverdi experiments. He presented a *St. Luke Passion,* thought erroneously at the time to be by Johann Sebastian Bach, in an innovative staged version in the Munich area; the original work had dramatic dialogue but would normally have been sung in concert, not staged. Orff turned it into what would now be called a multimedia production, setting the story of Christ's life among south German peasants and illustrating it with projections of centuries-old woodcuts from the area. The *Lukaspassion* caught on in Bavaria and is now staged annually in April as a traditional event.

Set Latin Love Poems

Around 1930 Orff became fascinated by love poetry in the Latin language, some of which had erotic subject matter. He wrote two sets of unaccompanied choral songs to texts by the ancient Roman poet Catullus, the *Catulli Carmina* (Songs of Catullus), in 1930 and 1931. This music prepared the way for Orff's masterpiece, the *Carmina Burana* of 1937. This work was based on medieval Latin poems contained in the so-called Benediktbeuern manuscript, housed in a Bavarian monastery. The title *Carmina Burana* (Songs of Beuren) refers to the manuscript, and though the texts were originally written by religious students, they have a strongly secular outlook, celebrating pleasures of the flesh, lamenting the bad luck that befalls human beings, and sometimes poking fun at religion. Orff brought together all the strands of his musical education, opening the work with an imposing chorus addressing Fortuna, the Roman goddess of luck, and delivering a work filled with arresting music, kinetic rhythms, and effective arrangements for both adult and children's choruses. Like the *St. Luke Passion,* it was accompanied at its premiere by slide-projected images; Orff called them *imagines magicae,* or magic images.

The work has been a resounding worldwide success ever since its premiere, and even seven decades later, lawyers for Orff's estate are kept busy fighting the unauthorized uses of the music, which is still under copyright. At the time, however, it was harshly condemned by Nazi-oriented critic Herbert Gerigk. Orff, who remained in Germany during the Nazi era while many other composers departed, has sometimes been criticized as a collaborator with fascism. He never joined the Nazi party, and his music found little official favor within Hitler's cultural apparatus. His detractors point to his 1939 music for *A Midsummer Night's Dream;* the most famous music for the play had been written by Felix Mendelssohn, a German composer of Jewish background, and Orff's work was seen as an attempt to provide a purely Aryan replacement for the Mendelssohn score.

Orff regarded *Carmina Burana* as the real beginning of his career, and ordered his publisher to destroy all his previous works (an instruction that fortunately was disregarded). After World War II he continued to explore ancient texts and their possibilities for generating a new musical and ritual language. *Carmina Burana,* another set of *Catulli Carmina* songs (1941-43), and a like-minded work called *Trionfo di Afrodite* (The Triumph of Aphrodite), were assembled by Orff into a massive three-part theatrical piece called *Trionfi* in the early 1950s. After *Carmina Burana* he wrote two theater pieces based on German fairy tales: *Der Mond* (The Moon, 1938) and *Die Kluge: Die Geschichte von dem König und der klugen Frau* (The Clever Girl: The Story of the King and the Clever Girl, 1942). The latter opera was based on the well-known folk tale of a peasant girl who marries a king after solving a series of riddles.

Most of Orff's later works—*Antigonae* (1949), *Oedipus der Tyrann* (Oedipus the King, 1958), *Prometheus desmotes* (1967), and *De temporum fine comoedia* (A Play for the End of Time, 1971)—were based on texts or topics from antiquity. They extend the language of *Carmina Burana* in interesting ways, but they are expensive to stage and are not operas in the conventional sense. They are occasionally performed, most often in Germany. Orff's major contributions remain the much-performed *Carmina Burana* and the Orff-Schulwerk system. Orff died in Munich on March 29, 1982.

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Alfonso Ortiz

Native American scholar, anthropologist and activist Alfonso Ortiz (1939-1997) was unique in the realm of academia as a Pueblo Indian whose primary field of study was his own people. This perspective was first demonstrated in his 1969 book *The Tewa World: Space, Time, Being and Becoming in a Pueblo Society,* and was highly praised by Ortiz's fellow anthropologists, although not so well received within in his own culture at the time. The noted scholar was also recognized for his tireless activism on behalf of Native Americans, in general, and contributions to society at large.

Influenced and Educated

Ortiz was born on April 30, 1939, to Sam and Lupe (Naranjo) Ortiz, in San Juan Pueblo in northern New Mexico. His father was Native American (Pueblo) and his mother was Hispanic. The Pueblos, of which Ortiz was a member, spoke Tewa, one of the three Kiowa-Tanoan languages of New Mexican Pueblos (there is also one Tewa-speaking group in Arizona). Ortiz, who was reared by his grandparents, well remembered the importance that was placed on knowing his native tongue. He recalled in the *Seattle Post-Intelligencer* that his grandmother ''taught me that if I couldn't explain what I was doing in the Tewa language, it probably wasn't worth doing.''

Although he grew up poor, Ortiz remembered his childhood with fondness. On the website Living Treasure of Santa Fe he recalled, ''I was roused at 4 AM. by my grandfather to go to the fields, to irrigate and transplant. During the hottest hours, the boys went swimming in the Rio Grande, then, it

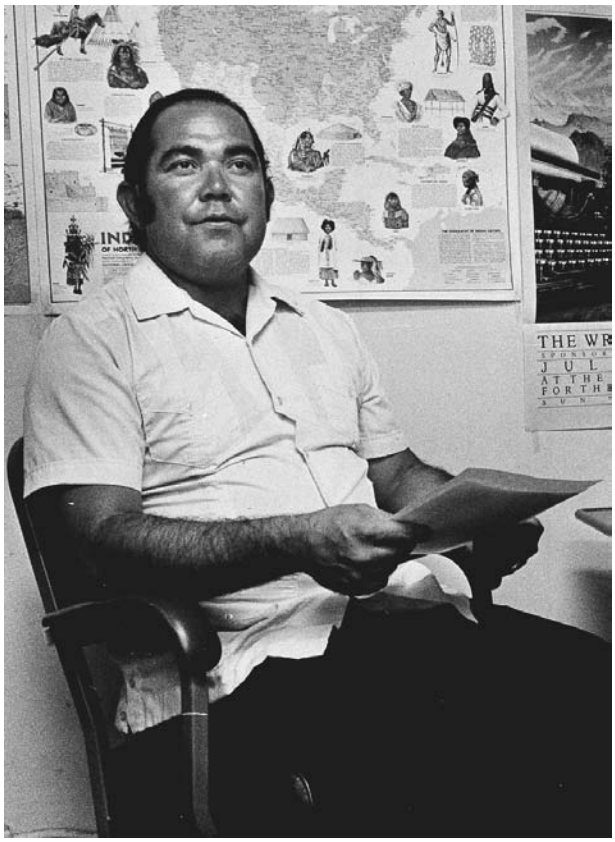

was back to the fields. It was a life of hard work, discipline, activity, and lots of fun.'' Those early lessons in tenacity and self-control paid off when the young Ortiz decided to buck the family tradition of religious service in order to pursue an academic career. But the influence and pull of his cultural roots remained with him for years to come.

After graduating from high school in Espanola, New Mexico, Ortiz studied sociology at the University of New Mexico and was awarded his degree in 1961. That same year he was married to Margaret Davisson, with whom he eventually had three children. He briefly considered a legal career, but chose instead to pursue a master's degree in Indian education at Arizona State University. That venture was also short-lived, as Ortiz's mentor, anthropologist Edward Dozier, persuaded the young scholar to broaden his perspective by continuing his education farther from home. Ortiz did so at the University of Chicago, where he earned a master's degree in 1963 and a Ph.D. in anthropology in 1967. Thus armed with stellar credentials, he was poised to make his mark on academia.

Wrote a Book on Pueblos

Ortiz's scholarly talents had not gone unnoticed while he was still in school. His master's thesis, for instance, had earned him the Roy D. Albert Prize for Outstanding Thesis in 1964. So it was not, perhaps, surprising that his first book was born of his doctoral dissertation. That work, published in 1969 by the University of Chicago Press, was called *The Tewa World: Space, Time, Being and Becoming in a Pueblo Society*. A pioneering exploration of the very society in which Ortiz had grown up, the book gave a unique anthropological insight into that culture's inner workings. The book was widely acclaimed in academic circles, assuring Ortiz's position as a respected scholar, but its reception among his own people was something less than welcoming.

As late as 2005, there remained debate among Tewa speakers as to whether their language should exist in written form or be preserved solely through oral tradition. And although by that time many had decided that the written word was an acceptable way to pass on their language, the discussion had not progressed that far in the late 1960s. Further, the New Mexican Pueblos had long been reticent about sharing their culture with outsiders, and Ortiz's book was seen as violating this code. Although he maintained that he had only put existing knowledge into a coherent form, as opposed to revealing any secrets, Ortiz found himself suddenly ostracized by some of his own. However, time passed, and recognition from others eventually worked its magic on the situation.

Famed Academic and Activist

Ortiz began his teaching career at Pitzer College in Claremont, California, in 1966. After a year there, he joined the faculty at Princeton University, where he stayed until 1974. During his tenure in the Ivy League, Ortiz's academic reputation increased and he became a sought-after speaker, as well as a consultant for such entities as the Xerox Corporation, the John Hay Whitney Foundation, and the Ford Foundation. He also began his long-term activism on behalf of Native Americans, aligning himself with such public service groups as the National Advisory Council of the National Indian Youth Council (member from 1972-1990) and the Association on American Indian Affairs, Inc. (AAIA; president from 1973-1988). In addition, Ortiz continued his research and writing. *Indian Voices: Proceedings of the 1st Convocation of American Indian Scholars* was published in 1970, and *New Perspectives on the Pueblos* was published in 1972. Celebrated as both a scholar and an activist, Ortiz decided to head back to his native state, where he accepted a professorship at the University of New Mexico (UNM) in 1974. He remained there for the rest of his exceptional career.

At UNM, Ortiz was a popular teacher who took special pride in mentoring young Native American students. Former colleague Joe Sando told Paul Logan of the *Albuquerque Journal,* ''He was outgoing, very easy, friendly, very articulate. Many students came to UNM because of his name.'' Richard Erdoes, his collaborator on two books, described Ortiz to David Steinberg of the same newspaper as ''a very jolly man, a wonderful friend who had a great sense of humor and was a great scholar, but who didn't put on any airs if you wanted to talk to him.'' Indeed, Ortiz's compelling, yet slightly whimsical, personality reminded many of the famous coyote of Pueblo folk legend—a trickster who takes pleasure in disturbing the status quo.

Ortiz was certainly not content with the world as it was and he continued his efforts on behalf of Native Americans. As president of the AAIA, Ortiz was instrumental in obtaining such benchmark accomplishments as the reclamation of

the Taos Pueblo people's sacred Blue Lake, the assessment of the Alaska Native Claims Settlement Act, and Congress's passage of the Indian Child Welfare Act. Other activities included membership in the Native American Rights Fund and chairmanship of the advisory board of the D'Arcy McNickle Center for the Study of the History of the American Indian at the Newberry Library in Chicago. Indisputably, Ortiz was a tireless crusader for his people, but he did not stop there. He was equally willing to lend his time to more wide-reaching causes, from the rights of uranium miners to religious freedom.

Ortiz's scholarly work remained superior and noteworthy. He wrote more than 60 essays and articles, and edited, compiled or wrote several more books. The latter included editing two volumes of the Smithsonian Institution's *Handbook of American Indians* (1979 and 1983). His works and editing ventures also included *American Indian Myths and Legends* (1984), *North American Indian Anthropology: Essays on Society and Culture* (1994), *The Pueblo* (1994), and *American Indian Trickster Tales* (published posthumously, in 1998). In his researches, Ortiz continued to examine his culture of origin with an insight, fondness, and respect that completely set his work apart. The *Seattle Post-Intelligencer* quoted him saying as a young man, ''This country has honored too long the war chiefs. There is also a tradition of peace chiefs who deserve to be memorialized and honored.'' Ortiz did his best to make sure that was so.

Honored and Remembered

Despite ongoing unease among some Pueblo elders, Ortiz's work by no means went unnoticed or unappreciated. In 1975 he was named a fellow of the John Simon Guggenheim Memorial Foundation. The year 1982 saw him being honored with the Indian Achievement Award from the Indian Council Fire of Chicago for his contributions to the area of Native American studies. That same year Ortiz was awarded a prestigious John D. and Catherine T. MacArthur Foundation fellowship—the so-called ''genius grant.''

In the 1990s Ortiz's health began to suffer, eventually forcing him to take medical leave from UNM. He had appeared to be on the mend, however, when he died unexpectedly from heart failure on January 27, 1997, at the age of 57. ''The university is very much impoverished by this loss,'' UNM's anthropology department chair Marta Weigle told Patricia Guthrie and Ollie Reed Jr. of the *Albuquerque Tribune.* ''It's hard to imagine how we'll replace him.'' San Juan Pueblo Governor Joe Garcia acknowledged the past to the same reporters, while recognizing Ortiz's accomplishments at the same time. ''There has been some friction because of some of the things he printed,'' said Garcia. ''But, in the Indian way, there was forgiveness. . . . This is a great loss to the Indian community. There was a lot of knowledge and wisdom in that man.'' Erdoes also commented on this friction and redemption to Steinberg. ''There were two ceremonies, one Catholic and one traditionally Indian, at San Juan Pueblo, and after the ceremonies his soul was released. The elders came together and forgave him for having written books of the Tewa world.'' Ortiz's son, Nico, described his father's legacy most succinctly when he told Tom Sharpe of the *Albuquerque Journal,* ''At the time he went to college and got his Ph.D., there were only a handful of Native American scholars, and he was a trailblazer for them to show it could be done. I think that he'd want to be remembered as somebody who made a difference in the world—someone whose achievements left the world a better place.''

Ortiz was remembered in many ways for many reasons. Among the most tangible of these was the opening of the Alfonso Ortiz Center for Intercultural Studies at UNM in October of 2000. One of the center's prime directives was to help eliminate barriers between the university and the community by providing a forum for professional anthropologists to interact with laypersons. As a longtime proponent of the demystification of academic institutions via the inclusion of informal scholars from the surrounding community, Ortiz could only have been pleased by the new center that bore his name. This center, set alongside a career of prodigious academic and societal contributions, were all a long way from Ortiz's humble beginnings in the fields. Or perhaps, after all, they were not.

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Alexander Ostrovsky

Alexander Ostrovsky (1823-1886) was one of nineteenth-century Russia's most highly regarded playwrights, though his works are rarely performed in the West in the modern era.

Literary historians deem Ostrovsky the founder of Russian national drama, for he was the first to depict on the stage the ordinary merchants, government bureaucrats and other middle-class denizens of Moscow and the Volga River region. There were few acclaimed Russian playwrights before him, but when Ostrovsky began his career in the 1840s, ''Russian theatre was more entertainment than art,'' asserted London *Sunday Times* writer John Peter. ''The idea that it should present brutal comedies by an unknown young civil servant pillorying the dreadful behaviour and abysmal moral standards of those pillars of the Russian community, the merchant class, seemed inconceivable.''

Born on March 31, in 1823, Ostrovsky was the son of a lawyer who held a post inside the Moscow municipal court system. His mother's family had run a bakery that made the communion bread for church services. The Ostrovskys lived in the part of Moscow known as *Zamoskvorech'e* (meaning ''beyond the Moscow River''), an area that was a commercial district as well as home to many lower middle-class families. It was a neighborhood of strivers, of less educated folk who seemed to a young Ostrovsky to be wholly preoccupied with financial gain. His first plays would scathingly depict this world and its more unscrupulous characters.

Entered Exclusive Academy

Ostrovsky was the first of four children in the family, and his mother died when he was eight. At the age of 12, he entered the First Moscow Gymnasium, a prestigious academy that schooled boys from the city's more elite families. He spent five years there, and in 1840 enrolled at Moscow University to study law. Though he did well during his first year in college, he seemed to lose interest in his studies after that. He began failing his courses, and spent a disproportionate amount of time attending performances at the Moscow Imperial Theater. This was a popular form of entertainment for university students in the era, but the future playwright went further and began socializing with the actors, stagehands, and other personnel in his spare hours.

After dropping out of Moscow University in 1843, Ostrovsky entered the civil service with the help of his father's connections. At first he worked as a copyist in court offices near Red Square and the famous debtors' prison, Iama, that was located there during this period. From his office window he could see Iama's gates, and was riveted by the daily procession of merchants, gamblers and scofflaws who went in and out of the place. Around 1845, Ostrovsky transferred to the commercial court of Moscow, which formally handled the debt and bankruptcy cases of Iama's incarcerated. Again, he was fascinated by the stories of how fortunes were made, squandered or stolen. He also still found time to frequent the theaters of Moscow, and formed an artistic *kruzhok,* or circle, with two friends. They were deeply interested in the work of English language authors in translation, including Charles Dickens and James Fenimore Cooper, but were also devoted to Slavic folk culture and customs.

Ostrovsky began writing his first plays around 1846. These early works drew upon the Zamoskvorech'e neighborhood, though his father had risen professionally and the family now owned several residential properties in a more well-to-do quarter of the city known as Nikola-Vorob'in. His early dramas featured characters drawn from the innumerable clerks and civil servant classes of Moscow. The court clerks were notoriously underpaid, and bribes were commonplace, which Ostrovsky depicted for the stage. His first finished play was originally titled *Iskovoe proshenie* (The Claim Request), and was read aloud at one of the literary salon evenings held at the home of Stepan Petrovich Shevyrev, a literature professor at Moscow University. It was well-received by those in attendance that night, and Ostrovsky published it soon afterward as *Kartina semeinogo schast'ia. Kartiny moskovskoi zhizni* (Picture of Family Happiness. Pictures of Moscow Life). When he tried to have it produced later that year, however, it was officially banned by Tsarist government censors, and would not be performed until 1855.

Condemned by Government Officials

Ostrovsky went to work on a second play, *Bankrut* (The Bankrupt), which was published in the March 1850 edition of *Moskvitianin* (The Muscovite) to great acclaim. Its plot centers around a greedy merchant, Bashov, who makes a fraudulent bankruptcy application with the help of his clerk and a crooked lawyer. The accomplices actually do abscond with Bashov's assets, and the clerk wins the hand of Bashov's daughter as well, sending the man to professional and psychological ruin. This play is also sometimes referred to as *Svoi liudi—sochtemsia!* (It's a Family Affair–We'll

Settle It Ourselves!), the title under which Ostrovsky submitted it to the censorship committee. It was rejected on the grounds that the characters were ''first rate villains,'' according to Paul Taylor in London's *Independent.* ''The dialogue is filthy,'' it was further judged. ''The entire play is an insult to the Russian merchant class.''

Bankrut caused Ostrovsky an undue amount of trouble. Not only was it banned from production, but he earned an official reprimand and was put under police surveillance. Within a year he had lost his job at the court. His literary career, however, was well underway by then, and the official reaction only secured his reputation as a maverick new playwright. Even Nikolai Gogol, Russia's most famous dramatist at the time, was present at one of the secret living-room readings of *Bankrut,* and gave his approval. Ostrovsky's next work, *Bednaia nevesta* (The Poor Bride), also troubled government censors, and so Ostrovsky finally decided to write something that they would have to accept for performance. The result was *Ne v svoi sani ne sadis!* (Keep to Your Own Sledge! or, alternately, Don't Bite Off More Than You Can Chew). Its plot centers on a young, dishonest city man who heads to the countryside to find a rich bride. He nearly dupes one into marriage, but is foiled and receives his comeuppance. The play was staged at the Bol'shoi Petrovskii Theater in January of 1853, and went on to the St. Petersburg stage, where Tsar Nicholas came to see it and even made laudatory comments about it a few days later.

Ostrovsky's next work, *Bednost' ne porok* (Poverty Is No Vice), stirred intense literary debate for its themes after a premiere at the Maly Theatre in January of 1854. Its story revolves around two brothers: Gordei is a callous, profit-minded factory owner who wants to become less Russian and more European. This puts him at odds with ''his drunken, feckless brother Liubim, a positive figure who represents Russian sincerity and genuineness,'' noted Robert Whittaker in *Dictionary of Literary Biography.* ''The play brought Russian folk customs of Christmas celebrations to the stage with singing and dancing, which reinforced the national, homey nature of its pro-Russian, patriotic message,'' Whittaker continued. The cultural elite in Moscow and St. Petersburg were divided over the play's merits and whether Liubim was a heroic or tragic figure, and the controversy further boosted Ostrovsky's fame.

Incorporated Folklore Elements into Dramas

Tsar Nicholas died in 1855, and theaters in Russia were closed for a six-month period of mourning. A year later, Ostrovsky became part of an expedition that explored the northern sources of the Volga River. This was an official project of the Marine Ministry, and Ostrovsky was expected to write about his experiences. The trip north would provide him with a rich literary trove of folk customs, which he put to use in his subsequent plays. Many of these works would be set along the estates of the great river, where Moscow's elite owned estates. Later in life he acquired his own property, an estate called Shchelykovo, located in the Kostroma district to the north. His father had originally owned it, and Ostrovsky and his brother eventually bought it from their stepmother. Ostrovsky was the black sheep of the family, despite his fame. His common-law wife was probably of a peasant background–in an era when Russian peasants were technically the property of their landlords. It is only known that her name was Agaf'ia Ivanovna, and that they lived together after 1849.

Critics consider *The Storm* to be one of Ostrovsky's best plays. It was first produced under its original title, *Groza,* at Moscow's Maly Theatre in November of 1859. The work is set on a Volga estate, and features a dreadful, scheming widow and landowner, Kabanikha, who terrorizes her meek daughter-in-law, Katerina. *Groza* was a commercial triumph, and a personal one for Ostrovsky as well: he fell in love with the performer who played Katerina, Liubov' Pavlovna Kositskaia-Nikulina, and the affair lasted for a year before she moved on.

For many years Ostrovsky traveled frequently between the theater districts of Moscow and St. Petersburg, and to Shchelykovo as well. In 1862 he went abroad for the first time, visiting several countries in Europe. During this period of his career he had far fewer problems with the censors, for the new hereditary ruler, Alexander II, was a much more liberal tsar who enacted many important reforms. For a time in the mid-1860s, Ostrovsky turned to writing historical dramas, but these were difficult to stage and not considered among his best works.

Heralded for Satire

Na vsiakogo mudretsa dovol'no prostoty (Even a Wise Man Stumbles) returned him to familiar ground: the deceitful social striver. First produced at the Alexandrinsky Theatre, in St. Petersburg in 1868, it went on to a staging at the Maly Theatre where an enthusiastic opening night audience actually halted the performance midway through to call Ostrovsky out for an ovation. The play is sometimes titled *Enough Stupidity in Every Wise Man, The Scoundrel,* or *Diary of a Scoundrel.* Its lead character is Yegor Gloumov, who writes disdainfully about the wealthy and well-connected on the pages of his private journal, but flatters them in person; his comeuppance comes when the scathing diary is published.

Ostrovsky's common-law wife, Agaf'ia, died in early 1867. Two years later he wed Mar'ia Vasil'evna Bakhmet'eva, an actress by whom he already had three children, two of whom were born when he still lived with Agaf'ia. He was writing at least one new play a year, and scored another triumph in *Les* (The Forest) in 1871. The play was first produced at the Alexandrinsky Theatre in St. Petersburg, and remains one of Ostrovsky's most critically acclaimed works. Again, a greedy widow behaves badly: Gurmyzhskaia sells off pieces of her nephew's land inheritance, and keeps her niece in the household as a servant, refusing to let her marry her suitor. The arrival of the nephew, an actor, along with his fellow traveling colleague help to resolve the crises.

During the 1870s, Ostrovsky's plays fell somewhat out of favor in St. Petersburg, though they remained popular in Moscow. A fairy-tale play, *Snegurochka* (The Snow Maiden)

drew heavily upon Russian folklore, and the composer Peter Ilych Tchaikovsky wrote the music for its staging at Moscow's Bol'shoi Theater in 1873. *Volki i ovtsy* (Wolves and Sheep), first produced in 1875, is another well-known work from his pen. By this time he had been writing for nearly 30 years. ''Tastes had changed under the influence of light opera and sentimental melodrama, however, and Ostrovsky's reviewers became increasingly disparaging,'' wrote Whittaker. ''They accused him of repeating himself and having exhausted his talent.''

Another six-month mourning period after the 1881 assassination of Alexander II shuttered Imperial Russia's theaters, and this time Ostrovsky suffered heavy financial losses as a result. His brother Mikhail, however, was a high-ranking government minister by then, and helped secure a state pension for Ostrovsky in 1884. After 1886 he served as director of repertoire for the Moscow Imperial Theaters and administrator of the Theater School. He was by then in his sixties, however, and the taxing work and travel schedule irreparably damaged his health. He died at his desk in the Shchelykovo residence on June 2, 1886. Though generally unknown outside of Russia, Ostrovsky is a respected figure in the literary heritage of his country, especially in its nationalist drama. So many of his works premiered at the Maly Theatre in Moscow that it was still referred to as ''The House of Ostrovsky'' a century after his death. A statue of him stands outside the landmark.

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Jack Paar

American entertainer Jack Paar (1918-2004) made his name in 1940s radio before going on to become the host of *The Tonight Show* in the late 1950s. As a late-night host and later of a weekly prime-time show, he helped fuel the careers of many entertainers including Bill Cosby, Bob Newhart, and The Beatles. Incredibly popular and well-known for his comedy, Paar left television at the height of his career in the mid-1960s, returning to public view only a few times in the following decades.

Midwestern Youth and Early Radio Career

Born in Canton, Ohio, on May 1, 1918, Paar was the second son of Howard and Lillian Paar. Paar's father was a division superintendent for the New York Central Railroad, causing the family to move around the Midwestern part of the United States; most of Paar's boyhood was spent in Jackson and Detroit, Michigan. Paar's youth was not an auspicious one. Richard Severo noted in the *New York Times* that ''when [Paar] was 5 years old, an older brother was killed by a car. When he was 10, his best friend died. When he was 14, he had tuberculosis.'' Despite this litany of misfortunes and a long-lasting childhood stammer, Paar decided he wished to work in radio broadcasting. As a teenager, he got a job at the local radio station in Jackson, announcing the station's call letters and performing other minor chores.

Paar left formal schooling at age 16 to take a job in Cleveland, Ohio, with radio station WGAR. This position became the first in an early career with radio stations throughout the Midwest in places like Indianapolis, Indiana; Youngstown, Ohio; Pittsburgh, Pennsylvania; and Buffalo, New York. As a young man, Paar married, divorced, re–married and finally divorced for the second and last time his first wife, Irene. In 1938, while a radio announcer at WGAR in Cleveland, Paar worked through Orson Welles' infamous *War of the Worlds* broadcast, which purportedly told of a Martian force invading New Jersey. Like many other Americans, Paar was taken in by the hoax—much to his later embarrassment.

Paar's radio career took a brief detour in 1942 when he was drafted into the United States Army for service in World War II. As a member of the Army's Special Services Division, responsible for entertaining the troops, Paar put on stand-up comedy shows in the South Pacific. There, joking that the attacking Japanese forces were in fact trying to bring the U.S. servicemen food, Paar discovered—in the words of *The Independent*'s Dick Vosburgh—that ''the laughter, applause and cheers he quip produced made him realize that tilting against authority was his strong suit.'' During these early wartime years, Paar married his second wife, Miriam Wagner Paar, with whom he would later have his only child, daughter Randy. (Paar and his wife had expected to have a boy; when they instead had a girl, they changed their plans of naming the baby after Paar's grandfather by altering ''Andy'' to ''Randy.'') In the later years of the war, Paar returned to radio as an announcer and became quite popular. His fame among the servicemen led to recognition in the United States; at the end of the war, Paar found himself in demand.

Post-War Variety

Paar first signed with movie studio RKO as an actor, although his film career was short-lived. He held small roles in several films, including *Variety Time* (1948); *Easy Living* (1949); *Walk Softly Stranger* (1950); *Love Nest* (1951), an early Marilyn Monroe film; *Footlight Varieties* (1951); and *Down Among the Sheltering Palms* (1953). His undistinguished movie career paralleled a more successful stint in radio. Paar substituted for radio personality Don McNeill, whose show *The Breakfast Club* was one of the most popular on the 1940s and 1950s, and in 1947 served as a summer replacement host on Jack Benny's Sunday night show. By 1952, Paar's career seemed unlikely to live up to its early promise.

With the expiration of his RKO contract, Paar left California for New York City, where he hosted a game show, *Up to Paar,* and appeared on variety and game shows such as *What's My Line?* and *Toast of the Town.* During his early New York years, Paar also hosted CBS radio show *Bank on the Stars* and took over for host Walter Cronkite on the *CBS Morning Show* in 1954. As with his previous endeavors, however, none of these shows proved to be particularly successful.

Hosted *The Tonight Show*

Nevertheless, Paar was once again thrust into the limelight in 1957 when he accepted the job as host of *The Tonight Show.* The show's first host, Steve Allen, was a respected entertainer who had typically featured sketch comedy and musical numbers on the show. Paar turned to the format more to talk, causing television luminary Merv Griffin to note decades later in an article written by Tim Feran for *The Columbus Dispatch* that ''Jack invented the talk-show format as we know it: the ability to sit down and make small talk big.'' On the show, Paar was joined by a number of supporting players including announcer Hugh Downs: pianist Jose Melis; French singer Genevieve; and comedians Cliff Arquette, Jonathan Winters, Dody Goodman and Peggy Cass. Paar's guests were a mix of famous entertainers such as Peter Ustinov and Judy Garland, notable politicians like Robert Kennedy and Barry Goldwater, and up-and-coming stars including Bill Cosby and Carol Burnett. When asked by young comedian Dick Cavett, then a writer for *The Tonight Show,* what his secret was to having such successful interviews, Cavett wrote in *The New York Times* that Paar replied: ''Don't make it an interview, kid. Make it a conversation. Interviews have clipboards.'' *The Tonight Show,* bolstered by Paar's somewhat emotional, personal handling of it, grew immensely popular—so much so that the show was renamed *The Jack Paar Show* only a year after he took over hosting duties.

Paar's emotional nature colored his years with *The Tonight Show.* He publicly feuded with newspaper columnists, particularly Walter Winchell and Dorothy Kigallen, as well as fellow comedians. Dramatically, he quit *The Tonight Show* in February 1960 over their censorship of one of his jokes. The joke referenced a water closet—a British term for a toilet—and was removed by network censors who deemed it inappropriate. Feran recounts that a distraught Paar walked off the set of the show after announcing ''I am leaving *The Tonight Show.* There must be a better way of making a living than this.'' Three weeks later, he returned with the words: ''As I was saying before I was interrupted . . .'' He completed the thought by responding to his own assertion that there must be a better way to make a living by saying: ''Well, I looked, and there isn't.''

Paar courted controversy during his tenure as *Tonight Show* host in other ways, as well. He was openly outspoken against Cuba's Batista regime and interviewed Fidel Castro on the show, despite loud public denunciation. Following the Bay of Pigs, the Kennedys—both John and Robert Kennedy having also been Paar's guests—approached Paar to serve as a go-between in some negotiations with Cuba. In 1961, he broadcast from Berlin while the Berlin Wall was being erected. Although Paar drew negative attention for these activities, his popularity did not flag. In 1962, Paar tired of the stress of a daily late-night talk show and left *The Tonight Show* to be replaced by Johnny Carson. From the relatively unsuccessful show Paar had taken over five years previously, with only two sponsors and distribution in 62 markets, he had developed a behemoth carried by 115 channels and boasting complete sponsorship.

Paar then began hosting a weekly Friday-night prime-time variety show, *The Jack Paar Program.* This show had much the same format as had *The Tonight Show* under his tenure, but did not last as long. However, *The Jack Paar Program* did have the distinction of being the first television show to introduce the Beatles to the United States; although popular memory gives that nod to Ed Sullivan's 1964 live

airing of the group, Paar showed British taped recordings of the band on his show before that time, not because he enjoyed their music but because he thought they were funny. In 1965, Paar essentially retired from the public eye. He reappeared occasionally over the ensuring decades, briefly hosting an ABC late-night show in 1975 and appearing on career retrospectives in the 1980s.

Retirement and Death

Paar remained primarily out of the public eye, however. In the late 1960's, he purchased television station WMTW in Poland Springs, Maine, which he ran for several years before selling it at an immense profit. Also in the late 1960s, he produced a series of documentaries focusing on international cultures. Paar spent his remaining years traveling, spending time with his family, and dedicating himself to hobbies like electronics and gardening and by all accounts simply enjoying life in Connecticut. This public invisibility prompted James Lileks to comment in Minneapolis' *Star Tribune* shortly after Paar's death; ''Jack Paar was alive? His was one of those obituaries that makes you wonder how many others whose death you've assumed are still drawing breath.'' At his height, Paar was watched nightly in seven million American households; by the time of his death, he was more visible through his influence of the performances of contemporary talk show hosts like David Letterman than through anything else. In addition to his radio and televisions successes, Paar was a bestselling author. Over the course of his life, he wrote four light-hearted non-fictional books based on his life, memories and travels: 1960's *I Kid You Not*—the title taken from his *Tonight Show* catchphrase; 1961's *My Saber is Bent;* 1965's *Three on a Toothbrush;* and finally 1983's *P.S. Jack Paar.*

During his brief return to late-night television in the mid-1970s, Paar agreed to film a public service health announcement. In the course of the spot's taping, he realized that he himself exhibited all the symptoms of the disease about which he was informing the viewers: diabetes. Despite his condition and his avowal in *P.S. Jack Paar* that ''when you reach your sixtieth birthday, there is not a lot to look forward to except falling down in the bathtub and breaking your hip,'' Paar lived well past the age of 60, albeit in relative obscurity. In 2003, he suffered a mild stroke; the following year, he died on January 27 at his home in Greenwich, Connecticut, accompanied by his wife of sixty years and their daughter. He was 85.

Writing in the *New York Times* after Paar's death, comedian Dick Cavett said that Paar ''was smart, sentimental, witty, irritable, loyal, insecure, infuriating, hilarious, neurotic and totally entertaining.'' Remembered today as the man who was if perhaps not the inventor of the talk show, then certainly the one who molded it into its present form, Jack Paar is recognized as a pioneer in both radio and television broadcasting whose enduring legacy can be seen on television screens both in the United States and around the world.

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Arthur Caswell Parker

Arthur C. Parker (1881-1955) was among the most important Native American scholars and intellectuals of the twentieth century. Of an ethnically diverse background, he was a complex figure familiar from childhood with both Native American and European American cultures, but not always fully at home in either atmosphere.

Parker's writings on the Seneca and Iroquois cultures are still read and used today by anthropologists. Additionally, he filled the role of public intellectual several times during his career, writing books about Native American culture for general audiences and attempting to advance awareness of modern Native American identity among the general American public. Parker held leadership positions in pan-Indian institutions, and his efforts to promote trans-tribal solidarity among Indian groups, though they ran into difficulties at the time, had lasting influence. Parker's museum work, too, was influential; he was one of the first museum administrators to view the museum as a tool of cultural education, and he was an early adopter of such familiar museum elements as the diorama.

Considered Non-Indian

Born April 5, 1881, on the Seneca tribe's Cattaraugus Reservation in New York's Finger Lakes region, Parker had a complex identity from the start. He was descended on his father's side from a long line of Seneca leaders; his uncle Ely Parker was a Civil War veteran who had been part of the inner circle of General Ulysses S. Grant and later became the first Native American named United States Commissioner of Indian Affairs. Parker's father and grandfather, however, both married women of European descent; Parker's mother Geneva was a missionary and teacher of Scottish background. Since Seneca clan membership is matrilineal (reckoned through the mother's side), neither

Parker nor his father was considered a Seneca. Parker's father worked for the New York Central Railroad and continued to live, however, on a family farm on Seneca land, so Parker spent most of his childhood there. Adding to the complications of his background was the fact that though he was raised as a Christian, his family had ties to the traditional Seneca religion that had been carried forward into the modern era by the prophet Handsome Lake. And, he wrote in the introduction to *Skunny Wundy,* his book of Seneca stories, into the family home would come ''many a visitor from the wilder parts of the reservation, visitors who lived back in the woods or on the hill where the long-house people dwelt, they who followed the old Indian customs and had grotesque masks and dances and who wore feathers and buckskins.''

Parker's family left the reservation and moved to White Plains, New York, north of New York City, in 1892. Parker graduated from high school there in 1897, although he would return to school several times, his high school diploma represented his last completed degree. Intensely curious, and later a prolific writer who issued some 250 books and articles, he nevertheless was restless in formal educational settings and abandoned them when he felt called to turn directly to important work. Plus, wherever he went to school, he never quite fit in. ''I was too far ahead for a government [Indian] school and too poor to go to college,'' he wrote (as quoted by his biographer Joy Porter in *To Be Indian: The Life of Iroquois-Seneca Arthur Caswell Parker*). ''I worked my way through the rudiments of an education and when I was through school I realized that my education had just begun. I studied faithfully ever since, laying out a course of study for myself every year.''

Briefly attending the Centenary Collegiate Institute in Hackettstown, New Jersey, Parker got his real education when he became a frequent visitor to the American Museum of Natural History in New York. Curators there, including Harvard anthropology professor Frederick W. Putnam, were impressed by Parker's serious attitude and took time to answer his questions, even when he brought in birds' eggs or random pieces of pottery he found. Parker also became acquainted with writer Harriet Maxwell Converse, a poet and journalist with an interest in Native American culture. He called her Aunt Hattie and attended a ''salon''—an intellectual discussion group—at her home that included both Indian and white members.

A friend of Converse's introduced Parker to anthropologist Franz Boas, who was in the process of founding a highly influential Ph.D. program in anthropology at Columbia University in New York and urged Parker to apply. But Parker was not comfortable with Boas, partly because Boas disparaged the work of pioneer ethnographer Lewis Henry Morgan, a close friend and associate of Ely Parker. Parker chose instead to take the advice of a clergyman on the Seneca Reservation and enrolled in 1900 at Dickinson Seminary in Williamsport, Pennsylvania, planning to become a minister. He left that program after three years, however, without a degree.

Honed Writing Skills as Reporter

Parker continued to do archaeological work on the side while at Dickinson, working on digs on the nearby Cattaraugus Reservation and at the Oyster Bay Indian mounds on Long Island. The trips back to Seneca land were homecomings that deepened his interest in Indian traditions. He apprenticed himself to archaeologist Mark Harrington, to whom Putnam had recommended him. Sometimes he wrote science articles for the *New York Sun* newspaper, and his voluminous future writings, whether technical or not, were generally clear and accessible. Parker gained a reputation as a hard worker, and other archaeological assignments, on Iroquois land and elsewhere, began to come his way. On his own he began an organized plan of action to collect information about Seneca culture, and he was recognized as a rising authority on the tribe. In 1903 he was made a Seneca in a ceremony and given the name Gáwasowaneh (or Gawaso Wanneh), which meant Big Snow Snake. Other anthropologists had been similarly honored, but another ceremony, in which Parker was inducted into an Iroquois secret medicine society, was more unusual. Later in life Parker's friends in the museum world gave him yet another name, ''The Chief.''

Hired in 1903 as a field ethnologist by the New York State Library and Museum, Parker collected speeches, folk tales, and objects relating to Iroquois culture. The following year he married Beatrice Tahamont, a woman of Abenaki background. They had two children but later divorced. By a second wife, Anna, he had one child. After passing a state civil service exam, Parker advanced to the position of staff archaeologist with the state museum. This period of his life was productive in terms of scholarly writing; he wrote several major books on Seneca and Iroquois culture, but one of them, *The Constitution of the Five Nations* (1916), was criticized because reviewers felt he had not sufficiently investigated the origins of the documents he used. Among Parker's other books were *An Erie Indian Village and Burial Site* (1907), *Iroquois Uses of Maize and Other Food Plants* (1910), *The Code of Handsome Lake, Seneca Prophet* (1913, with drawing by Seneca artist Jesse Cornplanter), *Seneca Myths and Folktales* (1923), and *Red Jacket: Last of the Seneca,* reprinted as *Red Jacket: Seneca Chief.* As Parker advanced in the museum profession he had less and less time to spend on research, but he continued to write when he could. He remained at the New York State Museum until 1924.

Another major time commitment for Parker came when he helped found the Society for American Indians (SAI) in 1911, later advancing to the positions of secretary and president of that organization. The SAI was something of a Native American counterpart to the National Association for the Advancement of Colored People (NAACP); it was a group that worked toward the full integration of Indians into American life even as they retained and built on their identities as Indians. Parker, like many other Native Americans, felt tension between those goals, and the issue of Indian participation in World War I led to disagreements within the group. Parker believed that the integration of Native Americans into the U.S. armed forces would help their position in

society in general, but others asked why Indians, who were not citizens, should fight for a country that denied them civil rights. After editing the society's *American Indian Magazine* for five years, Parker left the organization. He acted as a consultant on Indian affairs to Presidents Theodore Roosevelt, Taft, Wilson, and Coolidge, but later in life he became discouraged about the possibilities for full assimilation of Indians into American society.

Appointed Museum Director

In 1925 Parker became the director of the Rochester Museum, later renamed the Rochester Museum of Arts and Sciences. He fit the profile of a museum director: photographs and testimonies of the time reveal a dignified-looking man, with a slight Iroquois accent, who was slow to anger and had a gift for putting strangers and associates at ease in conversation. Parker's influence in the museum world went beyond Indian affairs. He said (according to the introduction to his book *Red Jacket: Seneca Chief*) that a museum was ''the university of the common man,'' and he viewed museums as places that could educate rather than simply dazzle their visitors. Some credited Parker with originating the idea of the museum as an educational institution, and the look of the modern historical museums, with its detailed, authentic three-dimensional displays and dioramas, owes something to Parker, who sweated over the details of such displays in Rochester. He instructed museum staff to base the painted backgrounds of displays on actual scenes from Iroquois lands, and the figures who inhabited his display villages were made from life masks of living Native Americans.

The job of museum director was a demanding one as Parker shepherded the Rochester Museum through funding hazards during the Depression and World War II eras. He led the museum in acquiring a massive collection of Iroquois artifacts that remains very important, and he also worked to further the efforts of contemporary Native American craftspeople, buying their works and becoming involved with the Depression-era Works Progress Administration to make sure that Native Americans received a fair share of the art projects sponsored by the government agency during those years. In the midst of all this, Parker found time to write several more books, including *Skunny Wundy,* an enduring collection of Seneca stories for children.

Later in life Parker received various honorary degrees, including an honorary master's degree in science from the University of Rochester in 1922, and honorary doctorates from Union College (in 1940) and Keuka College in 1945. A particularly significant honor for him was his ascent to the 33rd Degree level of the Order of Masons, an organization with which he remained closely involved for much of his life. Parker retired from the Rochester Museum in 1946, continued to write, and became active in a new pan-Indian organization, the National Congress of American Indians. He died on January 1, 1955, in Naples, New York, in a home he had built overlooking what he believed to be land where his ancestors had lived.

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M. Scott Peck

American psychologist and author M. Scott Peck (1936-2005) rose to national prominence when he published *The Road Less Traveled* in 1978. The book was one of the most popular self-help books of all time, selling ten million copies. With subsequent books and public appearances, Peck ascended to a position of influential and spiritual leader.

Though Peck is not responsible for establishing the literary genre, his name became synonymous with ''self help'' books. The unique vision he communicated in a series of books published from the late 1970s to the late 1990s was characterized by a blend of science, spirituality, psychology and philosophy. His writings struck a chord in the latter part of the twentieth century, and many readers were influenced by his work.

The future spiritual teacher was born on May 22, 1936, in New York City, New York, the second of two sons of David Warner Peck and Elizabeth (Saville) Peck. Peck's father was a prominent lawyer who later became a judge.

Religious matters and spiritual philosophies, in one way or another, found their way into Peck's life during his early years. He once described his half-Jewish father as someone trying to pass as a WASP (white Anglo-Saxon Protestant). Peck attended a Quaker day school while growing up and, fascinated by religion, he became a Zen Buddhist when he was 18 years old. (Later in his life, he flirted with Jewish and Muslim mysticism when he was in his thirties and he converted to Christianity in his forties.)

As a child, Peck had literary ambitions and dreamed of one day writing a great novel. However, his education took him in other directions. After being expelled from Middlebury College in Middlebury, Vermont, during his sophomore year—he refused to attend mandatory ROTC (Reserve Officers' Training Corps) classes—he attended Harvard University in Boston, Massachusetts. Peck later admitted that his father's connections got him into the school. At Harvard, Peck studied social relationships and he graduated magna cum laude with a bachelor's degree in 1958.

Studied Medicine

Peck also enrolled in a pre-med course at Columbia University in New York City, attending night classes while working during the day in Bellevue Hospital's psychiatric division. From there, he went to Case Western Reserve University School of Medicine in Cleveland, Ohio. His experiences at Bellevue fostered in him a negative impression of psychiatry, so he intended to become a general practitioner. He received his medical degree in 1963.

While studying at Columbia, he met the woman who would become his first wife, Lily Ho, who was from Singapore. They were married in 1959, during Peck's first year of medical school, and eventually would have three children. Both Peck's and Ho's parents strongly disapproved of the union. Peck's father disowned him for a while, but the estrangement was short-lived, and David Peck even helped pay for his son's medical school tuition.

Joined the Army

Upon graduation from Case Western, Peck joined the U.S. Army, reasoning that it was the least expensive way to continue his medical education. It also provided him with a wage sufficient to support a family.

Oddly enough, Peck joined the army as a psychiatrist. He was not exactly enthusiastic about the service—he became opposed to the Vietnam War—but he was grateful for the opportunity to observe how individuals and organizations behaved. From 1967 to 1970, he was head of psychology at the U.S. Medical Center at Okinawa. From 1970 to 1972, he served as assistant chief of psychiatry at the Surgeon General's office in Washington, D.C. He resigned with the rank of lieutenant colonel and he earned a Meritorious Service Medal with oak leaf cluster.

After leaving the army, Peck moved to New Preston, Connecticut, where he established a private psychiatric practice. He operated the practice successfully from 1972 to 1983. In 1976, he experienced a flash of literary inspiration, and he started writing a self-help book that combined psychology with spirituality.

Produced a Best-seller

Two years later he submitted the manuscript, which he titled *The Psychology of Spiritual Growth,* to Random House, who turned it down. Simon and Schuster then purchased it for $7,500 and changed the title to *The Road Less Traveled: A New Psychology of Love, Traditional Values and Spiritual Growth.*

Initially, the book enjoyed modest sales. That would change, however, thanks to word-of-mouth recommendations, as well as a rave review that appeared in *The Washington Post.* An enthusiastic reviewer, Phyllis Theroux, called it a ''magnificent boat of a book.'' Comparing it to other spiritual self-help books, she said Peck's work ''is so obviously written by a human being who, both in style and substance, leans toward the reader for the purposes of sharing something larger than himself.'' She later said that she wanted to write a review that ''would force people to buy the book.''

To help increase sales of the book, Peck copied the review and sent it to newspapers throughout the country. In its first year after publication, *The Road Less Traveled* sold 12,000 copies in hardcover and 30,000 copies in paperback. In its paperback edition, the book became a publishing phenomenon. Sales figures doubled over the next two years. By 1983, the book finally entered the all-important *New York Times* best-seller list, where it remained for 694 weeks, or more than 13 years.

Eventually the book sold more than ten million copies, and royalties made Peck a wealthy man. It was translated into 20 languages and led to successful sequels including *Further Along the Road Less Traveled* (1993) and *The Road Less Traveled and Beyond* (1997).

Opening his book with a simple, declarative statement, ''Life is difficult,'' Peck advanced the notion that existence is full of problems that can only be effectively remedied through self-discipline. Further, it is the nature of the human condition for people to avoid problems, but this only creates even more trouble. Only through self-discipline, delayed gratification, and accepting responsibility for one's own actions, all combined with a spiritual and active love, could people transform weakness into strength and overcome life's difficulties. Moreover, the love that Peck spoke of was ''real love,'' as opposed to ''romantic love,'' which he felt was a lie. ''Real love,'' on the other hand, fosters spiritual growth, he believed.

The book provided the kind of message that resonated with the public. In addition, Peck imbued his writing with a conversational and comforting style that helped readers accept what was essentially a demanding and complex remedy. Interestingly enough, Peck himself was a man with very human flaws and habits, which he readily admitted. In interviews, he described himself as a self-delusional neurotic who was fond of gin, cigarettes and marijuana. He also indicated that he had trouble with relationships, an admission made evident by his marital infidelities and his inability to relate well to his parents and his own children.

At the same time, however, he continued on an evolving spiritual path, which would take him from Eastern mysticism into Western Christianity. The road he was taking included some activities and enterprises that would seem incongruous or even odd. In 1980, when Peck was 43 years old he was baptized by a Methodist minister in an Episcopalian convent, a place he had frequently used as a retreat. In 1983, he considered running for president with the expressed purpose of being ''a healer to the nation,'' but health concerns forced him to reconsider.

The following year, Peck and his wife helped establish The Foundation for Community Encouragement, a nonprofit educational organization designed to advance principles of community. The international foundation included 70 trained leaders who conducted workshops for the general public as well as churches, schools, government agencies, prisons, universities and businesses. Peck eventually retired from the foundation's board of directors, but he maintained his ties through an ''elder'' status. For his work, Peck received the 1984 Kaleidoscope Award for Peacemaking and the 1994 Temple International Peace Prize.

Became a Prolific Author

Following the success of *The Road Less Traveled,* Peck wrote a number of other books. In 1983, he published a second book, entitled *People of the Lie: The Hope for Healing Human Evil.* This followed his conversion to Christianity, and the book examined the human soul, combining psychology with religion. Peck postulated the idea that some patients come out of psychiatric treatment with their self-destructive behaviors fully intact and even more firmly ingrained. He also maintained that some people are evil, and that their treatment should include exorcism of demons. *Los Angeles Times* book critic Malcom Boyd wrote that the book ''is a curious mix, linking professional expertise with personal opinion, case history with moral preachment, political liberalism with religious dogmatism. It is a stubborn, sometimes arrogant treatise. . . . Yet useful and promising creative ideas are in these controversial pages.''

By this time, Peck had lost interest in his private practice and went on the lecture circuit, earning $15,000 for each appearance. In 1985, he released a third book, *What Return Can I Make? Dimensions of the Christian Experience.* As with his previous books, it was published by Simon & Schuster. The volume contained both essays and audio commentary. (In 1995, the book was re-released by Harpers under the new title, *Gifts For the Journey: Treasures of the Christian Life.*) This was followed by *The Different Drum: Community Making and Peace* in 1987.

Peck's fifth book, published by Bantam in 1990, was a work of fiction entitled *A Bed by the Window: A Novel of Mystery and Redemption.* In 1996, he published a second novel, *In Heaven as On Earth: A Vision of the Afterlife,* an allegory about the life after death involving Christian concepts of Heaven, Purgatory and Hell.

In between the works of fiction, Peck authored *The Friendly Snowflake: A Fable of Faith, Love and Family* (1992), aimed at both children and adults. Peck's son, Christopher, created the book's illustrations. That was followed the next year by *A World Waiting To Be Born: Civility Rediscovered,* a book about organizational behavior published by Bantam. Also in 1993, Peck released sequels to *The Road Less Traveled* including *Meditations from the Road* and *Further Along the Road Less Traveled: The Unending Journey toward Spiritual Growth,* a collection of edited lectures (1979-1993), both published by Simon & Schuster.

In his next book, *In Search of Stones: A Pilgrimage of Faith, Reason and Discovery,* published by Hyperion in 1995, Peck frankly wrote about his extramarital affairs. The book was his personal favorite, and it recounted a 1992 trip he took with his family to see the neolithic monuments in Great Britain. Susan Cheever, a noted author herself, and the daughter of writer John Cheever, reviewed the book for *The New York Times,* calling it ''an engrossing mixture of travelogue and sermon.'' Peck described the book as ''the closest thing to an autobiography that I will ever write.''

Continued on ''The Road''

In 1997, Peck completed yet another follow-up to *The Road Less Traveled,* this one titled *The Road Less Traveled and Beyond: Spiritual Growth in an Age of Anxiety.* As with the other ''Road'' books, this one was published by Simon & Schuster. It was a collection of lectures that addressed the importance of personal spirituality within psychological treatment. It also provided readers with Peck's concept of a four-step process of spiritual development that, he suggested, went far beyond the development obtained by religious zealots, recognized saints and the average churchgoer. The work met with mixed reviews. Reviewer Matthew Scully, writing in *American Spectator* suggested that Peck had lost the ''clarity and humility'' that characterized the earlier ''Road'' books. On the other hand, reviewer Ray Olson, writing in *Booklist* praised it, calling it a ''compelling'' book.

Peck addressed ''topical'' matters in his next book, *Denial of the Soul: Spiritual and Medical Perspectives in Euthanasia and Mortality,* published by Harmony Books in 1997. As indicated by the title, Peck wrote on the controversial subject of euthanasia from a spiritual perspective, and he took a strong stance against physician-assisted suicide. Like his previous book, it generated mix reviews.

Peck followed this with somewhat lighter matter. In *Golf and the Spirit: Lessons for the Journey,* published by Harmony Books in 1999, and featuring illustrations by Christopher Peck, he employed the sport of golf as a spiritual metaphor. Even so, reviewer Ian Dunlop, writing in the *Times Literary Supplement,* commented that Peck took himself too seriously in the work. But other readers and reviewers felt that the unique metaphor provided an accessible way to discuss complex spiritual and philosophical matters.

Suffered Illnesses Late in Life

Peck's later years were personally difficult, fraught with illness and divorce. He suffered from Parkinson's diseases and experienced an impotence that curbed his extra-marital activities. His first wife, Lily Ho, left him in 2003. After the couple was officially divorced, Peck married Kathleen Kline Yates Peck in 2004. In his final years, Peck was semi-retired. He continued to write and he also performed management consultant services.

Peck died on September 25, 2005, at his home in Warren, Connecticut, from complications arising from pancreatic and liver duct cancer. He was survived by his second wife and the three children from his first marriage, including son Christopher and daughters Belinda and Julie.

Near the end of his own road, in the introduction he wrote for the twenty-fifth anniversary edition of *The Road Less Traveled* published in 2003, Peck wrote: ''The most common response I have received to 'The Road Less Traveled,' in letters from readers, has been one of gratitude for my courage, not for saying anything new, but for writing about the kind of things they had been thinking and feeling all along, but were afraid to talk about.''

Although his more conventional and traditional colleagues in the mental health profession sometimes criticized

the way he blended spirituality and science, Peck received distinctive honors from his profession and academia. In 1992, he was selected by the American Psychiatric Association as a distinguished psychiatrist lecturer ''for his outstanding achievement in the field of psychiatry as an educator, researcher and clinician.'' In 1996, he received the Learning, Faith and Freedom Medal from Georgetown University.

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Astor Piazzolla

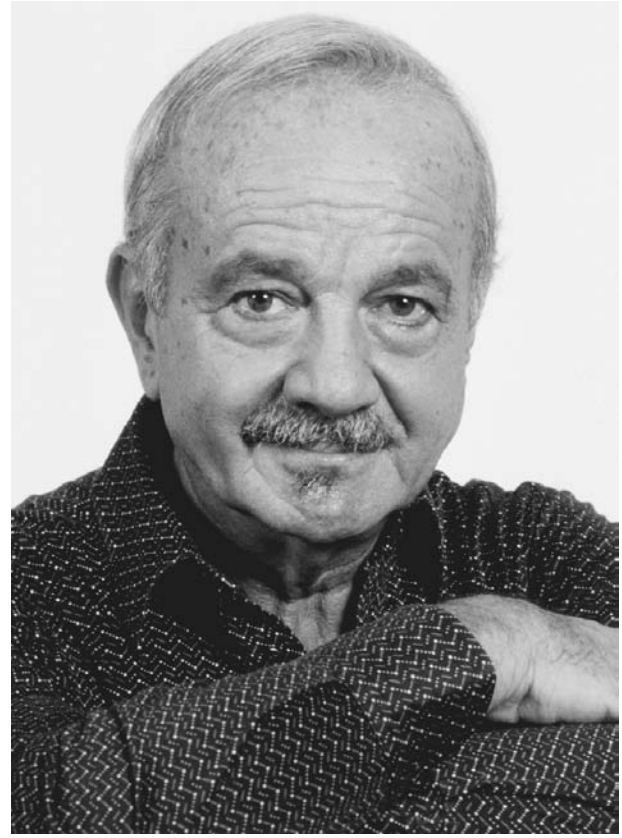

Astor Piazzolla (1921-1992) was an Argentine musician who revolutionized the tango form, infusing that passionate, somewhat melancholy dance tradition with elements of classical music and jazz. His ''tango nuevo'' (new tango) at first brought only angry rejection in his home country, but his energy and prolific creativity—''I promised myself I'd write a tango a day and that's what I did,'' he told Caleb Bach of *Americas*—finally brought his unique music to the attention of the world.

Even so, Piazzolla's death in 1992 merited only moderate notice from obituary writers outside Argentina, where he had slowly become a national icon. In his old age, Piazzolla was discovered by musical tastemakers, performing with hip groups like San Francisco's Kronos Quartet. In the decade after his death, however, his music exploded in popularity. Not easily classifiable as classical music, pop, jazz, or traditional tango, Piazzolla seemed fascinating to a generation of music fans who were used to crossing genre boundaries and hearing music that drew freely from various traditions. And there were few musicians of the 20th century who wove together diverse strands of their own experiences as skillfully as Astor Piazzolla did.

Moved with Family to New York

Born on March 11, 1921, in Mar del Plata, Argentina, Piazzolla was of Italian background. Argentines pronounce his name ''Pia-SO-la.'' His family moved to New York in 1925, settling in the Little Italy neighborhood, and he learned to speak Spanish and English equally well. His father Vincent, a barber, however, longed to return to Argentina. He christened his motorcycle ''The Spirit of Buenos Aires,'' and he spent $19 in a pawnshop on a bandoneón for his son. The bandoneón is a large Argentine version of the German concertina, an instrument related to the accordion. Piazzolla took lessons and learned quickly.

Numerous other influences were at work in Piazzolla's life in New York as well. He had hoped to become a boxer, giving up the dream after coming out on the losing end of matches against childhood friends Rocky Graziano and Jake La Motta. Piazzolla always felt that the sport had given him the toughness needed to survive in the world of music. ''If you want to change the tango,'' he said in an interview quoted by Richard Williams in the London *Guardian,* ''you had better learn boxing, or some other martial art.'' Piazzolla soaked up the jazz that was entering a golden age in New York, sneaking into clubs where Duke Ellington and other swing bandleaders created intricate musical arrangements that remained rooted in dance music yet reached new levels of subtlety. And a Hungarian-born pianist and neighbor, Bela Wilda, introduced Piazzolla to classical music.

Piazzolla immersed himself in the intellectual compositions of Johann Sebastian Bach, observing the complexities of such forms as the fugue, a sort of large-scale round in which new lines of music must enter with the same musical material already presented by the lines that have

already begun. Piazzolla would later name Bach as a major influence, and he would go on to create such novel fusions as the tango fugue. His leap into the professional musical world, however, came about when he met one of Argentina's musical icons, vocalist Carlos Gardel, who was making a film in New York. Piazzolla was 13 at the time, and on the street he met an assistant of Gardel's who had lost his building key. Piazzolla volunteered to climb in through a window. The singer hired him as an interpreter and later, after discovering his musical talents, as a bandoneón player. Since he was so young, Piazzolla's family turned Gardel down when he offered Piazzolla a place in his touring band—a fortunate refusal, for Gardel was killed in a plane crash in 1935.

Piazzolla's family moved back to Argentina in 1936, and Piazzolla began playing in tango orchestras. He moved to Buenos Aires in 1938 and began writing arrangements, looking for chances to deepen his compositional skills. In 1939 he joined the greatest of the traditional tango orchestras, which was led by bandleader Anibal Troilo. Still fascinated by classical music, he knocked on the door of visiting piano virtuoso, Arthur Rubinstein. The star pianist came to the door with a plate of spaghetti and was impressed by Piazzolla's enthusiasm. Rubinstein arranged for Piazzolla to take composition lessons with Argentina's leading modernist-minded composer, Alberto Ginastera.

Wrote Classical Works

Piazzolla married Dedé Wolff in 1942, and the couple raised two children, Daniel and Diana. Under Ginastera, he began to study contemporary classical music and culture seriously. His arrangements for Troilo became so experimental that the bandleader began to censor them, and he left Troilo and formed his own group, Orquesta del 46. He told Bach that a new music was ''gestating in my gut.'' Piazzolla wrote a series of increasingly ambitious classical works, culminating in the *Sinfonia Buenos Aires* in 1951. The work won first prize at the Sevitzky Competition in Indianapolis, Indiana, in 1953, but Argentine audiences rejected the work because it used the allegedly low-class bandoneón in a classical setting. Tango audiences were no more receptive to Piazzolla's music, and a frustrated Piazzolla accepted a grant to study classical music in France.

He sought out the top French composition teacher of the century, Nadia Boulanger. She listened to various pieces he had written, and, upon hearing one of his tangos, she said (as Piazzolla recalled to Caleb Bach), ''This is Piazzolla, not that [i.e., the other music he had brought]. Throw the rest away!'' Piazzolla took the advice to heart and began writing the tangos that made him famous. It was tango, but with a strong contemporary classical influence in its density and its use of dissonant harmonies; Piazzolla once called it New Tango in Tails. Piazzolla also renewed his acquaintance with American jazz in Paris, and his new music was partially written out in the classical fashion, and partly improvised. At the center of its sound was Piazzolla's own bandoneón.

Argentines were still unreceptive to the music of Piazzolla's Octeto Buenos Aires (Buenos Aires Octet); he was refused service by an angry taxi driver, and one crazed tango traditionalist pointed a gun at him on the street. Piazzolla moved to New York in 1958, trying to find work performing in clubs or composing for films, but he had little success there. He returned to Argentina following his father's death in 1959, composing one of his most famous pieces in his father's honor, ''Adiós Nonino'' (Nonino was his father's nickname).

Opening a new club called Jamaica in Buenos Aires (he patterned it after the renowned New York jazz club Birdland) and paring his sound down to a jazz-like quintet consisting of bandoneón, violin, bass, piano, and electric guitar, Piazzolla and his Quinteto Tango Nuevo finally began to make headway with progressive elements of the Argentine public in the 1960s. One breakthrough came when his tango opera, *María de Buenos Aires,* was positively received after its premiere in 1968. Several instrumental excerpts from the opera, including the ''Fuga y misterio'' (Fugue and Mystery) became well known, and the surrealistic work, with a text by Uruguayan poet Horacio Ferrer, seemed to capture the spirit of the Argentine capital. ''I am my town!'' sings the opera's main character (in Spanish, as translated by the All Music Guide). ''María tango, María slum, María night, María fatal passion, María of love of Buenos Aires, that's me.'' Individual Piazzolla tangos such as ''Buenos Aires Hora Cero'' (Buenos Aires Zero Hour) cemented the association between Piazzolla and the city that had at first derided his efforts.

Suffered Heart Attack

The hard-living Piazzolla, who enjoyed such pastimes as shark fishing, was divorced from his first wife in the mid-1960s and remarried twice. He expanded his group to a nonet for a series of concert recordings for Italian national radio starting in 1971, and also wrote a choral work, *El Pueblo jovén,* that was premiered in Saarbrücken, Germany. Piazzolla's reputation in Europe was on the rise, but he was slowed by a massive heart attack in 1973. Undeterred from his energetic pace, he spent much of the 1970s in Europe, living in a variety of places (including Ginastera's home in Switzerland for a time) and making recordings. Many of the Piazzolla recordings that remain available date from this period; some are authorized, while others were illicit tapings made as Piazzolla kept up a busy performance schedule in concert and on radio. He kept writing new pieces, including the acclaimed ''Libertango.''

Piazzolla returned to live in Buenos Aires in 1984 after scoring a huge success with a concert at the Teatro Colón in Buenos Aires the previous year. His return to the Western hemisphere helped stimulate a new awareness of his work in the United States, where a revival of interest in the tango and other classic ballroom dances also led music enthusiasts to his work. The cutting-edge, boundary-crossing Kronos Quartet commissioned a new piece from Piazzolla, and he complied, enjoying substantial sales with the *Five Tango Sensations* album. He wrote a concerto for bandoneón and orchestra, performing it with the prestigious orchestra of St. Luke's. In 1987 Piazzolla and his quintet performed in one of America's largest musical venues, New

York City's Central Park. Piazzolla continued to compose new individual tangos and tango songs (the latter, often written with Ferrer, remain an underappreciated facet of his output, perhaps because of the language barrier that exists outside of Spanish-speaking countries). His music varied according to the ensemble and situation for which it was written but maintained a distinctive and instantly identifiable mixture of tango, contemporary classical music, and jazz. He composed a set of four tangos depicting Buenos Aires in different seasons, the *Verano Porteño, Invierno Porteño, Otoño Porteño,* and *Primavera Porteña* (''porteño,'' or ''porteña,'' is an adjective referring to Buenos Aires), and they were often performed as a kind of tango counterpart to classical composer Antonio Vivaldi's *Four Seasons* group of violin concertos.

Piazzolla was about to launch a major tour of the U.S. and Europe in 1989 when he suffered a major stroke. He lived on for several years and was able to function after intensive physical therapy, but his more than 50-year performing career was over. Piazzolla died in Buenos Aires on July 4, 1992, but his popularity only continued its upward trend. Younger tango musicians in Argentina venerated him, and musicians of all kinds began to perform his compositions. They became staples of classical concerts after Latvian-born violinist Gidon Kremer and Chinese-born cellist Yo-Yo Ma issued highly successful recordings featuring Piazzolla works and demonstrated that it could easily survive the transfer from the bandoneón to more conventional classical instruments. Jazz musicians such as guitarist Al DiMeola also began to experiment with Piazzolla's music. His more than 1,000 compositions were beginning, as of the early twenty-first century, to assume the status of enduring classics, no matter what genre classification they may be given.

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Elena Lucrezia Cornaro Piscopia

Elena Lucrezia Cornaro Piscopia (1646-1684) was probably the first woman in the world to receive a Ph.D. degree; she is definitely the first woman to have been recorded doing so. She was a respected and noted philosopher and theologist, although she never received a degree in the latter because the church would not allow it. Students and scholars from around Europe would come to discuss philosophical issues with Piscopia and to learn at her side. Monuments to her honor have been placed around the world, all in dedication of her amazing intelligence and accomplishments.

Born into the Noble House of Cornaro

Piscopia was born on June 5, 1646, in Venice, Italy, into the noble Venetian House of Cornaro. The Cornaro family is most famous for commissioning over many years the creation of palaces, chapels and church art, villas, paintings, theaters, and more, assuring their place in Venetian history as most of them still stand in the twenty-first century. The Cornaro family was also well known for being able to trace its roots all the way back to the noble Roman family of Cornelii, which included such people as the famous general Scipio Africanus and numerous consuls of Rome. They were also distinguished for having turned out four Venetian Doges, a Queen of Cyprus, and nine Cardinals of the Roman Catholic Church. Cornaros were involved as fierce soldiers in leading Venice in battle against Hungary, Milan, the Ottoman Turks, and the League of Cambrai. They too were involved in expanding the empire of Venice into the Eastern Mediterranean. The husband of the queen of Cyprus—who was related to the family—gave the Piscopia castle to the Cornaros, and it became the seat of the family thereafter.

It was Piscopia's family background, then, that is most likely responsible for opening doors to education for the young scholar that most women at the time were not allowed through, although Piscopia must have shown a capacity for study very early on for her father to encourage her as he later did. Piscopia's father, Gianbattista Cornaro Piscopia, was the Procurator of San Marco, which is a term that denotes the civilian job of agent for the church, and her mother, Zaneta Giovanna Boni of Val di Sabia, was of common origins. Piscopia had two older brothers, one older sister, and one younger sister. She grew up in a rather erudite atmosphere, full of studying and learning and a knowledge of what their family's history represented.

Showed Early Aptitude for Learning

Piscopia began her studies early, being tutored by the family priest, Monsignor Gianbattista Fabris, in philosophy and theology. Other teachers, including John Valier, Doctor Bartolotti, Alexander Anderson, and Luigi Ambrosio Grandenigo, filled in the gaps in her education by teaching her grammar, dialectics, mathematics, astronomy, music, science, and languages. She excelled especially at philosophy and theology, as well as at languages; she spoke and

read Latin, Greek, Hebrew, Spanish, French, Arabic, and Chaldaic. Her excellence in languages earned her the title ''Oraculum Septilingue,'' a phrase which meant that she was a master (an oracle) at seven languages besides her own native language of Italian.

Her education also incorporated the arts, considered to be more feminine, including reading and writing music. Piscopia played the harpsichord, clavichord, harp, and violin. She was also an accomplished singer. Her father encouraged her to continue with her learning, and by the time Piscopia was 19 she was widely acknowledged to be the most learned woman in Italy. People from all over Europe, some of the best scientists, clergymen, and noblemen in the European world, came to the Palazzo Cornaro in Venice, and later to the smaller Palazzo Cornaro in Padua, to meet Piscopia. She was always being asked to participate in academic debates, something the young scholar loved to do and excelled at. She also learned the skill of debating early on, something that would stand her in good stead later on in her academic career.

Wanted to Become a Nun, But Father Refused

In addition to her academic development, Piscopia was also a very devout Catholic. When she was 11 she took a secret vow of chastity, one she took seriously and never broke. Because of her vow she never married, although, of course, coming from such a noble family and being so well known herself, she had many offers. She secretly kept to the codes and laws of the Benedictine Order of Nuns, which she wanted and had plans to enter. When she was old enough, she asked her father if she might do so. Her father, however, refused her, insisting instead that his incredibly intelligent daughter attend university, a thing that was not at all common for women at the time. He was exceptionally supportive of his daughter, but he wanted her to make the most of her God given talents, and those talents leaned towards higher education. Piscopia was disappointed at being denied to take orders as a nun, but she came around to the idea quickly and soon expanded her learning with enthusiasm.

In 1672 Piscopia's father sent her to the University of Padua to study, buying a house for her to live in near the school. While in Padua, Piscopia studied theology. She had been suffering from sickness before she matriculated at the University of Padua, but the illness seemed to disappear once she had commenced her studies. Piscopia wrote to her father from Padua a little while after she'd been at the university: ''With the joy of my studies, the salubrity [healthfulness] of the air, and the diligent care of the physicians, I feel much stronger; therefore, I hope that in the future I may resume my studies and thus rescue the name of our House from extinction and oblivion.'' While she was attending classes, Piscopia continued meeting with people from around Europe, and especially carried on her debates with renowned scholars that she enjoyed so much. These debates became famous throughout Venice and even more widely throughout Europe. On one occasion in 1677, Piscopia held a debate in front of the entire University of Padua, a great part of the Senate of Venice, many citizens of Venice, and even those from other parts of the continent. The debate was a philosophical one, done in Greek and Latin, against Giovanni Gradenigo and Fathers F. Caro and G. Fiorello. The three were well-known and highly respected, and Piscopia held her own against the trio with much aplomb. It was thought that her performance at this debate had a lot to do with the fact that she was allowed to get her degree from the University, since the school had never granted one to a female before, and even though she was attending classes there, it had not been assumed that she would have received an actual certificate for her work.

Became First Women to Obtain a Ph.D.

Piscopia eventually earned all the necessary credits to receive her Ph.D. in Theology, the year after the famed debate took place, but she was not awarded the degree, nor was she allowed to graduate. The reason for this was that the Roman Catholic Church did not think it was proper that a woman earn a degree in theology. Up to and including the early twenty-first century the Catholic Church banned females from being ordained as priests, and although that was not what Piscopia wanted, the church felt that granting a female such a degree was close enough to being ordained to be dangerous and against their precepts. Members of the University were upset by the Church's decision, and so after it was made high members of the school assembled and decided on a solution. Rather than obtaining her Ph.D. in theology, the University allowed Piscopia to graduate with her Ph.D. in Philosophy instead.

Piscopia, at 32 years of age, became the first documented woman in the world to obtain the degree of Ph.D. According to the Lindenburg Home Page from the University of California at San Diego Web Site, ''[Piscopia's] doctoral examination became legendary. Elena's brilliant answers dazzled her examiners, who determined that her vast knowledge was far beyond that necessary for the Doctorate in Philosophy, which she received on June 25, 1678.'' She was awarded her degree at a ceremony at the cathedral in Padua. Ceremonies of the sort were usually held in one of the University's buildings, but there were so many people who wanted to come watch the proceedings that they could not all fit into University Hall, and thus they chose a larger place to hold the ceremony. It was a remarkable feat for a woman of her time period. It was especially so when it is considered that the University of Padua, where Piscopia received her degree, did not award another Ph.D. to a woman for over 300 years.

Taught and Became a Benedictine Oblate

After graduation Piscopia finally fulfilled her desire to become a Benedictine oblate. She spent the rest of her short life ministering to the poor as well as continuing to pursue her philosophical studies with people from all over the world who continued to travel to discuss the matters with her. She also became a lecturer on theology and music. In another unprecedented move, she became an instructor at the University of Padua in mathematics in 1678. She was a

member of many academies and remained highly esteemed all over Europe.

Piscopia died on July 26, 1684, of tuberculosis. She was buried very simply in the Church of Santa Giustina at Padua. In 1895 Abbess Mathilda Pynsent of the English Benedictine Nuns in Rome had Piscopia's tomb opened in order that her remains could be put into a new, more elaborate casket with a tablet inscribed to her memory placed on it. Throughout her life Piscopia wrote many essays and treatises on religious and philosophical issues, including academic discourses, translations, and devotional treatises. They were published at Parma in 1688. Unfortunately, very few of her writings have survived, and those that have are mainly poetry and letters; most of her academic works have been lost. Despite this loss, Piscopia has not been forgotten by the world. The year after her death, the University of Padua coined a medal in Piscopia's honor. Many years later in tribute to such a great intellectual, Vassar College created a stained glass window, visible in the Gothic Library, of her commencement. The University of Pittsburgh painted her portrait on the wall of its Italian classroom of the Cathedral of Learning, and the University of Padua created a statue to commemorate her doings, which stands inside the old University Building in Padua.

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Pope Benedict XVI

German theologian Joseph Ratzinger (born 1927) took the name Pope Benedict XVI following the death of the immensely popular Pope John Paul II in 2005. As Prefect of the Congregation for the Doctrine of the Faith under John Paul II, he had been responsible for enforcing many of the conservative theological stances of his predecessor within the Catholic hierarchy, and his actions in the first weeks and months of his papacy were closely scrutinized by observers keen on finding clues to the direction he would take as leader of the Roman Catholic Church, the world's largest religious body.

Upon his election as pope, two distinct pictures of Benedict XVI emerged. He was seen as a strict conservative, as a staunch defender of the Christian faith generally in an increasingly secular and spiritually multivalent world, and of Catholicism as the one true church. Some theologians who had crossed doctrinal swords with Ratzinger in the past had ended up disciplined in some way, and his detractors gave him unflattering nicknames such as God's Rottweiler. Yet those who knew the new pope well described a very different individual: an erudite yet warm presence who inspired those who studied and worked with him, a lover of music and of cats, and a thinker who drew on the church's deepest traditions, cherishing intellectual give-and-take even with those whose positions he did not share.

Fascinated by Catholic Liturgy

Born on April 16, 1927, in Marktl am Inn, Germany, Ratzinger grew up in the small town of Traunstein in the southern German region of Bavaria. His father Joseph was a policeman who took a dim view of the Nazi ideology that was on the rise, and later suffered a job demotion as a result. Bavaria was the heartland of German Catholicism, and the church's complex and all-encompassing rituals moved Ratzinger. ''The Church year gave the time its rhythm, and I experienced that with great gratitude and joy already as a child,'' Ratzinger wrote in a memoir quoted by Anthony Grafton in a *New Yorker* magazine survey of Ratzinger's writings. ''It was a riveting adventure to move by degrees into the mysterious world of the liturgy, which was being

enacted before us and for us there on the altar.'' Ratzinger learned Latin as a teenager and went on to master a total of eight languages, including ancient Greek and Hebrew.

Even the horrors of World War II did not shake Ratzinger's developing immersion in the life of faith. Indeed, Catholicism served him as a something of a refuge as he was forced to join the Hitler Youth organization in 1941, and was drafted into the army and assigned to guard a BMW factory where prisoners of war worked. Although he never saw combat, he later was sent out to set tank booby traps in eastern Germany. During this mission, he saw a trainload of Hungarian Jews on its way to a concentration camp. As German resistance dissolved in 1945, Ratzinger deserted his post. He was captured and briefly held as an American prisoner of war in 1945. Shortly thereafter he was released, and he made his way back to his little hometown and its comforting cycles of Catholic spirituality.

After the war he enrolled at St. Michael's Seminary in Traunstein, Germany and realized, as Munich Archbishop Michael von Faulhaber celebrated Mass in the city's great cathedral, that his beloved Catholic Church had survived the war more or less intact. He had wanted to become a priest since he was a teenager, and now his life's direction was set. Ratzinger's brother Georg and sister Maria both devoted themselves to the Church as well; Georg became the director of the internationally known Regensburg Cathedral Choir, and Maria served as Joseph Ratzinger's personal secretary. Ratzinger was ordained in 1951 and moved on for further theological and philosophical study at Ludwig-Maximilian University in Munich.

Wrote Dissertation about St. Augustine

It was Ratzinger's writings as a graduate student that first got him noticed in German theological circles. His doctoral dissertation was about St. Augustine, the North-African Christian mystic philosopher of late antiquity who did much to define a realm of Christian thought and existence that was separate from the everyday world. Asked later by an interviewer what books he would take with him if he were to be marooned on a desert island, Ratzinger named the Bible and Augustine's *Confessions.* German universities vied for his services in the 1950s and 1960s, and even after he became ensconced in the Catholic hierarchy later on he retained a fondness for intellectual discussion and sought it out whenever he could. He began teaching at Freising College in Augsburg in 1958, moved to the University of Bonn in 1959 and the University of Münster in 1963, and was recruited by one of Germany's top theologians and most renowned public intellectuals, Swiss-born Hans Küng, to teach at the University of Tübingen in 1966.

By that time, Ratzinger was a recognized expert on Catholic theology. As such, he was invited to serve at the Second Vatican Council (Vatican II) as a theological consultant to Archbishop Josef Frings of Cologne, Germany, one of the central figures of that groundbreaking reform conclave. Ratzinger as a young writer was considered a reformer like Küng, and he inquired in some of his writings as to the limits of papal power. According to his biographer John Allen, Ratzinger spoke of a ''horizontal Catholicity'' made up of bishops and lay church members that should function as a counterpart to centralized church power in Rome. It was Ratzinger who wrote a section of Frings' speech at Vatican II that condemned the Spanish Inquisition as a scandal. Ratzinger wrote a textbook, *Introduction to Christianity,* in 1968.

In May of 1968, campuses across Europe erupted in student protests, some of them violent. Ratzinger's negative reaction to the leftist movement brought about a sharp change in his overall outlook, and he turned from a reformer into a doctrinal conservative and into a defender of faith as the word has traditionally been understood. He himself believed that his views had gradually evolved rather than dramatically shifted—''I see no break in my views as a theologian,'' he told *Time,* but he moved to the conservative new University of Regensburg in 1969. He founded a widely read journal of Catholic ideas, *Comunio,* in 1972. In 1977 he was made a Cardinal by Pope Paul VI and became Archbishop of Munich and Freising.

Oversaw Catholic Doctrine

Pope John Paul II named Ratzinger head of the Congregation for the Doctrine of the Faith in 1981—the office that had once carried out what was known as the Inquisition. In this post, he was the chief overseer of Catholic doctrine. Over the years, Ratzinger consistently reaffirmed traditional church teachings on birth control, homosexuality (which he once, according to *People,* called ''an intrinsic moral evil''), divorce, priestly celibacy, and other hot-button issues on which American Catholics increasingly challenged Rome's authority while Europeans simply shrugged as church attendance dropped. He was one of the few church figures to read the much-discussed Third Prophecy said to have been given by an apparition of the Virgin Mary to a Portuguese girl, Lucia dos Santos, in 1917, but his few comments on the matter did little to dampen speculation as to the message's contents.

He played a key role in severely limiting the reach of the activist liberation theology movement that flourished in much of Latin America in the 1970s and 1980s, believing that the movement erred in associating salvation too closely with good works. Ratzinger required one of the movement's leaders, Brazilian theologian Leonardo Boff, to stop writing and teaching. He also worked to limit the influence of his former mentor Hans Küng, who was quoted by David van Biema of *Time* as saying that a conversation with Ratzinger was like talking with the ''head of the KGB,'' the secret police of the Communist-era Soviet Union.

Ratzinger's hard work was rewarded with a steady rise into John Paul's inner circle. In 1998 he became Vice Dean of the College of Cardinals, and in 2002 Pope John Paul II approved his selection as Dean—making Ratzinger, at the very least, a figure of key importance in the selection of the next pope. After the death of the much-beloved John Paul on April 2, 2005, speculation centered on whether the College of Cardinals would opt for continuity with John Paul's conservatism or change direction in some way. Campaigning for the papacy was done only in the subtlest of ways, but the 78-year-old Ratzinger did not avail himself even of

those; he made no secret of his desire to return to a life of quiet study in Germany after his 25-year-stint as doctrinal point man. Nevertheless, after a relatively brief two-day papal conclave of the College of Cardinals, Ratzinger was elected pope on the fourth ballot. He took the name Benedict XVI in honor of St. Benedict, one of the great fathers of Catholic monasticism.

Fed Stray Cats

Portraits of the new pope emerged in the press. Many of his associates described him as gentle and took issue with any attempt to characterize him as a hard-liner, asserting that he listened carefully to all sides of an issue and was open to divergent views. In answering a question, wrote the pope's friend George Weigel in *Newsweek,* Benedict ''pauses, reflects—and then speaks in complete paragraphs (in his fourth language).'' It emerged that Benedict XVI liked Mozart and Beethoven, played the piano himself, and fed stray cats near the Vatican, some of which would come running when he passed by. Animal-rights groups uncovered remarks in which Benedict condemned factory farms and gave the new pope high marks.

With the Catholic Church in the throes of large-scale international change, some observers suggested that the selection of the aging Ratzinger was designed to install a caretaker in advance of a larger transition that might see the election of the first non-European pope or even one from the rapidly growing archdioceses of the Third World. In his first months as pope, Benedict embarked on a series of initiatives that quickly dispelled any idea that his would be a low-key papacy.

He plunged into an Italian vote that would have ended restrictions on in-vitro fertilization, leading the ultimately successful attempt to defeat the measure. Asked in the wake of terrorist bombings of London's underground subway on July 7, 2005, whether he considered Islam a religion of peace, Benedict was noncommittal; *Time*'s van Biema quoted him as saying that ''I wouldn't want to label it with big general words. Certainly there are also elements that can favor peace and other elements. We must try to find the best elements to help.'' In the wake of the sex-abuse scandal that plagued American Catholicism especially, Benedict, who had downplayed initial reports of the scandal and pointed out that it involved only a tiny minority of priests, issued new instructions banning active homosexuals and those with strong homosexual tendencies from the priesthood. On his first pilgrimage outside Rome, he broached the idea of a rapprochement between Catholicism and the Eastern Orthodox Church; the two branches of Christianity had diverged almost a century before.

In general, Benedict seemed to emphasize a theme sounded, in various inflections, by many other religious leaders: he called for spiritual renewal. As quoted by van Biema, he called the West ''a world that is tired of its own culture . . . that has arrived at a time in which there's no more evidence of the need for God, much less Christ, and in which it seems that man alone can make himself.'' Though he did not have, and did not seek to possess, the star quality of John Paul II, he drew crowds comparable to those that had flocked to Rome's St. Peter's Square to catch a glimpse of his predecessor. Young Catholics meeting in Cologne, Germany, in August of 2005 at the church's World Youth Day, where John Paul had been warmly venerated, began to regard him with equal affection. Beyond his positions on specific issues, Pope Benedict XVI saw a return to faith as an answer for a world in spiritual crisis, and he began anew to work to defend and extend the faith that had yielded such rewards in his own life.

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Pope Leo XII

Leader of the Roman Catholic Church from 1823 to his death in 1829, Pope Leo XII (1760-1829) ruled during a time when the traditional balance of power between the Church and the governments of Europe had shifted in the wake of the secularizing influences of the Enlightenment.

Appointed leader of the Church of Rome in 1823 at the age of 63, Leo XII was chosen for his weaknesses, not his strengths. Despite rising through the ranks of the Vatican, Leo was not prepared to navigate the political landscape of modern Europe. Charged with leadership following the death of Pius VII, Leo proved to be an unpopular pope, and the brevity of his reign did little to restore strong moral and spiritual underpinnings among an increasingly secular society.

Rose through the Ranks

Leo XII was born Annibale Sermattei della Genga, in Spoleto, Papal States, on August 22, 1760. He was of noble birth on his father's side; his mother, Maria Luisa Periberti, counted him fifth among her seven sons. As was common for younger sons in such wealthy families, della Genga was destined for a life in the Church. At age 13, he was sent to the Collegio Campana of Osimo, and at 18 followed the traditional course to the Vatican, from Rome's Collegio

Piceno to the Accademia dei Nobili Ecclesiastici. He was ordained a priest in 1783, after receiving a papal dispensation due to his youth.

Handsome and charismatic, the 23-year-old della Genga attracted the notice of Pope Pius VII, who named him his personal secretary. By the time he was in his early thirties, della Genga had gained a reputation for his diplomacy. Without angering the crowned heads of Europe, he successfully delivered the funeral oration following the death of Emperor Joseph II of Austria in 1790. He became a canon of the Vatican church, and in 1793 was made archbishop of the Mediterranean city of Tyre (now in Lebanon). After serving as papal ambassador to Lucerne, Switzerland, he was transferred to the nunciature at Cologne, Germany, in 1794.

Pleased with della Genga's diplomatic abilities, Pius VII appointed him nuncio extraordinary to Regensburg, Bavaria, in 1805, hoping to end conflicts between the German Church and the Prussian government. Although his presence angered Napoleon Bonaparte of France, who objected to the Church's continual interference in his plans to unite Europe under his imperial reign, Pius sent della Genga to Paris in 1808 to facilitate an agreement between the Holy See and Bonaparte. Napoleon was ruling Italy, on the verge of taking Prussia, and desirous of bringing the Papal States surrounding Rome under his control as well. He received della Genga coldly and the negotiations faltered. Returning to Rome after failing in his task, della Genga watched as the French emperor continued to undermine the authority of Pius VII, and temporal rule over the Papal States fell to Napoleon's appointees. After French troops occupied Rome and imprisoned Pius in his palace in January 1808, it was clear there was little della Genga could do to bring Napoleon in line.

With Pius now sequestered in Savona, Papal States, as a prisoner of the French emperor, della Genga retired to the Abbey of Monticelli, which had been granted to him for life. With little interest or training in administering to the spiritual needs of the region, he devoted himself to organizing a choir of local peasants and building tombs for his family members. In ill health and expecting to live out his remaining years at Monticelli, Genga was once more called into service after the abdication of Napoleon Bonaparte in 1814 and Pius VII's return to Rome. Appointed as papal envoy to Paris, he was charged with conveying congratulations to King Louis XVIII after his ascension to the throne of France and initiating negotiations for the return of Church lands. Dismissed by the pope's powerful secretary of state Cardinal Consalvi due to his inability to represent the interests of the Vatican during these negotiations, a humiliated della Genga returned once more to Monticelli to retire. In 1816, however, Pius VII appointed his former secretary cardinal of Santa Maria in Trastevere and bishop of Sinigaglia, but della Genga's poor health prompted him to resign the see of Sinigaglia in 1818 in favor of becoming bishop of Spoleto. In 1820 della Genga was made vicar of Rome, as well as arch-priest of the Liberian Basilica and prefect of a number of small congregations.

Became Pope by Default

On September 2, 1823, 26 days after the death of Pius VII, della Genga was named pope and took the name Leo XII. He was not the popular choice of the College of Cardinals assigned to the task of electing Pius's successor; but rather was selected by the conclave as a way to mediate factions. Politically liberal Austrian interests backed Cardinal Castiglioni and his moderate views, while an equally strong conservative faction known as the *Zelanti* backed Cardinal Severoli, who desired to restore the moral and spiritual underpinnings of the Church. After a veto of Severoli was made by the Austrian cardinal, della Genga's name was put forth as an alternative. Conservative and yet ineffective due to his advanced years and meticulous temperament, the elderly della Genga was accepted because he was not likely to live long. The more moderate Castiglioni, in fact, would be named Pope Pius VIII upon Leo's death, although Castiglioni would reign only 20 months.

Surprised by the news of his appointment, the sickly, puritanical della Genga at first declined the office, reminding the cardinals of his ill-health with the statement, ''Will you elect a skeleton?'' Ultimately crowned on October 5, 1821, he quickly dismissed Consalvi, not realizing that the secretary of state's expertise would have been valuable in navigating the many competing political interests of early nineteenth-century Europe. A conservative in both philosophy and temperament, Leo's first acts were designed to preserve and in many cases restore the status quo among the faithful. Unable to respond to the social changes then underway in response to such liberalizing forces as the Enlightenment, he attempted to fight the growing move toward increased social liberty by restoring archaic traditions.

Opposed to the concept of ''indifferentism,'' a liberal viewpoint that extended equality to all forms of religion, Leo battled the growing tide of Protestantism across Germany and elsewhere and expanded the influence of the conservative Jesuits as a way to bolster weakened religious orders. Leo also balked to pressure by Ferdinand VII of Spain to keep sees unmanned in Mexico and Colombia in order to maintain Spain's hegemony in the region and weaken the rebel movements of Simon Bolivar and others. Ignoring the diminished role of the Church in the political realm, he insisted upon appointing missionary bishops to unattended posts in America, viewing it as a way to curb the influence of evangelical Protestants. Meanwhile, in Italy, secret societies such as the Carbonari and the Freemasons flourished, prompting Leo's condemnation of them in his encyclical *Quo graviora: Condemning Secret Societies,* dated March 13, 1826.

Was Medieval Ruler in a Modern Age

In addition to imposing strict moral guidance among Catholics, Leo took seriously his role as both spiritual and temporal overseer of the 3,500,000 citizens of the Papal States. These Church-owned lands immediately surrounding Rome had been wrestled from Pius VII by Napoleon and only recently returned to the Church. Believing that the region required firmer religious guidance than it had received from his predecessor, Leo determined to set things

right. He quickly enacted laws forbidding women to wear tight dresses and men to play games on Sundays and feast days. Rome's bars were prevented from selling alcoholic beverages, and actors were arrested for making ad-lib comments critical of current affairs.

Leo also enforced an ordinance forbidding Jews and Christians from engaging in business with each other, and imposed other restrictions on Jews living in Rome. Freed from their ghettos during the French Revolution only decades before, Jews living in the Papal States were now ordered to return to segregated communities, which Leo had walled in. Many Jews were also told to attend weekly Christian sermons. Not surprisingly, Leo's reign as ruler of the Papal States was unpopular and marked by nonviolent though vocal uprisings. Meanwhile, beleaguered Jews fled the area, hurting the region's economy in the process.

Despite his inability to understand the changes in society, Leo did oversee some positive changes. During his reign the Vatican's Library was revived with the addition of new books, its printing presses restored to their pre-Napoleonic order, and work was continued on the ongoing restoration of St. Paul's Cathedral. He also revived several spiritual traditions, such as proclaiming a universal Jubilee in May of 1824. He commented on the revival of jubilees in the encyclicals *Quod hoc ineunte,* dated May 24, 1824, and *Charitate Christi,* dated December 25, 1825.

Due to his physical frailty, Leo could not sustain his efforts to preserve the traditions of the old Church as the early nineteenth century society changed dramatically. Continually threatened by bad health, Leo XII's reign was characterized by overall inaction. On February 5, 1829, following a meeting with secretary of state Cardinal Bernetti, Pope Leo XII once again took ill. Four days later he became unconscious and died the following morning.

Rigidly disciplined and old fashioned in his approach, Leo XII proved unable to understand or cope with the social, cultural, and philosophical changes fomenting throughout Europe and the New World during his brief reign. Unpopular in the Papal States, he left behind a papacy diminished in stature in an increasingly secularized world of new ideas, fresh viewpoints, and technological change.

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Pope Nicholas V

Nicholas V (1397-1455) was first of the Renaissance popes. Befitting the times, Nicholas V was a complex man whose character mixed humanism with religious fervor.

Born Tommaso Parentucelli in 1397 at Sarzana, Papal States, near Lucca, he was the son of a poor physician. Nevertheless, he was educated at the University of Bologna and was a tutor in the Strozzi household in Florence. As an impoverished priest, Parentucelli rang bells in the churches of Florence. During these years, he developed a love of antiquity and the arts that fully complemented his love of learning. While at the university he came under the patronage of Niccolò Albergata, the bishop (and later cardinal) of Bologna. After Bishop Albergata died in 1443, Parentucelli entered the service of Cardinal Candriani. Parentucelli learned much about papal diplomacy during these years.

Garnered Early Successes

In 1444 Pope Eugenius IV elevated him to Bishop of Bologna. In 1446 he and Aeneas Sylvius (later Pope Pius II) held successful negotiations on the Vatican's behalf in Germany with Frederick III. The German princes withdrew their opposition to Eugenius, which left the antipope, Felix V, out on a limb. For his work, Eugenius made Bishop Parentucelli a cardinal in December 1446. In less than three months, Eugenius died; and on March 6, 1447, Cardinal Parentucelli was elected pope. He was a compromise choice; but one of the candidates and faction leaders, Cardinal Prospero Colonna, quickly embraced his election. The Cardinal announced the decision and crowned him on March 19. As pope he took the name Nicholas V in honor of his first patron.

Outmaneuvered the Antipope

The dynamic Nicholas had early political successes, including removing mercenaries from the Papal States, renewing the allegiance of other Italian cities to the Papal States, and restoring order to Rome. The Concordat of Vienna of 1448 further sealed the Vatican's hold over Germany. By its agreement Frederick III recognized both the spiritual supremacy of the Vatican over his subjects and all Vatican appointees and *annates* (annual taxes). This repudiated the decrees of the Council of Basle.

Hostile to the papacy because of corruption and the nepotism of Pope Martin V, the Council of Basle had convened on March 7, 1431. By the end of the year, the Council was clashing with Pope Eugenius IV, who had ordered it dissolved. In 1435 the Council passed a decree abolishing annates. On January 24, 1438, the Council deposed Eugenius IV and voided his acts. They replaced him with the former duke of Savoy, Amadeus VIII, who in 1431 had taken up a life of religious contemplation. Amadeus took the name Felix V. However he enjoyed very little

support among Europe's powers, and by the irregularity of his election became an antipope.

The Council of Basle was permanently weakened by the Concordat of Vienna, and Nicholas was able to focus on Felix V. In April 1449, he persuaded Felix to resign his dubious office with the generous terms of the rank of cardinal-bishop and a pension. In addition, he was to be viewed as second only to Nicholas in the Church. Within weeks of Felix's resignation, the Council of Basle dissolved itself.

Nicholas proclaimed 1450 to be a jubilee year, which further enhanced Rome's prestige as pilgrims came to the city. He also organized several missions aimed at reform and reconciliation within the church in Germany, France, and Austria. In 1450 Pope Nicholas canonized the charismatic St. Bernardino of Siena, whose preaching style had attracted numerous followers throughout the Italian peninsula. On March 19, 1452, Nicholas crowned Frederick III Holy Roman Emperor, the last time the emperor was crowned in Rome. The papacy had reached its most prestigious level in decades.

Dealt with Setbacks

Although largely successful, Nicholas also faced numerous crises that went badly. The jubilee, for instance, was twice marred by tragedy. The summer of 1450 was a plague season that took the lives of many pilgrims in Rome and throughout the Italian peninsula. When the plague subsided, the pilgrims resumed their journeys. But on December 19, 1450, during the jubilee's final week, a stampede of pilgrims on the Ponte Sant' Angelo (begun by a bucking mule) caused the deaths of more than 200 people; some were trampled and others fell in the Tiber River and drowned. Nevertheless, the jubilee was a success; and the money the Vatican acquired through tributes funded Nicholas's restoration programs.

Setbacks of a political nature could not be overlooked. A plot to assassinate Nicholas was uncovered in January 1453. Later that year, after Constantinople fell to the Turks, Nicholas sought ways to aid the Greeks. On September 29, 1453 he issued a decree calling for a crusade, but his call went unheeded. Elsewhere, the Vatican played no part in the 1454 Peace of Lodi between Milan and Venice, which took place in spite of Nicholas's failed efforts at a peace conference of Italian city-states. Subsequently, Nicholas and the king of Naples and Sicily agreed to the terms of the Peace of Lodi, and the Italian League was formed. It was Nicholas's final important diplomatic act. He died on March 24, 1455 and was buried in St. Peter's Basilica.

Initiated Rebuilding Program

By far Nicholas's most enduring successes, that for which he has rightly earned the title of the first Renaissance pope, were the numerous architectural and art projects he sponsored in Rome. Although it was Eugenius IV who brought Fra Angelico to Rome, Nicholas is most associated with the early Renaissance artist and his frescoes of the lives of Sts. Stephen and Lawrence that adorn the chapel of San Lorenzo. The chapel itself was completed during Nicholas's tenure as part of his restoration program. Nicholas's rebuilding program also attracted some of the finest architects of the time, including Leo Battista Alberti. Nicholas sponsored the renovation of churches and ancient walls, the Castle of San Angelo, and a good deal of the Capitol, as well as roads and bridges. He began rebuilding St. Peter's Basilica; the construction of the Vatican Palace was also begun in his time.

Beginning in his student days, Nicholas had accumulated manuscripts and achieved a reputation as a collector even before his elevation to pope. His personal library consisted of 807 manuscripts in Latin and 353 in Greek. After his death, this collection became the foundation for the Vatican Library.

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Pope Urban VIII

Born to the esteemed Barberini family of Florence, which had produced many popes, Urban VIII (1568-1644) enjoyed a lengthy but controversial pontificate marred by war, nepotism, and anti-intellectualism. A complicated man, he was also a patron to artists, canonized a number of saints, and extended the papal territory. On his participation during the Thirty Years War, the Barberini pope remains a conundrum.

Educated by his Mother

Maffeo was born to the esteemed Florentine Barberini family in 1568. His father, Antonio (who died when Barberini was only three), and mother, Camilla Barbadoro, were both of the nobility. Barberini was educated by his mother, who later took him to Rome to begin his philosophical studies under his uncle Francis Barberini, ''apostolical protonotary,'' a title denoting a member of the first college of prelates of the Roman Curia.

Continuing his formal education with the Jesuits at their leading seminary, the Collegio Romano, Barberini graduated from Pisa in 1589 with a doctorate in law. He returned to Rome, where Pope Clement VIII (1592) made him governor of Fano, then protonotary. In 1601, as nuncio to the French court, Barberini traveled to France to congratulate Henry IV on the birth of his son, the future Louis XIII. During his years of service he gained influence in the French court, and in 1606 Pope Paul V (1605-1621) named him cardinal.

Transferred in 1608 from Montorio to the See of Spoleto, Barberini completed the seminary there and built two additional ones at Spello and Visso. In 1617 Paul V appointed him legate of Bologna. In July 1623, Barberini joined fifty-four other cardinals to elect a successor to Gregory XV. Barberini garnered fifty of those votes.

Became Urban VIII

Barberini took the name Urban VIII. The coronation, however, was postponed for nearly two months as Barberini battled the fever epidemic that had struck Rome. It is said that he prayed to be left to die if his leadership would not be of benefit the Church.

On his first day in the office of pope he issued Bulls of canonization for three saints: Philip Neri, Ignatius Loyola, and Francis Xavier. During his reign he canonized Elizabeth of Portugal (1925) and Andrew Corsini (1629), and beatified eight saints. In 1625, Urban VIII codified the regulations for beatification. He restricted, for example, the depiction of haloes to images of those beatified or canonized. Urban VIII also condemned the book *Augustinus,* the posthumous work of Dutch theologian Cornelius Jansen, who believed in predestination, which was in opposition to the Jesuits' beliefs.

The literary interests of his youth found expression in his writing of numerous hymns, Scriptural paraphrases, and revisions of the breviary. A book of Latin verse written while he was a cardinal, *Maphei Cardinalis Barberini poemata,* was published in 1637. But of all his proclamations, one in particular would have enormous historical impact.

Befriended, then Rejected Galileo

Urban VIII was initially enthusiastic about the scientific discoveries of Galileo, who dedicated his 1623 work on comets, *Il Saggiatore (The Assayer),* to his patron, friend, and pope, Urban VIII. While still a cardinal, Urban VIII had supported Galileo one evening at court as Galileo challenged Cardinal Gonzaga on a scientific question regarding floating bodies. And after ascending the throne, Urban VIII summoned Galileo to Rome, promising him that he could continue to write about Copernican theory, which put the sun rather than the Earth at the center of the universe, as long as he treated it as a mathematical hypothesis.

When Galileo published *Dialogue Concerning the Two Chief Systems of the World,* in 1632, however, the pope had a change in attitude. It is often suggested that the pope felt mocked by Galileo's Dialogue, rather than intellectually disagreed with its premises (Galileo has a character named Simplicio make the Church's official argument). Despite his ill health and the plague lingering just outside the city's gates, Urban VIII summoned Galileo from

Florence to Rome. In Rome, Galileo was interrogated by the Inquisition, the part of the Catholic Church responsible for investigating possible heresies.

The Papal Court of the Inquisition found Galileo's work went against Church doctrine and thus seemed to question God's omnipotence. Having been found ''vehemently suspect of heresy, namely of having held and believed a doctrine that is false and contrary to the divine and Holy Scripture,'' as the Inquisition wrote, Galileo was condemned by the pope and exiled to Siena, where he lived the rest of his life under house arrest.

Urban VIII rejected all pleas to have Galileo exonerated. Galileo died in 1642. Over 350 years later, the Church issued a pardon for the scientist, diminishing centuries of accusations that the Church was opposed to scientific inquiry.

Extended the Papal Reign

Under Urban VIII, Catholic foreign missions flourished. He provided enormous financial assistance for missionary work, enlarged the bailiwick of the Congregation of Propaganda, and in 1627 created the Collegium Urbanum, whose purpose was to train missionaries for work in foreign countries.

One of the pope's most conspicuous weaknesses was his nepotism. Less than a week after his installation as pope, Urban named his nephew Francesco Barberini cardinal, then Vatican librarian, and in 1632, vice chancellor. Another nephew, Antonio, became cardinal in 1627, then commander-in-chief of the pope's army, and legate at Avignon, Urbino, Bologna, Ferrara, and Romagna. Taddeo Barberini, a third nephew, was created Prince of Palestrina and Prefect of Rome. The pope's brother (also named Antonio) became a cardinal in 1628. Additional members of the family won gifts of land and titles.

Urged by his nephews into a war with the Duke of Parma over a petty incident of protocol, in January 1642 Urban VIII excommunicated the duke and took control of his fiefs. Allied with Modena, Tuscany, and Venice, the duke marched on Rome and ousted the papal troops. Peace was declared, but Urban VIII refused to yield. The following year hostilities erupted once more, and by March 1644 the pope, humiliated, was forced to accept the peace.

Urban VIII spent lavishly on military fortifications, building a munitions factory at Tivoli, creating a military port at Civitavecchia, and erecting numerous forts along Rome's Tiber river. He also built numerous churches, monasteries and papal villas, and enhanced the city with a variety of civic beautification projects. Appreciative of the arts, Urban VIII hired the brilliant Baroque sculptor and architect Gianlorenzo Bernini (1598-1680) to create the baldachin over the high altar at the Basilica of St. Peter, the Triton fountain in the Piazza Barberini in Rome, and his own famous tomb at St. Peter's.

War-Time Pontificate

Despite the raging of the Thirty Years War throughout Europe, a war that would last throughout his pontificate, Urban VIII was strangely remote and loathe to actively, zealously take the side of the Catholic Hapsburgs. Though the war began as a battle between Catholics and Protestants in Germany, it eventually spread throughout central Europe transforming itself into a struggle for dominance, and for Germany, by the powerful Hapsburg family of Austria and Spain.

The battle was critical for the Catholic Church, yet Urban VIII gave little support to the Catholic Hapsburgs. It has been suggested that Urban felt menaced by the powerful Hapsburgs and therefore failed to adequately assist the Holy Roman Emperor Ferdinand II in his war against Sweden's Gustavus Adolphus and the remaining Protestants. When France entered the fray, the pope had the option of excommunicating Louis XIII and his minister Richelieu, yet he refrained from doing so. By the end of his reign as pope, the Catholic Counterreformation had definitely subsided.

Urban VIII died July 29, 1644.

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Omara Portuondo

Cuban vocalist Omara Portuondo (born 1930), long a well-loved star in her native country, reached an international audience with the release of the *Buena Vista Social Club* album and film of the late 1990s.

The elegant Portuondo, who was nearly 70 at the time, was the only woman among the Buena Vista Social Club artists who reintroduced classic Cuban music to the world. She stood out from that group in another way as well: in contrast to the Afro-Cuban roots music featured in most of the project, Portuondo specialized in a different kind of Cuban song, one with a thoroughly romantic spirit and with strong influences from American jazz and pop as well as other non-Cuban traditions. She was not a forgotten treasure but a modern figure, less well known in the United States than her compatriot Celia Cruz partly because of the political estrangement between the U.S. and Cuba. ''In Cuba we have always had the opportunity to get to know many parts of the world, the music of South America, North

America, Latin America. I take the best from everywhere,'' Portuondo told *San Diego Union-Tribune* writer Andrew Gilbert.

Started Out in Chorus Line

Portuondo was born on October 20, 1930, in the musically fertile Cayo Hueso neighborhood of Havana, Cuba. Her parents were an unusual couple who raised eyebrows: her mother was an upper-class woman of Spanish descent who was expected to marry a man with the same kind of background but instead chose an Afro-Cuban baseball star, Bartolo Portuondo. For many years they could not walk down the street in public, but the marriage endured. Living on a modest income, the family could not afford a record player, and Portuondo's parents liked to sing romantic duets around the house. Though they were not involved in music themselves they had a circle of musician friends. Portuondo's father had attended school with Cuban song composer Ernesto Grenet.

Portuondo was shy as a child, and at first she left the spotlight to her sister Haydee, a member of the chorus line at Havana's Tropicana Club. When Omara was 15, her mother talked her into a filling in for another dancer who was sick that day. She tried to refuse, saying that she was ashamed to show her legs. ''Then my mother said, 'Do it for me. You'll see, one day you'll represent your country all over the world with your art,' '' Portuondo recalled to Rob Adams of Scotland's *Glasgow Herald.* It was not a problem for Portuondo to learn the chorus line's steps, for she had been watching the dancers closely as they rehearsed.

She and Haydee soon joined forces as a harmony duo, performing in nightclubs for audiences that were heavily sprinkled with American tourists. Portuondo won a lead-vocalist slot with a group called Loquibambla Swing, fronted by a blind pianist named Frank Emilio Flynn. The group contained several American musicians, and they created a new style called ''fillin''—feeling—that was a stew of pan-American sounds including Brazilian bossa nova music. Heard daily on a Cuban radio show called *Mil diez,* Portuondo was dubbed ''La novia del filín,'' or the fiancée of feeling.

In 1952, Portuondo formed the group Cuarteto las d'Aida with her sister Haydee, Elena Burke, and Moraima Secada. The group took its name from pianist and director Aida Diestro, and Cuban jazzman Chico O'Farrill composed many of their vocal arrangements. The quartet was a hit from the start, and Portuondo appeared on stage with such 1950s stars as Nat ''King'' Cole and Sarah Vaughan. Cuarteto las d'Aida toured the U.S. and Europe beginning in 1957, and Portuondo released a solo album, *Magía Negra.* In 1961, Cuarteto las d'Aida was performing in Miami when Cuban-American relations reached a crisis point: after the unsuccessful Bay of Pigs invasion of Cuba, assisted by the United States Central Intelligence Agency, the U.S. and the Soviet Union came to the brink of nuclear war over missiles the U.S.S.R. had installed on the island. Portuondo, who remained a lifelong supporter of Cuban leader Fidel Castro, returned to her homeland. Her sister, along with a host of other Cuban performers, remained in the U.S.

Continued International Touring Despite U.S. Ban

To some degree, Portuondo filled a gap left by the departure of so many other Cuban creative artists, and her career flourished at home, at first with a reformed Cuarteto Las d'Aida and then, from 1967 on, as a soloist. (For a time she sang revolutionary songs and participated in vocal events around the socialist world.) Continuing to entertain in nightclubs, she also appeared in several films and told Adams that she could easily have become an actress instead of a vocalist: ''They're similar artforms anyway. In Cuba, I was taught that singers have to be able to get across what we are singing. . . . Technique and the voice are of the first order, but one must know how to transmit, understand, and explain the music to the audience.'' Unlike most of the other musicians featured in the Buena Vista Social Club album and film, Portuondo suffered no real hiatus in her career. She worked with some of Cuba's top musicians, including future Gloria Estefan arranger Juanito Marquez. America was off-limits to Portuondo, but she toured both Western and Eastern Europe with the Orquesta Aragón, a legendary Cuban dance band. ''Omara is a legend in Cuba, and it's safe to say there's no one of my age who didn't grow up under her influence,'' 31-year-old Cuban-born ballet dancer Carlos Acosta told Jenny Gilbert of England's London *Independent.* ''When I was a kid I'd see her all the time on television, singing the kinds of songs my parents liked.''

The music Portuondo made as a solo artist continued to draw on a diverse set of cultural influences, including American ones. Her shows often included a Spanish translation of George and Ira Gershwin's ''The Man I Love.'' ''I admired Louis Armstrong, Lena Horne, Tommy Dorsey, and Barbra Streisand,'' Portuondo told John Soeder of the Cleveland *Plain Dealer.* ''In my past repertoire, I included many standards, including 'Summertime' and other pieces from *Porgy and Bess.*'' Her specialty was the Cuban song genre known as the bolero, a type of romantic ballad emphasizing love, memory, and loneliness. Portuondo could sing the upbeat jazz that became known as salsa, but at heart she was a classic vocal stylist sometimes compared to the melancholy American jazz diva Billie Holiday or the French chanteuse Edith Piaf. Portuondo married and divorced, and her son, Ariel, became her manager.

Omara, a documentary film about her career, won a prize at the Cannes Film Festival in France in 1986, and she visited the United States that year for the first time since the revolution. She did not make her solo performing debut in the U.S., however, until a Carnegie Hall concert of 1997. By the early 1990s, just when Portuondo's career might have begun to slow down, the Buena Vista Social Club projects raised her profile around the world. She became involved with the group after its organizer and producer, American slide guitarist and world music enthusiast Ry Cooder, heard her on a visit to Havana in the mid-1990s. As Cooder assembled his group of aging Cuban musicians at the government-owned Egrem studios in 1996, Portuondo was coincidentally recording a new album of her own in the same building. Bandleader Juan de Marcos Gonzalez, Portuondo recalled to Adams, ''looked in on me and said: 'We need a female voice for a duet with [octogenarian] Compay Segundo, why don't you do it?' '' The 66-year-old Portuondo thought, '' 'What, a love duet with that old guy?' I hadn't seen him for years.''

Enjoyed Wide Success with Duets

For her duet with Segundo, Portuondo chose a song called ''Veinte Años'' (20 Years) that she had recorded many times and had originally learned from her parents years before. She thought that little would come of the session, but the album sold upwards of six million copies around the world, and new touring opportunities began to mushroom. On the soundtrack of the *Buena Vista Social Club* film (1999), directed by German filmmaker Wim Wenders, Portuondo was featured in a different duet: in ''Silencio,'' her duet partner Ibrahim Ferrer, a classic vocalist of the 1950s bolero era, was seen using a handkerchief to wipe away a tear from her face. The film's Academy Award nomination for best documentary feature helped make Portuondo better known among U.S. audiences.

The Buena Vista Social Club projects were more than career valedictions; they relaunched Portuondo's career as well as those of many of the other performers involved. Her voice, like that of Ferrer, retained its essential sound, and she still had an unmistakable diva quality in performance. Her *Buena Vista Social Club Presents Omara Portuondo* album of 2000, with full-scale string arrangements, was one of several successful spin-offs from the original *Buena Vista Social Club* album, and it brought her a Grammy award nomination for best traditional tropical Latin album. ''Making a record like this one had always been a dream of mine,'' Portuondo told Ernesto Lechner of *Interview.* ''I finally got some good production values and a whole string section to work with.'' Also in 2000, Portuondo launched her first U.S. tour since the Cuban missile crisis, and she performed frequently in the U.S., Mexico and Europe over the next five years. Though she was thrilled to be playing 20,000-seat venues, she drew a contrast between entertainment in capitalist countries and her life back home. ''People are not rich here,'' she told Joe Muggs of England's *Daily Telegraph,* ''but life is relaxed. When I tour the world, I see your celebrities kept apart from the audience, and I wonder why that is; it seems a little sad.'' She was backed for the most part not by the Buena Vista Social Club musicians but by a jazz-style big band, and she showed no signs of being ready to retire.

Portuondo saw herself as a musical ambassador, connecting Cuba with the rest of the world. ''I've done well in Cuba because I can sing with young pop stars, or with great musical heroes like Ibrahim [Ferrer]; I can be at the front of the stage to sing the big emotional songs, but I can join in with the rhythms of the band, too,'' she explained to Muggs. ''If I can get the world audiences to understand what all these different musical expressions mean to us here, I will be very happy.'' Creatively restless as she approached her 80th year, Portuondo explored Brazilian sounds on her 2004 album *Flor de Amor.* The album included an old song called ''Tabu'' that addressed the theme of interracial love. The year 2005 saw her with a full schedule of appearances, including one at the Latin Passion festival in the Chinese enclave of Hong Kong.

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Alexander Posey

Alexander Lawrence Posey (1873-1908) became known as a Creek poet and essayist, writing humorous works about the very serious issues surrounding Creek politics and the disbandment of tribal government.

Posey was the owner and editor of the *Indian Journal,* for which he received national recognition. It was the first Native American-published daily newspaper in the United States. *World Literature Today* wrote, ''Of the many American Indian and non-Indian dialect humorists of turn-of-the-century Oklahoma, the Creek journalist Alexander Posey emerged as one of the brightest lights. His satiric letters, written under the persona of Fus Fixico, drew the attention of regional and national newspapers when Posey published them from 1902 until his death in 1908.''

Descended from Influential Wind Clan

Posey was born on August 3, 1873, in the Creek Nation near Eufaula (now known as McIntosh County, Oklahoma) to a Creek/Chickasaw mother and white father, although his father called himself Creek as he was raised in the Creek Nation after he was orphaned. Posey's father, Lewis Henderson Posey, was a member of the Broken Arrow tribal town. Posey's mother's English name was Nancy Phillips; she was the daughter of Pahosa Harjo, a member of one of the most prominent and oldest of the Creek families. She eventually bore a total of 13 children. Posey, from his mother's mother (Thlee-sa-ho-he, also called Eliza), inherited, along with his other brothers and sisters, membership in the Upper Creek town of Tuskegee. Tuskegee was known as a peace town, one that was interested in political and social change. Posey and his siblings then were raised among the more liberal of their Native American kin, something that had a great impact on the development of young Posey's thinking. Posey's mother was also a member of the Wind Clan, the most powerful and influential of the Creek clans. Posey's mother did not speak English, but she was a devout Christian, belonging to the Baptist Church, the most significant and quickest expanding denomination in the Creek Nation at the time. Posey, therefore, was exposed to both Creek and Baptist religious ceremonies as a child. He often pointed to his childhood as being a major influence on his later writings.

Posey learned to speak English when he was 14 at his father's insistence. His father resolved that his children should learn the language well enough to communicate with Americans, and so he would punish them if they spoke their native tongue while they were being instructed in English. His father knew that English, as the prominent language of the United States, was important to learn if his son ever wanted to have dealings with anyone off the reservation, and therefore he emphasized its importance. Both of Posey's parents also stressed the importance of education, and Posey entered his studies at an early age. Posey attended the Creek national school at Eufaula before going on to attend Bacone Indian University in Muskogee.

Discovered Love of Writing

While at the University Posey discovered a love of literature that would shine throughout the rest of his life, and he began writing, taking a job with the *Bacone Indian University Instructor,* a newsletter that published some of Posey's first poems and articles, as well as some of the older Creek legends that Posey translated into English. Posey reveled in his studies and found a multiplicity of influences to encourage him in his endeavors. Later, when asked, Posey named some of his most prominent influences as the writings of John Greenleaf Whittier, Henry Wadsworth Longfellow, Rudyard Kipling, and Alfred Tennyson, as well as naturalists like Henry David Thoreau and John Burroughs.

His favorite poet, though, was the Scottish writer Robert Burns, who was famous for writing in the Scottish dialect. It was this influence that would be seen in Posey's own dialectical works later on. Literature written in the form of dialect was extremely popular at the beginning of the twentieth century, although Posey himself could not stand writers who wrote in dialects simply because it was popular. The Houghton Mifflin College Division Web Site quoted Posey as having said, ''Those cigar store Indian dialect stories . . . will fool no one who has lived 'six months in the precinct.' Like the wooden aborigine, they are the product of a white man's factory, and bear no resemblance to the real article.'' Posey was raised listening to and reading stories told in a myriad of dialects, and the sounds rang true to his ears. According to the Houghton Mifflin College Division website, ''Posey's father liked to tell stories in black dialect . . . Posey read the dialect literatures of poet James Whitcomb Riley and Paul Laurence Dunbar and dialect humorists such as Josh Billings and Max Adler. But he was doing far more than simply catering to U.S. national taste. He switched from poetry to dialect writing as he became more politically active, and his dialect writings represent Creek life more effectively than does his poetry.'' The characters in Posey's poems speak Creek-English, and his dialectical writings represent the richness of the Creek oral culture. Posey wanted to write in English, so that they could be read by a wider audience, including his English-speaking classmates, but he was not impressed with the way Creek writings sounded translated into English. Posey felt that English expressed the more Creek-based rhythms that he was trying to create, so he tried to replicate in his English poetry the rhythms and tempos of the more mellifluous Creek language. He found that by using a Creek dialect, he could combine the two languages and their rhythms in a new, interesting, and satisfying way.

Became Involved in Education and Politics

After graduation, Posey published his first few stories under the pseudonym Chinnubbie Harjo. It was at this same time that Posey was given the opportunity to serve as superintendent of the Creek schools at Eufaula and Wetumuka, as well as superintendent of public instruction. He also became superintendent of the Creek Orphan Asylum at Okmulgee. It was while he was there that he met and married Minnie Harris. They were married on May 9, 1896. The couple eventually had two sons: Yohola and Pachina, although Pachina only survived one year. Posey resigned from the superintendent jobs in 1897. After leaving school Posey had also become actively involved in politics. As he had been raised as a radical thinker, he was interested in helping the Creeks make changes in order to survive in the modern world. He was elected to the Creek National

Council at the young age of 22, and he continued on in that capacity until his death. At the same time, Posey worked as a field worker for the Dawes Commission. The Dawes Commission was formed on March 3, 1893 to give Native Americans, who were on tribal land that was being dissolved and sold off to settlers, the opportunity to become citizens of the United States and buy some of the land that they had previously owned by rights. It was a difficult line for Posey to straddle, because if he helped the Commission he would seem like a traitor to his people, but if he did not help, then there would be no Native American voice in the commission to make certain that the Native Americans were treated as fairly as possible. Many misunderstood Posey's purpose for being on the commission.

Posey believed that Native Americans needed to at least partially assimilate with whites if they were going to get along in the world with any success. People called him a progressivist because of this theory. Posey criticized those Native Americans who believed that Native Americans should separate from the white American culture, although he did respect older Native Americans who could remember another, different way of life. He just did not believe it was feasible to live in the past any longer. Because of this line of thinking Posey had been despised among Creeks for his part in the official procedures surrounding the break up of the tribal government and for his efforts in selling part of the Creek lands as real estate ventures. Posey, however, believed he had to work with the outside government because this position allowed him the strongest podium to argue against it. He wrote some of the most well-argued and far-sighted critiques of both the bureaucracy and the voracity outsiders felt to gain land traditionally belonging to Native Americans. It was a difficult time for Posey to live, as the politics involved between the Creek Nation and the United States were exceptionally complicated, but Posey tried to walk a line between his Creek ancestral way of life and his new country, often writing humorous essays to deal with those complexities.

Head of the *Indian Journal*

In 1902 Posey became the owner and editor of the *Indian Journal* at Eufaula. Within the confines of the journal Posey was finally able to state his views on the way his world was changing. He dealt with the horribly complex issues of Native American assimilation and the break up of lands that had belonged to Native Americans for centuries in a funny and often touching manner. He was recognized nationally for his work with the paper, which was the first Native American-published daily newspaper in the United States. It was while he was working for the paper that he began publishing his *Fus Fixico* (Heartless Bird) essays. They took the place of editorials and were written by Posey from the perspective of a full-blooded Creek man writing about his everyday life in the constantly changing Creek world. ''Sometimes read as expressions of nostalgia for a vanishing way of life, the *Fus Fixico* letters are also cogent political commentary aimed at influencing Native American Territory, Oklahoma, and United States politics,'' according to the Houghton Mifflin College Division Web Site. Posey was named Poet Laureate of the Indian Territory Press Association in 1903 for his work as a poet and newspaperman. Posey owned the paper, which was very successful in many markets, for six years before he died on May 27, 1908. He drowned while crossing the Oktahutche River while it was flooding. He was only thirty-five years old.

Almost one hundred years after his death, Posey's writings are still circulating. *The Fus Fixico Letters,* edited by Carol Hunter and Daniel F. Littlefield, Jr., were published to give the world a taste of the wit and astuteness that marked Posey during his life. According to *World Literature Today,* ''What emerges is a playful, tongue-in-cheek account of Posey's often trenchant criticisms of federal policy, state politics, and the foibles of local Creek leaders as they engaged their new neighbors and supposed protectors.'' And *Atlantic Monthly* said of the author, ''Posey was an intelligent journalist (he correctly predicted the outcome of the Russo-Japanese War) and his humor retains mirth and bite despite time and changes of literary fashion.'' Other books published of Posey's works are *The Poems of Alexander Lawrence Posey,* and *Poems of Alexander Lawrence Posey, Creek Indian Bard.*

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Florence Beatrice Price

Florence B. Price (1887-1953) was the first African-American woman in history to have a symphony she composed performed by a major orchestra. Price wrote works in genres ranging from orchestral music to radio commercials, and her music, widely heard in its day, has been rediscovered as researchers have delved into the early days of classical music composed by African Americans.

In spite of a difficult life that involved a flight from the violence of Southern segregation and on-and-off periods of sparse financial resources, Price was a prolific composer. She wrote more than 300 works, and her fame extended to many American cities and even to England. Sometimes characterized as a musical conservative, Price wrote crowd-pleasing romantic works that drew on the musical language of the late nineteenth century. She also incorporated specifically African-American traits into her compositions—not, as was sometimes done at the time, by quoting the melodies of African-American spirituals, but by organizing her music in line with the importance of rhythm in African-based musical traditions.

Born to Dentist and Music Teacher

Born Florence Beatrice Smith in Little Rock, Arkansas, on April 9, 1887, Price was the daughter of James Smith, a prominent Little Rock dentist who had been born to free blacks in Delaware. He was also a painter whose work was exhibited at the Columbian Exposition in Chicago in 1893. Her mother, also named Florence, was a music teacher from Indianapolis. Classical music was valued in the household, and all three Smith children took piano lessons from their mother. The standout from the beginning was Price, who gave a recital at age four. Price attended elementary school in Little Rock and had another future American symphonic great, William Grant Still, as a classmate. Both students were influenced and inspired by one of the area's legendary African-American educators, Charlotte Andrews Stephens, who had herself dreamed of becoming a composer but was stymied by financial problems. Price graduated in 1903 from Capitol High School in Little Rock; she was valedictorian of her class.

Price had already published a few compositions by that time, and she was admitted to the New England Conservatory of Music. At her mother's urging, Price tried, apparently successfully, to ''pass'' as Mexican; she listed her hometown as Puebla, Mexico, and as late as 1906 a conservatory yearbook still gave that city as her family's residence. Segregation in New England was much less severe, however, and Price met other African-American students who were enrolled at the conservatory. Studying piano and organ, Price aimed toward a career as a music teacher. But she also took composition lessons from members of the school's faculty, which included some of the top composers in the United States. One of them, George Whitefield Chadwick, was a follower of nationalist styles and urged Price to incorporate African-American materials into her music; despite the rampant prejudice of the day, many musical observers believed that African-American spirituals could form the basis for a distinctively American school of classical music. Price found time to write several major compositions during her student years, even as she traveled as far as Nantucket Island to make extra money by playing at church services. She graduated in 1906 with teaching certificates in piano and organ, and returned to Arkansas to teach at Shorter College in North Little Rock.

Even in the midst of the South's segregated educational system, Price's music attracted notice; the white Memphis composer and educator Neumon Leighton heard some of her songs and assigned them to voice students. She moved to Atlanta in 1910 to head the music department at Clark University there, returning to Little Rock in 1912 to marry lawyer Thomas J. Price. For several years her musical activities were confined to giving lessons in a private studio. Price's daughter Florence Louise was born in 1917, and another daughter, Edith, followed in 1921. From time to time she mailed off compositions to musical competitions sponsored by magazines, and in 1925 and 1927 she took second prize in an *Opportunity* magazine contest. Most of her pieces at this point were songs; one of them was written in memory of a third child, a son who was stillborn.

Shocked by a terrorist attack—a lynching—in their neighborhood, Price and her family moved to Chicago, Illinois, in 1927. With both her children now in school, Price jumped at the opportunity to broaden her musical education. She took classes at a variety of educational institutions, including the Chicago Musical College, American Conservatory of Music, Chicago Teachers College, Central YMCA College, Lewis Institute, and the University of Chicago. Price financed her musical activities partly by accompanying silent films on the organ. She faced dire financial straits off and on, and at one point she moved in with one of her piano students, Margaret Bonds, who later became a noted composer herself.

Welcomed Broken Foot

In spite of these problems, Price found the musical atmosphere in Chicago stimulating. She met other African Americans interested in classical music, including William Dawson, a composer who later taught at the Tuskegee Institute and became a prolific arranger of spirituals. Price's studies and musical interactions began to bear fruit around 1928, when the G. Schirmer and McKinley publishing companies began to issue her songs, piano music, and especially her instructional pieces for piano. Price also applied her newfound musical knowledge to the composition of works larger than piano pieces and songs. When she could, she worked on a symphony. Early in 1931 she wrote to a friend (as quoted in an article by Barbara Garvey Jackson in *Black Perspective in Music*), ''I found it possible to snatch a few precious days in the month of January in which to write undisturbed. But oh, dear me, when shall I ever be so fortunate again as to break a foot?.''

The work made possible by the broken foot was Price's Symphony No. 1 in E minor, which she entered in the annual Wanamaker music competition for 1932. It took the top honor, the Wanamaker Prize, bringing Price a much-needed cash award of $500. Price also won several other smaller prizes in the same competition that year, and her student Margaret Bonds also took a prize for her song ''The Sea Ghost.'' As a result of the prize for Price's symphony, the work crossed the desk of Chicago Symphony Orchestra conductor Frederick Stock, who put the work on the program for a concert held at the Century of Progress fair in 1933. That concert marked the first time a major orchestra had performed a symphony by a black, woman composer.

Price experienced another success the following year with her Piano Concerto in One Movement, which she performed as a soloist with the Chicago Woman's Symphony Orchestra. A reviewer in the *Chicago Herald and Examiner* (quoted in *American Music* by Rae Linda Brown) termed it ''the most successful effort to date to lift the native folk-song idiom of the Negro to artistic levels.'' The work used the rhythm of the slave ''juba'' dance, which involved body percussion, and it became one of Price's most popular pieces.

The rhythmic approach of the piano concerto was typical of Price's attitude toward African-American folk or vernacular musical materials. Jackson quoted Price, who wrote in a set of program notes for her Symphony in E minor, ''It is intended to be Negroid in character and expression. In it no attempt, however, has been made to project Negro music solely in the purely traditional manner. None of the themes are adaptations or derivations of folk songs.'' Instead, Price focused on rhythm. In program notes for a performance of a set of piano pieces, she wrote (quoted by Jackson) that ''In all types of Negro music, rhythm is of preeminent importance. In the dance, it is a compelling, onward-sweeping force that tolerates no interruption. . . . All phases of truly Negro activity—whether work or play, singing or praying—are more than apt to take on a rhythmic quality.'' Some of Price's piano works used syncopation in a classical context in an unusual and distinctive way. A few of her works, such as the *Mississippi River Suite,* did quote spirituals.

Set Langston Hughes Text

Price's compositional reputation continued to spread in the late 1930s. She performed the Piano Concerto in One Movement with the Detroit Symphony, and she wrote other orchestral works that were performed in Chicago. The list of large ensembles that performed Price's works also included the Michigan WPA Symphony, the Brooklyn Symphony, the Bronx Symphony, the Pittsburgh Symphony, the Chicago Chamber Orchestra, the New York City Symphonic Band, and the U.S. Marine Band. Around 1940, pioneering operatic soprano Marian Anderson began singing Price's arrangement of the spiritual ''My Soul's Been Anchored in the Lord.'' She then performed Price's original setting of the Langston Hughes poem cycle ''Songs to a Dark Virgin,'' which a *Chicago Daily News* reviewer (quoted by Jackson) called ''one of the greatest immediate successes ever won by an American song.'' The Hughes song cycle was published in 1941, and other leading black vocalists, among them Leontyne Price and Roland Hayes, began to sing Price's vocal music. Among her other admirers was composer John Alden Carpenter, who sponsored her for membership in the American Society of Composers, Authors, and Performers (ASCAP).

Price continued to write music through the 1940s and early 1950s, penning two concertos for violin and orchestra as well as three more symphonies, one of which has apparently been lost. She gained recognition as far away as England, where conductor John Barbirolli commissioned a Suite for Strings from Price and premiered it with the famed Hallé Orchestra in Manchester. Parts of Price's output were written for specific uses; she wrote music for choruses that performed on radio station WGN, and her organ music was heard in churches around Chicago. This music has been little studied even as other aspects of Price's catalog have been rediscovered. Price died in Chicago after suffering a stroke, on June 3, 1953.

The tuneful and rhythmically lively style of Price's music plainly pleased audiences at the time, but as ultramodern styles gained currency after her death, her music was eclipsed. In the 1970s scholarly investigations into music by African Americans and women brought a new appreciation of her accomplishments. Few recordings of her work appeared at first, but a disc of Price's orchestral works was recorded by the Bay Area Women's Philharmonic, and by 2002 some 20 of her pieces had been issued on CD. Given the positive reactions that audiences had to Price's music during her lifetime, her music now seemed a good bet for an ensemble hoping to make a name by reviving worthwhile but unknown music of the past.

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Q

Eve Queler

American conductor Eve Queler (born 1936) founded the Opera Orchestra of New York (OONY) in 1967 as a means of gaining conducting experience at a time when that profession was largely the domain of men. Concentrating on seldom-performed works and yet-undiscovered singers, she built the company into a much-beloved and viable member of New York's sophisticated opera scene. And while some continued to resent Queler's success, few could deny her achievements.

Trained and Frustrated

Queler was born on January 1, 1936, to an Orthodox Jewish family in New York City. Something of a musical prodigy, she began studying the piano at the age of five. She attended the New York City High School of Music and Art, and graduated in 1954. At this point, Queler's musical education became more complicated.

As the young pianist took classes at the City College of New York and the Hebrew Union School of Education and Sacred Music, she started to become interested in conducting, and in 1956 she entered the Mannes College of Music, where she began studying the discipline with Carl Bamberger. Queler then continued her training with such major American and European figures as Igor Markevitch, Herbert Blomstedt, Leonard Slatkin, and Joseph Rosenstock. Despite impressive training and obvious talent, she received little encouragement to pursue her preferred career. The famed Juilliard School turned her down for its conducting program. Rosenstock, who often conducted both the New York City Opera and the Metropolitan Opera (Met), told her that the best she could hope for was conducting a symphony orchestra somewhere in the hinterlands, and that opera was not even a possibility. Even the female manager of the New York Philharmonic, Helen Thompson, assured Queler that women were simply not suited to conducting the music of certain composers, such as Johannes Brahms and Richard Wagner. Conducting, in short, was a man's world.

In the late 1950s Queler took a job with the New York City Opera as a rehearsal and audition pianist. She progressed to become a performing pianist and, finally, an assistant conductor. Yet even that triumph was short-lived. ''But I didn't get to conduct,'' Queler told Donald Rosenberg of the Cleveland *Plain Dealer.* ''The boys got to conduct (in the pit), and the girls got to conduct the backstage bands.'' It was well into the 1960s by that time, and Queler decided to take matters into her own hands.

Began Opera Orchestra of New York

Queler made her conducting debut with *Cavalleria rusticana* at an outdoor concert in Fairlawn, New Jersey, in 1966. Although this was undoubtedly satisfying to some extent, the aspiring maestro realized she would have to do more to achieve her goals. ''I needed experience as a conductor,'' she explained to Stacey Kors of the *American Record Guide.* ''And I didn't expect anybody to offer it to me. So I started getting people together to rehearse and play in a school. It was an amateur symphony with practically no money.'' The enterprise, begun in 1967 as the New York Opera Workshop, was soon given an assist by a Martha Baird Rockefeller Fund grant. By 1969 it had moved to new

digs in Alice Tully Hall, and in 1971 the company became known as the Opera Orchestra of New York (OONY) and began its long residency at Carnegie Hall.

Outside of a brief posting to Fort Wayne, Indiana, as associate conductor of its symphony and musical director of the opera, Queler devoted herself to her fledgling venture. OONY presented opera in a concert setting, as opposed to full-blown stage productions, and Queler quickly recognized that she would have to carve a niche in order to survive. She told Kors, ''I realized that I couldn't really do what the opera companies were doing—there wasn't much point to it. After all, their works are staged. They have the full element there; I only have the music.'' So she set about acquiring long-neglected and little-known operas, many of which had rarely, or never, been heard in the United States. This, coupled with the flexibility that a small company could offer in terms of dates and repertoire, attracted both emerging vocal talent and established performers in search of uncommon vehicles with which to display their voices. Queler also saw an opportunity in the Met's failure to showcase *bel canto* opera. The term, strictly translated as ''beautiful singing,'' refers to a style of Italian singing and also to Italian operas of the early nineteenth century by such composers as Gioachino Rossini, Vincenzo Bellini, and Gaetano Donizetti. In the 1970s there were European opera stars who specialized in the genre, but who rarely appeared in New York because there was no venue. This hole in the New York music scene was yet another opening Queler was quick to seize.

OONY's well-received 1972 season offered a prime example of Queler's willingness to offer artists a chance to perform unusual works. Nicolai Gedda and Richard Tucker were seasoned tenors with a yen to sing something outside the Met's offerings, and Queler obliged them with Rossini's *William Tell* and Meyerbeer's *L'Africaine,* both *bel canto* operas. Although Gedda did not end up singing because of illness, the performance of the two little-known operas caused New York music society to take notice. That same year, an unknown Jose Carreras (later to become renowned as one of ''The Three Tenors'') demonstrated Queler's eye for spotting new talent when he made his American debut at OONY. Two years later Spanish superstar and Met veteran Placido Domingo got his wish to perform Massenet's *Le Cid,* a work the Met would not stage, in front of a New York audience, thanks to Queler and OONY. The widely-hailed performance was recorded live, and marked the first time a commercially-recorded opera had been conducted by a woman. Queler filled still another gap in New York opera by presenting Czechoslovakian works and artists, such as Gabriela Benackova in Janacek's *Katya Kabanova* in 1978. Over time, OONY performed myriad *bel canto* operas, including Donizetti's *Parisina d'Este, Gemma di Vergy,* and *Dom Sebastien,* and Bellini's *La Sonnambula, Il Pirata,* and *Beatrice di Tenda,* as well as others by Rossini and Meyerbeer. U.S. premiers of works by composers such as Modest Mussorgsky, Mikhail Glinka, and Richard Strauss were also presented. Further, OONY provided a debut venue for dozens of artists, including Aprile Millo, Ghena Dimitrova, Richard Leech, and Jennifer Larmore, who went on to enjoy major American careers. By 2005 Queler's company had staged more than 90 concert performances and had become a much-loved institution in New York opera. Even Queler seemed a bit nonplussed by such success. She told Rosenberg, ''It just took off. I managed to develop an orchestra that is really devoted. They get a big kick out of the concerts. The audience goes bonkers.''

Not everyone was a fan, of course. Queler had plenty of critics, especially in the early years, when journalists inexplicably found her physical appearance as compelling as the music they were ostensibly reviewing, and others objected to her husband providing the company's financial support. Her conducting, too, was a point of contention that continued throughout OONY's success. While some saw Queler's style as too lax and accommodating to the singers, others found it refreshingly sensitive and innately musical. Long-time colleague Doug Martin described Queler's relationship to the music to Anne Midgette of *Opera News:* ''She doesn't impose her will on it, but lets it grow.'' Known as a ''singer's conductor,'' she was, naturally, adored by her performers. Larmore, one of Queler's ''finds,'' told Midgette in the *New York Times,* ''She's a singer's dream. . . . She wants to support you, to collaborate, and you need a collaborator, not a dictator. She's good at finding the right tempo, breathing with you.'' But whichever side of the question one espoused, it was difficult to ignore the maestro's accomplishments.

Succeeded and Prospered

As OONY approached its 35th season in 2006, Queler could surely look back on her career with satisfaction. Even in the twenty-first century, she was still one of few professional female conductors in the world. Among several other ''firsts,'' she was the first woman to conduct at Lincoln Center's Philharmonic Hall, and the first female to conduct the Philadelphia, Cleveland, and Montreal Symphony Orchestras, a far cry from Rosenstock's long-ago prediction of obscurity. She received France's insignia of the Chevalier of the Order of Arts and Letters in 2003, in recognition of her many contributions to the arts. Despite such accolades and trailblazing, however, it was perhaps most gratifying to reflect on the continued success of OONY itself. ''I never expected Opera Orchestra to last so long,'' Queler told Kors in 1996. ''When I started it, I was not thinking ahead. It never dawned on me that it would flourish. At the end of each season I thought I should stop, because I was sure I couldn't possibly top the season before. . . . And I still feel that way. I feel as if I've exhausted nearly all the possibilities of interesting operas that people haven't done yet.'' But of course, she had not. Queler continued to come up with ideas, and OONY continued to prosper into the twenty-first century.

It was difficult to pinpoint the exact reasons for OONY's ongoing success. Certainly, Queler's talent for filling in musical spaces in New York's opera experience was vital. And although by the turn of the century even the venerable Met had begun to put more new faces before its audience and had effectively halted Queler's access to Russian works via the installment of Valery Gergiev at its helm, but there were still plenty of uncommon works to be found

and produced. Opera stars retained the desire to perform music the Met would not stage, European singing sensations existed who had not been asked to join the cast at the Met, and there would always be lesser-known lights who deserved a shot at fame. Thus, it appeared that OONY still had an important role to fill. Queler's knack for identifying opportunities, her gift for nurturing singers and audiences alike, and her skill with the music itself were unlikely to go out of fashion anytime soon. But perhaps the real key to Queler's achievements lay in her way with people. Longtime OONY volunteer Louis Ruffalo put it succinctly for Midgette in the *New York Times,* saying, ''She makes people want to do their best for her. She finds a different way of getting what she wants.'' That may well be a universal recipe for success.

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R

Ted Radcliffe

American baseball player Ted ''Double Duty'' Radcliffe (1902-2005) excelled as a pitcher and catcher for numerous Negro League baseball teams. Radcliffe played ball professionally for 32 years, managing teams as well for 22 of them. He later was a scout for the Cleveland Indians. When he died at age 103 on August 11, 2005, he was the oldest known living professional baseball player in the United States.

Radcliffe was born on July 7, 1902, in Mobile, Alabama. His father was a house builder and he had eight siblings, including a brother, Alex, who also played in the Negro Leagues. Radcliffe took an early interest in baseball and grew up playing with legendary pitcher and sometime teammate Satchel Paige. He learned to control his pitches by tossing a ball into a bucket. Other big names from Mobile include Billy Williams, Willie McCovey, Cleon Jones and home–run king Hank Aaron.

A team in Montgomery, Alabama, tried to recruit Radcliffe when he was 15 or 16, but his father rejected the potential deal, saying his son was too young. When he was 17, Radcliffe and one of his brothers hopped a freight train to Chicago, Illinois, where they joined with a third brother who had relocated to the Midwest after serving in the U.S. Army. The rest of the family joined them there. For a while, Radcliffe made a living laboring at brickyards and other sites throughout the Midwest, and shooting dice on the side. At that time, African–American players were not permitted to play in the major leagues. The Radcliffe family lived just four blocks from the field where the Negro League American Giants played, and Radcliffe also had an aunt who lived next door to the ballpark. He and his brothers snuck into the park regularly to watch games and eventually the team asked him to pitch batting practice, rewarding him with a soft drink or lemonade.

Debuted Professionally

Radcliffe often played baseball at a nearby playground, where one day he pitched against the semi-professional Illinois Giants. He struck out so many pro players, the manager invited him to join the team. ''We'd go out every year and make $50 for every fifteen games,'' Radcliffe recalled in John Holoway's 1975 book, *Voices from the Great Black Baseball Leagues.* ''[The manager] would pay all our expenses, which wasn't bad in those days.'' The team toured throughout the United States and Canada playing semipro white teams. ''Traveled in a bus like those school buses,'' Radcliffe recalled in *Voices.* ''You had fourteen ballplayers, all we carried. Seven on that side, seven on this side, luggage in the back. And the owner drove the bus. Sometimes one of us would help him. They taught me how to drive because I didn't need sleep much, and so I had to drive most of the time. He would give me big money—$10 a week—to help him drive. Ten dollars was a lot of money in those days. You could get ham and eggs for a quarter.''

Radcliffe stayed with the Giants through 1927 and made his Negro League debut with the Detroit Stars in 1928, serving as both pitcher and catcher. His first year with the team, the Stars played the major league all–stars. He left the team in 1929 after the manager refused his request for a raise and he returned to another Chicago team, the Union Giants. In 1930, the St. Louis Stars traded three players for Radcliffe. He stayed with the team one year, during which they won the pennant. Radcliffe next played for the Home-

stead Grays in Pittsburgh. In 1931, he hit the longest home run of his career. ''I don't know how far the ball went,'' he recalled in *Voices.* ''There was a playground for kids in back of the fence, and the left fielder didn't even bother to go get it. That was the most terrific ball I ever hit in my life.''

Radcliffe joined hometown friend, Paige, on the better-paying Pittsburgh Crawfords in 1932, along with Grays teammates Josh Gibson, Oscar Charleston and Ted Page. That year, the team played a doubleheader at Yankee Stadium. While writer Damon Runyon came to see Paige, he left impressed with Radcliffe's ability to pitch and catch—he caught while Paige pitched a shutout in the first game, then pitched his own shutout in the second. ''It was worth the price of two admissions to see 'Double Duty' Radcliffe play,'' Runyon wrote in his newspaper column the next day. The nickname stuck with Radcliffe. In his later years, Radcliffe made no secret of his illegal pitching methods. Although he was never caught, he was known for his ''emery ball'' in which he scratched one side of the ball with an emery board. Radcliffe' methods behind the plate were unorthodox as well. He had the words ''Thou Shalt Not Steal'' emblazoned across his chest protector and in the latter part of his career wrapped a steak in a handkerchief inside his mitt for extra padding against Paige's fastballs.

Combined Player and Manager

In 1934, Radcliffe moved to Jamestown, North Dakota, to manage a white team that traveled throughout Canada playing major league all-stars. The tour was canceled after player Jimmy Foxx was hit in the head with a pitch during a game in Winnipeg, Manitoba. The next year, Radcliffe and Paige played for a predominantly white team in Bismarck, North Dakota. The team won a semipro tournament in Wichita, Kansas, with Paige pitching five games and Radcliffe pitching two and catching two. In *Voices,* Radcliffe recalled that when the Bismarck team arrived in Wichita, he and Paige—the only African American players on the team—were barred from the hotel where the team had reservations. Although the team manager threatened to sue the hotel, Radcliffe and Paige settled the matter quietly by staying instead at a rooming house.

In 1936, Radcliffe managed the Claybrook Tigers of Memphis, Tennessee. They drew more fans than the city's white team. Radcliffe then managed the Memphis Red Sox from 1937 to 1942. Beginning in 1941, after the regular season, he and Paige played with a team that challenged the major league all-stars in a series of games. From 1941 to 1945 they did not lose a single game in which Paige pitched. Radcliffe returned to Chicago in 1943 to manage the pennant-winning American Giants. That year, he was named the Most Valuable Player in the Negro American League. Abe Saperstein, owner of the Harlem Globetrotters basketball team and an entrepreneur in the Negro Baseball League, recruited Radcliffe to the pennant-winning Black Barons in Birmingham, Alabama, where he played in 1944 and 1945. Radcliffe also managed the Globetrotters baseball team briefly in 1945. He played for a year in Mexico after that, and was recruited back to the Homestead Grays in 1947. That team also won the pennant.

Radcliffe joined back up with the Globetrotters for a series of ''barnstorming'' games across the United States against the House of David team, associated with a religious colony based in Benton Harbor, Michigan. The Globetrotters won 105 games and lost 10. Radcliffe returned again to Chicago as manager of the American Giants in 1950, his last year in the Negro Leagues. In 1951 he managed a pennant–winning white team in Winnipeg and, at the end of that season, Radcliffe retired. By the end of his baseball career, he had played in six East-West all-star games, three times as a pitcher and three as a catcher. In the 1944 all-star game at Chicago's Comiskey Park, he hit a game-winning home run. He exited the Negro Leagues with a .282 batting average and a 53-33 pitching record. He batted .407 in eight recorded games against white major league teams.

In a 1992 interview with Shelley Smith for *Sports Illustrated,* Radcliffe recalled his many exhausting but exciting days during his 32 years as a baseball player: ''We loved it most when we were playing doubleheaders. One time we played four games in one day. At 9:45 a.m. we played an exhibition against Stan Musial's high school team in Pennsylvania. At 1 p.m. we played the Ethiopian Clowns in a doubleheader. Then at 8:30 p.m. in Wheeling, West Virginia, we played an American Legion team. I went back to the house at 4:30 a.m., and my landlord wanted to know if I was hungry and did I want a steak. I said yes. I woke up later that day with me on the bed still in my wet uniform and the steak still on the dresser.''

Retired but Active

After retiring, Radcliffe served as the Globetrotters' secretary for two years. From 1962 to 1966, he worked as a scout for the Cleveland Indians, a job he secured through Saperstein. Later, he ran a bar in Chicago and toward the end of his life was invited to throw out the ceremonial first pitch for the Chicago White Sox each year on his birthday. Radcliffe faced difficulties in later life as well, however. Living in a public housing project overrun by gangs, he and his wife of 58 years, Alberta, who died in 1992, faced violence and fear. ''I've been held up twice in front of my house and in my car. They beat on me. You're always living in doubt, like something's going to happen. When you go out your door, you don't know what's going to happen,'' *Chicago Tribune* columnist Mike Royko quoted Radcliffe as saying in 1989. The couple was even once beaten and robbed. Following Royko's column and outcries from other members of the media, the Chicago mayor's office and the Baseball Assistance Team, which provides aid to needy former baseball players, helped the Radcliffes relocate.

Radcliffe was honored along with 14 other Negro League legends at Washington D.C.'s RFK stadium in May 2005. He threw the ceremonial first pitch from a golf cart behind the mound by handing the ball to Washington Nationals coach Don Buford. At the time, Radcliffe was the oldest living known professional baseball player alive. He died on August 11, 2005, in Chicago. ''Double Duty shared such a love for baseball and a passion for life,'' White Sox owner Jerry Reinsdorf remembered in an obituary posted on ESPN.com. ''We all loved to see him at the ballpark, listen

to his stories and share in his laughter. He leaves such a great legacy after experiencing so much history and change during his long life.''

In *Voices from the Great Black Baseball Leagues,* Radcliffe recounted the joys of playing in the Negro Leagues—and the discrimination he faced over the years. ''I've had a good life,'' he stated. ''Of course, we didn't have as much luck as the people got today, 'cause we couldn't stay in the white hotels then. The only place we stayed in a white hotel was up around North Dakota or Canada. We couldn't do it around here (Chicago). But then some people never had the opportunity we had. Some people come along and dig ditches all their lives.'' In a 2002 interview with Nancy Armour of the *Los Angeles Times,* Radcliffe reflected on his long career. ''I could pitch and catch all my life,'' he said. ''I thank God he gave me the strength to make a good name for myself.''

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Rain in the Face

Rain in the Face (c.1835-1905), also called Itonagaju, was a Hunkpapa Sioux Native American. He was a warrior, often leading the band, in several battles with the United States in the 1860s and 1870s, including the famous Battle of the Little Bighorn in June of 1876—the battle where Sitting Bull led troops against the forces of General Armstrong Custer, where both Custer and his brother were killed.

The warrior was known as Chief Rain in the Face, and as he had no chiefs on either side of his family, it was a title he had to work for. Chief did not mean leader of a tribe; things were decided by council. Chief was an honorary title that was applied to a warrior whose deeds in battle were considered to be great, and Rain in the Face certainly fit the bill.

Acquired His Name

Rain in the Face was born around 1835 in North Dakota at the forks of the Cheyenne River. He was one of five

sons, including Bear's Face, Red Thunder, Iron Horn, Little Bear, and Shave Head. There have been many debates about how Rain in the Face got his name—Native Americans put a great emphasis on their acquired names, and therefore how a person got their name was important. One story said that he received his name as a child. Purportedly he was hanging in his cradle from a tree branch when it began to rain. Some of the rain made it through the branches and hit his face, hence the name Rain in the Face. In a famous interview with Charles Eastman, however, he said he got his name from two other happenings in his life. One incident occurred when he was fighting with a Cheyenne youth and blood washed his face paint away. The second one occurred when he was a young man and was battling the Gros Ventre. Eastman quoted Rain in the Face as having said: ''I had wished my face to represent the sun when half covered with darkness, so I painted it half black, the other half red. We fought all day in the rain, and my face was partly washed and streaked with red and black: so again I was christened Rain in the Face. We considered it an honorable name.'' However he came to earn his name, it is certain that Rain in the Face became a powerful and venerable warrior.

Battled Encroaching White Men

Rain in the Face became a warrior very young, and almost from the beginning he was fighting against the whites who were forcing their way onto Sioux land, as well as fighting with neighboring enemy tribes. At the mere age of ten Rain in the Face took part in a war against the Gros

Ventres. One of his first important battles was in December of 1866 when he fought against Captain William Fetterman's troops at Fort Phil Kearny, Wyoming. This was one of the famous battles fought by the Native American warrior Red Cloud who was trying to gain back control of all the land along the Bozeman Trail in Wyoming and Montana. Fetterman was under strict instructions not to fight or engage the Native Americans, but he went against his orders when a small band of Native Americans approached his men. The warriors ran away and the soldiers followed them into a valley where the soldiers were surrounded by a much larger delegation of warriors and were completely massacred. It became known as the Fetterman Massacre. The battle was a victory for Red Cloud and his band of warriors, and Rain in the Face gained great honor for his part in the battle.

At this same time Rain in the Face fought against other Native American tribes, including the Crow, Mandan, Gros Ventre, and Pawnee tribes. It was the custom for Native Americans to join in these battles against opposing tribes in order to gain recognition and honor as strong and mighty warriors. It was seen as just as good and honorable as fighting those white men who were crossing their land uninvited. One such opportunity to battle with opposing tribes came for Rain in the Face when he joined in raids against expeditions of white men crossing Sioux territory on their way to the gold mines in the Black Hills of South Dakota. According to Eastman, Rain in the Face said, ''It was when the white men found the yellow metal in our country, and came in great numbers, driving away our game, that we took up arms against them for the last time. . . . We young warriors began to watch the trails of the white men into the Black Hills, and when we saw a wagon coming we would hide at the crossing and kill them all without much trouble. We did this to discourage the whites from coming into our country without our permission. It was the duty of our Great Father at Washington, by the agreement of 1868, to keep his white children away.'' Rain in the Face was referring to the Treaty of Fort Laramie, which said that the Black Hills belonged to the Sioux. When the pioneers ignored this treaty, the Sioux would feel completely justified in fighting them.

Battled Near Tongue River

In 1873 Rain in the Face was involved in the most controversial of his battles. In the summer of 1873 General George Armstrong Custer led his troops into the Yellowstone River area to serve as protectors and escorts for the people surveying for the Northern Pacific railroad. They were attacked by a band of Native Americans near the mouth of the Tongue River and then again near the mouth of the Big Horn. One soldier and two civilians, Balliran and Honsinger were killed in the first battle. Four men were killed in the second battle. Word was brought to Custer that Rain in the Face was boasting that he had killed the two civilians. Custer sent his brother, Captain Tom Custer, and another officer Captain Yates to go to the Standing Rock Agency to put Rain in the Face under arrest. They took 100 men with them and managed to bring Rain in the Face back to Fort Abraham Lincoln where General Custer was stationed.

Rain in the Face confessed to the murders and was imprisoned. Not long after, however, a guard who felt badly for the Native American let him escape, and he was never recaptured. The case went to court several years later, and Rain in the Face was tried for murder, but it was decided by the judge that the two men were killed during a battle and therefore the killings were not murder, but the natural happenings of war. Rain in the Face was cleared of all charges. It later came out that Rain in the Face never really understood what he had been imprisoned for, as he did not speak English. He thought he was in prison because of killing a lone soldier, a different man than any from the battle he was arrested for. The battle he had considered himself arrested for was one he fought because he had not yet become noted for any great deed. Another Sioux, Wapaypay, and Rain in the Face seized and killed a soldier who was traveling from his fort to his home back East. It had been an ambush, clear and simple, and it was this murder that Rain in the Face was admitting to. It was supposed then that Rain in the Face was confused by all the events in his case, and never actually learned what he was charged with when he was captured and exonerated. Since he was exonerated, the confusion never mattered.

Fought in the Battle of Little Bighorn

The stories around Rain in the Face are many and varied, and it will probably never be known which ones are true and which ones were made up—to strike fear or revenge in the hearts of his enemies. One of the most pervasive said that Rain in the Face swore to get revenge on Tom Custer for his arrest, threatening to tear out his heart as recompense. Whatever the truth of the matter, not long after Rain in the Face was arrested and released he was one of the leading warriors in the most famous of battles: Sitting Bull's fight against General Custer's troops when those troops were defeated at the Battle of Little Bighorn in southern Montana. The fight was started because Sitting Bull, tired of all the white men intruding onto their lands illegally, had put together a band of warriors, including Rain in the Face, to push back the white soldiers. General Custer, tired of the killing of his men, gathered and led a troop to stop the Native Americans before the situation got worse. The general came upon a small group of the Native Americans and put together a plan to attack them, going against orders. It ended up that there were three times the amount of Native Americans hidden in the area than the General had troops, and the entire fighting delegation was wiped out. It was a move that was not well thought out because the General did not know the terrain very well, and Rain in the Face and his fellow warriors did. Rumors ran throughout the country that Rain in the Face at the battle got his revenge on Tom Custer by taking his heart. Many people wrote about the incident, some writing on the side of Rain in the Face and some on Custer's. Each, however, seemed to write with a particular political design in mind, and therefore it was very difficult to make out the truth of the matter. In any case, Tom Custer's body was found mutilated after the battle, but his chest cavity was intact.

After the battle, when the Sioux Native Americans were displaced from their home, Rain in the Face moved to Canada with a group of warriors, including Sitting Bull. By the winter of 1880 to 1881 Rain in the Face had returned to the United States and surrendered with others at Fort Keogh in Montana. He spent the rest of his life on the Standing Rock reservation in North Dakota. Rain in the Face was quoted in the interview with Eastman as having said, ''I have lived peaceably ever since we came upon the reservation. No one can say that Rain in the Face has broken the rules of the Great Father. I fought for my people and my country. When we were conquered I remained silent, as a warrior should. Rain in the Face was killed when he put down his weapons before the Great Father. His spirit was gone then; only his poor body lived on, but now it is almost ready to lie down for the last time. Ho, hechetu! [It is well.]'' Rain in the Face died on September 14, 1905, in North Dakota at his home on the Standing Rock reservation. He was buried near Aberdeen, South Dakota.

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Fritz Reiner

One of a group of Hungarian-born orchestral conductors who shaped American musical life in the decades on either side of World War II, Fritz Reiner (1888-1963) brought American orchestras in Cincinnati, Ohio, Pittsburgh, Pennsylvania, and Chicago, Illinois, to new levels of competence during his years of autocratic rule.

Reiner was a perfectionist and, some said, a sadist. Notorious for losing his temper in rehearsals, he berated players who he felt did lot live up to his high standards, and he did not fail to back up his words with actions; in a time when the will of orchestral conductors reigned supreme, he fired players without hesitation. A

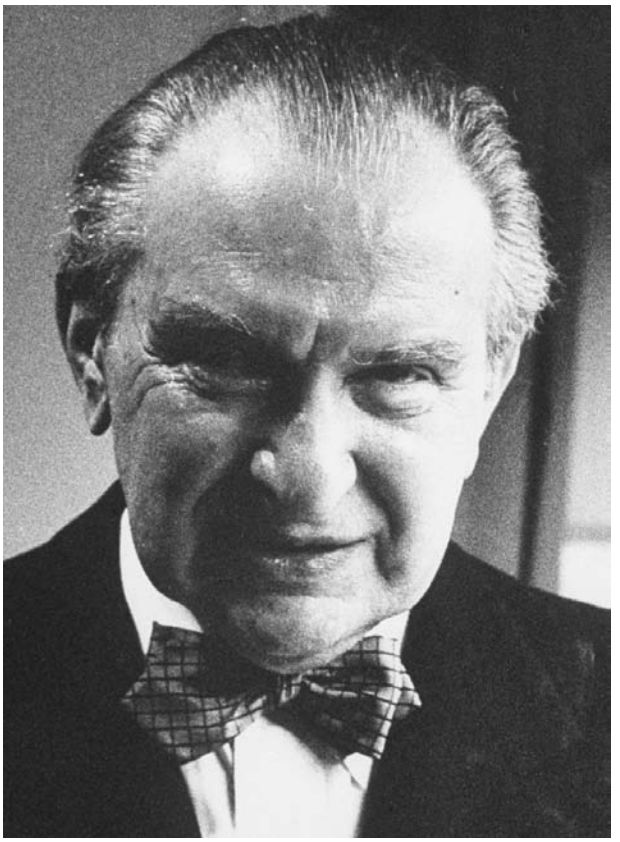

player in the Pittsburgh Symphony, where Reiner conducted in the 1930s, was quoted (by Michael Anthony of the Minneapolis *Star Tribune*) as saying that ''his look was like a stigmata. It could turn a fellow to stone.'' The results of Reiner's blustery discipline, though, were spectacular; leading the Chicago Symphony on a series of recordings made during the early years of the high-fidelity LP record, he created an orchestral sound so precise, detailed, and lush that many of the recordings were reissued on compact disc and remained in print half a century later.

Heard Hungarian Rhythms

Reiner was born on December 19, 1888, in Budapest, at that time part of the Austro-Hungarian empire. His family was Jewish but was highly assimilated into Hungarian society, and he later converted to Catholicism. Reiner grew up speaking both Hungarian and German, and he used different forms of his name according to his linguistic situation; when he studied at the Budapest Academy of Music between 1898 and 1908, he was Reiner Frigyes, following the Hungarian custom of putting the family name first. He was interested in music from a very early age and was encouraged by his mother, especially after it was discovered that he could play through major orchestral works on the piano from memory. He made his concert debut as a pianist in a performance of Mozart's Piano Concerto No. 26 at age nine, enrolling at the Franz Liszt Academy of Music the following year. The young composer Béla Bartók, who had made pioneering studies of Eastern folk music, was one of Reiner's teachers, and it is possible that Reiner's later skill in

conducting rhythmically difficult contemporary works had roots in his early exposure to Hungarian folk rhythms.

Going along with pressure to follow his father into the legal profession, Reiner studied law at the University of Budapest. He turned to music after his father's death. Reiner supported himself partly by teaching music, and one of his students got an early taste of his famous temper: she reported that he threw volumes of music around the studio. He quickly landed conducting jobs after finishing his schooling at the Academy, starting out as a rehearsal coach at the Comic Opera of Budapest and then becoming, at age 22, conductor of the Landestheater (Regional Theater) of Laibach (now Ljubljana, Slovenia). He also led symphony performances there.

Returning to Budapest to take a post of the Volksoper (the People's Opera House), he became enamored with the gigantic operas of German composer Richard Wagner, which at the time could only be performed at the theater Wagner had built in Bayreuth, Germany. Reiner organized a performance of *Parsifal* in Budapest and mounted it the day after the opera's original copyright expired. Gaining more and more attention as a conductor, Reiner moved on to the central German city of Dresden, becoming city music director, conductor of the Saxon State Orchestra, and a much-in-demand opera conductor. He became friends with composer Richard Strauss and would later specialize in Strauss's huge orchestral works. He was also inspired by Hungarian-born conductor Artur Nikisch, whose minimal arm movements he imitated.

Those minimal arm movements became one of Reiner's trademarks; he could control the baton with tiny flicks of his wrist. Orchestral players sometimes complained that they were hard to see, and one musician in the Pittsburgh Symphony invited the ax by bringing a telescope with him to a rehearsal one day. But Reiner maintained that his technique actually compelled close attention to his direction on the part of the musicians. He stressed the importance of using the eyes as well as the arms in conducting, making eye contact with players and giving them cues. Reiner was well-liked in Dresden, remaining there until 1921. He married twice, had two children, and seemed to have been settling into a secure position. But he wrangled with the orchestra's management and resigned his position so that he could pursue other opportunities. Reiner was often restless, and among the top rank of conductors he held an unusually large number of positions over his long career.

Moved to Cincinnati

American orchestras were growing by that time, and Reiner was already receiving attention from agents anxious to lure him across the ocean. Vacationing in Italy with his wife, Reiner was tracked down by two of them and accepted an offer from one, a German-born representative of the Cincinnati Symphony. Reiner took to the podium in Cincinnati in the fall of 1921, and it was not long before he was arguing over pay for recording sessions with the symphony's board. Reiner took a meat ax to the orchestra's established roster and went about building *his* orchestra. By 1926, of the orchestra's 92 players, he had hired all but 26 of them. Compounding fears about employment security for the players was Reiner's often abusive attitude (with criticism dished out in German, Italian, and English); one local writer quoted by Reiner biographer Philip Hart noted dryly that ''Any day on which he failed to lose his temper was a day on which he was actually too sick to conduct.''

The changes Reiner made quickly showed results, however. After an initial plan to take the orchestra to perform in New York fizzled, Reiner led the group on several East Coast tours in the late 1920s. The orchestra's concerts in Cincinnati were widely heard on the powerful radio station WLW, building a strong following around the Midwest. Reiner's programming was adventurous. His carefully chiseled interpretations clarified dense symphonic works, and he programmed Bartók's music even as other American orchestras were turning it down on the grounds that it was too difficult. Reiner also showed a commitment to the music of his adopted country, becoming one of the first major symphony conductors to champion the crossover music of George Gershwin. Gershwin performed his *Rhapsody in Blue* and Piano Concerto in F under Reiner's baton in Cincinnati in March of 1928. Reiner became an American citizen that year.

In the spring of 1930 Reiner divorced his second wife, Berta, in order to marry actress Carlotta Irwin. The marriage was a happy one and endured for the rest of Reiner's life, but at the time, in conservative Cincinnati, it caused a scandal. Reiner was forced to resign as conductor after subscriptions plummeted. For much of the 1930s he taught at the Curtis Institute of Music in Philadelphia, making frequent trips to conduct opera performances. In London he conducted the first performance of the legendary Norwegian soprano Kirsten Flagstad as Isolde in Wagner's *Tristan und Isolde,* and at home in Philadelphia he conducted the premiere of Gian-Carlo Menotti's *Amelia Goes to the Ball.* Among Reiner's students was Leonard Bernstein, whose athletic leaps on the podium represented the polar opposite of Reiner's style. Yet Bernstein (according to Hart) felt that ''Reiner was responsible for my own very high standards.''

After several years of searching for a new symphonic post, Reiner was hired as music director of the Pittsburgh Symphony in 1938. He once again went on a firing spree, replacing 90 percent of the orchestra's personnel over his first three years at the helm. Players joked that at his own funeral, he would fire some of the pallbearers. But some members of Reiner's old Cincinnati Symphony, knowing that a high-quality musical experience was guaranteed despite all the abuse, followed him to Pittsburgh, and Reiner once again helped an only moderately well-known orchestra make its mark. Reiner led the Pittsburgh Symphony to its first recording contract (with the Columbia label) in 1941, and his programming in Pittsburgh testified to both his skill and his variety of interests; over ten years he conducted more than 500 works, at least half of them for the first time. A 1947 ranking of American symphony orchestras put Pittsburgh's in first place in both the amount of new music and the amount of American music programmed, and Reiner could claim credit.

Returned to Opera Pit

It was financial disputes once again that led to Reiner's departure from Pittsburgh, in 1948. He moved to New York and was signed to conduct a series of performances at the Metropolitan Opera, making a splash with his debut in 1949 with a performance of Richard Strauss's *Salome;* the performance featured soprano Ljuba Welitsch in the title role and is considered one of the great moments in Met history. Leading 113 performances over five years, Reiner confirmed his reputation as one of the opera world's conducting luminaries. His talents ran from the lush, decadent *Salome* to Igor Stravinsky's dry *The Rake's Progress,* which Reiner conducted in its first Met performance. Critics split hairs over whether Reiner was superior as an operatic or as a symphonic conductor, but he approached each task with the same rigor and perfectionist spirit.

In 1953 Reiner was hired as conductor of the Chicago Symphony Orchestra, remaining in the post until 1962. The Chicago Symphony was an organization with a long history, already ranked among the country's top ensembles, and Reiner cut less of a swath through the group of established players there than he had in Pittsburgh and Cincinnati. He continued to challenge audiences with new music and also to challenge himself—even in his old age, about one-third of the roughly 500 works he conducted in Chicago were pieces he had not previously known. Reiner liked to shut himself away to study new scores closely, and in the case of a large Wagner opera he might meditate for years on parts of it before announcing that he was ready to perform it.

Feared by musicians, Reiner was respected by his fellow conductors. ''To his colleagues he was a conductor's conductor . . .,'' noted Harold C. Schonberg in *The Great Conductors.* He was ''a musician of formidable background and knowledge who could do anything with an orchestra. In certain kinds of contemporary music . . . he had a stupendous ability to clarify the most complicated writing. A score like Bartók's *Miraculous Mandarin* came out with titanic surges of sound and wild (but perfectly controlled) rhythms, and with textures that in their clarity and balances were positively Mozartean.'' Reiner's recordings in Chicago, released on the RCA label in top-notch recorded sound, remained strong sellers even after a new generation of conductors and sound engineers had come to the fore.

Reiner suffered from heart problems over his last few years in Chicago, and it was probably because of those that he canceled a major tour of Western and Eastern Europe with the Chicago Symphony in 1960—a decision that caused an uproar in Chicago, for the crossing of the Iron Curtain into the Communist world would have marked a major breakthrough for the orchestra. After several years of part-time conducting, Reiner left his post in Chicago in 1962. He was appointed musical advisor at the Metropolitan Opera in New York and signed to conduct a new performance of Wagner's *The Twilight of the Gods,* but he contracted pneumonia and died in New York on November 15, 1963.

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Mikolaj Rej

Known as the Father of Polish Literature, Mikolaj Rej (1505-1569) was the first writer to produce a substantial body of original work in the Polish language. ''Let the neighboring nations know that Poles are not geese, but have their own language,'' he once wrote, according to Czeslaw Milosz's *The History of Polish Literature.*

The comment was characteristic of Rej, whose writings were practical, often humorous, and down-to-earth in a way that recalled such Western European writers as medieval England's Geoffrey Chaucer and François Rabelais of early Renaissance France. Rej's own writings were poised between the Middle Ages and the Renaissance. For the circle of Polish nobles, of which he was a part, he wrote instructional texts, humorous and satirical poems and dialogues, and sermons. Like the medieval writers of the West, he struggled to shape a vernacular, everyday language into a literary instrument. In one critical way, however, Rej's writing was on the cutting edge in its own time: he dealt frequently with the great schism in European Christianity between Catholicism and Protestantism.

Had Spotty Education

Rej (or Rey) was born February 4, 1505, in Zurawno, near Halicz, Poland. Rej's father, a minor nobleman, was illiterate, and Rej spent much of his childhood hunting and fishing, activities for which he never lost the taste. Starting school at the age of nine, he attended primary schools for four years in the cities of Skalmierz and Lwów and spent part of one year at Jagiellonian University in Krakow. Despite the brevity of his formal education, Rej was curious and read widely on a great variety of subjects, studying drama and the history of art, among other fields. In 1525 the 20-year-old Rej was sent to the court of a relative in Sandomierz, a nobleman named Andrzej Teczynski, to acquire the Polish expected of an aristocratic young man.

Rej's father died in 1531, and at that point he moved on to the court of another relative, Herman Mikolaj Sieniawski,

near Chelm. Sieniawski was a leading figure of Polish Protestantism, and at some point in the 1540s Rej became a member of the Calvinist faith. Earlier in his life he had been described as anticlerical (an opponent of the clergy). It is possible that he had Protestant sympathies during this time, but hid them; Protestantism was repressed under the reign of Poland's King Sigismundus I (died 1548). Rej admired the German religious reformer Martin Luther, and later wrote a short poem praising him. Well-connected and active in Polish politics, Rej moved at some point to the Naglowice and was appointed administrator of towns in the vicinity.

Rej began his literary career in 1543, using the pen name Mikolaj from Naglowice. (He also sometimes used the pseudonym Ambrozy Korczbok Rozek.) Rej's first book, often still considered his greatest, was a 2,000-line satirical poetic dialogue called *Krötka rozprawa miedzy trzema osobami, Panem, Wöjtem a Plebanem* (A Short Discourse Among the Squire, the Bailiff, and the Parson). The three figures in the poem represent the three classes of Polish society, the nobility, the common people, and the clergy, respectively; they are Polish counterparts to the various social types represented in Chaucer's *Canterbury Tales.* They argue, point out each other's failings, and form temporary alliances. The Parson, at one point addressing the Squire, asks (as translated by Michael J. Mikoś), ''Is this the bailiff cackling loud? / With what could we fill up his mouth? /If we had a jug of good beer / We could talk down the wise master.'' Though Rej was himself a member of the noble class, the Squire and the Parson get the worst of it in the debate.

Corruption among the Catholic clergy was an important theme in the *Discourse,* and it frequently recurred in the work of the Protestant Rej. Although his work was often humorous and even obscene at times, Rej felt that his writing had a moral purpose. He was tolerant in spirit, however, and as he grew to a position in which he oversaw large estates, he permitted his subjects to hold Catholic services if they wished, and he had friends among both Protestants and Catholics.

Adapted Works by Foreign Authors

Rej wrote two other poetic dialogues during the 1540s, works that lay closer to the dramatic end of the spectrum between poetry and play than did the *Short Discourse Among the Squire, the Bailiff, and the Parson.* The *Zywot Józefa z pokolenia zydowskiego, syna Jakubowego* (Life of Joseph of a Jewish Tribe, 1545) was a 12-act biblical drama modeled on a play by a Dutch author. The work also incorporated elements of earlier Latin religious dramas. ''Even if Joseph is very boring in his Puritan virtue, one cannot say that the siren who tries to seduce him, the wife [Zefira] of the Egyptian lord Potiphar, does not make a lively figure of a woman possessed by her passion,'' Milosz wrote. These scenes of temptation are comic interludes in the otherwise serious work. Despite its length, the play has been staged by modern theatrical producers. When Rej adapted works by other writers, he always added a great deal of local and characteristically Polish detail. His works are considered valuable sources of information about Polish life in the sixteenth century.

Rej's other verse drama of the 1540s was *Kupiec* (The Merchant, 1549). That morality play, about the final judgment of an immoral merchant, had an explicitly Protestant theme, perhaps made possible by the death of King Sigismundus the previous year. It was based on a play by a German writer, Neogeorgus. The merchant is brought before the scales of justice along with a group of powerful churchmen—princes, bishops, and abbots of monasteries. They throw the records of their churches, monasteries, and good deeds onto the scales, along with letters from the Pope, but the scales do not move. The merchant has no such good works to advance his case, but in the end, consistent with the Protestant doctrine of faith in Christ as the sole path to salvation, he is saved by his faith alone.

Rej also wrote a lot of specifically religious material, beginning with a prose paraphrase of the Psalms of David in 1546. His major religious work was the *Postilla* of 1557, a 7,000-page collection of sermons filled with Rej's particular brand of down-to-earth religious maxims. The *Postilla* was a key work in spreading Rej's reputation around northeastern Europe; it was translated into Lithuanian and Ruthenian, and went through five editions in Polish.

By the time he wrote these works, Rej was a wealthy man, the owner of two castles. He founded two new towns, Rejowiec and Oksza, and was the administrator for 20 others, establishing Protestant churches and schools in many of them. Rej tried to avoid the entanglements of administrative work, however, so that he could devote as much time as possible to writing and to his favorite leisure pursuits. By the mid-1550s he was considered an old man in a society where the average lifespan was about 20-25 years. His last decade of writing, indeed, was as productive as his first.

Wrote Major Work in 1568

In 1558 Rej published *Wizerunek wlasny zywota czlowieka poczciwego* (A Faithful Image of an Honest Man), a 10,000-line poem about a young man who travels the world in search of truth, visiting ancient philosophers and sages such as Aristotle, Diogenes, and Epicurus, and asking them about the secrets of life. The work was modeled on a Latin-language poem called *Zodiacus vitae* by the Italian writer Paligenius, but Rej once again added a wealth of local detail that made it familiar to Polish readers. The Greek sages visited by the young man, in the words of Manfred Kridl (writing in *A Survey of Polish Literature and Culture*), ''discuss, with great knowledge, the deficiencies of the Polish gentry and clergy (already known to us from the *Short Discourse*); they are very well acquainted with Polish cuisine, accuse the Poles of dining too elaborately, holding bizarre parties, and characterize Polish officials and landlords.'' *A Faithful Image of an Honest Man* appeared in several new editions after Rej's death.

Rej's sense of humor also appeared intermittently in his next work, *Zwierzyniec* (The Zoo, or the Bestiary, 1562). The book was a collection of eight-line poems on subjects ranging from historical and mythological figures to current events and human follies. Rej wrote poems about himself, about his contemporary Jan Kochanowski, about Martin Luther, and about the pope. He also aimed gibes at

Catholicism in such poems as ''The Old Woman Who Cried During the Passion of Christ.'' As a priest intones the Passion story in Latin, the woman says (in Mikoś's translation), ''I don't cry because of that; But recall my dear little donkey which is dead / It brayed with the voice which sounded just like the priest's / It whimpered from time to time and then was at peace.''

The major work of Rej's late years was *Zwierciadlo* (The Mirror, 1568), a work that has parallels among other national literatures in its attempt to define the well-lived life. *The Mirror* is a large work, written partly in verse and partly in prose, and it once again is an invaluable source of information on the life of Poland's upper classes during the period in which Rej lived. Rej begins with a lengthy discourse on the astrological and chemical forces that shape the lives of humans; he believed in the medieval doctrine of the four humors, but he believed that reason could overcome such forces. He proceeds through the proper education of a young man, stressing the importance of horseback riding, shooting, and sports. Rej believed that literacy was important but asserted that such difficult subjects as grammar and logic should be avoided at all costs.

Moving on to adulthood, Rej stresses the importance of choosing a good wife and gives advice to this end; he was perhaps qualified in view of his own happy marriage to one Zofia Kosnowna. He extolled the joys of life on a country estate, delving into cuisine, hunting, and the natural world. Christian themes are introduced, with the warning that moderation is necessary in whatever pleasures a nobleman may seek out. Written as a philosophical meditation on life and virtue, the book was perhaps a portrait and a summing-up of Rej's own long and happy life.

Rej died at Rejowiec between September 8 and October 5 of 1569. For several centuries his name was little known, but he was rediscovered by the nineteenth-century Polish poet and nationalist Adam Mickiewicz. He was the subject of scholarly studies and plays (in Polish) in modern times, and one of his descendants, Nicholas Andrew Rey, served as Poland's ambassador to the United States in the late twentieth century. Not widely read in the West, partly due to the difficulty of translating his colloquial Polish, he remained an appealing figure with high status in his native land. In 2005, on the 500th anniversary of his birth, Poland's parliament proclaimed a ''Year of Mikolaj Rej.''

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John G. Roberts, Jr.

When he was sworn in by Associate Justice John Paul Stevens on September 29, 2005, John Glover Roberts, Jr. (born 1955) became the seventeenth Chief Justice of the United States Supreme Court.

At age 50, Roberts was the youngest chief justice since John Marshall sat on the bench in the early nineteenth century. He had served as a staff attorney in the Republican party administrations of Presidents Ronald Reagan and George H.W. Bush, worked in private practice, and spent a short time as a judge on the U.S. Court of Appeals. But he did not have a long trail of legal opinions, and court watchers waited to learn of the direction in which he would steer the highest court in the United States. Roberts was thought to be conservative by temperament but not necessarily by ideology. Those who looked into Roberts's background, however, agreed on one thing: he had a deep reverence for the law as an institution and as a profession, and his career had been marked by an ambition to advance to its highest levels.

Attended Catholic Boarding School

Born in Buffalo, New York, on January 27, 1955, Roberts was the son of steel mill manager John ''Jack'' Roberts and his wife Rosemary. He had three sisters. The family soon moved to Long Beach, Indiana, on the southern end of Lake Michigan, where Jack Roberts was sent by his employer, Bethlehem Steel, to help with the opening and administration of the electrical engineering section of a new plant in nearby Burns Harbor. The area was heavily Catholic, and John Roberts attended an elementary school affiliated with Notre Dame Church, where the family worshiped. For high school he was sent to a nearby Catholic academy, all-male La Lumiere School, in La Porte, Indiana. In a high school newspaper opinion piece he argued against making the school coeducational. ''I would prefer to discuss Shakespeare's double entendre and the latus rectum of conic sections without a [b]londe giggling and blushing beside me,'' he wrote (according to Guy Taylor of the *Washington Times*).

Double entendres aside, Roberts was a top-flight student in high school. His expository essays, classmates remembered, were so persuasive that he could argue successfully in favor of even preposterous positions. He blazed through La Lumiere's Latin-language classes, demanded an independent study course in his senior year, and reached a point where he could translate Virgil's *Aeneid* as well as or better than his teacher. ''It became very, very clear and evident when he first came here that he was a person who was destined to do big things,'' La Lumiere

math teacher Lawrence Sullivan told the *International Herald Tribune.* A well-rounded student, Roberts also played football, won 12 out of 13 wrestling matches one year, and even took on the thankless role of Peppermint Patty in an all-male production of the musical *You're a Good Man, Charlie Brown.*

On his high school admissions application, Taylor reported, Roberts wrote, ''I won't be content to get a good job by getting a good education, I want to get the best job by getting the best education.'' The first La Lumiere student to attend Harvard University, Roberts continued to put that philosophy into practice there. Several of his undergraduate papers won coveted Harvard prizes; one of them, ''The Utopian Conservative,'' was about statesman Daniel Webster and his devotion to his deeply held principles. At Harvard, Roberts was thought of as conservative, but he arrived at the school in the relatively apolitical 1970s and never struck classmates as in any way outspoken. He did little that would distract him from his focus on his studies, and he graduated *summa cum laude* in 1976. A devoted alumnus, he remained ''romantic about all things Harvard,'' according to a law clerk quoted in *Newsweek.*

He immediately entered Harvard Law School, and he continued to avoid activist stances. The law school at the time was roiled by controversies over the relationship between the law and politics, but Roberts steered clear. Impressing professors of various political stripes, he was appointed managing editor of the *Harvard Law Review,* a plum post. ''From our time in law review, it wasn't like John was a gung-ho conservative,'' lawyer Stephen Galebach told the *International Herald Tribune.* ''He wasn't active. He wasn't a gung-ho liberal on liberal causes.'' Instead, Galebach said, Roberts focused ''on the craftsmanship'' of laws. Shortly after receiving his law degree, *magna cum laude,* in 1979, he was hospitalized, suffering from exhaustion.

Won Top Clerkships

With his stellar credentials, Roberts had no trouble lining up top jobs in the next stage of his legal apprenticeship. He became a clerk for Judge Henry J. Friendly of the U.S. Court of Appeals for the Second Circuit in New York City in 1979 and then for Associate Supreme Court Justice (later Chief Justice) William Rehnquist the following year. The demanding Friendly was a strong influence on Roberts, who (according to *Newsweek*) spoke of his mentor with ''deep reverence'' and ''a certain twinkle in his eye,'' and sometimes quoted him in his own opinions as an appeals court judge. With the election of Ronald Reagan to the presidency in 1980, Roberts went to work for the new Republican administration. He became special assistant to Attorney General William French Smith in 1981 and was elevated to the position of Reagan's associate counsel in 1982, which made him part of the White House staff.

The energetic Roberts had little patience with the argument commonly made by Supreme Court justices that the high court was overburdened, writing in a memo quoted by *Time* that ''[s]o long as the court views itself as ultimately responsible for governing all aspects of our society, it will, understandably, be overworked.'' In 1986 Roberts left government to take a position at the prestigious Washington law firm Hogan & Hartson LLP, rising to the position of head of the firm's appellate practice division. The new administration of President George H.W. Bush, however, brought him back to the White House in 1989 to become principal deputy solicitor general of the United States. In this position he became a frequent visitor to the halls of the Supreme Court as he often argued the government's position. He appeared before the high court more than 30 times.

Roberts's writings during his two periods of service in Republican administrations emerged as sources of controversy during the U.S. Senate confirmation hearings preceding his elevation to the Supreme Court. He favored narrow interpretations of civil-rights and voting-rights statutes, and he argued in favor of attempts to reverse several decades of Supreme Court decisions affirming and extending the concept of separation of church and state. He wrote in support of religious groups seeking the right to assemble on school grounds, and he opined that a court decision striking down an Alabama law providing for a moment of silence in schools was ''indefensible.'' An unsuccessful government argument authored by Roberts contended that a Presbyterian minister should be allowed to address a Rhode Island public high school graduation.

On the hot-button issue of abortion, Roberts wrote in a 1990 Justice Department memo (quoted in *Time*) that the original Supreme Court decision mandating a right to abortion was ''wrongly decided,'' and his opinions on other issues relating to women's rights also appeared strongly

conservative. When a group of Republican congresswomen wrote a letter to President Bush arguing in favor of pay-equity legislation, Roberts wrote caustically (again according to *Time*) that ''[t]heir slogan may as well be, 'From each according to his ability, to each according to their gender,'' parodying Karl Marx's famous formulation about worker pay. Roberts would later argue that many of his writings executed in a political context should not be taken as indications of how he would rule in a court of law.

Lent Support to Gay-Rights Group

Roberts was nominated to the Washington, D.C., Court of Appeals in 1991, but his nomination stalled in a struggle between Bush and the Democratic-controlled Senate in the fall of 1992, in the waning days of Bush's term. Roberts was seriously disappointed by this frustration of one of his lifetime ambitions, and he endured another blow when he suffered a serious and still unexplained seizure while golfing in January of 1993. The episode may have been due to stress, but it did not recur. He returned to Hogan & Hartson, at a salary that eventually exceeded $1 million a year. Roberts and his wife Jane married in 1996 and adopted two children, Josephine and John. Jane Roberts was a member of an anti-abortion group called Feminists for Life. But Roberts's reputation as a staunch conservative was muddied considerably when he did consulting work for a group that ultimately succeeded in overturning a Colorado law that struck down local gay-rights measures.

Roberts gained a reputation as one of Washington's top lawyers when it came to shepherding a case through the upper layers of the American court hierarchy. He and his family attended the Catholic Church of the Little Flower in Bethesda, Maryland, and he enjoyed opera, golf, and the comic novels of P.G. Wodehouse. Despite his high-powered position, it was widely reported when he was nominated to the Supreme Court, he could often be seen mowing his own lawn. The return of the Republicans to power in 2000 finally gave Roberts his second chance at the federal court bench; after a second nomination ending in a partisan impasse in 2001, he was finally nominated and confirmed for a seat on the U.S. Court of Appeals for the District of Columbia Circuit in May of 2003.

Almost immediately, speculation began to swirl that Roberts would be in the running to replace one of the aging members of the Supreme Court. According to his own testimony, he grew in the job, telling a friend quoted in *Newsweek* that being a judge was ''much harder than I thought it was going to be. The questions are much harder and closer than I thought.'' He sent a strong signal in favor of states' rights when he dissented in a ruling upholding the application of the Endangered Species act to a California development that threatened an endangered toad species. After Associate Justice Sandra Day O'Connor announced her retirement from the Supreme Court, President Bush nominated Roberts as her replacement on July 19, 2005. After the death of Chief Justice William Rehnquist on September 3 of that year, the Roberts nomination was shifted to that seat. He was confirmed by the U.S. Senate in a 78-22 vote.

The first case to come before the Roberts court in late 2005 involved an Oregon law legalizing assisted suicide, and Roberts had the responsibility of steering the court through cases affecting a host of other controversial issues. Abortion regulations, the application of the death penalty, church-state questions, and states' rights issues were all on the court's docket for the 2005-06 term, and the critical issue of government wartime powers seemed likely to confront the court soon as national divisions deepened over the Iraq war and over government antiterrorist measures that came into conflict with established civil-liberties safeguards. The nature of the consensus Roberts would shape as Chief Justice remained to be seen. But few doubted his commitment to the Supreme Court as an institution—he had said during his Senate confirmation hearings that whenever he ascended the steps of the Court building to argue a case, he had felt a lump in his throat.

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Luisa Ignacia Roldán

Spanish sculptor Luisa Roldán (c.1650-c.1706) was a member of a family of prominent sculptors and herself the first recognized female sculptor in Spain. Although her life was often marred by deprivation and hardship, she dedicated herself to sculpture and served for several years in the Spanish court, first under Charles II and later Philip V. Roldán is particularly recognized for her terracotta figure groupings, a format she innovated and which are now considered an early version of the Rococo porcelain grouping.

Luisa Ignacia Roldán, also called La Roldána in her native Spain, was born around 1650 in Seville, Spain. Her parents, sculptor Pedro Roldán and his wife, Teresa Ortega y Villavicencio, had relocated to Seville from Granada in 1646. The young Roldán grew up surrounded by artistry; her father, active throughout Spain in the mid-to-late seventeenth century, is recognized as one of Spain's finest Baroque sculptors. According to Grove Art Online, his ''achievement was to continue and develop the style of wood sculpture in Seville, and his work anticipates 18th-century styles in its naturalism and emotive power;'' in this, his influence on his daughter's work can readily be seen.

Roldán received her early training in the Seville workshop of her father and later collaborated with him. The family workshop included not only Roldán and her father, but also one sister and two brothers who helped with the sculpting and a sister who painted the finished pieces.

As a teenager, Roldán married an artist in her father's workshop, Luis Antonio Navarro de los Arcos. This marriage seems to have been disapproved of by her family, particularly her father, who did not attend either her wedding ceremony or the later wedding blessing. Shortly before her marriage, Roldán left the family studio, presumably because of familial disapproval of her match; she and her husband lived for several years in the home of his family in the San Vicente parish of Seville. During these early years of her marriage spent at her husband's family's home, Roldán gave birth to the majority of her children: Luisa Andrea, Fernando Maximo, Fabiana Sebastiana, and Maria Petronila Gertrudis. Additionally, Roldán had one son and one daughter who did not survive infancy long enough to receive names.

In 1680, having lived with Navarro de los Arcos' family for almost a decade, Roldán, her husband and their children at last moved into their own home. This house, although rented, was located in Seville's most upscale neighborhood indicating the family's confidence in their continued success as sculptors. At this time, Seville—like most of Spain—was in the throes of an economic depression, with many inhabitants suffering from a lack of even the basic necessities for survival. However, Roldán and her family seemed to have escaped the deprivations typical of their day. Despite this relatively elevated status, they were not immune from tragedy; in 1683, two of Roldán's daughters, Luisa Andrea and Fabiana Sebastiana, died within a month of each other at the ages of ten and six, respectively. Although the official causes of death are unknown, the close chronological proximity of the two deaths point to one of the illnesses rampant in the depressed area at the time. A little under a year after the deaths of these two daughters, Roldán gave birth to her final child, another daughter named Rosa Maria Josepha.

Worked with Husband

After their marriage, Roldán and Navarro de los Arcos had left Pedro Roldán's family studio and set up as independent artists, with Roldán acting as a sculptor and her husband serving as a polychromist, or a painter of sculptures, pottery and other three-dimensional pieces. Navarro de los Arcos received his first independent commission in 1674 to construct a float which would support a later sculpture; undoubtedly, Roldán assisted in the creation of this piece. Roldán herself did not receive any independent commissions during this stage of her career; in seventeenth century Spain, respect and demand for women artists was practically non-existent, although female artists did work in the trade. This was exemplified by Roldán and her sisters, who had all served in her father's workshop. Roldán worked closely with her husband, however, and did produce pieces despite the lack of personal commissions. Overall, few pieces from these years in Seville survive, among them four polychrome wooden angels and two thieves made in 1683 and 1684 and a sculpture of Seville's patron saint, the ''Virgen de la Macarena.'' (While this latter piece cannot be definitely attributed to Roldán, it is typically assumed to be her work.)

Commissioned at Cádiz

Sometime around 1684, Roldán and her family moved to Cádiz, on the southwestern coast of Spain, where she at last received her first independent commission for a work called Ecce Homo for the Regina Angelorum Convent. The Roldán family returned briefly to Seville in 1685, but came back to Cádiz a year later to accept a commission from that city's cathedral chapter to execute several wooden sculptures. These sculptures, now located in the crypt of the Catedral Vieja, include depictions of six to eight angels, the seven cardinal and theological Virtues, and several prophets. Upon completion of those, Roldán accepted a 1687 commission from the city to make two polychrome wooden statues of Cádiz's patron saints, St. Servandus and St. Germanus. The two saints lived under Roman rule and were persecuted for their Christian faith, finally being put to death at or near Cádiz around the turn of the fourth century. In the early seventeenth century, they were declared the patron saints of Cádiz. These sculptures were a family effort, with Pedro Roldán designing them, Luisa Roldán sculpting them and her husband painting them.

Took a Court Position

Once her work in Cádiz was complete, Roldán moved to Spain's capital, Madrid, to petition for the position of Escultora de Cáma, or Sculptor of the Chamber, at King Charles II's court. Roldán was acquainted with a courtier, Don Cristóbal de Hontañón, and with his help received this position, essentially that of Court Sculptor, in 1692; however, it did not come with the customary benefits of a court position. The reign of Charles II—known as Carlos Segundo in Spain—was marked by severe economic hardship and deprivation throughout Spain, at least partially due to the monarch's weakness and general unfitness for rule. These hardships were felt as high as the King's court, leaving Roldán, her husband and their children to struggle to survive even in their privileged surroundings. Initially, Roldán seems to have declined the position because it was offered without pay; however, a few months later, the king bestowed a small salary and residency in a house upon the sculptor. These recompenses do not appear to have been bestowed in fact, but merely given in name. Records reflect Roldán's near-continual petitions for the pay promised to her and for a place for her family to live. By 1698, Roldán's personal circumstances were improving even as Madrid's general population suffered from increasing food shortages.

King Charles II died in 1700, leaving no natural heir. He had designated Phillippe de Bourbon, the French Duke of Anjou and relative of his first wife, as his successor; the line was contested, but Phillippe took the Spanish throne in 1701 as Phillip V of Spain. The new king brought his French artistic tastes with him and was less interested in Roldán's clearly Spanish sculptures than had been his predecessor. Roldán nevertheless sought to have her court position maintained

and, despite mixed reviews from court officials, was reaffirmed in her position in October 1701. She had by then spent nearly a decade as a member of the court; although many of those years had been unpaid and marked by deprivation, Roldán had been paid fairly regularly during the last few years of Charles II's reign and did not wish to give up her place at court.

Roldán's works after her court appointment can be readily identified, for she typically signed her pieces not only with her name but with the title ''Escultora de Cama'' for the rest of her career. In 1692, Roldán received a royal commission to produce a wooden statue of St. Michael for the Royal Monastery. Grove Art Online noted that ''this is one of her finest works, combining a dynamic composition with the rich sensuality of the flowing cloak and plumed helmet of the saint and the twisted naked body of Satan under his feet.'' Other noteworthy works of this period include Roldán's polychrome terracotta figure groups, essentially unknown before the Spanish sculptor.

A few years after Phillip V rose to the throne, Roldán began to suffer from failing health. Sources differ on the year of her death, placing it either in 1704 or 1706, but the most likely date seems to be January 10, 1706; Roldán's will was dated only a few days before that date. Although Roldán had been paid during the last few years of her life and her husband seems to have been fairly wealthy by the time of her death, Roldán claimed in her will that she was a pauper and had nothing to leave to her heirs. It seems likely that this stemmed from Spanish women's inability to control their own assets at that time, rather than actual destitution. Whatever the case may have actually been, Roldán was buried in a pauper's grave in Madrid.

Left Influential Legacy

Although she had no protegés to take over her work, Roldán influenced the upcoming eighteenth-century Spanish style. Roldán's style was based in the lush Baroque elements which dominated the arts in seventeenth-century Europe. The Baroque movement started around the turn of the century in Italy and spread north through the continent; Roldán's group sculptures, with their bright colors, use of gold, and religious themes exemplify the Spanish Baroque style. Roldán's figures are noted for their strong, clear profiles; thick, often curling hair; dreamy-looking faces with furrowed brows and parted lips; and flowing garments. Today, her best-known work is a sculpture of St. Catherine.

In *Women Artists,* Nancy G. Heller commented that ''Roldán's group sculptures have the intimacy of genre scenes,'' and she added to their charm by including numerous details. For example, in *The Death of Saint Mary Magdalene,* besides the saint herself, two large angels, and a pair of cherubs, there are the standard still-life elements that identify the subject-Mary's scourge, a skull, and a book-plus a lizard, a snake, an owl, two rabbits nibbling on grass, and some flowers.'' These stylistic elements are evident in eighteenth-century design aesthetics; the J. Paul Getty Museum's website also argued that ''with their bits of still life, flowers, and animals, [Roldán's terracotta groups] prefigured Rococo porcelain groups.'' As Spain's acknowledged first female sculptor, Roldán laid the groundwork for women to succeed in the arts for years to come.

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□

Irma Rombauer

Irma von Starkloff Rombauer (1877-1962), a Missouri homemaker who developed *The Joy of Cooking* at the age of 54, is one of the most influential figures in American home cooking in the twentieth century. *The Joy of Cooking* has been continuously in print since 1936.

A Privileged Upbringing

The youngest child of a well-off St. Louis doctor, Max von Starkloff and his second wife Emma Kuhlmann, Rombauer was born October 30, 1877. The Starkloff family lived in Carondelet, a former suburb of St. Louis, which had been annexed by the city less than a decade before Rombauer's birth. During her early childhood, Rombauer and her elder sister, Elsa, were educated at home and later at local schools. When Rombauer was twelve, her father took a government posting in Bremen, Germany, where the family remained for five years. During these years, she continued her somewhat sporadic formal education, being taught by governesses or at girls' schools in Bremen or, briefly, Lausanne. In late summer 1894, the von Starkloffs returned to Missouri, settling in fashionable South St. Louis.

Upon the family's return, Rombauer began taking art courses at local Washington University—although she did not formally pursue a degree—and spent time visiting family in Indianapolis. In 1897, the still-Irma von Starkloff met young lawyer Edgar Rombauer; the two became engaged in early 1899 and married in a civil ceremony on October 14 of that year. Rombauer's income was limited, and the young couple lived in a small rented apartment with reportedly no domestic help, a state which Anne Mendelson noted in *Stand Facing the Stove* was ''outlandish indeed for a bride of

[Rombauer's] social position,'' adding that this story may have been an exaggeration.

Married Life

Short months after the Rombauers' marriage, the couple's first child, Roland, was born on July 27, 1900. However, the baby was not strong and died in March of the following year. Both father and mother were devastated by this loss, and the Rombauers left their apartment to move in with the von Starkloffs. In March 1902, Edgar Rombauer had a nervous breakdown; to help him recover, he and his wife traveled to a resort at Eureka Springs, Arkansas. By the end of April, he was sufficiently recovered to return to St. Louis, where the couple's second child and only daughter, Marion, was born on January 2, 1903. The growing family continued to live with the von Starkloffs until 1906, when Edgar Rombauer became the legal guardian of his fourteen-year-old nephew, Roderick, and the Rombauers took up residence in the home of their new charge's deceased family. (Roderick, who turned out to be a somewhat rebellious and unruly teenager, quickly found himself sent to military school.)

The Rombauer family grew in a more traditional way the following year, when Irma Rombauer gave birth to what would be the last Rombauer child, Edgar Roderick Rombauer Junior, on August 15, 1907. Rombauer was not a traditional mother figure, spending much of her time out of the house; after 1911, she was particularly involved with St. Louis' elite Wednesday Club. Edgar Rombauer was an avid outdoorsman, and the family maintained a vacation cottage in Michigan. Here, Rombauer would later claim, she learned the basics of cooking from her husband. As the Rombauer children progressed through school and their parents through their upper-middle-class lives, nothing portended that Irma Rombauer would, in middle age, write one of America's most enduring cookbooks.

Tragedy Spured *The Joy of Cooking*

By 1929, Irma Rombauer had become prominent in St. Louis' social circles, serving that year, for example, as president of the Women's Committee of the St. Louis Symphony Orchestra Board of Directors. However, her husband had continued to suffer nervous attacks every few years since the initial breakdown in 1902; in the fall of 1929, a particularly severe breakdown struck him. Mendelson comments that ''despite the timing, it is doubtful that the Great Depression . . . was the clue to this collapse.'' Possibly contributing factors included a recent loss in a Board of Education election or a possible recurrence of a bladder cancer Edgar Rombauer had battled years previously. Whatever the cause, the Rombauers spent most of December 1929 and January 1930 in South Carolina in the hopes that the milder climate would ease Rombauer's recovery. When the couple returned to St. Louis at the end of January, Edgar Rombauer seemed improved and ready to return to normal life.

However, on February 3, 1930, while Irma Rombauer was out of the house shopping, Edgar Rombauer committed suicide by shooting himself through the mouth with a shotgun. The act was completely unexpected and the Rombauer family was shocked and devastated. To complicate matters, the Great Depression was taking its toll on Irma Rombauer; she realized quickly that she would need to find another source of income to replace the money her husband had earned. Rombauer moved to a smaller, cheaper apartment in the West End of St. Louis. Unable to fathom the idea of finding regular employment, she determined to write a cookbook to bring in some money.

An Amateur Wrote a Classic

No evidence of Rombauer having any experience or talent as a cook exists. Rather than using her own recipes exclusively, Rombauer spent months collecting recipes from acquaintances, testing them to decide whether or not they would suitable for inclusion in her burgeoning cookbook. Her daughter Marion, then living in New York City, assisted in the testing process and later, illustrated the manuscript. Rombauer did not have a publisher for the cookbook, instead used part of her $6,000 legacy from her husband's death to pay the Clayton Company to print 3,000 copies of *The Joy of Cooking: a Compilation of Reliable Recipes with a Casual Culinary Chat.* Indeed, to fans of the cookbook, much of its charm lies in Rombauer's chatty tone, with anecdotes woven into the recipes. Unlike traditional cookbooks, Rombauer's voice infuses *The Joy of Cooking,* as though she were sitting in the kitchen of each reader, telling them personally how to prepare a certain dish. Rombauer marketed the book herself, selling copies to friends; convincing shops in St. Louis, Michigan, and other areas to carry the cookbook; and generating publicity through contacts with newspapers.

The original release of *The Joy of Cooking* enjoyed modest success. In *Little Acorn,* Irma Rombauer's daughter Marion Rombauer Becker commented that ''Mother's friends made sales lively, but not brisk enough to suit her.'' By 1935, an expanded version was set to be published by Bobbs-Merrill. Rombauer and her publisher had an acrimonious relationship from the start, often arguing over costs and royalties. However, when the cookbook was released nationally in 1936, it enjoyed moderate success and seemed to be on its way to becoming a standard, accepted cookbook like the popular *Fannie Farmer's Boston Cooking-School Cookbook.* The 1936 edition introduced what was then a revolutionary format for the recipes themselves; instead of listing the ingredients directly after the recipe's title and then providing instructions for the creation of the dish, *The Joy of Cooking* presented the directions chronologically, setting the required ingredients in bold type.

Rombauer Chose an Heir

By the mid-1940s, when *The Joy of Cooking* truly became an unmitigated success, Irma Rombauer was approaching her 70th birthday. Her health was starting to fade, perhaps spurred by her stressful working relationship with her publisher and some family disputes. Rombauer's next cookbook, *A Cookbook for Girls and Boys,* was completed with the assistance of her daughter Marion Rombauer Becker, by then living in Cincinnati, Ohio.

Although Rombauer Becker had provided mostly artistic contributions to previous editions, the 1951 revision of *The Joy of Cooking* recognized her as a genuine co-author. She, rather than her mother, took up much of the debate with Bobbs-Merrill over matters related to the publication of the cookbook, only truly taking over as head of the content later.

With the 1951 edition safely handled, Irma Rombauer, indulging a life-long love of travel, set off to Europe with her grandson for an extended tour and later visited Mexico City. However, in 1955, she suffered a mild stroke; although this stroke did not impair her mental process, it did mark the beginning of a continuing series of strokes that struck Rombauer down over the next few years. These strokes gradually robbed Rombauer of her strength, speech, and ability to perform even simple tasks such as writing. She found herself in a situation she had feared: being unable to control her body, while maintaining mental awareness and her sense of self. Marion Rombauer Becker was forced to take control of *The Joy of Cooking* due to her mother's deteriorating health.

Rombauer's health continued to falter and, in 1962, at last failed. Her first stroke had paralyzed the left side of her body; now, her left leg had become infected with gangrene. To complicate the problem, Rombauer had an irregular heartbeat and had recently experienced a bout of seizures triggered by the failure of some brain functions. Her left leg was amputated but did not properly heal. Rombauer was transferred to a nursing home due to the infection from her leg and died there after a steady deterioration on October 17, 1962.

The Later History of *The Joy of Cooking*

After her mother's death, Marion Rombauer Becker became responsible for the updates and revisions to *The Joy of Cooking* until the mid-1970s. The cookbook then remained essentially unchanged for nearly two decades, with her fifth edition acting as the standard text. In 1997, Ethan Becker, Marion Rombauer Becker's son and Irma Rombauer's grandson, headed up a major revision, incorporating more modern recipes and ingredients. The following year, Ethan Becker wrote an introduction for Simon and Schuster's reprint of an exact reproduction of the original 1931 self-published edition with Marion Rombauer Becker's illustrations. *The Joy of Cooking* today remains one of the most respected cookbooks in America, considered by many to be one of the most essential cooking texts available.

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Susan Rothenberg

Bringing a sense of personal, narrative imagery to an otherwise abstract style of painting, artist Susan Rothenberg (born 1945) rose to a place of prominence on the New York art scene in the 1970s, and has continued to gain critical acclaim for her work in the decades since.

Rothenberg has forged a long and distinguished career that has seen her hold fiercely to her roots in Abstract Expressionism while exploring a minimalist aesthetic that has led her to varied and surprising places. Working on large canvases with a cool palette and rich, often haunting imagery, Rothenberg has continued to evolve in her art through the decades, but most critics agree that one constant has been the artist's aggressive, kinetic brushwork and stark imagery on fields of muted black, blue, and white. Her early works depicting ghostly images of horses brought her international acclaim, both for their powerful effect and the fact that the artist was bringing a representational image into her otherwise purely abstract paintings. In that sense she became a bridge connecting the new artists of the 1960s with the mid-century giants of American Expressionism.

''Because she has maintained a strict reliance upon imagery throughout her career and wrestled with the lessons of Modernism, she has often been a singular voice in contemporary painting,'' wrote Cheryl Brutvan of Boston's Museum of Fine Art. ''At the same time, her physical approach and gestural application of paint place her in the tradition of an earlier generation of American painters that includes Jackson Pollock and Willem de Kooning.''

Rothenberg has been a largely self-made artist who, as a woman, required an uncanny drive and persistence of vision to emerge from the traditionally male-dominated New York art world of the mid-twentieth century, and to carve a place in the art pantheon that has continued to inspire and amaze. In perhaps the truest compliment of all, she has been often imitated. And to her admirers in the world of art criticism, Rothenberg has been able to make her canvases express something deeper about the world and times she has inhabited.

Rothenberg, Mark Stevens stated in an article in *The New Republic,* ''is a painting painter. She has attracted attention not only because she has made some good pictures, but because she seems to be struggling to maintain the world of painting. Implicit in her art, I think, is a concern that the world is threatened, fading, even dead. . . . Rothenberg's art is full of remembering that is not quite nostalgic. Her pictures leave the impression of an artist trying to recover painting's secrets, of trying to begin again.''

Destined to be an Artist

Born in 1945 in Buffalo, New York, Rothenberg received a comfortable upbringing. Rothenberg actually dreamed of being an artist's wife (a dream fulfilled twice, in

fact); little did she know that she would become a great artist herself. After trying sculpture first, she eventually switched to painting and received a fine arts degree from Cornell University before moving to Washington, D.C., to study at George Washington University and the Corcoran Museum. After moving to New York in 1969, Rothenberg did not paint at first, but instead worked briefly in the trendy fields of installation art with Nancy Graves, and as a dancer with the performance artist Joan Jonas.

She married the sculptor George Trakas in 1971 and the following year gave birth to her only child, daughter Maggie. She raised her daughter and painted at night. Like many students, she worked in the style of her times, which was then a kind of flat, abstract painting in the Modernist tradition. It was purely by chance, or—she would later recall—perhaps not by chance at all, that in 1973 an image much like a horse crept into one of her paintings as a dividing element. It was a happy accident that subsequently became the fulcrum of her painting career. With deep roots in both human psychology and artistic tradition (early humans painted horses on cave walls), the horse is a powerful symbolic image often metaphorically linked to the mysterious and primal forces within human sexuality. It was an almost constant thematic element in Rothenberg's work for many years.

''For five years, from 1974 to 1979, Rothenberg painted horses almost exclusively,'' wrote Thomas Buser of the University of Louisville. ''She painted her first horse impulsively, as a 'doodle' that immediately seemed right for her. In her mind she had the vague desire to paint something simple, magical, and universal like the prehistoric cave paintings of animals. Despite the serendipitous beginning, Rothenberg soon realized that her horse was a surrogate for the human figure. But her lifesize, powerful animals represent living spirits without the specifics of age, sex, or personality that accompany nearly every depiction of human beings.''

Was at the Forefront of 1980s Art Boom

It was during this period that Rothenberg was swept up by the whirlwind of the New York art world. Critics raved, art dealers lined up to exhibit Rothenberg's work at one-woman shows, and of course the prices of her canvasses went up. The attention strained her marriage, there were problems with alcohol, and in 1979 she was divorced from Trakas, an event that fueled her work with an even greater intensity. Soon bones, human heads, and other body parts began creeping into her work, usually depicted in stark black imagery on solid white canvasses. ''Many of those are divorce images,'' Rothenberg recalled for Michael Auping in the catalog to her 1992 retrospective at Buffalo's Albright-Knox Gallery. ''It was not a happy time. If you want to use modern talk, I would say things were about my energies being blocked and the flow being screwed up. . . . You know, the whole choked-up mess of separating from somebody you care for and a child being involved. That's what those drawings are about.''

As things in her personal life became more settled, Rothenberg continued to enjoy critical and commercial success at the top of the New York scene in the 1980s. She worked relatively slowly, spending hours in her studio conjuring images from her subconscious, drawing them, and tacking them to the walls. After settling on an image or group of images, she would then work it out very loosely on canvas, and pause, sometimes for hours or days, to sit in her rocking chair and contemplate the work. Working in brief bouts of intense, kinetic brushwork, pausing again, and so on, Rothenberg would finally finish the piece. Once during the 1980s she created an image that looked startlingly like the famed early-twentieth century Dutch artist Piet Mondrian. Rothenberg had been an admirer of Mondrian's, an early Expressionist who painted for many years in a severe abstract style. Her paintings ''Tattoo, Mondrian'' and ''Mondrian Dancing'' grew out of this particular phase.

In 1989 Rothenberg was introduced to the New Mexican sculptor and artist Bruce Nauman and a romance flourished. It was a long-distance relationship for some time—Nauman was as devoted to his quiet life in the rural desert as Rothenberg was to cosmopolitan New York. But when her daughter left home, the artist decided that a break from her surroundings might lead to new revelations in her work, and she joined and later married Nauman in New Mexico. The pair designed and built their own house on a 600-acre ranch, where they now raise horses, rising each morning to do farm chores before parting ways to their separate studios for the day.

Critics have continued to uphold the high quality of Rothenberg's work over the last decade. Though her output has diminished and her work has shown less frequently in New York, a major exhibition of her work at that city's Sperone Westwater gallery in 2002 did show that desert life had introduced subtle but definite changes in Rothenberg's painting. ''Her sensibility has always been tactile, but in the dozen years that she has spent living in the Southwest, it has become more so, and more kinetic,'' wrote Nancy Princenthal in *Art in America*. ''Avid, anxious and hyper-alert, her habits of vision can be deduced from the way she wields a brush, making it dart across the canvas like the eyes of a hiker hunting for pottery shards, or like fingers probing for bones in the dirt. The field thus painted is dry and brushy as a back pasture. But there is nothing naturalistic about it. Rothenberg's paintings are almost completely devoid of natural light, and have little modeling and barely any perspective.''

Additionally, Princenthal found it ironic that Rothenberg's early horse paintings seemed to foretell her life and work far away from the big city and decades in the future. ''Among the earliest works in this [the 2002 Sperone Westwater] show (none go back more than a few years) are paintings, presumably from observation, of doglike deer that are fast as horses and stampede like cattle on the range.''

Critic Malin Wilson-Powell of the *Albuquerque Journal* was able to survey more than a quarter-century of Rothenberg's development after attending a traveling exhibition of the artist's work in 2002. Organized by Rothenberg's alma mater, Cornell University, and including a lecture from the artist herself, the show featured more than 120 slides of her

paintings from the early 1970s to her work from the New Mexico years. Wilson-Powell described how the scenes on canvas, ''excerpted from daily life-whether highlighting an untoward event or a moment of remembrance-come to life through Rothenberg's thickly layered and nervous brushwork.'' He added, ''Her works are perpetual mystery and mystification generators.'' What was surprising for Wilson-Powell in viewing the body of Rothenberg's work, was that so much of the imagery had ''taken up residence in my memory over the years.''

Rothenberg has received numerous awards and commendations for her art over the years, among them a Guggenheim Fellowship, the Skowhegan Medal for Painting, and a fellowship from the National Endowment for the Arts. She has had one-woman exhibitions at the Museum of Fine Arts, Boston; Dallas Museum of Art; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Los Angeles County Museum of Art; Museum of Contemporary Art, Chicago; and the Tate Gallery, London, among others.

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Oliver Sacks

Neurologist Oliver Sacks (born 1933) told *Psychology Today,* ''It is the remarkable which captures my attention.'' In a series of bestselling books drawn from his own remarkable life and clinical career, Sacks has been an explorer of unfamiliar territory in the human brain.

Sacks's work has been motivated not by an obsession with the bizarre but by a sense of wonder and respect at how human beings react and adapt to serious illness. A generalist and a humanist in a profession that inclines toward specialization, Sacks has seen his work inspire a hit film, *Awakenings,* a play, and even an opera. He has become one of the most celebrated and respected science writers in the United States.

Sent to Country School During War

Sacks was born in London, England, on July 9, 1933. His parents were both doctors, and they guided him from the start toward the medical profession. They were very different in personality; Sacks's father was fascinated by literature and human behavior, while his mother, who once (when he was a teenager) made him dissect the leg of a corpse of a young woman his own age, was mechanistically and mechanically inclined. ''Her love of structure extended in all directions,'' Sacks wrote in his memoir *Uncle Tungsten.* She enjoyed tinkering with the family's grandfather clock, and ''there was nothing she liked more,'' Sacks wrote, ''than mending a leaky faucet or a toilet, and the services of outside plumbers were usually not required.'' Sacks's childhood was disrupted by Germany's air attacks against Britain during World War II. To get him and his brother Michael out of London during the worst of the bombing, their parents enrolled them in a boarding school, Braefield, in the English Midlands.

The headmaster there, Sacks wrote in *Uncle Tungsten,* ''seemed to have become unhinged by his own power.'' Sacks and his brother were physically and psychologically abused. The food packages their parents sent were stolen, and they were fed vegetables normally meant for cattle. The experience sensitized Sacks to the plight of individuals trapped in situations caused by unfortunate circumstances, but it also did more. Over four years at the school, with only occasional (and bomb-riddled) visits to London, Sacks's brother Michael began to display psychotic symptoms. Yet what affected his brother was not exactly mental illness. ''This is something I don't go into [in the new book],'' Sacks told *Publishers Weekly* when *Uncle Tungsten* was published, ''but when my brother Michael had his breakdown and became psychotic, one of the things he said was, don't call this a disease. It is my struggle, my world, my attempt to find meaning.''

After the war, Sacks made his own attempt to find meaning, immersing himself in all kinds of scientific subjects. Chemistry was a special favorite, and the Uncle Tungsten described in his book stimulated his interest. He found company among several like-minded friends. ''Life is not all electrostatics,'' one friend, Jonathan Miller, teased him while he was in a physics phase (as he recalled to Erica E. Goode of *U.S. News & World Report*). But Sacks looked up from his book and said, ''Yes it is.'' Sacks and two of his friends went to visit science writer Julian Huxley in London. ''I think the great man was both amused and impressed by such undersized, ink-stained, and sort of grim children,'' Sacks told Goode.

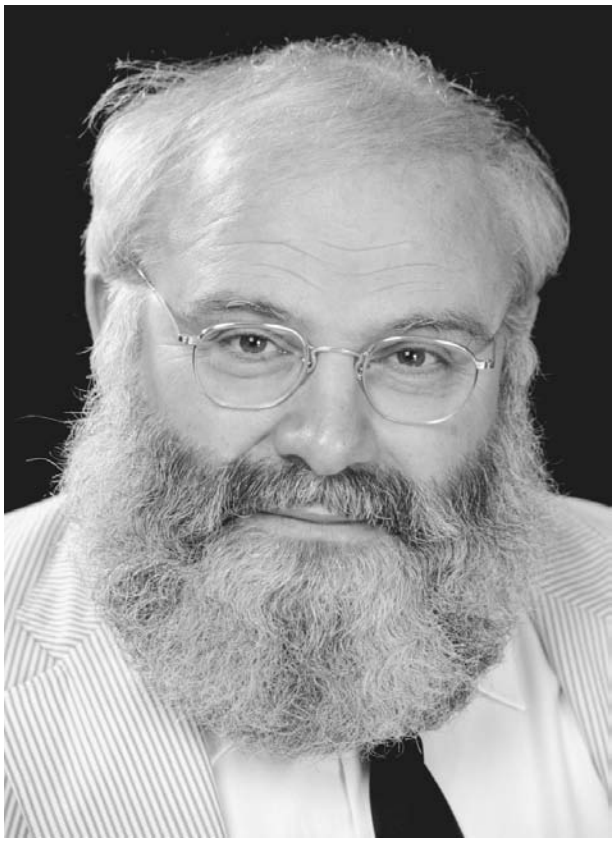

Finding his way back to the family profession, Sacks graduated from Queen's College, Oxford, in 1954 and went on for a series of medical degrees between 1954 and 1958. In 1960 he moved to the United States after first hitchhiking around Canada and working as a firefighter during the wildfire season in British Columbia, Canada. He told Sandee Brawarsky of *The Lancet* that he had a ''hunger for a new world. I felt, probably unfairly, that England was small and crowded and conservative, and that I might be able to make more of a life here in the states, which I imagined to be more spacious, in every way. I first went to California [in 1961] and somehow the physical spaciousness seemed to take on a moral and intellectual spaciousness as well.''

Joined Biker Gang

Sacks did an internship at Mount Zion Hospital in San Francisco in 1961 and 1962, moving on to a residency in neurology at the University of California at Los Angeles from 1962 until 1965. The formerly bookish young doctor took to the athletic and outdoorsy aspects of the California lifestyle, winning a weightlifting championship and spending time with the Hell's Angels motorcycle gang. An avid cyclist, he sometimes rode from UCLA to the Grand Canyon on weekends. Even then, before American medicine had begun to take on qualities of an industrial assembly line, Sacks was noted for his one-on-one approach to patient care. He once smuggled a dying multiple sclerosis patient out of the hospital for a ride on the back of his motorcycle.

Sacks's unconventional ways did not always endear him to UCLA's medical faculty. When one teacher said (as he recalled to *Psychology Today*), ''Sacks, I'm worried about you. You don't have any position,'' Sacks retorted, ''Oh, yes I do. . . . I have a position in the heart of medicine.'' The remark was prophetic enough, but Sacks made one last stab at becoming a research scientist. In 1965 he accepted a fellowship at the Albert Einstein College of Medicine at Yeshiva University in the New York City borough of the Bronx, becoming a researcher in neurochemistry and neuropathology. After several incidents of clumsiness that would have fascinated psychopathologists of everyday life, including one in which he dropped some hamburger into an expensive centrifuge, he accepted his medical destiny and became a staff neurologist Beth Abraham Hospital in the Bronx. He remained in the same position four decades later, but he also continued his association with the Albert Einstein College of Medicine, serving as an instructor there from 1966 until 1975, and rising to assistant professor (1975-78), associate professor (1978-85), and clinical professor of neurology (from 1985 forward).

At Beth Abraham, Sacks soon encountered the first of the unusual patients who populated his books. But at first he dealt with sufferers of one of the most common neurological conditions: migraine headaches. He became fascinated by the condition, which has been well documented back to ancient times and seems to show up frequently among unusually creative figures. A reflexive writer and journal keeper since childhood—he estimated that he has written tens of millions of words—Sacks wrote a book about the migraine phenomenon in 1967. A superior warned him that he had nowhere near enough stature to publish a medical book, locked up the manuscript, and threatened his employment, but he persisted. *Migraine* gained positive reviews and went through several editions, remaining in print in the early 2000s.

Sacks was not against the use of drugs to treat neurological conditions, as his next book would show. But he tried to cultivate a holistic approach, evaluating patients individually and determining how their illnesses interacted with their lives in general. ''In my early book, *Migraine,* I talk about all sorts of interventions,'' he pointed out to *Psychology Today.* ''But I also say that just to throw down a medication and then continue rushing around may, in a sense, defeat the purpose, because the migraine is partly saying, 'Hey, stop, take it easy.' ''

''Awakened'' Patients

At Beth Abraham, Sacks encountered a group of 80 patients who had been in a lethargic trance for decades, not moving or speaking, and interacting with the outside world only in very limited ways. They suffered from a form of encephalitis commonly known as sleeping sickness. Sacks hypothesized that they might be helped by L-dopa, a new drug given to patients suffering from Parkinson's disease. The dosages of L-dopa that he administered in 1969 had seemingly miraculous results; the patients came to life and began to speak and move normally. But the treatment was far from a complete success; the drug had numerous side

effects that caused one patient to dub it ''hell-dopa.'' Some patients suffered hallucinations; others were disoriented by the new, modern world in which they found themselves. Some did go on to lead what Sacks on his website called ''long and relatively rewarding lives.''

The compulsive diarist Sacks filled notebooks with observations on his treatment, but he found medical journals uninterested in the articles he wrote about his experiences. So he compiled his observations into a book, *Awakenings,* which was published in 1973 and became a bestseller. *Awakenings* was made into a play, *A Kind of Alaska,* by Harold Pinter, and into the film *Awakenings* (1990), starring Robin Williams as a doctor clearly based on Sacks. The book made Sacks a well-known author, and he found a ready clientele among magazine editors for case studies he wrote about other patients he encountered. Many of these (the *New Yorker* was a common publication forum for Sacks) served as material for his later books.

In Sacks's next book, however, he was the patient, not the doctor. In 1976 he suffered a serious injury to his left leg in a mountain climbing accident in Scandinavia. Surgeons repaired the physical damage, but Sacks found that he still could not move his leg—it did not seem to be part of his own body. *A Leg to Stand On* (1984) recounted his recovery in detail. One form of therapy that helped was swimming. ''I do a certain amount of my writing underwater, . . .'' Sacks told *The Writer.* While working on *A Leg to Stand On,* he said, ''I would swim for half an hour, come out dripping, and scribble. I remember sending my editor a water-stained manuscript. He said, 'No one has sent me a handwritten manuscript for 30 years, let alone a water-stained one.'' Even away from the pool, the most complicated word-processing technology Sacks has used is a typewriter.

Sacks published another of his most famous books in 1985; *The Man Who Mistook His Wife for a Hat,* this was a compilation of collected case studies of patients with perceptual difficulties arising from a variety of causes. The title study, which was the basis for an opera by composer Michael Nyman, concerned a music instructor who could not grasp objects as wholes and confused his wife's face for his hat, which he had hung on a nearby rack. Sacks became interested in the phenomenon of autism, which causes young people severe difficulties in social interaction but is sometimes accompanied by spectacular mental powers of a specialized nature. In both *The Man Who Mistook His Wife for a Hat* and a similar later book, *An Anthropologist on Mars* (1995), Sacks included sketches of so-called autistic savants.

Continuing to explore unfamiliar issues of human perception and mental functioning as the spirit moved him—he claimed on his website that his writing was ''unanticipatable, unplanned, awaiting inspiration, nucleation''—Sacks wrote books about the culture of the deaf (*Seeing Voices: A Journey into the World of the Deaf,* 1989), and about a Pacific Ocean island where colorblindness was common (*The Island of the Colorblind; and Cycad Island,* (1997). His *Oaxaca Journal* (2002) grew from his interest in ferns, describing a naturalists' expedition to that Mexican region. Some scientists considered Sacks a pop neurologist, but he received a high scientific honor when he was made an honorary fellow of the American Academy of Arts and Letters and of the American Academy of Arts and Sciences. His books have been translated into 22 languages, and the *New York Times,* according to his website, has proclaimed him ''the poet laureate of medicine.''

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Saint Genèvieve

French religious figure Saint Genèvieve (c. 422-512) lived a life of constant prayer and charity as well as self-imposed austerity. She became known as the ''Patron Saint of Paris'' after she supposedly helped avert an attack by Attila the Hun and prevented famine by penetrating a military blockade with boatloads of grain. Accounts of her life mix fact with legend.

Much of the information available about Genèvieve—its validity and worth—has been the subject of controversy. Her biography, not written until many centuries after her death, is considered unreliable. Still, the Celtic cult that developed for her began in ancient times—a reference to it can be found as far back as 592 AD in the *Martyrology of Jerome*—and it endured for years. Further, there is no doubt that she actually lived.

For many years, traditional thought held that Genèvieve was a shepherdess born of peasant parents. But evidence suggests this is a myth promulgated by the way Genèvieve was typically portrayed in paintings. She was often depicted as a shepherdess holding a candle, a book, or torch. Such portrayals may have been merely symbolic.

The more likely scenario, scholars indicate, is that Genèvieve came from a wealthy family. Her exact date of birth is not known but is placed around 422. She was born in Nanterre, a small village outside of Paris, France. Her father was Severus, her mother Gerontia, and it is believed that they were wealthy and respectable citizens.

Consecrated by Saint Germain

Genèvieve's biography recounts several key events. The earliest of these events, and the one that appears to have had the biggest impact on her life, took place in the village of her birthplace when she was about seven. In 429, Saint Germain (also known as Germanus), Bishop of Auxerre, ventured from Gaul into Nanterre en route to Great Britain, where he intended to fight Pelagiansim, which was a belief system that was considered heretical at the time, as it denied the concepts of original sin and Christian grace.

In the village, the worshipful Nanterre inhabitants gathered around Saint Germain, who was a much revered religious figure, and he gave them a sermon as well as his blessings. As he was addressing the crowd, a pious child caught his attention. It was Genèvieve, and Germain motioned for her and her parents to approach him. Saint Germain told her parents that she was resolved to serving God and would compel people to follow her example. Her life would be one of sanctity, and she would foster that quality in others, Germain said.

After his sermon, Saint Germain encouraged Genèvieve to remain virtuous. When he asked her if she desired to serve God as a perpetual virgin, and to be espoused only to Jesus Christ, she answered in the affirmative. In response, he reportedly told her, as captured on the Catholic Community Forum website, ''Be of good heart, my child, act with earnestness, and struggle to prove by thy works that which thou believest in thy heart, and professest with thy lips; the Lord will sustain thee, and will give thee the strength that is required to carry out thy holy resolution.''

Genèvieve then expressed her wish that Saint Germain would bless her. Granting the child's wish, Saint Germain took her to a local church where he performed the consecration. The next day, before he continued on his journey, Saint Germain gave Genèvieve a brass medal engraved with a cross. He instructed her to always wear it around her neck, in remembrance of her consecration to God and devotion to Christ. Further, he told her to be content with only the medal, and to wear it instead of more showy ornaments such as gold and silver bracelets, and necklaces. She kept the medal all her life, never giving it up even when she badly needed money. She lived a life of fervent devotion and penance. As there were no convents near her village, Genèvieve practiced her religious virtue and prayer at home.

Moved to Paris

Eventually, she formally received the religious veil (or the habit of the nun), when she was either 15 or 16 years old; the exact date is not certain. This popular account holds that she and two other young girls received their veils during a ceremony the bishop of Paris conducted. Though Genèvieve was the youngest of the three, the bishop attended to her first, as she had already been sanctified by heaven, due to her consecration from Saint Germain.

The veiling followed the death of Genèvieve's parents and occurred after she had moved to Paris to live with her godmother, Lutetia. During this period, Genèvieve was admired for her piety, devotion, and charitable works. She liked to go to church alone at night, praying by candlelight. One night, a gust of wind blew out her candle, and she attributed this to the devil trying to frighten her. The story took on a life of its own and, later, in paintings, Genèvieve would often be depicted as holding a candle while an irritated devil lurked in the background.

Her spiritual regimen included severe penances and austerities. She followed a vegetarian diet and would eat merely twice a week (on Sunday and Thursday), and she drank only water. According to accounts, her meals included only a small portion of barley bread and beans. She adhered to this diet until she was 50 years old, when a counsel of bishop finally advised her that it would be best for her to eat more frequently. She obeyed, but only by adding a little milk and some fish to her diet.

Endured Jealousies and Hostility

While living with her godmother, Genèvieve sometimes made trips of charity to French cities including Meaux, Laon, Tours, and Orleans. Legend says she performed miracles, experienced visions and made prophecies that proved accurate. Genèvieve, however, experienced the jealously and even hatred of some neighbors, who accused her of being a hypocrite and a fraud.

At one point, Genèvieve's enemies even plotted to drown her. Saint Germain, however, heard of the conspiracy and intervened. He helped change the hostile attitudes of those around her. During this visit, he also encouraged Genèvieve to lessen the harshness of some of her own penances. Afterward, the bishop of Paris appointed Genèvieve to protect the welfare of the city's virgins who had dedicated their lives to God. She inspired the young women, which seemed to fulfill the forecast Saint Germain made when he met the seven-year-old Genèvieve in Nanterre.

Protected Paris from Attila the Hun

Another significant and often–reported event in Genèvieve's life occurred around 451, when the barbarian Attila and his army of Huns marched across the continent, intending to take control of Gaul away from the ruling Visigoths. After Attila crossed the Rhine and neared Paris, the Parisian citizens were ready to flee the city in terror. Genèvieve, however, advised them against evacuation. She told them that if they kept their faith in God, fasted, prayed and performed penance, the city would be protected by heaven and their lives would be spared.

The citizens were doubtful, however, as they all knew that Attila was a vicious and merciless warlord who left devastation in his wake. His soldiers were an equally cruel band of marauders who raped, looted, killed and destroyed. Still, many of the citizens passed days and nights in prayer with Genèvieve in the baptistery. But when the crisis neared its peak, and Attila seemed to be right outside the city walls, the people became panic-stricken, and they turned against Genèvieve. They accused her of being a false prophet who would bring about their deaths as well as the destruction of their beloved city, and they threatened to stone her.

Again, Saint Germain's intervention helped her. News of the situation reached him as he lay near death in Ravenna, Italy. In response, he sent his archdeacon, Sedulius, to help calm the citizens. Sedulius counseled them to listen to Genèvieve, saying she was not a prophetess of doom but the means of their salvation.

Still, some inhabitants abandoned Paris. Genèvieve then supposedly gathered the women who had remained behind and led them outside the walls of the city. As the sun rose, and with enemy weapons before them, Genèvieve and the women prayed for deliverance. Later that night, Attila turned away from Paris, leaving the city unharmed, and headed south, to Orleans. Genèvieve was proclaimed a savior and heroine.

Childeric and the Siege of Paris

Genèvieve demonstrated her bravery and helped the people of Paris a second time, almost similarly, more than 30 years later. In 486, Childeric, the king of the Salian Franks, a Germanic tribe, blockaded the city. The prolonged siege created a serious food shortage that brought the citizens to the starvation point.

One night, Genèvieve led 11 boats out onto the river, rowing past the enemy's siege lines. Once safely across, she went from village to village, begging for food. Later that night, she returned to Paris, again slipping safely past the blockade, with boatfuls of precious grain.

When he heard about her deed, Childeric was impressed with Genèvieve, even though he was a pagan and she was a Christian. After the siege had ended, he sent for her and, out of admiration, he asked what he could do for her. She said to him, ''Release your prisoners. Their only fault was that they so dearly loved their city.'' He granted her wish, and later performed other merciful acts at her request.

Helped Build a Cathedral

When Childeric died, King Clovis succeeded him and consolidated control of the land from the Rhine to the Loire. He married Childeric's elder daughter, Clothilde, who was a Christian. Clovis, like Childeric, was a pagan, and his wife often tried to convert him, but without success. Still, Clovis chose Genèvieve to be one of his counselors, and she earned his trust. As Childeric once did, Clovis freed many prisoners at Genèvieve's request.

Once, as Clovis prepared to enter what he knew would be fierce battle, he promised his wife that he would be baptized in the Christian rite if he came back alive. True to his word, when his army won, he became a Christian in 496, guided in his conversion by Genèvieve. His people and servants soon became Christians as well.

Genèvieve is credited with developing the plans for a church to honor Saints Peter and Paul, to be built in the middle of Paris. King Clovis started the church, managing only to lay the foundation before he died in 511. The church was completed by Queen Clothilde. After Genèvieve died, her body was interred in the church. The church was later renamed Sainte Genèvieve and it was rebuilt in 1746.

Named the ''Patron Saint of Paris''

Genèvieve died January 3, 512, only five weeks after King Clovis's death. She was in her eighth decade of life; at least one account said she was 89 years old. She was buried in a long, flowing gown with a mantle covering her shoulders, similar to the type of garments worn by the Virgin Mary. Genèvieve's burial site within the church would become a place of pilgrimage, as people had heard many stories of miracles and cures attributed to Genèvieve.

Even after her death, miracles were credited to Genèvieve. Perhaps the most famous account involved the great epidemic of ergot poisoning that afflicted France in the twelfth century. After all efforts to find a cure were unsuccessful, in 1129, Bishop Stephen of Paris instructed that Genèvieve's casket be carried through the city streets in procession to the cathedral. According to reports from the time, thousands of sick people were cured when they saw or touched the casket. The following year, Pope Innocent II visited Paris and ordered an annual feast to commemorate the miracle. Parisian churches still celebrate the feast.

In the late eighteenth century, Genèvieve's shrine and most of her relics were destroyed during the tumult of the French Revolution, but her cult carried on. Later, many churches in France were named after her. Genèvieve came to be known as the Patron Saint of Paris and, throughout the years, many miracles that favored Paris were attributed to her intercession. Her name is invoked during natural disasters such as drought, flooding, and widespread fever.

St. Genèvieve also became known as the Patron Saint of Young Girls. Also, in 1962, Pope John XXIII named her the patron saint of French security forces, a gesture that honored her many efforts to secure Paris. Her feast day is January 3, but it is not part of the general Roman Catholic calendar.

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Buffy Sainte-Marie

A major singer-songwriter of the 1960s and the creator of several of that decade's best-known and most incisive protest anthems, Buffy Sainte-Marie (born c. 1941) remains one of just a few Native Americans to have attained international popularity in the field of popular music.

Sainte-Marie's influence on the 1960s music scene has sometimes been underestimated, for several of her best songs became familiar in versions by other artists. Her antiwar song ''The Universal Soldier,'' for example, became a hit for the Scottish folk singer Donovan. Sainte-Marie was an independent, eclectic musician; even if she was generally categorized under the folk label, she ventured into and rock, and in the 1990s she became an early adopter of the personal computer and its potential uses in musical expression. Tying most of Sainte-Marie's activities together has been her ongoing concern with Native American rights and with presenting an accurate picture of Native American culture to the rest of the world.

Adopted by Massachusetts Family

A member of the Cree Indian tribe, Sainte-Marie was born on a reservation in Qu'Appelle Valley, Saskatchewan, Canada. The year of her birth has been variously given as 1941 and 1942. Orphaned as a baby, she was adopted by a Massachusetts family named Sainte-Marie that was partially of Mi'kmaq Native American descent. As a child, though, Sainte-Marie knew little of her own Native background, and her rediscovery of that background later on became an important stimulus for her creative activity. Given the name Beverly Sainte-Marie and nicknamed Buffy, she was later ceremonially adopted by a Cree family related to one of her birth parents. Sainte-Marie lived for much of her life in the United States, becoming a dual U.S. and Canadian citizen, but she told an *Ottawa Citizen* interviewer in 1993 that she would always identify herself as Canadian.

Sainte-Marie had some piano lessons as a child and also enjoyed writing poetry. She learned the guitar in her teens, and during family vacations in Maine she began writing songs. The timing was good, for when Sainte-Marie began attending the University of Massachusetts at Amherst, coffeehouses with live folk music entertainment were beginning to flower across New England. Sainte-Marie was a coffeehouse favorite as a college student, but she did not neglect her studies, either; she graduated in 1962 with a degree in Eastern philosophy and was recognized as one of the top ten students in her class. She later received a fine arts Ph.D. from the same institution.

After she finished college, Sainte-Marie headed for the Greenwich Village neighborhood of Lower Manhattan in New York City, a mecca at the time for aspiring folk singers. With her unique outlook—virtually no other songwriters dealt with Native American life at the time—and her distinctively edgy vocal vibrato, Sainte-Marie won attention from the start in clubs such as the Gaslight Cafe and Gerdes Folk City. She toured and maintained her Canadian ties, writing ''The Universal Soldier'' during an appearance one night at Toronto's Purple Onion coffeehouse.

Executives at the folk-oriented label Vanguard signed Sainte-Marie to a contract and released her debut album, *It's My Way!* in 1964. William Ruhlmann of the All Music Guide website called it ''one of the most scathing topical folk albums ever made;'' its subject matter ranged from incest to drug addiction (''Cod'ine,'' based on Sainte-Marie's own experiences in the aftermath of a serious bout with bronchial pneumonia in 1963, was later covered by several rock bands), and it included ''The Universal Soldier'' and another of Sainte-Marie's trademark songs, ''Now That the Buffalo's Gone.'' Sainte-Marie's second album, *Many a Mile* (1965) mixed traditional songs with Sainte-Marie originals such as ''Until It's Time for You to Go.'' That song was never well known in Sainte-Marie's own version, but it was covered by a long list of musicians that included Elvis Presley, Cher, Neil Diamond, Barbra Streisand, British icon Vera Lynn, and jazz vocalist Carmen McRae. Presley's version became a major hit in Europe in 1972 and helped put Sainte-Marie on a firm financial footing.

Traveled to Nashville to Record

Sainte-Marie's next two albums, *Little Wheel Spin and Spin* (1966) and *Fire & Fleet & Candlelight* (1967, with orchestral arrangements by classical-music satirist Peter Schickele), continued to draw attention, and she appeared

at major venues such as New York's Carnegie Hall. Having always enjoyed country music, Sainte-Marie recorded in Nashville with country studio musicians for her 1968 album *I'm Gonna Be a Country Girl Again.* At the time, bands such as the Byrds had experimented with country-folk and country-rock fusions, but folk icon Bob Dylan's well-publicized Nashville sessions (and *Nashville Skyline* album) were still at least a year in the future. The album included ''Soulful Shade of Blue'' and ''Sometimes When I Get to Thinkin','' two of Sainte-Marie's most characteristic love songs—a category for which she was known just as much as for her protest songs in the 1960s. Country star Bobby Bare enjoyed a hit with Sainte-Marie's country composition ''The Piney Wood Hills,'' originally recorded on *Many a Mile.*

Appearing on such mainstream media outlets as the *Tonight Show* with Johnny Carson, Sainte-Marie was, if not a star, at least one of the best-known folk musicians in the country. Her songs were often heard on the radio up to that point, but they disappeared as her criticism of the Vietnam War sharpened. According to Sainte-Marie's website, she was blacklisted because her name appeared on a White House list of performers ''who deserved to be suppressed.'' Nevertheless, Sainte-Marie continued to record for Vanguard. Her albums from the end of the 1960s and the early 1970s were an adventurous group; *Illuminations* (1969) employed the psychedelic rock styles of the time and gave advance notice of Sainte-Marie's interest in musical electronics. The 1972 album *Moonshot* was mostly a straight-ahead rock effort except for the country-oriented ''He's an Indian Cowboy in the Rodeo.'' That song was one of a group that gained Sainte-Marie a strong fan base among Native Americans, one which persisted even when she fell out of view in the pop mainstream.

Albums such as *She Used to Wanna Be a Ballerina* (1971) and *Native North American Child* (1973) continued to feature unusual new Sainte-Marie compositions; the title track of the former album put Sainte-Marie back on the pop charts, while that of the latter was a satirical piece pointing to the invisibility of Native Americans in the mass media: ''Sing about your ebony African queen/Sing about your lily-white Lili Marleen/Beauty by the dozen, but the girl of the hour/Is your Native North American prairie flower.'' Sainte-Marie moved to the MCA label in 1974 and issued the experimental *Mongrel Pup* the following year, with cryptic lyrics like ''Laughter is the grease of growth/Support your local clown.''

Sainte-Marie moved to Hawaii in the late 1960s and continued to make her home there despite frequent projects that took her back to the mainland. A marriage to surfing instructor Dewain Bugbee ended in 1972. Sainte-Marie married actor Sheldon Peters Wolfchild in 1975, and they had a son, Dakota Starblanket Wolfchild. In 1976 Sainte-Marie withdrew from the recording scene in order to concentrate on raising a family, but she did not remain outside the creative sphere for long.

Won Academy Award

Appearing with her son, Sainte-Marie joined the cast of the long-running children's television program *Sesame Street.* She appeared on the show between 1976 and 1981. In a way *Sesame Street* launched the second phase of her career, which was increasingly often concerned with Native American issues. She used the show to introduce children to aspects of Native American life that she felt were poorly served by existing educational materials. Sainte-Marie continued to write songs, and ''Up Where We Belong,'' co-written with Will Jennings and veteran producer Jack Nitzsche, was recorded by Joe Cocker and Jennifer Warnes and used in the 1982 film ''An Officer and a Gentleman,'' bringing Sainte-Marie an Academy Award for Best Original Song. Some obituaries of Nitzsche reported that he and Sainte-Marie were briefly married in the early 1980s.

Sainte-Marie's activities in the 1980s were varied. She appeared in several films, including *Broken Rainbow* (1985), about the long-running land dispute between the Hopi and Navajo tribes. She wrote about Native American issues for a variety of publications, and she penned a children's book, *Nokomis and the Magic Hat,* in 1986. The long effort to free imprisoned Native American activist Leonard Peltier listed Sainte-Marie as a stalwart supporter, and she taught courses at several institutions on a wide variety of subjects that included songwriting, musical electronics, and women's studies. She also appeared in a commercial for the Ben & Jerry's ice cream chain.

One of Sainte-Marie's visiting professorships was at the Institute for American Indian Arts in Santa Fe, New Mexico, where she taught a course in digital technology and art. Perhaps unexpectedly for someone whose creative beginnings lay in the low-tech world of folk music, Sainte-Marie became an enthusiastic user of computers in both her visual-artistic and musical endeavors. Her digital art works, some of them as large as nine feet tall when realized in printed form, were exhibited in Canadian and American museums and galleries including the Glenbow Museum in Calgary, Alberta, and the G.O.C.A.I.A. Gallery in Tucson, Arizona.

In 1992 Sainte-Marie returned to the recording arena, working from a home studio in Hawaii controlled by a Macintosh PowerBook computer. The album *Coincidence and Likely Stories,* released on the Chrysalis label, yielded a British hit in ''The Big Ones Get Away.'' Sainte-Marie became an exponent of the idea that online communication could decentralize power in society generally and facilitate the spread of Native American culture specifically. ''It does give an image of Stone Age to space age,'' she conceded to the London *Independent.* But she pointed out that Native Americans had been involved with computer technology almost since its inception. ''It's natural for any indigenous community to be online, because of our desire to remain in the local community, yet be part of the global community,'' she pointed out.

Sainte-Marie released *Up Where We Belong,* an album of remakes of her earlier hits, in 1996. The following year she was awarded the Order of Canada. Her educational efforts continued to expand; her Cradleboard Teaching Project, which included digital material, was a set of resources for educators who wanted to address deficiencies in the ways Native American history was usually taught—

deficiencies that Sainte-Marie had encountered firsthand when she had looked at her own son's schoolbooks. ''It was the same old dead text on dead Indians,'' she told *USA Today.* ''It was shallow, inaccurate, and not interesting.'' Sainte-Marie also set up a foundation that supported Native Americans who wanted to attend law school. She continued to perform about 20 concerts annually, one of which was captured on her *Live at Carnegie Hall* album of 2004, and the sizes of the crowds she drew—a concert in Denmark, was estimated at over 200,000 people—testified to the lasting impact she had made on the musical world.

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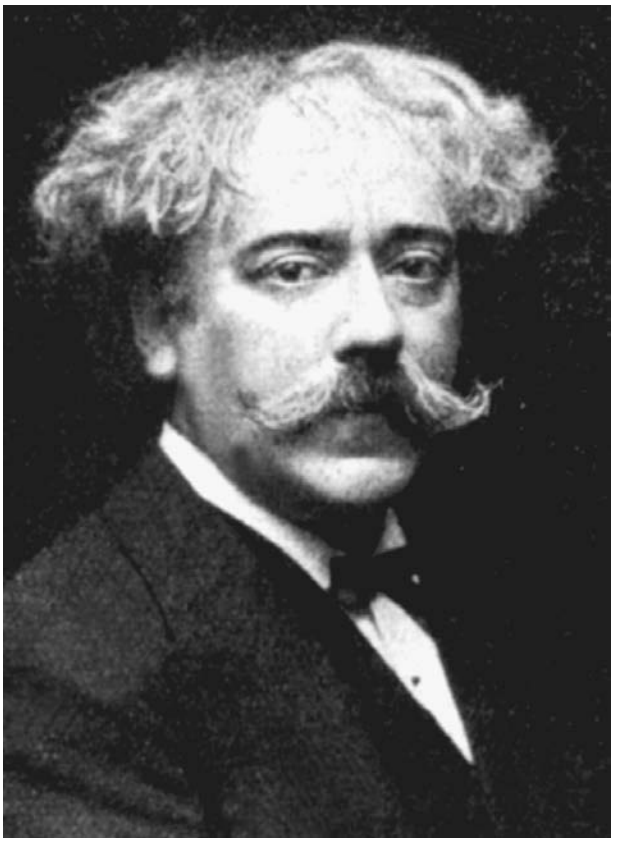

Pablo de Sarasate

Pablo de Sarasate (1844-1908) was one of the most famous violinists of the late nineteenth century. He gave the premieres of several major works for violin and orchestra, and he composed violin music of his own that is still enthusiastically played and recorded.

Sarasate made his home base in Paris, France, and the exotic Spanish tinge he brought to French concert life helped lay the groundwork for a lasting fascination with Mediterranean sounds among composers in France and other more northerly European countries. Sarasate was also famous far beyond France. When fictional detective Sherlock Holmes and his sidekick Dr. Watson had to spend part of a day waiting for one of their plans to come to fruition (in the story ''The Red-Headed League''), they decided to go to a concert by Sarasate. The choice of Sarasate's name was logical for author Arthur Conan Doyle, for Sarasate was a frequent presence on London concert bills. A prolific performer, Sarasate toured North and South America twice, and he was acclaimed in Germany in spite of the traditional German-French animosity, which extended into artistic as well as political and military affairs.

Outstripped Father's Skills

Born Martín Melitón Sarasate y Navascuéz (or Navascues) on March 10, 1844, he adopted his simpler stage name when he moved to Paris and began his career. Sarasate was a native of Pamplona in Spain's culturally distinctive and musically rich Basque region. His father, Don Miguel Sarasate, was a military bandmaster and part-time violinist who, according to one story, got a major shock when his five-year-old son picked up a violin and effortlessly played the passage that he, the father, had been struggling with. The truth of the story is hard to determine, but two facts are part of the historical record: Sarasate and his father did not get along well, and Sarasate became an exceptional child prodigy on the violin. He gave his first concert at age eight and won the admiration of the Countess Espoz y Mina, who removed any financial barrier to his studies with an annual allowance of 2,000 Spanish *reales.*

Spain at the time had vibrant regional traditions but was something of a backwater in terms of the main developments in European classical music. Sarasate went to Madrid and became a favorite of Spain's royal family, but even the best teachers at the Spanish court soon found that their pupil had exceeded anything they could teach him. They urged Sarasate's family to send him to Paris for further study. The 11-year-old Sarasate set off for Paris on a train, accompanied by his mother. The trip was disastrous: at the Spanish-French border, Sarasate's mother died of a heart attack, and the doctor who was called determined that Sarasate himself was suffering from cholera. Nursed back to health by a

Spanish nobleman who saw what was happening, he finally arrived in Paris and was taken in by a bureaucrat at the famed Paris Conservatory.

Under the tutelage of a Mr. Alard, violin professor at the Conservatory, Sarasate continued to make rapid progress. Spaniards applauded his renown, and a grant from the Spanish Queen Isabella aided his studies. In 1857 he won the Conservatory's first prize in violin—an honor that placed him already in the top ranks of Spanish violinists. His teachers warned him not to plunge into the whirl of concert life too soon, and he won another prize, in harmony, in 1859.

By that time, Sarasate was ready to launch what would become a lifetime of concert touring. He moved into a Paris apartment, and though he returned to Spain (especially to Pamplona) for visits, he identified himself more and more as French. His home base was Paris, and when he was able to afford a more luxurious home in 1884, he hired one of the most famous artists of the day, the American-born James McNeill Whistler, to decorate it. Whistler painted a portrait of Sarasate in the process; one of the painter's best-known works, it was given the typically Whistleresque title of *Arrangement in Black* but remains the most familiar image of the violinist.

Toured Americas

At the beginning of his career, Sarasate played mostly the established gems of the violin repertory. His interpretations of the concertos for violin and orchestra of Beethoven and Mendelssohn were well known, and observers generally described his tone as sweet and pure, free of any noise or friction caused by the contact of the bow with the strings. His playing was not sentimental, and he employed comparatively little vibrato. Beyond these individual characteristics of style was Sarasate's demeanor: his real trademark as a performer was that he made even very difficult music look effortless. Sarasate's fame spread with his first tour of the Western hemisphere, which began in 1867, took him from New York to Argentina, and lasted until 1871. He made a return trip in 1889 and 1890, and he also traveled to South Africa and to the Far East.

After returning to France from his first American trip, Sarasate began to attain a new level of renown with his original compositions, mostly for violin and piano. As his fame grew, however, it was often arranged for violin and orchestra when circumstances demanded. Sarasate had written music prior to the American trip, but it was the music written from the mid-1870s until the end of his life that became ensconced in repertory of violinists everywhere. Much of it had a Spanish flavor, and in an age when Spanish music was considered exotic—Georges Bizet's opera *Carmen* was at first rejected by the Parisian public—Sarasate's pieces helped create a vogue for Spanish folk influences that would last for decades.

By the mid-1870s, the only gap in Sarasate's international fame was Germany, where he had never performed. France and Germany had fought a war in the early 1870s, and the musical world, too, was polarized into French and German camps, with partisans of heavier, more intricate German operatic and symphonic works facing off against lovers of the clarity and balance prized by the French. Sarasate's first tour of Germany in 1876, to the temperamental violinist's consternation, received mixed reviews at first; Sarasate was unfavorably compared to Germany's top violinist, Joseph Joachim, and Sarasate was on the point of boarding a train and returning to Paris. He was talked out of leaving by a promoter, however, and when he appeared at the Gewandhaus concert hall in Leipzig, one of the temples of German concert life, a thunderous ovation brought the house down. Any rivalry between Sarasate and Joachim was purely in the minds of their backers; the two artists admired and dedicated compositions to each other.

Many of Sarasate's most famous compositions were originally published in Germany, and a few bore German titles as a result. His *Zigeunerweisen* (Gypsy Tunes) of 1878 was his first major work to draw successfully on his Spanish musical heritage, and he followed that up with four sets of Spanish Dances issued in Berlin between 1878 and 1882. Sarasate also specialized in medley-like arrangements of tunes from famous operas; the best known among them was his *Concert Fantasies on Carmen* of 1883. All of Sarasate's compositions are technically difficult, but that one poses special challenges for the violinist.

Charmed Women but Never Married

Sarasate never married; early in life he was cast off by a young woman who agreed to take part in an arranged marriage, and he never got over the rejection. The charismatic violinist, who was a sharp dresser and always paid close attention to his public image, charmed women by presenting them with Spanish fans but then spurned their romantic advances. Large amounts of mail from women piled up in Sarasate's Paris apartment, and one married woman kept a diary consisting of love letters to Sarasate that stretched over a period of 18 years. In his infrequent periods of relaxation from the rigors of touring, Sarasate liked to spend time at a home he owned in the French seaside resort of Biarritz.

In the 1880s and 1890s, Sarasate was one of the most famous musicians in the world. Top composers competed to have him give the first performances of their works for violin. The list of works premiered by Sarasate includes the Violin Concertos Nos. 1 and 3 by Camille Saint-Saëns and the Violin Concerto No. 2 and *Scottish Fantasy* by Max Bruch. Sometimes Sarasate took an active hand in works written for him, advising the composers about the capabilities and quirks of the violin. Saint-Saëns, quoted by Grange Woolley in a *Music and Letters* article, felt that in the case of one of his concertos "he [Sarasate] gave me valuable advice to which is due, certainly to some extent, the considerable success of this piece."

Unlike many violin stars, Sarasate enjoyed playing what is known as chamber music—classical music for small ensembles. He continued to perform and compose into the twentieth century, and before his death he became one of the first violinists to record; he made nine cylinder recordings in 1904. Those recordings, which have been reissued on compact discs, confirm the observations made by Sarasate's contemporaries about the lightness and seeming

effortlessness of his playing, and he had plainly lost none of his power even as he entered his seventh decade. In the words of an *American Record Guide* reviewer, ''Sarasate had a style that was emotionally low-key, glib even, and that presented its extreme virtuosity to the listener as though it were nothing remarkable—no drama, no histrionics, but the fleetest fingers and bow arm in the history of recorded sound.

Sarasate was slowed only by chronic breathing problems, to which he succumbed at his home in Biarritz on September 20, 1908. For much of the twentieth century, he was little more than a name in music history books. As composers tried to outdo each other in devising modern innovations, the tuneful and showy music of Sarasate's era fell out of fashion. Violinists studied the *Spanish Dances* but performed them as encores, if at all.

Young violinists, however, began to rediscover Sarasate's music in the 1990s as classical musicians in general sought to rediscover the direct appeal held by the great performers of the past. American violinists Joshua Bell and Leila Josefowicz, both performers with an interest in crossing the boundary between classical and pop music, recorded Sarasate's *Zigeunerweisen,* and Rachel Barton Pine recorded an entire *Homage to Sarasate* CD as well as recording Sarasate's works on other releases. Once again, Sarasate's name has become known beyond the communities of violin students and Sherlock Holmes enthusiasts.

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Clara Schumann

One of the most renowned figures among classical musicians of the nineteenth century, Clara Schumann (1819-1896) was sometimes known as Europe's Queen of the Piano. Her life was partly defined by her marriage to German composer Robert Schumann, whose keyboard works she championed as a performer, but her own accomplishments, which include a small but important body of compositions, have been investigated, in increasing detail, as interest in the creative lives of women has grown.

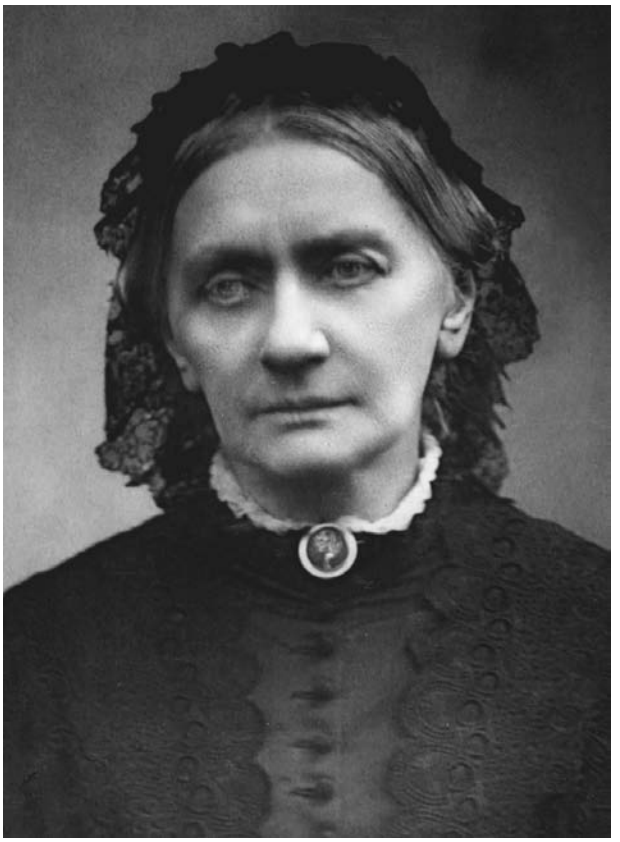

Indeed, when Schumann's life story is viewed from a perspective that places her rather then her husband at its center, it emerges as an unusually tumultuous one. Her mother left her when she was five, and her father, a dictatorial but musically informed taskmaster, raised her. She fell in love with Robert Schumann while he was living and taking piano lessons at her family's home, and the two had to go to court to obtain the right to marry over her father's objections. In the 1840s and 1850s she composed some of her best music and toured as a pianist while raising eight children and dealing with her husband's resistance to her performing career. She faced the nightmare of seeing her husband decline into untreatable mental illness, and, at the deepest point of her troubles, she was both heartened and unnerved by romantic attentions from a man much younger than she was, a composer who, she realized, was Robert Schumann's equal. It is not surprising that with the resurgence of interest in Clara Schumann in the 1990s and 2000s, came a novel, an opera, and a play drawn from her life.

Raised in Piano-Dominated Household

Schumann was born Clara Wieck into a middle-class family in Leipzig, Germany, on September 13, 1819. Her father Friedrich Wieck was a piano teacher and music dealer and her mother Marianne was a concert pianist who continued with her own career even during a period in which she had five children in seven years. Clara did not learn to speak until she was four, possibly adopting a withdrawn personality because of frequent arguments in the household; her parents were afraid that she was deaf, but

realized she was not when she responded with obvious intelligence to melodies her father played for her on the piano. Early in 1825, Marianne and Friedrich Wieck divorced. This event was traumatic for Clara. Mother and daughter, however, continued to write letters to each other, and undoubtedly Clara was influenced musically by both parents.

Clara started taking piano lessons from her father even before the divorce, and as her talents rapidly developed Friedrich Wieck decided to try to make his daughter into a musical prodigy. She studied not only piano but also music theory and composition with the top teachers in Leipzig, a musically rich city, and she benefited from her father's progressive teaching methods, which emphasized quality of practice over quantity. Wieck's personality was domineering. Clara began a lifelong habit of keeping a diary, and for a time he dictated what she should write in it. This habit did have some positive side effects: Wieck's frequent observations of the business of music and the life of a concert pianist helped prepare Clara for an independent career, and today they offer insight into the musical world of the time.

The year 1830 was an important one for Clara in two respects: she gave her first full recital, at age 11, in Leipzig (having performed at the famed Gewandhaus concert hall two years earlier), and she met the love of her life when Robert Schumann began taking piano lessons with Wieck and rented a room in the family home. Her love for Schumann went through several stages, beginning with preteen infatuation, and by the mid-1830s the two were passionately in love. ''When you gave me that first kiss, I thought I would faint; everything went blank and I could barely hold the lamp that was lighting your way out,'' Clara later wrote to Robert (as quoted by her biographer Nancy B. Reich). Their relationship was deepened by their common musical interests; they played the piano together, studied works by other composers together, and, increasingly often as Clara's own creativity flowered, exchanged compositional ideas.

Robert Schumann proposed marriage in 1837, but Friedrich Wieck refused to give his permission for the match and threatened at one point to shoot Schumann if he ever came near his daughter again. His objections were numerous; Schumann had a reputation as a womanizer and a party animal, and he suffered spells of severe depression, perhaps related to the syphilis that eventually killed him. He was very much a struggling young composer at the time, although his reputation was rapidly on the rise in the late 1830s as he spread his own name through his editorship of a music magazine he created. A lack of respect for Schumann's talents was not among Wieck's objections; even when relations between himself and Schumann were at a low point, he assigned Schumann's piano music to Clara during her lessons. The two lovers wrote each other letters in code, made an engagement in secret, and finally took Friedrich Wieck to court to obtain the right to marry. The court proceedings were messy, as Wieck told some true tales and other nasty and exaggerated ones about Schumann's habits, but Robert and Clara won their case and married on September 12, 1840, a day before her 21st birthday.

Traded Diary Entries

In the early years of their marriage, The Schumann's kept a joint diary, writing in the same book by turns. Their love story became famous, and Clara's devotion to Robert Schumann never waned. The marriage was not without strains, however. Robert Schumann's attitude toward his wife's musical career was ambivalent. During the courtship he had always encouraged her to compose, and he arranged for her music to be published and sometimes wove quotations from her pieces into his own works. The two had something of a symbiotic relationship as composers. Clara's music tended to focus sequentially on different genres just as Robert's did, and both passed in turn through phases of writing piano music, songs, and then larger works. After Robert Schumann's death, Clara stopped composing almost completely.

Conservative public opinion of the time favored the idea, however, that women should stay home and raise children, and Schumann had eight of them between 1841 and 1854. All survived to adulthood. Robert Schumann pushed his wife toward domesticity, and she was able to tour as a pianist only when the family's shaky finances required that she do so. There were other practical problems, too; the household had two grand pianos, but there was no such thing as soundproofing at the time, and Robert's needs took precedence.

Despite these difficulties, Schumann's career was slowed only somewhat during the 1840s. Her total published output of 23 works was small by 19th-century standards, but she got positive responses when publishing her own works. New recordings of such Schumann pieces as the *Six Songs* of 1840-43 have revealed a composer whose style was not a clone of her husband's but drew on influences from various contemporaries, including Felix Mendelssohn and Frédéric Chopin, whose music she often played. The ambitious Piano Trio in G minor of 1846, written with four small children in the house, is often considered Schumann's greatest work.

No matter how much Robert Schumann disliked it when his wife went out on the road, he was dependent on her to some extent: she understood and appreciated his music better than anyone else did, and she was widely known as its greatest interpreter. Robert Schumann, almost alone among 19th-century composers, could not play his own very difficult piano music; he had suffered nerve damage in one of his fingers early in the 1830s, possibly from a finger-strengthening splint he wore in hopes of improving his piano skills, but possibly from the effects of syphilis and its treatment at the time, which involved the ingestion of arsenic.

Separated from Husband During Illness

The last years of Robert Schumann's life were difficult ones for both Robert and Clara. She was left to raise eight children alone but also prized her independence and, when she could, turned down offers of financial help from friends. Robert began to complain of a constant tone he heard in one ear, and his condition soon worsened. He became delusional and aggressive, and in 1854, fearing that he might harm his wife and family, he institutionalized himself. The asylum where he spent his last years, though generally

humane, did not permit visits by relatives, and Clara resumed touring and composing in order to support the family. Her three *Romances* for violin and piano, published in 1855, have passages of deep sadness. She did not realize how dire her husband's condition was until she visited him shortly before his death, which was due to syphilis, in 1856.

During this difficult period, Schumann often found moral support from the young composer Johannes Brahms. The two went walking through towns in the Rhine River valley, and Clara, as she had with Robert Schumann, correctly pegged Brahms as a great composer. Brahms wrote her letters that contain a strong element of suggested passion, but an affair behind the back of the hospitalized Robert Schumann was unthinkable. After Robert Schumann's death the two would have been free to marry; they met in Switzerland and had a long discussion of which the contents are unknown. They met again in Düsseldorf, where Schumann and her family were living, and after she saw Brahms off at the train station for his return to Vienna, she wrote (as quoted by biographer Monica Steegmann), she felt that she was coming home ''as if from a funeral.'' The two remained close friends, probably platonic, for the rest of their lives, dying within months of each other.

If Robert Schumann's death put an end to Schumann's compositional career, it had the opposite effect on her concertizing. With both freedom and financial motivation, she restarted her performing career and gained international acclaim. She moved to Berlin in 1857 and was considered one of the elite musicians of the German capital, making nearly 20 trips to England, where she was especially popular, and touring as far away as Russia. Her interpretations were noted for their depth, and her programs for their variety; she played many of Beethoven's works, including four of the profound and punishingly difficult last five, and, at a time when very few other pianists did so, she looked back to the Baroque era of keyboard music, performing works by Johann Sebastian Bach and Domenico Scarlatti. She played a large part in establishing the permanent status of both Robert Schumann and Brahms in the piano repertory.

Schumann moved to Frankfurt-am-Main, Germany, in 1878, and in her later years she taught piano at the Hoch Conservatory there. She continued to perform until 1891, and she died in Frankfurt on May 20, 1896. In the stressed, gender-conflicted culture of the late twentieth century, many people found Schumann an extremely compelling figure. Her life became the subject of an opera (*Clara,* by Robert Convery and Kathleen Cahill), a play (*Clara's Visitor,* by Stephanie Wendt), and a widely acclaimed novel, *Clara,* by Scottish writer Janice Galloway.

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Artie Shaw

American clarinetist and swing bandleader Artie Shaw (1910-2004), at the peak of his career in the years just before World War II, was matched by few other musicians in popularity and technical skill. Almost as compelling as his musical feats was his attitude toward his own success, which ranged from ambivalence to outright distaste. In his autobiography, *The Trouble with Cinderella,* he spelled the word ''$ucce$$.''

Shaw's legion of fans was international. An often-quoted *Time* magazine article from the war years stated that to ordinary Germans, America meant ''Clark Gable, skyscrapers, and Artie Shaw.'' And when he sought to retreat from the spotlight, that only increased public fascination with his unusual career and a spicy private life that included eight failed marriages, several of them to headline-making Hollywood beauties. After Shaw laid down his clarinet for good in 1955, however, the publicity died away and Shaw's purely musical legacy came into sharper view. Artie Shaw's hit recordings, such as ''Begin the Beguine,'' ''Stardust,'' and ''Frenesi,'' matched musicianship and popular appeal in a marriage very few other musicians of the twentieth century would accomplish.

Suffered from Anti-Semitic Remarks

Shaw was born Arthur Jacob Arshawsky in New York, New York, on May 23, 1910; his parents were Yiddish-speaking Eastern European Jewish immigrants who worked in the dressmaking business. For the first seven years of his life Shaw lived on New York's heavily Jewish Lower East Side, but financial problems forced the family to move to New Haven, Connecticut. There he encountered anti-Semitism for the first time. A classmate, he recalled in his autobiography, threatened him after he said the Lord's Prayer with the rest of his class, saying, ''We don't want no goddamn Christ-killers saying the Lord's Prayer around here, see? Go on home and say your lousy kike prayers, and keep your dirty sheeny nose out of other people's prayers, you hear what I'm telling you?'' Such experiences, Shaw wrote, ''had more to do with shaping the course and direction of my entire life than any other single thing that has happened to me, before or since.'' As a teenager he changed

his name to Art Shaw; ''Artie'' was a further modification suggested by a recording executive who thought ''Art Shaw'' sounded too much like a sneeze.

Although he studied the piano halfheartedly at his mother's behest, Shaw's real introduction to music came when he sneaked into New Haven's Poli's Palace Theatre while skipping school, and heard a saxophonist take a solo during a vaudeville act. Shaw asked his parents for a saxophone and lessons, but encountered strong parental resistance to his idea of becoming a musician; the best he could do was convince them to let him finance his own instrument purchases and lessons by working at a neighborhood delicatessen. He threw himself into practicing for as much as seven hours a day, stopping only when his lips were worn raw. Within a few months he had won five dollars in a talent contest. He was hired as a substitute sax player and then a full-time touring member of the Johnny Cavallaro dance orchestra. On Cavallaro's instructions he switched from saxophone to clarinet.

Shaw was hired by Cleveland, Ohio, bandleader Austin Wylie in 1925 and spent several years in that city, performing with Wylie's bands in theaters and, from time to time, in Chinese restaurants. He volunteered to write arrangements for the band, learning at first by trial and error with help from the other musicians, and he soon became a proficient orchestrator. Shaw tried to emulate the fiery new jazz styles that were coming out of Chicago, Illinois, and made a trip to hear trumpeter Louis Armstrong in person. In 1928 he traveled to Hollywood and joined another dance band, this one led by Irving Aaronson. That group moved in 1930 to Chicago, where Shaw encountered contemporary classical music, and then on to New York, where he decided to stay on and resume his interrupted education.

Shaw never obtained a high school degree, but he became a voracious reader and sat in on classes at Columbia University. For the rest of his life, Shaw would educate himself on subjects ranging from literature and art to Zen Buddhism. He made a living in the early 1930s as a recording session player, often with the CBS Orchestra, appearing on numerous recordings of the time. But he became frustrated with what he regarded as purely commercial activity. He listened to the music of jazz pianist Willie ''the Lion'' Smith and sometimes played in jazz groups that backed the young vocalist Billie Holiday, among others. Rehearsals would often find him with a book propped on the music stand beside the score he was supposed to be learning. Around 1933 Shaw dropped out of music and urban life in general, buying a farm in Bucks County, Pennsylvania, and making a living from its products while trying to write a novel about cornetist Bix Beiderbecke, another major influence on his own style.

Surprised Audience with Classical-Jazz Fusion

Back in New York in 1936, Shaw was booked into the Imperial Theatre to play during an interlude, in front of the curtain, while the stage was set up for the headlining Tommy Dorsey and Bob Crosby swing bands. He seized the opportunity to experiment, forming a band with the then unheard-of combination of classical string quartet, rhythm section (with no piano), and his own clarinet, and writing an original Interlude in B flat for the group. When the audience cheered wildly, the players repeated the piece, having no encore planned. Promoters urged Shaw to form a more conventional swing band, and he agreed.

At the time he was unknown to national audiences, but the Artie Shaw Orchestra soon emerged as a rival to clarinetist Benny Goodman's swing band. The two clarinetists (and another major clarinetist-bandleader, Woody Herman) were often characterized as rivals, but Shaw emphasized the importance of forming one's own style rather than competing with other musicians. He hired Holiday as a vocalist, becoming one of the first white bandleaders to employ a full-time black ensemble member, but she departed after a few months of racist abuse from audiences. Signed to the Bluebird label, Shaw and his orchestra recorded an instrumental version of Cole Porter's ''Begin the Beguine'' in 1938.

The recording featured a sequence of subtle Shaw solos (and inventive little solo fragments) and rapidly became a massive hit. Shaw contended for Goodman's title of King of Swing and, at a point when swing was the dominant form of American popular music, became one of the most famous figures in the American entertainment industry—''a sort of weird, jazz-band-leading, clarinet-tooting, jitterbug-surrounded Symbol of American Youth,'' as he called himself (according to *Atlantic Monthly* writer Mark Steyn). Shaw made other hit recordings and appeared on national radio broadcasts, but the bookish performer detested the frenzy of

fame. On a bandstand in New York in 1939 (according to a jazz historian quoted by Jesse Hamlin in the *San Francisco Chronicle*) he told vocalist Helen Forrest, Holiday's replacement, that ''I hate selling myself. I hate the fans. They won't even let me play without interrupting me. They scream when I play. They don't listen. They don't care about the music.'' Shaw walked off the stage and hid out in a Mexican seaside town.

Publicity hounds caught up with him after he rescued a drowning swimmer, and the episode, if anything, heightened Shaw's mystique. He formed a new band in Los Angeles in 1940, appeared in several films (including *Second Chorus*), and recorded hits that would become jazz standards—a flawless arrangement of the Mexican popular song ''Frenesi''; his own ''Summit Ridge Drive;'' one of the definitive versions of the Hoagy Carmichael song ''Stardust''; and a classical-influenced ''Concerto for Clarinet.'' Shaw's personal life stayed in the headlines, as he dumped one pin-up girl movie star, Betty Grable, to marry another, Lana Turner. Shaw himself had matinee-quality good looks to go with his musical abilities, but his marriages, including one to star Ava Gardner, all soured soon after they began.

Sent to Pacific

In 1942 Shaw enlisted in the U.S. Navy. He was instructed to form a band that would perform for the troops, and played a heavy schedule of concerts in the Pacific theater for a period of 18 months, performing under bomb attack on the island of Guadalcanal at one point. He likely suffered from what would now be called post-traumatic stress disorder and spent time under a psychiatrist's care, an experience that gave *The Trouble with Cinderella* (1952) an introspective spirit rare among jazz biographies. A new marriage to Betty Kern (daughter of composer Jerome Kern) dissolved. Back in New York in 1944, Shaw formed a new band that some observers consider his best; it featured rising African-American trumpeter Roy Eldridge and guitarist Barney Kessel.

Shaw also revived a small group, called the Gramercy Five, that he started before the war; the name came from that of a New York City telephone exchange. The Gramercy Five served as a forum for some of Shaw's more experimental ideas, including the introduction of the harpsichord, a then-rarely-heard predecessor of the piano, into a jazz context. In 1947 Shaw again took a break from performing in order to study classical clarinet. He performed with a number of symphony orchestras, including the New York Philharmonic under the conductorship of a young Leonard Bernstein, and released an album called *Modern Music for Clarinet* that featured his arrangements of contemporary classical pieces.

Shaw's classical experiments were not enthusiastically received by his core of jazz fans, and neither did they follow him as he mastered the new angular bebop jazz style—something few other major swing performers succeeded in doing. The music of the large band Shaw formed in 1949, and the recordings he made with the Gramercy Five toward the end of his career, received only moderate levels of attention at the time but are highly esteemed today. Increasingly restless, Shaw took another break from performing in 1951 and moved to a dairy farm in upstate New York's Dutchess County. In 1955 he stopped performing on the clarinet and was never lured back, although he did emerge to conduct a revived Artie Shaw orchestra in 1983. Shaw felt that he had accomplished all he could on the clarinet and never touched the instrument again. ''I sought perfection,'' he was quoted as saying by Steve Voce of the London *Independent.* ''I was constantly miserable. I was seeking a constantly receding horizon. So I quit.''

The final decades of Shaw's life were eventful ones, even if they had little to do with music. He built a house on the northeast coast of Spain and lived there with his eighth wife, Evelyn Keyes, for five years. Shaw, who had two sons (one by Kern, one by sixth wife Doris Dowling), moved to northwestern Connecticut in 1960 and to California in 1973. He took up shooting and was at one point ranked as the fourth-best precision rifleman in the United States. Shaw formed a film distribution company and was a fixture on the college lecture circuit; presenters could choose from one of four talks, one of which dealt with serial monogamy and divorce. According to Steyn, he called himself the ''ex-husband of love goddesses.'' The bulk of Shaw's energy was spent on writing fiction; in 1964 he published a trio of novellas under the collective title *I Love You, I Hate You, Drop Dead.* In his final years he worked on a giant novel about a young jazz musician named Albie Snow; it was never finished or published. Shaw died in Newbury Park, California, on December 30, 2004.

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Alfred Sisley

Alfred Sisley (1839-1899) was a key painter of the early Impressionist period, a friend and associate of Claude Monet and Pierre Renoir who matched their pathbreaking experiments with light, color, and

brushstroke. He put his own stamp on early Impressionist technique and produced a body of work that art historian Richard Shone called ''fundamentally representative of our notion of what constitutes 'pure' Impressionism.'' His output consisted almost entirely of landscapes.

That consistency of subject matter is partly responsible for the comparative obscurity of Sisley's paintings as compared to the work of other great early Impressionists. While Monet, for example, began to incorporate urban scenes into his art, and Renoir began to specialize in a new kind of portrait, Sisley's style changed little as he moved from town to town and painted the new landscapes he encountered. It was only when Sisley's paintings were reassembled into large museum exhibitions that the dimensions of his achievement became apparent; his subtle grasp of detail and effect was almost the equal of Monet's, and his impact on future landscape painters, many of them American, was strong.

Born to English Parents

Alfred Sisley was born in Paris, France, on October 30, 1839, to William and Felicia Sisley, cousins from England. William Sisley was the manager of a company that made artificial flowers. Despite his English name and occasional references to him as ''the English Impressionist,'' Alfred Sisley rarely left France, and for many years had only an imperfect grasp of English. He applied twice for French citizenship but was turned down both times. Both English (SIS-lee) and French (sees-LEI) pronunciations of his name were current during his lifetime. Sisley was brought up in Paris, and in 1857 he was sent to London, England, to live with relatives, improve his English, and prepare for the business career his parents had planned for him.

Instead, Sisley spent his time studying the great English landscape painters of the time, including John Constable and the proto-Impressionist J.M.W. Turner, whose late paintings almost did away with representation in favor of pure patterns of light. Back in Paris in 1860, Sisley began studying art at the studio of Charles Gleyre, a conservative painter whose classes nevertheless attracted several of the future creators of Impressionism. Sisley became acquainted with Monet, Renoir, and Frédéric Bazille. Sisley and other painters sometimes went out in groups to sketch scenes *en plein aire,* or in open air, a characteristic Impressionist technique Sisley would follow for the rest of his life. Sisley's first surviving paintings are rather gloomy landscapes in the style of the dominant Barbizon school, but he soon began to pay attention to Monet's innovations. Sisley made waves with two paintings of a street in the village of Marlotte that were shown in 1866 at the Salon, a space that exhibited paintings juried by the French Academy of Fine Arts.

Sisley's personal life went through an upheaval at around that time. He met Marie Louise Adélaïde Eugénie Lescouezec, an artist's model and florist who was five years older than he. She became pregnant and gave birth to their son, Pierre, in 1867. Sisley, who was not religious, had no use for a church ceremony, and the two did not marry until 1897, shortly before Sisley's death. A daughter, Jeanne, followed in 1870, and Sisley's father, whose business was destroyed in the Franco-Prussian War, was outraged by Sisley's non-marital liaison and cut him off from family funds. Sisley, however, usually told people that he was married, and few outside the family knew of the unorthodox arrangement; a bit of scandal, then as now, might actually have helped his career. Sisley remained on the edge financially for much of his life and often borrowed money from friends. Things got even worse in 1870 when Prussian troops pillaged the town of Bougival, west of Paris, where he was living at the time; he lost everything he owned.

By that time, however, Sisley had fully immersed himself in the new techniques that would soon become known as Impressionism. Moving his family to the small town of Louveciennes, he began to paint landscapes of the area; these early Impressionist paintings, such as *Early Snow at Louveciennes* (in the collection of the Boston Museum of Fine Arts) are considered some of his best. His paintings, at first so dark, now seemed bathed in light. Richard Cork wrote in the *Times* of London, ''By 1872, two years before the First Impressionist Exhibition, he had liberated his imagination with extraordinary panache. Look at the superb *Bridge of Villeneuve-la-Garenne,* where the sky is at last permitted to assume the importance it would enjoy in so much of his work.'' Sisley attracted the attention of the influential art dealer Paul Durand-Ruel, who had an international clientele.

Exhibited at Impressionist Shows

The event that gave Impressionism its name was the Impressionist Exhibition of 1874, which featured a number of Sisley's works from the preceding few years—careful, subtle landscape scenes that wound up in collections on both sides of the English Channel, and eventually on both sides of the Atlantic. Sisley's painting *Autumn: Banks of the Seine near Bougival* shared the distinction of being criticized, along with Monet's works, as unfinished. Sisley also exhibited his paintings at the second, third, and seventh Impressionist exhibitions, and the prices his paintings could command rose to a point where he could support his family.

Emboldened by his new success, Sisley made a painter's tour of England in 1874, traveling with French opera singer Jean-Baptiste Faure. Sisley returned twice more to England but otherwise did not travel to seek out artistically stimulating locales the way other artists of the day tended to do; the trip to take in the atmosphere of decaying Venice was a common one at the time, but Sisley never made it. The 1874 visit produced an important series of scenes painted along the Thames River, but Sisley avoided the heavily industrial scenes that were beginning to fascinate other contemporary French painters.

Sisley moved his family to Moret-sur-Loing, southeast of Paris, in 1880. The town nears the Fontainebleau forest beloved by various Impressionist painters, and it became for Sisley something comparable to what Giverny, west of Paris, was for Monet: a source of unusual natural scenes that he knew well and could revisit with a canvas, or occasionally

a camera, for despite his devotion to painting in the open air, Sisley seems to have worked from photographs at times. Still short of cash, Sisley sometimes paid off local tradespeople and merchants with paintings. One painting at the time could pay for roughly three months' rent on the Sisley family's house at 19 rue Montmartre. The descendants of some of these townspeople reaped a windfall from their inherited Sisley paintings, but others were reluctant to admit ownership of a Sisley lest they be forced to pay several generations' worth of inheritance taxes. Sisley is thought to have painted up to 1,500 canvases, but only 900 have been identified so far.

Staying close to Moret for the rest of his life, Sisley still sought out new surroundings by moving temporarily to other small towns. His fortunes slowly improved as his reputation solidified. Durand-Ruel mounted an all-Sisley exhibition in Paris in 1883 and another at his satellite gallery in New York in 1889—the point of origin for some of the many Sisley scenes that hang today on the walls of large and medium-sized American museums. The French government confirmed Sisley's status by purchasing one of his paintings in 1888, and in 1890 he was chosen as a member of the Société Nationale des Beaux-Arts (National Society of Fine Arts), a group formed by the sculptor Auguste Rodin and several painters to highlight the best in French modern art. Sisley's paintings were often shown at the group's annual exhibitions in the 1890s.

Painted Cathedral Series

In 1893 and 1894, Sisley produced a series of paintings of a Gothic-era church in Moret-sur-Loing, with close-up views of the church, various lighting conditions, and types of weather. The series is comparable to the more famous series of views of Rouen Cathedral painted by Monet around the same time, and Sisley may have done his own series because he heard about Monet's plans and wanted to use the publicity surrounding Monet to his own advantage. The Monet cathedral series was one of the great breakthroughs of modern art, with unearthly colors and indistinct building shapes that seem to point the way toward abstraction. Sisley's works, by comparison, remained more in the main line of classic Impressionism.

Critics have disagreed on the merits of Sisley's church paintings. Cork declared that ''even when glistening from a recent downpour or assailed by the full power of the sun, [Sisley's] church never threatens to dissolve in light. Monet's encrusted visions are ethereal; Sisley's remain earthbound.'' But Joseph C. Skrapits, writing in *American Artist,* found that ''Sisley's churches evoke a depth of poetic feeling missing from Monet's cathedrals, which for all their fireworks display of color seem somewhat chilly exercises in virtuoso technique.'' Whichever reaction the individual viewer may have, it seemed clear that large exhibitions of Sisley's paintings resulted in a new appreciation of his technique. Seen individually, his paintings do not push the envelope as those of the more progressive Impressionists did, but an immersion in his painterly world reveals the depth of his reactions to natural scenes. Like Monet, Sisley also often painted haystacks in the latter part of his career.

Sisley suffered from cancer of the throat for several years in the late 1890s, and he died at age 59 on January 29, 1899, in Moret-sur-Loing. The Georges Petit gallery in Paris mounted a retrospective of his work in 1897, but for many years after that, despite the wide distribution of his work in museums, he was somewhat undervalued in comparison with the major Impressionists. No full-length biography of Sisley exists, partly because, although he was a prolific letter writer, he was reticent about the personal details of his life. Sisley's paintings are often described as sober, in contrast to the crowd-pleasing ebullience of a painter like Renoir with his intensely colorful palette. A major showing of Sisley's work at the Royal Academy in London and a series of events mounted in Moret in 1999, on the 100th anniversary of Sisley's death, resulted in new interest in his classic Impressionist style. Of the Royal Academy show, the *Economist* noted that Sisley ''did not do what art historians like painters to do. He did not constantly push, and twist, and extend his range.'' But ''anyone who does not feel a sudden flush of pleasure when confronted with a classic Sisley needs to take his soul in for a service.''

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Lydia Skoblikova

Russian speed skater Lydia Skoblikova (born 1939) became the first athlete to win four gold medals in one Olympiad, in the 1964 Winter Games at Innsbruck, Austria. Her six golds overall for the former Soviet Union remain a record in the sport. The ''lightning from the Urals'' also won numerous medals in the World Championships.

Had Cold Winters in Siberia

Skoblikova was raised in a metallurgical engineer's family in Zlatoust, in Siberia, a sword-making community in the Ural Mountains that was also the home of world chess champion Anatoly Karpov. Thanks to the long winters, outdoor rinks were abundant, and the sports-

minded city built many athletic facilities. Skoblikova began skating at age 10 and racing at 12. An Associated Press article in the *New York Times* wrote, ''In an atmosphere where the winters are long and the skating rinks plentiful, she rapidly mastered the techniques of the sport.''

Skoblikova worked up to five hours a day fine-tuning her style, and built her endurance through bicycling and skiing. ''In the European countries, skiing and skating is started in babyhood,'' Arthur Daley wrote in the *New York Times.* ''In Innsbruck, for example, the kids gulp down their lunch at the noon recess and snatch a couple of runs down a nearby Alp before returning to classes.'' And in the Netherlands, many Dutch people get from place to place by skating across the country's frozen canals.

Golden Breakthrough at Squaw Valley

At age 19 Skoblikova qualified for the Soviet team in the 1959 World Championships in Siberia and earned a bronze medal for her third-place finish. Ironically, given her international success, she never won a national championship. She captured two distance events at the Worlds the following year, and won the 500-meter sprint at the Worlds in 49.5 seconds; in the latter event, she led a Soviet sweep of the top four finishes.

In 1960 she qualified for her first Olympiad, the Winter Games in Squaw Valley, California. Skating, including all its subcategories, was one of four winter sports at Squaw Valley. Skoblikova, largely unknown internationally at the time, drew headlines with her Olympic victories in the 1,500 and 3,000 meters; she set a world record in the 1,500 meters. She barely missed another medal in the 1,000 meters, finishing fourth.

Squaw Valley would be a mere opening act for Skoblikova, who balanced her sports regimen with a job teaching anatomy and physical education at the Physical Culture Institute in Chelyabinski, Siberia. She and her Soviet teammates continued to excel in the Worlds. After near misses for golds the previous two years, Skoblikova dominated the 1963 Worlds in Karuizawa, Japan. She won all four events—the 500, 1,000, 1,5000, and 3,000 meters—gliding over what the *New York Times* called ''one of the finest 400-meter skating layouts in the world.''

Won Four Golds in 1964

One month before the 1964 Olympic Winter Games at Innsbruck, Skoblikova, an Iron Curtain athlete who spoke infrequently and measuredly, suddenly predicted the Soviet Union would sweep the women's figure skating events. ''We will pick up silver and bronze medals, too,'' she said at a Moscow press conference held by the Soviet State Committee for Cultural Relations with Foreign Countries, according to Theodore Shabad of the *New York Times.* The Soviet team was strong in speed skating, entering eleven men and six women at the Innsbruck games, but no female solo figure skaters competed there.

The USSR emphasized nationalism in advance of the Games. According to Shabad, Yuri D. Mashin, the country's leading sports official in his role as chairman of the Central Council of Soviet Sports Societies, said that patriotism ''may play a decisive role'' in Olympic results. He added that 55 of the 74 Soviet athletes belonged to the Communist Party or the Young Communist League. The 1964 Soviet squad was fairly new; only about one-third of the athletes had Olympic experience, Mashin said.

Skoblikova was considered a solid favorite to prevail in the 1,000, 1,500, and 3,000-meter races at Innsbruck, but beatable in the 500-meter sprint. Skoblikova, however, won the 500 in 45 seconds, and led a Soviet sweep in that event. She won her 1,500 meters in 2 minutes, 22.6 seconds and prevailed in the 1,000 in 1:33.2. The skater, meanwhile, remained self-critical. ''I know I was somewhat slow,'' she said in the *New York Times.* ''I didn't take all the advantages I could have.''

In the 3,000 meters, her biggest competition appeared to be mushy ice; warm weather made the ice puddly throughout the competition and the lack of snow jeopardized such events as the bobsled, forcing the Austrian army to carve snow out of mountains and transport it to the luge and bobsled runs. Still, Skoblikova made Olympic history, finishing the 3,000 in 5:14.9, to become the first athlete of either gender to win four gold medals in one Olympics. Despite a hot sun and sub-par ice, she missed breaking her own world record by merely a fraction of a second.

''Mrs. Skoblikova had her mind on great things today,'' Fred Tupper wrote in the *New York Times.* Already possessing World (5:04.3) and Olympic (5:14.3) records in this event, she had hoped to finish in less than five minutes. ''But the sun was against her,'' Tupper wrote. ''The early skaters

found the ice firm and fast, but by noon pools of water dappled the rink.'' Skoblikova led by half a second midway through the race, ''then she really poured it on,'' Tupper wrote, adding: ''In a furious final lap, her head down and her arms swinging, [she] roared across the finish as the crowd waved and screamed.''

The four victories brought her worldwide acclaim. ''I like to skate around the stadium after a victory. People applaud and that gives me pleasure,'' she said after winning the 1,000 meters, as quoted by the Associated Press in a *New York Times* article. Eric Heiden of the United States won all five men's speed-skating events in the 1980 Games at Lake Placid, New York, but Skoblikova is still the only woman to capture six Olympic golds in individual events. American speed skater Bonnie Blair also won five golds, but they covered three Olympiads, including her three victories in 1994 at Lillehammer, Norway.

Women's Sports in Limelight

Skoblikova's success drew attention to women's sports. The women accounted for most of the USSR's 11 gold and 25 overall medals at Innsbruck, and the Western media took notice. ''If Lidiya Skoblikova—with her blonde hair, blue eyes, and dimpled cheeks—does not match some Westerners' conception of a Siberian woman speed skater, her grim application to training regimen and fierce determination to win typify the Soviet approach to the IX Winter Olympics,'' the *New York Times* wrote in a ''Women in the News'' profile. The newspaper added: ''Her voice is strangely harsh, coming from a girlish, heart-shaped face.'' Her husband, Alexander Polozkov, remained in Siberia during the games but sent congratulatory telegrams.

Media coverage of women's sports was outside the mainstream. Writers in that day often called the athletes ''ladies,'' or ''girls,'' and addressed them by the honorifics Miss or Mrs., with Skoblikova interchangeably called both in the *New York Times.* Arthur Daley, writing an Olympic wrapup column in that newspaper, referred to ''dames,'' ''feminine intrusion,'' ''dolls,'' ''distaff,'' and even track and field ''Soviet amazons.'' He also wrote: ''Not only have the dames made the old Grecian ideal crumble, they also have twisted the perspective of the entire operation. Women have been known to do things like that, bless their darling little hearts.'' Daley called Skoblikova ''the speed-skating matron.''

Never Won National Championship

Skoblikova won all four events in the World Championships one month after the Olympics, but in the Soviet championships, she did not win a single event. Inga Veronina, her principal competition within the USSR and fully recovered from an illness, emerged as the overall champion. Skoblikova, after a two-year hiatus from the sport, set another record in the 3,000 meters in 1967, but failed to win a medal in the 1967 Worlds or the 1968 Olympics in Grenoble, France. She retired one year later.

After retiring competitively, Skoblikova remained active, joining the Soviet National Olympic Committee. In 1983 she received a silver Olympic Order from the International Olympic Committee for having contributed significantly to the Olympic movement. Skoblikova continued her Olympic involvement after the 1991 fall of the Soviet Union. In 2002 she had trouble obtaining a visa to follow the Russian team to the 2002 Winter Games in Salt Lake City in the United States, but obtained one after appealing to the U.S. embassy, along with Vyacheslav Vedenin, who won two golds in Nordic skiing in 1972.

Changed Face of Russian Sports

Skoblikova and other former Soviet athletes witnessed a new generation of Russian stars benefit financially. She attended a 2002 reception in Salt Lake City that honored athletes with old-style honors and new-style cash. ''The money was from a grateful state, which in an earlier era showered privileges and riches on its athletic stars—albeit secretly,'' Serge Schmemann wrote in the *New York Times.* ''But in the new Russia, the state works side by side with generous sponsors, whose posters cover the walls of Russia House, and whose support is critical.'' Figure skater Anton Sikharulidze told Schmemann: ''It's not the Soviet Union, but I think we've kept the good traditions, which is a good thing.''

The Slava Academy of Outstanding Sports Achievements in 2005 nominated Skoblikova in the Legend category for a Glory national sports prize. The academy consists of well-known coaches, athletes, journalists, and scientists, as well as others in cultural affairs.

The breakup of the USSR, however, separated Russia from the only skating rink the Soviet Union had built with natural ice—in Kazakhstan, which became independent in 1991. ''Russia was a speed-skating powerhouse in the 1960s-80s, but many local skaters have been forced to train abroad for the past two decades, for lack of good facilities,'' said *Russian Life,* published in the United States by the Russian embassy. In 2004, thanks to the efforts of Skoblikova and others, Russia opened a state of the art, multi-purpose indoor ice skating center, one of the world's largest, in Moscow's Krylatskoye neighborhood. The stadium hosted the International Skating Union's World All-Around Speed Skating Championships. ''We've been waiting for it for 20 years,'' said Skoblikova, according to the Associated Press. ''Now we have everything and there will [be] no more excuses for bad results.''

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Belle Starr

Legendary American outlaw Belle Starr (1848-1889) developed a reputation as a ''Bandit Queen'' of the Old West. Though she was an expert rider who could handle a gun, and who was associated with famous outlaws such as Frank and Jesse James, many accounts of her life contain more legend than fact. She has been credited with a long list of spectacular crimes, but it appears she did little more than steal some horses and harbor some fugitive friends.

Her popular image, generated by unreliable biographies and motion pictures, was that of an attractive, amorous and ruthless female gang leader—a female Jesse James, as she was often called, usually by those who knew little about her life. The reality of the woman, however, is rather different. ''Belle's true life was one without glamour,'' author Richard D. Arnott wrote in *Wild West* magazine in 1997. ''The so-called Bandit Queen was actually an unfortunate woman hardened by her times and associates. . . . In her later years, she really was a companion to known thieves and felons, but it is doubtful she ever did more than steal horses and provide a haven for fugitives.''

Starr was born as Myra Maybelle Shirley on February 5, 1848, in Jasper County, Missouri, near Carthage. Her parents were John Shirley and Eliza (Pennington) Shirley, who called their daughter Belle. John Shirley, married three times, was the black sheep of an affluent Virginia family. Pennington, his third wife, came from the Hatfield family of the famous Hatfield-McCoy feud. In 1839, Shirley moved his family to southwest Missouri, where he became wealthy raising wheat, corn, horses, and livestock.

In 1856, Shirley sold his land and moved his growing family—now including the eight-year-old Belle—to Carthage. He used the money to buy property in the prospering city and to build a tavern, livery stable and blacksmith shop. Wealthy and well–respected, he sent his only daughter to the Carthage Female Academy. There, Starr, who became an excellent student, studied music and classical languages in addition to the standard academic curriculum.

Starr had four brothers, but she spent much of her time outdoors with her older brother, Bud, who taught her how to ride horses and shoot guns. In town, she enjoyed playing the role of a little rich girl. However, her family's fortunes were about to fall sharply.

Civil War Ruined Family

During events leading to the Civil War, as well as in the actual conflict, John Shirley was a Southern sympathizer, and he especially admired William Clarke Quantrill, the ruthless leader of the marauding guerilla band ''Quantrill's Raiders.'' So he was fiercely proud when Bud joined with Quantrill to serve as a scout. However, the Raiders were marked men in the eyes of the Federal troops, and tragedy struck the family when, in 1864, Union soldiers killed Bud.

Shirley also saw his town and, in turn, his businesses destroyed. Grief–stricken and desperate, he sold his property, loaded his family and belongings in a wagon, and went south to Scyene, Texas, a move that represented a big step down. At the time, Texas was an open territory that provided a haven for outlaws and a last–chance refuge for the rootless and destitute.

Scyene was a small settlement southeast of Dallas, and Shirley obtained 800 acres through a land grant. At first, his family had to live in a crude makeshift abode while he constructed a modest clapboard house. On the farm, Shirley grew corn, sorghum, oxen, horses, milk cows, and hogs; and he raised money through horse trades and stud fees.

During this period, newspapers published reports of the criminal activities of notable outlaws such as James and the Younger brothers, former Confederates who, like the late Bud Shirley, had ridden with Quantrill. Sometimes, the Shirley's opened their farm to these outlaws, providing them a hiding place. Thus, Starr became close with members of the James-Younger gang. In fact, one of the famed outlaws, Cole Younger, had been one of her childhood friends in Missouri. This later led to rumors and the myth that Cole Younger had once been Starr's lover.

Married Jim Reed

In Texas, however, Starr actually fell in love with James C. ''Jim'' Reed. She also knew Reed from her Missouri days,

as the Reed and Shirley families were friends. Now, Reed was riding with the Youngers, and he and Starr became reacquainted one night when the gang sought refuge on the Shirley farm. That led to a romance, and Starr and Reed were married on November 1, 1866.

According to legend, Starr's parents objected to the relationship, forcing the couple to elope. In a rather colorful account, Starr and Reed supposedly rode off with a gang of outlaws and were married on horseback. But this was just another Starr myth. The truth is, her parents did not object at all to Reed. In fact, Reed moved in with the Shirley family and helped with the farming.

In 1867, the couple went to live with Reed's mother on the Reed homestead in Missouri. Early in September of 1868, Starr gave birth to their first child, Rosie Lee, who was later nicknamed ''Pearl.'' Another widely circulated Starr myth involved the daughter's birth. Pearl was said to be the illegitimate daughter of Cole Younger, but this rumor has been discredited. Belle and Reed also had a son, James Edwin ''Ed,'' born in 1871. This domestic tranquility was short–lived, as Reed would become increasingly involved in criminal activity.

Lived life on the Run

After several years of marriage, Reed began to get restless. He began spending less time at home and more time with notorious horse thief Tom Starr. His own Cherokee tribe spurned Tom Starr because of his viciousness. In avenging his father's murder, he reportedly killed more than 20 people. Together, Reed and Tom Starr sold whiskey and rustled cattle in Cherokee territory, an area that became Oklahoma. Reed also re-established contact with his friends in the James-Younger gang.

In 1869, Reed shot a man who supposedly killed his brother, forcing him to flee with his family to California. In 1871, after Reed was accused of passing counterfeit money, the family had to flee again, this time moving back to Texas. For the next two years, Reed became involved in livestock rustling and murder with his outlaw associates. When warrants were issued for his arrest, Reed hid out in Choctaw territory, taking Belle Starr with him but leaving the children with the Shirley's in Texas.

After Reed and his gang robbed the Grayson family of about $30,000 in gold coins, in an 1873 incident notorious for its cruel details, Reed went back to Texas with Starr, who was identified as an accomplice in the crime (supposedly, she took part while dressed as a man), even though there was little evidence she was involved. Apparently, during the robbery, the outlaws hung Grayson and his wife from a tree until they revealed the location of the gold.

Back in Texas, Starr left Reed to live with her parents. She had enough of the fugitive life and her husband's criminal activities. Further, she found out that Reed had been seeing another woman.

Death and Destitution Followed

After the separation from his wife, Reed continued robbing stagecoaches and stealing cattle. For a while, he stayed one step ahead of lawmen. Eventually, former friend John Morris, who had been deputized to capture Reed, shot and killed him in Texas.

The next few years seemed quiet and sad for Starr. Her father died in 1876. Her mother sold the family farm and moved to Dallas. But early biographers embellished these quiet years. According to the Belle Starr legend, Starr moved to Dallas with her children and lived off the money from the Grayson robbery, affecting a rather flamboyant lifestyle, dressing in fancy clothes, boots, and hats and wearing twin–holstered pistols. Supposedly, she spent a lot of time gambling and drinking in saloons and often rode through the streets shooting her pistols.

According to other unreliable accounts, she went on a criminal spree that included burning down a store, robbing a bank while dressed as a man, and robbing a poker game at gunpoint. In addition, she was supposed to have led a ring of horse thieves. But the public record, including newspaper accounts and court documents, did not bear out any of these claims.

The reality was much more mundane. Starr had never financially benefited from her husband's crimes, and after he was killed in 1874, she was broke. Starr sold the farm that she and Reed had bought and, for awhile, lived at the Reed homestead in Missouri.

Married Sam Starr

Local gossip had it that Starr, after Reed's death, lived with Bruce Younger for a short time in Kansas. Bruce was related to Cole Younger, and Starr supposedly married him in 1880. Actually, on June 5 of that year, Belle Shirley officially became Belle Starr when she married Sam Starr, the son of her late husband's former partner in crime Tom Starr. Legal records indicated that Sam was twenty–three while Belle was twenty–seven (she was actually thirty–two).

They settled near the Canadian River on land owned by Tom Starr and called Youngers' Bend, in honor of the Younger gang. As it was located in so–called ''Indian Territory,'' it was in the midst of ''outlaw country,'' and many fugitives, including Jesse James, often sought refuge on the property. Starr, however, wanted only to live in peace, but peaceful periods would be fleeting.

Sentenced to Prison

In July of 1882, the Starr's were accused of stealing horses. The charge came after a horse roundup on a neighbor's land. The Starr's received permission to pen the horses in the neighbor's corral until the horses could be sold. But the neighbor noticed that some of the horses actually belonged to other neighbors, and he informed the Starr's. But the Starr's sold the horses, anyway. They were indicted in November of 1882.

Their four–day trial took place in March of 1883, in the court of ''Hanging Judge'' Isaac C. Parker. Both were found guilty. Parker, however, went easy on the pair, explaining that it was the first conviction for both. Sam Starr received a

twelve–month sentence while Belle received two six–month sentences.

The Starr's were sent to the House of Correction in Detroit, Michigan. Belle Starr reportedly was a model prisoner. After they each served nine months, they returned to Youngers' Bend. Belle Starr had put on weight in prison and appeared dowdy. When she was not busy planting, she liked to read and play the piano. Sam Starr, meanwhile, spent more time away from home, engaging in outlaw activities until he became a wanted fugitive. As such, he only returned home infrequently.

Belle Starr stood trial twice more in 1886. The first trial involved what appeared to be a case of mistaken identity. That year, three bandits had robbed some farms in the Youngers' Bend area, and two witnesses claimed Belle Starr was one of them. She stood trial at Fort Smith in June, but evidence was not enough to convict her. Three months later, she returned to Fort Smith to stand trial for horse theft, after she mistakenly sold a stolen horse to a friend. Again, she was found not guilty.

When she returned home after her second trial, she learned that her husband had been critically wounded after an Indian posse ambushed him. Despite his injuries, Sam Starr escaped and fled to his brother's home. Starr treated his wounds and convinced him to turn himself in. Sam Starr surrendered to authorities in October 1886 and was scheduled to stand trial in February 1887. But he never made it to court. In December of 1886, at a Christmas party that the Starr's attended at a friend's house, Sam Starr was killed in a shootout with his cousin, U.S. Deputy Indian Marshall Franklin West.

The death of her husband placed Belle Starr's claim on Youngers' Bend in the hands of Cherokee authorities. In an attempt to retain the land, she married Sam's adopted brother, Billy July, a member of the Creek tribe who was twenty–four years old. The Cherokee leaders told her she could keep the land as long as she remained married and as long as she stopped allowing fugitives to hide out on the property.

Starr Shot and Killed

Farmers were settling the land near Youngers' Bend, and Starr agreed to rent some of her land to Edgar A. Watson. Later, she learned Watson was wanted for murder in Florida. Not wanting to lose her land, she tried to cancel the rental arrangement. Watson, however, wouldn't leave. In response, Starr insinuated that she knew about his fugitive status and hinted that she'd reveal Watson's whereabouts to Florida authorities. The implied threat had the desired effect; Watson moved to another farm. Apparently, that was not her last encounter with Watson.

Starr was shot and killed on Sunday morning, February 3, 1889, and indications were strong that Watson murdered her. Starr had spent Saturday night with friends and was heading home to Youngers' Bend when she stopped at the home of a neighbor. Several other visitors were there, too, including Watson. When Starr entered, Watson left.

Starr ate and chatted for a while, then continued home. The part of the road she now traveled passed very close to Watson's new home. As she turned a bend in the road, she was blown out of her saddle by a shotgun blast. As she tried to get off the ground, she was shot again, in the face and shoulder. She died from her wounds.

Watson was the primary suspect. Investigators found his footprints near the shooting scene. Also, Watson owned a shotgun. There were no witnesses, however. Some neighbors heard shots but had seen nothing. Watson was arrested but acquitted. The evidence was considered too circumstantial.

After the acquittal, no attempt was made to determine just who shot Starr, although suspects included Starr's third husband and her two children. Her son, Ed, had threatened to kill her after she punished him with a bullwhip. Pearl Starr also was angry with her mother after Belle thwarted her wedding plans and helped get Pearl's own daughter placed in an orphanage. It is still widely believed that Watson committed the murder. He eventually moved back to Florida, where he was killed during a shootout with a posse.

Starr was buried near Lake Eufala, which is just a couple of miles from her Youngers' Bend home, in what is now Porum, Oklahoma. The engraving on her tombstone reads: ''Shed not for her the bitter tear, Nor give the heart to vain regret, 'Tis but the casket that lies here, The gem that filled it sparkles yet.'' Starr was buried with her six-shooters, which were stolen when her grave was vandalized. A protective fence now surrounds the site.

Soon after Starr died, her sensational but apocryphal legend began taking shape. The work most responsible for promulgating her myth was *Belle Starr, the Bandit Queen, or the Female Jesse James: A Full and Authentic History of the Dashing Female Highwayman,* an ''authentic'' biography written by Richard Fox, who wrote dime-novel westerns. The book contained more fiction than fact. But the inaccurate legends persisted until recent years, when scholars finally began piecing together the truth about Starr's life.

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Barbara Strozzi

Barbara Strozzi (1619-1677), a composer, singer, and intellectual activist in Venice, Italy, during its golden age, in the early and middle seventeeth century, was among the most important of the few female composers active during the early eras of European classical music.

Female classical composers were written out of the history books for many decades. When researchers restored women to their proper places, they learned of women composers earlier than Strozzi—a few, like the medieval abbess Hildegard of Bingen (1098-1179), much earlier. But few of those were at the center of a major new musical scene. Strozzi was born into Venetian musical and literary circles, and she created pieces of music in the most vital genres of the day: works for solo voice or for a group of voices with accompaniment, in an expressive style allied to the new genre of opera. Strozzi never wrote an opera, but she was part of a group of Venetian thinkers who helped to advance the genre. Observers of the day praised her vocal abilities. The outlines of her life outside her compositions and musical performances are hazy, but comments that were made about her tell us much about the situation of women in her time.

Adopted or Illegitimate Daughter of Poet

Strozzi was born in Venice in 1619 and was baptized on August 6 of that year. Her mother was Isabella Garzoni, who worked as a servant in the household of Giulio Strozzi, a poet and a member of one of the most powerful families in the Italian city of Florence. He had moved to Venice and become both a patron of the arts and an influential artist in his own right, creating poetry, plays, and texts for musical works. The Strozzi's father was listed as ''incerto'' or uncertain, but it is thought that Giulio Strozzi was her father. He designated her as a potential heir in a will of 1628 and, as we will see, took an active interest in her musical career. In the 1628 will she was named as Barbara Valle, but at some point not long after that she began to use the last name Strozzi. Giulio Strozzi's final will of 1650 made the name official by stating that he had adopted Barbara, but the adoption story was commonly used at the time to disguise the status of children resulting from the extramarital liaisons of powerful and influential people.

Very little is known of Strozzi's musical education, but in the dedication to one of her published works she mentions Francesco Cavalli (1602-1676) as her teacher. That fact indicates the status that Strozzi's adoptive father brought her in the Venetian musical world; Cavalli was the city's top opera composer and the music director at the famed St. Mark's Cathedral. From Cavalli, Strozzi would have learned the elements of opera, which was a young genre at the time. The first operas had been written just a few decades earlier, between 1600 and 1610, and the idea for powerful, passionate solo voice music enhanced by difficult ornamentation was still a new and exciting one.

The basic idea of opera had been proposed just before 1600 by a group of aristocratic intellectuals in Florence, Italy, who styled themselves an ''academy;'' their aim was to try to replicate what ancient Greek singing might have sounded like. Giulio Strozzi set up similar academies in Venice, and it was in this refined, but musically influential atmosphere that Strozzi grew up. She was mentioned in 1634 as a singer at a gathering in the Strozzi family home, and the following year a composer associate of Giulio Strozzi's named Nicolò Fontei wrote a set of songs he called *Bizzarrie poetiche* (Poetic Bizarre Songs) that he said were inspired by Strozzi's singing. These went over well enough that Fontei produced a second book of songs the following year, again apparently intended for Strozzi, and referring to her as ''la virtuosissima cantatrice'' (the most virtuosic singer).

In 1637 Giulio Strozzi created a new academy, the Accademia degli Unisoni, partly in order to serve as a showplace for Strozzi's singing. The academy was something of a debating society or discussion group, with musical performances provided by Strozzi. She also apparently served as a mistress of ceremonies, specifying the evening's theme and judging the arguments put forth by other members. Strozzi was well known to all the members of the academy; a book describing its proceedings was dedicated to her.

Became Subject of Satirical Writings

The profession of composer was extremely rare among women at the time. Strozzi had a few predecessors, such as Francesca Caccini, but male composers who visited Venice reacted with surprise when they heard of Strozzi's compositional activities. The profession of singer was more common; some female roles in operas would be sung by male countertenors (falsetto singers), but Strozzi and other singers became famous for their musical abilities. Nevertheless, singing was not considered entirely respectable for women. Strozzi's activities at the Academy seem to have inspired observers to link music-making with sexual promiscuity. An anonymous pamphlet writer from a rival academy, as part of a series of attacks on the Unisoni group, cast aspersions on Strozzi's chastity, writing (as quoted by Ellen Rosand in the *Journal of the American Musicological Society*) that ''it is a fine thing to distribute the flowers [Strozzi would apparently pass out flowers to attendees] after having already surrendered the fruit.'' The writer later suggested that the only reason Strozzi had never become pregnant was that she mostly spent time with a castrato—a male singer who had been castrated in order to preserve his high singing voice.

The significance of these remarks has been debated among music historians. According to Rosand, they could have indicated that Strozzi was a courtesan, or high-class prostitute. An existing painting of Strozzi, holding a stringed instrument and seemingly waiting for another musician to come and join her, could support this interpretation. But Rosand also pointed out that the tone of the anonymous writer's comments was typical of the titillating spirit of

writings by the academicians of the time, who frequently discussed sexual matters in a joshing way and resisted the influence of the Venetian clergy. According to this line of thought, the pamphlet was a jibe directed by one colleague at another and intended in a familiar spirit.

This viewpoint has gained support from further researches into Strozzi's domestic life. Strozzi never married, but she embarked on a long-term relationship with Giovanni Paolo Vidman, a friend of Giulio Strozzi's. The couple had four children, and Vidman provided for their religious education; Strozzi's two daughters entered convents, and one son became a monk. Prostitutes were registered with the Venetian city government at the time, and lists do not mention Strozzi's name. The fact that Strozzi and Vidman did not marry is of minor significance; well-off Venetians of a non-religious bent did not consider marriage an indispensable sacrament.

The central activity of Strozzi's life, after her father began to approach old age, was composition. She continued to perform, and it is likely that she wrote most of her music for her own use. Strozzi's first published work was a set of madrigals for groups of two to five voices, published in 1644. The texts of these madrigals were by Giulio Strozzi, but after having helped provide a solid launch to her compositional career he faded into the background; just a few texts by her father are included in Strozzi's later publications. Strozzi published eight books of music during her lifetime, designated as Op. 1 through Op. 8 (a numbered ''Opus'' was a published musical work). Op. 4, like many other works of the seventeeth century, has been lost, but the unusually high survival rate for Strozzi's works suggests that they were held in high regard.

Wrote for Solo Voice

The predominance of instrumentally accompanied works for one or more solo voices was comparatively new in Strozzi's time, and the terminology used to classify them was fluid. Strozzi wrote works called cantatas, arias, ariettas, motets, and madrigals. These words could mean different things at different times, but the madrigals were generally works for more than one voice; the motets (she wrote only one volume, the *Sacri musicali affetti,* Op. 5) were religious works for solo voice; and the cantatas, arias, and ariettas were expressive solo works in the new operatic style. The arias and ariettas were mostly strophic songs, meaning that they essentially repeated the same music for each verse. The cantatas were more elaborate pieces with multiple sections and a variety of ways of setting the text that ranged from speech-like recitative (ress-iss-a-TEEVE) to full-blown melodies to arioso, an intermediate stage between the two. Few cantatas were written before the time of Strozzi's career, and her importance as one of the creators of the genre is a topic of inquiry among musicologists. The texts for her works, apart from those by her father, were by writers working in the so-called Marinist tradition of poet Giambattista Marini; they were romantic lyrics with elaborate, sometimes overcomplicated concepts.

Strozzi was, in any event, a successful composer. She wrote about 125 works, some of them of considerable length, and the continued demand for her compositions over 20 years—her last collection, *Arie a voce sola,* Op. 8, was published in 1664—testified to strong interest in her music. Many of them contained performance directions and expressive markings that were well beyond the norm for the era, suggesting that singers other than Strozzi were performing them and that she wanted to insure the proper effect. Strozzi did not, however, succeed in finding an aristocratic patron who could have made her life as a composer easier; each of her eight books was dedicated to a different potential noble backer. Her compositions probably served as a major source of income as she grew older.

Strozzi's music has become better known as scholars have begun to make editions suitable for performers and concert presenters have organized programs focused on music by women. Some aspects of her style were intended to show off her vocal technique to best advantage; she wrote spectacular, difficult-sounding melodies that nevertheless lay naturally in a singer's voice range, and she avoided passages of dry recitative where she could. Tim Carter of *Early Music,* reviewing a compact disc of music by *la virtuosissima cantatrice,* praised Strozzi's ''contribution to a range of styles and genres in the process of formulation as the Baroque got under way.'' Her sectional cantatas, he wrote, ''are particularly intriguing,'' and her solos, duets, and trios ''ravishing.'' The music of one of Europe's first major female composers seemed likely to yield more riches as compositional and performing techniques of her era generally became better understood.

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George Szell

As conductor of the Cleveland Orchestra for almost a quarter-century, Hungarian-born George Szell (1897-1970) built the ensemble into one of the world's greatest symphony orchestras. For sheer precision and accuracy of interaction, the Cleveland Orchestra under Szell was unmatched.

In many ways, Szell lived up to the image of European conductors that Americans frequently had and enjoyed. He was an absolute authoritarian who drilled his players relentlessly in order to produce the detailed and fully thought-out interpretations of classical works he demanded. An imposing figure who stood six feet tall on the podium, he loomed larger than life for the orchestra's players, who often feared his withering stare and chilly personality. Szell was the kind of figure around whom anecdotes circulate, each more outrageous than the last. It was said that when a member of the orchestra's violin section suffered a serious fall, Szell phoned the dressing room solely to ask whether the man's violin had been damaged. But the end result of Szell's single-mindedness was an orchestra that could match any other in the world and that excelled those in other medium-sized U.S. cities by far.

Showed Prodigal Talent

The son of attorney and businessman Georg Charles Szell and his wife Margarethe, Szell was born in Budapest, then part of the Austro-Hungarian empire, on June 7, 1897. He sometimes used the Hungarian form of his name, György, and Americanized it to George when he settled in the United States. Szell grew up mostly in Vienna, Austria, and he showed tremendous talent on the piano from an early age. He made his debut with the Vienna Tonküstler Orchestra (Vienna Musical Artists' Orchestra) when he was 11, playing, in addition to established classical piano concertos, a Rondo for piano and orchestra of his own composition. He quickly performed in several other European capitals and was hailed as a child prodigy in the Austrian tradition of Mozart.

Szell's parents, however, realized that child prodigies often burn out, and they insisted that their son get a better-rounded musical education. Szell studied theory and composition with some of the top figures in the German-speaking musical world, including the composer and organist Max Reger and the musicologist Eusebius Mandyczewski. He began to look to the German capital of Berlin as the height of musical art and was quoted as saying in *Opera News* that he had left before picking up ''that phony Viennese gemütlichkeit''—the relaxed sociability exemplified in Vienna's great waltz tradition. Szell was serious-minded from an early age.

Szell found his life's work the first time he picked up a conductor's baton, leading the Vienna Konzertvereins-Orchester (Vienna Concert Association Orchestra) in a 1913 performance. The following year he appeared as piano soloist, guest composer, and conductor with the mighty Berlin Philharmonic; as conductor he led the high-spirited orchestral work *Till Eulenspiegel's Merry Pranks,* by Richard Strauss. Strauss was a noted opera conductor as well as a composer, and Szell offered himself up as an intern. He spent two years as Strauss's assistant, never earning a cent but absorbing the intricacies of the European classical tradition, especially opera. The internship paid off when Strauss recommended his young disciple for a conducting post at the opera house in Strassburg. When that city reverted to French control, Szell moved on to a series of opera conducting posts in mostly German cities—Darmstadt, Düsseldorf, and, from 1929 to 1937, the German opera house in Prague, Czechoslovakia. He married Olga Band in 1920, but the couple divorced six years later.

Szell was by now in demand as a guest orchestral conductor as well, and he made his American debut with the St. Louis Symphony in 1930. Of Jewish background, Szell was unnerved by the rise of fascism in Germany in the mid-1930s. He sought out orchestral posts in Western Europe, landing one with the Scottish Orchestra in Glasgow in 1937. He married Helene Schultz Teltsch the following year. Traveling to Australia in 1939, Szell heard that war had broken out in Europe. He started back to Glasgow via Canada and the United States but then learned that the Scottish Orchestra had disbanded and that he thus had no job to return to.

Taught Composition in New York

Staying on in New York, Szell landed a job as a composition instructor at the Mannes College of Music. After two years in Scotland he was a competent English speaker, and during his years in Cleveland, Ohio, he spoke English with a heavy German accent but perfect grammatical correctness. Szell's name was well known among European conductors who had already ventured to the U.S., and it did not take him long to find major conducting engagements. Szell conducted Strauss's *Salome* at the Metropolitan opera in December of 1942 and appeared as guest conductor with various American orchestras, including the Detroit Symphony and the Cleveland Orchestra. Szell became an

American citizen in 1946, and after several appearances in Cleveland he was offered the post of conductor and music director there that year.

''A new leaf will be turned over with a bang,'' Szell announced (according to the Cleveland *Plain Dealer.*) ''People talk about the New York, the Boston, and the Philadelphia [orchestras]. Now they will talk about the New York, the Boston, the Philadelphia, and the Cleveland.'' The claim seemed rash; Cleveland had a long tradition of classical music dating back to the large population of German immigrants who settled there in the nineteenth century, but the Cleveland Orchestra was not regarded as a major presence in American music. Szell, after making sure he had the backing of the orchestra's board, immediately set about making changes. He enlarged the orchestra, fired a group of well-entrenched players who he felt were not up to snuff, and scoured American orchestras and music schools for the best new talent. His aim, he was quoted as saying by Harold C. Schonberg in *The Great Conductors,* was to create ''a combination of the best elements of American and European orchestral playing. I wanted to combine the American purity and beauty of sound and their virtuosity of execution with the European sense of tradition, warmth of expression, and sense of style.''

By the early 1950s the Cleveland Orchestra was essentially an ensemble that Szell had created. The large group of string players interacted seamlessly, like a string quartet, and if emotion was not Szell's strong suit, his attention to detail and his absolute control over the orchestra were widely praised. The Cleveland Orchestra was heard all over the country on the radio, and world-class soloists put Cleveland's east-side Severance Hall on their itineraries. Szell and the Cleveland Orchestra began making a long series of recordings for the Columbia label, covering the symphonies of Beethoven and Brahms, and much of the rest of the standard nineteenth-century Germanic repertory. In music close to his central European roots, such as the Symphony No. 8 of Antonín Dvořák, he was regarded as perhaps the finest conductor alive. Szell was not exactly enamored with contemporary music, and often assigned concerts of new works to assistant conductors, although, he did lead numerous world premieres in Cleveland, including that of Paul Hindemith's Piano Concerto (1947).

Szell often returned to Europe to conduct, and in 1957 he felt the Cleveland Orchestra was ready to face the Continent's notoriously tough newspaper critics. The orchestra won rave reviews and returned to Europe in 1965 and 1967. The orchestra also frequently appeared around the U.S., but Szell refused to allow the group to perform for segregated audiences in Southern cities, and the Cleveland Orchestra became the first top American orchestra to hire an African-American musician. In 1970 the orchestra toured Japan in connection with the Expo '70 world's fair there. His love of Mozart found an outlet in guest-conducting appearances at the Salzburg Festival in Austria, and he often returned to his first love, conducting opera.

Compared Mozart's Music to Asparagus

Szell was popular among Clevelanders; if he could not be said to be exactly friendly, he had a dry wit that appealed to classical music lovers. When asked about the charge that his interpretations of Mozart lacked emotion, he replied (according to the All Music Guide) that one does not pour chocolate sauce over asparagus. He encouraged young musicians and orchestra players and audiences alike were proud that he had put Cleveland on the international musical map.

Stories that circulated about Szell among the musicians of the orchestra, however, often had a less positive flavor. Szell's need for total control led him to act coldly, some felt. ''He looks at us the way you study a bug,'' one musician was quoted as saying in *Opera News.* When musicians encountered Szell on the street he would not acknowledge their presence—to do so, he felt, would be to cross a boundary and thus to diminish his authority. Szell's rehearsals were exacting, and players reported that they were as exhausting as actual concerts. His authoritarian streak was only rarely displayed to audiences; one winter night he stopped the orchestra, announced that he would give audience members five minutes to cough and clear their throats, and stalked off.

Some in the musical community felt that Szell was his own worst enemy, but New York Metropolitan Opera general manager Rudolf Bing, hearing that, replied ''Not while I'm alive'' (according to Schonberg). Szell ordered around renowned soloists, and one, violinist Henryk Szeryng, decided that he would not put up with it. The two disagreed over the proper tempo for a movement in one concerto, and both refused to back down. The orchestra was forced to slow down when Szeryng started playing and to speed up when Szell was once again in control. But that was a rare lapse in a Szell performance, for his iron control, all agreed, resulted in playing of a remarkably high standard for a very long time. Szell made no friends by saying that the Cleveland Orchestra's rehearsals started where those of other ensembles left off, but the statement had a high degree of truth.

Szell was adamant about bringing out fine musical details. Schonberg quoted him as saying that ''everything a good composer writes down is expected to be heard, except in obvious cases where a coloristic impression is intended,'' and the Cleveland Orchestra on a good night, which was almost every night under Szell, achieved an awe-inspiring clarity of texture. His talents extended beyond German music; he conducted the orchestral music of his adopted country enthusiastically, and he excelled in the work of composers, like Finland's Jean Sibelius, who specialized in complicated orchestral textures. His love for the challenges of good orchestration also made him an admired specialist in the oversized operas of Richard Wagner.

Suffering from cancer in his later years, Szell died in Cleveland on July 30, 1970. Subsequent conductors—Lorin Maazel, Christoph von Dohnányi, and Franz Welser-Möst—inherited a precision-tuned instrument, and the Cleveland Orchestra remained among the world's most renowned. The legacy of George Szell loomed large in American musical life.

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T

Toru Takemitsu

Widely considered modern Japan's greatest composer in the classical music tradition, Toru Takemitsu (1930-1996) merged Japanese and Western instruments and techniques in his music. Equally important, perhaps, was the way he humanized some of the intellectual devices used by contemporary classical composers of the West, not diluting their rigor but attaching them to concrete images rooted in nature and in Japanese aesthetics.

Growing up amid the destruction of World War II, Takemitsu learned to despise the culture of his native country. Almost completely self-taught as a composer, he immersed himself in Western techniques, returning to Japanese music only later, at the suggestion of an American associate. Takemitsu's music is sensuous and accessible, and he was an acclaimed and enthusiastic composer of film music, the classical genre most oriented toward mass appeal. The detail and density of his music also drew the admiration of specialists, including many of his fellow composers. Some of his music involved tonal depictions of Japanese gardens, and he often acknowledged the garden as a source of inspiration. ''I can imagine a garden superimposed over the image of an orchestra,'' Takemitsu was quoted as saying on England's Soundintermedia website. ''A garden is composed of various different elements and sophisticated details that converge to form a harmonious whole.''

Drafted into Labor Gang

Born October 8, 1930, in Tokyo, Japan, Takemitsu spent his early life in China with his family. By the time he was brought back to Japan to attend school in 1938, Japanese militarism was on the rise and Western music and films were mostly forbidden. Takemitsu kept up a secret fascination with the West. After war broke out he saw a newsreel film of a British destroyer, the Prince of Wales, being sunk by a Japanese attack, but felt only awe at the sophistication of the British ship. In 1944, at 14, Takemitsu was drafted and put to work in a labor gang assigned to build a Japanese army camp. While he was working, an officer played a recording of the French popular song ''Parlez-moi d'amour'' (Speak to Me of Love, 1930). ''I did not know there was such beautiful music in the world,'' Takemitsu later recalled, according to the *Economist.*

After the war Takemitsu tuned into the American Armed Forces Radio, hearing a broad mix of music, including popular songs, Western classical music, and jazz. In the last of these categories, it was bandleader and composer Edward Kennedy ''Duke'' Ellington, with his range of instrumental effects, whom he especially admired. By the time he was 16, Takemitsu had decided he wanted to be a composer. He studied briefly with composer Yasuji Kiyose beginning in 1948, but mostly he learned musical composition on his own. ''My teachers,'' he was quoted as saying by Soundintermedia, ''are Duke Ellington and nature.'' He also admired the quiet, subtly colored impressionist music of French composer Claude Debussy.

In poor health due to lung ailments, Takemitsu turned for moral support to his girlfriend, Asaka, who later became his wife and the mother of his daughter Maki. ''He had holes in his lungs'' when the two first met, Asaka told Kevin Jackson of the London *Independent,* ''and his father had

died early, so his mother had to go out to work, but in spite of their financial difficulties he really wanted to study music. When I met him, he almost forced me into taking care of him; he needed to be taken care of.''

Takemitsu quickly absorbed the latest developments in Western music, proceeding from Debussy to the contemporary French music of Olivier Messiaen. His first work to be publicly performed, the *Lento in Two Movements,* was influenced by Messiaen but had Takemitsu's own distinctive style, which would remain recognizable even as he adopted various new Western techniques. His music was often quiet, with small, sudden climaxes rather than a strong feeling of movement toward a goal, and with a strong focus on timbre (the ''color'' of a sound''), texture, and register (the highness or lowness of a pitch). There was something Japanese about Takemitsu's music, even during the years when he would have been reluctant to admit such a thing.

Wrote Electronic Piece

During the 1950s Takemitsu kept up with new Western styles, mastered them quickly, and gained wider recognition. He studied the serialist music of Austrian composers Arnold Schoenberg and Anton Webern, which rejected the idea of key and instead derived the pitch material of a piece of music from a small cell or sequence of notes announced at the beginning of the work. Electronic music, made on a large computer apparatus prior to the invention of the synthesizer, was on the rise, and Takemitsu's 1956 piece *Vocalism A.I.,* which manipulated recordings of actors speaking those vowel sounds, was one of Japan's first electronic compositions. Takemitsu's reputation grew when Russian-American composer Igor Stravinsky, visiting Japan, heard Takemitsu's *Requiem for strings* (1957) and praised it.

In the early 1960s Takemitsu began to travel to the West for performances of his works. In Hawaii he met experimentalist composer John Cage, whose works often involved leaving portions of his compositions to chance in one way or another, and the two became friends. Takemitsu had already experimented with chance procedures in such works as *Corona* for one or more pianists, 1962, whose score resembled a diagram rather than conventional music notation. Cage, an adherent of Zen Buddhism, encouraged Takemitsu to reconnect with his Japanese roots, and Takemitsu began to think about the power of ritualistic Japanese art forms such as puppet theater. At the same time, he was becoming disillusioned with the hard-core intellectualism of serialist composers and more and more interested in nature as a source of inspiration. Takemitsu's *Coral Island* (1962) won recognition in the West.

His real breakthrough, however, was *November Steps,* commissioned by the New York Philharmonic Orchestra in 1967 and conducted in its premiere by Seiji Ozawa, a close friend of Takemitsu. One of Takemitsu's first works to use Japanese traditional instruments, it was a concerto for solo *biwa* (a scraped and plucked Japanese lute) and *shakuhachi* (a Japanese flute), with Western orchestra. Barry Conyngham and Roger Woodward wrote in the London *Guardian* that ''the music has an almost overpowering focus, as if—in trying to make the two musics one, in striving to accommodate the two rich worlds—the composer draws himself and us into a strange new state.'' Other major orchestras performed and recorded the work, and by around 1970 Takemitsu was a well-known name in classical music circles, invited to compose music for ensembles and festivals around the world.

Takemitsu's fascination with gardens came to the fore in his music of the 1970s and 1980s, in such works as *Garden Rain* (1974) for brass ensemble. He likened the intended experience of hearing his music to walking through a garden; the scenery changes as the listener moves through time, but there is no clear starting or end point. One of Takemitsu's best-known works remains the orchestral *A Flock Descends into the Pentagonal Garden* (1977). The piece mixes Japanese and Western techniques at a deep level, with a vivid evocation of the title scene (a solo oboe represents the descending birds) concealing a densely mathematical exploitation of permutations of the number five, based on the use of a pentatonic (five-tone) scale, in the shifting orchestral fields representing the shape of the garden.

Takemitsu's *Waterways* for piano and orchestra (1975) was inspired by the garden at Spain's Alhambra fortress. At first he was unmoved. ''Since music is for me not symmetrical, I did not like the regularity of the garden at all,'' he was quoted as saying by Paula Deitz in the *New York Times.* But then a woman walked through the garden, breaking the symmetry of the scene and disturbing the water on a pond. ''Only then, the music came,'' Takemitsu said.

Composed Film Scores

Despite the cutting-edge qualities of his concert music, Takemitsu never lost his appreciation for the popular songs that had originally inspired him. He was said to have an encyclopedic knowledge of Western pop music. Takemitsu found a meeting place between pop and classical music in his 93 scores for Japanese films, which he wrote with enthusiasm over the last three decades of his life and which covered all genres from sophisticated art-house films to thrillers. Takemitsu's film career began with the 1964 art film *Woman in the Dunes* and included scores for such classics as director Akira Kurosawa's *Ran,* a film based on Shakespeare's *King Lear.* His film scores varied according to the nature of the project; the *Woman in the Dunes* score was a sparse, minimal affair that would not have sounded out of place on a program of his concert music, while other scores were overtly emotional in the Western fashion. Takemitsu viewed some 200 films a year, and one of his favorite activities on arriving in a new city during his world travels was to head for a movie theater, whether he spoke the local language or not. In 1993 he wrote the score for the American film *Rising Sun.* Takemitsu's film scores represent an under-investigated aspect of his total output.

Takemitsu's genial personality won him friends as well as admirers. In person he was more boisterous than his calm music might suggest. Pointing to a picture of a spiritual-looking Takemitsu on a printed concert program, his daughter Maki told Jackson that ''he certainly wasn't like that. He loved to play the Beatles or jazz on the piano; he loved to

dance around and play, he loved socializing and drinking with other people, especially writers and painters and younger musicians. . . . He was really a lot of fun.'' Takemitsu had many friends at the top levels of Japanese literature and arts, including novelist Kenzaburo Oe and poet Shuntaro Tanikawa. His sense of humor was legendary. In broken English, he once told an interviewer that he thought silence was the mother of music. Then he backed off and corrected himself, saying that perhaps it was only the grandmother.

One of Takemitsu's major compositions of the 1970s, *In an Autumn Garden* (1979), was written entirely for the traditional *gagaku* Japanese court musical ensemble, but in the last two decades of his life he more often wrote for Western instruments. His music was often gentle in spirit, and he continued to refine his instrumental textures in the direction of greater and greater distinctiveness and clarity. Takemitsu's music continued to be frequently performed in the 1990s. His *Fantasma/Cantos* (1991) was awarded the 1994 Grawemeyer Prize, one of the classical music world's most prestigious honors and one that carried a $150,000 stipend. Little of his music to that point had been for voices, and he set to work on an opera, with a libretto by California novelist Barry Gifford. He was suffering from cancer, however, and he died in Tokyo on February 20, 1996.

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Renata Tebaldi

Soprano Renata Tebaldi (1922-2004) is regarded as one of the greatest opera singers of the second half of the twentieth century. For sheer beauty of vocal tone, she was unmatched.

Tebaldi was often defined in the minds of opera enthusiasts by comparison with her polar opposite, the volatile Greek-American soprano Maria Callas. Where Tebaldi was a supremely consistent singer, delivering a breathtaking, creamy sound nearly every time she took the stage, Callas was uneven, but Callas seemed to engage

herself dramatically with operatic roles in a way that Tebaldi did not. Especially popular in the United States, where she proclaimed herself the queen of New York's Metropolitan Opera, Tebaldi took on relatively few roles, never singing in any language other than Italian, and performing the same set of Italian classics over and over. Yet within that minute repertoire she approached vocal perfection, and she enjoyed an unusually long career atop the operatic world.

Suffered Bout with Polio

A native of the seacoast town of Pesaro, Italy, Renata Ersilia Clotilde Tebaldi was born on February 1, 1922. Her father Teobaldo Tebaldi, a cellist and a World War I veteran, was often absent from family life, and he and Tebaldi's mother Giuseppina, who had hoped to become a singer, split up when Tebaldi was three. Mother and daughter moved to Langhirano, near Parma, Italy. Not long after that, the dreaded childhood disease of polio suddenly afflicted Tebaldi. She underwent five years of treatment that helped her survive where others did not. While still weak, she was pushed by her mother toward piano studies.

It was as a singer, though, that Tebaldi impressed faculty at Parma's Arrigo Boito Conservatory. ''I started singing when I was a young girl, but my family wanted me to study piano,'' she was quoted as saying in London's *Guardian* newspaper, but ''my overwhelming need to express myself with my voice made me choose the art of singing.'' Her teacher Ettore Campogalliani agreed that the voice was her

strongest instrument and sent her back to Pesaro to study with singer Carmen Melis, one of the leading voice teachers in Italy at the time. Giuseppina Tebaldi remained her daughter's constant companion as she became an opera star and toured the globe, and one of the few real crises in Tebaldi's even-keeled career came after her mother's death in 1957.

By 1944 Tebaldi was ready for her formal operatic debut in the role of Elena in Arrigo Boito's opera *Mefistofele* at an opera house in Rovigo, Italy. Wartime conditions made for difficult logistics; Tebaldi traveled part of the way to Rovigo by horse cart, and her return train trip came under machine-gun fire. Appearing as Mimi in Giacomo Puccini's *La bohème* early in 1945, she arrived at the theater to hear that her costar had been killed by a bomb. Despite this traumatic start, Tebaldi made the role of the fragile, tuberculosis-stricken Mimi her own, performing it dozens of times over the next several decades.

After the end of the war, Tebaldi landed a plum vocal job in 1946: legendary Italian conductor Arturo Toscanini was slated to conduct a concert to mark the reopening of the bomb-damaged La Scala opera house in Milan, Italy, and Tebaldi was one of two young singers he picked to appear. As the performers rehearsed the program, Tebaldi was placed in a choir loft and began to sing one of her solos in a religious work by Giuseppe Verdi. ''Ah! La voce d'angelo'' (Ah! The voice of an angel), exclaimed Toscanini (according to a widely reported account quoted in the *International Dictionary of Opera*). Some have claimed that the remark meant simply that Tebaldi's voice was floating down from above, but the larger-than-life conductor had also applauded her audition with an enthusiastic ''Brava! Brava!'' shortly before.

Performed German Opera in Italian

Whatever Toscanini might have meant, the performance catapulted Tebaldi to the top of the intensely competitive Italian operatic world and secured her a place at La Scala, the country's premier opera house. Touring with a La Scala company, she began to extend her fame to foreign countries as well, although she spoke only Italian and even demanded that chefs prepare Italian food when she traveled. Though Richard Wagner's opera *Tannhäuser* was mostly performed in its original German by that time, even in Italy, Tebaldi sang the old Italian translation. In 1950 she made a triumphant debut in England in the role of Desdemona in Verdi's *Otello,* another of her signature roles, and she also made her first American appearance that year, in San Francisco, California. She soon added the Chicago Lyric Opera to her list of American appearances but jousted with New York Metropolitan Opera director Rudolf Bing over the right moment for her New York debut. In the early 1950s she sang in Spain, Portugal, and South America in addition to her numerous Italian appearances.

In 1951, Tebaldi and Maria Callas were jointly booked for a vocal recital in Rio de Janeiro, Brazil. Although the singers agreed that neither would perform encores, Tebaldi took two, and Callas was reportedly incensed. The incident began a much-discussed feud between the two star sopranos, although it was never clear how deep the animosity went. Sniping between the two was a matter of public record; a famous incident in which Callas said that comparing her voice to Tebaldi's was like comparing champagne to Coca-Cola drew the retort from Tebaldi that champagne often goes sour. Yet Tebaldi always downplayed the supposed rivalry, and Callas's husband claimed that it was the invention of record-company marketing gurus intent on keeping both singers in the headlines. Indeed Tebaldi, despite her old-world behavior, adapted to American entertainment methods once she began to appear in New York. Like Luciano Pavarotti a generation later she sometimes performed large stadium shows featuring such fare as ''If I Loved You'' from the musical *Oklahoma.* The rivalry between the two sopranos boiled down partly to the personal preferences of their respective fans.

Tebaldi's New York debut finally came in 1955, as La Scala temporarily became Callas's domain. She played the role of Desdemona at the Metropolitan Opera on January 31, 1955, and over the next few years she rolled out one perfectly mastered role after another. Between 1955 and 1973 she performed at the Met 267 times in 14 different operas, with the title role in Puccini's *Tosca* becoming her most frequent role. She performed that role 45 times, and a few other roles nearly that often. The statistic was revealing of Tebaldi's musical personality: she was not adventurous, but she was near perfect. Audiences at the Met gave her the nickname of ''Miss Sold Out,'' for the Tebaldi name on the marquee guaranteed an operatic experience that could hardly be matched. ''Tebaldi's soprano was rich and creamy, totally secure in technique and breath control,'' noted the *Times* of London in her obituary. ''When she was on stage there was no feeling of apprehension. Nothing was going to go wrong.''

A striking beauty and a pleasant interview subject, Tebaldi became well-loved by the American operatic public. She was not a classic temperamental diva but she trusted her own artistic instincts; Rudolf Bing, then General Manager of the Met, once famously said that she had ''dimples of iron.'' Only in the early 1960s did her career falter. Tebaldi began to sing in Italy more often as Callas's career declined, and she suffered symptoms of exhaustion. Her personal life was unhappy; she never married despite several high-profile affairs, and, a strict Catholic, she broke off a relationship with the separated but still-married Italian conductor Arturo Basile. Later she told the *New York Times* that she ''was in love many times. This is very good for a woman. [But] how could I have been a wife, a mother, and a singer? Who takes care of the *piccolini* when you go around the world. Your children would not call you Mama, but Renata.''

Took Time Off from Singing

Things came to a head in 1963, when Tebaldi's voice began to show its first signs of age and she faced negative reviews for the first time in her career. After pulling out of a production of the opera *Adriana Lecouvreur* midway through its run, the world-famous soprano began taking voice lessons again, studying with teacher Ugo de Caro. The

break had its desired results; reporting that her voice felt 12 years younger, Tebaldi returned to the Met in March of 1964 in the role of Mimi in *La bohème.* She took on a few roles with a more dramatic quality and a slightly lower range, but her powers seemed undiminished. She was classified as a lirico-spinto soprano, a soprano specializing in roles that lay between the lyric and dramatic poles. She was photographed being warmly embraced by Callas after a 1968 performance. In 1970 she added the role of Minnie in Puccini's *The Girl of the Golden West* to her repertoire.

In 1973 Tebaldi retired from the operatic stage, with a portrayal of Desdemona as her farewell performance at the Met. She gave a series of recitals around the world, including a stint in the Soviet Union. In 1976 she bade farewell to the recital stage as well, scheduling a Carnegie Hall recital in January of that year. She was unable to finish that recital, breaking off after she became overcome with emotion, but she returned to perform the same program a few weeks later successfully. Though her voice was once again shaky with emotion, she received six curtain calls and standing ovations. Her last public appearance was a vocal recital at La Scala on May 23, 1976. Her 32-year career was unusually durable given the high demands that operatic singers place on their voices. Tebaldi moved out of the New York apartment she had maintained for many years and returned to Italy.

Tebaldi did some teaching after she retired, and her influence was apparent in the voices of many of a new generation of stars. Pure singers such as Kathleen Battle and Renée Fleming carried echoes of Tebaldi's technique in their voices, and young singers could study numerous recordings Tebaldi made for the Decca label. Some critics felt, however, that only by seeing Tebaldi live could one appreciate her mixture of technique and stage presence.

Twenty years after she retired, opera lovers still had great affection for Tebaldi—so much so that the appearance of a new Tebaldi biography in 1995 resulted in lines stretching across Lincoln Center's large plaza from the Metropolitan Opera House, and up Broadway, when the star agreed to sign autographs. In failing health in the early 2000s, she moved to the small enclave of San Marino, an independent country within Italy's borders. She died there on December 19, 2004. ''Farewell, Renata,'' said superstar tenor Luciano Pavarotti (according to the Newark *Star-Ledger*). ''Your memory and your voice will be etched on my heart forever.''

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Vesta Tilley

Vesta Tilley (1864-1952) was a star of the English music hall circuit for more than four decades. Tilley's stage persona was that of an upper-crust male fop, and her cross-dressing made her one of the earliest male impersonators to achieve mainstream renown. Tilley later dressed in the khaki uniform of a World War I-era British soldier and delivered patriotic appeals to help the war effort. Tilley's obituary in the *Times* of London noted that ''her power of creating a character was such that no one who saw . . . her walk across the stage as the absurd little red-coated recruit with the large cigar, in her song about 'the girl who loves a soldier,' is ever likely to forget the picture.''

Tilley was born Matilda Alice Victoria Powles in the city of Worcester, in England's West Midlands, on May 13, 1864. She was the second of 13 children in her family, and was named after her mother, a dressmaker. Her father's occupation was listed on her baptismal certificate from St. Peter the Great church in Worcester as that of a china gilder, but he would eventually become a stage comic and manager of a music hall in Nottingham, another Midlands city. At some point he changed the family surname to Ball.

Wore Mustache to Impersonate Tenor

English music halls were an immensely popular form of entertainment for the working classes in England after 1850 or so. Their nightly shows offered a mix of popular songs, comedy sketches, and specialty acts, and a distinct musical style emerged around it, with chipper, crowd-pleasing numbers that often skewered the rich. Tilley made her first appearance on the music hall stage at age three, and was appearing in male dress by the time she turned six. Her first notable character was that of ''Pocket Sims Reeves,'' a send-up of a popular music hall tenor of the era, J. Sims Reeves.

Tilley made her London stage debut at Canterbury Hall in 1874. At one point, she was appearing in three shows a night at three separate venues in the city, billed as ''Vesta Tilley.'' Her stage name was taken from the Latin word for ''virgin,'' *vesta,* and was probably a nod to a ubiquitous ''Swan Vesta'' brand of matches that dominated the British market at the time. The ''Tilley'' part of her name was a common diminutive of Matilda.

Tilley was a child star who easily moved into her teen and young adult years with increasing success. Her most

popular routine was that of the typical English ''toff,'' or upper-class gentleman. She dressed in dandy-ish suits, and sang songs that poked fun at such types. One of her most famous tunes was ''Burlington Bertie,'' in which she sang, ''I'm Burlington Bertie, I rise at ten thirty/And saunter along like a toff/I walk down the Strand with my gloves on my hand/Then I walk down again with them off.'' Other signature songs of hers were ''Following in Father's Footsteps'' and ''The Midnight Son.''

''The London Idol''

Though Tilley dressed as a man, even to the point of wearing men's undergarments—since women's lingerie of the era was designed to emphasize the figure—she sang in a clearly female soprano, and the gender-bending act was a crowd favorite. She became the most popular female performer of the 1870s and 1880s, and was particularly adored by her working class fan base. By then she was also earning a small fortune. Her family was not wealthy by any means, but her success enriched them, and her father would manage her career and restrict her personal life for many years.

Tilley's father died in 1888, and two years later, at the age of 26, she wed Walter de Frece, a successful songwriter and astute entrepreneur who owned a chain of music halls across England. De Frece took over management of her career, and wrote her songs as well. By the 1890s she was the undisputed queen of the English music hall stage. Her publicity materials dubbed her ''The London Idol,'' and she made extensive tours of the country, the British colonies, and even the United States. She also made some of the first recordings in Britain in 1898, along with fellow music hall stars Bert Shepard, Ada Reeve and Dan Leno, which were done for the Gramophone Company.

During her 1894 American tour, Tilley played the vaudeville circuit, which was the corresponding equivalent to the music hall as a form of popular entertainment in the United States. In 1903 she appeared on the New York stage at the Murray Hill Theatre in *Under Cover*. A *New York Times* review of the show noted that at Tilley's appearance on stage, ''the house fell—at her sprightly and nimble feet.'' The critic paid further homage to her as ''an artist . . . to the tips of her toes, and to the last delicately nasal tone of her boylike voice.''

Was Present at Historic Event

Tilley still dominated the London music hall scene after the turn of the century. A *Times* of London review of one of her shows at the Palace Theatre in January of 1909 asserted that ''her beautifully clear voice, her inimitable walk, and, not least, the excellent quality of her songs, all combine to produce a very attractive turn.'' Three years later, the Palace was the site of a pivotal event in music hall history, the first Royal Variety Performance. The honored guests of the 1912 charity benefit were King George V and Queen Mary, and the Royal Variety show, with its official royal patronage, was seen as the full legitimatization of the music hall genre. Tilley performed a signature tune as Algy, ''The Piccadilly Johnny with the Little Glass Eye.'' Brian Viner, a journalist for London's *Independent* newspaper, wrote many years later that as ''Tilley stepped on stage in gentlemen's trousers—as her act rather demanded—Queen Mary thought the spectacle so immodest that she ostentatiously buried her face in her programme. Applause was consequently muted, and the organisers mortified.''

When World War I began in 1914, Tilley enthusiastically participated in recruiting efforts. She dressed in the typical khaki uniform of the British army, sang patriotic tunes written by her husband, with the most popular being ''Jolly Good Luck to the Girl Who Loves a Soldier,'' ''The Army of Today's All Right,'' and ''Six Days' Leave.'' Another was ''Your King and Country Want You,'' which she performed at recruitment rallies and is sometimes known by the alternate title ''We Don't Want to Lose You but We Think You Ought to Go.'' Its lyrics were a blatant appeal for bodies. ''We've watched you playing cricket and every kind of game/ At football, golf and polo you men have made your name/ But now your country calls you to play your part in war/ And no matter what befalls you/ We shall love you all the more/ So come and join the forces/ As your fathers did before.'' Young men at the rallies who failed to be swayed by these songs were given white feathers, the symbol of the shirker, by pre-arranged children in the crowd if they tried to walk away without signing up.

For her role, Tilley was often heralded as ''England's Greatest Recruiting Sergeant,'' but the war spelled the end of the music hall era. Popular support for the war fell as casualties mounted, and Britain would lose 900,000 military personnel, with two million injured or permanently

maimed. There was a sense of bitter betrayal among the working classes that the popularity of the music hall had been co-opted for patriotic means, and then resulted in such tragic losses.

Final Performance

Tilley and her husband were now quite wealthy. He was knighted in 1919 for his wartime service, which made her Lady de Frece, and she decided to retire from the stage around the same time that he entered politics. This necessitated her retirement from the stage, because such work would have been unsuitable for the wife of a political candidate. Her farewell performance came in June of 1920 at London's Coliseum. She delivered her usual crowd-pleasers, such as ''Jolly Good Luck to the Girl Who Loves a Soldier,'' and at its line, ''Girls, if you want to love a soldier/ You can all love me,'' a male voice cried out from the audience, ''We do!'' As the *Times* of London reported, ''from that point Miss Tilley began to lose some of her self-control.'' Following her performance, she was feted with bouquets and speeches, and spoke some words herself, but broke down near the end, the same *Times* article reported. She was also presented with a ''People's Tribute'' memorial book that had been signed by two million fans.

Tilley campaigned for her husband in the 1924 general elections, in which he won a seat from the riding of Ashton-under-Lyne in Lancashire as a Conservative (Tory) party candidate. He stood in the 1929 elections from the riding of Blackpool, and served in the House of Commons until 1931. Tilley's autobiography, *Recollections of Vesta Tilley,* was published in 1934. Her husband died the following January in Monte Carlo. She died on September 16, 1952, at the age of 88, in London. An editorial in the *Times* of London paid tribute to her the next day, noting that the music hall phenomenon was built around performers who were virtuosos in one particular area, and ''no form of virtuosity was more exacting or more nicely poised than that of the male impersonators, and in that little group of virtuosos none was mistress of a more delicate art than Vesta Tilley.''

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Shania Twain

With her stunning looks and gritty, upbeat lyrics that often touch on a woman's prerogative, Canadian singer-songwriter Shania Twain (born 1965) has secured a large fan base of both male and female country and pop fans. With more than 65 million albums sold, Twain is the best-selling country artist of all time. Her 1997 album, *Come on Over,* was the best-selling album of all time by a female artist in any genre. Promoter Harvey Goldsmith told *Music Week*'s Ian Nicolson: ''She's not country, she's not pop, she's just a huge talent.''

Awed Parents with Vocal Abilities

Twain was born Eilleen Regina Edwards on August 28, 1965, in Windsor, Ontario, to Clarence and Sharon Edwards, who soon separated. Sharon Edwards then moved Twain and her two sisters to Timmins, Ontario, a mining and logging town on the northern stretches of Canada, where winter temperatures dip to forty degrees below Farenheit. In Timmins, Sharon Edwards met and married Jerry Twain, an Ojibwa Indian. Jerry Twain adopted the girls, making them official members of his native band, the Temagami Anishnawbe Bear Island First Nation. The new marriage produced two boys. Jerry Twain worked as a logger and mining prospector, but the family of seven struggled to make ends meet.

Early on, Twain's parents noticed her remarkable vocal talents. By age three, Twain could sing on key with a light vibrato, as well as harmonize. A self-taught guitarist, Jerry Twain decided to teach his daughter to play and the pint–sized singer quickly learned about frets, chords and tuning. Twain's arms barely fit around the guitar, which was longer than she was tall. By ten, Twain was writing her own songs.

Unleashed Talents on Local Community

Because they were perpetually poor, Twain's parents hoped Twain could parlay her abilities into a solid, money–making career. They pushed Twain early and often. As a youngster, Twain was shy and her dream was to become a backup singer for Stevie Wonder. Twain's parents, however, had bigger visions and her mother arranged gigs at community centers, nursing homes and hospital wards. As a preteen, Twain walked through nightclub doors after 1 a.m. when the bars stopped serving alcohol and allowed minors inside. Dressed in a denim skirt and a buckskin-fringed shirt, Twain belted out tunes to blue-collar crowds of loggers and miners.

Encouraged by their daughter's reception, the Twains invested in voice lessons, though the closest suitable teacher was in Toronto, which was a 20-hour roundtrip drive. At 16, Twain joined the Canadian rock band Longshot, which was popular in the Timmins area. As a member of Longshot, Twain sang hit songs from Pat Benatar, Journey and REO Speedwagon. She also supplemented the family income by working at McDonald's.

The family was so poor that Twain often relied on mustard sandwiches for lunch. ''We would go for days with just bread and milk and sugar—heat it up in a pot,'' she recalled during an interview with Brian D. Johnson of *Maclean's.* ''I'd judge other kids' wealth by their lunches. If a kid had baked goods, that was like, oh, they must be rich.'' Though Twain eventually escaped poverty, the memory of her childhood hunger pains never left her. She has continued to raise money for Second Harvest Food Bank and frequently plugs the charity at concerts and publicity events. As a child, Twain turned to music to escape her circumstances. According to the *Toronto Sun*'s Jane Stevenson, Twain prayed a lot as a child. ''I just wanted to be swept away. I wanted music to take me away. I wanted music to adopt me and take me away from all that hell.''

Endured Loss of Parents

After Twain graduated from Timmins High in the early 1980s, she moved to Toronto to pursue a singing career. There, she found plenty of rock and pop bands to sing with and was invited to record for the Toronto-based Opry North radio show. One of her first recordings included a duet with Tim Denis on his self-titled 1985 album. She also provided backup vocals for Kelita Haverland's 1986 album, *Too Hot to Handle.*

In 1987, Twain's parents were killed in an accident involving a logging truck. Twain, just 21, found herself responsible for her three siblings, who ranged in age from 13 to 18. The responsibility itself was overwhelming and Twain was further crushed to realize she had to give up her musical life on the road. Twain got a lucky break, however, and landed an entertainment job at the Deerhurst Resort in Huntsville, Ontario. The job provided a steady paycheck with no traveling. It also offered variety. Some nights Twain sang country or pop hits. Other nights she sang Broadway revues. Singing daily, Twain became more comfortable as a performer.

Landed Recording Deal

Twain's siblings grew up and moved out, allowing Twain to proceed with her career. Around 1991 she hooked back up with longtime mentor Mary Bailey, a 1980s Canadian country music star. Bailey had heard Twain sing as a child and was instantly enamored with her talent. Over the years, Bailey had periodically helped out Twain. Working behind the scenes, Bailey used her connections to circulate Twain's tape. Twain eventually landed a recording contract with Mercury Records. Its executives liked Twain's voice, but not her full name, Eilleen Twain. She adopted Shania, an Ojibwa name that means ''I'm on my way.''

Mercury Records assembled a marquee roster of musicians to work with Twain, including a drummer who had played with Elvis Presley and a guitarist who had played alongside Jimmy Buffett. Mercury also gathered songs from the most fashionable songwriters. Soon, Twain realized Mercury had no intention of letting her record the songs she had written. When she objected, studio executives insisted she only had one chance to make it, so they choose traditional country songs. In the end, Twain co-wrote one song, ''God Ain't Gonna Getcha for That,'' for her self-titled 1993 debut album.

The album was a flop. None of the radio singles even made it into the Top 40. Twain's videos, for ''What Made You Say That'' and ''Dance with the One that Brought You,'' generated a bit more attention, though mostly because Twain bared her belly button, something Nashville disdained.

Drew Attention of Veteran Producer

When music producer Robert John ''Mutt'' Lange caught a glimpse of a Twain video, the brunette singer's poise captivated him and he felt the urge to contact her. Lange had created several monster hits, including AC/DC's ''Back in Black'' and ''Shook Me All Night Long'' and Def Leppard's ''Pour Some Sugar on Me.'' Lange found a kindred spirit in Twain after just one phone call. At the time Lange lived in London and the two began calling each other regularly. Often, Twain would set down the phone and pick up the guitar, singing her songs for Lange, who found them quite refreshing. He was amazed Twain had not recorded any of them on her first album.

In June of 1993, Lange traveled to the United States to meet Twain in person. He also expressed an interest in producing Twain's next album, though he had never worked in country, and eventually hammered out a deal with Mercury. Next, Twain flew to London to work on the album. On December 28, 1993, they married.

Music insiders have said Twain and Lange are a peculiar mix. For starters, Lange is 16 years older than Twain,

and whereas Twain spends time putting together her outfits and hair, Lange keeps his hair shaggy and prefers comfortable, slip-on shoes. Twain lives much of her life in the public eye, though Lange works hard to keep a low profile. Lange hates the public eye so much he has bought the rights to nearly every photo taken of him and has refused interviews for decades. The couple also adheres to an Eastern religion called Sant Mat, which includes spiritual practices such as daily meditation and abstinence from alcohol and drugs. They are also vegetarians.

Despite their disparate personalities, their talents meld perfectly. The husband-wife duo worked tirelessly on Twain's second album. Twain provided the spirited lyrics and Lange used his studio talents to add depth to the melodic lines. In some songs Lange interjected accordion flourishes; in others he piled instruments, such as the fiddle, so deep it sounds as though a full orchestra is backing Twain.

Produced Chart-Busting Albums

Released in 1995, *The Woman in Me* reached number one on the country chart, sold 12 million copies and earned a Grammy Award for best country album. There was some controversy, however, in Twain's decision not to tour. With only one decent album to fall back on for songs, Twain did not feel she could compete with such rivals as Reba McEntire or Wynonna Judd. Critics began to question Twain's ability, suggesting Lange held all the talent and she was merely a studio puppet.

Nonetheless, Twain weathered the controversy and promoted herself through public appearances and videos. She followed with *Come on Over* in 1997, which sold 19 million copies and surpassed Garth Brooks's *No Fences* as the top-selling country album of all time. *Come on Over* was a true crossover album and included songs that became hits on different formats, from pop to country—songs such as ''That Don't Impress Me Much'' and ''You're Still the One.''

In May of 1998, Twain decided she was ready for a worldwide tour and entertained 2.5 million fans in 18 months, hitting the United States, Europe, Australia and the Far East. Following the tour, Twain and Lange retreated to Tour-de-Peilz, Switzerland, to the couple's seventeenth-century chateau for a physical and mental break. ''I needed to leave behind the whole 'Shania' thing and be myself,'' she told *People*. ''I did a lot of hiking and cooking. I skied. I spent time with my horses. For the first time in my life, I was just resting.''

Juggled Demands of Family, Career

Son Eja D'Angelo Lange was born in August of 2001, though that did not keep Twain from working on another album. The new parents spent their days playing with their son and worked on the album at night at their estate's recording studio. ''I'd just put Eja to sleep in his stroller and wheel him over to the studio,'' Twain told *People*. ''Mutt would be in the booth, I'd be in the singing room, and the baby would be in his own little spot with a monitor. And every few hours I'd stop and nurse him.'' In this manner, the husband-wife team produced the 19-song album *Up!,* released in 2002.

Twain's musical success brought other opportunities. She made a cameo appearance in the 2004 motion picture *I Heart Huckabees.* In 2005, she released a fragrance, called Shania by Stetson, and appeared on NBC's *The Apprentice* with Donald Trump in an episode where the contestants worked to develop a campaign strategy for the product. In addition, Twain also recorded a song for the 2005 ABC-TV *Desperate Housewives* soundtrack. Fans, however, need not worry that Twain is branching out and abandoning her musical career. She has said there will be more albums to come.

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V

Luther Vandross

Singer Luther Vandross (1951-2005), best known for his soulful love songs, was one of the most respected R&B singers of the late twentieth century. With multiple Grammy Awards, 14 platinum-selling albums, and over 25 million total albums sold, Vandross rode high from 1980 until his death. Having worked with artists as diverse as David Bowie and Beyoncé Knowles, Vandross has an assured place in the pantheon of genuine R&B superstars.

A New York Upbringing

Born on April 20, 1951, in New York City, New York, Vandross was the youngest child of Luther Vandross, Sr., and Mary Ida Vandross. Musical talent ran in the Vandross family; when Vandross was only a child, his oldest sister Patricia joined a singing group called The Crests, who would go on to find success with the release of ''Sixteen Candles.'' Unfortunately for Vandross, not everything from his child was as pleasant. At the age of eight, Vandross lost his father when Vandross Sr. fell into a diabetic coma and did not wake.

Mary Ida Vandross, a practical nurse, became the head of the family, and aside from a brief stint in Philadelphia, Pennsylvania, the Vandross family remained in New York City. When Vandross was 14, he attended a concert in Brooklyn that would influence him for the rest of his life. There, he first saw Dionne Warwick perform the Burt Bacharach song ''Anyone Who Had a Heart;'' quoted in Craig Seymour's biography *Luther,* Vandross recalled that ''what she did to me just pierced me to the core . . . I decided right then and there that that's what I wanted to do with my life. I wanted to do to somebody what she did to me.'' Vandross admired other female singers during the 1960s, including The Supremes and Patti LaBelle. Labelle recalled in *Entertainment Weekly* shortly after Vandross's death that ''[when I] first met Luther [in the mid-1960s] . . . I knew he was just a kid trying to get backstage so I let him come and meet us. After that, he became our fan club president.''

Made First Recording

Vandross became a part of the Apollo Theater's 16-person high school musical theater group, Listen, My Brother, with whom he cut his first record, a fairly unsuccessful 45 single. The group also provided Vandross with the opportunity to perform on some of the first episodes of Sesame Street. After high school Vandross briefly attended Western Michigan University, but dropped out to pursue his musical ambitions. Back in New York, Vandross wrote and sold songs, much to his delight. His big break did not come until 1974, however, when Vandross began working with David Bowie. After helping the singer with the arrangement for ''Young Americans,'' Vandross set out on tour with Bowie as one of his backing singers. Soon, he was opening for the British star, although his performances were often spectacular failures.

When Bowie's American tour ended, Vandross returned to New York, where he continued to work steadily arranging songs for rising stars like Bette Midler and singing backing vocals for artists as diverse as Peabo Bryson and Gary Glitter. Deciding to form his own band, Vandross called up friends from his Listen, My Brother days as well as

more recent acquaintances. Together, this group, called Luther, scored a minor hit with the song ''It's Good for the Soul,'' although their two albums did not fare as well. In 1977, Vandross formed a professional relationship with disco hit makers Chic, appearing as a vocalist on two Chic albums. He was by then increasingly in demand as a session singer, and was also working as a vocalist for commercial jingles. In 1980, an album by dance act Change contained two songs featuring Vandross's vocals: ''The Glow of Love'' and ''Searching.'' These songs garnered Vandross several offers of a record contract; however, he wanted to have creative control. Encouraged by longtime friend and associate Roberta Flack, he decided to use some of his savings to make an album.

Succeeded as a Solo Performer

Soon after completing his album *Never Too Much,* Vandross signed with Epic Records. Epic provided him with the artistic license he craved, and the professional relationship was a good one. His first single, the album's title track, quickly rose to the top of the R&B charts. He went out on tour, opening for acts like Chaka Khan, Kool and the Gang and even Aretha Franklin. In 1982, Vandross was nominated for, but did not win, the Grammy Award for Best New Artist. That same year, however, he released his second solo album *Forever, For Always, For Love* to great R&B success. By 1983, when Vandross released his third platinum album, *Busy Body,* he had become one of the most successful African-American solo artists of all time.

Vandross's next album *The Night I Fell in Love,* was released in 1985. This album also achieved million-selling, platinum status, although Vandross's success remained confined to the R&B charts; unlike other successful R&B artists like Lionel Richie, Vandross had not had a crossover hit gain recognition with pop audiences. Vandross's 1985 tour featured an opening act performer who would also make that leap into pop, a young singer named Whitney Houston. Much of Vandross's little time away from his solo career in the early 1980s was spent producing comeback albums for such respected soul singers as Aretha Franklin and Dionne Warwick, the very woman who had inspired Vandross to pursue a singing career as a teenager.

Endured Through Controversy

In 1985, Vandross experienced for the first time one of the negative aspects of celebrity: gossip. Always close-mouthed about his personal life Vandross, who never married and had no children, refused to name anyone with whom he had been romantically involved or even their genders. Throughout his life, Vandross battled weight problems, sometimes weighing over 300 pounds on his six-foot, two-inch frame; when he lost a significant amount of weight and rumors began to circulate that he had AIDS, Vandross found it hard to provide a believable denial. In the mid-1980s, AIDS was a mysterious disease associated at the time with a homosexual lifestyle. Fortunately for him, most people accepted his denials and he emerged essentially unscathed from the controversy. However, his personal reticence would fuel potentially harmful rumors regarding his sexuality for the rest of his life.

In January 1986, misfortune struck Vandross again when he caused a serious automobile accident in Los Angeles, California, where he had recently relocated. His convertible crossed the center line and struck two oncoming cars; Vandross suffered broken ribs and minor cuts and bruises, but his two passengers had far more serious injuries. Teenaged singer Jimmy Salvemini, whose debut album Vandross had just finished producing, had a collapsed lung; his older brother and manager, Larry Salvemini, died as the result of his injuries. Due to the tragedy, Salvemini's album was never released.

To distract himself from recent unpleasant events, Vandross returned to work. His fifth album, *Give Me the Reason,* although containing two more singles that reached the top of the R&B charts—''Stop to Love'' and ''There's Nothing Better than Love''—did not produce any songs that received attention from a pop audience. The year concluded on a dismal note, when Vandross faced civil charges stemming from the automobile accident that January. He pleaded no contest to reckless driving, was placed on probation for a year's time and directed to perform a benefit concert for a scholarship in the deceased passenger's name within the year. Shortly after the trial, Vandross reached an out-of-court settlement with the Salvemini family, avoiding wrongful death charges. In 1987, Vandross garnered two more Grammy nominations, for Best R&B Male Vocal Performance and Best R&B Song for ''Give Me the Reason,'' although he failed to win either award. Death struck close to

home again that summer, when Vandross's drummer Yogi Horton committed suicide.

Succeeded in Mainstream ''Pop''

By 1988, Vandross had completed his sixth album, *Any Love,* but the events of the past two years had taken their toll on him physically, and he had regained over 100 pounds. Although *Any Love* was predictably successful on the R&B charts, it took a song co-written by Dionne Warwick's son, David Elliott, to finally bring Vandross the pop success that he long desired. Recorded as a new single for Vandross's 1990 greatest hits album, *The Best of Luther Vandross. . . . The Best of Love,* ''Here and Now'' became his first Top 10 pop success. The song also won Vandross his first Grammy Award, in 1991, for Best Male R&B Vocal Performance.

When Vandross' next album, *Power of Love,* was released, further pop success seemed imminent: MTV placed his video for ''Power of Love/Love Power'' in rotation and the song climbed to number four on the pop charts. However, it quickly dropped out of the Top 10, and Vandross, disappointed and angry, filed suit to be released from his contract with Sony. The record company ultimately renegotiated with him, promising to promote his albums more aggressively. In 1992, Vandross received his second Grammy, again in the Best Male R&B Vocal Performance category, for ''Power of Love/Love Power.'' His 1993 follow-up album, *Never Let Me Go,* was not critically well-received and not did match the pop success of his previous effort.

By 1994, Vandross had become increasingly upset by his failure to have a number one pop hit. The head of Sony Music, Tommy Mottola, suggested Vandross work with respected pop producer Walter Afansieff on a cover album; Vandross, despite never having had a producer on his solo albums, agreed. The result, *Songs,* managed to produce a number two hit, a duet with Mariah Carey called ''Endless Love.'' However, the top spot continued to elude Vandross and critics hated his newly-produced sound. Trying to reconnect with his original fans, Vandross released a holiday album, *This is Christmas,* in late 1995, and the following year, an album of new material, *Your Secret Love.* The album went platinum and the title track reached the R&B charts, but music was changing rapidly; as Seymour noted in *Luther,* ''the cool, never-break-a-sweat vibe of folks like Luther . . . seemed more dated every day.''

In 1997, Vandross completed his contract with Sony with the release of a second greatest hits compilation, *One Night With You.* He signed with Virgin Records and began work on a new album, released in 1998 as *I Know.* This album—the first to miss platinum status—was a crushing disappointment. He left Virgin and took a break from recording. In 2000, Vandross signed with new label, J Records, and the following year commenced work on a new album.

Hit High Notes at the End

The self-titled release in 2001 was much more successful than *I Know,* bringing back his streak of platinum records. The following year, he returned to the studio; seeking to put some contemporary edge on his sound, he invited rappers Busta Rhymes, Queen Latifah and Foxy Brown, as well as pop star Beyoncé Knowles, to appear on the album. With the help of songwriter Richard Marx, Vandross had written the song he believed would define his career, ''Dance with my Father.'' In the midst of album release preparation, Vandross unexpectedly suffered a stroke and spent weeks in the hospital followed by months at a rehabilitation center. The release of his album, *Dance With My Father,* went ahead as scheduled and debuted at number one on the pop charts, at last garnering Vandross the long wished-for accolades. Vandross received five Grammy nominations, winning four including the prestigious Song of the Year. Still at a rehabilitation center from his stroke, Vandross was unable to attend the ceremony.

Vandross never fully recovered from his 2003 stroke. His long-time battle with his weight added stresses of diabetes and high blood pressure to his body. On July 1, 2005, Vandross died from a heart attack. Hundreds of people, including many of the musical luminaries he had worked with, came to pay their respects at his funeral. In September 2005, J Records released a tribute album, *So Amazing,* featuring well-known artists singing many of Vandross's most enduring songs.

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Dziga Vertov

The foremost avant-garde figure of Soviet Russian cinema in its early days, Dziga Vertov (1896-1954) attempted to create a purely cinematic language, untouched by the narrative principles of literature or theater.

Vertov's best-known film, a staple of film curricula and an inspiration to experiment-minded young filmmakers of subsequent generations in the West, was *The Man with a Movie Camera,* a sort of silent ballet of everyday life and work as it is captured by the roving camera of the film's title. Vertov made other innovative films, however, and he held an important place among the large group of creative Russian intellectuals that turned out several of the most important landmarks of silent cinema. That he is not better known is due in part to the course of

political history; a supporter of Communism, Vertov guessed wrong in opposing the liberalization of Soviet culture in the mid-1920s, and his creativity was eventually suppressed by the Soviet Communist government.

Family Fled Poland

Vertov was born Denis Abramovich Kaufman in Bialystok, Poland, on January 2, 1896. His family was Jewish, and his father owned a bookstore. Vertov was interested in the arts from an early age, writing poetry and playing the violin and piano. His family fled Poland, which at the time was controlled by czarist Russia, in order to escape advancing German troops during World War I. They settled in St. Petersburg, and Vertov changed his middle name to the more Russian-sounding Arkadievich. He took the name Dziga Vertov after he became active in cinema; the name evokes the turning of a movie camera's crank handle (Vertov is derived from the Russian word for ''spin,'' and Dziga is an onomatopoetic representation of the grinding of a piece of machinery).

Enrolling at the Psychoneurological Institute in St. Petersburg, Vertov studied human perception of sound and soon created a makeshift ''laboratory of hearing'' where he could experiment with sound effects. He was influenced by the Italian Futurists, a group of artists and composers, who strove to create an anti-expressive, mechanistic aesthetic. When the Russian Revolution broke out in 1917 and brought the Communists to power, Vertov and his brother Mikhail took to the streets in support of the Bolsheviks. Both of Vertov's brothers became active in cinema as well; Boris Kaufman served as a cameraman for French director Jean Vigo in the 1930s, and Mikhail Kaufman made some films in Russia that have mostly disappeared from view.

Volunteering for the new Bolshevik government's cinema committee in Moscow, Vertov was put to work on newsreels. He became writer and editor of *Kinonedelia* (Film Week), the first Soviet newsreel agency. Vertov captured the chaotic world of the Soviet Union's first years, as foreign troops aided anti-Communist rebels but were eventually vanquished. Several young filmmakers working in the Soviet Union around this time went on to make cinematic history; Vertov met the experimental director and film editor Lev Kuleshov and camera operator Edouard Tissé, who later worked with Sergei Eisenstein. Revolutionary rhetoric was in the air, and Vertov and his friends began to churn out articles and pamphlets announcing their new artistic aims. In 1919 he made his first feature-length film, *Anniversary of the Revolution,* which was a compilation of earlier newsreels.

Vertov met film archivist Elisaveta Svilova while working on newsreels, and the two married. They founded a new group of filmmakers called *kino-oki* (Cinema Eyes) or Kinoks, devoted to documentary-style filmmaking. ''I am kino-eye; I am mechanical eye; I, a machine, show you the world as only I can see it,'' Vertov wrote in a manifesto quoted on the Images website. ''My path leads to the creation of a fresh perception of the world. I decipher in a new way a world unknown to you.'' In the early 1920s Vertov, under the auspices of the state Goskino cinema agency, launched a new newsreel series called *Kino-Pravda* or Cinema of Truth. The name reflected the influence of the party-line Soviet newspaper *Pravda,* but Vertov's path soon made a left turn away from sheer realism.

Experimented with Newsreel Format

On one hand, the *Kino-Pravda* films fit the requirements of Communist propaganda. They showed Soviet citizens at work, reported on the completion of civil engineering projects, and presented footage of hospitals and streetcars. But Vertov assembled his crews' footage innovatively and artistically, using such techniques as a split screen, superimposed images, and slow or speeded-up motion, in an attempt to create compositions that would reflect what he called Soviet reality or Life as It Is. ''We leave the film studio for . . . that whirlpool of colliding visible phenomena, where everything is real, where people, tramways, motorcycles, and trains meet and part, where each bus follows its route, where cars scurry about their business, where smiles, tears, deaths, and taxes do not obey the director's megaphone,'' Vertov wrote, as quoted in the *New Republic.* His film *Kino-Eye: Life Caught Unawares* won a silver medal at the 1924 World Exhibition in Paris.

A good example of Vertov's work of this period was *One Sixth of the World,* released in 1926. Writings and films glorifying the Soviet Union's ethnic diversity were a staple of the country's culture for its entire existence, and Vertov's film fell under that classification. But his method was unique. The dialogue of the entire film (on title cards, for this was still during the silent film era) consisted of a series of short geographic calls: ''You in the small villages . . . You in the tundra . . . You on the ocean . . . You Uzbeks . . . You Kalmiks.'' These were blended with film imagery and rhythmic sounds to create a sort of visual poem of the Soviet Union. The *International Dictionary of Films and Filmmakers* noted that the technique results in a mood similar to that of Walt Whitman's poetry, which Vertov knew and liked. The *Kino-Pravda* films, and their successors, the 55 episodes of *Goskino Kalendar,* were closer in general to modern music videos than to the usual run of silent films.

Vertov and his associates continued to buttress their aesthetic experiments with vigorous written justifications of their works. Clearly Vertov benefited from the relatively free atmosphere of the Soviet Union in the mid-1920s, prior to Josef Stalin's ascent to power. Imports of Western films were permitted at this time, and they became popular. But Vertov, anxious to claim the mantle of Communist legitimacy for his experiments, condemned them. ''We declare the old films, the romantic, the theatricalised, etc., to be leprous,'' he wrote, as quoted in a Vertov biography on the University of Glasgow, Scotland, website. ''Don't come near! Don't look! Mortally dangerous! Contagious!'' According to the Senses of Cinema website, he declared, ''The film drama is the Opium of the people . . . down with Bourgeois fairy-tale scenarios . . . long live life as it is!''

Vertov's polemics paid off in government support for several more of his unique films, including *Stride, Soviet!* (1926). But he was playing a dangerous game, for his own work was as artistic and individualistic as that which he

fulminated against. In the late 1920s, as the Soviet Union spun toward totalitarian rule, he began to fall out of favor in official circles. In order to make his masterpiece, *The Man with a Movie Camera,* he was forced to leave the Goskino studio and the city of Moscow itself, accepting support from the VUFKU studio in Ukraine, then under Soviet rule but temporarily still somewhat independent-minded.

Incorporated Cameraman into Film

The Man with a Movie Camera (1929) summed up everything Vertov had done thus far, in a large-scale, abstract, self-referential composition. It had no dialogue, and was set in a nameless city that conflated images of Moscow, Kiev, and Odessa. The film, according to *New Republic* writer J. Hoberman, ''matches the rhythms of the workday to the cycle of life, and the mechanisms of moviemaking to the processes of industrial production.'' The film showed Soviet citizens at work and en route to their places of employment. But it added several new elements. Vertov used a full range of cinematic techniques, including special effects and variable-speed filming, to try and demonstrate that cinema could stand on its own as a completely new art form. And he incorporated the camera itself as a participant in his cinematic composition: the camera, operated by Vertov's brother Mikhail, is seen in action as it moves around the city and is superimposed on other images in a dazzling sequence near the film's conclusion.

The Man with a Movie Camera was one of a group of films known to cinema buffs as city symphonies. It remained part of numerous film school curricula three-quarters of a century later, and was performed with a live improvised score by the Alloy Orchestra, a group of experimental silent film accompanists. But at the time of its creation it was condemned in the Soviet Union. Sergei Eisenstein, as quoted on the Silents Are Golden website, said that it was filled with ''formalist jackstraws and unmotivated camera mischief.''

Vertov was able to make just one more film that reflected his experimental outlook: *Enthusiasm: Donbass Symphony* (1931), his first sound film, used sound as an abstract element, not always synchronized with the action on screen. The film brought Vertov recognition abroad and was hailed as a masterwork by Charlie Chaplin, among others. But Vertov's situation at home deteriorated still further. In 1934 he wrote (according to Hoberman) that he felt ''anxiety day and night. I used to think I'd always be tireless. Not so. They've exhausted me. My brain's so tired that a breeze knocks me over.'' According to Hoberman, Vertov wrote a little satirical sketch of his cultural overlords: ''You wish to continue working on the ponetic documentary?,'' he imagined them saying. ''Go right ahead. You have our general permission. . . . You can sit in your damp hole beneath the water tank and above the sobering station for drunks. You can stand in line for the toilet, for the kitchen burner, the sink, the streetcar, and the bath. With no elevator, you can climb up to the sixth floor ten times a day.''

The disillusioned Vertov attempted to regain the Party's good graces with *Three Songs of Lenin* (1934), a tribute to the Soviet Union's founder, but even this did not help his position. The film's release was delayed, perhaps because it did not include any appropriate homage to Stalin. Despite his declining status, Vertov did not end up in a prison camp like so many of his progressive contemporaries. He returned to making propaganda documentaries like *For You at the Front: the Kazakhstan Front* (1942) for the Soviet state, and he survived Stalinist purges and the horrors of the Second World War. Beginning in 1944 he came full circle and worked on Soviet newsreels. He died of cancer on February 12, 1954, in Moscow.

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Victorio

Victorio (c. 1820-1880) was an Apache warrior known as an intelligent and feared fighter. He proved his military cunning by leading small groups of warriors—often consisting of no more than 35 to 50 fighters—in triumphant resistance to American and Mexican troops. In October of 1880 he was eventually captured by Mexican soldiers at Tres Castillos in the state of Chihuahua in Mexico. Killing himself, rather than letting his enemies take him alive, Victorio left behind the legacy of his resistance to the forced movement of Native Americans onto reservations.

Rose to Tribal Leader

Victorio was born around 1820 in the Black Range of New Mexico. It was a rugged region of mountain and desert that might have seemed rather stark and barren to outsiders, but the Native American group that Victorio belonged to thrived upon the landscape. Victorio was a member of the Eastern Chiricahua Apaches, otherwise known as the Warm Springs or Mimbreno Apaches. The Apaches that Victorio belonged to were first united in

1837 by Mangas Coloradas near the Gila River in southwestern New Mexico. Little is known about Victorio's early life, but it can be assumed that he spent some of his life learning to be a warrior, fighting against the encroaching white people and other enemy tribes who all fought to keep the best land and supplies. Young Native Americans, at the time, had to prove their worthiness to be called warriors by fighting against such people and demonstrating their military prowess in battle, something that Victorio must have done well.

In the 1850s Victorio engaged in raids in northern Mexico alongside the more famous Native Americans Nana and Geronimo. In 1862 he joined Chief Mangas Coloradas, serving under him in the successful war to expel the Santa Rita del Cobre copper miners from Apache land. It was after Mangas died that Victorio rose to become a tribal leader, as he was next in line to lead. Victorio was the last hereditary chief whose raiding bands roamed over the lands they inhabited without any obstacles to stand in their way. This territory included present-day southwest Texas, New Mexico, southern Arizona, and the northern Mexican states of Sonora and Chihuahua.

Forced to Move to San Carlos Reservation

Victorio gathered together a band of about 300 Eastern Chiricahuas and Mescaleros Native Americans whom he took care of. He was thought, by the United States troops who fought against him, to be a man of sound judgment, tactical expert, and a great leader of men. His band of Native Americans settled near Fort Craig, New Mexico, in 1869, to await the completion of a new reservation near Ojo Caliente (Warm Springs), New Mexico that they had been promised by United States leaders. They were happy with their new home and did little raiding until April 20, 1877, when it was decided by the United States government that they wanted the land they had given the tribe, and that the Native Americans were to move to the San Carlos Reservation in Arizona instead. The move would crowd Victorio's band of Native Americans onto the San Carlos Reservation amidst their traditional enemies. They were given no choice, but had to leave while their crops were only half ripe. Victorio, on behalf of his people, protested the move loudly. Victorio had heard that the conditions at the San Carlos Reservation were horrible, and he had also heard of other Native Americans successfully raiding the nearby lands, rather than submitting to the move. Victorio considered putting together a band of warriors to begin raiding in Mexico, Texas, and New Mexico; however, he first attempted to reason with the men in charge of forcing his people to move.

When Victorio was told that Warm Springs would be taken away from his people and offered to white settlers, it has been passed down that Victorio heatedly pleaded for his fellow men, women, and children to be allowed to keep their land. He passionately argued that if they were left alone at their homes, there would be no trouble. When little heed was paid to his statement, Victorio was quoted as having added, ''This is our home, our country. We were born here and we love it.'' The officers in charge of moving Victorio and his men paid no attention to Victorio's pleadings. So Victorio said that he could not and would not stop them from taking the women and children to the new settlement, but he would not go himself and he would not allow his warriors to go either.

Victorio Forced to Raiding Throughout the Southwest

To deal with the situation the officers threatened to charge Victorio with murder and horse-stealing unless he complied with their wishes. Victorio knew that the white officers could be merciless. Not too long before this Geronimo had been jailed and Mangas Coloradas had been killed for going against the white man's wishes. Victorio feared the same things would happen to him, so he allowed himself and his people to be moved to the San Carlos reservation. He remained there for a very short time, however, choosing instead to run away from the reservation, never to return. He told the white men who he had befriended that he was sorry, but from then on it would have to be war, there would and could be no other way. He put through his earlier plans of raiding rather than submitting to a degrading life on the reservation.

When Victorio left the San Carlos reservation, he took with him a group of approximately 40 warriors. Even though his band was small, Victorio managed to carry out attacks over an amazingly wide area of land, including New Mexico, Texas, and Mexico; he fought more battles over a wider area than any other Native Americans fighting at the time. He was a genius at planning and going through with an attack, and his warriors fought valiantly and loyally at his side. It has been told that there were almost 500 Americans and Mexicans who died during the attacks, which came to be known as Victorio's War.

Fought With Americans Near Rattlesnake Springs

In the summer of 1880 Victorio and his band stayed at many locations, always on the move. These locations included Quitman, Carrizo, and the Guadalupe mountains of far western Texas. Their tactics were those of guerilla warfare, and it made them cunning enemies. Always difficult to catch an enemy who has no base from which to work, the Americans and Mexicans knew that if they were going to catch Victorio and his band they were going to have to pay attention to every whisper of knowledge they received about the warriors' whereabouts. American officers heard just such a whisper in 1880; the rumblings were that Victorio and his band would be moving from the Rio Grande north to the Guadalupe mountains.

Proceeding without verifying the rumor of Victorio's location, they quickly moved their troops into position to intercept the group. Their hope was that they would be able to ensnare the band of Native Americans in the vicinity of a place called Rattlesnake Springs, which they assumed the Native Americans would have to stop at, as it was a sort of oasis in the relatively barren landscape. Their risk paid off, as they did indeed come upon Victorio moving north to the

mountains. The two groups met and clashed in the Sierra Diablo Mountains and at Rattlesnake Springs. The battle went on for three hours, each side striking deeply at the other until Victorio and his warriors finally fled into the Carrizo Mountains in the west and on into Mexico. The American officers spent much of that summer and fall looking for Victorio, but were unable to track him and his men down. They eventually returned to their base at Fort Concho empty-handed.

Band Trapped and Caught in Tres Castillas, Mexico

Back at Fort Concho, the American officers enlisted the help of Texas Rangers to track the Apaches down. One such man sent to find Victorio was ranger James B. Gillett, who purportedly rode with a Lt. George W. Baylor, 12 other rangers, and almost 100 civilians into Mexico in September of 1880 looking for the band of Native Americans. According to Gillett, he and the men he rode with were close to tracking down Victorio and his band when they were suddenly forced out of Mexico by the Mexican military soldier Colonel Joaqu'n Terrazas, who himself was a famous Native American fighter and leader of the Chihuahua militia. Terrazas was also looking for Victorio and his men and did not want anyone else to find them. The Americans went home empty–handed again, cursing the Mexican's deportation of them.

Continuing on the trail that the Americans were following, Terrazas proved to be successful. In October of 1880 Terrazas and his men tracked the Apaches down to a range of mountains approximately 60 miles inside the Mexican border, called Tres Castillas. It was a location that Victorio and his warriors often stayed at when they were in Mexico looking for a place to hide out, and unfortunately Victorio heard nothing of the Mexican army's approach until it was too late to escape.

On October 15, 1880, Terrazas and Juan Mata Ortiz, the man who was his second in command, managed to encircle Victorio and his men. The Apaches fought bravely, but in the end Terrazas, Ortiz and their men slaughtered the band of Apaches, leaving only those few women and children who had been traveling with the band alive. Victorio himself, refusing to die an ignoble death, at the hands of his enemies, killed himself. The survivors were made prisoners and were taken to Chihuahua City where they were kept in custody for the next few years.

So ended the great warrior who had been forced off the land of his ancestors. Victorio died on October 15, 1880, in a battle against the Mexicans, but his memory remained vivid in the minds of people and especially his family. Although polygamy had been a status symbol in his tribe, he had only one wife, with whom he had had five children. Three of his sons died in battle before him.

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Dominique De Villepin

Dominique de Villepin (born 1953) became prime minister of France during a cabinet reshuffle by French president Jacques Chirac in the spring of 2005.

Villepin was a somewhat surprising choice for the job, partly because he had never held any elected office, but his political career had been closely linked with that of Chirac's during the preceding decade. Villepin achieved a measure of international renown during a stint as France's foreign minister in early 2003, when he challenged U.S. plans to invade Iraq at a United Nations forum. He is also the author of several volumes of poetry and a biography of Napoleon Bonaparte. ''It is very rare to meet someone like him,'' said Chirac of his protégé, according to *Times* of London correspondent Charles Bremner, ''who is at one and the same time a poet and a very good commando leader.''

Villepin hails from a well-connected family whose roots are in the département, or province, of Yonne. He was born Dominique Marie François René Galouzeau de Villepin on November 14, 1953, in Rabat, the capital of Morocco. His father, Xavier, was a diplomat with France's foreign service, and was posted to the North African country at the time. The family later lived in Venezuela during Villepin's formative years, and some years later his father was elected to the French Senate.

Trained for the Civil Service

As a young man, Villepin studied at one of his country's *grandes écoles,* the prestigious colleges that train the political, cultural, and economic elite of France. His college was the *Institut d'Etudes Politiques de Paris,* or Paris Institute of Political Studies, and he went on to the *École nationale d'administration,* a near-obligatory stop for any future government bureaucrat. But Villepin also earned degrees in law and literature before beginning his first job with the French foreign affairs department in 1980, as a member of an advising committee on Franco-African relations. Four years later he was posted to the French embassy in Washington, D.C., where he served as a media spokesperson for five years. Between 1989 and 1992 he lived in India as an officer with the French embassy in New Delhi, and he then returned to Paris, becoming head adviser at the Foreign Ministry on

African Affairs. In 1993 the French foreign minister, Alain Juppé, appointed him to serve as his chief of staff.

Juppé became a leading figure in the *Rassemblement pour la République* (Rally for the Republic, or RPR), the right-wing political party founded by Jacques Chirac in 1976. Villepin was tapped to run Chirac's 1995 presidential campaign, which resulted in a victory for Chirac and the party. As thanks, Villepin was appointed secretary-general of the Élysée Palace, the official residence and office of the French president. Two years later, the RPR lost a general election that Villepin had urged Chirac to hold somewhat ahead of schedule. The RPR lost some of its seats in the French National Assembly to the Socialists, and Villepin was widely blamed for the setback. When he tried to submit his letter of resignation, Chirac refused to accept it.

Villepin remained secretary-general of the Élysée Palace until 2002, when Chirac was re-elected to a second term. A new prime minister, Jean-Pierre Raffarin, appointed Villepin as the country's foreign minister. It was a job with immense prestige, but some of Villepin's political foes claimed that he was far too inexperienced for the post. Nevertheless, he survived his first major challenge in the role, when a crisis in Ivory Coast, the West African nation, erupted soon afterward. Religious-fueled unrest led to an attack on French troops stationed in the country, and Villepin ordered a swift military response that decimated the rebels' air-strike capabilities. He also negotiated a tenuous truce to avoid further skirmishes.

Led Opposition to Iraq Invasion

Villepin soon had a more threatening crisis to manage at the Foreign Ministry. The United States, determined to oust Iraqi leader Saddam Hussein, was claiming that weapons inspection teams sent to the Middle Eastern nation under the auspices of the United Nations were being prevented from carrying out their duties. U.S. President George W. Bush was attempting to gather international support for a U.S.-led invasion of Iraq, but three of the four other permanent members of the United Nations (UN) Security Council—France, China, and Russia—were opposed to the plan. The Security Council's resolutions are designed to maintain peace and stability between all member nations of the UN, and all signees to the UN Charter must abide by these decisions.

In January of 2003 Villepin warned that Europe would unite and oppose any unnecessary aggression toward Iraq. A month later he delivered an impassioned speech before the Security Council, reiterating the Chirac government's opposition to the use of force against Iraq. Germany also sided with France, while Russia and China were similarly wary of aggressive military action to oust an unfriendly ruler. ''In this temple of the United Nations, we are the guardians of an ideal, the guardians of conscience,'' Villepin said that day, according to Bremner. ''This onerous responsibility and immense honour we have must lead us to give priority to disarmament through peace.'' His words were greeted by a round of applause, a rare event inside in Security Council chambers.

Villepin was the target of harsh words from the Bush White House, but he reminded interviewers that the goal of civilized nations should be to promote peace and stability in the more troubled regions of the world, not provoke hostility. He responded to claims that he and France both harbored an anti-American bias by asserting that he had lived in the United States for five years, and enjoyed the experience immensely. In an interview with *New York Times* writer Elaine Sciolino, he maintained that he was quite pro-American. ''To act like I do, you have to know how much I love America,'' he told the newspaper.

Critics of Villepin pointed to his 2001 biography about the last hundred days of Napoleon, *Les Cent-jours, ou L'esprit de sacrifice* (The Hundred Days, or the Spirit of Sacrifice), and warned that the foreign minister seemed to be making a bid to reassert French power on the world's stage. ''Villepin may pose in the United Nations as the great defender of reason, prudence, and international law against an arrogant, foolhardy, and unreasonable America,'' noted one scholar of French history, David A. Bell, in the *New Republic,* who went on to assert that the book ''suggests that, in fact, he is a man lacking firm political principles, romantically besotted with raw political power, and ready to overlook misdeeds committed in its name—but only when the power in question is French.''

Became Interior Minister

By this point, Villepin's RPR had merged with two other parties to become the *Union pour un Mouvement Populaire* (Union for a Popular Movement, or UPM). His main rival

within the party ranks was the equally young and charismatic French politician Nicolas Sarkozy, whose flair for a memorable media quip had made him France's most popular conservative politician, according to polls. In a cabinet reshuffle in March of 2004, Sarkozy switched jobs from Interior Minister to Finance Minister, and Villepin was made the new Interior Minister. His year-plus tenure in this post was a controversial one, highlighted by his stance against radical Muslim clerics who headed mosques or organizations among France's five-million-strong Muslim community. Villepin claimed some of these sites or groups served as part of a secretive support network for international Islamic terrorism. As Interior Minister he issued a controversial law that required all Muslim clerics in France to take mandatory courses–offered only in the French language, though only a third of them spoke it fluently–in moderate Muslim theology and French secularism.

On May 29, 2005, France held a referendum on adopting the European Constitution, the next step in a fully integrated European Union. French voters rejected it, which was widely considered a no-confidence vote for the Chirac government. A stagnant economy, high unemployment, and worries about pan-European rules forever ending some of the historic job protections that French workers still enjoyed were all factors that appeared to make voters uneasy. Raffarin resigned as prime minister, and Chirac appointed Villepin in his stead. Again, his critics said that he was not experienced enough to hold the post, let alone shepherd the nation through a particularly difficult identity crisis. Newspapers in London, a country that had long made a sport of mocking French pretensions and political ambitions, immediately published a passage from Villepin's latest book, *Le Cri de la Gargouille* (The Cry of the Gargoyle): ''France is a large old oak tree, full of an everlasting sap,'' Villepin expounded, according to the *Guardian* excerpt. ''It is a tree that has thrived and spread for thousands of years in a unique soil, that has been both hospitable and open to all kinds of invasions, whose population is both diverse and yet homogeneous, whose spirit tends to be both rigorous and aesthetically inclined.''

Though Sarkozy was considered Villepin's top rival for power, the new prime minister took the unusual step of appointing Sarkozy to a key cabinet post equal to that of a minister of state; in effect, it made Sarkozy the number-three person in France, after Chirac and Villepin. The political futures of all three would be affected by the days of civil unrest that took place in October and November of 2005. The trouble began in a Paris suburb after the deaths by electrocution of two teenagers of North African descent, who were running from a standard police identification check. Long-simmering resentments over racial discrimination erupted, and took the form of car torchings. The unrest quickly spread to other French cities and even across the border into neighboring European Union countries. Nearly 9,000 cars were burned, and Sarkozy was widely condemned for claiming the violence was the work of organized gangs, and that the outer-ring suburbs where immigrants lived needed to be ''Karcherised,'' which refers to a high-pressure industrial cleaning product. His words were said to have further inflamed tensions in the region.

Compared to de Gaulle

Chirac waited nearly ten days before declaring martial law in an attempt to curb the unrest, and the crisis was viewed as the final nail in the coffin of his political career. Villepin's equally cautious response was also mocked, with one writer for London's *Times* imagining the journal entries the prime minister might have written during the crisis. ''They burn the cars; yet ultimately, could it not be said that the cars burn them?'' wrote Hugo Rifkind in imitation of Villepin's elaborate literary style in both his written works and public speeches. ''They fight us and we fight them. Yet are we fighting? Or are we dancing, as France has always danced since gates were breached in 1789?''

Villepin's supporters claimed that his reaction was at least less distasteful than that of Sarkozy's, and a few even compared Villepin to Charles de Gaulle, the most significant French leader of the twentieth century. Others felt the comparison failed to reflect a changing France of the twenty-first century. Rather than seeing him as a new de Gaulle, wrote Bremner, ''for many French . . . the image of the dashing, intellectual and aristocratic M. de Villepin really spoke for the continuing failure of the elite to connect with the masses beyond Paris.''

Both Villepin and Sarkozy will likely vie for the UPM ballot in the French presidential elections scheduled for 2007. Married to Marie-Lauer Le Gay, Villepin is the father of three and claims to thrive best on less than five hours of sleep a night. In addition to his government duties and literary output, he also runs marathons.

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W

Isaac Watts

English writer Isaac Watts (1674-1748) was the creator of the English hymn; he was perhaps second only to Martin Luther in importance among the creative figures who forged a devotional musical language in European Protestantism. In the words of an essay on Watts, appearing on the website of the United Reformed Church of the United Kingdom, "Isaac Watts was the man who, virtually single-handed, introduced, developed, invented the hymn as we know it today."

Hymnals might seem to have been fixtures in churches since time immemorial, but before Watts it was psalm singing, not hymns, that formed the main musical component of church services in the English-speaking world. Watts's influence on American religious music was immense. His hymns are still sung today, and several of them, including "When I survey the wond'rous Cross" and "O, God, our help in ages past," are among the best known of all hymns in English. The hymns of "Dr. Watts," as he was known in the American vernacular, were passionate, devotional, intense, and vivid, sometimes to the point of being graphic. They influenced African-American as well as European-American sacred song, and the very name of the chief religious music of African-American Christianity under slavery, the spiritual, was likely taken from the title of one of his printed works.

Nursed Outside Prison

Isaac Watts was born in Southampton, England, on July 17, 1674. His parents were Dissenters—that is, they were not members of the Church of England. They adhered to the Congregational faith. That was a serious matter at the time; Dissenters, depending on the tolerance of the monarch on the English throne, might be allowed to worship freely but were always denied some measure of civil rights and suffered frequent harassment. Watts, the oldest of nine children, was born while his father, also named Isaac, was in prison. His mother nursed him while sitting on a large stone outside the prison gate, carrying on a silent protest against the unjust treatment meted out to her husband.

Watts showed obvious verbal ability as a child. He was often in poor health and would continue to be troubled by frequent illness throughout his life. In spite of this handicap, he began learning Latin when he was four years old and mastered that language along with ancient Greek, French, and Hebrew by the time he was 13. At seven he was writing poetry, improvising clever rhymed retorts to his family when they scolded him for laughing during prayers, and even writing an elaborate ten-line religious acrostic poem, the first letters of each line combining to spell out his own name. His education began with his father and continued at the Free School of Southampton.

By the time he was 16, Watts had impressed a local physician enough to be offered financial support should he decide to attend Oxford University, one of two universities in England at the time. But both Oxford and its counterpart Cambridge were affiliated with the Church of England, and attending would have meant converting to that church—to "conform," in the language of the day. Watts remained true to his religion and turned the doctor down, choosing instead to attend the Newington Green Academy, a Dissenting institution in London operated by the learned Thomas Rowe. Watts wrote poetry and theological texts at the Academy. His course of study prepared him to become a

minister, but he did not immediately feel ready to begin preaching after finishing his studies at age 20. He moved back home to his family and continued to read, write, and reflect. His first hymn, ''Behold the Glories of the Lamb,'' is said to have been written after he complained to his father about the dull psalm singing at the family's church in Southampton, and his father encouraged him to see what he could do to solve the problem.

For several years Watts worked as a tutor to the Hartopp family of Stoke Newington. Watts was quoted as saying, in a nineteenth-century biography reproduced on the Christian Biography Resources website, ''I cannot but reckon it among the blessings of Heaven, when I review those five years of pleasure and improvement which I spent in his [Sir John Hartopp's] family in my younger part of life. And I found much instruction myself, where I was called to be an instructor.'' Indeed, Watts penned a great variety of educational writings and was well known for these during his lifetime. The Hartopps were Dissenters as well, and Watts's convictions deepened. On his 24th birthday he gave his first sermon, and in 1698 he became an assistant pastor at the Mark Lane Meeting in London, an Independent (or Congregational) church.

Emphasized Role of Music in Worship

Watts became the congregation's pastor in 1702. Just five feet tall, he was an unprepossessing figure in the pulpit. Health problems continued to plague him, and an assistant had to be appointed to fill in for him after a severe bout with illness in 1703. Despite these problems, Watts was a powerful preacher. The Mark Lane congregation outgrew its quarters and twice had to move to larger facilities, and Watts's sermons began to be collected and printed. Part of his success was due to his emphasis on the role of music in worship. A minister, he felt, should not only write sermons but should seek to involve his congregation in worship through music.

Watts backed up his contention with action. After a volume of his poetry, *Horae Lyricae: Poems, Chiefly of the Lyric Kind, in Two Books,* was published in 1706, he issued the three-volume *Hymns and Spiritual Songs* the following year. In 1709 it was reissued in an enlarged edition, and it went on to become one of the most influential publications in the history of Protestantism. The original American edition of *Hymns and Spiritual Songs* was issued in 1741 by Benjamin Franklin in Philadelphia, and Watts's texts were as widely disseminated in the United States as in England. Watts did not write music. Psalms and hymns at the time were sung to tunes that would be known to most members of a congregation or choir (the tune might have the name of a town where it was thought to have come from), and that fit the rhythm and meter of the words. Even so, he created a musical revolution.

A hymn in the most general sense is a song of praise to God, but it is distinguished from a psalm, a lyrical expression of devotion drawn from the Book of Psalms in the Bible. Psalm singing, or psalmody, was the main form of congregational musical involvement in services when Watts came on the scene. Watts's hymns were often based on psalms, but he put them into a moving new language of personal worship that anyone could understand. ''In effect,'' stated the website of the United Reformed Church, ''Watts campaigned to evangelize the Hebrew psalms.'' Watts wrote for average churchgoers. In the preface to *Hymns and Spiritual Songs* he wrote (as quoted on the same website) that ''I have aimed at ease of numbers and smoothness of sound, and endeavored to make the sense plain and obvious; if the verse appears so gentle and flowing as to incur the Censure of Feebleness, I may honestly affirm that sometimes it has cost me labor to make it so.''

The most immediate impact of Watts's new hymnody was felt among the Dissenting sects, whose members felt new tensions every time the British monarchy changed hands. A Watts hymn such as ''O, God, our help in ages past'' was heard by Dissenters in literal terms after the death of Queen Anne, who had championed harsher restrictions on them; Watts's image of ''shelter from a stormy blast'' was a direct way of expressing the emotions they felt at the time, and it continued to serve that purpose in times of crisis for many Britons. It was played on British Broadcasting Corporation radio as World War II broke out.

Hymns Admired by Slaves

The resonances of *Hymns and Spiritual Songs* and of Watts's later hymns—he wrote about 700 in all—were amplified in the United States, where the passionate emotions of his hymnody fit the temperament of a country founded on dissent. Three hundred years after their compo-

sition, Watts's hymns, with music by a host of later composers, still crowd the hymnals of many Christian denominations. Their strongest impact was felt perhaps in the religious life of African-American slaves, to whom the title of Watts's book is thought to have come down in the form of the noun ''spiritual'' to describe a religious song.

The simple structure of some of Watts's hymns was suited to the call-and-response language of African-American hymnody, and some of them were performed in black churches and congregations in their original form or something close to it. A Watts text such as ''When I can read my title clear to mansions in the skies / I bid farewell to every fear, and wipe my weeping eyes / And wipe my weeping eyes, and wipe my weeping eyes / I bid farewell to every fear, and wipe my weeping eyes'' had strong connotations for a group of people striving toward literacy, and served as a springboard for African-rooted religious musical performance. More often, the mostly anonymous creators of the spirituals worked Watts's imagery into their own original compositions.

For both black and white Americans, the ideas of personal devotion to Jesus Christ and belief in personal salvation through Christ's suffering were given vivid expression in Watts's texts. ''See from His head, His hands, His feet, Sorrow and love flow mingled down!,'' Watts wrote in ''When I survey the wond'rous Cross.'' And another verse, ''His dying crimson, like a robe / Spreads o'er His body on the tree / Then I am dead to all the globe / And all the globe is dead to me.'' Charles Wesley, the founder of Methodism and a prolific hymn composer himself, is reported to have said that he would have traded away his own entire output if he could have written that one hymn, and there were other Watts hymns that became equally famous: ''Am I a soldier of the cross,'' ''There is a land of pure delight,'' and the text of the Christmas carol ''Joy to the world'' being just a few of several dozen Watts texts still in common use.

''Joy to the world'' was originally published not in *Hymns and Spiritual Songs* but in a later Watts volume, *The Psalms of David Imitated in the Language of the New Testament* (1719). Watts continued to write prolifically for the rest of his life. He cut back on his preaching after suffering a serious illness in 1712. Invited to convalesce at the estate of Sir Thomas Abney, the former mayor of London, he ended up staying on with the Abney family for 36 years, until his death in 1748. He devoted himself mostly to writing. His *Divine Songs Attempted in Easy Language for the Use of Children* (1715) remained in print for over a century and was still well enough known in Victorian England that readers understood and appreciated Lewis Carroll's parody, in *Alice in Wonderland,* of Watts's couplet ''How doth the little busy bee / Improve each shining hour?,'' which became ''How doth the little crocodile / Improve his shining tail?.'' Watts, sometimes directing his efforts toward the Abneys' children, wrote a grammar textbook (*The Art of Reading and Writing English,* 1721) and one on logic; he was well known in his own time for these works and for his poetry, in addition to his hymns. He died at the Abney estate in Stoke Newington on November 25, 1748.

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Lois Weber

Despite being one of the first women directors in motion picture history, American filmmaker Lois Weber (1881-1939) is not very well remembered today, as her films have not measured well against the test of time.

In the early part of the twentieth century, Weber directed films dealing with social themes and often strived to make moral points in her work. As such, her films tended to be preachy and didactic. But in her prime, she was one of the most popular and highest paid directors in the film industry. Weber was a prolific filmmaker; in the early silent film era, when the art and business of motion pictures was still in its infancy, she made significant contributions to the emerging medium as a director, producer and writer. However, today her work is of interest only to scholars, as it provides historical and social perspective. For modern audiences, her films offer little, if any, entertainment value.

Working in an industry that would eventually become a male-dominated province, Weber thrived during a time when gender was not a major concern. In the period in which Weber toiled, before film became a big business, many other women found ongoing employment as directors, writers, producers, and actors. Weber proved so successful that she eventually started her own production company.

Weber, like her contemporary female colleagues, realized that film provided an opportunity to advance personal attitudes and agendas. She instinctively understood film's unique power to reach out to and influence a large audience. As such, she took advantage of her role to make personal films about social issues close to her heart. She tackled controversial topics such as birth control and abortion in *Where are My Children?* (1916), capital punishment in *The People vs. John Doe* (1916), Christian Science with

Jewel (1915) and *A Chapter in Her Life* (1923). Favorite themes included women's role in society, marriage, social disparity, hypocrisy and the corruption that infests business, politics and religion.

In her cinematic indictments, she challenged her audience's own attitudes. As such her films were lauded as well as reviled, condemned and attacked as being sensational. Further, her work had been criticized as being preachy, as Weber's approach was more evangelical than that of a social reformer. She was not an advocate of women's rights and never became involved in the then-popular women's suffrage movement. Rather, she championed marriage and viewed women's role as that of house keepers.

Weber was born on June 13, 1881, in Allegheny City, Pennsylvania, close to Pittsburgh. While growing up, Weber displayed musical talent. When she was 16, she did a brief tour as a concert pianist and she sang with the missionary Church Army. When she expressed a desire to study voice in New York City, her parents objected, causing her to run away. On her own in New York, she lived in poverty, a circumstance that would later influence her films.

In the 1890s, possessing a missionary zeal to convert people, she worked as a street-corner evangelist and sang hymns in poverty-stricken sections of New York City. She also worked in the Church Home Missionary in Pittsburgh. When she sought to reach more people, she followed her uncle's advice and began a career on the stage.

Weber achieved a degree of success as an actress at the Hippodrome in New York. In 1905, she married fellow actor Phillips Smalley, who she met while touring as a cast member in the period melodrama *Why Girls Leave Home.* On stage, she performed with Smalley, who was also the touring company's manager. Catering to her husband's wishes, however, she temporarily left the stage to become a housewife.

Began Her Film Career

Weber left her role as a homemaker in 1908 when she met Alice Guy Blaché and Herbert Blaché and took a job at Herbert Blache's Gaumont Film Studio, an early film production company located in Fort Lee, New Jersey, where she worked as a writer, director and actress. At the time, all major film studios were located on the East Coast. While at Gaumont, she learned the craft of film direction by working with director Herbert Blaché. The experience was an important turning point in her career. Film, she believed, provided the perfect vehicle for her evangelism, as it would provide her with the broader audience that she sought.

In 1912, she teamed up with her husband to find work in the new film business. In the early part of their shared career, they worked at small film production companies, starting with Gaumont and then moving to Reliance, Rex, and Bosworth. At Rex, they worked for Edwin S. Porter, the film pioneer who made *The Great Train Robbery* (1902). When Porter left the company, Weber and Smalley took over.

At Rex, Weber and Smalley made a large number of shorts and feature films. Weber wrote scripts and screen subtitles. She also acted, directed, designed sets and costumes, edited film, and developed negatives. Throughout her career, Weber liked to be involved in many elements of film production. In a 1916 interview with *The Moving Picture Weekly,* she commented that a director should have sole authority in the ''arrangement, cutting, titling or anything else'' necessary to compete a film. ''What other artist has his work interfered with by someone else?'' she said. At this time, Weber and Smalley also experimented with an early form of sound films, with technology that involved actors' dialogue recorded on phonographs and synchronized to images on the screen.

Films Provoked Controversy

In 1913, Weber began directing regularly, and her films often generated controversy due to the frank nature of the subject matter. One of her most controversial films was *Hypocrites,* released in 1914. It was an indictment of public and religious hypocrisy. In the film, the lead actor, assuming a dual role, plays a monk troubled by the world's rampant hypocrisy and a priest who is stoned to death by his congregation for displaying a statue of a naked woman called ''The Naked Truth''. The priest had hoped the statue would awaken his congregation to their own hypocrisies, but they instead regarded him as immoral.

The depicted statue also generated real public outrage. Censors instructed Weber to cover the image, frame by frame. As often happens with films of this nature, the moviegoers went to see the film for its more sensational elements, rather than its moralistic message. But Weber was undeterred in her perceived purpose, and filmgoers would have

to endure a sermon with their titillation. As taken from *The Projector: Film and Media Journal* website, the year of the film's release, she said, ''In moving pictures I have found my life work. I find at once an outlet for my emotions and my ideals. I can preach to my heart's content.''

Weber would encounter controversy and censorship often throughout her career. On occasion, police shut down showings of her films. In 1918, *Theatre Magazine* ran an article that criticized Weber for the indecency and suggestiveness present in her work. But Weber remained undaunted and continued producing her ''missionary pictures'' while defending her films against charges of exploitation.

Became Highest-Paid Female Director

In 1915, Universal financed a private film studio for Weber on Sunset Boulevard in Hollywood, California. By 1916, she was the film company's highest paid director, earning five thousand dollars a week, which was a considerable salary at that time. Moreover, she became one of the entire film industry's most compensated directors. Universal paid Weber top dollar and gave her a broad range of artistic freedom because her films were among the studio's biggest hits and, as a filmmaker, she was respected by critics.

Weber's output would be quite prolific. In all, she would make more than 400 films. Today, that amount sounds incredible. However, in the early years of film, most movies were short one- and two-real productions. That, of course, would change, when D.W. Griffith, the pioneering motion picture director and producer, made *The Birth of a Nation* in 1915 and *Intolerance* in 1916, two film spectaculars that stretched the parameters of film production, including screen running time.

Weber herself directed a long, five-reel film in 1916 called *Where are My Children?,* which was anti-abortion yet pro-birth control. The film's sensational subject matter caused it to be banned by the Philadelphia Board of Censors. In the wake of that condemnation, censorship trials involving the film's exhibition took place throughout the country. But the controversy only attracted more people to see the film, which would eventually take in three million dollars.

In 1916, *Where are My Children?* was followed by *Shoes,* which attacked child labor, *Discontent,* which depicted clashes between generations, and *The People vs. John Doe,* which addressed the injustices of capital punishment. In 1917, Weber made *The Hand that Rocks the Cradle* as a tribute to Margaret Sanger, an early advocate of birth control.

Deemed a ''Great'' Director

At this point in her career, Weber was in her prime productive years, which ran from 1913 to around 1922, a period that saw the release of her most important films. An article in *Moving Picture Stories* called her ''the greatest woman director.'' In 1917, she formed her own production company, Lois Weber Productions, and released her films through Universal.

In 1920, she signed a contract with Famous Players-Lasky for $50,000 per picture and a percentage of profits. But the arrangement did not work out. She made five films for the company, but she was dropped a year later after she made three films that lost money. Critics were beginning to find her films dull, and she was beginning to lose her audience.

Still, two of the five films she made for Famous Players-Lasky (which would eventually evolve into Paramount Pictures), were regarded as being among her best work. One of the films, *Too Wise Wives* (1921) contrasted two marriages, focusing on the wives. One wife is selfless and devoted to home and family; the other is materialistic and self-absorbed. The film's message stressed the importance of the marriage arrangement. The film met with moderate success. More successful was *The Blot,* also released in 1921. The film focused on a proud-but-poor family loathing to accept charity, and the plot provided Weber with a vehicle that allowed her to condemn a society that places capitalistic pursuits above the intellectual and moral. The most remarkable thing about the film was its ambiguous ending, where the audience was left to ponder the main characters' future. Such a conclusion was unheard of at the time. Perhaps because of this innovative ambiguity, *The Blot* is the best known of all Weber films. After *The Blot,* however, she would only make five more films.

Career Declined

In Weber's independent productions, her husband worked with her as an assistant director. But the couple's fortunes began to fall as her films became less and less successful at the box office. Works like Weber's, which had a heavy moralistic tone, once ruled the day in the early twentieth century, when Victorian attitudes prevailed. However, after World War I, the country's character was undergoing a significant change. Post-war disenchantment was helping to usher in the ''Jazz age'' and the ''Roaring '20s.'' Weber's style was becoming increasingly unpopular with audiences.

By the middle of the 1920s, she had lost her independent company and she divorced her husband, who had become an alcoholic. The breakup, coupled with her career decline, led to Weber suffering a nervous breakdown. After the release of *A Chapter in Her Life,* in 1923, Weber would not direct another film for three years.

She finally returned to directing with *The Marriage Clause* in 1926, after she remarried. Weber followed that with *Sensation Seekers,* a film critical of then-current ''Jazz Age'' morality. That same year, she made her last silent film, *The Angel of Broadway,* which involved a cabaret dancer and a Salvation Army girl. The film was not well received. In the era of the ''flapper,'' the plots of both films suggest that Weber was out of touch with the times and audiences.

Weber's last silent film, *Topsy and Eva,* was released in 1927. She made her next film seven years later; *White Heat* (1934), which was Weber's first and only sound motion picture. The independently produced film underscored just how out of touch with the public Weber had become. The rather tastelessly titled film involved miscegenation and racism on a Hawaii sugar plantation. Despite the potentially

provocative elements, the film was dull and Weber had a hard time finding distributors.

Following that failure, the remainder of her career was vastly different from its peak. During the last five years of her life, Weber worked as a script doctor for Universal, the company where she once rose to the top of her profession as a director. After several years of illness, Weber died on November 13, 1939, in Hollywood, California. She was penniless and ignored by a once-fledgling industry that she helped nurture to maturity.

In later years, however, she was remembered by other film artists, as well as film historians. Weber was described as having a powerful personality, and she was a great influence on other contemporary woman directors including Frances Marion, Cleo Madison and Ruth Stonehouse. In addition, she helped male directors Frank Lloyd and Henry Hathaway at the start of their long and successful Hollywood careers. Hathaway would later praise Weber for the influence she had on his own work.

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Wim Wenders

Among the directors who emerged during the new wave of German cinema in the 1970s, Wim Wenders (born 1945) has been paradoxically the most complex and, at times, the most commercially successful. His films *Paris, Texas* (1983) and *Wings of Desire* (1987) were among the most widely distributed art films of the 1980s.

Wenders, like many other European filmmakers, was fascinated and influenced by Hollywood cinema. His films, at times, have been difficult to follow, with multiple stories that might or might not be resolved, but they often used the forms of classic American film genres. Wenders used well-known American actors in fresh ways in his films, and beginning early in his career he wove rock music into his cinematic language. His fascination with music led to a new phase in his career later in life, as he helped launch a worldwide interest in classic forms of Cuban music with his documentary *Buena Vista Social Club* (1999).

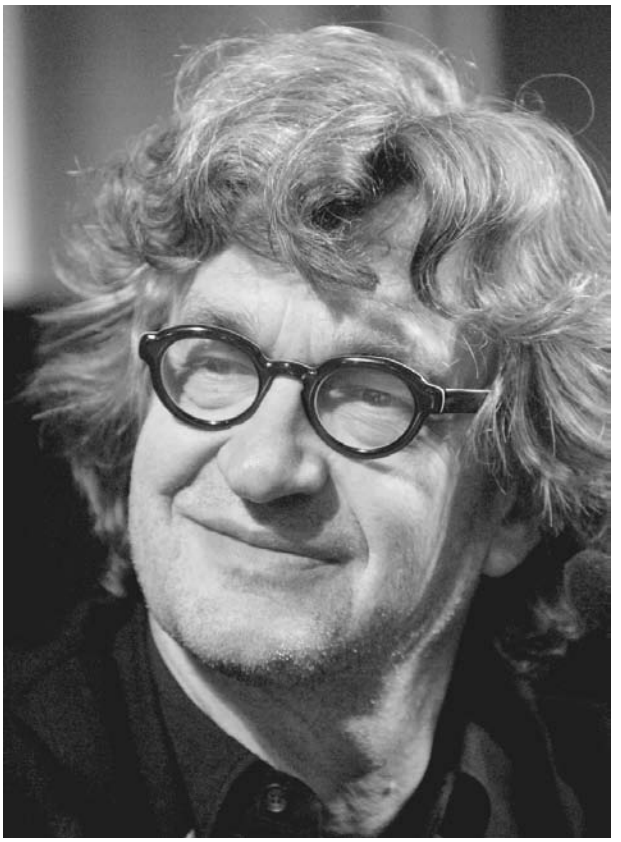

Raised in Postwar Germany

Wenders was born in Düsseldorf, Germany, on August 14, 1945, the day World War II ended in the Pacific. Germany had surrendered several months earlier and lay in ruins. ''Growing up in postwar Germany wasn't exactly fun,'' he was quoted as saying in a New Zealand *Dominion Post* interview reproduced on the Asia Africa Intelligence Wire. ''It was all about rebuilding the country. Very materialistic, and joyless, not that humor was ever an elaborate German quality.'' Wenders was the son of a doctor at a Catholic hospital. He was given the name Wim (pronounced Veem) Wenders, but a government official clinging to the last remains of German nationalism insisted that Wim was not a German name. So he was, in officialdom only, named Ernst Wilhelm Wenders.

The materialism of German life did not appeal to Wenders, who made his first film at age 12, pointing a movie camera out a window to record the movement of people and cars on the street below. For the rest of his career, his style would be characterized by long, reflective shots of pure background that provided a canvas on which the action of the film developed. Wenders at first wanted to become a watercolor painter, and his films, like watercolors, had muted, gentle color schemes. He made several stabs at a more practical career, dropping out of medical,

philosophy and sociology programs at universities in Munich, Freiberg, and Düsseldorf, respectively. In Düsseldorf he met the young Austrian playwright Peter Handle, who would eventually write scripts for several of his films, and he began to think about a filmmaking career.

Wenders moved to Paris around 1966. He applied to art and film schools there and, with no track record or schooling in either field, was turned down by both. Finally he apprenticed himself to an engraver. But Wenders managed to give himself a film education in cinema-crazy Paris; he went to the Henri Langlois Cinémathèque, a well-known private film archive, nearly every night and, according to his own estimate, saw more than 1,000 films. When he returned to Germany in 1967 he was accepted at the Hochschule für Film und Fernsehen (Film and Television Institute). Before enrolling he completed a three-month internship at a German office of the American United Artists studio. That was enough to convince Wenders that a commercial film career was not what he wanted.

During his student career Wenders made short experimental films such as *Silver City* (1968), a three-minute montage of shots of a Munich street that recalled the film he had made at age 12. His graduation project was a full-length feature called *Summer in the City.*

Adopted Road Movie Genre

The titles of that and some other Wenders film were in English, as was the name of his film production company, Road Movies. As a youth, Wenders loved American culture, which, he told the *Dominion Post,* ''offered the great alternatives: comic strips, movies, Tom Sawyer and Huckleberry Finn, chewing gum, rock 'n' roll. America seemed to offer one joyful adventure after another, and already as a little boy I collected pictures of skyscrapers and big cars and beautiful women with beautiful houses behind them and children that had the greatest toys.'' But Wenders was ambivalent about the effect of American commercialism on German film, and his film *Der amerikanische Freund* (The American Friend, 1977) depicted the negative effects of American culture. Wenders lived in New York in the early 1970s and spent five years in Los Angeles, California, in the late 1970s and early 1980s.

Wenders would adopt the road movie, an American genre filtered through various European influences, including that of German Romanticism, as his favored medium. His breakthrough film in art cinema circles was *Die Angst des Tormanns beim Elfmeter* (The Anxiety of the Goalie at the Penalty Kick, 1971), based on a play by Handke, which followed the often meaningless travels of a loner soccer goalie through Germany and Austria. The WDR (West German Radio) studio, impressed with that debut, signed Wenders to direct a conventional film adaptation of Nathaniel Hawthorne's novel *The Scarlet Letter* in 1972, a project Wenders completed but did not enjoy. He was quoted as saying in a Senses of Cinema essay that he would never make another film in which ''no car, service station, television, or jukebox'' was allowed to appear.

The American landscapes that figured in many Wenders films made an appearance in *Alice in den Städten* (Alice in the Cities, 1972), which featured the Chuck Berry song ''Memphis'' at an important juncture in the plot. For *Falsche Bewegung* (The Wrong Move, 1974), Wenders and Handke re-teamed to transplant a novel by Goethe, *Wilhelm Meisters Lehrjahre* (The Education of William Meister), into a distinctly alienated modern setting. *Im Lauf der Zeit* (Kings of the Road, 1975) was a road movie set in Germany but influenced in its look by the work of famed American photographer Walker Evans.

It was *Der Amerikanische Freund* that brought Wenders to international prominence. A thriller about a shady American art dealer who tricks a German picture framer into becoming an organized crime hit man, the film starred American actor Dennis Hopper, along with Germany's leading male actor, Swiss-born Bruno Ganz. The chemistry between the two on the set was explosive, but after they came to blows several times, the two became friends. The intensity of the relationship showed in the film, which was widely exhibited by American art film houses and university film societies. It attracted the eye of American director Francis Ford Coppola, who invited Wenders to make a film in Hollywood.

Married Ronee Blakely

The resulting film, *Hammett,* was a film biography of mystery writer Dashiell Hammett. Coppola was dissatisfied with the results of filming, and re-shot large parts of the film himself, so the final version was more Coppola than Wenders. The film gained little public notice, but Wenders used his extended sojourn in the United States to make new friends and gather new material. He married country-rock backup vocalist Ronee Blakely, but the marriage dissolved when he returned to Germany in the early 1980s. A lasting relationship was forged when Wenders met playwright and actor Sam Shepard on a soundstage next to the one where he was shooting *Hammett.* Shepard wrote the screenplay for *Paris, Texas,* which was released in 1983 and earned Wenders the Palme d'Or (Golden Palm) award, for Best Film, at the Cannes Film Festival in France the following year. The film was moderately successful commercially, beyond the usual art film circles.

Paris, Texas (1983), was a drama that featured actor Harry Dean Stanton as an amnesiac who wanders through the American Southwest and the rather futuristic cities of Los Angeles, California, and Houston, Texas. Wenders's treatment of American landscapes was widely praised; in the words of one commentator it seemed almost as though the landscape was a character in the film. The intense, almost surreal landscapes were reminiscent of those in the desert film *Zabriskie Point* (1971) by Italian director Michelangelo Antonioni, a filmmaker Wenders admired. The film's evocative score was by slide guitarist Ry Cooder, who would later inaugurate another important phase of Wenders's career.

Wenders would return to the United States several more times, but he said that *Paris, Texas* marked the end of the American phase of his career. He made the film *Tokyo-ga* (1985) in Japan, and then returned to Germany for the haunting *Der Himmel über Berlin* (The Skies over Berlin or

The Heavens over Berlin, 1987), usually known by its English title, *Wings of Desire.* Peter Handke wrote the screenplay of the film, which put a unique Wenders spin on the sentimental idea of angels watching over the inhabitants of a city. The film starred Bruno Ganz as an angel—with a long black coat and a ponytail in place of wings—who observes the lives of Berliners but wants to experience human feelings and sensations. Anticipating a technique used in several later American films, Wenders shot scenes pertaining to angels in black and white, but used color for the sphere of human existence. *Wings of Desire* featured American actor Peter Falk, best-known as TV's detective Columbo, playing himself, in a delightfully off-beat treatment of a familiar face. Wenders's fluid camera work, gliding through the streets and alleys of Berlin like the angels depicted in the story, won rapturous praise from critics, and international audiences flocked to the film. *Wings of Desire* was remade in the United States as *City of Angels* in 1998.

Wenders's films of the 1990s, including the *Wings of Desire* sequel *In weiter Ferne, so nah!* (Far Away, So Close, 1993), were not as well received as his earlier works, even though Wenders continued to attract famous guest stars—Soviet leader Mikhail Gorbachev had a small role in *Far Away, So Close,* and Mel Gibson appeared in *The Million Dollar Hotel,* one of two Wenders films made in Los Angeles. Wenders scored a major triumph, however, with *Buena Vista Social Club,* a 1999 documentary he made about a community of aging Cuban musicians discovered by Ry Cooder. Wenders's film earned an Academy Award nomination for best documentary feature, and, in conjunction with several Cooder-produced albums, touched off a renewal of popularity for Cuban music around the world.

In the early 2000s Wenders continued to explore musical themes with a contribution to Martin Scorese's *The Blues,* an anthology that compiled segments by various directors who addressed aspects of the blues tradition. His 2005 film *Don't Come Knocking* reunited him with Sam Shepard, who played a washed-up cowboy film actor who seeks out his family in Montana. Top stars, including Jessica Lange and Eva Marie Saint, continued to jump at the chance to work with Wenders, and his German Romantic perspective on America continued to yield unique results.

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Lucy Wheelock

American educator Lucy Wheelock (1857-1946) was one of the leading advocates in the kindergarten movement in the United States. A firm believer in the benefits of early childhood education, Wheelock established a school in Boston, Massachusetts, that trained the first generation of kindergarten teachers in the late nineteenth–and early twentieth–century America.

Wheelock came from an old New England family. She was born on February 1, 1857, in Cambridge, Vermont, the second of six children in her family. Her father Edwin was a graduate of the University of Vermont, and his parents had been among the first settlers of the Vermont town of Eden. Edwin Wheelock was a minister in the Congregationalist church, the same denomination that played an important role in early New England life in its Puritan era, and he was a leading figure in local and state politics. Wheelock's father was also Cambridge's superintendent of schools, and was elected to both the Vermont house and state senate.

Was Eager to Learn

Wheelock's parents valued education for all their children, including their daughters, which was a rather progressive idea at the time. Wheelock's mother, Laura Pierce Wheelock, was a teacher and ran a school in their home for a time, where Wheelock received her first lessons in reading, writing and math. At age 12, she entered the Underhill Academy in the Vermont town by that name, and a year later went on to Reading High School near Boston. She also traveled into the city for French lessons. After she graduated in 1874, she taught school in her hometown for a year, and then decided she would like to enter a nascent women's school, Wellesley College, which was offering four-year degrees.

Wheelock was not yet ready for college work, despite her high school diploma, and in 1876 headed to the Chauncy-Hall School in Boston, an elite private academy that had just begun to admit female students. Her family was not wealthy, but her father knew the Chauncy-Hall headmaster, and Wheelock's tuition fees were waived in return for office work. She never made it into Wellesley, for at Chauncy-Hall she became enthralled with its new kindergarten laboratory school. In her unpublished autobiography, Wheelock wrote that ''the one thing that makes life worth living is to serve a cause, and the greatest cause that

can be served is Childhood Education,'' she said, according to an article by Catherine C. DuCharme in *Childhood Education.* ''From the first day of my kindergarten experience I dedicated my life to such service.''

The kindergarten concept was barely forty years old in the United States at the time. It had originated in Germany, the term coined by noted educator Friedrich Fröbel (1782-1852). He had endured a sad childhood. In 1837, Fröbel started a ''Play and Activity Institute'' in Bad Blankenburg, a spa town in the state of Thuringia. He renamed it a *kindergarten,* or ''garden for children,'' around 1840. Though it was somewhat regimented, Fröbel's classroom offered young children an opportunity for learning via interaction with other children, songs and games, and independent playtime. He also devised a set of geometric blocks known as Fröbel's Gifts, which could be assembled in various combinations to form three-dimensional structures. Architect Frank Lloyd Wright (1867-1959) owned a set of them as a child, and later wrote that they greatly later influenced his ideas for buildings.

Found Well-Connected Mentor

Fröbel's ideas caught on in Germany, especially after well-born and even royal women took them up. At the castle of one benefactor, he ran a school that granted its women graduates the *Kindergaertnerin* or ''kindergarten teacher'' title, which was the first professional degree for women in Europe. His ideas came to the United States via a wave of German immigration, and one of his former students founded the first American kindergarten in 1838 in Columbus, Ohio, which had many German-Americans. Another German-born woman, Margarethe (Margaretta) Meyer Schurz, founded a similar school in Dodge County, Wisconsin in the 1850s.

These first kindergartens were German–language schools that served local immigrants. The first English-language kindergarten was founded in Boston in 1860 by Elizabeth Peabody, a pioneer in early childhood education and follower of Fröbel who soon became a mentor to Wheelock. After her visit to the Chauncy-Hall kindergarten, Wheelock sought out Peabody, who suggested she enroll in a kindergarten–teacher training school that Ella Snelling Hatch ran in Boston. It was a one-year course, and Wheelock and another woman were its only students. She returned to Chauncy-Hall in 1879, fully trained in Fröbel's theories, and became an assistant in the kindergarten school and eventually oversaw it.

Wheelock varied from Fröbel's model and drew some criticism from the more conservative adherents of the kindergarten movement. As a kindergarten teacher, she installed a sandbox in her classroom, and wrote her own songs and stories for the children. Her reputation spread, and she was often asked to lecture in communities that were considering starting their own early-childhood classes in their public school systems. In 1888, when the Boston city council voted to launch a kindergarten program, Wheelock was invited to train the necessary teachers. Chauncy-Hall would play host to this program, which had few qualified teachers for the age group. There were just six students in Wheelock's first class of teacher-hopefuls, but her program quickly caught on and became an appealing profession for middle-class women. Two years later, in 1890, ''Miss Wheelock's Kindergarten Training School'' was founded as an independent institution.

Promoted ''The Ideal Republic''

Wheelock believed strongly in the notion that early-childhood education provided the foundation for a stable society. In 1891, she reminded educators at a convention of the American Institute of Instruction about the value of kindergartens. ''The ideal kindergarten is the ideal republic,'' she said, according to DuCharme's *Childhood Education* article. ''Its little citizens are trained to self-activity, self-control, and the 'due freedom' which comes from a regard for the rights and happiness of others.''

Wheelock used one of Fröbel's books, *Mother Play,* as her main textbook, and adhered to his two main ideas: that children needed self-activity for intellectual growth, which involved seeing, thinking and acting for his or herself, and she also supported the idea of continuity—that there should be no break or gap between kindergarten and the primary grades. She also advocated involving mothers in early education, and they could reinforce in the home the benefits of the kindergarten curriculum. She became well-known nationally. A founding member of the International Kindergarten Union (IKU) in 1893 and its president from 1895 to 1899, she also served as chair of the 1908 National Congress of Mothers, the forerunner of the Parent Teacher Association.

The usefulness of kindergarten was still an open debate. In 1912, Wheelock told an audience at the National Education Association in Washington that ''the advocates of the theory that the young child is a 'little animal,' and should be left free to carry out his animal impulses in some convenient back yard, forget the scarcity of back yards in a congested city district,'' she said, according to DuCharme's *Childhood Education* profile. ''They also ignore the world-wide proof of the claim that those who guide the first seven years of a child's life may make of him what they will. The state may later have to pay $255 a year to protect itself from the neglected child,'' likely referring to the cost of prison, noting that a kindergarten year cost the state about one-tenth that figure.

Grew into Four-Year College

Despite skeptics, the kindergarten movement expanded rapidly, as did Wheelock's school over the years. In 1914, it opened in a new home on Boston's Riverway, and by 1929 was offering a three-year course that required graduates to spend time as student teachers. Wheelock remained head of the school until she retired in 1940. Before she departed, she arranged for its incorporation as a nonprofit institution, Wheelock College, which began granting standard, four-year bachelor of science degrees in 1941. She died of coronary thrombosis at her Boston home on October 2, 1946.

Wheelock left behind an impressive body of written work on early education. She authored dozens of articles for the *Journal of Education* and other professional

publications, and co-wrote *Talks to Mothers* in 1920. She also translated children's stories from German, most notably two volumes by Johanna Spyri, the author of *Heidi,* a story that was the basis for a much-loved 1937 movie starring Shirley Temple. Wheelock did not translate that title, but brought Spyri's *Red-Letter Stories* and *Swiss Stories for Children* to an English-speaking readership. She also translated some of Fröbel's writings.

In 1937, she commemorated the hundredth anniversary of Fröbel's first kindergarten in a *New York Times* article. ''In the modern school for 4 and 5 year olds,'' she wrote, ''where children cover the floor with construction projects, with blocks as big as bricks, there is little external reminder of the old-time kindergarten where youngsters sat in a stiff circle or waited at their little tables with folded hands for a signal to open boxes of tiny blocks or geometric toys.'' She added that early-childhood ideas had become somewhat less structured, but ''the daily program still shows, however, the kindergartners' agreement with Fröbel that 'play is a child's serious business' and is his introduction to the business of life.''

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Reggie White

For a decade and a half, Reggie White (1961-2004) dominated the National Football League as one of its most ferocious defensive players. White habitually struck terror into opposing offenses with his great strength, but he also possessed speed, stamina, and the ability to size up situations for maximum impact.

Former Philadelphia Eagles head coach Buddy Ryan once called White the ''perfect defensive lineman . . . probably the most gifted defensive athlete I've ever been around.'' After eight seasons with the Eagles, in 1993 White signed a four-year, $17-million contract with the Green Bay Packers; it was an unprecedented amount for a defensive player. Upon his retirement from the NFL in 2001, White was credited with a record 198 career sacks; he had been named to the Pro Bowl an impressive 13 times in succession (although he failed to play in 1994 due to injury).

In 1999, the Green Bay Packers retired White's jersey number (92) after his retirement from that team.

Loved His Tennessee Home

White was born on December 19, 1961, and raised in Tennessee. He went to college there—at the University of Tennessee—and he called that state home his entire life. As a child he lived in Chattanooga, where he was raised by his mother and his grandparents. The family was deeply religious; they attended the local Baptist church regularly, and as a youngster White was inspired by the ministers and teachers he met there. He did not undergo a single, charismatic experience of faith, but rather found his ties to Christianity growing stronger over the entire period of his youth. His mother, Thelma Collier, told *Sports Illustrated* that when he was 12 years old he announced that he wanted to be two things: a football player and a minister.

Football was a welcome outlet for a young Christian who was teased and goaded by bullies. ''When I was a child, I was always bigger than the other kids,'' White told *Sports Illustrated.* ''Kids used to call me Bigfoot or Land of the Giant. They'd tease me and run away. Around seventh grade, I found something I was good at. I could play football, and I could use my size and achieve success by playing within the rules. I remember telling my mother that someday I would be a professional football player and I'd take care of her for the rest of her life.''

White's strength and size indeed seemed to be God-given. He never lifted weights or conditioned himself rigor-

ously, but he was always in shape. At Howard High School in Chattanooga, he played both football and basketball, earning All-America honors in football and all-state honors in basketball. Numerous colleges recruited him, but he chose to stay near home and enrolled at the University of Tennessee, whose team, the Volunteers, were glad to have him. He was a talented and determined athlete who spent his Sundays preaching sermons in churches all over the state. As a senior in 1983, he was a consensus All-American and one of four finalists for the Lombardi Award given annually to the outstanding college lineman. (He did not win.) During his years with the Volunteers, White earned the nickname ''minister of defense.'' The named followed him into his professional career, which began in 1984.

For a while it appeared that White might never leave Tennessee. After graduating from college he signed a five-year, $4 million contract with the Memphis Showboats, one of the teams in the fledgling United States Football League (USFL). The USFL began as an alternative league for cities starved for professional football action. From the outset it was dwarfed by the better-known, better-staffed National Football League, and soon the upstart teams foundered financially. White viewed this financial instability with concern. He also wanted to prove himself against the best players in the game. He began the 1985 season with the USFL but defected to the Philadelphia Eagles. With his wife, Sara—whom he had met in church—he ventured north to join the NFL.

Jumped from USFL to NFL

White took a salary cut in Philadelphia. The Eagles signed him to a four-year, $1.85 million deal after buying out the remaining three years on his Memphis contract. At the time White was still an unproven entity, but his anonymity did not last long. He joined the Eagles after the 1985 season had begun, missing the first few games. When he finally did start, he made ten tackles and two-and-a-half sacks in his very first game. By season's end he had turned in 13 sacks in as many games, and he was named NFC defensive rookie of the year.

Curiously enough, White's singular gift for mayhem began and ended on the gridiron during his 15-year career with the NFL. The rest of his time was always been spent in pursuing humanitarian work inspired by his deep Christian faith. The citizens of Philadelphia soon discovered that they had won the services of more than just a star athlete. ''I believe that I've been blessed with physical ability in order to gain a platform to preach the gospel,'' White told *Sports Illustrated.* ''A lot of people look at athletes as role models, and to be successful as an athlete, I've got to do what I do, hard but fair. . . . I try to live a certain way, and maybe that'll have some kind of effect. I think God has allowed me to have an impact on a few people's lives.'' White spent hours and hours of his spare time preaching on street corners in Philadelphia's troubled inner-city neighborhoods. He gave money to dozens of Christian outreach organizations and spoke as a member of the Fellowship of Christian Athletes. And he led by example. In the rough-and-tumble world of professional football, none of his opponents or teammates could ever recall hearing him curse or seeing him fight.

White blossomed in 1986 with the arrival of Buddy Ryan as the Eagles' head coach. Ryan had made a name for himself as a defensive coordinator and had worked with some great lines, including the Chicago Bears and the Minnesota Vikings. Quickly Ryan assessed White's potential and built the defense around him. Opponents tried to double- and triple-team White, but still he achieved more than 11 quarterback sacks each season. In his first season under Ryan, he made 18 sacks in 16 games. He was also named Most Valuable Player at the annual Pro Bowl after sacking the opposing quarterback four times in that game. In 1987 he led the league with an NFC-record 21 sacks, and most certainly would have broken the all-time record had the season not been shortened by a players' strike.

Emerged as Team Leader

That players' strike—a particularly bitter one—saw White emerge as a team leader. As one of the team-voted union representatives, White worked hard to keep his fellow Eagles united in the face of ''replacement'' teams and fan apathy. Didinger wrote in the *Philadelphia Daily News:* ''One of the more memorable images of that 1987 season was White wearing a picket sign and blocking a bus loaded with replacement players as it attempted to pull into a South Jersey hotel. . . . [White] spoke loudly and passionately about the need for the veterans to stick together. Other teams broke ranks: the Eagles never did.''

The hard feelings between White and the Eagles' front office probably began to develop during this strike season, intensifying as the years passed, but White's continued dominance on the field allayed any talk of trade or release. In 1988 he led the NFL in sacks for the second straight year. Between 1989 and 1991 he was joined on the defensive line by several equally ferocious teammates, including Clyde Simmons, Seth Joyner, and Jerome Brown. This potent defense—with White still as anchor—was widely considered the best in pro football by 1991.

Observers marveled at the way White roared into every play of every game without ever seeming tired or distracted. White told *Sports Illustrated:* ''In high school and college you're taught to hit the ground on a double team. Here you're expected to take it on. I get double-teamed on every play, so I expect it. Sacks are great, and they get you elected to the Pro Bowl. But I've always felt that a great defensive lineman has to play the run and the pass equally well. . . . The so-called men of the game pride themselves on being complete players.''

In 1989 White signed a four-year, $6.1 million contract that made him the highest-paid defensive player in the NFL at the time. The deal came at the tail end of considerable acrimony between White and the Eagles' ownership and management. Didinger described the relationship between White and the Eagles' brass, headed by owner Norman Braman: ''They split on so many issues—the 1987 players' strike, the 1990 firing of head coach Buddy Ryan, the 1992 loss of free agent Keith Jackson—that in the end they had nothing to build on. There was no trust, no goodwill to serve as the foundation for

constructive talks.'' Although he continued to play at the top of his game under new Eagles coach Rich Kotite, White became privately convinced that owner Braman was not pursuing a championship with any great vigor.

As the end of his 1989 contract approached, White grew more and more critical of Braman and his decisions. In the press White suggested that the Eagles' training facilities were inadequate. White spoke of the growing chasm between Braman and the Eagles players, using his own chilly relations with the owner as an example. Not surprisingly, White became one of the plaintiffs in a 1992 lawsuit against the NFL ownership to enlarge the powers of free agency.

Joined the Packers

Unrestricted free agency descended upon the NFL officially on March 1, 1993. Reggie White quickly became the most visible—and sought-after—unrestricted free agent after the 1992-93 football season. His contract with the Eagles had expired, and although he claimed that he would not mind staying in Philadelphia, he was not tendered another offer there. As it happened, Green Bay was one of a half dozen teams that bid quite openly for White's services at that time. He flew to Atlanta, Cleveland, Detroit, Green Bay, New York City, and Washington, D.C., as an all-out war erupted to sign the powerful defensive end. Everywhere he went he was courted not only by team owners, management, and player personnel, but also by ordinary citizens who had heard about his community work and his Christian ethics. In the end, White signed with Wisconsin's Green Bay Packers. The Packers' offer was the most generous financially, with guaranteed earnings of $17 million over four years. Under the contract White became the most highly paid defender in the NFL and a pioneer in the heady new world of unrestricted free agent contracts.

Joining the Packers for the 1993 season, White left behind good will in Philadelphia, where he played for the Eagles through eight seasons. *Philadelphia Daily News* correspondent Ray Didinger called White ''a man who made a giant impact . . . a symbol of hope, for the Eagles and for the city in general.'' Didinger added: ''White is more than just a superb football player. He is an ordained Baptist minister whose tireless work in the community touched thousands of lives. He is a man who always wore his heart on his extra-long sleeve.''

During his years with the Eagles, White had was named annually to play in the Pro Bowl beginning in 1986; he continued the tradition during his years with Green Bay through 1998, to realize the longest consecutive run of Pro Bowl participation on record. When the Packers won the world championship at the Super Bowl in 1997, White set a Super Bowl game record with three quarterback sacks. The Associated Press named White the defensive player of the year for the second time in his career after the 1998 season, and he announced his retirement soon afterward in 1999. Green Bay honored White's retirement by retiring his jersey number, which was 92, and he spent one year out of football and involved in his ministry.

White returned for one final season in the NFL, lured from retirement for the 2000 season by the Carolina Panthers who paid him one million dollars for the effort. He retired for the second time at the end of that season, leaving behind an NFL record of 198 career sacks after 15 seasons of play. White was voted by the NFL Hall of Fame to the NFL All-time Team in 2000.

Retired to Ministry

White's other career—carrying the gospel of Christ to those in need—lasted his entire life. He and his wife built Hope Place, a shelter for unwed mothers, on property near their home in rural Tennessee; they also founded the Alpha & Omega Ministry to sponsor a community development bank in Knoxville. ''I'm trying to build up black people's morale, self-confidence and self-reliance to show them that the Jesus I'm talking about is real,'' White explained in *Ebony.*

One of the most trying moments in White's career in the ministry came in 1996, when his church was burnt to the ground, one of dozens of black churches torched throughout the South in a string of hate crimes. Throughout the off-season that year, White badgered investigators to discover the arsonist, lobbied lawmakers—including then vice president Al Gore of Tennessee—to speak out against racial violence, and raised money to help his and other black churches throughout the nation. In addition to this work, White pursued missionary work among teenaged gang members, abused children, and young women seeking an alternative to abortion. He also tithed a good portion of his NFL income to several Baptist churches. Reflecting on his work in the *Philadelphia Daily News,* the ''minister of defense'' concluded: ''The Bible says, 'Faith without works is dead.' That is just another way of saying: 'Put your money where your mouth is.' ''

White's life work came to an untimely end on December 26, 2004, when he was rushed to the hospital for what was termed a respiratory illness and soon pronounced dead. According to *Jet,* family spokesman Keith Johnson stated that White's death ''was not only unexpected, but it was also a complete surprise. Reggie wasn't a sick man . . . he was vibrant. He had lots and lots of energy, lots of passion.'' In his local church and across the NFL, friends, former players, and fans of White spoke of their sadness at his passing. NFL commissioner Paul Tagliabue issued a statement which read in part: ''Reggie White was a gentle warrior who will be remembered as one of the greatest defensive players in NFL history. Equally as impressive as his achievements on the field was the positive impact he made off the field and the way he served as a positive influence on so many young people.''

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Robert Wise

Best known as the director of the musical smash hits *West Side Story* and *The Sound of Music,* in the 1960s, director Robert Wise (1914-2005) had a long list of credits that included several other important films as well. Early in his career, he also served as editor on the landmark film *Citizen Kane.*

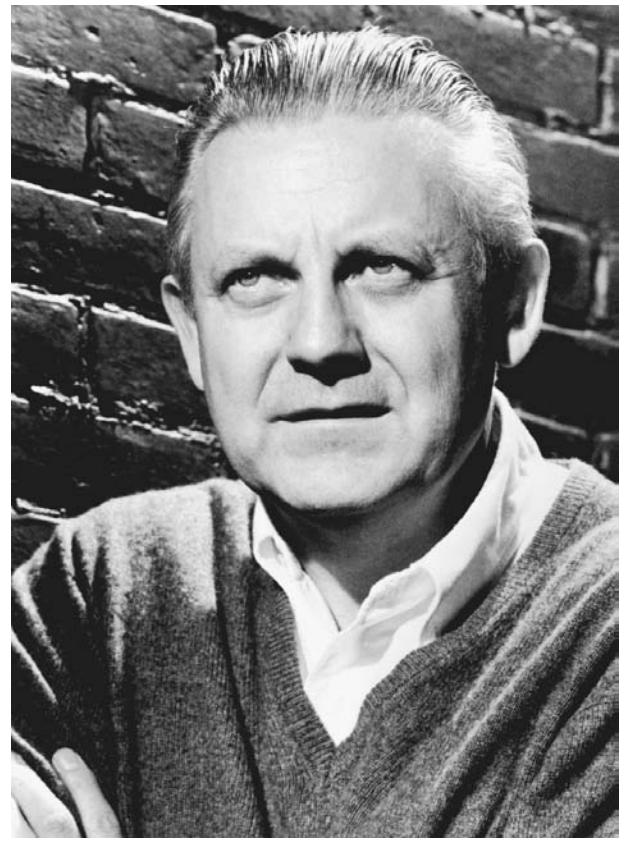

Wise's contributions have sometimes been overlooked by film students and historians, for he did not have one of the distinctive directorial styles that inspire passion in cinema devotees. Instead, he made films in many genres, from war dramas to horror and science fiction genre pieces, from three-handkerchief weepers to serious social tales. And, having avoided musicals for most of his career, he made two of the most famous musicals of all as his career hit its peak. If Wise was underrated by students of film, his craft was recognized by his fellow directors and industry figures, who honored him richly toward the end of his long life.

Saw Several Movies a Week

Wise was born September 10, 1914, in Winchester, Indiana, and grew up in Connersville in the east-central part of the state. His father was a meatpacker. As a youth Wise went to the movies as often as four times a week, but his first dream was to become a sportswriter. After graduating from high school in 1929 he enrolled at Indiana's Franklin College to study journalism, but the family funds ran out during the Great Depression of the early 1930s. Unable to find a job at home, he took advantage of a family connection in one of the few industries that was hiring: his brother was an accountant at the RKO film studio in Hollywood, so he went to work there in 1933 as a porter, carrying cans of film from one part of the building to another.

Spending plenty of time in RKO's cutting rooms, Wise got a practical course in film editing, and he found a place in the growing industry for his talents. His first film credit was as assistant editor on the film *Stage Door* in 1937, and by 1939 he was serving as editor on such major productions as a remake of *The Hunchback of Notre Dame,* starring Charles Laughton as the unfortunate Quasimodo. He was still considered a fresh face, however, when he met Orson Welles in 1941, as Welles was laying plans for *Citizen Kane,* his ambitious, lightly fictionalized biography of muckraking newspaper publisher William Randolph Hearst.

That was what attracted Welles; he wanted someone ''young and uninfluenced by tradition,'' according to the *Independent.* Wise was hired as editor, and the relationship was mutually beneficial. The clarity and intensity of *Citizen Kane* shaped Wise's approach to filmmaking. ''There are a few things I'm sure I learned from him,'' Wise was quoted as saying in the *Independent.* ''One was to try and keep the energy level high, the movement forward in the telling of the story. Another was the use of deep-focus photography. I've shot many of my films, particularly in black-and-white, with wide-angle lenses, so we could have somebody close in the foreground and still have things in the background in focus.'' As for Welles, although he later tried to claim credit for much of the editing himself, he benefited from a superb job by Wise; others on the set confirmed Wise's key role. Wise earned a 1941 Academy Award nomination for best editing.

Wise and Welles reunited for Welles's next film, *The Magnificent Ambersons,* but this time the collaboration ended less happily. Set in Indianapolis, the film was a complex family drama with an unsympathetic central character, and it tested badly among preview audiences. Executives at the financially troubled RKO panicked, demanded that the original 148-minute film be cut by about an hour, and brought in Wise to direct several new scenes that clarified the action; Welles was in South America, working on a documentary that was never finished; he felt that Wise had butchered the film, but Wise maintained that he had done the best he could under the circumstances. He was partially vindicated by the later reputation of *The Magnificent*

Ambersons as one of the greatest of all American films, even in its shortened state. In the midst of this drama in 1942, Wise married actress Patricia Doyle. They had one son.

Directed Critically Praised Boxing Film

Although Welles may have been dismayed by Wise's actions, the new director was rewarded by RKO. He was asked to step in as director on another behind-schedule film, *The Curse of the Cat People,* in 1944, and when he wrapped that film in ten days he was put behind the camera for several more films. *Mademoiselle Fifi* (1944) was a film of a Guy de Maupassant short story, *Boule de Suif,* about a prostitute who saves a carriage-load of aristocrats during the Franco-Prussian War, and *The Body Snatcher,* starring Boris Karloff, inaugurated Wise's involvement with the horror genre. Wise was behind the camera regularly in the late 1940s, but most of his films were ''B-movies,'' low-budget productions designed for quick consumption at neighborhood cinemas in the days before television. The young director scored his first high-profile success in 1949 with *The Set-Up;* based on a blank-verse poem about a boxer who refuses to throw a fight at the behest of an organized-crime syndicate, it was filmed in ''real time,'' with the elapsed time of the action matching that of the film itself.

The film won raves from attendees at France's famed Cannes Film Festival, but RKO dropped Wise after being acquired by millionaire Howard Hughes in 1950. Undeterred, Wise moved to 20th Century Fox and made the melodrama *Three Secrets.* The following year he directed one of his most highly regarded films, the science-fiction thriller *The Day the Earth Stood Still,* in 1951. The film's story of an alien visitor who warns humans of the dangers of war has been taken as everything from a commentary on the Cold War to a religious allegory. Wise himself was ambiguous about the significance of the alien Klaatu (Michael Rennie). ''Put a beard on him and you could have the Christ figure,'' he is said to have remarked, according to the *Daily Telegraph,* but the *Independent* quoted him as saying that he had missed the potential significance of the fact that Klaatu takes the name Carpenter after being brought back from the dead. ''Maybe I was just dumb enough that I didn't catch it,'' Wise said; the self-effacement was typical. Wise personally selected the composers of soundtracks for his films; he turned in this and several other cases to Bernard Herrmann, whose score was one of the first to use electronic instruments.

Wise became one of Hollywood's most versatile directors over the course of the 1950s, directing the comedy *Something for the Birds* (1952), several war films including *The Desert Rats* (1953) and *Until They Sail* (1957), the big-business drama *Executive Suite* (1954), and the unsuccessful costume epic *Helen of Troy* (1955). *Somebody Up There Likes Me,* a biography of boxer Rocky Graziano, put Wise back in the boxing ring; Graziano was slated to be played by James Dean, whose death resulted in the launch of Paul Newman's career. Wise scored another major critical success with *I Want to Live!* in 1958, a film that brought Susan Hayward the Academy Award for best actress and a best director nomination for Wise himself. The film concerned an unjust application of capital punishment, and Wise visited the Death Row area of a prison prior to filming in order to familiarize himself with the atmosphere.

These successes led to Wise being selected, along with choreographer Jerome Robbins, to direct the big-budget film adaptation of the Broadway musical *West Side Story* in 1961. The two directors worked through the kinks of the difficult dual-helm arrangement, with Wise supervising the dramatic scenes and Robbins directing the musical numbers. When the film fell behind schedule, though, Robbins was removed in what Wise, according to the *Independent,* called ''a very uncomfortable, emotional, and difficult time for everybody.'' Wise, working with Robbins's assistants, succeeded in bringing the film together, and it became a major commercial success.

Diminished *Sound of Music*'s Sentimental Aspects

In between his two major musicals, Wise made several well-regarded films including *The Haunting* (1963), considered a small classic of the horror genre. He was a logical choice to film *The Sound of Music,* a Broadway show by Rodgers and Hammerstein, in 1965, although he at first refused the assignment and had to be talked into taking on the film by screenwriter Ernest Lehman. Wise intervened to minimize some of the more treacly passages in the original, moving the song ''My Favorite Things'' to a scene in which lead actress Julie Andrews comforts a group of children during a thunderstorm, among other changes. Some critics found the film's juxtaposition of nuns and Nazis overly sweet anyway, but *The Sound of Music* became one of the most financially successful films of all time. Wise won Academy Awards for Best Director for both *West Side Story* and *The Sound of Music.*

Wise's films of the late 1960s were made on a grand scale and were not uniformly successful; the 1966 epic *The Sand Pebbles* did well at the box office, but *Star!* (1968), a sharp-edged musical film biography of stage comedienne Gertrude Lawrence, bombed despite its reuniting of Wise with Andrews. Wise always felt that the film had been underrated, and Andrews returned to satirical comedy later in her career with *Victor/Victoria.* Wise did somewhat better with *The Andromeda Strain,* a 1971 film about an alien virus running rampant on Earth.

Two more big-budget films were entrusted to Wise in the 1970s. *The Hindenburg* (1975), one of a series of disaster epics that absorbed moviegoers of the day, and Wise's last major film, *Star Trek: The Motion Picture,* released in 1979. Though fans of the original television series on which it was based felt that Wise had not successfully transferred the feel of the series to film, the movie did well at the box office and launched a durable series of *Star Trek* films.

After the death of his wife Patricia, Wise continued to live in Hollywood; he married Millicent Franklin in 1977. He often encouraged younger filmmakers in his positions as president of the Academy of Motion Picture Arts and Sciences and the Directors Guild of America, and he reaped lifetime-achievement honors from those organizations. Among his admirers was director Martin Scorsese. Wise

remained active, directing a musical about homeless children, *Rooftops,* in 1989 and making a television film, *A Storm in Summer,* in 2000–well into his ninth decade. Wise died in Los Angeles, California, on September 14, 2005. ''Bob's devotion to the craft of filmmaking and his wealth of head-and-heart knowledge about what we do and how we do it was a special gift to his fellow directors,'' Directors' Guild of America president Michael Apted told *Variety.* ''We will deeply miss him.''

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Mary Wollstonecraft

English writer Mary Wollstonecraft (1759-1797) and her most famous work, *A Vindication of the Rights of Woman,* both achieved immense notoriety in Georgian England of the 1790s. The book is considered the first written document of the modern feminist movement, and in it Wollstonecraft argued in favor of full legal, social, and economic rights for women. Her achievements and renown, however, could not save her from the most dangerous of all social ills for women in her day—that of childbirth and its attendant medical risks. She died several days after giving birth to her daughter, the novelist Mary Wollstonecraft Shelley, author of *Frankenstein.*

Wollstonecraft was born on April 27, 1759, in Hoxton, near London, England, as the second of seven children in the family. Her grandfather had made a fortune as a master weaver in London and through profitable real estate investments as well, but Wollstonecraft's father, Edward, squandered much of that inheritance. He attempted to establish himself as a gentleman farmer, but nearly all of his ventures failed. Because of this, the family moved several times when Wollstonecraft was a child, and kept growing in size despite their economic hardships. The pressures led Wollstonecraft's father into alcoholism, and the related abuse he inflicted upon his wife, Elizabeth, had a profound impact on their daughter and her attitudes toward marriage.

Disliked Tedium of ''Women's Work''

The Wollstonecrafts lived in Yorkshire from 1768 to 1774, on a farm called Walkington in the Wolds. This would be the longest time that Wollstonecraft ever lived in one place in her life. She was sent to a local country school for girls, where the courses were skewed toward housekeeping arts like sewing and gardening. The idea was to prepare adolescent girls for their future roles as wives, mothers, and proper middle-class ladies. After the Walkington farm failed, the Wollstonecrafts lived in Hoxton once again, and then spent a year in Wales before moving back to London. During this period of her life, Wollstonecraft met Frances (Fanny) Blood, who would become her closest friend. She also supplemented her rudimentary education by reading extensively from religious, historical, and philosophical books she managed to buy or borrow, and kept up with current events through newspapers and journals.

Tired of living under her father's tyranny, the 19-year-old Wollstonecraft disobeyed her parents by taking a job as a paid companion to a wealthy widow in Bath, a resort town that was a popular destination for England's newly moneyed classes. After two years, she returned home to care for her mother, whose health was declining. After her mother died, Wollstonecraft lived with Blood's family, and in 1784 the

two women, along with two of Wollstonecraft's sisters, founded a boarding school for young women in the north London neighborhood of Islington.

A year later, Blood married and moved to Portugal, but died due to complications from childbirth. Wollstonecraft had already sailed to visit her, and in her absence the school was mismanaged by the Wollstonecraft sisters, who had little financial know-how. It closed in 1786. Wollstonecraft then spent ten months as a governess for the children of Lord and Lady Kingsborough in County Cork, Ireland. As with her paid companionship in Bath, she found the experience degrading, though the children liked her. She reportedly had some memorable battles with Lady Kingsborough.

Found Her Calling as a Writer

The Islington school experience had one positive outcome: it was near the community parkland of Newington Green, and Wollstonecraft fell in with a group of liberal-minded intellectuals known as the Newington Green circle. The group was headed by a Unitarian minister, Richard Price, and they welcomed the spirited, well-read young woman to their discussion groups. The circle served to introduce Wollstonecraft to several influential figures, including the publisher Joseph Johnson, who in 1787 hired her to serve as an editorial assistant for his *New Analytical Review.* Johnson also published Wollstonecraft's first book, *Thoughts on the Education of Daughters,* that same year. The work is a collection of essays for parents concerning schooling and self-esteem issues for girls and young women.

The following year, Wollstonecraft's first novel, *Mary: A Fiction,* was published. The semi-autobiographical work, written in the third person, follows the story of an unhappy wife inside an arranged marriage, who is left alone for long periods of time by her husband. Her close friend dies in Portugal, she finds herself drawn to a male acquaintance, who also dies, and finds little purpose in her life except for charity work.

Wollstonecraft was by then living a life that was drastically opposite to the one she imagined as a married woman's plight. She was independent and had her own income, which was no small feat for a woman of her era and class. At the time, women did not attend university or work outside the home unless they were part of the working classes and took part in menial or farm labor. But Wollstonecraft had her own flat in London, and was able to help her sisters out financially as well. Another book of hers that was published in 1788, *Original Stories, from Real Life,* was the first of her titles to sell well, and part of its appeal seemed to be in the unlikable main characters, two sisters who are the daughters of an affluent family but have little education. Some of the aspects of this book were thought to have been modeled on the Kingsborough family in County Cork.

Challenged Major Political Figure

A rush of new books were printed in the wake of the French Revolution of 1789, a pivotal event in European history that was a beacon of hope for the oppressed while giving a corresponding sense of unease to the rich. Wollstonecraft wrote for the *New Analytical Review,* and also taught herself German, French and Dutch, so that she might translate titles published abroad on philosophy for extra income. Wollstonecraft became part of a well known group of London liberals known as the Johnson circle, and they were collectively outraged at the response from Edmund Burke, a well known member of the House of Commons who had formerly supported the revolt of the American colonies against the British crown. In his *Reflections on the Revolution in France,* Burke argued in support of a hereditary monarchy and an aristocratic class, and warned that events in France would end badly.

Burke's treatise caused a stir in England, and prompted Wollstonecraft to quickly write *A Vindication of the Rights of Man,* which was published anonymously by Johnson in December of 1790, just a month following Burke's book. A second edition issued shortly afterward appeared with Wollstonecraft's name on it. She rebutted Burke's arguments one by one, and the ensuing political debate made her famous in London and throughout England. It was extremely rare for a woman to take part in such public or published discussions of current events, but it was her goal to prove that women were the equals of men on all levels except perhaps the physical.

Wollstonecraft's next book set forth those arguments and affirmed her place in feminist history. *A Vindication of the Rights of Woman* was published in 1792 by Johnson, and again caused a great stir. The author argued that all human beings, no matter their gender, are spiritually equal, and therefore women should be given the same educational opportunities as men. They should also enjoy equality in their marriages, and other legal and social rights. In one particular chapter, Wollstonecraft claimed that a lack of education leaves even well-married women unhappy and prone to torment their servants. ''Domestics are deprived of innocent indulgences,'' she wrote, ''and made to work beyond their strength, in order to enable the notable woman to keep a better table, and outshine her neighbours in finery and parade.''

Wollstonecraft, meanwhile, continued to pursue her own unconventional lifestyle. She had for some time been platonically involved with Henry Fuseli, the Swiss painter and writer, but he was married. At one point she wrote to his wife, Sophia, and proposed they live in a non-sexual marital threesome, which Madame Fuseli rebuffed. Eager for a new adventure, Wollstonecraft went to Paris, France, so that she might write about the French Revolution firsthand. But the egalitarian spirit of the original event had been hijacked by reactionary forces in France, and a period of human rights abuses known as the ''Terror'' had arrived. Wollstonecraft was duly disillusioned, which was evident in her 1794 book, *An Historical and Moral View of the French Revolution, and the Effect it Has Produced in Europe.*

Became Single Parent

In Paris Wollstonecraft fell in love with an American explorer, writer and entrepreneur, Gilbert Imlay. He had been a soldier in the Revolutionary army, but was now a

trader in alum and soap. The political climate of the Terror descended into such chaos that it became dangerous for British citizens in the city, and at one point Wollstonecraft went with Imlay to the U.S. Embassy, where she officially registered as his wife. They had not wed, but she was expecting her first child, and they set up housekeeping in Neuilly, outside Paris. As predictably as the husband in her novel *Mary,* Imlay left her alone for long periods of time, and dallied with other women. She followed him to Le Havre, where her daughter Fanny was born in May of 1794. He left her again, and she followed him to London, where she discovered he was living with another woman. Her response was a suicide attempt, perhaps by ingesting laudanum, an opium derivative, in May of 1795.

Imlay suggested she take on a business role for him, and arranged for her to travel to Scandinavia to serve as the agent for a new shipping venture of his. She took along the infant Fanny and a maid, and sailed for Goteborg, Sweden. She spent the months of June through October of 1795 traveling trough Sweden, Norway, and Denmark, much of it trying to track down a missing cargo of silver from one of Imlay's ships. It was a dangerous time to travel, with much of Europe at war, and Wollstonecraft was not able to resolve the question of the stolen silver. She did write many letters to Imlay, which were published after her death as *Letters Written during a Short Residence in Sweden, Norway, and Denmark.* Literary critics consider them the best examples of Wollstonecraft's writing, containing her eloquently worded observations of the countryside, cities, and people of Scandinavia, mixed with declarations of her passion for Imlay.

Back in London, however, Wollstonecraft found Imlay living with a stage actress. Distraught, she walked out of her house in an October rainstorm to a bridge over the Thames River, where she tried to commit suicide once again but was saved by fishermen. Her romantic life improved three months later, when she became reacquainted with William Godwin, whom she had known from Johnson's circle. They fell in love, and by the end of the 1796 Wollstonecraft was pregnant again. Though Godwin was, like her, morally opposed to the institution of marriage, he did agree to a formal union to protect the legal rights of their child, and the wedding took place at St. Pancras Church in London on March 29, 1797. They lived in separate but adjoining quarters, which suited both their temperaments.

Grandmother of *Frankenstein*

Wollstonecraft went into labor on August 30, 1797, and gave birth to a daughter named Mary. But the delivery went badly, and the placenta remained inside the mother's body. It became toxic, and led to blood poisoning, which killed Wollstonecraft on September 10, 1797. She left an unfinished novel, *Maria, or the Wrongs of Woman,* which was published a year after her death by Godwin in his *Memoirs of the Author of the Vindication of the Rights of Woman.* His biography once again stirred controversy, for Wollstonecraft's friends were horrified about the revelations concerning Fuseli and Imlay, while her enemies seized upon its tawdrier aspects with glee. Though Wollstonecraft argued so convincingly on women's rights in her writings, her own personal choices made feminists wary of giving her full due. For the generation of activists and theorists who followed, she was judged to be a woman forever at the mercy of her own passions.

Godwin continued his career as political thinker, writer, and liberal maverick, and raised their daughter Mary in a progressive and education-focused environment. At age 16 she eloped with the poet Percy Bysshe Shelley. A few years later she produced one of the classics of Western literature, *Frankenstein.*

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Rosebud Yellow Robe

Lakota Sioux educator Rosebud Yellow Robe (1907-1992) used storytelling and performance to provide numerous generations of children with an enthusiastic inside look at the folklore and culture of Native Americans. She spent her life fighting prejudice and ignorance with patience, talent and pride—leaving a lasting impression on everyone she met.

Early Life

Yellow Robe was born on February 26, 1907, in Rapid City, South Dakota. The first of three daughters, Yellow Robe's father named her in honor of the Lakota (Teton Sioux) Rosebud Reservation in South Dakota where her extended family was enrolled as members of the Sioux Nation. Her father was educator Chief Chauncey Yellow Robe, and her mother, Lillian Belle Springer—of Swiss-German ancestry—was a volunteer nurse at the Rapid City Indian School. Their loving, interracial marriage was both a foundation and an inspiration for Yellow Robe's highly-developed tolerance and temperance. Her father's mother, Tahcawin (Fawn), was a niece of Sitting Bull—considered to be one of the Sioux's most celebrated leaders.

Yellow Robe's elementary education took place in a one-room school close to her home. She attended the high school in Rapid City, South Dakota and, in the late 1920s, was one of the first female Native American students at the University of South Dakota. Beyond her formal education, however, Yellow Robe embarked on a more traditionally Native American apprenticeship with the help of her father. She recalled in Marjorie Weinberg's biography entitled *The Real Rosebud* how her father taught her and her sisters ''as many Lakota traditions as he could . . . [there were] occasions when elderly Indians would visit the grounds of the Indian School and tell stories in the Lakota language. Chief Chauncey Yellow Robe would have Rosebud listen, even though she could not understand a word, and later he would retell the stories in English.'' Yellow Robe's mother died in 1922, which prompted her to take over the care of her two younger sisters.

Yellow Robe attracted attention and admiration while enrolled at the University of South Dakota, thanks to her participation in the annual ''Strollers'' productions. These student presentations included many traditional Native American dances—such as the rabbit dance, the hoop dance and the war dance—performed by Rosebud Yellow Robe in full costume and with a palpable reverence that the audiences found contagious. While at the University, she also rushed a sorority and was accepted, only to be dropped later when the members learned that their charter required members to be Caucasian. U.S. President Calvin Coolidge and his wife visited the South Dakota Black Hills area on August 4, 1927, and attended a ceremony—presided over by Chief Chauncy Yellow Robe—in which President Coolidge was made an honorary member of the Sioux tribe. Rosebud Yellow Robe helped conduct the heartfelt ceremony and personally placed the stunning, handmade Sioux warbonnet on the President's head. The entry in *Notable Native Americans* (1995) describes how ''Rosebud's grace and beauty were not lost on the press reporters, who commented on the 'beautiful Indian maiden'.''

Was a Native in the City

Yellow Robe moved to New York City in 1927 as a young woman of 20—eager to renovate the population's misconceptions about Native American culture through education and the aesthetic appeal of her traditional performances. At the time, the only exposure the common person had to ''Indians'' was through the stereotypical, inaccurate portrayals offered by radio shows and silent films. In her 2004 biography *The Real Rosebud: The Triumph of a Lakota Woman,* family friend and author Weinberg explained that Indians were seen ''as savages—either noble or cutthroat.'' In an excerpt from his 2005 review of Weinberg's biography in *American Indian Literatures,* Harvey Markowitz clarified: ''Among the many unintended consequences of nineteenth-century assimilationist Indian policy was its tendency to split native communities into . . . opposed factions. . . . [There] were individuals whom federal officials labeled 'blanket Indians' because of their staunch resistance to all government efforts at 'civilization and Christianization.' . . . [and] so–called 'progressivist' Indians who repudiated their native cultures and values for those of Euroamerican society. Falling between these two camps were tribal members who . . . attempted to construct bridges that would allow Indians to operate in both worlds.'' This last group is the one that both Chauncy and Yellow Robe would have identified with.

Yellow Robe began formally educating children about Native American culture and traditions in the early 1930s. Years later, in a 1975 interview for the *Rapid City Journal* she remembered the experience: ''When I first lectured to public school classes in New York, many of the smaller children hid under their desks, for they knew from the movies what a blood-thirsty scalping Indian might do to them.'' In 1929, Yellow Robe married newspaper reporter Arthur (de Cinq Mars) Seymour, who had met her for the first time while covering the President's 1927 visit. They had a daughter that same year whom they named Tahcawin de Cinq-Mars Moy (referred to as ''Buddy'') after Rosebud Yellow Robe's paternal grandmother. Seymour supported Yellow Robe both as her spouse, and as her manager. He helped book her at events that would assist her in her desire to expose the general population to the true nature of Indian culture.

In the mid-1930s, Yellow Robe spent two years at CBS radio writing and performing her own scripts on the air. She worked at the same time, and in the same studio as Orson Welles—prompting the widespread belief that the ''Rosebud'' uttered in the dying breath of the protagonist of his 1941 masterwork *Citizen Kane* was inspired by Yellow Robe. She was sought after by photographers and film directors alike for her unusual, refined Sioux beauty. She even declined to take the title role in Cecil B. De Mille's Indian film, *Ramona.* Yellow Robe's first husband died in 1949, and in 1951 she married photographer Alfred A. Frantz—years after meeting him when he, too, covered the 1927 ceremony for President Coolidge.

Indian Village

In 1930, Yellow Robe became the director of the ever-evolving Jones Beach Indian Village on Long Island in New York. She remained there as director for the next 20 years, as described by Barnett and Klein's 2005 *American National Biography* supplement: ''She wore the clothing of her culture, working mostly with children, teaching them about Native Americans through handicraft, games, songs, and stories. Through [her] work, tens of thousands of children were provided with a new and realistic depiction of American Indians.'' Weinberg—who attended the Village as a child—described how Yellow Robe ''dressed in a nineteenth-century Lakota Indian costume: a deerskin dress, leggings, and moccasins, plus a feathered warbonnet (not customarily worn by women) . . .'' Children who attended the Village with Yellow Robe staged turtle races, listened to expertly told stories, made handicrafts including carving, pottery, metalwork, weaving, leatherwork, musical instruments and painting. Yellow Robe spent from 1930 to 1950 alternating seasonally between the Indian Village project in the summer months, and speaking and performing in schools all winter long. Each year ended with the Annual American Indian Art Exhibit where the projects the children had been working on were showcased and judged. Winners were awarded with authentic Indian artifacts which were then displayed in participating local schools.

A woman of diverse talents, Yellow Robe also appeared repeatedly throughout the 1950s on NBC children's programs, as well as doing spots for *Bob Montgomery Presents.* She was also a respected author. Her first book, *Album of the American Indian* was published in 1969 and painted a vivid and detailed picture of how seven different Indian tribes lived from day to day before the appearance of the Europeans—as well as mourning the bloodshed and isolation that followed. In 1979 she published her second book, a collection of Native American folk tales for children titled *Tonweya and the Eagles.* The stories featured a young boy named Chano, (short for Canowicakte or ''Kill in the Woods'', her father's tribal name that was changed to Chauncy when he attended the Carlisle Indian School), who learned how to hunt, ride bareback, wrestle, swim and footrace as well as becoming familiar with the characteristics and lifestyles of the native creatures. This book garnered critical acclaim for its authentic chronicling of traditional tales in a format and style that was engaging for both child and adult readers. The compilation—stories passed down from her father and woven together with a fictional biographical storyline based on her father as a young man—was a great success, appearing in translation and frequently excerpted in academic texts.

Left Lakota Legacy

In 1984 the W.H. Over Museum in Vermillion, South Dakota, commissioned a life-sized portrait of Yellow Robe done in oils and she was the focus of a three-day celebration in May of 1989 that included the observation of ''Rosebud Yellow Robe Day'' and the presentation of an honorary doctorate in Humane Letters from the University of South Dakota. The reason for the accolade, quoted in *Notable*

Native Americans (1995) read, ''paying tribute to Yellow Robe as a gifted communicator 'who, through her talents and native background, promote[d] an authentic view of Indian life and character and who [was] able through her techniques of cultural exchange to pass her scholarly knowledge on to mixed audiences of young and old which numbered many thousands throughout the years.' ''

Although Yellow Robe died of cancer on October 5, 1992, her spirit clearly continued to inspire people. *Write Idea*—a textbook published by the MacMillan/McGraw–Hill School Publishing Company in 1993—honored the beloved storyteller by attempting to continue the dissemination of a better understanding of Native American culture. In 1994, the National Dance Institute and folk artist Judy Collins joined a chorus of a thousand children from all over the globe to perform a tribute titled ''Rosebud's Song'' at Madison Square Garden in New York City. Liz Sonneborn's *A to Z of Native American Women* noted that the program ''was dedicated to Rosebud Yellow Robe for devot[ing] her life to children and to preserving and passing on Native American stories and culture.'' In 1993 and 1994, the University of South Dakota also created the Rosebud Yellow Robe Society for philanthropists as well as a Native American student scholarship established in her name.

Many biographical excerpts focusing on Rosebud Yellow Robe actually spend a surprising amount of space and time covering the biographical details of her father's life. While she always attributed her education and motivation to her father, it was her unique and boundless personal energy, enthusiasm and patience that planted her permanently in the hearts and minds of so many young people. As her grandson Luke Yellow Robe stated in his Foreward to Weinberg's biography, Yellow Robe ''set in motion for her people and family a lifetime pursuit of achievement and learning, a pursuit to be duplicated so that we can see the importance of rising above circumstance. Her example has served as an internal compass that has inspired [many] to navigate through the obstacles and barriers of life in order to be an inspiration.'' Weinberg, in her biography's introduction, said it best when she pointed out that Yellow Robe's unique gifts ''had much more to do with encouraging human relationships than with 'Indianness'. Her acceptance of people as they are, her responsiveness to the needs of others, and her ability to encourage their differences while rejoicing in their achievements.'' Yellow Robe's infectious optimism, tireless generosity and solemn appreciation for her heritage have assured her place in history as a champion of tolerance and compassion in an uncertain age.

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Maud Younger

American suffragist Maud Younger (1870-1936) was a leading figure in the women's rights movement in the early part of the twentieth century. Rich and colorful, she brought passion and a high degree of enthusiasm into organizations such as the National Women's Party. In the city where she was born, San Francisco, she established the first waitresses' union. Later in her life, she was an early advocate for the Equal Rights Amendment.

Born into Wealth

Exuberant, aggressive, charismatic, and even a bit flamboyant, Younger possessed the kind of character and set of personality traits typically exhibited by the most successful social activists. Driven yet compassionate, Younger generated the respect and affection of colleagues who worked with her in the labor and suffrage movements in the early part of the twentieth century. Almost through sheer force of will, she helped affect societal change. She certainly demonstrated the appropriate skills and talent: She knew how to work the political system, she was a powerful writer, and she could be a compelling public speaker, delivering a message with both force and humor.

Moreover, she had the personal empathy and financial resources to support the causes she embraced. Indeed, Younger, like other important figures in influential organizations like the National Women's Party, was born into a privileged, upper-class existence; but she was still able to easily identify with those who had to work for a living. To be sure, identification resulted from Younger's willingness to roll up her sleeves and work side-by-side with those she endeavored to help. Colorful she was; overly proud, she was not. Younger's wealth never hindered her credibility. Instead it helped build bridges between women of diverse backgrounds with common concerns and goals.

Younger was born in San Francisco, California, on January 10, 1870, into a wealthy family that included five children (four girls and a boy). She was the daughter of William John Younger and his first wife, Annie Maria (Lane) Younger.

Her father, who settled in San Francisco with his Scottish parents in 1848, was a prosperous and well-known

dental surgeon. Through his success, the family had achieved high social standing, both in San Francisco and in Paris, France, where William Younger relocated his dental practice in 1900. Two of his daughters even married Austrian barons. As for Maud Younger, she enjoyed the advantages that wealth brought: She was educated in the best private schools in San Francisco and New York City, New York, and she frequently traveled to Europe and throughout the United States.

Became Advocate for Social Reform

Despite her family's prosperity and prominence, Younger could hardly be considered a spoiled socialite. Rather, she developed a strong social conscience. By the early 1900s, when Younger was around 30 years old, she had visited New York on several occasions, and she became exposed to the efforts of social reformers who worked in the worst parts of the city, where destitute immigrants faced a daily struggle to survive. This had a profound impact on her life course.

During one visit, Younger stayed at a New York settlement house (the College Settlement), intending to observe the kind of poverty suffered by some of New York's inhabitants. The concept behind settlement houses, which were established in the late nineteenth and early twentieth century, was to provide quarters in poverty-stricken areas for wealthy people and students. Once settled, these individuals could then evaluate the surroundings, help provide services to improve quality of life for local residents, and develop long-range solutions for improved existence. Settlement houses also provided adult education and English classes for immigrants as well as public health services.

Originally, Younger had planned on staying at the settlement house for a week (she had stopped there on her way to Europe). As it turned out, she remained for five years. During this period, she experienced a blooming of social consciousness and became a passionate believer in social reform at the grassroots level. She not only wanted to alleviate the suffering of the poor; she also became a supporter of trade labor unions and an advocate for the protective legislation for working women. Further, she dedicated herself to the woman suffrage movement. (Women suffrage involved the legal right of women to vote in national and local elections.) Later, commenting on her experience, she said that the New York's East Side had transformed her into a woman suffragist.

The ''Million Dollar'' Waitress

While living in New York, Younger wanted to gain some personal working experience, particularly in the service sector, which employed many women, so she took a job as a waitress. This led her to join the city's Waitresses' Union. Eventually, she wrote about her experiences in the March/April issue of *McClure's* magazine, a leading reform-oriented publication, in an article titled ''Diary of an Amateur Waitress: An Industrial Problem from the Worker's Point of View.''

When she returned to California, she took on another waitressing job and intended to join the labor union. However, she discovered that no such union existed in San Francisco, so she decided to organize one. By this time, she was nicknamed the ''Million Dollar Waitress,'' and she became president of the union local she helped establish. Not only did she create San Francisco's first waitress union in 1908, she also helped facilitate the passage of several labor laws, including California's eight-hour workday law for women, which was passed in 1911. In these efforts, Younger proved to be an effective lobbyist, and she helped organize the testimony from affected workers that was so instrumental in getting the laws passed.

Championed Women's Rights

When the suffrage movement began gaining momentum in California, Younger encouraged her working colleagues and fellow union members to join in the cause. By this time, working and voting rights were closely related in Younger's mind—she considered suffrage for women as a means to fix other social problems—and she helped establish the Wage Earners' Equal Suffrage League for Working Women. She spread the message in speeches made at union halls and through her writing. She even targeted male members of the working class through pamphlets that she wrote such as ''Why Wage-Earning Women Should Vote.''

Also, demonstrating her flamboyant side in a 1911 Labor Day parade in San Francisco, she publicized the suffrage case by helping create a float that publicized the Wage Earner's Equal Suffrage League. The float was a wagon pulled by six white horses, and Younger assumed the

reins. Younger became the first woman to ever drive a float in the parade, and the high-profile stunt attracted a great deal of attention in the press.

That same year, she lobbied for passage of the 19th amendment, a woman suffrage amendment to the California constitution. For that effort, Alice Paul, one of the leading figures in the women's suffrage movement, had recruited her. After the amendment was adopted by popular vote in October, she lent a hand to similar campaigns in other states.

Also in 1911, Younger returned to New York City, where she worked with the International Ladies Garment Workers Union in their fight against the practice of subcontracting. The following year, she became involved in the ''White Goods Strike,'' initiated by the city's female white goods workers, assisting the effort both in the courts and on the streets, where she joined the strikers on the picket lines.

Became a National Figure

In 1913, encouraged by Paul, Younger moved her activities beyond California and New York and onto the national stage. By this time, Paul wanted to fight for woman suffrage at a national, rather than state, level. To that end, Paul had established the Congressional Union of Woman Suffrage, a more militant wing of the suffrage movement and the forerunner of the National Woman's Party. Its agenda included a campaign for a federal suffrage amendment. Paul enlisted Younger as her ''lieutenant'' in this effort and suggested that she move to Washington, D.C. In the nation's capital, Younger applied her unique style and effective organizational skills to the federal initiative and, in the process, became a very active and highly visible member of the Congressional Union.

Younger worked with Paul for the next seven years. As a result, she later became one of the National Women's Party's most effective speakers, achieving a celebrity status within the organization. She made for a very distinctive figure, driving in a new convertible automobile accompanied by her dog, embodying the style of the emerging and trendy ''flapper'' era.

In 1915, Younger became the first lobby chairman of the Congressional Union, and remained at the post until the organization evolved into the National Woman's Party.

Became a Well-known Orator

The National Women's Party came into existence in 1916, with the purpose of mobilizing the votes of recently franchised women in the upcoming presidential election. At the Party's first convention, held in June in Chicago, Younger gave the keynote address. In late November, she gave the memorial oration at the funeral of Inez Milholland Boissevain, a lawyer and leading figure in the suffrage movement. In a gesture that Younger no doubt appreciated, on March 3, 1913, Boissevain had led a suffrage parade in Washington, D.C., riding on a white horse. Unfortunately, Boissevain suffered from pernicious anemia and collapsed while giving a speech in Los Angeles on October 22. She was taken to a hospital, where physicians administered blood transfusions, but she succumbed on November 25.

When not making appearances and giving speeches, Younger continued lobbying and organizing protests and demonstrations. For her lobbying efforts, she developed a very detailed index card system that included information about congressmen and senators and suggested the most effective ways to approach these politicians. Such efforts helped generate public support for the suffrage cause.

She chaired the National Women's Party's lobbying committee from 1917 to 1919 and its legislative committee in 1919. In 1917, she made speeches throughout the country about the party's picketing of the White House and she spoke out about the arrest and imprisonment of demonstrators. The suffragists had developed a strategy of ''perpetual picketing,'' each day sending delegations of women to picket in front of the White House. But delegates were arrested. In their confinement they endured mistreatment and were subjected to injustice in the courts. Younger publicized these developments, generating outrage and sympathy that eventually helped with the final passage of the 19th Amendment by Congress in 1919.

Though great strides were being made, gains never came easy, as the suffrage movement met with considerable obstacles throughout the country. For instance, in Dallas, Texas, just as the United States was ready to enter World War I, National Women's Party organizers were prevented from hiring halls and hotel rooms for Younger and her colleagues. The mayor of the city refused to allow Younger to hold a street meeting. City officials even refused when Younger offered to submit her speech for review and possible censorship. The party met with similar obstacles in Tennessee. Reportedly, members of the War Association and Home Defense League went to every hotel and meeting place in the state and requested that Younger be refused rooms and halls. They also went to city mayors and asked that they refuse to grant permits for street meetings. In 1919, Younger wrote about her experiences in an article for *McCall's* magazine entitled ''Revelations of a Woman Lobbyist.''

Continued the Struggle

In 1920, Younger had to go to Paris, where her father was dying, and then return to San Francisco to settle his business affairs. She then traveled back to the East Coast in a solo automobile trip that was well publicized. Now that the suffrage amendment had become law, Younger sought other ways to help advance the cause of working women. She served on the advisory committee for the new Women's Bureau when it was set up in the Department of Labor in 1920. She also worked with the Women's Trade Union League and the National Consumers' League.

Younger also became very active in the National Women's Party campaign for the Equal Rights Amendment. This proposed amendment, to the federal constitution, was designed to eliminate any remaining legal restrictions for women. In 1923, as the party's congressional chair (a post she assumed in 1921), Younger helped get the amendment presented to Congress. She campaigned for the amendment until she died.

Younger died of carcinoma on June 25, 1936, at her ranch in Los Gatos, California. She was cremated and her ashes were scattered.

She remained active in women's rights until the end. She continued serving as the National Women's Party congressional chair until her death. In 1928, she was an integral figure in the founding of the Inter-American Commission of Women. The Equal Rights Amendment, Younger's final cause, is still not part of the U.S. Constitution.

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Z

Rostislav Zakharov

Choreographer Rostislav Zakharov (1907-1975) was one of the foremost figures in Russian ballet during the era of the Soviet Union. Active at Moscow's famed Bolshoi from 1936 to 1956, he created two of the best-known modern ballets in the Russian classical tradition: the elaborate *Fountain of Bakhchisarai* of 1934 and *Cinderella* (1945), set to one of composer Sergei Prokofiev's great works for the ballet theater.

Zakharov is less well known in the West than George Balanchine and the other Russian choreographers who emigrated to Western Europe or the United States and who had a significant impact on the development of dance in those countries. His choreography was shaped by the fundamentally political nature of the arts under Soviet Communism. When Russian dancers began to bring Zakharov's works to the West after the fall of the Soviet Union, however, the same qualities of realism and clarity that had endeared his best ballets to Soviet culture commissars ensured his appreciation by new Western audiences that heretofore had hardly known his name.

Studied both Drama and Dance

Zakharov was born on September 7, 1907, in Astrakhan in Russia's southern Caspian Sea region. He settled early on a career as a choreographer, and attended the Leningrad Choreographic School, graduating in 1926. He had a short career as a dancer at the Kiev Theatre for Opera and Ballet, but choreography was his main interest. At first he tried to break into the centralized world of ballet by creating dances for amateur productions. These had little to add to the classical ballet tradition and gained only scattered attention. As Zakharov pondered his next move, deep changes were underway in the Soviet cultural scene; Josef Stalin had triumphed over his rivals and emerged in full control of the Communist Party apparatus, and had begun the collectivization of most aspects of Soviet life.

The status of ballet under full-blown Communism was ambivalent. At first it was considered a remnant of the culture of the old czarist regime, but it was also something of a national symbol, an activity at which Russians exceeded the accomplishments of the rest of the world. By 1927 a compromise solution had emerged: the principle of so-called socialist realism had become entrenched in Soviet ballet. Many Soviet dances were developed around realistic stories aimed at promoting the glory of the Soviet state (such as *Gayane,* the source of the famous ''Saber Dance'' by composer Aram Khachaturian, that dealt with a plot by spies to steal state agricultural secrets from a collective farm). Zakharov sensed the way things were moving, and enrolled in a stage direction course at the Leningrad Theatre Institute, hoping to learn how to add conventional dramatic elements to his choreography.

The plan bore fruit. Zakharov studied under director Vladimir Soloviev, keeping his hand in choreography by creating stage routines for productions mounted at a school for circus clowns. He met Leningrad Theatre Institute instructor Sergei Radlov, a leading director who specialized in the plays of Shakespeare, and was a close friend (and chess-playing partner) of composer Sergei Prokofiev. As artistic director of the Leningrad Opera and Ballet Theatre, Radlov invited Zakharov to choreograph dance scenes in operas. His reputation grew, and in 1932 he contributed dances to a

production of Cherubini's opera *Les deux journées* (The Two Journeys, also known as *The Water Carrier*) at Moscow's Bolshoi Theatre, one of the glories of Russian fine arts.

In 1934 Radlov was overseeing a new production at the Leningrad Opera and Ballet Theatre, a ballet based on a long poem by Alexander Pushkin called ''The Fountain of Bakhchisarai,'' with music by Boris Asafiev. Radlov selected Zakharov as choreographer, and Zakharov prepared well for the assignment. He visited libraries to learn more about costumes that would be authentic to the ballet's exotic setting (the swashbuckling story concerns a Polish princess kidnapped by a Tatar tribal chief and killed by her Tatar rival), and spent time with individual dancers discussing the motivations of the characters. One of those dancers was a young Galina Ulanova, considered among the greatest Russian ballerinas of the twentieth century. As *New York Times* dance critic Anna Kisselgoff noted, the ballet fulfilled all the conditions of socialist artistic doctrine: ''Its story was drawn from Russia's greatest poet, [and it featured] a use of national literature to project 'real' feelings' and an uplifting theme,'' as the Tatar chief Girei is changed by love into a heroic figure.

Moved to Bolshoi Ballet

The Fountain of Bakhchisarai was Zakharov's first major independent work as a choreographer, and it became one of his most famous accomplishments. The ballet was a success from the start, and it landed Zakharov a position as choreographer at the State Academic Theater for Opera and Ballet, later renamed the Kirov Ballet, in Leningrad. When the work was mounted in a production at the Bolshoi Ballet in Moscow, it had the same effect: in 1936 Zakharov moved to the Soviet capital to become a Bolshoi choreographer, remaining there until 1956. He continued to create works for the Kirov Ballet as well. *The Fountain of Bakhchisarai* was an influential work in the Soviet Union; choreographers began to follow Zakharov's method of emphasizing mime acting for dancers. He later named this method ''dancing through the personality'' (tanets v obraze), and the wider style of ballet represented by *The Fountain of Bakhchisarai,* with a clear story and action elevated above abstraction in the choreography, became known among dance lovers as ''dram-ballet.'' It remained in the repertory of the Bolshoi Ballet for decades.

In the late 1930s and early 1940s Zakharov tried to replicate the success of *The Fountain of Bakhchisarai,* often working with composer Asafiev and story adapter Nikolai Volkov. He created ambitious ballets from Russian and foreign literary works, including the Honoré de Balzac novel *Lost Illusions* (1936), two more Pushkin stories, and the epic novel *Taras Bulba* by Nikolai Gogol (1941). These works did not have the mix of strong personality and pageantry that had characterized *The Fountain of Bakhchisarai,* however, and they were less successful. Zakharov's 1947 ballet *The Bronze Horseman,* from a Pushkin story, was a technical tour de force, with a giant flood scene that featured boats, barrels, and even a doghouse that had been washed away by a storm.

More successful than these works, however, was *Cinderella,* which Zakharov choreographed in 1945 to music by Prokofiev. Its success was partly due to the fact that the Prokofiev score was one of the twentieth century's orchestral masterpieces. But Zakharov's choreography also made a strong contribution. Critic Paul Parish, reviewing a contemporary Russian production of *Cinderella* on the Danceview-west website, wrote that ''it maintains that consistency of tone which keeps disbelief suspended and sustains the atmosphere of a fairy tale.'' Zakharov understood, according to Parish, ''what parts of the story can be simply indicated—since everybody knows the story of Cinderella—and what parts should be dwelt on.''

The ballet, once again featuring Galina Ulanova in the original production, marked another major success for Zakharov and came at a time when the Soviet people were in a celebratory mood: the German invasion had been beaten back, though at the cost of millions of Russian lives. Composer Dmitri Shostakovich, writing in the Communist Party newspaper *Pravda* (as quoted on the Russian Musical Highlights of the 20th Century website), called the ballet ''a veritable landmark bringing out the overall feeling of jubilation felt by our people who know full well the price of Good's victory over the dark forces of Evil.'' Zakharov became artistic director of the Moscow Choreographic School in 1945, and the following year he was named head of the choreography department at the State Institute of Theatrical Art in Moscow, an influential position that effectively made him one of the nation's cultural overseers.

Attacked Ballet Experimenters

Cinderella proved to be the high point of Zakharov's career. He continued to teach until his death, but his style did not evolve fundamentally. He set himself up as a guardian of Communist values, attacking ''decadent'' Western arts and modern ''formalist'' experiments. As Stalinism faded and the Soviet arts scene opened up, Zakharov's own works came under criticism from younger choreographers. Zakharov responded with articles and books, including *The Art of the Choreographer* (1954), which condemned his detractors as political troublemakers and reasserted his own aesthetic principles.

Zakharov's reputation was on the decline, however. He retained his teaching post, but his chances to choreograph major productions became less frequent, and his activities with the Bolshoi Ballet came to an end after he directed and created dances for a production of the opera *Carmen* in 1953. Tours of Western ballet companies in the United Soviet Socialist Republics (U.S.S.R.) met with an unfriendly reception from Zakharov, but he was unsuccessful in turning the tide, and an attempt at a revival of his own career, the ballet *Into the Port Came ''Russia,''* failed to make much of an impact after its premiere at the Kirov Ballet in 1964. Zakharov died in Moscow on January 15, 1975, little known in the West and no longer influential at home.

As Communism declined and it was possible to sort out the artifacts of Soviet Russian culture in a dispassionate way, *The Fountain of Bakhchisarai* and *Cinderella* were revived by Russian companies. (Dances are transmitted by means of

a writing system called Labanotation.) Ballet director Sergei Radchenko's touring production of *Cinderella,* which visited 88 cities in the United States in 2004, was a success, and the Kirov added *The Fountain of Bakhchisarai* to its repertoire once again.

Brought to the United States and the United Kingdom, *The Fountain of Bakhchisarai* received mixed reviews. Kisselgoff wrote that ''like the so-called masses, the audience at the Met[ropolitan Opera House] . . . could respond easily to an accessible message through accessible choreography.'' Debra Craine of the *Times* of London felt that ''Zakharov's choreography had plenty of gusto: Polish ladies swooning into savage Tatar arms; fierce whip-cracking war dances in the courtyard of the Palace of Bakhchisarai; serpentine sensuality in the harem.'' *Dance Magazine* writer Roslyn Sulcas, however, was less impressed, arguing that ''Zakharov sets an interminable series of ensemble dances for the court against solos and pas de deux for the young lovers in the first act, then an interminable series of harem-girl dances between Zarema's [the Khan's mistress] solos in the second act—few of which seem to emerge from any dramatic necessity.'' *Cinderella,* however, was recommended by several critics as a ballet that could appeal to all ages. Zakharov's reputation, after several ups and downs, was finding a level place in the historical pantheon of dance.

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Yevgeny Zamyatin

Russian writer Yevgeny Zamyatin (1884-1937) was the creator of the novel *We* (1920), a science fiction satire on totalitarianism that was both notable and extremely influential. He also wrote shorter fiction, mostly satirical, that remains less well known but has much to offer students of the early Soviet period of Russian literature.

The first book banned in the young Soviet Union, *We* was not published in Russian in a complete version until 1952, and was not officially approved until the *perestroika* era of cultural openness that preceded the fall of Communism. It circulated in manuscript, however, and was well known to a variety of Russian writers. The novel's greatest influence was visible abroad; it was admired by English novelist George Orwell and was a key predecessor to *1984.* The extent of its influence on another major work of futurism, Aldous Huxley's *Brave New World,* has been debated; Huxley denied that he had read the book, but Orwell and others identified strong similarities between Huxley's and Zamyatin's novels, and the central plot device of a romance that arises in the midst of a completely centralized and mechanized society is common to the two books.

Born in Small Town

Zamyatin was a native of Lebedian, Russia, a small town about two hundred miles south of Moscow. He was born early in 1884; the conflicting dates of January 20 and February 1 that appear in literary sources may result from the conflicting calendrical systems in force in Russia at the time. Zamyatin's father was a Russian Orthodox priest and a school principal, but the atmosphere of the small town, despite his mother's love for literature and classical music, was not intellectual. Zamyatin retreated into a world of books; he loved Dostoyevsky and later wrote of being ''initiated into this mysterious thing, letters'' (as quoted on the website *Yevgeny Ivenovitch Zamyatin: The Russian Revolutionary Romantic Distopian Writer*). Attending high school in the city of Voronezh, Zamyatin excelled in English but did poorly in math classes. With typical perversity, he decided to become an engineer. Honored with a gold medal at his high school graduation, he pawned the medal shortly afterward.

Zamyatin studied naval engineering at the St. Petersburg Polytechnic Institute from 1902 to 1908, and he made a living until the time of the Russian Revolution mostly in that field. He had begun to write when he was very young, however, and continued to do so despite the warnings of teachers who tried to alert him to the dangers of antagonizing the czarist secret police. Not heeding these warnings, Zamyatin joined the revolutionary Communist Bolshevik party. He took advantage of a summer job on a ship to make his way to Odessa, where he joined city residents in backing the mutiny of the crew of the battleship *Potemkin* in rebellion against being given maggot-infested food to eat. Zamyatin participated in the abortive leftist rebellion of 1905, and was arrested, beaten and held for several months in solitary confinement. That experience was reflected in Zamyatin's first published story, *Odin* (Alone), which appeared in 1908.

Although Zamyatin was officially told to stay clear of St. Petersburg, the secret police made a clerical error that allowed him to slip back into engineering classes, stay under the radar, graduate from the Polytechnic Institute and even teach there for several years. He continued writing fiction and published several technical articles. In 1911 the police realized their error, arrested him again, and sentenced him to internal exile in the provincial city of Lakhta. Zamyatin made good use of the time by writing a set of short stories, *Uezdnoye* (District Tales), that satirized small-town

Russian life. Two years later, having served his time, he was officially rehabilitated. He promptly antagonized authorities once again with *Na kulichkakh* (A Godforsaken Hole), a story that depicted a group of drunk, intolerant Russian soldiers in Vladivostok. The journal that published the story was seized by police.

In 1916 Zamyatin traveled to England on a long-term engineering assignment: he was to oversee the construction of Russian icebreakers that had been commissioned from a Newcastle shipyard. Zamyatin, who spoke only broken English, did not feel at ease in Britain and filled his notebooks with jaundiced observations. His satirical eye was busily at work, however, and while he was there he wrote two short comic novellas about life in England, *Ostrovitiane* (The Islanders) and *Lovets cheloveka* (The Fisher of Men). These books (later published together in English under the title *The Islanders*) delved only superficially into English life but showed Zamyatin's fantastic humor developing to a new level. In *The Islanders* he imagines a bill introduced in the English Parliament that would make all noses the same length. Zamyatin took to wearing tweed suits, and England made enough of an impact on him that his Russian friends dubbed him ''the Englishman'' after he returned home.

Celebrated Revolution

When Zamyatin heard that a revolt against czarist rule had broken out in Russia in 1917, he hastened back home, traveling in a small British ship that was vulnerable to attack by German submarines. He was overjoyed by the Communist takeover and thought that it heralded a bright new future. Zamyatin wrote numerous newspaper articles, sometimes using the pseudonym M. Platonov, and edited several literary magazines. He also supervised Russian translations of foreign novels by, among others, Jack London, O. Henry, and H.G. Wells, the latter a science fiction writer and fellow engineer whom he greatly admired. Zamyatin's reputation was riding high in the early days of the Soviet regime, and he inspired a group of younger followers in St. Petersburg to form a writers' association called the Serapion Brothers.

Beginning in 1919 Zamyatin worked on drafts of *We,* whose Russian title was *My.* It was his only full-length novel. As state repression descended over Russia, Zamyatin vigorously protested the deteriorating civil rights situation. When he finished *We* in 1920 it was branded a slander against socialism and was left unpublished. The book appeared for the first time in English translation, in 1924. Russian writers passed copies of it from hand to hand, and a group of Russian expatriates in what is now the Czech Republic published a version in Czech in 1927, further angering Soviet authorities. The book was also issued in French and, thanks to high-profile reviews by George Orwell and other writers, became well known in the West.

The immediate inspiration for *We* was probably H.G. Wells's *The Time Machine.* Both books are set in a distant future depicted as an extreme development of contemporary trends. *We* is said to take place in the twenty-sixth century. It was not just an early science fiction novel but also among the very first examples of the dystopic, or nightmare future, an offshoot of the genre. The citizens represented in the novel, who have had their imaginations surgically removed, live within a glass dome under the rule of the One State and its leader, the Benefactor. The planet outside the dome had been made uninhabitable by a war that lasted for two centuries. Buildings are all made of glass, and a police force called the Guardians watches all citizens for any trace of unapproved behavior. Culture is entirely government-controlled; music comes from a Music Factory that prefigures the emergence of Muzak and other industrial uses of music over the next several decades. Citizens can obtain time alone only for sexual intercourse, for which a stamped pink coupon is required.

The novel's title refers to the elimination of first-person pronouns in the world Zamyatin imagines; ''we'' is the only acceptable first-person pronoun. Individuals are known by numbers (actually addresses) rather than names, and the novel's central figure is D-503, an engineer like Zamyatin (actually a spaceship builder) and at first a supporter of the regime. He begins to see through the regimentation of his life after he is seduced by a woman, I-330, who stands for the human spirit of irrationality and chaos. *We* is not a heavy symbolic political tract but, like Orwell's *1984,* a highly readable and often funny satire on totalitarianism. That its significance extended beyond Soviet Communism was immediately grasped by Orwell, who wrote, as quoted by Alan Myers in his article ''Zamyatin in Newcastle,'' that ''what Zamyatin seems to be aiming at is not any particular country but the implied aims of industrial civilization.''

Headed Russian Writers' Union

Even in the face of his lack of success in getting *We* published, and even though he was detained by police on several occasions, Zamyatin continued to write. His essay ''I Am Afraid'' questioned government censorship, and an experimental long story, *Peshchere* (The Cave), was published in 1922. The story was set amid the privations of wartime in St. Petersburg, with an extended metaphor likening the cold and darkness of the city to life in a cave. The story inspired a 1927 film, *House in the Snow Drifts,* by Soviet director Friedrich Ermler. Despite (or perhaps because of) his problems with the authorities, Zamyatin was admired by other Russian writers and was chosen as president of the All-Russian Writers' Union.

Zamyatin wrote several plays in the middle and late 1920s; *Atilla* (1925) was based on the figure of Attila the Hun, and *Blokha* (The Flea) was based on a folk-style story. *Blokha* was staged with sets by a top designer, Boris Kustodiyev, and was enthusiastically received by the public in its opening performances, but by this time the comparative liberalism of the early 1920s had disappeared and Zamyatin was under constant attack in the government-controlled press. He was singled out for criticism by Leon Trotsky himself, then in the midst of a power struggle with future dictator Josef Stalin, but he did not back down from his view that a writer ought to be, as he often put it, a heretic. *Blokha* was closed down by government censors, and Zamyatin was forced into near-total obscurity. He may have contributed to the text of the Dmitri Shostakovich

comic opera *The Nose,* which was based on a novel by Nikolai Gogol, a comic novelist whose outlook bore some similarities to Zamyatin's own.

Finally Zamyatin's situation in the Soviet Union became untenable, and he wrote a letter to Stalin personally, asking that he be allowed to leave the country. Possibly due to support from writer Maxim Gorky, permission was granted, and he left for Paris. In his last years he dreamed of returning to the Soviet Union and refrained from contributing writings to the anti-Communist press in the West. This earned him the enmity of Russian emigrés. In his last years he worked on a novel about Attila the Hun, but it was never finished. Zamyatin died in Paris on March 10, 1937. *We* continued to be widely read in the West, and collections of Zamyatin's stories and essays appeared in English translation from the 1960s through the 1980s. Zamyatin was officially rehabilitated in the Soviet Union in 1988, and today *We* is frequently assigned in literature classes in Russian schools.

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Fred Zinnemann

Director Fred Zinnemann (1907-1977) was one of the central European-born filmmakers who shaped the classic era of Hollywood film. He directed films whose images are etched deeply into the imaginations of filmgoers everywhere, especially the 1951 Western *High Noon* and the wartime drama *From Here to Eternity,* in 1953.

A true craftsman of cinema, Zinnemann worked slowly. He made only about 20 feature films over his long career, but many of them were high-minded, detailed films only slightly less significant than his two great classics. Schooled in documentary techniques when he was young, Zinnemann did much to give mainstream American film a straightforward, realistic look. His handling of actors was superb, and a long list of future stars began their careers facing the lens of his camera. The most distinctive characteristic of Zinnemann's films, however, was their consistent focus on integrity as a theme. That integrity carried over into Zinnemann's approach to filmmaking; although he was not of a revolutionary temperament, he often faced down Hollywood money men and insisted on making films as he thought best.

Distracted from Law Studies

Zinnemann was born in Rzeszów, Poland, on April 29, 1907, and grew up in Vienna, Austria. He was of Jewish background, and his father, a doctor, expected him to pursue a professional career. After going to a college-preparatory high school, the Franz-Josef Gymnasium, Zinnemann dutifully enrolled in law classes at the University of Vienna. But he was bored with the law and discouraged about his prospects. ''As a Jew, one was a second-class citizen,'' Zinnemann told David Robinson of London's *Guardian* newspaper. ''I would probably have become a doctor like my father, but there were too many doctors after the first world war, so I was made to study law. To avoid the boredom of the lectures, I went to the movies.''

That was during the classic era of European silent film, and Zinnemann saw one directorial masterpiece after another: Sergei Eisenstein's *The Battleship Potemkin* from Russia, Erich von Stroheim's *Greed* from Germany, and King Vidor's war drama *The Big Parade* from the United States. Zinnemann's parents resisted his desire to study film, but eventually gave in and allowed him to attend the Ecole Technique de Photographie et Cinématographie in Paris, France, one of just two film schools in Europe at the time. He had trouble getting a permit to work in France and so moved to Berlin, where he served as an assistant cameraman on several films and met a group of young directors who were thinking of seeking their fortunes in the growing American film industry. Zinnemann sailed for America himself in 1929, arrived in New York on the day the stock market crashed, and took a Greyhound bus to California.

If Zinnemann had stayed in Germanic Europe, he was quoted as saying in the *Times* of London, ''I'd be dead by now. Probably not even buried.'' Zinnemann's parents, indeed, died in the Holocaust. But Zinnemann prospered in Hollywood. He landed a job as an extra in the antiwar classic *All Quiet on the Western Front* and was hired as an assistant by the pioneering documentary filmmaker Robert Flaherty, the director of *Nanook of the North.* Zinnemann accompanied Flaherty back to Europe to work on a documentary set in Central Asia. The film fell through, but Zinnemann benefited from long discussions with Flaherty. ''He influenced me in every possible way, not only technically, but also in what I learned from him by being his assistant, his whole spirit of being his own man, of being independent of the general spirit of Hollywood, to the point where he didn't worry about working there,'' Zinnemann told Brian Neve of *Cineaste.*

Back in the Western hemisphere, Zinnemann directed a documentary, *Los redes* (The Waves), that was funded by the Mexican government and dealt with the lives of fishermen in the Veracruz area. Armed with a letter of introduction from Flaherty, he got a job at the MGM studio. Zinnemann worked his way up the studio hierarchy in the late 1930s, starting out as a film cutter and later being allowed to direct short subjects. He married English-born Renée Bartlett, a costume assistant, in 1936; they had a son, Tim, who went into the film industry. The following year, Zinnemann became an American citizen. One of his short subjects, *That Mothers Might Live* (about deaths in childbirth), won an Academy Award in 1938.

Directed Film About German War Resister

It was during World War II that Zinnemann was elevated to the roster of feature-film directors at MGM. After the crime potboiler *Kid Glove Killer* in 1942 he made his first serious film two years later: *The Seventh Cross,* with an all-star cast that included Spencer Tracy, Jessica Tandy and Hume Cronyn, dealt with a group of German concentration camp escapees. The subject matter of moral individuals surrounded by corrupt organizations or societies would attract Zinnemann throughout his career.

Zinnemann's realistic style proved invaluable in bringing to life the war's aftermath; some dubbed his style neorealist by analogy with the gritty style of contemporary Italian films, but Zinnemann credited his training with Flaherty as a more important influence. *The Search* (1948), starring a then-unknown Montgomery Clift, marked Zinnemann's emergence as a distinctive talent; its story of European war orphans mixed documentary-style footage with scripted narrative. Clift was cast at Zinnemann's insistence, and he became the first of a long list of actors whose careers the director launched or furthered in their early stages. The list included Marlon Brando who starred in *The Men,* Zinnemann's 1950 film about disabled veterans, Ava Gardner, Grace Kelly, Rod Steiger, Paul Scofield, Meryl Streep and John Hurt. Another important early Zinnemann film, highly esteemed by film buffs, was *Act of Violence* (1949), a dark-hued drama about survivor's guilt. Zinnemann left MGM after that film and worked mostly with independent producer Stanley Kramer over the next several years. In 1951 he picked up his first Academy Award, a best director nod for the short subject *Benjy.*

The spare style Zinnemann favored was applied with brilliant effect to the Western genre in *High Noon* (1952), which brought star Gary Cooper an Academy Award for best actor and a best director nomination for Zinnemann himself. Zinnemann and cinematographer Floyd Crosby set out to duplicate the plain style of a newsreel, and the film was shot in real time, over 85 minutes approaching a showdown between a marshal and a murderous gang. Abandoned by deputies, townspeople and even his wife, Cooper's marshal was both a classic lone hero and, in the view of some observers, an indictment of a corrupt society spiraling into the repressive years of the Red Scare.

The theme of an individual with a conscience recurred in *From Here to Eternity,* released in 1953 and considered perhaps his greatest film. Zinnemann won the Academy Award for best director, and the film won a host of other awards including one for Frank Sinatra in the role of Angelo Maggio, a soldier friend to Montgomery Clift's Private Prewitt. The film's most famous scene was a beach rendezvous between adulterous lovers Burt Lancaster and Deborah Kerr, complete with water splashing over the embracing pair, but much of the rest of the story, set in the days surrounding the bombing of Pearl Harbor, brought a new level of realism to Hollywood film. Zinnemann used newsreel footage of the bombing.

Attracted by Big Screen Format

Zinnemann's next film was atypical within his overall output; *Oklahoma!* (1955) was a musical comedy, the only one he directed. He was offered the helm of the big-budget production because of the success of his last two films, and he agreed to direct it because, as he told Neve, ''I found it fascinating to try a new medium, this huge screen.'' The film was a hugely popular success although one critic joked that Zinnemann's rather dry style had in effect removed the exclamation point from the film's title. Zinnemann returned to more serious fare *A Hatful of Rain* (1957), a drama about drug addiction, and *The Nun's Story,* a 1959 film starring

Audrey Hepburn as a Belgian missionary nurse serving in the Congo.

The Nun's Story earned eight Academy Award nominations, including one for Zinnemann as best director. He added to his nomination tally with *The Sundowners* (1960), a family drama set on the Australian frontier, but his next film, the Spanish Civil War tale *Behold a Pale Horse,* was less successful despite the presence of Gregory Peck in the lead role. Zinnemann moved to London, England, in the early 1960s. He had several motivations: England was his wife's homeland, and he had often worked in Europe and thought about returning there. He was also still troubled by the blacklisting and loyalty oaths that had plagued Hollywood in the anti-Communist atmosphere of the 1950s.

Zinnemann's career got a second wind in London with the historical drama *A Man for All Seasons* (1966), which starred unknown Paul Scofield as St. Thomas More, another of Zinnemann's maverick heroes. The film took Academy Awards for best director and best picture among others. Despite this success, Zinnemann's next film, *Man's Fate,* was cancelled by the MGM studio just before Zinnemann was set to begin shooting. Zinnemann rebounded in the 1970s, however, with the taut thriller *The Day of the Jackal* (1973), in which he returned to his classic detached style. *Julia* (1977) introduced Meryl Streep in a small role. Based on the memoirs of playwright Lillian Hellman and starring liberal icons Jane Fonda and Vanessa Redgrave, the film brought Zinnemann his final best director Academy Award nomination.

Zinnemann made one more film, the gentle romance *Five Days One Summer* (1982); it featured Sean Connery as its star and a generous portion of mountain scenery in the Swiss Alps. Zinnemann himself was an avid mountaineer. He was frequently honored in the late 1980s for his lifetime of achievements and remained active in film circles, working for directors' rights to resist colorization of their black-and-white films. Ambulatory only with the aid of a walking stick, he nevertheless served as president of the Britain's Directors Guild. In the last year of his life, Zinnemann successfully resisted filmmakers' attempts to give a remake of *The Day of the Jackal* the same title, arguing that it had been altered too much from the original story (it was eventually released as *The Jackal*). Asked by Neve shortly before his death about his view of the future of cinema, he replied, ''I would like to be optimistic, because we have brilliant directors and writers and actors, but I tend to be pessimistic. We have enormous powers of persuasion, and we are role models for the rest of the world, but we no longer have a positive attitude towards life. Until that is changed, I think it is not going to be good.'' Zinnemann died in London on March 14, 1997.

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